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KNITS

SUMMER
2000



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WATER GARDEN FAIR ISLE

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From the Editor

SUMMER IS TRAVEL SEASON. Before leaving for a trip, most people check several times for tickets, passports, and/or driving directions. As knitters we are also vigilant about making sure we have packed our knitting. While few of us like travel delays, we are nearly always prepared for them and can nearly always look on the bright side—a few extra hours in an airport can mean the difference between a sock with a foot or a sock without one. Once we reach our destinations, we are also keen to find yarn shops and related places to visit.

With these ideas in mind, we chose the theme of Journeys for this issue of *Knits*, which combines projects to work on and wear while traveling with the first-ever *Interweave Knits* Traveling Knitter's Sourcebook, a state-by-state guide to yarn shops, fiber farms, fiber festivals, camps, workshops, and more, plus fascinating Q & As about travel-knitting habits with all the designers whose work is featured in this issue. You'll definitely want to refer to the sourcebook, which begins on page 41, when you know your vacation plans, or you may even want to plan a trip based on the information you find there. Read the sourcebook carefully because some of the companies listed are extending special discounts to *Interweave Knits* readers.

We took our own special journey while

putting together this issue—to New Orleans for the main photo shoot. We took many of the photographs in and around the St. James Hotel, an historic landmark building turned luxury hotel, and in the French Quarter. Choosing locations in New Orleans was simpler than almost anywhere we've been thanks to the beautiful courtyards, alleyways, wrought-iron gates, and painted walls all around us. Right outside the St. James was an alluring alleyway with a European aura that seemed perfect for Flying Cables (page 16), Layered Turkish Gloves (page 26), Aran Plaid (page 38), and French Sailor Shirt (page 70), and within the hotel was a very small, peaceful courtyard that we liked for the Kangaroo-Pouch Sweatshirt (page 72), Traveler's Stockings (page 80), and Water Garden Fair Isle (page 90). We went to the courtyard of the historic Brennan's Restaurant to photograph Mermaid Mesh (page

36) and Up-Down Spiral Sox (page 84) and, afterwards, enjoyed a late lunch that concluded with Bananas Foster (bananas sautéed in a mixture of butter and brown sugar set aflame with rum and banana liqueur and served atop vanilla ice cream). At first we told the waiter we would share one serving among the four of us, but when he brought each of us our own dish and we took our first bites, we were grateful for his "mistake."

For the rest of the issue, we chose the courtyard of a private home in the French Quarter and street scenes nearby. Overall, it was a successful journey, chockful of new views, new friends, a new dessert, and plenty of great film to use for this issue. While we didn't have much time for knitting in New Orleans, we talked and thought about it endlessly—inspired by the projects you see here. We hope that you will be equally inspired and will have plenty of time to knit them—maybe, if you're stuck in an airport, they'll even keep you smiling. Bon voyage!

Melanie

Melanie Falick

P.S. *Knits News*, the newsletter sent to *Knits* magazine subscribers, will now be mailed at the same time as the fall and spring issues of *Knits*.

In The Next Issue Of

**INTERWEAVE
KNITS**

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Knitting with Alpaca

A New Way to Knit a Sock,
from Priscilla Gibson-Roberts

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Handpaint Vest and Hat.



14 ply Wool Pak Yarns NZ, Fiber Trends Design, www.fibertrends.com, Cheryl Potter Handpaints, Melody Vest (256x), (Pinwheel Beret (101LC) Fiber Trends Lily Chin Collection).

Crochet Hats, Scarf & Shawl.

8 ply Wool Pak Yarns NZ, Fiber Trends Design, Hats, Scarf & Shawl (AC-29), Crocheted Crusher Hat (AC-30).



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Fuzzy Toddler Cardigan and Beret

Knitted with one strand solid-colored mohair and one strand variegated rayon chenille on size 10 needles, this adorable Fuzzy Toddler Cardigan and Beret from Classic Elite is a wonderful quick-knit summer travel project. Although some adults worry that a child will be bothered by mohair, it is actually lusciously soft in combination with the chenille. The yarn and pattern are sold together in a kit in size 2T (26-inch chest) in five different colorways (shown here in dusty pastels) for approximately \$30. To find a source in your area, contact Classic Elite Yarns, 300A Jackson St., Lowell, MA 01852; (978) 453-2837.



Knitting on the Go

From Norway, this solid brass *nøstekrok*, or waisthook (see belt loop in photo), attaches to your clothing and allows you to knit while standing still or walking without fear of dropping your ball of yarn. It is also handy for knitting in a moving vehicle or even in a movie theater. According to Norwegian knitting expert Noel Thurner, owner of Norsk Fjord Fiber, Norwegian farm girls used waisthooks in the mid-nineteenth century to take advantage of every possible knitting moment, while walking, talking, tending the livestock. “It was very important for them to be knitting all the time,” she explains. “By the time they were married [at about fourteen years old] they were supposed to have knitted enough socks to last a lifetime.” Each waisthook costs \$24, plus postage, and includes illustrated instructions on how to use it. Available from Norsk Fjord Fiber, PO Box 219, Sapphire, NC 28774; (828) 884-2195; www.norskfjordfiber.com. Also available are *nøstepinne*, wooden tools used to make center-pull balls (the only kind that can be used with the waisthook).



Chris Hartlove

FIND MORE TIME TO KNIT WITH A WAISTHOOK

Double-Entendre Knitting Tote

The legacy of Elizabeth Zimmermann (1910–1999) lives on in many ways, including Schoolhouse Press, her mail-order and publishing company, and Knitting Camp, a knitting retreat held each summer in Wisconsin (both now run by her daughter, master knitter Meg Swansen). The brainchild of two devoted campers, this 15-by-14½-inch knitting tote shares with the world Elizabeth’s wise words of encouragement, reproduced in her own handsome script. According to Meg, Elizabeth’s message originally appeared as a sign-

off in the March 1974 issue of *Wool Gathering*, the newsletter with which Schoolhouse Press was launched. “The message was probably politically motivated, a double entendre,” explains Meg. “Elizabeth was keenly interested in governmental activities, and this message could have been a reference to the Watergate break-in, with a hint of the hearings to come.” To order a double-entendre tote (\$11, plus shipping), get information about Knitting Camp, or subscribe to *Wool Gathering*, contact Schoolhouse Press, 6899 Cary Bluff, Pittsville, WI 54466; (715) 884-2799.



Joe Coca

SHARE ELIZABETH ZIMMERMANN’S WISDOM WITH THE WORLD



Joe Coca

Announcing the Gossamer Webs Lace Tour

Interweave Press is sending Galina Khmeleva, author of *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls*, around the country this fall to introduce her new *Gossamer Webs Design Collection* (three new Russian shawl patterns—a triangle, a rectangle, and a square) and to teach two-day Orenburg lace-knitting workshops. Open to approximately fifteen students, each workshop will include an overview of Russian knitted lace tradition, instructions on all the elements of this type of knitting (each participant will make a small sample doll “shawl”), and plenty of time for practice. To find a store in your area hosting a workshop, contact Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655; (800) 272-2193; e-mail: HollyD@Interweave.com; website: www.Interweave.com). Note: A pattern for a triangular Orenburg shawl appears on page 32 of this issue of *Knits*.

view of Russian knitted lace tradition, instructions on all the elements of this type of knitting (each participant will make a small sample doll “shawl”), and plenty of time for practice. To find a store in your area hosting a workshop, contact Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655; (800) 272-2193; e-mail: HollyD@Interweave.com; website: www.Interweave.com). Note: A pattern for a triangular Orenburg shawl appears on page 32 of this issue of *Knits*.



Chris Hartlove

LARGE AND SMALL KNITTING BAGS IN A 1940'S APPLES-AND-PEARS TABLECLOTH PRINT

Tablecloth Inspiration

Last year when Judi Alweil of Judi & Co. spotted these printed oilcloth fabrics, inspired by tablecloth patterns from the 1940s and 1950s, she couldn't resist them and decided to have large (18½"-by-22") knitting bags constructed with them. This year she's expanding the line with a 16"-by-14" bag for smaller projects. Both sizes have an interior pocket for knitting notions and a gingham lining. The large bag is waterproof inside and out, which means it can double as a beach bag; the smaller bag is waterproof only on the outside. Both bags are available in a variety of designs. Shown here are two versions of the Apples-and-Pears print. The small bag sells for \$16; the large for \$24. To find a local source, contact Judi & Co., 18 Gallatin Dr., Dix Hills, NY 11746; (631) 499-8480.



Joe Coca

Handpainted Porcelain Button Sets
Porcelain Rose Signal Hill CA

Button Beauty

Artist Glennis Dolce has been working in porcelain, through her company Porcelain Rose, for the last twenty years, and she has been hand-making and painting buttons for five. Among the approximately five hundred

buttons in her line are both her original designs and porcelain interpretations of old metal buttons, many from the turn of the century. These miniature works of art are sold individually (\$2.50 to \$15 each) and in sets of two to four mounted on heavy card stock with a matching vintage illustration (approximately \$10 per card). Shown at left is a set of beach buttons (other themes for sets include gardens, dogs, love, and tea-time). To find a store in your area, contact Porcelain Rose, PO Box 7545, Long Beach, CA 90807; (562) 424-9728; e-mail: PorcRose@aol.com.

“Once a woman reaches forty years of age, it is most appropriate for her to just sit still and knit all day.”
Anonymous, 1840. From *Strikking i Norge* (Knitting in Norway).

SHEILA MEYER: A LIFE'S JOURNEY LEADS TO BUTTONS AND SOCIAL RESPONSIBILITY



V. Rose

Every year, Sheila Meyer spends close to three months on the road for her five-year-old business, One World Button Supply Company, at trade shows in the United States and overseas, in such places as Armenia, Peru, and Hungary, working with the artisans whose button designs she sells mostly to American yarn and fabric shops and manufacturers. Her goal is to make her enterprise financially successful for both herself and the artisans with whom she collaborates, a group that includes, among others, a three hundred-plus member cooperative in Armenia made up of many highly educated professionals put out of work after the fall of Communism; a fifteen-member business in Ghana headed by a fourth-generation beadmaker; and a father-and-son team in Zimbabwe. In her catalog, Sheila states, "We supply buttons from cooperatives and individual craftspeople working in concert to elevate the economic, educational, and health-care services of their communities."

While her busy schedule might intimidate a less

travel-savvy small-business owner, Sheila was in a sense groomed from childhood for this textile-driven life on the road. At the age of eight, she started traveling with her father, a sales representative for apparel manufacturers who covered eleven western states. For several months each year, the pair visited stores and attended trade shows, with Sheila sometimes listening in on buyers' business conversations, sometimes drawing clothing designs in her sketchpad. After turning down a scholarship to the Fashion Institute of Technology and sampling college life in St. Louis and Arizona, she moved to New York City in 1967, and helped to open two community daycare centers.

"Eventually, I kept passing this store, Quickit, which I thought was a sweater shop," Sheila recalls. "When I finally went in and found out it was a yarn store—this was in 1972—I started to learn to knit." Almost immediately, she was designing her own projects and went on to become manager of Quickit and several other yarn shops in the city. In the late 1970s she began getting calls from Seventh Avenue designers, including Perry Ellis, who needed samples knitted and help with product development. "This was at a time when no one in

the fashion industry was trying to be a sweater designer," Sheila remembers. "Any staff designer with a few moments to spare was drafted for the sweaters; they didn't know anything about yarns, stitches, or production." So Sheila started a sweater development company, in its heyday employing up to sixty handknitters. In 1988, after consulting to The Gap for several years, she joined the company, which was on the cusp of its now famous shift from a jeans and sweatshirt purveyor to a fashion company. As head of sweater design for the women's, girl's, and baby divisions, she designed two hundred to three hundred sweaters annually. "It was exciting on a lot of levels," she remembers. "I was the fourth person they hired in the design department, which later grew to over sixty people."

In 1994, after more than forty trips to Hong Kong and Italy, Sheila left The Gap in search of a new creative challenge and with a case of travel wanderlust. Unsure of her next career move, she went to Hungary with Aid to Artisans, a nonprofit organization that helps craftspeople in developing countries build markets for their products. After a stint in Croatia with the International Rescue Committee, ATA sent her to Peru to work with thirteen sweater producers. Some of the coops there also made buttons and asked Sheila how to market them in the U.S. Think-

ing her connections to the yarn stores and yarn companies would be helpful, she brought some buttons home and showed them to a knitting magazine editor. Before she knew it her "button company" was written up in the magazine, she had received nearly six hundred requests for catalogs, and her unplanned new career was in high gear.

While Sheila's decision was, she admits, fairly impulsive, in retrospect it seems a natural career progression because it combines her comfort with travel with her passion for helping others and being creative. In addition to selling the buttons, Sheila collaborates with the artisans to develop saleable designs that are true to their cultural traditions, offers training in cross-cultural business practices, and, when possible, introduces artisans to others in their fields from whom they can learn new skills. While the travel this work entails can be grueling, it is integral to what Sheila likes best about her job: working with the artisans and meeting the people who buy the buttons and seeing what they do with them. The many hours of travel Sheila logs also give her a lot of time to knit. And, knitting, she maintains, is above all else where her true creative heart lies.

To find a local source for these buttons, contact One World Button Supply Company, 41 Union Square West, Ste. 311, New York, NY 10003; (212) 691-1331; e-mail: sm1world@idt.net.



Ghana



Ghana



Ecuador



Zimbabwe



Ghana



Armenia



Armenia



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April 9–September 3

A Fascination with Lace

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Celtic Knits

by Debbie Bliss (Trafalgar Square)

Writing reviews of Debbie Bliss's pattern books that aren't repetitive, given the pace at which she produces them (about two a year) is nearly impossible. (In how many different ways can we praise her? In how many different ways can we say that the designs are sophisticated, modern, and comfortable, that the photography is fabulous?) So for her sixteenth offering, *Celtic Knits*, which features more than twenty-five Celtic-inspired designs for the entire family using Rowan and Jaeger yarns, we decided to contact Bliss at her home in England and ask her some questions about the book-making process.

What kind of resources did you refer to for inspiration for the designs in Celtic Knits?

I looked at traditional stitches, guemseys, Arans, and Fair Isles. I was also thinking about landscapes, earth tones, slate, heather, soft shades, no primary colors.

What was the most challenging part of putting together Celtic Knits?

Trying to balance the creative and inspirational part of the designing with the practicalities: availability of yarn; meeting deadlines without putting too much pressure on my small group of knitters.

What was the most enjoyable part of putting together this book?

The photo shoot. On many books, before the shoot I have gone through despair, decided I will never work again, and then, suddenly, it has all come together with the help of the model, the photographer, and the stylist—when we are all working together to make the book as good as it possibly can be. I also love the sketching stage because at that point everything is possible, I can run my ribs into my cables and they work out beautifully. It's only when I start knitting that I find out an idea doesn't work.

How do you keep your creativity flowing while publishing books at such a fast pace?

With great difficulty. Unfortunately, creativity is not something that can be turned on and off at will to fit in with deadlines. I can spend days working on one design, swatching it endlessly because it is not quite right.

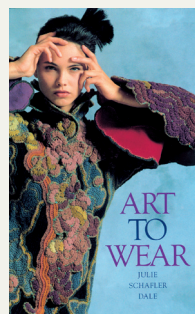
While rooted in tradition, your designs have a very modern feeling. How do you keep up with current fashion trends?

By trawling through all the fashion magazines and reading any articles about new directions. In *Celtic Knits* I was particularly interested in using very traditional patterns but giving them a newer look. For example, I added the chenille edge to the adult Fair Isle Cardigan and shaped it at the sides to give it a neat, modern feel. From a photographic and graphic design point of view, *Celtic Knits* has a different feeling than your other books. For example, you did location photography in color and black-and-white in and around a farmhouse in Wales instead of all color photography in a studio. Is this something that you consciously set out to achieve?

The change in style was very deliberate. I wanted this book to have a very special feel, not the expected "Celtic" brooch-on-the-shoulder, tartan look. I worked with a fashion editor from *Country Living*, a British magazine that I love. As to the format, I have always wanted to integrate the photos and patterns, but in the past I wasn't able to do so because of budget restrictions. I had seen black-and-white and color photography used together in a magazine and loved the way it looked. The book designer suggested the tinted paper, which I LOVE.

Are any of the models your family members?

My daughter, Nell, who is ten, is wearing the Lace and Cable Tunic in the photo with the sheep dogs, the Fair Isle Beret and the Fair Isle Scarf, and the Boxy Aran Jacket in the photo she shares with the little girl in the Smock Jacket. My son, Bill, who's fourteen, is wearing the denim Herringbone and Moss Stitch Sweater on the mountain. They are both included in the collage on the cover, and Nell was quick to point out to her brother that she is on the cover three times and he is on it just once! \$22.95, 80 pages, hardbound.



Art to Wear

by Julie Schafler Dale (Abbeville Press; available from Unicorn Books)

Back in circulation after being mysteriously unavailable (though not officially out of print) for several years, *Art to Wear* is worth welcoming back. It is huge (320 pages, 10 by 13 inches) and expensive (\$75)—and both a product of its time (it was originally published in 1986) and an inspiration for the future. It features profiles of sixty-two artists working in fiber and full-color photographs of 170 of their artworks, most produced in the 1970s and 1980s and most reflective of the flamboyant shapes and colors of those decades. There are no patterns here, and it's not just knitting. The five chapters are Crochet, Knitting, Weaving, Featherwork, Leatherwork; Mixed Media; Multiform, Embellishment; and Surface Design, Stitchery, Hooping. This is clothing as sculpture, clothing as costume, clothing as fantasy, clothing as performance, and clothing as autobiography. This is a chance to rethink your definition of art, to expand your vision of

wearable, and to "visit" a richly varied group of artists. If you're intrigued by these ideas and can afford the book, then buy it. If it's too expensive for you, ask for it at the library. And if you're in New York City, visit the author's gallery to see the art to wear of the 2000s: Julie: Artisans' Gallery, 762 Madison Ave., New York, NY 10021; (212) 717-5959. \$75, 320 pages, hardbound.



Sasha Kagan's Country Inspiration
by Sasha Kagan (Taunton Press)

British designer Sasha Kagan has drawn on her love for the landscape that surrounds her home in rural mid-Wales to create the forty-five projects (mostly sweaters in classic silhouettes, plus a few hats, pillows, and throws) in her new (third) book. Divided into five chapters—Roses, Autumn Leaves, Meadow Flowers, Forest Fruits, and Cottage Garden—these nature-inspired projects are casual, sophisticated, and lovely without being overly sweet. All but one are made with intarsia, and most call for Rowan yarn. Introducing each pattern is Kagan's black-and-white sketch of the project and the flower, berry, or leaf that inspired it. Sprinkled throughout are color photographs of the Welsh countryside, plus a few photos of Kagan's garden. All the sweaters in the book are available in kit form and can be previewed at www.sashakagan.com. \$27.95, 170 pages, hardbound.



Sweaters from New England Sheep Farms
by Candace Eisner Strick (Down East Books)

Ardent knitter and designer Candace Eisner Strick traveled the back roads of Connecticut, New York, New Hampshire, Rhode Island, Maine, Massachusetts, and Vermont to meet the eight devoted sheep farmers and yarn dyers about whom she writes in this collection of vivid, spirited essays and twenty-six patterns. Although this book is not slick—the sweater models look like anybody's attractive neighbors and the photographs of the farms and their proprietors are, in most cases, snapshots by the author rather than professionally arranged images—the overall effect is warm and appealing. In her essays, Strick recounts the day she spent with each farmer and dyer (talking, taking care of animals, and dyeing yarn together). Her sweater designs, which feature the yarns produced by her subjects and are mostly for adults, are casual, wearable, and knittable by the average crafter. At the start of the book is thorough information about making yarn substitutions and explanations of the techniques used in the patterns. \$23.95, 128 pages, softbound.



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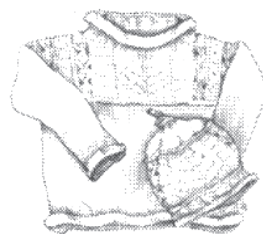
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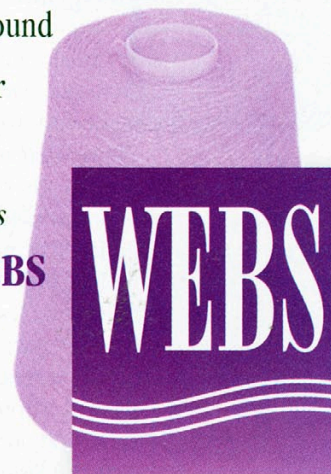
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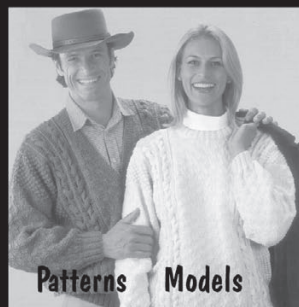
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RIBBON YARN

Not Just Another Handsome Bow

SHIRLEY PADEN

THIS MILLENNIUM YEAR offers one of the most exciting arrays of knitting possibilities ever. Exquisite fibers, textures, and colors are interlaced with a wide variety of silhouettes and patterns from designers worldwide.

Somewhat surprisingly, ribbon leads the way in this compendium. Used as an embellishment since time immemorial, ribbon didn't come into use as a knitting yarn in the United States until the 1940s. Although it has gone in and out of fashion during the last sixty years, it is beginning the new century at full stride.

A Ribbon's Tale

For those with no textile orientation, ribbon probably conjures up images of gift wrapping and, perhaps, home decoration. As we trace the history of the human race, however, we find ribbon as a literal thread (or cord) that spans the millennia and chronicles changes in social, political, economic, and industrial climates. Attesting to the long history of ribbon (and the human race's innate instinct to embellish), a woolen hair ribbon dating back to the Early Bronze Age was unearthed among clothing during an archaeological dig in Denmark. On the political front, in the seventeenth century, Charles II, upon his return to power in England, had his stockings lavishly embellished with yards of silk ribbon to demonstrate to his subjects—and the rest of the world—his intention to restore pomp and ceremony to the monarchy. Once the jacquard loom came into use in 1815, previously unimagined designs and pictures could be woven into ribbons, some purely decorative, others commercial. At the end of the nineteenth century, American cigar manufacturers had brand names woven into the ribbons they used to bundle their cigars (these ribbons were then sometimes stitched into quilts by home needleworkers). In the early twentieth century, tennis racquets and other sports motifs began to appear on ribbons, acknowledging the acceptance of women

into the sport's world (by then, fashion dictated that men no longer wear ribbons). In the early 1980s, a yellow ribbon symbolized the hostage crisis in Iran; in the 1990s, red and pink ribbons became symbols of AIDS and breast cancer awareness, respectively.

According to Anne L. MacDonald in her book, *No Idle Hands* (Ballantine, 1988), the process of producing ribbon for the handknitting market in the United States began in the late 1940s as a postwar fad and extended into the 1950s when William Unger became the first manufacturer to produce ribbon yarns in a broad array of colors and weights and to promote them for quick-knit projects. According to Norah Gaughan of JCA/

Reynolds Yarns, ribbon “seems to go in and out of fashion in seven-year cycles.” The current ribbon renaissance was kicked off, Gaughan believes, by haute couture designer Michael Kors, who showed a large-gauge turtleneck sweater knitted in ribbon yarn in his spring/summer 1999 collection for Celine, a sweater that was then showcased on the covers of fashion publications worldwide.

Choosing a Ribbon Yarn

When choosing a ribbon yarn for knitting, it is important to know how both construction and fiber content influence the finished product. Ribbon construction can be divided into four categories: woven, tubular, braided, and cut. The most common fibers used for handknitting ribbon are rayon, silk, cotton, wool, and nylon. Some yarn companies refer to their ribbon yarns as tape.

Ribbon Construction

Woven ribbon: Most woven ribbon is made like any woven fabric, using two sets of threads—warp threads, which rest lengthwise in the fabric, and filling or weft threads, which cross the warp threads at a right angle;



Photos: Joe Coca

Woven ribbons come in a variety of textures. Left to right and top to bottom: Great Adirondack Rayon Ribbon (100% rayon); Cherry Tree Hill Yarn Glimmer (100% microfiber nylon); Silk City Lattice (77% cotton, 23% polyamide); Filatura di Crosa/Stacy Charles Karen (40% cotton, 50% viscose, 10% nylon); Skacell Schulana Beach (80% rayon, 20% polyester); Trendsetter Dolcino (75% acrylic, 25% polyamide); Adrienne Vittadini Laura (90% cotton, 10% nylon); and Mountain Colors Woven Merino Ribbon (100% Merino wool).

widths range from about ¼" to 4". Because woven ribbon has a selvedge running along both sides, it will not unravel or curl at the edges (except for a select few that are designed to curl). Unless it is very carefully laid on the needle without any twists, woven ribbon does not lie flat naturally when knitted—this is part of its unique character. Woven ribbon is very strong and can be used for knitted garments and accessories of every type; however, its lack of elasticity means it does not work well for ribbings. Many woven ribbons have a crispness that makes them particularly suited to tailored styles.

An increasingly popular type of ribbon, called railroad ribbon (or sometimes ladder ribbon), is not woven in the strict sense of the word (it is made on a bed of crochet hooks on a knit-weave machine), but is generally included in the woven category anyway. If you hold this yarn up, the two selvedges resemble the vertical sides of a ladder and the horizontal threads running between them resemble rungs. Railroad ribbon tends to give a lighter, airier effect than traditional woven ribbon.

Tubular ribbon: This type of ribbon is knitted in the round on a device that looks like an industrial I-cord machine. It has more elasticity than woven ribbon because it is actually a knitted yarn. Tubular ribbon is generally thicker than woven ribbon and is most often found in widths of about ¾" and less. Tubular ribbon can be used for a broad range of knitted garments and accessories. Because it is more like traditional yarn than the other types of ribbon, it can be substituted for traditional yarn more easily. Because of its elasticity, it is better suited to designs with ribbings and edgings than the other types of ribbon.

Braided ribbon: Formed by interlacing (braiding) vertical threads, braided ribbons are usually characterized by an uneven edge, such as a scalloped or rickrack edge. The shaping of these edges becomes part of the knitted design. Most braided ribbon on the handknitting market is made out of rayon, though some cotton braided ribbon is available. Braided ribbon, like woven ribbon, has no elasticity, thus it does not work well for ribbings. It is well suited to openwork patterns and slip-stitch patterns that have floats on the right side (such as quilted or butterfly stitches) and show off its pretty decorative edges.

Cut and ripped ribbon: Although used as ribbon, this is actually woven fabric that has been cut or ripped to specified widths, usually ranging from ½" to 4". The edges have no selvedges and will curl. Ribbons that are cut on the bias will have slightly frayed edges; those cut on the straight grain often shed threads from the edges; those cut from tricot (or knitted fabric) have a slightly nubby edge but won't fray. All of them give a rustic, nappy effect when knitted. A good way to predict how much fray will show in the knitted fabric is to examine the ribbon carefully in the skein—if you can see a distinct fray on the edge, it will be more pronounced when you knit it. Though the frayed threads

will have an affect on the visual result, the fraying will, for the most part, halt once the yarn is knitted into fabric (at which point the stresses are no longer on single strands), though with repeated washings is likely to start again. Cut ribbon has a very distinct look and is less versatile than woven and tubular ribbon. Like woven ribbon, it lacks elasticity and is not well suited for ribbings. It also has less body than wovens, though ribbon cut from thicker and stiffer fabrics will have more body when knitted than those cut from thin, light fabrics. Because of its width, it is generally used to make large-needle projects in stockinette stitch, often with dramatic results.

Ribbon Fibers

Rayon: Most ribbon yarn on the handknitting market today is made out of rayon (sometimes labeled viscose). Once called artificial silk, rayon (like silk) takes dye well, is very absorbent, and is pleasant to the touch. Rayon fibers have a serious tendency to stretch. To compensate, Judi Alweil, author of *Ribbon Knits* (Taunton Press, 1998), suggests making garments an inch or two smaller than desired, then steaming them to the desired size. Laura Bryant of Prism Yarns recommends measuring the pieces of a rayon-ribbon handknit in a hanging position (rather than on a flat surface) before sewing them together. She also offers the following tip for assuring proper sleeve length: Stop knitting the sleeves 1" to 2" below the top of the upper arm (the widest point) and place the stitches on a holder; carefully pin the sleeves to a pillowcase tacked over a hanger and hang for a day or two; then measure the length and adjust the number of remaining rows accordingly.

Silk ribbon is usually smooth, strong, and lustrous. Especially when it's woven, it is often more durable than many traditionally spun silk yarns, which tend to pill easily. It is generally used for large-gauge projects, such as shawls, since at a fine gauge much of its beauty is hidden. It can become heavy if knitted too tightly.

Cotton ribbon is generally characterized as sturdy. Constructed from very fine threads, it is less likely to pill than traditional spun cotton yarn. While a garment



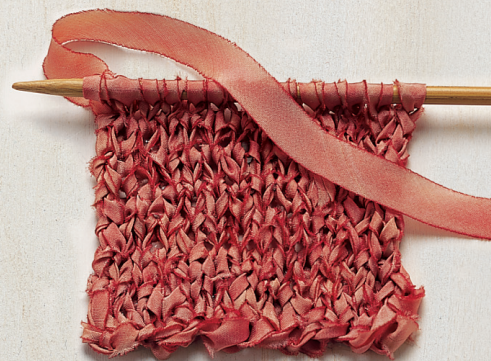
Berroco Glacé (woven; 100% rayon)



GGH Bandola (tubular; 75% cotton, 25% nylon)



Prism Roccoco (braided; 100% rayon)



Artemis/Hanah Silk (ripped woven; 100% hand-dyed silk)

knitted from woven rayon ribbon can be very crisp and tailored, with a subtle, rich-looking sheen, garments knitted from woven cotton ribbon tend to be sporty and rustic.

Nylon (sometimes labeled polyamide) **ribbon** is quite strong and very slippery and has good memory (garments knitted with it will not stretch out of shape). Its slipperiness makes winding a skein into a ball winder tricky since the yarn can easily collapse and snarl. Laura Bryant stresses the importance of cutting the yarn and taking the ball off the winder as soon as it starts misbehaving, which may entail settling for smaller balls than originally desired. She then suggests placing the center-pull ball in a zip-shut plastic bag and carefully releasing it as you knit (again to control misbehavior). Melinda Bickford of Tess Designer Yarns recommends winding nylon ribbon into a ball using the tried-and-true old-fashioned method: Place the opened skein over another person's arms and wind the yarn off their arms. Most nylon ribbons sold for handknitting are either organdy style (wide, flat semi-sheer wovens) or shiny narrow wovens. Both are well suited to dressy styles. To show off the beauty of the wide organdy ribbons, Laura Bryant recommends using large needles and either dropped stitches, long crossed cables (make a double wrap the row before the cross row, then drop the extra loop when you cross the cable), or slip stitches such as butterfly quilting. The narrow woven nylons show off stitches well and are especially appealing when knitted firmly to create a smooth surface with a pleasant sheen.

Wool ribbon: Most wool ribbon available to handknitters is the "woven" railroad type. Usually lightweight and soft, it tends to twist more than many other ribbons. It also tends to be springy. When knitted, wool railroad ribbon looks fuzzy and chenille-like. Knitted too tightly, it takes on a bouclé effect.

Tips for Knitting with Ribbon

The great diversity in construction and fiber content means there are no overall rules for knitting with ribbon. There are, however, some general guidelines.

— If you like every stitch to look perfect and flat, ribbon yarn may not be for you. By nature, ribbon yarns want to twist and create a dimensional effect. However, if you are committed to knitting with ribbon and really want it to look flat, there is a way to do it, though it is laborious: After winding your yarn on a ball winder, remove the ball carefully, leaving the center opening intact, and place a straight needle through the center of the ball. Instead of reeling the ribbon from either the outside or inside of the ball, which puts a twist into the strand, hold the needle horizontally and pull gently on the strand. The ball should turn on the needle and the ribbon reel off untwisted.

— If you want to reduce a ribbon yarn's tendency to twist but not completely obliterate the twist, simply hold the ball as close as possible to the knitted fabric while you work.

— Most ribbon yarns tend to look best at a relatively loose gauge. If knitted tightly, many ribbons, especially the wider ones, will become stiff and their beauty will be hidden.

— In general, the beauty of ribbon yarn is showcased well in projects with simple silhouettes, either in simple stitch patterns or in open lacework. Slip stitches, long (dropped) stitches, and lacework tend to be good choices for ribbon because they allow portions of the ribbon to be seen (portions not twisted into a stitch).

— Slip-stitch patterns, which tend to pull the rows and stitches together, in effect tightening the knitted fabric, counteract the tendency of some ribbon to stretch.

— Slip-stitch patterns made with front bars, such as butterfly quilting, are enhanced when knitted with ribbon. With careful attention, you can make the front bar lie flat to show off the ribbon itself. While knitting, allow the ribbon to twist and turn naturally until you get to a slip area; then make sure that the ribbon is not twisted as you carry it across the front and begin the next stitch. This technique can be successful even with very wide ribbons.

— A group of cottage industry hand-dyers are creating very exciting, one-of-a-kind, variegated and solid-colored ribbons. To knit a piece with a mosaic color effect rather than the stripey look associated with many variegated yarns or to cope with inevitable differences between yarn from two different dye lots, use two skeins of ribbon at the same time, alternating the strands every two rows. To showcase the beauty of the hand-dyeing, these ribbon yarns generally work best with simple silhouettes and simple stitch patterns worked at a large gauge.

— Ribbon yarn can be fairly expensive. To keep the cost down and at the same time showcase the beauty of ribbon, combine it with other yarns. For example, in a project that uses butterfly quilting, choose a less expensive, plainer yarn for the background and the ribbon only for the "butterfly." ∞

Shirley Paden is a New York City-based knitwear designer.

Above: Tubular ribbon, left to right: Classic Elite Vision (45% cotton; 45% viscose; 10% linen); Lang/Berocco Opal (58% polyamide, 42% viscose); Tess Designer Yarn Microfiber Ribbon (100% nylon microfiber); Tahki Satin (87% cotton, 13% nylon); and Bouton D'Or Flash (88% viscose, 12% nylon). Below, left to right: Judi & Co. Caviar (100% rayon) braided ribbon; Prism Tulle (100% nylon) cut woven ribbon; and Artemis/Hanah Silk Crinkle Silk Rippins (100% silk) ripped woven ribbon.

Sources for Ribbon Yarns

Following are the sources for the yarns shown on pages 12–14. If you cannot find these yarns in your local yarn shop, contact these companies and they will direct you to a retailer or mail-order source.

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

Artemis/Hanah Silk, 179 High St., South Portland, ME 04106; (888) 233-5187

Berroco Inc./Lang, 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569; (508) 278-2527

Bouton D'Or/Robert Massamiri & Co., PO Box 5040, San Clemente, CA 92674; (949) 492-4242

Cherry Tree Hill Yarn, PO Box 254, East Montpelier, VT 05651; (802) 229-0831

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

Filatura di Crosa/Stacy Charles, 1059 Manhattan Ave., Brooklyn, NY 11222; (718) 389-0411

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

Great Adirondack Yarn Co., 950 County Hwy. 126, Amsterdam, NY 12010; (518) 843-3381

Judi & Co., 18 Gallatin Dr., Dix Hills, NY 11746; (516) 499-8480

Mountain Colors, PO Box 156, Corvallis, MT 59828; (406) 777-3377

Prism, 2595 30th Ave. N., St. Petersburg, FL 33713; (727) 327-3100

Silk City Fibers, 155 Oxford St., Paterson, NJ 07522; (800) 899-SILK

Skacel Collection, Inc., PO Box 88110, Seattle, WA 98138-2110; (253) 854-2710

Tahki Yarns, 11 Graphic Pl., Moonachie, NJ 07074; (201) 807-0070

Tess Designer Yarns, 33 Strawberry Point, Steuben, ME 04680; (800) 321-TESS

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

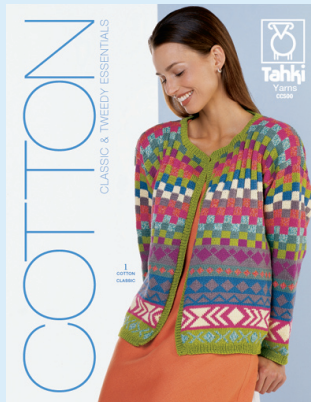
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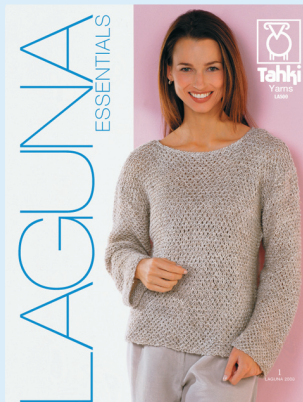
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For a list of retailers in your area visit www.tahki.com

Flying Cables

— SHIRLEY PADEN —

Finished Size 38 (40, 42)" (96.5 [101.5, 106.5] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

Yarn Skacel Astra-Silk (100% silk; 126 yd [115 m]/50 g): #223 pale pink, 7³/₄(8, 9) balls.

Needles Size 11 (8 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Cable needle (cn); tapestry needle; size E (3.5 mm) crochet hook.

Gauge 18 sts and 20 rows = 5" (12.5 cm) in flying cables pattern.

Back

CO 70 (74, 78) sts (68 [72, 76] body sts + 2 edge sts). Working an edge st in garter

SHIRLEY PADEN STARTED conceptualizing this feminine, feather-light pullover after seeing a similar cropped silhouette in a French fashion magazine. "I wanted to use that silhouette to create something airy and lacy for summer, something that would be versatile enough to go from day into evening," she explains. To achieve that result and also to showcase the beauty of her yarn, a silk ribbon, she chose a simple lace pattern and worked it on size 11 needles. "It's really easy to knit and goes quickly on such big needles," she notes. "It's a portable project. You could work on it at the beach."

st (knit every row) at each side and beg as indicated for your size, work Flying Cables chart until piece measures 10¹/₂" (26.5 cm) from beg (all sizes), ending with a WS row. **Shape armholes:** BO 3 sts at beg of next 2 rows, 2 sts at the beg of foll 2 (2, 4) rows, then 1 st at beg of foll 4 (4, 2) rows—56 (60, 62) sts total (54 [58, 60] body sts + 2 edge sts). Working the first and last st in garter st, cont as established until piece measures 17³/₄ (18¹/₄, 18³/₄)" (45 [46.5, 47.5] cm) from beg, ending with a WS row. **Shape neck:** Work 22 (25, 26) sts as established, BO 12 (10, 10) sts, work to end—22 (25, 26) sts each side. **Left side:** At neck edge, BO 7 (9, 9) sts—15 (16, 17) sts rem. On next WS row, BO rem 15 (16, 17) sts. **Right side:** With WS facing, rejoin yarn at neck edge, BO 7 (9, 9) sts, work to end—15 (16, 17) sts rem. Work 1 RS row. On next row (WS), BO all sts.

Work 24 (25, 26) sts in patt, BO 8 (10, 10) sts, work to end—24 (25, 26) sts each side. **Left side:** At neck edge, BO 3 sts 2 times, 2 sts 1 time, and 1 st 1 time—15 (16, 17) sts rem. Cont in patt until piece measures same as back to shoulders, ending with a RS row. With WS facing, BO all sts. **Right side:** With WS facing, rejoin yarn at neck edge. Work as for left side, reversing shaping.

Sleeves

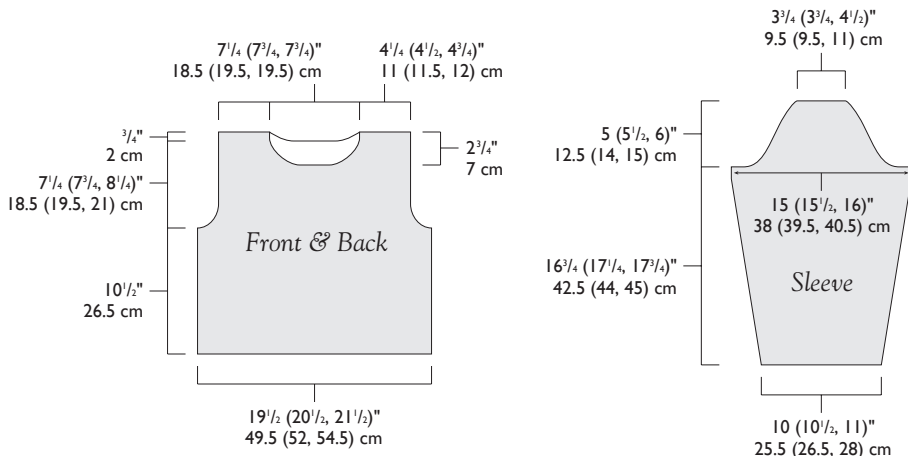
CO 36 (38, 40) sts (34 [36, 38] body sts + 2 edge sts). Beg with Row 1, work Flying Cables chart, centering chart over sts as shown, and *at the same time*, inc 1 st each end of needle every 8 rows 1 (3, 5) times, then every 7 rows 8 (6, 4) times—54 (56, 58) sts (52 [54, 56] body sts + 2 edge sts), working new sts into patt. Cont even until piece measures 16³/₄ (17¹/₄, 17³/₄)" (42.5 [44, 45] cm) from beg, ending with a WS row. **Shape cap:** BO 3 sts at beg of next 2 rows, 2 sts at beg of foll 2 (2, 4) rows, 1 st at beg of foll 4 (4, 2) rows, 2 sts at beg of foll 8 (8, 4) rows, 1 st at beg of foll 2 (4, 10) rows, then 4 sts at beg of foll 2 rows—14 (14, 16) sts rem. BO all sts.

Front

Work as for back until piece measures 16 (16¹/₂, 17)" (40.5 [41, 43] cm) from beg, ending with a WS row. **Shape neck:**



Chris Hartlove



Finishing

With yarn threaded on a tapestry needle, sew shoulder and side seams. With RS facing, crochet hook, and beg at left shoulder, work picot patt around neck and lower edges as follows:

Rnd 1: Work 1 row of single crochet (sc; see Glossary, page 94 for crochet instructions).

Rnd 2: *Work 1 slip st in each of the next 2 sc, (1 sl st, 1 sc, 1 sl st) in next st; rep from *.

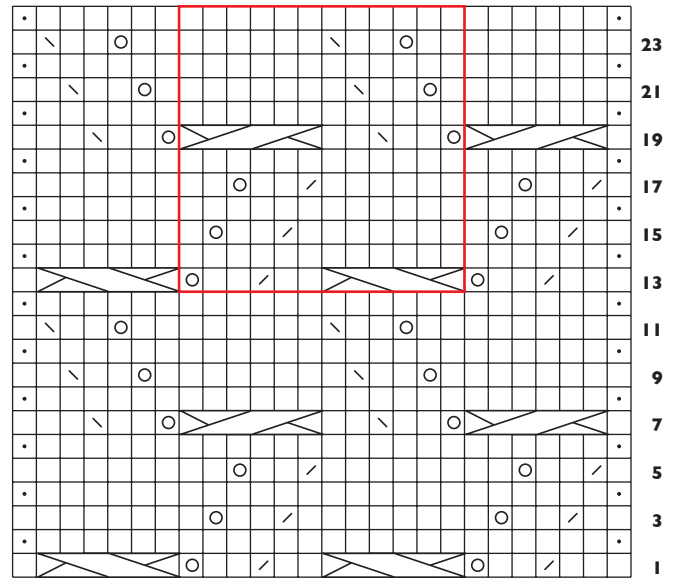
Sew sleeve seams. With crochet hook,





Chris Hartlove

Flying Cables



edge st | beg L | center of sleeve | beg S | beg M | edge st

 k on RS; . p on RS; o yo / ssk \ k2tog
 k on WS; . k on WS

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

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

work picot patt around lower sleeve edges. Sew sleeves into armholes. Weave in loose ends. ∞

Shirley Paden is the owner of Shirley Paden Custom Knits, an exclusive line of one-of-a-kind handknit clothing. She also teaches knit design at The New School in New York City.

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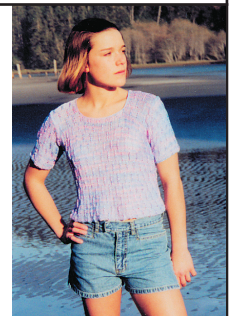
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Short Ribbed Cardigan

— SHIRLEY PADEN —

Finished Size 36 (38, 41½)" (91.5 [96.5, 105.5] cm) bust circumference. Cardigan shown measures 36" (91.5¼cm).
Yarn Berroco Glacé (100% rayon; 75¾yd [69 m]/50 g): #2327 green, 12 (13, 14) balls.
Needles Size 9 (5.5 mm). Adjust needle size if necessary to obtain the correct gauge.
Notions Marker (m); tapestry needle; size 7 (4.5 mm) crochet hook.
Gauge 32 sts and 34 rows = 6" (15 cm) in twisted rib patt.

Stitches

Twisted Rib A:

(multiple of 3 sts + 2 for symmetry + 2 edge sts)

Row 1: (RS) K1, *p2, k1tbl; rep from *, end p2, k1.

Row 2: K3, *p1tbl, k2; rep from *, end last rep k3.

Repeat Rows 1 and 2 for pattern.

Twisted Rib B:

(multiple of 3 sts + 3 for symmetry + 2 edge sts)

Row 1: (RS) K1, p1, *k1tbl, p2; rep from *, end k1tbl, p1, k1.

Row 2: K2, p1tbl, *k2, p1tbl; rep from *, end k2.

Repeat Rows 1 and 2 for pattern.

Back

CO 95 (101, 110) sts (93 [99, 108] body sts + 2 edge sts). Working edge sts in garter st (knit every row), work twisted rib B until piece measures 7¼ (8½, 8¾)" (19.5 [21.5, 22] cm) from beg, ending with a WS row.

Shape armholes: BO 4 sts at beg of next 2 rows, 3 sts at the beg of foll 2 rows, 2 sts at beg of foll 2 rows, then 1 st at beg of the foll 4 rows—73 (79, 88) sts rem. Work even in twisted rib A until piece measures 16 (17, 18)" (40.5 [43, 46] cm) from beg, ending with a WS row. **Shape shoulders:** Cont in patt, BO 7 (7, 8) sts at the beg of next 2 rows—59 (65, 72) sts rem. BO 6 (7, 8) sts at beg of foll row, work 15 (16, 18) sts as established, BO 17 (19, 20) sts, work to end. **Left side:** (WS) BO 6 (7, 8) sts,

THIS IS THE DETAILING that makes this simple cropped cardigan special: the twisted-stitch rib perfectly showcases the rayon ribbon yarn, which gives off a pleasant sheen; the set-in sleeves, shaped shoulders, and back neck shaping keep it from looking too boxy; and the twisted cord closes the V-neck gracefully. The short length gives the sweater a youthful look. If desired, it can be extended by adding extra rows at the bottom.

work rem 15 (16, 18) sts. At beg of next row (neck edge), BO 9 (9, 10) sts, work to end. At beg of next row, BO rem 6 (7, 8) sts. **Right side:** With WS facing, rejoin yarn at neck edge, BO 9 (9, 10) sts, work to end. Work 1 row. BO rem 6 (7, 8) sts.

Right Front

CO 47 (50, 56) sts (46 [49, 55] sts + 1 edge st at side edge). Set up twist stitch as foll: (RS) *P2, k1tbl; rep from *, end p1, k1. **Note:** There is no edge st at center front edge. Work next row (WS) as foll: K2, *p1tbl, k2; rep from *. Cont in this manner until piece measures 6¾ (7¾, 8¾)" (17 [19.5, 22] cm) from beg, ending with a WS row. **Shape neck:** Dec 1 st at beg (neck edge) of next RS row, mark edge st. Cont as foll: *For size small only:* Dec 1 st at neck edge [every 2 rows once, every 4 rows 2 times] 4 times, then every 2 rows once, every 4 rows once, every 2 rows 2 times—17 sts dec'd over 51 rows. *For size medium only:* Dec 1 st at neck edge [every 4 rows once, every 2 rows once] 8 times, then every 2 rows once—18 sts dec'd over 51 rows. *For size large only:* Dec 1 st at neck edge every 2 rows 2 times, every 4 rows once, [every 2 rows 3 times, every 4 rows once] 4 times, then every 2 rows once—21 sts dec'd over

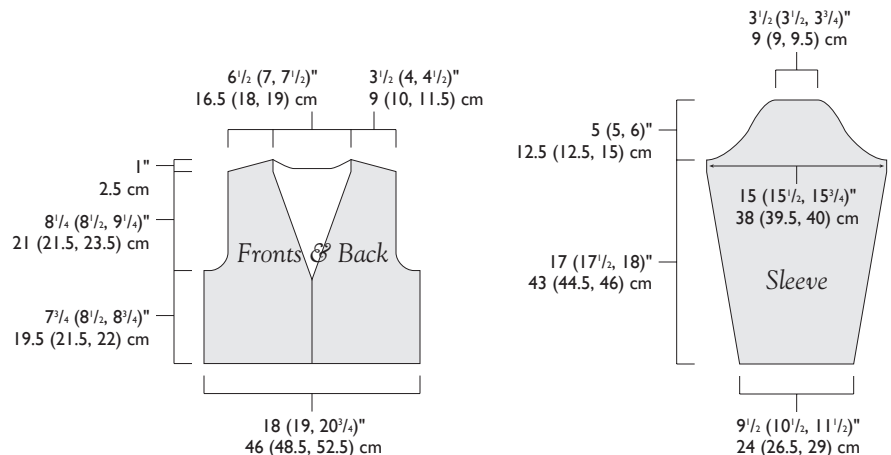
51 rows. *At the same time*, when piece measures 7¼ (8½, 8¾)" (19.5 [21.5, 22] cm) from beg, dec at arm edge as for left side of back. When neck shaping is complete, piece should measure 16 (17, 18)" (40.5 [43, 46] cm) from beg—19 (21, 24) shoulder sts rem. **Shape shoulder:** as for left side of back.

Left Front

Work as for right front, reversing shaping and setting up twisted rib st as foll: (RS) K1, p1, *k1tbl, p2; rep from *. **Next row:** *K2, p1tbl; rep from *, end last rep k2.

Sleeves

CO 50 (56, 62) sts (48 [54, 60] sts + 2 edge sts). Work twisted rib B, and *at the same time*, inc 1 st each end of needle every 6 (8, 8) rows 15 (3, 3) times, then every 0 (7, 9) rows 0 (10, 8) times—80 (82, 84) sts total. Work even until piece measures 17 (17½, 18)" (43 [44.5, 46] cm) from beg, ending with a WS row. **Shape cap:** BO 4 sts at beg of next 2 rows, 3 sts at beg of foll 2 rows, 2 sts at beg of foll 2 rows, 1 st at beg of foll 4 rows, then 2 (2, 1) st(s) at beg of foll 14 (12, 10) rows—30 (36, 52) sts rem. Then BO 3 (3, 2) sts at beg of foll 4 (6, 10) rows, and 0 (0, 3) sts at the beg of the foll 0 (0, 4) rows—18 (18, 20) sts rem. BO all sts.





Chris Hartlove

Finishing

With yarn threaded on a tapestry needle, sew shoulder, side, and sleeve seams. Sew sleeves into armholes. With crochet hook,

cord back on itself by removing the tied end from the doorknob and holding it together with the looped end. Place your right index finger through these two loops

work 1 row reverse single crochet (rev sc; see Glossary, page 94) along fronts and back neck, beg at the lower edge of the left front.

Twisted Cord: (Make 2) Cut a length of yarn 3 yd (2.75 m) long. Fold the yarn in half and tie the two ends together. Loop the tied end over a doorknob. Twist the two ends tightly around one another. Place your left index finger on the center of the twisted yarn, double the

(tied end from doorknob and looped end), and at the same time, slide your left index finger to the center of the loop that was formed as the cord was doubled. Pull your hands in opposite directions to stretch the cord, remove your left finger, and allow the two sides of the cord to twist around one another, pulling down on the bottom loop if necessary to smooth the twist. Knot the previously knotted end about 13½" (34.5 cm) from the center (looped) end, above the two ends held together from the door knob. Cut the twisted cord below the knot to about 1½" (3.8 cm) to form fringe. Untwist the fringe and press with an iron. With crochet hook, attach twisted cords to sweater as foll: pull looped end of twisted cord from RS to WS through the space just below the rev sc at the marker placed at beg of the V-neck shaping. Pull cord open under the loop and pull the fringed end through the looped end, tighten the attachment. Weave in loose ends. ∞

Shirley Paden lives in New York City.



Lily
Euroflax
LINEN KNITTING PATTERN



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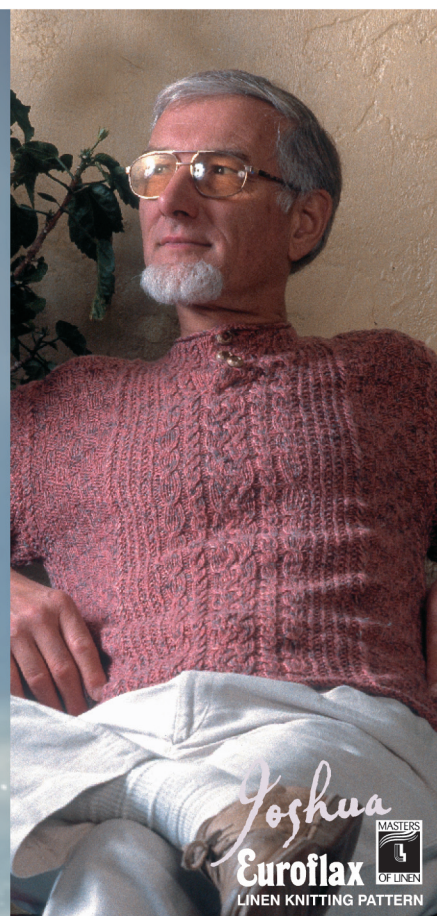
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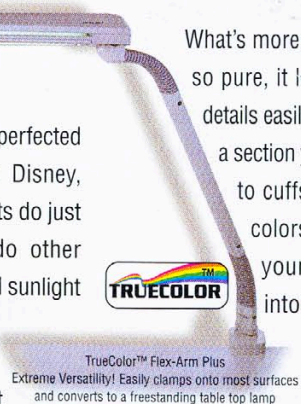
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KNITTING NOTES



Joan Schrouder, Nationally known Knitting educator and designer, Eugene, OR

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TIP: To use sensational but oddly shaped buttons on a cardigan, make buttonholes on both bands of the fronts. Buy some smoother coordinated buttons with shanks, then sew these buttons, back-to-back, to the fancy buttons. Use them like cufflinks through both layers of the front bands, smooth button through. This also gives you the option of two different looks, plus lets you use the sweater for both males and females, if the style warrants.

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Kristin's Favorite Carry-All

— KRISTIN NICHOLAS —

MORE THAN TEN YEARS AGO Kristin Nicholas was given a woven wool bag from Ecuador as a gift and ever since has been both using it and wanting to design a knitted one like it. “It’s a great size,” she says. “As my life has changed, it’s gone from being a knitting bag, to an overnight bag, to a diaper bag.” So for this issue of *Knits*, at last she has designed the knitted version of her favorite carry-all, drawing upon the motifs in Turkish carpets and Scandinavian Fair Isles for extra inspiration. Kristin worked her new bag in the round, cutting it to form a front and a back, then used a “gusset” strip to join the two pieces along the sides and bottom. She purposely chose a two-color (burnt orange and brown) motif with small repeats so that it would be easy to memorize and easy to knit, then added a dash of extra color (chartreuse) with duplicate stitch. For stability, especially when carrying heavy loads, Kristin lined the bag with cotton fabric.

Finished Size About 16" (40.5 cm) wide, 18" (46 cm) long excluding handle, and 2" (5 cm) deep.

Yarn Classic Elite Montera (50% llama, 50% wool; 127 yd [116 m]/100 g): #3876 pacha mama brown and #3868 ancient orange, 3 skeins each; #3835 lima green, 1 skein. Small amount of strongly plied yarn in a coordinating color for seaming.

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

Notions Tapestry needle; one 1¼" (3.2-cm) button; 5/8 yd [60 cm] lining fabric.

Gauge 18 sts and 20 rows = 4" (10 cm) in color pattern.

Body

With brown, CO 158 sts. Place marker (pm) and join, being careful not to twist sts. Join orange and beg with Row 1, work through Row 30 of chart 2 times (noting that only one side of the bag is charted),



Chris Hartlove

then work Rows 29–41—piece should measure 18" (46 cm) from beg. BO all sts. **Cut steeks:** Machine-zigzag down each side of the center 2 sts of each 6-st dot (steek) patt. Then machine-stitch just inside (in the ditch) of the large pattern at each side of the dot patts. Cut between the zigzag sts. **Upper edge:** With green, pick up and knit 73 sts along top edge of each piece. Knit 3 rows. BO in knit.

Gusset

With brown, CO 13 sts. Work stripe patt as foll:

Row 1: (RS) With brown, knit.

Rows 2 and 4: With brown, knit.

Row 3: With brown, purl.

Rows 5 and 6: With orange, knit.

Row 7: With orange, purl.

Row 8: With orange, knit.

Rep Rows 1–8 until piece measures 49" (124.5 cm) from beg. BO all sts.

Finishing

Handle: With brown, CO 13 sts. Work stripe patt as foll:

Rows 1 and 2: With brown, knit.

Rows 3 and 4: With orange, knit.

Rep Rows 1–4 until piece measures about 30" (76 cm) or desired length, keeping in mind that the knitted strip will stretch when the bag is weighted. **Button flap:** With brown, CO 11 sts. Work stripe patt as foll:

Rows 1 and 2: With brown, knit.

Rows 3 and 4: With green, knit.

Rep Rows 1–4 until piece measures 5½" (14 cm) from beg. On next row, work buttonhole as foll: K3, BO 5 sts, knit to end. On next row, CO 3 sts over the BO sts. Cont in stripe patt until piece measures 6½" (16.5 cm) from beg. BO all sts. **Duplicate stitch:** With green, work duplicate st (see illustration at right) as indicated on chart. With seaming yarn threaded on tapestry needle, sew gusset to one side of bag by stitching down one side, around bottom, and up the other side, working seam so that

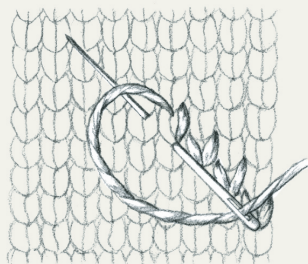
the 6-st dot patts do not show. Attach gusset to other side of bag in the same manner. Sew CO and BO edges of handle to tops of gusset. Sew button flap to center top of one side. Sew on button opposite buttonhole. **Lining:** Measure bag width and length. Cut lining fabric 1" (2.5 cm) wider and 1" (2.5 cm) longer than these measurements. Fold in half with RS facing and machine-stitch along open side and across bottom. Turn under top edge. Pin to inside of bag. Hand-stitch in place. ∞

Kristin Nicholas is creative director of Classic Elite Yarns.



Chris Hartove

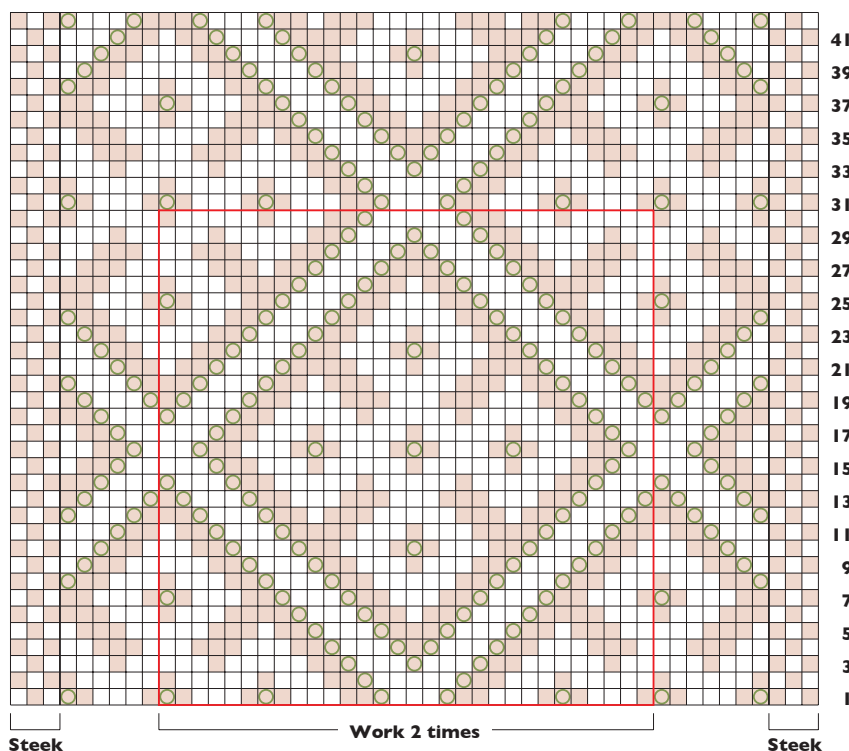
Duplicate Stitch



Bring threaded needle out from back to front at base of V of knitted stitch you want to cover. *Working right to left, pass needle in and out under the stitch in the row above it and back into the base of same stitch. Bring needle back out at base of the V of next stitch you want to cover. Repeat from *.

- pacha mama brown
- lima green duplicate st
- ancient orange
- pattern repeat

Note: Chart is for one side of bag; work entire chart a second time for second side of bag.



Layered Turkish Gloves

— MARI LYNN PATRICK —

Finished Size 7 (7¼)" (18 [19.5] cm) hand circumference; to fit a woman's medium (large) hand. Gloves shown measure 7¼" (19.5 cm).

Yarn Baruffa Bollicina from Lane Borgosesia (65% cashmere, 35% silk; 145 yd [133 m]/25 g): #11 olive (MC), 3 balls, #12 gold, #15 coral, #19 dark green, #7 light khaki, and #14 gray, 1 ball each.

Needles Size 2 (2.75 mm): Straight and set of 4 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle.

Gauge 32 sts and 44 rnds = 4" (10 cm) in St st.

Stitches

Sk2p:

Sl 2 sts individually kwise, k1, pass the 2 slipped sts over.

GLOVES

Cuff

With olive, CO 65 (73) sts onto 1 dnp. Divide sts onto 3 dnp so that there are 22 (24) sts each on needles 1 and 3, and 21 (25) sts on needle 2. Place marker (pm) and join, being careful not to twist sts. K1, *yo, k2, sk2p, k2, yo, k1; rep from * to end of rnd. Slip m on each rnd. Knit 1 rnd. On next rnd, dec 1 st on needle 1 (2)—64 (72) sts rem; 21 (24) sts each on needles 1 and 2, and 22 (24) sts on needle 3. Knit 9 (7) rnds. *Dec rnd:* K30 (34), k2tog, pm, k30 (34), k2tog—62 (70) sts rem. [Knit 9 (7) rnds. *Dec rnd:* Knit to 2 sts before first m, k2tog, knit to last 2 sts, k2tog] 3 (5) times—56 (60) sts rem. Work even until piece measures 5" (12.5 cm) from beg. Reposition sts if necessary so there are 19 (20) sts each on needles 1 and 3, and 18 (20) sts on needle 2. **Thumb gore:** Knit across sts of needles 1 and 2, k4 sts of needle 3 (15 [16] sts rem on needle 3), pm, [k1f&b] 2 times, pm, knit to end of rnd—58 (62) sts. [Work 2 rnds even. *Next rnd:* Knit to first m, k1f&b, knit to 1 st before next m, k1f&b, knit to end] 7 times—18

MARI LYNN PATRICK designed these ambidextrous gloves—they can be worn with equal comfort on either hand—to be worn alone or together. The solid-colored undergloves are a dramatic “opera” length. The colorwork on the back of the over-gloves is a typical Turkish sock pattern interpreted with varying background coloration and is complemented by the simpler colorwork on the palm and thumb gore.

sts bet markers; 72 (76) sts total. Knit 1 rnd. *Next rnd:* Knit to first m, remove m, place 18 thumb sts onto a length of contrasting yarn, remove second m, using the backward loop method (see Glossary, page 93), CO 1 st, pm, CO 1 st, rejoin and knit to end—56 (60) sts. Work even until piece measures about 4½ (5)" (11.5 [12.5] cm) from beg of thumb gore, or desired length to base of fingers.

Fingers

Index finger: Work to 8 sts before m at center of thumb, with separate needle k16, CO 2 sts (18 index finger sts), and sl rem 40 (44) sts to waste yarn to be worked later. Divide index finger sts evenly onto 3 dnp and join. Knit every rnd until finger measures 2¼ (3)" (7 [7.5] cm), or ¼" (6 mm) less than desired total length. *Dec for top:* [K2tog, k2] 4 times, k2tog—13 sts rem. Knit 1 rnd. K3, [k2tog] 5 times—8 sts rem. Break yarn, leaving a 10" (25.5-cm) tail. Thread tail onto tapestry needle and use Kitchener st (see Glossary, page 94) to graft rem sts tog. **Middle finger:** Sl 7 (8) sts for back of hand onto 1 dnp, knit these sts, pick up and knit 3 (2) sts at base of index finger, k7 (8) palm sts, CO 2 sts—19 (20) sts. Divide finger sts evenly onto 3 dnp and join. Knit every rnd until finger measures 3¼ (3½)" (8.5 [9] cm). *Dec for tip:* K1 (2), [k2tog, k2] 4 times, k2tog—14 (15) sts rem. Knit 1 rnd. K1 (0), [k2tog, k1] 4 (5) times,

k1 (0)—10 sts rem. Graft as for index finger. **Ring finger:** Sl 7 (8) sts from back of hand onto 1 dnp, knit these sts, pick up and knit 2 sts at base of middle finger, k7 palm sts, CO 2 sts—18 (19) sts. Divide finger sts evenly onto 3 dnp and join. Knit every rnd until finger measures 3 (3¼)" (7.5 [8.5] cm) from beg. *Dec for top:* K0 (1), [k2tog, k2] 4 times, k2tog—13 (14) sts rem. Knit 1 rnd. K3 (2), [k2tog] 5 (6) times—8 sts rem. Graft as for index finger. **Little finger:** Sl 6 sts from back of hand onto 1 dnp, knit these sts, pick up and knit 2 sts at base of ring finger, k6 (7) palm sts—14 (15) sts. Divide finger sts evenly onto 3 dnp and join. Knit every rnd until finger measures 2¼ (2½)" (5.5 [6.5] cm) from beg. *Dec for tip:* K1 (2), [k2tog, k2] 3 times, k1—11 (12) sts rem. Knit 1 rnd. [K2tog, k1] 3 (4) times, k2 (0)—8 sts rem. Graft as for other fingers.



Chris Hartlove



Thumb

Place 18 held thumb sts onto 2 dpn.

Rnd 1: K18, with 3rd dpn, pick up and knit 8 sts at base of CO sts—26 sts.

Place m and join.

Rnd 2: Knit.

Rnd 3: K18, k2, ssk, k2tog, k2—24 sts rem.

Rnd 4: K18, k1, ssk, k2tog, k1—22 sts rem.

Rnd 5: K18, ssk, k2tog—20 sts rem.

Arrange sts evenly on 3 dpn and knit every rnd until thumb measures 2½" (6.5 cm). **Dec for tip:** [K2, k2tog] 5 times—15 sts rem. Knit 1 rnd. [K2tog, k1] 5 times—10 sts. Graft as for other fingers.

OVER-GLOVES

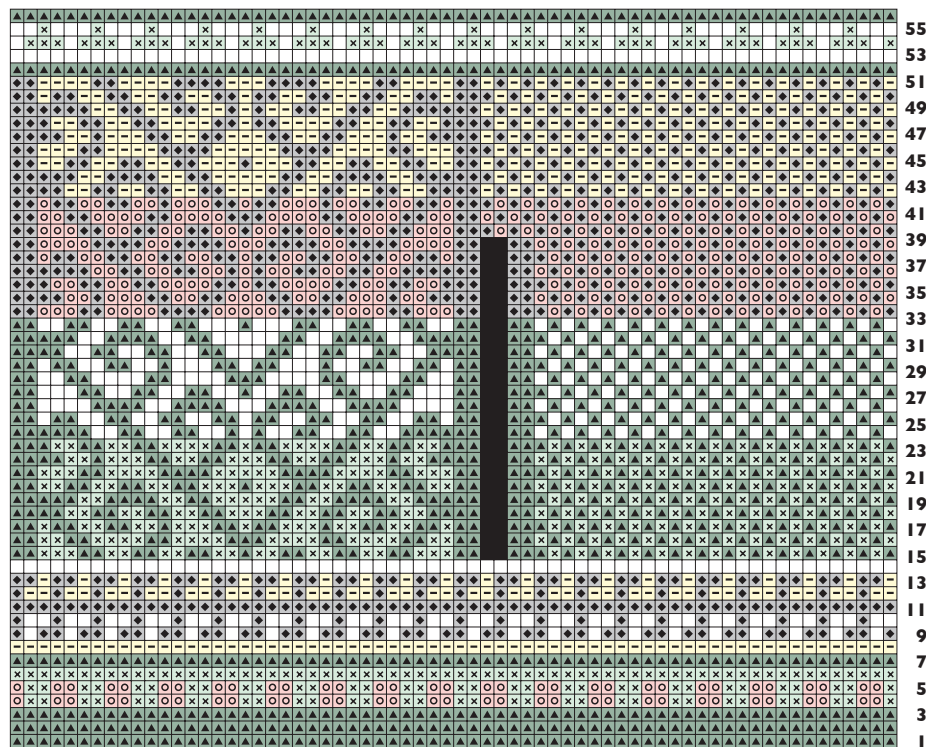
Note: The over-gloves are worked back and forth on straight needles in St st colorwork.

Left Over-Glove

With dark green and straight needles, CO 68 sts. Knit 2 rows. Next row: (WS) K1 (edge st), purl to last st, k1 (edge st). Knitting the edge sts every row and beg with Row 1 as indicated for left glove, work center 66 sts according to Over-Glove chart through Row 14. **Thumb gore:** (Row 15 of chart): K1, work 29 sts as charted for palm,

pm, work 2 sts according to Row 15 of Thumb Gore chart, pm, work to end of rnd according to Over-Glove chart, k1. On Row 16 of charts, cont as established to m, sl m, [p1f&b] 2 times, sl m, work to end. Cont working as charted, inc 1 st inside thumb gore markers as shown on Thumb Gore chart through Row 38—18 thumb gore sts. On Row 39 of chart, work to 18 thumb gore sts, sl these sts onto contrasting yarn (remove markers), using the backward loop method (see Glossary, page 93), CO 2 sts over gap, work in patt to end—68 sts. Cont as charted through Row 55. With

Over-Glove

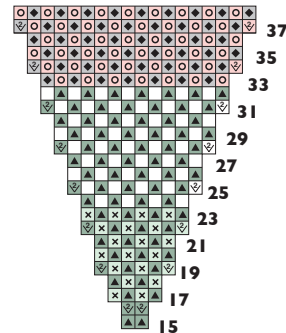


beg right glove

beg left glove

- | | | | | | | | |
|--|-------|--|------------|--|-------------|--|--------------------------------|
| | olive | | coral | | light khaki | | thumb gore, see chart at right |
| | gold | | dark green | | gray | | k1f&b on RS; p1f&b on WS |

Thumb Gore



dark green, knit 1 (WS) row. BO all sts kwise.

Right Over-Glove

Work as for left over-glove, but beg chart as indicated for right glove so that palm and back-of-hand patts mirror left over-glove.

Finishing

Block lightly. With yarn threaded on a tapestry needle, sew side seam. **Thumb trim:** Sl 18 held thumb sts onto 2 dpn, with a third dpn, pick up and knit 6 sts at base of CO sts—24 sts. Join. Purl 1 rnd. BO all sts pwise. Weave in loose ends. ∞

Mari Lynn Patrick has been working in the hand-knitting business for twenty-seven years.



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Visiting LACIS

A Fairy-Tale Setting for Lovers of Lace

Susan Gordon Lydon



IF YOU HAVE ANY INTEREST in lace, needlework, antique clothing, or textile arts, then Lacis in Berkeley, California, is a place you must visit. Named after the French-Italian name for an ancient filet-lace technique, Lacis (pronounced lah-cese) is a sprawling store, albeit one that is filled with so much snow-white lace and flowing fabric that it feels like a setting for a fairy tale. Lacis is also a wholesale and retail mail-order business for needlework books and tools, a book

from safekeeping when customers ask to see them. At a table in the center of the store antique lace and linens are repaired. In a loft upstairs, students gather for an ever-changing array of classes, such as tassel-making, needle-tatting, and handknitted lace shawl design. Next door to the store is a gallery where exhibitions of the most prized pieces in the Lacis collection are mounted, some dating back as far as the fourteenth century.

Above: Kaethe wearing a veil. She is often asked to try them on by bridal customers who want to see how they look from the back. Near right: A watercolor of a Lacis window display by Wilda Northrop. Far right: Kaethe between mannequins in gallery, wearing a Shetland shawl.



publisher, a gallery, a learning center, a bridal boutique, and a resource for historic textile research.

Nearly anything you can imagine that is knitted in lace, woven, embroidered, beaded, smocked, tatted, crocheted, ruched, tucked, or sewn is sold or showcased in one form or another here. Among the riches hanging from the walls are exquisite knitted Orenburg lace shawls, museum-quality lace curtains, turn-of-the-century wedding gowns, and embroidered 1920s voile tea dresses. Shelves and drawers are filled with hard-to-find books, tools, and materials for every sort of handwork, from lace knitting and bead-knitting to tassel-making and ribbon embroidery, plus a treasure trove of delicate textiles of all sorts that are plucked

This textile-lover's shrine is presided over by the seemingly indefatigable Kaethe (pronounced Katie) Kliot. Trim, white-haired, and speaking with a trace of the accent of her native Germany, Kaethe is a one-woman whirlwind of activity. Cordless phone tucked into the waistband of her skirt, she seems to be everywhere in the store at once: coaching a knitter through a complicated bead-knitting pattern; counseling a bride-to-be on the proper footwear for her gown, recommending a large magnifying glass that hangs by a harness for close handwork, pointing out the endless variety of perle cotton for a crocheter.

Kaethe grew up in the 1930s in Cologne, Germany. Her family maintained a strict European household

where young girls were educated in the needle arts. “We were expected to learn knitting, crocheting, embroidery, hem stitch,” she remembers. It wasn’t for decoration. “We had to make our own clothes. I hated it. It was drilled into you that you had to do it exactly the way you were taught. And if you didn’t do it right, you were slapped behind the ears.” It wasn’t until Kaethe was ten or twelve years old that she began to enjoy learning the intricacies of needlecraft. She was doing grocery shopping for a neighbor who crocheted handkerchief edgings and knitted lace doilies, and who shared her expertise with Kaethe in a kind and gentle manner.

Cologne was bombed out three times during World War II, and Kaethe lost most of her family, including her mother. By the early fifties, she recalls, “I had nobody left. I wanted to leave Germany.” But to leave, she needed \$1,500. So she drank coffee night and day and knitted up thirty-six-inch lace doilies that she sold to GIs to take home to their families. “I could knit one in four days,” she recalls. “They paid me sixty marks, around sixty dollars for each one.” After six months of fiendish needlework, in February of 1953, twenty-three-year-old Kaethe emigrated to Windsor, Ontario. A year later she met an architecture student named Jules Kliot, whom she married in 1955. From the “GI doilies,” as Kaethe now calls them, and her fortuitous meeting with Jules, all of Lacis would grow.

From a tiny storefront named Some Place, where Kaethe and a friend fashioned handmade rugs from scraps the rug companies threw away, Lacis has evolved into a multifaceted business that dominates most of one block on Adeline Street in South Berkeley and includes a 10,000-square-foot warehouse a few streets away. Kaethe runs the retail store while Jules and their son, Perrin (they also have three daughters), manage the wholesale and mail-order arms of the business. Jules, whom Kaethe describes as “a genius” and “a wizard,” has also over the years designed and manufactured numerous tools inspired by customers’ inquiries; these include a walking-stick loom, a lap loom, a tapestry loom, a card-weaving loom, and super-fine knitting needles down to size eight-zeros. “We bring back old tools and techniques when we suspect there will be a call for them; we seem to have good luck at predicting trends,” comments Kaethe.

From the beginning Lacis sat amid antiques shops. In the early days, neighboring dealers brought Kaethe the soft goods they acquired in the dresser drawers of their furniture, and she began to sell them—petticoats and nightgowns trimmed with handknitted and crocheted lace, Victorian lace blouses, Chinese baskets with Peking glass beads, beaded purses, textiles and small items marked by exquisite workmanship. As she cleaned and pressed the clothing, some from the eighteenth and nineteenth centuries, Kaethe found herself fascinated by its elaborate construction—and somewhat puzzled by her own mysterious ability to repair it. “I could never figure out all this stuff that came out of

me,” she says. “It was everything I had learned as a child. I must have blanked it out, because of the traumas of the war, but it all came back to me.”

Of all the techniques and textiles with which she has come in contact, lace has always fascinated Kaethe most. In fact, she and Jules often study pieces of lace under a microscope to try to date them properly. She tells a story about a particular needle-lace collar that perplexed the two of them for years because the seventeenth-century technique did not match the nineteenth-century style. One day by accident she came across a passage in a history of lace that told how thrifty Belgian nuns sometimes cut rosettes from older pieces of lace and mounted them on new netting. For Kaethe, the discovery was thrilling.

To this day, Kaethe can’t resist collecting. Sometimes she evens buys back pieces of vintage clothing she sold years ago. Not surprisingly, she and Jules have amassed an encyclopedic knowledge of the textile arts and a library that reflects the breadth of their expertise and interests. They also distribute over thirteen hundred titles, including more than three hundred that they have published themselves (many reprints and translations of old texts). A few years ago they published *The Knitted Lace Patterns of Christine Duchrow*, Volumes I, II, and III, after Kaethe stumbled upon Duchrow’s paper patterns and recognized them as the ones she had bought for pennies in Germany to knit the GI doilies. Other titles published under the Lacis imprint are *The Art of Shetland Lace* by Sarah Don; *Creating Original Handknitted Lace* by Margaret Stove, and *The Mary Frances Knitting and Crocheting Book* by Jane Eayre Fryer.

These days, Kaethe’s favorite task is restoration work on the older, most fragile textiles. Although she declares herself “permanently burned out” from knitting doilies, she recently had to repair an intricate one brought in by a customer and she was pleased with the result. Kaethe believes that Lacis’s real value lies in its emphasis on conservation and education. “We really are an educational center,” she says. “Whatever we learn, we like to share. I found early in the game that people were possessive about their work. But Jules and I never needed to have credit for things. We just wanted to conserve what there was and pass it on.” ∞

Susan Gordon Lydon lives in northern California, and is the author of *The Knitting Sutra: Craft as Spiritual Practice*. For information about the knitting retreat she is leading at Esalen in Big Sur, CA, June 9–11, e-mail her at suelydon@aol.com.

Lacis is open Monday–Friday 1–5:30 P.M., Saturday 11¼A.M.–5:30 P.M. The address is 2982 Adeline St., Berkeley, CA 94703; (510) 843-7290. To receive a copy of the Lacis mail-order catalog, write, call, or e-mail: Lacis Offices, 3163 Adeline St., Berkeley, CA 94703; (510) 843-7178; e-mail: staff@lacis.com; website: www.lacis.com. If you plan to visit the store and have a specific area of interest, call in advance of visiting so that Kaethe can gather a selection of appropriate needlework and related materials to show you.



This book, published by Lacis, includes patterns that Kaethe used when knitting doilies to sell in order to earn money to leave Germany.

Orenburg Lace Triangle

— GALINA KHMELEVA —

Finished Size A right-angle triangle about 42" (106.5 cm) along each short side and 57" (145 cm) along the long side, blocked.

Yarn JaggerSpun 2/24 (30% cashmere, 70% wool): natural, 2.2 oz (63 g). Lasis 2/200 silk thread (100% silk; 0.3 oz [10¾g]/spool): white, 2 spools. Yarn and thread used tog throughout.

Needles Size 0 (2 mm): straight.

Notions Marker (m); stitch holder; T-pins; about 4 yd (4 m) thick nylon cord for blocking.

Gauge 24 sts and 48 rows = 4" (10 cm) in garter st, blocked.

Note

Slip the first st of every row purlwise with yarn in front.

Bottom Border

With yarn and thread held tog and using the long-tail method (see Glossary, page 93) holding two needles tog, CO 12 sts. Following Border chart, work two set-up rows, then work Rows 1–16 a total of 27 times—13 sts; 27 points or “teeth.”

Turn First Corner

Work short rows to miter corner as foll:

Row 1: Sl 1 pwise, k2, yo, k3, yo, k2tog, k3, k1 and place this st back on left needle, do not work last st—2 sts on left needle.

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

Row 3: Sl 1 pwise, k2, yo, k5, yo, k2tog, k2, k1 and place this st back on left needle, do not work last st—2 sts on left needle.

Row 5: Sl 1 pwise, [k2, yo] 2 times, k2tog, yo, k2tog, k1, yo, k2tog, k2, k1 and place this st back on left needle—1 st on left needle.

Row 7: Sl 1 pwise, k2, yo, k1, k2tog, yo, k3, yo, k2tog, k1, yo, k2tog, k1 and place this st back on left needle, do not work last st—2 sts on left needle.

Row 9: Sl 1 pwise, k3, yo, k2tog, k1, yo, k3tog, yo, k1, k2tog, yo, k2, k1 and

INSPIRED BY A SHAWL sold to her by Russian artist Fardana Sharfikova, Galina Khmeleva designed this triangular Orenburg shawl using two different traditional stitch patterns: strawberries and peas (the strawberries are the six-hole motifs and the peas form the diamonds that surround them). According to Galina, triangular shawls are not actually very popular in the Orenburg region of Russia, where shawl-making is an important source of income for many women. This is because they sell for less than squares and rectangles, which require more yarn. “Sometimes a knitter will knit a triangle for herself, but it’s more utilitarian, to keep her warm, not as a showpiece,” explains Galina. “Because the down she spins and then knits is so valuable, she usually doesn’t want to ‘waste’ a lot of it on herself. She’d rather use her down for a shawl she can sell for a lot of money.”

place this st back on left needle, do not work last st—2 sts on left needle.

Rows 10, 12, and 14: Knit to last 2 sts, k2tog.

Row 11: Sl 1 pwise, k3, yo, k2tog, k3, k2tog, yo, k4, k1 and place this st back on left needle—1 st on left needle.

Row 13: Sl 1 pwise, k3, yo, k2tog, k1, k2tog, yo, k4, k1 and place this st back on left needle, do not work last st.

Row 15: Sl 1 pwise, k3, yo, k3tog, yo, k5, k1 and place this st back on left needle, do not work last st—2 sts on left needle.

Row 16: Knit to last 2 sts, k2tog—13 sts on right needle.

Next row: (Row 1 of Border chart) Sl 1 pwise, k2, yo, k3, yo, k2tog, k5.

Place marker (pm) to divide border and body of shawl.

Set Up for Body

With empty needle and working from beginning of bottom border (RS facing), pick up each slipped edge st along straight edge of border by placing needle through the front of each loop—217 sts picked up (8 sts picked up for each of 27 teeth plus 1 st picked up at set-up row. Knit back across all these loops by knitting in back of each stitch to give a crossed pattern (and prevent large holes). **Next row:** Sl 1 pwise, knit across the body sts, inc 2 sts evenly spaced, sl marker, work Row 2 of Border chart—219 body sts, 14 border sts; 233 sts total.

Shawl Body

Beg with Row 3, work Body chart as foll: Sl 1 pwise, k2, yo, k5, yo, k2tog, k4 (for

border), sl m, cont to last 2 sts, working large patt as charted, k2tog. Cont as charted, sl 1 pwise at the beg of every row, and working k2tog at the end of every pattern row of border (odd-numbered rows) to form diagonal edge of triangle. Cont in this manner until a total of 27 teeth have been worked (432 rows), ending with Row 16 of border—4 body sts and 13 border sts rem.

Turn Second Corner

Row 1: Sl 1 pwise, k2, yo, k3, yo, k2tog, k3, k1 and place this st back on left needle, do not work last st.

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

Row 3: Sl 1 pwise, k2, yo, k5, yo, k2tog, k2, k1 and place this st back on left needle, do not work last st.

Row 5: Sl 1 pwise, [k2, yo] 2 times, k2tog, yo, k2tog, k1, yo, k2tog, k2, knit last st tog with 2 sts from body of shawl (k3tog) and place this st back onto left needle.

Row 7: Sl 1 pwise, k2, yo, k1, k2tog, yo, k3, yo, k2tog, k1, yo, k2tog, k1 and place this st back on left needle, do not work last st.

Row 9: Sl 1 pwise, k3, yo, k2tog, k1, yo, k3tog, yo, k1, k2tog, yo, k2, k1 and place this st back on left needle, do not work last st.

Rows 10, 12, and 14: Knit to last 2 sts, k2tog.

Row 11: Sl 1 pwise, k3, yo, k2tog, k3, k2tog, yo, k4, knit last st tog with 2 sts from body of shawl (k3tog) and place this st back on left needle.

Row 13: sl 1 pwise, k3, yo, k2tog, k1, k2tog, yo, k4, k1 and place this st back on left needle, do not work last st.



Row 15: Sl 1 pwise, k3, yo, k3tog, yo, k5, k1 and place this st back on left needle, do not work last st.

Row 16: Knit to last 2 sts, k2tog—13 border sts.

Angled Border

Cont working rem sts according to Border chart as established until a total of 35 more

teeth have been worked—there will be 280 loops on back side of teeth. Place last 13 sts of the 35th tooth on a holder. Do not break yarn.

Join Angled Border to Shawl Body

Beg at bottom of shawl body, pick up all 216 loops onto one needle, with second needle, pick up 280 loops from border strip.

Graft as shown on page 35, working every 3rd loop of the 216-loop strip with the 3rd and 4th loops of the 280-loop strip (this corrects the 64-loop difference between the two pieces)—1 st rem. Place this st on a holder. Transfer held 13 border sts (from 35th tooth) to right needle. Using short rows as for the first two corners, work through Row 7 of border patt (i.e., work

half a tooth)—17 sts on the right needle, yarn at inside of half corner. Pick up 12 original CO sts with other needle from *outside* of bottom border plus the 1 rem st left from grafting—13 sts total. Knit these 13 sts using the short-row method as with the first and second corners and first half of third corner. Work through Row 7 of border patt—17 sts. There will be 17 sts

on each needle with the points of needles facing each other.

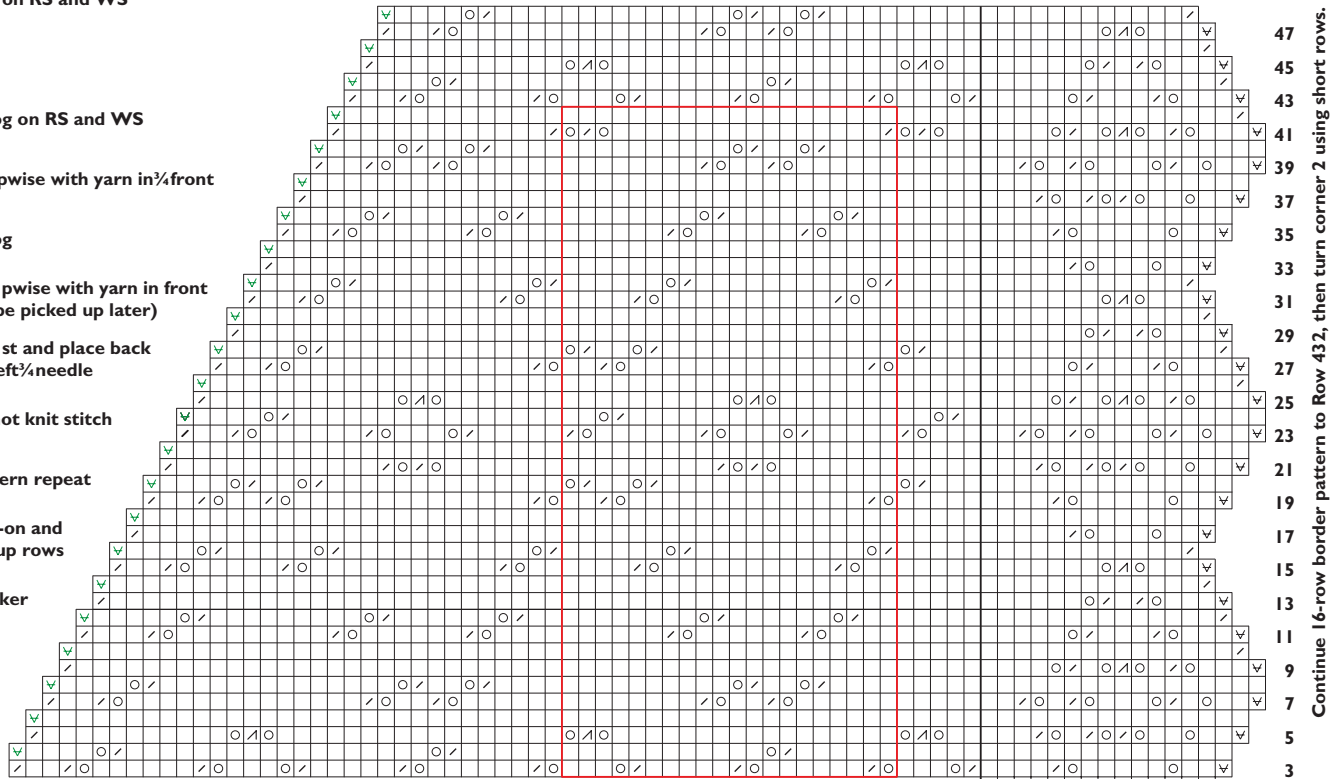
Finishing

Graft rem sts as shown at right. Cut a short piece of yarn and tie a knot through the rem loop after grafting to prevent unraveling. Weave in loose ends. Block as foll: Beg at one corner, thread a thick nylon

cord (the sts will stick on cotton, wool, or silk cord) loosely from back to front through each tooth point. Tie the ends of the cord together. Thoroughly wet piece and squeeze out excess moisture. Using T-pins on a flat surface, pin the three points of the triangle to give the shawl its basic shape and size. Connect the corner T-pins with a separate length of cord to mark final

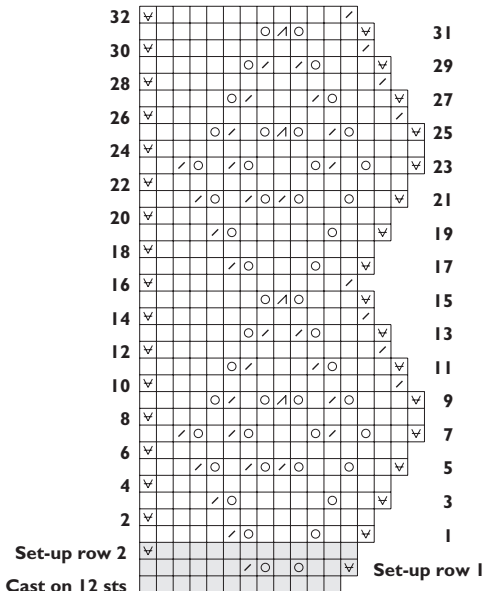
- knit on RS and WS
- yo
- k2tog on RS and WS
- sl 1 pwise with yarn in 1/4 front
- k3tog
- sl st pwise with yarn in front (to be picked up later)
- knit st and place back on left 3/4 needle
- do not knit stitch
- pattern repeat
- cast-on and set-up rows
- marker

Body



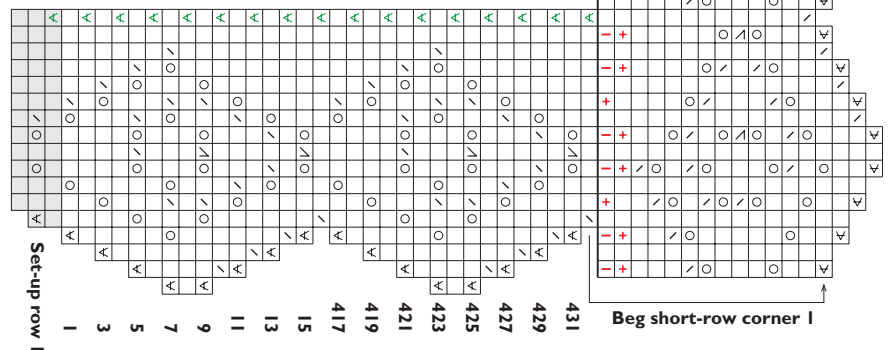
Continue 16-row border pattern to Row 432, then turn corner 2 using short rows.

Border



Two teeth shown

Bottom border



First (Rows 1–16) and twenty-seventh (Rows 417–432) teeth shown. Then turn corner 1 using short rows. Pick up 217 slipped sts to marker. Knit one row in back loop of each stitch. On next row (Row 2 of Border patt), knit to marker while inc 2 sts—219 sts. Knit 14 border sts—233 sts total.



dimensions. Pull the cord between each tooth out to this outer cord and anchor with T-pins. Always pin into the loops formed by the cord, not into the shawl. Adjust the pins and cord as necessary until the shawl is stretched taut. ∞

Galina Khmeleva is co-author of *Gossamer Webs: The History and Techniques of Orenberg Lace Shawls* (Interweave Press, 1998) and co-owner of Skaska Designs. She lives in Fort Collins, Colorado. For information about her upcoming lace workshop tour, see page 7.

Grafting Technique

Sl first st on left needle to right needle, pass second st on right needle over first st and drop off needle (Figure 1). *Sl first st on right needle to left needle, insert tip of right needle through first st pwise and then through second st kwise, drawing second st through first, then drop first st off needle (Figure 2). Sl first st on left needle to right needle, insert tip of left needle through first st pwise and through second st kwise, drawing second st through first, then drop first st off needle (Figure 3). Rep from * until 1 st rem.



Figure 1



Figure 2



Figure 3



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**THIRTY FIVE
DESIGNS**

Mermaid Mesh

— ANN BUDD —

Finished Size 39 (43½, 48, 52½)" (99, 110.5 [122, 133.5] cm) bust circumference. Tunic shown measures 43½" (110.5 cm).

Yarn Tahki Laguna (73% viscose, 27% linen; 184 yd [170 m]/50 g): #6402 natural, 5 (6, 7, 8) skeins.

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

Notions Stitch holders; tapestry needle.

Gauge 16 sts and 24 rows = 4" (10 cm) in mesh patt; 20 sts and 28 rows = 4" (10 cm) in St st.

Note

The length of the body and sleeves will increase by about 10 percent when the tunic is worn.

Back

CO 78 (87, 96, 105) sts. Purl 1 (WS) row. Beg and end as indicated, work Rows 1–16 of chart 6 (7, 8, 8) times; piece measures about 15 (17½, 20, 20)" (38 [44.5, 51, 51] cm) from beg, ending with a RS row. **Shape armholes:** Cont in patt, at beg of next 2 rows BO 5 sts. At beg of next WS row, dec as foll: P1, p2tog, work in patt to last 3 sts, ssp, p1. Dec 1 st each end of needle every WS row in this manner 3 more times—60 (69, 78, 87) sts rem. Cont in patt until armhole measures 7 (7, 7½, 8)" (18 [18, 19,

THE DIAGONAL STITCH PATTERN of this long-sleeved tunic, which can be worn over everything from a swimsuit to a dress, is visually slimming—always a nice effect. Though the pattern requires concentration at first, there is an obvious logic to the slanting stitches that makes errors easy to spot. With simplicity in mind, the pattern is worked on right-side rows and the shaping is worked on wrong-side rows (the two don't interfere with each other) and there is no edge finishing. The viscose-linen yarn is appealingly soft and comfortable.

20.5] cm), ending with a RS row. **Shape neck:** Work 20 (23, 26, 28) sts in patt, join new yarn, BO 20 (23, 26, 31) sts for back neck, work in patt to end—20 (23, 26, 28) sts each side. Working each side separately, BO 3 sts at neck edge once—17 (20, 23, 25) sts rem each side. End with a RS row. Place all sts on holders.

Front

Work as for back until armholes measure 4½ (4½, 5, 5½)" (11.5 [11.5, 12.5, 14] cm), ending with a RS row. **Shape neck:** Work 26 (30, 34, 37) sts in patt, join new yarn, BO 8 (9, 10, 13) sts for neck, work in patt to end—26 (30, 34, 37) sts rem each side. Working each side separately, at neck edge BO 3 sts once, 2 sts 2 (2, 2, 3) time(s), then 1 st 2 (3, 4, 3) times—17 (20, 23, 25) sts rem each side. Cont in patt until piece measures same as back, ending with a RS row. Place all sts on holders.

Sleeve

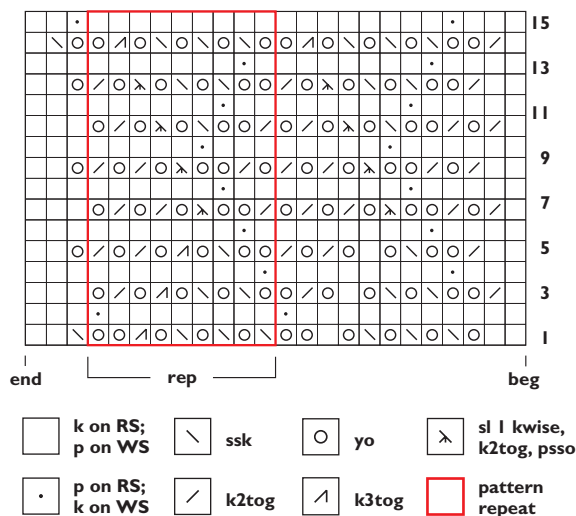
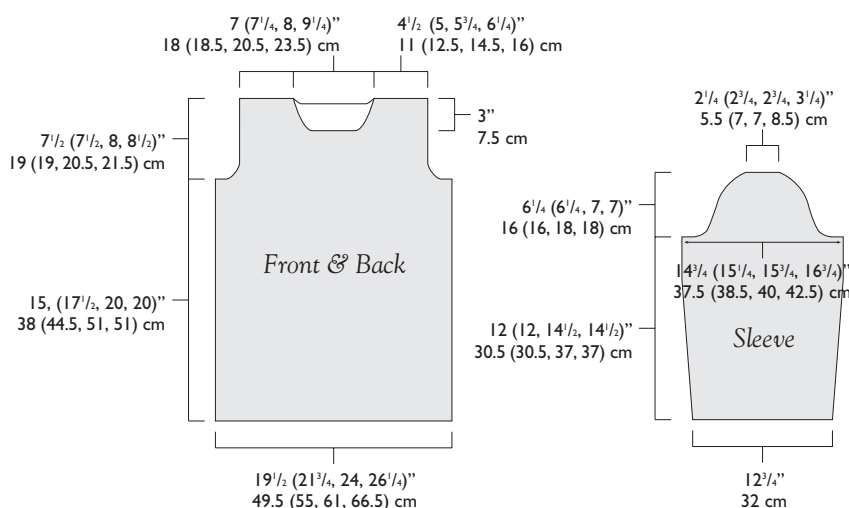
CO 51 sts. Purl 1 (WS) row. Beg and end as indicated, work as charted, inc 1 st each

end of needle every 16 (12, 12, 10) rows 4 (5, 6, 8) times—59 (61, 63, 67) sts, working new sts into patt. Cont in patt until 5 (5, 6, 6) pattern repeats have been worked and piece measures about 12 (12, 14½, 14½)" (30.5 [30.5, 37, 37] cm) from beg or desired length to armhole, ending with a RS row. **Shape cap:** At beg of next 2 rows BO 5 sts—49 (51, 53, 57) sts rem. Dec 1 st each end of needle every WS row 4 times—41 (43, 45, 49) sts rem. Dec 1 st each end of needle every 4 rows 5 (5, 6, 6) times—31 (33, 33, 37) sts rem. At beg of next 2 (2, 2, 0) rows, BO 2 sts. At beg of next 6 (6, 6, 8) rows, BO 3 sts—9 (11, 11, 13) sts rem. BO all sts.

Finishing

Holding WS tog, join front to back at shoulders using three-needle bind-off (see Glossary, page 93). With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. ∞

Ann Budd is managing editor of *Knits*.





Aran Plaid

— NORAH GAUGHAN —

Finished Size 43½ (50, 56½)" (110.5 [127, 143.5] cm) bust/chest circumference. Pullover shown measures 50" (127 cm).

Yarn Reynolds Saucy (100% mercerized cotton; 185 yd [169 m]/100 g): #736 taupe, 9 (11, 12) balls.

Needles Body and Sleeves—Size 7 (4.5¾mm). Ribbing—Size 5 (3.75 mm): straight and 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 20 sts and 28 rows = 4" (10 cm) in moss stitch on larger needles; 34 sts of center cable panel = 4½" (11.5 cm), blocked.

Stitches

Mini Cable Rib:

(multiple of 4 sts + 2)

Row 1: (RS) *P2, knit second st on needle, knit first st, slip both sts off; rep from *, end p2.

Row 2: *K2, p2; rep from *, end k2.

Repeat Rows 1 and 2 for pattern.

Moss Stitch:

(worked over an odd number of sts)

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

Rows 2 and 3: *P1, k1; rep from *, end p1.

Row 4: *K1, p1; rep from *, end k1.

Repeat Rows 1–4 for pattern.

Moss and Garter Pattern:

(worked over an odd number of sts)

NORAH GAUGHAN COMBINED cables, moss stitch, and garter ridges to create, in an abstract way, the look of plaid in this beautifully balanced, Aran-inspired pullover. The crisp cotton yarn, Saucy from Reynolds, provides the stitch definition required to show off the geometric way in which the different stitch patterns abut one another and, thus, create the segments of the “plaid.” The twisted-stitch ribbing at the sleeves and neck edge provide a subtle but perfect frame for this well thought-out design.

Rows 1–10: Work moss sts.

Rows 11–19: Knit.

Row 20: Purl.

Rows 21–32: Work moss st.

Repeat Rows 1–32 for pattern.

Small Cable:

(worked over 8 sts)

Row 1: (RS) P2, k4, p2.

Rows 2 and 4: K2, p4, k2.

Row 3: P2, place 2 sts onto cn and hold in front, k2, k2 from cn, p2.

Repeat Rows 1–4 for pattern.

Large Cable:

(worked over 12 sts)

Rows 1, 3, and 5: (RS) P2, k8, p2.

Rows 2, 4, 6, and 8: K2, p8, k2.

Row 7: P2, place 4 sts onto cn and hold in back, k4, k4 from cn, p2.

Repeat Rows 1–8 for pattern.

Back

With smaller straight needles, CO 126 (142, 158) sts. Work mini cable rib until piece measures 2½" (6.5 cm) from beg, ending with a RS row. Change to larger needles and inc as foll: (WS) P12 (20, 28), M1, p22, M1, p4, M1, p12, M1, [p9, M1]

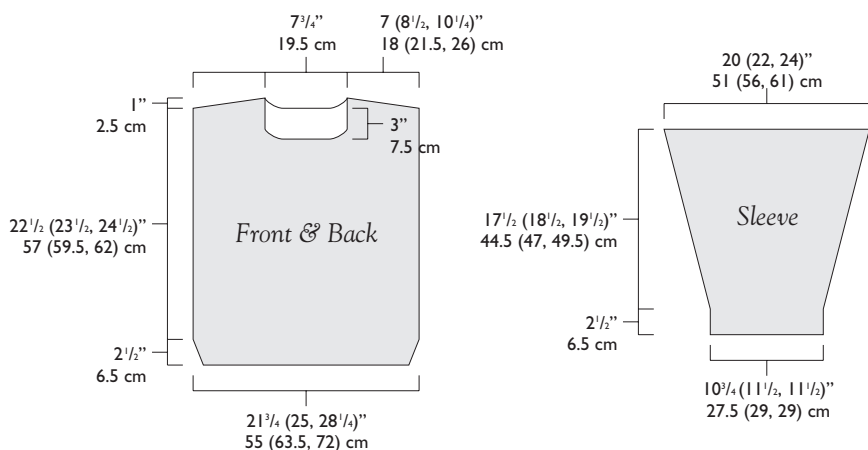
3 times, p11, M1, p4, M1, p22, M1, p12 (20, 28)—136 (152, 168) sts. *Set-up row:* (RS) Beg with Row 1 of patts and chart, work 9 (17, 25) sts in moss and garter patt, place marker (pm), 8 sts in small cable, pm, 15 sts in moss and garter patt, pm, 72 sts according to Center Panel chart, pm, 15 sts in moss and garter patt, pm, 8 sts in small cable, pm, 9 (17, 25) sts in moss and garter patt. Cont even as established until piece measures 25 (26, 27)" (63.5 [66, 68.5] cm) from beg, or desired length to shoulders, ending with a WS row. **Shape shoulders and neck:** Keeping in patt, BO 15 (17, 19) sts, work 38 (44, 50) sts, join new yarn and BO center 30 sts, work to end. BO 15 (17, 19) sts at beg of next WS row—38 (44, 50) sts each side. Working each side separately, BO 5 sts at neck edge 2 times, and *at the same time*, BO 14 (17, 20) sts at arm edge 2 more times.

Front

Work as for back until piece measures 22 (23, 24)" (56 [58.5, 61] cm) from beg, ending with a WS row. **Shape neck:** (RS) Work 53 (61, 69) sts as established, join new yarn and BO center 30 sts, work to end—53 (61, 69) sts each side. Working each side separately, at neck edge BO 4 sts once, 3 sts once, 2 sts once, and 1 st once, and *at the same time*, when piece measures same as back to shoulders, BO at arm edge 15 (17, 19) sts once, then 14 (17, 20) sts 2 times.

Sleeves

With smaller straight needles, CO 54 (58, 58) sts. Work mini cable rib until piece measures 2½" (6.5 cm) from beg, ending with a RS row. Change to larger needles and purl 1 row, inc 8 sts evenly spaced—62 (66, 66) sts. *Set-up row:* (RS) Beg with



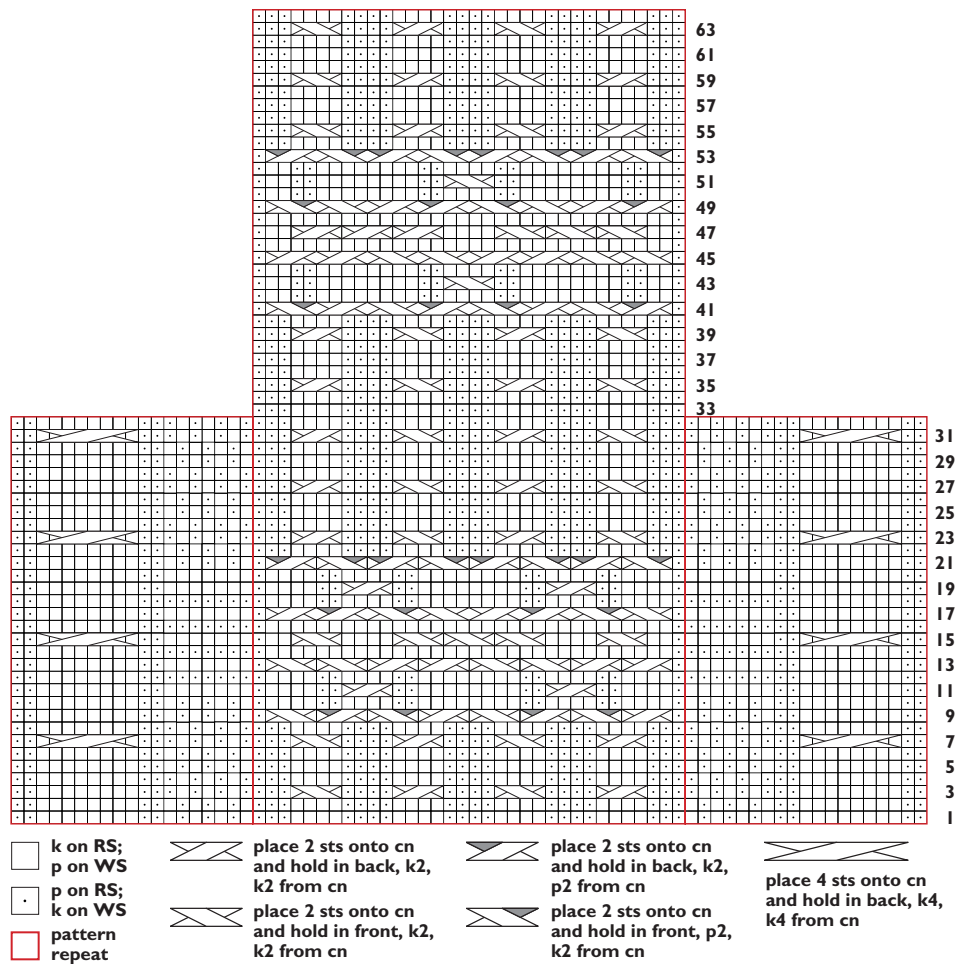


Row 1 of patts, work 2 (4, 4) sts in moss and garter patt, pm, 8 sts in small cable, pm, 15 sts in moss and garter patt, pm, 12 sts in large cable, pm, 15 sts in moss and garter patt, pm, 8 sts in small cable patt, pm, 2 (4, 4) sts in moss and garter patt. Cont as established, inc 1 st each end of needle every 4 rows 12 (17, 27) times, then every 6 rows 11 (9, 4) times, working new sts into moss and garter patt—108 (118, 128) sts. Cont even until piece measures 20 (21, 22)" (51 [53.5, 56] cm) from beg. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew right shoulder seam. **Neckband:** With cir needle and RS facing, pick up and knit 106 sts around neck opening. Do not join. Work mini cable rib for 1" (2.5 cm). BO all sts loosely in patt. Sew left shoulder and neckband seam. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Block lightly to measurements. ∞

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



- k on RS; p on WS
- p on RS; k on WS
- pattern repeat
- place 2 sts onto cn and hold in back, k2, k2 from cn
- place 2 sts onto cn and hold in front, k2, k2 from cn
- place 2 sts onto cn and hold in back, k2, p2 from cn
- place 2 sts onto cn and hold in front, p2, k2 from cn
- place 4 sts onto cn and hold in back, k4, k4 from cn

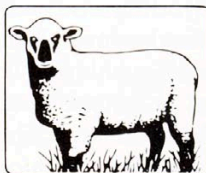
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TRAVELING KNITTER'S SOURCEBOOK

Welcome to the first-ever *Interweave Knits* Traveling Knitter's Sourcebook. Divided into seven main categories—Yarn Shops; Fiber Festivals; Farms, Mills, and Dye Studios; Camps, Retreats, and Workshops; Tours; Cyber-Travel; and Armchair Travel;—it is a virtual Yellow Pages for the knitter on the go. Use it as a guide when making travel plans or refer to it once you know where you're headed. Either way, the information presented here is sure to put you in touch with the knitting community at your destination.

Using the sourcebook is simple: Just browse through the state you're interested in and check out the listings (all listings in the main categories are organized by state except for Cyber-Travel, Armchair Travel, and Tours, which appear on pages 45, 60, and 62, respectively). Then be sure to check out states you're not visiting as most are peppered with fascinating interviews about traveling and knitting habits with the designers featured in the summer 2000 issue of *Knits*, plus special discount offers, and fascinating bits of miscellanea. An **IK** icon next to a yarn shop name means that you will find *Interweave Knits* for sale there.

Although everything in this sourcebook was checked, mistakes do happen, so always call all locations before visiting. If you find any errors or know of a destination that ought to be included in future issues, contact us at *Interweave Knits*, 201 E. Fourth St., Loveland, CO 80537; (800) 272-2193; knits@interweave.com.

We wish you safe and happy voyages. ∞

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SANDY CUSHMAN (UP-DOWN SPIRAL SOX, P. 84)

What kinds of projects do you take with you when traveling? *Brain-dead projects that don't require a lot of pattern work—shawls, socks, scarves. I try to keep an easy project available, one that would be too boring to do at home, to work on when I travel.*

Have you had any interesting knitting experiences while traveling? *Everywhere in China you see women crouched on the ground knitting with long, very thin needles. Once I was in a city famous for silk production and down one street was a sidewalk-knitting factory with old knitting machines just inside the doorway and the finished wares hung out on the street. This is something you would never get away with in the United States.*

Do you have favorite knitting-related destinations away from home? *Any place is good for knitting. Although cities are very distracting they are great places to get ideas and visual stimulation. When I'm in San Francisco I like to go to Artfibers. They are adventurous in their palette and carry wonderful novelty and mohair yarns.*

What kind of knitting bag do you use? *I really don't have a dedicated bag. I rely on Ziploc bags for tools and small projects like socks. Plastic grocery bags work for larger projects and I'll just transfer the works from tote bag to tote bag—preferably one that matches my shoes!*

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The Needleworks, 1400 Camino De La Reina, San Diego, CA 92108; (619) 295-8505

Artfibers, 124 Sutter, 2nd floor, San Francisco, CA 94104; (888) 326-1112

IK Atelier Yarns, 1945 Divisadero, San Francisco, CA 94115; (415) 771-1550

Greenwich Yarn, 2073 Greenwich St., San Francisco, CA 94123; (415) 567-2535

Creative Accents, 109 Pelton Center Way, San Leandro, CA 94577; (510) 351-5760

Machine Knitting Emporium, 900 Doolittle Ste. 3A, San Leandro, CA 94577; (510) 562-9872

Spin-Knit, 570 Higuera St. #11, San Luis Obispo, CA 93401; (805) 594-0267

Vanessa's Needlepoint Shoppe, 204A 2nd Ave., San Mateo, CA 94401; (650) 343-7745

IK Dharma Trading Co., 1604 4th St., San Rafael, CA 94901; (415) 456-1211

Ursula's Yarn Boutique, 2441 N. Tustin Ave. Ste. D, Santa Ana, CA 92705; (714) 834-1908

IK BB's Knits, 3030 State St., Santa Barbara, CA 93105; (805) 569-0531

IK In Stitches, 5 E. Figueroa St., Santa Barbara, CA 93101; (805) 962-9343

IK Santa Barbara Knitting Studio, 440 Alan Rd., Santa Barbara, CA 93109; (805) 563-4987

IK The Golden Fleece, 303 Potrero St. Ste. 29-101, Santa Cruz, CA 95060; (831) 426-1425, www.goldenfleece.com

IK Nimble Needles, 1522 Marilyn Way, Santa Maria, CA 93454; (805) 925-3865

FINDING KNITTING GUILDS WHEREVER YOU GO

One way to meet knitters while you are traveling is to visit yarn shops. Another way is to contact local guilds. For a list of guilds throughout the country, contact The Knitting Guild of America, PO Box 1606, Knoxville, TN 37901-1606; (800) 274-6034; tkga@tkga.com; www.tkga.com.

IK L'Atelier, 1202A Montana Ave., Santa Monica, CA 90403; (310) 394-4665

IK Wild Fiber, 1453-E 14th St., Santa Monica, CA 90404; (310) 458-2748, www.wildfiber.com

IK Three Geese, 9817 Occidental Rd., Sebastopol, CA 95472; (707) 829-8879

Knot Garden, 4526 Saugus Ave., Sherman Oaks, CA 91403; (818) 986-6642

Needle World, 4321 Woodman Ave., Sherman Oaks, CA 91423; (818) 784-2442

IK The Yarn Shop, PO Box 171, Sky Forest, CA 92385; (909) 336-0080

IK Village Spinning & Weaving, 425 Alisal Rd., Solvang, CA 93463; (805) 686-1192

IK The Wool Tree, 3119 Harrison Ave., South Lake Tahoe, CA 96150; (530) 542-3947

IK Cottage Yarns, 607 W. Orange Ave., South San Francisco, CA 94080; (650) 873-7371

La Knitterie Parisienne, 12642 Ventura Blvd., Studio City, CA 91604-2414; (818) 766-1515

The Ultimate Point, 3186 Dona Marta Dr., Studio City, CA 91604; (818) 763-3355

IK Eva's Needlework, 1321 E. Thousand Oaks Blvd., Thousand Oaks, CA 91362; (805) 379-0722

Silver Threads, 3985 Tomales-Petaluma Rd. at Hwy. One, Tomales, CA 94971; (707) 578-7052

Needles and Niceties, 1655 N. Mountain Ave. Ste. 116, Upland, CA 91784; (909) 985-6264

A-Major Knitwork, 6746 Balboa Blvd., Van Nuys, CA 91406-5532; (818) 787-2569

COLORADO

IK Aurora Yarn Supply, 1730 S. Abilene St., Aurora, CO 80012; (303) 755-7276



LISA DANIELS (FANCY V-NECK TEE, PAGE 88)

What kinds of projects do you take with you when traveling? *I tend to take single-color, repetitive pattern projects so I'm not traveling with heaps of yarn or lots of charts.*

Have you had interesting knitting experiences while traveling? *It's a real ice breaker in airports. I'm 35 but I look younger and people are always surprised that someone my age is actually knitting. Recently in the Seattle airport, a little old lady told me all about her family's sheep farm; spilling forth her family's long connection to wool. She probably wouldn't have talked to me or anyone at all if she hadn't seen my knitting in my lap. It's amazing to me how knitting connects so many of generations of women.*

Do you have favorite knitting-related destinations away from home? *The California coastline. I like to sit outside and knit and enjoy the view, to be in a non-store environment since I own my own store [Big Sky Studio in Lafayette, California]. I like to go to Nepenthe, the gift shop/restaurant at Big Sur owned by Kaffe Fassett's family. They have a gallery of his work there, a beautiful artistic display. I try to set up my store like that, to give knitting its artistic due.*

What kind of knitting bag do you use? *I'm always trying to use something that I sell. At the moment I'm carrying one of Helen Lott's Dancing Cat bags. They're made out of beautiful, heavy-duty upholstery fabric.*

What do you keep in your knitting bag? *The bare necessities—a good pair of scissors, heavy-duty crewel needle, two or three pairs of knitting needles, a key garment project, a small started hat project on a round needle as an alternative to the larger project, books, magazines.*

IK Shuttles, Spindles & Skeins, 635 S. Broadway Unit E, Boulder, CO 80303; (303) 494-1071

IK Green Valley Weavers Supply, 1805 N. Weber, Colorado Springs, CO 80907; (719) 448-9963

IK Red Needle West, 708 S. Tejon St., Colorado Springs, CO 80903; (719) 633-8008

IK The Unique, 1708 W. Colorado Ave., Colorado Springs, CO 80904; (719) 473-9406

Knit 4-U Yarn Shop, 745 Yampa Ave., Craig, CO 81625; (970) 824-7851

IK Ewenique Yarns, 290 Fillmore St., Denver, CO 80206; (303) 377-6336

IK Strawberry Tree, 2200 S. Monaco Pkwy., Denver, CO 80222; (303) 759-4244

IK Gossamer Threads & More, 575 E. 4th Ave., Durango, CO 81301; (970) 247-2822

IK On the Fringe, 835 Main #222, Durango, CO 81301; (970) 247-7833

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

IK Lambspun of Colorado, 1101 E. Lincoln Ave., Ft. Collins, CO 80524; (970) 484-1998

IK Mountain Valley Textiles, 209 8th St., Glenwood Springs, CO 81601; (970) 928-0774

The Needle Cottage, 803 White Ave., Grand Junction, CO 81501; (970) 245-2884

IK Recycled Lamb, 2010 Youngfield, Lakewood, CO 80215; (303) 234-9337

IK Showers of Flowers Yarn Shop, 6900 W. Colfax Ave., Lakewood, CO 80215; (800) 825-2569

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In June at Estes Park Fairgrounds in Estes Park, CO: Linda Hinze, PO Box 1967, Estes Park, CO 80517; (970) 586-6104; events@estes.org; www.estesnet.com

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COLORADO KNITTING CAMP

Two- to three-day camps led by Sidna Farley during the summer and fall in the Black Forest of Colorado: Sidna Farley, 2314 Keamey, Denver, CO 80207; (303) 377-9661; sidnafar@aol.com

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IK Over the Moon Café & Merchantile, 600 S. Airport Rd., Longmont, CO 80503; (303) 485-6778

Alpine Knits & Gifts, Inc., 106 Second St., Monument, CO 80132; (719) 488-0550

IK Edelweiss Needlework Chalet, 362 Pagosa St., Pagosa Springs, CO 81147; (970) 264-3233, edelweiss@pagosa.net

IK Hearts Song, 311 1/2 S. Union Ave., Pueblo, CO 81003; (719) 545-2297

IK Bead Song/Salida Fibers, 107 F St., Salida, CO 81201; (719) 530-0110

IK Fiber Space, 113 N. 2nd St., Sterling, CO 80751; (970) 521-9041

CONNECTICUT

IK The Wool Connection, 34 E. Main St., Avon, CT 06001; (860) 678-1710

Crocker Hill Farm, Rte. 87, Franklin, CT 06254; (860) 642-7088

IK Marji's Yarncrafts, 381 Salmon Brook St., Granby, CT 06035; (860) 653-9700

Finally Woolies, 78 N. Moodus Rd., Moodus, CT 06469; (860) 873-1111

IK Needleworks, 10 E. Cedar St., Newington, CT 06111; (860) 665-0277

IK Country Knits, Inc., 32 Stewart Rd., Pawcatuck, CT 06379; (860) 599-5755

IK The Wool Works at Mrs. Bridge's Pantry, 136 Main St., Putnam, CT 06260; (860) 963-7040

Selma's Yarn & Needleworks, Heritage Inn Arcade, Southbury, CT 06488; (203) 264-4838

Needle Arts Gallery, 116 1/2 Grove St., Vernon, CT 06066; (860) 871-1817

IK Country Yarns, 327 N. Colony Rd., Wallingford, CT 06492; (203) 269-6662

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GALINA KHMELEVA (ORENBURG LACE TRIANGLE, PAGE 32)

What kinds of projects do you take with you when traveling? *Samples for workshops or whatever I'm working on for publication—whatever has a deadline.*

Have you had interesting knitting experiences while traveling? *I really enjoy the variety of skill levels in the workshops but at one workshop in Alabama a woman showed up, having traveled from another state, only to find out she was at a knitted lace workshop not a bobbin lace workshop. She decided to stay and really enjoyed it.*

Do you have favorite knitting-related destinations away from home? *I especially like to visit Rug & Yarn Hut in Campbell, California; Lambspun in Ft. Collins, Colorado; Showers of Flowers in Lakewood, Colorado; and Susan's Fiber Shop in Columbus, Wisconsin. I like to teach at the John C. Campbell School in North Carolina because it's away from civilization and there are no distractions or interruptions and everyone can really get absorbed in the class.*

What kind of knitting bag do you use? *I get so many tote bags from guilds and organizations but I do have one that I particularly like from the Dallas Handknitters Guild. It's made of a sturdy canvas fabric with a Velcro closure and one handle. It's the perfect size and reminds me of Russian shoe bags. In Russia people wear boots to walk in the snow and carry their good shoes in a bag so they can change into them when they get where they're going.*

What do you keep in your knitting bag? *I carry many, many bobbins of different colors with same groups of colors together in plastic baggies, so I usually have several plastic baggies, plus maybe a few balls of lightweight yarn, and 3 or 4 different pairs of needles. Very simple.*

Fetheridge Designs, 4 Green Hill Rd. PO Box 504, Washington Depot, CT 06794; (860) 868-1933

Dagmar's Yarn Shop, 106 Boston Post Rd., Waterford, CT 06385; (860) 442-8364

IK Lamb's Quarters, 81 Stonebridge Rd., Wilton, CT 06897; (203) 762-8909

IK The Yarn Barn, 24 Selden St., Woodbridge, CT 06525; (203) 389-5117

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DELAWARE

The Knitty Gritty, 240 Rehoboth Ave., Rehoboth Beach, DE 19971; (302) 226-0500

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The Giving Tree, 248 Giralda Ave., Coral Gables, FL 33134; (305) 445-3967

Yarn and Needlepoint Center, 15200 Jog Rd., Delray Beach, FL 33446; (561) 498-1456

The Classy Needle, 316C Centre St., Fernandina Beach, FL 32034; (877) 877-3170

CAMPS/RETREATS/WORKSHOPS

LUNASEA FIBER RETREAT

Four-days of knitting, spinning, weaving, and beading each February in Florida: Lunatic Fringe, Michele Belson, 161 Ave. C, Apalachicola, FL 32320; (850) 514-1688; Lunatic@talstar.com; www.chgweb.com/lunasea.html

Idle Hours, 8595 College Pkwy., Fort Myers, FL 33919; (941) 481-1947

IK Your Knit Parade, 1400 Colonial Blvd., Royal Palm Square, Fort Myers, FL 33907; (941) 274-0242, www.knitparade.com

Yarnworks, 4113 NW 13th St., Gainesville, FL 32609; (352) 337-9965, www.yarnworks.com

Art Needle 'n Canvas, 800 E. Hallandale Beach Blvd., Hallandale, FL 33009; (954) 458-7515

Knits by Pearl and Bridgette, 6663 Lake Worth Rd., Lake Worth, FL 33467; (561) 641-2553

Doodle Dee, 224 McLeod St., Merritt Island, FL 32953; (321) 454-4466

IK Elegant Stitches, 8841 SW 132nd St., Miami, FL 33176; (305) 232-4005, www.elegant-stitches.com

Golden Hand Knit Shop, 5841 SW 73rd St., Miami, FL 33143-5209; (305) 665-2492

Golden Knitting Gallery, 873 105th Ave. N., Naples, FL 34108; (941) 514-4099

Knitting With Nancy, 5087 Timiami Trail E., Naples, FL 34113; (941) 793-8141

IK Uncommon Threads, 31962 US 19 N., Palm Harbor, FL 34684; (727) 784-6778

Cross Stitches Three, 801 S. University Dr. #C123, Plantation, FL 33324; (954) 476-3788

Knit Nook, 2249 Bee Ridge Rd., Sarasota, FL 34239; (941) 922-4233

Spinning Wheel, 2083 Siesta Dr., Sarasota, FL 34239; (941) 953-7980

IK E.T. Yarns, 5300 E. Silver Springs Blvd., Silver Springs, FL 34488; (352) 236-3000

Stuart Stitchery & Yarns, 214 SW Ocean Blvd., Stuart, FL 34994-2944; (561) 283-8089

Jean's Designer Yarn, 8541 W. Mcnab Rd., Tamara, FL 33321; (954) 722-2753

Valerie Hill Designs, 2614 W. Watrous Ave., Tampa, FL 33629; (813) 251-2825

IK Sip and Knit, 421 W. Fairbanks Ave., Winter Park, FL 32789; (407) 622-5648

GEORGIA

- IK Needlenook**, 2165 Briarcliff Rd., Atlanta, GA 30329; (404) 325-0068
- IK Strings & Strands Inc.**, 4632 Wieuca Rd., Atlanta, GA 30342; (404) 252-9662
- IK In Stitches**, 3124 Washington Rd., Augusta, GA 30907; (706) 868-9276
- IK Yarn Barn**, 4719 Ball Ground Hwy., Canton, GA 30114; (770) 479-5083
- Pat's Sewing Porch**, 46 Timberlake Dr., Cleveland, GA 30528; (706) 892-8400
- IK Davis-Reagan House**, Spinning Shop, Dahlonega, GA 30533; (706) 864-8924
- IK Nana's Knitting Bag at Canterbury's**, 1015 Peachtree Pkwy. N., Peachtree City, GA 30269; (770) 486-7444
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- IK Isle Knit**, 1270 Queen Emma St., Honolulu, HI 96813; (808) 533-0853

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- IK Knit Wits**, 8850 Fairview, Boise, ID 83704; (208) 376-0040
- Gini Knits**, 7225 Main PO Box 854, Bonners Ferry, ID 83805; (208) 267-5921
- IK House of Needlecraft**, 1314 N. Fourth St., Coeur D'Alene, ID 83814; (208) 667-2822
- IK Knit-Wit**, 1603 3rd St., Coeur D'Alene, ID 83814; (208) 667-4634
- Village Knits and Crafts**, 507 W. Main, Grangeville, ID 83530; (208) 983-2948
- Isabel's Needlepoint Inc.**, 351 Leadville Ave. N., Ketchum, ID 83340; (208) 725-0408
- IK Keep Me in Stitches**, 136 E. Lake St., McCall, ID 83638; (208) 634-2906
- IK Haneke Wool Fashions**, 630 N. Blackcat Rd., Meridian, ID 83642; (800) 523-WOOL
- IK The Fiber House**, 55 E. State Ave., Meridian, ID 83642; (208) 884-1200
- IK The Needle Nook**, 175 S. Main, Moscow, ID 83843; (208) 882-2033
- Florence's Attic**, 1131 Wilson, Pocatello, ID 83201; (208) 237-4963

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ILLINOIS

- IK Gene Ann's**, 117 E. Station St., Barrington, IL 60010; (847) 842-9321
- Fancy That**, 10 S 760 Jackson St., Burr Ridge, IL 60521; (630) 655-1022
- IK Londa's Sewing Etc., Inc.**, 404 S. Duncan, Champaign, IL 61821; (217) 352-2378, www.londas-sewing.com
- IK Knitters Niche**, 3206 N. Southport, Chicago, IL 60657; (773) 472-YARN
- Making Memories**, 2256 Lincoln Park W. C-3, Chicago, IL 60614-3814; (773) 477-4712
- IK Textile Arts Centre**, 916 W. Diversey Pkwy, Chicago, IL 60614; (773) 929-5655

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- Sunflower Samplings**, 89 N. Williams, Crystal Lake, IL 60014; (815) 455-2919
- IK Mosaic Yarn Studio, Ltd.**, 1585 Ellinwood St. Unit 2, Des Plaines, IL 60016; (847) 390-1013
- Great Yarn Loft Co.**, 120 N. York Rd. Ste. 220, Elmhurst, IL 60126-2806; (630) 833-7423
- IK Have Ewe Any Wool**, 120 N. York Rd. Ste. 220, Elmhurst, IL 60126; (630) 941-9276
- IK Close Knit Inc.**, 622 Grove St., Evanston, IL 60201; (847) 328-6760
- Euro Needlecraft Studio**, 1047 Waukegan Rd., Glenview, IL 60025-3034; (847) 724-0346
- Village Knit Whiz**, 1802 Glenview Rd., Glenview, IL 60025; (847) 998-9772
- Magic Needle**, 463 Roger Williams Ave., Highland Park, IL 60035; (847) 432-9897
- Perfect Touch**, 1059 Taylor St., Joliet, IL 60435; (815) 727-2744
- IK The Keweenaw Shepherd**, 202 E. Westminister Rd., Lake Forest, IL 60045-1840; (847) 295-9524
- Claire's Needleworks**, 129 S. Kickapoo St., Lincoln, IL 62656; (217) 732-8811
- IK The Fold**, 3316 Millstream Rd., Marengo, IL 60152; (815) 568-5320
- Country Lace and Wood Creations**, 111 W. Main St. PO Box 559, Maroa, IL 61756; (217) 794-5048, ixstch2@locomp.net

- Jefferson Stitches**, 232 S. Washington, Naperville, IL 60540; (630) 983-6310
- IK Knitting Etc.**, 9980 W. 151st St., Orland Park, IL 60462; (708) 349-7941
- IK Basket of Stitches**, 11 N. Bothwell, Palatine, IL 60067; (847) 991-5515

- IK Skeins and Shuttles**, 4707 N. Prospect Rd., Peoria Heights, IL 61614; (309) 686-1446
- IK The Fine Line**, 6 N. 158 Crane Rd., St. Charles, IL 60175; (630) 584-9443
- Craftique/Never Enough Knitting**, 119-121 N. Main, Wheaton, IL 60187; (630) 752-9192
- Caroline's**, 542 Chestnut Ave., Winnetka, IL 60093; (847) 441-0400

INDIANA

- IK Yarns Unlimited**, 129 Fountain Square Mall, Bloomington, IN 47404; (812) 334-2464
- Wanda's Yarn and Cross Stitch**, 533 E. Main St. #B, Brownsburg, IN 46112; (317) 852-7230
- IK Cass St. Depot**, 1004 Cass St., Fort Wayne, IN 46808; (219) 420-2277
- Golden Thimble**, 6418 Carrolton Ave., Indianapolis, IN 46220; (317) 257-2626
- IK Knit 2 Together**, 3089 N. High School Rd., Indianapolis, IN 46224; (317) 293-9502

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ESTHER BOZAK'S KNITTING PAGE

Information and patterns for knitting for the military, plus free patterns from lay knitters. www.cs.oswego.edu/~ebozak/knit/

KNITNET

A Canadian online knitting magazine. www.knitnet.com

THE KNITTING UNIVERSE

Homepage for XRX (aka Knitter's Magazine). Highlights include profiles of knitwear designers and lists of upcoming XRX events; also home of KnitU, where professional designers respond online to knitters' questions. www.knittinguniverse.com

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IK Weave Haus, 527 Church, New Harmony, IN 47631; (812) 682-3750

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IK Rose Tree Fiber Shop, 2814 West St., Ames, IA 50014; (515) 292-7076

Cottage Creations, at the Farm On Deer Creek, Carpenter, IA 50426-0070; (515) 324-1280

Vanberia, 217 W. Water St., Decorah, IA 52101; (319) 382-4892

Knitting Shoppe, 2141 Muscatine Ave., Iowa City, IA 52240; (319) 337-4920

IK Creative Corner, Inc., 332 5th St., West Des Moines, IA 50265; (515) 255-7262

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NANCY BUSH (TRAVELER'S STOCKINGS, PAGE 80)

What kinds of projects do you take with you when traveling? I take small projects like socks (naturally), mittens, or shawls. Working with fine yarn and needles gives me a lot of bang for the buck—I can carry a lot of yarn without the bulk. Recently I attended a conference in Latvia and I took twined mittens to work on because I could also use them for demonstrations.

Have you had interesting knitting experiences while traveling? Knitting is its own language. I often meet other knitters who don't speak English. We show each other what we're working on and we understand each other immediately. The guards in Estonian museums are often women and many times you see them knitting to pass the time.

Do you have favorite knitting-related destinations away from home? Estonia! Hands down, number one, all the way around!

What kind of knitting bag do you use? Usually I carry a cosmetic-size zippered tapestry bag to hold smaller items. The tapestry bag fits inside a small mesh bag (like the ones you can buy at sporting goods stores) that holds my yarn and needles. The mesh bag is easy to throw in my backpack or, for nicer occasions, a Hungarian linen tote bag.

What do you keep in your knitting bag? The tapestry bag holds the usual scissors, tape measure, tapestry needle, needle gauge, cable needles, mechanical pencil, and a lidded tin for stitch markers, safety pins, extra lead, and plastic brush roller pins for markers or to hold seams together. In the mesh bag I throw plastic tubes that hold my knitting needles and the stitch keepers to protect my double-pointed needles. I've also found it very handy to carry a flashlight, extra batteries, and the ever-important corkscrew for opening wine.

Laura May's Cottage, 518 E. Lincoln, Lindsborg, KS 67456; (785) 227-3948

Locke's Stitchery Inc., 5919 Woodson, Mission, KS 66202; (913) 236-5310

IK Knit Wit, 1815 S. Ridgeview, Olathe, KS 66062; (913) 780-KNIT

IK Heritage Hut, 2427 E. Douglas, Wichita, KS 67211; (316) 682-4082

K.N.I.T.S. Etcetera, 956 S. Oliver, Wichita, KS 67218; (316) 652-0073

KENTUCKY

Crafty Hands, 9985 Scottsville Rd., Alvaton, KY 42122; (270) 846-4865

Knit One-Purl Once Inc., 153 Patchen Dr. #3B, Lexington, KY 40517; (606) 268-0894

IK LSH Creations, 1584 Wellesley Dr., Lexington, KY 40513; (859) 231-0258

Carma Needlecraft, 718 Lyndon Ln., Louisville, KY 40222; (502) 425-4170

IK Handknitters, Ltd., 11726 Main St., Louisville, KY 40243; (502) 254 9276

Quarter Stitch, 630 Chartres St., New Orleans, LA 70130; (504) 522-4451

MAINE

IK Wooly Works, 24 Sanford Rd., Alfred, ME 04002; (207) 324-9425

IK Halcyon Yarn, 12 School St., Bath, ME 04530; (207) 442-7909

IK Blue Hill Yarn Shop, Rte. 172, Blue Hill, ME 04614; (207) 374-5631

Willow's End, 25 Townsend Ave., Boothbay Harbor, ME 04538; (800) 242-9276

Yankee Yarns, 149 Maine St. 6A, Tontine Mall, Brunswick, ME 04011; (207) 729-4223

IK Stitchery Square, 11 Elm St., Camden, ME 04843; (207) 236-9773

IK The Stitching Mantis, 535 Shore Rd., Cape Elizabeth, ME 04107; (207) 767-5076

IK Pine Tree Yarns, Main St., Damariscotta, ME 04543; (207) 563-8909

IK Grace Robinson & Company, 475 US Rte. One Ste. One, Freeport, ME 04032; (207) 865-6110

FIBER FESTIVAL

WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

KENTUCKY WOOL FESTIVAL

FALMOUTH, KENTUCKY

In October next to Kincaid Lake State Park in Falmouth, KY: Kentucky Wool Festival, Inc., Hwy. 159 & Caddo Rd., Rte. 1, Box 33A, Falmouth, KY 41040; (606) 654-3378; wildcat@one.net; www.woolfest.com

LOUISIANA

IK Bette Bornside Co., 2733 Dauphine St., New Orleans, LA 70117; (504) 945-4069

Persian Cat, 8211 Hampson St., New Orleans, LA 70118; (504) 864-1908

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Water St. Yarn, 184 Water St., Hallowell, ME 04347; (207) 622-5500

Bartlettyarns, Inc., 20 Water St., Harmony, ME 04942; (207) 683-2251

Spin-A-Yarn, 144 Wells Rd., Kennebunk, ME 04043; (207) 967-4377

Farmhouse Yarns, 421 Sound Dr., Mt. Desert, ME 04660; (207) 276-4282

Artemis, 179 High St., S. Portland, ME 04106; (207) 741-2509

IK Central Yarn Shop, 53 Oak St., Portland, ME 04101; (207) 775-0852

Yarngoods Center, Downtown Shopping Center, Waterville, ME 04901; (207) 872-2118

FARMS/MILLS/DYE STUDIOS
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MEADOWCROFT FARM

Eighty-acre sheep farm and shop with hand-spun, hand-dyed yarn: 45 Hopkins Rd., Washington, ME 04574; (207) 845-2587; Nanney@kievee.org

CAMPS/RETREATS/WORKSHOPS

THE GATHERING: NORTHEAST HANDSPINNERS ASSOCIATION BIENNIAL CONFERENCE

Workshops with teachers from around the country, galleries, fashion shows, and marketplace; held every other fall in a different Northeastern location: For 2000, contact Karen L. Hoedtker, RR 2 Box 520-A Masalin Rd., Lincolnville, ME 04849; (207) 643-2540; Klhspin@mint.net or Frnchill@tdstelme.net; www.mainespinnersregistry.org

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www.halcyonyarn.com

MARYLAND

IK Misty Mountain Fiber Workshop, 1330 Cape St. Claire Rd., Annapolis, MD 21401; (410) 349-9695, mmmfiber@aol.com

The Yarn Garden of Annapolis, 2302 Forest Dr. Ste. 1, Annapolis, MD 21401-3849; (800) 738-9276

IK Woolworks, Inc., 6305 Falls Rd., Baltimore, MD 21209; (410) 337-9030

IK The Needlework Attic, 4706 Bethesda Ave., Bethesda, MD 20814; (301) 652-8688, (800) 654-6654

TEXTILE MUSEUMS

For an extensive list of textile museums and museums with significant textile collections throughout the country, contact The Textile Museum Library, 2320 S. St., NW, Washington, DC 20008-4088; (202) 667-0441. www.textilemuseum.org

FIBER FESTIVAL
WRITE OR CALL FOR EXACT DATES,
WHICH CHANGE YEARLY

MARYLAND SHEEP & WOOL FESTIVAL

WEST FRIENDSHIP, MARYLAND

In May at Howard County Fairgrounds in West Friendship, MD: (401) 531-3647; www.sheepandwoolfestival.org

CAMPS/RETREATS/WORKSHOPS

WORKSHOPS WITH VALENTINA DEVINE

Two one-day workshops held annually in the spring: Ernestine's Knitting Studio, PO Box 694, Silver Spring, MD 20918; (301) 754-3865; ekstudio@aol.com; www.knit-crochet.com



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web site: www.yarnsinternational.com

IK Yarns International, 5110 Ridgefield Rd. Ste. 200, Bethesda, MD 20816; (301) 913-2980

IK Woolstock Knit Shop & Fiber Fantasy, 4848 Butler Rd., Glyndon, MD 21071; (410) 517-1020

Cloverhill Yarn Shop, 75 Mellor Ave., Katonsville, MD 21228; (410) 788-7262

Fran's Knitting Boutique, 651 Main St., Patuxent Place, Laurel, MD 20707; (301) 725-4264

Stitches Etc. Inc., 3451 Sweet Air Rd., Manor Center, Phoenix, MD 21131; (410) 667-9522

IK G St. Fabrics, 11854 Rockville Pike, Rockville, MD 20852; (301) 231-8998

IK Designed Fibers, 8600 Foundry St. Ste. 217A, Savage, MD 20763; (301) 483-9510

Fashionably Yours, 2201 Parallel Ln., Silver Spring, MD 20904; (301) 236-4750

MASSACHUSETTS

IK The Creative Needle, Carriage Shops at 233 N. Pleasant St., Amherst, MA 01002; (413) 549-6106

IK Knit Witts, 56 Allen Rd., Brookfield, MA 01506; (508) 867-9449, www.knitwitts.com

IK Mind's Eye Yarns, Porter Square, 22 White St., Cambridge, MA 02140; (617) 354-7253, www.channel1.com

The Knittin' Kitten, 93 Blanchard Rd., Cambridge, MA 02138; (617) 491-4670

IK Woolcott and Co., 61 JFK St., Cambridge, MA 02138; (617) 547-2837

IK Textile Traditions, 165 Front St., Chicopee, MA 01013; (413) 557-1505

IK Needle Arts of Concord, 88 Commonwealth Ave., Concord, MA 01742; (978) 371-0424

IK Creative Handcrafts, 79 Elm St., Danvers, MA 01923; (978) 774-7770

IK Ladybug Knitting Shop, 612 Rte. 6A Main St., Dennis, MA 02638; (508) 385-2662

IK Fabric Place, 136 Howard St., Framingham, MA 01702; (508) 872-4888

Wonderful Things, 232 Stockbridge Rd., Great Barrington, MA 01230; (413) 528-2473

Bare Hill Studios (Fiber Loft), 9 Massachusetts Ave. Rte. 111, Harvard, MA 01451; (978) 456-8669

IK Adventures in Knitting, 557 Main St., Harwich Port, MA 02646; (508) 432-3700

IK Tregellys Fibers, 15 Dodge Branch Rd., Hawley, MA 01339; (413) 625-9492

The Heather Shop, 1061 Main St., Holden, MA 01520; (508) 829-4005

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

IK Wild and Woolly Studio, 7A Meriam St., Lexington, MA 02420; (781) 861-7717, www.wooly@aol.com

IK World in Stitches, 298 Great Rd., Littleton, MA 01460; (978) 486-8330

IK Hub Mill Store, 300A Jackson St., Lowell, MA 01852; (978) 937-0320

FIBER FESTIVAL
WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

MASSACHUSETTS SHEEP AND WOOLCRAFT FAIR

CUMMINGTON, MASSACHUSETTS

In May at Cummington Fairgrounds in Cummington, MA: Becky Peterson, 41 Bell Rd., Leyden, MA 01337; (413) 624-5562; ovalbr@shaysnet.com; www.MASheepwool.org

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CAMPS/RETREATS/WORKSHOPS

BEA ELLIS KNITWEAR

Weekend workshops in all aspects of handknitting; Norwegian techniques a specialty: Bea Ellis Knitwear, PO Box 1188, Marshfield, MA 02050; (888) 900-WOOL; beaknit@tiac.net; www.tiac.net/users/beaknit/main.htm

COUTURE KNITTING WORKSHOPS

Weekend workshops with Catherine Lowe: Colorful Stitches, 48 Main St., Lenox, MA 01240; (800) 413-6111; Mary@colorful-stitches.com; www.colorful-stitches.com

LACE CAMP

Two weeklong summer lace-knitting camps in Welfleet, MA: Sandy Terp, Moonrise, 304 Swartley Rd., Hatfield, PA 19440; (215) 822-7292; moonrise@fast.net; http://pages.illage.com/misc/stmoonrise



CATHY PAYSON

(KANGAROO-POUCH SWEATSHIRT AND DOLL, PAGE 72)

What kinds of projects do you take with you when traveling? *A large, uncomplicated project in a single color, plus a peripheral project like a hat. I need to have plenty of knitting with me. I have a horrible fear of running out, though I hardly ever finish what I take.*

Have you had interesting knitting experiences while traveling? *I can't think of any.*

Do you have favorite knitting-related destinations away from home? *London is the most inspirational city for me for knitting. I love going to the Victoria & Albert Museum and the Sir John Soans Museum—and visiting the yarn departments at Liberty and Harrods.*

What kind of knitting bag do you use? *For years I have been using a homemade orange-and-green striped fabric bag with a drawstring. I need to make a new one because it has holes and the needles fall out. I put that in my suitcase, then each day I pull whatever I need from it and put that stuff in my backpack.*

What do you keep in your knitting bag? *In a felted wool zip case, I have a calculator, stitch holders, a pair of small scissors, tapestry needles, stitch markers, a Patternworks yarn information card that gives yardages for different sizes, a tape measure, a six-inch flat ruler, a pen, and a tiny notebook. The zip case and my project go in the striped bag.*

Stahly's Stitchery, 665 State Rd. PO Box 2195, Manomet, MA 02345; (508) 224-7077

The Yarn Shoppe, 270-272 N. Main St., Mansfield, MA 02048; (508) 339-8361

Snow Goose Yarn Shop, 10 Bassett St., Milton, MA 02186; (617) 698-1190

Creative Warehouse, 220 Reservoir St., Needham, MA 02494; (781) 444-9341

Knits and Pieces, 8 Hale St., Newton, MA 02464; (617) 969-8879

Northampton Wools, 11 Pleasant St., Northampton, MA 01060; (413) 586-4331

Country Village Yarn, 158 Main St. Rte. 113, Pepperell, MA 01463; (978) 433-3131

Knitting Treasures, 65 Main St., Plymouth, MA 02360; (508) 747-2500

Arbella Yarns, Inc., Pickering Wharf, Salem, MA 01970; (978) 745-1978

Interlaken School of Art, 13 Willard Hill Rd., Stockbridge, MA 01262; (413) 298-5252

Heath Hen Yarn & Quilt Shop, Tisbury Market Place Beach Rd., PO Box 4429, Vineyard Haven, MA 02568; (508) 693-6730

Dee's Nimble Needles, 21 West St., Walpole, MA 02081; (508) 668-8499

Bags Full of Yarn Shop, 38 South St., Westborough, MA 01581; (508) 366-6688

In Stitches/The Threaded Needle, 454 Boston Post Rd., Weston, MA 02493; (781) 891-4402

MICHIGAN

Marr Haven Wool Farm, 772-39th St., Allegan, MI 49010; (800) 653-8810

Rosza Handworks, 610 Third St., Ann Arbor, MI 48103; (734) 769-1657

The Quiltery, 1540 E. Columbia Ave., Battle Creek, MI 49014; (616) 965-2116

Ivelise Yarn Shop, 159 E. Napier, Benton Harbor, MI 49022; (616) 925-0451

The Yarn Market, PO Box 87, Beulah, MI 49617; (231) 882-4640

Knitting Room, 251 Merrill, Birmingham, MI 48009; (248) 540-3623

Right off the Sheep, 357 S. Woodward, Birmingham, MI 48009-2063; (248) 646-7595

Rochelle Imber's Knit Knit Knit, 6369-B Orchard Lake Rd., West Bloomfield, MI 48322; (248) 855-2114, www.knitknitknit.com

Aspects of Wool, 11955 E. Lovejoy Rd., Byron, MI 48418; (810) 266-6563

Basketful of Yarn, 5 S. Main, Clarkston, MI 48346; (248) 620-2491

Hillside Farm & The Sheep Shed, 8351 Big Lake Rd., Clarkston, MI 48346-1003; (810) 625-1181

Elaine's Yarn, 219 E. Flint St., Davison, MI 48423; (810) 653-9010

Old Mill Yarn, 109 E. Elizabeth, PO Box 7, Eaton Rapids, MI 48827; (517) 663-2711

Yarn Works, 1100 Ludington St. #103, Escanaba, MI 49829; (906) 428-4092

The Yarn Tree, 26312 Gibraltar Rd., Flat Rock, MI 48134; (734) 782-2015

Rapunzel's Yarn, 664 S. Main, Frankenmuth, MI 48734; (517) 652-0453

Stitches Yarn & Needlework Center, 4485 Plainfield NE Ste. 205, Grand Rapids, MI 49525; (616) 363-6631

Parrot's Perch, 207 Michigan Ave., Grayling, MI 49738; (517) 348-2743

The Wool and the Floss, 397 Fisher Rd., Grossepointe, MI 48230; (313) 882-9110

Lady Peddler, 142 E. State St., Hastings, MI 49058; (616) 948-9644, ladyp@mvc.com

The Spinning Loft, 2400 Faussett Rd., Howell, MI 48843; (517) 546-5280

Whippletree Yarn, 3500 Chicago Dr., Hudsonville, MI 49426; (616) 669-4487

Dropped Stitch, 109 W. Washington, Jackson, MI 49201; (517) 768-8280

Athena Bookshop, 300 S. Kalamazoo, Kalamazoo, MI 49007; (616) 342-4297

Crafty Lady, Crosswinds Corners, Macomb, MI 48044; (810) 566-8008

Knit-n-Purl, 1010 W. Washington, Marquette, MI 49855; (906) 225-0914

Windsong Yarn and Needlearts, 149 W. Michigan Ave., Marshall, MI 49068; (616) 789-1210

The Elegant Ewe, 501 First St., Menominee, MI 49858; (906) 863-2296

The Granny Square, 1001 E. Carpenter St., Midland, MI 48640; (517) 832-2899

Strawberry Patch, 116 W. Exchange, Owosso, MI 48867; (517) 723-1478

Knit-Cetera, 10 S. Washington St., Oxford, MI 48371; (248) 628-5590

Calico Crafts, 1691 US 131 S., Petoskey, MI 49770; (231) 347-1511

Bellairs Fiber Farm (Formerly Hillside Farms), 3770 E. Territorial Rd., Pleasant Lake, MI 49272; (517) 589-0443

Old Village Yarn Shop, 42307 E. Ann Arbor Rd., Plymouth, MI 48170; (734) 451-0580

Mary Maxim Inc., 2001 Holland Ave., Port Huron, MI 48060; (810) 987-2000, www.marymaxim.com

A-Kay's Craft Corner, 6016 Lover's Ln., Portage, MI 49002; (616) 321-8832

Stitching Memories, 1808 W. Milham Rd., Portage, MI 49024; (616) 552-9276

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FIBER FESTIVAL

WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

MICHIGAN FIBER FESTIVAL

ALLEGAN, MICHIGAN

In August at Allegan County Fairgrounds in Allegan, Michigan: Michigan Fiber Festival Inc., PO Box 310, Hastings, MI 49058; (616) 948-2497; mff@mvc.com; www.mvc.com/non/mff

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CAMPS/RETREATS/WORKSHOPS

KNITWISE AT THE GRAND HOTEL

Four days of workshops in September on Mackinac Island, MI: Nancie Wiseman, PO Box 22177, Sacramento, CA 95822; (916) 394-9104; Nancieknits@earthlink.net; www.nancieknits.com

Ewe-Nique Knits, 515 S. Lafayette, Royal Oak, MI 48067; (248) 584-3001

It's Stitching Time, 150 E. Main Ave., Seeland, MI 49464; (616) 772-5525

Yarns And, 25511 Southfield Rd. Ste. 104, Southfield, MI 48075-1830; (248) 647-2400

Ewe-Nique Knits, 26108 W. US 12, Sturgis, MI 49091; (616) 659-7474

Tawas Bay Yarn Co., 402 W. Lake St., Tawas City, MI 48763; (517) 362-4463

Lost Art Yarn & Needlepoint Shoppe, 123 E. Front St., Traverse City, MI 49684; (231) 941-1263

Yarn Quest, 819 S. Garfield, Traverse City, MI 49686; (231) 929-4277

Forma, 111 E. Northfield Church Rd., Whitmore Lake, MI 48189; (734) 761-1102

Threadbender Yarn Shop, 2767 44th St. SW, Wyoming, MI 49509; (616) 531-6641

MINNESOTA

Zandy's Yarns Etc., 13710 Nicollet Ave., Burnsville, MN 55337; (612) 890-3087

Yarn Harbor, 103 Mt. Royal Shopping Circle, Duluth, MN 55803; (218) 724-6432

Sisu Designs Weaving and Yarn Shop, 31 W. Chapman St., Ely, MN 55731; (218) 365-6613

River Ridge Wool 'n Weavers, 12428 Cnty. Rd. 26, Hutchinson, MN 55350; (320) 587-9622

Playing With Yarn, 276 Scenic Dr., Knife River, MN 55609; (218) 391-0516

Creative Fibers, 5416 Penn Ave. S., Minneapolis, MN 55419; (612) 927-8307

Depth of Field, Inc., 405 Cedar Ave., Minneapolis, MN 55454; (612) 339-6061, www.depthoffieldyarn.com

Linden Hills Yarns, 2720 W. 43rd St., Minneapolis, MN 55410; (612) 929-1255

Needlework Unlimited, 3006 W. 50th St., Minneapolis, MN 55410; (612) 925-2454

Skeins, 11309 Hwy. 7, Minnetonka, MN 55305; (612) 939-4166

Pieces of String, 810 22nd Ave. S., Moorhead, MN 56560; (218) 233-6670

Nadel Kunst Ltd., 212 N. Minnesota St., New Ulm, MN 56073; (507) 354-8708

Bonnie's Spinning Wheel, 16-21st Ave. S., St. Cloud, MN 56301; (320) 253-2426

The Yarnery, 840 Grand Ave., St. Paul, MN 55105; (651) 222-5793

Three Kittens Yarn Shoppe, 805 Sibley Memorial Hwy., St. Paul, MN 55118; (800) 489-4969

FIBER FESTIVAL

WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

THE SHEPHERD'S HARVEST SHEEP AND WOOL FESTIVAL

LAKE ELMO, MINNESOTA

In May at Washington County Fairgrounds in Lake Elmo, MN: Pat or Jerry Ryan, Burr Oak Farm, 9016 Kimbro Ave. S., Cottage Grove, MN 55016-4102; (651) 459-8554; burroak@burroak.hypermart.net; http://burroak.hypermart.net/festival.htm

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Woodward's, 1425 S. 12th Ave., Thunderbird Mall, Virginia, MN 55792; (218) 741-1744

A Sheepy Yarn Shoppe, 2185 3rd St., White Bear Lake, MN 55110; (651) 426-5463

MISSISSIPPI

No listings

MISSOURI

Carol Leigh's Hillcreek Fiber Studio, 7001 S. Hillcreek Rd., Columbia, MO 65203; (573) 874-2233; www.hillcreekfiberstudio.com

Nancy Almond Interiors, 3415 Augusta Dr., Columbia, MO 65203-0987; (573) 442-9046

Weaving Department, 180 Dunn Rd., Florissant, MO 63031; (314) 921-7800

Ileen's Needle Nook, 4106 W. Ely Rd., Hannibal, MO 63401; (573) 221-9456; www.ileen.com

The Niddy Noddy, 205 Center St., Hannibal, MO 63401; (573) 248-8040; www.niddynoddy.com

Knitcraft Inc., 500 N. Dodgion, Independence, MO 64050; (816) 461-1217

Pennie's Place, 10414 Manchester Rd., Kirkwood, MO 63122; (314) 821-1728

J Wray & Company, 117 E. Cherry St., Nevada, MO 64772; (417) 667-8028

Uniquely Yours, 1019 Kings Hwy. Ste. 5, Rolla, MO 65401; (573) 364-2070

Thread Peddler, 2012 S. Stewart, Springfield, MO 65804; (800) 482-3584

Exquisitely Angora, 1222 Mackay Pl., St. Louis, MO 63104; (314) 771-6302

Hearthstone Knits, 11429 Concord Village Ave., St. Louis, MO 63123; (314) 849-9276

Artistic Needles, 119 N. Kingshighway, St. Charles, MO 63301; (636) 946-0046

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MAWS 2000—A WEAVER'S GARDEN

Biannual three-day conference featuring workshops for spinners, weavers, and knitters; held at the University of Montana campus in July: Vanetta Burton, Montana Assoc. of Spinners and Weavers, PO Box 454, Missoula, MT; (406) 721-3836; Lvre@uswest.net; <http://anwg.org/conferences/regional/maws2000.html>

IK Knit Wit Yarn Shop, 800 Kensington Ave. #108, Missoula, MT 59801; (406) 543-9368

Mountain Colors, 4072 Eastside Hwy., Stevensville, MT 59870; (406) 777-3377

IK Wild West Wools, 3920 Ste. B, Stevensville, MT 59870; (406) 777-4114

NEBRASKA

Old MacDonald's Craft Barn, 128 Skyline Dr. NE, Great Falls, MT 59404; (406) 454-2077

IK The Plum Nelly, 1360 W. Prairie Lake Rd., Hastings, NE 68901; (402) 463-6262

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IK Woolly Wonders, 2320 Apaloosa Rd., Henderson, NV 89015; (702) 564-7113

IK Stitching Time, 1775 E. Tropicana, Las Vegas, NV 89119; (702) 736-7626

NEW HAMPSHIRE

IK Wool Room at Meadow Brook Farm, 218 Pleasant St., Antrim, NH 03440; (603) 588-6637

IK The Designery, 43 Maple St., PO Box 308, Center Sandwich, NH 03227; (603) 284-6915

IK The Elegant Ewe, 71 S. Main St., Concord, NH 03301; (603) 226-0066

Knitting Nook, 358 South Rd., Sullivan, NH 03445; (603) 357-0516

FIBER FESTIVAL
WRITE OR CALL FOR EXACT DATES,
WHICH CHANGE YEARLY

NEW BOSTON FIBER FESTIVAL

NEW BOSTON, NEW HAMPSHIRE

In May at Hillsboro County 4H Fairgrounds: New Boston Fiber Festival, Rte. 13, River Rd., New Boston, NH 03070; (603) 487-2072; sheepshd@aol.com

NEW HAMPSHIRE SHEEP AND WOOL FESTIVAL

NEWPORT, NEW HAMPSHIRE

In May at Mount Sunapee State Park in Newport, NH: Ronda Geisler, PO Box 182, Salisbury, NH 03268; (603) 648-2794; rgeisler@bow.k12.nh.us

ANNUAL WOOL ARTS TOUR

MONADOCK REGION, NEW HAMPSHIRE

Self-guided tour of farms and fiber studios in the Monadock Region of NH in October: Anne Hennesey, The Wool Room, Meadow Brook Farm, 218 Pleasant St., Antrim, NH 03440; (603) 588-6637

FARMS/MILLS/DYE STUDIOS
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HARRISVILLE DESIGNS

Spinning mill, weaving center, and shop: Center Village, Box 806, Harrisville, NH 03450; (603) 827-3333; info@harrisville.com; www.harrisville.com

HODGE PODGE

Twenty-seven sheep grow fiber for members of the Sugar River Spinners (handspun and hand-dyed yarn sold in shop a mile down road from farm): 59 Belknap Ave., Newport, NH 03773; (603) 863-1470

KITEFIELD FARM

More than thirty Romney sheep plus handspun, hand-dyed yarn for sale: 173 Page Hill Rd., PO Box 654, Newport, NH 03773; (603) 863-2466; kitefield1@aol.com

SNOW STAR FARM

Corriedale and Romney sheep on 230-acre farm, plus naturally dyed yarn for sale: Loveren Mill Rd., Antrim, NH 03440; (603) 588-2552; rich@ipc.edu

CAMPS/RETREATS/WORKSHOPS

HARRISVILLE DESIGNS WEAVING CENTER

Two- to five-day workshops in all aspects of the fiber arts, including knitting: Harrisville Designs, The Weaving Center, PO Box 806, Harrisville, NH 03450; (603) 827-3996; info@harrisville.com; www.harrisville.com

IK Charlotte's Web, 137 Epping Rd., Exeter, NH 03833; (603) 778-1417

IK The Fiber Studio, 9 Foster Hill Rd., PO Box 637, Henniker, NH 03242; (603) 428-7830

IK Yarn Shop & Fibers, 549 Main St., Laconia, NH 03246; (603) 528-1221, yarnshop@cyberportal.net

The Designery, 375 Daniel Webster Hwy., Meredith, NH 03253; (603) 279-9865

IK Hodge Podge Handicrafts, 59 Belknap Ave., Newport, NH 03773; (603) 863-1470

IK The Yarn Basket, 18 Ladd St., Portsmouth, NH 03801; (603) 431-9301

IK Grand View Country Store, US Rte. 2, Randolph, NH 03570; (603) 466-5715

The Knitting Nook, 358 South Rd., Sullivan, NH 03445; (603) 357-0516

NEW JERSEY

Village Stitchery & Gift Shoppe, 37 S. Main, Allentown, NJ 08501; (609) 259-2339

Needles and Things, 1108 Main St., Belmar, NJ 07719; (732) 681-6363

IK Fiber Arts Studio & Yarn, 311 Rte. 9S, Cape May Court House, NJ 08210; (609) 465-8484

IK Sophisticated Stitchery, 22 N. Whittier St., Carteret, NJ 07008; (732) 969-0408

IK The Stitching Bee, 240A Main St., Chatham, NJ 07928; (973) 635-6691, www.stitchingbee.com

IK Aunt Jean's Handiworks, 38 Center St., Clinton, NJ 08809; (908) 713-0101

Knitting Gallery, The Courtyard, Rte. 34 N., Colts Neck, NJ 07722; (732) 294-9276, www.knittinggallery.com

Knitter's Workshop, Inc., 345 N Ave., Garwood, NJ 07027; (908) 789-1333

Auntie Knits, Inc., 212 Rock Rd., Glen Rock, NJ 07452; (201) 447-1331

Simply Knit, 23 Church St., Lambertville, NJ 08530; (609) 397-7101

The Millstone Workshop, 1393 Main St., Millstone, NJ 08876; (908) 874-3649

Astrid, 51 Church St., Montclair, NJ 07042; (973) 746-2626

IK Ely's Knits 'n Rest, 16 Church St., Montclair, NJ 07042; (973) 744-1034

The Needleworks Barn, 123 E. Main St., Moorestown, NJ 08057; (856) 235-7640

Accents on Knits, 36 Speedwell Ave., Morristown, NJ 07960; (973) 829-9944

IK The Spinnery, 1367 Hwy. 202 N., Neshanic Station, NJ 08853; (908) 369-3260

IK Fabric Land, 855 Rte. 22, North Plainfield, NJ 07060; (908) 755-4700

Knitting Niche, 1330 Asbury Ave., Ocean City, NJ 08226; (609) 399-5111

IK Glenmarle Woolworks, 330 Cold Soil Rd., Princeton, NJ 08540; (609) 921-3022

IK Brenda's Gifts, 16A Bridge St., Stockton, NJ 08559; (609) 397-8448

Barbara's Bits 'n Pieces, 33 Bryant Rd., Waretown, NJ 08758; (609) 693-7125

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KNITS TRAVELING KNITTER'S SOURCEBOOK



NORAH GAUGHAN (ARAN PLAID, PAGE 38)

What kinds of projects do you take with you when traveling? *I like to take non-thinking, easy projects. I may begin a project or work on the back or the front if there's not a lot of detail. On my last trip I knitted a hat.*

Have you had any interesting knitting experiences while traveling? *I haven't had any really unusual experiences but people are friendly, especially older women, and often stop to talk. On one flight a well-meaning flight attendant walked up to me as I was putting the finishing touches on a pair of gloves. She exclaimed, "Why they look as though you could have bought them in a store!" I was mortified!*

Do you have any favorite knitting-related destinations away from home? *Since I work for a yarn import company, most of my travel is knitting related. I usually go to TNNA (The National Needlework Association) conventions, New York, and Italy twice a year. I must admit that Italy is my favorite—I get to see the latest and upcoming beautiful yarns at the shows, at mills, and in the shop windows, and the food is incredible and the colors and architecture are wonderful.*

What kind of knitting bag do you use? *I have a beautiful knitting bag by Beth Harrison. The outside is brocade with a pocketed velvet lining. There is a little zip case for essentials and there are elastic straps strategically placed on the inside and outside of the bag. The bag is 12" x 16" x 5".*

What do you keep in your knitting bag? *My water bottle, which fits perfectly in an end pocket, my sunglasses, and the knitting essentials—scissors, several pairs of #7 double-pointed needles, stitch markers, safety pins, and a tape measure.*

IK Village Wools Inc., 3801-C San Mateo NE, Albuquerque, NM 87110; (505) 883-2919

Tierra Wools, 91 Main St., PO Box 229, Los Ojos, NM 87551; (888) 709-0979

IK Fiesta Yarns, 206 Frontage Rd., Rio Rancho, NM 87124; (505) 892-5008

IK McBride's Yarn & Needlework, 65 W. Marcy St., Santa Fe, NM 87501; (505) 983-4830

IK Needle's Eye, 927 Paseo De Peralta, Santa Fe, NM 87501; (505) 982-0706

IK Santa Fe School of Weaving, Miriams Well, Santa Fe, NM 87501; (505) 982-6312

La Lana Wools, 136 Paseo Norte, Taos, NM 87571; (505) 758-9631

IK Rio Grande Weavers Supply, 216 B N. Pueblo Rd., Taos, NM 87571; (505) 758-0433

IK The Yarn Shop, 120B Bent St., Taos, NM 87571; (505) 758-9341

NEW YORK

IK Knitworks/Weaveworks, 174 Park Ave., Amityville, NY 11701; (631) 264-1304

IK Woodside Weavers, 4946 Consaul Rd., Amsterdam, NY 12010; (518) 399-7991, kbcurtis@pop.net

Knit Pick, 2000 Grand Ave., Baldwin, NY 11510; (516) 623-8400

IK Spin a Yarn, 9 Mitchell Ave., Binghamton, NY 13903; (607) 722-3318

IK The Woolroom, 172 Joe's Hill Rd., Brewster, NY 10509; (914) 279-7627, www.woolroom.com

Barkow Yarn Shop, 2978 Nostrand Ave., Brooklyn, NY 11229; (718) 253-3369

IK Sew Brooklyn, 228 7th Ave., Brooklyn, NY 11215; (718) 499-7383

Stitch 'n Stitch, 1320 Coney Island Ave., Brooklyn, NY 11230; (718) 692-0110

Warm Ewe, 31 Main St., Chatham, NY 12037; (518) 392-2929

IK Happiknits Yarn Boutique Inc., 6333 Jericho Turnpike, Commack, NY 11725; (516) 462-5558

IK Highland Springs Farm, Peakes Brook Rd., Delhi, NY 13753; (607) 746-3316

IK The Woolly Lamb, 712 Main St., East Aurora, NY 14052; (716) 655-1911

Knitlove, 42 Gingerbread Ln., East Hampton, NY 11937; (516) 329-0700

Knitting Knook, 1777 Grand Central Ave., Elmira Hts., NY 14903; (607) 735-5668

IK Garden City Stitches, 725 Franklin Ave., Garden City, NY 11530; (516) 739-5648

The Open Door to Stitchery, 87A Middle Neck Rd., Great Neck, NY 11021; (516) 487-9442

FIBER FESTIVAL

WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

NEW YORK STATE SHEEP & WOOL FESTIVAL

RHINEBECK, NEW YORK

In October at Dutchess County Fairgrounds in Rhinebeck, NY: Tina Bouton (914) 246-2203; info@sheepandwool.com; www.sheepandwool.com

FARMS/MILLS/DYE STUDIOS

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FINGERLAKES WOOLEN MILLS

Mill spinning angora, wool, and wool/silk yarns: 1193 Stewart's Corners Rd., Genoa, NY 13071; (315) 497-1542; yarn@fingerlakes-yarns.com; www.fingerlakes-yarns.com

MOREHOUSE FARM

Over 500 purebred merino sheep on over 100 acres of pasture, plus shop: 141 Milan Hill Rd., Milan, NY 12571; (914) 758-6493

CAMPS/RETREATS/WORKSHOPS

BIG APPLE KNITTER'S GUILD ANNUAL RETREAT

A spring weekend retreat with workshops taught by well-known teachers: Roselle Siegel (718) 543-0993; www.bakg.org

FIBER FESTIVAL
WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

TAOS WOOL FESTIVAL

TAOS, NEW MEXICO

In October at Kit Carson Park in Taos, NM: Mountain & Valley Wool Association, PO Box 2754, Taos, New Mexico 87571; (888) 909-9665; info@taoswoolfestival.org; www.taoswoolfestival.org



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SUE FLANDERS (BARNYARD BOOTIES, PAGE 74)

What kinds of projects do you take with you when traveling? *We usually travel by car and before my daughter was born I would work on just about any project, even complex ones. Now my traveling projects are smaller and easier like socks or mittens. On a recent road trip to Florida I made several linen soap bags because they only take a couple of hours to knit up. Although she doesn't knit much, my daughter made small bean bags with #1 needles on this same trip.*

Have you had interesting knitting experiences while traveling? *Probably the funniest thing was being hailed over the CB radio by a passing truck driver who saw me knitting away and queried, "Hey baby, are you knitting an afghan for me?" Also, my husband is very astute when we're traveling. When I stop knitting and fold my hands across my lap he just pulls off the road so I can retrieve a dropped needle that's managed to get wedged between the door and the running board.*

Do you have favorite knitting-related destinations away from home? *I like to stop at Mary Lue's Knitting World in St. Peter, Minnesota. She always has fun sheep accessories and, of course, conferences are great shopping opportunities.*

What kind of knitting bag do you use? *It's pretty simple—just a large open tote bag.*

What do you keep in your knitting bag? *My current project and then the usual knitting essentials—scissors, needle gauge, needles, markers, darning needles, etc.*

IK General Bailey Homestead Farm, 340 Spier Falls Rd., Greenfield Center, NY 12833-2005; (518) 893-2015

Needle Works, 99 Main St., Greenwich, NY 12834; (518) 692-8980

Goldman's Yarn Stores, 391 N. Central Ave., Hartsdale, NY 10530-1811; (914) 761-1222

IK Countrywool, 59 Spring Rd., Hudson, NY 12534; (518) 828-4554

Knit Wit Kreations, 265 Main St., Hudson Falls, NY 12839; (518) 747-4010

IK Granny's Yarn Shoppe, 465 Main St., Islip, NY 11751; (631) 581-9236

IK Homespun, 314 E. State St., Ithaca, NY 14850; (607) 277-0954

IK Knitting Machines, Etc., 903 Mitchell St., Ithaca, NY 14850; (607) 277-1164

IK Amazing Threads, 2010 Ulster Ave., PO Box 758, Lake Katrine, NY 12449; (914) 336-5322

IK The Little Store, 56 Gnarled Hollow Rd., Long Island, NY 11733; (631) 689-8172

Sheep & Wool Shop, 4849 Cory Corners, Mari-on, NY 14505; (315) 926-5765

Erdal Yarns, Ltd., 303 Fifth Ave. Ste. 1101, New York, NY 10016; (212) 725-0162

IK Gotta Knit, 498 6th Ave., New York, NY 10011; (212) 989-3030

Knits Incredible, 971-A Lexington Ave., New York, NY 10021; (212) 717-0477

IK School Products, 1201 Broadway 3rd Floor, New York, NY 10001; (212) 679-3516

IK Stitches East, 55 E. 52nd St., New York, NY 10022; (212) 421-0112

The Woolgathering, 318 E. 84th St., New York, NY 10028; (212) 734-4747

Wallis Mayers Needlework Inc., 30 E. 68th St., New York, NY 10021; (212) 861-5318

The Yarn Co, 2274 Broadway, New York, NY 10024; (212) 787-7878

IK The Yarn Connection, 218 Madison Ave., New York, NY 10016; (212) 684-5099

IK Embraceable Ewe, 4226 N. Buffalo Rd., Orchard Park, NY 14127; (716) 667-2957

IK Rosemary Olmsted, Handweaver, 48 Haynes Rd., Plattsburgh, NY 12901; (518) 561-6166

IK Knitting Cove, 206 E. Main St., Port Jefferson, NY 11777; (516) 473-2121

IK Knitting Place Inc., 191 Main St. #4, Port Washington, NY 11050; (516) 944-9276

IK Patternworks, 36A Southgate Dr., PO Box 1690, Poughkeepsie, NY 12601; (914) 462-8000

IK Yarn with Susan, 2325 Lower Mountain Rd., Ransomville, NY 14131; (716) 754-7183

IK Knit 'n Purl Ltd., 2900 Monroe Ave., Rochester, NY 14618; (716) 248-8339

IK The Village Yarn Shop, 200 Midtown Plaza, Rochester, NY 14604; (716) 454-6064

IK Inn Stitches Yarn Shop, 139 Purchase St., Rye, NY 10580; (914) 925-6786

IK Lonesome Landing, 172 Lake Flower Ave., Saranac Lake, NY 12983; (518) 891-4555

IK Knitting Machines, 41 Primrose Ave., Scarsdale, NY 10583; (914) 472-8475

IK Ye Olde Yarn & Gift Shoppe, 1604 Union St., Schenectady, NY 12309; (518) 393-2695

Elegant Needles, 5 Jordan St., Skaneateles, NY 13152; (315) 685-9276

The Yarn Bin, 51 Fennell St., Skaneateles, NY 13152; (315) 685-5070

Wild and Woolly, 18 New Dorp Ln., Staten Island, NY 10306; (718) 987-7000, woolly@aol.com

Lantern, 232 Rockaway Ave., Valley Stream, NY 11580; (516) 825-5004

Liberty Ridge, 6175 Greenway Lowell Rd., Verona, NY 13478; (315) 337-7217

Knit Knacks, 1875 Wantagh Ave., Wantagh, NY 11793; (516) 785-2282

IK Fiber Design Studio, 10 Wisner Trail, Warwick, NY 10990; (914) 987-7975

Smiley's Yarns, 92-06 Jamaica Ave., Woodhaven, NY 11421; (718) 849-9873

Rita's Knit One Purl Two, 264 Woodridge Mountaintdale Rd., Woodridge, NY 12789; (914) 434-9300

NORTH CAROLINA

IK Earth Guild, 33 Haywood St., Asheville, NC 28801; (828) 255-7818

IK Naked Sheep Yarn Shop, 102 Sutton Ave., Black Mountain, NC 28711; (828) 669-0600

IK Settawig Gallery, 10952 Old Hwy. 64 W., Brasstown, NC 28902; (828) 837-3450

IK Shuttles Needles & Hooks, 214 E. Chatham St., Cary, NC 27511; (919) 469-9328

Knit a Bit, Village Plaza Mall, Chapel Hill, NC 27514; (919) 929-6562

IK The Knit Wits, 1037 Providence Rd., Charlotte, NC 28207; (704) 377-1984

The Needlecraft Center, PO Box 1652, Davidson, NC 28036; (704) 892-8988

IK The Yarn Corner, 64 Front St., Dillsboro, NC 28725; (828) 586-3420

IK Fiberspace, 770 Ninth St., Durham, NC 27705; (919) 286-3400

Yearning For Yarn, 106 E. King St., Edenton, NC 27932; (252) 482-2977

Hunters Needlecraft and Knit Shop, 705 Milner Dr., Greensboro, NC 27410; (336) 299-5904

Stitch Point, 1614C W. Friendly Ave., Greensboro, NC 27403; (336) 272-2032

Yarns Etc., 231 S. Elm St., Greensboro, NC 27401; (800) 335-5011

Swedish Yarn Imports, 126-A Wade Street, PO Box 2069, Jamestown, NC 27282

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100 Merino, Romney, and Corriedale sheep, plus shop: 1186 Jarvis Branch Rd., Mars Hill, NC 28754; (828) 689-9931; bovidae@madison.main.nc.us

CAMPS/RETREATS/WORKSHOPS

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KNITTING RETREAT ON THE OUTERBANKS

Five-day April retreat in Duck, NC: Pat Clockedile, 29 Alder Brook Ln., Yarmouth, ME 04096; (207) 846-3582; sterlinc@msn.com

FIBER CAMP

Two week-long sessions (one in June, one in July) for kids ages 7-12. Visit fiber farms, card, felt, dye, spin, weave, knit, and keep a journal. Inquire about adult fiber camp. Mary Stowe, Yarns Etc., 231 S. Elm St., Greensboro, NC 27401; (800) 335-5011, yarnetc@earthlink.com

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Weaver's Webb, 602 Pollock St., New Bern, NC 28562; (252) 514-2681

IK Great Yarns, 1208 Ridge Rd., Raleigh, NC 27607; (919) 832-3599

Norsk Fjord Fiber, 49 US Hwy. 64 West, Saphire, NC 28774; (828) 884-2195

IK Angelwing Needleworks, 108 E. Moore St., Southport, NC 28461; (910) 454-9163

Knit One Smock Too Inc., 3905 A Country Club Rd., Winston-Salem, NC 27104; (336) 765-9099

NORTH DAKOTA

IK Yarn Renaissance, 1226 S. University Dr., Fargo, ND 58103; (701) 280-1478

Sage Junction Yarns, 3355 Country Rd. 139, Mandan, ND 58554; (701) 663-2720

OHIO

Edie's Knit Shop Inc., 215 W. Garfield Rd., Aurora, OH 44202; (330) 562-7226

IK The Knit Shop, 214 S. Chillicothe Rd., Aurora, OH 44202; (330) 562-7226

IK Fiberworks, 3102 Maginn Dr., Beaver Creek, OH 45434; (937) 426-5522

IK Fiber Naturell, 9424 Shelly Ln., Cincinnati, OH 45242; (513) 793-4940

IK One More Stitch, 2030 Madison Rd., Cincinnati, OH 45208; (513) 533-1170

Peach Mountain Studio, 7010 Miami Ave., Cincinnati, OH 45243; (513) 271-3191

Wizard Weavers, 2701 Observatory Ave., Cincinnati, OH 45208; (513) 871-5750

IK Fine Points Inc., 2026 Murray Hill Rd., Cleveland, OH 44106; (216) 229-6644

IK Susan Yarns, 2132 S. Taylor Rd., Cleveland Hgts., OH 44118; (216) 321-2687

IK Little House, 1927 N. Main St., Clyde, OH 43410; (419) 547-9210

Nan Fisher Designs, 992 Medinah Terrace, Columbus, OH 43235; (614) 459-5837

IK The Yarn Shop, 1156 Kenny Centre, Columbus, OH 43220; (614) 457-7836

IK Wolfe Fiber Arts, 1188 W. 5th Ave., Columbus, OH 43212; (614) 487-9980

IK Stitch, Piece 'n Purl, 2018 State Rd., Cuyahoga Falls, OH 44223; (330) 928-9097

IK The Yarn Basket, 1994 Turnbull Rd., Dayton, OH 45432; (937) 427-2726

The Fifth Stitch, 300 Clinton St., Defiance, OH 43512-2629; (419) 782-0991

IK Yarn Dome, 418 S. Broadway, Greenville, OH 45331; (937) 548-2242

Sheep in a Heap Knit Shoppe, 17008 Madison Ave., Lakewood, OH 44107; (216) 228-4477

Bright Meadow Farms, 210 Creston Rd., Mansfield, OH 44906; (419) 529-9338

Eileen's Knit and Sew Center, 2789 Medina Rd., Medina, OH 44256; (330) 722-2798

Needle Point, 7312 Center St., Mentor, OH 44060; (440) 255-5575

IK Craftsman Hill Fibers, 15 N. Main St., PO Box 166, Mount Vernon, OH 43050; (740) 392-7724

IK Artistic Yarns & Threads, 1142 S. Main St., North Canton, OH 44720; (330) 494-8838

IK Knit-Wit Knits, 645 E. State St., Salem, OH 44460; (330) 337-5648

Sally Houk Exclusives, 50 Grand Blvd., Shelby, OH 44875; (419) 347-7969

Martha's Yarn House, 1002 Bechtle Ave., Springfield, OH 45504; (937) 322-6102

IK Honey Rock Enterprises, 10363 Loches Rd. NE, Saint Louisville, OH 43071; (740) 745-2832

IK Village Crafts, 62 E. Cherry St., Sunbury, OH 43074; (740) 965-3476, www.villagecrafts.com

IK Sally's Shop, 141 College St., Wadsworth, OH 44281; (330) 334-1996, sallyshop@compuserve.com

IK Yarn Palette, 100 W. Main St., Wilmington, OH 45177-2239; (937) 382-3455

OKLAHOMA

Sara's Shoppe, 1969 Marie Dr., Durant, OK 74701; (405) 924-0217

IK Ewe and Me Needlework Shop, 2120 Hwy. 59 N., Grove, OK 74345-0046; (918) 786-3588

IK Sealed With a Kiss, 2022 W. Noble, Guthrie, OK 73044; (405) 282-8649, www.swakknit.com

OREGON

IK The Web*Sters, 11 N. Main St., Ashland, OR 97520; (541) 482-9801

IK The Wool Company, 990 2nd St. SE, Bandon, OR 97411; (541) 347-3912



SHIRLEY PADEN (FLYING CABLES, PAGE 16; SHORT RIBBED CARDIGAN, PAGE 20)

What kinds of projects do you take with you when traveling? *I like to take works in progress so that I can take advantage of blocks of travel time in planes, cars, etc.*

Have you had interesting knitting experiences while traveling? *I'm always looking for tiny shops that carry unique fiber-related items and I've had many interesting experiences related to the serendipitous discovery of these shops in out-of-the-way places that eventually become destinations. One of my favorite shops is Aux Doigts de Fée, which means fairy fingers, in Bonnieux, France. Over the years I've developed relationships with the shop owners and knitters—these are wonderful relationships with kindred spirits—and we exchange ideas and materials. Children are fascinated by knitting. On one transatlantic flight I kept an unhappy youngster calm and quiet by playing with him using the colorful butterflies I had made up for an intarsia piece I was working on.*

Do you have favorite knitting-related destinations away from home? *We usually go to Europe three times a year for three or four weeks at a time. London still has nine or ten shops that are devoted purely to knitting. These knitting shops inspire me in many ways—presentation of beautiful fibers, garments, and the array of color and texture. European shops carry different books and magazines and I always come home with an armful of new ideas. I'm motivated by sustained visual stimuli—color, texture, technique, stitches, and shape.*

What kind of knitting bag do you use? *I have two different bags. My tapestry bag (which was woven especially for me by a friend) is 13" x 18", with four inside pockets, a leather bottom, and long leather straps so I can carry it over my shoulder. The tapestry bag is great for carrying yarn or larger items. It works just as well at the beach as it does at home. I also use The Knit Tote, which has a lot of different compartments, for just about everything imaginable.*

What do you keep in your knitting bag? *In the Knit-Tote, different size needles—circular, double-pointed, etc.—scissors, tapestry and cable needles, knitting gloves, row counter, markers, plastic holders, tape measure, straight pins, coil-less pins, safety pins, magnetic holders, snippers, Line-A-Timers, different-size holders, magnifier, pencils, pens, erasers, gauge check, notebook, business cards, knitters reference cards, tissues, glasses, rulers, crochet hooks. In the tapestry bag, yarn, notes, magazines, etc.*

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WRITE OR CALL FOR EXACT DATES, WHICH CHANGE YEARLY

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LIDIA KARABINECH (FRENCH SAILOR SHIRT, PAGE 70)

What kinds of projects do you take with you when traveling? Something that I can do on circular needles, something seamless like a sweater—I don't like small projects.

Have you had interesting knitting experiences while traveling? People often ask me what I'm knitting or what kind of yarn I'm using. I'm always watching other people to see what they are doing. I often buy yarn when I'm traveling and incorporate it into the project I'm working on at the time.

Do you have favorite knitting-related destinations away from home? I like to go to museums, yarns shops, and particularly boutiques because that's where I find items using interesting techniques or materials. I'm not traveling too much now but I dream of going to Shetland—I love the shawls.

What kind of knitting bag do you use? I used to work in a knitting shop and saw people come in with bags full of everything so I don't travel with a lot of stuff. I usually carry my yarn and needles in a tote bag.

What do you keep in your knitting bag? I carry scissors, tapestry needles, and a measuring tape that shows centimeters and inches in a small zippered bag—like a cosmetic bag. I also take along magazines and a small book.

Mill End Store, 4955 SW Western Ave., Beaverton, OR 97005; (503) 646-3000

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Damascus Pioneer Craft School, 14711 SE Anderson Rd., Clackamas, OR 97015; (503) 658-2704

My Yarn Shop, 264 Broadway, Coos Bay, OR 97420; (541) 266-8230

Fiber Nooks & Crannys, 351 NW Jackson Ave #2, Corvallis, OR 97330; (541) 754-8637

Northwest Peddlers, 2101 Bailey Hill Rd., Eugene, OR 97405; (541) 465-9003

Soft Horizons Fibre, 412 E. 13th Ave., Eugene, OR 97401; (541) 343-0651

The Knit Shop, 2821 Oak, Eugene, OR 97405; (541) 434-0430

Mimi's Yarn Shop, 125 W. California St., Jacksonville, OR 97530; (800) 303-1320

Molehill Farm, 16722 SW Boones Ferry Rd., Lake Oswego, OR 97035; (503) 697-9554

Robin and Russ Handweaver, 533 N. Adams St., McMinnville, OR 97128; (503) 472-5760

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By the Bay Creations, 1887 Union Ave., North Bend, OR 97459; (541) 756-7978

Northwest Wools, Inc., 3524 SW Troy St., Portland, OR 97219; (503) 244-5024

Yarn Garden, 1413 SE Hawthorne Blvd., Portland, OR 97214; (503) 239-7950

Trudy's Afghans & Yarn Supply, 1225 W. Harvard Ave., Roseburg, OR 97470; (541) 957-0629

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In June at Lane County Fairgrounds in Eugene, OR: Rolly Thompson, 30781 Fox Hollow Rd., Eugene, OR 97405; (541) 343-6596; rollyt@teleport.com; www.blacksheep-gathering.org

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In September at Clackamas County Fairgrounds in Canby, OR: Brandy Chastain, 30881 SW Bald Peak Rd., Hillsboro, OR 97123; (503) 628-1205; off@gte.net; www.flockandfiberfestival.com/

Artistic Needles, Inc., 1545 Hawthorne Ave. NE, Salem, OR 97301; (503) 589-1485

Mission Mill Museum, 1313 Mill St. SE, Salem, OR 97301; (503) 585-7012

Windsor Farms Rabbitry, 4151 Mountain View Rd., Silverton, OR 97381; (503) 873-3128, <http://members.aol.com/angorlady/index.htm>

Ewe to You, 305 Long Valley Rd., Sutherlin, OR 97479; (541) 459-5739

Herloom Creations, 10005 Hughey Ln., Tilamook, OR 97141; (503) 842-2982

Yarn For All Seasons, 722A W. Hwy. 20, Toledo, OR 97391; (541) 336-4884

Knitting Niche, 217 E. Columbia River Hwy., Troutdale, OR 97060; (503) 232-1193

Wool 'n Wares Yarn Shop, 21540 Wilamette Dr., West Linn, OR 97068; (503) 657-7470, woolywiley@aol.com

Woodland Woolworks, 262 S. Maple St., Yamhill, OR 97148; (800) 547-3725

PENNSYLVANIA

Tucker Yarn Co, Inc., 950 Hamilton St., Allentown, PA 18101; (610) 434-1846

Tangled Yarns, 519 Main St., Bethlehem, PA 18018; (610) 867-0318

Irene's Needleworks, 429 Washington Ave., Bridgeville, PA 15017; (412) 221-8130

Ashford Knitting Studio, 301 Greason Rd., Carlisle, PA 17013; (717) 249-7447

The Knitters Underground, 308 S. Pennsylvania Ave., Centre Hall, PA 16828; (814) 364-1433, www.knitters-underground.com

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MARI LYNN PATRICK (LAYERED TURKISH GLOVES, PAGE 26)

What kinds of projects do you take with you when traveling? I travel a lot by train along the Boston-Washington corridor so I work on whatever is under deadline. I'm usually working on an editorial project so I use travel time to stay on schedule. I will even design and knit complex patterns while I'm traveling. Doing complex patterns seems to feed my creative energy—once I start more ideas just keep coming.

Have you had interesting knitting experiences while traveling? I don't have any specific experiences because I get so focused with my knitting that I'm not very approachable. But traveling has made me aware of the different ways knowledge is exchanged. In Turkey, knitting (and most other things) is taught by talking about it—through conversation—not by following specific patterns or instructions. Knowledge about techniques and patterns is built over time through experience and day-to-day conversations.

Do you have favorite knitting-related destinations away from home? Not really. My yarn is shipped directly to me so I'm not inclined to visit shops. My house is a knitting shop!

What kind of knitting bag do you use? Right now I'm using a well-worn leather carry-on that is about to retire so I'm looking for a new bag. I prefer a nice piece of leather luggage.

What do you keep in your knitting bag? Yarn, scissors, tapestry needles, scrap paper, notebooks, tools for designing. I write the pattern first and then knit it up to make any corrections.

IK Country Spun Studio, 18 S. 7th St., Indiana, PA 15701; (724) 465-PURL

IK Wool Gathering, 131 E. State St., Kennett Square, PA 19348; (610) 444-8236

Knitnit Needlecrafts, 713 Olde Hickory Rd., Lancaster, PA 17601; (717) 569-3951

IK Oh Susanna, 2204 Marietta Ave., Lancaster, PA 17603; (717) 393-5146

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Needle Nest, 34 Round Hill Rd., Levittown, PA 19056; (215) 946-9260

IK Kathy's Kreations, 141 E. Main St., Ligonier, PA 15658; (724) 238-9320, www.kathys-kreations.com

Otter Creek Store, 106 S. Diamond St., Mercer, PA 16137; (724) 662-2830

Mary Koons, 408 Chestnut St., Mifflinburg, PA 17844; (570) 966-0341

IK Bonnie Knits, 4042 Monroeville Blvd., Monroeville, PA 15146; (412) 856-7033

Kraemer Yarn Shop, 240 S. Main St., Nazareth, PA 18064; (610) 759-1294

Tonidale Yarn & Needlecraft, 1050 Montour Church Rd., Oakdale, PA 15071; (412) 788-8850

IK Sophie's Yarns, 2017 Locust St., Philadelphia, PA 19103; (215) 977-9276

IK The Tangled Web, 7900 Germantown Ave., Philadelphia, PA 19118; (215) 242-1271

The Knitting Studio, 141 Nutt Rd. Rte. 23, Phoenixville, PA 19460; (610) 933-2561

Needle World, 208 Olive St., Sayre, PA 18840; (570) 888-4111

IK Yarns Unlimited, 435 Beaver St., Sewickley, PA 15143; (412) 741-8894

IK Town Stationery, 43 W. King St., Shippensburg, PA 17257; (717) 532-8779

IK The Colonial Yarn Shop, 7 Front St., Shiremanstown, PA 17011; (717) 763-8016

Knit Wit Shop, 1 Byron St., Smethport, PA 16749; (814) 887-9942

IK Knitting Basket, 540 Second St. Pike, Southampton, PA 18966; (215) 355-2666

IK Yarn Shop on the Farm, 1235 Red Run Rd., Stevens, PA 17578; (717) 336-5860

Bucks Country Knitting Machines, 2858 Old Lincoln Hwy., Trevoose, PA 19053; (215) 639-5251

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IK And the Beadz Go On, 1 W. Main, North Kingstown, RI 02852; (401) 268-3899

IK Textile Fiber Arts Studio, 64 Paris Irons Rd., North Scituate, RI 02857; (401) 568-7837

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KRISTIN NICHOLAS (KRISTIN'S FAVORITE CARRY-ALL, PAGE 24)

What kinds of projects do you take with you when traveling? Swatches, small things—scarves, hats, mittens. I like to be spontaneous with my projects while I'm traveling.

Have you had interesting knitting experiences while traveling? On a trip to Portugal, I was sitting in an espresso shop knitting some gloves. A woman seated in the shop was watching me intently and finally came over to talk to me. Although neither of us could speak the other's language we communicated through knitting. I had a knitting book with me and she wrote the appropriate Portuguese word next to the various knitting illustrations. On another trip to Italy I met a young American man who had learned to knit at Dartmouth's Outing Club! He was knitting a baby sweater but also liked to knit Kaffe Fassett designs.

Do you have favorite knitting-related destinations away from home? Although I love to visit the knitting shops in England and Scotland I think the best knitting shops are in the United States.

What kind of knitting bag do you use? A big huge bag! I use a passport bag for smaller things and carry it inside the huge bag.

What do you keep in your knitting bag? Many balls of my favorite yarn, Tapestry from Classic Elite—I probably have thirty little balls in different colors—calculator, eraser, pencils, graph paper. In the passport bag I carry a supply of different-sized knitting needles and tapestry needles.



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IK Carolina Homespun, 171 Little Ln., Evinston, VA 24550; (804) 821-HOME

IK Aylin's Woolgatherer, 7245 Arlington Blvd #318, Falls Church, VA 22042; (703) 573-1900, www.aylins-wool.com

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IK Old Town Needlecraft, 9774 Center St., Manassas, VA 20110; (703) 330-1846

IK Wooly Knits, 6728 Lowell Ave., McLean, VA 22101; (703) 448-9665

IK Hunt Country Yarns, 1 W. Federal, Middleburg, VA 20117; (540) 687-5129

IK Orchardside Yarn Shop, 273 Raphine Rd., Raphine, VA 24472; (540) 348-5220

Got Yarn, 2520 E. Professional Rd., Richmond, VA 23235; (804) 272-4441, www.gotyarn.com, yarnqueen@gotyarn.com

IK The Knitting Basket Ltd., 5812 Grove Ave., Richmond, VA 23226; (804) 282-2909

Needle on the Square, 3554 Electric Rd. SW, Roanoke, VA 24018; (540) 774-8797

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IK Ana-Cross Stitch, 713 Commercial Ave., Anacortes, WA 98221; (360) 299-9010

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IK Yarns Galore Inc., 660 NW Gilman Blvd. #C4, Issaquah, WA 98027; (800) 391-9276



DEBORAH NEWTON (HEIRLOOM ARAN BLANKET, PAGE 66)

What kinds of projects do you take with you when traveling? *I never take more than one ball of yarn and one set of 8-inch needles, which I use to make swatches for my own projects or for commercially produced fabrics. Sometimes I'll do the sleeve of a garment but nothing big.*

Have you had interesting knitting experiences while traveling? *One time I was coming home on the train and was working on an Aran pantsuit for a child. The young woman sitting next to me finally said in a German accent, "You know you're not knitting as fast as you could," and proceeded to show me a few tricks. We had a very pleasant conversation and I was really aware of the cultural differences. Although I had been knitting for a long time, she had grown up knitting!*

Do you have favorite knitting-related destinations away from home? *Not really. I log a lot of train miles between Providence and New York and I do knit on these trips to fill time but I don't usually focus on knitting while I'm on vacation. I don't knit in hotels. Vacationing is an outward experience and knitting has a very meditative quality for me.*

What kind of knitting bag do you use? *None. I just roll up a ball of yarn with a couple of needles, stick it in a plastic bag, throw it in my knapsack, and I'm on my way. The needles don't have to match and I often use toothpicks for cable holders.*

Kirkland Yarn & Stitchery, 12071 124th Ave. NE, Kirkland, WA 98034; (425) 821-2132

Jennings Yarn Shop, 104 S. 1st St., La Conner, WA 98257; (360) 466-3177

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IK Spinsters Cottage, 1702 Third St., Marysville, WA 98270; (360) 651-8639

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Amanda's Art-Yarns & Fiber, 18846-E Front St. NE, Poulsbo, WA 98370; (360) 779-3666

IK The Wild & Woolly Yarn Co., 19020 Front St., Poulsbo, WA 98370; (360) 779-3222

IK Paradise Fibers, NW 115 State St. Ste. 112B, Pullman, WA 99163; (509) 338-0827

IK Ritzy Things, 16132 NE 87th St., Redmond, WA 98052; (425) 883-2442, ritzy@ritzythings.com

IK Knittery, 601 S. Grady Way #C, Renton, WA 98055; (425) 228-4694

IK Nancy's Knits, 17174 116th Ave. SE, Renton, WA 98058; (425) 255-7392

Custom Twist Woolen Mill, 2650 Salk Ave. Ste. 101, Richland, WA 99352; (509) 371-9403

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SEATTLE KNITTING AND FIBER ARTS EXPO

A three-day April event including machine- and handknitting, crochet, weaving, spinning, felting, polymer clay, embellishment, computer design, fashion shows, and market: Arlene H. Vraney, K.M. Productions, PO Box 12606, Mill Creek, WA 98082-0606; (425) 745-3516; avraney@gte.net; http://home1.gte.net/avraney

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IK Sheep's Clothing, 1515 A Wright Ave., Richland, WA 99352; (877) 422-9276

IK Acorn St. Yarn Shop, 2818 NE 55th St., Seattle, WA 98105; (206) 525-1726

Tricoter, 3121 E. Madison, Seattle, WA 98112-4262; (206) 328-6505

IK The Weaving Works, 4717 Brooklyn Ave. NE, Seattle, WA 98105; (206) 524-1221

IK Yarn Gallery, 5633 California Ave. SW, Seattle, WA 98136; (206) 935-2010

IK Banana Belt Yarns, 228 W. Bell St., Sequim, WA 98382; (360) 683-5852

IK Fancy Image Yarn, SE 591 Arcadia Rd., Shelton, WA 98584; (360) 426-5875

IK Linda's Knit 'n Stitch, 9361 Bayshore Dr., Silverdale, WA 98383; (360) 698-7556

IK The Fiber Attic, 1009 1st Ste. #201, Snohomish, WA 98290; (360) 563-0330

IK Allinda Knitting Boutique, 321 W. Indiana, Spokane, WA 99205; (509) 328-4670

IK Lamb's Ear Farm, 18312 40th Ave. E., Tacoma, WA 98446; (253) 875-3629

IK Chicken House Weavery, Rte. 4 Box 311, Walla Walla, WA 99362; (509) 525-3339

IK It's a Crewel World, 982 E St., Washougal, WA 98671; (360) 835-9649, (800) 676-2302

IK Annemarie's Yarn, 206 Yelm Ave., Yelm, WA 98597; (360) 458-8325

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The Knitting Network, Battle Hill Rd., RR 2 Box 274A, Lewisburg, WV 24901-9339; (304) 647-3549

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Appleton Yarn Shop, 630 W. Wisconsin Ave., Appleton, WI 54911; (920) 731-2221

IK Jane's Knitting Hutch, 132 E. Wisconsin Ave., Appleton, WI 54911; (920) 954-9001

IK Susan's Fiber Shop, N. 250 Hwy. A, Columbus, WI 53925; (920) 623-4237

IK Granite Creek Farm, 642 27th Ave., Cumberland, WI 54829; (715) 822-8766

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RON SCHWEITZER (WATER GARDEN FAIR ISLE, PAGE 90)

What kinds of projects do you take with you when traveling? I always seem to be working on a deadline so whatever is due. For longer trips I'll take entire sweaters to work on but for shorter trips I'll divide the project up—but I always have to take all the colors along.

Have you had interesting knitting experiences while traveling? At the Hong Kong airport I had to explain why I was carrying six pairs of circular needles but they didn't confiscate them. You never know when knitting is going to connect you with someone else. Years ago, on a long plane trip to Asia, I taught a woman to knit. I still hear from her and she's still knitting.

Do you have favorite knitting-related destinations away from home? There are some knitting shops in England I'd definitely go back for: Shepherd's Purse in Bath, a place in Plymouth near the harbor, and in London on West Oxford Street. There is a wonderful library near York in northern England—a treasure trove of out-of-print books on woolen items that include patterns for knitting and weaving.

What kind of knitting bag do you use? I use several good-quality bags with lots of compartments with zippered closures, but in a pinch a plastic grocery bag will do. The zippers are important because they keep the cats out and they keep the contents from falling out when on a plane.

What do you keep in your knitting bag? I keep a camera and graph paper to record ideas and make sketches. I never know when something will relate to a current project. I also carry a travel journal, markers, stitch holders, different-sized needles, scissors, yarn, and the project I'm working on.

IK Sutter's Gold 'n Fleece, 9094 County Rd. O, Saint Germain, WI 54558; (715) 479-7634

IK Easy Stitchin' Needleart, 326 Country Walk Ln., Sister Bay, WI 54234; (920) 854-2840

Leisure Time Craft, 106 E. Clark St., Spencer, WI 54479; (715) 659-5518

IK Northwind Book & Fiber, 212 Walnut St., Spooner, WI 54801; (715) 635-6811

IK Prairie Junction Needlework, 227 E. Main St., Sun Prairie, WI 53590; (608) 837-8909

IK Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WI 54246; (920) 847-2264

IK Genesee Woolen Mill, 540 W28178 Hwy. 59, Waukesha, WI 53189; (262) 521-2121

IK Edgewood Arts, 109 N. Main St., Waupaca, WI 54981; (715) 258-0909

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IK Ewe Count, 823 Randall Ave., Cheyenne, WY 82001; (307) 638-1148

IK Iron Kettle Yarn Emporium, 1531 Beck Ave., Cody, WY 82414; (307) 587-5660

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IK The Yarn Farm, 316 Home Stretch, Evanston, WY 82930; (307) 789-8044

Knit on Pearl, 107 E. Pearl, Jackson, WY 83001; (307) 733-5648

Grethe's Knit 'n Needle, 433 Parks, Lander, WY 82520; (307) 332-5389

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THE KNITTING GUILD OF AMERICA

National and regional conventions with classes and markets held throughout the year: The Knitting Guild of America, PO Box 1606, Knoxville, TN 37901-1606; (800) 274-6034; tkga@tkga.com; www.tkga.com

SOAR: SPIN-OFF AUTUMN RETREAT

Spinning and knitting workshops, market, and gallery held in a different location each fall. (To be held in Lake Junaluska, NC, in 2000): Nancy Disney, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655; (800) 272-2193; NancyD@interweave.com; www.interweave.com

STITCHES

Large knitting conventions held in King of Prussia, PA, in the fall; Oakland, CA, in the spring; Minneapolis, MN, in the summer; plus a camp in Lake George, NY, in the summer (hosted by Knitter's Magazine): XRX Inc., PO Box 1525, Sioux Falls, SD 57101-1525; (800) 237-7099; stitches@xrx-inc.com; www.knittinguniverse.com

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The Good Shepherd, RFD Box 192 Old Cheney
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Knitter's Forum, TKGC, PO Box 444, Princeton,
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A Knitter's Journal, Puddle's End, PO Box 606,
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Knitting News, PO Box 1612-I, Carolina Beach,
NC 28428; www.craftassoc.com/knitting.html

Knitting Now, PO Box 543, Norfolk, MA 02056;
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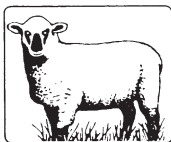
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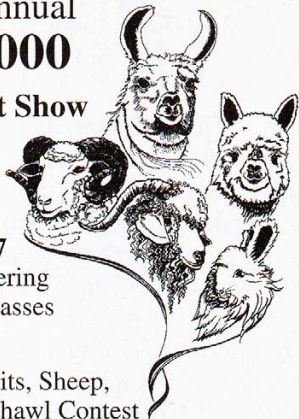
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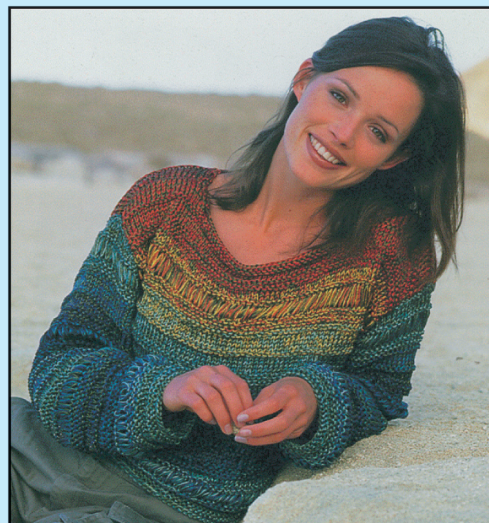
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Aran Heirloom Blanket

— DEBORAH NEWTON —

Finished Size About 64" (162.5 cm) wide and 68" (173 cm) long.

Yarn Classic Elite Waterpsun (100% felted Merino; 138 yd [123 m]/50 g): #5035 chartreuse, 64 skeins (used double). See introduction if you want to make a smaller blanket.

Needles Panels—Size 10½ (6.5 mm): straight. Edging—Size 10 (6 mm): 32" (80-cm) circular (cir). Adjust needle sizes if necessary to obtain correct gauge.

Notions Cable needle (cn); tapestry needle.

Gauge 15 sts and 21 rows = 4" (10 cm) in St st on larger needles.

Wide Panel

(Make 2) With larger needles and 2 strands held tog, CO 90 sts. *Set-up row:* P3, k2, [p1, k1] 3 times, k1, p2, k4, p3, k1, p3, k4, p2, k2, [p4, k4, p4] 2 times, k2, p2, k4, p3, k1, p3, k4, p2, k2, [p1, k1] 3 times, k1, p3. Beg with Row 1, work Wide Panel chart on page 68 until a total of 12 repeats of Section 2 have been completed, plus Rows 1–18 of the 13th repeat (330 chart rows). BO all sts in patt.

Narrow Panel

(Make 3) With larger needles and 2 strands held tog, CO 45 sts. *Set-up row:* P3,

THIS BLANKET IS SO SOFT, so generously sized, so beautiful that it will make anyone cuddled within it feel special, not to mention warm and comfortable. It requires a lot of knitting and a lot of yarn (the yarn is used doubled for extra weight and body), but because it is made in five separate strips (three narrow, two wide), rather than in one big piece, it is a surprisingly manageable project—even one that can be worked on while traveling, one strip at a time. The finishing requires only seaming the five strips together (because the edges join in the appearance of a cable, the seams are invisible), then picking up and knitting the final borders (garter stitch at the side edges and cabled ribbing at the top and bottom).

To make the blanket smaller, designer Deborah Newton offers the following options: For a blanket that is nine inches narrower and nine inches shorter, decrease yarn purchase by about fifteen percent and work two wide strips twelve repeats long and two narrow strips the same length. To sew together, alternate the strips (for an asymmetrical arrangement) or sew together the side strips at the center and the narrow strips on either side (for a symmetrical arrangement). Alternatively, to reduce the size of the blanket to approximately forty-five inches square (a small throw), reduce yarn quantity by approximately one third and work two large strips, each eight repeats long, and one narrow strip the same length. Sew narrow strip at center, flanked by larger strips at sides.

k15, p9, k15, p3. Beg with Row 1, work Narrow Panel chart on page 68 for 330 rows. BO all sts in patt.

Finishing

With RS of both strips facing, use yarn threaded on a tapestry needle to seam strips tog row by row, using 1 edge st of each piece for seaming, with narrow panels flanking the wide panels. **Garter stitch edging:** With cir needle and starting at one side edge, pick up and knit sts along side edge as foll: *Pick up and knit 1 st in each of the next 2 rows, skip 1 row, pick up and knit 1 st in each of the next 3 rows, skip 1 row; rep from * to end of side—about 235 sts. Do not join. Knit 3 rows. BO all sts loosely. Rep for other side edge. **Cable ribbed edging:** With cir needle and starting at lower right edge, pick up and knit 348 sts evenly along CO edge, including garter-st edging. Do not join. Work rib as foll:

Rows 1 and 3: (WS) K3, p2, *k2, p2; rep from * to last 3 sts, k3.

Row 2: K2, p1, *k2, p2,

k2tog and leave on needle, knit first st again, slip both sts off needle, p2; rep from * to last 3 sts, p1, k2.

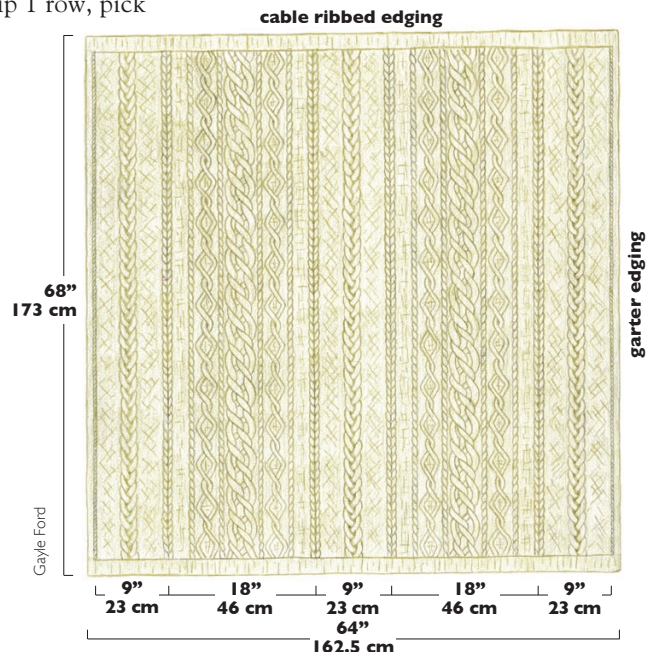
Row 4: K2, p1, *k2, p2; rep from * to last 3 sts, p1, k2.

Work Rows 1–4 once more, then work Rows 1 and 2. With WS facing, BO all sts. Rep for top edge. Weave in loose ends. ∞

Deborah Newton, author of *Designing Knitwear* (Taunton, 1993), has been a freelance knitwear designer for eighteen years. She lives in Providence, Rhode Island.



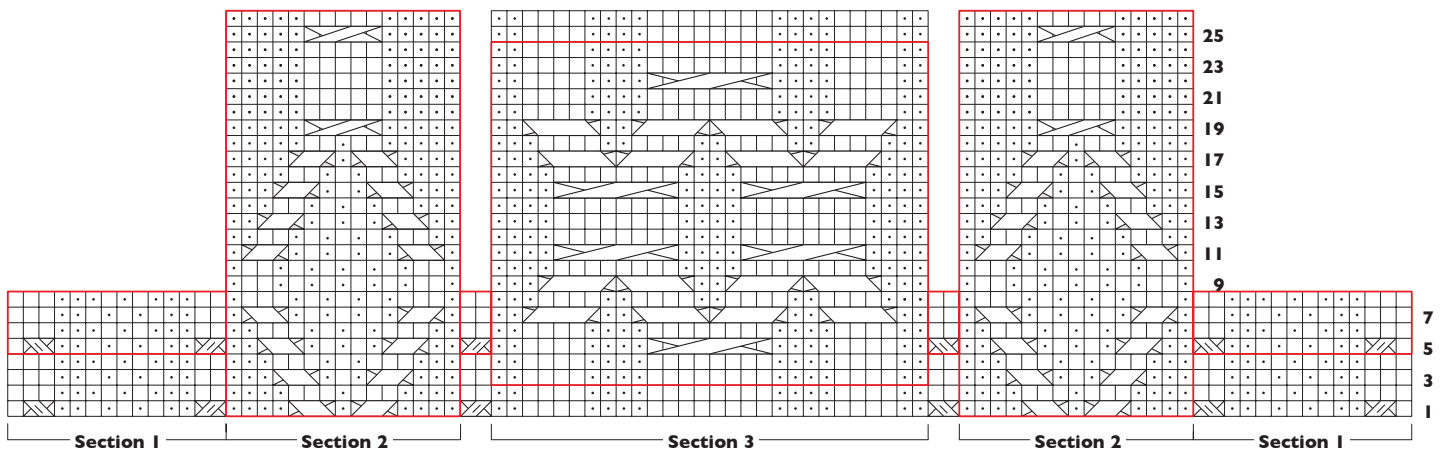
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Gayle Ford

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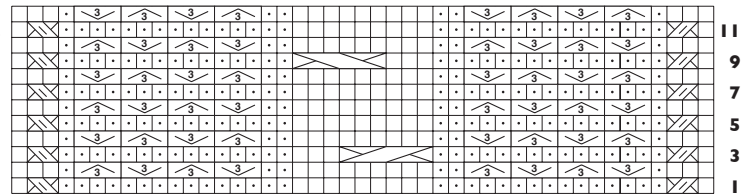


Work 4-row section 1 pattern repeat box 88 times. Work 26-row section 2 pattern repeat box 13 times, then end on Row 18. Work 2 rows pattern as indicated on chart, then work 22-row section 3 pattern repeat box 16 times; end with 2 rows pattern as indicated on chart.

- k on RS; p on WS
- p on RS; k on WS
- pattern repeat
- (k1, p1, k1) in same st
- p3tog
- k2tog and leave on needle, knit first st again

- knit second st tbl, knit first and second sts tog tbl
- place 1st onto cn and hold in back, k2, p1 from cn
- place 2 sts onto cn and hold in front, p1, k2 from cn
- place 2 sts onto cn and hold in front, k1, k2 from cn
- place 1st onto cn and hold in back, k2, k1 from cn
- place 3 sts onto cn and hold in back, k2, k3 from cn
- place 3 sts onto cn and hold in front, k3, k3 from cn
- place 4 sts onto cn and hold in front, p1, k4 from cn
- place 1st onto cn and hold in back, k4, p1 from cn
- place 3 sts onto cn and hold in front, k3, k3 from cn
- place 3 sts onto cn and hold in back, k3, k3 from cn
- place 4 sts onto cn and hold in back, k4, k4 from cn

Narrow Panel



Begin chart at Row 1, repeat Rows 1-12, end at Row 8.

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ORIGAMI

Designed by Jacqueline Olsen

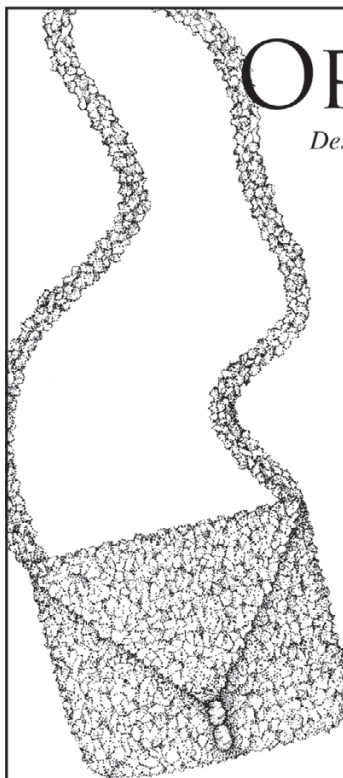
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French Sailor Shirt

— LIDIA KARABINECH —

Finished Size 36 (38, 40)" (91.5 [96.5, 101.5] cm) bust/chest circumference.

Sweater shown measures 38" (96.5 cm).

Yarn Filatura di Crosa Sandalo (100% silk; 121 yd [110 m]/50 g): #300 natural, 7 (7, 8) balls; #307 navy, 3 (3, 3/4) balls.

Needles Size 4 (3.5 mm): 16" and 32" (40- and 80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

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

Notes:

For the first 4" (10 cm) of the back and front, cut yarns at color changes. Thereafter, twist the two yarns at color changes to avoid long floats. Slide stitches to the opposite end of the circular needle as necessary when changing colors in the stripe pattern.

Stitch

Stripe Pattern:

Rows 1–8: With natural, work St st.

Rows 9–11: With navy, work St st.

Repeat Rows 1–11 for pattern.

Back

With navy and longer needle, CO 97 (102, 107) sts. Work 2 rows garter st (knit every

LIDIA KARABINECH REINTERPRETED the classic French sailor shirt, donned by Gallic seamen as well as such famous style arbiters as Coco Chanel and Jean Paul Gaultier, by knitting it in matte silk, which gives it a slightly more elegant look than the classic cotton.

row). On next row, join natural and beg stripe patt, working as foll: Work 3 sts in garter st, work St st to last 3 sts, work 3 sts in garter st. Cont as established until piece measures 4" (10 cm) from beg, ending with a WS row. *Next row:* K2, k2tog, work to last 4 sts, ssk, k2. Dec 1 st each end of needle in this manner every 22 rows 2 more times—91 (96, 101) sts rem. Work even until piece measures 16" (40.5 cm) from beg, or desired length to armholes. **Shape armholes:** BO 3 sts at beg of next 2 rows, BO 2 sts at beg of foll 2 rows, then dec 1 st each end of needle as before every other row 8 times—65 (70, 75) sts rem. Work even until armholes measure 7½ (8, 8½)" (19 [20, 21.5] cm). **Shape shoulders and neck:** BO 5 (6, 7) sts, k5 (6, 7), place rem 55 (58, 61) sts on holder. Turn, p5 (6, 7), turn. BO 5 (6, 7) sts kwise. Leaving center 45 (46, 47) sts on holder for back neck, replace last 10 (12, 14) sts onto needle. With WS facing, BO 5 (6, 7) sts, p5 (6, 7), turn. Knit 5 (6, 7), turn. BO 5 (6, 7) sts pwise.

Front

Work as for back until armhole measures 7 (7½, 8)" (18 [19, 20.5] cm), ending with a

WS row. **Shape shoulders and neck:** K20 (22, 24), place center 25 (26, 27) sts on holder for front neck, join new yarn and work to end—20 (22, 24) sts each side. Working each side separately and cont in stripe patt, shape neck with short rows as foll: *Left side:* (WS facing) P15 (17, 19), wrap next st (see Glossary, page 94), turn. K10 (12, 14), wrap next st, turn. Shape shoulder as for back. *Right side:* (WS facing) P20 (22, 24), turn. K15 (17, 19), wrap next st, turn. P10 (12, 14), wrap next st, turn. Shape shoulders as for back.

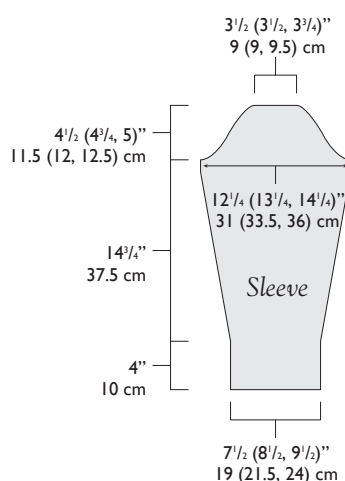
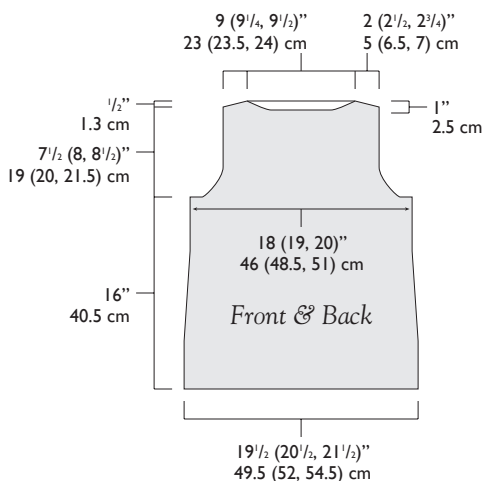
Sleeves

With navy, CO 37 (42, 47) sts. Work 2 rows garter st. Beg stripe patt on next row and work even in St st until piece measures 4" (10 cm). Inc 1 st each end of needle every 6 rows 6 times, then every 8 rows 6 times—61 (66, 71) sts. Cont even until piece measures 18¾" (47.5 cm) from beg. **Shape cap:** BO 3 sts at beg of next 2 rows, BO 2 sts at beg of foll 2 rows, then dec 1 st each end of needle every other row 8 times—35 (40, 45) sts rem. BO 2 sts at beg of next 6 (8, 10) rows, BO 3 sts at beg of foll 2 rows—17 (18, 19) sts rem. BO all sts.

Finishing

Block pieces. With yarn threaded on a tapestry needle, sew shoulder seams. Place 45 (46, 47) held back neck sts onto shorter cir needle, pick up and knit 10 sts along front side neck, knit 25 (26, 27) held front neck sts, pick up and knit 10 sts along other front side neck—90 (92, 94) sts. Place marker (pm) and join. With navy, purl 1 rnd, knit 1 rnd. BO all sts pwise. Sew sleeves into armholes. Sew sleeve and side seams, leaving 4" (10 cm) open at hem for side slits. Weave in loose ends. Lightly steam garment on WS. ∞

Lidia Karabinech lives in Brooklyn, New York.





Kangaroo-Pouch Sweatshirt and Doll

— CATHY PAYSON —

Finished Size 24 (26, 28, 30)" (61[66, 71, 76] cm) chest circumference. To fit 6–12 (12–18, 18–24, 36) months.

Sweater shown measures 28" (71 cm).

Yarn Brown Sheep Cotton Fleece (80% cotton, 20% Merino; 215 yd [197 m]/100 g): #490 fermi green and #575 blue slate, 3 skeins each for all sizes.

Small amount of ivory for doll's face and pink for doll's mouth.

Needles Sweater—Size 6 (4 mm). Doll—Size 4 (3.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; stitch holder; bits of clean fleece or fiberfill for stuffing doll.

Gauge 20 sts and 41 rows = 4" (10 cm) in St st on larger needles.

SWEATSHIRT

Back

With green, CO 60 (65, 70, 75) sts. Work garter st (knit every row) for 6 rows. Change to blue and work garter st for 6 rows. Cont stripe patt as established until piece measures 12 (13, 14, 15)" (30.5 [33, 35.5, 38] cm) from beg. BO all sts.

Front

Work as for back until piece measures 10 (11, 12, 13)" (25.5 [28, 30.5, 33] cm) from beg, ending with a WS row. **Shape neck:** Work 20 (22, 23, 25) sts, join new yarn and BO center 20 (21, 24, 25) sts, work to end. Working each side separately,

CATHY PAYSON DESIGNED this kangaroo-pouch sweatshirt for the toddler on the go, who always appreciates a take-along friend. Worked in garter-stitch stripes, both knit up quickly. The hood and pouch on the sweater are knitted separately from the body and sewn in place. The doll body is worked in one piece from the head to the feet, then seamed along the center back and stuffed. The arms and hat are worked separately and sewn in place. A small amount of embroidery finishes the face.

BO 1 st each neck edge every 4 rows 5 times—15 (17, 18, 20) sts rem. Cont even until piece measures same as back. BO all sts.

Sleeves

With green, CO 34 (35, 38, 39) sts. Working garter st stripe patt as for back, inc 1 st each end of needle every 7 rows 0 (0, 0, 3) times, every 8 rows 0 (10, 11, 10) times, then every 9 rows 8 (0, 0, 0) times—50 (55, 60, 65) sts. Work even until piece measures 7 (8, 9, 10)" (18 [20.5, 23, 25.5] cm) from beg. BO all sts.

Hood

With green, CO 33 (35, 38, 40) sts. Work garter st stripe patt (6 rows each of green and blue) until piece measures about 18 (19, 20, 21)" (46 [48.5, 51, 53.5] cm) from beg, ending with green. BO all $\frac{3}{4}$ sts.

Pouch

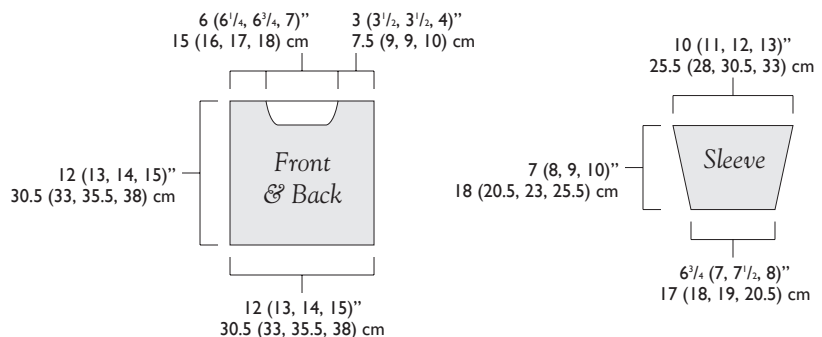
With green, CO 35 sts. Work garter st stripe patt (6 rows each of green and blue) until 3 green and 2 blue stripes have been worked. BO 1 st at beg of next and every foll row until a total of 5 green and 4 blue stripes have been worked. BO rem 11 sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. Fold hood in half and sew tog along one side (preferably the side with the color change floats). Starting at center front and ending at center back, sew each side of hood in place. Sew pouch to center front, matching stripes. Weave in loose ends. Block.

DOLL

Body: With ivory, CO 36 sts. Knit 20 rows. *Next row:* K2tog across row—18 sts rem. Knit 1 row even. *Next row:* K1f&b across row—36 sts. With blue, knit 2 rows. With green, knit 2 rows. Cont working 2 rows each blue and green until there are 5 blue and 5 green stripes. With blue, k18 sts for pant leg and place rem 18 sts on a holder. Cont on these 18 sts with blue only, work 20 rows garter st. *Next row:* K2tog across row—9 sts rem. Cut yarn, leaving a 8" (20.5-cm) tail. Draw tail through rem sts and pull tight. Fasten off. Place held 18 sts onto needle and work the same way for other leg. **Arms:** (Make 2) With blue, CO 10 sts. Knit 2 rows. With green, knit 2 rows. Cont in stripe patt





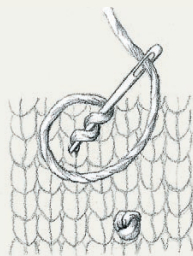
until there are 4 blue and 3 green stripes. With blue, k2tog across row— $5\frac{3}{4}$ sts. Cut yarn, leaving a 6" (15-cm) tail. Draw tail through rem sts, pull tight, and use

tail to sew arm seam. **Hat:** With green, CO 36 sts. Knit 8 rows. *Next row:* *K7, k2tog; rep from *. Knit 1 row. *Next row:* *K6, k2tog; rep from *. Cont dec in this

manner (knitting 1 less st bet decs every other row) until 4 sts rem. Knit 4 rows. Cut yarn and draw tail through these sts, pull tight, and use tail to sew seam. Fold body so that seam will be along center back. Sew leg seams. Sew center back. With blue, work French knots as shown at left for eyes. With pink, work a French knot for the mouth. Weave in loose ends. Stuff body. Stuff hat and sew hat in place. Stuff arms and sew into place. ∞

French Knot

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



Cathy Payson designs knitwear in South Boston, Massachusetts.

Barnyard Booties

— SUE FLANDERS —

Finished Size 3 (3½, 4, 4½)" (7.5 [9, 10, 11.5] cm) foot length. To fit infant shoe size 1 (2, 3, 4). Sheep and bunny shown measure 3½" (9 cm); duck measures 4" (10 cm); pig measures 4½" (11.5) cm.

Yarn Dale of Norway Kolibri (100% cotton; 115 yd [105 m]/50 g). **Sheep:** #0020 off-white (MC) and #0090 black, 1 ball each. **Bunny:** #3942 mauve (MC) and #0020 off-white, 1¾ball each. **Pig:** #3130 pink (MC) and #3907 rust, 1 ball each. **Duck:** #2208 yellow (MC) and #2707 orange, 1 ball¾each.

Needles Body—Size 3 (3.25 mm): set of 4 double-pointed (dpn). Ribbing—Size 1 (2.25 mm): set of 5 dpn. Adjust needle sizes if necessary to obtain correct gauge.

Notions Markers (m); tapestry needle; small bits of clean fleece or fiberfill for stuffing duck heads.

Gauge 28 sts and 34 rows = 4" (10 cm) in St st on larger needles.

SHEEP

Sole

With larger dpn and MC, CO 10 sts.

Row 1: (WS) Purl.

Row 2: K1, M1, knit to last st, M1, k1—2¾sts inc'd.

Row 3: Purl.

For sizes large and extra-large only: Rep Rows 2 and 3 once—12 (12, 14, 14) sts.

For all sizes: Cont in St st until piece measures 2½ (3, 3½, 4)" (6.5 [7.5, 9, 10] cm), ending with a WS row. *Next row: K1, ssk, knit to 3 sts from end, k2tog, k1—2 sts dec'd. Purl 1 row. Rep from * until 8 sts rem, ending with a RS row.

With working yarn and RS facing, pick up and knit 40 (44, 48, 52) sts evenly spaced around perimeter of sole, then k4 of the 8 rem sole sts—48 (52, 56, 60) sts. Place marker (pm) and join into a rnd. Purl 1 rnd, and at the same time, arrange sts so that there are 16 (18, 20, 22) sts each on needles 1 and 3, and 16 sts on needle 2 (bootie front).

DUCKS, RABBITS, PIGS, SHEEP! Sue Flanders has designed a virtual barnyard for baby's feet. These ingeniously shaped booties, which are about as cute as a cute can be, are guaranteed to please parents and baby alike. All styles begin with the sole, which is worked back and forth in stockinette stitch. Then stitches are picked up around the perimeter of the sole, joined, and worked in the round upward to the ankle, with the face and (except for the pig) tail shaping worked in short rows along the way. Additional details are worked separately and sewn in place. Ribbing at the ankles helps to assure a snug fit so that booties will stay put on baby's feet.

Foot

Knit 4 (5, 6, 7) rnds, ending 2 sts before m on last rnd. **Tail:** Worked on the last 2 sts of needle 3 and first 2 sts of needle 1—4 sts. Work these 4 sts in St st for 8 rows. Fold tail and attach as foll: *Lift purl bump from WS of st 8 rows below current row and place on needle, knit this lifted st tog with st on needle; rep from * 3 more times, knit to end of rnd. **Head:** Worked in short rows on the 16 sts on needle 2.

Rnd 1: Knit to last 2 sts on needle 1, k2tog, k16, turn, p16, turn, [k2tog, yo] 7 times, k2tog, turn, p15, turn, k15, ssk, knit to end of rnd.

Rnd 2: Knit to last 2 sts on needle 1, k2tog, knit next 15 sts forming crimps by knitting sts on needle tog with purl bumps from WS of sts 4 rows below as for tail, ssk, knit to end of rnd.

Face:

Rnd 1: Knit to last 2 sts on needle 1, k2tog, k4, join CC and use CC as foll: K7, turn, p7, turn, k7, turn, p7, k7 sts with purl bumps from sts 4 rows below as before, k1 (additional st in CC), turn, sl 1, p8, turn, sl 1, k9, turn, sl 1, p10, turn, sl 1, k11, turn, sl 1, p12, turn, cut off CC and cont with MC only, knit to end of needle 2, ssk, knit to end of rnd.

Rnd 2: Knit to last 2 sts on needle 1, k2tog, k15, ssk, knit to end of rnd.

Rnd 3: (Make ears) Knit to last 2 sts on needle 1, k2tog, *[k3, turn, p3, turn] 6 times, knit these 6 sts again while forming crimp as for tail (picking up purl bumps from sts 12 rows below)**, k9, repeat from * to **, ssk, knit to end of¾rnd.

Rnd 4: (Make "eyebrows") Knit to last 2 sts on needle 1, k2tog, k15, turn, p15, [k2tog, yo] 7 times, k1, turn, p15, turn,

k15, ssk, knit to end of rnd.

Rnd 5: Knit to last 2 sts on needle 1, k2tog, knit the next 15 sts while forming crimp with sts 4 rows below, ssk, knit to end of rnd.

Rnd 6: Knit to last 2 sts on needle 1, [k2tog] 4 times, k1, k2tog, [ssk] 4 times, knit to end of rnd. Cut off MC.

Rnd 7: Join CC and knit.

Change to smaller dpn. Work k1, p1 ribbing for 1" (2.5 cm). Change to larger dpn and cont as established for 1" (2.5 cm) more. BO all sts in patt.

Finishing

Weave in loose ends. With MC, work one fly stitch (see page 76) for each eye.

BUNNY

Work as for sheep to tail. Using CC instead of MC, work tail as for sheep. **Head:**

Rnd 1: (Make nose) K22 (24, 26, 28), join CC and k2, turn, sl 1, p2, turn, sl 1, k3, turn, sl 1, p3, turn, cut off CC, with MC, knit to end of rnd, placing marker (pm) at center of nose (after 24 [26, 28, 30]th st).

Rnds 2–6: Knit to 3 sts before m, k2tog, k1, sl m, k1, ssk, knit to end of rnd—38 (42, 46, 50) sts rem after Rnd 6.

Rnds 7–9: Knit.

Rnd 10: Knit to 5 sts before m, [ssk] 2 times, k1, remove m, k1, [k2tog] 2 times, knit to end of rnd. Cut off MC.

Rnd 11: Join CC and knit.

Change to smaller dpn. Work k1, p1 ribbing for 1" (2.5 cm). Change to larger dpn and cont as established for 1" (2.5 cm) more. BO all sts in patt.

Finishing

Ears: (Make 2) With MC, CO 7 sts.



Work St st for 16 rows. Shape top as foll: *Ssk, knit to last 2 sts, k2tog. Purl 1 row. Rep from * once more—3 sts rem. Change to CC and work St st for 16 rows. BO all sts. Fold ear in half and sew selvages tog. With yarn threaded on a tapestry needle, sew ears to booties. Weave in loose ends. With CC, work one fly stitch (see page 76) for each eye and 3 straight stitches for mouth.

PIG Sole

Work as for sheep.

Foot

Rnds 1–3: Knit.

Rnd 4: (Make nose) The nose is worked back and forth in short rows in CC as indicated; all other sts are worked in MC. K23 (25, 27, 29), k2 with CC, k2 with MC, wrap next st (see Glossary, page 94), turn, p1 with MC, p4 with CC, p2 with MC, wrap next st, turn, k1 with MC, k6 with CC, k2 with MC (working wrap with wrapped st), wrap next st, turn, p2 with MC, p1 with CC, p1 with MC, p2 with CC, p1 with MC, p1 with CC, p3 with MC, (working

wrap with wrapped st), wrap next st, turn, k3 with MC, k6 with CC, k1 with MC, wrap next st, turn, p2 with MC, p4 with CC, p1 with MC, wrap next st, turn, k2 with MC, k2 with CC, cut off CC, knit to end of rnd with MC (working wraps with wrapped sts).

Rnd 5: Knit to last 2 sts on needle 1, k2tog, knit all sts on needle 2, (working wraps with wrapped sts), ssk, knit to end of needle 3—46 (50, 54, 58) sts rem.

Rnd 6: Knit to last 2 sts on needle 1, [k2tog, k4] 2 times, ssk, k4, ssk, knit to end—42 (46, 50, 54) sts rem.



Fly Stitch

Bring threaded needle out from back to front at upper left corner of a knitted stitch. Insert needle at upper right corner of same stitch and back out at the center of same stitch, holding yarn below tip of needle as it comes out. Insert needle into center of stitch directly below.



Rnd 7: Knit to last 2 sts on needle 1, k2tog, k3, k2tog, k4, ssk, k3, ssk, knit to end—38 (42, 46, 50) sts rem.

Rnd 8: Knit to last 2 sts on needle 1, k2tog, k2, k2tog, k4, ssk, k2, ssk, knit to end—34 (38, 42, 46) sts rem.

Rep Rnd 5 until 26 (28, 30, 32) sts rem. Cut off MC. Join CC and knit 1 rnd. Change to smaller dpn. Work k1, p1 ribbing for 1" (2.5 cm). Change to larger dpn and cont as established for 1" (2.5 cm) more. BO all sts in patt.

Finishing

Ears: With MC and larger dpn, CO 13 sts.

Row 1: Purl.

Row 2: Ssk, knit to last 2 sts, k2tog.

Rep Rows 1 and 2 until 3 sts rem. Purl 1 row. K3tog, cut yarn, fasten off, and work

in loose end. Fold CO edges in towards center of ear, and sew to bootie.

Tail: With MC and larger dpn, CO 18 sts. BO all sts as foll: K2tog, *k2tog, pass first st over second; rep from *. Twist into a curl and attach to bootie. Weave in all loose ends. With CC, work French knots (see page 73) for eyes.

DUCK

Sole

Work as for sheep.

Foot

Rnd 1: Knit.

Rnd 2: (Inc for tail) K1, M1, knit to last st, M1, k1—2 sts dec'd.

Rep Rnd 1 and 2 two more times—54 (58, 62, 68) sts. **Divide for head:** K18 (19, 20,

21), place next 18 (20, 22, 24) sts on a length of waste yarn, using the backward loop method (see Glossary, page 93) CO 2 sts over the gap, knit to end—38 (40, 42, 46) sts. Rep Rnd 2, then Rnd 1, then Rnd 2 again—42 (44, 46, 50) sts. **Next rnd:** (BO tail sts) Knit to last 5 sts, BO these 5 sts and the first 5 sts of next rnd, knit to end—32 (34, 36, 40) sts rem. Knit 2 rnds. **Next rnd:** Knit, dec 6 (8, 10, 12) sts evenly spaced—26 (26, 26, 28) sts rem. Cut off MC. Join CC and knit 1 rnd. Change to smaller dpn. Work k1, p1 ribbing for 1" (2.5 cm). Change to larger dpn and cont as established for 1" (2.5 cm) more. BO all sts in patt. **Head:** Place held sts evenly onto 3 larger dpn. Join yarn and pick up and knit 2 sts from CO edge to close gap—20 (22, 24, 26) sts.

Rnds 1 and 3: Knit.

Rnd 2: *K2tog; rep from *—10 (11, 12, 13) sts rem.

Rnd 4: *K1f&b; rep from *—20 (22, 24, 26) sts.

Rnds 5–12: Knit.

Rnd 13: *K2tog; rep from *—10 (11, 12, 13) sts rem.

Rnd 14: *K2tog; rep from *, end k0 (1, 0, ¼1)—5 (6, 6, 7) sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off.

Finishing

Stuff small amount of clean fleece or fiberfill into head. With yarn threaded on a tapestry needle, sew neck closed. Sew top of tail closed. **Bill:** With larger dpn and CC, CO 3 sts.

Rows 1 and 3–15: Knit.

Row 2: K1, M1, k1, M1, k1—5 sts.

Row 16: K2tog, k1, ssk—3 sts rem.

BO all sts. Fold in half and sew to head of duck. With CC, work French knots (see page 73) for eyes. Weave in loose ends. ∞

Sue Flanders specializes in designing knitwear for kids. She lives in Robbinsdale, Minnesota.

the mannings

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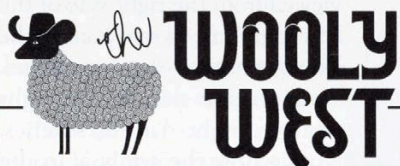
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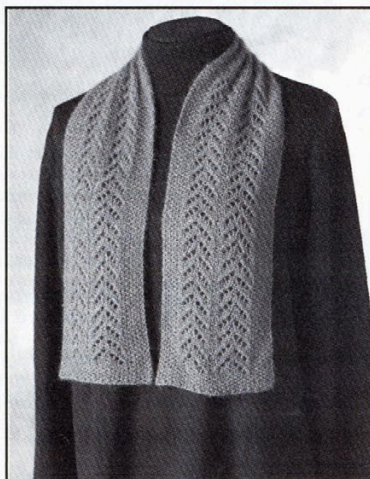
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Making Sense of Symbols: A Guide to Reading Charts

Ann Budd

MANY BEGINNING KNITTERS pale at the sight of a knitting pattern, temporarily paralyzed by the seemingly complicated abbreviations and symbols (k2tog, ssk, brackets, parentheses, asterisks, . . .). But most knitters quickly realize that pattern language is actually quite simple; rather than an unbreakable code, it is truly a useful shorthand. Curiously, however, many knitters never make the jump to following charted patterns, failing to understand how logical and, yes, easy to follow, they really are.

Charts have several advantages over row-by-row knitting instructions written out in words: They let you see at a glance what's to be done and what the pattern will look like knitted; they help you recognize how the stitches relate to one another; and they take up less space than written instructions. These days, more and more patterns are being charted instead of written out row-by-row, and that means it is more important than ever to learn how to read them. Once you add this skill to your repertoire, your choices as a knitter expand nicely.

The Anatomy of a Chart

Charts are a visual representation of a knitted fabric viewed from the right side. Charts are plotted on graph paper so that one square represents one stitch and one horizontal row represents one row of knitting. The symbols or colors in the squares indicate how to work each stitch. For colorwork charts, the colors represent yarn colors; for texture work, the symbols represent stitch manipulations. Unless otherwise specified, charts are read from the bottom to the top, right to left for right-side rows, and left to right for wrong-side rows. When knitting in the round (where

the right side of the knitting is always facing out), all rows are read from right to left.











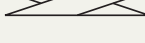
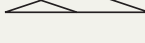
Most charts, including the ones in *Interweave Knits*, are plotted on a square grid. Because knitted stitches tend to be wider than they are tall, motifs worked from such charts will appear squatter in the actual knitting than they appear on the grid. To avoid this discrepancy when designing your own project, you can use proportional knitter's graph paper (available at knitting stores).

Symbols: Though not all publications use exactly the same symbols (for example, some use a horizontal dash to denote a purl stitch, others use a dot), for the most part, the symbols represent what the stitches look like when viewed from the right side of the knitting. Symbols that slant to the left represent left-slanting stitches. Symbols that slant to the right represent right-slanting stitches. Notice how the symbols in the charts at right mimic the stitches in the knitted fabrics.

Because charts are presented as viewed from the right side only, most symbols represent two different maneuvers—one for right-side rows and another for wrong-side rows. For example, for stockinette stitch, you knit the stitches on right-side rows and purl them on wrong-side rows. However, charted stockinette stitch shows only the right, or knit, side. A list of the most common symbols and their right- and wrong-side definitions is presented in the box at left.

No stitch: Many stitch patterns, especially lace, involve increases or decreases that cause the stitch count to rise or fall, thereby requiring the number of boxes in a chart to vary from one row to the next. For some patterns, these variations are simply represented by uneven chart edges. For other patterns, adding or subtracting boxes at the edge of a chart may

Common Chart Symbols & Definitions

	right side: knit wrong side: purl
	right side: purl wrong side: knit
	right side: k2tog wrong side: p2tog
	right side: k3tog wrong side: p3tog
	right side: ssk wrong side: ssp
	right side: sl 2 sts individually, k1, p2sso; wrong side: p2tog and place st on left needle, pass next st over this st, return st to right needle
	Make 1
	yarn over
	work through back loop of stitch
	no stitch
	Right cross: place specified number of sts onto cable needle and hold in back, knit specified number of sts, knit specified number of sts from cable needle
	Left cross: place specified number of sts onto cable needle and hold in front, knit specified number of sts, knit specified number of sts from cable needle

disrupt the vertical stitch alignment. In these cases, a special symbol for “no stitch” is used within the center of the chart. These symbols accommodate “missing” stitches while they maintain the vertical integrity of the pattern. In *Interweave Knits*, missing stitches are represented by gray shaded boxes. When you come to a shaded box, simply skip over it and continue to the end of the row as if it doesn’t exist.

Row numbers: Rows are numbered along the side of most charts, especially long or complicated ones. Row numbers appearing along the right edge denote right-side rows to be read from right to left. Row numbers appearing along the left edge denote wrong-side rows to be read from left to right. For example, if the number 1½ is on the right edge of the chart, that and all subsequent odd-numbered rows are right-side rows; all even-numbered rows are worked from the wrong side (from left to right). With few exceptions, charts in *Interweave Knits* designate Row 1 as a right-side row. For some patterns, this necessitates a “set-up row” be worked prior to the first row of the chart to get the stitches in the necessary sequence of knits and purls.

Pattern repeats: All charts show at least one pattern repeat. If the repeat is complex, more than one repeat is charted to help you see how the individual motifs look adjacent to each other.

In row-by-row instructions, pattern repeats are flanked by asterisks or square brackets. On charts, these repeats are outlined in heavy or colored boxes, or they’re annotated at the lower or upper edge of the chart.

Some patterns that are worked back and forth in rows require extra stitches to balance a charted pattern. In row-by-row instructions, such patterns are reported as repeating over a multiple of a number of stitches plus extra stitches (i.e., balanced 2x2 ribbing worked back and forth is a multiple of 4 stitches plus 2). On charts, these balancing stitches appear at the right and left margins of the chart, with the repeat clearly

marked in between. On right-side rows, work from right to left, working the stitches on the right edge once, then the repeat as many times as necessary, and end by working the stitches on the left edge once. On wrong-side rows, work from left to right, working the stitches on the left edge once, the repeat box as many times as necessary, and end by working the stitches on the right edge once.

Charts for multisized garments will most likely have different numbers of edge stitches for the different sizes.

Read the instructions and chart carefully, and be sure to begin and end as specified for the size you are making.

Helpful Hints


— If a chart is so small or complicated that it causes your eyes to strain, copy it onto larger graph paper or make a photocopy enlargement. If the chart involves colorwork and you don’t have access to a color photocopier, use colored pencils or markers to color in the appropriate boxes.

— Keep your place while working a chart by holding a straightedge or row finder on the chart and using a row counter on your knitting needle. You can place the straightedge either above or below the row you’re working on; placing it on the row above will let you see how the stitches relate to the previous row (the one you just knitted). Once you’ve worked a couple of repeats from the chart, you may be able to look at your knitting rather than the chart to figure out what comes next.

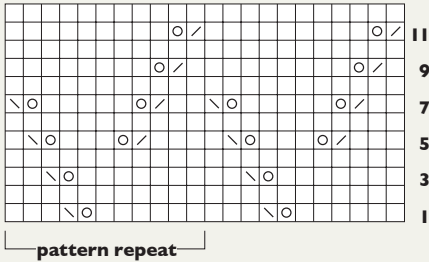
— If you plan to design a sweater or other piece around a charted design, be sure to center the design over the center stitch of the piece. Otherwise, you will end up with a partial repeat at one edge that isn’t mirrored at the other. ∞


Think of a knitting chart as a short-hand or cartoon representation of the knitted fabric. Each square represents one stitch. The shapes and slants of the symbols imitate the shapes and slants of the knitted stitches.

Comparing Charts & Swatches

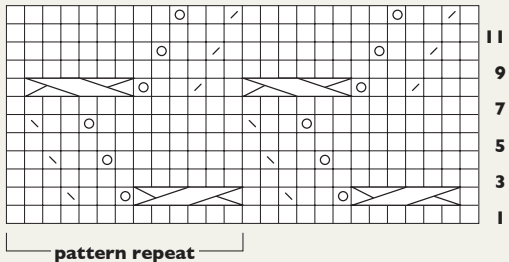


Notice how the stitches mimic the chart symbols in this simple lace pattern.





The chart symbols for cables indicate the direction of the cable-twists.



Ann Budd is managing editor of *Interweave Knits*.

Traveler's Stockings

— NANCY BUSH —

NANCY BUSH'S MOTIVATION to design these socks was an overwhelming travel theme. She was enamored by a pair like them that she saw while traveling in Estonia; the decorative stitches on the cuff and along the sides are composed of traveling stitches (stitches that move one stitch to the left or right on a given round or row to create a pretty textured effect); and they make a great travel project, as there's lots of knitting to do (the gauge is nine stitches to the inch) but the materials won't fill up a suitcase. Though the traveling-stitch work looks intricate, once the design is set up, it is easy to follow and flows nicely. The very subtle variations in color of this hand-dyed yarn create an appealing sandwashed "patina."

Finished Size Foot measurement: 7½" (19 cm) around and 9" (23 cm) long. To fit average woman's foot.

Yarn Koigu Premium Merino (100% wool; 176 yd [161 m]/50 g): #2340 sage green, 3 skeins. (Also shown in #2171 denim blue and #2128 dark lavender.)

Needles Size 0 (2 mm): Set of 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle.

Gauge 18 sts and 28 rnds = 2" (5 cm) in St st worked in the round.



Chris Hartlove; Location: St. James Hotel, New Orleans

Leg

CO 80 sts over 2 needles held parallel. Remove extra needle. Arrange sts onto 4 dnp so that there are 20 sts on each needle. Using the crossover method shown at right, join, being careful not to twist sts. Knit 1 rnd. Purl 1 rnd. Knit 1 rnd. Beg patt:

Rnd 1: *K3, yo, k1, yo, k3, sl 1, k2tog, pss; rep from *.

Rnd 2: Knit.

Work Rnds 1 and 2 four more times, for a total of 10 rnds. (Note: In working this pattern, adjust sts on needles as necessary to work decs. This is especially important at the end of Rnd 2, when you should place

the first st of the next rnd [on needle 1] back to the end of needle 4 to cont patt as established.) Adjust sts if necessary so there are 20 on each needle. Purl 1 rnd, dec 2 sts evenly spaced (p2tog at end of needle 2 and needle 4)—78 sts rem. Work through Rnd 35 of Sock Back and Sock Front charts, noting that the rnd begs at the right side of the sock leg, and beg each rnd with the sock back. Purl 1 rnd, keeping zigzag patts as established (i.e., p34 back-of-leg sts, p1, work zigzag patt over 4 sts, p1, p32 front sts, p1, zigzag patt over 4 sts,

p1)—34 sts on sock back; 44 sts on sock front. **Shape leg:**

Rnd 1: K34, p1, zigzag patt over 4 sts, p1, k32, p1, zigzag patt over 4 sts, p1.

Rnd 2: K34, p1, zigzag patt over 4 sts, p1, ssk, k28, k2tog, p1, zigzag patt over 4 sts, p1—2 sts dec'd.

Rnds 3–7: K34, p1, zigzag patt over 4 sts, p1, k30, p1, zigzag patt over 4 sts, p1.

Work Rnds 2–7 a total of 5 times—68 sts rem. Cont in St st, keeping 6-st clock patt as established, until leg measures 8" (20.5 cm) or desired total length to heel.

Crossover Join

Slip first stitch casted on (at point of left needle) onto right needle (Figure 1). With left needle tip, pick up last stitch casted on (now 1 stitch in from end of right needle), lift it over top of previously moved stitch (Figure 2), and place it onto left needle (Figure 3). This changes the order of first and last cast-on stitch; second stitch moved surrounds first.

Figure 1

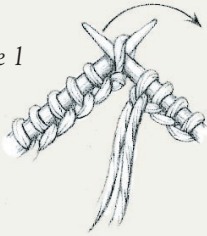


Figure 2

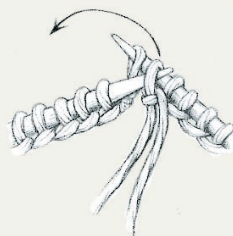
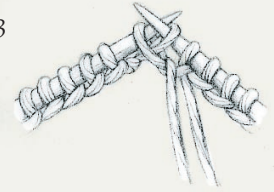
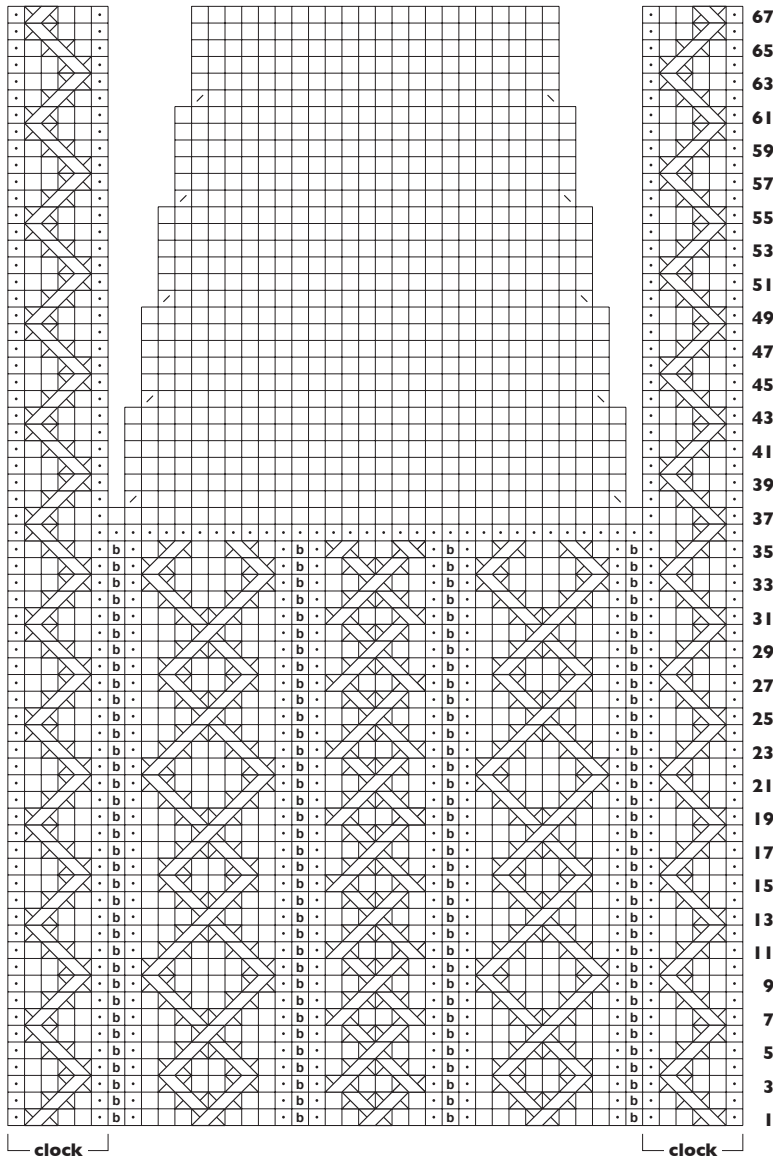


Figure 3

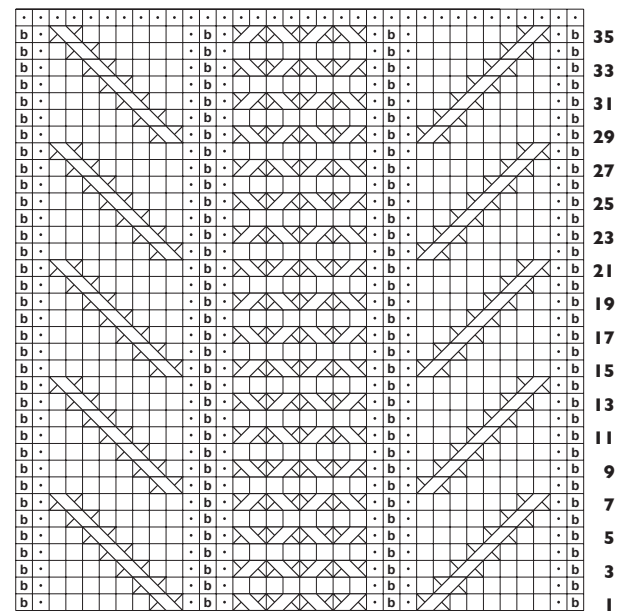


Sock Front



- knit
- purl
- b knit through back loop
- / right twist: k2tog and leave on needle, knit first st again, slip both sts off needle
- \ left twist: knit second st tbl, knit first st, slip both sts off needle
- / k2tog
- \ ssk

Sock Back



clock

clock



Chris Hartlove

Traveler's Stockings in denim blue and dark lavender.

Heel

Heel flap: *Sl 1, k1; rep from * across 34 sts, turn. Sl 1, p33. These 34 sts form the heel flap. The rem 34 sts are for the instep and will be worked later. Cont working the last 2 rows back and forth on the 34 heel sts for a total of 34 rows (17 chain sts at each edge), ending with a WS row.
Turn heel: K19, ssk, k1, turn. Sl 1, p5, p2tog, p1, turn.

Row 1: (RS) Sl 1, knit to 1 st from gap, ssk, turn.

Row 2: Sl 1, purl to 1 st from gap, p2tog, p1.

Repeat Rows 1 and 2 until all heel sts have been worked—20 sts rem. **Shape gussets:** K20 heel sts, with empty needle, pick up and knit 17 sts along right side of heel flap, work held instep sts (keeping 6-st clock patt each side as established), pick up and knit 17 sts along left side of heel flap, k10 from back of heel—88 sts total; 27 sts each on needles 1 and 4, and 17 sts each on needles 2 and 3.

On next rnd, work to last 3 sts on needle 1, k2tog, k1, work instep sts as established, k1, ssk at beg of needle 4, work to end.

Work 1 rnd even, keeping sts as established. Rep the last 2 rnds until there are 17 sts on each of the back needles (needles 1 and 4)—68 sts total.

Foot

Cont as established until foot measures 2" (5 cm) less than desired finished length. Work all sts in St st for 1/2" (1.3 cm).


Toe

*Work to last 2 sts on needle, k2tog; rep from * to end of rnd—4 sts dec'd. Work 1 rnd even. Rep these 2 rnds until there are 8 sts on each needle. Then work dec rnd only until 2 sts rem on each needle (8 sts total). Break yarn, thread tail through rem sts, pull snug, and fasten off.


Finishing

Weave in loose ends. Block on sock blockers or under a damp towel. ∞

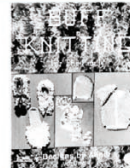
Nancy Bush is the author of *Folk Socks* (Interweave Press, 1994) and *Folk Knitting in Estonia* (Interweave Press, 1999).



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Up-Down Spiral Sox

— SANDY CUSHMAN —

Finished Size To fit a woman's average (large) foot. About 7½ (8)" (19 [20.5] cm) around and about 9¼ (10)" (23.5 [25.5] cm) long.

Yarn Plymouth Cleckheaton Tapestry (100% washable wool; 109 yd [100 m]/50 g): #5 multicolored (CC), 1 ball. Plymouth Cleckheaton Country 8-Ply (100% washable wool; 106 yd [97 m]/50 g): #18 red (MC), 2 balls, #9215 grayish green, 1 ball. Small amount of contrasting waste yarn.

Needles Size 5 (3.75 mm): Set of 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions: Markers (m); tapestry needle.

Gauge 24 sts and 28 rows = 4" (10 cm), unblocked; 22 sts = 4" (10 cm), blocked.

Notes:

Rounds begin at the inside of the foot, hence, the instep stitches are worked first for the right sock and the sole stitches are worked first for the left sock to place "seam" (color changes) at inside leg, where they are least noticeable.

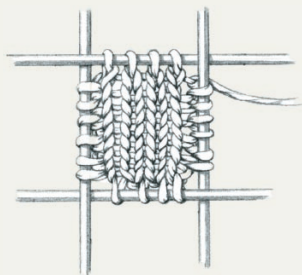
At color changes, always bring the new yarn *under* the old to prevent holes.

Stitches

Slip-Stitch Pattern:

(multiple of 4 sts)

Set-up for working in the round



To set up for working in the round, pick up sts along the sides and CO edge of the knitting as shown.

THESE COMFORTABLE ROLL-TOP SOCKS can be knit from the toe up or the cuff down, as the knitting is done round and round in either direction, with only a short pause to work in some waste yarn for the future heel. In order to make the colorwork spiral in opposite directions on the two socks, the colorwork pattern is worked in the opposite direction on each sock (rounds 8–1 or 1–8) at the beginning of the round where the color changes take place. The combination of stripes at the top, toe, and heel with a slip-stitch pattern worked with a solid-colored and a variegated yarn in the "body" gives these socks an appealing off-beat quality.

Rnds 1 and 2: With CC, *k3, sl 1; rep from *.

Rnds 3 and 4: With MC, sl 1, *k3, sl 1; rep from *, end k3.

Rnds 5 and 6: With CC, k1, sl 1, *k3, sl 1; rep from *, end k2.

Rnds 7 and 8: With MC, k2, sl 1, *k3, sl 1; rep from *, end k1.

Rep Rnds 1–8 for a right-leaning pattern. Work the opposite direction (Rnds 8–1) for a left-leaning pattern.

m, M1, k2, M1, knit to 1 st before next m, M1, k1—44 sts.

Rnd 13: Knit.

Rnd 14: K1, M1, knit to 1 st before next m, M1, knit to end—46 sts.

Rnd 15: Knit.

Rnd 16: K1, M1, knit to 1 st before next m, M1, knit to end—48 sts.

Foot

Work 0 (2) rnds red. Break off green. Join multicolored yarn and work Rnds 1–8 of slip-stitch patt until piece measures about 7 (7½)" (18 [19] cm) from beg, or about 2¼ (2½)" (5.5 [6.5] cm) less than desired total length (including heel), ending with an even-numbered rnd. **Mark heel opening:** Cont in patt across first 22 (24) sts for the instep, drop main yarn, with contrasting waste yarn k22 (24) sts for heel, drop contrasting yarn, pick up main yarn, knit across the 22 (24) waste-yarn sts, knit to end of rnd. *Note:* Do not work slip-st patt on the 22 (24) heel sts for 2 rnds. Resume patt on all sts on the next odd-numbered rnd of patt.

Leg

Cont in patt until piece measures 2¼" (5.5 cm) less than desired total length to top. **Border:** [Knit 2 rnds red, knit 2 rnds green] 3 times—6 stripes. With red, knit 5 rnds. BO all sts loosely.

Heel

Place dpns through the 22 (24) sts on either side of the waste yarn then carefully remove waste yarn as illustrated on page 86. Arrange sts so that there are 11 (12) leg sts on each of 2 dnp and 11 (12) foot sts on each of 2 other dnp—44 (48) sts total. With red and beg at the gap between

TOE-UP SOCK

Right Sock

Toe

With red, CO 4 sts onto 1 dnp. Beg with a knit row, work 9 rows St st. With RS facing, use 3 other dpns to pick up and knit 6 sts along one side edge, 4 sts across CO edge, and 6 sts along other side edge (see box below), then knit the first 2 sts from the original 4—20 sts total. Place marker (pm) and join, arranging sts so that there are 5 sts on each of 4 dnp, and placing a second marker between the 10th and 11th sts. **Shape toe:** Beg with red and alternating 2 rnds red with 2 rnds green, inc as foll:

Rnds 1, 3, 5, 7, and 9: Knit.

Rnds 2, 4, 6, 8, and 10: K1, M1, knit to 1 st before next m, M1, k2, M1, knit to 1 st before next m, M1, k1—4 sts inc'd each rnd; 40 sts after Rnd 10.

Rnd 11: Knit.

For size small only:

Rnd 12: K1, M1, knit to 1 st before next m, M1, knit to end—42 sts.

Rnd 13: Knit.

Rnd 14: Knit to m, k1, M1, knit to 1 st before next m, M1, k1—44 sts.

For size large only:

Rnd 12: K1, M1, knit to 1 st before next



the leg and foot sts, pick up and knit 2 sts in gap, k22 (24), pick up and knit 4 sts in the gap on the other side (placing another m between the 2nd and 3rd picked-up st), k22 (24), then pick up and knit 2 sts in the first gap—52 (56) sts. Place m and join. K1, ssk, knit to 3 sts from next m, k2tog, k1; rep from *—4 sts dec'd. Alternating 2 rnds green with 2 rnds red, dec in this manner every other rnd 7 times total—24 (28) sts rem. Then dec every rnd until 12 sts rem. Knit 1 rnd. Use the Kitchener st (see Glossary, page 94) to graft the rem sts tog.

Finishing

Weave in loose ends. Block.

Left Sock

Work as for right sock, but work slip stitch chart in the opposite direction (Rnds 8–1) and mark the heel opening on the first 22 (24) sts of the rnd.

LEG-DOWN SOCK

Right Sock

Leg

With red, CO 44 (48) sts onto 1 dpn. Arrange sts evenly onto 4 dpn. Place marker (pm) and join. **Border:** Knit 5 rnds. [Knit

2 rnds green, knit 2 rnds red] 3 times. Beg with Rnd 1, work slip-stitch patt until piece measures 5½ (6)'' (14 [15] cm) from beg, or desired length to ankle bone, ending with an even-numbered rnd. **Mark heel opening:** Cont in patt across first 22 (24) sts for the instep, drop main yarn, with contrasting waste yarn k22 (24) sts for heel, drop contrasting yarn, pick up main yarn, knit across the 22 (24) waste-yarn sts, knit to end of rnd. *Note:* Do not work slip-st patt on the 22 (24) heel sts for 2 rnds. Resume patt on all sts on the next odd-numbered row of chart.

Foot

Cont in patt until piece measures about 2 (2½)" (5 [6.5] cm) less than desired total foot length. **Shape toe:** Alternating 2 rnds red with 2 rnds green, dec as foll:

Rnds 1, 3, 5, 7, 9, and 11: Knit.

Rnds 2, 4, 6, 8, 10, and 12: K1, ssk, knit to next m, k2tog, k2, ssk, knit to next m, k2tog, k1—4 sts dec'd each rnd; 20 (24) sts rem after Rnd 12.

For size small only:

Rnds 13 and 14: Knit, dec 4 sts as before—12 sts rem after Rnd 14.

Rnd 15: Knit.

Break yarn, leaving a long tail.

For size large only:

Rnd 13: Knit.

Rnds 14, 15, and 16: Knit, dec 4 sts as before—12 sts rem after Rnd 16.

Rnd 17: Knit.

For both sizes: Break yarn, leaving a long tail. Use Kitchener st (see Glossary, page 94) to graft rem sts tog.

Heel

Work as for toe-up version.

Left Sock

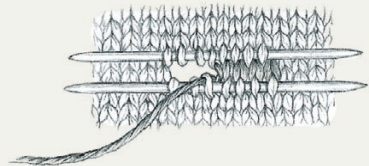
Work as for right sock, but work slip-stitch pattern in the opposite direction (Rnds 8–1) and mark the heel opening on the first 22 (24) sts of the rnd.

Finishing

Weave in loose ends. Block. ∞

Sandy Cushman designs knitwear from her mountain home in Delores, Colorado.

Picking up heel stitches



To begin heel, insert needles through sts on either side of the contrasting waste yarn, then remove waste yarn.



Chris Hartlove

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Fancy V-Neck Tee

— LISA DANIELS —

Finished Size 42" (106.5 cm) bust/ chest circumference. See Note below for suggestions on alternate sizes.

Yarn Muench Slinky (100% nylon; 220 yd [201 m]/50 g): #11 mauve and #16 brown, 4 balls each; #14 green and #3 white, 2 balls each. Coordinating strong cotton yarn for seaming.

Needles Body—Size 8 (5 mm). Edging—Size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle; size F/5 (3.75 mm) crochet hook.

Gauge 20 sts and 44 rows = 4" (10 cm) in stitch patt on larger needles with yarn double.

Note

To add length, CO extra stitches (in multiples of 4 sts). For a smaller size, work body on size 7 needles. For a larger size, work 4 more rows in each color combination.

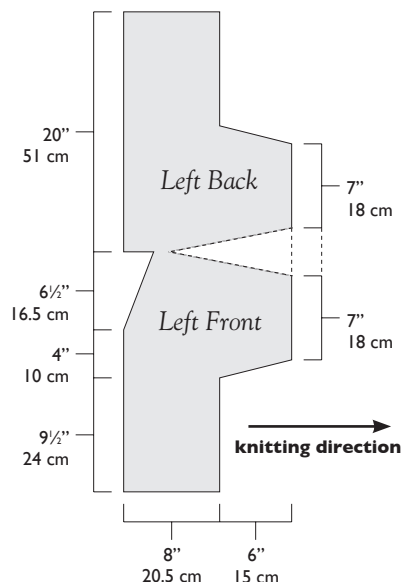
Stitches

Stripe Pattern:

Work 20 rows of each color combination as follows:

Rows 1–20: Work 2 strands brown.

Rows 21–40: Work 1 strand each brown and mauve.



COMFORTABLE LIKE A T-SHIRT yet chic enough to wear with both jeans and fancier attire, this vertical-striped pullover is perfect for traveling, when a flexible wardrobe is key. It is knit in four colors of nylon ribbon from side to side from the center out in two pieces (left back, front, and sleeve first; right back, front, and sleeve second) in a combination of stockinette stitch and reverse stockinette stitch, which creates a subtle ribbed effect (adding elasticity and body). Two strands of yarn are run together throughout the entire garment, first two strands of the same color, then one strand each of the first color and a new color, then the new color alone, a technique that flows one color into the next without a sharp or jarring transition.

Rows 41–60: Work 2 strands mauve.

Rows 61–80: Work 1 strand each mauve and green.

Rows 81–100: Work 2 strands green.

Rows 101–120: Work 1 strand each green and white.

Rows 121–140: Work 2 strands white.

Pattern Stitch:

Rows 1 and 2: Knit.

Rows 3 and 4: Purl.

Repeat Rows 1–4 for pattern.

Left Half

Left back panel: With 2 strands of brown and larger needles, loosely CO 100 sts. Purl 1 row. Working stitch and stripe patts, work 24 rows. (There will be 20 rows of solid brown and 4 rows of brown combined with mauve.) Set aside. **Left front:** With 2 strands of brown and larger needles, CO 67 sts. Purl 1 row. Beg stripe and stitch patts, and *at the same time*, at beg of row, use the cable method (see Glossary, page 93) to CO 3 sts. CO 3 sts at beg of every RS row 9 more times—97 sts. CO 4 sts at beg of next RS row—101 sts. Cont as established until a total of 24 rows have been worked, as for left back panel. **Join left back and left front:** Cont as established, k99 left front sts, place marker (pm), k1, knit next st tog with first st from left back panel, pm, knit to end—200 sts. Keeping the 2 sts bet markers in St st, work a total of 12 rows as established. **Shape shoulders:** Work as established to 1 st before m, sl 1 st to right needle pwise, remove m, return st to left needle and knit the next 2 sts tog, replace m, ssk, work to end—2 sts dec'd. Dec 2 sts in this manner every 8 rows 11 times total, and *at the same time*, beg on

the first row of green/green combination, **shape side seam:** BO 16 sts at beg of the next 6 rows. **Shape sleeve:** Cont as established, working decs at sleeve top and, *at the same time*, dec 1 st each end of needle (for simplicity, work these decs on same row as sleeve top decs) as foll: K1, ssk, work to last 3 sts (working shoulder decs as established), k2tog, k1. Dec 1 st each end of needle in this manner every 8 rows 6 times—70 sts rem. Cont in patt until 10 rows of the white/white combination have been worked. Change to smaller needles and work garter st (knit every row) for 10 rows. BO all sts loosely.

Right Half

Right back panel: Work as for left panel and set aside. Do not cut yarn. **Right front:** CO and work as for left front, reversing shaping (work neck cast-ons on odd-numbered rows). **Join right back to right front:** Work 99 sts of right back panel, pm, knit next st tog with first st of right front panel, k1, pm, work to end. Cont as for left front panel, reversing all shaping.

Finishing

With strong seaming yarn, sew center front, center back, and side seams. **Neckband:** With 1 strand of brown and crochet hook, work 1 row of single crochet (see Glossary, page 94 for crochet instructions) around neckline. Work 1 row of reverse single crochet on top of single crochet. Weave in loose ends, noting that there is no additional finishing along lower edges. Do no block. ∞

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



Water Garden Fair Isle

—RON SCHWEITZER—

Finished Size 44 (46¾, 49½)" (112 [118.5, 125.5] cm) bust/chest circumference. Sweater shown measures 49½" (125.5 cm).

Yarn Yarns International Shetland 2000 (100% wool; 190 yd [174 m]/50 g); moorit (dark brown) and Shetland black, 4 (4, 5) skeins each; shaela (gray), 3 (4, 4) skeins; Shetland white and mooskit (tan), 2 (3, 3) skeins each.

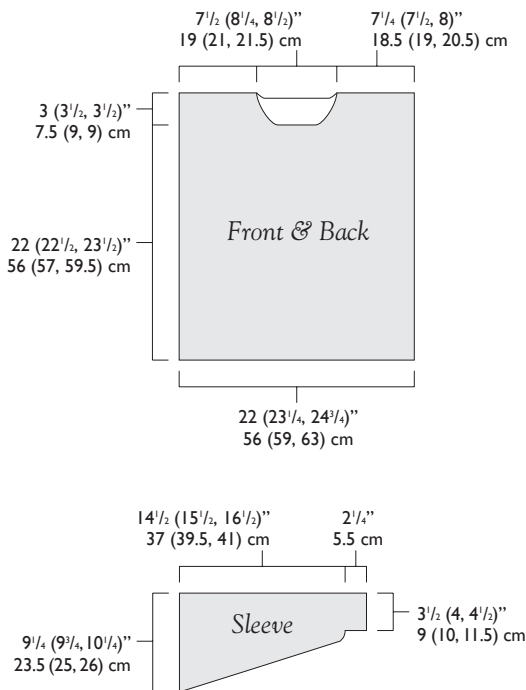
Needles Ribbing—Size 3 (3.25 mm): 24" (60-cm) circular (cir) and set of 4¾ double-pointed (dpn). Body and Sleeves—Size 4 (3.5 mm): 32" (80-cm) cir and set of 4 dpn. Adjust needle sizes if necessary to obtain the correct gauge.

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

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

Body

With black and smaller needle, CO 150 (160, 170) sts for front, place marker (pm), CO 150 (160, 170) sts for back—300 (320, 340) sts total. Place m and join, being care-



RON SCHWEITZER GOT THE IDEA for this unisex pullover while viewing a friend's photograph of a residential water garden in Calcutta. A low wall behind the garden had been masterfully designed using small tiles mirroring the colors and shapes of the water plants and their reflections, perfectly complementing the light and shadow of the water garden.

The Water Garden Fair Isle is constructed in the round in the traditional Fair Isle style, with drop shoulders, only two colors per round, and steeks at the armholes and neck opening. The natural, undyed colors of the Shetland 2000 yarn are ideally suited to this woolen waterscape.

ful not to twist sts. Work Rows 1–19 of Ribbing chart, purling sts as indicated. With black, knit 1 rnd then purl 1 rnd. With black, inc on next rnd as foll: *For size small only:* *K6, [M1, k5, M1, k6] 12 times, [M1, k6] 2 times; rep from *—352 patt sts. *For size medium only:* *K9, [M1, k5, M1, k6] 13 times, M1, k8; rep from *—374 patt sts. *For size large only:* *K4, [M1, k6] 27 times, M1, k4; rep from *—396 patt sts. *For all sizes:* Change to larger needle. Beg as specified for your size, work Body chart until piece measures 15½ (16, 16½)" (39.5 [40.5, 41] cm) from beg. **Set up armhole steeks:** Set up and work steeks as described in the box on page 92. *For sizes small and large only:* Place first st of front on holder, set first armhole steek, work all front sts, place first st of back on holder, set second armhole steek, work to end of rnd. *For size medium only:* Place last st of back and first st of front on holder, set first armhole steek, work to last st of front, place last st of front and first st of back on holder, set second armhole steek, work to end of rnd—350 (370, 394) body sts rem. *For all sizes:* Cont as charted until piece measures 22 (22½, 23½)" (56 [57, 59.5] cm) from beg. **Set up front neck steek:** Work 71 (75, 80) front sts, place next 33 (35, 37) sts on holder for front neck, set front neck steek, work rem 71 (75, 80) front sts, work to end. Dec 1 st each side of front neck steek every rnd 6 (7, 7) times. *Work 1 rnd even. On next rnd, dec 1 st each side of front neck steek. Rep from * 7 (7, 8) more times—57 (60, 64) sts rem each side. Work front without further shaping. Cont even until piece measures 24 (25, 26)" (61 [63.5, 66] cm) from beg. **Set up back neck steek:** Cont in patt, work across all front sts, work 60 (63,

67) back sts, place next 55 (59, 63) sts on holder, set back neck steek, work to end of rnd. On next and foll alternate rnds, dec 1 st each side of back neck steek 3 times—57 (60, 64) patt sts rem each side. Cont in patt until piece measures 25 (26, 27)" (63.5 [66, 68.5] cm). On next rnd, BO sts for all steek sts. Using the three-needle bind-off (see Glossary, page 93), join front to back at shoulders.

Sleeves

Cut armhole steek between center sts. With dark brown (dark brown, black), larger dpn, and beg at underarm, pick up and knit 74 (78, 82) sts to shoulder join, pick up and knit 73 (77, 81) sts from shoulder to underarm—147 (155, 163) sts total. Pick up 1 (2, 1) held underarm st(s) and for size medium only, knit these 2 tog to make 1¾st. This underarm st marks the "seam" line and is *not* included in the st count; it will be eliminated in the dec rnd before the sleeve border. Join into a rnd. *First patt rnd:* Work Body chart in the opposite direction (from top to bottom) and read from left to right. Beg with Row 12 (20, 2) as indicated for your size, work to right edge of chart, work 22-st rep 6 (7, 7) times, work rem 7 (0, 4) sts. Work 1 (3, 3) rnd(s) even. On next rnd (Row 10 [16, 24] of chart) and every foll 3 (4, 4) rnds, dec 1 st each side of underarm st 37 (9, 20) times, then dec 1 st each side every 3 rnds 0 (27, 15) times—71 (81, 91) patt sts. Work 0 (2, 2) rnds even, ending with Row 1 of chart (all sizes). With smaller dpn and black, knit 1 rnd, then purl 1 rnd. On next rnd, dec as foll: *For size small only:* K2 [k2tog, k4] 11 times, k2tog, k2—60 sts rem. *For size medium only:* K2, [k2tog, k5]



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)
foll	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
pssso	pass slip stitch over
pwise	purlwise
RC	right cross
rem	remain; remaining
rep	repeat; repeating
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
rev sc	reverse single crochet
sc	single crochet
sk	skip
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip 1 kwise, slip 1 kwise, k2 sl sts tog tbl
ssp	slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	instructions that are to be worked as a group a specified number of times

Knitting Gauge

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

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

Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 95). 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.

Continental (Long-Tail) Cast-On

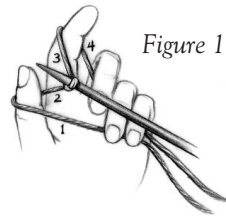


Figure 1

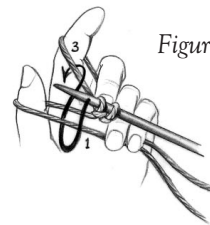


Figure 2

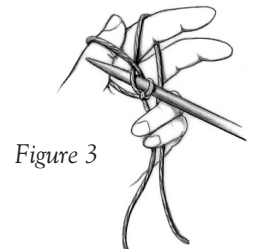


Figure 3

Make a slip knot and place on right-hand needle, leaving a long tail. Place thumb and index finger of left hand between the two threads. Secure long ends with your other three fingers. Hold your hand palm up and spread thumb and index finger apart to make a V of yarn around them. There are four strands of yarn, 1, 2, 3, and 4 (Figure 1). Place needle under strand 1, from front to back. Place needle over top of strand 3 (Figure 2) and bring needle down through loop around thumb (Figure 3). Drop loop off thumb and, placing thumb back in the V configuration, tighten up resulting stitch on needle.

Backward Loop Cast-On



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

Cable Cast-On



Figure 1



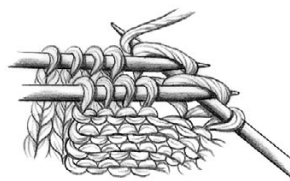
Figure 2



Figure 3

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

Three-Needle Bind-Off



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

Short Row: Wrapping a Stitch



Step 1



Step 2

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

Step 2: Slip same stitch back to left needle (wrapped stitch).

Turn work and bring yarn in position for next stitch.

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

Ssk Decrease



Figure 1



Figure 2

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

Ssp Decrease



Figure 1



Figure 2

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

MI Kwise Increase



Figure 1



Figure 2

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

Kitchener Stitch

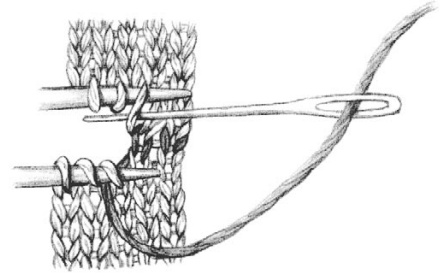
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on the needle.

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

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

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

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



Single Crochet (sc)



Figure 1



Figure 2

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

Reverse Single Crochet (rev sc)

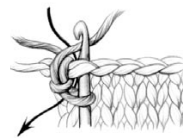


Figure 1

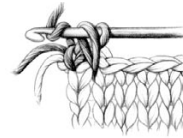


Figure 2



Figure 3

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

Slip Stitch Crochet (sl st)



Insert hook into stitch, yarn over hook and draw loop through stitch and through loop on hook.

MI Pwise Increase



Figure 1



Figure 2

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

OOPS!

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

Winter 99/00

Sashiko Jacket (page 26)

The chart on page 32 should be labeled **Right Sleeve**. The background color for the patterned area along the right edge should be **CC2**.

Spring 00

The correct dates for SOAR (page 7) are October 29–November 5, 2000.

Nordic Floral Complement (page 14)

On the Cardigan Sleeve chart (page 17), Row 22 should read (from left to right): K2 off-white, k2 pale pink, **k2 off-white, k4 pale pink, k3 off-white, k5 pale pink, k3 off-white, k4 pale pink, k2 off-white, k2 pale pink, k1 off-white.**

The Perfect Poncho Wrap & Acorn Hat (page 20)

Row 2 of the poncho should read as foll: Sl 1, **k1**, p2, work 2x2 rib **across rem sts.**

Double-Crossing Diamond Duet (page 34)

On the Double-Crossing Diamond chart (page 35), Pattern 2 should repeat over **Rows 7–11**, to mirror Pattern 7.

The Set-up row for the Blanket (page 37) should read as follows: (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] 4 times**, work from * 3 times.

The set-up row on the chart is correct.

Elegant Diagonals (page 66)

When working the yoke patterns, be sure to maintain the **p2, k3** pattern on WS rows.

For Rows 2, 4, 6, 8, and 10 of the yoke pattern: Work in established rib, **purling the MI kwise sts and knitting the MI pwise sts** of the previous row.

Beaded Butterfly-Stitch Tote (page 70)

Row 2 of pattern should read: **K2, p43, k2.**

The pattern should repeat over 28 rows: Rows 9, 11, 13, 15, and 17 should be **Rows 9, 11, and 13**; Rows 19, 21, and 23 should be **Rows 15, 17, and 19**; Row 25 should be **Row 21**; Rows 27, 29, and 31 should be **Rows 23, 25, and 27.**

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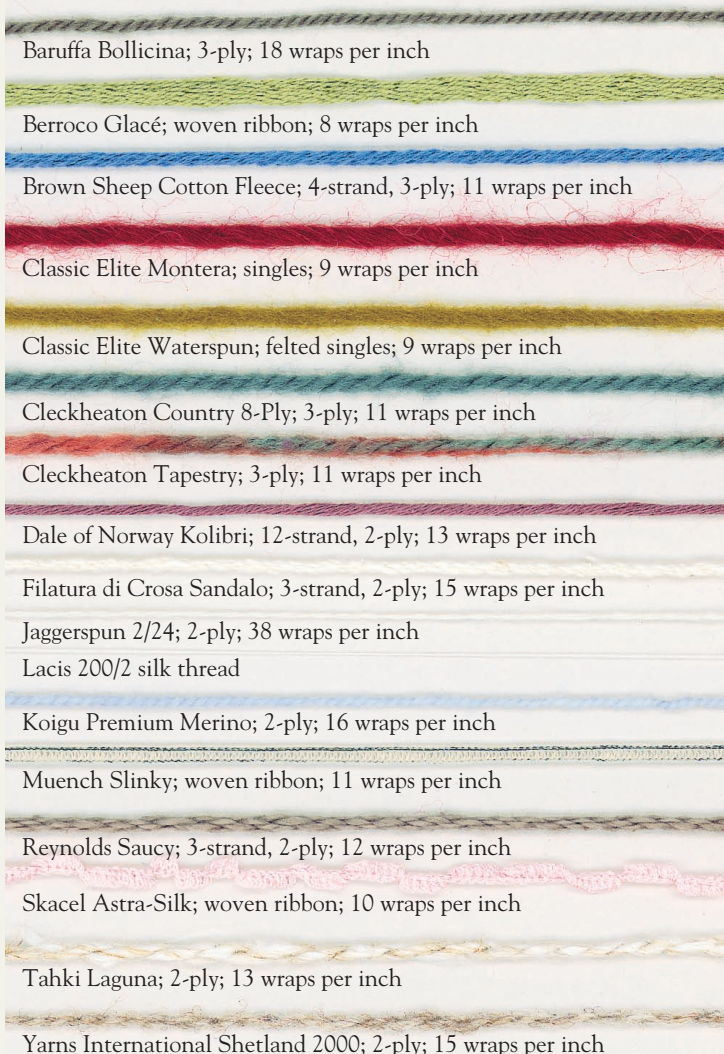
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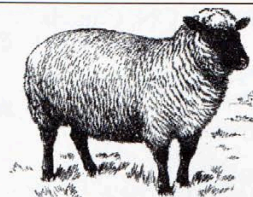
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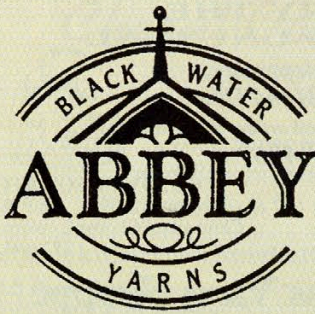
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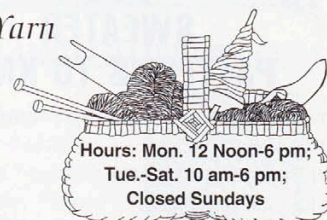
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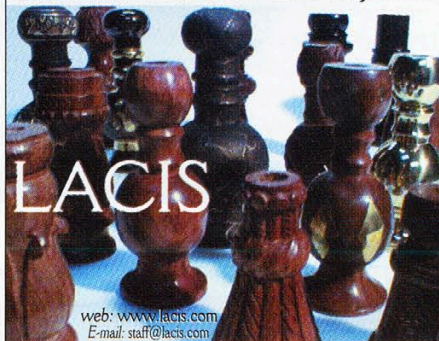
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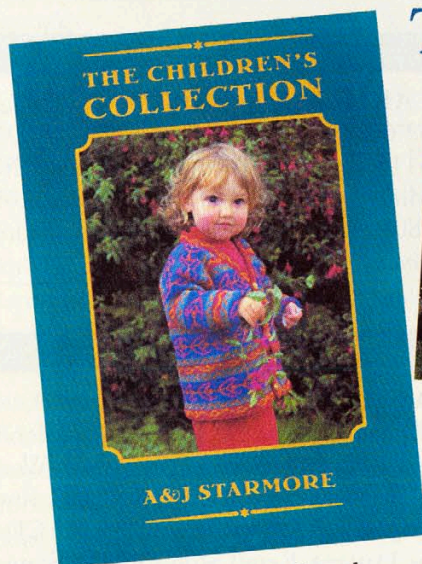


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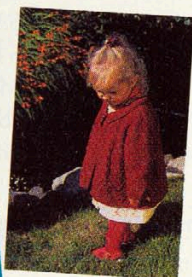
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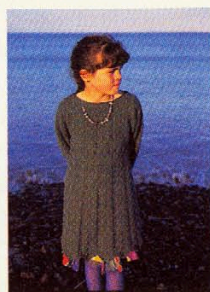


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My Bag and I

Sarah Swett



V. Rose

I AM NOT A TRAVELER, yet somehow I find myself away from home a great deal. It came to me a few years ago that I would be happier while far away if, like Mary Poppins, I had a carpet bag at the ready out of which I could pull, at any given moment, whatever I needed. It would have to be a magical bag endowed not only with pockets for my essential knitting tools, but also with the ability to help me feel at home wherever we, my bag and I, found ourselves.

There are bags galore in catalogs and yarn shops, but I felt compelled to make this one myself. As knitters we all know how the process of creation infuses ordinary objects with a special aura. I also wanted to get the dimensions of this bag just right: 7" deep by 17" wide by 10" tall. Long but neither deep nor wide, it tucks neatly under my arm, doesn't bounce against my hip when I walk, and it makes everything accessible. It has leather handles, a zippered cotton liner with special pockets for my *nøstepinde*, scissors, knitting needles, and tape measure, and it gives me a deep sense of satisfaction whenever we're together. It is comfortable to carry for hours—the leather handles keep it on my shoulder so that I can knit or spin while walking. Numerous trips, both long and short, have proven its worth: When it's filled with spindles, fiber, and a knitting project, I can be happily productive wherever I find myself. After living with this bag for several years, it finally occurred to me that I could use a decent suitcase for non-knitting (and infinitely less important) things like clothing, and that, lacking a parrot-headed umbrella, I should probably sign up for frequent-flyer miles.

Last April my nine-year-old son, Henry, and I traveled to the United Kingdom. We spent a week each in Cornwall and Wales visiting friends and family. A reluctant traveler, I am an even more reluctant sightseer. After the first few wondrous sights, I begin to feel like a voyeur—

separate from what is before me so that I look around but can not internalize what I see. On this trip it finally came to me that what was missing was a sense of participation. Traveling to be part of something is entirely different from traveling simply to look. But how to participate in Stonehenge or Roman baths or even the spectacular Cornish coast (save, of course, by jumping in the water, and it was April after all)? The answer was no further than my shoulder—in my magical bag, where my sense of self resides.

Circling Stonehenge, I spun lace-weight Merino wool on my little Mongold high-whorl spindle. In the shelter of an ancient stone wall at Tintagel, the yarn flowed smoothly through my fingers as I knitted a complex color pattern. A picnic lunch on the Welsh coast was the perfect spot to pull out my needles, chat with knitting friends, and watch the boys climb on rocks and gather shells. Lest you think that it was all too romantic for words, there were a good many cries of "Would you hurry up?" from Henry. Not to mention the moments when the mercurial skies delivered hail or fierce winds. We dove for cover, huddling under inadequate rain gear until the skies cleared. Then out came the knitting, off ran the boys, and we again settled into the landscape, content.

When I first moved to Idaho, I lived on an old homestead in the middle of a million acres of wilderness. There were neither roads nor phones and very few people. In the beginning I packed in loads of yarn on a mule. Later, after making a drop spindle and teaching myself to spin, I hauled in fleece after fleece. I filled my backpack with bulky knitting projects rather than extra clothes and knitted while I walked or rode my horse. The evergrowing works were my companions. They told my stories and formed the basis of my identity. While my friends from school were calling themselves sophomores,

seniors, premeds, and law students, I defined myself, not as mule packer, outfitter, cook, or ranch hand, but as a knitter.

Life was pretty mobile then. Upon saddling up and heading out of the corral, I often didn't know when I would be back or what mishaps (I mean adventures) would occur along the way. With no magic carpet bag for yarn and needles, I had to make do with infinitely more practical but less soul-satisfying nylon backpacks and grubby saddlebags. But the principle was the same: "Have knitting will be, if not happy, at least generally okay."

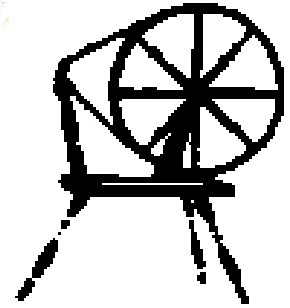
While far less outwardly romantic, my life today is decidedly more satisfying. As a knitter, weaver, wife, and mother, I can pursue my passions with abandon on a daily basis. Watching me go through the seemingly endless parade of textile jobs that define my life—washing fleece, designing sweaters, spinning, knitting sweaters, drawing tapestry cartoons, ripping out sweaters, weaving tapestries, wearing sweaters—my husband comments, ever so nicely of course, that I am obsessed with my work. While he is probably right, that word feels odd. Who I am and what I do are, instead, so intertwined that I cannot imagine one without the other. My hands, my mind, and the things that grow from them define me and, I hope, enable me to be myself wherever I am.

My magic knitting bag helps to remind me of these truths. In fact, the bag is probably not a bag at all but my alter ego. Whether I am leaving to teach in a remote city or to visit a friend around the corner, I can put all of the important bits in the bag, ready to be pulled out at a moment's notice. Just as home is the place where we go to be renewed, so my magic bag is a home away from home and my knitting a talisman that evokes the comfy chair by the fire where I am most content.

Sarah Swett lives in Moscow, Idaho.

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