

I N T E R W E A V E  
**KNITS**



SPRING  
2000

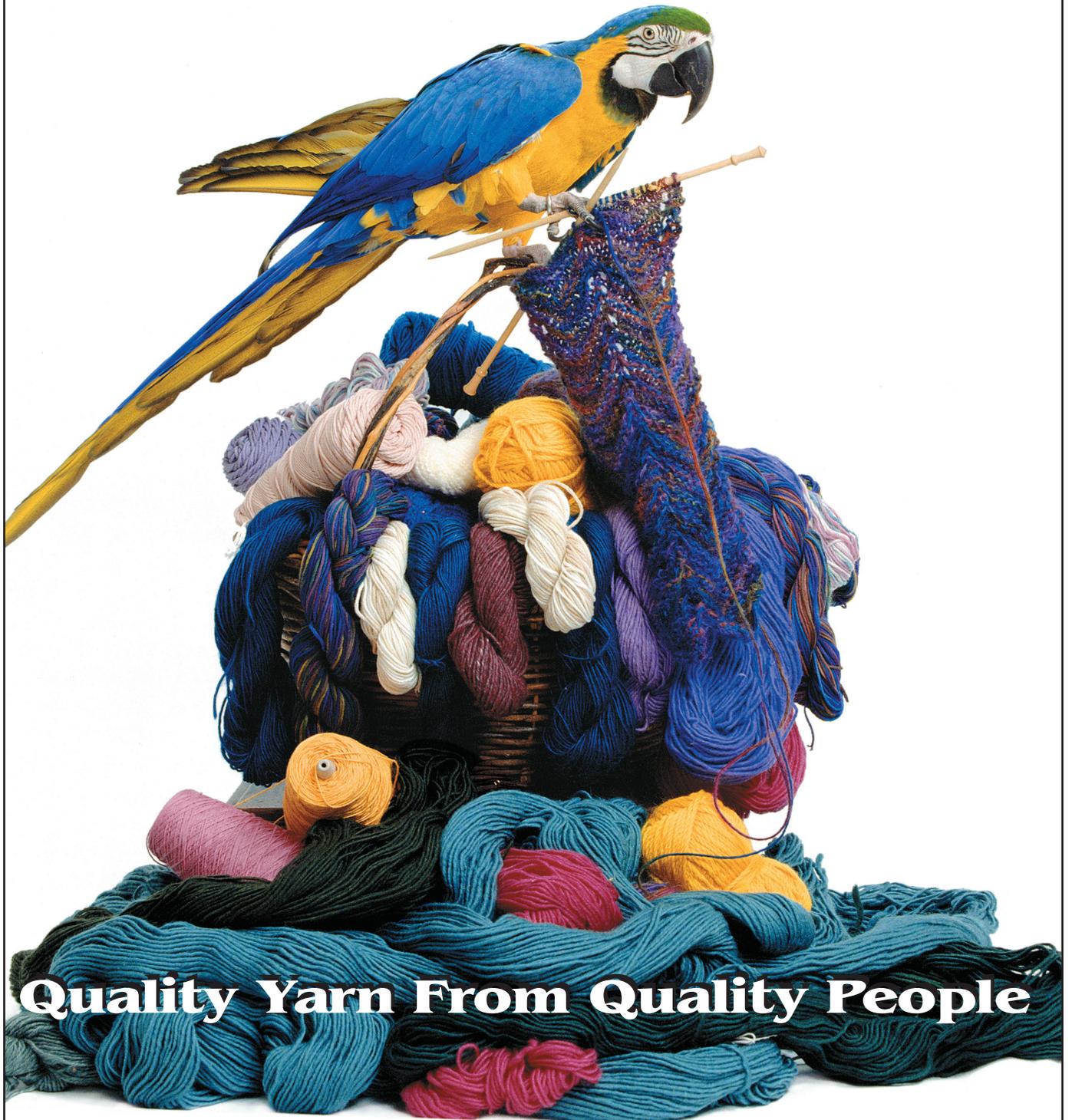
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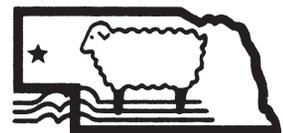
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## From the Editor

OVER THE PAST five years I have worked with photographer Chris Hartlove on two books (*Knitting in America* and *Kids Knitting*) and now *Interweave Knits* (and before that we did an article about a sheep farm together—that's how we met). In all these years, he has never once expressed any interest in learning how to knit. This has always mystified me. After meeting, photographing, and sharing meals and conversation with talented knitters all over the country, after seeing their work—as well as some of the most beautiful yarns available—how could he not want to be a knitter (or at least cast on and knit a few rows just for the experience)?

Despite this one mystery, Chris is a great person to work with and does respect what knitters do. So, when his new wife, Abby, decided she wanted to knit, he asked me to help him put together a knitting-themed gift basket for her. We talked about it briefly during the photo shoot for this issue, then after we had said good-bye, while he was on his way to his car, he turned back to me and said, "Of course, we have to include *Knitting Without Tears* by Elizabeth Zimmermann." I was taken aback, not because he thought the book was an important part of the gift—that goes without saying—but because he remembered Elizabeth and the name of her landmark book. Although I knew he had enjoyed spending time with many of the

knitters we had met in our travels together, I also knew that when the conversation became too "knitterly," he simply tuned out. But even out-of-tune, he had picked up this piece of information, this understanding of the importance of this particular book and this particular author.

While I was helping Chris put together Abby's gift, I learned that Elizabeth Zimmermann had just died at age eighty-nine. Of course, I felt sadness for her family and her friends. And then I looked back at her books and felt a renewed gratitude. Because Elizabeth shared so generously of her knowledge and herself, new knitters like Abby (and "old" knitters like me) can still be entertained by her wit, inspired by her wisdom, and of course, can still learn from her how to achieve our knitting goals, not because we know how to read a pattern but because we truly understand what we are doing with the needles and yarn in our hands.

On page 5 of this issue, Linda Ligon, founder of Interweave Press, reminisces about her experiences with Elizabeth. On the rest of the pages, you will find patterns and articles meant to celebrate the shift from winter to spring. While we put this issue together—during the dead of winter—we were uplifted by the colors of the projects, many inspired by our fantasies of the flowers that would begin to blossom around the time you would start flipping through these pages. The cover sweater, called Darling Spring Coat, makes me smile every time I look at it (see the pattern on page 38). The scarves in A Scarf of Your Very Own (page 44) are a blatant reaction to the grayness of winter. A profile of Norwegian designer Solveig Hisdal begins on page 12, and is followed by patterns for two of her floral sweaters. The Very Thought of Him on page 26 has a romantic story behind it—check it out and see if you can identify. And the beauty of Elegant Diagonals (page 66) may just trigger a romance itself. I wish you a springtime full of romance and inspired knitting.

In The Next Issue Of  
**INTERWEAVE**  
**KNITS**  
 Handknits to Wear and  
 Work on While Traveling  
 Meet Kaethe Kliot of LACIS  
 Knitting with Ribbon

Melanie

Melanie Falick

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## Letters from Our Readers

### A New Look

Wow! I am impressed with the brand-new look of *Knits*. The simplicity of organization of material, clean and uncluttered; the broad range of content including in-depth articles and projects from basic to challenging to cutting edge; the exquisite photographs by Chris Hartlove, down to the final page with Katharine Cobey—the winter issue is just awesome. I am, personally, an ethnic knitter, preferring to work in “the old way.” But I love and appreciate the full range of quality craftsmanship and design which this issue offered its readers. My congratulations to Melanie Falick as the new editor—job well done!

—Priscilla A. Gibson-Roberts  
Cedaredge, Colorado

*Thanks for your support. I couldn't do my job without the wonderful Interweave staff.*

Being an avid knitter I have purchased your magazine a few times in the past but was never that thrilled with its contents. But the new edition is great. In September I was on the Silver Seas cruise line and saw a fellow knitter so stopped to chat. It was Melanie Falick's mother who proudly talked about her daughter and her new endeavor so I was excited to give the magazine another try. I just wanted to let you know that I have read it cover to cover and am now hooked! I look forward to future issues. So Melanie, thank your mother!

—Nancy Schaumlöffel  
Arapahoe, North Carolina

*Thank you, Nancy. And thank you, Mom.*

I want to tell you how much I enjoy the new look of *Interweave Knits*. It is visually stunning and full of wonderful ideas for

knitting projects. The photography is especially beautiful and creates an atmosphere we knitters are often interested in—outdoor scenes, antiques, and open spaces. As a spinner, though, I missed seeing a butterfly of yarn along with wraps per inch included in each project.

—Shelley Engdahl  
Portland, Maine

*Though we did away with the yarn butterflies, we did provide a full-scale photo of yarn strands annotated with wraps per inch, albeit somewhat hidden, in the Sources for Supplies on page 76. Beginning with this issue, we will place this information more prominently with the Glossary (see page 81).*

I love the new look of the Winter 99/00 issue. As always, the articles are fascinating and inspiring, and there is an overall excel-

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That's just the way linen works. Cool to the skin. Breathable and absorbent. Our Euroflax Linen yarn is 100% linen, and it feels fabulous, especially in our new men's T-shirt, "Joshua." Short-sleeved and comfortable, with a three button neckline that's easy to slip on, this pattern is one you'll want to knit over and over again, just to experience all our luscious colors!

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**Joshua**  
Linen Knitting Pattern

lence to the designs. “Cobweb for Emily” (by Katharine Cobey, page 96) is a “Ravelings” to be treasured always. I look forward to the next issue. Thanks.

—Stephanie Coote  
Lower Hutt, New Zealand

*We hope you enjoy this issue just as much!*

### Color Confusion

If I don't order a kit for the Heirloom Nine-Patch Afghan (page 50, Winter 99/00), how can I know what colors to use? Admittedly, the mundane russet, mulberry, and mustard are close to being fairly obvious. But then there's rowanberry, swallow, lush, hare, seal, and moody. A translation to ordinary colors with a modifying light/medium/dark would have been nice.

—Mary Fox, via e-mail

*We apologize for the confusion and will add common names from now on when necessary. Here's a translation for the afghan colors: #859 swallow/dark navy; #863 mustard/medium yellow; #850 wren/beige; #861 mel-low/medium pink; #856 rowanberry/medium red; #862 moody/light blue; #865 mulberry/medium purple; #864 russet/reddish brown; #866 lush/medium olive; #851 cricket/light gray; #853 hare/medium brown; #852 seal/medium gray.*

### Organizing Oops

I photocopy each “Oops” column and attach it to the issue that the original pattern appears. It isn't always easy to get it copied as copy services are so cautious regarding copyright laws. There are usually instructions printed on the back page of the corrections, so I don't want to cut them out.

—Concetta Disher  
Braintree, Massachusetts

*While we strive to get the instructions correct the first time, we do miss some things and try to let our readers know as soon as we do. We've posted corrections to all issues on our website at [www.Interweave.com](http://www.Interweave.com), which you can print out for yourself. If you don't have access to the Internet, we suggest you go to a self-serve copy center, where you probably won't be bothered.*

We welcome your comments and questions. Write to “Cables,” *Interweave Knits*, 201 E. Fourth St., Loveland, CO 80537-5655; fax (970) 669-6117; e-mail: [knits@interweave.com](mailto:knits@interweave.com).

## Remembering Elizabeth

Linda Ligon



Elizabeth Zimmermann (1910–1999) at SOAR in 1985.

I'M JUST NOT convinced Elizabeth Zimmermann got it right, the title of that first book. *Knitting Without Tears*. It should have been *Knitting Til You Laugh So Hard You Cry*. Or *Knitting With Hilarity and Complete Confidence*. Or more accurately, *The Ya-Ya Sisterhood Takes Up Knitting*.

I first met Elizabeth when she attended our Spin-Off Autumn Retreat (SOAR) in 1985 as a mentor. We'd never invited a mentor who wasn't a serious spinner before, and it felt like a bit of a risk. Our guests were passionately, obsessively involved in making yarn. What they did with it seemed, for many, secondary. Would Elizabeth be able to engage them?

The real question turned out to be how to disengage them. How to get them up out of their worshipful circle to, say, have a meal, or go to bed. We're not talking about Blind Followers here, we're talking about Besotted ones.

Imagine this: a comfy large room in a rustic mountain lodge. In the center, in the midst of a motley group of jeans-clad, fleece-toting fiber maniacs, is a serene, grandmotherly woman with luminous eyes, a half-made sweater in her

lap. She begins to chat, “spin her yarn,” as it were. The story is low-key, personal. It's about knitting, but more than that, it's about *thinking* about knitting. It's about setting aside the rules, challenging the traditional assumptions. The energy builds, and pretty soon it's about sending those old line-by-line patterns up in flames! It's about being free! This is like nothing so much as an old-fashioned tent revival. Questions, shrieks of laughter, eureka's, for hours on end. And Elizabeth, still serene but with an impish twinkle in her eye, in the middle of the circle.

The whole weekend was like that, it never let up. Knitting versus purling, circular versus flat. Tension and slant, shape and fit, that magic formula. Odd cast-ons, tricky cast-offs, creative mistakes, just pull on this little piece of yarn and see what happens! She taught us to think like artists, like engineers, like sculptors, like plumbers; she taught us to “unvent,” she taught us that knitting could be a slapstick adventure.

And her message wasn't just about knitting (depending on how you define it). For Elizabeth, knitting was a family affair. We came to know the children, the grandchildren, the Gaffer, and somehow we felt part of that cozy group, part of that family for which knitting seemed to be a binding metaphor and a source of endless fun.

That was fifteen years ago, and Elizabeth was beginning to wind down her travel commitments. As years went by and memory failed, she wrote less, taught less, knitted less—yet the joy, humor, bravado, and invention with which she buoyed up going-on three generations of us has somehow prevailed. The legacy is sterling, the memories golden. ∞

Linda Ligon is the founder and creative director of Interweave Press.

**Hands**

This mixed-media artwork, called *Hands*, by knitter/weaver Sarah Swett, is one of the 550 pieces featured in *Fiberarts Design Book Six* (Lark Books, 1999), the sixth in a series of books documenting the evolution of contemporary textile art that began in 1980. While the hands and the woman and two children walking along the river are woven, the lace is a true piece of knitting and the needles are real walnut from Brittany. Measuring 24-by-21 inches, the work, Swett says, represents “the bits of my life: the mom part, the knitting part, the weaving part.” Especially for this issue of *Knits*, Swett designed a scarf inspired by the lace in *Hands* (see page 56).



Mark LaMoreaux

**A New Yarn Company**

Drawing on insider knowledge of upcoming fashion trends based upon work with top Seventh Avenue designers and frequent travel to Europe, Berta and Arthur Karapetyan founded an upscale company called Karabella Yarns—*kara* for the first four letters of their last name and *bella* for Berta’s nickname, which means “beautiful” in Italian. The impressive debut collection encompasses ten luxury yarns imported from Europe and Japan, including the two shown here: Cloud, a thick-and-thin barely twisted wool (shown in white; available in six different solid colors)

and Aurora 8, a worsted-weight 100-percent Italian Merino yarn (shown in five pastels; available in forty colors). Also in the collection are Lace Mohair; Gossamer (a mohair-Lurex blend); Baby Camel (light worsted-weight camel hair); Camel Dream (furry camel hair yarn with a polyester binder); Champagne (glittery nylon); Boa (smooth, furlike wool-acrylic-nylon blend); Japanese Linen Tape (linen-cotton tape); and Zaftig (very light-weight, bulky cotton). To find shops that carry these yarns, call 212-684-2665, or write Karabella at 1201 Broadway, New York, NY 10001.

Zeva Oelbaum



**Knitting Collectibles from Judy Grill**

Judy Grill was in the corporate advertising business when, about 1½ years ago, she went on a search for gorgeous knitting needles for her own use. In the process of looking for them, she ended up designing her own, finding artisans to carry out her ideas—and, lo and behold, starting her own company, [www.knitknack.com](http://www.knitknack.com). Over the Internet and by phone, Grill now



Zeva Oelbaum

SPECIAL NEEDLES FOR SPECIAL PROJECTS

sells boughwood, rosewood, ebony, and bamboo needles capped with rainbow wood (thin sheets of different-colored wood glued together) or dichroic glass beads. Choose your wood and choose your top when you order, and she’ll put your needles together. Grill also sells other knit- and crochet-related accessories that she’s designed along the way, including rhinestone pins that spell out phrases like *Knit Nut*, *Y2Knit*, and *I ♥ To Knit*, and rainbow-wood crochet hooks. The needles shown here sell for between \$15 and \$34, depending on the wood and top chosen. For more information, contact Grill at 2925C South Woodstock St., Arlington, VA 22206; 703-998-1711; [www.knitknack.com](http://www.knitknack.com).

## DYNAMIC HANDKNIT FASHIONS FROM GERMANY



The German patternbook *Rebecca* has been a dependable source of contemporary, wearable sweaters made out of GGH-brand yarn since its inception in 1997. With a recent revamping, it has become truly inspiring, both for the quality of sweater designs and for the creative ways in which they are presented and photographed. The sweaters look fun to knit, fun to wear, and up to the minute in terms of fashion (reportedly, they're all the rage in Germany) and the sweater models exude so much liveliness and positive energy, it's hard not to feel invigorated (and eager to start

knitting—and, maybe, exercising and enjoying life more, too) after looking at their photos. Without a doubt, younger women will be immediately drawn to these patternbooks, which are sold on newsstands in Germany but are only available from yarn stores and by subscription from Muench Yarns in the United States. However, older women should be careful not to make a snap judgment—assume these designs are not for them after seeing the youthfulness of the models and the modish presentation. Without a doubt, most of the approximately twenty-five projects

featured in each issue are suitable for stylish dressers of all ages. *Rebecca* is published five times a year (four books of adult designs, one book of children's designs) and can be purchased at yarn stores nationwide for \$11.95 or by subscription from Muench Yarns. Each book comes with a black-and-white photocopy of the English translation of the patterns. To find a store in your area that carries *Rebecca* patternbooks and GGH yarn, contact GGH/Muench Yarns, 285 Bel Marin Keys Blvd., Unit J, Novata, CA 94949; 415-883-6375; e-mail MUENCHYARN@aol.com.

# SOAR 2000

The eighteenth Spin-Off Autumn Retreat (SOAR), an annual gathering devoted to the craft of handspinning yarns, will be held October 20–November 5, at the Lake Junaluska Assembly, Conference and Retreat Center, forty-five minutes west of Asheville, North Carolina. SOAR includes three days of intensive workshops, two days of half-day seminars, a vendor's market, a gallery, and lectures and other special events. Topics for the three-day intensive workshops (each participant chooses one) include beginning to advanced spinning techniques as well as felting, spinning for Victorian knitting and embroidery, Norwegian Setesdal knitting, and creating Orenburg shawls. Half-day seminar topics (each participant chooses up to four) include spinning coarse wool into soft sweaters, spinning for lace knitting, Norwegian sheep, and preparing skeins for competition. Open to two hundred participants, SOAR always fills up quickly, so if you're interested in participating in all or part of the festivities, call, write, or e-mail Interweave for a registration booklet or download one from the Interweave website (booklets are available starting March 15; registrations—filled by lottery—will not be accepted until May 17). For additional information, contact Interweave Press, 201 E. Fourth St., Loveland, CO 80537; 800-272-2193; e-mail Events@Interweave.com; website [www.Interweave.com](http://www.Interweave.com).

### The Knitting Fox

In the village of Bogorodskoye in the Moscow region of Russia, woodworkers have been hand-carving toys like this delightful knitting fox for the last three hundred years. The faster the ball at the bottom spins, the faster the fox knits the socks. Available for \$15 plus postage from Skaska Designs, 719 E. Prospect Rd., Ft. Collins, CO 80525; 970-224-5117; e-mail [skaska@bigplanet.com](mailto:skaska@bigplanet.com).



Chris Hartlove

A SOCK-MAKING FOX FOR QUIET AMUSEMENT

*“Knit on, with confidence and hope, through all crises.”*  
Elizabeth Zimmermann (1910–1999)

HERE COMES THE BRIDE

This beautiful set of eight hand-stamped 3/4-inch pewter buttons depicts a traditional bridal procession in Telemark (a district in southern Norway): the house where the bride gets dressed; the fiddler who plays the bridal march and leads the procession to the church; the groom riding on his horse; the bride riding on her horse; the church; the fiddler who leads the procession home to the wedding celebration; the dancing couple; and the house where the newlyweds spend their first night together. Available for \$21 plus postage from Norsk Fjord Fiber, PO Box 219, 49 Highway 64 West, Sapphire, NC 28744; 828-884-2195; [www.norskfjordfiber.com](http://www.norskfjordfiber.com).



Zeva Oelbaum

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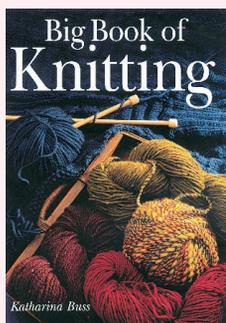
Choosing yarn colors can be one of the most exciting parts of a knitting project. It can also be one of the most frustrating when there's not enough natural light coming in through the windows and the artificial light is distorting the colors and causing glare. These problems can be resolved with Ott-Lite Technology, a new kind of lighting system that mimics natural light. Ott-Lite's line of products includes adjustable floor lamps, compact, portable table lamps, and flexible clamp-on lamps (all with magnifying options), plus long-lasting TrueColor lightbulbs that can be inserted into standard lighting fixtures (estimated lifespan of one bulb: 10,000 hours). Shown here is the TrueColor Swivel Lamp, which sells for about \$79.95. To find a retailer in your area, contact Ott-Lite Technology, 1214 W. Cass St., Tampa, FL 33606; 800-842-8848; [www.ott-lite.com](http://www.ott-lite.com).





## Quick Baby Knits: Over 25 Easy Designs for 0-3 Year Olds by Debbie Bliss (St. Martin's Press)

Debbie Bliss, England's premier children's-wear designer, has done it again—you've got to wonder how she finds the time. Just last summer she brought us the comprehensive reference *How to Knit* (Trafalgar Square); now she's come out with yet another adorable collection of infant- and toddler-wear in *Quick Baby Knits*. All of the more than twenty-five projects—pullovers, cardigans, tunics, jackets, booties, even a layette, blanket, and slippers—are designed for quick knitting, and many can be completed in a weekend (or less!). As in all of her books (she's produced an amazing thirteen, including this one), the projects are beautifully photographed on charismatic kids just being themselves—truly irresistible. \$18.95, 80 pages, softbound.



## Big Book of Knitting by Katharina Buss (Sterling Publishing)

This impressive 240-page reference text from Germany, written by a thirty-five-year knitting veteran, encompasses nearly every technique imaginable, in words and color photographs and illustrations. Chapter One alone covers yarn and equipment and the fundamentals of casting on (six variations), knitting, purling, decreasing (eight variations), increasing (eleven variations), and binding off (eight variations). Among the many other topics that follow are bands, hems, ribbings, facings, necklines, collars, pockets, buttonholes, zippers, seaming, "shaker" knitting, cables, openwork, jacquard, intarsia, short rows, embossing, entrelac, double knitting, decorative embroidery, smocking, tassels, and resizing.

Curious to find out about the woman behind this heavy tome, we e-mailed her in Germany. Katharina Buss told us that she learned to knit from her grandmother at seven years old. She then readily admitted to a streak of perfectionism. "I always try to make everything in my knitting better," she said in her e-mail. "When I started the *Big Book* it became even worse. My goal while writing was to make my work better and to help others to get better results." While this book might be bit overwhelming for a new knitter—the scope and depth of information could be intimidating and the sometimes curious organization might be confusing—for more experienced knitters seeking to refine their skills, it is likely to become a dog-eared favorite. \$29.95, 240 pages, hardbound.



## Jean Moss Sculptured Knits by Jean Moss (XRX Books)

British designer Jean Moss drew upon her knowledge of and enthusiasm for the decorative arts of the twentieth century (architecture, theater, furniture, ceramics, textiles, jewelry, fashion, and poster art) as well as her love for textural knitting to create the forty-eight sweater and accessory designs presented in this carefully crafted book, which is divided into four chapters: Belle Epoque, Art Deco, Pop Art, and Into the Millennium. While some pieces are firmly rooted in specific examples of decorative art, such as the woman's ruffled cover sweater that could fit into a Toulouse-Lautrec poster and a cabled throw that mimics the stylish contours of New York's Chrysler Building, others are influenced broadly by the distinctive aesthetic of the period. There's a woman's short-sleeved cropped pullover with a zigzag lace pattern and bottom hem inspired by the three days of love and peace at the Woodstock Festival, and a man's collarless jacket inspired by the suits the Beatles wore during the 1960s. No Fair Isle knitting or intarsia in sight, Moss's projects rely on flattering shape, textural stitches, and single colors of yarn for style and impact, and are designed to be versatile, comfortable, and relaxing to knit. Introducing each of the four chapters is a compelling overview of the decorative arts

of the period, plus some personal opinions, ideas, and anecdotes from Moss. This book leaves you reaching for your knitting needles and your art-history books—and knowing a bit more about the ways in which this accomplished designer thinks and works. \$29.95, 144 pages, hardbound.



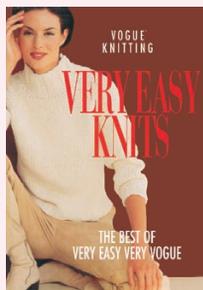
g l o v e s  
s i z e .

Among the highlights are a whisper-fine mohair lace shawl, a hooded scarf with diamond cables, and a reversible basketweave wrap with appliquéd leaves and dangling leaf fringe. (Previously published in this series, *Baby Knits*, *Pillows*, *Caps & Hats*, and *Socks*). *Mittens & Gloves*: 80 pages, \$12.95. *Scarves*: 96 pages, \$12.95. Both books are hardbound.

## Vogue Knitting Mittens & Gloves and Scarves edited by Trisha Malcolm (Butterick Publishing Co.)

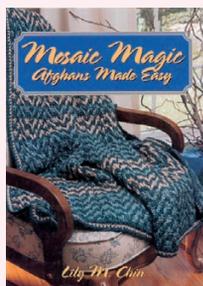
Committed to helping knitters indulge their passion even when they're busy, the editors at *Vogue Knitting* have added two new titles to their popular "On the Go!" series. Each pocket-sized book is loaded with small, portable projects that can be picked up and worked on in spare moments—while waiting for appointments, between phone calls, while dinner cooks, during commutes. Each book begins with an overview of general construction, including beautiful illustrations of basic stitches and techniques featured in the designs, and ends with a handy list of yarn sources. In between are the designs—in these two latest books, twenty mittens and gloves and twenty-six scarves—which range from simple to challenging, casual to fancy, traditional to trendy. Among the choices in *Mittens & Gloves* are ribbed gloves, felted mittens, variegated fingerless gloves, Peruvian-inspired colorwork with large gauntlets, and embroidered cashmere evening gloves. Most patterns are written for more than one

*Scarves* features a host of scarf shapes and types, including rectangles, triangles, cylinders, collars, and stoles.



**Vogue Knitting: Very Easy Knits**  
 edited by Trisha Malcolm (Butterick Publishing Co.)

For years the "Very Easy Very Vogue" column of *Vogue Knitting* magazine has provided knitters with chic, uncomplicated sweaters that are as easy to wear as they are to knit. Now the best, most timeless among them—sixty-five in all—have been gathered together in one well-composed compendium. With styles for all seasons and every member of the family (though many more for women); updated patterns that include yarn substitutions when necessary; and some beautiful never-before-seen photographic images, this book is sure to please both longtime devotees of the magazine as well as newer readers. 160 pages, \$29.95, hardbound.



**Mosaic Magic**  
 by Lily M. Chin (Oxmoor House)

Most knitters know the work of prolific knitwear designer Lily Chin. But they may not realize that Chin is also a crocheter. In fact, she is the "ghost designer" behind many of the afghans in the hugely popular crochet books by "Wheel of Fortune" letter-turner Vanna White and has also designed crocheted sweaters for such Seventh-Avenue stars as Isaac Mizrahi and Vera Wang. She has now come out from behind the shadows and published her own book of forty-six crocheted afghans, all using the mosaic crochet technique, which, like mosaic knitting, looks like complex colorwork but is actually deceptively simple, requiring only one yarn color per row. Chin told us during a phone interview that this is the crochet world's first anthology of mosaic patterns and it includes many new patterns that she developed herself. "I stretched the possibilities quite a bit," she explained. "Crochet has a bad reputation. It needs better PR," she added. Among the many beautiful afghans showcased here are Black Lattice, in which the stitches are manipulated to look like fleur-de-lis, and Bramble Berries, which features organic berrylike

stitches in lush plum and beige chenille. This collection of patterns is sure to please many a devoted crocheter and to sway the views of many a crochet naysayer. 144 pages, \$14.95, hardbound.

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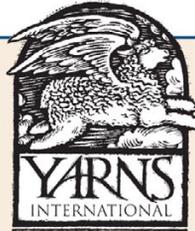


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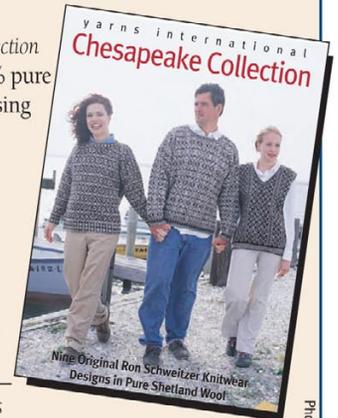


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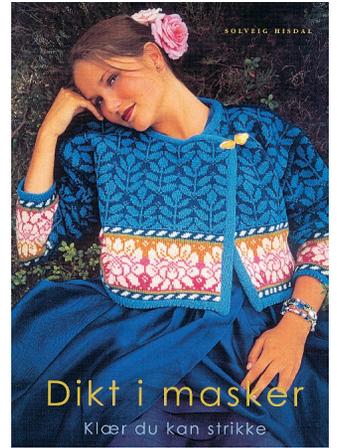
# SOLVEIG HISDAL

## NORWAY'S NEWEST KNITTING STAR

Judith H. Dern



Photos: Solveig Hisdal



**S**MILING, SOLVEIG HISDAL recalls the way her fingers sweated during her first knitting project: a pair of small red mittens. “I think I was seven or eight when I learned to knit, first from my mother and later at school,” she says. “In Norway, all girls learn to knit in the fourth grade, even boys learn today.”

Slender and tall, with close-cropped brown hair and warm green eyes, Solveig, principal designer for Oleana, one of Norway’s most successful young knitwear firms, is adding a brilliant new dimension to the centuries-old traditions of Scandinavian knitting. Solveig has achieved her success by melding vibrant color and innovative shape with historic Norwegian knitwear and folk-art motifs.

Intrigued by fashion early on, she studied graphic design and fashion at the National College of Art and Design in Bergen, her hometown on Norway’s west coast. She graduated in 1976. “I always knew I wanted to do something creative,” Solveig notes, recalling the many happy childhood hours she spent roaming the folk-art department of a Bergen museum and drawing in her sketchpad. “Dressing women and girls in beautiful clothes was my favorite theme,” she adds. It wasn’t, however, until the 1990s—after working for many years as a clothing designer and boutique owner, studying fashion illustration and graphic design, as well as raising three children—that she began to consider knitwear design as a profession.

Solveig’s first step into her new career was participation in “Love on a Round Needle,” a 1991 knitting exhibition that traveled throughout Norway. For this exhibition she designed a deep rose and red wool jacket with a blue pearl-embroidered bodice. “Knitting appealed to my fantasies in a very different way from designing clothes,” she explains. With knits, she had even more control over color, pattern, and form than she did with sewn clothing. At an Oslo art gallery the following year, in a solo show called “Wedding Shirts from a City Girl,” Solveig presented twenty knitted designs inspired by the traditional Norwegian wedding

jacket. Among the visitors to the exhibition were two founders of Oleana, a company newly formed to produce and sell modern sweaters honoring Norway’s long-standing knitting tradition. They quickly recognized Solveig’s talent—and how well it meshed with their creative goals—and hired her as a part-time freelance designer. Shortly thereafter she became the company’s full-time principal designer. Keeping the Oleana mission in mind, Solveig each year designs six to twelve beautifully styled cardigans and pullovers for women and men in unique, sophisticated colorways, many with exquisite embellishments such as brass buttons from France and Germany, floral brocade trim, and velvet ribbon. All are machine-produced and hand-finished at the Oleana factory in Norway.

Solveig’s main source of design inspiration for her Oleana sweaters is Norway’s eighteenth- and nineteenth-century folk dress, or *bunad* (pronounced boo-nahd), which she views at museums all over Norway and abroad, including the Bergen museum where she wandered so happily as a child. Traditionally worn on Sundays and for special occasions like weddings and funerals, this clothing was made with the most beautiful fabrics and trims that people could afford, including lace and velvet, metal lace and embroidery, and elaborately woven multicolored trims and braids. Back then, comments Solveig, who is particularly enamored of bodices in damask and brocade, “people were not afraid of decorating with a mixture of pattern, material, quality, and color.” This decorative expression of exuberance and fantasy in clothing, she observes, has largely been forgotten.

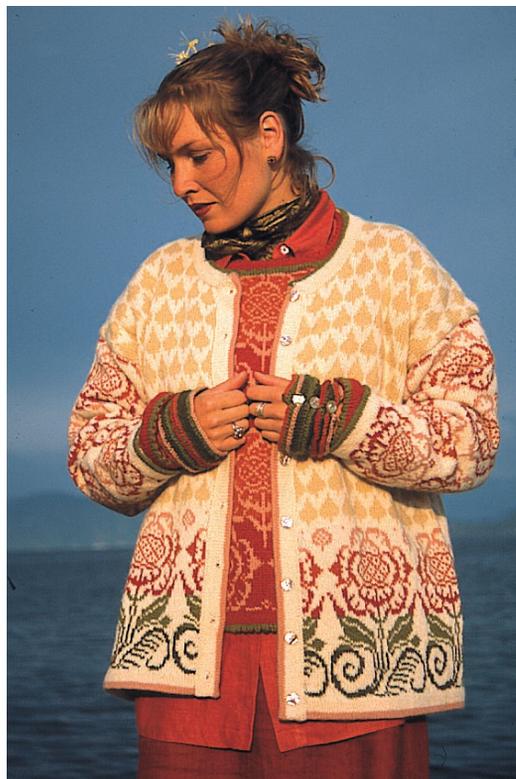
In addition to these rich textiles, Solveig finds her creative muse in many other sources: the blues and yellows of an old painted boat, the grays and black of a seemingly bleak winter landscape, Japanese art, lichens growing on rocks beside the sea, and flowers of

*Solveig (center) is always alert to the creative possibilities around her. The wooden “bowl” in which she placed the vibrant orange and gold yarn in the lefthand photograph is actually an adornment from an eighteenth-century bed frame. Dikt i masker (Poetry in Stitches) contains twenty-two of Solveig’s designs.*

all sorts. She also stays abreast of trends in the fashion, interior design, and textile industries. "I am concerned that the clothing I design expresses the spirit of our time, so there are many sources of inspiration I seek out," she says.

Usually Solveig photographs the places and objects that inspire her, then reviews the images when she is ready to design, pulling from them elements, such as colors and forms, that she thinks will work in a sweater. Next, she makes simple sketches of sweater possibilities that capture the essence and mood of the selected photo elements. As a design progresses, she moves to her computer and knitting machine, where she makes swatches. Typically, this process takes several days. When she is happy with her swatches, she meets with the Oleana team and together they refine the design concept. At this point, Oleana makes a sample garment. Once that has been refined, the sweater is reproduced hundreds of a time by the workers at the factory.

A testament to Solveig's talent, Oleana has received awards from both the Norwegian Design Council and the Norwegian Trade Council, and Oleana sweaters are sold throughout Scandinavia and in the United States. In 1997, Solveig's first book of designs for handknitters, *Dikt i masker (Poetry in Stitches)*, was published in Norway—to rave reviews. Interestingly, when first asked to write the book by the publisher, Solveig refused, uncomfortable because, while she enjoys handknitting, most of the time she designs for the machine. But when the publisher told her they wanted her to style and take the photographs, and design the book's layout, she couldn't resist the broad creative opportunity. She decided she would continue to design most of the garments on the computer, but would have them handknitted by friends and family, then do the finishing herself. The result is a collection of twenty-two designs, mostly for women, all styled and photographed with Solveig's delightful sense of fantasy and whimsy: A pink and green cardigan festooned with leaves lies over the back of a wooden chair, a bird's nest delicately balanced on one cuff; women model sweaters wearing long skirts of silk, satin, and chiffon, and crowns of twigs and flowers on their heads; a baby bonnet with beads and pompoms rests in a field of teeny purple flowers; an infant dressed in her sweater and



cap slumbers in the grass. The book also includes photographs and text about the museum pieces (textiles and furniture), landscapes, and flowers that inspired and influenced the designs.

Solveig divides most of her work time between her sunny home studio, surrounded by a rainbow of yarns, sample sweaters, and a bounty of magazines and clippings, and the Oleana factory, a fifteen-minute car ride away. In addition to designing for Oleana, she takes on freelance assignments, such as designing children's clothing and women's underwear for other companies.

She is also actively involved in presenting her work. She closed 1999 with three different shows: an Oleana fashion show in Munich, Germany; a fashion show of her knitwear (both for Oleana and from her book) at a Nordic knitting conference in Copenhagen, where she was also the keynote speaker; and a one-woman exhibition at the West Norway Museum for Applied Art in Bergen, for which she displayed artistic interpretations of garments from the Renaissance, Baroque, Rococo, Empire, and other historical periods. But her ideal day, she admits, "would be one without phones and faxes, where I could just bury myself in being creative." ∞



The flowers on the pullover and cardigan shown at left and in the swatch below were inspired by the painted flowers on the inside of the nineteenth-century wooden storage chest (above) at the Vestvågøy Museum in Fygle, Norway. The patterns for both begin on page 14.



Judith Dern, a writer and professional weaver, has been knitting since she was ten. Her ongoing passion for Scandinavia began when she spent a year studying handweaving in Finland. Fourteen trips later, it's still her favorite part of the planet. Solveig Hisdal's book, *Dikt i masker*, is available (in Norwegian) from Norsk Fjord Fiber (828-884-2195). Two patterns from this book appear in English on pages 14 through 18 of this issue of *Knits*. In December 2000, Solveig will be in the United States for the opening of an exhibition of Oleana sweaters and folk art at the Vesterheim Norwegian-American Museum in Decorah, Iowa (319-382-9681). For information about purchasing Oleana sweaters in the United States (these are not the same sweaters that appear in Solveig's book), contact Dahl Enterprises International (800-538-1627).

# Nordic Floral Complement

— SOLVEIG HISDAL —

**Finished Size Pullover:** 44<sup>3</sup>/<sub>4</sub>" (113.5 cm) bust/chest circumference. **Cardigan:** 44<sup>1</sup>/<sub>2</sub>" (47)" (113 [119.5] cm) bust/chest circumference, buttoned. **Wristlets:** 7<sup>1</sup>/<sub>4</sub>" (18.5 cm) wide by 2<sup>1</sup>/<sub>2</sub>" (6.5 cm) long.

**Yarn** Hifa 2 (100% wool; 344 yd [315 m]/100 g): **Pullover:** #6003 dark orange and #6108 pale pink, 3 skeins each; #6096 orange, 2 skeins; #6090 olive green, 1 skein. **Cardigan** (both sizes): #6057 off-white, 5 skeins; #6107 ecru, 2 skeins; #6108 pale pink, #6003 dark orange, #6096 orange, #6109 moss green, #6090 olive green, 1 skein each (available from Norsk Fjord Fiber [828-884-2195]).

**Needles** Size 2 (2.5 mm) and 3 (3.5 mm): Pullover: 32" (80-cm) circular (cir) and set of 4 double-pointed (dnp). Cardigan: 24" (60-cm) cir and set of 4 dnp. Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; nine 1<sup>1</sup>/<sub>2</sub>" (1.3-cm) buttons for cardigan; six 1<sup>1</sup>/<sub>2</sub>" buttons for wristlets.

**Gauge** Pullover: 25 sts and 29 rows = 4" (10 cm) in color patt on larger needles. Cardigan: 26 sts and 30 rows = 4" (10 cm) in color patt on larger needles.

## PULLOVER

### Body

With dark orange and smaller cir needle, CO 280 sts. Place marker (pm) and join, being careful not to twist sts. Work St st

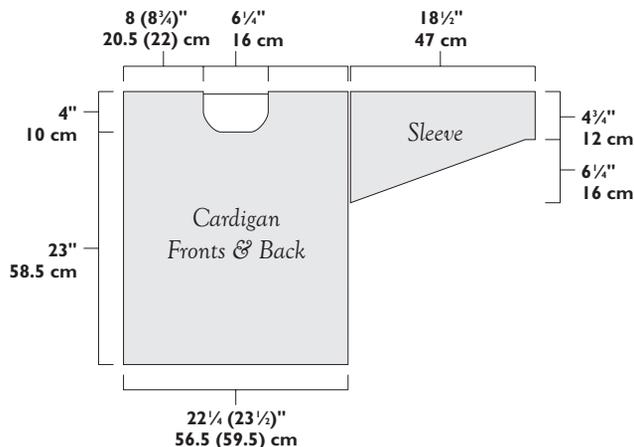
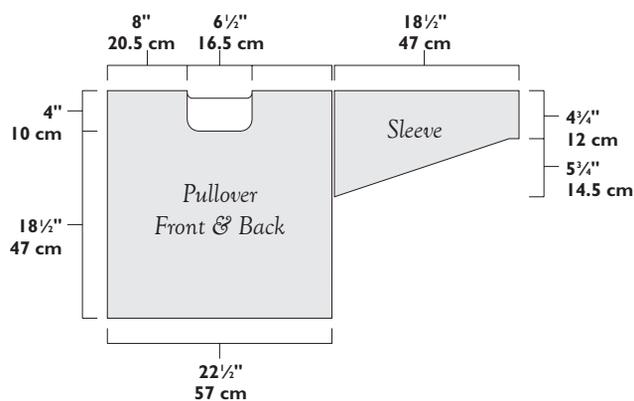
**F**LOWERS PAINTED ON a nineteenth-century wooden storage chest (see photograph on page 13) inspired Solveig to design both the cardigan and pullover shown here (for another look at the cardigan, see page 16). By gradating the colors in both the flowers and the stems from dark to light, Solveig has achieved a beautiful painterly effect. The wristlets—knitted garter-stitch “bracelets” embellished with crocheted ruffles—provide extra color, texture, and warmth. In typical Norwegian fashion, both sweaters are worked in the round to the neck shaping, at which point stitches are bound off for the neck and the piece is worked back and forth in rows to the shoulders. The front opening of the cardigan is marked with steek stitches that are cut open when knitting is complete. The armholes are also cut open after knitting. If you’re nervous about cutting your knitting, don’t be. Once you outline a cutting line with sewing stitches, the knitted stitches cannot ravel. You’ll find that color patterns such as these are much more easily worked in the round (no purling required) than back and forth, so cutting is well worth the effort.

until piece measures <sup>3</sup>/<sub>4</sub>" (2 cm) for facing. Change to olive green and work picot turning rnd as foll: \*k2tog, yo; rep from \*. Cont in St st, working 2 rnds olive green. Cut olive green. Then work 6 rnds dark orange. Change to larger needle and work 64-row Pullover chart, beg as indicated. When piece measures about 18<sup>1</sup>/<sub>2</sub>" (47 cm) from beg, pm at each side of body so that there are as many sts on the front as the back. BO the center 25 sts for the front neck, and work back and forth in rows from this point on. **Shape front neck:** At each neck edge, BO 3 sts once, 2 sts once, and 1 st 3 times—239 sts rem. Work even in patt until piece measures about 21<sup>3</sup>/<sub>4</sub>" (55 cm) from turning rnd, ending with a WS row. **Shape back neck:** BO center 35 back sts. Working each side separately, at each neck edge BO 2 sts once, then 1 st once. Cont in patt until piece measures about 22<sup>1</sup>/<sub>2</sub>" (57 cm) from turning rnd.

Work 2 rows St st with olive green. Place shoulder sts on holders.

### Sleeves

With dark orange and smaller dnp, CO 60 sts. Place m and join, being careful not to twist sts. Work St st until piece measures <sup>3</sup>/<sub>4</sub>" (2 cm) for facing. Change to olive green and work turning rnd as for body. Cont in St st, working 2 rnds olive green, then 6 rnds dark orange, inc 20 sts evenly spaced on last rnd—80 sts. Change to larger dnp and work chart as for body, taking care that midpoint of patt aligns with center st of rnd. Inc 1 st each side of marker every 5th rnd, working new sts into patt, until piece measures about 18<sup>1</sup>/<sub>2</sub>" (47 cm) from turning rnd, or desired length. Knit 1 rnd orange and 2 rnds olive green. Working back and forth, work 4 rows in rev St st for facing, inc 1 st at beg and end of each row. BO all sts loosely.







Solveig Hiscald

## Finishing

With contrasting thread, baste a seam line from the shoulders down about  $10\frac{1}{2}$ " (26.5 cm) along side "seams" on each side of the body. Mark the upper sleeve width along these seams, from the shoulder down. Sew two lines of machine stitches on each side of basting threads. Cut bet the machine seams. Graft or use three-needle bind-off (see Glossary, page 81) to join shoulder sts. **Neckband:** With olive green and smaller dpn, pick up and knit 110 sts around neck opening. Place m and join. Work St st as foll: 2 rnds olive green, 5 rnds dark orange, picot turning rnd as for body, then work 8 rnds St st for facing. BO all sts loosely. Fold all facings to wrong side and sew loosely in place. Sew the sleeves to body and sew facings over cut edges on body.

## CARDIGAN Body

With off-white and smaller cir needle, CO 288 (305) sts. Do not join. Work 10 rows St st for facing, ending with a WS row. On next row, place marker (pm), CO 4 new sts for steek, pm, and join into a round, being careful not to twist sts. Note: The 4 steek sts are for cutting later and are not included in the stitch count; knit or purl them on every rnd. Working St st, work 4 rnds pale pink then 6 rnds off-white. Change to larger cir needle and work Cardigan Border chart, beg as indicated for your size after the steek sts. On the last rnd of chart, inc 1 (0) st—289 (305) sts. Cont as charted until piece measures about 23" (58.5 cm) from top of pale pink band. **Shape front neck:** BO the center 20 sts (plus cutting sts) and cont working back

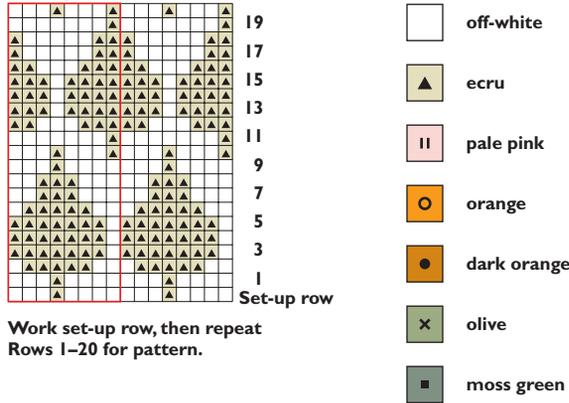
and forth in St st. At each neck edge BO 3 sts once, 2 sts 2 times, and 1 st 4 times—247 (263) sts rem. Cont even until piece measures about  $26\frac{3}{4}$ " (68 cm) from top of pale pink band, ending with a WS row. **Shape back neck:** BO center 41 sts at back—103 (111) sts rem each side. Working each side separately, BO 1 st at back neck once. Cont even until piece measures about 27" (68.5 cm), ending with Row 12 or 22 of chart. With off-white, knit 2 rows even. Place rem 51(55) sts on holders for each shoulder.

## Sleeves

With off-white and dpn, CO 65 (67) sts. Place m and join, being careful not to twist sts. Work St st for 10 rnds for facing. Change to olive green and work turning rnd as for body. Then knit 4 rnds olive

green and 6 rnds off-white. Change to larger dpn and work Cardigan Sleeve chart, taking care to center midpoint of patt with center st of rnd, and work patt rep as shown on chart. *At the same time*, inc 1 st each side of marker every 4 rnds, working new sts into patt, until you have completed 4 repeats of 64-row flower patt, or to desired total length. With off-white only, knit 2 rnds, purl 1 rnd, knit 4 rnds for facing, and *at the same time*, inc 1 st at beg and end of each rnd. BO all sts loosely.

### Cardigan Body

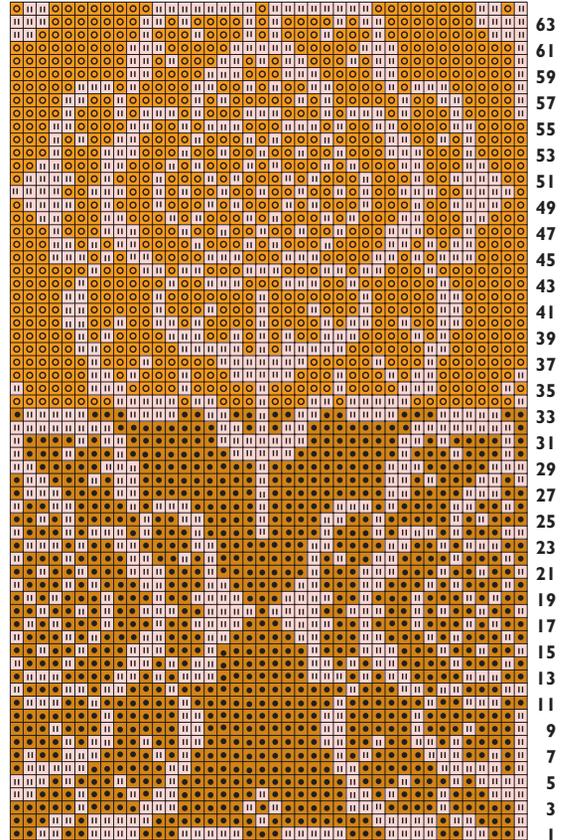


Work set-up row, then repeat Rows 1–20 for pattern.

### Cardigan Border

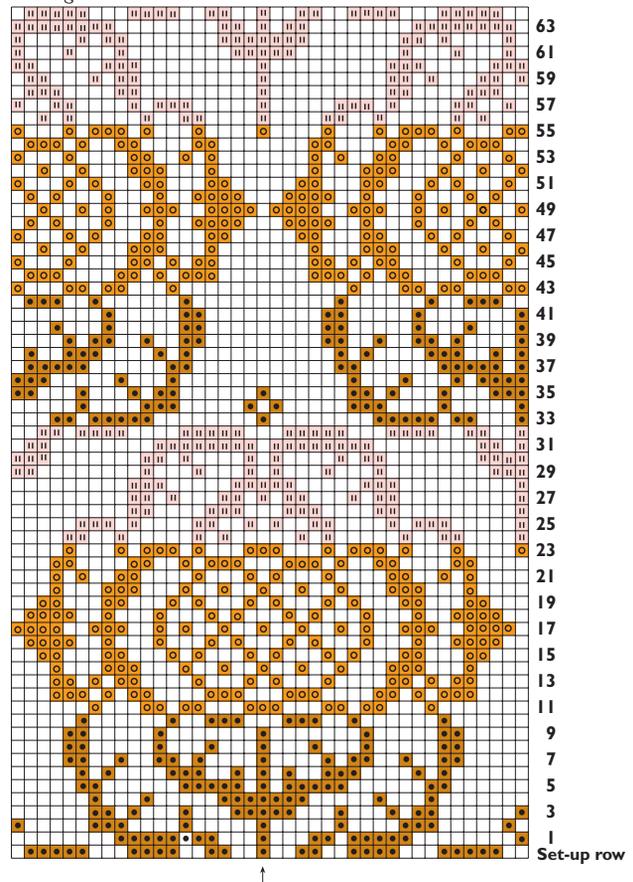


### Pullover



Begin Center stitch

### Cardigan Sleeve



Work set-up row, then repeat Rows 1–64 for pattern.

## Finishing

With contrasting thread, baste a seam line from the shoulders down about 11" (28 cm) along side "seams" on each side of body (make sure there are as many shoulder sts on the back as on the front). Mark the upper sleeve width along these seams, from the shoulder down. Sew two rows of machine stitches on each side of basting threads, and on each side of the center of the cutting sts in the front of the body. Cut bet the machine sts. Graft or use three-needle bind-off (see Glossary, page 81) to join shoulder sts. **Left front band:** With off-white and smaller cir needle, pick up and knit 144 sts along left front edge. Knit 1 row (so purl nubs show on front of work). Cont in St st as foll: 8 rows off-white, 4 rows pale pink, 12 rows off-white, and at the same time, inc 1 st every other row bet the 2nd and 3rd sts at the end of the row at neck edge, until the 3rd row of pale pink. On the next row, beg to dec 1 st bet the 2nd and 3rd st on every other row, until 144 sts rem. BO all sts loosely. **Right front band:** Work as for left front band, working buttonholes on 5th row of St st as foll: (RS) K8, BO 2 sts, \*k17, BO 2 sts; rep from \* 7

times more, knit to end. On the next row, CO 2 sts over the BO sts. Also place buttonholes on the 7th and 8th off-white rows worked after the pale pink stripe. **Neckband:** With off-white and smaller cir needle, pick up and knit 134 sts around neck opening. Knit 1 row (so purl nubs show on



These multicolored wrist warmers are practical and fanciful, modern and old-fashioned.

front of work). Cont in St st as foll: 8 rows off-white, 4 rows olive green, 12 rows off-white. Place incs and decs on right and left sides of neckband as for the tops of the front bands. Sew tog corners of bands on the WS. Fold all facings to the WS and

stitch loosely in place. Sew around buttonholes for reinforcement. Sew buttons opposite buttonholes. Sew sleeves onto the body and sew the facings over the cut edges on WS of body.

## WRISTLETS

With moss green and smaller dpn, CO 46 sts. Do not join. Work garter st back and forth (knit every row) until piece measures about 2 1/2" (6.5 cm). BO all sts. Crochet (see Glossary, page 79 for crochet instructions) ruffles along every other garter ridge on RS, alternating 1 row of olive green with 1 row of moss green, as foll: join yarn at right side edge, work 2 double crochets in every 3rd st across garter ridge. Break yarn. Then work a row of single crochet on top of each row of double crochet in the foll order: pale pink, orange, dark orange, olive green, moss green, pale pink, and orange. Make 3 buttonhole loops and attach to one selvedge edge. On the other selvedge edge sew buttons opposite loops. Weave in loose ends. ∞

Solveig Hisdal is principal designer for Oleana.

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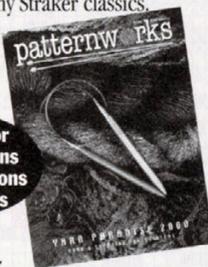
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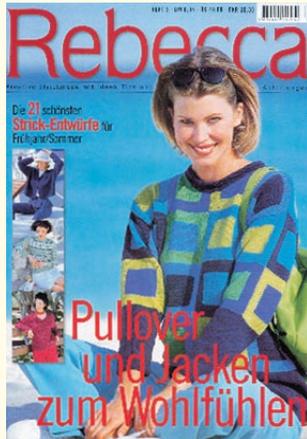
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# The Perfect Poncho-Wrap & Acorn Cap

— THE DESIGN TEAM AT GGH/MUENCH YARNS —

**Finished Size Poncho:** 25¼" (64 cm) by 63" (160 cm), before seaming. **Cap:** To fit 22–23½" (56–60 cm) head.  
**Yarn** GGH Via Mala (100% Merino; 74 yd [68 m]/50 g): #8 dijon, 11 balls.  
**Needles** 10½ (7 mm): Straight and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.  
**Notions** Tapestry needle; marker (m).  
**Gauge** 13 sts and 18 rows = 4" (10 cm) in rib pattern (slightly stretched) and St st.

## Stitches

### 2x2 Rib:

(multiple of 4 sts)

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

## PONCHO

CO 84 sts. *Note:* For tidy edges, slip the first st of every row.

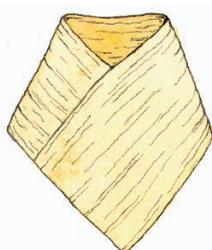
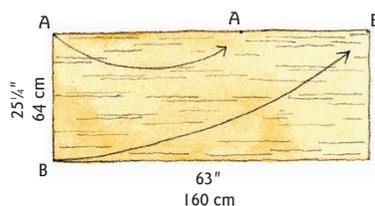
*Set-up row:* (WS) Sl 1, k1, beg with p2, work 2x2 rib across rem sts.

*Row 1:* (RS) Sl 1, k1, \*p2, k2; rep from \*.

*Row 2:* Sl 1, p2, work 2x2 rib across 80 sts, k1.

## Poncho Seaming

To create the poncho shape, fold A to A and B to B, then stitch in place.



THIS INGENIOUS GARMENT takes advantage of the best that the poncho and the wrap have to offer. It's easy to wear like a poncho (just slip it over your head and around your shoulders and forget about it—your hands are completely free), and it's timelessly sophisticated like a wrap. It's actually a simple knitted rectangle shaped by sewing the bind-off edge to the edge of the opposite end (see illustrations below). For tidy edges, slip the first stitch of every row. The acorn-shaped hat, another easy project, is a youthful accent that's amazingly flattering on many a head. To make it, you simply knit a ribbed strip, sew it into a ring, and pick up stitches along one edge for the crown, then work in the round while decreasing for the top.

Rep Rows 1 and 2 until piece measures 63" (160 cm) or desired length from beg, ending with a WS row. BO all sts.

## Finishing

Block piece to measurements, cover with a damp cloth, and allow to dry. With yarn threaded on a tapestry needle, sew BO edge to first 25¼" (64 cm) of side edge (see illustrations below).

## HAT

CO 28 sts. *Note:* Sl first st of every row as for poncho.

*Set-up row:* (WS) Sl 1, p13, [k2, p2] 3 times, k2.

*Row 1:* (RS) Sl 1, work the rem 27 sts as they appear (i.e., knit the knits and purl the purls).

*Row 2:* Sl 1, p13, [k2, p2] 3 times, k2.

Rep Rows 1 and 2 until piece measures 22¾" (58 cm) from beg, ending with a WS row. Use the Kitchener st (see Glossary, page 80) to graft the live sts to the

CO row, forming a ring. With dpn, pick up and knit 66 sts along ribbed edge of ring. Place m bet first 2 knit sts and join. Work \*k2, p9; rep from \* for 3 rnds, ending 1 st before m on last rnd. On next rnd, dec 2 sts in each purl section as foll: Knit the first knit st of the rib (the one just before the m) tog with the preceding purl st, sl second knit st kwise, k1, pss0, p7; rep from \*—2 sts dec'd in each section; 54 sts rem. Work 3 rnds even, ending 1 st before m on last rnd. Dec 2 sts in each section in this manner every 4 rnds 3 more times—18 sts rem. On next rnd, knit the first of each 2 knit sts tog with the preceding purl st—12 sts rem. On next rnd, k2tog across all sts—6 sts rem. Work even for 1¼" (3 cm). Break yarn and thread tail through rem sts, pull tight, and fasten off. Fold lower St st edge under to cover 10 ribbed sts and with yarn threaded on a tapestry needle, stitch in place. Weave in loose ends. ∞





# Breezy Sleeveless Swing

— NORAH GAUGHAN —

**Finished Size** 36 (37½, 40, 41½, 44)" (91.5 [95, 101.5, 105.5, 112] cm) bust circumference. Sweater shown measures 40" (101.5 cm).

**Yarn** Grignasco Mexico (100% cotton; 93 yd [85 m]/50 g): #987 baby pink, 6 (6, 7, 7, 8) balls.

**Needles** Body—Size 6 (4 mm); Edging—Size 4 (3.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Stitch holders; markers (m); cable needle (cn); tapestry needle.

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

## Stitches

### Double Left-Slanting Decrease (sssk):

Sl 3 sts individually kwise to right needle, sl them back to left needle, and knit them tog through their back loops.

## Back

With smaller needles, CO 100 (104, 110, 114, 120) sts. Work St st until piece measures ¾" (2 cm) from beg, ending with a WS row. Change to larger needles and set up patt as foll: (RS) K42 (44, 47, 49, 52), p2, k4, p4, k4, p2, k42 (44, 47, 49, 52). Work in patt as set (knit the knits and purl the purls) for a total of 12 rows, ending with a WS row. *Dec row:* K2, k2tog, work in patt to last 4 sts, ssk, k2. Dec 1 st each end of needle in this manner every 12 rows 4 times more—90 (94, 100, 104, 110) sts rem. Work even in patt until piece measures 10½" (11, 11, 11½, 12)" (26.5 [28, 28, 29, 30.5] cm) from beg or desired length to armhole, ending with a WS row.

### Shape armhole:

*Row 1:* (RS) K1, p1, k4, p2, k3tog, work in patt to last 11 sts, sssk (see Stitches, above), p2, k4, p1, k1—4 sts dec'd.

*Row 2:* K2, p4, k2, work in patt to last 8 sts, k2, p4, k2.

Rep Rows 1 and 2 five times more—66 (70, 76, 80, 86) sts rem. Cont in patt working RS rows as foll: K1, p1, k4, p2, work in patt to last 8 sts, p2, k4, p1, k1, and working WS rows in established patt until arm-

**T**HIS FLATTERING TANK features A-line shaping, a handkerchief front hem, and a V-neck. The front "handkerchief" point is formed by pairing increases at the side edges with decreases on both sides of the center ribs. The center-front ribs are crossed into a single cable that defines the V-neck opening; the ribs then extend to the shoulder and across the back neck. With no armhole or front-neck finishing, this tank is a breeze to knit. Made out of soft cotton yarn, it is super-comfortable to wear.

hole measures 6½" (6½, 7, 7, 7½)" (16.5 [16.5, 18, 18, 19] cm). **Shape neck and shoulders:** Work 19 (20, 22, 23, 25) sts, join new yarn and BO center 28 (30, 32, 34, 36) sts, work to end. Working each side separately, BO at each neck edge 4 sts once, 3 sts once, 2 sts once, and *at the same time*, at each shoulder edge, BO 5 (5, 6, 7, 8) sts once, then 5 (6, 7, 7, 8) sts.

52), place marker (pm), p2, k4, p4, k4, p2, pm, k42 (44, 47, 49, 52). \*[Work even in patt for 3 rows. *Shaping row:* (RS) K2, M1, work to 2 sts before m, ssk, p2, k4, p4, k4, p2, k2tog, knit to last 2 sts, M1, k2] 2 times. Work 3 rows as established. *Dec row:* Knit to 2 sts before m, ssk, p2, k4, p4, k4, p2, k2tog, knit to end. Rep from \* 4 more times—90 (94, 100, 104, 110) sts rem. Work dec row every 4 rows until the same number of rows have been worked as on the back to armhole. **Shape armholes:** Work as for back, working single decs (k2tog and ssk) instead of double decs (k3tog and sssk) at arm edges on shaping rows and *at the same time*, cont working decs each side of markers as established—66 (70, 76, 80, 86) sts rem. Cont as established until center front measures 13" (33 cm) from beg, ending with a WS row. *Cable row:* Work to m, place next 8 sts onto cn and hold in back of work, p2, k4, p2, then (p2, k4, p2) from cn, work to end of row. **Shape neck:** (WS) Work to m, k2, p4, k2, join new yarn, k2, p4, k2, work to end. Work each side separately as foll: *Right side:* Work to 2 sts before m, ssk, p2, k4, p1, k1. Work 1 row as established. Dec 1 st in this manner every other row 15 times more, then every 4 rows once. *At the same time*, when piece measures same as back to shoulders, shape shoulders as foll: At shoulder edge, BO 2 (2, 3, 3, 4) sts 3 times, then 4 (5, 4, 5, 4) sts once—8 sts rem. Cont even for 4 (4¼, 4½, 4½, 4¾)" (10 [11, 11.5, 11.5, 12] cm) or to center of back neck for neckband. Place sts on holder. *Left side:* Work as for right side, reversing shaping by working decs as foll: K1, p1, k4, p2, k2tog, work to end of row.

## Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Use the Kitchener st

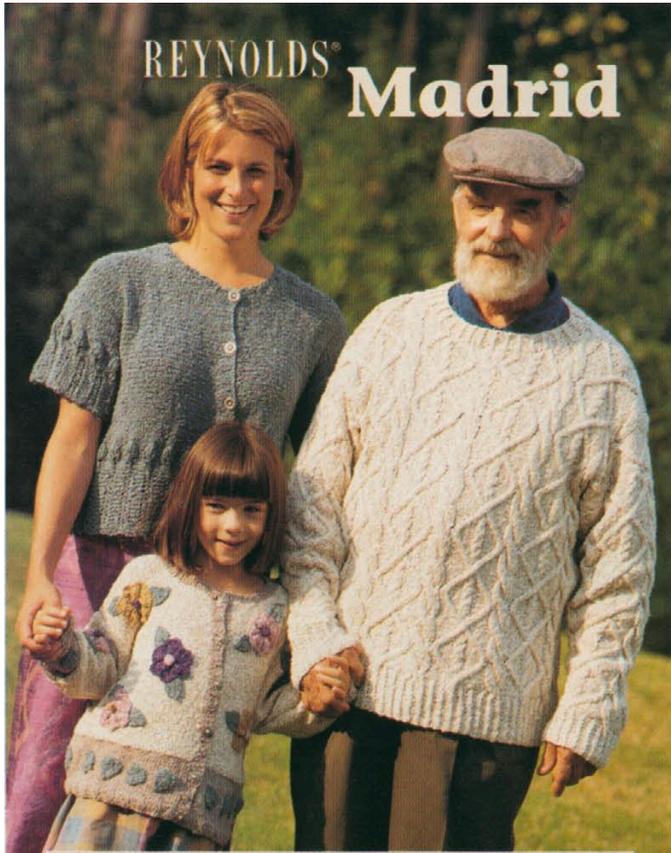


Chris Hartlove

## Front

With smaller needles, CO 100 (104, 110, 114, 120) sts. Work in St st until piece measures ¾" (2 cm) from beg, ending with a WS row. Change to larger needles and set up patt as foll: (RS) K42 (44, 47, 49,





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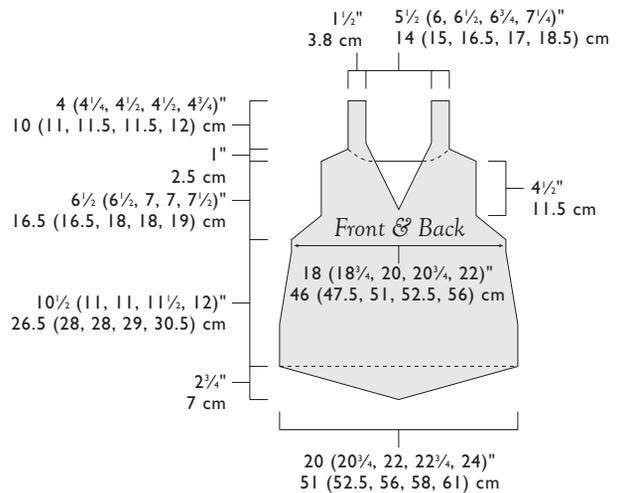
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(see Glossary, page 80) or three-needle bind-off (see Glossary, page 81) to join the two ends of the neckband together. Sew neckband to back neck. Sew side seams. ∞

Norah Gaughan is the design director of JCA Knitting Yarns (Reynolds, Unger, and Adrienne Vittadini) in Townsend, Massachusetts.

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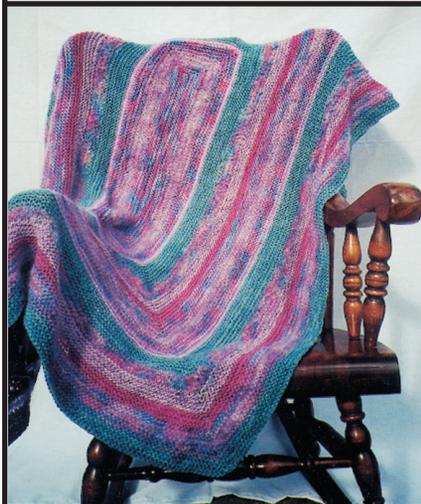
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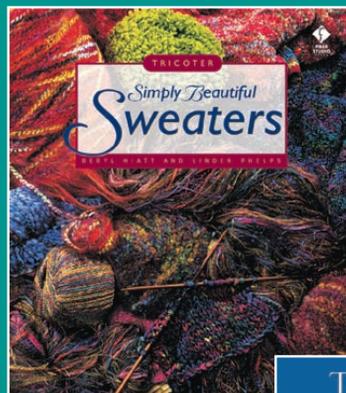
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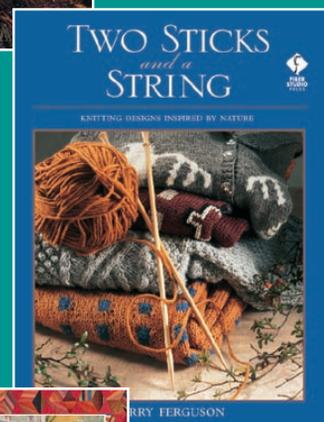
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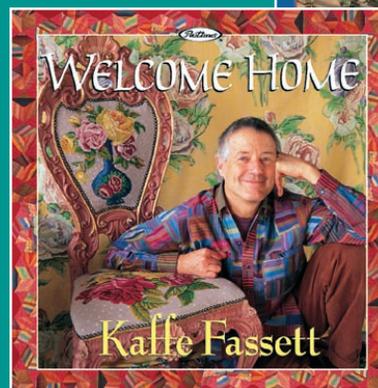


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# The Very Thought of Him

— KATHY ZIMMERMAN —

**Finished Size** 36 (39, 42, 45, 48)" (91.5 [99, 106.5, 114.5, 122] cm) bust/chest circumference, buttoned. Sweater shown measures 42" (106.5 cm).

**Yarn** Stahl/Tahki Winter-Cotton (60% cotton/40% acrylic; 77 yd [100 m]/50g): #9914 burgundy, 22 (23, 25, 27, 29) balls.

**Needles** Size 8 (5.0 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; seven (seven, seven, eight, eight)  $\frac{3}{4}$ " (2-cm) buttons (#CIN-101-M from One World Button Supply Co.).

**Gauge** 21 $\frac{1}{2}$  sts and 24 $\frac{1}{2}$  rows = 4" (10 cm) in mistake-stitch rib, after blocking.

## Notes

Work neck decs and sleeve incs 1 st in from each end of needle as foll: work ssk at beg of RS rows; k2tog at end of RS rows.

## Stitches

### Three-Row Buttonhole:

**Row 1:** (RS) K1, p1, p2tog tbl, yo, work across rem sts in established patt.

**Row 2:** Work to buttonhole placement, work into yo as if to knit, k1, p2.

**Row 3:** K1, p2, work into the buttonhole as if to knit, work across rem sts in established patt.

**T**HE LONG, STRONG VERTICAL LINES, roomy proportions, and jacket-type lapel give this woman's ribbed cardigan a subtle masculine feeling. The inspiration was a romantic memory that many women share: the first time they put on a piece of a boyfriend's clothing. While this cardigan won't smell like his cologne (unless you add it for effect), it is meant to make you feel just as warm and cozy as you would if you were actually wearing one of his sweaters. The yarn, a cotton-acrylic blend from Tahki, knits up at just over five stitches to the inch, making this a fairly quick project. The buttons are made from tagua nuts, which are derived from a type of palm tree.

### Mistake-Stitch Rib:

(multiple of 4 sts + 1)

**Row 1:** (WS) P1, \*k2, p2; rep from \*.

**Row 2:** K1, \*P2, k2; rep from \*.

Rep Rows 1 and 2 for pattern.

### Back

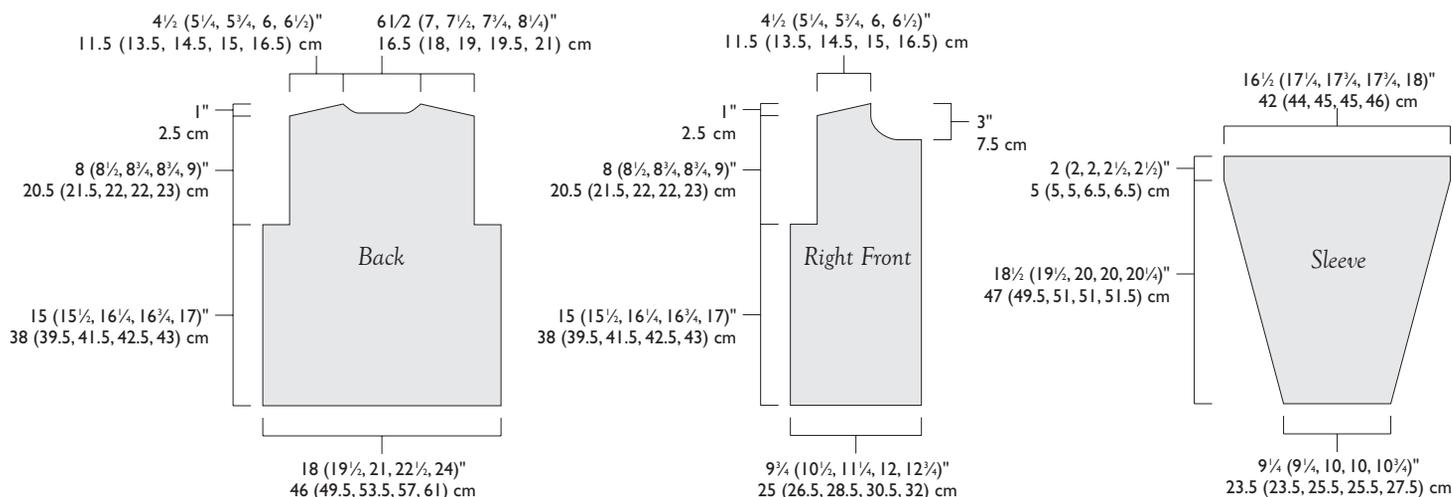
CO 97 (105, 113, 121, 129) sts. Work in mistake-stitch rib until piece measures 15 (15 $\frac{1}{2}$ , 16 $\frac{1}{4}$ , 16 $\frac{3}{4}$ , 17)" (38 [39.5, 41.5, 42.5, 43] cm) or desired length to armholes, ending with a WS row. **Shape armholes:** BO 11 (11, 11, 11, 13) sts at beg next 2 rows—75 (83, 91, 99, 103) sts rem. Cont in patt until piece measures 23 (24, 25, 25 $\frac{1}{2}$ , 26)" (58.5 [61, 63.5, 65, 66] cm) or desired length to shoulders. **Shape neck and shoulders:** Work across 27 (30, 33, 36, 37) sts, join second ball of yarn and BO center 21 (23, 25, 27, 29) sts for back neck, and work to end—27 (30, 33, 36, 37) sts each side. Working both sides separately, BO 2 sts at neck edge 3 times, and *at the same time*, at arm edge BO 7 (8, 9, 10, 11) sts once, then 7 (8, 9, 10, 10) sts 2 times.

### Left Front

CO 53 (57, 61, 65, 69) sts. Work in mistake-stitch rib until piece measures same as back to armhole. **Shape armholes:** BO 11 (11, 11, 13) sts at beg next row—42 (46, 50, 54, 56) sts rem. Cont in patt until armhole measures 5 (5 $\frac{1}{2}$ , 5 $\frac{3}{4}$ , 5 $\frac{3}{4}$ , 6)" (12.5 [14, 14.5, 14.5, 15] cm), ending at front edge. **Shape front neck:** BO 10 (11, 12, 13, 14) sts, work in patt to end. Dec 1 st at neck edge every row 11 times—21 (24, 27, 30, 31) sts rem. Place marker (pm) for collar placement. Cont in patt until piece measures same length as back to shoulder, and *at the same time*, shape shoulder as for back. Mark placement of 7 (7, 7, 8, 8) buttons along front edge, placing bottom button  $\frac{1}{2}$ " (1.3 cm) from lower edge, top button on row following underarm shaping, and rem buttons evenly spaced in between.

### Right Front

Work as for left front, reversing all shapings and working 3-row buttonholes (see Stitches) opposite button markers.







Chris Hartlove

arm, ending with a WS row. Place m for underarm. Cont even for 2 (2, 2, 2<sup>1</sup>/<sub>2</sub>, 2<sup>1</sup>/<sub>2</sub>)" (5 [5, 5, 6.5, 6.5] cm). BO all sts loosely.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. **Collar:** With WS facing, pick up and knit 45 (49, 49, 53, 53) sts bet marked points. Work 1 row mistake-stitch rib, marking center 15 (17, 17, 19, 19) sts. Work short rows (see Glossary, page 80), adding 2 sts to center sts every row 12 times. On next row, work across all 45 (49, 49, 53, 53) sts. Maintaining patt as established, inc 1 st at beg and end of needle every row 11 times—67 (71, 71, 75, 75) sts. Place m and work even for 12 rows. BO all sts loosely. Match neck shaping of collar to body. Sew collar to neck opening, sleeves into armholes, and side and underarm seams. Sew on buttons. Weave in loose ends. Block lightly to measurements. ∞

### Sleeves

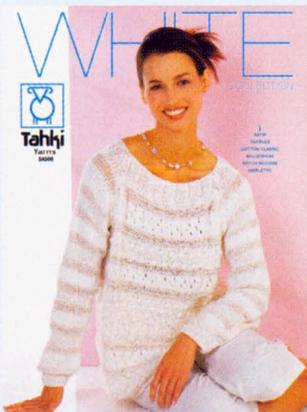
CO 49 (49, 53, 53, 57) sts. Work in mistake-stitch rib, inc 1 st each end of needle every other row 5 (7, 6, 6, 4) times, then every 4th row 15 (14, 10, 10, 10) times,

then every 6th row 0 (1, 5, 5, 6) time(s), working new sts in established patt—89 (93, 95, 95, 97) sts. Work even until piece measures 18<sup>1</sup>/<sub>2</sub> (19<sup>1</sup>/<sub>2</sub>, 20, 20, 20<sup>1</sup>/<sub>4</sub>)" (47 [49.5, 51, 51, 51.5] cm) or desired length to under-

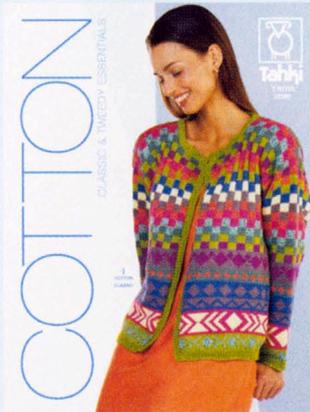
Kathy Zimmerman is an accomplished knitter, teacher, knitwear designer, and shop owner. Many of her designs feature textures, cables, and novelty ribs.

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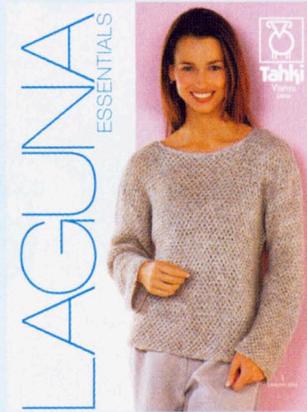
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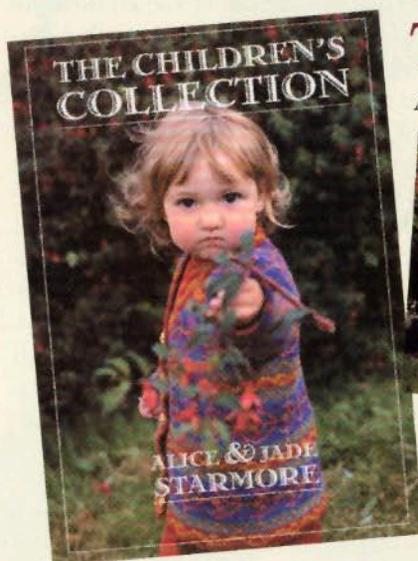
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# Demystifying Chenille

## A Knitter's Guide to a Complex Yarn

Robin Russo

**S**OFT, PLUSH, AND DIVERSE, chenille is one of the most misunderstood yarns available to handknitters. Although it is often included in lists of fibers, along with such common terms as wool, cotton, and silk, it is technically not a fiber but a type of yarn that can be made out of any number of different fibers.

Common handknitting chenilles include cotton chenille, rayon chenille, and acrylic chenille. Though most chenille yarn is made in basically the same manner, each has its own strengths, weaknesses, and quirks.

Unlike most other knitting yarn, chenille is not spun from raw fiber. It is usually created in a method reminiscent of weaving (not too long ago, chenille was made by weaving a fabric, then cutting it). Today, special machines twist together vertical core (or warp) yarns, in the process catching horizontal effect (or weft) yarns within the twists. Almost instantly, the machine then cuts the horizontal effect yarn to create the pile, or furriness, for which chenille is renowned (see illustration above).

The pile on most chenille yarns ranges from  $\frac{1}{16}$  to  $\frac{1}{2}$  inch long, although special novelty effects are sometimes created by making the pile longer. Depending on the type of pile fiber used and how densely it is packed, chenille yarn can range from fairly flat to very round. Round chenille yarns tend to give a very plush and velvety appearance on both sides of the fabric, whereas flat chenille yarns create a flatter fabric with pile on both sides. Yarns that are heat-set in a V keep the pile on one side of the fabric.

### A Brief History

The history of chenille is rather murky, but it is believed to have originated in seventeenth-century France, where it was named after the animal it resembles—*la chenille*, or the caterpillar—and was first used as an embroidery thread. An expensive fine silk or wool chenille, known as *chenille broder*, was couched, or laid down on the surface of a fabric and stitched into place with a stronger thread. A coarser chenille yarn, called *chenille ordinaire*, was stitched onto canvas to create a velvet-textured surface on articles that did not get much wear, such as fire screens, decorative wall hang-

ings, and cushions. In the early days chenille was nicknamed “poor man’s velvet” because it was similar to but less expensive than velvet. During the eighteenth and nineteenth centuries, chenille was used extensively for household decorations, such as rugs, draperies, tablecloths, fringes, tassels, wall hangings, bathmats,

bathrobes, and, at the end of the nineteenth century, evening gowns. It wasn’t until the early twentieth century that chenille was used for knitwear, passing in and out of style through subsequent decades. Today chenille is frequently used to make sweaters, scarves, and throws.

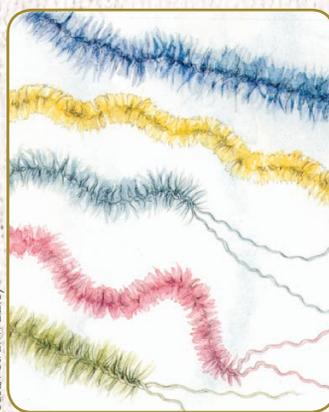
### Handle with Care

Although many handknitters are drawn to chenille—because of its plushness it seems to call out to be touched—few are aware of the special ways in which it needs to be handled, and this

lack of knowledge has led some knitters to frustration. The most common complaints about chenille are worming and shedding. Worming is a protrusion of a stitch from the rest of the knitted fabric; the protruding stitch sometimes looks as though it was dropped. Worming happens for two main reasons; the high amount of twist put into the core yarn during manufacture to hold the pile in place (if it is extremely twisted, the knitted fabric may slant, or bias) and the inelasticity of chenille (protruding stitches do not bounce back in). Fortunately, there are many ways of working with chenille to minimize worming (see *Knitting with Chenille* on page 32). Shedding is the release of bits of pile from the core yarn. This happens when the pile is not held tightly enough by the twist of the core yarn. To minimize shedding, some chenille yarns are made with a special kind of core that, when heat-set, bonds with the pile fibers.

### Choosing a Chenille Yarn

Because chenilles made from different fibers can look, feel, and behave differently, they are not always interchangeable. Following are descriptions of the most common chenille handknitting yarns. (While chenille can be made with many other fibers, such as alpaca, cashmere, and linen, these are not often seen on the handknitting market.)



Susan Strawn Bailey

*This page: The unique plushness of chenille is a function of its construction.*

*Core yarns are twisted together so that they catch and hold in place effect yarn. The degree of plushness depends upon the type of fiber used and how densely it is packed.*

*Opposite page: A sampling of chenilles. See page 78 for sources for these yarns.*



Austermann's Wolle Piroshka  
(97% acrylic, 3% nylon)



Swedish Yarn Imports Chenille  
(100% acrylic)



Skacel Fabio  
(100% acrylic)



Trendsetter Bravo  
(90% acrylic,  
10% polyester)



Berroco Chinchilla  
(100% rayon)



Lion Brand Yarns Chenille  
Sensations  
(100% acrylic)



Filati Bertagna Magia  
(50% wool, 50% acrylic)



Muench Touch Me  
(72% viscose microfiber,  
28% wool)



Rowan Fine Cotton Chenille  
(89% cotton, 11% polyester)



Amy Blatt Velours  
(100% microfiber acrylic)



Harrisville Designs Jasmine Yarn  
(rayon chenille twisted with wool)



Crystal Palace Cotton Chenille  
(100% cotton)



Halcyon Shimmer Chenille  
(100% rayon)



Crystal Palace Cotton Chenille  
(100% cotton)



Cherry Tree Hill Cotton Chenille  
(100% cotton)

*Cotton chenille* is soft, highly absorbent, has a dry feel, and tends to be round. The pile fibers are generally packed tightly to make them very plush. Because cotton chenille is not slippery, it is less likely to worm than many other chenilles. Cotton chenille can usually be machine-washed and dried on gentle cycles, which makes it an especially good choice for cozy everyday sweaters and baby blankets.

*Rayon and silk chenille* are very lustrous and can be fairly slick. They also have an affinity for dye that gives them a wonderful depth of color. Although they tend to be heavier than cotton chenille, they have more drape, or swing, to them when knitted. They tend to be flatter than cotton chenille, sometimes almost ribbonlike. Rayon and silk chenille are popular choices for scarves and dressier sweaters.

*Acrylic chenille* generally has some luster and is roundish and lightweight. It is more slippery than cotton chenille but is not as slick as rayon and silk chenille. The drape of acrylic chenille varies widely, depending on how it was finished at the mill. It is machine-washable and very durable. Because it tends to be very warm, it is a good choice for vests, accessories, and afghans.

*Microfiber chenille* can be made with many synthetic fibers. Because of the way it is manufactured, by bonding together microscopic pieces of synthetic filament, it is softer and has more drape than traditional yarns made of the same fiber. For example, acrylic microfiber is much softer and drapier than standard acrylic.

*Novelty chenille* is made with a variety of different fibers, both natural and synthetic, to create interesting textural and dimensional effects. Many novelty chenilles look like fake fur, which makes them especially appropriate for funky accessories and stuffed animals. A strand of wool yarn is sometimes plied with a chenille yarn in order to give the yarn visual interest and elasticity and to counteract worming.

Before purchasing a full project's worth of chenille, it is a good idea to buy a single skein and make a generous swatch. In addition to seeing how the yarn looks and feels in your chosen stitch pattern and checking gauge and washability, you can use the swatch to check for worming and shedding. If either is excessive, consider choosing a different yarn. If either is present but not excessive, you may be able to control the problem with one or more of the compensatory techniques that follow (see Knitting with Chenille at right). This is also a good time to experiment with different cast-on and bind-off techniques. Depending on the chenille, you may need more elastic cast-ons and bind-offs than you usually use. Designer Deborah Newton stresses that the swatch has to be a good size because the gauge of chenille tends to change as the piece of knitting gets larger. This is because the weight of the fabric pulls on the stitches, which because of the inelasticity of the yarn, do not bounce back readily.

## Knitting with Chenille

The two main challenges to keep in mind when knitting with chenille are its lack of elasticity and the possibility of worming.

**Dealing with a Lack of Elasticity** It is especially important to be aware of chenille's lack of elasticity when thinking about shaping. Because chenille won't pull in as much as many other fibers when used in ribbing, consider the following options:

- Choose a pattern that doesn't have ribbing.
- Rely on increases and decreases to create shaping.
- Run a fine piece of elastic thread through the ribbing after it is completed.
- Use a different, more elastic yarn on its own in the ribbed sections.

**Dealing with Worming** The following techniques are the most common for dealing with worming:

- Go down a few needle sizes and knit tightly: By using small needles and knitting tightly you can "lock" the stitches in place, which counteracts worming and shedding. Designer Lily Chin suggests knitting as tightly as you can without hurting your hands, then steaming the resulting stiff fabric to bring life/drape back into it.
- Choose knit-purl stitch patterns: Knit-purl stitch patterns such as seed stitch can balance the twist of the yarn within the fabric, however any luster the chenille possesses will be affected by the changes in stitch direction (much like a change in direction in rug pile). In one direction, the stitches will reflect light; in the other, they will absorb it. Instead of a smooth sheen, you will have a light/shadow effect.
- Knit continental-style: For some people, knitting with chenille continental style (also known as picking) works better than knitting English style (also known as throwing), as the action of throwing actually adds twist to the yarn. Picking may add or remove twist depending on the manipulation of the yarn, but either way the change is virtually inconsequential (assuming that the chenille was manufactured by twisting it in the S, or counterclockwise, direction, which is the industry standard). Knitting and spinning expert Priscilla Gibson-Roberts suggests that English-style knitters who are having trouble with worming but don't want to knit continental style wrap their yarn over (in the Z, or clockwise, direction), which removes twist, instead of under (in the S, or counterclockwise, direction), which adds twist. Working in this manner, you will mount stitches on the needle with the leading side of the loop on the back and will, therefore, need to work both the knit and purl stitches through the back loop.
- Knit flat: By knitting flat instead of in the round, you can at least partially neutralize the twist in the yarn. While this won't necessarily prevent worming, it will help to counteract any tendency that the knitted fabric has to bias (which, like worming, is caused by the high amount of twist in the yarn).

- Rewind the yarn: By unwinding chenille yarn and rewinding it in the opposite direction, you can reverse the direction of some of the twist.
- Release yarn as you work: If you don't want to rewind the entire ball, let some of the yarn out of the ball to relax the twist as you work. Gibson-Roberts suggests letting the knitted portion of a small project dangle. The weight of the project will cause the yarn to slowly untwist until the excess has been released. For a large project, she suggests poking a needle through the side of the ball, winding a figure eight around the two ends of the needle to secure the yarn, then allowing the ball to dangle and untwist the yarn.
- Use chenille as an accent yarn instead of the main yarn in the project. This works well with intarsia.

### Laundering Chenille

Care for chenille handknits depends on the fiber content of the yarn. According to Halcyon Blake of Halcyon Yarns, many chenilles can be gently handwashed with a mild soap in cool water, but, to be sure, she always recommends testing a swatch before washing an entire project. (If in doubt after testing the swatch, send the project to the dry cleaners.) Because many chenilles want to contract and bias when wet, Blake emphasizes the importance of pinning the project out to the

desired dimensions to dry. Once dry, she suggests placing the project in the dryer on the air fluff setting (no heat) for a few minutes to restore its plushness. Chenille yarn that sheds during knitting will need to be washed very gently to avoid further loss (dry cleaning will not lessen a shedding problem). Chenille garments should never be pressed because the weight of the iron flattens the pile.

Undoubtedly, knitting with chenille is more challenging than knitting with many other yarns, especially standard wool. But there's also no comparing it to any other yarn. Its plushness is unique and special. So, if the chenille at your local yarn shop is beckoning you, answer its call by choosing a project to which it is suited and employing some of the techniques described here to help you succeed. Most importantly, accept chenille for what it is—do not expect it to behave like any other yarns to which you are accustomed. Rather, treat it as its own quirky, plush self. ∞

Robin Russo is the owner of The Spinning Studio in Burlington, Vermont.

*The editors would like to thank Halcyon Blake, Lily Chin, Priscilla Gibson-Roberts, and Deborah Newton for their invaluable assistance with this article.*



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# Double-Crossing Diamond Duet

— TARA JON MANNING —

TARA JON MANNING originally made this sweater (shown here in white and on page 35 in purple) for her son, Jack. After noting the cuddly, irresistible combination of Aran patterning and soft cotton chenille, we asked Tara to design a baby blanket to accompany it (see page 36). Because the shoulder stitches from the front and back of the sweater are bound-off together and the stitches for the sleeves are picked up and worked downward from the armholes, there are only two seams to sew—from wrist to waist on each side. The rolled edges at the neck and wrists add to the comfy, chunky look. The blanket incorporates most, but not all, of the cable patterns used in the sweater.



**Finished Size Sweater:** To fit 1 (2, 4) years; 26 (28, 31)" (66 [71, 79] cm) chest circumference. Sweater shown measures 31" (79 cm). **Blanket:** About 36" (91.5 cm) square.

**Yarn** Crystal Palace Cotton Chenille (100% cotton; 98 yd [89 m]/50 g): **Sweater:** 6 (6, 7) skeins. Shown in #1015 cream and #9253 purple. **Blanket:** #7063 light blue, 11 skeins.

**Needles** Sweater Body and Sleeves—Size 6 (4 mm); Sweater Edging—Size 4 (3.5 mm): Straight and set of 4 double-pointed (dpn); Blanket—Size 6 (4 mm): 24" (60-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

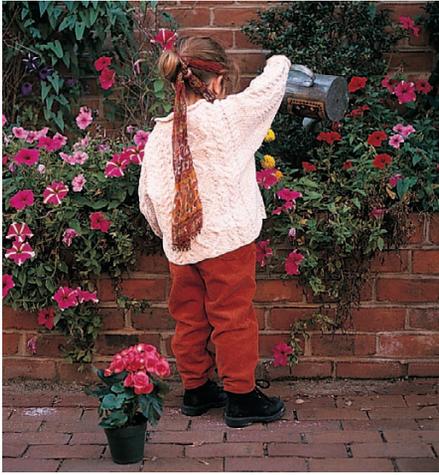
**Notions** Markers (m); stitch holders; tapestry needle.

**Gauge** 16 sts and 24 rows = 4" (10 cm) in seed st on larger needles.

## SWEATER

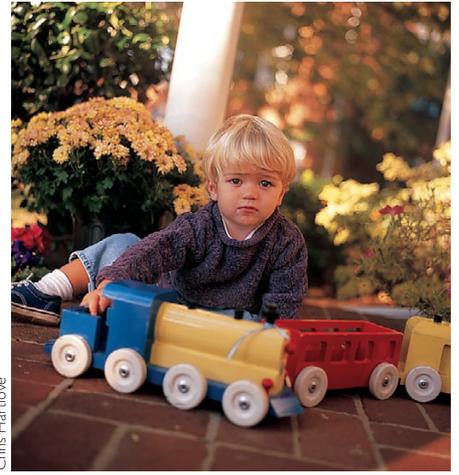
### Back

With larger needles, loosely CO 67 (71, 83) sts (CO over 2 needles or onto a larger needle, if necessary). *Setup Row:* (WS) [P1, k1] 1 (2, 5) times, place marker (pm), k2, p4, pm, k2, p8, pm, k2, p2, k2, pm, k7, p2, k1, p2, k7, pm, k2, p2, k2, pm, p8, k2, pm, p4, k2, pm, [p1, k1] 1 (2, 5) times. Beg with Row 1 and foll instructions for pullover body, work Double-Crossing Diamond chart (work reps according to red boxes) until piece measures 7½ (8, 8½)" (19 [20.5, 21.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 2 sts at beg of next 2 rows—63 (67, 79) sts rem. Cont as charted until piece measures 13¾ (14¾, 16¼)" (35 [37.5, 41.5] cm) from beg, ending with a WS row. **Shape neck:** Work 19 (20, 25) sts as established, join new yarn and BO center 25 (27, 29) sts, work to end—19 (20, 25) sts each side. Working each side separately, work until piece measures 14 (15, 16½)" (35.5 [38, 41] cm) from beg. Place sts on holders.



## Front

Work as for back to armholes. **Shape armholes:** BO 2 sts at beg next 2 rows—63 (67, 79) sts rem. Cont even until piece measures 11½ (12½, 14)" (29 [31.5, 35.5] cm) from CO edge, ending with a WS row. **Shape neck:** Work 24 (26, 32) sts as established, join new yarn and BO center 15 sts (all of Pattern 5), work to end. Working each side separately, cont as established, and at the same time, dec 1 st each neck edge every other row 5 (6, 7) times—19 (20, 25) sts rem each side. Cont even until each side measures same as back from beg, ending with a WS row. Place sts on holders.



□ k on RS;  
p on WS

◻ p on RS;  
k on WS

● bobble: [p1, k1tbl] 2 times in the same st, pass first 3 sts over the fourth

□ pattern repeat box

□ pattern repeat box—sleeve only

● marker

2/2 RC: place 2 sts onto cn and hold in back, k2, k2 on cn

2/2 LC: place 2 sts onto cn and hold in front, k2, k2 on cn

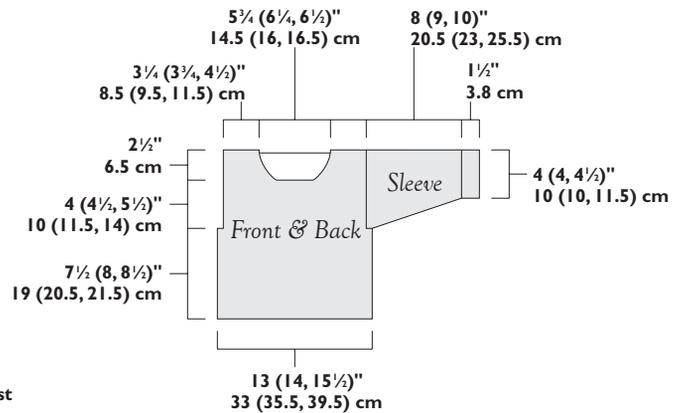
2/1 RCP: place 1 st onto cn and hold in back, k2, p1 on cn

2/1 LCP: place 2 sts onto cn and hold in front p1, k2 on cn

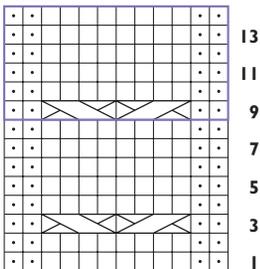
2/1 RC: place 1 st onto cn and hold in back, k2, k1 on cn

2/1 LC: place 2 sts onto cn and hold in front, k1, k2 on cn

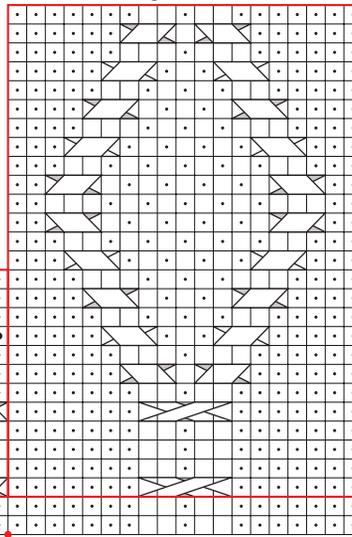
2/1/2 RC: place 3 sts onto cn and hold in back, k2, purl last st on cn, k2 rem sts on cn



## Sleeve



## Double-Crossing Diamond



Pattern 1   Pattern 7   Pattern 3   Pattern 6   Pattern 5   Pattern 4   Pattern 3   Pattern 2   Pattern 1

**Pullover body:** Work Pattern 1 over 2 (4, 10) sts, Pattern 2 over 6 sts, Pattern 3 over 10 sts, Pattern 4 over 6 sts, Pattern 5 over 19 sts, Pattern 6 over 6 sts, Pattern 3 over 10 sts, Pattern 7 over 6 sts, and Pattern 1 over 2 (4, 10) sts.

**Pullover sleeves (work from the top down):** Work Pattern 1 over 13 (15, 20) sts, Pattern 2 over 6 sts, Pattern 4 over 6 sts, Sleeve chart (blue box) over 12 sts, Pattern 6 over 6 sts, Pattern 7 over 6 sts, Pattern 1 over 13 (15, 20) sts.

**Blanket:** Work Pattern 1 over 8 sts, [Pattern 2 over 6 sts, Pattern 4 over 6 sts, Pattern 5 over 19 sts, Pattern 6 over 6 sts, Pattern 7 over 6 sts, Pattern 1 over 16 sts] three times, ending last repeat by working Pattern 1 over 8 sts. Repeat sts within the red pattern-repeat boxes as indicated for each pattern.



Chris Hartlove

*It's difficult to imagine a cozier cover for a newborn baby than this soft, plush cotton chenille blanket.*

**Join shoulders:** With RS tog and using the three-needle bind-off (see Glossary, page 81), join front to back at shoulders.

### Sleeves

With larger needle and RS facing, pick up and knit 62 (66, 76) sts evenly around armhole edge from notch to notch. On next row (WS), set patt as foll: [P1, k1] 6 (7, 10) times, p1 (1, 0), pm, k2, p4, pm, k2, p2, k2, pm, k2, p8, k2, pm, k2, p2, k2, pm, p4, k2, pm, [p1, k1] 6 (7, 10) times, p1 (1, 0). Beg with Row 1, work

Double-Crossing Diamond chart and Sleeve chart as instructed below chart, and *at the same time*, dec 1 st each end of needle every 4 rows 10 (12, 14) times—42 (42, 48) sts rem. Cont even in patt until sleeve measures 8 (9, 10)" (20.5 [23, 25.5] cm), ending with a WS row and dec 10 (10, 12) sts evenly spaced over last row—32 (32, 36) sts rem. Change to smaller needles and work St st for 1½" (3.8 cm) or desired length for rolled edge. Loosely BO all sts. Break yarn, leaving 20" (51-cm) tail for seaming.

### Finishing

With tail threaded on a tapestry needle, sew sleeve and side seams, carefully matching CO edges and underarm bind-offs. **Neckband:** With dpn and beg at left shoulder seam, pick up and knit 35 (41, 45) sts along front and 25 (29, 35) sts along back—60 (70, 80) sts total. Place m and join. Work St st (knit every rnd) until neckband measures 2" (5 cm) or desired length. BO all sts *loosely* (chenille does not stretch; consider using a larger needle for your bind off). Weave in loose ends. Block as foll: Soak garment in

basin of water until fully saturated. Drain excess water and place garment in washing machine for regular spin cycle only. Remove from washer and lay flat to dry, carefully shaping to desired widths and lengths. When garment is nearly dry—and only slightly damp—place in dryer on air fluff setting (no heat) for 10 minutes or until chenille has fluffed up. *Note:* Consider reinforcing your seams with matching perle cotton or embroidery floss. Chenille breaks easily, and with repeat wear and washing, seams sewn with chenille may open.

## BLANKET

With cir needle, loosely CO 177 sts (CO over 2 needles or onto a larger needle, if necessary). Work seed st (Pattern 1) for 12 rows, ending with a RS row—piece should measure about 1½" (3.8 cm) from beg. *Set-up row:* (WS) \* [P1, k1] 4 times, place marker (pm), k2, p4, pm, k2, p2, k2, pm, k7, p2, k1, p2, k7, pm, k2, p2, k2, pm, p4, k2, pm, [p1, k1] 8 times; rep from \* 3 times, end last rep [p1, k1] 4 times. Beg with Row 1 and foll instructions for blanket, work Double-Crossing Diamond chart (work

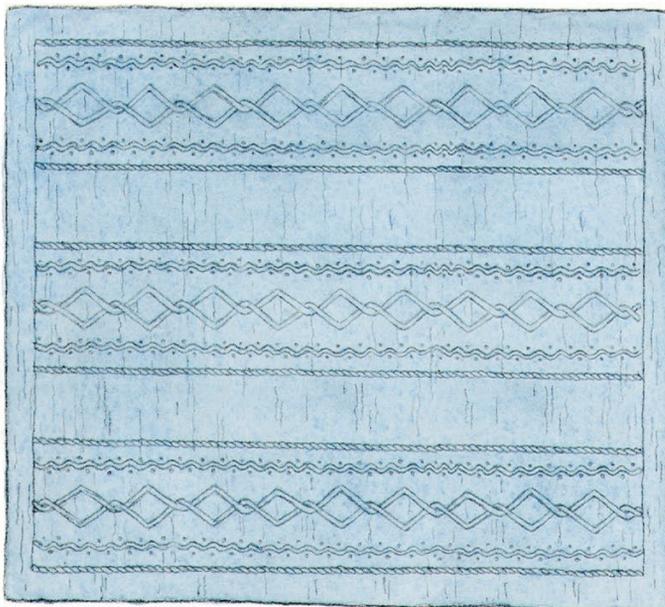
reps according to red boxes) until 9 full repeats of Pattern 5 have been completed, then work Rows 1–8 only—piece should measure about 34½" (87.5 cm) from beg. Beg with next row (RS), work seed st across all sts for 12 rows (1½" [3.8 cm]). BO all sts *loosely* in patt.

## Finishing

Weave in loose ends. Block as for sweater.



Tara Jon Manning teaches knitting at her store, Over the Moon, in Longmont, Colorado.



Gayle Ford

Cast-on Edge

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# Darling Spring Coat

— NORIKO SEKIGUCHI —

**Finished Size** To fit size 2 (4, 6) years; 24 (28, 32)" (61 [71, 81.5] cm) chest circumference, buttoned. Coat shown measures 28" (71 cm).

**Yarn** GGH Cotton Velours (100% cotton; 130 m [130 m]/ 50 g): #21 fuchsia (MC), 4 (4, 5) balls; #38 orange (CC), 3 (3, 4) balls.

**Needles** Body and Sleeves—Size 4 (3.5 mm); Neckband—Size 3 (3.0 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Markers (m); bobbins; tapestry needle; stitch holders; six  $\frac{5}{8}$ " (1.5 cm) buttons.

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

## Note:

To facilitate seaming, a selvedge stitch is worked at each edge of body.

## Back

With MC and larger needles, CO 95 (105, 115) sts. Beg with a RS row, work garter st (knit every row) for 4 rows. The first and last sts are edge sts and will be worked into the seam. On next row (RS), K8 (13, 18), place marker (pm), k23, pm, k24, pm, join CC and beg with Row 15 (11, 9), work 23 sts according to Flower chart, pm, k17 (22, 27). Cont in patt, purl 1 row. Dec 1 st each end of needle on next and every foll 6 rows 10 (12, 13) times then every 4 rows 4 (2, 1) time(s), and *at the same time* cont in St st working to end of Flower chart. With MC, work 11 rows St st. On next row, work to first m, join CC and beg with Row 1, work Flower chart, work to end with MC. Cont in St st, working to end of Flower chart. With MC work 13 rows St st. On next row, work to third m, join CC and beg with Row 1, work Flower chart, work to end with MC. Cont in St st, working Flower chart to end. With MC, work 3 rows St st—65 (75, 85) sts. Knit 4 rows garter st—piece should measure about 13½ (14, 14½)" (34.5 [35.5, 37] cm) from beg. **Shape sleeves and neck:** Change to CC and cont in patt, and *at the same time*, at each end of

**N**ORIKO SEKIGUCHI combined two Japanese textile traditions, the kimono shape and a large floating flower motif, to create this A-shaped spring coat for little girls. The back and fronts are worked from the hem to the underarms, at which point extra stitches are cast on for the sleeves. The sleeves are worked with the upper body, making for long rows but eliminating seams at the upper arm. The back and fronts are grafted together in a continuous line from sleeve edge to neck edge with the Kitchener stitch. The front bands are worked simultaneously with the fronts. The neckband is worked separately and then sewn in place.

needle every RS row, use cable method (see Glossary, page 80) to CO 4 sts 8 (5, 3) times, then CO 5 sts 2 (6, 9) times—149 (175, 199) sts. And *at the same time*, after 16 rows have been worked in St st, move original first and second markers 3 sts to the right (keeping 23 sts between markers), remove the third marker, move the fourth marker (now the third marker) 12 sts to the left, and place the final marker 23 sts to left of third marker (keeping 23 sts between markers). On next row, knit to first marker, join MC and work Row 1 of Flower chart, knit to third marker with CC, join MC and work Row 1 of Flower chart, work to end with CC. Cont in patt, working 5 (9, 13) rows in St st after end of Flower chart, ending with a RS row. On WS, p60 (72, 83), BO 29 (31, 33) sts pwise, then purl to end of row—60 (72, 83) sts each side. Cut yarn leaving the length about 4½ times longer than the rem sts. Place sts on holders.

## Right Front

With MC and larger needles, CO 60 (65, 70) sts. Beg with a RS row, work garter st for 4 rows. The first and last sts are edge sts and will be worked into the seam. K20, pm, join CC and beg with Row 15 (11, 9), work 23 sts according to Flower chart, pm, k17 (22, 27) with MC. Purl 1 row in patt. Cont in St st working Flower chart, dec 1 st at end of needle on next row and then dec 1 st at armhole edge every 6 rows 10 (12, 13) times, then every 4 rows 4 (2, 1) time(s), and *at the same time*, dec 1 st at center front edge every 4 rows once, every 8 rows 8 (8, 9) times, every 6 rows 3 (3, 2) times, then every 4 rows 0 (1, 1) time(s). With MC, work 47 rows St st. Knit to first m, join CC, and beg with Row 1 work 23 sts according to Flower chart, knit to end of row. Purl 1

row in patt. Cont in St st, working Flower chart to end. With MC, work 3 rows St st. Work 4 rows garter st—33 (37, 42) sts. **Shape right sleeve:** Change to CC and cont in patt, inc at end of needle every RS row as foll: CO 4 sts 8 (5, 3) times, then 5 sts 2 (6, 9) times, and *at the same time*, after 16 rows have been worked in St st, move rem marker 12 sts to the left and place next marker 23 sts to left of first marker. Next row: Knit to first marker, join MC and work Row 1 of Flower chart, work to end with CC. Cont in patt, ending with a WS row. *At the same time, shape front and neck:* Dec 1 st at beg of needle every 4 rows 2 times, then dec 1 st every 2 rows 10 (8, 8) times, then every 4 rows 3 (5, 6) times. Cont in patt, working 5 (9, 13) rows in St st after end of chart, ending with a RS row. On WS, p60 (72, 83) sts. Cut yarn. Place all sts on holder.

## Left Front

Work as for right front, reversing all shaping and placing flowers in the same position as the right back. *At the same time*, work 3 vertical buttonholes, placing the first buttonhole 1¼ (1, 1¼)" (3.2 [2.5, 3.2] cm) from lower edge as foll (see illustration on page 40): \*With WS facing, [work to 36 (39, 44)th st counting from the last st (35 [38, 43] sts rem), join new yarn, work to end of row, turn. Work to buttonhole opening, cross the two yarns, work to end of row with other yarn, turn. Work to buttonhole opening, drop yarn, pick up other yarn without crossing yarn ends, work to end of row] 2 times. Work 2 more rows, crossing yarn at opening, and end with a RS row. Cut new yarn. With WS facing, work to end of row and cont in patt, work about 3¾ (4, 4)" (9.5 [10, 10] cm) from first but-





Chris Hartlove

tonhole, ending with a RS row. Work second buttonhole as foll: \*With WS facing, [work to 33rd (38th, 42nd) st counting from the last st (32 [37, 41] sts rem), join new yarn, work to end of row, turn. Work to the buttonhole opening, cross the two yarns, work to end of row with other yarn, turn. Work to buttonhole opening, drop yarn, pick up other yarn without crossing yarn ends, work to end of row] 2 times. Work 2 more rows, crossing yarn at open-



Chris Hartlove

ing and end with a RS row. Cut new yarn. With WS facing, work to end of row and cont in patt, work about 3<sup>3</sup>/<sub>4</sub> (4, 4)" (9.5 [10, 10] cm) from second buttonhole, ending with a RS row. Work third buttonhole as foll: \*with WS facing, [work to 32nd (36th, 41st) st counting from the last st (31 [35, 40] sts rem), join new yarn, work to end of row, turn. Work to buttonhole opening, cross the two yarns, work to end of row with other yarn, turn. Work to buttonhole opening, drop yarn, pick up other yarn without crossing yarn ends, work to end of row] 2 times. Work 2 more rows, crossing yarns at opening and end with a RS row. Cut new yarn. With WS facing, work to end of row and cont in patt. Work to top of chart as for right front, reversing all shaping. Cut yarn leaving the length about 4<sup>1</sup>/<sub>2</sub> times longer than the rem sts. Place all sts on holder.

### Finishing

Place all sts of fronts and back on needles (use additional needles if necessary). With leftover yarn from left front threaded on a tapestry needle, use Kitchener st (see Glossary, page 80) to graft fronts to back

along sleeves and shoulders. **Sleeve edging:** With CC, larger needles, and RS facing, pick up 35 (37, 39) sts from the bottom of sleeves. Work next 3 rows in garter st, ending with WS row. BO all sts. Block. With yarn threaded on a tapestry needle, sew side and sleeve seams. **Neckband:** With MC and smaller needles, CO 6 sts. Work garter st, making 3 buttonholes; 2 at the same height from the bottom as first 2 buttonholes of left front, and another one at neck opening as foll: \*With WS facing, [work to 4th st counting from the last st (3 sts rem), join new yarn, work to end of row, turn. Work to the buttonhole opening, cross the 2 yarns, work to end of row with other yarn, turn. Work to buttonhole opening, drop yarn, pick up other yarn without crossing yarn ends, work to end of row] 2 times. Work 2 more rows, crossing yarns at opening and end with a RS row. Cut new yarn. With WS facing, work to end of row and cont in patt to 2 rows before bottom of next buttonhole. Rep from \* for each buttonhole. Cont in garter st until band reaches beg of neck opening, then work another buttonhole as before. Cont in garter st until band measures to the bottom of right front when slightly

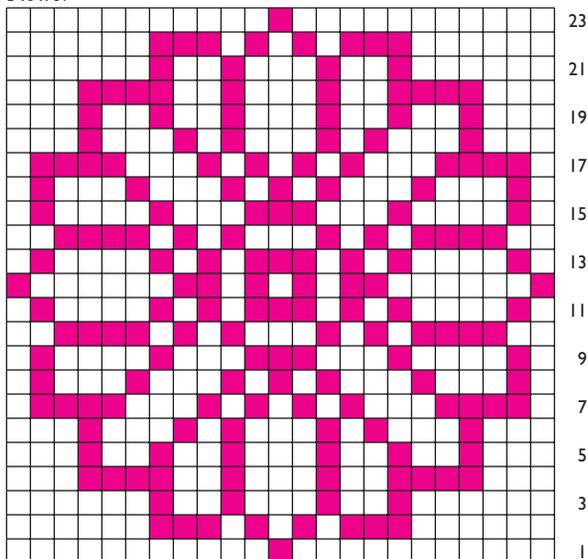
### Vertical Buttonhole



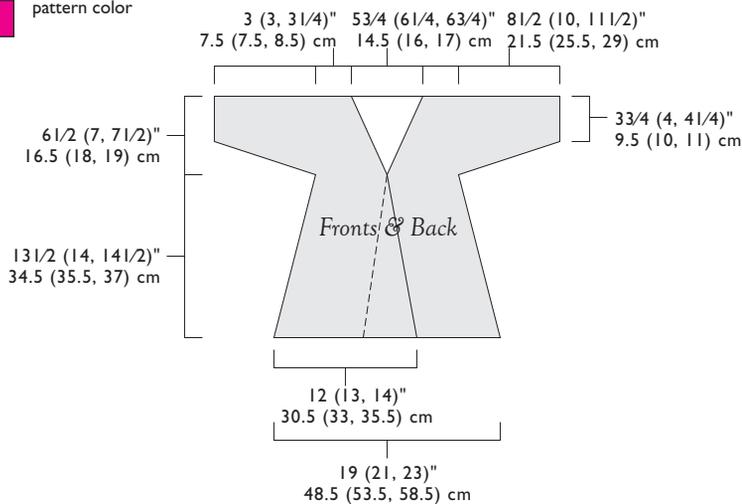
\*With WS facing, work to buttonhole opening. Join new yarn (shown shaded), work to end of row, turn. Work to the buttonhole opening, cross the 2 yarn ends (as you

would in Fair Isle or intarsia to prevent a hole), work to end of row with original working yarn. Work to the buttonhole opening, cross the 2 yarn ends, work to end of row with new yarn, turn. Work to the buttonhole opening, drop new yarn, pick up other yarn (without crossing yarn ends), work to end of row. Cont working the appropriate number of rows for the buttons you've chosen. Work 2 more rows, crossing yarns at buttonhole opening and ending with a right-side row. Cut new yarn.

Flower



□ background color  
 ■ pattern color



stretched, ending with a WS row. BO all sts. Sew neckband in place. Sew on buttons (3 on WS of right front, and 3 on WS of right side of neckband) opposite buttonholes. Weave in loose ends. ∞

Noriko Sekiguchi often draws inspiration from the antique textiles and ethnic clothing that she and her husband enjoy learning about and collecting together. The idea to use floating flowers as motifs for this child's spring coat came from her husband.

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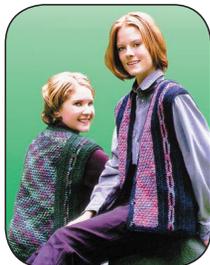


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# A Scarf of Your Very Own

— ANN BUDD —

IT'S AMAZINGLY EASY to design a basic lace scarf if you have a good stitch dictionary on hand and understand the mathematics of pattern repeats. *Knits* managing editor Ann Budd set out to prove this point and inspire others to follow her lead when she conceived and knit the three scarves shown here (turn to page 46 to see the detail photo of the delicate scalloped edges at the short ends of each scarf) and wrote the scarf design guidelines at right. Knitted in three vibrant colors of lightweight 100-percent Shetland wool, these scarves are meant to brighten up the gray days of winter and welcome in the blooming flowers of spring.

**Finished Size** Fuchsia scarf: About 7½" (19 cm) wide and 64" (162.5 cm) long. Dark orange scarf: About 8" (20.5 cm) wide and 62" (157.5 cm) long. Bright yellow scarf: About 7½" (19 cm) wide and 64" (162.5 cm) long, blocked.

**Yarn** Jamieson & Smith 2-ply jumper-weight Shetland (100% wool; 150 yd [137 m]/oz): #52 fuchsia, #125 dark orange, #91 bright yellow, 3 skeins each (one skein of yarn will knit about 20" [51 cm]).

**Needles** Size 3 (3.25 mm).

**Notions** Stitch holders; tapestry needle.

**Gauge** 24 sts and 36 rows = 4" (10 cm) in St st. Because these scarves don't have to "fit," exact gauge is not crucial, but will affect the finished dimensions.



Chris Hartlove

A different lace pattern is used for each scarf. From left to right, *Vine Lace*, *Fir Cone*, and *Split Leaf*.

## FUCHSIA SCARF

Loosely (hold 2 needles tog, if necessary) CO 51 sts. K1, p49, k1. Knitting the first and last st of every row, work according to *Vine Lace* chart on page 46 (foll red box for patt rep) until piece measures about 32" (81.5 cm) or half of desired total length, ending with Row 3 of chart. Break yarn and place live sts on holder. CO 51 sts as before and work another piece to match, ending with Row 1 of chart. Break yarn leaving a 36" (91.5-cm) tail. Using

the Kitchener st (see Glossary, page 80), graft the live sts tog. Block, stretching out the points at the cast-on edges.

## DARK ORANGE SCARF

Loosely (hold 2 needles tog, if necessary) CO 53 sts. K1, p51, k1. Knitting the first and last st of every row, work according to *Fir Cone* chart on page 46 (foll red box for patt rep) until piece measures about 31" (79 cm), or half of desired total length, ending with Row 15 of chart. Break yarn

and place live sts on holder. CO 53 sts as before and work another piece to match, also ending with Row 15 of chart. Break yarn leaving a 36" (91.5-cm) tail. Using the Kitchener st (see Glossary, page 80), graft the live sts tog. Block, stretching out the points at the cast-on edges.

## BRIGHT YELLOW SCARF

Loosely (hold 2 needles tog, if necessary) CO 51 sts. K2, \*p11, k1; rep from \* to last st, k1. Knitting the first and last st of every

## Design a Scarf: A Beginner's Guide

Designing a scarf is very simple once you understand the principles of pattern repeats and gauge. If you haven't designed your own knitwear yet, a scarf is an excellent place to begin.

First decide the style of scarf you want to make and the type of yarn you want to use. Do you want your scarf long, thick, and luscious or light and airy? Is your primary goal warmth or fashion? Or both? Because the style is closely related to the yarn, you'll need to make these decisions simultaneously. Some knitters design a project around the yarn they want to use, others find yarn to suit a design concept. For the three scarves shown at left, I decided I wanted lightweight but not overly delicate lace, so I looked for sportweight yarn that could be blocked to emphasize the openwork.

If you don't have a specific stitch pattern in mind, take a few minutes to flip through a book of knitting patterns such as one of Barbara Walker's three treasuries. I found the stitch patterns for my scarves in *A Treasury of Knitting Patterns* (Schoolhouse Press, 1998). To simplify your knitting, look for stitch patterns that work all the stitch manipulations (increases, decreases, cable twists) on right-side rows, so that you can work every other row carefree. Also consider the number of stitches in a pattern repeat. Most scarves are relatively narrow and look best with small motifs repeated several times across the width. Because scarves are generally worn around the neck so that the right and wrong sides are visible, reversible patterns or patterns whose "wrong" sides are attractive, are ideal.

Most stitch dictionaries report stitch patterns as a specific number of stitches in a repeat with extra, balancing stitches. For example, the Fir Cone pattern used for the dark orange scarf repeats over 10 stitches and has 1 stitch for balance (so that the pattern looks the same at each selvedge). To work full pattern repeats, cast on a multiple of 10 stitches, then add 1 stitch for balance. (I wanted five repeats so I worked the pattern over 51 stitches.)

Once you've got an idea of the yarn and stitch pattern, knit a few generous swatches (at least 4 inches [10 cm] and two full pattern repeats square) to confirm that the yarn works with your

stitch pattern and to determine the needle size and gauge that will give you the feel and drape you're seeking. Use the swatch for these needles to determine how many stitches to cast on based on your gauge, on the number of stitches in the pattern repeat (use full pattern repeats only), and on the width you want. This swatch will also help you decide whether you want

to add a border to frame the stitch pattern and help prevent curling. Unless you choose a pattern that combines knit stitches and purl "bumps" in relatively equal proportions, such as garter stitch, seed stitch, or ribbing, the edges will curl. You can make such curling a design element or reduce the curl with a flat-laying edging. For my scarves, I wanted the lace pattern to dominate so I added just one edge stitch (garter) at each selvedge. One stitch generally isn't enough to prevent curling, but because I planned to block the scarves flat and because I didn't mind a little curling, I decided it would be adequate. Many cable and lace patterns begun on the first row and worked to the last row of knitting

will cause the cast-on and bind-off edges to ripple or scallop attractively. You can make such edges a design element, as I did with the lace scarves, or you can override such tendencies by working the first and last few rows in garter stitch, seed stitch, or ribbing. Knit another swatch to determine how wide you want the edgings to be and add these stitches to the total number of cast-on stitches. (I cast on 53 stitches for the dark orange scarf: 50 stitches for five pattern repeats plus 1 stitch for balancing plus 1 edge stitch at each selvedge.)

Many stitch patterns are directional, appearing different from bottom to top than top to bottom. To make the pattern look the same on each end of a scarf, work it in two sections joined at the back neck by seaming, binding off the stitches together, or grafting (joining live stitches together in a way that mimics a row of knitting; see Glossary, page 80). Seaming and binding off produce a ridge that you may or may not want. Though a bit more time-consuming, grafting produces a smooth, "seamless" join that makes a two-piece scarf look as though it's been worked in one continuous piece, while its two ends appear symmetrical.



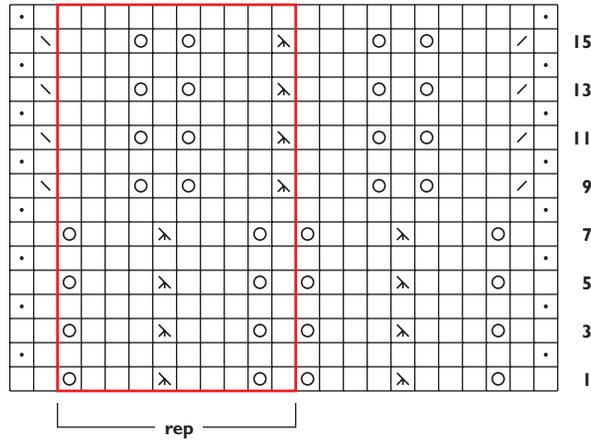
Chris Hartlove

row, work according to Split Leaf chart on page 46 (foll red box for patt rep) until piece measures about 32" (81.5 cm), or half of desired total length, ending with Row 15 of chart. Break yarn and place live sts on holder. CO 51 sts as be-

fore and work another piece to match, also ending with Row 15 of chart. Break yarn leaving a 36" (91.5-cm) tail. Using the Kitchener st (see Glossary, page 80), graft the live sts tog. Block, stretching out the points at the cast-on edges. ∞

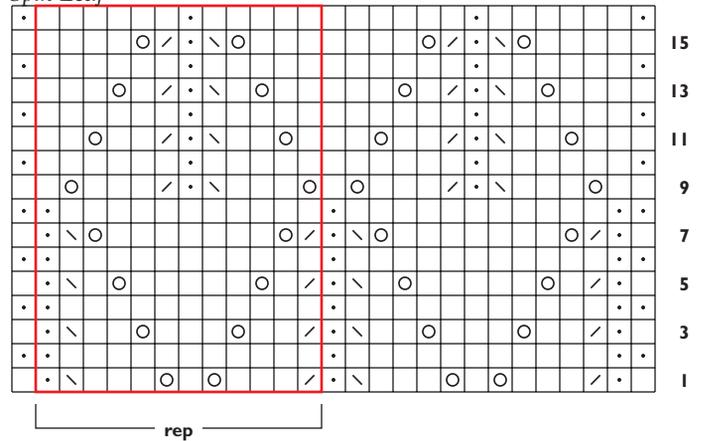
Ann Budd is managing editor of *Interweave Knits*.

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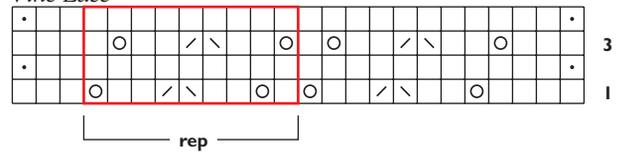


Beginning the lace pattern right after the cast-on row gives an attractive scalloped edge.

Split Leaf



Vine Lace



- k on RS; p on WS
- yo
- \ ssk
- pattern repeat
- . k on WS; p on RS
- / k2tog
- \ sl 1, k2tog, pss0

Zeva Oelbaum

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## Embroidering on Handknits

Pam Allen

**L**OVE TO KNIT and am always looking for new ways to use the craft as a creative channel. Although I enjoy Fair Isle knitting and intarsia, and cables and other textural work, I have recently been spending a lot of relaxed time creating smooth, single-color stockinette-stitch surfaces that I then embellish with embroidery. I knit carefree for a while—no charts, no counting, no untangling bobbins—then I use the knitted surface as a canvas for embroidered color, texture, and pattern.

The easiest way to embroider knitting is to use the fabric as a grid, working running stitches in the spaces in and between the knitted stitches just as you would embroider between the horizontal and vertical threads on a woven background. By altering the size of your stitches and the colors, weight, and material of your embroidery thread, you can give even the simplest pattern a host of different appearances.

More challenging is what I call “pictorial” embroidery, which is not determined by the “holes” in the background. The key to this kind of embroidery is a stable and visible line to embroider onto and mastery of three basic stitches—stem, chain, and satin stitch. Although you can use other stitches, these three allow you to embroider anything you can draw—scrolling vines, floral bouquets, animals, angels, you name it. This is the type of embroidery I used on the Floral Silk Purse on page 52 and is the focus of this article.

### Equipment

Like knitting, embroidery requires only a few tools.

**Embroidery thread or yarn:** Embroidering on handknits can be done with just about any kind of material—traditional crewel wool and cotton embroidery yarn or floss, inexpensive and available in hundreds of colors; shiny rayon; shimmering silk; sparkling metallics; ribbon; even interesting scrap yarn. For my purse, I used ten shades of silk embroidery floss. To make the fine floss show up, I used it doubled and quadrupled.

**Needle:** Use a blunt-end tapestry needle for grid embroidery in and between knitted stitches, and a sharp-point chenille or crewel (embroidery) needle for

pictorial embroidery that penetrates knitted fabric. Chenille needles have long eyes that are easy to thread and range in size from 13 to 26; crewel needles have smaller eyes, are shorter, and range in size from 1 to 10. For both types, the larger the size, the finer the needle. For best results, use the finest needle you can comfortably thread with the yarn you plan to use. For example, for novelty yarn or several strands of wool worked together, try a size 18 or 20 chenille needle. For a single strand of wool, try a size 24. For two or three strands of cotton or silk, try a size 22 chenille needle, which is what I used for my purse.

**Tissue paper or interfacing:** For tracing a design and transferring it to a knitted background, you’ll need tissue paper or interfacing; the one to choose depends on your preference and the weight of the background fabric. Tissue paper (any kind will work) can be used on all knitted fabrics. The

disadvantage is that designs traced onto tissue paper need to be basted (with sewing thread) onto the background. But once the design is basted, the tissue can be completely removed and you can embroider directly onto the background.

You can embroider directly through interfacing into the background, eliminating the intermediate step of basting the design onto the background, but you first have to baste the interfacing in place. Because you work on top of the interfacing, you can’t clearly see the knitted fabric beneath and are more likely to distort the background stitches. Also, interfacing is thicker than tissue paper and is too bulky for pieces worked in yarns lighter than sportweight (or any yarn knitted with size 6 [4-mm] or smaller needles). Another disadvantage is that interfacing cannot be removed from areas of solid embroidery, such as filled-in leaves, and makes the fabric a bit stiffer in those areas. For best results, use non-woven interfacing (such as Pellon) in the lightest weight suitable for the weight of the knitted background.

**Scissors and tweezers:** Use small, sharp-pointed scissors to cut away the interfacing or tissue paper. Use tweezers to lift away stubborn pieces of interfacing or tissue that cling to your embroidery.



Zeva Oelbaum

*In this sample swatch, the flower is worked in satin stitch, the stems in stem stitch, and the leaves in satin, chain, and stem stitches. Instructions for making these basic stitches appear on page 50.*

## Getting started

Carefully block the knitted fabric before you start; the key to good embroidery is a smooth surface.

Draw or trace your design onto tissue paper or interfacing. If you're not confident about creating your own image, look to one of the dozens of design or motif books that offer simple line drawings. Use a photocopier to make the image bigger or smaller. Then transfer it onto the tissue paper or interfacing by placing it on a light table or taping it to a window, holding the tissue paper or interfacing over the design, and tracing it with a pencil.

If you traced your design onto tissue paper, pin the paper in place on the knitted piece and baste along the design lines with sewing thread, taking larger stitches on the right side of the fabric and smaller stitches on the wrong side. Don't knot the sewing thread; instead leave tails at the beginning and end of the basting stitches. Carefully cut the tissue paper away to reveal a thread outline of your design (Figure 1), then pull gently on the thread to straighten out the "drawing." Use this drawing thread as a guideline for working the embroidery directly onto the background fabric.

If you traced your design onto interfacing, pin it in place onto the knitted piece. With sewing thread, baste the interfacing to the knitting in grid fashion (Figure 2), then remove the pins. Following the design on the interfacing, embroider through both interfacing and knitted background. Note that the interfacing becomes securely sewn to the knitting in areas of filled-in embroidery. Turn the work over frequently to make sure the embroidery hasn't distorted the stitches in the knitted background.

## Embroidering

Work your embroidery on a well-lit flat surface (do not use an embroidery hoop; it distorts the fabric) and keep an eye on the knitted fabric underneath to prevent puckers and distortions. Practice the embroidery stitches you plan to use on your gauge swatch (of course, you knitted one, right?) before you start your final project. This will give you a chance to see how your embroidery yarn works on your knitting. Are the colors right? Are the stitches and stitch combinations right? Are the stitches too delicate to show up? Too bulky? How closely can you work the stitches without stretching the knitting? How many colors do you need for a shading effect? Experimenting will suggest potential problems and more experimenting will offer solutions.

In general, embroidering is like coloring. First outline, then fill in. There are scores of stitches you can use, but mastery of chain, stem, and satin stitches will let you embroider virtually anything you want. To learn these stitches, see the instructions on page 50.

To start your embroidery, thread your needle with the embroidery thread/yarn, tie a knot in the end, and bring the needle up from the wrong side at the top of your guideline (basted directly onto the background

or drawn onto basted interfacing). Following your guide, begin by first embroidering major lines (such as flower stems), followed by minor lines that branch off (such as branches or shoots). Work the branches from top to main stem and continue along the stem for a couple of stitches to smooth the transition. When you've come to the end of a line (or thread), weave the tail in and out of the embroidery on the wrong side or weave it into the knitting where it will be covered later by filler stitches.

Next work an outline around shapes to be filled in. First outline shapes that will be overlapped by others. For a flower, for example, outline partial petals first (only the lines that will show), then outline the full petals that overlap them. Unless you're daring and certain that you will completely cover the outline stitches, use the same color to outline shapes that you use to fill them in. As you work, rotate the knitted piece for easy stitching. Neatly secure any loose ends on the wrong side. With wrong-side facing, lightly steam the piece to set the embroidery.

Once you're familiar with the feel of embroidering on knits, you may find yourself taking off in new directions. Think about combining embroidery with textured knitting. Open cables make a perfect frame for small embroidery. Small touches of embroidery on intarsia patterns can add extra color and detail, making the patterns spring to life. Experiment. Whether simple or complex, embroidery provides new ways to look at and think about your knitting. ∞

---

Pam Allen lives in Camden, Maine, with her two children.

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## References

- Enthoven, Jacqueline, *The Stitches of Creative Embroidery*. Schiffer, 1987.  
Good source for border running-stitch variations and other grid stitches.
- Wilson, Erica, *Crewel Embroidery*. Scribner's, 1962.  
Out of print but available at many libraries.  
An excellent book on traditional embroidery with good suggestions for working chain, stem, and satin stitches.
- Dover Publications has printed many books of embroidery designs, and books of other types of designs that can be adapted to embroidery.

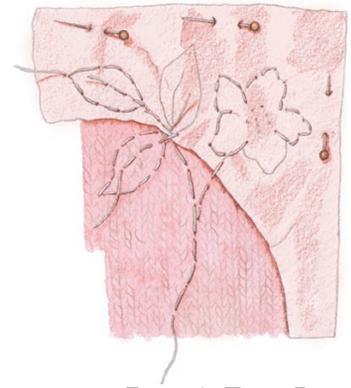
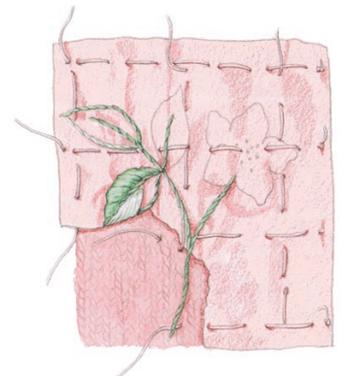


Figure 1: Tissue Paper



Illustrations: Gayle Ford

Figure 2: Interfacing

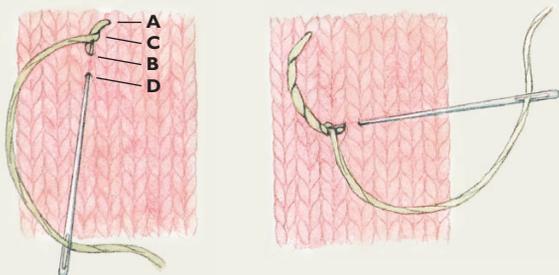
To trace an embroidery design onto a knitted fabric, you need either tissue paper (which can be pinned to the knitting) or interfacing (which needs to be basted in place).

# Three Basic Embroidery Stitches

Pam Allen

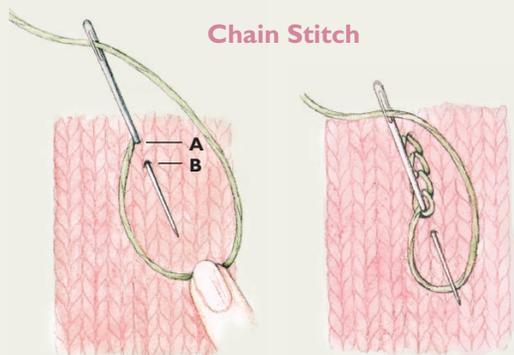
You can embroider almost any motif once you've mastered stem stitch, chain stitch, and satin stitch. Practice them on a knitted swatch before launching a big project.

## Stem Stitch



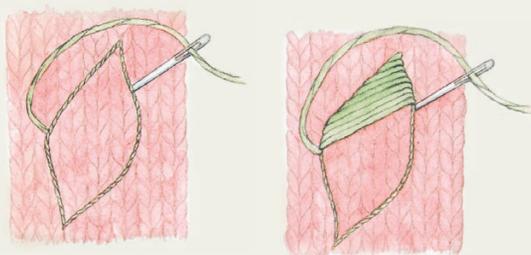
Use this stitch for outlining or filling in a shape. Bring needle out at A, in at B, out again at C (halfway between A and B), and pull needle through, holding thread to left of needle. Bring needle in at D, out the same hole previously used at B, and pull needle through, holding thread to left of the needle. Continue in this manner, always holding the thread to the left of the needle.

## Chain Stitch



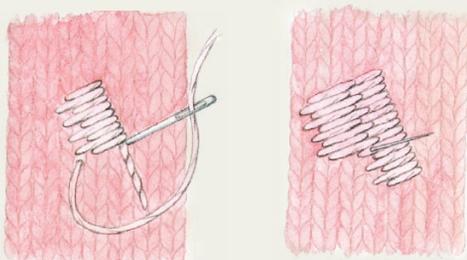
Use this stitch for outlining or filling in a shape. Bring needle out at A, form a loop and put the needle back in at A while holding the loop down with a finger. Come out at B and gently pull the needle through to form the first chain stitch. Continue in this manner, always inserting the needle exactly where it came out *inside* the previous loop. For best results, always insert the needle at a right angle to the fabric and make one movement at a time: Insert needle into the fabric, then pull it through, insert the needle out of the fabric, then pull it through. When working chain stitch as a filling stitch, exaggerate points (as in leaves) by extending the "point" stitch beyond the outline stitch as shown in the photo on page 48.

## Satin Stitch



Use satin stitch for filling in areas and shading. To fill in areas such as leaves, first outline the shape (with stem stitches), then starting in the center of the shape, work slanting stitches close together across the shape, going in and coming out *outside* the outline stitches. (The outline stitches will pad the outline and help give a firm edge.) Work to one tip, then begin again at the center and work to the other tip. The stitches should lie closely and evenly side by side so that no background or outline shows between them. To fill in flowers, work long and short satin stitches, again working around an outline stitch to give a sharp edge to the flower shapes.

## Long and Short Satin Stitch



Illustrations: Gayle Ford

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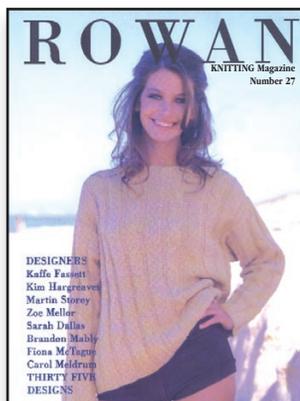
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# Floral Silk Purse

— PAM ALLEN —

PAM ALLEN BEGAN THIS PROJECT with the goal of creating a purse that would be pretty but not overly precious, feminine but not frilly. The knitting of the purse couldn't be simpler: It's a stockinette-stitch rectangle folded widthwise into thirds and seamed along the edges, with a three-stitch I-cord strap. The embroidery is done almost completely in stem stitch and satin stitch (see "Embroidering on Handknits" on page 48 for some helpful guidelines). Though the Chinese red color of the background gives the purse an Asian feeling, Pam actually drew upon the floral motifs on traditional Spanish shawls for inspiration. To keep the purse from folding in the center when wearing it, place an approximately 4"×7" piece of cardboard inside of it. To maintain the heirloom quality of the purse, cover the cardboard with a piece of silk fabric.



**Finished Size** 7½" (19 cm) wide by 4½" (11.5 cm) tall, excluding strap.

**Yarn Purse:** Lang La-Se-Ta (100% silk; 157 yd [144 m]/50 g): #7661 red, 1 skein. **Embroidery:** Kreinik Soie d'Algier (100% silk; 5½ yd [5 m]/skein): #1843 medium dark green, #1842 medium green, #1813 light green, #2112 yellow-green, #4241 pale peach, #4242 medium light peach, #642G medium peach, #643 dark peach, #4911 blue, and #4912 dark blue, 1 skein each.

**Needles** Size 3 (3.25 mm): straight and set of 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tissue paper or interfacing for embroidery; size 22 chenille needle; tapestry needle.

**Gauge** 7½ sts and 10 rows = 4" (10 cm) in St st.

## Purse

With straight needles, CO 58 sts. Work St st until piece measures 4½" (11.5 cm) from beg. Mark each end of row to denote first foldline. Cont in St st until piece measures 9" (23 cm) from beg, ending with a RS row. Knit 1 (WS) row to mark second foldline. Cont in St st until piece measures 13½" (34.5 cm) from beg. BO all sts.

## Embroidery

Read "Embroidering on Handknits" (page 48) before beginning embroidery. Following illustration on page 53, work embroidery on first third of rectangle (CO edge to markers). Work stems and central leaf veins in stem stitch. With satin st, work leaves from centers to edges. Work leaf vein accents over satin st. Beg at the outside edge of petals and working toward flower center, work petals in satin st. Work French knots in flower centers. (Instructions for the embroidery stitches used here appear on page 50 and in the Glossary on page 80.)

## Finishing

Gently steam embroidery on WS. With RS tog, fold piece along foldlines. With

Zeva Oelbaum

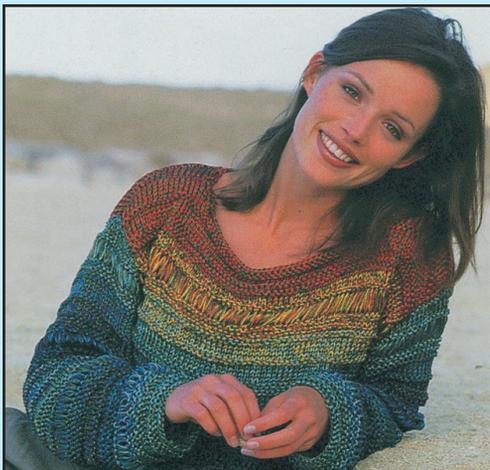


yarn threaded on a tapestry needle, sew side seams. **Strap:** With dpn, CO 3 sts. Work 3-st I-cord (k3, \*sl sts to opposite end of needle, bringing yarn to back, k3; rep from \*) until piece measures 48" (122 cm) from beg. BO all sts. Sew ends of cord

to inside of purse along side seams. Weave in all of the loose ends. ∞

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

*The embroidery for the Floral Silk Purse is done in a combination of stem stitch, satin stitch, and French knots. See pattern for specific instructions about where to use each stitch.*



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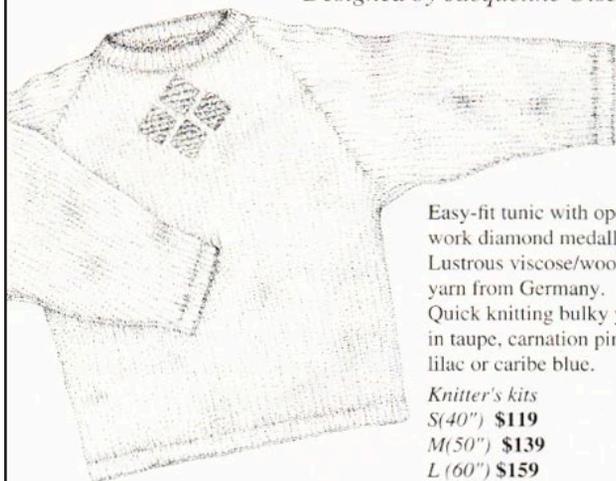
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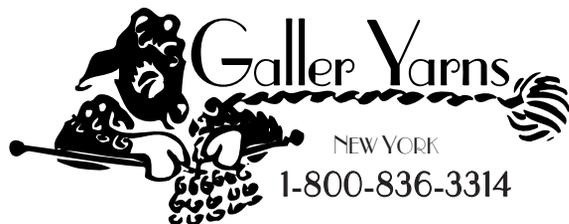


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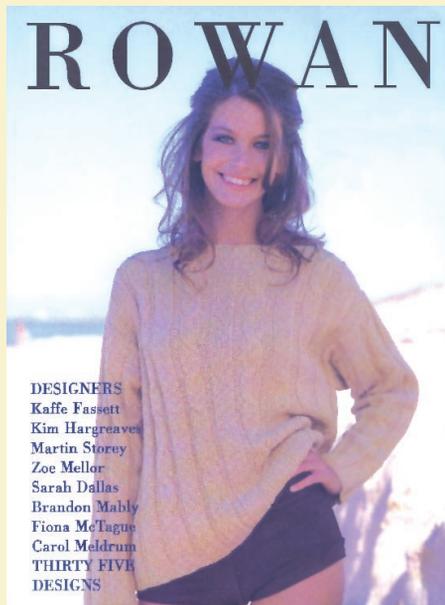
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# Fairy Tale Scarf

— SARAH SWETT —

**A**S A KNITTER AND WEAVER, Sarah Swett is constantly bouncing back and forth between her needles and her loom. On rare occasions these two spheres intersect. Such was the case when she designed *Hands*, a mixed-media 24-by-21-inch artwork that depicts, in weaving, a woman and two children walking along a river holding hands, two large hands looming over them in the process of knitting, holding real Brittany knitting needles and a real piece of lace (see photo on page 6). Sarah spent a lot of time swatching lace patterns in order to find just the right one for the tapestry (it had to be extremely open in order for the viewer to be able to see the tapestry images beyond) and resolved, once she was done, to knit something “real” using her favorite pattern from the swatching process (which wasn’t the netting pattern that worked best for the tapestry). The favorite pattern is called Bleeding Hearts and comes from Barbara Walker’s *Charted Knitting Designs* (Schoolhouse Press, 1998), and the scarf presented here is the “real” project that followed the tapestry. “For several years I watched those hands on the wall busily knitting and getting nowhere until, at last, I knew it was time to finish their work,” Sarah explains. The scarf begins with an invisible cast-on and a small strip of the faggot border. Center pattern stitches are picked up and knitted along the straight edge of the border, followed by the invisible cast-on stitches. From that point on the center pattern and border stitches are knitted at the same time.

**Finished Size** About 13" (33 cm) wide and 90" (229 cm) long, blocked.

**Yarn** JaggerSpun Zephyr 2/18 (50% silk, 50% Merino; 5040 yd [4608 m]/lb): #M0328 vanilla, 2 oz (55 g).

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

**Notions** Markers (m); tapestry needle.

**Gauge** 20 sts and 30 rows = 4" (10 cm), blocked.



Chris Hartlove

Sarah's scarf is a dramatic 90 inches (229 cm) long after blocking but of course you can make it any length you desire.

### Bottom Border

Using the provisional method (see Glossary, page 80), CO 11 sts. Purl 1 row. Beg with Row 1 of Border chart, work 5 complete repeats of the pattern (slipping the first st of every odd-numbered [RS] row and purling all even-numbered [WS] rows), ending with Row 20—5 points knitted. Do not turn. **Set up body:** (WS) Place marker (pm) on needle, pick up and purl every other slipped loop 6 times, every slipped loop 24 times, then every other slipped loop 7 times—37 picked-up sts; 48 sts total—pm, carefully remove waste yarn from provisional CO and place 11 live sts onto second needle. With WS still facing, set up right border on these 11 sts as foll: P2, yo, ssp, pl, [yo, p2tog] 2 times, yo, p2.

### Scarf Body

Beg with Row 1, work Body chart a total of 23 times, ending with Row 20 (WS), and stopping before the right border (do not work the last 11 sts)—piece should measure about 72" (183 cm) before blocking.

### Top Border

Turn work. With RS facing, k37 center

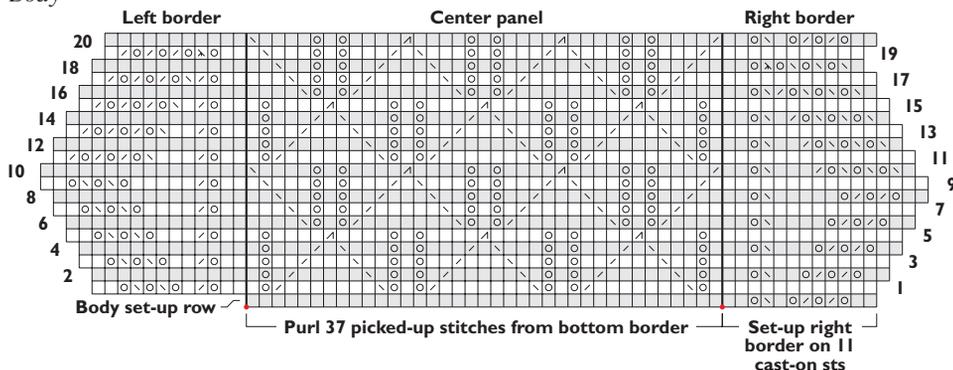
sts, work Row 1 of Border chart to end. Work 5 repeats (points) of Border chart, joining the border to the scarf body as foll: Purl the last border st tog with the adjacent center patt st every other WS row (every 4th row) 6 times, every WS row (every other row) 24 times, then every other WS row 7 times, ending with Row 19 of chart. All center patt sts have been joined to the edging—11 sts rem on each border. *Note:* This gives one extra knit row bet the rows of lace. If this imperfection bothers you, break the yarn before working the last knit row of the right border (after purling Row 19) and rejoin it at the m to work the last rows of the center and left border patts.

### Finishing

With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 80), graft the border sts tog. Weave in loose ends, following the line of knitting wherever possible. Wash and block. ∞

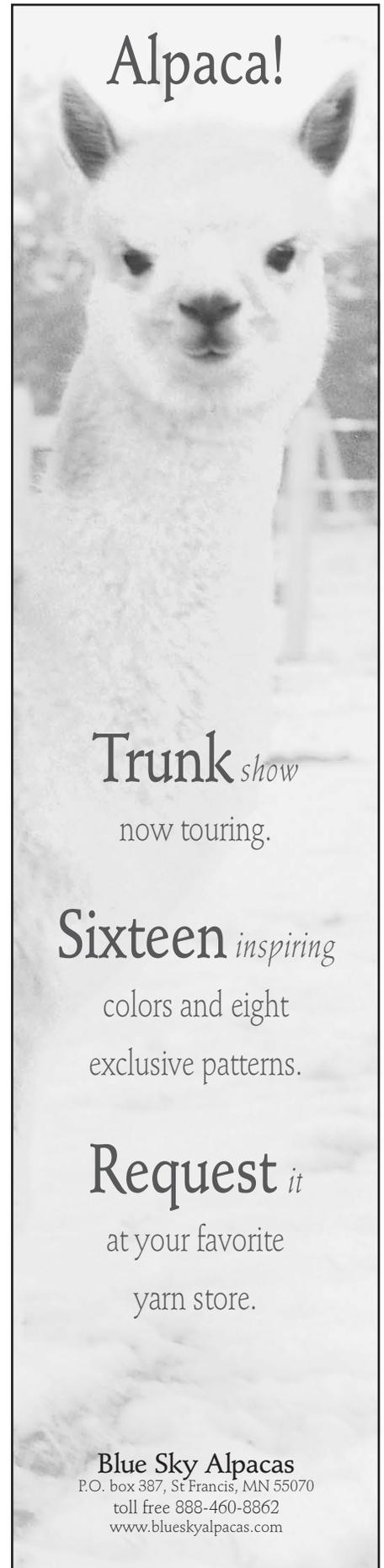
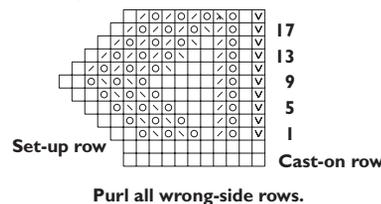
Sarah Swett is a knitter, spinner, tapestry weaver, dyer, and dreamer. She likes to tell stories with wool in any way she can.

Body



- |  |                             |  |  |
|--|-----------------------------|--|--|
|  | k on RS;<br>p on WS         |  | RS: sl 1 kwise,<br>k2tog, pss0;<br>WS: p2tog, put st on<br>left needle, pass next<br>st over worked st,<br>return worked st to<br>right needle |
|  | ssk on RS;<br>ssp on WS     |  | yo   |
|  | k2tog RS;<br>p2tog WS       |  | marker   |
|  | yo                          |  | WS rows  |
|  | sl 1 with yarn<br>in back   |  |  |
|  | k3tog on RS;<br>p3tog on WS |  |  |

Border



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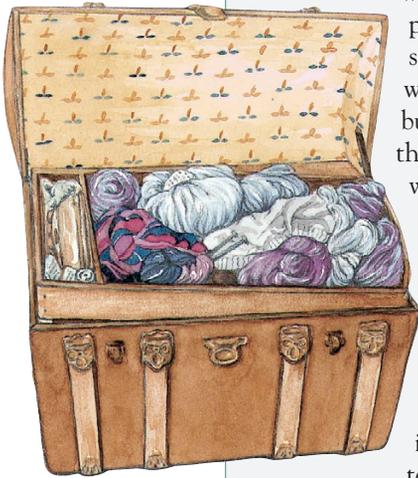
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# Uninvited Insects

## When Bad Things Happen to Good Yarn

Lori Gayle

**W**E'VE ALL BEEN THERE. It starts with a few small holes in a garment or gnawed strands in a skein of yarn. We hope this is an isolated incident, but eventually we're confronted with wholesale damage, or flying and wriggling evidence that can't be ignored. With a sinking heart we admit we have a bug problem. Once populations of bugs establish themselves in the home, they lose all touch with the seasons and breed year-round, but they often come to our attention in the spring. That is commonly the time when even the most unenthusiastic housekeepers among us feel the urge to clean—to air out the rugs, reorganize the closets, open the windows and let the fresh air in. We may discover damage at this time, or spot the bugs moving, because in our cleaning frenzy we disturbed their living quarters. We may even inadvertently invite more bugs in by allowing them to fly in through open windows or by carrying them in on plants and flowers.



Many adult bugs like to lay eggs in dark, undisturbed places with bountiful food sources, such as trunks full of yarn.

### A Bug's Life: Identifying the Enemy

The first step in properly treating a bug infestation is identifying the enemy. You can do this by inspecting either the live insects or the evidence they leave behind. In either case, this process is easier if you understand the life stages of the insects you're dealing with and what they look like at each stage.

**Eggs** Insect eggs come in many sizes and colors, but most are very small and difficult to spot on casual inspection. The eggs of many species are particularly hardy and can survive extreme climate conditions. The mother insect usually lays her eggs near an abundant food supply, such as in a yarn stash or stack of sweaters.

**Larvae** Many insects do most of their household damage during the larval stage because they must eat voraciously in order to mature. Larvae (also known as grubs) have pale, soft, wormlike bodies that sometimes bear hairlike filaments. Some insects, such as cockroaches and silverfish, hatch directly into immature miniature adults without going through a larval or pupal stage.

**Pupae** To undergo metamorphosis, their final transformation into adulthood, the larvae spin a cocoon or otherwise conceal themselves.

**Adult** This is the mature stage of the insect life cycle. Adult insects are the ones we most easily recognize; however, in many cases, adults do not eat/cause damage at all, but merely reproduce and die.

Even if you don't see any live insects, be alert to other evidence, such as dead bodies, cocoons, shed casings or skins, empty egg cases, or silklike shreds. Insect droppings, called frass, resemble powder or fine sand and are frequently the same color as the fiber consumed, so take particular note of any unusual dust that appears in storage areas. Spiders and centipedes do not harm fibers but are fierce hunters of those that do, so their presence can sometimes signal a problem.

If you can't name any live or dead bugs that you see, note their appearance and, if alive, behavior, as well as where you found them. Finally, note the type and distribution of any damage. Are there clean holes or generally grazed surface areas? Is the loss concentrated in hidden or undisturbed areas? Is the damage confined to one particular storage space or one type of yarn?

Ideally, you'll be able to identify your insect invader from the descriptions and illustrations of the three most common culprits covered here. Helpful insect identification books and websites are listed on page 60. If you live near a university or agricultural agency, you may be able to find an entomologist willing to take a look at an intact (not squished) specimen.

### Common Culprits

**Clothes moths** There are many different species of clothes moths but all are slightly yellowish flying insects, less than 1 inch (2.5 cm) long, with narrow, pointed wings. They are not attracted to light (moths circling light fixtures are typically not clothes moths) and immediately try to crawl or fly away when disturbed. Adult clothes moths prefer to lay eggs in dark, undisturbed places with bountiful food sources, such as trunks full of yarn. Clothes moth larvae may spin silklike straggly fiber that can take the form of bits, tubes, patches, casings, or mats, sometimes with undigested fiber or frass stuck within. The damage the larvae inflict can range from pinpoint-size holes to larger holes that are neat and tidy. Clothes moths should not be confused with the Indian meal moths that infest dried foods in the pantry. Meal moths are  $\frac{3}{8}$  inch (1 cm) long, bicolored with gray front ends and reddish brown back ends, and fly in a distinctive zigzag pattern.

**Carpet beetles** There are several species of carpet beetles, such as black, varied, common, and furniture carpet beetles. All are dark ovals less than  $\frac{3}{8}$  inch (1 cm) long, with some markings on their shells. Sometimes the markings look mottled; other times they resemble tortoiseshell. Adults can fly as well as crawl. They are pollen eaters and frequently come into the home as passengers on plants or cut flowers. Adults already in the home often congregate around windowsills, particularly in the spring. Adult females like to lay their eggs in cracks in the floor, often underneath wool carpets. When the eggs hatch into larvae, they begin to eat the underside of carpets, hence their name. The females also lay eggs in other dark, protected locations where there is access to a food supply—a yarn stash or even human or pet hair collected in corners and under baseboards. Carpet beetles will also eat other animal products like leather, fur, feathers, silk, and soiled cotton or rayon. Carpet beetle damage can range from small holes to wholesale destruction over a large area.

Carpet beetle larvae are about the same length as the adults and have a distinctive tuft of bristly hair at one end that looks like the bristles of a very fine paintbrush. They can remain in the larval stage from three months to three years. The larvae may crawl about your home in search of food, so an infestation that begins in one place can spread elsewhere.

**Silverfish** These elusive, nocturnal, silver-colored, undulating insects  $\frac{1}{2}$  to 1 inch (1.3 to 2.5 cm) long, look like little crustaceans with multiple legs. They have soft bodies, no wings, and three hairlike filaments sticking out from under their abdomens. The eggs hatch directly into immature adults without going through a larval or pupal stage. Because silverfish move very quickly, they are difficult to see unless, attracted by moisture, they become trapped in a sink. Silverfish can live for up to eight years, during which time they feed on almost anything, but prefer vegetable matter, including cotton, linen, and rayon, particularly if they contain food soils or starch. Often they enter the home via materials stored in damp basements, such as magazines, newspapers, or cardboard boxes. They are more of a threat to paper products, such as pattern books, than they are to yarn.

Other less common fiber threats include cockroaches and crickets. Cockroaches may graze fiber surfaces for starch, molds, or soils and can discolor materials with their droppings. Crickets, which often come inside in the evening, attracted by the light, eat wool, silk, cotton, and other organic materials.

### Coping with an Infestation

If you discover an active insect infestation in your home, first carefully inspect everything in the affected area. For example, spread a clean, light-colored bed

sheet or piece of paper on the floor and examine each skein and/or garment, shaking it over the floor covering and looking for dislodged frass, larvae, or other telltale evidence. If you think the infestation may have spread to other parts of the home, lay down sticky traps in those areas and monitor them daily.

Whenever you find infested items, seal them in a plastic bag and set them aside while you continue your inspection. Vacuum infested areas thoroughly, including walls, ceilings, and baseboards. Discard the vacuum bag and paper floor coverings immediately in a trash bin outside. If you used a bed sheet, shake it vigorously outside, away from the house, and wash it immediately in hot water.

If something is severely infested or mildly infested but of little value, the easiest solution is to throw it away in a sealed plastic bag outside the home. Depending on the nature of the item, the next steps to consider for killing the bugs are dry cleaning (call the facility first to make sure your item[s] will be accepted), handwashing, or freezing. In extreme cases, you can use a CO<sub>2</sub> tent. Because chemical insecticides can be harmful to people and pets, discolor textiles, and damage finished surfaces, they should only be employed in the most severe cases, and only by licensed professionals.

### Hand- and Machine-Washing

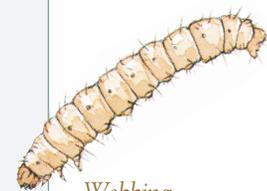
If possible, vacuum affected items before washing to remove as much insect material as possible. If you are dealing with skeins of yarn that might tangle, cover them with a piece of window screen before vacuuming and vacuum through the screen. Immediately dispose of the vacuum bag. Rinse the screen in hot water and inspect to make sure no bugs or insect parts are caught in it.

Wash the affected items as appropriate for their fiber content, dry thoroughly (to prevent mildew), seal tightly in a clear plastic bag, and observe for a few weeks. If you detect new insect activity inside the bag, wash and isolate again until no more bugs are present.

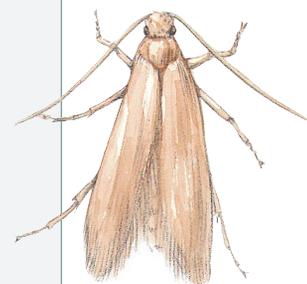
### Freezing

Even museum professionals have not agreed on the ideal temperature or length of time for freezing textiles, but all agree that several freezing cycles are required. Many insects' eggs are designed to survive winter temperatures, so while the first freeze cycle may kill adults or larvae, the eggs may survive. In order to kill the eggs, you need to fool them into thinking it's spring, at which point they will hatch and be killed by the next freezing cycle.

Before freezing a sweater, remove any buttons that might crack or delaminate from the extreme



Webbing  
Clothes Moth, larva



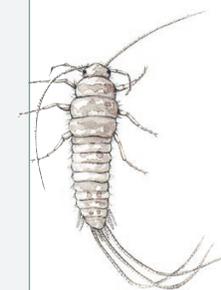
Webbing  
Clothes Moth, adult



Carpet  
Beetle, larva



Carpet  
Beetle, adult



Silverfish

### Mothball Caution

Although mothballs can kill insects, they have drawbacks. To start, naphthalene, the active ingredient in mothballs, is a poison and can cause health problems in humans and pets. In addition, mothballs only kill insects effectively when used in tightly sealed, warm, relatively small spaces in which the naphthalene is sufficiently concentrated (i.e., not typical home storage conditions). Because naphthalene evaporates directly into a gas without going through a liquid stage, then resolidifies (a process called sublimation), small, resolidified bits of it may deposit on treated fibers and permeate them with an unpleasant odor. Finally, mothballs do not kill insect eggs; once they have lost their strength, a new infestation can occur.

temperature change, such as leather, wood, or stone buttons, or buttons made with glue. Do not freeze beaded sweaters. Before freezing, wrap the yarn or garment in a sheet or towel to absorb any condensation, then seal it tightly either with a lot of tape or in a zip-shut plastic bag, pressing out as much air as possible. Place the bundle in a freezer, ideally not a frost-free model (it may not stay consistently cold enough). Or place the package outdoors if the temperature will be consistently below freezing for at least a week.

After a week, remove the bundle and let it sit at room temperature for twenty-four hours. During that time the bundle will thaw and the eggs will think it's spring and time to hatch. Repeat this freezing and thawing process two or three times, then vacuum away any bug remains. If you are still concerned, observe the yarn or garment in a clear plastic bag for several days before returning it to its storage space. There are no hard and fast rules for freezing, but generally the lower the temperature, the less time required in the freezing cycle.

### CO<sub>2</sub> Tent

A CO<sub>2</sub> tent is a sealed chamber or plastic tent from which the air is removed and replaced by carbon dioxide, which kills everything inside except, sometimes, some insect eggs. Museums sometimes use CO<sub>2</sub> tents for infested large items or small buildings and, in some cases, will allow outsiders to place their own affected items inside for a fee. Call local museums or exterminators to find out if this is an option in your area, how long your items will need to be kept in the tent (usually between a few hours and a few days), and the cost of the treatment, which can range greatly depending on the service provider and the size of the infested items.

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Lori Gayle is a designer and pattern editor for Classic Elite Yarns. She formerly worked as a conservation technician at the American Textile Museum in Lowell, Massachusetts.

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### Resources

*A Field Guide to Insects: America North of Mexico* (Peterson Field Guides series), Donald Joyce Borner and Richard E. White, Chapters Pub. Ltd., 1998.

*National Audubon Society Field Guide to North American Insects and Spiders*, Lorus J. Milne and Susan Rayfield (illustrator), Knopf, 1980.

The Insect Identification Laboratory at Virginia Polytechnic Institute in Blacksburg, Virginia, offers an excellent step-by-step online guide that includes fact sheets for each insect. Web address: [www.ento.vt.edu/Facilities/OnCampus/IDInfo.html](http://www.ento.vt.edu/Facilities/OnCampus/IDInfo.html).

Pest management information, as well as information about caring for textiles, is available from Conservation OnLine. Web address: (<http://palimpsest.stanford.edu>).

## KEEPING YOUR YARN SAFE

The best strategy to keep bugs from getting into your yarn and fiber treasures is a combination of good housekeeping and vigilance. Here are some tips.

 Vacuum, shake out rugs, rearrange your stash, and clean closets regularly. This will make your home unappealing to fiber-eating pests, who like to live, breed, and feed in dark, undisturbed locations. Cleaning also removes the dust, dirt, food particles, and insect debris that are magnets for harmful pests.

 Check all storage areas at least twice a year. Examine and reroll stored carpets. If you have had problems in the past, set out sticky traps in the storage area and monitor them for activity.

 Wash fiber articles before storing and don't use storage containers that may hold food residue, such as boxes or bags from the supermarket.

 To avoid attracting bugs, keep raw fleece, feathers, dry pet food, and seeds away from yarn storage areas.

 Use strong-smelling herbal sachets and/or cedar products to mask the odor of natural fibers so that damaging insects cannot find them. (Avoid direct contact; herbs and wood oils can stain fibers over time.) Replace sachets when their scent begins to fade; to revive cedar products, lightly sand or rub with cedar oil.

 Use clear plastic to isolate yarns and textiles obtained from questionable sources; monitor the materials for activity before introducing them to your storage area. Note that natural baskets and cardboard boxes from unknown sources, such as yard sales and flea markets, can harbor harmful bug populations and should be treated with suspicion.

 If your storage area contains cardboard, paper, or wood, all of which are acidic and can cause discoloration over time, line those containers with vinyl or acid-free paper. If you use plastic bags or boxes for storage, make sure to allow for some air circulation so that condensation cannot form, and, in turn, cause mildew. ∞



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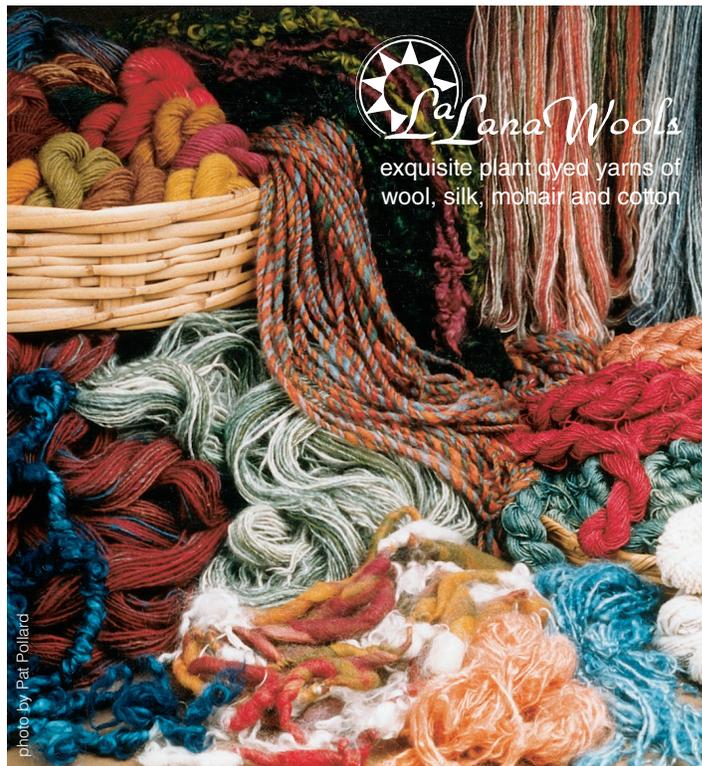
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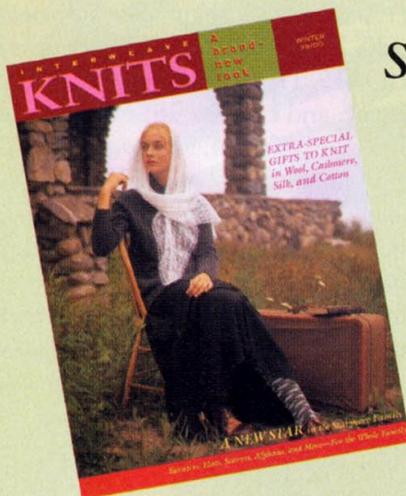
photo by Pat Pollard

Patterns and Kits by Judy Dereum, Valentina Devine, and Linda Romens. Full Sample Set \$25.

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# Wild Western Two-Step

— NICKY EPSTEIN —

**Finished Size Pullover:** 37 (38½, 40½, 42)" (94 [98, 103, 106.5] cm) bust/chest circumference. **Cardigan:** 38 (40, 42, 44)" (96.5 [101.5, 106.5, 112] cm), zipped. Pullover shown measures 38½" (98 cm); cardigan shown measures 40" (101.5 cm).

**Yarn** Classic Elite Newport Cotton (100% pima cotton; 70 yd [64 ml]/50 g): **Pullover:** #2060 damson plum (MC) 7 (7, 8, 9) balls, #2016 natural (CC2), 2 (2, 3, 3) balls; #2004 luberon lilac (CC1), 1 (1, 1, 1) ball. **Cardigan:** #2045 flaxen (MC), 13 (15, 16, 17) balls; #2053 Cassis (CC2), 6 (7, 8, 8) balls; #2006 Marseilles anthracite (CC1), 1 (1, 1, 1) ball.

**Needles** Body and Sleeves—Size 7 (4.5 mm); Ribbing—Size 6 (4 mm) 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

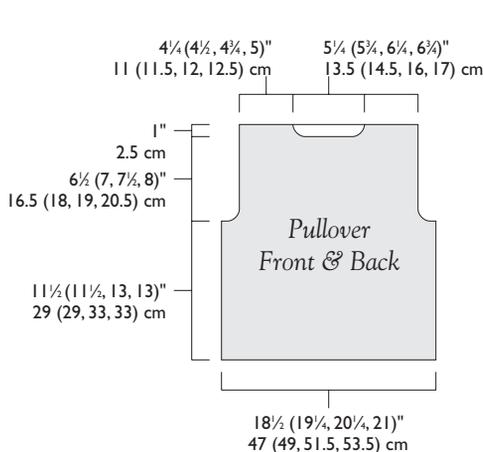
**Notions** Marker (m); stitch holders; tapestry needle; 24" (61-cm) separating coil zipper.

**Gauge** 18 sts and 23 rows = 4" (10 cm) in St st on larger needles.

## PULLOVER

### Back

With MC and larger needles, CO 82 (86, 90, 94) sts. Work St st until piece measures 1¼" (3.2 cm). Beg with Row 1, work 8 (8, 12, 12) rows of Background



**N**ICKY EPSTEIN DREW UPON the simple geometric motifs typical of the Southwest to create these comfortable, casual sweaters, shown in two shapes and color palettes to entice people with different figures and complexions. The slim fit, roll-back collar, and zipper give the jacket a retro 1950s feeling. The cropped shape and turtleneck on the pullover offer a more modern look.

Pattern chart (work more rows of background patt to add length), inc 1 st on last row—83 (87, 91, 95) sts. Cont in St st, and beg as indicated for your size and using colors specified for pullover, work colorwork charts as specified (dec and inc 1 st bet patt bands as noted) until piece measures about 11½ (11½, 13, 13)" (29 [29, 33, 33] cm) from beg, or desired length to armhole, ending with a WS row of background patt—82 (86, 90, 94) sts. **Shape armholes:** BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—68 (72, 76, 80) sts rem. Dec 1 st each end of needle every other row 3 times—62 (66, 70, 74) sts rem. Cont even in patt until armhole measures 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a WS row. Place sts on holders as foll: 19 (20, 21, 22) sts for each shoulder and 24 (26, 28, 30) sts for back neck.

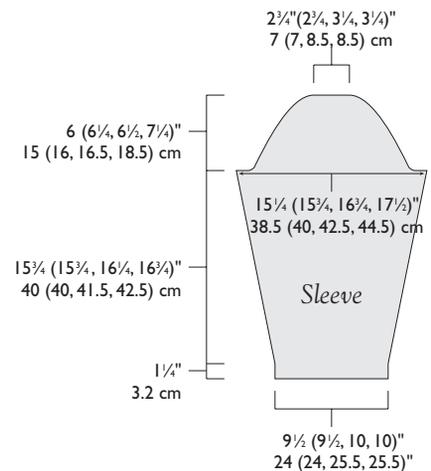
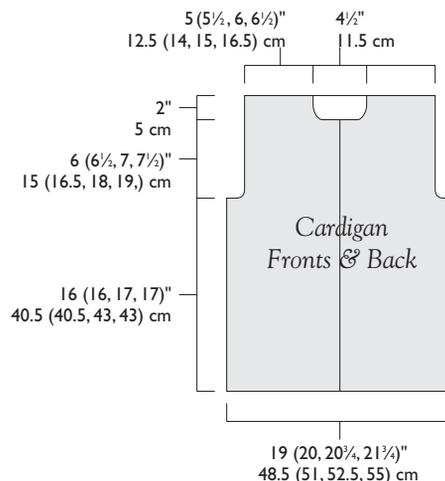
### Front

Work as for back until armhole measures 6½ (7, 7½, 8)" (16.5 [18, 19, 20.5] cm). **Shape neck:** Cont in background patt, work 22 (23, 24, 25) sts in patt, work center 18 (20, 22, 24) sts and place on holder,

work to end—22 (23, 24, 25) sts each side. Working each side separately, dec 1 st at neck edge 3 times—19 (20, 21, 22) sts rem each side. Cont even until each side measures same as back, ending with a WS row. Place sts on holders.

### Finishing

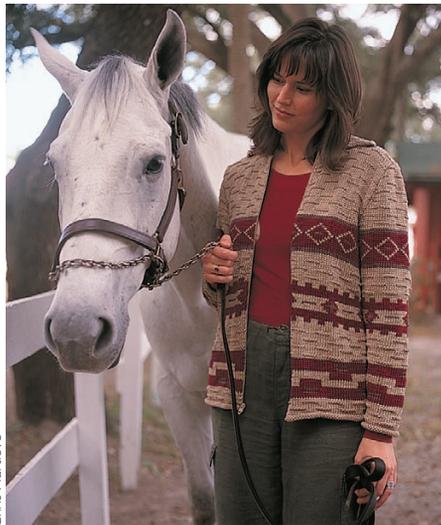
With RS tog and using the three-needle bind-off (see Glossary, page 81), join shoulder sts tog. **Armbands:** With MC, cir needle, and RS facing, pick up and knit 90 (94, 98, 102) sts evenly spaced around armhole. Do not join. Work k2, p2 ribbing for 1" (2.5 cm). BO all sts in patt. **Turtleneck:** With MC, cir needle, RS facing, and beg at left shoulder seam, pick up and knit 13 (15, 17, 19) sts along front side neck, k18 (20, 22, 24) held front sts, pick up and knit 13 (15, 17, 19) sts along other front side neck, and k24 (26, 28, 30) held back neck sts—68 (76, 84, 92) sts total. Place m and join. Work k2, p2 ribbing for 6½" (16.5 cm) or desired length. Change to St st and work 3 rnds. BO all sts. With yarn threaded on tapestry needle, sew side and armband seams. Weave in loose ends. Block.







Chris Hartlove



Chris Hartlove

**CARDIGAN**

**Back**

With MC and larger needles, CO 86 (90, 94, 98) sts. Work St st until piece measures 1¼" (3.2 cm) from beg. Work Rows 1–8 of Background Patt chart 1 (1, 2, 2) times (work more rows to add more length), inc 1 st on last row—87 (91, 95, 99) sts. Cont in St st and using colors specified for cardigan, work Colorwork charts as specified (dec and inc 1 st bet patt bands as noted) until piece measures 16 (16, 17, 17)" (40.5 [40.5, 43, 43] cm) from beg, or desired length to armhole, ending with a WS row. **Shape armholes:** BO 5 sts at beg of next

2 rows, then BO 2 sts at beg of foll 2 rows. Dec 1 st each end of needle every other row 3 times—67 (71, 75, 79) sts rem. When third color band is completed, cont in background patt until armholes measure 8 (8½, 9, 9½)" (20.5 [21.5, 23, 24] cm), ending with a WS row. BO all sts.

**Right Front**

With MC and larger needles, CO 43 (45, 47, 49) sts. Work in background patt and as charted to match back until piece measures same as back to armhole, ending with a RS row. **Shape armhole:** (WS) BO 5 sts at beg of row, then BO 2 sts at beg of

foll WS row. Dec 1 st at arm edge every other row 3 times—33 (35, 37, 39) sts rem. Cont in background patt until armhole measures 6 (6½, 7, 7½)" (15 [16.5, 18, 19] cm), ending with a WS row. **Shape neck:** (RS) BO 6 sts at beg of row, then BO 2 sts at beg of foll RS row. Dec 1 st at neck edge every other row 2 times—23 (25, 27, 29) sts rem. Cont even until piece measures same as back. BO all sts.

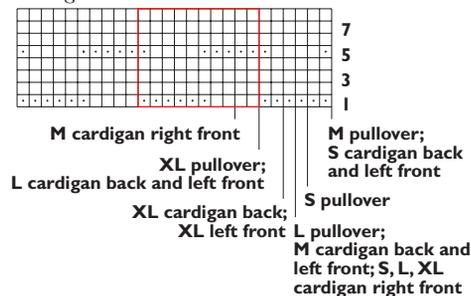
**Left Front**

Work as for right front, reversing shaping and working charts as specified for left front.

**Sleeves**

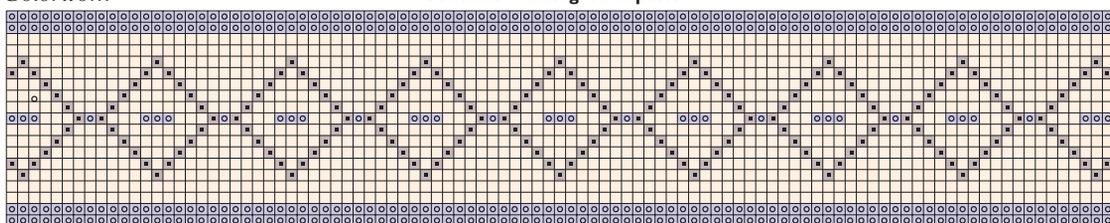
With MC and larger needles, CO 42 (42, 44, 44) sts. Work St st until piece measures 1¼" (3.2 cm) from beg, ending with

*Background Pattern*



*Colorwork*

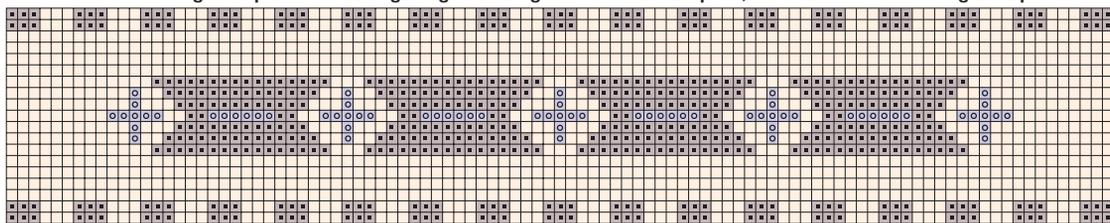
**Continue in background pattern**



- Dec 1 st

- k on RS; p on WS
- p on RS; k on WS
- pattern repeat

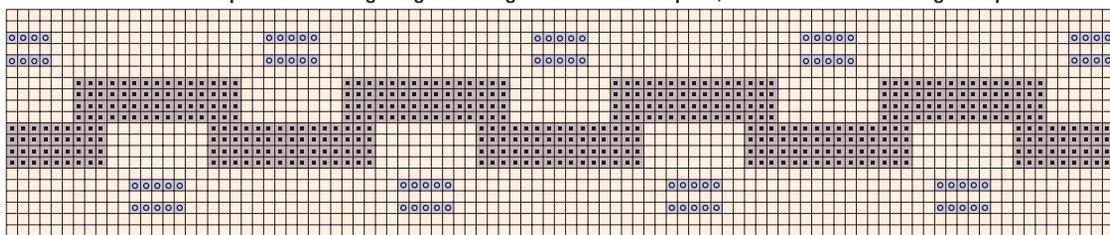
**Work 12 rows background pattern in MC beginning and ending for chosen size and piece; inc 1 st on last row of background pattern**



- Dec 1 st

- MC (background)
- CC1
- CC2

**Work 16 rows stitch pattern in MC beginning and ending for chosen size and piece; inc 1 st on last row of background pattern**



- Dec 1 st

- Right front: all sizes
- Sleeve center
- S pullover
- M pullover;
- S cardigan back and left front
- XL cardigan back and left front
- XL pullover;
- L pullover; L cardigan back and left front
- M cardigan back and left front

## Inserting a Zipper

Preshrink the zipper and finish the edge of the knitted fabric by folding the edge stitch to the wrong side. Working from the right side and beginning at the base, pin each side of closed zipper to wrong side of knitted fabric so folded edges come together and hide teeth. Keep zipper flat and at the same position on both sides.

With contrasting thread, baste zipper in place close to teeth (Figure 1). Remove pins. Turn work over and use coordinating thread to whipstitch edges of zipper to wrong side of knitted fabric (Figure 2). Turn work back to right side. With coordinating thread and using a backstitch, sew zipper to knitted fabric close to teeth (Figure 3).

Figure 1

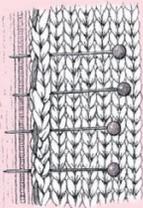


Figure 2

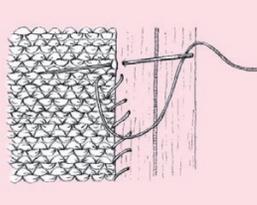
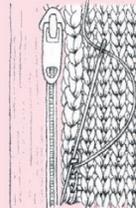


Figure 3



a WS row. Set up patt st as foll: k3 (3, 4, 4), \*p6, k4; rep from \*, end last rep k3 (3, 4, 4). Purl 1 row. Inc 1 st each end of needle every 4 rows 0 (4, 7, 13) times, then every 6 rows 13 (10, 8, 4) times, and at the same time, work background patt until

piece measures 3 (3, 3½, 4)" (7.5 [7.5, 9, 10] cm), or 14" (35.5 cm) less than desired length to armhole, then work charts as for body (taking care to center patterns over center st)—69 (71, 75, 79) sts. Cont even to armhole, ending on same row as back at

armhole—piece should measure about 17 (17, 17½, 18)" (43 [43, 44.5, 46] cm) from beg. **Shape cap:** BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—55 (57, 61, 65) sts rem. Dec 1 st each end of needle every other row 11 (12, 13, 15) times—33 (33, 35, 35) sts rem. BO 2 sts at beg of next 4 rows. BO 3 sts at beg of next 4 rows. BO rem 13 (13, 15, 15) sts.

## Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. Sew sleeves into armholes, matching patt. Sew side and sleeve seams. Sew in zipper (see sidebar at left). **Collar:** With cir needle, MC, and RS facing, pick up and knit 90 (94, 106, 118) sts evenly spaced around neck opening. Do not join. Work k2, p2 ribbing for 5" (12.5 cm). Work 3 rows rev St st (knit on WS, purl on RS). BO all sts. Weave in loose ends. Block. ∞

Nicky Epstein, author of *The Knit Hat Book* (Taunton, 1998) and *Nicky Epstein's Knitted Embellishments* (Interweave, 1999) lives in New York City. Look for her new book, *Nicky Epstein's Knitting for Your Home* from Taunton this fall.

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# Elegant Diagonals

— MARI LYNN PATRICK —

**Finished Size** 38 (41, 44, 47)" (96.5 [104, 111.5, 119] cm) bust/chest circumference, buttoned. Cardigan shown measures 41" (104 cm).

**Yarn** Berroco Linet (linen/acrylic/viscose/nylon; 114 yd [104 m]/50 g): #3129 fines herbes, 14 (15, 16, 17) balls.

**Needles** Size 6 (4mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; tapestry needle; seven 3/4" (2-cm) buttons.

**Gauge** 26 sts and 30 rows = 4" (10 cm) in rib patt, blocked.

## Stitch

### Rib Pattern Stitch:

(multiple of 5 sts + 2, plus 2 selvedge sts)

Row 1: (RS) P1 (selvedge st), \*k2, p1, k1, p1; rep from \*, end k2, p1 (selvedge st).

Row 2: K1, \*p2, k3; rep from \*, end p2, k1.

Rep Rows 1 and 2 for pattern.

## Back

CO 124 (134, 144, 154) sts. Work in rib patt st until piece measures 14 (14, 14½, 14½)" (35.5 [35.5, 37, 37] cm) from beg, ending with a WS row and placing markers (pm) each side of center 6 sts on last row. **Beg yoke patt:**

Row 1: (RS) Work to 2 sts before first m, p2tog, k1, p1, M1 kwise (see Glossary, page 81), k2, M1 kwise, p1, k1, ssp (see Glossary, page 80), work to end.

Rows 2, 4, 6, 8, and 10: Work in established rib, purling the M1 sts of previous row.

Row 3: Work to 2 sts before marker, p2tog, k1, p1, k1, M1 kwise, k2, M1 kwise, k1, p1, k1, ssp, work to end.

Row 5: Work to 2 sts before marker, p2tog, k1, p1, k2, M1 pwise (see Glossary, page 81), k2, M1 pwise, k2, p1, k1, ssp, work to end.

Row 7: Work to 2 sts before marker, p2tog, k1, p1, k2, p1, M1 kwise, k2, M1 kwise, p1, k2, p1, k1, ssp, work to end.

Row 9: Work to 2 sts before marker,

LONG, LEAN VERTICAL RIBS and two types of slanting ribs, plus full-fashioned details, make this cardigan elegant, flattering, and interesting to knit. The slanting ribs involved in the decreases along the raglan armhole edges, as well as the increases along the center sleeves, are *practical*, that is, they are part of the shaping. The slanting ribs that form the V-shaped yoke patterns on the front and back are *decorative*. They are not part of the shaping of the sweater, but are in place for visual interest. In working the practical and decorative ribs, be sure to keep the k2, p3 pattern continuity on all wrong-side rows. This decorative slanting technique is especially effective as a placed detail such as on the yoke in this style. If you choose to design your own slanting ribs in an allover slant pattern, keep in mind that the lower edges will not hang straight unless they are framed by a stabilizing stitch such as seed stitch or flattened with heavy blocking. The yarn used in this project, called Linet, is a blend of linen, rayon, nylon, and acrylic. The luster of the rayon plays on the dry hand of the linen for an elegant matte and shine effect. Linet is machine-washable and dryable.

p2tog, k1, p1, k2, p1, k1, M1 pwise, k2, M1 pwise, k1, p1, k2, p1, k1, ssp, work to end.

Cont as established, displacing sts every RS row, always working to 2 sts before marker and working M1 incs in established patt until there are a total of 16 rows in yoke patt, ending with a WS row.

### Shape armhole:

Row 1: (RS) P1, k2, p1, p2tog, work as established to last 6 sts, ssp, p1, k2, p1.

Row 2: K1, p2, k1, ssk, work as established to last 6 sts, k2tog, k1, p2, k1.

Rep these 2 rows 9 (12, 15, 19) times more—84 (82, 80, 74) sts rem. Work Row 1 again, then work 1 row even. Cont alternating Row 1 with 1 row even 5 (4, 3, 0) times more—72 sts rem. **Next row:** (RS) P1, k2, p1, p2tog, work to center 2 sts (omitting compensating p2tog), work M1 incs at center, work to last 6 sts (omitting other compensating p2tog), p2tog, p1, k2, p1. Work Row 2 above. Rep these last 2 rows 13 times more—44 sts rem. BO all sts.

### Left Front

**Note:** To avoid confusion, read through these instructions before beg to knit. CO 69 (74, 79, 84) sts. Work 61 (66, 71, 76) sts in rib patt st, [k1, p1] 4 times for front band. Cont as established (working 8 sts in k1, p1 rib for band) for 9 rows more.

**Beg short rows:** (RS) Work to last 9 sts, wrap next st (see Glossary, page 80), turn.

Sl 1 st, work in patt to end. On next row, work all sts, hiding wraps by purling the wraps tog with the wrapped sts. Work short rows in this manner every 12 rows until piece measures 14 (14, 14½, 14½)" (35.5 [35.5, 37, 37] cm) from beg, ending with a WS row and pm bet 10th and 11th sts at front edge on last row. **Beg yoke patt:** Row 1: (RS) Work to 2 sts before marker, p2tog, k1, p1, M1 kwise, work to end as established.

Cont to work yoke patt as on back (and cont with short rows) until there are 16 rows in yoke patt, ending with a WS row—8 sts inc'd in diagonal rib; piece should measure same as back to armhole.

**Shape armhole:** (RS) P1, k2, p1, p2tog, work to end with V-yoke patt as established. On next row (WS), work in patt to last 6 sts, k2tog, k1, p2, k1. Rep these 2 rows 6 times more, ending with a WS row—55 (60, 65, 70) sts rem.

**Shape neck:** (RS) P1, k2, p1, p2tog, work to last 27 sts, p2tog, k1, p1 [k2, p1, k1, p1] 3 times, work rem 8 sts as established. On next row, work to last 6 sts, k2tog, k1, p2, k1. Rep these 2 rows 7 (9, 10, 12) times more—31 (30, 32, 31) sts rem. **Next row:** (RS) P1, k2, p1, p3tog (p2tog, p2tog, p3tog), work in patt to end. **Next row:** Work to last 6 sts, k2tog, k1, p2, k1. **Next row:** P1, k2, p1, p2tog, work in patt to end. Rep last 2 rows until 12 sts rem, ending with a RS row. **Next row:** Work 8 sts, p2tog, p1, k1. **Next row:** K3tog, rib to end—9 sts rem. Place rem sts on holder





Chris Hartlove

for front band to be worked later. Place markers for 7 buttons along front band, one ½" (1.3 cm) from bottom, one at beg of neck shaping, and the others evenly spaced in between.

### Right Front

Work as for left front, reversing band placement and all shaping and working horizontal buttonholes opposite markers as foll: (Beg with a RS row) Work 3 sts in rib patt, BO 3 sts, work to end in patt. On next row, use the cable method (see Glossary, page 80) to CO 3 sts over BO sts. Cont as for left front, working ssk instead of k2tog on WS rows for armhole shaping.

for back armhole over first and last 6 sts (omitting center yoke detail) as foll: At back edge, dec 1 st every row 4 (10, 16, 14) times, then every 2 rows 31 (30, 29, 31) times, and *at the same time*, at front edge, dec 1 st every row 1 (4, 10, 8) time(s), every 2 rows 24 (26, 25, 27) times, every 4 rows 1 (0, 0, 0) time, then with WS facing, BO 6 sts 4 times and 5 sts 2 times from same edge.

### Right Sleeve

Work as for left sleeve, reversing cap shaping for front and back edges beg with a RS row.

### Finishing

Block pieces to measurements. With yarn threaded on tapestry needle, sew sleeves into armholes. Sew side and sleeve seams. Place 9 held sts from one front band onto needle and cont in k1, p1 rib until band measures about 7½ (8, 8½, 8½)" (19 [20.5, 21.5, 21.5] cm). Place sts on holder. Work other band in same way. Baste bands across sleeve tops and back neck, easing neckline slightly to fit band. Try on sweater for a perfect fit and adjust bands if necessary. Join bands tog at back neck using Kitchener st (see Glossary, page 80). Sew bands around neck edge. Sew buttons opposite buttonholes. Weave in loose ends. ∞

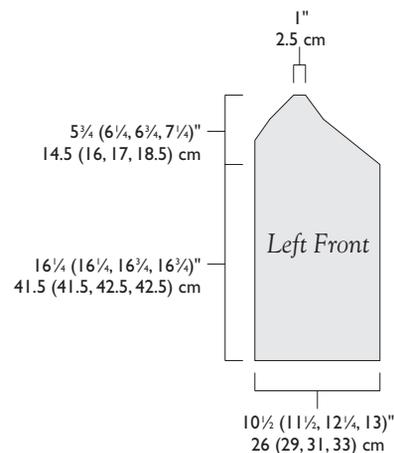
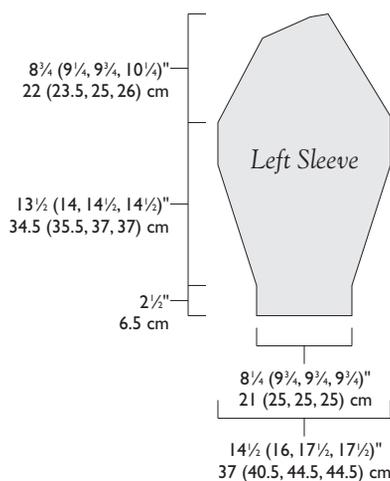
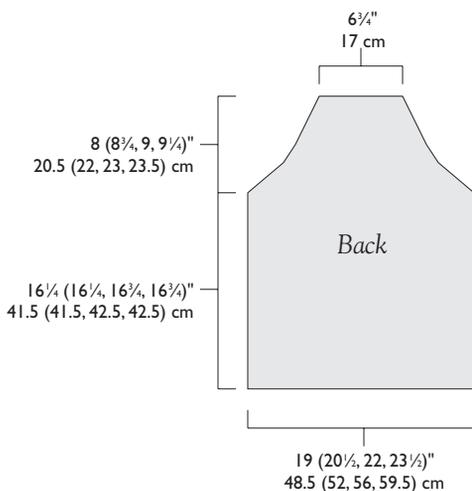
Mari Lynn Patrick graduated from Leicester Polytechnic in Leicester, England. She has been in the handknitting business for twenty-seven years.



Chris Hartlove

### Left Sleeve

CO 54 (64, 64, 64) sts. Work in rib patt st for 2½" (6.5 cm), ending with a WS row. *Next row:* Work 26 (31, 31, 31) sts, M1 kwise, k2, M1 kwise, work to end. Cont to inc in this manner, working center line incs in patt (M1 kwise once more, then M1 pwise, M1 kwise, M1 pwise) every 4 rows 19 (19, 24, 24) times more—94 (104, 114, 114) sts. Work even until piece measures 16 (16½, 17, 17)" (40.5 [42, 43, 43] cm) from beg. **Shape cap:** Work raglan shaping as



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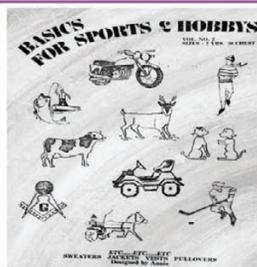
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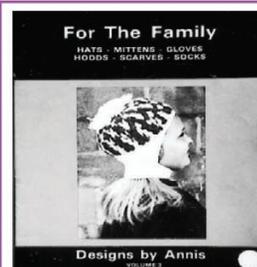
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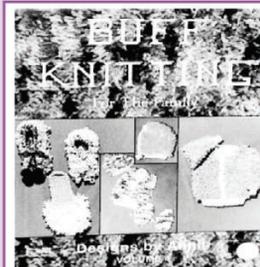
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# Beaded Butterfly-Stitch Tote

— SHEILA MEYER —

**T**HIS PRETTY-IN-PINK, sturdy linen tote with I-cord handles is perfect for resort vacations and going to the pool or beach at home. Put a small knitting project, sunscreen, sunglasses, goggles, and a paperback inside and place it next to your lounge chair during the day. At night, refill it with such after-dark essentials as wallet, lipstick, and fine lace shawl. The body of this bag is worked in five pieces that are sewn together on the outside. The decorative beads, made from recycled glass, are strung onto the yarn before the knitting commences and slipped into place on the final row of each butterfly stitch (see the sidebar at right for an in-depth look at this deceptively simple stitch).

## Front and Back Panel

(Make 2) String 14 beads onto double strand of yarn (thread the doubled yarn through the beads then push the beads out of the way until needed). With smaller

needles, CO 47 sts. Work 4 rows garter st. Keeping the first 2 and last 2 sts of each row in garter st, work 4 rows St st. Maintaining 2 garter sts at each edge, work patt over center 43 sts as foll:

**Finished Size** About 9" (23 cm) wide, 8" (20.5 cm) tall, and 3¼" (9.5 cm) deep.

**Yarn** JCA Adrienne Vittadini Cara (100% linen; 98 yd [89 m]/50 g): #920 watermelon, 6 balls, used double.

**Needles** Bag—Size 4 (3.5 mm); Handles—Size 5 (4 mm): double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Thirty-six ⅜" (1-cm) glass beads (#T-01) from One World Button Supply Co.; tapestry needle.

**Gauge** 22 sts and 28 rows = 4" (10 cm) in St st.

Rows 1, 3, and 5: (RS) K2, \*sl 7 sts with yarn in front of work (taking care to strand yarn loosely), k5; rep from \*, end last rep k2.

Row 2 and all even-numbered rows: (WS) Purl.

Row 7: K5, \*make beaded butterfly (see instructions in sidebar at right), k11; rep from \*, end last rep k5.

Rows 9, 11, 13, 15, and 17: Knit.

Rows 19, 21, and 23: K8, \*sl 7 sts with yarn in front of work, k5; rep from \*, end last rep k8.

Row 25: K11, \*make beaded butterfly, k11; rep from \*.

Rows 27, 29, and 31: Knit.

Rep this 32-row patt once more, then work 3 rows St st. Finish with 4 rows garter st. BO all sts.



Photos: Zeva Oelbaum

The recycled glass beads on this tote are made in Ghana and available in six colors: clear (white); mint; mottled green; light blue; amber; and mottled amber.

## Beaded Butterfly Stitch

Insert right needle tip under the three strands and catch a loop on the needle (Figure 1). Pass loop to left needle (Figure 2). Bring yarn forward, slide a bead in place, pass loop to right needle, bring yarn to back (Figure 3). Keeping the bead in place, knit the next stitch, then pass the slipped loop over the knitted stitch (Figure 4).

Figure 1

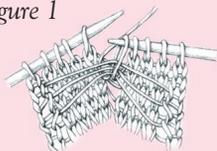


Figure 2

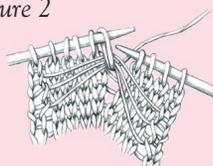


Figure 3

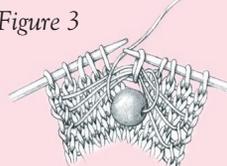
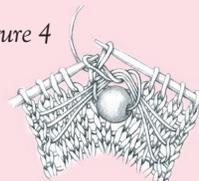


Figure 4



## Running Stitch Seaming



### Side Panel

(Make 2) String 4 beads onto double strand of yarn. With smaller needles, CO 19 sts. Work as front panel, working butterfly st in center sts. BO all sts.

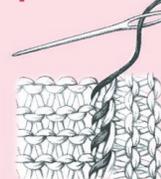
### Base

With smaller needles, CO 20 sts. Work garter st until length measures same as width of front and back panels. BO all sts.

### Finishing

Join side, front, and back panels by sewing on outside with running st bet first and second garter sts as illustrated above left. Attach bottom on outside with whipstitch as illustrated above right. **Handles:** With dpn, CO 5 sts. Work 4 rows garter st. Cont on these 5 sts in I-cord as foll: k5, \*sl sts to opposite end of needle, bringing yarn in back, k5. Rep from \* to desired length.

## Whipstitch Seaming



Work 4 rows garter st. BO all st. Sew garter sts edges of straps to inside of bag. Weave in loose ends. ∞

Sheila Meyer is a knitwear designer and owner of One World Button Supply Company.



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# Mandarin Baby Set

— CATHY PAYSON —

**Finished Size** To fit size 6–12 (12–18, 18–24) months; 27 (29, 31)" (68.5 [73.5, 79] cm) chest circumference. Set shown measures 27" (68.5 cm).

**Yarn** Swedish Yarn Imports Mandarin Classic (100% mercerized cotton; 112 yd [102 m]/50 g): #6073 navy, 8 (9, 10) skeins.

**Needles** Sweater body and pants body—Size 5 (3.75 mm); Edging and ribbing—Size 4 (3.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; five ½" (1.3-cm) buttons for jacket; about 28" (71 cm) 1"- (2.5-cm) wide elastic for pant.

**Gauge** 24 sts and 32 rows = 4" (10 cm) in diamond patt on larger needles.

## Note

Work one edge st (for seaming or picking up) on each end of each body piece in St st throughout.

**T**HE SHAPES, COLORS, AND PHILOSOPHIES of Asia seem to be influencing everything in Western fashion, interior design, and spiritual life these days. To make sure baby looks thoroughly up to date, Cathy Payson came up with this subtly Eastern take on adorable infant wear. Note the mandarin collar, the quilted-diamond stitch pattern, the knotted buttons, and the shiny navy blue cotton yarn, which, coincidentally, is called Mandarin Classic.

## Stitches

### Seed Stitch:

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

Row 2: Purl the knits and knit the purls.

Rep Row 2 for pattern.

## JACKET

### Back

With smaller needles, CO 81 (87, 93) sts. Work in seed st until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and work Diamond chart, beg and end as specified for your size, until piece measures 11 (12, 13)" (28 [30.5, 33] cm) from beg. BO all sts.

### Left Front

With smaller needles, CO 38 (44, 50) sts.

Work in seed st until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and work Diamond chart, beg and end as specified for your size, until piece measures 9 (10, 11)" (23 [25.5, 28] cm) from beg, ending with a RS row. **Shape neck:** At beg of row, BO 3 sts. Then BO at neck edge on foll alternate rows 2 sts 1 (1, 2) times, then 1 st 5 times—28 (34, 38) sts rem. Cont even until piece measures same as back. BO all sts.

### Right Front

Work as for left front, reversing neck shaping.

### Sleeves

With smaller needles, CO 39 (45, 51) sts. Work in seed st until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and work Diamond chart, beg and end as specified for your size, and inc 1 st each end of needle every 4 rows 12 (13, 14) times, working new sts into patt—63 (71, 79) sts. Cont even until piece measures 7 (8, 9)" (18 [20.5, 23] cm) from beg. BO all sts.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew in sleeves. Sew underarm and side seams. **Neckband:** With smaller needles, pick up and knit 52 (56, 60) sts around neck edge. Work seed st for 6 rows. At beg of each of the next 4 rows, BO 1 st—48 (52, 56) sts rem. BO all sts. **Button band:** With smaller needles, pick up and knit 52 (56, 60) sts along left front (do not pick up sts along neckband). Work seed st until piece measures 1" (2.5 cm) from beg. Mark placement of 5 buttons, one 1" (2.5 cm) from lower edge, one 1" (2.5 cm) from neck edge, and the others evenly spaced in



Chris Hartlove



Zeva Oelbaum

between. **Buttonhole band:** With smaller needles, pick up and knit 52 (56, 60) sts along right front (do not pick up sts along neckband). Work seed st for 3 rows. On next row, work buttonholes (yo, k2tog) opposite markers. Cont in seed st until band measures 1" (2.5 cm) from beg. BO all sts. Weave in loose ends. Block. Sew buttons opposite buttonholes.

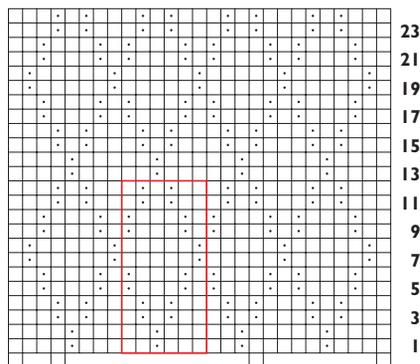
## PANTS

### Leg

(Make 2) With smaller needles, CO 43 (49, 55) sts. Work in seed st until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and work Diamond chart, beg and end as indicated, and inc 1 st each end of needle every 2 rows 21 (11, 10) times, then every 3 rows 0 (10, 12) times, working new sts into patt—85 (91, 99) sts. Cont even until piece measures 7 (7½, 8)" (18 [19, 20.5] cm) from beg, ending with a WS row. **Shape crotch:** At beg of next 2 rows, BO 4 sts—77 (83, 91) sts rem. Cont even until piece measures 12 (13, 14)" (30.5 [33, 35.5] cm) from beg. Change to smaller needles and work k1, p1 rib for 2" (5 cm). BO all sts.

Diamond chart

- k on RS;  
p on WS
- p on RS;  
k on WS
- pattern  
repeat



End S, L back and left front;  
M sleeve; and pant legs

End M right front

Begin M left front

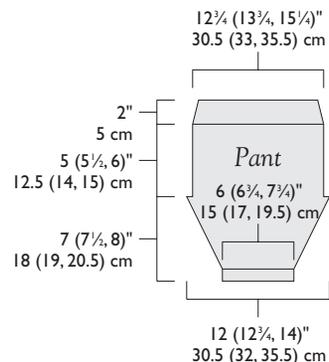
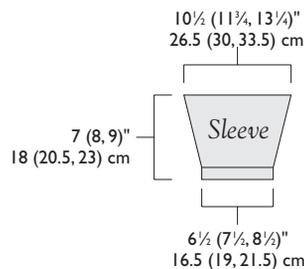
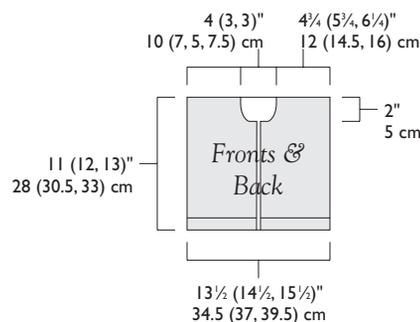
Begin S, L left front

End S, L back and left front;  
M sleeve; and pant legs

End M back and left  
front; S and L sleeves

Begin M back  
and right  
front; S, L  
sleeve

Begin S, L back and right front;  
M sleeve; all pant legs



## Finishing

With yarn threaded on a tapestry needle, sew crotch seam. Sew inseams. Fold over rib at top to the inside to form casing. Sew in place leaving about 1" (2.5 cm) open for inserting elastic. Insert elastic through casing. Sew ends of elastic tog. Sew opening closed. Weave in loose ends. Block. ∞

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



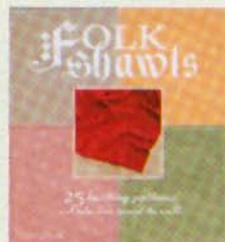
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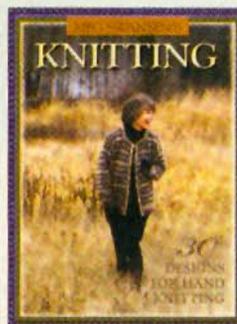
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**BERROCO**

# Sealed with a Stitch

HERE AT INTERWEAVE we love to see greeting cards with knitting themes. Because these cards are not too easy to come by, we came up with the idea of making our own for this issue's staff project and also hunting down some that we could purchase. For information about our favorite cards for sale, see the sidebar at right.

## Melanie Falick, Knits editor-in-chief

I like nontraditional baby clothes but didn't have a lot of time to "design" a unique sweater for this staff project. When I found the striped card, I knew my problem was solved: I could keep the sweater simple and let the card, which comes from India, communicate my nontraditional aesthetic. The sweater, knitted in Filatura di Crosa superwash Merino on size 3 (3.25 mm) needles, is an adaptation of a man's cardigan I found in a doll pattern book from the 1960s.



## Barbara Albright, Knits contributing editor

I find buttons and beads irresistible and often buy them without knowing exactly what I am going to do with them. These pieces of "jewelry" don't take up very much of my supply space and are often sources of inspiration. I've had the two "face" beads that I used on my card for several years. The background is a swatch I knitted to check out a color combination. I attached the knitted swatch to two layered pieces of paper, folded the paper in half, then tied them together with a braided cord. I plan to use this as an anniversary card. It would also work for Valentine's Day.

## Amy Clarke, Beadwork assistant editor

This card started as a piece of watercolor paper that I painted with a wash of yellow and red. I poked holes at even intervals around the edges and worked a blanket stitch with DMC 8 embroidery thread into them. Then I used size 000 (1.5 mm) needles to pick up stitches along the blanket-stitch edging and knitted the border—increasing for the ruffles and decreasing while working short rows for the points.



## Shauna Guernsey, production

I once heard that gifts "from the heart," rather than store-bought gifts, are remembered year after year. I knitted a raffia picture frame to display a moment from the past. It represents my grounded feelings of friendship and love with products from the earth.

## NOTECARDS TO BUY

Following are descriptions of some of our favorite knitting-themed cards. Prices do not include sales tax or shipping and handling fees.

### Gaffer's Scarf Postcards

Circa-1950 black-and-white postcard photographs of a shapely model snuggled inside a tubular scarf designed by Elizabeth Zimmermann. Choose front view or side view. Printed alongside photo is scarf pattern. \$0.50 for each 4" x 6" postcard or \$5 for 6 of each view. Schoolhouse Press, 6899 Cary Bluff, Pittsville, WI 54466; 800-YOU-KNIT.

### Loose Knits

Circa-1960 sweater pattern photos featured on a kitschy line of cards called Loose Knits. Along bottom of each is a humorous caption, such as "She dreamed of a wild, dangerous life tinged with anarchy." \$0.75 for each 4 3/4" x 6 3/4" card. Wexner Center Bookstore, Ohio State University, 1871 N. High St., Columbus, OH 43210; 614-292-1807.

### Fashion Trio

Three weimarers model attractive woolly sweaters, including a beautiful Aran, in this classic William Wegman photo postcard produced by FotoFolio. \$0.75 for each 4" x 6" postcard. Sold at Barnes & Noble and The Museum Store.

### Wondrous Knitted Creations

Three sets of 6 cards feature Debbie New's amazing knitting creations, including a tea set, a "Wedgwood" box, stained glass, and abstract work. \$11.95 per set of six 5" x 7" cards; \$29.95 for all three sets. XRX Inc., PO Box 1525, Sioux Falls, SD 57101-1525; 800-237-7099; [www.knittinguniverse.com](http://www.knittinguniverse.com).

### Historic Knitter's Notes

Wonderful copies of late-19th- and early-20th-century sepia photographs of young knitters from Canada, including schoolchildren knitting and a knitting class gathered around a Christmas tree. \$8 for four 5" x 7" cards. Mossom Publishing, Box 65004, 358 Danforth Ave., Toronto, ON, Canada M4K 3Z2; 416-466-9593; [stp@interlog.com](mailto:stp@interlog.com).

### Close-ups

Close-up photographs of colorful handknitted swatches, some created by well-known designers like Meg Swansen and Kristin Nicholas. \$11.95 for ten 4 1/2" x 5 1/2" folded cards. Knitting Traditions, 611 Main St., PO Box 421, Delta, PA 17314; 717-456-7950.

continued on next page

### Ann Budd, Knits managing editor

I love delicate knitting. I love babies. I couldn't resist combining the two here. I knitted the "blankets" with 10/2 perle cotton on size 0000 (1.25 mm) needles and attached them to handmade paper cards with 1/8" (3 mm) ribbon. The star motif is from the Star Light Star Bright baby blanket in the Winter 99/00 issue (page 34). The embroidered footprints are the handwork of my good friend Dawn Hamilton (the managing editor of Handwoven magazine).



### Robin Troxell, Knits administrative editorial assistant

I'm a very practical person and had a hard time getting excited about knitting something that wouldn't be worn—hence the flower on this card, which is actually a pin. Inspired by Nicky Epstein's Knitted Embellishments (Interweave Press, 1999), I knitted her Arctic Queen flower (page 26), then attached an I-cord stem and two extra-small Aspen Leaves (page 36). I have my daughter to thank for the lettering that pulls the whole thing together.



### Faux Famous Paintings

Three famous paintings, Mona Lisa, Whistler's Mother, and American Gothic, reworked with knitters as their subjects. In American Gothic and Whistler's Mother, the subjects have been transformed from human beings into lions. \$2 for each 5" x 7" notecard; \$10.95 for a set of six (two of each design). Lion Brand Yarn Co., 34 West 15th St., New York, NY 10011; 800-258-YARN; [www.lionbrand.com](http://www.lionbrand.com).

### Adolphe-William Bouguereau

Among the romantic, richly colored paintings by this 19th-century French painter reproduced on 4¾" x 6¾" notecards are The Knitting Girl, Young Girl (in which the girl is holding her sock-knitting project), The Young Shepherdess, and The Little Shepherdess. \$1.75 each; \$5 minimum order. Pomegranate Artbooks, PO Box 6099, Rohnert Park, CA 94927; 707-586-5500. [www.pomegranate.com](http://www.pomegranate.com).

### Pen-and-Ink Sheep

Black-and-white pen-and-ink drawings of sheep and other knitting motifs are featured on these 2" square gift cards (hangtags also available). \$4.95 for set of four. Halcyon Yarn, 12 School St., Bath, ME 04530; 800-341-0282; [www.halcyonyarn.com](http://www.halcyonyarn.com).

### Watercolor Sheep

Beautiful paintings of farm animals and outdoor scenes, including sheep images. \$3 for four 4¼" x 5½" cards of same design or \$7 for ten cards (folded gift tags also available). Holmanprints, 579 Lovers La., Sugar Hill, NH 03585; 800-639-6703.

### Fleece Sheep

A pen-and-ink sheep drawing is "colored in" with dyed fleece; growing out of fleece on sheep's back is a mini swatch on two toothpick-sized needles. \$4.25 for one 5" x 7" card. Also available is a pen-and-ink drawing of a line of sheep, heads decorated with bits of colorful yarn. \$8.95 for ten 4½" x 6¼" cards. The Wool Connection, 34 East Main St., Avon, CT 06001; 800-933-9665.

### German Folk Costumes

Gorgeous color illustrations of women spinning and knitting reproduced from a late-19th-century book about German folk dress: \$5 for each 4¼" x 5½" card. Three Kittens Yarn Shoppe, 805 Sibley Memorial Hwy., St. Paul, MN 55118; 800-489-4969 or Knitting Traditions, 611 Main St., PO Box 421, Delta, PA 17314; 717-456-7950; [www.knittingtraditions.com](http://www.knittingtraditions.com).

### Latvian Mittens

Simple pen-and-ink drawing of a pair of Latvian mittens in black and white or red and white. \$5.95 for set of eight 4" x 5" cards. Three Kittens Yarn Shoppe (see above).

### Rubber Stamps

Make your own cards with knitting-themed rubber stamps, such as a sheep knitting from its back or two angora rabbits spinning and knitting. \$8.50 each. The Woolery, 1193 Stewarts Corner's Rd., Genoa, NY 13071; 800-441-9665; [www.thewoolery.com](http://www.thewoolery.com).

continued from page 33

## Sources for Chenille Yarn

Following are the sources for the yarns shown in the photo on page 31. If you cannot find these yarns in your local yarn shop, contact these companies and they will direct you to a retailer or a mail-order source.

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

Berroco Inc., 14 Elmdale Rd.,  
PO Box 367, Uxbridge,  
MA 01569

Cherry Tree Hill Yarn, PO  
Box 254, East Montpelier,  
VT 05651; (802) 229-0831;  
[www.cherryyarn.com](http://www.cherryyarn.com)

Crystal Palace Yarns, 3006  
San Pablo Ave., Berkeley,  
CA 94702; (510) 548-  
9988; (800) 666-7455;  
[www.straw.com/cpy](http://www.straw.com/cpy)

GGH/Muench Yarns, 285 Bel  
Marins Keys Blvd. # J,  
Novato, CA 94949-5724;  
(415) 883-6375

Halcyon Yarn, 12 School St.,  
Bath, ME 04530; (207)  
442-7909; (800) 341-0282;  
[www.halcyonyarn.com](http://www.halcyonyarn.com)

Harrisville Designs, Center  
Village, PO Box 806,  
Harrisville, NH 03450;  
(800) 338-9415;  
[www.harrisville.com](http://www.harrisville.com)

Lion Brand Yarn Co., 34  
W. 15th St., New York, NY  
10011; (800) 795-5466;  
[www.lionbrand.com](http://www.lionbrand.com)

Plymouth Yarn Co. (Filati  
Bertagna), PO Box 28,  
500 Lafayette St., Bristol,  
PA 19007; (215) 788-0459;  
[www.plymouthyarn.com](http://www.plymouthyarn.com)

Skacel, PO Box 88110,  
Seattle, WA 98138-2110;  
(800) 255-1278;  
[www.skacelknitting.com](http://www.skacelknitting.com)

Swedish Yarn Imports, PO  
Box 2069, Jamestown, NC  
27282; (800) 331-5648

Tahki Yarns/Austermann's,  
11 Graphic Pl.,  
Moonachie, NJ 07074

Trendsetter, 16742 Stagg  
#104, Van Nuys, CA  
91406; (818) 789-5497

Westminster Fibers/Rowan  
Yarns, 5 Northern Blvd.,  
Amherst, NH 03031; (603)  
886-5041; (800) 445-9276

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

## Reading Charts

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

## Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 81). 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.

## Single Crochet (sc)

Figure 1



Figure 2



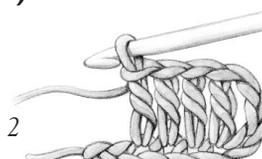
Insert the hook into a stitch, yarn over the hook and draw a loop through the stitch, yarn over the hook (Figure 1) and draw it through both loops on the hook (Figure 2).

## Double Crochet (dc)

Figure 1



Figure 2



Yarn over the hook, insert the hook into a stitch, yarn over the hook and draw a loop through (three loops on hook), yarn over the hook (Figure 1) and draw it through two loops, yarn over the hook and draw it through the remaining two loops (Figure 2).

## Knitted Cast-On

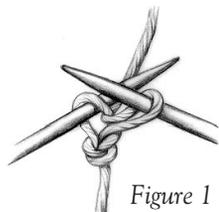


Figure 1

Make a slipknot and place it on a needle held in your left hand. \*With a free needle, knit into the slipknot (Figure 1) and place the new stitch twisted onto the left needle (Figure 2)—2 stitches on left needle. Repeat from \*, always knitting into the last stitch made (not the slipknot).

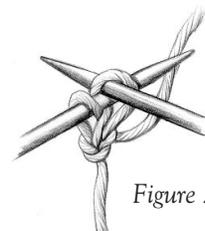


Figure 2

## Kitchener Stitch

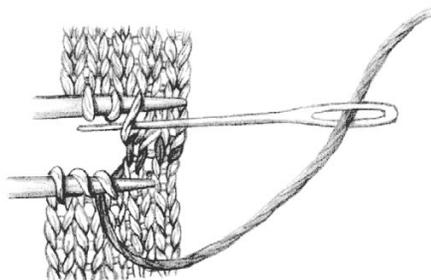
*Step 1:* Bring threaded needle through the front stitch as if to purl and leave the stitch on the needle.

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

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

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

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



## Short Row: Wrapping a Stitch

*Step 1:* Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front.

*Step 2:* Slip the same stitch back to the left needle (wrapped stitch). Turn work and bring yarn in position for next stitch.

**Note:** Hide the wraps in a knit stitch when the right side of the piece is worked in a knit stitch. Leave the wrap if the purl stitch shows on the right side. Hide the wrapped stitches as follows:  
*Knit stitch:* On right side, work to just before the wrapped stitch. Insert the right needle from the front, under the wrap from the bottom up, and then into the wrapped stitch as usual. Knit them together, making sure that the new stitch comes out under the wrap.  
*Purl stitch:* On wrong side, work to just before the wrapped stitch. Insert the right needle from the back, under the wrap from the bottom up, and put it on the left needle. Purl them together.



Step 1



Step 2

## Cable Cast-On

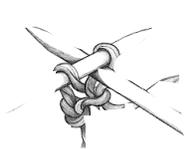


Figure 1

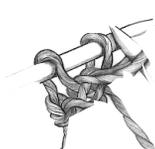


Figure 2



Figure 3

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

## Ssk Decrease

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



Figure 1



Figure 2

## Ssp Decrease

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

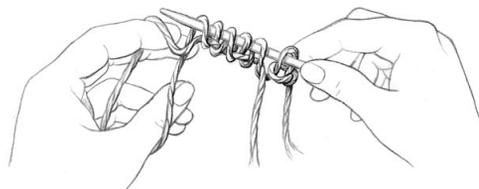


Figure 1



Figure 2

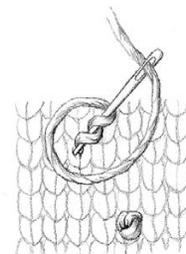
## Provisional Cast-On



This method is worked with two yarns; the working yarn and a contrasting waste yarn. Place a loose slip knot of working yarn on the needle. Hold the waste yarn next to the slip knot and wind the working yarn under the waste yarn, over the needle, and in front of and then behind the waste yarn for the desired number of stitches. When you're ready to work in the opposite direction, remove the waste yarn and pick up the raw stitches.

## French Knot

Bring needle out of the knitted background from back to front, wrap yarn around needle one to three times, and use your thumb to hold it in place as you pull needle through the wraps into the background a short distance from where the thread first emerged.



### MI Kwise Increase



Figure 1



Figure 2

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

### MI Pwise Increase

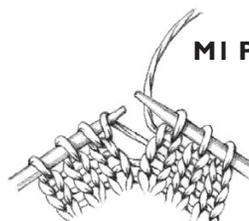


Figure 1

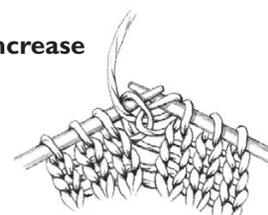
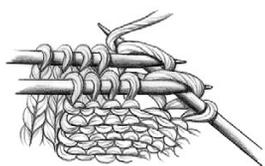


Figure 2

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

### Three-Needle Bind-Off



Place the stitches to be joined onto two separate needles. Hold them with

the right sides of knitting facing together. Insert a third needle into the first stitch on each of the other two needles and knit them together as one stitch. Knit the next stitch on each needle the same way. Pass the first stitch over the second stitch. Repeat until only one stitch remains on the third needle. Cut the yarn and pull the tail through the last stitch.

## OOPS!

Visit our website at [www.interweave.com](http://www.interweave.com) for corrections to all issues of Interweave Knits.

### Fall 99

#### Aztec Daisy Cardigan (page 17)

For a lighter weight sweater, use worsted-weight yarn instead of bulky.

### Winter 99/00

#### Indian Floral Vest (page 16)

For the larger two sizes, you'll need 10 (12) skeins of Raja red yarn.

#### Wensleydale Cables (page 58)

After casting on for the back, work the first row (WS) as follows: Work 16 (20, 24, 28, 32) sts in k2, p2 rib, k4, place marker (pm), **[p6, k4] 3 times, [p4, k2, p2, k2] 2 times, p4, [k4, p6] 3 times**, pm, k4, and beg with

p2, work 16 (20, 24, 28, 32) sts in k2, p2 rib.

**Next row: (RS) Cont working first and last 16 (20, 24, 28, 32) sts in established rib, work center 84 sts according to Row 1 of Ribbing chart. Work through Row 8 of chart.** Change to larger needles and cont as written.

The cable twist on the **left edge of Row 15** of the Center-Cross Panel chart should be **2/2RC**, not 2/2LC as shown.

#### Twilight Lace (page 68)

Work chart from Row 1–Row 12, then repeat **Rows 5–12** a total of 16 times, or to desired length.

#### Best Friend Bears (page 72)

The correct e-mail address for Bear Brain Enterprises is [wuzworks@whidbey.net](mailto:wuzworks@whidbey.net).

## SOURCES FOR SUPPLIES

Contact the companies listed below if you don't know of a local retailer or a mail-order source for the supplies used in the projects in this issue.

**Berroco Inc/Lang**, 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569.

**Classic Elite Yarns**, 300A Jackson St., Lowell, MA 01852.

**Crystal Palace Yarns**, Straw into Gold, 3006 San Pablo Ave., Berkeley, CA 94702.

**GGH/Muench Yarns**, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949-5724.

**Norsk Fjord Fibers (Hifa 2)**, PO Box 219, 49 Highway 64, West Sapphire, NC 28744.

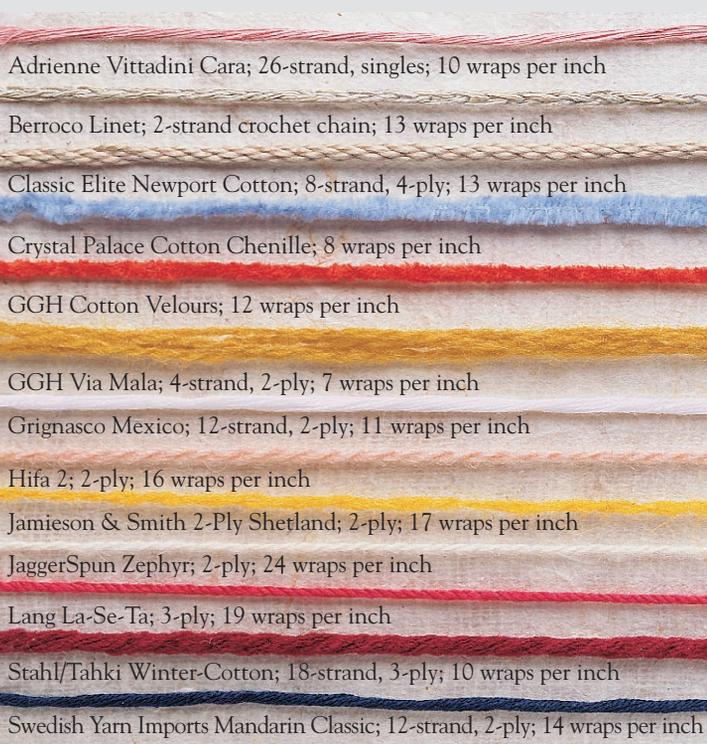
**Jamieson & Smith**, Schoolhouse Press, 6899 Cary Bluff, Pittsville, WI 54466.

**JaggerSpun**, Water Street, PO Box 188, Springvale, ME 04083-0188.

**JCA/Adrienne Vittadini/Grignasco**, 35 Scales Ln., Townsend, MA 01469-1094.

**Stahl/Tahki/Austermann**, 11 Graphic Pl., Moonachie, NJ 07074.

**Swedish Yarn Imports**, PO Box 2069, Jamestown, NC 27282.



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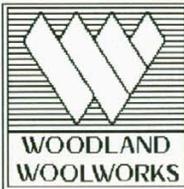
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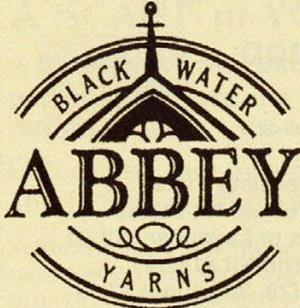
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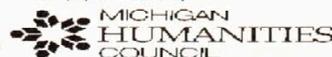


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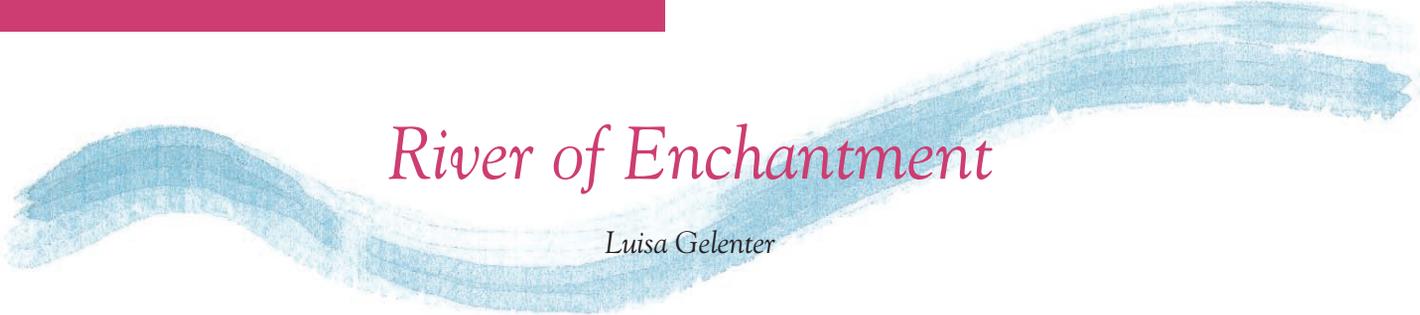
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## River of Enchantment

Luisa Gelenter

**R**IVER OF THE AGES, River of Time, River of All Our Ancestors, reaching back and back. Connected to a place beyond the mind's eye. Like the space-time continuum, this river precedes us and will go on long after us.

When I learned to spin many years ago in Bolivia, I had the image, which has never left me, of entering a jungle river, deep and wide and slow. Like the Amazon, like the Nile. At first my companions were about a zillion indigenous Bolivian ladies in their *traje* (native dress), spinning ceaselessly. Like breathing, like timelessness. Back in the United States, the river became narrower, more like a mountain stream, with hardly anyone around at all.

Little by little, over the past twenty years, I have seen more people falling in love with fiber, more folks coming to the river. The work of the hand has become an anchor in our Brave New Gigabyte World. There's a peacefulness in creating with our hands, mind, and heart, an act more satisfying than the biggest shopping spree. It is precisely because of its repetitiveness that we crave it. Its very slowness is a luxury in our fast and faster world. Hurry up! screams the world, but To where? ask our souls. Knitting, spinning, weaving, quilting, beading—they all offer us a river back to our personal reality.

William Wordsworth (1770–1850) wrote these words in his poem, “The World is Too Much With Us”:

*“Getting and spending, we lay waste our powers:  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!”*

We fiber fanciers who create in these timeless humble ways can say:

*Knitting and spinning we regain our powers:  
Everything we see in Nature is again ours;  
We have taken our hearts back, a blessed boon!*

Contrary to what others may think, I have noticed a return to things fiber and things handmade, whether people purchase them or crave to make them. Maybe it's because I live in the Southwest, where we are positively fiber-infested. The love of working with wool never really left here in the first place. The Rio Grande and Navajo traditions are still alive and well. People here are turning back to the art-forms of their ancestors. They are taking classes, attending wool festivals, and traveling to far-off Third World places where fiber traditions are still intact. We must thank these places and peoples for keeping this continuous thread direct from the dawns of history, holding this light and this way. Like the daykeepers of the Maya, whose responsibility it is to honor the sacredness of each day, to assure that each day will go as it is meant to, these people are the Fiber Keepers. And now we are, too.

Today, handspinning and handknitting are much prized precisely for their lumps and bumps and breath, which show signs of life and real people, not metal and robots. In both my yarn business and mill, we are busier each year, the river is more populated. Around here we call this development Backwards into the Future. Back to spinning wheels, hand looms, handspindles, and knitting needles. Back to real fiber. As a spinner, I cannot help but notice how the twist traveling up the loose fiber at once makes it useful and strong and at the same time replicates the very double helices found in our DNA and the Cosmos itself. How can such a basic structure ever be lost to us? We are imprinted from above and from within.

And now it is spring: time of return of color to the landscape, time of renewal. For me, as a plant dyer, it is also a time of hope (not yet dashed by drought or wind or late freezes), hope that all the native plants we gather here for our dyes in the high, dry mountains of Northern New

Mexico have received the right amount of moisture at just the right time in their development to produce abundantly this season. Once we find these plants, we gather them gingerly, careful not to damage their root systems, so they will live well once we leave. We may either preserve them for later or use them right away. Or both. The joyous transition from plant to colors in the dye-pots to colors on our yarns never ceases to amaze me and causes me to ponder and consider, year after year, the fruits of the earth.

Last year the conditions were perfect for a veritable mullein explosion. No need to search it out—this stately green plant (4 to 8 feet tall) with fuzzy leaves and, at the top, small yellow flowers, was everywhere, ready to turn our yarn beautiful pea-soup greens. This year I am hoping that kota, which was sparse last season, has its turn. I am eager to watch as this wispy-leafed weed, with one very small orange-yellow flower per stem, turns my yarn deep burnt siennas, oranges, ochres, peculiar greeny beiges, golds, and pale yellows.

Our first gather of the season is the short variety of Indian paintbrush. The small and luscious red-orange flowers of this plant give us gorgeous champagne beiges. To gather short paintbrush, we kneel on the ground, which always seems appropriate to me because this pretty little plant is our harbinger, letting us know that the earth has provided for us once again.

As a yarn designer and colorist, the yarn is an end for me, a beginning for the knitter. But we are united in being hopelessly enchanted by the very simple sensation of fiber flowing through our fingers, of color flowing before our eyes. May this river of enchantment continue for us, for our children, for their children, and ever on. ∞

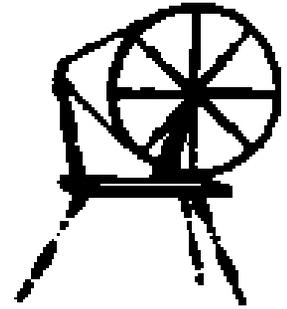
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Luisa Gelenter is the owner of La Lana Wools in Taos, New Mexico. She is also a cofounder of the Taos Valley Wool Mill.

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