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FAROE ISLAND CARDIGAN

On the cover: Burma Rings (page 30) and Flower-Power Patchwork (page 80).

From the Editor

CONSIDER INSPIRING handknit designers to develop new ideas for *Knits* projects an important part of my job. For each issue, I come up with a theme for designers to work from. Rather than boxing them in, I want the themes to inspire them to think about their yarn and needles and what they can do with them in new and different ways. All the projects that we show in an issue may not, in the end, be directly related to the initial theme, but it is always my hope that the themes will serve as useful springboards for creativity. Sandy Cushman, a designer whose work we often feature in *Knits* (in this issue, see Lofty Cables and Lace on page 12 and Paisley Pillows on page 82) once told me that the *Knits*' themes read like the assignments she was given when she was a student at the Rhode Island School of Design. I liked that comparison, because I imagine that the RISD assignments are developed to stretch and stir artists' imaginations, and that is exactly what I am trying to do.

For this issue of *Knits*, I decided on the theme of modern interpretations, taking what is familiar from the past and reinterpreting or reinventing it. While this is not a revolutionary concept—fashion designers do this every season—it does provide a perspective for approaching the design task. Because this theme is related to fashion, it got me thinking about that aspect

of our society, one with which I have a love/hate relationship. I am fascinated when I consider fashion a reflection of who we are and what is going on in our lives (see the interview with fashion insider Elaine Gross on page 8 for more on this subject), and I am excited when I see the work of truly creative people who have chosen fashion, or garment-making, as their vehicle of expression. On the other hand, I am saddened—sometimes even scared—when I see how the business of fashion promotes materialism. But, fortunately, knitting, in its ever-magical versatility, can be both a way of following fashion—by making garments like the ones we see on the runways, in the fashion magazines, and in the stores—and a way of rallying against fashion—when we know how to make our own clothes, we are empowered to ignore the runways, magazines, and stores and create anything that suits us, whether it be “in fashion” or not. Each time we pick a

project, we make our own choice.

In *Knits*, we seek to present you with a diversity of choices—and the knowledge and skills you need in order to act upon them confidently. Among the choices in this issue are Mega-Cables (page 90), a cabled pullover made with chunky yarn and big needles, just like the ones you're seeing in the stores right now; Faroe Island Cardigans (page 86), which you probably haven't seen if you haven't been to the Faroes, situated far off in the Atlantic between Iceland and Norway; Ballet Cashmere (page 20), a simple, timeless lace-stitch pullover in luxurious cashmere and silk; and Gingham Check (page 38), a bright, beat-the-winter-blues cardigan inspired by the gingham tablecloths of summer picnics. There is also an enlightening article on page 24 about the most classic of knitting fibers—wool—plus, on page 56, a profile of Jil Eaton of MinnowKnits and, on page 6, a short report from a funny chat I had with Nick Park, the British clay-animation master who brought Babs, the knitting chicken, to life in last summer's film sensation *Chicken Run*. We all stretched our imaginations putting this issue together. Now we hope you will feel inspired to stretch yours.



Melanie Falick

In the Next Issue of

INTERWEAVE
KNITS

Meet Mags Kandis of Mission Falls
Knitting with Mohair
Knitting for the Muppets

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A woman with short dark hair, wearing a chunky purple and blue tweed sweater over a yellow collared shirt and a plaid skirt, is leaning against the open door of a vintage teal car. She is smiling and petting a brown dog's face. The background shows a wooden fence, green trees, and a blue sky.

Chunky
Tweeds
Grown and
Spun
in the
Shetland
Isles

Courtesy of Dreamworks Pictures



Meet Babs, the Knitting Chicken

British Director Unwittingly Promotes Knitting

Step aside Julia Roberts. There's a new celebrity knitter on the scene.

It's Babs, the knitting chicken, a leading player in *Chicken Run*, a clay animation feature directed by Academy Award-winner Nick Park and just released on videocassette. With a voice cast led by Mel Gibson, this is the engaging tale (for children and adults) of a flock of spirited English chickens determined to fly the coop. Babs, a lovable but bit dim-witted hen, reluctantly follows the lead of Ginger, an activist hen, and Rocky (Gibson), a swashbuckling American rooster, as they hatch an elaborate scheme for escape. According to Park, who spoke to *Knits from Aardmaan Studios* in Bristol, England, all the chickens have their own special skills that in some way contribute to the master plan

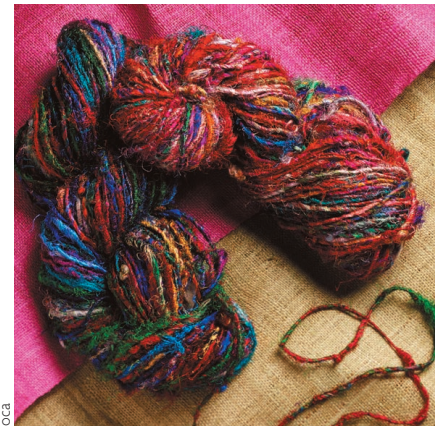
for freedom, and Babs, he says, "solves every problem by knitting something." In fact, she almost never stops knitting, clicking her needles during secret meetings in the coop, roll calls outside, even while pedaling an airplane into flight (you have to see the movie to understand). "We felt that we had to have one character who knit," explains Park, "as the coop is filled with middle-aged females sitting and chatting."

Though Park is not an active knitter, he fondly recalls learning from his mother as a child growing up in England in the 1960s. "When I was a kid everybody knitted," he explains. His first and only project was a scarf—almost. "I gave up after eight or nine inches," recalls Park. "I gave it to my dad as a Christmas present and told him it was a mat for his foot."

While not intentionally promoting knitting, Park obviously enjoys including it in his films, using it as a sort of cultural touchstone for the British characters he so insightfully portrays. In his *Wallace & Gromit* trilogy, three clay animation shorts (two of which earned him Academy Awards), he follows the madcap adventures of Wallace, an inventor, and Gromit, his loyal pooch, who, when not out on escapades, likes to relax in his favorite easy chair and knit. "Gromit is a bit of a reluctant hero," Park explains, comparing Gromit's penchant for knitting with Superman sitting at home in between rescues. "It's a funny image," he says.

Unique Fibers from Asia

In a stunning example of effective reuse, this yarn from the Himalaya Yarn Company is handspun in Nepal from silk fabric scraps, the colorway of each skein determined by the scraps the spinner has on hand that day. A bulky yarn, it knits up well on large needles, generally between sizes 10 and 15 depending on the effect desired. To complement the recycled silk, Himalaya also sells 100-percent raw silk handspun yarn as well as a wool-hemp-blend yarn and handspun and hand-dyed hemp fabric (the fabric is shown in the photo with the recycled silk). To find a source, contact Himalaya Yarn, 149 Mallard Dr., Colchester, VT 05446; (802) 658-6274; e-mail: himalaya-yarn@worldnet.att.net; <http://himalaya-yarn.hom.att.net>.



Joe Coca

RECYCLED SILK YARN FROM NEPAL



Joe Coca

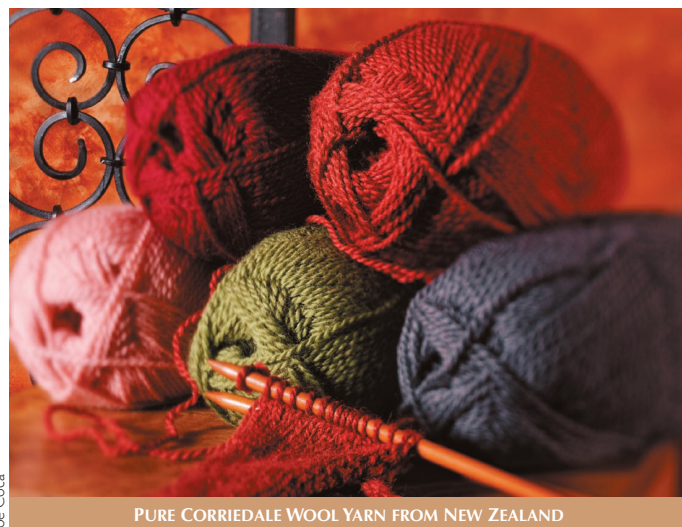
A LINEN-LIKE FIBER TO DISCOVER

Getting to Know Hemp

Hemp is a versatile eco-friendly plant whose seeds, stalks, flowers, and oil can be used to make textiles, paper, food, personal-care products, and building products. Although hemp was grown by George Washington and Thomas Jefferson (and provided the fabric with which Betsy Ross sewed the first American flag), today it is barely known in the United States, where, with a few exceptions, it has been illegal to cultivate since the 1940s, when it was linked to its cousin the marijuana plant, despite the fact that it can't be smoked comfortably and does not deliver the "high" of marijuana. Without question, the importation of hemp fiber and fabrics into the United States is legal—and environmentalists are making great strides in their efforts to convince lawmakers to reconsider the laws of cultivation. To help familiarize knitters with this versatile fiber, Lanaknits has introduced *The Get to Know Hemp* kit shown here. Packaged in a small canvas sac, it features two balls of pure hemp yarn, two balls of a hemp-cotton blend (for a total of 5 ounces of yarn), a pair of wooden size 7 double-pointed needles, and instructions for making a washcloth and a strap for the sac. The kit sells for \$20 (U.S.) and can be ordered from Lanaknits, 105 Park St., Nelson, BC Canada V1L 2G5; (250) 352-6981; lanaknits@netidea.com; www.lanaknits.com.

Tekapo

From one of the world's premier spinning wheel manufacturers comes a debut line of yarn. Ashford Handicrafts of New Zealand, a family-owned business since 1935, has proudly introduced Tekapo (pronounced *teh-kuh-poh*, with the same emphasis as *Idaho*), a 100-percent Corriedale worsted-weight wool. Named after a lake near the Ashford's home, this soft, lofty yarn is available in twenty-six colors at the suggested retail price of \$6.90 for a 100-gram (218-yd) ball. Recommended gauge is 4 stitches to the inch for a loose knit to 5.5 stitches to the inch for a hard, tight look and feel. To find a local or mail-order source, contact Crystal Palace Yarns, 3006 San Pablo Ave., Berkeley, CA 94702; (800) 666-7455; www.straw.com.



PURE CORRIEDALE WOOL YARN FROM NEW ZEALAND

Joe Cooca

KNITTING FOR FIDO AND SPOT



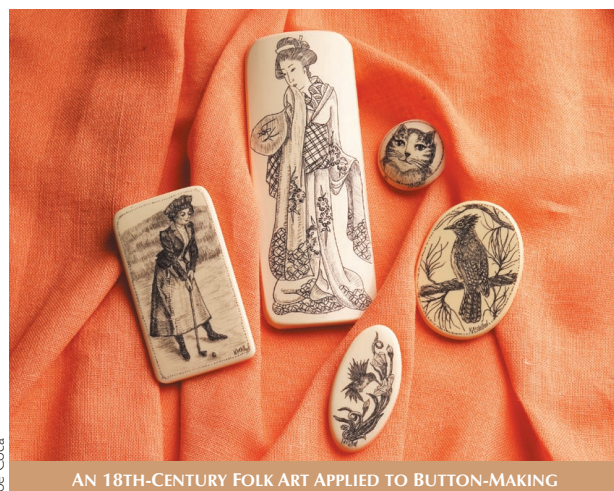
Jurek Wyszynski

Knitters commonly show their affection for family and friends by knitting garments for them. But knitting for dogs? It's a popular pastime, according to Gayle Bunn, the design manager of Patons Yarns, which last May introduced *A Dog's Life* (a collection of six canine sweater patterns, including Aran, striped, and check styles) and this year followed up with *Another Dog's Life*, which includes Fair Isle, plaid, and polka-dotted sweaters, the last with a dinosaur-spiked spine. In addition to keeping dogs looking fashionable, these sweaters can serve a useful purpose, according to Dr. Peter Kross, DVM, a veterinarian at

the Rivergate Veterinary Clinic in New York City. "It's very important for certain dogs to have insulation during cold weather, particularly short-haired breeds and older and sick dogs who might suffer the effects of cold weather," he says. How do you know if your dog is susceptible to the cold? Common sense. "Anyone who notices their dog trembling on a cold day should knit that dog a sweater or buy a ready-made one," explains the doctor. To find a local source for *A Dog's Life* (booklet #939) or *Another Dog's Life* (booklet #945), contact Patons, PO Box 40, Listowel, ON Canada N4W 3H3; (519) 291-3780; www.patonsyarns.com.

Folk Art Buttons

These unique buttons are hand-crafted by American artist Kim McClelland using a modern adaptation of the scrimshaw folk art technique originated by eighteenth-century New England whalers. During their long and lonely months at sea, these accidental Yankee artists created objects both utilitarian and decorative out of whalebone, often engraving them with maritime objects or sentimental images for their loved ones back home. Modern scrimshander McClelland hand-creates an original artwork from Alaskan fossil ivory for each button, engraves the intricate imagery with a sharp scribe, then produces a rubber mold to make the polymer resin buttons he sells. Buttons range from penny-size to quite large (the geisha button shown here measures 3" x 1¼"). Prices range from about \$10 to \$30. To see over 100 of McClelland's buttons, including many depicting specific dog and cat breeds, whimsical wildlife, celestial scenes, angels, and ships, and to find a local source for them, log on to the Renaissance Buttons website at www.renaissancebuttons.com and click on "collectors buttons." Or contact Renaissance Buttons at PO Box 130, Oregon House, CA 95962; (530) 692-3015.



AN 18TH-CENTURY FOLK ART APPLIED TO BUTTON-MAKING

Joe Cooca

ELAINE GROSS: A FASHION INSIDER SHARES HER INSIGHT

Elaine Gross's nearly thirty years of experience in the fashion industry has ranged from craft editor at *Seventeen* magazine, to menswear fashion coordinator for the International Wool Secretariat in Paris, to promotion and fashion director for the American Wool Council. For many years she has also directed Elaine Gross International (EGI), a marketing and fashion consultancy. She is the author of *Halston: An American Original* (HarperCollins, 1999). And, of course, she is an avid knitter. We spoke to Elaine about her fascination with fashion, the art of trend forecasting, and the recent resurgence of interest in knitting.



V. Rose

IWP: *How did you decide to enter the fashion industry?*

EG: After graduating from Brooklyn College, where I majored in French, I decided to turn my hobbies—knitting and sewing—into my career. So I went to F.I.T. (Fashion Institute of Technology).

IWP: *What has kept you in the industry for so long?*

EG: I like the sociology of it, delving into the psyche of people's behavior and observing the interrelationship of all the aspects of our lives that affect what we want to wear. I am interested in why people buy what they buy, when they buy it, and being able to anticipate that need at least two years before they see the merchandise in stores.

IWP: *How do you respond to people who think fashion is trivial?*

EG: Fashion is big business. Also, what you wear is crucial to your self-esteem and to your state of mind as well as the impression you make on other people.

IWP: *What are the key elements you need to watch in order to forecast trends?*

EG: To predict trends, you need to absorb all the influences you see happen-

ing literally around the world, and especially in cities where fashion is designed and worn, mainly New York, Paris, London, and Milan. You have to be an information sponge—read everything, see everything, go everywhere. You have to walk the streets, especially where you find the artsy crowds and the wealthy, because they are the ones who generally wear the newest looks. You have to be alert to changes in lifestyles,

economics, politics, and international relations, and you have to understand how those changes affect what people wear. You have to be a fashion his-

IWP: *What is an example of a change in lifestyle that has affected fashion?*

EG: More people, like me, are working at home, which totally changes clothing needs. Unless I have an appointment out, I wear jeans and a T-shirt. Now I only need three to four good work outfits instead of the ten or so I needed when I went to an office everyday.

IWP: *How does the economy affect fashion?*

EG: It sets a mood. The old saying—when the stock market is down, skirt lengths are down—is true if charted over time. In the same way, when the economy is doing poorly, people tend to wear dark colors. Right now, the U.S. economy is strong so people feel secure wearing color. The international economy affects what's available and at what price. When the Japanese economy collapsed, all of Asia was affected because they lost a large market for their products. To make up the difference, prices were lowered so more could be sold to

the United States and Europe. So we saw a lot of Asian cashmere and silk. Now that the Japanese market is improving, Asian prices are rising.

IWP: *How does politics affect fashion?*

EG: First, political relationships with other countries affect manufacturing and trade. Also, consciously or not, a tone is set by the people who are most visible to us. President Clinton has unknowingly promoted designer suits and casual fashions. When Reagan was president, he was always impeccably dressed, as was Nancy, and that uppercrust yuppie look infiltrated the country. Whoever is the most visible to the greatest number of people is definitely subliminally, if not overtly, going to have an effect on how people look. In the same way, Hollywood influences fashion today more than ever.

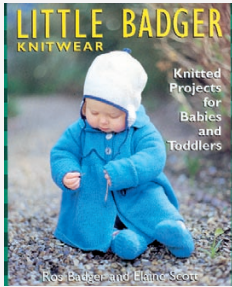
IWP: *You have worked as a color forecaster. How does that part of the fashion industry work?*

EG: There are professional color groups that meet seasonally around the world. At each, a consortium of forecasters discusses what they think the future trends will be. It's not a science. It's a combination of intuition and knowing where we are in the fashion cycle. To do it, you have to be an historian, a sociologist, and a marketer—all at the same time. The forecasters at these meetings come from all over and work in totally different markets, yet, amazingly, everyone always present similar palettes. Sixty percent of each person's presentation relates to the other presentations.

IWP: *What do you see as the next trends in handknits?*

EG: Comfort and easy care are the future of all fashion, and stretch will continue to be a large part of it. The more development that's done with commercial yarns containing spandex, the more you're going to see it in handknitting. Spandex not only allows sweaters to be

continued on page 99



Little Badger Knitwear: Knitted Projects for Babies and Toddlers
Ros Badger and Elaine Scott (Taunton Press)

The authors of this book are two moms who, after leaving their jobs in the fashion industry and giving birth to their first children, decided to re-enter the work world by starting Little Badger, a British mail-order company for high-quality children's handknits. This nicely designed book is a compilation of their favorite and best-selling sweaters and accessories, as well as a few new designs, all shown on adorable children in beautiful country settings. The projects, mostly unisex and knitted in cotton, are modern and appealing and show a true understanding of what little ones prefer—soft sweaters that go on and off easily with bold motifs like hearts, stars, soccer balls, and anchors. If you like the designs of until-now better-known children's-wear designers like Debbie Bliss and Jil Eaton, then you're sure to become an instant fan of Badger and Scott. \$19.95, 96 pages, softbound.



Comforts of Home
Erika Knight (Martingale & Co.)

This is a how-to knitting book and a book of eighteen simple projects, mostly for the home. It is also an absolutely beautiful book whose photographs, perhaps better than any other knitting book on the market, communicate the sensuality of natural fiber and the moods that can be created with yarns of different colors and textures. Like a book of gorgeous food photography that makes you want to cook and eat and invite friends over to share in the bounty, *Comforts of Home* makes you want to feel fiber running through your fingers, to knit, to finish a project and to find a place to showcase it in your home, to convince everyone around you that knitting is something wonderful to do. While the projects are simple—garter stitch and stockinette-stitch cushions, a basic drop-shoulder sweater in chunky yarn, seed-stitch baskets, a basketweave, tasseled throw—they are appealingly designed, mostly in soothing

colors like ivories, earth tones, mauves, and indigos, and they are likely to appeal to beginner knitters as well as advanced knitters who generally seek greater technical challenges. \$29.95, 128 pages, softbound.



Nicky Epstein's Knitting for Your Home: Afghans, Pillows, and Accents
Nicky Epstein (Taunton Press)

Nicky Epstein is one of the most versatile handknit designers working today, and this versatility, this ability to work equally well in color and in texture, in two dimensions and three, to create everything from elegant, traditional designs to humorous, whimsical ones and anything in between, is on display in her latest book of handknits for the home. Among the more than sixty projects, which range in difficulty from super-easy to super-challenging, are a chenille afghan with appliquéd cotton leaves; a diamond lace afghan with embroidered flowers; several intricate intarsia afghans with themes like angels, sea life, golf, and regal tapestry; chubby pillows shaped like cows, cats, sheep, and pigs; felted apples; and a beaded lampshade. \$24.95, 152 pages, softbound.

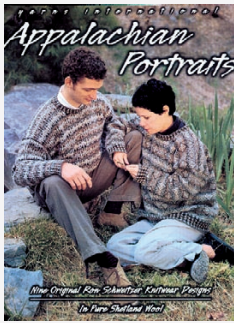


25 Gorgeous Sweaters for the Brand-New Knitter
Catherine Ham (Lark Books)

So you have taught a friend the knitting basics and after her third scarf she is itching to make a sweater. Hand her this book, which is full of simple-to-execute patterns conceived especially for the newcomer. The instructions for the five cardigans and jackets, four vests, five tank tops and tunics, one shawl, and five children's sweaters, are user-friendly and full of helpful hints. Some garments are shown knitted in more than one way, such as a tunic knitted in two different yarns and the hood on a baby sweater embellished in two different styles (these variations help to make up the "25" in the book title). Other patterns include photographs or sketches of details that can be varied. For example, in the pattern for the Loose Line Garter Stitch Jacket, there are photographs and instructions for four different edge treatments—reverse stockinette-stitch roll, a two-by-two ribbing, a hem, and a piped edge. With the

Easy Flap-Front Top there are sketches of three neckline options. The tips and hints that pepper the book range from the specific (how to properly measure a swatch) to the philosophical. Explaining yarn stashes to a new knitter, Ham writes, "People joke about the size of their yarn stash, and kid about it being good for insulation and about investing against possible shortages followed by price hikes, but to me the delight to be gained from a lovely ball of yarn is in itself an investment, in my mental health if nothing else." The book concludes with a chapter on embellishments to inspire knitters to make their handknits (and store-bought sweaters) stand out from the crowd. \$24.95, 128 pages, hardbound.

BOOKSHELF



Appalachian Portraits: Nine Original Ron Schweitzer Knitwear Designs

Ron Schweitzer (Yarns International; sold in the U.S. by Yarns International, 5110 Ridgefield Rd., Ste. 200, Bethesda, MD 20816; 800-927-6728)

Ron Schweitzer has taken inspiration from the landscape of the Appalachian Trail and the lifestyles of the locals to create his third pattern book of Fair Isle-style designs using Shetland 2000 yarn, a newly expanded line of nine natural colors of pure Shetland yarn imported from the Shetland Islands. For each of the unisex adult garments in the collection—four cardigans, three pullovers, and two vests—Schweitzer masterfully captures the essence of an Appalachian

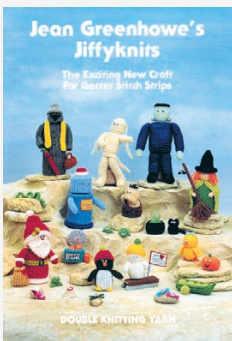
wonder, such as a stream sculpting its way down a mountain, a meadow of wildflowers and alpine plants, and the slow turning of a mill wheel. \$16.95, 48 pages, softbound.



Vogue Knitting Baby Blankets and Vogue Knitting Bags & Backpacks

Edited by Trisha Malcolm (Butterick Publishing Co.)

Here are entries seven and eight in the appealing *VK On the Go* series of pocket-sized books of portable projects that can be knitted during spare moments throughout the day and evening—while commuting, watching a child's ballgame, waiting for a doctor's appointment, watching television, etc. *Baby Blankets* is filled with twenty-four sophisticated, whimsical, unexpected, and traditional choices from a designer roster that includes many of the best-known names of the knitting world—Kaffe Fassett, Nicky Epstein, Sasha Kagan, and Deborah Newton, among others. *Bags & Backpacks* features twenty-seven projects, many of which look like they're hot off the fashion runways, where knitted bags have been popular for the past several seasons. Both books begin with a short section on basic techniques used in the projects and end with a list of sources for yarns and notions. Each book is \$12.95, 96 pages, hardbound.



Jean Greenhowe's Jiffyknots: The Exciting New Craft for Garter Stitch Strips

Jean Greenhowe (Jean Greenhowe Designs; distributed in the U.S. by Prince Imports, PO Box 1443, Roseville, CA 95678; 916-786-4859)

If you learned to knit as a child, you probably remember making a garter-stitch strip that became a scarf for a stuffed animal or a doll. Well, thanks to Jean Greenhowe, Scotland's knitted toy and doll designer extraordinaire, garter-strip knitters can expand their horizons. Her latest book includes more than eighty whimsical projects made from strips, including eggs, toast, bacon, burgers and chips, spaghetti and meatballs, pastries, and ice cream, plus jungle,

Halloween, Christmas, and Easter tabletop scenes. The projects are simple enough for children just learning to knit—some require extra equipment like glue, cardboard, and wiggly eyes—but a lot of adults will want to join in on the fun as well. \$9, 28 pages, softbound.

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Lofty Cables and Lace Pullover

—SANDY CUSHMAN—

Finished Size 45 (49, 53)" (114.5 [124.5, 134.5] cm) bust/chest circumference. Sweater shown measures 49" (124.5 cm).

Yarn Berroco Mohair Classic (78% mohair, 13% wool, 9% nylon; 93 yd [85 m]/50 g): #9538 light brown, 8 (9, 10) balls. Berroco Cotton Twist (70% mercerized cotton, 30% rayon viscose; 85 yd [75 m]/50 g): #8371 gray: 12 (13, 14) skeins.

Needles Body and Sleeves—Size 11 (8 mm). Edging—Size 9 (7 mm). Neckband—Size 9 (7 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 12 sts and 16 rows = 4" (10 cm) with both yarns worked together in garter st on larger needles.

Back

With both yarns held tog and smaller needles, CO 67 (73, 79) sts. Work garter st (knit every row) until piece measures 1" (2.5 cm) from beg. Change to larger needles and cont in garter st until piece measures 5 (6, 7)" (12.5 [15, 18] cm) from beg, ending with a WS row and inc 4 sts evenly spaced on last row—71 (77, 83) sts. **Set-up row:** Work 2 (5, 8) sts in garter st, place marker (pm), beg with Row 1 work 67 sts

SANDY CUSHMAN IS AN EXPERT at combining disparate elements for unusual but cohesive effects. Here, she's paired the sheen of mercerized cotton with the loft of mohair, and the bulk of cables with the openwork of lace, all with outstanding results. Minimal shaping and edge treatment give this mid-weight sweater a casual, comfortable appeal.

as charted, pm, work rem 2 (5, 8) sts in garter st. Cont as established, working Rows 1–8 of chart 8 times total—piece should measure about 21 (22, 23)" (53.5 [56, 58.5] cm) from beg. Work sts as they appear (knit the knits and purl the purls) for 1 row. Place sts on holders as foll: 22 (25, 28) sts for each shoulder and 27 sts for neck.

Front

Work as for back until chart has been worked a total of 7 times, then work Rows 1 and 2 again—71 (77, 83) sts; piece should measure about 19 (20, 21)" (48.5 [51, 53.5] cm) from beg. **Shape neck:** (RS) Work 27 (30, 33) sts as established, place center 17 sts on holder for front neck, join new yarn and work rem 27 (30, 33) sts. Working each side separately, dec 1 st at neck edge every row 5 times—22 (25, 28) sts rem each side. Work sts as they appear for 1 row. Place sts on holders.

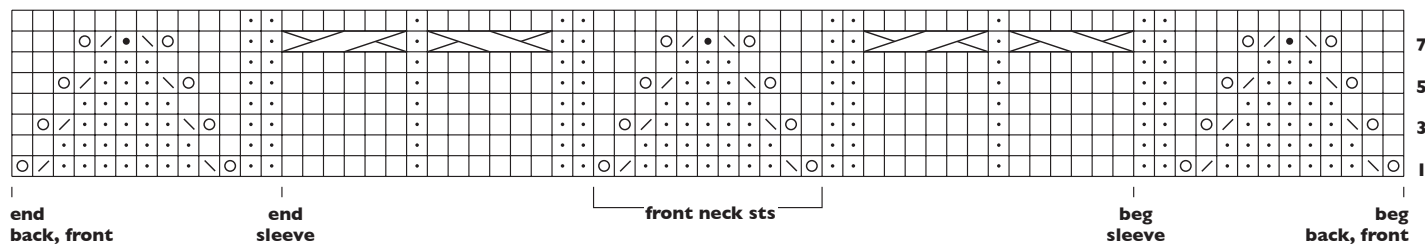
Sleeves

With both yarns held tog and smaller needles, CO 27 (29, 31) sts. Work garter st until piece measures 1" (2.5 cm) from beg.

Change to larger needles and cont in garter st, inc 1 st each end of needle every 2 (3, 4) rows 8 (7, 6) times—43 sts. Work 2 (1, 2) row(s) garter st. **Set-up row:** (RS) K1, pm, work 41 sts as indicated for Row 1 of chart, pm, k1. Working sts outside markers in garter st and center sts as charted, cont inc 1 st each end of needle every 6 (5, 4) rows 7 (8, 9) times—57 (59, 61) sts. Cont as established until chart has been worked a total of 5 times, ending with Row 8—piece should measure about 16½ (17½, 18½)" (42 [44.5, 47] cm). BO all sts.

Finishing

Using the three-needle bind-off (see Glossary, page 100), join front to back at shoulders. **Neckband:** With cir needle, RS facing, and beg at right shoulder seam, k27 held back neck sts, pick up and knit 5 sts along left front neck, pm, work 17 held front neck sts as foll: k3, work 11 sts as established (Row 3 of chart, as indicated), k3, pm, pick up and knit 5 sts along right front neck—54 sts total. Do not join. Work garter st to m, k3, work 11 sts according to Row 4 of chart, work to end in garter st. Cont in this manner through



Note: Cont front neck on marked sts, work Rows 3–8 then Rows 1–8.

□ k on RS;
p on WS

○ yo

▤ ssk on RS; ssp on WS

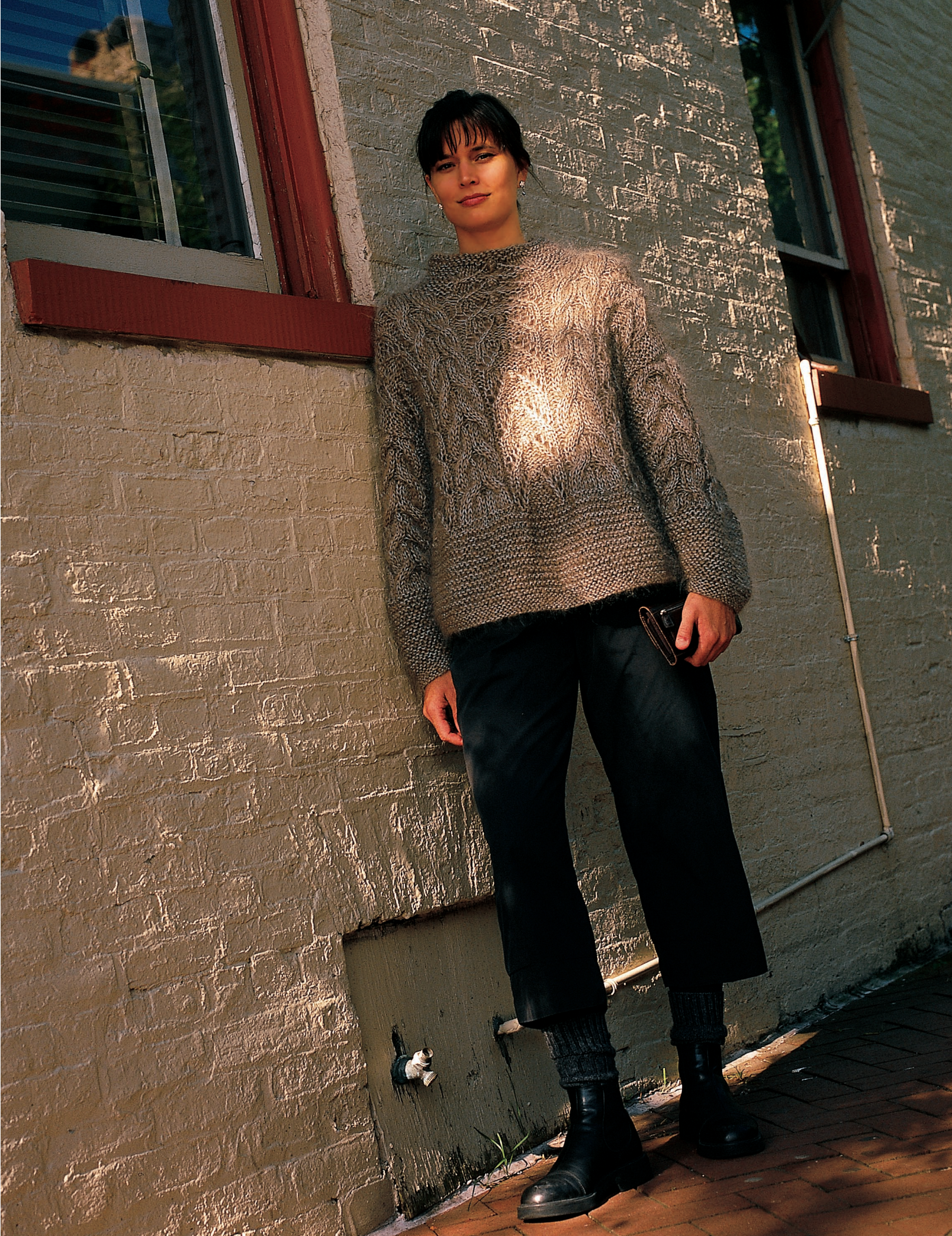
⌘ 3/3 RC: place 3 sts onto cn and hold in back, k3, k3 from cn

◻ p on RS;
k on WS

▥ k2tog on RS;
p2tog on WS

◼ bobble: (k1, p1, k1, p1, k1) in same st, turn, p5, turn, k5, turn, p5, turn, k5tog

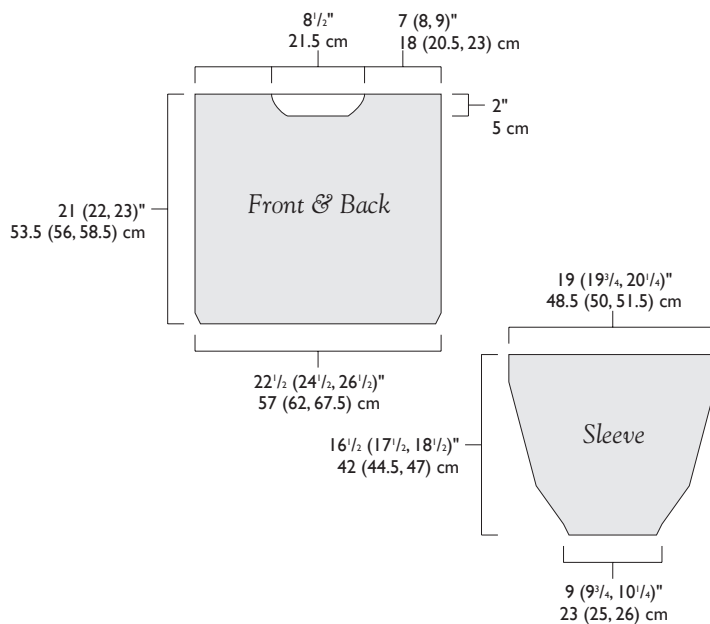
⌘ 3/3 LC: place 3 sts onto cn and hold in front, k3, k3 from cn





Row 8 of chart, then work through Row 8 again (or to desired length). Work all sts in garter st for 2 rows. BO all sts. With yarn threaded on tapestry needle, sew neck seam. Sew sleeves into armholes. Sew side and sleeve seams. Weave in loose ends. Block lightly to measurements. ∞

Sandy Cushman lives in Dolores, Colorado.



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Timeless Fair Isle

—SHIRLEY PADEN—

Finished Size 42 (44, 47)" (106.5 [112, 119.5] cm) bust/chest circumference.

Sweater shown measures 44" (112 cm).

Yarn Wheelsmith Wools Froelich Wolle Camel (70% wool, 30% camel hair; 219 yd [200 m]/50 g): #6300 beige (MC) and #6382 dark brown (CC), 5 (6, 7) balls each.

Needles Body and Sleeves—Size 4 (3.5 mm). Turtleneck—Size 4 and 6 (3.5 and 4.5 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 53 sts and 48 rows = 6" (15 cm) in color pattern.

Stitch

Cabled Rib:

(multiple of 6 sts + 2)

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

Rows 2, 4, and 6: K1, *k1, p4, k1; rep from *, end k1.

Row 5: K1, *p1, place 2 sts onto cn and hold in front, k2, k2 from cn, p1; rep from *, end k1.

Rep Rows 1–6 for pattern.

Back

With MC, CO 170 (176, 182) sts. Work Rows 3–6 of cabled rib, then work Rows 1–6 three times (22 rows total)—piece should measure about 2¼" (5.5 cm) from beg. With CC, work 2 rows St st, inc 15 (19, 25) sts evenly spaced on last row—185 (195, 207) sts; 183 (193, 205) body sts plus 1 selvedge st at each side. Knit the selvedge sts every row. **Set-up row:** (RS) K1 (selvedge st), beg as indicated for your size, work 183 (193, 205) sts according to Row 1 of Fair Isle chart, k1 (selvedge st). Cont as established until piece measures 14½" (37 cm) from beg, ending with a WS row. **Shape armholes:** At beg of next 2 rows, BO selvedge st plus 4 (5, 5) sts (5 [6, 6] sts total from each side). BO 4 sts at beg of foll 2 rows, 3 sts at the beg of foll 4 (4, 8) rows, 2 sts at beg of foll 4 (6, 4) rows,

SHIRLEY PADEN DISCOVERED the primitive colorwork motifs for this sweater—an animal figure, a flower, and a snowflake set within an allover trellis background—in a 1960s knitting magazine. By combining the motifs with brown and beige wool-camel hair yarn, which has a bit of an old-fashioned effect, and a roomy silhouette, which is contemporary, she created an up-to-date sweater with a vintage fashion feeling.

and 1 st at beg of foll 4 rows—143 (147, 151) sts rem. Re-establish 1 selvedge st at each end of needle. Cont even in patt until piece measures 22¼" (23¼, 23¼)" (58 [59, 60.5] cm) from beg, ending with a WS row. **Shape neck:** (RS) Work 56 (58, 60) sts in patt and place on holder for right shoulder, BO center 31 sts, work to end—56 (58, 60) sts each side. **Left side:** Work 1 row even on WS. At beg of next row (RS; neck edge), BO 16 sts—40 (42, 44) sts rem. Work even in patt until piece measures 23¼" (23¼, 24¼)" (59 [60.5, 61.5] cm) from beg. BO all sts. **Right side:** Place 56 (58, 60) held sts onto needle. With WS facing, rejoin yarn at neck edge and work as for left side, reversing shaping.

Front

Work as for back until piece measures 20¼" (21¼, 21¼)" (52.5 [54, 55] cm) from beg, ending with a WS row—143 (147, 151) sts. **Shape neck:** Work 60 (62, 64) sts in patt and place on holder for left shoulder, BO center 23 sts, work to end—60 (62, 64) sts each side. **Left side:** Work 1 row even on WS. At beg of next and foll RS rows (neck edge), BO 4 sts once, 3 sts 2 times, 2 sts 4 times, and 1 st 2 times—40 (42, 44) sts rem. Work even if necessary until piece measures same as back. BO all sts. **Right side:** Place 60 (62, 64) held sts onto needle. With WS facing, rejoin yarn at neck edge and work as for left side, reversing shaping.

Sleeves

With MC, CO 68 (74, 80) sts. Work Rows 3–6 of cabled rib, then work Rows 1–6 three times (22 rows total)—piece should measure about 2¼" (5.5 cm) from beg. Join CC and work 2 rows St st, inc 17 (19, 21) sts evenly spaced on last row—85 (93, 101) sts. Working the first and last st as selvedge sts (knit every row) and beg as indicated for your size, work center 83 (91,

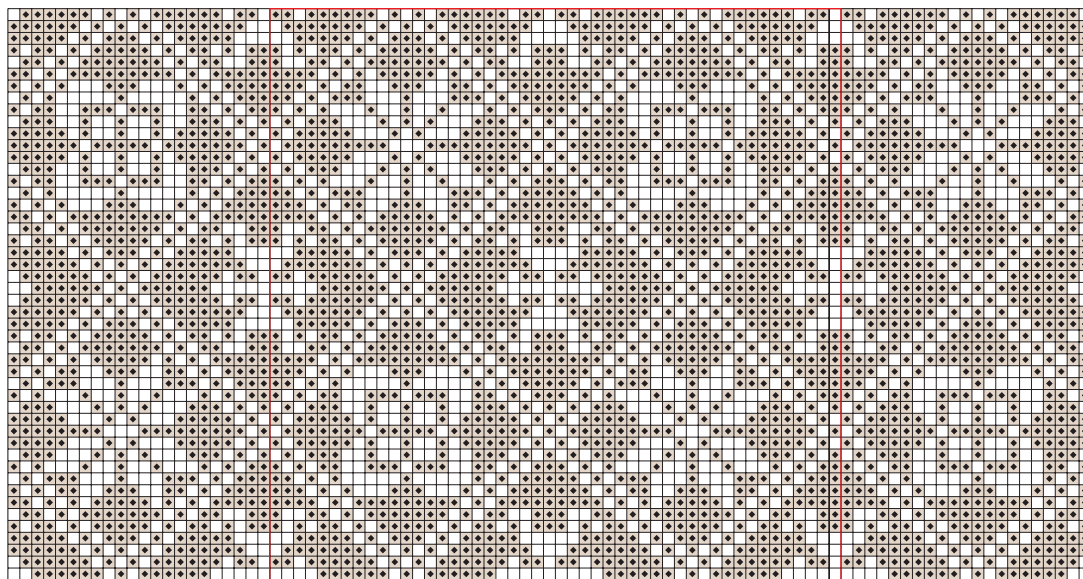


99) sts according to chart, and *at the same time*, inc 1 st each end of needle (inside selvedge sts) every 4 rows 26 times, then every 3 rows 2 times, working new sts into patt—141 (149, 157) sts. Cont even in patt until piece measures 16¾" (42.5 cm) from beg, ending with a WS row. **Shape cap:** At beg of next 2 rows, BO 5 (6, 6) sts. BO 4 sts at beg of foll 2 rows, 3 sts at beg of foll 4 (4, 8) rows, and 2 sts at beg of foll 6 (8, 6) rows—99 (101, 101) sts rem. BO 3 sts at beg of next 2 rows, 2 sts at beg of foll 2 rows, and 3 sts at beg of foll 2 rows—83 (85, 85) sts rem. BO 2 sts at beg of next 14 rows—55 (57, 57) sts rem. BO 1 st at beg of foll 4 rows, then 4 sts at beg of foll 4 rows—35 (37, 37) sts rem. BO all sts.

Finishing

Lightly steam-block pieces to measurements, carefully avoiding cabled edgings. With yarn threaded on a tapestry needle, sew shoulder seams. **Turtleneck:** With MC, smaller cir needle, and RS facing, pick up and knit 74 sts across back neck, 38 sts from shoulder seam to center front neck, and 38 sts from center front neck to left shoulder





end S end L end M
M slv back S slv back L slv back
& front & front & front

center st

beg M beg L beg S beg
back L slv back S slv back
& front & front & front

seam—150 sts. Place marker and join. Work counterclockwise so that RS of pattern is on inside of neck and will show when turtleneck is folded down as foll: Rnds 1, 2, 3, 4, and 6: *P1, k4, p1; rep from *. Rnd 5: *P1, place 2 sts onto cn and hold in front, k2, k2 from cn, p1; rep from *.

Cont working cabled rib in the rnd in a counterclockwise direction until 7 repeats of the 6-row patt have been worked—collar should measure about 4 1/2" (11.5 cm). Change to larger cir needle and cont in patt for 6 more repeats—collar should measure about 8 1/2" (21.5 cm). BO all sts in rib. Sew side and sleeve seams. Sew

sleeves into armholes. Weave in loose ends. Fold neck to outside. ∞

Shirley Paden designs handknits for knitting magazines and private clients.

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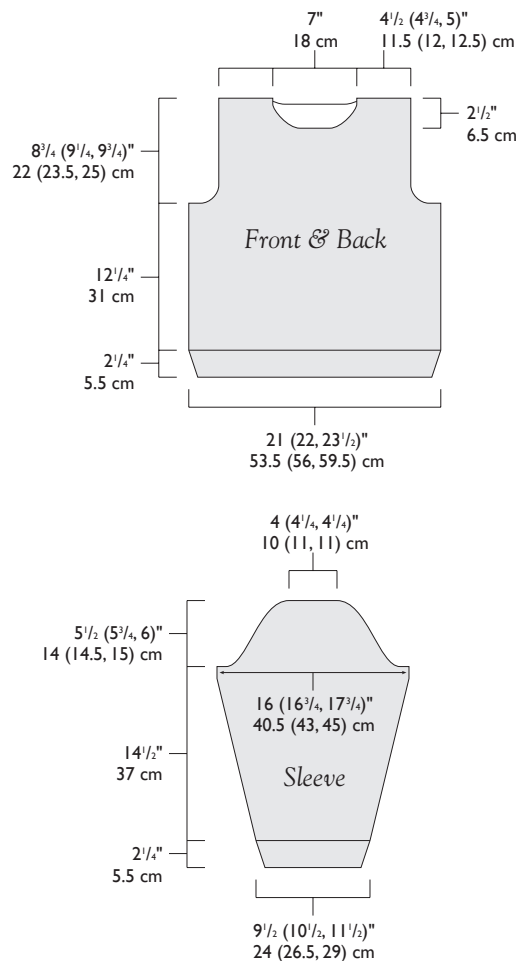
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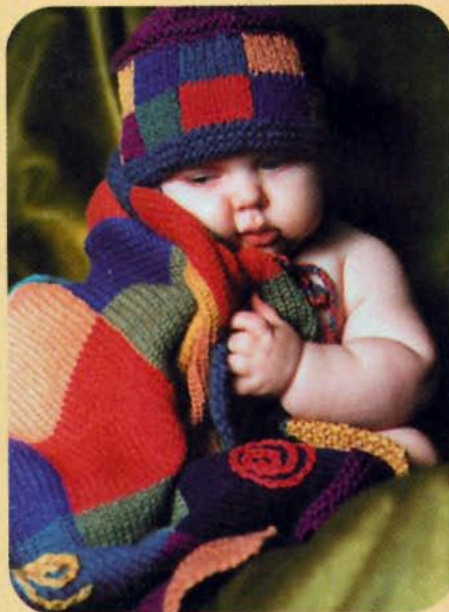


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Ballet Cashmere

—SALLY MELVILLE—

Finished Size 34½ (37½, 41, 44)" (87.5 [95, 104, 112] cm) bust/chest circumference. Sweater shown measures 37½" (95 cm).

Yarn Cherry Tree Hill/Cashmere America Cashmere and Silk (80% cashmere, 20% silk; 228 yd [208 m]/50 g): natural, 5 (5, 6, 6) skeins.

Needles Body and Sleeves—Size 3 (3.25 mm). Neckband—Size 2 (2.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle.

Gauge 28 sts and 46 rows = 4" (10 cm) in pattern st on larger needles.

Note

To facilitate seaming, a selvedge stitch is worked at each edge of each piece in stockinette stitch.

Stitches

Garter Vine:

(multiple of 11 sts + 1)

Row 1: (RS) *K3, p3, k2tog, yo, k3; rep from *, end k1.

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

Row 3: *K2, p3, k2tog, yo, k4; rep from *, end k1.

Row 5: *K1, p3, k2tog, yo, k5; rep from *, end k1.

Row 7: *K4, yo, ssk, p3, k2; rep from *, end k1.

Row 9: *K5, yo, ssk, p3, k1; rep from *, end k1.

Row 11: *K6, yo, ssk, p3; rep from *, end k1.

Row 12: Purl.

Repeat Rows 1–12 for pattern.

Lace Edging:

(multiple of 6 sts + 1)

Row 1: (WS) Knit.

Rows 2 and 4: Knit.

Row 3: *K1, sl 1, k2tog, pss0, k1, (k1, yo, k1, yo, k1) in same st; rep from *, end k1.

Row 5: BO all sts kwise.

THIS REVERSIBLE CASHMERE-SILK sweater is so elegant and light, so precious yet so strong, that it seems suited to a ballerina, or to anyone who wants to exude that kind of grace. Sally Melville designed the sweater so that it would be interesting but not overly challenging to knit, so that the maker could enjoy the experience of working with the luxurious yarn without what she calls “too much chart-chasing.” She also wanted the finished piece to be long-lasting, a classic, to protect the investment in the yarn. In keeping with this desire, the neckline (V-neck on one side and rounded on the other) can be worn with either side in front.

Back

With larger needles and using the cable method (see *Beyond the Basics*, page 77), CO 117 (128, 139, 150) sts. Knit 7 rows. **Next row:** (WS) K3, purl to last 3 sts, k3. **Set-up row:** (RS) K3, work garter vine patt across 111 (122, 133, 144) sts, k3. Cont working first and last 3 sts in garter st (knit every row) for a total of 24 rows (2 patt repeats), ending with a WS row. **Next row:** (RS) K1, work patt as established across 115 (126, 137, 148) sts, k1. Working first and last st in St st for selvedges and maintaining patt over center sts as established, dec 1 st each end of needle every 8 rows 6 times—105 (116, 127, 138) sts rem. Cont even as established until piece measures 7½" (19 cm) from beg, ending with a WS row. **Shape bust:** Cont in patt, inc 1 st each end of needle on next row and every foll 8 rows 7 more times—121 (132, 143, 154) sts. Cont even until piece measures 13" (33 cm) from beg, ending with a WS row. **Shape armholes:** BO 7 sts at beg of next 2 rows—107 (118, 129, 140) sts rem. Dec 1 st each end of needle every RS row 4 (8, 10, 13) times—99 (102, 109, 114) sts rem. Cont even until armhole measures 2¾ (3¼, 4, 4¾)" (7 [8.5, 10, 12] cm), ending with a WS row. **Shape V-neck:** Work 49 (50, 54, 56) sts as established, place center 1 (2, 1, 2) st(s) on holder, join new yarn and work rem 49 (50, 54, 56) sts. Working each side separately and cont in patt, dec 1 st at neck edge on foll 2nd and 3rd rows. Cont shaping neck in this manner (dec 1 st 2 out of every 3 rows) for a total of 34 decs, *and at the same time*, when armhole measures 6 (6½, 7¼, 8)" (15 [16.5, 18.5, 20.5] cm), **Shape shoulders:** At shoulder edge, BO 4 (4, 5, 5) sts once, 4 (4, 5, 6) sts once, 4 (4, 5, 5) sts once, then BO rem 3 (4, 5, 6) sts.

Front

Work as for back until armhole measures 5 (5½, 6¼, 7)" (12.5 [14, 16, 18] cm)—99 (102, 109, 114) sts. **Shape round neck:** Work 27 (28, 32, 34) sts as established, place center 45 (46, 45, 46) sts on holder, join new yarn and work to end—27 (28, 32, 34) sts each side. Working each side separately, dec 1 st at neck edge every RS row 12 times, *and at the same time*, when armhole measures 6 (6½, 7¼, 8)" (15 [16.5, 18.5, 20.5] cm), **Shape shoulders:** At shoulder edge, BO 4 (4, 5, 5) sts once, 4 (4, 5, 6) sts once, 4 (4, 5, 5) sts once, then BO rem 3 (4, 5, 6) sts.

Sleeves

With larger needles and using the cable method, CO 63 (63, 72, 72) sts. Knit 7 rows. Purl 1 row (WS), inc 6 (6, 8, 8) sts evenly spaced—69 (69, 80, 80) sts. Working first and last st in St st for selvedge, work rem sts in garter vine patt, *and at the same time*, inc 1 st each end of needle every 12 (12, 12, 8) rows 9 (10, 8, 13) times—87 (89, 96, 106) sts. Cont even in patt until piece measures 12" (30.5 cm) from beg or desired length to armhole, ending with a WS row. **Shape cap:** BO 7 sts at beg of next 2 rows—73 (75, 82, 92) sts rem. Cont in patt, dec 1 st each end of needle every RS row 20 (21, 24, 29) times—33 (33, 34, 34) sts rem. BO 2 sts at beg of next 2 rows. BO 4 sts at beg of foll 2 rows—21 (21, 22, 22) sts rem. BO rem sts.

Finishing

With yarn threaded on a tapestry needle, sew right shoulder seam. **Neckband:** With smaller needles and RS facing, pick up and knit 35 sts (about 3 sts for every 4 rows) along left front neck shaping, 45 (46, 45,



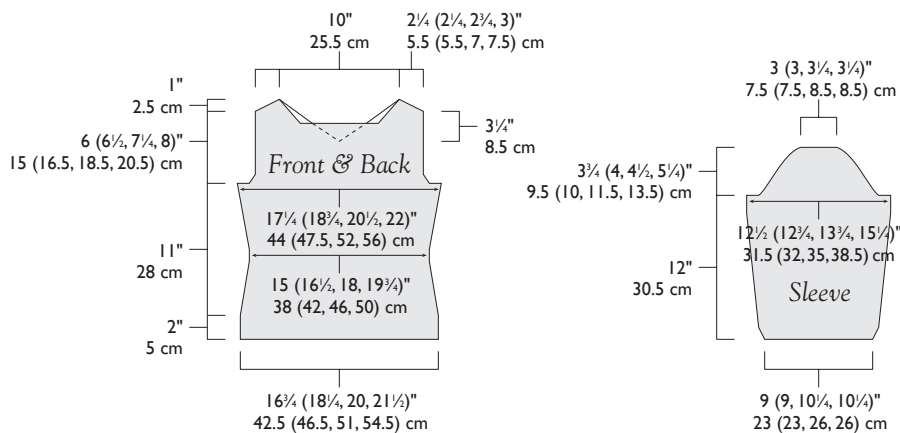


The V-neck on the back can also be worn in front.

46) held front neck sts, pick up and knit 62 sts (about 3 sts for every 4 rows) along right front neck and right back neck shaping, k1 (2, 1, 2) held back neck st(s), pick up and knit 27 sts (about 3 sts for every 4 rows) along left back neck shaping—170 (172, 170, 172) sts. *Next row:* K0 (2, 0, 2), *k8, k2tog; rep from * to end—153 (155, 153, 155) sts rem. Knit 1 row, dec 8 (10, 8, 10) sts evenly spaced—145 sts rem. Work Rows 1–5 of lace edging. With yarn threaded on a tapestry needle, sew left shoulder and neck seam. Sew sleeves into

armholes, matching center of sleeve cap with shoulder seam. Sew sleeve and side seams, leaving garter st side vents open. Weave in loose ends. Block lightly to measurements. ∞

Sally Melville, author of *Sally Melville Styles* (XRX, 1998)—a book on yarn stash management and rejuvenation—is a former teacher of time management who is currently trying to find time to teach knitting workshops, visit her children, design garments, and write books—all while sailing around the world.



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The Wanders of Wool

Sarah Swett

IT IS THE STUFF OF ROMANCE, of wealth, of warmth. It has led to the rise and fall of nations, to myth, and to mystery. Wool, that simple fiber from the back of the sheep, has been used to create everything from magnificent art to diaper covers. The almost magical properties of this renewable fiber continue to delight our senses after more than twelve thousand years of use. To pick up a pair of knitting needles and slide strands of wool through our fingers is to connect with the past while making something flexible, warm, durable, and ever-pleasing for the future.

A string skirt made of wool dating to the 14th century B.C. was found preserved in Denmark. The strong winds of the North Atlantic filled woolen sails on Viking ships. In 1192, King Richard the Lionhearted of Britain, held prisoner in Austria after the third Crusade, was ransomed for the entire British wool production of three monasteries. Because of her wide control over British wool production, the Wife of Bath, a character in Chaucer's *Canterbury Tales*, was unusually well-traveled, wealthy, and independent for a woman of her day. As they have done for thousands of years, contemporary Asian nomads keep themselves warm, dry, and comfortable in portable felted wool dwellings called yurts.

Developed over the millennia and refined in the last few thousand years, wool fiber is a masterpiece of design. Its unique structure insulates against heat, cold, and noise. Scales on the outside of each fiber repel liquid even as the highly absorbent medulla in the center of each fiber can absorb up to thirty percent of its weight in moisture without feeling wet. In fact, the medulla actually gives off heat as it absorbs moisture. Wool's natural elasticity makes it comfortable to wear—the fibers can be bent 20,000 times without danger of breaking. Wool comes in a variety of beautiful natural colors and also dyes easily and brilliantly. Spun into yarn, this surprising and versatile fiber is a springboard for creativity and long-lasting comfort.



Mabel Ross, author of *The Essentials of Yarn Design for Handspinners*, has defined wool yarn as “a few strands of fiber supporting a column of air.” Under a microscope, this is, indeed, how wool appears. The fine, wavy fibers both cling together and push one another apart to create pockets of air. It is this trapped air that gives wool its tremendous insulating power, while the wavy, “crimpy” fibers provide elasticity to the yarn. Not all wool, however, is created equal.

The diameter of the individual fibers and the size of the crimps determine the configuration of the air pockets, which in turn determines the behavior, feel, and unique character of yarns spun from those fibers. Long fibers with a loose crimp, for instance, can pack tightly together to create drapery yarn, while small tightly crimped fibers generate many little air spaces and bouncy, resilient yarn. Thousands of years of breeding, both careful and accidental, has led to the evolution of hundreds of breeds of sheep that produce fleeces with a wide range of characteristics.

Choosing Wool Yarn

Sheep fleeces come in a huge variety of length, color, fiber diameter, and crimp pattern. When the characteristics of any one of these change, so does the appearance, behavior, and feel of the yarn spun from the fibers—properties that will be

Many breed-specific yarns are available in a wide range of colors. Shown here, clockwise from top left, are Ashford Tekapo (Corriedale) in rust; Colorful Stitches/Earhtones handspun Jacob's fleece in natural multi-color; Berroco Wensleydale Longwool in blue-green; Berroco Blue-Faced Leicester in yellow; Rovings Polwarth Wool in gray; Jamieson & Smith Shetland in rose; and Strikkegarn Spelsau in green.

reflected in a finished garment. In their book *In Sheep's Clothing: A Handspinner's Guide to Wool*, Jane and Nola Fournier explain that "All wool, whatever its characteristics, can be satisfactorily used for one purpose or another, but none can be satisfactorily used for every purpose."

While many wool yarns are composed of blends of several breeds, some mills and many handspinners produce unique yarns from a single breed of sheep—yarns that celebrate the individual characteristics of that breed.

It is important to note that, while certain generalizations can be made about the characteristics of a specific breed, many factors can influence the look, feel, and behavior of yarn spun from its wool. At the most basic level, the conditions under which the sheep have been raised—the climate, quality and quantity of feed, and general health of individual animals—can have tremendous influence. The fleece of sheep raised under harsh conditions on the Shetland Islands, for instance, may feel considerably softer than the fleece of Shetlands raised on lush pasture in the United States. The way in which a fleece is handled during processing and the way it is spun can also influence the final product. For example, strong chemicals used to wash and/or dye the fiber can weaken it or give it a harsher hand than the breed might suggest, and yarn spun with a lot of twist behaves differently than yarn spun with a loose twist.

So how do you choose? While knowing the general characteristics of a breed is helpful, ultimately it is your hands that must determine whether a particular wool yarn is well suited for a project. Knit a swatch and hold it next to your skin (or pin it to the inside of a piece of clothing and wear it for the day). Examine the look and drape of the fabric. Base your decision to use a yarn on the results of these simple tests and your own instincts, for it is through your fingers that the yarn will flow, stitch by stitch, yard by yard.

Types of Fleeces and a Selection of Sheep Breeds

At the simplest level, there are three main categories into which the knitter can place wool fibers: fine wools, longwools, and down wools, with a few wonderful yarns spun from double-coated and other unclassifiable breeds, each of which has characteristics all its own.

Fine Wools are characterized by softness, elasticity, and loft.

Softness is directly related to the diameter of the individual wool fibers. The softest fine wools can be knitted into delicate next-to-the-skin garments, including baby clothing. The genes of other breeds can add length, strength, or luster to that original fine wool while, ideally, sacrificing little of the softness. Blending silk with fine wool adds luster and drape, while retaining a soft hand.

Merino is the finest of fine wools. It is the oldest and most populous established breed in the world, prized for centuries for its very soft hand. Merino yarn is perfect for baby garments, fine lace, and other applications where softness is of great importance. Merino sheep have been crossed with many other

breeds to produce other fine-wool sheep, several of which are described below.

Polwarth is bouncy and pleasant to touch. While not as soft as Merino, that breed makes up three-fourths of its blood: Merinos were crossed with Lincolns (a longwool breed), and their offspring were bred back to Merinos to produce Polwarths. The Lincoln longwool genes add strength and some luster to the fiber. Fine enough for baby and next-to-the-skin garments, the yarn is lofty and elastic. It is suitable for fine lace knitting, mid-weight sweaters, or for blending with other fine fibers to knit into garments of delicious comfort.

Corriedale sheep were developed in Scotland in the late nineteenth century by crossing Merino ewes with Lincoln rams. The resulting animals produce fleece with a great deal of crimp and luster. Though less fine than other fine wools, Corriedale is pleasant to touch, lofty, and insulating, and it dyes beautifully. While neither as soft as Merino nor as lustrous as Lincoln, this wool is delightful to knit and lovely to wear.

Other examples of fine-wool sheep include Columbia, Cormo, Rambouillet, and Targhee.

Longwools are prized for their luster and strength. They generally have a large fiber diameter and long staple length. The length and loose crimp of the individual fibers produce lustrous, drapery yarns without the bounce and elasticity of the fine or down breeds; sometimes they can feel harsh and produce the characteristic wool "prickle." Yarns spun from longwools can be knitted into outer garments, bags, rugs, and other strong items. In most cases longwool yarns are not desirable for next-to-the-skin wear. Within the longwool

A Lexicon of Wool Terminology

Color: The natural hue of wool as it grows on the sheep—usually white to black with ranges of gray and brown.

Crimp: The waviness in wool fibers.

Diameter: The width of the cross section of a single wool fiber.

Elasticity: A fiber's ability to return to its original length after stretching.

Fleece: The coat of a sheep.

Handle or hand: The way wool feels to the touch.

Kemp: Short, coarse fiber with little crimp definition.

Lambswool: Wool shorn from lambs up to seven months old. While lambswool will generally be the finest fiber ever produced by a sheep, the relative fineness has more to do with the breed than the age of the sheep. Lambswool from a longwool breed, for instance, will not be as soft and fine as adult fleece from a fine wool breed.

Lock: A group of adjacent wool fibers that naturally hang together.

Loft/bulk: Airiness.

Luster: The sheen that results when light reflects off wool fiber.

New wool: See virgin wool.

Staple length: The length of a lock of wool fibers.

Virgin wool: According to the Wool Products Labeling Act, wool that has never been used or reclaimed from any spun, woven, knitted, felted, braided, bonded, or other manufactured or used product. This term does not imply anything about the relative quality of the wool.

Wool: Usually confined to the fine, soft fiber that covers a sheep.

Unspun wool from eleven different breeds of sheep



Merino



Polwarth



Corriedale



Wensleydale



Blue-Faced Leicester



Romney



Icelandic



Spelsau



Navajo Churro



Shetland



Jacob

category, a distinction is made between luster longwools, which are the shiniest and most slippery, and semi-luster longwools.

Wensleydale is one of the finest of the luster longwools. The fibers are long, silky, very lustrous, and hard-wearing. The fiber is not unlike mohair in appearance and behavior. Knitting yarns spun from Wensleydale have little elasticity, and allow for fabrics with beautiful drape. Used incautiously, however, this drape can lead to a garment that sags or “grows” with wear. Blending with shorter and bouncier fibers helps to overcome this tendency.

Blue-Faced Leicester is a semi-luster longwool with all the strength and much of the luster of other longwools, with the addition of a magnificent soft and silky hand for the creation of strong and smooth fabrics. The strength and drape make this fiber suitable for garments subject to abrasion or hard wear such as ganseys or socks; the softness increases the comfort of the wearing. The fineness of the fibers allows for successful blending with other fibers of similar diameter and length such as silk; blending enhances the qualities of both fibers. Blue-Faced Leicester has a hand that, unlike most longwools, provides next-to-the-body comfort.

Romney sheep make up three quarters of the sheep population in New Zealand, although they originated in Britain. Considered a semi-luster longwool, Romney fleeces, in practice, range from the very long, lustrous strong wool used by the carpet industry to finer fleeces suitable for knitting garments. While this range of characteristics makes specificity difficult, most Romney yarn can be used to make wonderful, strong outer garments with enough bounce to sustain long wear without excessive sagging.

Other examples of longwool sheep include Border Leicester, Cotswold, and Lincoln.

Down Type Wools tend to be short and bouncy. Not known for their luster, these yarns are lofty and light, wonderfully insulating, and naturally elastic, and provide excellent shape retention. While not as soft as the fine wools, the fibers of these breeds can make wonderful midweight garments, longer wearing and more rugged than most of the fine wools but without the potential weight of a longwool. Very few yarns are made specifically from the down breeds, but the fibers do provide loft to many yarns composed of several breeds. Certainly, the characteristics of down wools show up in the undercoats of many double-coated breeds.

Examples of down breeds include Cheviot, Suffolk, and Hampshire.

Double-Coated Sheep, often associated with specific cultures, can develop a certain mystique. While not necessarily the reason to knit with these yarns, the cultural connection can be an important factor because the knitter does, in a sense, become connected with the culture through the use, celebration, and even the preservation of the breed. Because of their differences, these breeds are difficult to classify. They tend to be hardy animals that have adapted over time to harsh or extreme environments. The long, hairy outercoat sheds moisture and dirt while the short, fine undercoat provides insulation from heat and cold. Some undercoats rival the finest of fine fleeces while the outercoats tend to be coarse. If you’re buying yarn from a double-coated sheep, it is important to find out whether the yarn is spun from only the undercoat, only the

outer, or a combination of the two, because each coat has entirely different though equally valid uses. Color is often an important aspect of double-coated sheep. While other breeds have been selected over the centuries for white fleeces, which are easier to dye than dark fleeces, double-coated sheep may be closer to their historic roots and selected, instead, for the number and variety of the colors they produce.

Icelandic sheep exhibit a double-coated fleece in a wide range of natural colors. The sheep were originally bred only in Iceland, but there are now some flocks in Canada and the United States. The double coat is comprised of long, strong, hairlike outer fibers called *tog*, and fine soft downy undercoat called *thel*. Historically these fibers were separated and used for very different purposes, but most modern Icelandic yarns combine the two. The short *thel* fibers provide loft, softness, elasticity, and warmth. The long *tog* provides strength, wearability, and some ability to shed water and dirt.

Commercial preparations of Icelandic wools are generally called “lopi type” yarn. While Lopi® is the registered trade name for a specific imported Icelandic wool yarn, the word *lopi* is the original Icelandic term for wool at a particular stage of processing. With little or no twist, this soft fiber takes full advantage of the qualities of both *tog* and *thel*. The minimal twist allows the *thel* to reach its maximum fluffiness while being contained within the structure provided by the *tog*. The resulting yarn, which comes in a number of weights, makes light, warm, and durable outer garments.

Spelsau is a Norwegian breed, raised since medieval times. As with other double-coated breeds, the outercoat is long, lustrous, and very strong, while the short, fine undercoat is soft and silky. The fleece colors include black, white, and a wide range of browns and grays. As with Icelandic wool, Spelsau yarn is generally composed of both the soft downy undercoat and the strong, lustrous outer fibers. While most Spelsau fleeces are spun with a tight twist for sale as tapestry and rug yarns, those with a particularly pleasant hand are reserved for knitting yarns. When softly spun, the very springy down fibers produce yarn with a very lightweight character, perfect for warm, fluffy garments. The outer fibers not only serve to hold the down fibers in place but can also be brushed to the surface to create a mohair-like halo.

Navajo Churro sheep were introduced to North America in the sixteenth century by Spanish explorers. Since then, the breed has nearly vanished several times, pulled back from extinction by its ability to survive in the harsh Southwestern climate and to produce beautiful double-coated fleeces in an abundance of natural colors. As with Icelandic yarns, most commercial Navajo Churro preparations combine the fine inner fiber with the long, strong outer fiber. While Navajo Churro is generally known for its strength and durability when used for rugs and tapestries, its reemergence as a breed is catching the attention of knitters seeking a strong yarn with roots in the southwestern United States and Native American culture.

Other Breeds

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continued on page 99



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Wool Mix™



*B-15



B-16



B-17



B-18



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Burma Rings

— BARBARA VENISHNICK —

Finished Size 44 (46, 48)" (112 [117, 122] cm) bust/chest circumference.

Sweater shown measures 44" (112 cm).

Yarn Mission Falls 1824 Wool (100% Merino superwash wool; 85 yd [77 m]/50 g): #004 charcoal (MC), 13 (14, 15) balls; #010 russet (A), #009 nectar (B), #014 Dijon (C), #008 earth (D), 1 ball each.

Needles Body and Sleeves—Size 8 (5 mm): 24" and 16" (60- and 40-cm) circular (cir). Edging—Size 6 (4 mm): 24" and 16" cir (60- and 40-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Marker (m); stitch holders; tapestry needle; size F/5 (3.75 mm) crochet hook.

Gauge 19 sts and 27 rows = 4" (10 cm) in St st on larger needles.

Body

With MC and smaller, longer needle, CO 208 (216, 224) sts. Place marker (pm) and join, being careful not to twist sts. Knit 5 rnds. Change to larger, longer needle and work turning rnd as foll: *K2tog, yo; rep

IN TWO FAR-FLUNG CORNERS of the world—Burma, tucked between India and Southeast Asia, and South Africa, home to the Ndebele people—women have for centuries worn brass rings around their necks to enhance their beauty. Barbara Venishnick took these rings as inspiration and knitted them into a sweater in soft Merino wool, joining them at the back of the neck with crocheted buttons. The body of this simple pullover is worked in the round. The sleeves are worked flat from the cuffs to the armholes, then joined to the yoke, which is also worked in the round and punctuated with reverse stockinette-stitch color bands for texture. The hemmed picot edges hang straight to give the pullover a loose, comfortable fit.

from *. Cont in St st until piece measures 14 (15, 16)" (35.5 [38, 40.5] cm) from turning rnd, or desired length to underarm. Do not break yarn. Set aside.

Sleeves

With MC and smaller needle, CO 41 (43, 45) sts. Do not join. Beg with a WS (purl) row, work 5 rows St st, ending with a WS row. Change to larger needle and work turning row as foll: *K2tog, yo; rep from * to last st, k1. Work 5 rows St st. Inc 1 st each end of needle on next and every foll 4 rows 15 times more—73 (75, 77) sts. Inc 1 st each end of needle every 6 rows 2 (3, 4) times—77 (81, 85) sts. Work even until piece measures 14 (15, 16)" (35.5 [38, 40.5] cm) from turning row, or desired length to underarm.

Yoke

Cont with MC, k4 body sts and place on holder for underarm, k96 (100, 104) sts for back, pm (use a different colored marker than used for beg of rnd), pm, place next 8 sts on holder for left underarm, place first 4 sts of one sleeve on holder, k69 (73, 77) sleeve sts, place last 4 sleeve sts on holder, pm, k96 (100, 104) sts for front, place last 4 body sts on holder, place first 4 sts of second sleeve on holder, pm, k69 (73, 77) sleeve sts, place last 4 sleeve sts onto holder, pm—330 (346, 362) yoke sts. Join into a rnd.

Rnd 1: [K1, k2tog, knit to 3 sts from next m, ssk, k1,

sl m] 4 times—8 sts dec'd.

Rnd 2: Knit.

Rep these 2 rnds 14 (16, 18) times more—210 sts rem (all sizes).

Beg color rings: Join A and knit 1 rnd, purl 3 rnds. With MC, *k8, k2tog; rep from *—189 sts rem. Knit 3 rnds. Join B and knit 1 rnd, purl 3 rnds. With MC, *k7; k2tog; rep from *—168 sts rem. Knit 3 rnds. Join C and knit 1 rnd, purl 3 rnds. With MC, *k6, k2tog; rep from *—147 sts rem. Knit 3 rnds. Join D and knit 1 rnd, purl 3 rnds. With MC, *k5, k2tog; rep from *—126 sts rem. Knit 3 rnds. Join A and knit 1 rnd, purl 3 rnds. With MC, *k4, k2tog; rep from *—105 sts rem. Knit 3 rnds. Join B and knit 1 rnd, purl 3 rnds. With MC, *k3, k2tog; rep from *—84 sts rem. Knit 3 rnds. Join C and knit 1 rnd, purl 3 rnds. With MC, *k10, k2tog; rep from *—77 sts rem. Knit 3 rnds. **Divide for back neck opening:** With shorter, larger needle, reposition sts so beg of row is at center back. Join D and turn. Beg with a RS row, work back and forth in rows (leave a 4" [10-cm] or longer tail at beg and end of each color ring; MC may be carried up the side), *purl 2 rows, knit 1 row, purl 1 row.* With MC, work 4 rows St st. Join A and rep from * to *. With MC, work 4 rows St st. Join B and rep from * to *. With MC, purl 1 row. With RS facing, work turning row: *k2tog, yo; rep from *, end k1. Change to smaller cir needle and work St st for 2¼" (5.5 cm). BO all sts loosely.

Finishing

Buttons: (See Glossary, page 101, for crochet instructions) Make 1 each of A, B, and D. With crochet hook and leaving a

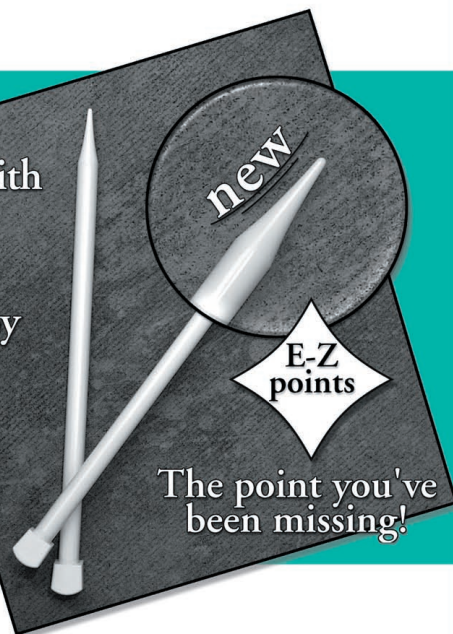




let your hands sing . . .



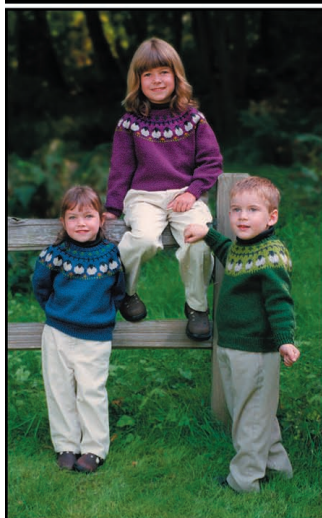
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Crochet Ring

To form crochet chain into a ring, connect last chain stitch to first chain stitch by inserting hook into first chain stitch (Figure 1), grabbing a loop of working yarn, and pulling it through (Figure 2).



Figure 1

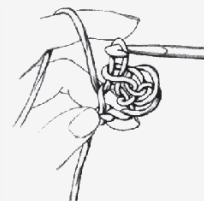
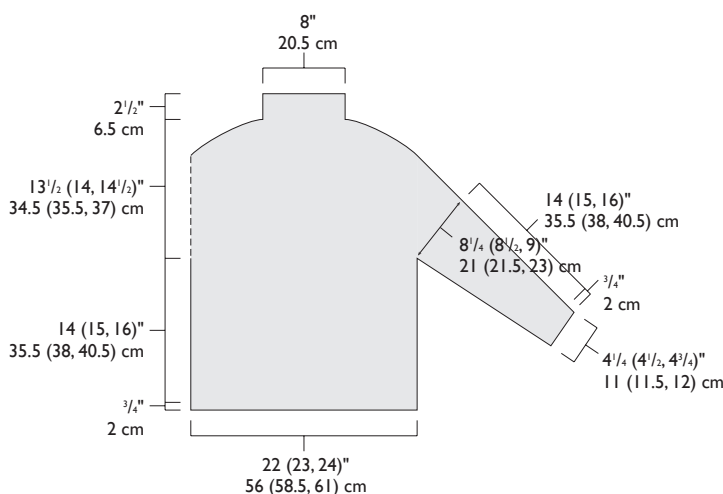


Figure 2



6" (15-cm) tail, ch 3, join into a ring with a slip st as shown in the illustration above, ch 1.

Rnd 1: Work 6 sc around ring.

Rnds 2 and 3: Work 1 sc in each sc of previous rnd.

Cut yarn, leaving a 12" (30.5-cm) tail. Roll short tail and stuff inside button. Thread long tail into a tapestry needle and run through the bottom of each sc of last rnd, pulling tight to form rounded button. Sew buttons to left side of back neck opening on the rings of matching colors. **Button loops:** With matching color, join yarn to right side of back neck opening opposite buttons and work 15 sc around the tails left from color changes. Bend into loops and sew in place. Using the Kitchener st (see Glossary, page 100), graft underarm seams. Sew sleeve seams. Fold all hems at turning rnds/rows and sew in place to inside of garment. Sew neck facing to inside of neck at base of color D ring. Sew sides of neck facing in place. Weave in loose ends. ∞

Barbara Venishnick lives in Simsbury, Connecticut.

GOOD KNITTING

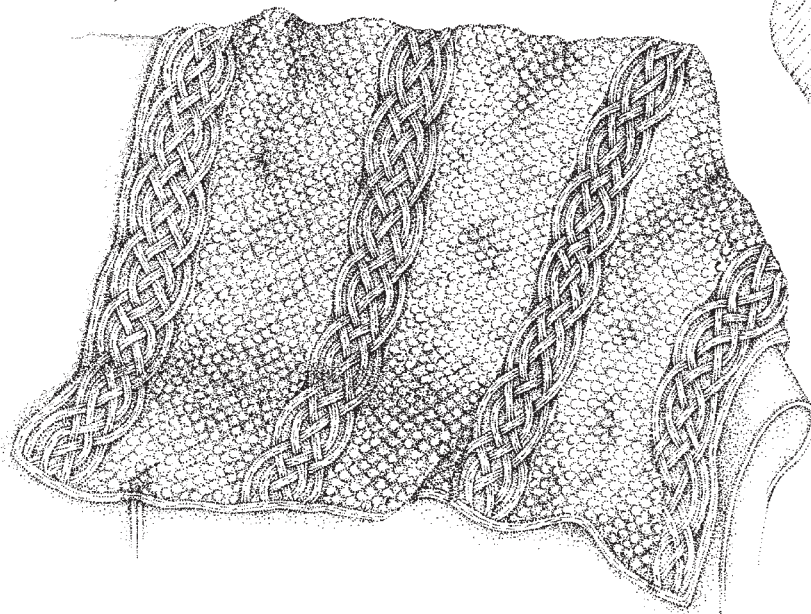
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CABLES VEST

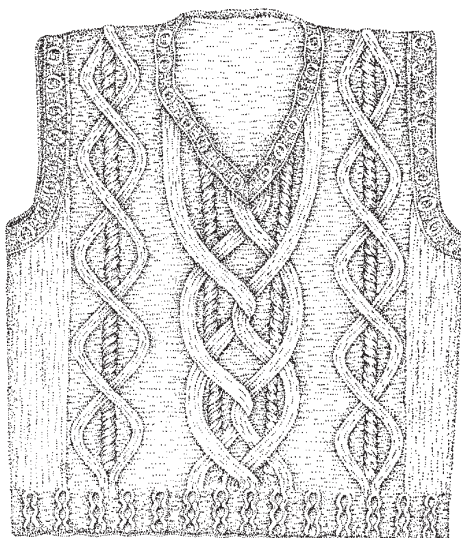
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Back is plain knit.

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Pumpkin Aran

— KRISTIN NICHOLAS —

Finished Size 48 (52, 56)" (122 [132, 142] cm) chest/bust circumference.

Sweater shown measures 52" (132 cm).

Yarn Classic Elite Maya (50% llama, 50% wool; 81 yd [74 m]/50 g): #3085 pumpkin, 9 (10, 12) skeins.

Needles Body and Sleeves—Size 8 (5 mm). Edging—Size 6 (4 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Cable needle (cn); tapestry needle.

Gauge 20 sts and 24 rows = 4" (10 cm) in cable pattern on larger needles; 16 sts = 4" (10 cm) in seed st.

Stitch

Seed Stitch:

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

Row 2: Purl the knits and knit the purls.

Rep Row 2 for pattern.

Back

With smaller needles, CO 96 (104, 112)

KRISTIN NICHOLAS'S DESIGN CHOICES—hourglass-like cables, a boxy silhouette, relaxed rolled edges, and an exotic llama-wool blend yarn in a daring orange color—catapult this unisex sweater from the past to the present, from a traditional Aran to a millennial interpretation.

sts. Beg and end with a WS row, work 3 rows St st. Work 5 rows seed st, inc 24 sts evenly spaced on last row—120 (128, 136) sts. Change to larger needles and set up patt as foll: (WS) Work 4 (8, 12) sts in seed st, working from left to right, work set-up row of chart over center 112 sts, work 4 (8, 12) sts in seed st. Cont as established, working Rows 1–36 of chart on center 112 sts, until piece measures 24 (25, 26)" (61 [63.5, 66] cm) from beg or desired total length. BO all sts.

Front

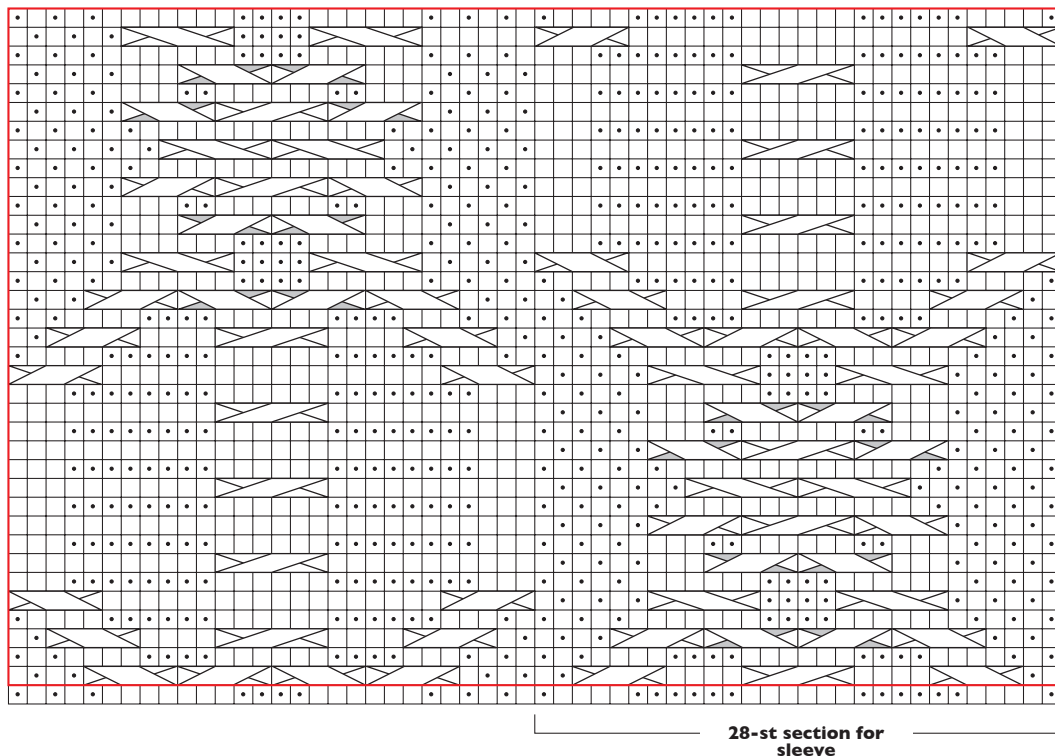
Work as for back until piece measures 22 (23, 24)" (56 [58.5, 61] cm) from beg.

Shape neck: Work 46 (49, 52) sts as established, join new yarn and BO center 28 (30, 32) sts, work to end—46 (49, 52) sts each side. Working each side separately,

BO 1 st at neck edge every RS row 4 times—42 (45, 48) sts rem each side. Cont as established until piece measures same as back. BO all sts.

Sleeves

With smaller needles, CO 46 (46, 50) sts. Beg and end with a WS row, work 3 rows St st. Work 5 rows seed st. Set up patt as foll: (WS) Work 9 (9, 11) sts in seed st, work set-up row of chart over 28 sts, work 9 (9, 11) sts in seed st. Cont as established until piece measures 2" (5 cm) from beg of seed st. Change to larger needles and cont as established, inc 1 st each end of needle every 4 rows 20 (21, 20) times, working new sts in seed st—86 (88, 90) sts. Cont even as established until piece measures 17 (18, 19)" (43 [46, 48.5] cm) or desired length from beg. BO all sts.

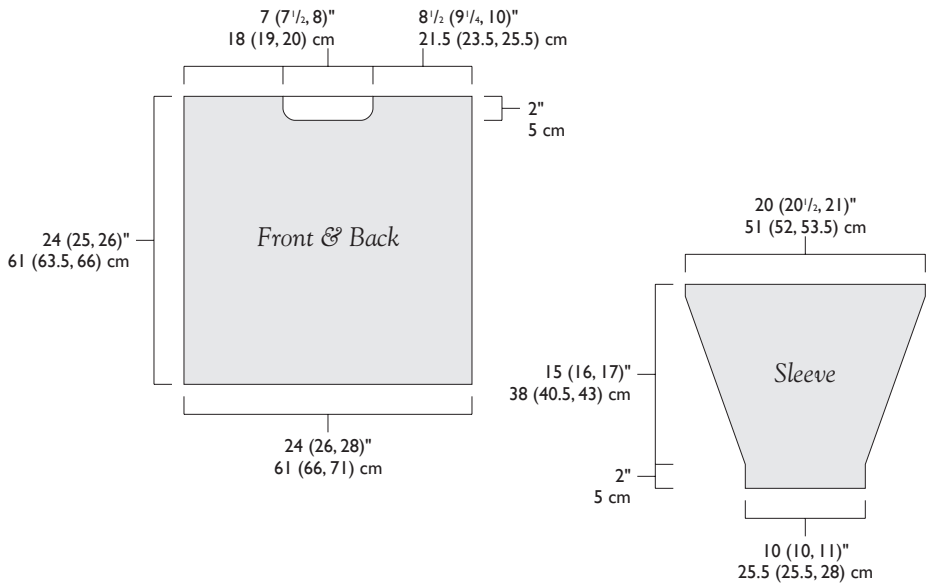


- k on RS;
p on WS
- p on RS;
k on WS
- pattern repeat
- 3/2 RC:** place 2 sts onto cn and hold in back, k3, k2 from cn
- 3/2 LC:** place 3 sts onto cn and hold in front, k2, k3 from cn
- 3/2 PRC:** place 2 sts onto cn and hold in back, k3, p2 from cn
- 3/2 PLC:** place 3 sts onto cn and hold in front,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

set-up row

28-st section for sleeve





Finishing

With yarn threaded on a tapestry needle, sew one shoulder seam. With smaller needles and RS facing, pick up and knit 94 (98, 104) sts evenly spaced around neck. Work 3 rows seed st. Beg with a RS row, work 6 rows St st. BO all sts loosely. Sew rem shoulder and neckband seam, revers-

ing the seam allowance in the St st section so RS of seam shows when neckband rolls to outside. Measure down 10 (10 1/4, 10 1/2)" (25.5 [26, 26.5] cm) from each shoulder seam along the sides of front and back and mark for sleeve placement. Sew sleeves between these marks. Sew sleeve and side seams, reversing seam allowance in St

st sections as for neckband. Weave in loose ends. Steam lower body, sleeve, and neck edges to set roll to outside. ∞

Kristin Nicholas is creative director of Classic Elite Yarns.

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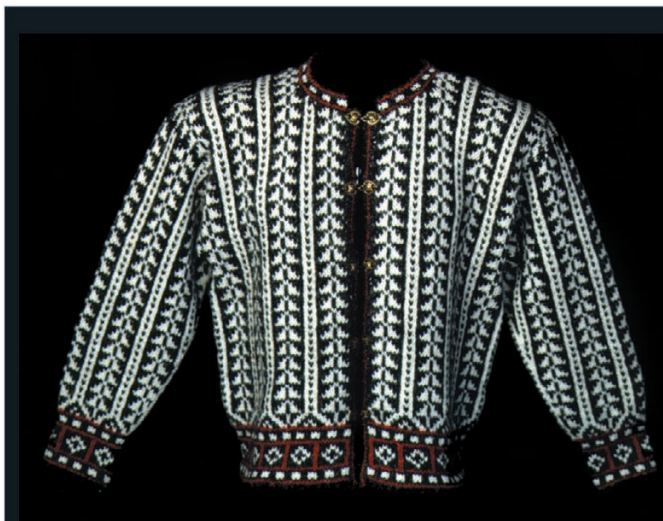
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Gingham Check

— LISA DANIELS —

Finished Size 43½ (47, 50¼)" (110.5 [119.5, 127.5] cm) bust/chest circumference, buttoned. Jacket shown measures 47" (119.5 cm).

Yarn Muench Naturwolle (100% wool; 110 yd [100 m]/100 g): #105 polaris (blue mix; MC), 4 skeins (all sizes); #103 flamme (red mix; CC1) and #104 limone (yellow mix; CC2), 3 skeins each (all sizes); #106 ballerina (pink mix; CC3), 1 skein (all sizes).

Needles Size 10½ (6.5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle; five 1⅝" (3-cm) buttons (buttons shown are Millefiori #BM1 from Muench Yarns).

Gauge 14 sts and 18 rows = 4" (10 cm) in St st.

Stitch

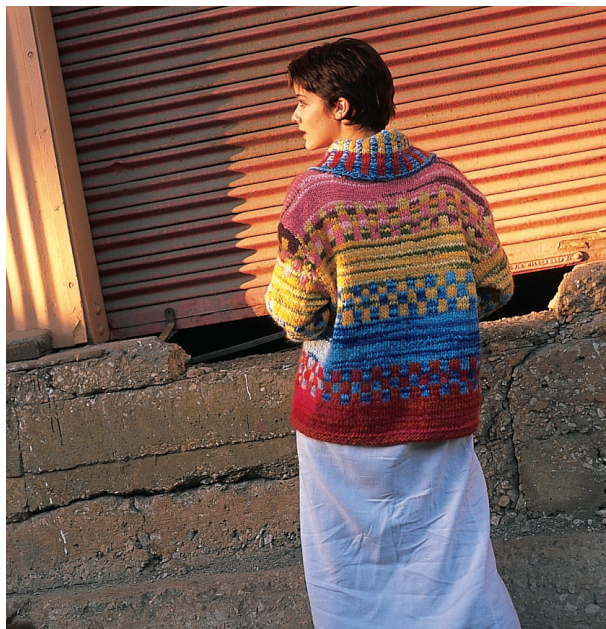
Two-Color Rib:

(multiple of 4 sts + 2)

Row 1: (RS) K2 with CC, *p2 with MC, k2 with CC; rep from *.

Row 2: P2 with CC, *k2 with MC, p2 with CC; rep from *.

Rep Rows 1–2 for pattern.



LISA DANIELS USED THE IMAGE of a gingham tablecloth at a summer picnic as design inspiration for this cheerful winter sweater made with four colors of variegated yarn and playful millefiori-style polymer clay buttons. In addition to its utilitarian purpose as a piece of warm clothing, Daniels designed this bright garment to uplift the spirits of both maker and wearer during the gray, sometimes gloomy days of winter. The knitting of the body and sleeves, which alternates between “solid” variegated stripes and gingham/checkerboard, is simple and fast at 3.5 stitches to the inch. The knit 2/purl 2 ribbed shawl collar perfectly frames the sweater and the wearer’s face.

Back

With CC1, CO 71 (77, 83) sts. Work garter st (knit every row) for 5 rows, ending with a WS row. Change to St st and inc 2 sts evenly spaced on next row—73 (79, 85) sts. Cont in St st, working a total of 14 rows of CC1, inc 1 st each end of needle on 13th row—75 (81, 87) sts. Work Rows 1–12 of Checkerboard Series 1 chart. With MC, work 18 rows St st. Work Rows 1–12 of Checkerboard Series 2 chart, and *at the same time*, when piece measures about 13½" (34.5 cm) from beg, **Shape armholes:** BO 2 sts at beg of next 8 rows—59 (65, 71) sts rem. When Series 2 chart has been completed, work 16 rows St st with CC2. Work Rows 1–12 of Checkerboard Series 3 chart. Work St st with CC3 until armhole measures 9" (23 cm), ending with a RS row. **Shape neck:** (WS) P18 (21, 24), BO center 23 sts, purl to end—18 (21, 24) sts each side. Place rem sts on holders.

Left Front

With CC1, CO 37 (40, 43) sts. Work 5 rows garter st, ending with a WS row. Change to St st and inc 1 st in next row—38 (41, 44) sts. Work a total of 14 rows of CC1, inc 1 st at beg of row (side seam edge) on the 13th row (RS) as for back—39 (42, 45) sts. Work Rows 1–12 of Checkerboard Series 1 chart (patt rep for size medium only will end at the repeat box). With MC, work 18 rows St st. Work Rows 1–12 of Checkerboard

Series 2 chart, and *at the same time*, when piece measures same as back to armhole, ending with a WS row, **Shape armhole:** BO 2 sts at beg of next 4 RS rows—31 (34, 37) sts rem. When Series 2 chart has been completed, cont in color patterns as for back, and *at the same time*, **Shape neck:** Dec 1 st at neck edge (end of row) every RS row until 18 (21, 24) sts rem. Cont even until piece measures same length as back to shoulder. Place sts on holder.

Right Front

Work as for left front, reversing shaping.

Sleeves

With CC1, CO 25 (28, 31) sts. Work 5 rows garter st, ending with a WS row. Change to St st and inc 2 sts evenly spaced on next row—27 (30, 33) sts. Cont in St st, working a total of 14 rows CC1, inc 1 st each end of needle every 4 rows 3 times—33 (36, 39) sts. Establish Checkerboard Series 1 chart (patt rep for size medium only will end at the repeat box). Cont in patt as for body, inc 1 st each end of needle on Row 3 of chart and every foll 4 rows 14 (13, 12) more times—63 (64, 65) sts. When piece measures 17 (17½, 18)" (43 [44.5, 46] cm), **Shape cap:** BO 2 sts at beg of next 26 rows—11 (12, 13) sts rem. BO rem sts.

Collar

With MC, *loosely* CO 106 sts. Work garter st for 2 rows. Work two-color rib using CCs as foll: 10 rows with CC1, 10 rows with CC2, 12 rows with CC3, and *at the same time*, BO 2 sts at beg of next 30 rows, then BO 4 sts at beg of foll 2 rows. BO rem 38 sts.



Finishing

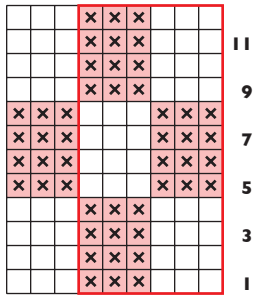
Using the three-needle bind-off (see Glossary, page 100), join fronts to back at shoulders. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew sleeve and side seams. **Button band:** With MC, RS facing, and beg at start of neck shaping on left front, pick up and knit 47 sts to lower edge. Work 2 rows garter st. BO all sts. **Buttonhole band:** With MC, RS facing, and beg at lower right front, pick up and knit 47 sts to beg of neck shaping. *Next row:* K2,

*work 3-st one-row buttonhole (see Glossary, page 101), k7; rep from * 4 times, work one more buttonhole as before, end k2. Knit 1 row. BO all sts. Sew shaped edge of collar to neck opening so that RS of collar rolls to the outside. Weave in loose ends. Block lightly. Sew buttons opposite buttonholes. ∞

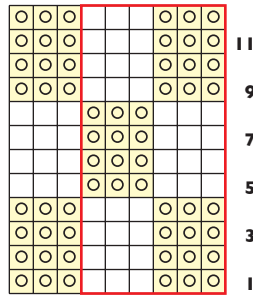
Lisa Daniels is the owner of Big Sky Studio in Lafayette, California.



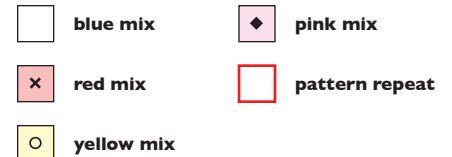
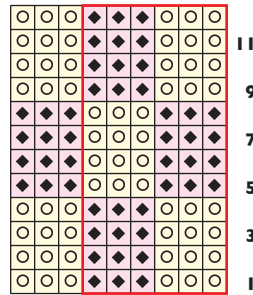
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Checkerboard Series 2



Checkerboard Series 3



Adrienne Vittadini Colinette Adrienne Vittadini Fall 2000

Tahki-Stacy Charles Rowan

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Grignasco Berroco Trendsetter

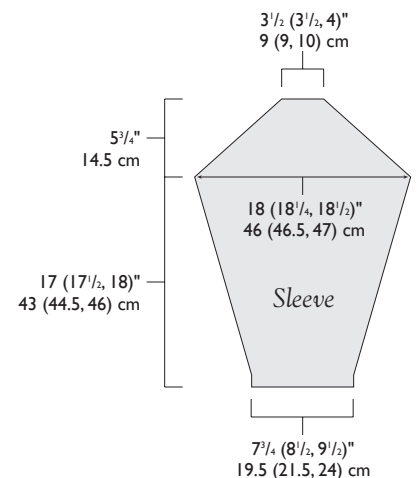
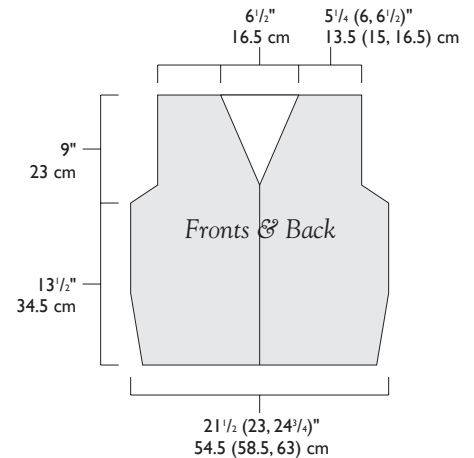
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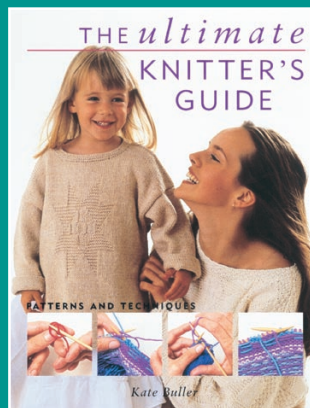
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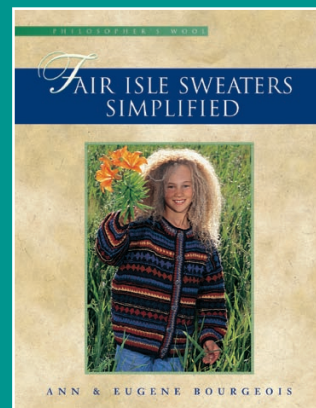
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Vintage Botanicals

— KAY SUMMERS —

Finished Size 38½ (40½, 42½, 44½)" (98 [103, 108, 113] cm) bust/chest circumference, buttoned. Sweater shown measures 40½" (103 cm).

Yarn Plymouth Le Fibre Nobili collection Merino (100% wool; 174 yd [159 m]/50 g): #4021 black (MC), 8 balls; #4033 olive and #4029 medium blue, 1 ball each. Plymouth Cleckheaton Country 8-Ply (100% wool; 106 yd [97 m]/50 g): #03 white and #1840 dusty pink, 1 ball each. Plymouth Wildflower (51% cotton, 49% acrylic; 136 yd [124 m]/50 g): #63 deep red and #48 medium yellow, 1 ball each. Plymouth Sesia River Jeans (100% cotton; 115 yd [105 m]/50 g): #109 green variegated, 1 ball. DMC3 (100% cotton, 16.4 yd [15 m]/5 g): #319 hunter green, #353 light peach, and #632 reddish brown, 3 skeins each; #666 scarlet red, #799 light blue, and #745 light yellow, 2 skeins each; #310 black and #351 dark peach, 1 skein each. Paternayan Persian 3-Ply Yarn (100% wool; 33 in [.83 m]/strand): #706 kelly green, 14 strands; #942 fuchsia, 12 strands; #333 purple, 10 strands; #263 cream and #472 medium brown, 8 strands each; #844 medium peach, 6 strands, and #814 deep yellow, 3 strands.

Needles Body and Sleeves—Size 5 (3.75 mm). Edging—Size 4 (3.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); row counter (optional); tapestry needle; eight ¾" (16-cm) buttons.

Gauge 24 sts and 36 rows = 4" (10 cm) in St st with one color. Gauge varies with yarn being used; try to keep tension consistent.

Notes

Work colorwork with short lengths of yarn to prevent tangles. Cut lengths 18"–48" (48–122 cm) long and tie on each new end using a "weaver's knot" (see box on page 44). Cross new yarn over the old when changing colors to prevent holes. Do not

SOUTHERN BLOSSOMS AND SONGBIRDS give graceful life to Kay Summers's colorful cardigan, a contemporary interpretation of the 1930s floral sweaters so popular today among vintage fashion connoisseurs. To achieve just the right palette, Summers chose a mixture of wool and cotton knitting yarns, plus, for tiny bits of color, short lengths of tapestry wool and cotton embroidery floss.

carry yarn more than 3 or 4 stitches without twisting the yarns around each other to secure the floats. Use separate lengths of yarn if a color has to be carried more than 10 stitches.

DMC3 yarns are always knitted with a double strand and embroidered with a single strand.

Paternayan yarns are knitted with 2 of the 3 plies (two pieces yield three lengths for knitting). They are embroidered with a single ply.

Stitch

Seed Stitch:

Row 1: (RS) *K1, p1; rep from *, ending k1 if there is an odd number of sts.

Row 2: Purl the knits and knit the purls. Rep Row 2 for pattern.

Left Front

With MC and smaller needles, CO 65 (68, 71, 74) sts. Work seed st for 10 rows. Change to larger needles. *Pattern set-up:* (RS) K1 (selvedge st), beg with Row 1, work 57 (60, 63, 66) sts as charted (omitting stargazer lily, orange trumpet flower bud, and leaflet as indicated on chart), work 7 sts in seed st as established (for front band). Work even, maintaining selvedge st in garter st and 7 front band sts in seed st, until Row 88 (94, 98, 104) of chart has been completed—piece should measure about 9¾ (10½, 11, 11½)" (25 [26.5, 28, 29] cm) from beg of St st, ending with a WS row. **Shape armhole:** (RS) BO 4 sts at beg of next row. BO 2 sts at beg of every foll RS row 2 more times, then dec 1 st at arm edge every 4 rows 4 times—53 (56, 59, 62) sts rem. Maintaining selvedge st, cont as established until Row 149 (157, 167, 177) of chart has been completed, ending with a RS row. **Shape neck:** BO 17 (19, 19, 21) sts (including the front band sts), work to end. At beg of foll WS rows,

BO 3 sts once, BO 2 sts once, then 1 st 4 times—27 (28, 31, 32) sts rem. Work until Row 162 (170, 180, 190) of chart has been completed. **Shape shoulder:** At beg of next RS row, BO 6 (6, 7, 7) sts once. At armhole edge, BO 5 (5, 6, 6) sts 3 (2, 4, 3) times, then BO 6 (6, 0, 7) sts 1 (2, 0, 1) time(s).

Right Front

With MC and smaller needles, CO and work seed st as for left front. Change to larger needles. *Buttonhole and pattern set-up:* (RS) Work 2 sts in established seed st, BO 3 sts for buttonhole, work 2 sts in established seed st, work 57 (60, 63, 66) sts as charted, k1 (selvedge). On next row, CO 3 sts over BO sts in previous row to complete buttonhole. Cont as established (omitting stargazer lily, orange trumpet flower bud, and leaflet as indicated on chart), working as for left front, working 3-st buttonholes as foll: [work 19 (20, 21, 23) rows even, work buttonhole over next 2 rows] 7 more times, and reversing shaping for armhole, neck, and shoulder.

Back

With MC and smaller needle, CO 116 (122, 128, 134) sts. Work seed st for 10 rows, ending with a WS row. Change to larger needles. *Pattern set-up:* K1 (selvedge st), work 114 (120, 126, 132) sts as charted for back, k1 (selvedge st). Work even, maintaining selvedge sts in garter st, until Row 88 (94, 98, 104) of chart has been completed. **Shape armholes:** BO 4 sts at beg of next 2 rows, then BO 2 sts at beg of next 4 rows. Dec 1 st each end of needle every 4 rows 4 times—92 (98, 104, 110) sts rem. Re-establish selvedge sts and cont as established until Row 162 (170, 180, 190) of chart has been completed. **Shape neck and shoulders:** (RS) BO 6 (6, 7, 7) sts (including selvedge st), work in patt





until there are 30 (32, 32, 34) sts on right needle, join new yarn and BO center 20 (22, 26, 28) sts for neck, work to end. Working each side separately, shape shoulders as for fronts, and *at the same time*, BO

3 (4, 4, 3) sts at each neck edge once, then BO 3 (3, 2, 3) sts 2 times.

Sleeves

With MC and smaller needles, CO 48 (52, 56, 60) sts. Work seed st for 10 rows, ending with a WS row. Change to larger needles. *Pattern set-up:* (RS) K1 (selvage st), beg with Row 1, work 46 (50, 54, 58) sts as charted, k1 (selvage st). Maintaining selvage sts in garter st, inc 1 st each end of needle every 4 rows 11 times, then every 6 rows 10 (11, 12, 13) times—90 (96, 102, 108) sts (including selvage sts), and *at the same time*, work charted pattern from Row 20 to Row 164, working Colorway X for the first sleeve and Colorway Y for the second sleeve. Work even until Row 134 (148, 162, 176) of chart has been completed. **Shape cap:** BO 5 (6, 6, 7) sts (including selvage sts) at beg of next 2 rows, then BO 2 sts at beg of foll 6 rows—68 (72, 78, 82) sts rem. Work 3 rows even. Dec 1 st each end of needle on next and every foll 4 rows 2 (3, 4, 5) times more—62 (64, 68, 70) sts rem. Work 2 rows even. [BO 2 sts at beg

of next 2 rows, work 2 rows even] 2 (1, 1, 2) time(s), then BO 2 sts at beg of next 10 (12, 12, 6) rows—34 (36, 40, 50) sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. **Neckband:** With smaller needle, RS facing, and beg at center right front, pick up and knit 7 sts along right front border, 29 (30, 31, 33) sts along right front neck, 45 (47, 49, 51) sts across back neck, 29 (30, 31, 33) sts along left front neck, and 7 sts along left front border—117 (121, 125, 131) sts total.

Rows 1–3 and 7: Work seed st.

Row 4: Cont in seed st, shape neck by working [k2tog] 2 times at 4 evenly spaced intervals—109 (113, 117, 123) sts rem.

Row 5: Cont in seed st, working 3-st buttonhole aligned with previous buttonholes on right front band.

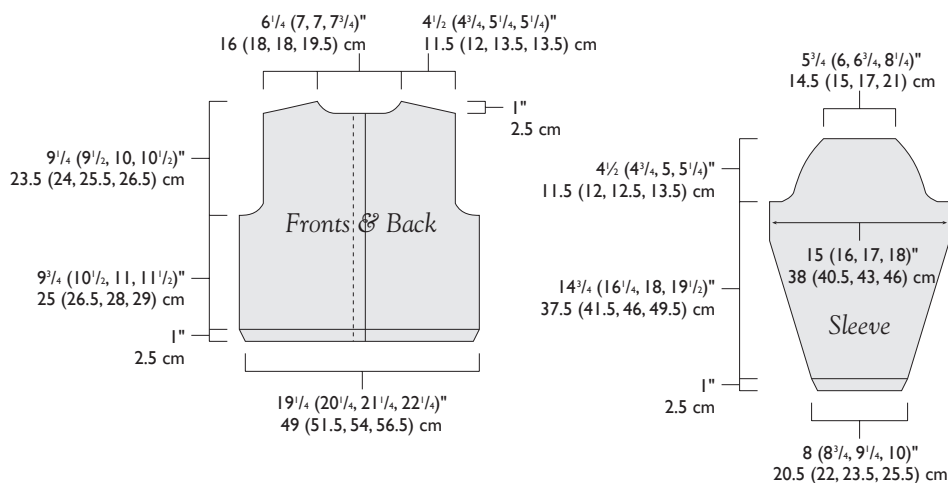
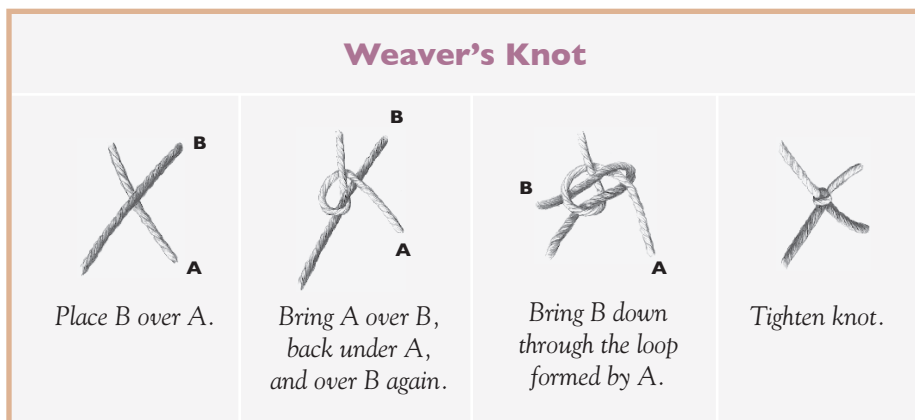
Row 6: Cont in seed st, CO 3 sts over BO sts of previous row.

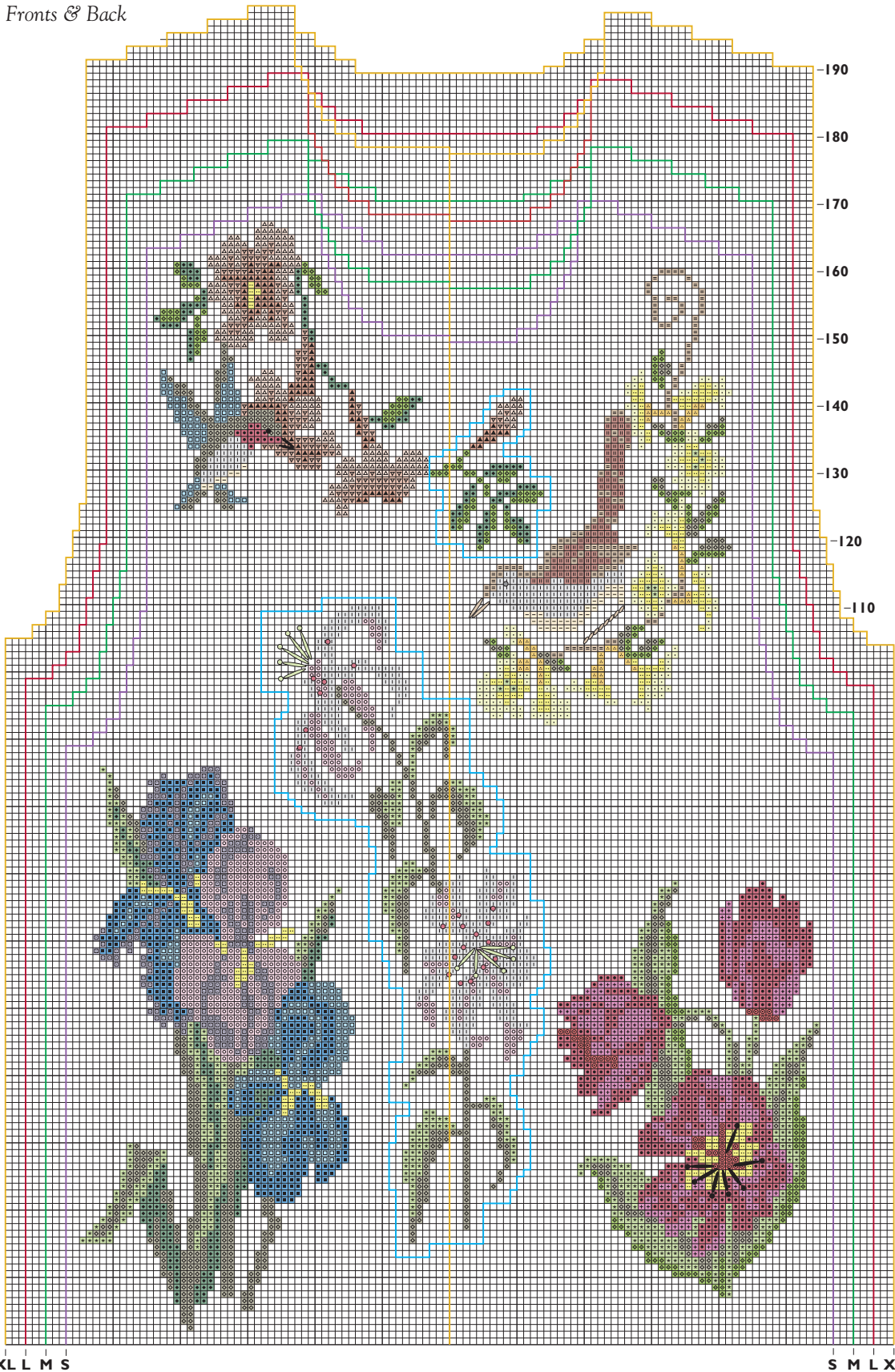
Row 8: Cont in seed st, working [k2tog] 2 times positioned over the last 2 sts and first 2 sts on each side of each shoulder seam—105 (109, 113, 119) sts rem.

Row 9: Work seed st.

BO all sts. Weave in loose ends, tightening up loose areas where necessary. Sew sleeves into armholes. Sew side and sleeve seams. Lightly steam, maneuvering any sts that need straightening, shrinking, or stretching to size. **Embroidery:** (see Glossary, page 101, for embroidery instructions) With DMC3 in black (single strand), work tulip stamens in long straight stitches and French knots; hummingbird, wren, and blue jay eyes in French knots; hummingbird beak in long straight stitches. With DMC3 scarlet (single strand), work cardinal beak in long straight stitches and eye in circle of tiny stem stitches. With Paternayan brown (single ply), work wren beak in long straight stitches and leg in stem stitches. With Paternayan cream (single ply), work highlight in birds' eyes in tiny straight stitches. With Merino medium blue, work blue jay beak in long straight stitches. With Wildflower red (two plies), work stargazer lily spots in French knots. ∞

Kay Summers, a former art museum educator, paints, photographs, and gardens in Atlanta. She combines her passions into knitwear designs.





-  black wool MC
-  white wool
-  cream wool
-  green variegated cotton
-  olive wool
-  hunter cotton
-  kelly green wool
-  deep red cotton blend
-  scarlet cotton
-  fuchsia wool
-  dusty pink wool
-  light blue cotton
-  medium blue wool
-  purple wool
-  light peach cotton
-  medium peach wool
-  dark peach cotton
-  light yellow cotton
-  medium yellow cotton blend
-  deep yellow wool
-  medium brown wool
-  reddish brown cotton
-  motifs not used on fronts; work in black wool MC
-  small size
-  medium size
-  large size
-  extra-large size

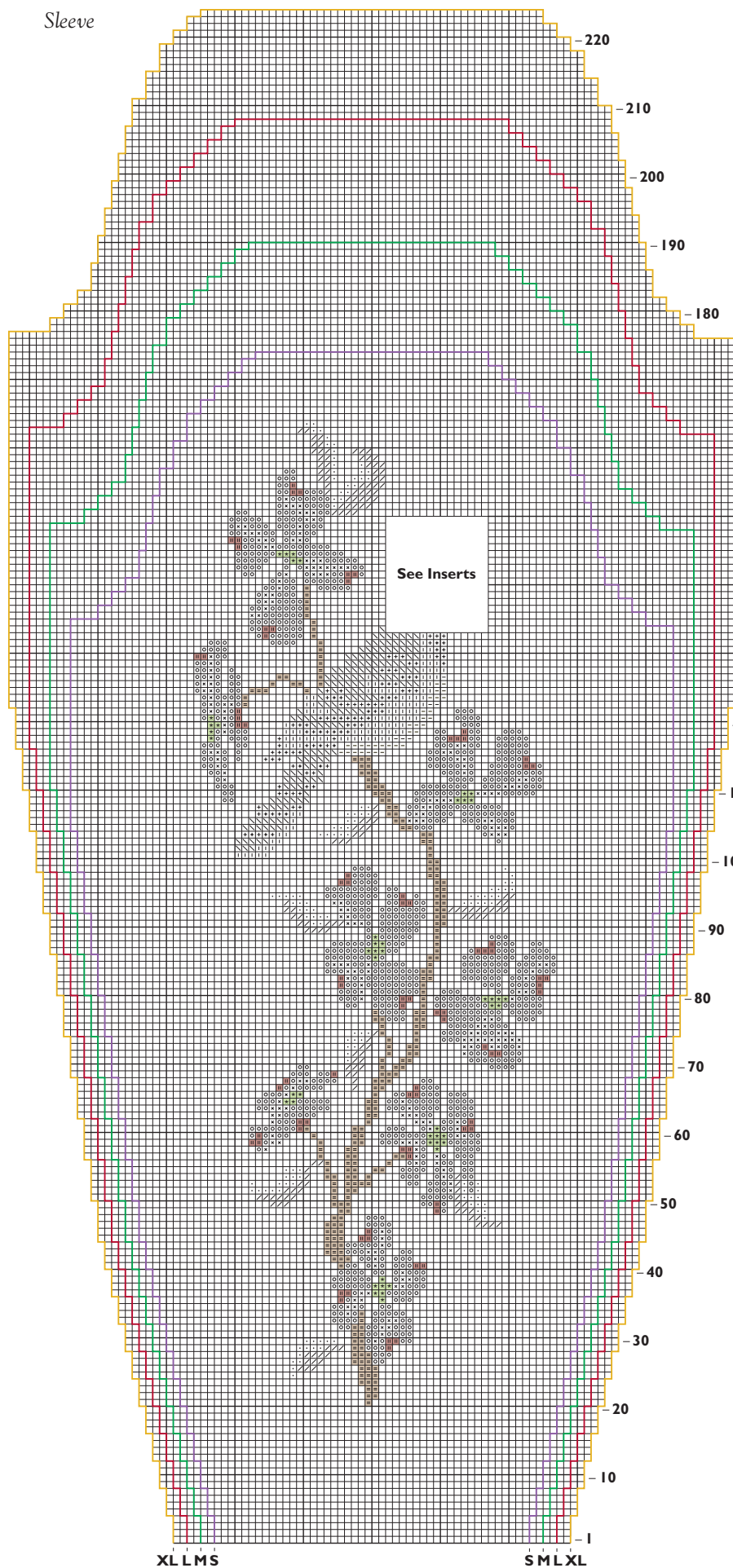
 straight stitch and French knot with green variegated cotton

 French knot with deep red cotton blend

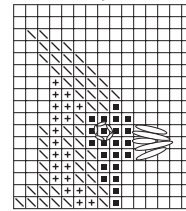
 straight stitch with medium brown wool

 straight stitch and French knot with black cotton

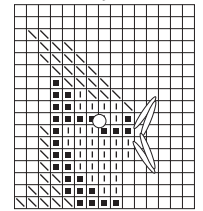
 stem stitch with medium brown wool






Colorway X













Colorway Y



BOTH COLORWAYS

-  black wool MC
-  black cotton
-  green variegated cotton
-  medium brown wool
-  reddish brown cotton

COLORWAY X

- kelly green wool 
- olive wool 
- white wool 
- cream wool 
- reddish brown cotton 
- deep red cotton blend 
- scarlet cotton 
- scarlet cotton 
- straight stitch scarlet cotton 
- French knot scarlet cotton 

COLORWAY Y

- green variegated cotton 
- hunter cotton 
- dusty pink wool 
- light peach cotton 
- black cotton 
- medium blue wool 
- white wool 
- cream wool 
- straight stitch medium blue wool 
- French knot black cotton 

-  small size
-  medium size
-  large size
-  extra-large size

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Diagonal Progression

— IRINA TAYTSLIN —

Finished Size 32½ (35½, 38, 40½, 43½)" (82.5 [90, 96.5, 103, 110.5] cm) bust/chest circumference. Sweater shown measures 32½" (82.5 cm).

Yarn Russi Sales/Heirloom Aristocrat 8 (50% mohair, 50% wool; 125 yd [115 m]/50 g): #307 purple, 8 (10, 12, 12, 13) balls.

Needles Body and Sleeves—Size 7 (4.5 mm). Ribbing—Size 5 (3.5 mm). Neck—Size 5 (3.5 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 24 sts and 28 rows = 4" (10 cm) in wide rib pattern on larger needles, blocked.

Stitches

2 x 2 Rib:

(multiple of 4 sts + 2)

Row 1: (RS) P2, *k2, p2; rep from *.

NARROW RIBS EVOLVE INTO CABLES which, in turn, evolve into wide ribs in diagonal progression across the front of this soft, semifitted wool-mohair pullover. (The wide ribs stand alone on the back and sleeves.) While this sweater is casual and comfortable for the weekend, it is also tailored enough to wear to work during the week.

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

Rep Rows 1 and 2 for pattern.

Wide Rib:

(multiple of 8 sts + 2)

Row 1: (RS) P2, *k6, p2; rep from *.

Row 2: K2, *p6, k2; rep from *.

Rep Rows 1 and 2 for pattern.

Cable Pattern:

(multiple of 8 sts + 2)

Rows 1, 3, 5, and 7: (RS) P2, *k6, p2; rep from *.

Rows 2, 4, 6, and 8: K2, *p6, k2; rep from *.

Row 9: P2, *place 3 sts onto cn and hold in front, k3, k3 from cn, p2; rep from *.

Row 10: K2, *p6, k2; rep from *.

Rep Rows 1–10 for pattern.

Back

With smaller needles, CO 98 (106, 114, 122, 130) sts. Beg with a WS row, work 2x2 rib until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and beg with Row 1 (RS), work wide rib patt until piece measures 22 (23, 23½, 24, 24)" (56 [58.5, 59.5, 61, 61] cm) from beg or desired total length. Place sts on holders as foll: 31 (34, 36, 40, 44) sts each side for shoulders and center 36 (38, 42, 42, 42) sts for back neck.

Front

With smaller needles, CO 98 (106, 114, 122, 130) sts. Work 2x2 rib as for back. Change to larger needles and work Rows 1–10 of cable patt 4 times (40 rows).

Beg diagonal patt:

Row 41: (RS) Work 8 sts in wide rib, work cable patt to end.

Rows 42–50: Work even in patt as established.

Row 51: Work 16 sts in wide rib, work cable patt to end.

Rows 52–60: Work even in patt as established.

Row 61: Work 24 sts in wide rib, work cable patt to end.

Rows 62–70: Work even in patt as established.

Cont in this manner, working 8 more sts in wide rib every 10 rows until piece measures 20 (21, 21½, 22, 22)" (51 [53.5, 54.5, 56, 56] cm) from beg or 2" (5 cm) less than desired length to shoulder.

Shape neck: Work 37 (40, 42, 46, 50) sts as established, place center 24 (26, 30, 30, 30) sts on holder, join new yarn, and work to end—37 (40, 42, 46, 50) sts each side. Working each side separately and cont in patt, dec 1 st each neck edge every RS row (k2tog on one side, ssk on the other) 6 times—31 (34, 36, 40, 44) sts rem each side. Work even in patt until

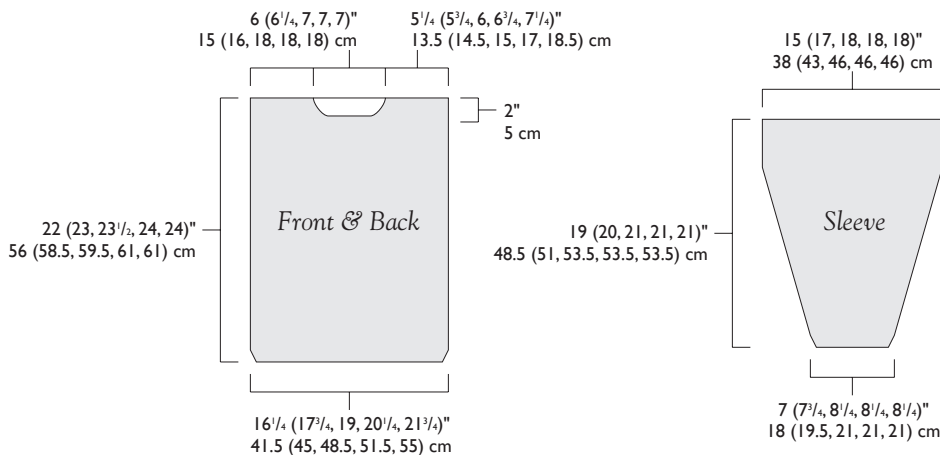




piece measures same as back. Place sts on holders.

Sleeves

With smaller needles, CO 42 (46, 50, 50, 50) sts. Beg with a WS row and k2 (p2, k2, k2), work 2x2 rib until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and set up wide rib as foll: P0 (0, 2, 2, 2), k0 (2, 2, 2, 2), p2, [k6, p2] 5 times, k0 (2, 2, 2, 2), p0 (0, 2, 2, 2). Cont wide rib as established, inc 1 st each end of needle every 4 rows 24 (28, 29, 29, 29) times, working new sts into patt—90 (102, 108, 108, 108) sts. Work even until piece measures 19 (20, 21, 21, 21)" (48.5 [51, 53.5, 53.5, 53.5] cm) from beg or desired total length. BO all sts loosely.



Finishing

Using the three-needle bind-off (see Glossary, page 100), join front to back at shoulders. *Neck:* With cir needle, RS facing, and beg at left shoulder, pick up and knit 14 sts along left front, k24 (26, 30, 30, 30) held front neck sts, pick up and knit 14 sts along right front neck, k36

(38, 42, 42, 42) held back neck sts—88 (92, 100, 100, 100) sts total. Place m and join. Work 2x2 rib for 3 (3 1/4, 3 1/2, 3 1/2)" (7.5 [8.5, 9, 9, 9] cm). BO loosely in patt. Measure 7 1/2 (8 1/2, 9, 9, 9)" (19 [21.5, 23, 23, 23] cm) down from shoulder seams on front and back and mark for armhole. With yarn threaded on a tapestry needle and sleeves

centered at shoulder seams, sew sleeves in place bet markers. Sew side and sleeve seams. Weave in loose ends. Block lightly to measurements. ∞

Irina Taytslin is the owner of Knits & Pieces in Newton, Massachusetts.

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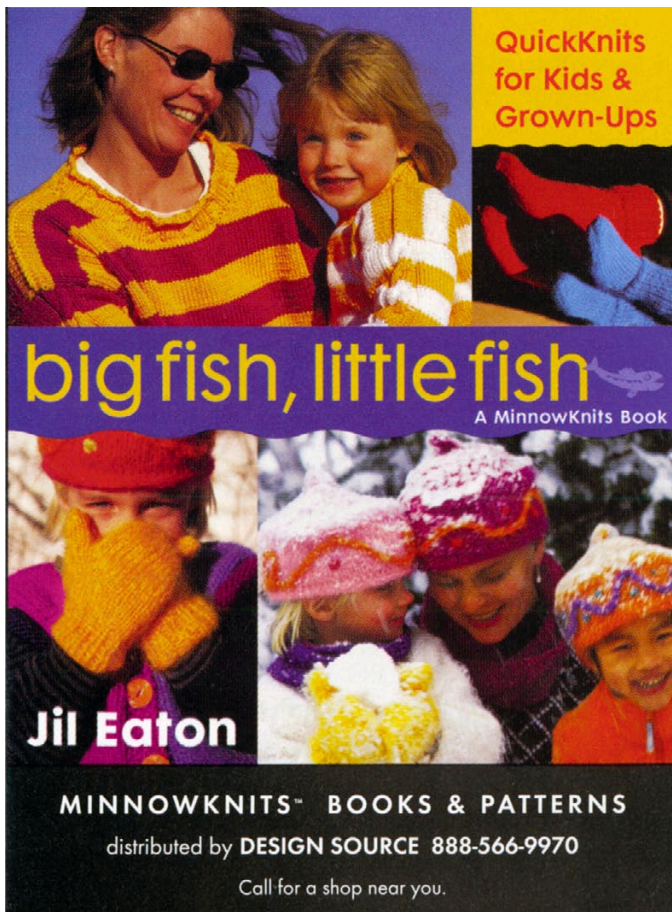
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Mandarin-Nordic Zip-Front Jacket

— NORIKO SEKIGUCHI —

Finished Size 38 (39¾, 41¾, 43¾)" (96.5 [101, 106, 111] cm) bust/chest circumference, zippered. Sweater shown measures 39¾" (101 cm).

Yarn Dale of Norway Heilo (100% wool; 109 yd [100 m]/50 g): #4137 red (MC), 8 (8, 9, 9) skeins; #0090 black (CC), 6 (6, 7, 7) skeins.

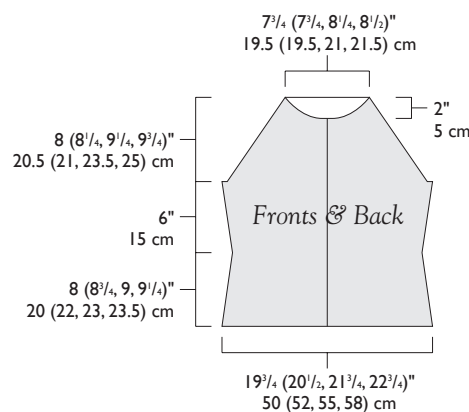
Needles Body and Sleeves—Size 4 (3.5 mm): straight and set of 4 double-pointed (dpn); Ribbing—Size 3 (3 mm): straight and 24" (60-cm) circular (cir) or set of 4 dpn. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle; separating zipper in matching color to fit 21 (22, 23, 24¼)" (53.5 [56, 58.5, 61] cm) length; straight pins; sewing needle; matching thread.

Gauge 22 sts and 26 rows = 4" (10 cm) in color pattern on larger needles.

Back

With MC and larger needles, CO 109 (113, 119, 125) sts. Beg as indicated for your size with Row 1 (1, 7, 1) of chart, k1 (selvedge st), work Body chart over center 107 (111, 117, 123) sts, k1 (selvedge st). Work 8 rows of color patt. Dec 1 st each end of needle on next row, then every foll 8 rows 1 (3, 4, 5) times, then every 6 rows 5 (3, 2, 1) time(s)—95 (99, 105, 111) sts rem. Work 6 rows even. Cont in patt, inc 1 st each end of needle on next row, then every foll 6 rows 4 times, then every 4



NORIKO SEKIGUCHI borrowed traditional Nordic motifs and colors to create this sleek, contemporary jacket with a shaped waist, zipper opening, mandarin collar, slanted front pockets, and raglan sleeves.

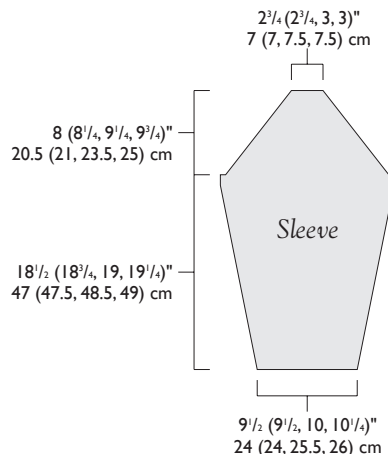
rows 2 times—109 (113, 119, 125) sts. Cont in patt for 6 more rows, ending with a WS row—piece should measure about 14½ (14¾, 15, 15¼)" (37 [37.5, 38, 38.5] cm) from beg. **Shape armholes:** Cont in patt, BO 3 sts at beg of next 2 rows—103 (107, 113, 119) sts rem. [Dec 1 st each end of needle every other row 2 times, then every row 1 time] 10 times—43 (47, 53, 59) sts rem. Dec 1 st each end of needle every row 0 (2, 0, 0) times, then every other row 0 (0, 4, 6) times—43 (43, 45, 47) sts rem. Work 2 rows even. BO all sts.

Pocket Lining

(Make 2) With MC and larger needles, CO 24 sts. Beg with a WS row, work 7 rows St st. Place sts onto holder.

Left Front

With MC and larger needles, CO 55 (57, 60, 63) sts. Beg as indicated for your size with Row 1 (1, 7, 1) of chart, k1 (selvedge st), work Body chart over center 53 (55, 58, 61) sts, ending 1 st before center st of chart, k1 (selvedge st). Cont in patt, working side shaping as for back at beg of RS rows only for 12 (16, 16, 18) rows—54 (56, 59, 61) sts; piece should measure about 1¾ (2½, 2½, 2¾)" (4.5 [6.5, 6.5, 7] cm) from beg. **Shape pocket opening:** (RS) Work the next required dec at beg of row for middle



2 sizes (M and L), and for all sizes work in patt until there are 11 (13, 14, 22) sts on right needle, place these sts on holder, work to end. On next row (WS), work to last 2 sts, p2tog—42 (41, 43, 38) sts rem. Cont in patt, and *at the same time*, at shaped edge of pocket opening, [dec 1 st every row 1 time, every other row 1 time, then every row 1 time] 5 times—27 (26, 28, 23) sts rem. Place sts on second holder. Rejoin yarn with WS facing and work 24 pocket lining sts, place all sts on first holder onto needle, and work these sts to end—35 (37, 38, 46) sts. Cont in patt for 20 more rows, shaping side as for back and ending with a WS row—32 (35, 36, 44) sts rem. Place all sts on second holder onto dpn. *Next row:* (RS) Work dec as required at beg of row for S, M, and XL only, work until there are 23 (25, 28, 35) sts on needle, hold dpn in front of work and knit rem sts on right needle tog with rem sts on dpn by working k2tog with 1 st from each needle 8 times, work to end—50 (52, 56, 58) sts. Cont as established, working side shaping as for back until piece measures same as back to armhole, ending with a WS row—55 (57, 60, 63) sts. **Shape armhole:** At beg of next RS row, BO 3 sts, work to end—52 (54, 57, 60) sts rem. [Dec 1 st at armhole edge every other row 2 times, then every row 1 time] 10 times, then 1 st every other row 0 (0, 3, 4) time(s), then 1 st every row 0 (2, 1, 0) time(s), and *at the same time*, when 30 (31, 32, 32) sts rem and armhole measures about 6 (6¼, 7¼, 7¾)" (15 [16, 18.5, 19.5] cm), ending with a WS row, **Shape neck:** At beg of row (WS), BO 10 sts, work to end. Cont working armhole shaping, and *at the same time*, BO 3 sts at neck edge 1 (1, 1, 2) time(s), then BO 2 sts every other row 2 times, then 1 st 3 (3, 4, 4) times—2 sts rem. Work 2 rows even. BO rem 2 sts.

Right Front

Work as for left front, reversing all shaping (work side and armhole shaping at end





of RS rows; work neck shaping at beg of RS rows).

Sleeves

With CC and larger needles, CO 53 (53, 55, 57) sts. Beg as indicated for your size with Row 25 (21, 1, 1) of chart, k1 (selvage st), work Sleeve chart over center 51 (51, 53, 55) sts, k1 (selvage st). *Note:* Rows 29–32 of chart have a 10-st repeat that aligns with center st as indicated. Rep Rows 1–32, working the first and last sts as edge sts, and *at the same time* inc 1 st each end of needle every 8 rows 4 (0, 0, 0) times, every 6 rows 14 (19, 18, 17) times, then every 4 rows 0 (1, 3, 5) time(s)—89 (93, 97, 101) sts. Work 6 rows even, ending with a WS row—piece should measure about 18½ (18¾, 19, 19¼)" (47 [47.5, 48.5, 49] cm) from beg. **Shape cap:** BO 3 sts at beg of next 2 rows. [Dec 1 st each end of needle every other row 1 time, then every row 1 time] 16 (18, 16, 16) times—

19 (15, 27, 31) sts rem. Dec 1 st each end of needle every row 2 (0, 0, 0) times, then every other row 0 (0, 5, 7) times—15 (15, 17, 17) sts rem. Work 2 rows even. BO all sts.

Finishing

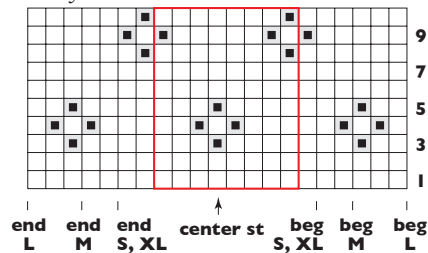
Block all pieces. **Pocket edging:** With CC, smaller needles, and RS facing, pick up and knit 23 sts along pocket edge. Work k1, p1 rib as foll:

Row 1: (WS) P1, *k1, p1; rep from *.

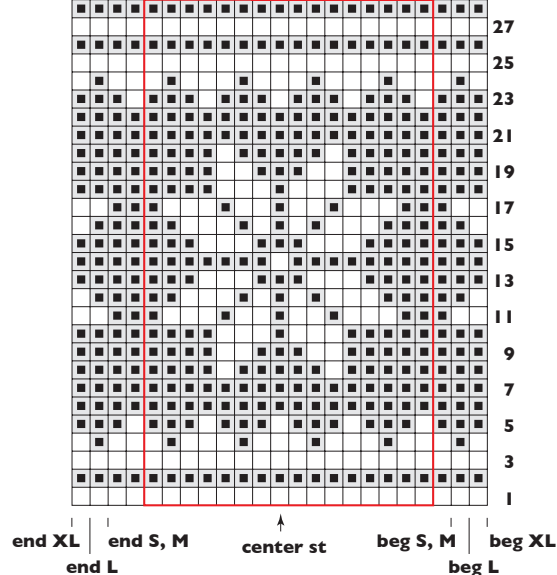
Row 2: K1, *k1, p1; rep from *, end k1.

Rep Rows 1 and 2 until edging measures ¾" (2 cm), ending with a WS row. BO all sts in rib. With yarn threaded on a tapestry needle, sew pocket linings and sides of pocket edgings in place. Sew sleeves into armholes. Sew side and sleeve seams. **Collar:** With CC, cir needle, and RS facing, pick up and knit 21 (21, 23, 25) sts along right front neck opening, 13 (13, 14, 15) sts along top of right sleeve, 33 (33, 35, 37) sts along back neck, 13 (13, 14, 15) sts along top of left sleeve, and 21 (21, 23, 25) sts along left front neck opening—101 (101, 109, 117) sts. Do not join. Work k1, p1 rib as for pocket edgings for 2" (5 cm), ending with a WS row. BO all sts loosely. **Zipper:** With RS facing and zipper closed, pin zipper in place so that edges of fronts cover zipper teeth and meet in the center. With a sewing needle and thread, baste zipper in place. Turn to WS and whip st zipper in place. Turn to RS and backstitch in place. Fold collar in half to WS and sew

Body



Sleeve



□ red ■ black □ pattern repeat

in place with yarn threaded on a tapestry needle. Weave in loose ends. ∞

Noriko Sekiguchi lives with her husband in Brooklyn, New York.



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Above: Jil in her studio in Portland, Maine. Right: Simple hats from Jil's new book, *Big Fish, Little Fish*.

Next page (clockwise from top): Cover of *Big Fish, Little Fish*; *Soutache* (pattern #167QK) and *Firecrackers Dog Sweater* (pattern #166A).

WHEN JIL EATON found out she was pregnant in 1984, she did what a lot of women do: She started knitting for her baby. After Alexander was born and for several years afterwards, something curious and flattering happened: When she dressed her son in his hand-knitted sweaters, rompers, and hats for out-of-the-house excursions, strangers stopped them and tried to buy the garments off Alexander's back. Although Jil wasn't interested in selling them—her father was vice-president of a ready-to-wear company when she was growing up and she knew she didn't want to enter that industry—she was intrigued by the idea of selling her patterns, all of which were her own unique creations and fairly nontraditional for the time: The colors were sophisticated and bold rather than the subdued pastels more typical of baby wear; the shapes were simple but stylish; the gauge was fairly large; and the knitting was fun, quick, and easy. Jil's instincts told her that other knitters would enjoy her work, and as the owner and principal designer of Small Pond Studios,

a graphic design firm in Portland, Maine, she thought she could produce the patterns relatively inexpensively. While continuing the graphic design business—with a client list that included such preeminent arts organizations as the Guggenheim Museum, the Brooklyn Academy of Music, and the Boy's Choir of Harlem—Jil pondered the possibility of a pattern enterprise.

Then in 1990, knowing virtually no one in the knitting industry, she set up a booth at the New England Needlework Association trade show and filled it with her debut line of handknitting patterns for babies and young children, which she had dubbed MinnowKnits®. Each pattern was printed on a sturdy 5½-inch-square trifold card, with a clear photograph of an endearing child wearing the featured design on the front, and each sample garment was displayed on what Jil called a MinnowKin®, a freestanding, whimsical 30-inch-tall wooden mannequin that stands flat like a paper doll cutout. Jil was not only selling a sweet-chic, modern line of patterns and the perfect display form for them, she was letting the industry know that she understood marketing and the importance of presentation. And her audience responded. By early the second day, Jil had been handed business cards from nearly every sales representative at the show, all of whom wanted to sell her line, and she had taken orders from enough stores to encourage her to continue. "We were the new kids on the block," Jil recalls. "The response was positive and exciting."

Today, Jil sells her MinnowKnits patterns to over seven hundred shops in the United States and overseas. "I would never have predicted I would be here, knitting stuff," Jil reveals. "I thought I'd be designing airports in Zaire, not baby clothes." After high school Jil studied art at Skidmore and Colby Colleges, then worked as an arts administrator for such organizations as the New England Foundation for the Arts and the Maine State Commission on the Arts and the Humanities. She also studied urban design and landscape

architecture at Harvard. “I had a vision of redesigning cities,” Jil recalls, but it was motherhood that compelled her to change her course. She was determined to mold her career in a way that would allow her to spend a lot of time with her son, thus her decision first to expand her graphic design business rather than go to work for someone else and then branch out to MinnowKnits, which she operates from an office and studio in her three-story Victorian home in Portland.

Jil learned to knit from her mother, a dance instructor who also designed costumes for her students’ recitals, when she was four years old. “I knitted garments for every creature I owned,” she recalls, “even an eight-sleeved sweater for my stuffed octopus.” In the fifth grade, she knitted tiny mittens on size 1 and 2 needles, sewed bows onto them, and sold them as pins for a quarter to her classmates. Today, she typically designs four new pieces for the MinnowKnits line of pattern leaflets each year, two in the fall and two in the spring, and she publishes a book of about twenty projects every couple of years. Following *MinnowKnits* (Lark, 1996) and *MinnowKnits, Too* (Clarkson Potter, 1998), her most recent book, *Big Fish, Little Fish* (NTC/Contemporary, 2000), is her first to include adult patterns. Although she hasn’t revived her octopus sweater, she has published two patterns for dog sweaters.

Jil’s design process begins, literally, at the drawing board, where she makes colored-marker sketches of her ideas. “First I see things flat, two-dimensionally,” she says, “probably because I was trained as a painter to work from three dimensions to two.” Next she reaches for yarn, which overflows from bins and baskets all around her, and starts swatching, always trying to work with yarns that are well distributed and that she believes will be available for a while, and always aiming to design projects that are interesting but fast to knit. “Go to any knitter’s house and you see baskets of unfinished projects,” Jil comments. “You can actually finish my stuff before your kids go to college.”

Whereas Jil used to write all the patterns and knit the sample garments herself, she now relies on a technical writer to put words to her visuals and freelance knitters to create the first samples. If a first sample is perfect, it is used for photography. If it isn’t, Jil and the technical writer amend it and another garment is made. For photography, Jil relies on photographer Nina Fuller and stylist Merle Hagelin, the same two women with whom she worked on the very first patterns. She takes care of the graphic design herself, then sends a disk to the printer, and has the finished leaflets shipped to her distributor.

Although Jil can, indeed, produce patterns less expensively than some other people because

of her graphic design skills, she has found that, in the end, trying to make money selling knitting patterns is difficult, especially because she must keep her prices low to compete with yarn companies, many of which see their patterns as marketing tools to sell yarn and don’t strive to make a profit on them. She is also continually disturbed when she hears about people photocopying patterns rather than buying their own. “It’s very hard to get people to pay for design,” she says. “We’re surrounded by design, whether it’s the milk carton, the car, or the sweater. Yet people take it for granted. A good design is subliminal but makes such a difference in the quality of our lives.”

To build her business against such inherent obstacles, Jil has chosen to diversify both her products and her markets. In addition to putting out a steady stream of books (with three more on the way before 2002), she has developed a learn-to-knit kit for the gift market, including such obvious outlets as children’s museums and hospital gift shops, and she has started to wholesale hand-knitted beanies to small boutiques, venturing very slowly into the ready-to-wear market she was initially intent on avoiding. “Having grown up in that industry, I’m nervous about anything big,” she says. But, in response to the large number of non-knitters who have asked for the beanies, she’s now willing to give it a try.

Jil named her graphic design business Small Pond Studios in part because of the way she viewed her situation. She was a graphic designer working from small-time, maritime Portland, Maine, for clients in big-time Manhattan. That seems to be a dynamic that suits her rather well, whether she’s dealing with a graphic design client, the knitting industry, or the ready-to-wear or gift business. “I’m always jumping off cliffs, throwing out the bags, and then looking down,” Jil says. Her courage and independence led her into the knitting world. These same qualities are also expanding her reach beyond it.

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



Peplum Cardigan

— JIL EATON —

Finished Size 28 (30, 32, 34, 41, 44, 47)" (71 [76, 81.5, 86.5, 104, 112, 119.5] cm) chest/bust circumference, buttoned. To fit 2 yr (4 yr, 6 yr, 8 yr, woman's small, medium, large). Sweaters shown measure 30" (76 cm) and 44" (112 cm).

Yarn Crystal Palace Cotton Chenille (100% cotton; 98 yd [89 m]/50 g): 5 (6, 6, 7, 10, 11, 12) skeins. Shown in #2230 mango and #3425 brick.

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

Notions Stitch holders; marker (m); tapestry needle; 4 (4, 4, 4, 5, 5, 5) 1" (2.5-cm) buttons.

Gauge 16 sts and 20 rows = 4" (10 cm) in St st.

LOOSE AND A BIT BOXY, this very easy, very chic chenille cardigan, sized from toddler to adult, features a flirty peplum and looks good on a variety of body types. It can be dressed up for holiday events, when a little flair is in order, and down for work or casual play. This pattern comes from Jil Eaton's most recent book, *Big Fish, Little Fish* (NTC/Contemporary, 2000). To read more about Jil, see page 56.

Back

CO 112 (120, 128, 136, 164, 176, 188) sts. Work garter st (knit every row) for 3 rows. Beg with a purl row, work St st until piece measures 2 (2, 2, 2, 3, 3, 3)" (5 [5, 5, 5, 7.5, 7.5, 7.5] cm) from beg, ending with a WS row. **Peplum dec:** (RS) *K2tog; rep from *—56 (60, 64, 68, 82, 88, 94) sts rem. Cont in St st until piece measures 15 (16, 17, 18, 21, 22, 23)" (38 [40.5, 43, 46, 53.5, 56, 58.5] cm) from beg or desired length to shoulder. **Shape shoulders:** K17 (18, 20, 21, 27, 29, 32) and place on holder for one shoulder, BO next 22 (24, 24, 26, 28, 30,

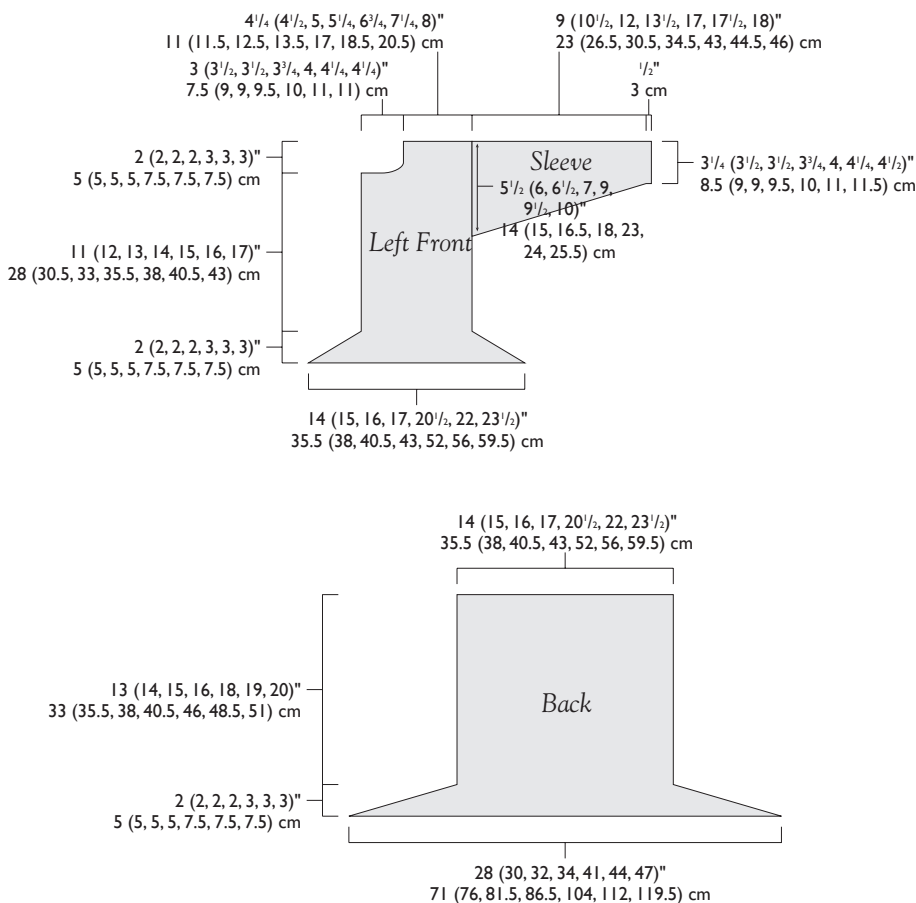
30) sts for back neck, work to end. Place rem 17 (18, 20, 21, 27, 29, 32) sts on another holder for other shoulder.

Left Front

CO 56 (60, 64, 68, 82, 88, 94) sts. Work garter st for 3 rows. **Next row:** K4 for button band, place marker (pm), purl to end. Work 4 button band sts in garter st and rem 52 (56, 60, 64, 78, 84, 90) sts in St st, until piece measures 2 (2, 2, 2, 3, 3, 3)" (5 [5, 5, 5, 7.5, 7.5, 7.5] cm) from beg, ending with a WS row. **Peplum dec:** (RS) *K2tog; rep from * to last 4 sts, k4—30 (32, 34, 36, 43, 46, 49) sts rem. Cont as established until piece measures 13 (14, 15, 16, 18, 19, 20)" (33 [35.5, 38, 40.5, 46, 48.5, 51] cm) from beg or 2 (2, 2, 2, 3, 3, 3)" (5 [5, 5, 5, 7.5, 7.5, 7.5] cm) less than length of back, ending with a RS row. **Shape neck:** (WS) K4 and place on holder for button band, BO 3 (3, 3, 4, 4, 5, 5) sts, purl to end—23 (25, 27, 28, 35, 37, 40) sts rem. At neck edge (beg of WS rows) BO 3 sts 0 (1, 1, 1, 0, 0, 0) time, 2 sts 3 (2, 2, 2, 2, 2, 2) times, then 1 st 0 (0, 0, 0, 4, 4, 4) times—17 (18, 20, 21, 27, 29, 32) sts rem. Work even until piece measures same as back. Place sts on holder. Mark placement of 4 (4, 4, 4, 5, 5, 5) buttons on button band with one just above peplum dec row, one 1/4" (6 mm) below neck edge, and the other 2 (2, 2, 2, 3, 3, 3) evenly spaced in between.

Right Front

CO 56 (60, 64, 68, 82, 88, 94) sts. Work garter st for 3 rows. **Next row:** Purl to last 4 sts, pm, k4 for buttonhole band. Cont working 4 buttonhole band sts in garter st and rem 52 (56, 60, 64, 78, 84, 90) sts in St st until piece measures 2 (2, 2, 2, 3, 3, 3)" (5 [5, 5, 5, 7.5, 7.5, 7.5] cm) from beg, ending with a WS row. **Peplum dec:** (RS) K4, *k2tog; rep from *—30 (32, 34, 36,







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43, 46, 49) sts rem. Cont as for left front to neck shaping, ending with a WS row, and *at the same time*, work a buttonhole opposite each marker at beg of RS rows as foll: k2, k2tog, yo, knit to end. **Shape neck:** (RS) K4 and place on holder, BO 3 (3, 3, 4, 4, 5, 5) sts, knit to end—23 (25, 27, 28, 35, 37, 40) sts rem. Shape neck as for left front (but work shaping on RS rows)—17 (18, 20, 21, 27, 29, 32) sts rem. Work even until piece measures same as back. Place sts on holder.

Join Fronts to Back

Place held sts onto needles. With WS facing each other and using the three-needle bind-off (see Glossary, page 100), join fronts to back at shoulders.

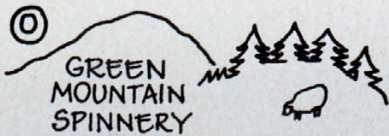
Sleeves

Mark $5\frac{1}{2}$ (6, $6\frac{1}{2}$, 7, 9, $9\frac{1}{2}$, 10)" (14 [15, 16.5, 18, 23, 24, 25.5] cm) down from shoulder seam on front and back for sleeve placement. With RS facing, pick up and knit 44 (48, 52, 56, 72, 76, 80) sts bet markers. Beg with a purl (WS) row, work St st for 3 rows. Cont in St st, dec 1 st each end of needle on next row, every foll 4 rows 6 (6, 8, 7, 19, 19, 19) more times, then every foll 6 (6, 6, 6, 2, 2, 2) rows 2 (3, 3, 5, 0, 1, 2) time(s)—26 (28, 28, 30, 32, 34, 36) sts rem. Work even until sleeve measures 9 ($10\frac{1}{2}$, 12, $13\frac{1}{2}$, 17, $17\frac{1}{2}$, 18)" (23 [26.5, 30.5, 34.5, 43, 44.5, 46] cm) or $\frac{1}{2}$ " (1.3 cm) less than desired total length. Work garter st for 3 rows. BO all sts loosely.

Finishing

With yarn threaded on a tapestry needle, sew side and sleeve seams. **Neckband:** With RS facing, k4 held right front neck sts, pick up and knit 47 (51, 51, 55, 67, 71, 71) sts evenly around neck edge, k4 held left front neck sts—55 (59, 59, 63, 75, 79, 79) sts total. Work garter st for 3 rows. BO all sts loosely. Weave in loose ends. Block to measurements. ∞

Jil Eaton designs and publishes an independent line of hand-knitting patterns for children's wear under the MinnowKnits® label. Her next book, *MinnowKnits Minnies: Handknits for Babies and Toddlers*, will be published by NTC/Contemporary in 2001.



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Modern Lace Tunic

MELISSA LEAPMAN

Finished Size 39 (42½, 46, 49½)" (99 [108, 117, 125.5] cm) bust/chest circumference. Sweater shown measures 42½" (108 cm).

Yarn Westminster Fibers/Rowan DK Soft (85% wool, 15% polyamide; 190 yd [175 m]/50 g): #173 luna, 7 (7, 8, 9) balls.

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

Notions Tapestry needle; size F/5 (3.75 mm) crochet hook.

Gauge 23 sts and 32 rows = 4" (10 cm) in lace pattern.

MELISSA LEAPMAN COMBINED a simple lace pattern and a very lightly felted wool to fashion a versatile tunic with a strong, modern, feminine feeling. The looped crochet edging, a kind of rough-hewn frill, punctuates this sweater's contemporary appeal.

Back

CO 112 (122, 132, 142) sts. Work garter st (knit every row) for 4 rows. Work Lace chart until piece measures 17½ (17¾, 18, 18½)" (44.5 [45, 46, 47] cm) from beg, ending with a WS row. **Shape armholes:** BO 3 (5, 5, 8) sts at beg of next 2 rows, then BO 2 (2, 3, 3) sts at beg of foll 2 rows—102 (108, 116, 120) sts rem. Dec 1 st each end of needle every row 4 (10, 8, 7) times, then every other row 6 (3, 4, 7) times—82 (82, 92, 92) sts rem. Cont even until armhole measures 7½ (7¾, 8, 8½)"

(19 [19.5, 20.5, 21.5] cm). **Shape neck and shoulders:** BO 5 (5, 6, 6) sts at beg of row, work 20 (20, 24, 24) more sts (21 [21, 25, 25] sts on right needle), k2tog, join new yarn and BO center 26 sts for neck, ssk, work to end—22 (22, 26, 26) sts on right side; 27 (27, 32, 32) sts on left side. Work each side separately. **Left side:** BO 5 (5, 6, 6) at shoulder edge 3 times, then BO 5 (5, 7, 7) sts once. **At the same time,** dec 1 st at neck edge every row 7 more times. **Right side:** Work as for left side, reversing shaping.

Front

Work as for back until armhole measures 5½ (5¾, 6, 6½)" (14 [14.5, 15, 16.5] cm) from beg—82 (82, 92, 92) sts. **Shape neck:** Work 33 (33, 38, 38) sts, join new yarn and BO center 16 sts, work to end—33 (33, 38, 38) sts each side. Working each side separately, BO 4 sts each neck edge once, then dec 1 st each neck edge every row 6 times, then every 2 rows 3 times—20 (20, 25, 25) sts rem each side.

Cont even until piece measures same as back to shoulders. **Shape shoulders:** Work as for back.

Sleeves

CO 52 (52, 62, 62) sts. Work garter st for 4 rows. Work Lace chart, inc 1 st each end of needle every 6 rows 5 (7, 0, 1) times, every 8 rows 10 (9, 3, 14) times, then every 10 rows 0 (0, 9, 0) times, working new sts into patt—82 (84, 86, 92) sts. Cont even until sleeve measures 15½ (16, 16½)" (39.5 [40.5, 40.5, 41] cm) from beg. **Shape cap:** BO 3 (5, 5, 8) sts at beg of next 2 rows, then BO 2 (2, 3, 3) sts at beg of foll 2 rows—72 (70, 70, 70) sts rem. Dec 1 st each end of needle [alternating every other row and every row] 11 (9, 9, 9) times—28 (34, 34, 34) sts rem. Dec 1 st each end of needle every (every other, every other, every other) row 4 (7, 7, 7) times—20 sts rem. BO 3 sts at beg of next 4 rows—8 sts rem. BO all sts.

Finishing

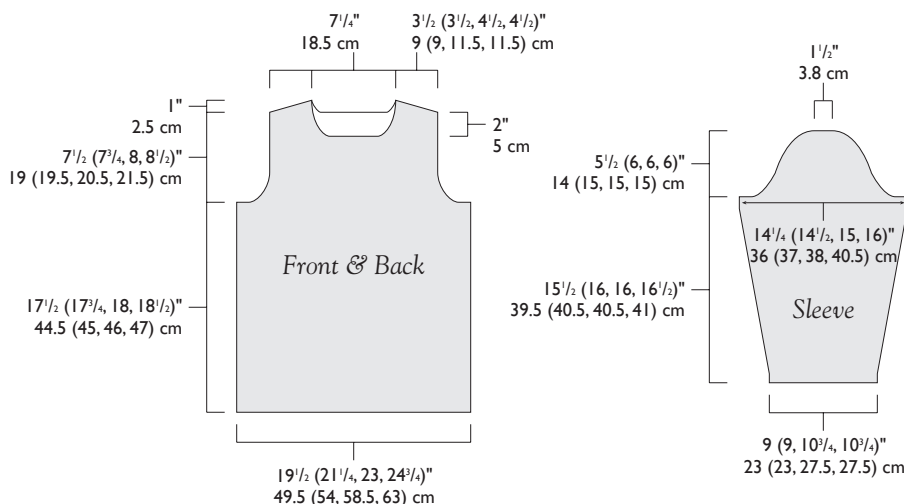
Lower front edging: With RS facing and crochet hook, join yarn with a slip st to lower right-hand edge of front and ch 1 (see Glossary, page 101 for crochet instructions).

Row 1: (RS) Work 111 (121, 131, 141) sc along CO edge, turn.

Row 2: Ch 16, skip first 2 sc, *sc into next sc, ch 16, skip next sc; rep from *, ending row with sc into last sc, turn.

Row 3: Ch 14, skip first sc, *sc into next sc, ch 14, skip next sc; rep from *, ending row with sc into next sc. Fasten off.

Lower back edging: Work as for lower front edging. **Lower sleeve edging:** With RS facing and crochet hook, join yarn with a slip st to lower right edge of sleeve and ch 1. Work 51 (51, 61, 61) sc into CO edge. Work Rows 2 and 3 as for lower front edging. With yarn threaded on tapestry needle, sew shoulder seams. **Neck edging:**

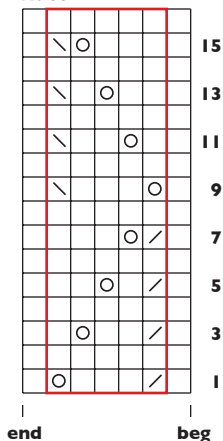




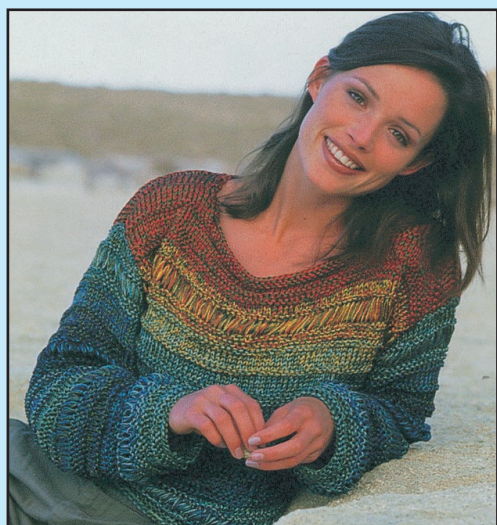
With RS facing and crochet hook, join yarn with a slip st to right shoulder seam and ch 1. Work 104 sc around neckline. Join into a rnd and complete as for lower front edging, working rnds instead of rows. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Block lightly. ∞

Melissa Leapman, author of *A Close-Knit Family* (Taunton, 1999) and *Crochet with Style* (Taunton, 2000), lives in New York City.

Lace



- k on RS; p on WS
- yo
- k2tog
- ssk
- pattern repeat



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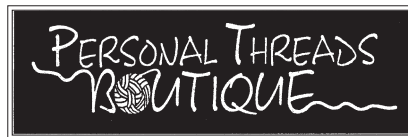
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Austrian Socks

— CANDACE EISNER STRICK —

CANDACE EISNER STRICK drew upon her love of traditional Austrian textural patterns to create these bold socks. The seemingly complex sculptural work on the legs and insteps, a combination of two stitch patterns adapted from the book *Überlieferte Strickmuster aus dem Steirischen Ennstal* (Traditional Knitting Patterns from the Enns Valley of Styria), is actually created with a simple-to-learn twisted-stitch technique rather than the cable needle many knitters might expect. The large stitch pattern, *Doppelviereck mit Drahdli*, is visually true to its name, which translates to double squares with cables; the small pattern is appropriately called *Kettel*, or little chains.

Finished Size About 8½" (21.5 cm) around and 9" (23 cm) long. To fit a woman's medium foot (size 8 shoe). To make the socks bigger or smaller, go up or down one or two needle sizes.

Yarn Louet 100% Worsted Spun 6/3 Merino (100% Merino; 225 yd [205 m]/100 g): #30 off-white, 2 skeins. Small amount of waste yarn.

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

Notions Stitch markers (m); tapestry needle.

Gauge 12 sts and 19 rows = 2" (5 cm) in St st worked in the round.

Notes

Überlieferte Strickmuster aus dem Steirischen Ennstal (Traditional Knitting Patterns from the Enns Valley of Styria) by Maria Erlbacher is available from Schoolhouse Press.

The twisted knit stitches travel over the purl stitches on every round. This is accomplished by slipping two stitches and having them exchange places.

In this pattern, right travelers are slipped as if to knit, which puts a twist into the stitch; they are then knit through the fronts to keep this twist, making right-slanting stitches. The left travelers are



slipped as if to purl; they are then knit through the backs, making them left-slanting stitches. The resulting stitches are mirror images of each other and perfectly balanced.

Stitches

K1tbl:

Knit 1 through back loop.

P1tbl:

Purl 1 through back loop.

Right Traveler:

(worked over 2 sts)

Work to the purl st before the k1tbl symbol and sl the next 2 sts kwise (a purl st and a knit st). Insert the tip of the left needle into the back of the second st on right needle, pull the right needle out of these two sts, letting the first st fall free in front of work. Immediately pick up the free st with the right needle and place it back on the left needle—the 2 sts have exchanged places—work them as k1tbl, p1.

Left Traveler:

(worked over 2 sts)

Work to the k1tbl symbol and sl the next 2 sts pwise (a knit st and a purl st). Insert the tip of the left needle into the front of the second st on right needle, pull the right needle out of these two sts, letting the first st fall free in back of work. Im-

mediately pick up the free st with the right needle and place it on the left needle—the 2 sts have exchanged places—work them as p1, k1tbl.

Right Cross:

(worked over 2 sts)

Sl 2 kwise, complete as for right traveler, working the 2 exchanged sts as [k1tbl] 2 times.

Left Cross:

(worked over 2 sts)

Sl 2 pwise, complete as for left traveler, working the 2 exchanged sts as [k1tbl] 2 times.

Band Pattern:

(worked over 9 sts)

Set-up Row: K1tbl, [k1tbl, p1] 3 times, [k1tbl] 2 times.

Row 1: [K1tbl] 2 times, p1, k1tbl, work next 2 sts as foll: (sl 2 kwise, insert tip of left needle into back of second st on right needle, pull right needle out of these two sts so that the first st falls free in front of work, pick up free st with right needle and place on left needle—the 2 sts have exchanged places—work them as [k1tbl] 2 times), p1, [k1tbl] 2 times.

Row 2: [K1tbl] 2 times, p1, work next 2 sts as foll: (sl 2 kwise, insert tip of left needle into the back of second st on

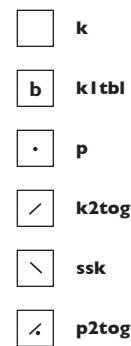
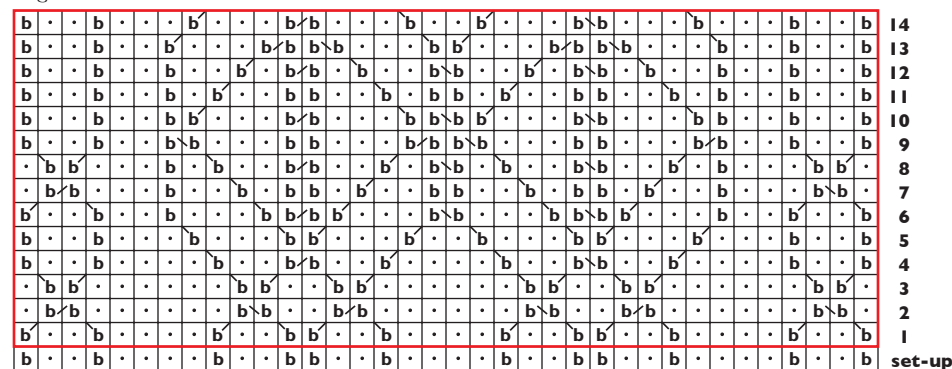
right needle, pull right needle out of these two sts so that first st falls free in front of work, pick up free st with right needle and place on left needle—the 2 sts have exchanged places—work them as k1tbl, p1), k1tbl, p1, [k1tbl] 2 times.

Repeat Rows 1 and 2 for pattern.

Leg

Band: Using a provisional method (see *Beyond the Basics*, page 77), CO 9 sts onto 1 dpn. Purl 1 row. Working these sts as I-cord (*work 9 sts, slide all sts to right needle tip, bring yarn around back; rep from *), work band pattern for 72 rows. The loops of yarn across the back of work will be noticeable, but they are useful for keeping track of the number of rows worked. (*Note:* The first and last sts will roll under to form rounded edges. The band will twist as you go but will be straightened out when stitches are picked up later for the leg.) Carefully remove waste yarn from provisional CO and place 9 live sts onto a separate dpn. With yarn threaded on a tapestry needle and using the Kitchener st (see *Glossary*, page 100), graft live sts tog, forming a ring. **Pick up for leg:** With RS facing and beg 18 sts to right of graft, pick up and knit 72 sts around band, working into the back loop of each st on the band edge. Place marker (pm) and join into a rnd (rnd begs at out-

Leg



right traveler: see Stitches

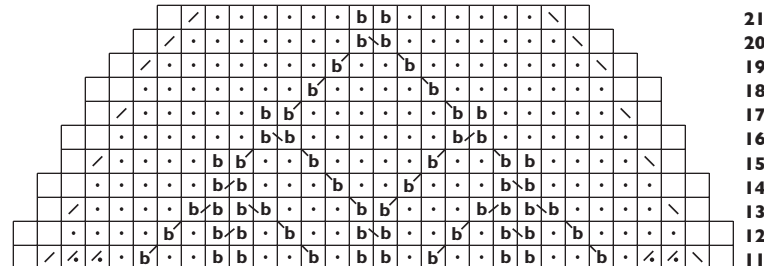
left traveler: see Stitches

left cross: see Stitches

right cross: see Stitches

pattern repeat

Toe



side of leg). Beg with Set-up rnd, work 36 sts of Leg chart 2 times. Work Rnds 1–14 three times, then work Rnds 1–7.

Heel

Heel flap: The heel is worked back and forth on the first 36 sts of rnd; rem 36 sts will be worked later for instep.

Row 1: *Sl 1, k1; rep from *, and at the same time, dec 4 sts evenly spaced—32 sts rem.

Row 2: Sl 1, purl to end.

Row 3: *Sl 1, k1; rep from *.

Rep Rows 2 and 3 until a total of 24 rows have been worked, ending with Row 2.

Turn heel: Work short rows as foll:

Row 1: K18, sl 1, k1, pss0, k1, turn.

Row 2: Sl 1, p5, p2tog, p1, turn.

Row 3: Knit to 1 st before gap, sl 1, k1, pss0, k1, turn.

Row 4: Sl 1, purl to 1 st before gap, p2tog, p1, turn.

Rep Rows 3 and 4 until all sts have been used up, ending with a WS row. With same needle, knit to center of heel sts. With another needle (needle 1), knit rem heel sts and pick up and knit 12 sts along side of heel flap, with needle 2 work Rnd 8 of

chart across 36 instep sts, with needle 3 pick up and knit 12 sts along other side of heel flap and knit rem heel sts—78 sts. The rnd now begins at center of sole.

Shape gussets:

Rnd 1: Knit to 3 sts before end of needle 1, k2tog, p1, work Rnd 9 of Leg chart across 36 sts on needle 2, p1, ssk, knit to end of needle 3—76 sts rem.

Rnd 2: Knit to last st of needle 1, p1, work needle 2 in patt as established, p1 at beg of needle 3, knit to end.

Rep Rnds 1 and 2 until 68 sts rem—16 sts each on needles 1 and 3; 36 sts on needle 2; rnd begs at center of sole. Work even as established through Rnd 14 of chart, work Rnds 1–14 two more times, then work Rnds 1–10 once.

Toe

Rnd 1: On needle 1, knit to last 3 sts, k2tog, k1; on needle 2, work Rnd 11 of Toe chart; on needle 3, k1, ssk, knit to end—60 sts rem.

Rnd 2: On needle 1, knit; on needle 2, work Rnd 12 of Toe chart; on needle 3, knit.

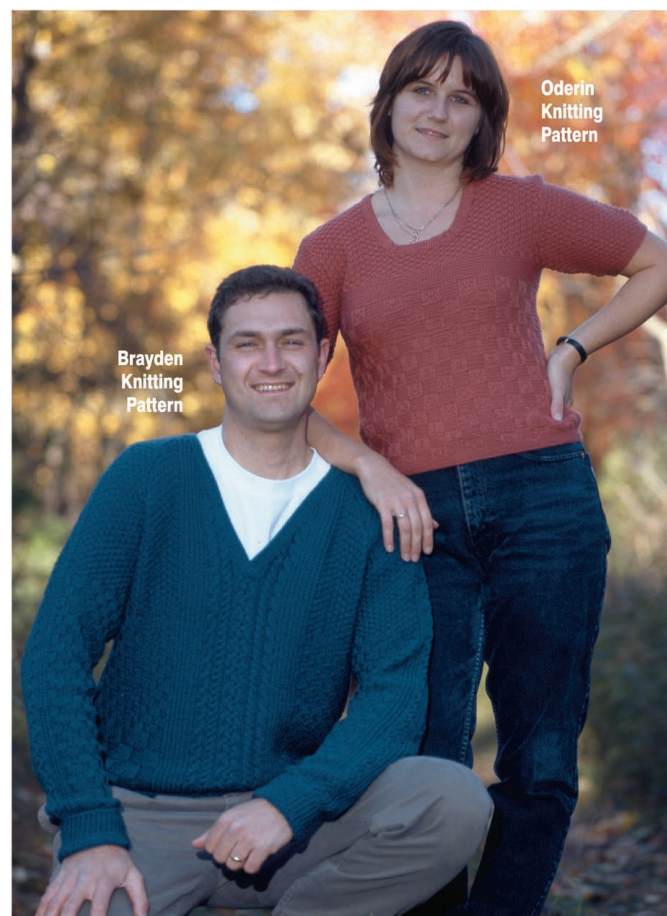
Rnd 3: On needle 1, knit to last 3 sts, k2tog, k1; on needle 2, work Rnd 13 of

Toe chart; on needle 3, k1, ssk, knit to end—56 sts.

Rnd 4: Rep Rnd 2 on needles 1 and 3; on needle 2, work Rnd 14 of Toe chart.

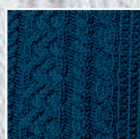
Rep Rnds 3 and 4 on needles 1 and 3, and cont Toe chart on needle 2 through Rnd 18—24 sts rem on needle 2. On needles 1 and 3 work Rnd 3 only (dec every rnd) until Toe chart has been completed. Discontinue pattern and work all sts in St st, cont dec every rnd as established until 8 sts rem—2 sts each on needle 1 and 3; 4 sts on needle 2. Knit sts on needle 1 onto needle 3—4 sts on each of 2 needles. Break yarn, leaving 12" (30.5-cm) tail. Thread tail on tapestry needle and use Kitchener st (see Glossary, page 100) to graft sts tog. ∞

Candace Eisner Strick is author of *Sweaters From a New England Village* (Down East, 1996) and *Sweaters From New England Sheep Farms* (Down East, 2000). She is presently working on a third book. She lives in rural Connecticut with her husband and three sons.



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Faux Cable Scarves

— PAM ALLEN —

WHEN PAM ALLEN designed these trans-seasonal, unisex alpaca-cotton scarves, she was exploring ways of creating cable-like texture without using a cable needle. Here she got the result she was looking for by working paired increases and decreases every row instead of the usual every other row. Working the knit stitches through the back loops gives the look of traveling stitches, as in the maroon scarf, and working two (or more) knit stitches between the increases and decreases gives more of a cabled look, as in the green scarf. Both scarves are worked in two pieces, from the “tails” up to give symmetry to the ends. The pieces are joined at the back neck (by grafting, binding off stitches together, or seaming). Pam designed these scarves to sit comfortably around the neck and on the chest without any wrapping. If you like your scarves longer, buy extra yarn and work extra pattern repeats.

Finished Size Green scarf: 6½" (16.5 cm) wide and 48" (122 cm) long. Maroon scarf: 7" (18 cm) wide and 48" (122 cm) long.

Yarn Reynolds Destiny (50% alpaca/50% Pima cotton; 87 yd [79 m]/50 g): #96 sage and #99 maroon, 3 balls each.

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

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

Gauge Green scarf: 30 sts and 27 rows = 3½" (9 cm) in charted patt; Maroon scarf: 25 sts and 24 rows = 3½" (9 cm) in charted patt.



Location: In Watermelon Sugar, Baltimore, MD

GREEN SCARF

Notes

For a neat selvedge edge, slip the first st of every RS row kwise with yarn in back (wyib); slip the first st of every WS row pwise with yarn in front (wyif). Short rows are worked at the beg of each scarf section to create a straight edge.

CO 50 sts. *Set-up row:* (RS) Sl 1 kwise, k2, p2, k2, p3, [k2, p2] 2 times, place marker (pm), [k2, p2] 3 times, k2, pm, [p2, k2] 2 times, p3, k2, p2, k3. *Short-row shaping:* (WS) Slipping the first st as explained in Notes, work sts as they appear to second m, remove m, sl 1 wyif, wrap yarn around sl st to back, return sl st to left needle,

bring yarn to front, turn work, work on RS in rib patt to m, remove m, sl 1 wyib, wrap yarn around sl st to front, return sl st to left needle, bring yarn to back, turn work, work on WS in rib patt to wrapped st, lift the wrap to left needle and purl wrap tog with next st, cont in rib to end. *Next row:* Work Row 1 of Green Scarf chart, and at the

Sideways-Surprise Hat

— SUSAN DOUGLAS —

Finished Size About 20½" (52 cm) circumference. To fit an adult head.

Yarn Tahki Ambrosia Slim (100% wool; 220 yd [201 m]/100g): 1 skein. Shown in #665 green, #667 fuchsia, and #668 purple. Small amount of waste yarn.

Needles Size 8 (5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Size H/8 (4.75 mm) crochet hook; tapestry needle.

Gauge 7 sts and 14 rows = 2" (5 cm) in garter stitch.

Note

To fit a child's head, use smaller needles.

Hat

Using the crochet chain method (see *Beyond the Basics*, page 76) and waste yarn for the chain, provisionally CO 58 sts. This counts as Row 1. Work short rows as foll:

Short Rows: Wrapping a Stitch

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so. Hide wraps on next row as follows: 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 the two together, making sure new stitch comes out under wrap.

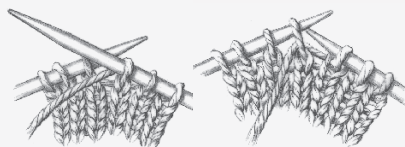


Figure 1

Figure 2

KNITTED UNCONVENTIONALLY from side to side and shaped with short rows (more rows worked at the brim edge, fewer at the top), this super-easy garter-stitch hat is knitted from a single skein of bulky variegated yarn. The long stretches of color in this particular yarn, *Ambrosia* from Tahki, creates attractive vertical striping. Other than joining the (provisional) cast-on row to the last row of knitting with Kitchener stitch, there is no finishing. Simply tie the narrow end into an overhand knot, roll up the wide end to form a brim, and, surprise, you're done!



Location: In Watermelon Sugar, Baltimore, MD

Row 2: (WS) K46, wrap next st (see box at left), turn.

Row 3 and all odd-numbered rows: Knit.

Row 4: K44, wrap next st, turn.

Row 6: K42, wrap next st, turn.

Cont in this manner, working 2 fewer sts each WS row, through Row 13—36 sts worked on Row 13.

Row 14: K38, wrap next st, turn.

Row 16: K40, wrap next st, turn.

Cont in this manner, working 2 more sts each WS row, through Row 23—46 sts worked on Row 23.

Rows 24 and 25: K58.

Rep Rows 2–25 four more times, then work Rows 2–23 once.

Finishing

Break off yarn leaving a tail about 50" (127 cm) long for grafting. Carefully remove waste yarn from provisional CO and place live sts on needle. Hold the live CO sts parallel to the last sts worked, with WS of knitting tog, and use the Kitchener st to graft the sts tog in garter st (see *Glossary*, page 100). Gather the sts at the narrow end. Weave in loose ends. Tie narrow end into an overhand knot. Fold up wide end twice for brim. ∞

Susan Douglas lives with her husband and two sons in Topsham, Maine.

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Bohemian Pouch

— PAM ALLEN —

REMINISCENT OF ANATOLIAN and South American woven bags, this little knitted pouch is just right for carrying a few necessities—a wallet, checkbook, and/or sunglasses. Each side of the bag is worked upward from the base (so that the color patterning is “right-side up” on both sides) and ends with a two-color bind-off technique that gives a braided effect to the upper edge. The decorative strap is actually knitted—stitches are cast on with black and then bound off with contrasting colors in a combination of knitted and slipped stitches. Ten Interweave staff members knitted their own versions of the Bohemian Pouch. To see their work, turn to page 96.

Finished Size About 7" (18 cm) wide and 8¾" (22 cm) long, excluding strap.

Yarn Cascade Yarns Cascade 220 (100% wool; 220 yd [201 m]/100 g): #2401 red (MC), #2411 brown, #8234 green, #8555 black, and #7823 gold, 1 skein each. Small amount of waste yarn.

Needles Body—Size 7 (4.5 mm). Cord—Size 5 (3.75 mm): 29" (80-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; size G/6 (4.25 mm) crochet hook.

Gauge 19½ sts and 23 rows = 4" (10 cm) in color pattern.

Note

For added stability, line the bag with a tightly woven fabric.

Bag

With waste yarn, larger needles, and using a provisional method (see *Beyond the Basics*, page 77), CO 33 sts. Beg with Row 1, work through Row 52 of chart.

Braided edging:

Row 1: (RS) With black, p1, drop yarn and let hang in front, with green, p1, *drop yarn and let hang in front, pick up black so it crosses *on top of green* and p1, drop yarn and let hang in front, pick up green so it crosses *on top of black* and p1; rep from *.



Row 2: (WS) Leaving yarn on RS of work, knit sts with colors as they appear, crossing yarns as before and *and at the same time*, BO each st.

With RS facing, carefully remove waste yarn from CO and place live sts on needle. Purl 1 row for turning row. Beg with Row 2 of chart, work through Row 52 for second panel, then work braided edging.

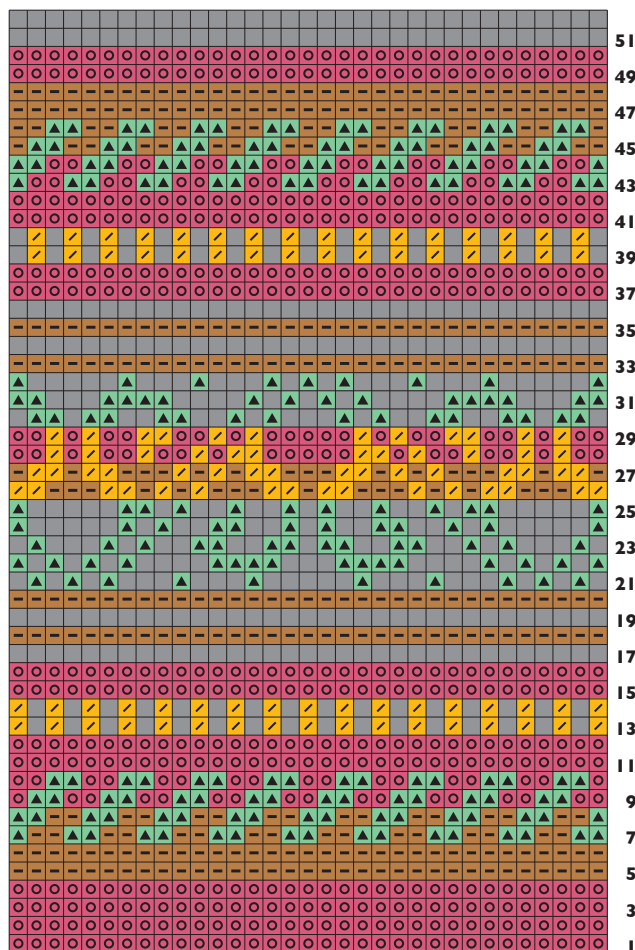
Cord

With black and smaller cir needle, CO 420 sts. With green, k1, *sl 1, pass knitted st over slipped st, k1, pass slipped st over knitted st; rep from *, changing from green to brown as desired.

Finishing

With yarn threaded on a tapestry needle, sew side seams. Sew ends of cord to seams. Weave in loose ends. **Tassel:** (Make 2) Cut 8 strands of yarn 8" (20.5 cm) long. Insert crochet hook through purse at lower corner. Fold strands in half, catch with crochet hook, and bring loop through purse. Bring strands through loop and pull gently to secure. ∞

Pam Allen lives in Camden, Maine.



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A Great Beginning: Casting On

Ann Budd



ALL BEGINNING KNITTERS learn that knitting begins with a foundation row of stitches, called the cast-on row. However, many knitters are unaware that there are a variety of ways to cast on, each with its own advantages. Some methods require one needle, others two; some are worked with one end of yarn, others two; some add stitches to the right needle, others to the left. Choosing the right cast-on can greatly enhance the success of the knitted piece, providing such attributes as strength, decoration, or invisibility, as desired.

Following are techniques commonly used in *Knits*, as well as some useful and decorative alternatives. For best results, all cast-ons should be worked with firm, even tension. If worked too loosely, the edge will flair and look sloppy. Worked too tightly, the edge will fray and eventually break, especially along sweater cuffs and lower edges.

These swatches show a variety of cast-on edges. Gray swatches from top to bottom: Continental, Old Norwegian. Green swatches from top to bottom: Backward Loop, Knitted, Cable. Pink swatches from top to bottom: Crochet Chain, Open, Tubular. The yarn used for these samples is Patons Classic Wool.

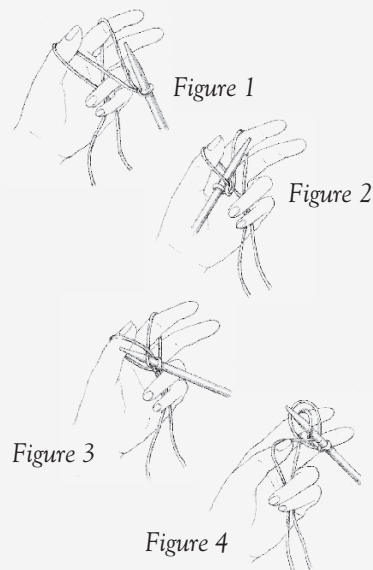
Joe Coca

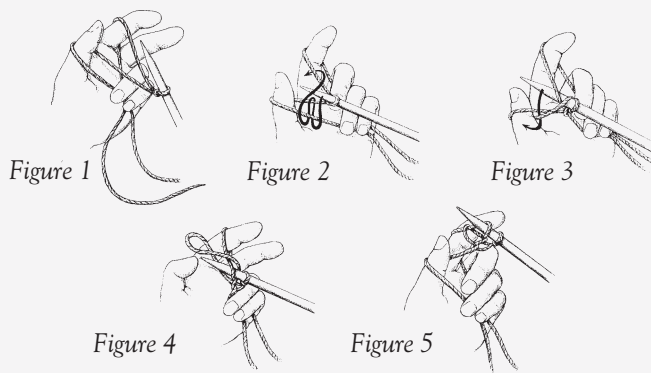
Casting on at the Beginning of a Project

Continental Cast-On
Also called the long-tail method, this cast-on creates a firm, elastic edge that is appropriate for most projects. This method is worked with one needle and two ends of yarn, and it places stitches on the right needle. The resulting edge is smooth on one side (the side facing you as you work) and knotted or bumpy on the other (the side facing away from you as you work). Most knitters choose

to designate the smooth side as the “right” side. Leaving a long tail (about ½" to 1" [1.3 to 2.5 cm] for each stitch to be cast on), make a slip knot and place on a needle held in your right hand. Place thumb and index finger of your left hand between the yarn ends so that the working yarn is around your index finger and the tail is around your thumb, secure the ends with your other three fingers, and twist your

wrist so that your palm faces upwards, making a V of yarn around your thumb and index finger (Figure 1). *Bring needle up through loop on thumb (Figure 2), grab the first strand around index finger with needle, and go back down through loop on thumb (Figure 3). Drop loop off thumb and, placing thumb back in the V configuration and tighten resulting stitch on needle (Figure 4). Repeat from *.





Old Norwegian Cast-On

This method, also called the English cast-on, adds stitches to the right needle and forms a ropy edge that is both strong and elastic. It is ideal for edges that undergo stress such as waistbands and cuffs.

Leaving a long tail, make a slip knot and set up as for the Continental method (Figure 1). *Bring needle in front of thumb, under both yarns around thumb,

down into center of thumb loop, back forward, and over top of yarn around index finger (Figure 2), catch this yarn, and bring needle back down through thumb loop (Figure 3), turning thumb slightly to make room for needle to pass through. Drop loop off thumb (Figure 4) and place thumb back in V configuration while tightening up resulting stitch on needle (Figure 5). Repeat from *.

Casting on in the Middle of a Row

There are many occasions when stitches need to be added to those already on the needle, such as when casting on stitches to close a buttonhole or adding stitches to the edge of a piece in progress. Each method shown here can also be used to begin a project, in which case it is begun with a slip knot.

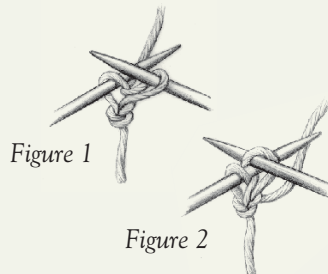
Backward Loop Cast-On This easy method places a single loop on the right needle. The resulting smooth edge has minimal bulk and looks the same on front and back, but lacks the strength of other methods. Take care to cast on loosely so that it will not be difficult to enter the cast-on loops when you start knitting.

Place a slip knot on a needle held in your right hand. *Loop the working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.



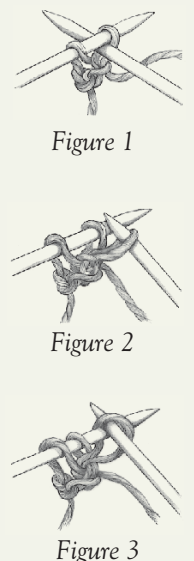
Knitted Cast-On This method adds stitches to the left needle. The resulting edge tends to be loose.

*With right needle, knit into the first stitch on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into the last stitch made.



Cable Cast-On This method, similar to the knitted method, forms a decorative ropelike edge that is strong and fairly elastic. It adds stitches to the left needle. (To use this method at the beginning of a project, begin with a slip knot followed by a single knitted cast-on stitch).

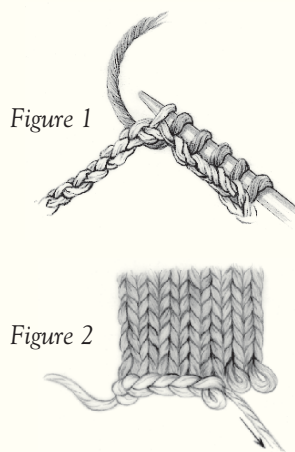
*Insert right needle between first two stitches on left needle (Figure 1). Wrap working yarn as if to knit, draw yarn through (Figure 2), and place new stitch onto left needle (Figure 3). Repeat from *, always working between the two stitches closest to the tip of left needle.



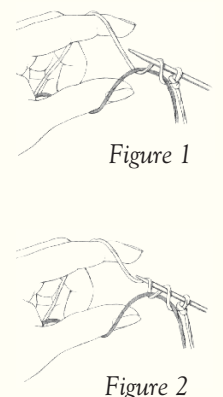
Provisional Cast-Ons

Provisional cast-ons (worked with waste yarn) form a secure base that can be removed to expose live stitches to be worked in the opposite direction. Use one of the following methods when you're unsure of what kind of edge treatment to use on a project—you can come back later and work the edging after the body is complete. Provisional cast-ons allow two sides of a piece, such as a scarf, to be worked from the center out, so that the stitches on both ends face in the same direction.

Crochet Chain Cast-On With waste yarn and crochet hook, make a loose chain of about four stitches more than you need to cast on. With needle, working yarn, and beginning two stitches from end of chain, pick up and knit one stitch through the back loop of each crochet chain (Figure 1) for desired number of stitches. Work the piece as desired, and when you're ready to work in the opposite direction, pull out the crochet chain to expose live stitches (Figure 2).



Open Cast-On Place a loose slip knot on needle held in your right hand. Hold waste yarn next to slip knot and around your left thumb; hold working yarn over your left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.



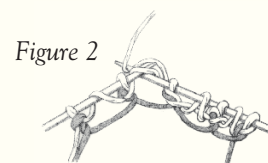
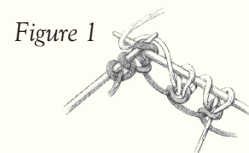
Tubular Cast-On This method, worked with waste yarn that is later removed, is ideal for setting up k1, p1 ribbing. It forms a rounded edge that is both strong and elastic. Be aware that the edge may flair undesirably if worked in bulky yarn.

With contrasting waste yarn, use the backward loop method (see page 77) to cast on half the number of stitches required. Cut waste yarn. Continue with working yarn.

Row 1: K1, *bring yarn to front to form a yarnover, k1 (Figure 1). Repeat from *.
Row 2: K1, *bring yarn to front, slip 1 purlwise, bring yarn to back, k1 (Figure 2). Repeat from *.

Row 3: Bring yarn to front, *slip 1 purlwise, bring yarn to back, k1, bring yarn to front. Repeat from * to last stitch, slip last stitch.

Work Rows 2 and 3 once more, then work k1, p1 ribbing as desired. Remove waste yarn after a few rows of ribbing.



Shown here, top to bottom, are Chain Edge and Double-Start methods.

Chain Edge Cast-On This method is worked with a crochet hook. It forms a tidy chain along the edge.

Place a slip knot on a crochet hook. Hold the needle and yarn in your left hand with the yarn under the needle. *Place hook over needle, wrap yarn around hook, and pull the loop through slip knot (Figure 1). Bring yarn to back under needle, wrap yarn around hook, and pull it through loop on hook (Figure 2). Repeat from * until there is one less than the desired number of stitches. Bring the yarn to the

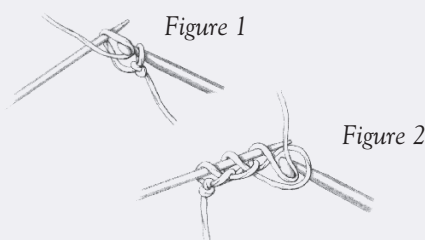
back, and slip remaining loop from hook onto needle.

Double-Start Cast-On One of the many decorative, yet elastic, cast-on methods used in Estonia (*Folk Knitting in Estonia*, Interweave, 1999) is the double-start cast-on. This method combines the Continental cast-on with a similar, but different motion. The resulting edge has a somewhat bulky chain appearance with horizontal strands of yarn running in front of every two stitches. To make the edge more prominent, work the cast-on with the yarn doubled (or tripled) around your thumb.

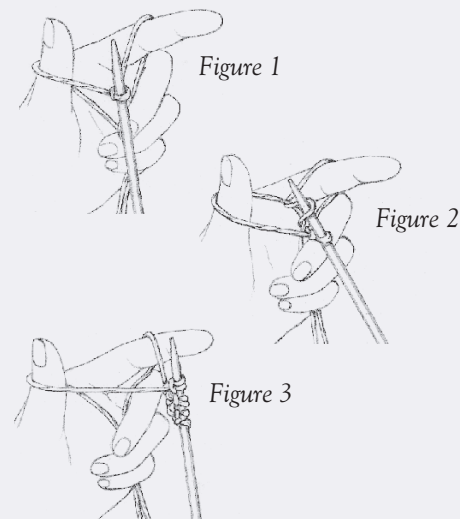
Set up as for the Continental method. The slip knot will count as the first stitch. To make the next stitch, *remove your thumb from the loop and reinsert it so that the yarn wraps in the opposite direction

Decorative Cast-Ons

In some cases, the cast-on edge is made more prominent for a decorative look. Here are two examples of decorative cast-ons worked with a single color of yarn.



(Figure 1). Bring needle under yarn on inside of thumb, then over the yarn around index finger, and back through thumb loop (Figure 2). Drop loop off thumb and place thumb back in the original V formation, tightening up the stitch as you do so. Cast on the next stitch using the Continental method. Repeat from *, alternating the two methods for the desired number of stitches. The stitches will be grouped in pairs of two on the needle (Figure 3).



Cast-On Tips

- If you tend to cast on tightly, use a larger needle than suggested or use two needles held together to open the loops and make the first row easier to knit. Remove the second needle before knitting the first row. This technique will also make the edge more elastic.
- To create a firmer edge, cast on stitches with the yarn doubled. You can also use

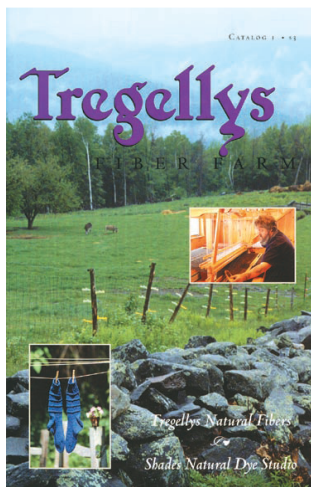
smaller needles, or cast on ten to twenty percent fewer stitches for a ribbing, then increase to the required number after the last row of ribbing.

- Leave a tail of yarn 12 to 16 inches (30.5 to 40.5 cm) long when casting on pieces to be seamed. Use the tail to sew the seam. To keep the tail out of the way while you're knitting, bundle it up into a butterfly.

- To prevent the last cast-on stitch from becoming loose and untidy, pass the tail end of yarn over the working yarn and drop it in back of the work. After working a few stitches, pull gently on the tail to tighten the edge stitch, as suggested in *Beyond the Basics* in the Summer 1999 issue of *Knits*.

Ann Budd is managing editor of *Interweave Knits*.

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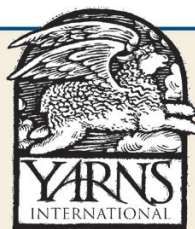
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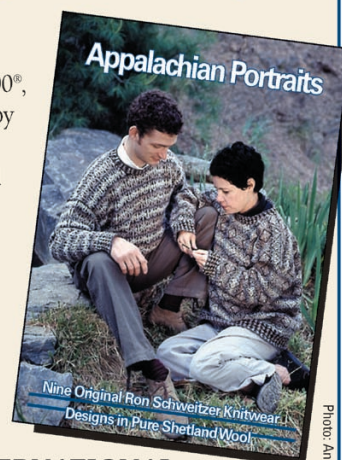


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Flower-Power Patchwork

— NICKY EPSTEIN —

Finished Size About 40" (101.5 cm) wide and 54" (137 cm) long, including fringe.

Yarn Reynolds Turnberry Tweed (100% wool; 220 yd [201 m]/100 g): #32 blue, #33 purple, #66 pink, #81 dark red, #64 red, #30 yellow, #87 dark green, and #67 green, 2 skeins each.

Needles Panels—Size 7 (4.5 mm). Flowers, Borders, and Fringe—Size 6 (4 mm): Straight and 24" (60-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Coordinating sewing threads; sewing needle; tapestry needle.

Gauge 18 sts and 28 rows = 4" (10 cm) in St st on larger needles.

PROLIFIC KNITWEAR DESIGNER Nicky Epstein has a way with color and pattern. This lively afghan, worked in bright color-blocks and decorated with bold appliquéd flowers and cheerful finger-width fringe, has a decidedly 1970s feel but was actually inspired by a recent coat design from Comme des Garçons, an avante-garde Japanese fashion house. Surprisingly, it is an ideal take-along project—the body is worked in six panels that are sewn together, and the flowers and fringe are knitted separately, then sewn in place.

Panel 1

With pink and larger needles, CO 29 sts. Work St st for 44 rows, ending with a WS row—piece should measure about 6¼" (16 cm) square. Change to red and work St st for 44 more rows. Change to green and knit 1 (RS) row, then work rev St st (purl on RS, knit on WS) for 44 rows (45 rows total). Cont working 44 rows of St st and 45 rows of rev St st in this manner in the

full sequence: Purple in St st, yellow in St st, dark red in St st, dark green in rev St st, and blue in St st—8 color blocks. BO all sts.

Panels 2–6

Work as for panel 1 in the full sequence: **Panel 2:** Dark red in rev St st, yellow in St st, blue in St st, red in rev St st, dark green in St st, green in St st, purple in St





st, pink in rev St st. **Panel 3:** Green in St st, purple in rev St st, pink in St st, dark red in St st, blue in St st, red in rev St st, yellow in St st, dark green in St st. **Panel 4:** Blue in St st, red in St st, green in rev St st, yellow in St st, purple in rev St st, dark green in St st, pink in St st, dark red in St st. **Panel 5:** Yellow in rev St st,

dark red in St st, dark green in St st, blue in rev St st, pink in St st, purple in St st, green in St st, red in rev St st. **Panel 6:** Dark green in St st, pink in rev St st, purple in St st, green in St st, red in rev St st, yellow in rev St st, blue in St st, pink in St st.

Flowers

Make 48 as foll: 8 blue, 6 purple, 5 pink, 4 dark red, 7 red, 8 yellow, 4 dark green, and 6 green. With appropriate color and

smaller straight needles, CO 12 sts.

Rows 1, 2, 5, and 6: Knit.

Rows 3 and 7: BO 10 sts, knit to end—2 sts rem.

Row 4: K2, turn, and use the cable method (see *Beyond the Basics*, page 77) to CO 10 sts—12 sts.

Rep Rows 4–7 six more times (7 “petals”), ending with Row 6 of last rep. BO all sts. Break yarn, thread tail on tapestry needle, and sew last 2 sts of BO edge to 2 sts of CO edge, forming a ring.

Finishing

Refer to illustration at right for color placement. With RS facing and yarn threaded on tapestry needle, sew panels tog. With RS facing and using matching sewing thread and needle, sew one flower to center of each color block.

Right border: With green, cir needle, and RS facing, pick up and knit 35 sts along edge of pink block, join purple and pick up and knit 35 sts along red block, join yellow and pick up and knit 35 sts along green block, join dark green and pick up and knit 35 sts along purple block, join dark red and pick up and knit 35 sts along yellow block, join blue and pick up and knit 35 sts along dark red block, join pink and pick up and knit 35 sts along dark green block, join red and pick up and knit 35 sts along blue block—280 sts total. Do not join. Keep-

ing colors as established and twisting yarns at color changes, work garter st for 9 rows (about 1½" [3.8 cm]). BO all sts. **Left border:** Work as for right border, picking up and knitting 35 sts in each block with the foll colors: green, dark red, pink, dark green, yellow, red, blue, purple. **Top fringe:** With pink and smaller needles CO 12 sts. Work as for flowers until a total of 11 “petals” have been worked, ending with Row 7. Change to green, p2, cable CO 10 sts, and cont working as established until a total of 9 petals have been worked. Change to purple, p2, cable CO 10 sts, and cont in this manner, working 9 petals each in purple, yellow, and dark red. Change to blue and work 11 petals. BO all sts. With sewing thread and needle, sew fringe to top edge of blanket. **Bottom fringe:** Work as for top fringe in the foll color sequence: pink, green, purple, yellow, red, blue. Weave in loose ends. Block lightly. ∞

Nicky Epstein is the author of *The Knit Hat Book* (Tauton, 1997), *Nicky Epstein's Knitted Embellishments* (Interweave, 1998), and most recently, *Nicky Epstein's Knitting for Your Home* (Tauton, 2000).



Sew a flower to each block and work borders and fringes as shown here.

Paisley Pillows

— SANDY CUSHMAN —

LIKE MANY OF US, Sandy Cushman sometimes enjoys designing and knitting projects that are free of the shaping constraints inherent to garments. Approaching these projects as an empty canvas, Sandy feels free to experiment with bold colors and motifs that might be overwhelming on a piece of clothing. Such was the case with these pillows. They begin with the garter-stitch buttonhole band (on the pillow front), then more stitches are cast on for the pillow back, the stitches are joined, and the two sides are worked together in the round. The live stitches are bound off together to seam the front and back together. Tassels appropriately finish these intentionally busy home-dec pieces.

Finished Size Small pillow: 14" (35.5 cm) square, buttoned.
Large pillow: 16" (40.5 cm) square, buttoned.

Yarn Jo Sharp (100% pure wool; 107 yd [100 m]/50 g): #332 coral and #325 plum, 3 balls each; #320 yellow, #319 purple, #316 jade, #317 fuchsia, #309 cherry, and #330 green, 1 ball each.

Needles Size 6 (4 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; size F/5 (3.75 mm) crochet hook; 14"- and 16"-square (35.5- and 40.5-cm) pillow inserts; five 7/8" (2.2-cm) buttons for each pillow.

Gauge 24 sts and 24 rows = 4" (10 cm) in color patt.



SMALL PILLOW

With jade, CO 69 sts for pillow front. Work 5 rows garter st (knit every row). On next row (RS), k3, *make buttonhole (sl 1 st to right needle, [sl next st to right needle, pass first st over second] 3 times, pass last st on right needle back to left needle, twisting it as you do so, CO 3 sts, k2tog, k1, M1), k9; rep from * 4 times, work another buttonhole as before (5 buttonholes total), ending k3. Work 4 more rows garter st. Change to yellow and work as foll:

Rows 1, 2, 4, and 6: Knit.

Row 3: Knit, inc 5 sts evenly spaced—74 sts.

Row 5: Knit, inc 6 sts evenly spaced—80 sts.

Row 7: K80, place marker (pm), using the backward loop method (see *Beyond the Basics*, page 77), CO 80 sts for pillow back—160 sts.

Place m, join, and knit 1 rnd. Beg with Row 1, work Small Pillow chart across all sts, inc 1 st at each m on Row 10 and dec

1 st at each m on Row 34 of chart. With yellow, knit 2 rnds, then purl 1 rnd. Place front and back sts on separate holders.

LARGE PILLOW

With purple, CO 77 sts for pillow front. Work 5 rows garter st (knit every row). On next row (RS), k3, *make buttonhole as for small pillow, k11; rep from * 4 times, work another buttonhole as before (5 buttonholes total), ending k3. Work 4 rows garter st. Change to coral and work as foll:

Rows 1, 2, 4, and 6: Knit.

Row 3: Knit, inc 7 sts evenly spaced—84 sts.

Row 5: Knit, inc 8 sts evenly spaced—92 sts.

Row 7: K92, place marker (pm), using the backward loop method (see *Beyond the Basics*, page 77), CO 92 sts for pillow back—184 sts.

Place m, join, and knit 1 rnd. Beg with Row 1, work Large Pillow chart across all sts. With coral, knit 2 rnds, then purl 1

rnd. Place front and back sts on separate holders.

Finishing

Using the three-needle bind-off (see *Glossary*, page 100), join pillow front to back. With crochet hook, work 2 rows single crochet (sc; see *Glossary*, page 101) across lower back edge as foll, making adjustments as necessary so that edge lies flat and draws in slightly:

Row 1: *Sc, skip 2 sts, sc, skip 1 st; rep from *.

Row 2: *2 sc, skip 1 st; rep from *.

Tassels: (Make 2 each) With jade (small pillow) and purple (large pillow) make tassels as shown below, wrapping the jade tassels with plum and the purple tassels with coral. Sew tassels to corners of seamed edge. Weave in loose ends. Sew buttons opposite buttonholes. ∞

Sandy Cushman lives in Dolores, Colorado.

Tassel

Wrap yarn 30 times around 4" (10-cm) long piece of cardboard. Thread an 18" (46-cm) length of yarn on a tapestry needle. Insert needle under all strands at upper edge of cardboard, pull tightly, and knot near strands (Figure 1). Cut yarn loops at lower edge. Wrap a 12" (30.5-cm) length of yarn tightly around strands about 1" (2.5 cm) below top knot, fasten securely, thread ends on tapestry needle, and pull to tassel center (Figure 2).

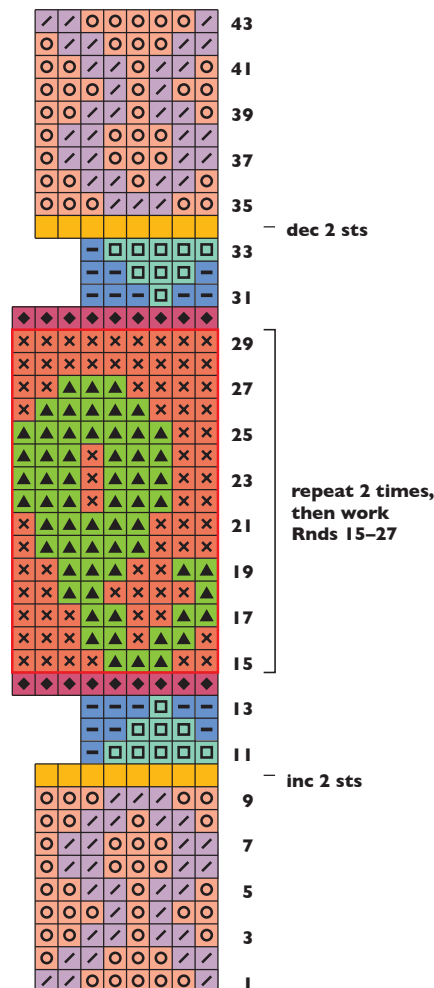


Figure 1

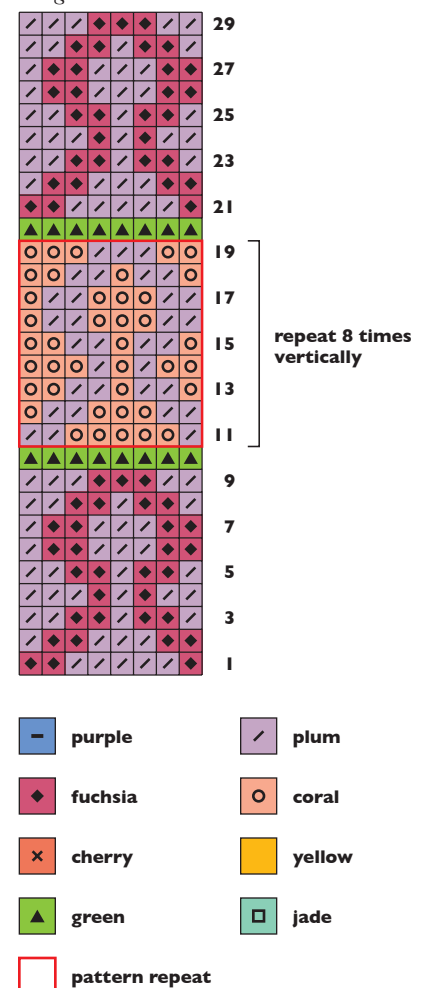


Figure 2

Small Pillow



Large Pillow



Where the Sweaters Come From

Knitting for Love or Money in the Faroe Islands

Robin Hansen

ON A TINY ARCHIPELAGO in the Atlantic, north of the Shetlands and midway between Iceland and Norway, live a hardy, nationalistic people numbering about 47,000, officially classified as a self-governing community of Denmark. Their eighteen islands are the tips of ancient volcanoes, rocky and severe, covered with a thin layer of soil that is watered year-round by rain and occasionally snow. Here in the Faroe Islands there are no trees, but the islands are as green as Ireland, and their grass supports a scattering of villages, towns, a small city, about 90,000 sheep, innumerable seabirds, and a few cattle. The people live on all these creatures and whales they hunt in the surrounding seas. Almost everything else—vegetables, fruit, cotton cloth, concrete, lumber, paper, machinery, even birchbark to line their sod roofs—comes from somewhere else: Norway, Denmark, Germany, Holland, even North America. To raise cash for these items, the Faroese have for centuries relied on products from their sheep: pelts, dried meat, and wool.

Right: The Faroe Islands, located midway between Iceland and Norway, are officially classified as a self-governing community of Denmark.



Susan Strawn Bailey

“Sheep’s wool is Faroe gold” goes a local saying, a misstatement in a way. Had the Faroe Islanders found gold, they might have sold it, or others might have come to steal it. No one wants to steal the hard work that is sheep-raising and wool-processing. The Faroese used to use sheep wool and hair as their primary fiber for such diverse items as tough pack-basket straps and rock-climbing shoes. And from the 1500s to the early 1800s, they sold thousands of pairs of knitted stockings; when that trade fell off, they sold *skipstroyggjur* (pronounced “skeeps troychur”), or seamen’s jerseys. The Faroese developed such a market in northern Europe for their brand of jersey—a pullover with geometric motifs, generally knitted in three natural colors of yarn—that just mentioning the Faroe Islands in other parts of Scandinavia still draws the reply, “Oh, where the sweaters come from!” The market for handknitted *skipstroyggjur* shrank sharply with the rise of down jackets and synthetic cold weather clothes in the 1970s and 1980s, but by then commercial fishing had lifted the economy into the twentieth century.

Faroese sheep’s wool is special

Faroese sheep are of the northern short-tailed variety, introduced in the 1600s after a sheep plague ruined the native wild sheep. They come in a variety of colors, as many as three on a single animal: black, gray, light and dark morrit (red-brown), white, and black. Like their cousins the Norwegian Spelsau, today’s Faroese sheep are double-coated: They have a coarse, long-haired, outercoat over a soft, lanolin-rich inner down, all of which protect them from the chill, rain, and infrequent snow to which they are subjected, because they live outdoors year-round.

Also like the Norwegian Spelsau, Faroese sheep shed their winter coat completely in late June. Just as it loosens, farmers round them up for *rooing*, that is, lifting from their backs the entire fleece, luscious on the outside and felted enough on the skin side that it can be handled and washed in one piece. Sheep that are not rooed rub the shedding wool off on rocks, farm machinery, and embankments. Farmers shear wool from the slaughtered lambs in the fall, claiming that it is cleaner and softer than the winter wool.

Because of the poor market for wool today, much fleece is left on the ground or thrown away. In early times, wool was valuable, and people who didn’t own land or sheep petitioned landowners to allow them to woolgather in the pastures, picking up clots of wool rubbed off by sheep before they were rooed. This wool they processed into socks or stockings for themselves or for sale.

Adding value to wool at home

As recently as the 1950s, it was not unusual for Faroese wool to be processed at home by hand, particularly by people who had to buy fleeces. By hand-processing the wool into yarn, families that made their living from knitting had an almost entirely valued-added product: Their only cost was raw fleece, because they didn’t pay for sorting, napping (pulling the hair from the wool), washing, carding, spinning or, of course, knitting. Families with large flocks often sorted and pulled the hair from the wool, then shipped their fleeces to a mill to be spun. Today Faroese women in their seventies have clear

memories of working on the wool as children and some remember their fathers or mothers spinning.

Óluva Húsgarð, director of Foroskyt Heimavirki (Faroe Home Industries), a nonprofit organization that promotes handcrafts, has recounted napping fleeces as a child. “We pulled hair for days, until our fingers blistered, until they bled, and then, when we set the underwool on the scale, it weighed nothing at all.” It takes about ten hours to pull the hair from a single kilogram of fleece.

Knitting to a standard

When the first stockings were exported from the Faroe Islands, probably in the late 1500s, all Faroese trade was controlled by a monopoly, the Iceland Company, which was required by treaty to buy at a fair price whatever the Faroe Islanders produced of quality. To assure this quality, the Iceland Company instituted standards: Stockings were knitted to fit standardized molds, on needles cut by the company from a standard gauge wire. Knitting to standard became a habit among the Faroe Islanders, a habit that endures today, as though the monopoly were still looking over their shoulders.

Sweater-knitting for export came in when men’s long stockings went out of style in the early 1800s, and the Faroe Islands needed a new product to sell abroad.

Because the Iceland Company was their only source, the sweaters were nicknamed “Icelanders,” and were assumed by many Europeans to have been knitted in Iceland. Even books written in the 1970s showing Faroese pullovers identify some as Icelandic, although Faroe Islanders quickly identify the shape and color patterns as their own.

Faroe sweaters have been part of Scandinavian military uniforms, first in 1848 when the uniform of the Danish marines included a cuffless pullover in the *sjöormurin* (bloodworm) pattern, and during World War II, when Faroe Home Industries won a contract to knit woolen long underwear for the Norwegian military.

Speed is all important

To live by knitting, one has to knit fast and efficiently, and the islanders developed their own speed-knitting technique, which requires carrying the yarn on their right index finger (the second color is held on the middle finger), pinching it for tension between their little and ring fingers. The yarn is held close to the tips of the needles and the stitches are made with very little hand movement.

Another Faroese aid to speed is tandem knitting, where two knitters sit knee to knee working alternate rounds of a circular knitted sweater body. Tandem knitting was used more in early times, but Faroese knitter Nena Danielsen recalls knitting tandem with her mother and sister to produce sweaters to sell to the British and Norwegian military stationed on the islands during World War II. “They were always *skipstroyggjur* we knitted that way,” she says. “You had to knit fast, or the other person would run you over.” In the 1800s and early 1900s, young women were expected to be able to knit 4.5 sweater bodies a week, according to historian Gunnvør Bærentsen.

The original *skipstroyggja* was an undershirt, so finely knitted that skipping five stitches between color changes didn’t create a loop big enough to catch a finger. The *skipstroyggjur* of the last fifty years are much more coarsely knitted at 3.5–4.5 stitches per inch. Fine sweater knitting survives not in export sweaters, but in sweaters knitted for family members.

A sweater of only plain dark morrit is called a “farmer’s sweater,” and is presently the national dress-up sweater for Faroese men and boys.

Designed for knitting efficiency, a traditional Faroese *skipstroyggja* is knitted in the round from bottom to shoulders. The proportions are based on the circumference of the sweater body. The tops of the sleeves are half the circumference and taper to one-quarter. The length of the sleeves is half the circumference, stretching from shoulder to shoulder.

Handknitted sweaters and lace shawls remain an important part of the modern Faroese wardrobe, and the national Faroese dress includes both jackets and stockings in traditional knitted patterns. Some knitters still make a living with their needles, and visiting tourists still expect to find and buy handknitted traditional sweaters. For Faroe Islanders, handknitting is a statement of nationality, a shout to one another and the rest of Scandinavia: We are Faroese! ∞

Further Reading

Føroysk Bindingarmynstur (Faroese Colorpattern) by Hans Debes. Photos and charts only. Available from Schoolhouse Press.

Føroysk Bindingarmynstur: Bundnaturriklæðið (Faroese Shawls) from the Føroysk Heimavirki. Patterns and English translation. Available from Schoolhouse Press.

Robin Hansen lives in West Bath, Maine.



Sixten Jonsson

Left: Two young boys, clad in their traditional Faroese *skipstroyggjur*, return home from a puffin hunt (circa 1960).

Faroe Island Cardigans

— ROBIN HANSEN —

Finished Size Child Sweater—26 (28, 29, 31)" (66 [71, 73.5, 79] cm) chest circumference, buttoned. To fit size 2 (4T, 5, 6). Adult Sweater—42½ (45½, 48, 51½)" (108 [115.5, 122, 131] cm), buttoned. Child sweater shown measures 31" (79 cm); adult sweater measures 45½" (115.5 cm).

Yarn Child Sweater—Rauma 3 ply Strikkegarn (100% wool, 115 yd [105 m]/50 g): #113 medium gray (MC), 3 (4, 5, 6) balls; #101 sheep's white, 1 (2, 2, 3) balls; #110 darkest sheep's brown, 1 ball. Contrasting waste yarn. Adult Sweater—Rauma Vamsegarn (100% wool, 87 yd [80 m]/50 g): #V13 medium gray (MC), 11 (12, 13, 14) balls; #V01 sheep's white, 4 (4, 5, 5) balls; #V36 black (or #V64 dark sheep's brown), 2 (2, 2, 2) balls. Contrasting waste yarn.

Needles Child Body and Sleeves—Size 7 (4.5 mm): 24" (60-cm) circular (cir) and set of 5 double-pointed (dpn). Child Ribbing—Size 3 (3.25 mm): 24" (60-cm) cir and set of 5 dpn. Adult Body and Sleeves—Size 8 (5 mm): 24" (60-cm) cir and set of 5 dpn. Adult Ribbing—Size 4 (3.5 mm): 24" (60-cm) cir and set of 5 dpn. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle; seven (for child) or nine (for adult) ½" (1.3-cm) buttons (shown are #7241900B from Halcyon Yarn); sewing thread for machine stay-stitching.

Gauge Child Sweater: 24 sts and 24 rnds = 4" (10 cm) with Strikkegarn worked in the round in color patt on larger needles; Adult Sweater: 21 sts and 21 rnds = 4" (10 cm) with Vamsegarn worked in the round in color patt on larger needles.

Notes

These sweaters are worked in stockinette-stitch colorwork in the round; weave in floats of 5 or more sts (knit under the pattern yarn for one stitch, knit over it for the next stitch).

EVERYTHING ABOUT FAROESE sweaters is designed for knitting and assembly efficiency. The sweater proportions are based on percentages of the sweater body circumference—the length is one-half the circumference; the sleeves taper from one-half to one-quarter; the neck and shoulders are each one-sixth. The body is worked in the round from the ribbing to the shoulders in a multiple of the number of stitches in the pattern repeat (in this case, six). The front opening, neckline, and armholes are cut open once the knitting is done. The adult's sweater shown here was knitted in the Faroe Islands with lightweight and lanolin-rich Faroese yarn, which is not available in the United States; however, a comparable yarn from Nordic Fiber Arts can be substituted. The child's sweater was designed and knitted in the United States with a DK-weight yarn from Nordic Fiber Arts. For more on knitting in the Faroe Islands, turn to page 84.

Join the pattern color by weaving it in for 7 sts at the end of a single color rnd.

To make these sweaters into pullovers, called *skipstroyggja*, follow the cardigan instructions, but work until the body is one-and-one-half times longer than it is wide and do not cut the center front open or shape the front neck. The neck is traditionally worked in k1, p1 ribbing for 6" (15 cm) directly from the center one-third of the front and back stitches, which are not bound off.

CHILD SWEATER Body

With MC and smaller cir needle, CO 144 (152, 156, 168) sts. Place marker (pm) and join, being careful not to twist sts. Work k1, p1 ribbing until piece measures 2" (5 cm) from beg. Change to larger cir needle, inc 12 (16, 18, 18) sts evenly spaced, and *at the same time*, beg 7 sts before marker, join white by weaving it in for the last 7 sts (see Notes)—156 (168, 174, 186) sts. *Next rnd*: Beg with Rnd 2, work pattern repeat only of Body and Sleeve chart, always carrying the pattern yarn *under* MC at color changes. Work the 10-row repeat a total of 6 (7, 8, 9) times, then work Rows 1–3 once. With MC, knit 1 rnd—piece should measure about 12½ (14, 16, 17½)" (31.5 [35.5, 40.5, 44.5] cm) from beg. Break off MC, leaving a 12" (30.5-cm) tail. With contrasting yarn, BO as foll: *K2tog, sl new st back onto left needle, k2tog; rep from *. (This BO method holds its shape during finishing and is easy to remove.)

Sleeves

(Worked from the top down) With MC and larger dpn, CO 78 (84, 88, 92) sts (one-half the number of body sts). Place m and join, being careful not to twist sts. Knit 5 rnds for facing, purl 1 rnd (to mark armhole seam), knit 1 rnd. *Set-up rnd*: Work a 3-st decrease line according to Decrease Line chart (carrying pattern yarn *over* the MC for these 3 sts only), beg as indicated for your size, work Row 5 of Body and Sleeve chart (top half of flower motif) across rem sts (center st of patt sts should be the center of a flower). Work 1 rnd according to Row 6 of chart. *Dec rnd*: Remove m, work 2 sts of decrease line as established, ssk with MC, work to last st, k2tog (last st of this rnd with first st of next rnd)—76 (82, 86, 90) sts. Maintaining patt as established, dec 1 st each side of 3-st decrease line in this manner every flower-center and MC rnd (i.e. every 4th, 3rd, 3rd rnd) until 52 (54, 56, 58) sts rem. Work even in patt until piece measures about 8 (9, 9½, 10½)" (20.5 [23, 24, 26.5] cm) from purl rnd (about 4 [5, 5, 6] repeats of the 10-row chart), ending with Row 6 or 10 of chart. With MC, knit 1 rnd, dec 8 (10, 10, 10) sts evenly spaced—44 (44, 46, 48) sts rem. **Cuff**: With smaller dpn, work k1, p1 ribbing for 2" (5 cm). BO all sts in ribbing.

Finishing

Weave in loose ends from CO and BO edges, except at shoulder line. Trim woven-in ends from color changes close to fabric.

Block: Lay body flat and align center front





with a line of flowers. With contrasting yarn threaded on a tapestry needle, loosely stitch front to back of body tog across the shoulder line. Lay sleeves flat with folds at underarm decrease line and center st. Working in the edge of the facing, stitch tops of sleeves closed. Handwash in warm water with gentle detergent, place in washing machine on spin cycle to remove excess moisture, and lay flat to dry, gently pulling to desired shape with ribbings and color patterns aligned. When completely dry, remove overcasting from shoulder line but not sleeve tops. **Mark openings:** *Center front:* With contrasting yarn, sew long basting sts through center of centermost front sts from top to bottom. *Armholes:* Center each armhole on the center of a line of flowers—armholes are generally exactly on the sides, but to keep pattern elements symmetrical you may allow one more pattern element on the back than on the front (our arms reach forward, therefore less fabric is needed on front). Lay CO edge of each sleeve against sweater body with top fold of sleeve in line with shoul-

der and CO edge against chosen line of flower centers. With contrasting yarn, mark the st on the body where sleeve underarm falls. Set sleeve aside and baste long visible sts from marked st, through centers of flower center sts, to shoulder. About 5 sts (an entire flower) will be taken up by cutting and hemming along the front and each sleeve opening—when laid out flat with front bands in place, the front edges will be 2"–4" (5–10 cm) apart. *Front neck:* Allowing 26 (28, 29, 31) sts each on front and back for each shoulder and neck (each one-third the number of body sts), mark front neckline shaping as shown in schematic with contrasting basting sts (the back neck is not shaped). **Machine-stitch openings:** *Center front:* With sewing machine set for a short stitch, machine-stitch bet marked st and next st to left, from top to bottom, ignoring neckline for now. Secure ends of seam by sewing back and forth a few times across edge of knitting. Machine-stitch another seam one-half knit st outside the first. Repeat on opposite side of basting thread. *Armholes:* Beg at shoulder, machine-stitch bet marked knit st and next st, across edge of knitting and to underarm. Stitch back and forth exactly at underarm mark, then turn and stitch back to shoulder, crossing edge of knitting and securing by stitching back and forth. Sew another seam one-half knit st outside the first. *Front neck:* Machine-stitch 2 parallel lines very close to basting line, crossing edge of knitting on both sides. **Cut openings:** Remove basting thread from front opening and cut bet the 2 pairs of stitching lines. Cut neckline, leaving stay-stitching on sweater. Remove basting. Beg at shoulder, cut along armhole basting thread to

one rnd before underarm mark. Remove basting thread. **Join shoulders:** Remove waste BO yarn from front and back left shoulder and place live sts on two needles, centered over armhole. With RS tog and using the three-needle bind-off (see Glossary, page 100), join front to back at shoulders, matching colors across seam. Repeat for right shoulder. Remove waste yarn from back of neck and BO sts firmly. Turn under cut edges so that stay-stitching folds to inside and lightly tack in place. **Neckband:** With MC and smaller cir needle, pick up and knit 17 sts along right front neckline, 26 (28, 30, 32) sts across back neck, and 17 sts along left front neckline—60 (62, 64, 66) sts. Work k1, p1 ribbing for 3" (7.5 cm). BO all sts in ribbing. Turn neckband to inside and tack in place over cut and BO edges. Sew front edges of neckband closed. **Button band:** With MC and smaller dpn, CO 8 sts. Work k1, p1 ribbing until band, barely stretched, reaches from lower body to top of neckband. BO all sts in ribbing. Mark placement of 7 buttons, one ½" (1.3 cm) above lower edge, one ½" (1.3 cm) below folded neckband edge, and the other 5 evenly spaced in between. Sew buttons in place. **Buttonhole band:** Work as for button band, working buttonholes opposite buttons on RS rows as foll: k1, p1, k1, BO 2 sts in ribbing, p1, k1, p1. On next row, work in established rib and CO 2 sts over BO sts in previous row. When buttonhole band measures same as button band, BO all sts in ribbing. With MC threaded on tapestry needle, sew button band to right front edge for a boy, left front edge for a girl, overlapping body patt slightly if necessary to cover edge of flower. Sew buttonhole band to opposite front, taking care that knitted patt matches across the bands. **Sleeves:** Remove overcast stitching along CO edge. With RS facing, set top of sleeve into armhole, turning under cut edge, edge of flower pattern, and stay-stitching, and just covering the purl rnd at the sleeve top. Tack center st of sleeve to edge of shoulder seam, and center st of decrease line to underarm st. Working from the RS and with MC threaded on a tapestry needle, tack back and forth bet the 2 pieces, just below and as close as possible to the purl ridge and in the MC st just outside the flower pattern. The MC rnd on the sleeve should show. Pull up each stitch firmly, so the two layers are pressed together. Place the sleeve

facing over the cut edge and lightly stitch in place (the Norwegian style), or turn the cut edge in toward the body and the sleeve facing into the sleeve and gently press both facings down from the inside (more common Faroese style).

ADULT SWEATER

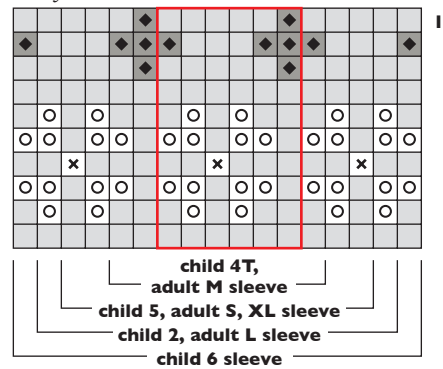
Body

With MC and smaller cir needle, CO 200 (216, 226, 244) sts. Place marker (pm) and join, being careful not to twist sts. Work k1, p1 ribbing until piece measures 1 (1, 1¼, 1¾)" (2.5 [2.5, 4.5, 4.5] cm) from beg. Change to larger needles and inc 22 (24, 26, 26) sts evenly spaced, and *at the same time*, beg 7 sts before marker, join white by weaving it in for the last 7 sts (see Notes)—222 (240, 252, 270) sts. *Next rnd*: Beg with Row 2, work pattern repeat only of Body and Sleeve chart, always carrying the pattern yarn *under* MC at color changes. Cont even in patt until piece measures about 21 (21¼, 22½, 23½)" (53.5 [55, 57, 59.5] cm) from beg, ending with Row 6 (3, 3, 3) of chart. With MC, knit 1 rnd. With contrasting waste yarn, BO as foll: *k2tog, sl new st onto left needle; rep from *. (This BO method will hold the shape of the sts during finishing and is easy to remove.)

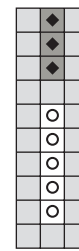
Sleeves

(Worked from the top down.) With MC and larger dpn, CO 112 (120, 126, 136) sts. Place m and join, being careful not to twist sts. Knit 4 rnds for facing, purl 1 rnd to mark armhole seam, knit 1 rnd. *Set-up rnd*: Work 3 sts according to Decrease Line chart (carrying the pattern yarn *over* the MC at color changes for these 3 sts) beg as

Body and Sleeves



Decrease Line



- x sheep's white for child sweater; medium gray for adult sweater
- medium gray MC
- o sheep's white
- darkest sheep's brown for child sweater; black or dark sheep brown for adult sweater
- pattern repeat

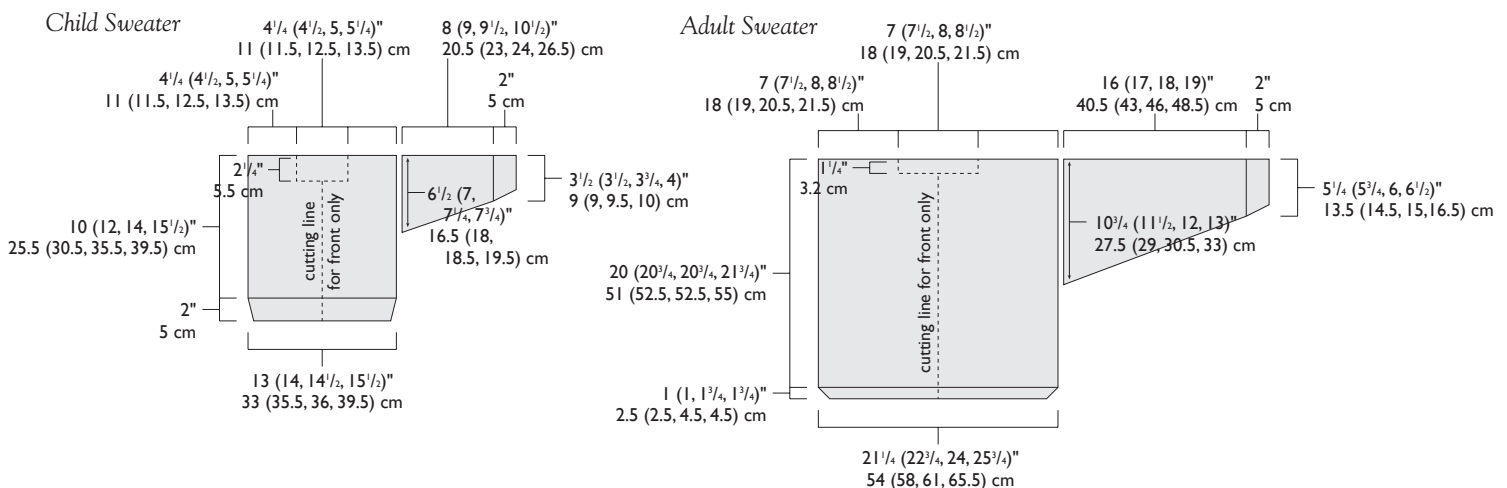
indicated for your size on Row 5, work Body and Sleeve chart across rem sts (the patt should balance on both sides of decrease line). Work 1 rnd according to Row 6 of chart. *Dec rnd*: Remove m, work 2 sts of decrease line as established, ssk with MC, work in patt to last st, k2tog (last st of this rnd with first st of next rnd) with MC—110 (118, 124, 134) sts rem. Maintaining patt as established, dec 1 st each side of 3-st decrease line in this manner every flower-center rnd and every MC rnd (i.e. every 4th, 3rd, 3rd rnd) until 56 (60, 64, 68) sts rem. Work even if necessary until piece, including facing, measures about 16 (17, 18, 19)" (40.5 [43, 46, 48.5] cm) from beg (three-fourths the body width). Complete pattern motif in progress, then knit 1 rnd in MC. *Cuff*: With MC and smaller dpn, work k1, p1 ribbing for 2" (5 cm). BO all sts in ribbing.

Finishing

Weave in and trim loose ends from CO and BO, except for shoulder line. Trim woven-in ends from color changes close to fabric. Block as for child sweater. Mark

and cut as for child sweater, allowing 37 (40, 42, 45) sts at each shoulder and neck. Join shoulders as for child sweater. *Neckband*: Pick up and knit 19 sts along right front neckline, 37 (40, 42, 45) sts across back neck, and 19 sts along left front neckline—75 (78, 80, 83) sts total. Work k1, p1 ribbing as for child sweater. Work button band as for child's version, marking placement of 9 buttons, one ½" (1.3 cm) above lower edge, one ½" (1.3 cm) below top of neckband, and the other 7 evenly spaced in between. Work buttonhole band as for child sweater. Insert sleeves as for child sweater. Weave in and trim rem loose ends. ∞

Robin Hansen is currently working on a book about Faroese knitting. She has written three books of patterns for folk mittens and caps. The most recent, *Lost and Found Mittens*, will be available from Down East Books in 2001.



Mega-Cables

— KATHY ZIMMERMAN —

Finished Size 39 (42½, 47½, 52½)" (99 [108, 120.5, 133.5] cm) bust/chest circumference. Sweater shown measures 42½" (108 cm).

Yarn Berroco Xpress (60% wool, 40% acrylic; 42 yd [38 m]/50 g): #3601 crema, 24 (25, 27, 29) balls. Small amount waste yarn.

Needles Body and Sleeves—Size 10½ (7 mm) and 13 (9 mm). Neckband—Size 10½ (7 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 10 sts and 16 rows = 4" (10 cm) in reverse St st on larger needles, blocked; 13-st open cable patt = 3½" (9 cm), blocked.

Note

Work neck decs 1 st in from end of needle as foll: K1, ssk, work to last 3 sts, k2tog, k1.

Back

With larger needles, CO 72 (76, 82, 88) sts. *Set-up row:* (WS) K0 (0, 2, 5), p0 (2, 3, 3), k3, place marker (pm), *k1, p3, k6, p3, pm, k4, p6, k3, pm; rep from * once,

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k1, p3, k6, p3, pm, k4, p0 (2, 3, 3), k0 (0, 2, 5). Sl markers every row. Work the sts as they appear (knit the knits and purl the purls) for 2 rows. *Next row:* (RS) Work 4 (6, 9, 12) sts in rev St st (purl on RS, knit on WS), work Row 1 of chart, work rem 3 (5, 8, 11) sts in rev St st. Cont as established until piece measures 14½ (15, 15½, 15½)" (37 [38, 39.5, 39.5] cm) from beg or desired length to armholes, ending with a WS row. **Shape armholes:** At beg of next 2 rows BO 3 (5, 6, 7) sts—66 (66, 70, 74) sts rem. Cont in patt until armholes measure 8 (8, 8¼, 9)" (20.5 [20.5, 21, 23] cm), ending with a WS row. **Shape neck:** Work 23 (23, 24, 26) sts in patt, join new yarn and BO center 20 (20, 22, 22) sts for back neck, work to end—23 (23, 24, 26) sts each side. Working each side separately, BO 3 sts at neck edge once—20 (20, 21, 23) sts rem each side. Work 2 rows even. Place sts on holders.

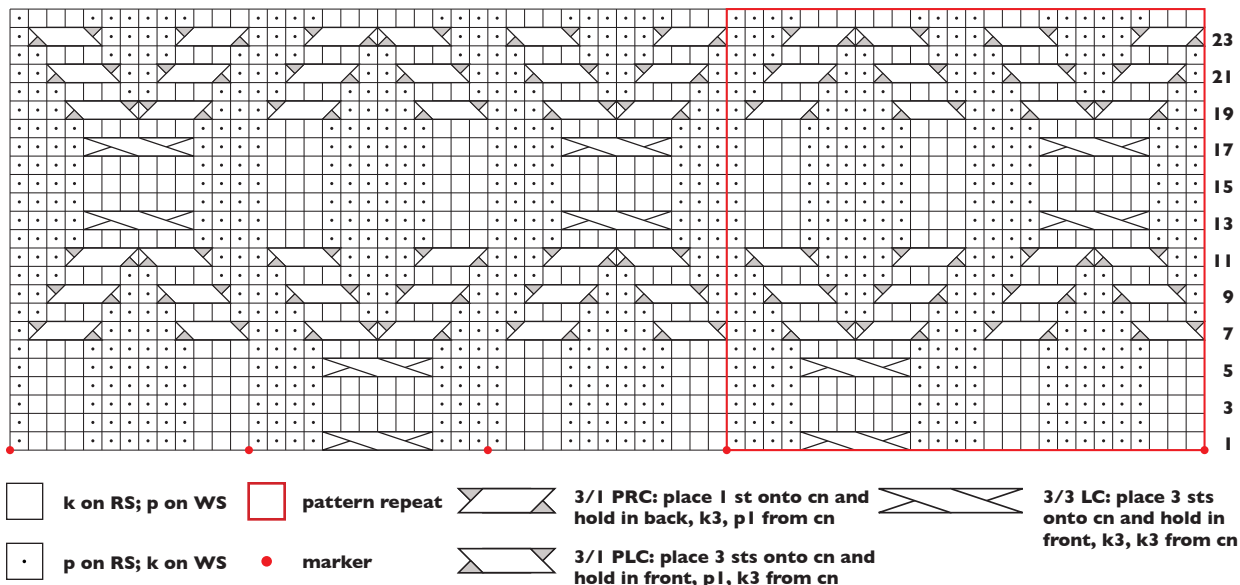
Front

Work as for back until armholes measure 6½ (6½, 6¾, 7½)" (16.5 [16.5, 17, 19] cm),

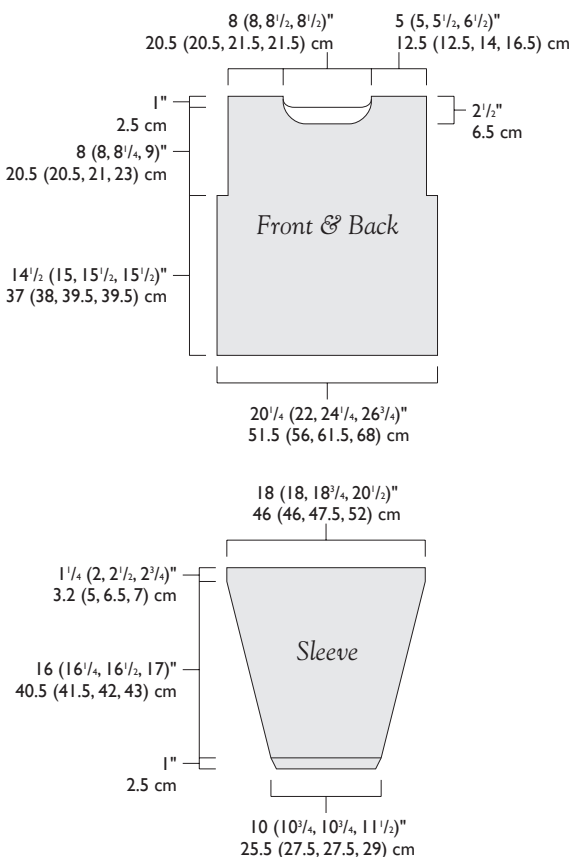
ending with a WS row. **Shape neck:** Work 25 (25, 26, 28) sts in patt, join new yarn and BO center 16 (16, 18, 18) sts, work to end—25 (25, 26, 28) sts each side. Working each side separately, BO 2 sts at neck edge 2 times, then BO 1 st once—20 (20, 21, 23) sts rem each side. Cont in patt until piece measures same as back to shoulder. Place sts on holders.

Sleeves

With smaller needles, CO 25 (27, 27, 29) sts. *Set-up row:* (WS) P1 (1, 1, 2), k3 (4, 4, 4), [p3, k4] 2 times, p3, k3 (4, 4, 4), p1 (1, 1, 2). Work sts as they appear for 2 rows. Change to larger needles and rev St st, inc 1 st each end of needle every other row once, every 4 rows 2 (0, 2, 3) times, every 6 rows 3 (4, 2, 3) times, then every 8 rows 4 (4, 5, 4) times, working new sts in rev St st—45 (45, 47, 51) sts. Work even until piece measures 17 (17¼, 17½, 18)" (43 [44, 44.5, 46] cm) from beg, ending with a WS row. Mark edge st for underarm placement. Cont even for 1¼ (2, 2½, 2¾)" (3.2 [5, 6.5, 7] cm). BO all sts loosely.







Finishing

Join front to back at shoulders using the three-needle bind-off (see Glossary, page 100). With cir needle and RS facing, pick up and knit 58 (58, 60, 60) sts evenly spaced around neck opening. Place m and join. Purl every rnd until neck measures 5" (12.5 cm). Place sts on a length of waste yarn and tack live sts to corresponding picked-up sts on inside of neck. Remove waste yarn. With yarn threaded on tapestry needle, sew sleeves into armholes. Sew side and sleeve seams. Weave in loose ends. Block lightly to measurements. ∞

Kathy Zimmerman is owner of Kathy's Kreations in Ligonier, Pennsylvania.

Note: Due to the large stitch gauge, about 3/4" (2 cm) in width is lost in each seam.



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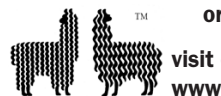
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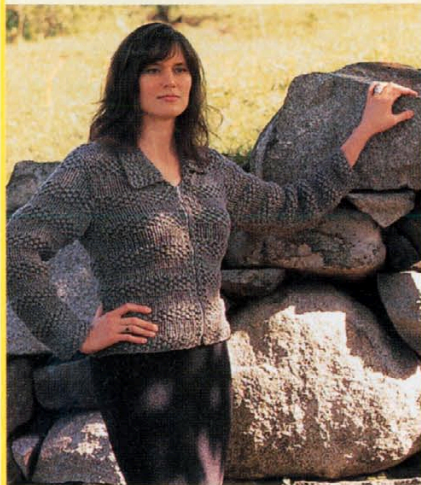


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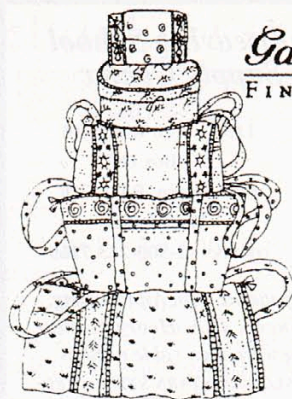
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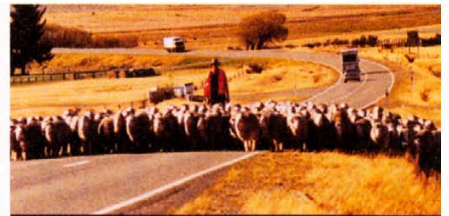
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Schoolgirl Pullover

— ANN BUDD —

THE LIME GREEN COLOR of this super simple pullover—plus the rolled edges and cropped length—give it a fresh, hip look, just right for the schoolgirl with a modern sense of style. Plain old stockinette stitch is the perfect platform for showing off the beauty of the thick-and-thin ultra-soft yarn.

Finished Size 26 (29, 32, 35)" (66 [73.5, 81.5, 91.5] cm) chest circumference, buttoned; to fit size 2T (4T, 6, 8). Sweater shown measures 32" (81.5 cm).

Yarn Tahki Davos (100% wool; 108 yd [100 m]/50 g): #5 green (MC), 5 (6, 6, 7) balls.

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

Notions Stitch holders; tapestry needle.

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

Back

CO 59 (65, 74, 81) sts. Work St st until piece measures 11 (12½, 13½, 15)" (28 [31.5, 34.5, 38] cm) or desired length from CO, ending with a WS row. **Shape neck and shoulders:** K19 (21, 25, 26), place center 21 (23, 24, 29) sts on holder for neck, join new yarn and work to end—19 (21, 25, 26) sts each side. Working each side separately, dec 1 st at neck edge every RS row 2 times and *at the same time*, at arm edge, BO 5 (7, 7, 8) sts once and 6 (6, 8, 8) sts 2 times.

Front

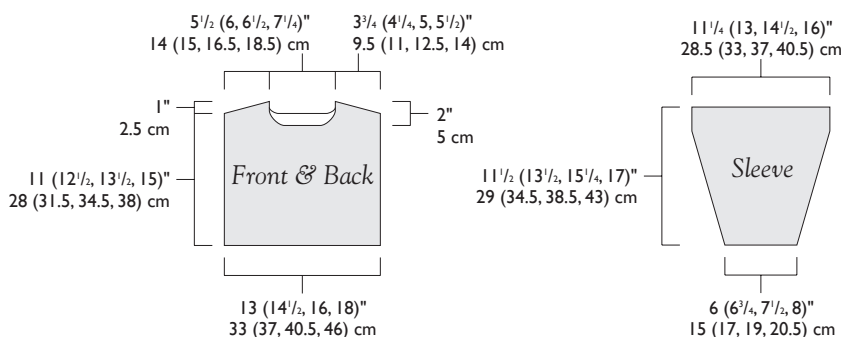
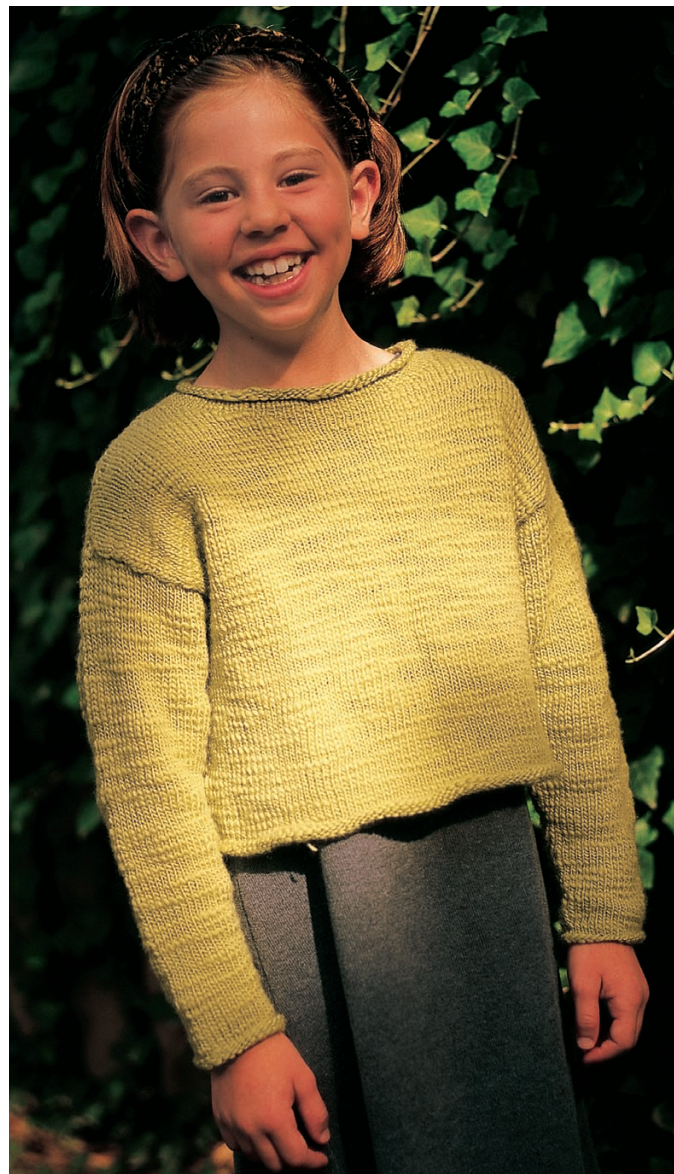
Work as for back until piece measures 9 (10½, 11½, 13)" (23 [26.5, 29, 33] cm) from beg, or 1" (2.5 cm) less than length to back neck, ending with a WS row. **Shape neck:** K24 (27, 30, 33), place center 11 (11, 14, 15) sts on holder for neck, join new yarn and work to end—24 (27, 30, 33) sts rem each side. Working each side separately, at neck edge BO 3 sts 1 (2, 1, 2) time(s), 2 sts 2 (1, 2, 1) times, and 1 st 0 (0, 0, 1) time—17 (19, 23, 24) sts rem each side. Work even until piece measures same as back to shoulder shaping. **Shape shoulders:** At each arm edge, BO 5 (7, 7, 8) sts once and 6 (6, 8, 8) sts 2 times.

Sleeves

CO 27 (30, 34, 36) sts. Work St st, inc 1 st each end of needle every 6 rows 12 (14, 16, 18) times—51 (58, 66, 72) sts. Work even until piece measures 11½ (13½, 15¼, 17)" (29 [34.5, 38.5, 43] cm) from beg or desired total length (allowing for lower edge to curl). BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes, centering sleeve at shoulder seam. Sew sleeve and side seams. **Neckband:** With cir needle, RS facing, and beg at



right back neck, k21 (23, 24, 29) held back neck sts, pick up and knit 5 sts to shoulder seam, 11 (11, 11, 13) sts along right front neck, k11 (11, 14, 15) held front neck sts, pick up and knit 11 (11, 11, 13) sts to shoulder seam, and 5 sts to back neck sts—64 (66, 70, 80) sts total. Place m and join. Work 6 rnds St st. BO all sts loosely. Weave in loose ends. Block to measurements. ∞

Ann Budd is managing editor of *Interweave Knits*.

In the Bag

For this Interweave staff project we used Pam Allen's Bohemian Pouch (see page 74) as a blank canvas for our own design ideas. Instructions for these variations will be printed in the spring issue of *Knits Notes*, a biannual newsletter sent to subscribers along with the spring and fall issues of the magazine.

Adina Klein, Knits Assistant Editor

To get the firm, tapestry-like fabric I envisioned for this bag, I chose a textured slip-stitch pattern from Barbara Walker's *A Treasury of Knitting Patterns* (Schoolhouse Press, 1998), working five accent colors against the black background. I left the long side open to give the bag a horizontal shape, worked 3-stitch I-cord handles, and, being a New Yorker, added a button for security. Lion Brand Wool-Ease (80% acrylic, 20% wool; 197 yd [180 m]/3 oz).

Robin Troxell, Editorial Administrative Assistant

I don't often do intarsia (all those darn ends), but this bag seemed like the perfect canvas to combine intarsia with Fair Isle (which I much prefer). With the bright color combinations and bold patterns in *Andean Folk Knitting* by Cynthia Gravelle LeCount (Dos Tejedoras, 1990) for inspiration, I chose motifs close to my heart—a boy and girl to represent my son and daughter and my husband and me, a dog to represent our beloved Golden Retriever, a star motif to represent my other love, quilting. I filled in the rest of the bag with geometric shapes and other color combinations. Koigu Premium Merino (100% Merino; 176 yd [161 m]/50 g).

Ann Budd, Knits Managing Editor

As soon as I saw the charts for the isolated Viking motifs in *Viking Patterns for Knitting* by Elsebeth Lavold (Trafalgar Square, 2000), I knew I wanted to knit one of them. The happiness sign woven through a ring was the perfect size for this little bag and Blackwater Abbey's beautiful heathered wool was the perfect yarn. The cord is worked like the cuff of Candace Eisner Strick's socks (see page 66), with two colors for a bit of interest. Blackwater Abbey 2-Ply Worsted Weight (100% wool; 220 yd [201 m]/100 g).

Nancy Disney, Special Events Coordinator

I knew from the beginning that I wanted my purse large enough to hold both my wallet and glasses case. I also wanted it to close securely so that I wouldn't accidentally dump things out or be vulnerable when traveling. Originally I thought I'd knit a flap the same size as the front, but time was short so I decided on a small flap that would hide the zipper and also become a design element. I worked with the yarn doubled to make a strong, solid fabric. Louet Euroflax (100% linen; 325 yd [297 m]/4 oz).



Adina Klein



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Melanie Falick, Knits Editor-in-Chief

When I saw the shade card for this silk-lambswool yarn I knew right away I wanted to use it for this bag. And, as usual, I didn't have a lot of time to think through my design. I was getting ready to leave for a vacation and needed to be able to cast on and go (sketching and swatching were out of the question). So, I opened Alice Starmore's *Charts for Colour Knitting* (Windfall Press, 1992), picked a chart, blew it up on a copy machine, and got on the plane. I don't usually knit such small objects or at such a fine gauge but, in the hot Mexican sun, this was the perfect project, because it was complicated enough to keep me engaged, easy to carry, and so tiny that I didn't end up getting all sweaty from holding a lot of yarn in my lap. Aurora Yarns/Garnstudio Silke-Tweed (52% silk, 48% lambswool; 218 yd [200 m]/50 g).

Marilyn Murphy, Editorial Director

I didn't have a final design for this bag when I began. I had a few ideas and just started knitting. As I worked my way up the bag, I decided it needed a funkier element and more navy at the top—hence the fringe. This bag is perfectly sized to hold my wallet, glasses, and keys, and to grab when I run out of the house for short errands. Green Mountain Spinnery Mountain Mohair (70% wool; 30% yearling mohair; 140 yd [128 m]/2 oz).

Amy Clarke, Spin-Off Editor

I started this as a coin purse, then added a strap. I've been experiencing a lot of good changes in my life lately, and decided to express them through the rich, earthy color transitions on my little bag. Jaeger/Westminster Fibers Pure Cotton (100% cotton; 123 yd [112 m]/50 g).

Dawn Hamilton, Handwoven Managing Editor

I'm not sure why I did the design I did—it just came to me when I saw the yarn. I wanted the variegated yarn to have a little more energy so I knitted those stitches through the back loops to twist them and make them slant. Brown Sheep Handpaint Originals (70% mohair, 30% wool; 88 yd [80 m]/1¾ oz).

Susan Strawn Bailey, Illustrator/Photostylist

After knitting a baby bonnet at 10 stitches per inch for *PIECEWORK* magazine, I needed a change of pace. Something quick, easy, chunky, and undemanding was called for—chenille! In just a few hours, I knitted the soft wool chenille into a fuzzy bag that brings a smile to the face of everyone who sees it. I adapted the flower pattern from a design on a pair of late 19th-century New England shag gloves. K1C2 The Gourmet Collection Flureece (75% Merino, 25% nylon; 48 yd [44 m]/50 g).

Judy Kettner, Sales

For my bag, I chose a gansey pattern from Beth Brown-Reinsel's book, *Knitting Ganseys* (Interweave Press, 1993). To show off the texture pattern, I used a single color of Merino that was surprisingly pleasant to knit with during our unusually hot summer. My sixteen-year-old granddaughter, Lindsay, claimed the bag after seeing a similar bag in a local "hip" clothing store. Lane Borgosesia Maratona (100% extra-fine Merino; 121 yd [110 m]/50 g).

Elaine Gross Interview (continued from page 8)

body-fitting, it also provides a different kind of body and drape to loose-fitting garments and prevents them from bagging and growing after wearing. We'll also be seeing more multifiber blends, both mixing natural fibers together, such as wool with cotton or silk, and mixing naturals with synthetics, and more ribbon yarns, which feed into the current fascination with texture. Chunky sweaters made from soft, lightweight bulky yarns are at the forefront of fashion for this year and next. Because these chunkies work up so fast, they should encourage more people to handknit.

IWP: Are you surprised by the current resurgence of interest in knitting?

EG: No. Knitting is part of the cocooning trend that started about ten years ago and it is also a low-tech reaction to all the technology in our lives.

IWP: What can we do to make knitting more than a passing trend?

EG: The key is reaching the younger generation. Ready-to-wear fashion trends have to be translated faster into the handknitting market and patterns need to be simplified. The industry needs to do a better job at conveying the message that you don't knit to save money, but to make something special.

IWP: Why do so many people in the American fashion industry look to Europe for inspiration?

EG: Europeans are more creative and independent in the way they dress. Although Europeans tend to have smaller wardrobes than Americans, they are better at developing individual looks and styles.

IWP: You lived in Paris for six years. Did you find any great yarn shops there?

EG: La Droguerie on rue du Jour is a must-see for every fashion director who visits

Paris. They dye their own yarns and their colors are always right in step with current trends and are sometimes ahead of ready-to-wear. They also have an archive of years of knitting patterns and sell an array of interesting trimmings.

IWP: How did you learn to knit and what do you like to make?

EG: I taught myself from a pamphlet when I was about twelve years old. The first thing I made was an outfit for my Barbie doll. Now, because of my interest in Native American crafts and culture, I mainly knit sweaters with Native American motifs.

IWP: Do you find much time to knit?

EG: I knit mostly when I am on vacation. One of my goals is to make time to knit and needlepoint. I miss it. I find it very calming. ∞

The Wonders of Wool (continued from page 27)

is not as fine as Merino and other fine wools, its silky but crisp hand makes some Shetland yarn suitable for next-to-the skin wear. The yarn is associated historically with the Shetland Islands in Britain, but there are now flocks all over North America and the United Kingdom. These variations in native climate can be reflected in the fleece.

Traditionally, the finer fibers on an individual sheep were separated and used for lace yarns, while the rest of the fleece was spun into stronger yarn for the knitting of warm, rugged outer garments. Today, at least in Britain, producers of Shetland wool grade entire fleeces by type, the finest being used to produce laceweight yarns for cobweb shawls and those less fine being spun

into yarns for outer garments. Rumor has it that some farmers have crossed their Shetland sheep with other breeds in order to produce larger, meatier animals, a cross that changes the fiber as well.

Jacob sheep are in something of a class all their own. The breed is characterized by its black-and-white spotted body and distinctive horns (two, four, or even six on a single animal). The fleeces vary a great deal, from semi-lustrous and spongy to a more primitive type with some longer kempy fibers. Jacob yarn is generally soft and springy, suitable for knitting into outerwear. The color of the yarn varies according to its preparation. If the colors are separated, there is a wide palette of natural grays to white. If

the colors are blended, the yarn can be anything from a uniform gray to an almost marled multicolor, depending on the treatment by the wool mill. ∞

Further Reading

Fournier, Jane, and Nola Fournier. *In Sheep's Clothing: A Handspinner's Guide to Wool*, Loveland, Colorado: Interweave Press, 1995.

Hyde, Nina. *Fabric of History: Wool*, National Geographic Vol. 173, No. 5, May 1988.

Robson, Deborah. *Handspun Treasures from Rare Wools*, Loveland, Colorado: Interweave Press, 2000.

Sarah Swett is a knitter, spinner, and tapestry weaver.

Sources for Breed-Specific Wool Yarns

Included here are the sources for the yarns shown on page 26, plus three more breed-specific wools that are not shown.

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.

Berroco Inc., PO Box 367, Uxbridge, MA 01569-0367.

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

Crystal Palace Yarns (Ashford Tekapo), Straw into Gold, 3006 San Pablo Ave., Berkeley, CA 94702.

Norsk Fjord Fiber (Strikkegarn Spelsau), 49 U.S. Hwy. 64 West, Sapphire, NC 28774; (828) 884-2195.

Rovings, Box 28, Grp 30, RR#1, Dugald, MB Canada ROE 0K0; (800) 266-5536.

Schoolhouse Press (Jamieson & Smith Shetland), 6899 Cary Bluff, Pittsville, WI 54466; (800) 968-5648.

Yarns not shown in photo:
Reynolds/JCA (Lopi), 35 Scales Ln., Townsend, MA 01469; (978) 597-8794.

S.R. Kertzer, Ltd. (Perendale DK), 105A Wings Rd., Woodbridge, ON, Canada L4L 6C2; (800) 263-2354.

Yarns International (Shetland 2000), 5110 Ridgefield Rd., Ste. 200, Bethesda, MD 20816; (800) 927-6728.

ABBREVIATIONS

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

Knitting Gauge

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

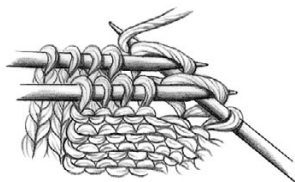
use larger needles; if you have fewer, use smaller needles. Repeat until gauge is correct.

Wraps Per Inch

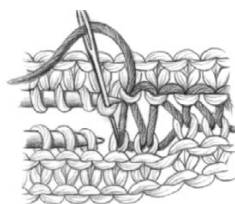
If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 103). To do this, wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your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

Three-Needle Bind-Off

Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. *Insert a third needle into first stitch on each of the other two needles and knit them together as one stitch. Knit next stitch on each needle the same way. Pass first stitch over second stitch. Repeat from * until one stitch remains on third needle. Cut yarn and pull tail through last stitch.

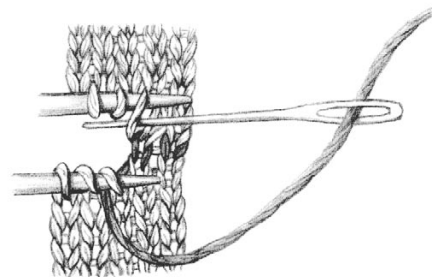


Kitchener Stitch on Garter Stitch



To graft garter stitch, place live stitches on needles held parallel. Thread tapestry needle with yarn and go through first stitch on front needle as if to purl, then first stitch on back needle as if to purl, leaving both stitches on the needles. *Then go through first stitch on front needle as if to knit and slip it off the needle, go through second stitch as if to purl and leave it on. Go through first stitch on back needle as if to knit and slip it off the needle, go through second stitch as if to purl and leave it on. Rep from * until no stitches remain.

Kitchener Stitch on Stockinette Stitch



- Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.
 - Step 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.
 - Step 3: Bring threaded needle through the same front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.
 - Step 4: Bring threaded needle through first back stitch as if to purl (as illustrated), slip that stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.
- Repeat Steps 3 and 4 until no stitches remain on needles.

3 (4, 5) Stitch One-Row Buttonhole



Figure 1



Figure 2



Figure 3



Figure 4

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

MI Increase

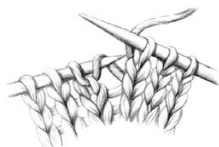


Figure 1



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).

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).

Short Row: Wrapping a Stitch



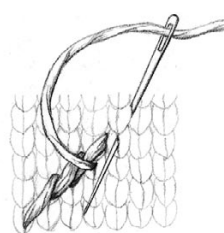
Figure 1



Figure 2

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

Stem Stitch



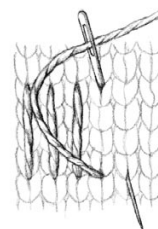
Bring needle out from back to front at the center of a knitted stitch. Insert needle into upper right edge of next stitch to right, then out again at center of stitch below.

French Knot



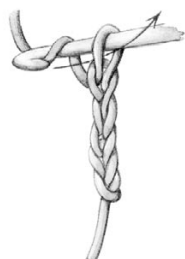
Bring needle out of knitted background from back to front, wrap yarn around needle one to three times, and use thumb to hold in place while pulling needle through wraps into background a short distance from where it came out.

Straight Stitch



Bring threaded needle out from back to front at the base of the knitted stitch(es) you want to cover. Insert the needle at the top of the stitch(es) you want to cover.

Crochet Chain (ch)



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

Single Crochet (sc)



Figure 1



Figure 2

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

OOPS!

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

FALL 2000

The correct e-mail address for the **Circular Solution** (page 7) is circularsolution@aol.com.

Pyramid Jacket (page 20)

After inc to 110 (118, 126) sts for the back, the next row should read: Resume working **incs at each end** of RS rows as before, and **cont to dec at center m**, work even through row 124 (128, 132).

Weekday-Weekend Jacket and Skirt (page 32)

Pattern Stitch should read:

Rows 1, 3, and 5: *K1, p1; rep from *.

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

Rows 6, 8, and 10: Knit.

Rows 7 and 9: Purl.

Rep Rows 1–10 for pattern.

Evening Rain (page 36)

Cast on for the back, fronts, and

sleeves with **larger** needles.

The sleeve instructions should read: . . . work Triple Diamond chart a total of 3 times, working 12 (12, 13, 13) rows **background color sequence** between each repeat. . . .

Casual-Formal Reversible Scarves (page 80)

The symbol for **k2tog** () is missing from the key on page 81.

SUMMER 2000

Orenburg Lace Triangle (page 32)

Rows 11 and 12 of Body chart—The two pairs of yo and k2tog symbols at the left edge of the chart should be moved 1 stitch to the left.

Traveling Knitter's Sourcebook

(starting on page 41)

Make the following addition:

Knitropolis, 343 Redondo Ave., Long

Beach, CA 90807; (562) 424-9728.

The correct website address for **Over the Moon** is www.over-the-moon.net.

Aran Heirloom Blanket (page 66)

The cable cross on Row 22 of Section 3 of the Wide Panel chart should be moved down to **Row 21**. Remove the two-stitch cables at the beg and end of Rows 3, 7, 11 of the narrow Panel chart. Work these stitches as k2.

SPRING 2000

Nordic Floral Complement

(page 14)

Cardigan sleeves—After working facing, work 4 rnds olive green and 6 rnds off-white, **inc 20 sts evenly spaced on last rnd—85 (87) sts**. Work 64-row Sleeve chart a total of 2 times, inc 1 st each side of marker every 4 rnds—**149 (151) sts**.



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SOURCES FOR SUPPLIES

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

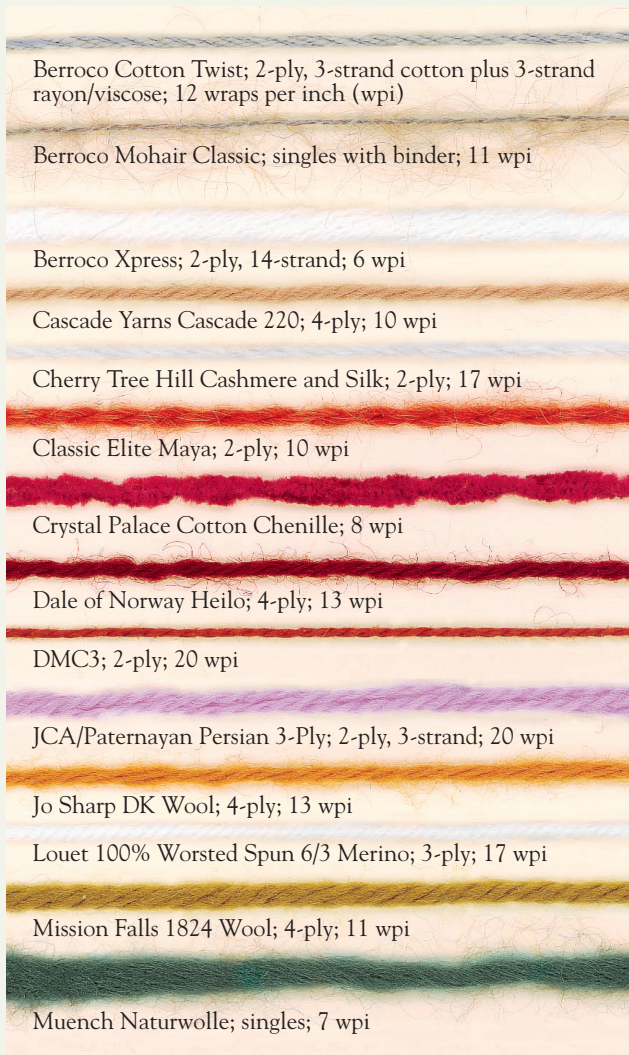
UNITED STATES SOURCES

Berroco Inc., 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569. In Canada: S. R. Kertzer, Ltd.
Classic Elite Yarns/Jo Sharp, 12 Perkins St., Lowell, MA 01854. In Canada: S. R. Kertzer, Ltd.
Cascade Yarns, PO Box 24326, Seattle, WA 98134.
Cherry Tree Hill Yarn, PO Box 254, E. Montpelier, VT 05651.
Crystal Palace/Straw into Gold, 3006 San Pablo Ave., Berkeley, CA 94702.
Dale of Norway, N16 W23390 Stoneridge Dr., Ste. A, Waukesha, WI 53188.
DMC Corp., S. Hackensack Ave., Port Kearny Bldg. 10A, South Kearny, NJ 07032.
GGH/Muench Yarns, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949-5724.
Haleyon Yarn, 12 School St., Bath, ME 94530.
Louet Sales, PO Box 267, Ogdensburg, NY 13669.

Mission Falls/Unique Kolours, 1428 Oak Ln., Downingtown, PA 19335.
Patons, PO Box 40, Listowel, ON, Canada N4W3H2.
Plymouth/Cleckheaton, PO Box 28, Bristol, PA 19007. In Canada: Diamond Yarn.
Rauma/Nordic Fiber Arts, 4 Cutts Rd., Durham, NH 03824.
Reynolds/JCA, 35 Scales Ln., Townsend, MA 01469-1094.
Rowan Yarns/Westminster Fibers, 5 Northern Blvd., Amherst, NH 03031. In Canada: Diamond Yarn.
Russi Sales, PO Box 4199, Bellingham, WA 98227.
Tahki/Stacy Charles, 11 Graphic Pl., Moonachie, NJ 07074.
Wheelsmith Wools, PO Box 388, Centre Hall, PA 16828.

CANADIAN SOURCES

Diamond Yarn, 9697 St. Laurent, Montreal, PQ H3L 2N1 and 115 Martin Ross, Unit #3, Toronto, ON M3J 2L9.
S.R. Kertzer, Ltd., 105A Wings Rd., Woodbridge, ON L4L 6C2.



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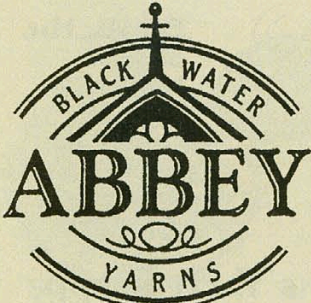
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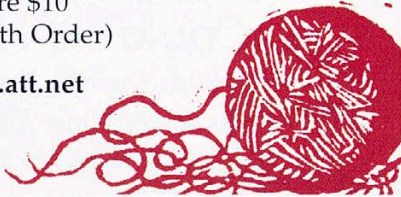
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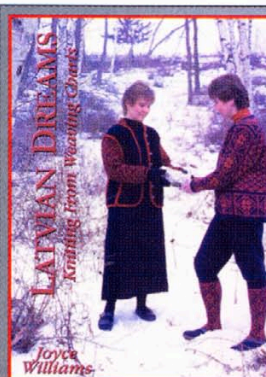
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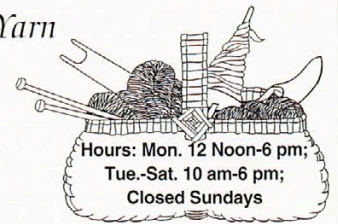
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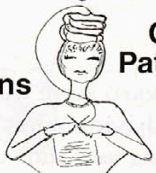
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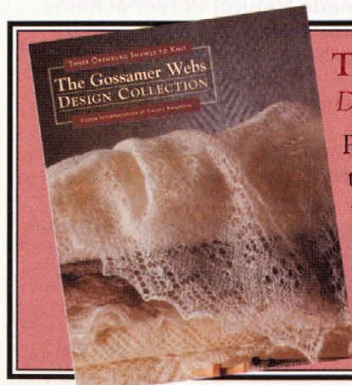
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Stockings and Story

Susan Strawn Bailey

RECENTLY, a pair of handknitted lace stockings found their way to me through an antiques show in Longmont, Colorado. “I bought them at an estate sale in St. Paul, Minnesota,” the antiques dealer told me. “I thought they looked really old. That’s all I know.” Twenty-six dollars later, they are mine.

Stockings rarely survive the hard use that is their lot, but these delicate stockings, a hint of foldline yellow their only flaw, were worn seldom, if at all. Generations preserved them with care until they reached a descendent who dispatched them to an estate sale and separated them from their story. Their softly uneven texture suggests handspun cotton. Only wires, knitting needles as fine as sewing needles, could have created this gauge of fifteen stitches per inch. Precise craftsmanship shapes the classic round toe and heel, and the instep sports a cunning yarnover pattern. Lying flat, the stockings collapse into a lacy spiral, but when I try one on, the vertical lace design hugs my foot and molds straight to my knee. Even when I study the perfect alignment of the single purl rib marking the rounds up the back, I’m unsure how that spiral-gone-awry transforms to this perfect fit. Without hesitation, I would entrust my life into the capable hands that knitted these stockings.

I sense the presence of those hands across time much the same as I’ve felt a connection with the travelers who etched their names into cliffs and rocks along the western pioneer trails. These restless souls survived, sometimes, the hostile landscape and recorded narratives of harrowing westward journeys and prairie settlement—accomplished, let’s remember, without Gore-Tex, polar fleece, or REI stores. For many of these immigrants, especially women, their knitting needles, spinning wheels, fiber, and yarn eased fear and boredom on the prairie. My own grandmothers and great-grandmothers, who came to this country from Denmark and Germany one

hundred years ago, forged my link with pioneer and immigrant women. My grandmothers, their hands never empty and fingers never still, placed knitting needles in my small hands, taught me to form careful loops of yarn and to value what I made. When I think of them, I long to know the story of my stockings from Minnesota.

From pioneer diaries, I can imagine the life of this knitter on her prairie homestead. I watch her carry water a mile from the creek to nourish fledgling apple trees or boil laundry. I see her beat back grassland fires with wet blankets and chop wood against merciless winters. I picture a mail-order bride who milks the cows and returns home to give birth to her fourth child, which she lists in her diary as something of an afterthought to the day’s events. I see an independent woman homesteader who feeds her horses, then grasps her way through a white-out blizzard along a rope tied between barn and house. Backbreaking work behind her, this woman retreats to a dimly-lighted tar-paper shack or clapboard house and reaches for her knitting. Her white lace stockings are a nod to her need for luxury, creativity, and fashion in a landscape that isolates her.

Perhaps a very young woman knitted these stockings for her hope chest. Did she resent the quota of rounds she had to knit each day? Or did she discover joy in the leafy pattern learned from her mother, school chum, or a magazine like *Godey’s Lady Book*, that bible of fashion and homemaking that she eagerly awaited each month. Did she wear her stockings only once, for her wedding? Or, before she could put them on, did she die of cholera or typhus or appendicitis in a land where the nearest doctor might be 300 miles away?

The Minnesota Historical Society’s textile curator tells me over the phone that



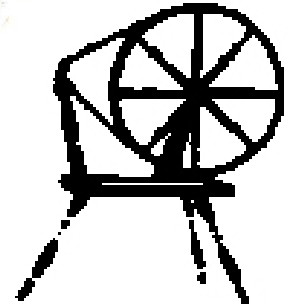
the stockings I have found similar to a pair in their collection, also from St. Paul and dated 1857. She suggests that my stockings might be part of a national costume. When Minnesota first opened for settlement, large populations of Scandinavians, Germans, and Irish displaced by poverty and war emigrated to new land and opportunity. Immigrant photos at Ellis Island show recent arrivals who endured crowding, illness, birth, death, and seasickness on their Atlantic crossing, and then, before disembarking from those ships of suffering, changed into their finest traditional costumes to greet the new world with fresh optimism.

So fragile and tenuous, this thread of connection between stockings and story. Like the antiques dealer from whom I made my purchase, I still know only that the stockings are from Minnesota and “really old.” A book of traditional costumes or a serendipitous find in a museum collection may shape their true story one day. For now, I want to give back a story to these stockings. So I give them a story of a weary immigrant and her first steps into a new land, a story of a knitter’s long journey across the eastern United States to the Minnesota prairie, and a story of their comfort to an isolated homesteader through lonely evenings. The stockings bind me to the spirit of these women who faced down hardship with their resilience and endurance, intelligence and knitting skill. Now I’ve knitted my own stockings with the same fern lace pattern and become part of their tale. ∞

For instructions to knit contemporary fern lace stockings, send a SASE to Susan Strawn Bailey, c/o Interweave Press, PO Box 935, Fort Collins, CO 80522. Susan is an illustrator for Interweave Press.

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