

MARIE IN PARIS



Marie is the layering wrap sweater you've been waiting for to complete your everyday wardrobe with elegance and grace. A modern approach to classic ballet wrap sweaters, pair Marie with your favorite dress worn open or closed to transition seamlessly into Spring style. Keep cozy in your favorite leggings or comfortable pants with Marie in Paris wrapped and buttoned so you won't have to worry about your sweater falling out of place as you move through your day.

Worked seamlessly from the top down with optional vertical bust darts in two cup sizes to add additional bust width for those who need it.

Marie in Paris is a One Wild pattern designed by Elizabeth Margaret

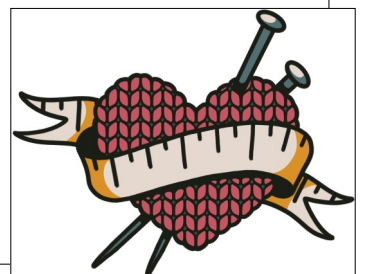
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Join the [One Wild Slack group](#) for community, fit chat, and to show off your WIPs. We can't wait to knit with you!



MARIE IN PARIS WRAP

My patterns are named to honor women throughout history who have been persecuted unjustly, or who have represented the values of intersectional feminism. This pattern is named for Marie Camargo, a ballerina with the Paris Opera in the 1700s.

Marie Anne de Cupis de Camargo, also known as La Camargo, was born on April 15, 1710 in Brussels. Her father, of Spanish descent, earned a meager living as a violinist and dancing-master. Marie's father began preparing her for the stage from a young age. She obtained a contract as the premier dancer in Brussels as young as age 10, and then soon after in Rouen.

In May 1726, Marie made her debut in Paris at the Paris Opera Ballet. Camargo immediately dazzled audiences with her athleticism, technique, and exuberance. She became the first woman to execute the *entrechat quatre*, and became incredibly popular in doing so.

Several innovations in the art of ballet are credited to Marie. She was the first dancer to change from heeled shoes to slippers, the first to start wearing close fitting tights, and one of the first to shorten the length of her skirts. Prior to this change, dancers wore floor length hoop skirts which hid their feet. In exposing her feet, and in wearing shoes which gave her more range of motion and capacity, Marie revealed the true skill required of ballet dancers.

While her talent and fame may have caused some jealousy amongst other dancers, there was no stopping Marie. One evening, one of the principal male dancers failed to come on stage at his cue. Marie improvised a solo on the spot and thus became a principal dancer for the Paris Opera Ballet.

One of the things that is most notable about Marie is that she was known for her skill in performing *entrechat* and *cabriole*, jumps that were previously executed mostly by male dancers. Marie took ballet to new heights of technique and athleticism, she is credited with much of the beauty of the dance today.

Marie's success as a dancer admitted her into some of the most exclusive social circles of mid-eighteenth century Parisian society. Upper-class Parisian women copied her hairstyles and fashions. Chefs named delicacies after her, prominent artists painted her portrait and many such paintings can be seen in museums around the world today.

In 1734, Marie retired to become mistress to the Count de Clermont. Though, this retirement did not last. Seven years later, she returned to Paris and continued performing until 1751. At this time, the king of France granted her a state pension to last the rest of her life. Unlike most women of the time, Marie did not marry once in her life.

Marie Anne de Cupis de Camargo died in Paris on April 28, 1770, thirteen days after her 60th birthday. During the course of her life she appeared in more than 78 ballets.

Marie was not persecuted for her feminism, she was in fact celebrated for her strength. This does not diminish the strides she made for female dancers to receive the same admiration and respect as their male counterparts. Today, the world of ballet is fraught with controversy over body acceptance, racial equality, and misogyny. Still, as we continue to see new faces celebrated for their athleticism and technique (such as Misty Copeland), we can look back with gratitude at Marie de Camargo. An eighteenth century woman who showed that women can and should be admired for their athleticism as much as men.

CONSTRUCTION

Worked seamlessly from the top down flat in rows. Compound raglan shaping and a precise fit through the underarm ensure impeccable fit through the upper chest. The underarms are cast on with Crochet Provisional Cast On and grafted together with Grafting Live Stitches. The neckline is shaped with short rows.

TECHNIQUES USED

- Working directional shaping
- Working German Short Rows (page 9)
- Provisional Crochet Cast On
- Sewing a Tubular Bind-off (page 8)
- Grafting Live Stitches (page 9)
- Picking up and knitting
- Installing buttons with hand sewing

Knitters will be most comfortable working this pattern if they can read their knitting (recognize a knit and a purl on the needle).

SIZE INFORMATION

GAUGE

26 stitches and 44 rows in 4 inches / 10 cm worked both flat and in the round in stockinette stitch with size A needles. 34 stitches and 48 rows in 4 inches / 10 cm in Broken Rib Stitch worked both flat and in the round with size B needles.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

PICK A GARMENT SIZE

Choose the size closest to your actual upper chest measurement.

Upper chest is measured above the full bust, at an angle close to diagonal beneath the underarms, and straight across the back.

Pick a Garment Size									
	1	2	3	4	5	6	7	8	9
Body upper chest - inches	31	34.25	37.5	40.75	44	47.25	50.5	53.75	57
Body upper chest - cm	77.5	86	94	102	110	118	126	134.5	142.5

PICK A CUP SIZE

Marie in Paris includes instructions for working vertical bust darts to accommodate breasts. Vertical bust darts add width to the front of the body only at the fullest part of the breast. To choose a cup size, measure your body at the full bust. Subtract the full bust measurement found in the schematic on page 4 from your full bust measurement.

Bess is wearing size 2, Cup 1, with 0 inches / 0 cm of positive ease at the full bust and 0 inches / 0 cm of positive ease at the upper arm. Her upper chest is 34.5 inches / 87.5 cm and she is 5' 3" / 160 cm tall.

Pick a Cup Size		
Your result	Cup	Adds to the front
< than 2 inches / 5 cm	None	N/A
2 - 4 inches / 5 - 10 cm	1	2 inches / 5 cm
4 - 6 inches / 10 - 15 cm	2	4 inches / 10 cm

INTENDED FIT

Marie in Paris is designed to fit with approximately 2 inches / 5 cm of positive ease at the fullest part of your bust.

The sleeve is designed to fit the upper arm with approximately 1 inch / 2.5 cm of positive ease.

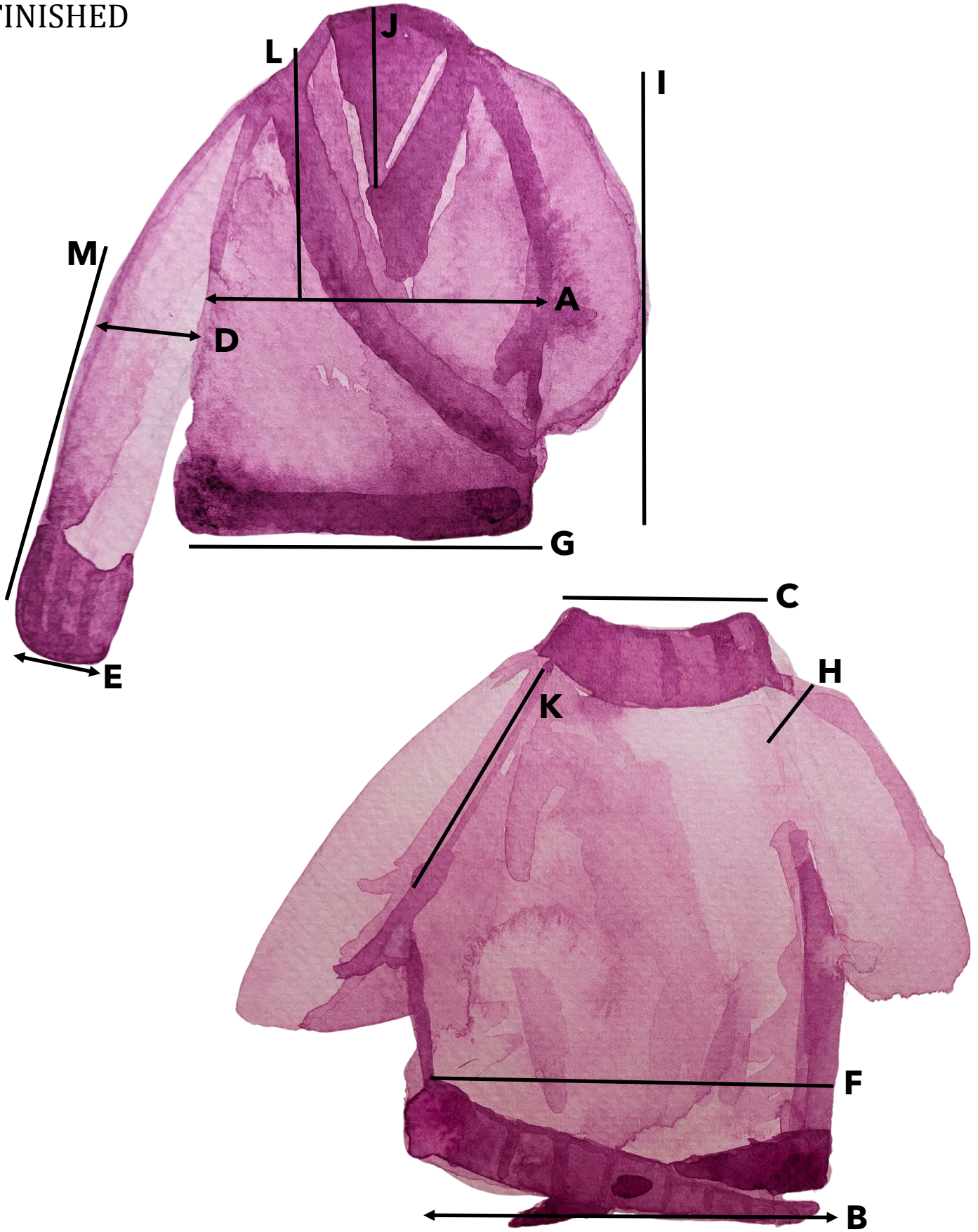
SCHEMATIC

FINISHED

Finished Measurements									
	1	2	3	4	5	6	7	8	9
Inches									
A. Full Bust	32	36	40	44	48	52	56	60	64
B. Total Hem	62.5	72	79	87.25	95	103.75	111.75	119.75	128
C. Back Neck	7	7.5	7.5	7.5	7.75	7.75	8	8	8
D. Upper Arm	10.75	12	13.25	14.5	15.5	17.25	19	20	21.5
E. Cuff	6.75	7.25	7.75	7.75	8.5	8.5	9.25	9.5	9.5
F. Back at Hem	14.25	16	18.25	20	22.25	24	26.25	28	30.25
G. Each Front at Hem	24	27.25	30	33	36	39.25	42	45	48
H. Upper Sleeve	2.25	2.25	2.5	2.5	3	3	3.5	3.75	4
I. Total Length	17.5	17.75	18	18.25	18.25	18.5	18.5	18.75	18.75
J. Front Neck Depth	9.75	10	10.25	10.25	10.5	10.5	10.75	10.75	11
K. Raglan Depth	6.5	6.75	7	7.25	7.5	7.5	7.75	8	8.25
L. Bust Depth	9.75	10.25	10.5	11.25	11.75	12.25	12.75	13.25	13.75
M. Underarm to Wrist	20.25	20	20	20	19.75	20	20	20	19.75
CM									
A. Full Bust	80	90	100	110	120	130	140	150	160
B. Total Hem	156	180.5	197.5	218	237.5	259	279	299	320.5
C. Back Neck	17.5	18.5	18.5	18.5	19	19	20	20	20
D. Upper Arm	27	30	33	36.5	39	43	47.5	50	53.5
E. Cuff	17	18.5	19	19.5	21.5	21.5	23	24	24
F. Back at Hem	35.5	40	45.5	50	55.5	60	65.5	70	75.5
G. Each Front at Hem	60	68	75.5	82.5	90	98	105.5	112.5	120
H. Upper Sleeve	5.5	5.5	6	6.5	7.5	7.5	8.5	9	10
I. Total Length	44	44.5	45	45.5	45.5	46	46.5	47	47
J. Front Neck Depth	24.5	25	25.5	25.5	26	26	26.5	27	27.5
K. Raglan Depth	16.5	17	17.5	18	18.5	19	19.5	20	20.5
L. Bust Depth	24.5	25.5	27	28	29.5	30.5	32	33.5	34.5
M. Underarm to Wrist	50.5	50	50	50	49.5	50	50	50	49.5

SCHEMATIC

FINISHED



MATERIALS

YARN

[Knitted Wit Shimmering Fingering](#)

85% merino / 15% silk; 550 yds / 503 m per 100 g skein. This is a hand-dyed, high twist, fingering weight yarn. Shown in colorway French Kiss.

Shimmering Fingering is a next-to-skin soft blend of wool and silk. This is a high twist yarn with plenty of drape. Before blocking this yarn may bias slightly. While there is drape, this is not a heavy yarn.

This wrap is a great option for high twist yarns as the shape works well if there is any remaining bias after blocking. You may also substitute other next-to-skin suitable light fingering weight wools and wool blends with great success.

1425 (1575, 1730, 1885, 2020) (2170, 2360, 2510, 2655) yds / 1305 (1440, 1585, 1725, 1850) (1985, 2160, 2295, 2425) m; 3 (3, 4, 4, 4) (4, 5, 5, 5) skeins

If you are working the optional cup shaping, you will need an additional:

Cup 1: 10 (10, 10, 10, 10) (10, 10, 15, 15) yds / 10 (10, 10, 10, 10) (10, 10, 10, 15) m

Cup 2: 25 (25, 25, 25, 25) (25, 30, 30, 35) yds / 20 (20, 25, 25, 25) (25, 25, 30, 30) m

NEEDLES AND NOTIONS

Needles

All garment sizes use all needle sizes:

Size A: US size 3 / 3.25 mm needle plus 2 additional DPNs for grafting underarms, or as needed to obtain gauge.

Size B: US size 1 / 2.25 mm needle, or two US sizes smaller than size A, for working the trim.

A circular needle at least 40 (40, 40, 40, 60) (60, 60, 60, 60) inches / 100 (100, 100, 100, 152.5) (152.5, 152.5, 152.5) cm long is suitable for the body. Your choice of DPNs or preferred needles for working small circumferences in the round are needed for the sleeves.

Notions

- Waste yarn (for the Crochet Provisional Cast On)
- Crochet hook size F or similar
- Waste yarn or stitch holder
- Tapestry needle
- 1 Button measuring approximately 1/2" / 1 cm
- Sewing needle and thread that matches yarn
- 8 Stitch markers
- 2 Removable stitch markers

