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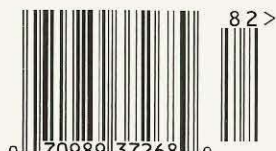
*Interweave*

# Knits

Summer 1998

VERSATILE  
Banker's  
Vest  
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**Knits**  
SUMMER 1998  
VOLUME III, NUMBER 2

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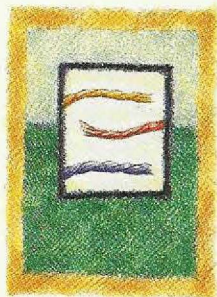
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# STRANDS

FROM THE EDITOR



An issue of *Interweave Knits* is conceived almost a year before it becomes reality. This is a good thing because it helps us focus; but it also requires that we be quite flexible. As I look back on our original plan for this issue—simple but ingenious knitting—I remember that it began with a proposal on designing a very plain and simple yet classic sock. Well, the sock is not to be found here. But what you will find is what happens when the thread of an idea leads us on. This is where flexibility enters.

So what is simple but ingenious knitting? The Lace-Panel Jacket on the cover offers the look of complexity, yet with each panel knitted separately, its beautiful design requires minimal concentration. The idea of mixing-and-matching with the “Moss and Lace Trio” to create a design you’re comfortable with continues this theme. “Versatile Banker’s Vest” teaches custom-fitting, designing on the needles, changing stitches, knitting direction, and/or color as you work. “Intertwining Cables” offers the options of different lengths and necklines. “Counter-Stripes” gives a range of sizes, and options on striping effects. And the “Sassy Sacks” substitute lace patterns and colors to fit your mood.

As knitters, we have the flexibility to custom-make our every item. We have

learned, sometimes the hard way, that one size does not fit all. Have you ever finished a sweater for someone without checking that their arm length is 23" instead of the standard 21"? Do you know your own measurements? Do you know what finished chest circumference you’re most comfortable wearing? Do you take the time to make size adjustments before you finish an entire sweater?

## In the next Knits

### Simply Elegant

A sensuous issue with a special focus on luxury fibers.

Couture knitting and the artfulness of detail.

Can software enhance your designing ability?

This issue guides you through custom-fitting your sweaters. Short-rowing techniques are covered in “Beyond the Basics”, and several projects use this technique for establishing a better fit and a better finished look. The step-by-step article “Create Your Own Fashionable Sweater by Up-Sizing” takes the mystery out of pattern sizing and gives you the flexibility to custom-size any pattern. With this information, you can follow the “Converting a Pullover to a Cardigan or Vest”, up-size to fit, and have a whole new wardrobe. Or simply take the idea of converting to a cardigan or vest and apply it to your favorite pullover pattern.

As you read through the articles and patterns, think about the concept of simple but ingenious knitting. Consider all the ingenious tricks you’ve devised over your knitting years that have made the process simpler and more flexible. And remember, if you want it, you can knit it.

Marilyn Murphy

p.s. The winner of our “Knitaway in the Rockies” subscription contest is Pat Penney of Austin, Texas. Congratulations!

#### EDITORIAL

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# CABLES

LETTERS FROM OUR READERS



## DIFFERENT STROKES

I subscribe to your magazine precisely because it is *not* like all the others. Over your six issues you have given information on so many different subjects. I have not tried them all, but am delighted to subscribe to an inspirational magazine that clearly illustrates a large variety of different knitting and related techniques.

You can't please all of the people all of the time, but you're certainly providing enough variety and information to keep me inspired and happy. Thank you. And thank you for including the "wraps per inch" information.

P. S. What happened to the "Beyond the Basics" subtitle?

—Joy Dunn, Fremont, California

*Some new knitters felt the "Beyond the Basics" subtitle was discouraging them from trying the projects. Given our motto "If you want it, you can knit it", we decided they were right—so we removed it.*

## MEN WHO KNIT

I am a man and a knitaholic—a secret knitter no longer. I am sure there are more of us out here. If you will, please include us when you can—we, too, can be good for business.

I thank you for your magazine. It is more than instructional, it is inspirational and creatively directional. Accept this as a compliment. I'm just recovering from the knitting binge that came with my first issue.

—Wendell Clark, Mount Vernon, New York

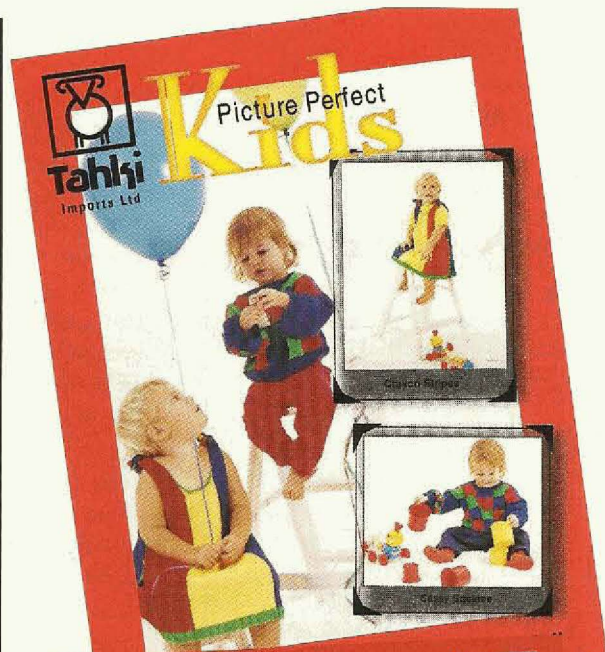
*Because most of our audience is female, we don't have many men's patterns. But many of our patterns are unisex, and the techniques presented certainly are.*

## THE DOMINO EFFECT

Being an ardent seamless knitter, I started to think how to plan a Domino sweater with no seams, not only in the length and width of the body, but also the sleeves. I also thought of a way to actually knit the sleeve making it wider at the armholes. The stockinette squares indeed make a puffy interest but it's a nice relief effect instead of cables (very wide cables). I'll send a photo when I finish.

—Mirjam Bruck-Ghen, Haifa, Israel

*We welcome your comments and questions. Write to "Cables", Interweave Knits, 201 East Fourth Street, Loveland, CO 80537-5655; fax (970) 669-6117.*



# Summer '98

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# GLOSSARY

## Abbreviations

alt	alternate
BC	back cross
beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
FC	front cross
foll	following
g	gram(s)
inc	increase; increasing
k	knit
k tbl	knit through back of loop
k2tog	knit two stitches together
kwise	knitwise
LC	left cross
LT	left twist
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one
p	purl
patt(s)	pattern(s)
pm	place marker
psso	pass slip stitch over
p2tog	purl two stitches together
pwise	purlwise
RC	right cross
rem	remaining
rep	repeat
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
RT	right twist
sc	single crochet
sk	skip
skp	sl 1, k1, psso
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip, slip, k 2 sl sts tog
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
( )	alternate measurements and/or instructions
[ ]	instructions that are to be worked as a group a specified number of times

## Knitting Gauge

To check gauge, CO 30 to 40 sts using the recommended needle size. Work in pattern st until the piece measures at least 4" (10 cm) from the cast-on edge. Remove the swatch from the needles or BO loosely, and lay the swatch on a flat surface. Place a ruler over the swatch and count the number of sts across and number of rows down (including fractions of st and rows) in 4" (10 cm). Repeat two or three times on different areas of the swatch to confirm your measurements. If you have more stitches and rows than called for in the instructions, use larger needles; if you have fewer, use smaller needles. Repeat until the gauge is correct.

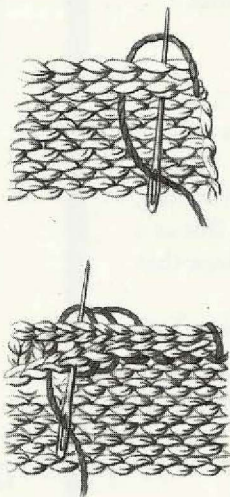
## Reading Charts

Unless otherwise indicated, charts are read from the bottom up. On right-side rows, read charts from right to left. On wrong-side rows, read charts from left to right. When knitting in the round, read chart from right to left for all rows.

## Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by wraps per inch. The simplest way to do this is to wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.

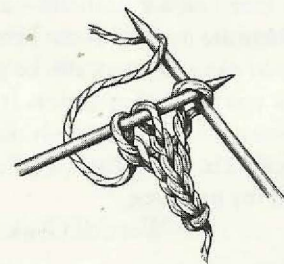
## Backstitch Seaming



Place right sides together and use a threaded tapestry needle to secure the end stitches together. From the edge stitch, count over two stitches and insert the needle directly under the bound-off stitches. Then count back one stitch and insert the needle under the bound-off stitches. Continue this circular motion—ahead two stitches, back one—until the seam is finished. Pull on the seam every few stitches to prevent the stitches from puckering.

## Applied I-Cord

As I-cord is knitted, attach it to the garment as follows: With garment RS facing



and using a separate ball of yarn and cir needle, pick up the desired number of sts along the garment edge. Slide these sts down the needle so that the first picked-up st is near the opposite needle point. With dpn, CO desired number of I-cord sts. Knit across the I-cord to the last st, then knit the last st tog with the first picked-up st on the garment, and pull the yarn behind the cord (pull the yarn in front of the cord for reverse I-cord). Knit to the last I-cord st, then knit the last I-cord st tog with the next picked-up st. Cont in this manner until all picked-up sts have been used.

### Reverse Single Crochet (rsc)

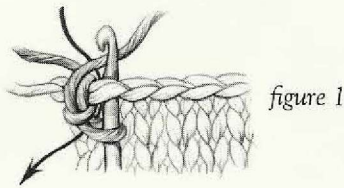


figure 1

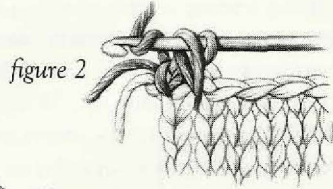


figure 2

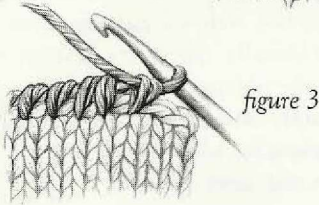
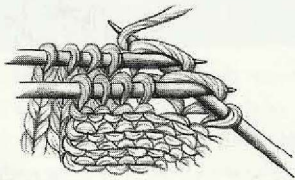


figure 3

Working from left to right, insert the crochet hook into a knit edge, draw up a loop, bring the yarn over the hook, and draw this loop through the first one. \*Insert the hook into the next stitch to the right (figure 1), draw up a loop, bring the yarn over the hook again (figure 2), and draw this loop through both loops on the hook; repeat from \* until the entire edge has been covered (figure 3). Cut the yarn and secure the last loop by pulling the tail through it.

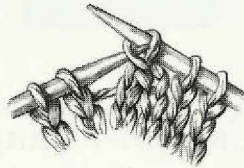
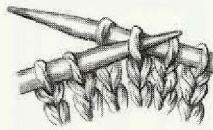
### Binding Off Shoulder Stitches Together



Place the front and back shoulder stitches onto two separate needles. Hold them in your left hand with the right sides of the knitting facing together. In your right hand, take another needle and insert the right-hand needle into the first stitch on each of the left-hand needles and knit them as one stitch. Knit the next stitch the same way. You now have two stitches on the right-hand needle. Pass the first stitch over the second stitch. Repeat until only one stitch remains on the right-hand needle. Cut the yarn and pull the tail through last stitch.

### SKP Decrease

This decrease produces a fairly pronounced left-slanting decrease.



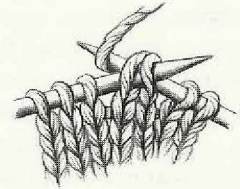
Slip one stitch knitwise, knit the next stitch, and then use the point of the left needle to pass the slipped stitch over the knit stitch and off the right needle.

### SSK Decrease

This is a left-slanting decrease.

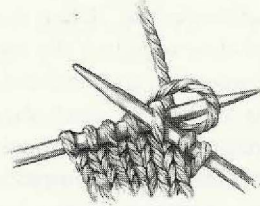


Slip two stitches knitwise.



Insert the point of the left needle into the front of the two slipped stitches and knit them together through the back loop with the right needle.

### Knitting In Reverse



To avoid constant turning of the work, you can knit and purl from the same side.

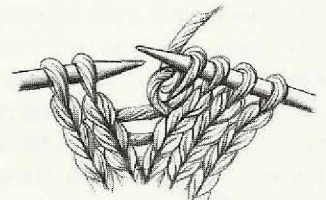
**To purl from the knit side:** With RS facing and yarn in back, insert left needle into first st on right needle from front to back, wrap yarn over top of needle and then around to back, and pull loop through. Or, simply hold

work with WS facing, insert needle as if to purl and wrap yarn around, turn work so RS faces, noting where and how the needle and yarn are positioned, and continue to purl from the knit side. **To knit from the purl side:** With WS facing and yarn in front, insert left needle into first st on right needle from back to front, wrap yarn under bottom of needle and then around to front, and pull loop through. Or, simply hold work with RS facing, insert needle as if to knit and wrap yarn around, turn work so WS faces, noting where and how the needle and yarn are positioned, and continue to knit from the purl side.

### M1 Increase



With left needle tip, lift the strand between the last knitted stitch and the first



stitch on the left needle, from front to back. Knit the lifted loop through the back.

# BEYOND THE BASICS

Nancy Nehring and Pat Shannon



## Custom-Fitting Sweaters with Short Rows

**M**OST OF US knit sweaters from patterns written for an average figure. However, very few of us actually possess that average figure and these sweaters just don't fit as well as we'd like. With a few minor adjustments using short rows, you can dramatically improve the fit of your sweaters. Short rows are partial rows of knitting that don't go all the way from one edge of a garment section to the other. They can be used to add fullness to the interior of a garment section or ease at its edges. Short rows can be used to custom-fit a sweater to any body shape.

The simplest sweater shape is the rectangular box. This sweater is knitted in flat pieces with straight sides and has dropped sleeves with no sleeve caps. It's usually called a "one-size-fits-all" sweater. More refined is the sweater that is shaped by increasing or decreasing stitches at the edges, but whose pieces are still flat. The waist may be pinched in a bit, and the shoulder seams are slanted in a stair-step fashion, as are the armholes and sleeve caps. The fit is common to many "ready-to-wear" garments. But you can get a perfect custom-tailored fit for your handmade garments by adding fullness to the interior and further refining the overall shape. Short rows add fullness to the bust, upper back, and tummy areas. They shape shoulder seams to allow grafting and prevent puckered seams caused by stair-step edges. Short rows ease the edge of V-necks to prevent gaping.

### TECHNIQUE

When knitting a sweater on two needles, you usually knit a row from edge to edge. For short rows, you turn the work part way into the row and knit back the way you came. The unworked stitches are worked as part of a later row. Because a short row is composed of a partial row over another partial row, each short row is actually made up of two rows of knitting.

Short rows can be worked close to-

gether for a pronounced shape or spaced apart for subtle shaping. When short rows are worked close together, the change in shape is obvious and concentrated. When they're spaced farther apart, short rows provide shaping that is less noticeable, but the fit is dramatically improved.

Turning a short row leaves a little hole when you work the next complete row. In a series of short rows, the little holes may add a decorative effect, but most of the time you will want to eliminate the hole. An e-wrap will close up the hole, making it virtually impossible to tell where the short row is turned.

### EXAMPLES

The following examples show how short rows are used to improve fit in a typical stockinette-stitch sweater knitted with worsted-weight yarn. Short rows have been knitted in a darker color to make them visible. Normally short rows are knitted in the same color as the garment and are not visible. The first example explains how to work the e-wrap.

#### Adding drape to back or fullness to tummy

This application of short rows adds length to the interior of the front or back

without adding length to the side seams. Short rows in the front will cover a tummy; short rows in the back will keep the sweater from riding up. When you're adding short rows to the interior of a garment, you do not count them; the row count of the written pattern does not change. Usually, three sets of short rows between the ribbing and the underarm (approximately one set every three inches) are sufficient for adding back drape. Large tummies may need more.



From the bottom up, the first set of short rows was done with a simple wrap stitch (note the little hole).

The second set was done with the e-wrap (there is no hole).

The third set, under the bind-off for the armhole and marked by a safety pin, was done in the same color and cannot be seen.

Start the first short row approximately three inches from the ribbing. Knit to within three stitches of the end of the row, slip the next stitch as if to purl, bring the yarn forward, return the slipped stitch to the left needle, turn the work, bring the yarn forward (you have "wrapped" the



slipped stitch), and purl back. Purl to within three stitches of the end of the row, slip the next stitch as if to purl, take the yarn to the back, return the slipped stitch to the left needle, turn work, and knit as usual. When you come to the wrapped stitch on the next row, knit it together with the yarn that wraps it—this is the e-wrap.

#### Adding fullness to the upper back

If you have pronounced round shoulders or a rounded upper back, most sweaters feel tight across the back. Decide where you need extra fullness. The length of the short rows is determined by the distance across the back where you want the ease; the number of short rows depends on the amount of curvature. Following the basic short row directions, work one to four sets of short rows in the area needing fullness. If you add



*Four sets of short rows are evenly spaced across the upper back between the armhole and neck shaping.*

more than one short row, the rows should be evenly spaced between the start of the armhole and the neck edge. These rows do not change the row count or the length of the armhole seam.

#### Adding bust fullness

You can use short rows to add fullness across the bust by converting regular rows of knitting to short rows. In this instance, the short rows *are* counted as regular rows so that the front side seam will match the back side seam. On a sweater with one front piece, the short rows are offset by one row.

Use three or four sets of short rows to increase bust fullness. Begin the first short row approximately three inches below the armhole shaping. Short rows for bust shaping are graduated in length as follows.

*First set:* Knit across one inch, e-wrap, turn, purl back. Knit the next row across to the opposite side (a regular row). Purl across one inch, e-wrap, turn, knit back to seam. Purl across to the other side (a regular row). This replaces four rows of the written pattern.

*Second set:* Knit across two inches, e-wrap, turn, purl back. Knit across to opposite side. Make a short row two inches from the other side. Work back across to original side.

*Third set:* Make short rows three inches long on both sides.

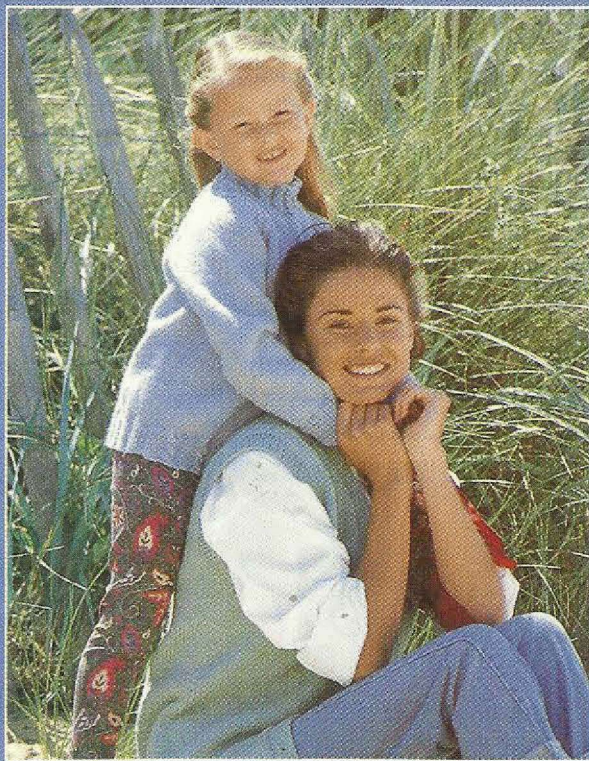
*Fourth set:* Make short rows four inches long on both sides. End on the side where you originally started inserting the short rows.

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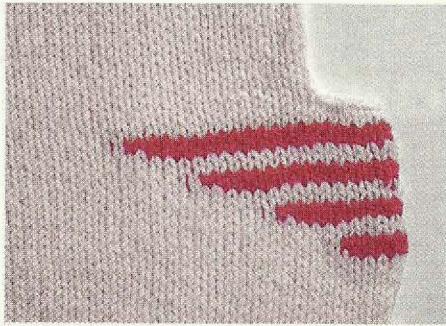
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Four short, closely spaced short rows graduate in length to add the fullness to the bust.

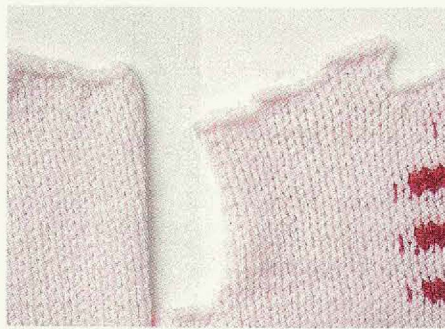
Continue knitting the pattern as written for armholes and neck. Depending on your row gauge, you will have added about three-quarters of an inch of fullness for the bust.

### Shoulder shaping

Using short rows at the shoulder eliminates the "stair-step" look of a normal bind-off. The even edge allows for grafting or smooth seaming.

A shoulder bind-off is usually divided into thirds. If the number of stitches for the

shoulder isn't divisible by three, the middle and, if necessary, the last, number(s) are the largest. For instance, if you have seventeen shoulder stitches, you will bind off five, six, and six stitches.



The left shoulder has a stair-step bind-off and the right has a short-row bind-off.

When using short rows, instead of starting at the armhole side of the shoulder, you start at the neck edge. Determine the numbers of stitches to leave on the needle before turning. For instance, if a shoulder has seventeen stitches, proceed as follows.

Row 1: Work 12 sts, leave 5 sts on left-

hand needle, e-wrap, turn, work 12 sts back to neck side.

Row 2: Work 6 sts, leave a total of 11 sts on left-hand needle, e-wrap, turn, work 6 sts back to neck side.

Either bind off or place stitches on a holder for later grafting.

### V-neck shaping

Short rows can prevent a V-neck from gaping. A V-neck pattern usually decreases on the neck edge every fourth row for ten times, then every second row for five



The sample shows the right side of a V-neck done without short rows; the left side employs two sets of short rows.

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times. Short rows should be worked in the "decrease-every-fourth-row" section.

From the armhole edge, knit to within three stitches of the neck, e-wrap, turn, and knit back to the armhole edge. (This action replaces two rows of the pattern and counts as two rows.) Knit across to the neck edge, and on the return row decrease one stitch per written instructions. Then do four rows the regular way—knit three rows, decrease on the fourth. Insert another set of short rows.

### CUSTOM-FITTING YOUR PATTERN WITH SHORT ROWS

Your sweater adjustments will be based on where you want to modify the fit. A sweater for yourself may need more shape for a full bust, while one for your mother may need more room across the upper back. Each short-row modification will be unique to the body of the person wearing that sweater. But don't let this scare you. A few minutes with paper and pencil to rewrite a few rows of a pattern is all you need to plan your alterations.

The difficulty of incorporating short rows into a pattern depends on the complexity of the pattern. Simple sweaters without color or pattern changes can be shaped with short rows without any modifications to the written instructions. Sweaters with unusual design features or complicated patterns may require a careful rewrite of the pattern before short-row modifications can be included satisfactorily. Partial rows of knitting used in short rows will visibly disrupt a texture or color pattern. To make short-row modifications to a complicated pattern, you may have to divide the directions for one row over two rows.

You decide the number of short rows to use and where to use them. Gauge is the key to determining the number. In sweaters that are knitted at a large gauge, short rows can dramatically change the size. If your sweater has a gauge of six rows to the inch, adding three short rows (remember that each short row is composed of two rows of knitting) adds one inch to the sweater. But if the gauge is twelve rows to the inch, three short rows add only one-half inch. Always keep track of the size change, both in fullness within the body and in length, that short rows can effect.

Your body shape determines the position of your short rows. Use a tape measure to establish where on your body you need extra ease and how much. Convert the measurements to row counts and mark the short rows on your pattern.

Short rows can help you knit sweaters that fit perfectly. It takes a little thinking and planning on your part, but the improvement in fit is worth the time and effort. ∞

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*Reader's Digest Complete Guide to Needlework*. Pleasantville, New York: Reader's Digest Association, Inc., 1979.

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*Nancy Nehring and Pat Shannon live with their families in Sunnyvale, California. They collaborated on The Lacy Knitting of Mary Schiffmann, a new book from Interweave Press.*

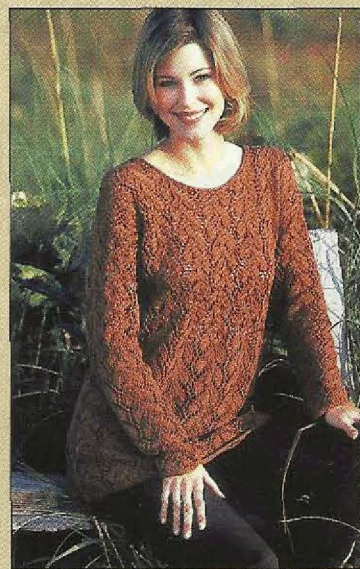
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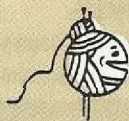


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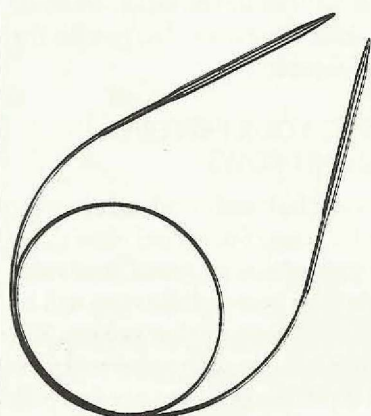
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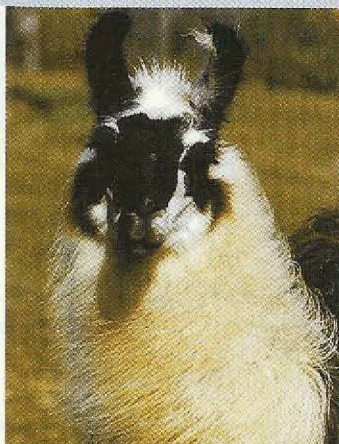
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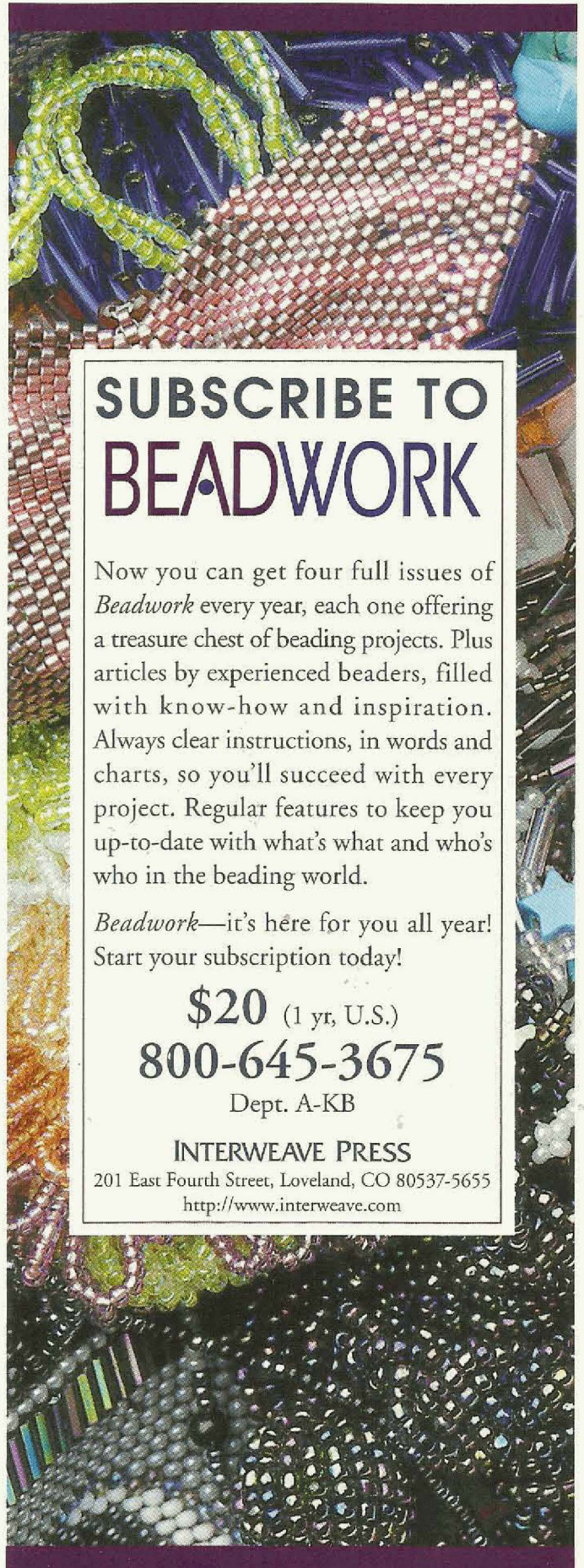
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## LACE-PANEL JACKET

JOAN MCGOWAN

*Worked in strips*

*Couture shaping*

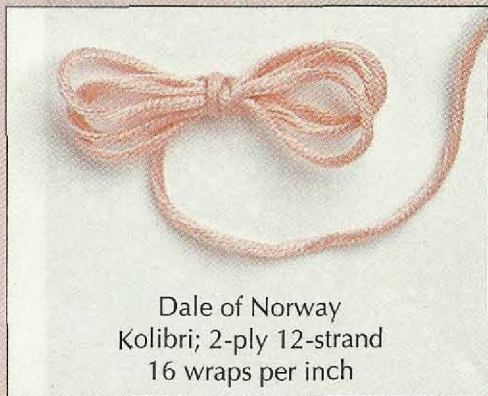
**FINISHED SIZE** 38 (40, 42)" (96.5 [101.5, 106.5] cm) bust/chest circumference. Jacket shown measures 38" (96.5 cm).

**YARN** Dale of Norway Kolibri (100% Egyptian cotton; 114 yd [105 m]/50 g); #3802 peach, 15 (15, 16) balls.

**NEEDLES** Side panel, undersleeve, cuff, collar, and front bands and lapels—Size 6 (4 mm); Lace panels—Size 4 (3.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Tapestry needle; size G/6 (4 mm) crochet hook; three 1" (2.5 cm) buttons.

**GAUGE** 24 sts and 32 rows = 4" (10 cm) in Moss st with larger needles; 30 sts and 32 rows = 4" (10 cm) in Twining Vine patt with smaller needles; 17 sts and 24 rows = 3" (7.5 cm) in Fern Lace patt with smaller needles; 20 sts and 16 rows = 3 1/2" (9 cm) in Corona patt with smaller needles.



Dale of Norway  
Kolibri; 2-ply 12-strand  
16 wraps per inch

**T**HIS LACY GARMENT looks daunting, but in reality is a very simple introduction to lace knitting that results in a lovely, wearable jacket. The lace motifs are worked in narrow panels, or strips (one lace motif per strip), that makes the stitch patterns easy to follow (and rip out if you make a mistake). Another advantage is that the strips are easily portable.

The back and fronts are worked in four continuous strips that begin at the lower front edge, extend up over the shoulder, and down the back to the lower edge. The center back strip extends only to the back neck and forms the neck opening. The sleeves are worked in three rectangular strips and are widened toward the armholes with two shaped strips. The front bands and collar are worked separately and are shaped with short rows. The sassy nipped-waist silhouette is formed by hourglass-shaped side panels. You can make a boxier jacket by working rectangular side panels, or a vest by omitting the sleeves and working a seed stitch or single crochet band around the armholes.

The lace stitches used here may be followed exactly or substituted with any lace panels that yield a similar width gauge. Of course, swatching is crucial to determine gauge and compatibility of the lace patterns you choose.

**Note:** Measure strips when pressed and slightly stretched.

•**Back and fronts:** \*With smaller needles, CO 19 sts. Working the first and last st (edge sts) in St st, work Fern Lace chart on center 17 sts until piece measures 44 (45, 46)" (112 [114.5, 117] cm) from beg. BO all sts. Rep from \* once more. \*\*With smaller needles, CO 22 sts and work Corona chart (omitting bobbles on first and last patt rep) until piece measures 44 (45, 46)" (112 [114.5, 117] cm) from beg. BO all sts. Rep from \*\* once more. With smaller needles, CO 40 sts and work Twining Vine chart until piece measures 21 (21 1/2, 22)" (53.5 [55, 56] cm) from beg. BO all sts.

•**Side panels:** (Worked from top to bottom.) With larger needles, CO 24 (30, 36) sts. Work Moss st, dec 1 st each end of needle every 8 rows 5 times, then every 6 rows twice—10 (16, 22) sts rem. Cont in patt for 4 (7, 10) rows, then inc 1 st each end of needle every 6 rows twice, then every 4 rows 4 times—22 (28, 34) sts. Cont in patt for 4 rows. Piece should measure about 11 (11 1/2, 11 3/4)" (28 [29, 30] cm) from beg. BO all sts.

•**Sleeves:** With smaller needles, work 2 strips Fern Lace (on 19 sts each) and 1 strip Twining Vine (on 40 sts) as before, but BO all sts when pieces measure 17 (17 1/2, 18)" (43 [44.5, 46] cm) from beg. **Right half undersleeve:** CO 65 (68, 71) sts. Work 1 row Moss st. Cont in Moss st, BO 3 sts on right edge of piece every other row 17 (18, 19) times, and *at the same time*, beg on the 28th (30th, 32nd) row, BO 3 sts on left edge of piece every other row 4 (5, 6) times—2 sts rem. BO rem sts. **Left half undersleeve:** Work as for Right half undersleeve, reversing shaping. **Cuff:** With larger needles, CO 50 (52, 56) sts. Work in Moss st until piece measures 2" (5 cm) from beg. BO all sts.

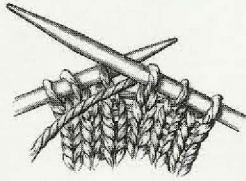
•**Front band and lapel:** **Right side:** With larger needles, CO 100 (103, 106) sts. Work Moss st for 6 rows. **Buttonhole row:** Work 3 sts in patt, \*make 1-row buttonhole over 3 sts (see page 15), work 28 sts in patt; rep from \* once, make buttonhole, work to end in patt. **Short row shaping:** (Worked at neck edge of band.) Work 30 sts in patt, wrap st (see page 14), work back across these 30 sts. Cont in this manner 8 times, working 1 less st each time (work 32 sts on last row). Then work in patt across all sts for 6 rows. BO all sts. **Left side:** Work as for right side, omitting buttonholes.

•**Collar:** With larger needles, CO 125 sts. Work Moss st until piece measures 1 1/2" (3.8 cm) from beg. Work 8 short rows at both ends of piece (one side at a time) as for lapels. Then work in patt across all sts for 6 rows. BO all sts.



### Short Row: Wrapping a Stitch

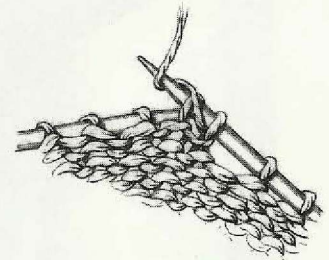
Work short rows as follows (noted with the word "turn" in the instructions):



1. Work to turn point. Slip next stitch purlwise from the left needle to right needle.

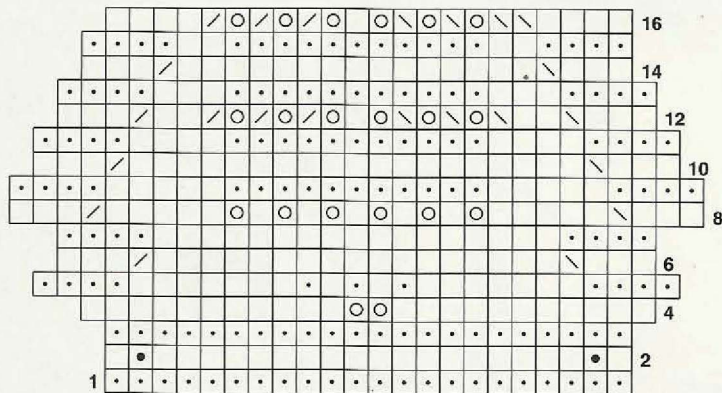


2. Bring yarn to front. Slip the same stitch back to the left needle.



3. Turn work, bring yarn forward, and continue working across the row.

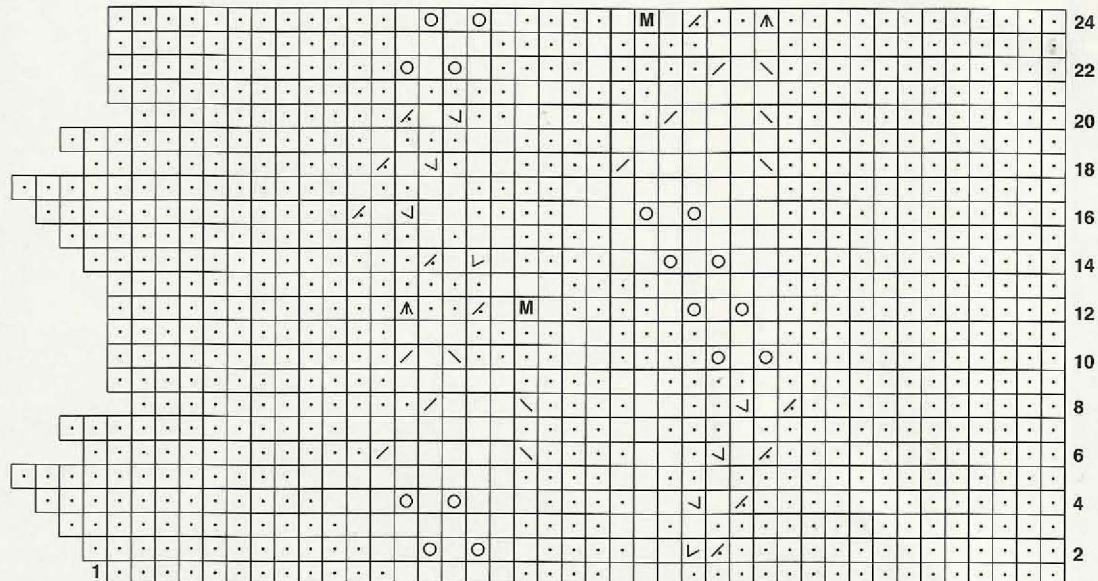
### Corona



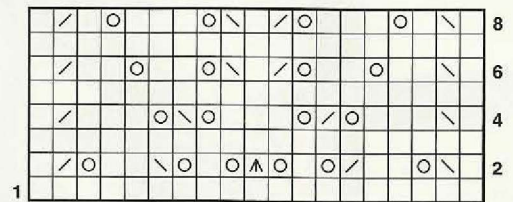
### Moss Stitch



### Twining Vine



### Fern Lace



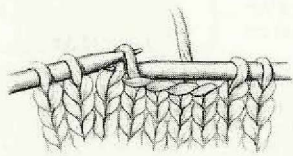
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|--|--|--|------------------------------|
|  | k on RS;<br>p on WS  |  | M1                           |
|  | p on RS;<br>k on WS  |  | p2tog                        |
|  | yo   |  | purl in front and back of st |
|  | k2tog  |  | knit in front and back of st |
|  | ssk  |  | sl 1, k2tog, pss0            |
|  | bobble: (k1, p1, k1, p1) in same st, turn, sl 1, k1, p1, k1, turn, sl 1, p1, k1, p1, turn, sl 1, k1, p1, k1, turn, pass 2nd, 3rd, and 4th st over first st, then knit this st. |  |                              |

Notes: In Row 5, work (k1, p1, k1, p1, k1) in double yo of Row 4. Omit bobbles on first and last pattern repeats.

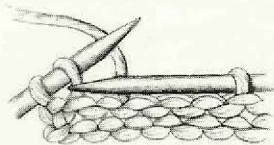


### One-Row Buttonhole

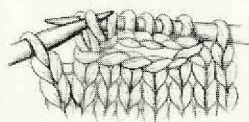
Work to where you want the buttonhole to begin, bring the yarn to the front, slip the next stitch purlwise, and then return the yarn to the back.




1. \*Slip the next stitch. Then on the right needle, pass the second stitch over the end stitch. Repeat from \* 2 (3, 4) times. Slip the last stitch on the right needle to the left needle and turn the work.



2. Move the yarn to the back and use the cable cast-on to cast on 4 (5, 6) stitches as follows: \*Insert the right needle between the first and second stitches on the left needle, draw up a loop, and place it on the left needle. Repeat from \* 3 (4, 5) times. Turn the work.

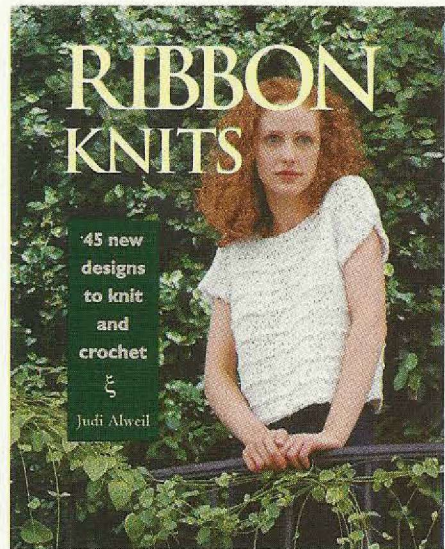


3. With the yarn in back, slip the first stitch from the left needle and pass the last cast-on stitch over it to close the buttonhole. Work to the end of the row.

•**Finishing:** With yarn threaded on a tapestry needle, using a backstitch (see Glossary, page 4), and overlapping strips slightly and foll schematic (see page 16), sew back and front strips tog, then attach front bands and lapels, and collar. Sew sleeve strips tog and attach cuffs in the same manner. Sew sleeves to armholes and sew sleeve and side seams. Reinforce shoulders as follows: With yarn threaded on a tapestry needle, sew a backstitch from center back neck to each shoulder edge, keeping lace patterns unstretched, in line with where shoulder seams would be. Work 2 rows of single crochet around lower edge. Weave in loose ends. Stitch around buttonholes to reinforce them. Sew on buttons. Steam lightly from WS. 

Joan McGowan has been a clothing designer for nearly twenty years and a hobby knitter for more than thirty. She combined the two a couple of years ago when she realized that patterns weren't written by knitting gnomes under rocks, but by folks like her. Her design background provides a dressmaker's shaping and detailing to her styles.

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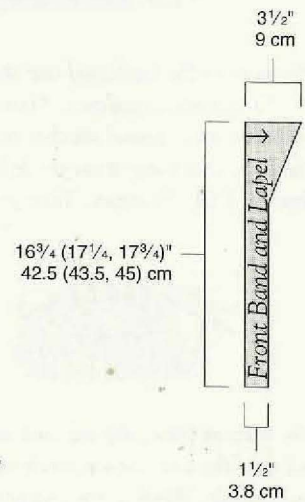
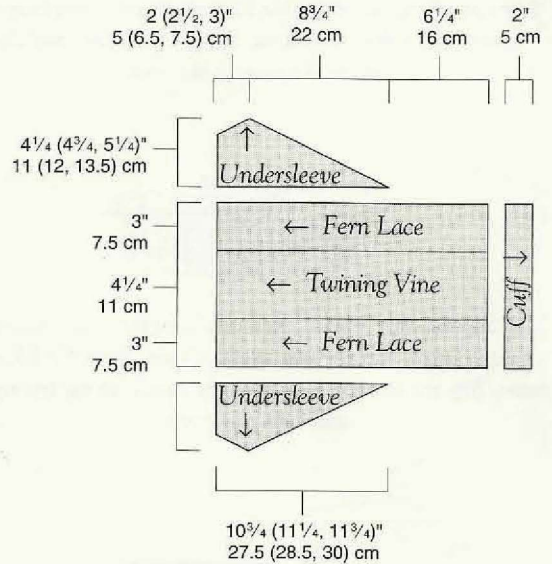
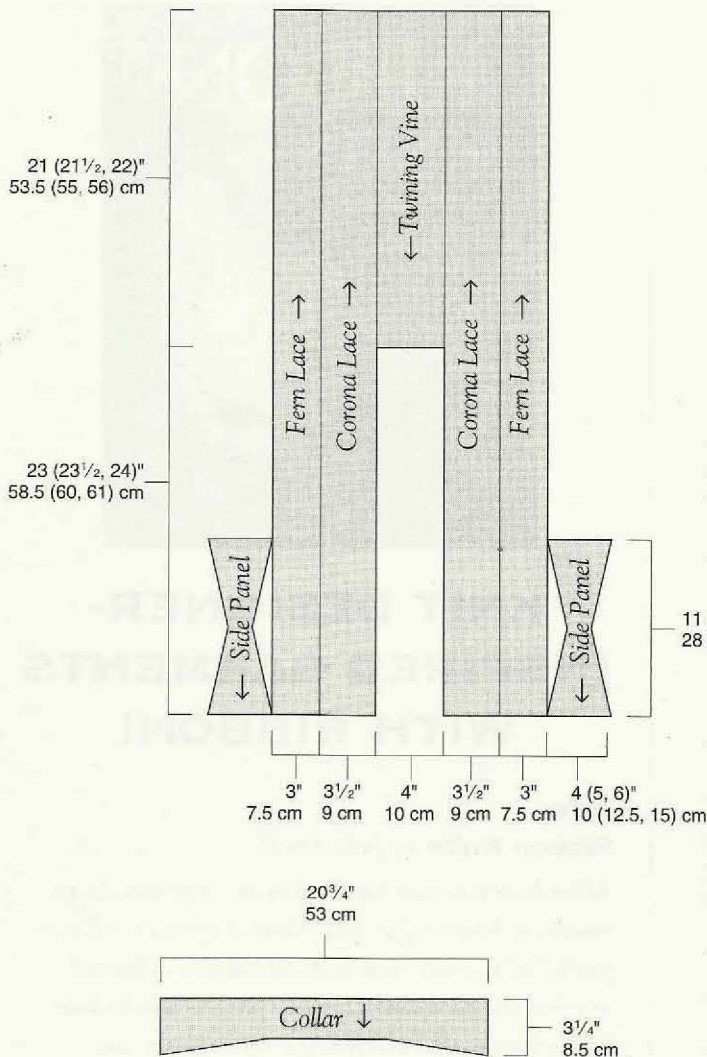


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Note: Arrows show knitting direction.

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# IN THE ROUND

Joanne Nesbit



## The KnitWits



Photograph by Bob Kalmbach.

*Hats, hats, and more hats are made and donated by the University of Michigan KnitWits for distribution to social agencies and community centers across the northern tier of the United States.*

### HOW DID KNITWITS START?

**K**NIT ONE; PURL TWO: hardly a phrase one expects to hear at the University of Michigan. But the counting of knits and purls is loud and clear on the Ann Arbor campus where knitting links students, staff, and faculty with surrounding and often distant communities.

Through KnitWits, a group of experienced knitters and crocheters, novices are learning to create hats, mittens, scarves, slippers, and blankets for those who need protection from the cold of northern winters. Dorm rooms, living rooms, and dining tables have turned into production lines that spew out hundreds of items needed by domestic abuse shelters and agencies that serve the homeless, veterans, teen mothers and their babies, children caught in the conflicts of inner cities, and families on Indian reservations and in the mountains of Appalachia.

KnitWits has no meetings, no dues, no deadlines, no officers—facts that make this loosely-organized organization attractive to social-science researchers. It works well across distinctions in age, socio-economic background, academic discipline, and skill level divisions.

Those who knit and crochet supply goods for distribution by students participating in the university's Project SERVE, where undergraduate and graduate students interact with social agencies and their clients. Many students give up the warm sands of a southern beach to spend their spring break in the chill of South Dakota, Harlem, or reservations and community centers in Michigan's Upper Peninsula. Embarked on the primary mission of painting dining halls or classrooms, preparing meals, fixing leaking roofs, assisting in AIDS shelters, or working with youngsters in after-school programs, these students also take along hats, lap-robies, mittens, and scarves tagged with KnitWits logos to let the people know that someone cares about them.

Last year, the students distributed nearly 1,500 items stitched and knitted from materials donated by Michigan merchants and citizens or purchased at sales, auctions, and thrift shops with donated moneys.

Three years ago, two University of Michigan staffers discovered they had similar commitments to charitable knitting. But they needed help to supply goods to service agencies and locations outside the local region. University e-mail brought knitters out of offices, laboratories, classrooms, and administrative offices. Booths set up at campus fairs promoting student service attracted a multitude of students who either knew how to knit or wanted to learn. The university funded classes. A basic ribbed-hat pattern was distributed, but the completed goods displayed an amazing diversity of design. Hats in the color and shape of pumpkins and raspberries, hats as helmets and berets, with ear-flaps, pompoms, bells, and crocheted trims—all continue to come in to the distribution center.

Scarves, mittens, slippers, and afghans also arrive through the U.S. mail, the campus mail system, and personal delivery. One Florida alum read about the KnitWits program in a campus newsletter and brought a grocery bag of hats to Michigan. A recycling department on campus invited KnitWits to do some "dumpster diving". Retrievals from goods left behind after the academic year included wool sweaters, some already inadvertently felted. Those that weren't were and together with the shrunken sweaters were sewn into "designer" hats. Cashmere scarves were matched with newly knitted mittens, and heavy-duty gloves were mated with KnitWit-created scarves or hats.

Contract sewers have donated fleece fabric scraps that students cut and hand-stitch with yarn into mittens. KnitWits attach ribbed cuffs and make complete ensembles with matching scarves or hats. Students in residence halls meet in lounges or libraries to cut and stitch. Some take materials to their rooms to work on during study breaks. Those who have never held a sewing or knitting needle are amazed at their accomplishments and are eager to teach room-mates or friends.

We at KnitWits believe we're attractive because we have no meetings. Knitters can work at their own pace on their own time. Supplies and equipment are free, so the program is available to all.

A math professor brings a box of multi-colored hats for toddlers. A secretary brings a bag of yarn purchased at a yard sale. A student stops by for a kit to make a hat and scarf. A retiree leaves a phone message: Can someone bring more yarn and pick up mittens and caps? A nursing home calls for slippers. A hospital sends a letter requesting hats for newborns. Caring Quilts calls for caps, scarves, and mittens to include in their bedrolls for homeless shelters and warming stations. Fingers fly. Needles click. The knit ones and purl twos really add up. ☺

*Joanne Nesbit is a writer and long-time knitter whose closets often yield forgotten treasures in acrylic, wool, and combinations thereof and whose shelves sag with the weight of books, magazines, folders, and torn pages of patterns yet to be explored. And still she can't refrain from buying more.*



# DAJAN TUNIC

JEAN MOSS

*Contrasting edgings*

*Slimming lines*

**FINISHED SIZE** 47½ (59)" (120.5 [150] cm) bust/chest circumference. Tunic shown measures 47½" (120.5 cm).

**YARN** Rowan 4-ply Cotton (100% cotton; 184 yd [168 m]/50 g): #108 cobalt (MC), 11 balls; #102 marine (CC), 2 balls.

**NEEDLES** Body—Size 3 (3 mm): straight; Neckband—Size 2 (2.75 mm): 16" (40 cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Marker (m); tapestry needle.

**GAUGE** 28 sts and 42 rows = 4" (10 cm) in St st on larger needles.

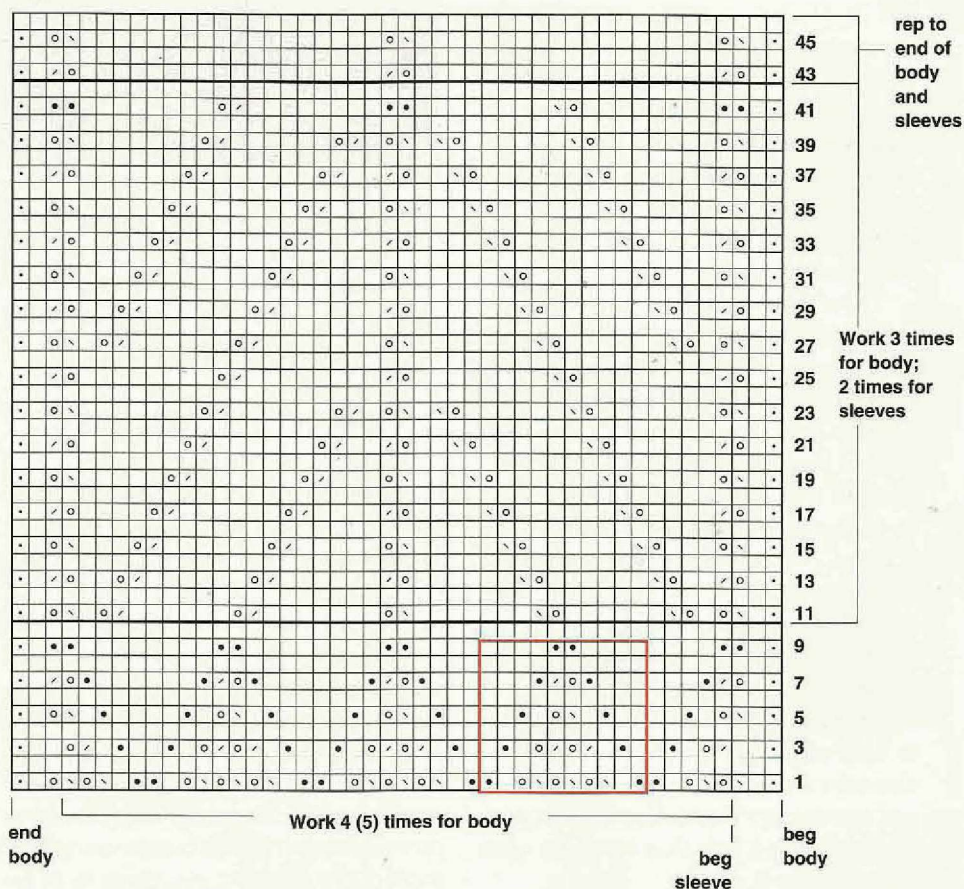


**T**HIS DESIGN is inspired by the embroidered indigo wing-sleeved dress, or thob. It was part of a bride's trousseau in Beit Dajan in Southern Palestine in the 1930s. The lines of stylized inverted cypress trees and triangles which decorate the back skirt panel, or shinyar, are the hallmark of the village and declare the wealth and marital status of the wearer. As always in Palestinian costume, great emphasis is placed on the design of the seams.

Contrasting edgings and classic styling are featured in this lightweight cotton tunic. The stitch pattern is worked in chevrons at the lower edges and in vertical stripes throughout. The edgings contrast both in color and stitch pattern. The side edgings are worked simultaneously with the body and outline the armholes at the drop shoulders.

•**Back:** With CC and larger needles, CO

166 (206) sts. Knit 1 row. Work Rows 1–10 of chart. On Row 11, work first 5 sts in CC, join MC and work center 156 (196) sts, join new ball of CC and work rem 5 sts. Cont through Row 42 and then work Rows 11–42 twice more—106 rows total; piece should measure about 10" (25.5 cm) from beg. *Note:* On the final 16 rows, omit the outer zigzags (i.e., the ones that start on the 6th and 7th and the 40th and 41st sts and are not completed by Row 42); on Row 105, omit the 2 bobbles that do not form the apex of zigzag (3rd, 4th, 43rd, and 44th sts). Rep Rows 43–46 only to end of piece, and *at the same time*, when work measures 26½ (28½)" (67.5 [72.5] cm) from beg, ending with a WS row, **shape neck:** Work 65 (84) sts in patt, k2tog, join new yarn and BO 32 (34) sts, ssk, and work to end—66 (85) sts each side. Working each side separately, dec 1 st at every foll neck edge 3 more times—63 (82) sts rem each side. BO all sts.



- k on RS;  
p on WS
- yo
- / k2tog
- knot: (p1, k1, p1, k1, p1)  
in same st, then pass  
2nd, 3rd, 4th, and 5th  
sts over the first.
- ◊ p on RS;  
k on WS
- Pattern rep  
for neckline
- \ ssk





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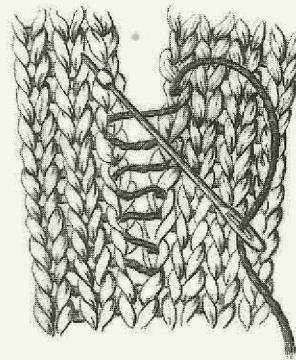
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•**Front:** Work as for back until piece measures 19 (20½)" (48.5 [52] cm) from beg, ending with a WS row. **Shape neck:** Work 83 (103) sts in patt, join new yarn and work to end of row. Working each side separately, dec 1 st at neck edge every 3 rows 6 times—77 (97) sts rem each side. Then dec 1 st at neck edge every 4 rows 14 (15) times—63 (82) sts rem. Cont even until piece measures same as back to shoulder. BO all sts.

•**Sleeves:** With CC and larger needles, CO 60 sts. Knit 1 row. Beg as indicated, work Rows 1–10 of chart. Change to MC and, keeping in patt, inc 1 st each end of next and every foll 4th row 0 (10) times, then every 5th row 26 (27) times, then every 6th row 7 (0) times—126 (134) sts, and *at the same time*, work through Row 42, then work Rows 11–42 once more—74 rows total; piece should measure about 7" (18 cm) from beg. Then rep Rows 43–46 only to end of piece. *Note:* On the final 16 rows, omit the outer zigzags (i.e., the ones that beg on sts 8 and 9, 14 and 15, 48 and 49, and 54 and 55, and are not completed by row 42). Cont even until piece measures 18 (18½)" (46 [47] cm) or desired length from beg. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, use a small, neat backstitch (see Glossary, page 4) for all seams

## Invisible Seam



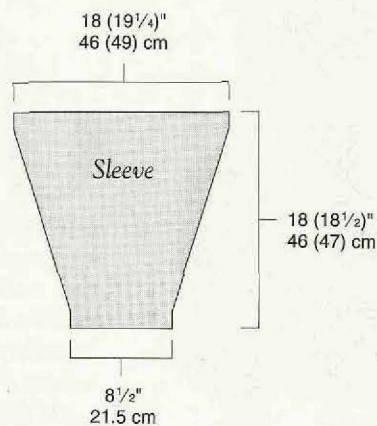
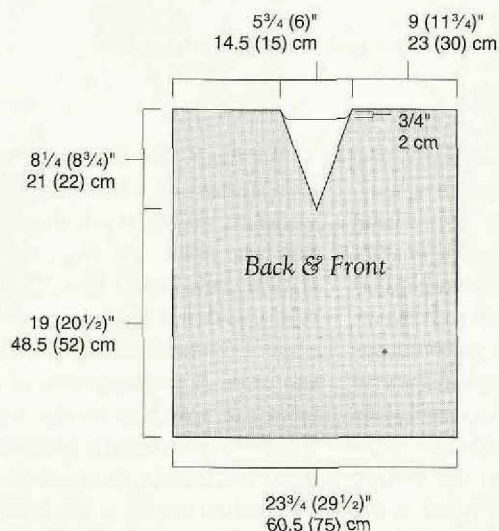
Working from the right side of the garment, place the pieces to be seamed on a flat surface, right sides up. Begin at the lower edge and work upward, row by row. Insert a threaded tapestry needle under the horizontal bar in the middle of the edge stitch on one side of the seam, and then under the corresponding bar on the opposite side. Continue alternating from side to side, pulling the yarn in the direction of the seam, not outward toward your body, to prevent the bars from stretching to the front. When the seam is complete, weave the tail end down through the seam allowance for two inches (5 cm).

except side welts, where an invisible seam should be used. Sew shoulder seams. **Neckband:** With CC, smaller cir needle, RS facing, and beg at center front, pick up and knit 56 (60) sts evenly spaced along right front neck, 38 (40) sts across back neck, and 56 (60) sts along left front neck, ending at center front—150 (160)

sts. Place m and join. Rep outlined portion of chart, working every rnd as a RS row and dec 1 st at each end of every other rnd—132 (142) sts rem. BO all sts. Mark front and back 9 (9½)" (23 [24] cm) down from shoulder seams on each side. Sew sleeves to front and back bet markers so that 1 st only of CC is taken

up by seam. Sew side and sleeve seams, beg 1" (2.5 cm) up from lower edge and ending at cuff. ☞

*Jean Moss, author of The Jean Moss Book of World Knits (Taunton Press, 1997), lives in York, England, where she teaches and designs knitwear.*



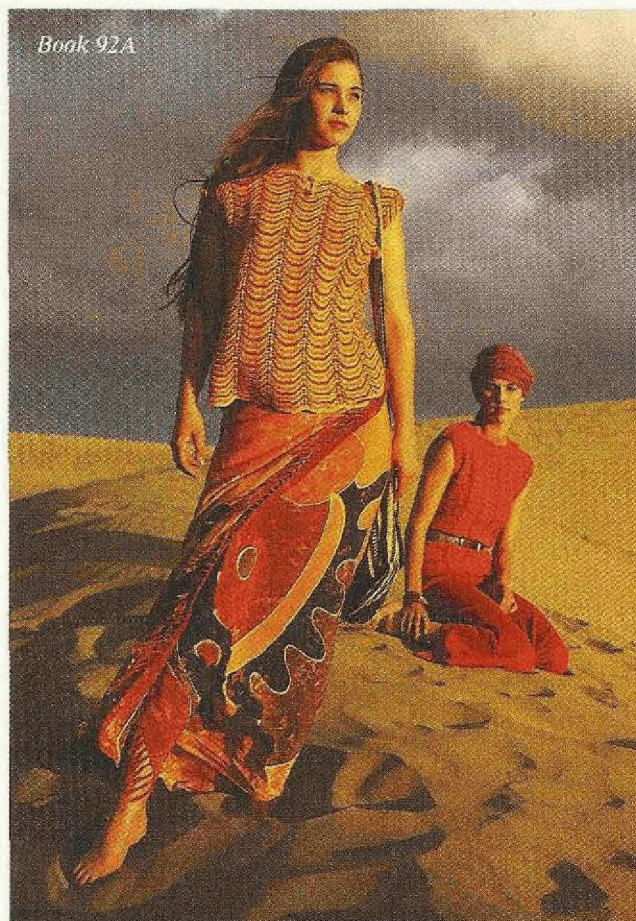
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# VERSATILE banker's vest

SIMPLE DESIGNING ON THE NEEDLES

Molly Geissman and Rick Mondragon



Vest worked in space-dyed yarn.

ONE OF THE MOST exciting and satisfying aspects of knitting is creating something uniquely yours, whether it's a garment for yourself or a friend, a blanket for warmth, or simply a swatch to hang on your wall for inspiration. In garment design, we feel that visual appeal and actual fit are equally important. An absolutely beautiful garment created with fine technique must also fit and flatter the wearer. If you haven't yet tried your hand at designing a garment because it seems like an overwhelming task, this simple vest pattern can be a successful starting point.

The vest is broken into "workable" sections, similar to those used in tailoring.

The sections are knitted one at a time, in different directions. This approach to construction, based on woven garment design, has the advantages of spontaneity in design and flexibility in sizing.

You work a side front panel first, from the bottom point to the shoulder. Next, you pick up stitches along the long edge of this panel and work outward to the center front. Then you pick up stitches along the opposite edge and knit outward to form the underarm side panel. The other side is worked the same way. The back consists of three panels that combine to form the same width as the front sections.

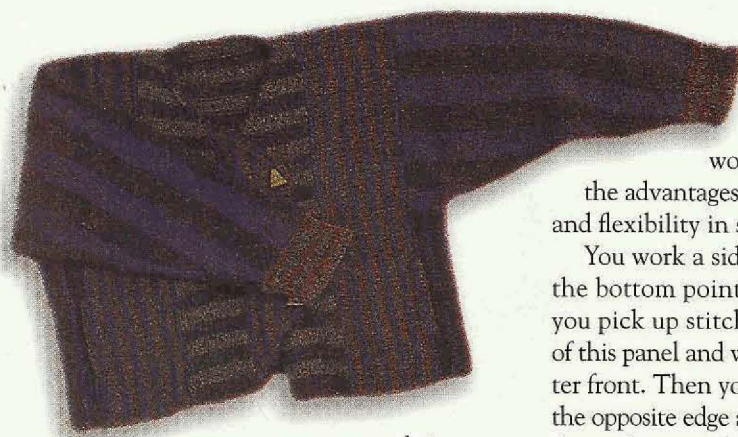
Creating a garment in sections greatly enhances your freedom to choose. If you're like us, planning can bog you down and even force you to delay or abandon a project. But when you're working in panels, you can pick up your needles and yarn and start knitting right away. Should you decide that the piece doesn't work, you haven't invested much time.

We like to use the classic waistcoat silhouette because it has interesting hemline, neckline, and armhole shapes. In designing our vests, we base the panels on anatomically logical lines. The longest vertical line down the front extends from the edge of the neck to the tip of the point at the hem. A shorter vertical line travels from the shoulder to the hem. We use these lines as design features and construction points; they are the beginning and ending points of the knitted panels.

To add visual interest, we vary the direction of the knitting in each section. The different directions cause subtle changes in nap and light reflection so that even pieces worked in stockinette stitch with a solid-colored yarn appear lively. Textured stitches or color patterns further enhance the design. Because these vests are worked in sections, the colors in a space-dyed yarn, shown at the top left, appear more striped and controlled than when knitted across the entire width of a garment.

The section construction method can be used with any yarn, stitch, or color pattern, and any style garment. Add sleeves to turn a vest into a jacket like the one shown at left. To give unity to the garment, repeat some element (texture or color) of the design in each section as in the vests shown at right, where colors are repeated in different sequences and directions in stockinette stitch. Worked in a slip-stitch pattern, the vest shown on page 24 combines both texture and color interest.

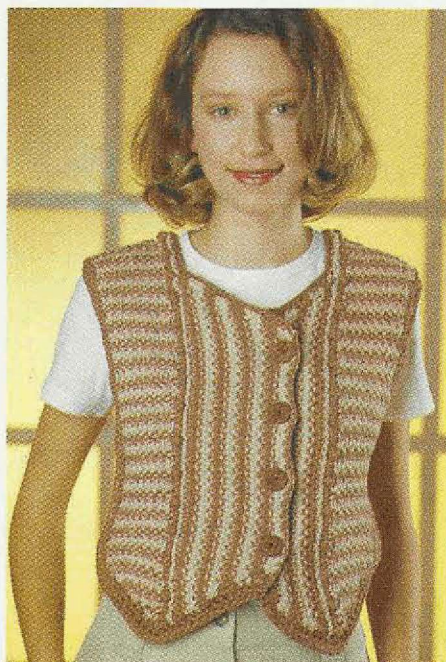
The advantage to knitting garments in sections is that you work on a small number of stitches at a time. This is particularly beneficial with complicated designs such as intarsia or Fair Isle. The section method can also cut down on seaming—the shoulder and side seams can be joined with a knit-together bind-off rather than sewing.



Add sleeves to make a jacket.







A slip-stitch pattern and bobbles add texture. See page 29 for knitting instructions.

## GETTING STARTED

Start by knitting swatches that combine colors and/or textures. Once you find a combination that you like, think about where and how to use it in a garment. Figure 1 shows some garment silhouettes broken into panels and ideas for knitting the panels in different directions. Take careful gauge measurements of your swatch so that you can work out the calculations for your custom-designed vest. Measure the gauge in both stitches and rows.

## MEASUREMENTS AND FITTING

A perfectly fitted garment requires correct measurements, proper and consistent gauge, and fine finishing. Armed with some simple rules of design and common sense, you can knit a garment that will fit. Because gravity places all the stress (weight) of a vest or sweater along the shoulders, fitting them well is key. We start with the shoulder-to-shoulder width and from that derive the widths for the center back, side fronts, and center fronts. The four underarm side panels are knitted sideways from the side fronts and back to make the total garment width. Accommodations for variations in body width can be made by short-rowing in these side panels—work extra rows near the underarm edge of the panels to fit a large chest; work extra rows near the hem edge to fit

large hips. See "Beyond the Basics" on page 6 for more information on using short rows.

To work out your own fitted pattern, draw a sketch similar to Figure 2 and take appropriate measurements. For a comfortable fit, add about four inches of ease in the circumference measurement—two inches to A which is one-half the circumference. Using the stitch and row gauge from your swatch and the body measurements from Figure 2, work the simple calculations in the box at the right. This process will convert the measurements into numbers of stitches and rows and give you a customized pattern to knit from.

## SHAPING AND JOINING

### Hemlines

The pointed hemlines on our garments are worked from crochet chain cast-ons. Begin with a crocheted chain that has the same number of chains as stitches required for the panel width. Then pick up the chained stitches through the back and knit, a few at a time, on alternate rows, with the end result similar to short-row shaping. (See page 27.)

Sample this technique by chaining nineteen stitches with a crochet hook. Complete the chain by cutting a tail and pulling it through the last stitch. Pick up (through the back) and knit the first three stitches from one end of the chain, and turn the work. \*Slip one stitch, purl to the end, turn, knit across, pick up two stitches from the chain, and turn. Repeat from \* until all chains are knitted up.

This technique works well for rounded and V shapes as well; simply begin in the center of the chain, slipping a stitch at the beginning of the row and picking up chain stitches at the end of the row. Work the chained stitches by picking up and knitting on knit rows and by picking up and purling on purl rows.

Shaped hemlines look great when finished with crochet. We used half-double crochet in the vest shown at the left on page 23 because it is firm yet flexible and turns corners easily. To keep the edging flat at corners, work four stitches of half-double crochet at the outside edge of the corner and two paired decreases at the inside edge.

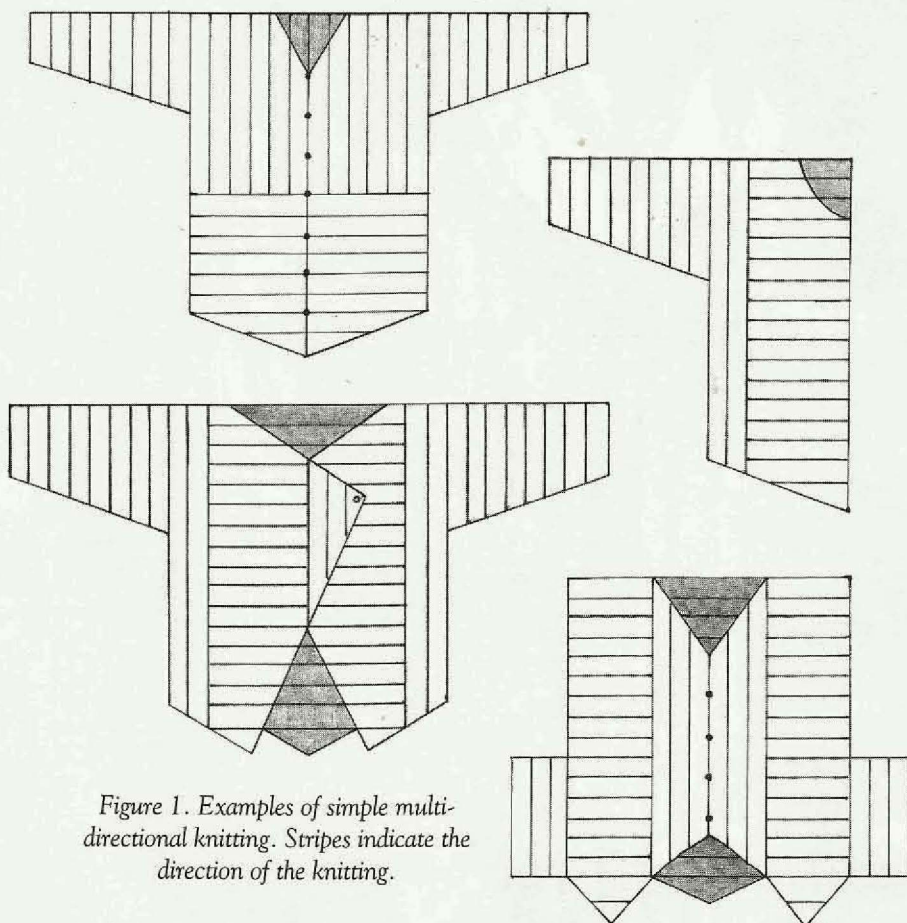


Figure 1. Examples of simple multi-directional knitting. Stripes indicate the direction of the knitting.

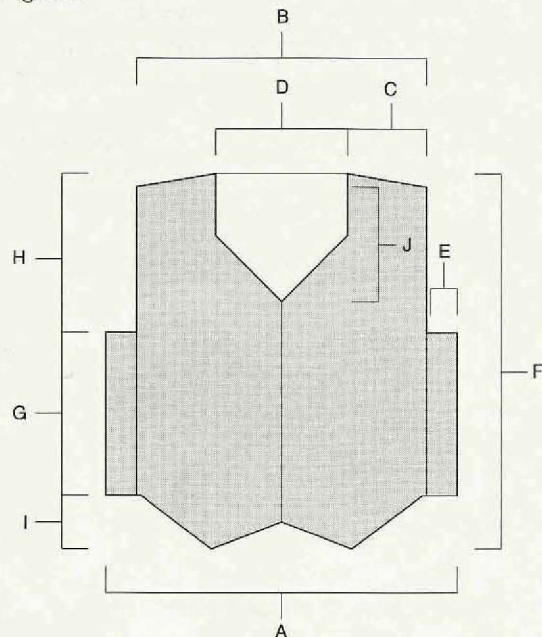
## NECKLINE

Shape the V-neck on the center front panels. Begin three inches down from the shoulder line and extend the V for three and one-half inches. Because the center front panels are worked sideways, the width of the neck opening is figured in rows and the depth in stitches. You already know the number of rows in the center front panel from your earlier calculations. It's easy to figure the number of stitches to eliminate (decrease) to give the V the desired depth; first bind off three inches, then multiply three and one-half by the number of stitches you get to the inch. Decrease stitches by binding off. Because stitches can only be bound off at the beginning of a row, the decreases will be spaced every other row (R/2). Use the formula in the box at top right to calculate the number of stitches to bind off every other row. The number you calculate may include a fraction. If so, round down to the nearest whole number and distribute the remainder evenly among the bind-off rows. For example, let's say you want to decrease fourteen stitches over four decrease rows. Fourteen divided by four is three, with a remainder of two. Add the extra two stitches to two of the three-stitch decreases binding off as follows: four stitches, three stitches, four stitches, three stitches.

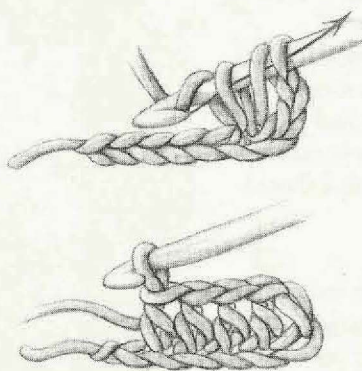
### A FOOLPROOF PICK-UP METHOD

When picking up stitches along the side front and back panels for the center front,

Figure 2



## Half-double Crochet



Take yarn over the hook, insert the hook into a stitch, yarn over the hook and draw a loop through the stitch (3 loops on hook), yarn over the hook and draw it through all the loops on the hook.

side front, and side back panels, be aware that most stitch patterns involve more rows per inch than stitches. Therefore, to avoid puckering or stretching the panels, you must pick up stitches in relation to your gauge.

For example, let's say your gauge is five stitches and seven rows per inch. You will want to pick up five stitches for every seven rows of knitting, which means that two rows will not be picked up. To do this, work out a sequence of five whole numbers that add up to seven: 1 1 1 2 2. If you pick up a stitch in every row for the ones and in every other row for the twos, you will end up with five

## BINDING OFF FOR A V-NECK

R = rows needed in panel  
 R/2 = every other row for bind off  
 S = total stitches to be removed  
 s =  $3\frac{1}{2} \times \text{st gauge}$   
 Y = number of stitches/bind-off row

### FORMULA

$$\frac{S - s}{R/2} = Y$$

## CALCULATING STITCH REQUIREMENTS

A - width plus 2" for ease  
 B - back shoulder width  
 C - side shoulder width  
 D - neck width  
 E - underarm width  
 F - length of back  
 G - length of side seam  
 H - armhole depth  
 I - waistcoat point depth  
 J - neck depth

### BACK

B × st gauge = \_\_\_\_\_  
 F × rows gauge = \_\_\_\_\_

### FRONT AND BACK UNDERARM PANEL

G × st gauge = \_\_\_\_\_  
 E × row gauge = \_\_\_\_\_

### LONG FRONT

C × st gauge = \_\_\_\_\_  
 F × row gauge = \_\_\_\_\_  
 I × row gauge = \_\_\_\_\_

### CENTER FRONT

$\frac{1}{2} D \times \text{row gauge} = \underline{\hspace{2cm}}$   
 (F + I) × st gauge = \_\_\_\_\_  
 (F - J) × st gauge = \_\_\_\_\_

stitches picked up in seven rows. For the best results, rearrange these numbers so that the twos are evenly spaced: 1 2 1 2 1. Simple, isn't it?

If your stitch or row gauge involves a fraction, work the calculations over two inches. For example, adjust a stitch gauge of 4.5 and row gauge of 6.5 per inch to 9 stitches and 13 rows per two inches. Breaking thirteen into nine whole numbers gives 1 2 1 2 1 2 1 2 1, when the twos are evenly distributed.

### THE GARMENTS

In the vest shown on the right on page 23, the red yarn in the purl ridge further defines the breaks between panels. As we knitted the center panels, we shaped the hem. We worked decreases every other row, one stitch away from the edge. We began the neckline three inches shy of the shoulder and worked with a bind-off of three stitches every other row for three inches to form the V. We placed the buttons and buttonholes in the crochet band.

The vest shown on the left on page 23 makes use of color to diminish and accent areas of the design. Darker values for the side panels and lighter and brighter values for the center make this a slimming design. The eye is drawn inward by color and the asymmetrical center front. To further emphasize the asymmetrical closure and interesting buttons, the center fronts are coordinates rather than perfect matches. Five different stripe patterns utilize four different colors of the same yarn.

In the vest shown on page 24, texture adds interest and intricacy. The slip-stitch fabric merges the stripes and colors for visual depth. This softens the linear components of the pattern, making it appear almost lacy. Bobbles travel down the front of the garment and around the armholes for a novel detail.

We chose to use stripe designs in these samples for a few good reasons. They are easy to execute and vary. Stripes graphically accent the construction details of our vests. They're visually intriguing, always in fashion, and can be created in infinitely different sequences.

### IN REVIEW

Do not mistake "easy" for "lazy". Good work doesn't have to be hard. A well-fitting garment is as much work as an oversized one, but with fewer stitches. With proper preparation and attention to detail, the results are rewarding.

You should now have the necessary knowledge to create a perfectly fitting vest. We think you will enjoy the process as much as the end result. Remember, when you pick up needles and yarn, you are using the fiber to create a unique fabric. Aside from the math, there are no absolutes. Do have fun, and don't be afraid to experiment. ∞

---

Rick Mondragon and Molly Geissman teamed up their design skills for this project. Their friendship spans twelve years of shared philosophies, interests, and passions—more specifically color, clothing, and chocolate. Both reside in Albuquerque, New Mexico, where Rick owns a floral and fiber studio and teaches knitting and design workshops and Molly is pursuing a degree in fine arts from the University of New Mexico. Rick and Molly have both published patterns for and articles about knitting, and their work has been exhibited in galleries and shows throughout the country.



## BANKER'S VEST

*Worked in panels*

*Three variations*

---

**FINISHED SIZE** 38 (40, 45, 47)<sup>1</sup> (96.5 [101.5, 114.5, 119.5] cm) bust/chest circumference, buttoned. V-neck Vest shown measures 45" (114.5 cm); Asymmetrical Vest and Slip-Stitch Vest shown measure 38" (96.5 cm).

**YARN** Tahki Chelsea Silk (65% wool, 35% silk; 105 yd [96 m]/50 g): **V-neck Vest:** #189 periwinkle, 3 (3, 3, 4) balls; #138 mint, #139 teal, 2 (2, 2, 3) balls each; #137 red, 1 ball. **Asymmetrical Vest:** #146 black, 2 (2, 3, 3) balls; #140 fuchsia, #162 gray, #166 natural, 2 balls each. **Slip-Stitch Vest:** Plymouth Circulo (100% mercerized cotton; 219 yd [200 m]/157 g): #7387 natural, 2 balls, #7389 rust, 1 (1, 2, 2) ball(s). Skacel Favola (55% cotton, 45% rayon; 88 yd [80 m]/50 g): #2005 multi-color, 2 (2, 3, 3) balls.

**NEEDLES** **V-neck Vest:** Size 7 (4.5 mm); **Asymmetrical Vest:** Body—Size 7 (4.5 mm); Lining—Size 6 (4 mm). **Slip-Stitch Vest:** Body—Size 8 (5 mm); Lining—Size 7 (4.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; four stitch holders; size G/6 (4.25 mm) crochet hook. **V-neck Vest:** Five (five, seven, seven)  $\frac{7}{8}$ " (2.2 cm) buttons; **Asymmetrical Vest or Slip-Stitch Vest:** Four (four, five, five)  $\frac{7}{8}$ " (2.2 cm) buttons.

**GAUGE** 18 sts and 26 rows = 4" (10 cm) in pattern stitch (St st for V-neck Vest and Asymmetrical Vest; Slip-Stitch Pattern for Slip-Stitch Vest) with larger needles.



Tahki Chelsea Silk  
2-ply; 11 wraps per inch

## V-NECK VEST

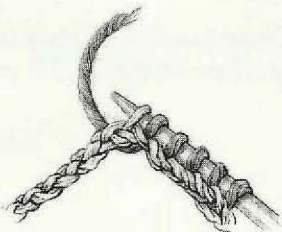
• **Right Front: Middle panel:** With periwinkle and crochet hook, chain 18 (18, 25, 25) sts.

Row 1: With larger needles and RS facing, k2 (2, 5, 5) sts from right edge of chain.

Row 2 and all WS rows: Sl 1, purl to end.

Row 3 and foll RS rows: Knit across sts on needle and work 2 more sts from the chain.

### Crochet Chain Cast-on



With a crochet hook, make a loose chain as many stitches long as you need to cast on. If you examine the chain, you will notice that two threads form a V on the front and a third thread on the back is straight. Working through the back thread only, pick up a stitch with your knitting needle.

Rep Rows 2 and 3 until all chain sts have been used—18 (18, 25, 25) sts (16 [16, 20, 20] rows), and at the same time work 6-row stripes as follows: \*[periwinkle, mint] 2 times, teal, mint, teal, periwinkle, teal; rep from \* for 56 (56, 78, 78) rows, ending with a WS row—the armhole edge (shorter long edge) should measure about 8½ (8½, 12, 12)″ (21.5 [21.5, 30.5, 30.5] cm). Place m at left edge of last row to mark base of armhole, and cont in stripe patt for a total of 113 (113, 133, 133) rows or until armhole edge measures about 17½ (17½, 20½, 20½)″ (44.5 [44.5, 52.5, 52.5] cm), ending with a RS row. **Shape shoulder:** (WS) At arm edge, BO 6 (6, 8, 8) sts 2 times, then BO rem 6 (6, 9, 9) sts. (If you use the short row method, place 18 [18, 25, 25] sts on a holder. See Beyond the Basics, page 8.) **Center panel:** With red, larger needles, and RS facing, pick up and knit 93 (93, 106, 106) sts along right (center front) edge of piece just worked. **Shape neck and lower front:** (WS) BO 15 sts at beg of row (neck edge), knit to end of row—78 (78; 91, 91) sts rem. Cont in St st in the following stripe patt: \*2 rows each periwinkle, teal, mint; rep from \*, and at the same time, k1, sl 1, k1, pss

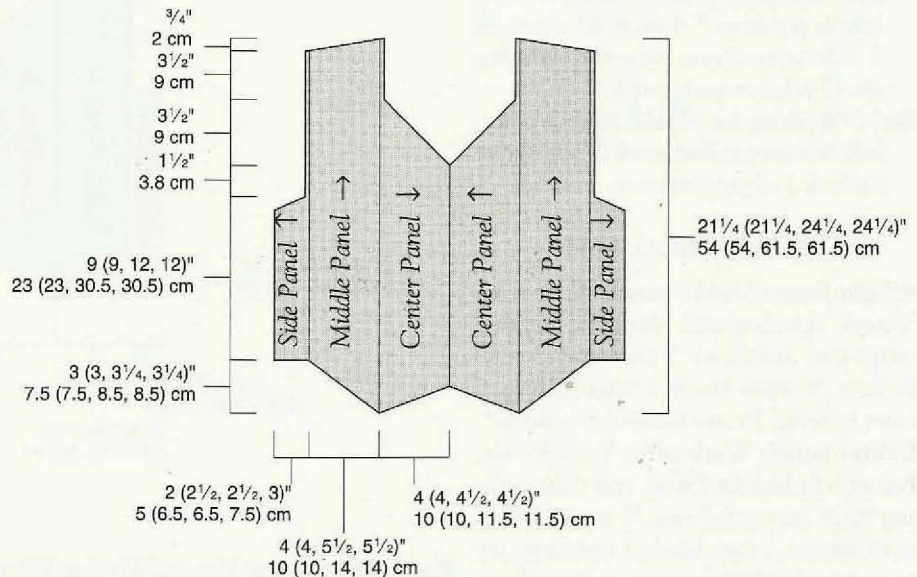
at beg of RS rows to shape the lower edge and BO 2 sts at the beg of WS rows to shape the neck. Dec in this manner 8 (8, 9, 9) times total—54 (54, 64, 64) sts rem. BO all sts. **Side panel:** With red, larger needles, and WS facing, pick up and purl 76 (76, 88, 88) sts (pick up 2 sts for every 3 rows) along armhole side of middle panel. **Shape armhole:** BO 35 (35, 36, 36) sts, purl to end (1 garter ridge)—41 (41, 52, 52) sts rem. Cont in St st and same stripe patt used for center panel for 13 (16, 16, 20) rows, and at the same time, dec 1 st at armhole edge every 4 rows 3 (3, 4, 4) times—38 (38, 48, 48) sts rem. Place all sts on holder.

• **Left Front: Middle panel:** Work as for right front middle panel, but beg with a

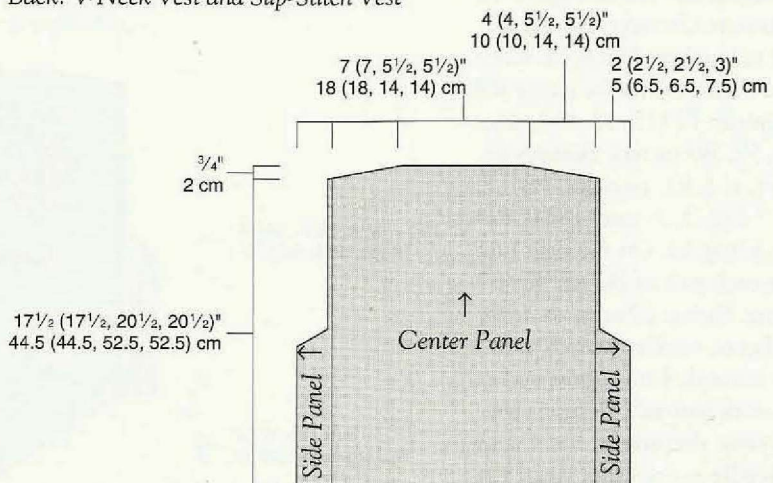
WS (purl) row and reverse shaping (pick up sts from the crochet chain on WS rows). **Center panel:** Work as for right front center panel, picking up and knitting sts from the left side of middle panel just worked. **Side panel:** Work as for right front side panel.

• **Back: Center panel:** With periwinkle and larger needles, CO 68 (68, 75, 75) sts. Work in same stripe patt used for front center panels for 56 (56, 78, 78) rows—piece should measure about 8½ (8½, 12, 12)″ (21.5 [21.5, 30.5, 30.5] cm). To mark base of armholes, pm at each end of row just worked. Cont in stripe patt until piece measures same as front center panel to shoulders. **Shape shoulder:** At beg of next

### Fronts: V-Neck Vest



### Back: V-Neck Vest and Slip-Stitch Vest



4 rows, BO 6 (6, 8, 8) sts. At beg of next 2 rows, BO 6 (6, 9, 9) sts. (If you use short row method, place 18 (18, 25, 25) sts on a holder. See *Beyond the Basics*, page 8.) **Side panels:** Work one panel on each side of center back as for right front side panel.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Join fronts to back by binding off side sts tog (see Glossary, page 5). Join at sides in the same manner. Weave in loose ends. **Arm-bands:** With periwinkle and beg at base of armhole, work 1 row half-double crochet (hdc) (see page 25). **Front, neck, and lower edging:** With periwinkle and beg at a side seam, crochet around front, neck, and lower edges as follows:

**Rnd 1:** Work hdc in each st, inc by working 2 hdc in each point. Work buttonholes on right front (for women) or left front (for men) as follows: hdc 2, \*sk 2, hdc 8; rep from \* 4 (4, 6, 6) times, sk 2, hdc around rem garment, working inc (2 hdc) in each point.

**Rnd 2:** Working inc (2 hdc) in each point, hdc in every st and work 2 hdc above each sk 2 of previous row.

### ASYMMETRICAL VEST

•**Right Front: Middle panel:** Work as for V-neck Vest, beg with black and working stripe patt as follows: 5 rows gray, 3 rows fuchsia, \*5 rows black, 3 rows fuchsia, 5 rows natural, 3 rows fuchsia; rep from \*.

**Center panel:** Work as for V-neck Vest, beg with fuchsia for 2 rows, and then working stripe patt as follows: \*2 rows black, 3 rows natural, 2 rows black, 3 rows gray; rep from \*, and *at the same time*, on second row of pattern, *shape neck and lower front:* (WS) BO 15 sts at beg of row (neck edge)—78 (78, 91, 91) sts rem. On next row, k1, sl 1, k1, pss0, work to last 3 sts, k2tog, k1. Cont to dec 1 st each end of needle every RS row in this manner 15 (15, 16, 16) times total—48 (48, 59, 59) sts rem. **Buttonholes:** With black, k1, sl 1, k1, pss0, k2, \*BO 2, k10; rep from \* 2 (2, 3, 3) more times, BO 2, k2 (2, 1, 1), k2tog, k1. On the next row, CO 2 sts over each pair of BO sts. Knit 2 rows for foldline. **Facing:** Change to smaller needles and gray, working stripes as follows: \*4 rows natural, 4 rows gray, and *at the same time*, work buttonholes again after 2 rows and reverse shaping by inc 1 st at each end of needle every other row (1 st

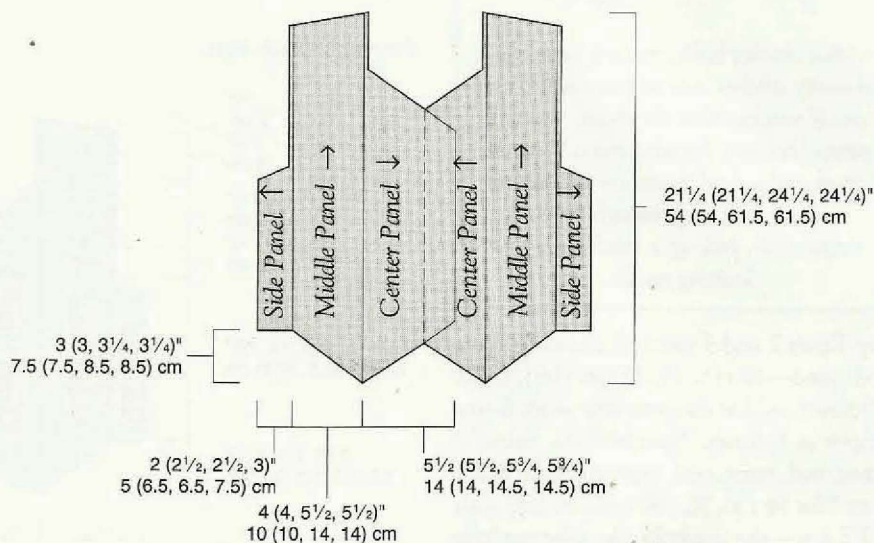
in from the edge) 15 (15, 16, 16) times—78 (78, 91, 91) sts. Cont in stripe patt until facing measures same as center front. BO all sts. Turn facing to inside along foldline and stitch in place with yarn threaded on a tapestry needle. **Side panel:** Work as for V-neck Vest, picking up and knitting sts with fuchsia and knitting 1 WS row (1 garter ridge), and then working stripes as follows: \*2 rows black, 4 rows fuchsia; rep from \*.

•**Left Front: Middle panel:** Work as for right front middle panel, but beg with a WS (purl) row and reverse shaping. **Cen-**

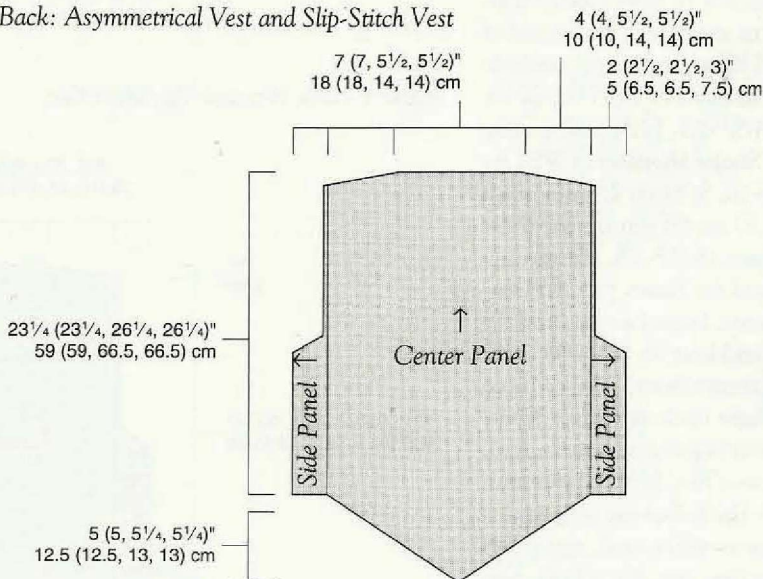
**ter panel:** Work as for right front center panel, omitting buttonholes, and picking up sts from the left side of middle panel just worked and working stripes as follows: \*2 rows fuchsia, 3 rows natural, 2 rows fuchsia, 3 rows gray; rep from \* for 23 (23, 28, 28) rows. With fuchsia, knit 2 rows for foldline. Change to smaller needles and work 6 rows St st for facing. BO all sts. Turn facing to inside along foldline and stitch in place. **Side panel:** Work as for right front side panel.

•**Back: Center panel:** With black and crochet hook, chain 68 (68, 75, 75) sts.

Fronts: Asymmetrical Vest and Slip-Stitch Vest



Back: Asymmetrical Vest and Slip-Stitch Vest



Row 1: With larger needles and RS facing, k4 (4, 5, 5) sts from center of chain.

Row 2 and all WS rows: Sl 1, purl to end, work 2 more sts from the chain.

Row 3 and foll RS rows: Knit across sts on needle and work 2 more sts from the chain.

Rep Rows 2 and 3 until all chain sts have been used—68 (68, 75, 75) sts. Work as for V-neck Vest, working stripes as follows: \*2 rows gray, 1 row fuchsia, 1 row black, 2 rows natural, 1 row black, 1 row fuchsia; rep from \*. **Side panels:** Work as for right front side panel on each side of center back.

•**Finishing:** Work as for V-neck Vest. **Edgings:** With black, work 1 row hdc around neck, lower (working incs at points), and armhole edges.

### SLIP-STITCH VEST

#### Stitches

**Slip-Stitch Pattern:** (multiple of 2 sts)

Row 1: (RS) K1, \*sl 1 wyf, k1; rep from \*.

Rows 2 and 4: Purl.

Row 3: K2, \*sl 1 wyf, k1; rep from \*, ending last rep k2.

Rep Rows 1–4 for patt.

#### Bobble:

\*(K1, yo, k1) in same st, turn, p3, turn, sl 2, k1, p2sso; rep from \*.

•**Right Front: Middle panel:** Work as for V-neck Vest, beg with brown and working Slip-Stitch patt in stripes as follows: \*2 rows each multicolor, brown, natural; rep from \*. **Center panel:** With brown, larger needles, and RS facing, pick up and knit 93 (93, 106, 106) sts along right (center front) edge of piece just worked. Work bobble row as follows: K11, \*make bobble, k5; rep from \*, ending last rep k4 (4, 5, 5). Change to Slip-Stitch patt. With natural, knit 2 rows, then work stripes as follows: \*4 rows brown, 4 rows white; rep from \*, and at the same time, shape neck and work buttonholes and facing (working stripes as follows: \*4 rows natural, 4 rows brown; rep from \*) as for Asymmetrical Vest. **Side panel:** Work as for V-neck Vest, picking up sts and knitting 1 row with brown, and then working Slip-Stitch patt in stripes as follows: \*4 rows brown, 4 rows multicolor; rep from \*.

•**Left Front: Middle panel:** Work as for right front middle panel, but beg with a WS (purl) row and reverse shaping. **Center panel:** Work as for right front center panel, picking up sts from left side of middle panel just worked, and omitting buttonholes. **Side panel:** Work as for right front side panel.

•**Back: Center panel:** Work as for V-neck Vest, casting on with brown and working stripe patt as follows: \*2 rows each brown, natural, multicolor; rep from \*. **Side panels:** Work on each side of center back as for right front side panel.

•**Finishing:** Work as for V-neck Vest. **Edgings:** With brown, work 1 row hdc around neck, and 2 rows hdc around lower edge (working incs at points). **Armbands:** With brown, larger needles, and RS facing, pick up and knit 84 sts around armhole edge. With WS facing, work bobble row as follows: \*K5, make bobble; rep from \*. Knit 2 rows. BO all sts. Weave in loose ends. ∞

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## COUNTER-STRIPES

LAURA WALLINS

*Two variations*

*Seven sizes*

**FINISHED SIZE** 34½ (36, 38½, 40, 42½, 44, 46½)" (87.5 [91.5, 98, 101.5, 108, 112, 118] cm) bust/chest circumference. Red version measures 38½" (98 cm); hot pink version measures 34½" (87.5 cm).

**YARN** Tahki Cotton Classic (100% mercerized cotton; 108 yd [99 m]/50 g): (MC) #3488 red or #3450 hot pink, 5 (5, 5, 5, 5, 5, 6) skeins. Tweedy Cotton Classic (100% mercerized cotton; 108 yd [99 m]/50 g): (CC) #419 tropicana for red version; #418 primitiva for hot pink version, 2 skeins.

**NEEDLES** Size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Yarn bobbins; tapestry needle; size F/5 (3.75 mm) crochet hook; one 5/8" (1.5 cm) button.

**GAUGE** 20 sts and 28 rows = 4" (10 cm) in St st.



**T**HESE STRIPED TOPS feature round necks, exposed shoulders (more in small sizes, less in larger sizes), and contrasting horizontal and vertical garter-stitch stripes. The back neck is closed with a button, and the edges are finished with reverse single crochet. The front of the red top is worked in two pieces that are seamed together.

**Note:** Cut the contrasting color into the number of lengths specified in the pattern and wind each onto a bobbin. To minimize tangles, keep the bobbins wound close to the knitting and release only enough yarn for one or two stitches at a time.

### Stitches

#### Horizontal Garter Stripes:

Rows 1–6: With MC, work in St st.

Rows 7 and 8: With CC, knit.

Rep Rows 1–8 for pattern.

**Note:** Carry yarn not in use along the edge and twist the two yarns at the beg of every RS row.

#### Vertical Garter Stripes:

(multiple of 7 sts + 1)

Row 1: \*K1 with CC, k6 with MC; rep from \*, end k1 with CC.

Row 2: \*K1 with CC, p6 with MC; rep from \*, end k1 with CC.

Rep Rows 1 and 2 for pattern.

**Note:** Twist the two yarns around each other at each color change, being careful not to pull either yarn too tightly.

•**Back (both versions):** With MC, CO 86 (90, 96, 100, 106, 110, 116) sts. Work even in Horizontal Garter Stripes patt until piece measures about 12 (12, 12½, 12½, 13, 13, 13½)" (30.5 [30.5, 31.5, 31.5, 33, 33, 34.5] cm) from beg, or desired length to underarm, ending with Row 6 of patt.

**Shape armholes:** At the beg of next 2 rows BO 5 (6, 6, 6, 6, 6, 7) sts (BO with both yarns tog on first row)—76 (78, 84, 88, 94, 98, 102) sts rem. Dec 1 st each end of needle every RS row 3 times, then every 8th row 4 (4, 4, 4, 4, 3, 3) times, *and at the same time*, when piece measures 4½ (4½, 5, 5, 5½, 5½, 6)" (11.5 [11.5, 12.5, 12.5, 14, 14, 15] cm) from armhole, ending with a WS row, **divide for back neck:** (RS) work across half of sts, join new yarn, and work to end of row. Working each side separately, cont in patt (tie on new CC on Row 7 of patt as needed) and complete armhole decs—31 (32, 35, 37, 40, 43, 45) sts rem

each side. Cont even until armhole measures 6¾ (6¾, 7¼, 7¼, 7¾, 7¾, 8¼)" (17 [17, 18.5, 18.5, 19.5, 19.5, 21] cm). Then BO 11 (12, 13, 14, 15, 16, 16) sts at each neck edge—20 (20, 22, 23, 25, 27, 29) sts rem each side. Then BO 3 (3, 3, 4, 4, 4, 4) sts at each neck edge—17 (17, 19, 19, 21, 23, 25) sts rem each side. On the next RS row, dec 1 st at each neck edge. **Shape shoulders:** BO 8 (8, 9, 9, 10, 11, 12) sts at each shoulder edge twice.

•**Front (red version): Right front:** With MC, CO 44 (46, 49, 51, 54, 56, 59) sts. Work Horizontal Garter Stripes patt until piece measures same length as back to armhole, ending with Row 7 of patt.

**Shape armhole:** (WS) BO 5 (6, 6, 6, 6, 6, 7) sts at beg of next row—39 (40, 43, 45, 48, 50, 52) sts rem. Cont in patt, dec 1 st at armhole edge every other row 3 times, then every 8th row 4 (4, 4, 4, 4, 3, 3) times, *and at the same time*, when armhole measures 4½ (4½, 5, 5, 5½, 5½, 6)" (11.5, [11.5, 12.5, 12.5, 14, 14, 15] cm), **shape front neck:** (RS) BO 7 (7, 8, 9, 9, 9, 9) sts at beg of next row. At the beg of foll RS rows, BO 4 (4, 4, 4, 5, 5, 5) sts, then 3 (3, 3, 3, 3, 4, 4) sts—18 (19, 21, 22, 24, 26, 28) sts rem. Dec 1 st at neck edge every other row 2 (3, 3, 4, 4, 4, 4) times—16 (16, 18, 18, 20, 22, 24) sts rem. Work even until piece measures same length as back to shoulder.

**Shape shoulders:** BO 8 (8, 9, 9, 10, 11, 12) sts at shoulder edge twice. **Left front:** Cut 5 (6, 6, 6, 7, 7, 8) 6-yd (5.5-m) lengths of CC and wind each onto a separate bobbin. With MC, CO 44 (46, 49, 51, 54, 56, 59) sts. **Set-up row:** (RS) K8 (3, 6, 8, 4, 6, 2) sts with MC, work Vertical Garter Stripes patt across 29 (36, 36, 36, 43, 43, 50) sts, k7 with MC. Work even in patt until piece measures same length as back to armhole. Shape armhole, neck, and shoulder as for right side, reversing shap-ing. **Note:** Tie off bobbin yarns when stripes are 1 st from dec edge (i.e., do not work edge st in CC).

•**Front (hot pink version):** Cut 12 (12, 14, 14, 14, 16, 16) 4-yd (3.5-m) lengths of CC and wind onto separate bobbins. With MC, CO 86 (90, 96, 100, 106, 110, 116) sts. K4 (6, 2, 4, 7, 2, 5) sts, work Vertical Garter Stripes patt over 78 (78, 92, 92, 92, 106, 106) sts, end k4 (6, 2, 4, 7, 2, 5) with MC. Cont in patt until piece



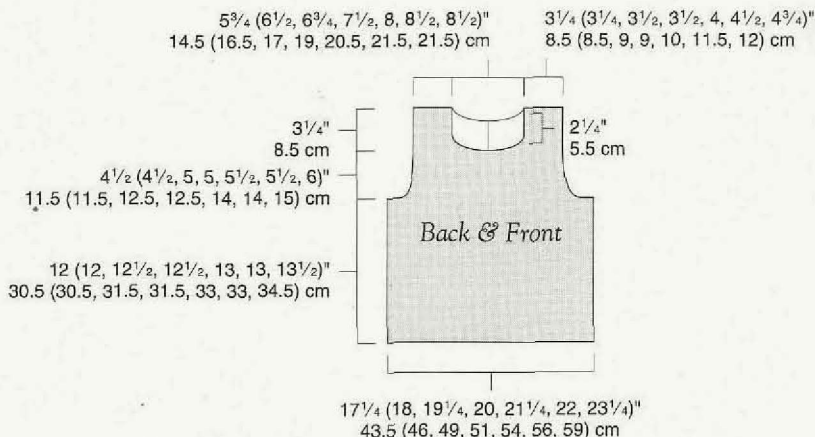


measures same length as back to armhole, ending with a RS row. Tie off bobbin yarns. **Armholes and yoke:** Change to Horizontal Garter Stripes patt, beg with Row 7: Join CC at armhole edge, and using both yarns tog, BO 5 (6, 6, 6, 6, 6, 7) sts, then with CC only, knit to end of row. At beg of next row BO 5 (6, 6, 6, 6, 6, 7) sts—76 (78, 84, 88, 94, 98, 102) sts rem. Cont in patt, dec 1 st each armhole edge every other row 3 times, then every 8th row 4 (4, 4, 4, 4, 3, 3) times, and at the same time, when armhole measures 4½ (4½, 5, 5, 5½, 5½, 6)" (11.5 [11.5, 12.5, 12.5, 14, 14, 15] cm), mark center 12 (12, 14, 16, 16, 16, 16) sts and **shape front neck:** keeping in patt, work to first marked st, join new yarn, BO marked 12 (12, 14, 16, 16, 16, 16) sts, and work to end. Working each side separately, BO 4 (4, 4, 4, 5, 5, 5) sts at each neck edge, then 3 (3, 3, 3, 3, 4, 4) sts. Then dec 1 st at neck edge every other row 2 (3, 3, 4, 4, 4, 4) times—16 (16, 18, 18, 20, 22, 24) sts rem each side. Work even until piece measures same length as back to shoulder. **Shape shoulders:** BO 8 (8, 9, 9, 10, 11, 12) sts at shoulder edge twice.

•**Finishing:** With yarn threaded on a tapestry needle, sew two halves of front together for red version. Sew shoulder and side seams. **Armbands:** With CC, RS facing, and beg at underarm, work reverse single crochet (rsc; see Glossary, page 5) around armhole. **Neckband:** With CC, RS facing, and beg at left shoulder seam, work rsc around neck opening, making buttonhole at left edge of back opening by crocheting a chain long enough to go around button. **Lower edging:** With CC,

RS facing, and beg at one side seam, work rsc around lower edge. Weave in loose ends. Sew button to right back neck edge. Steam edges lightly. ∞

Laura Wallins has been knitting since she was seven years old. She lives with her husband and two sons (who sometimes get to wear her handknitted creations) in Brookline, Massachusetts. She works as an associate editor for a science journal when she's not busy with her needles.



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# FOLKLORE

Robin Hansen



**T**HE PULL-UP is not the long dress worn by can-can dancers. Nor is it a pair of training pants for toddlers. It's a funny little technique that only one person has even mentioned to me but it pervades knitting in the north Atlantic.

One of the first traditional mitten patterns I learned, from Nora Johnson of Five Islands, Maine, is called "stripes". The cuff has wide vertical stripes of stockinette—no ribbing—and the hand and thumb are narrow vertical stockinette stripes, one stitch wide. Knitted in a heavy worsted-weight wool, they go quickly, and the knit is so tight, so firm, that you can barely see the stitches.

"I'll teach you how to make the blue stand up over the gray," Nora told me, and gave me my first real lesson in two-color knitting. At the time I was excited to knit with two colors without getting my yarn hopelessly tangled. Only years later did I realize she had taught me the pull-up.

In stranding two colors, one is always "carried ahead"; that is, when it is selected for the next stitch, it is picked up from in front (and beneath) the other color; "in front" relative to the direction of knitting. The other color is brought from behind and lifted over the first. Some knitters hold the "carried-ahead" color in their left hand and knit the second color with their right hand. In addition to separating the strands and keeping the yarns from tangling, this technique emphasizes the yarn carried ahead. Even bright colors drop back from a yarn carried ahead, and seem, as in the "Candlelit Windows" pattern (used in the red mitten shown on page 37), to be illuminating from within a framework of the emphasized color.

What happens to form a pull-up is this. In a vertically-striped pattern like Nora's mittens, each color is knitted over itself all the way to the end of the mitten. The carried-ahead yarn, emphasized in straight lines, forms ridges in the fabric, while the other yarn becomes furrows. As each ver-

## The Pull-Up— Unmentionable or Just not Mentioned?

tical line of knitting pulls toward its same-colored neighbors, it compresses the opposite-color stitches in between, pulling up the fabric and thickening it.

My next pull-up encounter was with a mitten in a checkerboard pattern created by Bida Spooner of New Sweden, Maine. One would think the checker-

board pattern, two rounds of two light, two dark followed by two rounds of two dark, two light, would produce a nice squared-off checkerboard effect. Instead, the knit pulls up in sharp two-stitch wide ridges. At first glance, the mittens look as if they are knitted from the fingertips down, in long tubes, almost like I-cord sewn together. Interesting, I thought, and immediately made three pairs.

Knitters of Newfoundland gloves and mittens use an offset alternation of color on fingers, but they change the color carried ahead in every round, so in one round white is carried ahead, in the next round blue, and so on. When the color carried ahead is changed in every round, the carried-ahead stitches line up one above the other in vertical ridges to give the fingers and thumbs greater durability, warmth, and a gripping surface. Typically, when striped pull-up mittens wear out, the yarn on top erodes first. By alternating the color on top, the Newfoundland knitters may get more wear from the thumbs and fingers.

In Hadeland, Norway, an anonymous knitter has invented a rib that capitalizes on the pull-up by alternating knit one main color, purl one main color, knit one main color, knit one contrasting color, arranged in a vertical stripe. The pull-up is formed both by the natural inclination of the purl stitch to recede into the fabric and by the pulling action of the tightly-carried contrasting fourth stitch.

The Hadeland mitten is always knitted the same way. One learns the mitten pattern in its entirety, never meddles with it, and passes it intact to the next generation.

Aiantha Blake, a cash knitter from down east Maine, made ridged pull-up mittens for sale by the bundle in all-white yarn. They were designed to be fulled and worn wet by fishermen. The ridges stand out clearly, but every twelve or so rounds there is a confusion of bumps before a new set of ridges takes over. Knowing how well-planned most mittens are, and that



"Stripes" mitten knitted with the pull-up technique.

the pull-up technique makes a narrower mitten, consuming more yarn for any given size, I wonder if the bumpy confusion kept the mitten wide enough to conserve yarn.

Nobody talks about the pull-up technique. Patterns for striped mittens, called "pole pattern" in Sweden, never mention the pull-up, nor do patterns for checked knitting from eastern Canada. Upon seeing me knit the pull-up, some knitting "experts" mistake the technique for carelessness. But when I knit the pull-up, the final product is as even as corduroy and testimony to the constancy of my tension.

There's no carelessness involved in the pull-up. A collector of interesting fabrics and mittens, Mary Chase of Brooksville, Maine, owns a Swedish striped mitten on which the knitter changed the carried-ahead color midway, so that white lies over blue for the length of the thumb gusset, and blue dominates from the thumb gusset to the finger tips. And on

the Newfoundland gloves, the thickness of the fingers can't be achieved without

consciously changing the carried-ahead strand every round.

Knitted pull-up patterns are dense, somewhat inflexible, and rather tedious to knit, but beautiful. Traditionally, they're used for small items—hats, cuffs, whole mittens, or fingers and/or thumbs. Because it lacks stretch, the pull-up won't make a great sock, but it is fine for slippers, slipper soles, or sock heels.

Try the pull-up with a circular swatch of no fewer than thirty stitches and no less than three inches—this will give the pull-up a chance to take hold. Knit on needles one to two sizes smaller than you would normally use for the chosen yarn, and keep a firm tension. Use the swatch to figure stitches per inch, and pull up a pair of mittens. ∞



From left to right: Newfoundland glove, "Candlelit Windows" mitten, and mitten in checkerboard pattern. All three employ the pull-up.

Robin Hansen is a folklorist and freelance writer and knitter with a passionate interest in traditional knitting.



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## MOSS AND LACE TRIO

CELESTE PINHEIRO

*Three styles*

*Mix-and-match*

**FINISHED SIZE** 37½ (42½, 47½, 52½)" (95 [108, 121, 133] cm) bust/chest circumference, buttoned. Cardigan shown measures 37½" (95 cm). Vest shown measures 42½" (108 cm). Pullover shown measures 47½" (121 cm).

**YARN** Muench GGH Samoa (50% cotton, 50% polyacryl; [104 yd] 95 m/50 g): #37 fuchsia, #61 turquoise, or #13 periwinkle. **Pullover or Cardigan:** 10 (13, 15, 17) balls; **Vest:** 8 (8, 9, 9) balls.

**NEEDLES** Body and Sleeves—Size 8 (5 mm); Borders—Size 7 (4.5 mm): straight and 16" (40 cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Tapestry needle; marker (m); size G/6 (4.25 mm) crochet hook; six (six, seven, seven) ½" (1.3 cm) buttons for cardigan; four ¾" (2 cm) buttons for vest.

**GAUGE** 16 sts and 26 rows = 4" (10 cm) in patt on larger needles; 17 sts and 24 rows = 4" (10 cm) in St st.



Muench GGH Samoa  
2-ply, 6 strand; 12 wraps per inch

A SIMPLE LACE and moss stitch pattern is interpreted in a trio of garments—pullover, cardigan, and vest. All have garter-stitch borders punctuated with bobbles and are edged with reverse single crochet. The pullover and cardigan have the same round neck and boxy armhole shapings. The vest has a V-neck and armholes with more tailoring to make the shoulders narrower. To facilitate seaming, an edge stitch is worked in stockinette stitch at each side of each piece.

You can follow the patterns exactly or mix the neck shapings to create the garment of your choosing. For a more colorful, striped, oddball sweater, change colors every eight rows of the lace pattern.

### Stitch

**Bobble Border:** (multiple of 5 sts)

Row 1: (WS) Knit.

Row 2: (RS) \*K2, (k1, p1, k1, p1, k1) into next st, then pass 1st, 2nd, 3rd, and 4th sts one at a time over 5th st to make bobble, k2; rep from \*.

Row 3: Knit.

### PULLOVER

•**Back:** With smaller needles, CO 77 (87, 97, 107) sts. Working the first and last st (edge sts) in St st, work Bobble Border on center 75 (85, 95, 105) sts. Change to larger needles. Cont working 1 edge st each side, work according to chart (beg and end as indicated) until piece measures 11 (12, 15, 16)" (28 [30.5, 38, 40.5] cm) from beg, or desired length to armholes, ending with Row 8 or 16 of chart. **Shape armholes:** BO 5 st at beg of next 2 rows—67 (77, 87, 97) sts rem. Cont in patt (and working edge sts) until piece measures 18½ (20½, 23½, 25½)" (47.5 [52.5, 60, 65] cm) from beg. **Shape neck:** Cont in patt across 20 (24, 28, 32) sts, join new yarn and BO 27 (29, 31, 33) sts for neck, and work to end of row. Working both sides separately and cont in patt, BO 1 st at neck edge once—19 (23, 27, 31) sts rem each side. Cont in patt until piece measures 19 (21, 24, 26)" (48.5 [53.5, 61, 66] cm) from beg, ending with Row 8 or 16 of chart. BO all sts.

•**Front:** Work as for back until piece measures one full patt rep (16 rows) less than back—about 16½ (18½, 21½, 23½)" (42 [47.5, 55, 60] cm) from beg, ending with Row 8 or 16 of chart—67 (77, 87, 97) sts. **Shape neck:** Cont in patt across 29 (33, 38, 43) sts, join new yarn and BO 9 (11, 11, 11) sts for neck, and work to end of row. Working both sides separately and cont in patt, BO at neck edge every other row as follows: 4 sts 0 (0, 1, 1) time(s), 3 sts 2 (2, 1, 1) time(s), 2 sts 1 (1, 1, 1) time, 1 st 2 (2, 2, 3) times—19 (23, 27, 31) sts rem each side. Cont in patt until piece measures same length as back, ending with Row 8 or 16 of chart. BO all sts.

•**Sleeves:** With smaller needles, CO 42 sts. Working 1 edge st each side as before, work rem sts in Bobble Border. Change to larger needles. Cont working 1 edge st each side, work according to chart (beg as indicated), and *at the same time*, beg with Row 11 (9, 7, 1) of chart, inc 1 st each end of needle every 10 (8, 6, 6) rows 10 (15, 15, 20) times—62 (72, 72, 82) sts. Cont in patt until sleeve measures 18 (18, 19, 19)" (46 [46, 48.5, 48.5] cm) or desired length from beg, ending with Row 8 or 16 of chart. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder and side seams. Sew sleeves into armholes. Sew sleeve seams. **Neckband:** With cir needle, RS facing, and beg at right shoulder seam, pick up and knit 70 (75, 80, 85) sts evenly spaced around neckline as follows: 17 (18, 19, 20) sts along right side neck, 9 (10, 11, 11) sts across front neck, 17 (18, 19, 20) sts along left side neck, and 27 (29, 31, 34) sts across back neck. Place m and join. Purl 1 rnd. Work





Row 2 only of Bobble Border. Purl 1 rnd. BO all sts loosely. **Neck, sleeve, and bottom edging:** Work reverse single crochet (see Glossary, page 5) around all edges. Weave in loose ends. Block.

### CARDIGAN

•**Back:** Work as for Pullover back.

•**Right Front:** With smaller needles, CO 37 (42, 47, 52) sts. Working the first and last st (edge sts) in St st, work Bobble Border on center 35 (40, 45, 50) sts. Change to larger needles. Cont working 1 edge st each side, work according to chart (beg and end as indicated) until piece measures same as back to armhole, ending with Row 1 or 9 of chart. **Shape armhole:** (WS) BO 5 st at beg of row—32 (37, 42, 47) sts rem. Cont in patt until piece measures one full patt rep (16 rows) less than back—about 16½ (18½, 21½, 23½)" (42 [47.5, 55,

60] cm) from beg, ending with Row 8 or 16 of chart. **Shape neck:** At neck edge BO 6 (7, 8, 8) sts once, 2 sts 2 (2, 2, 3) time(s), then 1 st 3 (3, 3, 2) time(s)—19 (23, 27, 31) sts rem. Cont in patt until piece measures same length as back, ending with Row 8 or 16 of chart. BO all sts.

•**Left Front:** Work as for Right Front, reversing all shapings and working armhole BO on Row 1 or 9 of chart.

•**Sleeves:** Work as for Pullover sleeves.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder and side seams. Sew sleeves into armholes. Sew sleeve seams. **Neckband:** With smaller cir needle, RS facing, and beg at center front opening, pick up and knit 6 (7, 8, 8) sts along right front neck, 16 (16, 17, 18) sts along right side neck, 26 (29, 30, 33) sts across back neck, 16 (16, 17, 18) sts

along left side neck, and 6 (7, 8, 8) sts across left front neck—70 (75, 80, 85) st. Work Bobble Border. BO all sts loosely. **Buttonband:** With smaller needles and RS facing, pick up and knit 70 (78, 90, 98) sts evenly spaced along left front edge. Knit 3 rows. BO all sts. **Buttonhole Band:** With smaller needles and RS facing, pick up and knit 70 (78, 90, 98) sts evenly spaced along right front edge. Knit 1 row. **Buttonhole row:** K10 (13, 13, 14), k2tog, yo, \*k9 (10, 10, 11), k2tog, yo; rep from \* 4 (4, 5, 5) more times, k3 (3, 3, 4). Knit 1 row. BO all sts. Sew buttons opposite buttonholes. **Front, neck, sleeve, and bottom edgings:** Work reverse single crochet (see Glossary, page 5) around all edges. Weave in loose ends. Block.

### VEST

•**Back:** Work as for Pullover back until piece measures 11 (12, 14, 14)" (28 [30.5,

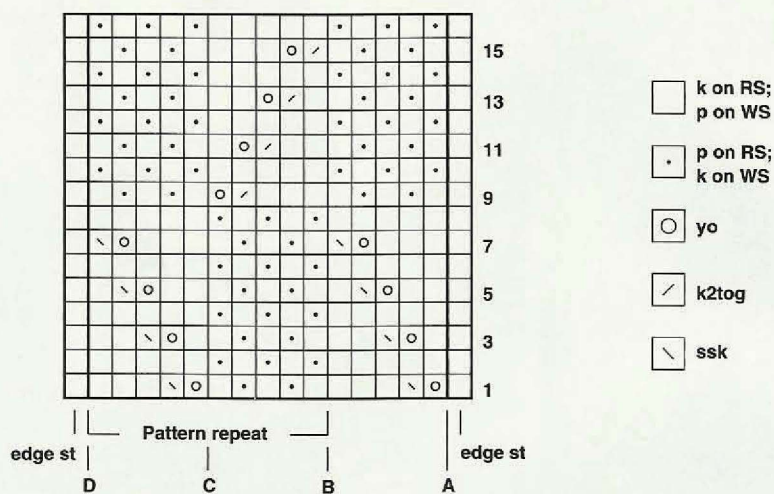
35.5, 35.5] cm) from beg, or desired length to armholes, ending with Row 8 or 16 of chart. **Shape armholes:** Cont in patt, BO 5 sts at beg of next 2 rows—67 (77, 87, 97) sts rem. Then dec 1 st at each end of needle every other row 5 (10, 10, 15) times—57 (57, 67, 67) sts rem. Cont in patt until piece measures 18½ (20½, 22½, 23½)" (47.5 [52.5, 57.5, 60] cm) from beg. **Shape neck:** Cont in patt across 16 (14, 19, 17) sts, join new yarn and BO 25 (29, 29, 33) sts for neck, and work to end of row. Working both sides separately and cont in patt, BO 1 st at neck edge once—15 (13, 18, 16) sts rem each side. Cont in patt until piece measures 19 (21, 23, 24)" (48.5 [53.5, 58.5, 61] cm) from beg, ending with Row 8 or 16 of chart. BO all sts.

•**Right Front:** Work as for Cardigan right front to armhole, ending with Row 1 or 9 of chart. **Shape armhole and V-neck:** (WS) BO 5 sts at beg of row—32 (37, 42, 47) sts rem. Dec 1 st at beg of next row. Keeping in established patt and continuing armhole shaping as for vest back, dec 1 st at neck edge every 4 rows 12 (14, 14, 16) times—15 (13, 18, 16) sts rem. Cont in patt until piece measures same as back, ending with Row 8 or 16 of chart. BO all sts.

•**Left Front:** Work as for right front, reversing all shaping and working armhole BO on Row 1 or 9 of chart.

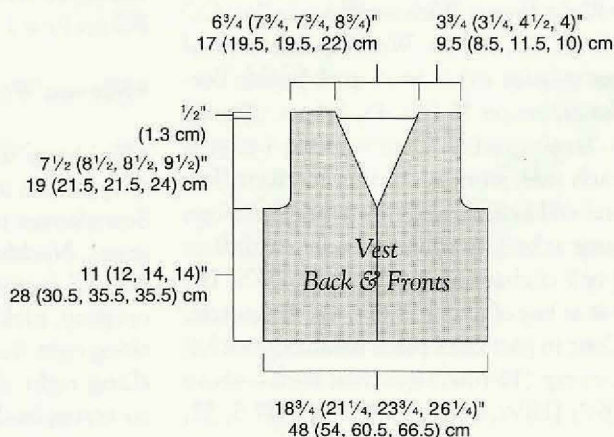
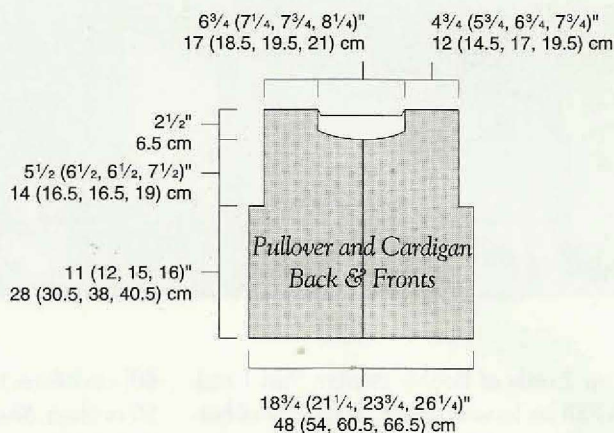
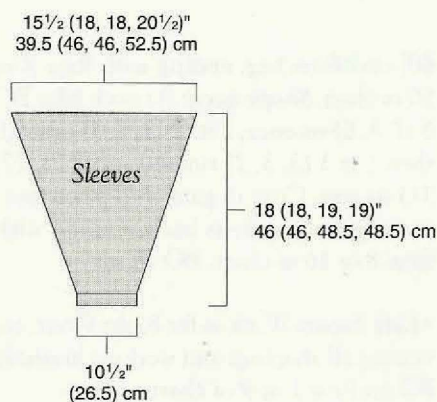
•**Finishing:** With yarn threaded on tapestry needle, sew shoulder seams. **Armband:** With smaller needles and RS facing, pick up and knit 75 (85, 95, 105) sts around armhole. Work Bobble Border. BO all sts. **Front band:** With smaller needles and RS facing, pick up and knit 91 (97, 105, 107) sts up right front and neck edge, 24 (28, 28, 32) sts across back neck, and 91 (97, 105, 107) sts down left neck and front edge—206 (222, 238, 246) sts. Knit 1 row. **Buttonhole Row:** \*K10 (11, 13, 13), k2tog, yo; rep from \* 3 more times, knit to end. Knit 1 row. BO all sts. Sew side seams. Work reverse single crochet around all edges (see Glossary, page 5). Sew buttons opposite buttonholes. Weave in loose ends. Block. ∞

Celeste Pinheiro lives in Beaverton, Oregon. When she isn't knitting, she's growing flowers, riding her bike, or, of course, thinking up new sweater designs.



**All Backs and Pullover Front: begin at A, end at D**  
**Left Sleeve: begin at A, end at C**  
**Right Sleeve: begin at B, end at D**

**Cardigan and Vest:**  
**37½", 47½" Right and Left Front: begin at B, end at C**  
**42½", 52½" Right Front: begin at A, end at C**  
**42½", 52½" Left Front: begin at B, end at D**



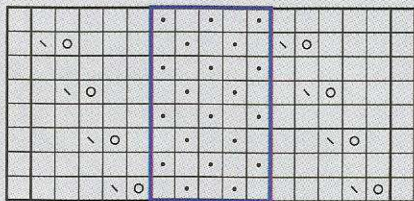
# Converting a Pullover to a Cardigan or Vest

Celeste Pinheiro

**C**ONVERTING a pullover pattern to one for a cardigan or vest is easier than it may seem. Begin with a pullover pattern that has an easy stitch pattern and plan simple shaping for the cardigan or vest to learn the design process. Let's convert the Moss and Lace pullover.

## CARDIGAN

A crewneck cardigan is basically a crewneck pullover with a buttonband along the center front. The back and sleeves are the same for both styles. All you need to do to change a pullover pattern to a cardigan is divide the front with its neck shaping into two half-fronts and add a buttonband. The average buttonband is about 1" (2.5 cm) wide, and in our lace pattern a square is about 1" (2.5 cm) wide. So to keep the stitch pattern complete, we eliminate the center column of the stitch pattern and replace it with a buttonband.



To keep the pattern complete, we eliminate the center column of the stitch pattern and replace it with a buttonband.

To figure out how many stitches to cast on for the two fronts, take the number of stitches for the pullover front, subtract 1" (2.5 cm) of stitches for the buttonband, and divide the result by two. If the result has a half-stitch, round up to the next whole number. In our example, the gauge is four stitches to the inch, so we calculate as follows:

$$77 (87, 97, 107) - 4 = 73 (83, 93, 103)$$

$$73 (83, 93, 103) \div 2 = 36.5 (41.5, 46.5, 51.5)$$

Rounding up to whole numbers, cast on 37 (42, 47, 52) stitches for each front. The Moss and Lace pattern is a multiple of 10 stitches plus 2 edge stitches. The sizes that use 42 and 52 stitches work out precisely with whole repeats and 2 edge stitches. The sizes that use 37 and 47 stitches work out as 3 and 4 whole repeats respectively, 2 edge stitches, and 5 extra stitches (which is  $\frac{1}{2}$  repeat). Since we're working with an uncomplicated stitch pattern, simply work an edge stitch, 3 or 4 whole repeats,  $\frac{1}{2}$  repeat, and one more edge stitch.

The armhole shaping will remain the same as for the pullover.

### Converting front neck shaping

Take the total number of stitches that you bound off for the pullover front neckline—29 (31, 33, 35) and subtract 1" (2.5 cm) of stitches (4 stitches) to get 25 (27, 29, 31) stitches to be bound

off for the front neck on the cardigan. Divide this by two and round up to the next whole number to get 13 (14, 15, 16) stitches to be bound off at each front neck edge.

Bind off half this number of stitches—6 (7, 8, 8) stitches—on the first bind-off row (you can round up or down here based on the number of rows you have to decrease the stitches over). In this case, the neckline comprises 16 rows, but because I bind off every other row, I decrease over 8 rows. I've already done my first bind-off. This leaves 7 (7, 7, 8) stitches to decrease over the remaining 6 bind-off rows. I'll usually split this number by decreasing 2 stitches on the first few rows and 1 stitch on later rows; for this pattern I've chosen to decrease 2 stitches 2 (2, 2, 3) times, and 1 stitch 3 (3, 3, 2) times.

The remaining stitches are the shoulder stitches and match the number of shoulder stitches in the pullover pattern—19 (23, 27, 31).

### Buttonband

You'll pick up the same number of stitches around the neckband as for the pullover. Figure the gauge of your border, then multiply the stitches per inch by the length of the front opening after you have worked the neckband. Measure the front length of the buttonband plus the neckband. For example, on the small size, the front length is 16 $\frac{1}{2}$ " (42 cm), plus 1" (2.5 cm) Bobble Border, or 17 $\frac{1}{2}$ " (44.5 cm) total. Multiply this measurement by the stitch gauge (17 $\frac{1}{2}$ " [44.5 cm]  $\times$  4 stitches/inch [2.5 cm]) to get the number of stitches—70—to pick up for the buttonband.

## VEST

The vest is basically the pullover with a buttonband, V-neck, and no sleeves. I adjust the armholes so they don't fall off the top of the shoulders as they would if I used the boxy armhole shaping of the pullover. Measure across the back of a well-fitting vest or have a friend measure you from shoulder to shoulder where you want the vest to end. A typical woman's measurement would be 14 to 17 inches (35.5 to 43 cm).

For this pattern I've used a shoulder-to-shoulder measurement of 14 $\frac{1}{4}$  (14 $\frac{1}{4}$ , 16 $\frac{3}{4}$ , 16 $\frac{3}{4}$ )" (36, [36, 42.5, 42.5] cm). Multiplying by my gauge (4 stitches/inch) gives 57 (57, 67, 67) stitches for the shoulder-to-shoulder width. I subtract this from the total number of stitches—77 (87, 97, 107)—to get the number of stitches to bind off and/or decrease for the armholes—20 (30, 30, 40) stitches.

I'd usually begin by binding off 1" (2.5 cm) of stitches for each armhole edge. But, to maintain my pattern repeat here, I'll bind off 5 stitches instead of 4. This leaves me with 10 (20, 20, 30) stitches to decrease. Dividing the remainder by 2, I have 5 (10, 10, 15) more stitches to decrease on each side. I do this by decreasing 1 stitch at each end of the needle every other row 5 (10, 10, 15) times.

### Armhole depth

The appropriate armhole depth depends on what you will wear with your vest. Because this is a summer-weight vest that will be worn over a close fitting T-shirt with nothing (well, almost nothing) underneath it, I've used the same armhole depth as for the pullover, about 8 (20.5 cm) to 10 (25.5 cm) inches, depending on the size. If you'd like to wear a larger T-shirt or turtleneck under the vest, add 1" (2.5 cm) to the depth; or if you'd like to wear a blouse or tailored shirt underneath, add about 2" (5 cm). Note that this number does not include the 1" (2.5 cm) deep armband.

### Dividing for fronts

Plan this the same way as in the cardigan.

### Figuring out the V-neck

Shaping for a V-neck begins on the same row as the armhole bind-off. Decreasing 1 stitch every 4 rows gives a good slant, and if continued to the shoulders, results in the proper shoulder and neck measurements. I like to work the back to the armholes and then put the stitches on a holder. Then I work one front to completion, decreasing 1 stitch every 4 rows to the shoulder. I note the number of stitches I end up with at the shoulder, and work the back neck shaping based on that.

To figure out back neck shaping, take the number of stitches left for the front shoulder, multiply by two, then subtract this number from the total number of back stitches on the holder. The result is the number of stitches to bind off for the back neck. This shaping method works for simple stitch patterns, but for a more complicated stitch pattern, I work out the math to be sure I get the measurements I need. If the ratio of row gauge to stitch gauge is very different from stockinette stitch (as it is for cables or Fair Isle), I determine my row gauge on the chunk of knitting I've done—this provides a more accurate row gauge than my gauge swatch.

To calculate the rate of decrease for a V-neck, first determine the number of stitches to eliminate. This will be the number of stitches for the back, minus 1" (2.5 cm) for the buttonband, divided by two. Multiply your row gauge by the armhole depth (without band) and divide by the number of stitches to eliminate. If you get a fraction, round down to the next whole number. The result will be "X" as in "Bind off one stitch every X rows."

### Buttonband

To calculate the rate of pickup for a vertical edge, I take my border gauge (stitches per inch) and compare it to my row gauge in the body pattern. In this case my border gauge is 4 stitches per inch and my row gauge is about 6 rows per inch. So I will need to pick up 4 stitches for every 6 rows, which is the same as 2 stitches every 3 rows. Along the V-neck edge I pick up 1 stitch for every row (unless I'm using a border that tends to stretch—then I pick up 5 stitches for every 6 rows or 4 stitches for every 5 rows), and around the back neck stitch for stitch. I sometimes have to adjust by a few stitches to fit my border repeat, but for this garter stitch I don't have to make any adjustments. I like to position the top buttonhole at the "corner" where the vertical edge changes to the V-neck slant.

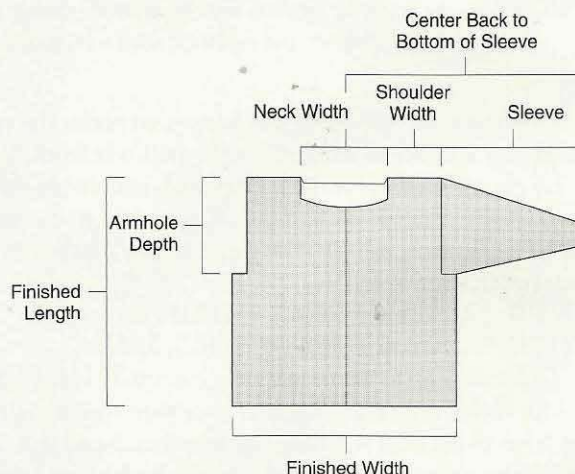
Knowing how to convert garment patterns into different garment styles opens up a whole new world. You'll begin to understand how a pattern grows and how the pieces fit together. You'll be surprised at the many ways this greater understanding will spark your creativity!

# Create Your Own Fashionable Sweater by UP-Sizing

Diana Hrvatin

**H**AVE YOU DISCOVERED a knitted sweater pattern you would love to knit for yourself, but when you check the sizes you realize the largest finished sweater will be too small? With a few adjustments and calculations you can knit that sweater to fit.

The first step in adjusting a pattern is to know what size you really want. The best way to determine ideal dimensions is to measure your favorite sweater or sweatshirt. I was astonished to discover that I like 10" of ease—and most sweater patterns allow for only 4" to 6" of ease. There are five specific areas to address when up-sizing: finished width, armhole depth, neck width, center back to bottom of sleeve, and finished length. Lay your favorite sweater on a flat surface. Draw a schematic and note these measurements.



Your measurements may surprise you; record them for future use. Now you are ready to adjust your pattern.

Compare your desired width measurement with the finished width of the largest size given on the pattern. For example, if the pattern's largest finished chest measurement is 44" (112 cm) and your desired finished chest measurement is 52" (132 cm), you will have to add 8" (20.5 cm).

Calculate the number of stitches to add to the pattern by multiplying the needed inches by the stitch



gauge. For example, if the gauge is 4.5 stitches/inch, an increase of 8" (20.5 cm) requires 36 additional stitches ( $4.5 \times 8 = 36$ ). You will add half this number of stitches to the front, and half to the back of the sweater (18 stitches added to front, 18 to back).

You may need to adjust the number of stitches up or down to accommodate a rib or other stitch pattern. For example, if you are working a k2, p2 rib, you will need a multiple of 4 stitches. Cast on the appropriate number.

If the length of the pattern sweater is satisfactory, follow the pattern directions to the armhole. If it is too short or too long, make any length adjustments before shaping the armhole. If you are adjusting the armhole depth, be sure to consider this when determining total finished length.

I always place underarm stitches on a holder instead of binding off—this method allows the fabric to stretch. Also, because of the added bulk under the arm of drop-shoulder designs, I prefer underarm shaping rather than working straight to the shoulder. For a modified drop shoulder involving slight armhole shaping, place 10% of the back stitches on holders—5% for each armhole. On the right side, work a ssk on the left and a k2tog on the right, every other row twice.

For a vest or sweater with fitted shoulders, measure your body from shoulder to shoulder. The underarm measurement will be the difference between this shoulder measurement and the chest/bust width measurement.

I follow the pattern directions for front neck shaping, but usually begin one inch (2.5 cm) lower than patterns call for. As for the back, increase the number of center bound-off stitches by the number of stitches to fit your ideal measurement. Now you can follow the pattern to the shoulders.

Many of today's patterns have no shoulder shaping. Because you've added width, you will have more shoulder stitches than the pattern calls for. That's okay; just make sure the front and back shoulders have the same number of stitches. Bind off shoulder stitches together. (See Glossary, page 5.)

If your pattern does have shoulder shaping, divide the number of shoulder stitches by three and bind off one-third of the stitches every other row. Sew shoulder seams together.

Whenever possible, I knit sleeves from the top down. This ensures that the width at the top of the sleeve is exactly the width of the armhole. Also, I can check progress along the way and get exactly the length I want. Sew side seams together and proceed as follows:

*Step 1:* Starting at the side seam, slip the left underarm stitches off the holder onto a double-pointed needle. Using a 24-inch circular needle, knit the left underarm stitches and work around the armhole picking up and knitting 4 stitches for every 6 rows. (Alternate 3 sts for 4 rows, and 1 st for 2 rows.) Knit the right underarm stitches on the other holder. Place marker at end of round.

*Note:* The actual number of stitches on the needles is not important—it should be between 40% and 50% of the total number of body stitches.

*Step 2:* Center sleeve pattern, if any, aligning the center of the design with the shoulder seam. Place markers to aid in establishing the design pattern.

*Step 3:* Work one inch in pattern with no decrease.

*Step 4:* If your sleeve length is the same as that in the pattern, shape sleeve by following the number of increases and frequency stated in the pattern. Where the pattern calls for increases when the sleeve is knitted from the bottom up, you will decrease when working from the top down.

If you are making adjustments to sleeve length, figure your rate of decrease as follows:

*Step 1:* Multiply length of sleeve by row gauge to see how many rows the sleeve will have.

*Step 2:* Subtract the desired number of stitches at the bottom of the sleeve from the total number of stitches at the top of the sleeve. This tells you how many stitches have to be decreased.

*Step 3:* Since we decrease two stitches per decrease row, divide the number of stitches to be decreased by two. This gives you the number of decrease rows to work.

*Step 4:* Divide total number of sleeve rows (from Step 1) by the number of decrease rows (from Step 3) for frequency of decrease.

In most cases, this will not come out even. You may work extra rows at the top of the sleeve or decrease extra stitches on the last row before the cuff or finished edge.

*Step 5:* To determine the number of stitches for a cuff, wrap the back ribbing comfortably around your wrist to form a provisional cuff and count the number of stitches in that width of ribbing.

*Step 6:* Work the ribbing or other edge and bind off.

To work a neckband, start at the left shoulder seam and pick up and knit 3 stitches for every 4 rows along the slope of the neck. Pick up and knit 1 stitch for every bound-off stitch on front and back. Increase or decrease the number of stitches to accommodate the neck pattern design, such as a multiple of 4 for a k2, p2 rib. Finish according to pattern.

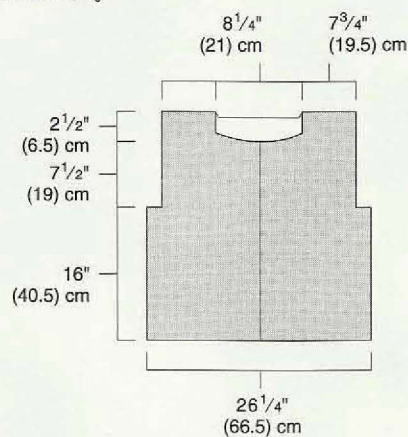
## HOW MUCH EXTRA YARN TO BUY

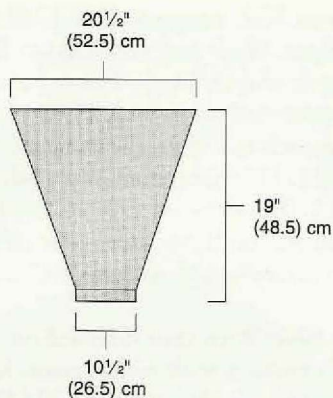
A fair guesstimate is that you'll need 10% more yarn for each additional 4" (10 cm) of width. For a more accurate calculation, compare measurements for the various sizes given in the pattern. (Sizes generally increase by 4" [10-cm] increments.) Now compare the amounts of yarn required for each size. If each larger pattern size requires another skein of yarn, and your personal size is 8" wider than the largest size given, you will need two more skeins of yarn. (In such a case I always take a third skein for added length.)

## UP-SIZING THE MOSS AND LACE PULLOVER

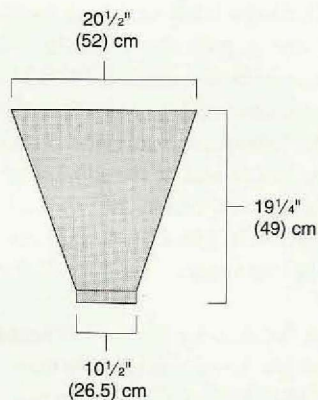
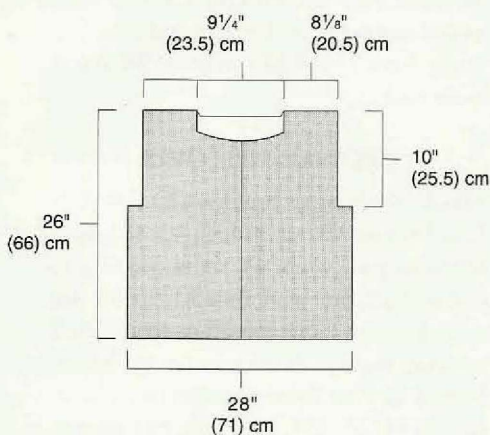
Let's look at how I up-sized the Moss and Lace pullover by Celeste Pinheiro shown on page 43. First I determined finished measurements for my ideal fit. I want a sweater with a finished measurement of 56" (142 cm), and the largest size given is 52½" (133.5 cm).

Pattern size





My size



As you can see, I need to make adjustments to the finished width, the neck, and the center back to end of sleeve. The easiest way to up-size is with multiples of pattern repeats. For a 56-inch (142-cm) finished width, the front and back will each measure 28 inches (71 cm). The gauge in

the lace pattern is 16 stitches = 4" (10 cm) or 4 stitches/inch. Since the pattern repeat requires 10 stitches, each repeat is 2.5" (6.5 cm) wide. Dividing my 28" finished measurement by 2.5, I get 11.2 pattern repeats. I don't like to work partial repeats, so I must choose either 11 repeats, which equal 27.5" (70 cm), or 12 repeats, which equal 30" (76 cm). Because 27.5" is closer to my desired finished width than 30", I choose to work with 11 pattern repeats. Remembering that each repeat uses 10 stitches, I'll need to add 10 stitches to the front and 10 stitches to the back to make my 56" (142-cm) size.

The 52 1/2" (133-cm) pattern (107 sts) allows 1 edge stitch on each side, and 10 1/2 pattern repeats. (100 sts or 10 repeats of the lace pattern plus 5 sts of half a repeat make 52 1/2".)

**Back:** Cast on 117 sts. Follow pattern instructions to neck shaping. **Neck shaping:** Pattern across 35 sts (3 more sts than pattern instructs). Join new yarn and BO center 37 sts (4 more sts than pattern instructs) for neck, and work to end of row. Continue neck shaping according to pattern—34 sts remain on each side. Continue in pattern until piece measures 26" (66 cm) from beginning, ending with Row 8 or 16 of chart. BO all stitches or place on holder for binding off the shoulders together. (See Glossary, page 5.)

**Front:** Work as for back until piece measures 1 1/2 pattern repeats (24 rows) less than the back. **Shape neck:** Pattern across 47 sts, join new yarn and BO center 13 sts (2 sts more than pattern instructs) for neck, work to end of row. Working both sides separately and continuing in pattern, BO every other row at neck edge as follows: 4 sts twice, 2 sts once, 1 st three times—34 sts remain on each side. This neck shaping results in a neck width that is 1" (2.5 cm) wider than the original. Continue in pattern until piece measures same length as back, ending with Row 8 or 16 of chart. BO separately or together with back shoulder stitches.

**Sleeves worked from the top down:** Starting at the underarm and using a circular needle, pick up one stitch for each bound-off stitch (5), and continue around the armhole picking up 4 stitches for

every 6 rows. (Alternate 3 stitches for 4 rows, and 1 stitch for 2 rows.) End with picking up 1 stitch for each bound-off stitch (5). Place marker at end of row and join. (This particular pattern does not require alignment with the shoulder seam.) You should have approximately 96 stitches. *Note:* It is not important to have a multiple of 10 stitches. It is important to stay in pattern on the upper portion of the sleeve. Keep in pattern if possible when shaping the underarm.

Work the Moss Lace chart beginning with Row 1. Repeat 9 times and work the last 6 stitches in Moss Stitch. Continue in pattern for 6 rounds. Decrease 1 stitch each side of marker every 6th row (ssk, k1, k2tog) 17 times. Change to double-pointed needles when necessary. End on Row 16 of chart, decreasing 20 sts evenly on last round—42 sts remain. *Note:* Check that 42 stitches of Bobble Border is a good wrist measurement for you. If you need a larger wrist size, adjust the decrease rate to allow for more stitches at the end. Work Bobble Border and BO loosely.

**Sleeves worked from the bottom up:** If you prefer sleeves knit this way (as shown in the photograph), cast on 42 stitches. Working 1 edge stitch each side, work remaining stitches in Bobble Border. Follow pattern instructions but increase every 4 rows (rather than every 6 rows) until 96 stitches remain. Continue until sleeve measures 17 1/2" (44.5 cm), ending on Row 8 or 16 of chart. BO all sts.

**Neckband:** With circular needle, right-side facing and beginning at right shoulder seam, pick up and knit 90 stitches evenly spaced around the neckline (20 stitches along right side neck, 13 stitches across front neck, 20 stitches along left side neck, and 37 stitches across back neck). *Note:* I observed that for each size increase in the pattern the neck had 5 more stitches than the one before; therefore I added 5 stitches to the largest size to get my target size. Finish according to pattern. ∞

Diana Hrvatin, a life-long lace knitter, is owner of Gossamer Thread & More! in Durango, Colorado. Her articles and designs have appeared in Cast-On, Fashion Knitting, and Threads.



## INTERTWINING CABLES

NORAH GAUGHAN

*Two styles*

*Neck and sleeve  
variations*

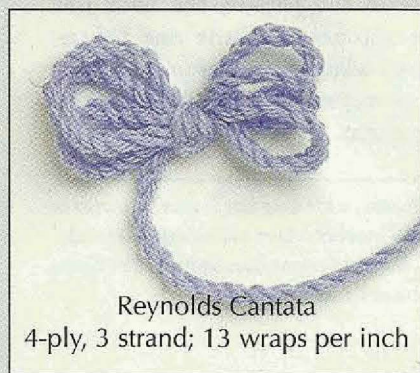
**FINISHED SIZE** 38 (42, 46, 50)" (96.5 [106.5, 117, 127] cm) bust/chest circumference. Tunic shown measures 50" (127 cm). Pullover shown measures 42" (106.5 cm).

**YARN** Reynolds Cantata (90% cotton, 10% nylon; 114 yd [104 ml]/50 g): **Tunic:** #206 lavender, 13 (13, 14, 15) balls. **Pullover:** #101 natural, 11 (12, 13, 14) balls.

**NEEDLES** Body—Size 7 (4.5 mm); Pullover Neckband—Size 5 (3.75 mm): 16" (40 cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m), tapestry needle.

**GAUGE** 21 sts and 29 rows = 4" (10 cm) in Moss st with larger needles; 20 sts and 31 rows = 4" (10 cm) in St st.



Reynolds Cantata  
4-ply, 3 strand; 13 wraps per inch

**T**HESE TWO cotton sweaters show different ways that the same cable pattern can be incorporated into a garment. In the tunic, the cable pattern is centered on the front and back with the remaining stitches worked in moss stitch. The rounded neck opening cuts across the cable pattern. The same cable pattern is used on the cropped pullover and is repeated on the sleeves. The V-neck follows the diagonal lines of the cables and the larger flanking cables are worked into neck extensions to give a finished look to the neckline.

### Stitch

**Moss Stitch:** (worked on an even number of sts)

Row 1: (RS) \*K1, p1; rep from \*.

Rows 2 and 3: \*P1, k1; rep from \*.

Row 4: \*K1, p1; rep from \*.

Rep-Rows 1-4 for pattern.

### TUNIC

•**Back:** With larger needles, CO 104 (116, 124, 140) sts. Work 30 (36, 40, 48) sts in Moss st, pm, work 44 sts according to Cable chart, pm, work rem 30 (36, 40, 48) sts in Moss st. Cont in patt as established, working Section A of chart 8 times, Section B once (inc in these sections as indicated—114 [126, 134, 150] sts), and Section C 4 times. Then work Section C again through Row 52. Piece should measure about 27<sup>3</sup>/<sub>4</sub>" (70.5 cm). **Shape back neck and shoulders:** (RS) BO 8 (9, 11, 12) sts, work next 35 (40, 41, 47) sts in patt (36 [41, 42, 48] sts total), join new yarn and BO 26 (26, 28, 30) sts for neck, work rem sts. BO 8 (9, 11, 12) sts at beg of next row. Working both sides separately, BO 4 sts at each neck edge 3 times, and *at the same time*, BO 8 (9, 10, 12) sts at each arm edge 3 (1, 3, 3) time(s), then 0 (10, 0, 0) sts twice.

•**Front:** Work as for back, ending with Row 62 of the 4th time through Section C of chart. Piece should measure about 25<sup>1</sup>/<sub>2</sub>" (65 cm). **Shape front neck and shoulders:** (RS) Work 49 (55, 58, 65) sts, join new yarn and BO 16 (16, 18, 20) sts for neck, work to end. Working both sides separately, at each neck edge, BO 4 sts once, 3 sts twice, 2 sts twice, and 1 st 3 times, and *at the same time*, when piece measures same length as back to shoulders, BO 8 (9, 11, 12) sts at each arm edge, then 8 (9, 10, 12) sts 3 (1, 3, 3) time(s), then 0 (10, 0, 0) sts twice.

•**Sleeves:** With larger needles, CO 52 (52, 58, 58) sts. Work 2 sts (edge sts) in St st, pm, work 48 (48, 54, 54) sts in Moss st, pm, work rem 2 sts in St st. Cont in patt, inc 1 st each end of needle every 6th row 3 (15, 11, 21) times, then every 8th row 13 (4, 7, 0) times—84 (90, 94, 100) sts. Cont in patt until piece measures 18" (46 cm) or desired length from beg. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Mark front and back 8 (8<sup>1</sup>/<sub>2</sub>, 9, 9<sup>1</sup>/<sub>2</sub>)" (20.5 [21.5, 23, 24] cm) down from shoulders. Sew top of sleeve between ms. Sew sleeve and side seams, ending 8" (20.5 cm) from lower edge for side vents. **Neckband:** With cir needle, RS facing, and beg at right shoulder seam, pick up and knit 126 sts evenly spaced around neck. Place m and join. Purl 1 rnd. Knit 1 rnd. BO in purl. Weave in loose ends.

### CROPPED PULLOVER

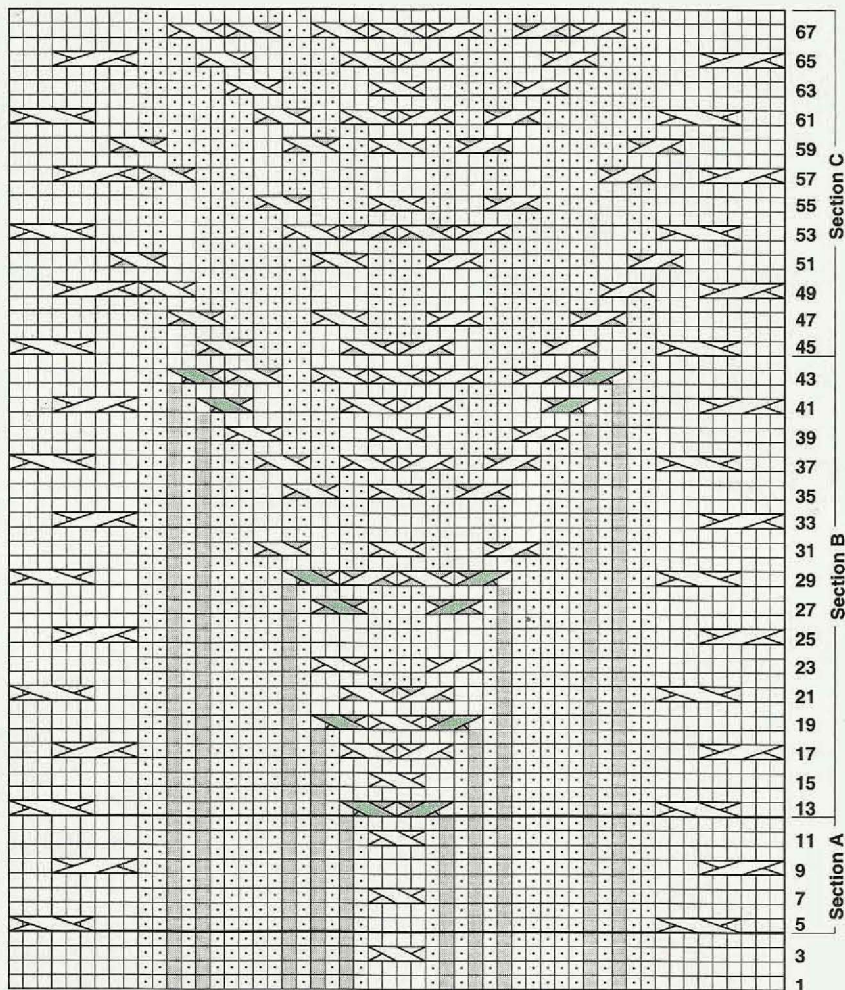
•**Back:** With larger needles, CO 104 (116, 124, 140) sts. Work 30 (36, 40, 48) sts in Moss st, pm, work 44 sts according to Cable chart, pm, work rem 30 (36, 40, 48) sts in Moss st. Cont in patt as established, working Section A of chart once, Section B once (inc in these sections as indicated—114 [126, 134, 150] sts), and Section C 4 times. Work Section C again through Row 56. Piece should measure about 20<sup>1</sup>/<sub>2</sub>" (52 cm). **Shape back neck and shoulders:** (RS) Cont in patt and work 46 (52, 56, 64) sts, join new yarn and BO 22 sts for back neck, and work to end. At each neck edge BO 7 sts once, 5 sts once, 3 sts once, and 1 st once, and *at the same time*, beg with Row 61 of chart, BO at each arm edge 7 (9, 10, 12) sts 2 (4, 4, 4) times, then 8 (0, 0, 0) sts twice.

•**Front:** Work as for back until Section C of chart has been worked 3 times—114 (126, 134, 150) sts. Change to Neckline chart and work both sides separately. Working decs as indicated, cont until piece measures same as back to shoulders—41 (47, 51, 59) sts rem each side. **Shape shoulders:** At each arm edge, BO 7 (9, 10, 12) sts 2 (4, 4, 4) times, then 8 (0, 0, 0) sts twice—11 sts rem each side. **Front extensions:** M1 (edge st) at each shoulder edge—12 sts each side. Cont in patt (rep Rows 85-92 of chart), working inc'd st in St st until extensions measure 3<sup>1</sup>/<sub>2</sub>" (9 cm)





Cable chart



- k on RS; p on WS
- p on RS; k on WS
- no stitch
- k3tog
- ssk: slip 3 sts wise (1 at a time) then knit these 3 sts tog tbl
- divide for fronts

- 3/3 LC: sl 3 sts onto cn and hold in front, k3, k3 from cn
- 3/3 RC: sl 3 sts onto cn and hold in back, k3, k3 from cn
- 2/1 LC yo: sl 2 sts onto cn and hold in front, k1, yo, k2 from cn
- 2/1 RC yo: sl 1 st onto cn and hold in back, k2, yo, k1 from cn
- 2/2 LC: sl 2 sts onto cn and hold in front, k2, k2 from cn
- 2/2 RC: sl 2 sts onto cn and hold in back, k2, k2 from cn
- 2/2 LCP: sl 2 sts onto cn and hold in front, p2, k2 from cn
- 2/2 RCP: sl 2 sts onto cn and hold in back, k2, p2 from cn

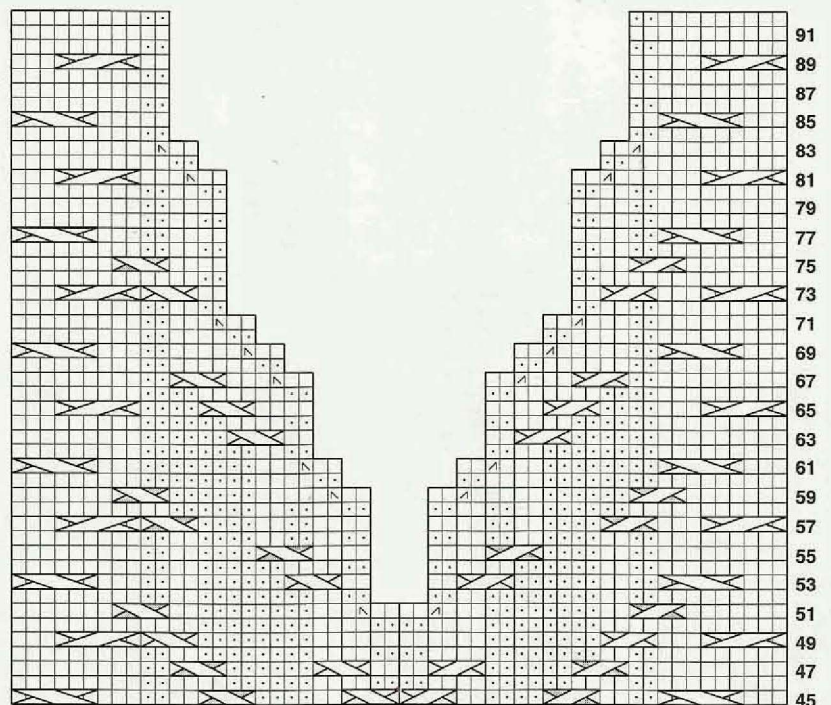
**Tunic Back:** Work Section A 8 times, Section B once, Section C 4 times, then Rows 45-52.

**Tunic Front:** Work as for back through Row 62 of 4th repeat of Section C.

**Cropped Pullover Back:** Work Section A once, Section B once, Section C 4 times, then Rows 45-56.

**Cropped Pullover Front:** Work as for back through 3rd repeat of Section C.

*Cropped Pullover  
Neckline chart*

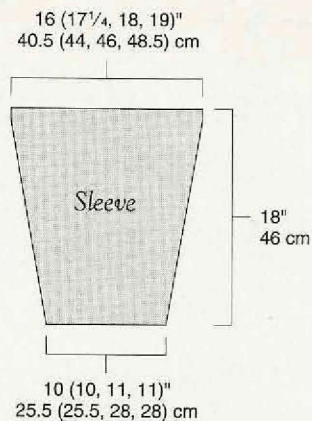


from inc'd st. Sew ends of front extensions tog (at center back).

•**Sleeves:** With larger needles, CO 56 (56, 64, 64) sts. Work 2 sts in St st, pm, work 4 (4, 8, 8) sts in Moss st, pm, work 44 sts according to Cable chart, pm, work 4 (4, 8, 8) sts in Moss st, work rem 2 sts in St st. Cont in patt, working Section A of chart once, Section B once (inc 10 sts in these sections as indicated), then rep Section C to end, and *at the same time*, inc 1 st each end of needle (M1 between 2nd and 3rd sts from each end) every 8 (6, 6, 6) rows 16 (19, 18, 20) times—98 (104, 110, 114) sts. Keeping new sts in Moss st, cont in patt until piece measures 18" (46 cm) or desired length from beg. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Sew front extensions to back neck. Turn the 2 neck edge garter sts to the inside and stitch in place with matching thread. Mark front and back 8 (8½, 9, 9½)" (20.5 [21.5, 23, 24] cm) down from shoulders. Sew top of sleeve between ms. Sew sleeve and side seams. Weave in loose ends. ∞

*A freelance designer for more than twelve years, Norah Gaughan is now the Design Director of Knitting Yarns for the Reynolds, Unger and Adrienne Vittadini yarn lines from JCA, Inc. She has been hailed as a "Master Knitter of the '90s" by Vogue Knitting and was profiled in Knitting in America (Artisan, 1996).*



## Norah's Notes

### Notes on the Cable Panel

Lately, I've been experimenting with diagonal cables and how they can be linked together and expanded upon. One idea leads to the next as I graph out the patterns (using pencil and eraser on graph paper with 10 squares per inch). Originally I planned this pattern to have an allover design. The asymmetry where the diagonal cables link with the braids (the section between the center of each braid) is a vestige of my initial pattern. If you prefer symmetry, you may want to reverse the twists of the braid on the left. For some capricious reason (I can't seem to remember why), I kept the asymmetry when I opted to work the pattern in a panel. I decided on a panel of cables because it is much easier to design in a wide range of sizes and also easier to knit than an allover design. A center panel is flattering in a sweater—it brings the focus of the design to the front and leaves the contours of the body obscured. Concentrating the cables towards the neckline also helps direct the focus to the face and away from the midsection.

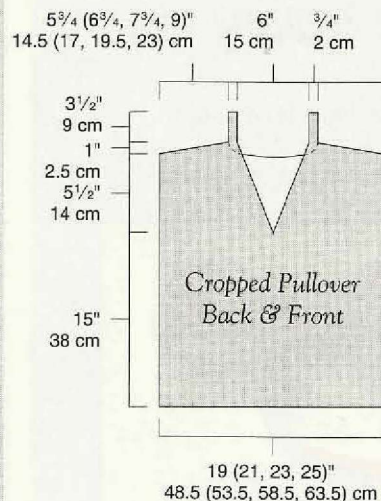
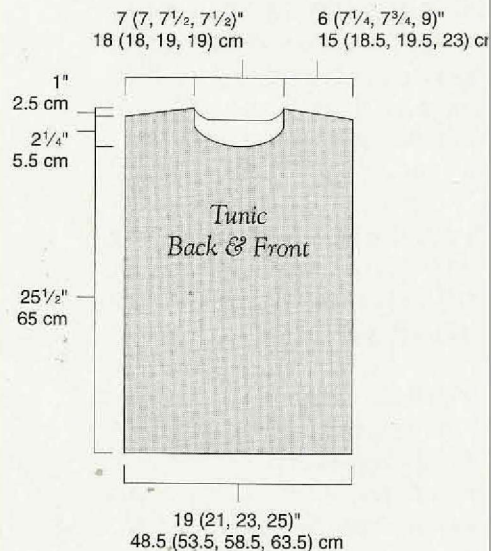
### Changes for a Fuller Body Type

The sleeves on the tunic are worked in moss stitch only to eliminate bulk in the arm and shoulder area. The larger and longer tunic is easy to wear and comfortable—the slits on the sides allow added mobility. Feel free to interchange necklines—either should be flattering. Just be careful to calculate exactly where to start Section B of the cable pattern to provide your desired finished length and neckline depth.

### A Few Notes on Techniques

To compensate for the difference in gauge between reverse stockinette stitch and the cable pattern, yarn-over increases are made along with the cabling. To hide the increases, work into the back of each yarn-over on the following row.

For oddly shaped necklines, I like to work two stitches in garter stitch at the neck edge for a facing that gets folded under and sewn to the inside. This allows the beautiful strong curves of the cables to be highlighted along the finished neckline. To eliminate bulk in the seam, use matching cotton thread for the sewing.





## DRESS-ME-UP JACKET

BETH MORIMOTO

*Quick and easy*

*I-cord edging*

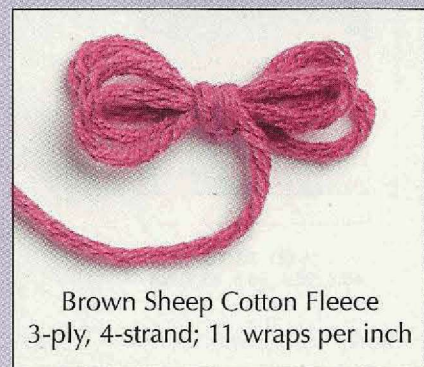
**FINISHED SIZE** 22 (24, 26)" (56 [61, 66] cm) chest circumference, buttoned with about a 2½" (6.5 cm) overlap. To fit size 18 (24, 30) months. Jacket shown measures 24" (61 cm).

**YARN** Brown Sheep Cotton Fleece (80% cotton, 20% Merino wool; 215 yd [197 m]/100 g): #CW-210 tea rose, 3 (3, 4) skeins.

**NEEDLES** Body and Sleeves—Size 8 (5 mm); Edgings—Size 6 (4 mm): straight and 24" (60 cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); five stitch holders; tapestry needle; F/5 (3.75 mm) crochet hook; two 7/8" (2.2 cm) buttons; one 5/8" (1.5 cm) button.

**GAUGE** 23 sts and 44 rows = 4" (10 cm) in Slip-Stitch pattern, blocked; 18 sts and 24 rows = 4" (10 cm) in St st on larger needles.



Brown Sheep Cotton Fleece  
3-ply, 4-strand; 11 wraps per inch

**T**HIS LITTLE JACKET reminds me of the knitted coats that children wore in the fifties. It features an easy textured stitch and I-cord edgings. The front neckline is shaped with short rows. The jacket is knitted in one piece to the armholes and then the fronts and back are worked separately to the shoulders. The slightly full body is decreased under the arms in short garter-stitch "gussets" so that the pattern stitch is not disrupted at the side seams. The garter-stitch cuffs on the sleeves turn back, allowing for some growth. The I-cord trim along the front opening is worked simultaneously with the sweater fronts. Attached I-cord is worked around the neck opening.

**Notes:** Slip all stitches purlwise unless otherwise directed. Do not slip the last stitch of a row or wrap and turn a slipped stitch. If a slipped stitch falls at either of these two places, knit into the stitch in the row below.

### Stitches

#### Slip-Stitch Pattern:

(worked over 4 sts + 3)

Row 1: (RS) K3, \*sl 1, k3; rep from \*.

Row 2: K3, \*sl 1 wyf, k3; rep from \*.

Row 3: K1, \*sl 1, k3; rep from \* to last 2 sts, sl 1, k1.

Row 4: K1, \*sl 1 wyf, k3; rep from \* to last 2 sts, sl 1 wyf, k1.

Rep Rows 1–4 for pattern.

#### I-cord Border:

Row 1: Work in patt to last 3 sts, sl next 3 sts wyf, turn work.

Row 2: K3 (the sl sts), pulling yarn firmly on first st. Work in patt to last 3 sts, sl next 3 sts wyf, turn work.

Rep Row 2 for pattern.

•**Body:** With larger needles CO 157 (169, 181) sts. Change to smaller needles and work garter st (knit every row) with I-cord Border for 1 (1¼, 1½)" (2.5 [3.2, 3.8] cm), ending with a WS row. Change to larger needles and Slip-Stitch Patt, cont I-cord Border, until piece measures 5½ (6½, 7½)" (14 [16.5, 19] cm) from beg or 1½" (3.8 cm) less than the desired length to armhole, ending with a WS row. **Shape armholes:** (RS) Work in patt across 37 (40, 43) sts for right front, pm, [ssk] 4 times, [k2tog] 4 times, pm, work across 51 (57, 63) sts in patt for back, pm, [ssk] 4 times, [k2tog] 4 times, pm, work rem 37

(40, 43) sts in patt for left front—141 (153, 165) sts rem. Cont in established patt, working garter st bet ms at underarm, until piece measures 7 (8, 9)" (18 [20.5, 23] cm) from beg or desired length to armhole, ending with a WS row. **Divide for fronts and back and shape armholes:** (RS) Work across 37 (40, 43) sts and place on holder for right front, BO 8 sts for right underarm, work across 51 (57, 63) sts for back, place rem 45 (48, 51) sts on holder for left front. **Back:** Cont in patt on back sts only, dec 1 st at each armhole edge (working first 2 and last 2 sts tog) every other row 4 (4, 5) times—43 (49, 53) sts rem. Work even until armhole measures 4½ (5, 5½)" (11.5 [12.5, 14] cm), ending with a WS row. Place 10 (11, 12) sts each side on holders for shoulders and place rem 23 (27, 29) sts on another holder for back neck.

**Left front:** Place 45 (48, 51) left front sts from holder onto needle. Join yarn at armhole edge and BO 8 sts for left underarm—37 (40, 43) sts. Cont in patt as established (working I-cord Border on neck edge), shape armhole as for back, end with Row 4 of Slip-Stitch Patt—33 (36, 38) sts rem.

**Shape neck:** (Row 1 of Slip-Stitch Patt.) Work in patt to 6 sts from front edge (3 front sts plus 3 I-cord sts), sl 1 st (turning st) to right needle, turn work, holding yarn in back, sl turning st back onto right needle (wrapped st), work across row. Work to 3 sts from first wrapped st, wrap st, turn, and work back across row. \*Work to 2 sts from last wrapped st, wrap st, turn, and work back across row. Rep from \* 2 (3, 3) more times—18 (19, 22) shoulder sts rem. Place rem 15 (17, 18) sts on holder for front neck. Cont working shoulder sts, dec 1 st at neck edge (working 2 edge sts tog) every other row 8 (8, 10) times—10 (11, 12) sts rem. Cont in patt until armhole measures same as back, ending with a WS row. Place sts on holder for shoulder. **Right front:** Place 37 (40, 43) right front sts from holder onto needle. Work as for left front, reversing shaping and beg neck shaping on Row 4 of Slip-Stitch Patt.

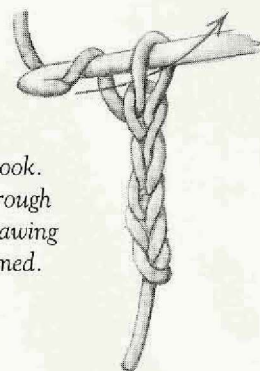
•**Sleeves:** With larger needles, CO 47 (51, 59) sts. Change to smaller needles and work garter st for 1½ (1½, 2)" (3.8 [3.8, 5] cm), ending with a RS row. Change to larger needles and work Slip-Stitch Patt until sleeve measures 7 (8½, 10½)" (18 [21.5, 26.5] cm), or desired length to underarm. **Shape cap:** Keeping in patt, BO



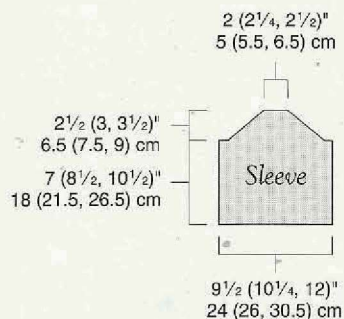
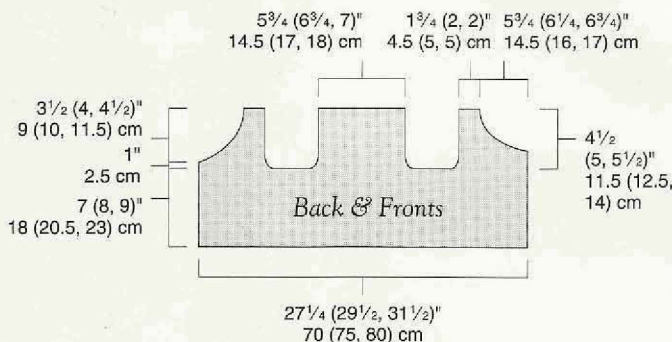
4 sts at beg of next 2 rows. Then dec 1 st each end of needle every other row 4 (4, 5) times, then BO 1 st at beg of every row until 11 (13, 15) sts rem and sleeve cap measures about 2½ (3, 3½)" (6.5 [7.5, 9] cm). BO all sts.

•**Finishing:** BO front shoulder sts tog with back shoulder sts (see Glossary, page 5). Place 23 (27, 29) back neck sts onto spare needle. Place 15 (17, 18) right front sts from holder onto smaller cir needle. Join yarn, leaving a 6" (15 cm) tail, and with RS facing, pick up and knit 19 (21, 25) sts along right front edge, knit across back neck sts dec 4 sts evenly spaced, then pick up and knit 19 (21, 25) sts along left front. Cut yarn. Sl rem left front sts from holder onto needle. Go back to the right side edge and attach yarn. With larger needle, work 3 I-cord sts, sl these sts back onto left needle and work again, sl sts back onto left needle (corner made). BO with I-cord as follows: (Note: For this BO, work ssk as follows: sl last st of I-cord kwise, sl first st of neckline pwise, then work tog as usual. When you come to a wrapped st, sl the wrap and the neckline st tog kwise, and then work tog.) \*With larger needle, k2 (I-cord sts), ssk last I-cord st and first st of neckline, transfer 3 sts back onto left needle; rep from \* across all neckline sts to the left I-cord edge. Work across last 3 sts as above, then replace sts onto left needle. K1, work next 2 sts tog, work rem 2 sts tog—1 st rems. With crochet hook, chain 11 sts to form loop to fit around button and fasten to left front edge. Work another chained button loop at top of right front edge. With yarn threaded on a tapestry needle sew sleeve cuff with WS tog. Then with RS tog, sew sleeve seam. Sew sleeves into armholes matching underarm BO sts. Turn back cuffs and tack in place at seams. Weave in all ends. Sew larger buttons to sweater fronts. Sew smaller button to inside right front, in line with button loop. Steam lightly. ∞

Beth Morimoto lives in Rossville, Kansas, and is a life-long knitter. She writes, "As I was finishing this little jacket, I realized that the idea would not have become reality without the influence of Elizabeth Zimmermann and Meg Swansen. It has nothing to do with knitting their patterns. It is their attention to detail and the way they approach knitting problems that I find useful. Add me to the long list of knitters who gratefully acknowledge the influence of both of these women upon our work."



**Chain:** Make a slipknot on the hook. Yarn over the hook and draw it through the loop of the slipknot. Repeat, drawing the yarn through the last loop formed.



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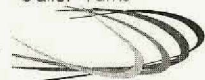
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# \_\_\_\_\_

# KNITTER'S elbow

Mary Frost Steen

**I**'M GOING TO REFER YOU to the Center for Sports Medicine and Rehabilitation."

Me? The weak-armed teenager who couldn't serve the volleyball over the net? The last-chosen for every team? The woman for whom "racing" applies to the mind not the foot?

That pain on the outside of my elbow joint, known commonly as "tennis elbow," could have been athletic, the result of playing tennis with too heavy a racquet. But it can also be called "knitter's elbow", or, for that matter, "typist's elbow", "gardener's elbow", or "writer's elbow". In fact, although this condition has been called "tennis elbow" since 1882, in about ninety-five percent of cases, according to one doctor, it is not related to tennis at all. I actually strained my tendon in an acute fashion—carrying luggage through several airports on a weekend trip—and then found that it was exacerbated by nearly everything I like to do: knitting, gardening, and writing, not to mention mundane activities such as grasping a half-gallon of milk or turning a door knob.

Tennis elbow, or tendinitis, is indeed an injury to a tendon in the elbow, just below the bony knob at the end of the humerus (the upper-arm bone you may recall identifying in ninth-grade biology). Pain results from damage to the tendon that attaches the long muscle running between the wrist and elbow to this point on the humerus. You can feel this muscle-tendon combo at work if you put your fingers on that spot and clench your fist. Tendinitis, a "microtraumatic overuse injury", according to an article in *The Physician and Sports Medicine*, is caused by the "microscopic rupture of collagen fibers". The trauma to the tendon can come from obvious acts, like carrying the aforementioned suitcases, or from repeated inconspicuous motions, familiar to us knitters.

Pain is the last link in a chain that begins with a muscle that isn't up to doing

what you are asking it to do; its weakness puts undue strain on the associated tendons, which are easily traumatized, being, in the words of *New York Times* health columnist Jane Brody, "among the most vulnerable structural elements of the human body." They let you know, not by screaming in pain while you're knitting or carrying the luggage, but afterward, when you go to lift a book off a shelf, or get caught in a vice-grip handshake. Grasping in a situation where strength is required or lifting with your arm extended can be particularly painful. You may also notice that the spot just below the bony bump on the outside of your elbow is tender to the touch, attributable to inflammation resulting from strain. In a particularly bad case, you can be awakened at night by throbbing around that spot.

## HANDLING THE PAIN

Doctors and physical and occupational therapists prescribe rest to begin with. If you're not knitting to deadline—oh, wise knitter—you can reluctantly set aside your needles for a while. (A "while" will be at least six weeks, more likely several months; the worst cases have taken over three years to heal.) But even wise knitters still need to open doors, write, and pick up a mug of coffee. To help prevent continuing injury to the tendon, you can wear an elastic bandage around the arm just below the elbow; this seems to prevent stress being transferred to the tendon. Some bands made specifically for tennis elbow have a cushioned bubble that you place right over the affected tendon; the therapist at the Center for Sports Medicine gave me a sort of elastic sock for my arm. It is often recommended that you apply ice to the elbow, and take an anti-inflammatory medication like ibuprofen.

Then there's re-education. Train yourself to grasp objects with the back of your hand down and your thumb on top; keep your elbow bent and close to your body when you must lift or carry something. You

can learn to take milk out of the refrigerator with your left hand (if you're right-handed: tendinitis occurs more often on the dominant side). I tried relaxing my hands more when knitting, but succeeded only in wreaking havoc with my gauge. Now I ration my knitting time and take frequent breaks. I do stretching exercises. I've switched to bamboo needles on the theory that they absorb shock and are less micro-jarring. I put ice on my elbow after knitting. Knitting more slowly gives the tendon more chance to recover between stitches. It's a good idea to avoid stitches such as cables and popcorn that are executed under tension. And while it's probably not realistic to redesign every sweater and mitten to eliminate ribbing, be aware that the quick back and forth of knit one, purl one is especially hard on tendons.

Knitting can be as addictive as doing jigsaw puzzles: "Just one more row and I can see what this pattern is going to look like." "Just two more inches and I'll be ready to start the sleeves." We can become so engrossed in the development of a garment or the effect of a color that we ignore "minor" pains and assume they will go away. In the case of tendinitis, however, if the trauma continues, the damage continues. But, happily, conservative treatment—rest, ice, stretches, ibuprofen—if begun while the pain is a whisper, not a scream, is very effective.

We knitters may not rival Jackie Joyner-Kersey, but we need to remember that knitting is an athletic activity: be sure your muscles are warm before you begin your workout; stretch them out. Take frequent breaks for stretches. When you finish, apply ice to take down any inflammation. As soon as possible, begin exercises that strengthen those muscles; this will reduce strain on the tendon, which in turn will prevent a recurrence of knitter's elbow. ∞

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Mary Frost Steen is a spinner, knitter, and sometime weaver from Northfield, Minnesota. She teaches English at St. Olaf College.



## STRETCHING

Stretching exercises both treat and prevent tendinitis. Done before, during, and after knitting, they also function, as they do for any athletic activity, to warm up the muscles and prevent strain on the tendons by increasing your flexibility.

First, place your forearm on a table, with the hand extended over the edge. Use your other hand to gently pull your hand down toward the floor. Hold for ten seconds at first, then relax; repeat five to ten times. Gradually increase the holding time to thirty seconds.

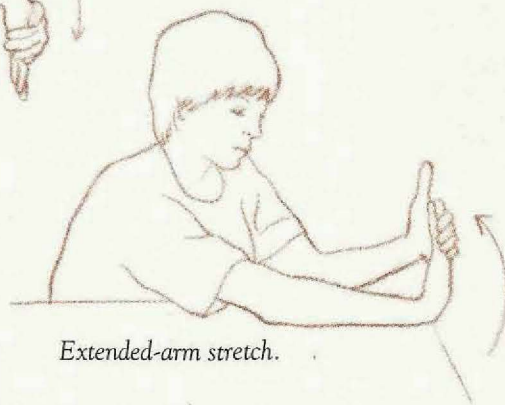
From the same position, and with the same timing, pull your hand up.

Do these exercises every hour (or twice a day at a minimum) for several weeks, until the tendon seems healed. And always do these exercises before and after knitting; if you knit for very long, take a break and stretch your hand.

Once your tendon is healed, you can do these same exercises with your arm extended.



*Bent-arm stretch.*



*Extended-arm stretch.*

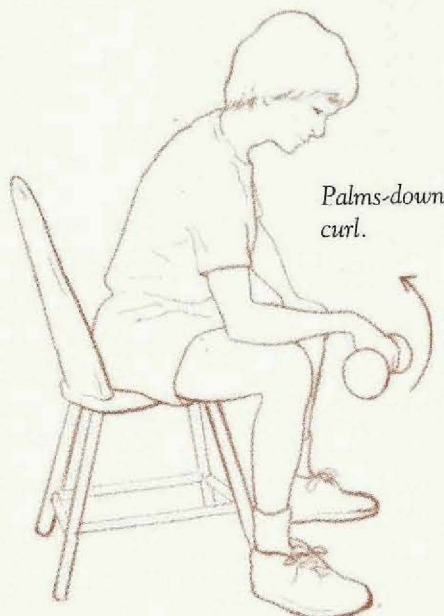
## STRENGTHENING

Wrist curls and squeezing exercises will strengthen the muscles in the forearm, the best long-term solution to knitter's elbow.

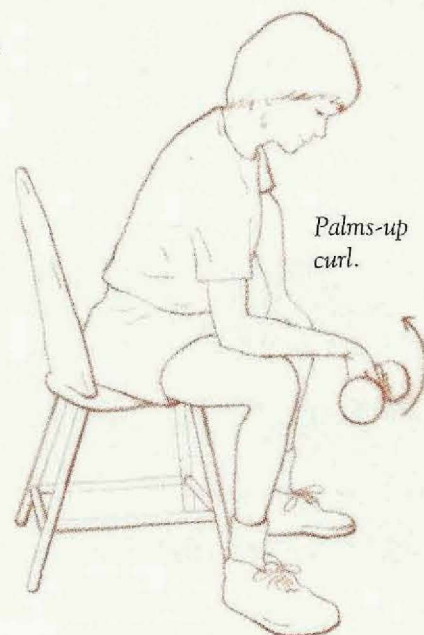
Sitting with your arms resting on your knees, and your palms down, grasp a one-pound weight and raise it by curling your wrist back. Hold for ten to fifteen seconds and relax. Repeat ten times. As you get stronger, do another set of ten curls, and then another.

Again, with your arms resting on your knees, turn your palms up, grasp a one-pound weight, raise it toward the ceiling, hold it for ten to fifteen seconds, and relax. Repeat and increase as for the palms-down curls. These exercises should be done once a day.

And here's one you can do while talking, walking, or watching television: Put a heavy rubber band around your fingers and extend them outward against it. Do three sets of ten, gradually increasing to several sessions a day.



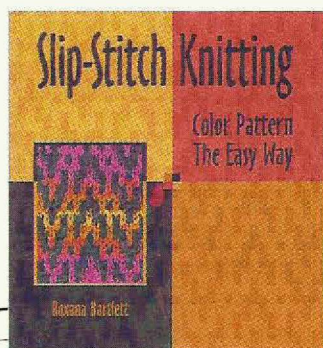
*Palms-down curl.*



*Palms-up curl.*

New!

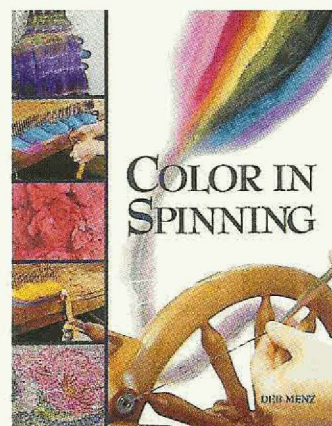
New!



## Slip-Stitch Knitting Color Pattern the Easy Way

Roxana Bartlett

"This book will please any knitter who enjoys combining colors and textures for novel effects." So says Barbara Walker, author of *Mosaic Knitting*, about Roxana Bartlett's exciting new book. With slip-stitch, also known as mosaic, you can create intricate multicolored patterns without having to carry two yarns.



## Color in Spinning

Deb Menz

Written expressly for the handspinner, this comprehensive manual combines an accessible approach with technical savvy. Starting with the basics of the color/fiber relationship, Menz presents step-by-step photographed

demonstrations of immersion dyeing, painting rovings, blending colors and fibers with a drum carder, multicolor combing techniques, and spinning and plying multicolored preparations. The novice will find a world of color to learn from while the expert will appreciate the author's insightful techniques.

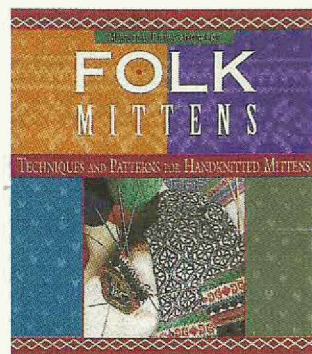
8½ × 11, clothbound, 240 pages, over 300 illustrations, 150 in color. #690—\$39.95

## Folk Mittens

Marcia Lewandowski

Welcome to the international mitten mall! Thirty-eight patterns include mittens from the Andes, Austria, Greece, Kashmir, and colonial New England. Each pattern is presented with a full-color graph. Other technical coverage includes gauge, washing and felting, casting on, plaited edging, ribbed and unribbed cuffs, and a long section on thumbs, including three types of gores.

8½ × 9, paperbound, 120 pages, 38 color charts and patterns. #694—\$18.95

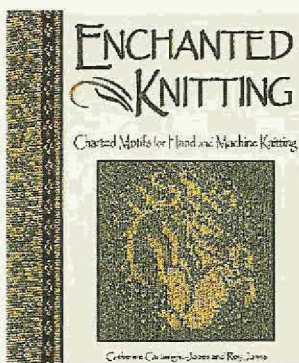


## Enchanted Knitting Charted Motifs for Hand and Machine Knitting

Catherine Cartwright-Jones and Roy Jones

Authentic ancient motifs are the basis for the charted designs in this new book. *Enchanted Knitting* offers patterns based on the ancient Romanian beast-man Silvanus, figures in the Paleolithic caves of Europe, and tattoos from the famous Pazyryk woman of central Asia. Every design includes a discussion of the original motif in its historical context, plus knitting charts. There are also photos of completed garments incorporating the motifs.

8½ × 10, paperbound, 96 pages, color photos and b&w charts. #680—\$19.95

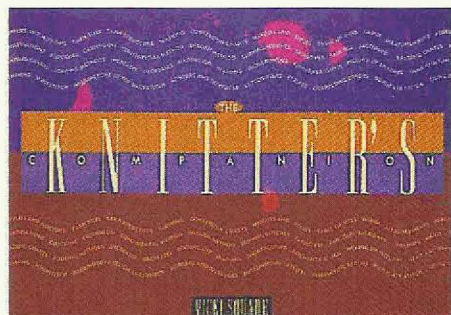


## The Knitter's Companion

Vicki Square

Don't know how to do it? Forget how to do it? Need a new way to do it? Turn to *The Knitter's Companion*, the handy spiral-bound notebook that stays open while you knit. Measuring just 7 × 5 inches, the book fits in your totebag so you're never without clear illustrated diagrams for dozens of knitting techniques, including casting on, binding off, increasing, decreasing, correcting mistakes, making buttonholes, and sewing seams and hems. The book also offers invaluable tables of body measurements, yarn estimates, conversions, and more.

7 × 5, spiral-bound, 112 pages, b&w technique illustrations. #671—\$17.95

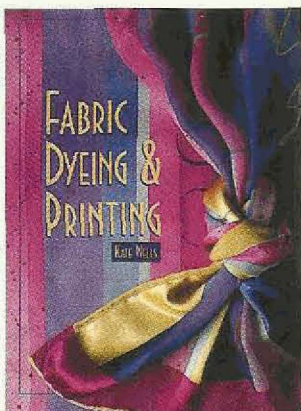


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New!



**Fabric Dyeing and Printing**

Kate Wells

If you could buy only one book on surface design, this would be it. The ultimate textile designer's bible, *Fabric Dyeing and Printing* combines step-by-step process photographs with over 100 full-color photographs of contemporary fabric. Throughout the book, careful attention is paid to the decorative effects that

can be created on fabric, from tie-dye through computer-generated imagery. Textural effects include a full chapter on devoré, plus crimping, flocking, and embossing. All in all, thirty key patterning techniques are presented, while twenty dye recipes are laid out in easy-reference cookbook style.

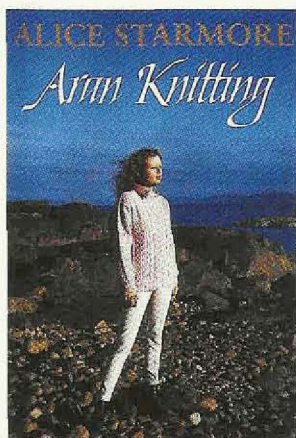
8 7/8 x 11 1/4, hardbound, 192 pages, 300 specially commissioned color photos. #724—\$39.95

**Aran Knitting**

Alice Starmore

Packed with color and design, *Aran Knitting* presents a complete Alice Starmore workshop. Step-by-step instructions, photos, and drawings lead knitters through 60 charted patterns that progress from the basic concept of using a cable needle to the myriad variations of Aran technique. To develop creativity, Starmore then presents the design of a traditional Aran sweater. Full instructions and charted patterns for 14 original Alice Starmore designs include her own interpretations of Celtic knotwork. With the last-minute addition of previously-unpublished historical information, and photos taken on location in the Aran Islands and County Clare, *Aran Knitting* is a real eye-opener on all the facets of this enduring style.

8 3/8 x 12, hardbound, 176 pages, color photos. #723—\$39.95

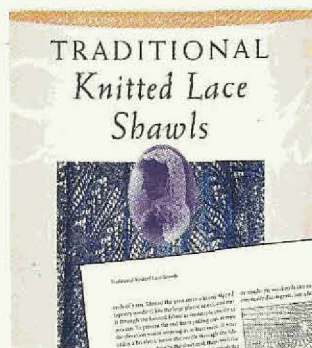
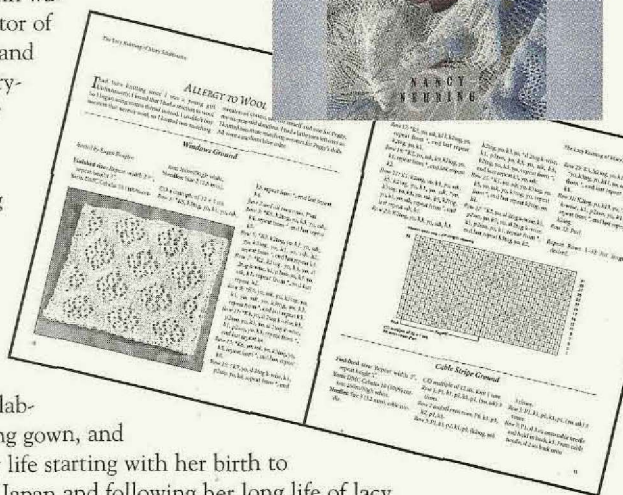
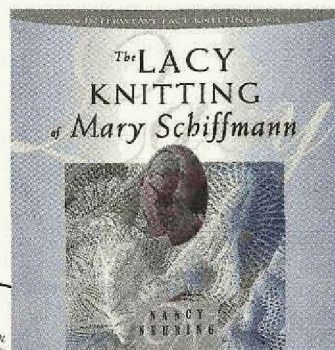


**The Lacy Knitting of Mary Schiffmann**

Nancy Nehring

You'll appreciate this book for its great projects and its great reading. A founding member of the Lacy Knitters guild, Mary Schiffmann was a tireless collector of lace patterns—and a delightful storyteller about her life and craft. Mary's friend Nancy Nehring has lovingly collected Mary's legacy, patterns ranging from lace and edgings to an elaborate christening gown, and accounts of her life starting with her birth to missionaries in Japan and following her long life of lacy knitting in America.

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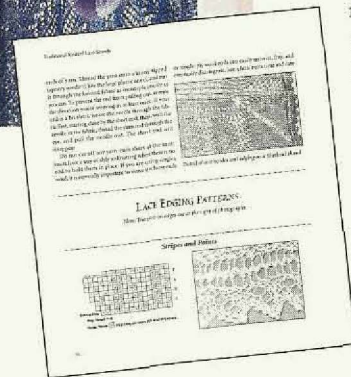


**Traditional Knitted Lace Shawls, Revised Edition**

Martha Waterman

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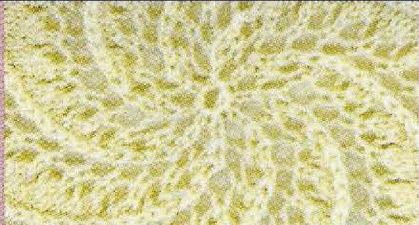
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## SPIRAL OCTAGON SHAWL

SELMA MIRIAM

*Lightweight and airy*

*Worked in sections*

**FINISHED SIZE** About 12½" (31.5 cm) depth from back neck to lower edge; about 18" (46 cm) long from center back to front corner.

**YARN** Lane Borgosesia Super Lambswool (100% Merino wool; 187 yd [171 m]/50 g): #1 natural, 3 balls.

**NEEDLES** Size 3 (3.25 mm): 16" (40 cm) circular (cir), set of five double-pointed (dnp), and straight. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); waste yarn for holding sts; tapestry needle.

**GAUGE** 28 sts and 38 rows = 4" (10 cm) in St st on straight needles.



Lane Borgosesia Super Lambswool  
4-ply; 17 wraps per inch

**T**HIS SMALL SHAWL is constructed from three octagons worked in the round from the center outward. The front and shoulder edges are worked onto two of the octagons and the third makes up the center back. The octagons are attached to each other with kitchener stitch, and the gaps between them are filled in with a knitted notch. Then stitches are picked up for the lower edging, which is worked in a lace trellis pattern followed by a shell border. I-cord finishes the upper edge.

•**Center octagon:** With dnp, CO 8 sts. Distribute 2 sts onto each of 4 dnp. Place m and join, being careful not to twist sts. *Note:* The sts on each dnp equal two of eight octagon segments. Change to cir needle when necessary, placing m (different colored than the rnd m) after the sts on each dnp.

Rnd 1: Knit.

Rnd 2: \*YO, k1; rep from \*—4 sts each needle.

Rnd 3: Knit.

Rnd 4: \*YO, k1; rep from \*—8 sts each needle.

Rnd 5: \*K2, k2tog; rep from \*—6 sts each needle.

Rnd 6: \*YO, k1, yo, k2tog; rep from \*—8 sts each needle.

Rnd 7: Knit.

Rnd 8: \*[YO, k1] 2 times, yo, k2tog; rep from \*—12 sts each needle.

Rnd 9: \*K4, k2tog; rep from \*—10 sts each needle.

Rnd 10: \*[YO, k1] 3 times, k2tog; rep from \*—14 sts each needle.

Rnd 11: \*K5, k2tog; rep from \*—12 sts each needle.

Rnd 12: \*[YO, k1] 2 times, yo, k2, k2tog; rep from \*—16 sts each needle.

Rnd 13: \*K6, k2tog; rep from \*—14 sts each needle.

Rnd 14: \*[YO, k1] 2 times, yo, k3, k2tog; rep from \*—18 sts each needle.

Rnd 15: \*K7, k2tog; rep from \*—16 sts each needle.

Rnd 16: \*[YO, k1] 2 times, yo, k4, k2tog; rep from \*—20 sts each needle.

Rnd 17: \*K8, k2tog; rep from \*—18 sts each needle.

Rnd 18: \*[YO, k1] 2 times, yo, k5, k2tog; rep from \*—22 sts each needle.

Cont alternating the last two rnds, working one more knit st before each k2tog on each rnd, for a total of 40 rnds—44 sts on each needle; 22 sts in each segment. Place all sts on waste yarn.

•**Left shoulder and front extension:** Work another octagon as above through Rnd 40. With straight needle or another cir needle, work across 44 sts to first m (sections 1 and 2) as follows:

Row 1: [K20, k2tog] 2 times, turn—42 sts.

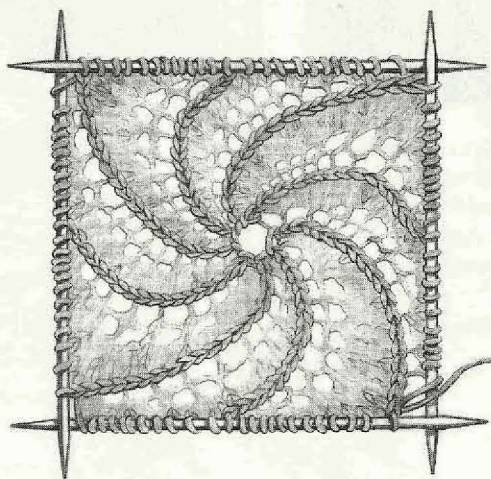
Row 2: YO, p2tog, p17, [yo, p1] 2 times, yo, p2tog, p17, yo, p2tog—44 sts.

Row 3: Sl 1, k17, k2tog, k21, k2tog, k1—42 sts.

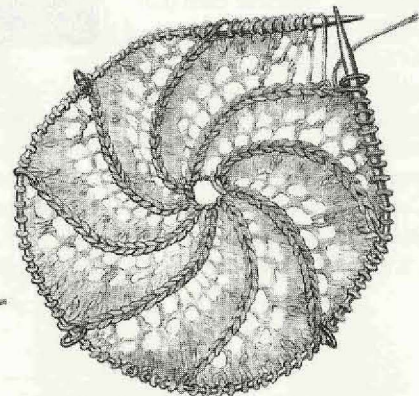
Row 4: YO, p1, yo, p2tog, p18, [yo, p1] 2 times, yo, p2tog, p15, p2tog—44 sts.

Row 5: Sl 1, k14, k2tog, k22, k2tog, k3—42 sts.

Row 6: P2, yo, p1, yo, p2tog, p19, [yo, p1] 2 times, yo, p2tog, p12, p2tog—44 sts.



Work increases between double-pointed needles (dnp).



When changing to circular needle, place markers after the sts that were on each dnp.



Row 7: Sl 1, k11, k2tog, k23, k2tog, k5—42 sts.

Row 8: P2tog, p2, yo, p1, yo, p2tog, p20, [yo, p1] 2 times, yo, p2tog, p9, p2tog—43 sts.

Row 9: Sl 1, k8, k2tog, k24, k2tog, k6—41 sts.

Row 10: P2tog, p3, yo, p1, yo, p2tog, p21, [yo, p1] 2 times, yo, p2tog, p6, p2tog—42 sts.

Row 11: Sl 1, k5, k2tog, k25, k2tog, k7—40 sts.

Row 12: P2tog, p4, yo, p1, yo, p2tog, p22, [yo, p1] 2 times, yo, p2tog, p3, p2tog—41 sts.

Row 13: Sl 1, k2, k2tog, k26, k2tog, k8—39 sts.

Row 14: P2tog, p5, yo, p1, yo, p2tog, p23, [yo, p1] 2 times, yo, [p2tog] 2 times—40 sts.

Row 15: K2tog, k27, k2tog, k9—38 sts.

Row 16: P2tog, p6, yo, p1, yo, p2tog, p24, yo, p1, yo, p2tog—39 sts.

Row 17: Sl 1, k26, k2tog, k10—38 sts.

Row 18: P2tog, p7, yo, p1, yo, p2tog, p24, p2tog—37 sts.

Row 19: Sl 1, k23, k2tog, k11—36 sts.

Row 20: P2tog, p8, yo, p1, yo, p2tog, p21, p2tog—35 sts.

Row 21: Sl 1, k20, k2tog, k12—34 sts.

Row 22: P2tog, p9, yo, p1, yo, p2tog, p18, p2tog—33 sts.

Row 23: Sl 1, k17, k2tog, k13—32 sts.

Row 24: P2tog, p10, yo, p1, yo, p2tog, p15, p2tog—31 sts.

Row 25: Sl 1, k14, k2tog, k14—30 sts.

Row 26: P2tog, p11, yo, p1, yo, p2tog, p12, p2tog—29 sts.

Row 27: Sl 1, k11, k2tog, k13, k2tog—27 sts.

Row 28: YO, p2tog, p10, [yo, p1] 2 times, yo, p2tog, p9, p2tog—28 sts.

Row 29: Sl 1, k8, k2tog, k14, k2tog, k1—26 sts.

Row 30: YO, p1, yo, p2tog, p11, [yo, p1] 2 times, yo, p2tog, p6, p2tog—28 sts.

Row 31: Sl 1, k5, k2tog, k15, k2tog, k3—26 sts.

Row 32: P1, [yo, p1] 2 times, yo, p2tog, p12, [yo, p1] 2 times, yo, p2tog, p3, p2tog—29 sts.

Row 33: Sl 1, k2, k2tog, k16, k2tog, k4, k2tog—26 sts.

Row 34: P2tog, p1, [yo, p1] 2 times, yo, p2tog, p13, [yo, p1] 2 times, yo, p2tog twice—28 sts.



*This is the original shawl Selma knitted using three ounces of her handspun cashmere, qiviut, and silk. After spinning and plying, she dyed the yarn with natural indigo.*

Row 35: K2tog, k17, k2tog, k5, k2tog—25 sts.

Row 36: P2tog, p2, [yo, p1] 2 times, yo, p2tog, p14, yo, p1, yo, p2tog—27 sts.

Row 37: Sl 1, k16, k2tog, k6, k2tog—25 sts.

Row 38: P2tog, p3, [yo, p1] 2 times, yo, p2tog, p14, p2tog.

Row 39: Sl 1, k13, k2tog, k7, k2tog—23 sts.

Row 40: P2tog, p4, [yo, p1] 2 times, yo, p2tog, p11, p2tog.

Row 41: Sl 1, k10, k2tog, k8, k2tog—21 sts.

Row 42: P2tog, p5, [yo, p1] 2 times, yo, p2tog, p8, p2tog.

Row 43: Sl 1, k7, k2tog, k9, k2tog—19 sts.

Row 44: P2tog, p6, [yo, p1] 2 times, yo, p2tog, p5, p2tog.

Row 45: Sl 1, k4, k2tog, k10, k2tog—17 sts.

Row 46: P2tog, p7, [yo, p1] 2 times, yo, p2tog, p2, p2tog.

Row 47: Sl 1, k1, k2tog, k11, k2tog—15 sts.

Row 48: P2tog, p8, [yo, p1] 2 times, yo, p3tog.

Row 49: Sl 1, k12, k2tog—14 sts.

Row 50: P2tog, p10, p2tog—12 sts.

Row 51: Sl 1, k9, k2tog—11 sts.

Row 52: P2tog, p7, p2tog—9 sts.

Row 53: Sl 1, k6, k2tog—8 sts.

Row 54: P2tog, p4, p2tog—6 sts.

Row 55: Sl 1, k3, k2tog—5 sts.

Row 56: P2tog, p1, p2tog—3 sts.

Row 57: Sl 1, k2tog—2 sts.

Row 58: P2tog.  
Break yarn. Pull tail through rem st and tighten.

•**Right shoulder and front extension:** Rep inst for left shoulder and front extension.

•**Notch:** See page 62 for assembly diagram. With right side of left shoulder octagon facing, skip next 44 sts on holder. Place next 22 sts on dpn for notch. Place next 22 sts on another dpn. Use the kitchener stitch to join these 22 sts to first 22 sts (after beg/end m) of center octagon. Place next 22 sts of center octagon on dpn for other side of notch. Work sts on each dpn off onto one needle as follows:

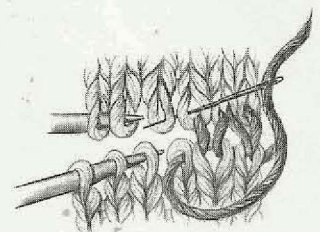
Row 1: Join yarn. K1 st in center seam of kitchener join, ssk first 2 sts of center octagon, k1, turn.

Row 2: Sl 1, p2, p2tog, p1, turn.

Row 3: Sl 1, k3, ssk, k1, turn.

Row 4: Sl 1, p4, p2tog, p1, turn.

#### Kitchener Stitch



1. Bring yarn needle through the front st as if to purl, leaving the st on needle.
2. Bring yarn needle through the back st as if to knit, leaving the st on needle.
3. Bring yarn needle through the same front st as if to knit, and then sl this st off needle. Bring needle through the next front st as if to purl, again leaving the st on needle.
4. Bring yarn needle through the first back st as if to purl, sl that st off, and then bring yarn needle through the next back st as if to knit, leaving it on needle. Rep Steps 3 and 4 until no sts remain.

Row 5: Sl 1, k5, ssk, k1, turn.  
 Row 6: Sl 1, p6, p2tog, p1, turn.  
 Row 7: Sl 1, k2, k2tog, yo, [ssk, k1] 2 times, turn.  
 Row 8: Sl 1, p7, p2tog, p1, turn.  
 Row 9: Sl 1, k2, k2tog, yo, k1, yo, [ssk, k1] 2 times, turn.  
 Row 10: Sl 1, p9, p2tog, p1, turn.  
 Row 11: Sl 1, k2, k2tog, yo, k3, yo, [ssk, k1] 2 times, turn.  
 Row 12: Sl 1, p11, p2tog, p1, turn.  
 Row 13: Sl 1, k2, k2tog, yo, k5, yo, [ssk, k1] 2 times, turn.  
 Row 14: Sl 1, p13, p2tog, p1, turn.  
 Row 15: Sl 1, k2, k2tog, yo, k2, yo, sl 2tog k-wise, k1, p2sso, yo, k2, yo, [ssk, k1] 2 times, turn.  
 Row 16: Sl 1, p15, p2tog, p1, turn.  
 Row 17: Sl 1, k2, [k2tog, yo] 2 times, k5, yo, k2tog, yo, [ssk, k1] 2 times, turn.  
 Row 18: Sl 1, p17, p2tog, p1, turn.  
 Row 19: Sl 1, k2, k2tog, yo, k3, yo, k5, yo, k3, yo, [ssk, k1] 2 times, turn.  
 Row 20: Sl 1, p21, p2tog, p1, turn.  
 Row 21: Sl 1, k2, [k2tog, yo] 3 times, k1, yo, k1, sl 2tog k-wise, k1, p2sso, k1, yo, k1, [yo, ssk] 3 times, k1, ssk, turn.  
 Row 22: Sl 1, p9, p3tog tbl, p10, p2tog—22 sts. Place sts on waste yarn.  
 With right side of right shoulder octagon facing, rep for right notch.

•**Lower edge:** With cir needle and RS facing, pick up 33 sts along left front section, 44 sts along bottom of first octagon, 22 sts along first notch, 66 sts along bottom of center octagon, 22 sts along second notch, 44 sts along bottom of right octagon and 34 sts along right front section—265 sts. Turn.

WS facing, knit 1 row to form garter ridge.

**Lace trellis insert:** Mark center st.

Row 1: K1 (edge st), \*yo, k2tog; rep from \* to center st, yo, sl 2 k-wise, k1, p2sso, \*\*yo, ssk; rep from \*\*, end yo, k1—132 sts to center on each side.

Row 2: Purl.

Rep Rows 1 and 2 three times—6 rows. Do not break yarn.

**Shell border:** With RS facing and using cable cast-on, CO 18 sts, turn, k17, ssk (joins lace border with shawl body), turn.

Row 1: Sl 1, k1, [yo, ssk] 3 times, yo, k2tog, k7, yo twice, k1—20 sts.

Row 2: YO twice, k2tog, p1, k10, [k1, p1] 3 times, ssk—21 sts.

Row 3: Sl 1, k1, [yo, ssk] 2 times, k11, yo twice, k2tog, k1, drop yo—21 sts.

Row 4: YO twice, k2tog, k1, p1, k12, [k1, p1] 2 times, ssk—22 sts.

Row 5: Sl 1, k1, [yo, ssk] 2 times, [yo twice, k2tog] 2 times, k8, yo twice, k2tog, k1, drop yo—24 sts.

Row 6: YO twice, k2tog, k1, p1, k10, p1, k2, [p1, k1] 3 times, ssk—25 sts.

Row 7: Sl 1, k1, [yo, ssk] 2 times, yo, k15, yo twice, k2tog, k1, drop yo—26 sts.

Row 8: YO twice, k2tog, k1, drop yo, p1, k16, [p1, k1] 2 times, ssk—26 sts.

Row 9: Sl 1, k1, [yo, ssk] 2 times, [yo twice, k2tog] 3 times, k10, yo twice, k2tog, k1, drop yo—29 sts.

Row 10: YO twice, k2tog, k1, p1, k12, [p1, k2] 2 times, [p1, k1] 3 times, ssk—30 sts.

Row 11: Sl 1, k1, [yo, ssk] 2 times, k20, yo twice, k2tog, k1, drop yo—30 sts.

Row 12: YO twice, k2tog, k1, p1, k21, [p1,

k1] 2 times, ssk—31 sts.

Row 13: Sl 1, k1, [yo, ssk] 2 times, [yo twice, k2tog] 4 times, k13, yo twice, k2tog, k1, drop yo—35 sts.

Row 14: YO twice, k2tog, k1, p1, k15, [p1, k2] 3 times, [p1, k1] 3 times, ssk—36 sts.

Row 15: Sl 1, k1, [yo, ssk] 2 times, k12, return last st to left needle and pass the next 17 sts over it, k1, drop yo—18 sts.

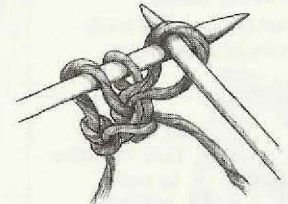
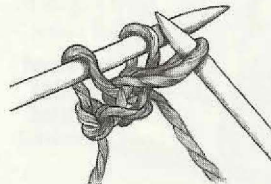
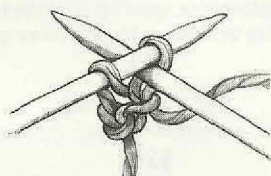
Row 16: Sl 1, k12, [p1, k1] 2 times, ssk—18 sts.

Rep these 16 rows 32 more times—33 shells total. Turn, sl 1, k17. With RS facing and using cable cast-on, CO 3 sts, turn. Do not break yarn.

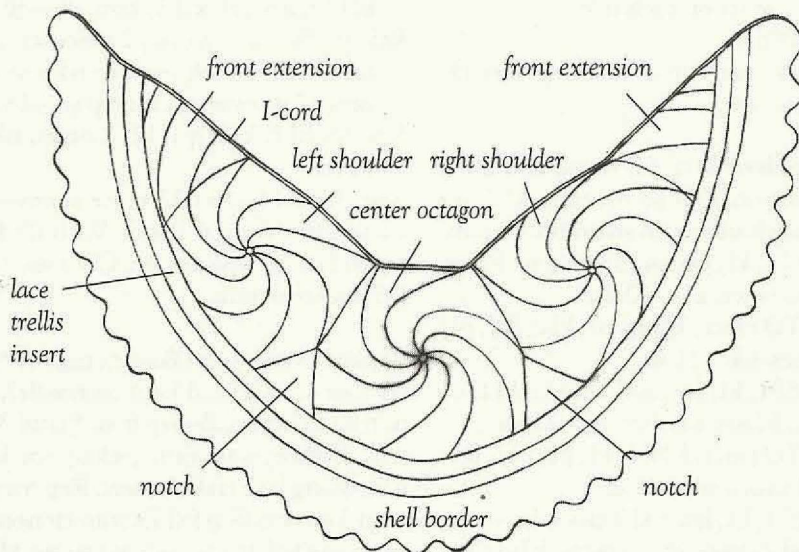
**Applied I-cord:** (see Glossary, page 4) \*k2, ssk (last of 3 CO and 1st st on needle), return sts to left needle; rep from \* until 3 sts rem. With separate yarn, pick up and knit 6 sts along lace trellis insert. Rep from \* until 3 sts rem. Slip foll sts onto cir needle, removing holding threads as you go: 34 sts along right front section, 44 sts along top of right octagon, 22 sts along top of center octagon, 44 sts along top of left octagon, and 34 sts along left front section—178 sts plus 3 cord sts. Rep from \* until 3 sts rem. With separate yarn, pick up and knit 18 sts along shell border and 6 sts along lace trellis insert. Rep from \* until 3 sts rem. K3tog. Weave in loose ends. Block. ∞

*Selma Miriam is an ardent gardener and cook, as well as spinner, knitter, weaver, and dyer. She is a co-owner of Bloodroot, a vegetarian restaurant and feminist bookstore in Bridgeport, Connecticut, which celebrated its twenty-first anniversary in March, 1998.*

### Cable Cast-On



Cast on two stitches using the knitted cast-on method. Insert the right needle between the two stitches on the left needle. Wrap the yarn as if to knit. Draw the yarn through to complete the stitch, but do not drop the stitch from the left needle. Slip the new stitch to the left needle as shown.



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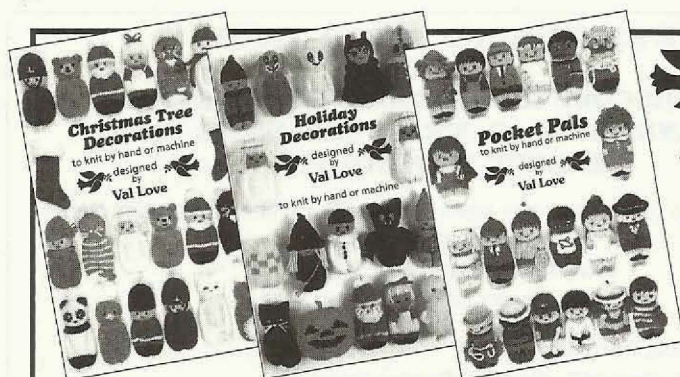
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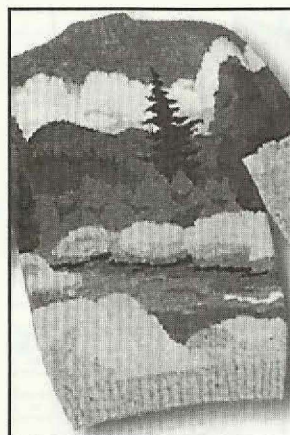
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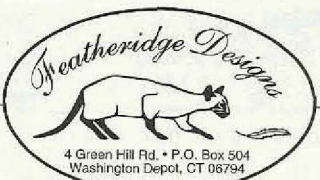
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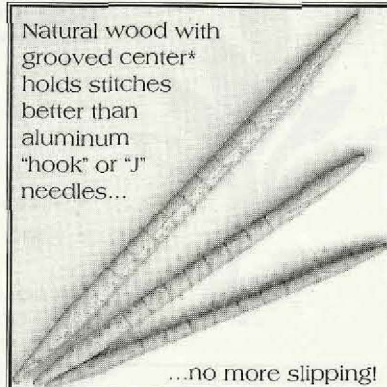
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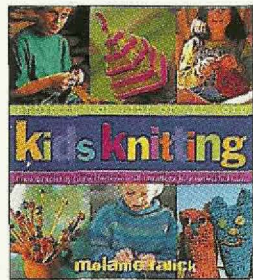
these buttons will be finding their way onto grown-up sweaters too.

Suggested retail:  $\frac{3}{4}$ " buttons \$2.00 each; 1" buttons \$2.60 each; plus an additional \$.50 for zipper pulls; available from your local yarn store.

### Kids Knitting

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of a beginning knitting book. Conceptualized and developed for children, *Kids Knitting* takes anyone of any age through the basics of knitting, from

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Available at your local yarn store, or from Artisan Press, (212) 254-5900.

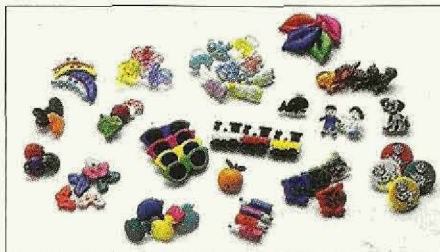
### Look at Me Yarn from Patons

This is happy new baby yarn; there's just no other way to describe it. The color is happy, a variegated mixture of circus colors—red, yellow, fuchsia, teal, orange. The color repeats are short, giving knitted fabric a twinkly look—like a brand new box of Crayola 64. The other happy thing about this easy-to-work-with yarn is that it's 100% acrylic—which means it wears like iron and is washer and dryer friendly.

Available at your local yarn store.

### Kinderbuttons from Muench Yarns

If variety is the spice of life, then Kinderbuttons are as hot as three-alarm salsa. Butterflies, bunnies, sunglasses,



pacifiers, snowmen, frogs, and fruit are just a fraction of the designs you'll find to adorn your latest creations for kids. Vibrantly colored and small in size (most are  $\frac{1}{4}$ " these buttons are more than mere closures. Imagine them scattered like gumdrops over a cardigan, sprinkled like jimmies on a hat, or dotted on the scalloped edge of a sundress. Fun! A word of caution: because they are so small, beware of using them on garments for those under three years old—they fit all too well in mouths, ears, and noses.

Suggested retail \$.40–\$1.80, available from your local yarn store.

### Picture Perfect Kids from Tahki Imports

Twelve patterns make a perfect wardrobe for a summer full of adventures. Brightly colored rompers, sundresses, and pull-overs are balanced by a sweet pastel party dress, matching cardigan, and short set. These irresistible garments are sized

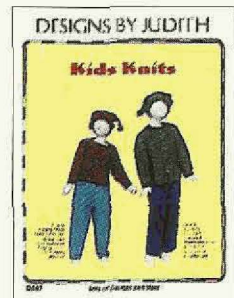
18 months to 6 years, and like the best of kids' patterns will make you consider sizing them up for yourself.

Suggested retail \$6.00, available at your local yarn store.

### Kids Knits from Designs by Judith

This booklet of kids' basics features a cardigan, pullover, and matching hat sized from 2 to 16. Using a variety of edgings, borders, stitches, and yarns, you can create a unique and infinite wardrobe of sweaters. If you must limit yourself to just a few kids' patterns, or plan to be trapped on a desert island, make sure you pack this booklet in your knitting bag.

Suggested retail \$5.00, available at your local yarn store.

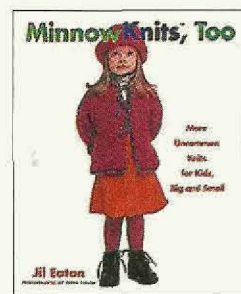


### MinnowKnits, Too

Jil Eaton • Clarkson Potter, \$25.00

In her latest book, Jil Eaton fills your knitting year with twenty-six enchanting designs for children. MinnowKnits patterns are irresistible and addictive. They are simple enough for a beginner to tackle, yet the shaping and colorways produce a sophisticated garment. Experienced knitters will find much to do here, too, because as that now-famous adage declares, you can't knit just one. Along with a collection of truly unique patterns, this book gives basic knitting instructions, a knitting-book reference list, and tips and techniques, including great advice on knitting color with no fear.

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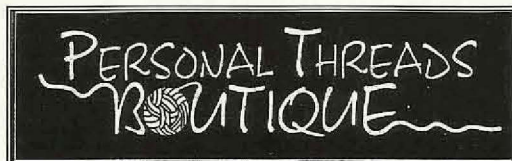
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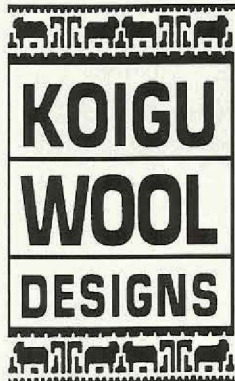
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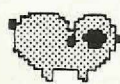
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# RAVELINGS

Susan M. Bryson



**W**HEN I BECAME a mother ten years ago, I was intensely aware of my place in the generation hierarchy. I thought a lot about my elderly grandmother and my weeks-old baby daughter, who share the same name, and it made me sad to think that their lives would overlap for only a brief time. But I felt there was a strong connection between them, and it was more than in name.

One day as I covered my baby for her morning nap, first in a pink crocheted blanket, then in a soft white knitted afghan, and finally in a baby crib quilt, I realized I had just placed layers of love on her, love expressed in the handwork of her great-grandmother, her grandmother, and her great-aunt.

The accomplished needlewomen on my mother's side of the family have each developed their particular handwork skills. My sister has continued the tradition, sewing little dresses for my daughter, and once those were given up, making whimsical vests from fabric printed with horse motifs. I seemed to be the only woman in my family who didn't make something by hand.

I was reminded strongly of this by a gift I received six years ago. When my grandmother passed away peacefully at the age of ninety-one, her children sold the farm where she and my grandfather had grown corn and soybeans for more than seventy years. Her daughters, my mother and my aunt, cleared out the old house for the new owner. To my surprise, they sent me the green afghan.

Ever since I could remember, the green afghan had been draped on Gram's living-room sofa. During our yearly visits from the East coast, that green Iowa afghan covered me while I napped on the couch or read in the armchair. The afghan was so familiar that I'd never really looked at it closely. I'd always assumed that my grandmother, the crochet expert, had made it. I hadn't realized that its lacy design was knitted, not crocheted.

Constructed from five-inch-wide strips

## The Gift of Handwork

of four shades of green, the yarn-over motif sprouts leaves two-by-two down the length of the afghan. I found out later from my mother that she herself had made it as a gift to my grandparents.

I finally took my place in the family handwork tradition a year ago, when the softness of a knit-shop display of children's mohair pullovers inspired me to pick up needles and yarn again after a break of



*Susan knitted the afghan for her mother using yarn from Fingerlakes Woolen Mill. Fingerlakes "Unspun"™ Rainbow is available at your local yarn store.*

twenty years. My mother had taught me to knit when I was eight or nine, but after several garish pot holders and some ridiculously long, striped scarves for high-school boyfriends, I gave it up.

Luckily, the desire to make something for my daughter, plus the fact that the

pullover was a small project done on large needles, saw me through. Helen has worn her soft blue cabled vest (something funny happened with the sleeves!) only once, but I learned a lot about knitting while making it.

Six months and two sweaters, five hats, two scarves, and three abandoned overly-ambitious projects later, I faced the real challenge to my skill and persistence: I decided to knit an afghan for my mother. It gave me the chance to be the one providing the gift of handwork, and to learn something more about knitting for those you love.

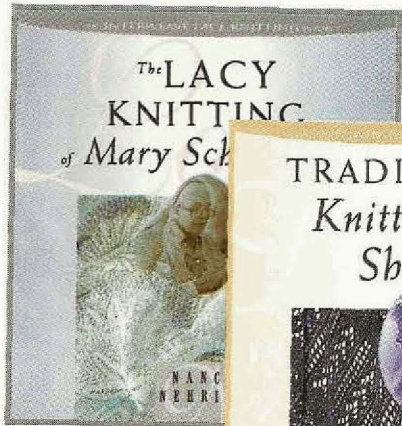
I began the afghan last summer, the day after I had knee surgery. The soft hues and the eighteen-row patchwork pattern absorbed me completely. And as I knitted for my mother, it was as if she was with me. She was with me during the long days that I lay in bed, knitting as I kept an ice pack wrapped around my throbbing knee. She was with me as I knitted, crutches by my side, next to the pool during Helen's swimming lessons. And she was with me as I knitted in the early fall, the afghan covering my knees as I sat on a folding chair in the frosted grass to watch her granddaughter compete at a local horse show. But most of all she was with me during all the months and months of physical therapy. Exercises over, I could lean back, stretch out my legs, put on the ice pack, and knit her afghan until my knee was numb.

I finished the afghan in time to send it across the country for Christmas. I hope that on the next visit to her grandmother, my daughter will take a nap on the sofa covered by that afghan. Even more, for her sake more than mine, I hope that she will one day take joy and comfort in making an afghan for me. ∞

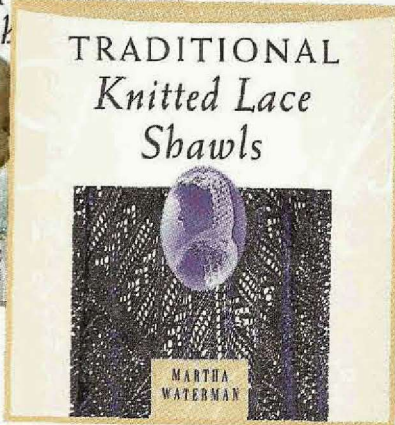
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*Susan Bryson teaches managerial communication at Cornell University's Hotel School. Her current project is for her father—a double-knitted tie done on really tiny needles.*

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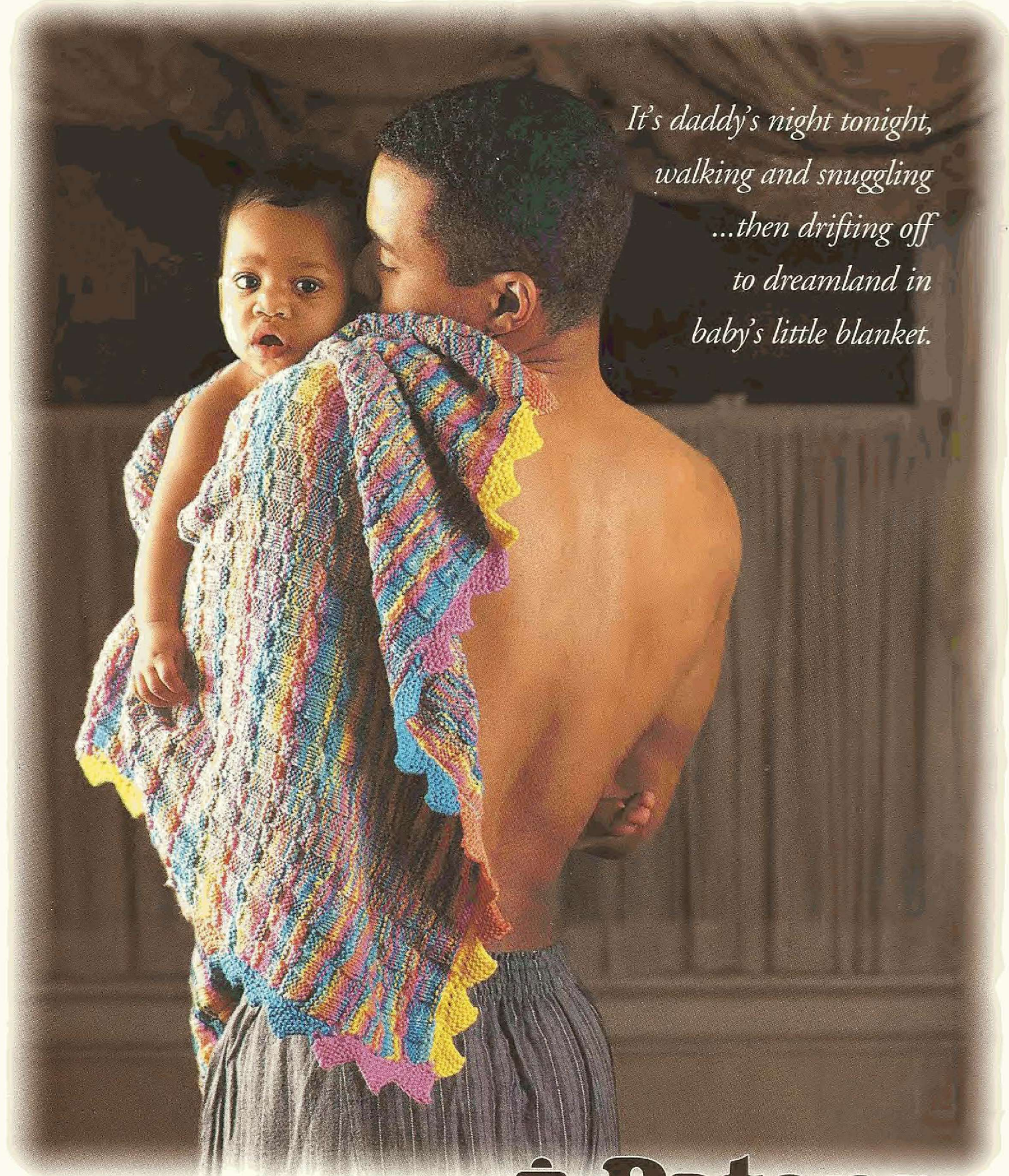
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