

RETRO REDUX—REDEFINING KNITTED CLASSICS

*Interweave*

Winter 1998

# Knits

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Everyone on Your List*

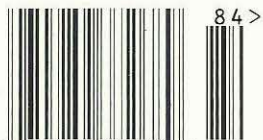
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Interweave

# Knits

WINTER 1998  
VOLUME 11 NUMBER 4

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# STRANDS

FROM THE EDITOR



**W**HEN I WAS in my twenties, I wore my mother's knitted dresses from the 1940s. I found these form-fitting and elegant "vintage" garments tucked away in the attic, my mother having discarded them for more "modern" styles. These days, 1960s clothing provides the retro look for the younger generation. Notice I didn't say "vintage" as I can't consider bell-bottom pants and midriff tops elegant. Sorry.

I still own (and wear) a teal two-piece knitted suit from the 1940s. There's something about the cut of the garment that flatters my figure, no matter how my body shape changes. That's what I find appealing about the Retro Suit on page 16. I remember attending, several years ago, a machine-knitting seminar on knitted skirts. The teacher commented that she believed all women could wear a knitted skirt as long as it was designed and fitted properly. I tend to agree with her and plan to knit the Retro Suit for myself—using the longer version of the skirt, of course.

I also consider vintage patterns—vintage in the true sense of the word—as being classic, that is having an enduring interest. The Father Knows Best Cardigan and Vest (page 44) has that quality, as does the Wrapped-in-Nostalgia Car Coat (page 48). When we were considering the theme

of retro and vintage knitwear, I dug out my vintage patterns and noticed that most were knitted at gauges of 7 to 8 stitches per inch. (I guess knitters weren't cranking out too many outfits a year at that gauge!) But I did find that many could be converted to the slightly larger gauge appropriate for today's yarns. I wish I had had Jill Wolcott's article "Using Vintage Patterns" (page 21) in front of me when I started the task of resizing! Not only have body proportions changed significantly over the past fifty years, but what was considered size 12 in the 1940s has become size 8 today.

In going through some boxes in my mother-in-law's attic (I can't seem to help myself), I came across several knitted

Christmas stockings that belonged to her family. White angora was used for snowmen, metallic threads became ribbons on packages, and careful embroidery spelled out names along the top. I think about hanging stockings by the fireplace and how that ritual reflects the way all stockings were once dried on sock blockers in front of a fire. And I wonder, just when did someone think of stuffing those socks with special surprises? I hope this issue's staff project (page 76) will conjure up all sorts of memories of holidays past.

As setting for the fashions in this issue, we chose two local historical spots: the completely renovated Rialto Theatre in downtown Loveland, which maintains the original design work from the 1920s, and the Wild Lane Bed and Breakfast, which exudes the warmth and distinction we associate with classic Victorian homes. If you're ever heading up to Rocky Mountain National Park, plan a night's stay at this charming inn.

The entire *Knits* staff wishes you all the warmth and comfort of past generations as we head into this winter season.

Marilyn Murphy

## In the next Knits

Interpreting nature's bounty  
into textured stitch patterns, intarsia,  
or surface embellishment

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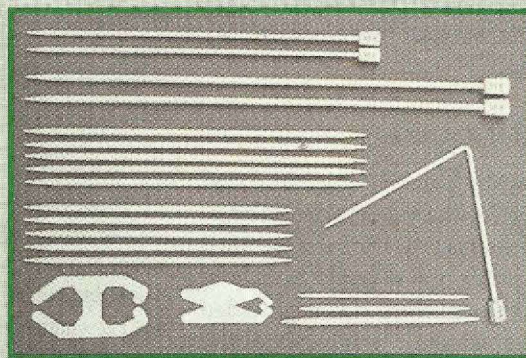
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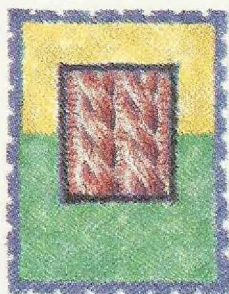


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# CABLES

## LETTERS FROM OUR READERS



### MACHINE KNITTING

I was very excited to see that you included three items in your Fall issue that spoke to machine knitting. The article by Susan Guagliumi (page 48) was well written and informative. Robbie Fanning's article (page 88) was delightful. And the article on computer software (page 67) was invaluable to hand and machine knitters alike.

I hope that this issue signals the beginning of an attempt to take machine knitting from its "parallel, but separate course" from hand knitting that Guagliumi talks about. I look forward to more articles, not just about machine knitting, but also about topics that are relevant to both machine and hand knitters; color and design, for example.

—Margaret Carpenter, Oxford, Ohio

*Thanks for the praise, Margaret. We believe that knitters are knitters, whether they work by hand or machine. To this end, we try to present a range of topics with broad appeal in every issue.*

### YARN SPECIFICATIONS

Living in the United Kingdom, I find your descriptions of yarns rather confusing. I can't always find the yarn specified in your magazine and it would be helpful in making substitutions if you provided the British equivalent weight/ply of the yarns used. It isn't always easy to gauge from the needle size and tension square just which wool should be used and just how heavy the finished garment will be. For example, The Banker's Vest in the Summer 1998 issue (page 26) is made with 2-ply Tahki Chelsea Silk on size 4.5 mm needles. In the UK, 2-ply yarn is very fine and would be worked on size 2 mm needles. Size 4.5 mm needles are used for much thicker yarn, such as Aran.

—Rosemary Smith  
Llandyrnog, Denbigh, UK

*Knowing that readers may be unable to use the yarn specified in our patterns, we always include the fiber content, yardage per*

*pound, number of plies, wraps per inch, and a photograph of a small butterfly of the yarn. These are intended to help you substitute a comparable yarn. We report the number of plies so that readers will know how many individual strands make up the yarn. For us, the number of plies has little to do with the weight of the yarn—bulky weight yarn can have just one strand; lace weight yarn can have four. The number of wraps per inch is a good indication of yarn thickness. Wrap the yarn you want to substitute around a ruler, without stretching it, for one inch and count the number of wraps. The more wraps there are in an inch, the finer the yarn. The yarn butterfly is reproduced at 100% so you can get a good idea if the yarn you want to substitute is comparable simply by holding it next to the photo.*

As a spinner, I often substitute yarns by wraps per inch (I call it the yarn diameter) as you suggest on page 6 of the Fall issue. However, caution must be used, as this substitution works best when it occurs with the same fiber, because different fibers have different densities.

For example, a 12/2 worsted wool and a 5/2 mercerized cotton both measure at 30 wraps to the inch. However, the wool is much lighter with 3,200 yards to the pound, while the cotton has only 2,100 yards to the pound. That's approximately a 50% difference. It means that if I were to substitute the 5/2 cotton for a project that calls for 12/2 wool, my project would weigh 50% more when knitted with the cotton. In a small garment or accessory, that may not matter, but for a larger garment, I could end up with an armor!

I have been knitting on and off for 45 years. I never read any knitting magazines on a regular basis until *Interweave Knits*

came along. You seem to have found the perfect mix of subjects for all levels and interests. Keep up the good work!

—Marcy Petrini, Jackson, Mississippi

### NO STITCH???

I'm relatively new to working from charts and am perplexed by the symbol for "no stitch." What do I do with this stitch?

—Patricia Barr, Montgomery, Alabama

*The gray box representing "no stitch" is placed in the chart to account for a stitch that will be increased later on or for a stitch that has been decreased. As far as your knitting is concerned, that stitch doesn't exist. We show it in the chart so that the parts of the chart continue to line up. In other words, the symbols let us present the chart in such a way that it closely resembles what you will see in the knitting. As you knit, skip the "no stitch"—it is not included in the stitch count.*

### NICE STYLE

The Fall 1998 issue is superb! These are truly timeless garments that *will fit well*. I do not like sweaters that have the sleeves attached at mid-arm. They're easier to knit but they look boxy and awkward. The ones in this issue have style and class. Congratulations on a great issue.

—Judith Gordon, Chicago, Illinois

### MORE STYLE, PLEASE

I like the presentation, hints, and information in your magazine. However, I'm not excited with the pattern selection. I feel the patterns are "outdated" and would appreciate more of today's knitting styles and intricate patterns.

—Claire A. Griffin, Hudson, Ohio

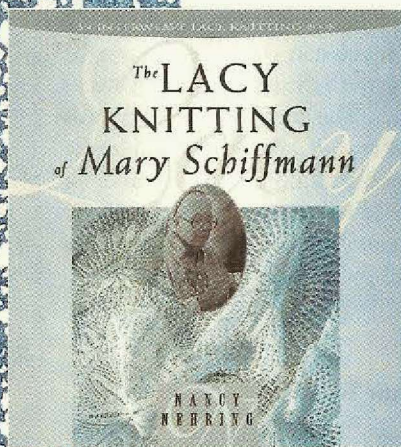
*Assembling a well-balanced collection of patterns that appeals to all tastes is a challenge. We continue to strive for the right mix.*

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



# LACE, LACE, AND MORE LACE!

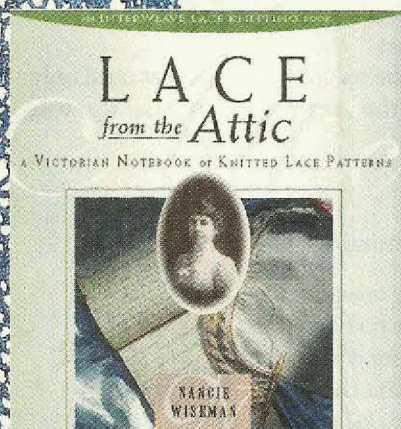
From California to Manhattan to Russia—Interweave Press has searched the globe to provide lace knitters with previously unpublished patterns.



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*Lace from the Attic*  
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Nancie Wiseman

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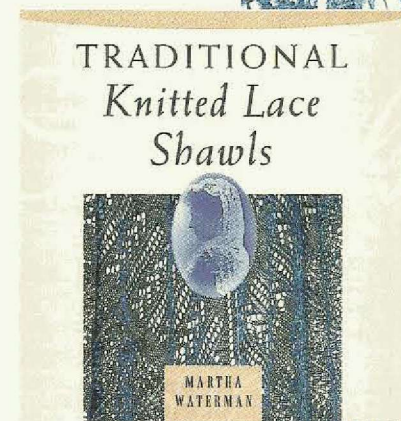
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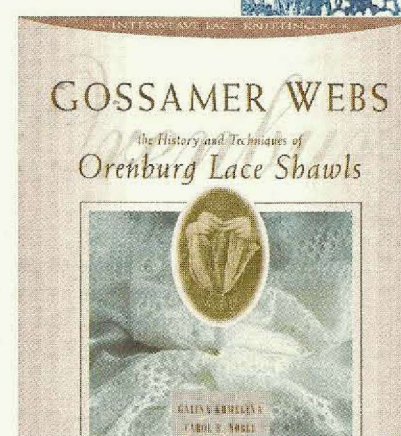


*Gossamer Webs\**  
The History and Techniques of Orenburg Lace Shawls  
Galina Khmeleva & Carol R. Noble

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# GLOSSARY

## ABBREVIATIONS

alt	alternate
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)
fol	following
g	gram(s)
inc	increase; increasing
k	knit
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
pss	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
rsc	reverse single crochet
RT	right twist
sc	single crochet
sk	skip
skp	sl 1, k1, pss
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip 1 knitwise, slip 1 knitwise, k 2 sl sts tog tbl stitch(es)
st(s)	stockinette stitch
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, cast on 30 to 40 stitches using the recommended needle size. Work in pattern stitch until the piece measures at least 4" (10 cm) from the cast-on edge. Remove the swatch from the needles or bind off loosely, and lay the swatch on a flat surface. Place a ruler over the swatch and count the number of stitches across and number of rows down (including fractions of stitches 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

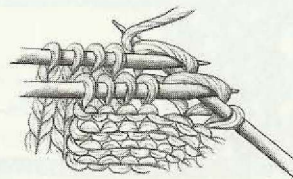
Unless otherwise indicated, charts are read from the bottom up. On right-side rows, read charts from right to left. On wrong-side rows, read charts from left to right. When knitting in the round, read chart from right to left for all rows.

## 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.

## 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 the last stitch.



## SSK Decrease (This is a left-slanting decrease.)



figure 1

Slip two stitches knitwise one at a time (figure 1). 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 (figure 2).

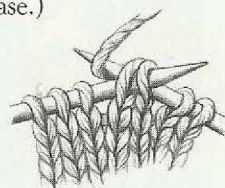


figure 2

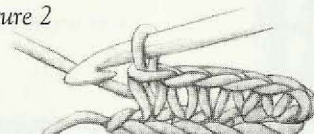
## Single Crochet

Insert the hook into a stitch, yarn over the hook and draw a loop through the stitch, yarn over the hook (figure 1) and draw it through both loops on the hook (figure 2).

figure 1

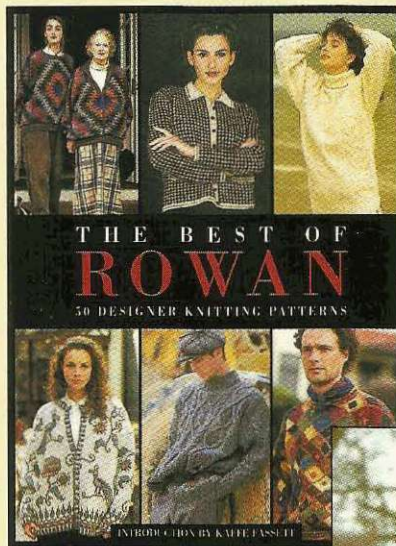


figure 2





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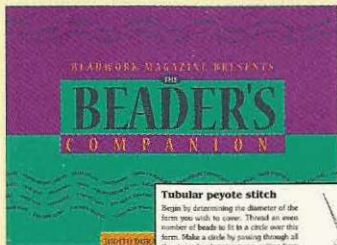


### October Leaves

by Judith Hagege

Miss and I have been off on our little autumn walk in the park. The leaves are falling and the air is crisp. It's a beautiful time to be out and about. The book contains a variety of patterns for scarves, shawls, and other accessories. It's a great addition to any knitter's collection.

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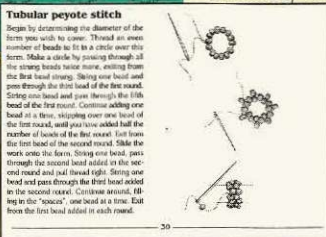


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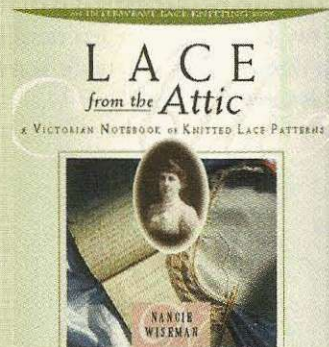
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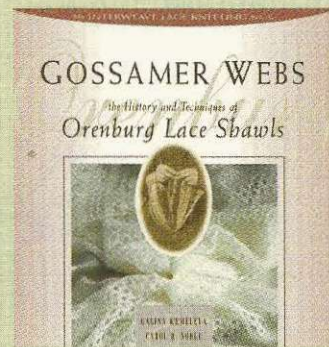
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### Cable Cast-On

Cast on two stitches using the knitted cast-on method. Insert the right needle between the two stitches on the left needle (figure 1). Wrap the yarn as if to knit. Draw the yarn through to complete the stitch (figure 2), and slip this new stitch to the left needle as shown (figure 3).

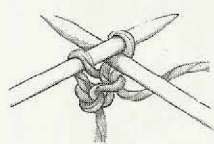


figure 1

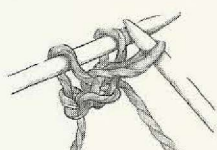


figure 2

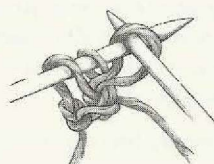


figure 3

### Reverse Single Crochet (rsc)

Working from left to right, insert the crochet hook into a knit edge stitch, 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.

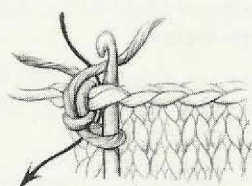


figure 1

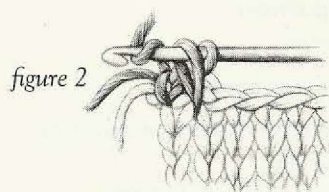


figure 2

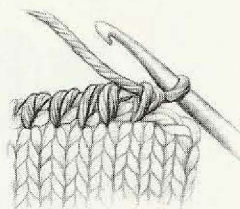


figure 3

### Short Row: Wrapping a Stitch

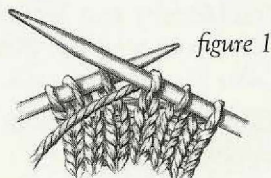


figure 1



figure 2

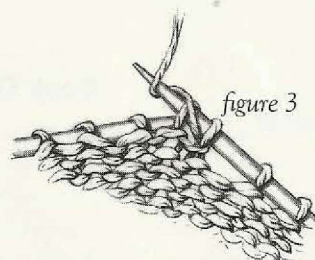


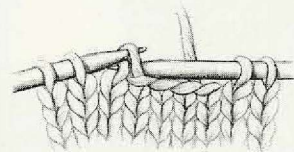
figure 3

Work short rows as follows (noted with the word "turn" in the instructions). Work to turn point. Slip next stitch purlwise from the left needle to right needle. Bring yarn to front (figure 1). Slip the same stitch back to the left needle (figure 2). Turn work, bring yarn forward, and continue working across the row (figure 3).

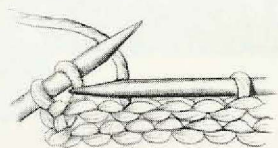
Hide the wraps as follows. *Knit stitch*: On right side, work to just before the wrapped stitch. Insert the right needle on the front under the wrap from the bottom up and then knit the wrapped stitch as usual. Knit the stitches together, making sure that the new stitch comes out under the wrap. *Purl stitch*: On wrong side, work to just before the wrapped stitch. Insert the right needle from the back under the wrap from the bottom up and put it on the left needle. Purl them together.

### One-Row Buttonhole

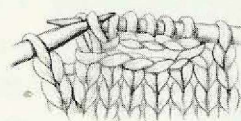
Work to where you want the buttonhole to begin, bring the yarn to the front, slip the next stitch purlwise, and then return the yarn to the back.



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 bound-off stitch to the left needle and turn the work.



2. Move the yarn to the back and 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. (Cast on 1 more stitch than you bound off.) Turn the work.

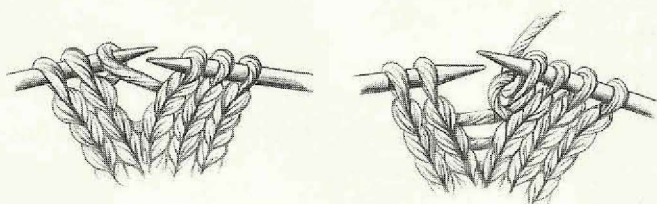


3. With the yarn in back, slip the first stitch from the left needle and pass the extra cast-on stitch over it to close the buttonhole. Work to the end of the row.



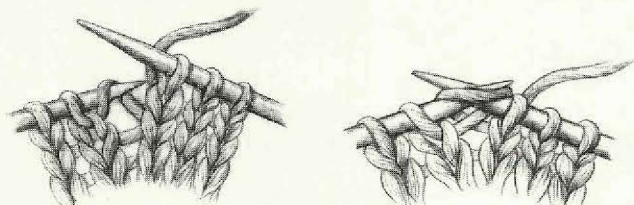
### Make 1 Left (M1L)

With left needle tip, lift the strand between the last knitted stitch and the first st on the left needle, from front to back. Knit the lifted loop through the back.

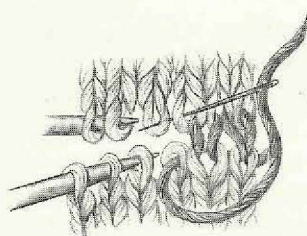


### Make 1 Right (M1R)

With left needle tip, lift the strand between the last knitted stitch and the first stitch on the left needle, from back to front. Knit the lifted loop through the front.



### Kitchener Stitch

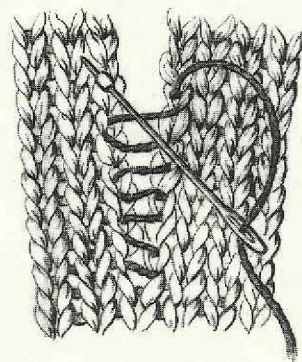


1. Bring yarn needle through the front stitch as if to purl, leaving the stitch on needle.
2. Bring yarn needle through the back stitch as if to knit, leaving the stitch on needle.
3. Bring yarn needle through the same front stitch as if to knit, and then slip this stitch off needle.

Bring needle through the next front stitch as if to purl, again leaving the stitch on needle.

4. Bring yarn needle through the first back stitch as if to purl, slip that stitch off, and then bring yarn needle through the next back stitch as if to knit, leaving it on needle.
5. Repeat Steps 3 and 4 until no stitches remain.

### 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 2" (5 cm).

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# BEYOND THE BASICS

Beth Brown-Reinsel



## DARNING

Darning is a skill that was taken for granted not so very long ago. A housewife would naturally repair those precious socks she had knitted for her family. Today, inexpensive store-bought socks are the norm, and knowledge of darning has fallen by the wayside. With some simple tools and a little practice, though, darning can be added back into the handknitter's body of knowledge. Darning is fun (especially if you don't have to darn all the time) and the only thing more satisfying than repairing a sock is perhaps making it in the first place.

Darning is a weaving technique. Essentially, you create a patch of woven fabric over a hole. The main drawback to this technique is that woven material has less give than does knitted fabric—the repaired area will be more rigid and may actually cause further holes by placing stress on the garment. A darned area may also be bulky, so you may want to split the plies of the yarn you darn with (which will be less bulky), or work with a thinner material (which may be more obvious). Bulky repairs are uncomfortable to walk on, so use as fine a yarn as possible for repairing socks.

There are three steps in darning a hole in a sock, or any knitted garment for that matter. They are: creating a foundation, making a warp, and weaving a weft. A darning egg provides a solid, rounded surface on which to work when it is inserted into a sock and positioned under the hole to be repaired. Don't stretch the sock too much over the egg, or annoying, uncomfortable wrinkles will develop around the darned area once the sock is relaxed. The handle on the egg is useful in repairing fingers of gloves. If you are repairing an area that has no contour to it, such as the leg or heel flap, or a sweater, use something small and flat as a surface to work against.

## YARNS AND TOOLS

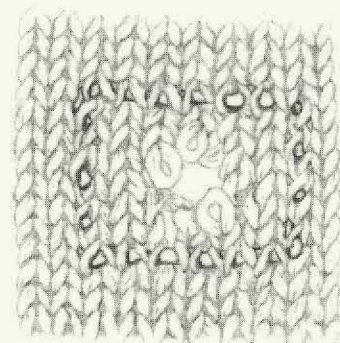
Here's what you need to repair a knitted garment:

- The garment in need of repair
- Scissors
- Double-pointed needles the same size the garment was worked on and at least two sizes smaller
- Tapestry needles, both blunt and sharp
- A darning egg—helpful, but not essential. An orange will also work for tapered areas.
- Yarn to repair the garment with, hopefully leftover from the same used for the garment. If that's not available, choose a yarn close in color and fiber content.

## CREATE A FOUNDATION

First assess the hole in your garment and envision it squared off. Using a tapestry needle with a sharp point, sew a rectangle or square around the hole. Be sure to pierce at least one half of each stitch that borders the hole. Piercing the yarns will ensure that no further unraveling occurs. If you create your rectangle far enough away from the edge of the hole, you can safely go under each half stitch with your needle, rather than pierce it. Still, I recommend piercing the yarns. A good foundation row will reinforce the edge stitches, giving a solid base to the darning, and make the repair last longer. For a very solid base, work two foundation rows  $\frac{1}{8}$ " apart all the way around

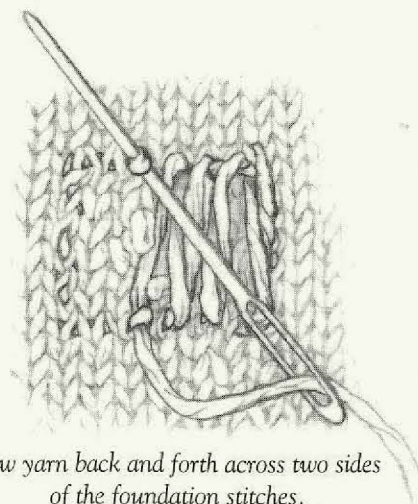
the hole. This is especially good for fine-gauge knitting.



Sew a rectangle or square around the hole.

## MAKE A WARP

Once the foundation is laid, sew your yarn back and forth across two sides of the rectangle. These warp threads should travel around (under, then over) the foundation row once, so that two warp threads occupy the same space as two halves of each knit stitch, thereby maintaining yarn density. I use a blunt tapestry needle from this point on. A blunt needle is less likely to split the yarns, and split yarns can be very tricky to deal with.



Sew yarn back and forth across two sides of the foundation stitches.

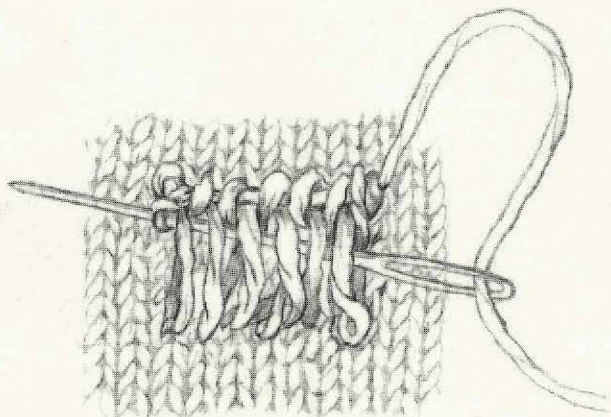
## WEAVE A WEFT

Now move your blunt tapestry needle over and under the warp yarns, going

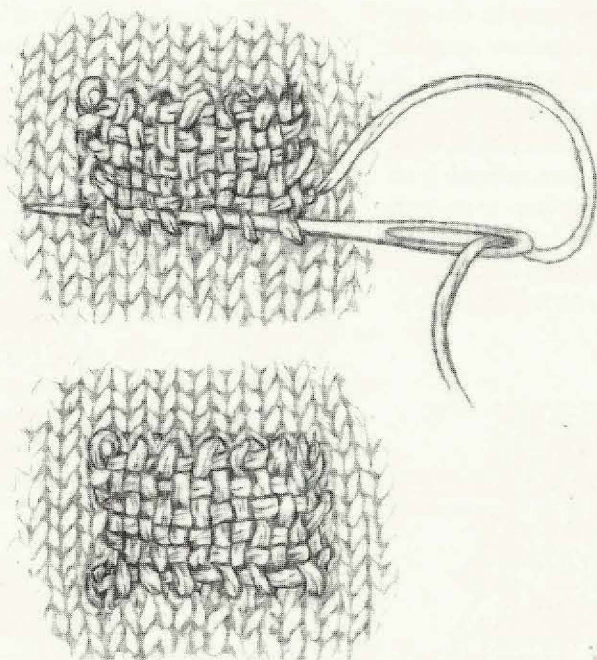


around the foundation yarn, then turn back and weave under and over in the opposite direction. Be sure that you go *under* yarns that were gone *over* in the last pass, and vice versa.

Every few rows, use the tapestry needle to push the rows of weft against each other, packing them toward the first row. Don't pack it too hard, or your darned area will feel like a board. Sew in your ends on the wrong side. You're done!



*Weave a weft over and under the warp yarns.*



*Weave as many rows as necessary to fill the hole.*

### REKNITTING

This technique uses the stitches around the hole as a foundation for the repair. The first step is to square up the hole as much as possible. Then pick up stitches, knit for the length of the hole, and graft back into the garment fabric.

The beauty of mending by reknitting is that you can duplicate color or textural patterning. Count rows and stitches carefully to be sure the work corresponds to the surrounding patterning. If you don't want to knit the repair with more than one color, you can knit with one and then use duplicate stitch (also known as



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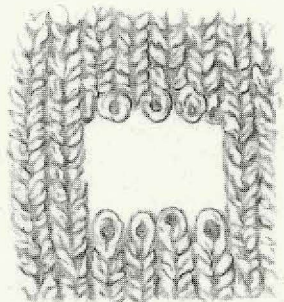
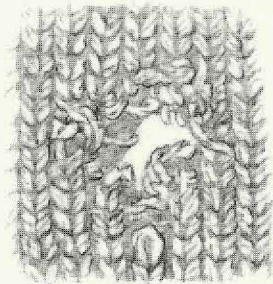
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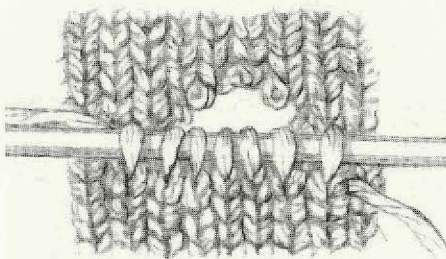




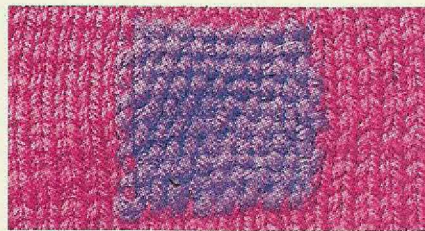
*Ravel around the hole to square it up.*

“Swiss darning” and described on page 14) for the others.

- Ravel back around the hole to square it up, making sure to leave a hole that is an odd number of rows long. To do this, you may have to rip out and make the hole bigger, but that’s okay.
- Using a double-pointed needle at least two sizes smaller than what the garment was knitted on, pick up and knit the stitches at the base of the rectangle, plus two more at each side to overlap the edges of the hole. Pick up stitches by working into the center of existing stitches. (If you are working in a color or texture pattern, be sure you are reknitting in the same direction as the original knitting.)
- Change to the same size needle the garment was knitted on and work back and forth duplicating the garment fabric for the number of rows necessary to cover



*Pick up and knit the stitches at the base of the hole, plus two more on each side.*



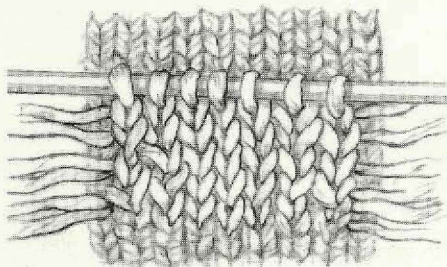
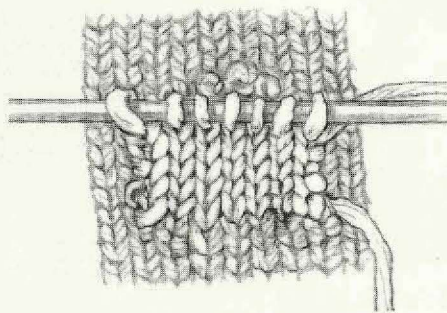
*Darning results in a not-so-invisible patch which is less noticeable when worked in the same yarn as the background.*



*Reknitting and grafting allows for a nearly invisible repair.*

the hole. Count the rows in the undamaged area to assess how many to knit. Work one row less than the adjacent area—the subsequent grafting will take up one row. You can either work with one continuous yarn or break it off after every row, leaving four- to six-inch tails to weave in later.

- Use the Kitchener stitch (see Glossary, page 9) to graft the stitches on the nee-



*Knit the picked-up stitches for one row less than the number of rows to cover the hole.*

dle to the first stable row of knitting above the hole, keeping the tails clear of the grafting.

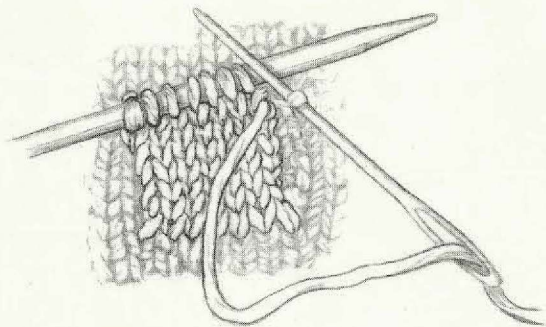
- If you used a separate length of yarn for each row, poke the tails through to the right side of the work and adjust the tension of the edge stitches. Then one by one, thread the tails onto a tapestry needle and poke them through to the back of the work in the same spot where they would have continued on in the fabric had there not been a hole. Weave in the ends on the wrong side.
- If you knitted with one continuous yarn, sew the sides down with a whip stitch.

## GRAFTING

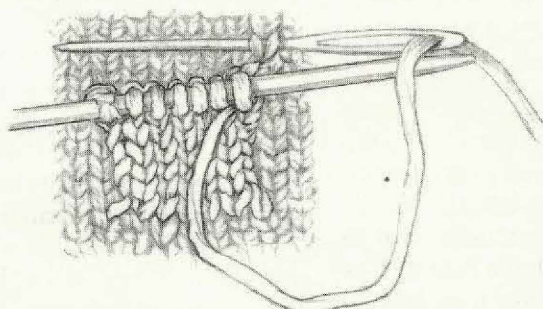
Grafting is used to join the two pieces of knitted fabric (which have been knitted in the same direction) together by duplicating the path the yarn would take in a row. When grafting in a knitted patch, one set of stitches will be “live,” i.e., on a needle, and the other set will be in the knitted garment.

End patch with a wrong-side row. Cut the yarn, leaving a long tail. Thread the tail on a tapestry needle and hold the patch against the garment. Beginning at the right edge of the patch, insert the tapestry needle into the garment from front to back into the center of the stitch even

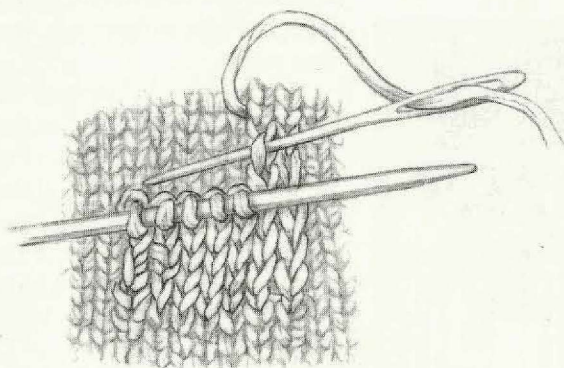




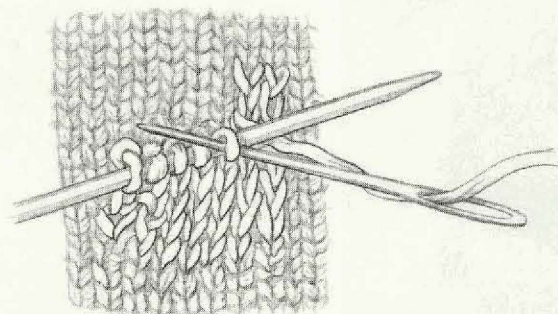
Insert tapestry needle into garment from front to back into the center of the stitch even with the last knitted stitch of the patch, then bring it back to the front through the stitch directly above the one entered.



Bring the tapestry needle through the first stitch purlwise, then in and out through the "V" of the garment stitch directly above the stitch on the needle.



Slip first stitch off needle and bring tapestry needle back through the same stitch from front to back.



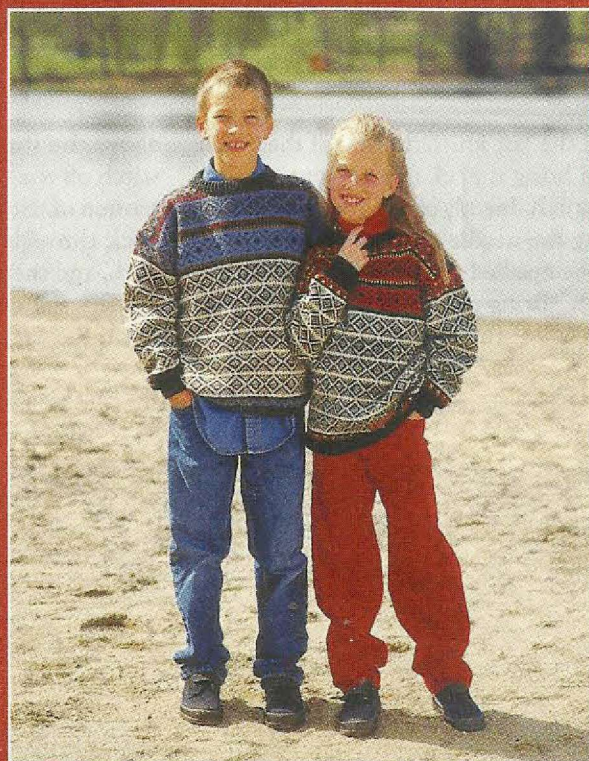
Bring tapestry needle through next stitch on the needle from back to front.

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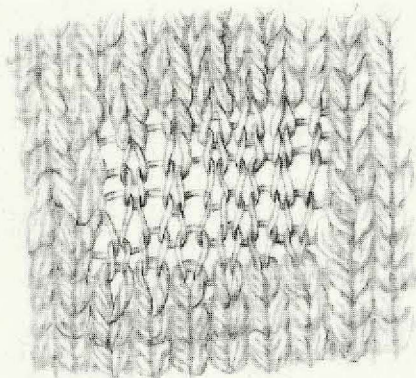


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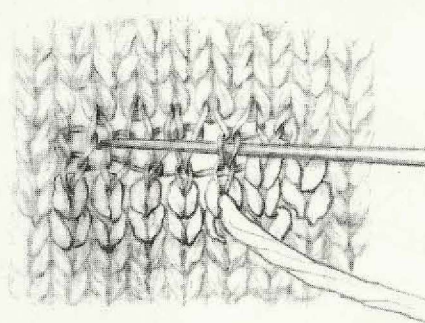
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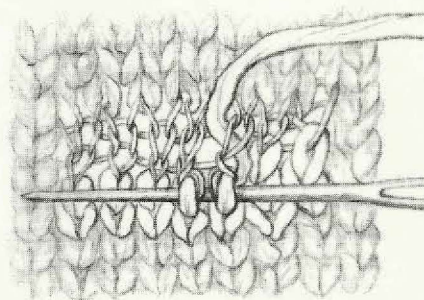




Fabric that is worn but still intact can be repaired with Swiss darning.



Bring tapestry needle from back to front at base of the V of the stitch to be covered. Insert yarn needle from right to left under both loops of the stitch in the row above.



Insert tapestry needle through the base of the V again and bring it through the base of the V of the next stitch to be covered.

with the last knitted stitch of the patch, then bring it back to the front through the stitch directly above the one entered. Bring the needle through the first stitch on the needle from back to front (as if to purl). \*Bring needle in and out through the "V" of the garment stitch directly

above the stitch on the needle, slip the stitch off the needle (pull snug to match tension of the knitting), bring the needle back through this stitch from front to back, and then through the next st (now the first st) on the needle from back to front. Repeat from \*.

### SWISS DARNING

For repairing garments when the fabric is still intact, but worn, Swiss darning is the ideal technique. Following the path of the knitted yarn with a blunt tapestry needle threaded with yarn, you reinforce the fabric invisibly. The technique may also be used to add different colored stitches to plain knitting. Using a blunt needle enables you to move in and out of the stitches easily without catching or splitting yarns.

Bring a threaded tapestry needle from back to front at the base of the V of the stitch to be covered. Insert the needle from right to left under both loops of the stitch in the row above it, and pull the needle through. Insert the needle into the base of the V again and bring it through the base of the V of the next stitch to be covered.

### CONCLUSION

We invest our time, money, and effort into creating special garments with meaning. These clothes are worth the effort necessary to prolong their wearing life. In repairing our handwork, lovingly worn and lovingly worn out, we build stronger connections to women in times past who repaired their work without a second thought. It was all in a day's work. ∞

Beth Brown-Reinsel teaches knitting nationwide and is the author of *Knitting Ganseys*. She imports yarns from England for her mail-order company, *Knitting Traditions*, and is working on a book about knitting Scandinavian sweaters.

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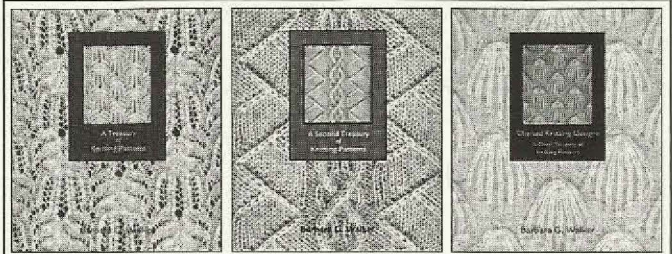
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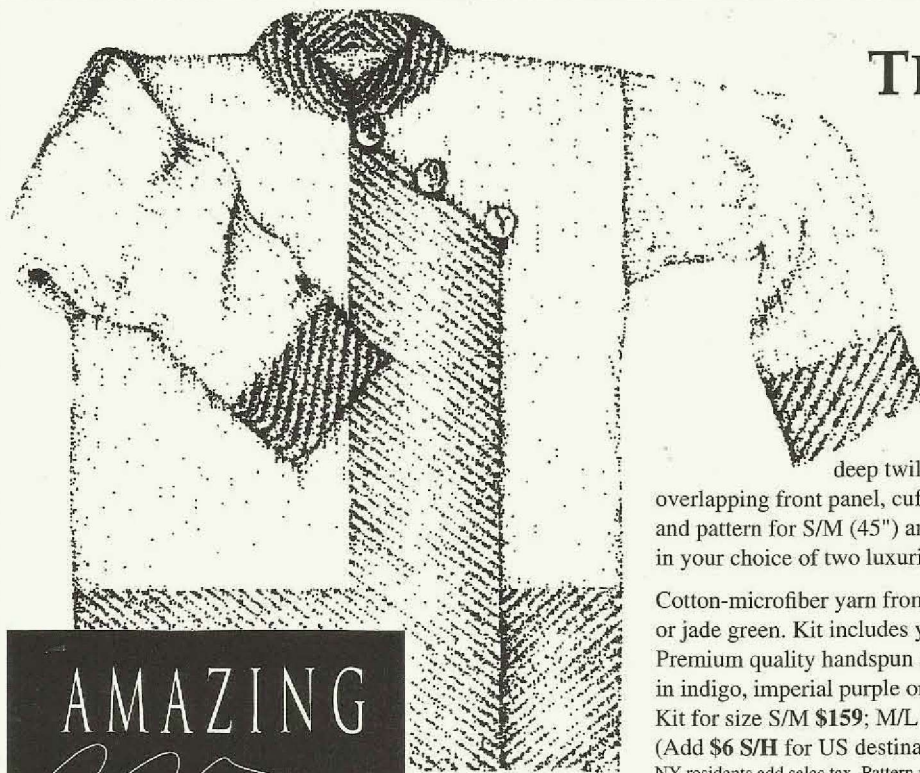
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**YARN** Berroco SensuWool (80% wool, 20% nylon; 96 yd [88 m]/50 g): #6531 oregano. **Jacket:** 13 (13, 14, 14) balls. **Skirt:** 8 (8, 9, 9) balls.

**NEEDLES** Size 5 (3.75 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; size F/5 (3.75 mm) crochet hook; five  $\frac{7}{8}$ " (2.2 cm) buttons for jacket; 1 yd of  $\frac{1}{2}$ " (1.3-cm) wide elastic for skirt.

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



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Proving there is nothing new under the sun, these vintage styles can be beautifully refreshed and revived. The tailored jacket and skirt reflect the gorgeous detailing that was popular during the 1940s. Styled to slim, the jacket features knitted-in darts, cable details, and a contrasting mesh collar. The edges are finished with a row of single crochet that minimizes bulk and enhances the tailored look. The clingy skirt is tapered at the sides and along the knitted-in darts. The lower edge is finished with single crochet. (The skirt is shown in a thigh length. Instructions are also given for a knee length.) Wonderfully fluid and resilient, this yarn holds its shape while flattering yours.

### Stitch

**Mesh Stitch:** (odd number of sts)

Row 1: (RS) P1, \*yo, p2tog; rep from \*.

Rows 2 and 4: Knit.

Row 3: \*Sl 1 wyf, p1, pss0, yo; rep from \*, end p1.

Rep Rows 1–4 for patt.

### JACKET

•**Back:** CO 119 (125, 131, 137) sts. P37 (40, 43, 46), pm, p45, pm, p37 (40, 43, 46). Work rev St st until piece measures  $2\frac{1}{2}$ " (6.5 cm) from beg, ending with a WS row. Beg side shaping by dec 1 st each end of needle on next and every foll 4th row 15 times total, and *at the same time*, when piece measures  $7\frac{3}{4}$ " (19.5 cm) from beg, beg Back Cable chart over center 45 sts. On Row 7 of the chart, place markers for darts 25 (25, 27, 27) sts from each side seam. Dec 1 st before first dart m and after second dart m on next and every foll 4th row 5 more times—79 (85, 91, 97) sts rem. Work even for 8 rows for waist. Inc 1 st each end of needle every 6 rows 6 times to shape sides, and *at the same time*, inc 1 st before first m (using the MIR method; see Glossary, page 9) and inc 1 st after second m (using the MIL method; see Glossary) every 6 rows 5 times to shape darts—101 (107, 113, 119) sts. Cont even until piece measures  $17\frac{1}{2}$  ( $17\frac{1}{4}$ ,  $17\frac{3}{4}$ , 18)" (44.5 [45, 45, 46] cm) from beg. **Shape armholes:** At beg of next 2 rows BO 3 (4, 5, 6) sts. At beg of foll 2 rows BO 3 (3, 5, 5) sts. Dec 1 st each end of needle every other row 6 times—77 (81, 81, 85) sts rem. Work even until armhole measures  $7\frac{1}{2}$  ( $7\frac{3}{4}$ ,  $7\frac{3}{4}$ , 8)" (19 [19.5, 19.5, 20.5] cm) from first BO. **Shape neck:** Work 27 (29, 29, 31) sts, join new yarn and BO 23 sts, work to end. Working each side separately, cont even for  $\frac{1}{2}$  ( $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{4}$ )" (1.3 [1.3, 1.3, 2] cm). BO all sts.

•**Left Front:** CO 69 (72, 75, 78) sts. *Set up front facing:*

Row 1: (WS) P2, knit to end.

Row 2: Purl to last 3 sts, sl 1 pwise wyb, k2.

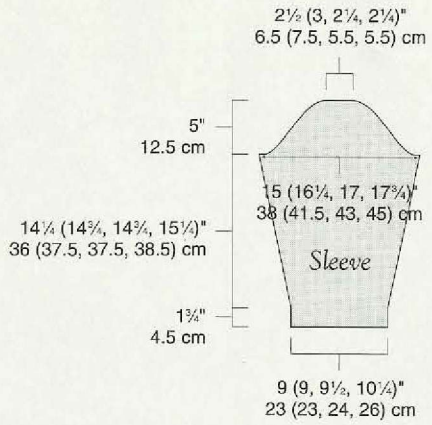
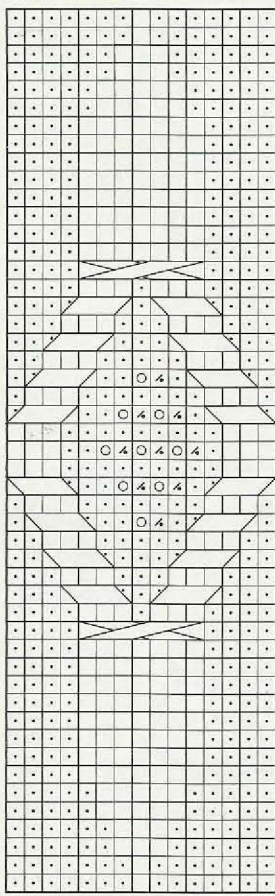
Cont working center front 2 sts in St st and rem sts in rev St st until piece measures  $2\frac{1}{2}$ " (6.5 cm) from beg, ending with a WS row. Work side shaping by dec 1 st at beg of needle (arm edge) on next and every foll 4th row 15 times total, and *at the same time*, on the 54th row from beg (there should be 60 [63, 66, 69] sts and piece should measure about  $7\frac{3}{4}$ " [19.5 cm] from beg), work 35 sts from side seam, beg with Row 1, work Front and Sleeve Cable chart over 15 sts, work to end. On the 7th row of chart, pm for dart 25 (25, 27, 27) sts from side seam. Dec 1 st after m on next and every foll 4th row 5 more times as for back left dart—48 (51, 54, 57) sts rem. Work even for 8 rows for waist. Inc 1 st at arm edge every 6 rows 6 times to shape side, and *at the same time*, use the MIL method to inc 1 st after m every 6 rows 5 times for dart—59 (62, 65, 68) sts. Cont even until piece measures same as back to armhole, ending with a RS row. **Shape armhole:** (WS) At arm edge, BO 3 (4, 5, 6) sts, then BO 3 (3, 5, 5) sts. Dec 1 st at arm edge every other row 6 times—47 (49, 49, 51) sts rem, and *at the same*



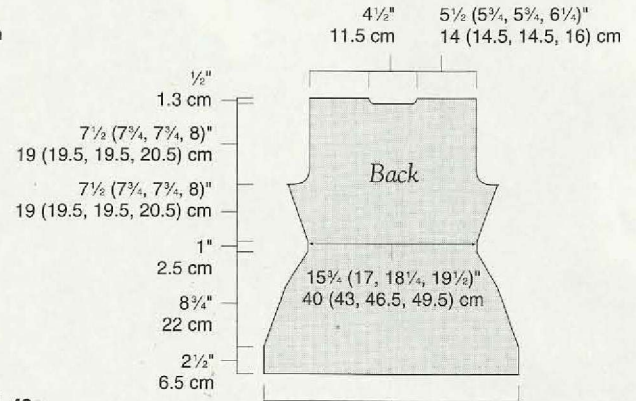
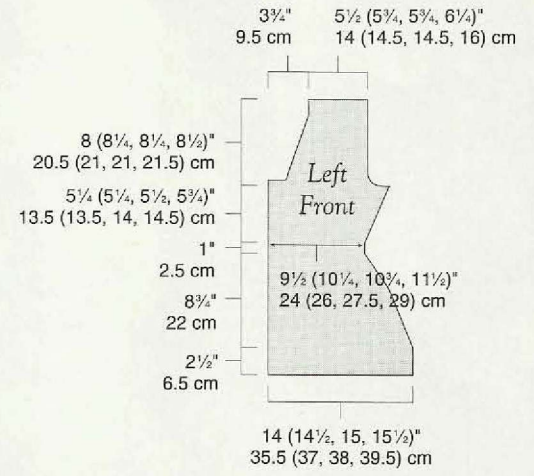




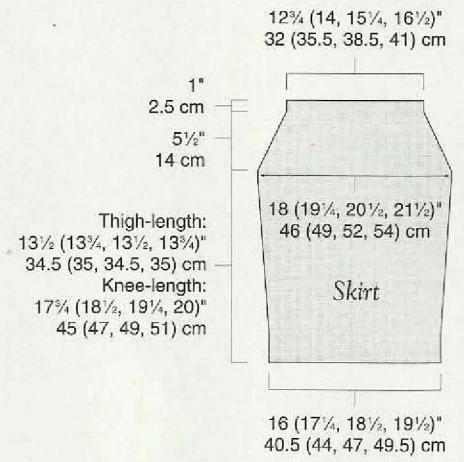
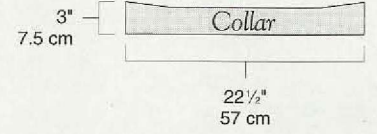
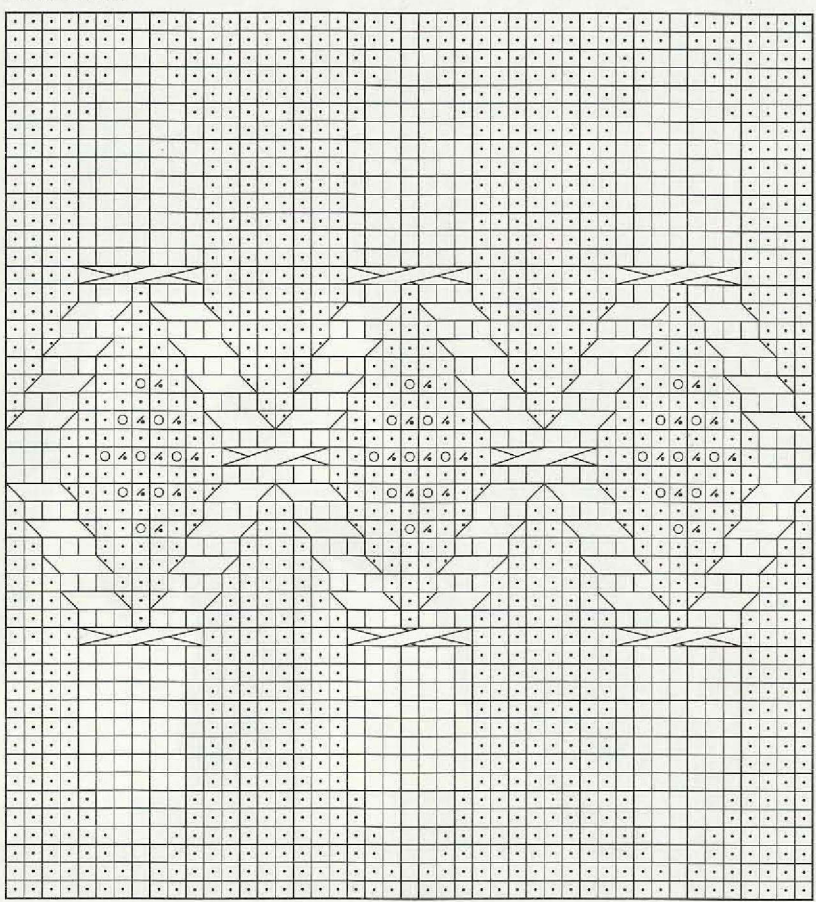
Front and Sleeve Cable



- 3/3 RC:** Sl 3 sts onto cn and hold in back, k3, k3 from cn
- 3/4 RCP:** Sl 4 sts onto cn and hold in back, k3, (p1, k3) from cn
- 3/1 LCP:** Sl 3 sts onto cn and hold in front, p1, k3 from cn
- 3/1 RCP:** Sl 1 st onto cn and hold in back, k3, p1 from cn
- k on RS; p on WS**
- p on RS; k on WS**
- yo**
- p2tog**



Back Cable





time, when armhole measures  $\frac{1}{2}$ " (1.3 cm), **shape neck:** At neck edge, BO 9 sts. Then dec 1 st at neck edge every other row 2 times, and every 4th row 9 times—27 (29, 29, 31) sts rem. And at the same time, on the 12th row from the first armhole BO (armhole should measure about  $1\frac{1}{4}$ " [4.5 cm]), work 16 sts, beg with Row 1, work Front and Sleeve Cable chart, work to end. Cont in patt until armhole measures same as for back to shoulder. BO all sts. Mark placement of 5 buttons, the first  $\frac{1}{2}$ " (1.3 cm) down from neck edge and the others at 3" (7.5 cm) spacings.

•**Right Front:** Work as for left front, reversing all shaping, using MIR incs at dart, and working 2-st one-row buttonholes (see Glossary, page 8) 5 sts in from center front edge opposite markers on left front.

•**Sleeves:** CO 45 (45, 47, 51) sts. P15 (15, 16, 18), pm, p15, pm, p15 (15, 16, 18). Work rev St st until piece measures  $1\frac{1}{4}$ " (4.5 cm) from beg. Beg working Front and Sleeve Cable chart on center 15 sts, and at the same time, inc 1 st each end of needle on this and every foll 4th row 0 (0, 0, 2) times, every 6th row 4 (14, 18, 18) times, and every 8th row 10 (3, 0, 0) times—75 (81, 85, 93) sts. Cont even until piece measures 16 ( $16\frac{1}{2}$ ,  $16\frac{1}{2}$ , 17)" (40.5 [41, 41, 43] cm) or desired length from beg. **Shape cap:** At beg of next 4 rows, BO 3 (4, 5, 6) sts. At beg of foll 2 rows, BO 3 (3, 5, 5) sts. At beg of foll 4 rows, BO 2 sts—49 (51, 47, 51) sts rem. Dec 1 st each end of needle every other row 9 times. BO 3 sts at beg of next 6 rows. BO rem 13 (15, 11, 15) sts.

•**Collar:** CO 113 sts. Work 4 rows rev St st. Work 2 reps (8 rows) Mesh st. Beg short-row shaping at edge as follows: [\*Cont in patt, work 21 sts, wrap next st (see Glossary, page 8), turn, work to end of row. Work 1 row across all sts. Rep from \* once for other edge of collar] 2 times. Cont in patt, work 4 rows across all sts—center of piece should measure  $2\frac{1}{2}$ " (6.5 cm) from beg. BO all sts.


•**Finishing:** Steam press all pieces. With yarn threaded on a tapestry needle, sew all seams and set sleeves into armholes. Fold center front facings to inside and stitch invisibly in place. Work 1 row of single crochet (see Glossary, page 6) around edges of sleeves, hem, and collar. Sew RS of collar to WS of jacket, then flip to outside. Sew on buttons.

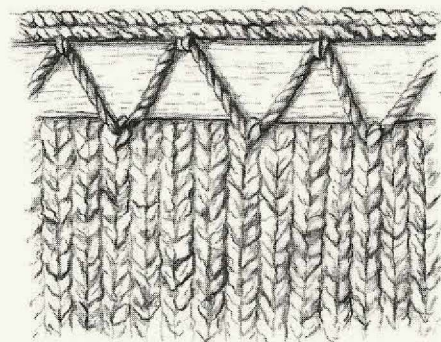
## SKIRT

•**Front:** CO 80 (86, 92, 98) sts. Work rev St st for 20 (24, 30, 34) rows knee-length version—piece should measure about  $2\frac{3}{4}$  ( $3\frac{1}{2}$ ,  $4\frac{1}{4}$ , 5)" (7 [9, 11, 12.5] cm) from beg; work rev St st for 2 rows for thigh-length version, ending with a WS row. Cont in rev St st, inc 1 st each end of needle every 20 rows for knee-length version; every 18 rows for thigh-length version 5 times total—90 (96, 102, 108) sts. Working both versions the same from here on, work 5 rows even. **Mark darts:** Work 23 (26, 29, 32) sts, pm, work 44 sts, pm, work rem 23 (26, 29, 32) sts. Dec 1 st each end of needle on next and every foll 6 rows a total of 3 times, then every 4 rows 5 times, and at the same time, on the 7th row from beg of decs, dec 1 st before first m and after second m every 6 rows 5 times—64 (70, 76, 82) sts rem. Work 7 rows even. BO all sts.

•**Back:** Work as for front.

•**Finishing:** Steam press both pieces. With yarn threaded on a tapestry needle, sew

side seams. Work 1 row single crochet (see Glossary, page 6) around hem. With yarn threaded on a tapestry needle, make a casing for elastic on the inside of waistband as shown. Thread elastic through casing and stitch edges tog. 



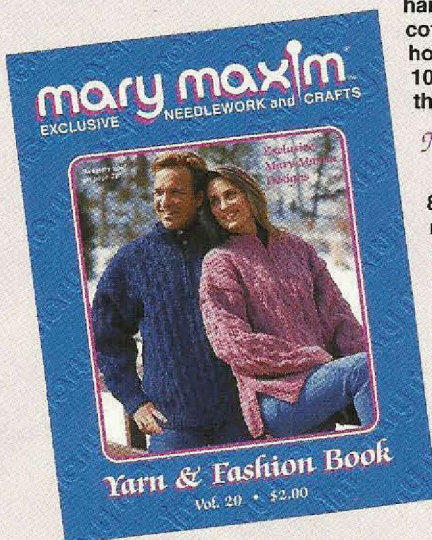
Joan McGowan lives in Sacramento, California, and has designed clothing for nearly twenty years. She uses this background to bring a dressmaker's shaping and detailing to her knitting designs.

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# Modernizing a

# Vintage Pattern

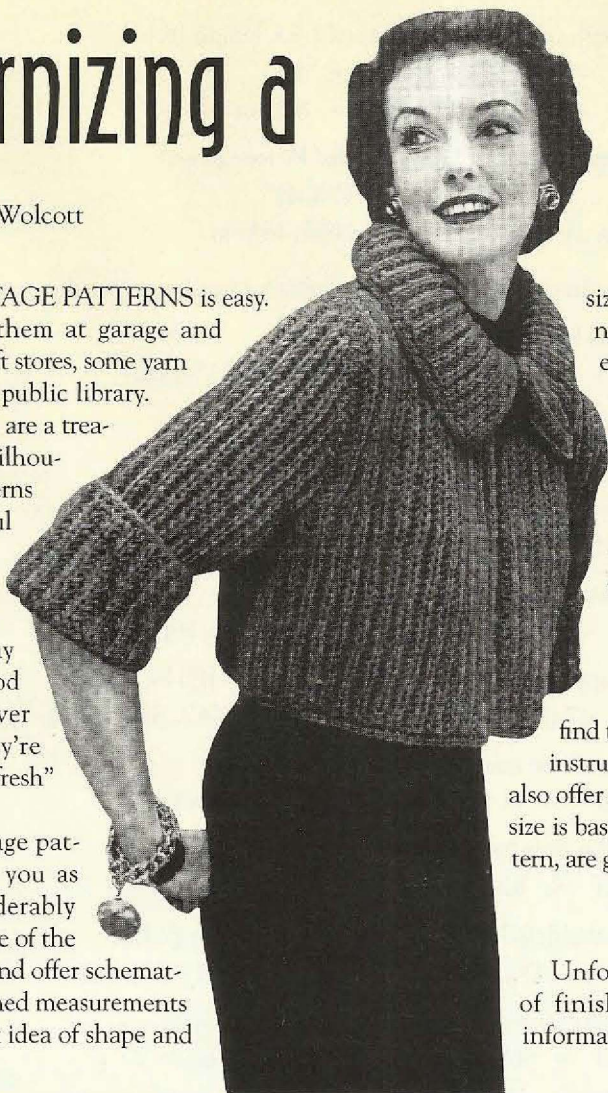
Jill Wolcott

**F**INDING VINTAGE PATTERNS is easy.

You can find them at garage and estate sales, thrift stores, some yarn shops, and at your public library.

And these patterns are a treasure trove. Their silhouettes or stitch patterns may look wonderful again, they may send you on a trip down memory lane, or they may just provide a good laugh. But whatever your reaction, they're a good source for "fresh" ideas.

Finding a vintage pattern that will fit you as written is considerably more difficult. None of the patterns I have found offer schematics or a list of finished measurements to give you a quick idea of shape and



sizing. A little arithmetic reveals that although the size numbers seem large, the garments are considerably smaller than what we are accustomed to today. Not only have ease and fit changed, but so have we—we are generally taller and larger than past generations.

To use a vintage pattern, you will first need to analyze the actual measurements and ease, then consider how they relate to your own needs and preferences. Some detective work will tell you what's there; some custom work will help you adjust the fit.

## WHAT'S THERE

Most vintage patterns are quite similar to what we find today in needle size, gauge, stitch pattern directions, and instructions for knitting and finishing. Vintage pattern leaflets also offer size charts with the body measurements on which each size is based. What is not so obvious, but hidden within the pattern, are garment measurements, ease, and the shape of the pieces.

## WHAT'S NOT THERE

Unfortunately missing in most vintage patterns are lists of finished measurements, schematics, charts, and yarn information.

## FINDING THE INFORMATION YOU NEED

The first step is to determine the measurements of the pieces as written. Side seam length, armhole depth, and underarm seam length are usually spelled out. In the original pattern I used for this article and for the design shown on page 25 they are:

- Side seam length (B)**  $6\frac{1}{2}$  ( $6\frac{1}{2}$ , 7)" (16.5 [16.5, 18] cm)
- Armhole depth (C)**  $7\frac{3}{4}$  (8,  $8\frac{1}{4}$ )" (19.5 [20.5, 21] cm)
- Sleeve underarm seam length (P)**  $11\frac{1}{2}$  ( $11\frac{1}{2}$ , 12)" (29 [29, 30.5] cm)

You will need to calculate all other length measurements using the row gauge (in this case, 8 rows/inch) and information gleaned from careful reading of the pattern. Here are the measurements we can determine from this pattern, in roughly the order they appear in the text. All fractions have been rounded to the nearest  $\frac{1}{4}$ " (5 mm). Note that some of the equations use measurements determined later on.

<b>Total back length (R)</b>	Add side seam (B), armhole depth (C), and back neck depth (H)
	$6\frac{1}{2}$ ( $6\frac{1}{2}$ , 7)" + $7\frac{3}{4}$ (8, $8\frac{1}{4}$ )" + $\frac{1}{2}$ " = $14\frac{3}{4}$ (15, $15\frac{3}{4}$ )"
	16.5 (16.5, 18) cm + 19.5 (20.5, 21) cm + 1.3 cm = 37.5 (38, 40.5) cm

<b>Back neck depth (H)</b>	Divide (BO row plus dec rows) by row gauge
	$(1+3) \div 8 = \frac{1}{2}$ " (1.3 cm)

<b>Front length to neck (L)</b>	Add side seam (B) and length of armhole to neck BO
	$6\frac{1}{2}$ ( $6\frac{1}{2}$ , 7)" + 5 ( $5\frac{1}{4}$ , $5\frac{1}{2}$ )" = $11\frac{1}{2}$ ( $11\frac{3}{4}$ , $12\frac{1}{2}$ )"
	16.5 (16.5, 18) cm + 12.5 (13.5, 14) cm = 29 (30, 31.5) cm



**Front neck depth (M)** Subtract front length to neck (L) from total back length (R)  
 $14\frac{3}{4}$  (15,  $15\frac{1}{4}$ )" -  $11\frac{1}{2}$  ( $11\frac{3}{4}$ ,  $12\frac{1}{2}$ )" =  $3\frac{1}{4}$ "  
 37.5 (38, 40) cm - 29 (30, 31.5) cm = 8.5 cm

**Sleeve cap height (Q)** Add cap measurement and (BO rows divided by row gauge)  
 $4\frac{1}{4}$  (5,  $5\frac{1}{4}$ )" + (6 ÷ 8) =  $5\frac{1}{2}$  ( $5\frac{3}{4}$ , 6)"  
 12 (12.5, 13.5) cm + (6 ÷ 8) = 14 (14.5, 15) cm

No width measurements are spelled out in the pattern. To calculate width, use stitch count and gauge, in this case 3 stitches/inch.

**Total back body width (A)** Divide back CO sts by st gauge  
 $63$  (67, 69) ÷ 3 = 21 ( $22\frac{1}{4}$ , 23)" (53.5 [56.5, 58.5]) cm

**Armhole shape (D)** Divide (BO sts plus dec sts) by st gauge  
 $(5+5)$  ÷ 3 =  $3\frac{1}{4}$ " (8.5 cm)

**Upper back width (E)** Divide back sts after decs by st gauge  
 $43$  (47, 49) ÷ 3 =  $14\frac{1}{4}$  ( $15\frac{1}{4}$ ,  $16\frac{1}{4}$ )" (36 [40, 41.5] cm)

**Back neck width (F)** Divide back (BO sts plus neck decs) by st gauge  
 $[11$  (13, 13) + 6] ÷ 3 =  $5\frac{3}{4}$  ( $6\frac{1}{4}$ ,  $6\frac{1}{4}$ )" (14.5 [16, 16] cm)

**Shoulder width (G)** Divide one half (upper back width [E] sts less neck sts [F]) by st gauge  
 $([43$  (47, 49) - 17 (19, 19)] ÷ 2) ÷ 3 =  $4\frac{1}{4}$  ( $4\frac{3}{4}$ , 5)" (11 [12, 12.5] cm)

**Half total front body width (I)** Divide front CO sts by st gauge  
 $33$  (35, 37) ÷ 3 = 11 ( $11\frac{3}{4}$ ,  $12\frac{1}{4}$ )" (28 [30, 31] cm)

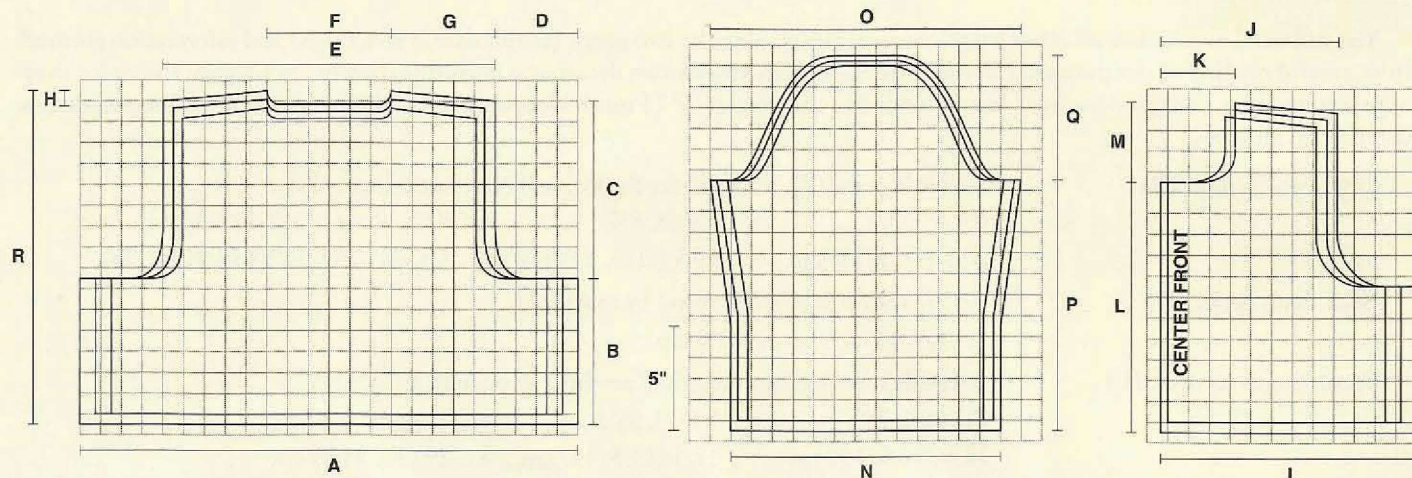
**Half upper front width (J)** Divide front sts after decs by st gauge  
 $25$  (27, 29) ÷ 3 =  $8\frac{1}{4}$  (9,  $9\frac{3}{4}$ )" (21 [23, 25] cm)

**Half front neck (K)** Subtract shoulder width (G) from half upper front width ( $\frac{1}{2}$ J)  
 $8\frac{1}{4}$  (9,  $9\frac{3}{4}$ )" -  $4\frac{1}{4}$  ( $4\frac{3}{4}$ , 5)" = 4 ( $4\frac{1}{4}$ ,  $4\frac{3}{4}$ )" (10 [11, 12] cm)

**Cuff width (N)** Divide sleeve CO sts by st gauge  
 $35$  (37, 39) ÷ 3 =  $11\frac{3}{4}$  ( $12\frac{1}{4}$ , 13)" (30 [31, 33] cm)

**Sleeve width (O)** Divide sleeve sts after incs by st gauge  
 $41$  (43, 45) ÷ 3 =  $13\frac{3}{4}$  ( $14\frac{1}{4}$ , 15)" (35 [36, 38] cm)

Once you have determined your measurements, draw the shape and size on graph paper. On my schematics, 1 square = 1 inch. You may want to do more than one size; I've drawn all three.





## CALCULATING EASE

Once you've drawn the schematics, you can see the shape of each garment piece. If you refer to the size chart provided for this pattern, you can determine the ease allowance. Simply take the measurements you have determined and subtract the body measurements given on the size chart. The following examples for my vintage sweater show you how to do it.

<b>Bust ease</b>	Twice garment back body width (A) minus chart bust measurement $42 (44\frac{1}{2}, 46)" - 34 (36, 38)" = 8 (8\frac{1}{2}, 8)"$ $106.5 (113, 117) \text{ cm} - 86.5 (91.5, 96.5) \text{ cm} = 20.5 (21.5, 20.5) \text{ cm}$
<b>Upper back ease</b>	Garment upper back width (E) minus chart shoulder back $14\frac{1}{4} (15\frac{3}{4}, 16\frac{1}{4})" - 13 (13\frac{3}{4}, 14\frac{1}{2})" = 1\frac{1}{4} (2, 1\frac{3}{4})"$ $36 (40, 41.5) \text{ cm} - 33 (35, 37) \text{ cm} = 3.2 (5, 4.5) \text{ cm}$
<b>Armhole depth ease</b>	Garment armhole depth (C) minus chart armhole depth $7\frac{3}{4} (8, 8\frac{1}{4})" - 7\frac{1}{4} (7\frac{1}{2}, 7\frac{3}{4})" = \frac{1}{2}"$ $19.5 (20.5, 21) \text{ cm} - 18.5 (19, 19.5) \text{ cm} = 1.3 \text{ cm}$
<b>Sleeve width ease</b>	Garment sleeve width (O) minus chart sleeve width at underarm $13\frac{3}{4} (14\frac{1}{4}, 15)" - 12 (12\frac{1}{2}, 13)" = 1\frac{3}{4} (1\frac{3}{4}, 2)"$ $35 (36, 38) \text{ cm} - 30.5 (31.5, 33) \text{ cm} = 4.5 (4.5, 5) \text{ cm}$
<b>Other useful comparison measurements are .</b>	
<b>Waist to underarm</b>	Garment side seam length (B) minus chart waist to underarm $6\frac{1}{2} (6\frac{1}{2}, 7)" - 8 (8, 8\frac{1}{2})" = -1\frac{1}{2}"$ $16.5 (16.5, 18) \text{ cm} - 20.5 (20.5, 21.5) \text{ cm} = -3.8 \text{ cm}$ Note: This number is negative because this garment is cropped $1\frac{1}{2}" (3.8 \text{ cm})$ above the waist.
<b>Sleeve length</b>	Garment sleeve length [(Q + P) minus 5" cuff] minus chart underarm sleeve length $12 (12\frac{1}{4}, 13)" - 18 (18, 18\frac{1}{2})" = -6 (-5\frac{3}{4}, -5\frac{1}{2})"$ $30.5 (31, 33) \text{ cm} - 46 (46, 47) \text{ cm} = -15 (-14.5, -14) \text{ cm}$ Note: These numbers are negative because this garment has $\frac{3}{4}$ -length sleeves.

## SIZE CHART

All models in this vintage book have been planned on the basis of the following measurements. Take your own measurements and then, referring to this chart, select the size which is proper for you.

Size	12	14	16
Bust	34 (86.5)	36 (91.5)	38 (96.5)
Waist	25 (63.5)	26 (66)	28 (71)
Hip	35 (89)	37 (94)	39 (99)
Shoulder Back	13 (33)	13 $\frac{3}{4}$ (35)	14 $\frac{1}{2}$ (37)
Shoulder	4 $\frac{1}{4}$ (11)	4 $\frac{1}{2}$ (11.5)	4 $\frac{3}{4}$ (12)
Back of Neck	4 $\frac{1}{2}$ (11.5)	4 $\frac{1}{4}$ (12)	5 (12.5)
Armhole Depth	7 $\frac{1}{4}$ (18.5)	7 $\frac{1}{2}$ (19)	7 $\frac{3}{4}$ (19.5)
Waist to Underarm	8 (20.5)	8 (20.5)	8 $\frac{1}{2}$ (21.5)
Underarm Sleeve Length	18 (46)	18 (46)	18 $\frac{1}{2}$ (47)
Sleeve Width at Underarm	12 (30.5)	12 $\frac{1}{2}$ (31.5)	13 (33)

## FIGURING OUT WHAT MEASUREMENTS TO USE FOR YOUR SIZE

Once you've determined the silhouette and ease allowance for the original pattern, you'll want to customize them for your own body measurements and desired ease. To help in customizing, look at a current pattern that has a similar shape or measure a garment whose fit you would like to mimic.

Take your corresponding body measurements and add in ease amounts you like. Be sure measurements are accurate.

Make copies of the schematics you drew from the original, draw in your own measurements, then add ease and any shaping changes on the copies. Keep referring back to your measurements and don't change the

shape just to make your drawing "look good."

Before you finalize your numbers, you also have to take into account the stitch pattern. The stitch pattern for this garment repeats over three stitches. When I changed the construction to eliminate the side seams, I had to adjust the armhole decreases to end with the correct number of



stitches. This need to "round" the numbers can affect the amount of ease you decide to use and the amount of shaping you can do. Likewise, the number of rows in a pattern can dictate where the neck shaping begins, the total length, and when the shoulder shaping begins. In that case, look at what the designer did in the original

pattern and try to mimic it.

It is a good idea to block a gauge swatch in the manner the sweater will be treated so the gauge you use to calculate your stitch and row numbers is accurate.

Finally, use your stitch and row gauge and the measurements you have calculated on your schematic to work out your

numbers. At this point, just work through the drawing, substituting your new numbers for those calculated from the original. Double-check your calculations to be sure you've used the right gauge numbers—it's easy to put in the row gauge for the stitch gauge or vice versa. Remember to consider the stitch and row repeats of your pattern.

## A PATTERN TRANSFORMED

The pattern for the Updated Vintage Jackets (page 25) is my updated version. I have redone the vintage pattern in six sizes with finished bust measurements of 38 $\frac{3}{4}$  (42 $\frac{1}{2}$ , 46, 50 $\frac{1}{2}$ , 55 $\frac{3}{4}$ , 58 $\frac{1}{2}$ ) (98.5 [108, 117, 128.5, 141.5, 148.5] cm). The ease and shaping changes reflect my idea of how this sweater will be worn today. The schematic drawings with measurements appear on page 27. Here's what I changed.

**Bust ease.** Because I have changed the overall fit (and eliminated the bulk of side seams), I don't think the body needs as much ease. There is more room for movement in my armholes and sleeves and it's better to go up a size if you want more ease. Actual ease: 6 $\frac{3}{4}$  (6 $\frac{1}{2}$ , 6, 6 $\frac{1}{2}$ , 7 $\frac{1}{2}$ , 6 $\frac{1}{2}$ )" (17 [16.5, 15, 16.5, 19, 16.5] cm).

**Upper Back Width ease.** Adding too

much ease in the back width will cause the shoulders to drop off the body and counteract the shaped sleeve cap. My actual ease of  $\frac{1}{2}$  ( $\frac{3}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{4}$ )" (1.3 [2, 1.3, 2, 2] cm) is less than that of the original.

**Armhole depth ease.** For a cardigan, I like a deeper armhole that can accommodate a shoulder pad and an undergarment. I've also added length to the sleeve cap to go with this armhole. Actual ease: 1 $\frac{1}{4}$  (1 $\frac{1}{4}$ , 1 $\frac{1}{2}$ , 1 $\frac{1}{2}$ , 2, 2)" (3.2 [3.2, 3.8, 3.8, 5, 5] cm).

**Sleeve Width ease.** Because the armhole is now deeper, I want a wider sleeve. This will also allow greater ease of movement. It does, however, eliminate some fit in the body. I also made the bottom of the sleeve a little bigger for comfort. Actual ease: 5 $\frac{1}{4}$  (5 $\frac{1}{2}$ , 4 $\frac{3}{4}$ , 5 $\frac{1}{4}$ , 5 $\frac{1}{2}$ , 5 $\frac{3}{4}$ )" (13.5 [14, 12, 13.5, 14, 14.5] cm).

**Other comparison measurements:**

**Side seam length.** Today's bodies are longer than those of 1954, so I lengthened the body to fall about 2" (5 cm) below the waist.

**Sleeve length.** I added about 1 $\frac{1}{2}$ " (3.8 cm) to the sleeve length, then added 5 $\frac{1}{2}$ " (14 cm) for full-length sleeves. I wanted the original three-quarter sleeve to end at mid-forearm.

When you find a pattern to transform, take the time to figure out what you have—and where you want to go. You won't be disappointed with the end product if you do the "leg work" at the outset.

Below is the original pattern I worked with, reprinted with permission from Bernat Yarns/Spinrite, Inc., Box 40, Listowel, Ontario N4W 3H3, Canada. (800) 265-2864. [Metric equivalents not provided in the original have been added.]

**Style No. 314 • These directions are for size 12. Changes for sizes 14 and 16 appear in parentheses. • See Size Chart**

**MATERIALS:** BERNAT Nylo Germantown (2 oz. Skeins)—6

1 pair straight knitting needles No. 10  
1 plastic crochet hook No. 8/H

**GAUGE:** 3 sts = 1 inch; 8 rows = 1 inch

**PATTERN STITCH:** Multiple of 2 sts plus 1.

**Row 1:** K1, \*in the next st k in the row below, k1, repeat from \* across.

**Row 2:** K2, \*in the next st k in the row below, k1, repeat from \*, ending k2 instead of k1.

Repeat these 2 rows for pattern stitch.

**BACK:** Cast on 63 (67, 69) sts. K 1 row. Work even in pattern st until piece measures 6 $\frac{1}{2}$  (6 $\frac{3}{4}$ , 7)" (16.5 [16.5, 18] cm). SHAPE ARMHOLES: At the beg of each of the next 2 rows bind off 5 sts. Dec 1 st each end of needle every other row 5 times. Work even in pattern st on 43 (47, 49) sts until armholes measure 7 $\frac{3}{4}$  (8, 8 $\frac{1}{4}$ )" (19.5 [20.5, 21] cm). SHAPE NECK: On the next row, work 16 (17, 18) sts, join another ball of yarn and bind off the center 11 (13, 13) sts, work last 16

(17, 18) sts. SHAPE SHOULDERS: Working on both sides at once, at each neck edge dec 1 st every row 3 times and at each arm edge bind off 6 (7, 8) sts once and 7 sts once.

**LEFT FRONT:** Cast on 33 (35, 37) sts. K 1 row. Work even in pattern st until piece measures 6 $\frac{1}{2}$  (6 $\frac{3}{4}$ , 7)" (16.5 [16.5, 18] cm). SHAPE ARMHOLE: At arm edge bind off 5 sts. Dec 1 st at same edge every other row 3 times. Work even on 25 (27, 29) sts until armhole measures 5 (5 $\frac{1}{4}$ , 5 $\frac{1}{2}$ )" (12.5 [13.5, 14] cm). SHAPE NECK: At front edge bind off 4 sts. Dec 1 st at same edge EVERY ROW until 13 (14, 15) sts remain. Work even until armhole measures 7 $\frac{3}{4}$  (8, 8 $\frac{1}{4}$ )" (19.5 [20.5, 21] cm). SHAPE SHOULDER: At arm edge bind off 6 (7, 8) sts once and 7 sts once.

**RIGHT FRONT:** Work to correspond to left front, reversing all shaping.

**SLEEVES:** Cast on 35 (37, 39) sts. K 1 row. Work even in pattern st until piece measures 5" (12.5 cm). On the next row inc 1 st each end of needle and repeat this inc every 2" (5 cm) twice more.

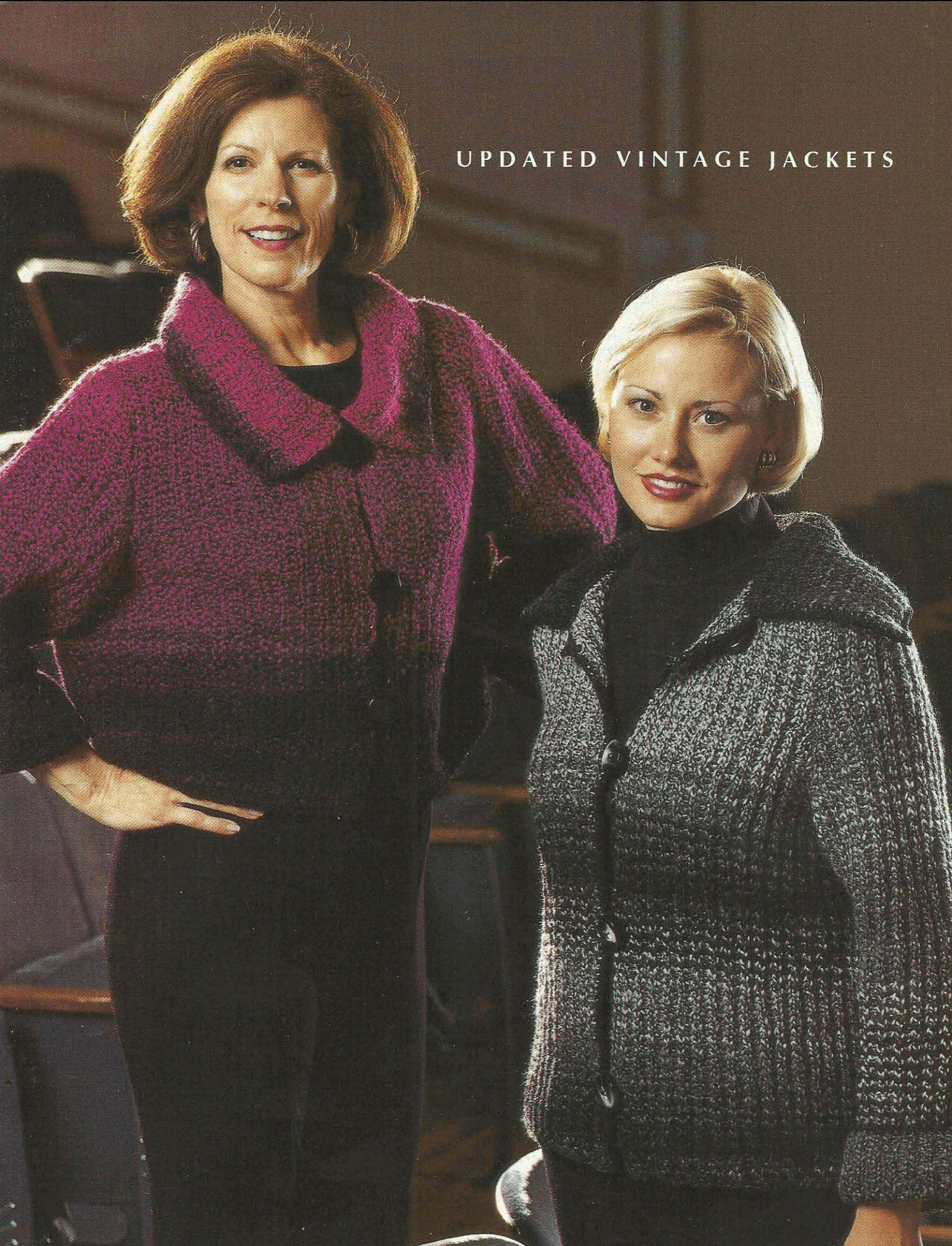
Work even on 41 (43, 45) sts until piece measure 11 $\frac{1}{2}$  (11 $\frac{1}{2}$ , 12)" (29 [29, 30.5] cm). SHAPE CAP: At the beg of each of the next 2 rows bind off 5 sts. Dec 1 st each end of needle every fourth row until 17 sts remain. Work even until cap measures 4 $\frac{3}{4}$  (5, 5 $\frac{1}{4}$ )" (12 [12.5, 13.5] cm). At the beg of each of the next 6 rows bind off 2 sts. Bind off remaining sts.

**COLLAR:** Cast on 83 sts. K 1 row. Work even in pattern st until piece measures 4 $\frac{1}{2}$ " (11.5 cm), ending with Row 2. On the next row, K1, \*in the next st put needle in row below and sl the double thread onto needle, k the next st, pass the double thread over the k st, repeat from \* to end of row. Bind off remaining 42 sts.

**FINISHING:** Sew underarm, shoulder, and sleeve seams. Set in sleeves. Work 1 row sc around neck edge, holding in the measure 18" (46 cm). Sew collar to neck. Work 1 row sc around entire jacket and sleeve edges. Turn up lower edge of sleeves to form cuffs and tack in place. Fasten at neck edge with hook and eye. ∞



UPDATED VINTAGE JACKETS







## UPDATED VINTAGE JACKETS

JILL WOLCOTT

*Color gradation*

*Two versions*

**FINISHED SIZE** 38 $\frac{3}{4}$  (42 $\frac{1}{2}$ , 46, 50 $\frac{1}{2}$ , 55 $\frac{3}{4}$ , 58 $\frac{1}{2}$ )" (98.5 [108, 117, 128.5, 141.5, 148.5] cm) bust/chest circumference, buttoned. Short version shown measures 46" (117 cm); long version measures 42 $\frac{1}{2}$ " (108 cm).

**YARN** Tahki Ambrosia Slim (100% Pure New Wool; 220 yd [201 m]/100 g): short version: #667 fuchsia, 6 (7, 7, 8, 9, 11) skeins; long version: #661 charcoal, 8 (9, 9, 10, 11, 13) skeins.

**NEEDLES** Size 8 (5 mm): 24" (60 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers; stitch holders; waste yarn, tapestry needle; size F/5 (4 mm) crochet hook; three 1 $\frac{1}{4}$ " (3.2 cm) buttons for short version; four 1 $\frac{1}{4}$ " (3.2 cm) buttons for long version.

**GAUGE** 11 sts and 32 rows = 4" (10 cm) in pattern st; 16 sts and 26 rows = 4" (10 cm) in St st.



Tahki Ambrosia Slim  
2-ply; 10 wraps per inch

**T**HIS JACKET is updated from a 1948 design (see page 21). I've adjusted the measurements to better reflect the silhouettes and sizing used today. I've also given instructions for working the body in a single piece to the underarm.

The short version is cropped slightly below the waist and has three-quarter-length sleeves. For a full-length sleeve and body, simply add the desired length prior to the armhole shaping. I changed the shoulder shaping to eliminate the stair-step effect of a multi-row bind-off, using short rows with a three-needle bind-off. Likewise, I eliminated the stair-step bind-off at the top of the sleeve cap because I prefer a slightly wider cap and smoother edge for setting in. I seamed all the pieces with a crochet chain, done very firmly to minimize stretching.

For the short version, I used multiple skeins simultaneously to get several vertical inches of color at a time. I wound all the skeins to follow the black-grape-raspberry-hot pink color progression, then worked one or two rows per ball for the specified length. I worked the color progression gradually from multiple skeins to avoid sharp color contrasts. To evenly distribute the yarn ends, I joined the balls of yarn at both ends of the body.

The color sequence in the long version was worked with two balls of yarn, alternating two rows of each as the yarn came off the ball. I chose two balls that began at slightly different points in the black-gray-white-gray color sequence to give a more tweedy look. I tried to work the fronts and back above the armholes in relatively close sequence combinations so that the fronts and shoulders would match. I chose balls that were similar for the sleeves.

**Pattern Stitch** (multiple of 2 sts + 1)

*Row 1:* (RS) K1, \*k1 in the row below the next st, k1; rep from \*.

*Row 2:* K2, \*k1 in the row below the next st, k1; rep from \*, end last rep k2.

Rep Rows 1–2 for patt.

•**Body:** CO 111 (121, 131, 143, 157, 165) sts. K29 (31, 33, 37, 41, 43) sts for left front, pm, k53 (59, 65, 69, 75, 79) sts for back, pm, k29 (31, 33, 37, 41, 43) sts for right front. Work even in Patt st until piece measures 8 (8 $\frac{1}{4}$ , 8 $\frac{1}{2}$ , 8 $\frac{3}{4}$ , 9 $\frac{1}{4}$ , 9 $\frac{3}{4}$ )"

(20.5 [21, 21.5, 22, 23.5, 25] cm) from beg for short version; 14 (14 $\frac{1}{4}$ , 14 $\frac{1}{2}$ , 14 $\frac{3}{4}$ , 15 $\frac{1}{4}$ , 15 $\frac{3}{4}$ )" (35.5 [36, 37, 37.5, 38.5, 40] cm) from beg for long version, ending with a WS row. **Shape armholes:** (RS) Mark side seams with waste yarn to correspond to markers (to center sleeves when finishing). Cont in patt, work 25 (26, 28, 29, 33, 34) sts for right front, join new yarn and BO 7 (9, 11, 14, 15, 16) sts, work 47 (51, 53, 57, 61, 65) sts for back, join new yarn and BO 7 (9, 11, 14, 15, 16) sts, and work to end. Working each piece separately and beg on the next RS row, dec 1 st at each arm edge every 4 rows 4 (5, 5, 6, 8, 9) times—21 (21, 23, 23, 25, 25) sts rem for each front and 39 (41, 43, 45, 45, 47) sts rem for back. Knitting the first and last st of each row for selvages, cont in patt until pieces measure 14 $\frac{1}{2}$  (14 $\frac{3}{4}$ , 15, 15 $\frac{1}{4}$ , 16, 16 $\frac{1}{2}$ )" (37 [37.5, 38, 38.5, 40.5, 41] cm) from beg for short version; 20 $\frac{1}{2}$  (20 $\frac{3}{4}$ , 21, 21 $\frac{1}{4}$ , 22, 22 $\frac{1}{2}$ )" (52 [52.5, 53.5, 54, 56, 57] cm) from beg for long version, ending with a WS row. **Shape right front neck:** (RS) Keeping in patt, BO 5 (5, 7, 7, 9, 9) sts at beg of row, work to end. Dec 1 st at neck edge every other row 5 times—11 sts rem. Cont even until piece measures 16 $\frac{3}{4}$  (17 $\frac{1}{4}$ , 17 $\frac{3}{4}$ , 18 $\frac{1}{4}$ , 19 $\frac{1}{4}$ , 20 $\frac{1}{4}$ )" (42.5 [44, 45, 46.5, 49, 51.5] cm) from beg for short version; 22 $\frac{3}{4}$  (23 $\frac{1}{4}$ , 23 $\frac{3}{4}$ , 24 $\frac{1}{4}$ , 25 $\frac{1}{4}$ , 26 $\frac{1}{4}$ )" (58 [59, 60.5, 61.5, 64, 66.5] cm) from beg for long version, ending with a WS row. **Shape shoulder:** Work to 3 sts from armhole edge, wrap st (see Glossary, page 8), turn, work to end of row. [Work to 2 sts before wrapped st of previous row, wrap st, turn, work to end] 3 times. Work next row from neck to shoulder, working the wraps tog with the wrapped sts. Place all sts on holder. **Shape left front neck:** Work as for right front, reversing all shaping. **Back:** Cont in patt on 39 (41, 43, 45, 45, 47) back sts until piece measures same as fronts to shoulder shaping, ending with a WS row. **Shape neck:** Work 15 (15, 16, 16, 16, 16) sts in pattern, join second ball of yarn and BO center 9 (11, 11, 13, 13, 15) sts, work to end. Dec 1 st each neck edge every other row 4 (4, 5, 5, 5, 5) times—11 sts rem each side, and *at the same time*, work short rows on each shoulder as for fronts.

•**Left Sleeve:** CO 37 (39, 41, 41, 43, 45) sts. Knit 1 row. Work patt st until piece



measures 7" (18 cm) from beg for short version; 12½" (31.5 cm) from beg for long version. Inc 1 st each end of needle on next and every foll 8 (8, 8, 4, 4, 4) rows 5 (5, 5, 7, 7, 7) times total, working new sts in patt—47 (49, 51, 55, 57, 59) sts. Cont even until piece measures 11½ (11¾, 12, 12, 11½, 11½)" (29 [30, 30.5, 30.5, 29, 29] cm) from beg for short version; 17 (17¼, 17½, 17½, 17, 17)" (43 [44, 44.5, 44.5, 43, 43] cm) from beg for long version, ending with a WS row. **Shape cap:** (RS) BO 3 (4, 6, 6, 7, 7) sts at beg of next row. BO 4 (5, 5, 8, 8, 9) sts at beg of foll (WS) row. Beg with next RS row, dec 1 st at each end of needle every other row 4 (4, 4, 4, 5, 5) times, then every 4 rows 6 times—20 (20, 20, 21, 21, 21) sts rem. Cont even until cap measures 5 (5½, 6, 6, 6, 6)" (12.5 [14, 15, 15, 15] cm) from first BO, ending

with a WS row. Dec 1 st each end of needle every other row 3 times—14 (14, 14, 15, 14, 15) sts rem. BO all sts.

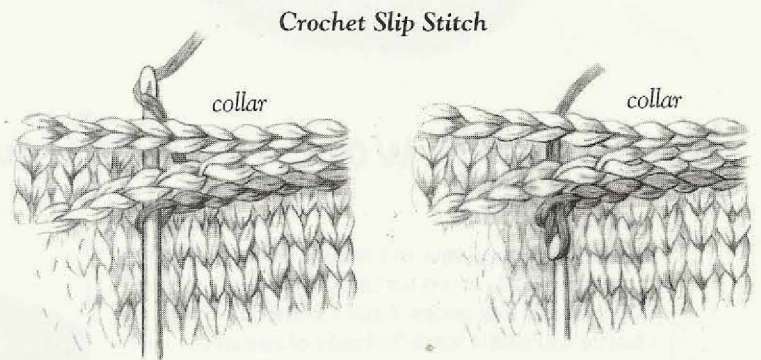
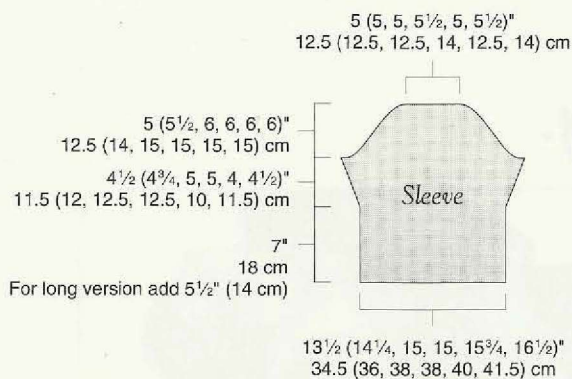
•**Right Sleeve:** Work as for left sleeve, reversing all shaping.

•**Collar:** CO 73 (75, 77, 79, 81, 83) sts. Knit 1 row. Work even in patt st until piece measures 6" (15 cm) from beg, ending with a WS row. *Next row:* K1, \*insert needle in row below next st and sl the double thread onto needle, knit the next st, pass the double thread over the knit st; rep from \*—37 (38, 39, 40, 41, 42) sts rem. BO all sts.

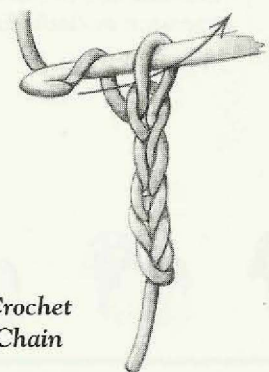
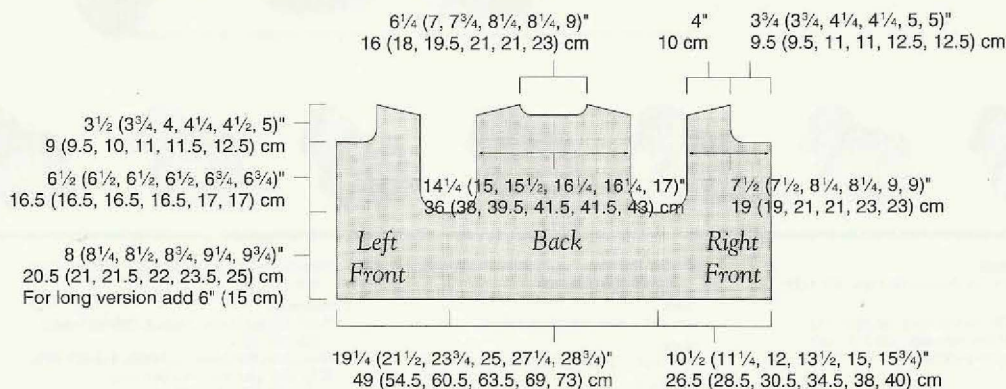
•**Finishing** BO shoulder sts tog (see Glossary, page 6). With yarn threaded on a tapestry needle, sew sleeve seams. Sew sleeves into armholes. Work 1 row sc (see Glossary, page 6) along each end of collar.

Attach BO edge of RS of collar to WS of neck opening, placing it 2 sts in from each front edge and using a crochet slip st (see illustration), ease collar to fit neck. Work 1 row sc around outer jacket edge and cuff edges. Mark placement of buttons on left front, one ½" (1.3 cm) down from neck edge, one 3½" (9 cm) up from the lower edge, and the other(s) evenly spaced between. Make crochet chains for button loops (see illustration) on right front opposite markers. Sew on buttons. Turn up sleeve cuffs 3½" (9 cm) and tack in place. Sew hook and eye closure to collar ¼" (2 cm) above neck edge. ∞

*Jill Wolcott lives in the Pacific Northwest where she knits both by hand and on machines. She has a degree in fashion design and was an accomplished seamstress before she began knitting in earnest.*



Use crochet slip stitch to attach RS of collar to WS of neck opening.



**Crochet 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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## SWEDEN REVISITED

NORIKO SEKIGUCHI

### *Traditional motifs*

### *Contrasting collars, cuffs, and sleeves*

**FINISHED SIZE** *Woman's sweater:* 37 $\frac{1}{4}$ " (39 $\frac{1}{2}$ ", 42", 44 $\frac{1}{2}$ ") (94.5 [100.5, 106.5, 113] cm) chest circumference, buttoned. Sweater shown measures 39 $\frac{1}{2}$ " (100.5 cm). *Man's sweater:* 42 $\frac{3}{4}$ " (45 $\frac{3}{4}$ ", 47 $\frac{3}{4}$ ", 50") (108.5 [116, 121.5, 127] cm) chest circumference, buttoned. Sweater shown measures 45 $\frac{3}{4}$ " (116 cm).

**YARN** Harrisville Designs Highland Style (100% wool; 200 yd [183 m]/100 g): *Woman's sweater:* #6651 cocoa (MC), 4 (4, 4, 5) skeins; #6600 garnet (CC), 3 (3, 3, 4) skeins. *Man's sweater:* #6285 midnight blue (MC), 6 (7, 7, 7) skeins; #6559 hemlock (CC), 2 (3, 3, 3) skeins.

**NEEDLES** *Woman's sweater:* Body and Sleeves—Size 4 and 6 (3.5 mm and 4 mm); Collar—Size 4, 5, and 6 (3.5 mm, 3.75 mm, and 4 mm): 24" (60 cm) circular (cir); Cuffs and Front Bands—Size 5 and 6 (3.75 mm and 4 mm). *Man's sweater:* Body—Size 6 (4 mm); 29" (80 cm) cir; Sleeves—Size 5 (3.75 mm); Collar—Size 4, 5, and 6 (3.5 mm, 3.75 mm, and 4 mm): 24" (60 cm) cir; Ribbing—Size 4 (3.5 mm): 29" (80 cm) cir; Front Bands—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; tapestry needle; waste yarn; cable needle (cn); six  $\frac{1}{4}$ " (2 cm) buttons for woman's sweater; five 1" (2.5 cm) buttons for man's sweater.

**GAUGE** 20 sts and 24 rows = 4" (10 cm) in color patt on size 6 (4 mm) needles; 26 sts and 28 rows = 4" (10 cm) in Bramble st on size 5 (3.75 mm) needles; 23 sts and 27 rows = 4" (10 cm) in cable patt on size 5 (3.75 mm) needles; 20 sts and 28 rows = 4" (10 cm) in St st on size 6 (4 mm) needles.



Harrisville Designs Highland Style  
2-ply; 10 wraps per inch

**A**DAPTING TRADITIONAL motifs from an old Swedish sweater, I designed these coordinating garments as casual jackets, adding contrasting collars and cuffs to give them a modern look. The woman's cardigan is worked from the bottom up so that the motifs form horizontal bands; the man's cardigan is worked sideways from center front to center front so that the motifs form vertical stripes. Both sweaters feature set-in sleeves. To facilitate seaming, a selvedge stitch is worked at each edge of the body, sleeves, and cuffs. The collars are worked on progressively larger needles to create a flared look. The ribbed front bands are worked separately and then sewn to the finished garments.

The lower edging of the woman's cardigan is worked in reverse stockinette stitch. The shoulders are shaped with short rows (in main color only) and the shoulder stitches are bound off together. The sleeves are cast on invisibly and the contrasting roll-back cuffs are worked from the cast-on edge downward, ending with a few rows of reverse stockinette stitch to mimic the lower body edging.

Strongly contrasting colors and textured sleeves and collar give a bold look to the man's sweater. The contrasting sleeves are worked in a cabled rib from the cuffs upward. The lower ribbing is picked up along the edge of the body and worked downward.

Use the M1 method to increase a single stitch; use the cable method to increase two or more stitches. Because all cast-ons and bind-offs for the neck and armhole shaping are worked on the right side of the man's sweater, the left back shoulder on the medium and extra-large sizes (which have an odd number of total rows) is one row short.

#### Stitches

**Bramble Stitch:** (multiple of 4 sts + 2)

Row 1 and 3: (RS) Purl.

Row 2: K1, \*(k1, p1, k1) in same st, p3tog; rep from \*, end k1.

Row 4: K1, \*p3tog, (k1, p1, k1) in same st; rep from \*, end k1.

Rep Rows 1–4 for patt.

**Reverse Stockinette Stitch (rev St st):**

Row 1: (RS) Purl.

Row 2: Knit.

Rep Rows 1 and 2 for patt.

**Rib with Cables:** (multiple of 11 sts)

Rows 1 and 3: (RS) \*K1, p1, k1, p2, k4, p2; rep from \*.

Rows 2, 4, and 6: Knit the knits and purl the purls.

Row 5: \*K1, p1, k1, p2, sl 2 sts onto cn and hold in back, k2, k2 from cn, p2; rep from \*.

Rep Rows 1–6 for patt.

#### WOMAN'S SWEATER

•**Back:** With MC and size 4 (3.5 mm) needles, CO 95 (101, 107, 113) sts. Beg with a WS row, work rev



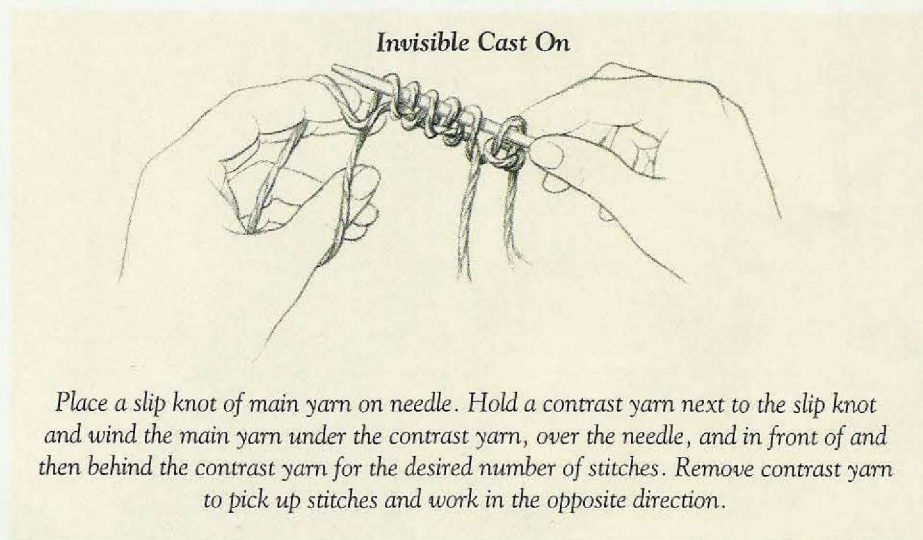




St st for 3 rows. Change to size 6 (4 mm) needles and work St st for 2 (2, 4, 4) rows. The first and last sts are edge sts and will be worked into the seam. Beg as indicated for your size, [work Rows 1–22 of Woman's Chart A, then work Rows 1–8 of Woman's Chart B] 2 times, then work Rows 1–6 of Woman's Chart A—piece should measure about 12 (12, 12½, 12½)" (30.5 [30.5, 31.5, 31.5] cm) from beg.

**Shape armholes:** Cont in patt, BO 3 sts at beg of next 2 (4, 4, 4) rows then BO 2 sts at beg of next 4 (2, 6, 6) rows. Dec 1 st each end of needle every RS row 4 (5, 3, 4) times—73 (75, 77, 81) sts rem. Cont in patt through Row 22 of Woman's Chart A, then work Rows 1–8 of Woman's Chart B, aligning patts over previously worked patts. Work Chart A again and Rows 1–6 (6, 8, 8) of Chart B. Change to MC and work 0 (0, 0, 2) rows even—armhole should measure about 8¾ (8¾, 9, 9¼)" (22 [22, 23, 23.5] cm). **Shape shoulders and neck:** *Right shoulder:* (Shaped with short rows; hide wraps over knit sts; see Glossary, page 8) (RS) With MC, k30 (30, 31, 33). P22 (22, 23, 24), wrap st, turn, work to end of row. BO 4 sts at beg of next row (neck edge), k10 (10, 11, 12), wrap st, turn, work to end of row. BO 3 (3, 3, 4) sts at beg of next row (neck edge), work to end, hiding the wraps. Place rem 23 (23, 24, 25) sts on holder. *Left shoulder:* Join new yarn and BO 13 (15, 15, 15) sts for back neck, knit to end. Work as for right shoulder, reversing all shaping.

•**Left Front:** With MC and size 4 (3.5 mm) needles, CO 46 (49, 52, 55) sts. Beg with a WS row, work 3 rows rev St st. Change to size 6 (4 mm) needles and work St st for 2 (2, 4, 4) rows. Working first and last sts as edge sts and beg as indicated for your size, work Woman's Charts A and B as for back to armhole, ending with Row 6 of Chart A. **Shape armhole:** Cont in patt, BO at arm edge 3 sts 1 (2, 2, 2) time(s) and 2 sts 2 (1, 3, 3) time(s). Then dec 1 st every other row 4 (5, 3, 4) times—35 (36, 37, 39) sts rem. Work through Row 8 of Chart B, then work Rows 1–13 of Chart A. **Shape neck:** Cont in patt, BO at neck edge 4 sts once, 3 sts once, 2 sts once, and 1 st 3 (4, 4, 5) times—23 (23, 24, 25) sts rem. Work to end of Chart A and then Rows 1–6 (6, 8, 8) of Chart B. With MC only, work 1 (1, 1, 3) row(s). **Shape shoulder:** (WS) (Shaped with short



Place a slip knot of main yarn on needle. Hold a contrast yarn next to the slip knot and wind the main yarn under the contrast yarn, over the needle, and in front of and then behind the contrast yarn for the desired number of stitches. Remove contrast yarn to pick up stitches and work in the opposite direction.

rows; hide wraps over knit sts) Work 15 (15, 16, 16) sts, turn, work to end of row. Work 7 (7, 8, 8) sts, turn, work to end of row. Work 1 row even, hiding the wraps. Place all sts on holder.

•**Right Front:** Work as for left front, reversing all shaping.

•**Sleeves:** With MC, size 6 (4 mm) needles, and using the invisible method (see page 32), CO 43 (45, 47, 49) sts. Beg with a WS row, work 0 (0, 3, 5) rows St st. Working the first and last sts as edge sts and beg as indicated for your size, work Woman's Chart B to center st, then work in reverse. Center Woman's Chart A over Chart B. Cont alternating Charts A and B as for body, and *at the same time*, inc 1 st each end of needle every 6 rows 16 (15, 14, 15) times, then every 4 rows 0 (2, 4, 3) times—75 (79, 83, 85) sts. Work even through Row 6 of Chart A—piece should measure about 17¼ (17¼, 17½, 18)" (44 [44, 44.5, 46] cm) from beg. **Shape cap:** Cont in patt, BO 3 sts at beg of next 2 (4, 4, 4) rows, then BO 2 sts at beg of foll 4 (2, 6, 6) rows. Then dec 1 st each end of needle every other row 5 (6, 6, 7) times—51 (51, 47, 47) sts rem. BO 2 sts at beg of next 12 (12, 10, 10) rows, then BO 3 sts at beg of next 2 rows—21 sts rem. BO all sts.

•**Finishing: Cuffs:** With RS facing, carefully remove waste yarn from invisible CO, placing live sts on size 5 (3.75 mm) needle as you go—43 (45, 47, 49) sts. Join MC and beg with a knit (RS) row, work 3 rows rev St st, inc 15 (13, 15, 13) sts evenly spaced on last row—58 (58, 62, 62) sts. Work Rows 1–4 of Bramble st. Change to size 6 (4 mm) needles and work these 4

rows 2 (2, 2, 3) times more. Beg with a purl row, work 2 rows rev St st. BO all sts pwise. Block all pieces. BO shoulder sts tog (see Glossary, page 6). With yarn threaded on a tapestry needle and using invisible seams (see Glossary, page 9), sew sleeve and cuff seams, reversing seam on cuff. Sew sleeves into armholes, matching motif bands with body. **Button band:** With MC and size 5 (3.75 mm) needles, CO 10 sts. Work k1, p1, rib, always slipping the first st of each row to keep the edge taut and to prevent the band from rippling as follows:

Row 1: (RS) Sl 1 kwise, p1, \*k1, p1; rep from \*, end k2.

Row 2: Sl 1 pwise, p1, \*k1, p1; rep from \*. Rep Rows 1–2 until band measures same as left front to neck edge when slightly stretched. BO all sts. With yarn threaded on a tapestry needle, sew band to left front. Mark placement of 6 buttons, one 1" (2.5 cm) from lower edge, one ½" (1.3 cm) from neck edge, and the other 4 spaced evenly in between. **Buttonhole band:** CO as for button band and work as follows:

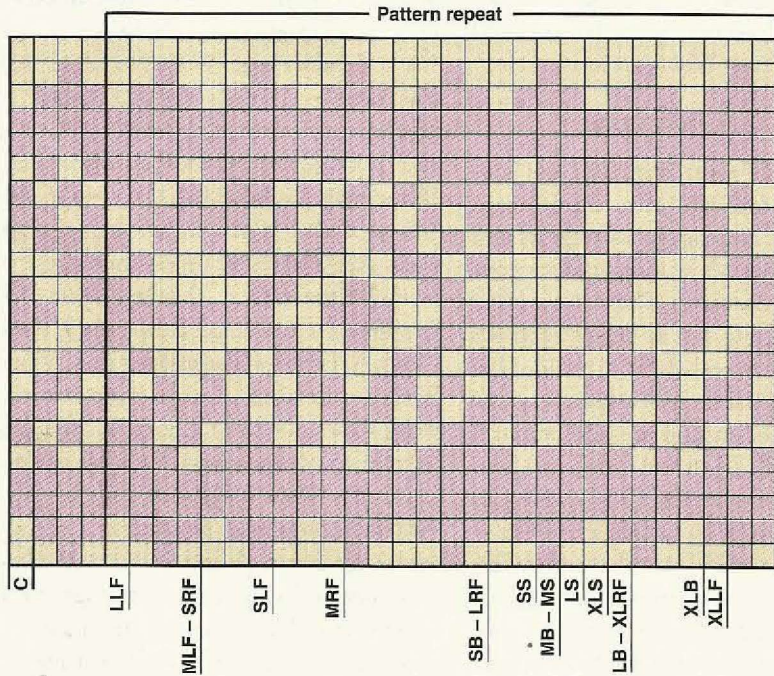
Row 1: (RS) Sl 1 kwise, \*k1, p1; rep from \*, end k1.

Row 2: Sl 1 pwise, \*k1, p1; rep from \*, end p1.

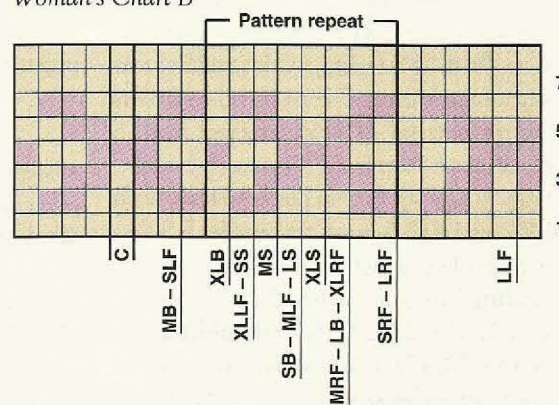
Rep Rows 1–2, working vertical buttonholes opposite markers as follows: Work to 2 rows before bottom of first marked button placement, ending with a RS row. \*With WS facing, [work 5 sts, join new yarn, work to end of row, turn. Work to the buttonhole opening, cross the 2 yarns, work to end of row with other yarn, turn. Work to buttonhole opening, drop yarn, pick up other yarn without crossing yarn ends, work to end of row] 4 times. Work 2



Woman's Chart A

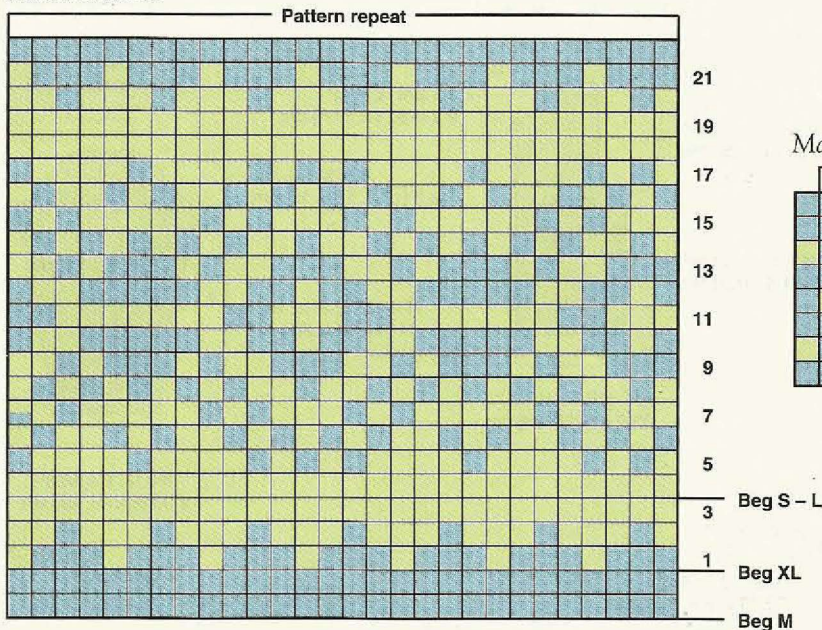


Woman's Chart B



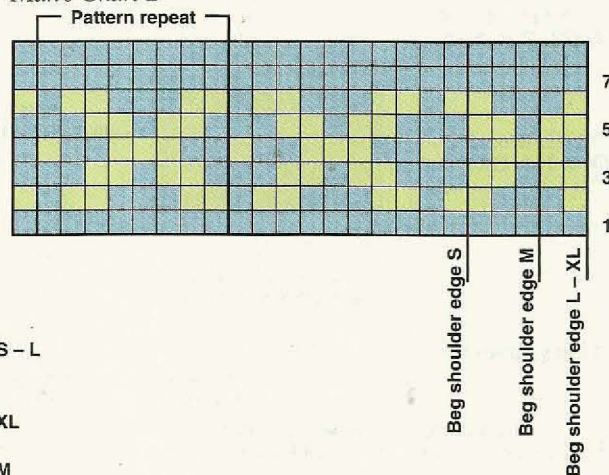
- |                                |                          |
|--------------------------------|--------------------------|
| C - center back or sleeves     | SB - small back          |
| SLF - small left front         | MB - medium back         |
| MLF - medium left front        | LB - large back          |
| LLF - large left front         | XLB - extra-large back   |
| XLLF - extra-large left front  | SS - small sleeve        |
| SRF - small right front        | MS - medium sleeve       |
| MRF - medium right front       | LS - large sleeve        |
| LRF - large right front        | XLS - extra-large sleeve |
| XLRF - extra-large right front |                          |

Man's Chart A

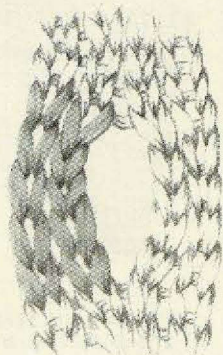


- |  |        |  |         |
|--|--------|--|---------|
|  | garnet |  | hemlock |
|  | cocoa  |  | blue    |

Man's Chart B



### Vertical Buttonholes



Work a ribbed band to 2 rows before the bottom of the buttonhole position, ending on a RS row. \*With WS facing, work number of sts to the buttonhole opening. Join new yarn (shown here in cream), work to end of row, turn. Work to the buttonhole opening, cross the 2 yarn ends (as you would in Fair Isle or intarsia to prevent a hole), work to end of row with original working yarn. Work to the buttonhole opening, cross the 2 yarn ends, work to end of row with new yarn, turn. Work to the buttonhole opening, drop new yarn, pick up other yarn (without crossing yarn ends), work to end of row. Cont in rib working the appropriate number of rows for the buttons you've chosen. Work 2 more rows in rib, crossing yarns at buttonhole opening and ending with a RS row. Cut new yarn. With WS facing, work to end of row with main yarn and continue to 2 rows before the bottom of next buttonhole, ending on a RS row. Repeat from \* for each buttonhole.



more rows in rib, crossing yarns at opening and ending with a RS row. Cut new yarn. With WS facing, work to end of row with main yarn and cont in rib to 2 rows before bottom of next marked button placement. Rep from \* for each buttonhole. BO all sts. Sew in place. **Collar:** With MC, size 4 (3.5 mm) cir needle, RS facing, and beg at right front neck edge (excluding buttonhole band), pick up and knit 27 (28, 28, 29) sts to shoulder seam, 36 (38, 38, 40) sts across back neck to opposite shoulder seam, and 27 (28, 28, 29) sts to left front neck edge (excluding button band)—90 (94, 94, 98) sts total. Beg with a purl row, work 2 rows rev St st, inc 12 sts evenly spaced on second row—102 (106, 106, 110) sts. Work Rows 1–4 of Bramble st twice. Change to size 5 (3.75 mm) cir needle and rep Rows 1–4 twice. Change to size 6 (4 mm) cir needle and

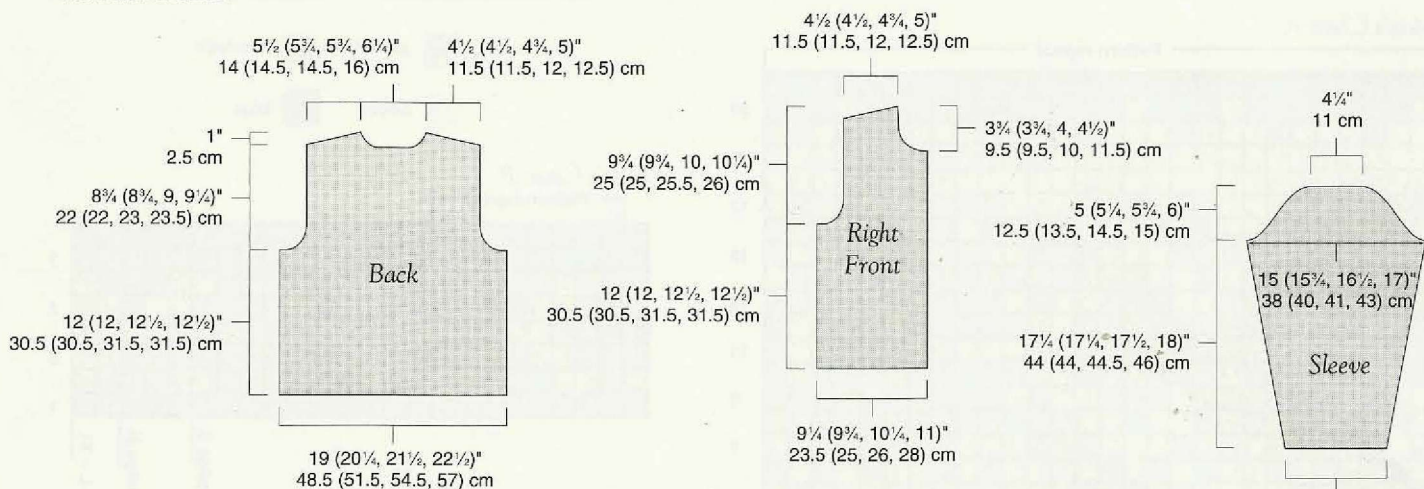
work Rows 1–4. Work 2 rows rev St st. BO all sts pwise. Sew buttons to button band opposite markers. Weave in loose ends.

### MAN'S SWEATER

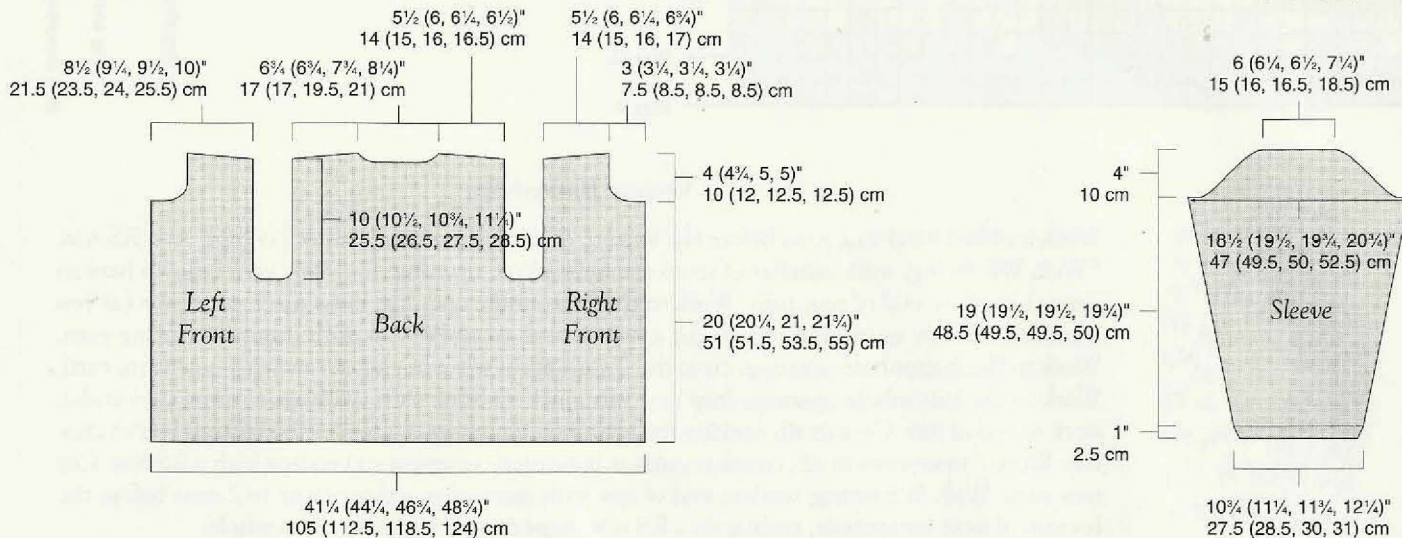
•**Body: Right Front:** With MC and larger cir needle, CO 100 (101, 105, 109) sts. Working first and last sts as edge sts and beg Man's Chart A as indicated for your size, work 3 rows even. *Shape neck:* (RS) Cont in patt, inc 1 st at beg of each RS row 4 (5, 5, 5) times—109 (111, 115, 119) sts. Then inc 1 st at neck edge every row 5 times—piece should measure about 3 (3¼, 3¼, 3¼)" (7.5 [8.5, 8.5, 8.5] cm) from beg. At beg of next row (RS), cable CO (see Glossary, page 8) 11 (13, 15, 15) sts—120 (124, 130, 134) sts. *Shape shoulder:* Cont in patt work to end of Man's Chart A, then rep Man's Charts B and A, work 12 (12, 13, 14) rows even. On next row,

dec 1 st at shoulder (neck) edge. Work 11 (12, 13, 13) rows even. On next row, dec 1 st at shoulder edge. Work 11 (12, 12, 13) rows even—118 (122, 128, 132) sts rem; piece should measure about 8½ (9¼, 9½, 10)" (21.5 [23.5, 24, 25.5] cm) from beg. **Shape right armhole:** (RS) BO 44 (46, 48, 49) sts. Dec 1 st at arm (shoulder) edge every row 5 (4, 3, 4) times, then dec 1 st every RS row 1 (2, 3, 3) time(s)—68 (70, 74, 76) sts rem; end on Row 1 (1, 9, 9) of Chart A. *For small and medium sizes:* Work Rows 2–4 of Chart A, then beg again and work Rows 20–23 of Chart A, aligning pattern to previous row. *For large (extra-large) size:* Work 5 (4) rows even in patt. *And at the same time, for all sizes:* Cont alternating Charts A and B and cont armhole shaping by inc 1 st at arm edge every other row 1 (2, 2, 3) time(s), then inc 1 st at arm edge every row 5 (4, 4, 4) times—

### Woman's Sweater



### Man's Sweater





74 (76, 80, 83) sts; piece should measure about 11 $\frac{3}{4}$  (12 $\frac{3}{4}$ , 13 $\frac{3}{4}$ , 13 $\frac{3}{4}$ )" (30 [32, 33.5, 35] cm) from beg. **Back:** (RS) Cable CO 44 (46, 48, 49) sts—118 (122, 128, 132) sts. *Shape right shoulder:* Cont in patt, work 11 (12, 12, 13) rows. On next row, inc 1 st at shoulder edge. Work 11 (12, 13, 13) rows even. On next row, inc 1 st at shoulder edge—120 (124, 130, 134) sts. Work 12 (12, 13, 14) rows even—back should measure about 5 $\frac{1}{2}$  (6, 6 $\frac{1}{4}$ , 6 $\frac{1}{2}$ )" (14 [15, 16, 16.5] cm) from armhole CO. *Shape back neck:* Dec 1 st at neck edge. Then dec 1 st at neck edge every 3 rows 2 (3, 1, 1) time(s), then every 4 rows 1 (0, 2, 3) time(s)—116 (120, 126, 129) sts rem. *For small (large) size:* Work 10 (12) rows in patt, ending on Row 23 of Chart A. Skip Chart B, then beg again on Row 1 of Chart A, aligning patt to previous row. Work 10 (12) rows in patt. On next row, inc 1 st at neck edge. *For medium and extra-large sizes:* Work 23 rows in patt. On next row, inc 1 st at neck edge. *For all sizes:* Cont in patt, inc 1 st at neck edge every 4 rows 1 (0, 2, 3) time(s), then every 3 rows 2 (3, 1, 1) time(s)—120 (124, 130, 134) sts. *Shape left shoulder:* Cont in patt, work 12 (12, 13, 13) rows. On next row, dec 1 st at shoulder edge. Work 11 (12, 13, 13) rows even. On next row, dec 1 st at shoulder edge. Work 11 (11, 12, 13) rows, ending with a WS row—118 (122, 128, 132) sts; back should measure about 17 $\frac{3}{4}$  (18 $\frac{3}{4}$ , 20 $\frac{3}{4}$ , 21 $\frac{3}{4}$ )" (45 [47.5, 51.5, 54] cm) from armhole CO. *Shape left armhole:* (RS) BO 44 (46, 48, 49) sts. Dec 1 st at arm edge every row 5 (4, 4, 4) times. Then dec 1 st every other row 1 (2, 2, 3) time(s)—68 (70, 74, 76) sts rem; end on Row 8 of Chart B (Row 8 of Chart B, Row 9 of Chart A, Row 9 of Chart A). *For small and medium sizes:* Work Rows 1–4 of Chart A, then beg again and work Rows 20–23 of Chart A, aligning patt to previous row. Cont with Chart B. **Left Front:** *For large (extra-large) size:* Work 5 (4) rows even in established patt. *And at the same time, for all sizes:* Cont armhole shaping by inc 1 st at arm edge every other row 1 (2, 3, 3) time(s), then inc 1 st at arm edge every row 5 (4, 3, 4) times. With RS facing, CO 44 (46, 48, 49) sts—118 (122, 128, 132) sts. *Shape shoulder:* Work 11 (12, 12, 13) rows even. On next row, inc 1 st at shoulder edge. Work 11 (12, 13, 13) rows even. On next row, inc 1 st at shoulder edge.

Work 12 (12, 13, 14) rows even—120 (124, 130, 134) sts. *Shape neck:* (RS) BO 11 (13, 15, 15) sts at beg of row. Then dec 1 st at neck edge every row 5 times, then every 2 rows 4 (5, 5, 5) times—100 (101, 105, 109) sts rem. Work 3 (4, 3, 4) rows even—piece should measure about 41 $\frac{1}{4}$  (44 $\frac{1}{4}$ , 46 $\frac{3}{4}$ , 48 $\frac{3}{4}$ )" (105 [112.5, 118.5, 124] cm) from beg. BO all sts.

• **Sleeves:** With MC and size 4 (3.5 mm) needles, CO 62 (64, 68, 70) sts.

Row 1: (RS) K1, \*k1, p1; rep from \*, end k1.

Row 2: P1, \*k1, p1; rep from \*, end last rep p1.

Rep Rows 1–2 until piece measures 1" (2.5 cm) from beg, ending with a WS row, and inc 0 (0, 0, 1) st(s) on last row—62 (64, 68, 71) sts. Change to size 5 (3.75 mm) needles.

Row 1: (RS) K1, [p1 (p2; p1, k1, p2; k0)], \*k1, p1, k1, p2, k4, p2; rep from \* 5 (5, 5, 6) times, end k1, p1, k1, [p1 (p2; p2, k1, p1; k0)], k1.

Row 2: Knit the knits and purl the purls.

Row 3: K1, [p1 (p2; p1, k1, p2; k0)], \*k1, p1, k1, p2, 2/2RT, p2; rep from \* 5 (5, 5, 6) times, end k1, p1, k1, [p1 (p2; p2, k1, p1; k0)], k1.

Rows 4–6: Knit the knits and purl the purls.

Beg with Row 1, work Rib with Cables patt, and *at the same time*, inc 1 st each end of needle every 6 rows 19 (17, 17, 15) times, then every 4 rows 3 (7, 6, 9) times—106 (112, 114, 119) sts. Cont even in patt until piece measures 20 (20 $\frac{1}{2}$ , 20 $\frac{1}{2}$ , 20 $\frac{3}{4}$ )" (51 [52, 52, 52.5] cm) from beg. **Shape cap:** Cont in patt, BO 3 sts at beg of next 2 (4, 2, 4) rows, then BO 2 sts at beg of next 14 (12, 12, 12) rows, BO 3 sts at beg of next 6 (6, 6, 2) rows, BO 4 sts at beg of next 0 (0, 2, 4) rows, and BO 5 sts at beg of next 4 rows. BO rem 34 (36, 38, 41) sts.

• **Finishing:** Block all pieces. **Lower edging:** With MC and longer size 4 (3.5 mm) cir needle, pick up and knit 117 (125, 131, 137) sts evenly spaced around lower edge of body.

Row 1: K1, \*k1, p1; rep from \*, end k2.

Row 2: P1, \*p1, k1; rep from \*, end p2.

Rep Rows 1–2 until ribbing measures 2 $\frac{1}{2}$ " (6.5 cm) from pick-up row. BO all sts. With yarn threaded on a tapestry needle, use an invisible seam (see Glossary, page 9) to sew shoulder and sleeve seams. Sew sleeves into armholes. **Button band:** With MC and size

5 (3.75 mm) needles, CO 10 sts.

Row 1: (RS) Sl 1 kwise, p1, \*k1, p1; rep from \*, end k2.

Row 2: Sl 1 pwise, p1, \*k1, p1; rep from \*. Rep Rows 1–2 until band measures same as right front center edge to neck when slightly stretched. BO all sts. With yarn threaded on a tapestry needle, sew in place. Mark placement of 5 buttons, one 1 $\frac{1}{2}$ " (3.8 cm) from lower edge, one 1 $\frac{1}{2}$ " (1.3 cm) from neck edge, and the other 3 evenly spaced in between. **Buttonhole band:** With MC and size 5 (3.75 mm) needles, CO 10 sts.

Row 1: (RS) Sl 1 kwise, \*k1, p1; rep from \*, end k1.

Row 2: Sl 1 pwise, \*k1, p1; rep from \*, end p1.

Rep Rows 1–2 as for button band, working vertical buttonholes (see page 33). Cont in rib until piece measures same as left front to neck. BO all sts. Sew in place.

**Collar:** With MC, size 4 (3.5 mm) cir needle, RS facing, and beg in the center of right button band, pick up and knit 38 (38, 41, 41) sts to shoulder seam, 49 (49, 53, 53) sts across back neck and 38 (38, 41, 41) sts along left side front, ending at center of buttonhole band—125 (125, 135, 135) sts. *Note:* RS of collar is WS of sweater body.

Rows 1 and 3: (RS) K1, \*k1, p1, k1, p2, k3, p2; rep from \* to last 4 sts, k1, p1, k2.

Row 2: Knit the knits and purl the purls.

Row 4: (Inc row) P1, \*p1, k1, p1, k2, p2, M1, p1, k2; rep from \* to last 4 sts, p1, k1, p2—137 (137, 148, 148) sts.

Beg with Row 3, work through Row 6 of Rib with Cables patt, then [work Rows 1–6] 2 times. Change to size 5 (3.75 mm) cir needle. Work Rows 1–6 of patt. Change to size 6 (4 mm) cir needle. Work Rows 1–6 again. Then work 2 rows single rib as follows:

Row 1: \*K1, p1; rep from \*, end k1.

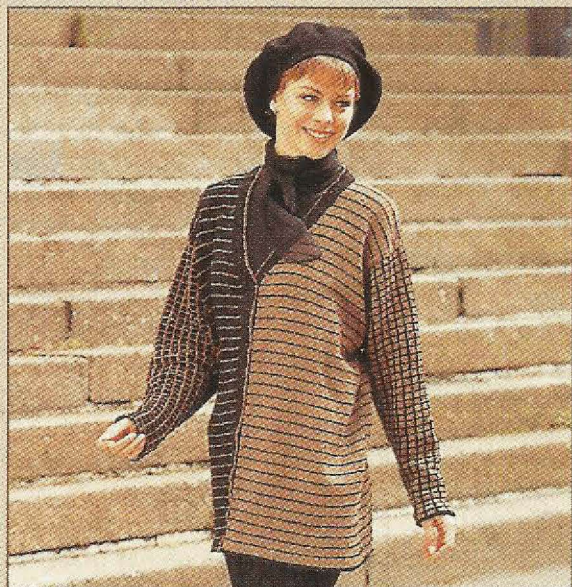
Row 2: P1, \*K1, p1; rep from \*.

BO all sts. Sew buttons to button band. Weave in loose ends. ∞

*A native of Tokyo, Noriko Sekiguchi now lives with her husband in Brooklyn. When she was a child, Noriko's mother taught her to knit. She recently discovered that her maternal grandmother loved to knit "more than meals she ate three times a day" (a Japanese expression for a favorite activity). Noriko inherited her grandmother's passion—she can't spend a day without knitting!*



## A DIFFERENT NORWAY

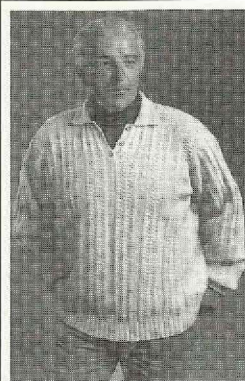


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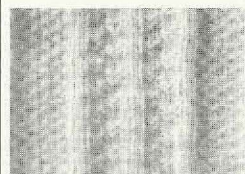
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### Stitch

#### Double Garter Stitch:

Rows 1 and 4: Knit.

Rows 2 and 3: Purl.

Rep Rows 1–4 for patt.

• **Body:** With cir needle, CO 150 (158, 166, 174, 182) sts. Work Double Garter st until piece measures 1½ (2, 2½, 3, 3½)" (3.8 [5, 6.5, 7.5, 9] cm) from beg, ending with Row 4 of patt. Work lower body stripes and seam sts as follows:

Rows 1 and 5: (WS) P34 (36, 38, 40, 42), pm, k5 “seam” sts, pm, p72 (76, 80, 84, 88), pm, k5 “seam” sts, pm, p34 (36, 38, 40, 42).

Rows 2 and 6: K34 (36, 38, 40, 42), p5, k72 (76, 80, 84, 88), p5, k34 (36, 38, 40, 42).

Rows 3 and 7: Purl.

Rows 4 and 8: Knit.

Row 9: (WS) K33 (35, 37, 39, 41), p1, k5, p1, k70 (74, 78, 82, 86), p1, k5, p1, k33 (35, 37, 39, 41).

Row 10: P33 (35, 37, 39, 41), k1, p5, k1, p70 (74, 78, 82, 86), k1, p5, k1, p33 (35, 37, 39, 41).

Row 11: Purl.

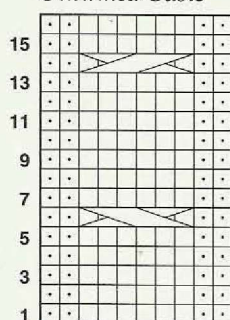
Row 12: Knit.

Work Rows 1–12 six more times. Then work Rows 9–12—piece should measure 12½" (31.5 cm) from beg of stripe patt.

**Shape gussets:** (RS) Knit 1 row, inc 10 sts evenly spaced over first 34 (36, 38, 40, 42) sts, sl m, M1, k5, M1, sl m, inc 19 sts even-

ly spaced across next 72 (76, 80, 84, 88) sts, sl m, M1, k5, M1, sl m, inc 10 sts evenly spaced across rem 34 (36, 38, 40, 42) sts—193 (201, 209, 217, 225) sts; 44 (46, 48, 50, 52) sts for each front; 91 (95, 99, 103, 107) sts for back; 7 sts for each gusset. **Yoke:** (WS) P2, \*work Double Garter st over 3 (4, 5, 6, 7) sts, p1, work Untwined Cable chart over 10 sts, p1, work Chevron chart over 11 sts, p1, work Untwined Cable over 10 sts\*\*, p1, Double Garter st over 3 (4, 5, 6, 7) sts, p1, Double Garter st over 7 sts, p1; rep from \* to \*\* once, p1, work Double Garter st over 13 (15, 17, 19, 21) sts, p1, rep from \* to \*\* once, p1, work Double Garter st over 7 sts, p1; rep from \* to \*\* once more, p1, work Double Garter st over 3 (4, 5, 6, 7) sts, p2. Cont in established patt, and at the same time, inc 1 st each side of gussets (inside ms) every 4 rows 3 times more—13 gusset sts each side; 205 (213, 221, 229, 237) sts total. Work even until gussets measure 3" (7.5 cm) from first inc, ending with Row 3 of Double Garter st. **Right front:** Work in patt across 44 (46, 48, 50, 52) right front sts, place 13 right gusset sts on holder, place rem sts on another holder. Cont working right front in patt until armhole measures 7½" (19 cm), ending with a WS row. **Shape neck:** Keeping in patt, BO 8 sts at neck edge once, 5 sts once, 3 sts once, and 1 st 2 times—26 (28, 30, 32, 34) sts. Cont even until armhole measures 9" (23 cm), ending with Row 3

Untwined Cable





Chevron



◻ p on RS;  
◻ k on WS

◻ k on RS;  
◻ p on WS

 3/3 LT: sl 3 sts onto cn and hold in front, k3, k3 from cn.

 3/3 RT: sl 3 sts onto cn and hold in back, k3, k3 from cn.



## ON-THE-GO GANSEY JACKET

HEATHER LODINSKY

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gansey features*

*Updated styling*

**FINISHED SIZE** 36½ (38½, 40½, 42½, 44½)" (92.5 [98, 103, 108, 113] cm) bust/chest circumference, buttoned. Sweater shown measures 40½" (103 cm).

**YARN** Rowan Magpie (100% wool; 153 yd [140 m]/100 g): #301 pumice, 8 (9, 10, 10, 11) skeins.

**NEEDLES** Size 8 (5 mm): 29" (80 cm) circular (cir) and double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; cable needle (cn); tapestry needle; seven ⅝" (1.5 cm) buttons.

**GAUGE** 17 sts and 24 rows = 4" (10 cm) in St st.









of Double Garter st. *Next row:* Knit, dec 5 sts evenly spaced—21 (23, 25, 27, 29) sts rem. Beg with Row 1, work 8 rows of Double Garter st. Place sts on holder for shoulder. **Left front:** Place 44 (46, 48, 50, 52) held left front sts onto needle. Place 13 left gusset sts on holder. With RS facing, join yarn and work as for right front, reversing neck shaping. **Back:** Place held 91 (95, 99, 103, 107) back sts on needle. With RS facing, join yarn and cont in patt until armhole measures 9" (23 cm), ending with Row 3 of Double Garter st. *Next row:* (RS) Dec 5 sts evenly spaced over next 26 (28, 30, 32, 34) sts. Working these 21 (23, 25, 27, 29) sts only, work 8 rows Double Garter st. Place sts on holder for shoulder. Place center 39 sts on holder for back neck. (Note: The cable crosses help draw in and shape the neck.) With RS facing, join yarn to rem 26 (28, 30, 32, 34) sts. Knit 1 row, dec 5 sts evenly spaced—21 (23, 25, 27, 29) sts rem. Work Double Garter st as for right shoulder. BO shoulder sts tog (see Glossary, page 6).

•**Sleeves:** With dpn, RS facing, and beg at left edge of gusset, pick up and knit 84 sts around armhole, ending at right edge of gusset, pm, k13 held gusset sts, pm, and join—97 sts total.

*Rnds 1 and 2:* P13, k1, p82, k1.

*Rnds 3 and 4:* Knit.

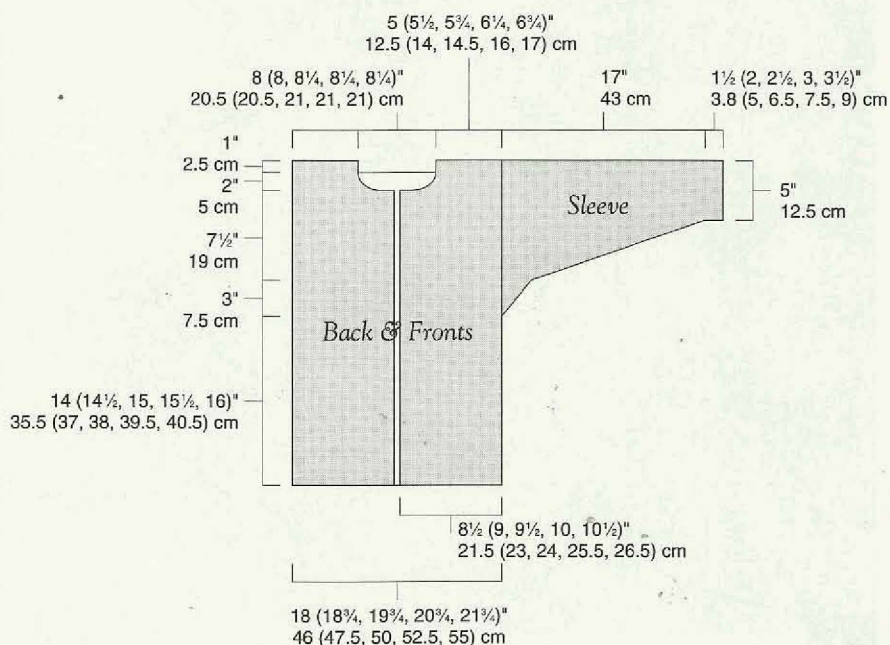
\*Rep Rnds 1 and 2 once more. Knit 10 rnds, working gusset sts in Double Garter st. Rep from \* for patt, and *at the same time*, dec 1 st each inside edge of gusset every 4 rnds 4 times—5 gusset sts rem each side. Cont in patt until sleeve measures 3" (7.5

cm). Dec 1 st outside each m every 4 rnds until 41 sts rem. Cont even until there are 9 St st stripes, ending with a knit rnd—sleeve should measure about 17" (43 cm). **Cuff:** \*Purl 2 rnds. Knit 2 rnds. Rep from \* until cuff measures 1½ (2, 2½, 3, 3½)" (3.8 [5, 6.5, 7.5, 9] cm). BO all sts.

•**Finishing: Neckband:** With cir needle and RS facing, pick up and knit 22 sts along right front, 4 sts down right shoulder edge, k39 across back, pick up and knit 4 sts up left shoulder edge and 22 sts down left front—91 sts total. Beg with Row 1, work 12 rows of Double Garter st, dec 4 sts evenly spaced every 4 rows 3 times—79 sts rem. Knit 1 row. Purl 1 row. BO all sts. **Button band:** Beg at neck edge and RS

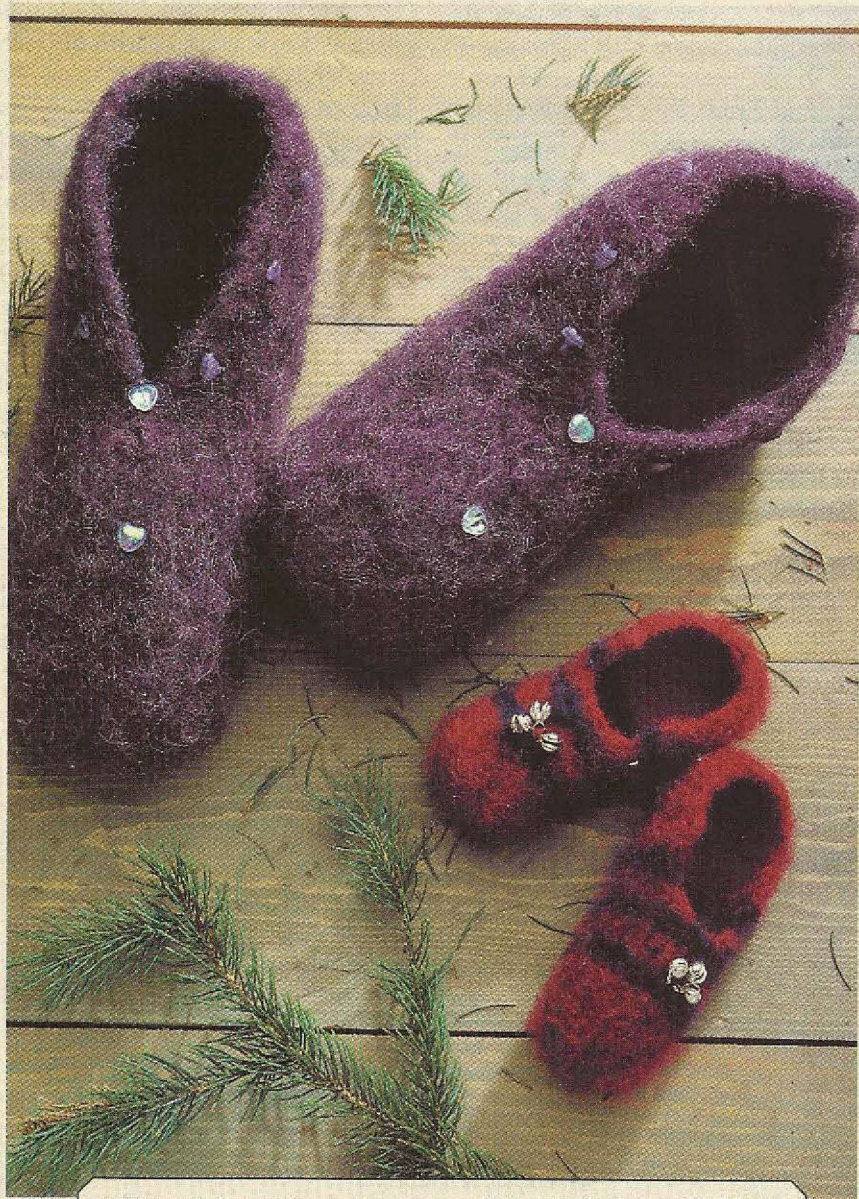
facing, pick up and knit 104 (106, 108, 110, 112) sts down left front edge. Beg with a WS row, work 14 rows of Double Garter st. BO all sts. Mark placement for 7 buttons evenly spaced on button band. **Buttonhole band:** Work as for button band, making 7 buttonholes in center ridge of band opposite markers as follows: K2tog, yo. Work to end as for button band. BO all sts. Sew on buttons. Weave in loose ends. Block. ∞

*Heather Lodinsky was working toward a Ph.D. in International Communications when she earned her "MoM" degree. She is now a knitwear designer and teacher who works at home and is starting her two young daughters on their own knitting journey.*



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 pearl 5 danish dmc an **THREADS & NEEDLES** medici  
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With a little experimenting, you can figure out how to make felted slippers in any size—and they're great for gifts!

# Knitted, Felted SLIPPERS

MARCY PETRINI

I HAVE LONG BEEN INTRIGUED by felt, but when I tried to make it during a session at Interweave's Spin-Off Autumn Retreat, I didn't like the process: too wet, too messy. When I discovered that I could knit hats and then felt them in the washing machine, I was off and running. I made hats, sold them, and taught others how to make them. I experimented with shapes, yarn sizes, fibers, needle sizes, and stitches.

I read Maddy Cranley's wonderful little book *Felling Around with Felting*. Cranley knits a fabric, felts it, and then cuts and sews to make everything from jackets to mittens. I prefer to knit an "elephant size" item, felt it, and wear it.

For this project, my challenge was to determine the combination of pattern, yarns, needles, gauge, and pre-felting size that would result in perfectly-fitting felted items. I decided that slippers would be a good place to start.

## THE FELTING PROCESS

Traditionally, felt is made by overlapping, at different angles, wool fibers that have been scoured, combed or carded, and perhaps dyed, but in no other way further processed into fabric. Purists believe that true felt must start with raw fibers. Many of the rest of us believe that "the end justifies the means" and that felt is the finished product, regardless of the process. And there is a precedent for this. Woven fabric has long been felted, and the Scandinavians have a special name for it: *wadmal*. When fabric has been felted fully, it is very difficult to see the underlying structure. That is always my goal, to felt until the knitted stitches are no longer discernible.

Felting is only possible with wool—plant and man-made fibers don't felt at all. Wool has scales, which first relax and then interlock with neighboring fibers when subjected to agitation and temperature shock. The keratin in wool also aids the felting process because it turns gelatinous with heat. The finer and crimpier the wool, the better the felt, because there are more scales per volume of fiber. The new washable wools do not felt because the fibers are processed specifically to prevent accidental felting—the scales are treated chemically so they can no longer relax and interlock.



Felting wool fibers results in a fabric that is dense and sturdy, yet flexible. And since we don't lose any fibers in the felting process, but only the space between the fibers, shrinkage also occurs at a rate of approximately 30%. That's why I make the slippers that I felt "elephant size." When you're felting knitted fabric, yarn structure also contributes to the success of the felt. Woolen yarns have been carded so that the fibers, when spun, are not

perfectly aligned. This somewhat random arrangement aids in the felting process, because the scales will interlock at various angles. In contrast, worsted yarns are combed, and the subsequent spinning aligns the fibers perpendicular to each other, resulting in yarns that are harder to felt.

The twist of the yarn also affects felting. The more twist there is in a yarn, the harder it is to relax the scales and the

harder it is to felt the fabric. This is particularly true for plied yarns that expose fewer scales on the surface. Thus, all other things being equal, singles felt better than plied yarns.

Because there is such variation among wool, even from sheep of the same breed, and because yarns are often submitted to unknown processes, I recommend that you experiment before undertaking a project with a yarn you haven't used before.

## The Original Slipper Pattern

I chose a slipper pattern that I have been using since childhood. I am not sure where it came from—perhaps from a magazine, perhaps from a clever relative who wanted to give a promising young knitter a simple project that would allow her to succeed. The pattern is for a rectangle that is sewn to make the slipper shape.

1. Measure the circumference in the middle of the foot.
2. Measure the length of the foot at the bottom, from the tip of the big toe to the heel.
3. Measure the gauge of the yarn with appropriate needles in k1, p1 rib. Yarns in the range of 4 to 5 stitches to the inch work best.
4. To figure out the number of stitches, multiply the gauge by the circumference, rounding to the nearest even number.
5. Leaving a tail of yarn about a yard long, cast this number of stitches and work k1, p1 rib for length of foot.
6. Do not cast off. Cut the yarn about two yards from the knitting, and thread through a tapestry needle.
7. Starting with the stitch farthest away from the yarn tail, thread the needle through each stitch and pull the yarn gently but firmly to gather. Once the fabric has been gathered as much as possible, anchor with a sewing stitch. This will be the inside of the slipper.
8. Sew the two sides together for about 40 to 50% of the length, forming the top of the slipper. Anchor the sewing stitches, cut the excess yarn, and hide the tail.
9. Make the back and heel by folding the cast-on edge in half and, starting at the top, sewing the two halves together using the tail of yarn left from casting on. At the end, gather the bottom a bit to make a heel. Anchor the sewing and hide the tail.
10. Turn the slipper right side out.
11. Make another identical slipper.

For the unfelted slippers shown here, I measured the circumference of my foot at 8¼" (21 cm). My gauge in ribbing was 4½ sts/inch (1.8 sts/cm) on size 10½ (6.5 mm) needles. The product of size and gauge is 37.125 (37.8), which I rounded down to 36 stitches because ribbing tends to stretch. The



*These slippers were knitted following the original pattern. I used one strand of Harrisville Shetland two-ply wool, and one strand of JaggerSpun 3/8 wool. One yarn is lighter in color than the other, contributing to the interesting color effect.*

length of my foot is 11" (28 cm), so I knitted the 36 stitches for 11" (28 cm), then followed the directions for sewing. These slippers fit women's size 8 to 10.

When I knit items to be paired, such as slippers, mittens, and even sleeves, I do them both at the same time. That way I'm sure they'll be identical. It is easy to knit these slippers two at a time because they are knitted straight and I can work them on the same needle. I prefer using a circular needle. When knitting two items on the same needle, however, there can be confusion, especially if I stop knitting for a while—it may not be clear on which side of the needle to proceed. I solve that problem by never stopping my knitting between slippers, but always in the middle of one or the other. That way, the sequence is unambiguous.

These slippers seem to be just the right weight when knitted at the suggested gauge of 4 to 5 stitches to the inch. Rather than using one bulky yarn, I find that using two smaller yarns of slightly different colors adds to the visual interest of the fabric. These slippers have one strand of Harrisville Shetland two-ply wool in peacock, and one strand of JaggerSpun 3/8 wool, also in peacock. The Harrisville peacock is lighter in color than the JaggerSpun and heathery, contributing to the interesting color effect.



## LEARNING FROM FAILURES

Before I arrived at a successful slipper pattern for felting, I made many swatches and a few unsuccessful slippers. Analyzing the failures got me closer to success at the next attempt and opened up new areas to explore in the future. Because the original slipper pattern calls for ribbing, I first felted a swatch of ribbing. The resulting fabric was too dense and not very flexible. I decided to felt a stockinette-stitch swatch, which was much more successful. I'll try felting ribbed fabric in the future.

To make the original slippers big enough for felting, I knew I needed to use a needle larger than the size 10½ (6.5 mm) suggested in the pattern. But because the original slippers are ribbed and already rather loosely knitted, I didn't want to make too large a jump in size. My first try was with a size 11 (8 mm) needle. The felted fabric was a bit too thick, so I knew I needed either a larger needle or smaller yarn. I decided to decrease yarn size.

I compare yarns by wraps per inch (see Glossary, page 6), measuring how many strands it takes to wrap a ruler for one inch. (When wrapping, be careful not to overlap strands or leave any space between them.) Taken together, the Shetland and the JaggerSpun used for the original slippers measure 9 wraps to the inch (2.5 cm). For the felted slippers I decided to use one strand of Tahki Donegal Tweed, which is slightly smaller than the Shetland/JaggerSpun combination at 11 wraps per inch (2.5 cm). After more experimenting, I discovered that using a needle size approximately 50% larger than that recommended for the Donegal yields a good felted fabric. To calculate the 50% increase, use metric needle sizes. For example, the recommended gauge for the Donegal is 4½ stitches to the inch with size 8 needles, which are 5 mm; 50% greater would be 7.5 mm, which do not exist. Size 10½ are 6.5 mm, size 11 are 8 mm. I went with the larger size.

The final experimenting occurred with the slippers themselves. Because of the nature of the stockinette stitch, the fabric shrinks more lengthwise than widthwise when felted, by as much as 10%. I adjusted my stitch number and length accordingly. If all this experimenting and these swatches seem a wasted effort, they're not. Not only do I learn from the process, I also use the swatches to make Christmas ornaments, greeting-card inserts, and other small gifts.

## THE SUCCESSFUL SLIPPERS

Using all this information, I finally arrived at a successful pattern for felted slippers. With the Donegal yarn and size 11 (8 mm) needles, I cast on 50 stitches. This resulted in a knitted width of 15½" (39.5 cm). I knitted for 17" (43 cm) and sewed the slippers following the original directions. It may be difficult to maintain even tension when knitting such a loose fabric, but it doesn't really matter—the fabric will even out during felting. After felting, the circumference of the slipper was 11" (28 cm)—a 29% shrinkage—and the length was 10½" (26.5 cm)—a 38% shrinkage.



*The original knitted slipper shown at right measures 15½" (39.5 cm) around and 17" (43 cm) long. After felting, the slipper measures 11" (28 cm) around and 10½" (26.5 cm) long, fitting a woman's size 8 to 10.*

I experimented with stripes and discovered that even the same yarn in different colors may shrink at different rates, probably because the chemicals used in dyeing affect the yarn differently. It's best to put stripes in places where a slight difference doesn't matter, for example in the part that will be sewn together.

Surprisingly, two other factors seem to influence the felting: needle type and style of knitting. For felting I prefer wood or bamboo needles to metal or plastic; I knit more tightly with the latter and tighter fabric doesn't felt as well. I also usually knit continental style, holding the yarn in my left hand. But in the dark, I prefer knitting

American style, because I can feel the stitches better. However, I knit more tightly American style. So for me, continental works better for felting. Different knitters prefer different kinds of needles, and gauge varies from knitter to knitter as well. That is why it is so important to make swatches.

## FELTING THE SLIPPERS

I felt in the washing machine, using the setting for a small or medium load. I use a hot wash cycle and add a teakettle's worth of boiling water. I use a cold rinse cycle; this temperature change promotes felting by relaxing the scales and locking them in. Soap helps the felting process too, probably by making the scales more slippery. I add a regular detergent to the washing machine, usually only for the first washing, in the amount recommended by the manufacturer.

It takes at least three, but as many as five washings to felt completely. Completely means the fabric is dense and flexible and the knitting pattern is indistinguishable. Felting to completion also means that no matter how many more times you wash the slippers in hot water, they will not shrink further.

When felting, I do not add any other item to the washing machine. Some people recommend adding a towel to the load, with the idea that the heavy item will increase agitation, but I have had towels shed on my felt, and removing the lint is no easy task. To give the slippers a nice nap, I brush them with a felting brush once they are dry.

If the felted slippers are too heavy, the original fabric was knitted too tightly. If the felted slippers are too large, the number of stitches or the length knitted was too great.

Both successful and unsuccessful projects lead me to ask "what if?" What if I use a different stitch, but maintain the gauge? I'm ready for more experimenting. Are you? ∞

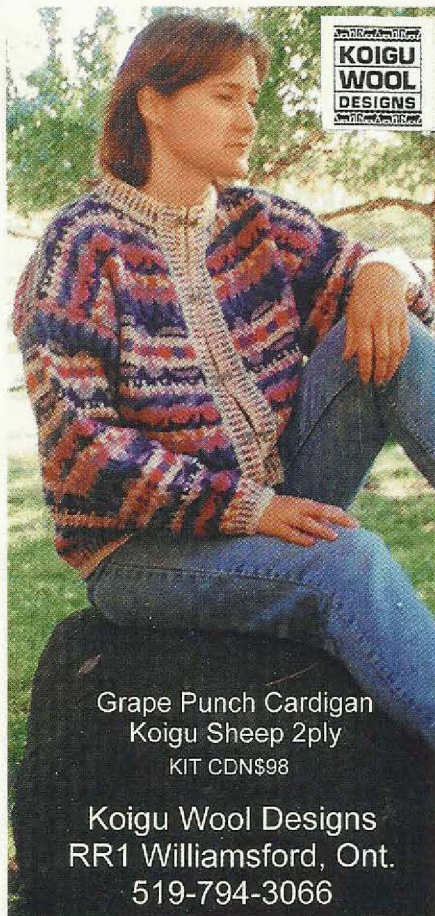
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*Marcy Petrini knits, spins, weaves, and teaches weaving in Jackson, Mississippi. She has been knitting on and off since she was five years old.*

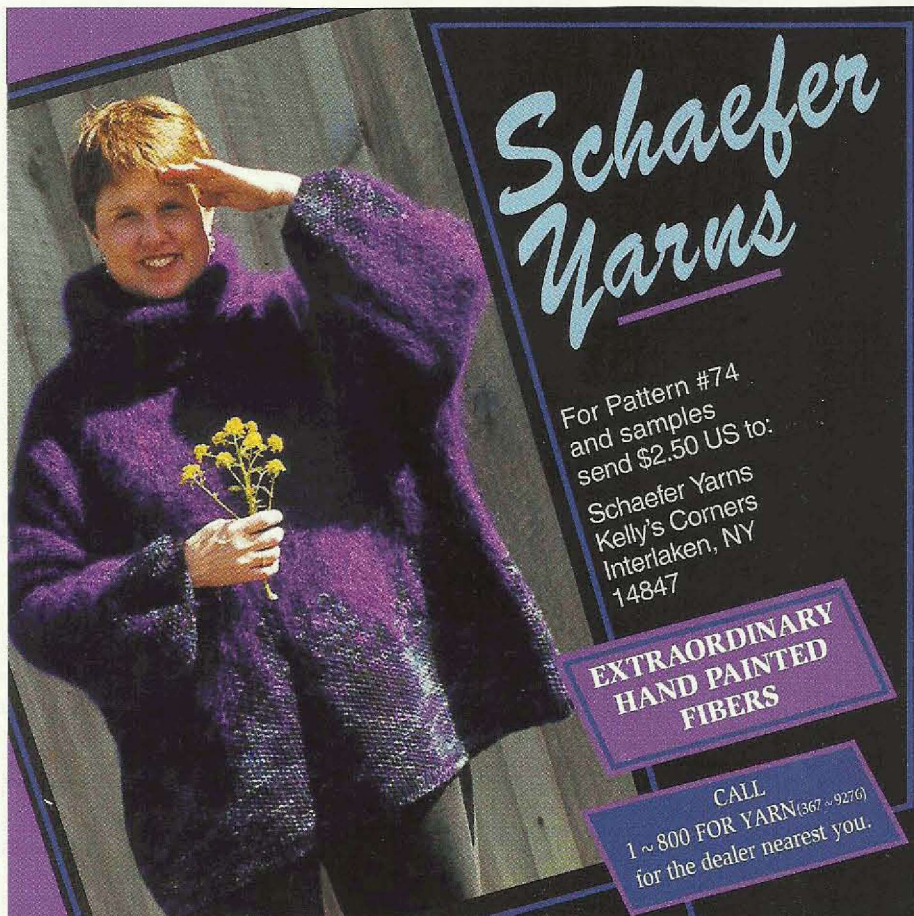




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## FATHER KNOWS BEST CARDIGAN AND VEST

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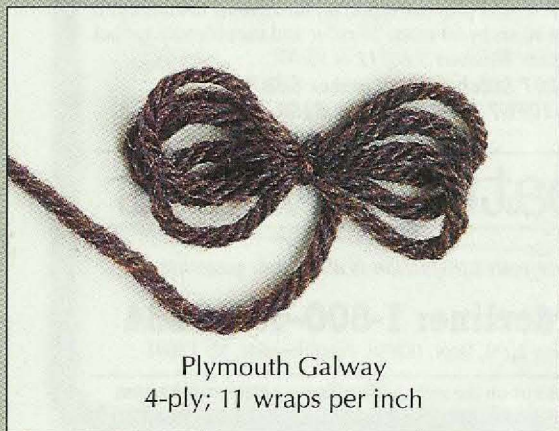
**FINISHED SIZE** *Cardigan:* 41 $\frac{1}{4}$  (45 $\frac{3}{4}$ , 48 $\frac{3}{4}$ , 52)" (105 [116, 124, 132] cm) chest circumference, buttoned. Cardigan shown measures 45 $\frac{3}{4}$ " (116 cm). *Vest:* 40 (44, 47 $\frac{1}{2}$ , 51)" (101.5 [112, 120.5, 129.5] cm) chest circumference. Vest shown measures 44" (112 cm).

**YARN** Plymouth Galway (100% wool; 230 yd/100 g): *Cardigan:* #731 brown (A), 7 (8, 9, 10) skeins; #727 burgundy (B), #710 deep red (C), and #711 ginger (D), 1 skein each. *Vest:* #731 brown (A), 2 (2, 2, 3) skeins; #727 burgundy (B), #710 deep red (C), and #711 ginger (D), 1 (1, 1, 2) skein(s) each.

**NEEDLES** Body and Sleeves—Size 7 (4.5 mm); Ribbing—Size 5 (3.75 mm): straight and 24" (60 cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Stitch holders; tapestry needle; five  $\frac{1}{2}$ " (2 cm) buttons.

**GAUGE** 20 sts and 34 rows = 4" (10 cm) on larger needles in color pattern; 20 sts and 30 rows = 4" (10 cm) in Garter Rib, blocked; 20 sts and 25 rows = 4" (10 cm) in St st.



Plymouth Galway  
4-ply; 11 wraps per inch

**T**HIS MAN'S DUO combines simple slip-stitch color patterning with textured rib. The cuffs and front edges on the cardigan are trimmed with narrow bands of the pattern used throughout the vest. The cardigan's drop shoulders give it a casual, boxy shape. The front/neckband is worked sideways from stitches picked up around the front opening. Note that the lower edges of the patterned trim are invisibly seamed to the lower ribbing.

The vest sports a "tweed" pattern worked in a slip-stitch technique that uses only one color at a time. The armholes are shaped to eliminate bulk. The somewhat high V-neck allows the vest to be visible when worn under the cardigan.

**Note:** The Garter Rib pattern must be blocked to its full width; keep that in mind when measuring length as you work.

### Stitches

#### Twisted Ribbing:

Worked in rows (odd number of sts)

Row 1: (RS) \*K1 tbl, p1; rep from \*, end k1 tbl.

Row 2: \*P1 tbl, k1; rep from \*, end p1 tbl.

Rep Rows 1–2 for patt.

Worked in rounds (even number of sts)

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

Rep Rnd 1 for patt.

#### Garter Rib: (multiple of 4 sts + 2)

Rows 1 and 2: Knit.

Rows 3, 5, 7, 9, 11, and 13: (RS) Knit.

Rows 4, 6, 8, 10, 12, and 14: \*K2, p2; rep from \*, end k2.

Rows 15, 16, and 17: Knit.

Row 18: Purl.

Rep Rows 1–18 for patt.

#### Slip-Stitch Tweed: (multiple of 3 sts + 2)

**Note:** Slip all sts pwise and wyb.

Set-up Row: (WS) With A, purl.

Row 1: (RS) With B, k2, \*sl 1, k2; rep from \*.

Row 2: With B, purl.

Row 3: With C, k1, sl 1, \*k2, sl 1; rep from \*, end k3.

Row 4: With C, purl.

Row 5: With D, k3, sl 1, \*k2, sl 1; rep from \*, end k1.

Row 6: With D, purl.

Rep Rows 1–6 for patt, changing colors every 2 rows beg with A.

### CARDIGAN

•**Back:** With A and smaller needles, CO 97 (109, 117, 125) sts. Work in Twisted Ribbing until piece measures 1 $\frac{1}{2}$ " (3.8 cm), ending with a WS row and inc 5 sts evenly spaced on the last row—102 (114, 122, 130) sts. Change to larger needles and Garter Rib. Work even until piece measures 25 (26, 27, 28)" (63.5 [66, 68.5, 71] cm) from beg, ending with a WS row. **Shoulder:** BO 28 (33, 35, 38) sts for right shoulder, k46 (48, 52, 54) sts and place on holder for back neck, BO rem 28 (33, 35, 38) sts for left shoulder.

•**Right Front:** With A and smaller needles, CO 49 (53, 57, 61) sts. Work in Twisted Ribbing for 1 $\frac{1}{2}$ " (3.8 cm), ending with a WS row and inc 2 sts evenly spaced on last row—51 (55, 59, 63) sts. Change to larger needles. At beg of next row, BO 5 sts, work to end in Garter Rib—46 (50, 54, 58) sts rem. Cont even until piece measures 14 $\frac{1}{2}$  (15, 15 $\frac{1}{2}$ , 16)" (37 [38, 39.5, 40.5] cm) from beg, ending with a WS row. Mark this row at







the neck edge. **Shape neck:** Using the ssk method, dec 1 st at neck edge on next and every foll 4th row 18 (17, 19, 20) times total—28 (33, 35, 38) sts. Cont even until piece measures same as back to shoulder. BO all sts.

•**Left Front:** Work as for right front, reversing all shapings and working k2tog decs at neck edge.

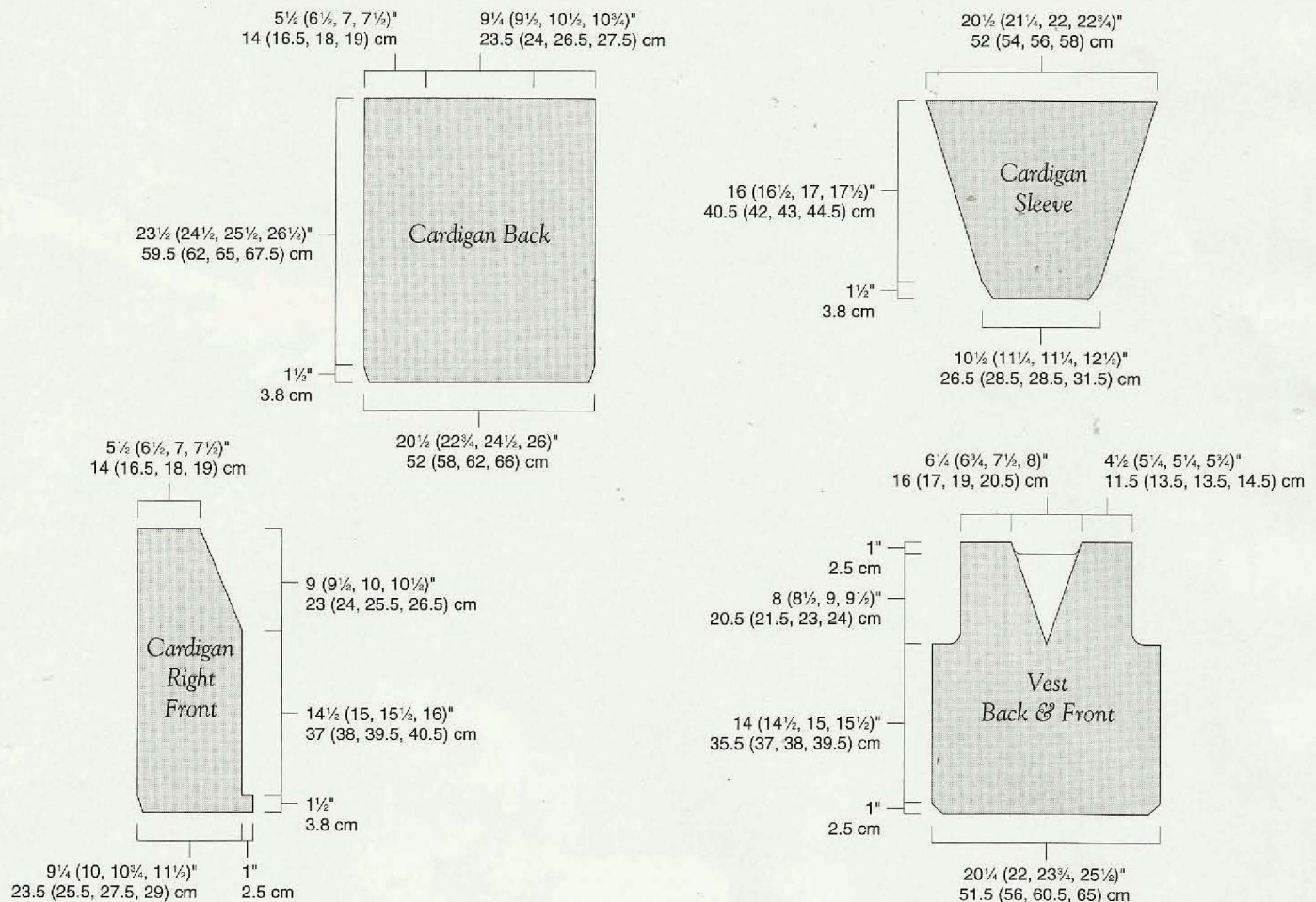
•**Sleeves:** With A and smaller needles, CO 41 (43, 47, 49) sts. Work in Twisted Ribbing for 1½" (3.8 cm), ending with a WS row and inc 12 (13, 12, 13) sts evenly spaced on last row—53 (56, 59, 62) sts. Change to larger needles. With A, knit 1 row. Work Set-up Row and Rows 1–6 of Slip-Stitch Tweed, inc 1 (2, 3, 0) st(s) on last row—54 (58, 62, 62) sts. Cont in Garter Rib, inc 1 st each end of needle every 4th row 16 (14, 12, 16) times, then every 6th row 8 (10, 12, 10) times (working new sts in Garter Rib)—102 (106, 110, 114) sts. Cont even until sleeve measures 17½ (18, 18½, 19)" (44.5 [46, 47, 48.5] cm) from beg, ending with a WS row. BO rem sts.

•**Finishing: Front edging: Right front:** With A, larger needles, RS facing, and beg just above Twisted Ribbing, pick up and knit 65 (67, 70, 72) sts evenly spaced to row before neck marker, (knit in front, back, front) of row at neck marker, and pick up and knit 54 (58, 61, 62) sts to shoulder—122 (128, 134, 137) sts. Purl 1 row. Work Set-up Row and Rows 1–6 of Slip-Stitch Tweed. Place sts on holder. **Left front:** Work as for right front, reversing shapings and leaving sts on needle. With yarn threaded on a tapestry needle, sew lower edges of bands to BO sts of lower ribbing. Sew shoulder seams. **Front/neck-band:** With A, cir needle, RS facing, and beg at lower right front, pick up and knit 5 sts along lower ribbing, k122 (128, 134, 137) live right front sts from holder, k46 (48, 52, 54) held back neck sts, dec 1 st as you go, k122 (128, 134, 137) live left front sts from needle, and pick up and knit 5 sts along lower ribbing—299 (313, 329, 337) sts. Beg with Row 2, work Twisted Ribbing for ½" (1.3 cm), ending with a

WS row. Mark placement for 5 buttonholes along left edge, placing the first 1" (2.5 cm) from lower edge, the last even with the beg of the neck shapings, and the other 3 evenly spaced between. **Button-hole row:** [Work in patt to m, yo, k2tog] 5 times, work to end. Cont in Twisted Ribbing until ribbed portion of band measures 1" (2.5 cm). BO all sts in rib. Sew buttons opposite buttonholes. Measure 10½ (11, 11½, 12)" (26.5 [28, 29, 30.5] cm) down from shoulder seam on each side and mark beg of armhole. With yarn threaded on a tapestry needle, sew sleeves to body bet ms, stretching slightly to fit. Sew underarm and side seams, matching patt. Weave in loose ends.

### VEST

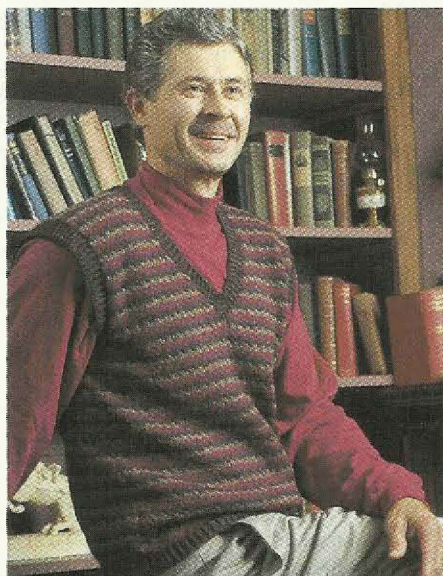
•**Back:** With A and smaller needles, CO 95 (105, 113, 123) sts. Work in Twisted Ribbing until piece measures 1" (2.5 cm) from beg, ending with a RS row and inc 6 (5, 6, 5) sts evenly in last row—101 (110, 119, 128) sts. Change to larger needles.





Work in Slip-Stitch Tweed until piece measures 15 (15½, 16, 16½)" (38 [39.5, 40.5, 41] cm) from beg, ending with a WS row. **Shape armhole:** (RS) BO 6 (6, 9, 9) sts at beg of next 2 rows, then dec 1 st each arm edge every other row 6 times—77 (86, 89, 98) sts rem. Cont even until armhole measures 8 (8½, 9, 9½)" (20.5 [21.5, 23, 24] cm), ending with a WS row. **Shape neck:** Cont in patt across 24 (27, 27, 30) sts, join new yarn and work to end. Place center 29 (32, 35, 38) sts on holder for back neck. Working each side separately, dec 1 st at neck edge once—23 (26, 26, 29) sts rem each side. Cont even until piece measures 24 (25, 26, 27)" (61 [63.5, 66, 68.5] cm) from beg. BO all sts.

•**Front:** Work as for back to armhole, ending with a WS row. **Shape armhole and neck:** (RS) BO 6 (6, 9, 9) sts, work in patt across a total of 44 (49, 50, 55) sts, place center 1 (0, 1, 0) st on holder for center front neck, join new yarn, and work to end. BO 6 (6, 9, 9) sts at beg of next row—44 (49, 50, 55) sts each side. Working each side separately, dec 1 st at each arm edge every other row 6 times, and *at the same*



*time*, dec 1 st at each neck edge every other row 15 (17, 18, 20) times—23 (26, 26, 29) sts. Cont even until piece measures same as back to shoulder. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder and side seams. **Neckband:** With A, cir needle, RS facing, and beg at left shoulder seam, pick up and knit 52 (55, 58, 60) sts to center front, pm,

either pick up 1 st at center front or knit 1 st from holder, pm, pick up and knit 52 (56, 58, 61) sts to right shoulder seam and 5 sts along side of back neck, k29 (32, 35, 38) held back neck sts, and pick up and knit 5 sts along side of back neck—144 (154, 162, 170) sts. Place m and join. Work Twisted Ribbing in the rnd to 2 sts before m, ssk, sl m, k1, sl m, k2tog, cont in ribbing to mirror sts just worked. Work 1 rnd even. Rep these 2 rnds until band is 1" (2.5 cm) wide. BO all sts in rib. **Arm-bands:** With A, cir needle, RS facing, and beg at side seam, pick up and knit 116 (120, 126, 130) sts around armhole opening. Place m and join. Work Twisted Ribbing in the rnd for 1" (2.5 cm). BO all sts in rib. Weave in loose ends. ∞

*Hélène Rush has been a knitwear designer for nearly twenty years. She learned how to knit in elementary school in Montreal, Canada. She works with several companies to provide a full range of fiber-related desktop-publishing services, including designing, pattern editing, illustrating, and writing for a variety of needlecraft publications. She is currently working on her sixth book, due out in 1999 from Down East Books.*

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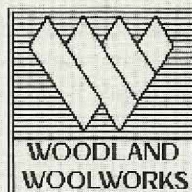
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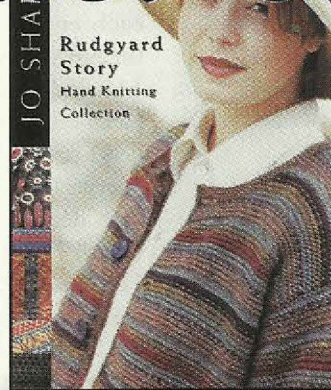


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## WRAPPED-IN- NOSTALGIA CAR COAT

*Basketweave stitch*

*Swing shaping*

**FINISHED SIZE** 34 (38, 42, 46, 50, 54)" (86.5 [96.5, 106.5, 117, 127, 137] cm) bust/chest circumference, buttoned. Coat shown measures 46" (117 cm).

**YARN** Classic Elite Maya (50% llama, 50% wool; 99 yd [91 m]/50 g): #3068 ancient orange, 17 (19, 21, 22, 24, 25) skeins.

**NEEDLES** Body, Sleeves, and Collar—Size 7 (4.5 mm); Collar Facing, Front and Back Facing—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; six 1" (2.5 cm) buttons.

**GAUGE** 20 sts and 27 rows = 4" (10 cm) in Basketweave st on larger needles; 20 sts and 25 rows = 4" (10 cm) in St st.



Classic Elite Maya  
2-ply; 10 wraps per inch

**T**HIS THREE-QUARTER LENGTH coat was inspired by a design from 1949. The simple basketweave stitch adds a dimensional texture and creates a warmer fabric. The close-fitting collar is double thick—the facing is worked on smaller needles to draw it in. The front and hem facings are worked separately, then attached, and the cast-on edge is the finished edge on the sleeves. To create a swing shape, the back is wider than the fronts. Additional shaping is achieved by knitted darts on the front and back panels; they widen or narrow the basketweave blocks.

### Stitch

**Basketweave Stitch:** (multiple of 16 sts)

*Row 1:* \*K8, p8; rep from \*.

*Rows 2–6:* Knit the knits and purl the purls.

*Row 7:* \*P8, k8; rep from \*.

*Rows 8–12:* Knit the knits and purl the purls.

Rep Rows 1–12 for patt.

•**Back:** With larger needles, CO 120 (128, 136, 144, 152, 160) sts. Beg Basketweave st as follows: k0 ([k4, p8], k0, [k4, p8], k0, [k4, p8]), \*k8, p8; rep from \* to last 8 (4, 8, 4, 8, 4) sts, k8 (4, 8, 4, 8, 4).

**Mark darts:** Cont in established patt, work 36 (40, 44, 40, 44, 48) sts, pm, work 48 (48, 48, 64, 64, 64) sts, pm, work rem 36 (40, 44, 40, 44, 48) sts. Cont in patt, inc 1 st each end of needle every other row 4 times, working new sts in patt—128 (136, 144, 152, 160, 168) sts. Work even until piece measures 2" (5 cm) from beg, then dec 1 st each side of each m (4 sts dec'd) every 2" (5 cm) 8 times, and *at the same time*, dec 1 st each end of needle every 2" (5 cm) 7 (6, 5, 4, 3, 3) times—82 (92, 102, 112, 122, 130) sts rem. Work even until piece measures 20 (21, 22, 23, 24, 25)" (51 [53.5, 56, 58.5, 61, 63.5] cm) from beg or desired length to underarm.

**Shape armholes:** BO 3 (3, 4, 5, 6, 6) sts at beg of next 2 rows, then 0 (2, 3, 4, 5, 5) sts at beg of foll 2 rows. Dec 1 st each end of needle every other row 2 (3, 3, 3, 4, 5) times—72 (76, 82, 88, 92, 98) sts rem. Work even until armhole measures 8 (8½, 9, 9½, 10, 10½)" (20.5 [21.5, 23, 24, 25.5, 26.5] cm).

**Shape shoulders and neck:** BO 6 (6, 7, 7, 8, 9) sts, work 21 (23, 24, 27, 27, 29) sts, join new yarn and BO 18 (18, 20, 20, 22, 22) sts for neck, and work to end. At beg of next row, BO 6 (6, 7, 7, 8, 9) sts. Work-

ing each side separately, at arm edge, BO 6 (7, 7, 8, 8, 9) sts once, then 7 (8, 7, 9, 9, 10) sts once, and *at the same time*, at neck edge, BO 4 (4, 5, 5, 5, 5) sts twice.

•**Left Front:** With larger needles, CO 36 (40, 44, 48, 52, 56) sts. Beg Basketweave st as follows: (RS) k4 (p4, [k4, p8], [k4, p8], p4, p4), \*k8, p8; rep from \* to last 0 (4, 0, 4, 0, 4) sts, k0 (4, 0, 4, 0, 4). Work 1 row (WS). Inc 1 st each end of needle every row 4 times—44 (48, 52, 56, 60, 64) sts. Cont even until piece measures same as back to underarm, ending with a WS row.

**Shape armhole:** (RS) At arm edge, BO 3 (3, 4, 5, 6, 6) sts once and 0 (2, 3, 4, 5, 5) sts once. Then dec 1 st at arm edge every other row 3 (3, 3, 3, 3, 5) times—38 (40, 42, 44, 46, 48) sts rem.

**Mark dart:** (RS) Work 13 (13, 14, 14, 15, 15) sts, k2tog, pm, k2tog, work to end. Work 7 rows even. Dec 1 st each side of m as before—34 (36, 38, 40, 42, 44) sts rem. Cont even until armhole measures 6½ (7, 7½, 8, 8½, 9)" (16.5 [18, 19, 20.5, 21.5, 23] cm), ending with a RS row.

**Shape neck:** (WS) At neck edge, BO 4 (4, 5, 5, 5, 5) sts once, 4 (4, 5, 4, 5, 4) sts once, 3 sts once, and 2 sts once. Then dec 1 st at neck edge every other row 2 times—19 (21, 21, 24, 25, 28) sts rem.

Cont even until armhole measures same length as back, ending with a WS row.

**Shape shoulder:** At arm edge, BO 6 (6, 7, 7, 8, 9) sts once, 6 (7, 7, 8, 8, 9) sts once, and 7 (8, 7, 9, 9, 10) once.

**Mark buttons:** Mark placement of 6 evenly spaced buttons along the center front, placing one ½" (1.3 cm) below the front neck, one 5" (12.5 cm) above the lower edge, and the other 4 evenly spaced bet.

•**Right Front:** Work as for left front, reversing shaping and working six 4-st one-row buttonholes (see Glossary, page 8) 4 sts from front edge opposite markers on left front.

•**Sleeves:** With larger needles, CO 56 (60, 64, 68, 72, 76) sts. P4 ([k2, p8], p0, p2, p4, [k2, p8]), work 48 (48, 64, 64, 64, 64) sts in Basketweave st, end k4 (2, 0, 2, 4, 2). Cont in patt until piece measures 6" (15 cm) from beg. Then, keeping new sts in patt, inc 1 st each end of needle every 6 rows 6 times—68 (72, 76, 80, 84, 88) sts. Work even until piece measures 14½ (15, 15½, 15¾, 15¾)" (37 [38, 39.5, 40, 40, 40] cm) from beg or desired length to







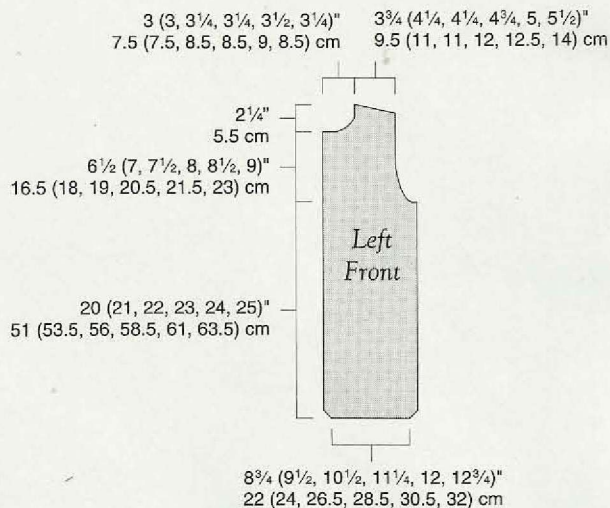
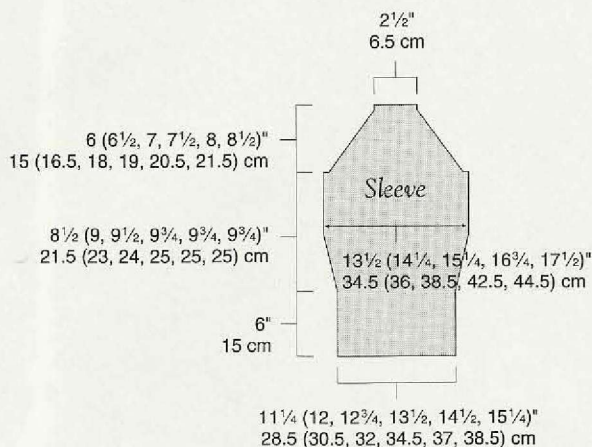
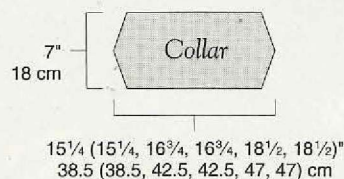
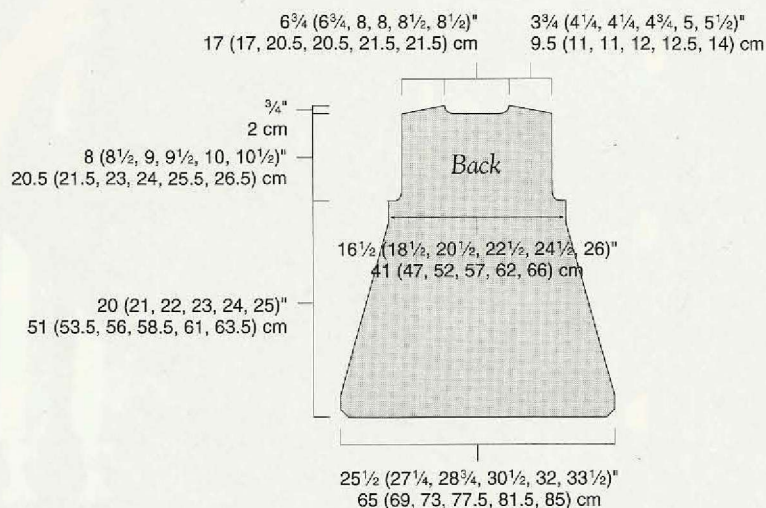
underarm. **Shape cap:** At beg of next 2 rows, BO 3 (3, 4, 5, 6, 6) sts, at beg of foll 2 rows, BO 5 (5, 5, 4, 4, 4) sts—52 (56, 58, 62, 64, 68) sts rem. Dec 1 st each end of needle every other row 16 (18, 19, 21, 22, 24) times—20 sts rem; cap should measure about 5½ (6, 6½, 7, 7½, 8)" (14 [15, 16.5, 18, 19, 20.5] cm). BO 2 sts at beg of next 4 rows—12 sts rem. BO all sts.

**Collar:** With larger needles, CO 64 (64, 72, 72, 80, 80) sts. K4 (4, 8, 8, 4, 4), beg with p8, work 56 (56, 56, 56, 72, 72) sts in Basketweave st, end k4 (4, 8, 8, 4, 4). Working new sts in patt, inc 1 st each end of needle every 4 rows 6 times—76 (76, 84, 84, 92, 92) sts. Work 2 rows even. **Facing:** Change to smaller needles. Cont in patt, dec 1 st each end of needle every 4

rows 6 times—64 (64, 72, 72, 80, 80) sts rem. BO all sts.

•**Finishing** With yarn threaded on a tapestry needle, sew side, shoulder, and sleeve seams. Sew sleeves into armholes. **Front facing:** (Make 2) With smaller needles, CO 36 (40, 44, 48, 52, 56) sts. Work in St st, inc 1 st each end of needle 4 times as for front—44 (48, 52, 56, 60, 64) sts. Cont even until piece measures 1½" (3.8 cm) from last inc, working buttonholes to match right front. At beg of next row, BO 34 (38, 42, 46, 50, 54) sts—10 sts rem. Cont working buttonholes as necessary, work even until piece measures same length as front to underarm. Keeping center-front edge even, inc 1 st at inside edge on next and then every foll 4 (4, 4, 6, 6,

6) rows 11 times total—21 sts. Cont even until piece measures same length as front to neck. Shape neck as for front. Work even until piece measures same length as front to shoulder. BO all sts. **Back facing:** With smaller needles, CO 120 (128, 136, 144, 152, 160) sts. Work in St st, inc 1 st each end of needle 4 times as for back—128 (136, 144, 152, 160, 168) sts. Work even until piece measures 1½" (3.8 cm) from last inc. BO all sts. With WS facing, sew facings to front and lower back edges, rounding out corners. Tack edges of facings to inside of garment. Fold collar in half, sew to neck opening so that facing side of collar is on the bottom. Weave in loose ends. Block. Sew buttons opposite buttonholes. ☺





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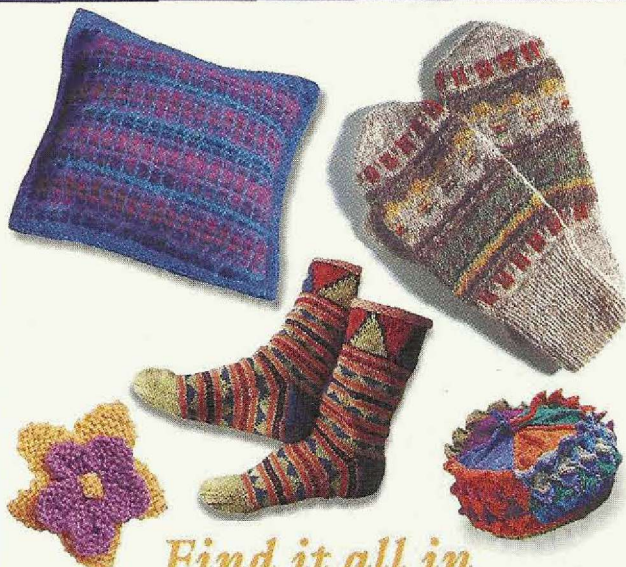
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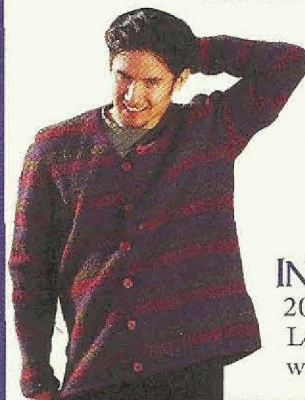
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# A BRIEF HISTORY OF

# Sweater Fashion

TARA JON MANNING



**T**HE SWEATER is a relative newcomer in the history of women's clothing. Until around the turn of the twentieth century, sweaters (or jerseys) were worn almost exclusively by men as working garments—and they were usually knitted by the women in their lives. Knitting skills were traditionally passed down through generations without written patterns. Sweaters were custom knitted for a specific person, and featured innovations such as gussets and welts that allowed for ease of movement while fishing and farming. Although the knitting machine was invented in the late 1500s, it wasn't until the Industrial Revolution of the eighteenth and nineteenth centuries that mechanized knitting replaced much of the handwork done in peasant and fishing communities.

At the same time, as the upper and middle classes grew, handknitting became a fashionable pastime for leisured ladies. For the first time, knitting instructions were written down and leaflets were printed for mass distribution. The knitting of items such as scarves, baby articles, and home accessories kept genteel hands from being idle. But sweaters were not part of this knitting repertoire—in fact, the

sweater as we know it today was not introduced to the modern fashion vernacular until three things happened.

The first was brought about by the actress Lillie Langtry, mistress to Edward VII while he was Prince of Wales. One of the biggest personalities of her era, “the Jersey Lily” was the beautiful wife of a failed diplomat for whom Oscar Wilde wrote *Lady Windermere's Fan*, and for whom the public developed an insatiable appetite. Once her affair with the prince ended, Lillie went on to marry a baronet and become one of the first-ever spokesmodels, representing Pears soap worldwide. During her high-profile career, Lillie popularized the wearing of the “Jersey”—a knitted garment named for the Isle of Jersey on which she was born.

The next milestone in the history of the fashion sweater was established by Edward VIII, the succeeding Prince of Wales, future Duke of Windsor. Although he is most famous for his abdication of the throne, among his other accomplishments was the sporting of a Fair Isle sweater on the golf course in 1922. This event spawned a craze for Shetland knitwear and established the sweater as a fashionable leisure

garment—sweaters were subsequently seen on golf courses and tennis courts all over Britain.

The third important event in sweater history was the arrival on the fashion scene of Gabrielle Chanel in the 1920s. A dynamic and ingenious young woman known as Coco, she pushed women's fashion





forward at a breakneck pace. Sporting a boyish bob, she incorporated into women's fashion clothing formerly reserved for men—slacks, shirts, and sweaters. In so doing she granted women freedom of movement, and by reinterpreting many common items in fine fibers such as cashmere and silk she redefined elegance. Most important to our story was Chanel's introduction of the sweater and accompanying cardigan that became known in the 1930s as the "twinset." Chanel used the clingy and soft nature of knitted fabric to transform the heretofore lowly sweater into a glamorous and sexy item. Fashion would never be the same, and the sweater soon became a staple of Western women's wear.

### BREAKING FREE

At the beginning of the twentieth century, women were still highly corseted. But during the teens and twenties, under the influence of Chanel and other free-spirited designers, female fashion began to allow for a more active and athletic

gaining a taste of freedom from long skirts and binding undergarments. After the war, they returned to wearing "proper" female attire, but they treasured the comfort of menswear. Before Chanel appeared, sweaters were mostly worn as jackets or outer garments; they were loose fitting and their shape corresponded to the corseted figure.

Hemlines rose during the 1920s, and although women still squeezed into girdles and restricting foundation wear to achieve the cylindrical boyish silhouette of the day, they relished a new physical freedom of dress. It was becoming more acceptable for women to work and engage in physical activities, and their dress granted more freedom of movement and personal expression. Although sweaters were still largely reserved for wear as "athletic" garments, they did begin to be worn in place of blouses. Thanks in large part to Chanel, the 1920s innovations of the active sweater and the elegant twinset would be a fashion staple for decades to come.

During the 1930s, sweaters became a commonplace fashion item. The Art Deco movement promoted a futuristic and streamlined vision of cars, buildings, and dress. The hourglass shape was accentuated by the sweater of the day, riding high on the hips and cinching a demure waist. The slender movie-star silhouettes of the decade were achieved through girdles, as they would be for the next three decades to come.

During the Second World War, women once again donned trousers and went to work. To support the war effort, Rosie riveted and fashion became conservative of textiles and fabrics. In the 1940s, the popular suit shortened and narrowed its skirts. Girdles still slimmed and formed bodies into pin-up girl silhouettes, and sweaters, now a staple of most wardrobes, kept their 1930s style. But women still weren't knitting their own—handknitting was largely done as a contribution to the war effort.

The 1950s ushered in the nuclear family, suburbia, and rock and roll. No longer hindered by textile shortages, long, full skirts came back with Christian Dior's "new look." The twinsets that developed from Coco Chanel's designs thirty years earlier found their place as bobbysoxers' mainstay tops. Varsity sweaters were the rage for the Big Men on Campus, and everyone's TV



Dad relaxed in his cardigan after work while reading the evening paper. The short, tight fit established in the 1930s began to ease, and sweaters were everywhere.

In the early 1960s hemlines rose again. Following trendsetters like Jackie Kennedy and Audrey Hepburn, slight figures became the accepted mode. Twiggy arrived mid-decade, and a boyish look reminiscent of the 1920s returned. Aran sweaters, which began to make their way into fashion during the 1950s, enjoyed widespread popularity. During the late 1960s, with the development of hippie fashion, tight and binding girdles and cinchers began to disappear. Styles loosened, and at long last comfort became a major fashion consideration. And a back-to-basics approach to life fostered an appreciation for handmade sweaters.

During the 1970s, Yves St. Laurent introduced the "folk" look, and long slender sweaters were the rage. At decade's end, an even more unrestricted and loose fitting look in knitwear prevailed. During the 1980s, the "power suit" pioneered by Armani coexisted with the rolled-edge pullover. Sweaters accompanied women into the workplace and up the corporate ladder.

Now, at the end of the century, leggings, blue jeans, and other casual looks are typical components of fashion, and folk knitting elements are increasingly finding their way into designer collections. In a curious twist, 1990s sweaters for both men and



lifestyle. While millions of men were fighting the battles of the First World War, millions of women were assuming the daily tasks they left behind—working on the farm or at factory and office jobs. As would once again be the case thirty years later during the Second World War, women donned trousers and work clothes,





## REDEFINING AND RECREATING

Why are the sizes in old patterns so different from those of today? In 1943, the measurements of a size 18 McCalls sewing pattern were 36-inch bust, 30-inch waist, and 39-inch hip—measurements associated with a size 12 today. Over time, a reclassification of garment sizing has slowly taken place. People have gotten bigger, and the numbers associated with sizes have decreased as body proportions have increased.

Despite the changes in numbers, today's knitters can still use vintage patterns to create lovely sweaters. (See "Modernizing a Vintage Pattern" on page 21.) Combining vintage shapes and technique with contemporary fiber blends and fashion sense can produce fantastic garments. Adapting, or faithfully recreating, vintage styles reminds us of the history of the craft and the unique way these garments reflect changes in the lives of the women who wear them. ∞

*Designer and author Tara Jon Manning tries to find time to knit when not busy with her one-year-old son Jack. She holds an MA in Apparel*

*and Textiles and lives near Boulder, Colorado, with her husband, son, dogs, cat, and goldfish. For help with this article, she thanks Linda Carlson, Curator and Lecturer, Historic Costume and Textiles Collection, Colorado State University.*

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women have moved full circle, drawing heavily on the techniques and styles of the fishing and peasant cultures that originated the sweaters.



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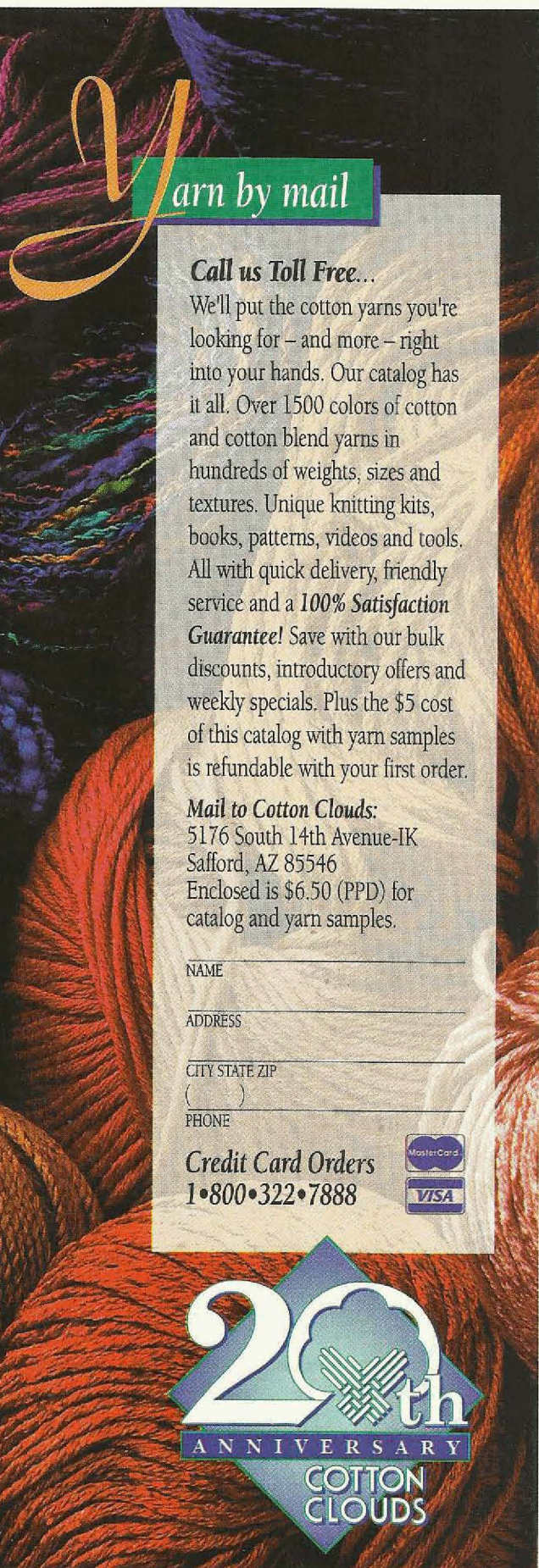
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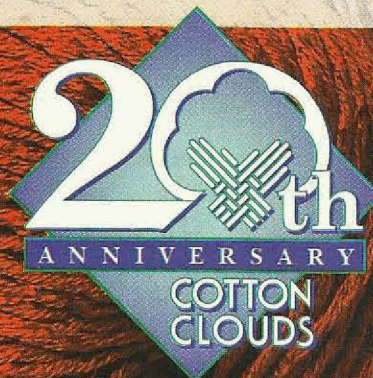
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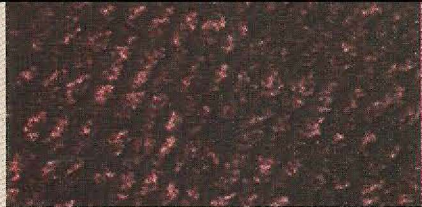
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## BEADED BOLERO

*Luxurious chenille*

*Bead trim*

**FINISHED SIZE** 37½ (40, 42½, 44¾)" (95 [101.5, 108, 113.5] cm) bust/chest circumference with 2" (5 cm) gap in center front. Vest shown measures 40" (101.5 cm).

**YARN** Muench Touch Me (72% viscose microfiber, 28% wool; 60 yd [55 m]/50 g): #3628 burgundy, 6 (8, 8, 9) balls.

**NEEDLES** Size 4 (3.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Tapestry needle; size G/6 (4.25 mm) crochet hook; about 115 bugle and 400 8° seed beads in coordinating color; beading needle; beading thread.

**GAUGE** 20 sts and 32 rows = 4" (10 cm) in St st.



Muench Touch Me  
2-ply core; 8 wraps per inch

**I**NSPIRED BY the form-fitting styles of the 1950s, this short bolero is shaped along the sides to taper at the waist. The edges are trimmed with a row of single crochet followed by a row of reverse single crochet. A short beaded "fringe" around the front and lower edges adds to the dressy look of this exceptionally soft chenille yarn.

The back and fronts are worked separately, each from the bottom up. The side increases on the fronts are worked at a different rate from those on the back, causing the seams to curve toward the front and resulting in subtle bust shaping. Note that this bolero is worked at a tight gauge—small needles are required to achieve the firm fabric.

•**Back:** CO 84 (90, 96, 102) sts. Work in St st, inc 1 st each end of needle every 6 rows 5 times as follows (see Glossary, page 9): K1, M1R, knit to last st, M1L, k1—94 (100, 106, 112) sts. Cont even until piece measures 8 (8, 8½, 8½)" (20.5 [20.5, 21.5, 21.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 5 (5, 5, 6) sts at beg of next 2 rows. Dec 1 st each end of needle every RS row 3 (4, 5, 5) times—78 (82,

86, 90) sts rem. Cont even until armhole measures 7¼ (8, 8, 8½)" (19.5 [20.5, 20.5, 21.5] cm). **Shape shoulders:** At beg of next 4 rows, BO 8 (9, 9, 10) sts. At beg of next 2 rows, BO 9 (9, 10, 10) sts. BO rem 28 (28, 30, 30) sts for back neck.

•**Right Front:** CO 8 (10, 13, 16) sts. Work in St st, inc 1 st (M1L) at end of row (arm edge) every 4 rows 10 (11, 12, 12) times, and *at the same time*, CO 2 sts at beg of every RS row (front opening) 12 times—42 (45, 49, 52) sts. Cont even until piece measures same as back to armhole, ending with a RS row. **Shape armhole:** (WS) BO 4 (5, 5, 5) sts at arm edge, then dec 1 st at arm edge every RS row 5 (5, 6, 6) times, and *at the same time*, when working the 2nd dec, **shape neck:** dec 1 st at neck edge every 4 rows 8 (8, 10, 11) times—25 (27, 28, 30) sts rem. Cont even until armhole measures same as back, ending with a RS row. **Shape shoulder:** At arm edge, BO 8 (9, 9, 10) sts 2 times, then BO rem 9 (9, 10, 10) sts.

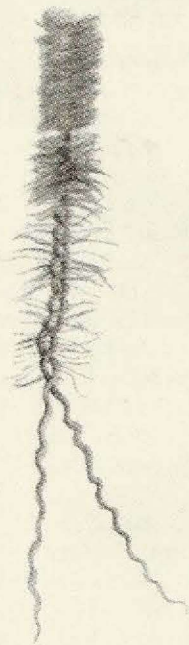
•**Left Front:** Work as for right front, reversing all shaping and working M1R incs at beg of row.

## Knitting with Chenille

**I**t's no wonder that chenille is popular for knitwear and home furnishing. Named for the French word for *caterpillar*, this very soft, fuzzy yarn begs to be cuddled up into. Chenille can be made from a variety of fibers—cotton, rayon, microfiber, acrylic, silk, wool, and blends are currently available.

The manufacturing of chenille yarn is primarily a woven process. A thin binder or core thread is used as the warp in a fabric with a leno weave structure (a weave in which every two warp threads are crossed before the weft is inserted). A loosely spun singles yarn or filament is used for the weft. The resulting fabric is cut into narrow warp-wise strips, creating the chenille texture. Look closely at the illustration to see how the core yarn secures the horizontal fibers. The more weft picks there are caught within each leno twist, the fluffier the yarn.

For best results using this velvety yarn, try using needles two sizes smaller than "normally" recommended for a yarn of this weight. This will help prevent any worming that could happen if the fabric is knit too loose. Cast on loosely. If you have difficulty controlling the tension as you knit, try switching to bamboo needles—sometimes they help "grip" the yarn and lessen the slipping problem. Use a non-textured yarn for seaming.

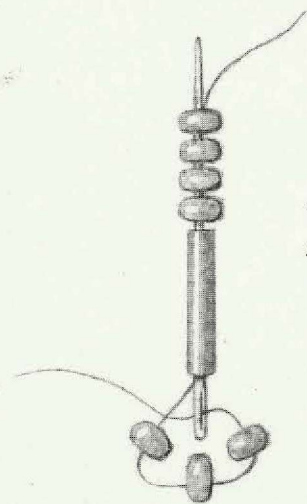




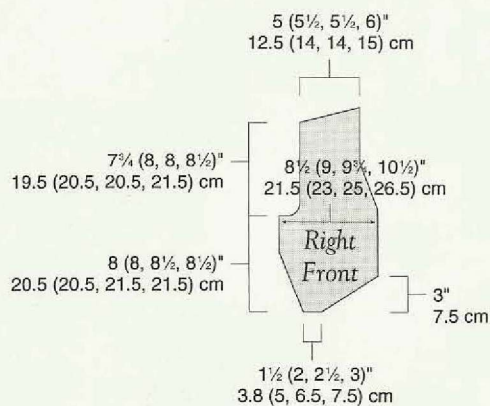
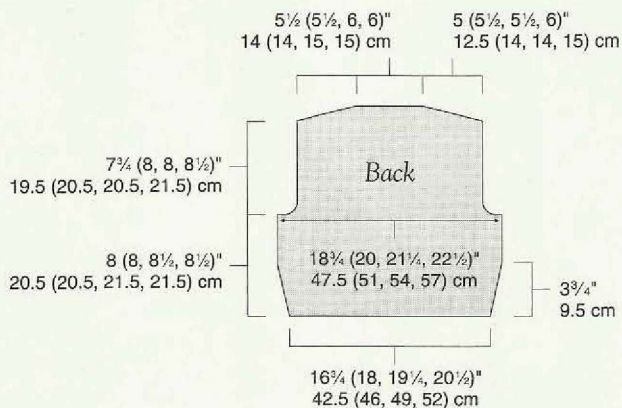




•**Finishing:** With a non-textured yarn threaded on a tapestry needle, sew shoulder and side seams. With RS facing, work 1 row sc (see Glossary, page 7) around armholes followed by 1 row rsc (see Glossary, page 8). With RS facing and beg at a side seam, work 1 row sc around lower, front, and neck edges, rounding out lower front edges as you go. Then work 1 row rsc. Weave in loose ends. Spray with water to block. With beading thread on a beading needle, working between sc and rsc, and beg 1" (2.5 cm) below left front shoulder, sew about 112 bead "fringes" as shown every 3/4" (2 cm) down left front, around lower edge, and up right front, ending 1" (2.5 cm) below right shoulder.



To make bead fringe, thread 4 seed beads, 1 bugle bead, then 3 seed beads. Take the needle back through the bugle bead and first 4 seed beads.



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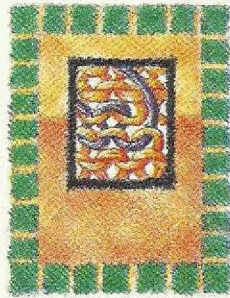
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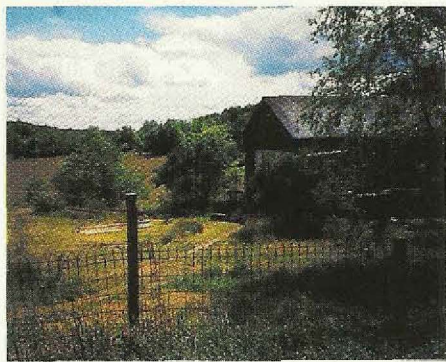


## Inish Knits

**I**NISHMORE, INISHMAAN, Inisheer. Comprised of rugged rock outcroppings, windblown landscapes, precious little farmland, and storms of unimaginable forces, these three are the Aran Islands on the west of Ireland, home to a variety of traditional yarns and intricately patterned sweaters.

Now picture one of the most beautiful and inviting corners of the midwestern United States. The northwest part of Michigan's Lower Peninsula offers rolling hills, clear skies that go on for miles, cherry orchards, countless lakes, fields of wildflowers, and dense forests. In the summer, the area is a haven for tourists seeking relief from sweltering city life; in the winter, it attracts lovers of all kinds of winter sports.

Peggy Day-Serbin has brought these diverse and striking places together in her store, Inish Knits, specializing since 1996 in yarns and patterns that reflect the traditional crafts of Great Britain. Located outside the small town of Maple City, Michigan, on forty acres of farmland, Inish Knits occupies a weathered building that was once a granary, and before that a chicken coop. The land itself, known



*Tucked among the rolling hills of Michigan's Lower Peninsula, Inish Knits offers knitters a glimpse of a simpler life.*

locally as the "old Skipski farm," has been home to potato fields, apple orchards, and vegetable gardens. Driving up to the store, you are greeted by chickens and roosters, fragrant herbs, blooming hollyhocks, and

the smell of fresh baked cookies. Once you enter the store, look out the window beyond the lace curtains—you see nothing but hills, farmland, and sky.

Peggy views her farm and store as a way of life, far from crowded cities, machines that beep, and lives that run beyond full speed. Inish Knits offers a refuge from day-to-day concerns and provides a home for knitters whose craftwork requires time, patience, and care. It is easy to understand this when you visit Inish Knits, but more importantly, Peggy hopes her customers take home with them the knowledge of the benefits of a simpler, humbler life. According to Peggy, Inish Knits "is a frame of mind."

Peggy is selective in the yarn she stocks. Her business card tells you that she sells "fine handknitting yarns, books, buttons, needles and such." One of Peggy's long-term goals is to find small suppliers of traditional natural yarns. All of Peggy's yarns remind you of the beauty of knitting and the connections we can forge with traditional fibers and designs. For inspiration, we are surrounded by sweaters that Peggy has knitted or designed. During one of my visits, she was working on Alice Starmore's "Little Rivers." Her store is full of Arans, Fair Isles, and Guernseys in a traditional and soothing palette of colors.

Inish Knits stocks patterns based on traditional knitting, including designs for Fair Isle, Nordic knitting, Shetland lace, and Arans. Peggy is collecting out-of-print knitting books to help knitters find designs from the past. She also writes her own patterns and puts kits together for her designs. She calls her favorite design the "Scotch

Irish Sweatshirt." It is her own boxy guernsey pattern with drop sleeves, saddle shoulders, and a generous neckline that incorporates seed stitch, moss stitch, and a variation of the horseshoe cable. Peggy's sweater kit uses worsted yarns and is available in a broad palette of colors.

A trip to Inish Knits is worth the effort. Though small—26 by 16 square feet—Peggy's store offers unending views that transport you to another time and place. Follow your imagination and let your wandering encourage you to knit a beautiful, intricate vintage sweater. Relax, rejuvenate your spirits, and enjoy Peggy's hospi-



*Peggy Day-Serbin knits during quiet moments at Inish Knits.*

tality. You'll come away with an enhanced appreciation for knitting and the satisfaction of accomplishing a difficult project. If you take a few leaps of thought, you can easily apply knitting understandings to other aspects of your life.

Peggy has many grateful repeat customers who seek out her beautiful store and scenic location. Inish Knits is easy to find, but if you get lost, the friendly postmistress in Maple City will gladly supply directions. For those of you who aren't traveling this way anytime soon, Peggy can be reached at Inish Knits, 586 E. Kasson, Maple City, MI 49664; (616) 228-5962. ∞

*Ann Rock teaches knitting to children and works in a yarn shop in Michigan. She loves to read and knit and wishes she could do both at the same time.*



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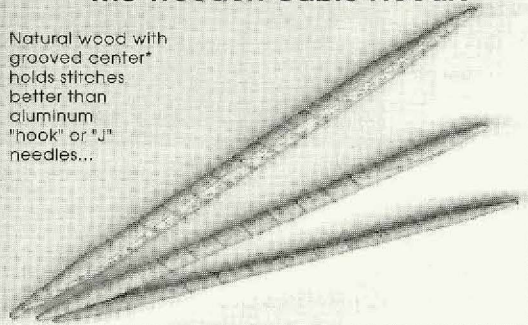
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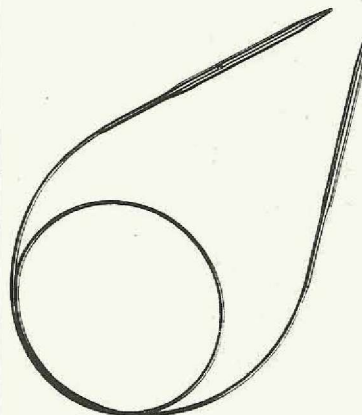
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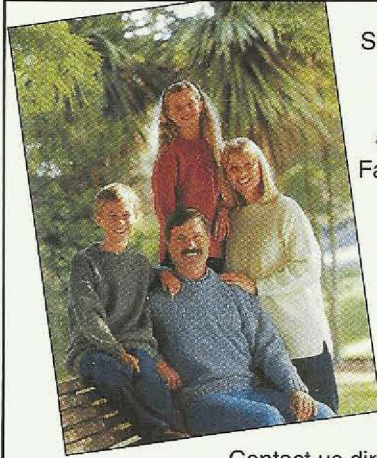
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*Hats worked from the top down*

**FINISHED SIZE *Twill Set*:** Hat: 21" (53.5 cm) circumference; Mittens: 7½" (19 cm) around and 9½" (24 cm) long, including cuffs. ***Basketweave Set*:** Hat: 23" (58.5 cm) circumference; Mittens: 7" (18 cm) around and 10" (25.5 cm) long, including cuffs.

**YARN** Brown Sheep: ***Twill Set*:** Lambs Pride Worsted (85% wool, 15% mohair; 190 yd [174 m]/100 g): #M65 sapphire (MC), 1 skein. Wildfoote (75% washable wool, 25% nylon; 215 yd [197 m]/50 g): #sy03 brilliant bouquet (CC), 1 skein. ***Basketweave Set*:** Handpaint Originals (70% mohair, 30% wool; 88 yd [80 m]/50 g): #HP70 forest floor (MC), 3 skeins; #HP65 peacock (CC), 1 skein.

**NEEDLES *Twill Set*:** Size 8 (5 mm) and 9 (5.5 mm): set of 4 double-pointed (dnp); Size 10½ (6.5 mm) 16" (40 cm) circular (cir). ***Basketweave Set*:** Size 8 (5 mm): set of 4 dnp; Size 10 (6 mm) 16" (40 cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Cable needle (cn); marker (m); stitch holder; tapestry needle.

**GAUGE** 16 sts and 18 rows = 4" (10 cm) in Twill pattern with both yarns on size 10½ (6.5 mm) needles; 24 sts and 24 rows = 4" (10 cm) in Basketweave pattern on size 10 (6 mm) needles.



TWILL SET

THESE SPUNKY SETS knit up quickly in stitch patterns that resemble woven twill and basketweave. Combining two yarns adds visual interest. Both hats are worked downward from the I-cord "knot," and the crowns are shaped with spiral increases. The twill hat fits like a beret and is edged with I-cord that is worked as the body stitches are bound off. Looser fitting, the basketweave hat has a rolled edge. Both mitten styles are ambidextrous.

#### Stitches

***Twill Pattern:*** (multiple of 6 sts)

Rnd 1: \*K3, p3; rep from \*.

Rnd 2 and all even-numbered rnds: Knit the knits and purl the purls.

Rnd 3: P1, \*k3, p3; rep from \*, end k3, p2.

Rnd 5: P2, \*k3, p3; rep from \*, end k3, p1.

Rnd 7: \*P3, k3; rep from \*.

Rnd 9: K1, \*p3, k3; rep from \*, end p3, k2.

Rnd 11: K2, \*p3, k3; rep from \*, end p3, k1.

Rep Rnds 1–12 for patt.



Brown Sheep Handpaint Originals singles; 14 wraps per inch



**2x2 Ribbing:** (multiple of 4 sts)

All Rnds: \*K2, p2; rep from \*.

**Basketweave Pattern:** (multiple of 6 sts)

Rnds 1 and 3: Knit.

Rnd 2: \*K2, sl 2 sts onto cn and hold in back, k2, k2 from cn; rep from \*.

Rnd 4: \*Sl 2 sts onto cn and hold in front, k2, k2 from cn, k2; rep from \*.

Rep Rnds 1-4 for patt.

### TWILL SET

•**Hat:** With MC and size 8 (5 mm) dpn, CO 4 sts. Work I-cord (see page 64) until piece measures 2½" (6.5 cm). Distribute sts onto 3 dpn so that there is 1 st on each of 2 needles and 2 sts on 1 needle. Place m and cont working in the rnd. Inc for crown as follows:

Rnd 1: Knit into front and back of each st (k1f&b)—8 sts.

Rnd 2 and all even-numbered rnds: Knit.

Rnd 3: Inc in each st as for Rnd 1—16 sts.

Rnd 5: \*K1f&b, k1; rep from \*—24 sts.

Rnd 7: \*K1f&b, k2; rep from \*—32 sts.

Rnd 9: \*K1f&b, k3; rep from \*—40 sts.

Cont inc 8 sts every other rnd in this manner (knitting 1 more st bet incs) until there are 96 sts total. Change to size 10½ (6.5 mm) cir and join CC. Working with both yarns tog, work Twill patt until piece measures 4½" (11.5 cm) from beg of twill patt. Break off CC and change to size 9 (5.5 mm) dpn. With MC only, knit 2 rnds and CO 4 sts at end of second rnd. With fifth needle, work applied I-cord (see page 64), dec every 5th st by knitting 2 live sts tog with 1 I-cord st (k3tog) until 4 sts rem. Use Kitchener st (see Glossary, page 9) to graft rem sts to first row of I-cord. Weave in loose ends. Tie a loose knot in the I-cord at the top of the hat.

•**Mittens:** With MC and size 8 (5 mm) dpn, CO 32 sts. Distribute sts evenly onto 3 dpn. Place m and join, being careful not to twist sts. Work 2x2 rib for 18 rnds—piece should measure about 2¾" (7 cm) from beg. Join CC. Working both yarns tog, beg Twill patt, inc 10 sts evenly spaced on first rnd—42 sts. Cont in Twill patt until piece measures 2½" (6.5 cm) from top of rib, ending 15 sts after m. Place next 12 sts on holder for thumb and work to end of rnd—30 sts. Cont in patt until piece measures 1" (2.5 cm) less than desired total length. **Dec for top:**

Rnd 1: \*K2, k2tog; rep from \*, end k2—23 sts.

Rnds 2 and 4: Knit.

Rnd 3: \*K1, k2tog; rep from \*, end k2—16 sts.

Draw yarn through rem sts, pull tight, and secure. **Thumb:** Distribute 12 held thumb sts evenly onto 3 dpn. Join MC only. Pick up and knit 2 sts from mitten body—14 sts total. Knit 12 rnds. Dec as follows:

Rnd 1: \*K1, k2tog; rep from \*, end k2—10 sts.

Rnd 2: Knit.

Rnd 3: \*K2tog; rep from \*—5 sts.

Draw yarn through rem sts, pull tight, and secure. Weave in loose ends.

### BASKETWEAVE SET

•**Hat:** With CC and size 8 (5 mm) dpn, CO 4 sts. Work I-cord and crown incs as for Twill Hat—96 sts. Change to MC and size 10 (6 mm) dpn. Knit 1 rnd, inc 24 sts evenly spaced—120 sts. Work Basketweave patt until piece measures 4½" (11.5 cm) from beg of MC. Change to size 8



BASKETWEAVE SET



(5 mm) dpn. Knit 1 rnd, dec 24 sts evenly spaced—96 sts. Change to CC. Knit 6 rnds. BO all sts loosely. Weave in loose ends. Block lightly. Tie a loose knot in the I-cord at the top of the hat.

•**Mittens:** With CC and size 8 (5 mm) dpn, CO 32 sts and work rib for 18 rnds as for Twill Mittens. Change to MC and size 9 (5.5 mm) dpn. Knit 1 rnd, inc 22 sts evenly spaced—54 sts. Work in Basketweave patt until piece measures 2½" (6.5 cm) from beg of MC, ending 21 sts past m. Place next 12 sts on holder for thumb, work to end of rnd—42 sts. Rejoin into a rnd and cont in patt until piece measures 1" (2.5 cm) less than desired total length.

**Dec for top:**

Rnd 1: \*K2, k2tog; rep from \*, end k2—32 sts.

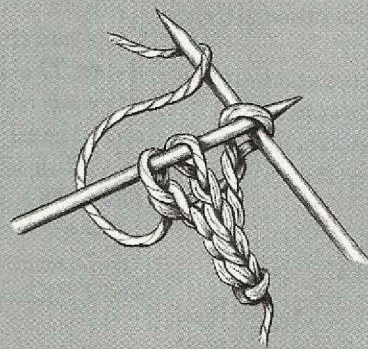
Rnds 2 and 4: Knit.

Rnd 3: \*K1, k2tog; rep from \*, end k2—22 sts.

Draw yarn through rem sts, pull tight, and secure. **Thumb:** With CC, work as for Twill Mittens. Weave in loose ends. ∞

Sharon Shoji lives in Illinois and is an instructor in the fashion department at The School of the Art Institute, Chicago.

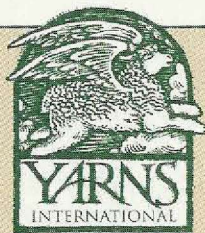
I-Cord



With dpn, CO desired number of sts. \*Without turning the needle, slide the sts to the other end of the needle, pull the yarn around the back, and knit the sts as usual; rep from \* for desired length.

**Applied I-Cord**

As I-cord is knitted, attach it to live garment sts as follows: 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 live garment st, and pull the yarn behind the cord. Knit to the last I-cord st, then knit the last I-cord st tog with the next live garment st. Cont in this manner until all live garment sts have been used.



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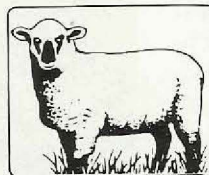
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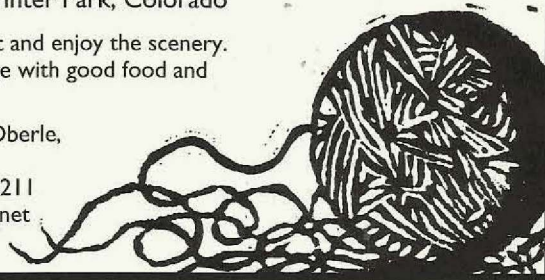
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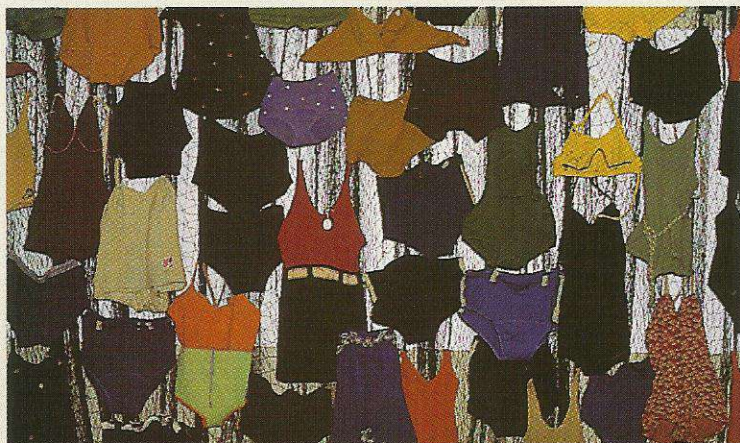
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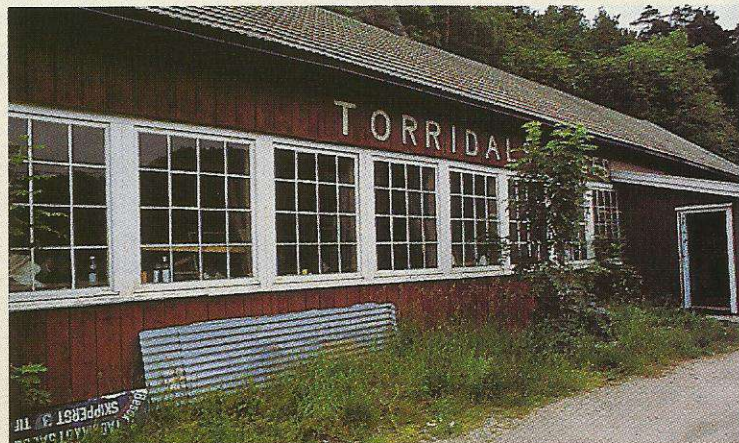
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# Annemor Sundbø



Knitted bathing suits.



The shoddy mill.

I'D HEARD THE NAME Annemor Sundbø on many occasions. My Scandinavian friends said she had traveled with them to Spain and that she was currently exhibiting old knitted garments throughout Norway. And two years ago, I had unwittingly purchased her book *Kvardagsstrikk: Kulturskatter frå fillehaugen* (*Everyday Knitting: Treasures from the Shoddy Heap*). From the *what heap?* I had to know more.

While planning Interweave's Scandinavian knitting journey, I was intent on fitting a meeting with Annemor into an already jam-packed schedule. After weeks of faxing back and forth, Annemor and I finally found a day that would work for both of us. It just so happened that this was the same day the King and Queen of Norway were coming to the opening of her exhibition. I didn't mind—I'd never met a king and queen before.

Early Thursday morning, June 25, I left Bergen and flew to Kristiansand in the southern part of Norway. I was quick to recognize Annemor when I got off the plane—she was the archetype of all my down-to-earth fiber friends, sporting long graying hair and Birkenstocks.

We went directly from the airport to the local folk museum where we viewed a small exhibit of knitted bathing suits dating from the 1930s through the 1960s. Annemor had recently installed this exhibit and it would be on display through the summer. The museum sits seaside, a perfect location for bathing suits. She pointed out a few of her favorites, one a navy blue hat from the Men's Norwegian Ski Team that had been converted into bathing trunks. The two angled sides of the hat had been cut open to make openings for legs when the hat was turned upside down. I was glad the pom-pom had been removed.

On the floor sat a basket of bathing suits for people to try on.

Annemor said that many did. She commented that the suits were quite comfortable and didn't appear very outdated because the retro look was "in" right now.

## THE SHODDY MILL

Annemor was educated as a textile designer at an art school in Bergen, and as a weaving teacher at a teacher-training school in Oslo. In 1975 she began teaching crafts in the region of Lista, the southernmost point in Norway. By chance she visited a small mill and decided that after eight years of teaching, it was time for a change. The mill was a "shoddy" mill, shoddy being wool reclaimed from unfelted materials, rags, or waste. Annemor wanted to apprentice with the owner but he would only allow her to apprentice under the condition that she bought the mill first.

Our visit was exactly fifteen years to the day that she officially acquired the business. During her first year as owner, Annemor produced what the mill had always produced—woolen quilts, sleeping bags, mattresses, woven blankets, and tweed fabric. After the first year, she stopped producing the woven goods because the wool mill that was spinning the yarns and finishing the cloth had closed. She still makes quilts and sleeping bags but, now, her main focus is mattresses, particularly for infants. No other factory in Norway makes these mattresses, and although they are available in other countries, they are very expensive.

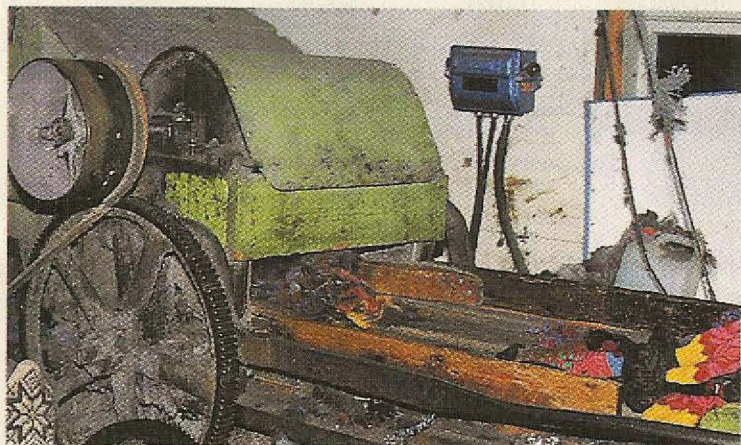
As Annemor was telling her story, we pulled up in front of a building that had a well-worn look. From the outside it was difficult to imagine that anything actually went on inside. We entered a small shop-like area once used for retail. The next room housed the stitching machine that held a mattress in progress.

Annemor explained that due to the lack of materials and



# A TREASURE OF EVERYDAY LIFE

Marilyn Murphy



The "wolf."

resources during World War II, Norwegians had to recycle everything. Many had to handspin yarn during the war because it simply wasn't available otherwise. People also ripped apart old clothing and reknitted it into something new. And the undetectable patching that made garments appear new was remarkable. Once garments were truly in disrepair, they were brought to the shoddy mill to be made into mattresses or quilts or exchanged for money. People brought only their "everyday" knitwear and woollens to the shoddy factory—and that's what inspired the title of Annemor's book.

We proceeded to the back room where the teaser machine was kept. The German name for this machine is "wolf" and I can understand why—the "teeth" that shred the knitted rags are long and sharp. Only Annemor operates it—it's quite old, circa 1890, and would be dangerous to anyone unskilled. Annemor takes a handful of knitted remnants and feeds them into the machine that shreds them into "shoddy" which is then conveyed into a storage room.

When Annemor bought the mill, the storage rooms contained about sixteen tons of old knitted "rags." As she unstuffed the rooms, she discovered that the knitwear was packed in almost chronological order—the farther back she went, the older the pieces. These are the pieces she's been documenting and exhibiting. She has also been using the patterns from old sweaters to create new ones and reconstruct old. It's my guess that Annemor has the largest collection of knitting in Norway.

The last machine I saw in action was the carding machine. From the storage room, the shoddy moves to this machine which is located in the room next door. It takes about fifteen minutes to make a batt, which can then be made into a mattress or quilt.



Annemor wearing her "everyday" costume at the exhibit in Kongsmo.

During the 1960s, twenty-three people were working at the mill. Now Annemor is the only one, working about every other week to process the orders. On a normal day she can make seven mattresses—that is, if nothing goes wrong. She promises a three-week turnaround time on the quilts. She continues to get knitted rags from people and she pays them five kronor per kilo (about fifty cents per pound). About 75 percent of her customers want mattresses made from the rags so there isn't much monetary exchange. And very often they give her more than a mattress-worth, so she always has extra rags. A knitwear manufacturer, Oleana, also gives her waste.

## USING ALL RESOURCES

Annemor is quite proficient at using all the resources available to her. She can usually fix the machinery if it breaks, but if she needs a part, the local vocational school makes it for her. She works cooperatively with the textile museum in Sjølingstad, about a half-hour drive away. Formerly a factory, the museum has its own waterpower station; volunteers, including Annemor, demonstrate all parts of production spinning, wool washing, dyeing, and weaving.

Annemor takes teased and carded wool to the museum's spinning machine. Then, based on the colors of the remnants she initially fed into the teasing machine, she makes bobbins of wool for weaving on the Jacquard loom. Two years ago, she resumed weaving plaid blankets on the Jacquard power loom at the museum as a way to demonstrate technique and have products for sale at her store in Setesdal.

At her mill, Annemor also operates a weaving studio. Under the label Torris Tweed, she produces double-woven rag rugs, a



very popular item in Norway. The rugs are woven with new fabric that she obtains from a local company. While money doesn't drive her ambitions, she does take in a bit from everything she's involved in—weaving, the shoddy mill, teaching and lecturing, exhibits, and books.

When I asked why she was involved in so many exhibits this year, she explained that this is the year of knitting in Norway. Concerned that young people don't know how to knit, an organization of farm women decided to go into classrooms and teach them. Radio stations have been broadcasting many knitting activities, and one station has been following a man who is learning to knit and interviewing him almost every day.

Before we knew it, it was nearly noon, and Margrete, the editor of Annemor's next book, *Sweaters from Setesdal*, and our mutual friend Tone were scheduled to arrive. Annemor parked me in front of three notebooks filled with photos of sweaters, gloves, mittens, and hats—all items she had found in the shoddy factory. She then proceeded to finish the wool mattress that was on the stitching machine, wrap it in plastic, and throw it in the trunk of her car.

She grabbed an old leather suitcase from the trunk, came inside, and changed clothes to national costume—choosing the “everyday” costume over the “dress-up” one. Just then Margrete and Tone pulled up and off we went to the opening of Annemor's exhibit in Kongsmo.

I felt that Annemor, Tone, Margrete, and I were old friends. The language shifted from English to Norwegian and back again.



Annemor operates the stitching machine.

And even when they were speaking Norwegian, I was sure I could understand them. Oh, and I did get to see the King and Queen, from a distance. But Annemor met them both. In fact, she shook the King's hand and in her most sincere fashion said “Hey!” We all laughed because that is *not* the proper way to address a King. But then again, Annemor is the quintessence of everyday life.

Marilyn Murphy is trying to figure out how she can attend Annemor's next exhibit opening, “The History of Setesdal Sweater Design” the end of November. Anyone for a quick trip to Norway?



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**Note:** Join new yarn in the stockinette portion of the sweater to avoid interrupting the lace edgings.

### Stitch

**Eyelet Lace:** (multiple of 2 sts + 1)

Row 1: (RS) \*K2tog, yo; rep from \*, end k1.

Row 2: (WS) Knit.

### GIRL'S CARDIGAN

•**Body:** With smaller needle, CO 129, (137, 153, 161) sts. Beg with WS row, knit 3 rows. **Eyelet border:**

Row 1: (RS) K1, \*yo, k2tog; rep from \* to last 2 sts, yo, k2—130 (138, 154, 162) sts.

Rows 2 and 4: Knit.

Row 3: K2, \*yo, k2tog; rep from \*.

**Peplum:** Change to larger needle. Work set-up row as follows: K4 (5, 6, 7), \*work set-up row of Girl's Peplum chart as indicated for your size over 19 (19, 21, 21) sts, k16 (18, 20, 22), rep set-up row of chart over 19 (19, 21, 21) sts\*, k14 (16, 18, 20), rep bet \*s, k4 (5, 6, 7). Purl 1 row. Beg with Row 5 (5, 1, 1), work through Row 26 as follows:

For largest two sizes only:

Row 1: K6 (7), \*work chart over 21 sts, k20 (22), work chart over 21 sts\*, k18 (20), rep bet \*s, k6 (7)—146 (154) sts.

Rows 2 and 4: Purl.

Row 3: K6 (7), \*work chart over 19 sts, k20 (22), work Peplum chart over 19 sts\*, k18 (20), rep bet \*s once, k6 (7).

For all sizes:

Row 5: K4 (5, 6, 7), \*work chart over 19 sts, k16 (18, 20, 22), work Peplum chart over 19 sts\*, k14 (16, 18, 20), rep bet \*s once, k4 (5, 6, 7)—122 (130, 138, 146) sts.

Row 6 and all WS rows: Purl.

Row 7: K4 (5, 6, 7), \*work chart over 17 sts, k16 (18, 20, 22), work chart over 17 sts\*, k14 (16, 18, 20), rep bet \*s, k4 (5, 6, 7).

Row 9: K5 (6, 7, 8), \*work chart over 15 sts, k18 (20, 22, 24), work chart over 15 sts\*, k16 (18, 20, 22), rep bet \*s, k5 (6, 7, 8)—114 (122, 130, 138) sts.

Row 11: K5 (6, 7, 8), \*work chart over 13 sts, k18 (20, 22, 24), work chart over 13 sts\*, k16 (18, 20, 22), rep bet \*s, k5 (6, 7, 8).

Row 13: K6 (7, 8, 9), \*work chart over 11 sts, k20 (22, 24, 26), work chart over 11 sts\*, k18 (20, 22, 24), rep bet \*s, k6 (7, 8, 9)—106 (114, 122, 130) sts.

Row 15: K6 (7, 8, 9), \*work chart over 9 sts, k20 (22, 24, 26), work chart over 9 sts\*, k18 (20, 22, 24), rep bet \*s, k6 (7, 8, 9).

Row 17: K7 (8, 9, 10), \*work chart over 7 sts, k22 (24, 26, 28), work chart over 7 sts\*, k20 (22, 24, 26), rep bet \*s, k7 (8, 9, 10)—98 (106, 114, 122) sts.



## TWO-OF-A-KIND SWEATERS

SHARON O'BRIEN

*T-shape styling*

*Lace and embroidery accents*

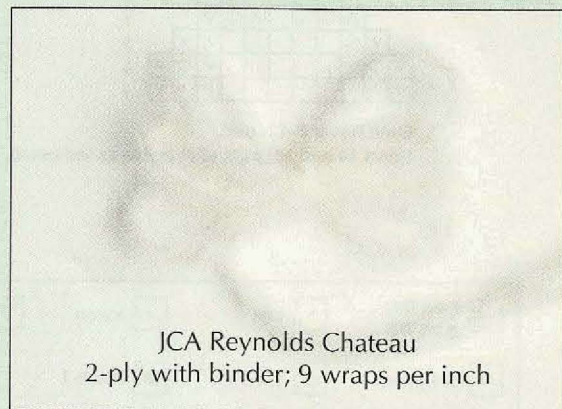
**FINISHED SIZE** *Girl's Cardigan:* 24<sup>1</sup>/<sub>4</sub>, (26, 27<sup>1</sup>/<sub>2</sub>, 29<sup>1</sup>/<sub>4</sub>)" (61.5 [66, 70, 74.5] cm) chest circumference, buttoned; to fit size 4 (6, 8, 10) years. *Girl's cardigan shown* measures 27<sup>1</sup>/<sub>2</sub>" (70 cm). ***Doll's Cardigan:*** 12<sup>3</sup>/<sub>4</sub>" (32 cm) chest circumference, buttoned; to fit 18" (46 cm) doll.

**YARN** JCA Reynolds Chateau (54% wool, 30% nylon, 16% angora; 142 yd [130 ml]/50 g): #1 white; *Girl's Cardigan:* 4 (5, 5, 6) balls; *Doll's Cardigan:* 1 ball.

**NEEDLES** Body and Sleeves—Size 7 (4.5 mm) 24" (60 cm) circular (cir). Eyelet Lace Border—Size 5 (3.75 mm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); stitch holders; tapestry needle; eight <sup>5</sup>/<sub>8</sub>" (1.5 cm) buttons for girl's cardigan; four <sup>5</sup>/<sub>8</sub>" (1.5 cm) buttons for doll's cardigan; <sup>1</sup>/<sub>8</sub>"- (3-mm) wide silk ribbon for embroidery: a few yd each of red and green; size 22 chenille needle for embroidery; six-strand embroidery floss in colors to match buttons.

**GAUGE** 18 sts and 27 rows = 4" (10 cm) in St st on larger needles.



JCA Reynolds Chateau  
2-ply with binder; 9 wraps per inch



Row 19: K5 (6, 7, 8), \*work chart over 9 sts, k18 (20, 22, 24), work chart over 9 sts\*, k16 (18, 20, 22), rep bet \*s, k5 (6, 7, 8).

Row 21: K7 (8, 9, 10), \*work chart over 5 sts, k22 (24, 26, 28), work chart over 5 sts\*, k20 (22, 24, 26), rep bet \*s, k7 (8, 9, 10).

Row 23: K7 (8, 9, 10), \*work chart over 5 sts, k22 (24, 26, 28), work chart over 5 sts\*, k20 (22, 24, 26), rep bet \*s, k7 (8, 9, 10).

Rows 24 and 26: Purl, but slip center st of each patt.

Row 25: K7 (8, 9, 10), \*M1, work chart over 5 sts, M1, k22 (24, 26, 28), M1, work chart over 5 sts, M1\*, k20 (22, 24, 26), rep bet \*s, k7 (8, 9, 10)—106 (114, 122, 130) sts.

Change to St st and work even for 2½ (3, 4¼, 6)" (6.5 [7.5, 12, 15] cm). Place markers at each side seam as follows: *Inc row 1*: K24 (26, 28, 30), M1, k1, pm, k1, M1, k54 (58, 62, 66), M1, k1, pm, k1, M1, knit to end of row—110 (118, 126, 134) sts. Work 3 rows St st, slipping markers (sl m). *Inc row 2*: K25 (27, 29, 31), M1, k1, sl m, k1, M1, k56 (60, 64, 68), M1, k1, sl m, k1, M1, knit to end of row—114 (122, 130, 138) sts. Work 3 rows St st, slipping markers. *Inc row 3*: K26 (28, 30, 32), M1, k1, sl m, k1, M1, k58 (62, 66, 70), M1, k1, sl m, k1, M1, knit to end of row—118 (126, 134, 142) sts. Purl 1 row. **Divide for fronts and back**: (RS) K28 (30, 32, 34) sts of right front and place on holder, k62 (66,

70, 74) sts of back and leave these sts on needle, place rem 28 (30, 32, 34) sts of left front on holder. **Back**: With RS facing, CO 40 (46, 52, 58) sts, turn, purl to end of row, and CO 40 (46, 52, 58) sts—142 (158, 174, 190) sts. Adjust placement of markers as follows (underarm incs are included in the sleeve st count): after 43 (49, 55, 61) sts for sleeve, after 56 (60, 64, 68) sts for back. Work lace at cuffs as follows: *RS Rows*: K1, [yo, ssk] 2 times, knit to last 5 sts, [k2tog, yo] 2 times, k1.

*WS Rows*: [K1, purl the yo] 2 times, purl to last 4 sts, [purl the yo, k1] 2 times.

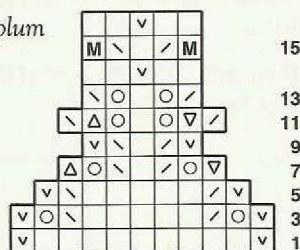
At the same time, beg incs for sleeve shaping on 2nd RS row as follows: Work 42 (48, 54, 60) sts as established, M1, k1, sl m, knit 56 (60, 64, 68) back sts, sl m, k1, M1, work to end. Cont inc in this manner every 4 rows 3 times more, working M1 incs 1 st before first, and 1 st after second m—150 (166, 182, 198) sts. Work even until sleeve depth measures 4 (4¼, 4½, 4¾)" (10 [11, 11.5, 12] cm) at cuff, ending with a WS row. **BO for sleeves**: At each sleeve edge, BO 6 sts 2 (3, 4, 5) times, then BO 7 sts 5 times, removing markers—56 (60, 64, 68) sts rem. **Shape neck**: (RS) K19 (20, 21, 22) for right shoulder, join new yarn and BO 18 (20, 22, 24) sts for neck and knit to end of row. Working each side separately, dec 1 st at each neck edge every row 2 times, and at the same time, **shape shoulders**: At each shoulder edge, BO 8 (9, 9, 10) sts. BO rem 9 (9, 10, 10) sts.

•**Left Front and Sleeve Front**: Place 28 (30, 32, 34) held sts on needle. Attach yarn at underarm and knit 1 row. Purl 1 row. **Sleeve**: At underarm edge, CO 40 (46, 52, 58) sts—68 (76, 84, 92) sts. *Next row*: (RS) Work lace at cuff as before (k1, [yo, ssk] 2 times), knit across sleeve and body sts. *Next row*: (WS) Purl 25 (27, 29, 31), pm, purl to last 4 sts, [purl the yo, k1] 2 times. *Inc row*: (RS) Cont in established patt, work to 1 st before m, M1, k1, sl m, knit to end (inc is made in sleeve sts). Cont inc in this manner every 4th row 3 more times—72 (80, 88, 96) sts. Work even until sleeve depth measures 3½ (3¾, 4, 4¼)" (9 [9.5, 10, 11] cm) at cuff, ending with a RS row. **Shape neck**: At neck edge BO 4 (5, 6, 7) sts. Dec 1 st at neck edge every other row 4 times—17 (18, 19, 20) sts rem on shoulder (bet neck shaping and m), and at the same time, when sleeve depth measures same as for back, BO sleeve sts as for back right sleeve. **Shape shoulder**: At shoulder edge BO 8 (9, 9, 10) sts, then BO rem 9 (9, 10, 10) sts, leaving a long tail of yarn to be used later for sewing sleeve and shoulder seams.

•**Right Front and Sleeve Front**: Work as for left front and sleeve front, reversing all shapings.

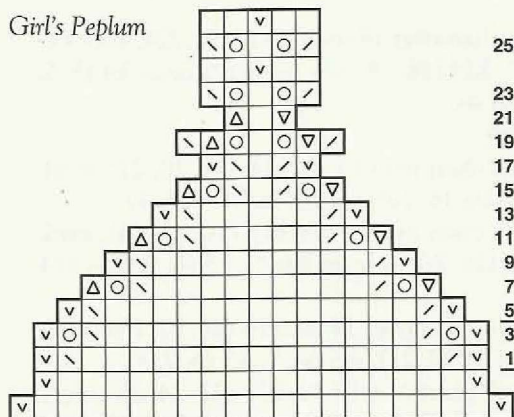
•**Finishing**: With yarn threaded on tapestry needle and using the invisible method (see Glossary, page 9), sew sleeve and shoulder seams. **Neckband**: With smaller needle and RS facing, pick up and

Doll's Peplum



Even Rows 2-12: purl.  
Rows 14 and 16: purl, sl st pwise as indicated.

Girl's Peplum



Purl after set-up row, then beg as indicated.  
Even Rows 2-22: purl.  
Rows 24 and 26: purl, sl st pwise as indicated.

— Beg size 4, 6  
— Beg size 8, 10  
— Set-up row for size 4, 6.  
— Set-up row for size 8, 10.

k on RS; p on WS	ssk	k2tog	sl 1 pwise onto cn and hold in front, k1, sl st on cn to right needle without knitting it	sl 1 pwise onto cn and hold in back, sl st on left needle to right needle without knitting it, k1 on cn
sl 1 pwise	yo	make 1		







knit 19 (22, 24, 27) sts around each front neck, and 21 (23, 25, 27) sts across back neck—59 (67, 73, 81) sts. Knit 1 row. Work Eyelet Lace for 4 rows. BO all sts. **Front bands:** (Both bands alike) With smaller needle and RS facing, pick up and knit 65 (71, 81, 89) sts along center front edge. Knit 1 row. Work Eyelet Lace as for neckband. BO all sts. **Embroidery:** With green silk ribbon threaded on chenille needle, work Fly st at neck. Anchor ribbon on WS of sweater by splitting through the purl bump of a st and making a soft

knot in the ribbon. Work French knots as illustrated. Using three strands of embroidery floss threaded on chenille needle, sew buttons to left front band on the garter ridge bet the 2 rows of eyelets, placing them opposite eyelet holes (which will serve as buttonholes).

### DOLL'S CARDIGAN

• **Body:** With smaller needle, CO 69 sts. Beg with WS row, knit 3 rows. Work eyelet border as follows:  
*Row 1:* (RS) K1, \*yo, k2tog; rep from \* to

last 2 sts, yo, k2—70 sts.

*Row 2:* Knit.

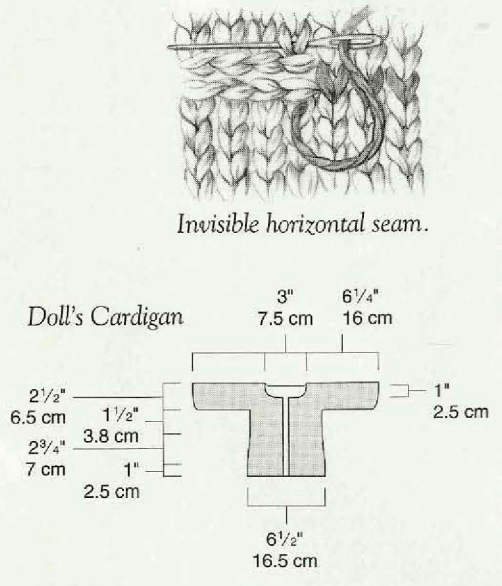
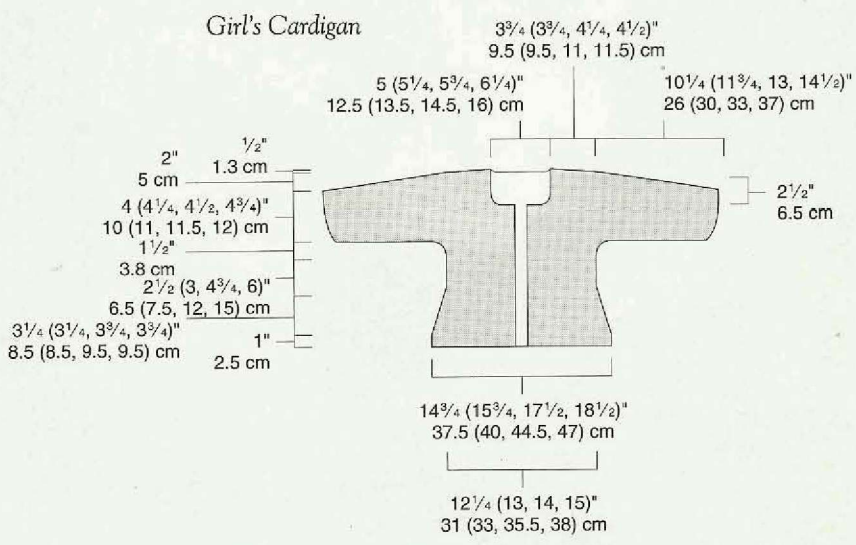
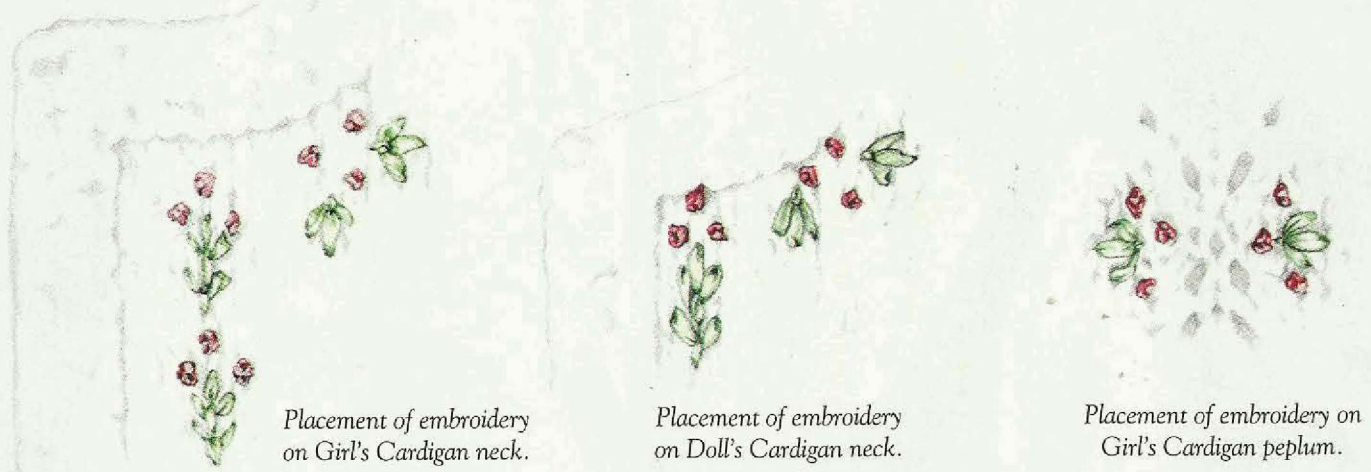
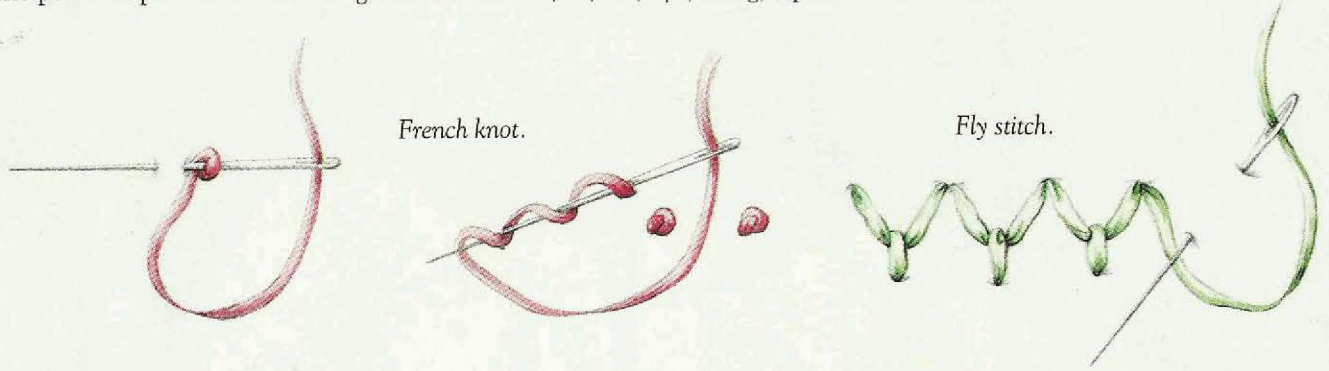
**Peplum:** Change to larger needle.

*Rows 1 and 3:* K3, \*work Doll's Peplum chart over 11 sts, k7, work chart over 11 sts\*, k6, rep bet \*s once, k3.

*Row 2 and all WS rows:* Purl.

*Row 5:* K3, \*work chart over 11 sts, k7, work chart over 11 sts\*, k6, rep bet \*s, k3—62 sts.

*Row 7:* K3, \*work chart over 9 sts, k7, work chart over 11 sts\*, k6, rep bet \*s, k3.





Row 9: K4, \*work chart over 7 sts, k9, work chart over 7 sts\*, k8, rep bet \*s, k4—54 sts.

Row 11: K2, \*work chart over 9 sts, k5, work chart over 9 sts\*, k4, rep bet \*s, k2.

Row 13: K4, \*work chart over 5 sts, k9, work chart over 5 sts\*, k8, rep bet \*s, k4.

Rows 14 and 16: Purl all sts, slipping center st of each patt.

Row 15: K4, \*work chart over 5 sts, k9, work chart over 5 sts\*, k8, rep bet \*s, k4.

Work 4 rows St st. **Inc for underarms:** K13, M1, k1, M1, k26, M1, k1, M1, k13—58 sts. Purl 1 row. **Divide for fronts and back:** K14 sts for front and place on holder, k30 sts for back, and place rem 14 sts on holder. **Back:** Working back sts only, CO 18 sts for sleeves at beg next 2 rows, placing ms bet the 30 back sts and each set of 18 sleeve sts—66 sts.

Row 1: (RS) K1, yo, ssk, knit to last 3 sts, k2tog, yo, k1.

Row 2: (WS) K1, purl to last st, k1.

Rep these 2 rows for lace at cuff edges, and *at the same time*, when 1 rep of cuff lace has been worked, inc in each sleeve as follows: (RS) Work to 1 st before m, M1, k1, sl m, knit to next m, sl m, k1, M1, work to end. Work 3 rows even. Then rep inc row—70 sts. Cont even until sleeve depth measures 2 1/4" (5.5 cm), ending with a WS row. **Shape back neck:** (RS) Work 29 sts, join new yarn and BO 12 sts for neck, work to end of row. Working each side separately, dec 1 st at each neck edge on next RS row—28 sts each side. On next RS row, BO all sts. **Right front and sleeve front:** With RS facing, place 14 held right front sts on needle and rejoin yarn at underarm. With WS facing, pm, and CO 18 sts for sleeve—32 sts. Purl 1 row. Next row: (RS) Begin working lace at cuff as for back right sleeve. Purl 1 row. Next row: (RS) Inc 1 st in sleeve as for back right sleeve. Work 3 rows even. Rep inc row—34 sts. Work 3 rows even. **Shape neck:** (RS) BO 5 sts, work to end—29 sts. Purl 1 row. On next row (RS), dec 1 st at neck edge—28 sts rem. Work even until sleeve depth measures same as back sleeves. BO all sts, leaving long tail of yarn to be used for sewing sleeve and shoulder seam. **Left front and sleeve front:** Work as for right front and sleeve front, reversing shaping and working lace at cuff as for back left sleeve.

• **Finishing:** With yarn threaded on a tapestry needle and using an invisible horizontal seam (see page 72), sew sleeve and shoulder seams. **Neckband:** With smaller needle and RS facing, pick up and knit 11 sts along left front neck, 21 sts along back neck, and 11 sts along right front neck—43 sts total. Knit 1 row. Work Rows 1 and 2 of Eyelet Border. Knit 2 rows. BO all sts. **Front bands:** With smaller needle and RS facing, pick up and knit 31 sts along center front edge. Knit 1 row. Work Rows 1 and 2 of Eyelet Border. Knit 2 rows. BO all sts. **Embroidery:** With green silk ribbon threaded on chenille needle, work Fly st at neck and sides of gussets as illustrated. Anchor ribbon on WS of sweater by splitting through the purl bump of a st and making a soft knot in the ribbon. With red, work French knots as illustrated. Weave in loose ends. ∞

Sharon O'Brien lives in Ellicott City, Maryland, and prefers to knit in her kitchen where she can enjoy the southern exposure and straight-back chairs. She often keeps her knitting yarn in a clean mixing bowl to prevent it from rolling across the floor. When she accidentally leaves the bowl on the kitchen table, she's sure to hear, "Oh, good! We're having wool for dinner again."

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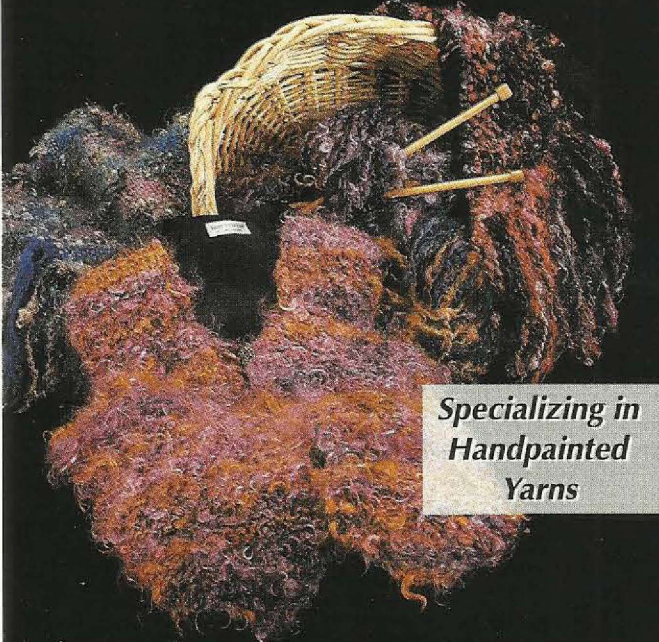
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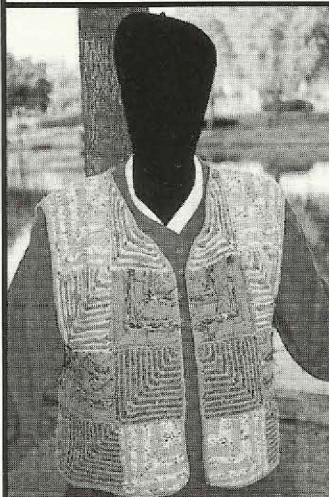
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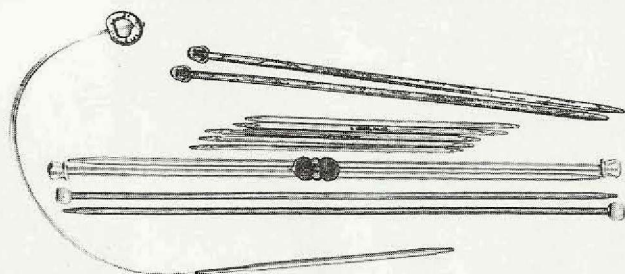
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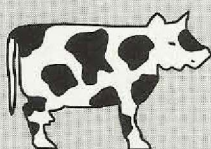
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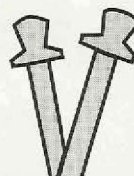
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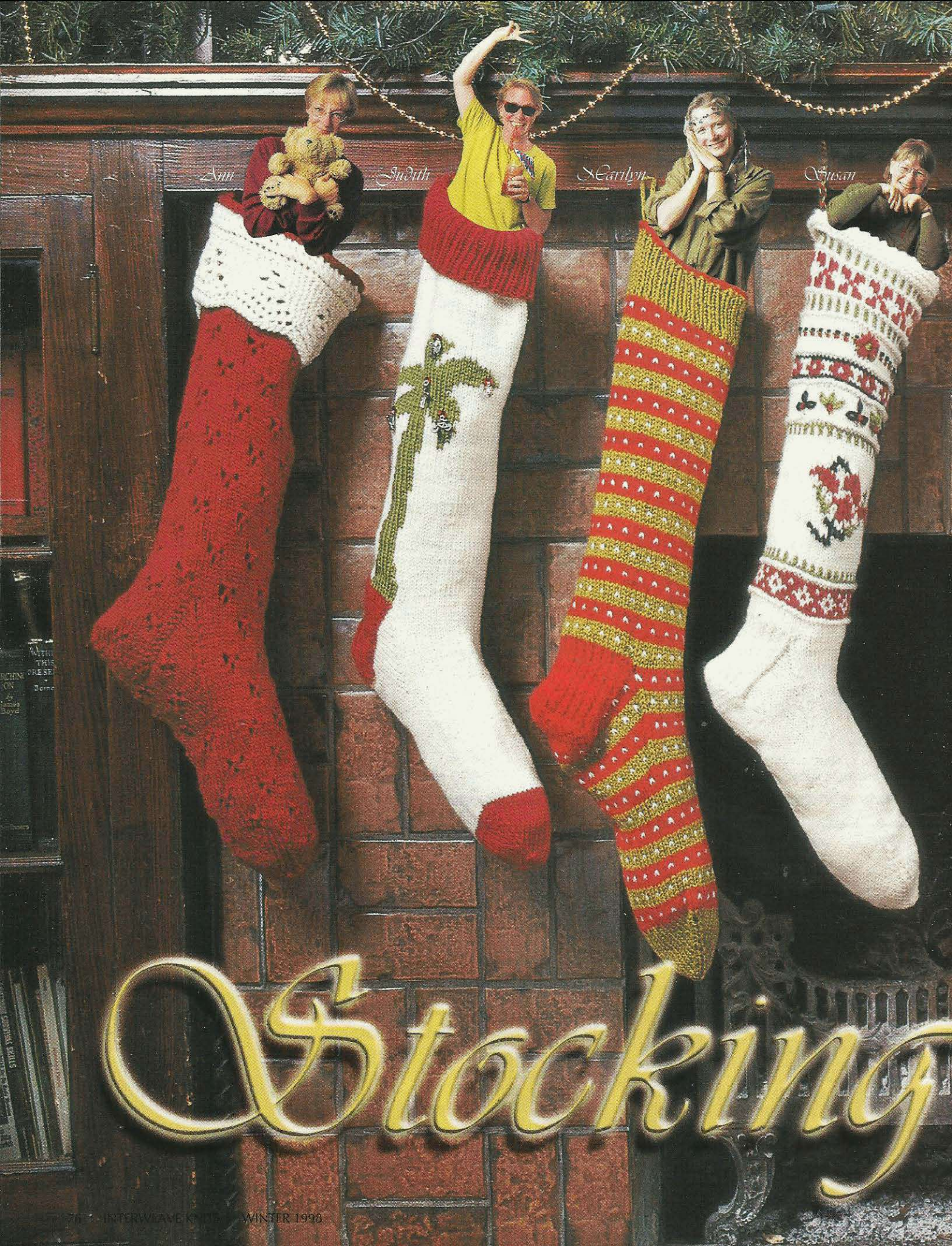
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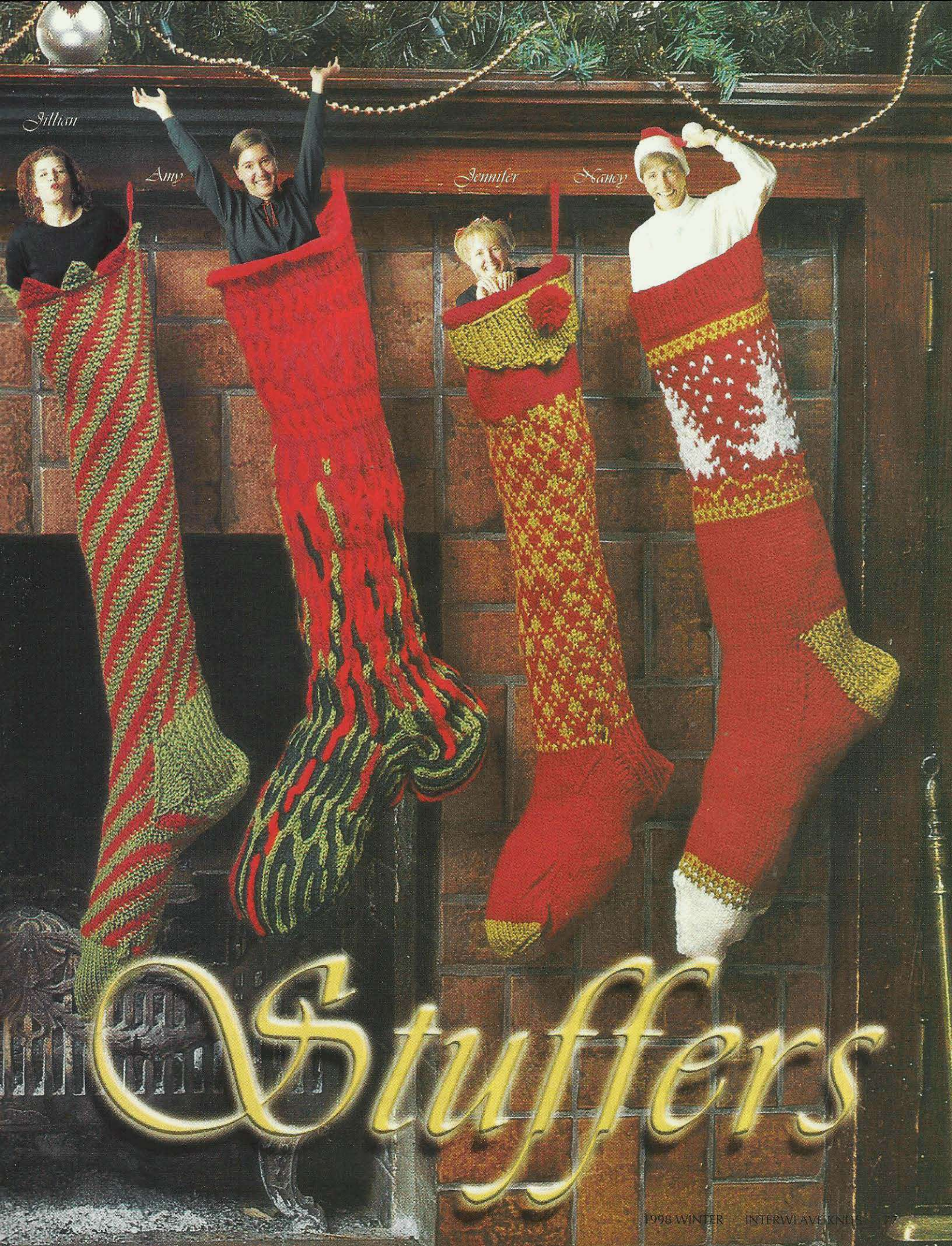
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# Stuffers



**W**E ALL TRIED to outdo each other again, this time with Christmas stockings. The yarn of choice was Patons Classic Wool (100% wool; 204 m [223 yd]/100 g) in #202 crème, #207 dark red, #220 evergreen, #230 bright red, or Decor (75% acrylic/25% wool; 192 m [210 yd]/100 g) in #1602 natural, #1714 red, and #1716 green. Below is the basic pattern and our variations.

### BASIC STOCKING

**Finished size:** About 18" (46 cm) from cuff to heel; about 14" (35.5 cm) from heel to toe.

**Yarn:** Worsted weight: About 5 ounces total.

**Needles:** Size 6 (4 mm): set of four double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions:** Crochet hook; markers (m); stitch holder; tapestry needle.

**Gauge:** 20 sts and 32 rows = 4" (10 cm) in circular St st.

**Leg:** CO 66 sts onto 1 dpn. Distribute sts evenly on 3 dpn (22 sts each needle). Place m and join, being careful not to twist sts. Work k1, p1 rib until piece measures 2" (5 cm) from beg. Change to St st and work even until piece measures 14" (35.5 cm) or desired length from beg.

**Heel:** Work across 34 sts for heel, work center 32 sts for instep and place on holder. Work heel sts back and forth as follows:  
 Row 1: (WS) Sl 1, p2tog, purl to last 2 sts, p2tog—32 sts.

Row 2: \*Sl 1, k1; rep from \*.

Row 3: Sl 1, purl to end.

Rep Rows 2 and 3 for a total of 27 rows.

#### Turn heel:

Row 1: (RS) K17, k2tog, k1, turn.

Row 2: Sl 1, p4, p2tog, p1, turn.

Row 3: Sl 1, k5, k2tog, k1, turn.

Row 4: Sl 1, p6, p2tog, p1, turn.

Cont in this manner, working 1 st more bet decs until all sts have been worked, ending last WS row p2tog—18 sts rem.

**Foot:** (RS) K18 heel sts, pick up and knit 14 sts along side of heel, pm, k32 held instep sts, pm, pick up and knit 14 sts along other side of heel—78 sts. Place a third m to mark beg of rnd and join. \*Knit 1 rnd. Knit to 2 sts before first m, k2tog, knit to second m, ssk, knit to end. Rep from \* until 60 sts rem. Remove first 2 m. Work even for 40 rnds. Arrange sts so that the first 15 sts are on needle #1, center 30 sts

(top of foot) are on needle #2, and rem 15 sts are on needle #3.

**Toe:** \*Knit to last 2 sts of needle #1, k2tog, ssk at beg of needle #2, work to last 2 sts of same needle, k2tog, ssk at beg of needle #3. Knit 1 rnd. Rep from \* until 20 sts rem.

**Finishing:** Break yarn leaving an 18" (46 cm) tail. Place first 10 sts on one dpn and rem 10 sts on another dpn. Thread yarn on tapestry needle and use Kitchener st to graft sts tog. Work a crochet chain for hanging loop. Weave in loose ends. Block.

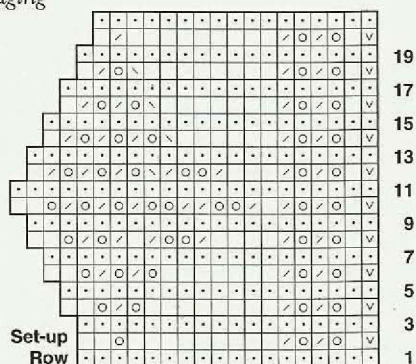
### STAFF VARIATIONS

#### Ann Budd *Editorial*

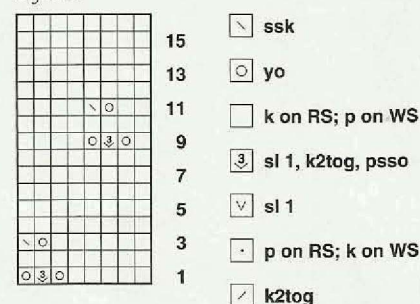
*Interweave's latest knitting books have focused on lace—Traditional Lace Knitted Shawls, The Lacy Knitting of Mary Schiffmann, Lace from the Attic, and Gossamer Webs—that's probably why I gravitated to lace patterns for this simple and traditional stocking. The eyelet pattern looks something like holly berries (use your imagination) and the lace trim (adapted from the Schiffmann book) resembles evergreen trees (squint your eyes).*

With red, CO and join as for basic patt. Work St st for 8 rnds, dec 2 sts evenly spaced on last rnd—64 sts. Work Eyelet chart until piece measures 12" (30.5 cm), ending with Row 4 or 12 of patt. Work

#### Edging



#### Eyelet



across 31 sts for heel, work center 33 sts for instep and place on holder. Work heel sts in established patt (slipping the first st of every row) for a total of 26 rows. Turn heel:

Row 1: (RS) Sl 1, k16, k2tog, k1, turn.

Row 2: Sl 1, p4, p2tog, p1, turn.

Row 3: Sl 1, k5, k2tog, k1, turn.

Row 4: Sl 1, p6, p2tog, p1, turn.

Cont working 1 st more bet decs every row until all sts have been worked, ending with a WS row, and *at the same time*, on 12th row, work 1 eyelet motif centered over sts—17 sts rem. For foot, (RS) k17 heel sts, pick up and knit 15 sts along side of heel, pm, k33 held instep sts, pm, pick up and knit 15 sts along other side of heel—80 sts. Arrange sts so that the first 24 heel and gusset sts (starting with the center heel st) are on needle #1, 33 instep sts are on needle #2, and rem 23 heel and gusset sts on needle #3. Knit 2 rnds.

Cont in eyelet patt, dec gusset as for basic patt until 56 sts rem, omitting eyelet motifs at gusset decs. Cont even until piece measures about 10" (25.5 cm) from back of heel, ending with Row 1 or 9 of patt. Arrange sts so that the first 14 sts are on needle #1, center 28 sts (top of foot) are on needle #2, and rem 14 sts are on needle #3. Shape toe as for basic patt, eliminating eyelet motifs as necessary, until 20 sts rem. Graft rem sts. With white, provisionally CO 17 sts. Following Edging chart, work Set-up row (WS), Rows 1–20 five times, then Rows 1–19. Remove waste yarn and place live sts from CO edge onto a spare dpn. Graft live sts tog. Sew edging to RS of stocking so that the rolled edge of stocking covers the CO sts.

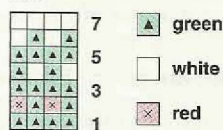
#### Nancy Disney *Editorial*

*Because my husband's kind of a Scrooge when it comes to shopping, we've started our own tradition of going on a Christmas hike. We try to choose appropriate places such as Red and Green Mountains, Rednose Mountain, Christ Mountain, or Bible Point. (He says he wants to climb Humbug Peak this year.) My stocking depicts three of the real Christmas trees we see on our hikes.*

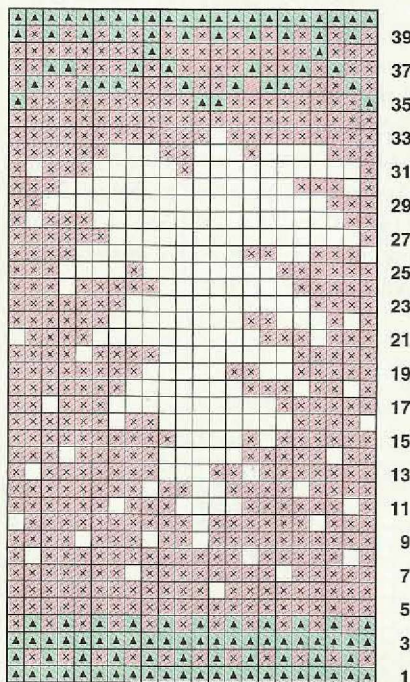
With red, CO and work as for basic patt, beg Tree chart 2 rows from rib and working heel in green. Work foot as for basic patt to 4 rnds from beg of toe. Work Toe chart, and *at the same time*, on the 5th rnd of the chart, rearrange sts so that the first



### Toe



### Tree



15 sts are on needle #1, side 30 sts (side of foot) are on needle #2, and rem 15 sts are on needle #3. With white, shape toe as for basic patt, noting that the dec will be at the center top and center bottom of the foot.

### Amy Clarke *Editorial*

*I have a hard time following patterns. Once I understand the basic concept, I tend to wander off in my own direction and improvise as I go. You can see the result—an oversized, watermelon-looking stocking with a bulging heel and toe (all the better for stuffing, right?). However, this was an opportunity to learn to knit faster, and now I can knit with both hands and throw the yarn without taking my hands off my needles. As far as the choice of pattern, technique and color, I'm sure you could read this stocking as a graphologist would read my handwriting—but let's not go there. Note: Because of the cable twists, the gauge is 36 sts and 22 rows = 4" (10 cm) in circular cable pattern.*

### Cable pattern:

Rnd 1: \*K2 with color 1, k2 with color 2; rep from \*.

Work Rnd 1 desired number of times.

Rnd 2: Keeping established color patt, work 2/2RC (sl 2 sts onto cn and hold in back, k2, k2 from cn), 2/2LC (sl 2 sts onto cn and hold in front, k2, k2 from cn), or cont (k2 with color 1, k2 with color 2) as desired.

Rep Rnds 1 and 2 as desired.

With light red, CO 120 sts. Distribute sts and join as for basic patt. Join dark red and alt (k2 light red, k2 dark red) for 2 rows. Beg cable patt, working cables as desired. When piece measures about 7" (18 cm) from beg, and beg with Rnd 2 of patt, gradually replace the 2 reds with light and dark green as desired (use butterflies of light green and dark green and work these color intarsia style) until the 4 colors appear in balanced amounts. Work all colors in Fair Isle style for a couple rows, then cont working light and dark green Fair Isle style and work light red and dark red in intarsia, while cont in cable patt and gradually replacing the reds with greens until green is the dominant color. *And at the same time*, when piece measures about 17½" (44.5 cm), divide for the heel: Work across 62 sts for heel, work rem 58 sts for instep and place on holder. Cont in color and cable patt, work heel sts back and forth as follows: \*(WS) Sl 1, purl to end. (RS) Sl 1, knit to end. Rep from \* for a total of 17 rows. To turn the heel, cont working with the color patt, but do not work any cable twists.

Row 1: (WS) P43, p2tog, turn.

Row 2: Sl 1, k26, k2tog, turn.

Row 3: Sl 1, p26, p2tog, turn.

Rep Rows 2 and 3 until all heel sts have been worked, ending with Row 2—28 sts rem. For the gussets, pick up and knit 12 sts along side of heel (alt 2 sts of each of the two greens), pm, k60 held instep sts (cont in established color patt), pm, pick up and knit 12 sts along other side of heel (alt 2 sts of each of the two greens)—110 sts.

Rnd 1: Knit to 2 sts before first m, k2tog, knit to next m, ssk, knit to end—2 sts dec'd.

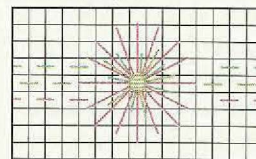
Rnd 2: Knit, working cable twists as desired.

Rep Rnd 1, then cont in cable patt until foot measures 7" (18 cm) from gusset pick-up rnd. Cont in established color patt, but discount cable twists, shape toe as for basic patt until 48 sts rem. Finish as for basic patt.

### Susan Strawn Bailey *Illustration*

*Among the articles in my collection of 1920s Needlecraft magazines, I have grown fond of the designs and writings of Ethelyn J. Guppy. Her series, "Lessons in Embroidery for Beginners," rivals contemporary instructions, as do her articles on other textile crafts. My stocking recognizes her influence.*

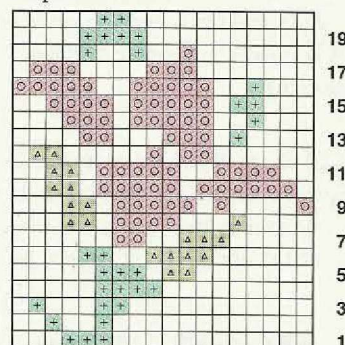
### Embroidery 1



### Embroidery 2



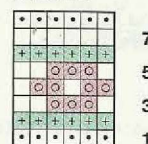
### Duplicate Stitch



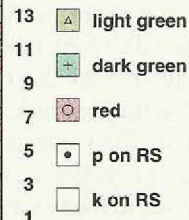
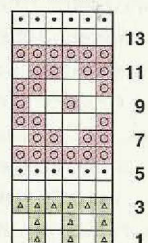
### Chart 1



### Chart 2



### Chart 3



With white and using the Channel Island method from *Knitting Ganseys* (Interweave, 1993), CO as for basic patt. Work 6 rows garter st, work Chart 1. Work 9 rows St st, work Chart 2, 9 rows St st, purl 1 row, change to green and knit 1 row, work Rows 2 and 3 of Chart 1, change to white, work



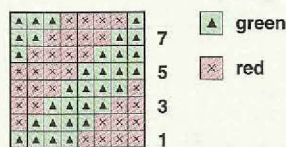
31 rows St st, work Chart 3. Cont in white only, work 6 rows St st. Work heel, gussets, foot, and toe as for basic patt. Work Embroidery 1, Embroidery 2, and Duplicate Stitch charts on white St st bands. Three stands of braided yarn sewn to the top form the hanging loop.

### Jillian Moreno ∞ Publishing

Doesn't this look like a big, huge candy cane from Who-ville? I had no desire to make a traditional stocking—I wanted to have more fun. When I first started knitting in earnest—six or so years ago—I started seeing hand knitting everywhere. At the library I saw a woman wearing spiral pattern socks, and the pattern has stayed with me ever since. The other piece of the design, also stuck in my brain for years, is the color combination of—think very traditional geraniums—saturated red and bright green. Combine those two elements with 30+ years of watching The Grinch Who Stole Christmas, shake real hard, and you get my “Cindylou Who, who was no more than two” Christmas stocking.

With red, CO 65 sts. Work leg as for basic patt, foll Spiral chart (note that charted patt doesn't fit evenly into 65 sts), working red sts in St st and green sts in rev St

#### Spiral



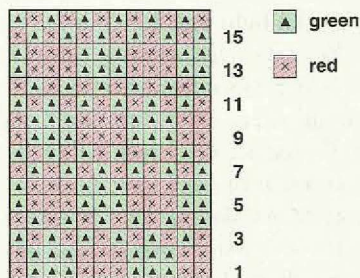
st. With green, work heel over 33 sts. With green, pick up sts for gusset. Then cont working established spiral patt, while working 9 gusset sts in green (these sts will be dec'd). Cont in spiral patt to toe. With green, work the toe, dec until 3 sts rem. For the top, pick up and knit 64 sts with red. Work 8 sts at a time (alt green and red) in garter st, dec 2 sts (ssk, knit to last 2 sts, k2tog) every RS row until 1 st rem. Fasten off.

### Jennifer Nastu ∞ Marketing

My husband's mother is Albanian, and certain phrases have found their way into my vocabulary. One of my favorites is choklamakla (Albanian slang for “thrown together”). The word, said quickly and with a combination of exasperation and fondness,

perfectly describes my stocking—which began as a simple, single-color sock but evolved until I added pompoms to the finished cuffs. I think I'll stuff my stocking with goodies and give it to my mother-in-law for Christmas.

With red, CO 66 sts. Work as for basic patt, beg charted patt when piece measures 4½" (11.5 cm) from beg. Work patt for 12" (30.5 cm). Change to red and work heel

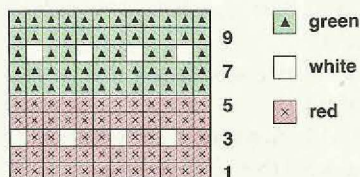


and foot as for basic patt. Work toe in green. Cuff: (Make 2) With green, CO 33 sts in green and work k1, p1 rib for 1" (2.5 cm). Cont in rib, k2tog at the end of every row until 1 st rem. Fasten off. Sew both cuffs tog into a ring. Allow top of stocking to roll down and sew cuff to stocking just below the roll. With red, make 2 pompoms and sew to each side of ribbed cuff. Fill with candy and toys.

### Marilyn Murphy ∞ Editorial

I had just returned from Scandinavia when, lo and behold, sitting in my office was the yarn for the staff to knit the stockings. I didn't even have to think about my design. I just picked three colors and started knitting a red-and-green stripe pattern with white lice stitches. This pattern stitch is inspired by a Fana sweater (Fana is a Norwegian town south of Bergen) but it's certainly not traditional Fana colors.

With green, CO 66 sts. Work as for basic patt, beg charted patt when piece measures 2" (5 cm) from beg. Work patt for 14"



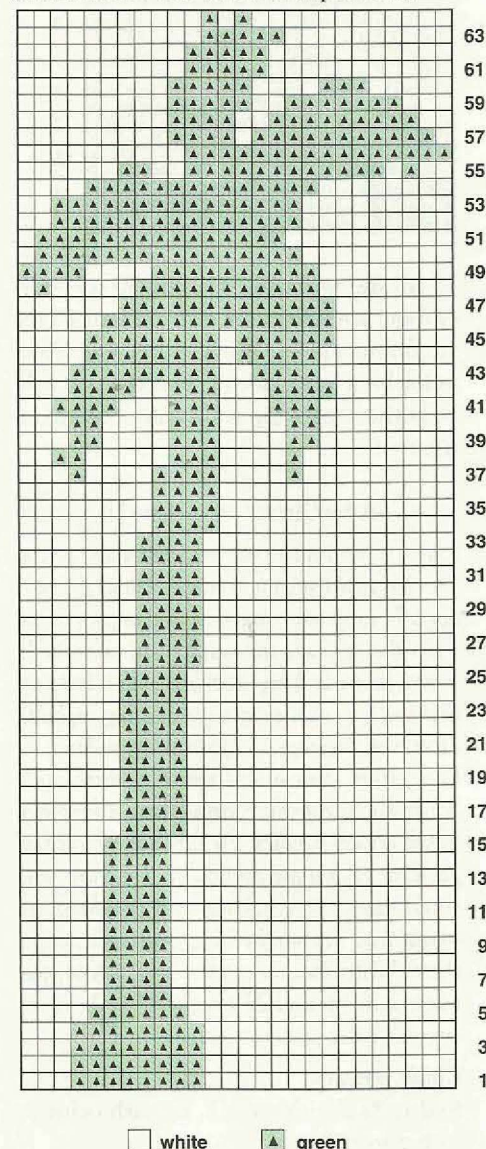
(35.5 cm). Change to red and work heel as for basic patt. Change to charted patt

at foot. Work toe in green. With red, work 1 row sc around top of rib.

### Judith Durant ∞ Editorial

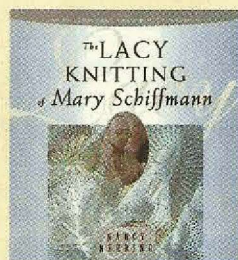
The yarn for our stockings arrived in early July, and since photography was scheduled for late August, there wasn't too much time for procrastination. So despite the fact that it was 110° in the shade, the wool went onto my needles and too soon for me, into my lap. Jimmy Buffett's “Margaritaville” inspired the palm tree (duplicate-stitched) adorned with sequins and summer charms, among them flamingos and golf clubs. Other than working a longer cuff (4" [10 cm]), and the heel and toe in a contrasting color, I was too hot to deviate from the basic pattern.

### Judith's Palm Tree (work in duplicate st)





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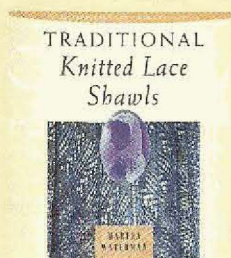


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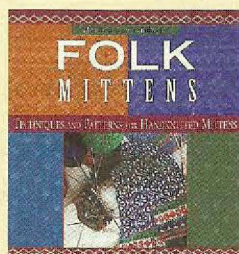


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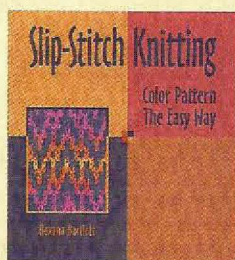
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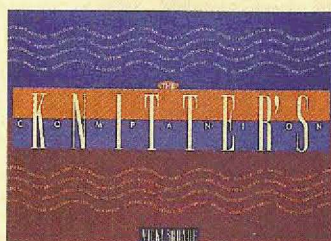
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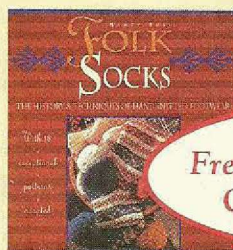
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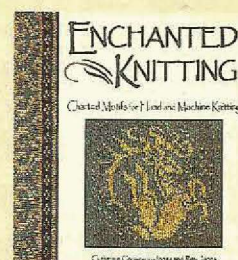
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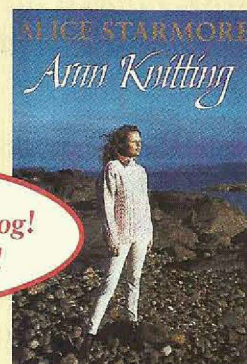
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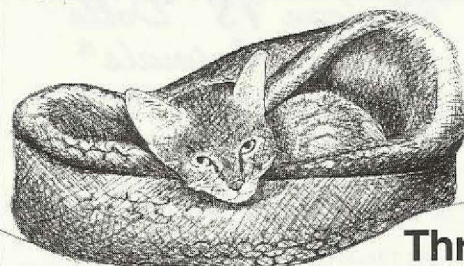
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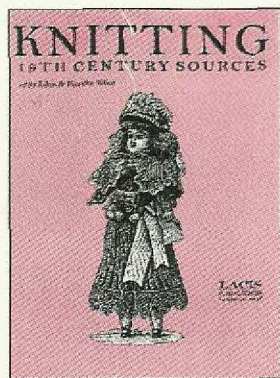
# PRODUCT NEWS

Jillian Moreno

## Knitting: 19th Century Sources

Edited by Jules and Kaethe Kliot  
Lacis Publications, \$25.00

Excerpted mainly from *Weldon's Practical Knitter*, a ladies magazine from the



latter part of the nineteenth century, the patterns in this book are a delight and an inspiration. The book is full of lovely and interesting things

presented as originally published by Weldon's. There are stunning counterpane patterns, delicate lace edgings, booties and bonnets galore, socks, gansseys, and mittens, all presented with the original drawings and complete patterns that are difficult, but not impossible, to follow. There are a few fascinating things—lady's knitted chaps, a knitted twine case, a knitted barrister's wig, and, my favorite, a knitted whip. This is a book to spend hours with, to take inspiration for your knitting from, and to make you imagine the women who knitted all these useful articles.

Available from your local yarn shop or Lacis Publications (510) 843-7178.

## Yarn Store on the Web

If you ever need a reminder of the artistry in knitting, one trip to the Artfibers website will rekindle your memory. I never thought I could get excited about looking at yarn on the web until I checked this site. For me it illustrates the best of everything in knitting—unique yarns, original designs, a brainload of inspiration, fun, and a certain flamboyance. It's no surprise that this website is so excellent because it's part of the amazing Artfibers shop in San Francisco.

The site offers directions to the store, class information, a gallery of customer

projects, a free pattern, and a truly spectacular, rev-up-your-knitting-needles yarn catalog. This treasure chest has color photos of all of Artfibers' yarns swatched and divided into appropriately titled categories: velvety, luxury, glitz, wooly, textra, and neoclassic. Fiber content, yardage, suggested needle size, and price are listed for each yarn, as well as excellent descriptions of each yarn and the knitted fabric it produces. Most yarns available at Artfibers are Artfibers exclusives—completely unique in blend, texture, and color. The Artfibers website is also available on CD-ROM for ease in viewing the graphics. Visit this site—[www.artfibers.com](http://www.artfibers.com)—and remind yourself that knitting is indeed an art. ☺

CD-ROM available from Artfibers for \$2.50, (888) 326-1112.

## Rainbow Pick, Point and Match Color Selector

K1C2 Solutions, \$10.95

Oooh, this is a cool tool for your knitting bag! A foolproof color selector that helps you choose color combinations, it's



quick, easy, and painless. All you do is pick a main color and this magic wheel chooses between one and twelve colors that complement it. And it really works. If you are interested in learning more about how colors do or don't work together, a pamphlet included with the Color Selector teaches you about proportion, value, and color combinations. If you ever hesitate when choosing col-

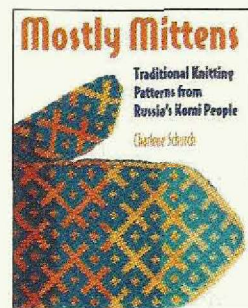
ors, this ingenious color tutorial eliminates the indecision.

Available from your local yarn shop or call K1C2 Solutions at (800) 607-2462 to locate the shop nearest you.

## Mostly Mittens

Charlene Schurch • Lark Books, \$24.95

Have you been bitten by mittens? Here's a definite addition to your library. Charlene Schurch has gathered dozens of beautiful, multicolored motifs from the Komi people of Russia. The elegant symmetry of these motifs used in traditional Komi dress adapt splendidly to mittens. Thirty-six patterns make up the



majority of this book. The mittens are beautiful and vibrantly-colored, and the patterns' graphs are large enough that you won't need to visit your local photocopy shop. The heart of the book is an account of the Komi people, and Charlene pays great attention to detail in telling their story and presenting their patterns. The sections on basic knitting techniques and basic mitten instruction are well thought out, covering multicolored knitting, knitting with four needles, how to read the mitten charts, and how to convert the patterns to flat and machine knitting. There are extra treats in this book, too—two sock patterns and two hat patterns, including a wonderful fez with a tassel.

Available from your local yarn shop or Lark Books (800) 284-3388.

## Black Water Abbey Yarn

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I know all of you have at least one Aran project that you are dying to make this winter. What better fiber to fulfill your Aran fantasies than a direct-from-Ireland yarn that has been produced by the same family in the same mill for 150 years?



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Available through Black Water Abbey Yarns (303) 758-1047, e-mail [bwa@mho.net](mailto:bwa@mho.net).

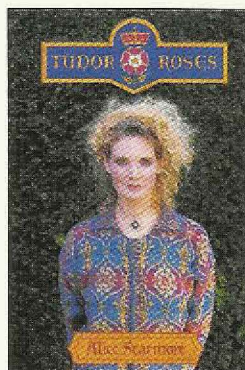
### Tudor Roses

Alice Starmore

The Broad Bay Company

\$32.95 hardback, \$23.95 paperback

It's not every knitting designer who gives you a history lesson along with your



anti-divorce laws in a most original way—has inspired her latest collection of knitting patterns. *Tudor Roses* is an ambitious and glorious book. Twelve Tudor kings and queens are honored with an original sweater design that's complemented by a short biography and a delightful watercolor portrait.

To set the mood of this book, Alice Starmore educates the knitter on the history of the Tudor Dynasty. Don't skip this section; it is a thorough, succinct, and engaging lesson. The lavish photography was done on location at Hever Castle in Kent, home of both Anne Boleyn and Anne of Cleves.

The garments are typically and wonderfully Starmore: intricate in pattern and rich in color, each carefully designed to honor its Tudor namesake. These are not patterns for the casual

knitting patterns, but then Alice Starmore is not your average knitting designer. The Tudor Dynasty of England—whose most famous member Henry VIII got around the

knitter or the weak of heart, but they are worth every drop of blood, sweat, and tears that goes into their making. Once again—as always—Starmore has surpassed herself.

Available from your local yarn shop.

### Nautical Knits for Kids

Debbie Bliss • Trafalgar Square, \$24.95

From one of the world's most prolific knitwear designers comes yet another adorable collection of sweaters for babies and children.

For this go-round, Debbie Bliss treats us to twenty-five designs with a maritime theme.

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Arans and the sweetest eyelet lace cardigan, are presented in playful seaside photography. The patterns are easy-to-read and follow, with typical attention to knitters'-needs detail.

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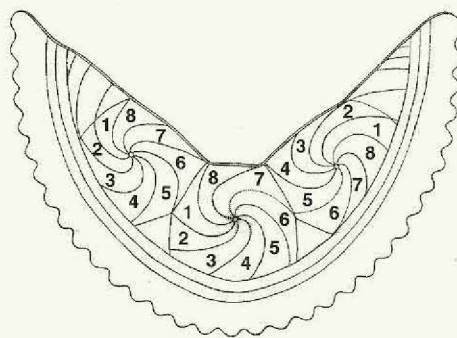


## OOPS!

### Summer 98 Issue

**Lace-Panel Jacket clarification (page 12):** In Row 5 of the chart for the Corona pattern, the "k1, p1, k1, p1, k1" sequence should all be worked into the "yo twice" of Row 4.

**Octagon Shawl clarification (page 58):** Although it seems odd, the two front extensions are worked exactly the same. This causes one to appear to head "north" and the other to appear to head "south", and the sections of the octagons continue into the extensions. It is important that when you work the octagons, end them on Row 40—the row worked with yarn-overs and the first row with 44 stitches. If you go one row further and end the octagons on Row 41 (the row worked without yarn-overs and the second row with 44 stitches), the extensions will not work out properly. Use the labeled diagram to visualize how the parts fit together.



**Product News (page 67):** Paton's new "Look at Me" yarn is 60% acrylic and 40% nylon, not 100% acrylic, making it a wonderfully soft yarn for babies and toddlers.

### Fall 98 Issue

**Oops to Oops (page 5):** "Intertwining Cables" (page 46 of Summer '98): None of the cable symbols on Row 27 should be shaded green; Row 41 is correct on the chart.

**Beyond the Basics (page 8):** The correct date for Rita Buchanan's article "Herbal Moth Repellants: Safeguard or Sentiment?" is *Spin-Off* Summer 1986.

**Sources for Supplies (page 81):** The correct mailing address for Skacel/Schoeller Esslinger is PO Box 88110, Seattle, WA 98138-2110; (253) 854-2710.



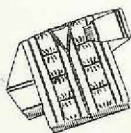
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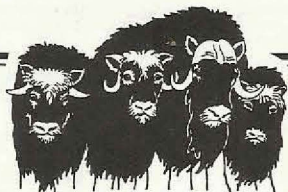
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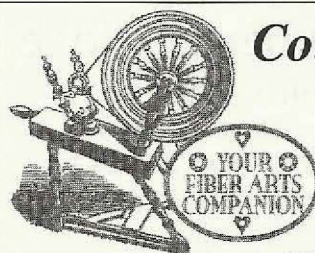
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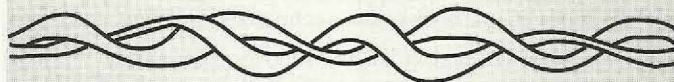
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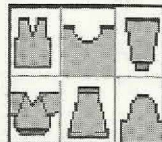
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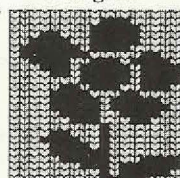
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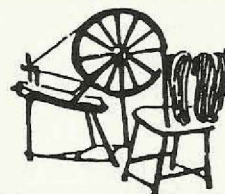
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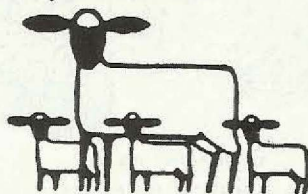
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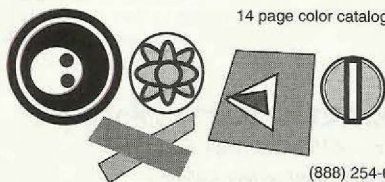
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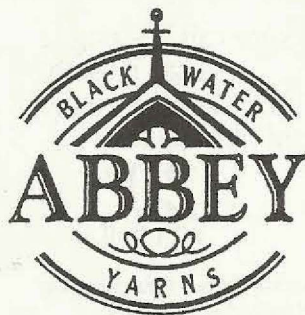
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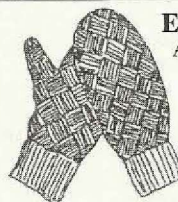
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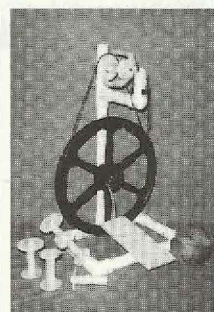
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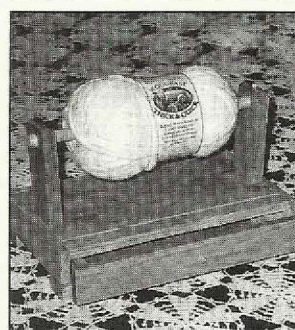
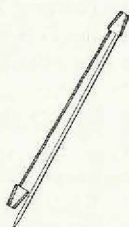
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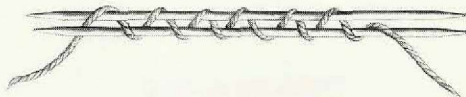
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**1999 KNITTING RETREATS**—Whidbey Island. Joan Schrouder, Ethnic, April 9-11, 1999; Cheryl Potter, Yarn dyeing, July 9-11, 1999. **Coupeville Arts Center**, Box 171, Coupeville, WA 98239. Cac@whidbey.net, <http://www.coupevillearts.org>. (360) 678-3396.

**ONCE AGAIN, A WOOL LOVER'S RETREAT** at Mankas Inverness Lodge in Marin County just above San Francisco. January 26-28, 1999, will feature Lisabet Uptis and her Latvian Mittens and Joanna Rienstra and her Fung Shui. **The Yarn House**, 940 N. Elm Grove Road, Elm Grove, WI 53122. (414) 786-5660. Fax (414) 786-5620.

## LITERATURE

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**KNITTING BOOKS—GREAT SELECTION!** Catalogue \$3 (includes \$5 coupon). **The Needle Arts Book Shoppe**, 95 Watch Hill Road, King City, ON, Canada L7B 1K1. <http://www.interlog.com/~needles>.

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# RAVELINGS

Elenita and Robi Marisol Ravicz



Dear Mom,

On May 20, I was knitting in the Friendship Heights station as I waited for the D.C. Metro. When it arrived, I hastily assembled my assorted bags, backpack, and knitting supplies, and headed to the open subway doors. However, just as I was about to enter, I dropped my knitting and the ball of yarn it was attached to. The knitting landed safely on the platform, but the ball of yarn rolled into the crack between the train and the platform. The doors started to chime, indicating that they were about to close. I had an instant to decide if I would cut the yarn connecting my knitting to the ball, or miss the train and try to retrieve my fallen woolly comrade. I let the doors close without me and watched the train leave. Then I looked down underneath the subway track and spied my yarn resting on the cement floor. Well, this wasn't just any yarn, this was llama wool. In good conscience, I could not abandon a llama (even a red one rolled into a ball) to the callous D.C. Metro System.

My mission was clear. I hauled all my stuff to a bench located about fifteen feet from the tracks and began to knit, pulling the yarn up from the bowels of the subway track as I went. The D.C. Metro System, no doubt foreseeing that this crisis could easily occur, kept the area under the track surprisingly clean, so the yarn came up pretty much as it went down. I closed my eyes and sang under my breath along with Nanci Griffith playing on my Walkman as I peacefully knitted my ball of yarn back up from the track. I had cool needles and warm, soft wool under my hands, good music in my ears, and the certainty in my heart that I was righting a tragic wrong. Life was sweet.

After about fifteen minutes, I felt a tap on my arm and opened my eyes to see a woman leaning over me with her lips moving. I turned off the Walkman and noticed that she was not alone. Grouped in a loose circle, six people were watching my progress. "Excuse me, Miss," she inquired

politely. "We've been wondering what you're doing." I graphically detailed the calamitous incident in which I had come close to losing my precious llama, adding generous gesticulations with my knitting needles for emphasis. I concluded with my determination to save my dear red puffball from the abyss. When the next train came by I had not yet knitted up the complete ball of yarn, so I remained seated and knitting. As this train left, I noted that only two of the six members of my impromptu audience had boarded, thereby indicating that the rest properly valued my work. After another ten minutes, the end of the once-thick ball of yarn appeared over the lip of the platform, welcomed by a warm round of applause from the relieved observers (who had grown in number to twelve or so). When the next train came five minutes later, we were all able to board, confident that no llama, regardless of shape or color, would be orphaned in the D.C. Metro System.

Love, Robi

*[Robi's mother shared her letter with Robi's sister, Elenita, who wrote to her sister as follows.]*

Dear Robi,

Some people were born to knit, some achieve knitting, others have knitting thrust upon them. However, after reading about your subway knitting incident, I am adding a fourth category: Some people were never, under any circumstances, meant to knit. Guess which category you fall (and I use the verb with verve) into? Were you or were you not knitting when you rode your bicycle into the since-deceased President of Yale? Basically, I feel

that your knitting, however well intended, is a menace to the public at large, as well as to random individuals who cross your path. For instance, what about the people who actually receive sweaters that you knit (not sweaters you knitted for them but sweaters you knitted for fortunate souls who didn't fit into them)? They have no choice but to wear the sweaters meant for others out of love for you, despite the fact that they can barely squeeze their heads through the collars, and despite the freezing gusts of wind permeating the holes, holes caused by some unnamed assassin who dropped stitches whenever the mood struck her. I, of course, exclude from this list the two perfect sweaters you knitted for Phillip which didn't fit him but which I ended up, um, lucky enough to get. So, while I understand that it is gratifying to have an audience of twelve watching you knit (just as some people like to call a press conference in front of which to immolate themselves), still I think it would be better for civilization as we know it, red llamas, and the few shards left of your mother's nerves, for you to slip into a graceful retirement from your chosen sport. I am positive that there is a link between your knitting, the fate of the rain forests, global warming, and the historical instability of the Middle East. Einstein's theories probably cover this.

Anyway, all the above aside, I have to admit that I am impressed and amused by your most recent adventure. Just promise you won't get within 100 yards of me while carrying a knitting needle.

Love, Elenita

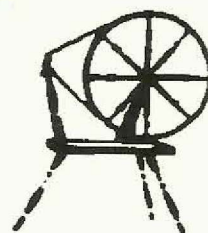
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*Elenita and Robi Marisol Ravicz were exposed to knitting at an early age by their mother, Bobbi Ravicz, owner of the Yarn Barn of San Antonio. Robi's professional career at the World Bank requires a great deal of international travel as well as daily commuting on the D.C. Metro System, and her knitting helps pass the time. Elenita is a freelance journalist and when not busy defending herself from the onslaught of Robi's knitting needles, is concentrating on writing a mystery novel set in San Antonio.*



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