

Printer's Fleuron Mitts



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Sample One



Sample Two

These colorwork fingerless mitts are knit in the round from the cuff up with two, three, or four colors -- it's up to you! The design is inspired by Printer's Fleurons (a type of Printer's Ornament). To learn more about Printer's Fleurons, please see page 4.

Details

Size

S (L)

To fit hand circumference 6-7" (7-8")

Yarn

Two, three, or four contrasting colors of fingering weight yarn.

MC: 25g / 115 yards

CC1: 20g / 100 yards

CC2: 5g / 20 yards

CC3 (optional): 20g / 100 yards

Suggested Yarn

Knit Picks Palette, 100% wool, 4-ply
(50g/231 yds)

Colors used in Sample One:

MC: Cream

CC1: Black

CC2: Garnet Heather

Colors used in Sample Two:

MC: Clarity

CC1: Marble Heather

CC2: Asphalt Heather

Suggested Needles

Main: US 2 (2.75 mm), 6" DPNs

Ribbing: US 1 (2.25 mm), 6" DPNs

Colorwork: US 2.5 (3.00 mm), 6" DPNs

Notions

Two stitch markers, one locking stitch marker (optional), tapestry needle, spare yarn, and scissors

Gauge

15 sts x 20 rows = 2" in stockinette, knit in the round over a small circumference, blocked

(30 sts x 40 rows = 4")

*Please note that you can make further adjustments to the size of your mitts via your choice of needle size and gauge! For more fitted mitts, use size 1 (2.25 mm) for your main and ribbing needles and size 1.5 (2.5 mm) for your colorwork needles.

Abbreviations

BOR: Beginning of round
CC: Contrast color
CO: Cast on
DPN: Double pointed needle
Inc: Increase(d)
K: Knit
M1L: Make 1 left
M1R: Make 1 right
MC: Main color
P: Purl
PM: Place marker
SM: Slip marker
St(s): Stitch

Note on Contrast Colors:

You may choose to knit this pattern with two, three, or four colors. It's up to you!

- To knit with two colors, use one main color and the same contrast color for CC1 and CC2.
- To knit with three colors, use CC1 and CC2 according to the Colorwork Chart and knit the ribbing with either contrast color (or even the MC!).
- To knit with four colors, use CC3 for the ribbing.

Note that your choices will alter the amount of yarn needed for each color.

Directions (make two):

With CC1 (or CC3) and ribbing needles, cast 52 (60) sts onto 3 DPNs using the long-tail cast on method.

*Tip: if you are making the Small size, place stitches onto the needles in

multiples of 4. This will be helpful for the colorwork sections.

Join for working in the round.

*Tip: place a locking stitch marker onto the fabric on the first needle to more easily identify the beginning of the round.

Work in 1x1 ribbing (K1, P1) for 10 rows. Do not break yarn if you will use this contrast color in the colorwork.

Switch to main needles and knit two rows with MC.

Switching to colorwork needles and adding contrast colors as desired, knit Rows 1-11 of colorwork chart.

*Tip: hold the contrast color dominant.

Break contrast colors.

Switch to main needles and knit one row with MC.

Begin thumb gusset:

Set up round: K1, PM, M1L, knit to one st before end, M1R, PM, K1. 2 stitches inc; 52 (62) sts.

*Note: you now have two stitches between the stitch markers to begin your thumb gusset. From now on, increases will be made between the markers.

Row 1: knit all stitches

Row 2 (inc round): K to marker, M1L, SM, K to marker, SM, M1R, K to end. (2 gusset sts inc.)

Repeat rows 1 and 2 a total of 9 (11) times; 20 (24) sts for thumb.

Next row: Knit until the second marker. Now you will place the thumb gusset stitches onto scrap yarn as follows:

Remove marker. Place the next 10 (12) sts onto scrap yarn, then place the next 10 (12) sts onto the scrap yarn. Remove marker. All thumb gusset sts that were between the markers are now held on the scrap yarn.

CO 1 st over gap using backward-loop method, PM for new BOR, CO 1 more st (2 sts increased for both sizes).

Join to work in the round.

Knit 1 row.

Decrease round: K2tog, K to 2 sts from the end, SSK. 2 sts decreased; 50 (60) sts.

Switch to colorwork needles and adding contrast colors as desired, knit Rows 1-11 of colorwork chart. Do not break CC that you will use for ribbing.

Switch to main needles and knit two rows of MC. Break MC.

Switch to ribbing needles and CC1 (or CC3). Knit 1 row, then work in 1x1 ribbing for 10 rows. Bind off in pattern.

Thumb:

Place held sts onto main needles distributing evenly across 3 DPNs.

Joining MC, pick up 4 sts from base of thumb gap. (*Note:* picking up more sts than you CO allows you to ensure there are no gaps.)

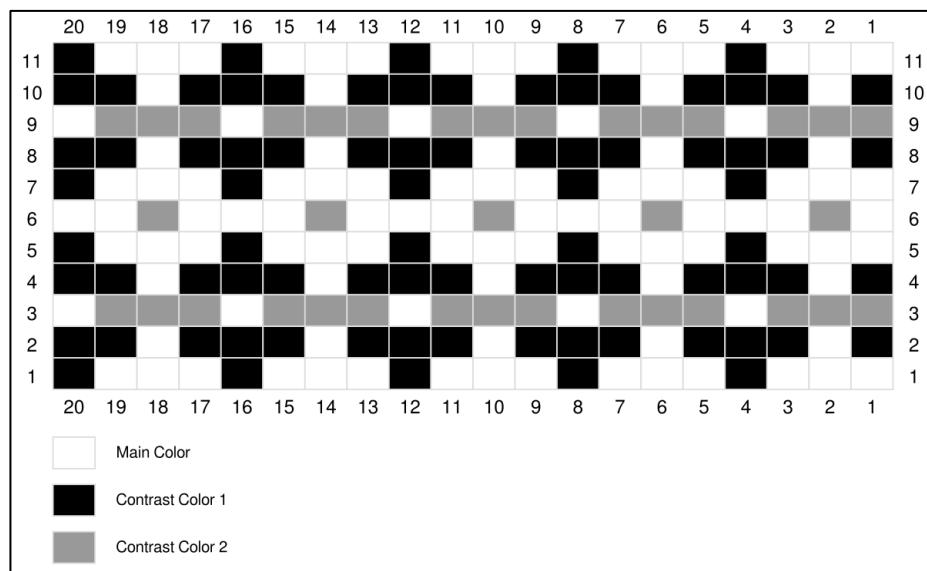
Knit 6 rounds.

Switch to ribbing needles and CC1 (or CC3). Knit one row; then knit 4 (6) rows in 1x1 rib.

BO all stitches.

Finishing:

Weave in all ends and wet block.



Colorwork Chart (*4-stitch repeat*)

Printer's Fleuron Mitts



Inspiration

After the development of the printing press in Western Europe in the mid-fifteenth century, the printed book began to replace the manuscript (a book made and written entirely by hand). Over the course of the early sixteenth century, printers began to use *cast ornaments* first as punctuation marks and later as decorations to add visual interest to the printed page. Some of these printer's ornaments are referred to as *printer's fleurons*.

The first printer's ornament to emerge and become widely used is the Aldine leaf, also known as the vine leaf, ivy leaf, hedera, or simply floral heart, and this symbol is even in use today as a dingbat. The first known printing of a vine leaf is in a 1505 booklet by Konrad Peutinger printed by the Augsburg typefounder Erhard Ratdolt. This booklet was printed in two colors (with both black and red ink), which inspired the red, white, and black color combination used for Sample One. The booklet, titled *Romanae vetvstatis fragmenta in Avgsta Vindelicorvm et eivs diocesi*, has been digitized by the Herzog August Bibliothek in Wolfenbüttel, Germany (<https://diglib.hab.de/drucke/288-hist-2f-4/start.htm>).

Vine leaves are an example of *single fleurons*, that is, decorations cast as stand-alone ornaments (see also the flower at the top of this page). There were also *combineable fleurons*, invented by French type designer Robert Granjon in the 1560s, which allowed for the combination of multiple pieces to create more complex designs and arabesques.

The colorwork chart for this design was inspired by the long border ornament you can see at the bottom of this page, which was printed in a 1771 translation of Pietro Chiari's *Rosara*. Long ornaments such as this might be placed to denote the end of a section or even chapter, or combined with other similar pieces to create a rectangular border such as on a title page.

Find more printer's fleurons in the Compositor Database, a research project at the University of Birmingham (England) that includes hundreds of beautiful and inspiring printer's ornaments! (<https://compositor.bham.ac.uk/>)

Printer's Ornament Source Material:

- Giovanni Boccaccio, *Scelta di novelle*, London: Francesco Wingrave, 1791.
- Pietro Chiari, *Rosara; or, the adventures of an actress: a story from real life* (English translation), London: Printed for R. Baldwin and S. Bladon, in Paternoster Row, 1771.

