

# INSIDE Crochet

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**FULL  
Charts &  
Instructions  
Included!**



**14**  
**Stunning**  
*patterns inside!*

**DISCOVER NEW  
TECHNIQUES!**

- *Fair Isle* crochet
- *Reading charts*

**Plant power**  
*Our guide to  
natural fibres*

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# Welcome

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

## CONTACTUS:

*Herts office:* KAL Media Ltd  
Takeley Park, Hatfield Broad Oak Road,  
Takeley, Herts, CM22 6TD  
01279 879038

*Wilts office:* KAL Media Ltd  
Units 6-8, 87Trowbridge Road,  
Bradford on Avon, Wiltshire, BA15 1EG  
01225 309270  
www.kalmedia.co.uk  
www.insidecrochet.co.uk

## THE TEAM

**Commissioning Editors** Julie Holetz and  
Amy O'Neill Houck  
[crochet@kalmedia.co.uk](mailto:crochet@kalmedia.co.uk)  
**Senior Editor** Kerrie Allman  
[kerrie@kalmedia.co.uk](mailto:kerrie@kalmedia.co.uk)  
**Art Editor** David Harvey  
[david@kalmedia.co.uk](mailto:david@kalmedia.co.uk)  
**Senior Designer** Rob Eyres  
[rob@kalmedia.co.uk](mailto:rob@kalmedia.co.uk)  
**Production Editor** Becky Skuse  
[becky@kalmedia.co.uk](mailto:becky@kalmedia.co.uk)  
**Technical Editor** Julie Glaze  
**Ad Sales Manager** Lilly Smith  
[lilly@kalmedia.co.uk](mailto:lilly@kalmedia.co.uk)  
**Design Assistant** Carla Hillier

## PHOTOGRAPHY

Darren Strange at  
St Range 07881 780685

## MODELS

Catherine Peck, Esther, Adele Houghton  
(Gingersnap Models), Abbie Barton  
(Gingersnap Models)

## HAIR AND MAKE UP

Sharon Mortimer at FinishingTouch

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## KAL Media Ltd Directors

Kerrie Allman [kerrie@kalmedia.co.uk](mailto:kerrie@kalmedia.co.uk)  
Louise Butt [lou@kalmedia.co.uk](mailto:lou@kalmedia.co.uk)



**F**or many, summer brings warmth, travel and lots of time outdoors. For crocheters, it might mean light garments and accessories, portable projects and cool fibres. Join us in celebrating all that is wonderful about summer with designs and features to keep you crocheting despite the weather.

In this issue, you'll find features and designs that explore the inherent beauty of plant-based fibres: a stunning empire-line tank top (page 24) and a gorgeous lace-edged skirt (page 90), both worked in a lightweight organic cotton. The romance of

“  
*Bring nature indoors when you work our soft, felted pebble rug from creative artist, Rockpool Candy.*  
”

summer is at your fingertips with garments and accessories that can be dressed up or down: a three-quarter-length-sleeve top embellished with colourful pansies (page 30) and a delicate lace shawl (page 16) that is perfect for summer days and nights.

If travel is in your plans, you'll love the versatile make-up bag (page 60). If

not, try working up a pair of elegant lace gloves (page 6) and read about Donna Druchunas' experiences in Lithuania and its rich crochet history on page 42. Danielle Kassner gets you started on an adventure with jacquard Fair Isle techniques on page 70. Once you've read her tutorial, you'll be all set to create her Adventurer's Vest (page 74). Finally, you'll find yourself inspired to bring nature indoors when you work up our soft, felted pebble rug from creative fibre artist, Rockpool Candy.

We also meet Rachel John, inventor of extreme knitting and crochet, and talk shop with independent fibre artist, Jon Dunn of Easy Knits. Plus, we'll head to the studio of talented natural dye specialist, Amanda Perkins, where she was inspired to create the sweet Circle Blanket on page 68.

*Inside Crochet* will continue to evolve as we strive to give you, our readers, what you're looking for in a crochet magazine. We'd love to hear from you so email us your thoughts and ideas at [editor@insidecrochet.co.uk](mailto:editor@insidecrochet.co.uk) or join our group *Inside Crochet* on Ravelry.com. You can also follow us on Twitter – we're @InsideCrochet. We look forward to crocheting and connecting with you.

Cheers!

*Amy & Julie*



## Featured contributors

### Jon Dunn

Jon Dunn has been crocheting since he was a child and is now the owner of Easyknits, featured on page 20. He spends his time dyeing yarn and designing patterns for his customers at [www.easyknits.co.uk](http://www.easyknits.co.uk)



### Annette Petavy

Annette Petavy is a Swedish crocheter who lives near Lyon, France, with her husband and two children. She designed our tank top on page 24 and has lots of fun with her website, [www.annettepetavy.com](http://www.annettepetavy.com)



### Kai Mistry

Kai is a Brit living in Germany, who designed the stole on p16. Having worked in the computer industry, relaxing with crochet was a pleasure. See [www.yarnmistrys.co.uk](http://www.yarnmistrys.co.uk) for more

# INSIDE Crochet • 3

# Contents



**90**  
Breezeway skirt



**74**  
Troubador vest



**46**  
Garden party



**Model:**  
Catherine Peck  
**Photography:**  
Darren Strange

## WHAT'S ON THE COVER?

**06** Something New  
Our vintage gloves are fab for an elegant wedding

**62** Plant power  
We delve into the world of plant-based yarns...

**70** Fair Isle crochet  
Discover a new technique and use it on our vest (p74)

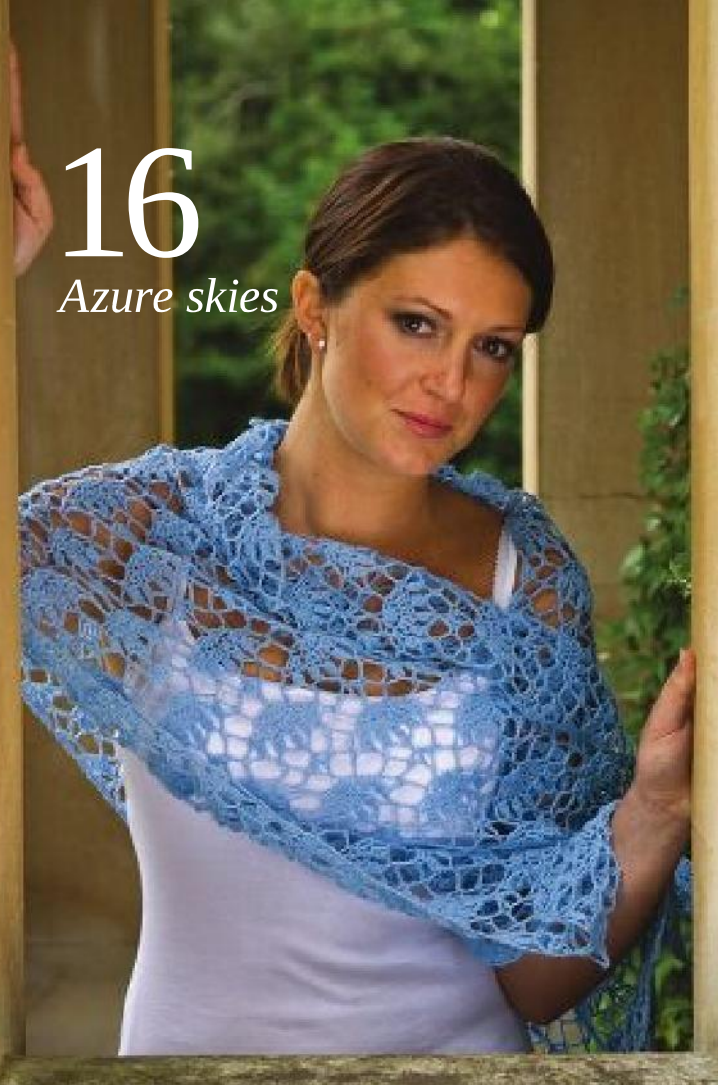
**94** Frog Hats  
Cute little frog hats – the perfect gift for children

## Patterns

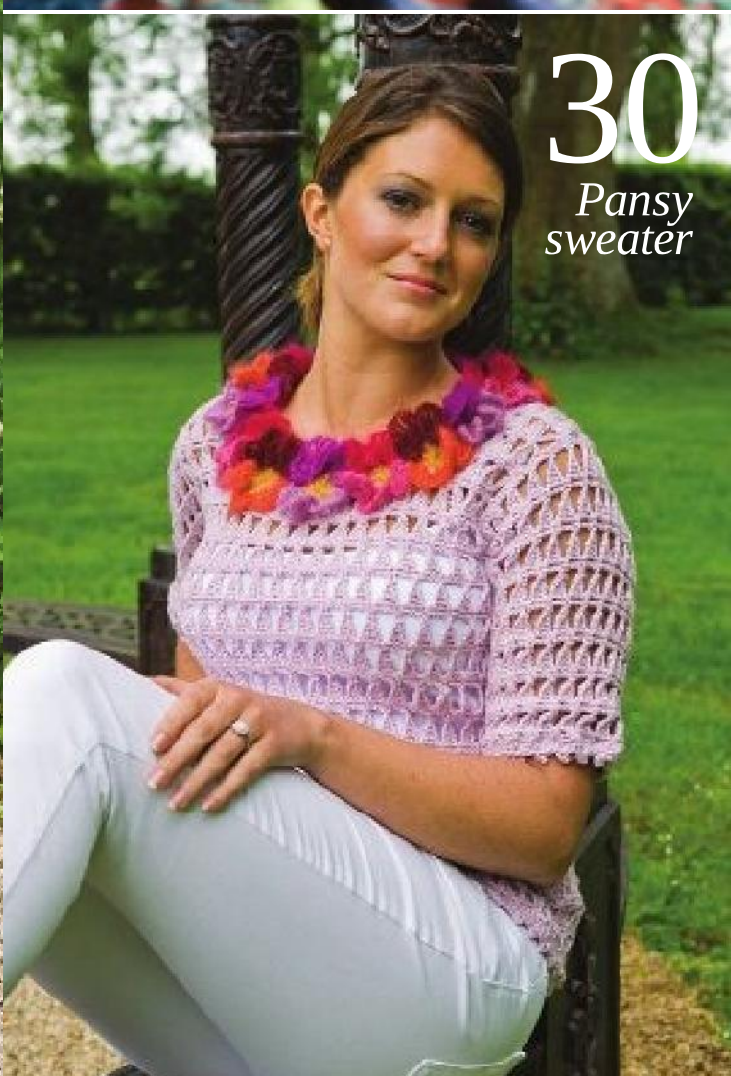
- 06** Something New - by Donna Druchunas
- 16** Azure Skies - by Kai Mistry
- 24** Lucienne - by Annette Petavy
- 30** Pansy sweater - by Sasha Kagan
- 38** Pebble rug - by Rockpool Candy
- 46** Garden Party - by Pyo Gazel
- 60** Cosmic bag - by Marlaina Bird
- 68** Pampelonne blanket - by Amanda Perkins
- 74** Troubador vest - by Danielle Kassner
- 90** Breezeway skirt - by Kira Dulaney
- 94** Frog hats - by Jane Bibby



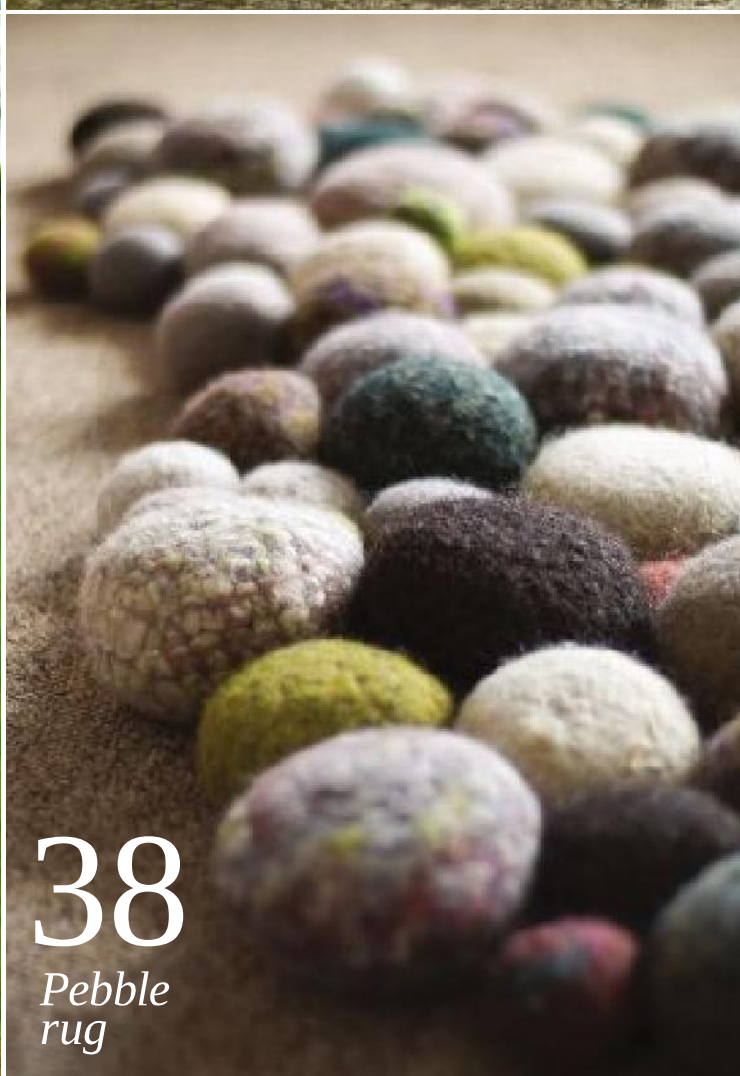
Pampelonne blanket **68**



**16**  
Azure skies



**30**  
Pansy sweater



**38**  
Pebble rug



**60**  
Cosmic bag



**24**  
Lucienne tank



**94** Frog hats

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Turn to page **88**

## Features

**20** Indy yarn  
*Behind the scenes with indy dyer Jon Dunn from Easyknits.*

**34** Interview  
*We talk to Rachel John about her Extreme Crochet project.*

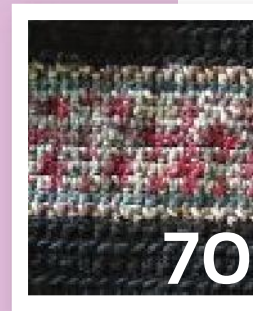
**42** Crochet in Lithuania  
*Donna Druchunas guides us around this country's crafts.*

**62** Plant power  
*We find out what's so special about crocheting with plant fibres.*

**70** Jaquard crochet  
*Learn this technique to crochet our Fair Isle vest on page 74.*

**84** Stitch pattern  
*This month, work our pretty Calendula motif.*

**87** Designer thoughts  
*Annette Petavy tells us how she crochets memories...*



## Every Issue

- 10 News
- 12 Thing We Like
- 14 Book Reviews
- 41 Crochet on the net
- 56 Inside Studio
- 84 Stitch pattern
- 88 Subscribe
- 93 Abbreviations/contacts
- 98 Introducing
- 100 Next Month



# SOMETHING NEW

By Donna Druchunas

*These lacy wedding gloves were inspired by a linen pair in a Lithuanian museum. Donna's used a softer blend of bamboo, wool and silk that gives a luxurious comfort.*

## About this Pattern...

### DIFFICULTY

Intermediate

### FINISHED MEASUREMENTS

6 (7½) in [15 (19)cm]  
hand circumference

13 (13¼) in [33 (34)cm]  
long

### FIT

Very close, designed to stretch to fit snugly

### YARNS

Crystal Palace Yarns, Panda Silk (52% bamboo, 43% superwash merino wool, 5% combed silk, 204 yds (188m) / 1 ¾ oz [50 g]; CYCA #1): colour 3204  
2 balls

### NOTIONS

- 3mm crochet hook (or hook size to fit gauge)
- Tapestry needle
- 1 yard of ¼in wide satin ribbon

### GAUGE

24 sts and 16 rows = 10 cm (4in) in tr

### CUFF (make 2 alike)

Ch 33 (41) loosely. Join with sl st to form a ring, being careful not to twist chain. 32 (40) sts.

Ensure that this chain goes over your wrist before continuing with the pattern.

**Rnd1:** Ch 3 (counts as 1 tr and 1 ch sp throughout), sk 1 ch, tr into next ch, \*ch 1, sk 1 ch, tr in next ch; rep from \* to last ch, ch 1, sk last ch, sl st in 2nd ch of beg ch-3 to join.

**Rnd2:** Ch 2 (counts as 1 tr throughout), \*shell in ch1 sp, tr in next single tr; rep from \* to last tr, shell in last tr, sl st in top of beg ch. 8, 10 shells.

**Rnd3:** Ch 2, shell in each shell and tr in each tr around, sl st in top of beg ch.

Work in patt as established until cuff measures 4¾in.

**Incrnd1:** Ch 2, 2 tr at base of turning ch, work in patt as est around.

**Next rnd:** Ch 2, shell in first new tr, tr in second new tr, work in patt as est for remainder of rnd. 9, 11 shells.

Work in patt as est until cuff measures 6¾in.

**Incrnd2:** Ch 2, 2 tr at base of turning ch, shell in first shell, 3tr in next tr, work in patt as est around.

**Next rnd:** Ch 2, shell in first new tr, tr in second new tr, shell in first shell, tr in first of 3 trs, shell in second tr, tr in third tr, work in patt as est for remainder of rnd. 11, 13 shells.

Work in patt as est until cuff measures 9¼in.

**Edging:** \*(Ch 2, 4 dtr in next shell, ch 2), dc in

next tr; rep from \* around. Sl st to join and fasten off.

### RIGHT HAND

**First rnd:** Turn glove over and begin working at foundation chain. Join yarn at beg of rnd. Working into the 33 (41) foundation chains: ch 3, (ch 2, miss ch 2 sts, 1 tr in next ch st) rep to end of round, ss into third ch of the turning chain.

**Second rnd:** 3ch, 4 tr, (ch 2, 5tr) twice, place marker for gore set up, (1 ch, 1 tr), rep a further 6 (10) times, ch1, ss to top of t-ch at start of round.

**Thumb gore setup rnd1:** Work as est, to marker Ch 3, 3 tr in next tr (mark the first and last of these 3 sts for beg and end of thumb gore), work in patt as est for remainder of rnd - 2 sts added to thumb gore.

**Thumb gore setup rnd2:** Ch 3, tr first tr (1st marked st), ch 1, tr in next tr, ch 1, tr in next tr (2nd marked st), work in patt as est (tr in each tr and ch1 over each ch sp) around. 2 sts added to thumb gore.



## Top Tip

Crochet these gloves in another shade for a different occasion, such as black for a black-tie evening do or a bright colour for a modern, funky teenager.



*Something New*

### PATTERN NOTES

On tr sts, work into the centre of the post of the stitch below, just below the chain lying above the stitch, not into the chain above the stitch.

### STITCH GUIDE

Shell: Work (2tr, ch 1, 2tr) into the same st.

### YARN ALTERNATIVES

**Save** • Sirdar, Snuggly 4 ply

**Spend** • Fyberspates, British Dream

**Spoil yourself** • Malabrigo, sock yarn



**Thumb gore inc rnd:** Ch 3, tr in first tr of thumb gore (marked st), \*ch 1, tr in next ch sp; rep from \* to last tr of thumb gore (marked st), ch 1, tr in last tr of thumb gore, work in patt as est for remainder of rnd - 2 sts added to thumb gore.

Rep last rnd until thumb gore has 12 (14) ch spaces.

**Next rnd:** Ch 3, tr in first tr of thumb gore, ch 3, skip remainder of thumb gore sts, tr in last tr of thumb gore, work in patts as est for remainder of rnd, join.

**Next rnd:** Ch 3, tr in first tr of thumb gore,

work 3 tr in ch3 sp, work in patt as est for remainder of rnd, join.

**Next rnd:** Ch 3, tr in first tr of thumb gore, (ch1, tr in next tr) twice, work in patt as est for remainder of rnd, join.

**Edging:** Work picot shells in the centre of each of the 5-tr sections on the back of the hand and 3 picot shells spread evenly across the palm as follows:

Ch2, \*dtr, ch 3, sl st into first ch; rep from \* 3 more times, ch 2), dc in ch sp between 5-tr sections on back of hand or next ch sp on palm, join.

### LEFT HAND

Work as for right hand, for first round.

**Second round:** 3 ch, (1 ch, 1 tr), rep a further 5 (9) times, place marker for gore set up, (5tr, ch 2) twice, 5tr, ss into top of t-chain.

**Thumb gore setup rnd1:** Work in patt as est to last tr of rnd, 3 tr in next tr (mark the first and last of these 3 sts for beg and end of thumb gore), ch 1, join. Cont as for Right Hand, working thumb gore increases between marked sts.

### THUMB

Join yarn to base of thumb gore.

**Rnd1:** Ch 2, tr around, sl st in top of beg ch to join.

**Rnd2:** Ch 2, tr around, working 6 decs (tr2tog) evenly spaced around, sl st in top of beg ch to join.

Fasten off.

### FINISHING

Weave in ends.

Run satin ribbon through eyelets at cuff and tie in a bow.



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# News

BY BECKYSKUSE

*Where we fill you in on all the latest news from the world of crochet...*

## Freeform exhibition

**A** small gallery in Bedfordshire is home to an exciting new crochet exhibition from talented freeform crochet artist, Steph Phillips. The Purple Poppy gallery in Ampthill, Bedfordshire ([www.purplepoppy-gallery.co.uk](http://www.purplepoppy-gallery.co.uk)) is hosting a show of creative fibre work, with one of the main pieces being crochet designs by Steph Phillips, from [www.hookandscumble.blogspot.com](http://www.hookandscumble.blogspot.com).

Steph is a member of the International Freeform Crochet guild who have a global membership, all of whom are at varying places along their journey into freeform crochet.

The 2009 International Freeform Guild's show, Four Seasons, includes work from 52 freeform fibre artists from around the world. The challenge was to interpret the four seasons by producing a scrumble, garment or accessory containing crochet that geographically and personally reflected each fibre artist's own experience of the seasons where they lived.

The online exhibition for the Freeform Crochet guild can be seen at [www.freeformcrochet.com/2009/Pages/main.html](http://www.freeformcrochet.com/2009/Pages/main.html)



Steph crochets wire as well as yarn into beautiful items.



The 'Flotsam & Jetsom' set uses silver-plate, shells and sea glass.



One of Steph's pieces of hyperbolic crochet.



The detail in her work is amazing.

*“ The 2009 International Freeform Guild's show, Four Seasons, includes work from 52 freeform fibre artists from around the world.*

*”*

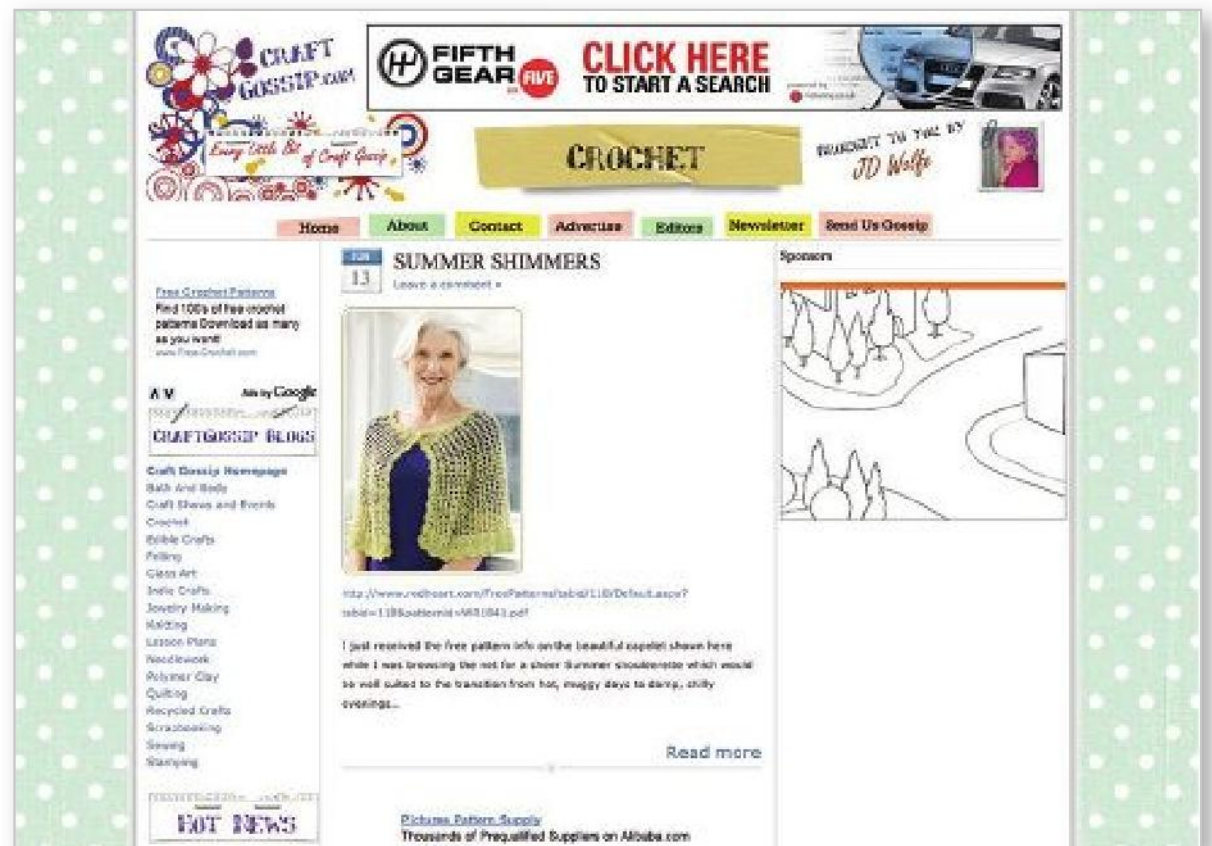
## Crochet Gossip

**F**or a regular dose of crochet gossip from crafters around the world, head to [crochet.craftgossip.com](http://crochet.craftgossip.com) during a tea break. This crochet blog, a sub-blog of Craft Gossip, is a must for your bookmarks!

The blog is updated regularly, with a new entry every couple of days, covering all sorts of crochet-related happenings. Most of the entries have links to other websites, which can take you surfing to places you didn't expect, discovering plenty of other amazing websites and talented crochet artists.

The parent site, Craft Gossip, is home to a variety of craft-related blogs, including crochet, knitting, felting, recycled crafts. The team behind Craft Gossip say: "We scour the net looking for the best craft ideas and projects and review them for you."

Each sub-blog is managed by its own dedicated editor and the Crochet sub-blog is ran by JD Wolfe, who lives in St Louis, USA, and has been crocheting for eight years. You can read all about her on the site, and her story will sound familiar to a lot of us! If you like the blog, you can sign up to get the latest news



delivered to your inbox via the newsletter. Plus, you can contribute your own hot gossip, if you spot an interesting idea worth sharing with other crocheters, or you'd like others to know about your own blog, Etsy shop, online store or website. Just email [crochet@craftgossip.com](mailto:crochet@craftgossip.com).

As well as the Crochet blog, Craft Gossip has blogs on knitting, felting and recycled crafts.



## Joan Dulla jewellery

**D**iscover the award-winning artist, Joan Dulla, who's used crochet to turn wire into these beautiful metal sculptures and wearable art.

Based in Arizona, USA, Joan started by making jewellery, using 18k gold, fine silver, niobium and coloured copper wire. She says: "In 1986, I started classes as a metalsmith. People said my pendants were amazing and deserved a handmade chain, but it took me three years of bleeding fingers and much cursing before I mastered it. Now, after many years, I can make a chain in three hours. I am still learning about the process though. It is so exciting!"

She's since extended her range to include teapots, various sculptures, jewellery using shredded dollar

*“When I crochet, noise disappears as I get lost in the process, which fills my soul and makes my heart sing.”*

bills (called MY 401K), and crochet purses using US coins. Every piece Joan makes is original and one of her most intriguing works is a life-size, crocheted spinal cord, called 'Emily's Fine', made when her daughter fell out of a tree and broke her C-5 vertbrae.

Joan certainly enjoys her work and says: "When I crochet wire, it soothes me. As the wire runs through my hands, I feel the coldness of the metal heat as I stretch and pull. The air seems to float as I shape the metal. Noise disappears as I get lost in the process, which fills my soul and makes my heart sing."

Joan's work is on display at many galleries across the USA, from Florida to Illinois, as well as at [www.joandulla.com](http://www.joandulla.com). A small portion is available to buy on Etsy, at [www.joan963.etsy.com](http://www.joan963.etsy.com), from around \$25.



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3

EXTREME CROCHET

Read more about Rachel John and her extreme crochet on page 34, you could try it yourself with these giant crochet hooks available from [www.racheljohn.co.uk](http://www.racheljohn.co.uk).



4

PLANT YARNS

These natural plant-based yarns are part of the new season's offerings from Patons. Read more about plant yarns in our special feature on page 62.



5

**DEBONNAIRE**

We've just discovered the delights of Erica and her Debonnaire yarns – we've fallen in love with her super-soft baby alpaca/merino wool yarn and elegant accessories. See more at [www.ehdknits.com](http://www.ehdknits.com)



6

**SMOOTH HOOKS**

These beautiful, hand-carved crochet hooks from India are made from sustainable woods. Available from Scottish Fibres at [www.scottishfibres.co.uk](http://www.scottishfibres.co.uk)



7

**SHAWL PINS**

These lovely hand made shawl pins are available from Scottish Fibres at [www.scottishfibres.co.uk](http://www.scottishfibres.co.uk)



8

**EASYKNITS**

Beautiful yarns from Easyknits, the subject of our Indy Yarns feature on page 20. The above yarns include Blue Faced Leicester wool and bamboo/merino yarn. See more at [www.easyknits.co.uk](http://www.easyknits.co.uk)



9

**SEAMING PINS**

Brand new, these seaming pins are hand crafted by a co-operative using sustainable Indian rosewood. A set of 10 pins costs £3.60 from [www.thelittleknittingcompany.co.uk](http://www.thelittleknittingcompany.co.uk)

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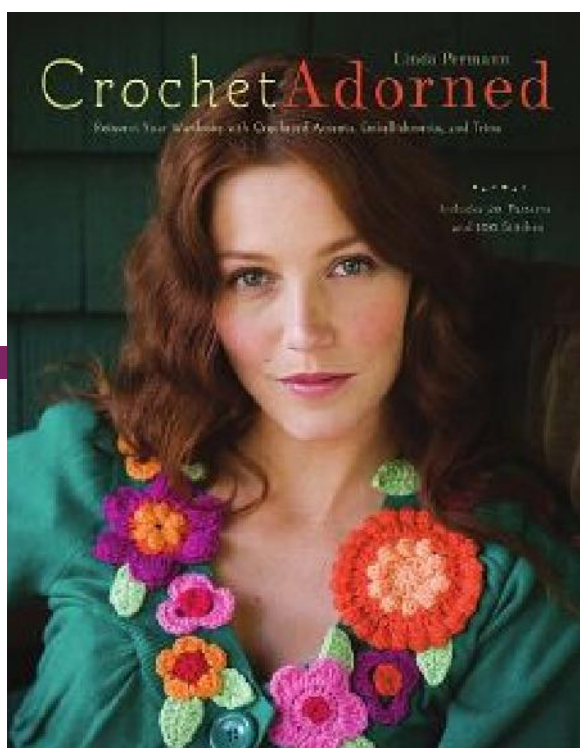
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# Book

The team at Inside Crochet tell you all about their favourite books on their shelves at the moment. BY KERRIE ALLMAN

# REVIEWS



## CROCHET ADORNED

Linda Permann

Potter Craft • £14.99

*Reinvent your wardrobe with crochet accents, embellishments, and trims.*

The front cover of this book is modern, stylish and makes you want to dive right in! The contents don't disappoint – the whole book is designed in a bright and fresh style with gorgeous illustrations and beautiful photography. The crochet basics section at the beginning of the book tells you everything you need to know to get you started, from the basic stitches and motifs to other useful information on understanding patterns, stitch diagrams and why tension is so important.

Embellishments feature heavily in this book, with a whole section dedicated to how to choose what to embellish and how to go about it. The pros and cons of attaching your embellishments using machine or hand sewing are discussed and lots of support and advice are offered.

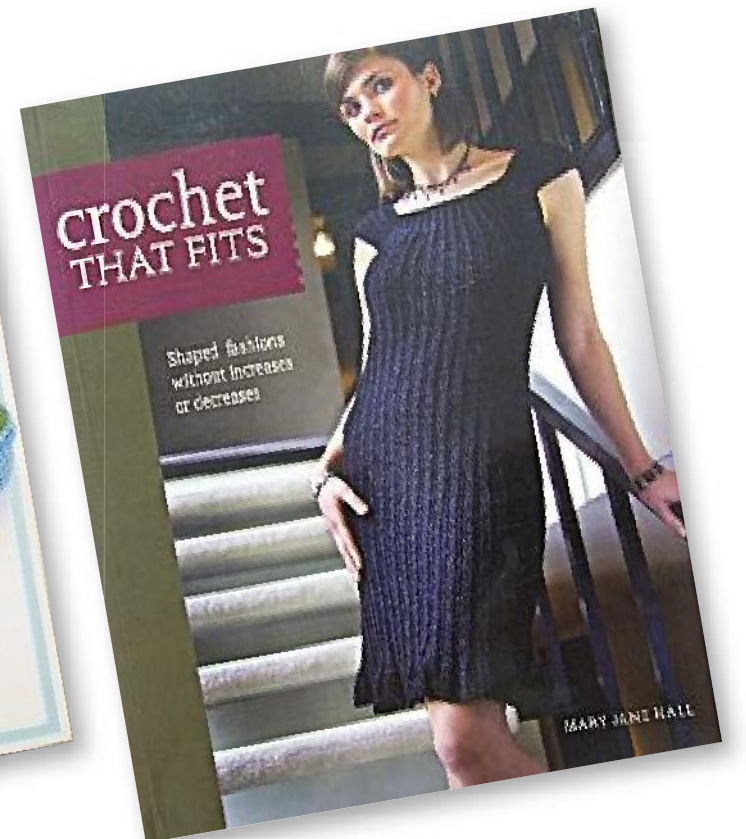
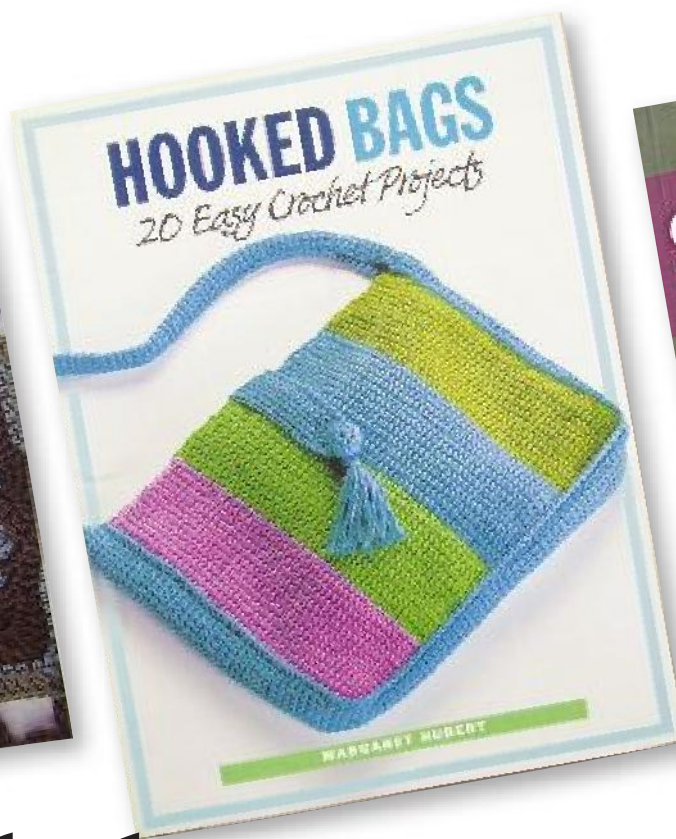
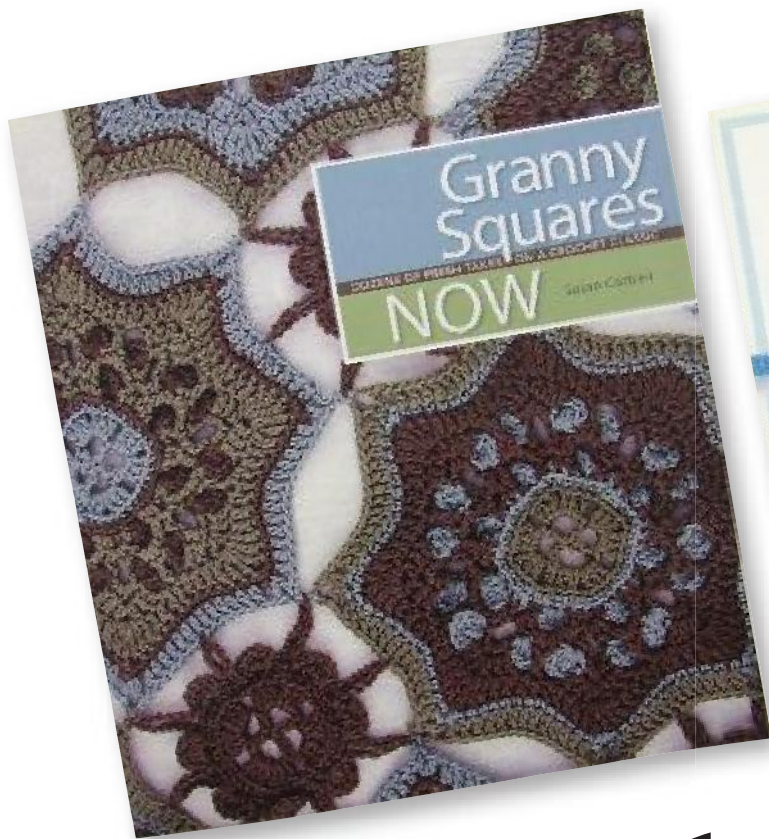
The patterns in the book include some of the most fashionable garments we have seen in a long time. The accessories are pretty and well photographed and the home section has some really lovely ideas, many of which we haven't seen anywhere else – the lace bowl was one of our favourite designs.

The book closes with a detailed stitch dictionary, with lots of ideas for crocheted trims, motifs, colourwork blocks and more. The fact that *Crochet Adorned* tries hard to be both a 'learn to crochet' book, a pattern collection and a stitch dictionary, and succeeds on all counts, is a credit to the author and the publishers. A great addition to any collection. KA

ISBN 978-0-30745-196-5



*The patterns include some of the most fashionable garments we have seen in a long time.*



## GRANNYSQUARES NOW

**Susan Cottrell**

Lark/Chappelle • £9.99

*Today's granny squares aren't square... they're fashionable and stylish!*

No longer just old-fashioned shapes, this book encourages you to think creatively about granny squares. Susan shows us a whole collection of motifs based on the principle of a granny square, but that look completely different. From spirals to rounds, flowers to diamonds, the first 77 pages of the book are filled with dozens of different motifs. The photographs are clear and the instructions include tension, yarn and stitch information. Lots of different yarns are used in the blocks including eyelash yarn, cotton, acrylic, crochet cotton and pure wool.

The second section of the book includes projects to make with your blocks, from customising clothes to blankets, throws, bags and whole garments. The projects are a good mixture of modern and slightly more old-fashioned, with the garments feeling the most dated. I would be more tempted to buy this book for the blocks in the first section than the patterns in the second section – it has lots of ideas for those of us looking to learn more crochet block patterns. The only thing missing from the book is charts – all the instructions are written out so if you work better from charts, this is not for you. KA  
ISBN 978-1-60059-479-3

## HOOKED BAGS: 20 EASY CROCHET PROJECTS

**Margaret Hubert**

Creative Publishing International • £9.99

*Bags of all shapes and sizes – something to crochet for everyone.*

Margaret Hubert shares her love of crochet with us in this book, with 20 bag patterns from purses to shoulder bags and pouches. The majority of the book is dedicated to patterns, with only about 20 pages at the back giving details of different stitches. Some crochet knowledge is assumed and none of the instructions come with charts, everything is written

*The first chapter of Crochet That Fits shows you how to make six different projects from one capelet pattern*

out fully. Most of the different yarns used in the patterns are photographed so that you can see the texture, which is a nice touch. The photography of the actual projects is quite basic and although it does the job, it would have been nice to see the bags in more of a lifestyle setting. Finished sizes are given for all the bags, but it would be easier to get an idea of their size if you could see the scale in photos. KA  
ISBN 978-1-58923-255-6

## CROCHET THAT FITS

**Mary Jane Hall**

David and Charles • £14.99

*Get your crochet into shape – discover the easy way to crochet flattering, feel-good fashion.*

*Crochet That Fits* promises designs that are easy enough for a beginner and stylish enough for a more experienced crocheter. The emphasis is on designs that you can customise to your own size and shape, to ensure that they will fit perfectly, with the aim of stretching beginners who up until now have only made scarves and pot holders. Some of the patterns include charts and all the garment patterns have clear schematics, which really helps if you need to alter the size of any of them.

The book is split into different sections covering garments, accessories and a great 'getting started' guide, with illustrations of basic stitches and more advanced information about measuring stitch heights and other useful snippets. The first chapter is a great idea and shows you how to make six different projects from one basic capelet pattern. We found this really interesting and a good way to practise making changes to other crochet patterns. The author has over 30 years' crochet experience, which is clear from this interesting and inspiring book. KA  
ISBN 978-0-89689-662-8

# AZURE SKIES

By Kai Mistry

*This stunning shawl can be altered to make a narrow scarf or crocheted as it is so you can wrap yourself up in luxury.*

## About this Pattern...

### DIFFICULTY

Medium

### FINISHED MEASUREMENTS IN CM (INCHES)

40x17in unblocked, 66x22in blocked

### MATERIALS

#### Yarn

Jamieson 2 ply Lace Yarn 100% Pure New Wool 25g, 252yds/230m

#### Yardage/meterage needed

[3] 4 balls needed – [756yds/691m]  
1008yds/921m

#### Needle/Hook size in mm

3mm hook

### TENSION/GAUGE

ch26 and work one repeat of pattern, as shown in the chart/written instructions. Unblocked size: 5x2.5cm

The inspiration for this shawl came from two different things. The first was the coming of spring and summer and the need for something bright to wrap around myself that matched the lovely flowers in my garden. The second was all the lovely knitted lacework that I've seen since I started knitting and crocheting. What I wanted to create was a crochet version of something lacy and airy, containing the crochet equivalent of nupps. In this pattern, they are crochet clusters.

### START HERE...

Chain [74] 98 loosely.

**Row 1:** Dc into 3rd chain from hook.

\* ch5, dc into 5th chain sp, ch2,

\*\*cluster into 3rd chain sp, ch3, miss 1 ch sp\*\* Repeat from \*\* until you have 5 clusters, ch2, miss 2 ch sps, dc into next sp, chain 5, dc into 5th ch sp. Repeat from \* to end. Turn.

**Row 2:** Ch3 (creates first tr), 2 trs into dc from below, \* dc into 3rd ch sp in 5 ch, ch5, dc into 2nd ch sp in 3 ch after first cluster, ch5, dc into top of middle cluster, ch5, dc into 2 ch sp before last cluster, ch5, dc into 3rd ch sp in 5 ch, 5 tr into dc. Repeat from \*, end with 2 trs in last dc. Turn.

**Row 3:** Ch3 \* 2 trs into treble from below, 2 trs into next treble, dc into 3rd ch sp in 5 ch, ch5, dc into 3rd ch, tr into next dc, ch3, tr into same dc, dc into 3rd ch sp, ch5, dc into 3rd ch sp, 2 trs each into next 2 trs from below, 1 tr in next tr. Repeat from \* to end. Turn.

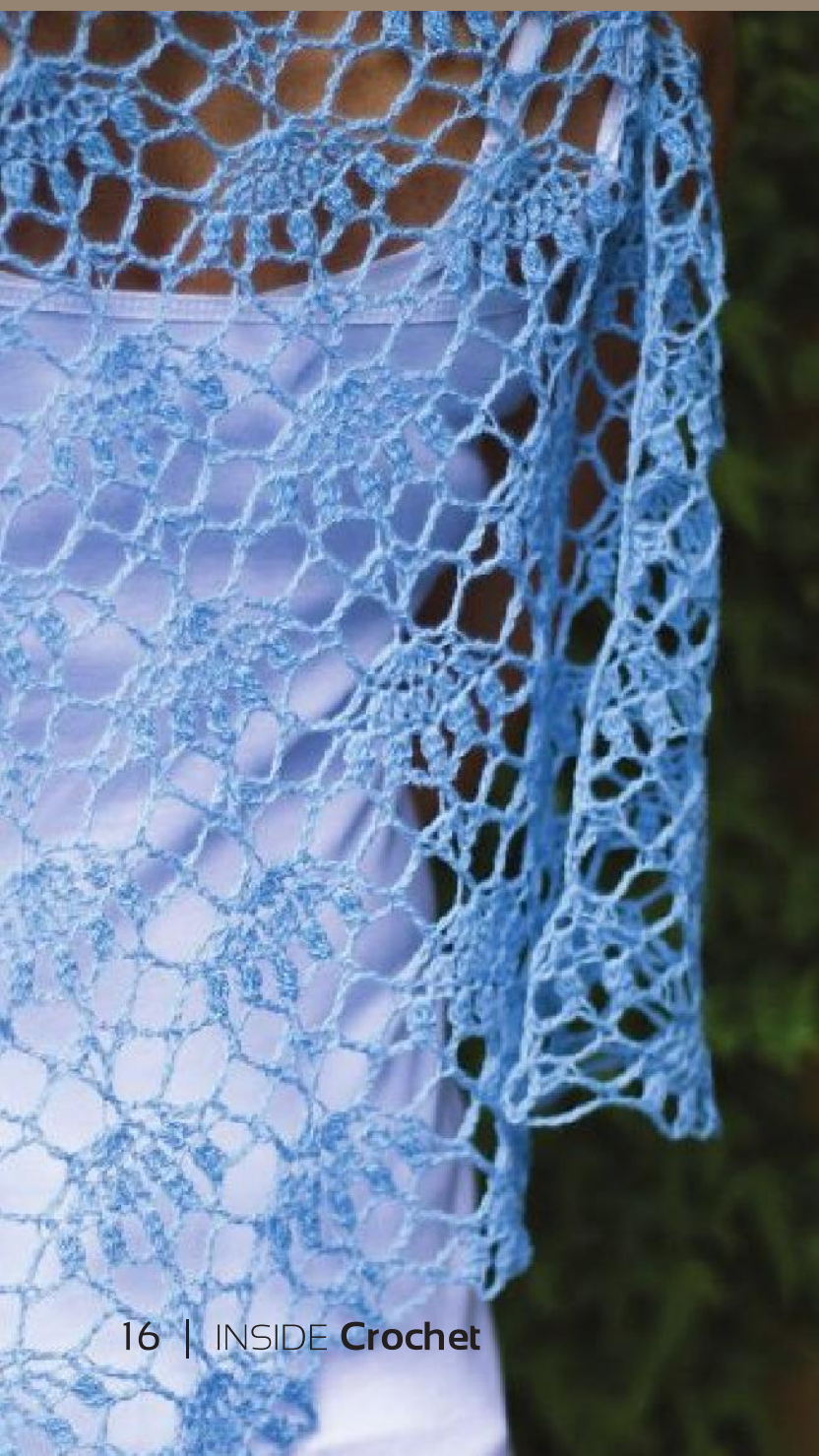
**Row 4:** Ch6 (creates first treble and 3 chain), miss first 2 trs, cluster into next tr, ch3, miss next treble, cluster into next tr, \* ch2, dc into 3rd ch sp, ch5, dc into 2nd ch sp in 3 ch between trs, ch5, dc into 3rd ch sp, ch2, cluster into first tr, ch3, miss next



tr, cluster into next tr, cont until you have 5 clusters. Repeat from \* ending with a tr in last 1st ch sp, instead of a cluster. Turn.

**Row 5:** Ch1, dc into tr \* ch5, miss 1st cluster, dc into 2nd ch sp, ch5, miss last cluster and 2ch sp, dc into 3rd ch sp, 5 trs into next dc, dc into 3rd ch sp, ch5, miss first cluster, dc into 2nd ch sp, ch 5, dc into top of middle cluster. Repeat from \* ending with dc into 3rd chain sp. Turn.

**Row 6:** Ch4 (creates first treble and 1 ch sp), tr into dc, \* dc into 3rd ch sp, ch5, dc into 3rd ch sp, 2 tr into each of the next 2 trs from below, 1 tr into next tr, 2 trs each into next 2 trs, dc into 3rd ch sp, ch5, dc into 3rd ch sp, tr into dc, ch3, tr into same dc. Repeat from \* ending with tr, ch2, tr into last dc.





*Azure Skies*

**PATTERN NOTES**

This stole/shawl is worked in two halves from the centre out, with the second half being worked up from the cast-on chain.

The lace pattern is worked over a multiple of 24 + 2 sts. Add or subtract pattern repeats if you choose to alter the width of the stole.

**PATTERN ABBREVIATIONS**

Cluster: Tr into next st, but do not draw through last 2 loops, leaving them on the hook, repeat another 2 times, and then loop yarn around hook and draw through all 4 loops on hook. You can increase the number of trebles in the crochet to 5, 7 or 9, to create more of a feature.



**YARN ALTERNATIVES**

**Save** • Malabrigo, Laceweight

**Spend** • Natural Dye Studio, Cloud

**Spoil yourself** • Fyberspates, Nef lace

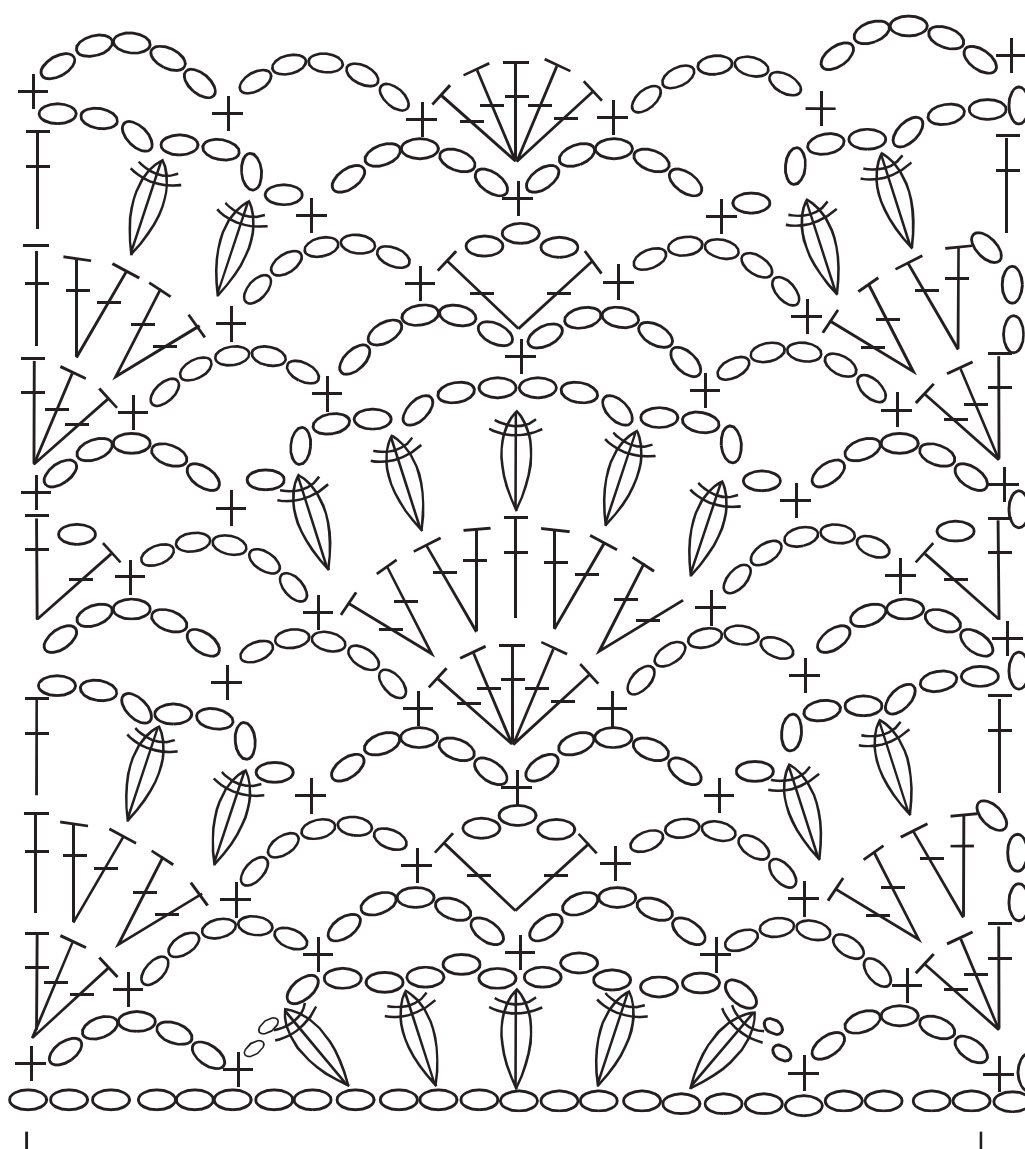
**Row 7:** Ch1, dc into dc from below, \* ch5, dc into 3rd ch sp, ch2, \*\* cluster into next tr, ch3, miss next tr\*\* repeat from \*\* until you have 5 clusters, ch2, dc into 3rd ch sp, ch5, dc into 2nd ch sp. Repeat from \* ending with dc into 2nd ch sp. Turn.

length you require. Finish on Row 4 or 7. Turn work and using initial chain, repeat pattern from beginning, until you have worked an equal number of repeats as first half. We worked 10 repeats on either side.

Repeat rows 2-7 until you have half the

Block and wear!

**CHART**



**Key**

- chain
- ⊕ treble
- ⌚ cluster

24 stitch repeat



Buy the **yarn for the pattern** on **pages 30-33** from one of these Rowan stockists.

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# INDY YARN easyknits

BY KERRIE ALLMAN

*Yarn company, Easyknits is the brainchild of Jon Dunn, a graphic designer, crocheter, knitter and yarn dyer with a passion for colour.*

**T**aught to knit first of all by his grandma when he was seven years old, Jon was crocheting confidently by the age of ten and carried on with his love of yarn crafts on and off for 12 years, as and when he felt the urge to pick up some yarn. Seeing an advert for a pub knitting night, Jon went along and armed with a pint and his knitting needles, joined the happy chatty group of knitters. He has not looked back since and now has yarn with him at all times and works on projects from socks to shawls on his daily commute to London on the train.

Easyknits was born in November 2007 when Gerard and Craig from I Knit London asked him to dye some yarn for one of their sock clubs. The response to the yarn was amazing and Easyknits has since grown and expanded their range to include spinning fibre and Jon's innovative Sushi Sock rolls, which are a machine-knitted piece of fabric dyed in beautiful colours, in addition to a beautiful range of sock and aran-weight yarns. The sock rolls are meant to be unraveled and knitted or crocheted into socks with a stunning result every time.

## Unlimited Potential

Having had such a great response from his first foray into selling yarn, Jon decided to launch his own website at [www.easyknits.co.uk](http://www.easyknits.co.uk), first as a blog and then with a shop being added shortly after. Running an online business fits in well with Jon at this stage in his life but it is not without its challenges. Growing a customer base and ensuring that regular newsletter emails are sent out means that his customers are

always on the ball when it comes to new patterns, yarns and colours.

The Sushi sock rolls are one of Jon's most popular stock items – the unique colour-changing properties give the finished item an extremely vibrant finished look. Customers are just beginning to discover the potential of what can be created with one. Jon finds that sending out newsletters is a great way to generate sales, with the yarn that he used in that month's pattern being the most popular seller. A current favourite is Jon's semi-solid aran-weight yarn in Strawberry Jam, a gorgeous deep red colour.

“ *Many of Easyknits' colourways are inspired by food, flora and fauna.* ”

The miracle of Ravelry allows Jon to keep in touch with his yarn after it has been purchased, on average 50% of his customers are active on the site and to be able to see what they choose to create with it is a special treat. There are still the special skeins that sit in a yarn stash for a while before being used, but which of us would be unfamiliar with that? Jon is inspired by the patterns and projects that his customers make with his yarns, which encourages him to come up with his own colourways and patterns.

Meeting customers at the many yarn shows that Jon attends is another great way of gauging reactions to his yarns. When customers show him the projects they have crocheted or knitted, it makes all the hard work worthwhile. The feedback he receives from customers – at shows, through his website and groups on Ravelry – have made him realise that it's what Easyknits does differently that sets him apart from the crowd, rather than what he does that is the same as other indy dyers.

Jon teaches Easyknits workshops at many of the shows he attends and really enjoys passing »

Easyknits yarn looks great when crocheted and felted.



“*The Sushi sock rolls are one of Jon’s most popular stock items – the unique colour-changing properties give the finished item an extremely vibrant finished look.*”



on his yarn dyeing skills to his customers. Anyone who has attended an Easyknits workshop will agree that the way in which Jon passes on the information needed is a treat. One of his favourite parts of the yarn dyeing process is unwrapping a freshly cooked skein from the steamer or the dyepot and seeing how the colours have worked together – they always seem to evolve in the cooking process and no two hand-painted skeins ever look the same, so seeing how they have turned out is a bit like magic.

Re-skeining the yarn is one of Jon’s least favourite parts of running Easyknits because it is so time consuming. However, Jon is adamant that the yarn looks much nicer when it has been re-skeined so he continues to do it. The satisfaction he gets on finishing a pile of yarn, attaching the labels and photographing it so that it is ready to sell, makes him feel proud of his brand.

### Future Plans

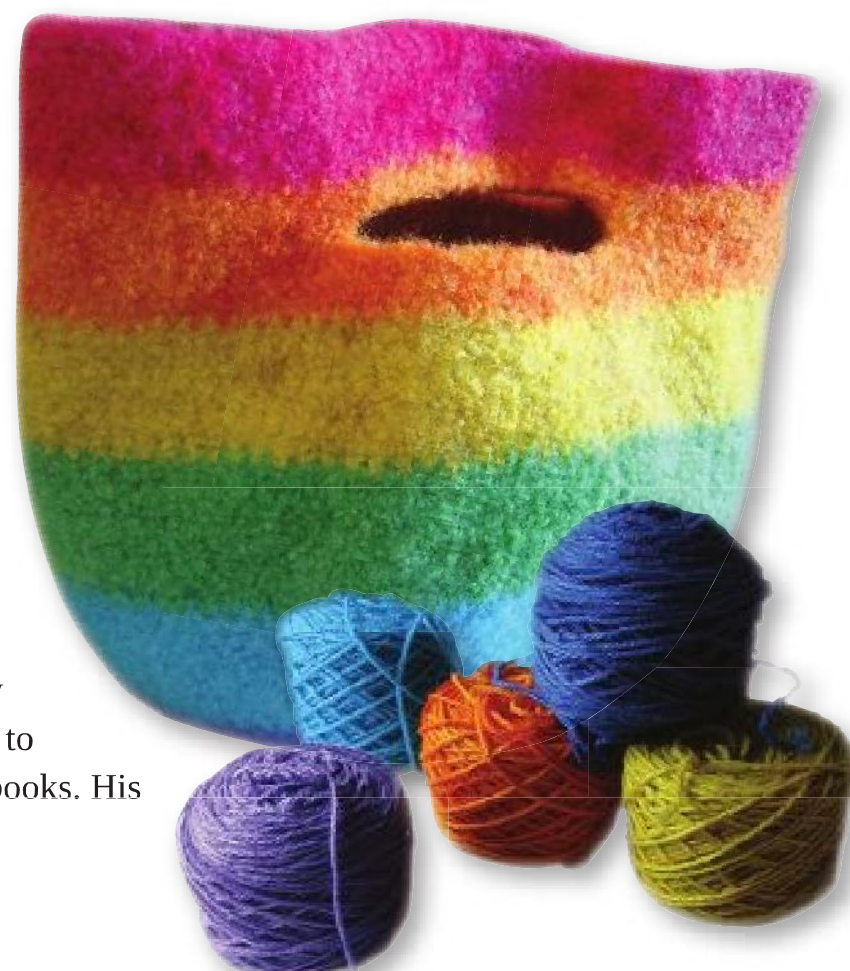
The decision to start Easyknits is one that Jon has never looked back on – his love of yarn and his desire to get back to working in a more hands-on environment (after missing his messy days in the studio at university) has really paid off. Jon doesn’t look at commercial sock yarns in the same way any more, because the colour combinations just don’t excite and inspire him. Once he had dyed his first skein, he knew that this was something he would be doing for a long time to come.

The business is still an exciting endeavour and he is really enjoying experimenting with different base yarns and colours. He describes himself as being quite selfish with the base yarns, choosing only those yarns that feel perfect to him and that he would wish to knit with. The aran-weight yarn he dyes has been a recent addition to his shop and one that was prompted by feedback from customers. Colourways and names are a different kettle of fish – sometimes the new colour combinations just appear without any effort and other times there is a certain amount of sitting and head-scratching before the perfect combination comes to him. Add to that the unpredictability of hand-dyeing yarns and Jon has learned to embrace the colours that come out of his dye pot as individual moments of glory.

Whether the name or the colour comes first is also not written in stone. Many of Easyknits’ colourways are inspired by food, flora and fauna. His geeky side does sometimes sneak into the process with some yarns named after favourite sci-fi references. This shows how much Jon’s daily life inspires him, from his garden to his taste in TV programmes and books. His

(Far left) Jon arranges his latest colourways.

(Above) A gorgeous scarf crocheted in Easyknits yarn.





travel to other countries is also a constant inspiration, with his camera never being far from his hand when on holiday. Over 800 photos were taken on a recent trip to Venice, which spawned a number of his current colours in the Easyknits shop.

### Growing and Changing

Easyknits is growing all the time and Jon finds that his daily life has to be prepared to change and adapt to meet the needs of the business. His home has become his workshop and his spare bedroom is now his dye studio. His partner Roy provides unlimited support, both in a hands-on way by helping to prepare Easyknits stock for shows, and also by adding his own creative touch to the business with his hand-made goodies that are given away to Easyknits customers at the shows they attend.

His gingerbread men are always a big favourite amongst customers, with many people making their way early to the Easyknits stand in order to be able to sample one before they run out! Relaxing weekends are now very much a thing of the past for both Jon and Roy, but now they are enjoying working hard now and hope to reap the rewards in the future.

The success of Easyknits has had an impact on Jon's knitting and crochet time. He now concentrates more on knitting with his own brand of yarns and working up his own patterns for his customers – gone are the days when he would knit a pattern from

a book or magazine using another brand of yarn. These days, most of his projects end up on his stalls at shows as samples and many of his patterns are included as part of his offerings to customers. His own patterns just don't look the same when made in another company's yarn and although Jon is a big fan of all indy dyers, he is aware that his own signature dyeing style is what makes Easyknits special.

One day Jon hopes that Easyknits will be a larger and more well-known brand of yarn with its own shop and maybe a café where Roy can bake goodies for their customers. He would love to offer a range of workshops within his own space and although this is all just a dream at the moment, he is counting on the rise in popularity of both crochet and knitting to one day help him achieve his goal. Having expanded his knit and crochet knowledge to the stage when he is designing his own patterns, Jon is confident that Easyknits is going to be part of his life for a long while to come.

Easyknits will be exhibiting at both Woolfest 2009 in June and the I Knit London weekender show in September, where they will be launching some new and exciting colourways, and brand new exotic and luxury brands of yarn. ☞

**(Top)** Some of Jon's book collection.

**(Far Left)** Dyes used by Jon to create his amazing colours.

**(Above)** Jon hand paints a skein of yarn.

# LUCIENNE

By Annette Petavy

*A fitted bust contrasts with flowing lace under the empire waist line. The shoulder straps are designed so that the top can be worn with a camisole underneath.*

## About this Pattern...

### DIFFICULTY

Intermediate

### MEASUREMENTS

#### Bust circumference:

81 (91, 101, 111, 121)cm

31¾ (35¾, 39¾, 43¾, 47¾)in

#### Length:

60.5 (63, 65, 68, 68)cm

23¾ (24¾, 25½, 26¾, 26¾)in

Fit: very close fit – this garment is meant to be worn with zero ease at bust.

### YARN

Sublime, Organic Cotton DK (50g/110m/120yd; 100% organic cotton) shade Clay

### YARDAGE/METERAGE NEEDED

5 (6, 7, 8, 9) balls.

Approx. 550 (650, 730, 850, 905)m [600 (710, 800, 930, 990)yd],

Hook size: 4mm (change as needed to obtain the right tension)

## BACK

### UPPER PART OF BACK

**Row 1:** Work 63 (73, 83, 91, 101) ftr (see Special stitches above).

**Row 2 (increase row):** Work in tr flo, increasing 10 (10, 8, 10, 8) sts by working 2 tr flo in the same st 10 (10, 8, 10, 8) times evenly spaced over the row. 73 (83, 91, 101, 109) sts.

Work straight in tr flo until work measures 16 (15, 14, 14, 14)cm [6¼ (6, 5½, 5½, 5½)in].

### ARMHOLE SHAPING

**Sizes 81 (91)cm [31¾(35¾)in]**

**Row 1 of armhole:** Sl st in first 6 (9) sts. Ch 2 (do not count as a st), tr2tog flo over next 2 sts. Cont in patt until 8 (11) sts rem at end of row. Tr2tog flo over next 2 sts. Turn, 7 (10) sts dec at each side for armhole.

**Row 2 of armhole:** Ch 2 (do not count as a st), tr2tog flo over first 2 sts. Cont in patt until 2 sts rem at end of row. Tr2tog flo over last 2 sts. Turn, 1 st dec at each side for armhole.

**Rows 3-4 of armhole:** As row 2.

Armhole shaping finished for size 81 cm [31¾], 53 sts remain.

For size 91 cm [35¾in], work one more row as row 2.

Armhole shaping finished for size 91 cm [35¾in], 55 sts remain.

**Sizes (101, 111, 121)cm [39¾, 43¾, 47¾in]**

**Row 1 of armhole:** Sl st in first (7, 9, 11) sts. Dc flo in next st, htr flo in next st, tr flo in next st. Cont in patt until (10, 12, 14) sts rem at end of row. Tr flo in next st, htr flo in next st, dc flo in next st. Turn, (7, 9, 11) sts dec at each side for armhole.

**Row 2 of armhole:** Sl st in first 3 sts. Dc flo in next st, htr flo in next st, tr flo in next st. Cont in patt until 6 sts rem at end of row. Tr flo in next st, htr flo in next st, dc flo in next st. Turn, 3 sts dec at each side for armhole.

**Row 3 of armhole:** Sl st in first (1, 3, 3) sts. Dc flo in next st, htr flo in next st, tr flo in next st. Cont in patt until (4, 6, 6) sts rem at end of row. Tr flo in next

st, htr flo in next st, dc flo in next st. Turn, (1, 3, 3) sts dec at each side for armhole.

**Size 101 cm [39¾] only:**

**Row 4 of armhole:** Sl st in first 2 sts. Ch 2 (do not count as a st), tr2tog flo over next 2 sts. Cont in patt until 4 sts rem at end of row. Tr2tog flo over next 2 sts. Turn, 3 st dec at each side for armhole.

**Row 5 of armhole:** Ch 2 (do not count as a st), tr2tog flo over first 2 sts. Cont in patt until 2 sts rem at end of row.

Tr2tog flo over last 2 sts. Turn, 1 st dec at each side for armhole.

**Row 6 of armhole:** As row 5.

Armhole shaping finished for size 101 cm [39¾in]. 59 sts remain.

**Size 111 cm [43¾in] only:**

**Row 4 of armhole:** Sl st in first 2 sts. Ch 2 (do not count as a st), tr2tog flo over next 2 sts. Cont in patt until 4 sts rem at end of row. Tr2tog flo over next 2 sts. Turn, 3 st dec at each side for armhole.

**Row 5 of armhole:** Ch 2 (do not count as a st), tr2tog flo over first 2 sts. Cont in patt until 2 sts rem at end of row. Tr2tog flo over last 2 sts. Turn, 1 st dec at each side for armhole.

**Row 6 of armhole:** As row 5.

Armhole shaping finished for size 111 cm [43¾in]. 61 sts remain.

**Size 121 cm [47¾in] only**

**Row 4 of armhole:** Sl st in first 3 sts. Dc flo in next st, htr flo in next st, tr flo in next st. Cont in patt until 6 sts rem at end of row. Tr flo in next st, htr flo in next st, dc flo in next st. Turn, 3 sts dec at each side for armhole.

**Row 5 of armhole:** Sl st in first 2 sts. Ch 2 (do not count as a st), tr2tog flo over next 2 sts. Cont in patt until 4 sts rem at end of row. Tr2tog flo over next 2 sts. Turn, 3 st dec at each side for armhole.

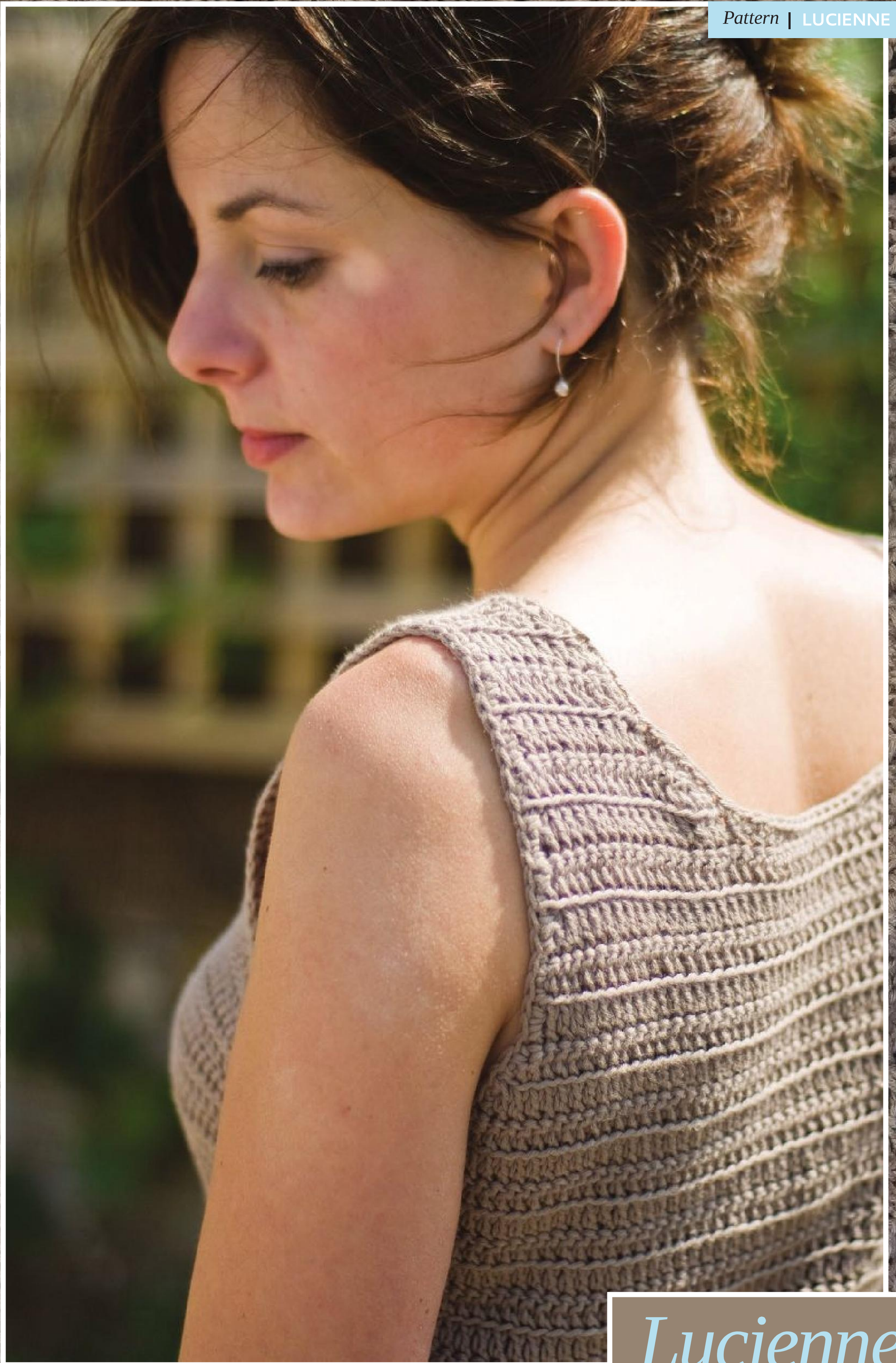
**Row 6 of armhole:** Ch 2 (do not count as a st), tr2tog flo over first 2 sts. Cont in patt until 2 sts rem at end of row.

Tr2tog flo over last 2 sts. Turn, 1 st dec at each side for armhole.

**Armhole shaping finished for size 121**



Pattern | LUCIENNE



*Lucienne*

## NOTIONS

Tapestry needle, scissors etc.

## TENSION

18 sts = 10 cm (4") and 6 rows = 7 cm (2 ¾") in tr flo.

## SPECIAL STITCHES AND STITCH PATTERNS

Ftr: Foundation treble

First ftr:

Ch 3 (do not count as a st). Yrh. Put hook through the first ch (making sure you put it under two strands of yarn), yrh, pull through. You have three loops on the hook. Yrh and pull through first loop. You have now created the chain stitch at the base of the first fsc. Yrh and pull through loops on hook two at a time, to work the tr. The first ftr is now completed.

Following ftr:

Yrh. Put hook through the ch created at the bottom of the previous fsc (making sure you put it under two strands of yarn) yrh, pull through. You have three loops on the hook. Yrh and pull through first loop. You have now created the chain stitch at the base of the ftr. Yrh and pull through loops on hook two at a time, to work the tr. The ftr is now completed.

Repeat the instructions for "following ftr" as many times as needed.

Tr flo: Trebles through the front loop only. Work as usual trebles, but only through the front loop of the stitch in the previous row.

cm [47<sup>3</sup>/<sub>4</sub>in]. 61 sts remain.

When work measures 25.5 (27, 28, 29, 29) cm [10 (10<sup>1</sup>/<sub>2</sub>, 11<sup>1</sup>/<sub>2</sub>, 11<sup>1</sup>/<sub>2</sub>, 11<sup>1</sup>/<sub>2</sub>)in], start back neck shaping.

**Row 1 of back neck:** Mark centre 21 (23, 25, 25, 25) sts. Work in patt. Over the marked sts, work 1 tr flo, 1 htr flo, 4 (5, 5, 5, 5) dc flo, 9 (9, 11, 11, 11) sl sts, 4 (5, 5, 5, 5) dc flo, 1 htr flo, 1 tr flo.

As from row 2, each side of the neck is worked separately.

Remember that sl sts worked at the centre for the neckline are decreased and not part of the following row.

**Continue for first side of neck:**

**Row 2 of 1st side of back neck:** Work in patt until 9 (10, 10, 10, 10) sts remain on row. Tr flo in next st, htr flo in next st, dc flo in next st. Turn, 6 (7, 7, 7, 7) sts dec for neck.

**Row 3 of 1st side of back neck:** Sl st in first 3 sts. Dc flo in next st, htr flo in next st, tr flo in next st. Cont in patt to end, 3 sts dec for neck.

**Row 4 of 1st side of back neck:** Work in patt until 4 sts rem at end of row. Tr2tog flo over next 2 sts. Turn, 3 sts dec for neck.

**Size 81 cm [31<sup>3</sup>/<sub>4</sub>in] only:**

**Row 5 of 1st side of back neck:** Ch 2 (do not count as a st), tr2tog flo over first 2 sts. Cont in patt, 1 st dec for neck.

Neck shaping of 1st side of back neck finished for all sizes. 9 (10, 11, 12, 12) sts remain for shoulder. On the following row, shape for shoulder as follows:

**Size 81 cm [31<sup>3</sup>/<sub>4</sub>in] only:**

Sl st in first 3 sts, 1 dc flo in each of next 2 sts, 1 htr flo in each of next 2 sts, 1 tr flo in last 2 sts. Fasten off.

**Sizes (91, 101, 111, 121) cm [(35<sup>3</sup>/<sub>4</sub>, 39<sup>3</sup>/<sub>4</sub>, 43<sup>3</sup>/<sub>4</sub>, 47<sup>3</sup>/<sub>4</sub>)in]:**

Ch 2 (do not count as a st), 1 tr flo in each of first 3 sts, 1 htr flo in each of next (2, 2, 3, 3) sts, 1 dc flo in each of next (2, 3, 3, 3) sts. Fasten off.

Continue for second side of neck:

**Row 2 of 2nd side of back neck:** Sk first 6 (7, 7, 7, 7) sts. Attach yarn in next st, 1 ch, dc flo in next st (above marker). 1 htr flo in next st, 1 tr flo in next st. Cont in patt to end, 6 (7, 7, 7, 7) sts dec for neck.

**Row 3 of 2nd side of back neck:** Work in patt until 6 sts rem at end of row. Tr flo in next st, htr flo in next st, dc flo in next st. Turn, 3 sts dec for neck.

**Row 4 of 2nd side of back neck:** Sl st in

first 2 sts. Ch 2 (do not count as a st), tr2tog flo over next 2 sts. Cont in patt to end, 2 sts dec for neck.

**Size 81 cm [31<sup>3</sup>/<sub>4</sub>in] only:**

**Row 5 of 2nd side of back neck:** Work in patt until 2 sts rem at end of row. Tr2tog flo over last 2 sts. Turn, 1 st dec for neck. Neck shaping of 2nd side of back neck finished for all sizes. 9 (10, 11, 12, 12) sts remain for shoulder. On the following row, shape for shoulder as follows:

**Size 81 cm [31<sup>3</sup>/<sub>4</sub>in] only:**

Ch 2 (do not count as a st), 1 tr flo in each of first 2 sts, 1 htr flo in each of next 2 sts, 1 dc flo in each of next 2 sts. Fasten off.

**Sizes (91, 101, 111, 121) cm [(35<sup>3</sup>/<sub>4</sub>, 39<sup>3</sup>/<sub>4</sub>, 43<sup>3</sup>/<sub>4</sub>, 47<sup>3</sup>/<sub>4</sub>)in]:**

Sl st in first 3 sts, 1 dc flo in each of next (2, 3, 3, 3) sts, 1 htr flo in each of next (2, 2, 3, 3) sts, 1 tr flo in last 3 sts. Fasten off.

## LOWER PART OF BACK

Turn upper part upside down, attach yarn and start working into ch loops at bottom of ftr in first row.

**Row 1:** Ch 2.

**Size 81 cm [31<sup>3</sup>/<sub>4</sub>in] only:** \*Ch 1, skip 1 ch, 1 tr in next ch. Repeat from \* once more. \*\*Skip 2 ch, 5 tr (= 1 shell) in next st. Skip 2 ch, 1 tr in next ch, 1 ch, skip 1 ch, 1 tr in next ch. Repeat from \*\* until 2 ch remain at end of row. Ch 1, skip 1 ch, 1 tr in last ch.

**Size 91 cm [35<sup>3</sup>/<sub>4</sub>in] only:** 1 tr in next ch. \*Ch 1, skip 1 ch, 1 tr in next ch. Repeat from \* once more. \*\*Skip 2 ch, 5 tr (= 1 shell) in next st. Skip 2 ch, 1 tr in next ch, 1 ch, skip 1 ch, 1 tr in next ch. Repeat from \*\* until 3 ch remain at end of row. Ch 1, skip 1 ch, 1 tr in each of last 2 ch.

**Sizes 101 and 111 cm [39<sup>3</sup>/<sub>4</sub> and 43<sup>3</sup>/<sub>4</sub>in] only:** Ch 1, skip 1 ch, 1 tr in next ch. \*Skip 2 ch, 5 tr (= 1 shell) in next st. Skip 2 ch, 1 tr in next ch, 1 ch, skip 1 ch, 1 tr in next ch. Repeat from \* to end of row.

**Size 121 cm [47<sup>3</sup>/<sub>4</sub>in] only:**

1 tr in next st, ch 1, skip 1 ch, 1 tr in next ch. \*Skip 2 ch, 5 tr (= 1 shell) in next st. Skip 2 ch, 1 tr in next ch, 1 ch, skip 1 ch, 1 tr in next ch. Repeat from \* until 1 st remains at end of row. 1 tr in last st.

**Row 2:** Ch 2 (do not count as a st). Work 1 tr in each tr, 1 ch over each ch, and 1 shell in middle st of each shell. Shell and filet pattern established. There are 7 (8, 10, 11, 12) shells in each row, separated by one filet square (= 1tr + 1ch + 1tr) between each





shell. There are 2 (2, 1, 1, 1) filet squares at the beg and end of the row, and 0 (1, 0, 0, 1) extra treble to start and finish the row. There are 8 (9, 11, 12, 13) filet panels: One at beg and at end of row, plus one between each shell.

Cont working in shell and filet pattern as established, with increases (see Special stitches above) in the filet pattern as follows:

**On row 6:**

**Size 81cm [31 1/4in]:** Work 1 increase in the 2nd, 4th, 5th and 7th column 8 sts inc.

**Size 91cm [35 1/4in]:** Work 1 increase in the 2nd, 4th, 6th and 8th column 8 sts inc.

**Size 101cm [39 1/4in]:** Work 1 increase in the 2nd, 4th, 6th, 8th and 10th column 10 sts inc.

**Size 111cm [43 1/4in]:** Work 1 increase in the 2nd, 4th, 6th, 7th, 9th and 11th column 12 sts inc.

**Size 121cm [47 1/4in]:** Work 1 increase in the 2nd, 4th, 6th, 8th, 10th and 12th column, 12 sts inc.

**On row 12:**

**Size 81cm [31 1/4in]:** Work 1 increase in the 1st, 3rd, 6th and 8th column, 8 sts inc.

**Size 91cm [35 1/4in]:** Work 1 increase in the 1st, 3rd, 5th, 7th and 9th column, 10 sts inc.

**Size 101cm [39 1/4in]:** Work 1 increase in the 1st, 3rd, 5th, 7th, 9th and 11th column, 12 sts inc.

**Size 111cm [43 1/4in]:** Work 1 increase in the

1st, 3rd, 5th, 8th, 10th and 12th column 12 sts inc.

**Size 121cm [47 1/4in]:** Work 1 increase in the 1st, 3rd, 5th, 7th, 9th, 11th and 13th column, 14 sts inc.

**On row 18:**

**Size 81cm [31 1/4in]:** Work 1 increase in the 2nd, 4th, 5th and 7th column 8 sts inc.

**Size 91cm [35 1/4in]:** Work 1 increase in the 1st, 3rd, 5th, 7th and 9th column 10 sts inc.

**Size 101cm [39 1/4in]:** Work 1 increase in the 2nd, 4th, 6th, 8th and 10th column 10 sts inc.

**Size 111cm [43 1/4in]:** Work 1 increase in the 2nd, 4th, 6th, 7th, 9th and 11th column, 12 sts inc.

**Size 121cm [47 1/4in]:** Work 1 increase in the 2nd, 4th, 6th, 8th, 10th and 12th column, 12 sts inc.

Work straight until lower part of back (measured from empire waist down) measures 28 (30.5, 31.5, 33, 33)cm, [11, (12,

12 1/2, 13, 13)in]. Fasten off.

## FRONT

### UPPER PART OF FRONT

Start working as for back.

**Note:** In all sizes, work armhole shaping as for back. In sizes 81 and 91cm [31 1/4 and 35 1/4in] the front neck shaping starts before armhole shaping. Be careful to note when neck shaping starts, before or after armholes!

When work measures 13 (13, 14, 15, 15)cm, start shaping front neck as follows:

**Row 1 of front neck:** Mark centre 11 (11, 11, 13, 13) sts, work in patt. Over marked sts work 1 tr flo, 1 htr flo, 7 (7, 7, 9, 9) dc flo, 1 htr flo, 1 tr flo.

### NOTE

Size 101 cm [39 3/4] Armhole shaping starts on this row.

Size 111cm [43 1/4in] This is row 2 of armhole shaping.

Shells and filet: Worked over a multiple of 8 + 3 sts.

Row 1: Ch 2 (do not count as a st), 1 tr in first st, 1 ch, skip 1 st, 1 tr in next st. \*Skip 2 sts, 5 tr (= 1 shell) in next st. Skip 2 sts, 1 tr in next st, 1 ch, skip 1 st, 1 tr in next st.\* Repeat from \* to end of row. Turn.

Row 2: Ch 2 (do not count as a st), 1 tr in first tr, 1 ch, 1 tr in next tr. \*Shell (5 tr) in centre st of shell, 1 tr in next tr, 1 ch, 1 tr in next tr.\* Repeat from \* to end of row. Turn.

Repeat row 2.

Increases in shells and filet stitch:

All increases are made in the filet panels. 1 increase = 2 added stitches. If the panel contains an odd number of filet squares (eg. 1 tr + 1 ch + 1 tr): Work [1 tr + 1 ch] in the ch-space in the centre square.

If the panel contains an even number of filet squares: Work an extra [1 tr + 1 ch] in the centre treble of the panel.

### PATTERN NOTES

In this pattern, the turning chains do not count as stitches. Each row is the height of a treble. The turning chains are worked with 2 ch. If this doesn't work for you, try adding an extra ch to the turning ch.

Sl sts at the beg of a row and skipped sts at the end of a row are decreased and not included in the stitch count. Likewise, sl sts worked at the centre for the neckline are decreased and not part of the following row.

### YARN ALTERNATIVES

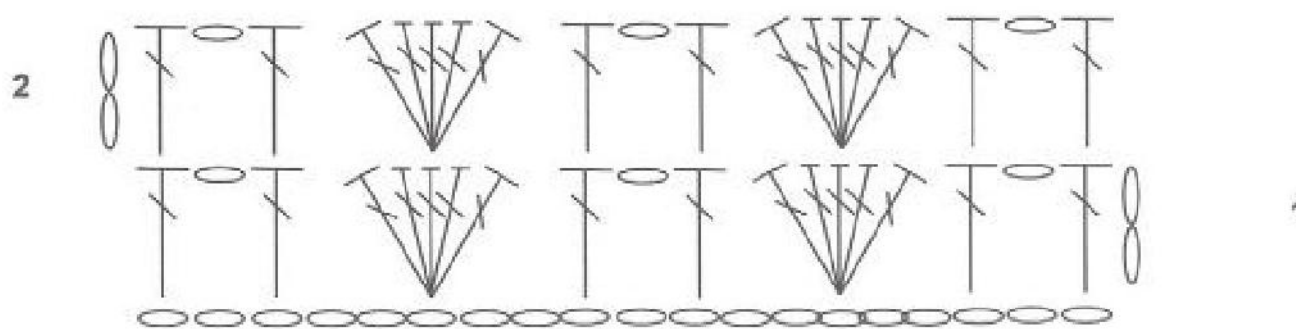
Save • Sirdar, Calico

Spend • Debbie Bliss, Cotton DK

Spoil yourself • Rowan, Purelife Cotton DK



### Chart



Size 121 cm [47 1/4 in] This is row 2 of armhole shaping.

**Row 2 of front neck:** Mark centre 17 (15, 15, 17, 17) sts, work in patt. Over marked sts work 1 tr flo, 1 htr flo, 1 dc flo, 11 (9, 9, 11, 11) sl sts, 1 dc flo, 1 htr flo, 1 tr flo 11 (9, 9, 11, 11) sts dec at centre for neck.

As from row 3 each side of the neck is worked separately:

Continue for first side of neck:

Remember that sl sts worked at the centre for the neckline are decreased and not part of the following row.

**Row 3 of 1st side of front neck:** Work in patt until 5 (5, 6, 5, 5) sts rem at end of row. Tr flo in next st, htr flo in next st, dc flo in next st. Turn, 2 (2, 3, 2, 2) sts dec for neck, 29 (25, 27, 25, 27) sts remain.

### NOTE

Size 91 cm [35 3/4 in] Armhole shaping starts on this row.

Size 101 cm [39 3/4 in] This is row 3 of armhole shaping.

Size 111 cm [43 3/4 in] This is row 4 of armhole shaping.

Size 121 cm [47 3/4 in] This is row 4 of armhole shaping.

**Row 4 of 1st side of front neck:** Sl st in first 2 sts. Ch 2 (do not count as a st), tr2tog flo over next 2 sts. Cont in patt 3 sts dec for neck, 19 (21, 21, 21, 21) sts remain.

### NOTE:

Size 81 cm [31 3/4 in] Armhole shaping starts on this row.

**Row 5 of 1st side of front neck:** Work in patt until 2 sts rem at end of row. Tr2tog flo over last 2 sts. - 1 st dec for neck, 17 (19, 19, 19, 19) sts remain.

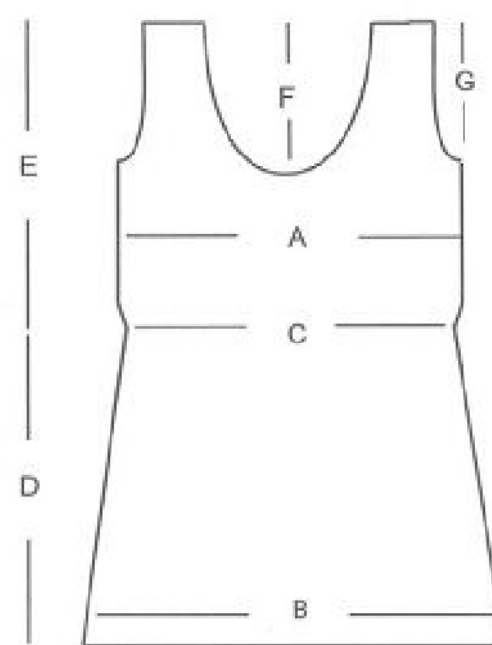
Decrease 1 st at neck with a tr2tog flo as in row 5 (at beg or end of row as required) on the following rows of front neck:

Size 81 cm [31 3/4 in] only: Dec on rows 7, 8, 10, 11, 13, 14.

**All other sizes:** Dec on rows 6, 7, 9, 10, 12, 14, 15.

Work all other rows straight.

### Schematic



After all decreases for neck, 9 (10, 11, 12, 12) sts remain for shoulder.

Work shoulder as for back. Fasten off.

Continue for second side of neck

**Row 3 of 2nd side of front neck:** Skip first 2 (2, 3, 2, 2) sts. Attach yarn with dc flo in next st. Htr flo in next st, tr flo in next st. Cont in patt 2 (2, 3, 2, 2) sts dec for neck, 29 (25, 27, 25, 27) sts remain.

**Row 4 of 2nd side of front neck:** Work in patt until 4 sts rem at end of row. Tr2tog flo over next 2 sts. Turn 3 sts dec for neck - 19 (21, 23, 21, 21) sts remain.

### NOTE:

Size 81 cm [31 3/4 in] Armhole shaping starts on this row.

**Row 5 of 2nd side of front neck:** Ch 2 (do not count as a st). Tr2tog flo over first 2 sts. Cont in patt, 1 st dec for neck, 17 (19, 21, 19, 19) sts remain.

Cont decreasing for neck as for 1st side of neck. Work shoulder as for back.

Fasten off.

Lower part of front

Work as for lower part of back.

### FINISHING

Block to measurements. Sew shoulder and side seams. Work 1 row of dc around neck and each armhole.

Passionate about fabric

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Issue **9**  
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# PANSY SWEATER

By Sasha Kagan

*This retro-style sweater is crocheted in Triangle stitch with a garland of pansies around the neck.*

## About this Pattern...

### DIFFICULTY

Intermediate

### FINISHED MEASUREMENTS

#### Bust:

80-92 (92-102, 102-112, 112-122)cm  
[32-36 (36-40, 40-44, 44-48)in]

#### Length from Shoulder:

21¾ (22¾, 24, 25¼)in  
[55 (58, 61, 64)cm]

### YARN

- RYC, Cashsoft DK 50g/130m/142yds (57% extra fine merino 33% microfibre 10% cashmere)
- 7 (8, 9, 9) balls #501 Sweet (MC)
- Rowan, Kid Silk Haze 25g/210m/229 yds (70% super kid mohair 30% silk)
- 1 x 25 g ball in 644 Ember (A), #583 Blushes (B), #606 Candy Girl (C), #596 Marmalade (D), # 595 Liqueur (E), # 600 Dewbury (F), #579 Splendour (G).

### BACK

Using MC, ch 98 (110, 122, 134), makes 24 (27, 30, 33) triangles. Follow instructions for triangle stitch from row 1 (foundation row) to row 5. Now rep rows 2, 3, 4 and 5 until 12 (13, 13, 14) triangles are complete, ending with RSF on a 3rd row, turn.

### SHAPE ARMHOLE

**Next Row:** sl st across next 8 sts (2 triangles) cont in patt to 8 sts (2 triangles) before end of row. 80 (92, 104, 116) sts rem. Turn.

Cont straight until armhole is 7 (7, 8, 8) triangles deep ending with a row 3 or 5. 19 (20, 21, 22) triangles total back length.

### FRONT

Work as for back until 3 triangles less than back have been made, ie. 16 (17, 18, 19) triangles, ending with a row 3 or row 5 and RSF.

### SHAPE NECK

Work in patt across next 20 (24, 28, 32) sts, 5 (6, 7, 8) triangles. TURN Cont in patt for 3 more triangles (front meas same as back to shoulder), cut yarn.

Join in yarn to beg of 15th (17th, 19th, 21st) triangle, st 60 (68, 76, 84).

Work in patt for 3 more triangles 19 (20, 21, 22) triangles total back length.

### SLEEVES (MAKE 2)

Using MC ch 78 (86, 94, 102), makes 19 (21, 23, 25) triangles. Follow instructions for triangle stitch from row 1 (foundation row) to row 5. Now rep rows 2, 3, 4 and 5 until 8 (8, 9, 9) triangles are completed, ending on a 3rd row.

### MAKING UP

Block pieces to schematic measurements.

Join shoulder seams, sew sleeve top into armhole, the straight sides (the

triangle) at top of sleeve to form a neat right angle. Join sleeve seams and side seams.

### NECK TRIM

Using MC and with RSF join in yarn to centre back neck.

**Round 1:** ch 1 (counts as one dc) make 1 dc into each st around neck. Join with a sl st to first dc.

**Round 2:** Work as for Round 1. Fasten off.

### SLEEVE TRIM

Using MC and with RSF join in yarn to sleeve seam.

**Round 1:** ch 1 (counts as 1 dc) work 1 dc into each stitch around, sl st to first dc.

**Round 2:** ch 1 (counts as 1 dc) \* dc into next 2 sts skip next st. Rep from \* around, sl st into first dc, TURN WORK.

**Round 3:** (Picot edge) with WSF \*sl st across next 3 sts ch 3, sl st into same st. Rep from \* around.

### WELT TRIM

Work 2 rounds as for neck trim TURN WORK then follow round 3 (picot edge) as for sleeve trim.

### PANSY EMBELISHMENT

Using 2.50mm hook.

### PINK PANSY

With A, chain 6. Join chain with sl st, forming a ring.

### FRONT





*Pansy Sweater*



#### NOTIONS:

3.50 mm and 2.50 mm crochet hooks

#### TENSION/GAUGE

6 Triangles wide and 3 ½ triangles high = 10 cm (4in) over triangle stitch using 3.50 mm hook or hook needed to obtain tension.

One pansy to measure 8 cm (3") tall and 4cm (1 ½") wide at centre of flower using 2.50 mm hook or hook needed to obtain tension.

#### PATTERN NOTES

Turning chains are not counted as stitches.

For a neater finish, work pyramid stitches (dcs and trs) into rear loop of chains.

#### TRIANGLE STITCH

Using 3.50mm hook.

Multiple of 4 sts plus 1, plus 1 for foundation chain.

Row 1: (RS) 1 dc into 2nd ch from hook \*work a pyramid of (6ch, 1dc in 3rd ch from hook, 1 tr into each of next 3 ch), miss 3 ch, 1 dc into next ch; rep from \* to end, turn.

Row 2: 6 ch (count as 1 ttr and 1 ch), \* 1 dc into ch at tip of next pyramid, 3 ch; rep from \* ending 1 dc into ch at tip of last pyramid, 1 ch, 1 ttr into last dc, miss tch, turn.

Row 3: 10 ch miss 1 ch, 1 dc into next dc, work pyramid, miss 3 ch, 1 dc into next dc; rep from \* ending 5 ch, miss 1 ch, 1 ttr into next ch of tch, turn.

Row 4: 1 ch, 1 dc into first st, \* 3 ch, 1 dc into ch at tip of next pyramid; rep from \* to ending last rep in centre of 10 tch, turn.

Row 5: 1 ch, 1 dc into first st, \*work pyramid, miss 3 ch, 1 dc into next dc; rep from \* to end, miss tch, turn.

Repeat rows 2, 3, 4 and 5.

*Diagram 1 taken from Crochet Inspiration by Sasha Kagan ISBN: 97819 33027128*

Yarn Alternatives are given for main body yarn only.

#### YARN ALTERNATIVES

**Save** • Cygnet, DK

**Spend** • Debbie Bliss, Baby Cashmerino DK

**Spoil yourself** • Blue Sky Alpacas, Sport

#### FLOWER CENTRE

**Round 1 (RS):** ch 3 (counts as 1 tr) work 2 tr in ring, (ch 7, work 3 tr in ring) 4 times, ch 7, join rnd with a sl st in top of beg ch 3-5 ch 7 lps. Fasten off.

#### SMALL PETALS

**Round 2 (RS):** With RS facing, join B with a sl st in 3rd tr of any 3 tr group, ch 3 (counts as 1 tr) work 15 dtr in next ch-7 lp, (skip next tr, tr in next tr, skip next tr, work 15 dtr in next ch-7 lp) twice, tr in next tr. Fasten off.

#### LARGE PETALS

**Round 2 (RS):** With RS facing, skip next tr after last tr of small petals, join C with a sl st in next tr, ch 3 (counts as 1 tr), ch 1, \*in next ch-7 lp work: (dtr, chl) twice (ttr, chl) 3 times, (qtr, chl) 5 times, (ttr, chl) 3 times, (dtr, chl) twice\*, tr in next tr, skip next tr, tr in next tr, ch 1: rep from \* to \*,

end tr in next tr skip next tr, join to small petals with a sl st in top of beg ch-3 of small petals. Fasten off.

Make 4 more pansies in the pink colourway.

#### ORANGE PANSIES

Make 5 pansies using A for the flower centre, D for the small petals and E for the large petals.

#### PURPLE PANSIES

Make 5 pansies using A for the flower centre, F for the small petals and G for the large petals.

Make 1 (2) additional pansies for L (XL) sizes.

Sew pansies to neckband using picture as guide.



**Top Tip**  
Turn to **page 97** for details of shops that stock the yarn for this pattern.

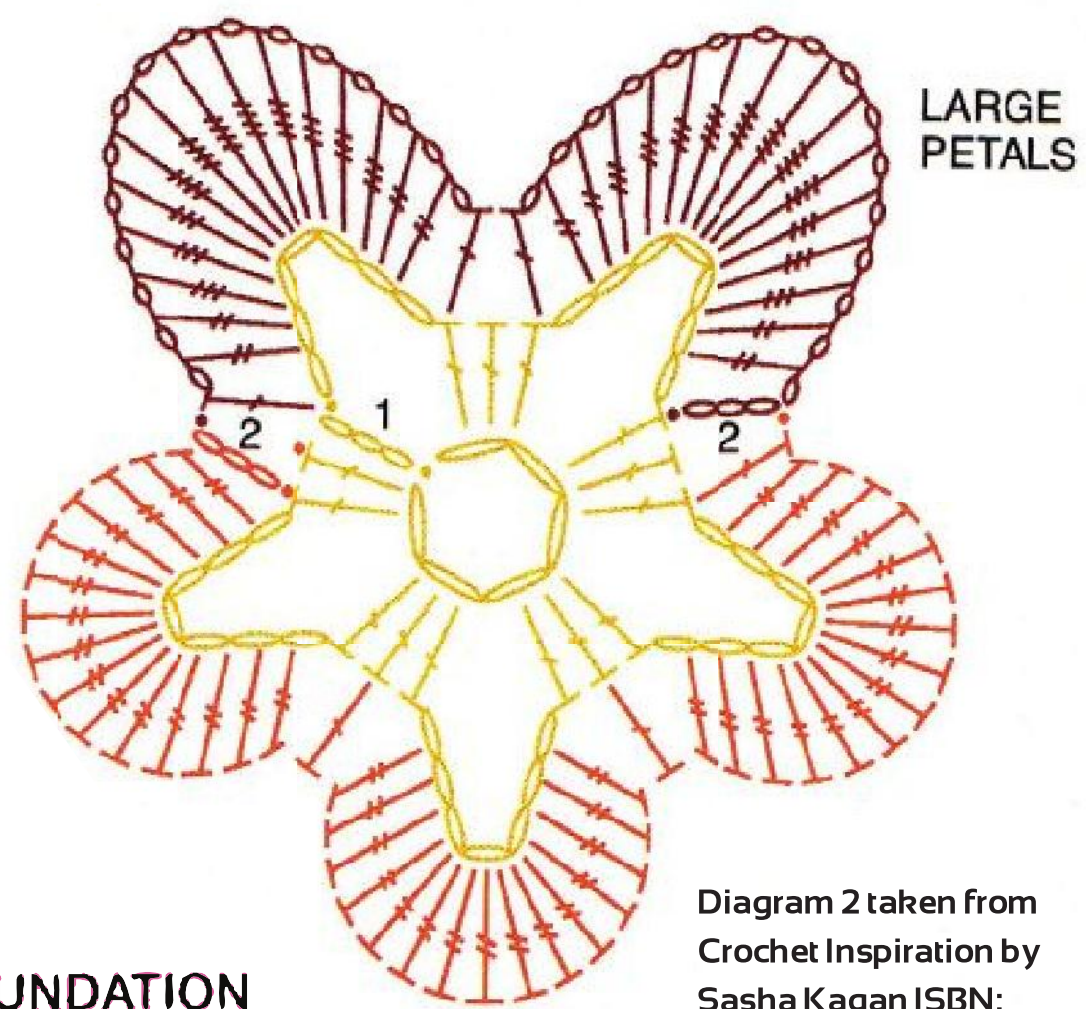
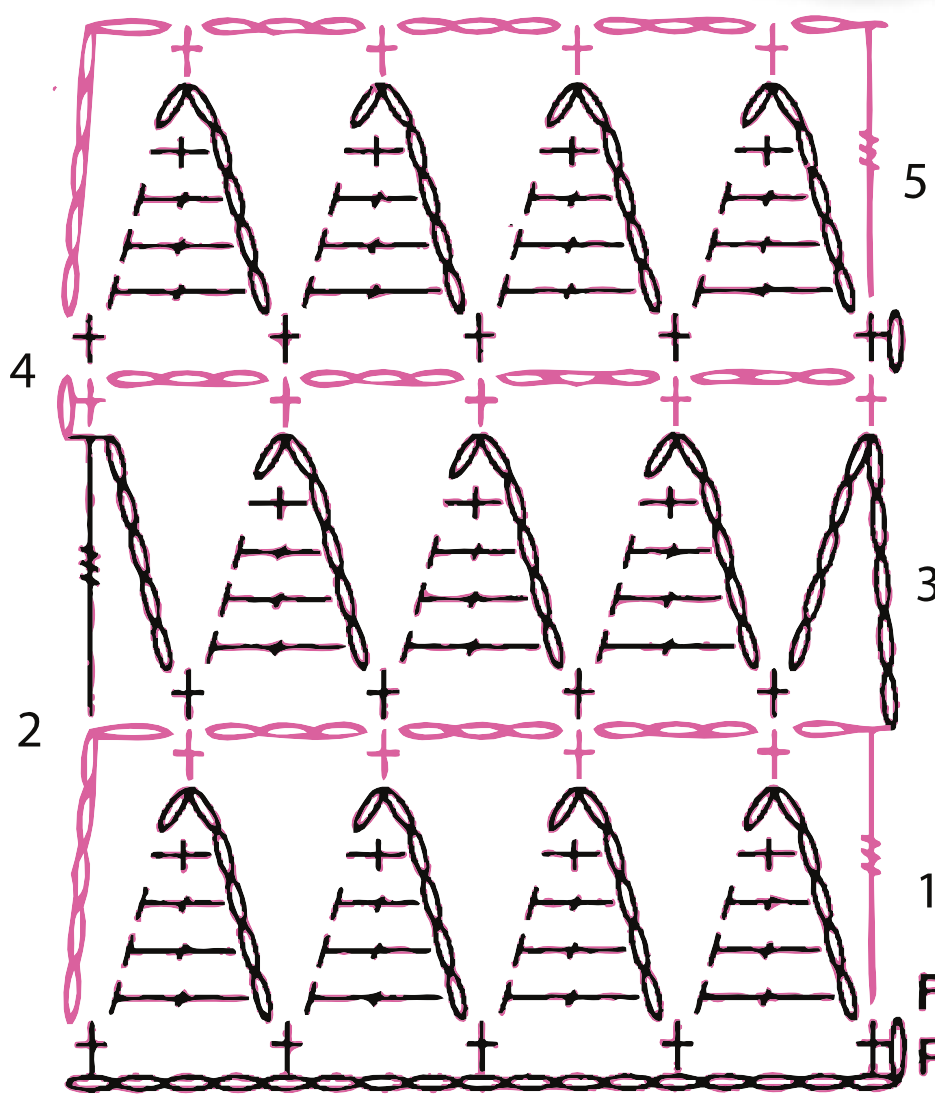


Diagram 2 taken from Crochet Inspiration by Sasha Kagan ISBN: 97819 33027128

# INTERVIEW WITH Rachel JOHN

*This month, Inside Crochet talks to Rachel John, the talent behind Extreme Crochet: crafting on a large scale.* BY KERRIE ALLMAN



**S**itting surrounded by huge crochet hooks and massive yarn, Rachel John looks a bit like she's been shrunk à la a Hollywood movie! In fact, it's the hooks and yarn that have been enlarged, as part of her innovative Extreme Textiles project - a whole new way of crafting! We caught up with Rachel to find out more...

**IC:** What inspired you to start *Extreme Textiles*?

**RJ:** The innovation in my Extreme Textiles work is that I have changed the way yarn is used. Instead of a typical one to four strands in 'normal' textiles craft, I regularly use up to 200 strands of yarn, string, rope and ripped cloth simultaneously. Mixing up to 200 strands in multiples of stranded fibre creates a wealth of new design possibilities for textile craft.

In order to do this, I had to reconsider all the tools that work with yarn and cloth – none of the existing products available could handle the ultra-thick strands I was mixing. I could not find the hooks and needles that I wanted, so I ended up making some big prototype tools back in 2002. I started making the knitting needles first and used them to make the first few sample pieces in my collection. Once I had done that, I quickly realised that all textile hand tools, such as crochet hooks, could also be made to work with the mixed yarns.

I regularly thank my dad for teaching me to work in wood when I was a child, even though I was a girl – it just goes to show how those early experiences can prove so valuable throughout life. It certainly gave me the confidence to set up a workshop and craft those first tools, which are proving to be such an inspiration for both designers and home crafters since I brought them into the textiles market place. I have found that it is not just the tools that are important, it is the application of those tools – the ideas of what you can make with them.

I developed the title Extreme Textiles (which includes Extreme Knitting, Extreme Crochet and Extreme X-Stitch) when I was making a really thick carpet using 150 strands of yarn. The size of the particular piece in question is 2x3m and 4cm thick – this piece will probably last 500 years it is so strong. We were playing SSX Tricky on the Playstation, which is an Extreme Snowboarding game. While watching what was happening in the game, I was sat there struggling with the last bit of this enormous piece of knitting, which by then was weighing in at 17kg! It occurred to me that the knitting I was doing was just as extreme as the snowboarding and certainly, on these very large pieces, it was a physical exercise. Hence the name Extreme Textiles.

**IC:** Do you ever crochet with regular-sized hooks?

**RJ:** Not really – I find the bigger tools much more exciting to work with. I really enjoy the speed of making and the drama of the pieces. I love mixing the yarns to create unique colour combinations. Having explored one technique, I move on in my investigations to see what other new possibilities there might be for me.

**IC:** What can you make with your extreme crocheted fabric?

**RJ:** There are a great many possibilities with these larger, longer tools – rugs, carpets, throws, curtains, wall hangings, apparel. The very large one-piece wonders are so quick to do, using large tools and lots of yarn, and no sewing up is a real bonus.

Compared to single-strand work, it is incredibly fast – making up in hours or days rather than weeks and months.

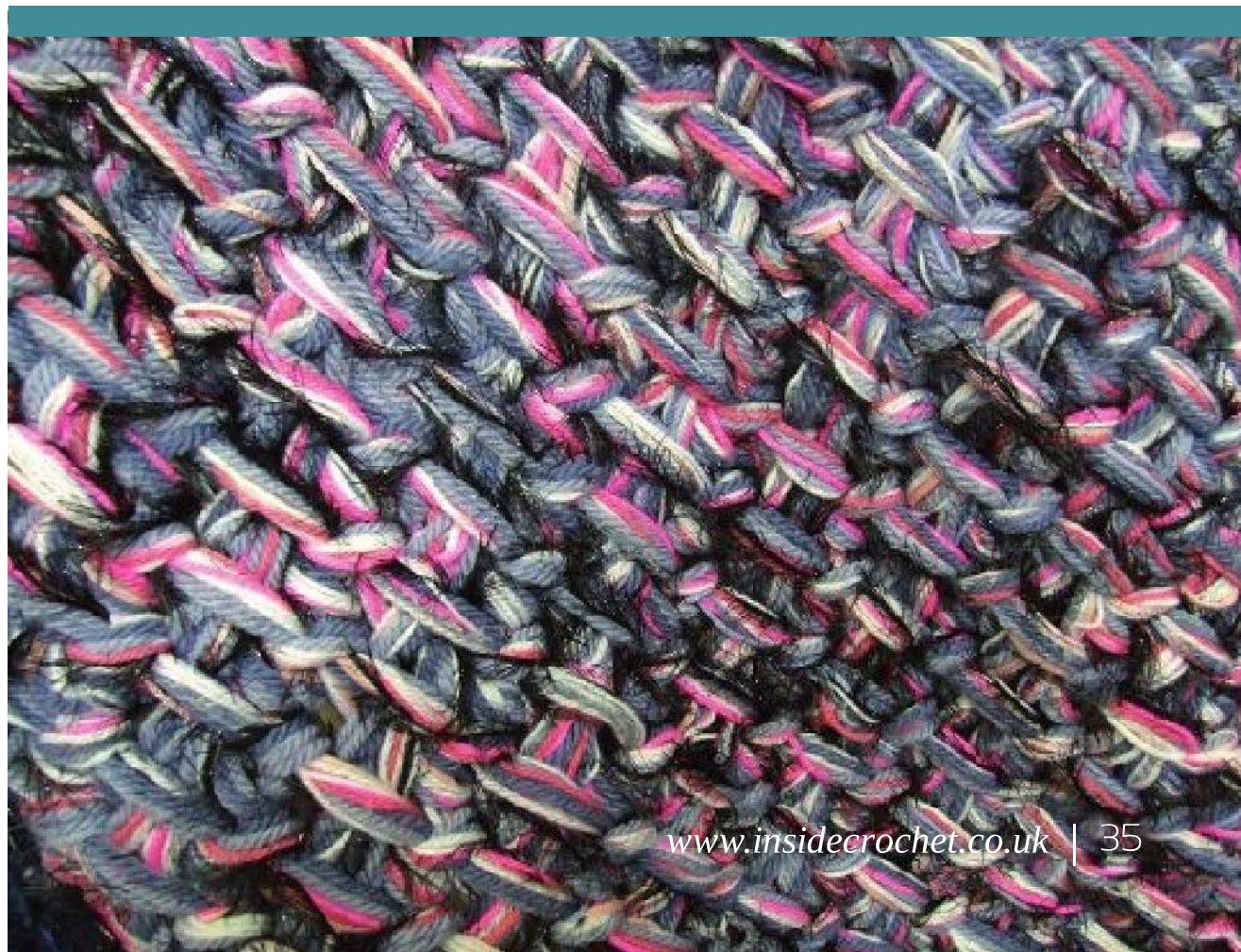
This applies to all Extreme Textiles techniques, dependent on size and purpose of the piece.

I like to play with the techniques of Tunisian crochet, which has some interesting stitches – it almost looks more like a woven piece of fabric than a crocheted piece. I often use some form of crochet on the big pieces because you can do it in a smaller space with one large tool rather than the two tools required for knitting. But I do still like to sit in the centre of the sofa to crochet big pieces – spread myself out a bit!

For this type of crafting, you do not need special yarns – you can use any yarn that you find – odd balls, leftovers, ripped fabric, rope – really anything that you can find. If you have a stash of yarn in your cupboard, you can use »

“  
I often use some form of crochet on the big pieces... and I like to sit in the centre of the sofa to crochet big pieces!  
”

Rachel's creations use the same techniques but with up to 200 strands of different yarns!



it up and create something beautiful in the process. Pieces made by this method can last many generations and have the potential to become much-loved family heirlooms.

**IC:** *What is your favourite thing about crochet?*

**RJ:** I particularly like the Tunisian Crochet, which gives a woven effect and is definitely a cross between knitting and crochet in its technique. I am always intrigued by the many effects that can be achieved simply by a slight variation in manipulation of the yarn around the tool.

**IC:** *How does crochet differ from knitting for you?*

**RJ:** It seems natural to me to investigate the properties of all crafts, to play with the potential effects to be found in each. For example, the shaping possibilities vary between the craft disciplines and there is an increased variety of stitches to play with. It is easier and neater to work in the round with crochet, and it is easier to do freeform crafting with a hook.

I will confess that I will probably never be a master of any of the individual techniques, such as knitting or crochet. I am happy to play with all of them. I am more interested in developing new ways to craft, like my Extreme Textiles.

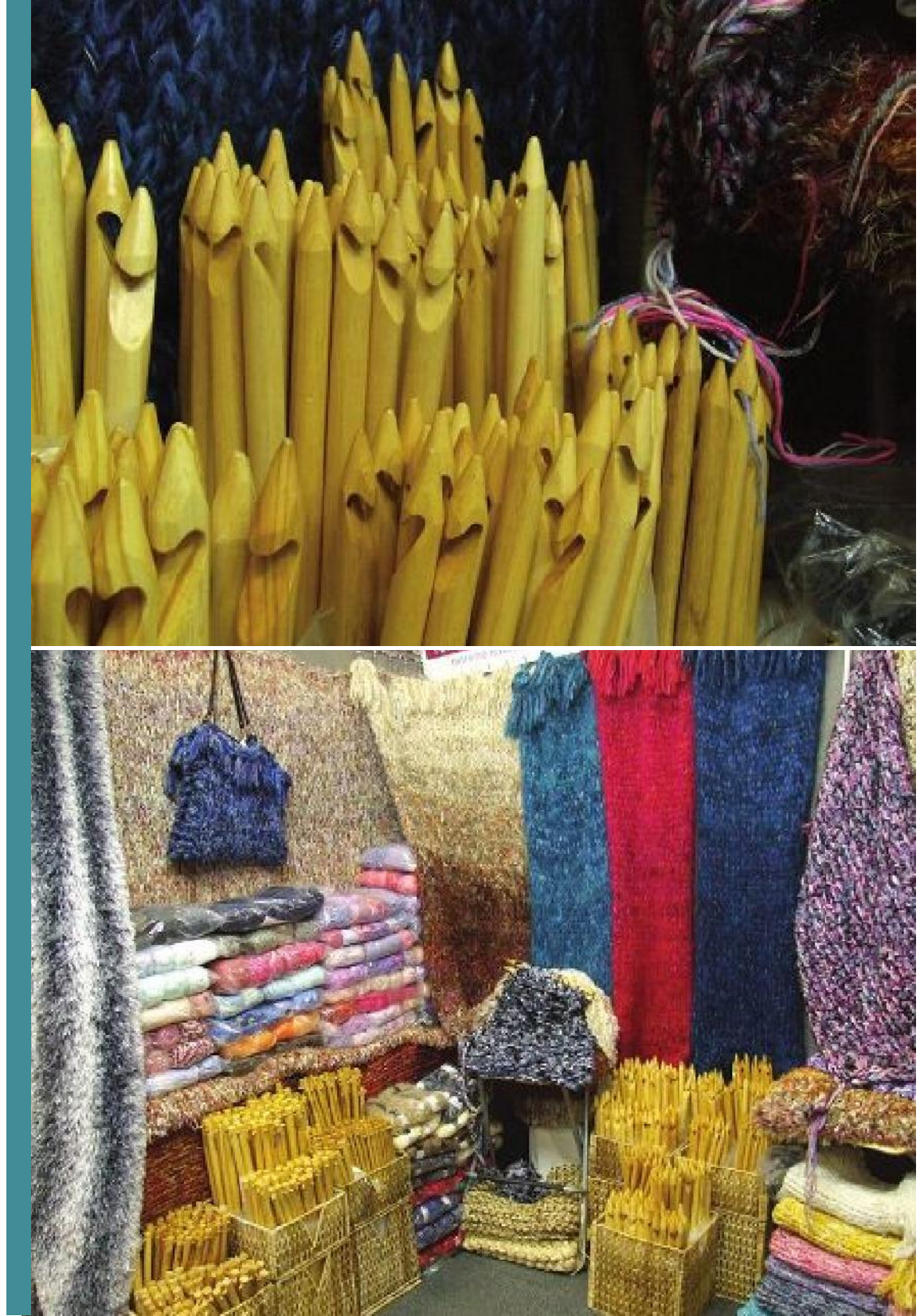
**IC:** *What came first, knitting or crochet?*

**RJ:** I never really had a 'favourite', although I am more familiar with knitting because that was what I first learned as a child. I taught myself to crochet when I wanted to play with the effects.

**IC:** *How do you pick colours for extreme projects?*

**RJ:** There are several ways to think about the colour inspiration for a project. You could match your yarn to several shades in the room you intend to have the piece in. For example, to match a 30-strand rug to a room, you will be using 30 balls of yarn to make the rug. In the room you intend to use the rug in, look around and see if there are five to six colours that you particularly like or that you wish to match your item to. If you choose, say, five colours then that breaks down into six strands of each colour, making 30 strands. When working six strands of one colour, you can choose several shades rather than just one, to add depth to the end piece.

You can take the same principle and select colours from many things, such as a photo that you like, a favourite painting, a flower or a season. The more shades and strands you work with, the richer the colour mix becomes. It may seem at first to be an extravagant, yarn-hungry way to work, using maybe 17kg in one piece, but the joy is that the end product can be so practical, washable and hard wearing. I have also found that because of using mixtures



of colours, the item will often fit into several colour schemes and so is more versatile.

**IC:** *What is your goal with your Extreme Crochet?*

**RJ:** To push the limits of what you can do with crochet. To find new, practical outcomes for the craft of crochet. The technique is so fast, fantastic and great fun.

**IC:** *What do people need to get started?*

**RJ:** Tools, yarn and stitch instructions. And an idea of something you want to make. Start with something simple like a cushion cover, bag or small rug – all are simple squares or oblongs. Cast on or chain around 25 stitches in 10-20 mixed thin and thick yarns, and crochet in a stitch of your choice until long enough to suit your purpose. Experiment with more or less strands, more or less stitches. There are many sources of stitch instructions available – in books, magazines and on-line.

Yarns can include wool and manmade fibres, cloth strips, rope, string, wire, grasses and straws – anything that can be manipulated into a usable, woven piece of material. I like to think that all craft that I produce has a purpose, is practical and functional in some way.

*Find out more about Rachel John and Extreme Crochet at [www.racheljohn.co.uk](http://www.racheljohn.co.uk), and look out for a project from Rachel in a future issue.* ☺

Rachel regularly exhibits at shows and it's quite an experience to step into her giant world.

“  
*It may seem a yarn-hungry way to work but the end product can be practical, washable and hard wearing.*  
”

stylish designs and modern inspirations

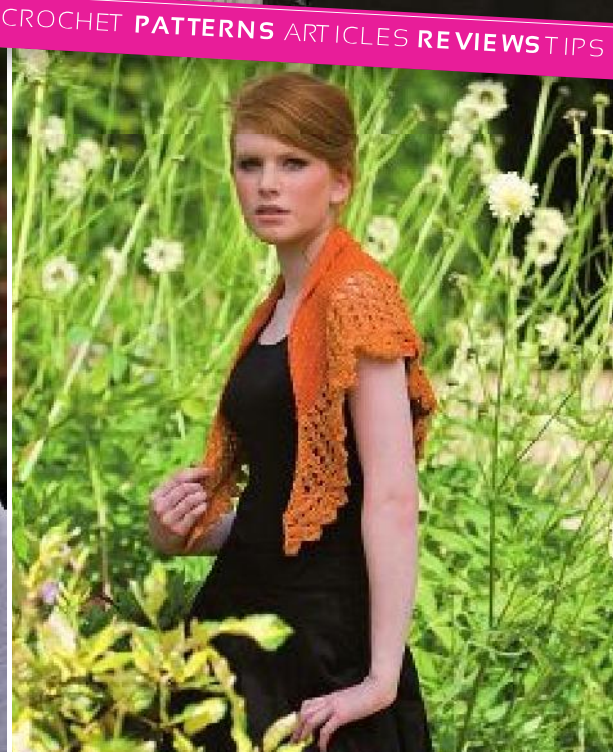
# YARN *forward*

**FREE**  
pull-out  
pattern



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# PEBBLE RUG

By Rockpool Candy

*This unusual rug captures the natural bounty of shapes and colours that can be found around rockpools and on beaches, especially stones and pebbles.*

## About this Pattern...

### DIFFICULTY

Easy

### FINISHED MEASUREMENTS

124 (length) x 56 (wide) x 7 (deep) cm

### YARN

24 balls of Ella Rae Classic (100g/219yds/200m, 100% wool)

6 x colour 125 (dark green); 6 x colour 03 (beige); 6 x colour 15 (grey); 6 x colour 22 (taupe).

(You can substitute leftover odds and ends from your stash, as long as your yarn is suitable for fulling or felting.)

### NOTIONS

- D/3mm hook; F/4mm hook; H/5mm hook; J/6mm hook.
- 13 stitch markers.
- Kapok: 3m/3.3yds of 2.5mm/1in deep x 1.37m/54in wide.
- Long doll needle
- Strong button-twist thread
- Thimble
- Washing machine

### TENSION/GAUGE

No swatches needed! Your tension really doesn't matter for this pattern – that's its beauty!

### LARGE PEBBLE

4 strands together x 33m/36yds in any colour combination. J/6mm hook.

**Rnd1:** sl st, mr of 7dc. Insert m in last st.

**Rnd2:** beg at m, \*2dc in each st. (14 st total) Insert m in last st.

**Rnd3:** beg at m, \*1dc, 2dc\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd4:** beg at m, \*1dc, 2dc\* rep to end of rnd. (31 st total) Insert m in last st.

**Rnd5:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd6:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd7:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd8:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd9:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd10:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd11:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (14 st total) Insert m in last st.

**Stuff:** tear a rough 25cm x 25cm square of kapok and stuff your pebble.

**Rnd12:** beg at m, \*1dc, sk next st\* rep to end of rnd. (7 st total) Insert m in last st.

**Rnd13:** beg at m, \*1dc, sk next st\* rep to end of rnd. Close off and weave in ends.

Make 12.

### MEDIUM PEBBLE

3 strands together x 23m/25.2yds in any colour combination. H/5mm hook.

**Rnd1:** sl st, mr of 7dc. Insert m in last st.

**Rnd2:** beg at m, \*2dc in each st. (14 st total) Insert m in last st.

**Rnd3:** beg at m, \*1dc, 2dc\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd4:** beg at m, \*1dc, 2dc\* rep to end of rnd. (31 st total) Insert m in last st.

**Rnd5:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd6:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd7:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd8:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd9:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd10:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (14 st total) Insert m in last st.

**Stuff:** tear a rough 20cm x 20cm square of kapok and stuff your pebble.

**Rnd11:** beg at m, \*1dc, sk next st\* rep to end of rnd. (7 st total) Insert m in last st.

**Rnd12:** beg at m, \*1dc, sk next st\* rep to end of rnd. Close off and weave in ends.

Make 24.

### SMALL PEBBLE

2 strands together x 18m/19.7yds in any colour combination. F/4mm hook.

**Rnd1:** sl st, mr of 7dc. Insert m in last st.

**Rnd2:** beg at m, \*2dc in each st. (14 st total) Insert m in last st.

**Rnd3:** beg at m, \*1dc, 2dc\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd4:** beg at m, \*1dc, 2dc\* rep to end of rnd. (31 st total) Insert m in last st.

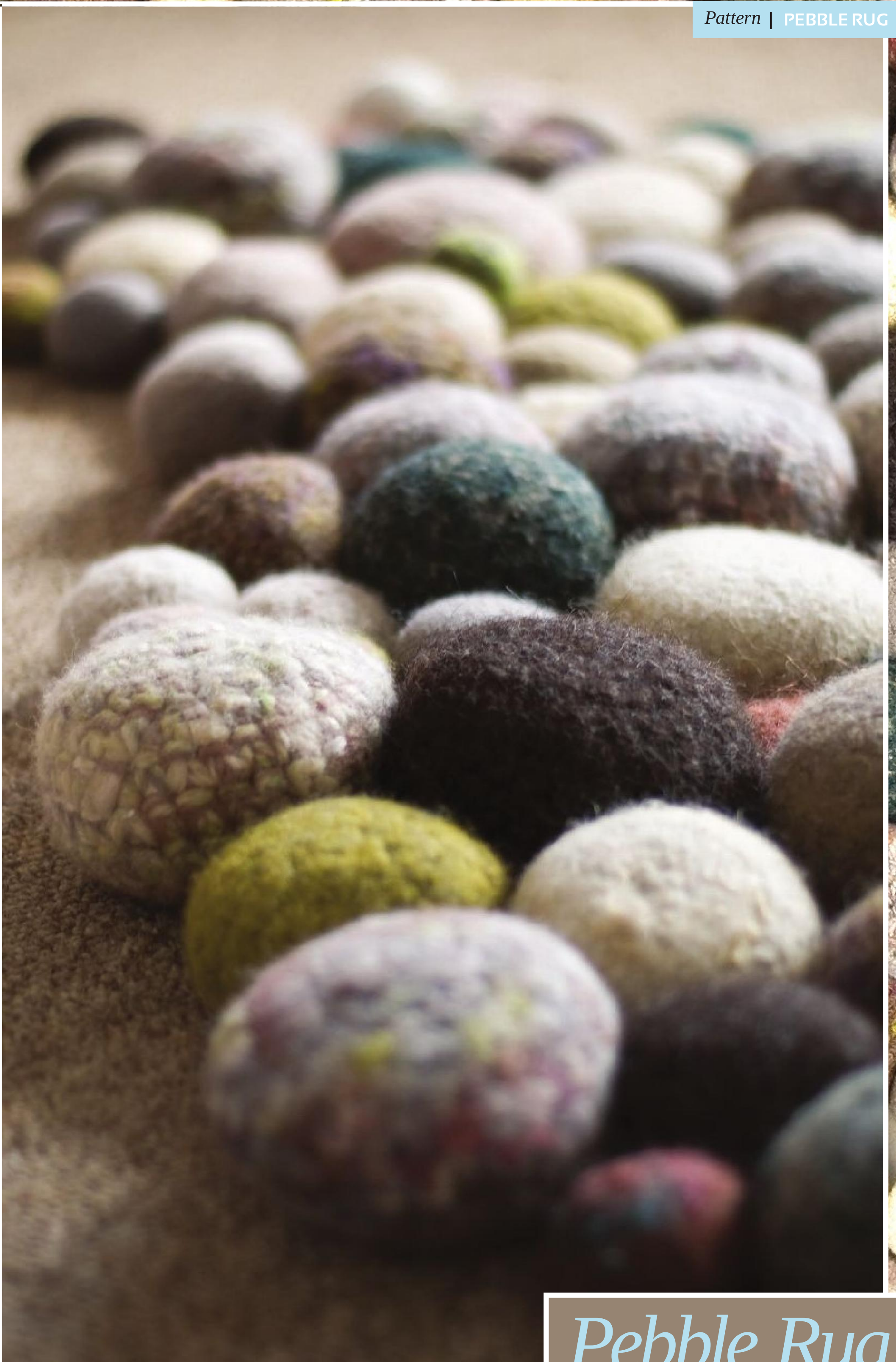
**Rnd5:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd6:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd7:** beg at m, \*1dc in each st. Insert m in last st.

## Top Tip

To make your arrangement look more natural, keep two or three tiny pebbles aside to sew nestled on top of the rug, once all the others are sewn together.



*Pebble Rug*

### SPECIAL ABBREVIATIONS AND STITCH PATTERNS FOR THIS PATTERN

Rounds are worked in a spiral without joins or turns.

m - marker

mr - magic ring

To make a magic ring: Beg 15cm/6inches along the yarn. 1sl st. Loop yarn tail anti-clockwise at base of st. Work 7 dc around loop. Insert m in final st. Pull tail to close mr.

### PATTERN NOTES

Make one tiny pebble first to practice. Then work down through the sizes, crocheting all the large pebbles first, then all the medium, all the small, and finally the remaining tiny pebbles. You'll soon notice that you are simply decreasing the size of the hook, the number of strands of yarn, and the number of middle rows of stitches as the pebbles get smaller.

Keep the wrong side of your work to the outside of the pebble. This will add more texture to your finished piece.

Tear your kapok rather than cut it, to give you a softer shape when stuffing.

### YARN ALTERNATIVES

Any fullable/feltable, 100% wool leftovers with lengths as short as 11m/12yds for a tiny pebble. You can join odds and ends together for character-filled stones.

**Rnd 8:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd 9:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (14 st total) Insert m in last st.

**Stuff:** tear a rough 15cm x 15cm square of kapok and stuff your pebble.

**Rnd 10:** beg at m, \*1dc, sk next st\* rep to end of rnd. (7 st total) Insert m in last st.

**Rnd 11:** beg at m, \*1dc, sk next st\* rep to end of rnd. Close off and weave in ends. Make 36.

### TINY PEBBLE

1 strand x 11m/12yds of any colour.

D/3mm hook.

**Rnd 1:** sl st, mr of 7dc. Insert m in last st.

**Rnd 2:** beg at m, \*2dc in each st. (14 st total) Insert m in last st.

**Rnd 3:** beg at m, \*1dc, 2dc\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd 4:** beg at m, \*1dc, 2dc\* rep to end of rnd. (31 st total) Insert m in last st.

**Rnd 5:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd 6:** beg at m, \*1dc in each st. Insert m in last st.

**Rnd 7:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (21 st total) Insert m in last st.

**Rnd 8:** beg at m, \*1 dc, 1dc, sk next st\* rep to end of rnd. (14 st total) Insert m in last st.

**Stuff:** tear a rough 10cm x 10cm square of kapok and stuff your pebble.

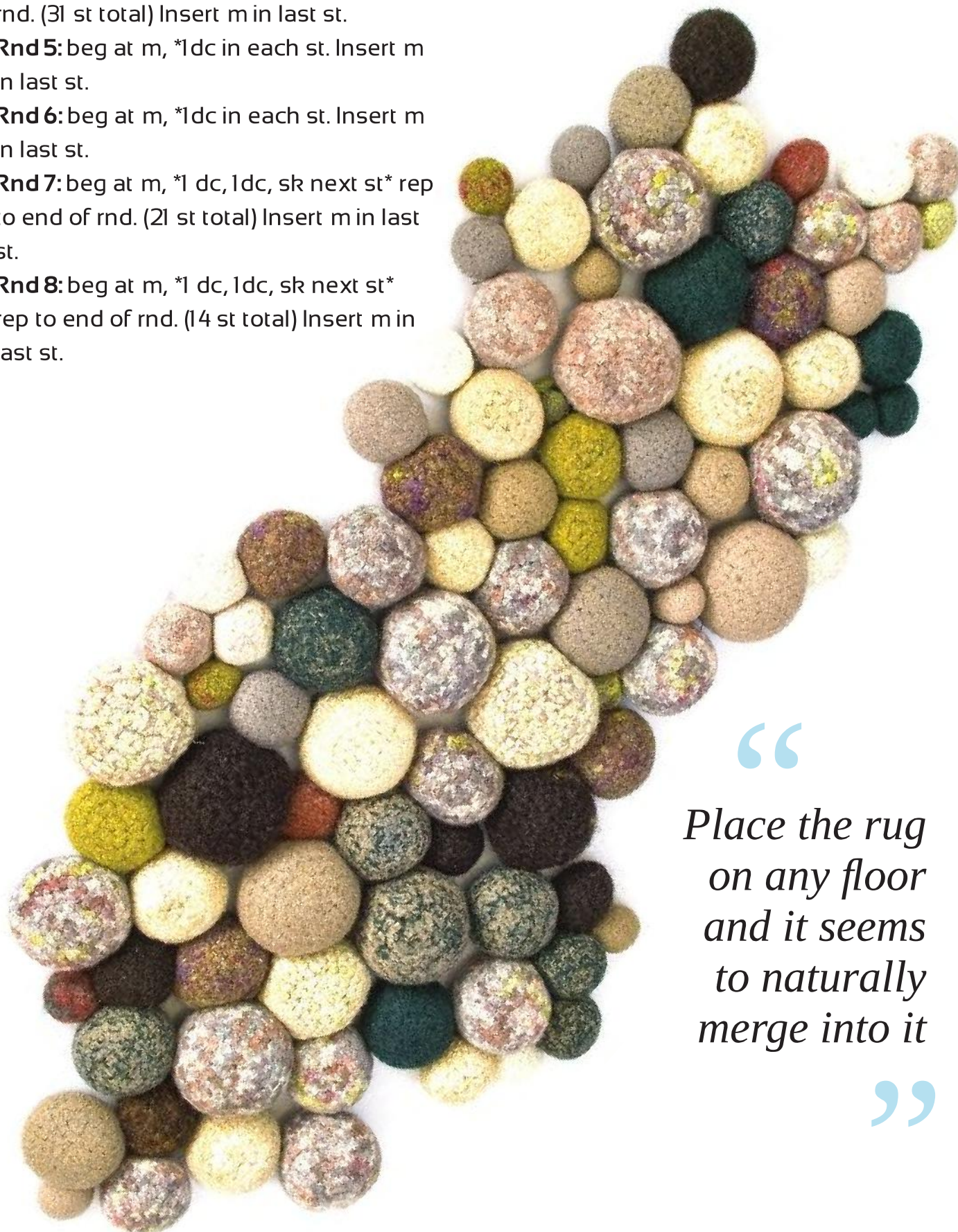
**Rnd 9:** beg at m, \*1dc, sk next st\* rep to end of rnd. (7 st total) Insert m in last st.

**Rnd 10:** beg at m, \*1dc, sk next st\* rep to end of rnd. Close off and weave in ends. Make 24.

### FULLING

This is the really fun bit. Time to be brave! When you've made all your pebbles, throw them into the washing machine, add a little washing detergent and set the longest, hottest wash you have, with the coldest rinse. All the pebbles can go in together, unless you've chosen your own non-fast yarn colours.

I love watching the pebbles tumble about, getting smoother as they wash. Once they've fullled, arrange them on a sunny windowsill and let them dry for a day or two, before sewing them together in your preferred arrangement.



“ Place the rug on any floor and it seems to naturally merge into it

”

# Crochet ON THE Net

*Where we guide you around the world of crochet online.*

BY BECKYSKUSE

**E**specially designed for beginners, [www.beginnercrocheting.com](http://www.beginnercrocheting.com) is the perfect introduction to crochet as a craft, but it's also an invaluable resource for more experienced crocheters. So whether you've been crocheting for years or you've never picked up a hook and yarn in your life, this website will help you out with detailed instructions, tutorials, patterns, how to articles and plenty of useful links.

To start with, there's an interesting history of crochet, and then the basics of how to start crocheting – some pictures or diagrams would be useful but the instructions are very clear. A great thing about the site is that it doesn't claim to have all the answers, it explains things on a basic level and then suggests plenty of other links to find more help, kits, patterns, videos and more.

In the patterns section, things start off slowly with a simple chevron pattern, a classic afghan stitch, a criss-cross stitch, a leaf pattern and a little leaf pattern. More advanced techniques are explained further down the list of articles, including Tunisian stitch, double hook crochet and scalloped edging, while the how to articles include how to attach crochet to knitting and how to use beads.

Once you have mastered the basic techniques, you can move on to the patterns, which give you the chance to make a hat, doll, balaclava, teapot, dress, slippers, beanies and flowers, all of which are explained with good pattern instructions.

The aim of the site seems to be to convey information to help beginners and you get a bit of an insight into why when she says: "Crochet is so much 'IN' these days, haven't you seen Paris Hilton and Oprah wearing those warm crochet boots? My daughter never paid much attention to learning



crochet as a craft, but now she wants those shoes so badly that she started learning the crochet." From just a few paragraphs, it's obvious that the person behind the site has lots of fun with crochet and her enthusiasm is infectious, although it would be nice if there was some more information about her!

The most negative part of the site is the rather prominent adverts, which are a little irritating but, we suppose, necessary to help fund the website's existence, so it's a small price to pay. The best part of the site is the tone, which is very friendly, encouraging and positive – a bit like having an experienced friend at hand, which is great if you don't have a crochet club near you.

**From dresses to hats, there are patterns as well as tutorials here.**

*“The tone is very friendly – a bit like having an experienced friend at hand if you don't have a crochet club near you”*



# CROCHET IN Lithuania

*This month, Inside Crochet heads to the craft hotspot of eastern Europe, Lithuania.*  
BY DONNADRUCHUNAS

**W**hen I was little, my Lithuanian grandmother crocheted hats, hats, and more hats. I don't remember if she made anything else. Grandma Druchunas wasn't a big crafter. She crocheted while watching her 'stories' (afternoon soap operas) on TV, but that was about it. Still, she infused in me a desire to know more about the Lithuanian nation and people. When I became interested in knitting and crochet as an adult, the interests merged and I found myself buying up Lithuanian craft books, and ultimately booking a visit to Vilnius.

On my first visit to Lithuania in 2007, I only had five rainy days to explore the nation's capital. In those few days, I stumbled onto knitting and crochet everywhere – in Old Town at the tourist market, in fibre arts galleries hidden in small alleys, in museums, at a national folk-singing festival where performers dressed in historical costume, and in demonstrations of traditional crafts at Cathedral Square. There were also yarn shops hiding in nooks and crannies around the city.

The short trip didn't satisfy me, so I returned the following summer, this time for seven weeks! After four weeks in language school studying Lithuanian, I was joined by my husband and our friend, June Hall, and we travelled around the rest of the country, visiting knitters and crocheters, spinners and weavers, museums, folk art schools, woollen mills, and sheep farms. As we travelled to cities and villages, I discovered that, just like in America, museums around the country are filled with textiles exhibits. Knitting and crochet often took a back seat to spinning and weaving, but all these crafts were present in every museum I visited.

## Textiles in Lithuania

Lithuania has a long textile history. Yarn has been spun from wool and flax since the Stone Age, and woven textile fragments have been discovered at many archaeological sites. Over time, different techniques were used to make lace and patterned garments, as well as many different types of accessories. But knitting and crochet are relative newcomers to the area.

**(Above)** From large squares to small alleys, Lithuania is bursting with knitting and crochet delights.

**(Above right bottom)** Donna discovered some gorgeous yarns created using natural dyes.



Linen and wool were the traditional fibres used in all textile production. While linen was often used undyed or bleached, wool was frequently tinted many different colours using natural dyes. When I visited the Days of Living Archaeology festival at Kernavė in 2008, I was excited to see many textile displays, as well as many people dressed in reproductions of historical costume.

Externally similar to the Renaissance fairs that are popular in the USA – with good food, reenactments of ancient battles, and lots of trinkets for sale – the annual Kernavė festival is completely based on local history and pre-history. Exhibitors had interesting displays about sheep and wool, weaving, dyeing, and an unusual method of creating items out of yarn using a single needle that was not familiar to me.

In the 18th and 19th centuries, cotton became available and gained some popularity, although it never reached the level of acceptance that linen attained. Today in clothing stores, you'll find the same types of products as you do all over Europe and America, but there is still a large selection of linen garments, and many shops that sell items

made only with linen. Linen production has become industrialised here.

### Crochet arrives

In the 19th century, when crochet began to spread around Europe, it reached Lithuania and replaced some of the more difficult techniques for making several accessories in the national costume.

Čempės, or crocheted slippers, were popular in many parts of the country. Most of the examples I've seen photographed in old books were quite homely looking. Made out of hemp or tow, and sometimes

**(Above)** Lithuania's national costume includes various knitted and crocheted items.

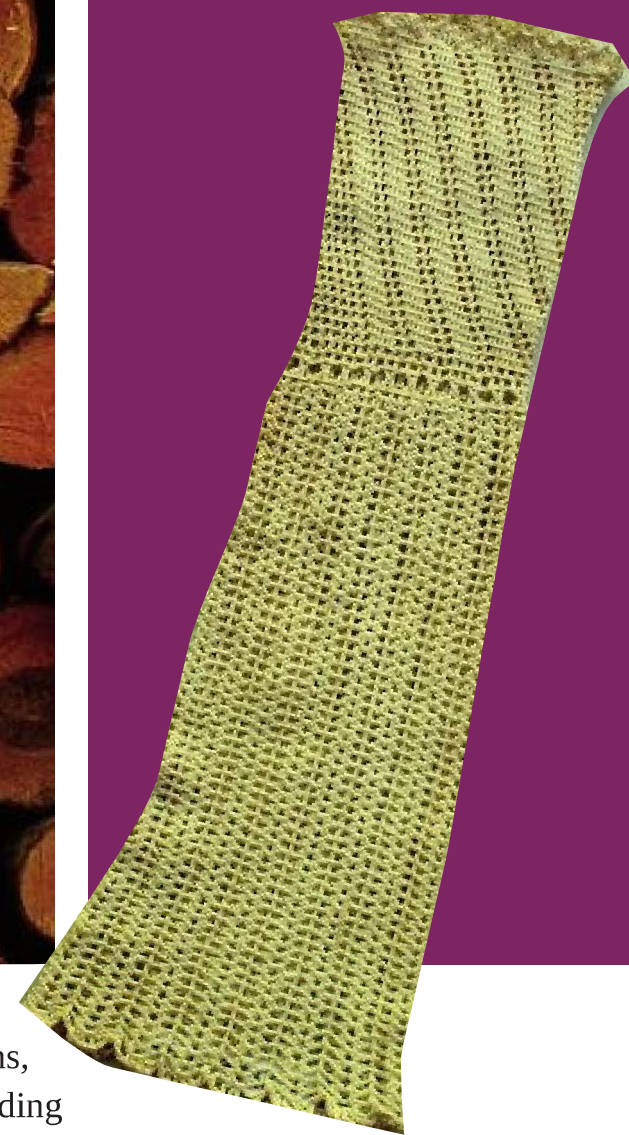
**(Above left top)** Some Lithuanian crafters use an unusual single-eyed needle technique to work yarn into garments.

“ *Today, there is still a large selection of linen garments, and many shops that sell items made only with linen.* ”

from linen or wool, the heavy yarns used were strong but not beautiful. These were house shoes, though sometimes worn outside, and crocheted for strength and warmth, not necessarily for beauty. »



“  
*Floral motifs and other delicate patterns were very popular, but crochet projects were made with simpler, geometric designs including stripes, diamonds and diagonal crosses.*  
 ”



**(Above)** Traditional Lithuanian textiles include floral and lacy motifs and crocheted linen gloves.

Although there are examples of knitted čempės, crochet, with its thicker stitches, was more suited to creating the solid, sturdy fabric that would stand the test of time and survive daily wear.

Today, Lithuanian women have a much more refined sense of style and I can't imagine any of the young ladies I met wearing such unfashionable shoes. In fact, one Lithuanian friend owns many beautiful garments knitted and crocheted by her mother and grandmother, but won't wear them out of the house because she feels to do so would be a detriment to her professional image!

### Crochet accessories

Traditionally, married and unmarried women wore different types of head gear. Unmarried girls liked to show off their hair and usually wore headbands

or cloth crowns, often decorated with ribbons, embroidery, and other embellishments including crocheted edgings.

In contrast, married women covered their heads with several types of caps, wimples, and kerchiefs during different time periods and in different regions. Kerchiefs and wimples, which look very much like a nun's headdress, were often worn outside, with lacy caps worn at home.

When crochet came along, it took the place of netting, bobbin lace, and other lace-making techniques for creating these caps because it was much easier to work and produced beautiful results more quickly than these older techniques. However, some Lithuanian authors feel that the newer technique of crochet did not result in finished caps of equal quality to the older styles. The most popular

designs for the lace caps were lace diamond and triangle motifs.

Socks, gloves, and mittens were also crocheted in Lithuania, although not as frequently as they were knitted. Linen was popular for lace gloves and socks made to be worn in warmer seasons, while wool was used for both solid and multi-coloured accessories to provide more warmth in winter. Floral motifs and other delicate patterns were very popular in knitting and weaving, but in the examples that I've seen, crochet projects were made with simpler, geometric designs including stripes, diamonds and diagonal crosses. Sometimes in winter, two pairs of socks were worn together for extra insulation under wooden or bast shoes, since leather shoes only became widely available in the 19th century.

Sashes, worn as belts and sometimes as neck-ties, were an important part of the Lithuanian national costume. In most places, they were woven and braided, but in Aukštaitija (or the Highlands), men sometimes wore knitted and crocheted sashes, made with colourful patterns that were more complicated than those usually seen on mittens or socks. There were curved patterns and clover designs, in addition to many of the geometric patterns that were also seen in knitted and woven sashes. For holiday wear, these crochet sashes made from homespun woollen yarn, were usually decorated with fringes and tassels.

Buttons were also crocheted sometimes, but I haven't been able to find any examples of these in museums or photographs in books.

### Hand-made crafts today

Today, knitting and crochet are more popular with older women and women who live in smaller towns than with young women in urban centres. While in the United States, these crafts have become hip and trendy with even fashionistas and college students



Hearts are a popular motif for crocheted lace

over recent years, in Lithuania, hand-made garments are not considered fashion forward. Crochet and knitting are most popular with those who reproduce the national costume ensembles to be worn by singing groups and those participating in historical reenactments, and by women in rural areas who knit for their families and for charity.

Even so, yarn shops can be found all over the country, even in the major cities, and major book stores have shelves full of crafts books. There are some wonderful designers in Lithuania today, most offering their items for sale in boutiques and galleries. Sadly, there are few outlets for publication, especially if the designer cannot write English-language patterns, as is often the case.

*Donna Druchunas escaped a corporate cubicle to honour her passions for knitting, world travel, research and writing. She is the author of five knitting books including Arctic Lace: Knitted Projects and Stories Inspired by Alaska's Native Knitters and Ethnic Knitting Exploration: Lithuania, Iceland, and Ireland. She is currently working with co-author June Hall on a book all about knitting in Lithuania. Find out more by visiting her website at [www.sheeptoshawl.com](http://www.sheeptoshawl.com)* 

**(Below)** Lithuania's cities offer plenty of hidden yarn stores and craft markets in tourist areas.



# GARDEN PARTY

By Pyo Gazel.

*The high-waist skirt works wonders on the waist, while the elegant lace top can be also be worn alone with skinny jeans.*

## About this Pattern...

### DIFFICULTY

Intermediate

### MEASUREMENTS

Sizes: XS (S, M, L, 1X, 2X)

#### Skirt

To fit Waist:

58 (64, 76, 85.5, 99, 103)cm

23.5 (25.7, 30, 34, 39.5, 41)in

Width at bottom:

40 (42.5, 49, 53, 60, 63.5)cm, 16 (17, 19.5, 21, 24, 25)in

Width at waist:

29 (32, 38, 42.75, 49.5, 51.5)cm, 11.75 (12.85, 15, 17, 19.75, 20.5)in

Length: 67cm, 26.3in

#### Vest

To fit Bust:

75 (84.5, 96.5, 106.7, 116.8, 121)cm

29.5 (34, 38, 42, 46, 48)in

Width at bottom (waist):

26.5 (33, 36.5, 42.5, 47.5, 50)cm, 10.5 (13.3, 14.8, 17, 19, 20)in

Width across chest at underarm"

37.5 (43.2, 48.25, 53.4, 58.4, 60.5)cm, 15 (17, 19, 21, 23, 24)in

Length to neck opening:

36cm, 14.17in

Sleeve width at bottom:

30 cm, 12in

Sleeve length:

12cm, 4.72in

### MATERIALS

#### Yarn

Bergère de France "Cho7"  
(50g/125m/136yd, 65% wool, 35 %  
microfiber), shade 'Suie' (black).

10 (11, 11, 12, 13, 13) skeins

1360 (1496, 1496, 1632, 1768, 1768)yd

1250 (1375, 1375, 1500, 1625, 1625)m

### SKIRT

#### MIDDLE PART

Work in rounds, do not turn at the end of a round

**Foundation row:** Ch 144 (154, 176, 192, 216, 224), join with sl st to form ring.

**Round 1:** Ch 1, dc in last sl st, dc in following ch, etr in next 2 ch, \*dc in next 2 ch; etr in next 2 ch, rep from \* across, ending with sl st in first ch of Round.

**Round 2:** Ch 3 (count as etr), etr in next dc, \* dc in every etr, etr in every dc across, ending with sl st in third ch of Round.

**Round 3:** Ch 1, dc in last sl st, dc in following etr, etr in every dc, dc in every etr across, ending with sl st in first ch of Round.

**Round 4 to 39:** rep Rounds 2 and 3.

#### UPPER PART / DECREASES

Work decreases every other round.

**Round 1:** Ch 3 (count as etr here and throughout), work even in 35 (37, 43, 47, 53, 55) sts, sk foll st, mark the skipped stitch with marker '1', then work even in 72 (78, 88, 96, 108, 112) sts and sk the foll st, mark the skipped stitch with marker '2', work even across, sl st in third ch of Round. - 142 (152, 174, 190, 214, 222) sts

**Round 2:** Ch 1, dc in last sl st, work even across, move stitch markers up, just

above previously skipped stitch, sl st in first ch of Round.

**Round 3:** Ch 3 (count as etr here and throughout), etr in next dc, work even until you reach stitch marker '1': sk st before marker '1', move marker '1' up, work even until you reach stitch marker '2': sk st after marker '2', move marker '2' up, work even across, sl st in third ch of Round.- 140 (150, 172, 188, 212, 220) sts

**See chart 1**

**Round 4, 6, and 8:** like Round 2

**Round 5:** like Round 3 - 138 (148, 170, 186, 210, 218) sts

**Round 7:** like Round 3 - 136 (146, 168, 184, 208, 216) sts

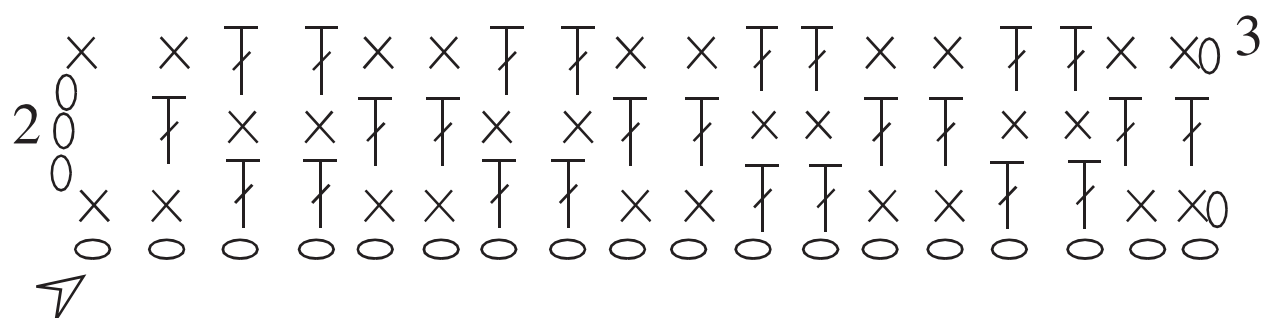
**Round 9:** like Round 3 - 134 (144, 166, 182, 206, 214) sts

**From this round decreases are worked on every round.**

**Round 10:** Ch 1, dc in last sl st, work even until you reach stitch marker '1': sk st before marker '1', move marker '1' up, work even until you reach stitch marker '2': sk st after marker '2', move marker '2' up, work even across, sl st in first ch of Round.- 132 (142, 164, 180, 204, 212) sts

**(Continues on page 49)**

### UP DOWN STITCH PATTERN SWATCH GAUGE



**Foundation:** Ch 18, turn.

**Row 1:** Ch 1, dc in last foundation ch, dc in following ch, \*etr in next 2 ch, dc in next 2; rep from \* across, turn.

**Row 2:** Ch 3 (count as etr), sk last dc, etr in next dc, \* dc in every etr, etr in

every dc; rep from \* across, turn.

**Row 3:** Ch 1, dc in last etr, \* dc in every etr, etr in every dc; rep from \* across, turn.

Rep rows 2 and 3 for patt. Make 13 rows for swatch gauge.



*Garden Party*

**NOTIONS**

- 3mm and 3.5mm hooks
- yarn needle
- stitch markers (marker '1' and marker '2')
- 3 x 1cm

**TENSION**

With a 3mm hook  
25 sts and 6 rows to measure 13x14cm in lace pattern, stretched between 10 and 12 cm x between 9 and 10 cm unstretched

18 sts and 13 rows to measure 10x10cm (4in) in up-down stitch pattern.

With a 3.5mm hook for first row, then 3mm hook for following rows  
10 sts and 10 rows to measure approx 4.5x4.5cm in Tunisian knit stitch unstretched

With a 3.5mm hook for all rows  
10 sts and 10 rows to measure approx 5x5cm in Tunisian knit stitch unstretched

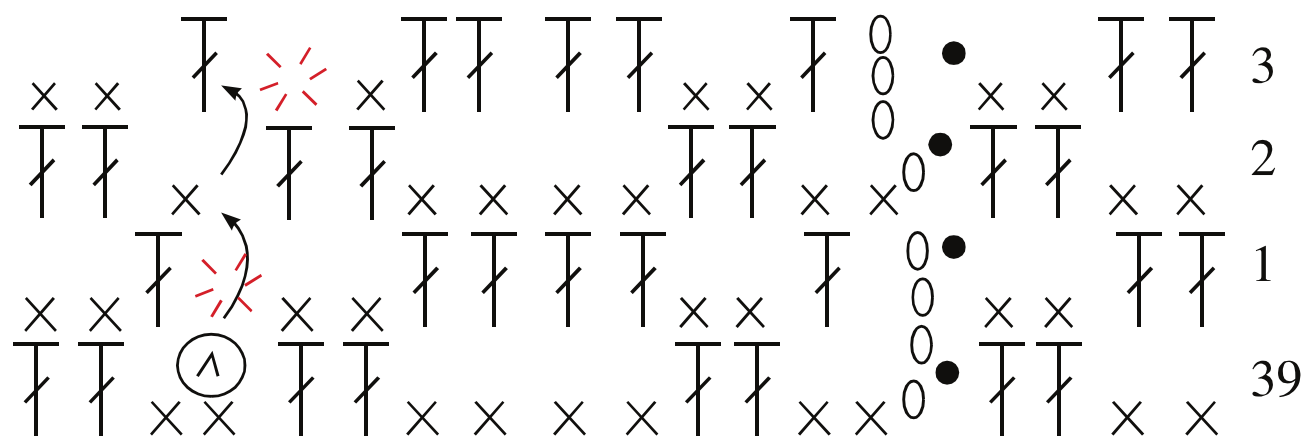
**SPECIAL STITCHES**

Single crochet foundation

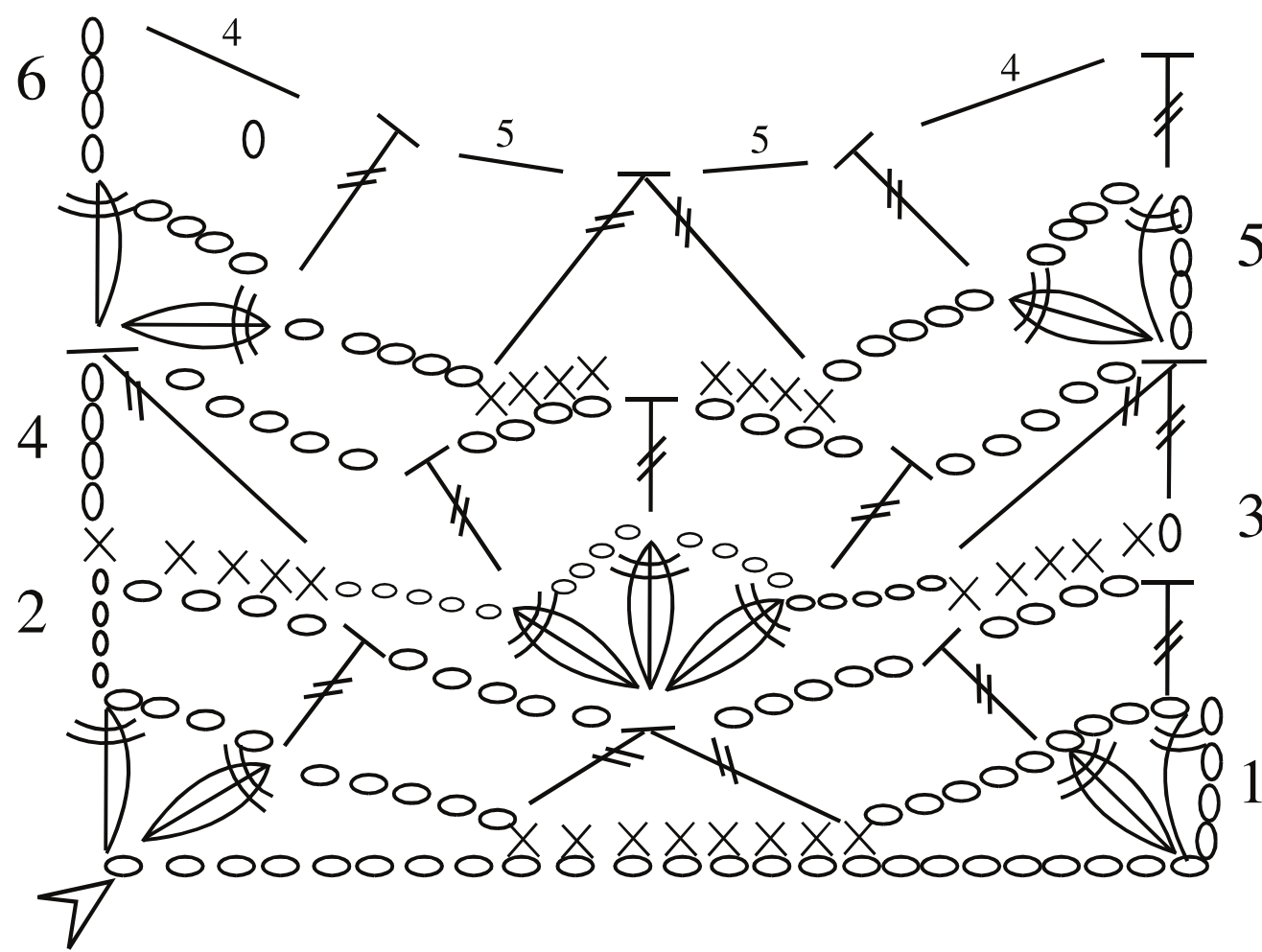
Ch 2, insert hook in 2nd ch from hook, yo, draw a loop (2 loops on hook), yo, draw through 2 loops on hook, first dc made.

\*Insert hook in the V of previous dc, under front and back loop, yo, draw a loop (2 loops on hook), yo, draw through 1 loop on hook, yo, draw through 2 loops on hook, dc made. Rep from \* until desired number of dc

**CHART 1**



**LACE PATTERN SWATCH GAUGE**



This stitch pattern draws 3-petal flowers in a stained-glass-like cage.

**Foundation:** Ch 24, turn.

**Row 1:** Ch 4 (count as edtr) edtr in last ch from foundation row (half petal), ch 4, 3 edtr tog in same ch (petal), ch 5, sk 7, dc in 8 foll ch, sk 7, ch 5, 3 edtr tog in foll ch (petal), ch 4, 2 edtr tog in same ch (half petal), turn.

**Row 2:** Ch 8 (count as edtr, ch 4), sk last half petal, edtr in foll petal, ch 5, 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in foll petal, ch 4, edtr in foll half petal, turn.

**Row 3:** Ch 1, dc in last edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3

edtr tog in same st] twice (flower), ch 5, sk foll edtr, dc in foll 5 ch, turn.

**Row 4:** Ch 4 (count as edtr), sk 4 dc, edtr in foll dc, ch 5, [edtr in foll petal, ch 4] twice, edtr in foll petal, ch 5, 2 edtr tog in first and last foll dc, turn.

**Row 5:** Ch 4 (count as edtr) edtr in last edtr from row below (half petal), ch 4, 3 edtr tog in same st (petal), ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, sk foll edtr, 3 edtr tog in foll edtr (petal), ch 5, 2 edtr tog in same st (half petal), turn.

**Row 6:** like row 2.

Make 6 rows for swatch gauge

Attractive lace detail at the bottom of the skirt.

**Round 11:** like Round 3, 130 (140, 162, 178, 202, 210) sts  
**Round 12:** like Round 10, 128 (138, 160, 176, 200, 208) sts  
**Round 13:** like Round 3, 126 (136, 158, 174, 198, 206) sts  
**Round 14:** like Round 10, 124 (134, 156, 172, 196, 204) sts  
**Round 15:** like Round 3, 122 (132, 154, 170, 194, 202) sts  
**Round 16:** like Round 10, 120 (130, 152, 168, 192, 200) sts  
**Round 17:** like Round 3, 118 (128, 150, 166, 190, 198) sts  
**Round 18:** like Round 10, 116 (126, 148, 164, 188, 196) sts  
**Round 19:** like Round 3, 114 (124, 146, 162, 186, 194) sts  
**Round 20:** like Round 10, 112 (122, 144, 160, 184, 192) sts  
**Round 21:** like Round 3, 110 (120, 142, 158, 182, 190) sts  
**Round 22:** like Round 10, 108 (118, 140, 156, 180, 188) sts  
**Round 23:** like Round 3 but do not sl st to close round. Turn. - 106 (116, 138, 154, 178, 186) sts  
**Round 24:** Ch 1, dc in last st, dc across, turn.

**BELT**

Worked in Tunisian knit stitch perpendicularly, along the upper edge of the skirt, creating an aperture.

Set of Tunisian rows:

**Row 1:** With 3.5 mm hook, ch 10, draw a

loop from second chain from hook, [draw a loop from foll ch] 8 times, draw a loop from foll dc, [yarn over, pull through 2 loops] 10 times, do not turn - 10 Tunisian Simple sts

**Row 2:** With 3 (3, 3, 3.5, 3.5, 3.5) mm hook, [insert hook between next set of vertical bars and draw a loop] 9 times, draw a loop from foll dc, [yarn over, pull through 2 loops] 10 times, do not turn - 10 Tunisian Knit sts

**Row 3 and following rows:** like Row 2.

**Row 106 (116, 138, 154, 178, 186):** - last Tunisian row of set: like Row 2.

Rotate to work on the edge of the belt, along the aperture.

**BUTTONHOLES**

**Row 1:** With 3 mm hook, working on one edge of the aperture, ch 1, \*dc in next set of vertical bar, rep from \* across the belt, ending with sl st in first dc of Row 24 of Upper part of the skirt. - 10 sts

**Row 2:** \*Ch 3, sk 3, sl st in foll dc, rep from \* across, ending with sl st in first ch of Row 1, turn. - 9 sts

**Row 3:** \* 3 dc in ch3-sp, rep from \* across, ending with sl st in last sl st of Row 1, sl st along the rest of the aperture to reach second edge of the belt, dc in each tks. Finish off. - 24 sts

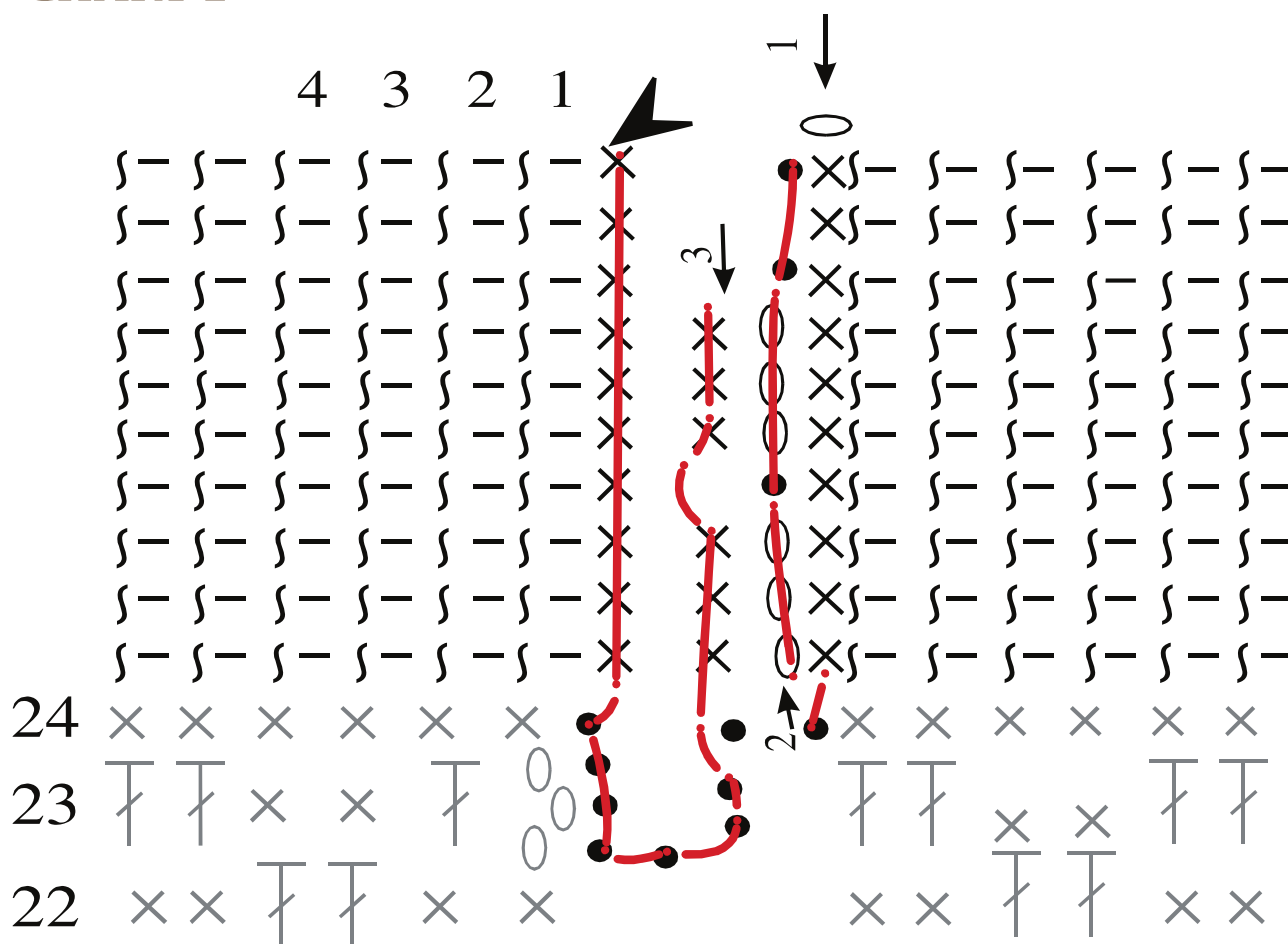
See chart 2

**LOWER PART - LACE PANEL**

Work in rounds, do not turn at the end of



CHART 2



- slip stitch
- chain
- ⌋ extended treble
- × double crochet
- ⌋ extended double treble
- start here
- ◻ stitch from previous row
- ⌋⌋ 2 extended double trebles together
- ⌋⌋ 2 extended double trebles together in same stitch
- ( ) variation due to size
- finish off
- ⋄ Move marker to here
- ⊖ Marker

are made.

etr: Extended treble yarn over, insert hook in specified stitch, yarn over, draw a loop (3 loops on hook), yarn over, pull through 1 loop, yarn over, pull through 2 loops, yarn over, pull through 2 remaining loops.

edtr: Extended double treble yarn over twice, insert hook in specified stitch, yarn over, draw a loop (4 loops on hook), yarn over, pull through 1 loop,\* yarn over, pull through 2 loops\*, repeat from \* to \*, yarn over, pull through 2 remaining loops.

work even in up-down stitch pattern:

dc in every etr, etr in every sc

bridge:

(skirt) edtr in first foll dc, ch1, edtr in last foll dc;

(vest) 2 edtr tog in in first and last foll dc.

petal: 3 edtr tog in same st.

tk: Tunisian Knit Stitch

a round.

Attach yarn to the Foundation chain of the Middle part of the skirt,

**Round 1:** Ch 4 (count as edtr) edtr 2 tog in same st, [ch 4, edtr 3 tog in same st (petal)] twice, ch 5, {sk 7 (6, 6, 7, 7, 7) sts, dc in 9 foll st, ch 5, sk 7 (6, 6, 7, 7, 7) sts, petal in foll st, [ch 4, petal in same st] twice, ch 5}, rep from { to } across, ending with sl st in 4th ch of Round.

**Round 2:** Ch 9 (count as edtr, ch 5), [edtr in foll petal, ch 5] twice, {edtr in first foll dc, ch 1, edtr in last foll dc (bridge), [ch 5, edtr in foll petal] 3 times, ch 5}, rep from { to } across, ending with sl st in 4th ch of Round.

**Round 3:** Sl st in foll ch, ch 1, {4 dc in foll ch-5 sp, dc in foll edtr, 4 dc in foll ch-5 sp, ch5, 3 edtr tog in ch of foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, sk foll ch-5 sp}, rep from { to } across, ending with sl st in 1st dc of Round.

**Round 4:** Ch 5 (count as edtr, ch1), sk 7 dc, edtr in foll dc, { [ch 5, edtr in foll petal] 3 times, ch 5, bridge}, rep from { to } across, ending with sl st in 4th ch of Round.

**Round 5:** Ch 4 (count as edtr) 2 edtr tog in last sl st, [ch 4, 3 edtr tog in same st] twice, {ch 5, sk foll ch-5 sp, 4 dc in foll ch-5 sp, dc in foll edtr, 4 dc in foll ch-5 sp, ch 5, 3 edtr tog in ch of foll bridge, [ch 4, 3 edtr tog in same st] twice (flower)}, rep from { to } across, ending with sl st in 4th ch of Round.

**Rounds 6-10:** like Rounds 2 to 5. Finish off.

## VEST

### LOWER PART - WORK IN ROUNDS

**Foundation row** - Single crochet foundation: Crochet, join with sl st to form ring. 96 (120, 132, 154, 171, 180) sts

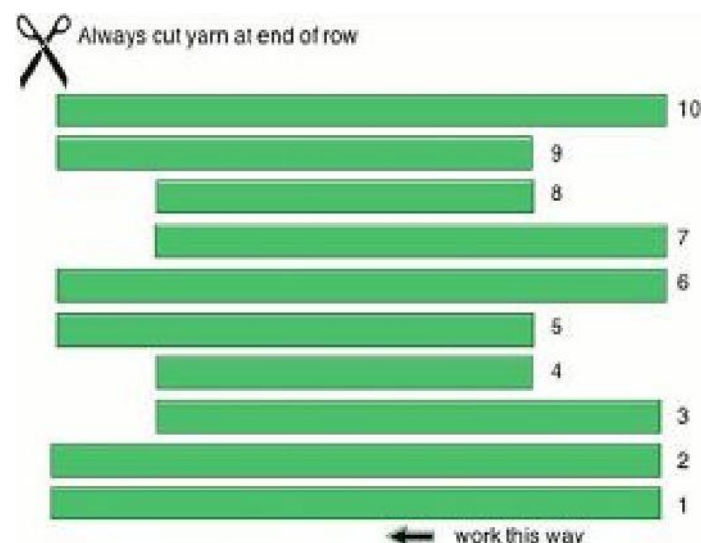
**Round 1:** Ch 1, dc in last sl st, dc in following st, etr in next 2 sts, \*dc in next 2 sts; etr in next 2 sts, rep from \* across, ending with sl st in first ch of Round. Mark this st with marker '1'.

**Round 2:** Ch 3 (count as etr), etr in next dc, \* dc in every etr, etr in every dc across, ending with sl st in third ch of Round. Move marker '1' up.

**Round 3:** Ch 1, dc in last sl st, dc in following etr, etr in every dc, dc in every etr across, ending with sl st in first ch of Round. Move marker '1' up.

**Round 4-6:** rep Rounds 2 and 3.

## CHART 3



**Round 7:** Increases: Ch 1, dc2tog in last sl st, work even on 47 (59, 65, 76, 84, 89) sts, etr 2 tog in following dc, mark this st with marker '2', work even until end of round, ending with sl st in first ch of Round. Move marker '1' up. 98 (122, 134, 156, 173, 182) sts.

**Round 8 to Round 24 (23, 24, 25, 24, 24):** work even, always stitching 2 tog on marked sts and always moving markers up

**Round 8:** 100 (124, 136, 158, 175, 184) sts.

**Round 9:** 102 (126, 138, 160, 177, 186) sts.

**Round 10:** 104 (128, 140, 162, 179, 188) sts.

**Round 11:** 106 (130, 142, 164, 181, 190) sts.

**Round 12:** 108 (132, 144, 166, 183, 192) sts.

**Round 13:** 110 (134, 146, 168, 185, 194) sts.

**Round 14:** 112 (136, 148, 170, 187, 196) sts.

**Round 15:** 114 (138, 150, 172, 189, 198) sts.

**Round 16:** 116 (140, 152, 174, 191, 200) sts.

**Round 17:** 118 (142, 154, 176, 193, 202) sts.

**Round 18:** 120 (144, 156, 178, 195, 204) sts.

**Round 19:** 122 (146, 158, 180, 197, 206) sts.

**Round 20:** 124 (148, 160, 182, 199, 208) sts.

sts.

**Round 21:** 126 (150, 162, 184, 201, 210) sts.

**Round 22:** 128 (152, 164, 186, 203, 212) sts.

**Round 23:** 130 (154, 166, 188, 205, 214) sts.

**Round 24:** 132 (-, 168, 190, 207, 216) sts.

Size S: Round 24: work even, without increases.

**Round 25:** - (-, -, 192, -, -) sts. Size S, Size XS, Size M, Size 1X, Size 2X: Round 25: work even, without increases.

### UPPER PART - FRONT - WORK IN ROWS

**Solid section:** Short rows (in order to preserve stitch texture, yarn is cut at the end of each row)

**Row 1:** work even in up-down st pattern on 1 half of last round, i.e. 66 ( 77, 84, 96, 103, 108) sts, thread yarn through last



CHART 4

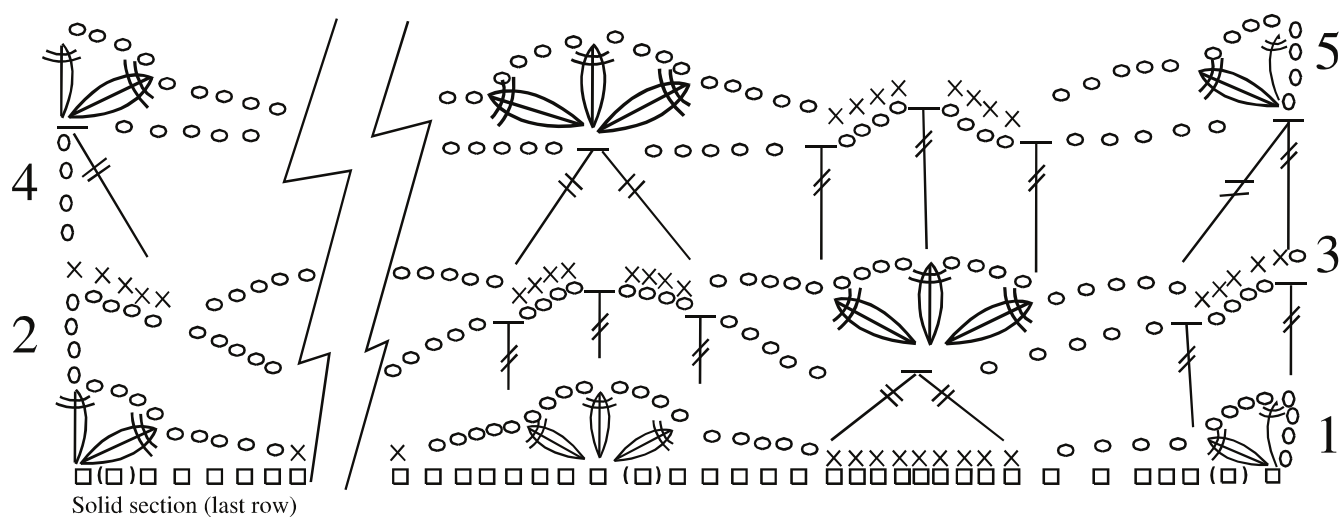
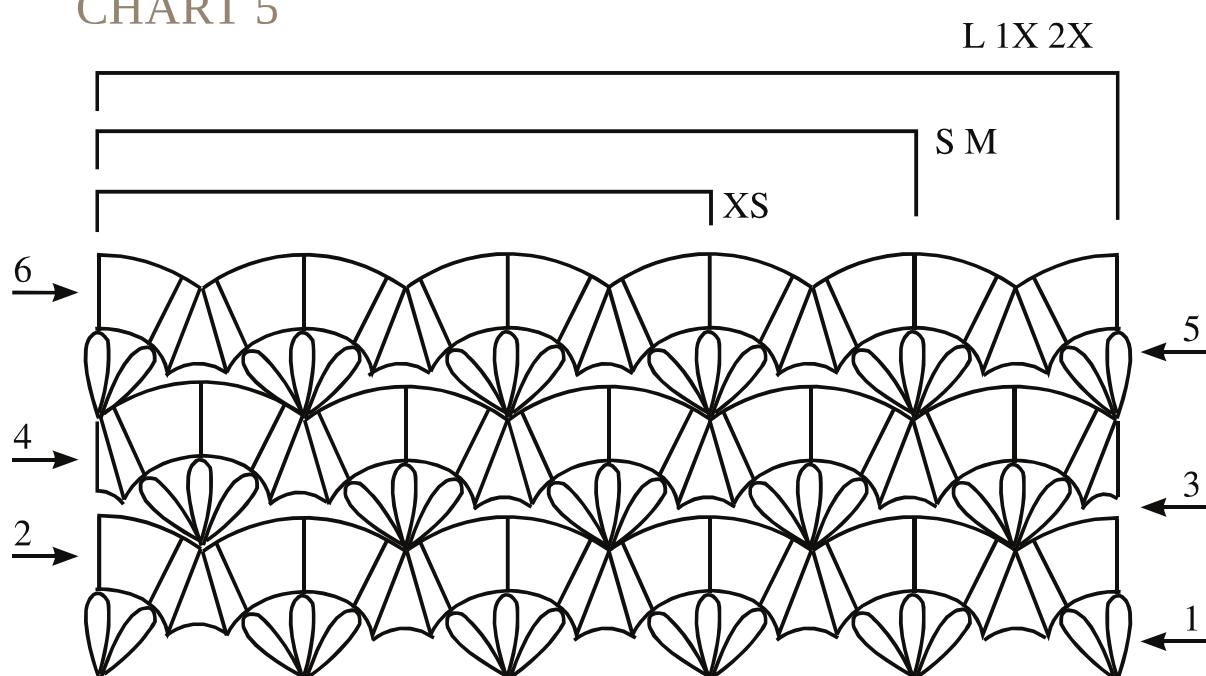


CHART 5



*Shaping on the skirt will make for a snug fit.*

loop, cut.

**Row 2:** attach yarn to 1st st of previous row and work like row 1.

**Row 3:** attach yarn to 1st st of previous row and work even in up-down st pattern until 18 sts before end of row, thread yarn through last loop, cut.

**Row 4:** skip 18 first sts of previous row, attach yarn to foll st and work even in up-down st pattern until 18 sts before end of row, thread yarn through last loop, cut.

**Row 5:** attach yarn to 1st st of previous row, work even on all sts from previous row, sl st in last st from 2nd row below, work even on skipped sts from 3rd row below, thread yarn through last loop, cut.

**Row 6:** attach yarn to 1st st of 3rd row below, work even on 18 sts of said row, sl st in first st of 2nd row below, work even on all sts of row below, thread yarn through last loop, cut.

**Row 7-10:** like row 3 to 6. Thread yarn through last loop, cut.

See chart 3

#### FRONTLACE SECTION

See chart 4

**Row 1:** Ch 4 (count as edtr) edtr in first st from previous row, ch 4, 3 edtr tog in same st (petal), \*ch 5, sk 6 (5, 6, 5, 6, 6), dc in 9 (8, 8, 8, 8, 9) foll sts, ch 5, sk 6 (5, 6, 5, 6, 6), 3 edtr tog in foll st, [ch 4, 3 edtr tog in same st] twice\*, repeat from \* to \* 3 (4, 4, 5, 5, 5) times, ending with (3 edtr tog, ch 4, 2 edtr tog) in last st of previous row, turn. - 4 (5, 5, 6, 6, 6) flowers, among which 2 half-flowers and 2 (3, 3, 4, 4, 4) complete ones.

**Row 2:** Ch 8 (count as edtr, ch 4), edtr in foll petal, \*ch 5, 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice\*, repeat from \* to \* across, ending with edtr in 4th ch of previous row, turn.

**Row 3:** Ch 1, dc in last edtr from previous row, \*4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr\*, repeat from

\* to \* across, ending with dc in 4th ch of previous row, turn.

**Row 4:** Ch 4 (count as edtr), sk 4 dc, edtr in foll dc, \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc\*, repeat from \* to \* across, turn.

**Row 5:** Ch 4 (count as edtr) edtr in last edtr, ch 4, 3 edtr tog in same st, \*ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice\*, repeat from \* to \* across, ending with (3 edtr tog, ch 4, 2 edtr tog) in 4th ch of previous row, turn.

**Row 6:** like row 2.

**Rows 7-10:** like rows 3 to 6.

See chart 5

#### UPPER PART - BACK - WORK IN ROWS

**Row 1:** Attach yarn to last st of Row 2 of Solid section. Working on second half of Row 25 of Lower part, 2 edtr tog in first unworked st of Row 25, ch 4, 3 edtr tog

## PATTERN NOTES

The main part of the skirt is worked in a variation of the up-down stitch (sometimes called granite).

The skirt is worked from the middle up, then down so that you can adjust its length and make it as revealing as your shyness allows. Just add (or remove) rows before beginning the increases: the pattern call is for 39 rows that will start the lace panel at half-height of your thighs, 52 rows will bring it to your knees.

Don't be shied away by the use of Tunisian crochet, here it's more of a row of very tall trebles linked together, you will not even need a 'real' Tunisian hook.

You will find it easier to follow the decreases if your stitch markers are not the same colour: one white and one black would be perfect.

The top is adaptable too: if you are the Marilyn Monroe then you might, consider doubling Rows 4 and 8 when you reach the short rows (Solid section) of the vest. If you're more of a Jane Birkin, you might want to leave them off.

There will be nothing to sew once you're finished crocheting, only a button or 2 (well 3 actually).

## YARN ALTERNATIVES

**Save** • Sirdar, Calico

**Spend** • Debbie Bliss, Cotton DK

**Spoil yourself** • Rowan, Purelife Cotton DK

*Clever shaping on the bust gives a good fit*

in same st (petal), \*ch 5, sk 6 (5, 6, 5, 6, 6), dc in 9 (8, 8, 8, 8, 9) foll sts, ch 5, sk 6 (5, 6, 5, 6, 6), 3 edtr tog in foll st, [ch 4, 3 edtr tog in same st] twice\*, repeat from \* to \* 3 (4, 4, 5, 5, 5) times, ending with (3 edtr tog, ch 4, 2 edtr tog) in last unworked st of Row 25, sl st in 1st st of Row 2 of Solid section. - 4 (5, 5, 6, 6, 6) flowers, among which 2 half-flowers and 2 (3, 3, 4, 4, 4) complete ones.

**Row 2:** Ch 4 (count as edtr), sl st in 1st st of Row 10 of Solid section, turn, ch 4, edtr in foll petal, \*ch 5, 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice\*, repeat from \* to \* across, ending with edtr in 1st edtr of previous row, sl st in last st of Row 10 of Solid section. Turn.

**Row 3:** Ch 1, dc in last edtr from previous row, \*4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr\*, repeat from \* to \* across, ending with dc in 4th ch of previous row.

**Row 4:** Ch 4 (count as edtr), sl st in 1st edtr of Row 1 of Front Lace Section, turn, sk 4 dc, edtr in foll dc, \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, 2 edtr tog in first and last foll dc\*, repeat from \* to \* across, ending with sl st in last edtr of Row 1 of Front Lace Section.

**Row 5:** Ch 4 (count as edtr), sl st in last dc of Row 3 of Front Lace Section, turn, edtr in last st of previous row, ch 4, 3 edtr tog in same st, \*ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice \*, repeat from \* to \* across, ending with (3 edtr tog , ch 4, 2 edtr tog) in 4th ch of previous row, sl st in 1st dc of Row 3 of Front Lace Section.

**Row 6:** Ch 4 (count as edtr), sl st in last edtr of Row 4 of Front Lace Section, turn, ch 4, edtr in foll petal, \*ch 5, 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice\*, repeat from \* to \* across, ending with bridge, ch 5, edtr in foll petal, edtr in 4th ch of Row 4 of Front Lace Section, turn.

**Row 7:** sl st your way to last bridge of previous row, ch 4 (count as edtr), 2 edtr tog in same bridge, \*ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower) \*, repeat from \* to \* across, ending with 3 edtr tog

in last bridge of row, turn.

**Row 8:** Ch 9 (count as edtr, ch 5), \*2 edtr tog in first and last foll dc, ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5\*, repeat from \* to \* across , ending with edtr in last petal of previous row, turn.

**Row 9:** Ch 3, 3 edtr tog in last bridge of previous row, \*[ ch 4, 3 edtr tog in same st] twice\*, ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge\*, repeat from \* to \* across, ending with hdc in 4th ch of previous row, turn.

**Row 10:** Size XS

Ch 4 (count as edtr), \*[ch 4, edtr in foll petal] twice\*, ch 8, sk 2 dc, 4 dc in foll sts, sk 2 dc, ch 8, edtr in foll petal, repeat from \* to \*, ending with edtr in 3rd ch of previous row, turn.

Row 10: Sizes S and M

Ch 8 (count as edtr, ch 4), edtr in foll petal, ch 4, edtr in foll petal \*ch 5, 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in foll petal\*, ch 8, (count as edtr, ch 4), sl st in foll petal, ch 8, (count as edtr, ch 4), mark 4th ch, edtr in foll petal, repeat from \* to \*, [ch 4, edtr in foll petal] twice, turn.

**Row 10:** Sizes L, 1X and 2X

Ch 4 (count as edtr), \*[ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in foll petal\*, [ch 4, edtr in foll petal] twice, ch 8, sk 2 dc, 4 dc in foll sts, sk 2 dc, ch 8, edtr in foll petal, repeat from \* to \*, ending with edtr in 3rd ch of previous row, turn.

## UPPER PART - SHOULDERS

### SIZE XS

#### RIGHT SHOULDER

**Row 1:** Ch 1, dc in last edtr from previous row, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, dc in 4th ch of 1st foll ch-8 sp in the middle of previous row, turn.

**Row 2:** Ch 9 (count as edtr, ch 5), 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in 1st dc of previous row, turn.

**Row 3:** Shoulder seam: Ch 3, sl st in 4th ch of Row 10 of Front Lace Section, \*ch 3, sk 2, sl st in foll st of previous row, ch 3, sk 2 sts of Row 10 of Front Lace Section, sl st in foll st \*, repeat from \* to \* across, ending with ch 3 , sl st in 3rd ch-sp of Row 10 of Front Lace Section, ch 6, sl st in 1st edtr of previous row. Thread

yarn through last loop, cut.

**LEFT SHOULDER**

**Row 1:** Attach yarn to edtr before ch-8 sp in the middle of Row 10 of Back. Ch 1, \*4 dc in foll ch-4 sp\*, repeat from \* to \*, dc in 4th ch of Row 10 of Back, turn. \*

**Row 2:** Ch 9 (count as edtr, ch 5), 2 edtr tog in first and last foll dc (bridge), ch 5, edtr in 1st dc of previous row, turn.

**Row 3:** Shoulder seam: Ch 6, sl st in 3rd before last ch-sp of Row 10 of Front Lace Section, \*ch 3, sk 2, sl st in foll st of previous row, ch 3, sk 2 sts of Row 10 of Front Lace Section, sl st in foll st \*, repeat from \* to \* across. Thread yarn through last loop, cut.

**SIZES S AND M**

**RIGHT SHOULDER**

**Row 1:** Ch 1, dc in last edtr from previous row, 4 dc in foll ch-4 sp, \*sk foll edtr, 4 dc in foll ch-4 sp\*, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, repeat from \* to \*, dc in

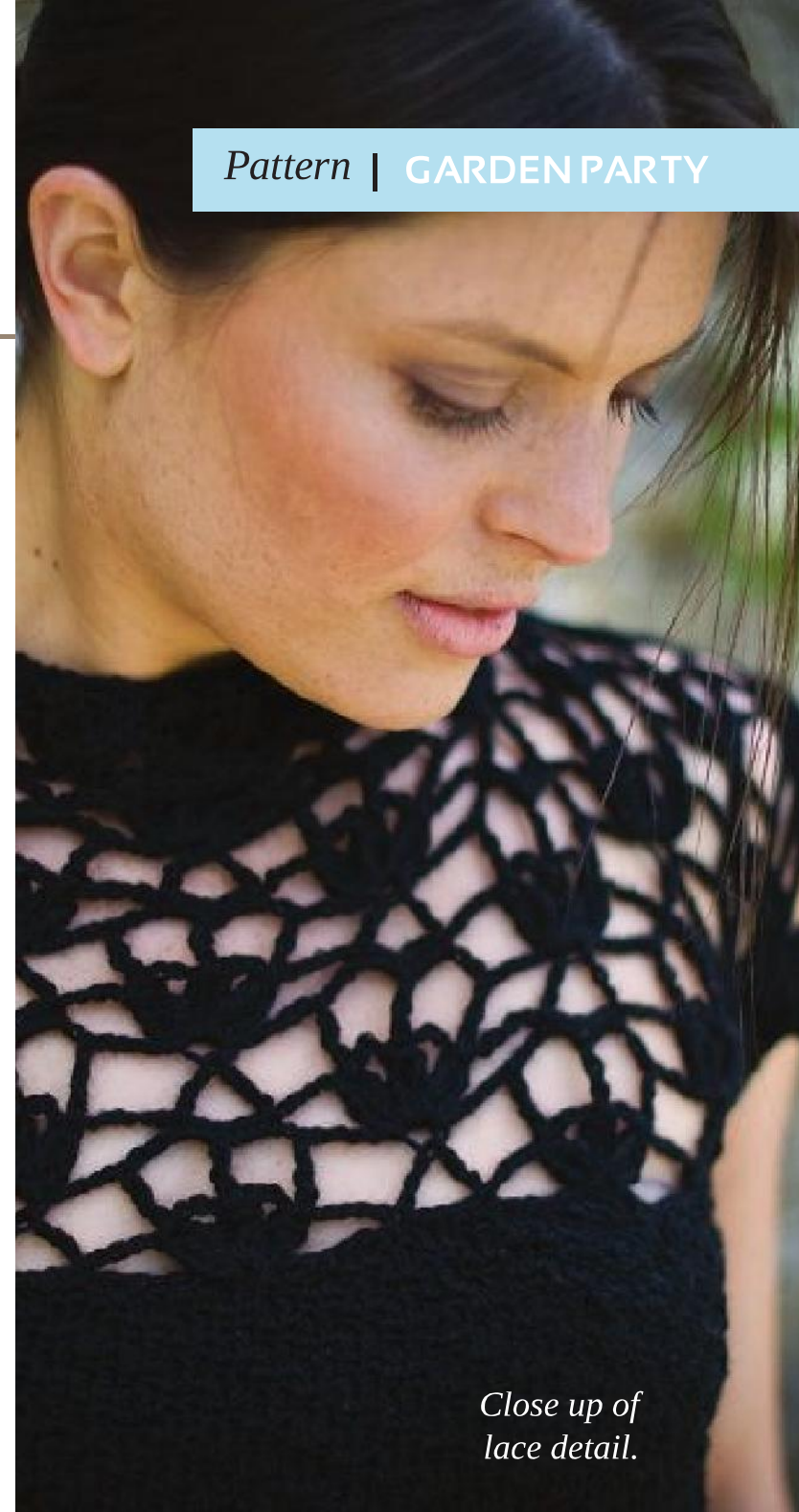
4th ch of 1st foll ch-8 sp in the middle of previous row, turn.

**Row 2:** Ch 4 (count as edtr), edtr in 5th foll dc, \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc (bridge), turn.

**Row 3:** Shoulder seam: Ch 3, sl st in 4th ch of Row 10 of Front Lace Section, \*ch 3, sk 2, sl st in foll st of previous row, ch 3, sk 2 sts of Row 10 of Front Lace Section, sl st in foll st \*, repeat from \* to \* across, ending with ch 3, sl st in 4th ch-sp of Row 10 of Front Lace Section, ch 6, sl st in 1st edtr of previous row. Thread yarn through last loop, cut.

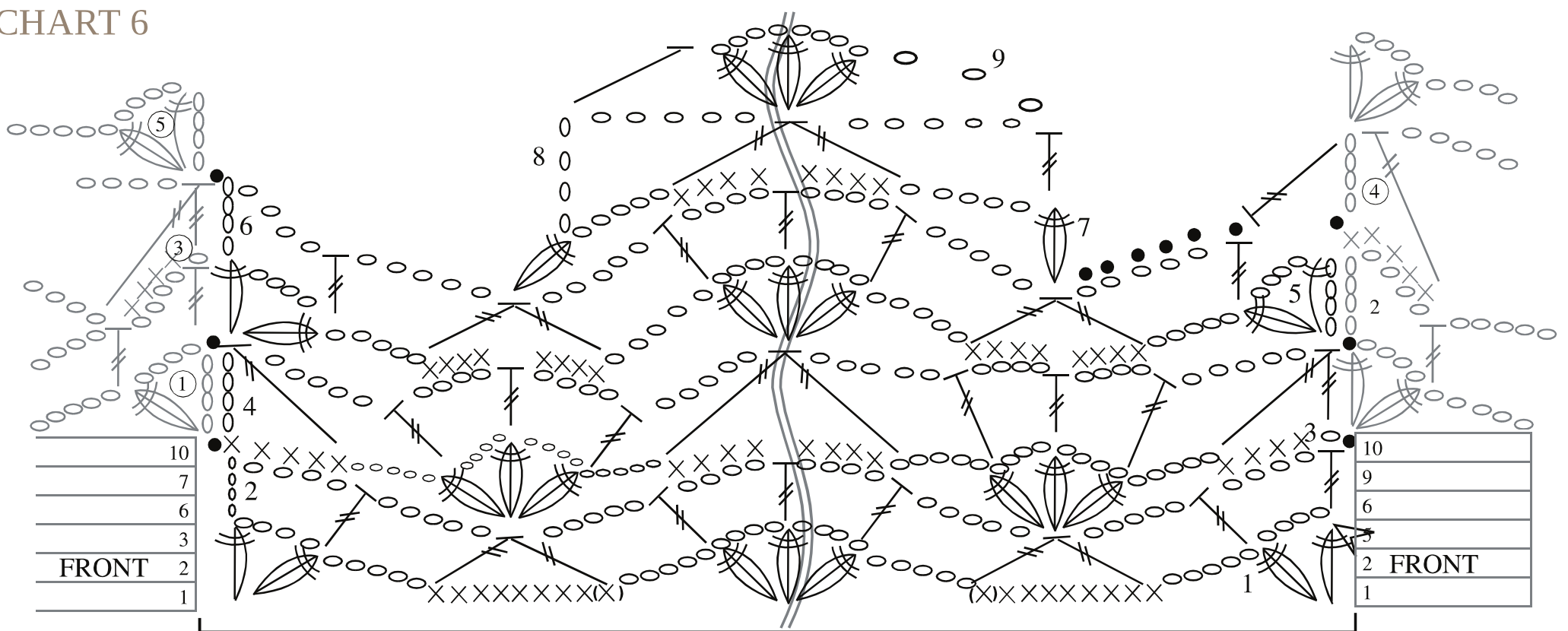
**LEFT SHOULDER**

**Row 1:** Attach yarn to 4th ch of ch-8 sp in the middle of Row 10 of Back (marked stitch). Ch 1, 5 dc in same sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, \*sk foll edtr, 4 dc in foll ch-4 sp\*, repeat from \* to \*, dc in 4th ch of Row 10 of Back, turn. \*



Close up of lace detail.

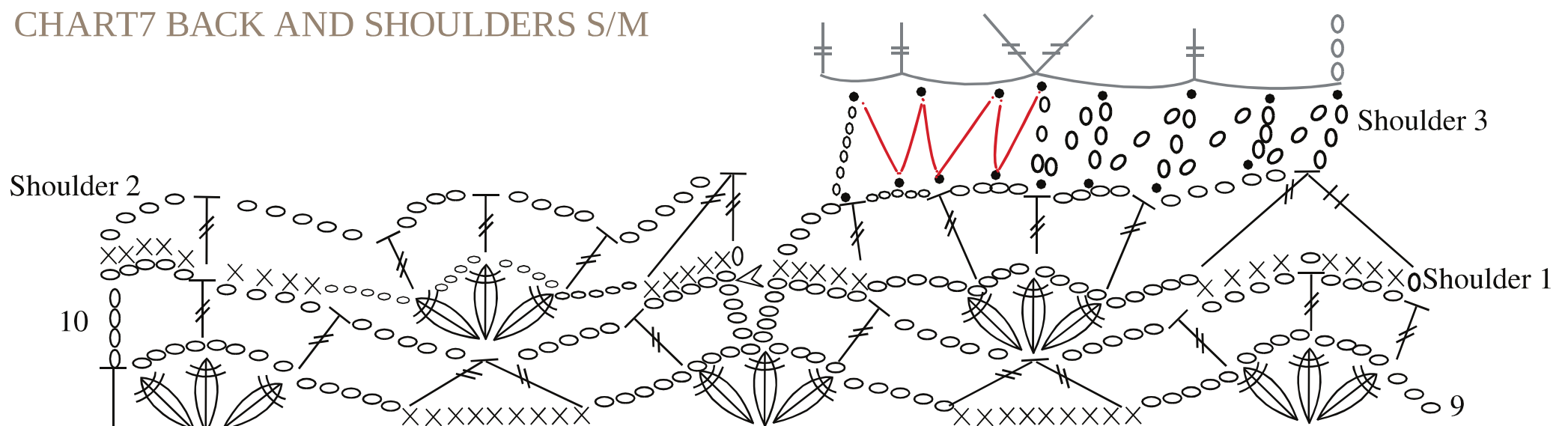
**CHART 6**



BACK  
(all sizes, shortened)

Back - Lace section

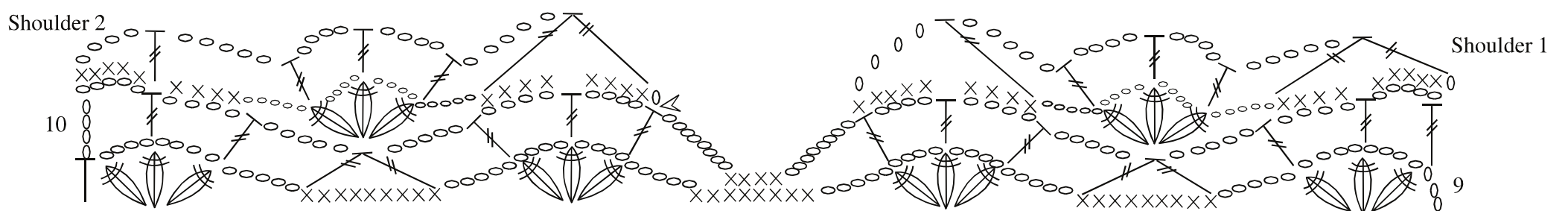
**CHART 7 BACK AND SHOULDERS S/M**





Lace detail on vest.

### CHART 8 BACK AND SHOULDERS L/1X/2X



### CHART 9 BACK AND SHOULDERS XS

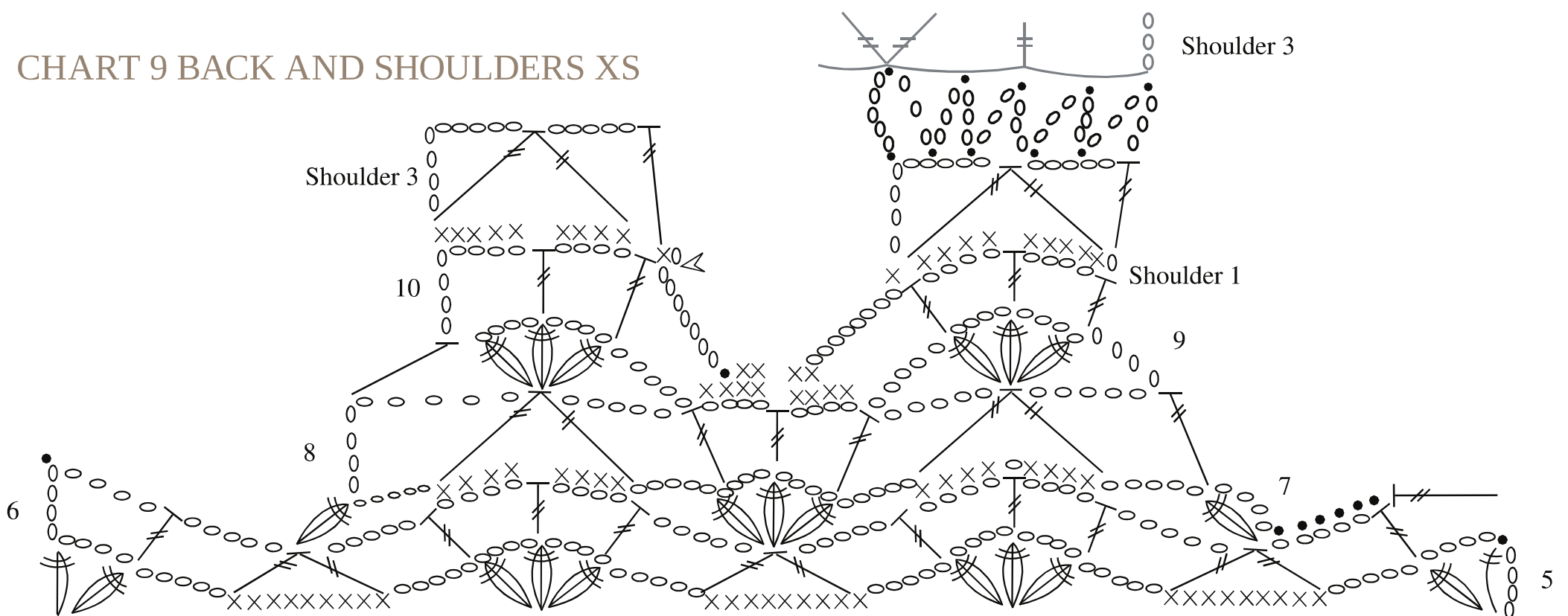
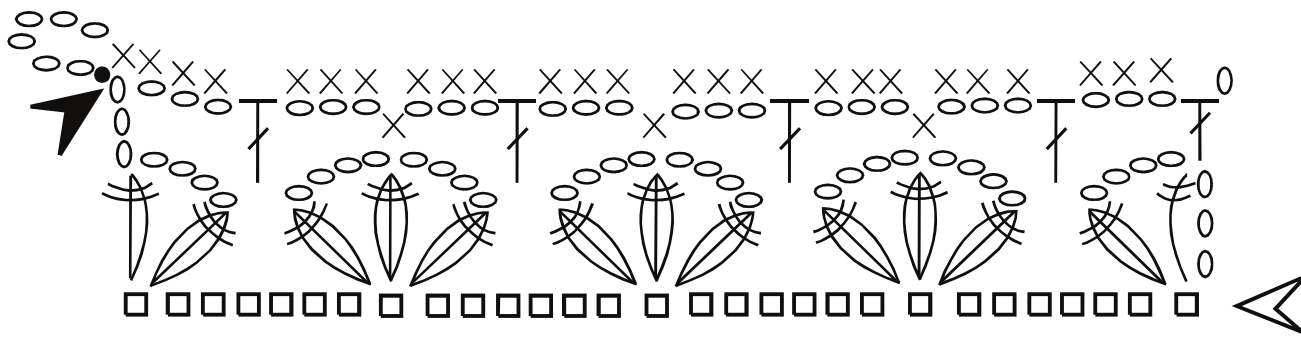


CHART 10



**Row 2:** Ch 4 (count as edtr), edtr in 8th foll dc, \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc (bridge), turn.

**Row 3:** Shoulder seam: Ch 6, sl st in 13th ch-sp of Row 10 of Front Lace Section, \*ch 3, sk 2, sl st in foll st of previous row, ch 3, sk 2 sts of Row 10 of Front Lace Section, sl st in foll st \*, repeat from \* to \* across. Thread yarn through last loop, cut.

**SIZES L, 1X AND 2X**

**RIGHT SHOULDER**

**Row 1:** Ch 1, dc in last edtr from previous row, 4 dc in foll ch-4 sp, \*sk foll edtr, 4 dc in foll ch-4 sp\*, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, repeat from \* to \*, dc in 1st foll ch of foll ch-8 sp in the middle of previous row, turn.

**Row 2:** Ch 4 (count as edtr), edtr in 5th foll dc, \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc (bridge), turn.

**Row 3:** Shoulder seam: Ch 5, sl st in 4th ch of Row 10 of Front Lace Section, \*ch 5, sk 2, sl st in foll st of previous row, ch 5, sk 2 sts of Row 10 of Front Lace Section, sl st in foll st \*, repeat from \* to \* across, ending with ch 5, sl st in 5th ch-sp of Row 10 of Front Lace Section, ch 8, sl st in 1st edtr of previous row. Thread yarn through last loop, cut.

**LEFT SHOULDER**

**Row 1:** Attach yarn to 4th ch of ch-8 sp in the middle of Row 10 of Back (marked stitch). Ch 1, 5 dc in same sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, \*sk foll edtr, 4 dc in foll ch-4 sp\*, repeat from \* to \*, dc in 4th ch of Row 10 of Back, turn. \*

**Row 2:** Ch 4 (count as edtr), edtr in 8th foll dc, \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc (bridge), turn.

**Row 3:** Shoulder seam: Ch 8, sl st in 15th ch-sp of Row 10 of Front Lace Section, \*ch 5, sk 2, sl st in foll st of previous row,

ch 5, sk 2 sts of Row 10 of Front Lace Section, sl st in foll st \*, repeat from \* to \* across. Thread yarn through last loop, cut.

See charts 6, 7, 8 and 9

**NECK**

**Row 1:** Attach yarn to first ch at the middle of the back, ch 4 (count as edtr), edtr in same st, ch 4, 3 edtr tog in same st, \*sk 6, 3 edtr tog in foll st (petal), [ch 4, 3 edtr tog in same st] twice\*, repeat from \* to \* across, ending with ch 4, 2 edtr tog, turn.

**Row 2:** ch 6 (count as dc, ch 3), \* dc between next 2 petals, ch 3, dc in foll petal, ch 3\*, repeat from \* to \* across, ending with dc in 1st edtr of row 1, turn.

**Row 3:** Ch 1, \*3 dc in foll ch-3 sp, repeat from \* to \* across, ending with dc in 3rd ch of row 2.

**Buttonhole:** Ch 6, sl st in 3rd ch of row 2. Finish off.

See chart 10

**SLEEVES**

Work in rounds

**LEFT SLEEVE**

**Round 1:** Attach yarn under the arm, at row 7 of the back, on top of last petal. Ch 8 (counts as edtr, ch 4), edtr at bottom of same petal, ch 4, edtr in foll edtr from row 6 of the back, ch 5, 2 edtr tog in foll ch-4 sp and on post of foll edtr from row 5 of Front Lace Section (bridge), ch 5, edtr on top of same edtr from row 5, ch 4, edtr in foll dc from row 7 of Front Lace Section, ch 4, edtr at top of foll bridge, ch 5, 2 edtr tog edtr in 3rd ch of row 9 of Front Lace Section and in post of last edtr from row 10 of Front Lace Section, ch 5, edtr in ch sp of shoulder seam, ch 4, edtr in foll dc from row 1 of shoulder, ch 4, edtr in foll petal, ch 5, 2 edtr tog in 4th and 2nd ch of row 8 of the back,

ch 5, sl st in 4th ch of row.

**Round 2:** Ch 1, \*4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge, [ch 4, 3 edtr tog in same st] twice (flower), ch 5, sk foll edtr \*, repeat from \* to \* across, ending with sl st in 1st ch of row.

**Round 3:** Ch 4, edtr in 8th foll dc (count as bridge), \*ch 5, edtr in foll petal, [ch 4, edtr in foll petal] twice, ch 5, 2 edtr tog in first and last foll dc\*, repeat from \* to \* across, ending with sl st in 1st bridge.

**Round 4:** Ch 4 (count as edtr), 2 edtr tog in same st, \* [ch 4, 3 edtr tog in same st] twice, ch 5, sk foll edtr, 4 dc in foll ch-4 sp, sk foll edtr, 4 dc in foll ch-4 sp, ch 5, 3 edtr tog in foll bridge\*, repeat from \* to \* across, ending with sl st in 4th ch of row.

**Round 5:** Ch 8 (count as edtr, ch 4), \*edtr in foll petal, ch 4, edtr in foll petal, ch 5, 2 edtr tog in 1st and last foll dc, ch 5 edtr in foll petal, ch 4 \*, repeat from \* to \*, ending with sl st in 4th ch of row.

**Round 6:** Ch 1, 4 dc in every ch-4 sp, 5 dc in every ch-5 sp, ending with sl st in 1st ch. Finish off.

**RIGHT SLEEVE**

**Round 1:** Attach yarn under the arm, at row 7 of the back, at bottom of 1st petal. Ch 8 (counts as edtr, ch 4), edtr on top of same petal, ch 4, edtr in foll edtr from row 8 of the back, ch 5, 2 edtr tog in foll ch-3 sp from row 9 and on post of foll edtr from row 10 of the back (bridge), ch 5, edtr in foll dc from shoulder, ch 4, edtr in ch sp of shoulder seam, ch 4, edtr in foll edtr (petal) from row 9 of Front Lace Section, ch 5, 2 edtr tog on post of same edtr of row 9 and post of foll bridge, ch 5, edtr in foll dc from row 7, ch 4, edtr in foll petal, ch 4, edtr in bottom of same petal, ch 5, 2 edtr tog in ch-4 sps from row 7 of the back, ch 5, sl st in 4th ch of row.

**Round 2-7:** like Rows 2 to 7 of Left sleeve. Finish off.

**FINISHING**

Weave in ends.

Sew one button on the back of the neck, and 2 on the belt. Dampen lightly the lace and pat it into shape. Leave to dry.

# Natural DYE studio

*A quiet village in Suffolk is home to Amanda Perkins and the Natural Dye Studio. From designing crochet patterns to naturally dyeing yarn, join us for a trip into Amanda's studio.*



The entrance to Amanda's workshop and studio.

Amanda sits in the sunshine, crocheting.



**A**manda is the queen of the Natural Dye Studio, a family-run company located in sunny Suffolk. Their ethos is to provide the best quality luxury yarn as possible, as environmentally friendly and ethically as possible. Amanda spends her days dyeing yarn, shipping orders and designing her amazing crochet patterns. The blanket on page 68 is just one of her many beautiful designs, and if you bought the first issue of *Inside Crochet*, you'll remember her mobius scarf that was on the cover, one of our all-time favourite designs.

Moors Farm is home to the Natural Dye Studio, originally bought by the government and farmed by the local prison – just before it closed down 11 years ago, the prison used the studio to farm pigs. The showroom and office is the old Victorian stable block from the original farm, while the dyer room and store room used to be farrowing units. The heating is non-existent, apart from a halogen heater and oil-filled radiator that keeps the office warm on the days when the east wind blows across the North Sea.

Amanda and her team (who all live within a small radius of the studio) are passionate about the environment and make sure that as much of the waste from the dye studio is recycled, and all of their yarns are sourced through British Suppliers. They are licensed by the British Wool Marketing Board to carry their woolmark, which certifies that the origin

of all Amanda's wool is the UK, and the mohair that she dyes is also UK grown.

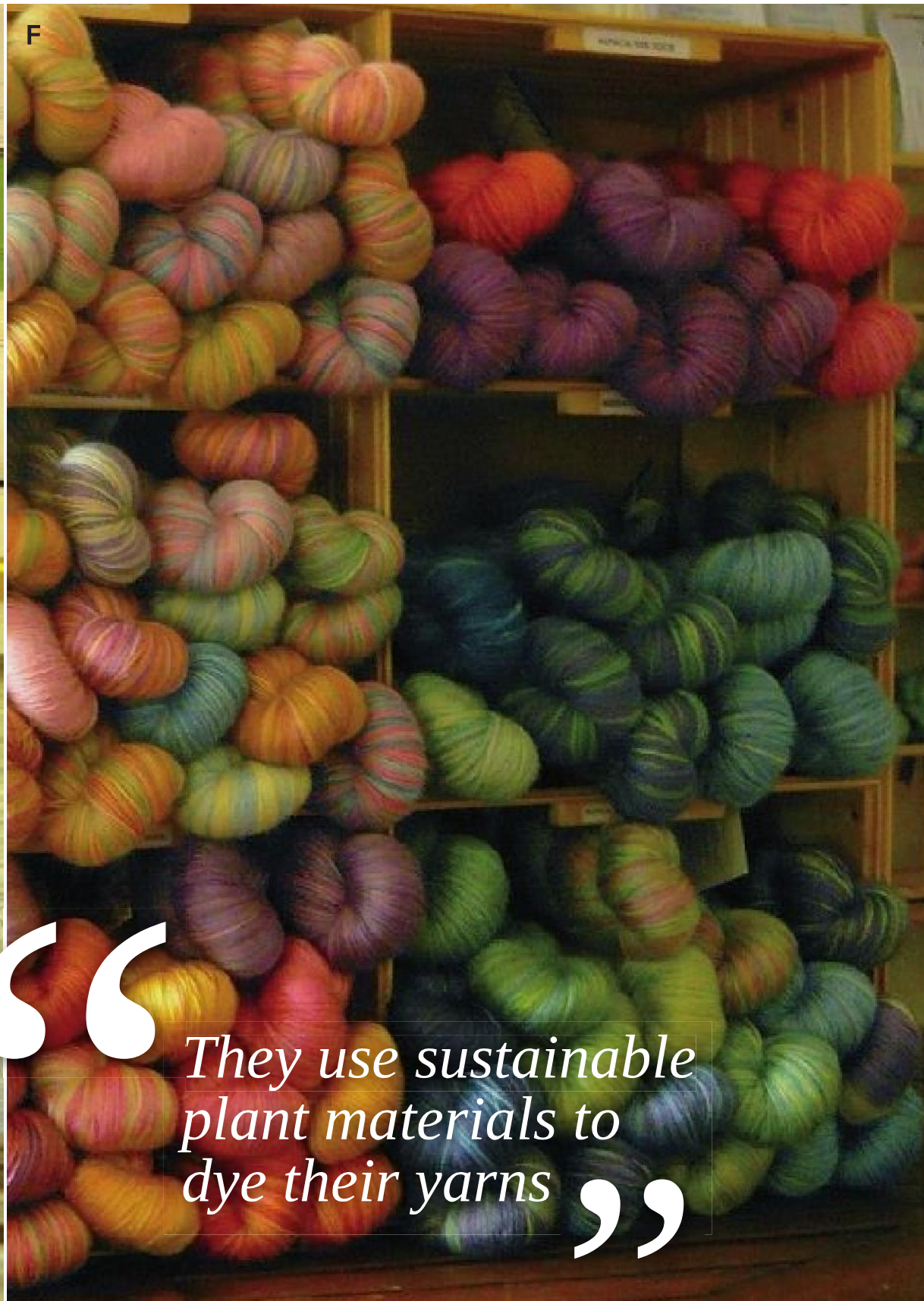
The Natural Dye Studio uses mordants and dyes that are also sourced from within the UK, and they use sustainable plant materials to dye their yarns the gorgeous range of colours that you'll see on their website or at their stand at one of the many shows they attend throughout the year. Amanda and the rest of the staff at the Natural Dye Studio all live within 2.5 miles of the farm, and they support their local

“*Amanda is adamant that one of the most important parts of her business ethos is supporting her local environment.*”

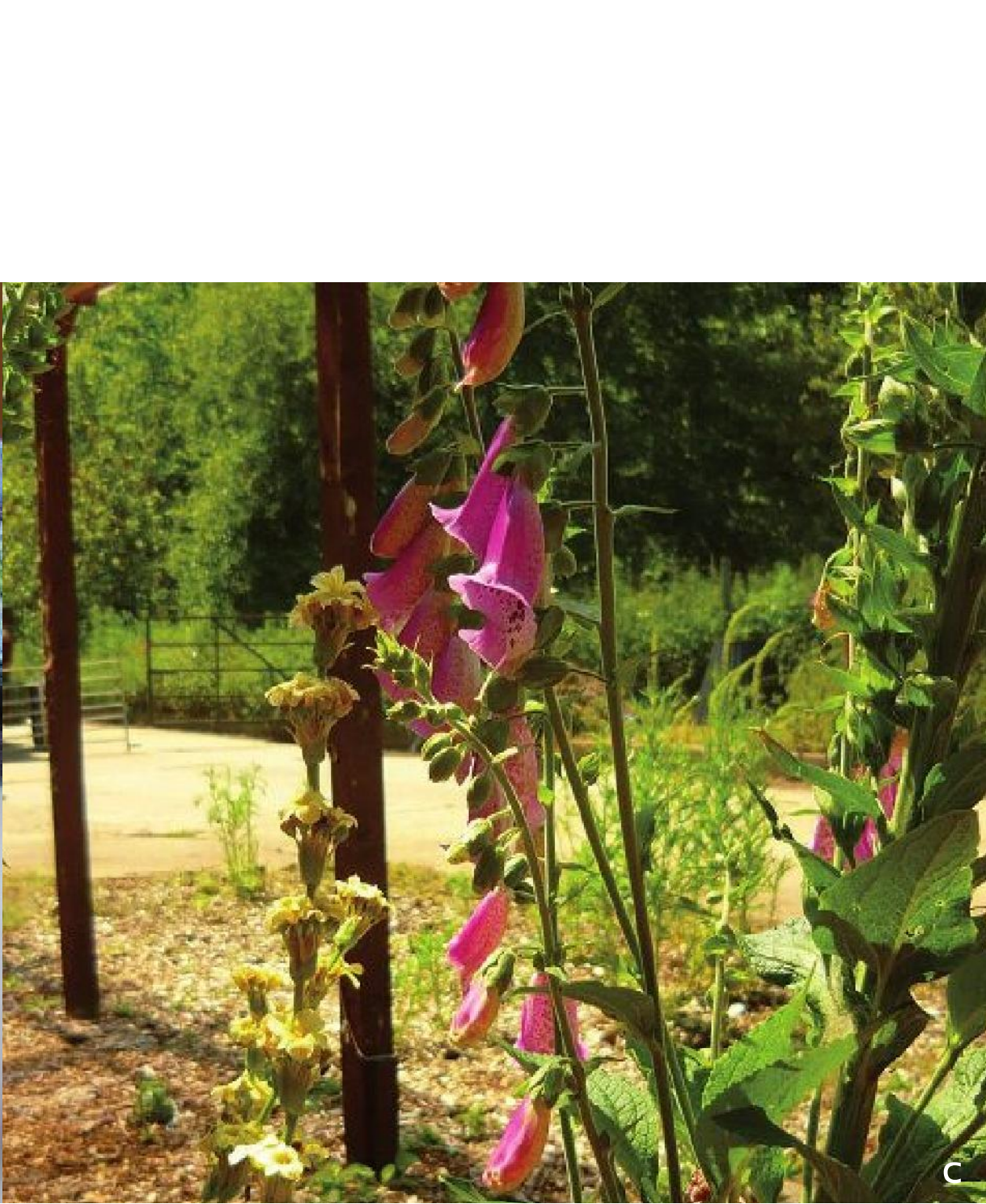
village by sending all their post through the local Post Office. Amanda is adamant that one of the most important parts of her business ethos is supporting her local environment – she even sponsors a Hebridean sheep called Bracken who belongs to the Suffolk Wildlife Trust and is kept for grazing the local heaths and forestry land!

Turn over the page for more of a peek inside Amanda's studio... »





“ They use sustainable plant materials to dye their yarns ”



C



D



G



H



I

## INSIDE THE STUDIO

- A • The dyeing corner of Amanda's studio.
- B • Crocheted samples on display at the Woolfest show.
- C • The dye garden.
- D • Gorgeous yarn drying outside in the sunshine.
- E • Hanging wall of inspiration.
- F • Skeins of sock yarn ready to be sold.
- G • Hand-dyed fibre.
- H • Amanda's needle collection and one of her sheep.
- I • Bobbins of handspun yarn on the windowsill.

# COSMIC

By Marlaina Bird

*This brightly coloured make up bag is a great carry-along project, fitting nicely into your handbag. Make them in a range of colours for presents for your friends and family.*

## About this Pattern...

### DIFFICULTY

Intermediate

### MEASUREMENTS

Height: 23cm (9in)

Width: 28cm (11in)

### YARN

1 ball Southwest Trading Company, Karaoke (50g/100m/110yd, 50% Soysilk, 50% wool), shade #308

1 ball each Southwest Trading Company, Pure (50g/150m/165yd, 100% Soysilk):

Color A sweet lavender #071

Color B marigold #028

Color C blue depths #072

Color D wistful #074

Color E vivid viola #073.

### NOTIONS

- US size 7/G (4.5mm) hook, or size required for gauge • Yarn needle
- Sewing thread to match bag
- Invisible sewing thread
- Sewing needle
- 12" polyester all purpose zipper, or size to fit bag
- Quilters binding
- Shower curtain, or similar waterproof material

### TENSION

17sts and 5 rows = 5" by 2.25" (10cm) double strand Pure in Intersecting Waves pattern.

3 sts and 2 rows = 1" double strand Karaoke pre-felt

### SPECIAL ABBREVIATIONS

Treble Crochet Decrease (tr decrease): uses next 3 sts, \*YO, insert hook in next st, YO, and pull up a loop, YO and draw through 2 loops on hook; repeat from \* 2 times more, YO and draw through all 4 loops on hook (counts as one dc).

Double Treble Decrease (dtr decrease): uses next 3 sts, \*YO twice, insert hook in next dc, YO and pull up a loop, (YO and draw through 2 loops on hook) twice; repeat from \* 2 times more, YO and draw through all 4 loops on hook (counts as one dtr).

## INTERSECTING WAVES PATTERN STITCH

**Row1 (WS):** With Color A, Htr in third ch from hook (skipped chs count as first htr) and in each ch across; change to Colour B in the last st. Turn.

**Row 2:** Ch 1, Dc into first htr, \*Htr in next htr, Tr in next htr, Dtr in next htr, 3 Dtr in next htr, Dtr in next htr, Tr in next htr, Htr in next htr, Dc in next htr; repeat from \* across; change to Colour C in the last st. Turn.

**Row 3:** Ch 3, Tr into first dc, skip next htr, Tr in next 3 sts, 3 Tr in next dtr, Tr in next dtr, Tr in next 3 sts, \* Tr decrease, Tr in next 3 sts, 3 Tr in next dtr, Tr in next 3 sts; repeat from \* across to last 2 sts, skip next htr, Tr in last dc; change to Colour D in last st. Turn.

**Row 4:** Ch 4, Dtr into first tr, skip next tr, Dtr in next tr, Tr in next tr, Htr in next tr, Dc in next tr, Htr in next tr, Tr in next tr, Dtr in next tr, \* Dtr decrease, Dtr in next tr, Tr in next tr, Htr in next tr, Dc in next tr, Htr in next tr, Tr in next tr, Dtr in next tr; repeat from \* across to last 2 tr, skip next tr, Dtr in last tr; change to Colour E in last st. Turn.

**Row 5:** Ch 2, Htr in first dtr, Htr in next st and in each st across; change to next colour in last stitch if continuing the pattern or finish off if complete. Repeat rows 2-5 for pattern.

## BODY OF BAG

Ch 58.

Follow Intersecting Waves pattern (see definitions and abbreviations) 5 times.

Double strand each colour of Pure in the following colour sequence: A,B,C,D,E,A,E ,C,B,A,D,B,E,C,D,E,C,A,B,D,A.

Weave in ends on WS.

## FELTED TOP

Using double strands of Karaoke, Ch 80

**Row1 (WS):** Htr in third ch from hook, Htr in each ch across 78 htr's.

**Row 2:** Turn, ch 3, Htr in first htr and in each htr across.

Rep row two 4 more times. Finish off. Weave in ends. Felt the strip.

## LINING

Fold the shower curtain liner in half twice (quadrupling the layers). Place the body of bag on top and measure and mark lin extra around the body and cut it out. Fold each side of the liner in approx 1in towards the WS.

Pin the WS of liner to the WS of body. Using the thread that matches the bag, sew the liner to the bag.

## FINISHING

After liner is attached, fold the bag in half with RS facing use Colour A to SI st the edges together leave top open. Using the thread that matches the bag and a needle, sew the quilters binding to the open edge of the bag to hide the raw edge.

After the felted top is dry, wrap it around the top of the bag directly on top of the quilters binding. The ends of the strip should meet up flush to each other (cut the felted portion to fit if necessary). Then, use invisible thread and a needle to sew the felted portion to the top of the bag and seam the edges. Note: make sure to cover the quilters binding completely on the public side of the bag. The inside of the bag is supposed to show the binding as a decorative feature.

## ZIP

The zip is only attached to the felted portion of the bag. Pin the zipper into place (cutting the zipper to fit if necessary) and using invisible thread and a needle sew the zip into place.

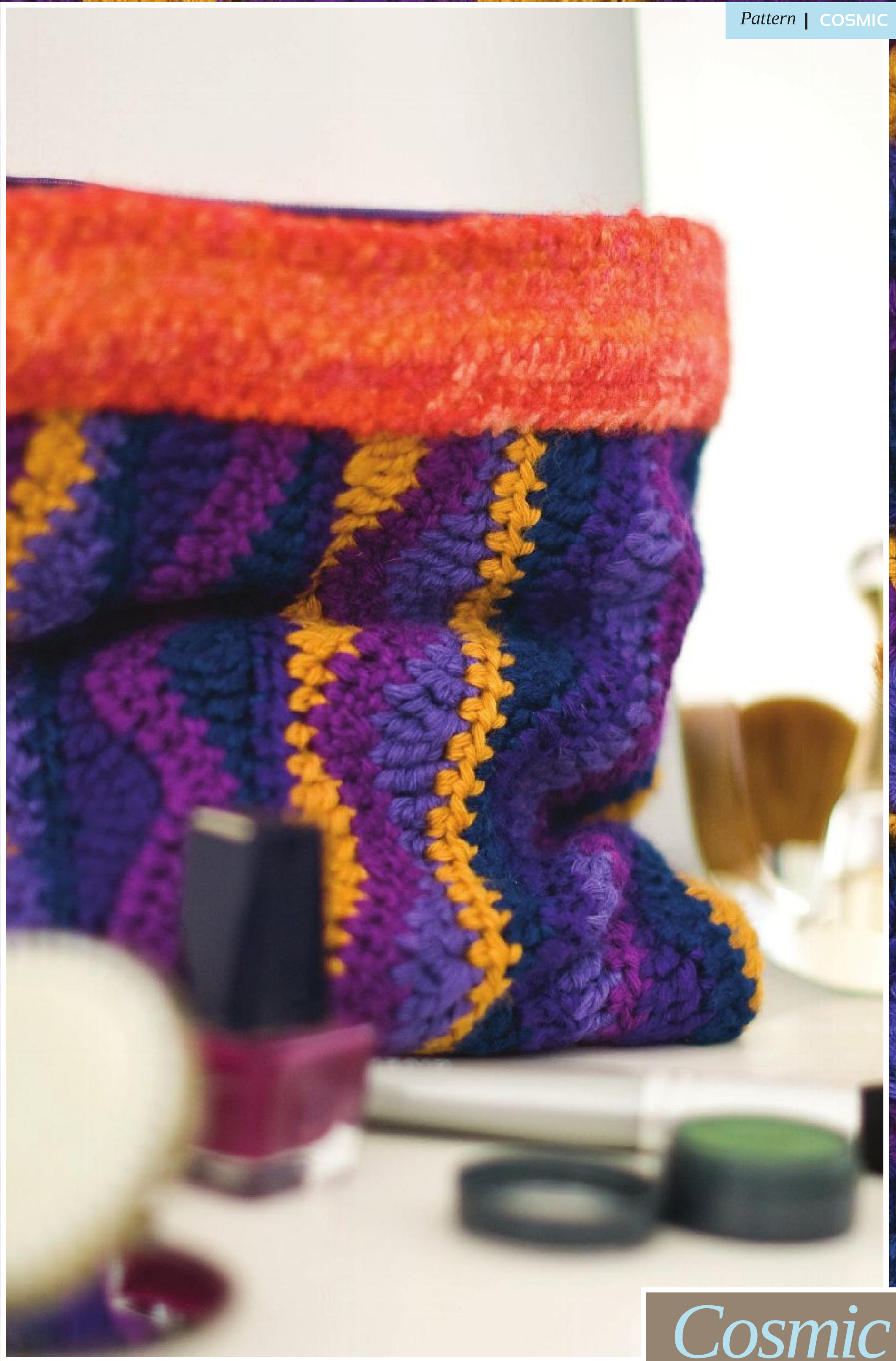


## YARN ALTERNATIVES

**Save** • Sirdar, Eco Wool

**Spend** • Blue Sky Alpacas, Sport Weight

**Spoil yourself** • Malabrigio, Worsted



*Cosmic*

# THE POWER of plants

*We delve into the world of plant-based yarns to find out what's so special about crafting with plant fibres...* BY BECKY SKUSE

**M**any of us learnt to crochet using cotton because it's so smooth, strong and easy to work with. But what about other plant-based yarns? We hear a lot about the amazing qualities of different animal fibres like wool, alpaca wool and silk, but the special qualities of plant-based yarns tend to be overlooked. In fact, plant fibres are just as unique, with their own special properties that offer a variety of benefits for crochet projects. As well as offering unique anti-bacterial and UV-light protection, many plant-based yarns are also more environmentally friendly, using less resources to create the fibre than other yarns.

Marie Wallin, Head Designer at Rowan Yarns says: "Plant yarns tend to be cooler to wear because they don't have the scales that animal hair has, which traps warm air against the skin. Plant fibres are also shorter in length so they have to be spun tighter, which makes the yarn quite heavy in comparison to animal yarns. The key quality of a plant-based yarn is the twist – a high twist gives good stitch definition, which is important for crocheted and knitted projects. Most plant yarns also take colour well and the colour tends to be clearer and more saturated in quality."

Plant-based yarns are a popular choice for vegans and for many other crafters who suffer with sensitive skin or allergies to animal fibres. These crafters have created a growing demand for plant-based yarns and in the last few years, yarn companies have

realised the huge potential of plant fibres. We've seen plenty of new yarns launched, using organic cotton, bamboo and hemp, as well as more unusual yarns made from soya bean fibre, banana skins and even nettles. All this means that there has never been a wider choice of plant-based yarns, in a variety of textures, blends and weights. So if you're confused about whether cotton, hemp or bamboo will be best for your next crochet project, read on for the low-down on the main plant fibres available.

## Cotton

A classic fibre for crochet and knitting, cotton is the best-known and most popular plant-based yarn, largely because it's so versatile and cheap. Cotton grows as soft, white, fluffy fibres around the seed of the cotton plant, in tropical and sub-tropical regions around the world. The short fibres are harvested in the autumn and spun into a vast range of yarns.

Cotton is one of the most common fibres for yarns and every yarn company usually



Organic cotton is soft and ideal for children.

**Patons Eco Cotton**  
100% certified organic cotton, 9 solid shades and 3 variegated shades, machine wash at 40°C, 50g, 130m, 3.25mm hook, RRP £2.95, [www.patonsyarns.com](http://www.patonsyarns.com).



has at least one cotton yarn in its range. It's well known for being soft, lightweight, cool, machine washable, easily dyed and only slightly stretchy. Cotton is easy to crochet and knit with and might even be the first fibre you learnt to use.

Cotton comes in a range of weights, from 2ply to DK, in a vast range of colours – some cotton yarns come undyed, with the cotton in its natural state, usually a cream colour, but natural, undyed brown and green shades are also available. Its versatility makes cotton great for many different projects, from soft furnishings to clothing for all the family.

However, cotton has a big ecological impact and yarn companies are waking up to the demand for more eco-friendly, organic cotton yarns. Cotton is a thirsty plant and drinks a lot of precious water in the warm climates in which it grows.

**“ Its versatility makes cotton great for many projects but it has a big ecological impact ”**

Ordinary cotton crops also use a vast amount of pesticides and herbicides, which can be harmful to those farming the crops and also the surrounding environment from run-off chemicals polluting the water supply. Intensive growing of cotton has led to desertisation in parts of the world and many crops use controversial genetically modified cotton plants.

Marie Wallin, Head Designer at Rowan Yarns says: “Cotton yarns vary tremendously, from soft and matte to strong and thick, and even shiny, mercerised cottons. Cotton is cool, hard-wearing, versatile and there's lots of choice for yarn types and colours. Conventional cotton is »

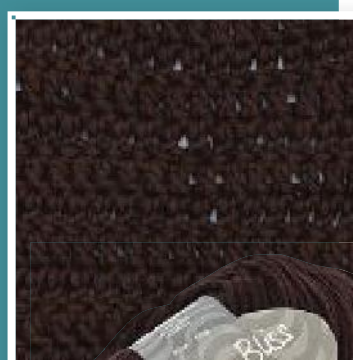


*Organic cotton is versatile and eco-friendly – this top by Marie Wallin uses crochet and is from Rowan's Purelife Organic Cotton Collection (ZB57).*

**Rowan Purelife Eco Cotton**  
100% organic cotton, 16 naturally dyed colours, 50g, 120m, 3.75mm hook, RRP £4.40, [www.knitrowan.com](http://www.knitrowan.com).



**Debbie Bliss Eco cotton**  
100% organic cotton, 18 shades, hand wash, 50g, 90m, 4.5mm hook, RRP £4.05, [www.designeryarns.com](http://www.designeryarns.com).



environmentally unfriendly, but organic cotton is sustainable and uses no chemical pesticides. The yield of organic cotton is less than conventional cotton, which is what makes it more expensive, but it is a growing market."

Marie continues: "For people who choose to buy organic food, it's a natural progression to choose organic cotton. Rowan's Organic Cotton is one of my favourite yarns because it's so soft, it's organic and the colours have a softer quality because they use natural dyes."

## Bamboo

A fibre that's become very popular for clothing in recent years, bamboo is one of the most eco-friendly fibres available. It's made from the fibres of bamboo stalks, which is a fantastic renewable resource because it grows so fast, in dense conditions, with minimal farming input required. These growing conditions make it a virtually pollution-free fibre to grow, although the fact that it's only

grown commercially in East Asia does add airmiles into the equation.

Bamboo fibre produces yarn that's similar to cotton, with a cool, lightweight feel and drape, but bamboo is softer than cotton and has a subtle, natural sheen. Bamboo has some other impressive natural qualities – it's naturally anti-bacterial, odour resistant, hypo-allergenic and offers a natural UV protection.

There are various pure bamboo yarns available, and bamboo is also blended with other fibres to make the resulting yarn soft, light and resistant to odour, bacteria and UV. It's also strong and most are machine washable, making it suitable for making socks, baby clothes and summer clothes.

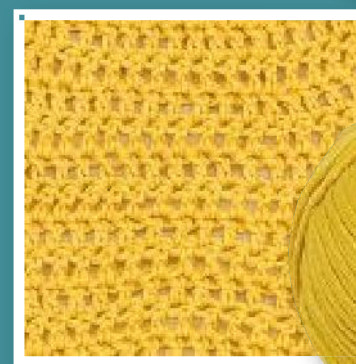
Bamboo fibres are usually spun into fine strands, which are put together to create the yarn, which can be a bit tricky for beginners to use, given how easy it is to divide up and get into a tangle! Bamboo strands are also weaved into tape yarns, which are much easier for beginners to use. Bamboo yarns are available in a



**RY Classic Bamboo Soft**  
100% bamboo yarn, 22 colours, hand wash, 50g, 102m, 3.75mm hook, RRP £3.75, [www.knitrowan.com](http://www.knitrowan.com).



**Patons Serenity DK**  
50% bamboo and 50% cotton, 14 shades, hand wash, 50g, 120m, 4mm hook, RRP £3.25, [www.patonsyarns.com](http://www.patonsyarns.com).



**Sirdar Juicy DK**  
80% bamboo and 20% cotton, 10 colours, machine wash at 40°C, 50g, 95m, 4mm hook, RRP £3.07, [www.sirdar.co.uk](http://www.sirdar.co.uk).



**(Left)** Bamboo yarn creates beautifully draping garments – this one is from Rowan's Bamboo Tape Collection.

variety of weights, from sock yarn to chunky, but DK tends to be the most common. It's available in an array of colours, including variegated shades.

## Linen

Well-known for being light and cool, linen yarns are made from the fibre of the flax plant, also known as linseed. The production of linen dates back 5,000 years and different parts of the plant can be used to make either coarse rope or fine textiles.

Linen fibres are produced in various places around the world, but particularly Canada, China, India, USA and France. Flax grows quickly and requires little fertilisers or pesticides, making it an environmentally friendly fibre. However, the process of turning flax into linen fibres is rather labour intensive, making it more expensive than other plant fibres.

Linen tends to be stronger than cotton, making it long-lasting, but linen is also less elastic than cotton, so it wrinkles more easily, which is fine if this is the look you're after. Linen fibres can absorb an amazing amount of water without feeling damp and they also naturally resist dirt and stains – great for kids' clothes!

Linen yarns create garments that are cool, absorbent, soft and smooth – ideal for summer clothing, but also good for layering all year round. The fibres can withstand high temperatures and most yarns can be

“ *Hemp fibres create a strong and durable yarn, which can feel soft if blended with other fibres* ”

machine washed. The fibres tend to soften the more they are washed, but they can also be brittle and the threads can break if folded or ironed repeatedly in the same place.

Linen has only recently been introduced to the mainstream of craft yarns, and is usually blended with other fibres, particularly cotton, to get the best of both fibres! Linen yarns usually come in 4ply or DK weights and natural linen shades range from cream to light brown, but are also dyed to other, usually natural-looking shades.

Marie Wallin, Head Designer at Rowan Yarns says: “I love linen yarns. The fibre takes colour very differently to cotton, in more of a dry, matt way that gives a more natural look. Linen has a dry handle and is cool to wear, although 100% linen can be

**Patons Linen Touch DK** 74% cotton and 26% linen, 12 shades, machine wash at 40°C, 50g, 100m, 4.5mm hook, RRP £2.60, [www.patonsyarns.com](http://www.patonsyarns.com).

**Rowan Lenpur Linen** 75% vi lenpur and 25% linen, 12 colours, hand wash, 50g, 115m, 4mm hook, RRP £4.30, [www.knitrowan.com](http://www.knitrowan.com).

**Knitshop Cotton/Linen** 70% cotton and 30% linen, handwash lukewarm, 100g skein, 220m, 3.5-4.5mm hook, RRP £3.98, [www.knitshop.co.uk](http://www.knitshop.co.uk).



a bit harsh so it's better blended with other fibres. For example, Rowan's Lenpur linen is blended with lenpur, a tree bark that's turned into yarn fibre through a synthetic chemical process.”

## Hemp

Hemp was once one of Britain's largest crops, and was used to make ropes and sails in the 1700's. Hemp declined during the industrial revolution of the 19th century, but has experienced brief spells of popularity during the 20th century. Hemp has suffered with a bad name because it comes from the stalks of the cannabis plant,

but the species grown for industrial hemp is very different from the type grown for marijuana. However, the confusion has led to strict growing regulations in the UK, USA and other areas around the world, limiting its use.

These restrictions are a shame because hemp fibre has fantastic craft potential and great eco-credentials – it can be grown anywhere in the world, in virtually any conditions, to be used as food, fibre or fuel. However, it's not just easy to farm, it also grows quickly and needs very little pesticides and no herbicides. The largest producers of hemp are Canada, France, China, India and Russia.

Hemp fibres create a very strong and durable yarn, which can feel soft if »



(Above) Linen yarn is perfect for summer – this gorgeous wrap is from Rowan's Lenpur™ Linen Collection (ZB80).

processed well or blended with other fibres. It's also anti-bacterial and resistant to UV light and mould, making it a great choice for various soft furnishings.

Hemp yarns are still in their infancy, but they are available in fine to DK weights. Hemp yarns are naturally beige to light brown in colour, although natural creamy whites, greys, greens and blacks are available, as well as dyed shades. Jane Pasquill at House of Hemp ([www.thehouseofhemp.co.uk](http://www.thehouseofhemp.co.uk)) produces a popular hemp yarn and says: "For crochet projects, hemp is best used for straps, bags and anywhere you need a strong fibre that will take the strain."

**House of Hemp**  
100% hemp, in fine, 2ply and DK, 50g skeins, 85m, RRP £2-£4.50, [www.houseofhemp.co.uk](http://www.houseofhemp.co.uk).

**Elsebeth Lavold Hempathy**  
40% hemp, 40% cotton and 20% modal, 24 colours, 50g, 140m, 3.5mm hook, RRP \$6.95, [www.knittingfever.com](http://www.knittingfever.com).



*Soya yarns are soft and eco-friendly – this pattern is from Yarn Forward 16, on sale now (see page 37).*

## Soya

Soy protein fibres were first spun into textiles in the 1930s, paid for by Henry Ford, who used the resulting soft fibres to make suits. The USA is now the biggest producer of soya beans, with Brazil, Argentina, China and India close behind. Nowadays, soya yarn is made using waste fibres leftover from the process of creating soya milk and tofu, which might otherwise be thrown away.

This makes soya yarn a fairly cheap and eco-friendly choice, although growing soya beans in the first place is not without controversy – chemical pesticides and herbicides are still required and in Brazil, parts of the Amazon rainforest have been felled to grow soya beans.

These issues aside, soya fibres still make for a super-soft, smooth yarn that's stronger than cotton, with a light feel and soft drape. Its softness makes it feel warm, yet it also has good ventilation properties, a natural resistance to UV light and it absorbs moisture well, making it ideal for all types of clothing.

Soya yarn is available in lace weight up to chunky, often on its own but it is also blended with other fibres to add softness, and its natural colour is light yellow, but soya fibres take dye well and so come in a vast range of shades. Soya yarn is usually machine washable and dries quickly, with natural anti-crease properties – perfect for children's clothes.

**Sublime Soya Cotton DK**  
50% soya and 50% cotton, 16 colours, machine washable, 50g, 110m, 4mm hook, RRP £3.75, [www.sublimeyarns.com](http://www.sublimeyarns.com).

**SWTC Pure** is 100% soysilk, 26 shades, hand wash, 50g, 150m, 4mm hook, RRP £6.99, [www.soysilk.com](http://www.soysilk.com).

## Banana silk

These are fibres spun from the abaca plant or banana plant, which is also called manilla hemp, and has been spun to make textiles since the 16th century. The plant source for banana silk does not produce fruit but is grown in similar tropical regions to banana fruits, including the Philippines and India. The production of banana silk yarn is still a cottage industry, but is steadily growing, due to the sublime quality of the yarn.

Much of the yarn available is hand spun in Nepalese villages and varies in thickness, which adds to the charming, hand-made look of crochet and knitted pieces. The textured sheen of the banana yarn is similar to silk, and the feel of the yarn is just as luxurious, while the price per skein is also very similar. The yarn itself has a low elasticity but a lovely, soft drape that's perfect for making accessories or really special projects. Washing needs to be done with care, but the amazing finish is worth the extra effort and cost.

### Ethnic Crafts Banana Silk yarn

100% banana fibre, 25 shades, handwash, 100g skeins, 68m, 5-6mm hook, RRP £2.90, [www.ethniccrafts.co.uk](http://www.ethniccrafts.co.uk).



## Nettle

Typically considered a weed, nettle stalks have been used for 2,000 years to create textiles similar to linen in Europe, where most of us have seen it growing wild. Germany used nettle fibre during the First World War to create army uniforms. Nowadays, its use in commercial textiles is growing and several different nettle yarns are now available, some from Nepal, which boasts the Himalayan Giant Nettle.

Nettles grow quickly and easily without pesticides, and can be harvested in a sustainable way. These eco-friendly plants also offer a very important home and food source for various insects and birds, some of which are in decline. The soft yet strong nettle fibres are similar to

“ *Nettles can grow anywhere and nettle yarn has a good drape and soft handle* ”

linen, coarser than cotton, and more elastic than hemp. Like linen, nettle fibres have a cooling effect in warm weather, but in cold climates, nettle yarn traps heat in its hollow fibres. Nettle yarn is also naturally anti-bacterial and mould resistant, making it ideal for clothing all year round.

Marie Wallin, Head Designer at Rowan Yarns says: “Nettles can grow anywhere and nettle yarn tends to have a good drape and soft handle. I’m very keen to get nettle fibres into the Rowan range – the main obstacle is sourcing nettles in large, commercial quantities.”

## Semi-synthetic yarns

Many other plant fibres are used to create yarns, using an intensive chemical process. Rayon, Viscose, Modal, Ingeo and Lenpur are created using plant fibres as their raw material, often wood pulp. However, the chemical processing involved means that these yarns are classed as ‘semi-synthetic’. These fibres can be used to create yarns of a huge variety, which may be similar to cotton, wool or silk. They are easily dyed to a range of colours and tend to be soft and cool. However, washing is often an issue and some can only be dry cleaned.

## Other plant yarns

Various other plants are used to create fibres and yarns, although on a rather small scale at the moment. Ramie is one plant that’s processed into strong fibres that are resistant to mould and bacteria, but tend to be brittle so it’s usually blended with other fibres. Other plant fibres for yarn come from Jute, Kenaf, Fique Pineapple fibre, Corn, Washi and Pine. ☞



## FIND OUT MORE

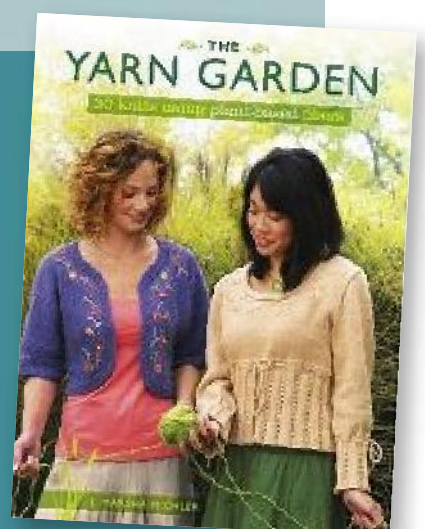
For more information, as well as yarns to buy, visit:

- [www.SaveTheSheep.com](http://www.SaveTheSheep.com)
- [www.nearseanaturals.com](http://www.nearseanaturals.com)
- [www.nutmeg.gen.nz/fakesheep](http://www.nutmeg.gen.nz/fakesheep)
- [www.greenchoices.org](http://www.greenchoices.org)
- [www.yarndex.com](http://www.yarndex.com)
- [www.knittingcrochet.suite101.com](http://www.knittingcrochet.suite101.com)
- [www.wildweaves.co.uk](http://www.wildweaves.co.uk)
- [www.snowberrylime.blogspot.com/2008/05/new-plant-based-yarns.html](http://www.snowberrylime.blogspot.com/2008/05/new-plant-based-yarns.html)

## NEW PLANT YARNS BOOK,

*The Yarn Garden: 30 Knits Using Plant-Based Fibers*, to be released in

December 2009 (ISBN 978-0896898271), with 30 designs that shows how plant-based fibres can be used to create a variety of attractive knit and crochet projects, for every season.



# PAMPELONNE

By Amanda Perkins

*Pampelonne is a beach a few miles outside of St Tropez; the colours and shapes in this blanket are evocative of that beach.*

## About this Pattern...

### DIFFICULTY

Intermediate

### FINISHED MASMUREMENTS IN CM (INCHES)

Blocked – 101.6x96.5cm (40x38 inches)

### YARN

The Natural Dye Studio Sock Yarns  
400gms for base circles  
40gms x 6 wave colours  
(260gms in total)

### NEEDLE/HOOK SIZE IN MM

3.5mm hook

### PATTERN NOTES

*The blanket is constructed in two stages.*

*The first stage is a base of circles joined together, which determine the finished size.*

*The second stage is crocheting onto the base circles to form the ripples.*

## CIRCLES BASE

### STARTER CIRCLE

Using the base colour:

Make 4 chain and join to form

foundation ring using a sl st into first st of chain,

3 ch (counts as one tr), 4 tr, 1 chain,

\*5 tr, 1 ch\* repeat from \* to \* 2 times into the foundation ring.

Sl st into the 3 ch

Break yarn.

### SECOND AND SUBSEQUENT CIRCLES

Follow the instructions for the starter circle until you reach the first 1 ch space.

Sl st into a 1 ch space of the starter

circle, continue as for the starter circle.

For all the circles, except the outside edge, you will be joining all the 1 ch spaces of each circle, follow the \* to \* instructions above for each pair of circles joined.

Continue joining circles until you have a base of 22x20 circles.

Sew in all the ends.

You can make the blanket larger or small by increasing or decreasing the number of circles of the base.

Arrange your 6 colours in order, the darkest to the lightest you will crochet each block of 6 rows in this order.

## SIDE 1

The top row is the 20 circle edge.

\*Start at the side ch space of the top row.

Using colour 1, crochet 2 ch (counts as 1 htr)

Into the next and subsequent stitches of the top edge, crochet 1 htr, including the joining sl st in between 2 circles.\*

**Row 2:** Repeat from \* to \* using colour 2.

Continue down the blanket using the next colour in order for each row.

When you reach row 7, start again with colour 1.

Repeat above until you have edged each row of circles.

You will finish with colour 3.

## SIDE 2

Turn the blanket over and using colour 4, start with the top row of circles.

Join the yarn to the first 2 ch of side

1 with a sl st, 1 htr in the starter ch space.

Continue as for side 1, but do not include the slip stitch joining 2 circles.

When you have edged all the circles, sew in the ends.

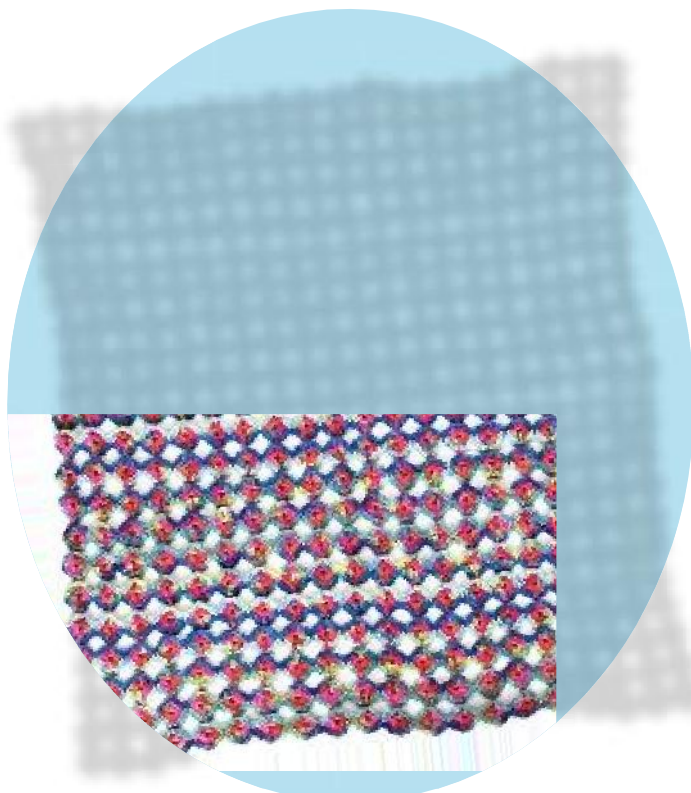
## RIPPLES

## YARN ALTERNATIVES

**Save** • Opal, Handpaints

**Spend** • Easy Knits, Bamboo Merino

**Spoil yourself** • Skein Queen, Plushness





*Pampelonne*

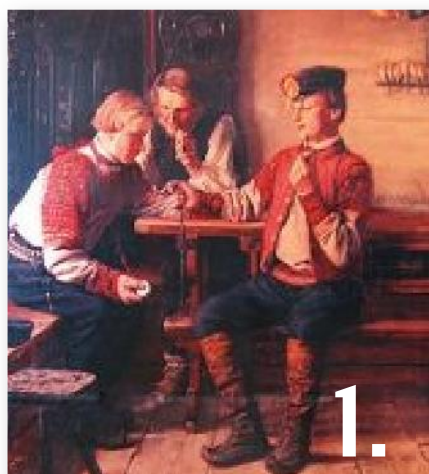


# Jacquard crochet

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*Use our step-by-step guide to  
crochet jacquard and learn a great  
new technique, which you can use  
on the vest pattern on page 74.*

BY DANIELLE KASSNER



**W**ithin the realm of Tapestry Crochet, there are many slight variations, and while the nomenclature is by no means standardised, we have adopted the term 'Crochet Jacquard' to refer to one of the main variants used in European countries.

This variant is where the stitches are worked into the back loop of the stitch only. The stitch was developed to an incredibly complex form by the Finnish town of Korsnäs, so it can also be known as Korsnäs crochet.

We owe our knowledge of this tradition to the research of Dr Marketta Luutonen, whose book, *Färg och Flärd med Virkat* (translated as *Decorative Crocheting in Finland*), has made the technique available to the English-speaking world. This book contains an excellent history of Korsnäs crochet as well as some wonderful patterns to test your new skills with.

To demonstrate, the 19th-century painting above (this page, far left) shows the traditional Korsnäs

sweater, with its knitted central part and crocheted yoke, cuffs and waistband.

### About Crochet Jacquard

Colourwork crocheters are often asked, what is the difference between 'Tapestry Crochet' and 'Crochet Jacquard'? The only technical difference is that Tapestry Crochet is worked into both loops, while Crochet Jacquard is worked into the back loops only.

However, the resulting fabric differs in many aspects. First, Jacquard crochet fabric is ridged, and it has a right-side and a wrong-side, while tapestry crochet is reversible.

Second, vertical lines worked in Jacquard will be vertical, whereas in Tapestry Crochet, they will lean to the right. However, because of the asymmetrical structure of the stitch itself, our right and left diagonals present very differently. Right-leaning diagonals are solid (pic 4), while left-leaning diagonals are broken. Both diagonals have the same degree of slant. In Tapestry Crochet, the right diagonals slant more than the left. »

(From left to right):

1. This 19th-century painting shows the traditional Korsnäs sweater with knitted and crocheted parts.
2. Jacquard crochet is worked into the back loops and is ridged.
3. While tapestry crochet is reversible, Jacquard crochet has a wrong side (above) and a right side.
4. With Jacquard crochet, right-leaning diagonals are solid and left-leaning diagonals are broken.

“

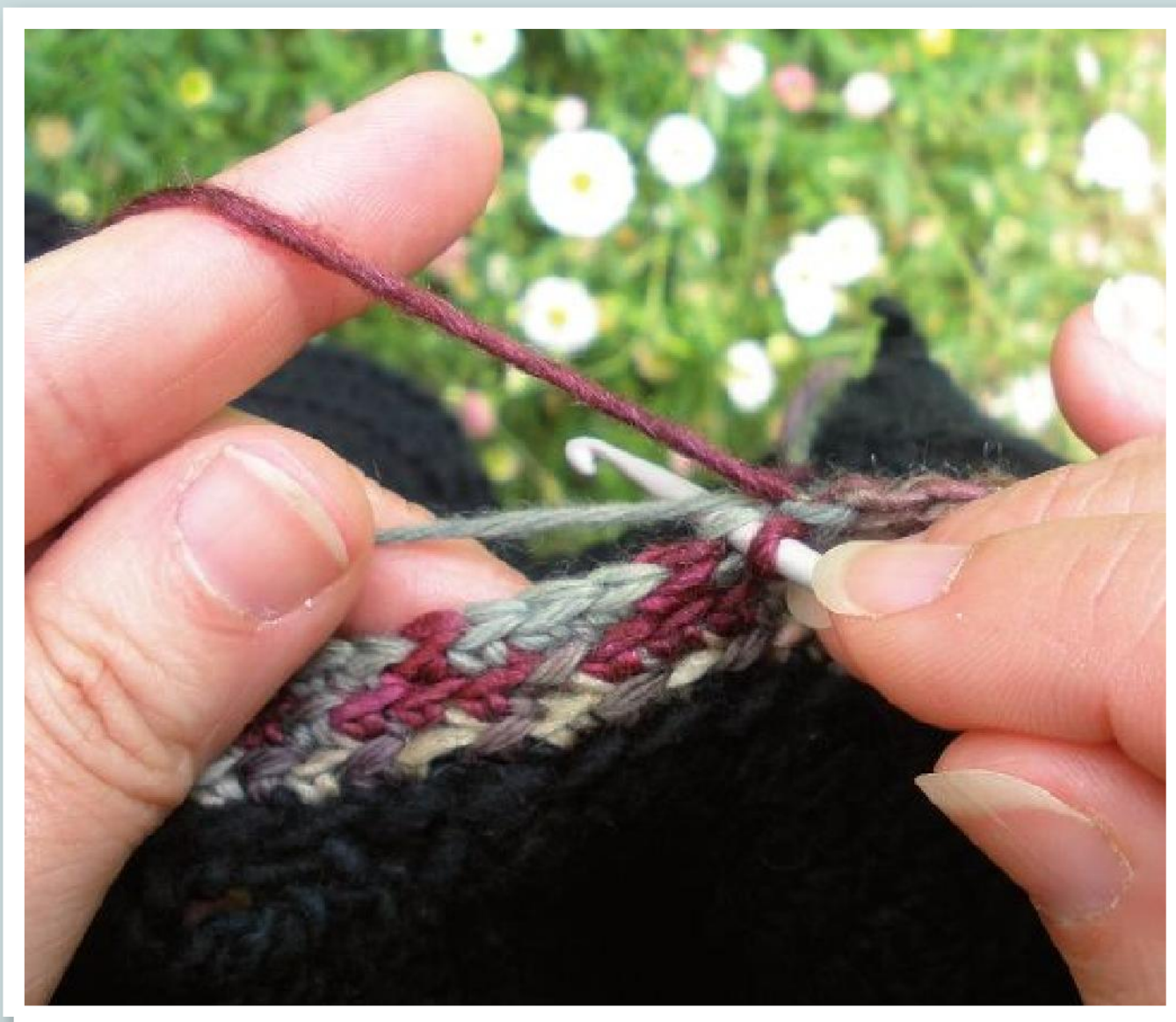
*The stitch was developed to a complex form by the Finnish town of Korsnäs*

”

## How to Crochet Jacquard

Hold the main strand (A) in the normal manner. Hold the second strand (B) just over the edge of the work.



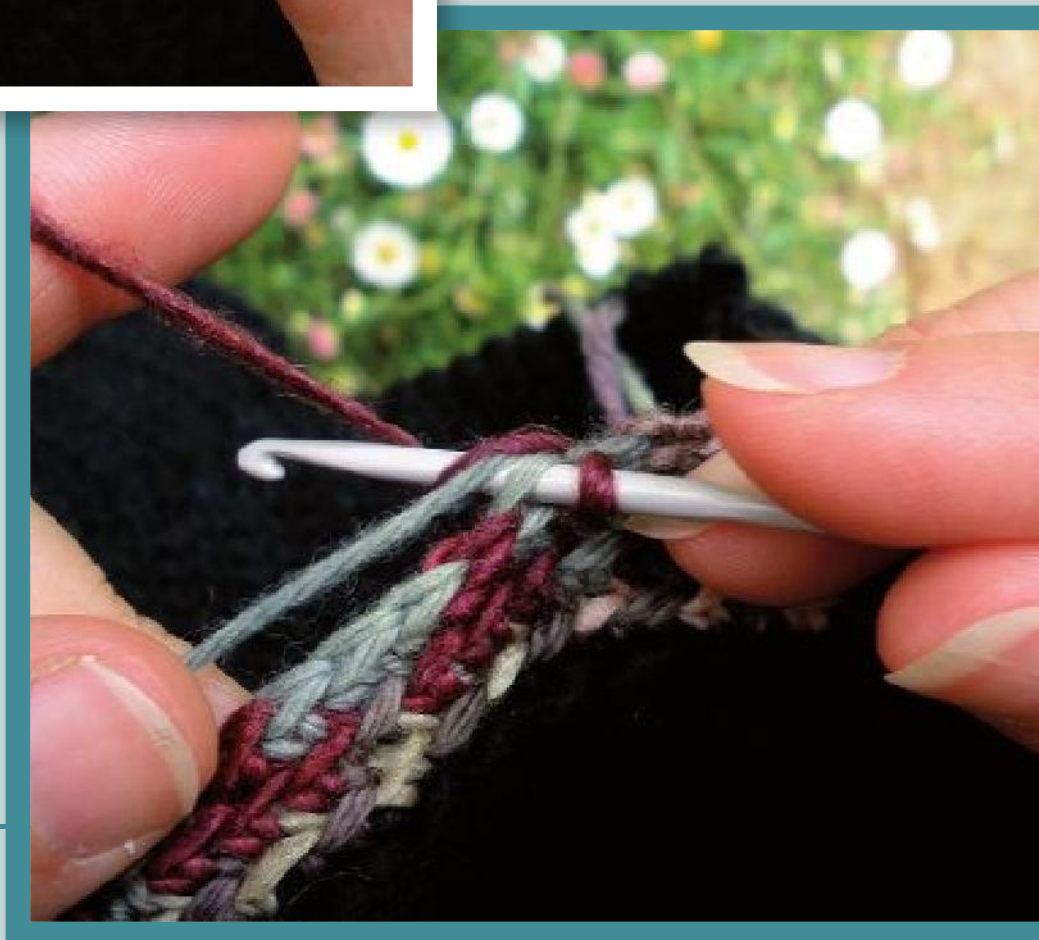


2

Insert hook into back loop of next stitch, passing hook underneath strand B.

3

Pick up strand A and pull through.



4

To continue in A, complete the stitch by pulling A through both loops on hook and repeat from step 1.

# 5

To make next stitch in B, do not follow step 4. Instead, pass the hook behind strand A and pick up strand B.



# 6

Pull strand B through both loops on hook. Now you're ready to make the next stitch in B.

Remember that when changing colours, the previous stitch must be completed in the new colour.

If you are to work a long stretch of stitches in colour B, switch the position of the strands so that B is held in the normal manner. ☞

## MORE INFO:

For more information on Korsnäs crochet, see Carol Ventura's blog entry at [www.tapestrycrochet.com/blog/?p=23](http://www.tapestrycrochet.com/blog/?p=23)

## MORE READING:

*Färg och Flärd med Virkat, (Koreaa Virkamalla, Decorative Crocheting)* by Marketta Luutonen, Anna-Maija Bäckman, Gunnar Bäckman. Österbottens hantverk rf. ISBN 951-96888-4-6

# TROUBADOR VEST

By Danielle Kassner

Using the technique shown in our feature on pages 70-73, this vest is a great first crochet Fair Isle project.

## About this Pattern...

### DIFFICULTY

Intermediate/Advanced

### FINISHED MEASUREMENTS

Women's XS (S, M, L, XL)

### Bust:

86 (96, 106, 116, 126)cm

34 (38, 42, 46, 50) in

### Finished length:

51 (52, 54.5, 55.5, 57.5)cm

20 (20.5, 21.5, 22, 23)in

### YARN

#### Malabrigo Merino Worsted:

(100g /192m, 8wpi) 3 (3,3,3,4,4) skeins Cypress.

#### Malabrigo Silky Merino:

(137metres/50g, 11wpi) 1 skein Stonechat.

#### Manos del Uruguay Silk Blend:

(137 metres/50g, 11wpi) 1 skein 9254,

#### Colinette Cadenza:

(110metres/50g, 11wpi) 1 skein

#### Castagna:

1 skein Moss, 1 skein Velvet Olive.

### NOTIONS

- 9 buttons
- 4.0mm hook
- 3.0mm hook
- Tapestry needle
- Pins
- Stitch markers

### TENSION/GAUGE

18 stitches and 15 rows = 10cm (4") in FLO dc using 4.0mm hook

Note - Alternatives given for main yarn only

### PATTERN NOTES

Stitches used: Front Loop Only

Double Crochet: Back Loop Only

Crochet Jacquard

## RIGHT FRONT

Use 4.00mm hook and main yarn.

Ch 10 (11,12,13,14).

**Row1 (RS):** Sl st in 2nd st from hook, sl st in next st, dc 1 (2, 2, 3, 3) htr 2 (2, 3, 3, 3), tr 2 (2, 2, 2, 3), dtr 2 (2, 2, 2, 3) = 9 (10, 11,12,13)sts. Turn.

**Row2 (WS):** Ch1, 2dc in 1st st. Dc across = 10 (11, 12,13,14) sts.

**Row3:** Ch1, turn. Dc across, 2dc in last st = 11 (12,13,14,15)sts.

**Row4:** Ch1, turn. Sizes XS (M, L): 2dc in 1st st. dc across, dctog last 2 sts = 11 (13, 14) sts.

**Size S:** Dc across, dctog last 2 sts = 11sts.

**Size XL:** 2dc in 1st st, dc to end = 16sts.

**Row5:** Ch1, turn. Dc across, 2dc in last st = 12 (12,14,15,17) sts.

**Row6:** Ch1, turn. Size XS: Dc (FLO) in 1st st. PS (both loops) in same st. Place marker in PS just made. Dc to end.

(Reading from armscye to centre, here and throughout this section = 11dc, PS, 1dc)

**Sizes S (M, L):** 2dc in 1st st, dc across = 13 (15,16) sts.

**Size XL:** 2dc in 1st st. dc across, dctog last 2 sts = 17 sts.

**Row7:** Ch1, turn.

**Size XS:** Dc across, replacing marker, 2dc in last st = 11dc, MS, 2dc.

**Sizes S (M, L, XL):** Dc across, 2dc in last st = 14 (16,17,18) sts.

**Row8:** Ch1, turn. Size XS: 2dc in 1st st, PS, dc across, dctog last 2 sts = 10dc, PS, 3dc.

**Sizes S (M):** Dc(FLO) in 1st st. PS (both loops) in same st. Place marker in PS just made. Dc to end. (Reading from armscye to centre, here and throughout this section = 13 (16)dc, PS, 1dc.

**Sizes L (XL):** 2dc in 1st st, dc across = 18 (19) sts

**Row9:** Ch1, turn. Size XS: Dc across, replacing marker, 2dc in last st. Ch 4 = 10dc, MS, 4dc, 4ch.

**Sizes S (M):** Dc across, replacing

marker, 2dc in last st = 13 (16)dc, MS, 2 (2)dc.

**Sizes L (XL):** Dc across, 2dc in last st = 19 (20) sts.

**Row10:** Size XS: Turn. Working on back of ch, dc in 2nd ch from hook and next 2 ch. Dc in next 4 sts, PS, dc to end = 10dc, PS, 7dc.

**Sizes S (M):** Ch1, 2dc in 1st st, dc to marker, PS in MS, dc across, dctog last 2 sts = 12 (15)dc, PS, 3dc.

**Size L:** Ch1. Dc(FLO) in 1st st. PS (both loops) in same st. Place marker in PS just made. Dc to end. (Reading from armscye to centre, here and throughout this section = 18dc, PS, 1dc)

**Size XL:** Ch1, 2dc in 1st st, dc across = 21sts.

**Row11:** Ch1, turn. Size XS: Dc across, replacing marker, 2dc in last st. Ch 6 = 10dc, MS, 8dc, 6ch.

**Sizes S (M):** Dc across, replacing marker, 2dc in last st, ch 4 (6) = 12 (15)dc, MS, 4dc, 4 (6)ch.

**Size L:** Dc across, replacing marker, 2dc in last st = 18dc, PS, 2dc.

**Size XL:** Dc across, 2dc in last st = 22sts.

**Row12:** Size XS: Turn. Working on back of ch, dc in 2nd ch from hook and next 4 ch. Dc in next 8 sts, PS, dc to end = 10dc, PS, 13dc.

**Size S (M):** Turn. Working on back of ch, dc in 2nd ch from hook and next 2 (4) ch. Dc in next 4 sts, PS in marked st, dc across = 12 (15)dc, PS, 7 (9)dc.

**Size L:** Ch1, 2dc in 1st st, dc to marker, PS in marked st, dc across, dctog last 2 sts = 17dc, PS, 3dc.

**Size XL:** Ch1, dc(FLO) in 1st st. PS (both loops) in same st. Place marker in PS just made. Dc to end. (Reading from armscye to centre, here and throughout this section = 21dc, PS, 1dc)

**Row13:** Ch1, turn. Size XS: dc across, replacing marker = 10dc, MS, 13dc.

**Sizes S (M):** Dc across, replacing marker, 2dc in last st, ch 9 (10) = 12 (15) dc, MS, 8 (10)dc, 9 (10)ch.

**Size L:** Dc across, replacing marker, 2dc in last st, ch 8 = 17dc, MS, 4dc, 8ch.



*Troubador Vest*

**Puff Stitch (PS):** Insert hook, draw up a loop, yrh, insert hook in same st, draw up a loop, rep until there are 4 lps on hook, pull through 4 lps on hook.

Each section of the Vest is worked from the shoulder down to the bottom of the armhole (armscye), the sections are then joined together and worked down in one piece.

All sts are worked into Front Loop Only, except Puff Stitches which are worked on the WS, into both loops. When dc on the RS into the marked Puff Stitch, the dc is worked flo.

Jacquard sections are worked Back Loop Only.

**ABBREVIATIONS:**

PS= Puff Stitch  
MS= Marked Stitch.

**YARN ALTERNATIVES**

**Save** • Sirdar Tweedie Chunky  
**Spend** • Lornas Laces Shepherd Worsted  
**Spoil yourself** • Rowan Pure Wool Aran



**Size XL:** Dc across, replacing marker, 2dc in last st = 21dc, PS, 2dc.

**Row14:** Size XS: Ch1, dc to marker, PS in marked st, dc to end = 10dc, PS, 13dc.

**Sizes S (M):** Turn. Working on back of ch, dc in 2nd ch from hook and next 7 (8) ch. Dc in next 8 (10) sts, PS in marked st, dc across = 12 (15)dc, PS, 16 (19)dc.

**Size L:** Turn. Working on back of ch, dc in 2nd ch from hook and next 6 ch. Dc in next 4 sts, PS, dc to end = 17dc, PS, 11dc.

**Size XL:** Ch1, 2dc in 1st st, dc to marker, PS in marked st, dc across, dctog last 2 sts = 20dc, PS, 3dc.

**Row15:** Ch1, turn. Size XS: As row13.

**Sizes S (M):** Dc across, replacing marker = 12 (15)dc, MS, 16 (19)dc.

**Size L:** Dc across, replacing marker, 2dc in last st, ch 11 = 17dc, MS, 12dc, 11ch.

**Size XL:** Dc across, replacing marker, 2dc in last st, ch 9 = 20dc, MS, 4dc, 9ch.

**Row16:** Size XS: As row14.

**Sizes S (M):** Ch1, dc to marker, PS in marked st, dc to end = 12 (15)dc, PS, 16 (19)dc.

**Size L:** Turn. Working on back of ch, dc in 2nd ch from hook and next 9 ch. Dc in next 12 sts, PS, dc to end = 17dc, PS, 22dc.

**Size XL:** Turn. Working on back of ch, dc in 2nd ch from hook and next 7 ch. Dc in next 4 sts, PS, dc to end = 20dc, PS, 12dc.

**Row17:** Size XS: As row13.

**Sizes S, M:** As row15.

**Size L:** Ch1, dc across, replacing marker = 17dc, MS, 22dc.

**Size XL:** Ch1, dc across, replacing marker, 2dc in last st, ch 14 = 20dc, MS, 13dc, 14ch.

**Row18:** Size XS: As Row14.

**Sizes S, M:** As Row16.

**Size L:** Ch1, dc to marker, PS in marked st,

dc to end = 17dc, PS, 22dc.

**Size XL:** Turn. Working on back of ch, dc in 2nd ch from hook and next 12 ch. Dc in next 13 sts, PS, dc to end = 20dc, PS, 26dc.

**Row19:** Size XS: As row13.

**Sizes S, M:** As row15.

**Size L:** As row17.

**Size XL:** Ch1, dc across, replacing marker = 20dc, MS, 26dc.

**Row20:** Size XS: As row14.

**Sizes S, M:** As row16.

**Size L:** As row18.

**Size XL:** Ch1, dc to marker, PS in marked st, dc to end = 20dc, PS, 26dc.

**Row21:** Size XS: (Bust increase) Ch1. Dc to one before marked st. 2dc in st before marker, 1dc in marked st, (replace marker!) 2dc in next st, dc to end = 11dc, MS, 14dc.

**Sizes S (M):** As row15.

**Size L:** As row17.

**Size XL:** As row19.

**Row22:** Size XS: (Dart) Ch1, turn. Dc to marker, PS in marked st, dc across, sl st in last 3 sts = 3sl st, 8dc, PS, 14dc.

**Sizes S (M):** As row16.

**Size L:** As row18.

**Size XL:** As row20.

**Row23:** Size XS: (Dart) Ch1, turn. sl st in 1st 3 sts, dc to end, replacing marker = 3sl st, 8dc, marked st, 14dc.

**Sizes S (M):** (Bust increase) Ch1, turn, dc to one before marked st. 2dc in st before marker, 1 dc in marked st, (replace marker!) 2dc in next st, dc to end = 13 (16)dc, MS, 17 (20)dc.

**Size L:** As row17.

**Size XL:** As row19.

**Row24:** Size XS: As row14 = 11dc, PS, 14dc.

**Sizes S (M):** (Dart) Ch1, turn. Dc to marker,

Front



Back



PS in marked st, dc across, sl st in last 3 sts = 3sl st, 10 (13)dc, PS, 17 (20)dc.

**Size L:** As row 18.

**Size XL:** As row 20.

**Row 25: Size XS:** As row 13 = 11dc, PS, 14dc.

Sizes S (M): (Dart) Chl, turn. sl st in 1st 3 sts, dc to end, replacing marker = 3sl st, 10 (13) dc, MS, 17 (20)dc.

**Size L:** As Row 17.

**Size XL:** As row 19.

**Row 26: Size XS (S, M):** (armscye) Chl, turn.

Dc to marker, PS in marked st, dc across, 2dc in last st = 12 (14, 17)dc, PS, 14 (17, 20)dc.

**Size L:** As row 18.

**Size XL:** As row 20.

**Row 27: Size XS:** (Bust increase) As row 21. (13dc, MS, 15dc)

**Sizes S, M:** As row 17.

**Size L:** (Bust increase) Chl. Dc to one before marked st. 2dc in st before marker, 1dc in marked st, (replace marker!) 2dc in next st, dc to end = 18dc, MS, 23dc.

**Size XL:** As row 19.

**Row 28: Size XS:** As row 14 = 13dc, PS, 15dc.

**Sizes S (M):** As row 16 = 14 (17)dc, PS, 17 (20) dc.

**Size L:** (Dart) Chl, dc to marker, PS in marked st, dc across, sl st in last 4 sts = 4 sl st, 14dc, PS, 23dc.

**Size XL:** As row 20.

**Row 29: Size XS:** (Dart) As row 23 = 3sl st, 10dc, MS, 15dc.

**Size S (M):** (Bust Increase) As row 23 = 15 (18)dc, MS, 18 (21)dc.

**Size L:** (Dart+increase): Chl, turn. 2sl st in 1st sl st, sl st in next 3 sl sts, dc to end, replacing marker = 5sl st, 14dc, MS, 23dc.

**Size XL:** (Bust increase) Chl, turn. dc to one before marked st. 2dc in st before marker, 1 dc in MS, (replace marker!) 2dc in next st, dc to end = 21dc, MS, 27dc.

**Row 30: Size XS:** (Dart+increase): Chl, turn. Dc to marker, PS in marked st, dc across, sl st in 1st 2 sl st, 2sl st in last sl st = 4sl st, 10dc, PS, 15dc.

**Sizes S (M):** (armscye) Chl, turn. Dc to marker, PS in marked st, dc across, 2dc in last st = 16 (19)dc, PS, 18 (21)dc.

**Size L:** As row 18 = 19dc, PS, 23dc.

**Size XL:** (armscye) Chl, turn. Dc to marker, PS in marked st, dc across, 2dc in last st = 22dc, PS, 27dc.

**Row 31: Size XS:** (Bust increase) As row 21 = 15dc, MS, 16dc.

**Sizes S (M):** (Dart) Chl, turn. Sl st in 1st 3 sts. Dc to end, replacing marker = 3sl st, 13 (16) dc, MS, 18 (21)dc.

**Size L:** (armscye) Chl, 2dc in 1st st, Dc to



marker, PS in marked st, dc to end = 20dc, MS, 23dc.

**Size XL:** (Dart) Chl, turn. sl st in 1st 4 sts, dc to end, replacing marker = 4sl st, 18dc, MS, 27dc.

**Row 32: Size XS:** As row 14.

**Sizes S (M):** (Dart+increase) Chl, turn. Dc to marker, PS in marked st, dc across, sl st in 1st 2 sl st, 2sl st in last sl st = 4sl st, 13 (16)dc, PS, 18 (21)dc

**Size L:** As row 18.

**Size XL:** (Dart+increase) Chl, turn. Dc to marker, PS in MS, dc across, sl st in 1st 3 sl st, 2sl st in last sl st = 5sl st, 18dc, PS, 27dc.

**Row 33: Size XS:** As row 13.

**Sizes S (M):** (Bust Increase) As row 23 = 18 (21)dc, MS, 19 (22)dc.

**Size L:** (Bust Increase) As row 27 = 21dc, MS, 24dc.

**Size XL:** As row 19 = 23dc, MS, 27dc.

**Row 34: Size XS:** (armscye) As row 26 = 16sl st, PS, 16sl st.

**Sizes S (M):** (armscye) As row 30 = 19 (22) dc, PS, 19 (22)dc.

**Size L:** (armscye) Chl, turn. Dc to marker, PS in MS, dc across, 2dc in last st = 22dc, PS, 24dc.

**Size XL:** (armscye) As row 30 = 24dc, PS, 27dc

**Row 35: Size XS:** As row 13.

**Sizes S (M):** As row 17.

**Size L:** (dart) Chl, turn. sl st in 1st 4 sts, dc to end, replacing marker = 4sl st, 18dc, MS, 24dc.

**Size XL:** (Bust increase): As row 29 = 25dc, MS, 28dc.

**Row 36: Size XS:** (armscye) As row 26 = 17sl st, PS, 16sl st. Fasten off.

**Sizes S, M:** (armscye) As row 30 = 20 (23) dc, PS, 19 (22)dc.

**Size L:** (Dart+increase) Chl, turn. Dc to marker, PS in MS, dc across, sl st in 1st 3 sl st, 2sl st in last sl st = 5sl st, 18dc, PS, 24dc.

**Size XL:** (armscye) As row 30 = 26dc, PS, 28dc.

**Row 37: Sizes S (M):** As row 17.

**Size L:** (bust increase) As row 27 = 24dc, MS, 25dc.

**Size XL:** (dart) As row 31 = 4sl st, 22dc, MS, 28dc.

**Row 38: Size S:** (armscye) As row 26 = 21dc, PS, 19dc.

## FASTEN OFF.

**Size M:** (armscye) As row 26 = 24 dc, PS, 22dc.

**Size L:** (armscye) As row 34 = 25dc, PS, 25dc.

**Size XL:** (dart+increase) As row 32 = 5sl st, 22dc, PS, 28dc.

**Row 39: Size M:** As row 17 = 24dc, MS, 22dc.

**Size L:** As row 17 = 25dc, MS, 25dc.

**Size XL:** (Bust increase) As row 29 = 28dc, MS, 29dc.

**Row 40: Size M:** (armscye) As row 26 = 25dc, PS, 22sl st. Fasten off.

**Size L:** (armscye) As row 34 = 26dc, PS, 25dc.

**Size XL:** (armscye) As row 30 = 29dc, PS, 29dc.

**Row 41: Size L:** (armscye) As row 31 = 27dc, MS, 25dc.

**Size XL:** As row 19 = 29dc, MS, 29dc.

**Row 42: Size L:** (armscye) As row 26 = 28dc, PS, 25dc. Fasten off.

**Size XL:** (armscye) As row 30 = 30dc, PS, 29dc.

**Row 43: Size XL:** (armscye) Chl, 2dc in 1st st, Dc to marker, PS in MS, dc to end = 31dc, MS, 29dc.

**Row 44: Size XL:** (armscye) As row 30 = 32dc, PS, 29dc. Fasten off.

## LEFT FRONT:

Ch 13 (14, 15, 16, 17).

**Row 1:** Dtr in 6th ch from hook (counts as 2 dtr), tr 2 (2, 2, 2, 3), htr 2 (2, 3, 3, 3), dc 1 (2, 2, 3, 3), sl st 2 (2, 2, 2, 2) = 9 (10, 11, 12, 13) sts.

**Row 2:** Ch1, turn. Dc across, 2dc in last st = 10 (11, 12, 13, 14) sts.

**Row 3:** Ch1, turn. 2dc in 1st st, dc across = 11 (12, 13, 14, 15) sts.

**Row 4:** Ch1, turn. Size XS (M, L): Dc2tog, dc across, 2dc in last st = 11 (13, 14) sts.

**Size S:** Dc2tog, dc to end = 11 sts.

**Size XL:** Dc across, 2 dc in last st = 16 sts.

**Row 5:** Ch1, turn. 2dc in 1st st, dc across = 12 (12, 14, 15, 17) sts

**Row 6:** Ch1, turn. Size XS: Dc across, PS (both loops) in last st, place marker in PS just made, dc (flo) in same st = 11dc, PS, 1dc.

**Size S (M, L):** Dc across, 2dc in last st = 13 (15, 16) sts.

**Size XL:** Dc2tog, dc across, 2dc in last st = 17 sts.

**Row 7:** Ch1, turn. **Size XS:** 2dc in 1st st, dc across, replacing marker = 11dc, MS, 2dc.

**Sizes S, M, L, XL:** 2dc in 1st st, dc across = 14 (16, 17, 18) sts.

**Row 8:** ch1, turn. Size XS: Dc2tog, dc across, PS in MS, dc to end, 2dc in last st, ch5 = 10dc, PS, 3dc, 5ch.

**Sizes S (M):** Dc across. Make PS in last st (both loops), place marker in PS just made, dc in same st (flo). Turn = 13 (16)dc, PS, 1dc.

**Sizes L (XL):** Dc across, 2dc in last st = 18 (19) sts.

**Row 9:** **Size XS:** Turn. Working on back of ch, sl st in 2nd ch from hook and next 3 ch, dc across, replacing marker = 10dc, MS, 3dc, 4sl st.

**Sizes S (M):** Ch1, turn. 2dc in 1st st, dc across, replacing marker. Turn = 13 (16)dc, MS, 2dc.

**Sizes L, XL:** Ch1, turn. 2dc in 1st st, dc to end = 19 (20) sts.

**Row 10:** **Size XS:** Ch1, turn. Dc across, PS in MS, dc to end, 2dc in last st, ch6 = 10dc, PS, 8dc, 6ch.

**Sizes S (M):** Ch1. Dc2tog, dc across, PS in MS, dc to end, 2dc in last st, ch5 (7). Turn = 12 (15)dc, PS, 3dc, 5 (7)ch.

**Size L:** Ch1. Dc across, PS (both loops) in last st, place marker in PS just made, dc (flo) in same st = 18dc, PS, 1dc.

**Size XL:** Ch1. Dc across, 2dc in last st = 21sts.

**Row 11:** **XS:** Turn. Working on back of ch, sl st in 2nd ch from hook and next 4 ch, dc across, replacing M = 10dc, MS, 8dc, 5sl st.

**S (M):** Working on back of ch, sl st in 2nd ch from hook and in next 3 (5)ch, dc to end, replacing M. Turn = 12 (15)dc, MS, 3dc, 4 (6)sl st

**L:** 2dc in 1st st, dc across replacing M = 18dc, MS, 2dc.



**XL:** 2dc in 1st st, dc to end = 22sts.

**Row 12:** XS: Ch1. Dc across, PS in MS, dc to end. Turn = 10dc, PS, 13dc.

**S (M):** Ch1. Dc across, PS in MS, dc across. 2dc in last st, ch9 (10). Turn = 12 (15)dc, PS, 8 (10)dc, 9 (10)ch.

**L:** Ch1. Dc2tog, dc across, PS in MS, dc to end, 2dc in last st, ch9. Turn = 17dc, PS, 3dc, 9ch.

**XL:** Dc across, PS (both loops) in last st, place marker in PS just made, dc (flo) in same st. Turn = 21dc, PS, 1dc.

**Row 13:** **XS:** Ch1. Dc across, replacing marker. Turn = 10dc, PS, 13dc. Repeat these last 2 rows until row 20.

**S (M):** Working on back of ch, sl st in 2nd ch from hook and in next 7 (8)ch, dc to end, replacing marker. Turn = 12 (15)dc, MS, 8 (10)dc, 8 (9)sl st.

**L:** Working on back of ch, sl st in 2nd ch from hook and next 7 ch, dc across,

replacing M = 17dc, MS, 3dc, 8 sl st.

**XL:** Ch1. 2dc in 1st st, dc across replacing marker = 21dc, MS, 2dc.

**Row 14:** **S (M):** Ch1. Dc across, PS in MS, dc to end. Turn = 12 (15)dc, PS, 16 (19)dc.

**L:** Ch1. Dc across, PS in MS, dc to end, 2dc in last st, ch11. Turn = 17dc, PS, 12dc, 11ch.

**XL:** Ch1. Dc2tog, dc across, PS in MS, dc to end, 2dc in last st, ch10. Turn = 20dc, PS, 3dc, 10ch.

**Row 15:** **S (M):** Ch1. Dc across, replacing marker. Turn = 12 (15)dc, PS, 16 (19)dc. Repeat these last 2 rows until row 22.

**L:** Working on back of ch, sl st in 2nd ch from hook and next 9 ch, dc across, replacing M = 17dc, MS, 12dc, 10 sl st.

**XL:** Working on back of ch, sl st in 2nd ch from hook and next 8 ch, dc across, replacing M. Turn = 20dc, MS, 3dc, 9 sl st.

**Row 16:** **L:** Ch1. Dc across, PS in MS, dc to end. Turn = 17dc, PS, 22dc.

**XL:** Dc across, PS in MS, dc to end, 2dc in last st, chl4. Turn = 20dc, PS, 13dc, 14ch.

**Row17:** L: Dc across, replacing marker. Turn = 17dc, PS, 22dc. Repeat these last 2 rows until row 26.

**XL:** Working on back of ch, sl st in 2nd ch from hook and next 12 ch, dc across, replacing M. Turn = 20dc, MS, 13dc, 13 sl st.

**Row18:** **XL:** Chl. Dc across, PS in MS, dc to end. Turn = 20dc, PS, 26dc.

**Row19:** **XL:** Dc across, replacing marker. Turn = 20dc, PS, 26dc. Repeat these last 2 rows until row 28.

**Row20:** All sizes: Chl. Dc across, PS in MS, dc to end, turn.

**Row21:** **XS:** (Bust Increase) Chl. Dc to one before marked st. 2dc in st before marker, 1dc in marked st, (replace marker!) 2dc in next st, dc to end, turn = 11dc, MS, 14dc.

**Row22:** **XS:** (dart) Sl st in 1st 3 sts, dc across, PS in MS, dc to end, turn = 3 sl st, 8dc, PS, 14dc.

**Row23:** **XS:** (dart) Chl. Dc across replacing marker, sl st in last 3 sts, turn = 3 sl st, 8dc, PS, 14dc.

**S (M):** (Bust increase) Chl. Dc to one before marked st. 2dc in st before marker, 1 dc in marked st, (replace marker!) 2dc in next st, dc to end. Turn = 13 (16)dc, MS, 17 (20)dc.

**Row24:** **XS:** As row12 = 11dc, PS, 14dc.

**S (M):** (Dart) Sl st in 1st 3 sts, dc across, PS in MS, dc to end, turn = 3sl st, 10 (13)dc, PS, 17 (20)dc.

**Row25:** **XS:** As row13 = 11dc, PS, 14dc.

**S (M):** (Dart) Chl. Dc across replacing marker, sl st in last 3 sts, turn = 3sl st, 10 (13) dc, MS, 17 (20)dc.

**Row26:** **XS (S, M):** (armscye inc) Chl. 2dc in 1st st, dc across, PS in MS, dc to end, turn = 12 (14,17)dc, PS, 14 (17, 20)dc.

**Row27:** **XS:** (bust increase) as Row 21 = 13dc, MS, 15dc.

**S (M):** As Row15 = 14 (17)dc, MS, 17 (20)dc. L: (bust increase): Chl. Dc to one before marked st. 2dc in st before marker, 1dc in marked st, (replace marker!) 2dc in next st, dc to end, turn = 18dc, MS, 23dc.

**Row28:** **XS:** As row 20.

**S, M:** As row 20.

**L: (dart):** Sl st in 1st 4 sts, dc across, PS in MS, dc to end, turn = 4sl st, 14dc, PS, 23dc.

**Row29:** **XS:** (dart) Chl. Dc across replacing marker, sl st in last 3 sts, turn = 3 sl st, 10dc, MS, 15dc.

**S (M):** (Bust Increase): as Row 23 = 15 (18)dc, MS, 18 (21)dc.

**L: (dart + armscye inc)** Chl, dc across replacing marker, sl st in 1st 3 sl sts, 2 sl st in last sl st = 5 sl st, 14dc, MS, 23dc.

**XL: (bust increase):** Chl. Dc to one before marked st. 2dc in st before marker, 1dc in marked st, (replace marker!) 2dc in next st, dc to end, turn = 21dc, MS, 27dc.

**Row30:** **XS:** (dart + armscye inc) 2 sl st in 1st st, sl st in next 2 sts, dc across, PS in MS, dc to end = 4 sl st, 10dc, PS, 15dc.

**S (M):** (armscye inc) As row 26 = 16 (19)dc, PS, 18 (21)dc.

**L:** Chl, dc across, PS in Ms, dc to end, turn = 19dc, PS, 23dc.

**XL: (armscye inc)** Chl. 2dc in 1st st, dc across, PS in MS, dc to end, turn = 22dc, PS, 27dc.

**Row31:** **XS:** (bust increase) as Row 21 = 15dc, MS, 16dc.

**S (M):** (dart) As Row 25 = 3sl st, 13 (16)dc, MS, 18 (21)dc.

**L: (armscye inc)** Chl, dc across replacing marker, 2dc in last st = 20dc, MS, 23dc.

**XL: (dart)** Chl. Dc across replacing marker, sl st in last 4 sts, turn = 4 slst, 18dc, MS, 27dc.

**Row32:** **XS:** As Row 20 = 15dc, PS, 16dc.

**S (M):** (dart + armscye inc) 2 sl st in 1st st, sl st in next 2 sts, dc across, PS in MS, dc to end, turn = 4sl st, 13 (16)dc, PS, 18 (21)dc.

**L:** Chl. Dc across, PS in MS, dc to end, turn = 20dc, PS, 23dc.

**XL: (dart + armscye inc)** 2 sl st in 1st st, sl st in next 3 sts, dc across, PS in MS, dc to end, turn = 5 slst, 18dc, PS, 27dc.

**Row33:** **XS:** As row13 = 15dc, MS, 16dc.

**S (M):** (Bust increase) as Row 23 = 18 (21)dc, MS, 19 (22)dc.

**L:** (Bust increase) As Row 27 = 21dc, MS, 24dc.

**XL:** Dc across, replacing marker. Turn = 23dc, MS, 27dc.

**Row34:** **XS:** (armscye inc) As Row 26 = 16dc, PS, 16dc.

**S (M):** (armscye inc) As Row 26 = 19 (22)dc, PS, 19 (22)dc.

**L: (armscye inc)** Chl. 2dc in 1st st, dc across, PS in MS, dc to end, turn = 22dc, PS, 24dc.

**XL: (armscye inc)** As Row 30 = 24dc, PS, 27dc.

**Row35:** **XS:** As row13 = 16dc, PS, 16dc.

**S (M):** As Row15 = 19 (22)dc, PS, 19 (22)dc.

**L: (dart):** Sl st in 1st 4 sts, dc across, PS in MS, dc to end, turn = 4sl st, 18dc, PS, 24dc

**XL: (bust increase)** As Row 29 = 25dc, MS, 28dc.

**Row36:** **XS:** (armscye inc) As Row 26 = 17dc, PS, 16dc. FASTEN OFF.

**S (M):** (armscye inc) As Row 26 = 20 (23)dc, PS, 19 (22)dc.

**L: (dart + armscye inc)** 2 sl st in 1st st, sl st in next 3 sts, dc across, PS in MS, dc to end, turn = 5sl st, 18dc, PS, 24dc.

**XL: (armscye inc)** As Row 30 = 26dc, PS, 28dc.

**Row37:** **S (M):** As Row15 = 20 (23)dc, MS, 19 (22)dc.

**L: (Bust increase)** as Row 27 = 24dc, MS, 25dc.

**XL: (dart)** As Row 31 = 4 slst, 22dc, MS, 28dc.

**Row38:** **S:** (armscye inc) As Row 26 = 21dc, PS, 19dc. FASTEN OFF.

**M: (armscye inc)** As Row 26 = 24dc, PS, 22dc.

**L: (armscye inc)** As Row 34 = 25dc, PS, 25dc.

**XL: (dart + armscye inc)** As Row 32 = 5 slst, 22dc, PS, 28dc.

**Row39:** **M:** As Row15 = 24dc, MS, 22dc.

**L:** Dc across, replacing marker. Turn = 25dc, MS, 25dc.

**XL: (bust increase)** As Row 29 = 28dc, MS, 29dc.

**Row40:** **M:** (armscye inc) As Row 26 = 25dc, PS, 22dc. FASTEN OFF.

**L: (armscye inc)** As Row 34 = 26dc, PS, 25dc.

**XL: (armscye inc)** As Row 30 = 29dc, PS, 29dc.

**Row41:** **L:** (armscye inc) As Row 31 = 27dc, MS, 25dc.

**XL:** Dc across, replacing marker. Turn = 29dc, MS, 29dc.



**Row 42:** L: (armscye inc) As Row 26 = 28dc, PS, 25dc. FASTEN OFF.

XL: (armscye inc) As Row 30 = 30dc, PS, 29dc.

**Row 43:** XL: (armscye inc) Ch1, dc across replacing marker, 2dc in last st = 31dc, MS, 29dc.

**Row 44:** XL: (armscye inc) As Row 30 = 32dc, PS, 29dc.

## BACK

Join yarn at shoulder edge of RF piece, Wrong Side facing. Sl st across shoulder, ch34 (36, 40, 44, 46) join to neck edge of LF piece, Wrong Side facing, sl st across shoulder. Turn.

= 9 (10,11,12,13)sl st, 34 (36, 40, 44, 46)ch, 9 (10,11,12,13)sl st.

**Row 1:** Ch1. Sl st 2 (2, 2, 2, 2), dc1 (2, 2, 3, 3), htr 2 (2, 3, 3, 3), tr 2 (2, 2, 2, 3), dtr 2 (2, 2, 2, 2). At chain, dtr 3 (3, 3, 3, 4), tr 3 (3, 3, 4, 4),

(replace marker!) dc to end. Turn.

**Size XS:** Rows 5, 13, 17, 25, 35.

**Size S:** Rows 5, 13, 17, 27, 31, 37.

**Size M:** Rows 5, 11, 15, 21, 29, 33, 39.

**Size L:** Rows 5, 13, 17, 23, 27, 31, 35, 41.

**Size XL:** Rows 5, 13, 17, 23, 27, 33, 37, 41, 43.

At the same time, work armhole shaping on the following rows as follows:

Ch1. 2dc in 1st st, \*dc to marker, PS in marked st, replace marker, repeat once from \*, dc to last st, 2dc in last st.

**Size XS:** Rows 11, 19, 22, 30, 31, 32, 33, 35.

**Size S:** Rows 12, 20, 24, 32, 33, 34, 35, 37.

**Size M:** Rows 12, 20, 24, 32, 34, 35, 36, 37, 39.

**Size L:** Rows 12, 17, 23, 28, 32, 36, 37, 38, 39, 41

**Size XL:** Rows 10, 16, 22, 28, 34, 36, 38, 39, 40, 41, 43.

At the same time, work one dart as follows:

**Row 20 (21, 21, 25, 29):** sl st 1st 4 sts, sl st

we'll call "A" markers. The middle markers, or side "seams", will be called "B" markers. The two centre markers, or back "seams", will be "C" markers. You might wish to use 3 different colours of marker for easy reference.

**Rows 3-32 (32, 34, 34, 36):** (Working side seam and bust increases and decreases and shaping as below.)

**Odd-numbered (RS) rows:** Ch1, dc across, replacing markers. Turn.

**Even-numbered (WS) rows:** Ch1, \*dc to marker, PS in marked st, replace marker, rep from\* as necessary, dc to end, turn.

## PICK UP STITCHES AT ARMSCYES

After 5 or 6 rows you may wish to stop and pick up the armhole stitches. This will give a better fit so you can try it on as you go. See Row 1 of instructions for Armhole Edging below.

At the same time, work side seam decreases on the following odd-numbered (RS) rows as follows:

**All sizes: Rows 7, 15, 23\*:** Dc2tog either side of B (side) markers.

\*For sizes XS, S, row 23 see front angle shaping below

**At the same time, work one bust decrease as follows:**

**All sizes: Row 11:** dc2tog either side of A (bust) markers.

At the same time, work centre back shaping on the following odd-numbered (RS) rows as follows:

**All sizes: Rows 13, 19:** Dctog 2sts after 1st C (back) marker, dctog 2sts before next C marker.

At the same time, work front angle shaping on the following odd-numbered (RS) rows as follows:

**Sizes XS (S): Row 23:** Ch3 (counts as tr), tr 10 (13), htr 11 (14), dc to 2 sts before B marker.

Dc2tog either side of B marker. Continue across back, dc2tog either side of next B marker. Dc 10 (11), htr 11 (14), tr to end. Turn.

**Row 31:** Ch3 (counts as tr), tr 10 (13), htr 11 (14), continue in dc across back to 2nd B (side) marker. Dc 11 (12), htr 11 (14), tr to end. Turn.

**Sizes M (L): Row 25:** Ch3 (counts as tr), tr 17 (20), htr 18 (21), continue in dc across back to 2nd B (side) marker. Dc 10, htr 18 (21), tr to end. Turn.

**Row 33:** Ch3 (counts as tr), tr 17 (20), htr 18 (21), continue in dc across back to 2nd B (side) marker. Dc 11, htr 18 (21), tr to end. Turn.

“ *The vest would look equally stunning if you used a solid contrast colour instead of the fairisle.* ”

htr 2 (3, 4, 4, 4), dc 3 (3, 3, 3, 3), sl st 12 (12, 14, 16, 16), dc 3 (3, 3, 3, 3), htr 2 (3, 4, 4, 4), tr 3 (3, 3, 4, 4), dtr 3 (3, 3, 3, 4). At Right shoulder, dtr 2 (2, 2, 2, 2), tr 2 (2, 2, 2, 3), htr 2 (2, 3, 3, 3), dc1 (2, 2, 3, 3), sl st 2 (2, 2, 2, 2). Turn.

**Row 2:** Ch1. 2dc in 1st st, dc in next 8 (9, 10, 11, 12) sts, PS, 32 (34, 38, 42, 44) dc, PS, dc in next 8 (9, 10, 11, 12) sts, 2dc in last st. Turn = 10 (11, 12, 13, 14)dc, PS, 32 (34, 38, 42, 44)dc, PS, 10 (11, 12, 13, 14)dc.

**Row 3:** Ch1. Dc across, replacing markers. Turn.

**Row 4:** Ch1. 2dc in 1st st, \*dc to marker, PS in marked st, replace marker, rep from\* once, 2dc in last st = 11 (12, 13, 14, 15)dc, PS, 32 (34, 38, 42, 44)dc, PS, 11 (12, 13, 14, 15)dc.

**Rows 5-36 (38, 40, 42, 44):** (Working centre back, dart and armhole shaping as below.)

**Odd-numbered (RS) rows:** Ch1, dc across, replacing markers. Turn.

**Even-numbered (WS) rows:** Ch1, \*dc to marker, PS in marked st, replace marker, rep from\* once, dc to end, turn.

At the same time, work centre back shaping on the following rows as follows: Ch1. Dc to 1st marker, dc in marked st, (replace marker!) dc2tog, dc to 2 sts before next marker, dc2tog, dc in marked st,

last 4 sts.

**Row 21 (22, 22, 26, 30):** sl st 1st 4 sts, sl st last 4 sts.

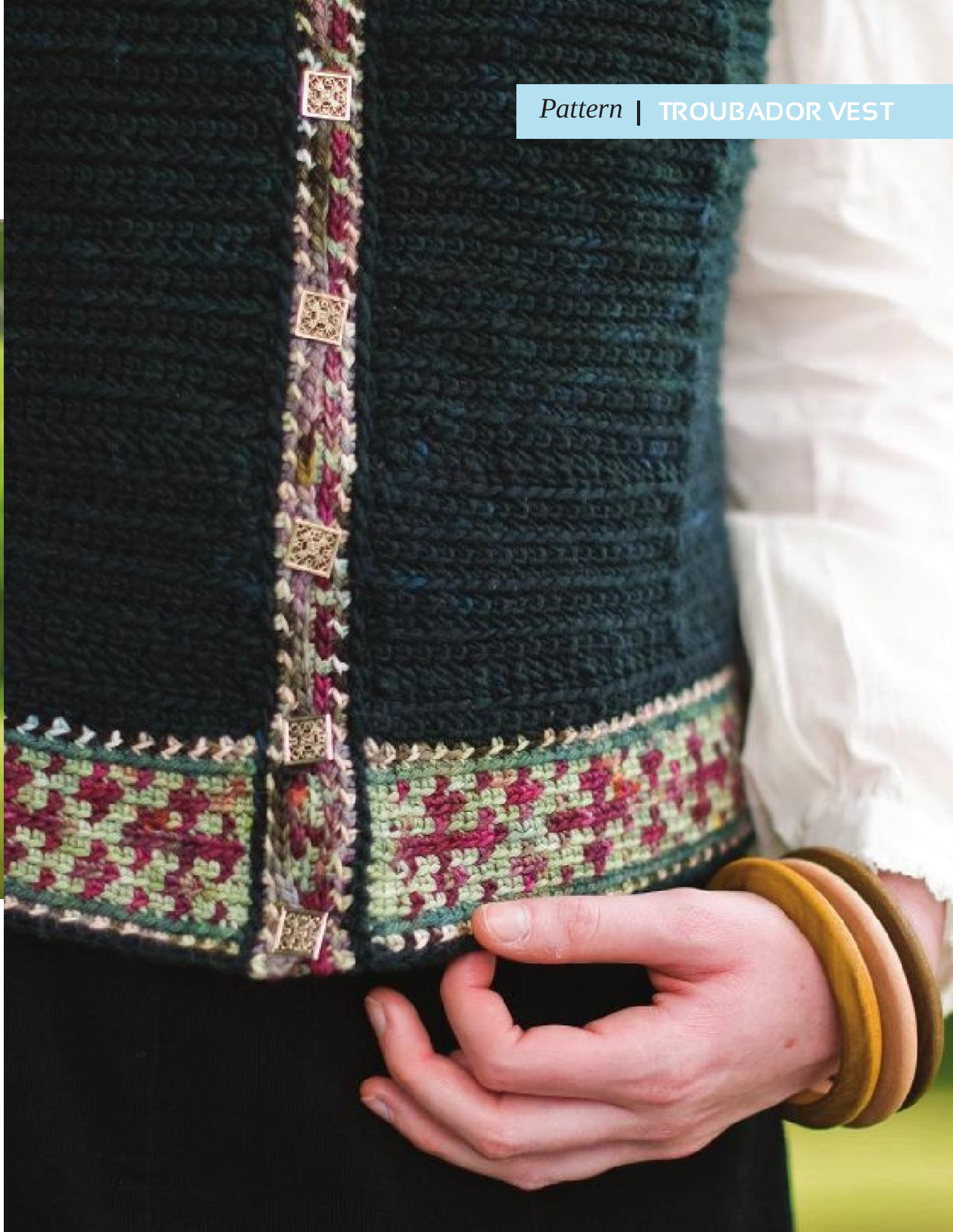
Fasten off after row 36 (38, 40, 42, 44) = 19 (20, 22, 24, 26)dc, PS, 22 (22, 24, 26, 26)dc, PS, 19 (20, 22, 24, 26)dc.

## JOIN FRONTS & BACK

Join yarn at centre front of Left Front piece, RS facing.

**Row 1:** Ch1. Replacing all markers as you go, Dc across Left Front, Ch9, Sl st in 1st st of Back, RS facing, dc across, Ch9, Sl st in 1st (armhole edge) st of Right Front, RS facing, dc to end. Turn.

**Row 2:** Ch1. Working PS in all marked sts: Work across RF. At ch-9, \*dc4, PS, place marker in PS just made, dc4. \* Work across back to ch-9. Rep from \* to\* across ch. Work across LF. Replace all markers as you go. Turn = 16 (19, 22, 25, 29)dc, PS, 21 (25, 29, 32, 36)dc, PS, 23 (24, 26, 28, 30) dc, PS, 22 (22, 24, 26, 26)dc, PS, 23 (24, 26, 28, 30)dc, PS, 21 (25, 29, 32, 36)dc, PS, 16 (19, 22, 25, 29)dc. Mark this row with some coloured waste yarn for future reference. You should now have six markers at PSs across newly joined back and front. The two outside markers, or bust "seams",



**Size XL: Row 27:** Ch3 (counts as tr), tr 24, htr 25, continue in dc across back to 2nd B (side) marker. DdO, htr 25, tr to end. Turn.  
**Row 35:** Ch3 (counts as tr), tr 24, htr 25, continue in dc across back to 2nd B (side) marker. Dc 11, htr 25, tr to end. Turn.  
 At the same time, work one side seam increase on the following odd-numbered (RS) rows as follows:

**Sizes XS (S): Row 29:** 2dc in st before marker B, 2dc in st after marker B, repeat at next B marker.

**Sizes M (L): Row 31:** 2dc in st before marker B, 2dc in st after marker B, repeat at next B marker.

**Size XL: Row 33:** 2dc in st before marker B, 2dc in st after marker B, repeat at next B marker.

**Row 32 (32, 34, 34, 36):** Ch1, \*dc to marker, PS in marked st, replace marker, rep from\* as necessary, dc to end. Fasten off.

**Size XS:** (15dc, PSA, 18dc, PSB, 24dc, PSC, 18dc, PSC, 24dc, PSB, 18dc, PSA, 15dc =138sts)

**Size S:** (18dc, PSA, 22dc, PSB, 22dc, PSC, 18dc, PSC, 22dc, PSB, 22dc, PSA, 18dc = 148sts)

**Size M:** (21dc, PSA, 26dc, PSB, 24dc, PSC, 18dc, PSC, 24dc, PSB, 26dc, PSA, 21dc =166sts)

**Size L:** (24dc, PSA, 29dc, PSB, 26dc, PSC, 22dc, PSC, 26dc, PSB, 29dc, PSA, 24dc = 186sts)

**Size XL:** (28dc, PSA, 33dc, PSB, 28dc, PSC, 22dc, PSC, 28dc, PSB, 33dc, PSA, 28dcn =206sts)

## JACQUARD WAISTBAND

Change to 3mm hook and thinner yarn.

Remove markers. Work Chart A.

Note: Chart A is a multiple of 12 sts (1 cross) +1st.

Size XS = 18 crosses + 1st

Size S = 19 crosses + 1st

Size M = 22 crosses + 1st

Size L = 24 crosses + 1st

Size XL = 27 crosses + 1st

The increases worked in the first 3 rows cause the waistband to flare out. You can reduce or increase that flare by subtracting or adding 12 sts (1 cross) to the total number of sts listed in the next paragraph. 1 cross = approx. 5cm.

**Row 1:** Join on at Left front, RS facing. Ch1. Alternating colours, work flo \*1dc in next st, 2dc in next st (Note: this is an approximate ratio. By the end of Row 3 you must have 217 (229, 265, 289, 325) sts. Following this sequence exactly will give you 207 (222, 249, 279, 309). However, if you notice any buckling or ruffling as you go, make another increase or skip an increase.) Rep

from \* to end. Fasten off and cut yarns, leaving enough tail for weaving in. Count stitches. Calculate how many stitches you must still increase to reach the correct number.

**Row 2:** Join on again at Left, RS facing. Ch1. From here on, work Back Loop Only.

Work Row 2 of chart A (one colour). Work the necessary remaining increases evenly spaced across the row to reach the correct number or less, avoiding buckling or ruffling. Any remaining increases can still be worked in Row 3. Fasten off, cut yarn. Count stitches.

**Row 3:** Follow Chart A, completing last increases if necessary. Fasten off, cut yarn = 217 (229, 265, 289, 325) sts.

**Rows 4-11:** Work Chart A as established. Fasten off. Weave in ends.

## BUTTON BAND & COLLAR

Weave in waistband ends before starting.

**Row 1:** With 4mm hook and main body yarn, join on at RF neckline, RS facing. Sl st blo around neck opening. When picking

CHART A (waistband)

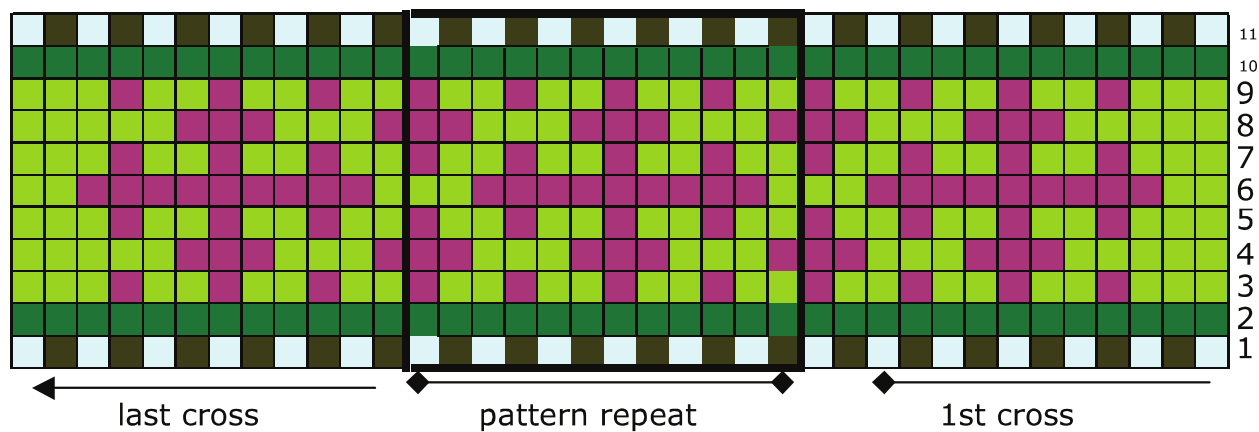


CHART B (button band, collar)

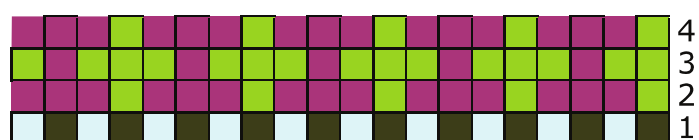


CHART C (armhole edging)



CHART D (buttonhole band)



- colinette castagna
- colinette moss
- colinette velvet olive
- malabrigo silky merino stonechat
- manos silk blend

up sts around selvedge, work one st into the gap between nodes, one stitch into one of the 2 loops in the node, skip the other loop in the node. Furthermore, at sharp curves, do skip a st if necessary to avoid ruffling. You should end up with a smooth neckline. If not, try again.

At left neckline edge, work 2sl st, chl, 2sl st in corner st to turn. Continue down left front selvedge as before. Work an extra sl st just before waistband, then continue to sl st down waistband selvedge, maintaining spacing as similar as possible.

At bottom left corner, work 2 sl st, 1ch, 2sl st in corner st to turn. Continue around bottom edge of waistband, skipping every 3rd st or as necessary to avoid buckling or ruffling. At bottom right corner, fasten off and cut yarn.

**Row 2:** With 3mm hook and thinner yarn, join on again at RF neckline. Ch 1. Work (blo) Row 1 of Chart B (alternate colours) as follows: \*1dc in next st, 2dc in next st. Again, sk or add sts to this sequence to avoid buckling or ruffling. Particularly at shoulder where fronts and back pieces join, work fewer sts as necessary to ensure that the collar lies flat without ruffling.

At left neckline edge, work as before in

corner st, 2dc, 1ch, 2dc in same st to turn. Continue in pattern down left selvedge, working \*1dc in next st, 2dc in next st as before. At bottom left corner, fasten off and cut yarn. (Do not continue around bottom of vest!)

**Row 3:** Join on again at RF neckline. Ch 1. Work Row 2 of Chart B, working one dc in each st except as necessary. Work LF corner as before, continue down left selvedge as before. Fasten off, cut yarn.

**Rows 4-5:** as row 3. Weave in ends at RF neckline.

### ARMHOLE EDGING

Find the darts you have made and mark them with some coloured waste yarn.

**Round 1:** With 4mm hook and main body yarn, join on at underarm. Sl st around armhole opening. When picking up sts around selvedge, work one st into the gap between nodes, one stitch into one of the 2 loops in the node, skip the other loop in the node. At the level of the darts, sk one st. Join with sl st to beg of round, fasten off.

**Round 2:** Switch to 3mm hook and thinner yarn. Join on at underarm. Ch 1. Working \*1dc in next st, 2dc in next st, follow row 1 of Chart C. At the dart areas, work fewer sts if

necessary to prevent ruffling. Do not join at end of rounds, but continue in a spiral.

**Rounds 3-4:** Follow Chart C, working 1 dc in each dc around, except where necessary to prevent ruffling.

Join last st to previous rnd. Fasten off, weave in ends.

### BUTTONHOLE BAND

**Row 1:** With 4mm hook and main body yarn, join on at Right Bottom corner. Pick up selvedge stitches in sl st along Right selvedge as before, continuing to and including collar jacquard band. Fasten off, cut yarn.

**Row 2:** With 3mm hook and thinner yarn, work Row 1 of chart D, working blo \*1dc in next st, 2dc in next st to end. Fasten off, cut yarn.

Place Buttons: Arrange 9 buttons evenly down Left button band, attach with pins. Mark position of buttonholes along Right buttonhole band with pins.

**Row 3:** Work row 2 of chart D (one colour), dc in each dc across. At every pin, work a ch-3.

Sew on buttons.

Weave in ends.



# BACK issues

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## ISSUE 1

- **Learn to crochet**  
We teach you the basic stitches
- **Fab floral scarf**  
Crochet these pretty flowers together
- **Original and best**  
With 12 original and stunning patterns and all sized up to a 48in bust
- **Crochet green**  
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## ISSUE 2

- **Crochet our fairytale top**  
Feel like a princess in our mohair top
- **12 patterns you'll love**  
From a belted tunic to a beginner's shawl, and a bag by Drew Emborsky
- **Learn more techniques**  
Turning chains and counting stitches
- **A bit of bling**  
The delights of crocheted jewellery!

“ Unfortunately, due to their huge popularity, both issues 1 and 2 of Inside Crochet have sold out. However, they will soon be available in a digital format. Please check [www.insidecrochet.co.uk](http://www.insidecrochet.co.uk) and our group on Ravery.com, where we will be posting details as soon as they are available. ”

Amy & Julie



# INSIDE Crochet Stitch pattern 3

BY ROBYN CHACHULA



Each issue, we will bring you a new stitch pattern to try out. This month, work our Calendula Motif and once you're happy with how it works, why not incorporate it into some of your designs?

## DIRECTIONS

### Calendula Motif

**Base rnd:** Ch 7, sl st to first ch to form ring.

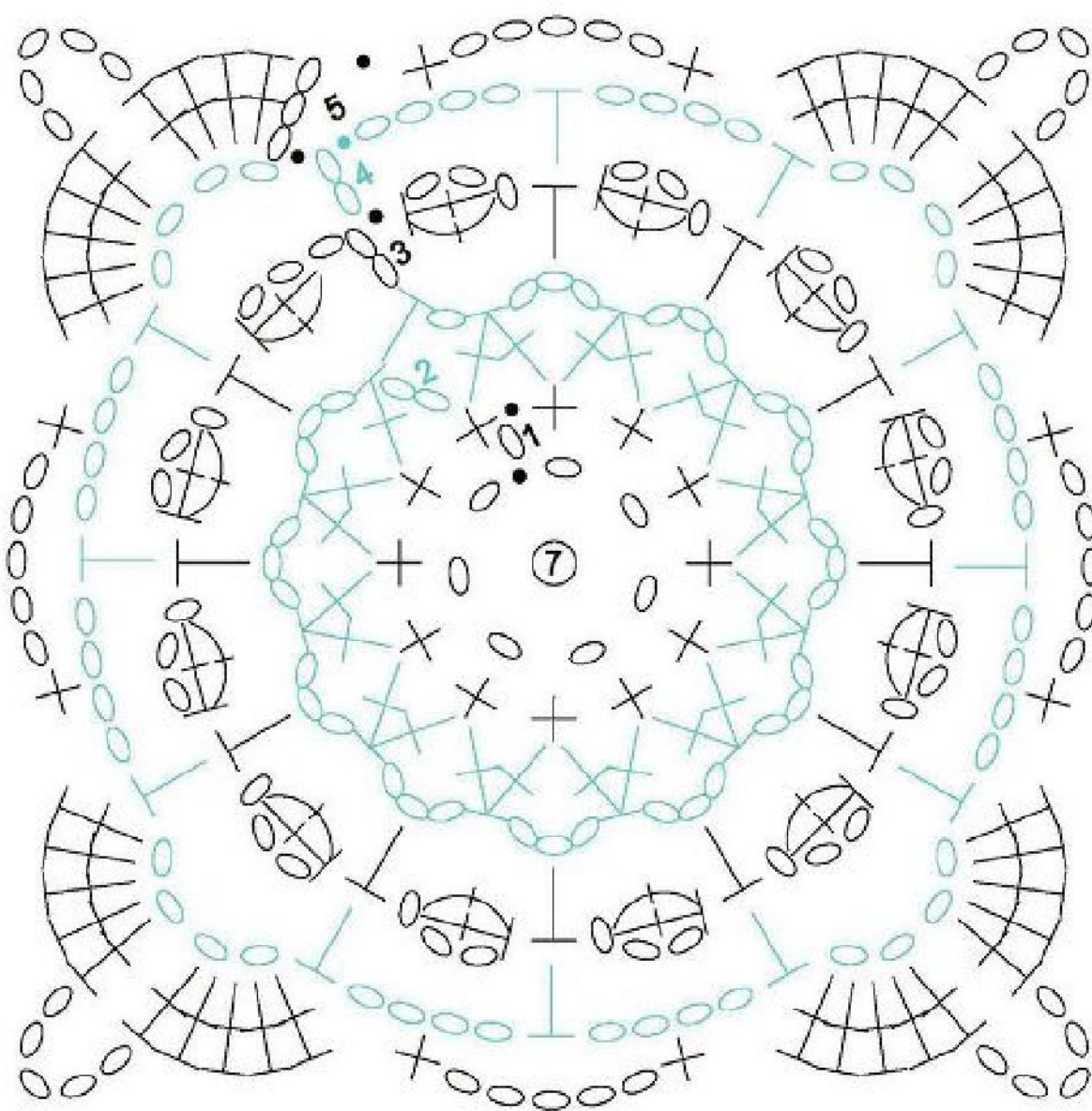
**Rnd 1 (RS):** Ch 1, dc in ring 12 times, sl st to first dc, do not turn. (12 dc)

**Rnd 2:** Ch 2, tr in next dc, ch 3, \*tr2tog in same dc and next dc, ch 3, rep from \* 9 times, tr2tog in same dc and next dc, ch 1, htr in top of first tr, do not turn. (11 tr2tog)

**Rnd 3:** Ch 5 (counts as htr), 2tr-cl in 3rd ch from hook, \*htr in next ch-3 sp, ch 3, 2tr-cl in 3rd ch from hook, rep from \* around, sl st to 2nd ch of t-ch, do not turn. (12 2tr-cl)

**Rnd 4:** Ch 6 (counts as htr, ch-4 sp), \*htr in next htr, ch 4, rep from \* around, sl st to 2nd ch of t-ch, do not turn. (12 htr)

**Rnd 5:** Sl st to ch-4 sp, ch 3 (counts as tr), [4tr, ch 5, 5tr] in same ch-4 sp, \*dc in next ch-4 sp, ch 5, dc in next ch-4 sp, [5tr, ch 5, 5tr] in next ch-4 sp, rep from \* twice, dc in next ch-4 sp, ch 5, dc in next ch-4 sp, sl st to t-ch, fasten off.



## PATTERN NOTES

### Special Stitches

**2tr-cl:** \*Yo, insert hook into stitch indicated, yo, pull up a loop, yo, pull through 2 loops on hook, rep from \* once in same stitch, yo pull through remaining loops on hook.

**tr2tog:** \*Yo, insert hook into stitch indicated, yo, pull up a loop, yo, pull through 2 loops on hook, rep from \* once in next stitch, yo pull through remaining loops on hook.



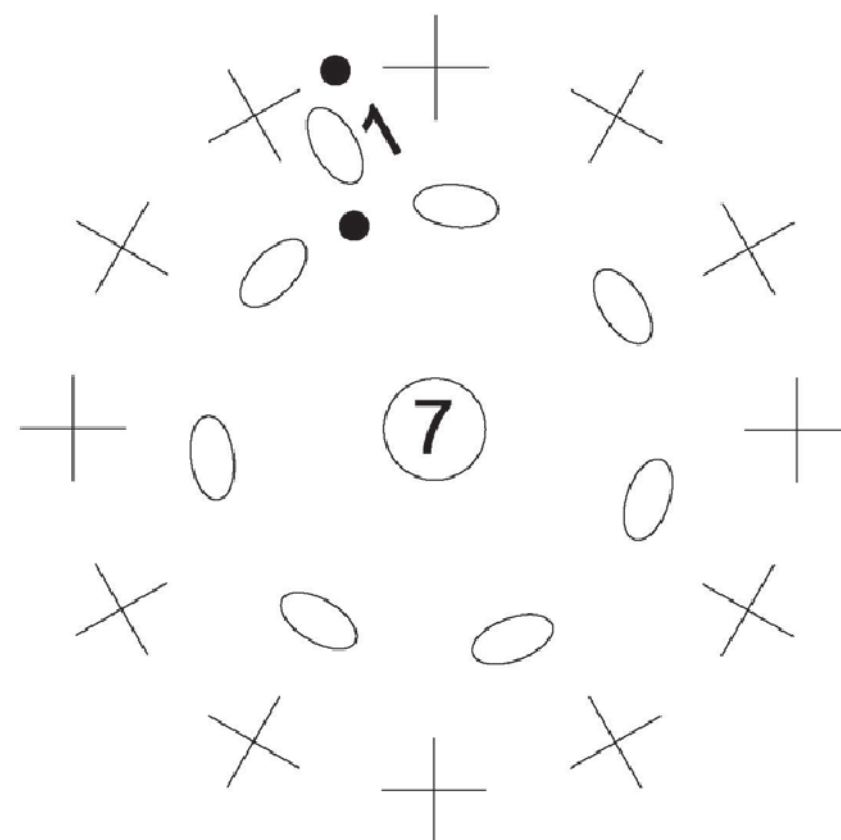
**Colour Modification:** Try changing colours at Rnd 2 and 3 for a daisy look, or use variegated yarn for a multi-coloured look.

## Key

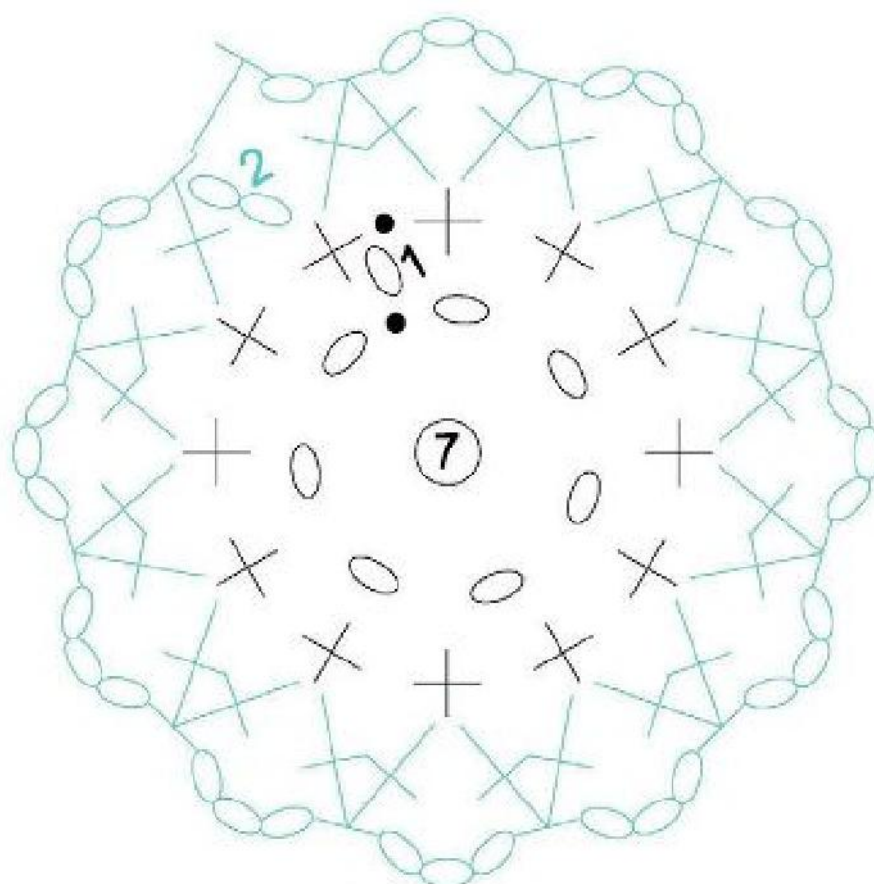
- chain
- slip stitch
- + double crochet
- ⊥ half treble
- ⊥ treble crochet
- ⊥ 2tr-cl
- ⊥ tr2tog

## CALENDULA MOTIF, DISECTED

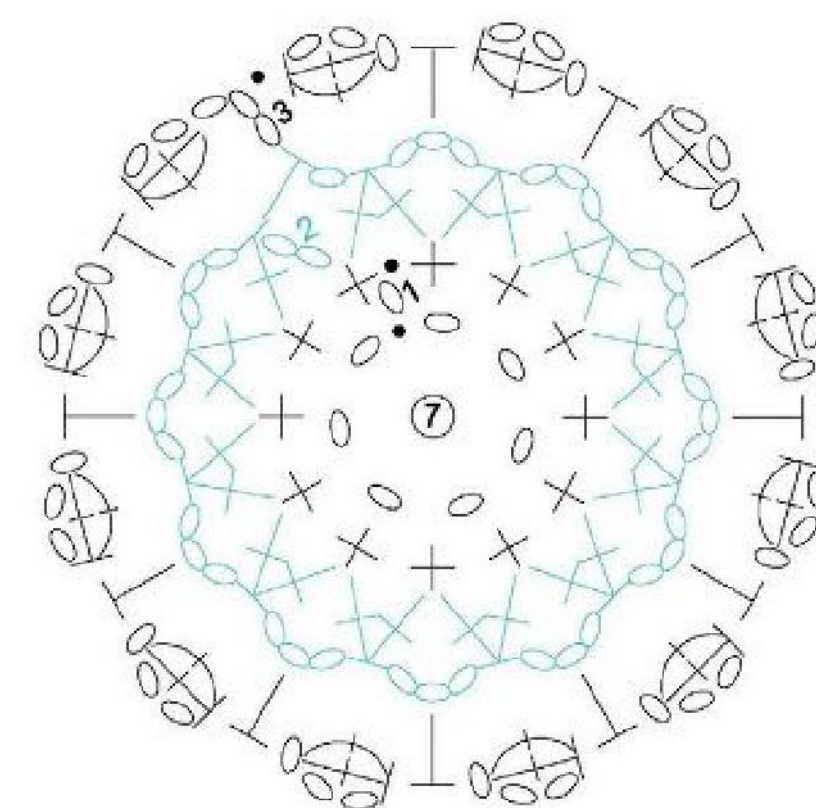
If you're new to charts they can be a bit daunting, so here we've broken up the motif chart, round by round.



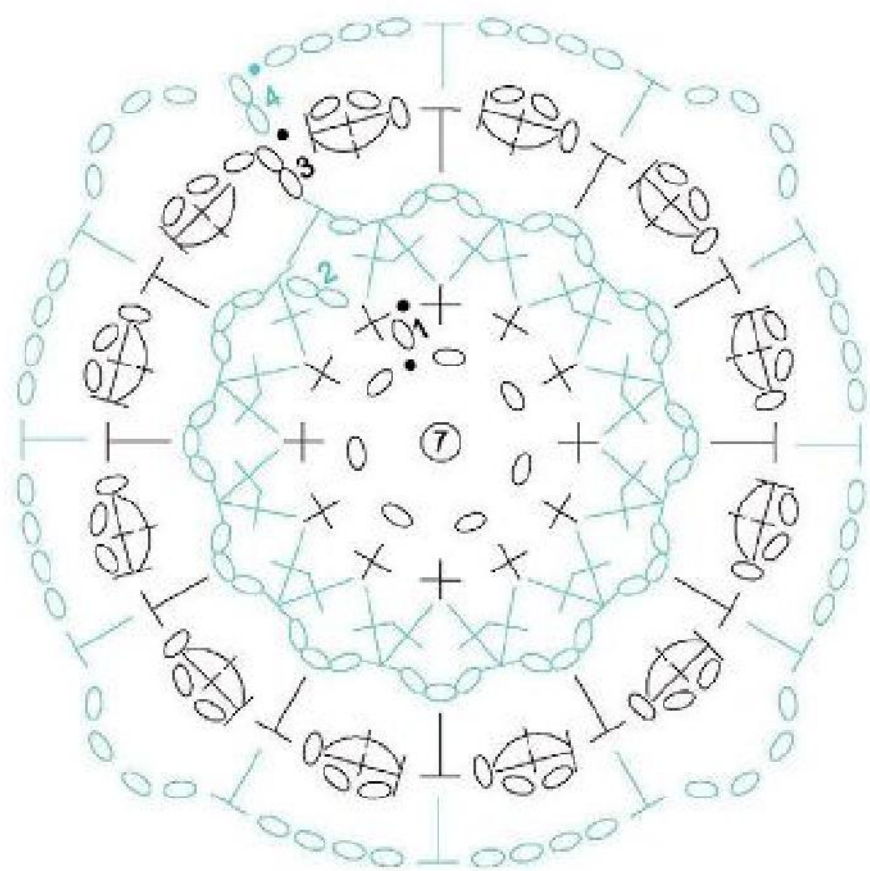
**ROUND 1** Ch 1, dc in ring 12 times, sl st to first dc, do not turn. (12 dc)



**ROUND 2** Ch 2, tr in next dc, ch 3, \*tr2tog in same dc and next dc, ch 3, rep from \* 9 times, tr2tog in same dc and next dc, ch 1, htr in top of first tr, do not turn. (11 tr2tog)

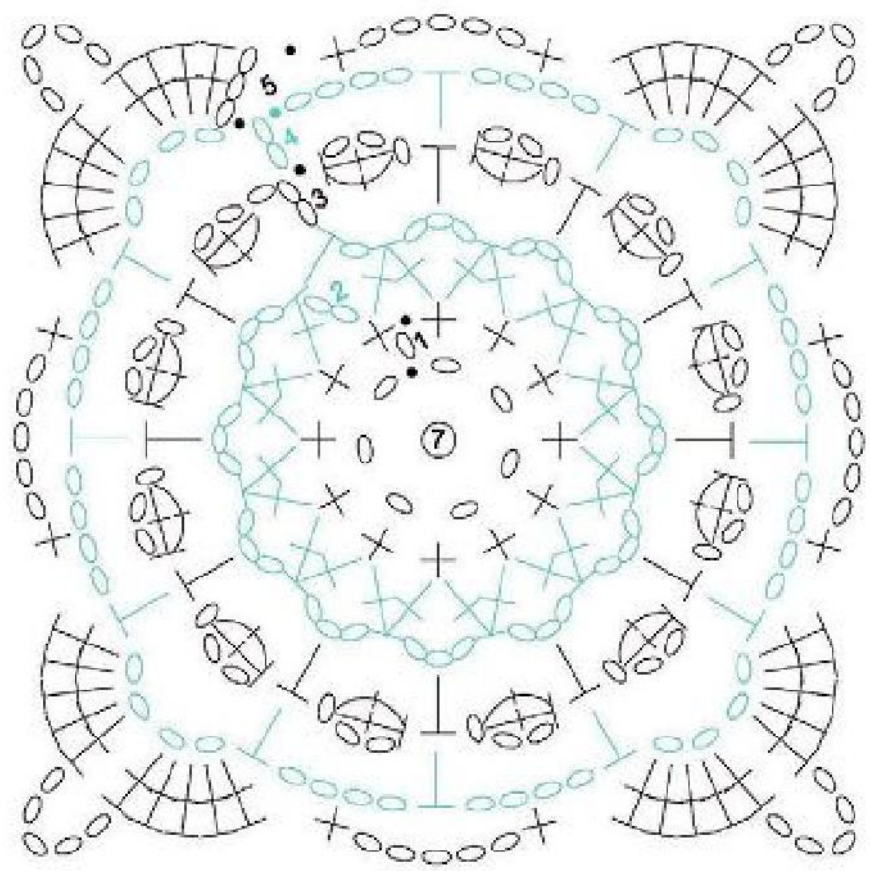


**ROUND 3** Ch 5 (counts as htr), 2tr-cl in 3rd ch from hook, \*htr in next ch-3 sp, ch 3, 2tr-cl in 3rd ch from hook, rep from \* around, sl st to 2nd ch of t-ch, do not turn. (12 2tr-cl)



### ROUND 4

Ch 6 (counts as htr, ch-4 sp), \*htr in next htr, ch 4, rep from \* around, sl st to 2nd ch of t-ch, do not turn. (12 htr)



### ROUND 5

Sl st to ch-4 sp, ch 3 (counts as tr), [4tr, ch 5, 5tr] in same ch-4 sp, \*dc in next ch-4 sp, ch 5, dc in next ch-4 sp, [5tr, ch 5, 5tr] in next ch-4 sp, rep from \* twice, dc in next ch-4 sp, ch 5, dc in next ch-4 sp, sl st to t-ch, fasten off

## JOINING MOTIFS

Try joining motifs by connecting them as you crochet. To join, substitute one ch for one sl st at each ch-5 sp corners and sides.

### JOINING DIRECTIONS

Follow directions above to Rnd 5

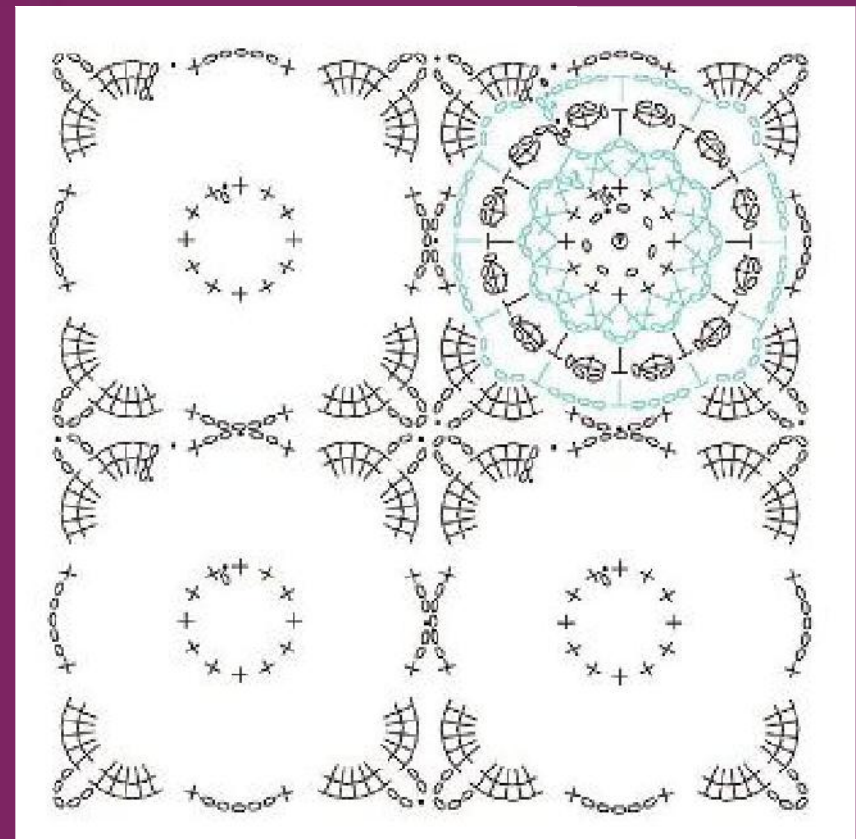
**Rnd 5:** Sl st to ch-4 sp, ch 3 (counts as tr), 4tr in same ch-4 sp, \*ch 2, sl st to adjoining ch-5 sp, ch 2, 5 tr in same ch-4 sp, dc in next ch-4 sp, ch 2, sl st to adjoining ch-5 sp, ch 2, dc in next ch-4 sp, 5 tr in next ch-4 sp, rep from \* around adjoining motifs, cont in Rnd 5 to end, fasten off.

### Project Ideas:

Using worsted-weight yarn and by changing colours, crochet enough motifs for a lovely afghan. Using DK-weight variegated yarn, join motifs in a strip for a headband. Using strips from plastic bags, crochet one motif for a waterproof coaster. Using crochet thread, crochet one motif and dip it in fabric stiffener attach earring hook to corner chain space and curl sides down for beautiful pendant earrings.



**Motifs together:** Try using different colours for different rounds for a floral effect.





(Left) Annette will be spending this summer crocheting memories. (Above) Annette Petavy designed the tank top in this issue, see page 24.

# Thoughts from a designer

BY ANNETTE PETAVY

*Talented designer, Annette Petavy tells us how she crochets memories.*

**T**ime is elusive. What do you have left from times gone past, except your memories? But how do you know which moment in time a memory relates to? There are different techniques, of course. Some people are precise about weather conditions. They know that the summer of 1997 was a very rainy one, and will say things like: “It was March 2001 when it was so warm, we had lunch outside three days in a row.”

Personally, I have difficulty remembering what the weather was like last week, let alone in years past. The possible exception might be the summer of 2003, when the heatwave killed people all over Europe and it was almost too hot to breathe. At least, that’s what I heard, since I spent this time on the island of Åland in the Baltic Sea, where the chill and the mosquitos forced us inside in the evening.

Family events also work as points of reference for a lot of people. “Oh yes, it was September 1989 when Aunt Lizzy turned 80 and her son came to visit from Australia!” I can vividly recall Aunt Lizzy’s birthday party (the cake was delicious), but I’ve no clue when it was. So don’t ask me what year I finished university, or if last summer was sunnier than the one before. I simply don’t register passing time in terms of weather, family events or even years. But this doesn’t mean I don’t have memories.

I remember the wonderful late spring when I was working on a lacy violet cardigan. The weather was

warm and sunny, because I was sitting outside in the garden, in the dappled shade of the plum tree, while working on it. It must have been the same year that my family gave me the comfortable, lightweight garden chair, because I remember how thrilled I was to push it around easily when the shade moved.

A little earlier the same year, I was working on a shawl for my mother when the neighbours had their house rebuilt and a truck backed into their apple tree. But don’t ask me what year that was... the shawl was a birthday present so I could probably work that out if I could remember my mother’s date of birth!

There was the Christmas when I survived holiday hysteria through lace stole therapy – I think about the soft, thin, turquoise yarn and the soothing, repetitive stitch patterns, and suddenly I remember all sorts of funny little things about that Christmas. And then there’s the autumn when I tried (and failed) to find the perfect way of crocheting socks – it was the same year my daughter learned how to read.

I could mourn my incapacity to remember dates. But instead, I will plan for memories. This summer, I will work on a green, short-sleeved jacket. Before even starting, I know that each time I touch it, even if it’s just to push it aside on a shelf, I will recall this season. I’ll remember how it felt to sit in the shade, crocheting away, the green yarn running through my fingers as I keep an eye on my children at play. I will remember the Band-Aids, the barbecues, the laughter with friends. This summer, I will crochet memories.

“  
*I was working on a shawl for my mother when the neighbours had their house rebuilt, but don't ask me what year that was...*  
”

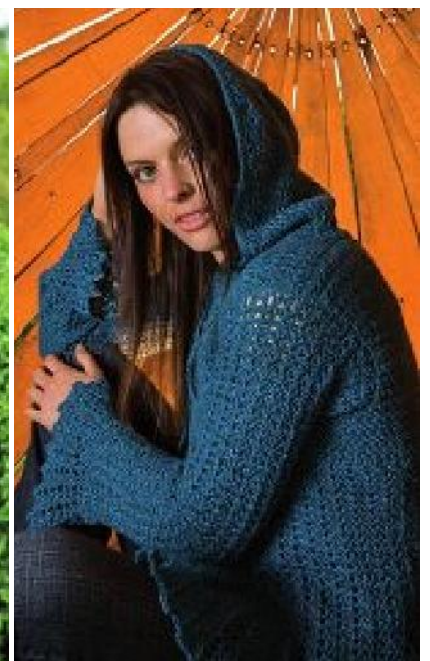
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Here are three of the fab patterns in next issue's *Inside Crochet* – turn to the back page to see more great treats coming next month!

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# BREEZEWAY

By Kira Dulaney

*This casual A-line skirt is a great summer wardrobe basic. The body of the skirt is crocheted in the round from the waistband to above the knee.*

## About this Pattern...

### DIFFICULTY

Easy

### FINISHED MEASUREMENTS IN INCHES

Sample skirt is second size (hip 38in)

#### Waist

66 (76, 86.5, 96.5, 106.5, 117)cm  
26 (30, 34, 38, 42, 46)in

#### Hip

86.5 (96.5, 106.5, 117, 127, 137)cm  
34 (38, 42, 46, 50, 54)in

#### Lower Edge

111.5 (122, 132, 142, 152, 162)cm  
44 (48, 52, 56, 60, 64)in

#### Length

58.5 (58.5, 58.5, 59.5, 59.5, 59.5)cm  
23 (23, 23, 23.5, 23.5, 23.5)in,  
including 11cm/4.25in edging

### FIT

Close

### MATERIALS

#### Yarn

Blue Sky Alpacas, Skinny Dyed  
(65g/137m/150yd 100%; organically  
grown cotton) shade CYCA 3

## WAISTBAND

Leaving a tail of yarn approx 20cm/8in long, chain 112(128, 144, 160, 176, 192) sts with smaller hook. Slip stitch to first chain to join into the round.

**Round 1:** See stitch abbreviations for first Ltr after t-ch, 1Ltr in each ch to end, sl st into 2nd ch of t-ch.

**Rounds 2-4:** Ch 3 (counts as 1tr), 1Ltr in every Ltr to end, sl st in 2nd ch of beg ch-3 to join. 112(128, 144, 160, 176, 192) sts.

**Round 5:** Create waistband channel by working as follows: fold work so that the edge of the starting chain lines up with edge of the row you just finished, with the right side out. Ch3 (counts as 1tr), draw up a loop as normal for Ltr, insert hook into next stitch and also into corresponding chain stitch, wrap yarn around hook and draw a loop through, finish Ltr stitch in the normal way, repeat to 10 sts from end of round and work these remaining 8 sts normally (this will leave a gap through which to insert the elastic).

#### Waistband to Hip Shaping

Change to larger hook. Place markers every 28(32, 36, 40, 44, 48) sts (4 markers). Inc 1 st before and after each marker on every 3rd round twice, then every 4th round twice to 144(160, 176, 192, 208, 224) sts

#### Hip to Hem shaping

Inc 1 st before and after each marker on every 5th round 5 times to 184(200, 216, 232, 248, 264) sts. Work even to total 48(48, 48, 49, 49, 49)cm or 18.75(18.75, 18.75, 19.25, 19.25, 19.25) in from folded edge of waistband.

Lower Edging (worked on a multiple of 8 sts).

**Round 1:** ch1 (counts as 1dc), dc in next st and each st to end of round, sl st to beg ch to join. 184(200, 216, 232, 248, 264) sts.

**Round 2:** ch1, 1dc into each of first 3dc, \*ch5, skip 3dc, 1dc into each of next

## FRONT



5dc, repeat from \* to end of round omitting 3dc at end of last repeat, sl st to first dc to join.

**Round 3:** ch1, 1dc into first dc, \*ch3, 1dc into next 5ch arch, ch3, skip 1dc, 1dc into each of next 3dc, repeat from \* to end of round, omitting 1dc at end of last repeat, sl stitch to first dc to join.

**Round 4:** ch1, 1dc into first dc, \*3ch, 1dc into next 3ch arch, 1dc into next dc, 1dc into next 3ch arch, 3ch, skip 1dc, 1dc into next dc, repeat from \* to end, omitting last dc, sl st to first dc to join.

**Round 5:** ch5 (counts as 1tr, 2ch), 1dc into next 3ch arch, 1dc into each of next 3dc, 1dc into next 3ch arch, \*ch5, 1dc into next 3ch arch, 1dc into each of next 3dc, 1dc into next 3ch arch, repeat from \* to last dc, 2ch, sl st into 3rd ch of 5ch to join.

**Round 6:** ch1, 1dc same ch as sl st, ch3, skip 1dc, 1dc into each of next 3dc, \*ch3, 1dc into next 5ch arch, ch3, skip 1dc, 1dc into each of next 3dc, repeat from \* to last 2ch arch, ch3, sl st into first dc to join.

**Round 7:** ch1, 1dc into first dc, 1dc into next 3ch arch, ch3, skip 1dc, 1dc into next dc, \*ch3, 1dc into next 3ch arch, 1dc into next dc, 1dc into next 3ch arch, ch3, skip 1dc, 1dc into next dc, repeat from \* to last 3ch arch, 1dc into 3ch arch, sl st to first dc to join.



*Breezeway*



**Yardage needed**

1000 (1100, 1200, 1350, 1450, 1550) yards

**NOTIONS**

- 4mm and 3.75mm crochet hooks
- 1 (1, 1, 1.25, 1.25, 1.5, 1.5) yards of ½in-wide elastic in a colour darker than your yarn
- Bodkin or large safety pin
- Sewing needle and thread
- Tapestry needle

**TENSION/GAUGE**

16 sts and 10 rows = 10 cm (4in) in Linked Double Crochet with larger hook, after blocking

**SPECIAL ABBREVIATIONS AND STITCH PATTERNS FOR THIS PATTERN**

**Linked Treble (Ltr):** Insert the hook down through the horizontal loop round the stem of the previous stitch, wrap the yarn around the hook and draw a loop through. Treat this loop as the wrap required for an ordinary treble and complete the stitch in the normal way. To make the first linked treble after the turning chain, insert the hook into the second chain from the hook, draw loop through, skip one chain, insert hook into next chain, draw loop through, complete the stitch in the normal way. Diagrams or photos to explain stitch to be inserted here

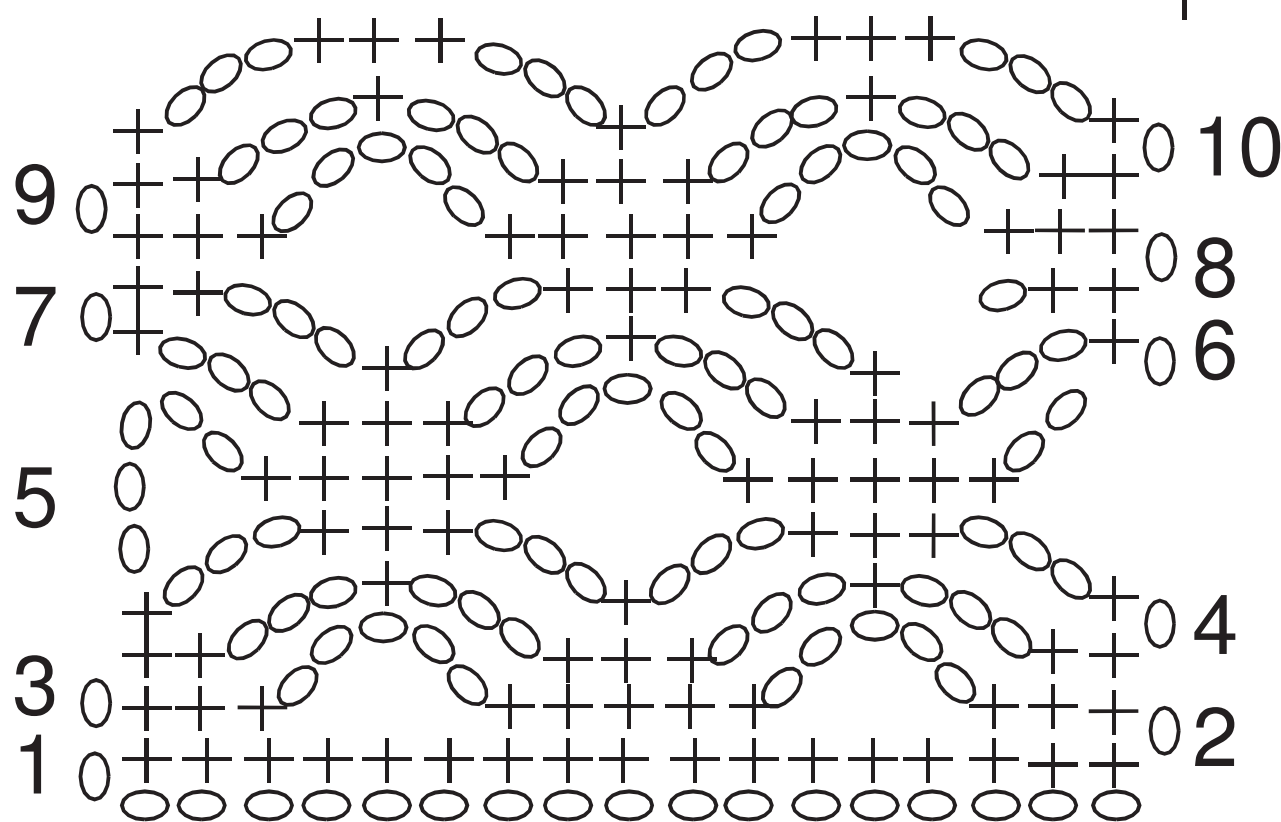
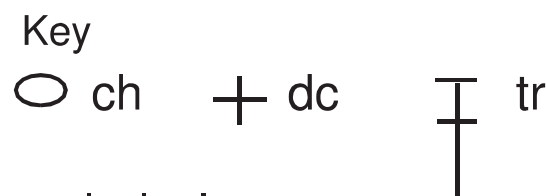
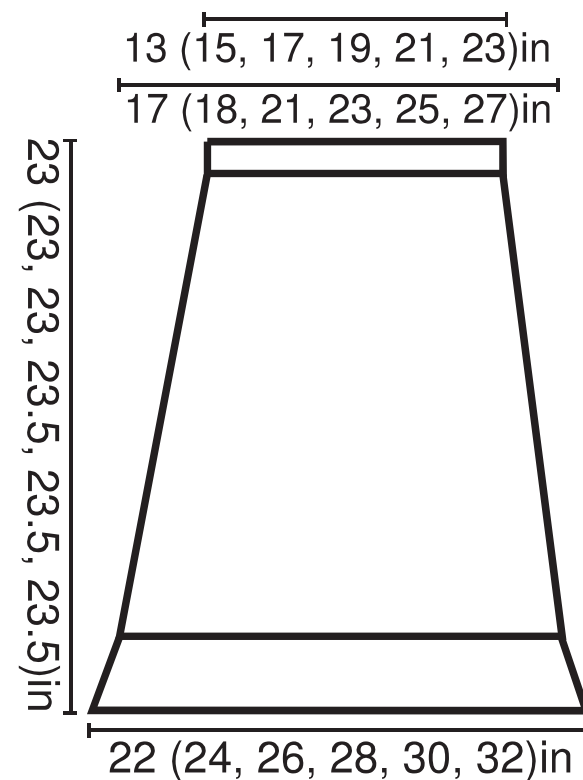
**PATTERN NOTES**

*Linked trebles, when worked in the round, leave a more obvious 'seam' than plain trebles, since the end-of-round join cannot be linked like the other stitches. If you make a habit of changing balls of yarn at the beginning of the round, you can weave the yarn ends in on the wrong side of the skirt, closing the small openings created at the end of the round. Alternatively, this seam can be closed with a loose row of whipstitch on the wrong side,*

**Round 8:** ch1, 1dc into each of first 2dc, \*1dc into next 3ch arch, ch5, 1dc into next 3ch arch, 1dc into each of next 3dc, repeat from \* to end, omitting 2dc at end of last repeat, sl st to first dc to join. Repeat rounds 3-8, then repeat rounds 3-5 once more. Tie off.

**FINISHING**

Attach the bodkin or large safety pin to one end of the elastic. Thread the elastic into the waistband casing, easing the fabric all around. Test for fit and adjust elastic as needed. Overlap the ends of the elastic 1in and sew together with needle and thread. Sew the opening in the waistband closed with reserved yarn from beginning chain. Sew in yarn ends.



**YARN ALTERNATIVES**

- Save** • Sirdar, Baby Cotton Kapok DK
- Spend** • Debbie Bliss, Cotton DK
- Spoil yourself** • Rowan Milk, Cotton DK

# Abbreviations

## Crochet abbreviations

(Note: all abbv's use UK terminology)

- alt** • alternate
- approx** • approximately
- beg** • beginning
- bet** • between
- bl/blo** • back loop (ie insert hook under back loop)
- ch(s)** • chain stitch(es)
- sh sp(s)** • chain space(s)
- cl(s)** • clusters
- cont** • continue
- dc** • double crochet (uk)
- dct2tog** • work 2 dc together
- dec** • decrease
- dtr** • double treble crochet
- dtr2tog** • work 2 dtr together
- ea** • each
- fl** • front loop (insert hook under front loop)
- foll** • following
- gr** • group
- htr** • half treble
- htr2tog** • work 2 half trebles together
- inc** • increase
- lp(s)** • loops(s)
- nc** • not closed
- patt** • pattern
- rem** • remaining
- rep** • repeat
- rnd** • round
- RS** • right side
- sk** • skip
- sl st** • slip st
- sp(s)** • space(s)
- st(s)** • stitch(es)
- t-ch(s)** • turning chain(s)
- tog** • together
- tr** • treble
- tr2tog** • work 2 trebles together
- yrh** • yarn round hook
- WS** • wrong side

# Contacts

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# FROG HATS

By Jane Bibby

*These cute little frog hats are the perfect gift for the child in your life – the pattern even goes up to adult sizes if you want to make sure you can be spotted in a crowd!*

## About this Pattern...

**DIFFICULTY**  
SIMPLE

### YARN

Up to 100g Hayfield Bonus DK yarn in green/ lime green

Oddments of yellow, black and white or orange/red dk yarns.

### NOTIONS

4mm and 3mm crochet hooks

Small amount of fibre fill.

### TENSION

By the end of Round 10 the hat should measure 4in or 10cm in diameter across the work when laid flat. If not change hook size to obtain correct gauge.

## HAT

Using green/lime green dk yarn and a 4mm crochet hook.

Work in a spiral, using a stitch marker to note the beginning of each round.

Ch 3, sl st into first chain to form a ring.

**Round 1:** ch1,16 dc into ring. 16 sts.

**Round 2:** 1 dc in each dc round. 16sts.

**Round 3:** (2 dc into next st, 1 dc into next st) repeat until end of round. 24 sts.

**Round 4:** 1 dc in each dc round. 24 sts.

**Round 5:** (2 dc into next st, 1 dc into next 2 sts) repeat until end of round. 32 sts.

**Round 6:** 1 dc in each dc round. 32 sts.

**Round 7:** (2 dc into next st, 1 dc into next 3 sts) repeat until end of round. 40 sts.

**Round 8:** 1 dc in each dc round. 40 sts.

**Round 9:** (2 dc into next st, 1 dc into next 4 sts) repeat until end of round. 48 sts.

**Round 10:** 1 dc in each dc round. 48 sts.

For Newborn size: go to round 22.

**Round 11:** (2 dc into next st, 1 dc into next 5 sts) repeat until end of round. 56 sts.

**Round 12:** 1 dc in each dc round. 56 sts.

For size 3-6 months: go to round 22.

**Round 13:** (2 dc into next st, 1 dc into next 6 sts) repeat until end of round. 64 sts.

**Round 14:** 1 dc in each dc round. 64 sts.

For size 6-12 months: go to round 22.

**Round 15:** (2 dc into next st, 1 dc into next 7 sts) repeat until end of round. 72 sts.

**Round 16:** 1 dc in each dc round. 72 sts.  
For toddler size: go to round 22.

**Round 17:** (2 dc into next st, 1 dc into next 8 sts) repeat until end of round. 80 sts.

**Round 18:** 1 dc in each dc round. 80 sts.

For child size: go to round 22.

**Round 19:** (2 dc into next st, 1 dc into next 9 sts) repeat until end of round. 88 sts.

**Round 20:** 1 dc in each dc round. 88 sts.

For woman/small adult size: go to round 22.

**Round 21:** (2 dc into next st, 1 dc into next 10 sts) repeat until end of round. 96 sts.

For large man/large adult size: go to round 22.

**Round 22:** 1 dc in each dc round.

Repeat this round the following number of times:

**Newborn:** repeat Round 22, 9 more times.

**3-6 months:** repeat Round 22, 11 more times.

**6-12 months:** repeat Round 22, 13 more times.

**Toddler:** repeat Round 22, 15 more times.

**Child:** repeat Round 22, 17 more times.

**Teen/small adult:** repeat Round 22, 20 more times.





*Frog Hat*

### SPECIAL STITCHES:

dc2tog = insert the hook into the next stitch, wrap the yarn round the hook, draw a loop through the work, insert the hook into the next stitch, wrap the yarn round the hook and pull a loop through the work, wrap the yarn round the hook and pull through all 3 loops on the hook.

Picot = chain 3, slip stitch into stitch at base of 3 chain.

### YARN ALTERNATIVES

**Save** • Cygnet, DK

**Spend** • Patons, Diploma Gold DK

**Spoil yourself** • Rowan, Handknit DK Cotton



**Large Adult:** repeat Round 22, 23 more times.

### FINISHING

sl st into first dc of previous round and fasten off.

### EYES

Using 3mm hook, make 2.

Colour changes for frog prince:

**Round 1** black

**Round 2-7** white

**Round 8-15** green

Colour changes for red eyed tree frog:

**Round 1-4** black

**Round 5-6** red

**Round 7-15** lime green

**Round 1:** ch 2, 6 dc in 2nd ch from the hook, sl st in first dc. 6 sts.

**Round 2:** ch 2, dc in st at base of 2 ch, 2 dc in each dc round, sl st into top of starting 2 ch. 12 sts.

**Round 3:** ch 2, dc in st at base of 2 ch, 1 dc in next dc, (2 dc in next st, 1 dc in next st) repeat round, sl st into top of starting 2 ch. 18 sts.

**Round 4:** ch 2, dc in st at base of 2 ch, 1 dc in each of next 2 sts, (2 dc in next st, 1 dc in next 2 sts) repeat round, sl st into top of starting 2 ch. 24 sts.

**Round 5:** ch 2, dc in st at base of 2 ch, 1 dc in each of next 3 sts, (2 dc in next st, 1 dc in next 3 sts) repeat round, sl st into top of starting 2 ch. 30 sts.

**Round 6-11:** ch 2, 1 dc in each st round, sl st into top of starting 2 ch. 30 sts.

**Round 12:** ch 1, 1 dc in next 3 dc, (dc2tog, 1 dc in each of next 3 dc) repeat round, sl

st in first dc. 24 sts.

**Round 13:** ch 1, 1 dc in next 2 dc, (dc2tog, 1 dc in each of next 2 dc) repeat round, sl st in first dc. 18 sts.

### STUFF EYE WITH FIBRE FILL

**Round 14:** ch 1, 1 dc in next dc, (dc2tog, 1 dc in next dc) repeat round, sl st in first dc. 12 sts.

**Round 15:** ch 1, 1 dc in next dc, dc2tog round, sl st in first dc. 6 sts. Fasten off leaving 25 cm/10in tail to sew eye to hat.

### FROG PRINCE CROWN

Using 3mm crochet hook and yellow yarn; make 1.

Work in a spiral, using a stitch marker to note the beginning of each round.

Ch 29, sl st into first st to form a ring, taking care not to twist the chain.

**Round 1:** ch 1, dc in same st as sl st, 1 dc in each ch round. 29 sts.

**Round 2-11:** 1 dc in each dc. 29 sts.

**Round 12:** sl st in first dc of previous round, (ch 1, dc in next dc, ch 1, htr in next dc, ch 1, tr in next dc, ch 1, htr in next dc, ch 1, dc in next dc, ch 1, sl st in next dc) repeat 4 more times placing last sl st in same st as first sl st.

**Round 13:** (miss 1 ch, dc in dc st, miss 1 ch, dc in htr, miss 1 ch, (2 dc, picot, dc) in tr st, miss 1 ch, dc in htr, miss 1 ch, dc in dc, miss 1 ch, sl st in sl st) repeat 4 more times. Fasten off.

To finish crown fold the first five rows under and inside the crown, and secure

with a couple of stitches. This makes the crown very stiff so that it doesn't flop on top of the hat.

### RED EYED TREE FROG FEET

Using 3mm crochet hook and orange yarn, make 2.

Work in a spiral using a stitch marker to note the beginning of each round.

**Round 1:** ch 2, 6 dc in 2nd ch from the hook. 6 sts.

**Round 2:** 2 dc in each dc round. 12 sts.

**Round 3:** (2 dc in next st, 1 dc in next st) repeat round. 18 sts.

**Round 4:** (2 dc in next st, 1 dc in next 2 sts) repeat round. sl st into first st of previous round. 24 sts.


**Round 5:** (ch 7, 7 dc into 2nd ch from the hook, 1 dc into each of the next 5 ch sts, skip 1 dc, sl st in next dc) repeat 3 more times. Fasten off leaving a 25cm/10in tail to sew foot to hat.

### FINISHING

Sew eyes and crown/feet to hat, embroider mouth and nostrils using black yarn, weave in all ends.


## Top Tip

You can customise the face on your frog hat and make a whole collection of them for your family by using different colours for the eyes.



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# Introducing Robyn Chachula

Talented designer and crochet lover reveals all...

Metal or bamboo hook? *Metal*

Double or treble? *Treble (if we are talking UK terms)*

Classical or rock? *Rock*

Sweet or sour? *Sour*

Fruit or veg? *Fruit*

Solid or variegated? *Solid*

Lace or plain? *Lace*

Tea or coffee? *Coffee*

Pink or red? *Red (huge aversion to Pink!)*

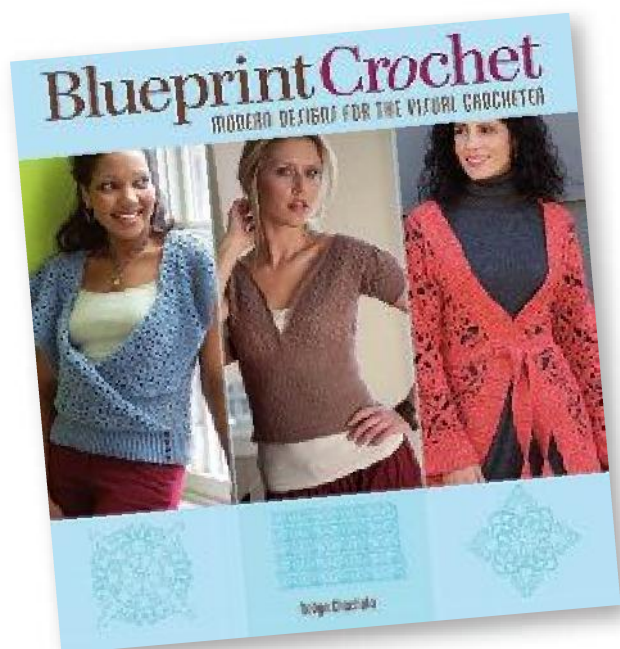
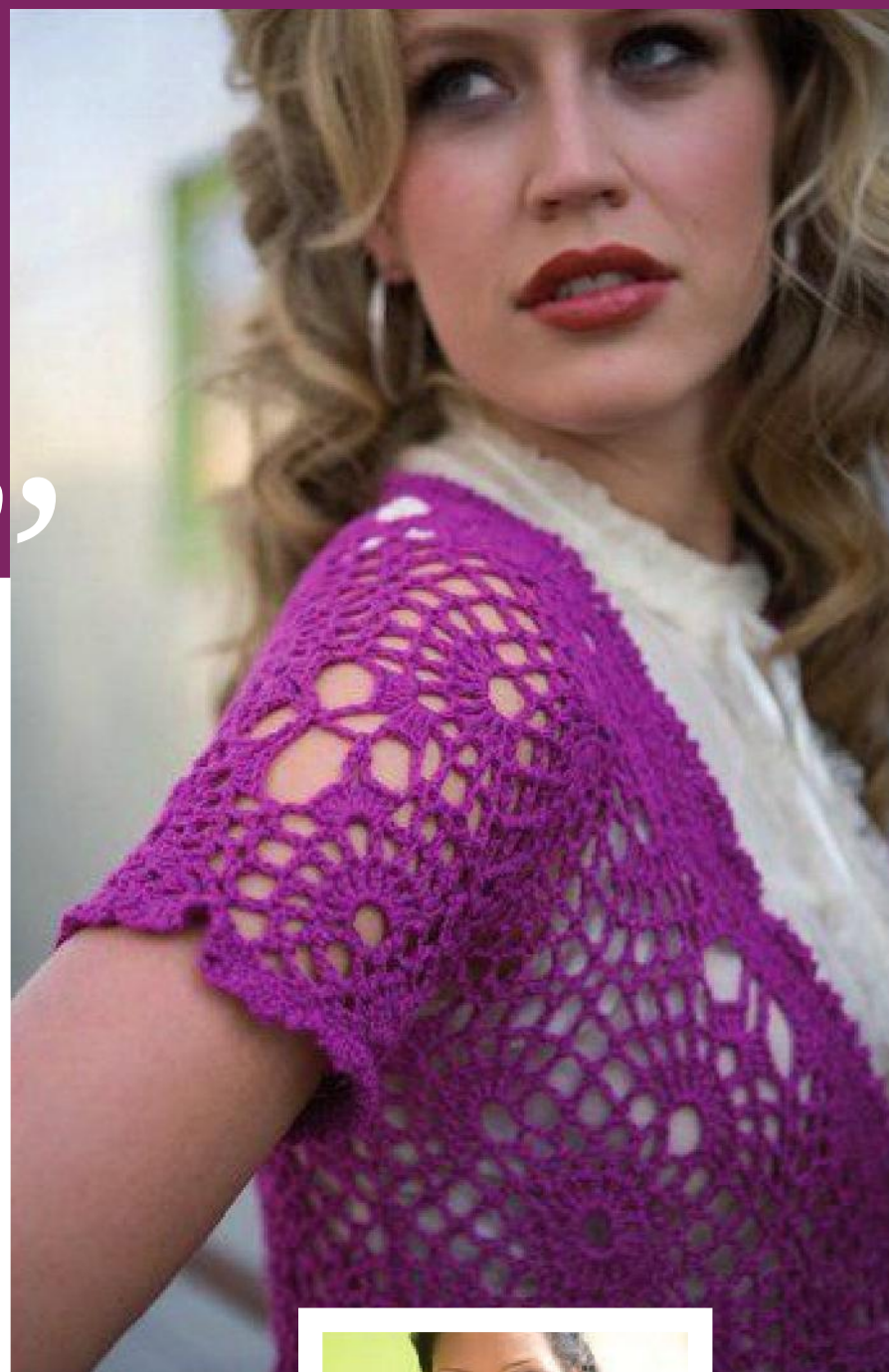
Fabric or yarn? *Yarn*

Cooking or cleaning? *Cooking (ugh, who likes cleaning?)*

Online or real world? *Online (my real world friends live literally all over the world, so I love the internet to stay in touch daily)*

Doughnuts, jam or ring? *Jam*

“ PURE WOOL OR ALPACA? WOOL (esp if it's Merino Superwash) ”



(Left) Robyn's 2008 book has proven very popular (ISBN 978-1596680722)

(Above) Robyn creates beautiful, modern crochet garments – these designs are from *Blueprint Crochet* and the Crochet by Faye pattern line, see [www.crochetbyfaye.com](http://www.crochetbyfaye.com)

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