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KNITTS



FALL
2000

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Relaxed Days of
Autumn*



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POINT TO POINT

From the Editor

I'm not a follower of astrology, but I do like to read my horoscope now and then and listen to what people who know about these things have to say about my sign, Pisces. I've been told on more than one occasion that Pisceans are dreamers, that they prefer fantasy worlds over reality (which is definitely true of me). During the photo shoot for this issue, while a bunch of us were poring over a stack of Polaroids, a model mentioned that many of the images have a dreamy, almost fairy tale-like quality to them. While I don't actually take the photographs, I am very much involved in their styling—and do usually dream up a “story,” or scenario, for each image that I tell to the photographer and models to give them a sense of what I am looking for and to keep us all relaxed. So I had to wonder, as I flipped through the Polaroids, how much of the Piscean in me was coming through.

What also interested me was the contrast between the visual reality I wanted to show in this issue—that of a relaxing country weekend with family and friends—and the unreality of what we were doing. We were creating a relaxed look and feel, which is not quite the same as experiencing that look and feel. Like a lot of people with creative jobs—other magazine editors, novelists, moviemakers—I was striving to

transport the audience to another time and place. I was thinking of you, the *Knits* audience, and wanting to take you on a journey to a big comfortable country house, surrounded by grassy hillsides and romantic orchards, animal farms and flea markets, and, of course, good friends and family. I wanted you to imagine wearing the sweaters shown in this issue and feeling confident, happy, relaxed, and beautiful. I wanted you to imagine sitting by the fire in your handknitted socks, sometimes reading, sometimes knitting, sometimes chatting. And, in truth, although the tension was a bit high during our photo shoot and there was also a stomach flu making the rounds among us, I *was* in such an idyllic place and I *was* surrounded by good friends with whom I work and two members of my family. So, in some ways, I did achieve the reality of my Piscean dream.

Now it is your turn to start dreaming—of the projects in this issue that I hope you

will want to knit, and maybe of a weekend with family and friends this autumn. The project pages begin with two sweaters that were worn in the movie *The Cider House Rules* (see page 12); on page 8 is a short article about how the yarn shop owner who designed those sweaters became involved in the making of the movie. There are several projects sized for the family: the Broken Ribs & Bobbles mohair sweater shown on the cover (and page 46), The Grand Plan Mitten Chart, which includes instructions for mittens in six different sizes at four different gauges (page 44), and Priscilla's Dream Socks (page 76), introducing sock doyenne Priscilla Gibson-Roberts's exciting new sock-making technique that can be adapted to any yarn, any size foot, any design. You will find a shawl and an afghan on page 84 (how could we do an issue with a country weekend theme without them?), an article about luxurious alpaca on page 24, and one about designer Shirley Paden on page 50. There are more projects in this issue of *Knits* than in any issue before, and, I hope that, in combination with the photographs and articles, they will take you to a place where you feel truly content, even dreamy.



Melanie Falick

In The Next Issue Of

INTERWEAVE
KNITS

Knitting in the Faroe Islands
A Guide to Different Types of Wool
Meet Jil Eaton of Minnowknits

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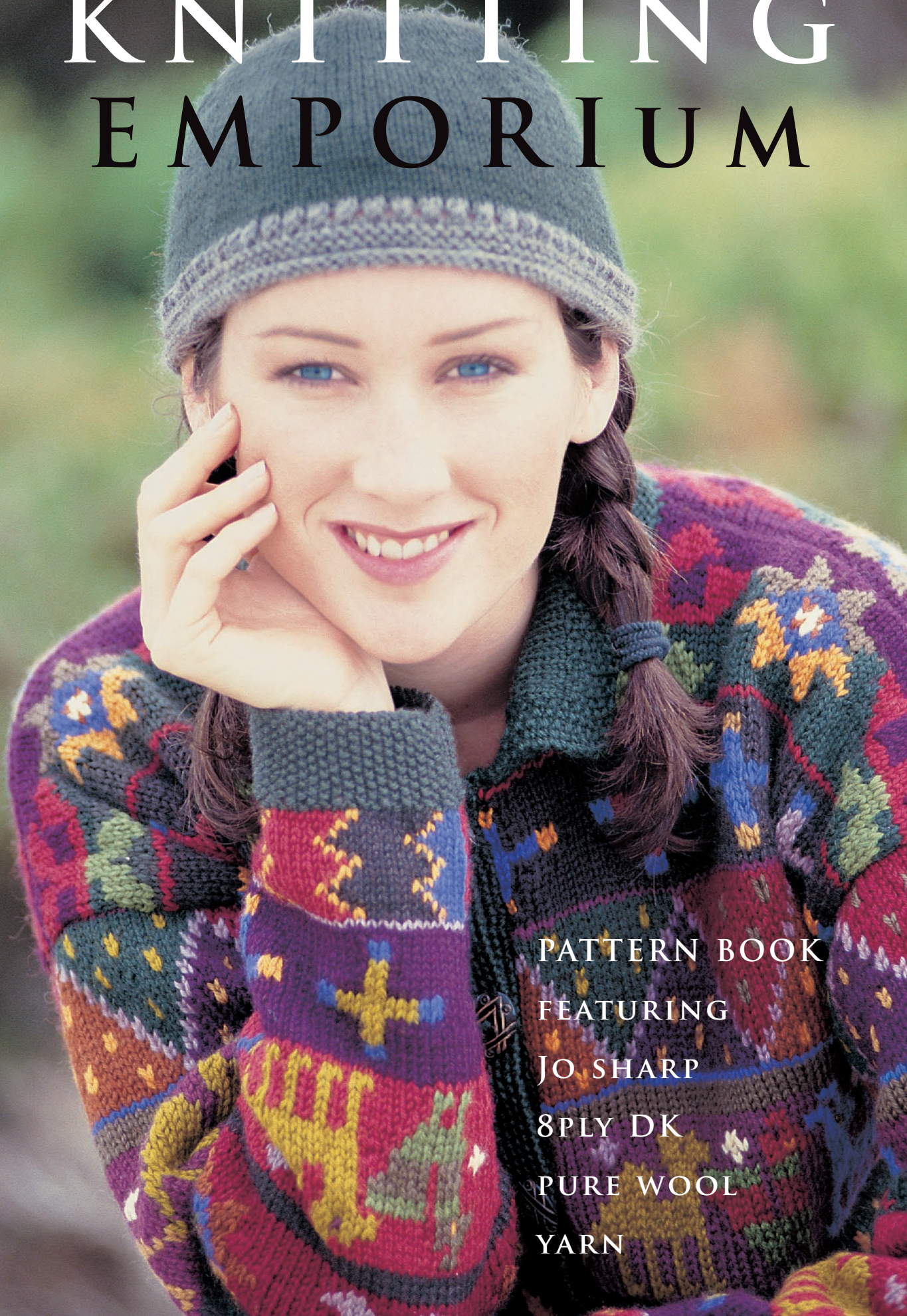
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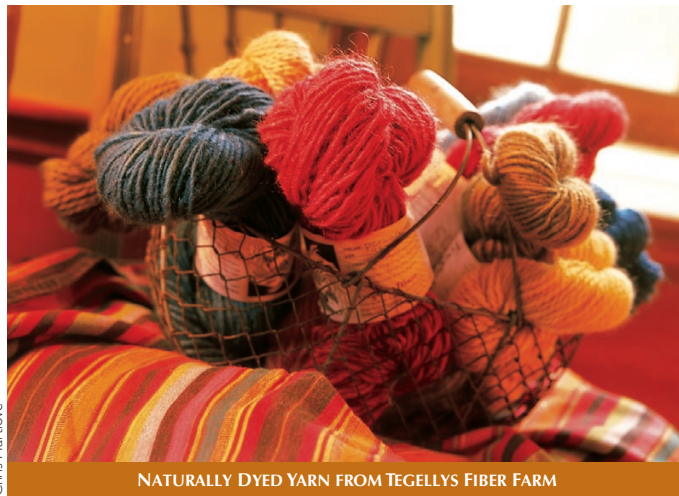
An electroplated tea set, a platform shoe, leather, and metal ladders suspended from the ceiling to create a three-dimensional installation; a leaf-shaped metal wall hanging; and a padded chair are among the more than two hundred innovative (mostly machine-knitted) objects created by eighty-seven British and Dutch artists on view in Slipstich: New Concepts in Knitting at the Dutch Textile Museum in Tilburg, Holland, through August 28. Curated by British textile designer John Allen, this fascinating exhibition is meant to demonstrate that knitting in creative

hands is a medium that encourages innovation and development. For more information about the exhibition, to purchase a copy of the 72-page exhibition catalog, or to inquire about efforts being made to send the exhibition on tour in England, Europe, and the United States, contact the museum directly: Dutch Textile Museum, Goirkestraat 96, 5046 GN Tilburg, The Netherlands; phone: 011 31135367475; e-mail: textielmuseum@tilburg.nl; website: www.tilburg.nl/textielmuseum.



Natural Fibers from a Mountaintop Perch

On 138 acres, high up on Hog Mountain in Hawley, Massachusetts, with a bird's-eye view north into Vermont, sits Tregellys Fiber Farm, home to about 250 animals, including angora goats, alpacas, llamas, yaks, Bactrian camels, and Navajo churro, Icelandic, and Jacob sheep. The farm is also the home of Jody and Ed Cothey, respectively a poet/former college professor and a fisherman, who moved to Hawley in 1994, thinking it would be a pleasant place to live with their two dogs and six cats and the three or four llamas they planned to adopt—for the fun of their company, nothing more. Quickly, however, the Cotheys acquired other animals, including the first few sheep and angora goats, and realized that they shared a true passion for taking care of the animals and work-



NATURALLY DYED YARN FROM TEGELLYS FIBER FARM

ing with their fiber. To accommodate the animals, whose numbers seemed to grow almost daily, they began clearing away trees, ultimately creating the patchwork of barns and pastures that make up the sprawling enterprise today. Realizing they had the beginnings of a business, in 1996 they decided to have their fiber processed and spun into chemical-free yarn that they could

sell at shows. In 1998 they opened an on-site shop and partnered with Jody Mackenzie to create the Shades Natural Kettle Dye Studio, also on site, in which they dye their yarn using only organic colorants.

"I like to do something useful," explains Jody Cothey, "to raise a natural product, to take good care of our animals, to share what we do with people who are interested." For this

issue of *Knits*, the Cotheys literally shared their farm, allowing us to take the sweater photographs on pages 16, 30, and 53, and the alpaca photo on page 24 on the premises. Shown here is an assortment of their naturally dyed yarn, which is available in several different weights and sells for between \$3.25 and \$5.50 an ounce, depending on the fiber content. For a copy of the Tregellys Fiber Farm mail-order catalog, contact the Cotheys at 15 Dodge Branch Rd., Hawley, MA 01339; (413) 625-9492; e-mail: fiber@javanet.com; website: tregellysfibers.com. The farm and shop are open to the public most days from about 10 A.M. to 4 P.M. by appointment only. The name Tregellys means "hidden homestead" in Cornish, and it's an apt moniker because getting to the farm requires driving uphill for about 1½ miles, about a third of which is unpaved road.

Legendary Women as Color Muses

Inspired by nine memorable women, Cheryl Schaefer of Schaefer Yarns has put together a new range of variegated colors for Fall 2000. The idea for the project came when Schaefer, a colorist with twenty-one years experience, developed an orange blend that made her think right away of Lucille Ball. Next she christened a regal blend of red, gold, purple, and navy Elizabeth I, and then she was on her creative way. Shown here (top to bottom) is the complete “nonet”: In box: Eleanor Roosevelt, Elizabeth Cady Stanton, Marian Anderson, Elizabeth I, Katherine Hepburn. On wood: Beverly Sills, Susan B. Anthony, Lucille



A VARIEGATED PALETTE FROM SCHAEFER YARNS

Joe CoCa

Ball, and Madame Curie. Included with each bag of yarn in the collection are brief bios of Schaefer’s muses and explanations of her color associations. For example, Susan B. Anthony, according to Schaefer, “was a powerhouse and power is purple.” For Marian Anderson, she wrote, “I admire Marian Anderson and love the warmth of her deep contralto voice, so only the best earth tone I have ever done would do.” The pastel pink she chose for Beverly Sills “was influenced by a pink iris named for her, as much as it was by Sills’s penchant for

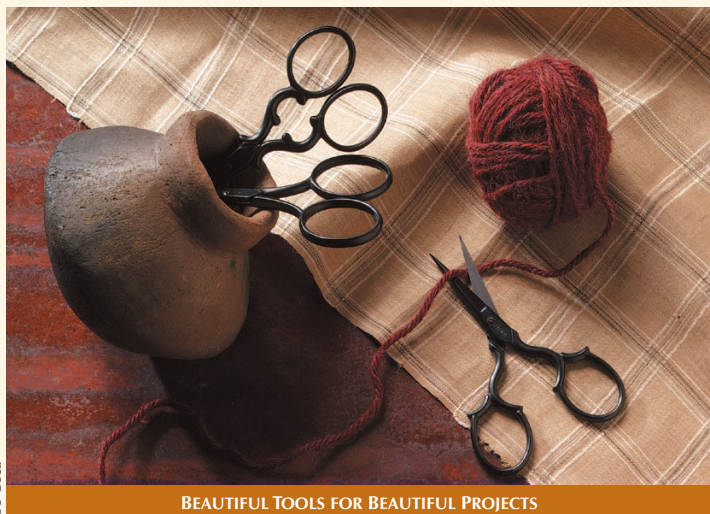
wearing frilly pink herself.” Each of the colors is available in eight different yarns in the Schaefer collection, including three different merino wools, a wool-silk blend, a pure alpaca, and a looped mohair. Prices for sweater-quantities of yarn range from about \$90 to about \$260, depending on the fiber content. To find a retail source for this yarn, contact Schaefer Yarn Company, 3514 Kelly’s Corners Rd., Interlaken, NY 14847; (800) 367-9276; schaefer@epix.net.

“Knitting is a distinct virtue.”

Geoffrey Fisher, Archbishop of Canterbury, 1945-1961

“Antique” Black Scissors

Take a step back in history with these pretty new “antique” black scissors. According to Hummingbird House, the company that distributes them, nickel-plating, introduced in the early twentieth century, turned black steel scissors silver and prevented them from rusting. These modern steel scissors are still nickel-plated but are also oxidized to return them to their original black color. Available in three styles (top to bottom: Roman black, Victorian black, Milanese black), each pair of scissors is sold with a protective vinyl blade cover for about \$17 to \$20. To find a source, contact Hummingbird House, PO Box 4242, Palm Desert, CA 92261; (760) 771-1545; humhouse@aol.com.



BEAUTIFUL TOOLS FOR BEAUTIFUL PROJECTS

Joe CoCa

Tame Your Circular Needle Stash

Finally, a fuss-free way to store circular needles. Called the Circular Solution, this twenty-five-inch-long-by-eight-inch-wide canvas case attaches via Velcro to any hangar with a bottom bar and can be stored in a variety of places, including in a closet, on a door, or on a hook or nail on a studio wall. Needles are then inserted into preset horizontal slots by size (from 1 through 15) for easy visibility and access. To find a source for this convenient needle holder, which retails for about \$16.95, contact The Circular Solution, PO Box 6563, Lakeland, FL 33807; (863) 646-6655; e-mail: circularsolutions@aol.com.



Joe CoCa

MA YARN SHOP OWNER KNITS SWEATERS FOR ACADEMY AWARD-WINNING FILM *THE CIDER HOUSE RULES*

Mary Ellen Mark

Knitter Linda Daniels has worked at the Northampton Wools yarn shop since 1981, and in 1988 she purchased it from the original owner. Located in the college town of Northampton, Massachusetts (nearby are Smith, Mount Holyoke, Hampshire, and Amherst colleges, and the University of Massachusetts), the shop is generally humming with activity, frequented by local knitters and tourists. The shelves are stocked with a broad array of yarns from such companies as Classic Elite, Takhi, Brown Sheep, and Berroco.

In September 1998, Daniels was aware that a contingent of Hollywood movie-makers were arriving in the area to work on the film *The Cider House Rules*, based on the best-selling John Irving novel about a young man's coming of age, but she didn't pay much attention to the

hubbub. That is, not until the day in October when costume designers Renee Kalfus and Liz Shelton came to the shop and hired her to design and knit three 1940s-style sweaters based on photos, illustrations, and one tattered garment they'd brought in with them. One sweater was a dark blue boat-neck pullover initially intended for the film's main character, Homer Wells (played by Tobey Maguire), later given to another character; the other two were for Wells's love interest, Candy Kendall (played by Charlize Theron)—a green turtleneck pullover with horseshoe cables and ribs and a shorter, simpler ruby red boatneck pullover with deep ribbing at the waist and sleeves. Kalfus and Shelton purposely chose basic, easy-to-knit cables for the green sweater because they needed Daniels to complete it within two weeks; for the other sweaters, they gave her six weeks.

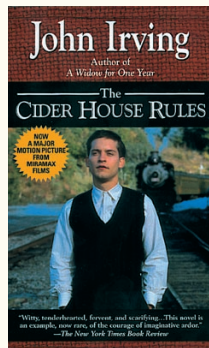
On schedule, two weeks later, Daniels dropped off the green sweater in East Hampton, where the wardrobe department had taken over an entire floor of an abandoned factory

building, but the next day Shelton called with bad news: Concerned that the green yarn was too bright, she and Kalfus had tried to dye it gray, and in the process they had shrunk it. They needed Daniels to knit the same sweater again—this time in one week. Although the film is shot in color, the creative team had decided to minimize color in the sets and wardrobes, creating contrasts of dark (a lot of gray and black) and light (white). In fact, Candy's wardrobe, which is by most standards subdued, is the most colorful in the film.

After Daniels had done the first three sweaters, Kalfus and Shelton asked her to knit hats and scarves for the orphans in the film and a simple gray vest for another star, the recently cast Michael Caine, playing the orphanage doctor, Dr. Wilbur

the orphans; also pitching in during downtime on the set were a hairdresser and actress Jane Alexander, who plays a nurse in the movie.

"I loved the experience," reports Daniels. "It was eye-opening to see that end of the movie-making business, to realize that every stitch of clothing that an actor wears is so carefully chosen." Although Daniels's sweaters are often worn underneath outerwear and are not especially easy to spot in the film, she remains justly proud of her work. "When I saw the movie," she recalls, "It took my breath away. I had trouble concentrating on what was going on because I was so busy looking at the sweaters."



Stephen Vaughan



Stephen Vaughan

In addition to peaking her interest in doing more film work, the *Cider House* experience led Daniels to consider trying to have some of her designs published in magazines. Her first stop: *Interweave Knits*. On pages 12 and 16 are the patterns for Charlize Theron's green sweater and Michael Caine's gray vest.



Stephen Vaughan



Fair Isle Sweaters Simplified Ann and Eugene Bourgeois (Martingale & Co.)

This book comes from Philosopher's Wool, an Ontario-based yarn company. It begins with the telling of the Philosopher's Wool odyssey, how a teacher—Ann Bourgeois—and a doctoral student in philosophy—Eugene Bourgeois—built a farm and successful yarn business over the course of thirty-odd years. Filled with interesting and humorous anecdotes—how they learned to knit and raise sheep in Scotland, how they financed the building of the barn with profits from the sale of a Fabergé egg, how they found washing and spinning mills, how they started to design their own sweaters—it is both an entertaining tale and a useful primer for anyone even dreaming of starting a yarn company. The book then becomes a guide to creating the 16 featured garments, which are, for the most part, oversized, vibrantly-colored pullovers and cardigans made with repeating motifs that never require more than two colors per row. To simplify the knitting of these garments, all constructed in the round, detailed instructions are provided for a two-handed Fair Isle method that Ann has perfected, basically a combination of English and Continental knitting, and for a method of weaving the working yarns together as

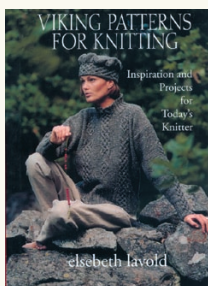
they are being knitted so there is barely any finishing to do at the end. Also included are helpful knitting hints and lots of encouragement to explore different color combinations; in fact, Philosopher's Wool prides itself on the flexibility of its colorways—as long as you use every color in a group, they claim you will achieve successful results. All the patterns call for their two- or three-ply yarn. \$29.95, 128 pages, softbound.



Stahman's Shawls & Scarves: Lace Faroese-Shaped Shawls from the Neck Down and Seamen's Scarves Myrna A.I. Stahman (Rocking Chair Press)

A year ago you couldn't log on to the Knitlist without seeing a reference to Myrna Stahman's lacy Seamen's scarf patterns (first published in the fall 1998 issue of *Knits*). Her scarves are based on the simple and practical pattern knitted by volunteers for the Seamen's Church in New York City and distributed to seamen during the holiday season since the early twentieth century. A few years before she did those patterns, Stahman developed a passion for knitting Faroese shawls and modified the traditional construction so that she could knit these well-fitting garments from the neck down. Now Stahman has combined 54 of her favorite patterns—14 Faroese-shaped shawls and a whopping 40 Seamen's scarves—in this impressive self-published book. *Stahman's Shawls & Scarves* begins with the characteristics of Faroese-shaped shawls and Seamen's scarves, then presents all the knitting techniques

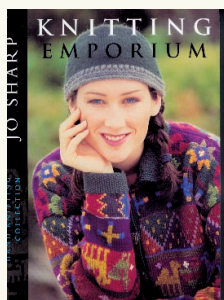
required to make them, from casting on to “dressing” the finished piece. Most patterns involve lace, but some are combinations of simple ribs and seed and garter stitches. The clear, methodical instructions reflect Stahman's training (she's an attorney by day), but are far from intimidating—for example, she explains how to calculate the precise amount of yarn required for a shawl, then goes on to say she's never bothered with the calculations herself. (Instead, she designs the shawls to be worked from the neck down so she can stop whenever she runs out of yarn). Also included are the original instructions for the Traditional Seamen's Scarf and Watch Cap and encouragement to knit these pieces for the Seamen's Church's distribution program. \$25, 152 pages, softbound.



Viking Patterns for Knitting: Inspiration and Projects for Today's Knitter Elsebeth Lavold (Trafalgar Square)

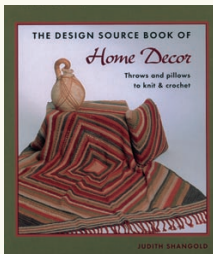
In this English translation of a Swedish publication, author Elsebeth Lavold, one of Sweden's leading knitwear designers, combines her knitting expertise with her passion for Viking history and the beautiful ring-based patterns the Vikings used to decorate sword sheaths, buckles, jewelry, and stone engravings during the eighth through tenth centuries. Although similar to the better-known twisting and interlocking cables of Aran and Celtic designs, the Viking patterns do not travel the entire length of the knitted piece but, instead, serve as isolated elements that pop in and out of reverse stockinette stitch backgrounds. In addition to detailed instructions on how to work with these motifs—specifically how to start and stop them gracefully and without puckering (by employing just the right combination of increase and decrease techniques)—this book includes 14 patterns (sweaters, hats, and a vest, pillow, and afghan), scores of photographs and beautiful drawings (by the author) of the thousand-year-old artifacts that inspired the knitted designs, and charts for 60 motifs (including the rune alphabet). The patterns do not include schematics and are not written with quite the same step-by-step detail to which

many Americans are accustomed, but knitters comfortable working cables should be able to fill in the blanks. \$22.95, 128 pages, hardbound.



Knitting Emporium Jo Sharp (Taunton)

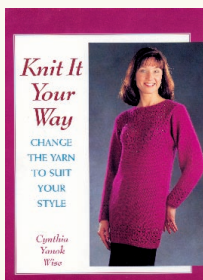
Jo Sharp's sophisticated, playful sense of style shows through in everything she touches: her sweater designs, photography, books, and eponymously named line of yarns. For *Knitting Emporium*, her sixth pattern book, she has developed an eclectic collection of 14 pullovers, cardigans, and vests, and given them whimsical names like Millefiori (a fitted floral jacket); Balt-hazar (a tricolor unisex pullover with repeating motifs that look like they've been pulled from Middle Eastern rugs); Anastasia (a woman's pullover with cables and bobbles); Christobel (a short-sleeved striped woman's pullover); and Mirage (a unisex gansey). Sharp photographed the sweaters with her husband, Andrew Markovs, and oversaw the graphic design, which, as in all of her books, is clean and imaginative and showcases several different views of each sweater beautifully. At the end of the book is a photograph of all of the colors in the Jo Sharp line of yarn, plus a list of stockists. \$27.95, 108 pages, softbound.



The Design Source Book of Home Decor: Throws and Pillows to Knit and Crochet
Judith Shangold (Design Source)

Throws and pillows for the home are often the most gratifying projects to make: Usually they can be displayed, enjoyed, and admired year-round and proper fit, which can be a challenge to achieve with garments, is, in most cases, irrelevant. Among the 16 knitted and 5 crocheted projects presented here are a beautiful interpretation of an Amish quilt, a baby blanket featuring five different stitch patterns, a hexagon blanket, and a tasseled pillow. All the projects call for several colors of Manos del Uruguay yarn, which is handspun and dyed by a South American cooperative. As a special promotion, Design Source (the publisher of the book and distributor of the yarn) is hosting The Great Puzzle Throw

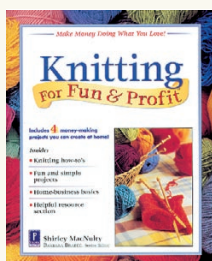
Contest. Knitters and crocheters are invited to create their own puzzle throw designs using Manos yarn and, as a guide, the hexagon throw pattern, and to send their finished works to Design Source by April 30, 2001. The makers of the two throws judged best in each category (knit and crochet) will win \$100 worth of Manos yarn from their favorite Manos stockist and will be invited to send their throws on a countrywide tour with the Manos trunk show. For more information about the contest or yarn, contact Design Source at (888) 566-9970. \$15.95, 64 pages, softbound.



Knit It Your Way: Change the Yarn to Suit Your Style
Cynthia Yanok Wise (Martingale & Co.)

Many knitters consider substituting one yarn for another in a pattern a mysterious science, often blindly relying on their local yarn shopkeeper to tell them which yarns will work and which will not, or simply rejecting any pattern that calls for a yarn that doesn't suit them or isn't available to them. In this book, which includes 18 patterns, each shown in at least two different yarns, Cynthia Wise empowers knitters by revealing that substituting yarns is a very simple process that involves a basic understanding of fiber properties, yardage, and gauge—and, most importantly, a willingness to knit A LOT of swatches, sometimes to large dimensions, and to always block them well (no, you can't make a tiny piece in a hurry and measure it while it's still on the needles). The book begins with a friendly, easy-to-follow guide to substituting yarn, plus a guide to the knitting techniques

used in the patterns that follow (14 women's sweaters, plus two pairs of socks, one scarf, and one purse, most in solid colors). Each pattern includes large photos of the yarns used (in either ball or skein form) and the finished items. All the sweaters are modeled by the author, standing against a plain studio backdrop that provides a very clear view of the garments but no sense of place, mood, or style—"window-dressing" that some readers may miss. \$29.95, 128 pages, softbound.



Knitting for Fun & Profit
Shirley MacNulty (Prima Home)

Who among us hasn't fantasized about turning our love for knitting into a business? Shirley MacNulty sets out to tell us how to do just that in *Knitting for Fun & Profit*, the latest in a series of books about "making money doing what you love." The first part of the book, which you probably don't need if you're already contemplating starting a knitting business, covers the fundamentals of knitting. The second part includes detailed information about how to profit from your knitting and what you need to know to sell your products. Of key interest is the 76-page section "A Mini-Course in Crafts-Business Basics" by craft-business expert, Barbara Brabec, which is loaded with important details on such crucial issues as taxes and record-keeping, local and state laws, insurance, and

the protection of intellectual property. \$19.95, 292 pages, softbound.



Crochet Your Way
Gloria Tracy and Susan Levin (Taunton)

Tracy and Levin obviously put their hearts—and a vast amount of crochet knowledge—into this excellent, extremely comprehensive three-part crochet book. Part One introduces the basics of crochet with crystal-clear instructions and illustrations for both right- and left-handers; Part Two presents 20 different crochet stitches (written out in words and charted using international symbols) that can be practiced in blocks, then crocheted together to make an afghan; and Part Three is a collection of 24 diverse crochet projects, including an Aran sweater, a plaid blanket-and-pillow set, a shawl, and a mitten-and-hat set. Most of the projects call for yarn from KIC2, the company that Tracy and Levin own; also provided is information on substituting other yarns. \$22.95, 218 pages, softbound.

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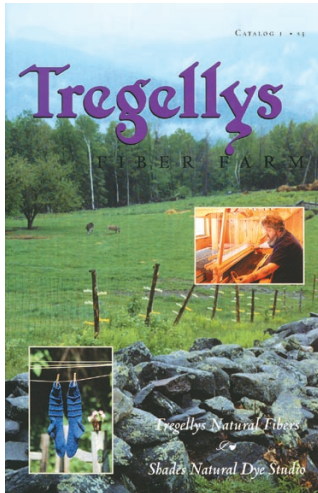
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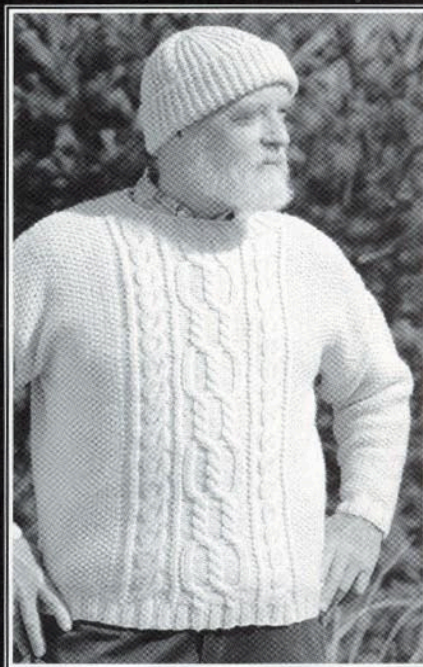


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Cider House Rules Pullover

LINDA DANIELS

Finished Size 40 (42, 44)" (101.5 [106.5, 112] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

Yarn Jo Sharp DK 8-Ply Pure Wool (100% wool; 107 yd [98 m]/50 g): #316 jade, 12 (13, 14) balls.

Needles Size 6 (4 mm): straight and 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Cable needle (cn); stitch holders; tapestry needle.

Gauge 27 sts and 28 rows = 4" (10 cm) in k1, p1 rib, slightly stretched; 12 sts and 15 rows = 2" (5 cm) in cable pattern.

Stitch

Cable Pattern:

(worked over 12 sts)

Rows 1, 3, and 5: Knit.

Rows 2, 4, 6, and 8: Purl.

Row 7: Sl 3 sts onto cn and hold in back, k3, k3 from cn, sl 3 sts onto cn and hold in front, k3, k3 from cn.

Repeat Rows 1–8 for pattern.

Back

With straight needles, CO 127 (135, 143) sts. Work k1, p1 rib until piece measures 2½" (6.5 cm) from beg, ending with a WS row. **Set-up row:** (RS) Work 24 (28, 32) sts

HORSESHOE CABLES AND RIBS define this semifitted sweater, which actress Charlize Theron wears so elegantly in the movie adaptation of the John Irving book *The Cider House Rules*. The 1940s-style fit, not quite tight, definitely not oversized, looks amazingly modern today. For more about the making of the handknits for this movie, see page 8.

in established rib, place marker (pm), [k6, k1f&b, k4, pm, work 23 sts in established rib, pm] 2 times, k6, k1f&b, k4, pm, work 24 (28, 32) sts in established rib—130 (138, 146) sts. On next row, work rib to m, [work Row 2 of cable patt over 12 sts, rib to next m] 2 times, work Row 2 of cable patt over 12 sts, rib to end. Cont as established until piece measures 14 (14, 15)" (35.5 [35.5, 38] cm) from beg, ending with a WS row. **Shape armholes:** At beg of next 2 rows, BO 6 sts—118 (126, 134) sts rem. Dec 1 st each end of needle every other row 6 (7, 8) times—106 (112, 118) sts rem. Work even until armhole measures 8½ (9, 9½)" (21.5 [23, 24] cm), ending with a WS row. **Shape shoulders:** At beg of next 2 rows, BO 35 (36, 37) sts. Place rem 36 (40, 44) sts on holder for neck.

Front

Work as for back until armhole measures 6 (6½, 7)" (15 [16.5, 18] cm), ending with a WS row—106 (112, 118) sts rem. **Shape neck:** Work 41 (43, 45) sts as established,

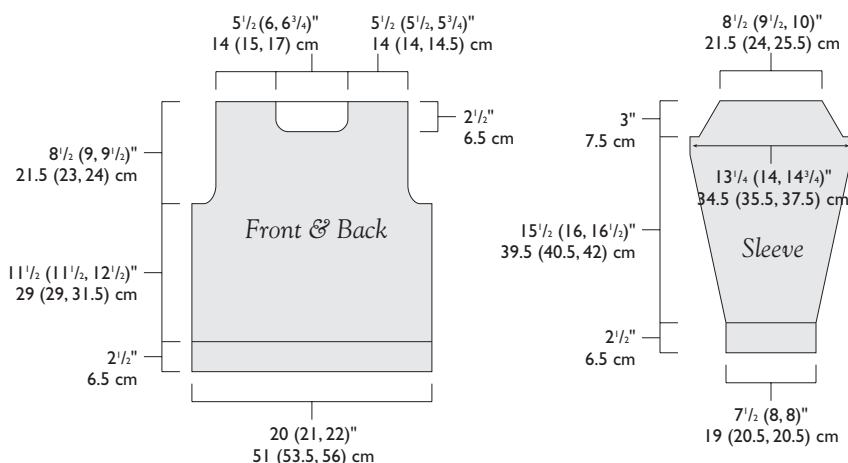
place center 24 (26, 28) sts on holder for front neck, join new yarn, and work to end as established—41 (43, 45) sts each side. Working each side separately, dec 1 st at neck edge every other row 6 (7, 8) times—35 (36, 37) sts rem each side. Work even until armhole measures same length as back. BO all sts.

Sleeves

With straight needles, CO 47 (51, 51) sts. Beg with k1 (p1, k1), work k1, p1 rib until piece measures 2½" (6.5 cm), ending with a WS row. **Set-up row:** (RS) Work 18 (19, 20) sts in established rib, pm, k6, k1f&b, k4, pm, work to end in established rib—48 (52, 52) sts. On next row, work rib to m, work Row 2 of cable patt over 12 sts, rib to end. Cont as established, inc 1 st each end of needle every 4 rows 20 (21, 23) times, working new sts in patt—88 (94, 98) sts. Work even until piece measures 18 (18½, 19)" (46 [47, 48.5] cm) from beg. **Shape cap:** At beg of next 2 rows, BO 6 sts—76 (82, 86) sts rem. Dec 1 st each end of needle every other row 10 times—56 (62, 66) sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. With cir needle and RS facing, k36 (40, 44) held back neck sts, pick up and knit 10 (12, 14) sts along left side of neck, k24 (26, 28) held front neck sts, pick up and knit 10 (12, 14) sts along right side of neck—80 (90, 100) sts total. Place m and join. Work k1, p1 rib for 3" (7.5 cm). BO all sts loosely in patt. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew side and sleeve seams. Weave in loose ends. Block lightly to measurements. ∞



Linda Daniels is the owner of Northampton Wools in Northampton, Massachusetts.





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Cider House Rules Vest

— LINDA DANIELS —

Finished Size 42 (44, 46, 48)" (106.5 [112, 117, 122] cm) chest circumference, buttoned. Vest shown measures 46" (117 cm).

Yarn Classic Elite Mistral (85% Pima cotton, 15% superfine alpaca; 125 yd [114 m]/50 g): #1375 Cézanne charcoal, 8 (8, 9, 10) balls.

Needles Body—Size 5 (3.75 mm). Edging—Size 3 (3.25 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; stitch holders; seven ½" (1.3-cm) buttons.

Gauge 24 sts and 28 rows = 4" (10 cm) in St st on larger needles.

Back

With smaller needles, CO 126 (132, 138, 144) sts. Beg with a RS row, work St st for 7 rows. Knit 1 (WS) row for turning ridge. Change to larger needles. Cont in St st until piece measures 15 (15, 16, 17)" (38 [38, 40.5, 43] cm) from turning ridge, ending with a WS row. **Shape armholes:** At beg of next 2 rows, BO 10 sts—106 (112, 118, 124) sts rem. Dec 1 st each end of needle every other row 12 (14, 16, 18) times—82 (84, 86, 88) sts rem. Work even until armhole measures 9 (10, 11, 11)" (23 [25.5, 28, 28] cm). BO all sts.

Pocket Lining

(Make 2) With larger needles, CO 28 sts. Work St st until piece measures 4" (10

cm) from beg, ending with a WS row. Place sts on holders.

Left Front
With smaller needles, CO 57 (60, 63, 66) sts. Beg with a RS row, work 2 rows St st. Cont in St st, dec 1 st at end of every RS (knit) row 3 times—54 (57, 60, 63) sts rem. Knit 1 (WS) row for turning ridge. Change to larger needles. Cont in St st, inc 1 st at end of every RS row (center front edge) 9 times—63 (66, 69, 72) sts. Work even until piece measures 5" (12.5 cm) from turning ridge, ending with a RS row. **Place pocket:** P16 (18, 20, 22), BO 28 sts for pocket opening, purl to end. On next row, knit to pocket opening, k28 held pocket lining sts, knit to end. Cont in St st until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** BO 10 sts at beg of row—53 (56, 59, 62) sts rem. Dec 1 st at beginning of every RS row 14 (15, 16, 17) times, and *at the same time*, when armhole measures 3 (4, 5, 5)" (7.5 [10, 12.5, 12.5] cm), shape V-neck by dec 1 st at neck edge every other row 19 (19, 20, 22) times—20 (22, 23, 23) sts rem. Work even until armhole measures same as back. BO all sts.

cm) from beg, ending with a WS row. Place sts on holders.

Left Front

With smaller needles, CO 57 (60, 63, 66) sts. Beg with a RS row, work 2 rows St st. Cont in St st, dec 1 st at end of every RS (knit) row 3 times—54 (57, 60, 63) sts rem. Knit 1 (WS) row for turning ridge. Change to larger needles. Cont in St st, inc 1 st at end of every RS row (center front edge) 9 times—63 (66, 69, 72) sts. Work even until piece measures 5" (12.5 cm) from turning ridge, ending with a RS row. **Place pocket:** P16 (18, 20, 22), BO 28 sts for pocket opening, purl to end. On next row, knit to pocket opening, k28 held pocket lining sts, knit to end. Cont in St st until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** BO 10 sts at beg of row—53 (56, 59, 62) sts rem. Dec 1 st at beginning of every RS row 14 (15, 16, 17) times, and *at the same time*, when armhole measures 3 (4, 5, 5)" (7.5 [10, 12.5, 12.5] cm), shape V-neck by dec 1 st at neck edge every other row 19 (19, 20, 22) times—20 (22, 23, 23) sts rem. Work even until armhole measures same as back. BO all sts.

Right Front

Work as for left front, reversing shaping and pocket placement.

Finishing

With yarn threaded on a tapestry needle, sew side seams. **Armbands:** With smaller needles, CO 13 sts.

Row 1: (RS) Knit.

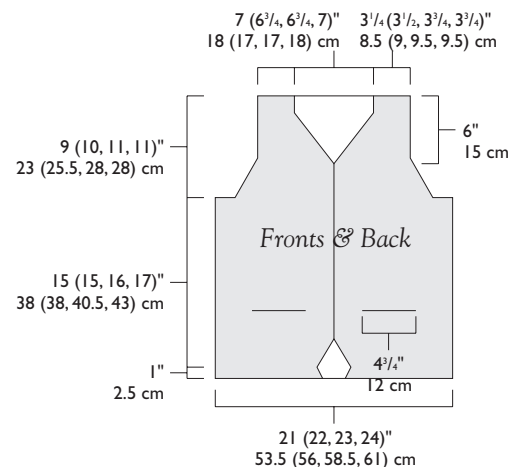
Row 2: P6, sl 1, p6.

Rep Rows 1 and 2 until piece measures 18 (20, 22, 22)" (46 [51, 56, 56] cm) from beg, ending with a WS row. BO all sts.

With RS tog, sew one selvedge edge of armband to armhole, fold edging along sl

st "seam," and sew other selvedge edge to inside of garment. **Pocket welts:** (Make 2) Work as for armbands until piece measures 5½" (14 cm). BO all sts. With RS facing, pin pocket welts to BO sts on fronts, and sew in place. Fold pocket welts along sl st "seams," and sew to inside. Sew pocket linings in place on WS of fronts. Turn bottom hems under to inside along turning ridges and sew in place. **Front band:** With smaller needles, CO 13 sts. Work as for armbands until piece measures 3" (7.5 cm). *Work buttonhole as foll: K2, BO 2 sts, k5, BO 2 sts, k2. On the next row, CO 2 sts over the BO gaps in previous row. Work 2½" (6.5 cm) even. Rep from * 6 more times (7 buttonholes total), then cont even until piece measures 60 (60, 61, 62)" (152.5 [152.5, 155, 157.5] cm) from beg—piece should fit all around front opening. With RS tog and buttonholes positioned on left front, pin band around entire neck/front edge. Stitch in place, fold band along sl st "seam," and sew other selvedge edge to inside of garment. Sew buttons opposite buttonholes. Weave in loose ends. Lightly steam-block to set folds in edgings. ∞

Linda Daniels is the owner of Northampton Wools in Northampton, Massachusetts.



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Pyramid Jacket

— LISA DANIELS —

Finished Size 45 (48, 51)" (114.5 [122, 129.5] cm) bust/chest circumference, buttoned. Sweater shown measures 48" (122 cm).

Yarn Muench Naturwolle (100% wool; 110 yd [100 m]/100 g): #60 potpurri (MC), 8 (8, 9) skeins. Muench Sport Life (100% wool; 137 yd [125 m]/50 g): #22 dark green, #8 burnt orange, 2 skeins each; #17 purple, #33 mauve, 3 skeins each; #30 tan, 1 skein.

Needles Body and Sleeves—Size 10 (6 mm): 24" (60-cm) circular (cir). Neckband—Size 9 (5.5 mm): 24" (60-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; five 1¼" (3.2-cm) buttons (buttons shown are Noble Button #B497 from GGH/Muench).

Gauge 13 sts and 22 rows = 4" (10 cm) using two yarns in stitch pattern on larger needles.

Stitch

Garter Stripe Pattern:

Working garter st (knit every row), alternate 2 rows MC (multicolored) with 2 rows of contrasting color as foll (all color changes are made with RS facing):

Body:

[2 rows MC, 2 rows dark green] 8 times
[2 rows MC, 2 rows purple] 9 times
[2 rows MC, 2 rows mauve] 9 times
[2 rows MC, 2 rows burnt orange] 9 times
[2 rows MC, 2 rows tan] 11 times

Sleeve:

[2 rows mauve, 2 rows MC] 9 times
[2 rows purple, 2 rows MC] 9 times
[2 rows dark green, 2 rows MC] 9 times
[2 rows tan, 2 rows MC] 2 times

Body

Base Triangles

(Make 2) With MC and larger needle, CO 4 st, placing a marker (pm) in the center between the 2nd and 3rd sts. Knit 2 rows. K1f&b, work to 1 st before m, k1f&b, slip m, k1f&b, work to last st, k1f&b—8 sts. Knit 1 (WS) row. Beg garter stripe patt

LISA DANIELS IS A MASTER at designing unusual, fun-to-knit garments that are beautiful to look at, flattering on a range of figure types, and comfortable to wear. The body of this garter-stitch jacket is created from two triangles (or pyramids), each beginning at the lower side seam, that are joined about two-thirds of the way to the armholes and then worked in one piece to the armholes, with decreases at the front edges to shape the center front opening. The color effect is created by combining one multicolored handspun yarn with five different machine-spun solids, starting at the bottom of the jacket with the darkest solid and becoming brighter as the garment reaches—and lights up—the face. The “chevron” striping created by the triangle construction also draws the eye upward and has a visually slimming effect on the hips.

with next row and inc on all foll RS rows as foll: K1, k1f&b, work to 1 st before m, k1f&b, slip m, k1f&b, work to last 2 sts, k1f&b, k1—4 sts inc'd. Cont in this manner until there are 120 (128, 136) sts total (ending with RS row 57 [61, 65]). Place sts on holder.

Join Base Triangles

(WS) K120 (128, 136) sts from first triangle, pm, k120 (128, 136) sts from second triangle, keeping original markers in place—240 (256, 272) sts total. Cont to armholes as foll: On the next and all foll RS rows, k2tog at beg of row (right front), work to 1 st before next m (right side “seam”), k1f&b, slip m, k1f&b, work to 2 sts before next m (center back), k2tog tbl, slip m, k2tog, work to 1 st before next m (left side “seam”), k1f&b, slip m, k1f&b, work to last 2 sts, k2tog tbl (left front). Working WS rows even, cont inc and dec every RS row in this manner while following the stripe pattern, and *at the same time*, work buttonhole on row 59 (63, 67) as foll: k2tog, k4, work 4-st one-row buttonhole (see Glossary, page 101), work to end. Cont in patt until a total of 66 (70, 74) rows have been worked—piece should measure 13½ (14½, 15)" (34.5 [37, 38] cm) from beg.

Right Front

(Row 67 [71, 75]) Work across 60 (64, 68) right front sts to first marker and *turn without increasing*. Cont working sts for right front only, dec at outer edge (center front) as established, but do not inc at armhole edge, to row 77 (81, 85)—54 (58, 62) sts. Working one-row buttonholes on rows 83

(87, 91) and 107 (111, 115), resume working decs at beg and incs at end of RS rows as before, and work even through row 124 (128, 132). **Shape shoulders:** Beg with row 125 (129, 133), cont working decs at the outer edge as before, and *at the same time*, dec at end of every RS row (shoulder edge) by working the last 2 sts as k2tog. Cont in this manner for 19 rows, working another buttonhole on row 131 (135, 139)—34 (38, 42) sts rem—piece should measure 23½ (24½, 25)" (59.5 [62, 63.5] cm) from beg. Place sts on holder for neck.

Back

Rejoin yarn with RS facing, ready to work row 67 (71, 75). Work center 120 (128, 136) sts for back for 10 rows, cont to dec at both sides of center m as established, but *do not inc at outer edges*—110 (118, 126) sts rem. Resume working decs at beg and incs at end of RS rows as before, and work even through row 124 (128, 132). **Shape shoulders:** Cont to dec at center m, dec 1 st at each outer edge by working k2tog at beg and k2tog tbl at end of every RS row until 2 sts rem and piece measures same as right front. BO all sts.

Left Front

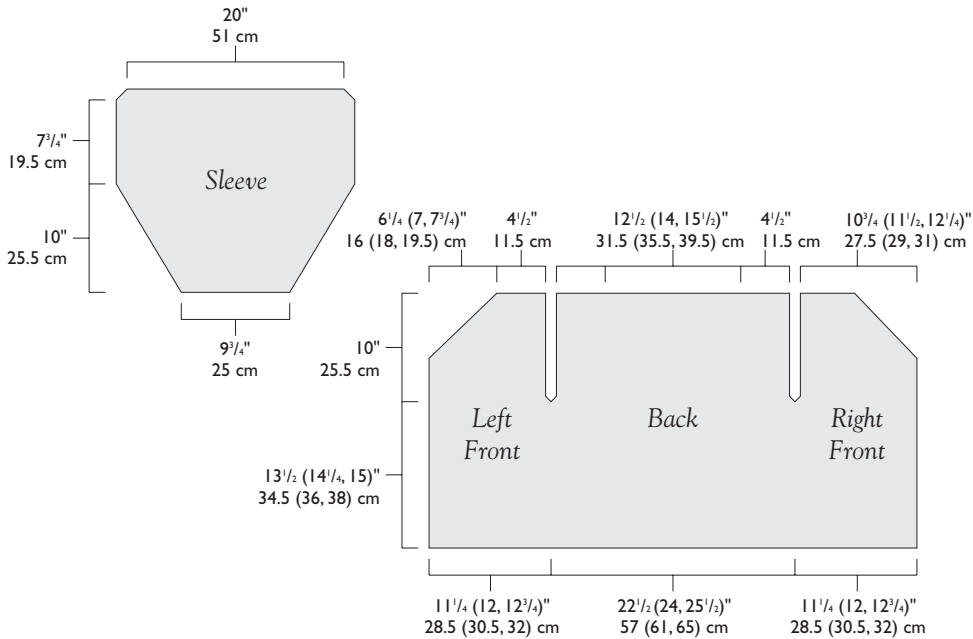
Rejoin yarn to left front with RS facing, ready to work row 67 (71, 75). Work sts and shape armhole and shoulder as for right front, reversing shaping and shaping shoulder by working k2tog tbl at beg of row 125 (129, 131) and foll RS rows until 34 (38, 42) sts rem and piece measures same as right front. Place rem 34 (38, 42) sts on holder.



Sleeves

The sleeves are the same for all sizes and are worked from the top down, beg as two smaller triangles, modified to fit the armhole shaping. With MC and larger needles, CO 6 sts. Knit 1 row. Begin stripe pattern for sleeves and, *at the same time*, inc 1 st each end of needle every RS row

21 times—48 sts (42 stripe rows worked). Place sts on holder and set aside. Work a second triangle exactly the same. **Join triangles:** K46 sts of first triangle, k2tog tbl, pm, k2tog at beg of second triangle, knit to end—94 sts rem. Cont in stripe patt for sleeves, work 1 row (row 44) even. Beg with next RS row (row 45), dec



Chris Hartlove

on both sides of center m every RS row through row 99, and *at the same time*, inc 1 st at each end of needle on rows 53, 63, 73, 83, and 93—48 sts rem. Work row 100 even—sleeve should measure about 17" (43 cm) along outside edge. Cont in sleeve patt, shaping bottom edge as foll: k2tog tbl at beg of row, k2tog at end of row, and cont to dec 1 st each side of center m until 4 sts rem. BO all sts.

Finishing

Neckband: With MC, smaller needle, and RS facing, knit across 34 (38, 42) held right front sts as foll: K2tog tbl, k30 (34, 38), k2tog, with same needle, pick up and knit 33 (37, 41) sts across back (about 1 st in every garter ridge), knit across 34 (38, 42) held left front sts as foll: K2tog tbl, k30 (34, 38), k2tog—97 (109, 121) sts total. Work back and forth in garter st with MC only, dec at each outer edge as established and working a double decrease at each shoulder seam as foll:

Row 1: K2tog tbl, k28 (32, 36), k3tog, k31 (35, 39), k3tog, k28 (32, 36), k2tog—91 (103, 115) sts rem.

Row 2 and all even-numbered rows: Knit.

Row 3: K2tog tbl, k26 (30, 34), k3tog, k29 (33, 37), k3tog, k26 (30, 34), k2tog—85 (97, 109) sts rem.

Row 5: K2tog tbl, k4, make buttonhole as before, cont to dec as above, work to end—79 (91, 103) sts rem.

Rows 6–10: Cont to shape neck as established—67 (79, 91) sts rem.

BO all sts. Sew buttons opposite buttonholes. Weave in loose ends. ∞

Lisa Daniels is the owner of Big Sky Studio in Lafayette, California, where this pattern is available in kit form in eight colorways.

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ALPACA

An Ancient Luxury

Charlotte Quiggle

"CITIES OF GOLD!" That was the cry raised by the Spanish conquistadores when they came to the New World in the sixteenth century. Little did they know that for thousands of years there had been "gold on the hoof" high on the Andean plain. This gold was alpaca fiber, from animals of the same name. In fact, alpaca fiber was so prized by the Incas for its luxurious softness and durability that they reserved it for the noble class. But the conquerors ignored these indigenous riches, pushing the alpacas to higher and higher ground to make room for their favored Merino sheep from Spain. As a result, alpaca fiber remained virtually unknown beyond the Andes until the mid-nineteenth century when a British textile merchant, Sir Titus Salt, discovered its wonders. Since that time, alpaca has joined cashmere and silk as one of the most luxurious fibers in the world.

The Alpaca Family Tree

Domesticated over six thousand years ago, alpacas have a family tree that stretches back an impressive forty million years, when their ancestors were evolving on the Great Plains of North America. Although the progenitors who stayed in North America became extinct by the end of the Ice Age (about 11,000 years ago), those who left earlier in two groups, about 2.5 million years ago, survived and thrived. The animals in the first group took the Bering land bridge to Asia where they eventually developed into two distinct species of genus *camelus*: the one-humped Dromedary and the two-humped Bactrian (from which we get the prized camel hair). The animals in the second group went south and evolved into the four species of genus *lama* (all humpless): the vicuña and guanaco, which are found only in the wild, and the llama and alpaca, which, along with the sheep, are among the longest-domesticated animals on earth. Ninety-eight percent of the world's current 3.5 million alpacas still live in South America—in Peru, Chile, and Bolivia—in part because, until 1984, the export of alpacas from these countries was illegal. While all four members of the genus *lama* produce fiber that can be spun and used for knitting, only alpaca fiber is commercially produced and widely available.

Getting to Know Alpacas

Highly social and hierarchical, alpacas are by nature curious and intelligent beasts who communicate with each other by humming, spitting, and making certain ear flicks and body movements. They are very friendly with humans, entertaining to watch, generally healthy and easy to care for, and relatively small in size (about three feet tall and 100 to 175 pounds). Having adapted to the inhospitable Andean altiplano (highlands), alpacas are incredibly efficient in converting *ichu*, the highland grass, to protein and water, and thus do not need to drink a lot. Some of their wild kin, the guanaco and vicuña, can go their entire lives without even a sip of water. Alpacas have three-compartmented stomachs and, like cows, chew their cud. Unlike llamas, guanacos, and vicuñas, which have a top coat of coarse, prickly guard hair covering an extremely soft downy undercoat, alpacas have only a single coat that comes in twenty-two natural colors, ranging from white to jet black with shades of blue-gray, caramel, red, and brown in between. White and fawn alpacas now predominate because their fiber can be dyed in the broadest ranges of colors for the fashion industry.

There are two distinct breeds of alpacas: the Huacaya (95 percent of all alpacas), whose fluffy hair sticks straight out from their bodies, and the Suri, whose hair hangs down from their bodies in dreadlock-like ringlets. Virtually all the alpaca yarn used by knitters comes from the Huacaya, whose fiber has more crimp (organized or uniform waviness) and is more wool-like than the fiber of the Suri, which has absolutely

no crimp and is thus inelastic. Shorn every year, an alpaca will produce a fleece that weighs between four and eight pounds; the staple length—the length of the sheared locks without stretching or disturbing the crimp—is between four and eight inches. In comparison to the wool industry, which produces about two million tons of fiber each year, the alpaca industry yields about four thousand tons a year.

Characteristics of Alpaca Fiber

The most valued attribute of alpaca fiber is its handle, or how it feels to the touch—creamy, silky, soft. While many factors affect the handle, the diameter of the fiber (fineness) is most important and is measured in microns. (A micron measures one-thousandth of a meter; to get a sense of what that looks like, consider that most human hair measures about 64 microns). The fiber used to make most alpaca yarn available to knitters ranges from the ultra-luxurious royal baby, which is never more than 18 microns, to super-fine, which averages 25.5 microns. It is interesting to note that alpaca fiber exceeding 34 microns is classified as “llama” (or llama-grade alpaca) and that a yarn labeled “llama” may actually be from an alpaca and not a llama at all. Alpaca is also valued because it is lustrous, extremely strong, very warm (seven times warmer than wool thanks to microscopic pockets within the fibers that trap air), drapes beautifully, takes dye extremely well, and is not prone to pilling. Because alpaca fiber has nowhere near the amount of crimp that wool has, it is much less elastic than wool. Paradoxically, alpaca yarn can also be lightweight or heavy, depending how it is spun: Spun fine, it is lighter in weight and warmer than a similarly spun wool; this is why a lightweight lacy garment made from alpaca can be so incredibly warm. Spun to a worsted weight, alpaca is still extremely warm, but it becomes noticeably heavier than a similarly spun wool yarn. Basically, this is because the crimping wool fibers naturally elbow each other out of the way when combined for spinning, creating loft, whereas less wavy alpaca fibers naturally lie together densely when combined for spinning (just as curly hair on humans looks fuller than straight hair because of all of the spaces between the curls). Many people who are sensitive to the “scratchiness” of wool are perfectly comfortable wearing alpaca because the scales on the outside of the alpaca fiber are smaller, much less defined, and overlap less than the barbs on wool, which makes alpaca smoother than wool and also contributes to its luster and drape. Since alpaca contains no lanolin, those who are allergic to the substance in wool can wear alpaca with ease.



Alpaca Blends

To maximize its uses, alpaca is commonly blended with other fibers, especially wool. According to Sandy Boynton, owner of Earthtones, a premium handspun yarn company, a ratio of about seventy-percent alpaca to thirty-percent wool provides the elasticity that the alpaca lacks without negating its softness, silkiness, drape, durability, and warmth. Other fibers commonly blended with alpaca are mohair, which lends additional luster and strength; silk, which offers luster; and cotton, which makes alpaca less warm, thus more of an all-season yarn.

Knitting with Alpaca

The best way to get to know a fiber is to knit with it. As you plan and execute your alpaca projects, keep the following guidelines in mind. While they are not hard and fast rules, they are useful strategies to consider as you familiarize yourself with this ancient fiber.

- ◆ Knit a project that takes advantage of the best alpaca has to offer. Scarves, shawls, and afghans all benefit from alpaca’s softness, warmth, durability, drape, and resistance to pilling. Baby alpaca is especially good for garments worn next to the skin.
- ◆ When you’re knitting garments to wear indoors, use fingering or sport-weight yarn. Save the worsted-weight and bulky for outerwear, unless you tend to be cold indoors or keep the heat in your home set low, in which case you may appreciate the warmth of the heavier yarns.
- ◆ For a lightweight but very warm garment, use open stitches, such as lace, eyelet, and drop-stitch patterns. Remember that highly textural stitches will not “pop” the way they do in wool. Also, think carefully about using any overall patterning of dense stitches (such as slipped stitches or cables) because they will add weight and increase a sweater’s tendency to grow. For alpaca, such stitches often work better as borders or isolated design elements.
- ◆ Because alpaca lacks elasticity, try working ribbings especially tight, twisting the stitches to “lock” them into place. Also consider non-ribbed edgings.
- ◆ If you are doing colorwork, think intarsia rather than stranded knitting. The double-thick fabric of stranded knitting will make a garment incredibly warm and heavy.
- ◆ To hide ends of yarn and anchor them in place, especially in intarsia, weave them into the back of the knitted fabric in a zigzag fashion (first in one direction, then back in the opposite direction). Because alpaca is more slippery and less flexible than wool, the ends will want to work themselves out.

Far left: A Huacaya alpaca from Tregellys Fiber Farm in Hawley, MA, and an assortment of alpaca yarns (top to bottom): Russi Sales Heirloom Alpaca (pink), Trendsetter Filanda (blue), Switzer-Land Custom Dyed (multi-colored), Reynolds Andean Alpaca (bright rust), Anny Blatt 100% Alpaca (light tan), Classic Elite Inca Alpaca (green and gold), Chase Tavern Farm Alpaca (brown), Plymouth Indiecita Alpaca (dark rust), Haneke Melange (grape), Blue Sky Alpaca 100% Alpaca (cream).

This page: Alpaca blends from Sandy Boynton of Earthtones. Boynton formulates her blends so that the natural colors of the alpaca are maintained.

◆ Consider knitting garments in pieces rather than in the round—the seams lend support and help diminish the lengthwise stretch. Likewise, instead of grafting shoulder seams, try a three-needle bind-off. Reinforcing shoulder seams with either ribbon or I-cord helps to keep the weight of sleeves from stretching out the shoulder and neckline. Expert knitter, designer, and instructor Joan Schrouder recommends avoiding potential shoulder problems altogether by knitting yoked or raglan sweaters. She also suggests knitting the sleeves from the top down, which makes them easy to shorten should they stretch.

◆ Since stitches grow much less in width than in length. Kathy Haneke of Haneke Wool Fashions suggests knitting garments sideways.

◆ When you're knitting cardigans, avoid zippers or use them with caution. The alpaca may stretch but the zipper won't, resulting in undesirable blousing. Also avoid heavy buttons that may drag a buttonband down. When you're making cardigans in heavier weight alpaca, Schrouder suggests picking up and knitting a garter-stitch buttonband perpendicular to the body grain. To offset potential stretching, she also suggests knitting into the back of each and every stitch of the buttonband to twist the stitches.

◆ Cindy Lavin of Chase Tavern Farm Alpacas recommends using wooden needles for knitting with alpaca because they provide a little more resistance to the slippery yarn than metal needles. She also advocates roughing up the wooden needles a slight bit with extremely fine sandpaper. Since some alpaca yarns tend to split, knit in a well-lighted room and use blunt-tipped needles in a color that contrasts with the yarn.

◆ Swatching with Alpaca: Since fabric knitted with alpaca tends to grow lengthwise, it is essential to learn all you can from your gauge swatch. To begin, make a large swatch—preferably 10" by 10". After washing the swatch in the same manner you intend to wash the garment itself, weight and hang the dried swatch to mimic the effect that gravity will have on the finished project. One easy method: Thread double-pointed

needles through the cast-on and bind-off edges of the swatch; cut two lengths of yarn that are approximately two to three times the length of the double-pointed needle; run the first length of yarn through a 50-gram ball of yarn and tie the two ends to the bottom needle; tie the two ends of the second piece of yarn to the two ends of the top needle. Hang this assemblage—from the middle of the yarn on top—from a hanger, door-knob, or chandelier. Only after doing all this should you take your stitch and row gauge. While this technique may seem like a lot of trouble, measuring the hanged gauge better ensures the eventual success of the project, protecting you from the nasty surprise of unexpected vertical stretch and horizontal narrowing.

Cleaning and Care of Alpaca Garments

Since moths love to eat protein fibers like alpaca, especially dirty fibers, it is important to keep your projects clean. Washing alpaca is fairly standard. Hand-wash according to the yarn manufacturer's instructions or as follows: Combine lukewarm water with a gentle dishwashing detergent like Ivory Liquid in a tub (or sink). Place the alpaca project in the tub and soak for about thirty minutes. Gently squeeze the water through to loosen additional dirt, then drain the water, and squeeze again. Gently lift the project, supporting it from below, taking care not to let it stretch. Refill the tub with warm water, place the project in the water, and gently squeeze to remove remaining suds (repeat if necessary until all the suds are gone). To hasten the drying process, roll the project between bath towels and stand on them to force out as much water as possible. Lay the project on a flat surface away from direct sunlight and away from any direct heat sources in an area with good air circulation; pat back into shape, double-checking dimensions with a tape measure to ensure that the project dries to the desired size. If handy, use a fan to circulate the air around the project. ∞

Charlotte Quiggle lives in New York City.

SOURCES for ALPACA YARN

Following are the sources for the yarns shown on pages 24–25. If you cannot find these yarns in your local yarn shop, contact these companies and they will direct you to a retailer or mail-order source.

Anny Blatt, 7796 Boardwalk,
Brighton, MI 48116; (248)
486-6160; (800) 531-9276.

Blue Sky Alpacas, PO Box
387, St. Francis, MN 55070;
(888) 460-8862.

Chase Tavern Farm Alpacas,
267 Academy Rd., Bowdoin,
ME 04287; (207) CTF-PACA.

Classic Elite Yarns, 300A
Jackson St., Lowell, MA
01852; (800) 343-0308.

Colorful Stitches/Earhtones,
48 Main St., Lenox, MA
01240; (413) 637-8206.

Haneke Wool Fashions, 630 N.
Black Cat Rd., Meridian, ID
83642; (800) 523-9665.

JCA/Reynolds, 35 Scales Ln.,
Townsend, MA 01469; (978)
597-8794.

Plymouth Yarn Co., PO Box
28, Bristol, PA 19007; www.
plymouthyarn.com.

Russi Sales, PO Box 4199,
Bellingham, WA 98227; (800)
950-1078.

Switzer-Land Alpacas, 1236
Glacier View, Estes Park, CO
80517; (970) 586-4624.

Trendsetter Yarns, 16742
Stagg St. #104, Van Nuys, CA
91406; (818) 780-5497.

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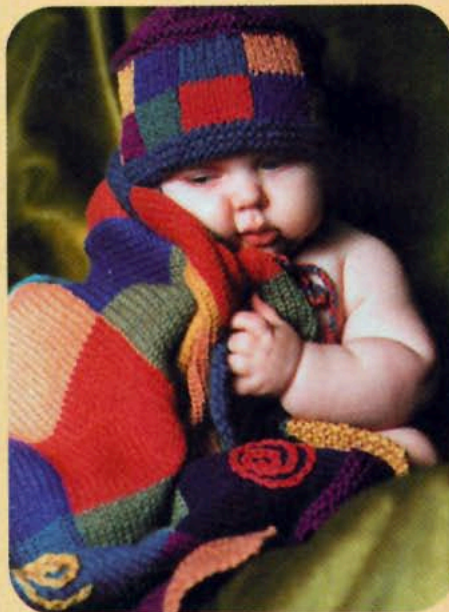


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www.uniquekolours.com

Chain Mail

LIDIA KARABINECH

Finished Size 34 (36, 38)" (86.5 [91.5, 96.5] cm) bust/chest circumference. Sweater shown measures 36" (91.5 cm).

Yarn Classic Elite Inca Alpaca (100% alpaca; 116 yd [105 m]/50 g): #1103 gray, 9 (9, 10) skeins. Also shown in #1135 Cala Cala Moss.

Needles Size 7 (4.5 mm): 16" and 32" (40- and 80-cm) circular (cir) and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch holders; markers (m); tapestry needle.

Gauge 20 sts and 26 rows = 4" (10 cm) in St st.

Stitches

Chain Path:

Rnd 1: *K1, p1; rep from * carrying one strand of yarn in front of work for purl sts and one strand of yarn in back of work for knit sts.

Rnd 2: Work as Rnd 1 but purl the knits and knit the purls.

To minimize tangling as the two yarns twist around each other, pull one strand from the center of the ball and one strand from outside. Alternatively, use two

LIDIA KARABINECH HAS REINVENTED the yoke sweater by replacing the traditional colorwork patterns in the yoke with a chain mail-like textured surface that extends down the arms. To achieve this sophisticated look, she employed the old Swedish folk technique of twined knitting. It is a simple technique that involves knitting with two strands of the same yarn at the same time, one strand for the knit stitches and one strand for the purl stitches. The floats that result when two consecutive rows are worked in seed stitch and, thus, the purl strand is carried in front of every knit stitch (a variation of twined knitting known as chain paths) show off the beauty of the alpaca yarn, in this case a warm misty gray (opposite) and a glowing grass green (on page 30), and hold in air for good insulation. The body of the sweater is worked in the round from the bottom to the armholes (all stockinette stitch with only one strand of yarn), then the sleeves are worked by alternating chain paths and stockinette stitch (in the round) from the cuffs to the armholes. All the pieces are joined and the yoke is worked in chain paths and stockinette stitch in the round to the neck. The only seams are at the underarms and are joined with Kitchener stitch.

separate balls of yarn, one for the knit stitches and one for the purl stitches.

Body

With longer cir needle, CO 170 (180, 190) sts. Place marker (pm) at beg of rnd and after 85 (90, 95) sts to divide back and front. Join, being careful not to twist sts. Work rnd 1 of chain path (using two strands of yarn). Change to St st (using one strand of yarn) and work even until piece measures 15½ (39.5 cm) from beg, ending rnd 6 sts before m. **Divide for front and back:** K12 and place on holder for left underarm (remove m), k73 (78, 83) front sts, k12 (remove m) and place on another holder for right underarm, k73 (78, 83) back sts.

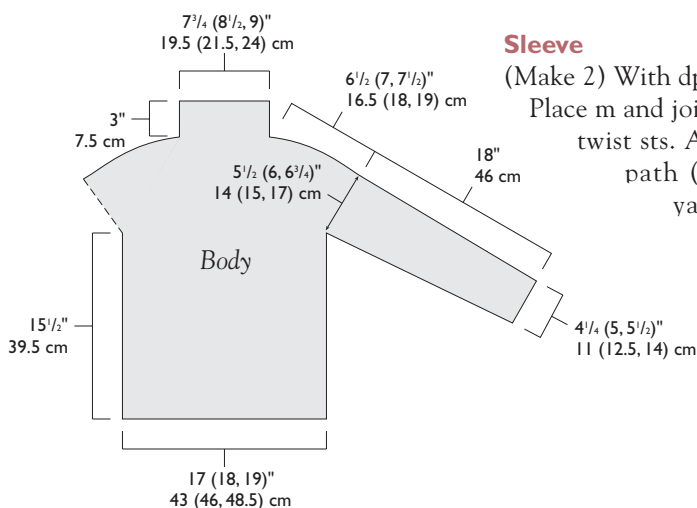
Sleeve

(Make 2) With dpn, CO 43 (49, 55) sts. Place m and join, being careful not to twist sts. Alternate 2 rnds chain path (using two strands of yarn) and 2 rnds St st (using one strand of yarn), and *at the*

same time, inc 1 st each side of m every 8 rnds 6 times—55 (61, 67) sts. Cont even as established until piece measures about 18" (46 cm) from beg, ending with Rnd 2 of chain path and ending rnd 6 sts before m. Place next 12 sts onto holder (remove m) for underarm. Place rem 43 (49, 55) sts on another holder.

Yoke

With longer cir needle, join body and sleeves as foll: K43 (49, 55) held (left) sleeve sts, k73 (78, 83) front sts, k43 (49, 55) held (right) sleeve sts, k73 (78, 83) back sts—232 (254, 276) sts total. Place m and join. Dec 1 st at beg of next rnd, knit to end—231 (253, 275) sts rem. Alternate 2 rnds chain path with 2 rnds St st for 22 (26, 30) rnds (6 [7, 8] chain-path bands), ending with 2 chain-path rnds. **Dec rnd:** *K1, k2tog; rep from *, end k0 (k1, k2tog)—154 (169, 183) sts rem. Knit 1 rnd, dec 1 (0, 0) st—153 (169, 183) sts rem. Cont alternating 2 rnds chain path with 2 rnds St st for 18 more rnds (5 more chain-path bands; 11 [12, 13] bands total), ending with 2 rnds chain path. Change to shorter cir needle and dec as foll: *k2tog; rep from *, end k1—77 (85, 92) sts rem. On next rnd, dec 0 (0, 1) st—77 (85, 91) sts rem. **Neck:** Cont in patt for 24 rnds. BO all sts loosely.





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Finishing

With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 100), join live sleeve sts to live body

sts at underarms. Weave in loose ends. Block lightly. ∞

Lidia Karabinech lives in Brooklyn, New York.



Chris Hartlove

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Weekday-Weekend Jacket and Skirt

— MARGERY WINTER —

Finished Size Jacket: 35 (37, 39, 41)" (89 [94, 99, 104] cm) bust/chest circumference, zipped. Jacket shown measures 35" (89 cm). Skirt: 35 (37, 39, 41)" (89 [94, 99, 104] cm) hip circumference. Skirt shown measures 37" (94 cm).

Yarn Jacket: Berroco O: (50% Merino wool, 50% acrylic; 49 yd [45 m]/75 g): #9548 ritual greige, 14 (15, 16, 17) skeins. Skirt: Berroco SensuWool (80% wool; 20% nylon; 96 yd [87 m]/50 g): #6642 panic gray, 11 (12, 13, 13, 14) balls.

Needles Jacket—Size 17 (12 mm): straight. Skirt Body—Size 7 (4.5 cm): straight. Skirt Edging—Size 6 (4 mm): straight and 24" (60-cm) circular. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Jacket—Large blunt-end tapestry needle; 16" (40-cm) matching bottom-opening jacket-weight metal zipper (available from Custom Zips); sewing needle; matching sewing thread. Skirt—markers (m); 1/4" (3.2-cm) wide elastic to fit around waist plus 1" (2.5 cm).

Gauge Jacket—9½ sts and 15 rows = 4" (10 cm) in pattern stitch. Skirt—21 sts and 30 rows = 4" (10 cm) in St st on larger needles.

Abbreviation

sssk: Sl 3 sts individually kwise to right needle, insert left needle tip through fronts of these sts, and knit them tog—2 sts decreased.

Stitches

Pattern Stitch

(worked on an even number of sts)

Rows 1–5: *K1, p1; rep from *.

Rows 6, 8, and 10: Knit.

Rows 7, and 9: Purl.

Rep Rows 1–10 for pattern.

JACKET

Back

CO 40 (42, 44, 46) sts. Working first and last st of every row in St st for seam sts, work center 38 (40, 42, 44) sts in patt st,

MARGERY WINTER DESIGNED this comfortable “suit” so that it could be dressed up for weekdays at the office and down for weekends at home. In addition, each piece can be worn separately. The quick-knit zippered jacket is knitted on size 17 needles in a wool-acrylic tubular ribbon yarn that is crisp enough to hold a tailored shape but still feels soft and drapes gracefully. The fitted narrow skirt, worked in a standard wool-nylon plied yarn, has plenty of give and won’t bag in the seat. The skirt features a simple ribbed lower edge, hip shaping, waist darts, and an elastic waist.

and *at the same time*, dec 1 st inside each seam st every 5 rows 3 times—34 (36, 38, 40) sts; piece should measure 4" (10 cm) from beg. Cont in patt, inc 1 st inside each seam st every 10 rows 3 times—40 (42, 44, 46) sts. Cont even until piece measures 12½" (31.5 cm) from beg, or desired length to armhole. **Shape armholes:** BO 2 sts at beg of next 2 rows, then dec 1 st inside each seam st every RS row 2 times—32 (34, 36, 38) sts rem. Cont in patt until armhole measures 4½" (11.5 cm), ending with a WS row. On next row, inc 1 st inside each seam st—34 (36, 38, 40) sts. Cont in patt until armhole measures 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm) and piece measures 20 (20½, 21, 21½)" (51 [52, 53.5, 54.5] cm) or desired length from beg. **Shape shoulders:** BO 5 sts at beg of next 2 rows, then 5 (5, 6, 6) sts at beg of foll 2 rows—14 (16, 16, 18) sts rem. BO rem sts.

Right Front

CO 21 (23, 25, 27) sts. Working 2 sts at center front in garter st (knit every row) and 1 st at side edge for seam st, work center 18 (20, 22, 24) sts in patt st (there is no side shaping) until piece measures same as back to armhole (12½" [31.5 cm]). **Shape armhole:** BO 2 sts at arm edge, then dec 1 st inside seam st every RS row 2 times—17 (19, 21, 23) sts rem. Cont in patt until armhole measures 3½ (3½, 3½, 4)" (9 [9, 9, 10] cm), ending with a WS row. **Shape neck:** Dec 1 st at neck edge every RS row 8 (10, 11, 13) times, and *at the same time*, when armhole measures 4½" (4½, 5, 5) (11.5 [11.5, 12.5, 12.5] cm), inc 1 st inside seam st as for back—10 (10, 11, 11) sts rem. Cont in patt until armhole measures same as back to shoulder. **Shape shoulder:** At shoulder edge, BO 5 sts once, then 5 (5, 6, 6) sts once.

Left Front

Work as for right front, reversing shaping.

Sleeves

CO 24 sts. Work in patt st, inc 1 st each end of needle every 10 (10, 8, 8) rows 5 (6, 6, 7) times—34 (36, 36, 38) sts. Cont in patt until piece measures 16" (40.5 cm) or desired length to armhole, ending with a WS row. **Shape cap:** Cont in patt, BO 2 sts at beg of next 4 rows. Work 3 (3, 5, 5) rows even. Dec 1 st each end of needle every RS row 5 (6, 6, 7) times—16 sts rem. Work 1 row even. BO 4 sts at beg of next 2 rows—8 sts rem. BO all sts.

Collar

CO 48 (50, 52, 54) sts. Working first 2 and last 2 sts in garter st, work center 44 (46, 48, 50) sts in St st until piece measures 2" (5 cm), then work center 44 (46, 48, 50) sts in seed st for 5 rows. BO all sts loosely.

Finishing

Block all pieces to measurements, using steam iron and pressing cloth. With RS facing and yarn threaded on a tapestry needle, sew shoulders tog being careful not to split yarn. Sew side seams. Sew sleeve seams. Sew sleeves into armholes. Sew CO edge of collar to neck opening. Weave in loose ends. With sewing needle and thread, baste zipper in place being careful to match stripe patt on each side. With sewing needle and matching thread, sew zipper in place.

SKIRT

Front and Back

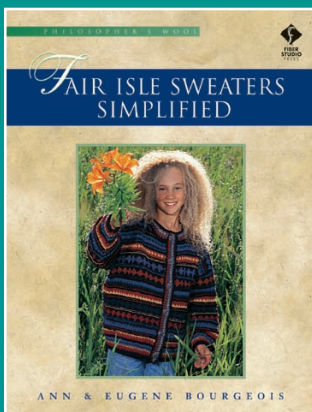
(Make 2) With smaller straight needles, CO 93 (97, 103, 107) sts.

Rows 1, 3, and 5: (RS) K1, *p1, k1; rep from *.

Rows 2 and 4: P1, *k1, p1; rep from *.



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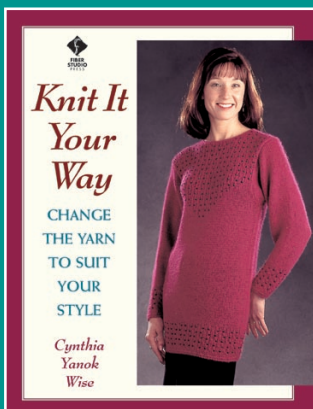
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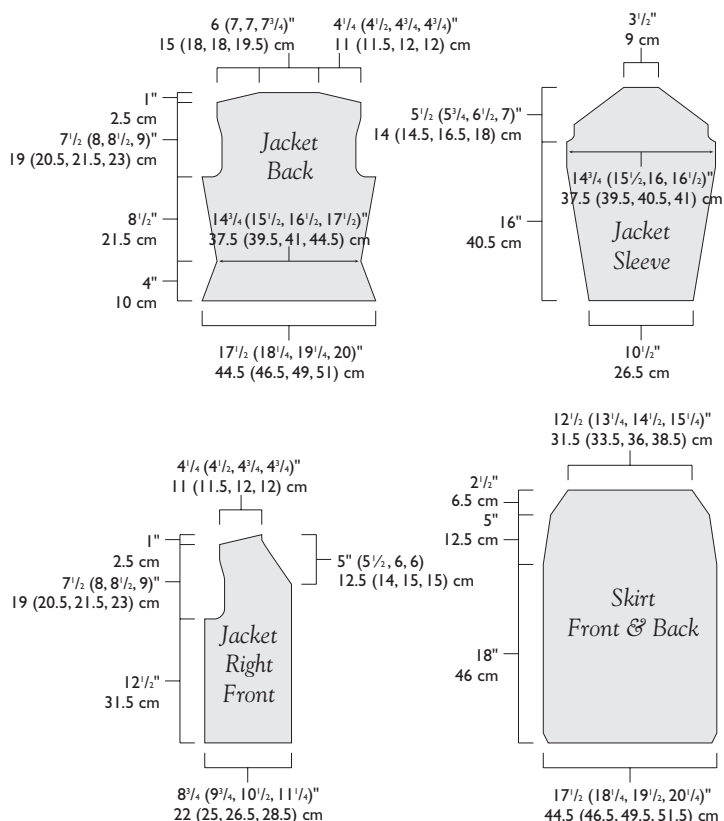
Row 6: Work as for Rows 2 and 4 but dec 1 st at beg of row—92 (96, 102, 106) sts rem.

Change to larger needles and St st. Work even until piece measures 18" (46 cm) or desired length from beg, ending with a WS row. [Dec 1 st each end of needle on next row, work 11 rows even] 3 times, then dec 1 st each end of needle on next row—84 (88, 94, 98) sts rem. Work 1 row even. **Waist darts:** (RS) K1, ssk, k19 (20, 22, 23), sssk (right dart), place marker (pm), k34 (36, 38, 40), pm, k3tog (left dart), knit to last 3 sts, k2tog, k1—78 (82, 88, 92) sts rem. Work 5 rows even. **Dec row:** *K1, ssk, knit to 3 sts before first m, sssk, sl m, knit to next m, sl m, k3tog, knit to last 3 sts, k2tog, k1—72 (76, 82, 86) sts rem. Work 5 rows even. Rep from * once—66 (70, 76, 80) sts rem. Piece should measure about 25½" (65 cm) or desired length from beg, ending with a WS row. BO all sts.

Finishing

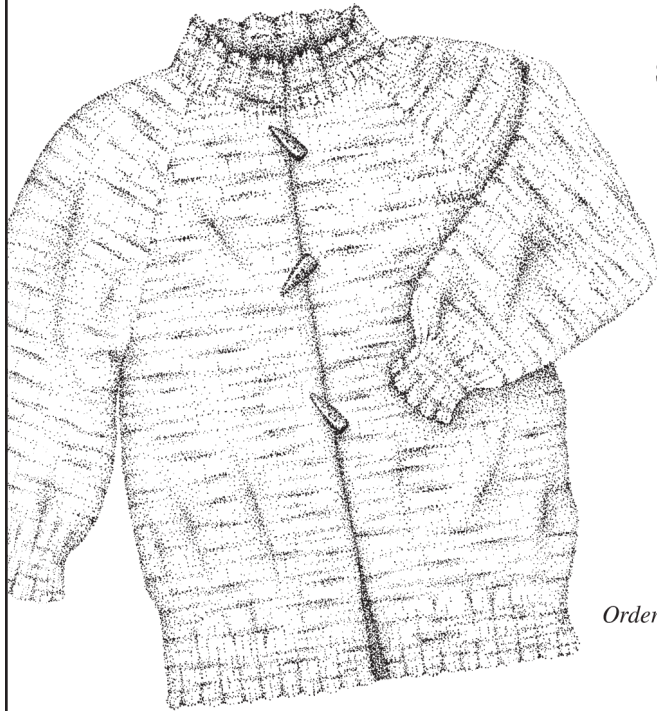
Steam block pieces. With yarn threaded on tapestry needle, sew side seams. **Waistband:** With cir needle, RS facing, beg at left side seam, and working through back loops of BO sts, pick up and knit 130 (138, 150, 158) sts evenly spaced around waistline. Place m and join. Slip m on every rnd. Work even in St st (knit every rnd) until waistband measures 1½" (3.8 cm). Purl 1 rnd for turning ridge. Work even in St st for 1½" (3.8 cm). BO all sts. fold waistband to inside along turning ridge and slip stitch in place, leaving 2" (5 cm) open for inserting elastic. Cut elastic to fit around waist plus 1" (2.5 cm). Thread elastic through waistband with large safety pin. Overlap ends and sew firmly tog. Stitch rem waistband seam tog. Weave in loose ends. ∞

Margery Winter is creative director of Berroco Yarns.



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Evening Rain

— JUDY DERCUM —

Finished Size 40 (44, 48, 52)" (101.5 [112, 122, 132] cm) bust/chest circumference, buttoned. Sweater shown measures 44" (112 cm).

Yarn La Lana Dos Mujeres (55% mohair, 45% Merino; 245 yd [224 m]/4 oz): black, 8 (8, 12, 12) oz; magenta and Bayetta red, 8 oz each; wine, grape, teal, and Navajo tea, 4 oz each.

Needles Size 4 (3.5mm): 24" (60-cm) circular (cir). Size 2 (2.75 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain correct gauge.

Notions Bobbins (optional); stitch markers or safety pins; tapestry needle; stitch holders; seven $\frac{5}{8}$ – $\frac{7}{8}$ " (1.5- to 2.2-cm) buttons (buttons shown are Noble Button #B1927 from GGH/Muench).

Gauge 20 sts and 24 rows = 4" (10 cm) in St st on larger needles.

Notes

When working in intarsia, always twist the yarns together when beginning a new color to avoid holes in the fabric. To make smooth edges when decreasing on sleeves, work decs 1 st in from the edges. On right edge, work ssk on RS rows and ssp on WS rows (see Glossary, page 101). On left edge, work k2tog on RS rows and p2tog on WS rows.

Back

With black, smaller needle, and using the provisional method (see Glossary, page 100) CO 100 (110, 120, 130) sts. Purl 1 row. *Set-up row:* With black, k7 (9, 10, 11), work Triple Diamond chart over 14 sts, k1 (3, 5, 7) with black, work Left Chevron chart over 20 sts, k1 (2, 4, 6) with black, work Triple Diamond chart over 14 sts, k1 (2, 4, 6) with black, work Right Chevron chart over 20 sts, k1 (3, 5, 7) with black, work Triple Diamond chart over 14 sts, k7 (9, 10, 11) with black. Cont as established, working zigzag motif from bottom to top, and changing the background colors in the foll sequence:
black: 14 (14, 14, 14) rows
wine: 6 (6, 6, 6) rows

JUDY DERCUM'S INITIAL INSPIRATION for this slim-fitting cardigan came from a woven Navajo woman's chief blanket from the mid-nineteenth century. Judy added the vertical zigzag motif, which is a common pattern in other Navajo blankets and probably derived from early Spanish weaving designs. Both the zigzag motif and the colors, all achieved with natural dyes, are meant to evoke images of an early evening rain in the desert Southwest. This garment is worked in intarsia with the exception of the zigzag motif, which is stranded.

magenta: 12 (12, 15, 16) rows
grape: 15 (18, 14, 14) rows
magenta: 12 (12, 15, 16) rows
wine: 3 (3, 3, 3) rows
black: 8 (8, 8, 8) rows
wine: 6 (6, 6, 6) rows
magenta 2 (2, 2, 2) rows.

Repeat in reverse order (i.e., work 2 rows of magenta twice, then 6 rows of wine, 8 rows of black, etc.). *At the same time*, on row 54 (57, 58, 61), beg Double Diamond chart and work 2 times (50 rows). Place Double Diamond chart in alignment with Triple Diamond chart placement below. There will be 20 (23, 24, 27) rows in between the triple and double diamond motifs. The chevron charts continue up the entire body. Work as established until a total of 106 (108, 106, 106) rows have been worked—piece should measure about 17½ (17¾, 17½, 17½)" (44.5 [45, 44.5, 44.5] cm) from beg. **Shape armholes:** BO 7 (9, 10, 11) sts at beg of next 2 rows—86 (92, 100, 108) sts rem. Cont even until a total of 123 (129, 132, 137) rows have been worked. On next row beg Triple Diamond chart, aligned with diamond motifs below at each armhole edge, but not in the center. Cont as established until a total of 148 (152, 156, 160) rows have been worked—piece should measure about 24½ (25¼, 26, 26½)" (62 [64, 66, 67.5] cm) from beg. **Shape neck:** Work 33 (36, 43, 44) sts in patt, work next 20 (20, 14, 20) sts and place on holder for neck, join new yarn and work to end—33 (36, 43, 44) sts each side. Working each side separately, at each neck edge BO 4 (4, 7, 5) sts once, BO 2 (2, 3, 2) sts once, BO 2 sts once, then BO 0 (0, 1, 0) st once—25 (28, 30, 35) sts rem each side. Work to end of Triple Diamond chart—156 (162, 165, 170) rows total; piece should measure

about 26 (27, 27½, 28¼)" (66 [68.5, 70, 72] cm) from beg. Work 1 row black. Place sts on holders.

Left Front

With black, smaller needle, and using the provisional method, CO 51 (56, 61, 66) sts (50 [55, 60, 65] body sts + 1 edge st). Purl 1 row. *Set-up row:* (RS) K7 (9, 10, 11) with black, work Triple Diamond chart over 14 sts, k1 (3, 5, 7) with black, work Right Chevron chart over 20 sts, k1 (2, 4, 6) with black, work Triple Diamond chart over 8 sts (7 sts + 1 edge st). Follow background color sequence and chart placements as for back, except use only half of center Triple Diamond and Double Diamond charts as established on set-up row. Work as established until a total of 107 (109, 107, 107) rows have been worked and piece measures same as back to armhole. **Shape armhole:** BO 7 (9, 10, 11) sts at beg of next row—44 (47, 51, 55) sts rem. Cont as established until a total of 130 (134, 138, 140) rows have been worked and piece measures about 21½ (22½, 23¼, 23½)" (54.5 [57, 59, 59.6] cm) from beg. **Shape neck:** At neck edge BO 7 (4, 7, 7) sts once, BO 3 (4, 4, 4) sts once, BO 2 sts once, BO 1 (2, 2, 1) st(s) once, BO 1 (2, 1, 1) st(s) once, BO 2 (0, 0, 0) sts once, BO 1 st every 4 (2, 2, 2) rows 1 (3, 3, 3) time(s), BO 1 st every 2 (4, 4, 4) rows 2 times—25 (28, 30, 35) sts rem. *At the same time*, complete Triple Diamond chart at shoulders. Work 1 row black. Place sts on holder.

Right Front

CO as for left front and rep all directions for left front in mirror image, reversing the shapings and pattern set up and using Left Chevron chart instead of Right





Chris Hartlove

Chevron chart. Work armhole BO at armhole edge on row 109 (111, 109, 109).

Join Shoulders

With black and using the 3-needle I-cord BO method, join fronts to back at shoulders as foll: Place front and back sts onto separate needles, with WS tog. CO 2 more sts (to form the I-cord) onto one of the needles. With a third needle, working firmly, and beg with the 2 cord sts, *k1, sl 1, knit together 1 st from each needle, pss, replace the 2 cord sts on one of the left needles; rep from * until 2 sts rem. Break yarn and pull tail through rem sts.

Sleeves

With black, smaller needle, RS facing, and beg at inside corner of armhole opening (straight edge), pick up and knit 84 (92, 100, 106) sts evenly spaced around armhole opening. Purl 1 row. *Set-up row:* K13 (17, 21, 24) with black, work Left Chevron chart over 20 sts, k2 with black, work Triple Diamond chart over 14 sts, k2 black, work Right Chevron chart over 20 sts, k13 (17, 21, 24) with black. Work

as established for a total of 8 (14, 13, 14) rows. On next row, dec 1 st each end of needle—82 (90, 98, 104) sts rem. Dec 1 st each end of needle every foll 6 (5, [4, 4, then 6], 4) rows 19 (22, 7, 27) times. Then dec 1 st each end of needle every 4 rows 0 (0, 3, 0) times—44 (46, 50, 50) sts rem. *At the same time*, work Triple Diamond chart a total of 3 times, working 12 (12, 13, 13) rows black in between each repeat, always aligning the pattern with the previously worked one, and cont chevron charts to wrist, working background color sequence as foll:
black: 16 (16, 16, 16) rows (not counting pick-up row)
wine: 10 (10, 10, 10) rows

magenta: 13 (13, 14, 14) rows
grape: 4 (4, 4, 4) rows
magenta: 4 (4, 4, 4) rows
wine: 2 (2, 2, 2) rows
black: 8 (8, 8, 8) rows
wine: 6 (6, 6, 6) rows
magenta: 1 (1, 1, 1) row.

Beg with wine, work color sequence in reverse (i.e. work only 1 row magenta)—123 (123, 125, 125) rows total; piece should measure about 20½ (20½, 20¾, 20¾)" (52 [52, 52.5, 52.5] cm) from pick-up row. With black, dec 7 (7, 10, 8) sts evenly spaced across row—37 (39, 40, 42) sts rem. Work garter st (knit every row) for 6 (8, 6, 8) rows or until piece measures desired total length. With RS facing and using the I-cord BO method (see box, opposite), BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew side seams, matching color patterns. If pockets are desired, leave an opening in the seam starting at 2½" (6.5 cm) from the bottom edge and extending up 6" (15 cm). Sew sleeve to square armhole open-

ing. Sew sleeve seam. **Bottom edge:** Remove waste yarn from provisional CO and place 198 (218, 238, 258) live sts on smaller needle. With black, work garter st, dec 14 (16, 18, 20) sts evenly spaced on first row—184 (202, 220, 238) sts rem. Work 8 rows total in garter st, ending with a WS row. With black and using the I-cord BO method, BO all sts. Break yarn, leaving an 8" (20.5-cm) tail. **Front and neck edge:** (Pick up sts at a rate of 5 sts for every 6 rows along straight edges.) With black, larger needle, RS facing, and beg at bottom right front edge, pick up and knit 119 (122, 125, 127) sts up right front edge, 30 (30, 32, 32) sts around neck opening to right shoulder seam, 40 (40, 42, 42) sts centered around back neck (including sts from holder) bet shoulder seams, 30 (30, 32, 32) sts from left shoulder seam around to left front neck edge, and 119 (122, 125, 127) sts down left front edge—338 (344, 356, 360) sts.

Row 1: (WS) Working garter st, purl 1 st at each corner where front band and neck band sts (center front) meet and mark that st (miter st) with a marker or safety pin.

Row 2: Cont in garter st, working each corner as foll: M1, k1 (miter st), M1. *At the same time*, dec neck sts as foll: Sts from center front opening to shoulder seam (both sides of front neck): *k6, k2tog; rep from * over all sts. Back neck sts: *k3, k2tog; rep from * over all sts, and complete row.

Row 3: *Knit to m, p1; rep from * once, knit to end.

Row 4: K4 (3, 2, 2), work 3-st one-row buttonhole (see Glossary, page 101) (for buttonhole spacing, count the last st of buttonhole in number of sts between buttonholes), *k15 (16, 17, 17), make buttonhole; rep from * 5 times, k16 (16, 16, 17), make buttonhole, knit to end.

Row 5: *Knit to m, p1; rep from * once, knit to end, knitting in back of CO sts for buttonholes.

Row 6: Change to smaller needle and knit. Using I-cord BO method, BO all sts. When turning a corner, k3, replace sts on left needle on row before and after corner, (i.e., do not work I-cord tog with neck sts) to allow ease for the turn. Work 1 row of I-cord BO in between those 2 rows, at the corner, to attach at the turning point. Cont around left front corner to bottom edge of neck band in I-cord BO, picking

I-Cord Bind-Off

Place sts to be BO on left needle, and using the cable method (see Glossary, page 101), CO 2 more sts (to form I-cord). Beg with these 2 I-cord sts, *k1, knit next cord st tog with first st to be BO on left needle through their back loops (Figures 1 and 2), replace these 2 sts on left needle (Figure 3); rep from * until 2 sts rem. Break yarn and pull tail through rem sts.

Figure 1



Figure 2

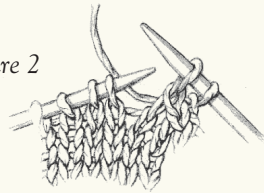
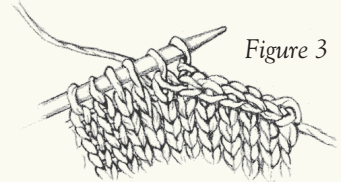


Figure 3



up 3 sts along the bottom of the band to attach I-cord to band, until bottom band I-cord is met. Sew in ends to make I-cord appear continuous. *Right front edge:* Use long tail from bottom band I-cord to continue I-cord BO to corner, picking up 3 sts along bottom of front neck band to center front edge to attach I-cord to band. Sew in ends as if to make a continuous I-cord.

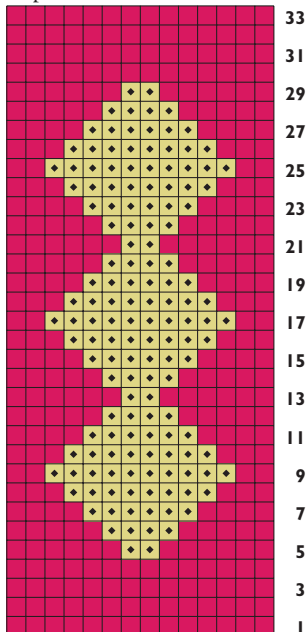
Optional pockets: (Make 2) With magenta, larger needle, and RS facing, pick up and knit 30 sts along back edge of pocket opening at a rate of 5 sts for every 6 rows. Work St st until piece measures 1/2"

(1.3 cm). Inc on bottom edge only as foll: inc 2 sts every other row 3 times. Inc 1 st every other row 3 times. Continue as established until 30 rows have been worked (add rows for a wider pocket). BO all sts. Smooth pocket flat and pin to inside of garment. Sew pocket to inside, carefully hiding sts. With magenta, larger needle, and RS facing, pick up and knit 32 sts along front edge of pocket opening. Work 1 row St st. Using I-cord BO method, BO all sts. Secure ends of pocket flap to garment. Tack pocket to inside of garment. Weave in loose ends so they are

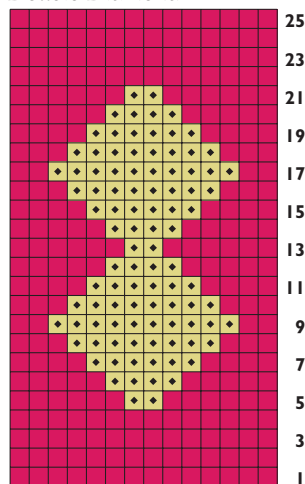
hidden (work vertically to stay within the same color if necessary). Sew buttons onto left band opposite buttonholes. Wash with mild soap. Squeeze out excess water, lay flat, shape to measurements making sure all patterns line up, pull gently lengthwise to straighten out patterns if necessary, and allow to air dry. ∞

Judy Dercum, who learned to knit from her mother, loves to do intarsia work. She lives in Dillon, Colorado.

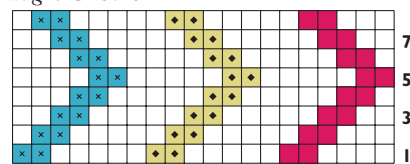
Triple Diamond



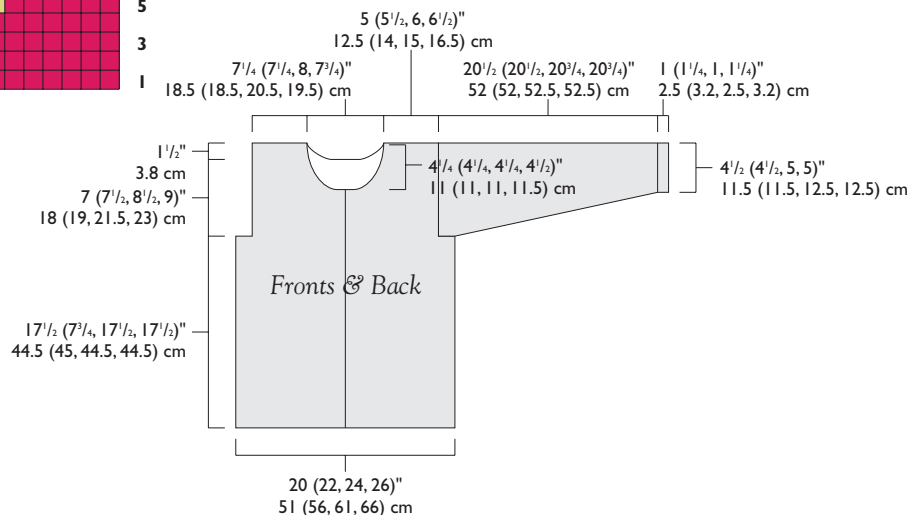
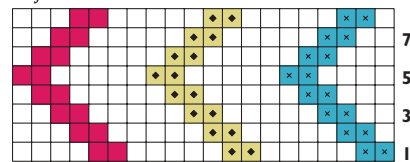
Double Diamond



Right Chevron



Left Chevron



Welcome Back, Old Friend

— KATHY ZIMMERMAN —

Finished Size 40 (47, 54)" (101.5 [119.5, 137] cm) bust/chest circumference. Sweater shown measures 47" (119.5 cm).

Yarn Tahki Chelsea Silk (65% silk, 35% wool; 105 yd [96 m]/50 g): #162 charcoal, 18 (20, 22) balls.

Needles Body and Sleeves—Size 8 (5.0 mm); Neckband—Size 6 (4.0 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Cable needle (cn); markers (m); stitch holders; tapestry needle.

Gauge 22 sts and 24 rows = 4" (10 cm) in double-twist rib patt on larger needles, blocked; 26-st enclosed cable patt = 3½" (9 cm); 30-st Saxon braid patt = 4½" (11.5 cm).

Notes

Work neck dec 1 st in from edge. Work double dec as foll: sl 1, k2tog, psso on right-hand side; k3tog on left-hand side of work. Work single dec as foll: ssk on right-hand side; k2tog on left-hand side.

Stitches

Reverse Stockinette Stitch (rev St st): Purl on RS, knit on WS.

Back

With larger needles, CO 128 (146, 164)

"PULLING ON YOUR FAVORITE SWEATER on the first frosty morning of fall is like welcoming back an old friend," says Kathy Zimmerman, who designed this unisex wool-silk pullover based on the qualities the customers at her yarn shop (Kathy's Kreations in Ligonier, Pennsylvania) seem to look for in sweaters/friends. The bold Aran braids and twists combined with the rustic tweed yarn give the pullover a casual look; the roomy proportions make it comfortable to wear, and the mock T-neck adds warmth.

sts. **Set-up row:** (WS) K3 for rev St st, place marker (pm), (p1, [k2, p4, k2, p1] 1 (2, 3) times) for double twist rib, pm, (k3, p3, k4, p6, k4, p3, k3) for enclosed cable, pm, (p1, k2, p4, k2, p1) for double twist rib, pm, (k5, [p4, k4] 3 times, k1) for Saxon braid, pm, (p1, k2, p4, k2, p1) for double twist rib, pm, (k3, p3, k4, p6, k4, p3, k3) for enclosed cable, (p1, [k2, p4, k2, p1] 1 (2, 3) times) for double twist rib, k3 for rev St st. Slipping all markers, and cont with Row 1 of charts (see page 42), work as established until piece measures 22½" (24¾, 27¼)" (57 [63, 69] cm) from beg, ending after 137 (153, 169) rows of pattern and ready to beg a WS row. **Shape back neck:** (WS) Cont in patt, work 51 (59, 66) sts, join second ball of yarn, work center 26 (28, 32) sts and place on holder for back neck, work to end of row—51 (59, 66) sts each side. Working each side separately and beg with a RS row, dec 2 st at neck edge 3 times (see Notes)—45 (53, 60) sts rem each side. Work 2 rows even. Place all sts on holders.

Front

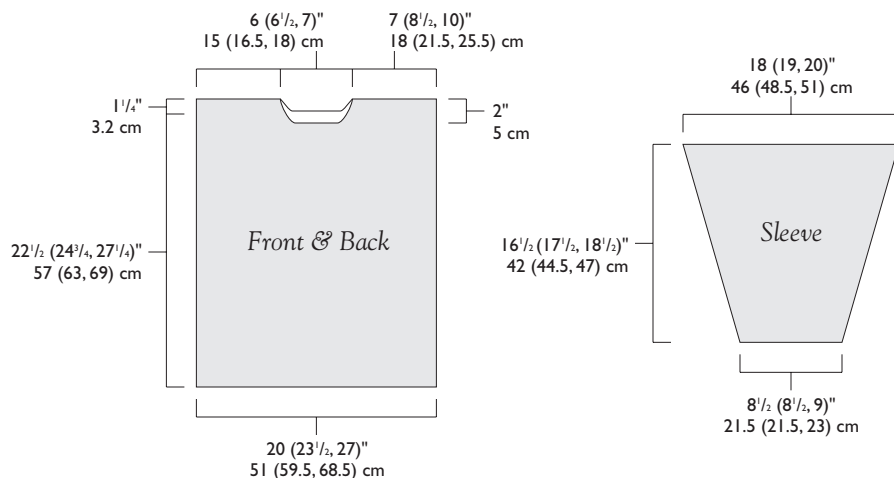
Work as for back until piece measures 21½" (24, 26½)" (55 [61, 67.5] cm) from beg, ending after 133 (149, 165) rows of pattern and ready to beg a WS row. **Shape front neck:** (WS) Cont in patt, work 52 (60, 67) sts, join new yarn, work center 24 (26, 30) sts and place on holder for front neck, work to end—52 (60, 67) sts each side. Working each side separately and beg with RS row, dec 2 sts at neck edge 3 times (see Notes), then dec 1 st once—45 (53, 60) sts rem each side. Cont in patt until piece measures same length as back. Place all sts on holders.

Sleeves

With larger needles, CO 46 (46, 50) sts. **Set-up row:** (WS) Work 0 (0, 2) sts in rev St st, pm, 46 sts in double twist rib, pm, work 0 (0, 2) sts in rev St st. Cont in patt and *at the same time*, inc 1 st each end of needle every 4 rows once, every 2 rows 4 (7, 7) times, then every 4 rows 21 (21, 22) times, working new sts into double twist rib—98 (104, 110) sts. Cont even in patt until piece measures 16½" (17½, 18½)" (41 [44.5, 47] cm) from beg, ending with a RS row. BO all sts loosely.

Finishing

Using the three-needle bind-off (see Glossary, page 101), join front to back at shoulders. **Neckband:** With cir needle, RS facing, and beg at left back neck, pick up and knit 7 sts along left back neck to shoulder, 12 sts along left front neck, pm, work 24 (26, 30) held front neck sts as they appear (knit the knits, purl the purls), pm, pick up and knit 12 sts along right front neck to shoulder, 7 sts along right back neck, pm, and work 26 (28, 32) held back neck sts as foll: P1 (2, 4), 2/1PRC





(see chart key), p3, k4, p4, k4, p3, 2/1PLC, p1 (2, 4)—88 (92, 100) sts. Place m and join. Work neck as foll, slipping markers every rnd:

Rnd 1: [K1, p2, 1/1RC, 1/1LC, p2] 2 times, k1, p2 (3, 5), 2/2LC, [p4, 2/2RC] 2 times, p2 (3, 5), [k1, p2, 1/1RC, 1/1LC, p2] 2 times, k1, p1 (2, 4), k2, p4,

2/2RC, p4, 2/2LC, p4, k2, p1 (2, 4).

Rnds 2 and 4: Work sts as they appear.

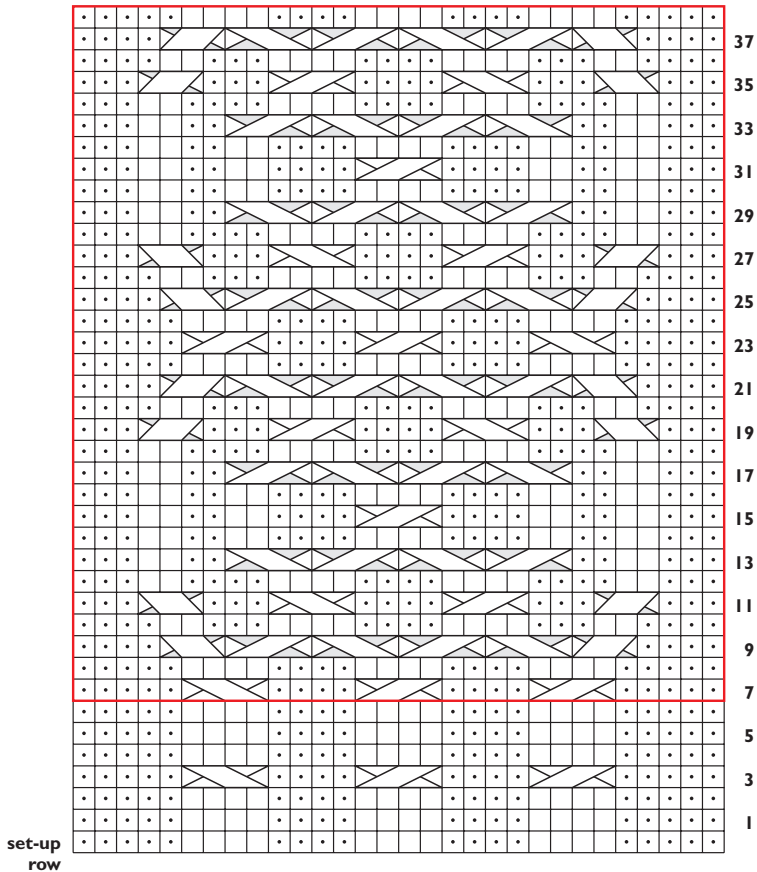
Rnd 3: *[K1, p2, 1/1RC, 1/1LC, p2] 2 times, k1, work sts as they appear to next m; rep from *.

Rep Rnds 1–4 until neck measures 3" (7.5 cm). BO all sts loosely in patt. With yarn threaded on tapestry needle, sew sleeves

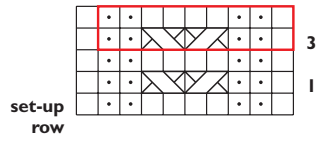
into armholes. Sew side and sleeve seams. Weave in all loose ends. Block lightly to measurements. ∞ (charts follow on p.42)

Kathy Zimmerman, owner of Kathy's Kreations in Ligonier, Pennsylvania, dedicates this design to her mentors, Alice Starmore, Michèle Rose, and Kristin Nicholas.

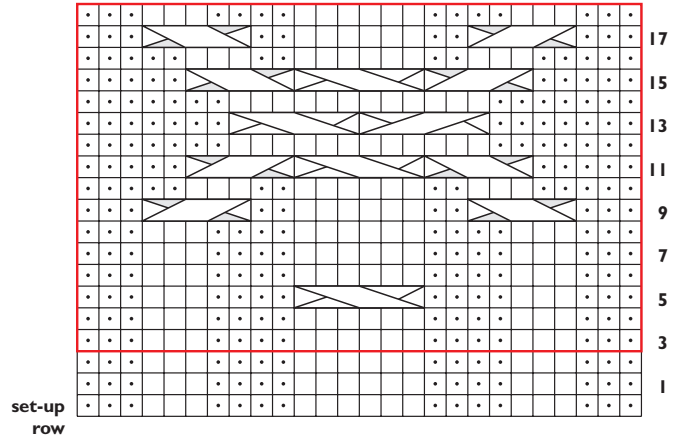
Saxon Braid


















Double Twist Rib



Enclosed Cable

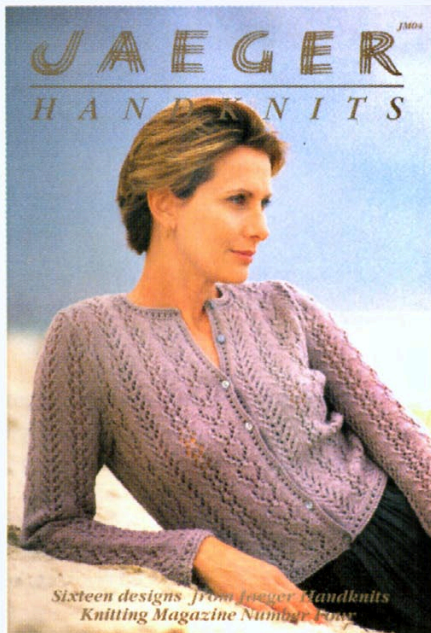


-  k on RS; p on WS
-  p on RS; k on WS
-  pattern repeat
-  1/1RC: place 1 st onto cn and hold in back, k1, k1 on cn
-  1/1LC: place 1 st onto cn and hold in front, k1, k1 on cn
-  2/1PRC: place 1 st onto cn and hold in back, k2, p1 on cn
-  2/1PLC: place 2 sts onto cn and hold in front, p1, k2 on cn
-  2/2RC: place 2 sts onto cn and hold in back, k2, k2 on cn
-  2/2LC: place 2 sts onto cn and hold in front, k2, k2 on cn
-  2/2PRC: place 2 sts onto cn and hold in back, k2, p2 on cn
-  2/2PLC: place 2 sts onto cn and hold in front, p2, k2 on cn
-  3/2PRC: place 2 sts onto cn and hold in back, k3, p2 on cn
-  3/2PLC: place 3 sts onto cn and hold in front, p2, k3 on cn
-  3/3RC: place 3 sts onto cn and hold in back, k3, k3 on cn
-  3/3LC: place 3 sts onto cn and hold in front, k3, k3 on cn

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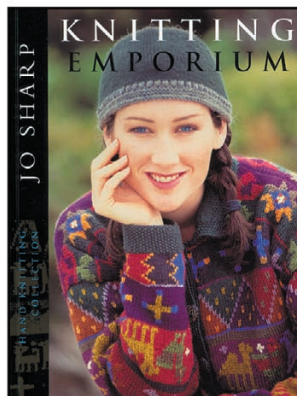
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The Grand-Plan Mitten Chart

— ANN BUDD —

JUST IN TIME TO KNIT a slew of mittens for the December gift-giving season (a grand plan that sometimes fails) and to actually finish them (a happy success!), here is a chart for knitting mittens in six different sizes, child to adult, and four different gauges. These mittens don't have annoying little holes between the thumb and the rest of the fingers (a problem with a lot of handknitted mittens) because balanced make-one increases are worked on either side of the thumb gore. This project was inspired by a vintage mitten chart sent to *Knits* by Nancy Nehring, author of *The Lacy Knitting of Mary Schiffmann*.

All mittens shown in Brown Sheep yarn. Left to right: *Lamb's Pride Bulky* (#M29 Jack's Plum) at 5 sts/inch. *Handpaint Originals* (#HP40 Strawberry Patch) at 4 sts/inch, *Top of the Lamb Sport* (#462 Great Grape) at 6 sts/inch, *Nature Spun Worsted* (#85 Peruvian Pink) at 5 sts/inch, *Handpaint Originals* (#HP40 Strawberry Patch) at 4 sts/inch, *Top of the Lamb Sport* (#416 Harvest) at 6 sts/inch, *Nature Spun Fingering* (#N48 Scarlet) at 7 sts/inch, *Handpaint Originals* (#HP65 Peacock) at 4 sts/inch.

Finished Size 5½ (6¼, 7, 7¾, 8½, 9½)" (14 [16, 18, 19.5, 21.5, 24] cm) hand circumference. To fit 2 yr (4 yr, 8 yr, 12 yr, woman's, man's) hand.

Yarn Brown Sheep Handpaint Originals (70% mohair, 30% wool; 88 yd [80 m]/50 g), Brown Sheep Lamb's Pride Bulky (85% wool, 15% mohair; 125 yd [114 m]/100 g), Brown Sheep Nature Spun Worsted (100% wool; 245 yd [224 m]/100 g), Brown Sheep Top of the Lamb Sport (100% wool; 154 yd [141 m]/50 g), Brown Sheep Nature Spun Fingering (100% wool; 310 yd [283 m]/50 g). Fifty grams of yarn is sufficient to make a pair of mittens in any of the first four sizes; 100 grams are needed for the largest two sizes.

Needles Bulky—Size 9 (5.5 mm); Worsted—Size 7 (4.5 mm); Sport—Size 5 (3.75 mm); Fingering—Size 3 (3.25 mm); Set of 4 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle.



To use this chart, follow the numbers that match your gauge and size. For extra-thick mittens, work bulky yarn at 5 stitches to the inch, worsted yarn at 6, or sport yarn at 7, adjusting needle size accordingly.

Approximate finished circumference:

5½	6¼	7	7¾	8½	9½"
14	16	18	19.5	21.5	24 cm

Cast on:

(4)	20	24	24	28	32	36 sts.
(5)	24	28	32	36	40	44
(6)	32	36	40	44	48	56
(7)	36	44	48	52	60	64

Work k2, p2 rib for:

1½	2	2¼	2½	3	3"
3.8	5	5.5	6.5	7.5	7.5 cm

On next rnd, change to St st and inc evenly spaced:

(4)	1	1	3	3	1	1 sts.
(5)	3	3	3	3	3	3
(6)	1	1	3	3	3	1
(7)	1	1	1	3	1	3

Total sts:

(4)	21	25	27	31	33	37
(5)	27	31	35	39	43	47
(6)	33	37	43	47	51	57
(7)	37	45	49	55	61	67

Knit even for:

(4)	2 more rnds.
(5)	3
(6)	3
(7)	4

Shape gusset

Rnd 1: Knit across:

(4)	10	12	13	15	16	18 sts,
(5)	13	15	17	19	21	23
(6)	16	18	21	23	25	28
(7)	18	22	24	27	30	33

place marker (pm), M1L (see Glossary, page 101), k1, M1R, pm, knit to end. Slip markers on all rnds.

Rnd 2: Knit.

Rnd 3: Knit to m, M1L, knit to next m, M1R, knit to end.

Rep Rnds 2 and 3 until there are:

(4)	7	9	11	13	15	17
(5)	9	11	13	15	17	19
(6)	11	13	15	19	21	23
(7)	13	15	19	21	23	27

thumb sts bet markers.

Place thumb sts on length of waste yarn. Using the backward loop method (see Glossary, page 100), CO 1 st over gap, rejoin, and knit to end.

Total sts:

(4)	21	25	27	31	33	37
(5)	27	31	35	39	43	47
(6)	33	37	43	47	51	57
(7)	37	45	49	55	61	67

Work even until piece measures to top of little finger or about:

1	1	1¼	1½	1¾	2"
2.5	2.5	3.2	3.8	4.5	5 cm

less than desired total length; piece should measure from beg of St st about:

3	3½	4	5½	5¾	6½"
7.5	9	10	14	14.5	16.5 cm

On next rnd, dec evenly:

(4)	1	1	3	3	1	1 sts.
(5)	3	3	3	3	3	3
(6)	1	1	3	3	3	1
(7)	1	1	1	3	1	3

Total sts:

(4)	20	24	24	28	32	36
(5)	24	28	32	36	40	44
(6)	32	36	40	44	48	56
(7)	36	44	48	52	60	64

Shape top

Rnd 1:

(4)	*K3 (4, 4, 5, 6, 7), k2tog; rep from *.
(5)	*K4 (5, 6, 7, 8, 9), k2tog; rep from *.
(6)	*K6 (7, 8, 9, 10, 12), k2tog; rep from *.
(7)	*K7 (9, 10, 11, 13, 14), k2tog; rep from *.

Rnd 2: Knit.

Dec 4 sts (working 1 less knit st bet decs) every other rnd in this manner until:

(4)	12	16	16	16	16	20
(5)	16	20	20	20	20	24
(6)	24	24	28	28	28	28
(7)	24	32	32	28	36	36

sts rem.

Then dec 4 sts every rnd in this manner until:

(4)	4	8	8	8	8	8
(5)	8	8	8	8	8	8
(6)	8	8	8	8	8	8
(7)	8	8	8	8	8	8

sts rem. Break off yarn, thread tail through rem sts, pull tight, and fasten to inside.

Thumb

Place held thumb sts onto 3 dpn, pick up and knit 1 st over gap, and join:

(4)	8	10	12	14	16	18
(5)	10	12	14	16	18	20
(6)	12	14	16	20	22	24
(7)	14	16	20	22	24	28

sts total.

Work even until thumb measures to middle of thumbnail or about (from pick-up rnd):

½	1	1¼	1½	1¾	1¾"
1.3	2.5	3.2	3.8	4.5	4.5 cm

Shape top

Rnd 1:

(4)	[K1 (1, 2, 3, 3, 4), k2tog] 2 times, k0 (2, 2, 2, 4, 4), k2tog.
(5)	[K1 (2, 3, 3, 4, 5), k2tog] 2 times, k2 (2, 2, 4, 4, 4), k2tog.
(6)	[K2 (3, 3, 5, 5, 6), k2tog] 2 times, k2 (2, 4, 4, 6, 6), k2tog.
(7)	[K3 (3, 5, 5, 6, 7), k2tog] 2 times, k2 (4, 4, 6, 6, 8), k2tog.

Rnd 2: Knit.

Dec 3 sts (working 1 less knit st bet decs) every other rnd in this manner:

(4)	0	1	1	1	2	2
(5)	1	1	2	2	2	2
(6)	1	1	2	2	3	3
(7)	1	1	2	2	3	3

more time(s).

Then dec 3 sts every rnd in this manner:

(4)	0	0	0	1	0	1
(5)	0	0	0	1	1	2
(6)	0	1	1	2	1	2
(7)	1	1	2	2	2	3

time(s).

Total sts:

(4)	5	4	6	5	7	6
(5)	4	6	5	4	6	5
(6)	6	5	4	5	7	6
(7)	5	7	5	7	6	7

Draw tail through rem sts, pull tight, and fasten to inside. Weave in loose ends. ∞

Broken Ribs & Bobbles

— CATHY PAYSON —

Finished Size 25 (29, 33, 37, 41, 45, 49, 53)" (63.5 [73.5, 84, 94, 104, 114.5, 124.5, 134.5] cm) chest/bust circumference, buttoned. Green sweater shown measures 49" (124.5 cm), blue sweater measures 37" (94 cm).

Yarn Classic Elite La Gran (74% mohair, 13% wool, 13% nylon; 90 yd [82 m]/42 g): #6597 woodland moss or #6592 lupine, 4 (5, 6, 7, 8, 9, 10) balls.

Needles Size 9 (5.5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Seven ½" to ¾" (1.3- to 2-cm) buttons (buttons shown are #GHB132A/green and #GHB140B/blue from One World Buttons); tapestry needle.

Gauge 16 sts and 22 rows = 4" (10 cm) in charted pattern.

Stitches

Bobble Edge:

(multiple of 6 sts + 5)

Row 1: (WS) Knit.

Row 2: K2, *make bobble (MB) as foll: ([k1f&b, k1] in same stitch, [turn, k3, turn, p3] 2 times, turn, k3, turn, p3tog), k5; rep from *, end MB, k2.

SIZED FOR TODDLERS THROUGH ADULTS (eight sizes in all), this pretty cardigan is simple but interesting to knit, thanks to a subtle broken rib pattern throughout and a bit of bobble frill at the body bottom, sleeve, and neck edges. With a gauge of four stitches to an inch and only the most minimal of shaping, the sweater knits up in a flash—a super project if you're in need of speedy gratification.

Back

CO 47 (53, 65, 71, 77, 89, 95, 101) sts. Work bobble edge. Work St st for 2 rows, work rev St st (purl on RS, knit on WS) for 5 rows. Knit 1 row (RS), inc 3 (5, 1, 3, 5, 1, 3, 5) sts evenly spaced—50 (58, 66, 74, 82, 90, 98, 106) sts. Cont with Row 2, work as charted (see page 48) until piece measures 12 (14, 16, 18, 22, 24, 25, 26)" (30.5, [35.5, 40.5, 46, 56, 61, 63.5, 66] cm) or desired length from beg. BO all sts.

Left Front

CO 23 (23, 29, 35, 35, 41, 47, 47) sts. Work bobble edge. Work St st for 2 rows, then rev St st for 5 rows. Knit 1(RS) row, dec 1 (inc 3, inc 1, dec 1, inc 3, inc 1, dec 1, inc 3) sts evenly spaced—22 (26, 30, 34, 38, 42, 46, 50) sts. Cont with Row 2, work as charted until piece measures 10 (12, 14, 16, 19, 21, 22, 23)" (25.5 [30.5, 35.5, 40.5, 48.5, 53.5, 56, 58.5] cm) from beg, ending with a RS row. **Shape neck:** (WS) BO 4 (4, 4, 4, 5, 5, 5, 5) sts at beg of row, then BO 3 sts at neck edge once, then 1 st 3 (3, 3, 3, 5, 5, 5, 5) times—12 (16, 20, 24, 25, 29, 33, 37) sts rem. Cont in patt until piece measures same total length as back. BO all sts.

Right Front

Work as for left front, reversing shaping (work neck shaping on RS rows).

Sleeves

CO 29 (29, 35, 35, 35, 35, 41) sts. Work bobble edge. Work 2 rows St st, then 5 rows

rev St st. Knit 1 row, inc 1 (inc 1, dec 1, dec 1, dec 1, dec 1, inc 1) st—30 (30, 34, 34, 34, 34, 34, 42) sts. Beg with Row 2, cont as charted, inc 1 st each end of needle every 4 rows 7 (11, 11, 12, 14, 16, 21, 14) times, then every 6 rows 0 (0, 2, 3, 3, 3, 0, 5) times, working new sts into patt—44 (52, 60, 64, 68, 72, 76, 80) sts. Cont in patt until piece measures 10 (12, 14, 16, 18, 18, 19, 20)" (25.5 [30.5, 35.5, 40.5, 46, 46, 48.5, 51] cm) or desired length from beg. BO all sts.

Finishing

With yarn threaded on tapestry needle, sew shoulder seams. Sew sleeves to body. Sew sleeve and side seams. **Collar:** With WS facing and beg at left front edge, pick up and knit 53 (53, 59, 59, 65, 65, 65, 65) sts along neck edge.

Rows 1, 3, and 5: (RS) Knit.

Rows 2 and 4: Purl.

Row 6: Knit.

Row 7: Purl.

Row 8: K2, *MB as foll: ([k1f&b, k1] in same st, turn, k3, turn, p3, turn, k3, turn, p3tog) k5; rep from *, end MB, k2.

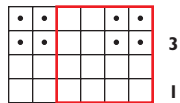
BO all sts. **Right placket:** On right front, mark positions for 7 buttonholes, the lowest ½" (1.3 cm) from lower edge, the highest ½" (½, ½, ½, 1, 1, 1, 1)" (1.3 [1.3, 1.3, 1.3, 2.5, 2.5, 2.5, 2.5] cm) below beg of neck shaping, and the other 5 evenly spaced in between. With RS facing and beg at lower right front edge, pick up and knit 40 (48, 56, 64, 76, 84, 88, 92) sts along front edge. Work garter st (knit every row) for 3 rows. On next row, make buttonholes opposite markers as foll: yo, k2tog. Cont in garter st until placket measures 1 (1, 1, 1, 1½, 1½, 1½, 1½)" (3.8 [3.8, 3.8, 3.8, 2.5, 2.5, 2.5, 2.5] cm). BO all sts. **Left placket:** Work as for right placket, omitting buttonholes. Sew buttons opposite buttonholes. Fold collar to



Chris Hartlove

Chris Hartlove





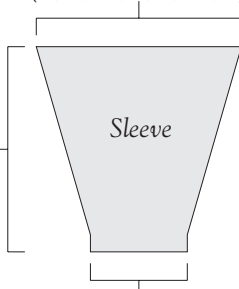
□ k on RS;
p on WS

• p on RS;
k on WS

□ pattern repeat

10 (12, 14, 16, 18, 18, 19, 20)"
25.5 (30.5, 35.5, 40.5, 46, 46,
48.5, 51) cm

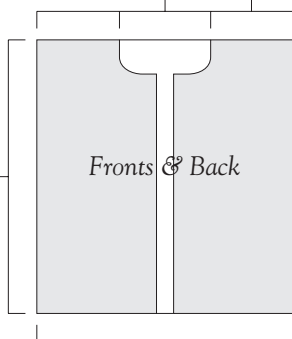
11 (13, 15, 16, 17, 18, 19, 20)"
28 (33, 38, 40.5, 43, 46, 48.5, 51) cm



7 1/2 (7 1/2, 8 1/2, 8 1/2, 8 1/2, 8 1/2, 8 1/2, 10 1/2)"
19 (19, 21.5, 21.5, 21.5, 21.5, 21.5, 26.5) cm

6 1/2 (6 1/2, 6 1/2, 7, 8, 8, 8, 8)"
16.5 (16.5, 16.5, 18, 20.5, 20.5, 20.5, 20.5) cm

3 (4, 5, 6, 6 1/4, 7 1/4, 8 1/4, 9 1/4)"
7.5 (10, 12.5, 15, 16, 18.5, 21, 23.5) cm



12 (14, 16, 18, 22, 24,
25, 26)"
30.5 (35.5, 40.5, 46, 56,
61, 63.5, 66) cm

2 (2, 2, 2, 3, 3, 3, 3)"
5 (5, 5, 5, 7.5, 7.5, 7.5, 7.5) cm

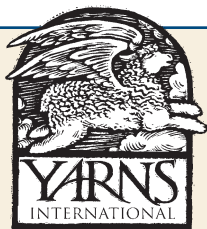
12 1/2 (14 1/2, 16 1/2, 18 1/2, 20 1/2, 22 1/2, 24 1/2, 26 1/2)"
31.5 (37, 41, 47, 52, 57, 62, 67.5) cm



Chris Hartlove

RS so bobbles will show when worn; loosely tack collar points to sweater front to maintain position if necessary. Weave in loose ends. ∞

Cathy Payson designs knitwear from her home in South Boston, Massachusetts.



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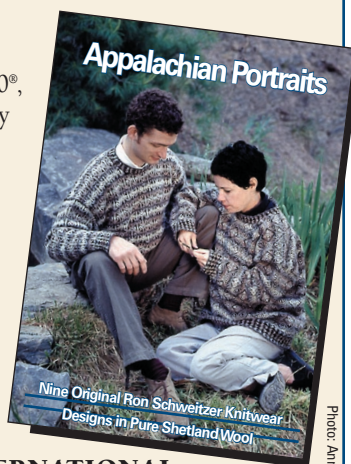


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#077

SHIRLEY PADEN

From the Corporate World to the Knitting World

Melanie Falick

SHIRLEY PADEN HAS REACHED the fortunate point in her life when she does not have to work. But, she chooses to work—more than forty hours a week, typically about sixty. “I love what I do,” she says. “It is my passion.” Shirley is a handknit designer, both for knitting magazines and private clients, and a knitting instructor at the New School University and a yarn shop in New York City, where she lives. Mostly self-taught, she embarked on this career a decade ago, after working for more than ten years in the fast-paced world of corporate sales for Johnson & Johnson, Exxon Office Systems, and NBI, a computer company. Although she learned the basics of knitting from her grandmother when she was about eight years old and knitted sporadically until she finished her undergraduate work—she earned a bachelor’s degree in French literature and a master’s in business administration—she didn’t become passionate about knitting until 1989, while working as a leading sales manager at NBI. One day, a pregnant coworker was looking for someone who could help her finish a shoulder on a baby sweater she was knitting, and to this woman’s surprise, Shirley, known then for her business acumen and her sophisticated tastes but not for her “domestic” talents, was able to assist her. “I picked up that piece and started to do it and a light turned on for me,” Shirley recalls. “On my way home I went to Stitches East [a nearby shop] and bought some yarn. I must have made thirty sweaters that year. I’d go to the yarn shop in my suits and knit during my lunch hour and I’d go on weekends too.” Shirley’s enthusiasm for knitting was a near match for her ambition to succeed in the business world.

When Shirley entered the hospital for surgery about seven months after she began knitting, she expected to return to work within eight weeks. A day into her recovery, however, she was told that her company had shut down all its U.S. and European operations. “I had

an entire way of looking at life that was changed by force,” she remembers. “When something like that happens, you realize how fleeting things are, how you can put all your faith in a company or something else, but nothing is going to be there for you forever.” Although she was quickly offered a job running the U.S. division of a British computer company, she decided to take some time to reevaluate her career path before making any decisions. Her husband, a business consultant in the textile industry, suggested that she think of something she truly wanted and liked to do, and Shirley followed his advice, deciding during her recuperation to embark on a custom-knitting business from home.

From 1985 to 1987, in between her jobs at Exxon and NBI, Shirley had run a clothing and image consulting business, and she imagined that some of her former clientele, both female executives with little time to shop and socialites who liked to wear one-of-a-kind clothing, would be interested in her custom-knitted garments. She also understood the psyche of custom-clothing clients, the pampering and personal attention they required, because she had had many of her own suits and shirts custom-made during her years in the corporate world.

Shirley spent about twelve months experimenting, designing, and knitting a line of sample garments. To learn new skills, she referred regularly to three books: Mary Thomas’s *Book of Knitting*, *Principles of Knitting* by June Hiatt, and *The Knitter’s Guide to Sweater Design* by Carmen Michelson and Mary-Ann Davis, the pages of which are now worn out and ruffled with Post-it notes from years of reference. She also referred to Elizabeth Zimmermann videos—a lot. “I must have looked at those videos a hundred times,” Shirley recalls.

There was much more to learn when she started developing a customer base, especially about making flattering garments for a range of body types, but Shir-



V. Rose



Background: Illustrations from Shirley’s portfolio. Near right: Shirley at home. Far right: Three of Shirley’s designs published in Knits.

ley was unflappable, even when a customer asked for something that she had no idea how to create. “I have never been scared about learning something new,” she says. “I am always in uncharted waters. I love it because that’s how you grow. As a manager I was promoted a lot because I was always willing to take on new challenges, to take on branches of the business that were performing badly and to turn them around.” And to this day Shirley never hesitates to rip out her knitting if it isn’t exactly the way she wants it, thinking often of her grandmother’s lessons—“She always said to me as a child, ‘Whatever you do in life you have to be very proud of it, and that includes your knitting. If you don’t want to rip, you can’t knit.’” Shirley laughs when she thinks of her husband’s astonishment when he wakes in the morning to see that a garment that was nearly complete when he went to bed is completely unraveled. “Something in me says I really want to do the best job I can at anything I try. I’m driven,” Shirley concedes. “If at the end of the day, what you’ve done is only mediocre, why bother?”

In keeping with her high standards, Shirley is inspired by the eighteenth-century European knitting guilds, which, prior to acceptance, required members to serve six-year apprenticeships that culminated in knitting, in a thirteen-week period, four “masterpieces”: a carpet, beret, woolen shirt, and pair of stockings. Pointing out a silk jacket knitted at fifteen stitches to the inch in *The Encyclopedia of Knitting Techniques* by Debby Robinson, Shirley comments, “I admire the craftsmanship and pride that went into something like this. When I talk about the history of knitting in my classes, I always stress that knitting was a very highly developed art form at that time.” Shirley’s classes are Elements of Design and Advanced Knitting Techniques at the New School University, each of which she teaches twice a year, in the fall and spring, and Finishing several times a year at Gotta Knit!, a downtown yarn shop. In the summer, when she and her husband move to their home in East Hampton on Long Island, she stops teaching and does only minimal custom work but continues to design for magazines at the usual pace.

Shirley’s association with magazines began in 1995 when, after several rounds of rejection, Margery Winter, then the editor of *Vogue Knitting* (now the creative director at Berroco Yarns), accepted one of her designs. “I was impressed with Shirley’s professional presentation and the beautifully finished sample garments that she brought in,” recalls Winter. Shirley remembers the disappointment of the early rejections but says that her career in sales prepared her for that. “You don’t win every deal,” she states matter-of-factly, also admitting that her early presentations didn’t convey her ideas as effectively as they should have. Today, Shirley works regularly with a sketch artist who helps her put together the twice-yearly collections that she presents to magazine editors and private clients (each collection consists of twelve to fourteen silhouettes and coordinating

swatches). While she is best known for her innovative use of stitch patterns, including lace, a personal favorite, Shirley prides herself on her versatility. She’s always ready to knit garments from her own collections or to interpret an editor’s or client’s unique request. To keep up with the workload, she regularly employs two other knitters who, she says, have the same mentality as she does: “They can’t learn enough.” To stay abreast of current fashion, she trawls American and European fashion publications, including reports from haute couture runway shows and industry trade shows, and she attends small fashion shows of up-and-coming designers. To keep her finger on the cultural pulse, she reads the *New York Times* and frequents art exhibitions, musical concerts, plays, and other events. With her husband, she travels for pleasure to Europe several times each year, inevitably gathering new ideas along the way—and, of course, visiting yarn shops wherever she can find them.

While Shirley is still surprised by her career path, she is pleased with it. “When I learned to knit,” Shirley says, “I remember being excited about wrapping around and pulling through and getting the rhythm of knitting.” But she never imagined that those pleasant afternoons on her grandmother’s porch would lead to her current way of life. “I would love to be able to leave a lasting contribution,” she says, “to help people so they can make things that look good on them and so they are not frightened to change patterns to make them their own.” This generous goal and impulse to share comes from a woman whose commitment to hard work and perfection would surely still impress the most demanding corporate employer—and her grandmother. ∞

Melanie Falick is the editor-in-chief of *Interweave Knits*.



Chris Hartlove

Balloon Stitch Jacket

— SHIRLEY PADEN —

Finished Size 44 (51½, 59)" (112 [131, 150] cm), buttoned. Jacket shown measures 51½" (127 cm).

Yarn Plymouth Indiecita Alpaca (100% Peruvian alpaca; 100 yd [91 m]/50 g): #616 rust, 30 (32, 35) balls.

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

Notions Markers (m); stitch holders; tapestry needle; sewing thread; seven ¾" (2-cm) buttons.

Gauge 22 sts and 27 rows = 4" (10 cm) in St st; 32 sts and 30 rows = 4" (10 cm) in stitch pattern.

Note

A single selvedge st in garter st is worked at each side of each garment piece.

Stitches

1x1 Rib:

(odd number of sts)

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

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

Rep Rows 1–2 for pattern.

Raised Increase:

P1 tbl into horizontal bar between st just worked and next st to be worked.

Back

CO 181 (211, 241) sts. Work 1x1 rib until piece measures 2" (5 cm) from beg, ending with a RS row. *Set-up row 1:* (WS) K1 (selvedge st), work Balloon Stitch chart over center 179 (209, 239) sts, k1 (selvedge st). *Set-up row 2:* (RS) K1, work sts as they appear to last st, k1. Beg with Row 1 of chart (WS), cont as established (maintaining selvedge st each end of needle) until piece measures 19" (48.5 cm) from beg. Mark each side for armhole. Cont in patt until piece measures 28 (28½, 29)" (71 [72.5, 73.5] cm) from beg, ending with a WS row. BO all sts, placing markers (pm) each side of center 61 (65, 69) sts for back neck—60 (73, 86) sts each shoulder.

Pocket Lining

(Make 2) CO 44 (48, 52) sts. Work St st

INTERLACING BALLOON-STITCH CABLES that travel in and around a ribbed backdrop create an unusual flowing surface design for this casual-chic jacket. Knitted in toasty alpaca yarn, hooded, and oversized to cover one or more layers of other clothing, the jacket can be worn in many parts of the country as outer gear until well into the fall and possibly into the winter. The back of the jacket is worked as a rectangle—no armhole, shoulder, or neck shaping to interrupt the stitch pattern. The fronts are also worked as rectangles to the shoulders, at which point some stitches are bound off for the shoulders and the remaining stitches are worked into the hood (along with extra stitches cast on). Stitches for the front bands are worked with the lower ribbing, then placed on holders and worked after the fronts are completed.

until piece measures 4½ (5, 5½)" (11.5 [12.5, 14] cm) from beg. Place sts on holder.

Right Front

CO 99 (113, 127) sts. Work 1x1 rib until piece measures 2" (5 cm) from beg, ending with a RS row and inc 1 st on last row—100 (114, 128) sts. *Set-up row 1:* (WS) K1 (selvedge st), beg as indicated for your size, work 84 (98, 112) sts according to chart, k1 (selvedge st), place rem 14 sts onto holder to be worked later for front band—86 (100, 114) sts rem. *Set-up row 2:* K1, work sts as they appear to last st, k1. (Note: The pattern relies on paired incs and decs to create the wavy columns of knit sts. For size medium only, pay careful attention to the edges and do not work an inc or dec if its counterpart is not present; work sts as they appear instead.) Maintaining selvedge sts in garter st, work as charted (omitting cable twist on Row 22 of patt at center front edge of size medium only, and on Row 44 for sizes small and large) until piece measures 4¾ (5¼, 5¾)" (12 [13.5, 14.5] cm) from beg of charted patt, ending with a WS row. **Join pocket linings:** Work 21 (26, 31) sts as established, place next 44 (48, 52) sts onto holder, k44 (48, 52) held pocket lining sts in established patt, work to end. Cont in patt until piece measures 19" (48.5 cm) from beg. Mark left edge st for armhole. Cont even until piece measures 28 (28½, 29)" (71 [72.5, 73.5] cm) from beg, ending with a RS row. At beg of next row (WS), BO 60 (73, 86) sts for right shoulder, work to end—26 (27, 28) sts rem. (Note: Because the number of sts changes during a patt rep, depending on

the row you end with, you may end up with a different number of sts.) Work 1 row (RS) as established and using the cable method (see Glossary, page 100), CO 60 (59, 58) sts at end of row—86 sts total. **Hood:** *Set up balloon patt:* (WS) k1 (selvedge), work 84 sts maintaining patt continuity, k1 (selvedge). Cont as established until hood measures 9" (23 cm) from beg, ending with a RS row. *Shape hood top:* (WS) Dec 1 st, work to end—85 sts rem. Working shaping at beg of WS rows only, dec 1 st every 4 rows 2 times, then every 2 rows 2 times—81 sts rem. [BO 2 sts at beg of every 4th row 2 times, then at beg of every 2 rows 2 times] 2 times—65 sts rem. BO 3 sts 4 times, then 4 sts 2 times—45 sts rem. (Note: Because the number of sts changes during a patt rep, you may end up with a different number of sts.) BO all sts.

Left Front

Work as for right front, reversing all shaping and pattern placement.

Sleeves

CO 99 sts. Work 1x1 rib until piece measures 2" (5 cm), ending with a RS row. *Set-up row 1:* (WS) K1 (selvedge), beg as indicated, work 97 sts as charted, k1 (selvedge). *Set-up row 2:* (RS) K1, work sts as they appear to last st, k1. Cont in patt and *at the same time*, inc 1 st inside each selvedge st every 5 (3, 4) rows 8 times, then every 4 (4, 3) rows 16 (20, 24) times, working new sts into patt—147 (155, 163) sts. (Note: The pattern relies on paired incs and decs to create the wavy columns of knit sts. While shaping sleeve, do not work





Chris Hartlove

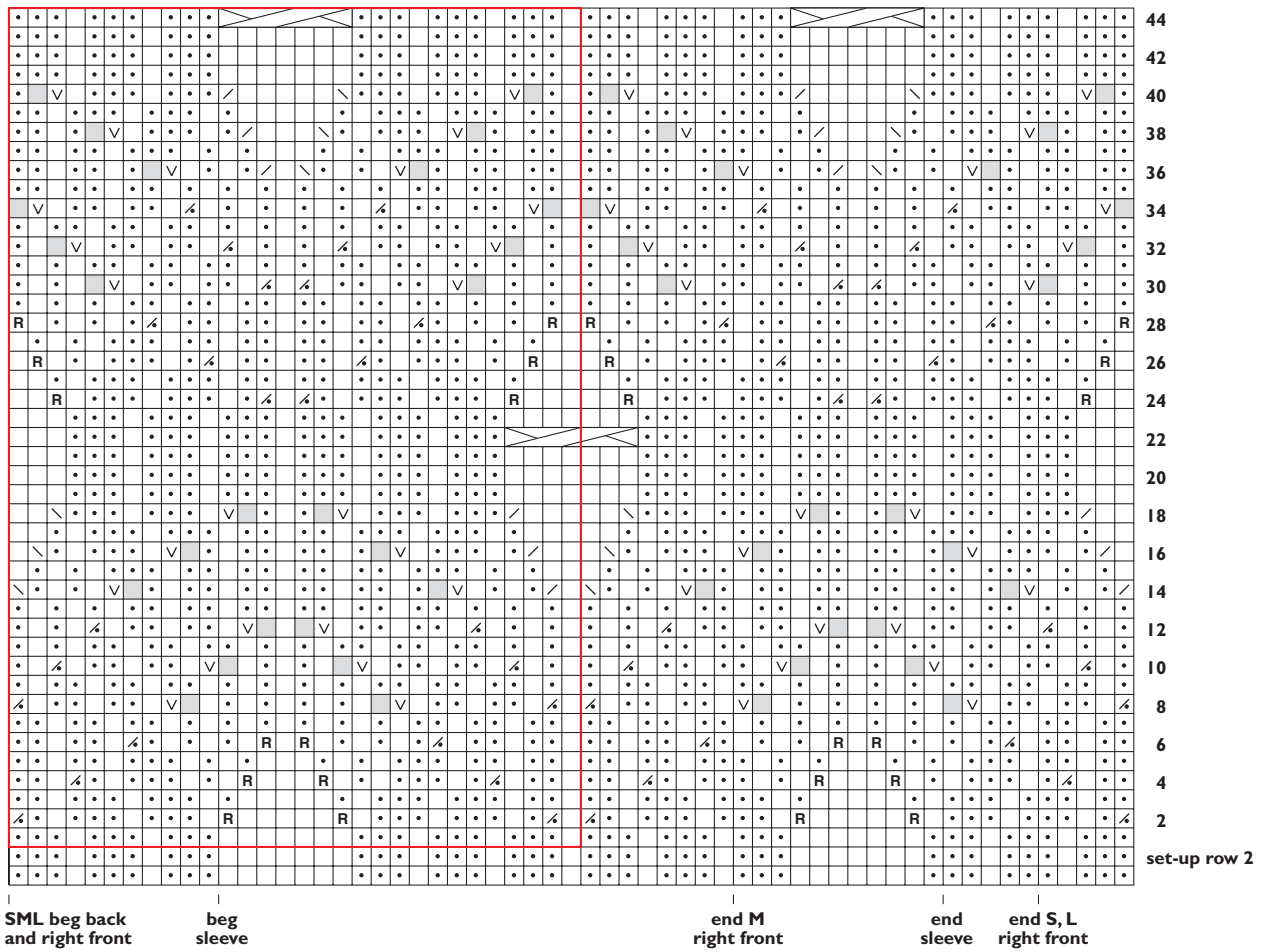
an inc or dec if its counterpart is not present; work sts as they appear until enough sts have been inc'd to complete the pattern properly.) Cont even until piece measures 17" (43 cm) from beg. BO all sts.

Finishing

Block pieces to measurements. With yarn threaded on tapestry needle, sew shoulder seams and center hood seam. With sewing thread and needle, baste 2 rows, one above the other, across bottom of hood. Pull this thread to gather in extra fullness. Sew hood to back neck. Sew sleeves into armholes bet markers. Remove basting thread from hood bottom. **Left front band:** Place 14 held left front sts onto needle. Cont in rib, work across these 14 sts, inc 1 st at inside edge for selvedge (to be worked in garter st every row). Cont as established until band fits along front to center hood seam. Sew band to jacket. **Right front band:** Mark placement of seven buttons along left front band as foll: one 2" (5 cm) from lower edge, one 3½" (9 cm) above

- k on RS;
p on WS
- p on RS;
k on WS
- k2tog
- ssk
- p2tog
- p1f&b
- raised inc
(see Stitches)
- no stitch
- pattern repeat

4/3RC: place 4 sts on cn and hold in back, k3, k4 on cn



Notes: For this chart only, even-numbered rows are RS rows. For right front: size M—do not work cable twist on Row 22 at right edge of piece; sizes S and L—do not work cable twist on Row 44 at right edge of piece (to prevent undulating edge at center front).

that, one at the beg of the hood, and the other 4 evenly spaced in between. Work as for left front band, working three-row vertical buttonholes opposite markers as foll:

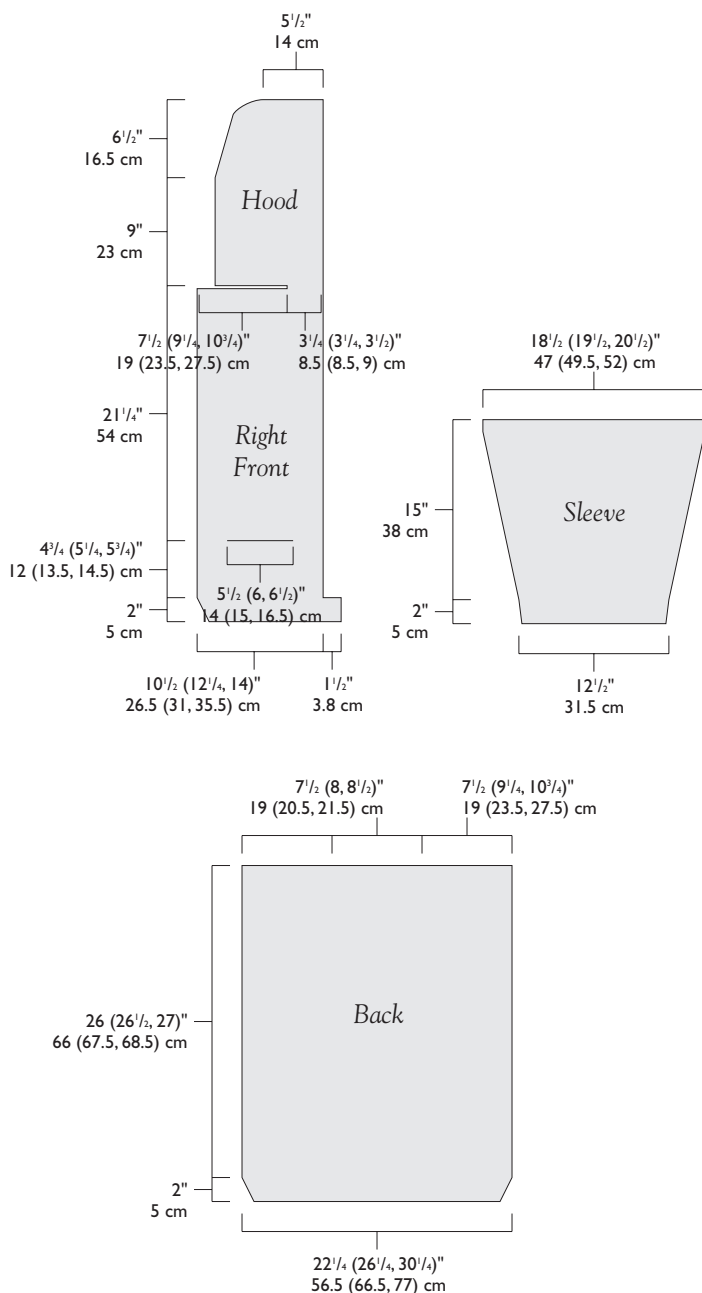
Row 1: (RS) [K1, p1] 3 times, k1, [yo] 2 times, k2tog, cont to end as established.

Row 2: Cont in established rib, work to double yo, knit first yo, drop second yo.

Row 3: Work to buttonhole, p1 into center of hole, drop next st above hole on left needle.

Pocket trim: Place 44 (48, 52) held pocket sts onto needle. Work 1×1 rib for 1" (2.5 cm). BO all sts in rib. Sew pocket linings and trims in place. Using the Kitchener st (see Glossary, page 100), graft front bands tog at center hood seam. Sew buttons opposite buttonholes. Weave in loose ends. ∞

Shirley Paden is a New York City-based knitwear designer. Read more about her in the article on page 50.



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Triangle Sweater

— LIDIA KARABINECH —

Finished Size 37 (40, 43)" (94 [101.5, 109] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

Yarn Garnstudio Karisma Angora-Tweed (70% lambswool, 30% angora; 160 yd [145 m]/50 g): #04 green, 7 (8, 9) balls. Small amount of waste yarn.

Needles Size 7 (4.5mm): straight, 16" (40-cm) circular (cir), and set of 4 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; size G/6 (4.25 mm) crochet hook.

Gauge 18 sts and 26 rows = 4" (10 cm) in St st.

Lower Back Triangle

With straight needles, CO 84 (90, 96) sts. Work 12 rows rev St st (purl on RS, knit on WS). Place marker on first and last st. Beg short rows for shaping triangle as foll:
Row 13: (RS) P82 (88, 94), wrap next st (see Glossary, page 101), turn.

Row 14: K80 (86, 92), wrap next st, turn.

Row 15: P79 (85, 91), wrap next st, turn.

Row 16: K78 (84, 90), wrap next st, turn.

Row 17: P77 (83, 89), wrap next st, turn.

Row 18: P76 (82, 88), wrap next st, turn.

Cont in this manner, working 2 fewer sts every row 2 times then 1 less st every row 4 times (8 sts fewer every 6 rows) until 2 sts rem bet wraps—piece should measure about 11½ (12, 12½)" (29 [30.5, 31.5] cm) from beg. Divide sts evenly onto 2 holders; 42 (45, 48) sts each holder.

Neck

With cir needle, CO 60 (64, 68) sts. Place marker (pm) and join, being careful not to twist sts. Work St st until piece measures 4" (10 cm) from beg. Place 30 (32, 34) sts onto holder for front neck—30 (32, 34) sts rem for back neck. Cut yarn.

SUBTLETY IS THE KEY to this chic sweater, the body of which is “pieced” from alternating stockinette- and reverse stockinette-stitch triangles knitted from different directions without seams. The triangle shapes are created using short rows, and the boundaries between the triangles are punctuated with chain-stitch crochet, worked when the sweater is finished. Stockinette- and reverse stockinette-stitch edges are given the freedom to curl outward at the neck edge and inward at the sleeve and bottom body edges for a clean, elegant finish.

Upper Back Triangle

With waste yarn, CO two sets of 27 (29, 31) sts each for shoulders. Working rev St st, work across one set of 27 (29, 31) sts from waste yarn, work 30 (32, 34) back neck sts, then second set of 27 (29, 31) sts from waste yarn—84 (90, 96) sts total. Cont in rev St st, working short rows as for lower back triangle (working 2 fewer sts 2 times then 1 less st 4 times until 2 sts rem bet wraps). Divide sts evenly onto 2 holders—42 (45, 48) sts each holder.

Back Right Side Triangle

Place 42 (45, 48) sts from right side of upper back triangle onto one needle and 42 (45, 48) sts from right side of lower back triangle onto another needle. Work St st as foll:

Row 1: K1 from left needle, wrap next st, turn.

Row 2: P2, wrap next st, turn.

Row 3: K3, wrap next st, turn.

Row 4: P4, wrap next st, turn.

Row 5: K6, wrap next st, turn.

Row 6: P8, wrap next st, turn.

Cont in this manner, work 1 more st every row 4 times, then 2 more sts every row 2 times until all 84 (90, 96) sts are worked, ending at marked st. Place all sts on holders.

Back Left Side Triangle

Work as for right side triangle.

Lower Front Triangle

Work as for lower back triangle.

Upper Front Triangle

Right half: Place 30 (32, 34) held front neck sts onto cir needle. With straight needle and RS facing, pick up 27 (29, 31) loops between sts on waste yarn, and discard waste yarn. P27 (29, 31), p1 neck st, wrap next st, turn. Work short rows as for back, working 1 more st every 2 rows then 2 more sts every row as for right half of other triangles, until 8 neck sts have been worked—35 (37, 39) sts. Place sts on holder. *Left half:* Work as for right side, reversing all shaping—35 (37, 39) sts. Cont working across all sts as for upper back triangle.

Front Right Side Triangle and Front Left Side Triangle

Work as for back.

Right Sleeve

Place upper 30 (32, 34) of the held 84 (90, 96) right side triangle front sts on cir needle, pick up and knit 2 sts from shoulder, place upper 30 (32, 34) of the held 84 (90, 96) right side triangle back sts on same needle—62 (66, 70) sts. Place m and join. Work rev St st, dec 1 st each side of m every 6 rows 15 times—





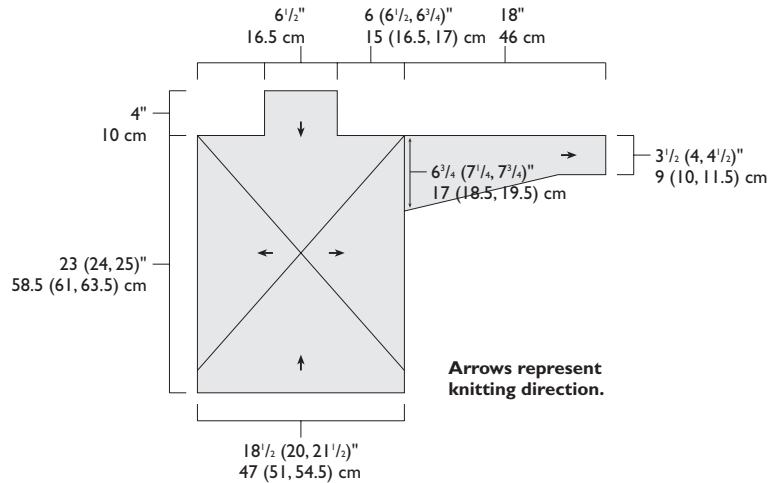
Chain-Stitch Crochet

With crochet hook, right side facing, and holding yarn under fabric and hook on right side of work, insert hook through fabric and pull up a loop. Insert hook a short distance away, yarn over hook (Figure 1), and pull new loop up and through loop in hook (Figure 2). Keep even tension so fabric doesn't curl or draw in.

Figure 1



Figure 2



32 (36, 40) sts rem. Work even until piece measures 18" (46 cm) from beg, changing to dpn when necessary. BO all sts.

Left Sleeve

Work as for right sleeve.

Finishing

With yarn threaded on tapestry needle and using the Kitchener st (see Glossary, page 100) join rem sts of side triangles to markers, leaving first 12 rows open for vent. With yarn and crochet hook, work chain-stitch crochet along boundaries between triangles. Weave in loose ends. Handwash in warm water with mild soap. Lay flat, block to measurements, and allow to dry thoroughly. Place in dryer on no-heat setting for several minutes to raise nap. ∞

Lidia Karabinech designs knitwear from her home in Brooklyn, New York.



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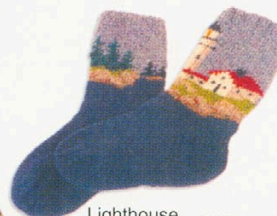
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Enchanted French Traveling Cape

— NICKY EPSTEIN —

Finished Size 51" (129.5 cm) bust/ chest circumference.

Yarn Rowan Designer DK (100% wool; 125 yd [114 m]/50 g): #62 black (MC), 15 skeins; #162 light green and #635 olive, 2 skeins each; #628 lilac, #610 yellow, #623 light yellow, #161 gray, #629 blue, and #685 forest green, 1 skein each. Rowan Lightweight DK (100% wool; 74 yd [67 m]/25 g): #064 light gray, 1 skein. Rowan Fine Cotton Chenille (75% cotton, 25% polyester; 174 yd [159 m]/50 g): #408 purple, 3 skeins; #418 brown, 2 skeins; #411 light olive, #416 tan, #410 dark forest, and #407 rust, 1 skein each. Rowan/Kaffe Fassett Kid/Silk (70% kid mohair, 30% silk; 73 yd [67 m]/25 g): #989 gold, 1 skein. Rowan Silken Tweed (55% wool, 38% silk, 7% cotton; 119 yd [109 m]/50 g): #709 olive, 2 skeins; #703 light green, 1 skein.

Needles Cape—Size 5 (3.75 mm) and size 6 (4 mm): 32" (80-cm) circular. Frog Closure—Size 5 (3.75 mm): double-pointed (dpp). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Cable needle (cn); stitch holders; tapestry needle; five size 3 black snaps; 3 yd 45"-wide black satin for lining (optional).

Gauge 22 sts and 30 rows = 4" (10 cm) in St st.

Stitch

Cable Pattern:

(worked over 8 sts)

Rows 1 and 5: (RS) P1, k6, p1.

Rows 2, 4, and 6: K1, p6, k1.

Row 3: P1, 3/3LC (place 3 sts onto cn and hold in front, k3, k3 from cn), p1.

Repeat Rows 1–6 for pattern.

Back

With smaller cir needle and MC, CO 207 sts. Work St st until piece measures 2½" (6.5 cm) from beg, ending with a WS row. Knit 2 rows to form turning ridge. Change to larger cir needle. Beg with Row 1 (RS), work cable patt over 8 sts, place marker

NICKY EPSTEIN LOVES TO VISIT FRANCE, so she decided to incorporate into this hooded traveling cape images she associates with the romantic French countryside: a moonlit château, complete with turrets and a drawbridge, cypress trees, wisteria, and fleur-de-lis (a French floral emblem). To bring her picture to life, she chose wool, silk, and cotton chenille yarns from Rowan. The bulk of the colorwork is done in intarsia, with a small amount of embroidery added after the knitting is done. The back and two fronts are knitted separately to the neck, then worked together with the hood. The front opening, hood, arm slits, and side seams are defined with 3/3 cable twists. Cable twists also draw in the neck. The fishtail frog closure is made from knitted I-cord that is twisted and sewn in place.

(pm), work Back chart over 191 sts, pm, work cable patt over rem 8 sts. Working first and last 8 sts in cable patt, work to end of chart, working decs as indicated—83 sts rem bet markers, 99 sts total. Work 2 rows even in MC, ending with Row 3 of cable pattern. **Shape back neck:** (RS) Work 8 sts in established cable patt, [k6, p1] 12 times to establish new cable patt, work rem 7 sts as established. Work through Row 6 of cable patt, then work Rows 1–6 once more. Place all sts on holders.

Left Front

With smaller cir needle and MC, CO 111 sts. Work St st until piece measures 2½" (6.5 cm), ending with a WS row. Knit 2 rows for tuning ridge. Change to larger cir needle. Beg with Row 1, work cable patt over 8 sts, pm, work Left Front chart over 95 sts, pm, work cable patt over rem 8 sts. Working first and last 8 sts in cable patt, work to end of chart, and *at the same time*, work arm slit opening as indicated on chart as foll: (RS) Work 8 sts in cable patt, 59 sts as charted, using the backward loop method (see Glossary, page 100), CO 8 sts, join new yarn and work 36 sts as charted, work rem 8 sts in cable patt. Working the two sides separately and working cable patt on the 8 new sts, cont as established for 64 rows until slit measures about 8½" (21.5 cm). End slit by binding off the 8 new sts, discontinue second strand of yarn, and work all sts in one piece as before. Cont as established until beg of neck shaping as indicated on chart, ending with a RS row—63 sts total rem; 47 charted sts. **Shape neck:** (WS) BO 10

sts (8 cable sts and 2 sts from charted area), work to end of row—53 sts total rem; 45 charted sts. Cont working side shaping as established, work to end of chart, and *at the same time*, shape neck edge as foll: BO 2 sts 3 times, then dec 1 st 3 times, keeping 8 sts at side in cable patt, and ending with a RS row—41 sts total rem; 33 charted sts. Work 3 rows even. On the next RS row, work cable patt over 8 sts, [k6, p1] 4 times to establish new cable patt, end k5. Work through Row 6 of cable patt on 36 sts as established, then work Rows 1–6 once more, and *at the same time*, dec 1 st at neck edge every row 4 times—37 sts rem. Place sts on holder.

Right Front

Work as for left front, reversing shaping and following Right Front chart. Arm slit will beg on a WS row, as shown on chart.

Hood

With RS facing, larger cir needle, and beg at right front, pick up and knit 8 sts along top of cable, pick up and knit 19 sts to cables on holder, [k2tog] 18 times across held right front sts, knit next st tog with first st on back holder, [k2tog] 48 times across held back sts, k1, knit next st tog with first st on left front holder, [k2tog] 18 times across held left front sts, pick up and knit 19 sts along left front, pick up and knit 8 sts across top of cable—141 sts. Purl 1 row, dec 20 sts evenly spaced across center 125 sts (do not dec in 8-st cable patt at each edge)—121 sts rem. Cont working established cable patt at beg and end of row, and work center 125 sts in St st until





piece measures 12" (30.5 cm) from pick-up row, ending with a WS row. **Shape hood top:** Work 59 sts as established, k2tog, pm, k3, pm, ssk, work to end in patt. Dec 2 sts in this manner every other row until 107 sts rem. Place 54 sts on one needle and 53 sts on the other. Use the three-needle bind-off (see Glossary, page 101) to join the two sides tog.

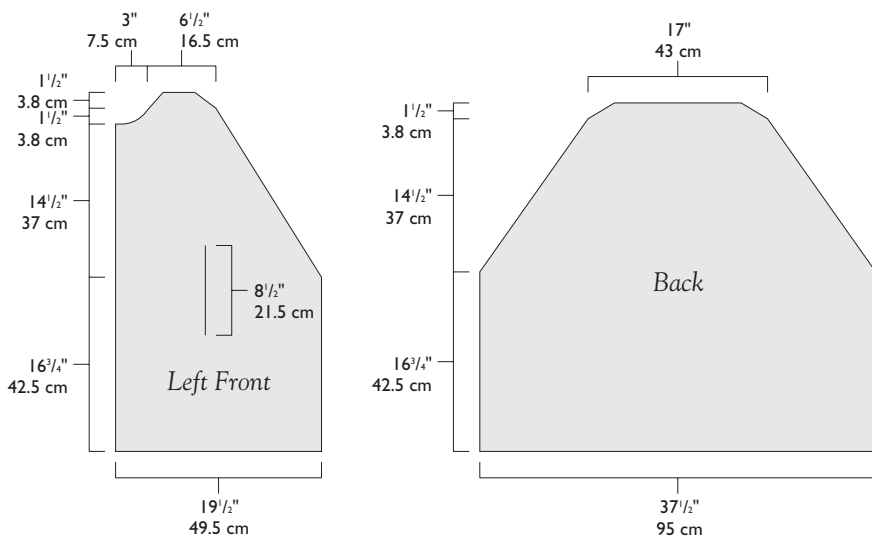
Finishing

Block all pieces lightly. **Body lining:** Using garment pieces as templates, cut lining fabric to match. Hand-stitch lining around

each piece, matching the lining to the purl divider sts of the cabled edges so cables are not backed, and leaving the top and bottom open. Carefully cut the lining to correspond to the arm slits, fold under $\frac{1}{4}$ " (6 mm), and stitch to knitted piece. **Sew fronts to back at side seams.** **Hood lining:** Fold hood in half and use as template to cut lining, using fold of satin for back of hood. Hand-stitch lining to neck and front of hood, matching edge of lining to purl divider st of cable to leave cable unlined. Fold lining along hem and sew in place. Sew snaps evenly spaced 6" (15 cm)

apart, placing the top one at the beg of neck shaping. Sew cable welt to top and bottom of arm slits. **Embroidery:** Work stems and flowers at center back as shown on chart and on page 65. **Frog closure:** (Make 2) With dpn, work 3-st I-cord (see Glossary, page 100) about 24" (61 cm) long. Twist into frog as shown in illustration on page 65. Sew in place at top of each side front opening. ∞

Nicky Epstein is author of *Nicky Epstein's Knitting for Your Home* (available from Taunton Press this fall).

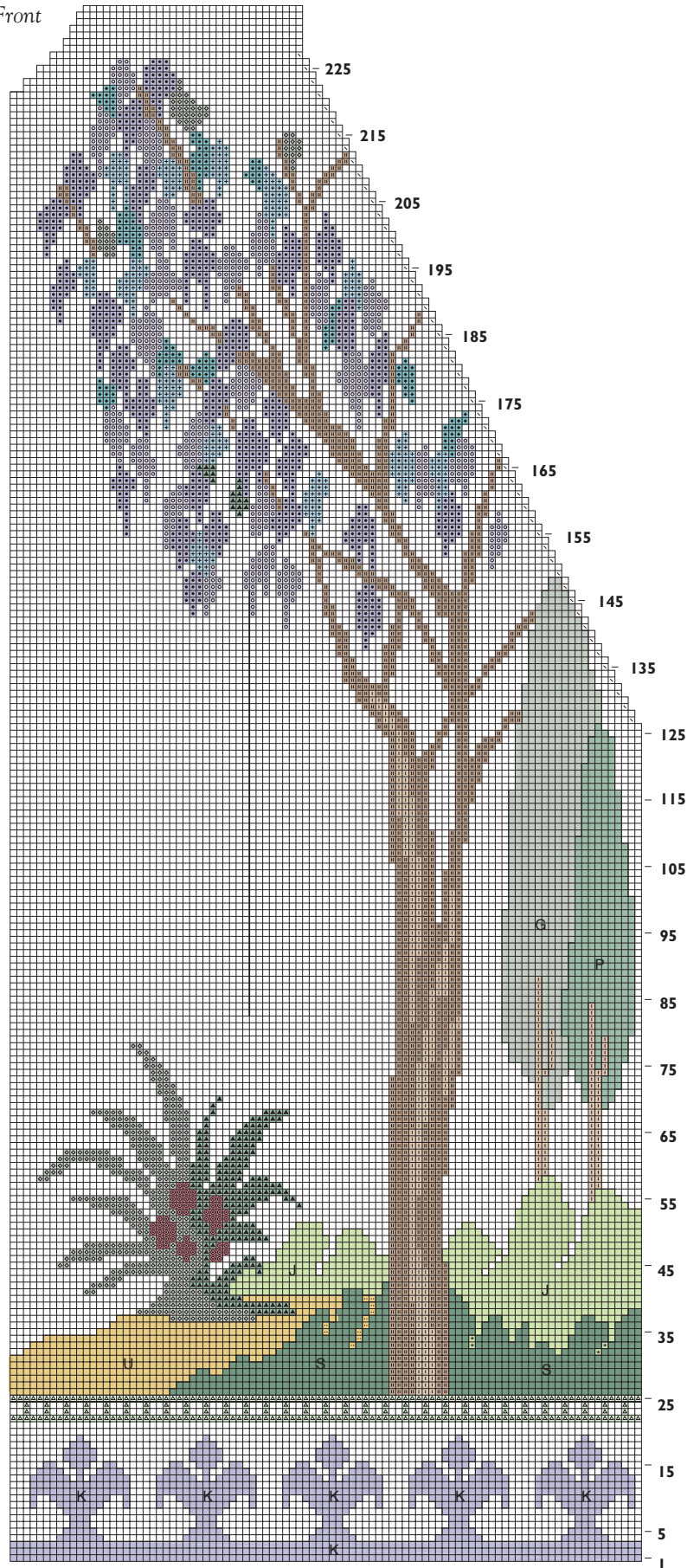


Chris Hartlove

Left Front

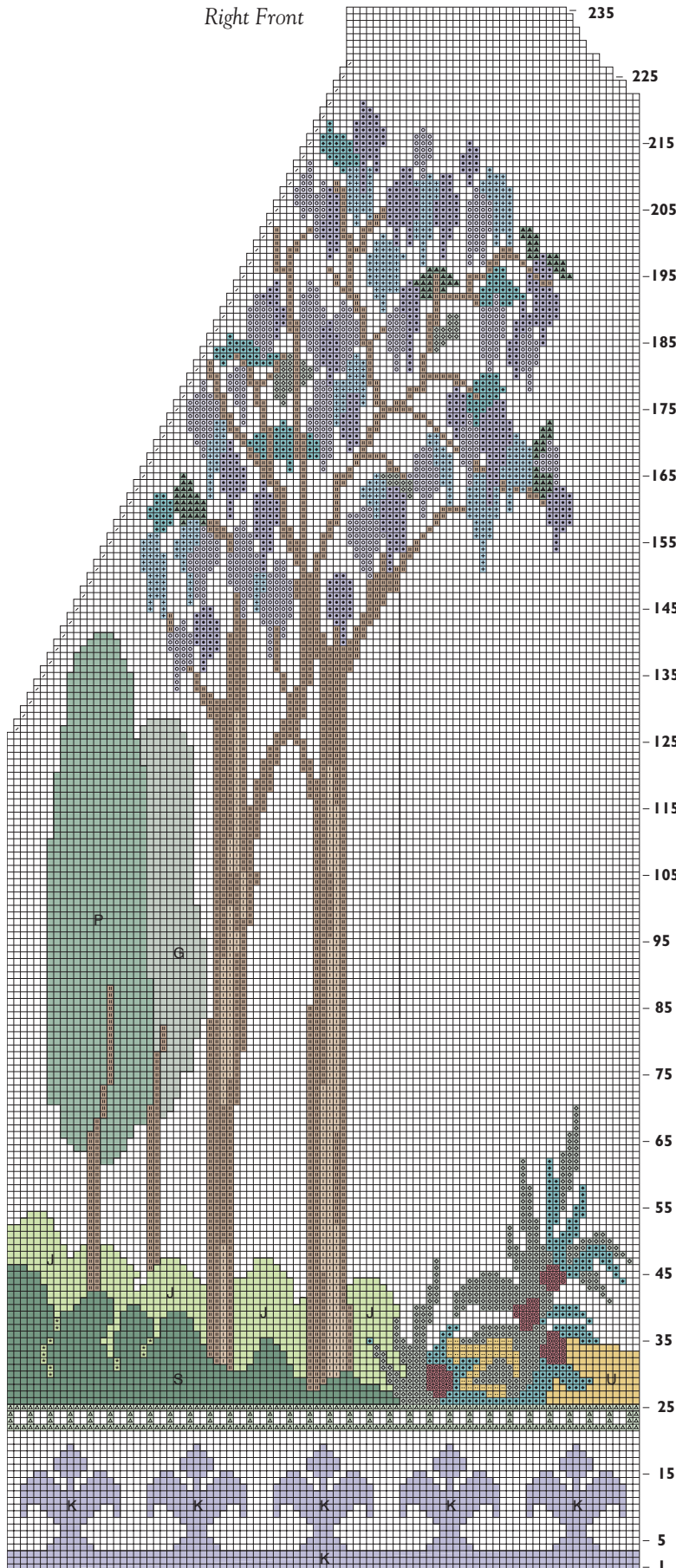
- black
- / k2tog with black
- \ ssk with black
- A lilac wool
- B yellow wool
- C light yellow wool
- D gray wool
- E light gray wool
- F blue wool
- G light green wool
- H forest wool
- J olive wool
- K purple chenille
- L light olive chenille
- M tan chenille
- P dark forest chenille
- S olive silk tweed
- T light green silk tweed
- U gold kid silk
- || dark brown chenille
- rust chenille
- stem st in gold kid silk
- daisy st in rust chenille
- daisy st in light olive chenille
- French knot in purple chenille
- arm slit placement

Note: The 8-stitch cable pattern at each edge is not shown on charts.

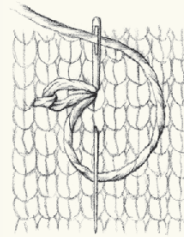


Back



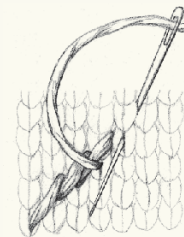


Daisy Stitch



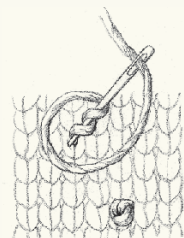
Beginning each stitch at same point on knitted background, work six loops as follows: Bring needle out from back to front at center of a knitted stitch. Form a short loop and insert needle back where it came out. Keeping loop under needle, bring needle back out in position to form next loop.

Stem Stitch



Bring needle out from back to front at the center of a knitted stitch. Insert needle into upper right edge of next stitch to right, then out again at center of stitch below.

French Knot



Bring needle out of knitted background from back to front, wrap yarn around needle one to three times, and use thumb to hold in place while pulling needle through wraps into background a short distance from where it came out.

Fishtail Frog



Work as shown, pinning outer loop in place. Work each subsequent loop inside previous one. Tie knot to form button.

Cable Vines

NORAH GAUGHAN

Finished Size 43 (48, 53, 57½)" (109 [122, 134.5, 146] cm) chest circumference. Sweater shown measures 53" (134.5 cm).

Yarn Reynolds Candide (100% wool; 170 yd [155 m]/100 g): #01 natural, 8 (9, 9, 10) skeins.

Needles Body and Sleeves—Size 8 (5 mm): straight. Ribbing—Size 6 (4 mm): straight and 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Cable needle (cn); marker (m); tapestry needle.

Gauge 20 sts and 25 rows = 4" (10 cm) in cable pattern on larger needles.

Back

With smaller straight needles, CO 108 (120, 132, 144) sts. Work k2, p2 rib until piece measures 3" (7.5 cm) from beg, ending with a RS row. Change to larger needles and purl 1 row. Beg with Row 1, work as charted until piece measures 25 (26, 27, 28)" (63.5 [66, 68.5, 71] cm) from beg, ending with a WS row. **Shape shoulders and neck:** BO 12 (12, 14, 16) sts, work 30

CABLES GROW LIKE RAMBLING VINES over an alternating stockinette- and reverse stockinette-stitch background (really a knit 8, purl 4 rib) on this beautiful turtleneck pullover. Designed so that the cables cross both right and left but in only one direction on any given row, this sweater is amazingly easy to knit. The turtleneck is intentionally tall and loose for comfort and style but can be made smaller by eliminating stitches in multiples of four and shortening.

(36, 40, 44) sts as established, join new yarn and BO center 24 sts for back neck, work to end. BO 12 (12, 14, 16) sts at beg of next row—30 (36, 40, 44) sts each side. Working each side separately, BO 5 sts at each neck edge 2 times, and *at the same time*, BO 10 (13, 15, 17) sts at each shoulder 2 times.

Front

Work as for back until piece measures 24 (25, 26, 27)" (61 [63.5, 66, 68.5] cm) from beg, ending with a WS row. **Shape neck:** Work 44 (50, 56, 62) sts as established, join new yarn and BO center 20 sts for front neck, work to end—44 (50, 56, 62) sts each side. Working each side separately, at neck edge BO 4 sts once, 3 sts once, 2 sts 2 times, 1 st once, and *at the same time*, when piece measures same as back to shoulder, shape shoulders as for back.

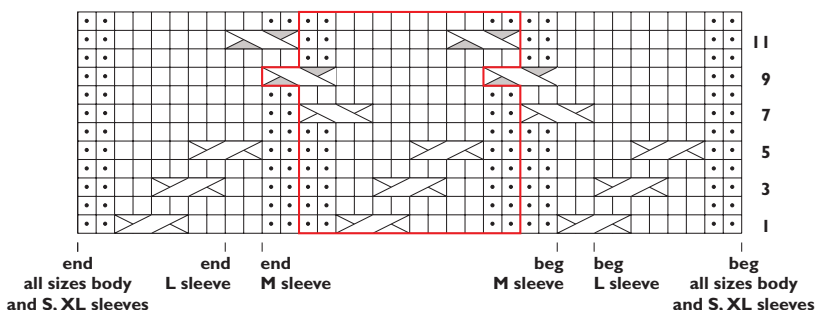
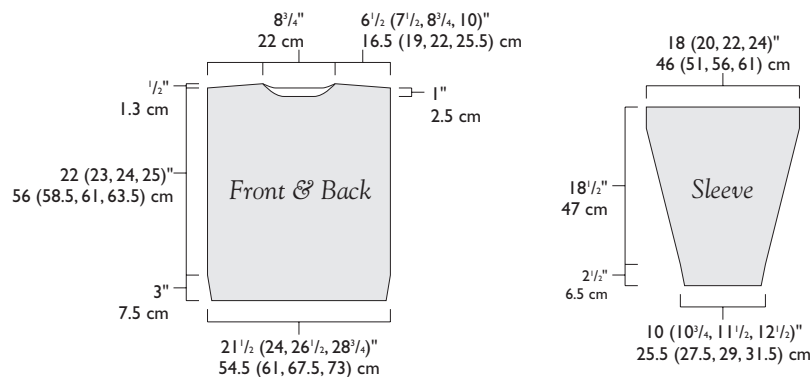
Sleeves

With smaller straight needles, CO 50 (54, 58, 62) sts. Set up rib as foll: K1, p0 (2, 0, 0), *k2, p2; rep from *, end k1 (3, 1, 1). Cont as established until piece measures 2½" (6.5 cm) from beg, ending with a RS row. Change to larger needles and purl 1 row. Working the first and last sts in St st, work rem 48 (52, 56, 60) sts as charted, beg and end as indicated for your size, and *at the same time*, inc 1 st each end of needle every 2 rows 0 (0, 0, 6) times, every 4 rows 10 (19, 26, 22) times, and every 6 rows 10 (4, 0, 1) time(s), working new sts into patt—90 (100, 110, 120) sts. Cont even in patt until piece measures 21" (53.5 cm) from beg, or desired length to armhole. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. **Neckband:** With cir needle, RS facing, and beg at right shoulder, pick up and knit 48 sts across back, 20 (20, 22, 22) sts along left front neck, 20 sts across center front neck, and 20 (20, 22, 22) sts along right front neck—108 (108, 112, 112) sts total. Place marker and join. Work k2, p2 rib for 6" (15 cm). BO all sts loosely. With yarn threaded on tapestry needle, sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. ∞

Norah Gaughan is the design director of JCA, Inc. (Reynolds, Unger, and Adrienne Vittadini).



- 2/2RC: place 2 sts onto cn and hold in back, k2, k2 on cn
- 2/2LC: place 2 sts onto cn and hold in front, k2, k2 on cn
- 2/2PLC: place 2 sts onto cn and hold in front, p2, k2 on cn
- k on RS; p on WS
- p on RS; k on WS
- pattern repeat



Child's Country Cross-Stitch Pullover

— PAM ALLEN —

Finished Size 27 (30, 33, 36)" (68.5 [76, 84, 91.5] cm) chest circumference. Sweater shown measures 33" (84 cm).

Yarn WoolPak Yarns NZ 10-Ply: (100% wool; 430 yd [393 m]/250 g) tussock (MC; light brown), 1 (1, 1, 2) skeins; charcoal and mist (light tan), 1 skein each for all sizes.

Needles Body and Sleeves—Size 9 (5.5 mm): 16" and 24" (40- and 60-cm) circular (cir) and set of 4 double-pointed (dpn). Neckband—Size 8 (5 mm): 16" (40-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; markers (m); tapestry needle.

Gauge 17 sts and 23 rows = 4" (10 cm) in St st worked in the round on larger needles.

Note

Two stitches are worked in stockinette stitch to mark each of the four raglan "seam" lines. Change circular needle lengths and from circular to double-pointed needles as necessary. If helpful, use a marker that is a different color than the others to indicate the beginning of the round.

Body

Neck: With light brown and larger cir needle, CO 39 sts. Do not join. Work 1 WS row as foll: P1, place marker (pm), p2 ("seam" sts), pm, p3 for right sleeve, pm, p2 ("seam" sts), pm, p23 for back, pm, p2 ("seam" sts), pm, p3 for left sleeve, pm, p2

WHILE THE OXO PATTERN at the bottom edge of this circular-knit top-down sweater is knitted in, the rest of the colorwork is achieved with cross-stitch, an embroidery stitch best known to Americans for its use on country samplers. To start the sweater, stitches are cast on at the neck and worked back and forth for eight rows, with increases to shape the front neck. Then the stitches are joined into a round and worked circularly to the bottom, with a short pause to place stitches on holders at the armholes for sleeves (worked from the top down later on). The cross-stitch, which happens last, is easy—even for a novice embroiderer—because the stockinette-stitch fabric is a very clear grid that shows where the embroidery needle goes in and out. The top-down construction method is a good choice for kids' garments because, as the kids grow taller, extra length can be added easily.

("seam" sts), pm, p1.

Row 1: (RS) K1f&b, M1 (see Glossary, page 101), slip m, k2, slip m, M1, k3, M1, slip m, k2, slip m, M1, k23, M1, slip m, k2, slip m, M1, k3, M1, slip m, k2, slip m, M1, k1f&b—49 sts.

Row 2: Purl.

Row 3: Using the cable method (see Glossary, page 100), CO 2 sts, knit to m, M1, slip m, k2, slip m, M1, knit across sleeve sts to next m, M1, slip m, k2, slip m, M1, knit across back sts to next m, M1, slip m, k2, slip m, M1, knit across left sleeve sts, M1, slip m, k2, slip m, M1, knit to end—59 sts. Cont to slip markers on every row.

Row 4: Using the cable method, CO 2 sts, purl to end—61 sts.

Row 5: CO 3 sts, inc each side of each pair of "seam" sts as before—72 sts.

Row 6: CO 3 sts, purl to end—75 sts.

Row 7: Knit, working incs as established, then using the backward loop method (see Glossary, page 100), CO 9 sts at end of row—92 sts.

Upper body: Place m and join into a rnd.

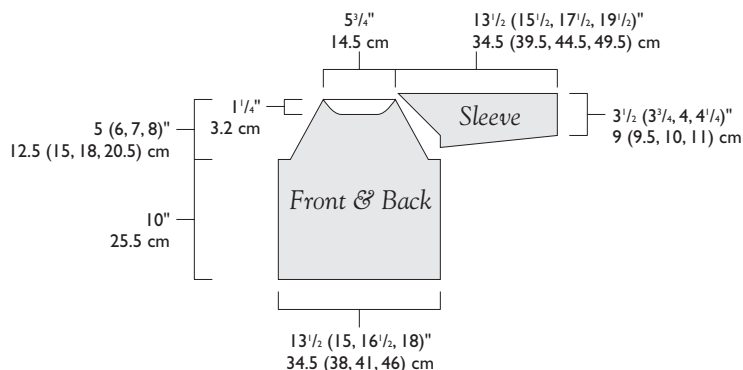
Work circularly, inc 1 st each side of the "seam" sts every other rnd as established until there are 172 (196, 220, 244) sts total—51 (57, 63, 69) sts bet markers each for front and back; 31 (37, 43, 49) sts bet markers for each sleeve. **Divide for sleeves:**

Remove all seam markers as you go and replace them with side markers as indicated. K51 (57, 63, 69) front sts, remove m, k1, place next 33 (39, 45, 51) sts on holder for right sleeve, using the backward loop method, CO 2 sts, pm, CO 2 (3, 3, 3) more sts, k53 (59, 65, 71) back sts, place the next 33 (39, 45, 51) sts on holder for left sleeve, CO 2 sts, pm, CO 2 (3, 3, 3) more sts, k1—114 (128, 140, 152) sts; 57 (64, 70, 76) sts bet each set of markers. Join into a rnd.

Lower body: Work even in rnds until piece measures 4½" (11.5 cm) from underarm. Cont in St st and beg and ending the front and back as indicated for your size, work Rows 1–7 of Colorwork chart. The patt on the front ends at the first side m and starts again from the beg point for the back; it will not be exactly centered when there is an even number of sts. Cont working St st with light tan only until piece measures 10" (25.5 cm) from armhole. Loosely BO all sts.

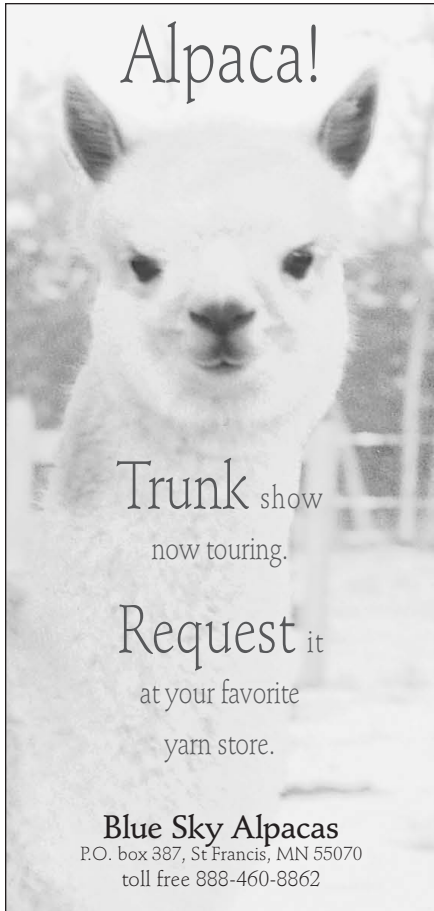
Sleeves

Place 33 (39, 45, 51) held sleeve sts onto larger 16" (40-cm) needle. With RS facing, join light brown and using the backward loop method, CO 2 sts, pm, CO 2 (3, 3, 3) more sts—37 (44, 50, 56) sts. Join into a rnd and work St st for 4 (4, 6, 6) rnds. On next rnd, dec as foll: K1, k2tog, work to 3 sts before m, ssk, k1. Dec 1 st each side of m in this manner





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Chris Hartlove

every 12 (8, 6, 6) rnds 3 (5, 7, 9) more times, changing to dpn when necessary—29 (32, 34, 36) sts rem, and *at the same time*, when sleeve measures 3½ (4½, 5½, 6½)" (9 [11.5, 14, 16.5] cm) from underarm, work Rows 1–7 of Colorwork chart, then cont working St st with light tan until sleeve measures 8½ (9½, 10½, 11½)" (21.5 [24, 26.5, 29] cm) from armhole. Loosely BO all sts.

Embroidery: Embroidery is worked with just 2 of the 3 plies of yarn. To separate out 2 plies, cut a 14" (35.5-cm) length of yarn, hold it from one end, unwind 1 ply and discard. Use rem 2-ply strand for embroidery. Centering patts on sweater body and sleeve, work cross-st (see Glossary, page 101) according to Cross-Stitch 1 chart 2 rnds below the colorwork patt and according to Cross-Stitch 2 chart 2 rnds above the colorwork patt. Beg about 2" (5 cm) above base of underarm, work Cross-Stitch 3 chart around yoke. Weave in loose ends. Block to measurements. ∞

Pam Allen designs knitwear from her home in Camden, Maine.

Finishing

Neckband: With brown and smaller 16" (40-cm) cir needle, pick up and knit 61 sts evenly spaced around neck edge (pick up between knitted sts for an invisible join). Place m and join. Work St st until neckband measures 2" (5 cm). Loosely BO all



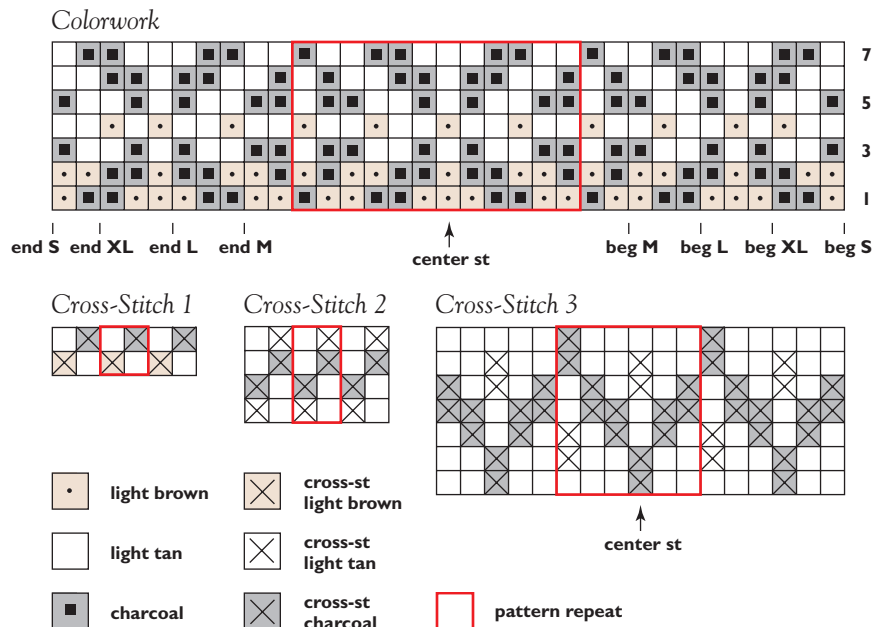
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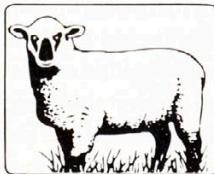
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Making Stitches: A Multicultural Approach

Priscilla Gibson-Roberts

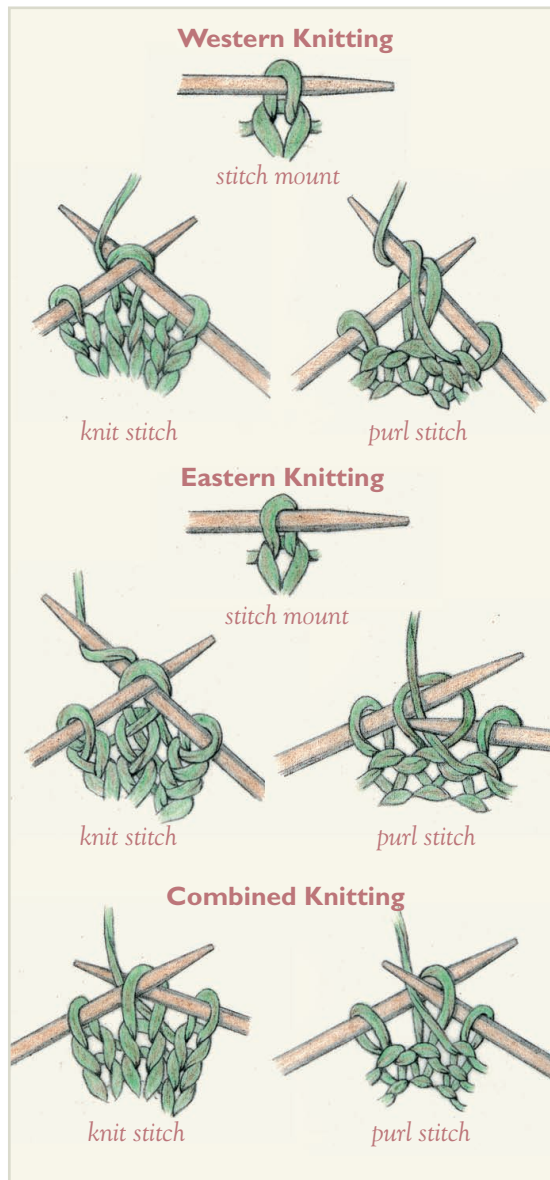
MOST KNITTERS LEARN how to knit in a certain way (the way the person who taught them learned)—and they never really question the technique they use or consider trying a different one. Many knitters don't even realize that there is more than one way to knit. But, just as different belief systems, customs, and cuisines have developed over time in different parts of the world, so have different knitting styles. Although the exact origin of knitting is murky, it probably began within the Islamic realm. As it passed from culture to culture, the way the yarn was held and the way stitches were formed changed, but the end result was the same: a knitted fabric constructed of interlocking loops from a nearly continuous strand of yarn. In all cultures, these loops, called stitches, are mounted (held) on a pointed (or sometimes hooked) needle. A second similar needle is used to form new loops through those on the first. The cross-cultural differences lie in how the second needle enters the loops on the first needle and how the yarn is wrapped around the second needle to form new loops. The way that the stitches are entered determines whether the resulting stitch (and fabric) has a crossed or uncrossed (sometimes referred to as open) appearance. The way the yarn is wrapped around the second needle to form the new loop determines how the new stitch lies or is mounted on the needle.

Understanding the Three Styles of Knitting

In **Western** knitting, practiced in Western and Northern Europe and North America, the leading side of the loop is on the front of the needle, the trailing side is on the back of the needle. Most American knitters consider this the “correct” position. To create a new stitch, the right needle tip enters the front of the stitch (for either knit or purl); the yarn is wrapped under, then over the needle to make a knit stitch; over, then under the needle to make a purl stitch. This type of knitting produces an “open” fabric without any yarn twists. The working yarn can be held in the right hand (for English-American style “throwing”) or in the left hand (for German-Continental style “picking”), with identical results.

In **Eastern** knitting, practiced in Islamic countries and South America, the leading side of the loop is on the back of the needle, the trailing side on the front. To create a new stitch, the needle tip enters the front of the loop for a knit stitch and the yarn is wrapped over, then under the needle. The needle tip enters the back of the loop for a purl stitch and the yarn is wrapped under, then over the needle. When a stitch is slipped off the left needle, it twists to the right to form a “crossed” fabric. In essence,

Eastern knitting is the opposite of Western knitting. It is important to note that when worked circularly, Eastern stitches do not cross and the fabric looks ex-



actly like Western knitting. In Eastern knitting, the working yarn is most often tensioned around the neck and manipulated with the left thumb.

Combined knitting incorporates both Western and Eastern knitting techniques. This type of knitting is typical of the various Eastern European cultures and descendants thereof in North America. In Combined knitting, the leading side of a knit stitch is on the back of the needle, and the leading side of a purl stitch is on the front. Knit stitches are worked in the Western manner; purl stitches are worked in the Eastern manner. Alternating these methods produces an open fabric as in Western knitting. The yarn is always held in the left hand. All other things being equal, the stitches made by this method are incredibly even.

Using the Three Styles of Knitting to Your Advantage

Although it is possible to produce perfectly adequate projects using just one knitting style, when you understand different knitting styles and how they affect your results, you can begin to raise the level of your work (in the same way that your work improves as you learn how different fibers perform or how garment construction and finishing affect fit). Following are some ways in which changes in knitting style can help create uniform cloth and minimize hand strain.

Creating Uniform Cloth by Controlling Stitch Formation

In both Western and Eastern knitting, knit stitches use a different amount of yarn than their purl counterparts. In making a Western knit stitch, the working yarn travels straight across from the base of the last stitch to the needle. In making a Western purl stitch, however, the working yarn travels at an angle from the base of the last stitch to the needle and requires slightly more yarn (compare drawings in box at left). The additional yarn works itself into the purl stitch to make it slightly bigger. The reverse is true for Eastern knitting—the knit stitch requires a bit more yarn. This is why most knitters get slightly different gauges when working in the round (always working knit stitches) than when working back and forth in alternating rows of knit stitches and purl stitches. The differences are subtle and seldom visible in the knitted fabric, especially with an elastic yarn such as wool. However, with an inelastic yarn such as cotton, linen, rayon, or mohair, these minor differences can manifest themselves in terms of “rowing-out,” in which case every other row appears looser, especially when viewed from the purl side where the row ridges tend to cluster in groups of two (see illustration at right). This type of problem is absent in Combined knitting because exactly the same amount of yarn is used for both knit and purl stitches. To resolve a rowing-out problem, knitters who prefer to carry the working yarn in the left hand can adopt the Combined method; those who prefer to carry the working yarn in the right hand can form

the purl stitches by wrapping the yarn clockwise (instead of counterclockwise) around the needle, so that these stitches use the same amount of yarn as the knit stitches. These adjustments can also be used to avoid gauge changes when switching from knitting in the round to knitting back and forth, as for garments knitted in the round to the armholes, then divided so that the front and back can be worked back and forth to the shoulders.

No matter which knitting style used, many knitters face the problem of loose, loopy edge (selvedge) stitches when knitting stockinette stitch back and forth in rows. This small-scale form of rowing out is caused by the differences in the amount of yarn used to make the knit stitch at the end of one row and the purl stitch at the beginning of the next, and vice versa. To keep the edge stitches even, work the first and last stitch of purl rows “backwards” by bringing the yarn under and over the needle (clockwise). Likewise, many texture knitters are plagued by seemingly loose knit stitches adjacent to purl stitches, especially at the edges of cables or other textural patterns worked against a purl background. This fault is easily fixed by working the purl stitches with a clockwise wrap. For some knitters, working the purl stitches of ribbing in this manner will tighten the ribbing as much as using a size smaller needle.

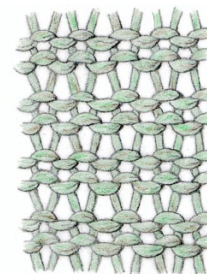
Creating Uniform Cloth by Controlling Yarn Twist

Knitting yarns are spun by twisting fibers around each other. This twist is necessary for the integrity and strength of the yarn. Most singles and cabled yarns have a “Z” (clockwise) twist; plied yarns have an “S” (counterclockwise) twist (see illustration at right). The way that the yarn is wrapped around the needle can subtly affect the twist and cause unwanted problems such as imposing additional twist and distorting stitches, unwinding the twist and weakening the yarn, or creating a bias effect.

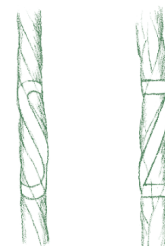
Combined knitting does not affect twist because the yarn is scooped through the loop, not actually wrapped around the needle. Moreover, the yarn is scooped in opposite directions for knit and purl stitches, thereby balancing the effect of each. In contrast, the Eastern and Western “picking” methods require finger manipulation for one of the stitches (the knit stitch for the Eastern method, the purl stitch for the Western method); this manipulation can affect twist, although the amount will vary from knitter to knitter.

The Western “throwing” method can have a pronounced effect on twist because *both* the knit and purl stitches are formed by wrapping the yarn in a counterclockwise (“S”) direction around the needle. This movement adds subtle twist to “S” yarns and removes twist from “Z” yarns, a change of little consequence for most knitting yarns, but significant for very high-twist plied yarns and very low-twist singles.

Adding twist to high-twist yarns can cause stitch distortion in the knitting and/or snarls in the working



The extra yarn required for purl stitches in Western and Eastern knitting causes every other row to be slightly elongated (called “rowing-out”), especially when viewed from the purl side.



Yarn is spun with either S (counterclockwise) or Z (clockwise) twist.

yarn as excess twist builds. (These distortions are often referred to as “worming;” see “Demystifying Chenille” in the Spring 2000 issue of *Knits*.) With extremely low-twist singles, unless they’re spun with very long fibers, removing twist will cause the yarn to wisp apart and weaken. To avoid these problems, use a balanced knitting method. If you’re using the Western picking method, make stitches by scooping the yarn clockwise as for Combined knitting. If you’re using the Western throwing method, wrap the yarn counterclockwise for knit stitches, clockwise for purl stitches; by wrapping the needle in opposite directions in this manner, the twist changes cancel out. In extreme cases, highly twisted yarns can cause the fabric to develop a bias slant. To control a bias slant, try wrapping the yarn in the opposite direction of the final twist in the yarn—counterclockwise for those with a “Z” twist, clockwise for those with an “S” twist.

Minimizing Hand Strain

Knitters who suffer from repetitive motion problems may relieve some of their pain by changing knitting style. Western “picking” can aggravate problems like carpal tunnel syndrome. Western “throwing” keeps the wrist in a neutral position and minimizes potential damage. The Combined knitting method requires only minor wrist action that poses little problem for most knitters.

Using Stitch Mount Variations to Your Advantage

Understanding how each stitch is mounted on the needle and how much yarn is required to make each stitch can help in many ways. For example, when you’re using the Western method of knitting, lace patterns worked in stockinette stitch that have yarnovers on both right- and wrong-side rows will not be the same unless you make adjustments in how you form the yarnovers. On the knit side, the yarnover is created by bringing the yarn under the needle to the front then to the back in position for the next knit stitch. To make a yarnover on the purl side, the yarn goes over the top of the needle to the back then under the needle to the front in position for the next purl stitch. In this case, the yarn completely encircles the needle—it requires more yarn than the knit side—and results in a larger yarnover “hole.” To make all the yarnovers the same size (those worked on the knit side and those worked on the purl side), simply wrap the yarn in the opposite direction when you’re working purl rows. (A similar solution produces symmetrical shapings for the heel and toe in Priscilla’s Dream Socks on page 76.) This wrapping causes the stitch to be mounted “backward,” but this can be corrected easily by working the stitch into the back loop on the next row. ∞

Priscilla Gibson-Roberts lives in Cedaredge, Colorado.

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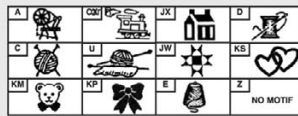
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Priscilla's Dream Socks

— PRISCILLA GIBSON-ROBERTS —

Finished Size To fit a woman's medium foot: 8" (20.5 cm) around and 9" (23 cm) long.

Yarn Dale of Norway Tiur (60% mohair, 40% wool; 126 yd [115 m]/50 g): Solid Socks: #4136 red, 3 skeins. Striped Socks: #7053 teal, 2 skeins; #5111 silver, 1 skein.

Needles Size 2.5 mm and 3.0 mm: set of 5 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle.

Gauge 16 sts and 20 rows = 2" (5 cm) in St st worked in the round on smaller needles.

PRISCILLA GIBSON-ROBERTS has been studying handknitted socks from around the world for nearly a decade, ever since she began doing research for her book *Ethnic Socks & Stockings*, published in 1995. While studying hundreds of pairs of socks during this time, she has relished her discoveries about the ways that different cultures approach their sock-knitting. She has welcomed, even celebrated, their varying techniques and aesthetic principles, never judging one culture's ways "better" than another's. Still, Priscilla has always hoped to find the perfect structure: a sock that is durable, fits well, is flexible in terms of design, and is easy to knit and repair. Much to her surprise, she found the key in a pair of machine-made socks that she bought because she wanted to copy the lace around the leg. When she put these socks on, she realized they fit perfectly—not at all like the average manufactured sock. Upon close examination, she found that the construction of her dream socks was based upon a short-row technique for both heel and toe. Although short-row techniques for heels have been around since virtually the beginning of handknitting, short-row toes (a mainstay in the machine-knitting world), as far as Priscilla knows, have not been used in handknitting—until now.

Instructions are given in this pattern for the socks shown in the photograph. If you would like to knit these socks in a different size or gauge, refer to the chart on page 78. To see how Interweave staff members made Priscilla's socks their own, see this issue's staff project on page 98.



Stitches

ssp: Slip 2 sts individually kwise, place these 2 sts back onto left needle, take right needle behind these 2 sts and purl them together through their back loops.

sssp: Slip 3 sts individually kwise, place these 3 sts back onto left needle, take right needle behind these 3 sts and purl them together through their back loops.

PLAIN SOCKS

Leg

With larger dpn and using the old Norwegian method on page 78, CO 64 sts. Divide sts evenly onto 4 dpn so that there are 16 sts on each needle. Join into a rnd, being careful not to twist sts. The rnd begins at the inside of the leg. **Set up ribbing:** K1, *p2, k2; rep from *, end k1. Cont as established, work k2, p2 ribbing until piece measures about 3½" (9 cm) from beg. Change to smaller dpn and cont as established until piece measures 7" (18 cm) from beg. Change to St st and work 12 rnds, ending last rnd at end of needle 4.

Heel

The heel is worked back and forth in short rows on the 32 sts on needles 1 and 2 for left sock (needles 3 and 4 for right sock).

Heel back:

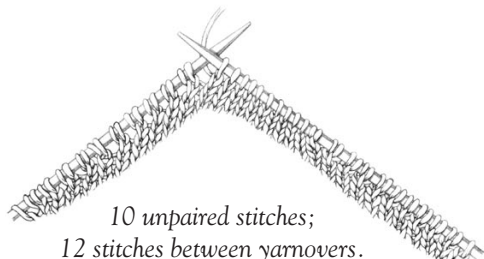
Row 1: (RS) K31, turn.

Row 2: Yo backwards (see box titled Heel and Toe Construction at right), p30 (do not work the last st), turn.

Row 3: Yo, knit to paired sts made by yo of previous row (the yo will form a loop out of the side of the adjacent st), leaving 3 sts on left needle (ie., do not knit the pair), turn.

Row 4: Yo backwards, purl to paired sts made by the yo of the previous row, turn.

Rep these last 2 rows until there are 10 unpaired sts in the center of the heel, and 12 sts total bet yarnovers (10 sts between the paired sts plus 1 st from the first paired st on each side), ending with a RS row, but do not turn as shown below. This now becomes the first row of the heel base. Cont with the heel base as foll:



Row 1: K1 (the first st of the pair), correct the mount of the yo (sl the yo pwise, enter slipped yo with the left needle tip from front to back to correct stitch mount, place it on left needle), k2tog (the yo with the first st of the next pair, leaving a yo as the first st on the left needle), turn.

Row 2: (WS) Yo backwards, purl to paired st made by yo of previous row, purl the first st of the pair, ssp (the yo with the first st of the next pair, leaving a yo as the first st on the left needle), turn.

Row 3: Yo, knit to the paired st made by yo of previous row, knit the first st of the pair (the next 2 loops will be yos), correct the mount of each of these yos, k3tog (2 yos with the first st of the next pair), turn.

Row 4: Yo backwards, purl to next yo, (the next 2 loops are yos), sssp (2 yos with the first st of the next pair), turn.

Row 5: Yo, knit to next yo (the next 2 loops will be yos), correct the mount of each of these yos, k3tog (2 yos with the first st of the next pair), turn.

Rep the last 2 rows until all yos of the heel back have been consumed, ending with Row 4. The last turn will bring RS facing. Yo, knit to end of needle 1—17 sts each on needles 1 and 2 (16 regular sts plus 1 yo). Knit to the yo at the end of needle 2, place this yo onto needle 3 (instep needle), k2tog (the yo plus first st of needle 3), work to last st on needle 4, place last st on needle 4 onto needle 1 and ssk (last st of needle 4 plus yo at beg of needle 1)—64 sts rem. (Note: This final dec may appear to form a gap if the stitches loosened while the heel was worked. To minimize the gap, work the dec and several more sts on this row onto needle 4, then reposition the sts on the needles later. Or, close the gap by picking up 1 st in the gap onto the left needle, placing the last st on needle 4 onto needle 1, and ssk.)

Foot

Cont even until piece measures 7" (18 cm) from back of heel.

Toe

Work toe exactly as the heel. Beg with the bottom of the toe, then the top. After making the last turn, the toe is joined to the top of the sole with a zigzag bind-off (a technique borrowed from historic Greek knitting): Line stitches up on two needles,

one for the toe and one for the foot sts. Holding these two needles together, p1 from back needle, k1 from front needle, pass first st over. *P1 from back, pass over. K1 from front, pass over. Rep from * until 1 st rem on needle, working last st tog with its accompanying yo. Break yarn and draw tail through last st. (If you'd prefer an invisible join, work the top of the toe first, then the bottom, then use the Kitchener st (see Glossary, page 100) to graft the toe sts to the sole sts. This places the graft on the sole where tension difficulties will be less noticeable.)

STRIPED SOCKS

With teal, CO 64 sts as for plain sock.

Leg

Work leg as for plain version, alternating 4 rnds teal with 4 rnds silver 8 times total in k2, p2 rib, then change to St st and work 4 rnds teal, 4 rnds silver, then 4 rnds teal, 2 rnds silver.

Heel

The heel on one sock is worked on needles 1 and 2, with the first stitch in silver, changing to teal for the rest of the heel.

Heel and Toe Construction

The heel and toe are constructed with short rows that produce an hourglass shape. Each short row begins with a yarnover that is instrumental in preventing gaps. When the knit side is facing, work the yarnover in the standard manner, bringing yarn forward under needle then over the top to the back. When the purl side is facing, bring yarn to the back under needle, then over the top to the front as illustrated. This forms a "backward" yarnover—the leading side of



the loop is on the back of the needle—but the distance traveled by the yarn will equal that of the standard yarnover on the knit side, an important distinction for truly even stitches (see "Beyond the Basics" on page 72). The stitch mount will be corrected later.

When the last turn has been made, change to silver, decreasing with k2tog on the first side, ssk at the other. Complete 4-row stripe in silver. To center the joins on the opposite side for the second sock, work the heel on needles 3 and 4. Knit across needles 1 and 2 in silver (3rd row of stripe). Knit 1 in silver on needle 3. Break off teal (or work from other end of ball to eliminate extra ends to work in later) from

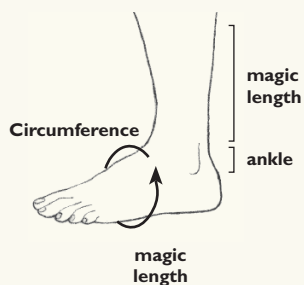
beginning of round. Begin heel as before with teal on the second st. When the last turn has been made, change to silver, dec with an ssk on the first side, k2tog at the other. Complete 4 row stripe in silver. Cont stripes as established in St st to desired foot length (6 teal-silver stripe repeats), ending with 4 rnds silver.

Toe
Work in teal, beg with top of toe and working over to the bottom. With teal, use Kitchener st (see Glossary, page 100) to graft toe to bottom of foot, working the yo tog with the last st. ∞

Priscilla Gibson-Roberts is putting the final touches on *Simple Socks: Plain and Fancy*, to be available this winter from Nomad Press.

Transform Priscilla's Dream Socks into *Your* Dream Socks

To adapt the pattern for Priscilla's Dream Socks to a different gauge or size, plug in the numbers provided here. Follow the illustration to figure out your sock circumference measurement, then use that "magic number" to determine all of the other sock measurements and stitch counts.



Proportions for an average foot:

Circumference (C) = 100%

Cast-on stitches: 100% of Circumference (adjusted if necessary to be divisible by 4)

Ankle rnds: 20% of Circumference

Heel/toe stitches: 50% of Circumference

Stitches between yarnovers: 20% of Circumference (adjust to closest even number)

Magic length: Circumference minus 1"

Gauge (sts per inch)	5	6	7	8	9
C = 5½" (14 cm; child shoe size 3-7)					
cast-on sts	28	32	40	44	48
ankle rnds	6	6	8	9	10
heel/toe sts	14	16	20	22	24
sts bet yos	6	6	8	8	10
magic length 4½"					

Gauge (sts per inch)	5	6	7	8	9
C = 6½" (16.5 cm; child shoe size 8-13)					
cast-on sts	32	40	44	52	60
ankle rnds	6	8	9	10	12
heel/toe sts	16	20	22	26	30
sts bet yos	6	8	8	10	12
magic length 5½"					

Gauge (sts per inch)	5	6	7	8	9
C = 7½" (19 cm; woman's small)					
cast-on sts	36	44	52	60	68
ankle rnds	7	9	10	12	14
heel/toe sts	18	22	26	30	34
sts bet yos	8	8	10	12	14
magic length 6½"					

Gauge (sts per inch)	5	6	7	8	9
C = 8" (20.5 cm; woman's medium)					
cast-on sts	40	48	56	64	72
ankle rnds	8	10	11	12	14
heel/toe sts	20	24	28	32	36
sts bet yos	8	10	12	12	14
magic length 7"					

Gauge (sts per inch)	5	6	7	8	9
C = 8½" (21.5 cm; woman's large)					
cast-on sts	44	52	60	68	76
ankle rnds	9	10	12	14	15
heel/toe sts	22	26	30	34	38
sts bet yos	8	10	12	14	16
magic length 7½"					

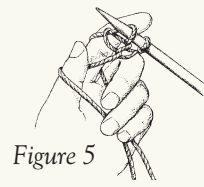
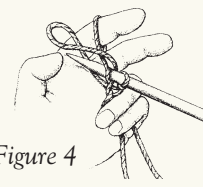
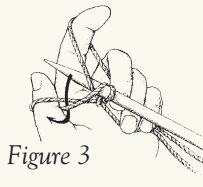
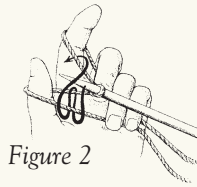
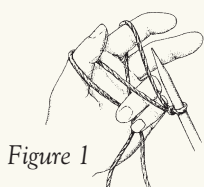
Gauge (sts per inch)	5	6	7	8	9
C = 9" (23 cm; man's small)					
cast-on sts	48	56	64	72	80
ankle rnds	10	11	13	14	16
heel/toe sts	24	28	32	36	40
sts bet yos	10	12	14	14	16
magic length 8"					

Gauge (sts per inch)	5	6	7	8	9
C = 9½" (24 cm; man's medium)					
cast-on sts	48	56	68	76	84
ankle rnds	10	12	14	15	17
heel/toe sts	24	28	34	38	42
sts bet yos	10	12	14	14	16
magic length 8½"					

Gauge (sts per inch)	5	6	7	8	9
C = 10" (25.5 cm; man's large)					
cast-on sts	56	60	72	80	88
ankle rnds	12	12	14	16	18
heel/toe sts	28	30	36	40	44
sts bet yos	12	12	14	16	18
magic length 9"					

Old Norwegian Cast-On

Leaving a long tail, place a slip knot on needle. Place thumb and index finger of your left hand between the two yarn ends and close other fingers around them, twist wrist so that palm faces upward, and spread thumb and index finger to make a V of yarn between them (Figure 1). Bring needle in front of yarn around thumb, under both yarns around thumb, down into center of loop around thumb, and forward (Figure 2). Bring needle over top of yarn around index finger, catch this yarn, and bring needle back down into loop around thumb (Figure 3), turning thumb slightly to make room for needle to pass through. Drop loop off thumb (Figure 4) and place thumb back in V configuration while tightening up resulting stitch on needle (Figure 5).



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—CHARLOTTE QUIGGLE—

CHARLOTTE QUIGGLE CAME up with the idea for these reversible scarves because of her own pet peeve with scarf designs that have an obvious right and wrong side. “Since,” she points out, “we all know that both sides of a scarf are always on parade.” Bored with the standard reversible stitch patterns (garter, seed, brioche, etc.), Charlotte based her designs on a wide four-by-five rib, treating each stockinette face of the rib as a right side and then embellishing that section with another stitch pattern, on one side a cable, on the other, slanted eyelets. She then framed each scarf with a reversible garter or seed stitch. By choosing a bulky pure cashmere for one scarf and a fine mohair for the other, she was able to create two effects—one casual and chunky, one formal and feminine, though of course either scarf can be dressed up or down depending on the occasion and the wearer’s style preferences.



Chris Hartlove

Finished Size Cashmere Scarf—About 8" (20.5 cm) wide and 78" (198 cm) long, blocked. Mohair Scarf—About 6" (15 cm) wide and 56" (142 cm) long, blocked.

Yarn Cashmere Scarf: Filatura di Crosa/Stacy Charles Melville (100% cashmere, 66 yd [60 m]/50 g): #16 off-white, 5 skeins. Mohair Scarf: Filatura di Crosa/Stacy Charles Kid Mohair (80% kid mohair, 20% nylon; 268 yd [245 m]/25 g): #310 off-white, 2 balls (used double).

Needles Cashmere Scarf—Size 11 (8 mm). Mohair Scarf—Size 10 (6 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); cable needle (cn); tapestry needle.

Gauge Cashmere Scarf: 12 sts and 16 rows = 4" (10 cm) in seed st. Mohair Scarf: 16 sts and 24 rows = 4" (10 cm) in garter st.

Abbreviation

SsK:

Sl 1 kwise, sl 1, place left needle in the sts, rotate it to the front of the right needle, and knit these 2 sts tog.

Stitches

Seed Stitch:

(worked over an odd number of sts)
All rows: K1, *p1, k1; rep from *.

CASHMERE SCARF

Loosely CO 25 sts. Work 5 rows seed st, placing markers 3 sts in from each end of needle on last row. Slip markers every row. Set-up row: K1, p1, k1, k2, M1 kwise (see Glossary, page 101), k1, [p5, k2, M1 kwise, k1] 2 times, k1, p1, k1—28 sts. Beg with Row 1, work Cashmere Scarf chart until piece measures desired length, ending with Row 2 or 14 of chart. Dec row: Work seed st across all sts and at the same time, k2tog above each cable—25 sts rem. Work 4 more rows seed st. BO all sts loosely in seed st.



Joe Coca

Finishing

Weave in loose ends. Wet-block to relax the rib and open the lacey holes.

MOHAIR SCARF

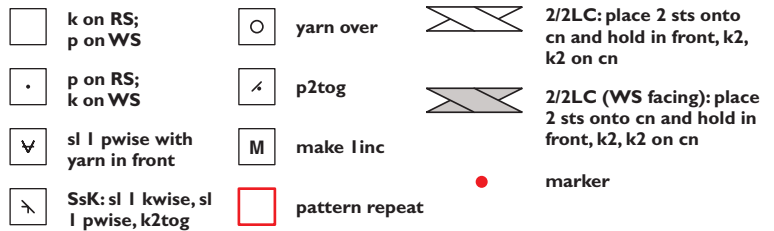
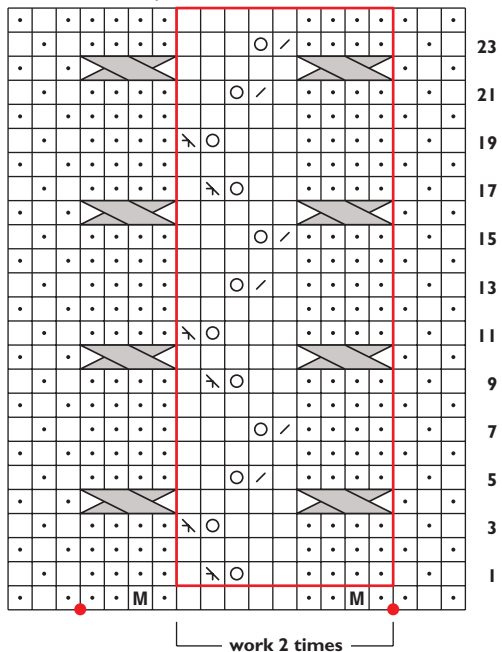
With yarn doubled, *loosely* CO 25 sts. Slipping the first st of every row pwise with yarn in front, knit 5 rows. *Set-up row*: (WS) Sl 1 pwise with yarn in front, k2, p2, M1 pwise (see Glossary, page 101), p1, [k5, p2, M1 pwise, p1] 2 times, k3—28 sts. Beg with Row 1 and cont to slip the first st of every row, work Mohair Scarf chart until piece measures 55" (139.5 cm) or desired length from beg, ending with Row 6 of chart. *Dec row*: Knit all sts, working k2tog above each cable—25 sts rem. Knit 4 rows. BO as foll: Sl 1 kwise, *sl 1 kwise, insert tip of left needle through fronts of both sts on right needle and knit them tog; rep from * until 1 st rem. Break yarn and thread tail through rem st.

Finishing

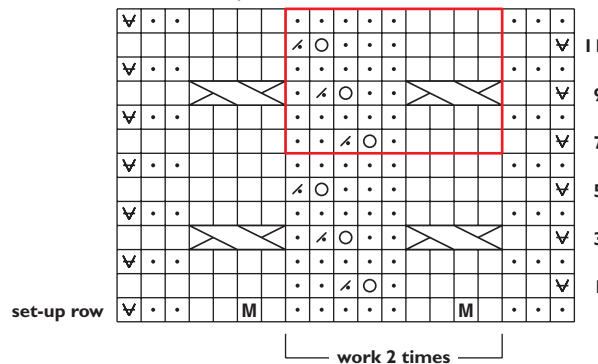
Weave in loose ends. Wet-block to relax the rib and open the lacey holes. ∞

Charlotte Quiggle "lives to knit" in New York City and At The Lake, in Minnesota.

Cashmere Scarf



Mohair Scarf





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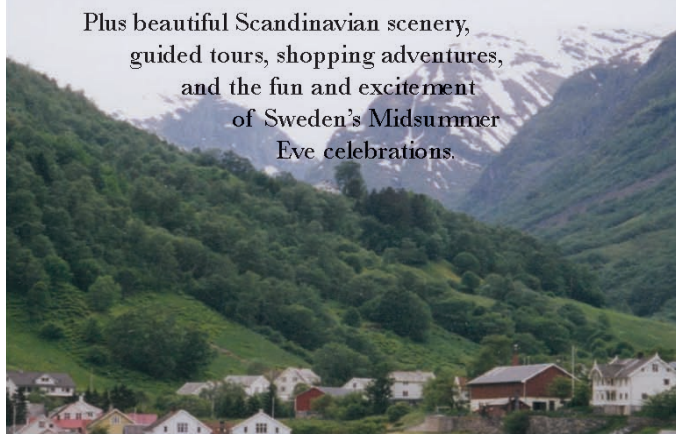


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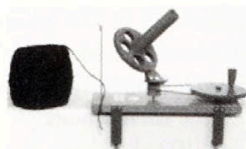
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Mixed-Up Shawl and Living-Room Throw

— LISA DANIELS —



A QUINTET OF HANDPAINTED yarns in the same colorway but with different textures are mixed together to make these two projects: a sophisticated shawl and a cuddly throw. While the effect is dramatic, the execution is easy. The body of each project (the only real difference between the two is their finished size) is created by working, from long side to long side, two rows of knit and two rows of purl in an established yarn sequence: Mohair, Merino Ribbon (a railroad-style ribbon), Woolly Feathers (a feathery mohair-nylon blend), Moguls (a wool bouclé), and Mountain Goat (a smooth mohair-wool blend). The optional fringe, shown here only on the shawl, is made by cutting the yarn and leaving an 18-inch tail at the end of each row, then, after the knitting is complete, knotting the fringes together in a pretty macramé style.

Finished Size Shawl: About 68" (173 cm) wide and 17" (43 cm) long, excluding fringe. Throw: About 60" (152.5 cm) wide and 40" (101.5 cm) long.

Yarn Shawl: All Mountain Colors yarns in Ruby River: Moguls (98% wool, 2% nylon; 65 yd [59 m]/100 g) and Mountain Goat (used double; 55% mohair, 45% wool; 240 yd [219 m]/100 g), 2 skeins each. Mohair (78% mohair, 13% wool, 9% nylon; 225 yd [205 m]/100 g), Merino Ribbon (80% Merino, 20% nylon; 245 yd [224 m]/100 g), and Woolly Feathers (65% kid mohair, 35% nylon; 95 yd [87 m]/100 g), 1 skein each. Throw: All Mountain Colors yarns in Northern Lights: Moguls, Mountain Goat (used double), and Mohair, 2 skeins each; Merino Ribbon and Woolly Feathers, 1 skein each.

Needles Size 11 (8 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle.

Gauge 9 sts and 16 rows = 4" (10 cm) in stitch pattern.



Stitch Pattern

Row 1: (RS) Purl.
 Rows 2 and 3: Knit.
 Row 4: Purl.
 Repeat Rows 1–4 for pattern.

Shawl

With Mountain Goat (use double throughout), CO 150 sts, leaving 18" (46-cm) tail for fringe. Leaving an 18" (46-cm) tail at beg and end of each row, knit 1 row then purl 1 row. Cont leaving tail at beg and end of each row and beg with Row 1, work stitch pattern, working 4 rows of each yarn in the foll order: Wooly Feathers, [Merino Ribbon, Moguls, Mohair, Mountain Goat] 3 times, Merino Ribbon, Moguls, Mohair, Wooly Feathers. Change to Mountain Goat and purl 1 row then knit 1 row. BO all sts loosely.

Finishing

Work knotted fringe as shown at right.

Throw

With Mountain Goat (use double throughout), CO 135 sts. Work Rows 3 and 4 of stitch patt. Beg with Row 1, work stitch pattern, working 4 rows of each yarn in the foll order: Wooly Feathers, [Mohair, Merino Ribbon, Mohair, Moguls, Mohair, Mountain Goat] 3 times, Mohair, Merino Ribbon, Mohair, Wooly Feathers, Mohair, Mountain Goat, [Mohair, Merino Ribbon, Mohair, Moguls, Mohair, Mountain Goat] 3 times, Mohair, Wooly Feathers. With Mountain Goat, purl 1 row then knit 1 row. BO all sts loosely.

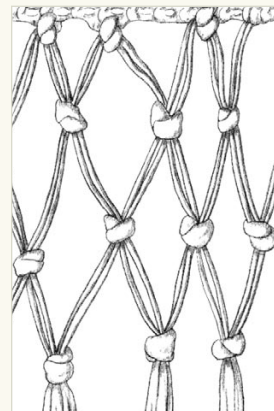
Finishing

Weave in loose ends. Add fringe with left-over yarn if desired. ∞

Lisa Daniels is the owner of Big Sky Studio in Lafayette, California.

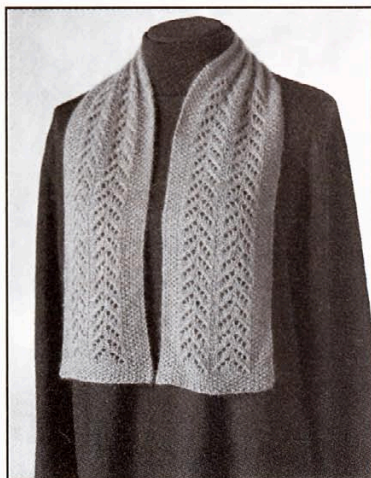
Knotted Fringe

Tie the group of 4 ends from each yarn stripe into a knot. Take half the ends from each knot and knot them with half the ends from the adjacent group, about 1" (2.5 cm) below first knot. Continue knotting adjacent groups 2 more times—4 rows of knots.



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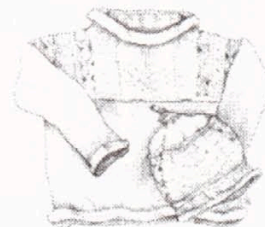
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Point to Point

— DONNA KAY —

Finished Size 40 (44, 48)" (101.5 [112, 122] cm) bust/chest circumference. Sweater shown measures 44" (112 cm).

Yarn Alice Starmore Scottish Heather (100% Shetland wool; 120 yd [110 m]/2 oz): #1090 grouse heather (MC), 7 (7, 8) skeins; #1220 lacquer, 6 (6, 7) skeins.

Needles Body and Sleeves—Size 7 (4.5 mm): 29" (80-cm) circular (cir) and set of 4 double-pointed (dpm); Ribbing—Size 5 (3.75 mm): 16" and 24" (40- and 60-cm) cir and set of 4 dpm. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle.

Gauge 19 sts and 23 rows = 4" (10 cm) in color patt on larger needles.

Body

With MC and smaller 24" (60-cm) cir needle, CO 180 (196, 216) sts. Place m and join, being careful not to twist sts. Work rib as foll:

Rnds 1, 2, and 3: *K2, p2; rep from *.

Rnd 4: Join red and knit.

Rnd 5: With red, work established rib. Break off red.

Rnd 6: With MC, knit.

DONNA KAY PULLED THE BOLD point-to-point color pattern that blankets this sweater from Alice Starmore's *Charts for Colour Knitting*, then framed the sweater at the bottom, neck, and sleeve edges with a 2x2 ribbing accented with a single stripe (an idea she pulled from photos of sweaters from the 1950s). Although the point-to-point pattern appears complex, that is an optical illusion: Because the pattern repeats over 14 stitches and 8 rows, it is easily memorized—or followed by looking at the preceding knitting rather than the printed chart. The body of the sweater is worked in the round to the armhole, at which point stitches are separated for the front and back, and worked separately back and forth to the shoulders. The shoulder stitches are bound off together. The sleeves are worked from the cuff upward, then sewn into the armholes.

Rnds 7–17: With MC, work established rib.

Rnd 18: Cont in established rib, and *at the same time*, inc 10 (14, 14) sts evenly spaced—190 (210, 230) sts.

Change to larger 29" (80-cm) cir needle and beg as indicated for your size, work Body chart, placing another m after 95 (105, 115) sts to mark right side "seam." Cont as charted until piece measures 11½ (12, 12½)" (29 [30.5, 31.5] cm) from beg, ending at left seam. **Divide for armholes:** Turn work and cont in patt, p95 (105, 115) sts for back. Place rem 95 (105, 115) sts on holder to be worked later for front.

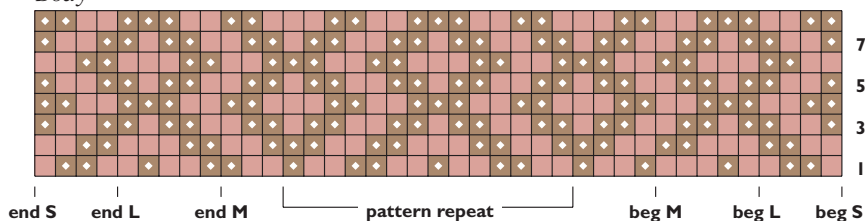
Shape back armholes: BO 2 sts at beg of next 2 rows, then dec 1 st each end of needle every RS row 6 (7, 7) times—79 (87, 97) sts rem. Cont in patt until armhole measures 8½ (9, 9½)" (21.5 [23, 24] cm).

Shape back neck: Cont in patt, work 24 (27, 31) sts, join new yarn, k31 (33, 35) sts and place on holder for neck, work to end—24 (27, 31) sts each side. Working each side separately, dec 1 st at neck edge 1 time—23 (26, 30) sts rem each side. Cont in patt until armhole measures 9 (9½, 10)" (23 [24, 25.5] cm). Place sts on holders. **Shape front armholes:** Join yarns to held 95 (105, 115) sts. Beg with WS facing, work armhole shaping as for back—79 (87, 97) sts rem. Cont in patt until armhole measures 5½ (6, 6½)" (14 [15, 16.5] cm). **Shape front neck:** Cont in patt, work 32 (35, 39) sts, join new yarn and BO center 15 (17, 19) sts, work to end—32 (35, 39) sts each side. Working each side separately, BO 3 sts at neck edge once, 2 sts 2 times, and 1 st 2 times—23 (26, 30) sts rem each side. Cont in patt until piece measures same as back to shoulder. Place sts on holders.

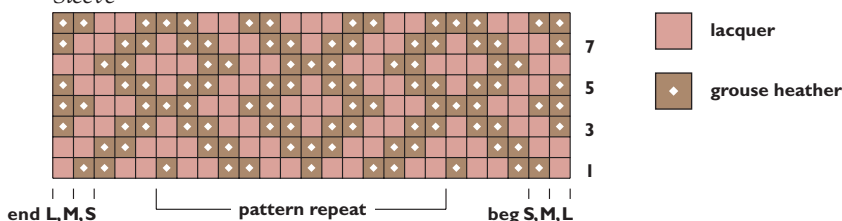
Sleeves

With MC and smaller dpm, CO 40 (40, 44) sts. Divide sts evenly onto 3 dpm, place m, and join, being careful not to twist sts. Work Rnd 1–17 of rib patt as for body. On next rnd, cont in established rib, inc 9 (11, 9) sts evenly spaced—49 (51, 53) sts. Change to larger dpm and beg as indicated for your size, follow Sleeve chart, and *at the same time*, inc 1 st each side of m every 4 rnds 18 (20, 22) times, working new sts into patt—85 (91, 97) sts. Cont even in patt until piece measures 17½ (18, 18½)" (44.5 [46, 47] cm) from beg. **Shape cap:** Turn work to WS and work back and forth in rows, BO 2 sts at beg of next 2 rows,

Body



Sleeve

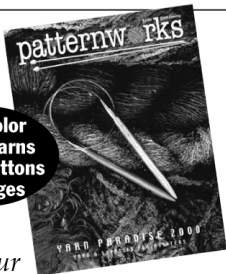




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then dec 1 st each end of needle every RS row 6 (7, 7) times—69 (73, 79) sts rem. With MC, BO all sts.

Finishing

With MC and using the three-needle bind-off (see Glossary, page 101), join front to back at shoulders. **Neckband:** With MC, smaller 16" (40-cm) cir needle, RS facing, and beg at back neck, pick up and knit 92 (96, 100) sts evenly spaced around neck opening, including held sts. Place m and join.

Rnds 1–12: *K2, p2; rep from *.

Rnd 13: Join red and knit.

Rnd 14: With red, cont in established rib.

Break off red.

Rnd 15: With MC, knit.

Rnds 16–18: With MC, cont in established rib.

BO all sts loosely in patt. With MC threaded on a tapestry needle, sew sleeves into armholes, matching dec edges. Weave in loose ends. Block, taking care not to stretch the ribbing. ☞

Donna Kay enjoys teaching knitting and designing traditional sweaters.

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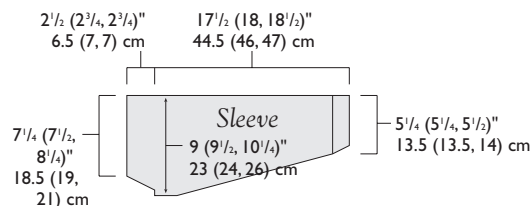
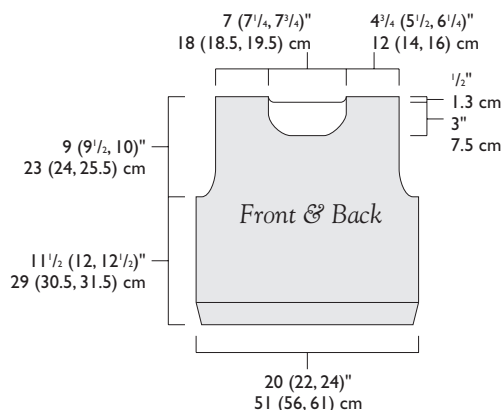
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Cross-Cultural Pullover

— NORAH GAUGHAN —

Finished Size 40 (44, 48, 52)" (101.5 [112, 122, 132] cm) bust/chest circumference. Sweater shown measures 44" (112 cm).

Yarn Reynolds Contessa (50% lambswool, 30% angora, 20% nylon; 82 yd [75 m]/50 g): #20 black (MC), 10 (10, 11, 12) skeins; #57 Tuscan red (CC), 2 (2, 3, 3) skeins.

Needles Body and Sleeves—Size 9 (5.5 mm). Ribbing—Size 7 (4.5 mm). Collar—Size 7 (4.5 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle; one $\frac{3}{4}$ " (1, 1 $\frac{1}{8}$, 1 $\frac{1}{4}$)" (2- [2.5-, 3-, 3.2-] cm) button (button shown is #A4624 from Blue Moon Buttons).

Gauge 15 sts and 19 rows = 4" (10 cm) in color pattern on larger needles; 14 sts and 19 rows = 4" (10 cm) in St st on larger needles.

Back

With smaller straight needles and MC, CO 76 (84, 92, 100) sts. Work k1, p1 rib until piece measures 1" (2.5 cm) from beg, ending with a RS row. Change to larger needles and purl 1 row, dec 1 st—75 (83, 91, 99) sts rem. Beg with Row 1 and beg and end as indicated for your size, work 46 rows of

NORAH GAUGHAN BEGAN DESIGNING this cropped sweater by piecing together motifs from an assortment of Nordic reference books. By modifying and changing the scale of the motifs (knitting them at 3.75 stitches to the inch rather than the much smaller gauges traditionally associated with Nordic knitting), and by matching them with the burnt red and black yarn, she gave the motifs a bit of a Middle Eastern mystique. The yarn, a 10-ply lambswool-angora-nylon blend, is bulky, but the large number of plies makes it more durable than many other yarns of this size.

Border chart. Break off CC. Cont with MC only, on next (RS) row, dec 4 (5, 6, 7) sts evenly spaced—71 (78, 85, 92) sts rem. Work even in St st until piece measures 12 $\frac{1}{2}$ (13, 13, 13)" (31.5 [33, 33, 33] cm) from beg, ending with a WS row. **Shape armholes:** BO 3 sts at beg of next 0 (2, 2, 4) rows, BO 2 sts at beg of foll 4 (2, 4, 4) rows, then dec 1 st each end of needle every other row 1 (2, 2, 1) time(s)—61 (64, 67, 70) sts rem. Work even until piece measures 20 (21, 22, 23)" (51 [53.5, 56, 58.5] cm) from beg and armhole measures 7 $\frac{1}{2}$ (8, 9, 10)" (19 [20.5, 23, 25.5] cm), ending with a WS row. **Shape shoulders:** BO 6 (7, 8, 7) sts at beg of next 2 (6, 2, 2) rows, BO 7 (0, 7, 8) sts at beg of next 4 rows—21 (22, 23, 24) sts rem. Place sts on holder for back neck.

Front

Work as for back until piece measures 15 (16, 16, 17)" (38 [40.5, 40.5, 43] cm) from beg. **Shape neck:** Work 29 (30, 31, 32) sts,

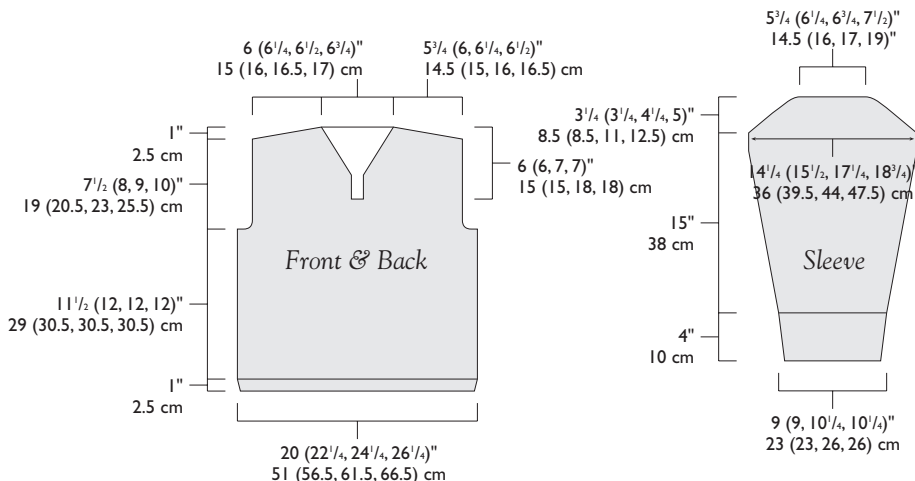
join new yarn and BO center 3 (4, 5, 6) sts, work to end—29 (30, 31, 32) sts each side. Working each side separately, cont even for 2" (5 cm), ending with a WS row. Dec 1 st each neck edge on next and every foll RS row 8 more times, and *at the same time*, when piece measures same as back to shoulder, BO shoulders as for back.

Sleeves

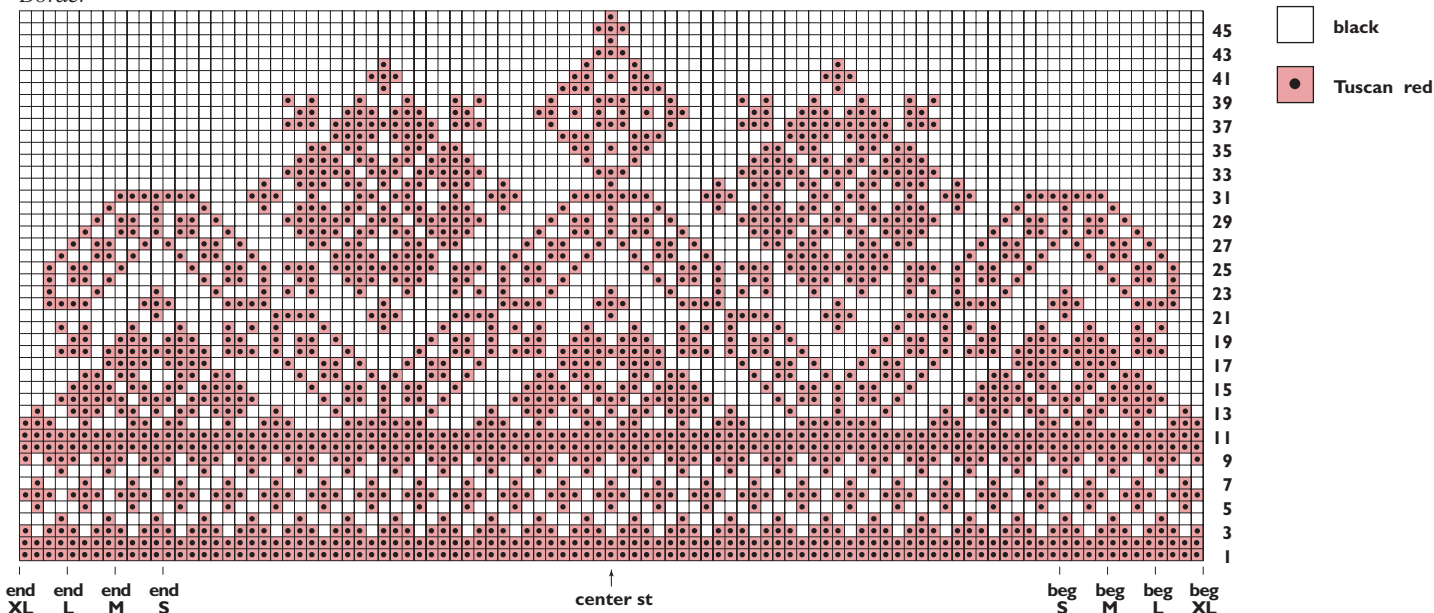
With smaller straight needles and MC, CO 32 (32, 36, 36) sts. Work k1, p1 rib until piece measures 4" (10 cm), ending with a WS row. Change to larger needles and St st, and *at the same time*, inc 1 st each end of needle on next and every foll 4th row 0 (0, 0, 10) times, every 6 rows 0 (8, 11, 4) times, then every 8 rows 8 (2, 0, 0) times—50 (54, 60, 66) sts. Work even until piece measures 19" (48.5 cm) from beg, or desired length to armhole, ending with a WS row. **Shape cap:** BO 3 sts at beg of next 2 rows then BO 2 sts at beg of foll 4 rows—36 (40, 46, 52) sts rem. Dec 1 st each end of needle every other row 3 (2, 4, 6) times—30 (36, 38, 40) sts rem. BO 2 sts at beg of next 2 (4, 4, 4) rows, then BO 3 sts at beg of foll 2 rows—20 (22, 24, 26) sts rem. BO all sts.

Finishing

With yarn threaded on tapestry needle, sew shoulder seams. **Collar:** With MC, cir needle, and beg at right shoulder, k21 (22, 23, 24) held back neck sts, dec 1 (0, 1, 0) st as you go—20 (22, 22, 24) sts rem. Work k1, p1 rib, and *at the same time*, using the cable method (see Glossary, page 100), CO 6 (6, 7, 7) sts at beg of next 2 rows—32 (34, 36, 38) sts. CO 1 st at beg of every row 24 (24, 28, 28) times—56 (58, 64, 66) sts. CO 8 sts at beg of next 2 rows—72 (74, 80, 82) sts. Cont in rib for $\frac{1}{2}$ ($\frac{3}{4}$, $\frac{7}{8}$, 1)" (1.3 [2,







2.2, 2.5] cm), ending with a WS row. On next row (RS), work buttonhole as foll: Work 5 sts in patt, yo, k2tog, work to end. Cont in rib until narrowest part of collar measures 1 (1½, 1¾, 2)" (2.5 [3.8, 4.5, 5]

cm). BO all sts. Sew CO edge of collar to neckline down to center front with buttonhole side on top. Sew the sleeves into the armholes. Sew the sleeve and side seams. Sew the button opposite the

buttonholes. Weave in all the loose ends. Block lightly to measurements. ∞

Norah Gaughan is design director of JCA, Inc. (Reynolds, Unger, and Adrienne Vittadini).

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Ooh La Loopy Hats

— BARBARA ALBRIGHT —

Finished Size 18½ (20¼, 21, 22, 23½)" (47 [51.5, 53.5, 56, 59.5] cm) circumference. To fit an infant (child's small, child's large, woman's, man's) head. Striped hat shown measures 21" (53.5 cm); other hats measure 20¼" (51.5 cm).

Yarn Harrisville Designs Highland Style (100% wool; 200 yd [183 m]/100 g): #8 hemlock (green), #7 tundra (gold), #35 chianti (fuchsia), and #37 cocoa. Three skeins of yarn will make all three hats shown.

Needles Size 6 (4 mm): 16" (40 cm) circular (cir) and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle.

Gauge 19 sts and 30 rnds = 4" (10 cm) in St st worked in the round.

Note

Instructions are for green hat. Striped hat is worked in alternating 10-row stripes of

THESE EASY ROLLED-BRIM HATS topped with clusters of I-cord loops are at home on both the ski slopes and the school bus, on children's as well as grown-up's heads. Because the body of the hat is so easy to knit in stockinette stitch, it is the perfect "canvas" for creativity—leave this area plain, add strips, small shapes, whatever your heart desires. For cross-generational fun, ask children to make the I-cord loops with a knitting pool.

cocoa and gold; loops are worked in cocoa and gold. Flowered hat is worked in cocoa and embroidered with gold French knots and fuchsia daisy stitches (with yarn doubled); loops are worked in cocoa, gold, and fuchsia. (See page 65 for embroidery instructions.)

With green and cir needle, CO 88 (96, 100, 104, 112) sts. Place marker (pm) and join, being careful not to twist sts. Work St st until piece measures 6 (7½, 8½, 9, 9¾)" (15 [19, 21.5, 23, 25] cm) or desired length from beg. **Shape top:** *K2tog; rep from *, for 3 rnds, changing to dpn when necessary, and ending last rnd k0 (0, 1, 0, 0)—11 (12, 13, 13, 14) sts rem. Cut yarn

and thread tail through remaining sts. Pull tight, secure, and fasten off. Weave in loose ends.

I-Cord Loops

(Make 9) With dpn, CO 4 sts. Work I-cord (see Glossary, page 100) as foll: One each in green, gold, and fuchsia in 6" (15-cm), 5" (12.5-cm), and 4" (10-cm) lengths. BO all sts. Form each cord into a loop and sew CO edge to BO edge. Weave in loose ends. Arrange loops into an attractive cluster and sew together. Sew cluster to top of hat. ∞

Barbara Albright is a contributing editor to *Interweave Knits*.





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Following in Priscilla's Footsteps

This Interweave staff project proved to be very popular, probably because we all admire Priscilla Gibson-Roberts, who came up with this new way to make socks (see Priscilla's Dream Socks on page 76 for the basic pattern) and because, like most knitters, we are all intrigued by sock-making. Some staffers had a hard time catching on to the new technique (using short rows to make both the toe and heel), but once we got it, we all had to agree: These socks are pretty cool and the fit is amazing.

Susan Strawn Bailey

Melanie Falick

Dawn Hamilton

Susan Strawn Bailey

Melanie Falick, Knits Editor-in-Chief

Being mommy to a two-year-old and holding down a demanding job doesn't leave me a lot of time for knitting, so I made this project as easy as it could possibly be. I picked yarn I absolutely love, knit it at the largest gauge on the chart, and let it make me look good. Horstia Mulberry Silk-Wool (5 sts = 1")

Dawn Hamilton, Handwoven Managing Editor

This was the first time I'd ever knit with two colors so I chose my favorite color duo—red and purple. Ann Budd helped me with a simple slip-stitch pattern and presto! I have a pair of socks I love—and it took less than a year to knit them! Cascade 220 (7 sts = 1")

Susan Strawn Bailey, Illustrator

Knitting these socks reminded me of gardening with perennials. I made a swatch to find combinations of patterns and colors I liked, sketched the patterns onto a grid, calculated repeats, and then started knitting the socks. I kept what I liked and ripped out what I didn't. I design my garden in nearly the same way! Lane Borgoesia Knitaly (6 sts = 1")

Barbara Albright, Knits Contributing Editor

I chose this yarn for its heathery quality and because it looks great with my green Birkenstocks. To keep the knitting simple but interesting, I used a mock cable pattern. Alice Starmore Scottish Campion (7 sts = 1")

Nancy Disney, Special Events Coordinator

I worked on my socks while coordinating Interweave's *Beadwork BASH*, plus visiting potential sites for SOAR 2001 (*Spin-Off Autumn Retreat*). I knew I wouldn't have a lot of time to knit so I chose a tweedy wool-silk yarn that could hold its own without complicated stitchwork or color patterning. Several times in my voyages I shared my staff project with fellow travelers and flight attendants. Classic Elite Devon Tweed (7 sts = 1")



Marilyn Murphy

Nancy Disney

Ann Budd

Barbara Albright

Ann Budd

Robin Troxell

Adina Klein

Ann Budd, Knits Managing Editor

Although I love wild color and texture, when it comes to wearing something myself, I tend toward the conservative. I designed the green socks just for me—my size, my color, and my type of understated patterning (adapted from a pattern in Nancy Bush's *Folk Knitting in Estonia*). I had so much fun, I made a bolder pair for one of my sons using a simple slip-stitch pattern. Cascade Lana de Oro (6 sts = 1"; adult sock); Brown Sheep Nature Spun Sport (6 sts = 1"; child's sock)

Marilyn Murphy, Editorial Director

Why did I ever say I would knit a pair of socks? I haven't picked up my knitting needles since last year. But Ann asked and I gave in. The only way I thought I would get the socks made on time was to knit them for someone little. But my fiancée said, "Knit them for me!" (his feet are not little). And I gave in again. Naturally Guernsey Double Knit (6 sts = 1")

Adina Klein, Knits Contributing Editor

I confess, this was my first sock ever. Not wanting to complicate things, I followed the pattern word for word and let the hand-dyed wool jazz up the basic design. Special thanks to Charlotte Quiggle who helped me every step of the way. Haneke Merino SportWeight (8 sts = 1")

Robin Troxell, Editorial Administrative Assistant

For some people, being given free reign to design is thrilling. For me, it is scary. So I took a conservative approach—follow the pattern very carefully and add just a touch of color. I loved working on these socks. I could always tell at a glance where I was in the pattern, so they were easy for me to knit on the bleachers at my son's baseball games. Patons Kroy 4-ply (8 sts = 1")

ABBREVIATIONS

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; follows
fwd	forward
g	gram(s)
inc	increase; increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit two stitches together
kwise	knitwise
LC	left cross
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one (increase)
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
pss	pass slip stitch over
pwise	purlwise
RC	right cross
rem	remain; remaining
rep	repeat; repeating
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
rev sc	reverse single crochet
sc	single crochet
sk	skip
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip 1 kwise, slip 1 kwise, k2 sl sts tog tbl
ssp	slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	instructions that are to be worked as a group a specified number of times

Knitting Gauge

To check gauge, cast on 30 to 40 stitches using recommended needle size. Work in pattern stitch until piece measures at least 4" (10 cm) from cast-on edge. Remove swatch from needles or bind off loosely, and lay swatch on flat surface. Place a ruler over swatch and count 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 swatch to confirm measurements. If you have more stitches and rows than called for in instructions,

use larger needles; if you have fewer, use smaller needles. Repeat until gauge is correct.

Wraps Per Inch

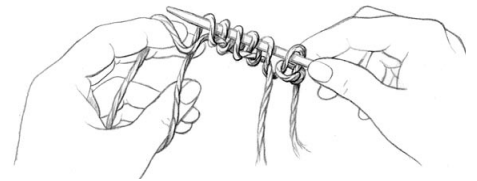
If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 103). To do this, wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.

Backward Loop Cast-On



Make loop in yarn and place on needle backward so that it doesn't unwind. Repeat for required number of stitches.

Provisional Cast-On



Place a loose slip knot of working yarn on needle. Hold waste yarn next to slip knot and wind working yarn under waste yarn, over needle, and in front of and then behind waste yarn for desired number of stitches. When you're ready to work in the opposite direction, remove waste yarn and pick up loops.

Cable Cast-On

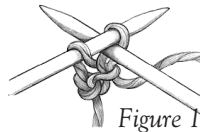


Figure 1

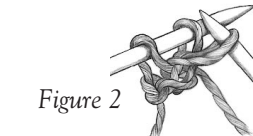


Figure 2

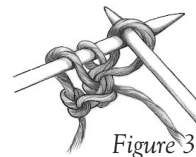
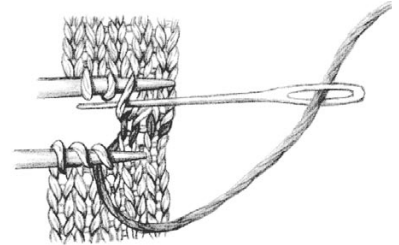


Figure 3

Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).

Kitchener Stitch



Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

Step 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.

Step 3: Bring threaded needle through the same front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.

Step 4: Bring threaded needle through first back stitch as if to purl (as illustrated), slip that stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.

Repeat Steps 3 and 4 until no stitches remain on needles.

I-Cord



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

Ssk Decrease



Figure 1



Figure 2

Slip two stitches knitwise one at a time (Figure 1). Insert point of left needle into front of two slipped stitches and knit them together through back loops with right needle (Figure 2).

Ssp Decrease



Figure 1



Figure 2

Holding yarn in front, slip two stitches (one at a time) knitwise onto right needle (Figure 1). Slip them back onto left needle and purl the two stitches together through back loops (Figure 2).

Make 1 Purlwise Increase



Figure 1

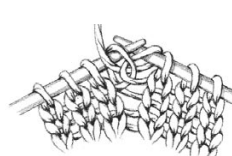


Figure 2

With left needle tip, lift strand between last knitted stitch and first stitch on left needle, from back to front (Figure 1). Purl lifted loop (Figure 2).

Make 1 Knitwise Increase



Figure 1



Figure 2

Unless otherwise specified, use MIL. *Make 1 left (MIL)*: With left needle tip, lift the strand between last knitted stitch and first stitch on left needle, from front to back (Figure 1). Knit the lifted loop through back (Figure 2). Makes a left slant. *Make 1 right (MIR)*: With left needle tip, lift the strand between last knitted stitch and first stitch on left needle, from back to front (Figure 3). Knit lifted loop through the front (Figure 4). Makes a right slant.



Figure 3



Figure 4

3 (4, 5) Stitch One-Row Buttonhole



Figure 1



Figure 2



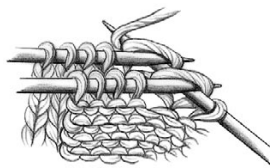
Figure 3



Figure 4

Work to where you want the buttonhole to begin, bring yarn to front, sl 1 pwise, bring yarn to back (Figure 1). *Sl 1 pwise, pass first slipped st over second; Rep from * 2 (3, 4) more times. Place last st back on left needle (Figure 2), turn. CO 4 (5, 6) st as follows: *Insert right needle between the first and second sts on left needle, draw up a loop, and place it on the left needle (Figure 3); rep from * 3 (4, 5) more times, turn. Bring yarn to back, Sl first st of left needle onto right needle and pass last CO st over it (Figure 4), work to end of row.

Three-Needle Bind-Off



Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. *Insert a third needle into first stitch on each of the other two needles and knit them together as one stitch.

Knit next stitch on each needle the same way. Pass first stitch over second stitch. Repeat from * until one stitch remains on third needle. Cut yarn and pull tail through last stitch.

Short Row: Wrapping a Stitch



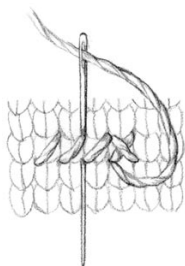
Figure 1



Figure 2

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so. Note: Hide wraps in a knit stitch when right side of piece is worked in a knit stitch. Leave wrap if the purl stitch shows on right side. Hide wraps as follows: *Knit stitch*: On right side, work to just before wrapped stitch. Insert right needle from front, under the wrap from bottom up, and then into wrapped stitch as usual. Knit them together, making sure new stitch comes out under wrap. *Purl stitch*: On wrong side, work to just before wrapped stitch. Insert right needle from back, under wrap from bottom up, and put on left needle. Purl them together.

Cross-Stitch on a Knitted Background



Bring threaded needle out from back to front at lower left corner of knitted st to be covered. Work left to right, *insert needle at upper right corner of same st, out at lower right corner of same st, directly below and in line with the insertion point. Rep from * to form one half of cross. Then work right to left in the same manner to form the other half.

OOPS!

Visit our website at www.interweave.com for corrections to all issues of Interweave Knits.

Summer 2000

Tablecloth Inspiration (page 7)

The price listed for the two totes are incorrect. Check your local retailer for the correct prices.

Kristin's Favorite Carry-All (page 24)

For the body of the bag, work through Row 30 of chart 2 times, then Rows 1-28.

Mermaid Mesh (page 36)

Rows 1, 3, and 5 of the chart are missing symbols for k3tog in the 10th, 9th, 8th box, respectively. The chart reads correctly within the red pattern repeat box.

Aran Plaid (page 38)

On Row 47 of the chart, all of the cables should twist to the right (place 2 sts onto cn and hold in back, k2, k2 from cn).

Beyond the Basics (page 78)

The row numbers for the lower chart on page 79 are off by one row. Row 1 should line up with the second row of the chart (the row with the cable twists).

Traveler's Stockings (page 80)

Row 1 of the heel turn (page 82) should read: (RS) Sl 1, knit to 1 st from gap, ssk, k1, turn.

Traveling Knitter's Sourcebook

(starting on page 41)

Please make the following shop additions and corrections:

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Common Thread, 2372 Capital Cir NE, Tallahassee, FL 32308; (850) 383-8111

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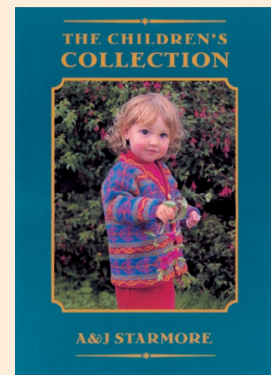
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Blue Moon Buttons, www.bluemoonbuttons.com.

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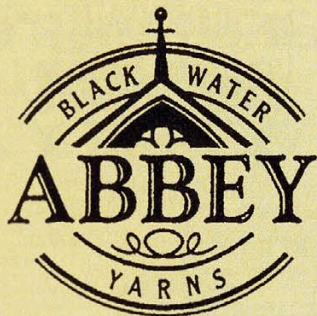
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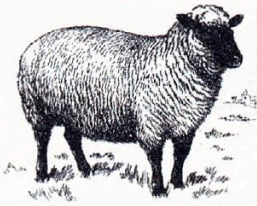
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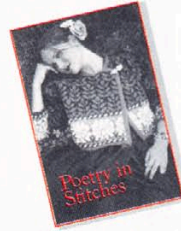


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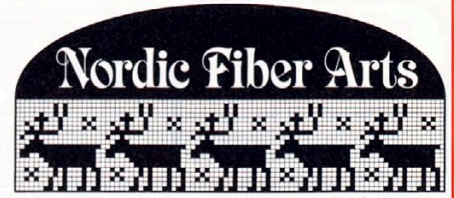
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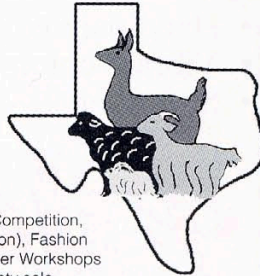
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Oh, Give Me a Home

Judith Durant

"HOME IS WHERE THE HEART IS." This expression is trite but true. Raised in New England, I made my home in New York City for fifteen years after college. As I grew from starving artist to urban professional, my living situation changed from sharing a one-bedroom apartment with two other people, to sharing a three-bedroom apartment with two other people, to sharing a studio apartment with myself. While each of these abodes was temporary, each made me feel at home. The Big Apple was exciting, there was opportunity everywhere (including a job knitting costumes for a soap opera—no kidding!), and my whole life lay in front of me.

Now I live in America's Heartland. And while my husband and I own a lovely house and have carved out a new life for ourselves, I still feel more comfortable back east. Back home.

"Home is where you hang your hat." I never could buy into this axiom (see above).

"Home is the place where, when you have to go there, they have to take you in." Robert Frost's sentiment is far from romantic. And while I hate to think of *having* to go home, or of my family and friends *having* to take me in, it is comforting to know that if I did, they would.

"A man's home is his castle." Though sexist, this adage begins to ring true for me, especially when I read it in total: "... and one's home is the safest refuge to everyone." Feeling safe is one of the most important things that home has to offer.

"A woman's home is her most comfortable sweater." Now we're on to something. What is it that makes us feel at home? Being safe and secure is only one part. Feeling content with and at the same time stimulated by our surroundings is another. But the most important part of home for me is the self-confidence that the security, comfort, contentment, and stimulation inspire. That carefree, almost naive state that allows one to laugh out loud, to sing, to

be spontaneous. And that's exactly how I feel when I don my favorite sweater. Headstrong. Courageous. Invincible.

The sweater in question is an off-white cotton Aran-style, knitted more than twenty years ago. It appears in many photographs, some of which reside in my shoebox, others in my mother's shoebox, a couple in a collage on my sister's wall, and at least one on my mother-in-law's coffee table. There's a photo of the sweater at a pay phone in San Francisco—I'm talking to my new boyfriend (now husband). There's a photo of the sweater with my two-month-old niece Gina (who's now old enough to knit her own sweater). There's the sweater crossing the English Channel. There's the sweater in the Napa Valley. There's the sweater on the couch in New York. There's the sweater on the couch in Colorado.

Some days I try on three, four, maybe even five outfits before I am able to settle on something to wear. But that's never happened with my sweater. It has *always* been the right thing to wear. It has *always* looked good. It has *always* made me think that I look good. And it has been consistently good-looking from the late 1970s right through to 2000. This sweater has been worn with velvet bell-bottoms, chiffon broom skirts, and classic pleated trousers. It's been worn on a body that's been a size 8, a size 14, and every size in between. Several times. Yet no matter what my size or accessory, this sweater has made me feel that everything is right with the world, that I can do no wrong, that I am home. Until now.

My sweater is falling apart. It started showing signs of age a few years back, but the little threads sticking out here and there didn't really bother me. I thought they showed character. Well, I hate to



Susan Strawn Bailey

admit it, but I took my sweater for granted and treated it as if it were as indestructible as it made me feel. In its increasingly deteriorating state I continued to throw it in the washer and dryer with the rest of the laundry. When the cuffs began to ravel, I simply rolled them up. When the neck ribbing began to disintegrate, I started wearing scarves. Eventually the sweater became so raggedy it could no longer be seen in public. (But I still wore it around the house during the weekends.)

I have no extra yarn with which to repair it. Recently I bought what looked like a good match and brought it home. After some hesitation, I cut off one cuff and put the live stitches on needles, then packed it all up to work on while taking a drive with my husband. Once out in the sunlight, the colors didn't match at all.

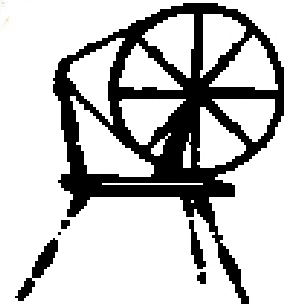
Seven different yarn shops have failed to yield a match. Reknitting the sweater is certainly possible. I once bought yarn to do that very thing but got distracted and knitted a cropped lacy cardigan. It's a good sweater, but not the same. And rather than try to duplicate my old sweater, I keep striving for the next perfect one. Currently on my needles is a moss green pullover in a wool/silk blend. I love this sportweight yarn, and I love the pattern that's developing.

Could this be it? Will this sweater make me sing? I sure hope so, because as Dorothy says (as she pulls on her favorite cardigan), "There's no place like home." ∞

Judith Durant is a freelance writer and editor who lives in Loveland, Colorado.

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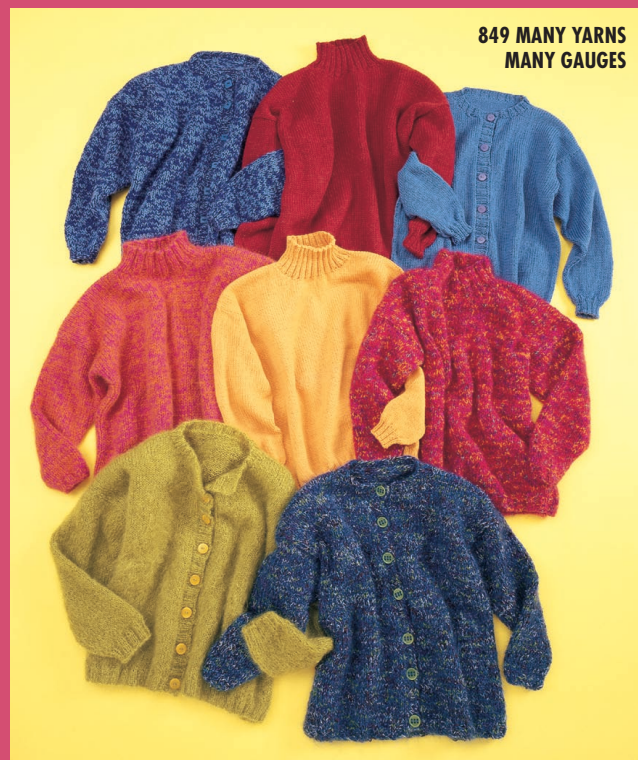
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