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The Same, but Different
Shetland Lace in a European Context

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General Information

Key to Charts

(blank square) knit on odd numbered rows, purl on even numbered rows UNLESS the instructions specify garter stitch for the motif, when even numbered rows are knit.

purl on odd numbered rows, knit on even numbered rows

yarn over

k2tog or other right slant

k2togtbl or other left slant

k3tog

cast off this stitch

nupp: (k1, p1, k1, p1, k1) into stitch, then take the first 4 stitches created over the last slip 1, k2tog, pass slipped stitch over

(k1, p1, k1) into the next stitch

edge of the work

no stitch here in this row

Yarns Used for Samples

1 ply / Cobweb yarns:
100% cashmere and 50% cashmere, 50% cotton yarns from ColourMart
http://stores.ebay.co.uk/ColourMartUK_W0QQssPageNameZviQ3asibQ3astoreviewQQtZkm

2 ply / lace weight yarns:
100% cashmere from ColourMart
http://stores.ebay.co.uk/ColourMartUK_W0QQssPageNameZviQ3asibQ3astoreviewQQtZkm

100% wool from Jamison and Smith
http://www.shetland-wool-brokers.zetnet.co.uk/

4 ply / fingering yarns:
100% North Ronaldsay wool from Northern Lace
http://www.northernlace.co.uk

Needle Sizes used for Samples

1 ply / Cobweb - 3.25 mm / US 3
2 ply / Lace weight - 4.5 mm / US 7 (except Icelandic spider lace for which I used 6 mm)
4 ply / Fingering - 6 mm / US 10
The amazing thing is not the similarities between the European lace traditions but that there are so many differences.

In lace knitting, we are dealing with an ‘alphabet’ of just 4 letters:
- yarn over
- left slant decrease
- right slant decrease
- decreasing two stitches in one

written on two types of ‘paper’ - stocking stitch and garter stitch.

Yet over the centuries these same tools have been used to produce widely differing patterns.

1. Introduction

For any knitting tradition to grow, you need three things: a fibre, a workforce and a market. Differences in these three things go a long way to explaining the history and traditions of today’s European lace traditions.

A fibre
Today we knitters have easy access to all the fibres of the world – pant and animal, natural and man made. In the past this was not the case. You spun and knitted the fibre which grew around you or what you could get by trading directly.
A workforce
In many places peasant women were spinning and knitting for money – the economic imperative that was so important in, for example, Shetland, the Azores and the Orenburg region of Russia. In other places, like the Iberian peninsular (now Spain and Portugal), Germany and France, upper class women were spinning and/or knitting for pleasure and show.

A use
There is no point making lovely lace if it has no use. There were three main uses for lace knitting.

a) Show All over Europe, the Courts and their hangers-on loved display. Upper class women would wear their hand knitted pieces, or place them in their homes where they could be seen and admired.

b) Money If you were of the Upper Classes and couldn’t knit yourself, you bought from the poor – hence providing them with a market.

c) The Church All over Southern Europe and Russia especially, nuns and others would make beautiful vestments, altar cloths and other items for use in the churches.

Terminology
There are the terms ‘openwork’, ‘lacy knitting’ and ‘knitted lace’. Basically, openwork is a few holes, lacy knitting is many holes, and knitted lace is mainly holes!! Some folk see the distinction between lacy knitting and knitted lace as being the fact that true lace knitting has single strands of yarn. In other words, ‘yarn overs’ on every row.

While accepting that distinctions can be made, in what goes below I am not distinguishing between these types of knitted fabric.

2. History

Until the middle of the nineteenth century, the only real record we have of what was being knitted, by whom and where, comes from the items themselves which have survived. And what has survived has depended largely on the climate, the fibre and the church. In the hot, fairly dry climate of southern Europe all fibre survives longer than in the wet warmth of islands like the Azores, and the damp climates further north. In addition, silk and linen break down more slowly than wool. And the church is better at preserving its possessions than the general public.

As a result, most of the oldest pieces are knitted in silk for the church in the Iberian peninsular.
These pieces are knitted in silk and date back to the thirteenth and fourteenth centuries. The earliest wool pieces do not appear until about the end of the seventeenth century, and these have tended to be preserved in acid peat bogs in the north.

**The first Shetland Lace**

One day in about 1680, a man fell into a peat bog in a place called Gunnister in Shetland. He was found 270 years later, and is now known as Gunnister man.

The acid of the bog and the cold weather meant that his woollen clothes were in a remarkably good state of repair. He had with him a knitted silk purse with a two-colour decoration, and among his underclothes was a piece of knitting with a simple lace motif. Although it is a simple motif, it is not primitive. It is not the sort of thing a new knitter would produce.

Some folk have said that because the purse contained coins from several countries he was a trader, not a Shetlander. Of course, it will probably never be proved, but this fact alone does not rule out that he was local. In common with most of the folk in the Northern Isles, in my handbag at the moment I have not only Sterling coins, but Euros, US dollars and cents, Canadian cents, Danish Krona and Norwegian Krona. Seafarers have always had foreign coins knocking about!!

Now knitted lace has two main purposes. It can be for decoration, or it can be for warmth. In the South of Europe it was mainly for decoration. But in the North, the warmth of knitted lace has long been well known. The holes trap warm air next to the skin, and provide a lot of warmth for the weight of the garment. To those of us who live in the north, that the fact Gunnister man was wearing the equivalent of a string vest suggests he could well have been a native, not an outsider!

In churches and museums all over Europe there are examples of knitted lace from this period on. Most of them are still silk or linen, some cotton, and a very few wool. But single pieces don’t tell us much about the actual traditions – who was knitting what, when, how and for whom. It is not until the nineteenth century, with the advent of photography and the interest of the some members of the Upper Classes in the poor around them, that we have any number of documents to look at.

Another problem is that that, as one current Encyclopaedia has it, ‘**Knitted laces, for which many intricate patterns survive, have been mainly of peasant use**’. It was the rich who had their portraits painted and handed down their goods to their sons. They were the ones who bought new clothes and home furnishings when ever the fashions changed, and so had beautiful things that were not worn out.

Even today in the Northern Isles, a wool sweater has a succession of uses. First it will be worn for best. As it gets jaded, or the fashions change, it will be demoted to work
worn. By the time it has holes in the elbows and ragged cuffs, it will be demoted to the dog’s bed. And once it has become so felted and mangled that it is of no use to the dog it will be thrown on the midden (muck heap), as wool gives off heat when it breaks down.

**What is true for the Shetland lace tradition is true for other European lace traditions based on wool. Much of their origins are lost in time.**

**What we are left with is material from the 19th and 20th Centuries.**

### The Next Problem

While the areas with a distinct knitted lace tradition are all geographically isolated, separated from other areas either by sea or by mountains, the Second World War served to break these barriers down. Before that, seafarers and travellers were the main lines of communication with the outside world. The movement of people during the 1940s, and with them the effective beginnings of world press coverage into people’s homes by radio and the picture press, lessened that geographical isolation enormously. Within hours, and now seconds, pictures of what is happening all over the globe came into our own homes. With it came the ability to buy goods from all over the world, and in our sphere, the ability to see and reproduce knitting patterns from all over the world.

**As a result, it is really only the century from the 1830s to the 1930s where we have enough information to specify exactly what a knitting tradition consists of.**

**After that, the waters become gloriously muddied!!**

### 3. The Different Traditions

#### The North / South Divide

European lace knitting divides fairly sharply into two. In **Southern Europe**, including Spain, Italy, France and Germany, knitted lace was for show, knitted in silk, cotton or linen, and knitted by, or for, the Upper Classes. In **Northern Europe**, knitted lace was for selling, knitted in wool, and knitted by the poor as an essential part of the family’s income. Thus much of the knitted lace from Southern Europe consists of circular doyleys and other shaped mats, along with mantillas (worn over the hair in Catholic Churches), while knitted lace from Northern Europe consists largely of square and oblong shawls and stoles made of wool or fibre from goats.

**Here we will be looking at the traditions of Northern Europe, focussing on shawls.**
Northern European Knitted Lace Traditions

There are six main areas which have a tradition of some sort of knitted lace or openwork – in the Atlantic, the islands of Iceland, the Faeroes and Shetland; on the shores of the Baltic Sea, Estonia; and much further East, the Ukraine and the Russian area of Orenburg. The first three are islands; Orenburg is surrounded by high mountains; the Ukraine and Estonia were separated from their neighbours by politics and language.

I will throw in one fact which may or may not have any bearing on what follows: all these areas were known to, and influenced by, the Vikings between, say, 300 and 1300 AD......

The Faeroes, Iceland and Shetland have related breeds of sheep, from a group known as the North Atlantic Short Tailed Sheep. These are of ancient origin, and were taken to Iceland and the Faeroes by the Vikings. All these sheep have a double coat, the inner coat being very soft, and therefore not suitable for weaving. All three areas have used the wool for knitting, including lace knitting. Over the centuries, each area evolved their own type of shawl for actual use by those 'peasants' using medium thickness wool yarn.

Estonia, too, had its sheep, and again the shawls knitted there were woollen. White was specially prized, as was lambs wool. As in Shetland, the finest wool was used to make the finest shawls, and, as in Shetland these were for sale.

Orenburg and the Ukraine are both areas where even sheep have difficulty finding enough to eat, and the people therefore keep goats. Goats, too, can be double coated, with a fine undercoat. In some breeds this the finest is known as cashmere, but there are other fibres which are not quite as fine as cashmere, but which nevertheless can be spun to a light, warm yarn. The goats of Orenburg are like this, while in the Ukraine they keep goats which provide long, soft, silky fibres similar to mohair.

In all these six areas, knitted lace shawls were made by the poor to sell to the rich.

There is a brief summary of each of these traditions at the end of this piece.
4. Stitch Comparisons

Each of these areas, during the century we are talking about, had their own distinctive style. At the same time, there are certain stitches and motifs which are definitely visually related. I am not saying they were derived from the same source – they may have been or they may not – but they are visually related.

Here we will look at a few Shetland motifs and stitches and see the comparisons with the other traditions.

Cat's Paw

This motif is used a lot in Shetland lace, and in many ways – as individual motifs, as a vertical line, and as an all-over pattern – for example on shawl centres.

The pattern consists of six holes worked over a total of 5 rows, either in stocking or garter stitch.

The Orenburg tradition also has a motif called Cat's Paw – but it is different! Their Cat's paw has a seventh hole worked in the centre. To make matters more complicated, they also have the same pattern of holes as the Shetland Cat's Paw – but it is worked differently, and is called the strawberry!

The sample and chart above show, from left to right, the Orenburg Cat's Paw, the Orenburg Strawberry and the Shetland Cat's Paw, worked on a garter stitch ground. On first sight, the two right hand motifs may look the same, but closer inspection shows that the centres are slightly different, the difference being caused by the way the decreases are done.

It might also be worth mentioning here something about the naming of motifs in all the traditions. In each case the name came AFTER the stitch pattern had developed, and is descriptive of that stitch pattern. No one sat down to knit the paw print of a cat – but one day someone noticed that the pattern of holes LOOKED like a cat's paw print! This is equally true of all the other stitch names.

Another point about the Shetland Cat's Paw. Sharon Miller calls a different pattern Cat's Paw. Not all knitters call the same pattern of holes the same name. Over the years a consensus has evolved, but where there are individual knitters there will be individual differences in the naming and working of the same set of stitches.

I have used the Shetland Cat's Paw in the set of patterns I have done to accompany this piece. The 4 ply/fingering scarf, below right, and the alpaca wrap are examples of the motif being used as an all-over stitch pattern. The lace weight or cobweb scarf, below left, uses the Cat's Paw as both individual motifs and as a vertical line.
Old Shale

Shetland Old Shale is a 4 row pattern, used as the border to most haps (the working shawl of all Shetland women until World War II). It is shown as the second from the top in the knitted example above, and the chart, right. The holes make a convex curve and the decreases a concave curve.

All the other traditions we are considering have an equivalent pattern of a sequence of holes followed by a sequence of decreases. The exact number of stitches varies, as does the ground used and the use to which the pattern is put.

The modern Russian shawl, left, used the Old Shale equivalent as a centre. By using a stocking stitch ground, and a 6 row pattern repeat, the wavy effect of the pattern is reduced, and dressing gives a pretty pattern of lines through the decreases. This is also noticeable in the knitted sample, above.

The Faeroese and Estonian traditions work on a garter ground, and have the holes on alternate rows. However, the type of decreases and the number of stitches in the repeat give quite different effects. The Faeroese pattern has 23 stitches, giving a run of 8 holes, and all the decreases are the same right slant. The Estonian pattern is only 6 holes, and this, coupled with the changing slants of the decreases gives an accentuated wave to the pattern.

The Icelandic version of Old Shale, used widely in stoles and as an edging to triangular shawls, gives a similar effect to the Estonian pattern. However, their version is complicated by the fact that the number of stitches varies through the pattern making it more difficult both to chart and to knit.
**New Shell**

New Shell is a simple, 2 row pattern, made up of the first two rows of the Horseshoe pattern (see below). In the Shetland tradition it is usually, but not always, worked in stocking stitch, and is a 10 stitch repeat. It was a popular pattern for the top of knitted stockings.

The Icelandic tradition also makes use of both stocking stitch and garter stitch as a ground for its versions of the pattern. One version is very like the Shetland pattern, but with an extra stitch between the two lines of holes. The other version (bottom) has more stitches – 5 instead of 3 – between the double decrease and the ‘yarn over’. The effect of this, along with the garter stitch ground which also increases the width of each stitch, is to increase the tendency of the stitches to form a V. This, when worked in different colour yarns, gives a definite chevron effect.

The chevron effect is also seen in this modern Estonian top made in cotton yarn, below. The Estonian version of the pattern has even more stitches between the double decrease and the yarn overs – 7 this time. It form a simple but very effective top.
Horseshoe

Every tradition has a version of the Horseshoe pattern! It is a very simple idea, with the yarn overs moving 2 stitches further apart on each row. But the way the decreases are worked gives very different pictures in each variation.

The Shetland version, above, shows well how the pattern got its name, with the holes forming the horseshoe shape. The Icelandic version is very similar, but with 5 rows of holes, not 4. However, in the Estonian version, below, the nupps (sort of bobbles) change the visual shape and accent completely.

The Russian version, below, does not use double decrease, but single decreases, and by moving these decreases a stitch away from the yarn over, a totally different visual pattern emerges.

The Faeroese version is in garter stitch, with two single decreases rather than one double decrease. This changes the shape of the hole pattern yet again.

Yet another visual effect is shown on the modern Estonian top, above left, where the individual horseshoes have been separated by a simple vertical line of holes.
# Diamonds

All of the traditions we are considering also use diamond motifs in a variety of ways. This is not surprising – knitting lends itself to sloping lines of all sorts.

<table>
<thead>
<tr>
<th>Icelandic - all-over below</th>
<th>Faeroese - horizontal above</th>
<th>Shetland - part of border right</th>
<th>Estonian motif - vertical below</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Icelandic Motif" /></td>
<td><img src="image2" alt="Faeroese Motif" /></td>
<td><img src="image3" alt="Shetland Motif" /></td>
<td><img src="image4" alt="Estonian Motif" /></td>
</tr>
<tr>
<td>series of motifs</td>
<td>series of motifs</td>
<td>series of motifs</td>
<td>series of motifs</td>
</tr>
</tbody>
</table>

Iceland and Shetland both have popular all-over patterns made up of diamonds. Iceland’s is called the spider pattern, left, while Shetland has two forms of leaf lace. Although the two look very similar, they are in fact made very differently, as can be seen by looking at the holes on the graph above.

The other four traditions use diamonds either are vertical or horizontal rows, or as individual motifs.

The Orenburg shawl, right, uses lines of individual motifs in the border, and connected rows to outline the centre. The centre is based on stocking stitch and the border on garter stitch.

The Faeroese tradition also uses a garter stitch ground for rows of individual diamonds, below.
Saltire

Just as the diamond is a natural shape to form from yarn overs, the St Andrew’s cross, or Saltire, is also a useful and pleasing motif.

The simplest forms are found in Icelandic and Faeroese knitting on a garter stitch ground. On Icelandic shawls the saltires are also placed close together to form a row of large diamonds.

The Faeroese form consists of an individual cross placed in a circle. These motifs are then placed in a row, spaced apart.

The Estonians use many different saltire motifs. Some are entirely of nupps, others entirely of holes – all on a stocking stitch ground. The example below uses the nupps to outline a saltire of holes.

Old Orenburg and old Shetland shawls have a very similar motif consisting of the saltire with a Cat’s Paw in each if the triangles. In the Orenburg tradition this is worked on a stocking stitch ground, with holes only on the odd numbered rows. In the Shetland tradition it is seen both in this way and with holes on every row, worked on garter stitch. This latter form results in the shape cross seen in the Scottish flag. This is not a coincidence: Shetland shawls often contained crown and flag motifs.

Above, Orenburg and below, Shetland motifs. The Shetland motif on the left has yarn overs in every row, and on the right, in every other row.
5. So Where Does This Get Us?

After many months of thought, I have called this piece The Same, But Different. I have tried to compare the Shetland knitted lace tradition to other similar traditions in Northern Europe and Russia. Some of the Shetland stitch patterns are identical to those found elsewhere; others are distinctive.

We will never know whether the different regions copied patterns from each other, or whether the same or very similar patterns grew up in several places just because that particular set of stitches instinctively went together easily. Our ancestors did not have the technology we have, but they did have the same brain power, and knew how to use it!!

6. Final Thoughts

While looking for information on-line, I Googled for Ukrainian knitting. What came up was page after page not of knitting, but marriage, sites! Ukrainian girls, looking for Western husbands, who said that one of their hobbies was knitting.

With the possibility of world-wide marketing through the web, the knitters of the Orenburg region have new customers. As with the last boom in the nineteenth century, there are good and bad shawls for sale. And the interest in the Western world in Orenburg shawls has meant that ALL hand knitted Russian shawls tend to be called 'Orenburg' whether they have ever seen a goat or not!

In the past fifty years or so, great political and technological changes have altered who is rich and who is poor. And remember, knitted lace was mainly for the poor to sell to the rich. As a result of this, Iceland has all but lost its knitted lace traditions – there are said to be none of the knitted lace slip dresses left in the country. These patterns have gone for ever.

Similarly the people of the Faeroes and Shetland have become much wealthier, and no longer need to turn out knitted lace to keep their families alive. And, sad though it is that there is so little lace knitting being done in Shetland today, you cannot blame folk for wanting nothing to do with the forced labour of their parents and grandparents. Shetland is lucky to have an active museum which has kept items and photos over the past 150 years or so. This means that the Shetland patterns, at least, will not be completely lost.

At the same time, back in the Ukraine, women are taking up knitting so that they can make shawls to sell to the rich tourists. We might not look on ourselves as rich, but we are compared to them. My 40 inch square Ukrainian shawl cost me 30$ and the stole 15$. They are hand spun and hand knitted. Part of me felt guilty at paying so little: the woman and her daughter were just delighted that someone who knitted herself thought their shawls worth buying.

Although I think it is important to keep a record of the stitches and how they were used, I also think it is vital to USE those stitches in new ways. These stitch patterns are too good to be left to the museums and academics: we should be wearing them and having them in our homes. Sometimes this will mean using them must as our ancestors did – as shawls, stoles, doyleys in white cobweb and lace weight yarns. Other times it will mean brightly coloured throws in thick-and-thin yarn knitted on 15 mm needles.

So get out your needles, and cast on some lace!!
Appendix 1 - Shetland Lace

The first fully documented piece of Shetland lace knitwear is a baby’s bonnet in 1832. It is complex in both shape and pattern, using several different stitch patterns in different areas. It is NOT piece which could be made a sock knitter, however competent!! Folk must have been knitting lace on the islands for a good while before 1832!

Just how far the Shetland lace tradition goes back no one knows, but by the mid 1830s many shawls were being sent south for sale.

The only knitted shawl that Shetland women wore was the hap. This usually had a garter stitch centre and a border of Old Shale, often with the traditional peaked edging, above left.

The finest shawls were made in Unst, above right, an island to the north of the Shetland Mainland. The neck wool was used to hand spin the yarn, with only 3 or 4 hairs going through the spinner’s hand at any one time. These incredibly fine singles were then plied, to give a very fine two ply yarn.

On Mainland, the shawls tended to be made of slightly thicker yarn, about the same as modern lace weight, below left.
The genius of the Shetland women was to put together simple stitch patterns to create a shawl or other garment which looked incredibly complicated. Very few different needle movements were used, and the stitch pattern, once set up, flowed on instinctively. True Shetland patterns have a rhythm about them that most other traditions lack. They had to – the money you got for your shawls was essential to keep the family fed over the winter. The more complex your shawl, the more money you could get for it. But there is no point having a complex pattern that takes for ever to knit.

The sad thing is that there is no real modern lace knitting on Shetland today. There are a few cockleshell scarves and a very, very few folk still knit shawls in the historical fashion, but almost no one is taking the tradition forward.
Historically, there are two distinct lace knitting styles in Iceland – peasant and posh!! The peasant shawls are, unsurprisingly, very similar to those of the Faeroes, with the same long tails to tie round the back. As in the Faeroes, these tend to be based on garter stitch and with an openwork band near the long edge.

Note the two shawls on the left hand girl looking at the camera – a dark one round her head and a lighter coloured one round her shoulders. Note also that this one has a coloured band of openwork.

The photo, right, is of a slightly wealthier family. The woman sitting front right has a thickish (about fingering or DK weight) shawl with an all-over lace pattern. This could be either the spider pattern, below right, or the three-in-one pattern shown below, left.

One point which may be completely irrelevant. The three-in-one pattern is a 4 stitch, 4 row pattern which is found in many shawls. The second and fourth rows are knit. If they were purl, and the stitch was knitted with smaller needles, you have bramble or Trinity stitch found in old Aran sweaters from Ireland. Now genetic studies have shown that the majority of modern Icelanders are not of Viking stock, but of Irish. The Vikings all but died out, and Iceland was recolonised by Irish monks and their followers.......
Finest of all was the lace which developed from the petticoats. It is mainly these patterns in Halldorsdottir's book. As with so many patterns developed by folk for whom time was not money, the patterns require a lot of concentration – there are 32 different symbols used in the charts in the book compared to Sharon Miller’s 10!!

The leaf pattern on the bottom of the scarf, right, is charted above. The holes are made almost like the horseshoe patterns, but when the lace is stretched, the piece ‘turns’ to give the pointed edges and leaf shapes you see above, and below, left.

The main part of the scarf is charted below. Although it looks simple, it is not intuitive (like the Shetland patterns) and requires more concentration than the results suggest. This is fine if time is not money…!!

One stitch pattern looks very like that found in Ukrainian doyleys. It is related to the Shetland pattern, razor shell, but produces an effect totally different!
Appendix 3 - Faeroese Lace

The shawl pictured above is from the museum in Thorshavn, Faeroes. It is made of hand spun wool, and has been hand knitted. Note that while most of the shawl is in garter stitch, the central lace section is based on stocking stitch. It took me several attempts to work this out!!

There is no visible modern lace knitting in the Faeroes. There are beautiful natural coloured patterned sweaters and socks, but only a few crocheted shawls. There is, however, superb felted and fulled work being done by such designers as Sirri. Do look at her web site!

Guttormur i Mula, who was known to be psychic and possessed magical powers, lived in a tiny village on the island of Bordoy. He is said to have made a stone-fence in the hills above Kirkjubour. It is said the stones and rocks flew in place by them selves producing thunder and roar that could be heard as far as Velbastadur. And while the fence was building itself Guttormur was knitting in one of the houses in Kirkjubour.

Faeroese version of the horseshoe pattern, below, worked on a garter stitch ground

Group at Trangisvaag, circa 1910. Note shawls and lace on the girl’s apron.
Appendix 4 - Estonian Lace

Traditional Haapsalu shawl is square, with sides measuring 100 to 150 cm. The shawl consists of three parts: a richly patterned centre, a fairly narrow border, and a lace edging, which is knitted separately and then sewn on. It is knitted in wool, with white lamb's wool being the most valuable. The yarn was traditionally hand spun – either singles or a 2 ply.

These examples are of shawls made in the 1930s.

The distinguishing mark of an Estonian pattern is the use of ‘nupps’ (the word for ‘bud’ in Estonian). These are used either to outline parts of a pattern, or by themselves to fill in spaces between patterns. Openwork diamonds also feature heavily, with nests of diamonds being common. The background is usually stocking stitch.

These modern scarves use the traditional patterns in a non-traditional way. As usual with patterns to be used on items to sell, once the first row of the pattern is worked the rest follows on instinctively.
Appendix 5 - Ukrainian Lace

Although the Ukraine is best known for its embroidery, it is also home to a knitted shawl tradition which flourishes to this day. With the break up of the USSR and the subsequent increase in the number of Western (and therefore monied) tourists, women are again using their spinning and knitting skills to supplement their incomes.

I found out about the shawls and stoles from a Ukrainian woman and her daughter near Yalta, on the Black Sea. Apart from the price of their shawls, they did not speak a word of English, and I knew no word of their language. But with the aid of hand signs and a knowledge of the subject matter I learnt a lot!

The fibre comes from goats, but it is much softer and silkier than mohair. The yarn is hand spun on a spindle, and then wound into tight balls before being left over the rest of the summer. As the weather gets colder, it is knitted in the grease before being washed and dressed much as is done in the West.

The patterns they used are traditional and both women had learnt them from their mothers. Both mother and daughter could spin and knit, but they both agreed that the daughter was the better spinner and the mother the better knitter!!

Some people sold their shawls and stoles to a middle man, but they preferred to sell their own. They said that the quality of those sold on stalls was often not as good, and they often were made from commercially spun yarn of inferior quality. The next day I found a stall with shawls – and true enough, they were made with much harsher commercial mohair, and the quality of the knitting was not as good.

The edgings on both the square shawl and the stole looked like typical Shetland edgings. I was therefore very surprised to find that neither of them feature either in Miller’s book, or on any photos from the Shetland Museum site! I give the charts below.
The Ukraine’s other knitting tradition is cotton lace and doyleys. This tradition is also carried on today, along with the embroidered table ware and cross stitch embroidery on shirts and skirts.

The cotton lace on these costumes, from the 1880s, is knitted. The couple on the right are almost certainly a bride and her groom, but the two women on the left are in the usual Sunday Best for the place and time.

The doyley on the right, an antique, is unusual in that it is made up of both crochet and knitting. The centre is crocheted, and the outer band is knitted.

More usual is the one below. The centre is linen with a mainly knitted edging, and crocheted loops round the edge.

Of the three doyleys below, the left hand two are crocheted and the far one mainly knitted. It has then had an edging crocheted on. These, and the one below, are modern.

This doyley, below, makes use of the same pattern for the large, outer leaves as is found in woollen shawls in Iceland. Here the yarn is cotton.
Appendix 6 - Orenburg Lace

The first mention of Orenburg shawls dates back to the 17th century. Russians that settled in the Ural Mountains needed warm clothing, and the shawls were made of goat down to help them survive the severe winters. This goat undercoat is not as fine as cashmere, but it is fine enough to make very warm shawls! Traditionally, the shawls are hand spun and hand knitted.

Old shawls, like the one on the right, used only 10 patterns. But some of these patterns can be put together to form a host of different designs.

This modern shawl shows their method of construction – the bottom edging is knitted first, then the two sides are knitted along with the centre. Finally the top edging is worked. This shawl has an ‘Old Shale’ variant as its centre.

Modern shawls vary hugely in their complexity and the quality of the workmanship. Quite a few no longer just use the original patterns, but, like the one below right, borrow from the patterns from the Ukraine.

The two shawls, above and below left, are modern, but true Orenburg shawls, keeping to the traditional patterns and good workmanship. The stole, bottom right, is also modern and well made. It has a traditional Orenburg border but the edge and centre are Shetland patterns, with Print o’ the Wave as its centre.
There are 10 traditional stitch pattern elements in true Orenburgh shawls. These are put together to form other motifs. The ten elements and examples of how they are put together are shown on the right. Some of the elements use yarn overs in every row, others on every other row. The ground is always garter stitch.

The only decreases used are k2tog and k3tog. When first looked at, it seems as if the decreases are sometimes before the yarn over and sometimes after — for example, in Peas, Honeycomb, Fish Eyes. However, if you look at the way the chart is READ, it will be seen that, when knitted, in each of these cases the yarn over is AFTER the yarn over, as the even numbered rows are worked from left to right.

The exceptions to this rule are the larger motifs — Strawberry, Large Strawberry and Hearts. In these, the decrease is always outside the shape, so before the first yarn over on the row and after the second.

Hearts are usually worked in a chain. Cat’s Paws and Strawberries may be worked as individual motifs, or placed closer together for an all over pattern.

The borders of traditional Orenburg shawls also have a definite structure. The outer edge always consists of a stitch which is slipped at the beginning of a row, followed by a row of five holes. This means the pattern always consists of 15 rows. The increase and decrease in the number of stitches is always done by having more or fewer yarn overs than decreases, rather than casting off stitches.

The section between this outer border and the shawl centre can be plain (as in the simplest border) or can have elements used in the shawl centre. Diagonals and Mouse Prints are often used as they can be made to fit easily with the 16 stitch repeat. The basic border, and the border from the stole, above, are shown left.
**Books, Magazines and URLs**

### Books

#### In print

*Heirloom Knitting* by Sharon Miller (Shetland Times)
The book of Shetland lace patterns

*Gossamer Webs, the History and Techniques of Orenburg Lace Shawls* by Khmeleva and Noble (Interweave Press)
The title says it all!! Charts of individual pattern elements as well as a whole shawl

*Priyrmur og Langsjol* by Sigridur Halldorson
Icelandic shawl book in Icelandic 20th Century patterns charted, and can be followed without the translation, although the nuances of the decreases may be lost

*Three-Cornered and Long Shawls translated into English* by Marilyn van Keppel (Schoolhouse Press)
Translation of the book above, but only the chart key and the patterns, not the historical pages nor the names of the shawls etc.

*Foroysk Bindingarmynstur Bundnaturriklaedid*
Faeroese shawl patterns; needs the translation to follow complete patterns, but the openwork bits are charted as fillet work

*Faroese Knitting Patterns – Knitted Shawls* by Marilyn van Keppel (Schoolhouse Press)
English translation of above

#### Out of Print

*Knitting Around the World* from Threads Magazine (Taunton Press)
Includes articles on Shetland and Catalan lace as well as Faeroese and Fair Isle two colour knitting. And an excellent article on the way different country’s knitters hold their needles and yarn. Well worth finding, and not silly prices

*Knitting by the Fireside and on the Hillside* by Linda Fryer (Shetland Times)
The book on the history of the Shetland lace industry (no patterns)

*The Art of Shetland Lace* by Sarah Don (Bell and Hyman Ltd)
Good solid book, largely overtaken by Miller’s book, but includes some pix and patterns she doesn’t

*Traditional Knitting Patterns* by James Norbury (Batsford)
Good source of coloured, textured and lace patterns. No history etc

*The Complete Book of Traditional Knitting* by Rae Compton (Batsford)
An excellent book all round. No knitting home should be without one.

*Shetland Lace* by Gladys Amedro (Shetland Times)
A small but useful selection of individual patterns followed by a wide and useful selection of complete patterns for shawls and garments
**Magazine Articles**

*Piecework* (Interweave Press) **July/August 1996** Icelandic Lace Knitting - includes a pattern from the book and some history

*Piecework* (Interweave Press) **January/February 1998** Knitting in the Faeroes – more about Faeroese knitting generally, but includes a shawl pattern

*Piecework* (Interweave Press) **July/August 2005** The Lace Knitting of Haapsalu – Estonian lace knitting, including a simple shawl (without nupps)

*Piecework* (Interweave Press) **September/October 2002** A Triangular Warm Shawl to Knit – Orenburg shawl (back numbers sold out)

**URLs**

**General Lace**

http://www.costumes.org/ all sorts of things about lace and other textiles

http://www.theotherside.co.uk/tm-heritage/background/lace.htm intro to French laces and others

http://www.knitting-and.com/knitting/patterns-lace.htm lots of old knitted lace patterns to download

http://www.bobbinmaker.com/lacenames.html list of the different types of lace and their countries

http://www.bartleby.com/65/la/lace.html the Columbia Encyclopaedia

http://www.knittingtogether.org.uk/home.asp?cat=594 site of the main UK lace industry – fascinating history bits of all kinds on lace in their social and industrial setting

http://dmoz.org/Arts/Crafts/Lacemaking/ a list of all sorts of lace-connected places and museums

http://lace.lacefairy.com/ lots of lace-related stuff - mainly bobbin laces but some knitted lace

http://www.mrariley.net/knitting/knitting.htm - notes on 18th Century knitting including links to other centuries and other useful bits and pieces for enactors etc

http://escproductions.bizland.com/stonesneatstuff/knittingtreasury/patterns.html more vintage patterns to download

http://www.sealedknot.org/knowbase/docs/0005_Knitting.htm knitting in seventeenth Century England


http://www.tata-tatao.to/knit/matrix/e-index.html make your own graph paper – very useful for charting lace
Icelandic Lace

http://www.icelandicsheep.com/knit.html  Icelandic knitting. Other pages of this site talk about Icelandic sheep

http://images.library.cornell.edu/arts.html#photography  Way in to Icelandic and Faeroese Photographs of Frederick W W Howell

http://mohairfarm.dk/default.asp?lang=dk  Iceland shopping site for hand knit and crochet goods, not just mohair

http://mohairfarm.dk/default.asp?lang=dk  Another Icelandic shopping site, which includes hand knit and crocheted scarves and shawls

Faeroese Lace

http://images.library.cornell.edu/arts.html#photography  Way in to Icelandic and Faeroese Photographs of Frederick W W Howell
http://www.faroephoto.com/  Photos of modern Faeroes, but with lots of little details about the past. Quirky and interesting

http://www.sirri.fo/Default.asp  - site where you can see the cutting edge of modern Faeroese design, and can buy Faeroese wool yarn and carded fleece batts (which spin up a treat!!). Bottom left of home page for the English version of the site.

Orenburg Lace

http://www.geocities.com/jpotter49505/essays_files/orenburg.html  A good, academic essay on the history of the Orenburg shawl industry


http://www.alexanderpalace.org/petersburg1900/toc.html  A collection photos taken in St Petersburg in 1900. Theoretically you can see an Orenburg shawl in photo 37, but it is too small to see. I include this site mainly because it gives a good general impression of Russian city life at the time – and they are wonderful photos!!

http://www.canadiantapestry.ca/en/det-T92_0233.html  Orenburg shawl about 1880

http://russian-crafts.com/shawls/orenburg.html  a shopping site which has pictures of lots of ‘Orenburg’ shawls etc for sale, and also pages about the history of the shawls and how they are made today

http://www.stpetersburger.com/html/orenburg_shawl_1.html  Another Russian shopping site selling shawls etc, with a different approach. Some shawls are labelled Orenburg, others do not have their place of origin mentioned

http://www.russianlegacy.com/catalog/index.php?cPath=38_77  another shopping site. The Orenburg shawls here are much more impressive
Estonian Lace


http://www.madeinestonia.ee/webshop/index.php?main_page=index&cPath=10_92&zenid=07e4e133f0701b4784f8b4b2654d52d8  an Estonian shopping site with knitted scarves and tops. If the link comes up in another language, there is a UK flag top left to click for the English version

Shetland Lace


http://scottishtextileheritage.org.uk/theProject/index.htm  searchable on-line archive of Scotland’s textile heritage. This is getting better all the time as more images are added. Images have relevant links away from the site.

http://www.shetland-museum.org.uk/collections/textiles/shetland_lace_knitting.htm  short piece on the history of Shetland lace by the people who know. Look at the Textiles menu top right for other forms of Shetland knitting and stuff about sheep, spinning etc

http://www.heirloom-knitting.co.uk/  Sharon Miller's website. Heirloom Knitting is THE book on Shetland lace. Also sells yarns etc

Yarns I have used

http://www.shetland-wool-brokers.zetnet.co.uk/  J&S  THE place for real Shetland wool from Shetland. Cobweb and lace weights, as well as thicker yarns. Also patterns etc

http://stores.ebay.co.uk/ColourMartUK_W0QQsPageNameZviQ3asibQ3astoreviewQQtZkm  ColourMart shop for cashmere yarns in cobweb and lace weight as well as heavier yarns. Note: their lace weight is cobweb, and their 4 ply is lace weight!!

http://www.northernlace.co.uk  My site for North Ronaldsay yarns and my workbook Introduction to Shetland Lace

Sites for Books

http://www.interweavepress.com  - for Piecework (including back numbers) and Interweave books

http://www.schoolhousepress.com  - for their books and the Icelandic and Faeroese shawl books

http://www.shetlandtoday.co.uk/shop  - for Shetland Times books

http://www.usedbooksearch.co.uk  - the best of all the many search engines for out of print books
The Patterns

The patterns are of increasing levels of ‘difficulty’ – or, as I would prefer to say, increasing levels of experience! They start with a simple scarf in 4 ply / fingering yarn on 6 mm (US 10) needles and move through 2 ply / lace weight to 1 ply / cobweb on 3.25 mm (US 3) needles.

Virgin Lace Knitters Read On!!

I produced the first three patterns to show how one motif, cat’s paw, is used in different ways in Shetland lace. At the same time I hoped to show you that making lace scarves and wraps is easy, and that many stitch patterns can be used in this way. The first two patterns have yarn overs only on the odd numbered rows, so you have the even numbered rows to relax!!

For scarves in 4 ply / fingering, you are going to need something like 30 to 40 stitches plus 2 or 3 each side as a garter stitch edge. There are plenty of charts earlier in this piece which could equally well be used. Just be slightly careful at the outside edges of the stitch pattern to get the right number of yarn overs and decreases. Counting the stitches on each row is the best way to make sure you are right.

Once you are happy with 4 ply / fingering on 6 mm (US10) needles, move to 2 ply / lace weight on 4.5 mm (US7) needles. The same number of stitches can be used to get a narrower scarf, or you can increase the numbers of stitches to get a wider scarf.

At this point those with some experience might like to join in....

Once you are confident using 2 ply / lace weight yarns, then try some patterns with yarn overs on every row. This isn’t more difficult, but it does require a bit more concentration until you are used to it. It is also less easy to put right when you go wrong, so I suggest finding a method of checking your work thoroughly!! Some folk use a life line; others rely on counting their stitches every row.

The third pattern makes use of the individual cat’s paw motifs with a the St Andrew’s cross. I found this motif on several old shawls pictured on the Shetland Museum Photo Archive site. The motif is here bordered with a vertical line of cat’s paws.

For the “Been There Done That” Brigade

As this list has a good many experienced lace knitters, I have included a piece made from areas taken from another picture in the Shetlands Museum Photo Archive. The chart for this looks scary at first sight, but once I had got the chart correct, I was amazed how little I had to concentrate while knitting. Once the elements have been set up, the rows still follow on in the same way as they do with the easy stitch patterns.

One thing which is interesting to note. I knitted this last piece with a fine cobweb yarn and 3.25 mm (US 3) needles. Comparing the size of the holes of the main pattern, the original piece must have been knitted with even larger needles – the equivalent of 4 mm (US 6) at least. Remember, they were knitting for money........

Please, please, please
If you are new to lace knitting DON’T start with the final pattern. You will be setting yourself up for failure, and you will hate lace for ever!!

Each pattern is complete in itself, so you only need print the pages of the pattern you are working on.
Northern Lace
by Elizabeth Lovick

Cat’s Paw Scarf
© Elizabeth Lovick 2006

Materials

About 80 grams 4 ply (fingering) yarn
eg J&S 2 ply jumper weight wool;
North Ronaldsay 4 ply wool;
ColourMart fingering cashmere

Two 6 mm needles (US 10); row counter

OR

About 50 grams lace weight yarn
eg J&S 2 ply lace weight yarn;
ColourMart 4 ply cashmere

Two 4.5 mm needles (US 7); row counter

Sizes

Scarves are about 8 ins wide, 60 ins long

photo is North Ronaldsay marl yarn

Abbreviations

sts - stitches  k - knit  p - purl  yo - yarn over
k2tog - knit next two stitches together
k3tog - knit next three stitches together
k2togbl - knit next two stitches together through the back of the loop

The Stitch Pattern

Cat’s paw is an old Shetland pattern. It was used to make garments to sell, and therefore it was important that the pattern, while looking complex, was actually straightforward to knit! The women and girls would knit anywhere and everywhere, so they could not rely on written instructions: the next row had to follow on instinctively.

Cat’s Paw is a 6 row pattern over 7 stitches. In this scarf it is being used as an all-over pattern.

Elizabeth Lovick
Harbour View, Front Road, St Margaret’s Hope, Orkney KW17 2SL, UK
01856 831820  www.northernlace.co.uk
Fingering yarn:

Cast on 34 sts loosely. Knit 5 rows.

Change to pattern as follows:

row 1  k3, *k1, k2tog, yo, k1, yo, k2togtbl, k1.  Repeat from * to last 3 sts, k3
row 2 and 4  k3, p to last 3 sts, k3
row 3  k3, *k2tog, yo, k3, yo, k2togtbl. Repeat from * to last 3 sts, k3
row 5  k3, *k2, yo, k3tog, yo, k2.  Repeat from * to last 3 sts, k3
row 6  k3, p to last 3 sts, k3

These six rows form the pattern. Continue in this way for the desired length, ending with a 5th row (i.e the WRONG side facing).

Knit 5 rows. Cast off loosely.

Lace weight yarn:

Cast on 48 sts. Work as for the fingering yarn scarf.

Finishing

Weave in ends. Wash and spin. Place on a towel on a flat surface and smooth outwards from the middle. Leave to dry. Alternatively, smooth sections to the right width and press.

Key to chart

Note: The chart shows the fingering scarf. The lace weight scarf has one more pattern repeat.
Northern Lace
by Elizabeth Lovick

Alpaca Wrap
© Elizabeth Lovick 2006

Materials

3 (4, 5, 7, 9) balls Luxury Collection Alpaca Peru
(about a light aran weight)
pair 6 mm needles
row counter
stitch holder or length of spare yarn

OR yarn and needles of your choice!!

Sizes

<table>
<thead>
<tr>
<th>to fit</th>
<th>2 yrs</th>
<th>5 yrs</th>
<th>10 yrs</th>
<th>teen</th>
<th>adult</th>
</tr>
</thead>
<tbody>
<tr>
<td>width</td>
<td>17</td>
<td>22</td>
<td>27</td>
<td>31</td>
<td>35</td>
</tr>
<tr>
<td>length</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td>25</td>
<td>30</td>
</tr>
</tbody>
</table>
(adjustable)

Tension

14 sts (2 patterns) to 5 ins over pattern on 6 mm
needles. Adjust needle size if necessary.

Abbreviations

sts - stitches k - knit p - purl yo - yarn over
k2tog - knit next two stitches together
k3tog - knit next three stitches together
k2togtl - knit next two stitches together through the back of the loop

The Stitch Pattern

The wrap uses the old Shetland pattern, Cat’s Paw. It is widely used in shawls both as an all-
over pattern for a shawl centre, or as individual ‘paws’ to break up larger areas of garter
stitch.

Cat’s paw can be used either in garter stitch or in stocking stitch. Here it is used in stocking
stitch.
The Instructions

The back of the wrap is knitted first, followed by one front. Yarn is rejoined to the remaining stitches to work the second front.

Start at back hem

With 6 mm needles, cast on 55 (69, 83, 97, 111) sts loosely, and knit 3 rows. Set row counter to zero.

Change to pattern as follows:

row 1 k3, *k1, k2tog, yo, k1, yo, k2togtbl, k1. Repeat from * to last 3 sts, k3
row 2 p
row 3 k3, *k2tog, yo, k3, k2togtbl. Repeat from * to last 3 sts, k3
row 4 p
row 5 k3, *k2, yo, k3tog, yo, k2. Repeat from * to last 3 sts, k3
row 6 p

These 6 rows form the pattern.

Continue in pattern until the back measures about 9 (14, 19, 24, 29) ins, finishing after a 1st pattern row. (Adjust length here)

Prepare for dividing for the neck as follows:

row 1 k3, p21 (28, 35, 42, 49), k7, p21 (28, 35, 42, 49), k3
row 2 k3, pattern 21 (28, 35, 42, 49), k7, pattern 21 (28, 35, 42, 49), k3
row 3 k3, p21 (28, 35, 42, 49), k7, p21 (28, 35, 42, 49), k3
row 4 k3, pattern 21 (28, 35, 42, 49), k7, pattern 21 (28, 35, 42, 49), k3
row 5 k3, p21 (28, 35, 42, 49), k7, p21 (28, 35, 42, 49), k3

Note number of rows worked.

Set row counter to zero. Keeping the continuity of the pattern, divide for the neck as follows:

row 1 k3, pattern 21 (28, 35, 42, 49), k3. Turn. Place remaining 27 (34, 41, 48, 55) sts on a stitch holder or length of yarn.

Continue on these 27 (34, 41, 48, 55) sts for one row less than for the back.

Now knit three rows. Cast off loosely.

Set row counter to zero. Rejoin yarn to remaining sts. k3, pattern 21 (28, 35, 42, 49), k3

Continue on these 27 (34, 41, 48, 55) sts for one less than the back.

Now knit three rows. Cast off loosely.

Finishing

Weave in ends. Wash in hand hot water, and spin dry. Place towels on a bed or on the floor of a spare room. Put the back of the wrap on the towels, and spread out, smoothing the knitting outwards and downwards with the flat of the hand. Now spread the fronts out to the same size, either in front of the back or, if space is limited, on top of it. Leave to dry.
The Chart

7 stitch pattern repeat

Key

(\text{blank square}) \text{k on right side rows, p on wrong side rows}

\text{k on right and wrong side rows}

\text{yarn over}

\text{k2tog}

\text{k2tgtbl}

\text{k3tog}
Northern Lace
by Elizabeth Lovick

St Andrew’s Scarf
© Elizabeth Lovick 2006

Materials

About 20 grams cobweb yarn eg J&S cobweb wool or 1 skein ColourMart lace weight cashmere or cashmere/cotton two 3.25 mm needles (US 3) row counter

OR

About 50 grams lace weight yarn eg J&S 2 ply lace weight yarn or ColourMart 4 ply cashmere two 4.5 mm needles (US 7); row counter

OR yarn and needles of your choice!!

Sizes

Cobweb scarf: about 8 ins across, and one skein will make a scarf at least 70 ins long
Lace weight scarf: about 11 ins wide and two skeins will give a scarf at least 60 ins long

Abbreviations

sts - stitches  k - knit  yo - yarn over
k2tog - knit next two stitches together
k3tog - knit next three stitches together
k2togbl - knit next two stitches together through the back of the loop

The Stitch Pattern

This is a reconstruction of parts of several shawls in the Shetland Museum Photo Archive, http://photos.shetland-museum.org.uk/shetlands/app The Saltire, or Scottish flag, is a white St Andrew’s cross on a deep blue background. This motif was often used, especially in shawls for special occasions. As in a couple of shawls, I have added a single Cat’s Paw motif in each quarter to break up the large area of garter stitch, and I have used a line of the same motif to edge the scarf.
The Instructions

The pattern is based on garter stitch, and the Cat’s Paw motifs have yarn overs on right side rows only. Because it is easy to forget which is the right side, it is essential to use a row counter or an equivalent marker so that you know at a glance whether you are working a right side or a wrong side row.

The pattern repeat is 47 sts and 24 rows. To make a wider scarf or stole, cast on 91 sts, and work 2 charts side by side, omitting the first 3 sts of the second chart.

To Knit

Cast on 47 sts, and knit 5 rows.

Work from the chart until the piece measures the desired length, finishing with a 23rd pattern row.

Knit 5 rows. Cast off.
Materials

For the Table Centre (as shown) size approx 17 ins x 22 ins
About 20 grams cobweb yarn  eg J&S cobweb wool or 1 skein ColourMart lace weight
cashmere or cashmere/cotton
Waste yarn of the same thickness
Two 3.25 mm needles (US 3);  3.25 mm circular needle; row counter

OR

For a stole, centre and edging,  17 ins x 66 ins
About 60 grams cobweb yarn  eg J&S cobweb wool or 1 cone ColourMart lace weight
cashmere or cashmere/cotton
Waste yarn of the same thickness
Two 3.25 mm needles (US 3);  3.25 mm circular needle; row counter

OR

For a scarf, centre pattern, no edging, size approx 8 ins x 49 ins
About 20 grams cobweb yarn  eg J&S cobweb wool or 1 skein ColourMart lace weight
cashmere or cashmere/cotton
Waste yarn of the same thickness
Two 3.25 mm needles (US 3);  3.25 mm circular needle; row counter
OR

For the Scarf, centre pattern, no edging, size approx 11 ins x 60 ins
About 50 grams lace weight yarn eg J&S 2 ply lace weight yarn or ColourMart 4 ply cashmere
Waste yarn of the same thickness
Two 4.5 mm needles (US 7); 4.5 mm circular needle; row counter

OR yarn and needles of your choice!!

The Stitch Pattern

This is a reconstruction of a fine lace stole from a photo in the Shetland Museum Photo Archive, http://photos.shetland-museum.org.uk/shetlands/app?service=external/SearchResults&sp=L0%3Alace&sp=68509&sp=SItem The original has 7 patterns across its width, and is done with very large needles for the thickness of the yarn (I reckon about the equivalent of 4.5 mm for cobweb yarn!), giving it a very airy appearance.

The Instructions

These are given for the table centre. This is made up of a central panel and an edging. The central panel consists of 3 pattern repeats of 30 rows each, plus 23 rows extra. (The chart shows two pattern repeats.) The edging pattern consists of 12 rows and 20 to 29 sts, and is knitted on to the central panel.

To make a stole, follow the instructions for the table centre, but work to the desired length before finishing the central panel.

For a scarf, just follow the instructions for the central panel, and omit the edging.

To make a wider scarf, cast on an extra 14 sts for each extra pattern repeat required, then work as for the scarf.
Central Panel

With waste yarn cast on 49 sts and knit 3 rows.

Change to the proper yarn and knit 6 rows.

Now work from the chart until the piece is the required length, finishing after a 23\textsuperscript{rd} pattern row. For the table centre work the whole chart once then rows 1 to 53 again. Note that the pattern is based on garter stitch (every row knit).

When working into the double yarn overs, knit the first and purl the second.

Knit 5 rows. Leave sts on the needle, and do not break the yarn.
Preparing for the edging

Take out the waste yarn from the beginning of the piece and put the stitches on a circular needle. Now pick up one stitch for every two rows from both edges of the centre panel. Place these on the same circular needle, on either side of the stitches already there. Place the live stitches from the end of the scarf on this needle too, so that the yarn is at the end of the needle ready to use. Your circular needle now surrounds the centre panel.

You will knit the edging using one end of the circ and one straight. After a few inches, both ends of the circ can be used if preferred.

Edging

With waste yarn and the pair of straights, cast on 20 sts and knit 3 rows.

Change to main yarn attached to the centre.

Now work the edging, knitting off the live stitches from the end of the main piece as you go.

When working into the double yarn overs, knit the first and purl the second.

At the corners, knit a few extra rows without the k2tog at the end of the even rows to use the fullness of the edging (see picture on page 41).

When the edging has been knitted all round the scarf, remove the waste yarn from the beginning of the edging, and graft these sts to the live sts. Weave in ends.

![Diagram of edging pattern]

**Key**

- (blank) k
- yarn over
- k2tog
- k2tog tbl
- k3tog
- k last st of edging together with next st from the edge of the main piece

Finishing

Weave in ends. Wash and dress the piece, stretching carefully and pinning each point of the edging. Leave to dry. Cut off ends.