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The Art of **LITHUANIAN**
KNITTING

25 TRADITIONAL
PATTERNS
and the People, Places, and
History That Inspire Them



Donna Druchunas & June L. Hall

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www.trafalgarbooks.com

First published in 2015 by Double Vision Press
Published in paperback in 2017 by
Trafalgar Square Books
North Pomfret, Vermont 05053

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ISBN: 978-1-57076-848-4

Library of Congress Control Number: 2017943868

Technical Photographs © 2015 Donna Druchunas
All photos in Chapters 7 and 8 © Dominic Cotignola

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Technical Illustrations: Oren Lundgren
Cover Design: RM Didier

Printed in China

10 9 8 7 6 5 4 3 2 1

Acknowledgments

This book is dedicated to all Lithuanian knitters past, present, and future.
Thank you for your inspiration!

Donna Druchunas

Thank you to everyone who helped to make our dream of creating this book come true.

Our team: Dominic Cotignola, Kate Atherly, Audronė Tamulienė, Marius Žalneravičius, William Thomas Berk, Oren Lundgren, especially Susan Santos and Sarah Jaworowicz, who went the extra mile.

Test and sample knitters: Susan Barnhart, Christina Bieloh, Joanne Conklin, Jillian Hastings, Katrina King, Denise Layman, Helen Marshall, Lise Pellerin, Amanda Quintanilla, Janine Robertson, Ruth Roland, Rohn Strong, Jennifer Unger Kroc, Mira Whiting, and Marge Yee-Norrander. Special thanks to Terri Shea for help with knitting gloves.

Yarn support: A Verb for Keeping Warm, Brown Sheep, Cascade, Colinette, Crystal Palace, Dream in Color, Nordic Fiber Arts, Holiday Yarns, Kauni, Knitpicks, Koigu, Litwool, Madelinetosh, Shibui Knits, Teksrena, and Meg Swansen at Schoolhouse Press.

Special thanks to Deborah Robson and Anne Berk for believing in our project and supporting us in our work. And to everyone I met in Lithuania, I can't thank you enough for being so friendly and helpful, especially Sonata Eidikienė at Mezgimo Zona.

June L. Hall

So many people and organisations have given freely of their help and advice, shared their lives and work, and provided hospitality and friendship, that it is an impossible task to list them all with due credit. Here is my best effort. I hope that anyone accidentally omitted will forgive me.

Sheep and wool.

Žilvinas Augustinavičius, head of the Lithuanian Sheep Breeders Association

Dr. Birutė Zapasnikienė and colleagues, Institute of Animal Science LUHS, Baisogala

Arūnas Svitojus, Director, Baltic Heifer Foundation.

Anatolijus Morozovas, "Siūlas" Woollen Mill, Lygumai.

Gediminas Pupsys, JSC Litwool, Vilnius.

Kęstutis and Inga Samušiai, Molėtai, Skuddes Sheep and felt making.

Dr Juozapas Mikutis, Šeduva state (since 2010–JSC) sheep breeding enterprise.

Lolita Griškevičienė, Gelvonai, sheep farmer.

Museums and Cultural Organisations, for research and access to reserve collections and for providing exhibition venues.

M. K. Čiurlionis National Museum of Art, Director **Osvaldas Daugelis** and staff, particularly **Inga Nėnienė** and **Janina Savickienė** (textiles)

Vytautas the Great War Museum, for permission to use photographs.

Marijampolė Local Lore Museum.

Vilkaviškis Area Museum.

Open Air Museum of Lithuania, Director **Violeta Reipaitė**.

Mažeikai Museum.

Biržai Region Museum "Sėla".

Panevėžys Local Lore Museum, **Daina Snicoriūtė**

Ukmergė Local Lore Museum.

Alanta Manor Museum-Gallery.

Šiauliai Aušros Museum.

Vilkija, Antanas and Jonas Juškos Ethnic Culture Museum,

Lithuanian Art Museum and **Daina Ragauskienė** of the Conservation Department.

Vilnius Teachers House.

Lithuanian Folk Culture Centre,
Teresė Jurkuvienė.

Vilnius University

Department of Lithuanian Studies, for the language course, which has been indispensable.

Žilvytis Šaknys, Auksuolė Čepaitienė, Vytautas Tumėnas, for photographs and information, Lithuanian Institute of History.

Zina Gineitienė, Economics Department, for encouragement.

Knitters in many communities.

Pociūnėliai, Baisogala, Vilnius, Biržai, Marijampolė, Anykščiai, Mažeikiai, Palanga and Žagarė.

Individual knitters—

Nijolė Šopienė, Šiauliai, knitter, farmer and cheese maker.

Aušra Kaveckienė, Kuršėnai, who provided a splendid collection of original fashion garments for a show in England.

Inga Nėnienė, Šiauliai, for historical examples of knitted mittens.

Marijona Mališauskienė, Šiauliai, for the beautiful clothes she had knitted.

Irena Juškienė, Vilnius, for the loan of *riešinės*, (wrist cuffs), for exhibition in England.

Zita Niemantienė, Kaunas, and *Kraitė Magazine*.

Felt makers and textile artists.

Eglė Ganda Bogdanienė, Principal of Vilnius Academy of Arts, formerly Head of Textiles, and many of her students. These include the members of **Baltos Kandys** (White Moths) group, listed in the text. Also, **Jūratė Daukšytė,** who exhibited textile art at Woolfest in England, and introduced me to her family in Druskininkai.

Viktoras Liutkus, now Head of Painting at Vilnius Academy of Arts, who was my first contact in Lithuania and who provided introductions, when I knew no one.

Vilnius Academy of Arts, Kaunas Faculty

D. ir Z. Kalesinskių liaudies amatų mokykla, (Folk Art College in Vilkijs, now closed), Director **Zigmas Kalesinskas** and staff, particularly, **Asta Vandytė** and **Rasma Noreikytė,** and students, for involvement in numerous courses,

exhibitions and workshops, and bringing Lithuanian textile traditions and regional costume to England.

Česlovas Koreiva, manager of Litenterp Bed and Breakfast Apartments, in Vilnius, and cheerful staff, who have provided extremely convenient accommodation for many years.

Individuals.

Zigmas Kalesinskas, now Director of Kaunas District Museum, Raudondvaris, for many years of friendship, hospitality, inspiration and joint enterprises.

Audronė Tamulienė for hospitality, friendship, translation, research, and immeasurable help. Her husband **Jonas Tamulis** for professional photographs and personal recollections.

Audra and Kęstas Damanauskas and their family, **Tomas and Modesta,** in Baisogala, who have provided a second home for me in Lithuania, and have become my “adopted family”.

Roma Rimkuvienė, *seniūnė* (head) of Skėmiai, and the headteacher, staff, children and cooks at Pociūnėliai Basic School, who have been a constant support, wonderful company and a delight to know.

Guido Wolf, and Indrė, in Vilnius.

Marius Žalneravičius, our graphic designer, and **Julija Vosyliūtė,** for their professional help, warm friendship and their children’s company.

Professor Antanas Buračas, for providing historic photographs and encouragement.

Friends in Cumbria, England.

Joy Hall, founder and chairman of Lithuania Link, a charity formed to promote contact between Cumbria and Lithuania, especially the community of Žagarė. Without Joy and the first grant-aided visit to Lithuania the whole project would never have happened.

Alex Gibb, Lithuania Link’s project director, in both England and Lithuania, where he now lives. Alex has never failed to offer help at all times.

Other members of Lithuania Link—**Bill Dufton, Bill Hogg, Annette Gibbons, Anne and Sally Chambers, Michelle Armstrong, and Sarah Rabagliati.**

Last but not least, my sister **Vivien Wilson** and her husband **Peter,** who have accompanied me on many visits, met and taken me to airports at unearthly hours, provided beds for Lithuanian visitors and raised money for Pociūnėliai school.

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Preface

It's been a decade since I first visited Lithuania and met June Hall, co-author of this book. A lot has changed in Lithuania during those years. Yarn shops have opened and closed. Museum exhibits have changed. The Soviet-era statues on the Green Bridge, pictured on page 126, have been taken down. Some of our friends have passed away. And more and more people are knitting. It's impossible to go through this book page by page and make changes, but I'd like to introduce you to two new knitting friends who are also creative designers:

Folk artist Sigita Damanskienė, like me, has been knitting and crocheting since she was a child. She is fascinated by folk art and traditional fiber arts, and teaches traditional Lithuanian crafts to pass on her passion and folk traditions to the next generation. Today she does most of her knitting near rivers and lakes while her husband is fishing, and they often come home from a fishing trip not only with a fresh catch, but also with a brand new finished project. Sigita makes all of her own clothes, and her designs combine the spirit and motifs of long-held traditions with the styles and ease of modern clothing. Over the past five years, she's been a member of the Lithuanian Folk Artists' Association and her work has been featured in many exhibits and won many awards. My favorite example is the knit-and-crochet ensemble that won first place in the 2015 contest "Costume for Milda, Lithuania's goddess of love", which included a crocheted dress and apron topped off with a stunning wool jacket made with entrelac, with traditional colorwork motifs.



Sigita (right) and model wearing "Milda" ensemble.



Raimundas at the Sock Knitting Championship.

Expert knitter "Mezgejas" Raimundas Mikuševičius caught the "knitting bug" when he was a boy and spent most of his childhood and youth knitting. During Soviet times, he was able to make a living by knitting and often earned 300 rubles a month, over twice the average salary of an engineer at the time. Like many knitters, he stopped knitting for a while and worked full-time in another career, but eventually found that he regretted leaving his passion behind. Today he knits almost constantly and sells custom hand-made mittens and socks with traditional and modern motifs, both online and at events all around Lithuania.

Both Sigita and Raimundas participate in the annual Sock Knitting Championship, which is

now in its eighth year. The contest lasts for five hours and participants compete to demonstrate knitting skill, creativity, and traditional inspiration. Each entrant also brings several pairs of socks made with their own original designs to exhibit. Those who aren't already expert sock knitters can watch, take knitting workshops, and shop for yarn and finished items in the market.

I'll be attending the Annual Sock Knitting Championship this summer with a group of knitters as we tour Lithuania to learn about historical knitting traditions and current trends. As you read through these pages and pick up your own yarn and needles to cast on for a project, you'll be traveling with us in spirit!

—Donna Druchunas

Barton, Vermont

May 2017

Chapter 1: An Introduction



A Book in Two Voices

We hope you enjoy hearing from two different authors as we explore Lithuania, a country that means so much to us. We come from different backgrounds, and though we have complementary interests, our perspectives vary greatly. The delight we find individually in the treasures of Lithuanian textiles has been enhanced by these differences, as well as by our friendship and collaboration. Part of what we would like to convey throughout the book is a sense of mutual discovery.

Lithuania has a historically complex culture. The accounts we offer you here are written from personal experience. They are, therefore, partial and subjective, based on our personal understanding of the country, its people, its history, and the fundamental changes that have been occurring there throughout the recent period of transition from Soviet times to independence, along with accession to the European Union. We've written sections of the book in our individual voices and with our own words (and even with our own English and American spellings). Come, let us show you around Lithuania, and introduce you to its knitting traditions.

—June & Donna

Note: Where first names only are given, it is either to preserve the privacy of individuals or because they are friends of the authors and their family names have been introduced elsewhere in the book.

Knitting in Lithuania

Contemporary Lithuania is a hub of European textile production and a haven for fiber artists. Visitors to the capital city of Vilnius find the narrow cobblestone streets flanked by hidden yarn shops, fiber artists' studios, fabric shops, and stores selling clothes and home decor items made of linen. The tourist market in Old Town overflows with hand-knitted mittens, socks, and caps, as well as an assortment of manufactured linen and woolen garments. Museums in the capital and around the country maintain rich textile exhibits and collections, and traditional handcrafts are demonstrated at street festivals and open-air museums throughout the short weeks of summer. As soon as autumn's cool breezes kick up, the streets become a veritable knitwear fashion show. Although Lithuania doesn't have a reputation as a major tourist destination, the country is a knitter's paradise.

Knitting arrived in Lithuania in the eighteenth century, several centuries later than in many other European countries. It followed a long path from the Middle East into Egypt, Spain, and then north, around the top of the Baltic Sea, and down through Estonia and Latvia. Lithuanians quickly adapted traditional weaving designs to this new craft, using them to create colorful mittens and gloves, socks, and sashes with motifs that have been common in the Baltics for thousands of years.

Fiber arts, particularly spinning and weaving, are honored as part of the Lithuanian national heritage. Displays of woven garments and knitted accessories provide glimpses into the home-lives of Lithuanians before the twentieth century brought modern tools and mass-produced clothing. Ancient spinning wheels, linen hackles, and weaving looms, along with bright, colorful collections of handwoven clothing and hand-knitted mittens and gloves, are reminders of the central role textile production has long held in the life of rural Lithuanian women.

Today, knitting in Lithuania is not only a trendy hobby like it is in the United States, it also remains common craft, known and practiced by women of all ages. Yarn shops' shelves are filled with yarns imported from Italy, Turkey, and Russia, with a smattering of locally produced threads and yarns. I've found a few yarns that were labeled with a shop's logo and address, as well as Lithuanian, Latvian, and Estonian yarns that are not available in the United States. The yarn shops didn't carry many books written in Lithuanian but I did find some in local bookstores. I also found vintage Lithuanian knitting books at craft fairs. The contemporary hand-knitted pieces at fiber artists' galleries and the traditional-style items in the tourist market and museums more than made up for any shortage of Lithuanian-language books in the yarn shops.

Here's what I discovered during my several trips: whether it's traditional or trendy, kitschy or couture, comfy or chic, historical or contemporary, if it's made of wool or linen, it can be found in Lithuania.



Knitting in Vilnius. All photos: DC.



The connection to the natural world is also deeply embedded in the Lithuanian language. For example, the months of the year are named after natural events, plants or creatures: March is kovas, the rook; April is balandis, the dove; July is liepa, the lime tree; August is rugpjūtis, the rye harvest; and November is lapkritis, leaf fall. The seasons provide natural medicines such as birch sap, drunk in early summer, to clear the system. Lime flowers are eagerly gathered in July, and dried to make tea to treat winter colds.



Kaime: In the Village

As you travel by car or bus on the long, straight roads that connect Lithuanian towns and cities, you pass through a succession of open farmland, forest, and lakes (there are said to be 40,000, but in reality the number is closer to 6,000). You see a land of nucleated villages, each consisting of painted wooden houses built less than a century ago, though many are falling out of use. Other houses, built of brick to the standard Soviet plans, stand near square blocks of flats, erected for workers on collective farms, for teachers, and for builders.

In recent years, as many Lithuanians have become more prosperous, new and large houses have come to dominate the villages. Completing the picture are the church, the school, a community centre (or “culture house”), a shop or two, and maybe an agricultural-machinery depot







Photos clockwise from top right: Gedimino pilies bokštas (Gediminas Castle Tower), Statue of Grand Duke Gediminas, knight and castle motifs on knitted gloves and mittens. DC.



Dancers in regional costume, taking part in celebrations on 1 May, 2004, when Lithuania joined the European Union. The future for these young people will offer greater possibilities than their parents and grandparents had. JLH.



Older women in Vilnius, selling home products, 2003. Left: JLH. Right: DC.



Man and horse, heading home after work in the fields, Pociūnėliai, 2004. JLH.

Sheep-Cheese Enterprise

In 2011, the only farm producing cheese from sheep milk in Lithuania was in the far north-east, in the Biržai region. The large farm has, in addition to the milk sheep, a flock of over a thousand Lithuanian Blackface sheep.

The sheep-milk enterprise began because one of Kristina's daughters is allergic to cow's milk. To provide her with an alternative, the family bought three East Friesian sheep from Germany. East Friesians are good dairy sheep, so soon they were producing a surplus of milk, and cheese-making seemed the best way to use it. The delicious cheese, some flavoured with garlic and some with fruit, quickly became popular among friends and neighbours, and the family now sells it at markets and fairs.



Kristina making sheep-milk cheese. JLH.



A feast of sheep cheese awaiting my arrival, in October 2010. JLH.



East Friesian sheep. These are large sheep, with ewes weighing 80–100 kg (176–220 lbs). Fleece, 3–4 kg (6.5–9 lbs) of white wool, 20–25 cm (8–10") long. (There are black sheep of this breed, but they are not common.) Produces one or two lambs a year, and 1–3 litres (1–3 quarts) of milk per day for 8–10 months a year. JLH.



Where to Buy Lithuanian Wool Yarn and Fibre

From market traders in Vilnius, Donna and I have bought pure Lithuanian wool yarn, creamy in colour and still smelling of machine oil, but we could not find out which mill had produced it. After washing, it is beautifully soft.

Lithuanian wool yarn can be purchased at various markets and shops around the country, if you are lucky enough to be able to visit Lithuania. Litwool has a shop called Vilnos Namai (The Wool House) in Vilnius near the University at Universiteto g. 10. If you can't make the trip, you can order online directly at www.wool.lt or from their Etsy store at www.etsy.com/uk/shop/litwool.



Wool seller, Vilnius Market. JLH.



81 year-old woman from Marijampolė region, spinning in 1931. BB.

Hand Spinning

An old spinning wheel stands in almost every home I have visited, from remote rural farms to modern city apartments. The conversation that happens when I see this tool nearly always goes as follows:

“Do you spin?”

“No, but my grandmother did.”

Hand spinning largely died out in the second half of the twentieth century. Wheels were put aside, and if sheep were kept, their fleeces were sent to a mill to be turned into yarn. Old photographs of people spinning wool are hard to come by. The museums have plenty of redundant hand-spinning equipment, and wheels are kept at home as ornamental reminders of a former way of life. That said, spinning wheels are still a potent symbol in the popular mindset. In a café in the new shopping mall in Šiauliai, a spinning wheel is part of the décor.



Eugenija plying yarn. JLH.



Eugenija knitting. JLH.



Entreloc mitten cuffs. JLH.



Mittens. JLH.



Socks with fox hair heel. JLH.



Chapter 7: Lithuanian Knitting Techniques



What makes knitting Lithuanian? Is it special techniques that are used? A unique way to hold the yarn and needles? Certain combinations of colors? Interesting pattern stitches? The answer is all of these things, and more.

The special techniques I've included in this chapter are all based on vintage accessories in museum collections, reproductions of Lithuanian national costume ensembles, or folk art pieces made by contemporary knitters. These instructions are adapted from *Mezgimas (Knitting)* by Anastazija Tamošaitis and other Lithuanian knitting books in my library, along with tips I've picked up from Lithuanian friends. I've modernized instructions and made other adjustments to make the techniques easier for contemporary knitters.

On the following pages, you'll find instructions for:

Special Techniques

- Bulgarian Cast On
- Fringe Edge
- Baltic Braid

Sock Techniques

- Sizing
- Cuff
- Leg
- Heel
- Foot
- Toes

Glove and Mitten Techniques

- Sizing
- Cuff
- Thumbs
- Mitten Tip Decreases
- Glove Fingers
- Lining Mittens

Beaded Wrist Warmer Techniques

- Knitting with Beads
- Crochet Borders

For basic techniques as well as more detailed tutorials with photos and videos, visit my website: www.lithuanianknitting.com.

Chapter 8: The Patterns



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Market Mittens

These mittens are inspired by the many pairs of colorful mittens knitted with floral motifs found in the tourist markets in Vilnius. Floral designs are often knitted in shades of pink, yellow, and blue on a white or black background, or in undyed grey or brown wool on a cream background. Made with worsted weight yarn on fairly large needles, these mittens knit up quite quickly, making them profitable to sell in quantity by the market vendors, and great for gift knitting as well.

The fringe cuff and the multiple shades of the same colors used to paint the leaves and flowers are traditional Lithuanian style, as is the use of a simple check pattern on the palm and the simple peasant thumb. The mittens sold in the markets almost always have a pointed fingertip shape, reminiscent of Scandinavian designs, although the older mittens in museum collections more frequently have rounded fingertip shaping.

Interestingly, all of the mitten charts I've seen in Lithuanian knitting books—both vintage and contemporary publications—show the pointed tips, even when a photograph of the actual project has a rounded shape. I've included these mittens here because they were the first designs I saw when I visited Vilnius as a tourist in 2007. Made with heavier yarn and bigger needles than most of the projects I've designed, they make a good introductory project for those of you who may be new to knitting in the round with multiple colors.



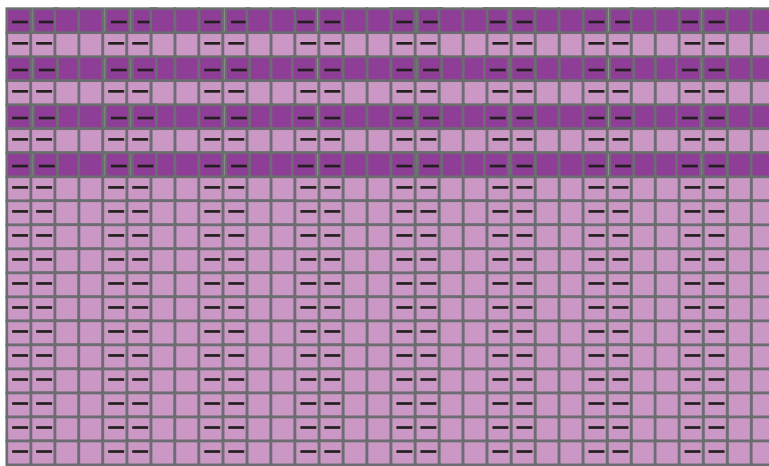
Work Thumb chart twice around. Work as set until Thumb chart is complete—6 sts rem.

Break yarn and thread tail through rem sts and pull gently to fasten off.




Finishing

Weave in ends, wash and dry flat to block.

Cuff Chart



19
18
17
16
15
14
13
12
11
10
9
8
7
6
5
4
3
2
1

-  Rose
-  Burgundy
-  Purl

32 30 28 26 24 22 20 18 16 14 12 10 8 6 4 2





Rumšiškės in Summer Mittens

The Rumšiškės Open Air Museum, situated on a main road between Vilnius and Kaunas, is like Colonial Williamsburg in Virginia, Old Beth Page Village on Long Island, or the Shelburne Museum here in Vermont. These places reproduce buildings, tools, and villages from times gone by. They give us a way to remember and relive the past so we can recall a way of life that has largely been lost to time. At these places we can see reminders of traditions and crafts we may want to restore to our own lives, as well as of the dangers and hardships that we can be glad to leave behind.

Although mittens are worn in winter, the colors and motifs on these are meant to evoke visions of summer in the countryside. In July and August, Lithuanians stream out of the cities and flock to the Kaimas (countryside), to the Ežeras (lake) and to Palanga and Nida, vacation towns on the Baltic Sea. Because winters are long and summers are short, every warm and sunny day is a gift to be appreciated and savored.





Suvalkija Beehives

Suvalkija is named for a town that is now part of Poland. This southwestern region of Lithuania is small, with very few trees and soil free of rocks. Most of the region is quite flat and open, except for Vilkija, perhaps the hilliest town in Lithuania. Farming and agriculture have traditionally been quite important here, not only because of the quality of the soil, but also because serfdom was abolished here earlier than in other parts of Lithuania, enabling farm workers to have a greater degree of freedom and opportunity to make money for themselves. The people here are said to be clever and clear-thinking, but quite frugal. One story claims that Suvalkijans cut the tails off their cats in winter so they can pass through the door more quickly, thereby saving heat!

These gloves are made with a honeycomb pattern that was knit in Suvalkija, and pictured in vintage books about Lithuanian national costume. The patterning is always worked with slip stitches combined with rows of knits and purls, but different details create fabrics that vary from thick and cushy, as in these mittens, to thin and smooth, as in the Amber on My Mind Gloves on page 175.



Vytis: Lithuania's Knight

“Gules, a knight in full armour, riding on a horse, all argent, caparisoned azure, holding in the dexter hand sword above head in fess of the second, hilted and pommelled or, and at his sinister shoulder shield of the third, a double cross of the fourth; the horseshoes and bit, stirrup, spur and metal buckles.”

—The Lithuanian State Coat of Arms, President of the Republic of Lithuania website

The charging knight, called Vytis, was first used as the state emblem of Lithuania in 1366 during the reign of Grand Duke Algirdas. At the Battle of Grunwald in 1410, where the united Polish-Lithuanian army defeated the Teutonic Knights, Lithuanian regiments flew banners with the emblem of the charging knight. Coins featuring Vytis date from the late fourteenth century, and today the emblem is featured on all current Lithuanian coins, as well as on postage stamps and official documents. First interpreted as the ruler of the country, in later times the knight came to be seen as a hero, chasing intruders out of his country. This interpretation became especially popular in the nineteenth century during periods when Lithuania was occupied by the Russian Empire, the Soviet Union, and Nazi Germany.

Another popular medieval symbol that has been recreated in knitting is the Gediminas Tower. Both the knight and the Gediminas columns were symbols of the Lithuanian independence movement during the last years of the Soviet Union. Remembering the long history of Lithuania helped give hope for the dream of independence once again. That independence finally came in 1991.



Market Socks

Like the Market Mittens (page 128), these socks are made in worsted weight yarn on fairly large needles, as are most of the socks sold in the tourist market in Vilnius. The motif on the leg is recognized as an eight-petal flower blossom in Lithuania, but if you look closely, you'll see that it is the same motif that is called a snowflake, a star, or a rose in other places. This eight-pointed motif is actually one of the most popular shapes wherever color work knitting is done. Today in the market, socks are usually made in white or cream yarn with one or two dark colors for patterning. Sometimes the market socks have the entire foot knitting in plain white yarn, as I've done on one example. Sometimes the colorwork pattern is repeated on the foot after the instep decreases are complete, as I've done on the second sample pair. The socks sold in the market include many different designs, some of which are not at all based on Lithuanian traditional patterns, and some of which are not even hand-knitted. This design is one that is knit by hand, but on a mass-produced level of production, and you can find socks with identical designs in many different booths. There are some sellers who make unique creations, and I have bought some one-of-a-kind socks that had extra yarn and the yarn label tucked inside the toe. This pair features a Dutch heel and a round toe, both frequently used on socks sold in the markets and on many of the socks in museum collections around the country.



Židiny: Hearth Socks

After the second World War, Anastazija and Antanas Tamošaitis worked in Vilnius, the restored capital of the nation, returned to Kaunas, and then spent time studying and working at a refugee camp in Austria and, later, at an art school in Germany. They finally moved to Canada in the late 1940s, where they later co-authored several books on Lithuanian folk art, including *Lithuanian Sashes*, *Lithuanian Easter Eggs*, and *Lithuanian National Costume*. They couple continued to promote Lithuanian folk art in the émigré community and to develop their own original works of art. During this period of their life, they worked separately on their art, and together on their books.

Their library, along with a collection of folk art, is housed at the Anastazija and Antanas Tamošaitis Gallery Židiny (Hearth) in Vilnius.





Anklets for Anastazija

I love vintage knitting books and have my own small collection of nineteenth-century English-language books, but the earliest Lithuanian-language knitting books I've discovered so far were published almost a hundred years later. *Sodžiaus me-nas kn. 5: Mezgimo-nėrimo raštai* (Village Arts no. 5: Knitting patterns), by Antanas Tamošaitis, came out in 1933 and *Mezgimas* (Knitting), by Anastazija Tamošaitis, was published in 1935. Together, these two books form a wonderful foundation in Lithuanian knitting. Antanas wrote about the spiritual significance of folk art and documented colorwork motifs and mitten and sock designs from regions around the country, while Anastazija wrote instructions for knitting a variety of accessories using traditional motifs and colors.

These socks are adapted from a pair shown in a black and white photo in Anastazija's book, *Mezgimas*. I chose the colors to represent Baltic amber (gold), the Lithuanian forests (green), and the night sky (deep purple), to stand out in contrast against the natural undyed yarn of the rest of the sock.



Rumšiškės in Summer Socks

These socks are made with true entrelac on the cuffs. Although this is not a technique that's traditionally recognized as a special Lithuanian technique, I have seen it on more than a few pairs of mittens in museum collections, as well as in vintage knitting books published in Lithuania and Russia.

One of my favorite parts of creativity is variations on a theme. Whether it's a jazz riff, a poem, a series of sketches, or even just doodles, there's something inspiring about seeing how one simple idea can be changed, expanded, revised, or turned upside down and inside out to create something that appears entirely different. I love experimenting with variations on a theme in my knitting, too. Take a pattern stitch and knit it up in lace-weight, worsted-weight, and super-bulky yarn, or use the same yarn and try the stitch out on three different sizes of needles. Sometimes I like to work the same design in solid, heather, and variegated yarns, or use the same pattern stitch on a pair of socks, gloves, and mittens in different colors, or on a sweater, a shawl, and fingerless gloves in yarns made from different fibers.

I love when things are related but not identical, and variations on a theme are used on many projects in this book. Several have companion accessories that play off of each other with a change in scale. Because I had so much yarn left over from the mittens on page 143, I could not resist making a matching pair of socks.



Aukštaitija Red and White Stripe Socks

The heart of ancient Lithuania is Aukštaitija, the highlands, a large region of dense forests and beautiful lakes. Located in the northeastern part of the country, this is where the Lithuanian state first coalesced, as many smaller tribes melded together and then, in the eleventh century, where the Grand Duchy of Lithuania was established. In this part of Lithuania, women's red or blue socks with white stripes were made in two different ways: with separate yarns of the two colors needed to create a stripe pattern, or with a single hand-dyed, self-striping yarn. When self-striping sock yarns became popular at the end of the twentieth century, I assumed this was a newly invented dye technique. But when I was looking through *Lithuanian National Costume* by Anastazija and Antanas Tamošaitis (1979), I saw a pair of socks that were clearly hand-painted in a self-striping pattern in a black and white photo. The caption said the socks were white with red stripes. The woman wearing them had simple crochet linen shoes, called čempės, indicating that she was a peasant or a poor farm laborer. The photo was from the late nineteenth century, but women in the rural areas of Lithuania wore these homemade shoes well into the twentieth century, to the 1940s in some areas. After the Second World War, leather and rubber boots were available to purchase in many larger stores. Because these are clearly socks made for everyday wear, I used the simplest heel and toe techniques. For an interesting twist, however, I made the right and left feet different. One toe is made with a clockwise spiral and the other is made with a counter-clockwise spiral.



Miške: In the Forest

[Miškai] ne tik didelis gamtos turtas, bet kartu ir mūsų krašto “plaučiai.”

The forests are not only our national wealth, they are also our country’s lungs.

—*Enciklopedija vaikams apie Lietuvą* (Children’s Encyclopedia about Lithuania)

Lithuanian forests are places of age-old magic and beauty that sustain not only humans, but also wildlife. With 60 species of mammals including wolves, foxes, otters, elk, wild boars, and European bison; and over 300 species of birds, including white and black storks, swans, owls, hawks, and cuckoos, Lithuanian wildlife is diverse and beautiful.

Mikalojus Konstantinas Čiurlionis (1875–1911) is Lithuania’s most beloved composer and artist. His symphonic poem, “Miške” (In the Forest), captures the natural beauty of Lithuania in sound and portrays the emotional attachment of the people to the land. Written in 1901, “Miške” was the first symphony written by a Lithuanian composer.

Like Čiurlionis’s symphonic poem, these socks represent the forest to me. The dark, variegated greens of the yarn representing the light flickering down through the leaves on the tall trees, and the diagonal lines of lace representing the shapes of the tree branches reaching to the sky overhead.



Row 2 (WS): Work in patt to 2 sts before first marker, ssp, slip marker, work to the second marker, slip marker, p2tog, work to end of row.

Rep rows 1 and 2 until 18 sts rem in heel.

Foot

Gusset and Sole

The foot of the sock is worked in two separate pieces, flat.

Break yarn. With RS facing and MC, begin at bottom right corner where heel joins foot, with MC and smaller needles and RS facing, pick up 1 st in each slip st along the right side of the heel flap, knit across the rem heel sts, pick up 1 st in each chain along the left side of the heel flap. Turn.

Work back and forth on sole sts creating a slip-stitch chain selvedge as follows.

Row 1 (WS): Sl 1, k1, purl to last 2 sts, k1, p1.

Row 2 (RS): Sl 1, p1, knit to last 2 sts, p1, k1.

Repeat rows 1 and 2 and AT THE SAME TIME decrease as follows on every RS row: ssk after first purl and k2tog before the last purl until 36 sts rem in sole.

Work even until foot measures approx 7" (18 cm), or 2" (5 cm) shorter than desired length.

Top of Foot

Working back and forth work in Stripe patt until top of foot measures same as sole, ending after a row of Midnight Blue.





Songs of Palanga

Everywhere I went in Lithuania, I was amazed by the beautiful and strong voices of everyday people who fearlessly sing at any opportunity. Visiting the Mėguva wool and craft group in Palanga, on the edge of the Baltic Sea; June, Dominic, and I were stuffed full of chocolate, coffee, and brandy as we were serenaded by the group's members, who perform traditional folk songs while dressed in reproductions of national costume ensembles. On the table in front of us, surrounded by coffee cups, was a pile of knitted wrist warmers. Many were made in the traditional holiday style with garter stitch and beads, similar to the Green Bridge Riešinės on page 213, but several others were made with stranded colorwork and would probably have been worn in everyday life during the nineteenth century.

These colorwork wristers are a reproduction of one of the pairs we were shown while visiting the Mėguva group. Knit in the round with an ancient geometric design, these are given a modern touch with the addition of a lace edging.



KNITTING IN LITHUANIA, PAST, PRESENT, AND FUTURE

Lithuania is a knitter's paradise—hand-knitted garments fill tourist street markets to overflowing, traditional crafts are celebrated at summer festivals and in open-air museums, and the first hint of winter turns the capital city of Vilnius into a veritable knitwear fashion show.

Join knitting experts Donna Druchunas and June Hall in their journey through a fascinating and beautiful country, and discover Lithuania's rich textile history for yourself.

- Dive deep into Lithuanian knitting techniques, pattern stitches, and motifs
- Explore the stories behind 25 designs for traditional and modern socks, gloves, mittens, and wrist warmers
- Practice colorwork, textured stitches, lace, entrelac, and more!



“Comprehensive, thought-provoking, and a gift of love to the fiber community.”

DEBORAH ROBSON,
Co-Author of *The Fleece & Fiber Sourcebook*

