

THE NEW **Tunisian**
Crochet

CONTEMPORARY DESIGNS FROM
TIME-HONORED TRADITIONS

DORA OHRENSTEIN



THE
NEW

Tunisian Crochet

CONTEMPORARY DESIGNS FOR
TIME-HONORED TRADITIONS

DORA OHRENSTEIN

 INTERWEAVE
interweave.com

EDITOR

Kim Werker

TECHNICAL EDITOR & ILLUSTRATOR

Karen Manthey

ART DIRECTOR

Liz Quan

COVER & INTERIOR DESIGNER

Julia Boyles

PHOTOGRAPHER

Joe Hancock

PRODUCTION DESIGNER

Katherine Jackson

© 2012 Dora Ohrenstein

Photography © 2012 Joe Hancock

All rights reserved.

Interweave Press LLC
201 East Fourth Street
Loveland, CO 80537-5655 USA
interweave.com



Printed in China by RR Donnelley Shenzhen

Library of Congress Cataloging-in-Publication Data

Ohrenstein, Dora.

The new Tunisian crochet : contemporary
designs for time-honored
traditions / Dora Ohrenstein.

pages cm

ISBN 978-1-59668-553-6 (pbk.)

ISBN 978-1-62033-103-3 (PDF)

1. Crocheting--Patterns. I. Title.

TT825.O357 2013

746.43'4--dc23

2012034059

10 9 8 7 6 5 4 3 2 1

Dedication

This book is dedicated to my first mentor in the yarn industry, Jean Leinhauser, who passed away in 2011. She was a pioneer in the industry and is sorely missed by many.

Acknowledgments

My thanks to all the designers who contributed their outstanding creativity to this book. I'm also grateful to the yarn companies who donated yarn: MadelineTosh, Tahki Stacy Charles, Manos del Uruguay, Blue Sky Alpacas, Lion Brand, Lorna's Laces, Malabrigo, and Skacel Knitting. The quality of these yarns really helps make the projects shine. Lastly, thank you to everyone at Interweave who has worked with me to bring this book to fruition—it's a pleasure to work with such professionals!



Contents

CHAPTER 1:
WHAT IS TUNISIAN CROCHET? 4

CHAPTER 2:
TUNISIAN CROCHET TECHNIQUES 12

CHAPTER 3:
TOOLS FOR TUNISIAN CROCHET 26

CHAPTER 4:
SPECIAL TECHNIQUES AND EFFECTS 30

CHAPTER 5:
STITCH DICTIONARY 42
Group One: Basic Stitches 44
Group Two: Intermediate Stitch Patterns,
Fascinating Fabrics 48
Group Three: Lace 55
Group Four: Textured Stitches 63
Group Five: Tunisian and Standard
Crochet 68

CHAPTER 6: PROJECTS 72
Marisol Cardigan *Andrea Graciarena* 74
Mago Vest *Charles Voth* 80
Rivuline Shawl *Vashti Braha* 86
Shantay Skirt *Doris Chan* 90
Lorelei Pullover *Dora Ohrenstein* 96
Terra Hat and Mitts *Lily Chin* 100
Ariadne Sampler Throw *Lisa Daehlin* 104
Natalia Scarf *Dora Ohrenstein* 116
Sierra Bag *Margaret Hubert* 120
Eleanora Booties *Dora Ohrenstein* 128
Najmee Rug *Dora Ohrenstein* 134

SYMBOL KEY 138

GLOSSARY 139

CONTRIBUTORS 142

RESOURCES 143

INDEX 143





CHAPTER 1

What Is Tunisian Crochet?

Almost everything about Tunisian crochet has come under dispute at some point, including its history, origin, attractiveness, utility, and even its name. Perhaps it's this very mystery that entices the modern crocheter to explore the technique. So what *is* this thing called Tunisian crochet?

Tunisian crochet is often considered to be a hybrid between knitting and crochet, and the description is apt. The tool used is a long hook that appears to be a cross between a 14-inch straight knitting needle and a crochet hook—a long, smooth shaft with a hook at one end and a stopper at the other. Unlike standard crochet, where each stitch is worked and finished as you go, in Tunisian crochet, stitches are picked up in one direction, called the *forward pass*, then finished in the opposite direction, called the *return pass*. The resulting fabric is different from both crochet and knitting, displaying unique qualities all its own. Because stitches are linked in both the vertical and horizontal directions, the fabric produced by Tunisian crochet is firm but flexible. It stretches less than standard crochet, particularly in the horizontal direction,

but nevertheless has an elastic quality. As with standard crochet, choosing yarns of different weights and fibers will have a significant effect on the finished fabric, as will the choice of stitch pattern.

A BRIEF HISTORY

I have found absolutely no evidence that Tunisian crochet was ever done in Tunisia, a country of rich textile traditions, especially in weaving and embroidery. Some evidence suggests it *couldn't* have begun there, as much of the population of the area are Berbers, whose custom actually forbade women to use needles and hooks. In fact, the origins of Tunisian crochet are unknown, since no samples of

the craft have been found that predate the twentieth century. What is known is that instructions for pieces using the technique

“*Weldon’s Practical Needlework*, a popular British magazine, often included patterns made in Tricot. A study of Weldon’s patterns shows the kinds of items, stitches, and designs that were popular at the time.”

appear in Europe around the same time as standard crochet, in the mid-nineteenth century. Not long after, it appeared in U.S. needlework magazines as well. The second half of the nineteenth century saw a huge increase in the publication of instruction books for all the needle arts,

and Tunisian crochet was regularly featured along with knitting, crochet, macramé, and other crafts then popular with women. It was, however, often not referred to as *Tunisian* at the time, but as any one of several other names.

Tricot Ecossais, a French term meaning “Scottish knitting,” was the term used by Mademoiselle Riego de la Branchadière, a highly accomplished needle artist and publisher of hundreds of pattern books. Her patterns featuring the technique, published in the 1860s, are among the earliest published Tunisian crochet patterns. This name has led some writers to associate the technique with “shepherd’s knitting” and to suggest a Scottish origin. But shepherd’s knitting refers to a slip-stitch technique wholly unlike the technique involved in Tunisian crochet.

Tunisian crochet was the term used in the well-known *Encyclopedia of Needlework*, by Thérèse de Dillmont, first published in 1884 and still available today. It states:

Crochet work may . . . be divided into two kinds, German crochet, and Victoria or Tunisian crochet; the latter is known also under the name of *tricot-crochet*.

Unfortunately, the author offers no further insight into the terminology, nor does she provide any link to Tunisia.

The *Dictionary of Needlework*, by Sophia F. A. Caulfeild, originally published in 1882, includes this entry under the term *tricot stitch*:

Tricot Stitch. —Also known as Tunisian Crochet, Railway, Fool’s and Idiot Stitch.

Tricot is the French word for knitting, and the use of a long hook where stitches remain “on the needle” probably explains why this term was used. The instructions that follow are for Tunisian simple stitch. This reference describes a handful of additional Tunisian stitches, including one called *Tricot Ecossais*, a stitch you can find in our stitch dictionary on page 52. The same term Riego used to describe a technique—all her patterns use Tunisian simple stitch—was, twenty-seven years later, used as a term for one stitch among several. As to the rather disparaging term *idiot stitch*, it arose because the stitch was so easy to do, and our own term *simple stitch* may be a more polite way of referring to the same characteristic.

Weldon’s Practical Needlework, a popular British magazine, often included patterns made in Tricot. A study of Weldon’s patterns shows the kinds of items, stitches, and designs that were popular at the time (see page 7).

The term *Afghan stitch* to describe Tunisian simple stitch was used in ladies’ magazines beginning in the 1880s, while other names continued to circulate as well. How *afghan* became synonymous with *blanket* is beyond our current scope—the link to the country of Afghanistan is as doubtful as that between Tunisian crochet and Tunisia. In any case, it seems the thick fabric created by the stitch was considered appropriate for the purpose, as it still is today.

The distinguished scholar of knitting history Richard Rutt, in *A History of Hand Knitting*, writes:

Whether [Tunisian crochet] came from north Africa or not is unknown. It appeared in England about 1860 and was then claimed as a new invention, *crochet à tricoter*, by Mee and Austin in an advertisement.

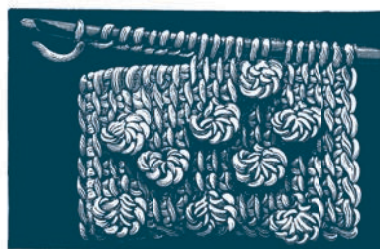
Samples of Tunisian crochet from *Weldon's Practical Needlework*



Child's Dress in Tricot and Crochet.



Tea Cosy in Tricot. Limpet Shell Pattern.



Details of Tricot Stitch for Tea Cosy.



Slipper for a Child of Eight or Ten Years.

Rutt refers here to Cornelia Mee and Mary Austin, who, along with Riego de la Branchadière, were among the earliest creators of published needle arts patterns.

But there is an even earlier reference to the technique that may offer an enticing clue to Tunisian crochet's origins. In 1858, a British magazine called *Belle Assemble* included a pattern for an opera cloak using a “new” stitch called Princess Frederick William stitch. That year, one of the daughters of Queen Victoria married Frederick William, a prince of Prussia. The instructions are for an opulent fringed and tassled cloak, perhaps representing the same urge to dress like royals we sometimes see today. The author, who signs with the name Aiguillette (the term for a braided cord), writes:

We have great pleasure in presenting our readers with something that will, we are assured, be particularly welcome to them all—a new stitch in crochet; which will be found on trial at once very pretty, and very easy of execution.

The stitch is described in detail, along with engravings showing how to use the hook to create the two rows required for the stitch—what we now term the forward and return passes of Tunisian simple stitch. The same author, whom Lis Paludan identifies as Mrs. Pullen in her book *Crochet History and Technique*, refers to the Princess Frederick William stitch again in *The Ladies Home Companion*, a magazine published in 1860, in which she provides instructions on making the tool necessary to do the technique, as it could not be purchased at the time:

The crochet hook, we must observe, may be made by anyone with a penknife, from a cedar-wood knitting-needle, No 3, by simply cutting a hook at the end. No crochet hook that is sold will perfectly answer the purpose, as the stem must be long, and of the same dimensions throughout, with a knob at the end.

The absence of a commercially available tool supports the notion that the technique was very new. While purely speculative, it may well be





This page and opposite page: Tunisian *entrelac* samples from "How to Make Tunisian Crochet Entrelac" pattern booklet by Carolyn Christmas

that Mrs. Pullen did indeed invent the stitch, or was at least the first to publish instruction for it in 1858, when it was quickly taken up and promoted by other needlework authors such as Mee, Austin, and Riego. As with other needle arts, the flowering of published patterns, beginning in Victorian times, engendered innovation and new applications, and newly invented stitches continue to appear in published patterns from that time to our own.

Into the Modern Era

The twentieth century brought vast changes to women's lives and their roles in the home. While

some needlecrafts maintained their popularity through this period, Tunisian crochet seems to have faded from the picture. One is hard pressed to find patterns using the technique in books published in the decades between the 1920s and 1960s.

One of the traditions that did flourish in the twentieth century was working elaborate cross-stitch designs on a background of Tunisian stitches, a blend of crochet and embroidery that resulted in some beautiful work. I have found patterns using this blend of techniques dating from 1885 (*The Chautauquan*, a weekly newsmagazine, volume 5, 1885, p 148).

Another technique that remained in use is Tunisian entrelac. Designer Carolyn Christmas popularized the technique in her pattern booklet, “How to Make Tunisian Crochet Entrelac,” and the photo-sharing website www.flickr.com is filled with photos of beautiful Tunisian entrelac projects, from blankets to bags to socks.

More recently, Angela (Arnie) Grabowski made a significant contribution to the craft by self-publishing the *Encyclopedia of Tunisian Crochet* in 2004. For this very detailed and extensive collection of stitches, Arnie experimented with what seems like every possible way to make a Tunisian stitch, then explained and displayed her findings. Though now out of print, it was an important resource in its time.

Only a few years ago, it was almost impossible to find Tunisian designs in crochet magazines. Publishers were reluctant to give the necessary space to explaining the technique and suspected there was not sufficient interest. Then, suddenly, things changed—Tunisian was in the air and everywhere.

Who can say why certain pastimes fall in and out of favor? It’s just as hard to explain Tunisian’s disappearance as it is its resurgence. Perhaps with the steady growth of crochet’s popularity, which in turn has led to more sophisticated designs, it was inevitable. Tunisian crochet can yield either solid or lacy fabric that is distinctly different from standard crochet, and with the amazing variety of yarns and fibers now available, designers and crocheters are drawn again to this versatile technique.

What’s most exciting about this resurgence of interest in Tunisian crochet, beyond the revival of a technique from the past, are the innovations being explored: Newly invented stitches, varieties of Tunisian lace, techniques for working in the round, and new constructions are showing that the technique is just as relevant in the twenty-first century as it was in its earlier incarnations. In this book, I will share with you some of these innovations as well as some reinterpretations of classics.

THE PROJECTS

Many people are attracted to Tunisian crochet because, with Tunisian knit stitch, it’s possible to make fabric that looks like knitting. Tunisian knitting is denser than knit fabric and can be used to create garments for winter that are both stylish and warm. Marisol (page 74), a stunning long cardigan by Andrea Graciarena using Tunisian knit stitch and a decorative pattern stitch on collar and cuffs, is a great intermediate-level project in a classic style that will look good on any figure.

If you have a yen to crochet for men, we have Mago (page 80), a classic vest from the Stitch Stud himself, Charles Voth: a V-necked vest with a simple, elegant cable running down each side. This is an easy intermediate pattern.

A good choice for a beginner project is my Natalia Scarf (page 116), which uses a very simple ribbing of Tunisian knit and purl stitches. After you’ve worked this scarf, try Lisa Daehlin’s Ariadne Sampler Throw (page 104), featuring a variety of stitches that takes you from Tunisian simple stitch through increasingly complex patterns. You’ll find the colorwork in this quilt-inspired project is quite ingenious.

I was thrilled to reinterpret one of the earliest published Tunisian patterns, created by Riego in *La Mode Winter Book* (1862) for a carriage boot, an item that was used by women riding in horse-drawn carriages to protect their footwear from soiling. This updated version, the Eleanora Booties (page 128), is designed as a slipper, made entirely in Tunisian simple stitch and using very clever shaping techniques that I have not seen used in contemporary patterns.

Among the contemporary innovators in Tunisian crochet is none other than Lily Chin. For those who love exploring new constructions, her Terra Hat and Mitts set (page 100), using two colors and Tunisian in the round, is an excellent choice. Using a double-ended hook and two balls of yarn at the same time, you won’t believe how easy and fun Tunisian in the round can be. Another plus of this pattern: It makes a perfect gift project.

When one textile craft meets another, the results are always fascinating. For those who enjoy quilting or patchwork of any kind, Margaret Hubert's Sierra Bag (page 120) illustrates the ingenious patchwork technique in Tunisian crochet. This exuberant bag is another great project for people who enjoy clever constructions and playing with color.

Equally as innovative is Doris Chan's Shantay Skirt (page 90), featuring her signature exploded lace and made on the bias using Tunisian treble clusters. Doris's pattern is a complete lesson on skirt construction, including a detailed tutorial on using elastic to create a waistband that fits perfectly.

Also in the adventurous category is Vashti Braha's Rivuline (page 86), a stunning shawl that demonstrates how lacy and fluid Tunisian

crochet can be. Vashti has been experimenting with Tunisian stitches for years and has found many fascinating ways to expand the technical possibilities, some of which are featured in this pattern.

Another project here will appeal to the fashion conscious: the Lorelei Pullover (page 96), my design for a very fluid layering piece, using a stitch I found in a Victorian publication and worked in lace-weight yarn.

Last not but not least is the Najmee Rug (page 134), inspired by a diagram I found in the Ukrainian crochet magazine *Duplet*. It uses mitered corners and broad stripes to create an unusual and striking home décor piece.

These projects are sure to keep you and your hooks occupied for some time to come!



Reading List for Further Study

Paludan, Lis. *Crochet History and Technique*. Loveland, Colorado: Interweave, 1995. Originally published 1986 by Borgen in Danish.

Caulfeild, S. F. A. *The Dictionary of Needlework*. New York: Dover Publications Inc., 1972. Reprint of 1882 London publication.

de Dillmont, Thérèse. *Encyclopedia of Needlework*. Mulhouse, France: 1886. <http://encyclopediaofneedlework.com/index.htm>.

Rutt, Richard. *A History of Hand Knitting*. Loveland, Colorado: Interweave, 2003. Reprint of 1987 B.T. Batsford publication.

Groves, Sylvia. *The History of Needlework Tools and Accessories*. Devon, UK: David & Charles, 1966.

Ledbetter, Kathryn. *Victorian Needlework*. Santa Barbara, California: Praeger Press, 2012.





CHAPTER 2

Tunisian Crochet Techniques

Let's take a close look at specific techniques for working in Tunisian crochet. Even if you're already familiar with Tunisian crochet, I recommend reviewing the information here, as there are many approaches to the craft and you might just learn an interesting tip or two. Later on in this chapter, we'll do a swatch so you can try various techniques, learn how to analyze your results, and understand how to apply them when working on a project.

STARTING OUT

Every row of Tunisian crochet requires two passes: a *forward pass*, where stitches are placed on the hook, and a *return pass*, where they are worked off. In general, you don't turn your work in Tunisian crochet. You work all rows with the right side facing, resulting in a fabric that has distinct right and wrong sides.

When you are done with a forward pass, you will have many loops on the hook—one loop for each stitch in that row. It's common to speak of the action done on the forward row as picking up stitches. Conversely, on the return pass, you

are working off stitches—eliminating the loops on the hook, ending with one loop on the hook. This loop is always counted as the first stitch of the next forward pass.

Starting Chain

Begin your Tunisian crochet project just as you'd start standard crochet, with a chain. Some people like to use a standard crochet hook to make this starting chain, and it's entirely up to you. Whatever hook you use, it may take a little practice to match the size of your starting chain to the stitches that follow. At first, you may have a tendency to make the chain too

“Whatever hook you use, it may take a little practice to match the size of your starting chain to the stitches that follow.”

tight; some experts advise using a larger hook for this reason. In any case, keep in mind that it's important to master creating a loose (but not

too loose) starting chain so that this edge of your work matches the dimensions of your finished piece. Keep in mind that unlike standard crochet, you will make one chain for each stitch, without accounting for a turning chain. Why not? Because you won't be turning!

Foundation Row

In standard crochet, we think of our starting chain as the foundation, but in Tunisian crochet, the chain is simply the base onto which the *foundation row* is worked. Like all rows, the foundation row is composed of a forward and return pass, and, with rare exceptions, Tunisian stitch patterns begin with the same foundation row. It is worked by picking up a stitch in each chain.

To pick up a stitch, insert the hook in the second chain from the hook, yarn over (wrap the yarn in a counterclockwise direction), then draw the yarn through the chain. When inserting the hook, you can do so in two possible places in the chain. Since each option has its passionate advocates, I will describe both: You can insert the hook in the back loop of the chain or in the “bump” on the back of the chain. Those who prefer the latter method like the fact that it makes the starting edge of their fabric look just like the edge at the end. Again, this is entirely a matter

of preference. I find that working in the bump counters the tendency for the right-bottom edge of the work to droop. I suggest you experiment with both and see which you prefer.

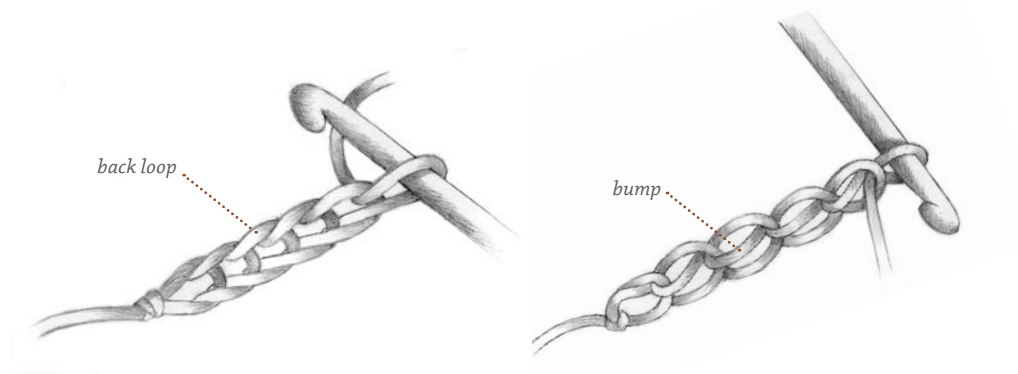
Once you have picked up a stitch in each of the chains, you work them off as follows:

Yarn over and pull through the first loop on the hook (this is exactly the same as making a chain-1). Yarn over again and draw the yarn through two loops on the hook—one of them on the hook and the next one on the shaft. For the remainder of the return pass, you will be making a yarnover and drawing through two loops. This eliminates one loop at a time, so that by the end of the return pass, you have one loop left on the hook. This is the way you will be working the return pass most often in Tunisian crochet (but not always), and we call it the *basic return pass*. When written in a pattern, it will be notated as follows:

Rtn: Yo, draw through 1 lp, *yo, draw through 2 lps; rep from * to end.

The loop that is left on your hook at the end of a return pass becomes the first stitch in the following forward pass. Because of this, you skip the first stitch in the forward pass, since it's already on the hook. The next thing you do on the forward pass is make the second stitch.

When picking up stitches on the forward pass, you can insert the hook in a number of different places. This is where the fun begins! Exactly where you do so determines the look of the fabric. Let's explore the different parts of a stitch.



Making Stitches

In Tunisian crochet, strands of yarn run in two directions, vertical and horizontal. The stitches picked up on the foundation row are *vertical bars*, which always come in pairs—one in front and one in back. The strands running horizontally are the chains created in the return pass, referred to here as the *horizontal bar*. It's possible to pick up stitches under the front or back vertical bar, between the front and back bars, or in the space between one pair of bars and the next. You can also pick up stitches in the horizontal bar, working under one strand or two. Each of these alternatives creates a different fabric with a different name. You can also create all kinds of interesting surface patterns by changing the way you pick up stitches, either within the row or on alternating rows.

Taller stitches, such as double and treble crochet, can also be worked in Tunisian crochet, as can post and spike stitches. You can make a dense closed fabric or an open lacy one.

BASIC TUNISIAN STITCHES

Each of the stitches defined here as *basic* involves inserting the hook in a different place. These stitches can be used on their own or in combination with others to create a variety of surface designs.

The first is called **Tunisian simple stitch (Tss)**. It creates a lovely woven look and has excellent drape, especially when worked with a larger hook than the yarn usually calls for. Remember that the first stitch in a row is the loop that's already on your hook, the one that you end up with after completing a return pass. The working yarn is at the back of the work.

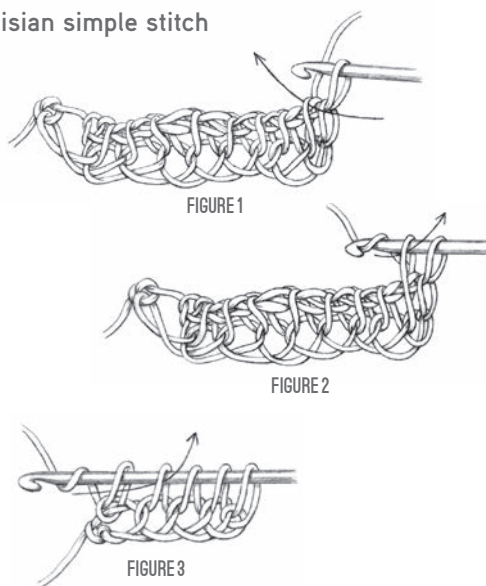
To work the forward pass in Tss, beginning with the second vertical bar, insert the hook from right to left under the *front* vertical bar and draw up a loop (see **Figures 1 and 2**). Repeat this in each vertical bar across. On the very last vertical bar in the row, work under both the front and back vertical bars to create a firm edge.

The last vertical bar of the row is always worked in the manner described above—inserting the hook under front and back of the bar—as a firm

edge is desirable, giving the work a neat, tidy appearance.

To complete a row of Tunisian simple stitch, work the basic return pass (see **Figure 3**, below).

Tunisian simple stitch



The second basic stitch in Tunisian crochet is **Tunisian knit stitch (Tks)**. It really does look like knitting on the surface, but creates a thicker fabric because the return pass sits at the back of the work and adds considerable heft. Again, with the working yarn in back and beginning in the second vertical bar, insert the hook from front to back between the front and back vertical bars and draw up a loop (see below). Repeat this in each pair of vertical bars across, working under both bars on the last stitch, and work the return pass in the usual manner described above.

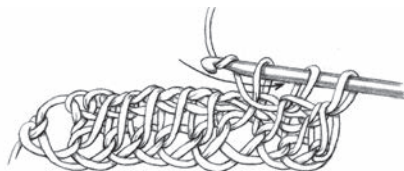
Tunisian knit stitch



Yet another basic stitch is the **Tunisian full stitch (Tfs)**. In Tfs, instead of picking up stitches in vertical bars, you insert the hook under the horizontal bar, between two adjacent vertical bars. You work the last stitch as usual under two vertical bars and the return pass in the usual manner. There is one issue with this stitch, and that is that you must remember to stagger the placement of the first and last stitch, otherwise the work will bias. On the first forward pass, place your first stitch between the first and second vertical bars and do not work a stitch between the last two vertical bars. On the next forward pass, do not work a stitch between the first and second vertical bars, but work one between the last two vertical bars. By continuing in this manner, you will maintain an even stitch count and have straighter side edges on the work. The return pass is worked as usual. Tfs is often combined with other stitches to create various surface designs. When used in this way, bias in the fabric is usually not an issue, and therefore it is not necessary to stagger the first and last stitches.

The **Tunisian purl stitch (Tps)** is also considered one of the basic stitches, though it's seldom used by itself. It looks like purl in knitting and is used in a similar way, to create contrasting textures on the fabric. Unlike the other stitches mentioned thus far, the yarn must be held to the front to work this stitch. The simple way to do this is to bring the hook behind the working yarn to bring the yarn forward. Then insert the hook from right to left under the front vertical bar and draw a loop through (see below). To make this maneuver manageable, hold the working yarn down with your thumb, work the stitch, then tug on the working yarn, just a little, to tighten up the stitch. Again, the return pass is worked as usual.

Tunisian purl stitch



Tunisian reverse stitch (Trs) is a variation that looks similar to Tps. To execute this stitch, hold the hook at the back of the work, insert the hook from left to right under the back vertical bar, and draw up a loop. This brings the purl-like ridge from the back of the work to the front. Yet another stitch is called **Tunisian twisted stitch (Ttw)**, for which you insert the hook backward—that is, from left to right—and draw the yarn through, creating a texture similar to Tps.

INCREASING

The common way to increase in Tunisian crochet is to pick up additional loops on the forward pass. When working Tss or Tks, pick up a stitch *between* vertical bars to increase by one stitch. In other words, you work as if you're making a Tfs. An alternative is to insert your hook under one or two strands in the horizontal bar, again between two adjacent vertical bars, and pick up a loop. Both of these types of increase leave a noticeable hole in the fabric, but I prefer the second method, picking up one strand of the horizontal bar, because the hole is smaller.

When increasing at the beginning and end of a row, place your first increase between the first and second vertical bars and your last one between the last vertical bar and the one just before it. You can then use tails to cleverly disguise the holes when finishing, or, if no tail is at hand, use a separate strand of yarn and weave it in and out of the fabric from the back to fill in any holes you consider unsightly.

When you do the return pass after increasing on the forward pass, you will work off the additional loops just like the others and will end with a higher stitch count than you had at the end of the previous row.

You can also increase by making a yarnover, similar to a yarn-over increase in knitting. This method is generally used in lace patterns, as it produces a decorative hole in the fabric called an *eyelet*. The eyelets are placed at regular intervals throughout the fabric, so unlike holes created by increases, they become a design element in many lace patterns. On the forward pass, where you want an eyelet, simply wrap the yarn



Tunisian entrelac, as featured in the Sierra Bag on page 120

counterclockwise around the hook from back to front and continue picking up stitches. That yarnover creates an additional loop on your hook. On the return pass, work the yarnover off in the same way as the other loops on the hook.

A yarnover can also substitute for a stitch that is normally picked up in a vertical bar if you want to maintain your stitch count but add an eyelet. Instead of picking up a stitch in the vertical bar, do a yarnover at the point where you want the eyelet to be and skip that vertical bar. This enables you to maintain the same stitch count while creating a decorative hole in the fabric.

Adding Stitches at Edges

As in standard crochet, you can add several stitches at either end of a Tunisian crochet row by making additional chains. When you need to add stitches at the beginning of a row, make

these extra chains at the end of the preceding return pass, as follows: When you've finished the return pass and have one loop on the hook, make as many extra chains as you want additional stitches. On the next forward pass, work into these chains just as you did the starting chain, until you get to the first vertical bar. Work into vertical bars as usual.

To add chains at the end of the row, join a separate strand of yarn at the left edge of the work (or right edge for left handers). Chain as needed, and on the next forward row, work into these chains as you did the starting chain.

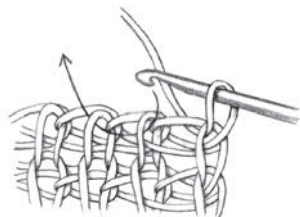
“A yarnover can also substitute for a stitch that is normally picked up in a vertical bar if you want to maintain your stitch count but add an eyelet.”

DECREASING

As in standard crochet, to decrease in Tunisian crochet you work two stitches together. This can be done either on the forward or the return pass.

To decrease on a forward pass when working Tss, insert the hook under two adjacent vertical bars and draw up a loop. This is referred to as **Tunisian simple stitch two together (Tss2tog;** see illustration below). Tss2tog can be done anywhere in the forward pass and is slightly visible on the surface. Alternatively, depending on the basic stitch you're using, you can also simply skip a stitch to decrease on the forward pass.

Tunisian simple stitch 2 together (Tss2tog)



To decrease on the return pass, draw the yarn through three loops instead of two, or if your decrease is at the very beginning of the return pass, draw the yarn through two loops instead of one.

Both of these methods of decreasing—gathering stitches together on the forward or return pass—can also be used to create various stitch patterns. For example, gathering three or four stitches together on the return pass is used to create shell patterns.

EXTENDED, TALL, AND TEXTURED STITCHES

Tall stitches in Tunisian crochet are executed in a manner similar to those in standard crochet, except that the last loop of the stitch is retained

on the hook. Because the loops left on the hook tend to elongate, Tunisian crochet tall stitches create a more open fabric than in standard crochet. Note that you can insert the hook either as in Tss, Tks, Tps, or Tfs, depending on which stitch you are using in the rest of the piece. In the description here, I assume you are working in Tss.

To work a **Tunisian double crochet (Tdc)**, yarn over, insert the hook in the next vertical bar and draw up a loop, yarn over and draw through two loops, leave the remaining loop on the hook.

To work a **Tunisian treble crochet (Ttr)**, yarn over twice, insert the hook in the next vertical bar and draw up a loop, yarn over and draw through two loops twice, leave the remaining loop on the hook.

When working taller stitches, you add chains in the first and last stitch of the forward pass to create the necessary height, just as you use turning chains in standard crochet, though without actually turning the work. In cases where the last stitch in a forward pass has an extra chain for height, work into this chain for the last stitch of the next forward pass.

When you add a chain to any Tunisian stitch, it is then called an *extended stitch*. Any of the basic stitches can be extended in this manner, by working one chain after completing the stitch. This can be done in each stitch in the forward pass. Just as in Tdc or Ttr, the final loops stretch out and create a more open fabric. Extended stitches offer an alternative way to make the work more open, with a slightly different look than results from using tall stitches.

You work Tunisian crochet *bobbles* and *puffs* just as in standard crochet, but you begin and end differently: At the start, insert the hook in the manner of the stitch you are using; at the end, retain one loop on the hook.

Textures similar to *post* and *spike stitches* can be worked in Tunisian crochet by inserting the hook into rows below the working row. You will see these effects used in patterns in the stitch dictionary in this book. When the instruction says to work into the vertical bar three rows



*Ariadne Sampler
Throw, page 104*

below, do not count the working row—that is, the row you are doing—but rather start counting in the completed row just below it.

PICKING UP STITCHES IN CHAINS FOR LACE

Earlier, I described the return pass as a row of chains suspended between vertical bars. To create open or lacy Tunisian patterns, some of the stitches on the return pass are actually worked as chains, without drawing them through a forward-pass loop in the usual manner. When working the return pass in this way, simply make chains as directed. On the next forward pass, you may need to pick up stitches in these chains. This can be done either by picking up the top loop of the chain or the bump at the back; the instructions will tell you which method to use. The methods are not interchangeable, as each yields a slightly different look on the fabric's surface. When directed to pick up chains in the bump, it will be necessary to first make the

chains fairly loose, or you'll have a tough time inserting the hook into the back bump.

CHANGING YARNS AND CHANGING COLORS

Whether starting a new ball of yarn because the first has run out or because you are changing colors, you can use the same procedure. A new ball can be added at the beginning of either the forward or return pass. To start new yarn at the beginning of a forward pass, draw up the new yarn on the last loop of the preceding return pass. When joining yarn at the start of a return pass, draw it through the last loop of the preceding forward pass.

When joining yarn to a piece that is finished off, with no live loop to work through, simply draw a strand of yarn through the fabric from back to front, under the front vertical bar or under the horizontal bar, depending upon which looks neater. You can also make a slipknot and draw it through instead, for a more secure join.



FINISHING ROW

To create a finished look on the last row of work, use **Tunisian slip stitch (Tslst)**. This stitch is worked like other Tunisian stitches, except you do not retain a loop on the hook. Instead, when drawing through the last loop of the stitch in the forward pass, you draw it through the loop on the hook as well. This last maneuver is the same as slip stitch in standard crochet. When working the finishing row, insert the hook as you would to remain in pattern and finish each stitch in Tunisian slip stitch. For example, if you have been working in Tks, on the last row of work, insert the hook as in Tks and work a slip stitch. If you are working a pattern that uses more than one stitch, you can do the same in your final row. This helps keep the look of your finished piece uniform. There is no return pass, because you will have already worked off each stitch during the forward pass. Take care to match the size of the slip stitches to your other stitches, so that the final edge doesn't pull or sag.

WEAVING IN ENDS AND SEAMING

Just as in standard crochet, weave about a 4" (10 cm) tail in on the wrong side of the fabric, using a tapestry needle. The bumpy back of the work makes it easy to weave in tails. To make it secure, weave in both a horizontal and vertical direction and double back at the end to weave in a reverse direction.

While we are on the subject of finishing, you can assemble projects using the same seams in Tunisian as in standard crochet, be it single crochet, slip stitch, whipstitch, or mattress stitch.

IDENTIFYING UP AND DOWN

Suppose you have made a swatch of Tunisian crochet and woven in your ends. The next time you pick up the swatch, you may have a hard time identifying which is the first row and which is the last—Tunisian crochet is funny that way! Here's how you can tell: Check the



orientation of the stitches at the side edges. They form loops that are rounded at the top and crossed at the bottom. Are they right side up or upside down? Once you have the rounded edge of the loop at the top and the crossed strands at the bottom, you've got the work correctly oriented.

CURLING AND BIASING

Countering the Curl

The dreaded curl of Tunisian crochet can be controlled in various ways. The most important thing is to use a sufficiently large hook to avoid too-tight stitches that pull in on themselves. Generally, I find that when the hook size is right, there is little curl in the fabric. Some stitches curl more than others, and one of those that curls most is Tks, which is a pity. The reason is that in Tks, the return pass is entirely confined to the back of the work. All that thickness on the back is what causes the curl. But even with this stitch, a looser gauge will help.

In the end, blocking your work is the best way to eliminate any remaining curl. Depending on the fibers in your yarn, you can wet block or steam block quite effectively. Wet blocking and then pinning the edges of the fabric while it dries is the most effective strategy and can eliminate curling completely.

While earlier I advocated a fairly loose tension on the return pass, keep in mind that a *too loose* return pass will also curl. Another strategy some people advocate is working several rows of Tps at the beginning and end of the work, since this stitch tends to curl in the opposite direction from other stitches, thereby neutralizing the overall tendency of the fabric to curl.

Beating the Bias

A finished piece of Tunisian crochet may also tend to slant to the right or left, depending on your handedness. This is caused by the repeated working of the return pass in the same direction. The problem is more evident with some stitches than others, but I have not found a way to predict when it will happen. Luckily, it is usually possible to correct the bias in blocking. If you notice the fabric biasing when you work, make a swatch and block it to see if it eliminates the problem before embarking on a full-scale project.

AVOIDING A LOOSE FIRST STITCH

The mechanics of Tunisian crochet naturally cause the very last loop of the return pass to enlarge. Since this becomes the first stitch in the next forward pass, the result is a right edge that is looser than the left and not as neat looking as one might wish. There is not a great deal to be done about it, except to give that first loop a good tug before making the second stitch in the forward pass. Here is one more tip: You can pull some of the extra length from that first loop into the adjacent loop to the left, then over one more stitch, little by little distributing it over several vertical bars so it's less noticeable.



Let's Make a Swatch!

To take a detailed, educational look at how Tunisian crochet works, let's make a swatch we can analyze as we crochet. Use a smooth yarn in a light color, so it will be easy to see the stitches, in whatever yarn weight you are comfortable with. You can use a standard crochet hook, since this will be a small piece, but choose one that is at least two sizes larger than you would normally use with that weight of yarn. In other words, for a worsted weight, use a J-10 (6 mm) or K-10½ (6.5 mm) hook; with a sport weight, use a G-6 (4 mm) or H-8 (5 mm) hook.

1 | Make a starting chain of 20 stitches. Beginning in the second chain from the hook, pick up the back loop of each chain across. Having picked up the same number of loops as you made in your starting chain—count all the loops on your hook to be sure—you can start the return pass. But before moving on, let's talk about the tension on the return pass.

The degree of tension in the return pass has significant effect on the drape, look, and feel of your finished fabric. You have considerable freedom here. It's best not to work the return pass very tightly, but rather to give each stitch some breathing room. You can experiment with more or less tension for a few rows and see what looks best in the fabric.

2 | Begin the return pass by making a yarnover and drawing the yarn through the first loop on the hook, *yarn over, and draw through two loops (the yarnover and the next loop on the hook). Rep from * until you have only one loop on the hook. You have now completed the *foundation row* of Tunisian crochet.

3 | Let's begin the next row in Tss. Insert the hook from right to left under the second front vertical bar and draw up a loop. Here again, learning to regulate tension is important—not too loose, not too tight, but just right. If you are working at a relaxed gauge, with relaxed hands, you are on the right track! Continue picking up a stitch in each vertical bar until you reach the last stitch in the row. Now remember, insert your hook under the front *and*

back vertical bars and draw up a loop for the last stitch in the forward pass.

Now is a good time to mention that this last stitch in the row can sometimes be hard to identify. That's because the first chain of the horizontal bar can tip over and pretend it's the last stitch of the row—but don't be fooled. Turn the left edge of the work so you can see it straight on. Now look for an upside-down loop where the two strands cross at the top—these are the two strands you want to pick up for the last stitch. Make sure you insert the hook to the right of these two strands and under the horizontal bar.

4 | Work the return pass as you did before.

You will notice that the foundation row now looks like a row of Tss. That's because the appearance of each row is determined by how the stitches are picked up in the *following* forward pass. If you can't quite visualize what I mean, you will in a little while, as we continue this exercise.

5 | Work three more rows of Tss, perhaps experimenting a bit with tension in both directions until you feel you have a nice flow to the movements and an attractive look on the fabric. Take care on the last stitch of each row to work into the correct place, under two vertical bars, and count the loops on your hook at the end of each forward pass to ensure that you are maintaining the stitch count. If you are not, it's probably a problem on the last stitch of the row.

6 | You now have five rows of work, and all of them look like Tss. We will now work a row of Tks. Remember that we identified the front/back pair of each vertical bar? To work Tks, insert the hook between front and back vertical bars on the second stitch and draw a loop through. Repeat this across the row. Then work the return pass as usual.

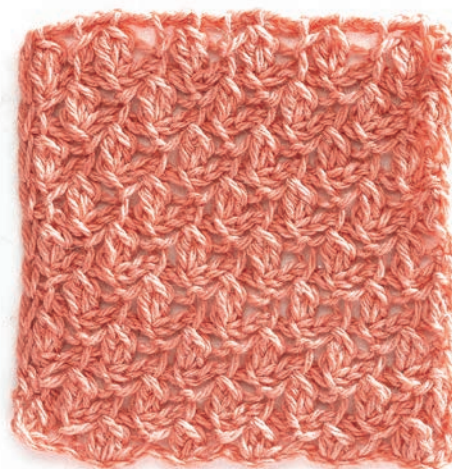
How many rows do you now have in Tss? Are you surprised? The reason is that the row of Tks is turning up one row below where you expected it to! I am not pointing this out to confuse you. Rather, I want to alert you to this because it will come up repeatedly when you work in various stitch

patterns. The fact that the new stitch appears one row below where you think it will appear must be kept in mind when counting rows.

7 | Now, let's try a taller stitch: Tdc. As in standard crochet, add a chain at the start of the work to get the row up to the correct height. In other words, at the start of your forward pass, with one loop on the hook, chain 1. Now yarn over and insert the hook as you did in Tks, draw up a loop, yarn over, draw through two loops, retain the last loop on the hook. Continue in the same manner across. On the last stitch in the row, yarn over, insert the hook as you always do on the last stitch, and complete the Tdc. Work the return pass as usual.

8 | Work another row of Tdc, inserting your hook as in either Tss or Tks, your choice. The main goal is for you to see what happens to tall stitches in Tunisian crochet—it's very different from standard crochet, right? When working Tdc, remember that the hook can be inserted in a variety of ways. If not specified in the pattern, use a Tss insertion.

Feel free to continue experimenting with these three stitches. Once you're feeling confident, try some of the other stitches from the stitch dictionary. Tunisian Basketweave using Tss and Tps is a great pattern to start with!



Making a swatch is a simple way for you to get a feel for making different types of stitches.



Tips to Remember

Starting chain: Work the first few chains a little more tightly to avoid a droopy right corner. Always work into the back loop or bump, never under two strands. Make the same number of chains as you want stitches on the first row, and no turning chain.

Foundation row: This is the first forward and return pass of any Tunisian crochet project. It's usually done by picking up a stitch in each starting chain, either through the back loop or through the back bump. Here's another tip for avoiding droop in the bottom right corner: When you pick up the back loop of the chain, you'd normally skip one chain and pick up your first loop in the second chain from the hook. Instead, work the first stitch of the forward pass into the first bump at the back, not the second. This tightens up the corner very effectively but also means you'll have one more stitch than anticipated, so make one fewer chain to start than the stated stitch count.

Last stitch on the forward pass: Always work into the front and back vertical bars. Quite often, the first chain in the return pass pulls over and looks as if it's the last vertical bar, so look carefully before inserting your hook. Check by turning the edge toward you and spotting the upside-down loop.

Return pass: Always start with a chain-1, written as "yarn over, pull through 1 loop." After the first chain, [yarn over, pull through two loops] for the remainder of the row. The last loop on the hook becomes the first loop, or bar, of the next forward pass. This is for the basic return pass; there are variations for more complex stitches, which will be indicated in the pattern.

Finishing row: In most cases, finish your work with Tunisian slip stitches: Insert the hook to match the stitch being worked, draw the yarn through both the stitch and the loop on the hook; repeat across the last row of stitches. Some lacy stitches do not require a row of slip stitches to finish the work.

*Mago Vest,
page 80*







CHAPTER 3

Tools for Tunisian Crochet

Until recently, the only commercially available Tunisian hooks were made of aluminum and measured either 14" (35.5 cm) or 18" (45.5 cm) in length. As the technique has gained popularity though, a wide variety of newly styled and packaged Tunisian hooks are coming onto the market, each with its own features.

Remember that it's quite possible to do Tunisian crochet with a standard hook, provided your piece is not very wide. Since the loops can be squeezed together on the hook, it's not necessary for the width of the piece to be the same as the length of the hook. Of course, you'll have to pay attention to loops falling off the end of the hook, but this can be managed by placing a rubber band or piece of putty on the end. Hooks with a uniform circumference along the shaft—that is, with no thumb rest—are best for this purpose.

There are two types of hooks made specifically for Tunisian crochet: long hooks, measuring between 9" (23 cm) and 18" (45.5 cm), and shorter hooks equipped with a long flexible cord. Tunisian hooks are generally made of aluminum, plastic, wood, or bamboo. Just as with

standard hooks, the shape of Tunisian hooks varies, and most crocheters have a personal preference for one or another hook style. In general, Tunisian hooks are made with a pointier head, to aid in maneuvering under bars on the forward pass.

As in standard crochet, having a choice of hook sizes available to you is important. Because of the density of Tunisian crochet fabric, a hook at least two sizes larger than the standard hook you would choose for a particular yarn is recommended. If you purchase a set containing hooks in a variety of sizes, look for options that include sizes from 6.5 mm and up—larger Tunisian hooks can be harder to find but are particularly useful.

It's also now possible to purchase a set of interchangeable hooks with cables. Cables are pliable strands of plastic with tips that can be attached to a hook on one end and a stopper on the other, to prevent stitches from falling off. The cable substitutes for the long rod of a Tunisian hook, and because they are very light in weight, can be much longer than any rod. This offers a great way to work on large-scale pieces like blankets or one-piece garments. The interchangeable hooks come in packaged sets with hooks in a variety of sizes and can be more economical than

“Other than hooks, there are no special tools or materials needed for Tunisian crochet.”

buying individual hooks in a range of sizes. Individual cabled hooks are also now coming onto the market. Cabled hooks are also particularly useful if you want to explore Tunisian cro-

chet in the round, since they allow you to bend the cable and bring the first and last stitches of the row together to be joined.

When working with cabled hooks, the shaft of the hook is covered with loops as you work. In my initial attempts using cabled hooks I found this hard to adapt to, as I was used to grasping a firm rod made of wood or aluminum. After I used a cabled hook for a while, this no longer bothered me, and another advantage of cabled hooks became apparent: their lightness. Tunisian crochet can be tough on the hand and/or wrist muscles because of the repetitive motions on the return pass. When using cabled hooks, the very light weight of the cable minimizes the effort in the hand and makes it much easier to crochet for long periods.

Double-ended hooks, with a hook at each end of the rod or cable, are another fun tool for the

Tunisian crocheter. The technique for using such hooks was popularized in the 1970s as *Crochet on the Double* and *Crochenit*. It's a nice method for working in two colors and produces a reversible fabric. Double-ended hooks also make it possible to work in the round by picking up a few stitches at a time, then sliding the work to the other end and working them off. Because you can stop at any time to do a return pass, a long rod or cable is not necessary. Both the two-color and in-the-round techniques are used in the pattern for the Terra Hat and Mitts by Lily Chin (see page 100).

Other than hooks, there are no special tools or materials needed for Tunisian crochet. There is one other technique that's important to master, though: I recommend that you prepare to block your work to conquer the curl at the edges (see Chapter 2 for more on combatting curl). Although curl can be minimized by working loosely, it's often still there. When working with natural-fiber yarns, wet blocking is the most effective way of removing it completely: Soak your finished piece in water, gently squeeze out excess water, then pin it to a blocking board or mattress and let it dry completely before removing the pins. You can also wet only the edge that is curled; just be sure that its final dimensions match the rest of the finished piece. Very large pieces can be blocked in sections—no harm will come to a piece from multiple immersions in water. If you are new to wet blocking, work with smaller swatches first to gain comfort and experience. Different fibers react differently to water; some stretch out a great deal more than others, so always block your gauge swatch before beginning a project so you know how much growth to plan for. A blocking board inscribed with a grid of inches is a valuable tool and allows you to easily pin the piece to the exact size you want.



Sources of Tunisian Crochet Hooks

Individual Hooks

Silvalume Afghan Crochet Hooks
coatsandclark.com

Easy Tunisian Crochet Hooks
anniesattic.com

U-nitt Bamboo Tunisian Hooks
u-nitt.com

Chiaogoo Tunisian Hooks
Chiaogoo Cabled (Flexible) Crochet Hook
chiaogoo.com

Jenkins Hooks
stitchdiva.com

Interchangeable Cabled Hooks
Denise Interchangeable Crochet Hooks
knitdenise.com

Addi Click Crochet Interchangeable Hook Set
skacelknitting.com

Knitter's Pride Dreamz Tunisian Crochet Needles
knitterspride.com

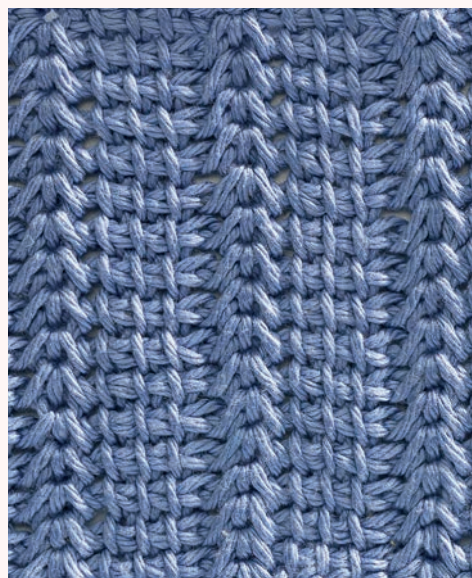
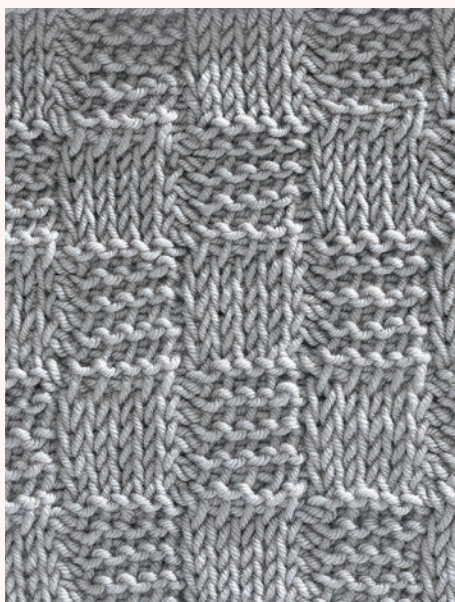
Double-Ended Hooks

Clover Double-Ended Hooks
clover-usa.com

Knit Picks Double-Ended Hooks
knitpicks.com

Standard Hooks with No Thumb Rest

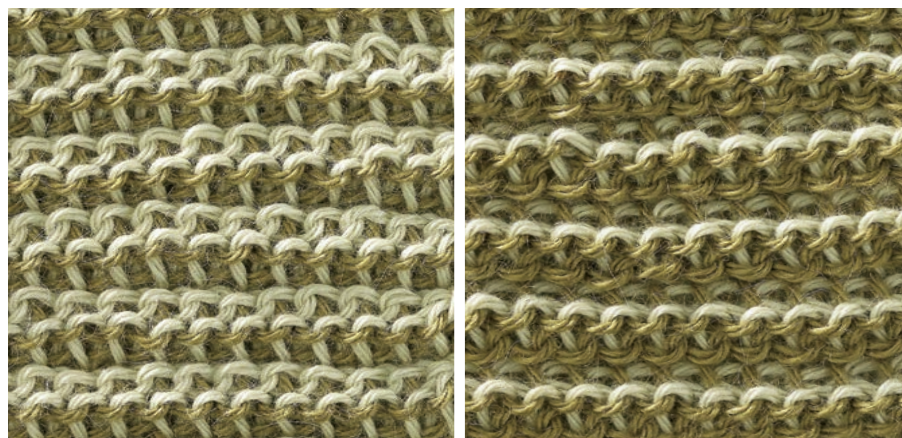
Takumi Crochet Hooks
clover-usa.com





CHAPTER 4

Special Techniques and Effects



Working with a double-ended hook results in a reversible fabric, though each side is slightly different.

WORKING WITH DOUBLE-ENDED HOOKS

Putting hooks on both ends of a rod offers some very interesting possibilities in Tunisian crochet. The basic principle involves using two balls of yarn in different colors and, unlike normal Tunisian, turning the work for the return pass. This method produces a two-color fabric that does not have the usual right and wrong sides of Tunisian crochet. The unused color is brought up along the side edge to be picked up again when needed. This technique is also known as *Crochenit*. In its most basic form, it is worked as follows:

Chain any number.

ROW 1: With color A, work basic foundation row.

Rtn: Turn hook and slide all lps to opposite end, pick up color B, work basic rtn pass.

ROW 2: With color B, Tss across. *Rtn:* Turn hook and slide all lps to opposite end, pick up color A, work basic rtn pass.

ROW 3: With color A, Tss across. *Rtn:* Turn hook and slide all lps to opposite end, pick up color B, work basic rtn pass.

Rep Rows 2 and 3 for patt.

The resulting fabric resembles knitted garter stitch but is different on each side of the work. In fact, this is considered by some to be another technique independent from, though related to, Tunisian crochet, and there are stitch dictionaries of patterns just for double-ended crochet hooks.

Double-ended hooks also make it easy to work in the round. To learn more, see Lily Chin's *Terra Hat and Mitts* on page 100.

MAKING A CIRCLE WITH SHORT ROWS

In standard crochet, it's simple to work in the round, but in Tunisian it's more of a challenge, since the loops of the forward pass are kept on the hook. At the time of writing, a few adventurers have been experimenting with Tunisian in the round using a cabled hook, most notably Jennifer Hansen (Stitch Diva), whose tutorial video can be seen on her website, www.stitchdiva.com. Even with this strategy, bringing the first and last stitch of the round together is tricky. However, there is another way of making a circle, and that is by using short rows.

Short rows have fewer stitches than the rows before and after them. They are placed where extra fabric is needed, and the row immediately after is worked first into the short row and then into the full row that precedes it. To make circles, short rows are used to create wedge-shaped pieces, one built on top of another, until they make, if not exactly a circle, then at least a hexagon.

Here are two ways to create such wedges. One starts with the full stitch count on the first row and decreases on each subsequent row. The other starts with two stitches and increases on each subsequent row until the full stitch count is reached. In both methods, to make larger circles, begin with a longer starting chain. Although these are made with Tss, other Tunisian stitches can be used to the same effect.

NOTE: Working decreases as described here—on the return pass—minimizes unwanted holes in the fabric. When working the next forward pass, be sure to skip the second to last stitch that was gathered on the previous return pass.

Circle One

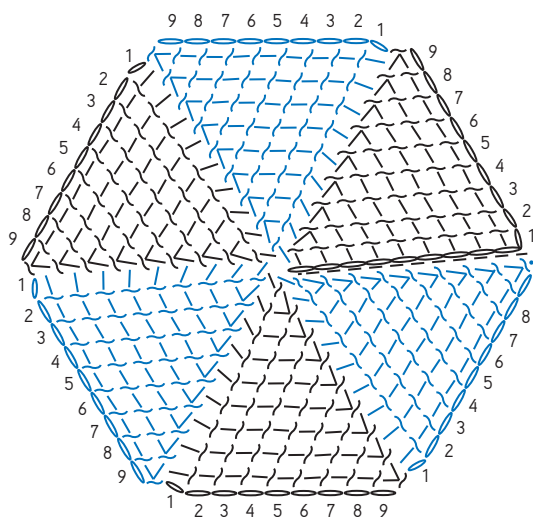
NOTE: Work basic return pass unless otherwise directed.

FIRST WEDGE

Ch 10.

ROW 1: Work basic foundation row—10 sts.

ROWS 2–8: *Fwd:* Tss in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 2 lps (dec made), *yo, draw through 2 lps; rep from * across—3 sts at end of last row.



Circle One

ROW 9: *Fwd:* Tss in next st, draw up lp in last bar.
Rtn: [Yo, draw through 2 lps] twice—2 sts.

SECOND WEDGE

NOTE: Next row is worked along slanted edge.

ROW 1: Draw up lp in last st of each row of previous wedge, working under flp and blp—10 sts.

ROWS 2–9: Rep Rows 2–9 of first wedge.

THIRD–SIXTH WEDGES

Rep second wedge 4 times.

LAST ROW: Tslst in next st. Fasten off, leaving a sewing length. Sew seam joining first and last rows.



Circle Two

NOTE: Work basic return pass unless otherwise directed.

FIRST WEDGE

Ch 10.

ROW 1: *Fwd:* Draw up lp in 2nd ch from hook, leave rem ch sts unworked. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps—2 sts.

ROW 2: Tss in next st, draw up lp in next ch of starting ch—3 sts.

ROWS 3–9: Tss in each st across, draw up lp in next starting ch—10 sts at end of last row.

SECOND WEDGE

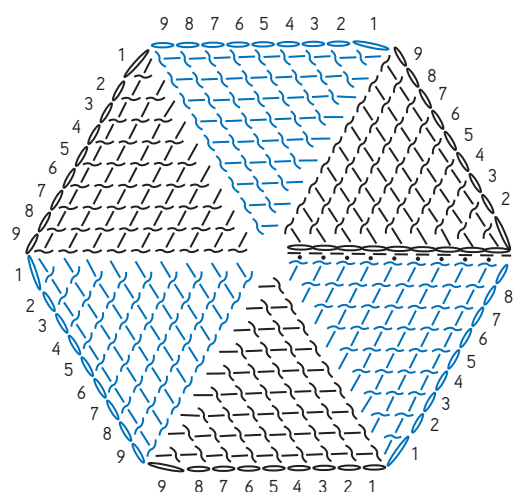
ROW 1: *Fwd:* Draw up lp in 2nd bar of Row 9, leave rem sts unworked. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps—2 sts.

ROWS 2–9: Rep Rows 2–9 of first wedge; for last st of each row, draw up lp in next st of Row 9 of previous wedge instead of working into ch sts.

THIRD–SIXTH WEDGES

Rep second wedge 4 times.

LAST ROW: Tslst in each st across. Fasten off, leaving a sewing length. Sew seam joining first and last rows.



Circle Two



COMBINING TUNISIAN WITH REGULAR CROCHET

In the stitch dictionary, the last two stitches show clever ways to combine Tunisian stitches with regular crochet stitches. Beyond these examples, it's possible to work a piece using both techniques in myriad ways. After completing a return pass in Tunisian crochet, it's simple to change hooks and switch to regular crochet, working stitches into vertical bars or into the horizontal row. Keeping gauge consistent when switching from one to the other may require changing hook size.

Combining techniques like this is largely unknown terrain and deserves more thorough exploration by adventurous crocheters. The swatch at top left combines Tks and regular crochet. I changed to a hook one size smaller for standard crochet stitches and worked the first row of standard crochet by inserting the hook as in Tks.

COLORWORK IN TUNISIAN

The two passes in Tunisian crochet provide great opportunities for color work. The variegated swatch at top center shows a marvelous interplay of shades as the color changes through the forward and return passes.

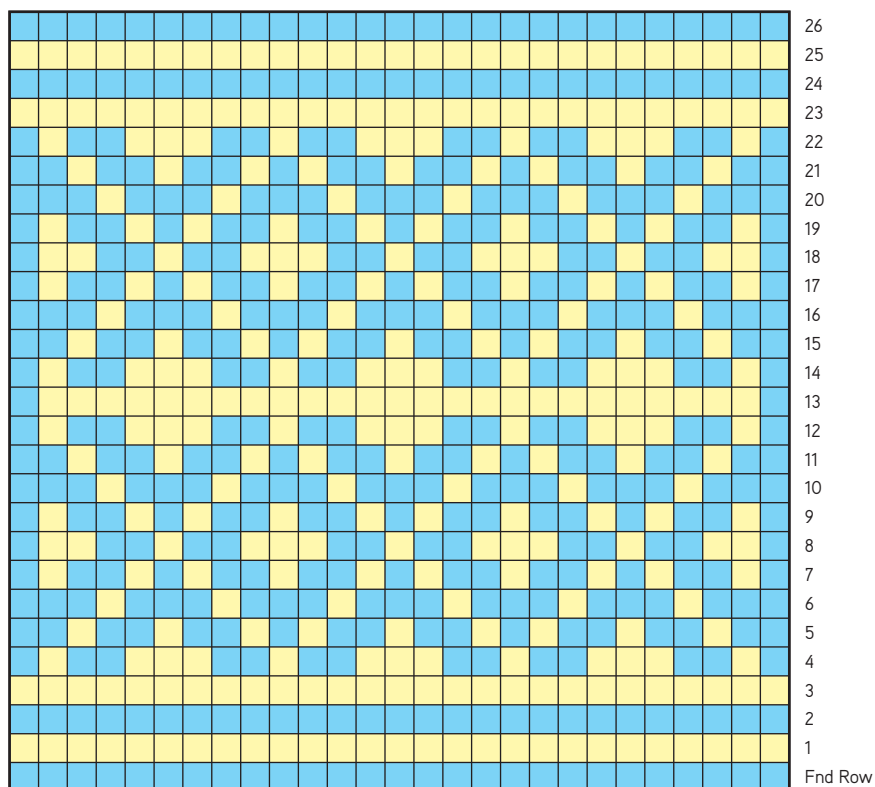
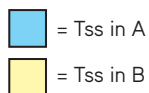
Any Tunisian stitch pattern can be enhanced or dramatized by using two or more colors. To

avoid cutting yarn, use each color for a forward and return pass so that the yarn ends up at the same edge where it began. Then use the second color for a forward and return pass, and then change color by picking up the first color again. You'll be changing color at the right edge of the work. Another option is to begin a color on a return pass, then work a forward pass with it, then use the new color for the next return and forward passes. With this method you'll be changing color at the left edge of the work.

You can see this strategy in the swatch at top right, showing the interplay between a multi-strand brown/gold yarn with a bulky black. The black yarn was begun on a return pass, so it has brown/gold vertical bars running over it. On the next row, the reverse happens: brown/gold with black vertical bars. As long as you use each yarn for a forward and return pass, no yarn will be cut and there will be no extra ends to weave in.

Stranded colorwork is also a rich source of creative options in Tunisian crochet. This technique involves switching colors within the forward or return pass, stranding the unused color along the wrong side of the work. To change color on a forward pass, drop the old color on the wrong side, pick up the new color, and work a stitch. To change color on a return pass, switch yarns one stitch before the color change appears on the forward pass. Carry the unused strands along the wrong side of the work, neither too tightly nor too loosely. Here are two sample patterns you can practice with:

LAST ROW: With A, Tslst in each bar across.



Checkerboard Pattern

Using colors A and B.

NOTES: Carry unused yarn along back loosely.
When changing colors on return pass, change when one lp of old color remains on hook.

With A, ch a multiple of 4.

Work basic foundation row (see Glossary).

ROW 1: *Fwd:* With A, work 3 Tss, *change to B, work 4 Tss, change to A, work 4 Tss; rep from * across to last 4 sts, change to B, work 3 Tss, draw up lp in last bar. *Rtn:* With last color used, yo, draw through 1 lp, [yo, draw through 2 lps] 3 times, *change color [yo, draw through 2 lps] 4 times, rep from * across.

ROWS 2-3: Rep Row 1. On last st of rtn pass at end of Row 3, draw through color B from back of work to beg next row.

ROW 4: *Fwd:* With B, work 3 Tss, *change to A, work 4 Tss, change to B, work 4 Tss; rep from * across to last 4 sts, change to A, work 3 Tss, draw up lp in last bar. *Rtn:* With last color used, yo, draw through 1 lp, [yo, draw through 2 lps] 3 times, *change color [yo, draw through 2 lps] 4 times; rep from * across.

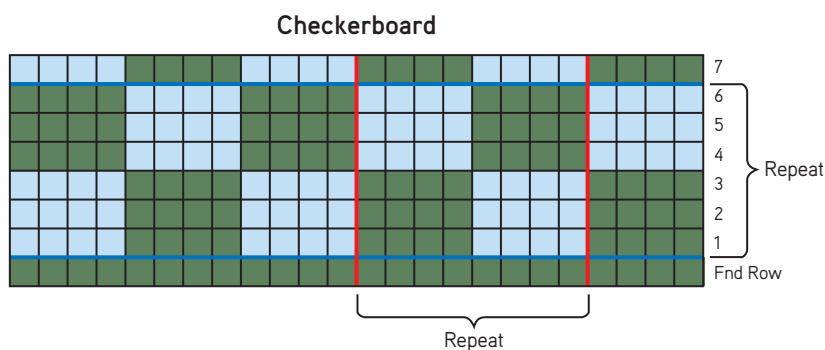
ROWS 5-6: Rep Row 4. At end of last rtn pass, change to A.

Rep Rows 1-6 for patt.



Chart Key

= Tss in A
 = Tss in B

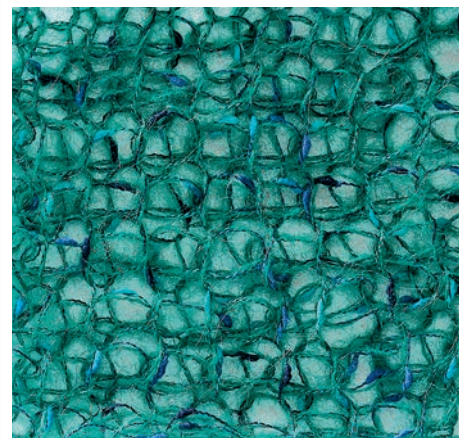


Lorelei Pullover,
page 96



SPECIAL YARNS AND BIG HOOKS

Particularly if a yarn has texture or fuzz, try going up considerably in hook size, until you get an almost lacy texture. This relatively thin but textured mohair was worked with an M/N-13 (9 mm) hook in Tss.



ENTRELAC CROCHET

The beauty of entrelac is that it allows you to work multiple colors in the shape of squares or triangles and join as you go, requiring no sewing. It looks great in scarves and shawls and is a fine way to use up bits of yarn from your stash. For another type of entrelac, see Margaret Hubert's Sierra Bag on page 120.

Entrelac Pattern

Using colors A, B, and C.

INC 1: Insert hook in sp before next vertical bar (as in Tfs), draw lp through.

NOTES: This pattern is for entrelac squares, with triangles at either end to create even side edges. The return passes begin with a decrease, to create the angled edge. In forward pass 2, insert hook between two bars brought together in the decrease.

FIRST LEVEL

First Triangle

With A, ch a multiple of 10 plus 3 (1 square uses 10 chs).

ROW 1: *Fwd:* Draw up lp in 2nd ch from hook (leave rem chs unworked)—2 lps on hook. *Rtn:* Yo, draw through 2 lps (dec made)—1 st.

ROW 2: *Fwd:* Inc 1 (see above) between first 2 bars, sk next vertical bar, insert hook in next foundation ch and draw up lp—3 lps on hook. *Rtn:* Yo, draw through 2 lps (dec made), yo, draw through 2 lps—2 sts.

ROW 3: *Fwd:* Inc 1 between first 2 bars, Tss in next st, draw up lp in next foundation ch—4 lps on hook. *Rtn:* [Yo, draw through 2 lps] 3 times—3 sts.

ROW 4: *Fwd:* Inc 1 between first 2 bars, Tss in each of next 2 sts, draw up lp in next foundation ch—5 lps on hook. *Rtn:* [Yo, draw through 2 lps] 4 times—4 sts.

ROW 5: *Fwd:* Inc 1 between first 2 bars, Tss in each of next 3 sts, draw up lp in next foundation ch—6 lps on hook. *Rtn:* [Yo, draw through 2 lps] 5 times—5 sts.

ROW 6: *Fwd:* Inc 1 between first 2 bars, Tss in each of next 4 sts, draw up lp in next foundation ch—7 lps on hook. *Rtn:* [Yo, draw through 2 lps] 6 times—6 sts.

ROW 7: Tslst in each bar across, sl st in same ch as last st of Row 6. Do not fasten off. Cont on next chs in foundation ch.

First Square

NOTE: Stitch count now remains constant on all rows.

ROW 1: *Fwd:* Draw up lp in next 6 chs—7 lps on hook. *Rtn:* [Yo, draw through 2 lps] across—6 sts. Work all return passes in this manner.

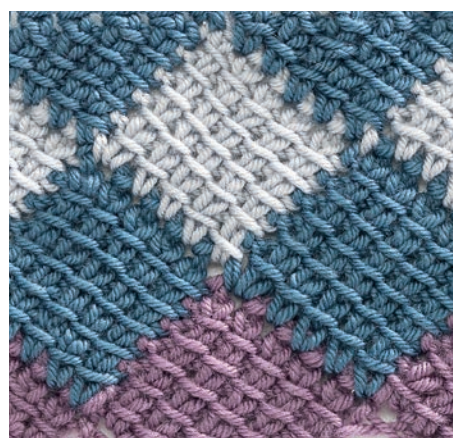
ROWS 2–5: Work 5 Tss across, draw up lp in next foundation ch—7 lps on hook.

ROW 6: Tslst in each bar across, sl st in same ch as last st of Row 5 of square. Do not fasten off. Cont on next chs in foundation ch.

Rep first square until there are 6 ch sts left on foundation ch. Use these 6 chs for End Triangle.

End Triangle

ROW 1: *Fwd:* Draw up lp in next 6 chs—7 lps on hook. *Rtn:* Yo, draw through 2 lps (dec made), [yo, draw through 2 lps] across—6 sts.



ROW 2: *Fwd:* Work 5 Tss—6 lps on hook.
Rtn: [Yo, draw through 2 lps] across—5 sts.

ROW 3: *Fwd:* Work 4 Tss—5 lps on hook.
Rtn: [Yo, draw through 2 lps] across—4 sts.

ROW 4: *Fwd:* Work 3 Tss—4 lps on hook.
Rtn: [Yo, draw through 2 lps] across—3 sts.

ROW 5: *Fwd:* Work 2 Tss—3 lps on hook. *Rtn:* [Yo, draw through 2 lps] across—2 sts.

ROW 6: *Fwd:* Tss in next bar—2 lps on hook.
Rtn: Yo, draw through 2 lps—1 st. Fasten off.

SECOND LEVEL

First Square

With RS facing, join B in top-right corner of first triangle in first level.

ROW 1: *Fwd:* Draw up lp in each of next 5 sl sts, draw up lp in side edge of Row 1 of first square—7 lps on hook. *Rtn:* Yo, draw through 2 lps (dec made), [yo, draw through 2 lps] across—6 sts.

ROWS 2–6: Rep Rows 2–6 of first square in first level.

Cont working squares in B across. No end triangle is needed. Fasten off.

THIRD LEVEL

First Triangle

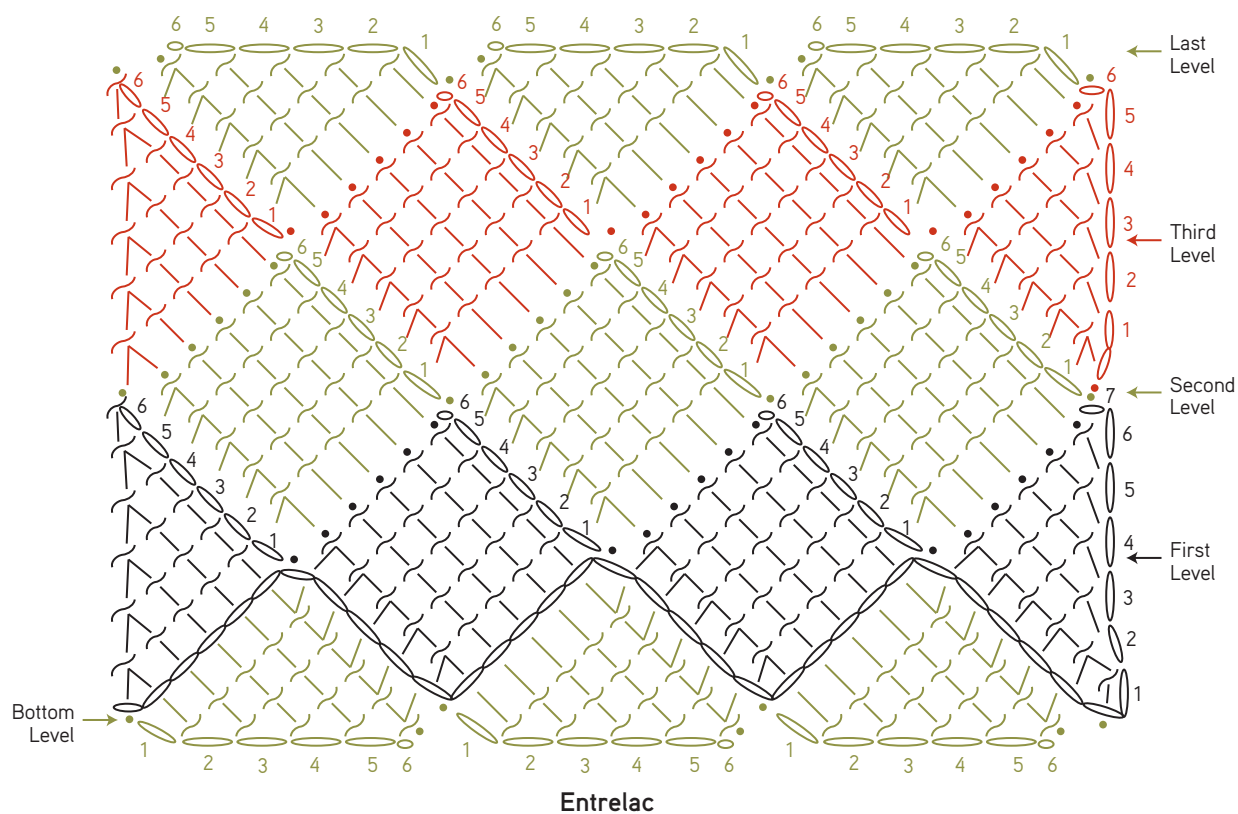
With RS facing, join C at base of first st in first square of second level.

ROW 1: *Fwd:* Ch 2, draw up lp in 2nd ch from hook, draw up lp in side of Row 1 of first square of last level—3 lps on hook. *Rtn:* [Yo, draw through 2 lps] twice—2 sts.

ROWS 2–5: Rep Rows 3–6 of first triangle in first level.

ROW 6: Tslst in each bar across, sl st in ch at top of same square.

Rep first square of second level across as before.



Entrelac

End Triangle

ROW 1: *Fwd:* Draw up lp in next 6 bars—7 lps on hook. *Rtn:* Yo, draw through 2 lps (dec made), [yo, draw through 2 lps] across—6 sts.

ROWS 2–6: Rep Rows 2–6 of end triangle in first level. Fasten off.

Rep second and third levels as desired.

LAST LEVEL (ALL TRIANGLES)**First Triangle**

ROW 1: *Fwd:* With RS facing, join B in top-right corner of first triangle in previous level, draw up lp in each of next 5 sl sts of first triangle, draw up lp in side of first row of adjacent square—7 lps on hook. *Rtn:* Yo, draw through 2 lps (dec made), [yo, draw through 2 lps] across—6 sts.

ROW 2: *Fwd:* Sk next bar, work 4 Tss, draw up lp in side edge of Row 2 of adjacent square—6 lps on hook. *Rtn:* [Yo, draw through 2 lps] across—5 sts.

ROW 3: *Fwd:* Sk next bar, work 3 Tss, draw up lp in side edge of Row 3 of adjacent square—5 lps on hook. *Rtn:* [Yo, draw through 2 lps] across—4 sts.

ROW 4: *Fwd:* Sk next bar, work 2 Tss, draw up lp in side edge of Row 3 of adjacent square—4 lps on hook. *Rtn:* [Yo, draw through 2 lps] across—3 sts.

ROW 5: *Fwd:* Sk next bar, work 3 Tss, draw up lp in side edge of Row 3 of adjacent square—3 lps on hook. *Rtn:* [Yo, draw through 2 lps] across—2 sts.

ROW 6: Tslst in next bar, sl st in top of next square.

Rep first triangle across top of piece. Fasten off.

BOTTOM LEVEL

ROW 1: With RS facing, join B in bottom-right corner of foundation ch, working across opposite side of foundation ch, work same as last level.



A variation of Tunisian entrelac is featured in the Sierra Bag on page 120.





CHAPTER 5

Stitch Dictionary

I wanted to share a large number of stitches in a variety of styles and levels of difficulty. These are by no means exhaustive of all Tunisian stitches, but will give you plenty to work on for a long time to come. I organized the stitches in groups that are similar either in function or technique, starting with simpler stitches and moving gradually to more complex patterns in each group.

You will find many more stitch patterns featured in the projects in this book.



GROUP ONE: BASIC STITCHES

This group of stitches allows you to get comfortable with the different strokes of Tunisian crochet—that is, how picking up stitches in various ways creates an array of mesmerizing surface patterns. At the same time, you can get more proficient with the basic stitching technique, which is a bit different from standard crochet.

In Tunisian crochet, tall stitches are the exception rather than the rule, and therefore most stitches behave similarly to single crochet. This is why larger hooks are important for drape: The smaller the stitches, the more dense the fabric. Using a larger hook makes each stitch less dense, which in turn lends greater drape to the fabric.

Since Tunisian crochet is worked in two-part rows consisting of a forward and return pass, the flexibility of stitches, and one's hand movements when making them, is limited. Nevertheless, getting the hang of regulating tension in both directions and on all the different stitches can take some practice.

You'll find that your tension varies from one stitch to another. The return pass, too, is a place to practice tension control. Work too loosely,

and you'll see more curl as the fabric builds up on the wrong side. Work too tightly, and the stitches lack breathing room. Try to find a balance every time you work in Tunisian crochet.

In all the instructions that follow, the loop on the hook counts as the first stitch in the row, so the first stitch you work is the second stitch. Work the last bar under the front and back vertical bars, inserting the hook as in Tss, unless otherwise noted. Work the return passes in the basic manner described in Chapter 2 (page 12) unless otherwise directed.

The reference to “multiples” in the instructions tells you how many stitches are in the pattern repeat, and therefore how many chains to make when starting the stitch pattern. In some cases, it's necessary to make a few extra chains beyond the multiple to accommodate the pattern. In other words, for a pattern with a multiple of 2 stitches, chain any number divisible by 2; for a pattern with a multiple of 4 sts, chain any number divisible by 4. If the instructions say “Multiple of 4 plus 2,” chain any number divisible by 4, then add 2 more chains.

You can find a key to all symbols on page 138.

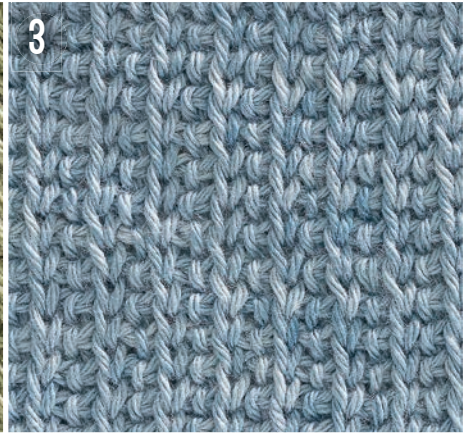
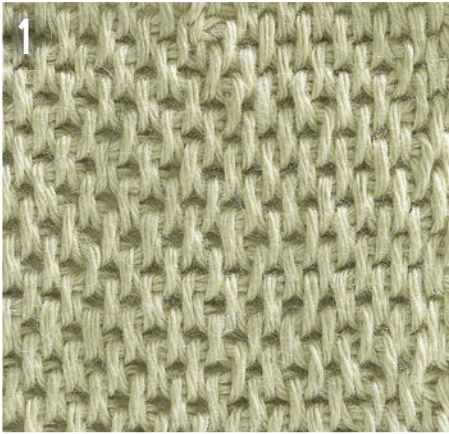
Stitch 1

NOTE: First and last sts must be staggered row to row to avoid a slanted edge. In one row, draw up lp between the first and 2nd vertical bars, but not between the last 2 bars; in the next row, sk the sp between first and 2nd bars but work a st between the last 2 bars. A slight unevenness along both side edges can be minimized with blocking. Instructions are for

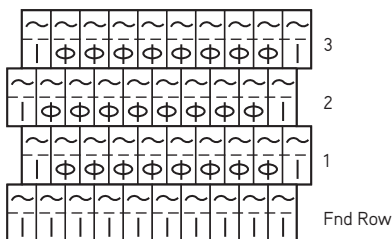
fwd pass; work basic rtn pass throughout patt (see Glossary).

Ch any number. Work basic foundation row (see Glossary).

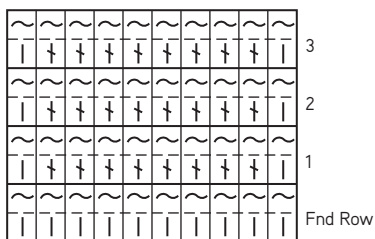
ROW 1: Tfs between first and 2nd vertical bar, *Tfs between next 2 bars; rep from * across to last 2 bars, sk sp between last 2 sts, draw up lp in last bar.



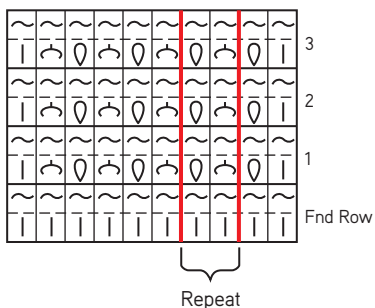
Stitch 1



Stitch 2



Stitch 3



ROW 2: Sk sp between first and 2nd bar, *Tfs between next 2 bars; rep from * across, draw up lp in last bar.

Rep Rows 1–2 for patt.

Stitch 2

TDC: Yo, insert hook as in Tss and draw up lp, yo, draw through 2 lps, leaving 1 lp on hook.

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Ch any number. Work basic foundation row (see Glossary).

ROW 1: Tdc in each st across (last st should also be Tdc).

Rep Row 1 for patt.

Stitch 3

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 2 sts.

Work basic foundation row (see Glossary).

ROW 1: *Tks, insert hook in bump behind next vertical bar and draw up lp; rep from * across, draw up lp in last bar.

Rep Row 1 for patt.

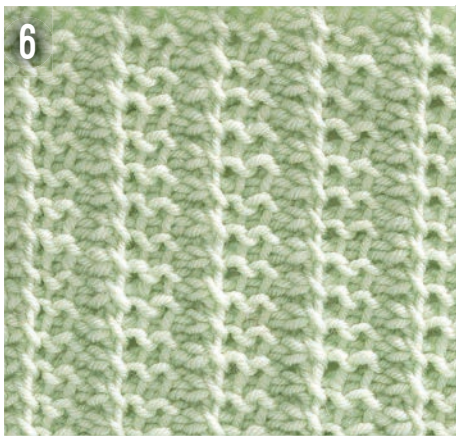
4



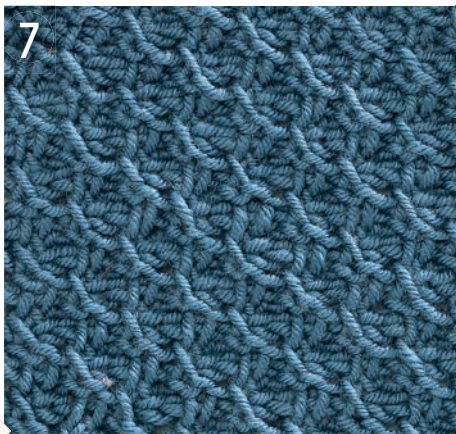
5



6



7



Stitch 4

NOTES: A combination of Tks and Tunisian crossed sts, this patt can be altered by varying the number of rows between crossed rows.

Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 2 sts.

Work basic foundation row (see Glossary).

ROWS 1–4: Tks in each st across, draw up lp in last bar.

ROW 5: *Sk next vertical bar, draw up lp in next vertical bar, draw up lp in skipped bar (Tunisian crossed st made); rep from * across, draw up lp in last bar.

Rep Rows 1–5 for patt.

Stitch 5

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 3 plus 2 sts.

Work basic foundation row (see Glossary).

ROW 1: *Sk next vertical bar, draw up lp in next vertical bar, draw up lp in vertical bar of skipped st (Tunisian crossed st made), Tps in next st; rep from * across, draw up lp in last bar.

ROW 2: *Sk next vertical bar, draw up lp in next vertical bar, draw up lp in vertical bar of skipped st, Tss in next st; rep from * across, draw up lp in last bar.

Rep Rows 1–2 for patt.

Stitch 6

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

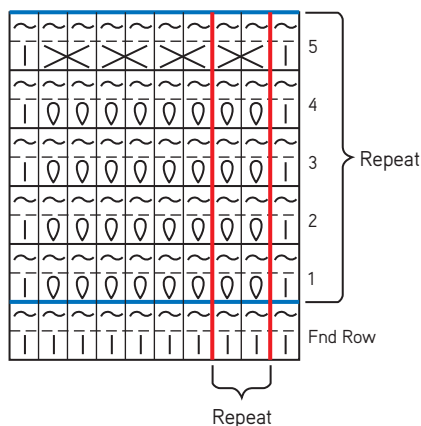
Multiple of 4 plus 2 sts.

Work basic foundation row (see Glossary).

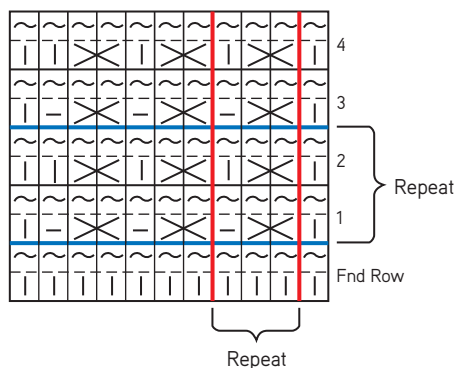
ROW 1: *Sk next vertical bar, draw up lp in next vertical bar, draw up lp in skipped bar (Tunisian crossed st made), work 2 Tps; rep from * across, draw up lp in last bar.

Rep Row 1 for patt.

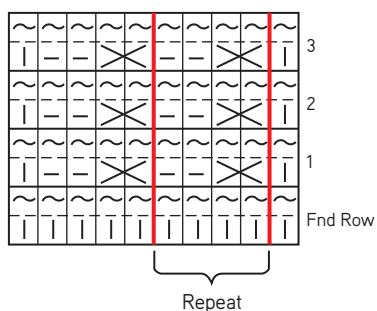
Stitch 4



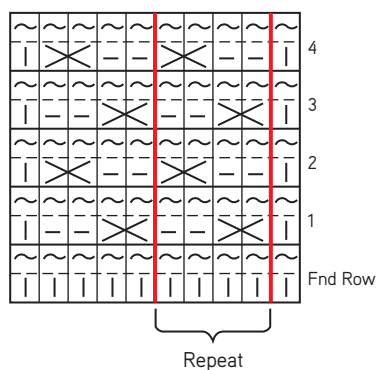
Stitch 5



Stitch 6



Stitch 7



Stitch 7

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 4 plus 2 sts.

Work basic foundation row (see Glossary).

ROW 1: *Sk next vertical bar, draw up lp in next vertical bar, draw up lp in skipped bar

(Tunisian crossed st made), 2 Tps; rep from * across, draw up lp in last bar.

ROW 2: Work 2 Tps, sk next vertical bar, draw up lp in next vertical bar, draw up lp in skipped bar; rep from * across, draw up lp in last bar.

Rep Rows 1–2 for patt.



GROUP TWO: INTERMEDIATE STITCH PATTERNS, FASCINATING FABRICS

As patterns increase in ingenuity, the true wonders of Tunisian crochet are revealed: intricate surface designs unlike anything seen in standard crochet or knitting. These swatches, worked in fingering-weight merino, show the brocade-like beauty that Tunisian crochet can produce. The fabric you see here is suitable in

weight and drape for a range of garments, from vests to cardigans to jackets. In heavier yarns they would make excellent fabric for hats, winter scarves, totes, and afghans. For lighter weight wearables, such as shawls, you'll want to take a look at Group Three, Tunisian lace stitches.



*Ariadne Sampler
Throw, page 104*

This basketweave patt can be varied by making more sts in each group, or by making more rows before changing the patt. While Tks and Tps seem to produce the most obvious contrast, other sts can also be used to create a basketweave effect.

Instructions are for fwd pass; work basic rtn
pass throughout patt (see Glossary).

Work basic foundation row (see Glossary).

ROWS 6-10: Work 4 Tps, work 5 Tks, *work 5 Tps, work 5 Tks; rep from * across to last 5 sts, work 4 Tps, draw up lp in last bar.

Rep Rows 1–10 for patt.

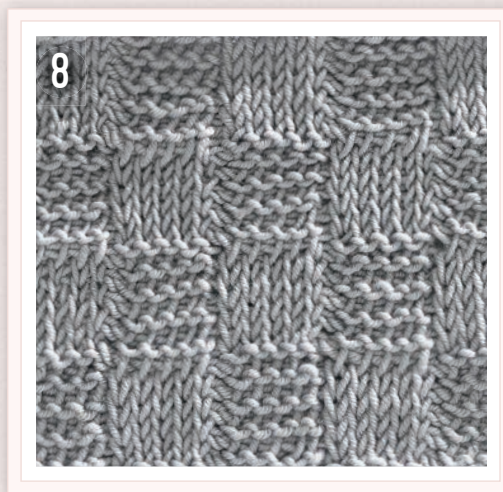
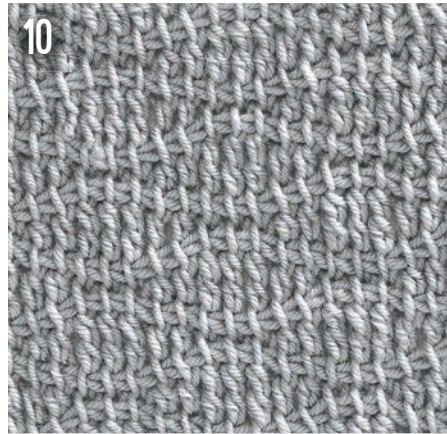
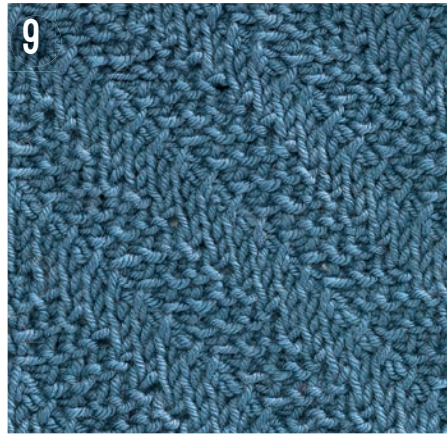


Diagram illustrating a 10-row, 20-column pattern. The pattern is divided into two 10x10 sections by a vertical red line. The left section is labeled "Repeat" at the bottom. The right section is labeled "Repeat" on the right side. The grid contains various symbols: wavy lines, vertical bars, and circles. The bottom row is labeled "End Row" on the right. The grid is numbered 1 to 10 on the right side, with a bracket indicating the pattern repeats.



Stitch 9

As in basketweave (Stitch 8), this patt is an example of how sts with different surface textures can be used to form patterns, in this case, diagonal lines. One can use this strategy to create slanted “stripes” of various widths as well as many other effects.

NOTES: Include first and last sts in st counts.

Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 4 sts.

Work basic foundation row (see Glossary).

ROW 1: Work 3 Tks, *work 4 Tps, work 4 Tks; rep from * across to last 4 sts, work 3 Tps, draw up lp in last bar.

ROW 2: Work 4 Tks, *work 4 Tps, work 4 Tks; rep from * across to last 3 sts, work 2 Tps, draw up lp in last bar.

ROW 3: Tps in next st, work 4 Tks, *work 4 Tps, work 4 Tks; rep from * across to last 2 sts, Tps in next st, draw up lp in last bar.

ROW 4: Work 2 Tps, work 4 Tks, *work 4 Tps, work 4 Tks; rep from * across to last st, draw up lp in last bar.

ROW 5: Work 3 Tps, *work 4 Tks, work 4 Tps; rep from * across to last 4 sts, work 3 Tks, draw up lp in last bar.

ROW 6: Tks in next st, work 4 Tps, *work 4 Tks, work 4 Tps; rep from * across to last 3 sts, work 2 Tks, draw up lp in last bar.

ROW 7: Tks in next st, work 4 Tps, *work 4 Tks, work 4 Tps; rep from * across to last 2 sts, Tks in next st, draw up lp in last bar.

ROW 8: Work 2 Tks, work 4 Tps, *work 4 Tks, work 4 Tps; rep from * across to last st, draw up lp in last bar.

Rep Rows 1–8 for patt.

Stitch 10

NOTES: Include first and last sts in st counts.

Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 10 plus 3 sts.

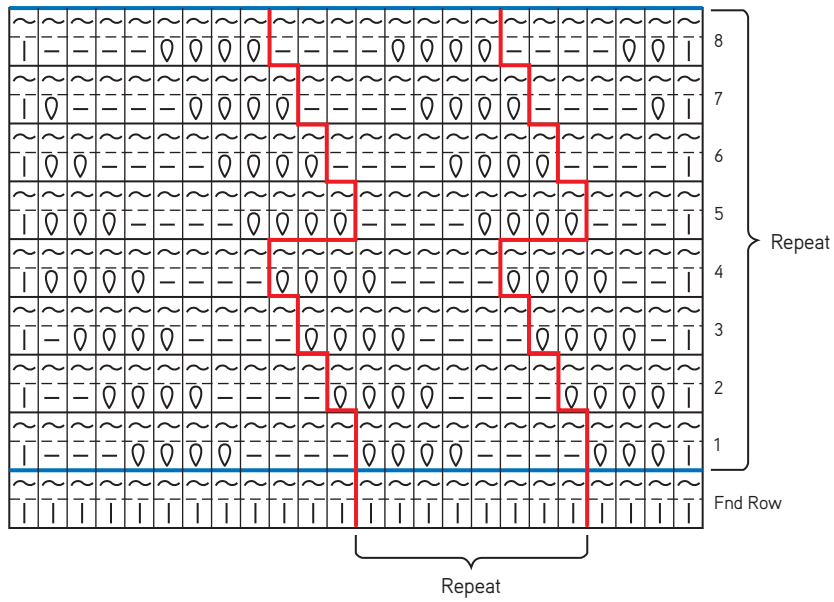
Work basic foundation row (see Glossary).

ROW 1: *Work 2 Tss, work 2 Tdc, work 3 Ttr, work 2 Tdc, work 1 Tss; rep from * across to last 2 sts, Tss in next st, draw up lp in last bar.

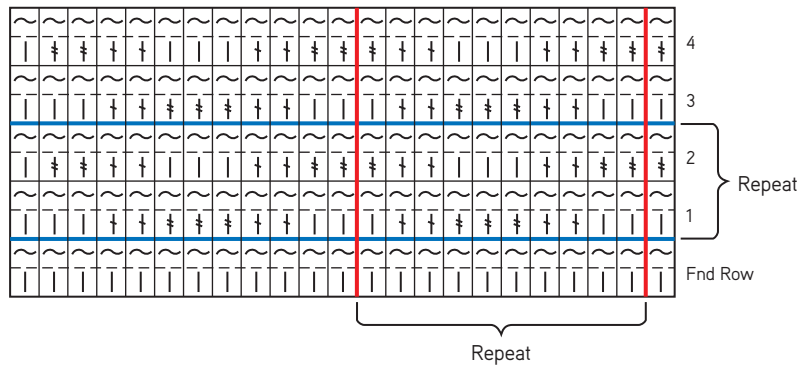
ROW 2: Ch 3 (counts as first Ttr), *work 2 Ttr, work 2 Tdc, work 3 Tss, work 2 Tdc, work 1 Ttr; from * across to last 2 sts, Ttr in next st, draw up lp in last bar.

Rep Rows 1–2 for patt.

Stitch 9



Stitch 10



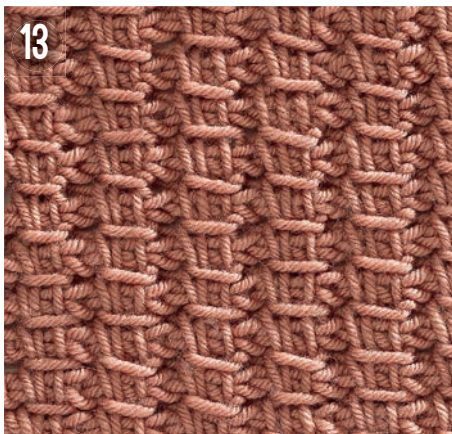
11



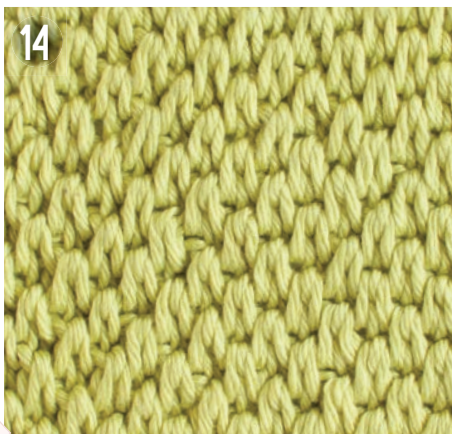
12



13



14



Stitch 11

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 4 plus 2 sts.

Work basic foundation row (see Glossary).

ROW 1: *Work 2 Tdc, work 2 Tps; rep from * across, draw up lp in last bar.

ROW 2: *Work 2 Tps, work 2 Tdc; rep from * across, draw up lp in last bar.

Rep Rows 1–2 for patt.

Stitch 12

TUNISIAN BOBBLE: [Yo, insert hook as in Tss, draw up lp, yo, draw through 2 lps] 4 times, yo, draw through 4 lps on hook leaving lp on hook.

Multiple of 2 plus 1 sts.

Work basic foundation row (see Glossary).

ROW 1: *Fwd:* Ch 1, *bobble (see above) in next vertical bar, sk next st; rep from * across to last 2 sts, bobble in next st, draw up lp in last bar.

Rtn: Yo, draw through 1 lp, *yo, draw through 2 lps, ch 1; rep from * to end.

Rep Row 1 for patt.

LAST ROW: *Tslst in bobble, Tslst in next ch; rep from * across, Tslst in last bar.

Stitch 13

This patt involves an unusual move: bringing a lp over 3 sts at once. Once you get used to it, it can move quite quickly and produces an interesting effect. The patt tends to slant to the right but blocks out evenly. This is the stitch Riego termed “Tricot Ecosaïs” (see Chapter 1).

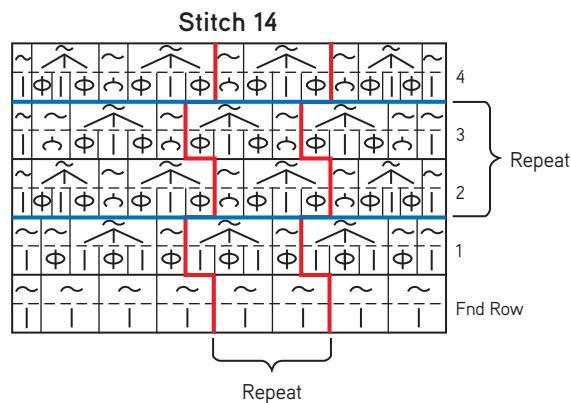
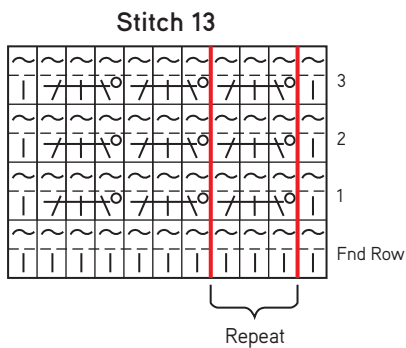
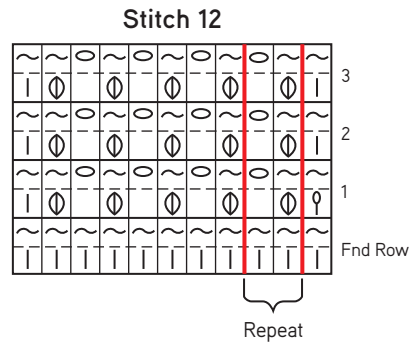
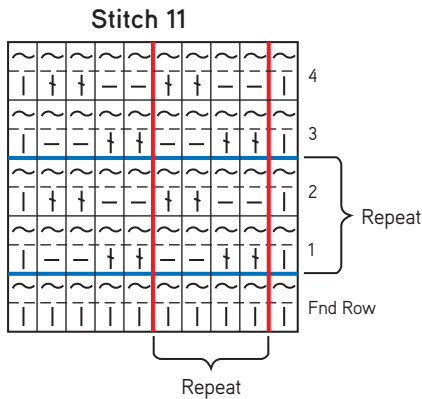
NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 3 plus 2 sts.

Work basic foundation row (see Glossary).

ROW 1: *Yo, work 3 Tss, bring 4th lp to the right over last 3 lps on hook and over end of hook; rep from * across, draw up lp in last bar.

Rep Row 1 for patt.



Stitch 14

The Manchester School of Embroidery published a small book in 1907 devoted to Tunisian crochet. Reading the instructions can be challenging, but I have adapted them to contemporary terminology for this pattern, called Gobelin.

NOTE: At the end of the first fwd pass, you will have twice as many lps minus 1 on the hook as your starting ch count.

Multiple of 2 sts.

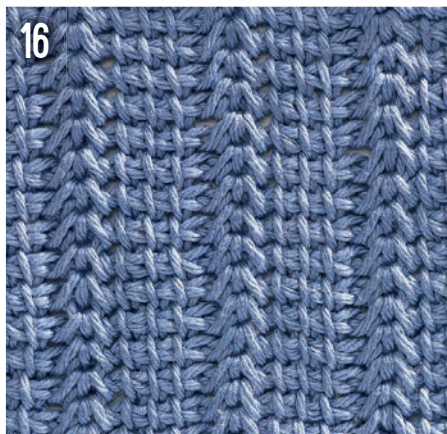
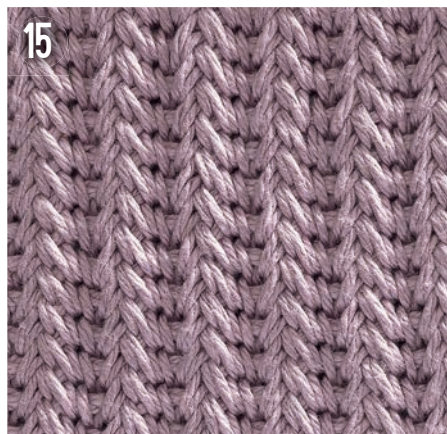
Work basic foundation row (see Glossary).

ROW 1: *Fwd:* *Tfs in next sp, Tss in next vertical bar; rep from * across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *yo, draw through 4 lps, yo, draw through 2 lps; rep from * across until 2 lps rem on hook, yo, draw through 2 lps.

ROW 2: *Fwd:* *Tfs in next sp, Tss in next vertical bar, Tfs in next sp, draw up lp in bump above next group of 3; rep from * across to last st, Tfs in next sp, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *yo draw through 4 lps, yo, draw through 2 lps; rep from * across.

ROW 3: *Fwd:* *Draw up lp in bump behind group of 3, Tfs in next sp, Tss in next vertical bar, Tfs in next sp; rep from * across to last 2 sts, draw up lp in bump behind group of 3, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps, *yo draw through 4 lps, yo draw through 2 lps; rep from * across until 2 lps rem on hook, yo, draw through 2 lps.

Rep Rows 2–3 for patt.



Stitch 15

NOTE: At the end of the first fwd pass, you will have twice as many lps minus 1 on the hook as your starting ch count.

Multiple of 4 plus 1 sts.

Work basic foundation row (see Glossary).

ROW 1: *Fwd:* *Tfs in next sp, Tss in next vertical bar; rep from * across. *Rtn:* Yo draw through 1 lp, *yo, draw through 4 lps, yo, draw through 2 lps; rep from * across.

ROW 2: *Fwd:* Tfs in next sp, insert hook under 3-st cluster and draw up lp, Tfs in next sp, Tss in next vertical bar; rep from * across, Tfs in last sp, draw up lp in last st. *Rtn:* Work as for rtn in Row 1.

Rep Row 2 for patt.

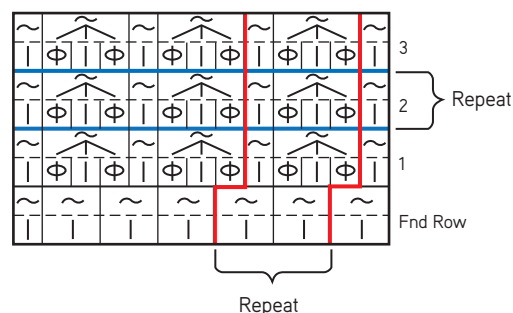
Stitch 16

Mutiple of 5 plus 2.

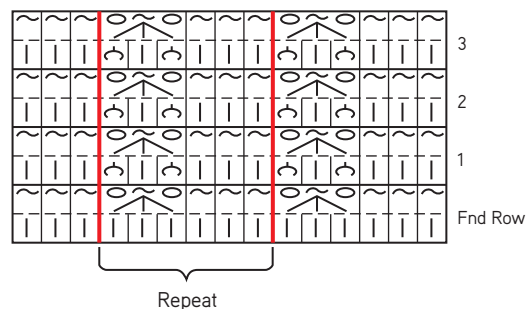
FOUNDATION ROW: *Fwd:* Work as for basic foundation row (see Glossary). *Rtn:* Yo, draw through 1 lp, [yo, draw through 2 lps] twice, *ch 1, yo, draw through 4 lps, ch 1, [yo, draw through 2 lps] 3 times; rep from * across.

ROW 1: *Fwd:* Work 2 Tss, *draw up lp in blp of ch, insert hook under 3-st cluster and draw up lp, draw up lp in blp of ch, work 3 Tss; rep from * across, ending with draw up lp in last bar. *Rtn:* Work as for foundation row.

Stitch 15



Stitch 16



Rep Row 1 for patt.

FINISHING ROW: Tslst in each Tss and in blp of each ch across.

GROUP THREE: LACE

Becoming comfortable with Tunisian lace requires learning a few new techniques. For one, making yarnovers in the forward pass, a very simple maneuver, and working them off, which is simply a matter of remembering they are there and knowing how to recognize them. When picking up stitches in the yarnovers, you can identify them by their slant from right to left.

On the return pass, you will sometimes be making chains to stand in for clustered stitches on the forward pass, in the same way you make chains over groups of stitches in standard crochet. It can take some time to get used to doing it in reverse.

Having chains in the return pass requires mastery of another technique: working into those chains on the forward pass. If chains are worked too tightly, they can be nearly

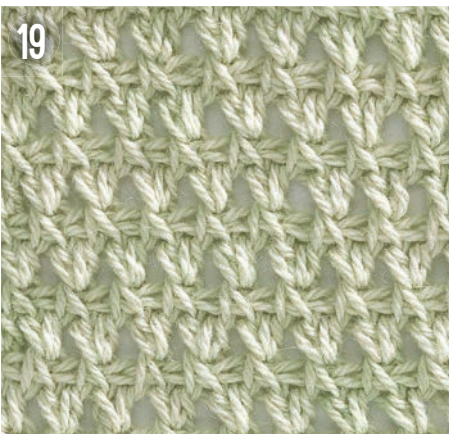
impossible to work into on the next forward pass. Counting the chains correctly is another skill to build, though usually there are only two or three in sequence.

When making lace, the role of the return pass becomes increasingly powerful in creating patterned groups of stitches. Yarnovers become more common. By the time you arrive at some of the advanced lace patterns here, you will be varying stitches on both the forward and return passes in great detail, requiring some serious concentration, but it will be well worth the effort.

The swatches here are all worked in Manos del Uruguay Serena, a fingering-weight silk/alpaca blend that brings out as much slinkiness as one could desire. All could easily become shawls, and there are lovely fabrics here for any number of drapey wearables, such as summer cardigans.



*Rivuline
Shawl,
page 86*



Stitch 17

NOTES: Make sure not to miss the last yo in the row, which can disappear into the horizontal bar. Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary). Do not work foundation row.

Multiple of 2 sts.

ROW 1: Tss in 2nd ch from hook, *yo, sk next ch, Tss in next ch; rep from * across.

ROW 2: *Yo, sk next vertical bar, Tfs in next sp; rep from * across to last st, draw up lp in last bar.

ROW 3: *Tfs in next sp, **yo, sk next vertical bar; rep from * across, ending last rep at **, draw up lp in last bar.

Rep Rows 2–3 for patt.

FINISHING ROW: *Sk next vertical bar, sl st in next ch of horizontal bar, draw up lp in next yo and sl st; rep from * across.

Stitch 18

TSS2TOG: Insert hook under next 2 bars, draw up lp.

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 2 sts.

Work basic foundation row (see Glossary).

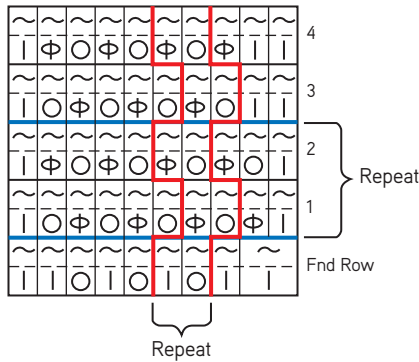
ROW 1: *Tss2tog, yo; rep from * across, draw up lp in last bar.

ROW 2: *Tss in next st, Tfs in next sp; rep from * across, draw up lp in last bar.

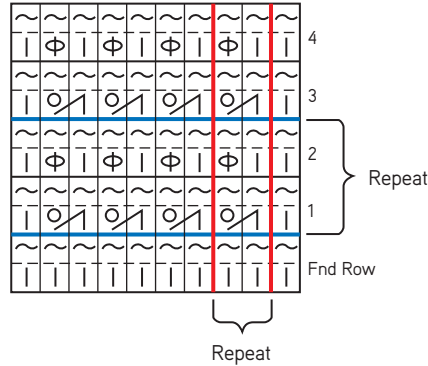
Rep Rows 1–2 for patt.

FINISHING ROW: *Insert hook as in Tss2tog and sl st, sl st in flp of horizontal bar; rep from * across.

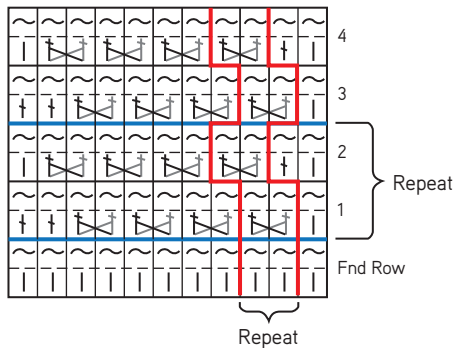
Stitch 17



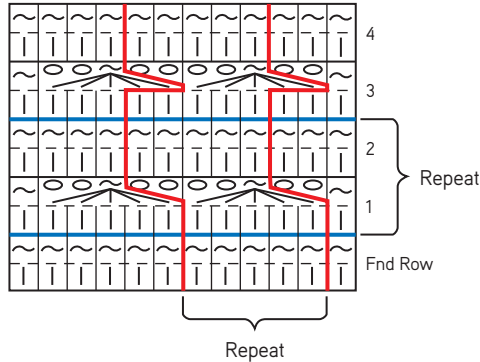
Stitch 18



Stitch 19



Stitch 20



Stitch 19

TDC UNDER 2 VERTICAL BARS: Yo, insert hook under next 2 vertical bars, draw up lp, [yo, draw through 2 lps] twice, leaving 1 lp on hook.

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 2 plus 1 st.

Work basic foundation row (see Glossary).

ROW 1: Ch 1, *Tdc under next 2 vertical bars, Tdc under same 2 bars; rep from * across to last 2 sts, Tdc in next bar, Tdc in last bar.

ROW 2: Ch 1, Tdc in next bar, *Tdc under next 2 vertical bars, Tdc under same 2 bars; rep from * across to last bar, Tdc in last bar.

Rep Rows 1–2 for patt.

Stitch 20

Multiple of 5 plus 2 sts.

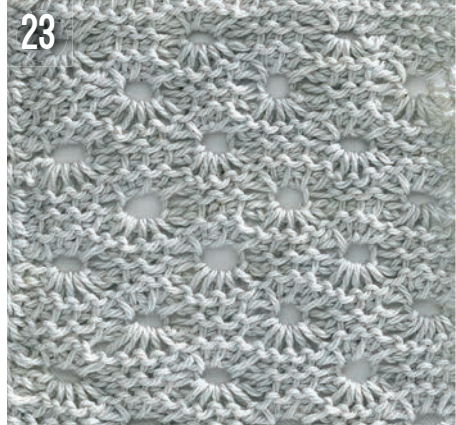
Work basic foundation row (see Glossary).

ROW 1: *Fwd:* Tss across, draw up lp in last bar.

Rtn: Yo, draw through one lp, ch 2, *yo, draw through 6 lps**, ch 4; rep from * across, ending last rep at **, ch 2, yo, draw through 2 lps.

ROW 2: Tss across, draw up lp in last bar.

Rep Rows 1–2 for patt.



Stitch 21

TDC2TOG: (Yo, insert hook in indicated st, yo, draw up lp, yo, draw through 2 lps) twice (3 lps on hook), yo, draw through 2 lps, leaving 1 lp on hook.

NOTE: Do not work foundation row. Work Row 1 sts into blp of foundation ch.

Multiple of 4 plus 1 sts.

ROW 1: *Fwd:* Tps in 2nd ch from hook, sk next ch, *Tdc2tog in next ch**, sk next ch, Tps in next ch, sk next ch; rep from * across, ending last rep at **, draw up lp in last ch. *Rtn:* Yo, draw through 1 lp, *yo, draw through 2 lps, ch 1; rep from * across until 3 lps rem on hook, [yo draw through 2 lps] twice.

ROW 2: *Fwd:* Tdc2tog (see above) in next bar, sk next ch, Tps in next st**, sk next ch; rep from * across ending last rep at **, draw up lp in last bar. *Rtn:* Work as for Row 1.

ROW 3: *Fwd:* Tps in next st, sk next ch, *Tdc2tog in next st**, sk next ch, Tps in next st, sk next ch; rep from * across, ending last rep at **, draw up lp in last bar. *Rtn:* Work as for Row 1.

Rep Rows 2–3 for patt.

NOTE: Patt can end either with Row 2 or 3. No sl st row required to finish this patt.

Stitch 22

NOTE: In rtn passes, 5 sts are gathered to make an upside-down fan. On the next fwd pass, work into the ch that sits atop the fan.

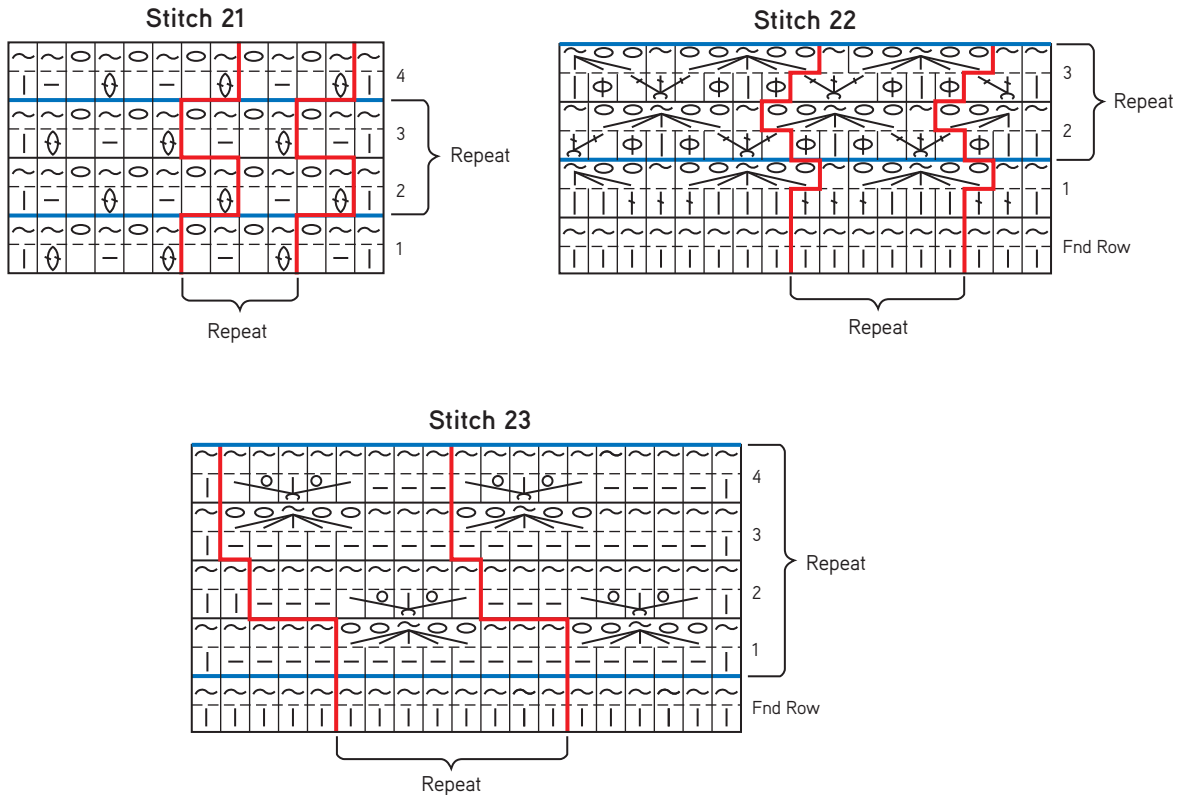
Multiple of 6 plus 5 sts.

Work basic foundation row (see Glossary).

ROW 1: *Fwd:* Tdc in next 2 sts, *Tss in next 3 sts, Tdc in next 3 sts; rep from * across to last 2 sts, Tss in next st, draw up lp in last bar. *Rtn:* Yo, draw through 3 lps (half fan made), *ch 2, yo, draw through 2 lps, ch 2, yo, draw through 6 lps (fan made); rep from * across until 3 lps rem on hook, ch 2, [yo, draw through 2 lps] twice.

ROW 2: *Fwd:* Tss in next st, Tfs in next sp, *3 Tdc in top of fan, Tfs in next sp, Tss in next st, Tfs in next sp; rep from * across, 2 dc in top of half fan. *Rtn:* Yo, draw through 1 lp, *ch 2, yo, draw through 6 lps, ch 2, yo, draw through 2 lps; rep from * across until 5 lps rem on hook, ch 2, yo, draw through 4 lps (half fan made), yo, draw through 2 lps.

ROW 3: *Fwd:* 2 Tdc in top of half fan, *Tfs in next sp, Tss in next st, Tfs in next sp, 3 Tdc in top of fan; rep from * across, Tfs in next sp, draw up lp in last bar. *Rtn:* Work as for Row 1.



Stitch 23

Five loops are gathered on return passes to create the bottom of this floral design. The top of the flower is made on the forward pass by working into the bump at the back of the gathered stitches, with yarnovers used at these spots to create space between stitches. On the return pass, work off these yarnovers as stitches. Work loosely throughout.

Multiple of 8 plus 4 sts.

Work basic foundation row (see Glossary).

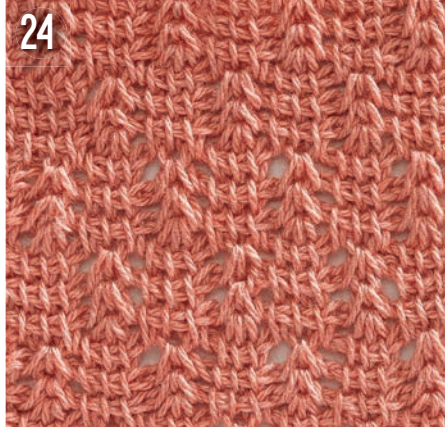
ROW 1: *Fwd:* Tps in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, [yo, draw through 2 lps] 4 times, *ch 2, yo draw through 6 lps, ch 2**, [yo draw through 2 lps] 3 times; rep from * across, ending last rep at **, [yo draw through 2 lps] twice.

ROW 2: *Fwd:* Tss in next st, in bump behind group of 5 work (Tss, yo, Tss, yo Tss), work 3 Tps; rep from * across to last 2 sts, Tss in next st, draw up lp in last bar. *Rtn:* Work basic rtn pass (see Glossary).

ROW 3: *Fwd:* Tps in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *ch 2, yo, draw through 6 lps, ch 2, [yo, draw through 2 lps] 3 times; rep from * across until 4 lps rem on hook, [yo, draw through 2 lps] 3 times.

ROW 4: *Fwd:* Tss in next st, *work 3 Tps, in bump behind next group of 5 work (Tss, yo, Tss, yo, Tss); rep from * across, draw up lp in last bar. *Rtn:* Work basic rtn pass.

Rep Rows 1–4 for patt. End after any even row. Work basic finishing row inserting hook as in Tps.



24



25

Stitch 24

Multiple of 6 plus 5 sts.

Work basic foundation row (see Glossary).

ROW 1: *Fwd:* Tss in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *[yo, draw through 2 lps] 3 times, ch 1, yo, draw through 3 lps, ch 1; rep from * across until 5 lps rem on hook, [yo draw through 2 lps] 4 times.

ROWS 2–3: *Fwd:* *Work 3 Tss, Tfs in next sp, draw up lp in bump behind group of 3, Tfs in next sp; rep from * across to last 4 sts, Tss in next 3 sts, draw up lp in last bar. *Rtn:* Work as for Row 1 rtn.

ROW 4: *Fwd:* Work as for Row 2 fwd. *Rtn:* Yo, draw through 1 lp, *ch 1, yo, draw through 3 lps, ch 1**, [yo, draw through 2 lps] 3 times; rep from * across, ending last rep at **, yo draw through 2 lps.

ROWS 5–6: *Fwd:* *Tfs in next sp, draw up lp in bump behind group of 3, Tfs in next sp**, work 3 Tss; rep from * across, ending last rep at **, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *ch 1, yo, draw through 3 lps, ch 1**, [yo, draw through 2 lps] 3 times; rep from * across, ending last rep at **, yo, draw through 2 lps.

ROW 7: *Fwd:* Work as for Row 5 fwd. *Rtn:* Work as for Row 1 rtn.

Rep Rows 2–7 for patt, ending with Row 6.

LAST ROW: Working as in Tss, Tslst in each st across.

Stitch 25, Lace Diamonds by Natasha Robarge

TSS2TOG: Insert hook in next 2 bars, draw up lp.

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 8 plus 5 sts.

Work basic foundation row (see Glossary).

ROW 1: Work 5 Tss, *yo, sk next st, work 7 Tss; rep from * across, yo, sk next st, work 5 Tss, draw up lp in last bar.

ROW 2: Work 3 Tss, *Tss2tog, yo, Tfs in next sp, yo, Tss2tog, work 3 Tss; rep from * across, draw up lp in last bar.

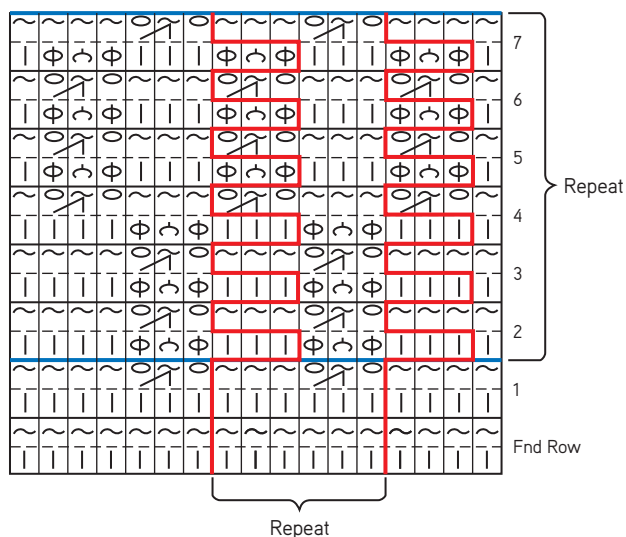
ROW 3: Work 2 Tss, *Tss2tog, yo, Tfs in next sp, Tss in next bar, Tfs in next sp, yo, Tss2tog, Tss in next bar; rep from * across, work 2 Tss, draw up lp in last bar.

ROW 4: Work 2 Tss, Tss2tog, yo, *Tfs in next sp, work 3 Tss, Tfs in next sp, yo**, Tss3tog, yo; rep from * across, ending last rep at **, Tss2tog, Tss in next bar, draw up lp in last bar.

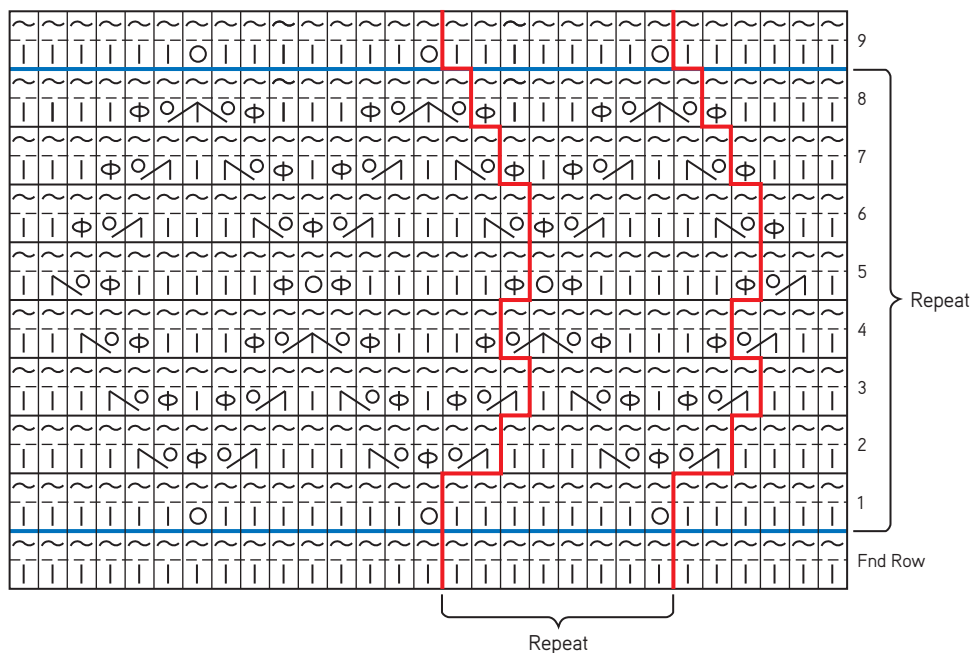
ROW 5: Tss in next bar, Tss2tog, yo, *Tfs in next sp, work 5 Tss, Tfs in next sp**, yo, sk next st; rep from * across, ending last rep at **, yo, Tss2tog, draw up lp in last bar.

ROW 6: Tss in next bar, Tfs in next sp, *yo, Tss2tog, work 3 Tss Tss2tog, yo, Tfs in next sp; rep from * across, Tss in next bar, draw up lp in last bar.

Stitch 24



Stitch 25, Lace Diamonds

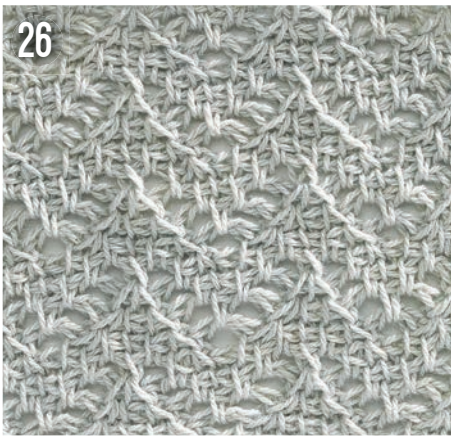


ROW 7: Work 2 Tss, Tfs in next sp, *yo, Tss2tog, Tss in next bar, Tss2tog, yo, Tfs in next sp**, Tss in next bar, Tfs in next sp; rep from * across, ending last rep at **, work 2 Tss, draw up lp in last bar.

ROW 8: Work 3 Tss, Tfs in next sp, *yo, Tss3tog, yo, Tfs in next sp, work 3 Tss**, Tfs in next sp; rep from * across, ending last rep at **, draw up lp in last bar.

Rep Rows 1–8 for patt.

26



Stitch 26, Lace Wave by Natasha Robarge

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 8 plus 3 sts.

Work basic foundation row (see Glossary).

ROW 1: Tss in each st across, draw up lp in last bar.

ROW 2: Work 4 Tss, *yo, Tss2tog**, work 6 Tss; rep from * across, ending last rep at **, work 3 Tss, draw up lp in last bar.

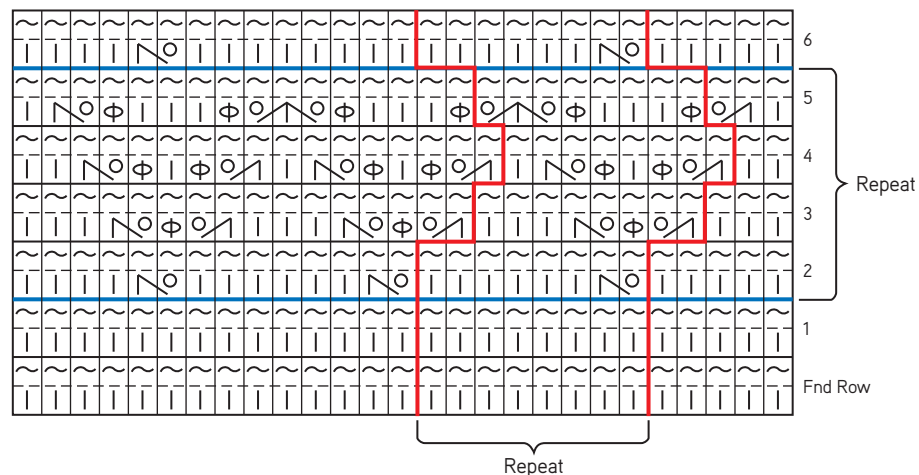
ROW 3: Work 2 Tss, *Tss2tog, yo, Tfs in next sp, yo, Tss2tog**, work 3 Tss; rep from * across, ending last rep at **, draw up lp in last bar.

ROW 4: Tss in next bar, *Tss2tog, yo, Tfs in next sp, Tss in next bar, Tfs in next sp, yo, Tss2tog, Tss in next bar; rep from * across, draw up lp in last bar.

ROW 5: Work Tss2tog, yo, *Tfs in next sp, work 3 Tss, Tfs in next sp, yo**, Tss3tog, yo; rep from * across, ending last rep at **, Tss2tog, draw up lp in last bar.

Rep Rows 2–5 for patt.

Stitch 26, Lace Wave



GROUP FOUR: TEXTURED STITCHES

These patterns use raised stitches, similar to post stitches in standard crochet, to create dimensional surfaces. Because there aren't too many posts to work around in Tunisian crochet, to create surface texture we work into the vertical bars two or three rows before the working row. Work the long stitches loosely to keep the fabric lying flat. Use your judgment.

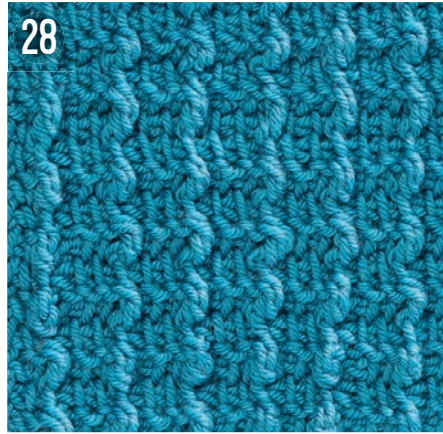


*Marisol
Cardigan,
page 74*

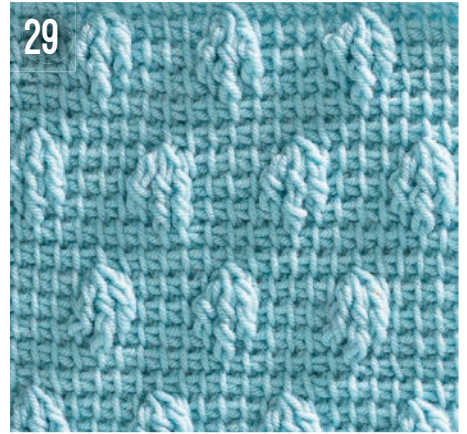
27



28



29



Stitch 27

LONG TDC: Yo, insert hook in vertical bar of next st 2 rows below, draw up lp, [yo, draw through 2 lps] twice, leaving 1 lp on hook.

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 2 plus 1 st.

Work basic foundation row (see Glossary).

ROW 1: Tss in each st across, draw up lp in last bar.

ROW 2: *Long Tdc (see above) in next st 2 rows below**, Tss in next st; rep from * across, ending last rep at **, draw up lp in last bar.

ROW 3: *Tss in next st**, long Tdc in next st 2 rows below; rep from * across, ending last rep at **, draw up lp in last bar.

Rep Rows 2–3 for patt.

Stitch 28

LONG TDC: Yo, insert hook in vertical bar of next st 2 rows below, draw up lp, [yo, draw through 2 lps] twice, leaving 1 lp on hook.

LONG TTR: Yo twice, insert hook in vertical bar of next st 2 rows below, draw up lp, [yo, draw through 2 lps] 3 times, leaving 1 lp on hook.

NOTES: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary). To create a 2-color version of this patt, beg at Row 3 work fwd and rtn of every odd-numbered row in 2nd color.

Multiple of 3 plus 2 sts.

Work basic foundation row (see Glossary).

ROW 1: Tps in next st, *long Tdc (see above) in foundation ch below Foundation Row, work 2 Tps; rep from * across to last 2 sts, Tps in next st, draw up lp in last bar.

ROWS 2–3: Tss in each st across, draw up lp in last bar.

ROW 4: Tps in next st, *long Ttr (see above) in next st 3 rows below, work 2 Tps; rep from * across to last 2 sts, Tps in next st, draw up lp in last bar.

Rep Rows 2–4 for patt.

LAST ROW: Working as in Tps, Tslst in each st across.

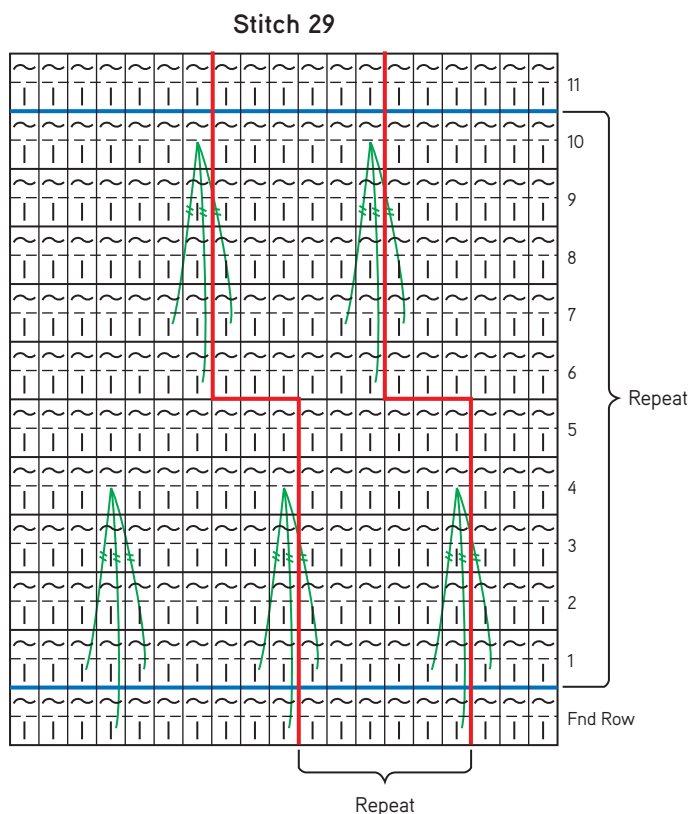
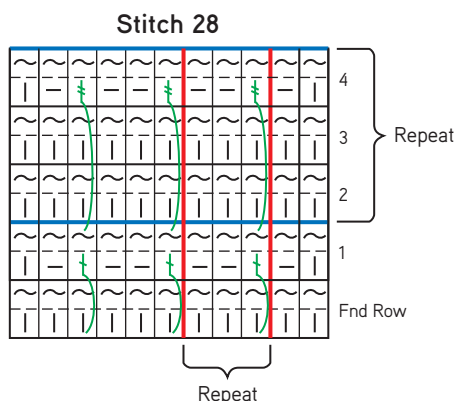
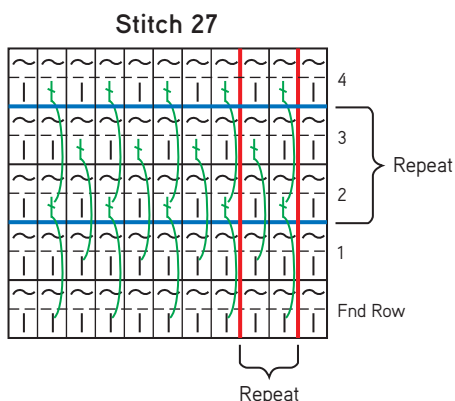
Stitch 29

TTR3TOG (CLAW): Yo twice, insert hook in vertical bar 1 st to the right of working st and 3 rows below, [yo, draw through 2 lps] twice, yo twice, insert hook in vertical bar of next st 4 rows below, [yo, draw through 2 lps] twice, yo twice, insert hook in vertical bar of next st 3 rows below, [yo, draw through 2 lps] twice, yo, draw through 3 lps on hook, leaving 1 lp on hook.

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 6 plus 1 sts.

Work basic foundation row (see Glossary).



ROWS 1-3: Tss in each st across, draw up lp in last bar.

ROW 4: Tss in next 2, *Ttr3tog (see above), sk st behind claw**, Tss in next 5 sts; rep from * across, ending last rep at **, Tss in next 2 sts, draw up lp in last bar.

ROWS 5-9: Tss in each st across, draw up lp in last bar.

ROW 10: Work 5 Tss, *Ttr3tog, Tss in next 5 sts; rep from * across, draw up lp in last bar.

ROW 11: Tss in each st across, draw up lp in last bar.

Rep Rows 1-10 for patt.



Stitch 30

TDC2TOG: [Yo, insert hook in front bar of specified st 3 rows below, yo, draw through st and up to level of current row, yo, draw yarn through 2 lps on hook] twice in same st, yo, draw through 2 lps on hook.

NOTES: When working Tdc2tog in Row 5, make sure not to work into vertical bar behind st. When working Tdc2tog in Row 6, sk the vertical bar behind the st, but make sure not to miss the next st, which is obscured because the st is worked on a slant. Instructions are for fwd pass; work basic rtn pass (see Glossary) unless otherwise directed.

Multiple of 8 plus 4 sts.

Work basic foundation row (see Glossary).

ROWS 1–3: Tss in each st across, draw up lp in last bar.

ROW 4: Work 4 Tss in next st, *Tdc2tog (see above) around front bar of next st 3 rows below**, work 7 Tss; rep from * across, ending last rep at **, work 5 Tss, draw up lp in last bar.

ROW 5: *Fwd:* Work 5 Tss, *Tdc2tog around front bar of next st to the left of working st, 3 rows below**, work 7 Tss; rep from * across, ending last rep at **, work 4 Tss, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, (yo, draw through 2 lps) 4 times, *ch 1, yo, draw through 3 lps on hook**, [yo, draw through 2 lps] 6 times; rep

from * across, ending last rep at **, [yo, draw yarn through 2 lps] 5 times.

ROW 6: Work 5 Tss, *insert hook under 2 gathered lps for next Tfs, draw up lp in ch**, work 7 Tss; rep from * across, ending last rep at **, work 4 Tss, draw up lp in last bar.

ROWS 7–10: Tss in each st across, draw up lp in last bar.

Rep Rows 4–10 for patt, ending with Row 7.

Stitch 31, TC Cable by Natasha Robarge

NOTE: Instructions are for fwd pass; work basic rtn pass throughout patt (see Glossary).

Multiple of 10 plus 4 sts.

Work basic foundation row (see Glossary).

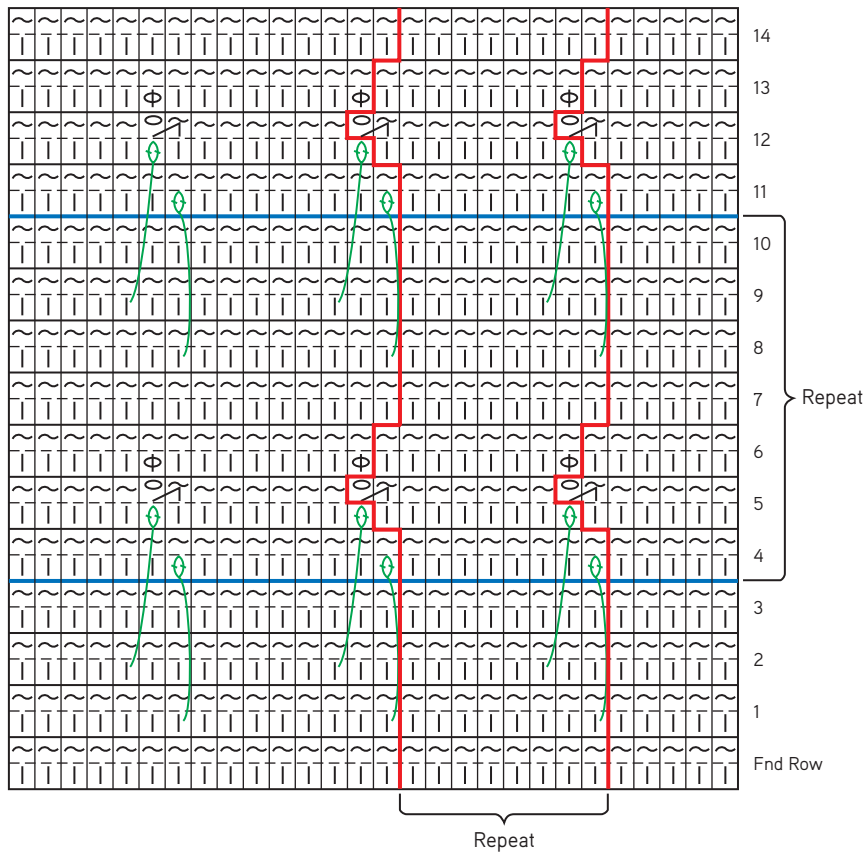
ROWS 1–6: Work 3 Tps, *work 6 Tss**, work 4 Tps; rep from * across, ending last rep at **, work 3 Tps, draw up lp in last bar.

ROW 7: Work 3 Tps, *sk next 3 sts, draw up lp in each of next 3 bars, draw up lp in each of 3 skipped bars**, work 4 Tps; rep from * across, ending last rep at **, work 3 Tps, draw up lp in last bar.

ROWS 8–12: Rep Row 1.

Rep Rows 7–12 for patt.

Stitch 30



Stitch 31, TC Cable





GROUP FIVE: TUNISIAN AND STANDARD CROCHET

Many possibilities exist for combining these two techniques. The first pattern uses a diamond shape to create an effect similar to entrelac. The second capitalizes on the similarity between how stitches are picked up for marguerites and how they are done in Tunisian crochet. I used the same hook in both techniques, but if you find your gauges are not matching when going from one technique to the other, feel free to change hook sizes.

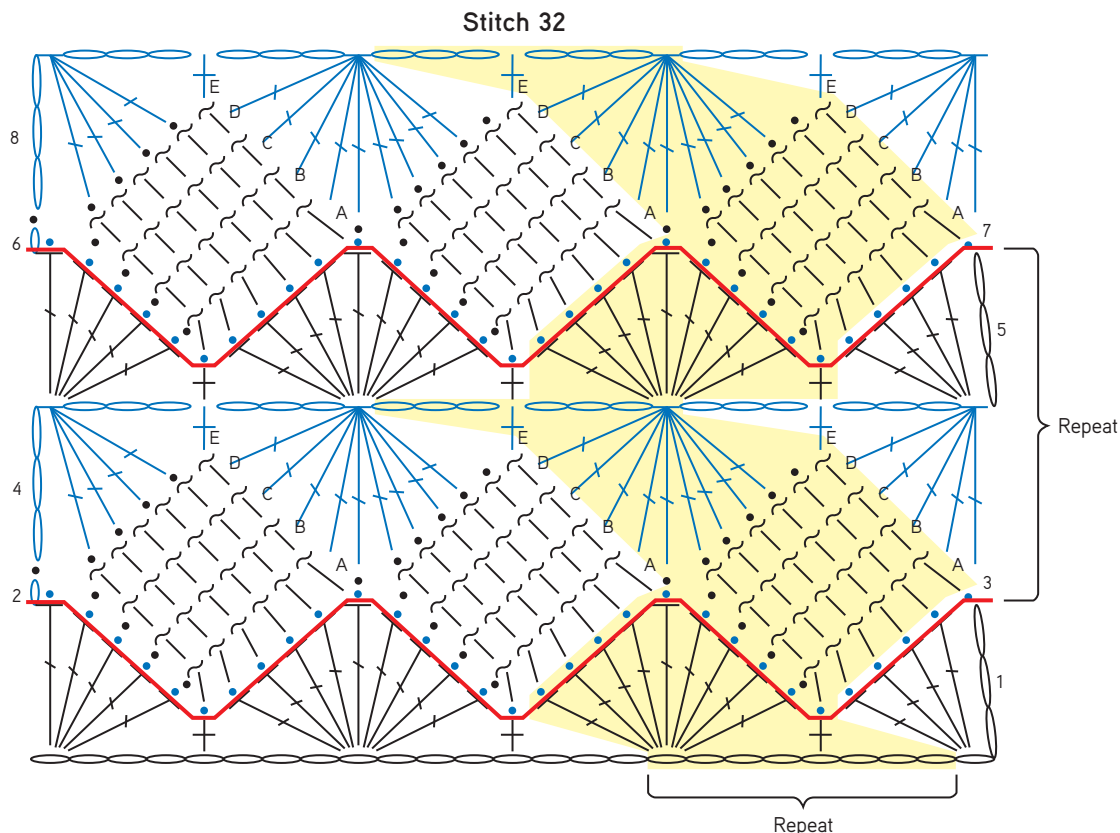


*Shantay Skirt,
page 90*

Stitch 32

I adapted this from a stitch introduced to me by designer Margaret Hubert. It's a combination of a well-loved pattern from standard crochet (sometimes called diamonds) and angled boxes consisting of Tss. The upside-down fans fit into the points between angled squares. After completing the diamonds, a row of slip stitches keeps all Tunisian rows facing the same side.

NOTE: When working the Tss boxes, the beg of each rtn pass is linked to the previous row by slip stitching into it (as described in instructions that follow). This sl st serves as the ch-1 that usually begins a rtn pass. This method causes the last st in the row to look shorter than the others; be sure not to miss it when working fwd pass. The fabric opens up again when more rows are completed.



Ch multiple of 8 plus 4.

ROW 1 (STANDARD CROCHET): 4 dc in 4th ch from hook, *sk next 3 ch, sc in next ch**, sk 3 ch, 9 dc in next ch; rep from * across, ending last rep at **, sk next 3 ch, 5 dc in last ch, turn.

ROW 2 (STANDARD CROCHET): Ch 1, sl st in each st across, turn.

ROW 3 (TUNISIAN SQUARES):

ROW A (TUNISIAN): *Fwd: Lp on hook counts as first st, [draw up lp in next sl st] 4 times, draw up lp in next sl st (over sc)—6 lps on hook. Rtn: Insert hook in sl st on top of next dc, yo, draw yarn through st and lp on hook, [yo, draw through 2 lps] 5 times—6 Tss.

ROWS B, C, AND D (TUNISIAN): Fwd: Work 5 Tss. Rtn: Work as for Row A rtn.

ROW E: Tslst in each bar across, sl st in sl st on top of center dc of next 9-dc shell.

Rep Rows A–E of Tunisian square across, working last sl st in top of tch, turn.

ROW 4 (STANDARD CROCHET): Ch 3 (counts as dc), inserting hook under sl sts of Row E of square, dc4tog over next 4 sl sts, *ch 3, sc in next top corner Tss, ch 3**, dc9tog over next 4 row-end sts and next 5 sl sts; rep from * across, ending last rep at **, dc4tog over next 4 row-end sts and top of tch, turn.

ROW 5: Ch 3 (counts as dc), 4 dc in first st, *sk next ch-3 sp, sc in next sc, sk next ch-3 sp**, 9 dc in next cluster; rep from * across ending last rep at **, 5 dc in last cluster, turn.

Rep Rows 2–5 for patt, ending with Row 4.

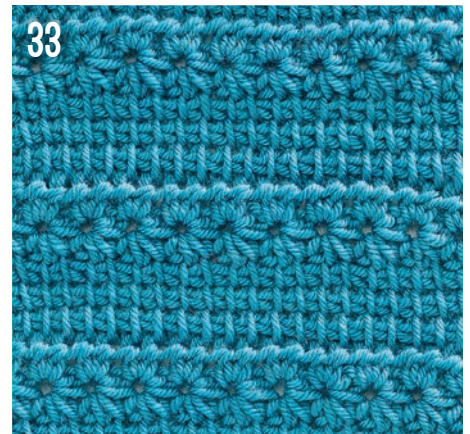
Stitch 33

Marguerites are a floral stitch pattern that fits particularly well with Tunisian crochet. The number of rows between rows of Marguerites can be varied to any number.

NOTE: Check the placement of sts in Rows 6 and 7 carefully. This is crucial to keep marguerites lined up in later rows and to keep edges of work straight.

Multiple of 2 plus 1 sts.

33



Work basic foundation row (see Glossary).

ROWS 1–2 (TUNISIAN): Fwd: Tss in each st across, draw up lp in last bar. Rtn: Work basic rtn pass (see Glossary).

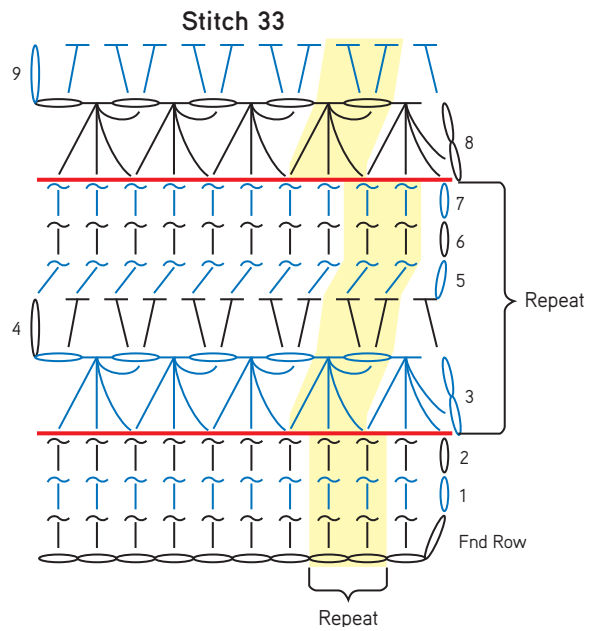
ROW 3 (STANDARD CROCHET): Ch 2, draw up lp in 2nd ch from hook, draw up lp in first 3 bars, yo, draw through 5 lps on hook, ch 1 (eye), *draw up lp in eye, draw up lp 1 st back (same bar as last st), draw up lp in next 2 bars, yo, draw through 5 lps, ch 1 (eye); rep from * across, turn (Note: you should have half the number of starting chs minus 1 marguerite).

ROW 4 (STANDARD CROCHET): Ch 1 (counts as hdc), hdc in first eye, *2 hdc in next eye; rep from * across, hdc in top of tch, ch 1, turn (Note: you should have the same number of hdc as Tss in Row 1).

ROW 5 (TUNISIAN): Fwd: Sk first hdc, draw up lp in each hdc across, draw up lp in tch (ch-1 at start of last row). Rtn: Work basic rtn pass.

ROWS 6–7 (TUNISIAN): Fwd: Tss in each st across, draw up lp in last bar. Rtn: Work basic rtn pass.

Rep Rows 3–7 for patt.



*Terra Hat
and Mitts,
page 100*





CHAPTER 6

Projects





Marisol Cardigan

BY ANDREA GRACIARENA

This women's cardigan is streamlined and elegant. Just enough trim toward the bustline, raglan sleeves, and a single button for closure give it a very clean look. The rich, textured pattern stitch on the cuffs and collar lends an air of sophistication.

MATERIALS

YARN: Madelinetosh Tosh DK (100% superwash wool, 225 yd [206 m] per 3.5 oz [100 g]); Vermillion, 7 (9, 11, 13) hanks.

HOOKS: L-11 (8 mm) and K-10 1/2 (6.5 mm) flexible Tunisian crochet hooks, I-9 (5.5 mm) standard hook, K-10 1/2 (6.5 mm) standard hook (optional). (*Note:* Flexible cabled hook is needed to accommodate the yoke stitches.) Adjust hook sizes if necessary to obtain the correct gauge.

NOTIONS: 4 stitch markers (m), 1 button about 1" (2.5 cm) in diameter.

GAUGE

13 sts and 16 rows = 4" (10 cm) in Tks with larger Tunisian hook.

16 sts and 16 rows = 4" (10 cm) in Tunisian textured stitch with smaller Tunisian hook.

Note: Gauge is measured after blocking.

FINISHED SIZES

S (M, L, XL)

FINISHED BUST: 36 (40, 44½, 48½)" (91.5 [101.5, 112.5, 123] cm)

FINISHED LENGTH: 26¾ (27½, 28¼, 29)" (68 [70, 72, 73.5] cm)

NOTES

- ♦ When working Tunisian textured stitch pattern, insert hook under 2 strands of chain or 2 strands of top shell of row below.
- ♦ Work sleeves beginning at upper cuff, working up to the underarms in Tks, then cuff down to edge in Tunisian textured stitch pattern.



Special Stitches

Crochet provisional cast on (CO): With contrast yarn, crochet number of chs required plus 1, fasten off. With main color, pull up lp in back bump of each ch. When indicated in pattern, unravel chs of contrast color.

Inc 1: Insert hook in sp between next 2 vertical bars (unless otherwise noted), pull up lp.

Decrease left-slant (Dec Lslant): Tks in next st, sk next st.

Decrease right-slant (Dec Rslant): Sk next st, Tks in next st.

Tunisian Textured Stitch patt (Txs)

Refer to Diagram A.

Foundation Row: *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* Yo and draw through 1 lp, ch 1, *yo and draw through 4 lps (1 sh made), ch 2; rep from * across until 5 lps rem on hook, yo and draw through 4 lps, ch 1, yo and draw through 2 lps.

Row 1: *Fwd:* Sk first vertical bar, *draw up lp in top 2 lps of next ch, sk next sh, draw up lp in top 2 lps of next ch**, insert hook in top 2 lps of next st 1 row below, draw up a long lp, ch 1; rep from * across, ending last rep at **, draw up lp in last bar. *Rtn:* Yo and draw through 2 lps, *ch 2, yo and draw through 4 lps; rep from * across until 3 lps rem on hook, ch 2, yo and draw through 3 lps.

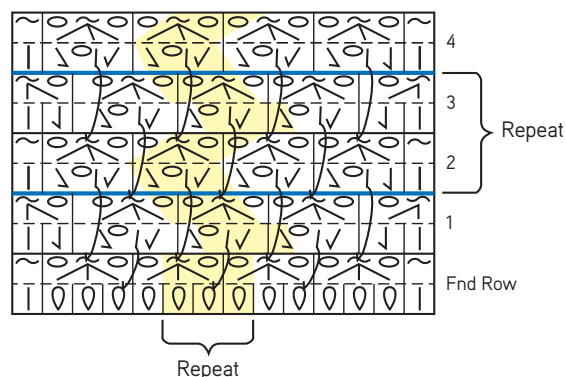
Row 2: *Fwd:* Sk first vertical bar, *draw up lp in top 2 lps of next ch, insert hook in top 2 lps of next sh 2 rows below, draw up a long lp, ch 1, draw up lp in top 2 lps of next ch, sk next sh; rep from * to last st, draw up lp in last bar. *Rtn:* Work as for foundation row rtn.

Row 3: *Fwd:* Sk first vertical bar, *draw up lp in top 2 lps of next ch, sk next sh, draw up lp in top 2 lps of next ch**, insert hook in 2 lps on next sh 2 rows below, draw up a lp, ch 1; rep from * across, ending last rep at **, draw up lp in last bar. *Rtn:* Work as for Row 1 rtn.

Rep Rows 2–3 for patt.

Diagram A

Reduced Sample of Tunisian Textured Stitch (Txs) Pattern



CARDIGAN

Body

With larger Tunisian hook, ch 124 (138, 152, 166).

FOUNDATION ROW: *Fwd:* Draw up lp in 2nd ch and in each ch across. *Rtn:* Yo, draw through 1 lp, *yo, draw through 2 lps; rep from * across—124 (138, 152, 166) sts.

ROW 2: *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps; rep from * across.

NOTE: Work all rtn passes as in Row 2 unless otherwise instructed.

ROWS 3–23 (24, 25, 26): Tks in each st across, draw up lp in last bar. On last row made, place marker (pm) in sp after 32nd (36th, 40th, 44th) st from each end to separate fronts from back.

ROW 24 (25, 26, 27) (DEC ROW): *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *[yo, draw through 2 lps] to 3 sts before m, yo, draw through 3 lps (dec made), [yo, draw through 2 lps] twice, yo, draw through 3 lps (dec made); rep from * once, **yo, draw through 2 lps; rep from ** across—120 (134, 148, 162) sts.

ROW 25 (26, 27, 28): *Fwd:* *Tks in each st across to 2 sts before m, dec Lslant (see Special Stitches), Tks in next 2 sts, dec Rslant (see Special Stitches); rep from * once, Tks in each st across, draw up lp in last bar.

ROWS 26–47 (27–48, 28–49, 29–50): Tks in each st across, draw up lp in last bar.

ROWS 48–49 (49–50, 50–52, 51–52): Rep Rows 24–25 (25–26, 26–27, 27–28)—116 (130, 144, 158) sts.

ROWS 50–74 (51–75, 52–76, 53–77): Tks in each st across, draw up lp in last bar. Do not fasten off.

Sleeve (make 2)

ROW 1: *Fwd:* With provisional cast-on method (see Special Stitches), cast on 26 (26, 32, 32) sts. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps; rep from * across—26 (26, 32, 32) sts.

ROWS 2–3: Tks in each st across, draw up lp in last bar.

ROW 4 (INC ROW): Inc 1 (see Special Stitches), Tks in each st across to last st, Inc 1, draw up lp in last bar.—28 (28, 34, 34) sts.

Work in Tks as est in Row 2, working Inc Row every 7th (6th, 6th, 5th) row 6 (8, 7, 9) more times—40 (44, 48, 52) sts.

ROWS 47–50 (49–50, 47–52, 50–54): Tks in each st across, draw up lp in last bar. Do not work a finishing row. Fasten off.

CUFFS:

ROW 1: *Fwd:* Turn work and with smaller Tunisian hook, working as Tks sts, pick up lps from provisional cast on. *Rtn:* Yo, draw

through 1 lp, yo, draw through 2 lps, rep from * to end

ROW 2 (INC ROW): *Fwd:* Inc 1, Tks in each st across to last st, Inc 1, draw up lp in last bar—28 (28, 34, 34) sts. *Rtn:* Yo and draw through 1 lp, yo and draw through 2 lps, ch 1, *yo and draw through 4 lps**, ch 2; rep from * ending last rep at **, ch 1, [yo and draw through 2 lps] twice.

ROW 3: *Fwd:* Tks in next st, *draw up lp in top 2 lps of next ch, sk next sh, draw up lp in top 2 lps of next ch, insert hook in top 2 lps of next sh 2 rows below, draw up a lp, ch 1**; rep from * across, ending last rep at **, Tks in next st, draw up lp in last bar. *Rtn:* Yo and draw through 1 lp, yo and draw through 3 lps, *ch 2, yo and draw through 4 lps; rep from * to last 2 sts, ch 2, yo and draw through 3 lps, yo and draw through last 2 lps.

ROW 4: *Fwd:* Tks in next st, *draw up lp in top 2 lps of next ch, insert hook in top 2 lps of next sh 2 rows below, draw up a long lp, ch 1, insert hook in next ch, draw up lp in top 2 lps of next ch**, sk next sh; rep from * across, ending last rep at **, Tks in next st, draw up lp in last bar. *Rtn:* Work as for Row 2 (inc row) rtn.

ROWS 5–14: Rep Rows 3–4 five times.

ROW 15: Rep Row 3.

ROW 16 (STANDARD CROCHET): Ch 1, sc in next st, inserting hook as in Tks, *sc in top 2 lps of next ch, sc in top 2 lps of next sh 1 row below, sc in top 2 lps of next ch**, sk next sh; rep from * across, ending last rep at **, sc in next st as Tks, sc in last bar. Fasten off.

DIVIDE FOR RAGLAN SHAPING:

Shape right front armhole:

ROW 1: Tks in next 27 (31, 34, 37) sts, sk next 4 (4, 6, 8) sts of body, sk first 3 (4, 5, 6) sts of Right Sleeve, Tks in next 34 (36, 38, 40) sts on sleeve, Tks in next 52 (58, 62, 66) sts on Back, sk next 4 (4, 6, 8) sts of body, sk first 3 (4, 5, 6) sts of Left Sleeve, Tks in next 34 (36, 38, 40) sts on sleeve, Tks in next 27 (31, 34, 37) sts, draw up lp in last bar—176 (194, 208, 222) sts.



Pm in sp after 30th (34th, 38th, 42nd) and 64th (70th, 76th, 82nd) sts from each end to mark raglan decs.

Size Small only:

ROW 2: Tks in each st across, draw up lp in last bar.

ROW 3: *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *[yo, draw through 2 lps] to 3 sts before marker, yo, draw through 3 lps (dec made), [yo, draw through 2 lps] twice, yo, draw through 3 lps (dec made); rep from * 3 times, **yo, draw through 2 lps; rep from ** to end.

ROW 4: *Tks in each st across to 2 sts before marker, dec Lslant, Tks in next 2 sts, dec Rslant; rep from * 3 times, Tks in each st across, draw up lp in last bar—168 sts.

ROW 5: Tks in each st across, draw up lp in last bar.

ROWS 6–21: Rep Rows 3–4 eight times—104 sts at end of last row.

ROW 22 (BUTTON HOLE ROW): *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *[yo, draw through 2 lps] to 3 sts before marker, yo, draw through 3 lps (dec made), [yo, draw through 2 lps] twice, yo, draw through 3 lps (dec made); rep from * 3 times, **yo, draw through 2 lps; rep from ** until 4

lps rem on hook, ch 1, yo, draw through 3 lps, yo, draw through last 2 lps—96 sts.

ROW 23: Tks in next st, Tss in next ch, *work Tks in each st across to 2 sts before marker, dec Lslant, Tks next 2 sts, dec Rslant; rep from * 3 times, Tks in each st across, draw up lp in last bar—96 sts.

Sizes Medium, Large, and X-Large only:

ROW 2: *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *[yo, draw through 2 lps] to 3 sts before marker, yo, draw through 3 lps (dec made), [yo, draw through 2 lps] twice, yo, draw through 3 lps (dec made); rep from * 3 times, **yo, draw through 2 lps; rep from ** to end.

ROW 3: *Fwd:* *Tks in each st across to 2 sts before marker, dec Lslant, Tks next 2 sts, dec Rslant, rep from * 3 times, Tks in each st across, draw up lp in last bar—186 (200, 214) sts.

ROWS 4–21 (4–23, 4–25): Rep Rows 2–3 nine (ten, eleven) times—114 (120, 126) sts.

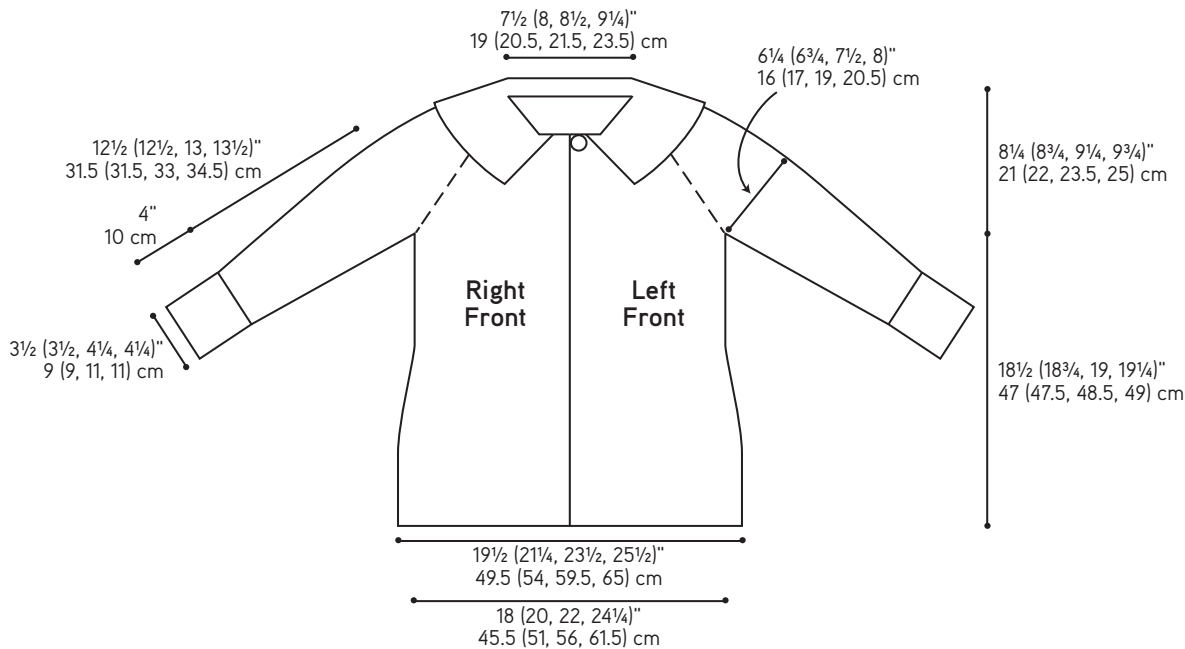
ROW 22 (24, 26) (BUTTON HOLE ROW): *Fwd:* Tks across. *Rtn:* Yo, draw through 1 lp, [* yo, draw through 2 lps; rep from * to 3 sts before marker, yo, draw through 3 lps, (yo, draw through 2 lps) twice, yo, draw through 3 lps] 4 times, **yo, draw through 2 lps; rep from ** to last 3 sts, ch 1, yo, draw through 3 lps, yo, draw through last 2 lps.

ROW 23 (25, 27): *Fwd:* Tks in next st, Tss in next ch, *Tks in each st across to 2 sts before marker, dec Lslant, Tks in next 2 sts, dec Rslant, rep from * 3 times, Tks in each st across, draw up lp in last bar—106 (112, 118) sts.

All sizes:

Shape Neckline:

ROW 24 (24, 26, 28): Ch 1, working as Tks, sc in next 6 (7, 9, 11) sts, Tks in each st across to last 7 (8, 10, 12) sts, do not work last 7 (8, 10, 12) sts. *Rtn:* Yo, draw through 1 lp, *[yo, draw through 2 lps] to 3 sts before marker, yo, draw through 3 lps (dec made), [yo, draw through 2 lps] twice, yo, draw through 3 lps (dec made); rep from * 3 times, **yo, draw through 2 lps; rep from ** to end—76 (84, 86, 88) sts.



ROW 25 (25, 27, 29): Rep Row 4.

ROW 26 (26, 28, 30): *Fwd:* Tks in each st across, draw up lp in last bar. *Rtn:* *[Yo, draw through 2 lps] to 3 sts before marker, yo, draw through 3 lps (dec made), [yo, draw through 2 lps] twice, yo, draw through 3 lps; rep from * 3 times, **yo, draw through 2 lps; rep from ** across until 3 lps rem on hook, yo, draw through last 3 lps—68 (76, 78, 80) sts.

ROWS 27–32 (27–34, 29–36, 31–38): Rep last 2 rows 3 (4, 4, 4) times—44 (44, 46, 48) sts.

ROW 33 (35, 37, 39): *Fwd:* *Tks in each st across to 2 sts before marker, dec Lslant, Tks in next 2 sts, dec Rslant; rep from * 3 times, Tks in each st across, draw up lp in last bar. Do not work finishing row—44 (44, 46, 48) sts. Fasten off.

Collar

With WS facing, with smaller Tunisian hook and starting on Left Front:

ROW 1: *Fwd:* Sk first 3 sts, join yarn in next st, ch 1, working as Tks when working in Tks sts, draw up a lp in each st across top of Left Front, Left Sleeve, Back, Right Sleeve, and Right Front to last 3 sts, leaving last 3 sts unworked, drawing up a total of 86 (86, 92,

92) lps. *Rtn:* Work as in rtn of Txs foundation row—86 (86, 92, 92) sts.

ROWS 2–13: Rep Rows 1–2 of Txs patt six times.

ROW 14: Rep Row 1 of Txs patt.

ROW 15 (STANDARD CROCHET): Ch 1, *sc in top 2 lps of next ch, sc in top 2 lps of next sh 1 row below, sc in top 2 lps of next ch**, sk next sh; rep from * across, ending last rep at ** to 2 sts, sc in last 2 sts. Fasten off.

FINISHING

EDGING: Change to standard hook. With RS facing and starting on neckline of Left Front, join yarn in 3rd st from edge, ch 1, sc in first 2 sts, 3 sc in corner st, sc in each row-end st across Left Front edge, 3 sc in corner st, working as Tks over foundation ch, sc in each st across bottom edge, 3 sc in corner st, sc in each row-end st across Right Front edge, 3 sc in corner st, sc in next 3 sts of Right Front. Fasten off.

Refer to schematic.

With yarn needle, sew sleeve seams using mattress stitch. Weave in loose ends. Wet block cardigan, pinning to measurements. Sew button to upper Left Front across from buttonhole.





Mago Vest

BY CHARLES VOTH

This classic pullover vest features a traditional and subtle diamond cable pattern on the front and a twill weave pattern on the back. In a sophisticated, subdued hue, this vest will add elegance to any man's wardrobe. Waist darts in the back give the vest a trim fit.

MATERIALS

YARN: Schoeller Stahl Limbo (100% superwash wool, 135 yd [125 m] per 1.75 oz [50 g]); 4492 Teak Brown, 7 (7, 8, 9, 10) balls.

HOOK: K-10 1/2 (6.5 mm) Tunisian hook. Adjust hook size if necessary to obtain the correct gauge.

NOTIONS: 2 st markers, crochet hook a few sizes smaller or a cabled crochet hook.

GAUGE

16 sts and 15 rows = 4" (10 cm) in Tss. Gauge is measured after swatch is wet blocked and dried. The blocking relaxes the curl and the wool fibers, and it alters the row gauge, so be sure to block.

FINISHED SIZE AND SIZING

S (M, L, XL, XXL)

FINISHED CHEST CIRCUMFERENCE: 34 (38, 42, 46, 50)" (86.5 [96.5, 106.5, 117, 127] cm).

FINISHED LENGTH: 22 (23, 24, 25, 25 1/2)" (56 [58.5, 61, 63.5, 65] cm).

NOTES

♦ Instructions are for fwd pass; unless otherwise directed, work basic rtn pass throughout patt (see Glossary).

Special Stitches

Back-twisted Tunisian simple st (Bts): Using hook to move front vertical bar to the right (this is what creates the twist), insert hook under back vertical bars and draw up lp.

Left-cross 2x2 Cable: Loosely work 2 Tks with extra hook and hold at front of work; on main body of work, loosely work 2 Tks, slide lps on extra hook to back end (away from hook), move sts to main hook one at a time.

Left-cross 2x1 Cable: Loosely work 2 Tks with extra hook and hold at front of work; loosely work Tps, slide lps on extra hook to end, move sts to main hook.

Right-cross 2x2 Cable: Loosely work 2 Tks with extra hook and hold at back of work; on main body loosely work 2 Tks, slide lps on extra hook to end, move sts to main hook.

Right-cross 2x1 Cable: Loosely work 1 Tps with extra hook and hold at back of work; on main body loosely work 2 Tks, slide lp on extra hook to end, move sts to main hook.

Drop-down Increase (d-inc): Insert hook in front vertical bar and draw through lp; insert hook in

front vertical bar of st immediately below, draw through lp and raise to height of other lps; treat each lp as a st on the return pass.

Diamond Cable st patt (worked over 14 sts)

Refer to Diagram A

The left-cross 2x2 cable is used in Row 1 on the right side of the vest. The right-cross 2x2 cable is used in Row 1 on the left side of the vest.

Set-up Row: Tss, work 4 Tps, work 4 Tks, work 4 Tps, Tss.

Row 1: Bts, work 4 Tps, left-cross 2x2, (right-cross 2x2 for left panel), work 4 Tps, Bts.

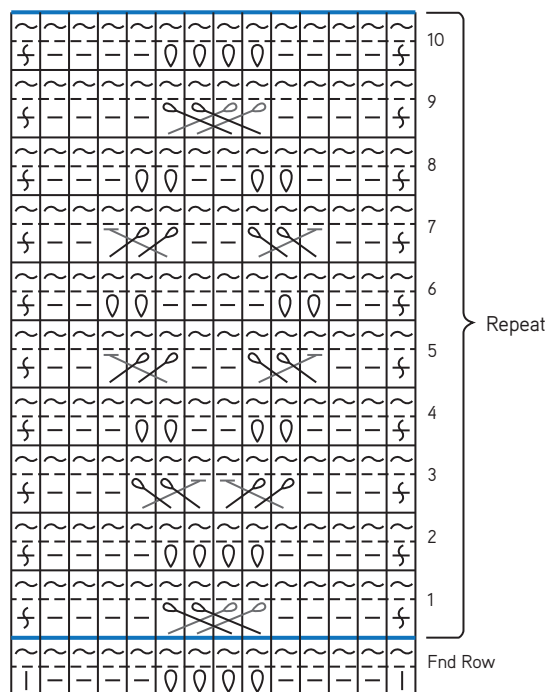
Row 2: Bts, work 4 Tps, work 4 Tks, work 4 Tps, Bts.

Row 3: Bts, work 3 Tps, right-cross 2x1, left-cross 2x1, work 3 Tps, Bts.

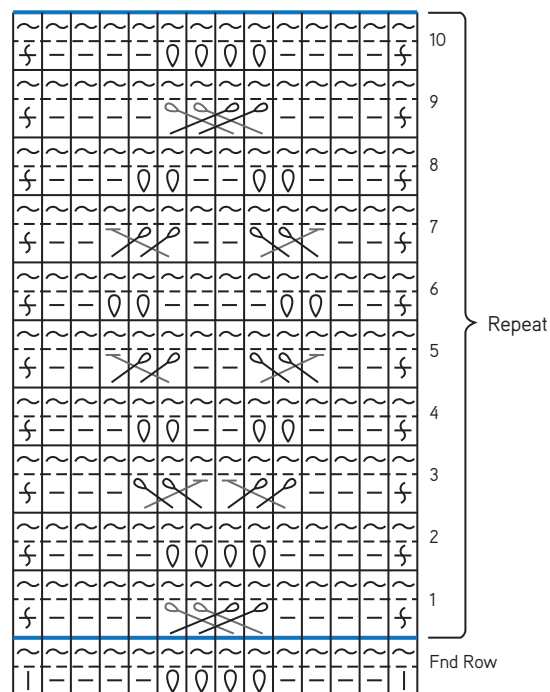
Row 4: Bts, work 3 Tps, work 2 Tks, Tps 2, work 2 Tks, work 3 Tps, Bts.

Row 5: Bts, work 2 Tps, right-cross 2x1, work 2 Tps, left-cross 2x1, work 2 Tps, Bts.

Diagram A



Diamond Cable St Pattern
Right Side



Diamond Cable St Pattern
Left Side

Row 6: Bts, work 2 Tps, work 2 Tks, work 4 Tps, work 2 Tks, work 2 Tps, Bts.

Row 7: Bts, work 2 Tps, left-cross 2x1, work 2 Tps, right-cross 2x1, work 2 Tps, Bts.

Row 8: Bts, work 3 Tps, work 2 Tks, work 2 Tps, work 2 Tks, work 3 Tps, Bts.

Row 9: Bts, work 3 Tps, left-cross 2x1, right-cross 2x1, work 3 Tps, Bts.

Row 10: Bts, work 4 Tps, work 4 Tks, work 4 Tps, Bts.

Rep Rows 1–10 for patt.

Twill Weave st patt (multiple of 3 sts)

Refer to Diagram B

Row 1: *Work 2 Tks, Tss; rep from * across.

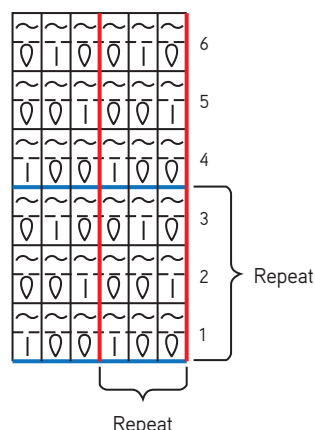
Row 2: *Tss, work 2 Tks; rep from * across.

Row 3: *Tks, Tss, Tks; rep from * across.

Rep Rows 1–3 for patt. If you are working across a group of sts that isn't a multiple of 3, ignore the last 1 or 2 missing sts.

Diagram B

Twill Weave
Stitch Pattern



FRONT

Body

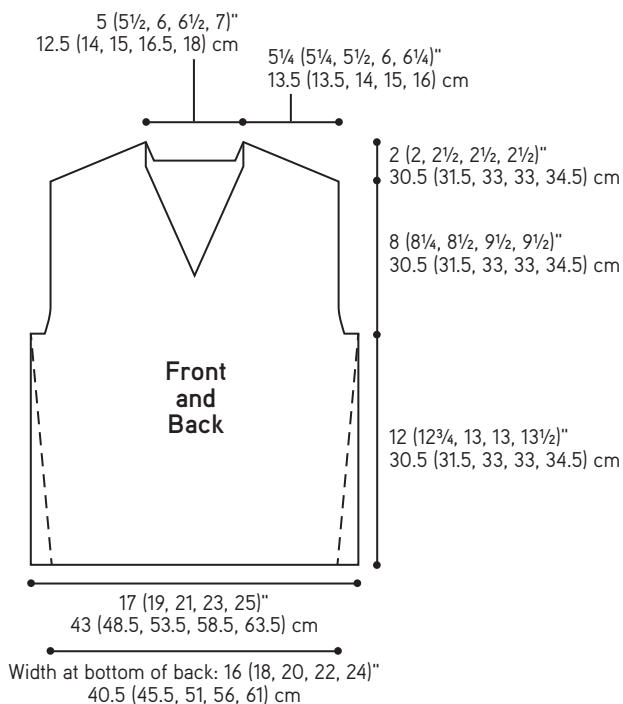
Ch 68 (76, 84, 92, 100).

FOUNDATION ROW: Working in bottom bump, draw up lp in 2nd ch from hook and in each ch across—68 (76, 84, 92, 100) sts.

SET-UP ROW: Work 5 (8, 11, 14, 17) Tss, work set-up row of Diamond Cable st patt (see Special Stitches), work 28 (30, 32, 34, 36) Tss, work set-up row of Diamond Cable st patt, work 5 (8, 11, 14, 17) Tss, draw up lp in last bar.

ROW 1: Work 5 (8, 11, 14, 17) Tss, work Row 1 of Diamond Cable st patt, Left Side, work 28 (30, 32, 34, 36) Tss, work set-up row of Diamond Cable st patt, Right Side, work 5 (8, 11, 14, 17) Tss, draw up lp in last bar.

ROWS 2–46 (48, 49, 49, 51): Cont in est patt, working Tss over right, center, and left panels and starting with Row 2 of patt, work the 10 rows





of the Diamond Cable st patt. Remember to work opposite cable crossovers on right and left cable panels every Row 1 of Diamond Cable.

ARMHOLE SHAPING

ROW 1: Work 3 (4, 5, 5, 7) Tslsts, work across in est patt to last 3 (4, 5, 5, 7) sts, leave rem sts unworked.

ROW 2: Tss2tog, work across in est patt to last 3 sts, Tss2tog, draw up lp in last bar.

Rep Row 2 zero (two, three, four, four) more times—60 (62, 66, 72, 76) sts.

DIVIDE FOR V-NECK SHAPING—LEFT SIDE

ROW 1: Work in est patt across 28 (29, 31, 34, 36) sts, draw up lp in last bar—30 (31, 33, 36, 38 sts).

ROW 2: Work in est patt to last 3 sts, Tss2tog, draw up lp in last bar—29 (30, 32, 35, 37) sts.

ROW 3: Work even in est patt across, draw up lp in last bar.

ROWS 4–27 (4–29, 4–31, 4–33, 4–35): Rep Rows 2–3, ending with 17 (17, 18, 20, 21) sts.

Rep Row 3 three (two, one, two, one) more times.

SHOULDER SHAPING—LEFT SIDE

ROWS 31–37 (32–38, 33–40, 36–43, 37–44): Work 2

Tslst, cont in est patt across, draw up lp in last bar—3 (3, 2, 4, 5) at end of last row.

FINISHING ROW: Tslst in each bar across.

V-NECK SHAPING—RIGHT SIDE

Join yarn at center of Front in st to the left of last st of Left Side.

ROW 1: Work in est patt across, draw up lp in last bar—30 (31, 33, 36, 38) sts.

ROW 2: Tss2tog, work in est patt across, draw up lp in last bar—29 (30, 32, 35, 37) sts.

ROW 3: Work even in est patt across, draw up lp in last bar.

ROWS 4–27 (4–29, 4–31, 4–33, 4–35): Rep Rows 2–3—17 (17, 18, 20, 21) sts at end of last row.

Rep Row 3 three (two, zero, two, one) more times.

SHOULDER SHAPING—RIGHT SIDE

ROWS 31–37 (32–38, 33–40, 36–43, 37–44): *Fwd:*

Work in est patt across to last 2 sts, leaving last 2 sts unworked. *Rtn:* Yo, draw through 1 lp, *yo, draw through 2 lps; rep from * across—3 (3, 2, 4, 5) at end of last row.

FINISHING ROW: Tslst in each bar across.

Back

NOTES: After Row 1, follow Twill Weave patt (see Special Stitches) rows in sequence. Placement of incs is varied in order to integrate smoothly with Twill Weave patt. After incs, Twill Weave patt will match all the way across the rows.

Ch 64 (72, 80, 88, 96).

FOUNDATION ROW: Work basic foundation row (see Glossary)—64 (72, 80, 88, 96) sts.

ROW 1: Work Row 1 of Twill Weave patt across 15 (17, 19, 21, 23) sts, Bts (see Special Stitches),

work Row 3 (1, 2, 3, 1) of Twill Weave patt across next 30 (34, 38, 42, 46) sts, Bts, work Row 3 of Twill Weave patt across rem sts, place marker in each Bts.

ROWS 2-13 (2-14, 2-15, 2-15, 2-15): Cont in est patt, working a Bts in each Bts, moving marker up as you go.

ROW 14 (15, 16, 16, 16): Cont in est patt, up to and including Bts, d-inc (see Special Stitches), cont in est patt to 1 st before Bts, d-inc, Bts, cont in est patt across, draw up lp in last bar.

ROWS 15-23 (16-24, 17-25, 17-25, 17-25): Work even in Twill Weave patt.

ROW 24 (25, 26, 26, 26): Cont in est patt to 1 st before Bts, d-inc, cont in est patt up to and including second Bts, d-inc, cont in est patt across, draw up lp in last bar—68 (76, 84, 92, 100) sts.

ROWS 25-27 (26-49, 27-50, 27-50, 27-52): Remove markers and stop working the Bts sts, cont in Twill Weave patt for a total of 47 (48, 49, 49, 51) rows.

ARMHOLE SHAPING

ROW 1: Work 3 (4, 5, 5, 7) Tslst, work across in est patt to last 3 (4, 5, 5, 7) sts, leave rem sts unworked—62 (68, 74, 82, 86) sts.

ROW 2: Tss2tog, work in est patt to last 3 sts, Tss2tog, draw up lp in last bar—60 (66, 72, 80, 84) sts.

Sizes M, L, XL, and 2XL only:

ROWS 3-4 (3-5, 3-6, 3-6): Rep Row 2 two (three, four, four) times—62 (66, 72, 76) sts at end of last row.

All Sizes:

ROWS 3-13 (5-13, 6-14, 7-15, 7-16): Work even in est patt—60 (62, 66, 72, 76) sts.

ROW 14 (14, 15, 16, 17): Work in est patt for 2 sts, d-inc, cont in est patt to last 3 sts, d-inc, cont in patt across, draw up lp in last bar—62 (64, 68, 74, 78) sts.

ROWS 15-30 (15-31, 16-32, 17-35, 18-36): Work even in est patt, draw up lp in last bar.

SHOULDER SHAPING

ROWS 31-35 (32-36, 33-38, 36-41, 37-42): 2 Tslst, work in est patt to last 2 sts, leaving them unworked—42 (44, 44, 50, 54) sts at end of last row.

LEFT SHOULDER

NEXT ROW: *Fwd:* Work 2 Tslst, work in est patt across next 9 (9, 8, 10, 11) sts, leaving rem sts unworked. *Rtn:* *Yo, draw through 2 lps; rep from * across (3 sts dec)—8 (8, 7, 9, 10) sts.

NEXT ROW: *Fwd:* Work 2 Tslst, work in est patt across, draw up lp in last bar. *Rtn:* *Yo, draw through 2 lps; rep from * across (3 sts dec)—5 (5, 4, 6, 7) sts.

NEXT ROW: *Fwd:* Work Tslst, work in est patt across, draw up lp in last bar. *Rtn:* *Yo, draw through 2 lps; rep from * across (2 sts dec)—3 (3, 2, 4, 5) sts.

FINISHING ROW: Tslst in each bar across. Fasten off.

RIGHT SHOULDER

NEXT ROW: Sk center 20 (22, 24, 26, 28) sts, join yarn in next st. *Fwd:* Tss2tog, work in est patt across, leaving last st unworked. *Rtn:* *Yo, draw through 2 lps; rep from * across (3 sts dec)—8 (8, 7, 9, 10) sts.

NEXT ROW: Rep prev row (3 sts dec'd)—5 (5, 4, 6, 7) sts

NEXT ROW: Tss2tog, work in est patt across, draw up lp in last bar. *Rtn:* *Yo, draw through 2 lps; rep from * across (2 sts dec)—3 (3, 2, 4, 5) sts.

FINISHING ROW: Tslst in each bar across. Fasten off.

FINISHING

Sew side and shoulder seams using mattress st. At shoulder seam, sl st around neck opening (sl sts should match the size of sts below). At side seam, sl st around armholes. Beg at side seam, sl st around bottom of vest.

Weave in loose ends. Block to measurements.



Rivuliere Shawl

BY VASHTI BRAHA

A popular bow tie stitch pattern, adapted from standard crochet, was the inspiration behind this shawl. The Tunisian yarnover is used instead of chains to add the lacy eyelets, and alternating rows of Tunisian simple stitch with Tunisian purl stitch lend a lilting movement to the fabric's surface, like rippling water. The striking lacy swags are simply Tunisian eyelets that gradually increase in size. An invisible feature of this design is that the foundation chain is disguised as one of the Tunisian purl rows.

MATERIALS

YARN: Manos del Uruguay Serena (60% baby alpaca, 40% pima cotton; 170 yd [155 m] per 1.75 oz [50 g]); #8931 Wildflowers, 4 hanks.

HOOK: H-8 (5 mm) Tunisian hook with minimum shaft/cord length of 10" (25.5 cm). Adjust hook size if necessary to obtain the correct gauge.

GAUGE

MAIN BOW TIE STITCH PATTERN, UNBLOCKED: 21 sts (3 st reps) = 5½" (14 cm); 16 rows (4 row reps) = 4½" (11.5 cm).

MAIN BOW TIE STITCH PATTERN, BLOCKED: 49 sts (7 st reps) = 13½" (34 cm); 32 rows (8 row reps) = 10" (25 cm).

FINISHED SIZE

20" × 70" (51 × 178 cm) after blocking. Lacy swag border flairs to 32" (81 cm) at each end.

NOTES

- ♦ A yarn with gentle color changes such as the one pictured is recommended if this is your first Tunisian project featuring large eyelets. The color changes make it easier to distinguish a yarn-over loop from a nearby vertical bar of a Tss or Trs.
- ♦ The foundation chain is disguised as a Trs row at one end of shawl before the lacy border.
- ♦ Attach new ball of yarn at the beginning or end of a row.



Special Stitches

Tunisian yarnover (yo): Yo the number of times stated in patt, sk the number of sts stated in patt (yo loosely enough that the lps slide along hook but not so loosely that there are gaps between lp and hook). On the rtn pass, work off each yo in the same way as other lps. If they look loose and loopy as you work them off of the hook, make your rtn pass sts a little longer. These yo create sps referred to as “eyelets” in patt.

Tunisian reverse st (Trs): Insert hook in back vertical bar, yo and draw up lp.

Tunisian bow tie (bow tie): Yo, insert hook in sp under specified number of rows, yo and draw up lp firmly to wrap tog these rows in a bundle, yo—total of 3 lps placed on hook.

Tunisian extended stitch (Tes): Insert hook in front vertical bar (as in Tss), yo and draw up lp, ch 1.

Tes decrease (Tes2tog): Insert hook in front vertical bar of next 2 sts, yo, draw up lp, ch 1.

PATTERN

Ch 84. **NOTES:** Refer to Diagram A. Although every row has 74 sts until you get to the lacy border, the foundation has 84 chs; the extra chs invisibly prevent the foundation edge from being tighter than the rest of the fabric.

FOUNDATION ROW: *Fwd:* Beg in 2nd ch [pick up lp in flp of ch, yo and draw up lp] 3 times, *work 3 yo (see Special Stitches), sk 4 ch, pick up lp in flp of next 4 ch; rep from * to end—74 lps on hook. **NOTE:** Left edge has a tendency to be tighter than right edge in Tunisian crochet. Pull up last lp on hook slightly to remedy this problem. *Rtn:* Yo, draw through 1 lp, *yo, draw through 2 lps; rep from * across. **NOTE:** Work all rtn passes in the same manner.

ROW 1: Tss in each of next 3 sts, *work 3 yo, sk next eyelet (3 yo), Tss in each of next 4 Tss; rep from * to end.

ROW 2: Tss in each of next 3 sts, *bow tie (see Special Stitches) under previous 2 rows of eyelets and skipped foundation chs, Tss in each of next 4 Tss; rep from * to end.

ROW 3: Trs (see Special Stitches) in each of next 3 Tss, *work 3 yo, sk next bow tie, Trs in each of next 4 Tss; rep from * to end, ending with draw up lp in last bar.

ROW 4: Trs in each of next 3 sts, *work 3 yo, sk next eyelet, Trs in each of next 4 sts; rep from * to end.

ROW 5: Tss in each of next 3 sts, *work 3 yo, sk next eyelet, Tss in each of next 4 sts; rep from * to end.

ROW 6: Tss in each of next 3 sts, *bow tie under 3 previous rows of eyelets, Tss in each of next 4 sts, rep from * to end.

ROWS 7–152: Rep Rows 3–6, then rep Rows 3–4 once more.

ROW 153: Tss in each of next 3 sts, *bow tie under 2 previous rows of eyelets, Tss in each of next 4 sts; rep from * to end.

ROWS 154–155: Rep Rows 3–4.

ROW 156: Rep Row 153.

ROW 157: Rep Row 3.

ROW 158: Ch 1 (counts as first Tes), Tes (see Special Stitches) in each of next 3 Trs, *work 3 yo, sk next eyelet, Tes in each of next 4 sts; rep from * to end.

ROW 159: Ch 1, Tes in next Tes, Tes2tog in next 2 sts (see Special Stitches), *work 5 yo, sk next eyelet, [Tes2tog in next 2 sts] twice; rep from * across to last 4 Tes of row, Tes2tog in next 2 sts, Tes in next Tes, Tes in top 2 lps of last Tes.

ROW 160: Ch 1, Tes in each of next 2 Tes, *work 5 yo, sk next eyelet, Tes in each of next 2 Tes; rep from * across to last 3 Tes of row, Tes in each of next 2 Tes, Tes in top 2 lps of last Tes of this row and all subsequent rows.

NOTE: As your eyelets inc in size over the rem rows, do not be overly concerned if your lps

look loose: This will add drape after blocking. Making your rtn pass sts longer as you work the yo off of your hook helps reduce a loopy look. Also, try spritzing with water and then gently stretching them out evenly in all directions to see how the eyelets will look when blocked.

ROWS 161–162: Ch 1, Tes in each of next 2 Tes,
*work 6 yo, sk next eyelet, Tes in each of next 2 Tes; rep from * across to last 3 Tes of row, Tes in each of last 3 Tes—84 sts.

ROWS 163–164: Ch 1, Tes in each of next 2 Tes,
*work 7 yo, sk next eyelet, Tes in each of next 2 Tes; rep from * across to last 3 Tes of row, Tes in each of last 3 Tes—94 sts.

ROWS 165–166: Ch 1, Tes in each of next 2 Tes,
*work 8 yo, sk next eyelet, Tes in each of next 2 Tes; rep from * across to last 3 Tes of row, Tes in each of last 3 Tes—104 sts.

ROWS 167–168: Ch 1, Tes in each of next 2 Tes,
*work 9 yo, sk next eyelet, Tes in each of next 2 Tes; rep from * across to last 3 Tes of row, Tes in each of last 3 Tes—114 sts. Fasten off.

Add Lacy Border to Other Short Side of Shawl

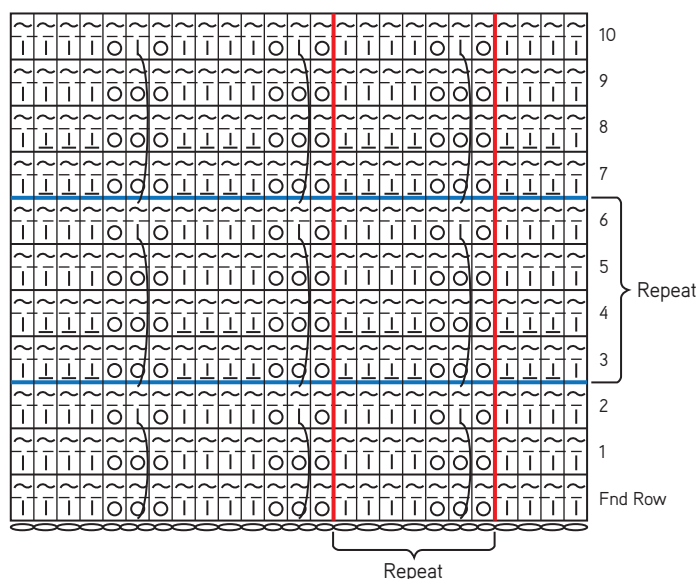
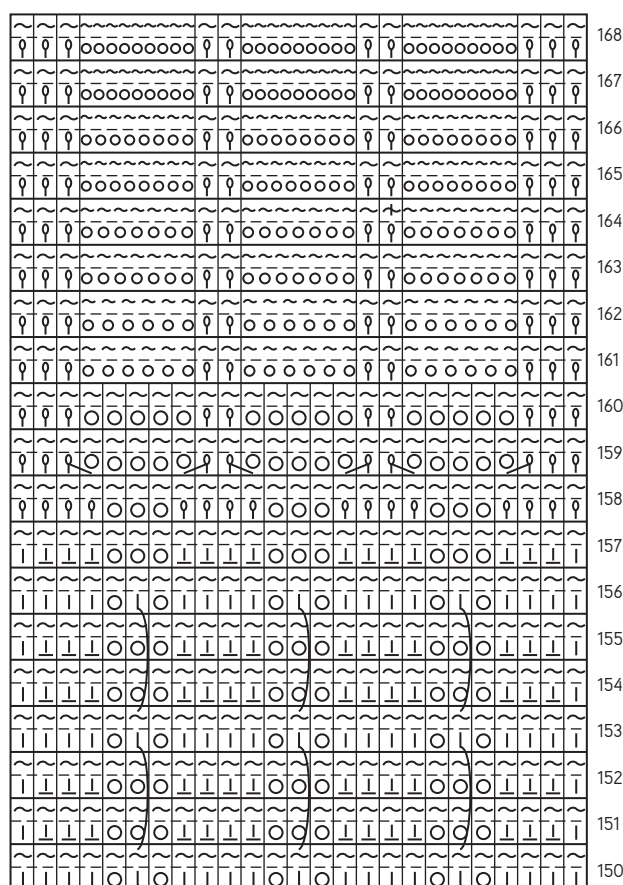
ROW 1: With RS facing, join yarn in first st at foundation ch edge (lp on hook counts as first st of Row 1). *Work behind foundation ch lps into 1 lp of each st that was previously worked into the chs. Doing this causes the foundation ch to resemble a Trs row.* [Insert hook behind foundation ch into 1 lp of next Tss, yo and draw up lp] 3 times, *work 3 yo, sk next bow tie, Trs in each of next 4 sts; rep from * to end—74 sts.

ROWS 2–15: Rep Rows 155–168. Fasten off.

FINISHING

Blocking is essential for bringing out the full beauty and drape of this lace. Depending on the yarn, it might be sufficient to spray all sts with cool water until damp and then dry flat, stretched evenly to finished dimensions. Otherwise, wet block the shawl by soaking it in cool water, gently squeezing out excess water, and then gently spreading it out evenly to finished dimensions on a towled surface. Let dry completely. Weave in loose ends.

Diagram A



Reduced sample of pattern





Shantay Skirt

BY DORIS CHAN

Tunisian fabric has two salient characteristics: It tends to slant toward the starting edge, and it has little give widthwise across the return pass, but more stretch diagonally. The drape and curvy fit of this skirt was created by working the stitch pattern on the bias. The unique waistband is crocheted sideways onto the top of the skirt in relaxed gauged slip stitch with a carry-along strand of fine elastic thread for exceptional stability and bounce-back stretch. Slim fitting and slightly flared at the knee, this skirt may easily be adjusted for length.

MATERIALS

YARN: Blue Sky Alpacas Skinny Dyed (100% organically grown cotton, 150 yd [137 m] per 2¼ oz [65 g]); #308 Mallard, 3 (4, 4, 5, 6) hanks.

HOOKS: J-10 (6 mm) Tunisian hook and I-9 (5.5 mm) standard hook, or sizes needed to obtain gauge.

NOTIONS: Fine elastic thread in shade to match yarn (*shown:* Rainbow Elastic [Bryson Distributing] 1 mm Fine [50 yd (45 m) per card], shade #121, 1 [1, 1, 2, 2] cards), tapestry needle.

GAUGE

16 sts or 8 mesh repeats or 4 cluster repeats = 5" (12.5 cm); 4 rows (one pattern row repeat) = 3" (7.5 cm) in Tunisian chutes and ladders pattern with Tunisian hook before blocking and assembly.

13 sc = 4" (10 cm) in edging row; 7 sl st of waistband = 1½" (3.8 cm); 20 rows = 4" (10 cm) with

standard hook. *Note:* Ribbing will stretch to finish at 1¼" (3.2 cm) wide, and 15 rows = 4" (10 cm).

FINISHED SIZES

XS (S, M, L, XL)

FINISHED FULL HIP: 36 (40, 44, 48, 52)" (91.5 [101.5, 112, 122, 132] cm).

FINISHED WAIST: 26½ (29½, 32, 35, 38)" (67.5 [75, 81.5, 89, 96.5] cm), with plenty of stretch for pulling on.

FINISHED LENGTH, INCLUDING WAISTBAND: 20" (51 cm)

NOTES

♦ Block skirt body before assembly. Fabric is very stretchy; the width of the st patt will compress slightly and the row heights will relax slightly; proportions will change to meet these measurements for the body parallelogram.



NOTES ON FIT

- ♦ The skirt is sized with 2–4 inches (5–10 cm) of ease at the hip. The nature of bias fabric is to shift around in width and length according to the body. The more you take up in width, the shorter the skirt will hang in length. The looser the skirt around the body, the longer it will hang.
- ♦ The waistband is the limiting factor, but it is designed to be gently elastic, flexible enough to sit where you want it. Ideally, it should have enough stretch to pull on and enough bounce-back elasticity to fit the waist, but not tightly. You might wish to size up if your hips are much larger in proportion to your waist. Suggestions for altering the waistband circumference are included in the pattern.

NOTES ON PATTERN

- ♦ For greater bias stability and for a smoother finish on the inside of the fabric, stitches are worked under 2 strands by inserting the hook in the front vertical bar and in the hump of the chain just behind the same stitch.
- ♦ Also for stability, work into a chain wherever indicated by inserting the hook in 2 loops of chain each time (into the face of the chain and under the bump at the back).
- ♦ Keep all chains relaxed, particularly the ch-1 of mesh forward and in all return passes. You should be able to work into them without struggle.
- ♦ Each row includes an increase at the beginning of the forward pass (inc 1) and a decrease at the end of the forward pass (leave the last st unworked). This creates the bias edges of a slanted rectangle (parallelogram).
- ♦ The main skirt body is worked for hip measurement desired, then temporarily fastened off. After blocking to measurements, the body is connected into a tube by working a final forward pass of mesh, then joining as you go to the beginning chain during the final return pass. It's a tricky maneuver but well worth the juggling. This "seam" is virtually invisible. The beginning of the rows becomes the waistband edge; the more decorative ending of the rows becomes the hem, where the unworked edge stitches create a very slight scalloped flare.
- ♦ The number of stitch repeats worked across a row translates into the skirt's length. The number of row repeats worked translates into the skirt's width. To adjust the length, add or omit 4 chains of foundation for each repeat; to adjust the width, add or omit 4 rows in pattern.

WORKING WITH SLIP STITCH RIBBING

- ♦ The foundation row of chains counts as the first ribbing row and takes up the first sc of waist edge; each row of ribbing takes up one sc of waist edge. This might seem to result in too few rows around, but once the ribbing settles, stretches, and settles again, you should see the correct waistband proportions.
- ♦ Slip stitches, instead of running along the top of the row, tend to lie flat against the row. After turning, the tops of the previous row are tilted to the back of the work. To find the back loop of each stitch, you may have to dig way into the back of the row.
- ♦ Keep the slip stitches relaxed and even. Resist the temptation to work each row tighter and tighter. It should never be a struggle to insert the hook in the next loop. Make sure you work in both the yarn strand and the elastic strand with each stitch. You may have difficulty seeing the first and last stitch in a row, and they are easy to miss, so check your stitch count occasionally.

WORKING WITH CARRY-ALONG ELASTIC

- ♦ To encourage the elastic to feed at the same tension as the yarn, I suggest rewinding the elastic into a loose ball or butterfly hank and keeping it in a plastic bag. You won't be able to help stretching the elastic as you crochet or keep the elastic and yarn from getting twisted. Don't worry about either. Treat the loose ends of elastic as you would yarn ends, threading them on a tapestry needle and weaving them into the crochet stitches.

Special Stitches

Tes: Insert hook in next vertical bar and in bump of ch behind bar, yo, draw up a lp, ch 1.

Tes Inc 1: Insert hook in top 2 lps of next ch of horizontal bar, yo, draw up a lp, ch 1.

Ttr: Yo twice, insert hook in next st, draw up a lp, [yo, draw through 2 lps] twice.

Tunisian Tr3tog Cluster (cl): Yo twice, insert hook in next vertical bar and in bump of ch behind bar, yo and draw up a lp, [yo and draw through 2 lps on hook] twice for first tr; *yo twice, insert hook

in same place, yo and draw up a lp, [yo and draw through 2 lps] twice* for second tr; rep from * to * for third tr, yo and draw through 3 lps on hook.

Note: An extra yo is worked before most cl in patt. Be sure to work a total of 3 yo when a yo comes before a cl. Last cl of each row does not have the extra yo.

Reverse sl st: Working from left to right, insert hook in next st to the right, yo, draw yarn through st and lp on hook.

SKIRT

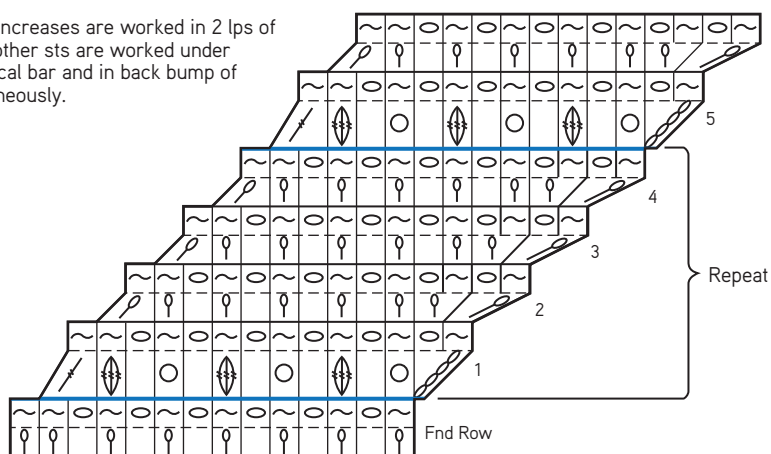
Main Skirt Body

With Tunisian hook, ch 82 for 20 st patt reps.

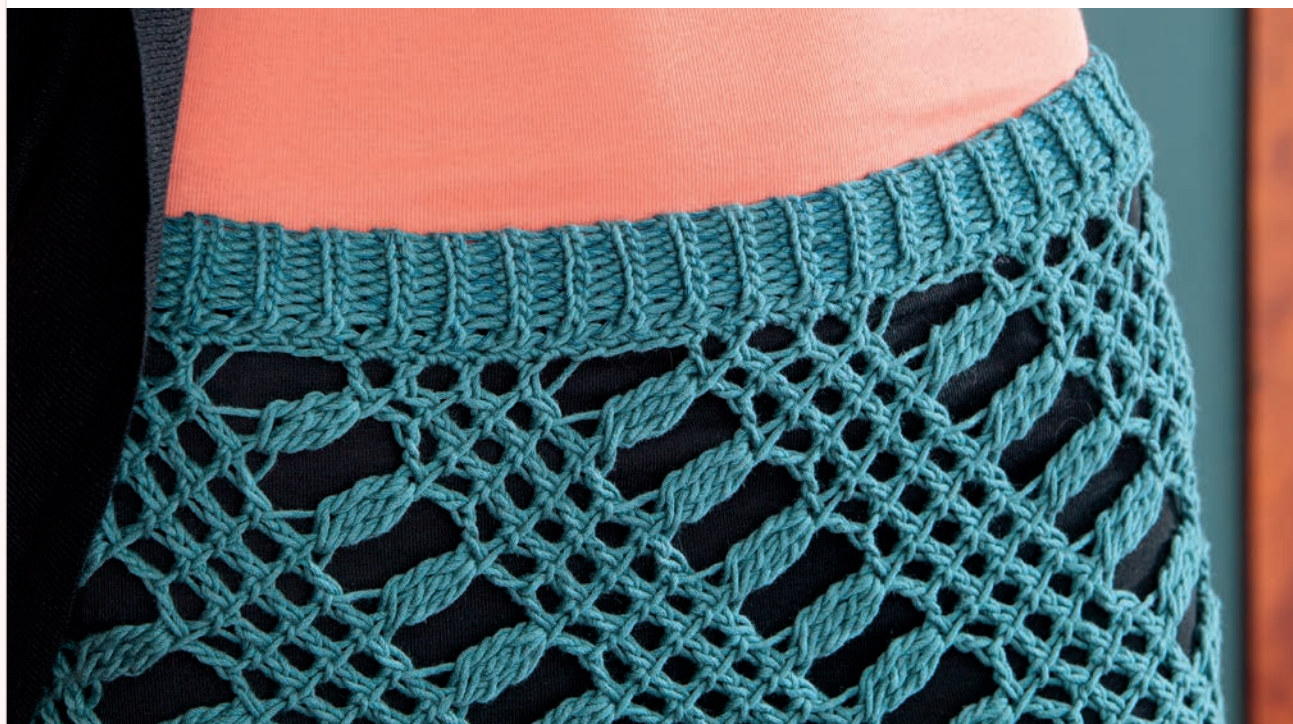
FOUNDATION ROW: *Fwd (mesh row edge):* Sk first 2 ch, [Tes (see Special Stitches) in next ch, sk next ch] 39 times, Tes in next ch, draw up a lp in last ch, ch 1—42 lps on hook. *Rtn:* Yo, draw through 1 lp, [yo, draw through 2 lps, ch 1] 40 times, yo and draw through last 2 lps.

ROW 1: *Fwd:* Ch 4, sk beg bar, [yo, cl (see Special Stitches) in next vertical bar and bump, sk next bar] 19 times, yo, cl in next vertical bar and bump, Ttr (see Special Stitches) in last bar and bump, yo and draw up a lp, leave edge st unworked—20 cl, 42 lps on hook counting edge sts and yo spacers. *Rtn:* Yo, draw through 1 lp, counting each spacer yo as a lp, [yo and draw through 2 lps, ch 1] 40 times, yo and draw through last 2 lps.

Note: Tes increases are worked in 2 lps of ch st. All other sts are worked under front vertical bar and in back bump of st simultaneously.



Reduced Sample of Pattern



ROW 2: *Fwd:* Ch 1 (counts as Tes), Tes inc 1 (see Special Stitches) in top 2 lps of next ch, ch 1, [Tes in next vertical bar and back bump, Tes in next cl bar and bump] 20 times, leave edge st unworked—42 lps on hook. *Rtn:* Rep Row 1 rtn.

ROW 3: *Fwd:* Ch 1, Tes inc 1 in top 2 lps of next ch, [Tes in next bar and bump] 40 times, leave edge st unworked—42 lps on hook. *Rtn:* Rep Row 1 rtn.

ROW 4: Rep Row 3.

ROWS 5–34 (38, 42, 48, 50): Rep Rows 1–4 seven (eight, nine, ten, eleven) times, then rep Rows 3–4 once more—9 (10, 11, 12, 13) cl rows. Fasten off. Block skirt body to measurements before assembling.

Assembly

Join yarn at beg of last row.

FWD: Work fwd pass of Row 3 of skirt body—42 lps on hook.

Bring the RS of the beg edge of the skirt body to meet the working edge, positioning the chs

of the foundation to the back, behind the lps on hook. With yarn behind the foundation ch, complete the rtn pass across the lps on hook *and at the same time* work through the spare lp of foundation ch each time, matching each st of rtn pass with a foundation ch, as foll:

RTN AND JOIN: Insert hook in spare lp of first ch of foundation, yo and draw through ch and 1 lp on hook, [insert hook in next ch of foundation, yo and draw through ch and 2 lps on hook, insert hook in next ch of foundation (previously skipped), yo and draw through ch and 1 lp on hook] 40 times, insert hook in next ch of foundation, yo and draw through ch and 2 lps rem on hook, leave edge st unworked. Do not fasten off. Cont to waistband.

Waistband

EDGING

Switch to standard hook. With RS facing, make the next rnd of sc evenly spaced across row ends of skirt body working 2 sc in each of 3 mesh row edges, 5 sc in each cl row edge for a total of 11 sc across each 4-row patt rep.

TIP: To allow a looser or tighter waistband in proportion to the skirt hip, add or omit sc evenly spaced along the edging rnd. Every 4 sc translates into about 1" of stretched finished waistband.

EDGING RND: Ch 1, *sc in next ch of mesh row edge (the tight ch), sc in whole edge of next st (in the big sp under big lps of edge), sc in each of next 4 ch of cl row edge, sc in big sp before next mesh edge, [sc in next ch of mesh row edge, sc in whole edge of next st] twice; rep from * 8 (9, 10, 11, 12) times, sl st in beg sc to join—99 (110, 121, 132, 143) sc.

RIBBING

With RS facing and standard hook, holding yarn tog with a strand of fine elastic, work sl st ribbing sideways around sc edging, making one row of ribbing for every sc, as foll:

ROW 1: Ch 8.

ROW 2 (RS): Sl st in blp of 2nd ch from hook (for this row only the blp is the one on top), sc in blp of each ch across, turn—7 sl sts.

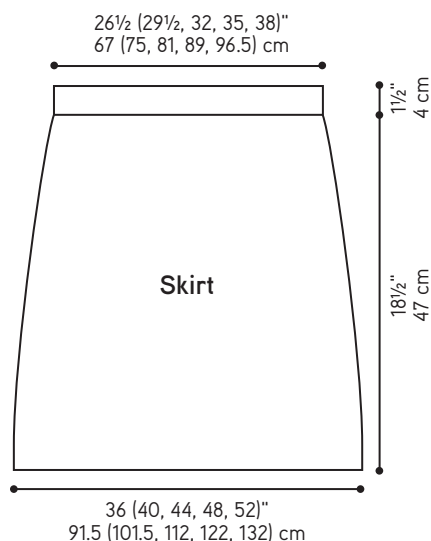
ROW 3 (WS): Working in the top 2 lps of sts on edging, working from left to right, reverse sl st (see Special Stitches) in each of next 2 st of edging, sk 2 sl sts just made, sl st in blp of next 7 sl sts, turn.

ROW 4: Ch 1, sk ch-1, sl st in blp of next 7 sl sts, turn.

Rep Rows 3–4 around sc edge. If there's an even number of sc in your edging (sizes S and L) you will be at the end of a Row 4 with one sc left, finish by sl st backwards in last sc of edge. If there's an odd number of sc in your edging (sizes XS, M, XL), when you get to the last 2 sc, rep Row 3 once more.

All sizes:

Cut yarn and elastic, but leave a long tail of yarn for seaming, pull tail through last sl st. Thread tail on tapestry needle. With RS facing, holding the 7 sl st of last row side by side with the 7 lps of foundation ch, matching lps, mattress st the edges tog, working through the blp of the sl st edge and the spare top lp of the foundation ch, keeping sts relaxed. Work a st into the end of seam to secure. Fasten off and weave in loose ends.







Lorelei Pullover

BY DORA OHRENSTEIN

This stitch is from Caulfeild's *Encyclopedia of Victorian Needlework*. It creates a simple, very open fabric quite unlike any other crochet. It seemed an excellent choice for laceweight yarn. The sweater is worked in vertical rows for a slimming look and easy construction. Pull this on over a T-shirt and jeans for some extra crochet pizzazz!

MATERIALS

YARN: Malabrigo Lace (100% baby Merino, 470 yd [430 m] per 1.8 oz [50 g]); #194 Cinnabar, 3 (4, 4, 5, 5) skeins.

HOOK: G-6 (4 mm) Tunisian hook or size needed to obtain gauge.

GAUGE

BEFORE BLOCKING: 24 sts = 4" (10 cm); 8 rows = 4½" (11.5 cm).

AFTER BLOCKING: 20 sts = 4" (10 cm); 8 rows = 5" (12.5 cm).

Note: This very open long stitch does not lend itself to absolutely constant gauge. The fabric

is very malleable and can be blocked to precise measurements. When measuring gauge before blocking, try to come close to the stated gauge, but don't worry if you are off by a stitch or two per 4" (10 cm)—this discrepancy can be adjusted for when you block the project. A larger discrepancy should be fixed by adjusting hook size or tension.

FINISHED SIZES

FINISHED BUST CIRCUMFERENCE: 36 (41, 48, 52, 55)" (91.5 [104, 122, 132, 139.5] cm).

FINISHED LENGTH: 21 (22½, 23, 24½, 26)" (53.5 [57, 58.5, 62, 66] cm).



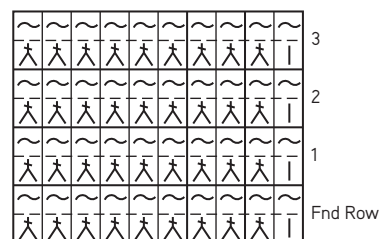
NOTES

- ◆ The sweater is worked in vertical rows from one sleeve cuff to the other. It is a simple shape, and the fabric is so loose and flowing that it will drape very nicely around the body. After completing the first sleeve, chains are added for the front and back. Front and back are worked at the same time in long rows until the start of the neckline, then separately until the neckline is the desired width. Then join the front and back rows again and complete them; then finish the second sleeve.
- ◆ When beginning the front, skip 8 stitches to allow the front neckline to sit a bit lower than the back neckline. When the front and back are joined again, 8 chains are made to gain back the 8 skipped stitches.
- ◆ In working this stitch pattern, always insert the hook as in Tfs—under the horizontal bar between two vertical bars.
- ◆ The length of the tall loop tends to vary a little. Try to find a balance between relaxed stitching and vigilance. Some variation will not detract from final result but will give it an organic quality. Avoid the tendency to have stitches earlier in the row be longer than those near the end.
- ◆ For the last chain before the sleeve, insert hook in last chain, insert hook under horizontal bar between first and 2nd vertical bars, yarn over, draw through 3 loops.
- ◆ Do not work sl st finishing row for this stitch pattern.

Special Stitches

Long Loop stitch pattern (patt): *Fwd:* Insert hook under horizontal bar, draw up lp, sk next vertical bar, insert hook under next horizontal bar, draw up lp, yo, draw through 3 lps on hook, pull final lp up to ½" (1.3 cm) in height (don't tighten the stitch too much; the little knot at the bottom should be closed but not very tightly), *yo, insert hook first into same sp as 2nd leg of last st, draw up lp, sk next vertical bar, insert hook under next horizontal bar, draw up lp, yo, draw through 3 lps on hook, drawing lp up to ½" (1.3 cm) in height; rep from * across to last st, yo, insert hook in same sp as 2nd leg of last st, draw up lp, insert

hook into last st as usual, draw up lp, yo, draw through 3 lps, draw up lp to ½" (1.3 cm).
Rtn: Work basic rtn pass (see Glossary).



Reduced Sample of Pattern

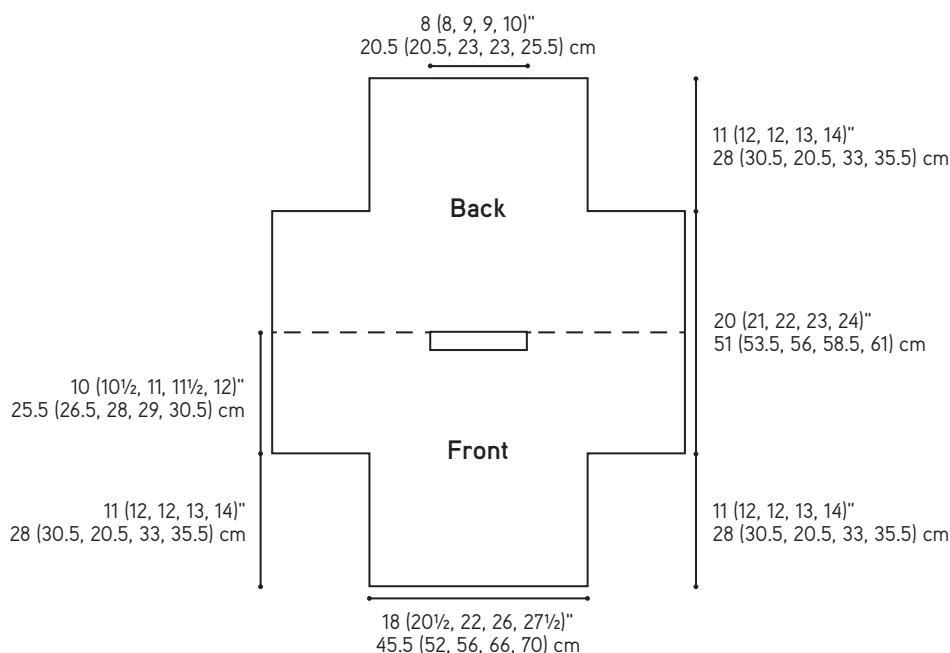
LEFT SLEEVE

Ch 100 (106, 110, 116, 120).

FOUNDATION ROW: To work into foundation chs, work into blp as foll: *Fwd:* Pull up lp on hook to ½" (1.3 cm), yo, sk 2nd ch, insert hook in blp of 3rd ch, draw up lp, insert hook into blp of 4th ch, draw up lp, yo, draw through 3 lps, drawing up last lp to ½" (1.3 cm); *yo, insert hook in last ch already holding last leg of last st, draw up lp, insert hook in next ch, draw

up lp, yo, draw through 3 lps, drawing up last lp to ½" (1.3 cm); rep from * across, inserting hook in same ch as last st and in the next ch for each st. *Rtn:* Work basic rtn pass (see Glossary)—100 (106, 110, 116, 120) sts.

Work even in patt (see Stitch Guide) completing 13 (13, 14, 15, 16) rows including foundation row. At end of last row, ch 56 (60, 60, 65, 70), place last lp on safety pin. First sleeve completed.



FRONT AND BACK

Join new yarn at opposite end of last row, ch 56 (60, 60, 65, 70). Fasten off.

NEXT ROW: Work in patt over added chs as for foundation row, work in patt across to 2nd added ch; work in patt over added chs as for foundation ch—212 (226, 230, 246, 260) sts.

Work even in patt completing 7 (9, 11, 13, 13) more rows. At end of last row, divide sts in half, place marker at halfway point of last row.

Counting from Row 1 of patt, you should now have a total of 21 (23, 26, 29, 30) rows.

Back Neck

Work in patt to marker for 13 (13, 14, 14, 15) rows. At end of last row, place final lp on safety pin to be picked up later—105 (113, 115, 123, 130) sts.

Front

On row 21 (23, 26, 29, 30) of side, sk 8 sts from last st worked for back, join yarn in next st.

NEXT ROW: Work in patt across—97 (105, 107, 115, 122) sts.

Work even in patt for 12 (12, 13, 13, 14) more rows.

Joining Back and Front

At end of last row, ch 8, sl st in top of last row completed on back neck. The goal is to create a smooth rtn pass from front to back, to be worked into on next fwd pass.

Front and Back

NEXT ROW: Pick up dropped lp at bottom edge of back, work in patt to last st of back. Do not treat this st as final st of row, instead: yo, insert hook in same sp as 2nd lp of last st, insert hook in next ch, yo, draw through 3 lps. Cont working over added chs in the same way as foundation row, then cont working across front.

Work even in patt completing 7 (9, 11, 13, 13) more rows. Fasten off.

RIGHT SLEEVE

NEXT ROW: Count 56 (60, 60, 65, 70) from bottom edge, join yarn in next st, work in patt for 100 (106, 110, 116, 120) sts, leaving rem 56 (60, 60, 65, 70) sts unworked.

Work even in patt completing 12 (12, 13, 14, 15) more rows. Fasten off.

Block to measurements. Sew side and sleeve seams. Weave in loose ends.





Terra Hat and Mitts

BY LILY CHIN

This hat-and-mitts pair is a great introduction to working two-color Tunisian crochet in the round with a double-ended hook. Not only is the standard “woven” stitch employed, but designer Lily Chin’s original take on two-color Tunisian in the round results in colorwork that looks like Fair Isle knitting, without the need to strand the unused color. It’s like magic. Lily introduced this technique in *Interweave Crochet* magazine’s winter 2010 issue.

MATERIALS

YARN: Lion Brand LB Collection Cashmere (100% cashmere, 82 yd [75 m] per 0.88 oz [25 g]), #483–098 Natural (A) and #483–124 Toffee (B), 1 skein each for hat, 1 skein each for mitts.

HOOKS: H-8 (5 mm) double-ended Tunisian hook and F-5 (3.75 mm) standard hook, or sizes needed to obtain gauge.

NOTIONS: Smooth contrasting yarn as stitch marker.

GAUGE

19 sts and 14 rows = 4" (10 cm) in Tss after steam blocking.

FINISHED SIZES

HAT: 20¼" (50.5 cm) around forehead, 6½" (16.5 cm) tall.

MITTS: 7½" (19 cm) around palm, 9" (23 cm) long with cuff.

NOTES

- ♦ To use double-ended hook with 2 colors, have ball of each color on either side of you. Work forward pass with first color for a few stitches, turn, slide work to other end of hook and use other end of hook to work return pass with 2nd color until 3 loops remain on hook; turn and continue forward pass. Continue alternating forward and return passes until all stitches in row are finished.
- ♦ Hat is worked from the top down; mitts are worked from the bottom up. There is no seaming.
- ♦ Move markers up a row as you work.
- ♦ When working in Tsc, work off last 2 loops of stitch with next color when changing colors.
- ♦ There is no joining at end of rounds; hat is worked in a spiral.



Special Stitches

Tunisian reverse stitch (Trs): Insert hook behind back vertical lp and draw up a lp.

Increase (inc 1): Insert hook in between 2 bars, pick up a lp.

Decrease (dec 1): Insert hook under 2 vertical bars and pick up a lp.

Tslst2tog: Insert hook in next 2 vertical bars, yo, draw yarn through 2 vertical bars and lp on hook.

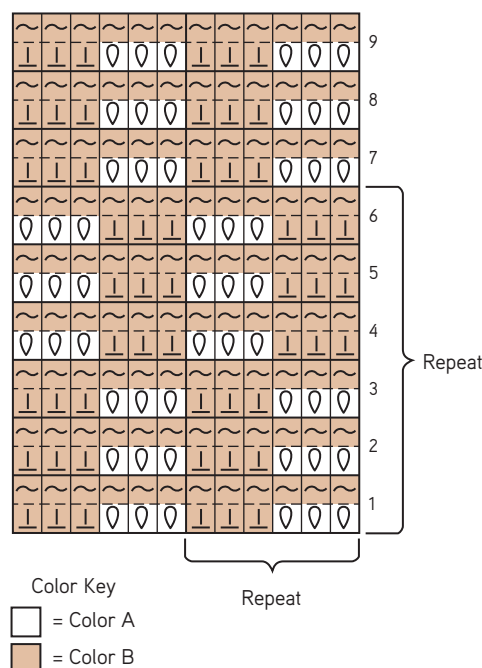
Checkerboard patt:

Refer to Checkerboard Pattern diagram.

Rnds 1–3: *Fwd:* *With A work 3 Tks, with B work 3 Trs (see above); rep from * around. *Rtn:* *With B, yo, draw yarn through 2 lps; rep from * around.

Rnds 4–5: *Fwd:* *With B work 3 Trs, with A work 3 Tks; rep from * around. *Rtn:* *With B, yo, draw yarn through 2 lps; rep from * around.

Checkerboard Pattern



HAT

With double-ended hook and A, make a slipknot with the tail end able to slide to open and close up the knot. Enlarge knot and work into it as if it were a chained-ring.

FOUNDATION RND: With A, [yo, draw up a lp in ring, ch 1] 12 times while occasionally working off lps from other end of hook with B, place marker to mark end of rnd, do not join—12 sts. Work in a spiral, moving marker up as work progresses.

RND 1: *Tss in next st, inc 1 (see Special Stitches); rep from * around—24 sts.

RND 2: Work even in Tss.

RND 3: *Tss in next st, inc 1, Tss in next st; rep from * around—36 sts.

RND 4: *Inc 1, Tss in each of next 3 sts, rep from * around—48 sts.

RND 5: Tss in each st around.

RND 6: *Tss in each of next 2 sts, inc 1, Tss in each of next 2 sts; rep from * around—60 sts.

RND 7: *Inc 1, Tss in next 5 sts; rep from * around—72 sts.

RND 8: Tss in each st around.

RND 9: *Tss in next 3 sts, inc 1, Tss in each of next 3 sts; rep from * around—84 sts.

RND 10: *Inc 1, Tss in next 7 sts; rep from * around—96 sts.

RND 11: Tss in each st around.

Bottom Trim

Beg checkerboard patt (see Special Stitches) and work for 14 rnds total, ending with A on hook.

LAST ROW: Change to standard crochet hook, maintaining st patt and color, working over strand of second color, sc in each st around, sl st in beg sc to join, fasten off.

Finishing

Steam block piece to measurements. Weave in loose ends.

MITTS (MAKE 2)

Cuff

With double-ended hook and A, ch 36, sl st in first ch to join, being careful not to twist sts.

FOUNDATION RND: Draw up a lp in blp of each ch around while occasionally working off lps from other end of hook with B, place marker to mark end of rnd. Move marker up as work progresses.

Beg checkerboard patt (see Special Stitches) and work for 9 rnds—10 rnds worked, including Foundation rnd.

Hand

RND 1: *Fwd:* With A, Tss in first 17 sts, place marker, pick up lp in each of next 2 sts for thumb, place marker, Tss in last 17 sts—36 sts. *Rtn:* *With B, yo, draw through 2 lps on hook; rep from * around. Rep rtn rnd for each rem rnd.

RND 2 (INC RND): Tss in each st around, working inc 1 (see Special Stitches) after first and before last marker counting inc sts as thumb sts—38 sts: 17 sts each side for hand and 4 sts for thumb.

RND 3 (INC RND): Rep Rnd 2—40 sts: 17 sts each side for hand and 6 sts for thumb.

RND 4: Work even in Tss.

RND 5: Rep Rnd 2—42 sts: 17 sts each side for hand and 8 sts for thumb.

RND 6: Rep Rnd 2—44 sts: 17 sts each side for hand and 10 sts for thumb.

RND 7: Work even in Tss.

RND 8: Rep Rnd 2—46 sts: 17 sts each side for hand and 12 sts for thumb.

RND 9: Rep Rnd 2—48 sts: 17 sts each side for hand and 14 sts for thumb.

RND 10: Work even in Tss.

SEPARATE FOR HAND AND THUMB:

RND 11: Work 17 Tss, inc 1 before first marker, sk 14 thumb sts, inc 1 after last marker, work 17 Tss on other side of hand—36 sts.

RNDS 12–20: Work even in Tss.

SHAPE TOP OF HAND:

RND 21: *Tss in next 4 sts, dec (see Special Stitches) in next 2 sts, rep from * around—30 sts.

RND 22: *Tss in next 3 sts, dec in next 2 sts; rep from * around—24 sts.

RND 23: *Tss in next 2 sts, dec in next 2 sts; rep from * around—18 sts.

RND 24: *Tss in next st, dec in next 2 sts; rep from * around—12 sts.

RND 25: *Dec in next 2 sts; rep from * around—6 sts, work off all lps. Fasten off B.

RND 26: With standard hook and A, inserting hook as if to work Tss, *Tslst2tog (see Special Stitches) in next 2 sts; rep from * around—3 sts. Fasten off.

Thumb

RND 1: Join both yarns to base of thumb, with Tunisian hook and A, draw up a lp at this base join, with A, Tss in each of next 14 thumb sts, draw up a lp at base of thumb again, do not join, mark last st—16 sts. Work in a spiral as before, moving marker up as work progresses.

RNDS 2–3: Work even in Tss.

RND 4: *Tss in next 2 sts, dec in next 2 sts; rep from * around—12 sts.

RND 5: *Tss in next st, dec in next 2 sts; rep from * around—8 sts.

RND 6: *Dec in next 2 sts; rep from * around—4 sts, work off all lps. Fasten off B.

RND 7: With standard hook and A, inserting hook as if to work Tss, *Tslst2tog in next 2 sts; rep from * around—2 sts. Fasten off.

Finishing

Steam block piece to measurements. Weave in loose ends.





Ariadne Sampler Throw

BY LISA DAEHLIN

Inspired by elements of traditional quilting, this sampler blanket provides an opportunity to learn various stitch patterns from simple to advanced, building your skills gradually. The layout of the blocks challenges the viewer to appreciate the interplay of colors as they appear both in the solid blocks and in the more intricately patterned blocks.

MATERIALS

YARNS: Filatura di Crosa Zara (Merino superwash, 137 yd [125 m] per 1.75 oz [50 g]); #1942 Faded Denim (A), #1943 Dark Olive (B), #1706 Dark Magenta (C), 5 balls each.

Filatura di Crosa Zara Chine (Merino superwash, 137 yd [125 m] per 1.75 oz [50 g]); #27 Silver Chine (D), #800 Sand Chine (E), #31 Latte Chine (F), 6 balls each.

HOO: I-9 (5.5 mm) Tunisian or size needed to obtain gauge.

NOTIONS: Yarn needle.

GAUGE

14 sts and 12 rows = 4" (10 cm) in Tss.

Note: All blocks are made using same size hook. Stitch counts vary, but all are designed to be 9" × 9" (23 × 23 cm) finished size. Stitches in this sampler

vary a great deal, impacting gauge. Precise sizing is achieved by blocking the pieces after crocheting and before assembly.

FINISHED SIZE

55" × 55" (139.5 × 139.5 cm).

NOTES

- ♦ To stay in pattern when working Tslst, insert hook as you would if making row in pattern, complete each stitch as sl st.
- ♦ Pattern blocks are labeled as they appear on the Assembly Diagram. The patterns as listed below appear in an order designed to increase skills from basic to more advanced.
- ♦ Instructions are for forward pass; work basic return pass unless otherwise directed (see Glossary).



Special Stitches

Bobble: [Yo, insert hook as in Tss, yo and draw up lp] 3 times in same st, yo and draw through 6 lps on hook.

Tdc: Yo, insert hook in next vertical bar, yo, draw up lp, yo, draw through 2 lps on hook.

Tks in chain (Tks in ch): Insert hook in top of ch, draw up lp.

Tss2tog: Insert hook under next 2 vertical bars, draw up lp.

Fan: Work 5 loose Tdc around bar of next st 3 rows below.

Shell (sh): Work 3 Tdc in next ch.

Tss3tog: Insert hook through next 3 vertical bars, yo, draw up lp.

Triangle: Tdc in vertical bar of previous st 2 rows below and draw up long lp, Tss in next vertical bar, Tdc in next vertical bar 2 rows below and draw up long lp, yo, draw through 3 lps.

Tunisian treble crochet (Ttr): Yo twice, insert hook in indicated st, draw up lp, [yo, draw through 2 lps] twice, leaving last lp on hook.

Long Tdc: Yo, insert hook in vertical bar 3 rows below, yo, draw up a lp, yo, draw through 2 lps on hook.

Long Ttr: Yo twice, insert hook in vertical bar 2 rows below, [yo, draw through 2 lps] twice, draw up lp to level of current row leaving last lp on hook.

BLOCKS

Block 2: Tunisian Simple St (Tss)

With F, ch 33.

FOUNDATION ROW: Work basic foundation row (see Glossary)—33 sts.

ROWS 1–28: Tss in each st across, draw up lp in last bar.

FINISHING ROW: Tslst in each st across inserting as for Tss. Fasten off.

Block 14: Tunisian Simple St (Tss)

With C, work as for Block 2.

Block 25: Tunisian Simple St (Tss)

With B, work as for Block 2.

Block 28: Tunisian Simple St (Tss)

With D, work as for Block 2.

Block 8: Tss Intarsia

NOTES: When changing colors, always twist the yarns by picking up new color under the working color. On fwd pass, beg new color

with indicated st, on rtn pass pull new color through 1 lp before color change. Use F for MC and C for CC.

With MC, ch 17, change to CC, ch 17—34 ch.

FOUNDATION ROW: *Fwd:* With MC, draw up lp in 2nd ch from hook and in next 15 ch, change to CC, draw up lp in next 17 ch—34 sts. *Rtn:* With CC, yo, draw through 1 lp, [yo, draw through 2 lps] 16 times, change to MC, [yo, draw through 2 lps] across.

ROW 1: *Fwd:* With MC, Tss in next 16 sts, change to CC, Tss in each st across, draw up lp in last bar. *Rtn:* Work as for Foundation rtn pass.

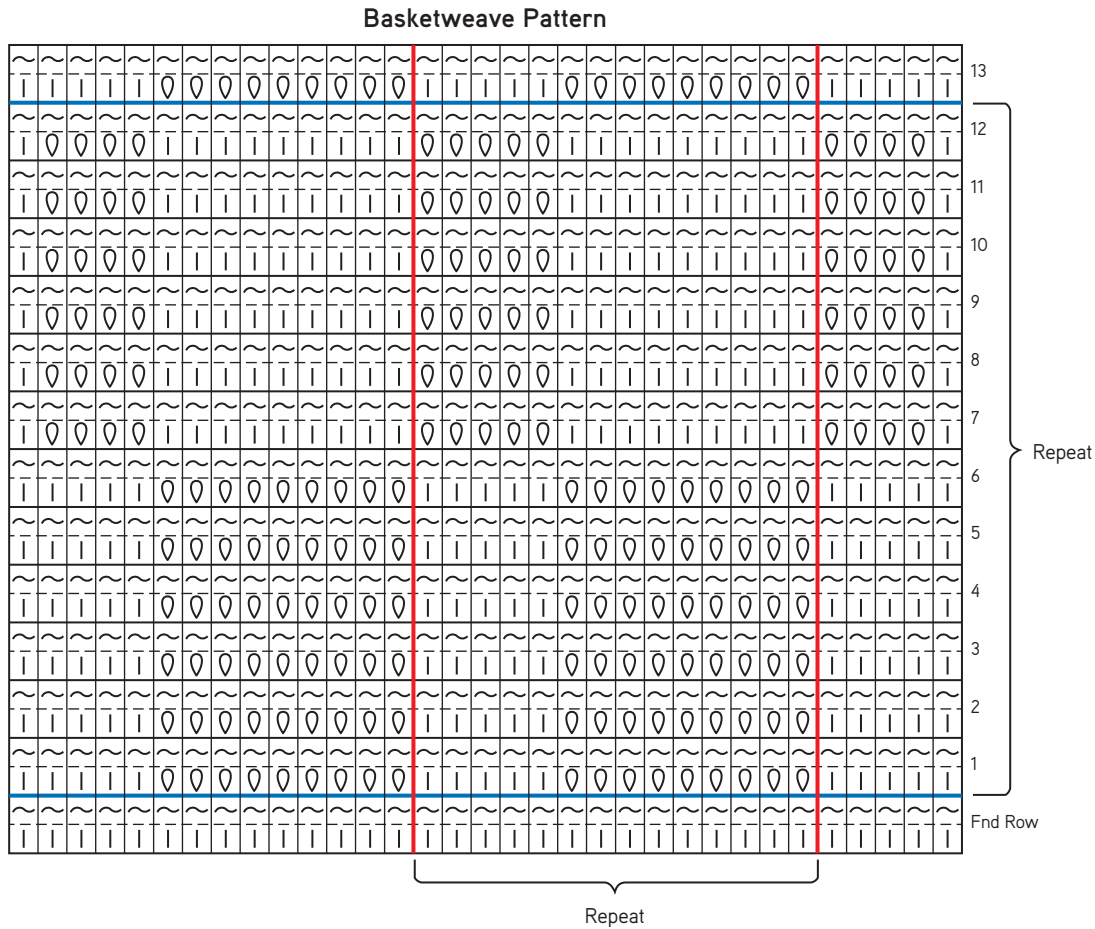
ROWS 2–14: Rep Row 1.

ROWS 15–29: *Fwd:* With CC, Tss in next 16 sts, change to MC, Tss in each st across, draw up lp in last bar. *Rtn:* With MC, yo, draw through 1 lp, [yo, draw through 2 lps] 16 times, change to CC, [yo, draw through 2 lps] across.

FINISHING ROW: With CC and working as for Tss, Tslst in next 16 sts, change to MC, Tslst in each st across. Fasten off.

Block 11: Tss Intarsia

Using A for MC and E for CC, work as for Block 8.



Block 26: Tss Intarsia

Using E for MC and A for CC, work as for Block 8.

Block 29: Tss Intarsia

Using C for MC and F for CC, work as for Block 8.

Block 23: Basketweave

Refer to Basketweave Pattern diagram.

With D, ch 33.

FOUNDATION ROW: Work basic foundation row (see Glossary)—33 sts.

ROW 1: Tss in next 4 sts, *Tks in next 9 sts**, Tss in next 5 sts; rep from * across, ending last rep at **, Tss in next 4 sts, draw up lp in last bar.

ROWS 2–6: Rep Row 1.

ROW 7: Tks in next 4 sts, *Tss in next 9 sts**, Tks in next 5 sts; rep from * across, ending last rep at **, Tks in next 4 sts, draw up lp in last bar.

ROWS 8–12: Rep Row 7.

ROWS 13–36: Rep Rows 1–12 twice.

FINISHING ROW: Tslst in each st across, inserting hook to match sts in prev row. Fasten off.

Block 30: Basketweave

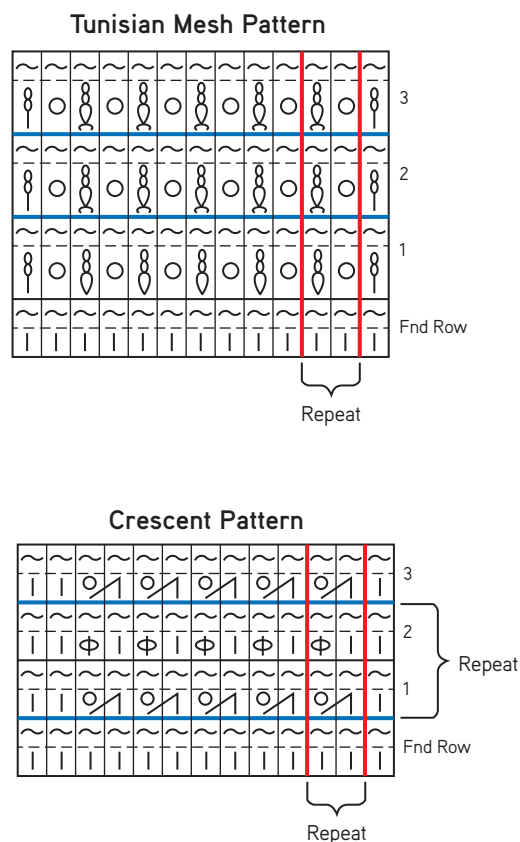
With F, work as for Block 23.

Block 33: Basketweave

With E, work as for Block 23.

Block 4: Bobble

Refer to Bobble Pattern diagram.



Block 5: Crescent Stitch

Refer to Crescent Pattern diagram.

With B, ch 33.

FOUNDATION ROW: Work basic foundation row (see Glossary)—33 sts.

ROW 1: *Tss2tog (see Special Stitches), yo; rep from * across to last 2 sts, Tss in next st, draw up lp in last bar.

ROW 2: *Tss in next st, Tfs in next sp; rep from * to last 2 sts, Tss in next st, draw up lp in last bar.

ROWS 3–27: Rep Rows 1–2 twelve times, then rep Row 1 once.

FINISHING ROW: Tslst in each st across, inserting as for Tss. Fasten off.

Block 18: Crescent Stitch

With C, work as for Block 5.

Block 15: Diagonal Deco

Refer to Diagonal Deco Pattern diagram on page 110.

NOTE: When working Tss2tog, insert hook in vertical bar or in sp below yo, whichever is appropriate.

With D, ch 35.

FOUNDATION ROW: Work basic foundation row (see Glossary)—35 sts.

ROW 1: Tss in next 3 sts, [yo, Tss2tog (see Special Stitches)] twice, *Tss in next 7 sts, [yo, Tss2tog] twice; rep from * to last 5 sts, Tss in next 4 sts, draw up lp in last bar.

ROW 2: Tss in next 3 sts, Tfs in next sp, [yo, Tss2tog] twice, *Tss in next 6 sts, Tfs in next sp, [yo, Tss2tog] twice; rep from * across to last 4 sts, Tss next 3 sts, draw up lp in last bar.

ROW 3: Tss in next 4 sts, Tfs in next sp, [yo, Tss2tog] twice, *Tss in next 6 sts, Tfs in next sp, [yo, Tss2tog] twice; rep from * across to last 3 sts, Tss in next 2 sts, draw up lp in last bar.

ROW 4: Tss in next 5 sts, Tfs in next sp, [yo, Tss2tog] twice, *Tss in next 6 sts, Tfs in next



sp, [yo, Tss2tog] twice; rep from * across to last 2 sts, Tss in next st, draw up lp in last bar.

ROW 5: *Tss in next 6 sts, Tfs in next sp, [yo, Tss2tog] twice; rep from * across to last st, draw up lp in last bar.

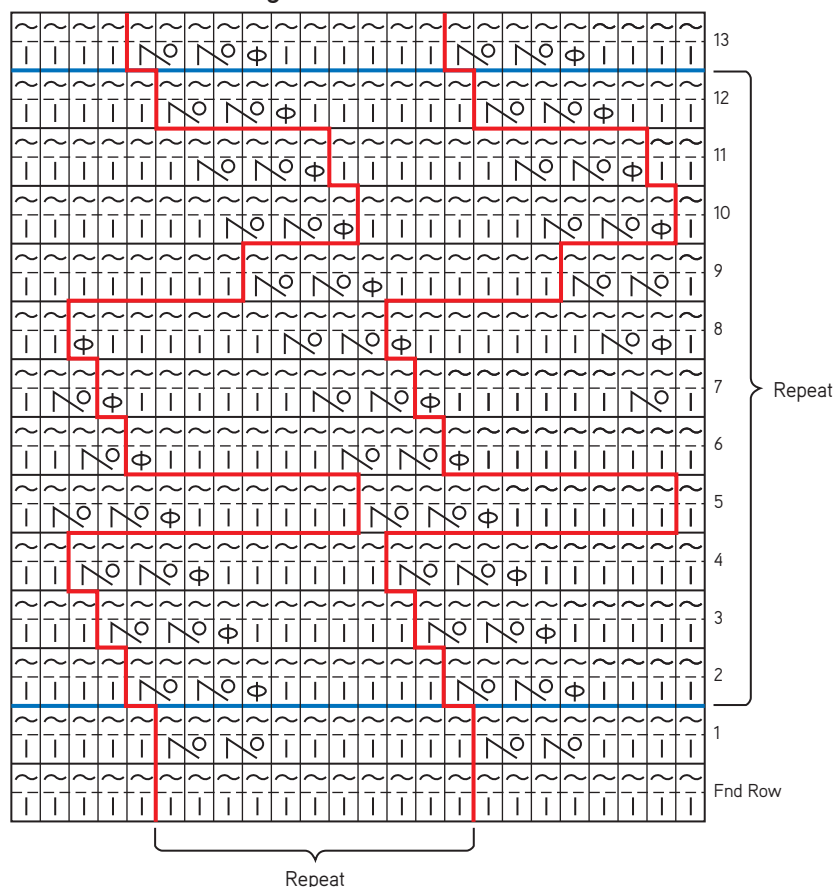
ROW 6: Tss in next 7 sts, Tfs in next sp, * [yo, Tss2tog] twice, Tss in next 6 sts, Tfs in next sp; rep from * across to last 4 sts, yo, Tss2tog, Tss in next st, draw up lp in last bar.

ROW 7: Yo, Tss2tog, Tss in next 6 sts, Tfs in next sp, * [yo, Tss2tog] twice, Tss in next 6 sts, Tfs in next sp; rep from * across to last 3 sts, yo, Tss2tog, draw up lp in last bar.

ROW 8: Tfs in next sp, yo, Tss2tog, Tss in next 6 sts, Tfs in next sp, * [yo, Tss2tog] twice, Tss in next 6 sts, Tfs in next sp; rep from * across to last 3 sts, Tss in next 2 sts, draw up lp in last bar.

ROW 9: [Yo, Tss2tog] twice, *Tss in next 6 sts, Tfs in next sp, [yo, Tss2tog] twice; rep from * across to last 8 sts, Tss in next 7 sts, draw up lp in last bar.

Diagonal Deco Pattern



ROW 10: *Tfs in next sp, [yo, Tss2tog] twice, Tss in next 6 sts; rep from * across to last st, draw up lp in last bar.

ROW 11: Tss in next st, *Tfs in next sp, [yo, Tss2tog] twice*, Tss in next 6 sts; rep from * across, ending last rep at **, Tss in next 5 sts, draw up lp in last bar.

ROW 12: Tss in next 2 sts, Tfs in next sp, [yo, Tss2tog] twice, *Tss next 6 sts, Tfs in next sp, [yo, Tss2tog] twice; rep from * across to last 5 sts, Tss in next 4 sts, draw up lp in last bar.

ROWS 13–27: Rep Rows 2–12 once; then rep Rows 2–5 once.

FINISHING ROW: Tslst in each st across, inserting as for Tss. Fasten off.

Block 22: Diagonal Deco

With C, work as for Block 15.

Block 3: Water Lilies

Refer to Water Lilies Pattern diagram.

Use D for MC and E for CC.

With MC, ch 34.

FOUNDATION ROW: Work basic foundation row (see Glossary)—34 sts.

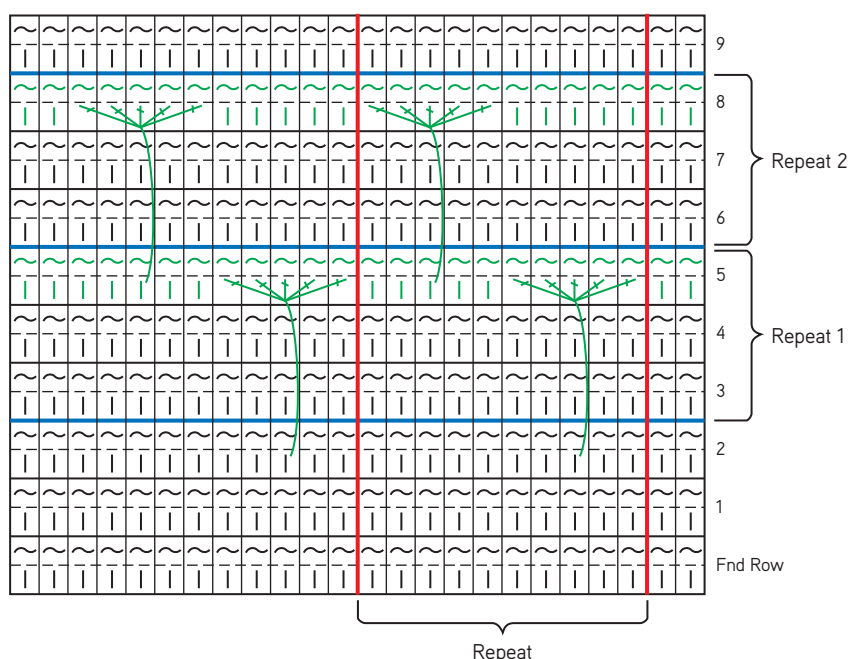
ROWS 1–4: With MC, Tss in each st across, draw up lp in last bar.

ROW 5: With CC, Tss in next st, *sk 2 sts, fan (see Special Stitches) in next st, sk 2 sts, Tss in next 5 sts; rep from * across to last 2 sts, Tss in next st, draw up lp in last bar.

ROWS 6–7: With MC, Tss in each st across, draw up lp in last bar.

ROW 8: With CC, Tss in next st, *Tss in next 5 sts, sk 2 sts, fan in next st, sk 2 sts; rep from * to last 2 sts, Tss in next st, draw up lp in last bar.

Water Lilies Pattern



ROWS 9-11: Rep Rows 3-5.

ROWS 12-13: Rep Row 1.

ROWS 14-16: Rep Rows 3-5.

ROWS 17-20: Rep Row 1.

ROWS 21-23: Rep Rows 3-5.

ROWS 24-27: Rep Row 1.

FINISHING ROW: Tslst in each st across, inserting as for Tss. Fasten off.

Block 17: Water Lilies

Using C for MC and B for CC, work as for Block 3.

Block 20: Water Lilies

Using F for MC and A for CC, work as for Block 3.

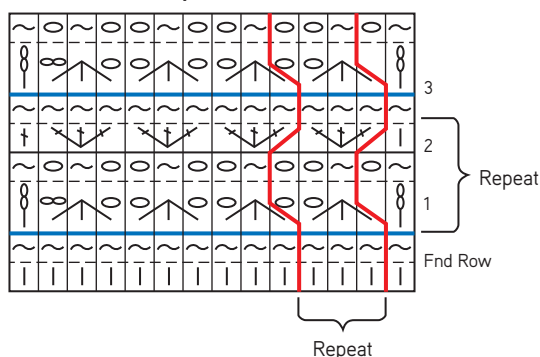
Block 7: Little Fan Openwork

Refer to Little Fan Openwork Pattern diagram.

With F, ch 38.

FOUNDATION ROW: Work basic foundation row (see Glossary)—38 sts.

Little Fan Openwork Pattern



ROW 1: *Fwd:* Ch 2, *Tss3tog (see Special Stitches), ch 2; rep from * across to last st, Tss in last st, ch 2. *Rtn:* Yo, draw through 1 lp, ch 1, *yo, draw through 2 lps, ch 2; rep from * until 3 lps rem on hook, yo, draw through 2 lps, ch 1, yo, draw through 2 lps.

ROW 2: Ch 2, *sh (see Special Stitches) in next st; rep from * to last st, Tdc in top of ch-2.

ROWS 3-17: Rep Rows 1-2.

FINISHING ROW: Tslst in each st across, inserting as for Tss. Fasten off.

Block 9: Little Fan Openwork

With C, work as for Block 7.

Block 16: Little Fan Openwork

With E, work as for Block 7.

Block 24: Little Fan Openwork

With A, work as for Block 7.

Block 12: Two-Color Openwork

Refer to Two-color Openwork Pattern diagram.

Use B for MC and F for CC.

With MC, ch 37.

FOUNDATION ROW: Work basic foundation row (see Glossary)—37 sts. Change to CC.

ROW 1: *Fwd:* With CC, Tss in next st, *sk 1 st, Tss in next st, sk 1 st**, Tss in next 3 sts; rep from * across, ending last rep at **, Tss in next st, draw lp in last bar. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps, *ch 1, yo, draw through 2 lps, ch 1, [yo, draw through 2 lps] 3 times; rep from * until 4 lps rem on hook, ch 1, yo, draw through 2 lps, ch 1, [yo, draw through 2 lps] twice. Change to MC.

ROW 2: *Fwd:* With MC, Tss in next st, sk next sp, work triangle (see Special Stitches), sk next sp, *Tss in next 3 sts, sk next sp, triangle, sk next sp; rep from * to last 2 sts, Tss in last 2 sts. *Rtn:* Yo, draw through 1 lp, yo, draw through 2

lps, *ch 1, [yo, draw through 2 lps] 3 times; rep from * until 4 lps rem on hook, ch 1, yo, draw through 2 lps, ch 1, [yo, draw through 2 lps] twice. Change to CC.

ROW 3: *Fwd:* With CC, *sk next st, Tfs in next sp, Tss in next st, Tfs in next sp, sk next st**, Tss in next st; rep from * across, ending last rep at **, draw up lp in last bar. *Rtn:* Yo, draw through 1 lp, *ch 1, [yo, draw through 2 lps] 3 times, ch 1, yo, draw through 2 lps; rep from * across until 3 lps rem on hook ch 1, [yo, draw through 2 lps] twice. Change to MC.

ROW 4: *Fwd:* With MC, long Tdc (see Special Stitches) in next vertical bar 2 rows below, yo, draw through 2 lps forming Right Half Triangle, sk next sp, Tss in next 3 sts, sk next sp, *work triangle, sk next sp, Tss in next 3 sts, sk next sp; rep from * to last st, work 1 Tdc in previous st 2 rows below, draw up lp in last bar, yo and draw through 2 lps forming Left Half Triangle. *Rtn:* Yo, draw through 1 lp, *ch 1, [yo, draw through 2 lps] 3 times, ch 1, yo, draw through 2 lps; rep from * to end. Change to CC.

ROW 5: *Fwd:* With CC, *work Tfs in next sp, sk next st, Tss in next st, sk next st, Tss under ch lp of next st, Tss in next st; rep from * to end. *Rtn:* Yo, draw through 1 lp, yo, draw through 2 lps, *ch 1, yo, draw through 2 lps, ch 1, [yo, draw through 2 lps] 3 times; rep from * until 4 lps rem on hook, ch 1, yo, draw through 2 lps, ch 1, [yo, draw through 2 lps] twice. Change to MC.

ROWS 6–26: Rep Rows 2–5 five times; rep Row 2 once.

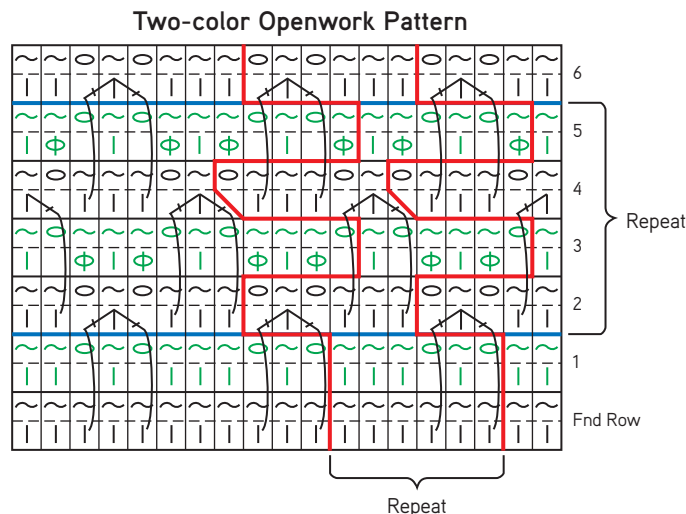
FINISHING ROW: With MC, Tslst in each st across, inserting hook to match sts in prev row. Fasten off.

Block 13: Two-Color Openwork

Using C for MC and E for CC, work as for Block 12.

Block 34: Two-Color Openwork

Using A for MC and D for CC, work as for Block 12.





Block 1: Treble Twist—Two Colors

Refer to Treble Twist—Two-color Pattern diagram.

Use B for MC and D for CC.

With MC, ch 32.

FOUNDATION ROW: Work basic foundation row (see Glossary)—32 sts.

ROW 1: Tss in next st, *Tdc in next st**, Tss in next 2 sts; rep from * across, ending last rep at **, Tss in next st, draw up lp in last bar.

ROW 2: With CC, Tss in each st across, draw up lp in last bar. Change to MC.

ROW 3: With MC, Tss in next st, *work long Ttr (see Special Stitches) in next vertical bar 2 rows below**, Tss in next 2 sts; rep from * across, ending last rep at **, Tss in next st, draw up lp in last bar.

ROWS 4–25: Rep Rows 2–3 eleven times.

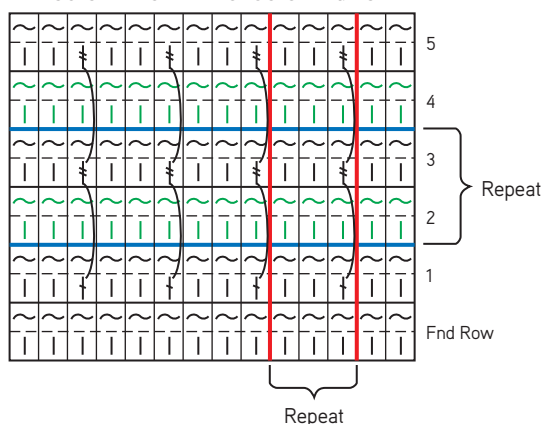
ROW 26: With MC, rep Row 2.

ROW 27 (FINISHING ROW): With MC, Tslst in next st as for Tss, *insert hook in next vertical bar 2 rows below, draw up lp to current row and through lp on hook**, Tslst in next 2 sts as for Tss; rep from * across, ending last rep at **, Tss in next st as for Tss, draw up lp in last bar. Fasten off.

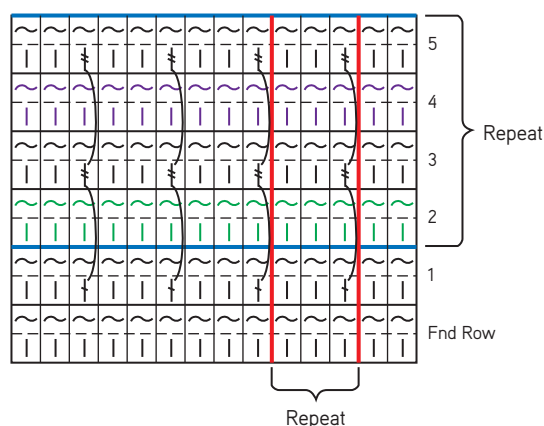
Block 6: Treble Twist—Two Colors

Using F for MC and E for CC, work as for Block 1.

Treble Twist—Two-color Pattern



Treble Twist—Three-color Pattern



Block 31: Treble Twist—Two Colors

Using F for MC and E for CC, work as for Block 1.

Block 36: Treble Twist—Two Colors

Using B for MC and D for CC, work as for Block 1.

Block 10: Treble Twist—Three Colors

Refer to Treble Twist—Three-color Pattern diagram.

Use E for MC, F for CC1 and A for CC2.

With MC, ch 32.

FOUNDATION ROW: Work basic foundation row (see Glossary)—32 sts.



ROW 1: Tss in next st, *Tdc in next st**, Tss in next 2 sts; rep from * across, ending last rep at **, Tss in next st, draw up lp in last bar. Change to CC1.

ROW 2: With CC1, Tss in each st across, draw up lp in last bar. Change to MC.

ROW 3: With MC, Tss in next st, *work long Ttr (see Special Stitches) in next vertical bar 2 rows below**, Tss in next 2 sts; rep from * across, ending last rep at **, Tss in next st, draw up lp in last bar. Change to CC2.

ROW 4: With CC2, rep Row 2.

ROW 5: With MC, rep Row 3.

ROWS 6–25: Rep Rows 2–5 five times.

ROW 26: With CC1, rep Row 2.

ROW 27 (FINISHING ROW): With MC, Tslst in next st as for Tss, *insert hook in next vertical bar 2 rows below, draw up lp to current row and through lp on hook**, Tslst in next 2 sts as for Tss; rep from * across, ending last rep at **, Tss in next st as for Tss, draw up lp in last bar. Fasten off.

Assembly Diagram

1 Treble Twist with B & D	2 Tss with F	3 Water Lilies with D & E	4 Bobble with E	5 Crescent St with B	6 Treble Twist with F & E
7 Little Fan Openwork with F	8 Tss Intarsia with B & C	9 Little Fan Openwork with C	10 Treble Twist with E, F & A	11 Tss Intarsia A & E	12 Two-color Openwork with B & F
13 Two-color Openwork with C & E	14 Tss with C	15 Diagonal Deco with D	16 Little Fan Openwork with E	17 Water Lilies with C & B	18 Crescent St with C
19 Bobble with D	20 Water Lilies with F & A	21 Tunisian Mesh with A	22 Diagonal Deco with C	23 Basketweave with D	24 Little Fan Openwork with A
25 Tss with B	26 Tss Intarsia with E & A	27 Treble Twist with D, C & B	28 Tss with D	29 Tss Intarsia with C & F	30 Basketweave with F
31 Treble Twist with F & E	32 Tunisian Mesh with B	33 Basketweave with E	34 Two-color Openwork with A & D	35 Bobble with F	36 Treble Twist with B & D

Block 27: Treble Twist— Three Colors

Using D for MC, C for CC1, and B for CC2, work as for Block 10.

FINISHING

Refer to Assembly Diagram.

Block each square to 9" × 9" (23 × 23 cm). Lay out the blocks following Assembly Diagram, with RS facing. Sew the squares tog using mattress st

as foll: Working row by row, first sew the vertical seams between blocks. Once all the vertical seams are sewn, sew the strips tog along their horizontal seams (that is, one strip consists of blocks 1–6, another strip consists of blocks 7–12, etc.), taking care to match the corners of the blocks. Weave in loose ends. Steam the seams as needed. Work one row of sc around entire outer edge of blanket, changing yarn as you progress to match the color to that of outer edge of each block. Steam block outer edge of blanket as needed.





Natalia Scarf

BY DORA OHRENSTEIN

This quick and easy scarf is a great way to practice Tunisian knit and purl stitches. Make it in colors that suit your coats and jackets or make several for different seasons.

MATERIALS

YARN: Lion Brand LB Collection Angora Merino, (80% superfine Merino, 20% angora; 131 yd [120 m] per 1.75 oz [50 g]); #108 Blue Bonnet (A), #150 Smoked Pearl (B), #196 Sangria (C); 1 ball each.

HOOK: L-11 (8 mm) Tunisian hook or size needed to obtain gauge.

GAUGE

13 sts and 12 rows = 4" (10 cm).

FINISHED SIZE

6½" × 72" (16.5 × 183 cm).

NOTES

- ♦ The first stitch of the row tends to be tall and loose, while the last tends to be tight and short. To keep the right and left edges of work even, give a tug to the loop on the hook at the beginning of each row to tighten it slightly. At the end of the forward pass, draw the last loop up high to loosen it.
- ♦ Purl stitches also can vary in tension. Loose stitches are easy to tighten up by giving a tug on working yarn after completing each stitch. Experiment with tighter and looser stitches on a swatch to determine what looks best.
- ♦ Instructions are for forward pass; work basic return pass unless otherwise directed (see Glossary).

SCARF

With A, ch 21.

FOUNDATION ROW: Work basic foundation row (see Glossary).

ROW 1: Work 4 Tks, work 3 Tps, work 5 Tks, work 3 Tps, work 4 Tks, draw up lp in last bar.

Rep Row 1 until work measures 24", change to B.

Rep Row 1 with B until work measures 48",
change to C.

Rep Row 1 with C until work measures 72".

LAST ROW: Inserting hook to match patt, work Tslst in each st across. Fasten off. Weave in loose ends. Block as desired.

[illegible]







Sierra Bag

BY MARGARET HUBERT

The unique look of this bag is created by working Tunisian crochet in a patchwork manner reminiscent of entrelac. Fun, exciting, and challenging, it's the kind of project you won't want to put down.

MATERIALS

YARN: Tahki Yarns Cotton Classic (100% mercerized cotton, 1.75 oz [50 g] per 108 yds [100 m]); #3248 Milk Chocolate (A), 4 skeins; #3560 Cinnamon (B), 2 skeins; #3203 Light Milk Chocolate (C), #3507 Light Olive (D), #3473 Coral (E), #3407 Dark Brick (F), #3352 Light Copper (G); 1 skein each.

HOOK: G-6 (4.25 mm) standard hook (Tunisian hook not required). Adjust hook size if necessary to obtain the correct gauge.

NOTIONS: $\frac{3}{4}$ yard of felt for inner lining, $\frac{3}{4}$ yard of silky lining fabric, one 2" (5 cm) button, sewing needle and matching thread.

GAUGE

20 sts and 16 rows = 4" (10 cm). *Note:* To test your gauge, ch 20, work 16 rows of Tss.

FINISHED SIZE

16" (40.5 cm) wide $\times$ 13" (33 cm) tall $\times$ 2" (5 cm) deep, excluding strap.

NOTES

- ♦ The construction of this bag is unusual. It starts with 3 solid-color diamonds and one multicolor diamond to form the bottom tier of the bag; all other diamonds are built on this base as you go. Each multicolor diamond is made up of 4 small diamonds. The fill-in motifs on the sides of the bag are made up of half diamonds, which finish the uneven edges of the back and front.
- ♦ For the patchwork technique, we refer to each diamond as made up of rows and each set of diamonds as a tier.
- ♦ When adding diamonds to the right side of the bag, make a chain to specified number, then pick up loops along the chain, then along an existing diamond. This pick-up row counts as the forward pass.
- ♦ When adding diamonds to the left side of the bag, pick up loops from an existing diamond first, then add stitches to your hook by working half hitches (see Special Stitches) to create the foundation for the first row.
- ♦ Instructions are for forward pass; work basic return pass (see Glossary) unless directed otherwise.

Special Stitches

Tss3tog: Insert hook under next 3 vertical bars, yo, draw lp through 3 bars.

Tss2tog: Insert hook under next 2 vertical bars, yo, draw lp through 2 bars.

Half-hitch foundation: *Fwd:* *Wrap yarn clockwise around left index finger and insert hook from left to right under feeding strand of yarn, slide yarn off finger forming a half-hitch st on hook; rep from * for designated length of foundation. *Rtn:* Work basic rtn pass (see Glossary).

Large Diamond

Refer to *Large Diamond diagram*.

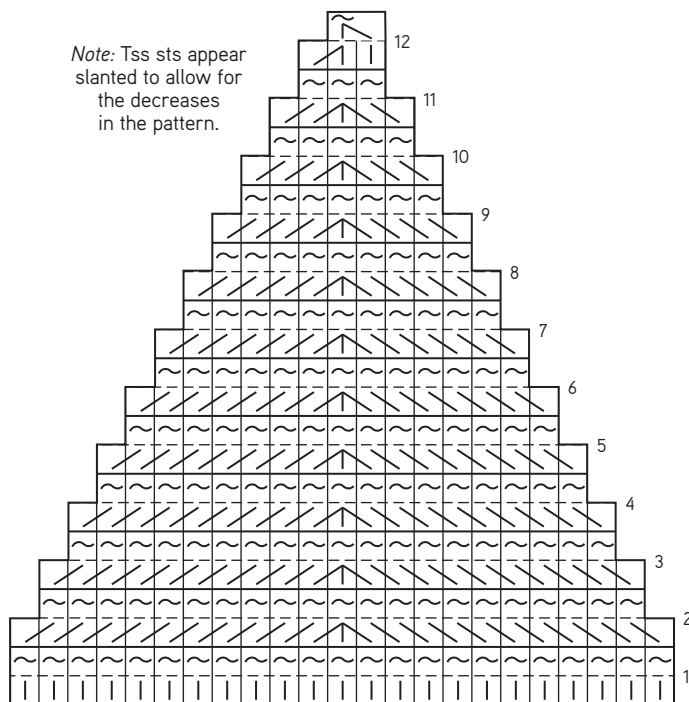
Ch 23.

Row 1: Work basic foundation row (see Glossary).

Row 2: Tss in each of next 9 sts, Tss3tog (see above), Tss in each of next 9 sts, draw up lp in last bar—21 sts.

Row 3: Tss in each of next 8 sts, Tss3tog, Tss in each of next 8 sts, draw up lp in last bar—19 sts.

Note: Tss sts appear slanted to allow for the decreases in the pattern.



Large Diamond

Row 4: Tss in each of next 7 sts, Tss3tog, Tss in each of next 7 sts, draw up lp in last bar—17 sts.

Row 5: Tss in each of next 6 sts, Tss3tog, Tss in each of next 6 sts, draw up lp in last bar—15 sts.

Row 6: Tss in each of next 5 sts, Tss3tog, Tss in each of next 5 sts, draw up lp in last bar—13 sts.

Row 7: Tss in each of next 4 sts, Tss3tog, Tss in each of next 4 sts, draw up lp in last bar—11 sts.

Row 8: Tss in each of next 3 sts, Tss3tog, Tss in each of next 3 sts, draw up lp in last bar—9 sts.

Row 9: Tss in each of next 2 sts, Tss3tog, Tss in each of next 2 sts, draw up lp in last bar—7 sts.

Row 10: Tss in next st, Tss3tog, Tss in next st, draw up lp in last bar—5 sts.

Row 11: Tss3tog, draw up lp in last bar—3 sts.

Row 12: *Fwd:* Tss2tog in next 2 vertical bars.

Rtn: Yo, draw through 2 lps on hook—1 st. Fasten off.

Small Diamond

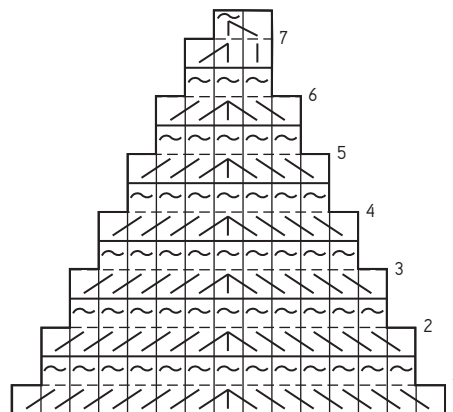
Refer to *Small Diamond diagram*.

Ch 13.

Row 1: Work basic foundation row.

Row 2: Tss in each of next 4 sts, Tss3tog, Tss in each of next 4 sts, draw up lp in last bar—11 sts.

Row 3: Tss in each of next 3 sts, Tss3tog, Tss in each of next 3 sts, draw up lp in last bar—9 sts.



Small Diamond

Row 4: Tss in each of next 2 sts, Tss3tog, Tss in each of next 2 sts, draw up lp in last bar—7 sts.

Row 5: Tss in next st, Tss3tog, Tss in next st, draw up lp in last bar—5 sts.

Row 6: Tss3tog, draw up lp in last bar—3 sts.

Row 7: *Fwd:* Tss2tog in next 2 vertical bars. *Rtn:* Yo, draw through 2 lps on hook—1 st. Fasten off.

Large Multicolor Diamond (made with 4 Small Diamonds)

First Small Diamond

With D, make 1 small diamond.

Second Small Diamond

Row 1: With E, ch 7, draw up a lp in 2nd ch from hook and in each ch across, draw up 6 lps along right edge of first small diamond—13 sts.

Rows 2–5: Rep Rows 2–5 of Small Diamond. Fasten off.

Third Small Diamond

Row 1: *Fwd:* With F, draw up 6 sts along left side of first small D-color diamond, work 7 half hitches (see above)—13 lps on hook. *Rtn:* Working across all half hitches and picked up sts, work basic rtn pass.

Rows 2–5: Rep Rows 2–5 of Small Diamond. Fasten off.

Fourth Small Diamond

Row 1: With RS facing, join G in top point of E-color small diamond, draw up 6 lps across side of E-color small diamond, draw up lp in

top point of D-color small diamond, draw up 6 lps across right-hand side of F-color small diamond—13 sts on hook.

Rows 2–5: Rep Rows 2–5 of Small Diamond. Fasten off.

Fill-In Half Diamond

Refer to Fill-in Half Diamond diagram.

Row 1: *Fwd:* With RS facing, starting at point of diamond, draw up 11 lps across side of same diamond, draw up a lp in junction between diamonds, draw up 11 lps across side of next diamond. *Rtn:* Work basic rtn pass—23 sts.

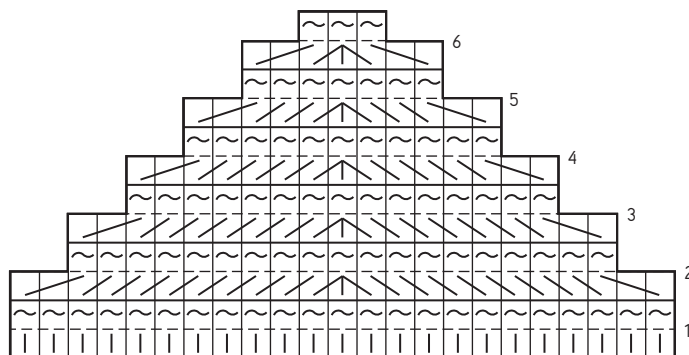
Row 2: Sk next vertical bar (dec made), Tss in each of next 8 sts, Tss3tog, Tss in next 8 sts, sk next vertical bar, draw up lp in last bar (dec made)—19 sts.

Row 3: Sk next vertical bar (dec made), Tss in each of next 6 sts, Tss3tog, Tss in next 6 sts, sk next vertical bar, draw up lp in last bar (dec made)—15 sts.

Row 4: Sk next vertical bar (dec made) Tss in each of next 4 sts, Tss3tog, Tss in next 4 sts, sk next vertical bar, draw up lp in last bar (dec made)—11 sts.

Row 5: Sk next vertical bar (dec made), Tss in each of next 2 sts, Tss3tog, Tss in each of next 2 sts, sk next vertical bar, draw up lp in last bar (dec made)—7 sts.

Row 6: Sk next vertical bar (dec made), Tss3tog, sk next st, Tss in next st. Fasten off.



Fill-in Half Diamond



BACK PANEL

First Tier (*starting at bottom of bag;
4 Large Diamonds unjoined*)

With A, make 3 large diamonds (see Special Stitches); with D, E, F, and G make 1 multicolor diamond (see Special Stitches).

Second Tier

FIRST LARGE DIAMOND (MULTICOLORED)

First Small Diamond

ROW 1: Working from right to left, starting on left side of First Tier multicolor diamond, with RS facing, join D at top of F-color small diamond, draw up 7 lps along F-color diamond, with RS facing, holding 1 A-color large diamond to the left of multicolor diamond, draw up 6 lps across first half of right-hand side of A-color large diamond—13 lps on hook.

ROWS 2–5: Work Rows 2–5 of Small Diamond (see Special Stitches). Fasten off.

Second Small Diamond

ROW 1: With RS facing, join E in top point of G-color small diamond in First Tier multicolor diamond, draw up 6 lps across side of G-color small diamond, draw up 1p in top of F-color diamond, draw up 6 lps across side of next D-color small diamond—13 sts on hook.

ROWS 2–5: Rep Rows 2–5 of Small Diamond. Fasten off.

Third Small Diamond

ROW 1: With RS facing, join F in top point of D-color small diamond, draw up 6 lps across side of D-color diamond, draw up 7 lps across rem sts on right-hand side of A-color large diamond—13 sts on hook.

ROWS 2–5: Rep Rows 2–5 of Small Diamond. Fasten off.

Fourth Small Diamond

ROW 1: With RS facing, join G in top point of E-color small diamond, draw up 6 lps across side of E-color small diamond, draw up 1p in top point of D-color small diamond, draw up

6 lps across right-hand side of F-color small diamond—13 sts on hook.

ROWS 2–5: Rep Rows 2–5 of Small Diamond.
Fasten off.

You have now completed the first multicolor large diamond in the second tier and have joined one multicolor diamond with one A-color large diamond on First Tier.

SECOND LARGE DIAMOND

ROW 1: With RS facing, join B at top point of A-color large diamond in First Tier, already joined, pick up 12 sts along left side of same diamond, with RS facing, hold another A-color large diamond to the left of first A-color diamond, draw up 11 lps along right-hand side of 2nd A-color diamond—23 sts on hook.

ROWS 2–12: Rep Rows 2–12 of Large Diamond.
Fasten off.

THIRD LARGE DIAMOND

With D, work same as second large diamond in Second Tier.

You now have 2 tiers completed: First Tier has one multicolor diamond and 3 solid A-color diamonds; Second Tier has 1 multicolor diamond and 2 solid-color diamonds. Edges will be filled in with half diamonds when back and front are completed.

Third Tier (4 Large Diamonds)

FIRST LARGE DIAMOND

ROW 1: With B, ch 11, draw up lp in 2nd ch from hook and in each ch across, draw up 12 lps across right side of first large multicolor diamond in Second Tier—23 sts on hook.

ROWS 2–12: Rep Rows 2–12 of Large Diamond.
Fasten off.

SECOND LARGE DIAMOND (MULTICOLOR)

Work same as first large multicolor diamond in Second Tier, working across left side of multicolor diamond and next B-color large diamond in Second Tier.

THIRD LARGE DIAMOND

With C, work same as second large diamond in Second Tier, working across left side of B-color

large diamond and right side of D-color large diamond in Second Tier.

FOURTH LARGE DIAMOND

ROW 1: *Fwd:* With RS facing, join E at top point of D-color large diamond, pick up 12 sts along left side of same diamond, work 12 half hitches to create second half of fwd pass—23 lps on hook. *Rtn:* Working across all half hitches and picked up sts, work basic rtn pass.

ROWS 2–12: Rep Rows 2–12 of Large Diamond.
Fasten off.

You have now completed the third tier, consisting of 1 solid B-color diamond, 1 multicolor diamond, 1 solid C-color diamond, and 1 solid E-color diamond.

Fourth Tier (3 Large Diamonds)

FIRST LARGE DIAMOND

With C, work same as second large diamond in Second Tier, working across left side of first B-color large diamond and right side of multicolor diamond in Third Tier.



Notes:

Diamond colors are designated by color letters.
Colors in chart are used to indicate tier level.
Tiers are worked from right to left.
Half diamonds are added afterward.

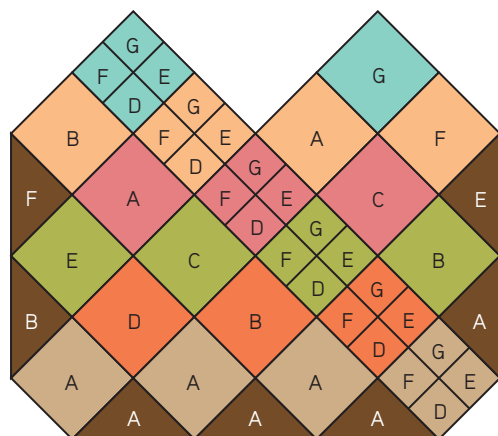


Chart Key

- = First Tier
- = Second Tier
- = Third Tier
- = Fourth Tier
- = Fifth Tier
- = Sixth Tier
- = Half Diamond

Assembly Diagram
Back and Front

SECOND LARGE DIAMOND (MULTICOLORED)

Work same as Second Tier, first large multicolor diamond, working across left side of multicolor diamond and next C-color large diamond in Second Tier.

THIRD LARGE DIAMOND

With A, work same as second large diamond in Second Tier, working across left side of C-color large diamond and right side of E-color large diamond in Second Tier.

Fifth Tier (*4 Large Diamonds*)

Work same as for Third Tier, working across top edge of Fourth Tier, starting with a solid F-color diamond, then working a solid A-color diamond, then working a multicolor diamond, and ending with a solid B-color diamond.

Sixth Tier (*2 Large Diamonds*)**FIRST LARGE DIAMOND**

With G, starting at top of solid F-color diamond, work 1 large diamond across left edge of F-color diamond and right side of A-color diamond.

SECOND LARGE DIAMOND (MULTICOLORED)

Sk next valley between 2 diamonds on Fourth Tier. Work a large multicolor diamond same as





first large multicolor diamond in Second Tier, working across left side of multicolor diamond and next B-color large diamond in Fourth Tier.

FILL-IN HALF DIAMONDS (MAKE 7)

Work one half diamond in each valley across bottom edge and 2 sides of Back, foll Assembly Diagram for color selection.

Edging Rnd

Join A at center bottom of bag, ch 1, sc evenly around bottom, right side and top edges to center top of bag, ch 30 for button lp, sc evenly around to beg, sl st in first sc to join. Fasten off.

FRONT

Work same as Back, omitting button lp on edging rnd.

STRAP

With A, ch 10.

ROW 1: Work basic foundation row—10 sts.

ROW 2: Tss in each st across, draw up lp in last bar.

Rep Row 2 until strap measures 72" (183 cm) from beg. Fasten off.

FINISHING

Refer to Assembly Diagram.

LINING: Lay finished Back and Front on felt, trace shape on felt. Cut felt. Before sewing felt into bag, cut silky lining fabric using the felt as a pattern, allowing $\frac{1}{2}$ " (13 mm) seam allowance all around. Pin felt into place on WS of front and back crocheted pieces, with sewing needle and thread, using hem st, sew one felt piece to front and to back. Pin silky lining fabric over felt, turning edges under, sew in place, attaching to the felt inner lining. Rep same lining process on strap. You may piece felt for strap if necessary. When strap is lined, without twisting strap, sew short edges together.

When all pieces are lined, mark center of bag at bottom, place seam of strap at center bottom of bag, pin or baste strap into place forming a gusset between Back and Front. With A, starting at top outside edge, working through double thickness, work a rnd of sc, joining strap to bag on both sides.

Sew button to front opposite button lp. Weave in loose ends.





Eleanora Booties

BY DORA OHRENSTEIN

The carriage boot was worn by Victorian women to warm their feet when riding in horse-drawn vehicles. Based on an ingenious design by one of the leading Victorian needle artists (“Carriage Boot in Tricot Ecossais,” *La Mode Winter Book*, by Mlle Riego de la Branchadière, London 1862), this is a quick project that doesn’t require much yarn.

One of the striking elements of the design is its unusual construction, worked neither from toe up nor ankle down. The first row begins at the top of the ankle and runs down the back of the ankle to the foot, then up the other side; then it’s folded in half and sewn together. The rows proceed from the ankle, down under the foot, and up to the other side of the ankle.

MATERIALS

YARN: Lorna’s Laces Shepherd Worsted (100% Merino, 225 yd [206 m] per 4 oz [100 g]); Navy (A), 1 skein; Berry (B), 1 skein.

HOOKS: J-10 (6 mm) Tunisian and J-10 (6 mm) standard, or sizes needed to obtain gauge.

GAUGE

16 sts and 14 rows = 4" (10 cm) in Tss.

FINISHED SIZE

9" (23 cm) from heel to toe, suitable for women’s shoe sizes 5–9.

NOTES

- ♦ When working in last stitch of row after decreasing 1 at end of previous return pass, skip first stitch of decrease, insert hook under last 2 bars as usual for last stitch in row.
- ♦ Instructions are for forward pass; work basic return pass unless otherwise instructed (see Glossary).



Special Stitches

Increase (inc 1): Insert hook as in Tfs (under horizontal bar) before next vertical bar, draw up lp.

Tss2tog (dec 1): Insert hook under next 2 vertical bars, draw up lp.

Return decrease (dec1R) (worked on rtn pass): Yo, draw through 3 lps on hook.

Tunisian slip stitch decrease (Tslst2tog): Sk next st, insert hook in blp of next st, draw lp through st and lp on hook.

Tss double decrease (Tss3tog): Insert hook under next 3 vertical bars, draw up lp.

BOOTIE (MAKE 2)

Refer to diagram on page 131.

Starting at heel end, with Tunisian hook and A, ch 36.

FOUNDATION ROW: Work basic foundation row (see Glossary)—36 sts.

ROW 1: Work 15 Tss, inc 1 (see Special Stitches), 4 Tss, inc 1, 15 Tss, draw up lp in last bar—38 sts.

ROW 2: Work 15 Tss, inc 1, 6 Tss, inc 1, 15 Tss, draw up lp in last bar—40 sts.

ROW 3: Work 15 Tss, inc 1, 8 Tss, inc 1, 15 Tss, draw up lp in last bar—42 sts.

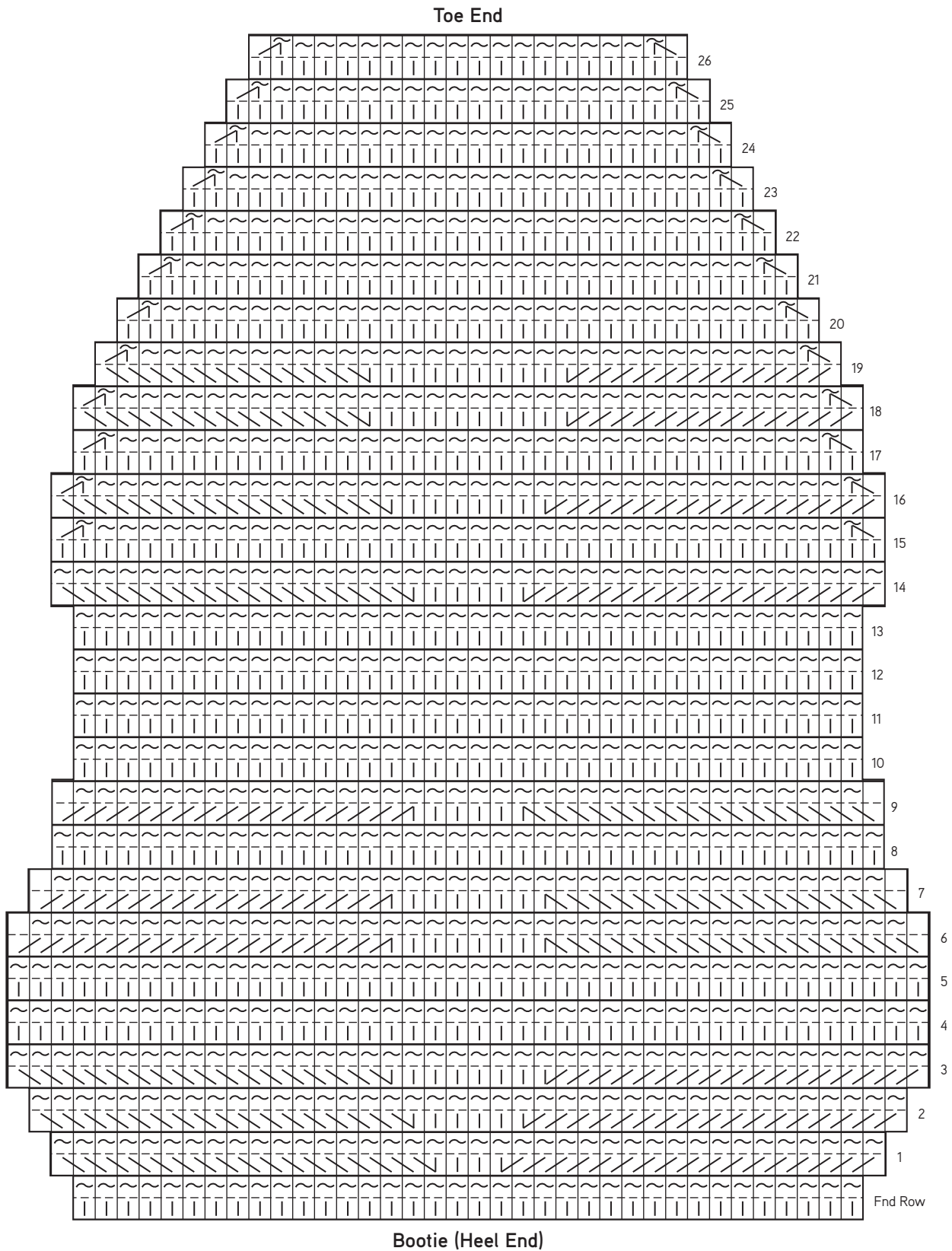
ROWS 4–5: Work even in Tss.

ROW 6: Work 15 Tss, dec 1 (see Special Stitches), 6 Tss, dec 1, 15 Tss, draw up lp in last bar—40 sts.

ROW 7: Work 14 Tss, dec 1, 6 Tss, dec 1, 14 Tss, draw up lp in last bar—38 sts.



Note: Tss sts appear slanted to allow for increases and decreases in pattern.



ROW 8: Work even in Tss.

ROW 9: Work 14 Tss, dec 1, 4 tss, dec 1, 14 Tss, draw up lp in last bar—36 sts.

ROWS 10–13: Work even in Tss.

ROW 14: Work 14 Tss, inc 1, 6 Tss, inc 1, 14 Tss, draw up lp in last bar—38 sts.

ROW 15: *Fwd*: Tss in each st across, draw up lp in last bar. *Rtn*: Yo, dec1R (see Special Stitches), *yo, draw yarn through 2 lps on hook; rep from * across until 3 lps rem on hook, yo, dec1R—36 sts.

ROW 16: *Fwd*: Work 13 Tss, inc 1, 8 Tss, inc 1, 13 Tss, draw up lp in last bar. *Rtn*: Dec1R at beg and end of row—36 sts.

ROW 17: *Fwd*: Tss in each st across, draw up lp in last bar. *Rtn*: Dec1R at beg and end of row—34 sts.

ROW 18: *Fwd*: Work 11 Tss, inc 1, 10 Tss, inc 1, 11 Tss, draw up lp in last bar. *Rtn*: Dec1R at beg and end of row.

ROW 19: Rep Row 18.

ROWS 20–26: *Fwd*: Tss in each st across, draw up lp in last bar. *Rtn*: Dec1R at beg and end of row—20 sts at end of last row. Fasten off.



Toe

With RS facing, join B in vertical bar of 14th st of last row of bootie.

RND 1: Work 5 Tslst, insert hook under next st (last st of row) and first st of prev row, yo and draw yarn through these sts and lp on hook (sl st made and closes the first rnd), work 12 Tslst, sl st in flp of first st in this rnd, do not work back—20 sts.

NOTE: The rest of the toe is worked in Tunisian short rows. Follow directions closely and count sts at end of each rnd.

ROW 2: *Fwd*: Draw up lp in blp of next 8 sl sts—9 lps on hook. *Rtn*: Yo, draw through 1 lp on hook, [yo, draw through 2 lps on hook] twice—7 lps rem on hook.

ROW 3: *Fwd*: Draw up lp in next 2 sts, draw up lp in next 2 sl sts of Rnd 1—11 lps on hook. *Rtn*: Yo, draw through 1 lp, [yo, draw through 2 lps on hook] 6 times—5 lps rem on hook.

ROW 4: *Fwd*: Draw up lp in next 5 sts, draw up lp in next 2 sl sts of Rnd 1—12 lps on hook. *Rtn*: Yo, draw through 1 lp, [yo, draw yarn through 2 lps on hook] 10 times—2 lps on hook.

ROW 5: *Fwd*: Draw up lp in next 10 sts, draw up lp in next 2 sl sts of Rnd 1—14 lps on hook. *Rtn*: Yo, draw through 1 lp on hook, *yo, draw through 2 lps on hook; rep from * across—1 lp rem on hook.

ROW 6: *Fwd*: Work 6 Tss, Tss3tog, 3 Tss, draw up lp in blp of next 3 sl sts in Rnd 1—14 lps on hook. *Rtn*: Yo, draw through 1 lp on hook, *yo, draw through 2 lps on hook; rep from * across.

FINISH TOE:

NOTE: The rest of the Toe is worked in rnds.

RND 7: Tslst2tog (see Special Stitches), work 8 Tslst, Tslst2tog, sl st in last st, sl st in blp of next st in Rnd 1.



RND 8: Sl st in blp of each st around—13 sl sts.
Do not join; work in a spiral.

RND 3: [Sk 1 sl st, sl st in blp of next st] around until hole is filled in. Fasten off. If toe has some unwanted “holes” you can weave tails from WS over open sps to fill them in.

FINISHING

With WS facing, with standard hook and A, work sl st seam to close back of bootie from ankle to heel, working through one strand from each side. Turn RS out.

Seam Top of Foot

With standard hook, draw B through st in top of toe adjacent to Row 26 of bootie, ch 1, inserting hook under 2 lps of both sides to be joined, work sc seam over 12 rows with slanted edge, cont with ankle trim.

Ankle Trim

ROW 1: Starting on side of bootie that is closest to you, sc in each row-end st around top of ankle (30 sc), turn.

ROWS 2–5: Ch 1, sc in each sc across, turn. At end of last row, fasten off and weave in loose ends.





Najmee Rug

BY DORA OHRENSTEIN

Mitered corners are favored design tools in knitting, crochet, and quite naturally, in Tunisian crochet as well. This design was inspired by a diagram in *Duplet* magazine, the Ukrainian publication that abounds in crochet creativity. You can vary the colors and the size of the stripes to make many variations of this idea. The possibilities are limitless.

MATERIALS

YARN: Cascade Yarns 128 Superwash (100% Merino, 128 yd [117 m] per 3.5 oz [100 g]); #867 Lichen (A), 2 skeins; #1960 Pacific (B), 1 skein; #1919 Turtle (C), 2 skeins; #815 Black (D), 1 skein.

HOOKS: L-11 (8 mm) Tunisian and J-10 (6 mm) standard, or sizes needed to obtain gauge.

NOTIONS: 2 stitch markers (m).

GAUGE

Before blocking, 6 sts = 2" (5 cm); 5 rows = 2½" (6.4 cm). After blocking, 12 sts and 11 rows = 4" (10 cm).

FINISHED SIZE

Each Section measures about 18" (45.5 cm) along slanted edge, about 14" (35.5 cm) diagonally from center point to outside edge of "V," and about 12" (30.5 cm) from center point to corner on outside edge. One piece has a width of about 25" (63.5 cm). The total width at widest point of rug is 49" (124.5 cm).

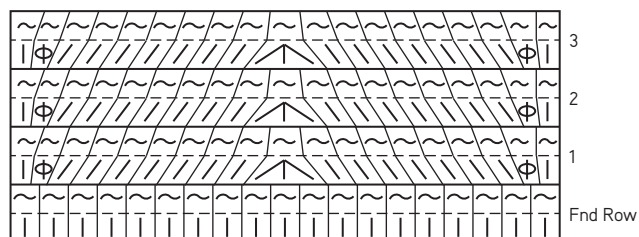
NOTES

- ♦ In general, a mitered corner can easily be created by placing a 2-stitch decrease at the center of each row, and a 1-stitch increase at the outside edges, to maintain the stitch count and a straight edge.
- ♦ The rug is made in 4 sections that are joined with a single crochet seam.
- ♦ At end of forward pass you will have 2 more loops on hook than in last row; after completing the return pass the stitch count will be the same as on the last row. The 2 extra stitches added at each end are eliminated when making the decrease at the center.

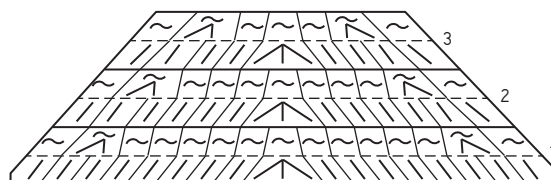


Special Stitches

Increase 1 st (inc 1): Insert hook as in Tfs, draw up lp between bars.



Reduced Sample of Section Pattern



Reduced Sample of Wedge Pattern

RUG

Section 1 (make 2)

Refer to Reduced Sample of Section Pattern diagram.

With Tunisian hook and A, ch 99.

FOUNDATION ROW: *Fwd:* Work as for basic foundation row (see Glossary). *Rtn:* Draw yarn through 1 lp on hook, [yo, draw through 2 lps on hook] 47 times, yo, draw through 4 lps, (mitered corner made) [yo, draw through 2 lps on hook] 48 times to end—97 sts.

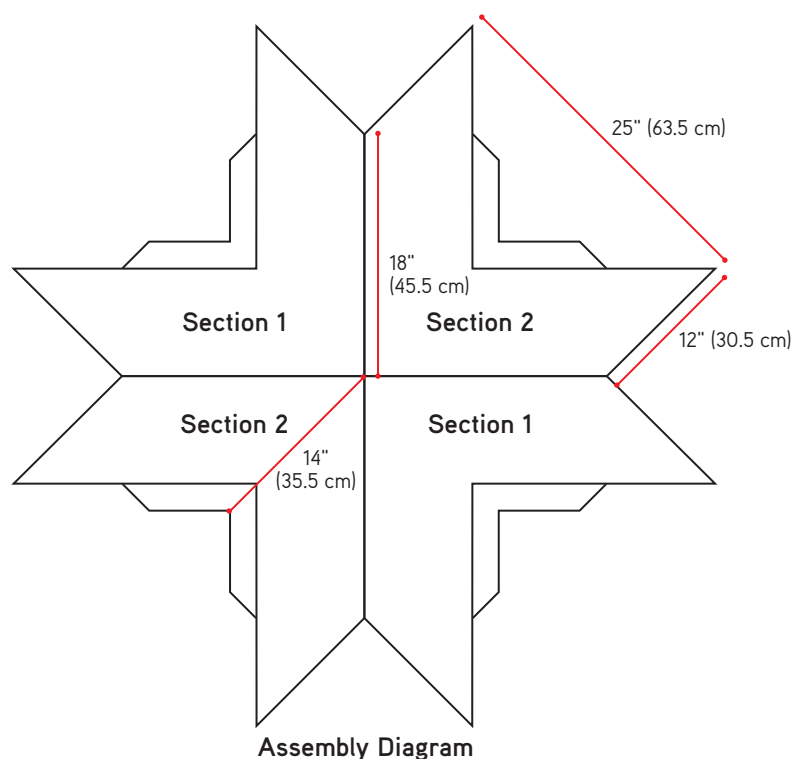
ROW 1: *Fwd:* Inc 1 (see Special Stitches) between first and 2nd bar, Tss in each of next 47 sts (to center), draw up lp in bump behind group of 3 sts, Tss in next 47 sts, inc 1 between last

2 sts, draw up lp in last bar. *Rtn:* Rep foundation row rtn.

ROWS 2–20: Rep Row 1, working in the foll color sequence: 2 more rows A, 2 rows B, 8 rows C, 2 rows D, 5 rows A.

Count 22 sts from each edge of last row and place marker (m) in 22nd st. With RS facing, join B in marked st.





WEDGE

Refer to Reduced Sample of Wedge Pattern diagram.

ROW 21: *Fwd:* Tss in each st across to 2nd m (55 lps on hook). *Rtn:* Yo, draw through 2 lps on hook (dec made), [yo, draw through 2 lps] 25 times to center 3 sts, yo, draw yarn through 4 lps on hook, [yo, draw through 2 lps] 25 times until 3 lps rem on hook, yo, draw through 3 lps—53 sts.

ROWS 22–24: Rep Row 21—41 sts at end of last row. Fasten off.

EDGING

NOTE: Work these sts tightly to make the edge a straight line, as it tends to curve.

With standard hook, join A in first st of Row 20, Tslst in next 21 sts of same color, change to B, working in row-end sts of Wedge, sl st in each row-end, Tslst in each st across Row 25 of Wedge, sl st in each row-end across side edge of Wedge, change to A, sl st in each of last 21 sts of Row 20. Fasten off.

Section 2 (make 2)

Work same as Section 1, working in the color sequence: 4 rows C, 2 rows D, 8 rows A, 2 rows B, and 4 rows D for Wedge. Work Edging in colors to match Row 20 and Wedge. Fasten off.

Finishing

Refer to Assembly Diagram.

Block to measurements. You can block only the curling edges by wetting lightly and pinning.

Join pieces as shown in diagram. Join 2 pieces from point to center. Working from WS with standard hook, work sc seam, working in top (back) lp on each side of seam. Rep 3 more times to join all pieces. Use ends to secure seams. Weave in loose ends.

SYMBOL KEY

Forward Symbols

	Tss		Tss3tog		Long Ttr
	Tks		3 Tdc shell (sh)		Ttr3tog (claw)
	Tps		Left-cross 2 x 2 cable		Long Puff st
	Tfs		Right-cross 2 x 2 cable		long st in top 2 lps of st
	Tdc		Left-cross 2 x 1 cable		Right Half Triangle
	Ttr		Right-cross 2 x 1 cable		Left Half Triangle
	Tunisian bobble		Tunisian crossed st		Triangle
	draw up a lp in back bump		Tes2tog		Fan
	Puff st		Tss2tog		
	ch 1		Tdc with hook inserted under 2 loops.		
	yo		2 Tdc in same st		
	Tunisian extended st (Tes)		2 Tdc in top of fan		
	Tunisian reverse st (Trs)		3 Tdc in top of fan		
	draw up lp in 2 lps of ch		yo, work 3 Tss, bring 4th lp to the right over last 3 lps and over end of hook		
	TwTss		Tss, yo, Tss, yo, Tss		
	Back-twisted Tss (Bts)		sk 3 sts, Tss in next 3 sts, Tss in 3 skipped sts		
	Ttr3tog in vertical bar and back bump		Long Tss		
	Tks, ch 2		Long Tdc		
	Tks in next ch, ch 2				
	Tss, ch 2				

Return Symbols

	yo, draw through 1 lp for first st, yo, draw through 2 lps for each rem st
	ch 1
	yo, draw through 3 lps on hook
	yo, draw through 4 lps on hook
	yo, draw through 4 lps on hook
	yo, draw through 6 lps on hook

Standard Crochet Symbols

	chain (ch)		Marguerite st
	slip st (sl st)		dc4tog
	single crochet (sc)		dc5tog
	half double crochet (hdc)		dc9tog
	double crochet (dc)		
	Yo, [draw up lp in next ch or sp] twice, yo, draw yarn through 3 lps and draw up lp to 1/2" (1.3 cm)		

GLOSSARY

Abbreviations

beg	begin/beginning	sc	single crochet
blp	back loop/back loop only	sh	shell
ch	chain	sk	skip
dc	double crochet	sl st	slip stitch
dec	decrease/decreases/decreasing	sp(s)	space(s)
est	established	st(s)	stitch(es)
flp	front loop/front loop only	tch	turning chain
foll	follow/follows/following	TC	Tunisian crochet
fwd	forward pass	Tdc	Tunisian double crochet
hdc	half double crochet	Tfs	Tunisian full stitch
inc	increase/increases/increasing	Tks	Tunisian knit stitch
lp(s)	loop(s)	tog	together
patt	pattern	Tps	Tunisian purl stitch
pm	place marker	tr	treble crochet
rem	remain/remaining	Tslst	Tunisian slip stitch
rep	repeat/repeats	Tss	Tunisian simple stitch
rnd(s)	round(s)	Ttr	Tunisian treble crochet
RS	right side	Ttw	Tunisian twisted stitch
rtn	return pass	WS	wrong side
rep	repeat	yo	yarn over

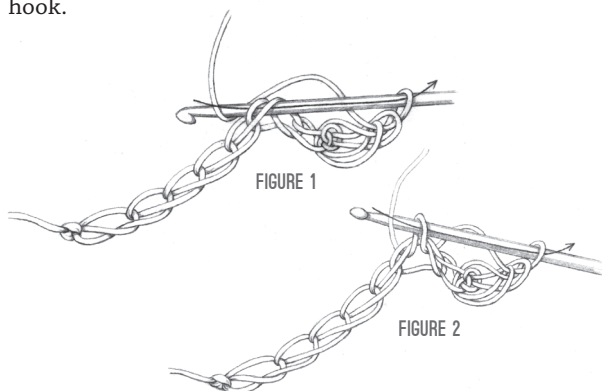
CROCHET CHAIN (CH)

Make a slipknot and place it on crochet hook,
*yarn over and draw through loop on hook;
repeat from * for the desired number of chains.



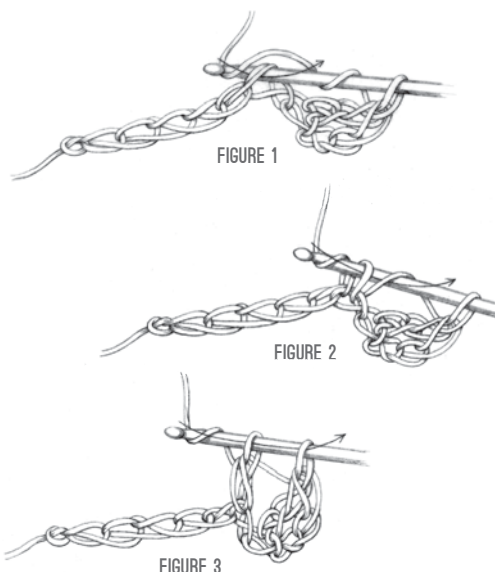
SINGLE CROCHET (SC)

Insert hook in stitch, yarn over and pull up a
loop, yarn over and draw through both loops on
hook.

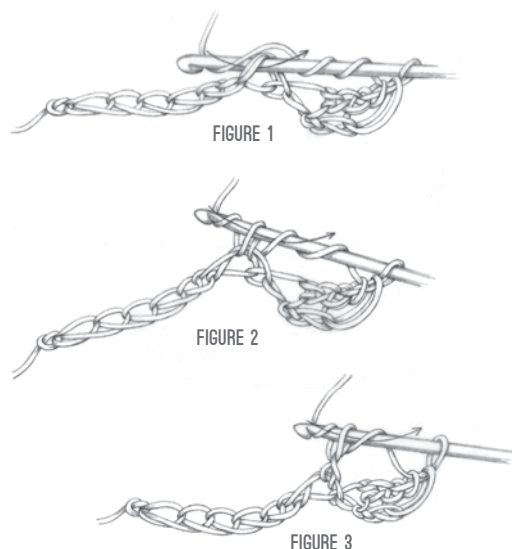


DOUBLE CROCHET (DC)

Yarn over, insert hook in stitch, yarn over and pull up a loop (3 loops on hook), yarn over and draw through 2 loops on hook, yarn over and draw through remaining 2 loops on hook.

**TREBLE CROCHET (TR)**

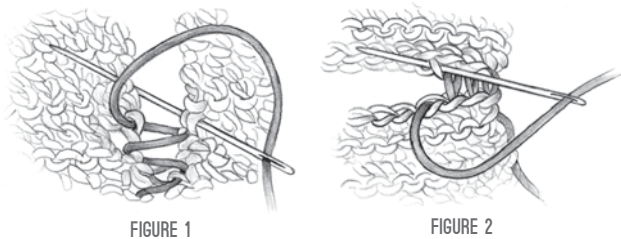
Yarn over twice, insert hook in stitch, yarn over and pull up a loop (4 loops on hook), yarn over and draw through 2 loops, yarn over and draw through the next 2 loops, yarn over and draw through remaining 2 loops on hook.

**HALF DOUBLE CROCHET (HDC)**

Yarn over, insert hook in stitch, yarn over and pull up a loop (3 loops on hook), yarn over and draw through all loops on hook.

MATTRESS STITCH

With RS facing, use threaded needle to *bring the needle through the center of the first stitch or post on one piece, then through the center of the corresponding stitch or post of the other piece; repeat from * to end of seam.

**BASIC TUNISIAN FOUNDATION ROW**

Chain any number. *Fwd*: Draw up lp in blp or back bump of 2nd ch from hook and each ch to end. *Rtn*: Yo, draw through 1 lp, *yo, draw through 2 lps; rep from * to end.

BASIC RETURN PASS

Yo, draw through 1 lp, *yo, draw through 2 lps; rep from * to end.

TUNISIAN SIMPLE STITCH (TSS)

ROW 1 (RS): *Fwd*: Pull up a loop in 2nd chain from hook and in each chain across. *Rtn*: Yarn over and draw through 1 loop on hook, *yarn over and draw through 2 loops on hook; repeat from * to end.

ROW 2: *Fwd:* (loop on hook counts as first st)

*Insert hook in vertical bar of next stitch and pull up a loop; rep from * across. *Rtn:* Yarn over and draw through 1 loop on hook, *yarn over and draw through 2 loops on hook; repeat from * to end.

Repeat Row 2 to desired length.

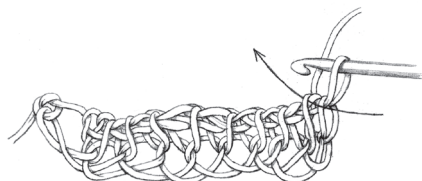


FIGURE 1

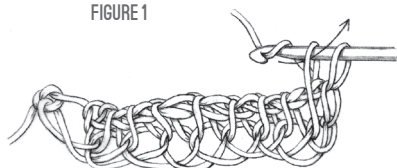


FIGURE 2

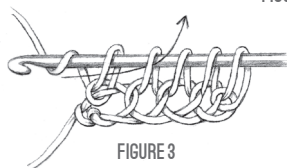


FIGURE 3

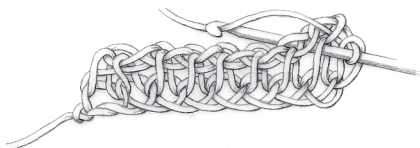
TUNISIAN KNIT STITCH (TKS)

ROW 1 (RS): *Fwd:* Pull up a loop in 2nd chain from hook and in each chain across. *Rtn:* Yarn over and draw through 1 loop on hook, *yarn over and draw through 2 loops on hook; repeat from * to end.

ROW 2: *Fwd:* (loop on hook counts as first st):

*Insert hook from front to back between front and back vertical bars and under all horizontal loops of designated stitch, yarn over and pull up a loop; rep from * across. *Rtn:* Yarn over and draw through 1 loop on hook, *yarn over and draw through 2 loops on hook; repeat from * to end.

Rep Row 2 to desired length.



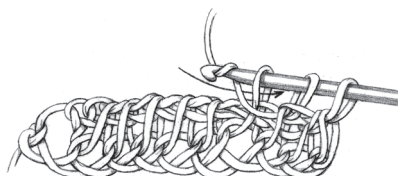
TUNISIAN PURL STITCH (TPS)

ROW 1 (RS): *Fwd:* Pull up a loop in 2nd chain from hook and in each chain across. *Rtn:* Yarn over and draw through 1 loop on hook, *yarn over and draw through 2 loops on hook; repeat from * to end.

ROW 2: *Fwd:* (loop on hook counts as first st):

*Move yarn to front of work, insert hook in vertical bar of next stitch, yarn over and pull up a loop; repeat from * across. *Rtn:* Yarn over and draw through 1 loop on hook, *yarn over and draw through 2 loops on hook; repeat from * to end.

Rep Row 2 to desired length.



TUNISIAN FULL STITCH (TFS)

ROW 1 (RS): *Fwd:* Pull up a lp in 2nd ch from hook and in each ch across. *Rtn:* Yo and draw through 1 lp on hook, *yo and draw through 2 lps on hook; rep from * to end.

ROW 2: *Fwd:* (lp on hook counts as first st): Insert hook between next 2 vertical bars and draw up a lp; rep from * across. *Rtn:* Yo and draw through 1 lp on hook, *yo and draw through 2 lps on hook; repeat from * to end.

Repeat Row 2 to desired length.

TUNISIAN SLIP STITCH (TSLST)

Insert hook as instructed in pattern, draw lp through st and lp on hook.

CONTRIBUTOR BIOS

Dora Ohrenstein is the author of four books on crochet, including *Custom Crocheted Sweaters: Make Garments That Really Fit* (Lark Books, 2012) and *Creating Crochet Fabrics* (Lark Books, 2010). Her designs can be found in *Interweave Crochet*, *Crochet Today*, *Crochet!* magazine, and numerous published pattern collections. She is founder and editor of crochetinsider.com, one of the most well-read crochet sites on the web, where she writes about crochet history, technique, and trends. Dora was also a professional singer for several decades and teaches singing at Wagner College and privately in her New York City studio.

Vashti Braha is a crochet industry leader. Her mission is to promote crochet as a twenty-first-century art, hobby, educational tool, and practical medium. She teaches classes, writes articles, and publishes innovative crochet designs. Visit DesigningVashti.com to download her newest Tunisian crochet patterns and to read her award-winning blog. Also, see Vashti's *Crochet Inspirations Newsletter* to keep up with her new designs, classes, e-books, videos, and discoveries in Tunisian crochet and other techniques.

Doris Chan is a leading crochet designer whose explorations of exploded lace and seamless garment designs are featured in her books, *Crochet Lace Innovations*, *Everyday Crochet*, and *Amazing Crochet Lace*. Her website DorisChanCrochet.com has more information about her work and her independently published pattern lines, DJC Designs and DJC, Too!

Lily M. Chin is an internationally known knitter and crocheter who has worked in the yarn industry for almost 30 years as a designer, instructor, and author of books on knitting and crochet. Author of seven books, including the very popular *Tips and Tricks* for both knit and crochet from Potter Craft, and *Power Cables* from Interweave, Lily teaches extensively around the world. She regularly appears in media across the United States, including *The Late Show with David Letterman*, *Martha*, *CBS Morning*

News, CNN, HGTV, and more. Lily Chin has lived in New York City all her life and has been involved in some aspect of the fashion industry since age thirteen.

Lisa Daehlin is a knitting designer and opera chanteuse. A continuing education faculty member at Cooper Union, she has the distinction of being its first-ever teacher of knitting and crochet courses. She also teaches in the studio arts workshop at Newark Art Museum. A sought-after designer of knitted and crocheted fabrics and objects, she freelances for the fashion industry and retail design. Her designs can be seen on the streets of Manhattan, on the pages of *Interweave Knits* and *Vogue Knitting* magazines as well as featured in the *Lace Style* and *Bag Style* books. Visit her website at delisa.us.

Andrea Graciarena has been surrounded by fibers, hooks, and knitting needles her whole life. She discovered Tunisian crochet a few years ago and it has been part of her life since then. She has a bachelor's degree in fashion design from the University of Buenos Aires. Visit her website at agmode.com.

Margaret Hubert, owner of Margaret Hubert Originals, has been designing knitwear, writing books, and teaching since 1978. She has just completed her nineteenth book. In addition to her books, she has contributed designs to many magazines and to several multi-designer books.

Charles Voth has been crocheting for forty years. When still a boy, he thought he had invented Tunisian crochet when he was experimenting crossing over from crochet to knitting, only to learn four years later that it was a well-established technique. Fortunately, he had never bragged about it to anyone. Charles enjoys exploring texture in design that is masculine and fashionable.

RESOURCES

Blue Sky Alpacos
PO Box 88
Cedar, MN 55011
(763) 753-5815
blueskyalpacos.com

Lion Brand
135 Kero Rd.
Carlstadt, NJ 07072
(800) 258-9276
lionbrand.com

Lorna's Laces
4229 N. Honore St.
Chicago, IL 60613
lornaslaces.net

MadelineTosh Yarns
7515 Benbrook Pkwy.
Benbrook, TX 76126
madelinetosh.com

Malabrigo Yarn
malabrigoyarn.com

Manos del Uruguay
(distributed by Fairmount
Fibers)
915 N. 28th St.
Philadelphia, PA 19130
fairmountfibers.com

Skacel
(800) 255-1278
skacelknitting.com

Tahki-Stacy Charles Inc.
70-30 80th St.
Building 36
Ridgewood, NY 11385
(800) 338-9276
tahkistacycharles.com

INDEX

abbreviations, 139
basic return pass, *see* return pass
basic Tunisian foundation row, *see*
 foundation row
blocking, 21, 28
bump, 14, 19, 24
color work, 35-37, 101
curl, 21, 28, 44
decreasing, 18
entrelac, 10, 39-41
finishing row, 20, 24
forward pass, 13, 15, 24
foundation row, 14, 24, 140
history, Tunisian crochet, 5-10
hooks
 cabled hooks, 28, 29
 double-ended hooks, 28, 29, 32,
 101
 standard crochet, 13, 22, 102
horizontal bars, 15
increasing, 16-17
lace, 55-62, 89
patterns
 basketweave, 49, 107
 checkerboard, 37, 102
 crescent pattern, 109
 diagonal deco pattern, 109
 diagonal, 50
 diamond cable stitch pattern,
 82-83
 entrelac, 39-41
 fan, 106
 Gobelin, 53
 little fan openwork pattern, 111
 long loop stitch pattern, 98
 section pattern, 136
 shell (sh), 106
 textured, 63-66
 treble twist, 113
 triangle, 106
 Tricot Ecossais, 6, 52
 Tunisian bobble, 19, 52
 Tunisian mesh pattern, 108
 Tunisian textured stitch pattern
 (Txs), 76
 twill weave stitch pattern, 83
 two-color openwork pattern, 112
 water lilies pattern, 110
 wedge pattern, 137
practice, 22-23
return pass, 13, 15, 24, 140
round, working in the, 28, 32, 33,
 101
starting chain, 13-14, 22, 24
stitches
 crochet chain (ch), 139
 half double crochet (hdc), 140
 mattress stitch, 20, 140
 Princess Frederick William
 stitch, 8
 single crochet (sc), 20, 139
 tall, 18, 44
 Tunisian double crochet (Tdc),
 18, 106, 140
 Tunisian extended stitch (Tes),
 18-19, 88, 93
 Tunisian full stitch (Tfs), 16, 141
 Tunisian knit stitch (Tks), 16,
 141
 Tunisian purl stitch (Tps), 16, 87,
 117, 141
 Tunisian reverse stitch (Trs), 16,
 88, 102
 Tunisian simple stitch (Tss), 6,
 15, 87, 106, 140-141
 Tunisian simple stitch two
 together (Tss2tog), 18, 122
 Tunisian slip stitch (Tslst), 20,
 92, 141
 Tunisian treble crochet (Ttr), 18,
 93, 106, 140
 Tunisian twisted stitch (Ttw), 16
symbols, 138
techniques
 Crochenit, 32
 patchwork, 121
 standard crochet, 35, 68-70, 77,
 79
terminology, 139
tools, *see* hooks
vertical bars, 15
wedges, 33-34
yarnover, 14, 17, 55, 87, 88

Crochet beautiful pieces

with these inspiring resources from Interweave



CROCHET SO FINE

Exquisite Designs
with Fine Yarns

Kristin Omdahl
ISBN 978-1-59668-198-9
\$22.95



CLEVER CROCHETED ACCESSORIES

25 Quick Weekend Projects

Brett Bara
ISBN 978-1-59668-827-8
\$22.95



UNEXPECTED AFGHANS

Innovative Crochet Designs with
Traditional Techniques

Robyn Chachula
ISBN 978-1-59668-299-3
\$22.95

crochetme shop
shop.crochetme.com

I N T E R W E A V E
CROCHET

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

crochetme
fueling the crochet revolution

Want to CrochetMe? Crochet Me is an online community that shares your passion for all things crochet. Browse through our free patterns, read our blogs, check out our galleries, chat in the forums, make a few friends. Sign up at Crochetme.com.

