

I N T E R W E A V E
KNITTS



Special
Collector's
Issue

SUMMER 2001

*Special
Occasions
Handknitting
Projects to
Celebrate Life's
Happiest Days*

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from the
editor

While we were planning this issue of *Knits*—our First Annual Special Occasions issue—we had a meeting at which the idea of raising money for a good cause came up. Tying that effort to this issue made sense, as it is especially relevant to remember those in need during times of celebration. That is not to say that we should dull our celebrations with sad thoughts. Rather, we should appreciate the celebrations—and good times in general—to their fullest because, unfortunately, there are bound to be less upbeat times. During that meeting, we came up with the idea of donating a percentage of income earned through *Knits* magazine subscriptions to breast cancer research (see page 12). I remember looking around the room at the twenty or so women seated there and thinking about the current statistics: One in nine women will develop breast cancer during her lifetime. That means the odds are that at least two of us from that room will struggle with the disease. I haven't been able to get that thought out of my head. And although I don't know if starting my letter on such a sensitive subject is a great idea, this is what I have been thinking about most as I have been pondering what I will write here.

Fortunately, yesterday when I received the *New York Times* and turned to the

featured wedding in the Sunday Styles section, I found a different, more upbeat story. There was a photo of Jordana Merlis, co-owner of the Yarn Company in New York City, and Jeff Jacobs taking their wedding vows on a mountaintop deck in Sun Valley, Idaho. The copy under the photo told how their relationship began—Jeff visited Jordana at the Yarn Company every Saturday until she would agree to go out with him; she told him that if he was going to insist on spending so much time there, he would have to learn how to knit, which he did. His specialty is now baby hats.

When we knit something, we are usually honoring an event, an affection, or a creative inspiration—the work of a prolific knitter can literally tell the tale of his or her life. When we knit for a new baby, we are knitting love and protection into each stitch. Susan Lydon, author of *The*

Knitting Sutra (and “Of Lace and Love” on page 96), compares knitting for a newborn to a prayer: “A prayer for the safety and well-being of mother and child, a labor of love, a ritual welcoming of new life.” When we knit a wedding gift or something to wear to a wedding, we are inevitably thinking about the bride and groom, the hopefulness of the day, and the future they will share.

Knitting embeds the objects we create with a certain magic. If it is a garment for ourselves, we wear it with an unspoken pride; sometimes, it even gives us confidence. When we knit a gift for someone else, we are telling that person that they matter to us so much that we are, indeed, giving them a bit of ourselves (the tangible object holds the intangible but powerful affection within its stitches).

When we sit down to knit, we are taking time to enjoy life. In fact, the simple act of knitting becomes a celebration.

When we put together an issue of *Knits* about special occasions, we are hoping that we will in a small way contribute to your happiest days.

Melanie
Melanie Falick

In the Next Issue of

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KNITS

Fabulous Fall Sweaters
Knitting in Wales: Yesterday & Today
A New Way to Knit Socks.
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Felt Clogs

These soft and comfortable felt clogs use 2 hanks of 10 ply Wool Pak per pair. Five sizes you custom fit to your feet! Designs by Fiber Trends.



F203X



B-16

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AC-33X



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Since the late 1980s, knitters have been making pilgrimages to Morehouse Farm in Milan, New York, a Merino sheep farm and retail yarn business owned by Margrit Lohrer and Albrecht Pichler. At the start, Margrit and Albrecht sold their all-natural undyed yarn directly from their eighteenth-century farmhouse, with their majestic Merinos roaming the hundred-plus acres of pasture outside.

In 1990, they built the Morehouse Farm Shop as an extension to one of the barns, with windows on the barn side so customers could see the sheep—more than 500—who provided the yarn they

The Latest News from Morehouse Farm

were buying. And in 1994, Margrit and Albrecht started selling their yarn and kits at the Greenmarkets in New York City. That's when they started dyeing their yarn because, Margrit explains, "We were literally competing with tomatoes and flowers." In that setting, their booth looked drab with only natural colors.

The latest news from Morehouse Farm is the opening of Sheep's Clothing, a 2,000-square-foot shop in a former grange hall in Rock City, New York, about one mile southwest of the farm—and four miles east of



The whimsical Snake Scarf is a top-seller.

the art and tourist center of Rhinebeck. When customers enter Sheep's Clothing, they enter a wool-lover's paradise. The walls are lined with Morehouse Farm's eight yarn styles—from lace-weight to bulky—in over fifty solid and variegated colors, and the central display areas are abundantly stocked with knitting kits

and a large assortment of ready-to-wear Merino handknits, from socks, mittens, and hats to lace shawls and sweaters in child and adult sizes, plus woven Merino blankets, sheepskins, and an eclectic collection of artisanal gifts. Providing creative display space are a 200-year-old loom and a velvet-cushioned sleigh.

"We had grown out of the shop at the farm," explains Margrit, who had only just started pondering moving the shop when the space in Rock City opened up. "We were a small yarn shop with, in many ways, a small-business mentality," she adds.

Now she and Albrecht have grander plans. For starters, they intend to carry yarn and finished goods from other wool growers and to hire outside designers to build their signature handknit collection, which up to this point has been created entirely by Margrit. They've also arranged to

take over the rest of the building (another 1,300 square feet) for their offices, a spacious meeting room for special events, including the free knitting classes Margrit teaches every Sunday evening from five to seven, and a small café for hot beverages and sheep-shaped cookies.

"Our goal is to make this a really appealing shop and gathering place for knitters and non-knitters alike, a place where everything centers around sheep," says Margrit.

Sheep's Clothing is located at 2 Rock City Rd. The phone number is (845) 758-3710. It is open daily 11am to 6pm. Tours of Morehouse Farm are offered on the last Saturday of the month from 2 to 3pm. Margrit's Morehouse Casablanca sweater is featured on page 74. The photographs here and on page 76 were taken at the shop.



Headbands made from variegated yarn.

Rainbow Wood Buttons

These pretty buttons crafted by a Virginia woodworker from layers of colored maple veneer make any garment look special. Available in three sizes, 1, 1½, and 2 inches, in the five colorways shown, plus additional colors by custom order. Prices start at \$30 for a pack of five 1-inch buttons. For additional information, contact Judy Grill at 2925C South Woodstock St., Arlington, VA 22206; (703) 998-1711; www.jgrillknitknack.com. (Note: Buttons are shown with Raffina, a 100-percent rayon yarn from Reynolds.)



HANDCRAFTED BUTTONS FROM VIRGINIA

Oh So Cute

Fiber Trends and Baabajoes Wool Company have joined forces to create kits for an adorable line of cuddly felted animals: the bunny and lamb shown here (measuring approximately 8 and 10 inches tall respectively), plus a teddy bear, a koala, and a hen and four chicks. Each kit contains Baabajoes Wool Pak Yarn (guaranteed to felt beautifully), natural wool stuffing, buttons for the animals' eyes, and detailed, easy-to-follow knitting and felting instructions for the project. Prices start at about \$30 per kit. To find a local source, contact Baabajoes Wool Company, PO Box 260604, Lakewood, CO 80226; www.baabajoeswool.com. (Note: The bell around the lamb's neck in this photo is not part of the kit.)





A SWEET SUMMER FROCK INSPIRED BY A DAY AT THE FRENCH SEASIDE

Elsie's Dress

Your little one will look *très jolie* in this sweet summer frock. Young girls playing on a beach in Brittany inspired Elsie Faulconer to create this design. Made with Liberty cotton fabric and Classic Elite's Provence cotton yarn, it is available in a kit (yarn, fabric, four buttons to close up the back, and instructions) in sizes 1, 2, 4, and 6 for \$45 from Sophie's Yarns. Choose among Clear Blue Sky (shown), Zinnia Flower (pink), Parchment, and Herbal Sage for the bodice. To order, contact Sophie's Yarns, 2017 Locust St., Philadelphia, PA 19103; (215) 977-9276; www.sophiesyarns.com.

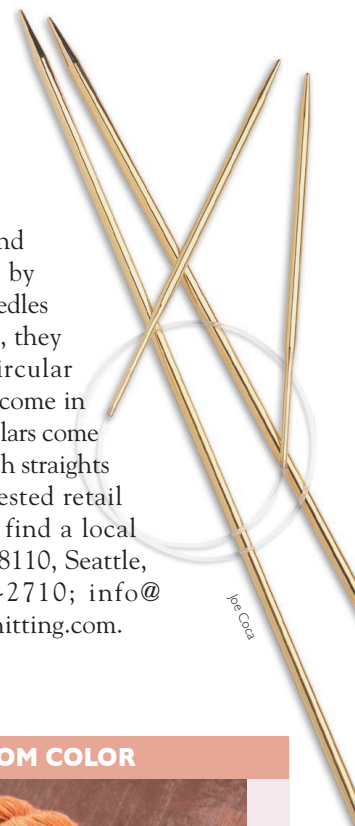
The Perfect Card

For those occasions when a standard greeting just won't do, use these beautiful notecards from Porcelain Rose featuring a vintage illustration and a coordinating, handpainted porcelain pin. Shown here, for knitters, are Cat in a Yarn Basket (#GB112), Shepherdess Knitting (#GB185K), and Knitting with Cat and Child (#GB09K). Themes of other cards include gardens, by the seashore, romance, tea time, quilting, and sewing. Each card measures 4½" by 6" and sells for about \$7.95. To order or to find a local source, contact Knitropolis, 343 Redondo Ave., Long Beach, CA 90814; (562) 856-4566.



Knitting Needle Treasures

Your knitting time is precious, and what better way to show it than by using these gold-plated circular needles from Skacel. Lightweight and fast, they are available in straight and circular styles. Twenty-four-inch circulars come in sizes 000 through 15; 32-inch circulars come in sizes 000 through 19; and 14-inch straights come in sizes 0 through 9. Suggested retail prices start at \$10.50 a pair. To find a local source, contact Skacel, PO Box 88110, Seattle, WA 98138-2110; (253) 854-2710; info@skacelknitting.com; www.skacelknitting.com.



Joe Coxa

FOREVER RANDOM COLOR



La Lana Wools in Taos, New Mexico, is renowned for its Forever Random Blends, naturally dyed wool and wool-mohair handspun variegated yarns in which colors repeat serendipitously rather than in set patterns. Since they were first introduced in the mid-1980s, these unique yarns have only been made in a worsted weight. Now, by popular demand, La Lana has just released a new sportweight style, called Forever Random Fines. Spun in 46 colorways, the Fines are sold in two-ounce (118-yard) skeins and knit up at about 5 stitches and 6 rows to the inch on size 4 needles. Order right away and enjoy the special introductory price of \$10 to \$11 per ounce. For further information, contact La Lana Wools, 136 Paseo Norte, Taos, NM 87571; (888) 377-9631; www.lalanawools.com

COMMUNITY KNITTING

Compiled by Robin Troxell

"In this life we cannot do great things. We can only do small things with great love."
—Mother Teresa

Among the small things for which knitters are known are the handknits they make for others in need, in communities near and far. In fact, community knitting (also known as charity knitting) has taken off in recent years. For those interested in participating in this wave of goodness, we've researched and compiled a list of the organizations that collect and distribute handknits to those in need. While this issue of *Knits* is devoted to knitting for the special occasions and celebrations of our lives, we encourage you (and remind ourselves) to take time out to share our bounty with others.

AIDS Resource Foundation

Provides knitted items to infants and children infected with or affected by HIV and AIDS in the New Jersey/New York region. Faye Zealand, 182 Roseville Ave., Newark, NJ 07107; (973) 483-4250 ext.17.

American Red Cross/The Web of Hope (Greater Richmond, VA Chapter)

Provides new handmade clothing to the elderly, homeless, and children who are cold or neglected all over the world. Nancy Ketner, 8145 Studley Rd., Mechanicsville, VA 23116; (804) 746-8725; anneketner@mindspring.com.

Binky Patrol

Distributes handmade blankets to children born HIV+, drug-addicted, infected with AIDS or other chronic and terminal illnesses, those who are abused, living in foster care, or experiencing trauma. Send SASE to Binky Patrol, Inc., PO Box 1468, Laguna Beach, CA 92652-1468; (949) 499-BINK (2465); www.binkypatrol.org.

Caps for Kids

Distributes knitted items to children in homeless, abusive, or serious-illness situations. Craft Yarn Council of America (800) 662-9999; Bonnie Greene Lawless, 20112 Echo Blue Dr., Penn Valley, CA 95946-9422; (530) 432-5277; www.craftyarncouncil.com/caps.html.

Care Wear

Provides clothing for premature and low birth-weight infants in hospitals around the country. Bonnie Hagerman, c/o Hood College, 401 Rosemont Ave., Frederick, MD 21701-8575; (301) 696-3550; hagerman@hood.edu; www.hood.edu/carewear/

Children in Common (A humanitarian aid program of Adoptions Together, Inc.)

Provides handknitted socks, sweaters, vests, and mittens to children in orphanages in Eastern Europe and the former Soviet Union. Karen Porter, (410) 869-0620; dstrack@erols.com; www.childrenincommon.org.

Christmas at Sea

Distributes knitted items to mariners each Christmas. 241 Water St., New York, NY 10038; (212) 349-9090; cas@seamenschurch.org.

Cubs for Kids

Provides knitted clothing for teddy bears given to young children in homeless shelters in early December. One North Lexington Ave., White Plains, NY 10601; (914) 421-4916; www.cubsforkids.com.

continued on page 82

IK DATEBOOK

May 12-13
New Hampshire Sheep
& Wool Festival
CONTOOCCOOK, NH
(603) 635-8553

May 24-26
Albuquerque Fiber
Arts Fiesta 2001
NEW MEXICO STATE
FAIRGROUNDS
Karen Schueler
(505) 889-0103
albqfiberarts@spinn.net

June 2-3
Big Sky Fiber
Arts Festival
HAMILTON, MT
(406) 642-6424
deb@eccmontana.com

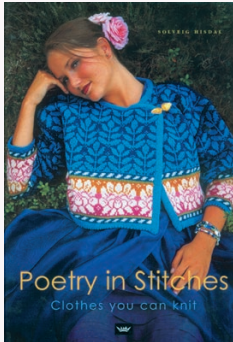
June 14-18
Camp Stitches
SILVER BAY, NY
XXR, Inc.
(Knitter's Magazine)
(800) 237-7099
www.knittinguniverse.com

July 11-14
Colorado Knitting
Camp
Sidna Farley
(303) 377-9661
July 15-20
Knitting by the Sea
Helga McDonald
(800) 994-7909
www.knittingbythesea.com

June 22-27
Interlacements:
Color & Fiber
HOLLAND, MI
Michigan League of
Handweavers
Sue Peters
(810) 231-4224
yapeters@concentric.net

August 5-12
Summer School
UNIVERSITY OF
WALES,
BANGOR, NORTH
WALES
The Association of Guilds of
Weavers, Spinners & Dyers
www.wsd.org.uk

August 18-19
Michigan Fiber
Festival
ALLEGAN COUNTY
FAIRGROUNDS
ALLEGAN, MI
(616) 948-2497
www.mvcc.com/non/mff



Poetry in Stitches: Clothes You Can Knit
Solveig Hisdal (N.W. Damm & Son; distributed by Unicorn Books)

If you are a regular reader of *Knits*, you probably remember the profile about Norwegian knitwear designer Solveig Hisdal that appeared in the Spring 2000 issue. When that *Knits* came out, Hisdal's unique book of boldly colored and patterned handknitted designs—inspired mostly by highly decorated eighteenth- and nineteenth-century Norwegian folk costumes and called *Dikt i masker*—had not been translated into English. This is no longer the case. Just released, Hisdal's *Poetry in Stitches* is sure to quickly grow the size of this artist's American following. The book matches twenty-two of Hisdal's romantic, modern designs (mostly women's cardigans and pullovers) with photographs and descriptions of the historic textiles that inspired them, including embroidery, damask, and brocade christening caps and gowns, floral tapestries, and wedding gown bodices and skirts. In addition to designing all the garments in *Poetry in Stitches*, Hisdal also styled and took the book's impressive color photographs. By regularly matching her colorful sweaters with long, bountiful skirts in luxurious silks,

chiffons, and velvets, and accessorizing them with such creative and fanciful touches as crowns (made from paper and twigs) and fresh flowers, Hisdal further communicates her retro-romantic aesthetic and her love of exuberant garment decoration. \$39.95, 172 pages, hardbound.



Patchwork Knitting: Pullovers, Jackets, Waistcoats and New Patchwork Knitting: Fashion for Children
Horst Schulz (Saprotex International; distributed by Unicorn Books)

At last. The two volumes by German designer Horst Schulz that revolutionized colorwork knitting have been translated into English. Originally published in German in 1997, these books—one focusing on children's wear; the other on adult garments—present Schulz's ingenious and colorful technique for using squares or strips of knitting, frequent color changes, and a variety of yarns to produce one-of-a-kind

kaleidoscopic sweaters. Both books begin with the basic principles of knitting small units together to create garments. Instructions are given in both for working decreases to form single, double, triple, and quadruple squares, and half-squares (triangles). Additional variations are given for adding textured stitches—such as slip-stitch and cable patterns—to the “patches,” increasing the already overwhelming design possibilities. Techniques are illustrated with photographs in the adult book and with drawings in the children's book. These are not pattern books in the strict sense. Knitters who like a lot of detail and guidance as they knit may be frustrated by the lack of step-by-step instruction. However, knitters who take time to sit down with needles and yarn and try out these methods will ultimately be able to follow Schulz's radically different approach to sweater design. Each book is \$29.95, 64 pages, hardbound.



A Gathering of Lace
Gathered by Meg Swansen (XRX Books)

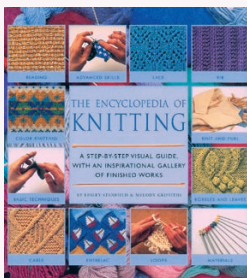
Meg Swansen has gathered a diverse selection of lace projects from thirty-four experts to create the heart of this multilayered, carefully produced book. Readers get both an overview of what's most popular within the contemporary North American lace knitting community, a community that is larger than those not involved in it might imagine, and the patterns and extra technical information necessary to complete the featured projects as well as other lace endeavors. Shown in appealing color photographs in both full scale and detail, the projects are divided into six chapters: Simplicity (for beginners), Traditions (Faroesse and Shetland shawls), Points of Departure (a mixture of traditional and new

ideas), Garments (mostly contemporary sweaters), Little Laces (small projects like gloves, socks, and bags), and Gallery (out-of-the-ordinary uses of lace and ways of making lace). Sprinkled throughout the book are interesting quotes about lace—from knitting VIPs like Sarah Don, Margaret Stove, Martha Waterman, and Elizabeth Zimmermann, and literary figures such as Emily Dickinson, T. S. Eliot, Edna St. Vincent Millay, and William Shakespeare. At the end of the book, the creators offer short bios about the role of knitting in their lives. Most of the projects are made with yarn from Schoolhouse Press and Jamieson & Smith. \$35, 174 pages, hardbound.



Knitting Workbook
Debbie Bliss (Trafalgar Square)

If you're a Debbie Bliss fan, you've probably wished you could take classes from her and learn how she designs so beautifully—and so prolifically. If you don't have plans to travel to London for one of her workshops (at her shop at 365 St. John St.), try the next best thing: Get a copy of this book. In clear language, illustrations, and photos, it comprehensively covers the knitting basics, from casting on, to shaping, to finishing—all the techniques you need to successfully complete the twenty-plus projects featured in the book. It also presents advanced knitting "classes" on eight different subjects: shaping, cable panels, textural details, stranded knitting, intarsia, embroidery, edgings, and buttons and beads. In these classes, you learn many of Debbie's tried-and-true techniques and how to use them to design your own projects. While *Knitting Workbook* is not quite the same as being with Debbie in London, it's a satisfying, enriching alternative. \$24.95, 128 pages, hardbound.



The Encyclopedia of Knitting
Lesley Stanfield and Melody Griffiths (Running Press)

The goal of this comprehensive, well-illustrated resource book, an American edition of a British title, is to develop independent knitters able to design their own projects or adapt patterns to their personal needs. If you are a staunch pattern-follower, then you don't need this one. But if you like the idea of working without patterns or are already doing so and would like more guidance, then this book can be a valuable addition to your library. It begins with the fundamentals of how to knit and finish garments using a variety of basic and specialized techniques, then moves to an extensive stitch dictionary grouped by stitch type, such as knit and purl variations, twisted stitches, cables, lace, and stranded and intarsia color knitting (most stitch pattern instructions are shown in chart form). The book ends with some basic guidelines for designing sweaters, then a very brief look back at vintage styles and a photo gallery of

work from some of today's leading knitwear designers. The authors of this book boast many years of designing, teaching, and writing experience, the benefit of which comes through in the clarity of their presentation and the smart tips for success that they offer along the way. \$24.95, 160 pages, hardbound.



Double Knits: Pairs of Patterns for Babies & Toddlers
Zoë Mellor (Trafalgar Square)

In her latest book, British knitwear designer Zoë Mellor presents two versions each of twenty different bright, modern designs for babies and toddlers. For example, the Daisy Sweater features a big bright daisy on the chest and back and one smaller daisy on each sleeve; the Daisy Cardigan is speckled with daisies all over. The Patchwork Blanket is shown in pink, red, and white with hearts in every other patch (or square), and in white, navy blue, and medium blue with stars in every other patch. Several projects, including striped drawstring bags, Peruvian-style colorwork hats with earflaps, and hooded double-breasted jackets with cables, are shown in two different colorways. Most projects are modeled by twins, each wearing one version of the design. All patterns call for Rowan yarn. \$19.95, 96 pages, hardbound.



Sweater Wizard 2001
Carole Wulster (Distributed by Patternworks)

If you've been afraid to design your own garment—how do I figure pattern repeats? how do I calculate armhole, neck, and sleeve caps? how do I determine sleeve lengths? how do I shape shoulders? how much yarn do I need?—you can safely take the plunge with *Sweater Wizard*, a computer design program so easy to follow, so intelligent, and so user-friendly, that even if you're computer-challenged, you'll enjoy nearly instant success. All you need to provide is the raw data, such as the type of construction (flat, circular, bottom-up, top-down, or side-to-side); sleeve shape (drop-shoulder, T-shape, set-in sleeve, raglan, short sleeve, long sleeve); style (pullover, cardigan, or vest); size (from child's 20" to man's 62/64" chest and larger); body shape (straight or A-line); gauge (from 2 stitches to 18 stitches per inch; from 2 rows to 20 rows per inch); and fabric weight (light, medium, bulky). The program does the rest. Within seconds, you'll see clear, step-by-step instructions from cast on to bind off and a schematic of the finished pieces. With just a few clicks of the mouse and a few finger strokes, you can further customize any pattern, adding or subtracting inches as desired. The *Sweater Wizard* is the brainchild of master knitter and software designer Carole Wulster, who is so committed to customer success that she has included her e-mail address on the CD, with a promise to answer questions within twenty-four hours whenever possible. CD-ROM formatted for Windows 95, Windows 98, Windows ME, Windows NT, Windows 2000. \$89.95.

Rebecca

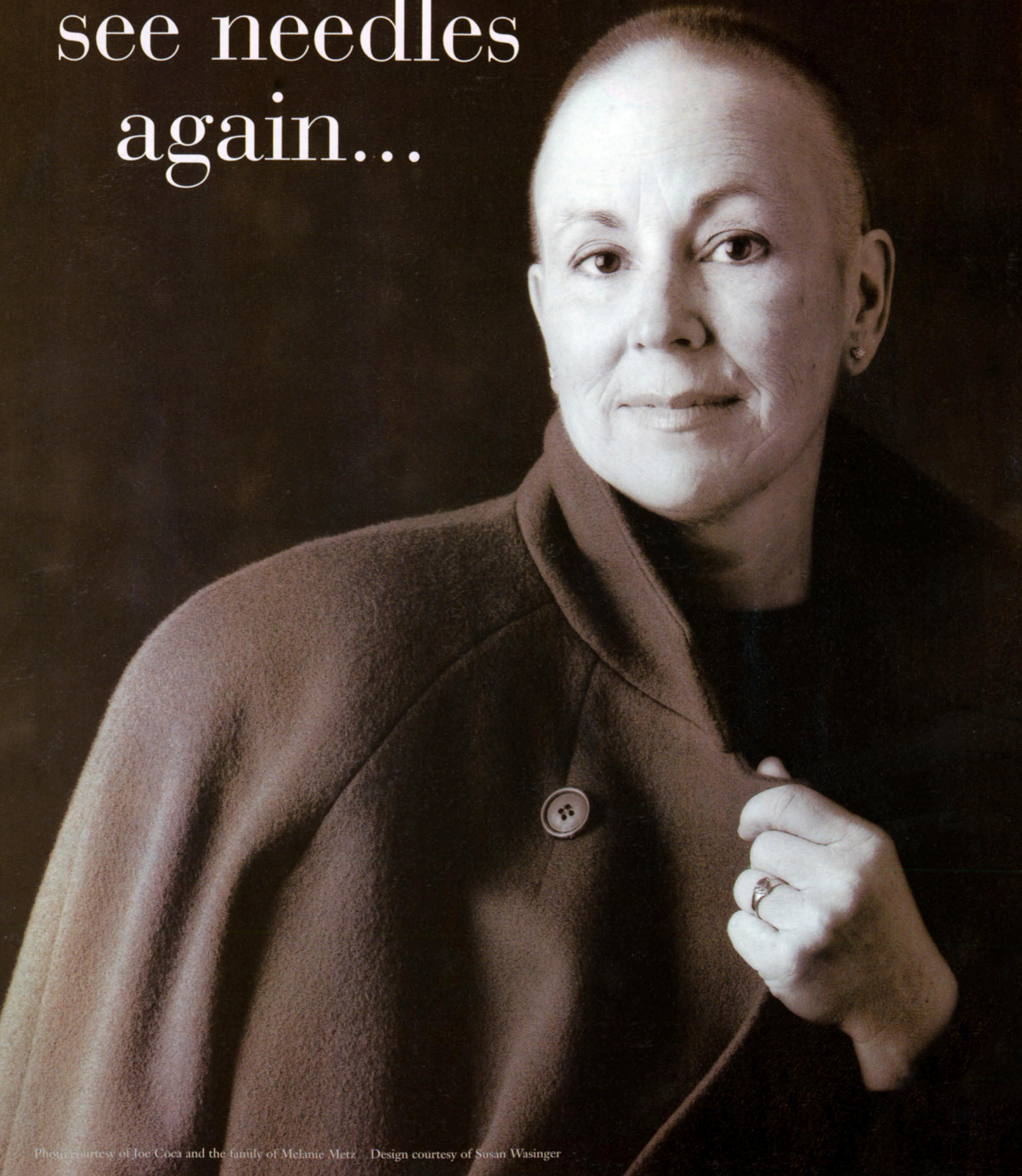
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with a new
perspective"

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Muench Yarns◆◆◆Email muenchyarns@aol.com



I never want to
see needles
again...



...well okay, maybe those needles.

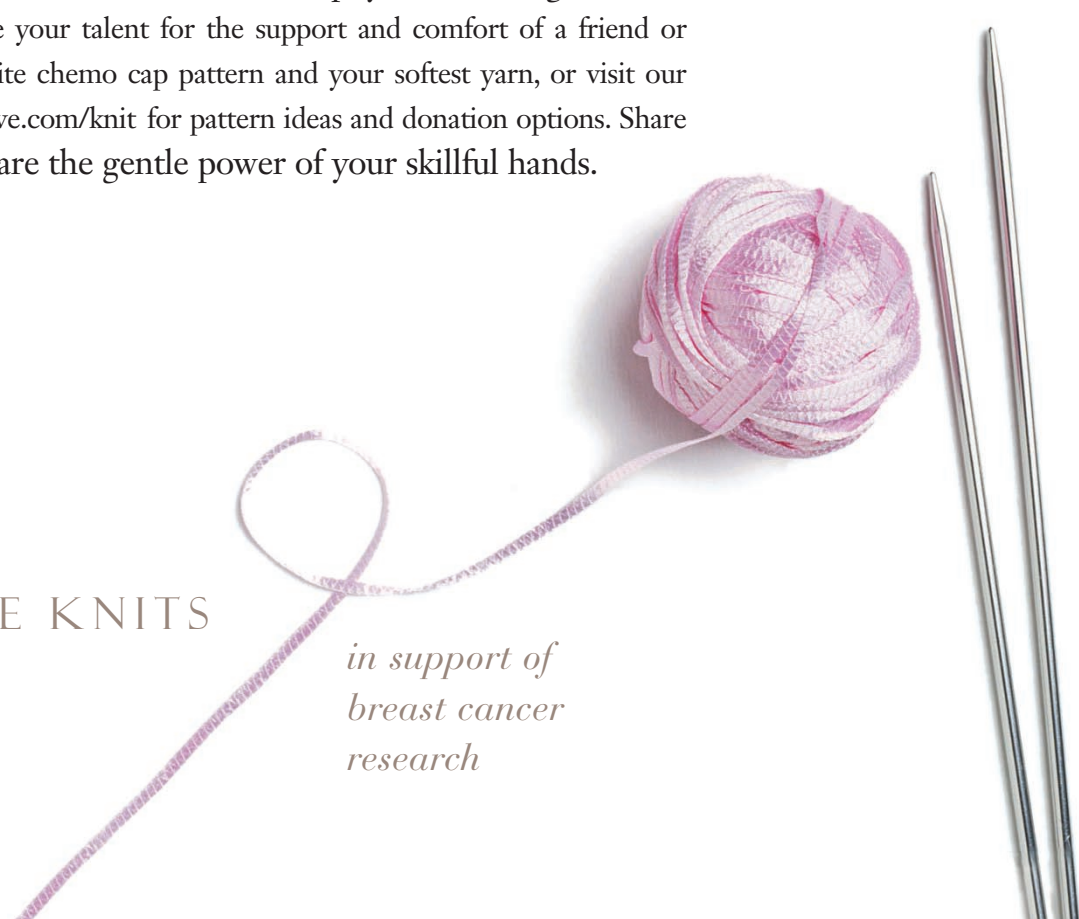
Life can be . . . not at all what we expected. And when it seems too hard, small comforts can make a difference. Like the loving, accepting smile of a partner. Like the embrace of a child. Like the warmth of a special cap knitted by your best friend.

At Interweave Knits, we salute the courage of those whose lives are touched by breast cancer, and the vision of those who are striving to conquer it on behalf of us all. In support of National Breast Cancer Awareness Month, October 2001, we will donate a percentage of all new full-price subscriptions received between June 1 and October 31, 2001, to The Breast Cancer Research Foundation.

And we invite you, our reader, to take up your knitting needles during this time and use your talent for the support and comfort of a friend or stranger. Use your favorite chemo cap pattern and your softest yarn, or visit our website at www.interweave.com/knit for pattern ideas and donation options. Share your love of knitting. Share the gentle power of your skillful hands.

INTERWEAVE KNITS

*in support of
breast cancer
research*



Scarlet Gown

A Collaboration Between Artist and Bride

Melanie Falick



ALICIA SNOW STARTED following the artwork of Katharine Cobey in 1996, when she saw several of her hand-knitted pieces at the Maine Coast Artists gallery in Rockport, Maine. Among the work installed there were *Winter Lines*, a long, brown evening coat shaped like a snow angel with intertwining I-cord vines growing down its back, and *Swallowtail Coat*, a mostly black floor-length wool-and-silk cocoon coat, with a “swallowtail” train. Upon entering the gallery, Alicia remembers being immediately

struck by the Old World, fantastical character of Katharine’s work, by its color and texture, by, she says, “its visceral quality, the way it evoked images of the mythological broadened into the present.” So when Alicia and her partner, Michael Kelley, decided to get married three years later and Alicia started thinking about her dress, she remembered Katharine’s knitting. “I had in my head that the highest fantasy in the world would be to have a Katharine Cobey wedding dress,” she says.

Childhood Dreams

Alicia, who today lives with Michael and their daughter, Clara, in a yurt on their farm in Belfast, Maine, credits a childhood obsession with the Muppets and a lifelong penchant for folktales about women living as outcasts in the woods, wearing tattered medieval-looking clothing and stirring cauldrons of herbal elixirs, with her vision for her dress and for her wedding day as a whole. She and Michael had decided to celebrate their marriage late on a Saturday afternoon in August, in a pine forest on their farm. When they sent out invitations, they announced that it would be a costume wedding. They already knew that Michael would wear a kilt and that a bagpiper would play, a nod to his Irish heritage.

When Katharine Cobey answered Alicia’s first phone call about six months before Alicia’s wedding, she remembers feeling surprised and cautious. Surprised because she had never been commissioned to knit a wedding dress before and cautious because she understood the importance of the dress for Alicia and because she knew could only agree to accept the commission if she would have free reign to create the dress. “It wasn’t that she couldn’t give me ideas, but I make my own designs,” Katharine explains.

Dreams Come True

When Alicia met Katharine for the first time at Katharine’s studio in Cushing, Maine, Alicia says it was “a dream come true.” Katharine thought she would enjoy making the dress because she liked the purposeful way Alicia had sought her out. “I would not have taken on this project with someone who didn’t understand my kind of work,” Katharine says, “and I didn’t want to make a dress for her wedding and have her not like it.”

Over the course of the next few months, Alicia visited Katharine several times, trying on garments Katharine had on display in the studio and looking at raw fiber and swatches that Katharine had spun and knitted for her. After a long period during which they considered white (quickly dismissed), rose, gray, and, surprisingly, deep, rich red fiber, they settled on deep red, specifically, a soft wool from the Targhee breed of sheep in a hand-dyed color called Flathead Cherry. Katharine had ordered an assortment of fiber from Woodland Woolworks, not knowing exactly what she would receive, but upon seeing the Flathead Cherry knew right away it was perfect for the dress. Alicia also loved the color instantly, but called her maid of honor for reassurance before making such a nontraditional and daring decision. Katharine relates her choice of red to Greek mythology.

“White was symbolically inappropriate because Alicia already had a child,” she explains. “Red is the color for Hera, the married woman, the householder, the mother, the woman who is in her bloom.” Alicia adds: “Red

is a propitious, fortuitous, and sacred color in many cultures. And red worked with the tartan Michael wanted to wear.”

Having settled on a color and fiber, Katharine instructed Alicia to “go away” so that she could work. Although Katharine had shown Alicia a few sketches of her ideas, Alicia did not know exactly what the dress would look like. But, Alicia says now, “I knew that no matter what she did I would love it.”

The Spinning and Knitting Begin

Katharine first spun a fine two-ply yarn on her Rio Grande spinning wheel. Starting with an I-cord base, she knitted seamlessly from the neckline down on circular needles. She designed a simple lace for the bodice, shaping it beneath the breasts by knitting an I-cord into the front to tie in back. Using yarnovers on either side of eight increase points, she created the sleeves and skirt with eight vertical rays, embellishing them with vertical



All photos by David Cobey

“I had in my head that the highest fantasy in the world would be to have a Katharine Cobey wedding dress.”

panels of lace. Once she had reached the knees, Katharine called Alicia in for a fitting, at which time they discussed the neckline (Alicia thought it might need to be larger; Katharine, knowing that the weight of the dress would pull it open, told her it was fine as is) and what the final length would be (to the floor). Katharine also told Alicia that she was calling her dress Scarlet Gown and recited her version of a favorite nursery rhyme to her:

“Hark! hark! the dogs do bark,
The beggars have come to town;
Some in rags, some in tags,
and one in a scarlet gown.”

The rhyme is from Mother Goose and a favorite of Katharine’s from childhood. Although the last line is actually “and some in velvet gowns” in the original verse, Katharine had years earlier changed it to her own liking. “I always thought the poem was about a gypsy group,” she explains, “and that the woman in the scarlet gown was confident and vivacious—like Alicia, who was going to wear a red dress to her wedding.” In fact, red became a theme at Alicia’s wedding. Food was served under two arching, deep red tents. The cake was decorated with red roses and other wildflowers, and the tables were decorated with red sweet peas. Red and white Chinese paper lanterns hung above the dance floor, and scarlet and pink ribbon was wrapped around a maypole in a garden.

The Final Fitting: Katharine’s Favorite Day

Alicia picked up her dress in July. When she tried it on in the studio for the last time, Alicia and Katharine were both delighted, as was Alicia’s mother, who was seeing it for the first time and who had for a long time worked in the fashion industry. Katharine says that this was her favorite day of the whole collaboration. “Knowing Alicia looked simply wonderful in the dress, that she loved it, was the best part,” she says, her voice softening with the memory.

In the final weeks Katharine also made Alicia a triangular lace veil to go with the dress. Although Alicia decided not to wear the veil at the wedding, she has worn it regularly as a shawl since then and it has become a reminder of her wedding day and her very special bond with Katharine, who she now visits regularly. “I admired her knitting from afar for a long time, and I thought it would be a thrill to have her make something that would be mine,” Alicia says. “That we are now friends makes the whole thing synchronistic and magical. It’s a wedding gift that I would never have thought to ask for.”

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



Lovely in Lace

—SHIRLEY PADEN—

Finished Size Pullover—37¼ (39½, 41½)" (94.5 [100.5, 105.5] cm) bust/chest circumference. Skirt—67¼ (73, 78¼)" (171 [185.5, 199] cm) lower edge circumference and 24½ (26½, 28½)" (62 [67.5, 72.5] cm) waist circumference. Pullover shown measures 37¼" (94.5 cm). Skirt measures 26½" (67.5 cm) at waist.

Yarn Berroco Sprite (35% cotton, 35% rayon, 30% nylon; 98 yd [90 m]/50 g): #7802 white. Pullover—7 (8, 9) skeins. Skirt—14 (15, 16) skeins.

Needles Pullover—Size 10 (6 mm). Skirt—Size 10 (6 mm): 32" (80-cm) circular (cir). Waistband—Size 8 (5 mm): 24" (60-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); size H/8 (5 mm) crochet hook; tapestry needle; 1 yd (1 m) 1" (2.5-cm) wide waistband elastic.

Gauge 15 sts and 21 rows = 4" (10 cm) in lace patt on larger needles. 20 sts and 28 rows = 4" (10 cm) in St st on smaller needles.

PULLOVER

Back

With larger needles, CO 70 (74, 78) sts. Working 1 selvedge st each end of needle in garter st (knit every row) and beg with Row 1, work center 68 (72, 76) sts according to Cables and Lace chart as specified for your size. Work as established until piece measures 10½" (26.5 cm) from beg, ending with a WS row. **Shape armholes:** BO 2 (3, 3) sts at beg of next 2 rows, then BO 1 (1, 2) st(s) at beg of next 6 (6, 2) rows, then BO 0 (0, 1) st at beg of next 0 (0, 4) rows—60 (62, 64) sts rem. Working 1 selvedge st each end of needle, cont as established until armholes measure 7½ (8, 8½)" (19 [20.5, 21.5] cm), ending with a WS row. BO all sts, marking the center 26 sts for back neck and 17 (18, 19) sts for each shoulder.

Front

CO and work as for back until armholes measure 4½ (5, 5½)" (11.5 [12.5, 14] cm),

SHIRLEY PADEN SELECTED an overall pattern of lace and cables, added a crocheted picot edging, and worked it all together in a textured cotton-blend yarn to create this elegant sweater and skirt that can be worn together or separately, to casual or formal occasions—depending on how they are accessorized. The top is worked back and forth in pieces that are sewn together. The skirt is worked in the round, shaped at the hips, and has a simple elastic waist.

ending with a WS row—60 (62, 64) sts rem. **Shape neck:** Work 26 (27, 28) sts, join new yarn and BO 8 sts for neck, work to end—26 (27, 28) sts each side. Working each side separately, BO 3 sts at neck edge once, 2 sts once, and 1 st 4 times—17 (18, 19) sts rem each side. Work even until piece measures same as back to shoulder. BO all sts.

Sleeves

With larger needles, CO 40 (44, 46) sts. Working 1 selvedge st each end of needle in garter st and beg with Row 1, work center 38 (42, 44) sts according to chart, beg and end as specified for your size. *At the same time*, inc 1 st each end of needle every 7 (9, 9) rows 4 times, then every 8 rows 3 (2, 2) times, working new sts in patt—54 (56, 58) sts. Work even until piece measures 10½" (26.5 cm) from beg, ending with a WS row. **Shape cap:** BO 2 (3, 3) sts at beg of next 2 rows, 1 (1, 2) st(s) at beg of next 6 (6, 2) rows, 2 (2, 1) st(s) at beg of next 10 (8, 4) rows, 1 (2) st(s) at beg of next 2 (6, 4) rows, 4 (4, 1) st(s) at beg of next 2 (2, 12) rows, and 0 (0, 4) sts at beg of next 0 (0, 2) rows—14 (14, 16) sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder, side, and sleeve seams. Sew sleeves into armholes. With crochet hook, work picot edging around neck and lower edges of body and sleeves as foll (see Glossary, page 85, for crochet instructions):

Row 1: With RS facing, work 1 sc in each CO st at bottom or in each BO st at top, adjusting if necessary so as to end with a multiple of 4 sts.

Row 2: Work 1 sc in each st of previous row.

Row 3: *(Sc, ch3, sc, ch3) in same st, skip

3 sc; rep from *, ending with slip st in first st.

Weave in loose ends. Block.

SKIRT

With larger cir needle, CO 252 (273, 294) sts. Place marker (pm) and join, being careful not to twist sts. Beg with Row 1, work sts of the 21-st repeat *only* from chart, placing 11 (12, 13) additional markers to separate the 12 (13, 14) 21-st patt repeats. Slip markers every rnd. Work as charted until piece measures 25¼ (27½, 27½)" (64 [70, 70] cm) from beg or desired length, ending with Row 12 of patt. Change to Skirt Shaping chart and work 12 (13, 14) reps around. Work until Rnd 25 of chart has been completed—132 (143, 154) sts rem. Work 6 rnds even in patt. Change to smaller cir needle and work St st, dec 9 (10, 11) sts as foll: [K12 (13, 12), k2tog] 3 times, [k13 (12, 12), k2tog] 6 (7, 8) times—123 (133, 143) sts rem. Cont in St st for 1¼" (3.2 cm) for waistband casing—piece should measure about 32½ (34¼, 34¼)" (82.5 [88.5, 88.5] cm) from beg. Purl 1 rnd for turning ridge. Work St st for 1¼" (3.2 cm) for inside of waistband casing. Place all sts on waste yarn.

Finishing

Fold waistband at turning rnd and with yarn threaded on a tapestry needle, stitch inside seam of waistband in place, leaving a 2" (5-cm) opening at one side. Measure elastic to fit waist, allowing for 1" (2.5-cm) overlap. Pull elastic through waistband, overlap ends ½" (1.3 cm) and sew in place. Close seam. With crochet hook, work picot in CO sts of lower edge as foll (see Glossary, page 85, for crochet instructions): *(Sc, ch3, sc) in first st, ch 1, skip 2 sts; rep from *, ending with slip st in first st. ∞



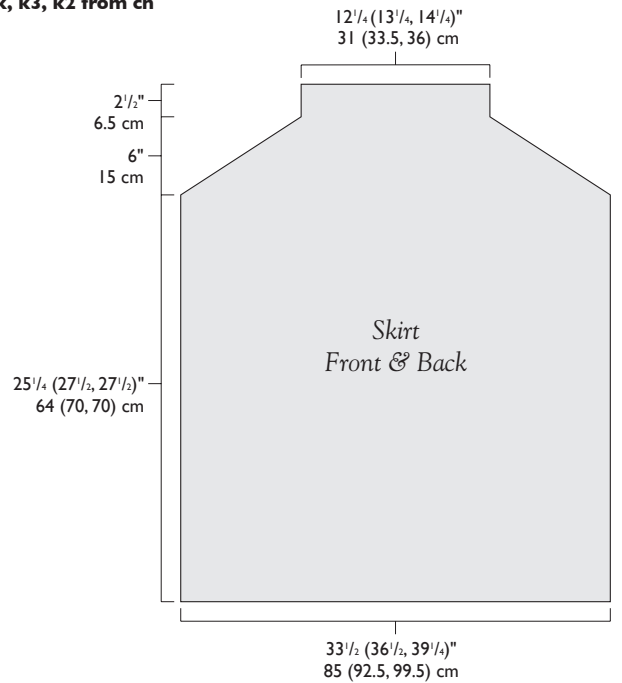
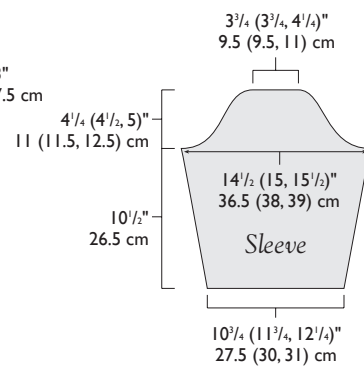
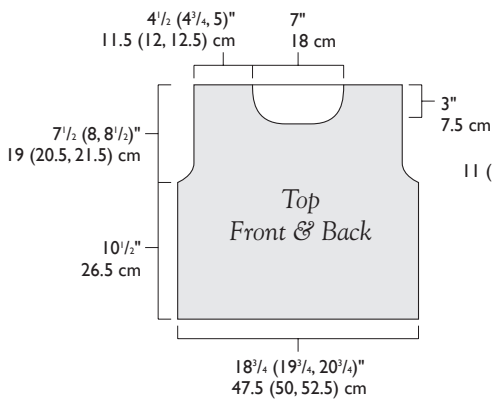
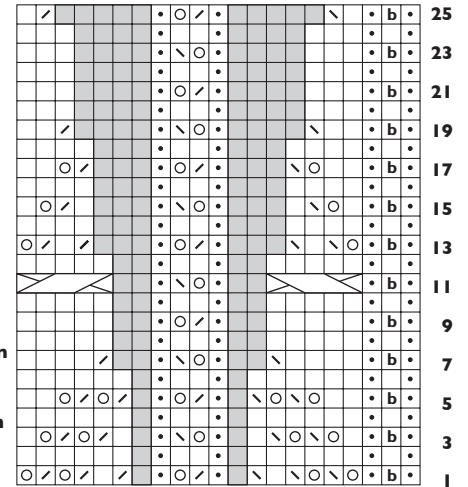


- knit on RS; purl on WS
- purl on RS; knit on WS
- k2tog
- ssk
- yo
- k1tbl
- no stitch
- pattern repeat

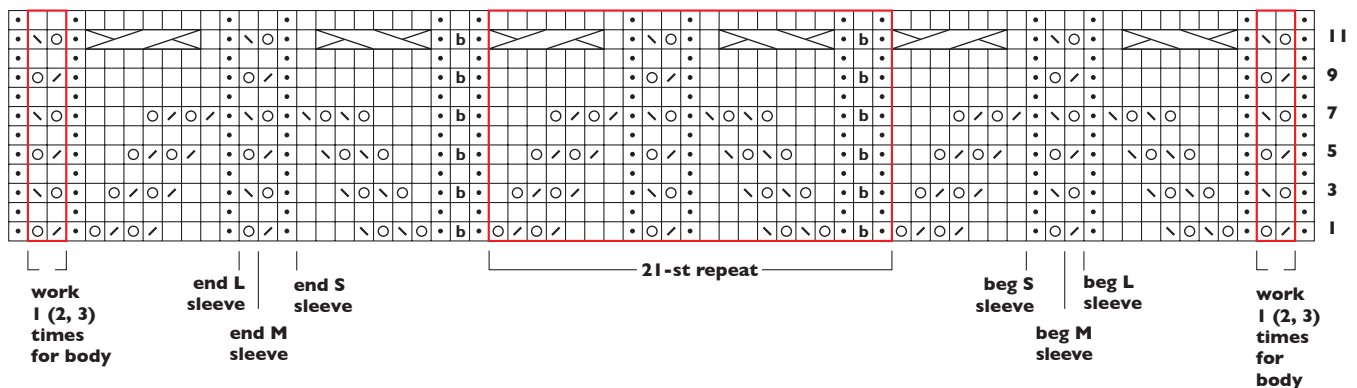
- 3/3LC: sl 3 sts onto cn and hold in front, k3, k3 from cn
- 3/3RC: sl 3 sts onto cn and hold in back, k3, k3 from cn
- 3/2LC: sl 3 sts onto cn and hold in front, k2, k3 from cn
- 3/2RC: sl 2 sts onto cn and hold in back, k3, k2 from cn

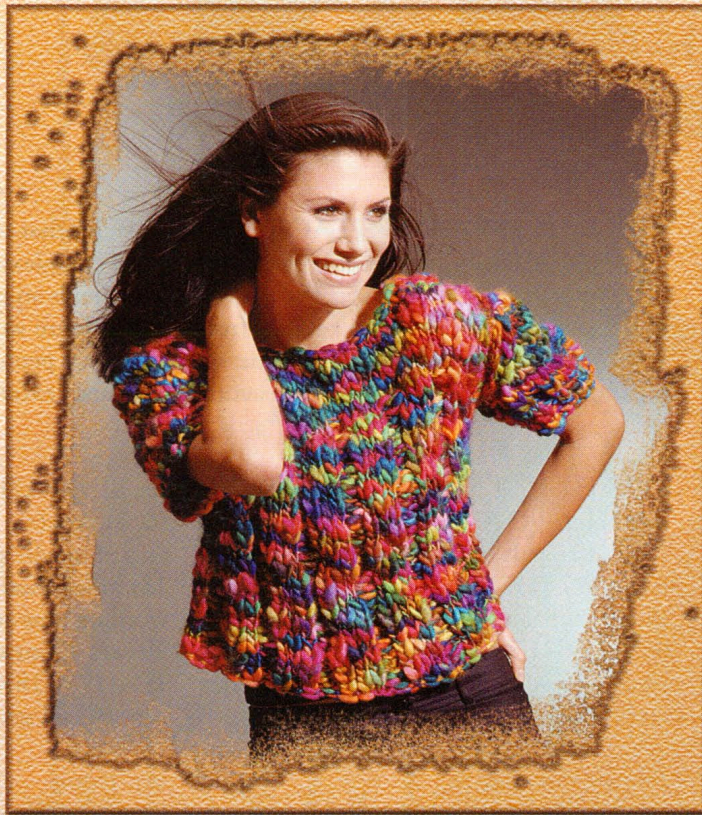
Shirley Paden owns Shirley Paden Custom Knits and teaches knit design at The New School in New York City.

Skirt Shaping



Cables and Lace





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Scribble Lace

— DEBBIE NEW —

Finished Size 39 (42, 45, 48, 52)" (99 [106.5, 114.5, 122, 132] cm) bust/chest circumference—recommended for bust size 32 (35, 38, 41, 44)" (81.5 [89, 96.5, 104, 112] cm); 5¼ (6½, 7½, 8¼, 9)" (14.5 [16.5, 19, 21, 23] cm) upper sleeve width. Sweater shown measures 42" (106.5 cm). The body and sleeves are fitted. In choosing a size consider upper sleeve width as well as underarm circumference.

Yarn Jaeger Persia (82% Merino, 18% polyamid; 109 yd [100 m]/50 g): 7 (8, 9, 10, 10) balls. Shown in #505 flannel and #503 burgundy. Small spool of matching all-purpose sewing thread.

Needles Size 7 (4.5 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Size G/6 (4.25 mm) crochet hook; markers (m); stitch holders; tapstry needle; four ¾" (2-cm) buttons.

Gauge 16 sts and 24 rows = 4" (10 cm) in St st with yarn.

Notes

Much of the shaping is worked with short rows as foll: Work to the turn point, turn, slip the first stitch after turning, work to end. On the following row, knit the last stitch before the gap, pick up a stitch by passing the left needle down through the stitch below the one just knitted, then k2tog.

Take particular care when knitting with the thin thread on such large needles to ensure that only 1 stitch is worked at a time.

To prevent holes at the boundaries between the yarn and thread sections, wrap the thread around the adjacent yarn stitch at the beg and end of the thread sections on every RS thread row.

The body panels usually repeat over an odd number of rows; the first panel ends with the yarn at the neck edge, then a new ball of yarn is joined at the hem edge to work the second panel. The final row of most panels alternates between being a right-side row and a wrong-side row.

CANADIAN DESIGNER DEBBIE NEW began with the idea of using radically different yarn weights to achieve a transparent lacy look with a simple stitch. She calls the product scribble lace because it produces attractive wandering scribbly lines. When confined within an area of a knitted garment, such as the yoke, the lace is so flexible that it adapts to the shape and weight of the rest of the knitting.

Debbie's construction is ingenious—the sweater begins with the buttonhole loop at the back neck, stitches are cast on for the total length, and the entire garment is worked sideways in a single piece from center back to center back. The live stitches are grafted onto the cast-on sts to join the two halves of the back. The stitches themselves are simple and the pattern repeats in panels. The challenge lies in handling the thread and yarn together and in keeping track of the short rows used for shaping the yoke.

Stitches

Lifted-Increase (lifted-inc): Knit into back of st below st just knitted.

Panel A: (Basic 11-row panel worked with 2 balls of yarn at hem edge; alternate between the 2 balls every 2 rows.)

Row 1: (RS) Knit to yoke m, k21 (20, 19, 18, 17), drop yarn and pick up thread, wrap thread around last st knitted, then k10 (lace section) with thread, wrap thread around next yarn st, turn.

Rows 2 and 10: With thread p10, with yarn purl to last 6 sts, sl 1, p5.

Row 3: Knit to 2 sts past yoke m, turn.

Rows 4, 6 and 8: Sl 1 kwise, purl to last 6 sts, sl 1, p5.

Row 5: Knit to last st before gap formed by turn, pick up a st by passing left needle down through st below, then k2tog, knit to last 15 sts (lace section), wrap thread around last st knitted, turn.

Row 7: Knit to 10 sts past yoke m, turn.

Row 9: Rep Row 1, closing gap at turn as in Row 5.

Row 11: (Garter ridge) With RS facing, k6, purl to last 5 sts, k5. Yarn is now at neck edge.

Panel B: (Basic 11-row panel worked with one ball of yarn at hem edge.)

Row 1: (RS) Knit to yoke m, k21 (20, 19, 18, 17), drop yarn and pick up thread, wrap thread around last st knitted, knit 10 (lace section) with thread, wrap thread around next yarn st, sl rem 5 sts to right needle, turn, with yarn k5, turn,

with yarn k5, sl these 5 sts back onto left needle, turn.

Rows 2 and 10: With thread p10, with yarn purl to last 6 sts, sl 1, p5.

Row 3: Knit to 2 sts past yoke m, turn.

Rows 4, 6, and 8: Sl 1 kwise, purl to last 6 sts, sl 1, p5.

Row 5: Knit to last st before gap formed by turn, pick up a st by passing left needle down through st below, then k2tog, knit to last 15 sts (lace section), wrap thread around last st knitted, turn.

Row 7: Knit to 10 sts past yoke m, turn.

Row 9: (RS) Knit to yoke m, k21 (20, 19, 18, 17) closing gap at previous turn, drop yarn and pick up thread, wrap thread around last st knitted, k10 (lace section) with thread, wrap thread around next yarn st, turn.

Row 11: (Garter ridge) With WS facing, knit to last 6 sts, p6. Yarn is now at hem edge.

Shaping Panel:

Rows 1, 2, 3, 7, and 9: (RS) Beg at hem edge, knit to yoke m, turn.

Rows 2, 4, 6, and 8: Sl 1 kwise, purl to last 6 sts, sl 1, p5.

Row 10: (Garter ridge) Knit to last 6 sts, p6.

Right Back

Pull out 3-yd (3-m) of yarn from ball, make a slip knot, and place on crochet hook. Using the *tail* end of the yarn, work a single crochet chain (sc; see Glossary, page 85) 60 sts long. Remove crochet hook. With cir





needle, and using the *ball* end of yarn, pick up and knit 1 st into the *first* st of the chain (opposite the end with the loop), *skip 5 sc, pick up and knit 1 st in 6th sc, pass second st on needle over first (to form buttonhole loop), pick up and knit 1 st in each of the next 4 sc; rep from * 3 more times—4 button loops; 17 sts. Unravel remaining loops of chain, and use both the tail and ball ends of yarn in the long-tail method (see Glossary, page 84) to CO 19 (18, 17, 16, 15) sts for yoke, place marker (pm) for yoke, and CO 62 (64, 66, 68, 70) sts for body—98 (99, 100, 101, 102) sts total.

Panel 1: Work Panel A. Yarn is at neck edge. Do not cut yarn.

Panel 2: Join new yarn at hem edge and with RS facing, work Panel B with the foll changes:

Row 3: Inc 1 st in yoke as foll: Knit to yoke m, lifted-inc, sl m, k2, turn—1 st inc'd.

Row 7: Inc 1 st in yoke as foll: Knit to yoke m, lifted-inc, sl m, k10, turn—1 st inc'd.

Row 9: For *sizes 48 and 52 only*, work an extra garter ridge at neck edge by substituting Row 1.

After Row 11—5 neckband sts, 10 sts in lace section, 21 (20, 19, 18, 17) yoke sts, 58 (60, 62, 64, 66) body sts, 6 hem sts.

Panel 3: Work Panel A, and *at the same time*, work a lifted-inc before yoke m on Rows 3, 5, and 7 (3 sts inc'd). After Row 11—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 61 (63, 65, 67, 69) body sts, 6 hem sts.

Panel 4: Work Panel B and *at the same time* work a lifted-inc before yoke m on Rows 3, 5 and 7 (3 sts inc'd). For *size 52 only*: Work an extra garter ridge at neck

edge by substituting Row 1 for Row 9. After Row 11—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 64 (66, 68, 70, 72) body sts, 6 hem sts.

Panel 5: Work Panel A and *at the same time* work a lifted-inc before yoke m on Rows 3, 5, 7, and 9 (4 sts inc'd). After Row 11—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 68 (70, 72, 74, 76) body sts, 6 hem sts. There should be 5 (5, 5, 6, 7) garter ridges at neck edge, including the first ridge at base of button loops.

Shape right armhole: Work Shaping Panel for 5 (5, 9, 15, 19) rows, and *at the same time*, dec 1 st at armhole edge every row as foll:

Rows 1, 3, 5, 7, and 9: Knit to 2 sts before yoke m, k2tog, turn.

Rows 2, 4, 6, and 8: P2tog, purl to last 6 sts, sl 1, p5.

Row 10: (Garter ridge) K2tog, knit to last 6 sts, p6.

Cont to work 4 (10, 10, 10, 10) more rows without dec, ending with Row 9 (5, 9, 5, 9)—5 (5, 9, 15, 19) body sts dec'd: 5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 63 (65, 63, 59, 57) body sts, 6 hem sts. Place body and hem sts on holder. Keeping neckband and yoke sts on needle and yoke m in place, with RS facing, yarn at armhole edge, and using the backward loop method (see Glossary, page 84), CO 12 (9, 8, 4, 6) sts for sleeve. There will be a gap between the yoke and sleeve sts on the needle; yarn is ready to work a RS row.

Right Sleeve

Shape sleeve back and join to body: Work Shaping Panel to work sleeve sts *only* and *at the same time*, omit hem on WS rows. Beg with Row 1 (7, 1, 7, 1), work 6 (10, 10, 10, 10) rows with the foll changes to RS and WS rows: *RS rows:* Work to last sleeve st, sl 1, pick up and knit 1 st from selvedge edge of right back armhole, psso. *WS rows:* Work to end of row, CO 14 (10, 8, 7, 6) sts. Align garter ridges of sleeve with garter ridges of back as you pick up. End having just worked Row 6 (6, 10, 6, 10)—54 (59, 48, 39, 36) sleeve sts. Beg with Row 7 (7, 1, 7, 1), work 4 (4, 8, 10, 12) more rows as foll: *RS rows:* Work to end of row, pick up and knit 2 sts from selvedge edge of right back armhole. *WS rows:* Work to end of row, CO 14 (10, 7,

6) sts. Replace hem m 6 sts from hem edge. Work 0 (0, 2, 4, 8) more rows of Shaping Panel without casting on any more sleeve sts, but cont to pick up 2 sts on RS rows. End having just worked Row 10—80 (77, 80, 82, 86) sleeve sts, 6 hem sts. Make sure yoke m is still in place.

Panel 1: Work Panel B and *at the same time*, dec 1 st before yoke m (k2tog) on Rows 3 and 7 (2 sts dec'd). For *size 52 only*: work an extra garter ridge at neck edge by substituting Row 1 for Row 9. After Row 11—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 78 (75, 78, 80, 84) sleeve sts, 6 hem sts.

Panel 2: Alternate between the 2 balls of yarn every 2 rows. Work Panel A and *at the same time*, dec 1 st before yoke m on Row 3 and 7 (2 sts dec'd).

Panel 3: Work Panel B and *at the same time*, for *size 39 only*, omit a garter ridge at neck by substituting Row 9 for Row 1; k2tog before yoke m on Row 5; and for *sizes 45 and 48 only*, add a garter ridge at neck edge by substituting Row 1 for Row 9. After Row 11, 1 st dec'd.

Panel 4: Work Panel A.

Panel 5: Work Panel B and *at the same time*, work a lifted-inc before yoke m on Row 5; for *size 52 only*, add a garter ridge at neck edge by substituting Row 1 for Row 9. After Row 11, 1 st inc'd—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 76 (73, 76, 78, 82) sleeve sts, 6 hem sts.

Shape sleeve front: Remove hem m. Work Rows 1–4 of Panel A, and *at the same time*, BO 14 (10, 7, 0, 0) sts at beg of Rows 1 and 3; work a lifted-inc before yoke m on Row 3. After Row 4, 1 st inc'd, 28 (20, 14, 0, 0) sts bound off. Cut off one ball of yarn, leaving one working ball—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 55 (60, 69, 79, 83) sleeve sts, 0 (0, 0, 6, 6) hem sts. There should be 10 (11, 12, 13, 15) garter ridges at neck edge, including the first ridge at base of button loops. Cont with Row 5 of Shaping Panel as foll: For *size 52 only*, work 4 rows as written. For all sizes, remove hem m and cont for 0 (0, 6, 10, 12) rows with the foll changes to RS and WS rows: *RS rows:* BO 0 (0, 7, 7, 7) sts at beg of row, k2tog before yoke m. *WS rows:* P2tog at beg of row (work as k2tog in garter ridge). Then work 6 (10, 10, 10, 10) more rows without dec, and *at the same time*, BO 14 (10, 7, 7, 6) sts at beg of RS rows. BO rem 13 (10, 7, 5, 5) sleeve sts.

Front

Shape right armhole and join sleeve:

Using the needle tip at the neck edge and beg with sts at hem edge, place held hem and body sts on needle, replacing hem and yoke markers as you go. Complete Row 10 (6, 10, 6, 10) on hem and body sts only—5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 63 (65, 63, 59, 57) body sts, 6 hem sts. Beg with Row 1 (7, 1, 7, 1) of Shaping Panel, work 6 (10, 10, 10, 10) rows with the foll changes: RS rows: Work to last body st, sl 1, pick up and knit 1 st from selvedge edge of right sleeve armhole, pss. Cont working 0 (0, 6, 10, 16) rows as foll: RS Rows: At end of row, pick up and knit 2 sts from selvedge edge of right back armhole. End with Row 6 and yarn at hem edge—63 (65, 69, 69, 73) body sts, 6 hem sts. Beg with Row 7, Work Panel A, and at the same time K2tog before yoke m on Rows 7 and 9 (2 sts dec'd). Join new ball of yarn at hem edge.

Panel 1: Work Panel B and at the same time, k2tog before yoke m on Rows 1, 3, 5, 7, and 9 (5 sts dec'd); for sizes 42, 45,



48, and 52 only: work an extra garter ridge at neck by substituting Row 1 for Row 9. **Panel 2:** Work Panel A and at the same time, k2tog before yoke m on Rows 1, 3, 5 and 7 (4 sts dec'd). **Panel 3:** Work Panel B, and at the same time, k2tog before yoke m on Rows 3, 5, and 7 (3 sts dec'd); for sizes 48 and 52 only, work an extra garter ridge at neck by substituting Row 1 for Row 9.

Panel 4: Work Panel A, and at the same time, k2tog before yoke m on Rows 1 and 5 (2 sts dec'd): 5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 47 (49, 53, 53, 57): body sts, 6 hem sts.

Panel 5: Work Panel B, and at the same time, for sizes 45 and 52 only, work an extra garter ridge at neck by substituting Row 1 for Row 9.

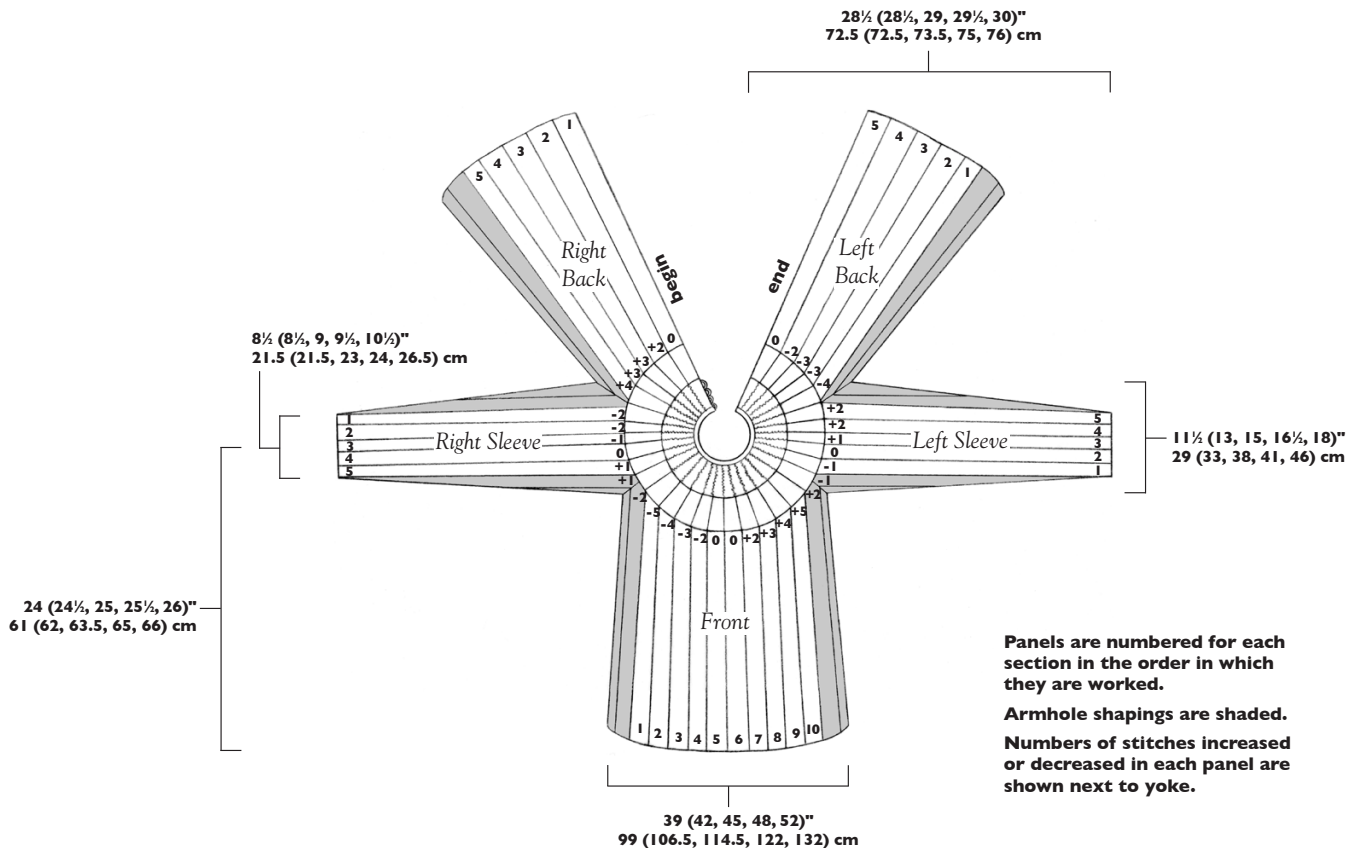
Panel 6: Work Panel A.

Panel 7: Work Panel B, and at the same time, work a lifted-inc before yoke m on Rows 5 and 9 (2 sts inc'd); for sizes 48 and 52 only, substitute Row 1 for Row 9.

Panel 8: Work Panel A, and at the same time, work a lifted-inc before yoke m on Rows 3, 5, and 7 (3 sts inc'd).

Panel 9: Work Panel B, and at the same time, work a lifted-inc before yoke m on Rows 1, 3, 5, and 7 (4 sts inc'd); for sizes 42, 45, 48 and 52 only: substitute Row 1 for Row 9.

Panel 10: Work Panel A, and at the same time, work a lifted-inc before yoke m on Rows 1, 3, 5, 7, and 9 (5 sts inc'd): 5 neckband sts, 10 lace sts, 21 (20, 19, 18, 17) yoke sts, 61 (63, 67, 67, 71) body sts, 6 hem sts.



Shape left armhole: Work Rows 1–4 of Panel B, and *at the same time*, work a lifted-inc before yoke m on Rows 1 and 3 (2 sts inc'd). After Row 4 there will be 63 (65, 69, 69, 73) body sts, 6 hem sts, and 21 (24, 25, 28, 30) garter ridges at neck edge. Beg with Row 5 of Shaping Panel, work 0 (0, 6, 10, 16) rows with the foll changes to RS and WS rows: *RS rows:* K2tog before yoke m. *WS rows:* P2tog at beg of row (k2tog in garter ridge). Work 5 (11, 9, 11, 9) more rows without dec, ending with Row 9 (5, 9, 5, 9) of panel—63 (65, 63, 59, 57) body sts, 6 hem sts. Place 69 (71, 69, 65, 63) body and hem sts on holder.



edge of right back armhole. *WS rows:* At end of row CO 0 (0, 8, 7, 7) sts. For all sizes, replace hem m when sleeve COs have been completed. For *size 52 only*, work 4 more rows of shaping panel without casting on more sts. Beg with Row 5, work Panel B, and *at the same time*, CO 14 (10, 0, 0, 0) sts at end of Rows 6 and 8; replace hem m and k2tog before yoke m on Row 9—82 (79, 82, 84, 88) sleeve sts.

Panel 1: Work Panel A, and *at the same time*, k2tog before yoke m on Row 5 (1 st dec'd).

Panel 2: Work Panel B, and *at the same time*, for *size 39 only*, omit a garter ridge at neck edge by substituting Row 9 for Row 1; for *sizes 45, 48, and 52 only*, work an extra garter ridge at neck edge by substituting Row 1 for Row 9.

Panel 3: Work Panel A, and *at the same time*, work a lifted-inc before yoke m on Row 5 (1 st inc'd).

Panel 4: Work Panel B, and *at the same time*, work a lifted-inc before yoke m on Rows 3 and 7 (2 sts inc'd); for *size 52 only*, substitute Row 1 for Row 9.

Left Sleeve

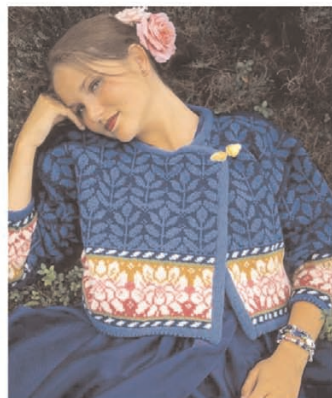
Shape sleeve front and join to body: Keeping neckband and yoke sts on needle and yoke m in place, with RS facing, use yarn at armhole edge and backward loop method to CO 13 (10, 8, 5, 5) sts for sleeve. Omit hem on WS rows and work Shaping Panel on sleeve sts only. Beg with Row 1 (7, 1, 7, 1) work 6 (10, 10, 10, 10) rows with the foll changes to RS and WS rows: *RS rows:*

Work to last sleeve st, sl 1, pick up and knit 1 st from selvedge edge of right back armhole, pssso. *WS rows:* Work to end of row, use backward loop method to CO 14 (10, 9, 7, 6) sts. End having just worked Row 6 (6, 10, 6, 10)—55 (60, 53, 40, 37) sleeve sts. Beg with Row 0 (0, 1, 7, 1), work 0 (0, 6, 10, 12) more rows with the foll changes to RS and WS rows: *RS rows:* At end of row, pick up and knit 2 sts from selvedge

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Panel 5: Work Panel A, and *at the same time*, work a lifted-inc before yoke m on Rows 5 and 9 (2 sts inc'd). After Row 11, remove hem marker—86 (83, 86, 88, 92) sleeve sts, 25 (29, 31, 34, 37) garter ridges at neck.

Shape sleeve back: Work Shaping Panel for 0 (0, 2, 4, 8) rows as written. Then work 4 (4, 8, 10, 12) rows with the foll changes to RS and WS rows: **RS rows:** BO 14 (10, 8, 7, 7) sts at beg of row, and k2tog before yoke m. **WS rows:** Dec 1 st at beg of row. Cont to work 6 (10, 10, 10, 10) more rows and *at the same time*, BO 14 (10, 7, 7, 6) sts at beg of RS rows. Then BO rem 12 (9, 11, 8, 8) sts. Yarn will be at armhole edge.

Left Back

Shape armhole and join sleeve: Using the needle tip at the neck edge and beg at hem edge, place 69 (71, 69, 65, 63) held hem and body sts on needle, replacing hem and yoke markers as you go. Complete Row 10 (6, 10, 6, 10) of Shaping Panel across hem and body sts only. Beg with Row 1 (7, 1, 7, 1) of Shaping Panel, work 4 (10, 10, 10, 10) rows, working RS rows as foll: Work to last body st, sl 1, pick up and knit 1 st from selvedge

edge of right sleeve armhole, pss0. Work 6 (4, 10, 14, 20) rows more and *at the same time*, pick up and knit 2 sts from selvedge edge at end of RS rows. End with Row 10 of Shaping Panel. Replace hem m—68 (69, 73, 73, 77) body sts, 6 hem sts.

Panel 1: Work Panel B, and *at the same time*, k2tog before yoke m on Rows 1, 3, 5, and 7 (4 sts dec'd); for size 52 only: Substitute Row 1 for Row 9.

Panel 2: Work Panel A, and *at the same time*, k2tog before yoke m on Rows 1, 3, and 7 (3 sts dec'd).

Panel 3: Work Panel B, and *at the same time*, k2tog before yoke m on Rows 1, 3, and 7 (3 sts dec'd).

Panel 4: Work Panel A, and *at the same time*, k2tog before yoke m on Rows 3 and 7 (2 sts dec'd).

Panel 5: Work Panel B, and *at the same time*, for sizes 48 and 52 only, substitute Row 1 for Row 9. There will be 31 (35, 37, 41, 45) garter ridges at neck edge.

Finishing

Use yarn at neck edge to BO 15 sts (neckband and lace section)—84 (83, 86, 85, 88) yoke, body, and hem sts rem. With yarn

threaded on a tapestry needle, graft live sts for yoke, body, and hem to CO edge as shown in box below. Thread 4 strands of thread on tapestry needle and sew sleeve seams. Turn hems to WS along slipped sts and sew in place using 4 strands of thread. Weave in loose ends. Sew buttons opposite button loops. Hang garment for 24 hours to allow it to stretch to final length. ∞

Debbie New lives in Waterloo, Ontario.

Graft Center Back

Hold live sts of left back parallel to cast-on edge of right back. Bring tapestry needle back and forth between live stitches (Figure 1) and cast-on edge (Figure 2), mimicking a row of knitting.

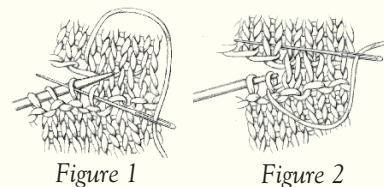


Figure 1

Figure 2



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Summer Party Shawl

—DIANE ZANGL—

Finished Size: About 58" (147.5 cm) wide and 30" (76 cm) long, excluding fringe.

Yarn Classic Elite Mistral (85% pima cotton, 15% baby alpaca; 139 yd [127 m]/50 g): #1316 Derain ecru (MC), 8 skeins. Classic Elite Provence (100% Egyptian cotton; 256 yd [234 m]/125 g): #2606 feast of greenery, #2697 olive, #2689 Bermuda sand pink, #2699 faded bloom (rose), #2605 Roussillon rose (burgundy), and #2618 gourd (rust), 1 skein each.

Needles Size 3 (3.25 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle.

Gauge 21 sts and 28 rows = 4" (10 cm) in St st.

Notes

To make embroidery easier, work from center of chart outward. The Colorwork chart shows half of the full shawl, excluding borders; the center stitch is worked once. Insert Openwork chart where indicated. Work decreases on first and last 2 sts of St st area as foll: On RS rows, work ssk after beginning border and k2tog before final border. On WS rows, work p2tog after beginning border and p2tog tbl before final border.

Stitches

Centered Double Decrease (CDD):

Sl 2 sts tog kwise, k1, p2sso.

P2tog tbl:

Insert right needle from left to right through back loop of second stitch, then first stitch on left needle, purl the two stitches together.

Right Border Pattern:

(Worked on 7 sts)

Row 1: (RS) Sl 1 kwise wyb, [ssk, yo] 3 times.

Row 2: Purl.

Repeat Rows 1 and 2 for pattern.

TO CREATE THIS PRETTY ALPACA-COTTON SHAWL, perfect for summer parties, Diane Zangl looked through a book of eighteenth-century Romanian cross-stitch designs. The large central motif is taken from a tablecloth and depicts the tulip star, an emblem of a chalice or the Holy Grail, as well as of woman. The border design of a star between acanthus branches (or ferns, palms, or possibly pines) is from a pillow. The shawl is worked from the long edge to the point, with shaping decreases placed inside the openwork border. The colorful motifs are “drawn on” with duplicate stitch after the knitting is completed. The double-knotted fringe adds a fanciful finishing touch.

Left Border Pattern:

(Worked on 7 sts)

Row 1: (RS) [Yo, k2tog] 3 times, k1.

Row 2: Sl 1 pwise wyf, p6.

Repeat Rows 1 and 2 for pattern.

Shawl

With MC, CO 303 sts. Mark center st.

Set-up row: (WS) Sl 1 pwise wyf, purl to end.

Row 1: Sl 1 kwise wyb, k1, [yo, k2tog] to 2 sts before marked center st, yo, k1, CDD, k1, [yo, ssk] to last 2 sts, yo, k2.

Row 2: Sl 1 pwise wyf, purl to end.

Rep Rows 1 and 2 five more times for a total of 12 rows (excluding set-up row).

Begin outer borders: (RS) Work right

border patt across 7 sts, pm, knit to last 7 sts, pm, work left border patt. Sl 1 pwise wyf, purl to end. Work these 2 rows 4 more times. **Beg dec shaping:** Keeping 7 sts each side in border patt as established, work rem sts in St st, dec 1 st each end of needle every row 2 times as indicated in Note at left. Work 1 row even. Rep these 3 rows until 185 sts rem, ending with a WS row.

Beg center openwork panel: Cont working decs as established, work 84 sts, work 15 sts according to Row 1 of Openwork chart, work to end. Cont as established through Row 15 of Openwork chart. Cont working decs as established until 17 sts rem, ending with a WS row.

Shape point:

Row 1: (RS) Sl 1 kwise wyb, [ssk, yo] 3 times, CDD, [yo, k2tog] 3 times, k1—15 sts rem.

Row 2 and all WS rows: Sl 1 pwise wyf, purl to end.

Row 3: Sl 1 kwise wyb, [ssk, yo] 2 times, k1, CDD, k1, [yo, k2tog] 2 times, k1—13 sts rem.

Row 5: Sl 1 kwise wyb, [ssk, yo] 2 times, CDD, [yo, k2tog] 2 times, k1—11 sts rem.

Row 7: Sl 1 kwise wyb, ssk, yo, k1, CDD, k1, yo, k2tog, k1—9 sts rem.

Row 9: Sl 1 kwise wyb, ssk, yo, CDD, yo, k2tog, k1—7 sts rem.

Row 11: Sl 1 kwise wyb, k1, CDD, k2—5 sts rem.

Row 13: Sl 1 kwise wyb, CDD, k1—3 sts rem.

Row 15: CDD. Cut yarn and pull tail through rem loop.



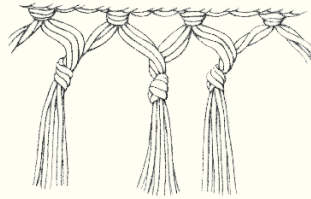


Finishing

Block to measurements. Using duplicate st (see Glossary, page 85 for embroidery instructions) and colors as specified on Colorwork chart, embroider motifs as indicated. Work accents in chain and cross-stitches as indicated on chart. Weave in loose ends. Block again. **Fringe:** Cut 243 strands of MC, each 16" (40.5 cm) long. Form groups of 3 strands each, fold them in half, and knot a group into every third slipped st along shaped edges. Take half of the ends from adjacent knots and tie them into another knot about 1" (2.5 cm) below the first knot as shown at right. Trim fringe evenly. ∞

Double-Knotted Fringe

Knot each group of fringe close to shawl edge, then take half of ends from adjacent knots and tie them into another knot about 1" (2.5 cm) below the first knot.



Diane Zangl designs knitwear patterns for magazines and yarn companies. She lives in LeRoy, Wisconsin, with her husband and assistant cat.

Colorwork Key

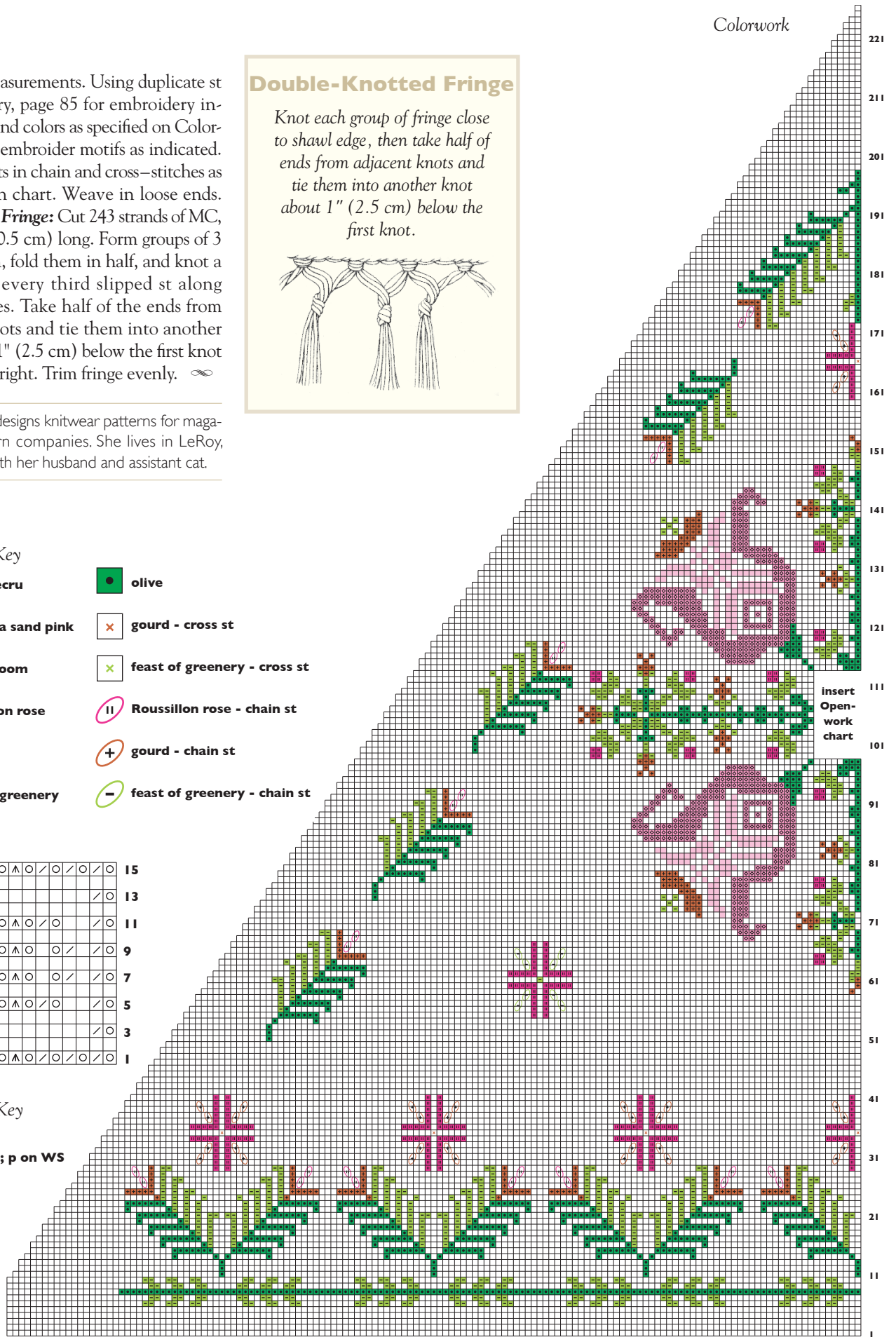
- Derain ecru
- Bermuda sand pink
- faded bloom
- Roussillon rose
- gourd
- feast of greenery
- olive
- x gourd - cross st
- x feast of greenery - cross st
- || Roussillon rose - chain st
- + gourd - chain st
- feast of greenery - chain st

Openwork

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Openwork Key

- k on RS; p on WS
- yo
- / k2tog
- \ ssk
- △ CDD



center st work once only

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Double-Front Travel Tank

— MARGERY WINTER —

Finished Size 32 (34, 36½, 38½)" (81 [86.5, 92, 98] cm) bust/chest circumference. Tank shown measures 34" (86.5 cm).

Yarn Berroco Luxe (57% cotton, 30% rayon, 13% nylon; 82 yd [75 m]/50 g): #1865 Casaurina teal and #1867 bluebell, 4 (5, 5, 6) balls each.

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

Notions Tapestry needle.

Gauge 22 sts and 26 rows = 4" (10 cm) in checkered rib.

Note

Work decs on left side of neck as k2tog, k2 at end of RS rows; k2, p2tog at beg of WS rows. Work decs on right side of neck as k2, ssk at beg of RS rows; p2tog tbl, k2 at end of WS rows.

Stitch

Checked Rib:

(multiple of 6 sts + 2)

Rows 1, 3, and 5: (RS) P2, *k4, p2; rep from *.

Row 2 and all even-numbered rows: Knit the knits and purl the purls.

Rows 7, 9, and 11: K3, *p2, k4; rep from *, end last rep k3.

Row 12: Knit the knits and purl the purls. Repeat Rows 1–12 for pattern.

MARGERY WINTER HAS COME UP WITH A GREAT WAY to expand your wardrobe when you're on the road and suitcase space is limited. The front and back of this loose-fitting, cotton/rayon, no-wrinkle tank (which can double as a vest) are worked exactly the same, only with different colors (in our sample, seaside shades of blue and green). This way you can choose either side to wear in front, depending on your mood. Each piece is worked in a simple basketweave/rib stitch and is bordered with garter stitch at the hem, armhole, and neck edges. Side vents ensure a graceful drape and comfortable fit.

Back

With teal, CO 108 (114, 120, 126) sts. Knit 4 rows. Keeping 2 sts at each end of needle in garter st (knit every row), work center 104 (110, 116, 122) sts in checkered rib until piece measures 1" (2.5 cm)

if necessary until armholes measure 3½" (9 cm), ending with a RS row. **Shape neck:** Row 1: (WS) K2, work 19 (22, 25, 28) sts in patt, k22, work 19 (22, 25, 28) sts in patt, k2.

Row 2: K2, ssk, work 16 (19, 22, 25) sts in patt, k24, work 16 (19, 22, 25) sts in patt, k2tog, k2—62 (68, 74, 80) sts rem.

Row 3: K2, work 17 (20, 23, 26) sts in patt, k24, work 17 (20, 23, 26) sts in patt, k2.

Row 4: K2, ssk, work 14 (17, 20, 23) sts in patt, k2, join new ball of teal and BO 22 sts, k2, work 14 (17, 20, 23) sts in patt, k2tog, k2—19 (22, 25, 28) sts each side.

Working each side separately and maintaining 2 sts at each armhole edge and each neck edge in garter st, dec 1 st each neck edge as described in Note, every row 6 (6, 7, 8) times, then every other row 6 (8, 8, 9) times—7 (8, 10, 11) sts rem each side. Work even until armholes measure 8 (8, 8½, 9)" (20.5 [20.5, 21.5, 23] cm), ending with a WS row. **Shape shoulders:** BO 4 (4, 5, 6) sts at beg of next 2 rows, then BO 3 (4, 5, 5) sts at beg of foll 2 rows.



from beg, ending with a WS row. **Dec row:** K2, ssk, work to last 4 sts, k2tog, k2. Rep dec row every 12th row 9 times more and at the same time, when piece measures 10" (25.5 cm) from beg, discontinue working garter sts at each end, i.e., work all sts in patt st—88 (94, 100, 106) sts rem. Cont even in patt until piece measures 18 (18, 19, 20)" (45.5 [45.5, 48.5, 51] cm) from beg, ending with a WS row. **Shape armholes:** Dec row: K2, ssk, work in patt to last 4 sts, k2tog, k2. Dec 1 st each end of needle in this manner every RS row 11 times more—64 (70, 76, 82) sts rem. Cont even

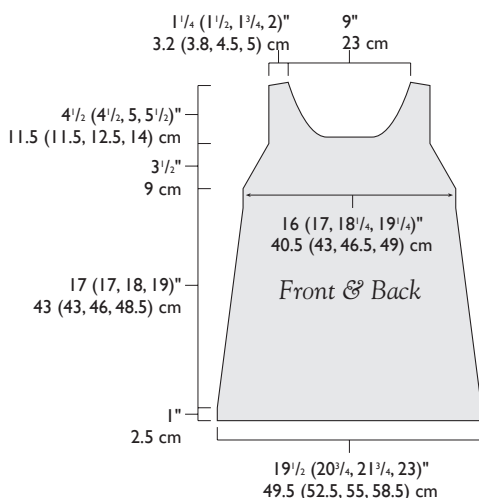
Front

Work as for back using blue.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams, leaving lower 10" (25.5 cm) open for side slits. Weave in loose ends. ∞

Margery Winter is the creative director of Berroco Yarns.





Back to School

—NORAH GAUGHAN—

Finished Size 29 (33½, 38½, 41, 45½, 48, 53)" (73.5 [85, 98, 104, 115.5, 122, 134.5] cm) chest/bust circumference. Persimmon sweater shown measures 33½" (85 cm); willow gold sweater measures 45½" (115.5 cm).

Yarn Reynolds Gypsy (100% cotton; 82 yd [75 m]/50 g): 8 (10, 13, 15, 17, 19, 21) skeins. Shown in #125 persimmon and #423 willow gold.

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

Notions Tapestry needle.

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

Stitch

Seed stitch:

Row 1: *P1, k1; rep from *.

Row 2: Knit the purls and purl the knits. Rep Row 2 for pattern.

Back

CO 72 (84, 96, 102, 114, 120, 132) sts. Work seed st until piece measures 1½ (1½, 1½, 2, 2, 2, 2)" (3.8 [3.8, 3.8, 5, 5, 5, 5] cm) from beg, ending with a WS row. **Set up diagonal garter patt:**

Row 1: (RS) Work seed st to last 10 sts, k10.

Row 2: K10, work seed st to end.

Row 3: Work seed st to 10 sts before k10 of previous row, knit to end.

THE FIRST DAY OF SCHOOL—whether it's kindergarten or post-doc—is always an exciting experience. To mark the occasion and to help the student shine without sticking out, here's a unique cotton pullover. Sized from small child to extra-large adult, it features a flattering asymmetrical textural pattern worked in a combination of stockinette, seed, and garter stitches. The front and back are mirror images so that the diagonal pattern meets at each side seam.

Row 4: K20, work seed st to end.

Row 5: Work seed st to 10 sts before k10 of previous row, knit to end.

Row 6: P10, k20, work seed st to end.

Cont as established, working 10 fewer sts in seed st, 10 more sts in St st every RS row, and 20 sts in garter st between the seed st and St st sections, until a total of 18 (20, 22, 24, 26, 26, 30) rows have been worked. (Note: End with 2 garter ridges at the right edge.) **Set up diagonal ladder patt:**

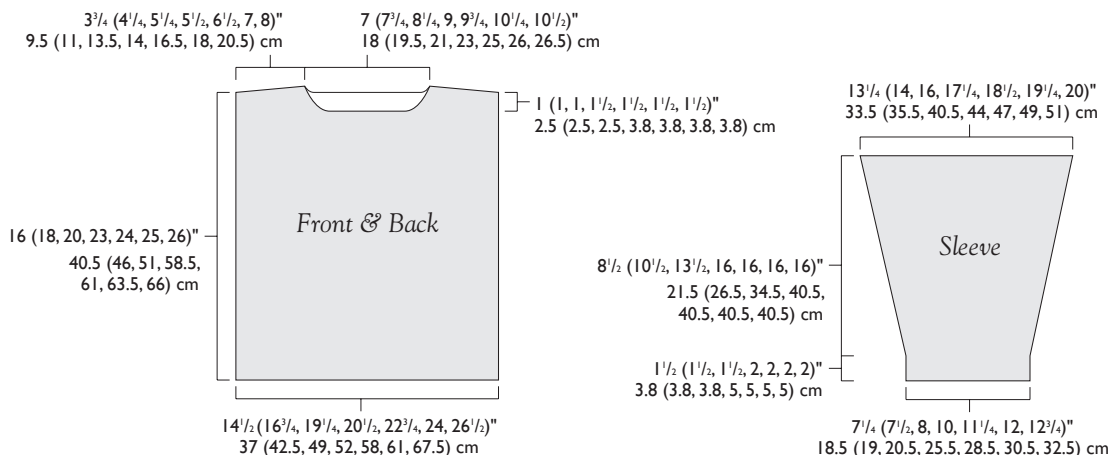
Work Row 1 of Ladder chart over 6 sts, knit to end of row. Work as established for 3 more rows (through Row 4 of chart). Work Ladder chart over 12 sts, knit to end of row. Work as established for 3 more rows. Cont inc ladder patt by 6 sts every 4 rows until all sts are in ladder patt, ending with Row 1 of chart. Purl 5 rows, and *at the same time*, inc (dec, dec, dec, dec, inc, inc) 1 (3, 3, 1, 1, 1, 1) st(s) on last row—73 (81, 93, 101, 113, 121, 133) sts. Change to Yoke chart and work even until piece measures 16 (18, 20, 23, 24, 25, 26)" (40.5 [46, 51, 58.5, 61, 63.5, 66] cm) from beg, ending with a WS row. **Shape shoulders and neck:** Keeping in patt, at beg of next 2 rows BO 7 (7, 8, 10, 10, 11, 14) sts—59

(67, 77, 81, 93, 99, 105) sts rem. On next row, work 18 (20, 24, 26, 30, 34, 36) sts, join new yarn and BO center 23 (27, 29, 29, 33, 31, 33) sts, work to end—18 (20, 24, 26, 30, 34, 36) sts each side. Working each side separately, at neck edge BO 3 (3, 3, 4, 4, 5, 5) sts 2 times and *at the same time*, at each shoulder edge BO 6 (7, 9, 9, 11, 12, 13) sts 2 times.

Front

Work as for back through 18 (20, 22, 24, 26, 26, 30) rows of diagonal garter patt, but reverse pattern (i.e., on Row 1 k10, work seed st to end). Work 2 rows St st. **Set up diagonal ladder patt:** Knit to last 6 sts, work Row 1 of Ladder chart, beg as indicated. Work as established for 3 more rows (through Row 4 of chart). *Knit to 6 sts before beg of ladder patt, work Ladder chart to end. Work as established for 3 more rows. Rep from * until all sts are in ladder patt, ending with Row 1 of chart. Cont as for back until piece measures 15 (17, 19, 21½, 22½, 23½, 24½)" (38 [43, 48.5, 54.5, 57, 59.5, 62] cm) from beg, ending with a WS row. **Shape neck:** Keeping in patt, work 29 (31, 36, 38, 42, 45, 50) sts,

join new yarn and BO center 15 (19, 21, 25, 29, 31, 33) sts, work to end—29 (31, 36, 38, 42, 45, 50) sts each side. Working each side separately, at neck edge BO 4 sts once, 3 sts once, 2 sts once, and 1 st once, and *at the same time*, when piece measures same as back to shoulders, shape shoulders as for back.





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Sleeves

CO 36 (38, 40, 50, 56, 60, 64) sts. Work seed st until piece measures 1½ (1½, 1½, 2, 2, 2, 2)" (3.8 [3.8, 3.8, 5, 5, 5, 5] cm) from beg, ending with a WS row. Work Rows 1–6 of diagonal garter patt as for back. Cont as established, working 10 fewer sts in seed st, 10 more sts in St st every RS row, and 20 sts in garter st between the seed st and St st sections, until a total of 10 (10, 10, 12, 14, 14, 16) rows have been worked (end with 2 garter ridges at right edge), and *at the same time*, when piece measures 2 (2, 2, 2½, 2½, 2½, 2½)" (5 [5, 5, 6.5, 6.5, 6.5, 6.5] cm) from beg, inc 1 st each end of needle every 2 rows 6 (2, 5, 0, 0, 0, 0) times, then every 4 rows 9 (14, 15, 18, 18, 18, 18) times, and *at the same time*, when diagonal garter patt is complete, work all sts in St st—66 (70, 80, 86, 92,

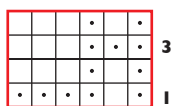
96, 100) sts. Work even in St st until piece measures 10 (12, 15, 18, 18, 18, 18)" (25.5 [30.5, 38, 46, 46, 46, 46] cm) from beg. BO all sts.

Finishing

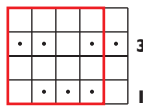
With yarn threaded on a tapestry needle, sew right shoulder seam. **Neckband:** With RS facing and beg at left shoulder, pick up and knit 100 (105, 110, 115, 120, 125, 130) sts evenly spaced around neck. Knit 2 rows. With WS facing, BO all sts kwise. Sew left shoulder seam. Sew sleeves into armholes, sew sleeve and side seams. Weave in loose ends. Block. ∞

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

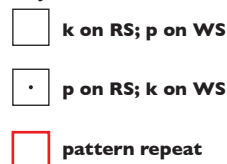
Ladder



Yoke



Key



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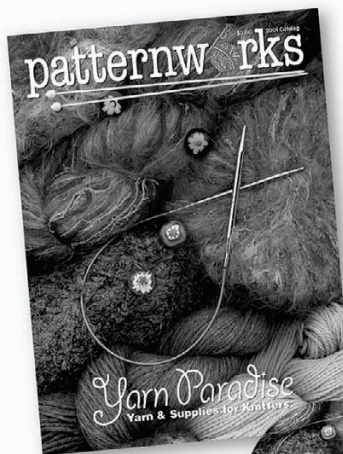
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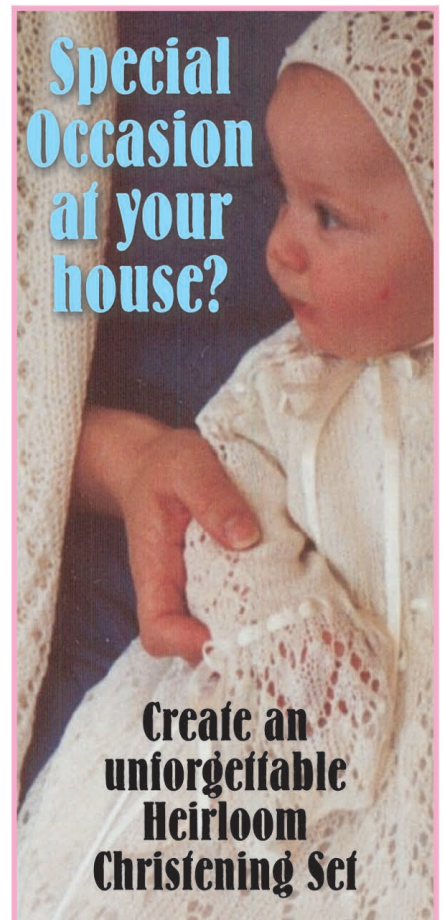
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Embellished Cables

— JOANNE YORDANO —

Finished Size 40½ (45, 49, 53)" (103 [114.5, 124.5, 134.5] cm) bust/chest circumference. Sweater shown measures 45" (114.5 cm).

Yarn Patons Classic Wool (100% Merino; 223 yd [204 m]/100 g): #209 old rose, 7 (8, 8, 9) balls.

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

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

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

Abbreviation

M1P: Make 1 st by picking up horizontal loop between needles with left needle, and purling it through the back loop.

Back

CO 93 (101, 111, 119) sts. Purl 1 row. Work eyelet patt as foll:

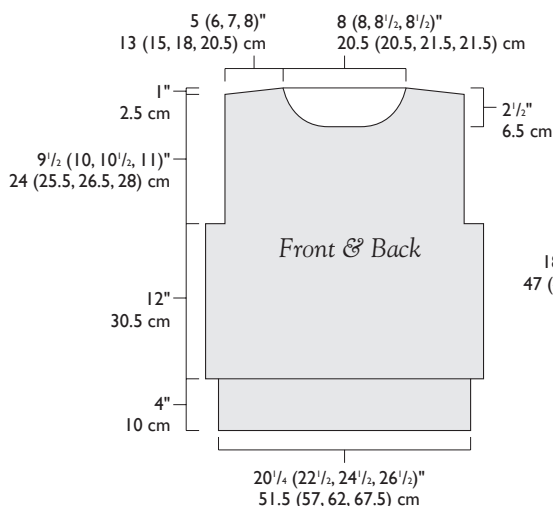
Row 1: (RS) *P2tog; rep from * to last st, p1—47 (51, 56, 60) sts rem.

Row 2: P1, *M1P, p1; rep from *—93 (101, 111, 119) sts.

Row 3: P1, *yo, p2tog; rep from *.

Row 4: Purl.

Rep Rows 1–4 until piece measures 4" (10 cm) from beg, ending with a WS row. Purl 2 rows, inc 18 (22, 24, 26) sts evenly across last row—111 (123, 135, 145) sts.



A COMBINATION OF STITCH PATTERNS and embroidery embellishments gives Joanne Yordanou's cabled sweater a one-of-a-kind appearance. The vertical panels contrast nicely with the openwork "ribbing," and embroidered snowflakes and daisies offer additional visual interest.

Set-up pattern: (RS) P1 (7, 13, 18), place marker (pm), beg with Row 1, work center 109 sts according to Body and Sleeve chart, pm, p1 (7, 13, 18). Cont as established, working the edge sts in rev St st and the center 109 sts as charted until piece measures 16" (40.5 cm) from beg, ending with a WS row. **Shape armholes:** Keeping patt as established, BO 6 sts at beg of next 2 rows—99 (111, 123, 133) sts rem. Work even as established until armholes measure 9½ (10, 10½, 11)" (24 [25.5, 26.5, 28] cm), ending with a WS row. **Shape shoulders:** BO 9 (11, 13, 14) sts at beg of next 4 rows, then BO 9 (11, 12, 15) sts at beg of foll 2 rows—45 (45, 47, 47) sts rem. Work 1 row even. Place sts on holder.

Front

Work as for back until armholes measure 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm), ending with a WS row—99 (111, 123, 133) sts. **Shape neck and shoulders:** Keeping in patt, work 41 (47, 53, 58) sts as established, place rem 58 (64, 70, 75) sts on holder to work later. **Left side:** Dec 1 st at neck edge every row 14 (14, 15, 15)

times—27 (33, 38, 43) sts rem. Work even in patt until armhole measures 9½ (10, 10½, 11)" (24 [25.5, 26.5, 28] cm), ending with a WS row. **Shape shoulder:** BO 9 (11, 13, 14) sts at armhole edge 2 times—9 (11, 12, 15) sts rem. Work 1 row even. BO all sts. **Right side:** With RS facing, place center 17 sts on holder, join yarn and work in patt to end—41 (47, 53, 58) sts rem. Dec 1 st at neck edge every row 14 (14, 15, 15) times—27 (33, 38, 43) sts rem. Work even in patt until armhole measures same as left side, ending with a RS row. Complete shoulder as for left side, reversing shaping.

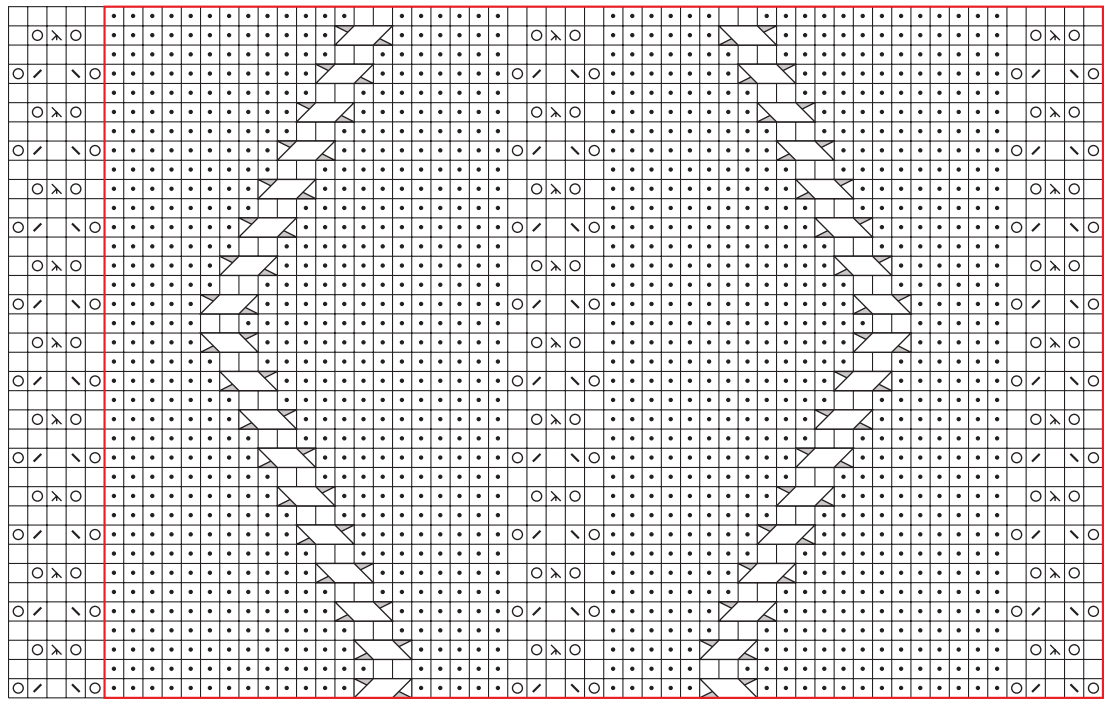
Sleeves

CO 47 sts. Work in eyelet patt as for back until piece measures 4" (10 cm), ending with a WS row. **Set-up pattern:** (RS) P3, pm, beg with Row 1, work 41 sts for sleeve as indicated on Body and Sleeve chart, pm, p3. Maintaining edge sts in rev St st and center 41 sts as charted, cont as established, and *at the same time*, inc 1 st each end of needle on next row once, then every foll 2 rows 10 (16, 18, 20) times, working new sts in rev St st—69 (81, 85, 89) sts. Inc 1 st each end of needle every 4 rows 17 (14, 14, 14) times—103 (109, 113, 117) sts. Work even in patt until piece measures 18½ (19, 19½, 20)" (47 [48.5, 49.5, 51] cm) from beg. BO all sts.

Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, embroider 4-petal daisies and double cross-stitches (see Glossary, page 85 for embroidery instructions) between the cable zigs and zags. **Neckband:** With yarn threaded on a tapestry needle, sew right shoulder seam. With RS facing, pick up and knit 17 sts along left front neck edge, k17 held front neck sts, pick up and knit 17 sts along right front neck edge, k45 (45, 47, 47) held back





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

- 2/IIRC: sl 1 st onto cn and hold in back, k2, p1 from cn
- 2/IPLC: sl 2 sts onto cn and hold in front, p1, k2 from cn

41-st section for sleeve

neck sts, inc 1 st at center back by M1P— 97 (97, 99, 99) sts. Work eyelet patt as for back for 3" (7.5 cm), ending with Row 4 of patt. BO all sts. Sew left shoulder and neckband seam. Sew sleeves into arm-

holes. Sew sleeve and side seams. Weave in loose ends. ∞

Joanne Yordanou is a freelance knitwear designer. She lives in Port Credit, Ontario, and is currently working on a web store called Baa Baa Knits, where she will sell her knitting and needlepoint kits.

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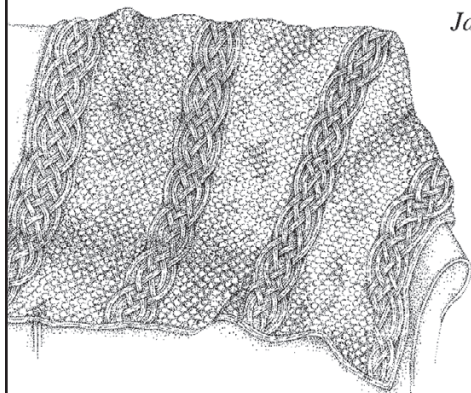
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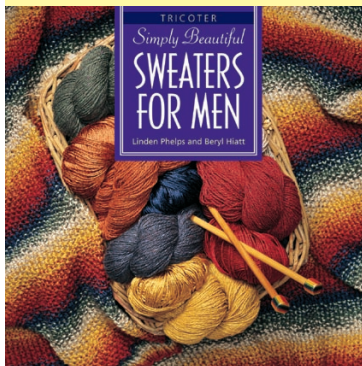
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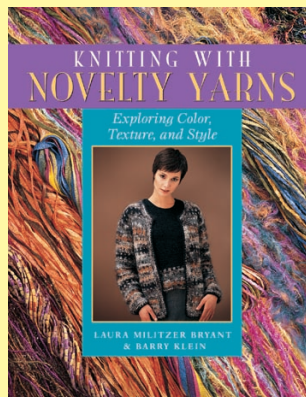
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Sultan's Palace

— SARAH SWETT —

Finished Size 38 (48, 57½)" (96.5 [122, 146] cm) bust/chest circumference. Sweater shown measures 48" (122 cm).

Yarn Rovings Polwarth/Leicester (100% Polwarth/Leicester; 400 yd [366 m]/200 g): W3 fuchsia (MC) and W15 gold (CC), 3 (3, 4) skeins each.

Needles Body and Sleeves—Size 3 (3.25 mm): 32" (80-cm) circular (cir) and set of 5 double-pointed (dpn). Edging—Size 2 (2.5 mm): 24" (60-cm) cir and set of 5 dpn. Adjust needle sizes if necessary to obtain the correct gauge.

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

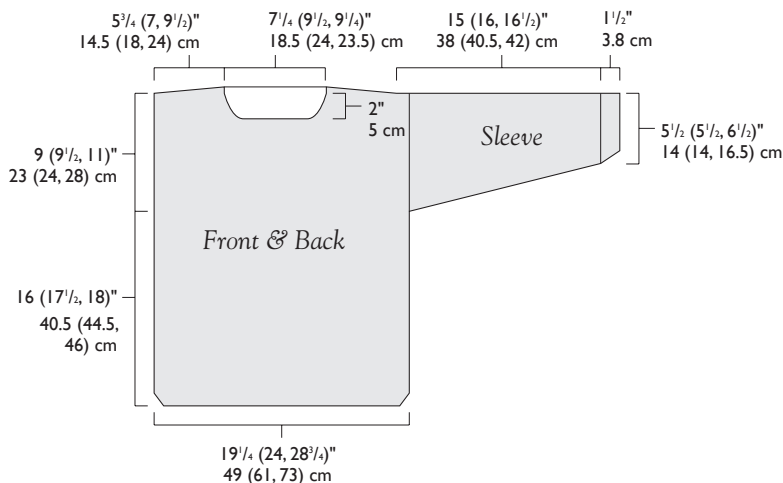
Gauge 25 sts and 25 rows = 4" (10 cm) in color pattern on larger needles.

Note

Because the pattern is continuous around the circumference of the sweater, the circumference can only be changed by a multiple of two pattern repeats. To make more subtle changes, such as an inch or two, adjust the gauge by using larger or smaller needles. The vertical stripes on the bodice and sleeves allow for length adjustments.

Body

With MC and smaller cir needles CO 210 (260, 315) sts. Place m and join, being careful not to twist sts. Work 6 rnds (3 ridges) of garter st (knit 1 rnd, purl 1 rnd),



FOR THIS SPECIAL SWEATER, Sarah Swett reinterpreted a pattern created by weaver Helen Bobisud for a scarf that appeared in the May/June 1998 issue of *HANDWOVEN* magazine. Although the main pattern repeat is fairly large (30 stitches), it is not difficult to memorize because the stitches on each side of the center are mirror images of each other. Helen called the pattern Sultan, which seems especially appropriate for this sweater given the royal gold and intense fuchsia that Sarah chose for her palette and the mosque/onion dome-like shape within the repeating motif. Sultan's Palace is knitted in the round with steeks at the arm and neck openings. If you've never tried steeks, don't be intimidated. They simplify the knitting and really are quite easy (and safe) to cut open after the knitting is complete. The Polwarth/Leicester wool is silky to the touch and, at this gauge, makes a deliciously soft, drapy, and elegantly warm garment.

inc 30 (40, 45 sts) evenly spaced on last rnd—240 (300, 360) sts. Place second m after 120 (150, 180) sts to mark right side "seam." Change to larger needle and work through Row 42 of Lower Body and Sleeve chart two times, then work Rows 1–30 again. Work Rows 1–16 of Upper Body and Sleeve chart, then work Row 16 only to end, and *at the same time*, when piece measures 16 (17½, 18)" (40.5 [44.5, 46] cm) from beg, **Make armhole steeks:** Knit to 1 st before marker, place marker (pm), place next 3 sts onto holder for underarm, CO 7 sts for armhole steek, pm, knit to 1 st before next marker, pm, place next 3 sts onto holder for other underarm, CO 7 sts for other armhole steek, pm, knit to end of rnd. Cont in patt as established, and *at the same time* work alternate colors over each set of 7 steek sts to create a speckled patt, until piece measures 23 (25, 27)" (58.5 [63.5, 68.5] cm) from beg. **Shape front neck:**

Working in patt as established, k44 (59, 74), pm, place next 29 sts onto holder, CO 7 sts for neck steek, pm, work to end. Work front neck steek sts in speckled patt as for armhole steeks, and *at the same time*, dec 1 st each side of neck steek every rnd 4 (11, 10) times, then every other rnd 4 times as foll: work to 3 sts before left neck marker, k2tog, k1, work 7 steek sts, k1, ssk, work to end—36 (44, 60) sts rem each front shoulder; 117 (147, 177) sts across back between armhole steeks. Work even until piece measures 25 (27, 29)" (63.5 [68.5, 73.5] cm) from beg. **Shape shoulders:** Working back and forth in rows, *knit to 9 (11, 15) sts before right armhole steek, wrap next st (see Glossary, page 86), turn, sl 1, purl to 9 (11, 15) sts before left armhole steek, wrap next st, turn, sl 1, knit to 9 (11, 15) sts before previous wrap, wrap next st, turn; rep from * until all the sts are used up and 4 short-row steps have been made. After last turn on left shoulder, knit across all sts to right armhole steek. BO 7 armhole steek sts, knit across back sts to 9 (11, 15) sts before left back shoulder, wrap next st, turn, and repeat as for front, working 4 steps as before. After final wrap on right back shoulder, knit across to left armhole steek, turn, purl across all back sts, turn, knit across all back sts. BO 7 armhole steek sts, knit left front sts, BO 7 neck steek sts. Break yarn.

Sew and Cut Steeks

Machine-stitch along each side of center st of armhole and neck steeks to prevent raveling. Cut along the center st of each steek. To finish, turn the steeks to the inside and use a cross-stitch to tack in place (see illustration, page 42).



Join Front and Back

With yarn threaded on a tapestry needle and using the Kitchener stitch, (see Glossary, page 86) graft front to back at shoulders. Place rem 45 (59, 57) back neck sts on a holder.

Sleeves

With MC and larger dpn, pick up and knit 111 (117, 127) sts around sleeve opening, k3 held underarm sts—114 (120, 130) sts total. Place m on each side of 3 underarm sts and work these 3 sts as stripes to cuff. Beg as indicated, work Lower Body and Sleeve chart, dec 1 st each side of 3 underarm sts every 4 rnds as foll: Ssk, knit to last 2 sts, k2tog. Work to end of Lower Body and Sleeve chart, then work Rows 1–30 again—68 (68, 80) sts rem. Work Rows 1–16 of Upper Body and Sleeve chart, then rep Row 16 until sleeve measures 15 (16, 16½)" (38 [40.5, 42] cm). **Cuff:** With CC and smaller dpn, knit 1 rnd dec 20 (20, 28) sts evenly spaced—48 (48, 52) sts rem. Purl 1 rnd. Work 1 rnd as foll: *K2 with CC, k2 with MC; rep from *. Work rib as foll: *K2 with CC, p2 with MC; rep from * until cuff measures 1½" (3.8 cm). With CC only, knit 7 rnds. BO all sts.

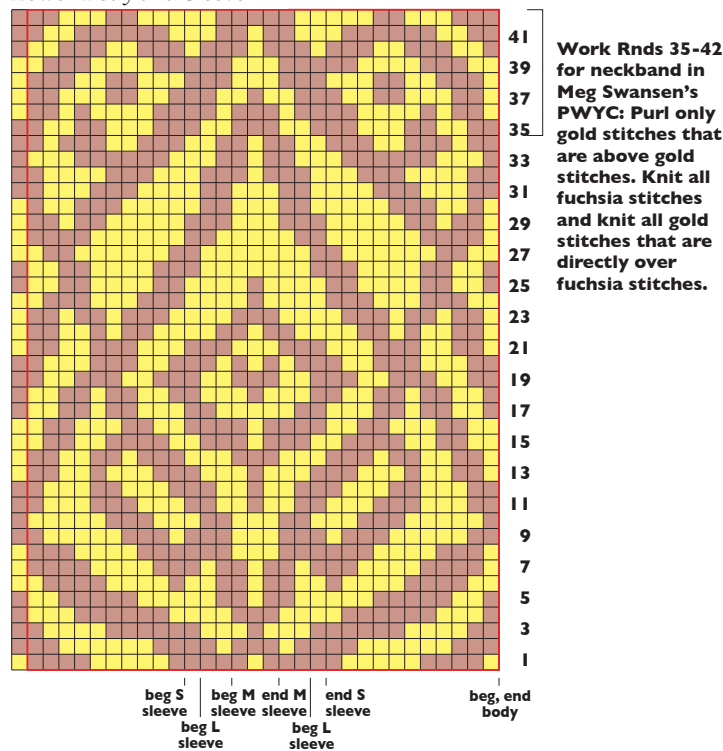
Finishing

Neckband: With CC, larger dpn, and beg at left shoulder seam, pick up and knit 23 (18, 18) sts along left side neck, k29 held front neck sts, pick up and knit 23 (18, 18) sts along right side neck, k45 (59, 57) held back neck sts—120 (124, 122) sts total. Purl 1 rnd, dec 0 (4, 2) sts evenly spaced—120 sts rem. Place m and join. Using Meg Swansen's PWYC (Purl When You Can)

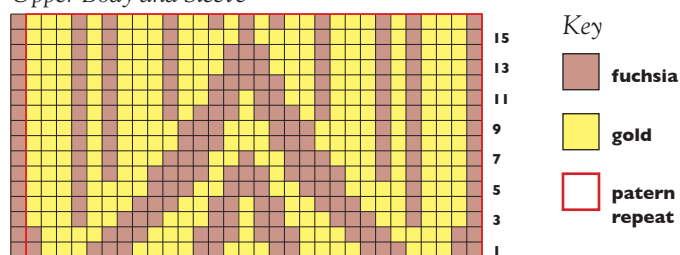
method (see instructions with Lower Body and Sleeve on chart) and both colors, work Rnds 35–42 of Lower Body and Sleeve chart. Break off CC. With MC, work 1 rnd as foll: knit CC sts and purl MC sts. With MC, BO all sts pwise. Weave in loose ends. Block to measurements. ☞

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

Lower Body and Sleeve

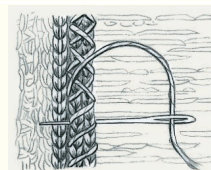
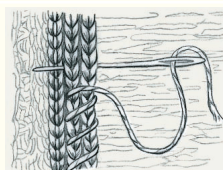


Upper Body and Sleeve



Finishing Steeks

Turn steeks to inside and, with yarn threaded on a tapestry needle, use a cross-stitch to tack in place.



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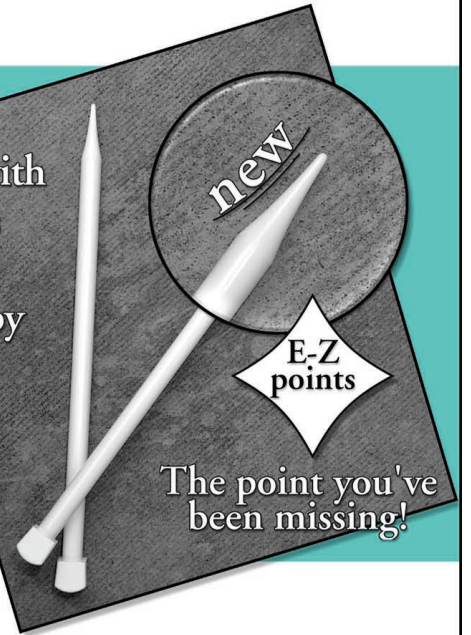
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Q

uick Gifts

There's hardly a more meaningful way to show affection than to hand-make a gift. Here are nine creative choices for the important people who inspire you to pick up your needles. The patterns for these projects begin on page 46.

Mohair Travel Shawl

Lacy without being overly dressy, this lightweight mohair-silk shawl is ideal for wearing—or working on—while traveling.



Mother-Daughter Vacation Hats

Mother and daughter are bound to be admired—and share a few private giggles—when they perch these knit-crochet sun hats atop their heads and amble about town.



Diamond Cashmere

The classic token of affection—a handknitted cashmere scarf. The diamond stitch pattern and diagonally shaped ends make this one extra-special.

Boudoir Socks

Luxurious cashmere lace socks—when romance is a consideration—but practicality isn't.





P e e k a b o o P a l s

These charming little dolls are perfect birthday gifts and traveling companions for young children—and children at heart. Pop one in your pocket or knit a matching “penny pouch” (see page 49) and let the doll enjoy the view!



T e e n K e r c h i e f s

Easy to knit and easy to wear, these cotton kerchiefs fit right in with the hip teen scene—and may even inspire a few teenagers to try out knitting for themselves.



S e a f o a m T o w e l s

Super-soft and super-thick, these cotton chenille hand towels are sure to make any guest feel pampered.

P o p c o r n T o p

Worked in the round at $2\frac{1}{4}$ stitches to the inch, this stockinette-stitch sweater makes a great last-minute gift. The bumpy “popcorn” texture and variegated color of the yarn camouflage what few seams there are so that either the knit or purl side can be worn facing outward.



W o o l y P e a r s

A creative hostess or housewarming gift, these felted wool pears are so easy to work and so beguiling, you’ll have a basketful before you know it. An I-cord basket in which to present them is shown on page 5345.



MOHAIR TRAVEL SHAWL

Marji LaFreniere

This shawl begins at a side corner. Stitches are increased until the straight side (top edge) reaches the desired center of back. Then short rows are worked, leaving off stitches from the top edge on down until the rows are only a few stitches long. The two pieces are grafted at the center back.

Finished Size About 80" (203 cm) wide and 38" (96.5 cm) long.

Yarn Cascade Yarns Kid Seta (70% kid mohair, 30% silk; 230 yd [210 m]/25 g): # 467 teal, 4 balls.

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

Notions Tapestry needle.

Gauge 18 sts and 29 rows = 4" (10 cm) in garter st.

Border Chart

✓	○	✓	✓	✓	17
✓	○	✓	✓	✓	15
✓	○	✓	✓	✓	13
✓	○	✓	✓	✓	11
✓	○	✓	✓	✓	9
✓	○	✓	✓	✓	7
✓	○	✓	✓	✓	5
✓	○	✓	✓	✓	3
✓	○	✓	✓	✓	1

Note: Border Chart shows only RS rows; knit WS rows. There is an increase of 1 stitch every 34 rows. This stitch becomes part of the shawl body.

Key

□	k on RS; p on WS
○	yo
✓	k2tog
∇	sl 1 wyib

Row 3: Sl 1, M1, knit to end—4 sts.

Row 4: Sl 1, knit to end.

Rep Rows 3 and 4 two more times—6 sts.

Next row: Sl 1, k2, yo, knit to end.

Set-up pattern:

Row 1: Work Row 1 of Border chart, knit to end.

Row 2: Sl 1, k2, yo, knit to end—1 st inc'd.

Row 3: Work next row of Border chart (note that only RS rows are charted), knit to end.

Row 4: Sl 1, k2, yo, knit to end—1 st inc'd.

Rep Rows 3 and 4 until the straight side measures 40" (101.5 cm) or desired length from side corner to center back (neck), ending with Row 4. Work Row 3 again, but stop when 2 sts rem on needle. Turn work and knit back. Work Row 3 again, but stop when 3 sts rem on needle. Turn work and knit back. Cont in this manner, leaving 1 more st at end of each odd-numbered row, then turn and work back, until 3 sts rem. Place sts on holder. Make another piece to match. Or if you prefer, short-row the second half back along the first, joining as you go by wrapping 1 live st of first half at each center-shawl row-turn.

CO 2 sts.

Row 1: (RS) Knit.

Row 2: K1, M1, k1—3 sts.

MOTHER-DAUGHTER VACATION HATS

Annie Modesitt

These warm-weather hats combine the best of knitting and crocheting. The top is worked first, from the center outward in crochet, the decorative sideband is knitted, then the brim is crocheted. Three circles of millinery wire (at the tip and base of the sideband and at the edge of the brim) maintain the hats' circular shapes. Because they are collapsible, these hats are easy to pack and store.

Finished Size 18 (19, 20, 21, 22, 23)" (46 [48.5, 51, 53.5, 56, 58.5] cm) circumference. Child's pink hat measures 21" (51 cm); adult yellow hat measures 22" (56 cm).

Yarn DMC Pearl Cotton #5 (100% cotton; 27 yd [25 m]/5 g): yellow/pink hat: #712 off-white/#211 lavender (MC), 10 (12, 16, 20, 24, 28) skeins, #754 pink/#352 salmon (A), 4 (6, 8, 10, 12, 14) skeins, #644 gray-green/#818 light pink (B) and #738 tan/#761 dark pink (C), 4 (4, 6, 8, 8, 10) skeins each, and #3823 light yellow/ecru (D), 2 (2, 2, 4, 4, 5) skeins.

Needles Size 2 (2.75 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Size E/4 (3.5 mm) crochet hook; matching sewing thread; 55½ (58½, 61½, 64½, 67½, 70½)" (141 [149, 156, 164, 171.5, 179] cm) of 19-gauge millinery wire; tapestry needle; hat block or roll of paper towels, dish-towels, and steel T-pins.

Gauge 23 sts and 32 rows = 4" (10 cm) in knitted patt st.

Russian Grafting

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

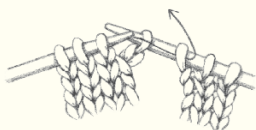


Figure 1

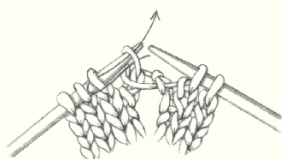


Figure 2

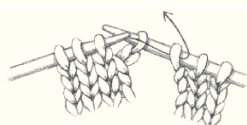


Figure 3

Finishing

Join the two halves tog by using the Russian grafting method (see box at left). Weave in loose ends. Block.

Marji LaFreniere is the owner of Marji's Yarncrafts in Granby, Connecticut.

Note

To assure the best fit, measure circumference of head just above the ears with the measuring tape neither too tight nor too loose.

Prepare millinery wire circles

Cut millinery wire into 3 lengths, the first (A) 1" (2.5 cm) shorter than the head circumference, the second (B) 1½" (3.8 cm) shorter than the head circumference, and the third (C) 4" (10 cm) longer than the



Sideband

(Knitted) With A doubled and cir needle, pick up and knit 104 (112, 120, 128, 136) sts around edge of crocheted crown. Join for working in the round. Working with yarn doubled, work Rnds 1–42 of Sideband chart, using colors indicated next to chart. BO all sts.

Insert Wire Circles

Circle A: Turn hat inside out. With tapestry needle, weave in loose ends. With A doubled, crochet hook, and working sc, join the wire circle to the first rnd of sideband, working 1 sc into each rev St st as foll: Work 1 sc, *draw a loop through next rev St st and under the wire circle (2 loops on hook), draw yarn above wire circle through both loops; rep from *. **Circle B:** Join to BO rnd of sideband, working crochet as for circle A.

band—104 (112, 120, 128, 136) sts.

Rnd 2: *Skip 1, dc in next st, ch 1; rep from *.

Rnd 3: Change to color C (doubled) and work 3 sc into each space between dc sts—156 (168, 180, 192, 204) sts.

Rnd 4: Change to color B (doubled) and work 1 dc in each st.

Rnd 5: Change to color C (doubled) and join circle C wire with sc.

Fasten off.

Finishing

Weave in loose ends. **Block:** If using a hat block, place hat on it. Alternatively, wrap clean dishtowels around one end of an unwrapped roll of paper towels to get the desired finished circumference. Pull hat over roll and pin in place just above the wire circle at the base of the sideband. Spray the hat with water until totally soaked. Let air-dry completely.

Annie Modesitt writes about crafts and knitting. She lives in South Orange, New Jersey.

DIAMOND CASHMERE

Ann Budd

The diagonal shaping at the ends of this deluxe scarf mimic the diagonal lines of the diamonds. For easy wearing, a small opening is worked into the pattern so that one end of the scarf can be pulled through the other and held in place neatly.

head circumference. “Spring” or straighten the wire by running it slowly between your thumb and index finger, keeping pressure against the natural curve of the wire. Cut an 18" (46-cm) length of sewing thread and make a slipknot in the center. Place the knot's loop over one end of one of the wires and tighten the knot. Overlap the two ends of wire 1" (2.5 cm) and wrap the wire tightly, distributing the thread wraps evenly along the wire overlap. End with another slipknot, and trim the thread. Rep with the other two wire lengths to make 3 circles (A, B, and C).

Crown

(Worked in crochet; see Glossary, page 85 for crochet instructions) With MC doubled and crochet hook, ch 5 sts. Join with a slip st into a ring.

Rnd 1: Work 8 sc in ring.

Rnd 2: Sc around, inc 5 (6, 7, 8, 9) sts evenly spaced—13 (14, 15, 16, 17) sts.

Rnd 3: Work 1 dc in each st.

Rnd 4: Work 1 sc in each st.

Rnd 5: *Work 1 dc in next st, ch 1; rep from *.

Rnd 6: Work 2 sc in ch 1 space bet each pair of sts—26 (28, 30, 32, 34) sts.

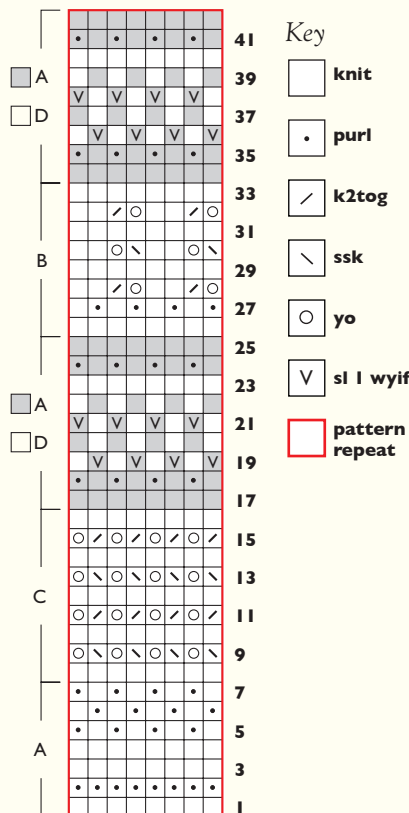
Work Rnds 3–6 two more times—104 (112, 120, 128, 136) sts.

Brim

(Worked in crochet)

Rnd 1: With D doubled and crochet hook, work 1 sc into each st in BO rnd of side-

Sideband



Finished Size About 8" (20.5 cm) wide and 57" (145 cm) long.
Yarn Jaeger Cashmere 4-ply (90% cashmere, 10% polyamide; 107 yd [98 m]/25 g): #SH0112 camel, 4 balls.
Needles Size 3 (3.25 mm). Adjust needle size if necessary to obtain the correct gauge.
Notions Stitch holder; tapestry needle.
Gauge 28 sts and 34 rows = 4" (10 cm) in pattern st.

Stitch

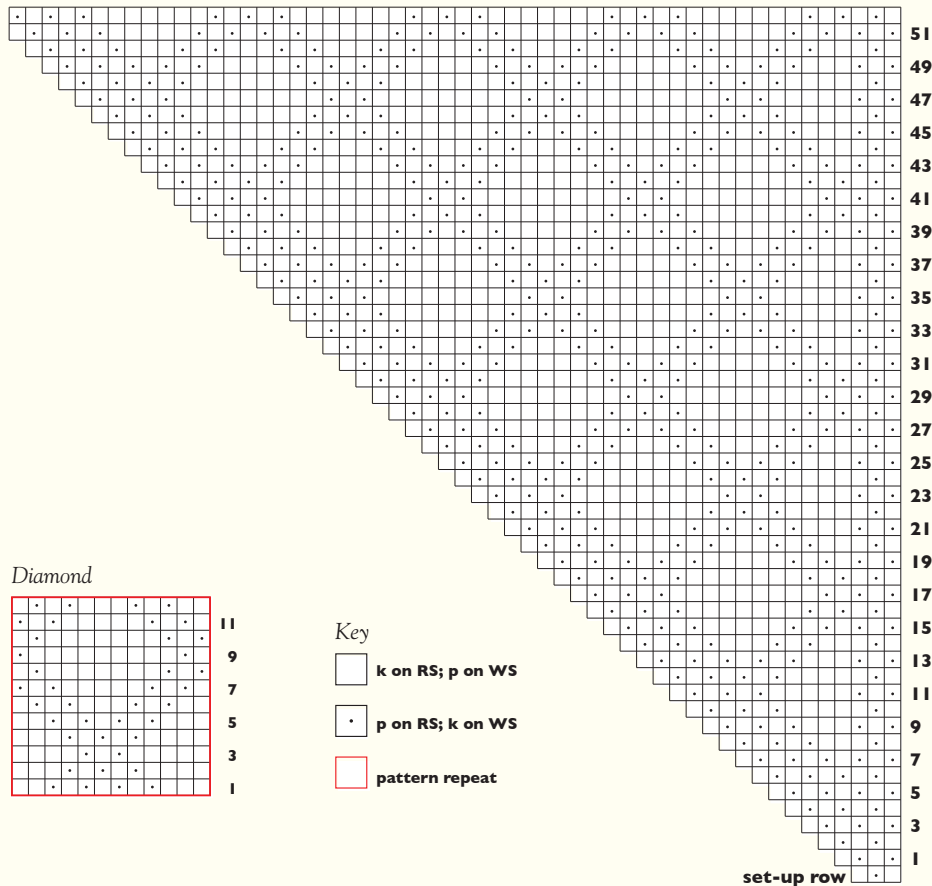
Seed Stitch:

(worked over 3 sts)

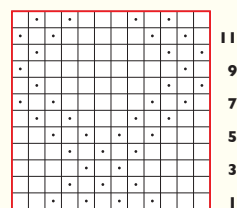
Row 1: P1, k1, p1.

Row 2: P1, k1, p1.

Rep Rows 1 and 2 for pattern.



Diamond



Key
 □ k on RS; p on WS
 ■ p on RS; k on WS
 □ pattern repeat

CO 3 sts. *Set-up row:* (WS) P1, k1, p1. Beg with Row 1, work through Row 52 of Scarf Edge chart, inc 1 st at left edge of piece each row by working (p1, k1) in last st of RS rows and in first st of WS rows—55 sts after Row 52. Working the first 3 and last 3 sts of each row in seed st as established, work center 49 st in diamond patt as established (Note: Row 53 is Row 3 of Diamond chart) until piece measures about 38½" (98 cm) along long edge, ending with Row 12 of patt—there should be 27 one-half diamonds along the long edge. Work Rows 1 and 2 once more. *Set-up for slit:* (RS; Row 3 of Diamond patt) Work 21 sts as established, p2tog, k1, p1, work to end as established. *Left side:* Keeping in patt as established, work 33 sts on left side of slit as foll: *WS rows:* Work to last 4 sts, k1, p1, k2tog. *RS rows:* P2tog, k1, p1, work to end. Rep WS and RS rows until 21 sts rem, ending with a RS row. Place these 21 sts on a holder. *Right side:* With WS facing, join yarn at slit and work 21 sts on right side of slit as foll, keeping patt as established: *WS rows:* (K1, p1) in same st, k1, p1, work to end. *RS rows:* Work to last 4 sts, p1, k1, p1, (k1, p1) in same st. Rep WS and RS rows until there are 33 sts,

ending with a RS row. *Join sides:* Place 21 held sts onto needle. With WS facing, work these 21 sts in patt, (k1, p1) in first st of right side, work to end—55 sts. Cont as established until piece measures about 52" (137 cm) along long edge, ending with Row 9 of patt—37 one-half diamonds along long edge. *Shape edge:* (WS) K2tog, work to end as established—54 sts rem.

Row 1: (RS) Work as established to last 2 sts, p2tog—53 sts rem.

Row 2: K2tog, work to end as established—52 sts rem.

Rep Rows 1 and 2 until 3 sts rem. BO all sts.

Finishing

Weave in loose ends. Block lightly.

Ann Budd lives in Boulder, Colorado.

BOUDOIR SOCKS Judy Sumner

These elegant socks are worked on double-pointed needles from leg to toe. The bottom of the foot and toe are worked in

Finished Size About 7½" (19 cm) around foot and 8½" (21.5 cm) long. To fit a medium woman's foot.
Yarn Cherry Tree Hill Cashmere Colors Laceweight (100% cashmere; 480 yd [439 m]/50 g): red, 1 skein.
Needles Size 4 and 5 (3.5 and 3.75 mm): Set of five double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.
Notions Marker (m); tapestry needle.
Gauge 14 sts and 16 rows = 2" (5 cm) in St st on larger needles.

stockinette stitch; the rest is a simple 6-stitch lace pattern.

Leg

With 2 larger needles held tog, loosely CO 48 sts. Arrange sts so that there are 12 sts on each of 4 needles. Place m and join, being careful not to twist sts. Work 4 rnds garter st (alternate knit 1 rnd, purl 1 rnd). *Next rnd:* Beg with Rnd 1, work through Rnd 4 of Lace chart 6 times total. Change to smaller needles and cont in lace patt until piece measures about 6" (15 cm) from beg, ending with Rnd 4 of patt.

Heel

Heel flap: The heel is worked back and forth on the first 24 sts of rnd; rem 24 sts will be worked later for instep. Turn work, sl 1, p23—24 heel sts. Cont in lace patt as established on these 24 sts, purling Rows 1 and 3, until a total of 4 more lace repeats have been worked, ending with Row 4 of patt. Purl 1 row.

Turn heel: Work short rows as foll:

Row 1: Sl 1, k13, sl 1, k1, pss0, k1, turn.

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

Row 3: Sl 1, knit to 1 st before the gap, sl 1, k1, pss0, k1, turn.

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

Rep Rows 3 and 4 until 14 sts rem, ending with Row 4.

Shape gussets: K14, pick up and knit 8 sts along side of heel flap, work patt as established across 24 instep sts, pick up and knit 8 sts along other side of heel flap—54 sts. Join into a rnd, knit the next 7 heel sts, and rearrange sts so that there are 15 sts on each heel needle (needles 1 and 4) and 12 sts on each instep needle (needles 2 and 3).

Lace



Key

- k on RS; p on WS**
- o **yo**
- / **k2tog**
- \ **sl 1, k1, pss0**
- x **sl 1, k2tog, pss0**
- pattern repeat**

Rnd 1: Work even, working heel sts in St st and instep sts as established.

Rnd 2: Knit to last 3 sts on first needle, sl 1, k1, pss0, k1, work 24 instep sts as established, k1, k2tog, knit to end—2 sts dec'd.

Rep Rnds 1 and 2 until 48 sts rem—12 sts each needle.

Foot

Cont working lace patt on instep sts and St st on “heel” sts until foot measures about 6" (15 cm) from back of heel, or about 1½" (3.8 cm) less than desired total length.

Toe

Work toe in St st.

Rnd 1: Knit to last 3 sts on first needle, sl 1, k1, pss0, k1; k1, k2tog at beg of second needle, knit to end; knit to last 3 sts on third needle, sl 1, k1, pss0, k1, k2tog at beg of fourth needle, knit to end—4 sts dec'd.

Rnds 2 and 3: Knit.

Rep Rnds 1–3 three more times—32 sts rem. Then work Rnd 1 only 3 times—20 sts rem; 5 sts each needle. Knit sts from first needle onto fourth needle, place sts from third needle onto second needle—10 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 86) to graft live sts tog. Weave in loose ends.

Judy Sumner lives in Knoxville, Tennessee.

PEEKABOO PALS Noreen Crone-Findlay

The doll front and back are worked separately, sewn together, then stuffed. A bit of blusher gives the doll rosy cheeks. The pouch strap is made out of I-cord.

Finished Size Small Dolls—About 4" (10 cm) tall; Large Doll—5" (12.5 cm) tall.

Yarn Small Doll—Patons Country Garden DK (100% Merino; 128 yd [117 m]/50 g): #45 bisque (Fair Isle doll only), #80 purple, #43 cedar green, #17 scallop pink, #7 primrose, #34 mist blue (Fair Isle doll pouch); #50 potato skin, #43 cedar green, #34 mist blue (striped doll); #64 black, #22 brick red (both dolls), 1 ball each. Note: Very small quantities of each color are required; several dolls can be made from this amount of yarn. Large Doll—Patons Décor (75% acrylic, 25% wool; 210 yd [192 m]/100g): #1631 taupe, #1713 orange, #1692 sweet country variegated, #1714 barn red, 1 ball each. Small amount of rose-colored embroidery floss for nose and mouth.

Needles Small Dolls—Size 5 (3.75 mm). Large Doll—Size 7 (4.5 mm). Pouch—Size 6 (4 mm).

Notions Markers (m); tapestry needle; fiberfill stuffing; blusher for cheek color.

Gauge Fair Isle doll and pouch: 12 sts and 15 rows = 2" (5 cm). Striped Doll: 10 sts and 15 rows = 2" (5 cm). Large Doll: 8 sts and 13 rows = 2" (5 cm).

Stitch

Wrapped Stitch: Work to st to be wrapped. Place short end of rose (or black) yarn on WS of knitting, bring long end to RS, k1 with skin color yarn, bring long end of rose yarn to WS, tie ends of rose yarn into a knot on WS, continue as charted.

Fair Isle Doll

Front: With purple, CO 13 sts. Working St st, work Rows 1–29 of Body chart (on page 50). BO all sts.

Back: Work as for front, but work Rows 21–29 with hair color only. **Arms:** (Make 2) With bisque, CO 3 sts. Work through Row 10 of Arm chart. BO all sts.

Shoes: With brick red, CO 3 sts. Work 4 rows St st. BO all sts.

Variegated Doll

Using taupe for skin tone, orange for hair, and barn red for shoes, work as for Fair Isle doll, working Rows 1–20 of Body chart and Rows 5–10 of Arm chart in variegated yarn.

Striped Doll

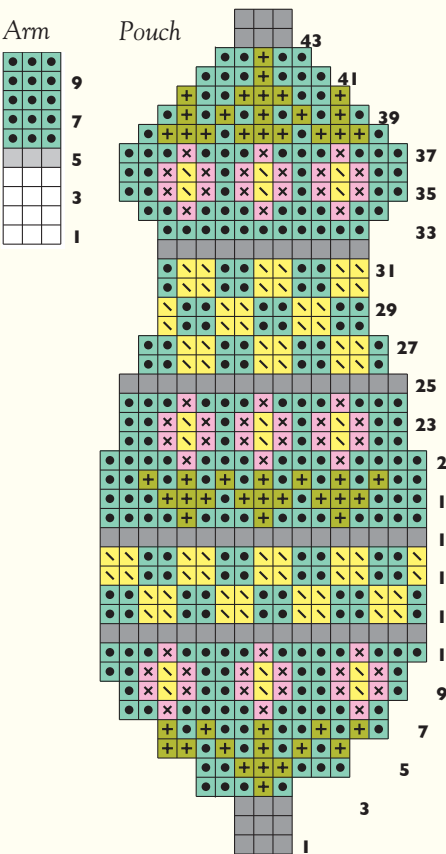
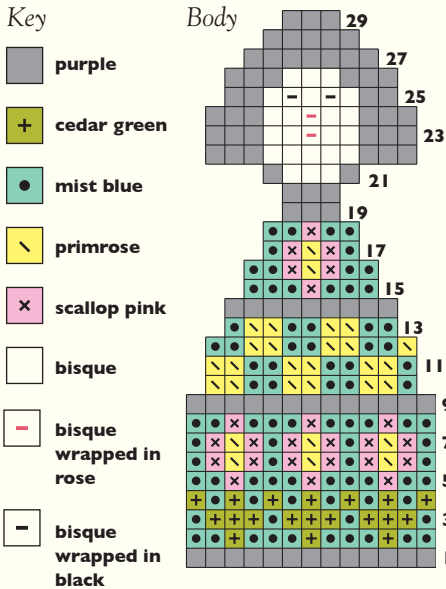
Using potato skin for skin tone, black for hair, and brick red for shoes, follow directions for Fair Isle doll, working Rows 1–20 of Body chart and Rows 5–10 of Arm chart by alternating 2 rows cedar green and 2 rows mist blue.

Finishing

Bangs: Lay a pencil along hairline on forehead of doll front. With hair color yarn threaded on a tapestry needle, wrap needle around pencil several times, taking a small stitch into the knitted fabric with each wrap, forming loops. Weave in all loose ends. With yarn threaded on a tapestry needle, holding WS tog, and beg at lower edge, sew body front to body back, leaving lower edge open. Stuff with fiberfill. Sew lower edge closed. Fold each arm in half lengthwise, sew arm seam, then sew in place. Fold each shoe in half lengthwise, sew shoe seam, then sew in place. Brush small dabs of blusher on cheeks.



Joe Coca



Pouch

Back: With purple, CO 3 sts. Work Rows 1–44 of Pouch chart. On next row, k3tog, break yarn, draw tail through rem loop, and pull tight. **Front:** Work as for back through Row 25 of chart—15 sts rem. BO all sts. **Flap Lining:** With mist blue, CO 11 sts. Working St st in this color only, work Rows 31–44 of Pouch chart. Finish as for back.

I-Cord



With dpn, CO desired number of sts (3 sts shown here). *Without turning the needle, slide sts to other end of needle, pull yarn around back, and knit sts as usual; rep from * for desired length.

Cord: With purple, CO 4 sts. Work 4-st I-cord (see box above) until piece measures 24" (61 cm). BO all sts.

Finishing

Weave in loose ends. With yarn threaded on a tapestry needle, sew front to back. Sew flap lining to inside of flap. Sew cord to pouch at flap fold.

Noreen Crone-Findlay of Alberta, Canada, is the author of *Soul Mate Dolls: Dollmaking as a Healing Art* (Krause, 2000). She is also a designer, workshop facilitator, and professional puppeteer.

TEEN KERCHIEFS Barbara Albright

To make these kerchiefs, a few stitches are cast on for the lower point, then stitches are added at each edge to form the triangle shape. The wide edge is finished with I-cord, which extends to form the ties.

Finished Size Pink version—20" (51 cm) at widest point, excluding ties, and 9" (23 cm) long from front edge to back point. Gray version—16" (40.5 cm) at widest point, excluding ties, and 10½" (26.5 cm) long from front edge to the back point.

Yarn Tahki Cotton Classic (100% mercerized cotton; 108 yd [100 m] /50g): 1 skein. Shown in #3447 pink and #3009 gray.

Needles Size 6 (4 mm): Straight and set of 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Gauge 22 sts and 32 rows = 4" (10 cm) in St st; 20 sts and 31 rows = 4" (10 cm) in pattern st.

Stitches

Right Lifted Increase (right-inc): Knit into back of st below st on left needle, knit st on left needle.

Left Lifted Increase (left-inc): Knit into next st, then knit into back of st below the st just knitted.

PINK KERCHIEF

With straight needles, CO 3 st.

Row 1: (RS) Knit.

Row 2 and all even-numbered rows: Purl.

Row 3: K1f&b, k1, k1f&b—5 sts.

Row 5: K1, left-inc, k1f&b, right-inc, k1—8 sts.

Row 7: K1, [left-inc] 2 times, k2, [right-inc] 2 times, k1—12 sts.

Row 9: K1, [left-inc] 2 times, k6, [right-inc] 2 times, k1—16 sts.

Row 11: K1, [left-inc] 2 times, k10, [right-inc] 2 times, k1—20 sts.

Row 13: K1, left-inc, knit to last 2 sts, right-inc, k1—22 sts.

Row 15: K1, [left-inc] 2 times, knit to last 3 sts, [right-inc] 2 times, k1—26 sts.

Row 16: Purl.

Repeat Rows 13–16 until there are 110 sts (72 rows worked). Leave live sts on needle to work later.

Finishing

I-cord ties and front trim: With dpn, CO 4 sts. Work 4-st I-cord (see box above) until piece measures 10" (25.5 cm). Attach I-cord to live sts on straight needle as foll: work 3 I-cord sts, sl last I-cord st onto straight needle, k2tog (1 I-cord st with 1 live st). Cont in this manner until all live sts have been worked—4 I-cord sts rem. Work 4-st I-cord for 10" (25.5 cm) more. Cut yarn, thread tail through sts, pull tight, and fasten off. Weave in loose ends. Block.

LACY KERCHIEF

With straight needles, CO 3 sts.

Row 1: K1, [yo, k1] 2 times—5 sts.

Row 2 and all even-numbered rows: Purl.

Row 3: K2tog, yo, k1, yo, k2tog—5 sts.

Row 5: K1, yo, k3, yo, k1—7 sts.

Row 7: K1, yo, k1, yo, sl 2 sts tog kwise, k1, p2sso, yo, k1, yo, k1—9 sts.

Row 9: K2tog, yo, k1, yo, k3, yo, k1, yo, k2tog—11 sts.

Row 11: K1, yo, k3, yo, sl 2 sts tog kwise, k1, p2sso, yo, k3, yo, k1—13 sts.

Row 13: [K1, yo] 2 times, *sl 2 sts tog kwise, k1, p2sso, yo, k3, yo; rep from * to last

5 sts, sl 2 sts tog kwise, k1, pssso, yo, k1, yo, k1—15 sts.

Row 15: K2tog, yo, k1, yo, *k3, yo, sl 2 sts tog kwise, k1, pssso, yo; rep from * to last 6 sts, k3, yo, k1, yo, k2tog—17 sts.

Row 16: Purl.

Rep Rows 13–16 until there are 83 sts (82 rows worked). Leave sts on needle.

Finishing

Finish as for pink kerchief.

Barbara Albright writes about food and knitting. She is currently editing *Knitters Stash*, a collection of patterns from yarn shops across the country, available this fall from Interweave Press.

SEAFOAM TOWELS

Ann Budd

These machine-washable and dryable hand towels are knitted from side to side (the cast-on and bind-off edges form the side “selvedges”) in a simple lace pattern formed by multiple yarnovers. To make coordinating washcloths, simply cast on fewer stitches and work fewer rows.

Joe Coca



Finished Size About 15" (38 cm) wide and 27" (68.5 cm) long.

Yarn Crystal Palace Cotton Chenille (100% cotton; 98 yd [89 m]/50 g): 4 skeins. Shown in #9008 aqua and #6320 sage.

Needles Size 4 (3.25 mm). Adjust needle size to obtain the correct gauge.

Notions Markers (m); tapestry needle.

Gauge 16 sts and 25 rows = 4" (10 cm) in seafoam pattern; 18 sts and 29 rows = 4" (10 cm) after machine-washing and drying.

the long-tail method (see Glossary, page 84), loosely CO 124 sts. Work 5 rows garter st (knit every row), ending with a WS row. **Pattern set-up:** (RS) K4, place marker (pm), work 116 sts according to Row 1 of seafoam st, pm, k4. Working the first and last 4 sts of every row in garter st, work center 116 sts as established in seafoam st until piece measures about 16" (40.5 cm) from beg, ending with Row 1 of patt. Work all sts in garter st for 5 rows. *Loosely* BO all sts.

Finishing

Weave in loose ends. Machine-wash and dry on normal cycles.

Ann Budd is the managing editor of *Knits*.

Finished Size 39 (44½, 49½)" (99 [113, 125.5] cm) bust/chest circumference. Sweater shown measures 39" (98.5 cm).

Yarn Mountain Colors Moguls (98% wool, 2% nylon; 65 yd [59 m]/4 oz): Clearwater, 8 (10, 12) skeins.

Needles Size 11 (8 mm): 16" and 24" (40- and 60-cm) circular (cir) and set of 4 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 9 sts and 17 rows = 4" (10 cm) in St st.

Stitch

Seafoam Stitch:

(multiple of 10 sts + 6)

Row 1: (RS) K6, *yo2, k1, yo3, k1, yo4, k1, yo3, k1, yo2, k6; rep from *.

Rows 2 and 6: Knit, dropping all yarnovers off the needle.

Rows 3 and 4: Knit.

Row 5: K1, *yo2, k1, yo3, k1, yo4, k1, yo3, k1, yo2, k6; rep from *, end last rep k1.

Rows 7 and 8: Knit.

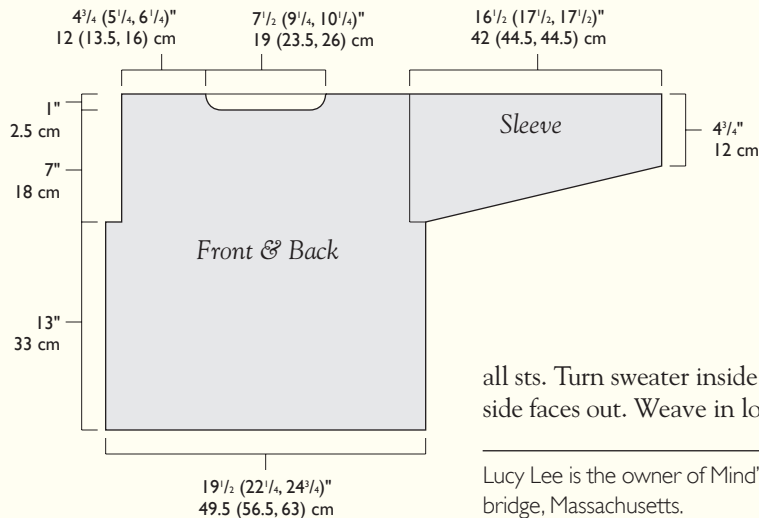
With 2 needles held together and using

POPCORN TOP Lucy Lee

The body of this sweater is worked in the round from the hem up to the armholes, then the front and back are worked separately (back and forth) to the shoulders. The sleeves are worked downward from shoulder to cuff.

BODY

With longer cir needle, CO 88 (100, 112) sts. Place m and join, being careful not to twist sts. Work k2, p2 ribbing for 3 rnds. Change to St st and work even until piece measures 13" (33 cm) from beg. **Divide for armholes:** BO 5 sts, k39 (45, 51) sts for front and place on holder, BO 5 sts, knit rem 39 (45, 51) sts for back. **Back:** Work-



ing back and forth in St st, work back sts until armhole measures 8" (20.5 cm), ending with a purl row. *Shape neck:* K11 (12, 14) and place on holder, BO 17 (21, 23) sts, k11 (12, 14) and place on another holder. Break yarn, leaving a 24" (61-cm) tail for grafting later. **Front:** Place held 39 (45, 51) front sts on needle. Work these sts back and forth in St st until armhole measures 7" (18 cm), ending with a purl row. *Shape neck:* K13 (15, 17), join new yarn and BO 13 (15, 17) sts, knit to end—13 (15, 17) sts each side. Working each side separately, dec 1 st at neck edge every other row 2 (3, 3) times—11 (12, 14) sts rem each side. Work even until piece measures same as back to shoulder. **Join front to back:** With yarn threaded on a tapestry needle and RS facing, use the Kitchener st (see Glossary, page 86) to join front to back at shoulders.

Sleeves

With shorter cir needle, RS facing, and beg at underarm, pick up and knit 46 sts evenly spaced around armhole. Place m and join. Work St st and *at the same time*, dec 1 st each side of m every 6 rnds 4 times, then every 5 rnds 3 times, then every 4 rnds 5 times, changing to dpn when necessary—22 sts rem. Work even until piece measures 16 (17, 17)" (40.5 [43, 43] cm) from pick-up rnd. **Cuff:** Work k1, p1 ribbing for 3 rnds. BO all sts loosely.

Finishing

Neckband: With shorter cir needle, purl side facing, and beg at one shoulder seam, pick up and knit 46 sts evenly spaced around neck opening. Place m and join. Work k1, p1 ribbing for 3 rnds. *Loosely* BO

all sts. Turn sweater inside out so that purl side faces out. Weave in loose ends.

Lucy Lee is the owner of Mind's Eye Yarn in Cambridge, Massachusetts.

WOOLLY PEARS

Nicky Epstein

Finished Size Pear: About 2½" (6.5 cm) wide and 4" (10 cm) tall, after felting. Basket: About 6½" (16.5 cm) diameter across top, after felting.

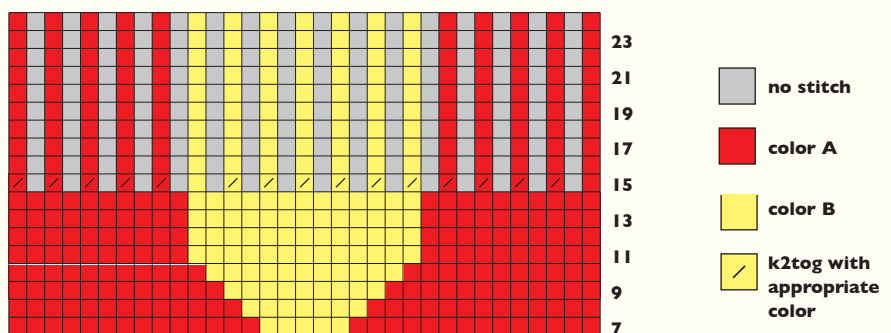
Yarn Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [173 ml]/4 oz): Each pear requires 1 skein each of at least 4 colors—2 for body (A and B), 1 for stem (C), and 1 for leaves (D). Pears shown in body colors: #M-135 April green, #M-125 imperial yellow, #M-83 raspberry, #M-80 blue blood red, #M-97 rust, #M-14 sunburst gold, and #M-15 gold glow; stem color #M-08 wild oak; leaf color #M-69 old sage.

Needles Pear—Size 8 (5.0 mm). Basket—Size 6 (4.0 mm): Set of 2 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; small amount of polyester fiberfill.

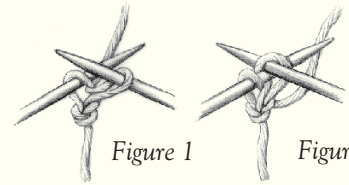
Gauge 16 sts and 22 rows = 4" (10 cm) in St st on larger needles.

Color Block



Knitted Cast-On

*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.



Each pear is worked back and forth in a loose gauge, sewn together, stuffed, and felted in the washing machine. A long strip of I-cord forms the accompanying coil "basket."

Note

Knit loosely to allow for shrinkage during felting.

Pear

Body: With A and larger needles, CO 7 sts.

Row 1: (RS) K1, [M1, k1] 6 times—13 sts.

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

Row 3: K2, [M1, k1] 9 times, k2—22 sts.

Row 5: K1, [M1, k2] 10 times, M1, k1—33 sts.

Row 7-24: Work Color Block chart.

Row 25: With A only, k1, [k2tog] 8 times—9 sts rem.

Row 26: With A only, [p2tog] 4 times, p1—5 sts rem.

Turn work and pass second, third, fourth and fifth sts over first—1 st rem. **Stem:** With C and using the knitted method (see box above), CO 5 sts—6 sts total. BO all sts.

Leaves

(Make 2) With D and larger needles, CO 5 sts.

Row 1: (RS) K2, yo, k1, yo, k2—7 sts.

Rows 2, 4, 6, and 8: Purl.
 Row 3: K3, yo, k1, yo, k3—9 sts.
 Row 5: Ssk, k5, k2tog—7 sts rem.
 Row 7: Ssk, k3, k2tog—5 sts rem.
 Row 9: Ssk, k1, k2tog—3 sts rem.
 Row 10: Sl 1, k2tog, pss0—1 st rem.
 Break yarn, pull tail through rem st, and fasten off.

Finishing

With yarn threaded on tapestry needle, sew body closed from base to stem, leaving about 2" (5 cm) open at top. Sew leaves in place near stem. With C, embroider an X on bottom of pear body. Use duplicate st (see Glossary, page 85) to add random "specks" as desired. Weave in loose ends. Stuff body, being careful not to overstuff. Sew rem opening closed. **Felting:** Machine-wash in hot water with about ¼ the amount of laundry detergent you would use for a normal wash and ¼ cup baking soda. Wash for about 8 cycles, checking on progress after each cycle—felting may not begin until the fourth cycle. Periodically remove pear and pull leaves and body into shape. Rinse in cold water and machine-spin to remove excess moisture. Pull to shape and let air-dry.



Joe Coeca

Basket

With C and dpn, CO 5 sts. Work 5-st I-cord (see page 50) until piece measures about 10" (25.5 cm) from beg. K5tog, then break yarn, pull end through rem st, and fasten off. Beg with what will become the basket base, spiral cord around itself to form a bowl shape, and *at the same time*, with yarn threaded on a tapestry needle, sew in place. Weave in loose ends. Felt as for pear.

Nicky Epstein is the author of *Nicky Epstein's Knitted Embellishments* (Interweave, 1999) and, more recently, *Nicky Epstein's Knitting for Your Home* (Taunton, 2000). Therese Inverso knitted extra pears for the photos on pages 45 and 53.



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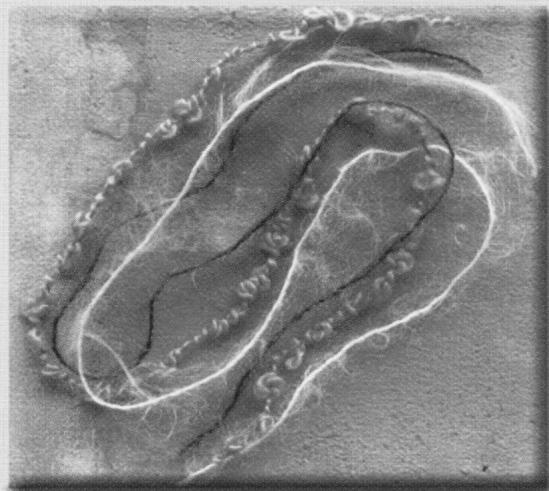
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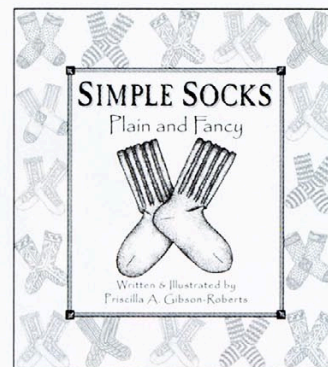
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The Story of Cashmere

Dawn Hamilton

NO FIBER WHISPERS LUXURY, elegance, and sophistication like cashmere. It's a case of beauty and functionality coming together in perfect harmony. Soft, light, and immensely drapable, cashmere is warm and feels wonderful next to the skin. Who could ask for more from a fiber of such harsh and humble beginnings?

What is Cashmere?

This luxurious fiber grows under the coarse and shaggy outercoat of the goat *Capra hircus laniger*. Although now found around the world, these two-coated goats are believed to have originated on the high, windswept pastures of Central Asia, where they developed a downy undercoat in order to survive where other animals could not—in cold, mountainous areas with marginal grazing. Because this environment supports a very limited number of animals and because each goat has the capacity to produce only about four to six ounces of cashmere annually (it takes about 12 to 16 ounces to make an adult sweater in fingering-weight yarn), cashmere fiber has always been limited in supply and highly coveted. Today, most cashmere-producing goats inhabit the mountainous areas of China and Mongolia, ranging freely with their herders in a constant search for new grazing in areas unsuitable for agriculture.

Traditionally, fleeces from cashmere-producing goats are removed during a several-week period in the spring when the goats naturally shed. In China and Mongolia, fleece is removed by hand with a coarse comb. In other parts of the world, the animals are sheared. In the wild, the animals rub their bodies against bushes and rocks to rid themselves of this extra layer of insulation, and local inhabitants then gather the fleece and sell it.

Once the fleece is collected, it is washed and dehaired: the coarse outer guard hair, which accounts for about 80 percent of the fleece, is separated from the soft down underneath, which is used to make yarn (the guard hair is usually discarded). The quality of the down that a goat produces is influenced by several environmental factors, including weather, terrain, and diet. Because the quality of a goat's down can vary from year to year, it is evaluated by a professional "classer." Using his or her eyes and well-trained fingers, the "classer" determines if the down meets the very specific standards of diameter, length, and crimp to bear the prestigious label of cashmere. True cashmere measures up to 19 microns in diameter (about a third the diameter of a human hair). It is 1¼ to 1½ inches long and extremely crimpy (wavy). It is not lustrous. While some merchants have used the term "pashmina" to indicate the highest quality cashmere, according to the Cashmere & Camel Hair Manufacturers Institute, the term, which is derived from a word used to describe cashmere in India and Nepal, denotes nothing about quality. The Institute maintains that pashmina is not necessarily finer than other types of cashmere, nor does it have any distinguishing characteristics other than those normally associated with cashmere from China, Mongolia, Iran, or Afghanistan. In fact, according to current American and European law, pashmina is not a legally recognized term for describing fiber content.

The Lure of the Exotic—Yesterday and Today

Cashmere has been a highly valued fiber since the time of the Roman Empire, finding its way into the wardrobes of the Caesars themselves. In 1664, François Bernier, a French traveler and the first European to visit Kashmir, commented on the delicacy and softness of the local textiles. By the early eighteenth century, courtesy of the ships of the East India Company, cashmere cloth—shawls in



Joe Coca

particular—were the rage in Britain. These expensive, exotic, and exquisitely woven shawls soon became prized possessions of royalty and nobility throughout Europe.

Today, knitting shops from coast to coast attest to cashmere's continued popularity. A couple of years ago, Mary McGurn of Colorful Stitches in Lenox, Massachusetts, carried only a few brands of cashmere; today she carries over a dozen brands of cashmere and cashmere blends. Mary attributes this growth in interest to greater availability, a broader range of price points, and increased awareness of the qualities of cashmere. She feels that middle America has embraced cashmere as a luxury staple. "Once a knitter has had the experience of knitting with cashmere, there is no going back!" according to McGurn.

Jennifer Carpenter of Sophie's Yarns in Philadelphia, Pennsylvania, says that the increased popularity of knitting has brought in new knitters who are paying close attention to the fiber content of their yarns. "Americans are thinking more like Europeans when it comes to quality. They are using yarn from natural fibers and are conscious of where that fiber comes from. There is also an overall awareness of handknit chic," she explains, of which cashmere is a part.

"Women are valuing themselves and their time more now than in the past," comments Melissa Mathay of the Knitting Tree in Madison, Wisconsin. "They feel they deserve the best. Quality is important and, of course, once you knit with cashmere you won't want to knit with anything else!"

Supply and Demand

With all the enthusiasm over cashmere, it's easy to overlook the influences that affect its availability and, consequentially, its pricing. Today, very little cashmere comes from the Kashmir Province of India from which its name is derived. Three quarters of the world's cashmere comes from China and Mongolia, with China producing over half. Iran and Afghanistan produce about one fifth of the fine fiber. The remaining fiber is produced in Turkey, Pakistan, Australia, New Zealand, India, and the United States. As the demand for cashmere continues to grow worldwide, increasing pressure is placed on the source of the raw material. Last year drought conditions in China and Mongolia, along with a harsh and early winter, resulted in the loss of many cashmere goats.

According to the Cashmere & Camel Hair Manu-

facturers Institute, this decrease in Chinese and Mongolian production will undoubtedly result in significant price increases. In a report presented at The 10th International Wool Textile Research Conference in December, 2000, Karl Spilhaus, president of the Institute, summarized the situation regarding the supply of cashmere. "In 1999, Chinese mills absorbed some of last year's material price hikes in an effort to maintain their business relations with Western buyers rather than raise prices to cover increased costs. They did this by blending new materials with older materials from the 1998 and 1999 clips, thereby keeping the average fiber price down. However, as business is being considered for the 2001–2002 buying season, the supply of 1998 and 1999 cashmere is gone and the Chinese are relying on the 2000 clip to determine prices. As a result, we expect to see big price increases for cashmere in the year ahead.

The increased competition and demand for fiber has resulted in increased product contamination. Sheep wool is being blended with dehaired cashmere and the fibers are being sold as 100-percent cashmere. These fibers are being sold to Chinese sweater mills and to Western buyers. As a result, more mislabeled garments are expected to be found in retail stores in the months ahead."

Choosing Cashmere Yarn

To avoid a less-than-luxurious experience with cashmere, it is important to use your eyes and hands to evaluate yarn before purchase. First, look at it and make sure it is clean and

dehaired. Avoid cashmere in which you can see dander or other debris or guard hairs. Next, check the twist. If the yarn is very loosely twisted, it is likely to pill. If it is very tightly twisted, it will feel stiff and probably not as soft as desirable. To evaluate pilling potential—all cashmere will pill slightly, though the higher the quality, the less menacing the pilling—lightly rub your thumb and forefinger up and down a short strand. If it starts to fuzz up or break apart in your hand, it will probably pill a lot. Finally, touch the cashmere to your cheek and make sure you like the way it feels. If the cashmere looks or feels a bit harsh, or stringlike, there may still be hope because the oils used in the spinning process to control static electricity sometimes cause this effect; however, once the oil is washed out, the cashmere comes back to life.

If after performing these tests, you are still interested in the yarn, buy a single skein for swatching at home. Knit the swatch in the stitch pattern you have chosen for your project and wash it as you will the



Heather Ackley

It can take fiber from three or four goats to make one cashmere sweater.

Far left: Cashmere yarn comes in a range of beautiful colors. Shown here (from top to bottom); Jaeger Cashmere; Mountain Colors Cashmere; Joseph Galler Pashmina (in green and pink); Cherry Tree Hill Cashmere; Earth-tones Handspun 100% Chinese Cashmere; Skacel Schullana Cashmere-Tweed; Filatura di Crosa Melville; Grignasco Cashmere.

finished project (see next page for specific instructions). Good cashmere is said to “bloom” after washing, which means that small fibers are slightly released from the twist and form an appealing halo.

If you have taken a chance on cashmere that feels slightly harsh, you can either swatch with it as is, then wash it, or wash it while still in the skein. To remove the spinning oils that may be causing the cashmere to feel harsh, use a soap that contains surfactants that can break the surface tension of the water so that the water and soap can penetrate deep into the fiber. Ivory and Dawn dishwashing liquids are two good choices. If you are washing the cashmere in the skein, first untwist it, if necessary, but do not untie the pieces of yarn that are holding it in a loop shape or you will end up with a tangled mess.

Knitting with Cashmere

In general, simple, lightweight garments make the most of cashmere’s natural characteristics of softness, drape, and warmth. Scarves, sweaters, or cardigans with uncomplicated silhouettes work very well; lace scarves or shawls are excellent for making cashmere go a long way. For sweaters and cardigans, uncomplicated lines show off cashmere to its best advantage, and plain knit areas allow the pleasure of feeling smooth cashmere next to the skin. Because cashmere is not as elastic as wool, it will not pull in as much in ribbings. Either choose projects without ribbings or, when you desire

the elasticity of ribbing, use fewer stitches and/or smaller needles than you would with wool.

Knitting with Cashmere Blends

Cashmere is most commonly blended with silk and Merino wool. Silk adds strength, luster, and a potential for stitch definition. Merino wool adds extra loft without extra weight. Cashmere is sometimes added to blends in very small amounts in order to justify a high price. In these cases, the beauty of the cashmere may be overshadowed by the other fibers in the blend.

Care of Cashmere

Cashmere projects should be cared for like any other fine wools. Handwash and rinse in tepid water using a gentle soap such as Ivory or Dawn dishwashing liquid. Remove excess water by gently squeezing—do not twist or pull. To dry, lay projects flat, away from direct sunlight, and reshape. When dry, shake sharply a couple of times to raise the nap. Then fold the garment in tissue paper and store flat in a drawer; do not hang on hangers. To remove wrinkles from cashmere garments, give them a 24-hour rest between wearings. At season’s end, clean, fold, and store garments in an uncrowded garment bag in a cool, dry place, such as a chest or drawer.

Dawn Hamilton lives in Sante Fe, New Mexico.

Sources for Cashmere Yarn

Following are the sources for the cashmere yarns shown on page 56. If you cannot find these yarns in your local yarn shop, contact these companies and they will direct you to a retail source.



A cashmere buck in the mist.

Cherry Tree Hill, Inc., PO Box 659, Barton, VT 05822; www.cherryyarn.com.

Earhtones/Colorful Stitches, 48 Main St., PO Box 2278, Lenox, MA 01240; (800) 413-6111; www.colorful-stitches.com.

Filatura di Crosa/Tahki/Stacy Charles, 8000 Cooper Ave., Bldg. 1, Glendale, NY 11385; (718) 326-4433; www.tahki.com.

Grignasco/JCA, Inc., 35 Scales Ln., Townsend, MA 01469-1094; (978) 597-8794.

Jaeger/Westminster Fibers, 5 Northern Blvd., Amherst, NH 03031; (603) 886-5041; www.rowanyarns.co.uk.

Joseph Galler, Inc., 5 Mercury Ave., Monroe, NY 10950; (800) 836-3314.

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

Schulana/Skacel, PO Box 88110, Seattle, WA 98138; (800) 255-1278; www.skacelknitting.com.

Easy Basketweave patterned bag knit from Berroco's Sensuwool, with a button closure. Kit includes yarn, pattern and button. \$29.95 plus S&H. Available in lavender, purple, eggplant, midnight, lt. olive, olive/blk tweed, rust/blk tweed, red/blk tweed, taupe/blk tweed, black, vanilla, grey/blk tweed

Dangle Bag Kit



Threadbender Yarn Shop

2767 44th St SW
Grand Rapids MI 49509
616-531-6641
1-888-531-6642 (kit orders only)

The Oriental Jacket
A Maie Landra Original

KOIGU WOOL DESIGNS

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Featuring Cashmere as seen in this issue on page 44

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U. S. A. Jaeger Handknits,
5 Northern Boulevard, Amherst,
New Hampshire 03031
Tel (603) 886 5041/5043
Email: wlfibers@aol.com

CANADA Diamond Yarn, 155 Martin Ross,
Unit 3, Toronto, Ontario, M3J 2L9
Tel (416) 736-6111
Email: diam-tor@netcom.ca

AUSTRALIA L & G Griffiths, PO Box 65,
Kilsyth, Vic 3137.
Tel 3 972 86885

Bridesmaid's Choice

—JILL WOLCOTT—

Finished Size 36 (40, 44, 48, 52)" (91.5 [101.5, 112, 122, 132] cm) bust/chest circumference, buttoned, plus 1" (2.5-cm) extension on each front. Sweaters shown measure 40" (101.5 cm).

Yarn GGH Soft Kid (70% super kid mohair, 25% polyamid, 5% wool; 152 yd [138 m]/25 g): Shown in #19 red, #56 burgundy, and #8 pink. Waist-length/cap sleeve: 3 (4, 4, 5, 6) balls; Hip-length/tapered sleeve: 5 (5, 6, 6, 7) balls; Thigh-length/bell sleeve: 8 (8, 9, 10, 11) balls.

Needles Body and Sleeves—Size 10 (6 mm): 24" (60-cm) circular (cir); Edging—Size 8 (5 mm): 24" (60-cm) cir. Adjust needles sizes if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; one 1½" (3.8-cm) button (to be covered with yarn).

Gauge 15 sts and 23 rows = 4" (10 cm) in St st on larger needles; 19 sts and 32 rows = 4" (10 cm) in garter st on smaller needles.

Notes

Always work yarnovers outside markers. To make a wider upper arm, eliminate some or all of the k2tog and ssk decreases between Rows 8 and 22 (of course, doing so will alter the stitch count).

Stitches

Left-lifted increase (left-inc): K1, knit into stitch below stitch just knitted.

Right-lifted increase (right-inc): Knit into top of stitch below stitch on left needle, knit stitch on left needle.

Double-lifted increase (dbl-inc): Knit into top of stitch below stitch on left needle, knit stitch on left needle, knit into stitch below stitch just knitted.

Neckband

With smaller needle, CO 101 (111, 119, 123, 129) sts. Do not join.

CHOOSING OUTFITS FOR THE BRIDESMAIDS is one of the most challenging tasks a bride can face. Often, it seems impossible to please everyone involved. With this versatile sweater design, Jill Wolcott offers a solution. The bride chooses the dresses, then each bridesmaid chooses the sweater variation that makes her feel most beautiful to wear over it—a tapered, waist-length body with cap sleeves, a straight hip-length body with tapered sleeves, or a flared thigh-length body with bell sleeves. Each version is worked from the neck down, beginning with a square neck and raglan sleeve shaping. The neck, front, lower body, and sleeve edges are worked in garter stitch along with the sweater body. A single large button closes the front neck.

Set-up Row: (WS) K18 (20, 22, 22, 24) for left front, place marker (pm), k1, pm, k16 (18, 19, 20, 21) for left sleeve, pm, k1, pm, k29 (31, 33, 35, 35) for back, pm, k1, pm, k16 (18, 19, 20, 21) for right sleeve, pm, k1, pm, k18 (20, 22, 22, 24) for right front.

Row 1: (RS) Knit to 1 st before m, dbl-inc, sl m, k1, sl m, dbl-inc, [knit to 1 st before m, right-inc, sl m, k1, sl m, left-inc] 2 times, knit to 1 st before m, dbl-inc, sl m, k1, sl m, dbl-inc, knit to end—113 (123, 131, 135, 141) sts.

Rows 2, 4, 6, 8, and 10: Knit.

Row 3: Knit to 1 st before m, right-inc, sl m, k1, sl m, left-inc, [knit to 1 st before m, dbl-inc, sl m, k1, sl m, dbl-inc] 2 times, knit to 1 st before m, right-inc, sl m, k1, sl m, left-inc, knit to end—125 (135, 143, 147, 153) sts.

Row 5: Rep Row 1—137 (147, 155, 159, 165) sts.

Rows 7 and 9: [Knit to 1 st before m, right-inc, sl m, k1, sl m, left-inc] 4 times, knit to end—153 (163, 171, 175, 181) sts after Row 9.

Row 11: Rep Row 9, removing markers as you go—161 (171, 179, 183, 189) sts.

Change to larger needle. **Shape upper body and sleeve cap:** **Set-up row:** (WS) Place markers for seam sts as indicated: K4, [k2, k2tog] 5 times, k0 (2, 3, 3, 6), pm, k1, p2, k1, pm, k0 (1, 1, 2, 2), [k2tog, k2] 4 times, [k2tog] 2 (2, 3, 3, 3) times, [k2, k2tog] 2 times, k0 (1, 1, 1, 1), pm, k1, p2, k1, pm, k0 (1, 2, 3, 3), [k2tog, k2] 5 times, k1, [k2, k2tog] 5 times, k0 (1, 2, 3, 3), pm, k1, p2, k1, pm, k0 (1, 1, 1, 1), [k2tog, k2] 2 times, [k2tog] 2 (2, 3, 3, 3) times, [k2, k2tog] 4 times, k0 (1, 1, 2, 2), pm, k1, p2,

k1, pm, k0 (2, 3, 3, 6), [k2tog, k2] 5 times, k4—125 (135, 141, 145, 151) sts; 19 (21, 22, 22, 25) sts for each front, 20 (22, 23, 24, 24) sts for each sleeve, 31 (33, 35, 37, 37) sts for back, and 4 sts for each “seam.” Slip markers on all rows, work all yarnovers outside markers, and maintain 4 sts bet markers as “seam” sts.

Row 1: (RS) K19 (21, 22, 22, 25), k4, yo, k20 (22, 23, 24, 24), yo, k4, yo, k31 (33, 35, 37, 37), yo, k4, yo, k20 (22, 23, 24, 24), yo, k1, wrap next st (see Glossary, page 86), turn.

Row 2: K1, [purl to next m, k1, p2, k1] 2 times, purl to m, k1, p2, wrap next st, turn.

Row 3: K3, yo, [knit to m, yo, k4, yo] 2 times, knit to m, yo, k3, wrap next st, turn.

Row 4: P2, k1, slip m, [purl to m, k1, p2, k1] 3 times, p2, wrap next st, turn.

Row 5: K2, [yo, k4, yo, knit to m] 3 times, yo, k4, yo, k2, wrap next st, turn.

Row 6: P3, [k1, p2, k1, purl to m] 3 times, k1, p2, k1, p5, wrap next st, turn.

Row 7: K5, yo, k4, yo, k2tog, [knit to m, yo, k4, yo] 2 times, knit to 2 sts before m, ssk, yo, k4, yo, k6, wrap next st, turn.

Row 8: P7, [k1, p2, k1, purl to m] 3 times, k1, p2, k1, p9, wrap next st, turn.

Row 9: K9, yo, k4, yo, k2tog, [knit to m, yo, k4, yo] 2 times, knit to 2 sts before m, ssk, yo, k4, yo, knit to last 9 sts, BO 5 sts for buttonhole, k4.

Row 10: K4, CO 5 sts using the backward loop method (see Glossary, page 84) to complete buttonhole, [purl to m, k1, p2, k1] 4 times, purl to last 4 sts, k4.

Row 11: Knit to m, yo, k4, yo, k2tog, [knit



to m, yo, k4, yo] 2 times, knit to 2 sts before m, ssk, yo, k4, yo, knit to end—163 (173, 179, 183, 189) sts.

Row 12: K4, [purl to m, k1, p2, k1] 4 times, purl to last 4 sts, k4.

For thigh-length/A-line body only: Work Rows 11 and 12 a total of 5 more times—193 (203, 209, 213, 219) sts. Go to instructions for full-length/A-line body.

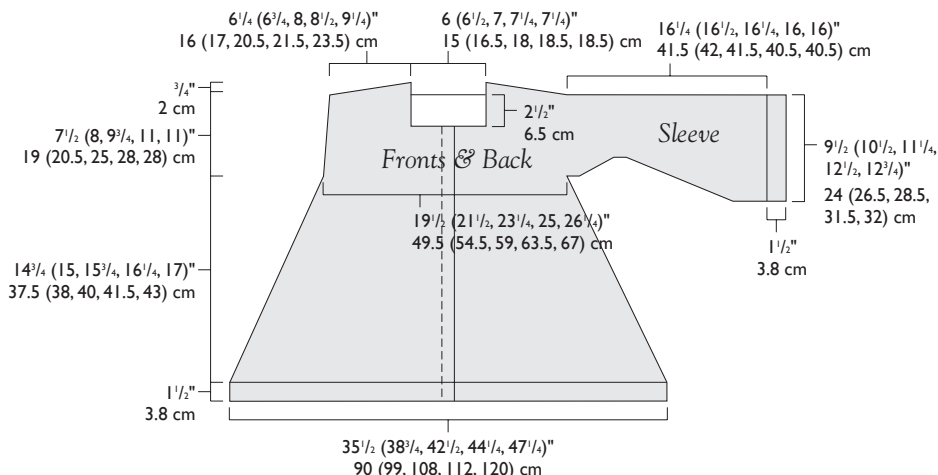
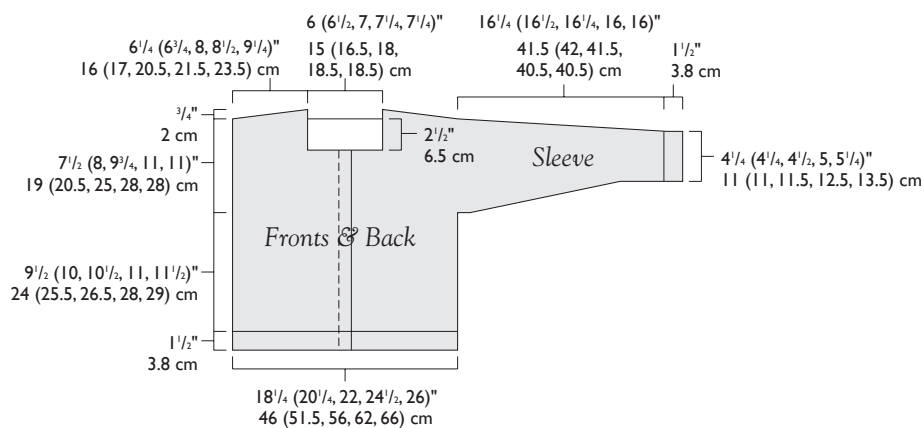
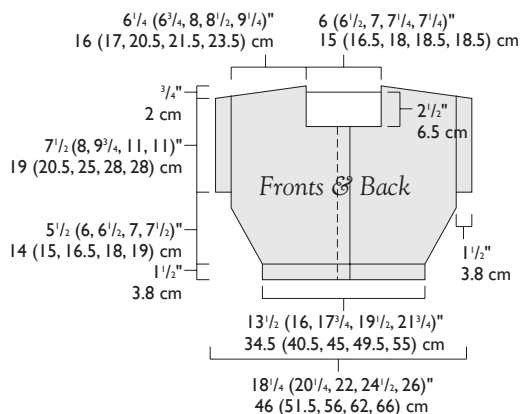
For hip-length/straight or waist-length/tapered body: Work Rows 11 and 12 a total of 2 (5, 5, 8, 7) more times—175 (203, 209, 231, 231) sts. Then work WS rows as established, but work RS rows as

follow: [Knit to m, yo, k4, yo] 4 times, knit to end—8 sts inc'd. Inc 8 sts every RS row in this manner a total of 8 (7, 8, 6, 8) times, ending with a WS row—239 (259, 273, 279, 295) sts. Go to instructions for your body style.

Thigh-Length/A-Line Body

First inc row: (RS) [Knit to m, yo, k4, yo] 2 times, k25 (26, 27, 28, 28), left-inc, pm, k1, right-inc, [knit to m, yo, k4, yo] 2 times, knit to end—10 sts inc'd; 203 (213, 219, 223, 229) sts. **Next row:** K4, purl to last 4 sts, end k4. Rep the last 2 rows 3 (4, 0, 5, 6) more times, working incs at center back as foll: work to 1 st before center back m, left-inc, k1, right-inc; end with a WS row—233 (253, 219, 273, 289) sts. **Second inc row:** k17 (18, 17, 20, 22), pm, right-inc, left-inc, [knit to m, yo, k4, yo] 2 times, k16 (19, 12, 23, 25), pm, right-inc, knit to 1 st before center back m, left-inc, k1, right-inc, k16, pm, left-inc, [knit to m, yo, k4, yo] 2 times, k13 (15, 13, 15, 17), pm, right-inc, left-inc, knit to end—16 sts inc'd; 249 (269, 235, 289, 305) sts. **Next row:** K4, purl to last 4 sts, end k4. Rep the last 2 rows 0 (0, 3, 0, 0) times more, ending with a WS row—249 (269, 283, 289,

305) sts. Work 2 (2, 4, 0, 0) rows even. **Divide body and sleeves:** (RS) Keeping front and back m in position, removing old seam m and adding new seam m as indicated, k38 (41, 43, 44, 48), place next 51 (54, 57, 57, 60) sts onto holder, CO 1 (1, 2, 4, 3) st(s), pm, CO 2 (2, 3, 4, 4) seam sts, pm, CO 1 (1, 2, 2, 3) sts, k71 (79, 83, 87, 89), place next 51 (54, 57, 57, 60) sts onto holder, CO 1 (1, 2, 2, 3) st(s), pm, CO 2 (2, 3, 4, 4) seam sts, pm, CO 1 (1, 2, 4, 3) st(s), k38 (41, 43, 44, 48)—155 (169, 183, 195, 205) sts. Work 3 rows even. **Third inc row:** Knit to center front m, right-inc, left-inc, knit to first m of back, right-inc, knit to 1 st before center back m, left-inc, k1, right-inc, knit to last back m, left-inc, knit to 2 sts before center front m, right-inc, left-inc, knit to end—8 sts inc'd; 163 (177, 191, 203, 213) sts. Work 7 rows even. Rep third inc row—171 (185, 199, 211, 221) sts. Work 7 rows even. **Fourth inc row:** Knit to center front m, right-inc, left-inc, knit to 1 st before seam m, right-inc in last st of front, knit to next m, left-inc in first st of back, knit to next back m, right-inc, knit to 1 st before center back m, left-inc, k1, right-inc, knit to 1 st before next back m, left-inc, knit to 1 st before seam m, left-inc in last st of front, knit to 2 sts before center front m, right-inc, left-inc, knit to end—12 sts inc'd; 183 (197, 211, 223, 233) sts. Rep fourth inc row every 8th row 7 (8, 9, 9, 10) more times—267 (293, 319, 331, 353) sts. Work even until piece measures 14¼ (15, 15¾, 16¼, 17) (37.5 [38, 40, 41.5, 43] cm) from dividing row, ending with a WS row. Change to smaller needle. **Inc row:** K4, inc 68 (75, 81, 85, 91) sts evenly spaced across next 259 (285, 311, 323, 345) sts, k4—335 (368, 400, 416, 444) sts rem. **Hem:** Knit 11 rows. BO all sts.



Hip-Length/Straight Body

Divide body and sleeves: (RS) K35 (39, 41, 42, 46), place next 51 (54, 57, 57, 60) sts on holder, CO 4 (4, 7, 12, 10) sts, k67 (73, 77, 81, 83), place next 51 (54, 57, 57, 60) sts on holder, CO 4 (4, 7, 12, 10) sts, k35 (39, 41, 42, 46)—145 (159, 173, 189, 195) sts. **Body:** Keeping 4 sts in garter st (knit every row) at each center front edge, work St st until piece measures 9½ (10, 10½, 11, 11½) (24 [25.5, 26.5, 28, 29] cm) from dividing row, ending with a WS row. Change to smaller needle. **Inc Row:** K4,

inc 34 (40, 44, 48, 60) sts evenly spaced across next 137 (151, 165, 181, 187) sts, knit to end—179 (199, 217, 237, 255) sts. **Hem:** Knit 11 rows. BO all sts.

Waist-Length/Tapered Body

Divide body and sleeves: (RS) K35 (39, 41, 42, 46), place next 51 (54, 57, 57, 60) sts on holder, CO 1 (1, 2, 4, 3) st(s), pm, CO 2 (2, 3, 4, 4) sts, pm, CO 1 (1, 2, 2, 3) st(s), k67 (73, 77, 81, 83), place next 51 (54, 57, 57, 60) sts on holder, CO 1 (1, 2, 2, 3) st(s), pm, CO 2 (2, 3, 4, 4) sts, pm, CO 1 (1, 2, 4, 3) st(s), k35 (39, 41, 42, 46)—145 (159, 173, 185, 195) sts. **Body:** Keeping 4 sts in garter st (knit every row) at each center front edge, work St st for 1" (2.5 cm), ending with a WS row. **Dec Row:** (RS) [Knit to 2 sts before m, k2tog, k2 (2, 3, 4, 4), ssk] 2 times, knit to end—141 (155, 169, 181, 191) sts rem. Dec 4 sts in this manner every 4 rows 5 more times—121 (135, 149, 161, 171) sts rem. Then dec in this manner every other row 3 (2, 2, 2, 0) times—109 (127, 141, 153, 171) sts rem. Work even until body measures 5½ (6, 6½, 7, 7½)" (14 [15, 16.5, 18, 19] cm) from dividing row, ending with a WS row. Change to smaller needle. **Inc Row:** K4, inc 26 (32, 34, 38, 44) sts evenly spaced across next 101 (119, 133, 145, 163) sts, knit to end—135 (159, 175, 191, 215) sts. **Hem:** Knit 11 rows. BO all sts.

Sleeves

Follow the instructions for the sleeve of your choice.

Tapered sleeve: Place held 51 (54, 57, 57, 60) sleeve sts on larger needle. With RS facing, join yarn and use the cable method (see Glossary, page 84) to CO 3 (3, 8, 13, 11) sts at beg of row, knit to end, CO 3 (3, 8, 13, 11) sts at end of row—57 (60, 73, 83, 82) sts. Work St st for 1" (2.5 cm), ending with a WS row. **Dec row:** K2, ssk, knit to last 4 sts, k2tog, k2—55 (58, 71, 81, 80) sts. Dec 2 sts in this manner every 4 rows 2 (2, 14, 22, 20) times, then every 6 rows 10 (11, 4, 0, 0) times—31 (32, 35, 37, 40) sts rem. Work even until piece measures 16¼ (16½, 16¾, 16, 16)" (41.5 [42, 41.5, 40.5, 40.5] cm) from underarm, ending with a WS row. Change to smaller needle. Inc 8 sts evenly spaced on next row—39 (40, 43, 45, 48) sts. **Cuff:** Knit 11 rows. BO all sts.

Bell sleeve: Work as for tapered sleeve to dec row—57 (60, 73, 83, 82) sts. Work dec row as for full-length tapered sleeve every other row 0 (0, 4, 5, 3) times, then every 4

rows 6 (6, 5, 5, 5) times—45 (48, 55, 63, 66) sts rem. Work even in St st for 1" (2.5 cm), ending with a WS row. **First inc row:** K2, right-inc, pm, k13 (14, 16, 19, 20), pm, k13 (14, 17, 19, 20), pm, k13 (14, 16, 19, 20), pm, left-inc, k2—47 (50, 57, 65, 68) sts. Purl 1 row. **Second inc row:** [Knit to 1 st before m, right-inc] 2 times, [knit to m, right-inc] 2 times, k2—4 sts inc'd; 51 (54, 61, 69, 72) sts. Work second inc row every 8 rows 5 (6, 6, 6, 6) more times—71 (78, 85, 93, 96) sts. Work even in St st until piece measures 16¼ (16½, 16¾, 16, 16)" (41.5 [42, 41.5, 40.5, 40.5] cm) from underarm, ending with a WS row. Change to smaller needle. Inc 18 (20, 22, 24, 26) sts evenly spaced on next row—89 (98, 107, 117, 122) sts. **Cuff:** Knit 11 rows. BO all sts. **Cap sleeve:** Place held 51 (54, 57, 57, 60) sleeve sts on larger needle. With RS facing, join yarn and use the cable method (see Glossary, page 84) to CO 3 (3, 8, 13, 11) sts at beg of row, knit to end, CO 3 (3, 8, 13, 11) sts at end of row—57 (60, 73, 83, 82) sts. Change to smaller needle. **Inc row:** K2, inc 16 (16, 18, 20, 22) sts evenly spaced across next 53 (56, 69, 79, 78) sts, k2—73 (76, 91, 103, 104) sts. **Cuff:** Knit 11 rows. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew sleeve and underarm seams. Weave in loose ends. Cover button as shown in box below. Sew button to left front opposite buttonhole. ∞

Jill Wolcott lives in San Francisco, California.

Cover Button

Wrap yarn around button until it is completely covered. Thread yarn on a tapestry needle and use needle to stitch a square in the center of the wrapped button (Figure 1), then work a buttonhole stitch as shown in Figure 2 around the "square" stitches.



Figure 1

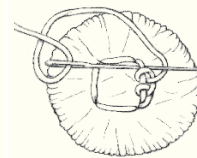


Figure 2

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Wedding Afghan

— SANDY CUSHMAN —

Finished Size About 56" (142 cm) wide and 60" (152 cm) long.

Yarn Tahki Chelsea Silk (65% silk, 35% wool; 105 yd [96 m]/50 g): #111 natural, 24 skeins.

Needles Body—Size 8 (5.0 mm): 29" (80-cm) circular (cir). Ruffle—Size 7 (4.5 mm): 29" (80-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); size I/9 (5.5-mm) crochet hook; tapestry needle.

Gauge 16 sts and 20 rows = 4" (10 cm) in pattern stitch.

FOR THIS WOOL-SILK AFGHAN, SANDY CUSHMAN drew upon images and ideas that come to mind when two people make a commitment to share their lives—growing vines, traveling stitches, lace, and ruffles. Worked in four separate panels that are joined along the long edges, then finished with a ruffle, Wedding Afghan is an ideal take-along project for travel—or even a group project for which, for example, four friends knit one panel each and a fifth joins the panels and knits the border.

Note

Panels 1 and 4 have eyelet edging at both sides, Panel 2 has eyelet edging on the right side only, and Panel 3 has no eyelet edging.

Panels

Panel 1: With larger needle, CO 53 sts. With WS facing, work set-up row of Panel

chart, placing markers bet sections as shown. Do not repeat the set-up row. Work Panel chart as foll: Work Rows 1–32 of leaves section 8 times, then work Rows 33–52 once; work Rows 1–24 of each vine section 11 times, then work Rows 1–12 once; work Rows 1–2 of each eyelet section to end. Cont as established until a total of 276 rows have been worked and piece measures about 49" (124.5 cm) from beg. BO all sts.

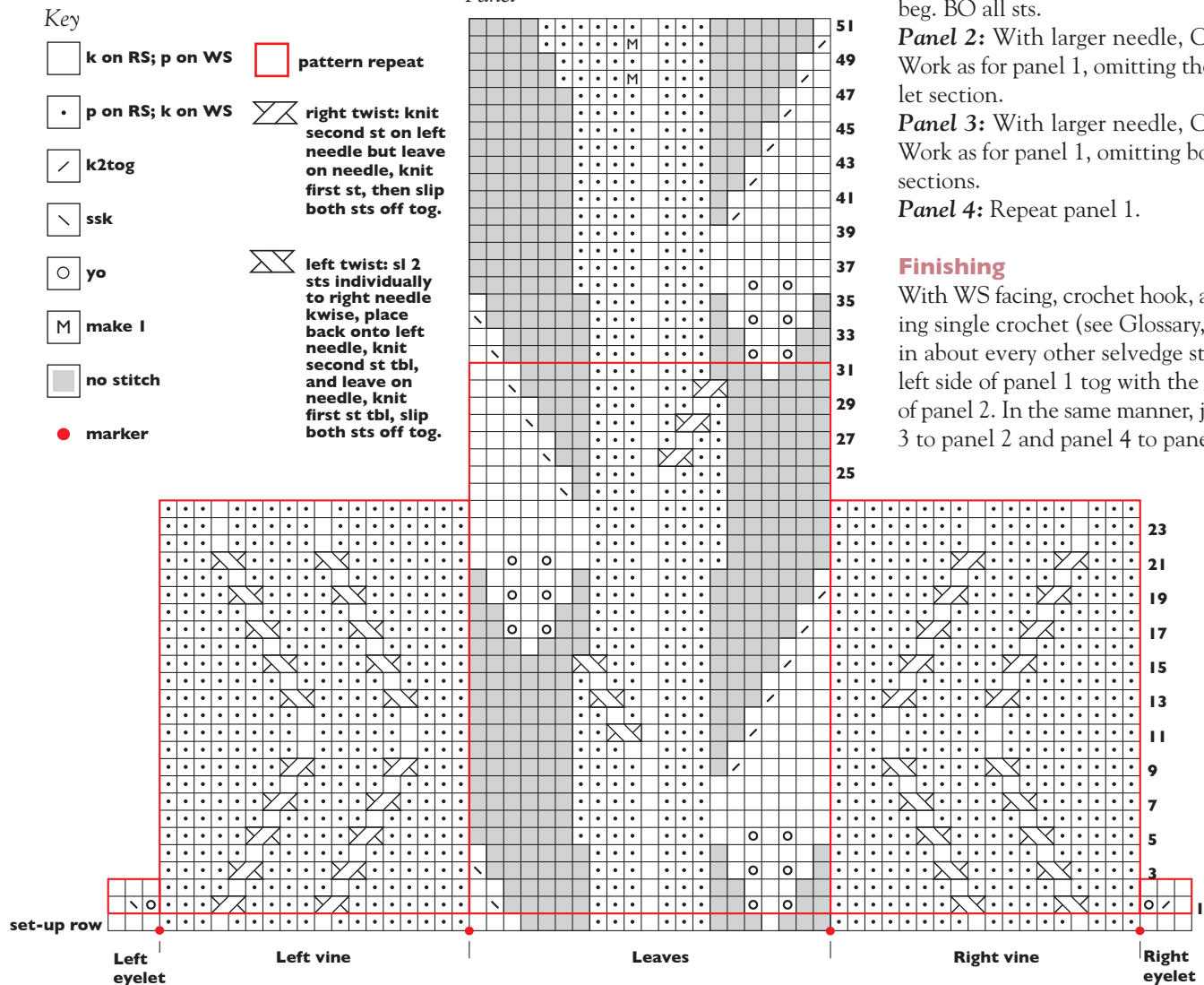
Panel 2: With larger needle, CO 50 sts. Work as for panel 1, omitting the left eyelet section.

Panel 3: With larger needle, CO 47 sts. Work as for panel 1, omitting both eyelet sections.

Panel 4: Repeat panel 1.

Finishing

With WS facing, crochet hook, and working single crochet (see Glossary, page 85) in about every other selvedge st, join the left side of panel 1 tog with the right side of panel 2. In the same manner, join panel 3 to panel 2 and panel 4 to panel 3.





Right edge ruffle: With smaller needle, RS facing, and beg at lower right corner, pick up and knit 182 sts (about 2 sts for every 3 rows) along right edge of panel 4. **Set-up row:** (WS) *P2, k2; rep from *, end p2.
Row 1: (RS) *K1, M1, k1, p2; rep from *, end last rep k1, M1, k1—228 sts.
Rows 2 and 3: Work sts as they appear (knit the knits and purl the purls).
Row 4: *P3, k1, M1, k1; rep from * to last 3 sts, p3—273 sts.

Row 5 and 6: Work sts as they appear.
Row 7: *K2, M1, k1, p3; rep from * to last 3 sts, k2, M1, k1—319 sts.
Rows 8–14: Work sts as they appear.
Row 15: BO all sts.
Left edge ruffle: With smaller needle, RS facing, and beg at upper left corner, pick up and knit 182 sts along left edge of panel 1. Work as for right edge ruffle. **Top edge ruffle:** With smaller needle, RS facing and beg at upper right corner of right edge ruffle, pick up and knit 158 sts (about 2 of

every 3 sts) along top right ruffle, across all four panels, and across top of left ruffle. Work as for right edge ruffle (stitch counts will be different). **Bottom edge ruffle:** With smaller needle, RS facing, and beg at lower left corner of left edge ruffle, pick up and knit 158 sts and work as for top edge ruffle. Weave in loose ends. Block to measurements. ∞

Sandy Cushman lives in Dolores, Colorado.

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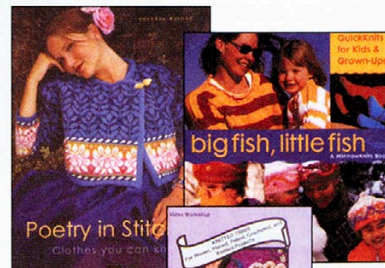
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Priscilla's Heirloom Curtains

— PRISCILLA GIBSON-ROBERTS —

INTENSELY APPRECIATIVE OF HER collection of inherited lace edgings, chemise yokes, doilies, and a bedspread and tablecloth, Priscilla Gibson-Roberts wanted to impart the same heirloom quality to these linen lace curtains. Taking inspiration from a pair of traditional German stockings, Priscilla designed curtains for the glass sliding door that leads to the balcony off her studio. The design resembles a complicated traveling stitch pattern, but in reality is a simple progression of yarnovers and decreases within twisted ribbing. The durable linen yarn is ideal to withstand the intense sun along a southern exposure.

Finished Size Two panels, each about 58" (147.5 cm) wide and 80" (203 cm) long.

Yarn Louet Euroflax 14/4 linen (7,800 yd [7,132 m]/6 lb): #70 white, 2 lbs, 12 oz (1,249 g).

Needles Size 5 (3.75 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 31 sts and 30 rows = 5" (12.5 cm) in stitch pattern, blocked.

Note

Each square foot of knitting requires 132 yd (121 m) or 1½ oz (42.5 g) of yarn.

Curtain

Using the long-tail method (see Glossary, page 84), CO 337 sts. **Hem:**

Row 1: (RS) K1, [k1tbl, p1] 3 times, knit to last 7 sts, [p1, k1tbl] 3 times, k1.

Row 2: P1, [p1tbl, k1] 3 times, purl to last 7 sts, [k1, p1tbl] 3 times, p1.

Change to Lace chart and work as foll: Beg with Row 1 of chart, work first 6 sts once, work 29-st repeat 11 times, work last 12 sts once. Cont as established until the 6-row repeat has been worked 76 times—piece should measure about 76" (193 cm)



from beg. **Casing:** *K2, k2tog; rep from *, end k1—253 sts rem. Work garter st (knit every row) for 42 rows—21 garter ridges. Adjust depth of casing as necessary to accommodate your curtain rod.

Finishing

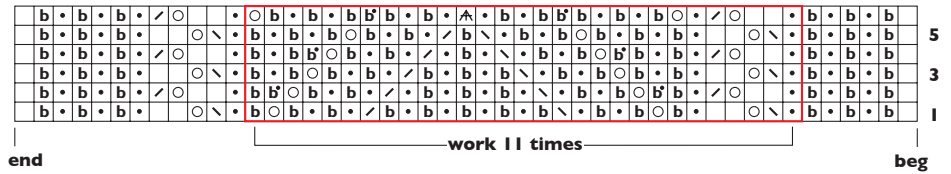
Fold sts on needle over to WS so that needle is parallel to first garter ridge on WS. Close casing and bind off at the same time as follows: [Enter the first st on left needle, then the first free purl head of the garter ridge, draw loop through purl head, then through loop on needle, slip st off left needle] 2 times—2 sts on right needle. *Pass first st over to bind off, draw up another loop through the next purl head and next st on left needle as before; rep from * to end, fasten off last st. To reinforce and stabilize both selvages, with RS facing and working from left to right, work reverse single crochet (see Glossary, page 85) in the edge st of every other row. Machine-wash on gentle cycle, machine-dry until slightly damp, and remove from dryer. **Block:** Stretch piece horizontally across a clothesline, matching center line of piece to clothesline. Pull to necessary dimen-

sions. Let dry. (If clothesline is not available, cover a large flat area with a sheet and block flat to size.) Lightly steam edges, crease at center fold line (if any), and scallops at hem. ∞

Priscilla Gibson-Roberts, author of *Simple Socks, Plain and Fancy* (Nomad, 2001), is currently working on a revision of her classic book, *Knitting in the Old Way*.



Lace



- k on RS; p on WS
- p on RS; k on WS
- ∕ k2tog on RS; p2tog on WS
- ∖ ssk on RS; ssp on WS
- yo
- b k ltbl on RS; p ltbl on WS
- bʹ p ltbl on RS; k ltbl on WS
- Λ twisted double decrease: (WS) With yarn in front, take right needle behind first 2 sts on left needle, enter second st, then first st from left to right, slip these 2 sts to right needle, purl next st on left needle, pass 2 slipped sts over purled st.
- pattern repeat

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Serendipity Birthday Gloves

— THERESE INVERSO —

Finished Size About 6½" (16.5 cm) around and 8" (20.5 cm) long, excluding cuff. To fit a woman's hand snugly.

Yarn Paternayan Persian Yarn (100% wool; 8 yd [7.4 m]/½ oz): 1 skein each of 50 assorted colors.

Needles Size 1 (2.25 mm): Set of 5 double-pointed (dnp). Second set of dnp to use as holders. Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle.

Gauge 16 sts and 22 rows = 2" (5 cm).

THESE COLORFUL GLOVES FOLLOW the style of a pair of men's gloves that Therese Inverso purchased in Iran in 1978. With Priscilla Gibson-Roberts's help, Therese decoded the instructions, then made them her own by adapting them for a smaller hand, altering some of the design elements, and knitting with 8-yard and 1-yard strands of Persian yarn (commonly used for needlepoint) rather than traditional knitting yarn. Each time Therese comes to the end of a strand, she chooses the next color "blindly"—just reaching into her pile and letting serendipity be her colorist. Making the gloves with such short strands does leave a lot of ends to be woven in. For knitters not so inclined, instructions for a less labor-intensive version of the gloves (shown below) appears at the end of the pattern. Because the gloves start at the fingertips, they can be fitted as the knitting progresses and the fingers and thumb joined at just the right time. Both gloves are worked identically. They take on the shape of the right or left hand after being worn a few times. The bright colors with which Therese worked remind us of festive decorations at a child's birthday party.

Note

To make larger gloves, use larger needles.

Thumb

Separate the colors of yarn as described in "How to Work the Colors" on page 71. Using 2 needles and the Middle East "wrap" method (see Glossary, page 84), CO 6 sts. Knit around the 6 sts on each needle 2 times. Using a 3rd dnp, pick up and knit 3 sts bet the 2 needles, k6 from one needle, using a 4th dnp, pick up and knit 3 sts bet the other side of the original 2 needles, k6—18 sts; 6 sts on each of the original needles and 3 sts on each of the 2 new needles. Using the 5th dnp, knit these 18 sts in the rnd until piece measures 2½" (6.5 cm) or desired total length, ending after knitting 3 sts of one 6-st group. Place sts on 2 spare dnp, with half the sts on each needle. Cut yarn, leaving a 6" (15-cm) tail.

Fingers

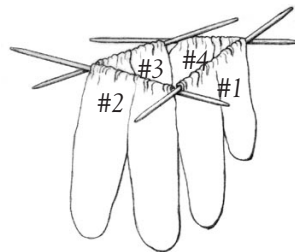
Little finger: Using 2 needles and the Middle East method, CO 5 sts. Work as for thumb, picking up and knitting 3 sts each side bet the original 2 needles for a total of 16 sts. Work in the rnd until piece measures 2¼" (5.5 cm) or desired total length, ending after knitting the 2nd st in a 3-st group. Complete as for thumb. **Ring and middle fingers:** Work as for little finger, but CO 6 wrapped sts and pick up and knit 3 sts each side bet the original 2 needles for a total of 18 sts. Work in the rnd until piece measures



2¾" (7 cm) for ring finger and 3" (7.5 cm) for middle finger, or desired total lengths. Complete as for thumb. **Index finger:** Work as for ring finger until desired length, ending before the last st of the rnd. Do not cut yarn.

Join Fingers

Note: The cut ends of yarn from the rem fingers should face toward the index finger to use later to close gaps bet fingers. Using



Needle order after fingers are joined.

the yarn from the index finger, cont in the rnd as foll:

Rnd 1: Knit the last index finger st tog with the first middle finger st, k7 middle finger sts, knit the last middle finger st tog with first ring finger st, k16 ring finger sts, knit the next ring finger st tog with the first st on the second batch of middle finger sts, knit to the last middle finger st, knit it tog with the first st of the second batch of index finger sts, knit to the end of the second batch of index finger sts—50 sts total.

Rnd 2: Knit, and *at the same time*, k2tog in line with each of the k2togs of previous rnd—46 sts rem.

Rnd 3: Rep Rnd 2—42 sts rem.

Rnd 4: Knit.

Join little finger: Work as Rnd 2, and *at the same time*, when 18 sts have been worked (1 st before the midpoint of ring finger), knit the next st of the ring finger tog with the first st of the little finger, work to last st of little finger, knit the last st of the little finger with the next st of the ring finger, work to end—52 sts. Adjust sts so there are 13 sts on each of 4 needles and the rnd begins at the midpoint of the little finger. Needles are numbered 1, 2, 3, 4 as shown at left. Cont even until piece measures desired length to thumb opening (about 2½" [6.5 cm] from first finger join).

Join thumb: Place a marker (m) after 12th st on needle 2, and another m after first st on needle 3.

Rnd 1: Knit to first m, ssk the last st on needle 2 with the first thumb st, knit to last thumb st, k2tog (the last thumb st and first palm st), work to end—68 sts.

Rnds 2 and 3: Knit.

Rep Rnds 1–3 until all thumb sts have been consumed—52 sts rem. Knit 1 rnd even, ending before last 2 sts on needle 4. On next rnd, dec 4 sts as foll: Ssk at end of needle 4, k2tog at beg of needle 1, ssk at end of needle 2, and k2tog at beg of needle 3, knit to end—48 sts rem. Purl 1 rnd.

Cuff

Note: The garter-st ribbed cuff is worked with 2 separate sets of colors. Use two strands of LC for the k2, p2 rnds and use one LC and one SC for the knit rnds.

Rnd 1: Knit.

Rnd 2: *K2, p2; rep from *.

Rep Rnds 1 and 2 a total of 16 more times. With two strands of LC only for the remainder of the cuff, knit 1 rnd, purl 2 rnds, then knit 2 rnds. Cut yarn leaving a 40" (101.5-cm) tail. Using Elizabeth Zimmermann's sewn method (see Glossary, page 86), BO all sts.



How to Work the Colors

To make the multicolored gloves, select 50 colors of 3-ply tapestry wool. From 34 randomly-selected skeins, remove 1-ply, 8-yd lengths. These are the LC (long colors). Each glove uses 17 LC. Cut five 1-ply, 1-yd lengths (SC for short colors) from each of the 50 skeins and place them into 5 separate groups, with 50 colors per group. Each glove requires 2½ of the 50-color groups.

Begin knitting with one LC and one SC used

together. When 6–8" (15–20.5 cm) of SC remain, randomly select another SC and knit the next 8–14 sts with the 2 SC, stranding the LC behind. Weave in the LC every 2–3 sts on the WS, as in Fair Isle knitting. Allow a 2" (5-cm) tail at each end of each color, to be secured later. Resume knitting with the LC and the new SC and continue in this way, with new SC added as needed. When 6–8" (15–20.5 cm) of the

LC remains, replace it with a new LC as before, but with the SC stranded behind. Use a complete set of 50 SC before starting a new set of 50 colors.

Secure the 2" (5-cm) tails as the knitting progresses. Thread a tail on a sharp needle and skim along a stitch on the WS. Then skim diagonally, and not tightly, for about ½" (1.3 cm). Skim the tail back on itself diagonally, then cut to ½" (1.3 cm).

Finishing

Weave in loose ends, closing up gaps bet fingers as necessary.

Five-Color Variation

Use two 8-yd skeins of 3-ply tapestry wool for each finger and five 8-yd skeins for each thumb and lower palm. Work with 2 of the 3 plies for each color. Work each finger and thumb in a different color. Join fingers with index-finger color, working 5 rnds of the same color after all fingers are joined. Work 6 rnds of middle-finger color, 6 rnds of ring-finger color, then 7 rnds of little-finger color. When joining the thumb, cont knitting lower palm and with thumb color to end of thumb decreases. Work cuff, alternating ring-finger and little-finger colors, ending with ring-finger color. ∞

Therese Inverso teaches knitting and makes felted wool in Haddon Township, New Jersey. Her color theory is "the more, the merrier!"

Baby Bear Poncho & Northwoods Booties

— JENNIFER CARPENTER —

Finished Size 15" (38 cm) chest circumference, buttoned.

Yarn Plymouth/Le Fibre Nobili Taj Mahal (70% Merino, 22% silk, 8% cashmere; 187 yd [171 m]/50 g): 3 balls for sweater, 1 ball for booties. Shown in #1418 brown and #1451 red.

Needles Size 2 (2.75 mm): straight, 16" and 24" (40- and 60-cm) circular (cir), and set of 4 double-pointed (dnp).

Notions Markers (m); stitch holders; tapestry needle; 1/8" (0.3 cm) silk ribbon: 24" (61 cm) for sweater; two 15" (38-cm) lengths for booties; six small beads (two for sweater; four for booties).

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

Stitch

Baby Cable and Seed Stitch:

(multiple of 6 sts)

Row 1: (RS) *P1, k3, p1, k1; rep from *.

Rows 2 and 4: (WS) *K1, p3, k1, p1; rep from *.

Row 3: *P1, k1, knit second st on left needle and leave on needle, knit the first st, then slip both sts off tog, p1, k1; rep from *.

Rep Rows 1–4 for pattern.

SWEATER

With straight needles, CO 164 sts. Work beaded edging as foll: *K2, [k1, pass second st on right needle over the first st as if to BO] 2 times; rep from *—82 sts rem. Knit 1 row, inc 13 sts evenly spaced—95 sts.

Collar: For brown version only:

Row 1: K9, sl 1 wyf, turn.

Row 2: K10.

Row 3: K10, sl 1 wyf, turn.

Row 4: K11.

Row 5: K47, yo, place marker (pm), k1, pm, yo, k47—97 sts.

Row 6: (RS) K9, sl 1 wyf, turn.

Row 7: K10.

Row 8: K10, sl 1 wyf, turn.

Row 9: K11.

Row 10: Knit all sts, slipping markers.

ALTHOUGH JENNIFER CARPENTER GREW UP IN PHILADELPHIA, part of her remains in the Minnesota woods where she spent her summers. This duality comes to life in this poncho and booties—the cashmere-blend yarn is, she says, very “Rittenhouse Square” (a reference to a chic and historic Philadelphia neighborhood); the poncho-style sweater and moccasin-look booties are straight from the Northwoods.

Row 11: K48, yo, sl m, k1, sl m, yo, k48—99 sts.

Row 12: K49, yo, sl m, k1, sl m, yo, k49—101 sts.

Purl 1 row, dec 6 sts evenly spaced—95 sts rem. This row forms foldline for collar.

Set-up yoke: (for both versions)

Row 1: (RS) K2, yo, k2tog, k1 (neckline eyelet formed), work 42 sts according to Row 1 of baby cable and seed st patt, yo, sl m, k1, sl m, yo, work 42 sts according to Row 1 of baby cable and seed st patt, k1, k2tog, yo, k2 (neckline eyelet formed)—97 sts.

Work neckline eyelets as given in Row 1 of yoke every 12 rows 2 more times. Cont in patt, working inc'd sts into patt, until there are 161 sts, ending with a WS row (5 sts at each end for front band, 1 “seam” st at center back, and 75 sts bet front band and m at each side). Change to shorter cir needle. *Next row:* (RS) K5, p75, sl m, k1, sl m, p75, k5. Change to St st. Place marker in front of first st on right needle tip to indicate beg of rnd, CO 1 st on right needle, pm, join into a rnd and knit to center back m, yo, sl m, k1, sl m, yo, knit to last 5 sts, p5—164 sts. *Next*

rnd: P6 (slipping markers), knit to back m, yo, sl m, k1, sl m, yo, knit to end—166 sts. *Next rnd:* Sl m, k1 (center front st), sl m, yo, knit to center back st, yo, sl m, k1, sl m, yo, knit to last st, yo—170 sts. Cont in this manner, working St st in the rnd on all sts, and *at the same time*, inc 1 st each side of front and back “seam” sts every other rnd until there are 202 sts. Work 1 rnd even, inc 2 sts evenly spaced—204 sts. **Divide for sleeves:** Sl m, k1, sl m, yo, k30, place 41 sts on holder for left sleeve, CO 10 sts, k30, yo, sl m, k1, sl m, yo, k30, place 41 sts

on holder for right sleeve, CO 10 sts, k30, yo—146 sts. Cont in St st, inc 1 st each side of “seam” sts at center front and back every other rnd as before until there are 190 sts, changing to longer cir needle when necessary. Work 2" (5 cm) even in St st (no incs). *For brown version with collar only:* Purl 9 rnds (rev St st). BO all sts loosely and evenly. *For red ruffled version only:* Work lettuce edge as foll: Work 1 rnd, inc in every st—380 sts. Knit 1 rnd even. Rep the last 2 rnds once more—760 sts. BO all sts.



Row 2: K5, work 42 sts in patt as established, work inc'd st in patt, sl m, p1, sl m, work inc'd st in patt, work 42 sts in patt as established, k5.

Row 3: K5, M1, work to m in patt as established, yo, sl m, k1, sl m, yo, work to last 5 sts in patt, M1, k5—101 sts.

Cont in this manner, working patt as established, maintaining 5 sts at each edge in garter st for front band, and *at the same time*, on all RS rows work yo incs each side of “seam” st at center back, and work M1 incs inside garter sts for front band.

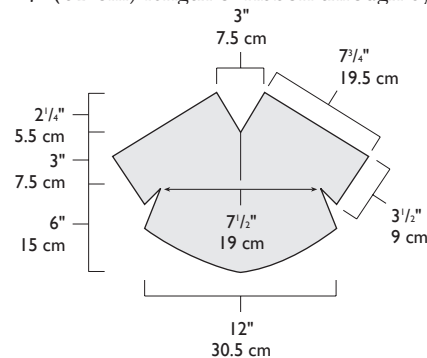


Sleeves

Place 41 held sts onto 2 dpns. With a third dpn, and beg in middle of CO sts, pick up and knit 5 sts along CO edge, 2 sts from sweater body, k21 from dpn; with fourth dpn, k20 from dpn, pick up and knit 2 sts from body as before, and 5 sts along CO edge—55 sts total. Divide sts as evenly as possible on 4 dpn, pm, and join. Knit 24 rnds, then purl 9 rnds. BO sts loosely and evenly.

Finishing

Weave in loose ends. Block lightly. Lace 24" (61-cm) length of ribbon through eye-



lets. Thread a bead onto each end of ribbon and secure with an overhand knot.

NORTHWOODS BOOTIES

With straight needles CO 84 sts. Do not join. **Edging:** *K2, [k1, pass second st on right needle over the first as if to BO] 2 times; rep from *—42 sts rem. Beg with a WS row, work St st for 3 rows. Purl 2 rows. Work baby cable and seed st patt for 16 rows—piece should measure about 2" (5 cm) from CO edge. Purl 1 row on RS. **Eyelet row:** *K2tog, yo, k1; rep from *. K14 and place onto holder for right side (do not break yarn), join new yarn and p14 sts for instep, place rem 14 sts onto another holder for left side. Work 14 instep sts in St st for 21 rows, ending with a WS row—instep measures about 2" (5 cm). BO instep sts loosely and evenly. Place 14 held sts from right side onto needle with RS facing, join yarn, pick up and knit 16 sts along instep selvedge, 12 sts along BO edge, 16 sts along other instep selvedge, and k14 held

sts—72 sts total. Knit 3 rows, then work rev St st for 9 rows.

Toe

Row 1: P2tog, p32, [p2tog] 2 times, p32, p2tog—68 sts rem.
Rows 2 and 4: Knit.
Row 3: P2tog, p30, [p2tog] 2 times, p30, p2tog—64 sts rem.
Row 5: P2tog, p28, [p2tog] 2 times, p28, p2tog—60 sts rem.
Row 6: Knit.

Finishing

Place 30 sts on each needle and use the three-needle method (see Glossary, page 86) to BO all sts. With yarn threaded on a tapestry needle, sew back seam. Weave in loose ends. Block lightly. Thread 15" (38-cm) length of ribbon through eyelets. Thread a bead onto each end of both ribbons and secure with an overhand knot. ∞

Jennifer Carpenter is co-owner of Sophie's Yarns in Philadelphia.

Morehouse Casablanca

— MARGRIT LOHRER —

Finished Size 41½ (44½, 47½)" (105.5 [113, 120.5] cm) chest/bust circumference. Sweater shown measures 44½" (113 cm).

Yarn Morehouse Merino 3-Strand (100% Merino; 145 yd [132 m]/2 oz): chocolate, 13 (14, 16) skeins (yarn used doubled).

Needles Body and Sleeves—Size 13 (9 mm): 24" (60-cm) circular (cir) and set of 4 double-point (dpn). Edging—Size 11 (8 mm): 16" (40-cm) cir or set of 4 dpn.

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

Gauge 13 sts and 23 rows = 5" (12.5 cm) with yarn doubled in pattern stitch in the round on larger needles.

Note

Use yarn doubled throughout.

Stitches

Broken Rib worked in the round: (multiple of 2 sts)

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

Rnd 2: Knit.

Rep Rnds 1 and 2 for pattern.

Broken Rib worked in rows:

(multiple of 2 sts)

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

THIS COMFY PULLOVER, designed for a gentleman from Morocco, is just the ticket for a casual weekend in the country. Worked in a simple overall rib stitch, it hangs loose at the hips and cuffs, to allow generous freedom of movement. Although two strands of yarn are worked together for the entire sweater, the natural softness of the pure Merino fiber, the super flexible stitch pattern, and the loose gauge prevent it from feeling stiff. The sweater is worked in the round from the lower edge up to the armholes, then the front and back are worked back and forth separately. The sleeves are worked in the round from the armholes down to the cuffs.

Row 2: Purl.

Rep Rows 1 and 2 for pattern.

Body

With yarn doubled and larger cir needle, CO 108 (116, 124) sts. Place marker (pm) and join, being careful not to twist sts. Work broken rib patt in the rnd until piece measures 17 (17, 18)" (43 [43, 46] cm) from beg, or desired length to armhole, ending with a WS row. **Back:** Work 54 (58, 62) sts in patt as established, turn. Work these 54 (58, 62) sts in broken rib patt in rows until armholes measure 8¾ (9¼, 9½)" (22 [23.5, 24] cm), ending with a WS row. **Shape neck:** Work 18 (19, 20) sts in patt, BO center 18 (20, 22) sts, work to end in patt—18 (19, 20) sts each shoulder. Place sts on holders. **Front:** With RS facing, join yarn and work held 54 (58, 62) sts back and forth in patt as established until armholes measure 6 (6½, 6½)" (15 [16.5, 16.5] cm), ending with a WS row. **Shape neck:** Work 24 (25, 27) sts

in patt, join new yarn and BO 6 (8, 8) sts, work to end in patt—24 (25, 27) sts each side. Working each side separately, at neck edge BO 3 sts once, 2 sts once, then 1 st 1 (1, 2) time(s)—18 (19, 20) sts rem each side. Work 4 rows even in patt. **Join shoulders:** Using the three-needle bind-off (see Glossary, page 86), join the front and back tog at shoulders.

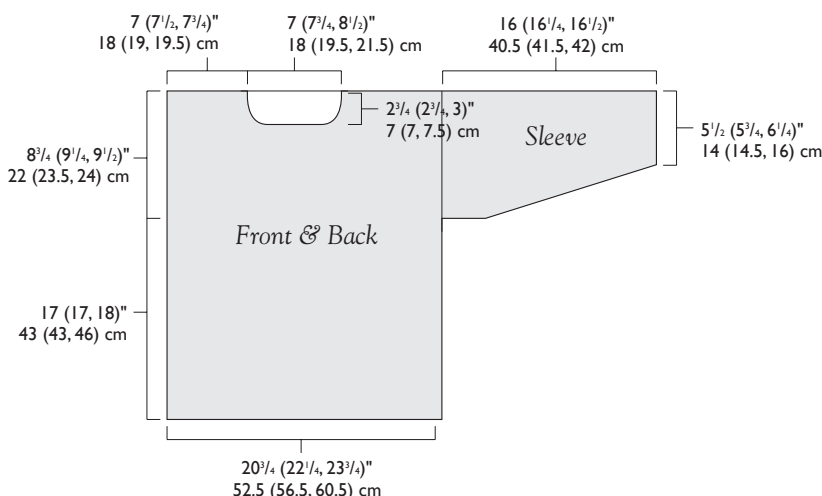
Sleeves

Measure down 8¾ (9¼, 9½)" (22 [23.5, 24] cm) from each shoulder to mark sleeve placement. With yarn doubled, larger dpn, RS facing, pick up and knit 42 (44, 46) sts evenly spaced bet these markers (pick up 1 st for every 2 rows, plus 1 st at shoulder seam, and 1 st at underarm). Place m and join. Work broken rib patt for a total of 10 rnds. Keeping in patt, dec 1 st each side of m on next rnd, then every foll 8 rnds 6 more times—28 (30, 32) sts rem. Cont even in patt until sleeve measures 16 (16¼, 16½)" (40.5 [41.5, 42] cm), or desired total length. BO all sts.

Finishing

Neckband: With yarn doubled, smaller needle, RS facing, and beg at one shoulder seam, pick up and knit 44 (48, 52) sts (about 1 st for each st plus 1 extra st at each shoulder). Place m and join. Work k1, p1 rib for 5 rnds. BO all sts loosely in patt. Weave in loose ends. Block to measurements. ∞

Margrit Lohrer, together with her husband Albrecht Pichler, owns Morehouse Farm and the newly opened wool shop Sheep's Clothing, both in Milan, New York. To read about the farm and store, see page 6.





Valentine Mittens

— LINDA DANIELS —

LINDA DANIELS DESIGNED THESE mittens—two single and one double mitten to share — especially for couples who love to hold hands. The single mittens have side-seam thumb gores that make them equally comfortable on either hand. The double mitten has two cuffs and an oversized hand with no thumb. All mittens are worked in the round from the cuff to the fingertips.

Finished Size About 8 (9)" (20.5 [23] cm) around hand and 7 (7½)" (18 [19.5 cm]) long, excluding cuff. To fit a woman's (man's) hand.

Yarn Black Water Abbey 2-Ply Worsted Weight (100% wool; 220 yd [201 m]/100 g): brown, gray, and red, 1 skein each.

Needles Size 7 (4.5 mm): Set of 4 double-pointed (dpm). Adjust needle size if necessary to obtain the correct gauge.

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

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

Stitches

Stripe Pattern:

Rnd 1: With red, purl.

Rnd 2: With red, knit.

Rnds 3 and 4: With gray, knit.

Rnd 5: With brown, purl.

Rnd 6: With brown, knit.

Rep Rnds 1–6 for pattern.

Single Mitten

With brown (for men) or red (for women), CO 32 (36) sts. Divide sts as evenly as possible onto 3 needles, place marker (pm), and join, being careful not to twist sts. **Cuff:** Work k2, p2 ribbing until piece measures 3" (7.5 cm) from beg. With brown, knit 2 rnds. Beg with Rnd 1, work stripe patt for 6 rnds. **Thumb gusset:** Cont in stripe patt, inc for gusset as foll:

Rnd 1: (Rnd 1 of stripe patt) P15 (17) sts in patt, pm, M1, p2, M1, pm, purl to



end—34 (38) sts; 4 gusset sts bet markers.

Rnds 2 and 4: Work even in patt.

Rnd 3: Work to first m, sl m, M1, k4, M1, sl m, work to end—36 (40) sts; 6 gusset sts.

Cont in patt, and *at the same time*, inc 1 st after first m and 1 st before second m in this manner every other rnd until there are 12 (14) gusset sts, ending after an even-numbered rnd—42 (48) sts total. On next rnd, work to first m, remove m, place 12 (14) gusset sts onto holder to work later for thumb, remove second m, CO 2 sts over gap (using the backward loop method; see Glossary, page 84), work to end—32 (36) sts. Cont in stripe patt until piece measures 6 (6½)" (15 [16.5] cm) from beg of stripe patt, or to top of little finger—32 (36) sts rem. **Shape top:**

Rnd 1: Keeping in patt, *work 6 (7) sts, work 2 tog; rep from *—28 (32) sts rem.

Rnds 2, 4, and 6: Work even.

Rnd 3: *Work 5 (6) sts, work 2 tog; rep from *—24 (28) sts rem.

Rnd 5: *Work 4 (5) sts, work 2 tog; rep from *—20 (24) sts rem.

Rnd 7: *Work 3 (4) sts, work 2 tog; rep from *—16 (20) sts rem.

Rnd 8: Work even.

Rnd 9: *Work 2 (3) sts, work 2 tog; rep from *—12 (16) sts rem.

Rnd 10: *Work 1 (2) st(s), work 2 tog; rep from *—8 (12) sts rem.

For man's size only: Work 1 rnd as foll: *Work 1, work 2 tog; rep from *—8 sts rem (both sizes). Cut yarn leaving an 8" (20.5-cm) tail. Thread tail through rem sts, pull tight, and fasten off to inside.

Thumb: Place 12 (14) held thumb sts onto 2 dpn. Join yarn and with third dpn pick up and knit 2 (3) sts from base of CO sts—14 (17) sts. Resume stripe pattern and work until thumb measures to middle of thumbnail, or about 1¼" (4.5 cm) from pick-up rnd. **Shape top:** Keeping patt as established, work as foll:

Rnd 1: [Work 3 (4) sts, work 2 tog] 2 times, work 2 (3) sts, work 2 tog—11 (14) sts rem.

Rnd 2: Work even.

Rnd 3: [Work 2 (3) sts, work 2 tog] 2 times, work 1 (2) sts, work 2 tog—8 (11) sts rem.

Rnd 4: Work even.

For man's size only:

Rnd 5: [Work 2 sts, work 2 tog] 2 times,

work 1 st, work 2 tog—8 sts rem.

For both sizes: Work 1 rnd, dec 3 sts evenly spaced—5 sts rem. Cut yarn. Thread yarn through rem sts, pull up tightly, and fasten off to inside.

Double Mitten

Man's half: With brown, CO 36 sts and work k2, p2 ribbing for 3" (7.5 cm) as before. Knit 2 rnds brown. Work stripe patt until piece measures 2" (5 cm) above cuff. Place sts on holder. **Woman's half:** With red, CO 32 sts and work k2, p2 ribbing for 3" (7.5 cm), knit 2 rnds with brown, then work stripe patt until piece measures 2" (5 cm) above cuff. **Join halves:** Place first 11 sts from one hand onto a spare dpn and the last 11 sts from the other hand onto another spare dpn. Hold these two dpn parallel with RS tog. Cont in stripe patt as established, use the three-needle bind-off (see Glossary, page 86) to join these sets of 11 sts. Distribute rem 46 sts evenly onto 3 dpn. Cont working in the rnd in stripe patt until piece measures 6 (6½)" (15 [16.5] cm) from cuff, ending so that piece measures 11 rnds shorter than man's single mitten, and dec 1 st in last rnd—45 sts rem.

Shape top:

Rnd 1: Keeping in patt, *work 7 sts, work 2 tog; rep from *—40 sts rem.

Rnds 2, 4, and 6: Work even.

Rnd 3: *Work 6 sts, work 2 tog; rep from *—35 sts rem.

Rnd 5: *Work 5 sts, work 2 tog; rep from *—30 sts rem.

Rnd 7: *Work 4 sts, work 2 tog; rep from *—25 sts rem.

Rnd 8: *Work 3 sts, work 2 tog; rep from *—20 sts rem.

Rnd 9: *Work 2 sts, work 2 tog; rep from *—15 sts rem.

Rnd 10: *Work 1 st, work 2 tog; rep from *—10 sts rem.

Rnd 11: *Work 2 tog; rep from *—5 sts rem.

Cut yarn leaving an 8" (20.5-cm) tail. Thread tail through rem sts, pull tight, and fasten off on inside.

Finishing

Weave in loose ends. Block lightly. ∞

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



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The Finishing Touch—Blocking

Ann Budd

When a project comes off the needles, some stitches may look misshapen, and the overall appearance may be shabby from all the handling it has endured. To fully reveal its beauty and to give it a polished and finished look, it needs to be blocked. Blocking is the process of adding moisture to a handknit to establish its permanent size and shape. It also evens out individual stitches, smooths the fabric, and sets the drape and texture. Blocking is absolutely essential to bringing out the texture in lace and openwork patterns.

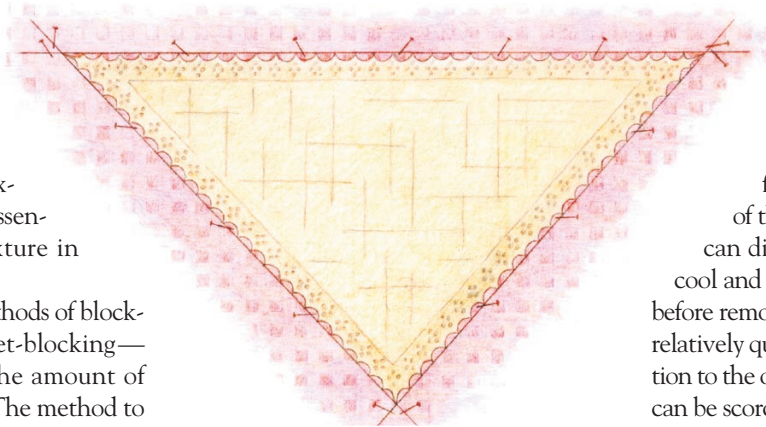
There are two general methods of blocking—steam-blocking and wet-blocking—and they differ mainly in the amount of moisture added to the fiber. The method to use depends on the fiber content of the yarn, the texture of the knitting, and the overall look you desire. In general, wavy or crimpy fibers such as wool have elastic characteristics that require less moisture than straight fibers such as cotton and linen. Whichever method you choose, you'll need the following supplies.

A **padded surface** at least 1" (2.5 cm) wider in all directions than the piece to be blocked. You can make your own blocking board by covering a piece of porous material (cork is ideal) with a foam pad, absorbent cloth, and a fabric with an even pattern (such as gingham check) that makes measurements easy to see. Some knitters use the top of their beds or a clean sheet or towel placed directly on top of a padded rug. Whatever surface you select, make sure that it is clean, sufficiently padded to accommodate pins, and out of the way of foot traffic and direct sunlight. Alternatively, you can use manufactured wooden blocking boards (also called wooly boards) that fit inside socks, gloves, or sweaters, but be aware that, with these, you cannot fine-tune the dimensions of the knitted pieces.

Rustproof pins, preferably T-pins or pins with glass heads that will not melt

under the heat of an iron or bleed color onto a damp surface.

Rustproof blocking wires, although not essential, greatly simplify the task of pinning out a piece to measurements. A set of blocking wires includes a number of wires in different lengths and flexibility to



accommodate different project sizes and shapes. The wires are inserted along seams of assembled garments or threaded through edge stitches of individual pieces, then pinned in place. The results are perfectly straight edges without the telltale scallops that can result from shaping a piece with pins only.

A **yardstick** to accurately measure widths and lengths. Because tape measurers can stretch over time and do not always lay perfectly flat, especially when you're measuring a long distance, a yardstick is preferable.

A **schematic or list of the desired finished dimensions** (usually part of a pattern) so you know what size you're aiming for.

Steam-Blocking

Steam-blocking is the process by which moisture in the form of steam is used to set the fibers in place. It is most effective on wool and wool-blend yarns, which can be stretched and adjusted with even small amounts of moisture. Steam-blocking is most safely done by holding an iron a short

distance above the handknit. Some sources suggest the alternative of holding the fabric over a pan of boiling water or a teakettle, but this method offers a greater chance of the fabric distorting under its own weight. For best results, use an iron set on the lowest possible steam setting and follow these simple steps. Shape the handknit by pinning it wrong side up on a padded surface. Hold the iron ½" to 1" (1.3–2.5 cm) above the fabric, allowing the steam to penetrate the fibers. Work from top to bottom of the stitches—working side to side can distort them. Allow the fabric to cool and dry away from direct sun or heat before removing the pins. Steam-blocking is relatively quick, but there are risks—in addition to the obvious danger of burns, the fabric can be scorched.

Wet-Blocking

By definition wet-blocking uses more moisture than steam-blocking, and can be used to stretch and enlarge a knitted piece (although loosely knitted pieces stretch more easily than tightly knitted ones, and any extra inches you gain in width, you may lose in length). There are three degrees of wet-blocking, depending on the amount of moisture added to the knitted fabric.

Spray-blocking is the mildest form of wet-blocking. It works equally well for all fibers—although silks and synthetics require more wetness than wool—and it allows for total control over temperature, dampness, and finished texture because you are not restricted to the temperature and amount of steam that comes out of your iron, and you can gently pat and shape the piece with your hands while you work. Pin the handknit to shape right side up on a padded surface placed away from direct sun or heat. Fill a spray bottle with cool tap water and spritz a fine, even mist over the piece. Use your hands to gently pat the moisture into the handknit, if desired, but be careful not to flatten any textured stitches.

Wet-wrapping imparts moisture deeper into the fibers and is appropriate for all types of yarn, especially cotton and acrylic, which are less resilient than wool and require more moisture penetration to reshape stitches. To wet-wrap, thoroughly soak a large bath towel in water, then put it through the spin cycle of a washing machine to remove excess moisture. Place the handknit on top of the towel, then roll the two together jelly-roll fashion. Let the bundle sit until the handknit is completely damp, overnight if necessary. Unroll the towel, remove the handknit, and pin it out to measurements on a padded surface away from direct sun or heat.

Immersion imparts moisture thoroughly through the fibers and allows complete reshaping. It is appropriate for all fiber types, and particularly ideal for heavily ribbed or cabled fabrics, or fabrics that have taken on a biased slant during knitting. It is also the method to use after washing a handknit.

Blocking Tips

- ◆ Experiment with blocking your gauge swatch before you block an actual knitted piece.
- ◆ Do not rub, twist, or wring a handknit. Doing so may distort the stitches beyond correction.
- ◆ Before blocking, weave in all loose ends—the blocking process will help secure the ends in place.
- ◆ It is preferable to block individual pieces before sewing them together. Blocking makes the sewing process easier and the results of blocking are more consistent when you work with a single layer of fabric. You can block a garment that has been sewed together, but the results may not be as good.
- ◆ Many experts warn against blocking ribbing, which will lose its natural elasticity if blocked while stretched open. However, ribbing can be successfully blocked if you squeeze it into its most contracted state (so that all the purl stitches recede behind the knit stitches) before you apply moisture.
- ◆ Allow the blocked handknit to air-dry completely before moving it.

To immerse a handknit, turn it inside out and soak it in a basin of lukewarm water for about twenty minutes, or until thoroughly wet, gently squeezing water through

the piece if necessary. Drain the water, carry the wet handknit in a bundle to the washing machine, and put it through the spin cycle (or roll it in dry towels) to remove excess moisture. Do not twist or wring the handknit. Shape the piece right side up on a padded surface, using pins (and blocking wires) as necessary.

Ann Budd, managing editor of *Knits*, blocks *most* of her handknits.

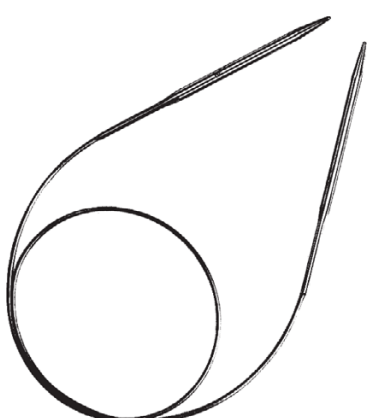
Sources for Blocking Wires

Patternworks, PO Box 1690, Poughkeepsie, NY 12601; (800) 438-5464; www.patternworks.com.

Fiber Fantasy Knitting Products, Ltd., 4848 Butler Rd., Glyndon, MD 21071; (800) 242-5848; www.woolstock.com.

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Provides blankets for the terminally ill. 2665 Frank Ln., Douglasville, GA 30135; (770) 489-5816; ehandse1@juno.com; www.accessatlanta.com/community/groups/elliesangels.

Guidepost Sweater Project

Provides handknitted sweaters to children in Third World countries. Brigitte Weeks, 16 E. 34th St., New York, NY 10016; www.bygpub.com/books/tg2rw/sweater.htm.

Hats for Hugs

Provides hats for cancer patients who have lost their hair. Wanderings Country Store, 1944 Washington Valley Rd., Martinsville, NJ 08836; (800) 456-KNIT; www.wanderings.com/charity.html.

Hugs for Homeless Animals

Provides knitted blankets for homeless and displaced animals worldwide. www.h4ha.org.

Newborns in Need

Provides blankets and clothing for premature and newborn infants. Carol Green, Box 385, Houston, MO 65483; (417) 967-9441; www.newbornsinneed.org.

Precious Pals

Distributes stuffed animals for police departments to give to abused or traumatized children. The Knitting Guild of America, 524 W. 5th Ave, Unit B, Knoxville, TN 37917; (800) 274-6034; www.tkga.com.

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Provides blankets to children in need of a hug. PO Box 5621, Bloomington, IL 61702-5621; (309) 664-7814; projectlinus@worldnet.att.net; www.projectlinus.org.

Stitches from the Heart

Provides knitted and crocheted items to children all over the country. Kathy Silverton, 12021 Wilshire Blvd. Suite 1900, Los Angeles, CA 90025; (310) 472-6903; stitchfromheart@aol.com; www.stitchesfromtheheart.org.

Warm Up America

Provides knitted and crocheted afghans to those in need. 2500 Lowell Rd., Gastonia, NC 28054; (800) 662-9999; www.warmupamerica.com; www.craftyarncouncil.com/warmup.html.

For more information on community knitting, visit www.woolworks.org and www.knitting.about.com.


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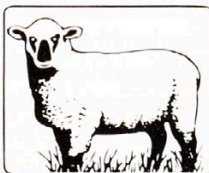
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■ glossary

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,

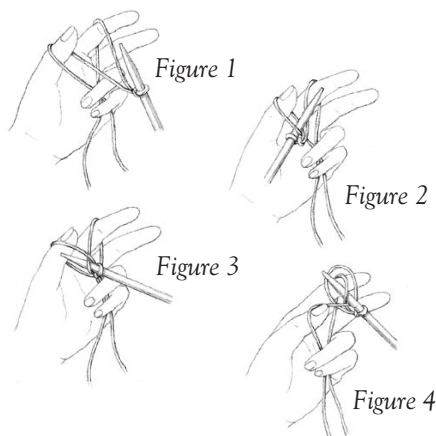
use larger needles; if you have fewer, use smaller needles. Repeat until gauge is correct.

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 87). 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.

Long-Tail (Continental) Cast-On

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 right needle. Place thumb and index finger of left hand between the yarn ends so that the working yarn is around index finger and the tail end is around thumb. Secure the ends with your other fingers and hold your palm upwards, making a V of yarn (Figure 1). Bring needle up through loop on thumb (Figure 2), grab 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 V configuration, tighten resulting stitch on needle (Figure 4).



Backward Loop Cast-On *Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.

Middle East "Wrap" Cast-on

Snugly wrap the working yarn counterclockwise around two needles. Bring the yarn forward between needles, back to front (Figure 1). Knit across stitches on upper needle (Figure 2). Rotate the work and knit across the same number of stitches on the other needle (Figure 3). On the third row, pick up two stitches along each side (Figure 4).

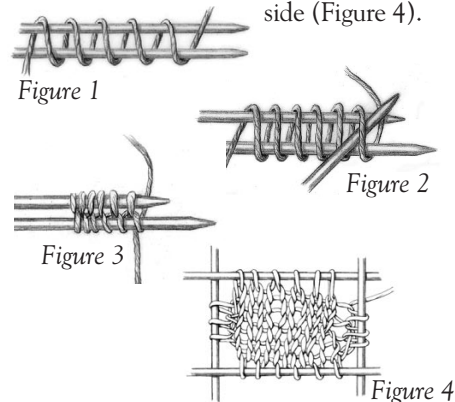
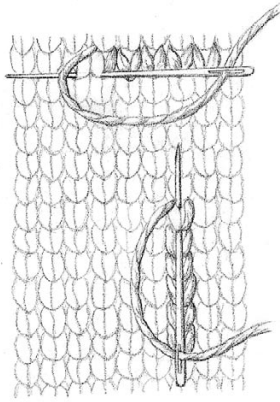


Figure 3

Cable Cast-On

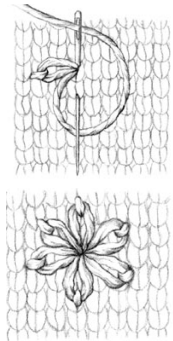
Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).



Duplicate Stitch

Horizontal: Bring threaded needle out from back to front at base of knitted stitch to be covered. *Working right to left, pass needle in and out under the row above it and back into base of same stitch. Bring needle back out at the base of next stitch to the left. Repeat from *.

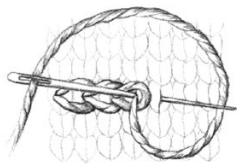
Vertical: Beginning at lowest point, work as for horizontal duplicate stitch, ending by bringing the needle back out at base of stitch directly above stitch just worked.



Daisy Stitch

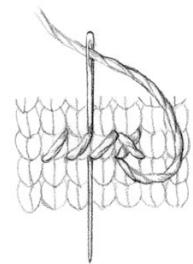
Bring threaded needle out from back to front at center of a knitted stitch. *Form a short loop and insert needle back where it came out. Keeping loop under needle, bring needle back out in center of next stitch over. Beginning each stitch at the same point on the knitted background, repeat from * for desired number of petals (six shown).

Chain Stitch



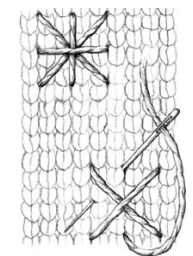
Bring threaded needle out from back to front at center of a knitted stitch. Form a short loop and insert needle back where it came out. Keeping the loop under the needle, bring needle back out in center of next stitch to the right.

Cross-Stitch



*Bring threaded needle out from back to front at lower left edge of knitted stitch to be covered. Working left to right, insert needle at upper right edge of same stitch and bring it back out at lower left edge of adjacent stitch, directly below and in line with insertion point. Repeat from * to form one half of the cross. Then work from right to left in same manner to work other half of cross.

Double Cross-Stitch



Work cross-stitch as described at left, then bring needle out at base of crossed yarn, over cross, and back in at top of cross, then out again at left side of cross and back in on right side. The double cross-stitch in the sample is worked over four knitted stitches.

Single Crochet (sc)



Figure 1



Figure 2

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

Double Crochet (dc)



Figure 1



Figure 2

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

Reverse Single Crochet (rev sc)

Working from left to right, insert crochet hook into a knit edge stitch, draw up a loop, bring yarn over hook, and draw this loop through the first one. *Insert hook into next stitch to right (Figure 1), draw up a loop, bring yarn over hook again (Figure 2), and draw this loop through both loops on hook (Figure 3); repeat from *.



Figure 1



Figure 2



Figure 3



Chain (ch)

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



Figure 1



Figure 2

Ssk Decrease

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).

Make 1 (M1) Increase

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



Figure 1

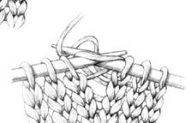


Figure 2

Sewn Bind-Off

This method, popularized by Elizabeth Zimmermann, forms an exceedingly elastic edge that has a ropy appearance, much like a purl row. Work this bind-off with a tapestry needle.

Cut the yarn three times the width of the knitting to be bound off, and thread onto a tapestry needle. Working from right to left, *insert tapestry needle purlwise (from right to left) through the first two stitches (Figure 1) and pull the yarn through, bring the needle knitwise (from left to right) through first stitch (Figure 2), pull the yarn through, and slip this stitch off the knitting needle. Repeat from *.

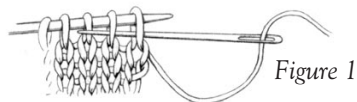


Figure 1

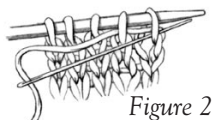


Figure 2

Kitchener Stitch

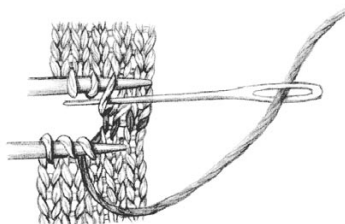
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

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

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

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



Short Row: 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. 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:



Figure 1

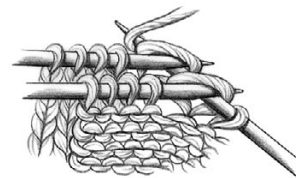


Figure 2

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.

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.



O O P S !

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

SPRING 2001

Double-Take Sacs (page 44) The Note regarding Chart 1 should read: (Note: At the end of Rnd 2 and odd-numbered Rnds 3-17, advance marker (m) 1 st (not 7 sts as stated) to the left as follows: Move yarn to back, remove m, sl 1 pwise, replace marker. For Rnds 18-20 do not advance m).

WINTER 2000

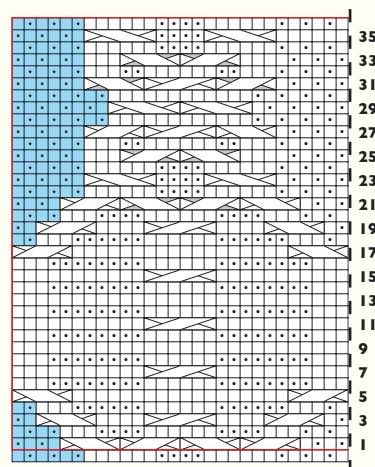
Burma Rings (page 30) When dividing for back neck opening: Join D and turn. Beg with a WS row (not RS as stated), work back and forth in rows . . . continue as written.

Pumpkin Aran (page 34) The seed stitch pattern on the left side of the chart is not consistent with the right side. The correction is shaded in blue on the chart at right (note that only the left side of the chart is shown).

FALL 2000

Enchanted French Traveling Cape (page 60) When working the hood, dec to 121 sts as stated. Cont working

established cable patt at beg and end of row, and work center 105 sts (not 125 as stated) in St st until piece measures 12" (30.5 cm) from pick-up row, ending with a WS row. Shape hood top: work 57 sts (not 59 as stated) as established . . . continue as written.



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 millinery wire used in the projects in this issue.

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Louet Sales, PO Box 267, Ogdensburg, NY 13669; www.louet.com.
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Morehouse Farm, 141 Milan Hill Rd., Milan, NY 12571;
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Reynolds/JCA, 35 Scales Ln., Townsend, MA 01469-1094.
Tahki Yarns, 8000 Cooper Ave., Building 1, Glendale, NY 11385;
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Patons/Spinrite, PO Box 40, Listowel, ON N4W 3H2.
Rovings, Box 28, Grp 30, RR#1, Dugald, MB R0E 0K0;
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Cascade Yarns Kid Seta; 2-ply with binder; 28 wpi

Cherry Tree Hill Yarns Cashmere Colors Laceweight; 2-ply; 23 wpi

Classic Elite Mistral; 16-strand, 4-ply; 13 wpi

Classic Elite Provence; 9-strand, 2-ply; 12 wpi

Crystal Palace Cotton Chenille; 8 wpi

DMC Pearl Cotton #5; 2-ply; 26 wpi

Louet Euroflax 14/4 linen; 4-ply; 17 wpi

GGH Soft Kid; singles with tubular binder; 13 wpi

Jaeger Cashmere; 4-ply; 14 wpi

Jaeger Persia; 3-ply bouclé; 8 wpi

JCA/Paternayan Persian; 3-strand, 2-ply; 20 wpi

Le Fibre Nobili Taj Mahal; 4-strand, 2-ply; 15 wpi

Mountain Colors Moguls; singles with 2-ply binder; 6 wpi

Morehouse Farm Morehouse Merino; singles; 8 wpi

Patons Classic Wool; 3-ply; 11 wpi

Patons Country Garden DK; 4-ply; 12 wpi

Patons Décor; 3-ply; 10 wpi

Reynolds Gypsy; 9-strand, 2-ply; 15 wpi

Rovings Polwarth/Leicester; 3-ply; 10 wpi

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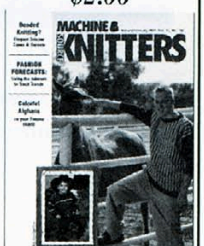
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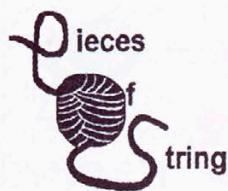
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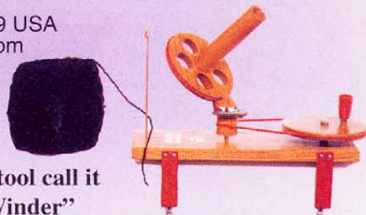
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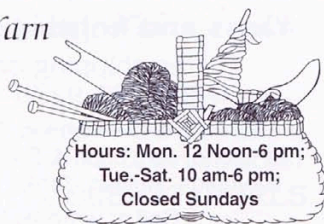
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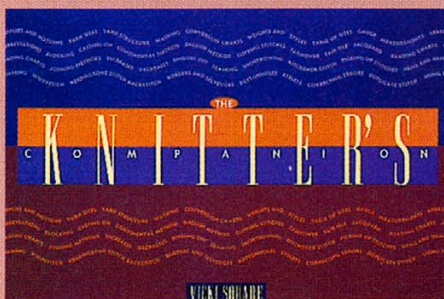
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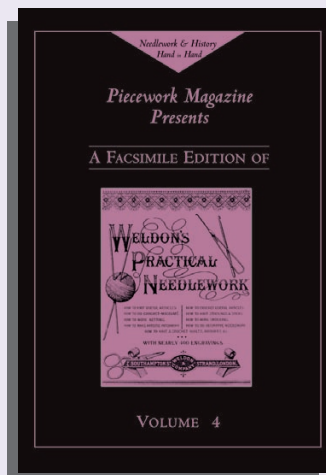


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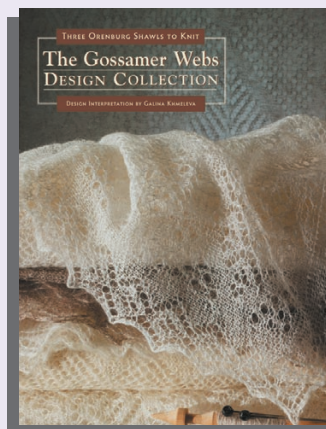
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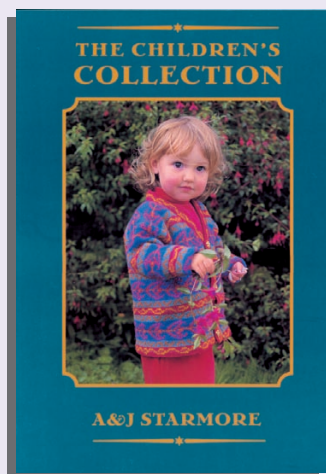
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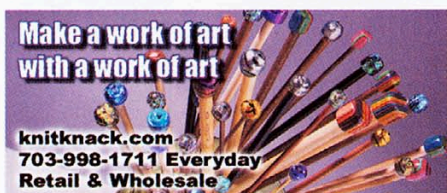
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Of Lace and Love

Susan Lydon

FOR THE PAST couple of years, I've been knitting lace shawls. I recently finished my third version of the Kerry Blue Square Shawl from *Traditional Knitted Lace Shawls* by Martha Waterman (Interweave, 1998). I like the Kerry Blue because its frequent pattern changes stave off boredom. Each time I've knitted this shawl, as well as other smaller lace pieces, I've experimented with degrees of transparency, using larger needles and finer yarn. My aim has been to achieve a sheer, diaphanous, almost invisible quality.

There is something about the illusion of a weightless little nothing that nonetheless keeps you warm that appeals to the magician in me. If knitting is a feat of homemade magic, a conjure trick, and I believe it is, then lace knitting is a form of advanced magic. The patterns of lace form literally as the knitter captures emptiness, making holes between the solid stitches in a repetition that lends the fabric its pictorial quality. I like lace's complex interplay of light and dark, fullness and emptiness, solidity and flimsiness, the way it holds both air and space. I like the way you can see through the whole, like light filtered through a lace curtain, and also unfiltered through the holes.

Those not initiated into the mysteries of knitted lace almost always mistake it for crocheted or tatted lace, or describe it as being "like lace." Yet for the knitter, the making of lace is irresistible; its rhythms compelling, its results spectacular. The mathematical arabesque of adding and subtracting stitches in a predetermined pattern, counting repetitions and rows as the shawl takes form and grows, is for the lace knitter immensely enjoyable. No less an authority than Meg Swansen says of this refined passion: "As our appetite to acquire new techniques and knowledge becomes more ravenous, it is nearly inevitable that the True Knitter [her capitalization] will eventually turn to Knitted Lace."

My first experience with lace was a fine

Merino shawl in an off shade of blue. I was in the heady early stages of a new relationship and excited about learning a new knitting technique. I taught myself with that shawl as I went from the inner circle of its



Susan Strawn Bailey

beginning to the wavy border at its outer edges. Unable to master some technical parts, I improvised, with mixed results. My first shawl was thicker and more solid in appearance than the ones that came after, and the border was sewn onto the edge, but it was beautiful and I felt an enormous satisfaction in having completed it.

There is a kind of netting milliners use for veils called illusion netting; it's transparent enough to show the face, yet also covers and acts as a scrim, the merest barrier between observer and observed. Lace creates that same illusion. It also serves a similar purpose for the ritual moments of our lives. Consider the veil, which is worn primarily for weddings and funerals. The bridal veil both conceals and reveals the face of the bride, with a tantalizing promise of virginity and seduction. The mourning veil, by contrast, provides protection for the mourner, a hiding place for the ravages of grief. Who can forget the image of Jacqueline Kennedy, her eyes red and features swollen, glimpsed behind her sheer black veil at the funeral of her husband? Lace in particular is associated with the

wedding ceremony. Joni Mitchell's "Song for Sharon," from her album "Hejira," is an exploration of love's illusions; in it she refers to "the long white dress of love" and "the ceremony of bells and lace." The mark of virtuosity among lace knitters of the Shetland Isles and the Orenburg region of Russia is shawls so fine they can be drawn through a wedding ring.

The second shawl I knitted was white. I was at the stage of my relationship where the question of marriage had arisen, and although the shawl was for the wife of my massage therapist, Michael, rather than for myself, I held the question of marriage in my mind as I knitted. I used a finer yarn and larger needles, and the bigger the shawl got, the fluffier and lighter it seemed to become, absorbing air and loft and space. It had an almost magical presence, frothy and confectionery, like a wedding cake.

The third shawl I knitted was black; I was mourning the end of my relationship. The black shawl was more technically accomplished than the other two; a woman at a knitting retreat had showed me how to knit the border directly onto the shawl, so the finished piece had a better drape and finish than the other two. And of course it completed a cycle in my personal life.

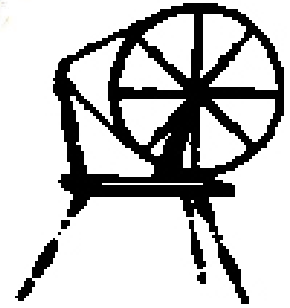
Of the three, I loved the fluffy white best. A year after I finished it, I had an appointment with Michael. He told me that his wife had devised a winter outfit to wear at home each evening that included the shawl. By this time my relationship had ended and then inexplicably revived—as it remains to this day. "I was thinking of marriage when I made that shawl," I told Michael. "The idea of marriage."

"It represents the image well," he said. "And besides, you never know." ∞

Susan Lydon is the author of *The Knitting Sutra*. She will be leading a knitting retreat at Esalen Institute in Big Sur, California, July 6–8. For information, e-mail suelydon@aol.com.

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