

INSIDE Crochet

www.insidecrochet.co.uk

Learn to CROTAT

PROJECTS AND TIPS
FOR MASTERING THIS
UNUSUAL TECHNIQUE

plus!

FOCUS ON:
*hyperbolic
crochet*

WIN!

a classic book,
reviewed inside

**Colourful
HOMEWARE**

BEACHY KEEN

CLASSIC COVERUP
TO **BRIGHTEN** YOUR
HOLIDAY WARDROBE

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**Original
Patterns
INSIDE**

Beginners'
instructions
included!

INDIAN SUMMER
SHRUG By Emma
Varnam page 6

MATRIOSKA
DOLL

ADRIANA TOP



Welcome

to issue 19 of **Inside Crochet** magazine!

This issue, I'm incredibly excited to introduce a craft you may never have heard of – **Crotat**. I'm a **big fan** of tatting but have never got round to teaching myself, despite buying many **tatting shuttles, books and threads**. Therefore, I was **mightily** pleased to read Helen Free's **simple-to-follow** advice about tatting with a **crochet** hook, on page 58. You can try out this technique in her accompanying **coasters** pattern on page 62. If you've been following Kristen Hein Strohm's invaluable **beading advice**, you might like to try out her more challenging beaded waistcoat on page 30. This month, some of you may also be planning to follow the Tour de France, so why not join in with the **Tour de Fleece** too – **Aoibhe Ni Shúilleabháin** shows us what we can do with those

oddmoments of yarn you'll create in your first spinning attempts, with her **lovely** Headspin Hat on page 76.

We've also been working hard behind the scenes to try to make your favourite crochet magazine even better and do remember – you can follow us on **Twitter or Facebook**.

Subscribe
TODAY
See page
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Claire

x

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– Make up a Matrioshka mate p20



OK CORAL!
– Crochet up this hyperbolic dishcloth p94



LIGHT AND COLOURFUL!
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A more challenging project for those mad about beading!

58 Crotat
Try tatting with our simple guide to a satisfying pastime!

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All the fun of the Tour de France, for spinners!

Model: Claire Doyle
Photography: Dan Medhurst

Featured contributors



JANE PLATTS loves to experiment with scale and materials. She focuses mainly on jewellery and home accessories. You can see more on her blog www.hookedyarn.co.uk



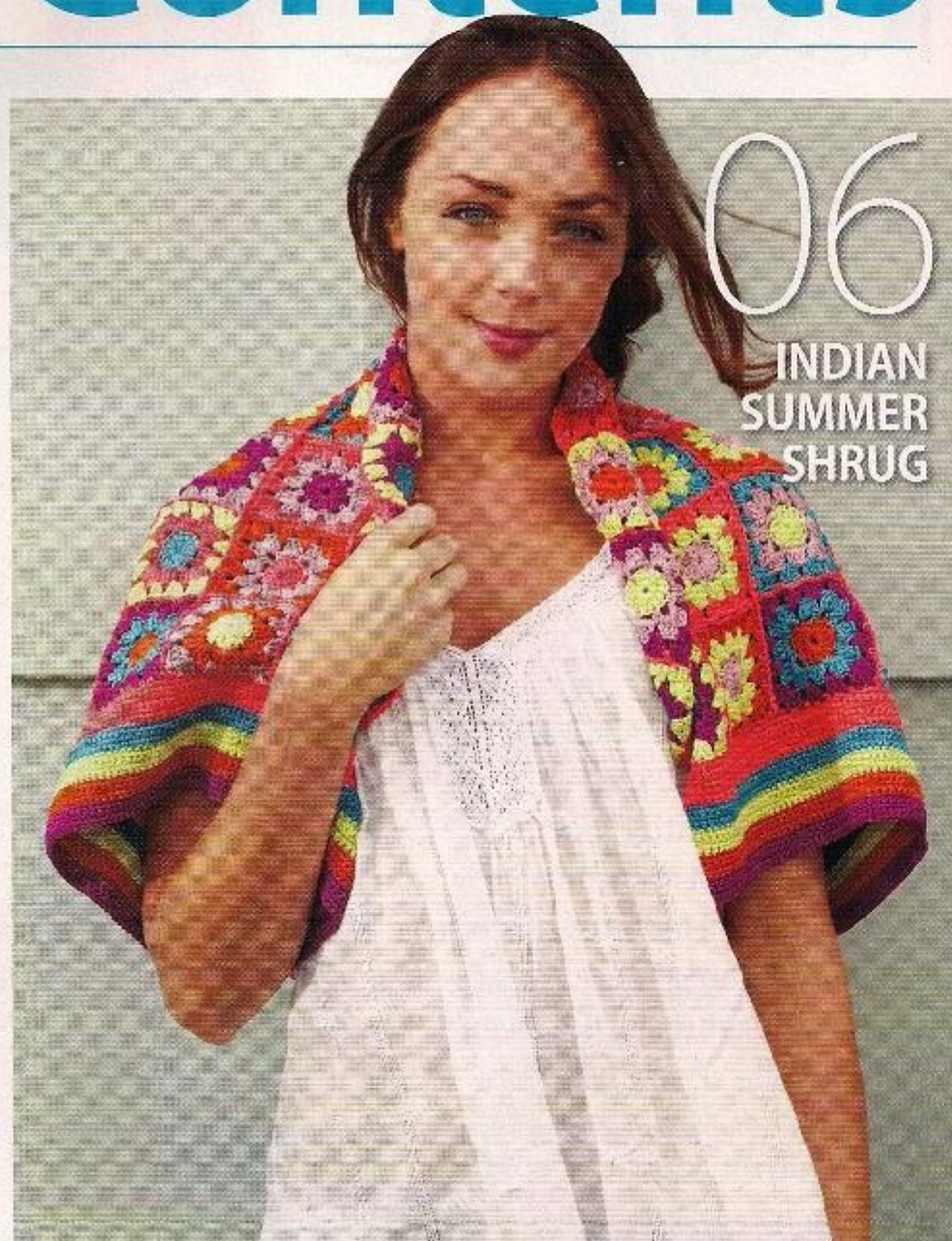
MARLENE RODRIGUES has loved crafts since she was young. She's been involved in crafts for 15 years but only recently learned to crochet. You can find her blog at www.pontinhosmeus.blogspot.com



ANN WIGNALL retired from education five years ago and spends much of her time experimenting with the huge variety of different yarns available now, as well as with different crocheting techniques.

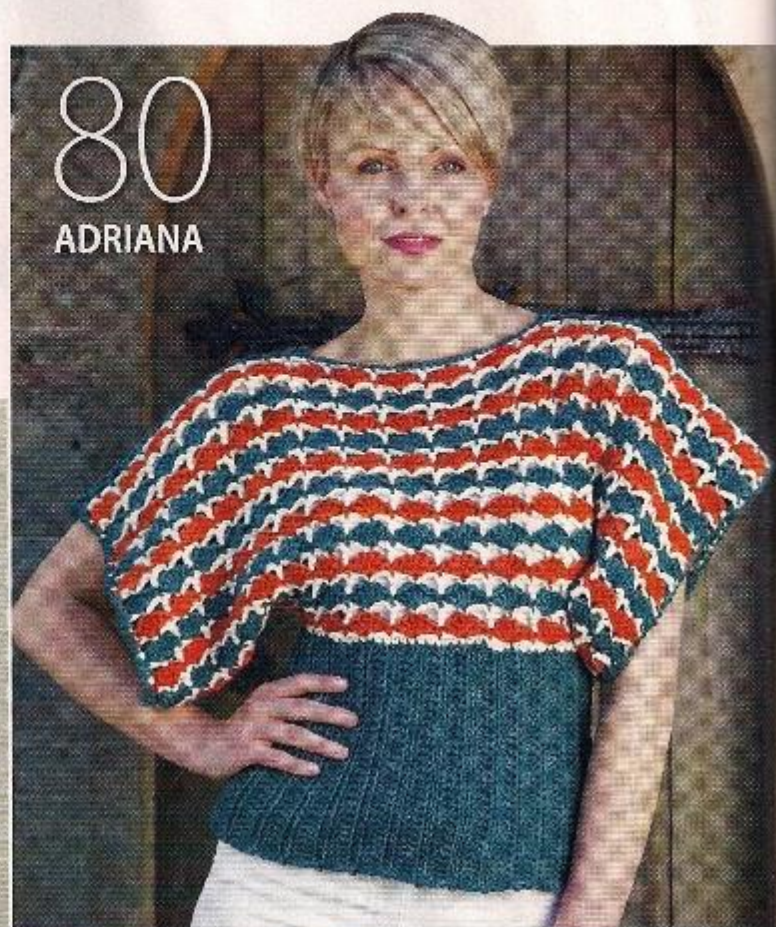
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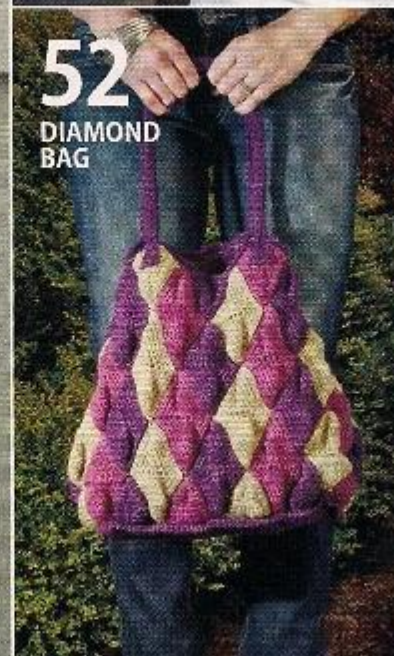
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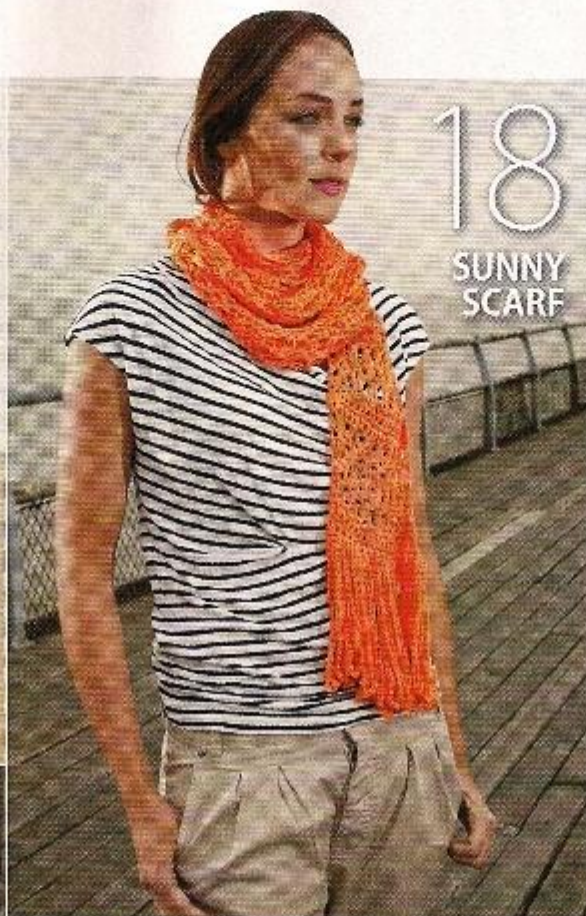
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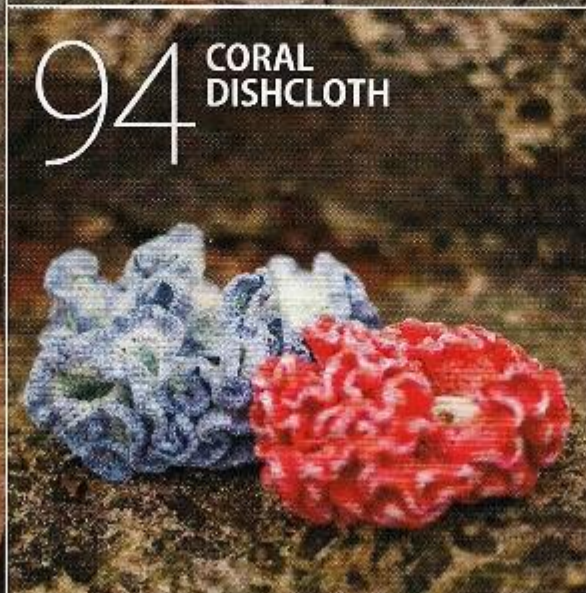
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Claire Montgomerie explores what makes Salvatore Ferragamo such an incredibly important influence on today's shoe design.

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An invaluable guide for those of you wishing to take your first steps into the world of tatting.

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Discover the Tour de Fleece, a fascinating gathering of spinners from all walks of life.

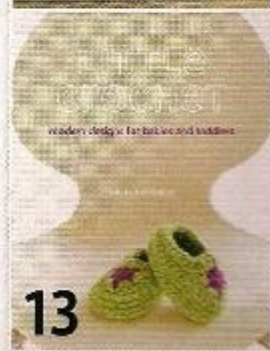
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Zoe Clements examines how the wondrous hyperbolic crochet reef was, and continues to be, made.



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CAMISSONIA
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Skills used

- Chain
- Slip stitch
- Double Crochet
- Treble
- Working in rows and rounds

YARNS USED

Rico Cotton Essentials DK 100% cotton • 50g/130m/142yd • WPI 11

MC: Coral (68) x 3 (3: 4) balls

CC1: Aqua (29) x 2 (2: 2) balls

CC2: Lime Green (86) x 2 (2: 2) balls

CC3: Orange (75) x 2 (2: 2) balls

CC4: Purple (84) x 2 (2: 2) balls

CC5: Dusty Pink (19) x 2 (2: 2) balls

YARN REVIEWS

Emma says: "This yarn has a wonderful silky finish, which gives the garment a luxurious feel. It is also very reasonably priced."

YARN ALTERNATIVES

Save • Drops Cotton Light

Spend • King Cole Bamboo Cotton

Splurge • Rowan Cotton Glace

TENSION

Work the motif to measure 7cm/2¾in across using a 3mm hook, or size required to obtain tension.

NOTIONS

3mm hook

Tapestry needle

PATTERN NOTES

This shrug is constructed using a number of square motifs and then edged with a double crochet pattern for top, bottom and the cuffs of the garment.

Designer biography

Emma has been designing knitting and crochet patterns for six years. Her website www.emmavarnam.co.uk features many of her free patterns and the inspiration behind them.

Indian Summer Shrug

■ EMMA VARNAM

"I wanted to create a vibrant summer shrug inspired by the festival season, something that is easy to pull on and wrap around the shoulders as the evening got cooler."



PATTERN STARTS

SHRUG Motifs

(Make 63 [80: 99] squares)

Ch 5 with chosen first colour and join with a sl st to form a ring.

Rnd 1: 3ch (counts as 1tr), 15tr into ring, sl st to 3rd ch of t-ch. Fasten off.

Rnd 2: Join second colour with a sl st into same ch, 5ch, *miss 1 tr, 1dc into next tr, 4ch; rep from * 6 more times, join with sl st to 2nd ch of first 5ch. (8 ch-sps)

Rnd 3: Ch3, 2tr in first ch-sp, 2ch, 3tr in same ch-sp (first corner worked), *1ch, 3tr in next ch-sp, 1ch (3tr, 2ch, 3tr) in next ch-sp (second corner worked); rep from * twice, 1ch, 3tr in next ch-sp, 1ch, join with a sl st into 3rd ch of t-ch. Fasten off. (12 ch-sps)

Rnd 4: Join third colour with a sl st into same ch, 4ch, *(3tr, 2ch, 3tr) in corner

2ch-sp, (1ch, 3tr in next ch-sp) twice, 1ch; rep from ** twice, (3tr, 2ch, 3tr) in next ch-sp, 1ch, 3tr in next ch-sp, 1ch, 2tr into next ch sp join with a sl st to 3rd ch of t-ch. (16 ch sps) Fasten off.

Rnd 3: Ch3, 2tr in first ch-sp, 2ch, 3tr in same ch-sp (first corner worked), *1ch, 3tr in next ch-sp, 1ch (3tr, 2ch, 3tr) in next ch-sp (second corner worked); rep from * twice, 1ch, 3tr in next ch-sp, 1ch, join with a sl st into 3rd ch of t-ch. Fasten off. (12 ch-sps)

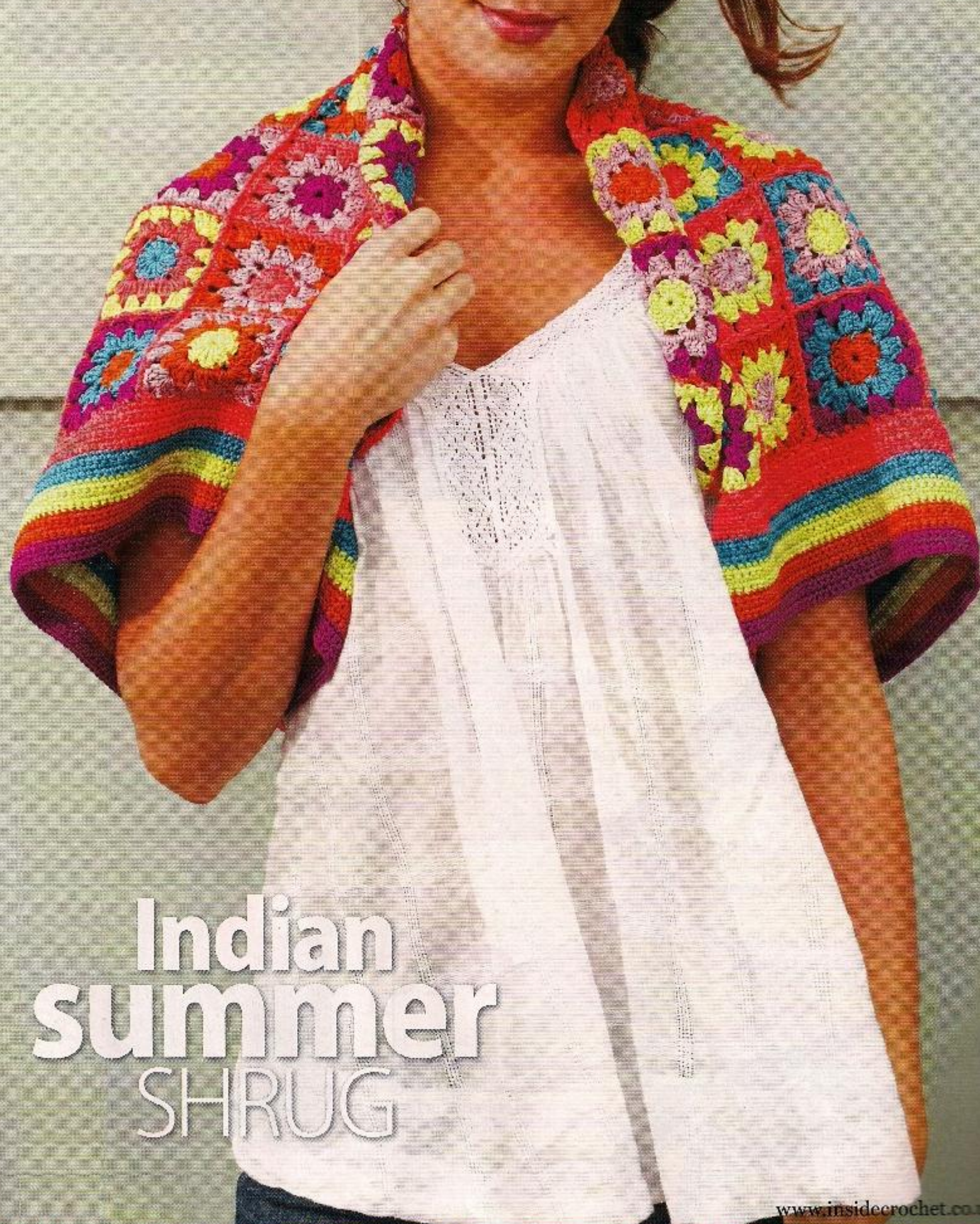
Rnd 4: Join third colour with a sl st into same ch, 4ch, *(3tr, 2ch, 3tr) in corner 2ch-sp, (1ch, 3tr in next ch-sp) twice, 1ch; rep from ** twice, (3tr, 2ch, 3tr) in next ch-sp, 1ch, 3tr in next ch-sp, 1ch, 2tr into next ch sp join with a sl st to 3rd ch of t-ch. (16 ch sps) Fasten off.

SIZE & YARN AMOUNT

FINISHED BACK WIDTH	67	76	83	cm
	26½	30	32¾	in
TO FIT BUST	76-86	97-107	117-127	cm
	30-34	38-42	46-50	in
CUFF SEAM	8	8	8	cm
	3¼	3¼	3¼	in
LENGTH	52	60	67	cm
	20½	23½	26½	in
	13	13	14	balls
TOTAL METRES	1690	1690	1820	-
TOTAL YARDS	1846	1846	1988	-

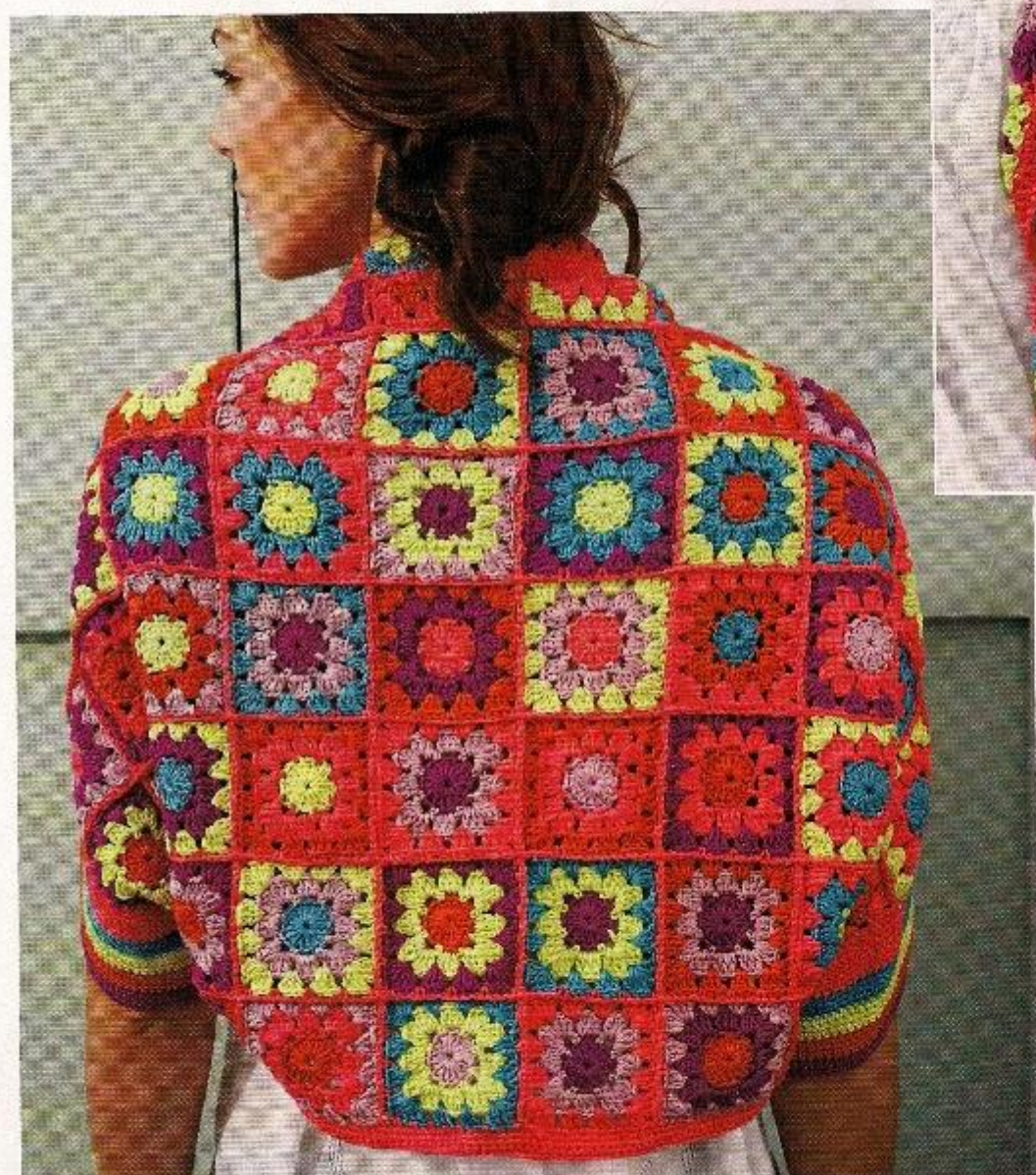
toptip

For a subtler look choose a neutral as your main colour and five pastel shades.



Indian summer SHRUG

PATTERN
Indian Summer Shrug



Joining

Work out placement of motifs in advance – 9 (10:11) squares wide and 7 (8: 9) long

Hold two motifs, WS tog, with current motif at front. Using MC, work 1dc into corner ch-sp of both motifs, *1ch, 1dc into central tr of first tr group of front motif, 1ch, 1dc into first ch-sp of back motif; rep from * twice, dc into next central tr of front motif, dc into corner ch

sps of both motifs. Fasten off.

When motifs have been joined in rows, join these rows in the same way, but at each corner, dc into each corner sp, 1ch, dc into next corner sp.

FINISHING

Weave in ends.

Block joined motifs so that they form equal squares.

Edging

With RS facing, rejoin MC to outer edge of joined motifs in corner ch-sp of any motif and work as folls:

1dc into corner ch-sp, *1ch, 1dc into centre tr of next tr group, 1ch, 1dc into next ch-sp; rep from * around, working 3dc each of the four corner ch-sps. Fasten off.

Top and bottom edge

Row 1: With RS facing, rejoin MC, to the first st, 1ch, dc into each edging st across. Fasten off.

Rep for other edge.

Cuff

Rows 1-6: At shorter end, and with RS facing, rejoin MC at corner, 1ch and dc across. Change colour each row.

Rows 7-22: Rep Row 1, using each colour for 4 rows.

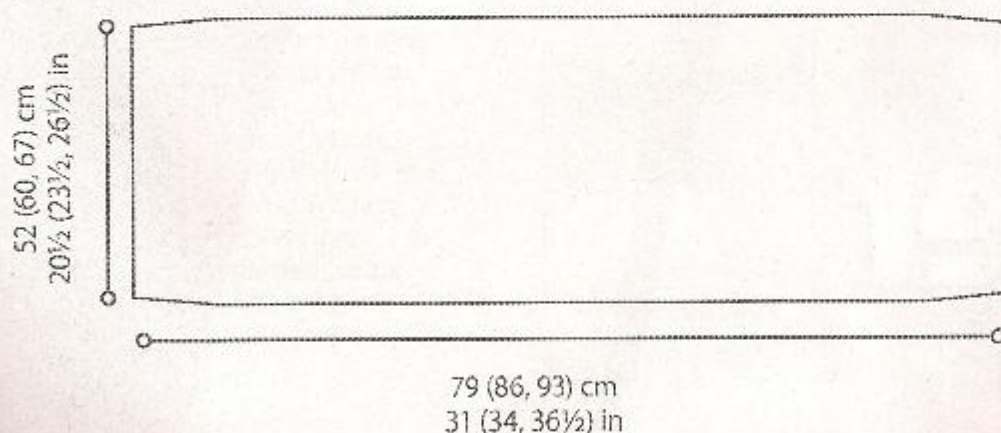
Rep for the second cuff.

Seam across both cuff edges.

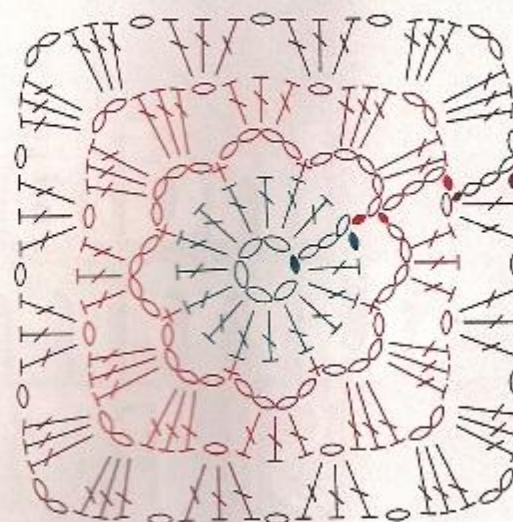
Weave in ends.



SCHEMATIC



MOTIF CHART



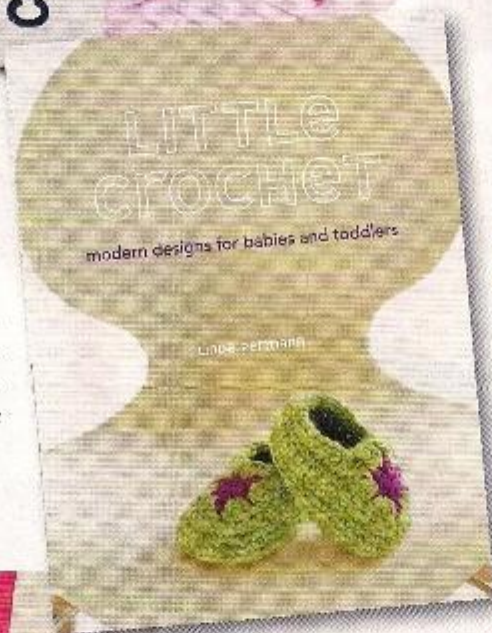
INSIDE Crochet loves...

Brilliant yarns, elementary elephants, essential books, readers' projects and the latest in crochet news – all in store for you this month!

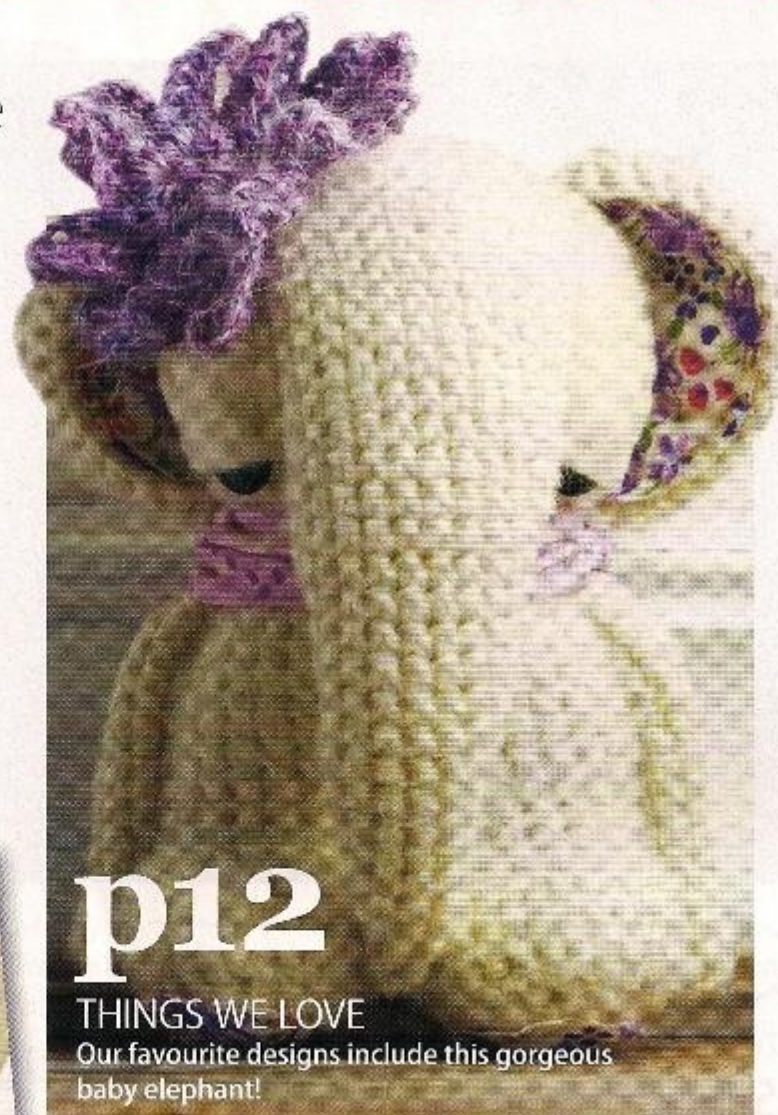
p14 YARNS WE LOVE
We've scoured the world of crochet to find you these fabulous yarns



p13 BEST BOOKS
The latest must-have additions for your bookshelf



p10 LATEST NEWS
Everything that's worth knowing about in the wide world of crochet



p12 THINGS WE LOVE
Our favourite designs include this gorgeous baby elephant!



p16 READER PROJECTS

We find out how readers have fared with the latest projects

NEWS^{WE}love

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



Scarlet Dash stocks such a fabulous range of yarns you'll be totally spoilt for choice!

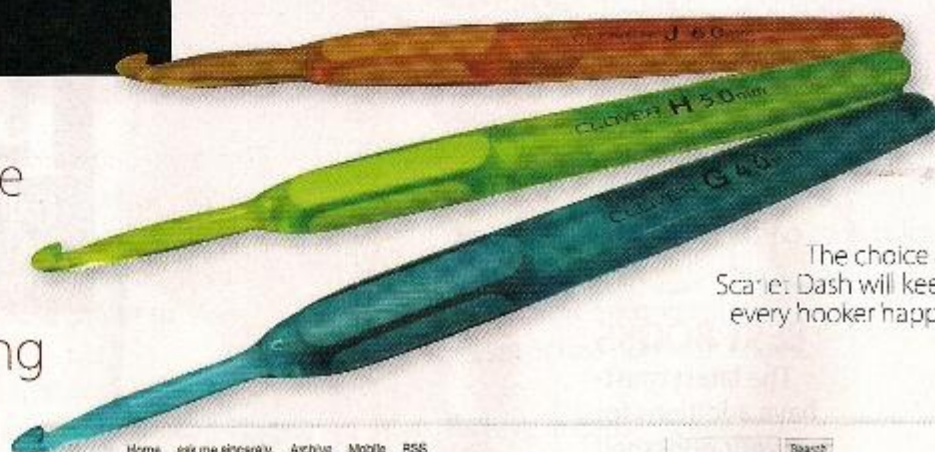
SCARLET DASH

If your crochet could do with brightening or emboldening, why not inject a dash of scarlet into your designs?

If you've been scouring the great expanse of the world wide web in search of a treasure trove of crochet goodies and enlightening knowledge and haven't stumbled across *Scarlet Dash* in your epic search, then you've simply been missing out! However, since it's our job at *Inside Crochet* to provide you with the crème de la crème of crochet, we will say this – if you visit one crocheting website this week (other than www.insidecrochet.co.uk), make it *Scarlet Dash* – you won't be disappointed!

Stocking a flavoursome feast of crafting delicacies, *Scarlet Dash* is your one-stop shop for crochet, knitting and haberdashery and a shop that not only provides you with the tools but the tuition to make your crochet experience a doddle. Why not jump over to www.scarletdash.co.uk today for more information?

Stocking a flavoursome feast of crafting delicacies, **Scarlet Dash** is your **one-stop** shop for **crochet**, knitting and haberdashery!



The choice at Scarlet Dash will keep every hooker happy!

I DREAM OF CROCHET

Classical crochet creations await you at The Vintage Dream.

If you're looking for inspiration or even if you'd just like to browse the selection of creative designs Ashlee Elle has posted up, The Vintage Dream is well worth a look.

Filled with Ashlee's own craft designs and her upcycled creations, The Vintage Dream is an intensely colourful affair, woven with high quality shots of the vibrant best that this talented designer has to offer.

Get your visionary vintage fix by nipping on over to www.dreaminvintage.tumblr.com



READER TICKET OFFER FOR NEW DESIGNERS 2011

Part 1: 29 June - 2 July 2011,

Part 2: 6 - 9 July 2011

Save over 25% with special price tickets for New Designers – showcasing the very best in graduate design. Across two weeks, the class of 2011 will be unveiling their creative talents at the Business Design Centre in this exciting show. Applied arts, fashion accessories, ceramics, glass and jewellery are ready to purchase. Furniture, products, architecture and visual communications are available to commission. The explosion of creative energy here is palpable, making New Designers a must-see event for everyone in touch with contemporary design.

Be the first to spot emerging stars before they become design icons.

Readers of *Inside Crochet* pay just £8.50* instead of £14 on the door. To take advantage of this special offer, please quote ND115 when booking in advance at www.newdesigners.com or call 08448 480140 (from 9 May) *£1.50 booking fee applies per ticket purchased in advance



ABOVE AND LEFT: If applied arts intrigue you, then you cannot afford to miss this showcase. **ABOVE AND RIGHT:** The class of 2011 have a flair for colour!



BROMLEY LITERARY FESTIVAL

Acorn Independent Press set to wow Bromley with inaugural summer literary festival

If you're in the market for craft books this summer, then pop over to the Bromley Literary Festival around the 23rd of June and 2nd of July. Some of your favourite CICO Books authors will be in attendance and even if crafting isn't on your agenda, there'll be plenty more literary luxury on tap between the 15th of June and the 10th of July – so why not take a look at www.bromleylifest.co.uk today?

MINISTRY OF CRAFT CROCHET CLASSES

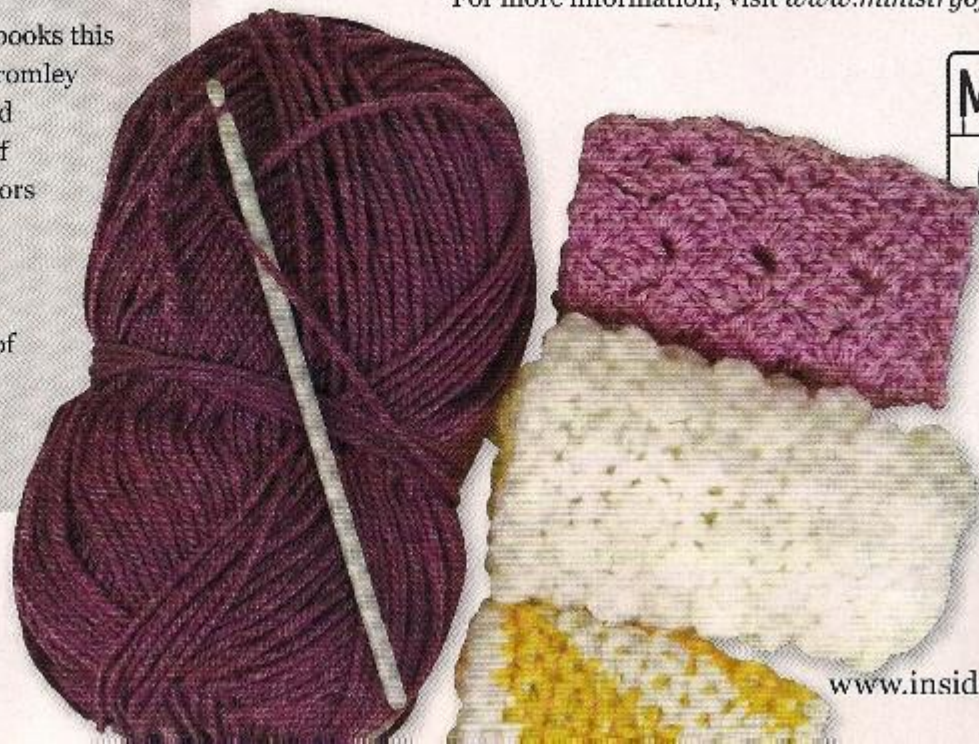
Crochet and yarn dyeing classes

The Ministry of Craft will be holding intermediate crocheting classes, starting on July the 6th. An introduction to yarn dyeing begins on the 2nd of July.

Creative crochet will explore textured patterns, tapestry crochet techniques, shaping and decorative edgings, as well as crochet cable stitches. Expert tutor, Rachael Elwell of Artyarn, will take you through how to read a charted crochet pattern in a packed programme that will give you lots of inspiration and the skills for a whole host of new crochet projects, from clothing to gifts.

If you're a wonder with yarn, whether it be knitting, crochet, spinning or textile art, then "Yarn to dye for: Introduction to hand dyeing" will soon have your yarns bursting with colour!

For more information, visit www.ministryofcraft.co.uk



LEFT: Yarn dyeing's a must for any creative crocheter!

THINGS^{WE}love

Summer's bright and cheery and so are this month's goodies!

BY ADRIAN LITO

1 Cosy crochet

Keep your crochet bits and bobs cosy with these jar covers, or turn a jar into an incredible candle holder! Get one today for £4.50 on www.folksy.com/shops/PollyKrafts

2 Everyone's favourite wizard

Arriving in a puff of smoke just in time for his summer movie release, Harry is here in amigurumi form. Whisk him away on your broomstick for £16 at www.etsy.com/shop/deadcraft

3 Cushion covers

Spruce up your sofa and crochet up your couch with these amazingly fun cushion covers. Available in a range of colours and designs, you can find your perfect design for £25 online at www.etsy.com/shop/handmadebyria



1



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4 MT Tape

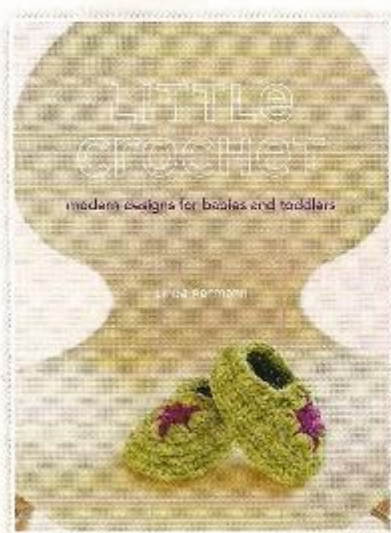
Brighten up your day with some of this cult Japanese rice paper masking tape, which is perfect for decorating and much much more. Make sure to pick up five of these colourful rolls for £13.50 at www.benpentreath.com

5 Enchanting elephant

This sleepy little elephant is an absolutely adorable gift for the amigurumi animal lover. She needs a good home, so pick her up online at www.etsy.com/shop/LueandSue



5



BOOKS WE love



If you're a mum (or a dad) to be, then this might be the perfect book for you! **BY CATHERINE WATERFIELD**

LITTLE CROCHET

Linda Permann, Potter Craft • £16.99,
www.randomhouse.com/crown/pottercraft,
 ISBN 978-0307586582

This is a really chunky book, jam packed with projects for the little people in our lives.

The patterns are cute and vibrant and include baby blankets, dresses, capes and hats. The squidgible owl cushion cover is a must-make in our opinion! The book includes an appendix of techniques and basic stitches, but most of the projects are aimed at the intermediate or adventurous crocheter, with some full-page charts included. Many patterns feature both a chart and written instructions and really useful sections include how to read charts and schematics and how to measure your baby and choose the correct size to crochet.

The patterns themselves are really well thought out – cushion covers are zippable for easy removal and the yarns selected are easily washable – an absolute must when it comes to children's wear!

Inside Crochet readers can win a copy of this fantastic book by answering this incredibly simple question:

Name one of the yarns featured in last month's "Yarns we love".

Email us with your answer to info@allcraftmedia.co.uk or on a postcard to: Inside Crochet 19 Book Competition, All Craft Media, Ground Floor, The Chestnuts, Brewers End, Takeley, Herts, CM22 6QJ. Closing date for entries is 22/07/11

☺ The **owl cushion** cover is a **must-make** in our opinion! ☺

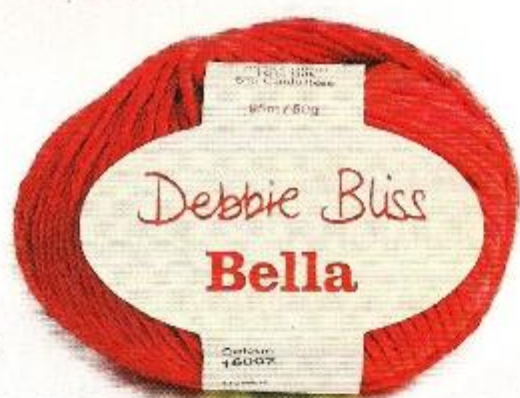
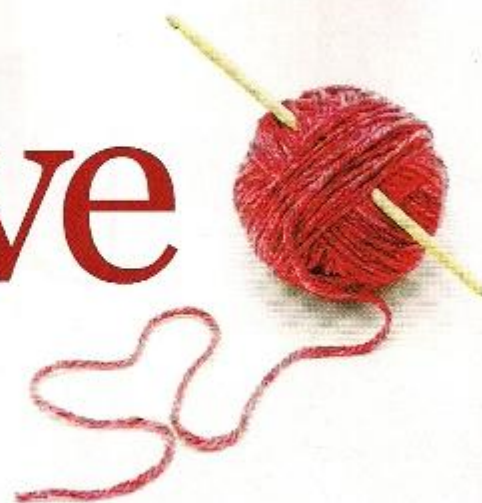


RIGHT: Easily washed yarns make the patterns really work!

Terms and conditions: From time to time, *Inside Crochet* and All Craft Media may send you news and details of exciting offers. If you'd prefer not to receive further correspondence, please state this on your entry. Competition terms and conditions: By entering an *Inside Crochet* competition, you agree to abide by the rules as set out here. Proof of posting will not be considered as proof of delivery. *Inside Crochet* reserves the right to substitute prizes with those of a comparable value. All competitions are open only to residents of the UK, aged 18 years and over, except employees and their households of All Craft Media or any party involved in the competitions. All competition entries become the property of All Craft Media and will not be returned, unless specified in individual competitions. Details of winners' names are available three months after the competition closes and can be requested for in writing, with the inclusion of a correctly stamped addressed envelope. On entering the competition, you acknowledge and agree that neither All Craft Media nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize.

YARNS ^{WE} love

Cotton is on the menu this month, as we take a look at some of the best cotton and cotton blends that we've been fortunate enough to stumble across recently. **By Catherine Waterfield**



Debbie Bliss - Bella

85% cotton 10% silk 5% cashmere, 50g/95m/103yd
Machine wash 30 degrees

As soon as you pick up this interesting yarn, you can feel the high quality silk-cashmere content on your skin – it's deliciously soft! Available in an impressively wide selection of colours, this yarn would make a fabulous summer cardigan.

RRP £4.95 www.laughinghens.com



Spud and Chloe - Worsted Sweater

55% superwash wool 45% organic cotton, 100g/146m/160yd
Hand wash

This is a fantastic blend of wool and cotton. The colours are gorgeous – bright and vibrant – and as well as being very soft to the touch, it crochets up to make a nice and squishy fabric. This would make a lovely, snuggly garment – the perfect choice for accessories, too! **RRP £11.25** www.mrsmoon.co.uk



Colinette - Banyan

51% viscose 49% cotton, 50g/102m
Machine wash 30 degrees

Banyan is an absolute dream to crochet with – luxuriously soft and resplendent in a beautiful, crocus-variegated shade. Banyan is available in Colinette's standard, extensive range of solid and mixed colourways, so there's bound to be at least one on these wonderful mixes that meets your needs!

RRP £3.90 www.colinette.com



Origin Bergere de France - Soja

84% cotton 16% soy, 50g, 85m/92yd
Hand wash only

The yarn has a rather nobby texture which would add interest to a garment if used sparingly, or if crocheted up, would undoubtedly make a very unique piece. Despite being one of the lower-cost items in the range, the yarn still comes in its own protective bag, which is a nice touch!

RRP £3.79 www.cocoonknits.co.uk



This is a **fantastic blend** of wool and cotton. The **colours are gorgeous.**



Rico - Creative Cotton

100% cotton, 50g/85m

Machine wash at 30 degrees

Creative Cotton is all the rage at the moment! Not only is it kind to the pocket – always a consideration – but it comes in an attractive range of colours. There's also a 'Creative Colour' pack, which combines a great selection of the colours available. This lovely yarn crochets up with good stitch definition, making it ideal for your latest amigurumi creations!

RRP £1.50 www.cucumberpatch.co.uk



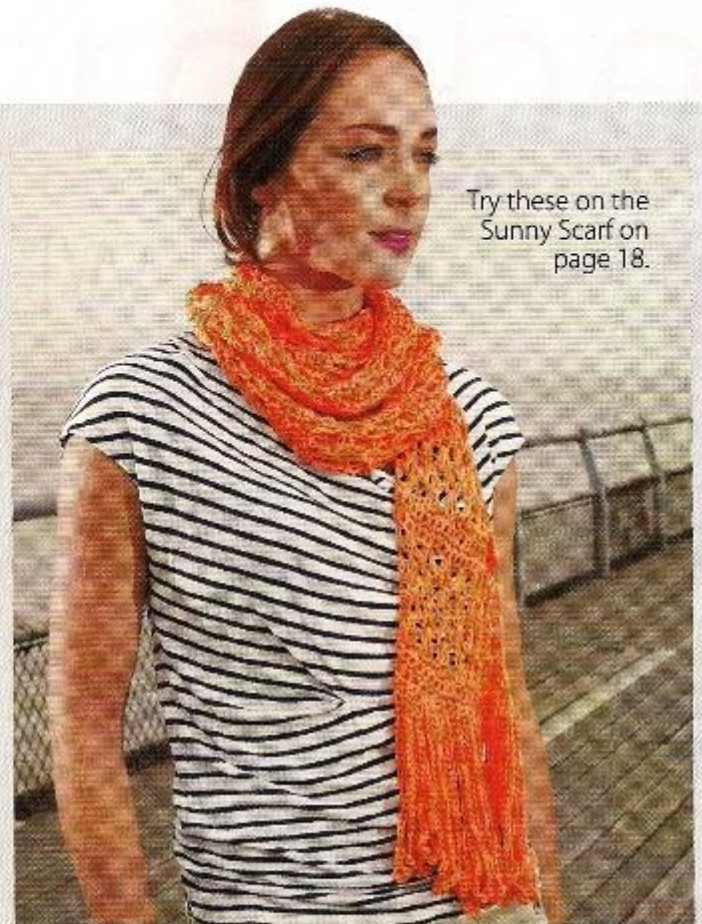
Blue Sky Alpacas - Skinny Dyed Cotton

100% organic cotton, 65g/137m/150yd

Hand wash or dry clean

Skinny Dyed Cotton is 100% organic, making this striking yarn as easy on your conscience as it is on your eye! Blue Sky Alpacas is available in a lovely selection of current hues – we love the deep red featured here – and crochets up beautifully. As a bonus, it also provides great stitch definition.

RRP £9.99 www.mrsmoon.co.uk



Try these on the Sunny Scarf on page 18.



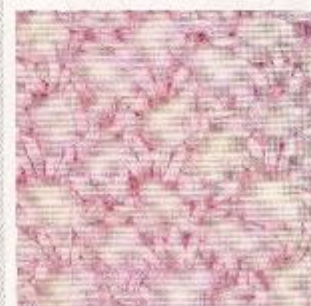
Debbie Bliss - Bella

"The silk cashmere contents is deliciously soft."



Spud and Chloe - Worsted

"Bright, vibrant and very soft to the touch."



Rico - Creative Cotton

"An attractive yarn with good stitch definition."



Colinette - Banyan

"Comes in a beautiful, crocus variegated shade."



Origin Bergere - Soja

"Its nobby texture would crochet uniquely."



Blue Sky Alpacas - Skinny

"100% organic and a lovely selection of hues."

Reader PROJECTS WE love

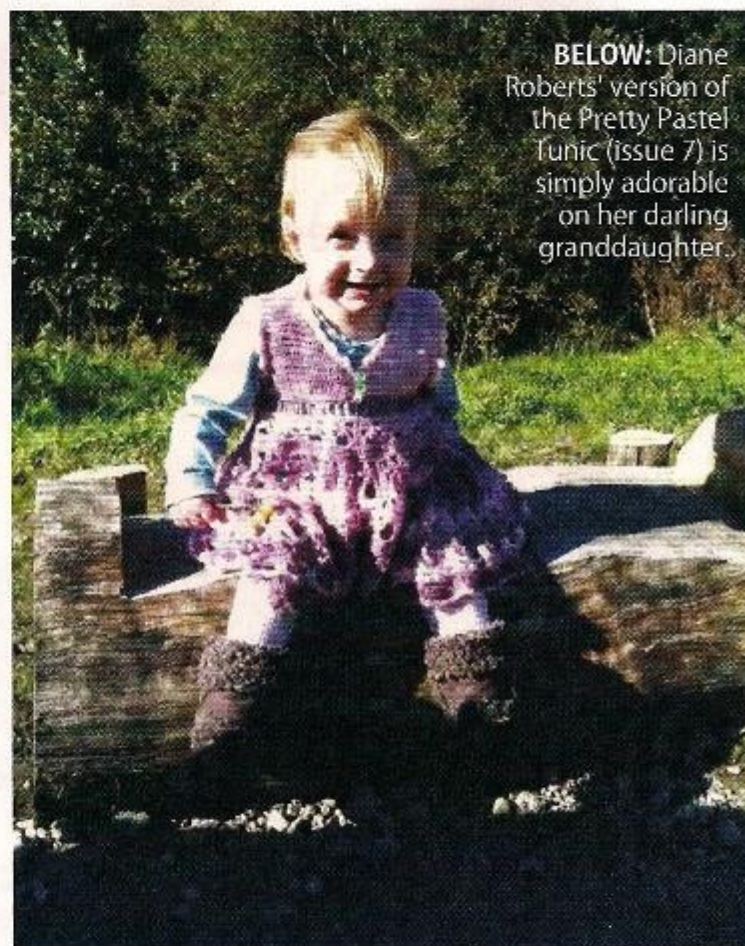
Once again we take a peek at the **fruits** of your **labour** and **shine** the **spotlight** on some of our favourite **reader projects!** BY ADRIAN LITO

☺ I can't wait for an excuse to wear it out this summer – I'm so happy with how it came out ☺



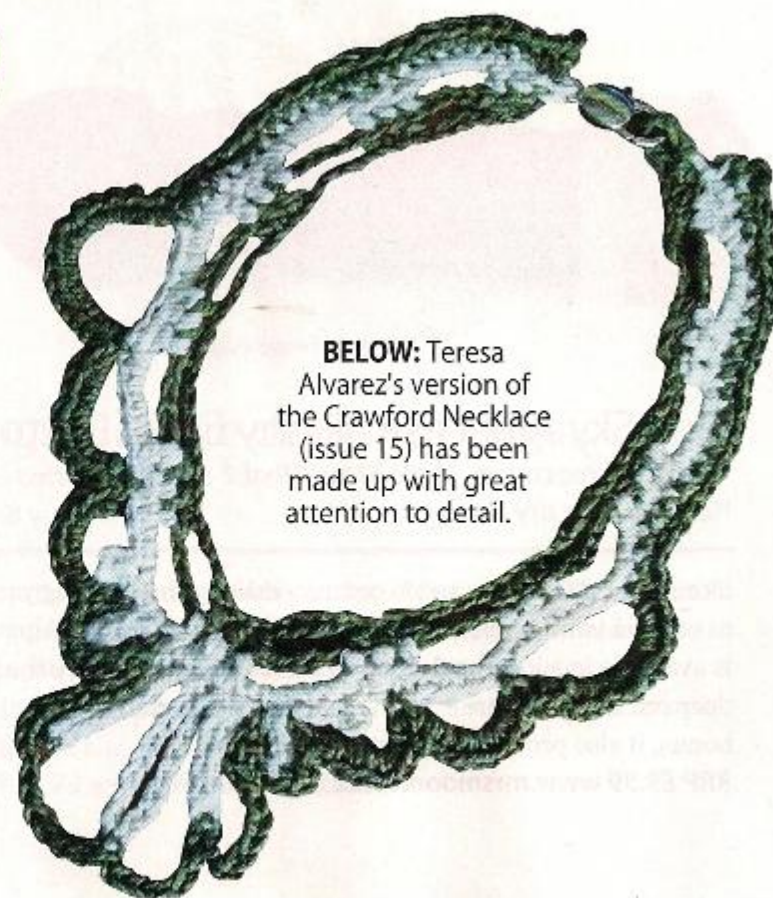
ABOVE: Leslie Stahlhut's fascinating fascinator based on the Leigh Fascinator (issue 15) certainly grabs the attention!

DIRECTLY ABOVE: Jacky Ridgill's version of the Mystery Shawl (issue 9, 10 and 11) came out fabulously.



BELOW: Diane Roberts' version of the Pretty Pastel Tunic (issue 7) is simply adorable on her darling granddaughter.

Here, we showcase readers' finished projects from previous issues to inspire you to pick up the hook! You can still buy these issues of *Inside Crochet* if you're missing a copy – see our back issues on p40. If you're particularly proud of an item you've made from *Inside Crochet*, send us a picture – we love to see all your projects! Send them to letters@insidecrochet.co.uk



BELOW: Teresa Alvarez's version of the Crawford Necklace (issue 15) has been made up with great attention to detail.

DMC Crochet



DMC Petra crochet yarn is 100% cotton and mercerized to give a wonderful sheen to designs. Available in 3 thicknesses and up to 58 colours.

Claire Montgomerie has designed 4 fashion led patterns for DMC and has said:

"Petra yarn is wonderful to work with; it has all the benefits of the more traditional crochet cottons, yet is a slightly heavier weight, has a stunning sheen and an extensive colour palette. The yarn has great stitch definition and flows smoothly on the crochet hook, without snagging mid-stitch. Finally, the yardage is fabulous"

Full pattern range shown below.



DMC Petra crochet yarn colour range - available in store now



For stockist information visit www.dmccreative.co.uk or tel: 0116 275 4000



Skills used

- Double Crochet
- Treble
- Fringing

FINISHED MEASUREMENTS

18.5cm x 195cm/7in x 77in,
(excluding fringe).

Fringe length: 15.5cm/6in

YARN USED

Rico Essentials Cotton DK • 100%
cotton • 50gm/130m/142yds • WPI
11

Colour: Tangerine (69)

YARN REVIEW

Catherine says: "An excellent value mercerized cotton, with good yardage. This yarn has a beautiful, smooth, silky feel making it easy to manipulate. It creates a fabric with a slight stretch. A joy to work with!!"

YARN ALTERNATIVES

Save • Wendy Supreme Luxury Cotton DK

Spend • Debbie Bliss Cotton DK

Splurge • Sirdar Luxury Soft Cotton DK

TENSION

Exact tension is not essential, so long as an even tension is maintained throughout.

NOTIONS

6.5mm hook

4mm hook

PATTERN NOTES

This scarf uses exactly 3 balls of specified yarn, when worked as directed. If any variations are used it would be advisable to purchase more yarn. This pattern can be easily adapted to accommodate different yarns and hooks. For example a chunky yarn with a large hook would make a beautiful winter scarf.

Designer biography

Catherine Wilson has been knitting and crocheting from a young age as well as designing for a few years now. She designs crochet patterns for knotonthenet and you can find out all about her from www.getneedled.blogspot.com

Sunny Scarf

■ CATHERINE WILSON

"This scarf is inspired by a traditional simple lace 'V' stitch. Solid borders have been added to create a striped effect which makes it bang on trend!"



SCARF

With 6.5mm hook, ch26.

Row 1: 1dc into 2nd ch from hk, 1dc into each ch to end, turn

Rows 2-4: 1ch, 1dc into each ch to end, turn

Row 5: 4ch, (counts as 1tr, 1ch), miss 3 dc, *(1tr, 2ch, 1tr) in next dc, miss 2 dc, rep from * to last 3 dc, 1ch, 1tr into last

dc, turn. (7 'V' sts)

Rows 6-8: 4ch, (counts as 1tr, 1ch), work (1tr, 2ch, 1tr) into the 2ch-sp of each 'V' stitch, to the last 'V' of the row, 1ch, 1tr into the 3rd ch of t-ch.

Row 9: 1ch, dc into first tr, dc into next 1ch-sp, * 2 dc into 2ch-sp of 'V', 1dc in sp before next 'V' st, rep from * to last 'V' worked. 1dc in 1ch-sp and 1dc in turning ch.

Rows 10-12: Rep Rows 2-4.

Repeat the 12 rows 14 more times. Please refer to pattern notes if you prefer to vary the length.

Loopy fringe (optional)

Using 4mm hook join yarn to right hand edge of scarf with 1dc in first dc, ch60, join with a dc into same dc – loop made), *dc into next dc, 60ch, dc into same dc; rep from * to end.

Fringe Notes: This fringe is designed to flair out to make it funky. You should end up with 2dc into each dc throughout. The fringe length is variable as desired; please refer to pattern notes if you wish to vary the length.

FINISHING

Weave in ends.

Block.



Pattern
ENDS

toptip

To adapt the length of your scarf, vary the number of pattern repeats worked.

Sunny SCARF

Skills used

- Adjustable loop
- Increasing & decreasing
- Using markers
- Working in rounds

FINISHED MEASUREMENTS

Size will vary depending on yarn used, approx 8.5cm/3 3/4in

YARN USED

Anchor Style Creativa Fino • 100% mercerised Cotton • 50g/125m/136yd
• WPI 11

Colour A: 0926 (1 ball)

Colour B: 1309 (1 ball)

Colour C: 1318 (1 ball)

Colour D: 1334 (1 ball)

YARN REVIEW

Marlene says: "The silky and vibrant colours are perfect to make matrioshka dolls. Using contrasting colours works really well."

YARN ALTERNATIVES

Save ▪ Puppets Lyric 8/4 Cotton

Spend ▪ Drops Safran

Splurge ▪ Rowan Cotton Glace

TENSION

Work 27 sts and 28 rows in dc to measure 10x10cm/4x4in using 2.5mm hook or size required to obtain tension.

NOTIONS

2.5mm crochet hook or size needed to obtain tension

Lockable stitch marker

Embroidery threads in brown and red

Polyester toy stuffing

Tapestry needle

Designer biography

Marlene Rodrigues loves to make things - cross-stitch, Arraiolos and more recently, crochet and knitting. You can find out more if you visit her website www.pontinhosmeus.blogspot.com

Splurge on the yarn and make the Matrioshka doll as a brilliant gift.

Matrioshka doll

■ MARLENE RODRIGUES

"This Matrioshka Doll is a very easy to make amigurumi doll which is ideal for using as an accessory on your key chain."



PATTERN NOTES

The doll is worked in spirals throughout – the rounds are not joined with sl sts unless instructed.

Use the stitch marker to indicate the end of the rounds.

DOLL

Head

Using Colour A, make an adjustable loop and sl st to secure.

Rnd 1: 1ch (does not count as a st), 6dc in ring, pull tail to tighten. (6 dc)

Rnd 2: 2dc in ea st around. (12 dc)

Rnd 3: (1dc, 2dc in next st) 6 times. (18 dc)

Rnd 4: (2dc, 2dc in next st) 6 times. (24 dc)

Rnd 5: (3dc, 2dc in next st) 6 times. (30 dc)

Rnds 6-10: 1dc in ea st around. (30 dc)

Rnds 11-12: (3dc, dc2tog) 6 times. (18 dc)

Rnd 13: (1dc, dc2tog) 6 times. (12 dc)

Fasten off.

Stuff the head.

Body

Using Colour B, attach with a sl st in last st worked in the Head section.

Rnd 1: 1dc in ea st around. (12 dc)

Rnd 2: (1dc, 2dc in next st) 6 times. (18 dc)

Rnd 3: 1dc in ea st around. (18 dc)

Rnd 4: (2dc, 2dc in next st) 6 times. (24 dc)

Rnd 5: 1dc in ea st around. (24 dc)

Rnd 6: (3dc, 2dc in next st) 6 times. (30 dc)

Rnds 7-9: 1dc in ea st around. (30 dc)

Rnd 10: (3dc, dc2tog) 6 times. (24 dc)

Rnd 11: 1dc in ea st around. (24 dc)

Rnd 12: (2dc, dc2tog) 6 times. (18 dc)

Rnd 13: 1dc in ea st around. (18 dc)

Fasten off.

Stuff the body.

Base

Using Colour B, make an adjustable loop and sl st to secure.

Rnd 1: 1ch (does not count as a st), 6dc in



Matrioshka DOLL

PATTERN
Matrioshka doll



ring, pull tail to tighten. (6 dc)

Rnd 2: 2dc in ea st around. (12 dc)

Rnd 3: (1dc, 2dc in next st) 6 times. (18 dc)

Fasten off leaving a long tail.

Sew the base to the body using the yarn tail.

ACCESSORIES

Kerchief

Using Colour C, make an adjustable loop and sl st to secure.

Rnd 1: 1ch (does not count as a st), 6dc in ring, pull tail to tighten. (6 dc)

Rnd 2: 2dc in ea st around. (12 dc)

toptip

Work a series of dolls in varying weights of yarn for a full set from tiny to large.

Rnd 3: (1dc, 2dc in next st) 6 times. (18 dc)

Rnd 4: (2dc, 2dc in next st) 6 times. (24 dc)

Rnd 5: (3dc, 2dc in next st) 6 times. (30 dc)

Rnds 6-10: 1dc in ea st around, turn. (30 dc)

Insert row: 1ch, 16dc, turn.

Rnd 11: 1ch, 16dc, 8ch, put the kerchief on the head and sl st to beg of row to close the kerchief. (16 dc & 8 ch)

Rnds 12-13: Dc around. (24 dc)
Fasten off.

Flower

Using Colour C, make an adjustable loop and sl st to secure.

Rnd 1: 1ch (does not count as a st), 6dc in ring, sl st in first dc, pull tail to tighten. *Do not turn.*

Rnd 2: *3ch, sl st in next st; rep from * 5 more times, sl st in first ch. *Do not turn.*
Fasten off Colour C.

Rnd 3: Join Colour B with a dc in any 3ch-

Research some **traditional** Matrioshka dolls for **ideas** on colours and embellishments for not only an authentic but an **individual** toy.

sp, *2ch, 1dc in next 3ch-sp; rep from * 5 more times, sl st in first dc, *do not turn.*

Rnd 4: *(1ch, 2tr, 2ch, 2tr, 1ch) in 2ch-sp, sl st in next dc; rep from * 5 more times, sl st in first dc to join. (6 petals)

Fasten off Colour C, leaving a long tail.

Rnd 5: Using Colour D, and working on the RS, join with a sl st in any dc of Rnd 2, *2ch, sl st to next dc; rep from * 5 more times around, join to first ch with a sl st, turn.

Rnd 6: Work (1dc, 1tr, 1ch, 1tr, 1dc) in each 2ch-sp around, sl st in first dc to join. (6 petals)
Fasten off.

FINISHING

Weave in ends.

Attach the flower to the head using the long tail from Rnd 6.

Using embroidery thread, sew the hair, eyes and mouth.

Sew some flowers or put buttons in the body.

Pattern
ENDS



INTERVIEW Emily Brown

One of Cornwall's most inspired textiles designers takes time out from her jam-packed schedule to give **Inside Crochet** an insight into her work. **BY ADRIAN LITO**



Emily Brown's work in crochet could be described as many things but "magical" would certainly be one of them.

Drawing her inspiration from textiles, as well as the natural world, Emily produces incredibly attractive pieces of crochet that are as much works of art as they are craftwork. Adrian Lito tries to find out what exactly makes her tick and where she hopes to go from here.

IC: Hi Emily, what exactly is it that you do?

EB: I run my own business designing and making textiles for you and your home. I love to use found, upcycled and vintage materials and a variety of traditional techniques to create new and exciting pieces.

IC: How long have you been crocheting? Did anybody teach you?

EB: I was taught to crochet and knit when I was about ten by my aunt and then to sew by my mum.

IC: How did you find your way into textiles then?

EB: I trained as a graphic designer and still work freelance, but I've always had an interest in textiles and have made clothes and soft furnishings etc. I collect textile-related things such as buttons, fabrics, trimmings and yarns, so I've always had a stock of materials available for use whenever inspiration hits. I finally started my business after long deliberation in a quest to get back to the creative core I felt I'd lost or forgotten in my professional life. I started off intending to make children's clothes but quickly found this far too restrictive and so eventually settled on what I am doing today.

IC: Are you inspired by anything in particular and how does that influence your work?

EB: I'm inspired by the world around me. Living in Cornwall, I am surrounded by beautiful landscapes, shorelines and gardens, all filled with colour, texture and light. I have sketch books and scrap books and collections of materials, which are also a source of inspiration. The textures, colours and finishes of yarns or fabrics can inspire me, too.

IC: How do your designs usually come together?



EB: Individual pieces are a combination of inspiration from outside and the techniques and materials I find. A piece does not come together without this mix.

IC: When do you think your style emerged?

EB: I started my business in 2005 and I suppose my style finally emerged a couple of years later.

IC: You must have a favourite product that you sell or have made. Care to share?

EB: My favourite pieces at the moment are

ABOVE: Like most of Emily's creations, the Posy Pouches possess an air of delicacy.

FAR LEFT: Emily's designs will add a pretty touch to any interior.



I collect buttons, fabrics, trimmings and yarns, so I've always had a stock of materials for whenever inspiration hits.



EMILY BROWN

some new wall pieces I'm working on. They're a bit more abstract than my previous work and the different techniques are far more integrated – watch this space! My favourite pieces that I sell currently are my posy brooches. They can be as large and as complex as I want them to be, or alternatively as small and simple, plus the glazed cottons I use have such lovely textures and colours. The best sellers, though, are definitely the large corsages.

IC: Emily Brown Design must take up a lot of your time. How do you fit it all in?

EB: *I run Emily Brown Design part time and also work freelance as a graphic designer and, of course, I have to squeeze in caring for my young family!*

IC: What advice would you give to someone wishing to start up a similar business?

EB: *Take it in small steps but don't let anyone put you down. Throw yourself into it but don't lose sight of your original goals.*

IC: What are your favourite and least favourite parts of running a business?

EB: *My favourite part of running the business is being in control of my own destiny and life. The worst part is that everything is down to me!*

IC: What inspires you to do exhibitions and design fairs?

EB: *Textiles is regarded as craft rather than art, homemade rather than handmade and as such, can be looked down on. It is a challenge to get galleries to take textiles – I think they perceive them as too 'gift-y' or not 'arty' enough! I love doing design fairs and exhibitions because you get the chance to meet up with diverse artists and designers and share experiences and you get to meet your customers and hear what they really think of your work. Both of these are truly invaluable!*

IC: Who do you admire most from the world of textiles?

EB: *I admire painters like Kurt Jackson, designers like Neisha Crossland and artists like Angie Lewin, whose work spans ceramics, textiles and fine art.*

IC: Do you ever have time to crochet for yourself or your friends and family?

EB: *When I get the time, I like to try new things out on friends and family.*



ABOVE: The floral theme throughout Emily's range is, as you can probably guess, inspired by her local surroundings.



RIGHT: The splendid detail of the nature-inspired designs is an attractive feature.

My favourite pieces that I sell currently are my **posh brooches**. They can be as **large and as complex as I want** them to be, or alternatively, as **small and simple**.

IC: What are your favourite things to crochet? Ever crocheted anything really strange?

EB: I like crocheting small motifs and massing them together, rather than making a whole shawl or jumper. A friend once sent me a link to a website with patterns to knit your own road kill! Can't say I tried any out, though.

IC: We know you crochet, but are you interested in any other crafts?

EB: I knit, crochet, sew, machine and hand embroider, patchwork, felt... the list goes on!

IC: Do you prefer to knit or crochet?

EB: I prefer crochet because it's more immediate and spontaneous. You can make it up and freeform and if it comes out different from what you had expected, then you can work into it until you're happy with the result.

IC: How do you feel about the perception that crochet is an old fashioned craft?

EB: Crochet is NOT old fashioned!

IC: Why is crochet becoming so popular?

EB: Although crochet can be quite hard to get to grips with initially, once you've mastered the basics, you can do anything. The results are much more immediate and it's ideally suited to small, quick projects e.g. flowers as trimmings for an existing garment.

Although **crochet** can be **hard** to get to grips with, once you've **mastered the basics**, you can **do anything**. Results are more **immediate** and suited to small projects.

IC: What are your future ambitions?

EB: For the future I just want to continue building my creativity and my business, creating pieces that give people pleasure and maybe inspire others to have a go.

IC: What advice can you give to anyone just starting out in textiles?

EB: Keep a hook handy and always have a go - it's not difficult and it's great fun!

If you're interested in exploring more of Emily's designs, then why not visit her website at www.emilybrowndesign.co.uk 

BELOW LEFT: Despite the neutrality in many of Emily's designs, she's not afraid of colour.

BELOW: Collecting materials "just in case" can really pay dividends.



INTERVIEW

Skills used

- Clusters
- Working in rows & rounds
- Adjustable Ring
- Foundation dc
- Crab stitch

YARNS USED

Claudia Hand Painted Linen Lace •
100% linen • 100g/494m/540yd •
WPI 12
Colour: Antique Jeans

TENSION

Work first 4 rounds of Square #1
to measure 10x10cm/4x4in using
3mm hook, or size required to obtain
tension.

YARN REVIEW

Kristen says: "Linen is the butterfly
of fibre - the change in its look,
feel, and movement after washing
and drying is like a caterpillar's
metamorphosis! With its silky sheen,
dancing drape, and artful colour
variegation, Claudia hand painted
linen is divine."

YARN ALTERNATIVES

Save • DMC Cebelia
Spend • Anchor Artiste Linen
Crochet Thread
Splurge • Louet Euroflax 14/2
Linen Lace

NOTIONS

Stitch markers or bits of scrap yarn, 3
colours

3mm hook

Yarn needle for weaving in ends

Decorative pin or button to cinch the
waist (Optional)

50 Beads (4mm bicone Swarovski
crystals used in sample) (Optional)

"Big eye" beading needle (Optional)

Designer biography

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

Camissonia lace vest

■ KRISTEN HEIN STROHM

"Inspired by a crocheted dress in Jen Kao's über-hip runway
show, this intricate vest adds a touch fabulous to a chic night on
the town or an elegant day at the office."



SPECIAL STITCH PATTERNS

(The following abbreviations aren't
standard, but they shorten the text by
half and are easily memorized.)

FDC (Foundation double crochet): work
two ch sts, work an extended dc into the

first ch, subsequently work an extended
dc into the ch that is made at the base of
the previous extended dc.

OSH (Open shell): (3tr, 2ch, 3tr) in
next ch-sp

BOSH (Half osh at beg of rnd): Sl st in first

SIZE & YARN AMOUNT

SIZE	XS	S	M	L	XL	
TO FIT BUST	76-89	84-96	89-104	104-122	114-130	cm
	30-35	33-38	35-41	41-48	45-51	in
FINISHED BUST	84	89	94	114	122	cm
	33	35	37	45	48	in
LENGTH	84	89	94	89	97	cm
	33	35	37	35	38	in
YARN	3	4	4	5	5	balls
TOTAL METRES	1372	1545	1737	1990	2300	-
TOTAL YARDS	1500	1690	1900	2175	2515	-



Camissonia

LACE VEST

Camissonia lace vest



ch-sp, 2ch (count as 1tr), 2tr in same ch-sp

CLOSH (Half osh at close of rnd): 3tr in next ch-sp, 2ch, sl st into top of 2-ch from beg of rnd

HOSH (Htr osh): (3htr, 2ch, 3htr) in next ch-sp

DOSH (Dtr osh): (3dtr, 2ch, 3dtr) in next ch-sp

DISH (Skinny dosh): (3dtr, 1ch, 3dtr) in next ch-sp

POSH (Beaded osh): (3tr, 1ch, 1 beaded ch, 1ch, 3tr) in next ch-sp

Reverse DC (aka crab stitch) (revdc): crochet a "backward" dc rnd, stitching from left to right instead of right to left

PATTERN NOTES

The vest is based on a square motif of pineapple lace, with seven identical squares, two additional squares that

have been modified to include armholes, and a few strategic wedges to shape the shoulders, hips, and folded collar. No seaming is required, as the pieces are joined "as you go," with sl sts integrated into the last round of each square or wedge.

Start with at the top pieces working down, then you can try vest on for fit when 1/3 complete, and 2/3 complete. Hip and thigh increases are included in the pattern for a fit, patterned in separate lines to allow the choice of the full thigh-length design or a shorter 6-motif hip-length. Waist decreases are not needed, as the waist can be cinched with a pin. Edging is crocheted onto the vest after assembly, and includes optional beads. Sizing is based on a close-fitting bust line and waist that is 13-18 cm (5-7 inches) smaller than the bust. We recommend

that you choose the size closest to your actual bust measurement, unless you wear an A cup bra size, in which case we recommend crocheting one size larger to ensure that you have enough ease around the waist. Women with larger cup sizes and more than 18 cm (7 inches) difference between the bust and waist should still choose the size closest to their bust measurement; they will simply find the waist a bit roomier. The hip wedges increase gradually to 25.5 cm (10 inches) wider than the waist, and additional ease can be obtained by simply letting the garment flow openly.

Important: If you choose an alternate yarn that is not 100% linen, you may need to substitute 3ch in each place where 2ch are noted in the pattern, as more flexible fibres tend to have a tighter ch tension than linen even when the other st are similar in tension. Be sure to test this out with your tension swatch before beginning the vest. If you make this substitution, be sure to add 1 stitch to each stitch count in the pattern where chains are included.

SQUARES #1, 4, 5, 6, 7, 8 AND 9

All Sizes:

Rnd 0: Begin with chainless adjustable ring. Crochet Rnd 1 into the centre of this ring, then pull the ring almost closed to create a centre hole roughly 3/4 cm (1/4 inch) in diameter.

Rnd 1: 2ch (count as 1tr), 2tr, 2ch, (osh, 2ch) 3 times, closh, turn (turning after each rnd will keep the pineapple edges more symmetrical; total 4osh.)

Rnd 2: Bosh, (miss next 3sts, osh in next ch-sp) 7 times, miss next 3sts, closh, turn (total 8osh).

Rnd 3: Bosh, *2ch, miss next 6sts, 9tr in next ch-sp, 2ch, miss next 6sts, **osh in next ch-sp, rep from * twice, rep from * to ** once, closh, turn (total 4osh + 36tr).

toptip

Work with your linen in a plastic bag, with a hole as the yarn unravels and tangles easily..

Rnd 4: Bosh, *2ch, miss next 3sts and ch-sp, (1tr in next tr, 1ch) 9 times, 2ch, miss next ch-sp and 3sts, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 4osh + 36tr).

Rnd 5: Bosh, *2ch, miss next 3sts and ch-sp, (dc in next tr, 2ch, miss next ch) 9 times, miss next 3sts and ch-sp, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 4osh, 36dc).

Rnd 6: Bosh, *2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next st) 8 times, miss next dc and 3tr, **osh, 2ch, 3tr in next ch-sp, rep from * twice, rep from * to ** once, 3tr, 2ch, clesh, turn (total 36tr, 32dc).

Rnd 7: Bosh, *miss next 3st, osh in next ch-sp, 2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next st) 7 times, miss next dc and 3tr, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 8osh, 28dc).

Rnd 8: Bosh, *2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next dc) 6 times, miss next ch-sp and 3st, osh in next ch-sp, 2ch, miss next 3st, 1tr btm prev tr and next tr, 2ch, miss next 3st, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 8osh, 4tr, 24dc).

Rnd 9: Bosh, *miss next 3sts, osh in next ch-sp, 2ch, miss next st, osh in next ch-sp, miss next 3sts, osh in next ch-sp, 2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next st) 5 times, miss next ch-sp and 3sts, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 16osh, 20dc).

Rnd 10: Bosh, *2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next st) 4 times, miss next ch-sp and 3sts, osh in next ch-sp, 2ch, miss next 6st, osh in next ch-sp, (miss next 3sts, osh in next ch-sp) twice, 2ch, miss next 6st, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 20osh, 16dc).

Rnd 11: Bosh, *2ch, miss next 8sts, (osh in next ch-sp, 2ch, miss next 6st) twice, osh in next ch-sp, 2ch, miss next 8st, osh in next ch-sp, 2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next st) 3 times, miss next ch-sp and 3tr, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 20osh, 12dc).

Rnd 12: Bosh, *2ch, miss next 3tr and 1dc, (dc in next ch-sp, 2ch, miss next st) twice, miss next ch-sp and 3tr, osh in next ch-sp,

(2ch, miss next 8st, osh in next ch-sp, 2ch, 3tr in same ch-sp) 3 times, 2ch, miss next 8st, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 20osh + 36tr, 8dc).

Rnd 13: Bosh, *(2ch, miss next 8st, osh in next ch-sp, miss next 3st, osh in next ch-sp) 3 times, 2ch, miss next 8st, osh in next ch-sp, 2ch, miss next 3tr and 1dc, dc in next ch-sp, 2ch, miss next 1dc and 3tr, **osh in next ch-sp, rep from * twice, rep from * to ** once, clesh, turn (total 32osh, 4dc).

Rnd 14: Bosh, miss next 3sts and ch-sp, tr in next dc, miss next ch-sp and 3sts, 3tr in next ch-sp, 1ch (mark this ch), 1ch, 3tr in same ch-sp as prev 3tr, miss next 8st, osh in next ch-sp, miss next 3st, *hosh in next sp btwn 2 3tr-grps, miss next 3st, hosh in next ch-sp, miss next 8st, osh in next ch-sp, miss next 3st, dosh in next sp btwn 2 3tr-grps, miss next 3st, osh in next ch-sp, miss next 8st, hosh in next ch-sp, miss next 3st, hosh in next sp btwn 2 3tr-grps, miss next 3tr, osh in next ch-sp, miss

with a marker colour C is the bottom edge of squares 1,2,3,4,5,6.

Rnd 15 (Square #1, All Sizes): Sl st in last ch2-sp from prev rnd, 3ch (count as 1dtr), 2dtr in same ch-sp, 2ch, miss next sl st join, 3dtr in next ch-sp, *2ch, miss next 6st, (hosh in next ch-sp, miss next 6st) 3 times, **osh in next ch-sp, miss next 6st, [3dtr, 2ch, 3trtr (mark 2nd tr with colour A), 2ch, 3dtr] in next ch-sp, miss next 6st, osh in next ch-sp, *(miss next 6st, hosh in next ch-sp) 3 times, 2ch, miss next 6st, **3dtr in next ch-sp, 2ch, miss next sl st join, 3dtr in next ch-sp, rep from * to **, [3tr, 2ch (mark ch-sp with colour A), 3tr] in next ch-sp, miss next 6st, [3dtr, 2ch (mark ch-sp with colour A), 3trtr (mark 2nd trtr with colour A), 2ch (mark ch-sp with colour B), 3dtr] in next ch-sp, miss next 6st, [3tr, 2ch (mark ch-sp with colour B), 3tr] in next ch-sp, (miss next 6st, hosh in next ch-sp) 3 times, (mark ch-sp of 3rd hosh with colour B), 2ch, miss next 8st, 3dtr in next ch-sp, 2ch (mark ch-sp with colour C), miss next sl st join, 3dtr in next



Linen can be rough to work with but **blooms beautifully** with washing and gentle blocking.



next 8st, 3tr in next ch-sp, **1ch (mark this ch), 1ch, 3tr in same ch-sp as prev 3tr, miss next 3sts and ch-sp, tr in next dc, miss next ch-sp and 3sts, 3tr in next ch-sp, turn, sl st into last marked ch, turn back, 2ch, 3tr in same ch-sp as prev 3tr, miss next 8st, osh in next ch-sp, miss next 3st, rep from * twice, rep from * to **, 2ch, sl st simultaneously into 2-ch from beg of rnd and into first marked ch from beg of rnd, remove all markers, Squares #1, 5, 6, 8, 9 turn, Squares #4, 7 do not turn (total 24osh + 4tr, 16hosh, 4dosh).

To join the vest squares "as you go", you will use the thirteen 2ch-sp in Rnd 15 along the adjacent edges. Align each 2ch-sp with the corresponding one on the adjacent square; ch1, sl st into corresponding ch-sp, ch1, and continue with Rnd 15 instructions. For sizes XS, S, and M, squares 2 and 3 are affixed to the left and right sides respectively of square 1. For sizes L and XL there is a bust wedge which is inserted instead. Please refer to the assembly schematic for further details. The side of the square

ch-sp, rep from * to **, [3tr, 2ch (mark ch-sp with colour B), 3tr] in next ch-sp, miss next 6st, [3dtr, 2ch (mark ch-sp with colour B), 3trtr, 2ch (mark ch-sp with colour A), 3dtr] in next ch-sp, miss next 6st, [3tr, 2ch (mark ch-sp with colour A), 3tr] in next ch-sp, rep from * to **, 3dtr in next ch-sp, 2ch, miss next sl st join, 3dtr in next ch-sp, rep from * to **, sl st into top of 3-ch from beg of rnd, fo (total 8osh, 24hosh, 48dtr, 12trtr).

Rnd 15 [Square #4 (5,6,7,8,9), All Sizes]: Sl st in last ch2-sp from prev rnd, 3ch (count as 1dtr), 2dtr in same ch-sp, 1ch, sl st into the ch-sp of Square #2 (1,3,4,5,6) that is marked with colour C, 1ch, miss next sl st join, 3dtr in next ch-sp, 2ch, miss next 6st, 3htr, 1ch in next ch-sp, sl st into next ch-sp of Square #2 (1,3,4,5,6) that is marked with colour B, 1ch, 3htr back in same ch-sp, miss next 6sts, [3htr in next ch-sp, 1ch, sl st into next ch-sp of Square #2 (1,3,4,5,6), 1ch, 3htr in same ch-sp, miss next 6sts] twice, *3tr in next ch-sp, ch1, sl st into next ch-sp of Square #2 (1,3,4,5,6) that is marked with colour

B, 1ch, 3tr back in same ch-sp, **miss next 6st, continue as follows according to square number and size...

Rnd 15 Continued, upper left corner of square [Square #4 (7,8,9) All Sizes / Square #5 (6) Size L & XL]: 3dtr in next ch-sp, 1ch, sl st into next ch-sp of Square #2 (4,5,6) / Square #1 (3) that is marked with colour B, 1ch, 3trtr, 2ch, 3dtr in same ch-sp, miss next 6st, osh in next ch-sp, continue as follows according to square number and size...

Rnd 15 Continued, upper left corner of square [Square #5 (6), Size XS, S, M]: In next ch-sp: 3dtr, 1ch, sl st into next ch-sp of Square #1 (3) that is marked with

times, {3tr, 2ch [mark ch-sp with colour B in Square #4 (5,6)], 3tr} in next ch-sp, miss next 6st, {3dtr, 2ch [mark ch-sp with colour B in Square #4 only], 3trtr, 2ch [mark ch-sp with colour A (B) in Square #4,7,8 (5,6)], 3dtr} in next ch-sp, miss next 6st, {3tr, 2ch [mark ch-sp with colour A in Square #4 only], 3tr} in next ch-sp, rep from ^ to ^^, {3tr, 2ch [mark ch-sp with colour A in Square #4 (5)], 3tr} in next ch-sp, miss next 6st, {3dtr, 2ch [mark ch-sp with colour A in Square #4 (5)], 3trtr, 1ch, sl st into next ch-sp of Square #2 (1,3,4,5,6) that is marked with colour B, 1ch, 3dtr} in next ch-sp, miss next 6st, rep from * to ** {miss next 6st, 3htr in next ch-sp, 1ch, sl st into next ch-sp of Square #2 (1,3,4,5,6), 1ch, 3htr in same ch-sp} 3 times, 2ch, sl st into next ch-sp of Square #2 (1,3,4,5,6), miss next 8st, sl st into top of 3-ch from beg of rnd, fo (total 8osh, 24hosh, 48dtr, 12trtr).

SQUARES #2 AND #3

All sizes:

Rnds 0-2: As for all other squares.

Rnd 3: Bosh, *2ch, miss next 6tr, 9tr in next ch-sp, 2ch, miss next 6tr, **osh in next ch-sp, rep from * once, rep from * to ** once, 3tr in next ch-sp, 2ch, 3htr in same ch-sp, 2fdc, miss next 6tr, dc in next ch-sp, 2fdc, miss next 6tr, 3hdc in next ch-sp, 2ch, sl st into top of 2-ch from beg of rnd, do not turn (total 2osh + 2 modified osh + 27tr).

Rnd 4: 2ch (count as 1tr), 1tr in same ch-sp, *2ch, miss next 5st, (1tr in next tr, 1ch) 9 times, 1ch, miss next 5st, **osh in next ch-sp, rep from * once, rep from * to ** once, 2tr in next ch-sp, turn (total 2osh + 31tr).

Rnd 5: 4ch, miss next 3st, *(dc in next tr, 2ch, miss next ch) 9 times, miss next ch, **miss next 3tr, osh in next ch-sp, 2ch, miss next 5st, rep from * once, rep from * to ** once, 2ch, miss next tr, 1tr in top of 2-ch from beg of prev rnd, turn (total 2osh, 27dc).

Rnd 6: 4ch, *miss next 3st, (dc in next ch-sp, 2ch, miss next dc) 8 times, miss next 2ch, **miss next 3tr, (osh, 2ch, 3tr) in next ch-sp, 2ch, miss next 3tr, rep from * once, rep from * to ** once, 2ch, 1tr in top of 2-ch from beg of prev rnd, turn (total 2osh, 24dc).

Rnd 7: 4ch, *miss next 3st, (dc in next ch-sp, 2ch, miss next dc) 7 times, miss next 2ch, **miss next 3tr, (osh in next

ch-sp, miss next 3tr) twice, 2ch, rep from * once, rep from * to ** once, 2ch, 1tr in top of 2-ch from beg of prev rnd, turn (total 4osh, 21dc).

Rnd 8: 4ch, *miss next 3st, (dc in next ch-sp, 2ch, miss next dc) 6 times, miss next 2ch, **miss next 3tr, osh in next ch-sp, 2ch, miss next 3tr, 1tr btn prev tr and next tr, 2ch, miss next 3tr, osh in next ch-sp, 2ch, miss next 3tr, rep from * once, rep from * to ** once, 2ch, 1tr in top of 2-ch from beg of prev rnd, turn (total 4osh, 18dc).

Rnd 9: 4ch, *miss next 3st, (dc in next ch-sp, 2ch, miss next dc) 5 times, miss next 2ch, **miss next 3tr, osh in next ch-sp twice, 2ch, miss next tr, (osh in next ch-sp, miss next 3tr) twice, 2ch, rep from * once, rep from * to ** once, 2ch, 1tr in top of 2-ch from beg of prev rnd, turn (total 8osh, 15dc).

Rnd 10: (4ch, 3tr) in first tr, 2ch, *miss next 3st, (dc in next ch-sp, 2ch, miss next dc) 4 times, **miss next 5st, osh in next ch-sp, 2ch, miss next 6tr, osh in next ch-sp, (miss next 3tr, osh in next ch-sp) twice, 2ch, miss next 6tr, osh in next ch-sp, 2ch, miss next 3tr, rep from * once, rep from * to ** once, miss next 2ch, (3tr, 2ch, 1tr) in next (3rd) ch, turn (total 10osh, 12dc).

Rnd 11: 3ch, osh in first ch-sp, *2ch, miss next 6st, (dc in next ch-sp, 2ch, miss next dc) 3 times, miss next 5st, osh in next ch-sp, **2ch, miss next 8st, (osh in next ch-sp, 2ch, miss next 6tr) twice, osh in next ch-sp, 2ch, miss next 8st, osh in next ch-sp, rep from * once, rep from * to ** once, 1ch, 1tr in same ch-sp, 65fdc (mark dc #61), 1dc in 3-ch-sp from beg of rnd, turn (total 12osh, 10dc, 65fdc).

Rnd 12: 2ch, miss next 2st, *(3tr in next st, 2ch) 3 times, miss next 6st, rep from * twice, 3tr in next st, 2ch, 3tr in next st, miss next st, 1tr in next st, miss next st, 3tr in next st, 2ch, 3tr in next st, #miss next 6st, (3tr in next st, 2ch) 3 times, rep from # twice, miss next 2st, 1tr in next st, 2ch, miss next 4st, ^osh in next ch-sp, 2ch, miss next 6st, (dc in next ch-sp, 2ch, miss next st) twice, miss next 5st, osh in next ch-sp, ^^ (2ch, miss next 8st, osh in next ch-sp, 2ch, 3tr in same ch-sp) 3 times, 2ch, miss next 8st, rep from ^, rep from ^ to ^^, 2ch, miss next 4st, sl st into top of 2-ch from beg of rnd, (sl st in next tr) 3 times, sl st in next ch-sp, turn (total 21osh + 38tr, 6dc).

Although this pattern is incredibly intricate, there is no finishing as all motifs are joined as you go.

colour B, 1ch, 2trtr, 2ch, sl st into 2nd of 3 corner trtr of Square #1 (3), 2ch, sl st into 2nd of 3 corner trtr of Square #2 (1), 2ch, sl st into 2nd of 3 corner trtr of Square #4 (5), 2ch, sl st into prev trtr of current Square #5 (6), 1trtr, 1ch, sl st into next ch-sp of Square #4 (5) that is marked with colour A, 1ch, 3dtr. Miss next 6st, {3tr, 2ch [mark this ch-sp with colour A], 3tr} in next ch-sp, continue as follows...

Rnd 15 Continued, remainder of square [Square #4 (5,6,7,8,9), All Sizes]: ^ (Miss next 6st, hosh in next ch-sp) 3 times, 2ch, miss next 8st, 3dtr in next ch-sp, 2ch, miss next sl st, 3dtr in next ch-sp, 2ch, miss next 8st, (hosh in next ch-sp, miss next 6st) 3 times, ^^osh in next ch-sp, miss next 6st, {3dtr, 2ch, 3trtr, 2ch [mark ch-sp with colour B in Square #4 (5,6)], 3dtr} in next ch-sp, miss next 6st, {3tr, 2ch [mark ch-sp with colour B in Square #4 (5,6)], 3tr} in next ch-sp, (miss next 6st, hosh in next ch-sp) 3 times, 2ch [mark ch-sp with colour C in Square #4 (5,6)], miss next 8st, 3dtr in next ch-sp, 2ch (mark ch-sp with colour C in Square #4 only), miss next sl st, 3dtr in next ch-sp, 2ch, miss next 8st, (hosh in next ch-sp, miss next 6st) 3

Rnd 13: (2ch, 2tr) in first ch-sp, *2ch, miss next 8st, osh in next ch-sp, 2ch, miss next 6st, dc in next ch-sp, 2ch, miss next 6st, osh in next ch-sp, (2ch, miss next 8st, osh in next ch-sp, 2ch, miss next 3st, osh in next ch-sp) 3 times, rep from * twice, 2ch, miss next 8st, osh in next ch-sp, 1ch, miss next 3st, dc in next st, 1ch, miss next 3st, osh in next ch-sp, (2ch, miss next 8st, osh in next ch-sp, 2ch, miss next 3st, osh in next ch-sp) twice, 2ch, miss next 8st, 3tr in next ch-sp, miss next st, 1tr in next st, miss next st, sl st into top of 2-ch from beg of rnd, turn (total 30osh + 7tr, 4dc).

Rnd 14: 3ch (count as 1tr + 1ch), miss next st, 1tr in next st, 2ch, miss next 4sts, *miss next 3sts, osh in next ch-sp, miss next 3sts, dosh in next ch-sp, miss next 3sts, osh in next ch-sp, miss next 8sts, (hosh in next ch-sp, miss next 3sts) twice, osh in next ch-sp, 2ch, miss next 8sts, 3tr in next ch-sp, 2ch (mark 2nd ch), 3tr in same ch-sp as prev 3tr, **miss next 4sts, tr in next st, miss next 4st, ^3tr in next ch-sp, turn, sl st into last marked ch, turn back, 2ch, 3tr in same ch-sp as prev 3tr, 2ch, miss next 8sts, osh in next ch-sp, miss next 3sts, (hosh in next ch-sp, miss next 3sts) twice, miss next 2ch, ^^rep from * to **, *miss next 5sts, tr in next st, miss next 5sts, rep from ^ to ^^, **rep from * to **, rep from * to **, rep from * to **, miss next 5sts, tr in next st, miss next 5sts, 3tr in next ch-sp, turn, sl st into last marked ch, turn back, 2ch, 3tr in same ch-sp as prev 3tr, 2ch, miss next 7sts, sl st into 2nd ch of 3-ch from beg of rnd, sl st into 3rd ch of 3-ch from beg of rnd, remove markers, Square #2 do not turn (Square #3 turn) (total 23osh + 6tr, 42htr, 24dtr).

Rnd 15: All Sizes: 2ch (count as 1tr), 1tr in same st, miss next 6sts, 3dtr in next ch-sp, 2ch (mark this ch-sp with colour A), miss next sl st, 3dtr in next ch-sp, 2ch (mark 1st ch with colour A), miss next 8sts, [3htr, 2ch (mark this ch-sp with colour B), 3htr] in next ch-sp, miss next 6sts, [3htr, 2ch (mark this ch-sp with colour A), 3htr] in next ch-sp, miss next 6sts, hosh in next ch-sp, miss next 6sts, osh in next ch-sp, miss next 6sts, (3dtr, 2ch, 3trtr, 2ch, 3dtr) in next ch-sp, miss next 6sts osh in next ch-sp, (miss next 6sts, hosh in next

ch-sp) 3 times, 2ch, *miss next 8sts, 3dtr in next ch-sp, 2ch, miss next sl st, 3dtr in next ch-sp, 2ch, miss next 8sts, hosh in next ch-sp, miss next 8sts, miss next 6sts, hosh in next ch-sp, miss next 6sts, **osh in next ch-sp, miss next 6sts, [3dtr, 2ch, 3trtr, 2ch (mark this ch-sp with colour B), 3dtr] in next ch-sp, miss next 6sts, [3tr, 2ch (mark this ch-sp with colour B), 3tr] in next ch-sp, (miss next 6sts, hosh in next ch-sp) 3 times, 2ch (mark this

ch-sp with colour C), rep from * to **, [3tr, 2ch (mark this ch-sp with colour B), 3tr] in next ch-sp, miss next 6sts, continue as follows according to size.

Rnd 15 Continued, Size XS (S, M): 3dtr, 2ch (mark this ch-sp with colour B), 3trtr in next ch-sp, 1ch, sl st into marked bottom corner ch-sp of Square #1 that is marked with colour A, 1ch, 3dtr in same ch-sp, miss next 6sts. 3tr in next ch-sp, 1ch, sl st into next marked ch-sp of Square #1 that is marked

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Ensure you wash and block tension swatches to predict how the final fabric will behave.



with colour A, 1ch, 3tr in same ch-sp, ^miss next 6sts, 3htr in next ch-sp, 1ch, sl st into next ch-sp of Square #1, 1ch, 3htr in same ch-sp, rep from twice, 2ch, miss next 8sts, sl st into next ch-sp of Square #1, 3dtr in next ch-sp, 1ch, sl st into next ch-sp of Square #1, 1ch, miss next sl st, 3dtr in next ch-sp, sl st into next ch-sp of Square #1, 2ch, miss next 8sts, 3htr in next ch-sp, 1ch, sl st into next ch-sp of Square #1, 1ch, 3htr in same ch-sp, rep from ^ to ^^ twice, miss next 6sts, 3tr in next ch-sp, 1ch, sl st

into next ch-sp of Square #1, 1ch, 3tr in same ch-sp, miss next 6sts, continue as follows according to size

Rnd 15 Continued, Size L (XL): [3dtr, 2ch (mark this ch-sp with colour B), 3trtr, 2ch, 3dtr] in next ch-sp, miss next 6sts, osh in next ch-sp, (miss next 6sts, hosh in next ch-sp) 3 times, 2ch, miss next 8sts, 3dtr in next ch-sp, 2ch, miss next sl st, 3dtr in next ch-sp, 2ch, miss next 8sts, (hosh in next ch-sp, miss next 6sts) 3 times, osh in next ch-sp, miss next 6sts, continue as follows.

Rnd 15 Continued, All Sizes: 3dtr in next ch-sp, 1ch, sl st into next ch-sp of Square #1, 1ch, 2trtr into same ch-sp, sl st into marked trtr of Square #1, 1trtr in same ch-sp, 2ch (mark this ch-sp with colour A), 3dtr in same ch-sp, miss next 6sts, 3tr in next ch-sp, 2ch (mark this ch-sp with colour A), 3tr in same ch-sp, sl st into 2nd ch of 2-ch from beg of rnd, turn, do not fo, continue to shoulder wedge (total 7osh, 72htr, 54dtr, 12trtr).

SHOULDER WEDGES

All Sizes:

Row 1: 2ch, sl st simultaneously into the closest ch-sp on the right and the closest ch-sp on the left (both marked with colour A, remove markers), sl st into same left ch-sp, 3ch (count as 1dtr), [2dtr, 2ch (mark this ch-sp with colour A), 3dtr] in same ch-sp as prev sl st, miss next 6dtr, [dtr (mark with colour C), tr, htr, dc] in next marked ch-sp (remove marker), sl st into next marked ch-sp (which is on Square #1, remove marker), (dc, htr, tr, dtr) into same Square #1 ch-sp, dtr into recently marked dtr from Square #2 (3) (colour C), miss next (3dtr, 3tr) of Square #1 (all following st of this row will be on Square #1), dosh in next marked ch-sp (colour A, remove marker), miss next 6st, osh in next ch-sp, miss next 6st, hosh in next ch-sp, 2ch, miss next 6st, sl st into next marked ch-sp (colour A, remove marker), turn (total 2dc, 8htr, 8tr, 15dtr).

Row 2: 4ch, miss next 5st, [3htr, 2ch (mark this ch-sp with colour A), 3htr] in next ch-sp, miss next 6st, osh in next ch-sp, miss next 6st, dosh in next ch-sp, miss next 3dtr of Square #1, miss next dtr marked with colour C (remove marker), miss next 3dtr of Square #2 (3), sl st into next marked ch-sp of Square #2 (3) (remove marker), 3ch (mark with colour C), turn,

toptip

Check out Issues 17 and 18 for Kristen's incredibly useful beading tips!

miss next 3dtr of Square #1 (all following st of this row will be on Square #1), [3dtr (mark 1st dtr with colour A) 2ch, 3dtr] in next ch-sp, miss next 6st, osh in next ch-sp, 2ch, miss next 6st, sl st into next marked ch-sp (colour A, remove marker), turn (total 6htr, 12tr, 12dtr).

Row 3: 4ch, miss next 5st, [3tr, 2ch (mark ch-sp with colour A), 3tr] in next ch-sp, miss next 6st, [3dtr (mark 1st dtr with colour A), 2ch (mark ch-sp with colour A), 3dtr (*mark 3rd dtr with colour A)] in next ch-sp, 2ch, miss next 2dtr, sl st in next marked dtr (colour A, remove marker), 2ch, miss next 3ch marked with colour C (remove marker), miss next 2dtr of Square #2 (3), sl st in next marked dtr of Square #2 (3) (colour A, remove marker), 2ch, miss next 3st of Square #2 (3), sl st in next marked dtr of Square #2 (3) (colour A, remove marker), turn, 2ch, sl st into prev marked dtr noted here with * (remove marker), miss next 5st, [3tr, 1ch, sl st into next marked ch-sp (colour A, remove marker), 1ch, 3tr] into next marked ch-sp (colour B, remove marker), miss next 6htr, tr in next marked ch-sp (colour A, remove marker), turn, miss next 5st, tr in next marked dtr (colour A, remove marker), miss next 3tr, dtr in next marked ch-sp (colour A, remove marker), fo (total 14tr, 7dtr).

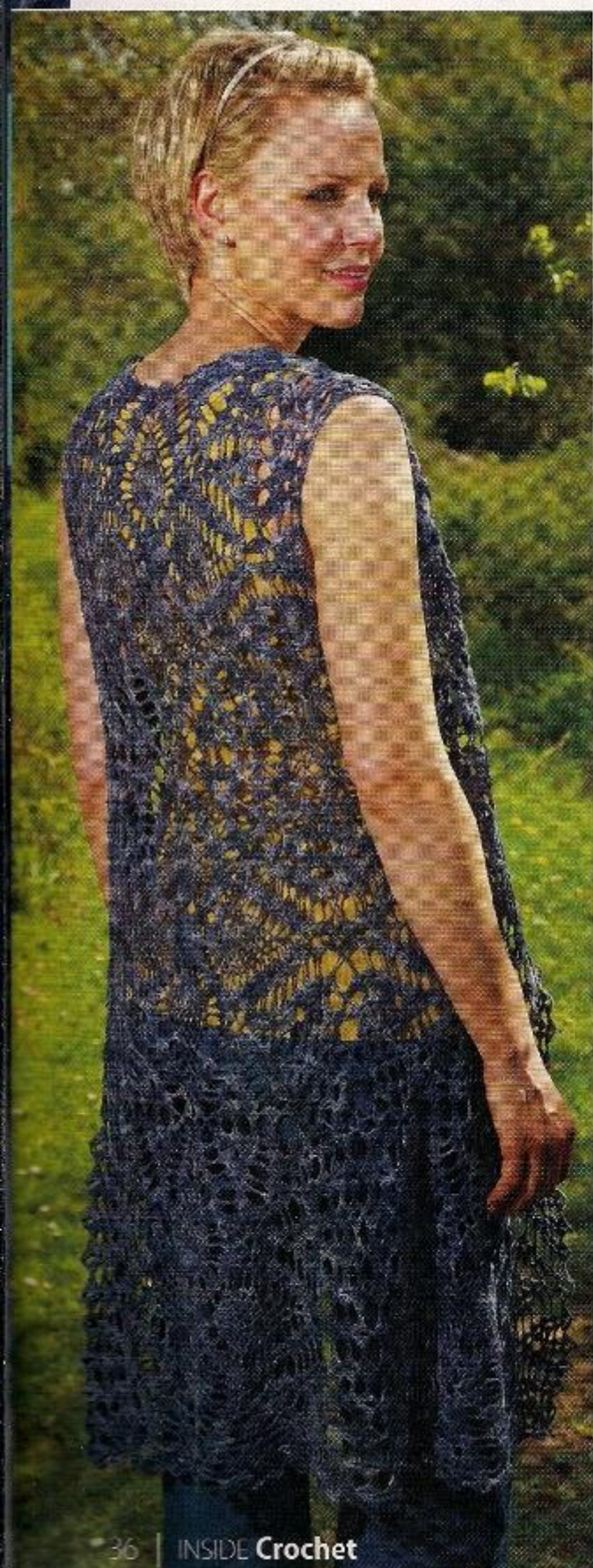
Armhole Edging (All Sizes)

Rnd 1: Join new yarn with sl st into marked fdc from Rnd 11 (bottom centre of armhole). 1ch, *revdc in next st to right, rep from 64 times to end of rnd, sl st into first revdc from beg of rnd, fo.

Hip Wedges, Size XS (S, M)

All markers used in this section are colour A.

Row 1: Begin at bottom left (right) corner of Square #5 and crochet upward, toward Square #1. Join new yarn to the 2nd trtr of corner 3trtr group. 6ch (mark this ch-sp, count as 1trtr + 2ch), miss next trtr,



3dtr in next ch-sp, (miss next 6st, osh in next ch-sp) twice, miss next 6st, hosh in next ch-sp, miss next 6st, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, 3ch (mark this ch-sp), miss next 8st, [3dtr, 2ch (mark this ch-sp), 3dtr] in next ch-sp, 2ch (mark this ch-sp), miss next 5st, *miss next 3st, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, miss next 3st, rep from * twice, 2ch, miss next 3st, sl st simultaneously in next ch-sp of Square #5 and in the top right (left) marked ch-sp of Square #4 (6). Remove marker, turn to crochet down the right (left) side of Square #4 (6), 2ch, miss next 6st, (3htr, 1ch, sl st into next marked ch-sp of Square #5, remove marker, 1ch, 3htr) in next ch-sp, *miss next 6st, (3htr, 1ch, sl st into next marked ch-sp of Square #5, remove marker, 1ch, 3htr) in next ch-sp, rep from *, 2ch, miss next 8st, sl st into next marked ch-sp of Square #5, (3dtr, 1ch, sl st into next marked ch-sp of Square #5, 1ch, 3dtr) into next ch-sp, sl st into next marked ch-sp of Square #5, 3ch, miss next 8st, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, miss next 6st, hosh in next ch-sp, (miss next 6st, osh in next ch-sp) twice, miss next 6st, 3dtr in next ch-sp, 2ch, miss next trtr, trtr in next trtr, turn (total 2trtr, 12dtr, 4osh, 48htr).

Row 2: Crochet up the right (left) side of Square #4 (6), 5ch (count as 1dtr + 2ch), 3dtr in next ch-sp, miss next 6st, osh in next ch-sp, miss next 6st, [3tr, 2ch (mark this ch-sp), 3tr] in next ch-sp, miss next 6st, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, 4ch (mark this ch-sp), miss next 6st, sl st into next marked ch-sp (remove marker), 2ch, sl st into next marked ch-sp of Square #5 (remove marker). Turn to crochet down the left (right) side of Square #5, 2ch, sl st into next marked ch-sp of Square #4 (6), remove marker, 2ch, miss next 6st, (3htr, 1ch, sl st into next marked ch-sp of Square #4 (6), remove marker, 1ch, 3htr)

 The beaded neckline option will ensure that your garment is not only incredibly gorgeous but a veritable showstopper that's guaranteed to wow. 

in next ch-sp, miss next 6st, [3tr, 2ch (mark this ch-sp), 3tr] in next ch-sp, miss next 6st, osh in next ch-sp, miss next 6st, (3dtr, 2ch, 1dtr) in next ch-sp, turn (total 8dtr, 4osh, 12 htr).

Row 3: Crochet up the left (right) side of Square #5, 5ch (mark ch-sp, count 5ch as 1dtr + 2ch), 3dtr in next ch-sp, miss next 6st, [3tr, 2ch (mark ch-sp), 3tr] in next ch-sp, 4ch (mark ch-sp), miss next 6st, sl st into next marked ch-sp (remove marker), 2ch, sl st into next marked ch-sp of Square #4 (6) (remove marker). Turn to crochet down the right (left) side of Square #4 (6), 2ch, sl st into next marked ch-sp of Square #5 (remove marker), 2ch, miss next 6st, (3tr, 1ch, sl st into next marked ch-sp of Square #5 (remove marker), 1ch, 3tr) in next ch-sp, miss next 6st, 3dtr in next ch-sp, 1ch, sl st into next marked ch-sp of Square #5 (remove marker), 1ch, dtr in next dtr, fo (total 8dtr, 2osh).

Thigh Wedges, Size XS (S, M)

Row 1: Begin at bottom right corner of Square #7 (8) and crochet upward, toward Square #4 (5). Join new yarn to the ch-sp marked with colour A, [3ch (count as 1dtr), 2dtr, 1ch, 3dtr] in same ch-sp, [miss next 6st, dish in next ch-sp] 4 times, (miss next 8st, dish in next ch-sp) twice, [miss next 6st, dish in next ch-sp] 3 times, miss next 6st, 3dtr in next ch-sp, 4ch (mark 2nd ch with colour C), sl st into ch-sp from Hip Wedge Row 1 (which is marked with colour A), turn, 2ch, sl st into 2nd trtr of corner 3trtr of Square #7 (8), sl st into each of prev 5 st, 4ch, sl st into edge dtr from Hip Wedge Row 2 (total 63dtr).

Row 2: 2ch, 3dtr in next ch-sp from Thigh Wedge Row 1 (which is marked with colour C, remove marker), (miss next 6st, dish in next ch-sp) 10 times, turn (total 63dtr).

Row 3: Sl st into each of next 3dtr, sl st into next ch-sp, [3ch (count as 1dtr), 2dtr, 1ch, 3dtr] in same ch-sp, (miss next 6st, dish in next ch-sp) 9 times, miss next 6st, 3dtr in next ch-sp, 2ch, sl st into edge dtr

from Hip Wedge Row 3, fo (total 63dtr).

Row 4: Begin by joining new yarn to bottom left corner ch-sp of Square #8 (9). Crochet upward, toward Square #5 (6). [3ch (count as 1dtr), 2dtr, 1ch, 3dtr] in same ch-sp, (miss next 6st, dish in next ch-sp) 4 times, (miss next 8st, dish in next ch-sp) twice, (miss next 6st, dish in next ch-sp) 3 times, miss next 6st, 3dtr in next ch-sp, 4ch (mark 2nd ch with colour C), sl st into edge ch-sp from Hip Wedge Row 1, turn, 2ch, sl st into 2nd trtr of corner 3trtr of Square #8 (9), sl st into each of prev 5 st, 4ch, sl st into edge dtr from Hip Wedge Row 2 (total 63dtr).

Row 5: 2ch, 3dtr in next ch-sp from Thigh Wedge Row 4 (which is marked with colour C, remove marker), (miss next 6st, dish in next ch-sp) 10 times, turn (total 63dtr).

Row 6: Sl st into each of next 3dtr, sl st into next ch-sp, [3ch (count as 1dtr), 2dtr, 1ch, sl st into 1st ch-sp of Row 3, 1ch, 3dtr] in same ch-sp, *miss next 6st, (3dtr, 1ch, sl st into next ch-sp of Row 3, 1ch, 3dtr) in next ch-sp, rep from * 8 times, miss next 6st, 3dtr in next ch-sp, 1ch, sl st into next ch-sp of Row 3, 2ch, sl st into edge dtr from Hip Wedge Row 3, fo (total 63dtr).

Bust Wedges, Size L (XL)

Crochet as for Hip Wedges Size XS (S,M), replacing Square #1 (2,3) for Square #5 (4,6).

Hip Wedges, Size L (XL)



Camissonia lace vest

Rows 1-2: As for Thigh Wedges, Size XS (S,M), replacing gst into c Bust Wedge Row c h for gst into c Hip Wedge Row c h

Row 3: Sl st into each of next 3dtr, sl st into next ch-sp, [3ch (count as 1dtr), 2dtr, 1ch, 3dtr] in same ch-sp, (miss next 6st, dish in next ch-sp) 9 times, miss next 6st, 3dtr in next ch-sp, 2ch, sl st into edge dtr from Hip Wedge Row 3, fo (total 63dtr).

Rows 4-5: As for Thigh Wedges, Size XS (S,M), replacing gst into c Bust Wedge Row c h for gst into c Hip Wedge Row c h

Row 6: Sl st into each of next 3dtr, sl st into next ch-sp, [3ch (count as 1dtr), 2dtr, 1ch, 3dtr] in same ch-sp, (miss next 6st, dish in next ch-sp) 9 times, miss next 6st, 3dtr in next ch-sp, 2ch, sl st into edge dtr from Bust Wedge Row 3, fo (total 63dtr).

Row 7: Join new yarn at bottom ch-sp of Hip Wedge Row 3 and crochet upward. [4ch (mark this ch-sp, count as 1dtr + 1ch), 3dtr] in same ch-sp, 1ch, (miss next 6st, osh in next ch-sp, 1ch) twice, miss next 6st, hosh in next ch-sp, 2ch, *miss next 6st, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, 2ch, rep from * 5 times, 2ch, sl st into bottom centre st of Bust Wedge, 2ch, turn to crochet down Hip Wedge Row 6, (total 4dtr, 2osh, 7hosh).

Row 8: 4ch, [(3htr, 1ch, sl st into next marked ch-sp of Hip Wedge Row 7, remove marker, 1ch, 3htr) in next ch-sp, 2ch, miss next 6st] 5 times, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, 2ch, miss next 6st, hosh in next ch-sp, 2ch, (miss next 6st, osh in next ch-sp, 1ch) twice, miss next 6st, (3dtr, 1ch, 1dtr) in next ch-sp, turn to crochet up Hip Wedge Row 8 (total 4dtr, 2osh, 7hosh).

Row 9: [4ch (count as 1dtr + 1ch), 3dtr] in first ch-sp, miss next 6st, osh in next ch-sp, miss next 7st, [3tr, 2ch (mark this ch-sp), 3tr] in next ch-sp, miss next 7st, [3htr, 2ch (mark this ch-sp), 3htr] in next ch-sp, 4ch (mark this ch-sp), miss next 8st, sl st into next marked ch-sp (remove marker), 2ch, sl st into next marked ch-sp of Row 7 (remove marker), turn to crochet down Hip Wedge Row 7 (total 4dtr, 2osh, 1hosh).

Row 10: 2ch, sl st into next marked ch-sp of Row 9, remove marker, 2ch, miss next 6st, (3htr, 1ch, sl st into next marked ch-sp of Row 9, remove marker, 1ch, 3htr) in next ch-sp, miss next 6st, [3tr, 2ch (mark this ch-sp), 3tr] in next ch-sp, miss next 6st, osh in next ch-sp, miss next 6st, (3dtr, 2ch, 1dtr) in next ch-sp, turn to crochet

up Hip Wedge Row 10 (total 4dtr, 2osh, 1hosh).

Row 11: [4ch (count as 1dtr + 1ch, mark ch), 3dtr] in first ch-sp, miss next 6st, [3tr, 2ch (mark ch-sp), 3tr] in next ch-sp, 4ch (mark ch-sp), miss next 6st, sl st into next marked ch-sp (remove marker), 2ch, sl st into next marked ch-sp of Row 9 (remove marker), turn to crochet down Hip Wedge Row 9 (total 4dtr, 1osh).

Row 12: 2ch, sl st into next marked ch-sp of Row 11 (remove marker), 2ch, miss next 6st, (3tr, 1ch, sl st into next marked ch-sp of Row 11 (remove marker), 1ch, 3tr) in next ch-sp, miss next 6st, 3dtr in

next ch-sp, 1ch, sl st into next marked ch-sp of Row 11 (remove marker), 1ch, dtr in next dtr, fo (total 4dtr, 1osh).

Thigh Wedges, Size L (XL)

Rows 1-2: As for Size XS (S,M).

Row 3: 2ch, 3dtr in next ch-sp from prev Thigh Wedge row, (miss next 6st, dish in next ch-sp) 10 times, turn (total 63dtr).

Row 4: Sl st into each of next 3dtr, sl st into next ch-sp, [3ch (count as 1dtr), 2dtr, 1ch, 3dtr] in same ch-sp, (miss next 6st, dish in next ch-sp) 9 times, miss next 6st, 3dtr in next ch-sp, 2ch, sl st into edge dtr from next Hip Wedge row, fo (total 63dtr).



Be sure to **test out your tension** on a **tension swatch** if you're using yarns that are **not 100% linen** and avoid jumping straight in



Rows 5-6: Rep Rows 3-4.

Row 7: As for Size XS (S,M) Thigh Wedge Row 4, replacing Hip Wedge Row 7 for Hip Wedge Row 1, and replacing Hip Wedge Row 8 for Hip Wedge Row 2.

Row 8: Rep Row 4.

Rows 9-10: Rep Rows 3-4.

Row 11: Rep Row 3.

Row 12: As for Size XS (S,M) Thigh Wedge Row 4, replacing Row 6 for Row 3 and replacing Hip Wedge Row 12 for Hip Wedge Row 3.

EDGING

The following pattern adds an optional 50 (56,64,56,68) pre-strung beads to the garment, including every ch-sp of the front collar edging and decreasing in frequency for a subtle cascade of sparkle down the front.

Crochet a beaded ch as follows: slide pre-strung bead toward hook until it touches, yo (bead should remain touching hook and should lie btn yo and lp on hook), pull lp through to complete ch.

Crochet a beaded dtr (trtr) as follows: yo 2 (3) times, insert hook into next st, yo, pull through st, (yo, pull through 1st 2 lps on hook) 2 (3) times, slide pre-strung bead toward hook until it touches, yo (bead should remain touching hook and should lie btn yo and 1st lp on hook), pull through last 2 lps on hook to complete st. The final, beaded rnd of the edging for each size is worked in 3 sections, turning between each section, so that the beads will lie on the front of the garment in both the main body and the folded-back collar.

All Sizes: Join new yarn to 2nd of 3trtr at bottom right corner of garment and crochet upward toward the neckline.

Rnd 1, XS: 6ch (bead 4th ch, count as 1 beaded trtr + 2ch), miss next trtr, (osh in next ch-sp, miss next 6st) 3 times, posh in next ch-sp, miss next 6st, osh in next ch-sp, miss next 8st, dosh in next ch-sp, miss next 8st, osh in next ch-sp, miss next 6st, posh in next ch-sp, (miss next 6st, osh in next ch-sp) 3 times, miss next 3st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 3st, (osh in next ch-sp, miss next 6st) twice, posh in next ch-sp, (miss next 6st, osh in next ch-sp) twice, miss next 8st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 8st, (osh in next ch-sp, miss next 6st, posh in next



ch-sp, miss next 6st) twice, osh in next ch-sp, miss next 3st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 3st, (osh in next ch-sp, miss next 6st) 4 times, posh in next ch-sp, miss next 8st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 8st, (osh in next ch-sp, miss next 6st) 4 times, 2ch, miss next trtr, beaded trtr in next trtr, miss next trtr, 2ch, (posh in next ch-sp, miss next 6st) 3 times, posh in next ch-sp, 2ch, miss next horizontal tr, sl st in shoulder join, 1ch, miss next horizontal tr, osh in next ch-sp, (miss next 3st, osh in next ch-sp, miss next sl st, osh in next ch-sp) twice, (miss next 3st, osh in next ch-sp) 4 times, (miss next 3st, osh in next ch-sp, miss next sl st, osh in next ch-sp) 3 times, miss next horizontal tr, sl st in shoulder join, 1ch, miss next horizontal tr, 2ch, posh in next ch-sp, (miss next 6st, posh in next ch-sp) 3 times, 2ch, miss next trtr, beaded trtr in next trtr, miss next trtr, 2ch, (miss next 6st, posh in next ch-sp) 4 times, miss next 8st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 8st, posh in next ch-sp, (miss next 6st, posh in next ch-sp) 4 times, miss next 3st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 3st, osh in next ch-sp, (miss next 6st, posh in next ch-sp, miss next 6st, osh in next ch-sp) twice, miss next 8st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 8st, (osh in next ch-sp, miss next 6st) twice, posh in next ch-sp, (miss next 6st, osh in next ch-sp) twice, miss next 3st, (3dtr, 1ch, 1 beaded ch, 1ch, 3dtr) in next sl st, miss next 3st, (osh in next ch-sp, miss next 6st) 3 times, posh in next ch-sp, miss next 6st, osh in next ch-sp, miss next 8st, dosh in next ch-sp, miss next 8st, osh in next ch-sp, miss next 6st, posh in next ch-sp, (miss next 6st, osh in next ch-sp) 3 times, miss next trtr, 2ch, beaded trtr in next trtr, 2ch, miss next trtr, *(osh in next ch-sp, miss next 6st) 4 times, osh in next ch-sp, miss next 8st, dosh in next

ch-sp, miss next 8st, (osh in next ch-sp, miss next 6st) 4 times, osh in next ch-sp, **miss next 3st, (osh in next dtr, miss next 2st) twice, osh in next dtr, miss next 7 st, (osh in next dtr, miss next 2st) twice, miss next 3st, rep from *, rep from * to **, 2ch, miss next trtr, sl st into 4th ch from beg of rnd, fo (total 4trtr, 13dosh, 123osh).

Rnd 1 [Size S (M,L,XL)]: 6ch (count as 1trtr + 2ch), miss next trtr, *(osh in next ch-sp, miss next 6st) 4 times, osh in next ch-sp, miss next 8st, dosh in next ch-sp, miss next 8st, osh in next ch-sp, (miss next 6st, osh in next ch-sp) 4 times, **miss next 3st, dosh in next sl st, miss next 3st, rep from *, rep from * to **, 2ch, miss next trtr, trtr in next trtr, miss next trtr, 2ch, *** (osh in next ch-sp, miss next 6st) 3 times, osh in next ch-sp, 2ch, miss next horizontal tr, sl st in shoulder join, 1ch, miss next horizontal tr, osh in next ch-sp, (miss next 3st, osh in next ch-sp, miss next sl st, osh in next ch-sp) twice, (miss next 3st, osh in next ch-sp) 4 times, (miss next 3st, osh in next ch-sp, miss next sl st, osh in next ch-sp) 3 times, miss next horizontal tr, sl st in shoulder join, 1ch, miss next horizontal tr, 2ch, osh in next ch-sp, (miss next 6st, osh in next ch-sp) 3 times, 2ch, miss next trtr, trtr in next trtr, miss next trtr, 2ch, rep from * to ***, rep from * to **, ^miss next 3st, (osh in next dtr, miss next 2st) 2 (2,5,5) times, osh in next dtr, miss next 7 st, (osh in next dtr, miss next 2st) twice, miss next 3st, ^^rep from * to **, rep from ^ to ^^, rep from * to **, 2ch, miss next trtr, sl st into 4th ch from beg of rnd, turn [total 4trtr, 13dosh, 123(123,135,135)osh].

Rnd 2 [Size S (M,L,XL)]: 6ch (count as 1trtr + 2ch), (osh in next ch-sp, miss next 6st) 36 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 4 times, osh in next ch-sp, miss next 5st, osh in next sl st, miss next 4st, (osh in next ch-sp, miss next 6st) 12 times, osh in next ch-sp, miss next 4st, osh in next sl st, miss next 5st, osh in next ch-sp, (miss next 6st, osh in next ch-sp) 4 times, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 36 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 46 (46,58,58) times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, turn [total 4trtr, 146(146,158,158)osh].

Rnd 3 [Size S (L)]: 6ch (bead 4th ch, count as 1trtr + 2ch), *(osh in next ch-sp, miss

Camissonia lace vest



next 6st) 3 times, posh in next ch-sp, miss next 6st, **rep from * twice, ^ (osh in next ch-sp, miss next 6st) twice, posh in next ch-sp, miss next 6st, ^^rep from ^ twice, (osh in next ch-sp, miss next 6st, posh in next ch-sp, miss next 6st) 3 times, (posh in next ch-sp, miss next 6st) 11 times, posh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (posh in next ch-sp, miss next 6st) 5 times, (osh in next ch-sp, miss next 6st) 17 times, (posh in next ch-sp, miss next 6st) 4 times, posh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (posh in next ch-sp, miss next 6st) 13 times, (osh in next ch-sp, miss next 6st, posh in next ch-sp, miss next 6st) 3 times, rep from ^ to ^^ 3 times, rep from * to ** twice, (osh in next ch-sp, miss next 6st) twice, osh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 48 (60) times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, fo [total 4trtr,

154(166)osh].

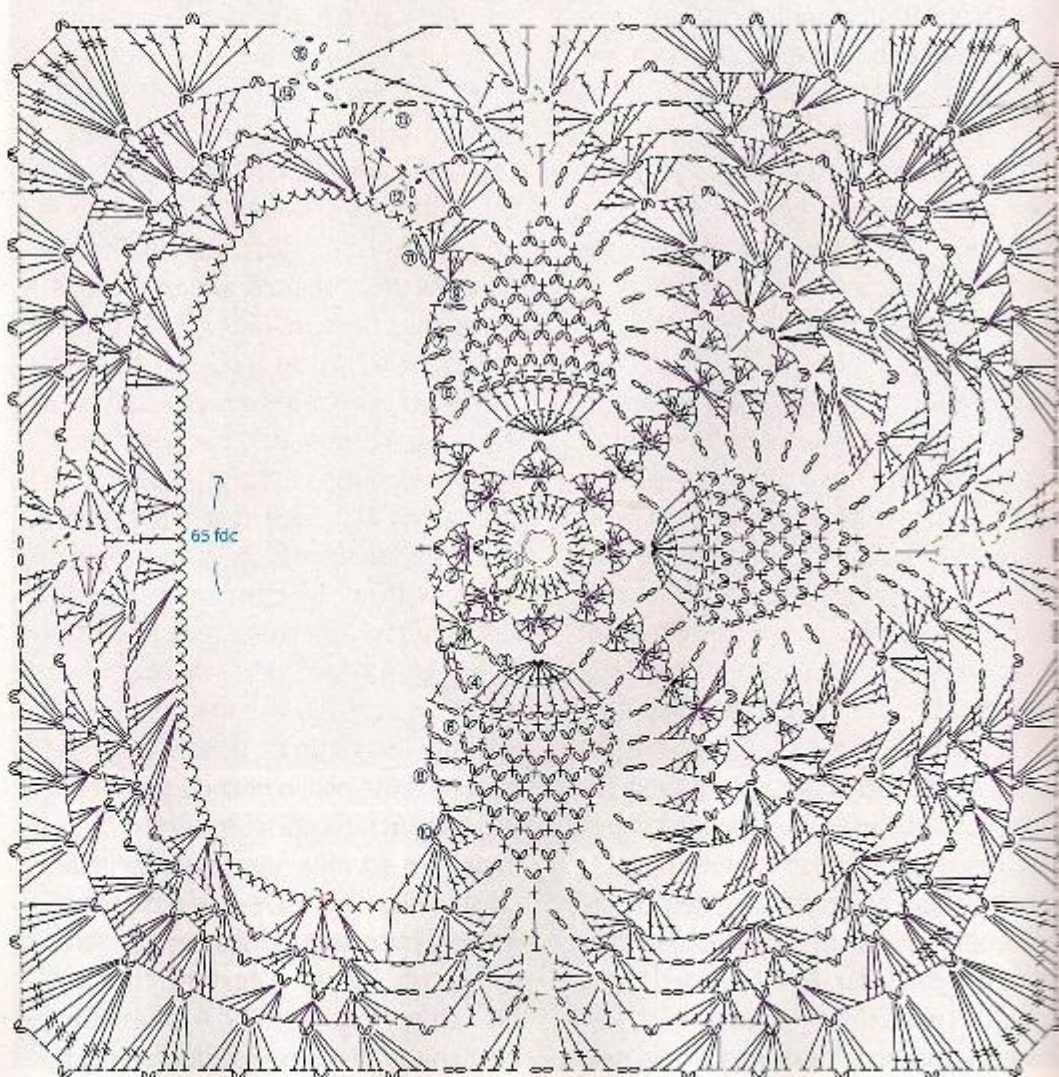
Rnd 3 [Size M (XL)]: 6ch (count as 1trtr + 2ch), (osh in next ch-sp, miss next 6st) 38 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 26 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 38 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp,

miss next 6st) 48 (60) times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, turn [total 4trtr, 154(166)osh].

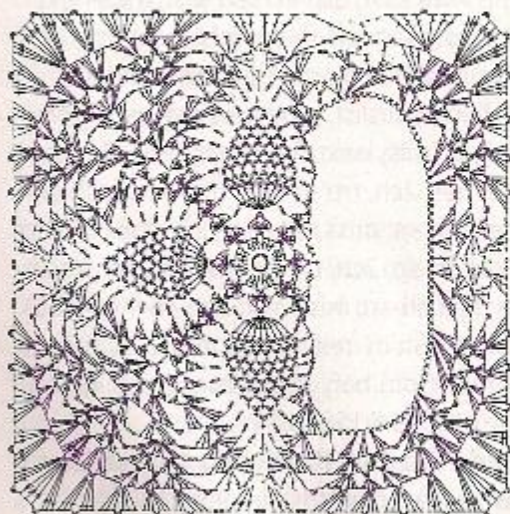
Rnd 4 [Size M (XL)]: Turn, 6ch (count as 1trtr + 2ch), (osh in next ch-sp, miss next 6st) 40 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 28 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 40 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 50 (62) times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, turn [total 4trtr, 162(174)osh].

Rnd 5 [Size M]: 6ch (bead 4th ch, count as 1trtr + 2ch), (osh in next ch-sp, miss next 6st) 4 times, posh in next ch-sp, miss next 6st, *(osh in next ch-sp, miss next 6st) 3 times, posh in next ch-sp, miss next 6st, **rep from * twice, ^ (osh in next ch-sp, miss next 6st) twice, posh in next ch-sp, miss next 6st, ^^rep from ^ once, (osh in next ch-sp, miss next 6st, posh in next ch-sp, miss next 6st) 3 times, (posh in next ch-sp, miss next 6st) 13 times, posh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (posh in next ch-sp, miss next 6st) 7 times, (osh in next ch-sp, miss next 6st) 17

MOTIF FOR SQUARE #3



Motif for square 2 is the same as for Square 3, simply 'flipped over.'



times, (posh in next ch-sp, miss next 6st) 6 times, posh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (posh in next ch-sp, miss next 6st) 15 times, (osh in next ch-sp, miss next 6st, posh in next ch-sp, miss next 6st) 3 times, rep from ^ to ^^ twice, rep from * to ** 3 times, (osh in next ch-sp, miss next 6st) 3 times, osh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 48 times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, fo (total 4trtr, 170osh).

Rnd 5 (Size XL): Turn, 6ch (count as 1trtr + 2ch), (osh in next ch-sp, miss next 6st) 42 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 30 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp,

miss next 6st) 42 times, osh in next ch-sp, 2ch, trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 64 times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, turn [total 4trtr, 182osh].

Rnd 6 (Size XL): 6ch (bead 4th ch, count as 1trtr + 2ch), (osh in next ch-sp, miss next 6st) 5 times, posh in next ch-sp, miss next 6st, *(osh in next ch-sp, miss next 6st) 3 times, posh in next ch-sp, miss next 6st, **rep from * twice, ^ (osh in next ch-sp, miss next 6st) twice, posh in next ch-sp, miss next 6st, ^^rep from ^ once, (osh in next ch-sp, miss next 6st, posh in next ch-sp, miss next 6st) 3 times, (posh in next ch-sp, miss next 6st) 14 times, posh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (posh in next ch-sp, miss

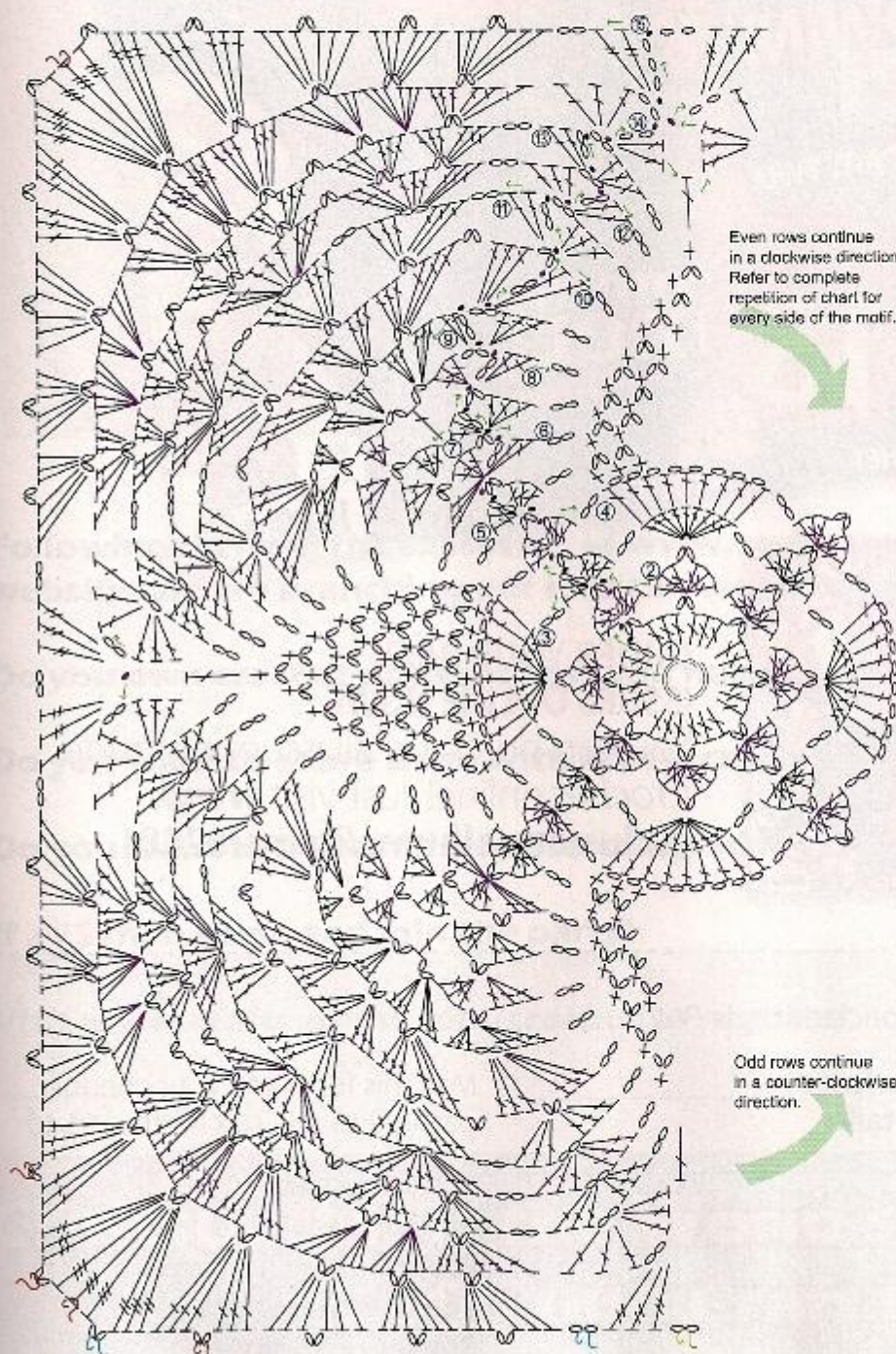
next 6st) 8 times, (osh in next ch-sp, miss next 6st) 17 times, (posh in next ch-sp, miss next 6st) 7 times, posh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (posh in next ch-sp, miss next 6st) 16 times, (osh in next ch-sp, miss next 6st, posh in next ch-sp, miss next 6st) 3 times, rep from ^ to ^^ twice, rep from * to ** 3 times, (osh in next ch-sp, miss next 6st) 4 times, osh in next ch-sp, 2ch, beaded trtr in next trtr, 2ch, (osh in next ch-sp, miss next 6st) 62 times, osh in next ch-sp, 2ch, sl st into 4th ch from beg of rnd, fo (total 4trtr, 190osh).

FINISHING

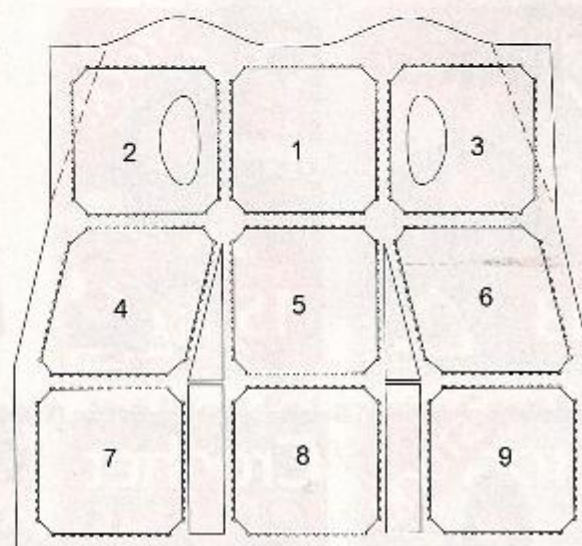
Weave in ends, machine wash and dry (in a protective mesh laundry bag) to soften the linen, fold back the collar, lightly spray-block, cinch the waist with an optional button or pin, and enjoy!

Pattern
ENDS

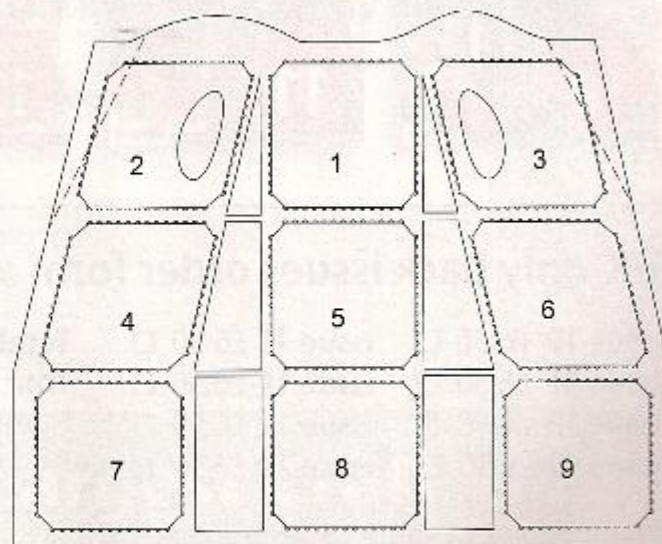
MOTIF FOR SQUARES #1, 4, 5, 6, 7, 8 AND 9, ALL SIZES



ASSEMBLY SCHEMATIC



Sizes XS, S, M



Sizes L, XL

Skills used

- Loop stitch
- Working in rows and rounds
- Treble foundation row
- Back loop only (blo) & front loop only (flo)

FINISHED MEASUREMENTS

61x86cm/24x34in

YARNS USED

King Cole Magnum Lightweight Chunky

- 25% wool, 75% acrylic
- 100g/110m/120yd • WPI 7

Main colour (MC): Lawn Green (315)
— 6 balls

Contrasting colours (CC): Rouge (9), Raspberry (347), Aqua (348)
— 1 ball of each

YARN REVIEW

Zoë says: "Magnum Chunky is just perfect for this project. The thickness makes it quick to work up and it's soft under foot, yet hardwearing."

YARN ALTERNATIVES

Save • Stylecraft Life Chunky

Spend • Sirdar Click Chunky

Spoil yourself • Wendy Mode Chunky

TENSION

Work 9 rows and 10 sts in Mat pattern using a 7mm hook to measure 10x10cm/4x4in.

NOTIONS

7mm hook

Tapestry needle

SPECIAL STITCH PATTERNS

Mat pattern

Row 1: Ch1, *insert hook in same stitch as if to work a dc. With the yarn over your finger, hold it up to create a loop about 2.5cm/1in tall. With the hook at the back of the yarn, catch the base of both strands of the loop and draw it through the stitch – 3 loops on hook. Yrh and draw through all 3 loops*. Repeat from * to * to end. Turn.

Row 2: Ch3 (counts as 1tr), 1tr in each loop stitch to end. Turn.

Repeat Rows 1-2 for pattern.

Designer biography

Zoë loves to create in crochet, experimenting with different styles and techniques. You can follow her exploits (and find details of her classes) at www.pernickitywitch.wordpress.com

Meadow bathmat

■ ZOË CLEMENTS

"Bring the outside in with this **vibrant bathmat** – it's a toasty treat for toes, guaranteed to brighten your day!"



Pattern STARTS

MAT

Set-up row: Work a 61tr foundation row (alternatively, ch64, 1tr in 4th ch from hook, 1tr in each ch to end). (61 tr)

Rows 2-74: Work in Mat pattern. Fasten off.

FLOWERS

Using the contrasting colours in any order, make a mixture of Flowers 1 and 2.

Flower 1

Make an adjustable loop and secure with a slip stitch.



Rnd 1: Ch1, 8dc in loop, sl st to 1ch. Pull tail to tighten.

Rnd 2: Ch1, 2dc in each dc to end, sl st to 1ch. Fasten off.

Rnd 3: Attach a new contrasting colour to the flo of any dc in Rnd 2. *4ch, sl st (flo) to next dc*, rep to end. Fasten off.

Rnd 4: Attach a new contrasting colour to the blo of any dc in Rnd 2. *8ch, sl st (blo) to next dc*, rep to end. Fasten off.

Flower 2

Make an adjustable loop and secure with a slip stitch.

Rnd 1: Ch1, 8dc in loop, sl st to 1ch. Pull tail to tighten.

Rnd 2: Ch3, 2tr in each dc to end, sl st to top of t-ch. Fasten off.

Rnd 3: Attach a new contrasting colour to the flo of any tr in Rnd 2. *4ch, sl st (flo) to next tr*, rep to end. Fasten off.

Rnd 4: Attach a new contrasting colour to the blo of any tr in Rnd 2. *8ch, sl st (blo) to next tr*, rep to end. Fasten off.

FINISHING

Weave in ends.

Position the flowers as desired, and attach.

FINISH ENDS



Meadow bathmat

Skills used

- Rounds
- Using markers
- Increasing

FINISHED MEASUREMENTS

Main coral box approx 12cm/4 3/4in in diameter and 5cm/2in high.

YARNS USED

Coral box: Sirdar Calico • 60% cotton, 40% acrylic • 50g/158m/172yds • WPI 11, shade spicy (716), 1 ball

One each of shade N30, N19, N20, N12

Other boxes a selection of colours and weights of yarn

YARN REVIEW

Jane says: "This yarn is lovely to work with; it gives a nice even stitch and it's also light in weight so is perfect for projects requiring a little structure."

YARN ALTERNATIVES

Save • Recycled materials

Spend • Patons 100% cotton 4ply

Splurge • Rowan Sienna

TENSION

Tension is not essential, but when working with cassette tape keep tension fairly loose as there isn't much give. With the yarn, keep tension very tight as it will give a firmer fabric and sturdy box.

NOTIONS

2.25mm hook or size required for chosen yarn

Stitch marker

Tapestry needle

PATTERN NOTES

You can easily alter the height/diameter of the box by adding or subtracting rounds.

Designer biography

Jane Platts is a self-taught crocheter who loves to work with unusual materials. She not only sells her work but also writes. You can find out plenty more about her if you visit www.hookedyarn.co.uk

Storage Boxes

■ JANE PLATTS

"This box pattern is so easy to make and is really versatile too. Using recycled materials such as cassette tape or string gives the box a different look and maintains the shape well, and all kinds of weights of yarn can be used to create differently sized boxes!"



BOX

Base

**4ch, join with a sl st into round.

Rnd 1: 3ch (counts as first treble), 15tr into ring, join to first ch with a sl st. (16tr)

Rnd 2: 3ch, 1tr in base of ch, 2tr in ea st around, join to first ch with a sl st. (32tr)

Rnd 3: 3ch, 2tr in nxt tr, (1tr, 2tr in next st) 15 times, join to first ch with a sl st. (48tr)

Rnd 4: 3ch, 1tr, 2tr in next st, (2tr, 2tr in next st) 15 times, join to first ch with a sl st. (64tr)

Rnd 5: 3ch, 2tr, 2tr in nxt st, (3tr, 2tr in nxt st) 15 times, join to first ch with a sl st. (80tr)**

Rnd 6: 3ch, trblo around. Join to first ch with a sl st.

Rnd 7: 1ch (does not count as a stitch) dc around, join to first ch with a sl st.

Rnd 8: 3ch, tr around, join to first ch with a sl st.

Rnd 9-12: repeat rnds 7 and 8.

Rnd 13: repeat rnd 7. Fasten off.

Lid

Work as base between ** and **

Next rnd: 3ch, 3tr, 2tr in nxt tr, (4tr, 2tr in next st) 15 times, join to first ch with a sl st. (96tr)

Rep rnds 6 to 9 of base and fasten off.

Lid Loop

11ch, dc in 2nd ch from hook, then in each ch to end. Fasten off, leaving a long tail to sew onto the lid.

FINISHING

Sew loop onto lid with a few stitches and secure.

Weave in ends.

Brilliant storage for all the **bits and bobs** you collect and then hoard for that special project!

Storage BOXES

Salvatore Ferragamo was born in Italy in 1898 and began working in the shoe trade at the tender age of 14. By the mid 1930s, he owned a well-established small brand based in Florence, where he aimed to draw upon the huge wealth of customs, traditions and craftsmanship of the area. It was a hard time for Italian business because of the pre-war trade sanctions on Mussolini and it was at this time that Ferragamo began to search for more humble materials than the traditional leather and crocodile for his creations.

Over the years, he used media such as cork, raffia, cotton, string and even fish skin, with great success. However, it was not simply a case of necessity for Ferragamo. He was fascinated with experimenting with unusual fabrics and fibre and utilising local or traditional techniques to create a final product with the same qualities of durability and integrity that traditional cordwainers would produce. In fact, at this time, the great shoe designer produced some of his most stunning and exciting works, both technically and aesthetically.

Innovation within materials

During these hard times, Ferragamo reintroduced straw, an extremely traditional fibre which had been used in shoes for centuries, but had fallen from favour by the early 20th

RIGHT: An example of the revolutionary cork heel in the 1940s

BELOW: Traditional techniques such as Tavernelle lace were the cornerstone of Ferragamo's work.

"He was fascinated with experimenting with unusual fabrics and fibre"

Over the years, he used **media** such as **cork**, **raffia**, **cotton**, **string** and even **fish skin**, with **great success**.

century. Straw, in all its different guises such as grass, bark and hemp, had most certainly never been used for such glamorous, luxury shoes before. Florence had a thriving industry in straw weaving and Ferragamo exploited this, employing the city's brilliant craftspeople to create beautiful, multicoloured woven uppers for his shoes. He also used his favourite variation, raffia, to create crocheted uppers. In the 1950s, synthetic raffia had overtaken natural fibres but Ferragamo found it had all the right properties to make durable and comfortable uppers and used it all the more. Even long after »



A Shoe Craftsman

Salvatore Ferragamo was among the most inspirational designers of the 20th century and famed for his innovative use of materials. We see how his use of unusual media, combined with traditional techniques, influences footwear even today. **BY CLAIRE MONTGOMERIE**

his death in 1960, it has continued to be used in his company's designs.

After steel production was turned over entirely to the war effort, Ferragamo faced another problem and that was finding the perfect material for the heels of his shoes. He finally hit upon the idea of using cork and even created the first 'wedge' heel. His discovery was such a huge success that all his efforts to patent the invention were in vain – soon the whole world had copied his design and we are still copying it today, as seen on any high street this summer. The wedge heel and cork soles are bang on trend for summer 2011.

Kidskin was a very traditional fabric used in shoe making and with the wartime restrictions this also disappeared from the market completely. When looking for a substitute, Ferragamo found it in the most unusual of places – a box of chocolates bought for his mother.

"As I unwrapped a chocolate for her I was attracted by its transparent paper wrapping. I turned the paper over in my hands. Here might be the substitute I was seeking".

Ferragamo discovered that when the cellophane was twisted into cords, it was incredibly strong and he could also use transparent cellophane wrapped around a coloured cotton or rayon thread to create metallic shades. These could be made by the same women who worked his crocheted cotton uppers. This was the first instance of a plastic material being used in the making of shoes.

Alongside the more innovative, modern

processes and techniques, Ferragamo also embraced traditional crafts such as the local 'Tavarnelle' needlepoint lace, embroidery and crochet and all were used extensively in his work. Before Ferragamo transformed these crafts, needlepoint lace was the sole reserve of clothing and underwear, having never before been used to decorate shoe uppers. Even though the world was changing and demanding more modern designs and less fussy embroidery and patterning, the transferal of the lace and embellishment to the shoe, combined with Ferragamo's modern, elegant shapes meant the stitches used were most often simplifications on the traditional pattern. This still resulted in a look that was incredibly desirable and, most importantly, totally modern.

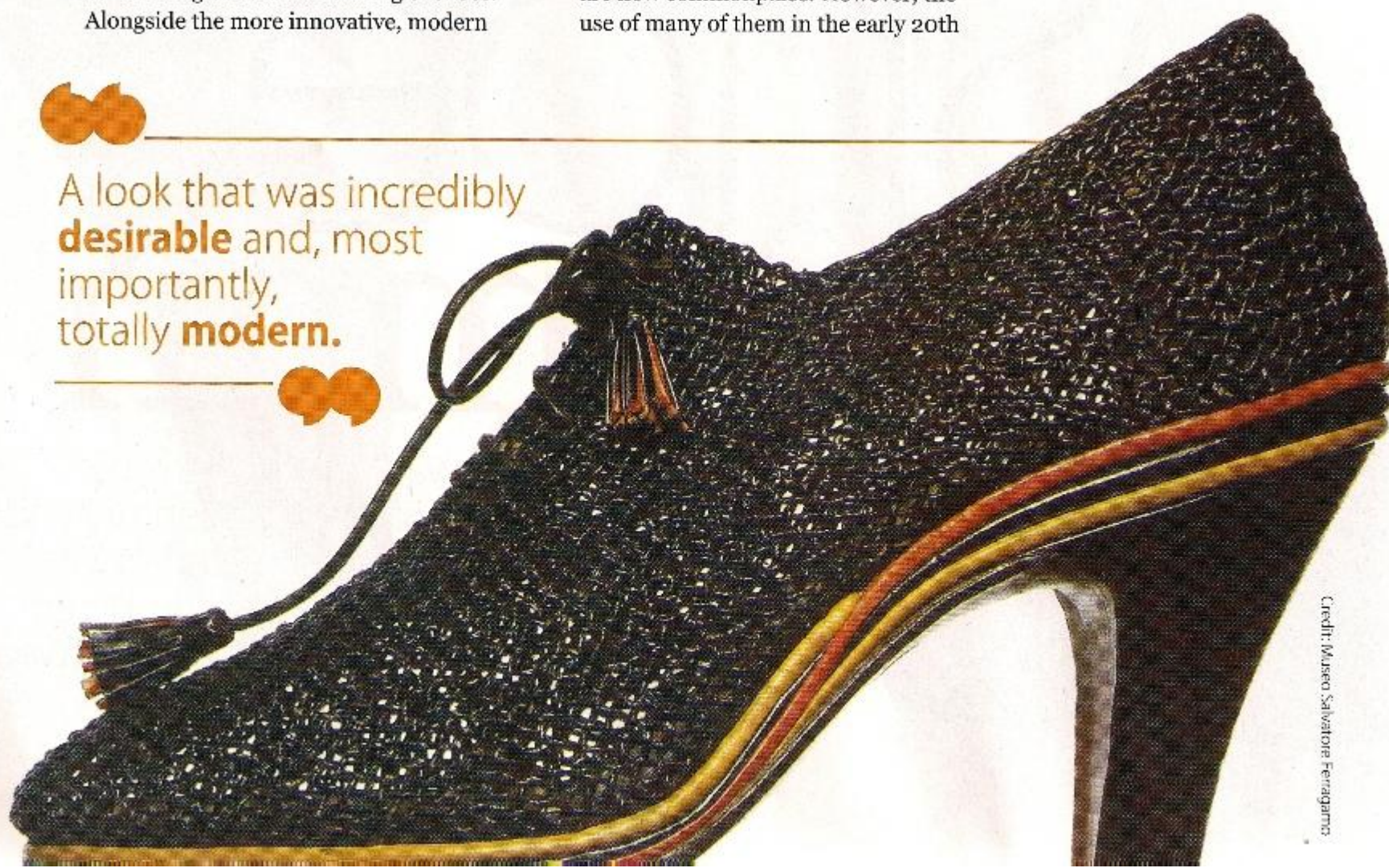
Lace and embroidery was popular in the thirties as it complemented the feminine styles of the time. It was popular in the post war period too, when women were seeking to regain their femininity after the stresses of the wartime years. Crocheted string and cotton uppers were used heavily throughout the interim period as a strong, pretty, durable and cheap way to produce choice for uppers.

Modernity

It is important to remember that thanks to Ferragamo, many of these materials are now commonplace. However, the use of many of them in the early 20th

BELOW: Stunning shoe made from woven cellophane, 1941.

A look that was incredibly **desirable** and, most importantly, totally **modern**.



Credit: Museo Salvatore Ferragamo

Credit: Museo Salvatore Ferragamo



Even today ripples of **his influence** can be felt with crocheted shoes on sale

century would have been shocking, exciting and incredibly modern. Along with many designers of the time, Ferragamo was changing the way that fashion was perceived, creating luxury items out of humble origins while at the same time subverting the idea that intricate techniques and fabric such as lacework should be preserved for the rich or for evening wear.

Suddenly luxury and fashion was available to the masses. Many crochet patterns of the time

were of lace sandals, similar to Ferragamo's own design and even today the ripples of his influence can be felt with a new wave of crocheted, lace and embroidered shoes on sale in Top Shop and other high street stores, not to mention of course the ubiquitous wedge shoe – where would we be without that, this summer?!

For more information, check out the Salvatore Ferragamo museum's site at www.museoferragamo.it



TOP: Shoe with crocheted raffia upper from 1968.
RIGHT: Florence was home to a pool of talented straw workers, a resource exploited by Salvatore Ferragamo.

Skills used

- Increasing
- Crab stitch (Reverse dc)
- Back Loop Only
- Front Loop Only
- Working in rows & rounds

FINISHED MEASUREMENTS

Bag: 38.1cm/15in x 27.9cm/11in

Handle: 19.1cm / 7½in

YARNS USED

King Cole Merino Blend DK • 100% wool • 50g/112m/123yds • WPI 11

MC: Magenta (793), CC1: Dill (792), CC2: Heather (162)

YARN REVIEW

Helen says: "King Cole superwash Merino DK wool is affordable and comes in a fabulous range of colours. Crochets up superbly!"

YARN ALTERNATIVES

Save • Texere Jura DK
Spend • Mirasol Sulka DK
Splurge • Mirasol Tupa DK

TENSION

Not important, aim for a firm fabric.

NOTIONS

4mm hook

4.5mm hook

Magnetic fastener (optional)

Fabric for lining (optional)

Tapestry needle

Plastic tubing – two pieces, 38cm/15in long, 1cm/½in diameter (can be obtained from Home Brew shops)

Designer biography

Having learnt to crochet at nine and knit at three, Helen has had a love of crafts all her life and has been designing bags in earnest for the last five years.

Line your bag with pretty fabric to prevent unwanted stretching!

Diamond bag

■ HELEN MYERS

"This bag was inspired by a motif design in a 1970s craft book, though you can change the design to suit your bag or outfit using the same principles."



Pattern starts

MOTIFS

Diamond motif

(Make 14 of each colour)

Using 4mm hook and appropriate yarn, ch11.

Rnd 1: Dc in 2nd ch from hook, 1dc in each of next 9 ch, 3dc in end ch. Turn the work so the base of the chain is facing you, dc in the base of next 9 ch. (23 sts)

Work in spirals as follows:

Rnd 2: 3dc in next st, 4dc, 3dc in next st, 4dc, 3dc in next st (at top of motif), 4dc, 3dc in next dc, 6dc, 3dc at top end of piece. (33 dc)

Rnds 3-7: Continue increasing in this way (3dc in the central dc, sides, top and bottom of piece) increasing by 10 dc in each round. (83 dc)

Fasten off.

Half diamond motif

(Make 6 of each colour)

Using 4mm hook and appropriate yarn, ch8.

Row 1: Dc in 2nd ch from hook, 1dc in each of next 5 ch, 3dc in last ch. Turn the work so the base of the chain is facing, dc in the base of the next 8 ch, turn. (16 sts)

Rows 2-6: 1ch, dc in each dc around, working a 3dc increase in centre top stitch. (26 dc)

Fasten off.

BAG

Joining motifs

Arrange motifs as shown in the joining chart.

toptip

Have a go at working this bag in a block colour for a more versatile option!

Diamond BAG

PATTERN Diamond bag



Make in a slightly larger size for a **beautiful beach carry-all** and fill it to the brim with all your **sun creams, sun lotions** and **sunglasses!**



With right sides together, slip stitch front loops of one motif to back loops of 2nd motif.

Base

With MC and RS of smaller piece facing, loosely sl st all the way along the base of four half motifs, turn.

Row 1: Ch1, dc in each sl st to end, turn.

Rows 2-9: Ch1, dc across, turn.

Repeat for the larger side, omitting the two end motifs.

JOINING

Base

With RS of both bag pieces facing, sl st base of bag pieces together. Line up bottom side pieces to sides of dc base (one half motif for one base width) and sl st together.

With RS facing, sl st all the way around base. Do not turn, ch1 and work 1dc into each sl st around. *Do not turn.*

Work Reverse dc (crab stitch) in each dc around.

Fasten off.

Sides

Turn bag inside out and join side motifs with sl st in appropriate colour on both

sides.

Top

Using MC and 4.50mm hook, with RS facing, sl st around top of bag. *Do not turn.*

Rnd 1: Ch1, dc in each sl st, sl st to first dc to join.

Rnds 2-4: Ch1 (does not count as a st), dc around, sl st to first dc to join.

Rnd 5: Ch1, dc around, keeping the yarn to the front of the work. This creates a stitch like a knitted purl st, this makes the hem easier to fold in half.

Rnds 6-8: Rep Rnd 2. Fasten off.

Fold hem in half and stitch in place on WS using MC.

Rejoin MC to Rnd 5 loops, ch1, dc in each Rnd 5 loop around. *Do not turn.*

Work Reverse dc (Crab st) around. Fasten off.

HANDLES

Cut two pieces of plastic tubing, approx 40cm/16in long.

With MC and 4mm hook, chain enough stitches plus another 4cm/1½in (approx 66 ch).

Row 1: Dc in 2nd ch from hook, dc in each ch to end.

Row 2: Ch2, 1tr in first st, 2tr, 1htr, dc to



last 4 sts, 1htr, 2tr, 2tr in last st, turn.

Rows 3-4: Ch1, dc across, turn.

Row 5: Sl st in first 5 dc, dc across to last 5 dc.

Fold piece in half lengthways. Dc along handle, leaving the first 5 sts and the last 5 sts of handle *not* joined together. Fasten off leaving a long tail.

Attaching handles

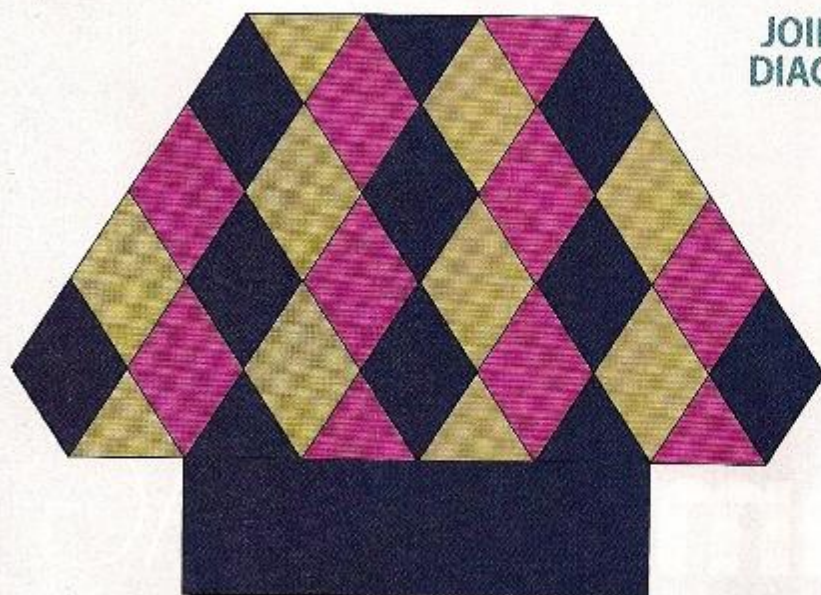
Pin handles to top of bag, on outer half motifs of each side. Sew neatly in place.

FINISHING

Weave in ends.



JOINING DIAGRAM



Skills used

- Shells
- Working in rounds

FINISHED MEASUREMENTS

Large: 17cm x 14.5cm/6³/₄in x 5³/₄in

Medium: 15cm x 15cm/6in x 6in

Small: 11cm x 11cm/4¹/₄in x 4¹/₄in

YARNS USED

Jamiesons and Smith Shetland Aran •
100% Shetland wool • 50g/90m/98yds
• WPI 8

YARN REVIEW

Claire says: "This yarn simply beautiful, with a subtle and sophisticated colour palette and great definition"

YARN ALTERNATIVES

Save • Wendy Mode Aran

Spend • Cascades 220

Splurge • Rowan Pure Wool Aran

TENSION

Tension is not essential

NOTIONS

4.5mm hook or size required for chosen yarn

Pipe cleaner or craft wire

Tapestry needle

PATTERN NOTES

Frames are worked around a central core, similar to Irish Crochet. You can use any kind of crochet ring to work around if you wish, or make your own from rings of waste yarn, reinforcing with wire, pipe cleaners or other malleable fibre to create your desired shape.

Designer biography

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

Decorative frames

■ CLAIRE MONTGOMERIE

"These frames can be made in many shapes and sizes for a bespoke fit, creating a fabulous decorative border for any unusual pictures."



PATTERN STARTS

FRAME

Before you begin create the base to crochet around using a crochet ring or a fat ring of yarn wound round a hand or circular object of the desired size. Wrap yarn approx 10-20 times to create desired thickness of frame and also insert some craft wire or a pipe cleaner.

Once base ring/shape is made, you can begin.

Rnd 1: Work a multiple of 8 dc all round frame base, into the ring, until entire base



Everyone has a **picture** that deserves special **pride of place** and what better way to **frame something so close** to your heart than with a creation you **crocheted up especially** for it?

is concealed, bunching up the stitches to fit more in, sl st to first dc to join round.

Rnd 2: 1 ch, miss 3dc, 6tr into next dc, miss 3 dc, *dc into next dc, miss 3dc, 6tr into next dc, miss 3dc; rep from * to end, sl st to first dc to join round. Fasten off yarn.

FINISHING

Weave in ends

Mould frame into desired shape, using the wire contained in the ring to hold the shape and block lightly to neaten

Glue or sew chosen image onto the back of the frame and crochet a chain to attach to the back for fixing to the wall.

PATTERN ENDS



Decorative FRAMES

HOW TO: Crotat

Crochet tatting is a unique, hybrid form of tatting using a crochet hook. **BY HELEN FREE**



FIG 1

You may have heard of tatting before and seen many beautiful examples of intricate designs, especially in delicate edgings, collars, doilies and placemats. Traditional tatting consists of numerous loops and knots, created with the aid of shuttles, not needles or hooks. There is a similar technique called 'Needle Tatting' which uses a threaded needle to create the loops and knots, but it can be much looser than shuttle tatting.

Crotat is similar in nature to "Needle Tatting" in that the knots (or stitches) are worked on to the hook and then more thread is pulled through them. However, Cro-tat is distinct from these other forms in that it combines the flexibility of crochet with the ease of use of a crochet hook, making it perfect for the modern crafter.

The hook used has a long straight shank and a smaller head than regular hooks.

Handy instructions

The hook at the top is the Annie's Attic 2.00mm Crotat hook produced with the book "Learn to Crotat the New and Improved Way" by Ferosa Harold. The hook at the bottom is a regular 2.00mm hook. You can see the way the head on the Crotat hook is smaller and inline with the shank. This makes it easier for the head to pass through the stitches. (Fig 1)

You may think this is a new technique, however, instructions for "Tatting with a Crochet Hook" are given in

the 1869 Godey's Lady Book, Vol. 78, pages 271 and 272.

In the nineteenth century, "crochet tatting" patterns were published which simply called for a crochet hook. One of the earliest patterns is for a crocheted afghan with tatted rings forming a raised design.

A Czech book, produced for the "Womens Hand Work School" in Prague, 1881, also has some handy instructions. Helen has managed to translate most of the leaflet and soon you'll be able to obtain a copy of the translation for free, from her website.

The technique is surprisingly simple and versatile. Use small hooks and thread for lacy edgings and motifs for your clothes or for making doilies. Use larger hooks and yarn to make items to wear.

Unfortunately, Crotat is not as popular as it once was, so pattern books and hooks are not as widely available. However, Purple Linda Crafts (for more info www.purplelindacrafts.co.uk) sells a set of Prym hooks suitable for



thread while, for larger items, those lovely Brittany or Surina wooden hooks are just perfect.

You will find it easier to use these wooden hooks if you make a slight adjustment to the heads. (Fig 2)

Using a fine grade sand paper, sand either side of the head so that it is slightly narrower than the main shank. Then fold the paper and use the folded edge to deepen the grooves. (Fig 3)

This will encourage the yarn to sit in the grooves and the smaller head will make it easier to pull through the loops.

Some of these hooks have quite a sharp tip. Rounding that slightly will stop the point hurting when it hits your finger.

To learn the technique, here are some simple instructions for a Butterfly and Flower.

The technique is easier than you might think!

Butterfly

Ring 1: 6 ds, p, ds, p, ds, p, 6 ds, close ring.

Ring 2: 4 ds, p, 4 ds, close ring.

Ring 3: as ring 2.

Ring 4: as ring 1.

Fasten off and tie ends to make antennae. (Fig 4)

For those of you scratching your heads, here is the translation! The main Crotat stitch is the "Double Stitch" (ds). (Fig 5)

It is known as the "Cow Hitch" and is worked in two halves.

First Half of Double Stitch

1. Make a slip knot on your hook. (Fig 6)
2. Place the yarn over your finger as normal. (Fig 7)
3. Using the yarn at the back, wrap the yarn over the hook. (Fig 8)
4. Drop the yarn from your finger and slide the stitch up to the slip knot. (Fig 9)

Second Half of Double Stitch

1. Replace the yarn on your finger. (Fig 10)
2. Fold your finger so that the yarn over the back is showing. (Fig 11)
3. Slide the hook under the yarn. (Fig 12)
4. Drop the yarn from your finger and slide the stitch up to the first half. (Fig 13)

This is your Double Stitch (ds) completed.

It is important to make sure your stitches fit snugly together but are not tight on the hook. If they are too tight, you will not be able to draw the hook and yarn through them to close the ring.

Make another 5 ds in the same way.

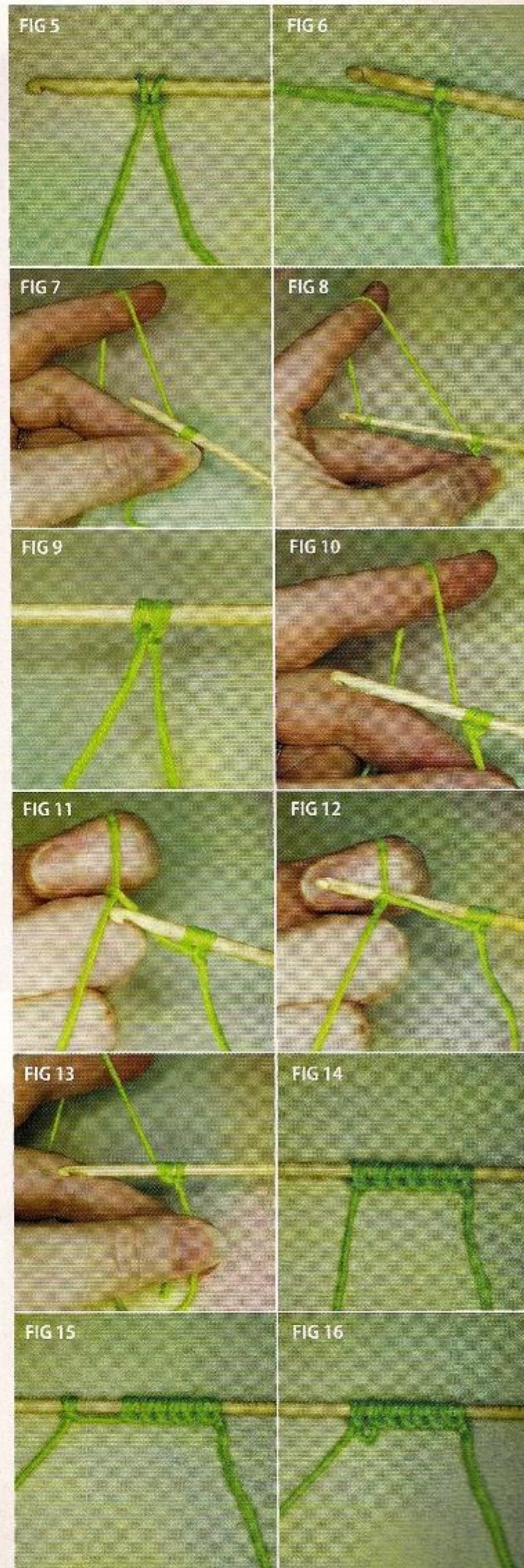
(Fig 14)

To make a Picot (p), you simply leave a gap after the previous ds. (Fig 15)

Then, when you slide the ds up tight, it forms a loop. (Fig 16)

Repeat this twice. (Fig 17)

Then make another 5 ds.



Carefully bunch the stitches at end of the hook and draw the yarn through.

Close Ring

This takes a little bit of practise and you may not be able to do it first time.

1. Anchor the yarn around your little finger and wrap the yarn over the hook. (Fig 18)
 2. Carefully bunch the stitches up to the end of the hook and slowly draw the yarn through. If you gently rotate the hook back and forth as you are doing this, you may find it a little easier. (Fig 19)
 3. Slip the loop over your fingers onto the hook. (Fig 20)
 4. Pull up the first loop on the hook so that the stitches fit snugly together. (Fig 21)
 5. Then pull the end back through. (Fig 22)
 6. Yarn over hook and draw through both loops on the hook (Fig 23)
- Congratulations! You have completed your first Crotat ring.

Ring 2: Work 4 ds, picot, and another 4 ds, then close as for the first ring.

Ring 3 is the same as ring 2 and

Ring 4 is the same as ring 1.

To fasten off, just cut the end and pull it through as you would for any other crocheted piece. (Fig 24)

top tip

Crotat can look striking if worked in vibrant colours.



FIG 24

Flower

Ring 1: 3 ds, p, 3 ds, p, 3 ds, p, 3 ds, close ring.

Rings 2-4: 3 ds, jp, 3 ds, p, 3 ds, p, 3 ds, close ring.

Joining Picot (jp)

1. A joining picot is used to join two rings together. Hold the ring with the picot you wish to join. (Fig 25)
2. Insert the hook in the picot, yarn over hook and draw through. (Fig 26)
3. Complete the ring as in the pattern. (Fig 27)
4. Repeat for rings 3 and 4.

Ring 5: 3 ds, jp to ring 4, 3 ds, p, 3 ds, jp to ring 1, 3 ds, close ring. Fasten off and tie ends together and sew them in.

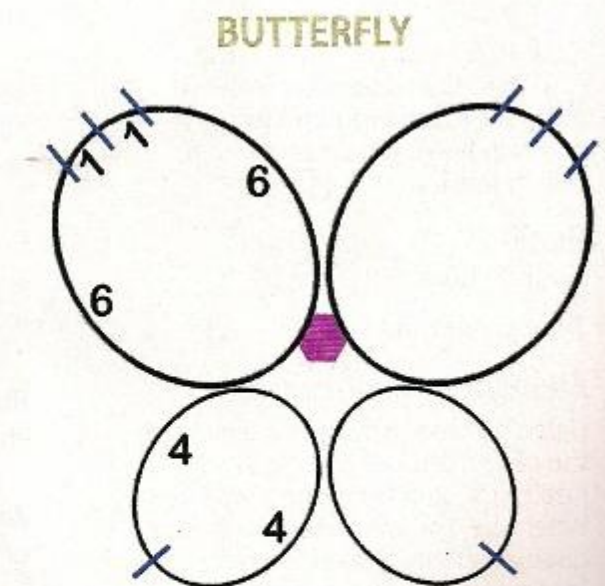
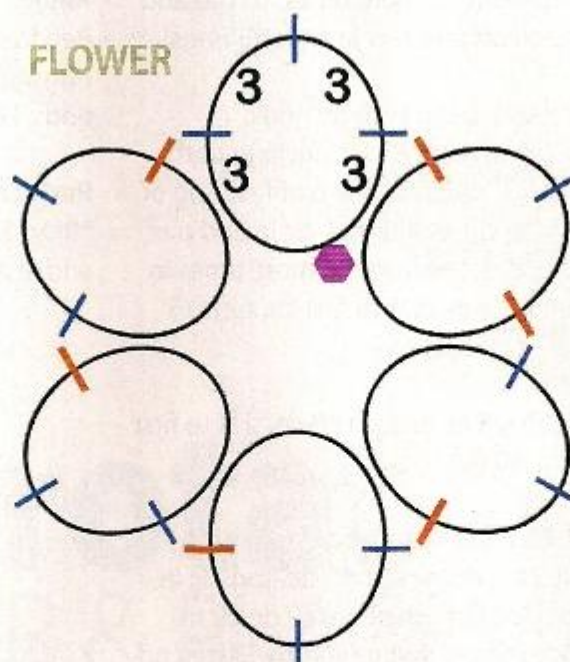
That's all there is to it! To hone your newly found crotat skills even further, try out our simple pattern for coasters on p62.



Check out our **simple pattern** for **crotat coasters** and **placemat** on **page 62** and try out your **newly found skills!**



-  ring
-  picot
- 3** number of ds
-  chain
- x** dc
-  starting point
-  joining picot



Skills used

- Working in Rounds

Crotat skills used

- Double Stitch
- Picot
- Joining Picot

FINISHED MEASUREMENTS

Coaster - 11cm/4¼in diameter

Placemat - 27cm/10½in diameter

YARNS USED

King Cole Bamboo • 50% Cotton • 50% Bamboo • 100g/230m/252yds • WPI 11

To make a set of 4 of each:

CC1: White (530) – 2 balls

CC2: Lime (533) – 1 ball

YARN REVIEW

Helen says: "This mixture of cotton and bamboo is soft and lovely to work with. Not only is it an absolute treat for crocheting but it also washes well so is absolutely perfect for placemats and coasters, so a spill need not ruin your creation!"

YARN ALTERNATIVES

Save • Stylecraft Handicraft Cotton
Spend • Adriafl Memphis Cotton
Splurge • Sublime Bamboo and Pearls DK

TENSION

Work 18 sts and 22 rows in dc to measure 10x10cm/4x4in using 3.25mm hook, or size required to obtain tension.

NOTIONS

3.25mm hook

Tapestry needle

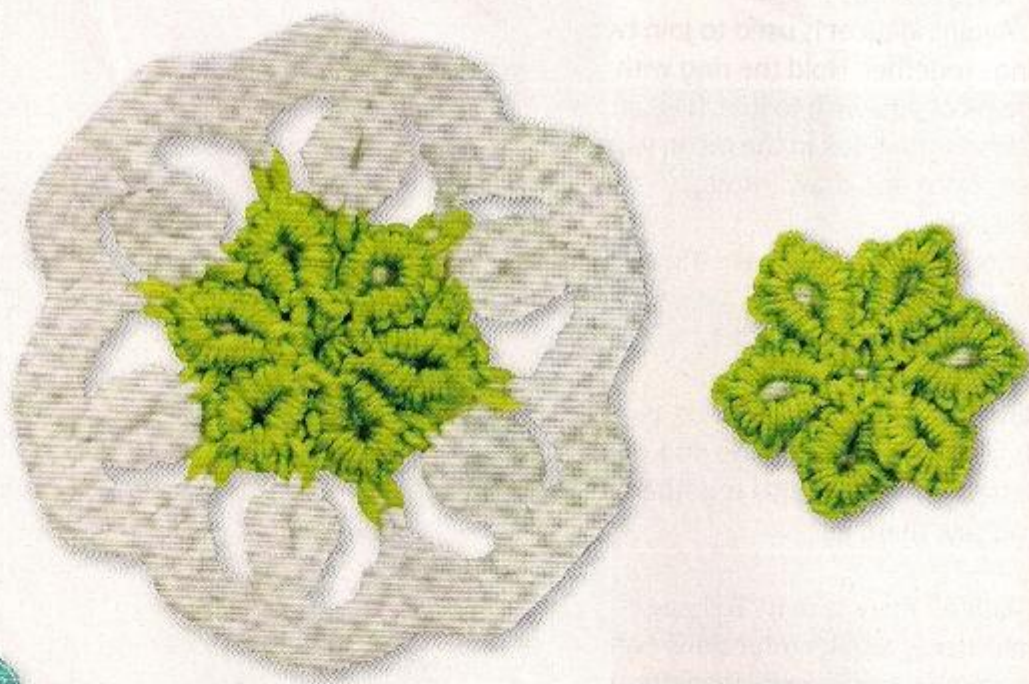
Designer biography

Helen has been crocheting ever since she can remember and has always just "made stuff up as she goes along". When she discovered the Internet, she discovered that this was actually called "designing". For more information, you can visit her website at www.enfys.me.uk

Crotat coaster & placemat

■ HELEN FREE

"Crotat is such fun to do and looks a lot more intricate than it really is. This pattern is bright and cheerful but practical to accompany summer salads."



Pattern starts

COASTER

This starts off with a 'flower' similar to the flower in the Cro-tat feature on page 60. However, a dc is worked into the first ch before each ring. This creates a solid centre instead of a hole.

Rnd 1: Ch 2, *dc in first ch.

Ring 1: 3 ds, p, 3 ds, p, 3 ds, p, 3 ds, close ring, rep from * 5 more times, sl st to 2nd ch. Fasten off and sew in ends. (6 rings)

Rnd 2: Make a slip knot on hook,

***Ring 1:** 5 ds, with RS facing, jp in both 3rd p of last ring and first p of first ring of rnd 1, 5 ds, close ring, ch4, dc in 2nd p of first ring, ch4, rep from * 5 more times in remaining rings, sl st to first ch, turn. (6 rings & 12 ch-sps)

Rnd 3: Ch1, 5 dc in each ch-sp, sl st to first ch, turn. (60 dc)

Rnd 4: Ch1, (dc in next dc, 2dc in each of next 2 dc, dc in next dc, dc2tog, dc in next dc, 2dc in each of next 2 dc, dc in next dc) 6 times, sl st to first ch. Fasten off and sew in ends. (78 dc)

PLACEMAT

Rnds 1-3: As for Coaster.

Rnd 4: Ch 1, *dc in next dc, 2dc in next dc.

Ring 1: 3 ds, (p, 3 ds) 3 times, close ring, 2dc in next dc, dc in next dc, dc2tog, dc in next dc, 2dc in next dc.

Ring 2: Rep Ring 1, 2dc in next dc, dc in next dc.

Ring 3: Rep Ring 1.

Rep from * 5 more times in remaining rings, sl st to first ch. Fasten off and sew in ends. (18 rings & 78 dc)

Rnd 5: Make a slip knot on hook.

***Ring 1:** 5 ds, jp in both 3rd p of last ring and first p of first ring on Rnd 4, 5 ds,

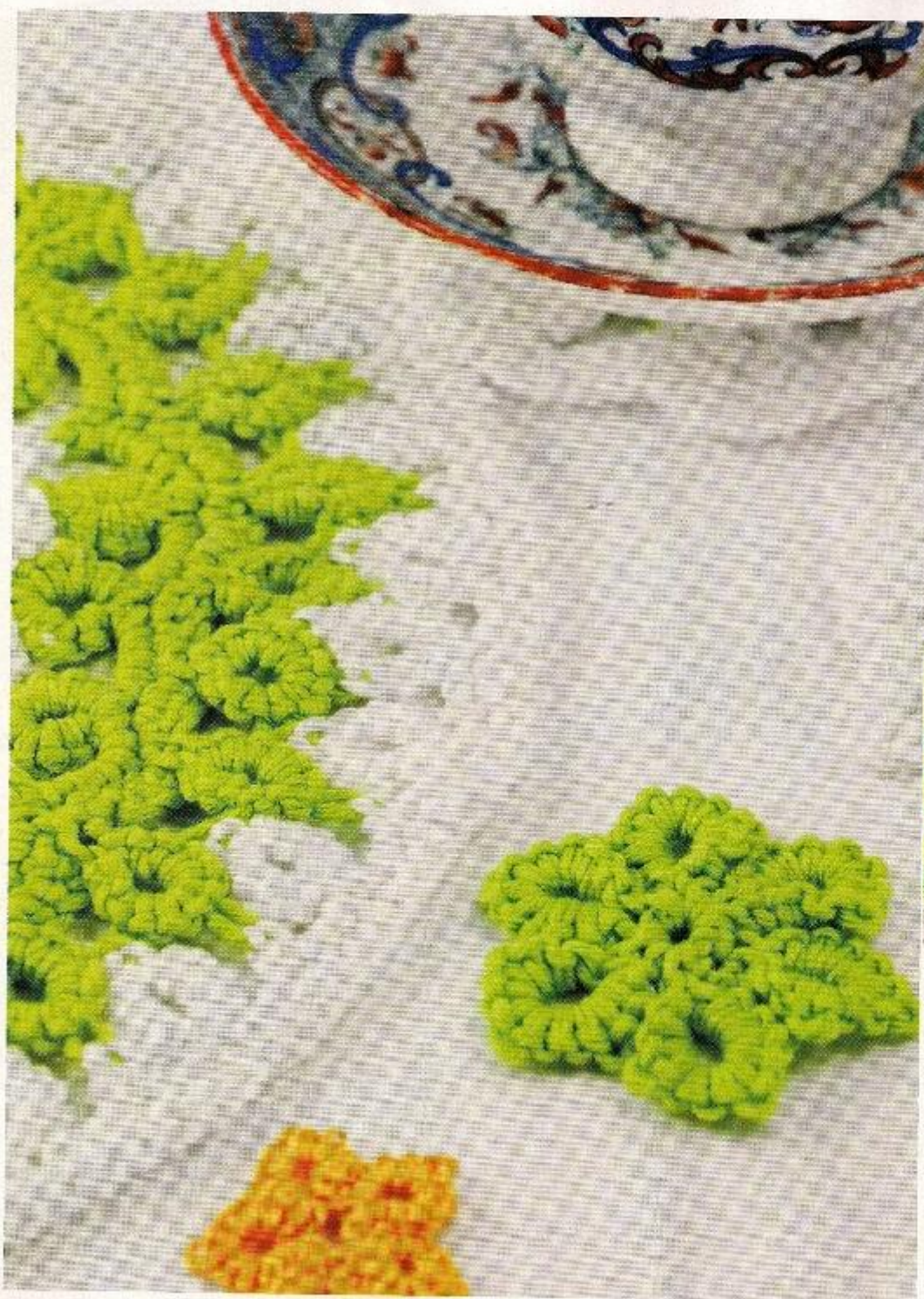
Your **crotat** creation could be a **brilliant talking point** at a dinner party. Go the extra mile and **embellish** your crotat makes and let them **do all the talking!**



Crotat

COASTER & PLACEMAT

Crotat coaster & placemat



close ring, ch 3.

Ring 2: 2 ds, jp in 2nd p of 1st ring, 3 ds, jp in both 3rd p of first ring and first p of 2nd ring, 3 ds, jp in 2nd p of 2nd ring, 2 ds, close ring, ch 3.

Ring 3: 5 ds, jp in both 3rd p of 2nd ring and 1st p of 3rd ring, 5 ds, close ring, ch 4, dc in 2nd p of 3rd ring, ch 4.

Rep from * 5 more times in remaining rings, sl st to first ch, turn. (18 rings & 24 ch-sps)

Rnd 6: Ch 1, (5dc in each of next 2 ch-sps, 4dc in each of next 2 ch-sps) 6 times, sl st to first ch, turn. (108 dc)

Rnd 7: Ch 1, *2dc in next dc, dc in next dc.
Ring 1: 3 ds, (p, 3 ds) 3 times, close ring,

dc in next 4 dc.

Ring 2: Rep Ring 1, dc in next dc, 2dc in next dc, dc in next dc.

Ring 3: Rep Ring 1, 2dc in next dc, dc in next dc, dc2tog.

Ring 4: Rep Ring 1, dc2tog, dc in next dc, 2dc in next dc.

Ring 5: Rep Ring 1, dc in next dc.

Rep from * 5 more times, sl st to first ch. Fasten off and sew in ends. (30 rings & 120 dc)

Rnd 8: Make a slip knot on hook.

***Ring 1:** 5 ds, jp in both 3rd p of last ring and first p of first ring on Rnd 7, 5 ds, close ring, ch 3.

Ring 2: 2 ds, jp in 2nd p of first ring, 3 ds, jp in both 3rd p of first ring and first p of

2nd ring, 3 ds, jp in 2nd p of 2nd ring, 2 ds, close ring, ch 3.

Ring 3: 5 ds, jp in both 3rd p of 2nd ring and first p of 3rd ring, 5 ds, close ring, ch 2, tr in 2nd p of 3rd ring, ch 2.

Ring 4: 5 ds, jp in both 3rd p of 3rd ring and first p of 4th ring, 5 ds, close ring, ch 2, tr in 2nd p of 3rd ring, ch 2.

Ring 5: 5 ds, jp in both 3rd p of 3rd ring and first p of 4th ring, 5 ds, close ring, ch 2, tr in 2nd p of 3rd ring, ch 2.

Rep from * 5 more times in remaining rings, sl st to first sl st, turn. (30 rings & 48 chsps)

Rnd 9: Ch 1, (3dc in each of next 6 ch-sps, 4dc in each of next 2 ch-sps) 6 times, sl st to first ch, turn. (156 dc)

Rnd 10: Ch 1, (2dc in next dc, dc in next 2 dc, dc2tog, dc in next 2 dc, 2dc in next dc, dc in next 18 dc) 6 times, sl st to first ch. Fasten off and sew in ends. (162 dc)

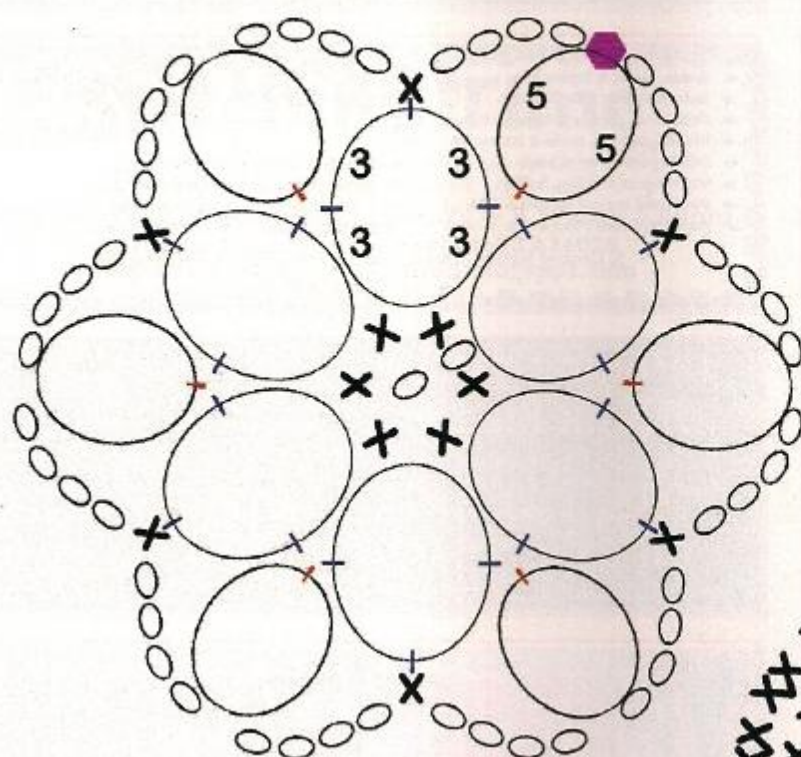
FINISHING

Weave in any remaining ends.
Press lightly.

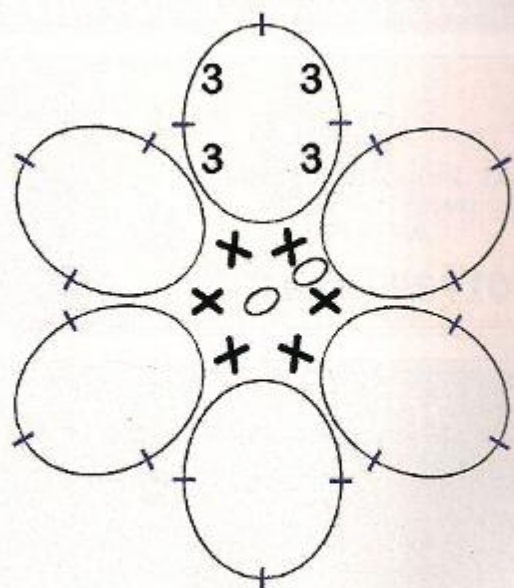




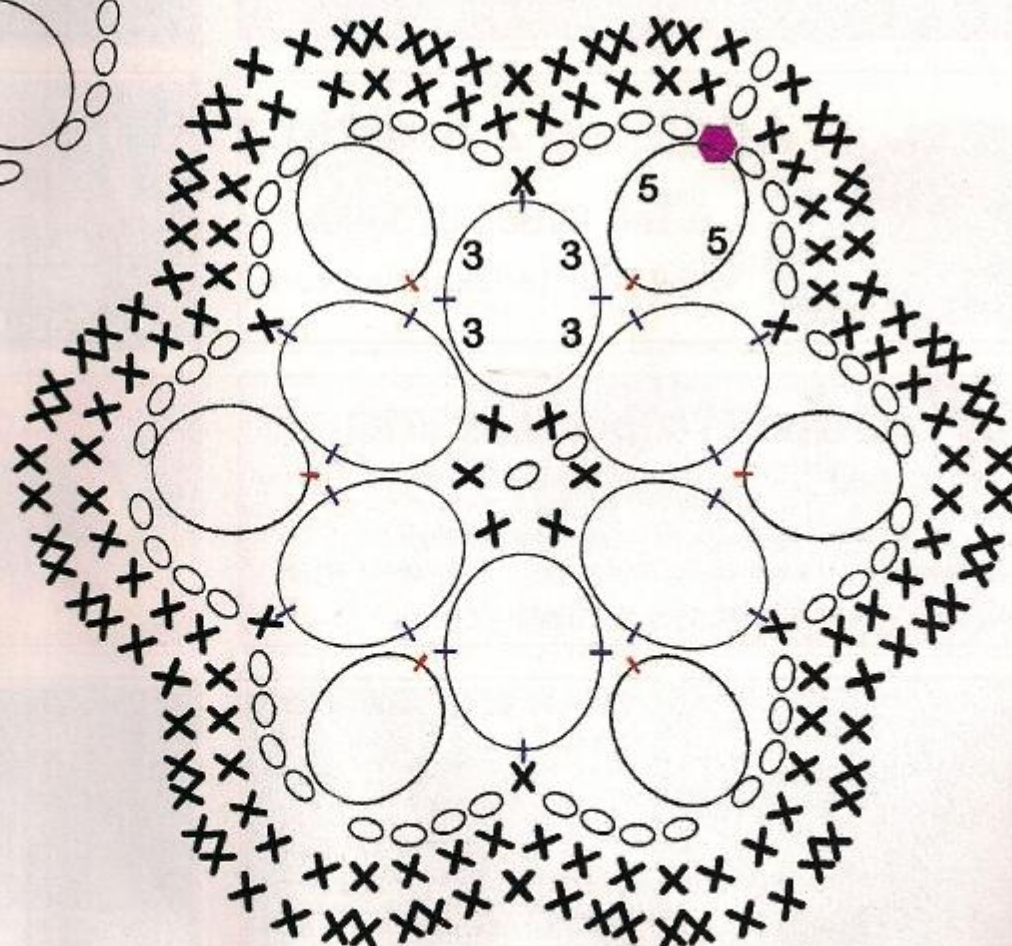
COASTER ROUND 2



COASTER ROUND 1



COASTER ROUND 3 & 4



Skills used

- Picot
- Working in rows

FINISHED MEASUREMENTS

Necklace

2 cm/3/4in wide x 41.9cm/16 1/2in long (excluding clasp/ear wire); 43cm/17in long (including clasp).

Bracelet

2.5cm/1in wide x 17cm/6 3/4in long (excluding clasp); 18.5cm/7 1/4in long including clasp.

Earrings

3cm/1 1/4 in wide x 5cm/2in long (excluding ear wire); 7cm/2 3/4in long including ear wire.

YARN USED

Aunt Lydia's Classic Crochet Thread size 10 • 100% cotton • 85g/320m/350yd • WPI 29

Colour: Black (12) - 1 ball

YARN REVIEW

Susan says: "Colourfast and shiny, this is a good quality crochet thread to use on any crochet thread project."

YARN ALTERNATIVES

Save • Twilleys Southern Comfort

Spend • DMC Cebelia

Splurge • Anchor Artiste No. 10

TENSION

Work three shells to measure 6cm/2.5in long or rows 1 and 2 to measure 2cm/3/4in wide using 1.65mm steel hook, or size required to obtain tension.

NOTIONS

1.65mm steel hook (or size required for tension)

Four size 6 glass beads – two beads for necklace, two beads for earrings

31 size 8 glass beads – 20 beads for necklace, 11 beads for bracelet

Jewellery findings

Tapestry needle

Sewing needle

Designer biography

Susan Lowman lives in the USA. She designs crochet patterns and teaches crochet classes. You can see her designs at www.thecrochetarchitect.com

Onyx jewellery set

■ SUSAN LOWMAN

"Now you can make your own necklace that works with everything from jeans to that 'little black dress'. The matching earrings finish off the set beautifully."



SPECIAL STITCH PATTERNS

Picot: 3ch, sl st in top of last st made before 3ch.

Dc3tog: (Insert hook in next st and draw up a loop) 3 times, yrh, and draw through all 4 loops on hook.

NECKLACE

Leaving a 23cm/9in tail before the slip knot, ch178.

Row 1 (RS): Working in back bar of chs, 1dc in 2nd ch from hook and in each of the next 8 ch, *picot, dc in next 8ch*; rep from * to * 8 more times, picot, dc in next 6 ch, dc3tog in next 3 ch, dc in next 7 ch, rep from * to * 10 times. (20 picots)

Row 2: 1ch, turn piece to work in free lps on other side of ch, sl st in first 5 ch; *miss next 3 ch, ([2ch, dtr] twice, picot, 2ch, dtr, 2ch) in next ch, miss next 3 ch, sl st in next ch (shell made)*; rep from * to

* 9 more times; miss next 3 ch, ([2ch, dtr, picot, 2ch, dtr] twice, 2ch, dtr, picot, 2ch) in next ch, miss next 3 ch, sl st in next ch (centre shell made), rep from * to * 10 times, sl st in last 4 ch (20 shells and 1 centre shell).

Fasten off, leaving a 61cm/24in tail.

Weave long tail through Row 1 on wrong side, adding a small bead to right side at centre of each shell.

Use a large bead for front centre shell.

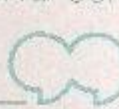
Sew tails to necklace barrel clasp.

Pendant

Ch10.

Row 1 (RS): 1dc in back bar of 2nd ch from hook and in back bar of each remaining ch across. (9dc)

Row 2: 1ch, turn piece to work in free lps on other side of ch, sl st in first ch, miss next 3 ch, ([2ch, dtr] twice, picot, 2ch, dtr, 2ch) in next ch, miss next 3 ch, sl st in last ch (shell made), dc in missed ch at

 **Change** the whole look by using a **brightly coloured thread** or by going wild and using **more than a single shade** to alter the set. 



beginning of Row 1, picot. (1 shell)

Row 3: Turn piece to work in dc on Row 1, sl st in first dc, miss next 3 dc, ([2ch, dtr] twice, picot, 2ch, dtr, 2ch) in next dc, miss next 3 dc, sl st in last dc (shell made). 1ch, remove lp from hook, insert hook from front to back in 2nd picot of centre 3 picots on necklace and pull dropped lp through picot, join with sl st in first sl st on Row 2 (1 shell). Fasten off, leaving a 23cm/9in tail.

Weave tail to centre of pendant and add a large bead to right side.

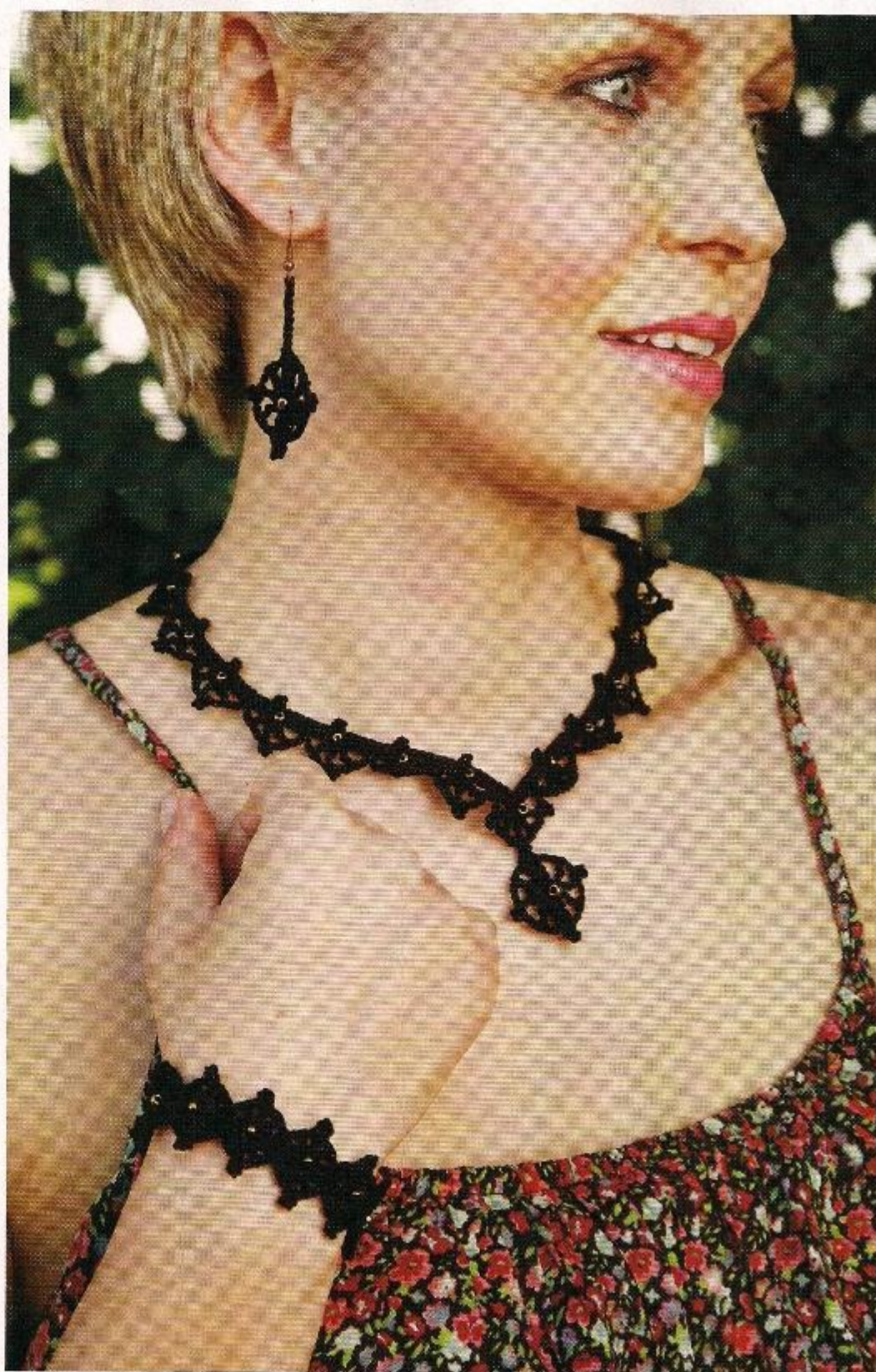
Weave in ends.

A close-up, profile view of a woman with short, light brown hair, smiling slightly. She is wearing a black lace necklace and a matching black lace earring. The background is dark and out of focus, with some white flowers visible on the left. The text 'onyx JEWELLERY SET' is overlaid at the bottom.

onyx JEWELLERY
SET

toptip

Embellish with swarovski crystals for a luxury look that'll draw stares!



BRACELET

Ch68.

Row 1 (RS): 1dc in back bar of 2nd ch from hook and in back bar of each remaining ch across. (67dc)

Row 2: 1ch, turn piece to work in free lps on other side of ch, sl st in first ch; *miss next 2 ch, ([1ch, tr] twice, picot, 1ch, tr, 1ch) in next ch, miss next 2 ch, sl st in next ch (shell made); rep from * across. (11 shells)

Row 3: 1ch, turn to work in dc on Row 1, sl st in first dc; *miss next 2 dc, ([1ch, tr] twice, picot, 1ch, tr, 1ch) in next dc, miss next 2 dc, sl st in next dc (shell made); rep from * across, 1ch, join with sl st in first sl st on Row 2. (11 shells)

Fasten off, leaving a 46cm/18in tail.

Weave long tail through centre of bracelet on wrong side, adding a small bead to right side at centre of each shell. Sew tails to bracelet findings/clasps. Weave in ends.

EARRINGS

(make 2)

Ch10.

Rows 1 and 2: Work as for Rows 1 and 2 of necklace pendant.

Row 3: Turn piece to work in dc on Row 1, sl st in first dc, miss next 3 dc, ([2ch,

dtr] 2 times, picot, 2ch, dtr, 2ch) in next dc, miss next 3 dc, sl st in last dc (shell made), sl st in next ch, 9ch, remove lp from hook, insert in bottom of earring wire, replace lp on hook, sl st in 2nd ch from hook and in next 7 ch; join with sl st in first sl st on Row 2. (1 shell)
Fasten off, leaving a 15cm/6in tail.

Weave long tail to centre of earring and add a large bead to right side of earring. Weave in ends.

FINISHING

Wash and block gently for a professional finish.

Pattern
ENDS



To make a **longer necklace**, why not **work some more shells into the design?**



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

Errata

ANYTIME TUNIC ISSUE 5

The Anytime tunic in issue 5
included the following errors:

Lower portion

Row 6 (10, 14)

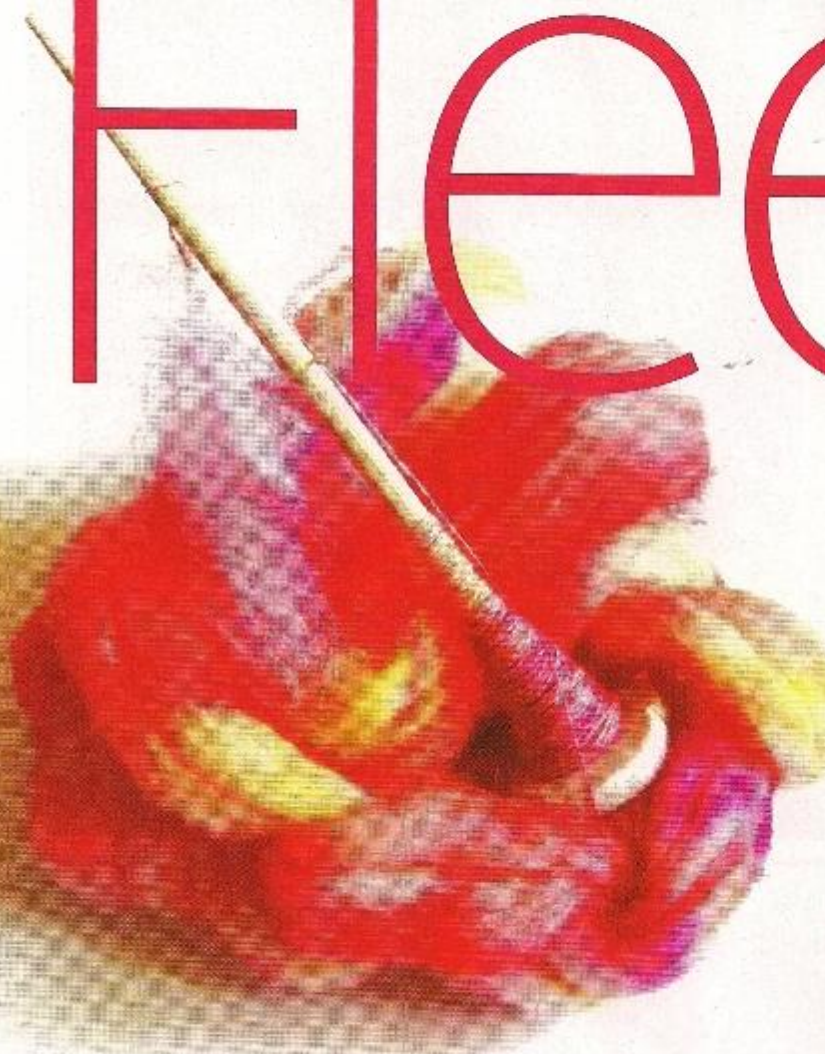
Because of this error, all the row
numbers for medium size should
be adjusted chronologically for
rest of pattern

Row 40(44,48): 1 ch, miss sl st

This errata has just been
discovered and we are working
on a full list for this pattern, to be
published next issue. Please also check our forum on Ravelry
for more information on errata, where we will be updating
information regularly. [www.ravelry.com/groups/inside-
crochet-magazine](http://www.ravelry.com/groups/inside-crochet-magazine)



The Tour de Fleece



If you've ever fancied trying your hand at **spinning**, then July is the month to begin. Joining the unique annual spinning competition the **Tour de Fleece**, **Aoibhe Ní Shúilleabháin** guides us through the twists and turns of this addictive technique.

While the cyclists sprint and struggle their way along the three-week Tour de France course, countless spinners around the world dust off their wheels, grasp their drop spindles, position their chakras and comb and blend their fibres, ready to compete in the spinning event of the year.

The Tour de Fleece is a web-wide spinning competition, which had its origins with designer and writer Star Athena. "I was sitting at the wheel, spinning yarn while watching

cycling on TV and it hit me to try a spin-along. They spin, we spin. How simple! ... The Tour de France was coming up so I started to organize something on my blog (www.keeponknittinginthefreeworld.com) for spinners to challenge themselves the way the cyclists do. I called it "Le Spin de Tour" for about one week, when a friend suggested "Tour de Fleece ..."

Due to its size, the Tour has since moved to Ravelry and can be found, already geared up for this year's competition, here: www.ravelry.com/groups/tour-de-fleece.

It isn't about prizes - though there are many on offer - and unlike its cycling counterpart, the goal isn't to finish first, or to be the ultimate spinning champion. It's about improving your own skills, sharing your experiences with the mass of other spinners working on their own personal challenges and marvelling at the heart-breakingly beautiful yarns some people produce.

Each style of spinning is catered for, with informal teams popping up like mushrooms. Wheel spinners and drop spinners, lace-weight and art yarns all feature - with absolute beginners posting their first attempts alongside professionals who have been spinning for years. Despite the ever-expanding number of entrants, the Tour de Fleece still

Unlike its cycling counterpart, the goal **isn't to finish first** or to be the ultimate spinning champion

TOP: Spinning produces, warm, luxurious yarn combinations.
BOTTOM LEFT: The equipment you'll need is simple.
BOTTOM MIDDLE AND RIGHT: Getting the feel of spun yarn.



Spinning is a **slippery slope** at the end of which, you're likely to **find a sheep!**

manages to maintain a sense of community. "My favourite part has been "meeting" so many wonderful spinners with whom I have something in common all over the world. Spinning, for me at least, is a pretty solitary activity," says organiser Linda Cunningham.

All you need to join in the fun is a bit of prepared fleece, called "roving" or "tops", which can be found in most yarn shops (or online on eBay or Etsy). You don't even need to

invest in a spindle – a pencil, a blank CD and a rubber band can get you started and give you a taste of this wonderful craft.

Spinning, just like any craft, takes a little bit of patience when first embarked upon, but after a small amount of trial and error, you'll find that the yarn you produce, which started out looking like something you pulled out of the shower drain, begins to behave itself, starts to smooth out and become more uniform and lovely. It doesn't take much to turn a non-spinner into a spinning-addict, prompting a good friend of mine (and recent spinning convert) to point out that spinning is a slippery slope, at the end of which, you're likely to find a sheep!

"For many, the attraction of the Tour de Fleece" Linda says, "lies in challenging oneself to spin daily, to create a "critical mass" of yarn for a project – and check out cute guys in Lycra bike shorts, although not necessarily in that order."

Check out the Tour de Fleece on Ravelry: www.ravelry.com/groups/tour-de-fleece. Great spinning information and resources can also be found at: www.joyofhandspinning.com. Once you too have fallen in love with spinning, wear your homespun with pride, in Headspin on page 76.



Skills used

- Working in rows & rounds
- Chains
- Double crochet

FINISHED MEASUREMENTS

Circumference: 56cm/22in

Length: 24cm/9½in

Close fitting

YARN REVIEW

Aoibhe says: "Laura Hogan creates such beautiful colour palettes for her roving that they are a joy to spin and easy for beginners, too."

YARN ALTERNATIVES

Save • Laura Hogan Bluefaced Leicester Roving

Spend • Louet Dyed Merino Silk

Splurge • Hedgehog Fibres Silk/Merino Top

YARNS USED

Debbie Bliss Baby Cashmerino • 55% wool, 33% microfibre, 12% cashmere • 50g/125m/137yd • WP12

100m/109yds handspun yarn (using Laura Hogan roving), spun to an approximate Sport/DK weight, using Navajo-plying technique.

TENSION

Work 20 sts and 20 rows in Moss st pattern to measure 10x10cm/4x4in using 5mm hook.

NOTIONS

5mm hook

5.5mm hook

Ribbon – 4mm/¼in wide, 20cm/8in long

Tapestry needle

Designer biography

Aoibhe is an Irish crochet designer living on the coast of Ireland. She's been crocheting for over 15 years and professionally designing for three. She lives, breathes and practically eats crochet and can't go a day without picking up a hook. Look her up at www.thread-bear.blogspot.com

Headspin hat

• AOIBHE NI SHÚILLEABHÁIN

"I often end up with a couple of yards of homespun left over after I finish a project. What to do with this yarn is always a problem. But now, I just use it up in this hat!"



PATTERN NOTES

The key to a smooth colour change is to ensure one colour doesn't travel upwards into the next row, and that the new colour doesn't start too early. This can be achieved by introducing the new colour when the last stitch of the old colour row is one "yrh & pull through" away from completion.

Turning chains do not count as sts.

Rows 4-97: Repeat Rows 2-3.

Fasten off, leaving a long tail.

Using tail, sew beginning of band to end, forming a circle.

CROWN

Note: Crown is worked in rounds. *Do not turn.*

Rnd 1: Using 5.5mm hook, join commercial yarn to side of headband, ch1, 97dc around side of headband,

HEADBAND

Note: Headband is worked in rows. Turn work at the end of each row.

Using 5mm hook and homespun yarn, ch12, turn.

Row 1: 1dc into bottom bump of 2nd ch from hook, dc into each bump across, turn. (11 dc)

Row 2: 1ch, *1dc, 1ch; rep from * 4 more times, 1dc, turn.

Row 3: 1ch, 2dc, *1ch, 1dc; rep from * 3 more times, 1dc, turn.



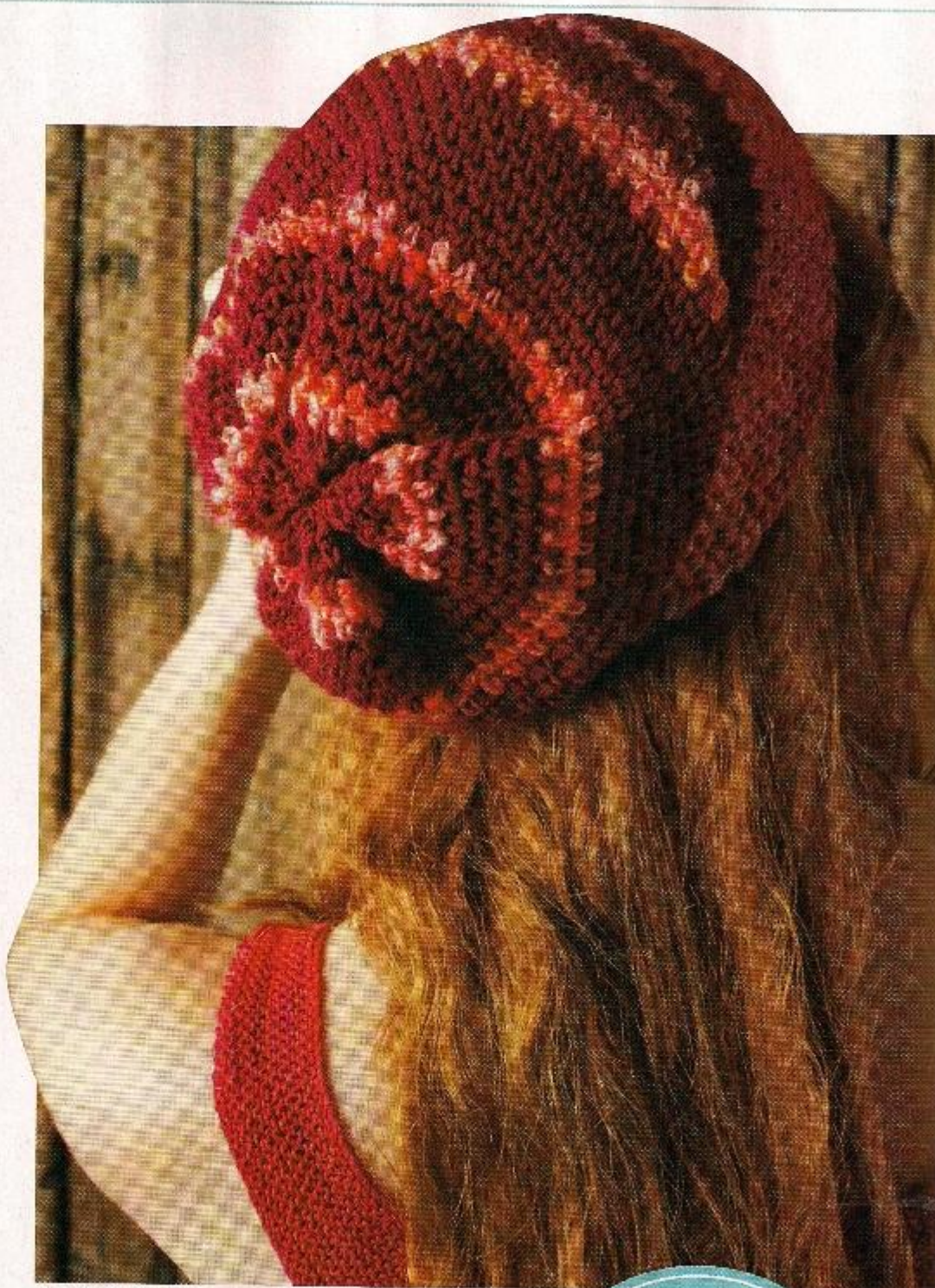
If you are after something for the chilly winter, make up the headspin in a chunky yarn, working the headband to fit and varying the stitches in the crown section.



er
ut

Headspin HAT

PATTERN
Headspin hat



working 1 dc for each row, sl st to first dc to join. (97 dc)

Rnd 2: 1 ch, 1 dc, *1 ch, miss one dc, 1 dc in next dc; rep from * 47 more times, 1 ch, sl st to first dc to join.

Rnd 3: 2 ch, 1 dc in ch-sp, *1 ch, 1 dc in next ch-sp; rep from * to end, sl st to first ch of t-ch to join.

Rnd 4: 1 ch, 1 dc in ch-sp, *1 ch, 1 dc in next ch-sp; rep from * to end, sl st to first dc to join.

Rnds 5-37. Repeat Rnds 3-4 (which create a Moss st effect), alternating between commercial and homespun at irregular

intervals.

FINISHING

With WS facing, weave ribbon back and forth between last round of sts.

Pull tight, and knot securely.

Turn hat the right way around and trim ribbon.

Weave in ends.

Pattern
ENDS

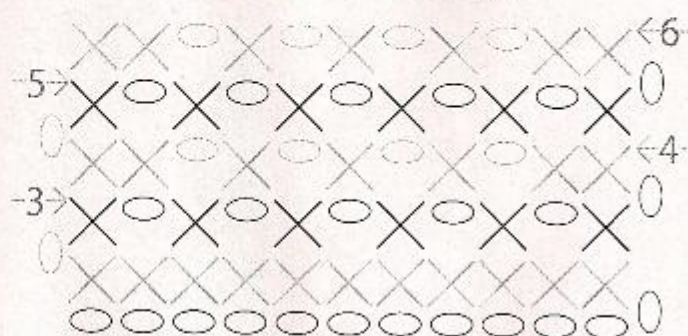
toptip

For a young, extra-slouchy hat, keep working rounds until desired length before fastening off!

MOSS STITCH FOR HEADBAND



HEADBAND CHART



Skills used

- Increasing & decreasing
- Extended stitches
- Back Loop Only
- Clusters
- Working in rows

YARNS USED

Blue Sky Alpacas Worsted Cotton • 100% cotton • 100g/137m/150yd • WPI 9

MC: Jasper (636),

CC1: Pumpkin (622),

CC2: Bone (80)

YARN REVIEW

Irene says: "This yarn is super-soft to touch and because it's quite chunky it works up really fast."

YARN ALTERNATIVES

Save • Wendy Supreme Cotton

Spend • BC Garn Allino

Splurge • Juno Pearl

TENSION

Work 14 sts and 10 rows in dc to measure 10x10cm/4x4in using 5.5mm hook, or size required to obtain tension.

NOTIONS

5.5mm hook

Optional zip or buttons

Tapestry needle

Designer biography

A complete crochet-addict, Irene loves experimenting with shapes and textures in toys and garments. Visit www.ireneStrange.co.uk to find out more.

toptip

Work in one colour for a great and incredibly simple top for everyday wear!

Adriana top

■ IRENE STRANGE

"This pattern is inspired by the colours of the Mediterranean in late summer - the terracotta rooftops, deep blue sky and warm sand underneath your feet."



SPECIAL STITCH PATTERNS

The body section of the pattern is made by alternating rows of dc(blo), followed by htr(flo).

The sleeves and upper section are made in one piece, using the following pattern:

Row 1: 1ch, 1dc in first st, *miss 2 st, 5tr in next st, miss 2 st, 1dc in next st; rep from *.

Row 2: 5ch (counts as 1tr and 2ch), 1dc in middle stitch in 5tr cluster, *2ch, 1dc in dc between 5tr cluster, 2ch, 1dc in middle stitch of next cluster; rep from *.

PATTERN NOTES

This garment 'recipe' will work with any yarn thickness, and will give very interesting results when made in a finer wool to create a lighter, more drapery effect.

This garment is designed to fit loosely over the bust and drape down on the shoulders, and is worked in two parts

around your own body measurements. You can very easily adjust the length of sleeves, sleeve to bodice ratio and garment width.

Sleeve seam can be adjusted by extending top section.

Length can be adjusted by extending top or lower section.

The only thing to remember when making the top half of the pattern is that the repeat motif works over multiples of 6 sts + 1.



TOP

Midsection band

(Fig. 1)

The first step is to make the wide solid colour band that will work around the mid-section.

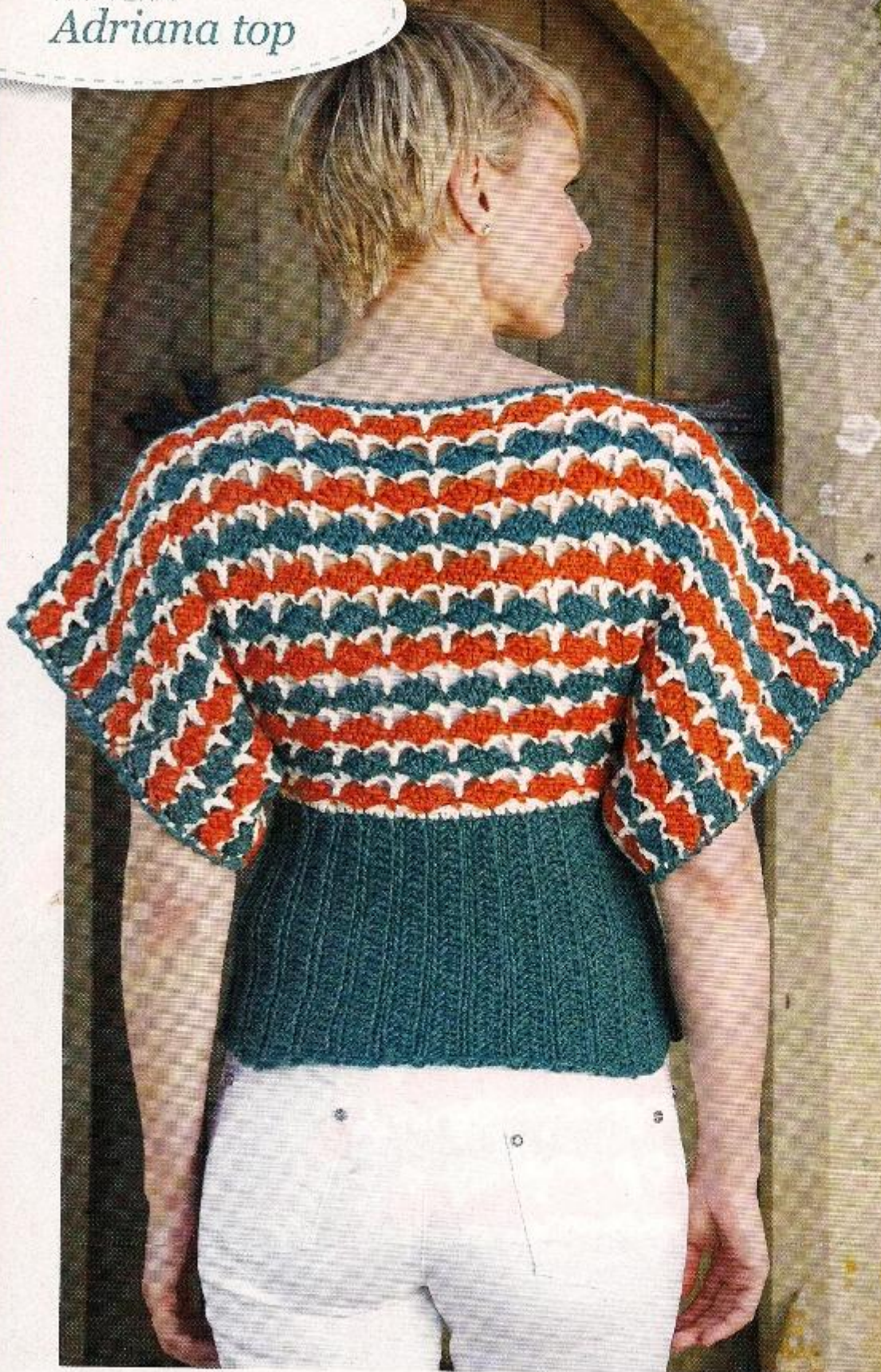
Your beginning chain will define the width of this section, so if you want it to come down lower, just insert more chains

SIZE & YARN AMOUNT

TO FIT BUST	76	86	97	107	117	127	cm
	30	34	38	42	46	50	in
MC	3	3	3	4	4	5	balls
CC1	2	2	2	3	3	4	balls
CC2	1	1	1	2	2	3	balls

Adriana TOP

PATTERN
Adriana top



at the beginning.

To get the ribbed-like effect, alternate working in Front Loops and Back Loops.

Using MC and 5.5mm hook, ch31.

Row 1: 1ch in 2nd dc from hook, 1dc in ea st across. (30 sts)

Row 2: 2ch (does not count as st), 1tr(flo) in ea st across. (30 sts)

Row 3: *1ch, 1dc(blo) in ea st across. (30 sts)

Row 4: 2ch, 1tr(flo) in ea st across. (30 sts)

Repeat Rows 3-4 until the strip is wide enough to go around your mid-section – it should have a bit of give to make putting it on easier. If you prefer a snug fit, add a zip or buttons as fastening,

instead of the next step.

Once the section is the right length, turn over to the wrong side and fold in half, matching stitch for stitch. Either join the edges with a row of sl st or sew up with a tapestry needle.

Fasten off.

SLEEVES

First, you'll need to create a foundation chain from which the sleeve pattern will build. *When working the set-up row, remember to add stitches evenly, and check that whatever stitch count you get, it's based on the multiples of 6 + 1.*

Both sleeves need to be the same length,

so it's best to add the extra stitch along the body section.

Sleeve one

(Fig. 2)

With the mid-section band still folded in half, attach CC2 to the top edge at the fold. Ch31.

Row 1: 1dc in 2nd ch from hook, 1dc in ea st until back to beginning of ch (30 sts), then work an even row of dc along the top edge of the midsection band, working 1dc for each row of dc(blo), and 2dc for each row of tr(blo) sts, and adding the extra stitch before reaching the opposite end.

Sl st into same (end) st, ch31, turn work, 1dc in 2nd ch from hook and 1dc in each ch until the row is complete. Sl st in the same st as before. (30 sts)

Fasten off.

Row 2: Attach CC1 to the start of the first sleeve, 1ch, 1dc in first st, *miss 2 sts, 5tr in next st, miss 2 sts, 1dc in next st; rep from * across.

****Row 3:** Change to CC2, 5ch (counts as 1tr and 2ch), *1dc in middle tr in the shell, 2ch, 1tr in dc between shells, 2ch; rep from * across.

Row 4: Change to MC, 1ch, 1dc in first st, *miss 2 sts, 5tr in next st, miss 2 sts, 1dc in next st; rep from * across.

Row 5: Change to CC2, 5ch (counts as 1tr and 2ch), *1dc in middle tr in the shell, 2ch, 1tr in dc between shells, 2ch; rep from * across.

Row 6: Change to CC1, 1ch, 1dc in first st, *miss 2 sts, 5tr in next st, miss 2 sts, 1dc in next st; rep from * across. **

Repeat from ** to ** 5 times, or until you reach desired height.

Last Row: Change to CC2, 5ch (counts as 1tr and 2ch), *1dc in middle tr in the shell, 2ch, 1tr in dc between shells, 2ch; rep from * across.

Fasten off.

toptip

Work a shell edging around the bottom in a co-ordinating colour for extra impact.

Sleeve two

Turn over the garment, attach CC2 to the base of sleeve, 1ch, and (working along the same foundation chain as the first sleeve), work the same number of dc, dc along second half of Section 1, as in Step 3 (30 sts + Multiples of 6 + 1, 30 sts) to complete the set-up row.

Work as for Sleeve one, starting at Row 2.

JOINING

(Fig 3)

The sleeves are joined by a zig-zag of chains, made in the direction from sleeve edge towards the middle, the out again. To get a plait-like effect, cut a length of yarn from the ball and pull it through from under the previous zig-zag as you work.

First, decide how wide the boat-neck opening you want to have. Place the two sleeves side by side, lining up dcs and trs. Attach MC yarn to Sleeve one, 3ch, sl st

into the corner of Sleeve two, 3ch, 1dc into first dc from Sleeve one, 3ch, 1dc into first tr from Sleeve two, 3ch, 1dc into second dc from Sleeve one, 3ch, 1dc into second tr from Sleeve two, and rep until you reach the beginning of the boat-neck opening. Ch2, sl st into corresponding stitch from the opposite sleeve, and work back towards the beginning, this time working into the stitches you missed on the way up.

Repeat on the other side.

FINISHING*Edging*

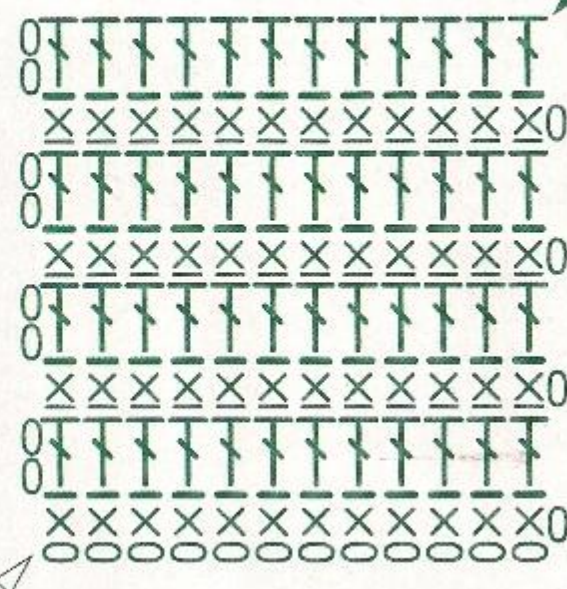
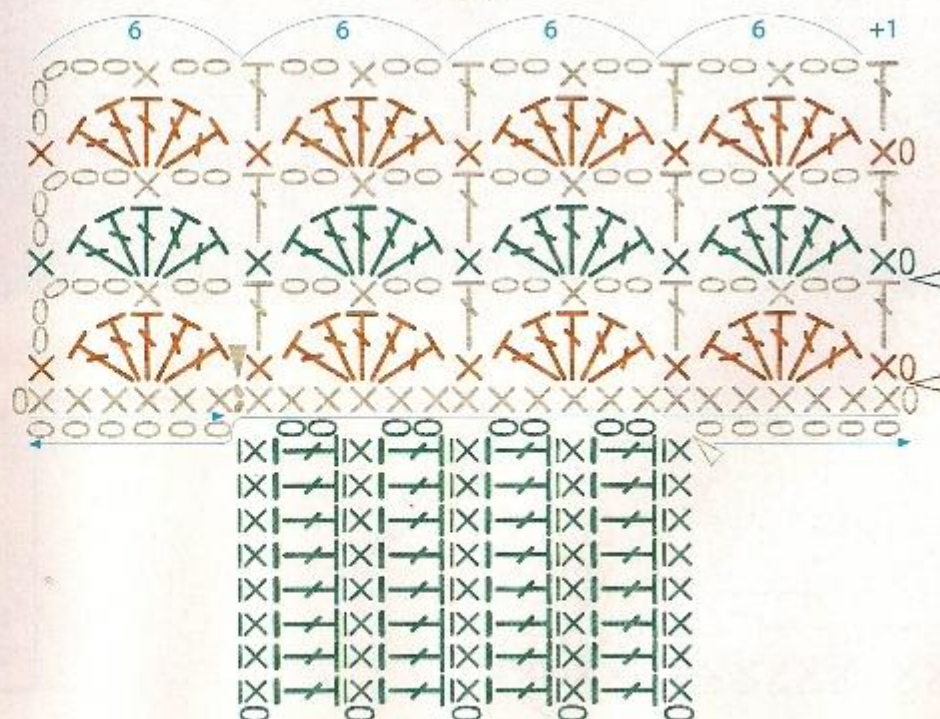
Attach MC to the neck opening, 1ch, work an even round of Reverse dc (Crab st) all the way around (Fig. 4) and join with a sl st to first dc. Allow roughly 1 st for each dc and 2 sts for each tr.

Repeat for each cuff edge.

Weave in ends.

**Key**

- Chain Stitch
- Slip Stitch
- × Double Crochet
- ⊗ Back Loop Double Crochet
- ⊗ Crab Stitch
- ⌈ Treble Crochet
- ⌈ Front Loop Treble Crochet
- 5 tr crochet shell
- ▶ Start
- ▷ End
- Main Colour (MC)
- Colour 1 (C1)
- Colour 2 (C2)

FIG 1**FIG 2**

Experiment with yarn weight to find your perfect drape!

PATTERN
Adriana top

Try to follow the pattern notes so as to create a garment that is bespoke to your own personal measurements!

FIG 3

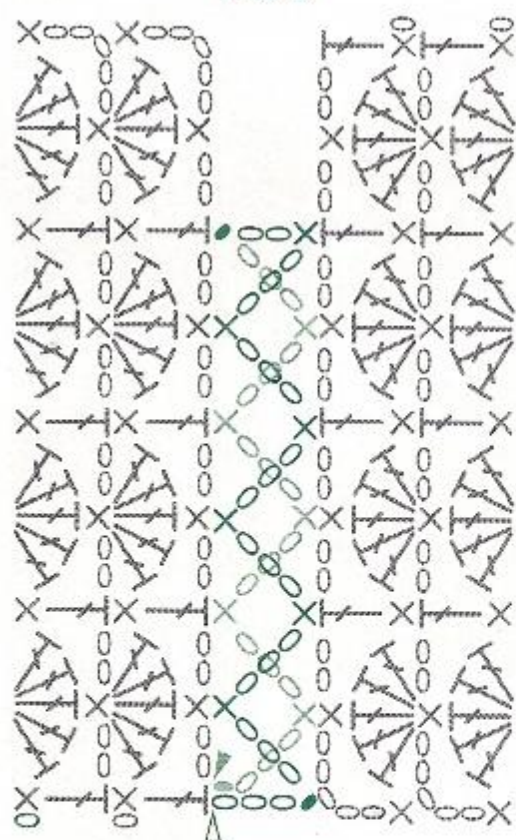
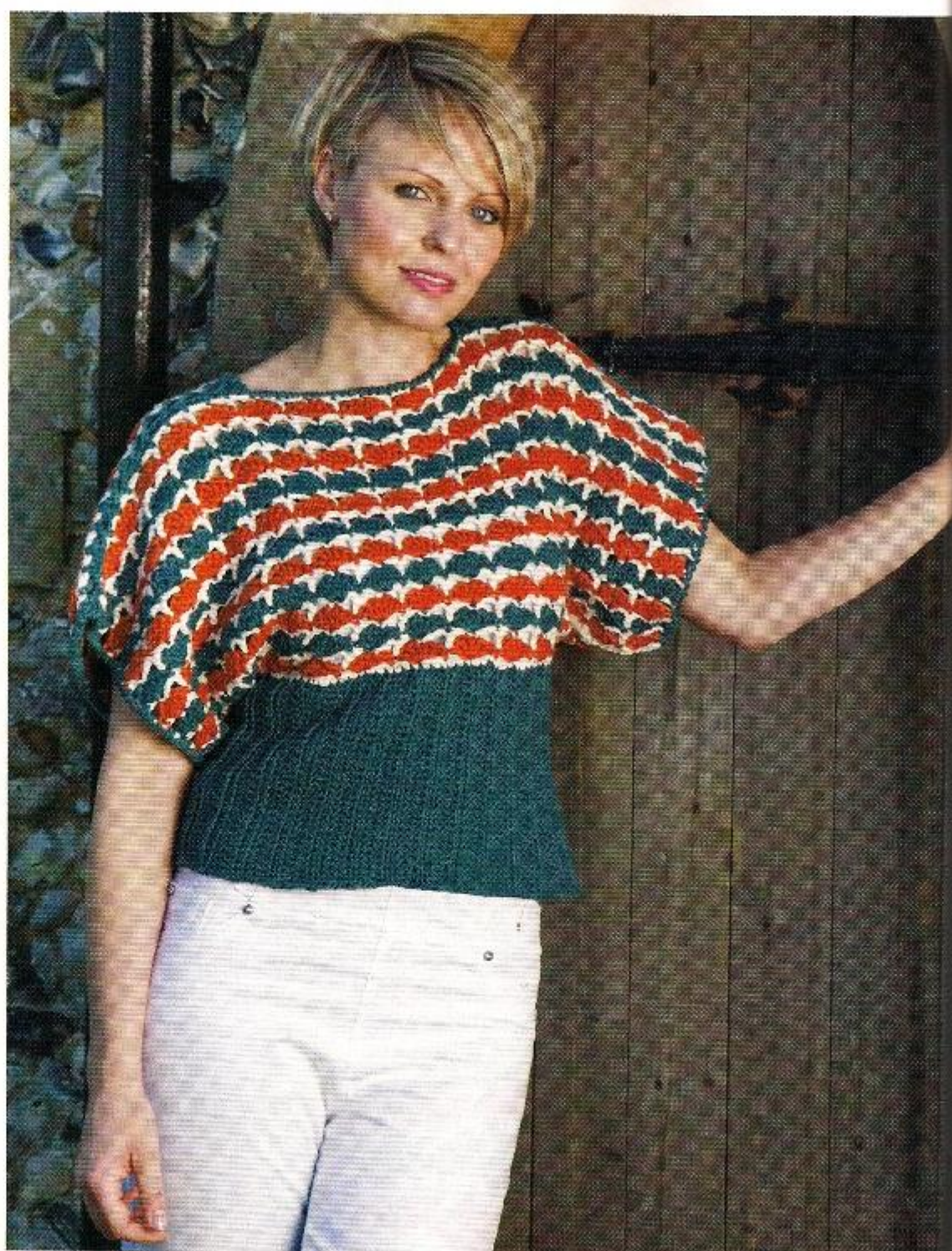
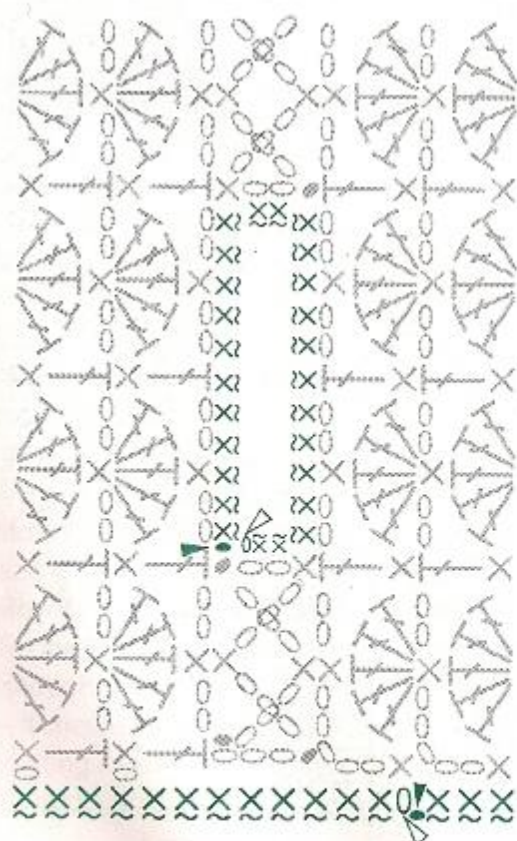
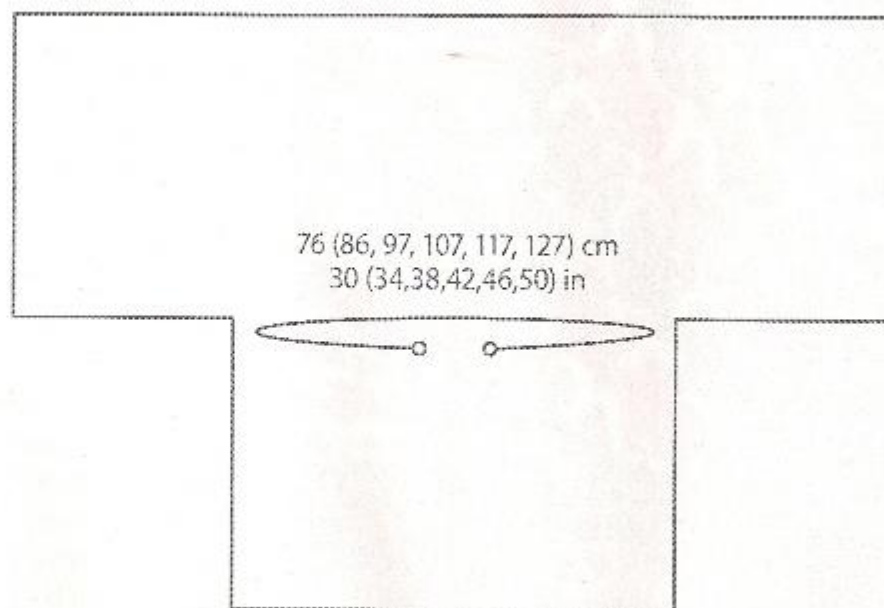


FIG 4



SCHEMATIC



How to crochet: THE ART OF Hyperbolic

The art of crochet and the science of mathematics are closely linked – and in the field of geometry both are applied with beauty and intrigue. Here, we delve into the Hyperbolic Plane and uncover show-stopping physical examples. **BY ZOË CLEMENTS**



A hyperbolic plane (put very simply) is a flat surface in which parallel lines do not stay the same distance apart, but instead curve away from each other – inversely opposite to a sphere, where parallel lines all curve towards each other. The planes have a large surface area, with a small volume. It was discovered in the 1820s, but scientists and mathematicians struggled to find physical surfaces that demonstrated the principle. Conceptually challenging, mathematicians had to rely upon mental visualisations as to what the hyperbolic plane might look like – there were no formulas to describe it and no computers to model it. There were some diagrams and representations, but it wasn't until William Thurston created his hyperbolic 3-manifold models out of paper and Sellotape in the 1970s, that it could be physically seen.

The paper models helped mathematicians achieve great leaps forward in their research, but they were time-consuming to create, fragile and not easy to manipulate. These, however, remained the standard model until 1997, when a crocheting mathematician had a stroke of genius!

CROCHET MODELS

In 1997, mathematician Daina Taimina was watching a seminar on the geometry of the Hyperbolic plane. Daina, who learned to knit and crochet as a child, soon realised that the principles could be worked in fabric to produce a long-lasting sample that could be manipulated with no risk of damage. At first, she experimented with a knitted plane, but as the number of

It is a wonderful **fusion** of **art**, **biology** and **mathematics**

stitches grows exponentially, this soon proved impractical – there were far too many stitches than could be contained on the needles! Crochet, however, was a perfect technique, and so Hyperbolic Crochet was born.

While the hyperbolic plane may be comprised of complex and challenging mathematics, the crochet to visualise it is simple in construction. Starting with a single stitch, row (or round) of stitches, increases are made in each subsequent row or round. If you increase every other stitch, the curve will be apparent almost immediately, and very severe. If you increase less often (for example, every 5 sts), then the curve will be more gentle. You can literally see the space expanding – the first rows or rounds are quick to work, but they take longer, even hours, and you get a real visual sense of the geometry. Be aware, it uses a great deal of yarn – the largest example made to date used approximately five miles worth!

Any number of flat shapes can be worked – why not try a square, a rectangle, or even an octagon? Experiment with different increases, yarns or shapes. Try varying the increases within a project and see what happens!

How to **crochet:** The Basics

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

PART 1

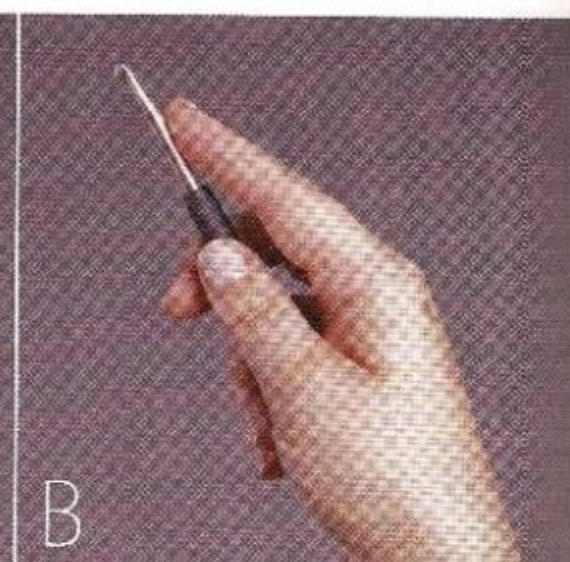
Holding your hook and yarn...

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

■ GRIPPING THE HOOK



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



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



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



■ HOLDING THE YARN



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



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

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

2

PART

■ Getting started... THE SLIP KNOT



Step 1: Make a loop in the yarn.



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



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



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



■ MAKING A CHAIN



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



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



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

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

■ SLIP STITCH (SL ST)

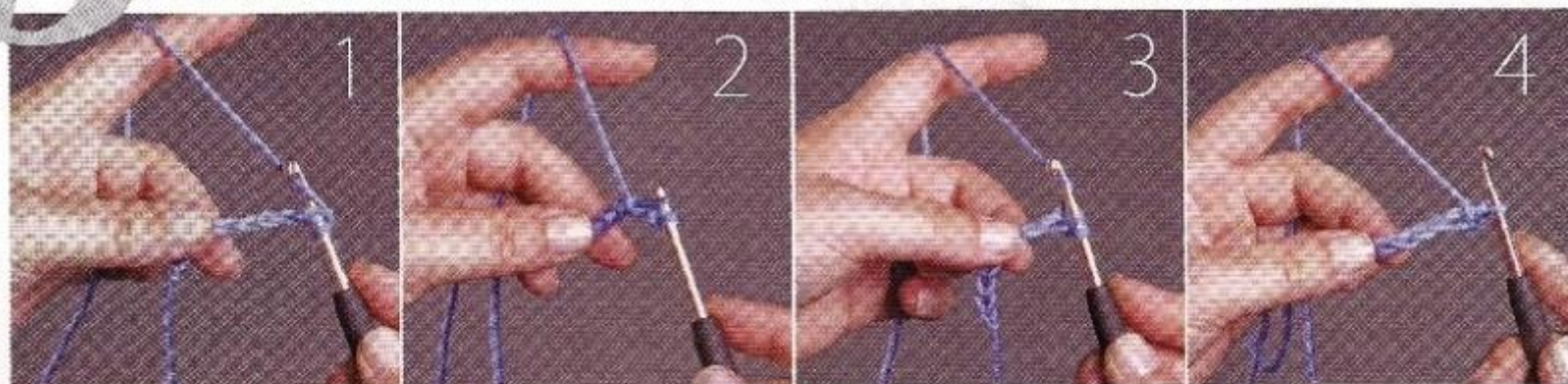
Slip stitch is used to join one stitch to another or to join a stitch to another point. It's usually made by picking up two strands of a stitch. Where sl st is used all over, you execute it in the same way, but only pick up the back loop.



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

PART 3

■ Main crochet stitches... **DOUBLE CROCHET (DC)**: The most basic crochet stitch.



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

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

Step 3: Yrh.

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



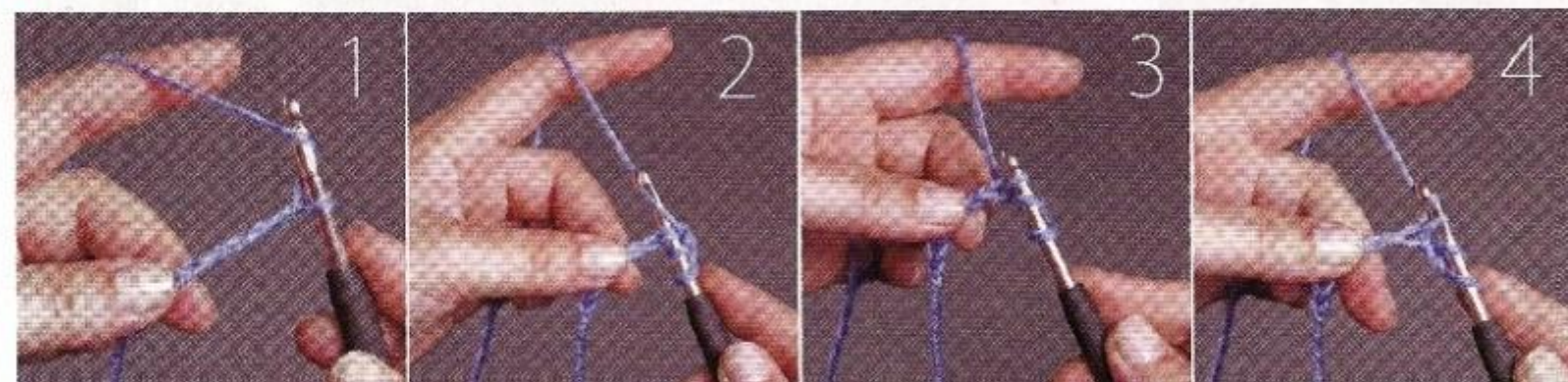
Step 5: Work one dc into every ch to end but do not work slip knot. For next row, turn your work and make 1ch, called a turning chain. Skip stitch at the base of the

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

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

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

■ **TREBLE CROCHET (TR)**: A taller crochet stitch.

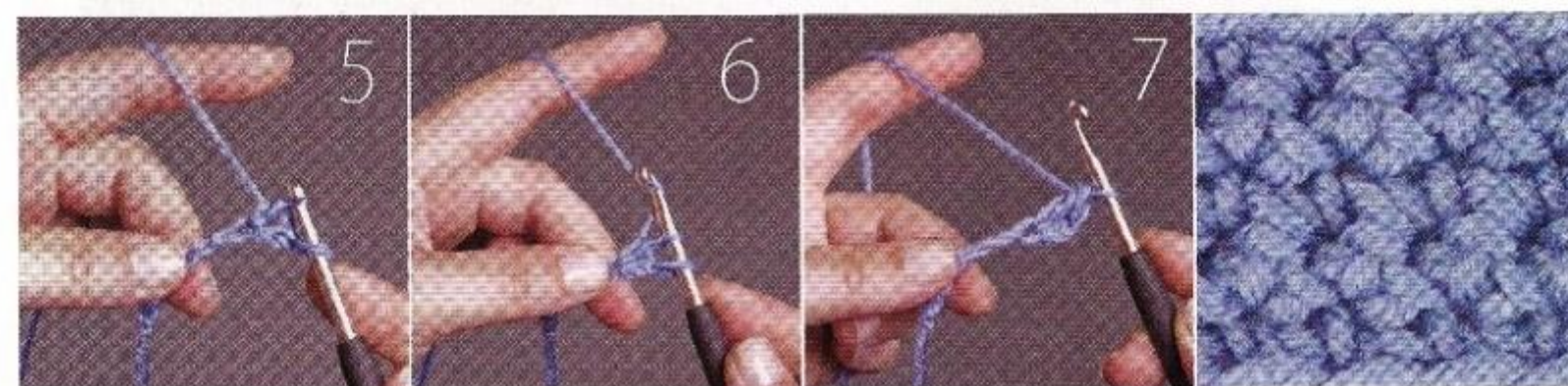


Step 1: Yrh.

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

Step 3: Three loops on hook.

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

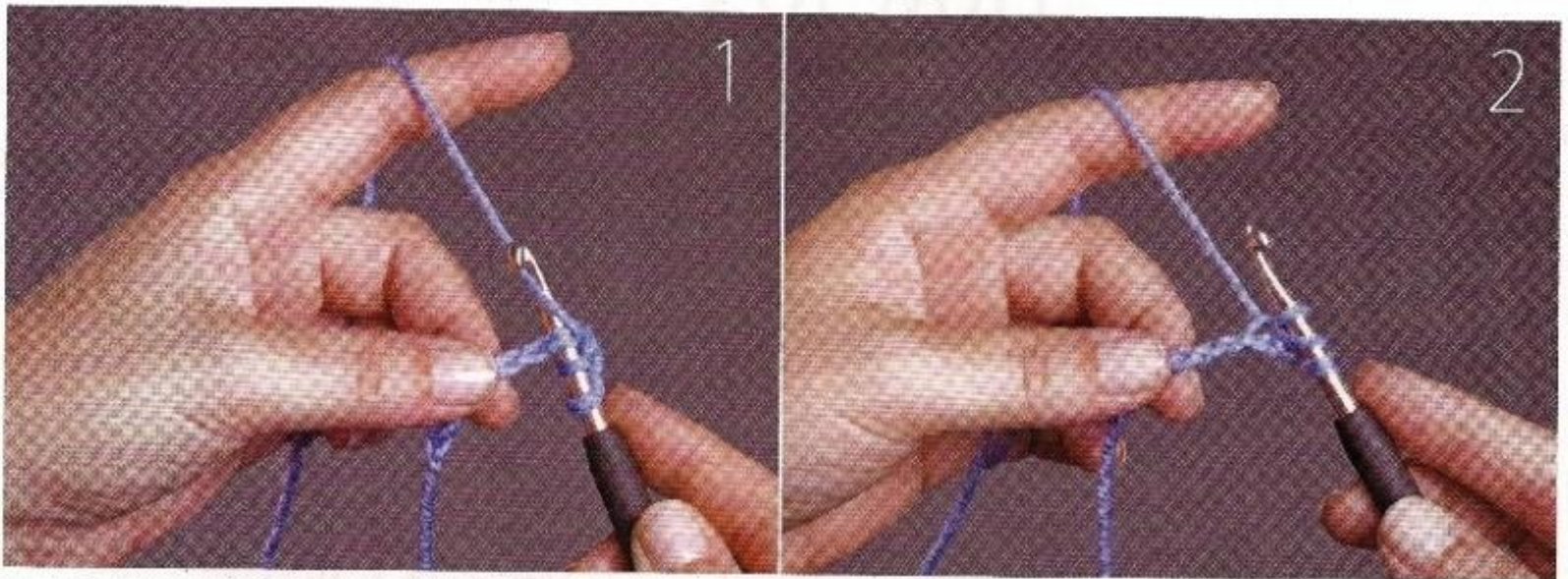


Step 5: Two loops on hook.

Step 6: Yrh.

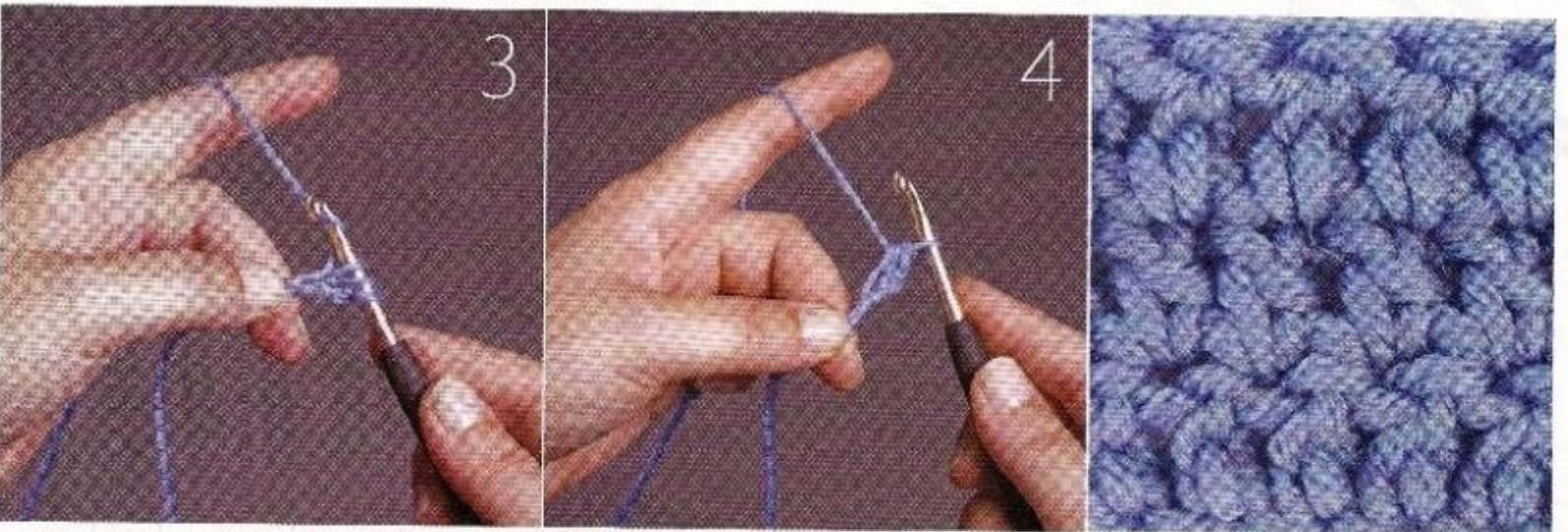
Step 7: Pull remaining two loops through first loop to complete treble. Repeat this along the row for tr fabric (shown above).

■ **HALF TREBLE CROCHET (HTR):** The third essential crochet stitch.



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

Step 2: This creates three loops on the hook.



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

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

4

PART

■ **Working patterns...**

TURN A ROW

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

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

MEASURING GAUGE

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



Before starting a project, do a tension swatch.



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

Crochet

ue.
g



THE LADIES SILURIAN ATOLL (DETAIL).
PHOTO © THE INSTITUTE FOR FIGURING

PRACTICAL APPLICATIONS AND THE BIOLOGY OF THE HYPERBOLIC PLANE

Since the physical examples of the hyperbolic plane have been realised, we now understand that the principle is used throughout nature – for example, lettuce leaves. When an organism needs a large surface area but a smaller volume, then it is efficient to grow hyperbolically, as can be seen clearly with coral.

The link between the hyperbolic plane and coral has been put to great effect with the creation of the Hyperbolic Crochet Reef by Christine and Margaret Wertheim of the Institute for Figuring, who spent four years creating their first crocheted Reef. By taking the algorithms used in hyperbolic mathematics and mutating them, they created sea kelp, coral, anemones and sea slugs. It is a wonderful and beautiful fusion of art, biology and mathematics.

For more information, see www.crochetcoralreef.org, or try out our crochet coral dishcloths on page 94.



CHRISTINE WERTHEIM INSTALLING THE PEOPLE'S REEF IN SCOTTSDALE AZ. Photo © THE INSTITUTE FOR FIGURING

Abbreviations

(Note: *Inside Crochet* uses UK terminology throughout)

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

UK to US terms

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

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

Charts key

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

Skills used

- Using markers
- Working in rounds
- Working in back & front loop only

FINISHED MEASUREMENTS

Coral dishcloth: 19cm/7in wide, 54cm/21in circumference

Bluebell dishcloth: 23cm/10in wide, 72cm/28in circumference

YARNS USED

Sirdar Calico • 60% cotton, 40% acrylic • 50g/158m/172yd • WPI 11

CC1: Muslin (0724)

CC2: Washed Gingham (0725)

CC3: Splash (0718)

CC4: Lobster (0715)

CC5: Spicy (0716)

Anchor Pearl No 8 • 100% Cotton • 10g/82m/90yd

Colours: (130) – 2 balls (860) – 1 ball

DMC Mouline • 100% Cotton • 8m/9y • WPI 14

Colour: (4190) – 8 skeins

YARN REVIEW

Ann says: "This Sirdar Calico is a double knitting yarn composed of 60% cotton and 40% Acrylic. It is easy to work with, soft to handle and machine washable."

YARN ALTERNATIVES

Save • Any double knitting yarn in your stash

Spend • Patons DK Cotton

Splurge • Rowan Pima Cotton

TENSION

Tension is not important for this project.

NOTIONS

4mm hook

3mm hook

One lockable stitch marker

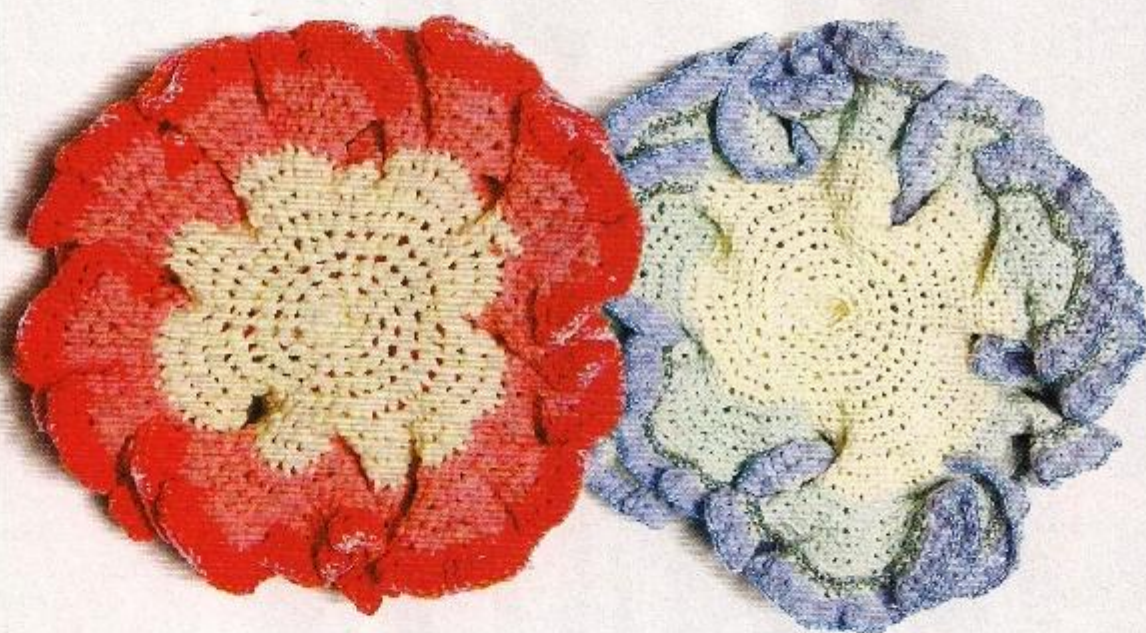
Designer biography

Ann enjoys working with yarns and exploiting the links between mathematics, the natural world and textile arts. She finds process more interesting than product.

Coral dishcloth

■ ANN WIGNALL

"Inspired by curiosity in hyperbolic mathematics, bluebells and poppies, these ruffled dishcloths are a bright, organically shaped and a fabulous addition to your kitchen."



PATTERN NOTES

These organic shapes are formed from a continuous spiral (with no turning chains), so except for the first two rows, there are no definable rows and the work is not turned.

The stitch marker is used solely to help keep track of the rounds and should be moved up at the end of each round. The [2dc(blo), 2dc(blo) in next st] or [1dc(blo), 2dc(blo) in next st] pattern is worked continuously (unless otherwise instructed), and not restarted at the beginning of each new round.

In the main body of the work, except for the second row, all stitches are worked into the back loops only.

in the loop. (6 dc)

Rnds 1-10: Place marker, *2dc(blo), 2dc(blo) in next dc*; rep from * to * around.

Rnds 11-15: Change to CC2 (fastening off CC1) and continue working in pattern.

Rnds 16-17: Change to CC3, continue working in pattern, and on reaching the marker at the end of the second rnd, join to the first dc worked with a sl st. Fasten off.

Using 3mm crochet hook and 1 strand Anchor Pearl Blue and 1 strand Anchor Pearl Green held together as one strand, starting from original marker position, work 1dc into each front loop at the junction between colour B and colour C, until starting position is reached, sl st to first dc worked. Fasten off.

Using one strand of Anchor Pearl Blue, starting at marker position work 1dc into each st on the finished edge until starting



BLUEBELL DISHCLOTH

Row 1: Using 4mm hook and CC1, ch20.

Row 2: Join to the 6th ch from the hook with a sl st, being careful not to twist (leaving the remaining ch loose for the hanging loop) and dc in each of the 6 ch



With their many **folds** and **ruffles**, these dishcloths would also make fabulously effective **bath** and **beauty puffs** for some luxurious pampering.





Coral

DISHCLOTH

PATTERN
Coral dishcloth

position is reached, finish with sl st.

POPPY

Row 1: Using 4mm hook and CC1, ch20.

Row 2: Join to the 8th ch from the hook with a sl st, being careful not to twist (leaving the remaining ch loose for the hanging loop) and dc in each of the 8 ch

in the loop. (8 dc)

Rnds 1-10: Place marker, *1dc(blo), 2dc(blo) in next st*, rep from * to * around.

Rnd 11-14: Change to CC4 (fastening off CC1) and continue working in pattern around.

Rnd 15: Change to CC5, continue working in pattern, and on reaching the marker at the end of the second rnd, join to the first dc worked with a sl st and fasten off.

Using 3mm hook, attach the DMC Mouline to the sl st in the previous rnd, ch1 and work 1dc into each st around and join to 1dc with sl st.

FINISHING

Weave in ends.

If hanging loops are desired, sew the free end of the starting chains to the base.

ENDS

toptip

You can check out our hyperbolic crochet guide on page 92



Independent *Unwind*

Opened on May 4th this year, the story of new knitting shop **Just Unwind** is just beginning and for its owner **Joanne Whitehead**, it's a very exciting time! **BY ADRIAN LITO**

A few friends and a quiet opening was all Joanne had anticipated as she went about stocking her shelves on the 4th of May, ready to open her new store **Just Unwind**. She'd expected this to be a low-key event and certainly wasn't expecting her 'Grand Opening' on the 18th of May to be unofficially brought forward by a stampede of excited visitors!

"We've struggled to find time to eat, so many people have been coming by to wish us well!" says Joanne, who seems overwhelmed by the friendly reception and supportive messages she's been receiving from the Cresshill locals.

A warm welcome

This North Yorkshire village has extended a warm welcome to the family-run business. Perhaps that's because *Just Unwind* has ambitions to become a little more than your average run-of-the-mill wool shop. It's Joanne's intention to provide not just a wide range of quality yarn and great patterns, but to offer crafting advice to her customers, too.

Joanne hopes *Just Unwind* will develop a reputation for a specialist service where customers will not only feel welcome but well-looked



Just Unwind

for more
information

If you want to find out about Joanne's journey, take a peek at her blog at justunwind.typepad.com

after too. She's also intending to offer a service which will allow customers to request particular products if they are not currently carried.

Grand vision

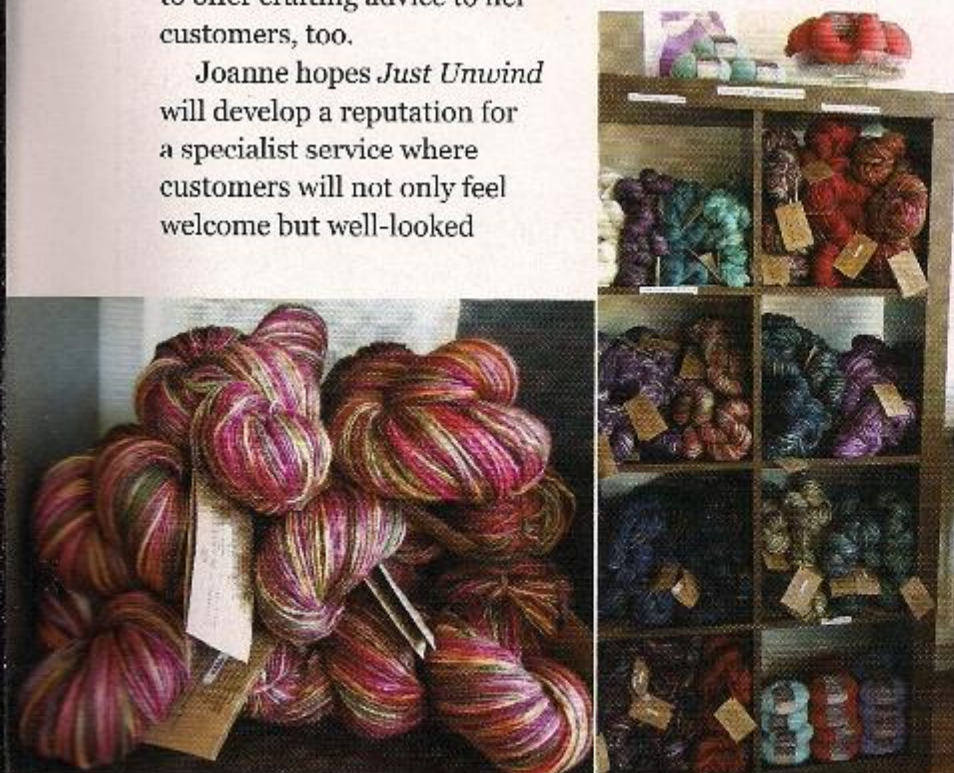
Just Unwind's initial suppliers include such names as *Artesano*, *Bergere De France* and *Manos Del Uruguay* and while such an eclectic product range might seem rather exotic in the traditional world of the Yorkshire Dales, it's hard to imagine customers will feel out of their depth in an establishment which extends a genuinely enthusiastic reception to all its customers.

"*Just Unwind*", Joanne says, "is a place where crocheters and knitters can just drop in for a chat, come by and compare ideas – or even discuss inspiration for future projects!"

Inside Crochet is pleased to hear that there are still businesses happy to connect so closely with their customers and offer the kind of personal service which seems no longer a priority for larger retailers!

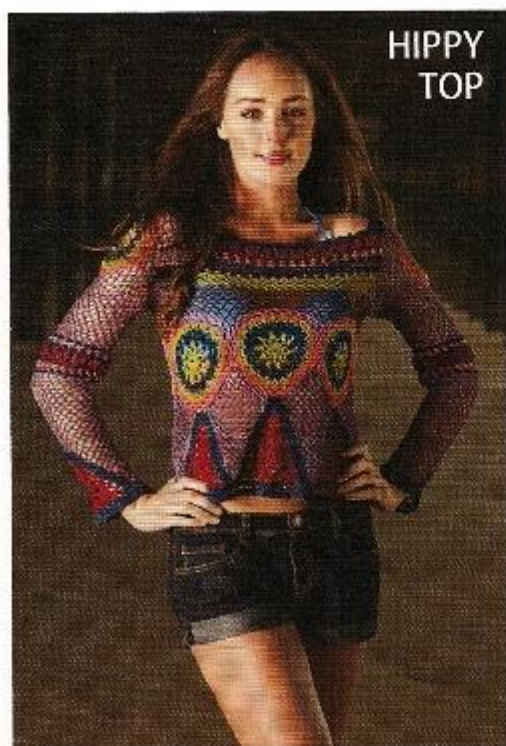
Joanne's vision for *Just Unwind* is one to be admired and it is to be hoped that this, together with her boundless energy and dedication, will make her venture the success it deserves to be. If you ever find yourself in the neighbourhood of Cresshill, near Keighley in North Yorkshire, do drop by *Just Unwind*. If you can't make it in person, you can still find out more about *Just Unwind* at www.justunwind.co.uk

FAR LEFT: You won't be short on quality at *Just Unwind*.
LEFT: Such an eclectic product range will delight enthusiasts!

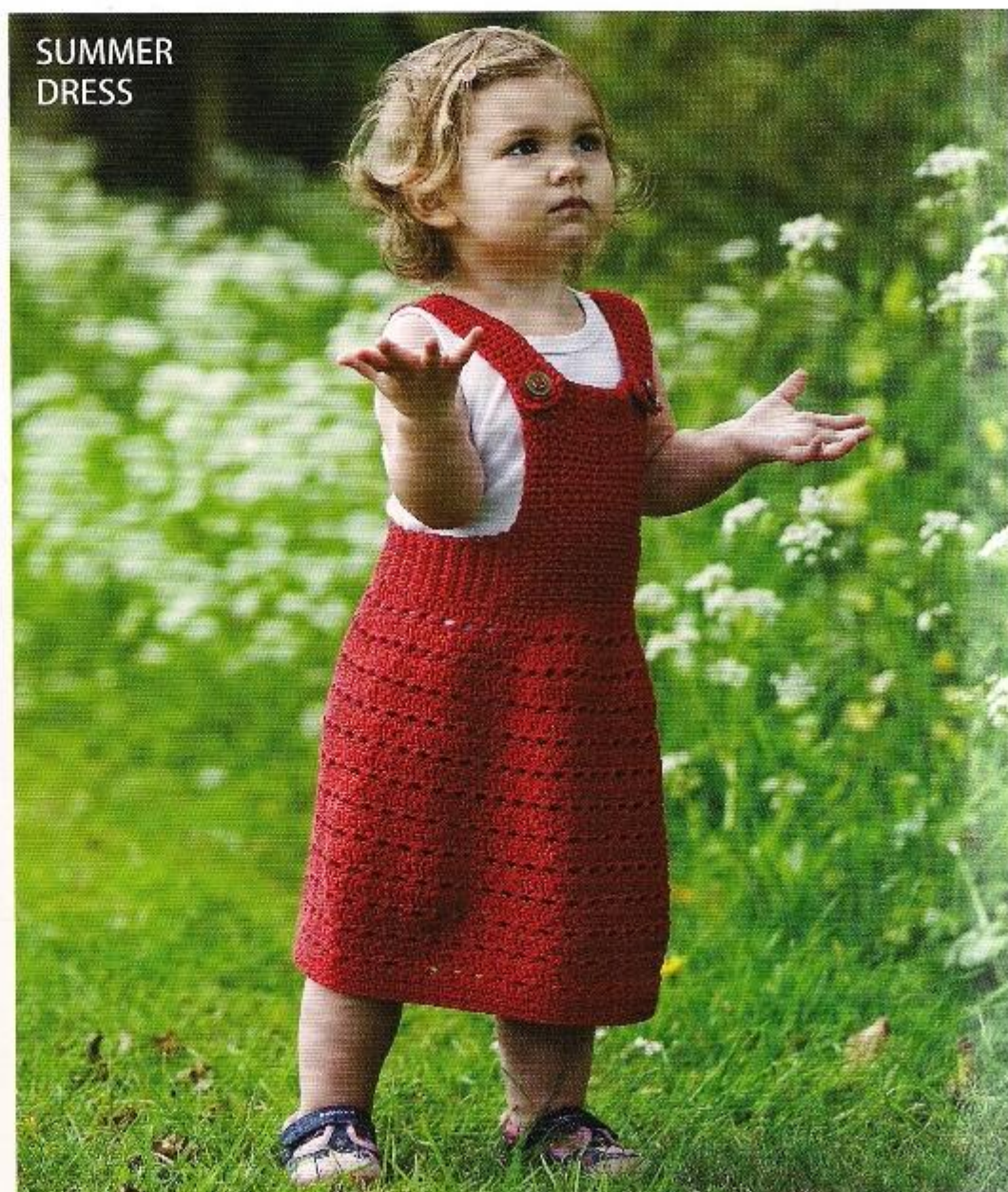


INSIDE Crochet *Next month*

Issue 20
on
Sale
7th July



HIPPY
TOP



SUMMER
DRESS

■ CLONES LACE

An in depth look at this Irish crochet technique's roots and a very pretty motif necklace to make using it.

■ JET SET!

Holiday fashion to take you from beach to a night on the tiles.

■ PLUS MUCH MORE

...including cute baby fashion, perfect picnic accessories, fabulous patterns, tips, news, interviews and reviews.



GLASS
TOPPERS



BAREFOOT
SANDALS