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PINUP PULLOVER



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FLOWER SHOWER DUO



Last fall I read in the *New York Times* about a burgeoning field of study among scientists—grandmothers. It seems, according to recent studies, that in traditional subsistence cultures the presence of a child's grandmother can significantly increase his or her chance of survival, sometimes more so than the presence of the father. There are lots of hypotheses as to why; if you're curious about them, check out the article ("Weighing the Grandma Factor; In Some Societies, It's a Matter of Life and Death," by Natalie Angier, November 5, 2002, Section F, Page 1).

By coincidence—and on a lighter note—the design theme for many of the projects in this issue is Grandma Glamour. Stylish or frumpy, globe-trotting or stay-at-home, warm- or cold-hearted, these old—and not-so-old—ladies tend to make an impression. It could be their devotion, their sweets (see Annie Modesitt's knitted candy bowl on page 96), their perfume, their gifts, or even, for Robin Melanson, their lingerie hanging from the clothesline (see Corset Pullover, page 38). It's rare to meet an adult who doesn't have vivid grandmother stories to tell. Among knitters, there is often a story about learning to knit.

I was closest to my maternal grandmother. It was her unconditional love—given with less emotional baggage to my

brother and me than to her own daughters—that was probably most valuable. But it was the small details of our interactions that have stuck with me most vividly: the high-pitched ring of the buzzer that announced our arrival in the downstairs lobby of her apartment building; the wafts of fried chicken and butter cookie aromas that welcomed us even before we reached her door; the hours of gin rummy played at her kitchen table; and sometimes, the sight of her shabby knitting bag, usually a beat-up shopping bag, standing next to an armchair in the living room. It was sitting on the floor, leaning against that armchair, that I knitted my first stitches.

Although not a prolific knitter, my grandmother from time to time would become involved in a project, the most celebrated of which was a matching navy blue skirt and

cardigan. Whenever she wore this suit, she would tell us how one of her sisters, upon seeing it for the first time, had exclaimed, "I would never have believed you could knit something so nice." My grandmother never seemed to notice that the compliment was backhanded, but instead reveled in her sister's appreciation of her work and her own pride in it as well.

My grandmother knitted in the Continental style, that is, manipulating her working yarn with her left hand. I don't know if she even knew there were other styles of knitting or that most Americans knitted another way (wrapping the yarn with the right hand). She probably learned from her mother, who emigrated to New York from Austria. And she taught her daughters and me what she knew. While our knitting style is a small detail in our lives, it is a bond that links us to each other and probably many generations of women in our family.

I think those scientists in the *New York Times* have a lot of catching up to do. There are today's grandmother's to study—for even in the developed world, their presence is life-affirming—and there are the many grandmothers of the past, whose contributions have also been overlooked.

Melanie

Melanie Falick

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A special thanks to Botsford Briar Bed & Breakfast in Beacon, New York, and Castle Rock in Garrison, New York, for allowing us to take photographs on their properties, and to jewelry designer Veronica Moore for lending us the earrings on pages 43 and 55 (available at Patch NYC).

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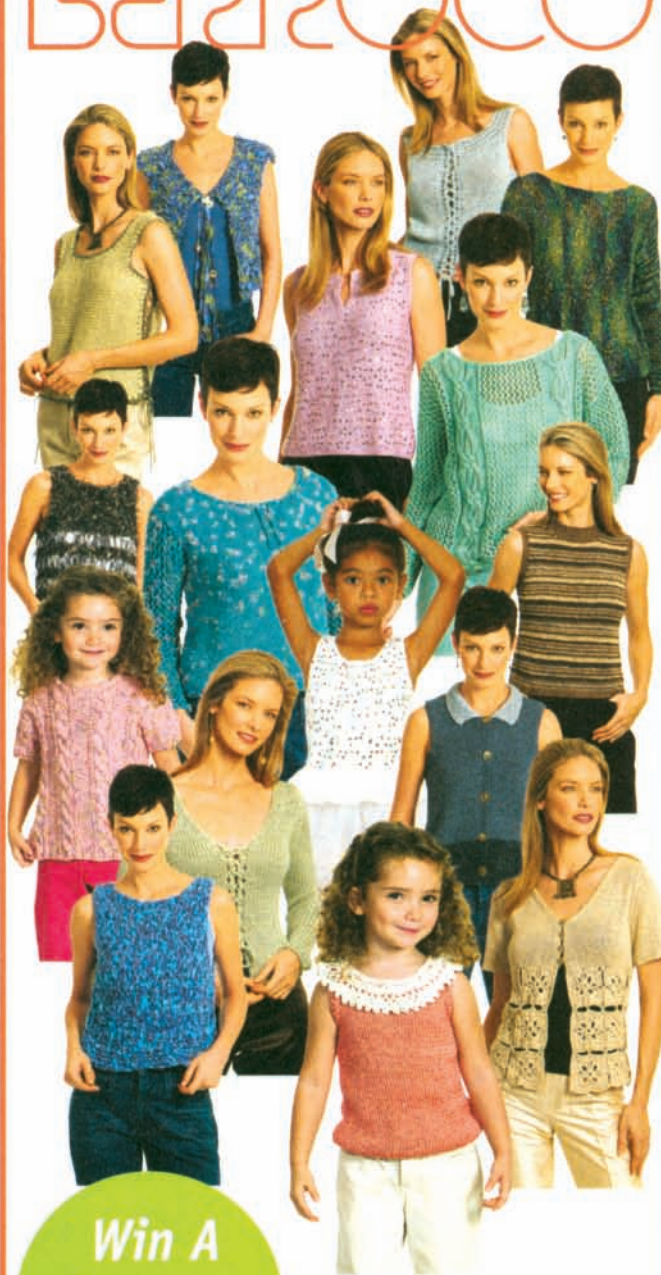
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SOMETHING NEW UNDER THE SUN: **HABU TEXTILES**



If you're intrigued by unusual fibers, you're in for a treat at Habu Textiles, a New York City showroom and retail space selling an exotic mix of over 450 uncommon yarns from Japan, including naturally gold silk, cashmere with almost no twist, paper, bark, bamboo, and stainless steel-silk blends. Though many of the yarns currently available are finely spun, creative knitters who shop

there have been so taken by the yarns they've been devising ways to use them, including working with multiple strands. Owner and weaver Takako Ueki opened the showroom in an office building in New York's garment district in 2000 to present her own fabric. Since then, she has invited other weavers to exhibit there and has launched an on-site and Internet retail business for handwoven fabric and yarns. "We like it when people are as creative as possible with our yarns and teach us by using them in new ways," says Takako, who has plans to import some heavier-weight yarns especially for knitters. Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001; (212) 239-3546; www.habutextiles.com.



Shown (left to right): Spec-dyed (100% cotton); furu furu (100% polyester); kakishibu (100% cotton with viscose sizing); shosenshi paper viscose (100% linen with viscose sizing); naturally gold silk (100% silk).

Around the World in 80 Clicks WEBLOGS — A GLOBAL KNITTING SHOW & TELL

"It lets me blather incessantly about a topic that might bore most other people in my life!" That is one reason why Amy Swenson spends up to three hours a week working on Indi.girl.com, her Internet-based knitting journal. A sense of community is also incentive for the growing number of knitters passionate about keeping online diaries. Known as "blogs" (short for weblogs) these websites present, for all the world to see, intimate details about their creators' lives, and, in particular, their knitting. "Keeping a knit blog and staying active with the other blogs is a way for me to share and learn from others," Swenson adds. "Many of us are isolated from traditional communities, like guilds or other groups, by distance or by the nature of our work," says Katherine Matthews, who lives in France and has a knitting blog called Yarn Planet (<http://perso.wanadoo.fr/toutes.directions/knitblog.htm>). "But through the blogs, we get a little of that connection that fuels creativity."

These days there are over a hundred knitting blogs on the Internet. By making use of free software and internet resources, setting up a blog is simple, and adding entries can be almost as easy as composing an e-mail. "I wanted to keep a journal of my knitting, but had failed at pen and paper journal too often. I kept misplacing it, and it took too much time," says Ivete Tecedor, creator of Blue Blog (<http://www.tec-knits.com/personal/knitblog/>). "With a weblog I can edit and update from any computer in the world with web access."

Weblogs can even allow web visitors to post their comments to the blogs' authors. "Having feedback is awesome, especially when you can get it from all over the world minutes after you post," explains Tecedor. "Having the blog and knowing that people are keeping track of what I'm doing inspires me," agrees Kim Mecker, creator of Knitpicky (www.empty.wishes.net/knit). And some bloggers have turned their sites into online classrooms where they share their expertise. "I set

up a 'Fearless Fair Isle' group for people who wanted to learn how to knit a Fair Isle sweater using traditional Scottish techniques," says Wendy Johnson, whose blog Wendyknits (<http://wendyknits.com>) boasts images of her own intricate sweaters. Traveling between web logs is a fascinating journey that can take minutes or hours depending on how far you want to venture, and webring such as Knitting Bloggers, All Fiber Arts, and

QueerKnit have been set up to make it easy to move from one to another. Reading a knitter's weblog is "as though you've sat with them in their home to have a coffee and a chat, to look at their latest project," explains Marie Irshad, a knitter who lives in Wales and who maintains a knitting blog at www.scifiville.com/blog.shtml. "It's a really friendly community, and everyone is eager to help out everyone else," adds Mecker. "If only the world was one giant, knitterblogger webring."

—Debbie Stoller



Gayle Ford

exploring VINTAGE CHIC

While “vintage” is hardly an accurate description of the twenty-first-century grandma, it has become a synonym for the elegant knitted designs of yesteryear, now enjoying renewed popularity. Ironically, we can thank the Internet for keeping many of these vintage patterns available today.

- www.vintageknits.com. Visiting this site is like opening a trunk full of treasures in grandma’s attic. Vintage Knits specializes in gently used, original patterns and books that feature women’s, men’s, and children’s knitwear, accessories, decorations for the home (even crocheted curtains), and more.

- www.yesterknits.com. Scotland-based Yesterknits boasts “the largest collection of vintage patterns in the world,” and while its collection of patterns for garments is extensive (it includes wedding dresses), what shouldn’t be missed are the fantastic designs for beaded evening bags, “D’Oyleys,” and other small treasures.

- www.grkp.com. Grace Ennis was famous in the 1940s and 1950s for her eclectic men’s sock patterns featuring graphics like golf clubs, martini glasses, and hula girls. Her immensely popular, painstakingly graphed patterns, once believed to be destroyed in a fire, are available again today through Graphic Knitting Patterns.



White Lies Design

- www.whiteliesdesigns.com. In keeping with the romantic, feminine style characteristic of her designs, Joan McGowan-Michael has added a new vintage-inspired line to her current offerings in White Lies Designs. Her Angelina sweater (shown at left) is adapted from a 1940s bed jacket and is available as a pattern or kit in a wide range of sizes.

- www.yesterdazes.com. Crocheters and tatters may be most pleased with the selection of patterns at Yesterdazes, some of which date back to the 1890s. Crocheted baby garments, lace edgings, and intricate, colorful doilies are among the best finds on this site.

- www.redbirdknits.com. While the offerings don’t exactly fit the category of “vintage knits,” some of the novelty items featured in Red Bird Knits—namely the dainty knitted teacups and indispensable tea cozies—are quintessentially “grandma.”



STRIPE THERAPY

This striped scarf by Claudia Hoffberg arrived at the Knits office for the Exploring Stripes project announced in the Winter 01/02 issue. We were im-

mediately struck by the softness and distinctive light weight and loftiness of the bulky yarn, as well as the finely melded and soothing pastel colors. While it’s a simple striped scarf, we thought, it is a striped scarf that transcends the ordinary. So we sent Knits contributor Susan Lydon to meet its maker.

Formerly a professional potter, then a bodywork practitioner, Claudia Hoffberg became passionate about textile arts several years ago. Then, in 2001, she opened Deep Color, a shop, studio, and small crafts school in Kensington, California. At Deep Color, Claudia spins, dyes with natural colorants, teaches, and sells spinning wheels as well as yarn of her own creation—the same yarn featured so deliciously in her striped scarf.

About her studio Claudia told Susan, “Half is selling yarn and having classes. Half is arts and crafts and the meaning of our lives. When people begin to make things, I think they begin to settle into some kind of unconscious understanding that they are making their lives. I really wanted an arena or a pulpit or a space to support the healing power of creativity.”

Deep Color

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The Italian fashion house of Moschino (www.moschino.it) is known for breaking with convention, so it’s no surprise that these imaginative knitted shoes, part of Moschino’s Cheap and Chic Fall/Winter 2002 collection, were dreamed up by their creative designers. Look for these shoes at the Bloomingdale’s in New York City.

FEELING INSPIRED? TRY YOUR HAND AT KNITTED SHOES!

Please give it a shot and send us your original creations by June 16. We’ll publish photos of a few of our favorites in an upcoming issue of Knits. Shoe Chic, Interweave Knits, 201 East Fourth St., Loveland, CO 80537-5655. All shoes will be returned by late July.

Knitting & Fine Art

In this first entry in an ongoing series, art historian Fronia E. Wissman introduces us to artworks with knitting themes.

Young Knitter Asleep

A pretty little girl has fallen asleep over her knitting, done in, it seems, by the interminable task before her. She is the sole figure in *Young Knitter Asleep*, a painting by the eighteenth-century French artist Jean-Baptiste Greuze (1725–1805), who specialized in portraits and depictions of everyday life.



Young Knitter Asleep is on permanent display at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California.

The girl sits in a simple wooden chair, placed in an indeterminate space. Her knees are cut off by the bottom of the picture, so we see her very close up, almost too close: the sense of intimacy verges on intrusion. It is, moreover, a cramped space. Her basket is hooked over her arm, as if there were no room for it on the floor. And she is asleep.

One of Greuze's great strengths was his depiction of children. They appear in his many scenes of family life at all ages, from infants to adolescents. This little girl of the lower class—her clothes announce her as such—has been given the job of knitting a stocking, not one for herself, but for an adult. The white color of the yarn and the fineness of the needles (perhaps as fine as one millimeter in diameter, roughly equivalent to the 0000 needles used these days for knitting with beads) suggest that she is knitting an elegant stocking of cotton or silk for the urban market, that is, for sale. In the eighteenth century it was not unusual to put girls to work. They were taught to knit and spin as young as four or five so that they could contribute to the family's economy.

How long has she been knitting, one wonders, for her to fall asleep, needles still held in her hands? Far from chastising the child for not working, Greuze is on her side. He paints her in such lovely colors—her cap, neckerchief, and striped apron are a symphony of closely hued creams and whites, and her youthful face still blooms with pink cheeks and lips. Of course she has fallen asleep, he seems to say. Her fingers may be nimble and sure enough to knit with regular tension, but children should not be exploited for the sake of their manual dexterity. Greuze's painting *Young Knitter Asleep* is not only a ravishing artwork; it is also an eloquent, if subtle, protest against an eighteenth-century form of child labor.

WAY TO GO, NANA

The folks at Harrisville Designs—creator of knitting yarns, weaving supplies, and project kits for children—are honoring Nana with “Grandma and Me: Pass it On,” a new program that celebrates the part that grandmothers play in teaching traditional fiberarts to new generations. In addition to

using celebratory stickers to mark their most popular teaching products, such as their Quick-to-Knit Scarf Kit for Beginners and Knitting in the Round Kit, the company—itsself a family operation that has been passed through the generations—is busily planning promotional events through par-



ticipating yarn and toy stores. Harrisville Designs, Center Village, PO Box 806, Harrisville, NH 03450; (800) 338-9415; www.harrisville.com.

MYKNITTINGBAG

Judy Greer

A hardworking actress, Judy Greer can be seen in many recent films, including *Adaptation*, *The Wedding Planner*, and *What Women Want*. Her television credits include a regular series role on CBS's “Love or Money,” guest-starring roles on CBS's “Early Edition” and Lifetime's “Oh Baby,” and a starring role in the NBC pilot “Ice.”



Jeff Nickelson

How did you learn to knit?

I learned to knit three years ago at Suss Design in Los Angeles. It was part of my attempt to quit smoking. I read knitting was good for that because it keeps your hands busy. I had no idea I would love it as much as I do. And I did successfully quit smoking.

What are you currently knitting?

A black Merino wraparound sweater with a shawl collar from a 1975 knitting magazine that a make-up artist gave me. And socks. I'm joining a bimonthly sock club at Knit Cafe in Los Angeles. I'm so excited.

What is your favorite type of project?

Right now, socks.

What are your favorite knitting books?

I'm absolutely mad for the Rowan Big Wool books right now—every pattern in them is so fun. And fast. And, of course, I wouldn't start a project without the *Vogue Knitting* book somewhere in sight.

—Denyse Spektor

Cashmere from Weeds

The Ballad of Lani Lamming

Researched by Luisa Gelenter. Written by Betty Christiansen.



Both photos this page: Beyond Pesticides.

Lani Lamming's story is the stuff of legend. She's been known as "the goat lady," "the weed lady," a rancher, a rodeo queen, a self-proclaimed cowboy, and "a rock star with a goat herd." Her mission: to restore the devastated, overgrazed, and weed-infested rangeland of the western United States, one goat at a time.

Lani's goats have been described as "grazing piranhas" and "living fires"; their job is to munch away



noxious weeds from ranches, roadsides, and riverbanks 365 days a year. Can goats alone save the West? "Yes," says Lani, "absolutely." And knitters, take note: These four-legged heroes are cashmere goats—about 2,400 of them. Consider that each goat can produce four to six ounces of cashmere a year (a sweater takes 12 to 16 ounces) and you have a lot of cashmere—all recycled from weeds.

A STONE AGE/SPACE AGE SOLUTION

Overgrown with noxious weeds such as knapweed, white top, and leafy spurge, which have crept onto fragile soil stripped bare from overgrazing, much of the rangeland of the West has devolved into wasteland. Chemical herbicides have long been used to contain toxic weed growth, but this approach poisons soil, water, and wildlife, and, according to Lani, it completely misses the point. "Weeds are not the problem," she points out, "they are a symptom of abused land. The herbicides aren't fixing anything; they're not fertilizing, irrigating, or putting local folks to work." Lani's cashmere goats can do all of that, at once.

Unlike cows or sheep, goats actually prefer weeds and other problem vegetation—no matter how spiny, thorny, bitter, or poisonous—over grass. They chew so thoroughly that, with the addition of their particular enzymes and digestive juices, viable seeds are 98 percent destroyed. In addition, their sharp cloven hooves break up the hardpan and soften sharp-edged arroyo cliffs, leaving thousands of indentations in the land per acre—all the better to capture any drops of rain that may fall—while trampling in plenty of their own fertilizer and nitrogenous urea.

"Goats provide a perfect organic product," Lani says. "They're self-propelled, and everything they eat is recycled. After the goats have been there, land that was

once barren and void is returned back to health, fertilized and irrigated—a big, healthy sponge." With packs filled with grass seed on their backs, the goats can even plant new grass, scattering and tamping down the seed as they graze. And the goats themselves leave no waste behind—only cashmere, which Lani is collecting and developing into a line of yarn with La Lana Wools of Taos, New Mexico.

A GOOD COWBOY

Lani Lamming has made a business out of goat grazing, spending literally every day of the year rotating her herds of cashmere goats over the damaged rangelands of Montana, Idaho, Colorado, Wyoming, Utah, Nebraska, Oklahoma, New Mexico, Arizona, and Nevada. Her clients, who pay on a per-goat, per-day basis, include ranchers, private landowners, and government agencies, as well as environmental groups, universities, conservation organizations, and land managers to whom she lectures frequently.

Lani lives a nomadic life, spending her nights in a camper surrounded by goats and their "night noises," and her days in rhythm with the goats' grazing patterns. "I have no 'home' per se," she says. "I just travel with the goats." When she isn't lecturing, Lani may be seen herding her goats with Border collies and electric fences, reading on a hillside as the goats graze, or

evangelizing about goat-assisted land restoration to interested passersby—and there are many. "When we graze in Vail," she says, "The whole world comes to see."

Lani began her business six years ago, the result of a chain of events that started in 1985 when her family cattle ranch in Wyoming went belly-up. Though she loved ranching—"I'm a good cowboy," she says—she switched her focus to education, earning a master's degree in weed science—or "weedology," as she puts it—from Colorado State University in Fort Collins. A research project on replacing herbicides with controlled grazing spurred the idea for a grazing service, and she learned that goats, with their superb nibbling abilities and voracious eating habits, were the grazers of choice.

"I'd never even seen a goat before," Lani laughs; nonetheless, when the opportunity arose to purchase 100 head of cashmere goats, she took it. Her 13- and 14-year-old sons (now 19- and 20-year-old co-owners) chipped in their college funds, and Lani took a loan against her pickup truck—"the only asset I had"—to buy them. "I chose cashmere goats because they have the nicest personalities, and they are the smallest and the smartest," Lani says. "And then, there's the potential to harvest cashmere," which she does, collecting the fiber as the goats shed it each spring.

After five years on the road, Lani has

(continued on page 102)

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All books available at book and yarn stores nationwide unless otherwise noted.



Knitwear in Fashion Sandy Black (Thames & Hudson)

Anyone intrigued by contemporary knits is bound to be inspired by this comprehensive and beautifully executed survey of hand- and machine-knitted fashion, artwork, and interior design produced over the last twenty-five years. Spotlighting the creations of an international cast of over a hundred designers, including Vivienne Westwood, Issey Miyake,

Jean Paul Gaultier, Dries Van Noten, and Miuccia Prada, the author traces how tradition, artistry, and sociocultural change have merged with technological innovation to create new looks, new fibers, and new uses for knitted fabric—everything from sweaters and dresses to purses, shoes, furniture, and lighting. Nearly 300 color images. Highly recommended for knitters who seek to expand their ideas of what is possible. \$45, 192 pages, hardbound.



Knitting for Anarchists Anna Zilboorg (Feet on the Ground Press)

Anna Zilboorg is on a mission to rescue knitters from enslavement to preprinted patterns. Her strategy is to liberate through understanding of technique and structure—which she claims have never been “rigorously and unambiguously

described.” Then, Zilboorg charges, “fed by understanding, we’ll enter the riotous world of freedom into which this invariant structure blossoms.” *Knitting for Anarchists* is a book of both instruction and life philosophy, and it is anything but predictable. The author delves into the fundamentals (knit stitch, purl stitch, increasing, decreasing, and so on) like the most thorough of scientists, intent on shedding clear light on the essence of techniques, then marches us toward individual proclamations of color, shape—maybe even lifestyle. Although Zilboorg’s book contains a “pattern” for the All-Purpose Strip-Knit Anarchist Sweater where blocks of stockinette are joined with garter-stitch borders, the directions are loosely written and completely adaptable to personal preferences. Color photographs of finished pullovers and cardigans vividly illustrate the limitless possibilities for an anarchist-knitter wardrobe once the fundamentals are mastered. This book is for all levels of knitters, and it provides new perspective for even the most accomplished. \$22.95, 150 pages, hardbound.



A Knitter's Template Laura Miltizer Bryant and Barry Klein (Martingale & Company)

In answer to the question, “I love this yarn, but what can I do with it?” novelty yarn company owners Laura Bryant (Prism Yarn) and Barry Klein (Trendsetter Yarns) have written a guide to creating sweaters in almost any size, style, or gauge. Whether you like to begin with a yarn you love or have a particular style in mind, the “fill-in-the-blank” instructions in *A Knitter's Template* are likely to give you satisfying results. The book is laid out much like a workshop,

beginning with taking accurate body measurements, moving on to determining gauge, and ending with plugging the information into templates to create customized knitting instructions. Pattern templates are sized in two-inch increments from 30" to 60" for gauges of 2, 2½, 3, 3½, 4, 4½, 5, 5½, and 6 stitches per inch. Each template can be further customized for five possible lengths (cropped, high hip, low hip, fingertip, and long), with pullover or cardigan options, five necklines (shallow V, scoop, crew, jewel, and boat), three sleeves (cap, short, and long), and three armholes (cut-in, standard set-in, and modified drop). A section entitled "Ten Tricks for Custom Knits" offers even more variations, particularly well suited for (but not limited to) novelty yarns, including stripes, stitch patterns, colorwork, and mixing yarns. For knitters who are reluctant to dive into designing on their own, the authors provide detailed instructions for 17 original projects from skimpy tops to long jackets. \$34.95, 144 pages, softbound.



Sweaters from Camp

Produced by Amy Detjen, Meg Swansen, and Joyce Williams (Schoolhouse Press)

Founded in 1974 by Elizabeth Zimmermann and continuing to thrive with Elizabeth's daughter Meg Swansen at the helm, Knitting Camp is an annual retreat where knitters enjoy in-depth instruction and inspiration. *Sweaters from Camp* is the result of a contest offered to all campers, past and present, to design a

color-patterned garment in Shetland Jumper Wool (available in 167 colors from Schoolhouse Press). Contestants were instructed to knit a garment in the round using the traditional Fair Isle technique of two-color knitting (a motif color against a background color) at a gauge of 6 to 8 stitches per inch. The 38 winning projects in this book include vests, pullovers, cardigans, and tams, and represent contributions from 33 designers, some of whom attend camp year after year, others who have attended just once. Although the projects all feature the same yarn and general techniques, each is unique. The technical details and colorwork effects range from simple to simply stunning. Each project features a full-color photograph, large chart for the color pattern, and detailed instructions. Although many of the projects are written for one size only, Elizabeth's Percentage System (provided in the Techniques chapter) can be used to modify the instructions to other sizes. \$39, 226 pages, hardbound.



Knitter's Book of Finishing Techniques

Nancie M. Wiseman (Martingale & Company)

As the title implies, *The Knitter's Book of Finishing Techniques* focuses on of the skills necessary for completing a knitting project with finesse, all in a handy binding that allows the book to lie open and leaves hands free to work. The techniques are described in words (with useful explanations of their benefits and drawbacks), and they are accompanied by attractive color illustrations and photographs. In addition to multiple variations of cast-ons, increases, decreases, selvedge stitches, and bind-offs, there is valuable information on such subjects as picking up stitches, working borders, bands, and hems, and making closures like buttonholes and zippers. \$24.95, 144 pages, spiral-bound with hard cover.

(continued on page 102)

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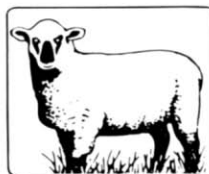
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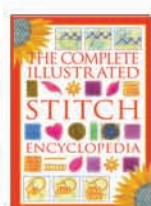
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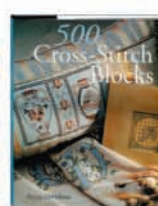
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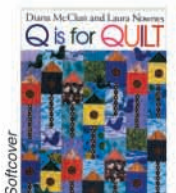


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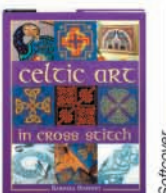
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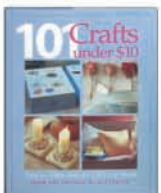
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PINUP PULLOVER

design by JOAN MCGOWAN-MICHAEL

INSPIRED BY THE FIGURE-ENHANCING SWEATERS of the 1940s, Joan McGowan-Michael designed this ribbed V-neck pullover with a "pinup girl" silhouette. The midriff is shaped with short rows, and the bodice is cleverly composed of two fanlike strips that hug the body.

Finished Size 32 (35, 38, 41, 44, 47)" (81.5 [89, 96.5, 104, 112, 119.5] cm) bust/chest circumference, stretched. Sweater shown measures 35" (89 cm).

Yarn Le Fibre Nobili Merino Superfine (100% Merino; 173 yd [158 m]/50 g): #4041 periwinkle, 7 (7, 8, 9, 10, 11) balls. Yarn distributed by Plymouth.

Needles Size 5 and 6 (3.75 and 4 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle.

Gauge 21 sts and 32 rows = 4" (10 cm) in St st on larger needles; 24 sts and 32 rows = 4" (10 cm) in rib patt on smaller needles, blocked.

Back

With smaller needles, CO 76 (84, 92, 100, 108, 116) sts. Working 1 selvedge st (knit every row) at each end of needle, and beg with Row 1 as indicated for back, work center 74 (82, 90, 98, 106, 114) sts according to Rib chart. Work through Row 12 of chart 2 times, then cont in k2, p2 rib as established until piece measures 6½ (7, 7½, 8, 8½, 9)" (16.5 [18, 19, 20.5, 21.5, 23] cm) from beg, ending with a WS row. Change to larger needles and St st and *at the same time*, inc 1 st each end of needle every 6 rows 4 times—84 (92, 100, 108, 116, 124) sts. Work even in St st until piece measures 13½ (14, 14½, 15, 15½, 16)" (34.5 [35.5, 37, 38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 6 sts at beg of next 2 rows, then BO 0 (0, 3, 4, 5, 6) sts at beg of foll 2 rows—72 (80, 82, 88, 94, 100) sts rem. Dec 1 st each end of needle every other row 3 times—66 (74, 76, 82, 88, 94) sts rem. Work even until armholes measure 6½ (6½, 7, 7, 7½, 7½)" (16.5 [16.5, 18, 18, 19, 19] cm), ending with a RS row. Change to smaller needles and work Rows 6–12 of Rib chart, ending with a WS row—armholes should measure 7½ (7½, 8, 8, 8½, 8½)" (19 [19, 20.5, 20.5, 21.5, 21.5] cm). Cont in k2, p2 rib as established, and *at the same time*, **Shape shoulders:** BO 5 (6, 6, 6, 7, 7) sts at beg of next 6 rows, then BO 6 (6, 8, 8, 7, 9) sts at beg of foll 2 rows—24 (26, 24, 30, 32, 34) sts rem. BO all sts.

Front

Work as for back until piece measures 6½ (7, 7½, 8, 8½, 9)" (16.5 [18, 19, 20.5, 21.5, 23] cm) from beg (beg chart as indicated for front), ending with a WS row. **Shape midriff:** Cont in k2, p2 rib as established, work short rows (see Glossary, page 99) as foll:

Short-row 1: (RS) Rib 74 (82, 90, 98, 106, 114) sts, turn.

Short-row 2: Rib 72 (80, 88, 96, 104, 112) sts, turn.

Short-row 3: Rib 70 (78, 86, 94, 102, 110) sts, turn.

Cont in this manner, working 2 fewer sts every row, until 2 sts rem at center. Cut off yarn. With RS facing, slip first 38 (42, 46, 50, 54, 58) sts onto a holder for left side of front. **Right side:** With larger needles and using the backward loop method (see Glossary, page 98), CO 46 (48, 50, 52, 54, 56) sts and with RS facing work rem 38 (42, 46, 50, 54, 58) sts on needle—84 (90, 96, 102, 108, 114) sts total. Beg with Row 1, work Rib chart 3 times, and *at the same time*, dec 1 st each end of needle every 4 rows 6 times—72 (78, 84, 90, 96, 102) sts rem. Cont even in k2,

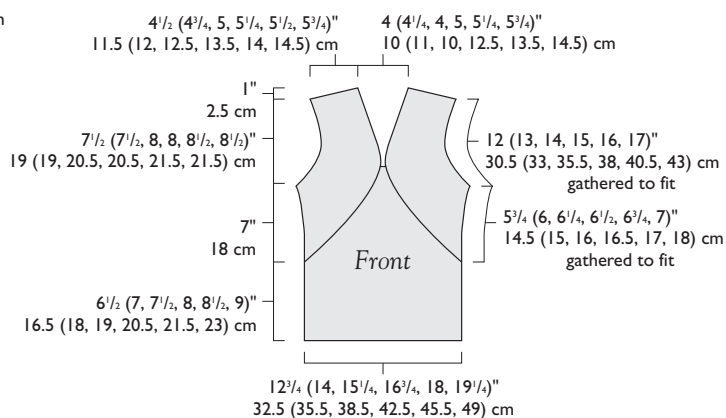
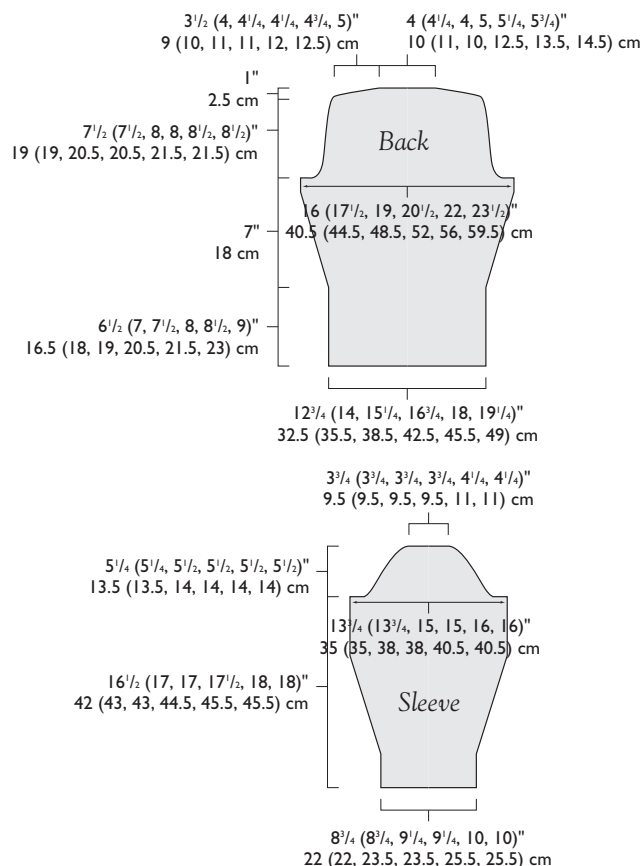
p2 rib until piece measures 4½ (4¼, 5, 5¼, 5½, 5¾)" (11.5 [12, 12.5, 13.5, 14, 14.5] cm) from straight edge of CO sts, ending with a WS row. **Shape shoulders:** BO 21 sts at beg of row—51 (57, 63, 69, 75, 81) sts rem. Work 1 (WS) row even in patt. *BO 4 sts at beg of next row. Work 1 row even. Rep from * 3 more times—35 (41, 47, 53, 59, 65) sts rem. BO all sts. **Left side:** Work as for right side, reversing all shaping as foll: With RS facing, pick up and work in patt the 38 (42, 46, 50, 54, 58) held sts, then using the backward loop method, CO 46 (48, 50, 52, 54, 56) sts. Work as for right front to shoulder shaping, ending with a RS row. **Shape armholes:** BO 21 sts at beg of row—51 (57, 63, 69, 75, 81) sts rem. Work 1 (RS) row even in patt. Work decs as for right side. BO all sts.

Sleeves

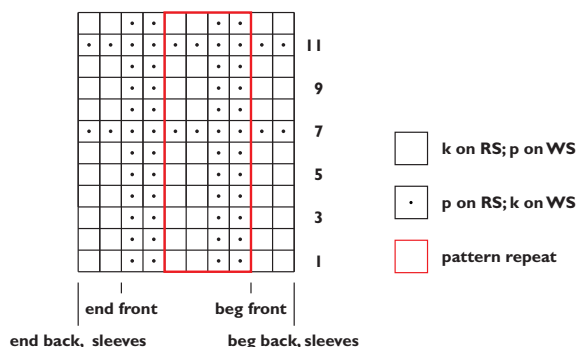
With smaller needles, CO 52 (52, 56, 56, 60, 60) sts. Working 1 selvedge st (knit every row) at each end of needle and beg with Row 1 as indicated for sleeve, work center 50 (50, 54, 54, 58, 58) sts according to Rib chart. Work through Row 12 of chart 2 times, then







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cont in k2, p2 rib as established. *At the same time*, beg when piece measures 3" (7.5 cm), inc 1 st each end of needle every 6 rows 5 (5, 6, 6, 6, 6) times, then every 4 rows 10 (10, 11, 11, 12, 12) times, working new sts in patt—82 (82, 90, 90, 96, 96) sts. Cont even in patt until piece measures 16 1/2 (17, 17, 17 1/2, 18, 18)" (42 [43, 43, 44.5, 45.5, 45.5] cm) from beg, ending with a WS row. **Shape cap:** BO 6 sts at beg of next 2 rows, then BO 0 (0, 4, 4, 5, 5) sts at beg of foll 2 rows—70 (70, 70, 70, 74, 74) sts rem. Dec 1 st each end of needle every other row 16 times—38 (38, 38, 38, 42, 42) sts rem. BO 2 sts at beg of every row 8 times—22 (22, 22, 22, 26, 26) sts rem. BO all sts.

Finishing

Lightly steam-block pieces to measurements, taking care to not flatten ribs. With yarn threaded on a tapestry needle, sew side, shoulder, and sleeve seams, easing front shoulders to fit back shoulder ribbing, and easing ribbed portion of front side seams to fit St st portion of back side seams. Sew sleeves into armholes, taking care that front and back armhole measurements match, easing armhole around cap and concentrating fullness in front around lower part of armhole. Reinforce center front split by making a few invisible stitches across base of V-neck at split. Weave in loose ends. ∞

JOAN MCGOWAN-MICHAEL designs vintage knitwear for her company White Lies Designs (www.whiteliesdesigns.com). She lives in Sacramento, California.

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REMEMBERING HONEY

design by LEIGH RADFORD

Memories of her adventurous maternal grandmother Hazel—whom everyone, including her grandchildren, called Honey—inspired Leigh Radford to design this lacy pullover. It is chockful of features that Honey would have enjoyed: multiple lace patterns, three-quarter-length sleeves, and a provocative slit at the front neck. All the lace patterns are quite simple, making this a good project for novice lace knitters.

Finished Size 32 (36½, 41½, 46½, 51)" (81.5 [92.5, 105.5, 118, 129.5] cm). Sweater shown measures 36½" (92.5 cm).

Yarn Crystal Palace Breeze (100% cotton; 109 yd [100 m]/50 g): #8510 teal, 9 (10, 12, 14, 16) skeins.

Needles Body and Sleeves—Size 7 (4.5 mm). Purse Stitch Edging—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 18½ sts and 25 rows = 4" (10 cm) in St st on larger needles.

Stitch Guide

Purse Stitch: (multiple of 2 sts)

All rows: *Yo, p2tog; rep from *.

Bead Stitch: (multiple of 7 sts)

Row 1: (RS) *K1, k2tog, yo, k1, yo, ssk, k1; rep from *.

Row 2: *Ssp (see Glossary, page 98), yo, p3, yo, p2tog; rep from *.

Row 3: *K1, yo, ssk, k1, k2tog, yo, k1; rep from *.

Row 4: *P2, yo, p3tog, yo, p2; rep from *.

Repeat Rows 1–4 for pattern.

Edging Pattern: (worked over 15 sts)

Row 1: (RS) K3, yo, k2tog, k3, yo, k1, yo, k6—17 sts.

Row 2: K6, yo, k3, yo, k2tog, k3, yo, k2tog, k1—18 sts.

Row 3: K3, yo, [k2tog] 2 times, yo, k5, yo, k6—19 sts.

Row 4: K2tog, [slip the last st worked back onto left needle, k2tog] 3 times, k1, yo, k2tog, k3, k2tog, [yo, k2tog, k1] 2 times—14 sts rem.

Row 5: K3, [yo, k2tog, k1] 2 times, k2tog, yo, k3.

Row 6: K3, yo, k1, yo, [sl 2 individually kwise, k1, p2sso], yo, k4, yo, k2tog, k1—15 sts.

Repeat Rows 1–6 for pattern.

Note

When working purse stitch, work 2 selvedge sts as foll: *At beg of rows:* RS rows: Work first 2 sts as sl 1 kwise, p1; WS rows: Work first 2 sts as p2. *At end of rows:* RS rows: Work last 2 sts as p1, sl 1 kwise; WS rows: Work last 2 sts as p2.

Back

With smaller needles, CO 74 (84, 96, 108, 118) sts. Maintaining 2 selvedge sts at each side as given in Note above, work purse st over center 70 (80, 92, 104, 114) sts until piece measures 1½ (1¼, 2, 2¼, 2½)" (3.8 [4.5, 5, 5.5, 6.5] cm) from beg, ending with a WS row. Change to larger needles. Beg with a RS row, work all sts in

St st until piece measures 2¼ (3, 4, 4¼, 5)" (5.5 [7.5, 10, 11, 12.5] cm) from beg, ending with a WS row. *Dec row:* (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Work 7 rows even. Rep the last 8 rows once more, then work dec row again—68 (78, 90, 102, 112) sts rem; piece should measure about 5 (5¼, 6¼, 7, 7¼)" (12.5 [14.5, 17, 18, 19.5] cm) from beg. Cont even until piece measures 7 (8, 9, 9½, 10¼)" (18 [20.5, 23, 24, 26] cm) from beg, ending with a WS row. *Inc row:* (RS) K1, M1 (see Glossary, page 98) work to last st, M1, k1—2 sts inc'd. Work 7 rows even. Repeat the last 8 rows once more, then work inc row again—74 (84, 96, 108, 118) sts. Cont even until piece measures 13 (14, 15, 15½, 16)" (33 [35.5, 38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 4 (5, 6, 6, 7) sts at beg of next 2 rows, then dec 1 st each end of needle every other row 5 (6, 6, 8, 8) times—56 (62, 72, 80, 88) sts rem. Cont even until armholes measure 7½ (8, 8½, 8¾, 9)" (19 [20.5, 21.5, 22, 23] cm), ending with a WS row. **Shape neck:** (RS) K15 (18, 22, 25, 29), join new yarn and BO next 26 (26, 28, 30, 30) sts, work to end—15 (18, 22, 25, 29) sts rem each side. **Shape shoulders:** At each armhole edge, BO 5 (6, 7, 8, 10) sts 3 (3, 2, 2, 2) times, then BO 0 (0, 8, 9, 9) sts once.

Front

Work as for back until armhole shaping has been completed, ending with a WS row—56 (62, 72, 80, 88) sts; armholes measure about 2 (2¼, 2¼, 2¾, 2¾)" (5 [5.5, 5.5, 7, 7] cm). **Shape neck:** (WS) Work 2 (3, 4, 4, 4) sts in St st, place marker (pm), work 14 sts in bead st, pm, work 10 (12, 16, 20, 24) sts in purse st, work 2 sts purse st selvedge (see Note), join new yarn at center front, work 2 sts in purse st selvedge, work 10 (12, 16, 20, 24) sts in purse st, pm, work 14 sts in bead st, pm, work 2 (3, 4, 4, 4) sts in St st—28 (31, 36, 40, 44) sts each side. Working each side separately, cont in patt as established until armholes measure 7½ (8, 8½, 8¾, 9)" (19 [20.5, 21.5, 22, 23] cm). **Shape shoulders:** At each armhole edge, BO 5 (6, 7, 8, 10) sts 3 (3, 2, 2, 2) times, then BO 0 (0, 8, 9, 9) sts once—13 (13, 14, 15, 15) sts rem each side. Place sts on holders. Do not cut yarn.

Sleeves

With larger needles, CO 15 sts. Knit 1 (WS) row. Work Rows 1–6 of edging patt (see Stitch Guide) 11 (11, 13, 13, 13) times, ending with Row 6 of patt. BO all sts. With larger needles and RS facing, pick up and knit 51 (51, 61, 61, 61) sts along straight selvedge of edging piece. Purl 1 row. *Next row:* (RS) K4, [k3, sl last 3 sts worked onto cn, wrap yarn around these 3 sts clock-



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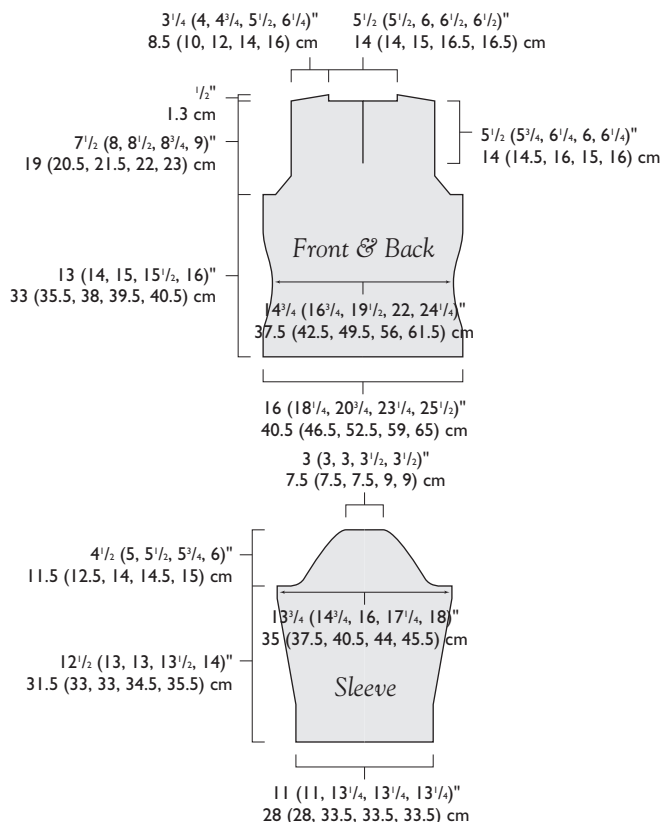
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wise two times, return sts to right needle, k7] 4 (4, 5, 5, 5) times, k3, sl last 3 sts worked onto cn, wrap yarn around these 3 sts clockwise two times, return sts to right needle, k4. Purl 1 row, inc 1 st—52 (52, 62, 62, 62) sts. Cont in St st, and *at the same time*, inc 1 st each end of needle every 8 (8, 8, 6, 6) rows 6 (2, 4, 9, 7) times, then every 0 (6, 10, 0, 4) rows 0 (6, 2, 0, 4) times—64 (68, 74, 80, 84) sts. Cont even until piece measures 12 1/2 (13, 13, 13 1/2, 14)" (31.5 [33, 33, 34.5, 35.5] cm) from beg, including edging. **Shape cap:** BO 4 (5, 6, 6, 7) sts at beg of next 2 rows, then dec 1 st each end of needle every other row 5 (8, 8, 8, 9) times—46 (42, 46, 52, 52) sts. Dec 1 st each end of needle every row 16 (14, 16, 18, 18) times—14 (14, 14, 16, 16) sts rem; cap measures about 4 1/2 (5, 5 1/2, 5 3/4, 6)" (11.5 [12.5, 14, 14.5, 15] cm) high. BO all sts.

Finishing

With yarn threaded on a tapestry needle sew shoulder seams. **Neck extensions:** Place 13 (13, 14, 15, 15) held neck sts onto larger needle. With yarn attached to held sts, pick up and knit 1 (1, 0, 1, 1) st from shoulder seam, work purse st to end—14 (14, 14, 16, 16) sts. Maintaining 2 selvedge sts at each end of needle, work center 10 (10, 10, 12, 12) sts in purse st until neck extension reaches to center back neck when slightly stretched. Place sts on holder. Repeat for other set of held neck sts. Return held neck extension sts to needles and hold with RS facing each other. With a spare needle, use the three-needle method (see Glossary, page 99) to BO the sts tog. Sew neck extensions to back neck. Sew sleeve seams. Sew sleeves into armholes. Fold neck extension back to form a collar as shown in photo, and tack at shoulder seam to secure. Weave in loose ends. Block to measurements. ∞

LEIGH RADFORD is the senior graphic designer for *Knits* and has fond memories of learning to knit at Honey's house.



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Finished Size 33½ (36, 38½, 41, 44½, 47½, 50½)" (85 [91.5, 98, 104, 113, 120.5, 128.5] cm) bust/chest circumference. Dress shown measures 36" (91.5 cm).

Yarn Berroco Linet (38% acrylic, 23% rayon, 23% nylon, 16% linen; 110 yd [101 m]/50 g): #3120 mint, 13 (13, 14, 15, 17, 18, 19) balls.

Needles Size 7 (4.5 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 18 sts and 24 rows = 4" (10 cm) in St st.

Note

Because the number of stitches in the lace panel alternates between 13 and 15 sts, the number of stitches remaining after a decrease is worked (as in the sleeve cap) does not always appear to reflect the decrease.

Stitch Guide

Lace Panel: (worked over 13 sts)

Rnd/Row 1: [K2tog] 2 times, [yo, k1] 5 times, yo, [ssk] 2 times—15 sts.

Rnds/Rows 2 and 4: Work even in St st (knit if working in the round; purl if working back and forth).

Rnd/Row 3: K2tog, k11, ssk—13 sts.

Rep Rnds/Rows 1–4 for pattern.

Body

CO 204 (216, 228, 240, 266, 280, 294) sts. Place marker (pm) and join, being careful not to twist sts. Work garter st (knit 1 rnd, purl 1 rnd) for 2 rnds. **Set-up rnd:** *P4 (5, 6, 7, 6, 7, 8), work 13 sts according to Rnd 1 of lace panel; rep from *. Cont as established until piece measures 24 (24, 24, 24, 25, 25, 25)" (61 [61, 61, 61, 63.5, 63.5, 63.5] cm) from beg, ending with Rnd 2 of lace panel. **Shape waist:** (Note: All decs and incs are worked in purl sts) *P2tog, p0 (1, 2, 3, 2, 3, 4), p2tog; rep from * in each purl panel, maintaining lace panels as established—24 (24, 24, 24, 28, 28, 28) sts dec'd (2 sts dec'd in each purl panel); 180 (192, 204, 216, 238, 252, 266) sts rem. Work even for 11 rnds. **Next rnd:** *P2tog, p0 (1, 2, 3, 2, 3, 4); rep from *—12 (12, 12, 12, 14, 14, 14) sts dec'd; 168 (180, 192, 204, 224, 238, 252) sts rem. Work even for 11 rnds. **Next rnd:** For size XS only: *Dec 1 purl st in each panel by knitting tog (k2tog) the purl st with the first st of lace panel, work in patt to end of panel; rep from *; For sizes S, M, L, XL, XXL, and XXXL: *P2tog, p0 (1, 2, 1, 2, 3); rep from *—12 (12, 12, 12, 14, 14, 14) sts dec'd; 156 (168, 180, 192, 210, 224, 238) sts rem. Work even for 11 rnds. **Next rnd:** Beg with first

purl panel, M1 pwise (see Glossary, page 98) at beg of every other purl panel—6 (6, 6, 6, 7, 7, 7) sts inc'd; 162 (174, 186, 198, 217, 231, 245) sts. Work even for 11 rnds. **Next rnd:** Beg with second purl panel, M1 pwise at beg of every other purl panel—6 (6, 6, 6, 7, 7, 7) sts inc'd; 168 (180, 192, 204, 224, 238, 252) sts. Cont even in patt until piece measures 33½ (33½, 33½, 33½, 34½, 34½, 34½)" (85 [85, 85, 85, 87.5, 87.5, 87.5] cm) from beg, ending with Rnd 2 of lace panel.

Divide for Front and Back

BO 1 (2, 3, 4, 3, 4, 5) purl st(s) for underarm, work next 6 (6, 6, 6, 7, 7, 7) lace panels according to Rnd 3 of patt for front and place on holder, BO 1 (2, 3, 4, 3, 4, 5) purl st(s) for other underarm, work to end of rnd for back—83 (88, 93, 98, 109, 115, 121) sts each for front and back.

Back

Working back and forth in rows, work Row 4 of patt across 83 (88, 93, 98, 109, 115, 121) back sts.

Row 1: (RS) BO 5 sts (1 st on right needle), [yo, k1] 3 times, yo, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [yo, k1] 4 times, k5—90 (95, 100, 105, 118, 124, 130) sts.

Row 2: (WS) BO 5 sts, work in patt to end—85 (90, 95, 100, 113, 119, 125) sts.

Row 3: K8, ssk, work in patt to last lace panel, k2tog, k8—75 (80, 85, 90, 101, 107, 113) sts.

Rows 4, 6, 8, 10, 12, and 14: Purl sts in lace panels, knit sts bet lace panels.

Row 5: Ssk, k1, [k1, yo] 2 times, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [yo, k1] 2 times, k1, k2tog—81 (86, 91, 96, 109, 115, 121) sts.

Row 7: K6, ssk, work in patt to last lace panel, k2tog, k6—71 (76, 81, 86, 97, 103, 109) sts rem.

Row 9: Ssk, k1, yo, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, yo, k1, k2tog—75 (80, 85, 90, 103, 109, 115) sts.

Row 11: K3, ssk, work in patt to last lace panel, k2tog, k3—65 (70, 75, 80, 91, 97, 103) sts.

Row 13: K1, k2tog, yo, k1, work in patt to last lace panel, k1, yo, ssk, k1.

Rep Rows 13 and 14 until armhole measures 7 (7½, 8, 8½, 9, 9, 9½)" (18 [19, 20.5, 21.5, 23, 23, 24] cm), ending with Row 4 of patt. **Shape shoulders and neck:** BO 6 (6, 7, 7, 7, 8, 9) sts (1 st on right needle), k0 (0, 0, 1, 0, 0, 0), [k2tog] 2 times, [yo, k1] 3 (4, 4, 4, 4, 4, 4) times, [yo] 1 (0, 0, 0, 0, 0, 0) time, [ssk] 2 times, p1 (1, 1, 2, 3, 4, 5)—13 (14, 14, 16, 16, 17, 18) sts on needle—

place next 27 (30, 33, 34, 45, 47, 49) sts on holder for neck, join new yarn and work in patt to end. Work each side separately as foll: *Left shoulder:* BO 6 (6, 7, 7, 7, 8, 9) sts at beg of next row, work in patt to end. *Next row:* (RS) P1 (1, 1, 2, 3, 4, 5), k2tog, k10 (11, 11, 11, 11, 11), ssk, p0 (0, 0, 1, 0, 0, 0). *Next row:* BO 6 (7, 7, 8, 7, 8, 9) sts, work in patt to end. *Next row:* P1 (1, 1, 2, 3, 4, 5), k2tog, k4 (4, 4, 4, 4, 3, 2)—6 (6, 6, 7, 8, 8, 8) sts rem. BO rem sts. *Right shoulder:* Work 1 (WS) row even. *Next row:* BO 6 (7, 7, 8, 7, 8, 9) sts (1 st on right needle), k3 (3, 3, 3, 4, 3, 2), ssk, p1 (1, 1, 2, 3, 4, 5)—6 (6, 6, 7, 8, 8, 8) sts rem. BO rem sts.

Front

Place 83 (88, 93, 98, 109, 115, 121) held front sts on needle. Work as for back until armholes measure 3 (3½, 4, 4½, 5, 5, 5½)" (7.5 [9, 10, 11.5, 12.5, 12.5, 14] cm), ending with Row 4 of patt. **Shape neck:** Work in patt to 0 (1, 2, 2, 0, 0, 0) st(s) before second lace panel, place next 27 (30, 33, 34, 45, 47, 49) sts on holder, join



new yarn and work in patt to end—21 (22, 23, 25, 25, 27, 29) sts each side. Working each side separately, cont even until armholes measure 7 (7½, 8, 8½, 9, 9, 9½)" (18 [19, 20.5, 21.5, 23, 23, 24] cm), ending with Row 4. **Shape shoulders:** *Right shoulder:* BO 6 (6, 7, 7, 7, 8, 9) sts (1 st on right needle), k0 (0, 0, 1, 0, 0, 0), [k2tog] 2 times, [yo, k1] 3 (4, 4, 4, 4, 4, 4) times, [yo] 1 (0, 0, 0, 0, 0, 0) time,

[ssk] 2 times, p1 (1, 1, 2, 3, 4, 5). Finish as for back right shoulder. *Left shoulder:* Work as for back left shoulder.

Sleeves

CO 53 (55, 61, 63, 65, 67, 71) sts. Work 2 rows garter st. *Set-up row:* (RS) P3 (3, 6, 6, 6, 7, 8), [work 13 sts according to Row 1 of lace panel, p4 (5, 5, 6, 7, 7, 8)] 2 times, work 13 sts according to Row 1 of lace panel, p3 (3, 6, 6, 6, 7, 8). Work in patt for 3 rows more (end with Row 4). **Shape cap:** BO 2 (2, 3, 3, 3, 4, 4) sts at beg of next 2 rows, then BO 1 (1, 3, 3, 3, 3, 4) st(s) at beg of foll 2 rows—47 (49, 49, 51, 53, 53, 55) sts rem.

Row 1: (RS) [K2tog] 2 times, [k1, yo] 5 times, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [yo, k1] 5 times, [ssk] 2 times—51 (53, 53, 55, 57, 57, 59) sts.

Row 2 and all WS rows: Work even in patt.

Row 3: K2tog, k10, ssk, work in patt to last lace panel, k2tog, k10, ssk—45 (47, 47, 49, 51, 51, 53) sts.

Row 5: K1, k2tog, [k1, yo] 5 times, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [yo, k1] 5 times, ssk, k1—51 (53, 53, 55, 57, 57, 59) sts.

Row 7: K1, k2tog, k9, ssk, work in patt to last lace panel, k2tog, k9, ssk, k1—45 (47, 47, 49, 51, 51, 53) sts.

Row 9: K1, k2tog, k1, [k1, yo] 4 times, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [yo, k1] 4 times, k1, ssk, k1—49 (51, 51, 53, 55, 55, 57) sts.

Row 11: K1, k2tog, k8, ssk, work in patt to last lace panel, k2tog, k8, ssk, k1—43 (45, 45, 47, 49, 49, 51) sts.

Row 13: K1, k2tog, k1, [k1, yo] 3 times, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [yo, k1] 3 times, k1, ssk, k1—45 (47, 47, 49, 51, 51, 53) sts.

Row 15: K1, k2tog, k6, ssk, work in patt to last lace panel, k2tog, k6, ssk, k1—39 (41, 41, 43, 45, 45, 47) sts.

Row 17: K1, k2tog, [yo, k1] 2 times, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, [k1, yo] 2 times, ssk, k1.

Row 19: K6, ssk, work in patt to last lace panel, k2tog, k6—35 (37, 37, 39, 41, 41, 43) sts.

Row 21: K1, k2tog, yo, [ssk] 2 times, work in patt to last lace panel, [k2tog] 2 times, yo, ssk, k1—33 (35, 35, 37, 39, 39, 41) sts.

Row 23: K3, ssk, work in patt to last lace panel, k2tog, k3—29 (31, 31, 33, 35, 35, 37) sts.

Row 25: K1, k2tog, yo, k1, p2tog, p2 (3, 3, 4, 5, 5, 6), work in patt to 4 (5, 5, 6, 7, 7, 8) sts before last lace panel, p2 (3, 3, 4, 5, 5, 6), p2tog, k1, yo, ssk, k1.

Row 27: K4, p1 (2, 2, 3, 4, 4, 5), p2tog, work in patt to 3 (4, 4, 5, 6, 6, 7) sts before last lace panel, p2tog, p1 (2, 2, 3, 4, 4, 5), k4—25 (27, 27, 29, 31, 31, 33) sts.

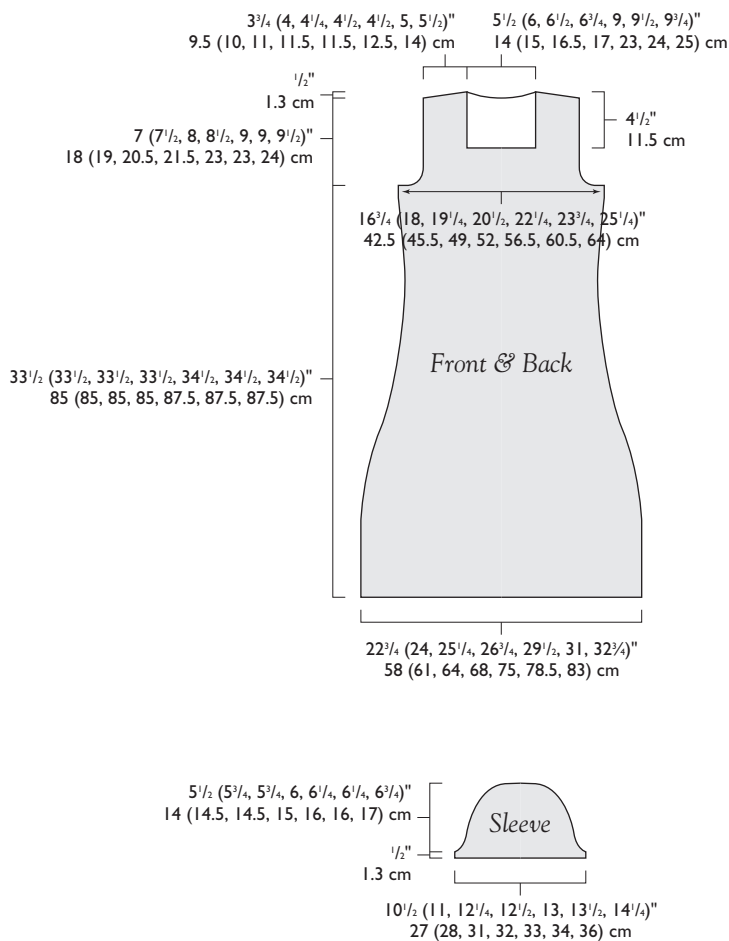
Row 29: K1, k2tog, yo, k1, p2tog, p0 (1, 1, 2, 3, 3, 4), work in patt to 2 (3, 3, 4, 5, 5, 6) sts before last lace panel, p0 (1, 1, 2, 3, 3, 4), p2tog, k1, yo, ssk, k1.

For size XS only: BO 4 sts at beg of next 2 rows—15 sts rem. BO all sts. *For sizes S (M, L, XL, XXL, XXXL):* Cont as foll:

Row 31: K4, p0 (0, 1, 2, 2, 3), p2tog, work in patt to 2 (2, 3, 4, 4, 5) sts before last lace panel, p2tog, p0 (0, 1, 2, 2, 3), k4—23 (23, 25, 27, 27, 29) sts.

For sizes S and M only: BO 4 sts at beg of next 2 rows—17 sts rem. BO all sts. *For sizes L (XL, XXL, XXXL):* Cont as foll:

Row 33: K1, k2tog, yo, k1, p2tog, work in patt to last 6 sts, p2tog,



k1, yo, ssk, k1—25 (27, 27, 29) sts.

For size L only: BO 4 sts at beg of next 2 rows—15 sts rem.
BO all sts.

For sizes XL (XXL, XXXL): Cont as foll:

Row 35: K4, p2tog, work in patt to last 6 sts, p2tog, k4—23 (23, 25) sts.

For sizes XL and XXL only: BO 4 sts at beg of next 2 rows—17 sts rem. BO all sts.

For size XXXL: Cont as foll:

Row 37: K1, k2tog, yo, k1, p2tog, work in patt to last 6 sts, p2tog, k1, yo, ssk, k1—25 sts.

BO 4 sts at beg of next 2 rows—15 sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. With RS facing and cir needle, k27 (30, 33, 34, 45, 47, 49) held back neck sts, pick up and knit 22 sts along side front neck, k27 (30, 33, 34, 45, 47, 49) held front neck sts, pick up and knit 22 sts along other side front neck—98 (104, 110, 112, 134, 138, 142) sts total. Place m and join. Purl 1 rnd, knit 1 rnd. BO all sts pwise. Sew sleeve seams. Sew sleeves into armholes. Weave in loose ends. Steam lightly from WS; do not press. ∞

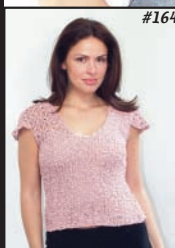
LIDIA KARABINECH lives in Brooklyn, New York.

PERFECTION IN KNITS

All you need - Spring 2003



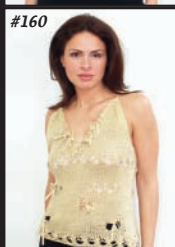
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MEET SARAH DALLAS

BRENDA DAYNE



Sarah Dallas's footsteps echo softly on the bleached-wood floor of her London flat. She moves quickly to answer the phone, which has rung intermittently throughout the morning. She is extraordinarily busy, which is hardly surprising for a woman at the apex of her career. In between working full-time as senior tutor in the School of Fashion and Textiles at the Royal College of Art and juggling countless freelance commitments, she has somehow managed to find the time to produce a quite wonderful book. On this mid-October weekend of the London Knitting and Stitching Show—one of the largest exhibition and retail occasions for lovers of all things textile in the UK—Sarah is even busier than usual. The book that has taken nearly two years to complete, *Vintage Knits*, has just been launched, and she is speaking to her publisher, trying to arrange for delivery of copies to the Rowan Yarn stand.

She finishes with the caller and settles again in her high-ceiling, light-filled kitchen. Though she's still finding her way among the maze of details that a book launch requires, she is

relaxed, poised, and looks, quite simply, fantastic. Her dark hair is streaked with silver and cropped in a no-nonsense bob, she's dressed in a plain white top and stiffly pleated, denim wrap skirt unfinished at the waist and hem and held on by a plain red cord tied around her middle. It's a straight-from-the-catwalk look that most of us only dream of adopting, but she has the model-thin figure, as well as the grace and confidence, to pull it off.

She turns once more to the sketchbook laid out on her kitchen table, and she talks about the process of creating beautiful knitwear. "I suppose I begin with color," she says, assuredly. "I love flowers, and they inspire me. I often wish I had a garden, but I suppose I make do with this," she says, indicating the pages. Indeed, flowers bloom on nearly every sheet of this sketchbook, the one in which she recorded her ideas for *Vintage Knits*: flowers on postcards, flowers in photos clipped from magazines, flowers alongside tiny morsels of yarn. And dancing among the flowers are sticklike figures dressed in the latest knitwear. Somehow Sarah feels she has to apologize for the sketches.

"I'm not a very good sketcher," she says ruefully. "When I was in school I did textiles, not fashion, and only the fashion students learned to draw." During her university years in the 1970s, she explains, the gulf between textile and fashion studies was wide, and not easily bridged, though she managed better than most. Fashion students were meant to learn garment construction skills and gain knowledge of how different fabrics behave. Textiles students were supposed to concern themselves only with the production of the fabric itself—learning knitting, weaving, fabric printing, or a combination of these skills.

Sarah's interest in melding knitting and high fashion began inauspiciously. She didn't think much about knitting as she was growing up, and she doesn't remember being taught. She credits her mother, an avid knitter, with "probably" having shown her the basics. Her earliest knitting memories are from school when, at the age of sixteen or seventeen, she competed with friends to see who among them was fastest. It wasn't until she entered college, at Middlesex Polytechnic in North London, that she began to take knitting seriously.

"I don't know why I chose to study knitting," she says, "I thought I might study printing, or maybe fashion, and I somehow wound up in textiles. I think I was attracted by the hands-on quality. Also," she adds with a laugh, "printing had some tough and unapproachable tutors." Sarah earned a first-class-honors degree in textiles from Middlesex Polytechnic, and a master's from the Royal College of Art in 1976. Unlike most graduates, however, she didn't



All photos Catherine Gratwicke (from *Vintage Knits*) unless otherwise noted.

set out, portfolio in hand, to look for a job. Instead, she set up her own design company, hiring freelance workers to produce garments on home knitting machines, and she began producing small seasonal knitwear collections for a few London boutiques. At the same time, she was offered a position as a visiting lecturer at The Nottingham Trent University, and she began the first of her many university teaching assignments. “I’ve been really lucky. I’ve never had to look for teaching positions. They’ve always come to me,” Sarah says.

After a busy first year producing knitwear, the man in Sarah’s life suggested she move from London to Yorkshire where he happened to be. Conveniently, Yorkshire was also where most of her knitters were, and she happily agreed. The two became partners, in every sense of the word, and together they ran Sarah Dallas, the business, selling her collections worldwide and exhibiting at fashion fairs throughout Europe. She continued, as well, to teach for a string of prestigious colleges and universities in England. “Teaching puts me in contact with like-minded people,” she says.

Fortunately, the like-minded individuals she met brought her

flat. The pillow covers and blanket throws in this collection are pieced together from ever-so-slightly felted knitted fabric and have an unfinished quality about them, as though someone had forgotten to snip off the last of the dangly threads. They are thoroughly modern, and a bit playful, much like the woman who created them. Sarah seems to have an endless stream of ideas as well as energy with which to pursue them.

As she turns once more to the sketchbook laid out on her kitchen table, she describes the complicated process of designing the collection that became *Vintage Knits*. She began, as she usually does, by filling a new scrapbook with inspiration, this time in the form of photocopies of vintage designs from the 1940s and 1950s, followed by copious notations on period design details. Then came the floral references, yarn samples in colorways suggested by the floral images, and finally new sketches of knitwear.

“From the beginning I knew I wanted the book to be more than just a bunch of different sweater patterns,” she says. “I wanted all the pieces to pull together and the book to feel like a collection.”



to the attention of Rowan Yarns. “Rowan was a godsend,” she recalls. “Before Rowan I remember dyeing hanks of yarn in pots in my kitchen to achieve the colors I wanted.” She began designing for Rowan in the mid-1980s—and settled into a quiet country life, interspersed by forays into the exciting world of international fashion. As she began to build a name in knitwear, her design business expanded to incorporate consultancy projects for major labels in Britain, including Next, Alfred Dunhill Ltd., Courtaulds, and Marks and Spencer department stores.

After more than a decade of rural life, Sarah split with her partner, dissolving the company in the process, and left the rolling dales of Yorkshire behind. In 1988, she settled into her flat in Kings Road and, as luck would have it, was almost immediately offered the position as senior tutor at the RCA. An urbanite at heart, she’s not sorry to be living once again in one of the great cities of Europe.

In addition to teaching, she continues to work on projects for a string of loyal clients, and she has also designed a collection of machine-knitted soft furnishings, colorful samples of which punctuate the whitewashed walls and spare, modernistic interior of her

Vintage Knits is certainly that, although at first glance it’s hard to believe that the designs in it are based on vintage patterns. Photography in clean, white, contemporary surroundings imparts a fresh and entirely modern feel to each of the pieces in the collection. The garments range from simple-to-knit accessories and short-sleeved pullovers—as much a fashion staple in the post-war wardrobe as they are today—to more complex Fair Isle and beaded sweaters.

As she worked on the book, Sarah developed a real appreciation for the ingenuity of knitwear designers of the period. Despite the fact that women knitted as much for necessity as for pleasure during the difficult postwar era, they still managed to put fashion at the forefront, and that idea, unsurprisingly, is one that resonates with Sarah. The process of writing the book was clearly enjoyable, and Sarah says she’s definitely open to designing another vintage-inspired collection. “I don’t think I’m done with the 1940s and 1950s yet,” she hints. ∞

BRENDA DAYNE lives in West Wales.



PASHMINA SHRUG

design by KAREN BAUMER

KAREN BAUMER HAS CHOSEN A SUMPTUOUS CASHMERE YARN for this luxurious shrug featuring raglan shaping and three-quarter length sleeves edged with ruffles. The top is trimmed with a narrow single-rib edging that is worked separately and sewn in place.

Finished Size 17 (18, 19½, 21, 23, 25)" (43 [45.5, 49, 53.5, 58.5, 63.5] cm) back width. Shrug shown measures 17" (43 cm).

Yarn Joseph Galler Pashmina (100% superfine cashmere; 170 yd [154 m]/50 g): graphite, 4 (4, 5, 5, 6, 7) skeins.

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

Notions Tapestry needle; stitch holder.

Gauge 24 sts and 38 rows = 4" (10 cm) in St st.

Back Panel

CO 102 (108, 116, 126, 138, 150) sts. Beg with a RS row, work 2 rows St st. *Dec row:* (RS) K2, ssk, knit to last 4 sts, k2tog, k2—100 (106, 114, 124, 136, 148) sts rem. Dec 1 st each end of needle in this manner every other row 31 (33, 36, 39, 42, 45) times more—38 (40, 42, 46, 52, 58) sts rem. Cont even until piece measures 7 (7½, 8, 8¾, 9¼, 9¾)" (18 [19, 20.5, 22, 23.5, 25] cm) from beg. BO all sts.

Sleeves

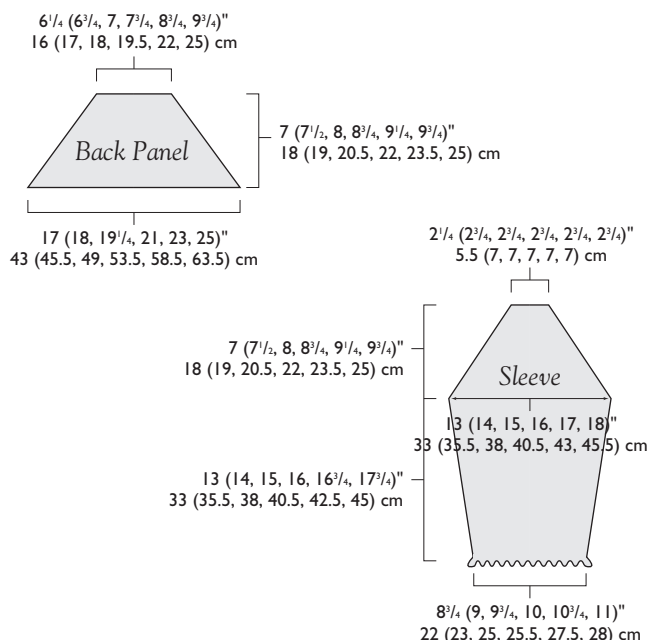
CO 205 (213, 229, 237, 253, 261) sts.

Row 1: (RS) K1, *k2, pass first st over second; rep from *—103 (107, 115, 119, 127, 131) sts rem.

Row 2: P1, *p2tog; rep from *—52 (54, 58, 60, 64, 66) sts rem. Cont in St st, and *at the same time*, inc 1 st each end of needle every 7 (9, 7, 5, 7, 3) rows 1 time, then every foll 10 rows 5 (0,

2, 0, 0, 0) times, then every foll 8 rows 7 (14, 13, 17, 18, 20) times—78 (84, 90, 96, 102, 108) sts. Work even until piece measures 13 (14, 15, 16, 16¾, 17¼)" (33 [35.5, 38, 40.5, 42.5, 45] cm) from beg, ending with a WS row.

Shape raglan: Work 2 rows even. *Dec row:* K2, ssk, knit to last 4 sts, k2tog, k2—76 (82, 88, 94, 100, 106) sts rem. Dec 1 st each end of needle in this manner every other row 31 (33, 36, 39, 42, 45) times—14 (16, 16, 16, 16, 16) sts rem. Work even until raglan measures 7 (7½, 8, 8¾, 9¼, 9¾)" (18 [19, 20.5, 22, 23.5, 25] cm). BO all sts.



Finishing

Block pieces to measurements. With yarn threaded on tapestry needle, sew raglan sleeve edges to back panel. Sew sleeve seams.

Ribbed trim: CO 8 sts.

Row 1: K1 (selvedge st), p2, [k1, p1] 2 times, k1.

Row 2: P1, [k1, p1] 2 times, k2, p1 (selvedge st).

Rep Rows 1 and 2 until piece measures about 43 (47, 50, 54, 59, 63)" (109 [119.5, 127, 137, 150, 160] cm) and fits around neck, front, and lower back edges when slightly stretched. Place sts on a holder. Do not cut yarn. With RS facing and beg with CO edge of trim at center back neck, sew selvedge edge of trim around shrug opening. Adjust trim length if necessary by knitting a few more rows or ripping out a few rows so that live sts meet CO edge. BO all sts. Use a slip-stitch to join CO to BO edge. Weave in loose ends. Steam lightly to flatten trim.

KAREN BAUMER lives in California where she is a linguist and vice-president of a small educational test development corporation.



FLASHBACK COATDRESS

design by I - H W A H O

FLASHBACK TO THE 1960s WITH THIS MOD A-LINE, THIGH-LENGTH COATDRESS made extra-special with a herringbone stitch pattern, off-center closure, large custom-made buttons, and a reverse single-crochet finish.

Finished Size 38 (41, 43½, 46, 49, 51½)" (96.5 [104, 110.5, 117, 124.5, 131] cm) bust/chest circumference, buttoned. Coat shown measures 41" (104 cm).

Yarn Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [173 m]/4 oz): #M-16 seafoam, 10 (10, 12, 12, 13, 14) skeins.

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

Notions Stitch holders; tapestry needle; size H/8 (4.75-mm) crochet hook; four 1½" (3.8-cm) and six ½" (1.3-cm) cardboard circles for custom-made buttons (or substitute commercial buttons).

Gauge 18 sts and 24 rows = 4" (10 cm) in diagonal pattern.

Notes

When there are not enough sts to work a full pattern repeat at the selvages, work those sts in St st.

Do not confuse the decs and incs in the diagonal pattern stitch with decs and incs worked for shaping—check the stitch count frequently to avoid unintentionally adding or subtracting a stitch.

Work shaping decs and incs one stitch in from edges, keeping one edge st in St st on each shaped edge.

When possible, dec by omitting a pattern M1 at beg or end of row; inc by omitting a pattern k2tog at beg or end of row.

Stitch Guide

Diagonal Pattern: (multiple of 5 sts + 1)

Row 1: (RS) *K2tog, k1, M1 (see Glossary, page 98), k2; rep from * to last st, k1.

Rows 2 and 4: Purl.

Row 3: K1, *k1, M1, k2, k2tog; rep from *.

Repeat Rows 1–4 for pattern.

Back

CO 98 (104, 110, 116, 122, 128) sts. Purl 1 WS row. *Set-up row:* Work 1 (2, 2, 3, 3, 1) st(s) in St st, beg with Row 1, work center 96 (101, 106, 111, 116, 126) sts according to diagonal patt, work rem 1 (1, 2, 2, 3, 1) st(s) in St st. Work through Row 4 of diagonal patt a total of 5 times—piece should measure about 3½" (9 cm) from beg. **Shape waist:** (RS; Row 1 of patt) Dec 1 st each end of needle (see Notes)—96 (102, 108, 114, 120, 126) sts rem. Cont even in patt for 19 rows. Dec 1 st each end of needle on next row (RS), then every foll 18 rows 2 times more, then every 10 rows 3 times, then every 8 rows 1 time—82 (88, 94, 100, 106, 112) sts rem. Work 13 (13, 13, 19, 19, 19) rows even. Inc 1 st each end of needle on next row—84 (90, 96, 102, 108, 114) sts. Work 13 rows even, then inc 1 st each end of needle as before—

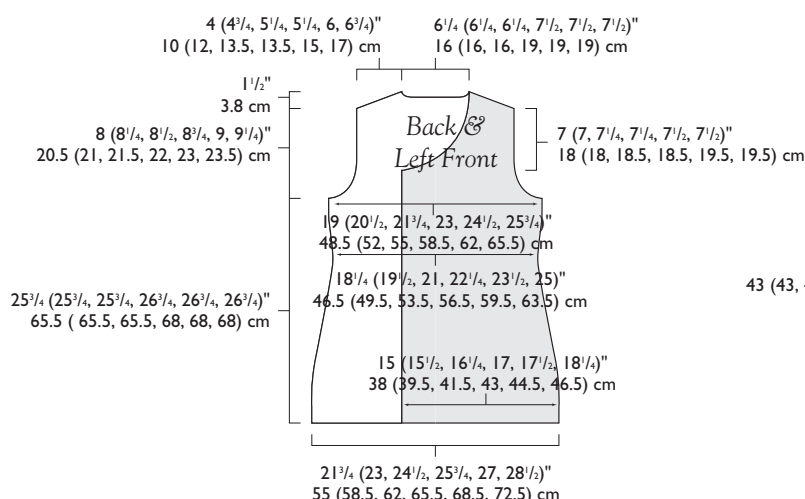
86 (92, 98, 104, 110, 116) sts. Work 11 rows even—piece should measure about 25¾ (25¾, 25¾, 26¾, 26¾, 26¾)" (65.5 [65.5, 65.5, 68, 68, 68] cm) from beg. **Shape armholes:** (RS) BO 4 sts at beg of next 2 rows, then dec 1 st each end of needle every 2 rows 5 times, then every 4 rows 2 times—64 (70, 76, 82, 88, 94) sts rem. Cont even in patt until armholes measure 8 (8¼, 8½, 8¾, 9, 9¼)" (20.5 [21, 21.5, 22, 23, 23.5] cm), ending with a WS row—48 (50, 52, 52, 54, 56) rows worked. **Shape shoulders and neck:** BO 4 (5, 6, 6, 7, 8) sts at beg of next 6 rows—40 (40, 40, 46, 46, 46) sts rem. BO 3 sts at beg of next row (RS), work next 6 sts in patt (7 sts on right needle), and put these sts on holder, BO next 20 (20, 20, 26, 26, 26) sts, work to end—7 sts rem for right shoulder (on holder); 10 sts rem for left shoulder. Working left shoulder sts only, BO 3 sts at beg of next (WS) row—7 sts rem. BO 4 sts at beg of next row (RS)—3 sts rem. With WS facing, BO rem sts. Place 7 held sts on needle and join yarn with WS facing. BO 4 sts at beg of row (WS)—3 sts rem. With RS facing, BO rem sts.

Left Front

CO 67 (70, 73, 76, 79, 82) sts. Purl 1 WS row. *Set-up row:* Work 5 (3, 1, 4, 2, 5) sts in St st, beg with Row 1, work center 61 (66, 71, 71, 76, 76) sts according to diagonal patt, work rem st in St st (center front). Work through Row 4 of diagonal patt a total of 5 times—piece should measure about 3½" (9 cm) from beg. **Shape waist:** (Row 1 of patt) Dec 1 st at beg of row—66 (69, 72, 75, 78, 81) sts rem. Cont even in patt for 19 rows. Dec 1 st at beg of next row (RS), then every foll 18 rows 2 times more, then every 10 rows 3 times, then every 8 rows 1 time—59 (62, 65, 68, 71, 74) sts rem. Work 13 (13, 13, 19, 19, 19) rows even. Inc 1 st at beg of next row (RS). Work 11 rows even, then inc 1 st as before—61 (64, 67, 70, 73, 76) sts. Work 13 rows even—piece should measure same as back to armhole. **Shape armhole:** (RS) BO 4 sts at beg of next row, then dec 1 st at armhole edge every 2 rows 5 times, then every 4 rows 2 times. *At the same time*, after the 4th (5th, 5th, 5th, 5th, 6th) dec at armhole edge (53 [55, 58, 61, 64, 66] sts rem on needle), work buttonhole on RS row as foll: Work to last 8 sts, BO 4 sts, work to end; on next row, use backward loop method (see Glossary, page 98) to CO 4 sts over gap. Cont working armhole decs and *also at the same time*, 4 rows after the buttonhole row, **Shape neck:** At neck edge (beg of WS rows), BO 4 sts 2 times, then BO 3 sts 2 (2, 2, 3, 3, 3) times, then BO 2 sts 5 times—26 (29, 32, 32, 35, 38) sts rem. Dec 1 st at neck edge every other row 7 times, then every 4 rows 1 time—18 (21, 24, 24, 27, 30) sts rem. *At the same time*, when 48 (50, 52, 52, 54, 56) rows have been worked after armhole BO, **Shape shoulder:** At armhole edge (beg of RS rows), BO 4 (5, 6, 6, 7, 8) sts 3 times, then BO 3 sts 2 times.

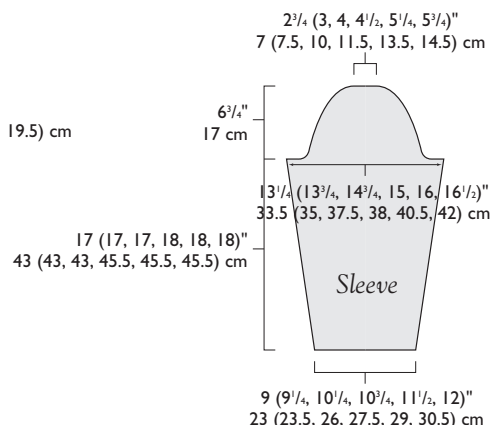
Right Front

CO as for left front. Purl 1 row. *Set-up row:* Work 1 st in St st (center front edge), beg with Row 1 work center 61 (66, 71, 71, 76, 76) sts according to diagonal pattern, work rem 5 (3, 1, 4, 2, 5) st(s) in St st. Cont as for left front, reversing shaping (work waist decs and incs at beg of WS rows; BO for armhole and shoulder at beg of WS rows; BO for neck at beg of RS rows). Work 3 buttonholes in right front, spaced 28 rows apart, using left front as a guide to count down from top buttonhole to find starting row for first buttonhole. Work buttonholes on RS rows as foll: K4, BO 4 sts, work in patt to end. On next row, use backward loop method to CO 4 sts over gaps.



Right Sleeve

Button underlap: CO 16 sts. Purl 1 (WS) row. Work 5 sts in St st, then beg with Row 1, work to end in diagonal patt. Cont in patt, and *at the same time*, beg with 11th row of patt, inc 1 st at end of needle every 10 rows 3 times—19 sts. Work a total of 34 pattern rows, ending with a WS row. BO 6 sts at beg of next row, do not finish row, place rem 13 sts on a holder. With a separate ball of yarn, CO 30 (32, 36, 38, 42, 44) sts. Purl 1 (WS) row. *Set-up row:* (RS) K4 (1, 0, 2, 1, 3), then beg with Row 1, work diagonal patt to end of row. Cont in patt, and *at the same time*, beg on 11th row of patt, inc 1 st at beg of needle every 10 rows 3 times—33 (35, 39, 41, 45, 47) sts. *At the same time*, on



Checkerboard Buttons

Adapted with permission from 50 Heirloom Buttons to Make (Taunton, 1996).

Cut four 1 1/2" (3.8-cm) and six 1/2" (1.3-cm) circles out of cardboard. Cut a 6-yard (5.5-m) length of yarn and thread it on a tapestry needle. Beginning at center of wrong side of form, wrap yarn around cardboard circle from top to bottom two times, then again from side to side two times (Figure 1). Turn form over and rotate it 45 degrees so that previous wraps form an X. Working from top to bottom, wrap yarn around form from side to side 10 times for large buttons (Figure 2) and 8 times for small buttons, covering the cardboard between diagonal lines of X. Working right to left, wrap yarn 10 times for large buttons and 8 times for small buttons around form from top to bottom, using needle to weave yarn over upper half of horizontal threads and under remaining threads a total of 5 times for large buttons and 4 times for small buttons, then under top group of threads and over bottom group an equal number of times (Figure 3). End by fastening off yarn on back of button.



Figure 1



Figure 2



Figure 3

the left side, 4 rows after beg of patt, make buttonhole as foll: Work in patt to last 6 sts, BO 1 st, work in St st to end. On next row, use backward loop method to CO 1 st over gap to complete buttonhole. Make another buttonhole every 12 rows 2 more times—3 buttonholes total. Work a total of 34 patt rows, ending with a WS row. *Next row:* (RS; Row 3 of patt) Work across all sts, then work across sts on holder to join the two pieces tog—46 (48, 52, 54, 58, 60) sts. (*Note:* When working the 13 held sts, do not work the k1 before the * at beg of row.) Cont in patt, inc 1 st each end of needle on 41st row of patt from start, then every 10 rows 6 times more—60 (62, 66, 68, 72, 74) sts. Work 2 (2, 2, 8, 8, 8) rows even—piece should measure 17 (17, 17, 18, 18, 18)" (43 [43, 43, 45.5, 45.5, 45.5] cm) from beg. **Shape cap:** BO 4 sts at beg of next 2 rows, then BO 2 sts at beg of next 4 rows—44 (46, 50, 52, 56, 58) sts rem. Dec 1 st each end of needle on next row, then every other row 3 more times—36 (38, 42, 44, 48, 50) sts rem. Dec 1 st on each end of needle every 4 rows 3 times, then every other row 6 times, ending with a WS row—18 (20, 24, 26, 30, 32) sts rem. Dec 1 st each end of needle every row 3 times—12 (14, 18, 20, 24, 26) sts rem. With WS facing, BO all sts.

Left Sleeve

CO 30 (32, 36, 38, 42, 44) sts. Purl 1 (WS) row. *Set-up row:* Work 26 (31, 36, 36, 41, 41) sts according to Row 1 of diagonal patt, k4 (1, 0, 2, 1, 3). Cont as for right sleeve, working incs at end of RS rows. Work buttonholes at beg of RS rows as foll: Work 4 sts in St st, BO 1 st, work in patt to end of row. On next row, CO 1

st over gap to complete buttonhole. After completing 34 rows (ending with a WS row), place sts on holder. **Button underlap:** With a separate ball of yarn, CO 16 sts. Purl 1 (WS) row. Beg with Row 1, work diagonal patt to last 5 sts, work to end in St st, and *at the same time*, inc 1 st at beg of needle every 10 rows 3 times—19 sts. Work a total of 33 pattern rows, ending with a RS row. BO 6 sts at beg of next row—13 sts rem. *Next row:* (RS; Row 3 of patt) Work across underlap sts, then work across sts from holder to join the 2 pieces tog (*Note:* the last st of underlap and first st from holder will be worked as the k2tog of patt repeat)—46 (48, 52, 54, 58, 60) sts. Work to end as for right sleeve.

Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams. Sew sleeves into armholes. Sew sleeve seams, sewing the 6 BO sts of underlap to the inside of the button flaps. **Edging:** With crochet hook, RS facing, and beg at left side seam, work 1 row of rev single crochet (see Glossary, page 100) around all edges. **Buttons:** Following instructions in box on page 32, cover button forms with yarn. Work rev single crochet around sleeve cuff and button flaps. Sew buttons to left front opposite buttonholes. ∞

I-HWA HO learned to knit when she was seven years old. She lives in Ames, Iowa.



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RUFFLE TANK

design by LEIGH RADFORD

INSPIRED BY THE ARTICLE ON KNITTED RUFFLES by Pam Allen in the Summer 2002 issue of *Knits*, Leigh Radford designed this flirty linen tank. The front and back are worked in a slimming rib pattern; stitches for the ruffles are picked up and worked from the wide front panel; the neck is edged with narrow I-cord and features a keyhole opening and button closure at the back.

Finished Size 37½ (40½, 43½, 47, 50)" (95 [103, 110.5, 119.5, 127] cm) bust/chest circumference. Sweater shown measures 37½" (95 cm).

Yarn Euroflax Sport Weight (100% linen; 270 yd/100 g): #354 mustard, 3 (4, 4, 5, 5) skeins. Yarn distributed by Louet Sales.

Needles Size 4 (3.5 mm): 24" (60-cm) circular (cir) and set of 2 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle; one ½" (1.3-cm) button; contrasting waste yarn.

Gauge 24½ sts and 32 rows = 4" (10 cm) in St st.

Back

With cir needle, CO 115 (124, 133, 144, 153) sts. Do not join.

Row 1: (RS) Sl 1 kwise, p6 (6, 6, 7, 7), *k2, p9 (10, 11, 12, 13); rep from *, end last rep p6 (6, 6, 7, 7), sl 1 kwise.

Row 2: P2, k5 (5, 5, 6, 6), *p2, k9 (10, 11, 12, 13); rep from *, end last rep k5 (5, 5, 6, 6), p2.

Rep Rows 1 and 2 until piece measures 13½ (13¾, 14, 14¼, 14½)" (34.5 [35, 35.5, 36, 37] cm) from beg, ending with a WS row.

Shape armholes: BO 7 (7, 7, 8, 8) sts at beg of next 2 rows—101 (110, 119, 128, 137) sts rem. Dec 1 st each end of needle on next row as foll: Sl 1, p1, p2tog, work in patt to last 4 sts, p2tog, p1, sl 1—99 (108, 117, 126, 135) sts rem. **Next row:** (WS) P1, work as established to last st, p1. Dec 1 st each end of needle in this manner every other row 11 (12, 13, 14, 15) more times—77 (84, 91, 98, 105) sts rem. Cont even until armholes measure 5 (5½, 6, 6½, 7)" (12.5 [14, 15, 16.5, 18] cm), ending with a WS row.

Shape neck: Cont in patt, work 37 (40, 44, 47, 51) sts, join new yarn and BO next 3 (4, 3, 4, 3) sts, work to end—37 (40, 44, 47, 51) sts each side. Working each side separately, cont even until armholes measure 6½ (7, 7½, 8, 8½)" (16.5 [18, 19, 20.5, 21.5] cm). On next row, BO 14 (15, 17, 18, 20) sts at each neck edge—23 (25, 27, 29, 31) sts rem each side. Dec 1 st at each neck edge every row 2 times—21 (23, 25, 27, 29) sts rem each side. Cont even until armholes measure 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm). **Shape shoulders:** At each armhole edge, BO 7 (7, 9, 9, 10) sts once, then BO 7 (8, 8, 9, 10) sts once—7 (8, 8, 9, 9) sts rem. BO all sts.

Front

With cir needle, CO 115 (124, 133, 144, 153) sts. Do not join.

Row 1: Sl 1 kwise, p6 (6, 6, 7, 7), [k2, p9 (10, 11, 12, 13)] 3 times, place marker (pm), k35 (38, 41, 44, 47), pm, [p9 (10, 11, 12, 13), k2] 3 times, p6 (6, 6, 7, 7), sl 1 kwise.

Row 2: P2, k5 (5, 5, 6, 6), [p2, k9 (10, 11, 12, 13)] 3 times, sl m, p35 (38, 41, 44, 47), sl m, [k9 (10, 11, 12, 13), p2] 3 times, k5 (5, 5, 6, 6), p2.

Rep Rows 1 and 2 until piece measures 13½ (13¾, 14, 14¼, 14½)" (34.5 [35, 35.5, 36, 37] cm) from beg, ending with a WS row.

Cont as for back until armholes measure 5½ (6, 6½, 7, 7½)" (14 [15, 16.5, 18, 19] cm)—77 (84, 91, 98, 105) sts rem. **Shape neck:** Cont in patt, work 23 (25, 27, 29, 31) sts, join new yarn and BO next 31 (34, 37, 40, 43) sts, work to end—23 (25, 27, 29, 31) sts each side. Working each side separately, dec 1 st at each neck edge every other row 2 times—21 (23, 25, 27, 29) sts rem each side. Cont even until armholes measure 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm). **Shape shoulders:** Work as for back.

Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams, leaving lower 2½" (6.5 cm) open. **Neckband:** With dnp, CO 2 sts. With WS facing and beg at left shoulder, work attached I-cord as foll: *K1, sl 1, pick up and knit 1 st from neck edge, psso, slide sts to right tip of needle; rep from *. Cont in this manner around neckline, picking up and knitting about 1 st for every 2 rows. At right back corner, turn as foll: K2 (do not pick up st along neck edge), slide

sts to right tip of needle, k1, sl 1, pick up and knit 1 st from corner, psso, slide sts to right tip of needle, k2 (do not pick up st along neck edge)—3 rows of I-cord worked; 1 neck corner st joined. Turn left back neck corner as foll: Work attached I-cord to 3 rows below left back corner, work 3 rows of I-cord without joining to form button loop, k1, sl 1, pick up and knit 1 st from corner, psso, slide sts to right tip of needle, k2 (do not pick up along neck edge), cont working attached I-cord to end. Weave in loose ends. Sew button to back opposite loop. **Ruffles:** With contrasting waste yarn, mark position of 4 ruffles





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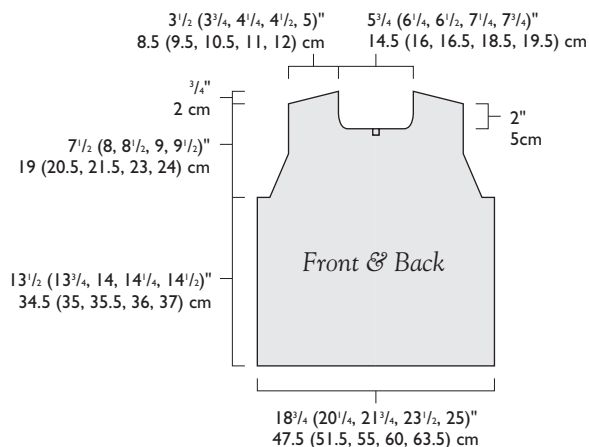
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along center front St st panel as foll (counting sts from right to left): along the 7 (8, 9, 10, 11)th, 14 (15, 17, 18, 20)th, 22 (24, 25, 27, 28)th, and 29 (31, 33, 35, 37)th sts. With cir needle, main color, RS facing, and beg at neck edge for the 2 ruffles on the left and beg at the lower body edge for the 2 ruffles on the right, pick up and knit 3 sts for every 4 rows—114 (118, 124, 128, 132) sts.
Rows 1 and 3: (WS) Purl.

Row 2: K1f&b in every st—228 (236, 248, 256, 264) sts.

Row 4: *K1, k1f&b; rep from *—342 (354, 372, 384, 396) sts.

Using the crochet method (see Glossary, page 99), BO all sts. Weave in loose ends. ∞



LEIGH RADFORD is the senior graphic designer for *Interweave Knits*.



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CORSET PULLOVER

design by ROBIN MELANSON

INTRIGUED BY MEMORIES OF THE COMPLICATED-LOOKING UNDERWEAR hanging on her grandmother's clothesline, Robin Melanson designed this feminine top in a combination of lace, stockinette stitch, and twisted ribbing. The bodice is shaped with short rows and fitted with cinch straps, just like the corsets that Robin's grandmother wore discreetly beneath her blouses.

Finished Size 33¼ (35¼, 37¼, 40¼, 43¼, 46¼)" (85.5 [89.5, 94.5, 102, 111, 118.5] cm) bust/chest circumference. Sweater shown measures 35¼" (89.5 cm).

Yarn Filatura di Crosa Elena (100% mercerized Mako Egyptian cotton; 99 yd [90 m]/50 g): #1 ecru, 10 (10, 12, 13, 15, 16) balls. Yarn distributed by Tahki Stacy Charles.

Needles Size 8 (5 mm): Straight, set of 4 double-pointed (dpn), and 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; 6 pairs of 1" (2.5 cm) metal D-rings (available at sewing stores); spray starch; tapestry needle.

Gauge 19½ sts and 27 rows = 4" (10 cm) in St st; 21 sts and 30 rows = 4" (10 cm) in twisted rib/purl st (see Sleeve chart).

Note

This sweater was designed to fit closely. To achieve this effect, make the size that is closest to your actual chest measurement. If you would like to make the sweater approximately ½–1" (1.25–2.5 cm) larger around the chest than one of the given sizes (other measurements remaining the same), work one or two extra pairs of bust dart-line increases where indicated, and work all of them every three rows rather than every four. Keep in mind that you will have to work extra neckline decreases (one or two each side) so that you will have the correct number of sts at the shoulder.

Front

With straight needles and using the Continental method (see Glossary, page 98), CO 75 (81, 87, 99, 111, 123) sts. *Next row:* (WS) K1 (selvedge st), purl to last st, k1 (selvedge st). Work selvedge sts in garter st (knit every row) throughout. Work Rows 1 and 2 of Lace chart 2 times (4 rows). *Next row:* (RS) K1, purl to last st, k1. **Set up bodice patt:** (WS) K1, p16 (18, 20, 24, 28, 32), place marker (pm), work set-up row of Bodice chart over 41 (43, 45, 49, 53, 57) sts, pm, p16 (18, 20, 24, 28, 32), k1. Cont working 16 (18, 20, 24, 28, 32) sts outside markers on each side in St st, center 41 (43, 45, 49, 53, 57) sts according to Bodice chart, and selvedge sts in garter st, and *at the same time*, **Shape bodice:** Dec 1 st each end of needle every 5 (3, 3, 2, 2, 2) rows 2 (3, 5, 7, 9, 11) times as foll: **RS Rows:** K2, ssk, work to last 4 sts, k2tog, k2; **WS Rows:** K1, p1, p2tog, work to last 4 sts, ssp (see Glossary, page 98), p1, k1—71 (75, 77, 85, 93, 101) sts rem. Cont even until piece measures 3 (3, 3½, 4, 4½, 4½)" (7.5 [7.5, 9, 10, 11.5, 11.5] cm) from beg. Inc 1 st each end of needle on next row, then every foll 8 (9, 7, 8, 8, 9) rows 5 (5, 6, 6, 6, 6) more times as foll

(see Glossary, page 98, for M1 inc instructions): **RS rows:** K2, M1R, work to last 2 sts, M1L, k2; **WS rows:** K1, p1, M1L pwise, work to last 2 sts, M1R pwise, p1, k1. *At the same time*, when piece measures 5" (12.5 cm) and again when piece measures 10" (25.5 cm) from CO edge, work 2 short rows across center panel as foll (on RS row): Work to 1 st before second m, wrap this st (see Glossary, page 99), turn, work to 1 st before other m, wrap this st, turn, work to end. (You will not need to hide the wraps because they are purl sts on the RS.) Do not count these extra rows for the side incs. *Also at the same time*, when piece measures 8½ (9, 9, 9½, 9½, 10)" (21.5 [23, 23, 24, 24, 25.5] cm) from beg, inc 1 st at each marker (bust dart line) on next row, then every foll 4 rows 1 (1, 2, 2, 2, 2) more time(s) as foll: **RS rows:** Work to 1 st before first m, M1R, k1, work to next m, k1, M1L, work to end; **WS rows:** Work to 1 st before first m, M1L pwise, p1, work to next m, p1, M1R pwise, work to end—87 (91, 97, 105, 113, 121) sts. Cont even until piece measures 11½ (12, 12½, 13½, 14, 14½)" (29 [30.5, 31.5, 34.5, 35.5, 37] cm) from beg, ending with a WS row. **Shape armholes:** BO 4 (4, 5, 6, 7, 8) sts at beg of next 2 rows—79 (83, 87, 93, 99, 105) sts rem. Working selvedge sts in garter st, dec 1 st each end of needle, 2 sts in from edge (as for bodice shaping), every RS row 4 times—71 (75, 79, 85, 91, 97) sts rem. Work even if necessary through Row 2 of chart. **Shape neck:** (Row 3 of chart) Work 18 (19, 20, 21, 22, 23) sts as established, join new yarn and BO (in part) center 35 (37, 39, 43, 47, 51) sts, work to end—18 (19, 20, 21, 22, 23) sts each side. The purled sts next to the slipped sts now become the selvedge sts for the neck edge and should be worked in garter; work the 2 adjacent sts as established to form a non-curling edge for the neck. Work each side separately as foll: **Right side neck:**

Row 1: (WS) K1, purl to last 3 sts, k1, p1, k1.

Row 2: K1, sl 1, p1, knit to end.

Rep these 2 rows, and *at the same time*, dec 1 st at neck edge every 14 (16, 12, 12, 12, 14) rows 2 (2, 3, 3, 3, 3) times as foll: **RS rows:** K1, sl 1, p1, ssk, knit to end. After decs are complete, there will rem 16 (17, 17, 18, 19, 20) sts. Cont even as established until armhole measures 7 (7½, 7½, 8, 8, 8½)" (18 [19, 19, 20.5, 20.5, 21.5] cm), ending with a WS row. **Shape shoulder:** (RS) Work 8 (9, 9, 9, 9, 10) sts, wrap next st, turn, work to end. Work 1 row even, working wraps with wrapped sts (see Glossary, page 99). Place sts on holder. **Left side neck:**

Row 1: (WS) K1, p1, k1, purl to last st, k1.

Row 2: Knit to last 3 sts, p1, sl 1, k1.

Rep these 2 rows, and *at the same time*, dec 1 st at neck edge every



14 (16, 12, 12, 12, 14) rows 2 (2, 3, 3, 3, 3) times as foll: RS rows: Knit to last 5 sts, k2tog, p1, sl 1, k1. After decs are complete, there will rem 16 (17, 17, 18, 19, 20) sts. Cont as for right side neck, but beg shoulder shaping with WS facing.

Back

Work as for front to armholes, but *omit bust dart-line incs*—83 (87, 91, 99, 107, 115) sts. **Shape armholes:** Work as for front—67 (71, 73, 79, 85, 91) sts rem. Cont as established until armholes measure 4 (4½, 4½, 5, 5, 5½)" (10 [11.5, 11.5, 12.5, 12.5, 14] cm), ending with Row 2 of chart. **Shape neck:** (Row 3 of chart) Work 16 (17, 17, 18, 19, 20) sts as established, join new yarn and BO center 35 (37, 39, 43, 47, 51) sts in twisted rib, work to end—16 (17, 17, 18, 19, 20) sts each side. Working each side separately, work right and left sides of neck as for front, but *omit neck edge decs*. When piece measures same as front to shoulders, shape shoulders as for front.

Sleeves

With dpn, CO 96 (96, 96, 108, 108, 108) sts. Arrange sts on 3 dpn as foll: 36 sts on needle 1; 30 (30, 30, 36, 36, 36) sts on needle 2; 30 (30, 30, 36, 36, 36) sts on needle 3. Place m and join, being careful not to twist sts. Knit 1 rnd. **Next rnd:** Beg Lace chart, working Rnds 1 and 2 (yarnovers will occur at the ends of the dpns) until piece measures about 3 (3, 3½, 3½, 4, 4)" (7.5 [7.5, 9, 9, 10, 10] cm). Work lace decs according to Rnds 3–8 of chart. On Rnd 7 of Lace chart, sl first st of rnd (where no st is indicated), then to complete last dec of Rnd 7, slip last 2 sts of 3rd needle, knit the st you slipped at the beg of the rnd, and pass the 2 slipped sts over

this st; replace completed st to 3rd needle. Work Rnd 8 of Lace chart—48 (48, 48, 54, 54, 54) sts rem. Purl 1 rnd. Knit 7 rnds. Purl 1 rnd, inc 4 (6, 6, 4, 4, 8) sts evenly spaced—52 (54, 54, 58, 58, 62) sts. Beg with Rnd 1, work Sleeve chart, and *at the same time*, inc 2 sts every 6 rnds 6 (7, 8, 8, 9, 8) times, as foll: M1L at beg of first needle, incorporating it into patt, work to last st of third needle, M1R (incorporating it into patt), work last st, noting that this st changes to a twisted knit st if previously purled, or to a purl st if previously knitted (when you need to work M1 incs as purl sts, pick up the horizontal strand in the same direction as M1L or M1R, and just purl it twisted instead of knitting it twisted)—64 (68, 70, 74, 76, 78) sts. Cont as established until piece measures 6¼ (7¼, 7¼, 7¼, 8¼, 8¼)" (17 [18.5, 19.5, 19.5, 21, 21] cm) from beg of Sleeve chart, ending with Rnd 3 of chart. **Shape cap:** On next rnd, BO last 4 (3, 4, 6, 7, 6) sts of needle 3 and first 3 (4, 5, 5, 6, 7) sts of needle 1 of foll rnd—57 (61, 61, 63, 63, 65) sts rem. Change to cir needle and work back and forth in rows. Working the purl sts at each edge in garter st (knit every row), cont working rem sts in patt, and *at the same time* beg with the next Row 3 of patt, dec 2 sts each end of needle every 4 rows 6 (7, 7, 8, 8, 8) times by working double decs as foll: (RS) Work 2 sts, sl 1 kwise with yarn in front, p2tog, pssso, work to last 5 sts, p3tog, work last 2 sts—33 (33, 33, 31, 31, 33) sts rem. BO 1 st at beg of next 4 (6, 6, 4, 4, 6) rows, then BO 2 sts at beg of foll 6 (4, 4, 4, 4, 4) rows—17 (19, 19, 19, 19, 19) sts rem. BO all sts.

Cinch Straps

Make 10 straps as foll: two 14 (14, 14, 15, 15, 16)" (35.5 [35.5, 35.5, 38, 38, 40.5] cm) long each; four 4½ (4¼, 4¼, 5¼, 5½, 6)" (11.5 [12, 12, 13.5, 14, 15] cm) long each; two 2½ (2¾, 2¾, 3, 3¼, 3½)" (6.5 [7, 7, 7.5, 8.5, 9] cm) long each; two 2¼ (2½, 2½, 2¾, 3, 3¼)" (5.5 [6.5, 6.5, 7, 7.5, 8.5] cm) long each. With straight needles, CO 5 sts, leaving an 8" (20.5-cm) tail for sewing.

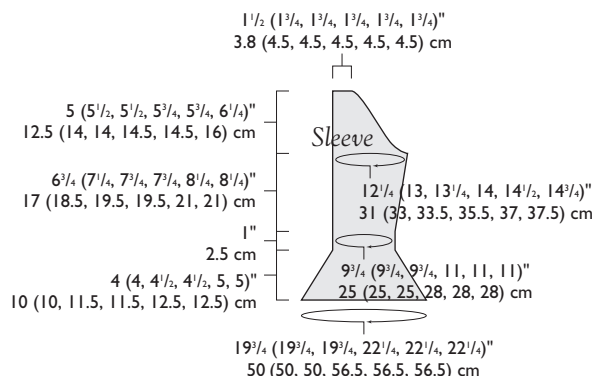
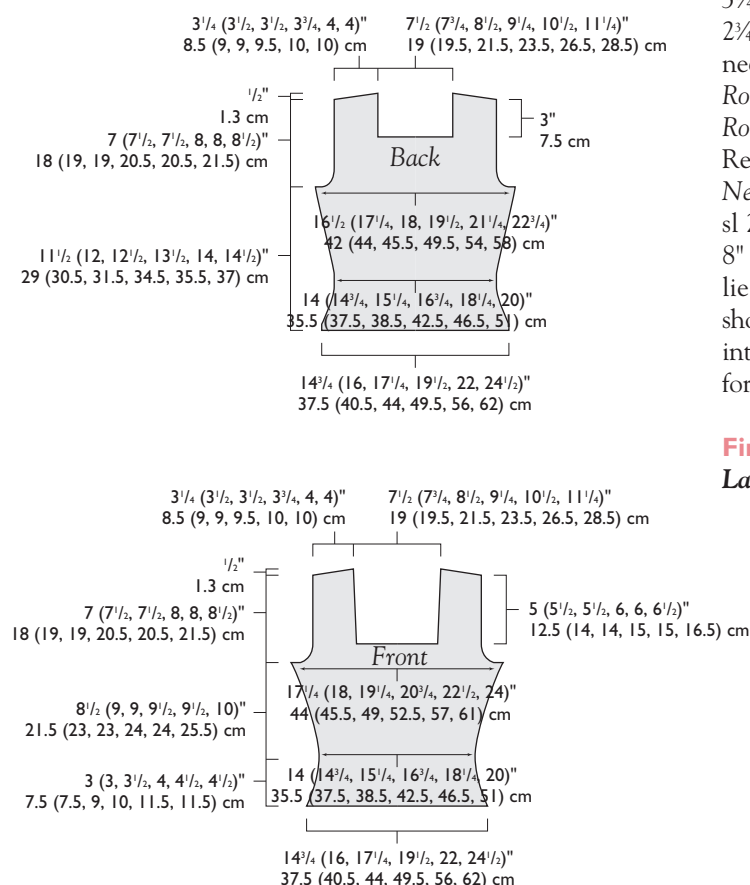
Row 1: (WS) K1, p3, k1.

Row 2: Knit.

Rep Rows 1 and 2 for specified length, ending with a WS row. **Next row:** (RS; Omit this row for the four shortest straps) K1, sl 2 tog kwise, k1, p2sso, k1. BO all sts on next row, leaving an 8" (20.5-cm) tail for sewing. Iron and starch straps so that they lie flat. Slip a pair of D-rings onto BO edge of each of the four shortest straps, fold over about ½" (1.3 cm), and sew the BO edge into the purl bumps on the WS of strap to secure D-rings. Repeat for CO edge of the two long straps.

Finishing

Lace edging for neck: (Make 2) CO 39 (39, 45, 45, 51, 51) sts.



[illegible]

Sleeve

•	b	
•	B	3
•	b	
•	b	1

set-up row

•		•	b	•		•
•	∨	•	B	•	∨	•
•		•	b	•		•
•	∨	•	b	•	∨	•
•		•	b	•		•

 pattern repeat



Next row: (WS) K1 (selvedge st), purl to last st, k1 (selvedge st). Work selvedge sts in garter st throughout. Work Rows 1 and 2 of Lace chart 2 times (4 rows). *Next row:* (RS) BO 1 st, inc 0 (inc 1, dec 1, inc 1, inc 0, inc 2), purl to last 2 sts, inc 0 (inc 1, dec 1, inc 1, inc 0, inc 2) sts, work next st, place it back on left needle, pass selvedge st over it, replace st to right needle—37 (39, 41, 45, 49, 53) sts. Use Kitchener st (see Glossary, page 99) to graft live sts tightly to top edge of twisted rib/garter panel. With yarn threaded on a tapestry needle, sew selvedge edge of lace edging to selvedge edge of neckline. Block pieces to measurements. With yarn threaded on a tapestry needle, sew one cinch strap without D-rings (RS facing up) to each side

of garment front so that the lower edge of strap is $3\frac{1}{2}$ ($3\frac{1}{2}$, 4, $4\frac{1}{2}$, 5, 5)" (9 [9, 10, 11.5, 12.5, 12.5] cm) up from CO edge. Sew another cinch strap without D-rings $6\frac{1}{2}$ ($6\frac{1}{2}$, 7, $7\frac{1}{2}$, 8, 8)" (16.5 [16.5, 18, 19, 20.5, 20.5] cm) up from CO edge. (To make sure the straps are at the same level on each side of center panel, sew both straps to one side then fold garment in half and mark exact placement on other side of center panel.) Sew corresponding straps with D-ring (the two shortest straps at the lower position, the other two at the higher position) into the purled sts just outside of the slipped sts at the edge of the center panel, making sure that they line up with their mates at the sides. Using the three-needle method (see Glossary, page 99), BO shoulder sts. Using a mattress st (see Glossary, page 99), sew side seams, catching straps into seam. Pin center top of sleeve cap to shoulder seam. Thread a long piece of yarn through the center of the underarm on the body so that an equal amount hangs on either side. Use a mattress st to sew the underarm BO sts of sleeve to those on the body, beg at the center and working outward on each side with the long piece of yarn. Working each side separately, sew sides of cap into armhole to end of cap selvedge sts—about three-quarters of the way up the armhole. Sew top of cap in place, easing in any fullness over the shoulder and making sure that the pinned centers line up. Make a loop across the St st band on the inside of the arm to hold the strap in place as foll: stitch a single strand of yarn to the purl rows at top and bottom of St st band, and sew around the loop with buttonhole st (see Glossary, page 98). Pull remaining cinch strap through the loop and tighten on the outside of the arm. Weave in loose ends. Adjust straps to fit. ∞

ROBIN MELANSON likes to watch *Star Trek* while she knits at her home in Toronto, Ontario.



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YIN-YANG TANK AND SHRUG

design by MARGERY WINTER

MARGERY WINTER TEAMS UP TWO SIMPLE PIECES—a solid black tank in a shiny cotton-rayon yarn and a shrug in a variegated nylon novelty yarn—to create a versatile beginner project with high-fashion appeal. The tank, which also looks great on its own, features a rounded V neck and single crochet edging. The barely-there shrug is worked sideways from cuff to cuff, with the neck opening shaped along the way.

Finished Size Tank: 28 (32½, 36½, 41, 45, 49½, 53½)" (71 [82.5, 92.5, 104, 114.5, 125.5, 136] cm). Shrug: 14 (16, 18, 20½, 22½, 24½, 26½)" (35.5 [40.5, 45.5, 52, 57, 62, 67.5] cm) across back. Tank shown measures 32½" (82.5 cm); shrug shown measures 14" (35.5 cm).

Yarn Berroco Cotton Twist (70% cotton, 30% rayon; 85 yd [78 m]/50 g): #8390 pitch black (A), 5 (6, 6, 7, 8, 9, 10) skeins. Berroco Mosaic FX (100% nylon; 78 yd [71 m]/25 g): #4607 film noir (B), 6 (7, 7, 8, 9, 10, 10) balls.

Needles Size 7 and 8 (4.5 and 5.0 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; size E/4 (3.5-mm) and G/6 (4.5-mm) crochet hooks.

Gauge 18 sts and 28 rows = 4" (10 cm) in St st with Mosaic FX on larger needles; 19 sts and 26 rows = 4" (10 cm) in St st with Cotton Twist on larger needles.

Note

The shrug is worked sideways (from right cuff to left cuff) in one piece.

Stitch Guide

Ksp: K1, sl 1, pass both sts back onto left needle, pass slipped st over knit st, slip knitted st onto right needle—1 st dec'd.

TANK

Back

With A and smaller needles, CO 57 (67, 77, 87, 97, 107, 117) sts. Row 1: (RS) K1, *p1, k1; rep from *.

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

Rep Rows 1 and 2 until piece measures 1" (2.5 cm) from beg, ending with a WS row. Change to larger needles and work even in St st until piece measures 4¼ (4½, 4¾, 5, 5¼, 5½, 5¾)" (11 [11.5, 12, 12.5, 13.5, 14, 14.5] cm) from beg, ending with a WS row. **Inc row:** (RS) K1, M1 (see Glossary, page 98), knit to last st, M1, k1—59 (69, 79, 89, 99, 109, 119) sts. Inc 1 st each end of needle in this manner every 14 rows 2 times, then every foll 12 rows 2 times—67 (77, 87, 97, 107, 117, 127) sts. Cont even until piece measures 12½ (13, 13½, 14, 14½, 15, 15½)" (31.5 [33, 34.5, 35.5, 37, 38, 39.5] cm) from beg, ending with a WS row. **Shape armholes:** (RS) BO 1 (2, 3, 4, 5, 6, 7) st(s) at beg of next 2 rows—65 (73, 81, 89, 97, 105, 113) sts rem. **Dec row:** (RS) K1, ksp (see Stitch Guide), knit to last 3 sts, ssk, k1—63

(71, 79, 87, 95, 103, 111) sts rem. Dec 1 st each end of needle in this manner every RS row 3 (4, 5, 6, 7, 8, 9) times more—57 (63, 69, 75, 81, 87, 93) sts rem. Cont even until armholes measure 3 (3, 3½, 4, 4½, 5, 5)" (7.5 [7.5, 9, 10, 11.5, 12.5, 12.5] cm), ending with a WS row. **Shape neck:** K25 (27, 29, 31, 33, 35, 37), join new yarn and BO center 7 (9, 11, 13, 15, 17, 19) sts, knit to end—25 (27, 29, 31, 33, 35, 37) sts each side. Working each side separately, BO 2 sts at each neck edge 9 times, ending with a WS row—7 (9, 11, 13, 15, 17, 19) sts rem each side. Dec 1 st at each neck edge every RS row 3 times as foll: *Left neck:* Work as established to last 3 sts, ssk, k1; *Right neck:* K1, ksp, work as established to end of row—4 (6, 8, 10, 12, 14, 16) sts rem each side. Cont even until armholes measure 7 (7, 7½, 8, 8½, 9, 9)" (18 [18, 19, 20.5, 21.5, 23, 23] cm), ending with a WS row. BO all sts.

Front

Work as for back until piece measures 12½ (13, 13½, 14, 14½, 15, 15½)" (31.5 [33, 34.5, 35.5, 37, 38, 39.5] cm) from beg, ending with a RS row—67 (77, 87, 97, 107, 117, 127) sts. **Next row:** (WS) Work 30 (34, 38, 42, 46, 50, 54) sts, place marker (pm), work 7 (9, 11, 13, 15, 17, 19) sts, pm, work to end. Shape armhole as for back, and *at the same time*, when 0 (0, 2, 6, 10, 12, 12) rows have been worked from armhole BO, **Shape neck:** Work as established to first m, remove m, join new yarn and BO center 7 (9, 11, 13, 15, 17, 19) sts, remove m, work to end. Working each side separately, cont working armhole shaping as established, and *at the same time*, dec 1 st each neck edge every RS row (work decs in same manner as for back neck) 21 times—4 (6, 8, 10, 12, 14, 16) sts rem each side. Cont even until armholes measure 7 (7, 7½, 8, 8½, 9, 9)" (18 [18, 19, 20.5, 21.5, 23, 23] cm), ending with a WS row. BO all sts.

Finishing

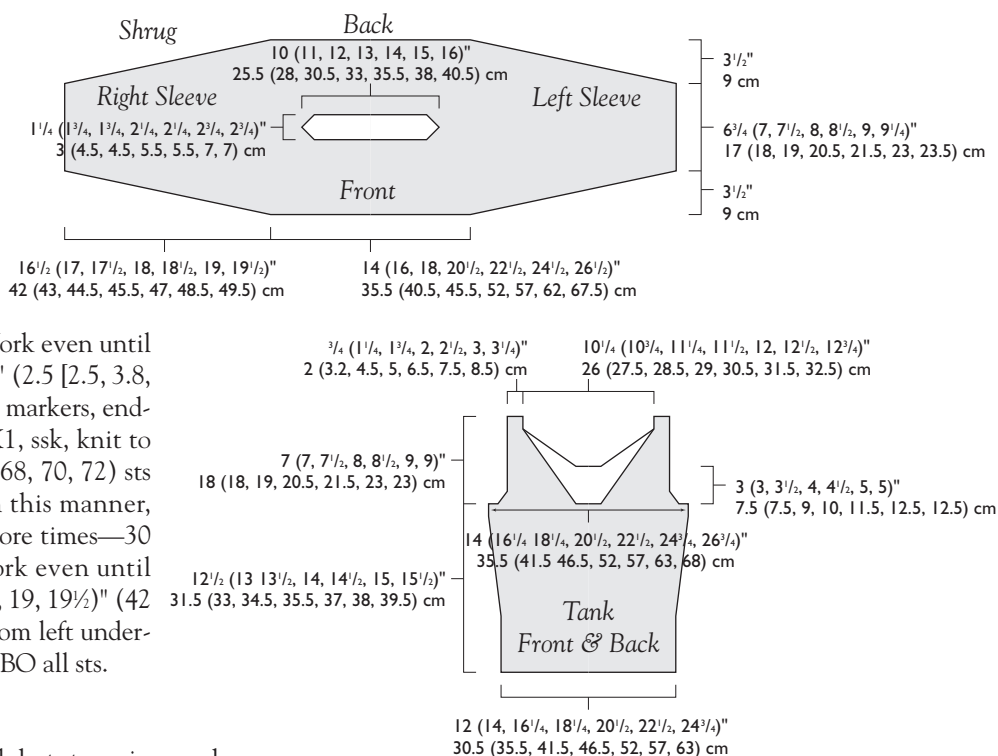
Steam-press pieces with hot steam iron and pressing cloth. With yarn threaded on a tapestry needle, sew shoulder and side seams. **Neck edging:** With larger crochet hook, RS facing, and beg at back neck, work 1 row of single crochet (sc; see Glossary, page 100, for crochet instructions) around neck opening, ending by joining with a slip st in the first sc. Fasten off. **Armhole edging:** With RS facing and beg at side seam, work 1 row sc as for neck edging. Weave in loose ends.



Shrug

Right sleeve: With B and larger needles, CO 30 (32, 34, 36, 38, 40, 42) sts. Work St st until piece measures $\frac{3}{4}$ (1, 1, $1\frac{1}{4}$, $1\frac{1}{4}$, $1\frac{1}{4}$, $1\frac{1}{4}$)" (2 [2.5, 2.5, 3, 3, 4.5, 4.5] cm) from beg, ending with a WS row. **Inc row:** (RS) K1, M1 (see Glossary, page 98), knit to last st, M1, k1—32 (34, 36, 38, 40, 42, 44) sts. Inc 1 st each end of needle in this manner, alternating every 6 and every 8 rows 15 more times—62 (64, 66, 68, 70, 72, 74) sts. Cont even until piece measures $16\frac{1}{2}$ (17, $17\frac{1}{2}$, 18, $18\frac{1}{2}$, 19, $19\frac{1}{2}$)" (42 [43, 44.5, 45.5, 47, 48.5, 49.5] cm) from beg, ending with a WS row. Mark beg and end of last row to denote underarm. **Body:** Cont even until piece measures 2 ($2\frac{1}{2}$, 3, $3\frac{3}{4}$, $4\frac{1}{4}$, $4\frac{3}{4}$, $5\frac{1}{4}$)" (5 [6.5, 7.5, 9.5, 11, 12, 13.5] cm) from underarm markers, ending with a WS row. **Shape neck:** (RS) K31 (32, 33, 34, 35, 36, 37), join new yarn and knit to end—31 (32, 33, 34, 35, 36, 37) sts each side. Working each side separately, dec 1 st (work decs 1 st in from selvedge) at each neck edge every RS row 3 (4, 4, 5, 5, 6, 6) times—28 (28, 29, 29, 30, 30, 31) sts rem each side. Cont even until neck measures $9\frac{1}{4}$ (10, 11, $11\frac{1}{2}$, $12\frac{1}{2}$, $13\frac{1}{4}$, $14\frac{1}{4}$)" (23.5 [25.5, 28, 29, 31.5, 33.5, 36] cm) from split. Inc 1 st (work incs 1 st in from selvedge) at each neck edge every RS row 3

(4, 4, 5, 5, 6, 6) times, ending with a WS row—31 (32, 33, 34, 35, 36, 37) sts each side. *Next row:* Knit all sts with the same ball of yarn—62 (64, 66, 68, 70, 72, 74) sts. Cont even until body measures 14 (16, 18, 20½, 22½, 24½, 26½)" (35.5 [40.5, 45.5, 52, 57, 62, 67.5] cm) from right underarm markers, ending with a WS row. Mark beg and end of last row to denote left underarm. **Left sleeve:** Work even until piece measures 1 (1, 1½, 1½, 2, 2, 2)" (2.5 [2.5, 3.8, 3.8, 5, 3.8, 5] cm) from left underarm markers, ending with a WS row. *Dec row:* (RS) K1, ssk, knit to last 3 sts, k2tog, k1—60 (62, 64, 66, 68, 70, 72) sts rem. Dec 1 st each end of needle in this manner, alternating every 6 and 8 rows, 15 more times—30 (32, 34, 36, 38, 40, 42) sts rem. Work even until piece measures 16½ (17, 17½, 18, 18½, 19, 19½)" (42 [43, 44.5, 45.5, 47, 48.5, 49.5] cm) from left underarm markers, ending with a WS row. BO all sts.



Finishing

Weave in loose ends. Steam-press with hot steam iron and pressing cloth. With yarn threaded on a tapestry needle, sew sleeve seams from cuffs to markers. With RS facing and smaller crochet hook, work 1 rnd single crochet (see Glossary, page 100) around neck and lower edges. ∞

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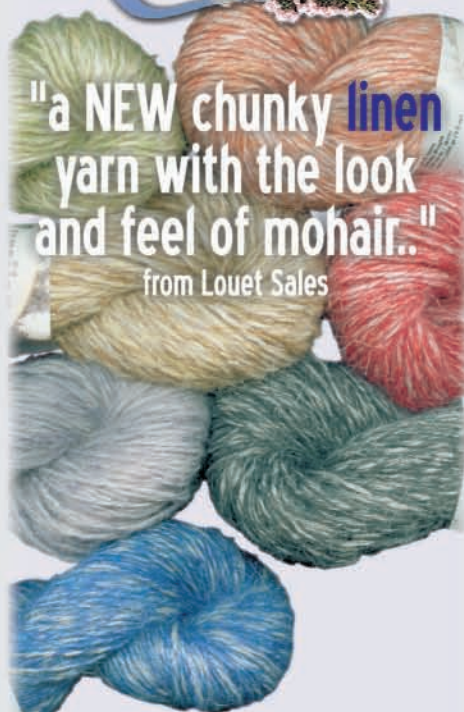
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CHANNEL PULLOVER

design by DEBORAH NEWTON

DEBORAH NEWTON HAS EXPERTLY COMBINED MULTIPLE TEXTURES in this grand saddle-shoulder pullover. Like a stream with many divergent channels, the textured ribs on the body organically flow into a dense cable pattern that extends across the shoulders into an impressive turtleneck.

Finished Size 37 (39½, 42½, 45, 47½, 50½)" (94 [100.5, 108, 114.5, 120.5, 128.5] cm) bust/chest circumference. Sweater shown measures 39½" (100.5 cm).

Yarn Jo Sharp Handknitting Yarn (100% wool; 107 yd [98 m]/50 g): #007 teal, 16 (18, 20, 22, 24, 26) balls. Yarn distributed by Knitting Fever.

Needles Body and Sleeves—Size 7 (4.5 mm). Edging—Size 6 (4 mm). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 24 sts and 27 rows = 4" (10 cm) in textured rib patt or twist st patt on larger needles; 32-st sleeve cable panel measures 3½" (9 cm) wide on larger needles.

Stitch Guide

K1, P1 Rib with Edge Stitches: (odd number of sts)

Row 1: (WS) P2, *k1, p1; rep from * to last 3 sts, end k1, p2.

Row 2: K2, *p1, k1; rep from * to last 3 sts, end p1, k2.

Repeat Rows 1 and 2 for pattern.

Textured Rib: (multiple of 8 sts + 5)

Row 1: (RS) P5, *k1, p1, k1, p5; rep from *.

Row 2: K5, *p3, k5; rep from *.

Repeat Rows 1 and 2 for pattern.

Braid Cable: (worked over 12 sts)

Rnds 1–3: Knit.

Rnd 4: Sl 4 sts onto cn and hold in back, k4, k4 from cn, k4.

Rnds 5–7: Knit.

Rnd 8: K4, sl 4 sts onto cn and hold in front, k4, k4 from cn. Repeat Rnds 1–8 for pattern.

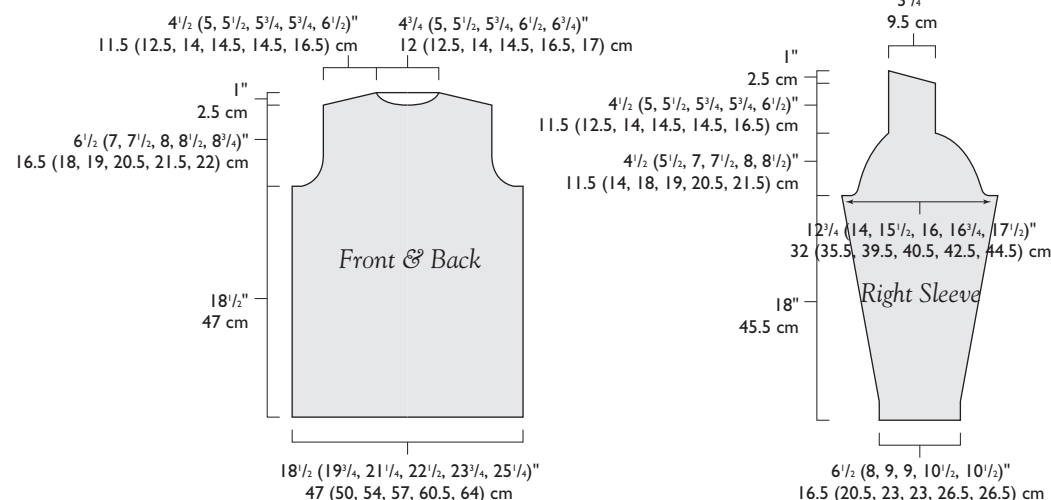
Back

With smaller needles, CO 119 (127, 135, 143, 151, 159) sts. Work in k1, p1 rib with edge st (see Stitch Guide) for 4 rows. Purl 1 (WS) row, dec 6 sts evenly spaced—113 (121, 129, 137, 145, 153) sts rem. Change to larger needles. **Set-up row:** (RS) K2 (edge sts; work in St st throughout), beg with Row 1, work center 109 (117, 125, 133, 141, 149) sts in textured rib patt, k2 (edge sts; work in St st throughout). Cont in patt as established until piece measures 18½" (47 cm) from beg, ending with a WS row.

Shape armholes: Keeping in patt as established, BO 6 sts at beg of next 2 rows, then BO 2 sts at beg of foll 4 (4, 6, 6, 8, 8) rows—93 (101, 105, 113, 117, 125) sts rem. Dec 1 st each end of needle every RS row 4 times—85 (93, 97, 105, 109, 117) sts rem. Cont even until armholes measure 6½ (7, 7½, 8, 8½, 8¾)" (16.5 [18, 19, 20.5, 21.5, 22] cm), ending with a WS row. **Shape shoulders:** BO 10 (11, 10, 11, 11, 12) sts at beg of next 2 rows, then BO 9 (10, 11, 12, 12, 13) sts at beg of foll 4 rows—29 (31, 33, 35, 39, 41) sts rem. BO all sts.

Front

Work as for back until armholes measure 5½ (6, 6½, 7, 7½, 7¾)" (14 [15, 16.5, 18, 19, 19.5] cm), ending with a WS row—85 (93, 97, 105, 109, 117) sts rem. **Shape front neck and shoulder:** Mark center 9 (11, 13, 15, 19, 21) sts. BO 10 (11, 10, 11, 11, 12) sts, work to marked center sts, join new yarn and BO center 9 (11, 13, 15, 19, 21) sts, work to end. Turn, BO 10 (11, 10, 11, 11, 12) sts at shoulder edge at beg of next row, work to end with no further shaping—28 (30, 32, 34, 34, 36) sts rem each side. Working each side separately, BO 9 (10, 11, 12, 12, 13) sts at each shoulder edge 2 times, and at the same time, BO 5 sts at each neck edge 2 times.



Right Sleeve

With smaller needles, CO 41 (49, 57, 57, 65, 65) sts. Work in k1, p1 rib with edge st for 4 rows. Purl 1 (WS) row. Change to larger needles. **Set-up row:** (RS) K2 (edge sts; work in St st throughout), beg with Row 1, work center 37 (45, 53, 53, 61, 61) sts in textured rib patt, k2 (edge sts; work in St st throughout). Work even for 5 rows, ending with a WS row. **Next row:** (RS) K2 (edge sts), M1 (see Glossary, page 98), work in patt to last 2 sts, M1, k2 (edge sts)—43 (51, 59, 59, 67, 67) sts. Inc 1 st each end of needle in this manner every 4 rows 8 more times, working new sts into textured rib patt and ending with a RS row—59 (67, 75, 75, 83, 83) sts; piece should measure about 6½" (16.5 cm) from beg. **Set-up for Twist Stitch chart:** (WS) Work 3 (7, 7, 7, 7, 7) sts as established, place marker (pm), work set-up row of Twist Stitch chart over center 52 (52, 60, 60, 68, 68) sts, pm, work rem 4 (8, 8, 8, 8, 8) sts as established. Do not repeat the set-up row. Keeping patt as established, work 4 rows even. Inc 1 st each end of needle on next row, then every foll 6 (6, 6, 5, 6, 5) rows 8 (8, 8, 10, 8, 10) more times, working sts outside markers (including new sts) in twist st pattern as they become available—77 (85, 93, 97, 101, 105) sts. Work even in patt until Row 28 of second twist stitch repeat is complete (56 twist patt rows total) and *at the same time*, mark center 19 sts on Row 28. **Set up and inc for sleeve cable panel:** **Next row:** (RS) Work 29 (33, 37, 39, 41, 43) sts as established, sl m, k19 and *at the same time*, inc 13 sts evenly spaced along these 19 sts, sl m, work to end as established—90 (98, 106, 110, 114, 118) sts total; 32 sts bet markers. Cont working first and last 29 (33, 37, 39, 41, 43) sts as established and center 32 sts according to Sleeve Cable Panel chart (do not repeat set-up row) until piece measures 18" (45.5 cm) from beg, or desired length to armhole, ending with a WS row. **Shape cap:** BO 6 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—74 (82, 90, 94, 98, 102) sts rem. Dec 1 st each

end of needle every RS row 7 (11, 15, 17, 19, 21) times—60 sts rem. Cont as foll: *At beg of RS rows (front edge):* BO 2 sts 3 times, then BO 3 sts 3 times, then work even at this edge even with no further shaping; *at end of RS rows (back edge):* Dec 1 st 3 more times, then BO 2 sts at beg of WS rows 4 times—34 sts rem. Working 1 selvedge st in rev St st (purl on RS, knit on WS) at each edge and center 32 sts according to Sleeve Cable Panel chart, cont even until piece measures 4½ (5, 5½, 5¾, 5¾, 6½)" (11.5 [12.5, 14, 14.5, 14.5, 16.5] cm) from last BO at beg of RS row, ending with a WS row. BO 11 sts at beg of next 2 RS rows—12 sts rem. BO rem sts at beg of next RS row.

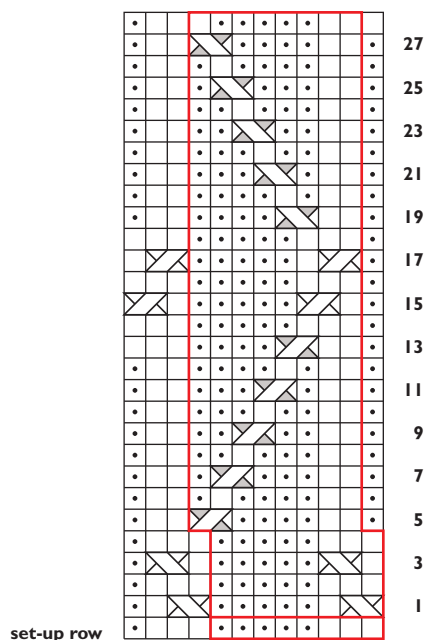
Left Sleeve

Work as for right sleeve until piece measures 18" (45.5 cm) from beg, or desired length to armhole, ending with a WS row—90 (98, 106, 110, 114, 118) sts. **Shape cap:** BO 6 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—74 (82, 90, 94, 98, 102) sts rem. Dec 1 st each end of needle every RS row 7 (11, 15, 17, 19, 21) times—60 sts rem. Cont as foll: *At beg of WS rows (front edge):* BO 2 sts 3 times, then BO 3 sts 3 times, then work even at this edge with no further shaping; *at beg of RS rows (back edge):* Dec 1 st 3 more times, then BO 2 sts at beg of RS rows 4 times—34 sts rem. Working 1 selvedge st in rev St st at each edge and center 32 sts according to Sleeve Cable Panel chart, cont even until piece measures 4½ (5, 5½, 5¾, 5¾, 6½)" (11.5 [12.5, 14, 14.5, 14.5, 16.5] cm) from last BO at beg of WS row, ending with a RS row. BO 11 sts at beg of next 2 WS rows—12 sts rem. BO rem sts at beg of next WS row.

Finishing

With yarn threaded on a tapestry needle, sew front edges of sleeve caps to front armholes, then sew side of front edge of saddle shoulder strap to BO edge of front shoulder, easing in any fullness. Sew

Twist Stitch



set-up row

set-up row

□ k on RS;
p on WS

• p on RS;
k on WS

□ pattern repeat

⌞ I/IRC: sl 1 st onto cn and hold in back, k1, k1 from cn

⌞ I/ILC: sl 1 st onto cn and hold in front, k1, k1 from cn

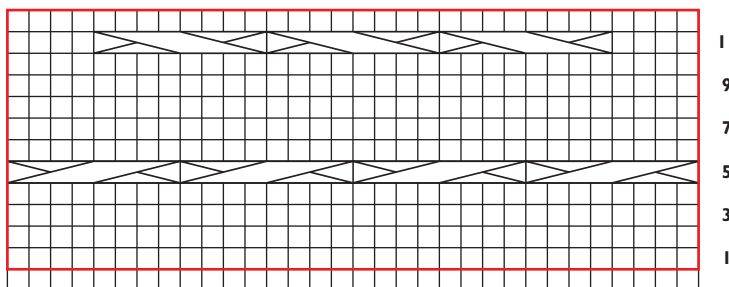
⌞ I/IPLC: sl 1 st onto cn and hold in front, p1, k1 from cn

⌞ I/IPRC: sl 1 st onto cn and hold in back, k1, p1 from cn

⌞ 4/4RC: sl 4 sts onto cn and hold in back, k4, k4 from cn

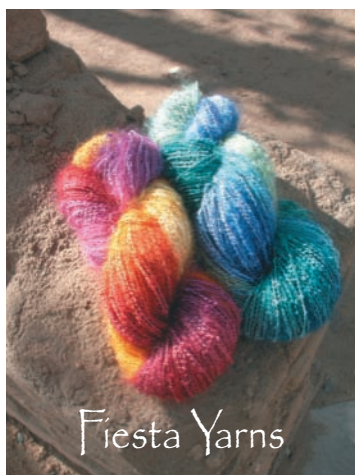
⌞ 4/4LC: sl 4 sts onto cn and hold in front, k4, k4 from cn

Sleeve Cable Panel



back edges of sleeve caps to back armholes, then back edge of saddle shoulder strap to BO edge of back shoulder, easing in any fullness. Sew sleeve and side seams. **Turtleneck:** With cir needle, RS facing, and beg at back right shoulder seam, pick up and knit 34 (34, 34, 38, 38, 38) sts evenly across back to left back shoulder seam, 28 sts across saddle, 46 (46, 46, 50, 50, 50) sts across front neck, and 28 sts across other saddle—136 (136, 136, 144, 144, 144) sts total. Place m and turn work inside out so that WS is facing outward and RS of collar will show when it is folded over when worn. The first rnd worked inside out will begin with the sts picked up from the right saddle, then cont with sts picked up from front. *Set-up rnd:* [K2, p2] 7 times, pm, work Rnd 1 of braid cable over 12 sts, pm, [p2, k2] 5 (5, 5, 6, 6, 6) times, p2, pm, work Rnd 1 of braid cable over 12 sts, pm, *p2, k2; rep from *, end p2. Cont in patt as established until turtleneck measures 5" (12.5 cm). *Inc rnd:* Keeping in patt, work to k2 rib before first cable, k1, M1, k1 (now 3 sts in this rib), p2, work 12-st cable, p2, k1, M1, k1, (now 3 sts in this rib), work to k2 rib before next cable, k1, M1, k1 (now 3 sts in this rib), p2, work 12-st cable, p2, M1, k1 (now 3 sts in this rib), work in rib to end—140 (140, 140, 148, 148, 148) sts. Keeping patt as established, purl center st of each 3-st rib every other rnd, as for textured rib in body. Cont even in this manner until turtleneck measures 11½" (29 cm). Work k1, p1 rib for 3 rnds. BO all sts in rib. Weave in loose ends. Block to measurements. ∞

DEBORAH NEWTON is the author of *Designing Knitwear* (Taunton, 1992). She lives in Providence, Rhode Island.



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Novelty yarns

Judith MacKenzie McCuin

Novelty yarns are the modern world's contribution to the textile arts. Though technically the only characteristic that defines the category is the unusual surfaces of these yarns, it is as much the way they look as the way they feel that catches our attention. In this category, we have the "party" yarns, that is, the fluffy, glitzy choices, and the yarn that doesn't look like yarn (at least what we're used to calling yarn). These are not the wallflowers; these are the yarns that speak volumes, even when worked in humble garter or stockinette stitch. While some novelty yarns, such as chenille, have existed for several hundred years, most of the novelty yarns that have become such an important part of the modern knitter's stash were created within the last sixty years, many even within the last decade.

Yarns at left (from bottom up): Trendsetter Aura Print, Trendsetter Biscotto, Trendsetter Zucca, Prism Fern, Trendsetter Bloom, Prism Bon Bon, Prism Frill, Prism Trillino, Prism Luna, Trendsetter Papi, Trendsetter Sorbet, Trendsetter Dune, Prism Diana, Trendsetter Chic, Trendsetter Sunshine, Trendsetter Vision. Choker: Prism Rococo.

Tweeds

Tweed yarns were originally developed to make use of textile waste. To make them, springy fibers of many different lengths are carded together with brightly colored neps (the short, matted fibers that are left behind on the carding machine). The result is a lively, textured yarn.

Garnetted Yarns

Garnetted yarns also make use of material that might otherwise be discarded. A garnetting machine recycles fiber from fabric or yarn. The material is shredded, then carded and respun. The yarn that is produced by this process boasts an interesting surface that retains some of the original threads and fabric.

Slub Yarns

Slub yarns are produced when the fiber is stretched past the proper length for consistent spinning before the twist is entered. This method produces a thick-and-thin yarn with the thin portions tightly spun and the thick parts loosely spun. Slub yarns are used both alone and in combination with other yarns to create a wide range of novelty effects. For example, a slub single can be plied with a smooth single to produce what is known as a flame yarn. Slub singles can also be plied together, thereby increasing the thick-and-thin effect.

Spirals, Turkish Knots, Gimps, and Cocoons

All these yarns are created by a simple plying “mistake.” When yarns are plied correctly, there is even tension on all the singles as the ply twist enters them. All the yarns in this group are made when one or more of the singles has less tension on it and it doubles back on the other singles. *Spiral yarns* are made by relaxing one of the singles in a two-ply yarn so that it enters the drafting zone (the area where the twist enters the singles) at a 90-degree angle. This process produces a distinctive curl along the plied yarn. *Turkish knots* allow one single, held at a 90-degree angle, to double back against a second firmly held single. The thread moves back and forth in smaller and smaller increments until it produces a beadlike knot. *Gimps* use the same technique but cover a wide area, moving back and forth rapidly to encase the firm yarn in a web of thread. *Cocoons* are formed when the loosely held single is allowed to repeatedly build up in one spot before simple plying resumes. All these yarns need to be cabled (twisted together again, in the opposite direction of the original ply twist) to balance the twist and create stability.

Bouclés

Bouclés form one of the largest groups of novelty yarns. While there is a wide variety of bouclé surfaces, they are all created with the same basic method. One single is spun to the left, one to the right. One is loosely spun, the other is tightly spun; one is thick and the other is thin. The singles are then plied in the direction of the most tightly spun one, dramatically increasing the twist on the yarn. During the spinning process the loosely spun one is allowed to relax around the more tightly spun one. The resulting plied yarn is then cabled. The tension between the opposing twists forces the yarn to buckle and form loops and curls. Bouclés work best when the fiber is low crimp, long, and strong, such as alpaca or mohair, or when it's made from wool from the luster longwool class of sheep such as Wensleydale or Romney. Bouclés are virtually indestructible, as is fabric made from them. They look frothy and delicate but they hold their shape and are long-wearing.

Brushed Yarns

Brushed yarns use an unspun element held securely between several fine threads. These yarns are most commonly made with mohair and luster longwools like Lincoln and Romney, but they can also be made with synthetics or exotic fibers like alpaca. Commercial brushed wools and mohairs are often made by the same process as a bouclé, then sent through a brushing machine that breaks apart the loops and opens up the thread to create a halo of unspun fiber around the fine core threads.

Novelty Yarns: A Visual Primer



Tweed: Classic Elite Gatsby

Garnetted: Himayla Yarn
100% Recycled Silk

Slub Wrapped with
Eyelash/Metallic Component:
Trendsetter Sorbet

Spiral: Prism Wild Stuff

Turkish Knot: Prism Biwa

Gimp: mill end

Cocoon: Prism Trillino

Bouclé: Trendsetter Biscotto

Brushed: Prism Kid Mohair

Metallic Thread: Trendsetter Toreador

Chenille: Muench Touch Me

Woven Ribbon: Prism Bon Bon

Knitted Ribbon: Prism Tubino

Plaited Ribbon: Prism Rococo

Brushed yarns can also be made by encasement. Unlike most novelty techniques, encasement is an ancient method used by Neolithic cultures to create ceremonial yarns. This technique uses two plied yarns to capture a third element between them as they are being cabled together. Aboriginal people in the Pacific Northwest of Canada used this technique 7,000 years ago to make a precious yarn with cedar bark and eagle down. Today, a lightly twisted pencil roving is laid between two fine plied yarns as they are being cabled together. This yarn is cabled again to form a compound cable (two or more cabled yarns twisted together in the opposite direction). The yarn is then sent through a brushing machine that opens up the fiber in the lightly twisted pencil roving fiber but leaves the core yarns intact. Anything can be encased—feathers, strings of beads, threads, fabric. Encased yarns make interesting and, thanks to the structure of the compound cable, strong and stable fabric.

Metallic Thread

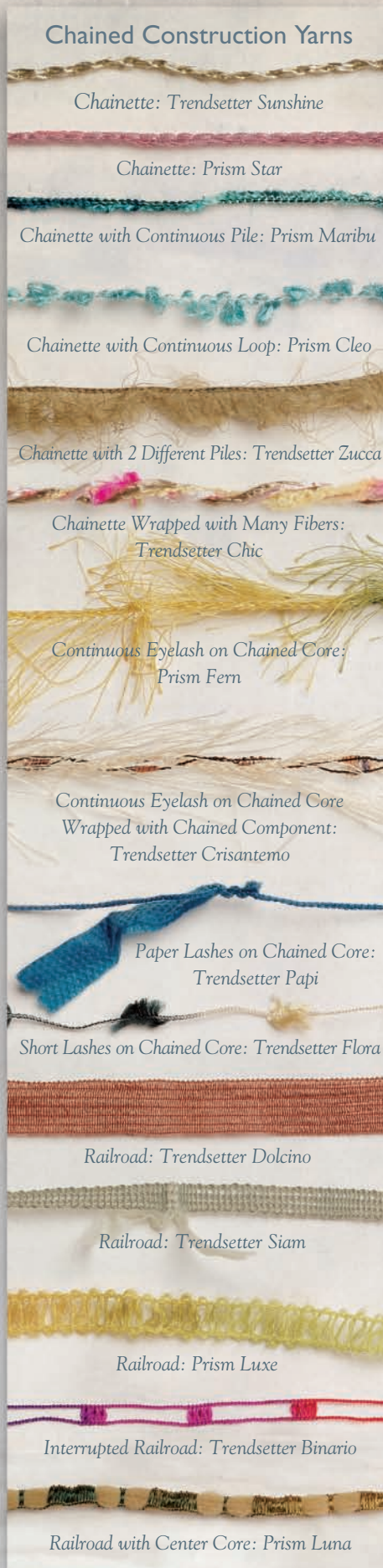
Metallic thread has been used since Babylonian times to ornament textiles. Once made with real gold and silver, today these yarns are most commonly made with metalized plastic. For strength, they are sometimes twisted with a fine thread of nylon, rayon, polyester, or silk.

Multistructured Novelties

Novelty yarns also include a class of yarns that are not only spun but have gone through an additional textile technique, such as weaving or knitting. This class includes chenille, ribbons (also known as tapes), and chained structures.

Although chenille was traditionally produced using a weaving technique, modern chenille is made by tightly plying several core threads and injecting tiny cross threads in loops between the piles; the loops are then cut open to produce a velourlike nap. Chenille is often fragile because the inner core of continuous threads is quite fine and the cross threads don't provide strength.

Ribbons can be woven, knitted, or plaited. They are made from very finely spun threads that have been treated to a secondary process. *Woven ribbons* are traditional seam-binding type ribbons and can be found either loosely or tightly woven. They have long warp threads that run the length of the ribbon and continuous weft



threads that weave back and forth. The ends will fray when cut, but will not run. *Knitted ribbons* are worked with very fine threads on a circular head similar to a French knitting spool (you can achieve the same effect by knitting I-cord). They are hollow in the middle, and will run when the end is cut and a thread is pulled. *Plaited ribbons* are made from long continuous warp threads that are interwoven into each other, much as you make a braid with hair.

Chained construction yarns make up the bulk of the novelty yarns we see today. A very tight core of thin threads is tightly chained (a process similar to crocheting), and the process produces *chainettes*, which can be used on their own. Unlike knitted ribbons, chainettes are not hollow, and they are generally thinner and denser. With a variety of machinery, modern mills can attach many different textures to this core chain. One of the most common is eyelash type yarns, where thin threads are attached either continuously or spaced apart, then cut free and allowed to become feathery. Long eyelashes provide a furry look; short, clipped lashes produce small squares, or, if continuous, a nap like that of chenille. Flat pieces of nylon similar to unwoven interfacing produce the look of “flags”. Heavily concentrated balls of fiber spaced on the chain will look like pom-poms. Two or more chains can be run with other threads spanning them for a “railroad track” appearance.

Further Reading

- Bryant, Laura and Barry Klein. *Knitting with Novelty Yarn*, Martingale, 2001
- MacKenzie, Judith. “Understanding Yarn: Singles, Plied Yarns, and Cabled Yarns,” *Interweave Knits*, Fall 2002, Vol. 7, No. 3.
- Paden, Shirley. “Ribbon Yarn,” *Interweave Knits*, Summer 2000, Vol. 5, No. 2.
- Russo, Robin. “Demystifying Chenille,” *Interweave Knits*, Spring 2000, Vol. 5, No. 1.
- Wingate, Isabel B. *Textile Fabrics and Their Selection*, Prentice-Hall, 1974.

JUDITH MACKENZIE MCCUIN has been a textile artist for over thirty years. Her love of textiles has led her to many fascinating tasks, from investigating silk dyes on a National Research Grant to repairing the king of Afghanistan's carpets.

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LANE BORGOSIA

RACCOON JACKET

design by ANNIE MODESITT

WHEN ANNIE MODESITT MELDED THE RACCOON FUR COATS of the 1920s with the short jackets of the 1950s, the result was this perky little cover-up. To pull it off without any unkindness to animals, she combined two faux-fur novelty yarns: Funny and Funny Luxury. The jacket body is cleverly worked in two pieces—each from the center front to the center back and composed of striped panels that are shaped with short rows. The sleeves are worked from the cuff upward and are also shaped with short rows. The fold-over collar is worked last.

Finished Size 34½ (37½, 38½, 41½)" (87.5 [95.5, 98, 105.5] cm) bust/chest circumference, fastened. Coat shown measures 37½" (95.5 cm).

Yarn Sandnesgarn Funny Luxury (100% polyester; 61 yd [56 m]/50 g): #2494 gray/black, 8 (9, 9, 10) skeins. Sandnesgarn Funny (100% polyester; 98 yd [90 m]/50 g): #1099 black, 4 (4, 5, 5) skeins. Yarn distributed by Swedish Yarn Imports.

Needles Body and Sleeves—Size 9 (5.5 mm). Collar—Size 7 (4.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; markers (m); tapestry needle; small amount of smooth yarn in matching color for sewing seams; sharp-pointed sewing needle and matching thread; 5 large hook-and-eye fasteners.

Gauge: 18 sts and 24 rows = 4" (10 cm) in St st with either yarn on larger needles.

Notes

The body of this garment is knitted in two pieces—the left side and the right side—each worked sideways from the center front around the body to the center back.

Each body piece is made up of 17 “pelt” panels in alternating colors. To give strong directional drape, garter stitch rows are incorporated into the panels at intervals.

Unless otherwise specified, the last 3 stitches at the lower edge of each panel are worked in garter stitch (knit every row) to prevent bottom edge from curling.

Cut the yarn at each color change; do not carry unused colors along the selvages. Color changes occur at the neck/shoulder edge of each piece where the panel is narrow and the woven-in ends will be less obvious.

Stitch Guide

Seed Stitch: (even number of stitches)

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

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

Repeat Rows 1 and 2 for pattern.

Left Body Half

Panel 1 (center front panel): With gray/black and larger needles, CO 72 (77, 79, 81) sts. Work 10 (12, 14, 16) rows in garter st.

Shape neck: Work in garter st for 4 rows, inc 1 st at end (neck edge) of last row as foll: Knit to last st, M1, k1—73 (78, 80, 82) sts. Use a stitch marker or length of contrasting yarn to mark the side facing as you work the last row as the RS.

Panel 2: Change to black.

Row 1: (WS) P1, M1, purl to last 3 sts, k3 (hem sts)—74 (79, 81, 83) sts.

Row 2: Knit to last st, M1, k1—75 (80, 82, 84) sts.

Row 3: Rep Row 1—76 (81, 83, 85) sts.

Work short rows (see Glossary, page 99) as foll:

Row 4: K48, wrap next st, turn.

Rows 5, 7, and 9: Purl to last 3 sts, k3.

Row 6: K44, wrap next st, turn.

Row 8: K40, wrap next st, turn.

Row 10: Knit to last st, M1, k1—77 (82, 84, 86) sts.

Row 11: K1, M1, knit to end—78 (83, 85, 87) sts.

Row 12: Rep Row 10—79 (84, 86, 88) sts.

Panel 3: Change to gray/black.

Row 1: K1, M1, knit to end—80 (85, 87, 89) sts.

Row 2: Knit.

Rows 3, 5, 7, and 9: Purl to last 3 sts, k3.

Row 4: K40, wrap next st, turn.

Row 6: K44, wrap next st, turn.

Row 8: K48, wrap next st, turn.

Row 10: Knit to last st, M1, k1—81 (86, 88, 90) sts.

Panel 4: Change to black. Work St st for 4 (4, 6, 6) rows, maintaining 3 sts in garter st at hem, and *at the same time*, BO 1 st at beg of next 2 WS rows—79 (84, 86, 88) sts. Work short rows and cont shoulder shaping as foll:

Rows 1, 3, 5, and 7: Purl to last 3 sts, k3.

Row 2: K38, wrap next st, turn.

Row 4: K34, wrap next st, turn.

Row 6: K30, wrap next st, turn.

Row 8: Knit across all sts.

Work garter st for 2 (4, 4, 6) rows, and *at the same time*, BO 1 st at beg of 1 WS row—78 (83, 85, 87) sts rem.

Panel 5: Change to gray/black. Work garter st for 2 (4, 4, 6) rows, and *at the same time*, BO 1 st at beg of 1 WS row—77 (82, 84, 86) sts rem.

Work short rows and cont shoulder shaping as foll:

Rows 1, 3, 5, and 7: (WS) Purl to last 3 sts, k3.

Row 2: K30, wrap next st, turn.

Row 4: K34, wrap next st, turn.

Row 6: K38, wrap next st, turn.

Row 8: Knit across all sts.

Work St st for 4 rows, maintaining garter sts at hem, and *at the same time*, BO 1 st at beg of 1 WS row—76 (81, 83, 85) sts.

Panel 6: Change to black.

Row 1: BO 1 st, purl to last 3 sts, k3—75 (80, 82, 84) sts.

Row 2: Knit.



Row 3: Purl to last 3 sts, k3—75 (80, 82, 84) sts.
 Row 4: K48, wrap next st, turn.
 Rows 5, 7, and 9: Purl to last 3 sts, k3.
 Row 6: K44, wrap next st, turn.
 Row 8: K40, wrap next st, turn.
 Row 10: Knit across all sts.
 Row 11: BO 1 st, knit to end—74 (79, 81, 83) sts rem.
 Row 12: Knit.

Panel 7: Change to gray/black.
 Row 1: BO 1 st, knit to end—73 (78, 80, 82) sts rem.
 Row 2: Knit.
 Row 3: BO 1 st, purl to last 3 sts, k3—72 (77, 79, 81) sts rem.
 Row 4: K40, wrap next st, turn.
 Rows 5, 7, and 9: Purl to last 3 sts, k3.
 Row 6: K44, wrap next st, turn.
 Row 8: K48, wrap next st, turn.
 Row 10: Knit across all sts.

Panel 8: Change to black.
 Row 1: BO 28 (33, 35, 37) sts (armhole edge), purl to last 3 sts, k3—44 sts rem.
 Row 2: Knit to last 2 sts, k2tog—43 sts rem.
 Row 3: P2tog, purl to last 3 sts, k3—42 sts rem.
 Row 4: K30, wrap next st, turn.
 Rows 5, 7, and 9: Purl to last 3 sts, k3.
 Row 6: K29, wrap next st, turn.
 Row 8: K28, wrap next st, turn.
 Row 10: Knit to last 2 sts, k2tog—41 sts rem.
 Row 11: P2tog, purl to last 3 sts, k3—40 sts rem.
 Row 12: Knit.

Panel 9: Change to gray/black. Work garter st for 2 rows, dec 1 st at armhole edge in each row—38 sts rem.
 Row 1: P2tog, purl to last 3 sts, k3—37 sts rem.
 Row 2: K32, wrap next st, turn.
 Rows 3, 5, 7, 9, and 11: Purl to last 3 sts, k3.
 Row 4: K33, wrap next st, turn.
 Row 6: Knit to last 2 sts, k2tog—36 sts rem.
 Row 8: Knit to last st, M1, k1—37 sts.
 Row 10: K32, wrap next st, turn.
 Row 12: Rep Row 8—38 sts.
 Row 13: K1, M1, knit to end—39 sts.
 Row 14: Rep Row 8—40 sts.

Panel 10: Change to black.
 Row 1: K1, M1, knit to end—41 sts.
 Row 2: Knit to last st, M1, k1—42 sts.
 Row 3: P1, M1, purl to last 3 sts, k3—43 sts.
 Row 4: K28, wrap next st, turn.
 Rows 5, 7, and 9: Purl to last 3 sts, k3.
 Row 6: K29, wrap next st, turn.
 Row 8: K30, wrap next st, turn.
 Row 10: Knit to last st, M1, k1—44 sts.
 Work 2 rows even in St st, maintaining garter sts at hem.

Panel 11: Change to gray/black.
 Row 1: Using backward loop method (see Glossary, page 98), CO 28 (33, 35, 37) sts at beg of row, purl to last 3 sts, k3 (hem sts)—72 (77, 79, 81) sts.
 Row 2: Knit to last st, M1, k1—73 (78, 80, 82) sts.
 Rows 3, 5, 7, and 9: Purl to last 3 sts, k3.
 Row 4: K48, wrap next st, turn.

Row 6: K44, wrap next st, turn.
 Row 8: K40, wrap next st, turn.
 Row 10: Knit to last st, M1, k1—74 (79, 81, 83) sts.
 Row 11: Knit.
 Row 12: Rep Row 10—75 (80, 82, 84) sts.

Panel 12: Change to black.
 Row 1: K1, M1, knit to end—76 (81, 83, 85) sts.
 Row 2: Knit.
 Rows 3, 5, 7, and 9: Purl to last 3 sts, k3.
 Row 4: K40, wrap next st, turn.
 Row 6: K44, wrap next st, turn.
 Row 8: K48, wrap next st, turn.
 Row 10: Knit to last st, M1, k1—77 (82, 84, 86) sts.

Panel 13: Change to gray/black. Work St st for 4 (4, 6, 6) rows, maintaining 3 sts in garter st at hem, and *at the same time*, inc 1 st at beg of next 2 WS rows—79 (84, 86, 88) sts.
 Rows 1, 3, 5, and 7: Purl to last 3 sts, k3.
 Row 2: K38, wrap next st, turn.
 Row 4: K34, wrap next st, turn.
 Row 6: K30, wrap next st, turn.
 Row 8: Knit across all sts.
 Work in garter st for 2 (4, 4, 6) rows, and *at the same time*, inc 1 st at beg of 1 WS row—80 (85, 87, 89) sts.

Panel 14: Change to black. Work garter st for 2 (4, 4, 6) rows, and *at the same time*, inc 1 st at beg of 1 WS row—81 (86, 88, 90) sts.
 Rows 1, 3, 5, and 7: Purl to last 3 sts, k3.
 Row 2: K30, wrap next st, turn.
 Row 4: K34, wrap next st, turn.
 Row 6: K38, wrap next st, turn.
 Row 8: Knit across all sts.
 Work St st for 4 rows, maintaining garter sts at hem.

Panel 15: Change to gray/black.
 Rows 1 and 3: Purl to last 3 sts, k3.
 Row 2: Knit.
 Row 4: K48, wrap next st, turn.
 Rows 5, 7, and 9: Purl to last 3 sts, k3.
 Row 6: K44, wrap next st, turn.
 Row 8: K40, wrap next st, turn.
 Rows 10, 11, and 12: Knit across all sts.

Panel 16: Change to black.
 Rows 1 and 2: Knit.
 Rows 3, 5, 7, and 9: Purl to last 3 sts, k3.
 Row 4: K40, wrap next st, turn.
 Row 6: K44, wrap next st, turn.
 Row 8: K48, wrap next st, turn.
 Row 10: Knit across all sts.

Panel 17 (center back panel): Change to gray/black. Work St st for 4 rows.
 Rows 1, 3, 5, and 7: Purl to last 3 sts, k3.
 Row 2: K50, wrap next st, turn.
 Row 4: K54, wrap next st, turn.
 Row 6: K58, wrap next st, turn.
 Row 8: Knit across all sts.
 Place all 81 (86, 88, 90) sts onto holder. Set aside.

Right Body Half

The right body half is worked as a mirror image of the left body half. Neck, shoulder, and armhole shaping are worked at the beginning of RS rows and end of WS rows; the garter sts for hem

are worked at the beginning of WS rows; and the short rows are worked on WS purl rows. To get you started, detailed instructions are given for the first three panels, followed by general directions for the remaining panels.

Panel 1 (center front panel): Work as for left body panel 1, inc 1 st at beg of last row (neck edge) and marking side facing you as you work the last row as the RS—73 (78, 80, 82) sts.

Panel 2: Change to black.

Row 1: (WS) K3, purl to last st, M1, p1—74 (79, 81, 83) sts.

Row 2: K1, M1, knit to end—75 (80, 82, 84) sts.

Row 3: Rep Row 1—76 (81, 83, 85) sts.

Row 4: Rep Row 2—77 (82, 84, 86) sts.

Row 5: K3, p45, wrap next st, turn.

Rows 6, 8, and 10: Knit across all sts.

Row 7: K3, p41, wrap next st, turn.

Row 9: K3, p37, wrap next st, turn.

Row 11: K3, purl to last st, M1, p1—78 (83, 85, 87) sts.

Row 12: K1, M1, knit to end—79 (84, 86, 88) sts.

Panel 3: Change to gray/black.

Row 1: Knit to last st, M1, k1—80 (85, 87, 89) sts.

Row 2: Knit.

Row 3: K3, p37, wrap next st, turn.

Rows 4, 6, and 8: Knit across all sts.

Row 5: K3, p41, wrap next st, turn.

Row 7: K3, p45, wrap next st, turn.

Row 9: Knit to last st, M1, k1—81 (86, 88, 90) sts.

Row 10: Knit.

Panels 4 and 5: Work as for left body half panels 4 and 5, reversing shaping, and working short rows on WS Rows 3, 5, and 7—78 (83, 85, 87) sts after completing panel 4; 76 (81, 83, 85) sts after completing panel 5.

Panel 6: Change to black. Work as for left body panel 6, reversing shaping and working short rows on WS Rows 5, 7, and 9—74 (79, 81, 83) sts.

Panel 7: Change to gray/black. Work as for left body panel 7,

reversing shaping and working short rows on WS Rows 5, 7, and 9. On Row 10, BO 28 (33, 35, 37) sts at beg of row (arm-hole edge), work to end—44 sts rem.

Panels 8, 9, and 10: Work as for left body panels 8, 9, and 10, omitting the BO in Row 1 of panel 8, reversing shaping, and working short rows on WS Rows 5, 7, and 9—40 sts rem after completing each of panels 8 and 9; 44 sts after completing panel 10.

Panel 11: Change to gray/black. Work as for left body panel 11, working Row 1 as foll: K3, purl to end, CO 28 (33, 35, 37) sts—72 (77, 79, 81) sts at end row. Cont as established, reversing shaping and working short rows on WS Rows 5, 7, and 9—75 (80, 82, 84) sts.

Panel 12: Change to black. Work as for left body panel 12, reversing shaping and working short rows on WS Rows 5, 7, and 9—77 (82, 84, 86) sts.

Panels 13 and 14: Work as for left body panels 13 and 14, reversing shaping and working short rows on Rows 3, 5, and 7—80 (85, 87, 89) sts after completing panel 13; 81 (86, 88, 90) sts after completing panel 14.

Panels 15 and 16: Work as for left body panels 15 and 16, working short rows on WS Rows 5, 7, and 9.

Panel 17 (center back panel): Change to gray/black. Work as for left body panel 17, working short rows on WS Rows 3, 5, and 7—81 (86, 88, 90) sts. Place sts on spare needle.

Join Body Pieces

With right sides facing, use the three-needle method (see Glossary, page 99) to join right and left body pieces at center back.

Sleeves

With gray/black and larger needles, CO 62 (66, 68, 68) sts. Work seed st for 4 rows. Change to St st.

Lower right chevron: Work short rows and sleeve shaping as foll: Short-row 1: (RS) K31 (33, 34, 34), wrap next st, turn, place marker (pm), purl to end.

Short-row 2: Knit to 1 st before m, wrap next st, turn, purl to end.

Short-row 3: Inc 1 st at beg of needle, place another marker after inc'd st, knit to 2 sts before next m, wrap next st, turn, purl to end.

Cont in this manner, inc 1 st at beg of RS row every foll 6 rows 9 (10, 7, 7) more times, then every 4 rows 0 (0, 4, 4) times, and *at the same time*, cont working short rows, wrapping and turning 1 st further from center m each RS row, and purling back to the outer edge on the foll row, until only 2 sts rem to be worked bet markers, ending with a RS row—41 (44, 46, 46) sts bet beg of row and center marker; 31 (33, 34, 34) sts bet markers; 10 (11, 12, 12) sts outside first marker. Working on these sts only, purl 1 row, knit 1 row. Cut yarn. Place this set of sts on holder.

Lower left chevron: Join gray/black yarn to rem 31 (33, 34, 34) sts, ready to work a WS row.

Short-row 1: (WS) P31 (33, 34, 34), turn, knit to end.

Short-row 2: Purl to last st, wrap last st, turn, knit to end.

Short-row 3: Purl to last 2 sts, wrap next st, turn, knit to end.

At the same time, inc 1 st at outer edge of sleeve on this row, placing a marker before the inc'd st.

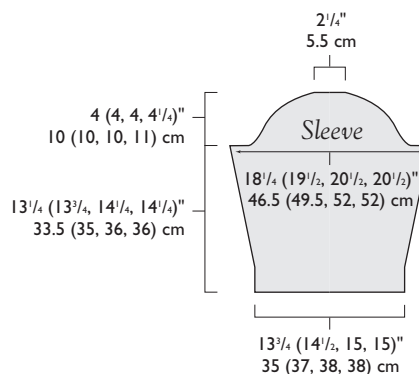
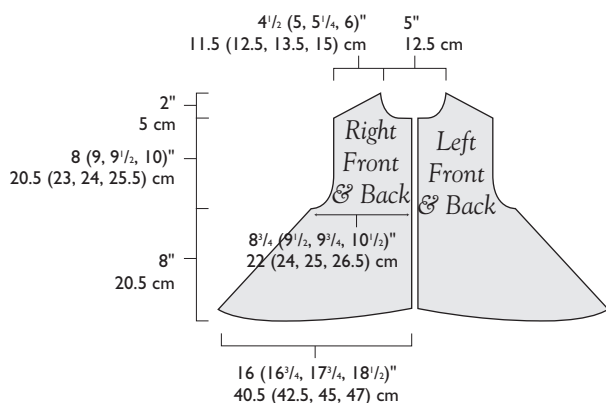
Cont in this manner, inc 1 st at end of WS rows as for lower right chevron, and cont working short rows, wrapping and turning 1 st further from center on each WS row, and knitting back to the outer edge on the foll row until 2 sts rem to be worked bet m and



center of sleeve, ending with a WS row—41 (44, 46, 46) sts rem: 31 (33, 34, 34) sts inside marker; 10 (11, 12, 12) sts inc'd outside marker. Working across all these sts, knit 1 row. Do not cut yarn. Replace all sts onto one needle, with a marker at center, ready to work a WS row with attached yarn—82 (88, 92, 92) sts. **Next row:** (WS) With gray/black knit 1 row. Change to black and knit 2 rows.

Contrasting band: (RS) Cont with black, k2, M1, knit to 2 sts before center m, k2tog, knit to end. **Next row:** P2, M1, purl to 2 sts before center m, p2tog, purl to end. Repeat the last 2 rows 5 times more—41 (44, 46, 46) sts each side of center m. Change to gray/black. **Shape cap right edge:** (RS) BO 8 sts, knit to 1 st before center m, wrap next st, turn. **Next row:** Purl to last 2 sts, p2tog—32 (35, 37, 37) rem before center m. Cont in this manner, wrapping and turning 1 st further from center m each RS

row and working back to the outer edge of each WS row and at the same time, dec 1 st at outer edge every row 7 more times (p2tog at end of WS rows; k2tog at beg of RS rows), then dec 1 st at outer edge every other row 8 times, ending with a RS row—17 (20, 22, 22) sts rem before center m. Cut yarn. Place sts on holder. **Shape cap left edge:** Join gray/black yarn to rem 41 (44, 46, 46) sts, ready to work a WS row. BO 8 sts, purl to 1 st before center m, wrap next st, turn. **Next row:** Knit to last 2 sts, k2tog. Cont in this manner, wrapping and turning 1 st further from center m each WS row and working back to the outer edge each RS row, and at the same time, at outer edge dec 1 st every row 7 more times, then every other row 8 times, ending with a RS row—17 (20, 22, 22) sts rem after center m. Replace all sts on one needle, with a m at center of row, ready to work a WS row with attached yarn—34 (40, 44, 44) sts. Purl 1 row. **Upper Chevron:** Change



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to black. *Next row:* Knit all sts to right of m, sl m, wrap next st, turn. *Next row:* (WS) Purl to 1 st past m, wrap next st, turn. *Next row:* Knit to 2 sts past m, wrap next st, turn. *Next row:* Purl to 3 sts past m, wrap next st, turn. Cont in this manner, working 1 st further away from center m in each row until all sts have been worked, ending with a RS row. Purl 1 row across all sts, removing m. **Shape cap top:** BO 12 (15, 17, 9) sts at beg of next 2 rows, then BO 0 (0, 0, 8) sts at beg of foll 2 rows—10 sts rem. BO all sts.

Finishing

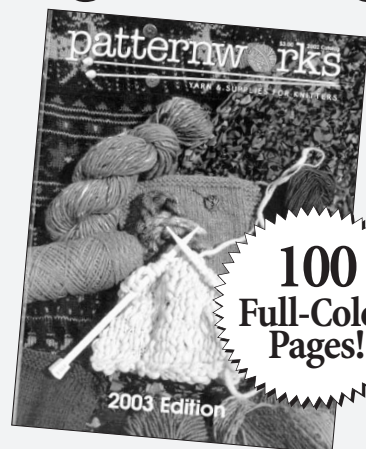
Wet-press seams by spraying them with cool or lukewarm water and running a finger firmly along them. Do not use a hot iron. With smooth yarn threaded on a tapestry needle, sew shoulder seams, matching pelt patterns at the seams. Sew sleeve seams. Turn jacket inside out and with RS tog, pin sleeve to armhole, matching center of sleeve cap to shoulder seam and underarm sleeve seam to center point of armhole bottom edge, easing in sleeve fullness around the upper portion of the armhole (not in the underarm area, which would make for a bulky fit). Using a backstitch (see Glossary, page 99), sew sleeve into armhole, working 1 st in from the selvedge. **Collar:** With gray/black, smaller needles, RS facing, and beg at left front, pick up and knit 64 sts around neck edge to right front, placing a marker at the center back (32 sts in from each edge). Work garter st for 4 rows. *Next row:* (RS) K3, M1, knit to end. *Next row:* K3, M1, purl to last 3 sts, k3—66 sts. Rep these 2 rows 3 more times—72 sts. Work short rows as foll: *Next row:* (RS) K10, wrap next st, turn, purl to last 3 sts, k3. *Next row:* Knit to 16 sts past center m, wrap next st, turn, purl to 16 sts past center m, wrap next st, turn, knit to end. *Next row:* (WS) K3, p7, wrap next st, turn, knit to end. *Next row:* K3, purl to last 3 sts, k3. Cont in St st as established and working last 3 sts on either edge in garter st, dec 1 st at each end of needle every other row 3 times, then dec 1 st each end of needle every row 2 times—62 sts rem. Cont in garter st, dec 1 st each end of needle every row 3 times—56 sts rem. BO all sts. Sew hook-and-eye fasteners to center fronts. ∞

ANNIE MODESITT lives in South Orange, New Jersey, with her husband and two children. Visit her website at www.modcard.com.

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VIP CARDIGAN

design by CHARLOTTE MORRIS

FOR A SOFT, FEMININE VARIATION ON THE CLASSIC ARAN CARDIGAN, Charlotte Morris substitutes wrapped traveling stitches and a smock pattern for the traditional cables, and she works it all in a lightweight wool-cashmere yarn called VIP.

Finished Size 36 (40, 44½, 48½, 52½)" (91.5 [101.5, 113, 123, 133.5] cm). Cardigan shown measures 40" (101.5 cm).

Yarn Lana Gatto VIP (80% wool/20% cashmere; 218 yd [200 m]/50 g): #2322 sage green, 8 (8, 10, 12, 13) balls. Yarn distributed by Needful Yarns.

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

Notions Stitch holders; markers (m); tapestry needle; size D/3 (3.25 mm) crochet hook; nine (nine, nine, ten, ten) ½" (1.3-cm) buttons.

Gauge 34 sts and 38 rows = 4" (10 cm) in smocking stitch on larger needles; 29 sts and 34 rows = 4" (10 cm) in twisted seed stitch on larger needles; 25-st diamond panel = 3½" (9 cm) wide; 34 rows of diamond panel = 4" (10 cm) high on larger needles.

Notes

To compensate for the slight difference in row gauges, work a pair of short rows in the smocking stitch areas every 20 rows. Work neck shaping bind-offs in St st, not in smocking stitch pattern. Work partial pattern repeats in St st.

Back

With smaller needles, CO 138 (154, 170, 186, 202) sts. *Border set-up row:* (RS) [P1, k1tbl (through back loop)] 8 (10, 12, 14, 16) times, p2, [k1tbl] 2 times, p3, [(k1tbl) 3 times, p3] 3 times, [k1tbl] 2 times, p2, k1tbl, [p2, (k1tbl) 2 times] 11 (13, 15, 17, 19) times, p2, k1tbl, p2, [k1tbl] 2 times, p3, [(k1tbl) 3 times, p3] 3 times, [k1tbl] 2 times, p2, [k1tbl, p1] 8 (10, 12, 14, 16) times. Cont in established rib until piece measures 2½ (2½, 2¾, 2¾, 3)" (6.5 [6.5, 7, 7, 7.5] cm) from beg, ending with a WS row. Change to larger needles. *Body set-up row:* Beg with Row 1 of charts, work 16 (20, 24, 28, 32) sts according to Right Seed Stitch chart, place marker (pm), p2, pm, work 25 sts according to Diamond Panel chart, pm, p2, pm, work 48 (56, 64, 72, 80) sts according to Smocking chart, pm, p2, pm, work 25 sts according to Diamond Panel chart, pm, p2, pm, work rem 16 (20, 24, 28, 32) sts according to Left Seed Stitch chart. Work as established through Row 32 of Diamond Panel chart, working short rows in the smocking stitch areas every 20 rows (see Notes), then repeat Rows 13–32 only of Diamond Panel chart (cont working other sts as established), until piece measures 14 (15, 15, 15¼, 15¼)" (35.5 [38, 38, 40, 40] cm) from beg, ending with a WS row. **Shape armholes:** BO 3 (4, 5, 6, 7) sts at beg of next 4 rows—126 (138, 150, 162, 174) sts rem. Dec 1 st each end of needle every other row 6 (7, 7, 8, 9) times—114 (124, 136, 146, 156) sts rem. Dec 1 st

each end of needle every 4 rows 3 (4, 5, 6, 7) times—108 (116, 126, 134, 142) sts rem. Cont even until armholes measure 7¼ (8, 8¼, 8½, 8¾)" (19.5 [20.5, 21, 21.5, 22] cm), ending with Row 26 (16, 16, 26, 26) of Diamond Panel chart. *Next row:* (RS) Work 31 (33, 36, 38, 40) sts in patt, *tightly* BO next 46 (50, 54, 58, 62) sts for neck in St st, work in patt to end—31 (33, 36, 38, 40) sts rem each side. Working each side separately, work 2 rows even, ending with Row 29 (19, 19, 29, 29) of Diamond Panel chart. Place sts on holders for each shoulder.

Right Front

With smaller needles, CO 68 (76, 84, 92, 100) sts. *Border set-up row:* (RS) K1 (selvedge st), p2, k1tbl, [p2, (k1tbl) 2 times] 4 (5, 6, 7, 8) times, p2, k1tbl, p2, [k1tbl] 2 times, p3, [(k1tbl) 3 times, p3] 3 times, [k1tbl] 2 times, p2, [k1tbl, p1] 8 (10, 12, 14, 16) times. Working selvedge st at center front edge in garter st (knit every row), cont as established until piece measures 2½ (2½, 2¾, 2¾, 3)" (6.5 [6.5, 7, 7, 7.5] cm) from beg, ending with a WS row. Change to larger needles. *Body set-up row:* Beg with Row 1 of charts, k1 (selvedge st), p2, pm, work 20 (24, 28, 32, 36) sts according to Smocking chart, pm, p2, pm, work 25 sts according to Diamond Panel chart, pm, p2, pm, work 16 (20, 24, 28, 32) sts according to Left Seed Stitch chart. Working selvedge st in garter st, cont in patt as established until piece measures same as back to armhole, ending with a RS row. **Shape armhole:** BO 3 (4, 5, 6, 7) sts at beg of next 2 WS rows—62 (68, 74, 80, 86) sts rem. Dec 1 st at armhole edge every other row 6 (7, 7, 8, 9) times—56 (61, 67, 72, 77) sts rem. Dec 1 st at armhole edge every 4 rows 3 (4, 5, 6, 7) times—53 (57, 62, 66, 70) sts rem. Cont even until armhole measures 5¼ (5½, 5¾, 6, 6¼)" (13.5 [14, 14.5, 15, 16] cm), ending with a WS row. **Shape neck:** (RS) BO 8 (8, 8, 10, 10) sts, work to end—45 (49, 54, 56, 60) rem. At neck edge, BO 3 (4, 5, 5, 6) sts 2 times (see Notes)—39 (41, 44, 46, 48) sts rem. Dec 1 st at neck edge every row 4 times, then dec 1 st every other row 4 more times—31 (33, 36, 38, 40) sts rem. Cont even until piece measures about the same length as back, but end with Row 31 (21, 21, 31, 31) of Diamond Panel chart. Place sts on holder.

Left Front

Work as for right front, reversing shaping by working armhole BO on RS rows and neck BO on WS rows, and working set-up rows as foll: *Border set-up row:* (RS) [P1, k1tbl] 8 (10, 12, 14, 16) times, p2, [k1tbl] 2 times, p3, [(k1tbl) 3 times, p3] 3 times, [k1tbl] 2 times, p2, k1tbl, [p2, (k1tbl) 2 times] 4 (5, 6, 7, 8) times, p2, k1tbl, p2, k1 (selvedge st; work in garter throughout). *Body set-up row:* Work



16 (20, 24, 28, 32) sts according to Right Seed Stitch chart, pm, p2, pm, work 25 sts according to Diamond Panel chart, pm, p2, pm, work 20 (24, 28, 32, 36) sts according to Smocking chart, pm, p2, k1 (selvedge st; work in garter throughout).

Sleeves

With smaller needles, CO 65 (69, 73, 77, 81) sts. *Border set-up row:* (RS) [P1, k1tbl] 9 (10, 11, 12, 13) times, p2, [k1tbl] 2 times, [p3, (k1tbl) 3 times] 3 times, p3, [k1tbl] 2 times, p2, [k1tbl, p1] 9 (10, 11, 12, 13) times. Cont as established until piece measures $2\frac{1}{2}$ ($2\frac{3}{4}$, $2\frac{3}{4}$, 3)" (6.5 [6.5, 7, 7, 7.5] cm) from beg, ending with a WS row. Change to larger needles. *Body set-up row:* (RS) Beg with Row 1 of charts, work 18 (20, 22, 24, 26) sts according to Right Seed Stitch chart, pm, p2, pm, work 25 sts according to Diamond Panel chart, pm, p2, pm, work 18 (20, 22, 24, 26) sts according to Left Seed Stitch chart. Work 1 row even. *Next row:* Work first st, M1 (see Glossary, page 98), work in patt to last st, M1, work last st—2 sts inc'd; 67 (71, 75, 79, 83) sts total. Cont in patt as established, working through Row 32 of Diamond Panel chart, then rep Rows 13–32 only, and at the same time, inc 1 st each end of needle as before every 6 rows 10 (6, 12, 12, 16) times more, then every 4 rows 10 (14, 8, 8, 4) times, working new sts in seed st—107 (111, 115, 119, 123) sts total. Cont even in patt until piece measures $15\frac{1}{2}$ ($15\frac{1}{4}$, $16\frac{1}{2}$, $16\frac{1}{4}$, $17\frac{1}{2}$)" (39.5 [38.5, 42, 41.5, 44.5] cm) from beg, ending with Row 30 (28, 16, 14, 22) of Diamond Panel chart. *Shape cap:* BO 3 (4, 5, 6, 7) sts at beg of next 4 rows—95 sts rem. Work 1 row even. Dec 1 st each end

of needle on next row, then every other row 16 (18, 20, 22, 24) times more (ending with Row 28 [30, 22, 24, 16] of chart), then every row 10 (8, 6, 4, 2) times (ending with Row 18 [18, 28, 28, 18] of chart)—41 sts rem. BO 4 sts at beg of next 4 rows (ending with Row 22 [22, 32, 32, 22] of chart)—25 sts rem. BO all sts.

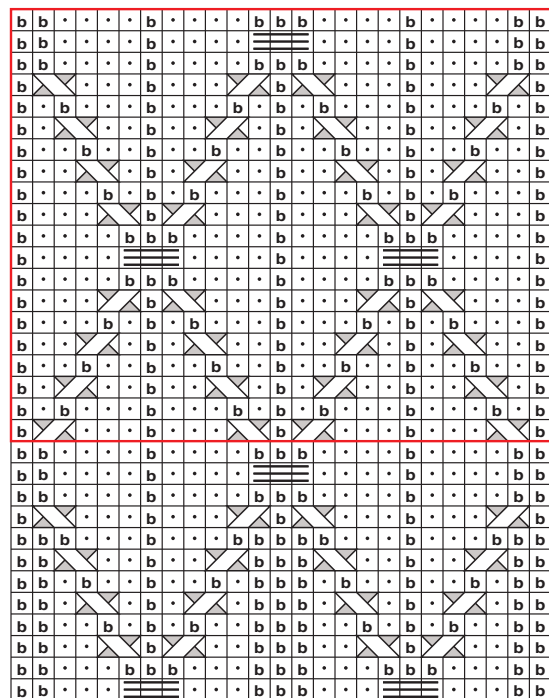
Collar

With smaller needles, CO 209 (227, 251, 269, 287) sts. Rep Rows 1 and 2 of Collar chart until piece measures $1\frac{1}{4}$ " (4.5 cm), then work Rows 3–12 once—106 (115, 127, 136, 145) sts rem. Work Rows 13 and 14 three times (6 rows total). Place sts on waste yarn.

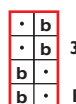
Finishing

Button band: With smaller needles, CO 163 (175, 175, 184, 184) sts. *Set-up row:* K1 (selvedge st; knit every row), k1tbl, p1, k1tbl, *p2, [k1tbl, p1] 3 times, k1tbl; rep from * 2 (1, 1, 2, 2) more time(s), **p2, [k1tbl, p1] 9 times, k1tbl; rep from ** 6 (7, 7, 7, 7) more times, p2, k1tbl, p1, k1tbl, k1 (selvedge st; knit every row). Work 8 rows as established. Place sts on waste yarn. With crochet hook and using a slip-stitch crochet seam (see Glossary, page 99), join band to live sts of left front. Sew a button in the center of each p2 pair. **Buttonhole band:** CO as for button band. *Set up row:* K1 (selvedge st), k1tbl, p1, k1tbl, *p2, [k1tbl, p1] 9 times, k1tbl; rep from * 6 (7, 7, 7, 7) more times, **p2, [k1tbl, p1] 3 times, k1tbl; rep from ** 2 (1, 1, 2, 2) more time(s), p2, k1tbl, p1, k1tbl, k1 (selvedge st). Work 3 rows as established.

Diamond Panel

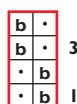


Left Seed Stitch



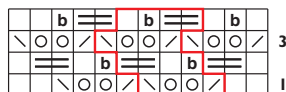
back, right front;
sleeves left side

Right Seed Stitch

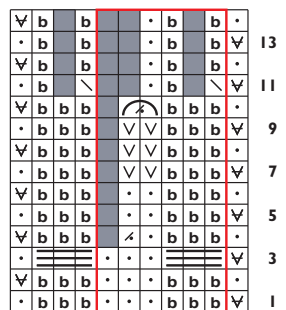


back, left front;
sleeves right side

Smocking

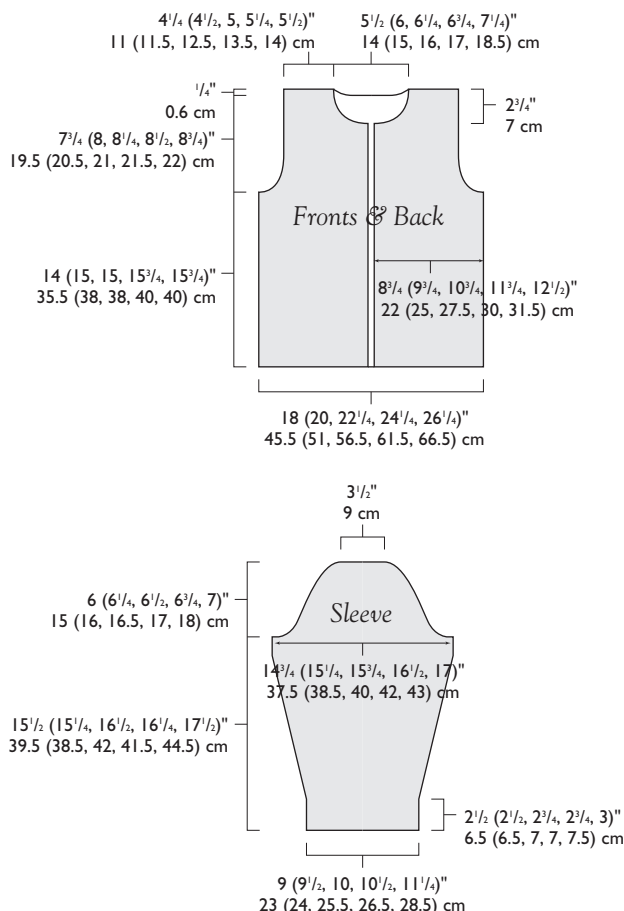


Collar




- k on RS; p on WS
- p on RS; k on WS
- k1tbl on RS; p1tbl on WS
- yo
- k2tog
- ssk
- k2tog on WS
- slip st with yarn at WS
- slip st with yarn at RS
- no stitch
- pattern repeat

- double wrap (WS only): bring yarn to back (yb), sl next 2 sts to right needle, bring yarn to front (yf), sl same 2 sts to left needle, bring yarn across front of these sts then to back, sl same sts to right needle, yf
- triple wrap (WS only): *bring yarn to back (yb), sl next 3 sts to right needle (yf), sl same 3 sts to left needle; rep from * two more times, yb, sl same sts to right needle, yf
- (WS only) insert right needle up under floats of slipped stitches; k2tog, bringing right needle back out from under floats
- I/1PRC: sl 1 st onto cn and hold in back, k1tbl, p1 from cn
- I/1PLC: sl 1 st onto cn and hold in front, p1 from cn, k1tbl




Buttonhole row: (RS) *Work in patt to 1 st before first p2 pair, sl 1 pwise with yarn in back (wyib), sl 1 kwise wyib, pass both slipped sts back to left needle and k2tog tbl, [yo] 2 times, sl 1 pwise wyib, sl next st as if to purl tbl, pass both slipped sts back to left needle and k2tog; rep from *. Next row: (WS) Work in patt as established, working each double yarnover as k1, k1tbl. Finish as for button band. Use slip-stitch crochet to join piece to right front edge as for button band. **Block:** Pin body and sleeve pieces to measurements, spray with water, and leave to air-dry. (Blocking by immersion not recommended.) Shape collar into a gentle curve, folding it along the line formed by Rows 7–10 of Collar chart so that RS of collar will show when collar is attached to body. Spray with water. Using the three-needle method (see Glossary, page 99), join fronts to back at shoulders. Use slip-stitch crochet to join live collar sts to neck edge, centering the selvages of the collar on the front bands and distributing sts as foll: Join 3 sts from band center to front edge, join 14 (16, 18, 20, 22) sts along front neck bound-off sts, 18 sts along the shaped side of front neck, 36 (41, 49, 54, 59) sts along back neck, 18 sts down other shaped side of front neck, 14 (16, 18, 20, 22) sts along front neck bound-off sts, 3 sts along band edge to center. With yarn threaded on tapestry needle, sew sleeve and side seams. Weave in loose ends. Sew buttons opposite buttonholes. ∞

CHARLOTTE MORRIS is a technical editor for *Interweave Knits*.



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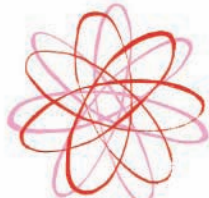
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FABU DOLMAN

design by LISA DANIELS

WORKED FROM CUFF TO CUFF IN SEVEN SHADES OF NOVELTY YARN, this boldly striped sweater is deceptively simple to make. Beginning at the left cuff, the sweater is worked in a single piece to the right cuff, with stitches increased and decreased along the way to shape the dolman sleeves and body. To finish, the two sleeve and side seams are sewn together.

Finished Size 38 (42, 46, 52, 56)" (96.5 [106.5, 117, 132, 142] cm) bust/chest circumference. Sweater shown measures 42" (106.5 cm).

Yarn Muench Fabu (90% viscose, 10% polyester; 72 yd [66 m]/50 g): #4308 turquoise, 4 (4, 5, 6, 7) skeins; #4306 blue, 3 (3, 4, 5, 5) skeins; #4305 plum, 2 (2, 3, 3, 4) skeins; #4310 magenta, #4313 brown, #4312 gold, and #4304 red, 1 (1, 1, 2, 2) skein(s) each.

Needles Size 10 (6 mm). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 14 sts and 21 rows = 4" (10 cm) in St st.

Stitch Guide

Stripe Pattern: In St st, work 16 rows turquoise, 8 rows blue, 8 rows magenta, 4 rows brown, 8 rows gold, 12 rows turquoise, 12 rows plum, 4 rows blue, 4 rows brown, 8 rows red, 4 rows plum, 12 rows blue. Repeat these 100 rows for stripe pattern.

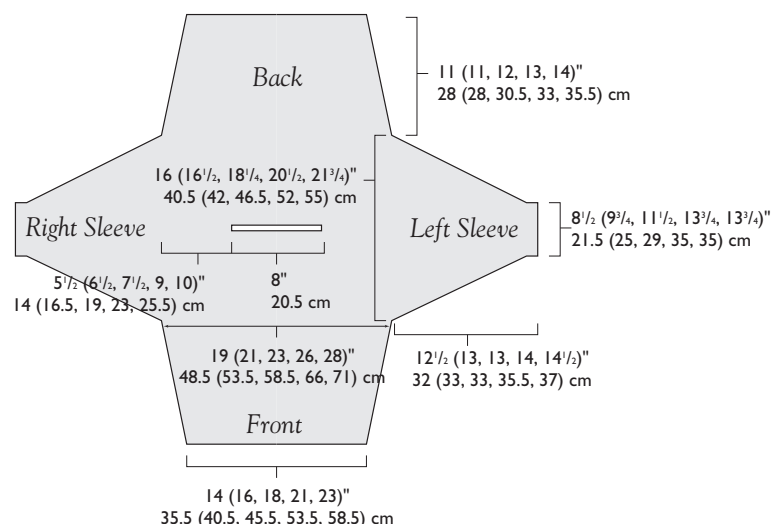
Body and Sleeves

Left sleeve: With turquoise, CO 30 (34, 40, 48, 48) sts, placing a marker (m) after the 15 (17, 20, 24, 24)th st to indicate shoulder line at the center of the row. **Shape sleeve and shoulder:** Work in St st according to stripe patt, inc 1 st each end of needle on row 11 (11, 11, 15, 15), then every foll 6 (8, 8, 8, 6) rows 8 (7, 7, 7, 9) times more, and *at the same time*, inc 1 st each side of m on rows 17, 33, 49, 65, and 81 as foll: Knit to 1 st before m, M1 (see Glossary, page 98), k1, sl m, k1, M1, knit to end. After incs at each side of sleeve have been completed, cont in St st working center incs as established until row 66 (68, 68, 74, 76) has been completed—56 (58,

64, 72, 76) sts; piece should measure about 12½ (13, 13, 14, 14½)" (32 [33, 33, 35.5, 37] cm) from beg. Place a marker at each side to indicate beg of body shaping. **Inc for body:** Remembering to inc 2 sts at center on row 81, use the knitted method (see Glossary, page 98) to CO 3 sts at beg of next 4 (4, 6, 4, 4) rows, then CO 5 sts at beg of foll 2 rows, then CO 7 sts at beg of foll 2 (2, 2, 4, 2) rows, then CO 10 sts at beg of foll 4 (4, 4, 4, 6) rows—134 (136, 148, 164, 174) sts. Cont even until piece measures 5½ (6½, 7½, 9, 10)" (14 [16.5, 19, 23, 25.5] cm) from markers at beg of body shaping, ending with a WS row. **Divide for neck opening:** (RS) Work 67 (68, 74, 82, 87) sts for back, remove marker, place rem 67 (68, 74, 82, 87) sts for front on holder to work later. Work even on 67 (68, 74, 82, 87) sts for back for 42 rows, ending with a WS row—piece should measure 8" (20.5 cm) from dividing point. Place these sts on holder. Return 67 (68, 74, 82, 87) held front sts on needle, ready to work a RS row. Work 42 rows even as for back, ending with a WS row. **Join front and back:** (RS) K67 (68, 74, 82, 87) back sts, pm, k67 (68, 74, 82, 87) front sts—134 (136, 148, 164, 174) sts total. Cont even until piece measures 2½ (4, 5, 7½, 9)" (6.5 [10, 12.5, 19, 23] cm) from joining row, ending with a WS row. **Dec for body:** Dec 1 st each side of center marker on next row, then every foll 16 rows 4 more times as foll: Knit to 2 sts before m, ssk, sl m, k2tog, knit to end. *At the same time*, when piece measures 5½ (6½, 7½, 9, 10)" (14 [16.5, 19, 23, 25.5] cm) from joining row, ending with a WS row, **Shape body:** BO 10 sts at beg of next 4 (4, 4, 4, 6) rows, then BO 7 sts at beg of foll 2 (2, 2, 4, 2) rows, then BO 5 sts at beg of foll 2 rows, then BO 3 sts at beg of foll 4 (4, 6, 4, 4) rows—54 (56, 62, 70, 74) sts; 38 (38, 41, 45, 48) sts bound off at each side, and 2 center dec rows completed. Place marker at each side to indicate end of body shaping. Work even for 6 (0, 0, 2, 8) rows. **Shape right sleeve:** Dec 1 st each end of needle on next row, then every foll 6 (8, 8, 8, 6) rows 8 (7, 7, 7, 9) more times, and *at the same time*, cont to work center dec rows as established—30 (34, 40, 48, 48) sts rem. Cont even until sleeve measures 12½ (13, 13, 14, 14½)" (32 [33, 33, 35.5, 37] cm) from end of body shaping. BO all sts.

Finishing

Fold piece in half with neck opening along the fold. With yarn threaded on a tapestry needle, sew dolman sleeve/side seams. Weave in loose ends. Block lightly, if desired, to eliminate curling at edges.



LISA DANIELS is the owner of Big Sky Studio and Gallery, a yarn shop, teaching center, and design showcase in Lafayette, California.



MANDALAY MEDALLIONS

design by N O R A H G A U G H A N

A RING OF CROCHETED MEDALLIONS FORM THE LACY YOKE in this matte silk-tweed pullover. Stitches are picked up from the crocheted ring, then worked in the round to the lower edges, which are finished off with a crocheted edging. Instructions for all of the crochet stitches are provided in the Glossary on page 100.

Finished Size 36 (40½, 45, 49½)" (91.5 [103, 114.5, 125.5] cm) bust/chest circumference. Sweater shown measures 40½" (103 cm).

Yarn Reynolds Mandalay (100% silk; 98 yd [89 m]/50 g): #12 garnet, 8 (9, 11, 13) skeins. Yarn distributed by JCA, Inc.

Needles Size 6 (4 mm): 24" (60-cm) circular (cir). Size 7 (4.5 mm): 24" (60-cm) cir and set of 4 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Size G/6 (4.25-mm) crochet hook (adjust hook size if necessary to obtain the correct gauge); markers (m); tapestry needle.

Gauge 16 sts and 22 rows = 4" (10 cm) in St st on larger needles. One crochet motif measures 4½" (11.5 cm) in diameter.

Stitch Guide

Crochet Motif: (See Glossary, page 100, for crochet instructions)

Foundation ring: Ch 4, join with slip st (sl st) to form a ring.

Rnd 1: Work 12 sc into foundation ring, join with a sl st.

Rnd 2: Work 2 sc in each sc of previous rnd (inserting hook into back thread of each st), join with a sl st.

Rnd 3: *1 sc (inserting hook into back thread only), ch 2, skip 1 st; rep from * around, join with a sl st.

Rnd 4: (1 sc, 1 dc, 2 tr, 1 dc, 1 sc) in each ch-2 space, join with a sl st.

Break yarn and fasten off.

Yoke

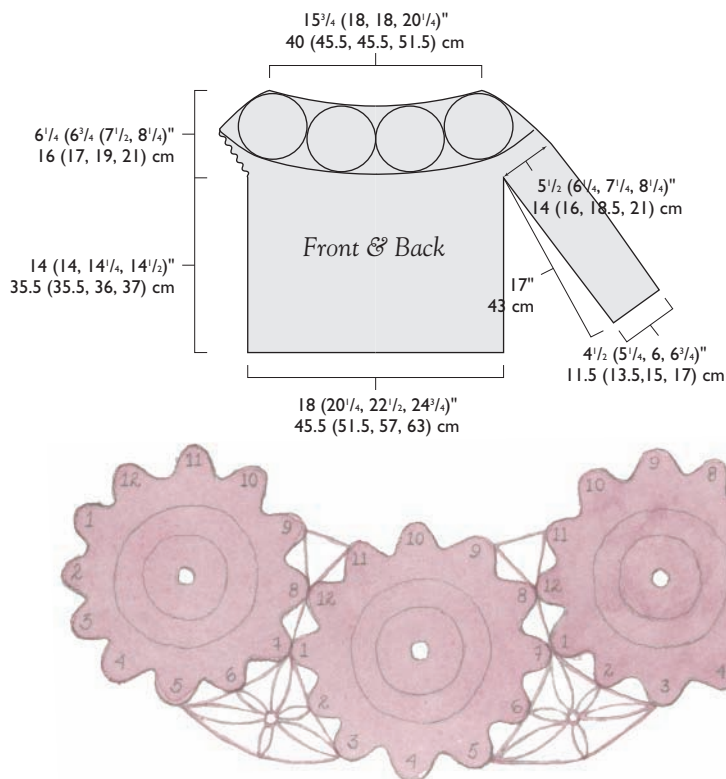
With crochet hook, make 7 (8, 8, 9) crochet motifs (see Stitch Guide). ***Connect lower half of motifs:** Using illustration on page 70 as a guide, work 1 slip st in center st of petal #1 of first motif, ch 3, sl st in center of petal #2 of same motif, ch 3, sl st in center of petal #3 of same motif, ch 11, sl st in petal #5 of second motif (held to the left of first motif), ch 3, sl st in petal #6 of second motif, ch 3, sl st in center of both petal #7 of second motif and petal #1 of first motif. **Make daisy center:** Ch 5, sl st into sl st on petal #2 of first motif, ch 5, sl st into sl st on petal #3 of first motif, ch 5, sl st in center of ch-11, ch 5, sl st into sl st on petal #5 of second motif, ch 5, sl st into sl st on petal #6 of second motif, ch 3, sl st into the center of each st of the five ch-5 (one at a time), sl st to connect to first of these five sl st, ch 3, sl st into meeting of petal #1 of first motif and petal #7 of second motif. Do not break yarn. **Connect upper half of motifs:** Ch 3, sl st into center of both petal #8 of second motif and petal #12 of first motif, ch 3, sl st into center of petal #9 of second motif, ch 3, sl st into center of petal #11 of first motif, ch 3, sl st into st

where petal #8 of second motif and petal #12 of first motif meet. Break yarn and fasten off. Rep from *, joining motifs from right to left, until all motifs are joined together in a large ring. **Upper edging:** Working around the smaller circumference edge (neck edge) of the yoke ring, and working from right to left, work 1 sl st in center st of petal #10 of first motif, *ch 3, sl st in center of petal #11 of same motif, ch 3, sl st in center of petal #9 of next motif to the left, ch 3, sl st in center of petal #10 of second motif; rep from * around, and join with a sl st. Do not break yarn. With smaller cir knitting needle and RS facing, pick up and knit 3 sts in each ch-3 and 1 st in each sl st around neckline (12 sts picked up for each crochet motif)—84 (96, 96, 108) sts. Place marker (pm) and join. Work St st in the rnd for ¾" (2 cm). BO as foll: K2tog, *[yo, pass st on right needle over yo as if to BO] 2 times, k2tog, pass yo over k2tog; rep from * to end (1 st rem on right needle), [yo, pass st on right needle over yo as if to BO] 2 times. Break yarn, leaving an 8" (20.5-cm) tail. Thread tail through tapestry needle and join last st on needle to first k2tog of rnd. Fasten off to WS. **Lower edging:** Turn yoke upside down, with finished neck edge at the bottom. Working from right to left around the larger circumference edge (body edge) of the yoke ring, work 1 sl st in center st of petal #4, *ch 4, sl st in center of petal #5 of same motif, ch 5 (5, 6, 6), sl st in center of ch-11, ch 6 (5, 6, 5), sl st in center of petal #3 of next motif, ch 4, sl st in center of petal #4 of same motif; rep from * around and join with a sl st. Do not break yarn.

Body

With cir needle, pick up and knit 1 st for each st of the chain st sections and 1 st for each sl st—161 (176, 192, 207) sts; 23 (22, 24, 23) sts picked up for each crochet motif. Join for working in the rnd and knit the first 12 (0, 0, 12) sts. Place marker (pm); this is the center of the back. **Set-up rnd:** K27 (30, 32, 34), pm, k26 (28, 32, 35), pm, k55 (60, 64, 69), pm, k26 (28, 32, 35), pm, k27 (30, 32, 34) rem sts. **Inc rnd:** *Knit to 2 sts before m, M1 (see Glossary, page 98), k4, M1; rep from * 3 more times—8 sts inc'd. Inc 2 sts at each marker in this manner every other rnd 3 (4, 6, 8) more times—193 (216, 248, 279) sts. Knit 2 rnds. **Divide for body and sleeves:** Knit to m, place next 34 (38, 46, 53) sts on holder for sleeve, using the backward loop method (see Glossary, page 98), CO 9 (11, 11, 12) sts, knit across front sts to next sleeve m, place next 34 (38, 46, 53) sts on holder for other sleeve, use backward loop method to CO 9 (11, 11, 12) sts, knit to end—





USE CROCHET TO JOIN THE 12-PETAL MEDALLIONS INTO A RING TO FORM THE YOKE. HOLD TWO MEDALLIONS NEXT TO EACH OTHER WITH TWO PETALS TOUCHING. GIVING THE PETALS IMAGINARY NUMBERS AS SHOWN, WORK CROCHET CHAINS AND SLIP STITCHES AS DESCRIBED UNDER YOKE ON PAGE 68 TO FILL IN THE AREA BETWEEN ADJACENT MEDALLIONS AND TO CONNECT THE MEDALLIONS INTO A RING.

143 (162, 178, 197) sts rem. Knit 1 rnd, inc 1 (0, 2, 1) sts(s) evenly spaced—144 (162, 180, 198) sts. Knit every rnd until piece measures 14 (14, 14 1/4, 14 1/2)" (35.5 [35.5, 36, 37] cm) from dividing rnd. BO all sts. Do not cut yarn. **Crochet edging:** Work crochet along BO edge as foll: Work 6 dc in first BO st, *skip 2 sts, 1 dc in next st, skip 2 sts, 6 dc in next st; rep from *, end skip 2 dc, join to beg with a sl st. Break yarn and fasten off on WS.

Sleeves

Place 34 (38, 46, 53) held sleeve sts onto dpn, pick up and knit 1 st in each of the first 5 (6, 6, 6) sts along CO at underarm, pm, pick up and knit 5 (6, 6, 7) sts in the next 4 (5, 5, 6) sts CO at underarm—44 (50, 58, 66) sts total. Join and knit 10 rnds even.

Dec rnd: K2, k2tog, knit to 4 sts before m, ssk, k2—42 (48, 56, 64) sts rem. Dec 1 st each side of m in this manner every 10 rnds 3 (3, 4, 5) more times—36 (42, 48, 54) sts rem.

Knit even until piece measures 17" (43 cm) from pick-up rnd, or desired total length. BO all sts. Do not cut yarn. Work crochet edging as for lower body.

Finishing

Weave in loose ends. Block to measurements. ∞

NORAH GAUGHAN is the design director for JCA/Reynolds/Artful Yarns/Adrienne Vittadini Yarns.

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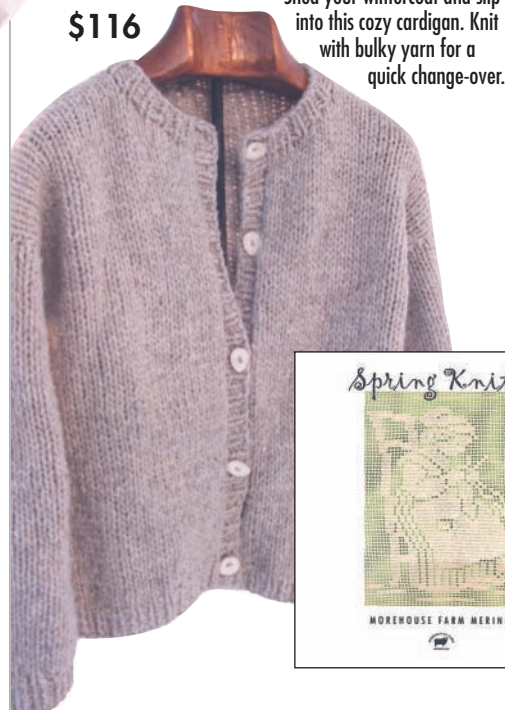
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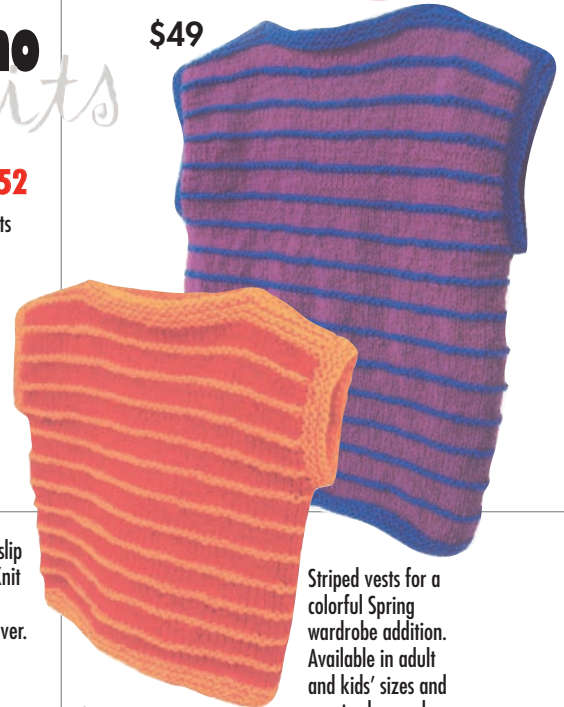


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How Much Yarn Do I Need? A Mathematical Approach

Lori Gayle

Suppose you have a fabulous idea for an original sweater. You've studied instructions for similar garments, covered scraps of paper with sketches and notes, and you're confident that you can figure out how to knit your dream project. One question remains: how much yarn to buy? Depending on your personality, you may want to wing it—take an educated guess and cross your fingers—or you may want to do some swatching and figuring and come up with a careful and, likely, accurate estimate.

Winging It

If you want to wing it, consider referring to one of the many reference guides that give yarn requirements based on garment size and yarn thickness, but keep in mind that the information in them is intended to be used only as a general rule of thumb. Alternatively, purchase yarn according to amounts given for a similar sweater in a published pattern, if you trust that the yarn amounts there are correct. To arrive at a more dependable estimate based on the details of your particular project, apply the easy-to-follow mathematical formulas here.

Using Your Math

To estimate yarn needs accurately you need to determine how many ounces/grams or yards/meters of the chosen yarn are required to produce a piece of knitted fabric of a certain size. Then you need to determine the sizes of all your garment pieces.

The following example walks you through the estimation of yarn required for a solid-color child's pullover worked in one stitch pattern. Strategies for estimating yarn amounts for multicolored and/or textured projects begin on pages 73 and 75, respectively.

Step One: Knit a Swatch

Like many other knitting adventures, the first step in determining yarn needs involves making a swatch, for which you will need at least a single skein of your chosen yarn. You can use the same swatch to determine gauge.

Knit a generous swatch—at least 5" (12.7 cm) square. Let's assume for our example that the gauge of your stitch pattern works out perfectly to 20 stitches and 28 rows in 4" (10 cm). If you cast on 25 stitches and make a 5" (12.7 cm) square swatch, you will have a piece of fabric knitted in your pattern stitch that covers 25 square inches (161.3 square cm). You now need to discover either the weight of the swatch or the length of yarn used in it.

Swatch Weight Method For this method, a digital scale or triple-beam balance is ideal, but postal or kitchen scales, which measure in fractions of grams/ounces, will also work well. Check the yarn label for the weight of the ball of yarn. You'll save yourself an extra step later on if you work with the same system re-

ported on the yarn label—grams or ounces. Let's say that the yarn for our example project contains 109 yards (100 meters) in each 50-gram skein. Therefore, you'll want to find out the weight of the swatch in grams.

For our example, let's suppose that the swatch weighs 10 grams. (If you weighed your swatch in ounces, multiply the number of ounces by 28.35 to get grams.) You can now determine the weight of yarn in each square unit of knitted fabric:

$$10 \text{ grams} \div 25 \text{ square inches} = 0.4 \text{ grams per square inch}$$

$$(10 \text{ grams} \div 161.3 \text{ square cm} = 0.06 \text{ grams per square cm})$$

Swatch Length Method This method is based on the length of yarn required to knit the swatch. Unravel the swatch (after measuring it, of course). If necessary, stretch the unraveled yarn slightly to straighten out any kinks (but avoid pulling it tight, especially very elastic yarns, or you will get an artificially long result) and use a yardstick (or yardage counter, spinner's niddy-noddy, or weaver's warping board) to measure the total length. Let's say that the yarn from the unraveled swatch measures 21.8 yards (19.9 meters). You can now determine the length of yarn in each square unit of knitted fabric:

$$21.8 \text{ yards} \div 25 \text{ square inches} = 0.87 \text{ yards per square inch}$$

$$(19.9 \text{ meters} \div 161.3 \text{ square centimeters} = 0.12 \text{ meters per square centimeter})$$

Step Two: Draw a Schematic

The next step is to determine how many square inches or centimeters there are in the entire garment by drawing a schematic. Here's a quick technique for getting a good estimate. If your algebra skills are still sharp, feel free to use a more exact method.

Draw a sketch of all the garment pieces laid out as if you were going to cut them out of imaginary rectangles of fabric. Remember to include elements not typically shown on schematics like neckbands, button bands, armhole bands, collars, pockets, and facings. The illustration on page 73 shows the pieces of our project arranged on three rectangles. *Note:* If you're planning to work your project in the round, still draw the pieces as if they had been cut apart like the ones in the example.

The back and front fit into a rectangle that measures 16" × 30" (40.5 × 76 cm), or 480 square inches (3078 square cm). The

sleeves fit into another rectangle (one sleeve is drawn upside-down to nestle close to its mate) that measures 11" x 23" (28 cm x 58.5 cm), or 253 square inches (1638 square cm). The shaded areas in the rectangle, which represent areas of no knitting, allow for an extra "fudge factor" in the estimate. The neckband is shown on the third rectangle, measuring 1" x 18" (2.5 cm x 46 cm), or 18 square inches (115 square cm). In our sample, the neckband is 1" (2.5 cm) deep and we've given a generous estimate for the length of twice the back neck width plus twice the front neck depth.

Step Three: Add it All Together

The next step is to add the areas of the three rectangles. Our sample sweater will require about 751 square inches (4831 square cm) of knitted fabric. Remember that the yarn chosen for this project contains 109 yards (100 cm) in each 50-gram skein.

If you used the *Swatch Weight Method*, you know that each square inch weighs 0.4 grams, and each square centimeter weighs 0.062 grams. Multiplying these weights by the total area required gives you the total weight of yarn required:

751 square inches x 0.4 grams per square inch = 300.4 grams
(4831 square cm x 0.06 grams per square cm = 289.9 grams)

Each of these estimates requires approximately six 50-gram skeins.

If you used the *Swatch Length Method*, you know that each square inch takes 0.87 yards of yarn, and each square centimeter takes 0.12 meters. Multiplying these lengths by the total area required gives you the total length of yarn required:

751 square inches x 0.87 yards per square inch = 653.4 yards
(4831 square cm x 0.12 meters per square cm = 579.7 meters)

Each of these estimates requires approximately six 109-yard (100-m) skeins.

The slight differences between the answers are the result of rounding the numbers up or down. It is always a good idea to add an additional 10% safety margin to cover any minor errors in weighing or measuring, and to accommodate design changes that may occur as you knit the garment. In this case, an extra 10% would bring the estimate to 6.6 skeins, or a purchase of 7 skeins.

Strategies for Multicolored Garments

Stripes For a striped garment (with the colors used in equal amounts), you can divide the total yarn requirement by the number of colors. The pullover in our example requires about 6 skeins before adding the 10 percent safety margin. If you worked a stripe sequence of 4 rows each of colors A, B, C, and D repeated over and over, you would need about 1½ skeins of each color ($6 \div 4 = 1.5$), or a purchase of 2 skeins of each, with a comfortable safety margin.

If you want the colors to be unevenly represented, you'll need to determine the number of rows of each color in one repeat of the sequence. Let's say you want to use the following 20-row stripe pattern: 2 rows purple, 1 lilac, 2 purple, 1 red, 1 purple, 1 lilac, 1 navy, 2 turquoise, 1 lilac, 2 red, 1 navy, 2 red, 1 purple, 2 lilac. Each 20-row sequence has 6 purple, 5 lilac, 5 red, 2 navy, and 2 turquoise rows. Determine the yarn requirements as follows:

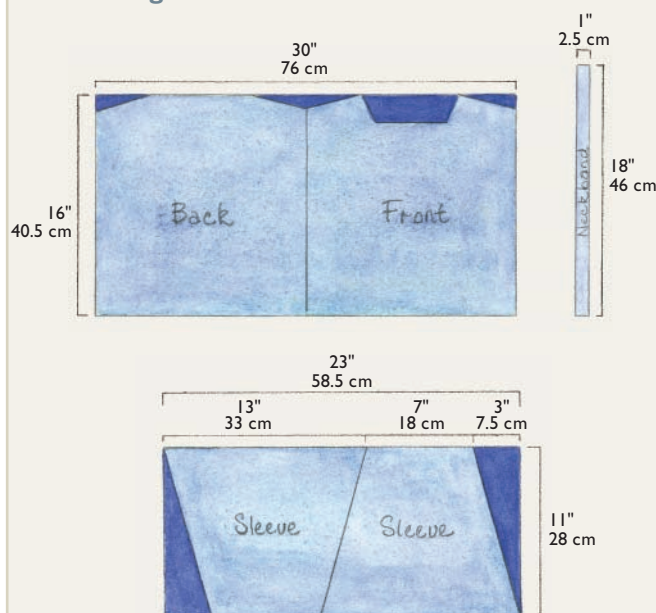
Step 1 Divide the number of rows for each color by the total number of rows to get the percent represented by each color: 30% purple ($6 \div 20 = 0.30$), 25% lilac, 25% red, 10% navy, 10% turquoise.

Step 2 Multiply the percentage times the total number of skeins required. In this example requiring 6 skeins you would need the

following: 1.8 purple (30% x 6), 1.5 lilac, 1.5 red, 0.6 navy, and 0.6 turquoise. Therefore, you would need 2 skeins each of purple, lilac, and red, and 1 skein each of navy and turquoise.

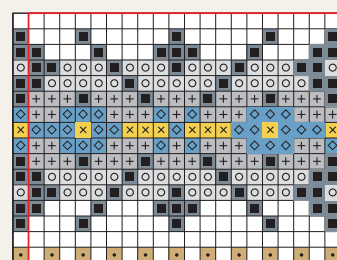
Weaving in the ends will use up a little extra yarn, so if the amount for any color is close to a full skein, consider rounding up to the next skein. If one color is to be used exclusively for ribbing or some other edge finish, it may require an extra skein as well.

Drawing a Schematic to Estimate Yarn Needs



Drawing a schematic this way allows you to determine how many square inches or centimeters there are in an entire garment.

Estimating Yarn Needs for Stranded Colorwork



To estimate yarn needs for a project done in stranded colorwork, knit a swatch containing one or more full repeats, then calculate the percentage represented by each color. (Chart from Caramel-Denim Fair Isle, Knits, Fall 2001.)

Stranded Colorwork Prepare a swatch 5" (12.7 cm) square or larger that contains one or more full repeats of the intended colorwork pattern. Do not work any partial repeats because the color proportions might be misrepresented.

Weigh or measure the swatch to determine the amount of yarn required for each square inch or square centimeter of knitted fabric and apply the methods outlined in *Step Three: Add it All Together* to determine the total number of skeins required for your garment. Because the unused colors float along the back of the work, stranded colorwork swatches are heavier than their stockinette counterparts, so you can expect such a sweater to use more yarn. Let's assume we want to knit the same size child's pullover as in our previous example, but we want to use the colorwork pattern shown on the chart above. Let's also assume that the

weight of our colorwork swatch tells us that we'll need a total of 8 skeins of yarn.

To determine the amount of yarn required for each color, add up the number of stitches in one full pattern repeat, ignoring any pattern-balancing stitches outside the repeat box. In our chart, there are 320 stitches inside the red repeat box (20 stitches x 16 rows): 212 ecru background, 10 brown, 58 black, 2 light gray, 9 gold, and 29 blue. Use steps similar to those in the *Stripes* section to calculate the percentage represented by each color.

Step 1 Divide the number of stitches for each color by the total number of stitches to get the percentage of the pattern represented by each color: 66% ecru ($212 \div 320 = 0.66$), 3% brown, 18% black, 1% light gray, 3% gold, and 9% blue.

Step 2 Multiply the percentage by the total number of skeins required. For our example, which requires 8 skeins total, this means 5.28 ecru (0.66×8), 0.24 brown, 1.44 black, 0.08 light gray, 0.24 gold, 0.72 blue. You'll need 6 skeins ecru, 2 skeins black, and 1 skein each brown, light gray, gold, and blue.

Be aware that colors that appear infrequently may actually use a disproportionate amount of yarn if their floats are very long, like the gray color in Rows 5 and 13 of our chart. In this example the estimate for light gray is so much less than one skein that a single skein will be enough to accommodate the floats. When in doubt, however, purchase an additional skein. Also remember that extra yarn will be required for weaving in ends, so if the amount for any color is close to a full skein, consider rounding up by one. If one color is to be used exclusively for ribbing or some other edge finish, it may require an extra skein as well.

Intarsia Determining color proportions for an intarsia garment can be tricky because color areas are often irregular and the design may require only small amounts of many colors. If your garment is mostly stockinette, use the method described for our sample sweater to get a rough idea of how much yarn you will need overall. If the design has a lot of textured areas, consider making a separate swatch in the textured stitch to see if it consumes more yarn than stockinette, and then plan accordingly.

Here is a rather unscientific method for arriving at a rough estimate for intarsia color proportions. Draw a schematic of the garment pieces and sketch the intarsia design to scale as it will appear on them. Be sure to include any pieces that will be knitted in a solid color. Depending on the size of the sketch, use the eraser end of a pencil, coins, the bottom of a glass, or even your hand as a measuring unit. Take a rough count of how many units it takes to cover the entire garment.

Let's pretend that you are knitting the child's pullover in the previous example (which requires 6 skeins of a solid color) with a multicolored beach scene. After making a small to-scale drawing of the major design elements and raiding the piggy bank, it turns out that sketches of the garment pieces can be covered by 50 pennies, with a little bit peeking out around the edges. Count the pennies as you remove them from each color area, and round up any fractions of a penny. Pretend that our imaginary beach sweater has 16 pennies' worth of sky blue, 12 sand beige, 5 cloud white, 3 each of two colors for toys, and 4 each of three other colors for the umbrella and shells. Apply steps similar to those used for standard colorwork to determine color proportions.



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Step 1 Divide the number of units for each color by the total number of units to get the percentage of the pattern represented by each color: 32% sky blue ($16 \div 50 = 0.32$), 24% sand beige, 10% cloud white, 8% each of three colors, and 6% each of two colors. Sometimes you may find that the totals do not add up to 100% because of rounding, but if they are within a percent or two of 100%, they will be sufficient for estimating. In this case we have 102%, which is acceptable.

Step 2 Multiply the percentage times the total number of skeins required. In our sample garment which requires 6 skeins of a single color, we would need the following: 1.92 sky blue (0.32×6), 1.44 sand beige, 0.6 cloud white, 0.48 each for three of the colors, and 0.36 each for two of the colors. Because the amount required for the blue is very close to 2 skeins, round up to the next skein. Therefore, we should purchase 3 skeins sky blue, 2 sand beige, and 1 each of cloud white and the other five colors.

As with stripes, intarsia knitting uses up a little extra yarn for joining and ends, so bear this characteristic in mind for your calculations. Don't forget to add an extra skein or two for any color that will be used for edges or trim.

Strategies for Garments with Multiple Stitch Patterns

When estimating yarn amounts for a solid-color project that uses more than one stitch pattern (like a traditional Aran with several different cables and filler stitches), you have several choices for swatch preparation.

The quickest method is to select the most dense, yarn-eating pattern in the project and knit the sample swatch entirely in that

stitch. Usually this will be the pattern with the most cable crossings because a fabric with lots of cables has many places where it is more than one layer thick and the flat plane of the knitting is transformed into a three-dimensional surface.

If you are working with knit and purl stitch patterns, the densest pattern will be the one with the most changes from knit to purl and back again, like seed stitch. Lace stitches are generally less dense than stockinette stitch, especially when they are intended to be blocked significantly. The downside to choosing the most yarn-consuming stitch for swatch preparation is that your yarn estimate is likely to be on the high side, and you may end up with a lot of leftover yarn.

If your garment combines roughly equivalent areas of light, medium, and heavy patterning, you could prepare two sample swatches, one each of the most and least dense patterns, and take an average of the two for calculating the yarn amount. This method may provide a more accurate estimate than the one above. However, its success is dependent on the stitch patterns being evenly divided between the different categories, which may not be easy to determine for a garment in the planning stage.

For the truly diehard approach, you can sample each pattern individually to work out how much yarn it uses, and then figure out what percentage of the garment will be covered by each. This is math-intensive but gives the most accurate estimate. ∞

LORI GAYLE is a technical editor for many knitting publications, including *Interweave Knits*.

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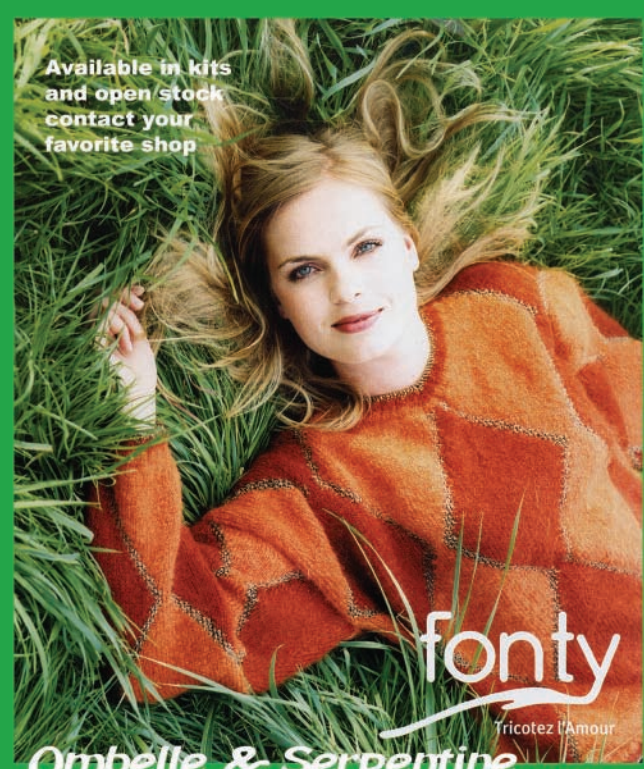
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FLOWER SHOWER DUO

design by SASHA KAGAN

IN A GENERATIONAL TWIST ON THE CLASSIC MOTHER-DAUGHTER SWEATER SET, Sasha Kagan has designed a cardigan for grandmother and a coordinating tunic for granddaughter. Both feature ruffles at the hems and Sasha's signature floral motifs. By using different background colors and varying the color of a couple of flowers, she makes the two sweaters appear both complementary and distinct.

Finished Size Adult cardigan: 41½ (44, 46½, 50)" (105.5 [112, 118, 127] cm) bust/chest circumference, buttoned. Child tunic: 24 (26, 28, 30)" (61 [66, 71, 76] cm). Cardigan shown measures 41½" (105.5 cm); tunic measures 26" (66 cm).

Yarn Adult cardigan: Rowanspun 4-Ply (100% wool; 160 yd [146 m]/25 g): #704 slate (MC), 12 (13, 14, 15) balls (used doubled); #723 sugar (light pink), #725 temptation (medium purple), and #712 jade (dark green), 1 ball each (used doubled). Rowanspun DK (100% wool; 217 yd [198 m]/50 g): #733 lavender (dark purple), 2 balls; #731 punch (rust) and #735 eau de nil (light green), 1 ball each. Rowan Wool Cotton (50% Merino, 50% cotton; 131 yd [120 m]/40 g): #902 pinky (medium pink) and #942 mellow yellow, 1 ball each.

Child tunic: Rowanspun 4-Ply (100% wool; 160 yd [146 m]/25 g): #723 sugar (light pink, MC), 5 (5, 6, 7) balls (used doubled); #725 temptation (medium purple) and #712 jade (dark green), 1 ball each (used doubled). Rowanspun DK (100% wool; 217 yd [198 m]/50 g): #733 lavender (dark purple), #731 punch (rust), and #735 eau de nil (light green), 1 ball each. Rowan Wool & Cotton (50% Merino, 50% cotton; 131 yd [120 m]/40 g): #902 pinky (medium pink), #900 antique (natural), and #942 mellow yellow, 1 ball each. Yarn distributed by Westminster Fibers.

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

Notions Tapestry needle; stitch holders; seven ⅝" (1.5-cm) buttons for cardigan.

Gauge 24 sts and 29 rows = 4" (10 cm) in St st color pattern on larger needles.

Notes

Use separate balls or bobbins of yarn for the motifs and carry the background yarn (MC) behind, catching it in on every other stitch. The Rowanspun 4-Ply yarn is used doubled throughout.

Stitch Guide

K1, P1 Twisted Rib: (even number of sts)

All rows: *K1tbl (through back loop), p1; rep from *.

K1, P1 Twisted Rib: (odd number of sts)

Row 1: (RS) *K1tbl, p1; rep from *, end k1tbl.

Row 2: *P1, k1tbl; rep from *, end p1.

Repeat Rows 1 and 2 for pattern.

Ruffle: (multiple of 9 sts + 2)

Row 1: P2, *k7, p2; rep from *.

Row 2: K2, *p7, k2; rep from *.

Row 3: P2, *sl 1, k1, pssso, k3, k2tog, p2; rep from *—2 sts dec'd per pattern repeat.

Row 4: K2, *p5, k2; rep from *.

Row 5: P2, *sl 1, k1, pssso, k1, k2tog, p2; rep from *—2 sts dec'd per pattern repeat.

Row 6: K2, *p3, k2; rep from *.

Row 7: P2, *sl 1, k2tog, pssso, p2; rep from *—2 sts dec'd per pattern repeat.

Row 8: K2, *p1, k2; rep from *.

ADULT CARDIGAN

Back

With dark purple and smaller needles, CO 353 (371, 398, 425) sts. Work Rows 1–8 of ruffle and *at the same time*, inc 5 (7, 6, 7) sts evenly spaced on Row 8—124 (132, 140, 150) sts. Change to larger needles and MC. Set up colorwork patt from Flower Shower chart as foll: (RS) With MC work 0 (4, 8, 13) sts in St st, work Row 1 of 62-st repeat from chart 2 times, work 0 (4, 8, 13) sts in St st with MC. Cont in patt as established until Row 94 (94, 102, 102) of chart has been completed—piece should measure about 14 (14, 15, 15)" (35.5 [35.5, 38, 38] cm) from beg, including ruffle. **Shape armholes:** BO 6 (7, 8, 9) sts at beg of next 2 rows—112 (118, 124, 132) sts rem. Work even through Row 106 of chart, then work Rows 1–52 once more—armholes should measure 8¾" (22 cm). *For three largest sizes only:* Discontinue colorwork patt and cont in St st with MC until armholes measure 8¾ (9, 9¼, 9½)" (22 [23, 23.5, 24] cm), ending with a WS row. **Shape shoulders:** (RS) With MC, BO 11 (12, 13, 14) sts at beg of next 6 rows—46 (46, 46, 48) sts rem. BO rem sts.

Left Front

With dark purple and smaller needles, CO 173 (191, 209, 218) sts. Work Rows 1–8 of ruffle and *at the same time*, inc 3 (inc 1, dec 1, inc 0) st(s) evenly spaced on Row 8—62 (66, 70, 74) sts. Change to larger needles and MC. Set up colorwork patt from Flower Shower chart as foll: (RS) With MC work 0 (2, 4, 6) sts in St st, work 62-st repeat from chart, work 0 (2, 4, 6) sts in St st with MC. Cont in patt as established until Row 94 (94, 102, 102) of chart has been completed—piece should measure about 14 (14, 15, 15)" (35.5 [35.5, 38, 38] cm) from beg, including ruffle. **Shape armhole:** (RS) BO 6 (7, 8, 9) sts at beg of next RS row—56 (59, 62, 65) sts rem. Work even through Row 106 of chart, then repeat chart again until armhole measures 6¼ (6½, 6¾, 7)" (16 [16.5, 17, 18] cm), ending with a RS row. **Shape neck:** (WS) BO 8 st at beg of next WS row, then BO 4 sts at beg of foll 2 WS rows—40 (43, 46, 49) sts rem. Dec 1 st at neck edge every



other row 7 times—33 (36, 39, 42) sts rem. Cont even until Row 52 of chart has been completed—armhole should measure about $8\frac{3}{4}$ " (22 cm). Discontinue colorwork patt and *for three largest sizes only*, cont in St st with MC only until armhole measures $8\frac{3}{4}$ (9, $9\frac{1}{4}$, $9\frac{1}{2}$)" (22 [23, 23.5, 24] cm), ending with a WS row. **Shape shoulder:** (RS) BO 11 (12, 13, 14) sts at beg of next 3 RS rows.

Right Front

Work as for left front, reversing shaping by binding off for armhole and shoulder at beg of WS rows, and shaping neck at beg of RS rows.

Sleeves

With dark purple and smaller needles, CO 62 sts. Work k1, p1 twisted rib for 16 rows. Change to larger needles and MC. Work according to Flower Shower chart and *at the same time*, inc 1 st each end of needle on Row 1, then every foll 5 (4, 4, 4) rows 12 (2, 9, 10) times, then every foll 6 (5, 5, 5) rows 8 (20, 15, 15) times, working new sts into patt—104 (108, 112, 114) sts. When Row 106 of chart has been completed, work Rows 1–3 (3, 6, 10) once more—piece should measure about 17 (17, $17\frac{1}{2}$, 18)" (43 [43, 44.5, 45.5] cm) from beg. Cont as charted, marking the edge sts of next row for armhole placement. Work even until Row 11 (11, 14, 18) of chart has been completed. BO all sts.

Finishing

Button band: With dark purple, smaller needles, RS facing, and beg at neck edge, pick up and knit 123 (125, 131, 135) sts along left front edge to top of ruffle. Work k1, p1 twisted rib for 7 rows. BO all sts in patt. **Buttonhole band:** With dark purple, smaller needles, RS facing,

and beg at top of ruffle, pick up and knit 123 (125, 131, 135) sts along right front edge. Work k1, p1 twisted rib for 3 rows. **Buttonhole row:** Cont in rib, work 3 (4, 4, 3) sts, [BO 3 sts, work 16 (16, 17, 18) sts] 6 times, BO 3 sts, work rem 3 (4, 4, 3) sts. **Next row:** Cont in patt, use the backward loop method (see Glossary, page 98) to CO 3 sts over each gap formed in previous row to complete buttonholes. Cont even in rib for 2 rows. BO all sts in patt. With yarn threaded on a tapestry needle, sew fronts to back at shoulders. **Neckband:** With dark purple, smaller needles, RS facing, and beg at center of buttonhole band, pick up and knit 107 sts around neck as foll: 32 sts along right front to shoulder, 43 sts across back neck, 32 sts along left front to center of button band. Cut yarn, leaving an 8" (20.5-cm) tail to work in later, and place sts on holder. **Ruffle:** With dark purple and smaller needles, CO 317 sts. Work Rows 1–8 of ruffle—107 sts rem. Do not cut yarn. Return sts on holder to needle, ready to work a RS row. Place needle with 107 neck sts underneath the needle with 107 ruffle sts, with both right sides facing up. Knit 1 row, working each st on front needle tog with its corresponding st on back needle (as in k2tog)—107 sts rem. Work 4 rows k1, p1 twisted rib. BO all sts in patt. Sew BO edges of sleeves into armholes, matching the marked sts to the selvedge sts of body, so that the straight sides at top of sleeve form a neat right angle at BO edges of armholes. Sew sleeve and side seams. Weave in loose ends behind the color they came from. Sew buttons to button band opposite buttonholes. Block to measurements.

CHILD TUNIC

Back

With dark purple and smaller needles, CO 200 (227, 245, 263) sts. Work Rows 1–8 of ruffle and *at the same time*, inc 4 (1, 1, 1) st(s)

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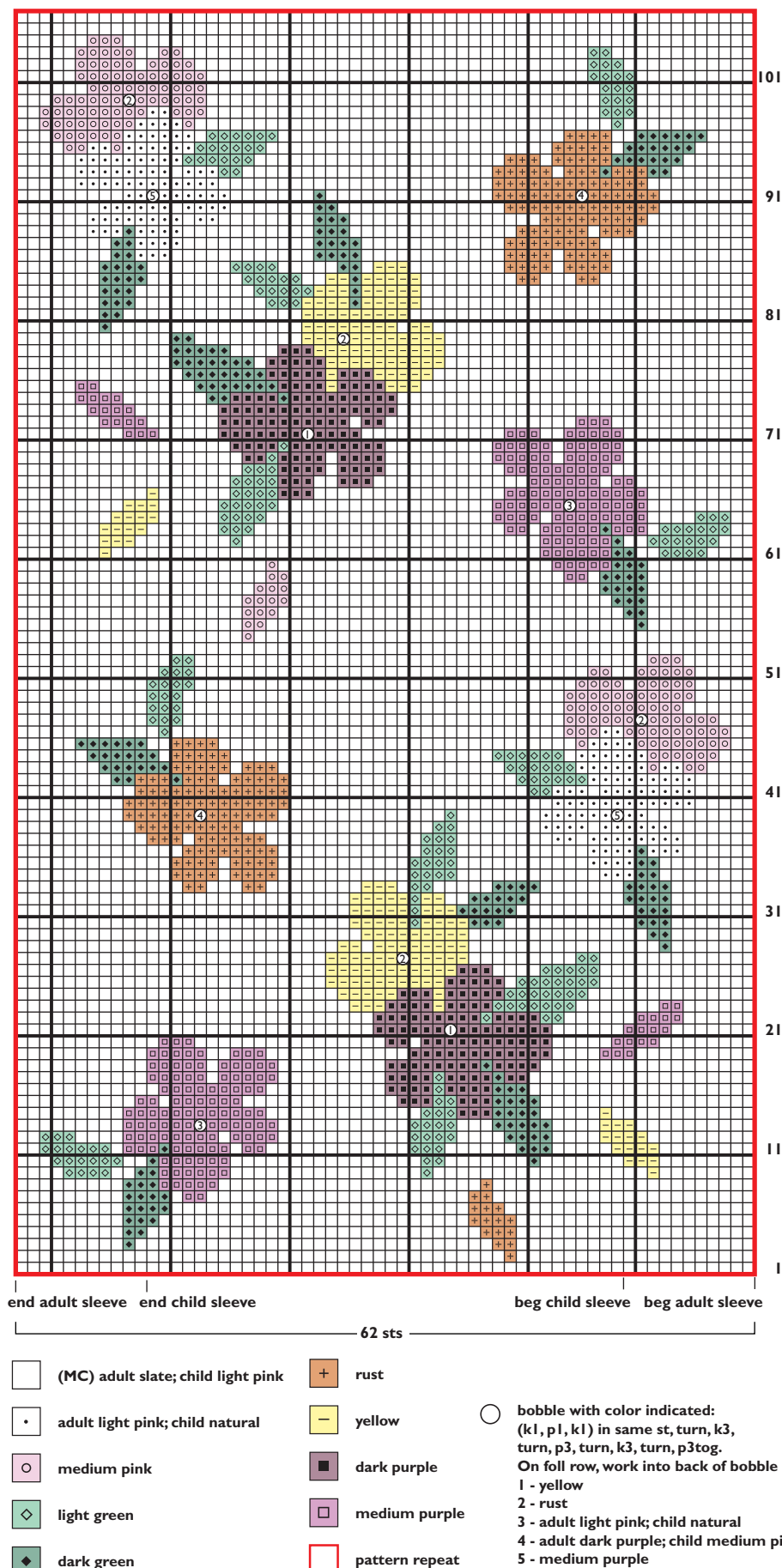
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evenly spaced on Row 8—72 (78, 84, 90) sts. Change to larger needles and MC. Set up colorwork patt from Flower Shower chart as foll: (RS) With MC work 5 (8, 11, 14) sts in St st, work 62-st repeat from chart, work rem 5 (8, 11, 14) sts in St st with MC. Cont as established until Row 70 (72, 76, 80) of chart has been completed—piece should measure about 10½ (11, 11½, 12)" (26.5 [28, 29, 30.5] cm) from beg, including ruffle. **Shape armholes:** BO 6 sts at beg of next 2 rows—60 (66, 72, 78) sts rem. Cont even through Row 106 of chart, then discontinue colorwork patt and, if necessary, cont in St st with MC until armholes measure 4¾ (5, 5¼, 5½)" (12 [12.5, 13.5, 14] cm), ending with a WS row. **Shape shoulders:** With MC, BO 4 (5, 6, 7) sts at beg of next 6 rows—36 sts rem. With MC, BO all sts.

Front

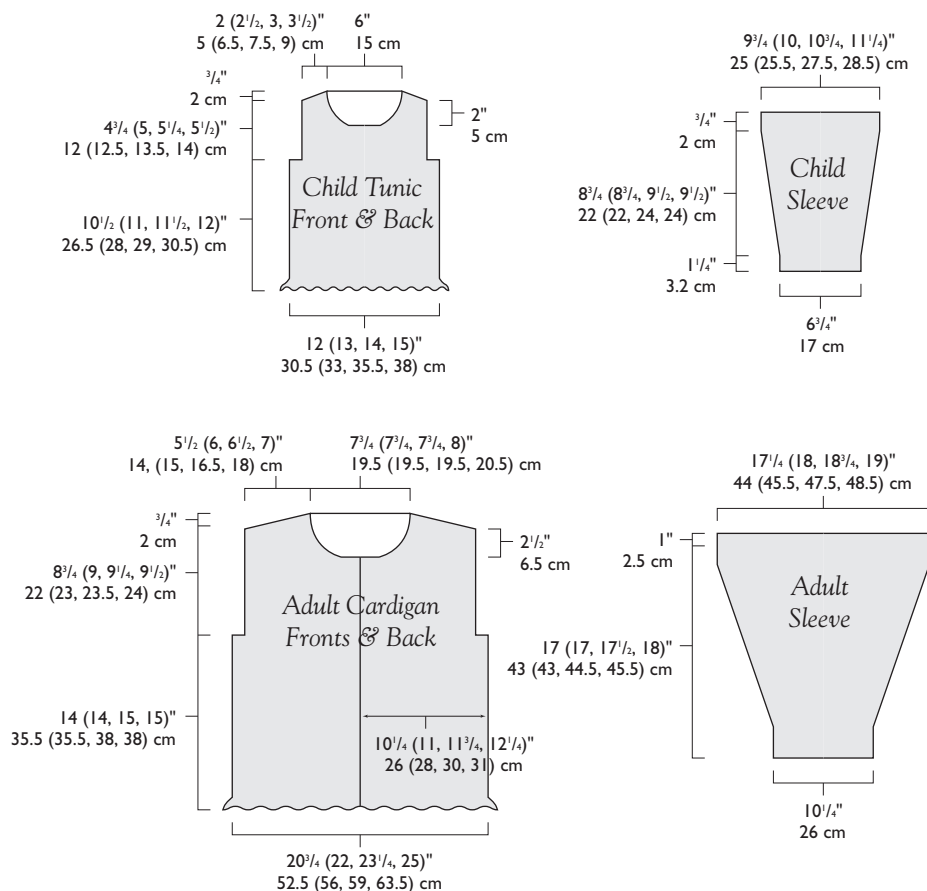
CO and work as for back until armhole shaping has been completed—60 (66, 72, 78) sts. Cont even in patt until armholes measure 2¾ (3, 3¼, 3½)" (7 [7.5, 8.5, 9] cm), ending with a WS row. **Shape neck:** Cont in patt, work 23 (26, 29, 32) sts, place next 14 sts on holder for neck, join new yarn and work to end—23 (26, 29, 32) sts each side. Working each side separately, dec 1 st each neck edge every row 11 times—12 (15, 18, 21) sts rem. Cont even until armholes measure same as back to shoulders. **Shape shoulders:** At each armhole edge, BO 4 (5, 6, 7) sts 3 times.

Sleeves

With dark purple and smaller needles, CO 40 sts. Work k1, p1 twisted rib for 10 rows. Change to larger needles and MC. Beg and end as indicated for child sleeve, work Flower Shower chart, and *at the same time*, inc 1 st each end of needle on Row 1 and every foll 7 (7, 6, 5) rows 1 (9, 10, 11) time(s), then every 8 (0, 7, 6) rows 7 (0, 1, 2) time(s), working new sts in patt from chart and ending with a WS row—58 (60, 64, 68) sts. Cont even if necessary until Row 64 (64, 68, 68) has been completed. Mark each end of next row for armhole placement. Work even for 6 rows. With MC, BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew left shoulder seam. **Neck:** With dark purple, smaller needles, RS facing, and beg at unsewn shoulder, pick up and knit 86 sts evenly spaced around neck opening as foll:



19 sts along left front neck, k14 held front neck sts, pick up and knit 19 sts along right side of neck and 34 sts across back. Cut yarn, leaving an 8" (20.5-cm) tail to weave in later, and place sts on holder.

Ruffle: With dark purple and smaller needles, CO 254 sts. Work Rows 1–8 of ruffle—86 sts rem. Do not cut yarn. Return sts on holder to needle ready to work a RS row. Place needle with 86 neck sts underneath the needle with 86 ruffle sts, with both right sides facing up. Knit 1 row, working each st on front needle tog with its corresponding st on back needle (as in k2tog)—86 sts rem. Work 2 rows k1, p1 twisted rib. BO all sts in patt. Sew right shoulder and neckband seam. Sew BO edges of sleeves into armholes, matching the marked sts to the selvedge sts of body so that the straight sides at top of sleeve form a neat right angle at BO edges of armholes. Sew sleeve and side seams. Weave in loose ends behind the color they came from. Block to measurements. ∞

SASHA KAGAN is the author of *Sasha Kagan's Country Inspiration: Knitwear for All Seasons* (Taunton, 2000).



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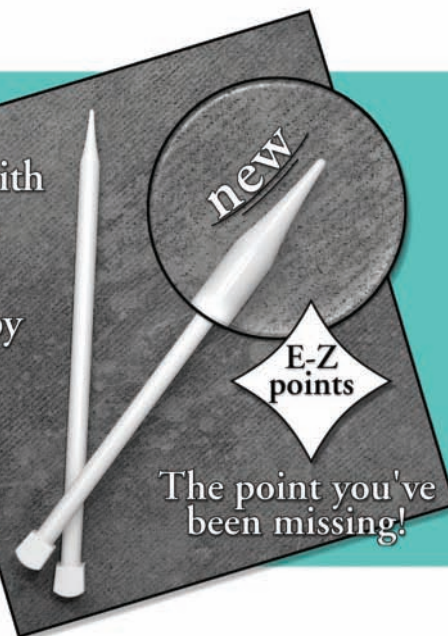
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CABLE CROSS PULLOVER

design by LANA HAMES

A SINGLE ROW OF CABLE CROSSES INTERRUPTS THE 4/2 RIB PATTERN near the hem and cuffs of this classic hemp pullover. To give more room where it is needed and still allow for matching ribs at the shoulders, the front is purposefully wider than the back.

Finished Size 35 (38, 41, 44, 47, 50)" (89 [96.5, 104, 112, 119.5, 127] cm) bust/chest circumference. Sweater shown measures 38" (96.5 cm).

Yarn Lanaknits All Hemp Hemp6 (100% hemp; 90 yd [82 m]/50 g): natural, 10 (11, 13, 14, 15, 17) balls. Yarn distributed by Lanaknits.

Needles Size 3 (3.25 mm) and size 5 (3.75 mm): 24" or 32" (60- or 80-cm) circular (cir), and sets of 4 or 5 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 21 sts and 24 rows = 4" (10 cm) in ribbing pattern, stretched, on larger needles.

Stitch Guide

Twisted Rib:

All rnds: *K1 through back loop (tbl), p1; rep from *.

Body

With smaller cir needle, CO 161 (175, 189, 203, 217, 231) sts. Place marker (pm) and join, being careful not to twist sts. *Set-up rnd:* K2, *p3, k4; rep from * to last 5 sts, p3, k2. Cont as established until piece measures 1½" (3.8 cm) from beg. *Inc rnd:* K2, *p1, M1 (see Glossary, page 98), p2, k4; rep from * to last 2 sts, k2—184 (200, 216, 232, 248, 264) sts. Cont in established rib until piece measures 2½" (6.5 cm) from beg. Change to larger cir needle and work 1 rnd even. Work Rnds 1 and 2 of cable cross patt as foll:

Rnd 1: *Place 2 sts onto cn and hold in front, p2, k2 from cn, place next 2 purl sts onto cn and hold in back, k2, p2 from cn; rep from *.

Rnd 2: P2, *place 2 sts onto cn and hold in front, k2, k2 from cn, p4, place next 2 sts onto cn and hold in back, k2, k2 from cn, p4; rep from * to last 6 sts, place 2 sts onto cn and hold in front, k2, k2 from cn, p2.

Next rnd: P2, *k4, p4; rep from * to last 2 sts, p2.

Cont even as established until piece measures 11 (13, 14, 14½, 15, 15)" (28 [33, 35.5, 37, 38, 38] cm) from beg. **Divide for front and back:** Keeping in patt, work 88 (96, 104, 112, 120, 128) sts for back, place rem 96 (104, 112, 120, 128, 136) sts on holder to work later for front. **Back:** Work 88 (96, 104, 112, 120, 128) back sts back and forth in rows as foll. *Shape armholes:* BO 4 sts beg next 2 rows—80 (88, 96, 104, 112, 120) sts rem. Cont even until armholes measure 7½ (8, 8½, 9, 9, 9½)" (19 [20.5, 21.5, 23, 23, 24] cm), ending with a WS row. *Shape neck:* (RS) Work 27 (30, 33, 36, 39, 42) sts, place center 26 (28, 30, 32, 34, 36) sts on holder, join new yarn and work to end—27 (30, 33, 36, 39, 42)

sts each side. Working each side separately, BO 4 sts at each neck edge 1 time—23 (26, 29, 32, 35, 38) sts rem each side. BO 0 (1, 2, 2, 3, 3) st(s) at each neck edge 1 time—23 (25, 27, 30, 32, 35) sts rem each side. Place sts on holders. **Front:** Place 96 (104, 112, 120, 128, 136) held front sts onto larger cir needle. *Shape armholes:* BO 5 sts beg next 2 rows—86 (94, 102, 110, 118, 126) sts rem. BO 1 st at each end of each row 7 times—72 (80, 88, 96, 104, 112) sts rem. Cont even until armholes measure 6 (6½, 7, 7½, 7½, 8)" (15 [16.5, 18, 19, 19, 20.5] cm), ending with a WS row. *Shape neck:* (RS) Work 29 (32, 34, 38, 41, 44) sts, place center 14 (16, 20, 20, 22, 24) sts on holder, join new yarn and work to end—29 (32, 34, 38, 41, 44) sts rem each side. Working each side separately, BO 2 (3, 3, 4, 5, 5) sts at each neck edge 1 time—27 (29, 31, 34, 36, 39) sts rem each side. BO 2 sts at each neck edge 2 times—23 (25, 27, 30, 32, 35) sts rem each side. Cont even until piece measures same as back to shoulders. Place sts on holders.

Sleeves

With smaller dpn, CO 42 (48, 48, 49, 56, 56) sts. Arrange sts as evenly as possible on 3 (or 4) dpn. Place m and join, being careful not to twist sts. *Set-up rnd:* K2, *p3 (4, 4, 3, 4, 4), k4; rep from * to last 5 (6, 6, 5, 6, 6) sts, p3 (4, 4, 3, 4, 4), k2. Cont as established until piece measures 1½" (3.8 cm) from beg. *Size 35 and 44" only:* Inc on next rnd as foll: K2, *p1, M1, p2, k4; rep from * to last 2 sts, k2—48 (48, 48, 56, 56, 56) sts. *All sizes:* Cont as established until piece measures 2¼" (5.5 cm) from beg. Change to larger dpn and work 1 rnd even. Work cable cross as foll:

Rnd 1: *Place 2 sts onto cn and hold in front, p2, k2 from cn, place next 2 purl sts onto cn and hold in back, k2, p2 from cn; rep from *.

Rnd 2: *Sizes 35, 38, and 41":* P2, *place 2 sts onto cn and hold in front, k2, k2 from cn, p4, place next 2 sts onto cn and hold in back, k2, k2 from cn, p4; rep from * to last 2 sts, p2. *Sizes 44, 47, and 50":* P2, *place 2 sts onto cn and hold in front, k2, k2 from cn, p4, place next 2 sts onto cn and hold in back, k2, k2 from cn, p4; rep from * to last 6 sts, place 2 sts onto cn and hold in front, k2, k2 from cn, p2.

All sizes: Work next rnd as foll: P2, *k4, p4; rep from * to last 2 sts, p2.

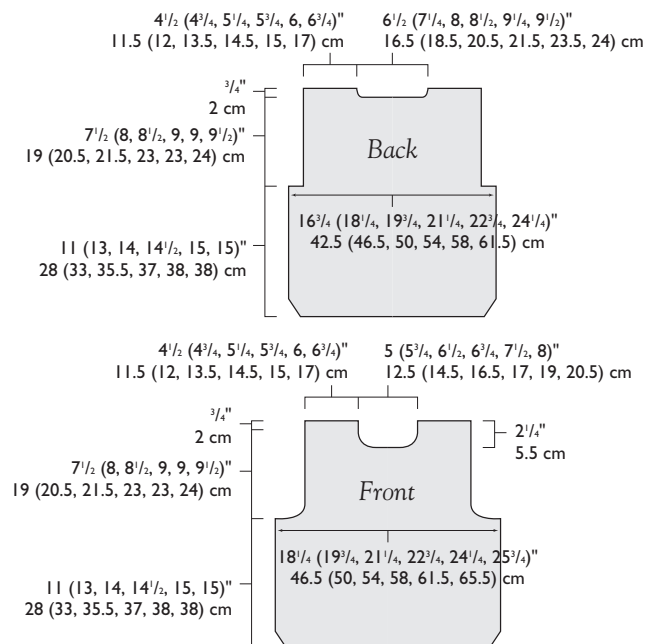
Cont in established rib until piece measures 4" (10 cm). Inc 1 st each side of marker on next rnd, then every foll 5 rnds 11 (15, 15, 15, 15, 19) times more, working new sts into rib patt—72 (80, 80, 88, 88, 96) sts. Cont even until piece measures 17 (18, 19, 19, 20, 20½)" (43 [45.5, 48.5, 48.5, 51, 52] cm) from beg. **Shape cap:** BO 5 sts beg next rnd, work to end. Turn (work back



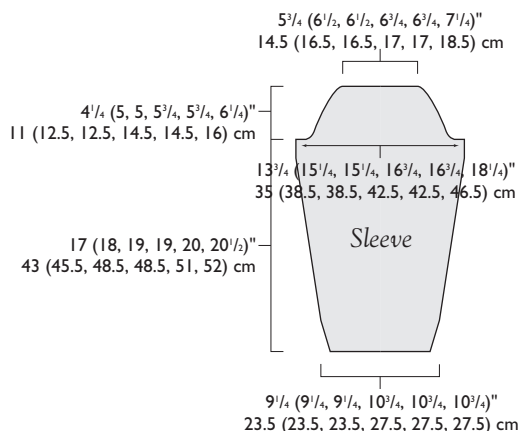
and forth in rows), BO 5 sts, work to end in established rib—62 (70, 70, 78, 78, 86) sts rem. Cont working back and forth in rows, dec 1 st at beg of every row 16 (20, 20, 22, 22, 24) times—46 (50, 50, 56, 56, 62) sts rem. BO 2 sts at beg of every row 8 (8, 8, 10, 10, 12) times—30 (34, 34, 36, 36, 38) sts rem. BO all sts.

Finishing

Using the three-needle method (see Glossary, page 99), join front



to back at shoulders. Wash and block pieces to measurements. **Neckband:** With smaller dpn, RS facing, and beg at left front, pick up and knit 18 (18, 19, 19, 21, 21) sts along left front neck, k14 (16, 20, 20, 22, 24) held front neck sts, pick up and knit 18 (18, 19, 19, 21, 21) sts along right front neck and 8 (8, 9, 10, 11, 11) sts along left back neck, k26 (28, 30, 32, 34, 36) held back neck sts, pick up and knit 8 (8, 9, 10, 11, 11) sts along right back neck—92 (96, 106, 110, 120, 124) sts total. Join into a rnd and work twisted rib for 1/2" (1.3 cm). Using the sewn method (see Glossary, page 99), BO all sts. With yarn threaded on a tapestry needle, sew sleeves into armholes. Weave in loose ends. ∞



LANA HAMES promotes her passion for knitting with hemp through her home-based business in Nelson, British Columbia. Visit her website at www.hempforknitting.com.

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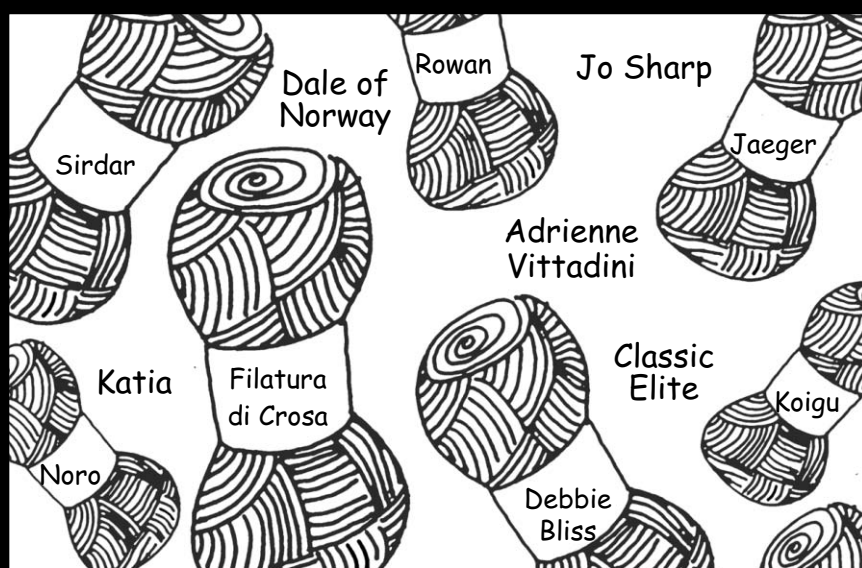
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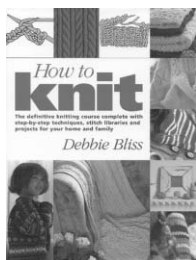
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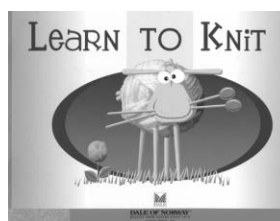
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GATSBY PULLOVER

design by KRISTIN SPURKLAND

WITH A FEW STRATEGIC TWEAKS—a unique, quick-knit yarn called Gatsby, a contoured body, and a vertical slit at the neck—Kristin Spurkland has transformed the basic stockinette-stitch pullover into a distinctive modern design. The Gatsby yarn, which works up at a speedy $3\frac{1}{2}$ stitches to the inch, is bulky wool twisted with strands of lustrous viscose and nylon to create a subtle tweed effect. The body shaping—rather than being hidden at the side seams, which is traditional—happens a few inches in from each of the side edges and becomes a visible design element. The neck slit adds visual interest and extra freedom of movement while obviating the picky technical requirements of the more usual V.

Finished Size 36 (40½, 44, 47½, 51)" (91.5 [103, 112, 120.5, 129.5] cm) bust/chest circumference. Sweater shown measures 40½" (103 cm).

Yarn Classic Elite Gatsby (70% wool, 15% viscose, 15% nylon; 94 yd [86 m]/100 g): #2156 thistle, 8 (9, 10, 11, 12) skeins.

Needles Body and Sleeves—Size 10½ (6.5 mm): Straight. Neckband—Size 10 (6 mm): Circular (cir) in any length. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle.

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

Stitch Guide

Rib Pattern: (multiple of 3 sts + 2)

Rows 1 and 3: (WS) P2, *k1, p2; rep from *.

Rows 2 and 4: K2, *p1, k2; rep from *.

Rows 5 and 7: P2, *k1, p5; rep from *, end last rep p2.

Rows 6 and 8: K2, *p1, k5; rep from *, end last rep k2.

Repeat Rows 1–8 for pattern.

Back

With larger needles, CO 67 (75, 81, 87, 93) sts. *Set-up rib patt:* (WS) K1 (2, 2, 2, 2), work rib patt to last 1 (2, 2, 2, 2) st(s), k1 (2, 2, 2, 2). Working first and last 1 (2, 2, 2, 2) st(s) in St st and center 65 (71, 77, 83, 89) sts in rib patt, cont as established for 7 more rows—8 rows total. Change to St st and work 3 rows even, ending with a WS row. **Shape waist:** K9, ssk, knit to last 11 sts, k2tog, k9—2 sts dec'd. Purl 1 row. *Next row:* K9, ssk, k2, k1f&b, knit to last 15 sts, k1f&b, k3, k2tog, k9. Purl 1 row. Rep the last 4 rows 5 more times—55 (63, 69, 75, 81) sts rem. Work 2 rows

even, ending with a WS row. *Next row:* K9, k1f&b, knit to last 11 sts, k1f&b, k10—2 sts inc'd. Work 3 rows even. Rep the last 4 rows 3 more times—63 (71, 77, 83, 89) sts. Cont even in St st until piece measures 14½" (37 cm), ending with a WS row. **Shape armholes:** BO 3 (4, 4, 4, 4) sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—53 (59, 65, 71, 77) sts rem. Dec 1 st each end of needle every other row 1 (3, 5, 7, 9) time(s)—51 (53, 55, 57, 59) sts rem. Cont even until armholes measure 8 (8½, 9, 9½, 10)" (20.5 [21.5, 23, 24, 25.5] cm), ending with a WS row. Place all sts on holder.

Front

Work as for back until armholes measure 2½ (3, 3½, 4, 4½)" (6.5 [7.5, 9, 10, 11.5] cm), ending with a WS row—51 (53, 55, 57, 59) sts. **Shape neck:** K25 (26, 27, 28, 29), purl into the stitch below the next st, join new yarn, purl next st (the st above the st just worked), knit to end—26 (27, 28, 29, 30) sts each side. Working each side simultaneously with separate balls of yarn, cont as foll:

Row 1: (WS) P24 (25, 26, 27, 28), k2; sl 1, p25 (26, 27, 28, 29).

Row 2: (RS) K24 (25, 26, 27, 28), p2; sl 1, k25 (26, 27, 28, 29).

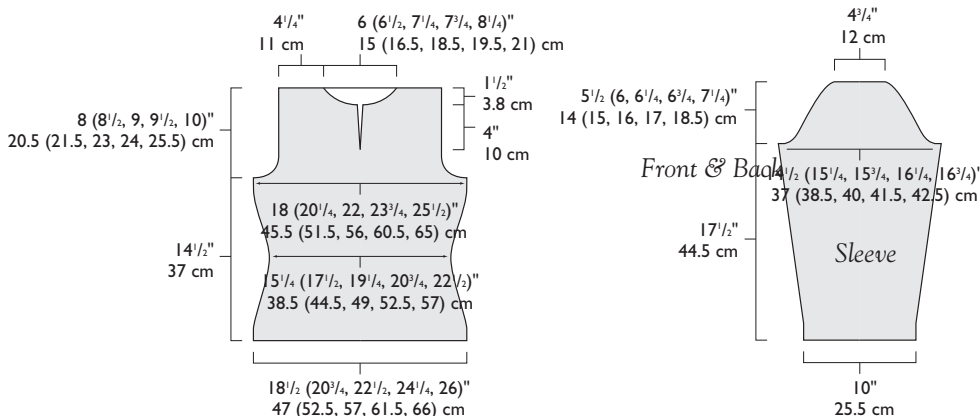
Rep these 2 rows 8 times more, then work Row 1 again. Using short rows (see Glossary, page 99), shape neck as foll. *Left neck:* Cont in St st, work as foll:

Short-row 1: Work to last 6 sts, wrap next st and turn work, work to end of row.

Short-row 2: Work to 3 (3, 4, 4, 5) sts before last wrap, wrap next st and turn work, work to end of row.

Short-row 3: Work to 2 (3, 3, 4, 4) sts before last wrap, wrap next st and turn work, work to end of row.

Place rem 15 sts on one holder for shoulder and 11 (12, 13, 14, 15) short-rowed sts on another holder for neck. *Right neck:* (RS) Sl 1, k25 (26, 27, 28, 29). Cont in St st, work Short-rows 1–3 as for left neck shaping, placing sts on two holders as for left neck and shoulder.



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Sleeves

With larger needles, CO 35 sts. Work rib pattern across all sts for 8 rows. Change to St st and work 3 rows, ending with a WS row. Inc 1 st each end of needle every 6 rows 0 (0, 5, 9, 12) times, then every 8 rows 8 (9, 5, 2, 0) times—51 (53, 55, 57, 59) sts. Cont even until piece measures 17½" (44.5 cm) from beg, ending with a WS row. **Shape cap:** BO 3 (4, 4, 4, 4) sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—41 (41, 43, 45, 47) sts rem. Dec 1 st each end of needle every other row 10 (10, 11, 12, 13) times—21 sts rem. BO 2 sts at beg of next 2 (0, 0, 0, 0) rows, then BO 1 st at beg of foll 0 (4, 4, 4, 4) rows—17 sts rem. BO all sts.

Finishing

Block pieces to measurements. Using the three-needle method (see Glossary, page 99), join front to back at shoulders. Sew sleeves into armholes. Sew sleeve and side seams. **Neckband:** With cir needle, RS facing, and beg at right front, k11 (12, 13, 14, 15) held right front neck sts (reactivating short-row sts and hiding wraps as you go), pick up and knit 1 st before and 1 st after shoulder seam (to close possible gap bet front and back neck), k21 (23, 25, 27, 29) held back neck sts, pick up and knit 1 st before and 1 st after other shoulder seam, k11 (12, 13, 14, 15) held left front neck sts (reactivating short-row sts and hiding wraps as you go)—47 (51, 55, 59, 63) sts total. Knit 1 (WS) row. With RS facing, BO all sts kwise. ∞

KRISTIN SPURKLAND designs and teaches knitting classes in Portland, Oregon.



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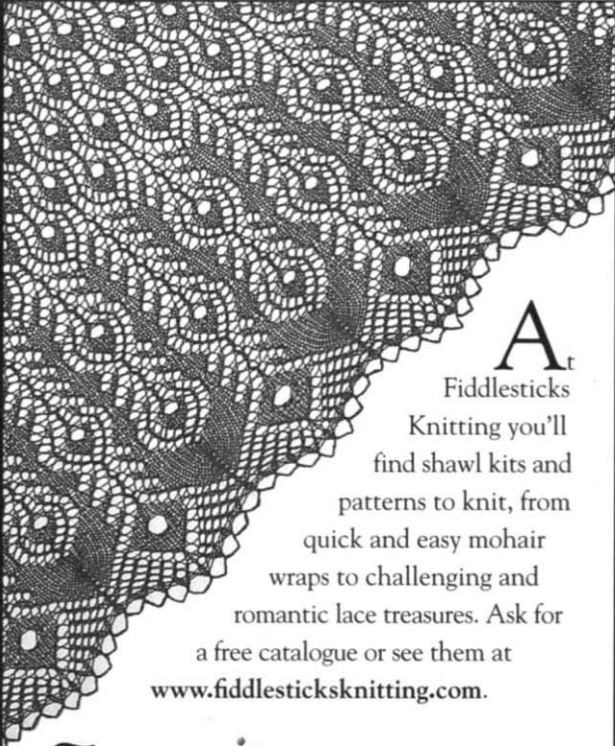
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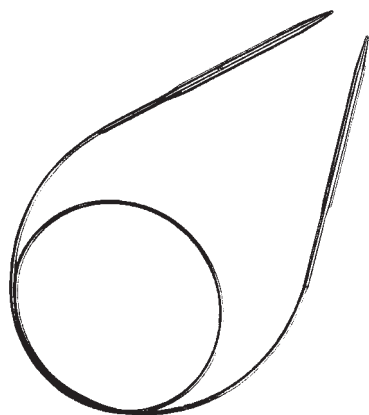
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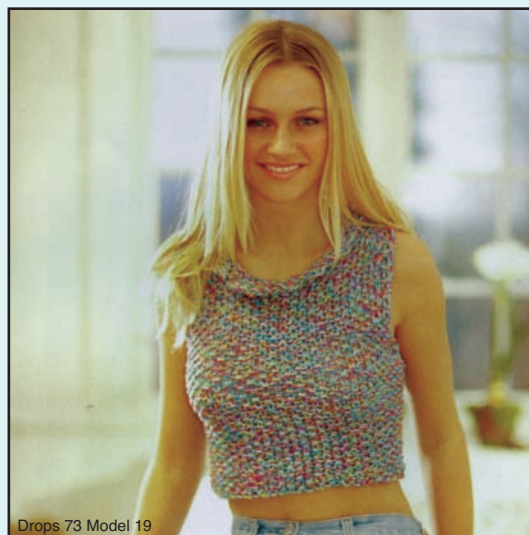


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LEFT OF CENTER

design by BARBARA VENISHNICK

AN ASYMMETRICAL V NECKLINE, WAIST SHAPING, AND SHORT SLEEVES with fold-back cuffs give Barbara Venishnick's top uncommon appeal. To avert fuss at the neck opening, it is simply finished with a row of single crochet.

Finished Size 33½ (36, 38, 40, 42, 44, 46½, 48½, 50½)" (85 [91.5, 96.5, 101.5, 106.5, 112, 118, 123, 128.5] cm) bust/chest circumference. Sweater shown measures 36" (91.5 cm).

Yarn GGH Bali (50% cotton, 50% acrylic; 115 yd [105 m]/50 g): #24 deep coral, 7 (8, 9, 10, 11, 11, 12, 12, 13) balls. Yarn distributed by Muench Yarns.

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

Notions Size C/2 (2.75 mm) crochet hook; tapestry needle.

Gauge 23 sts and 32 rows = 4" (10 cm) in pattern stitch; 20 sts and 28 rows = 4" (10 cm) in St st.

Stitch Guide

Pattern Stitch: (multiple of 3 sts + 1)

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

Row 2: P1, *k2, p1; rep from *.

Row 3: Knit.

Row 4: Purl.

Repeat Rows 1–4 for pattern.

Back

CO 97 (103, 109, 115, 121, 127, 133, 139, 145) sts. Beg with Row 1, work pattern st, and *at the same time*, dec 1 st each end of needle every 10 rows 3 times—91 (97, 103, 109, 115, 121, 127, 133, 139) sts rem. Work even in patt for 10 rows. Inc 1 st each end of needle on next row, then every foll 20 rows 2 more times—97 (103, 109, 115, 121, 127, 133, 139, 145) sts. Cont even in patt until piece measures 11 (12, 13, 13, 13½, 14, 14, 14½, 15)" (28 [30.5, 33, 33, 34.5, 35.5, 35.5, 37, 38] cm) from beg, ending with a WS row. **Shape armholes:** BO 4 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows, then BO 2 sts at beg of foll 2 rows—79 (85, 91, 97, 103, 109, 115, 121, 127) sts rem. Dec 1 st each end of needle every other row 2 times—75 (81, 87, 93, 99,

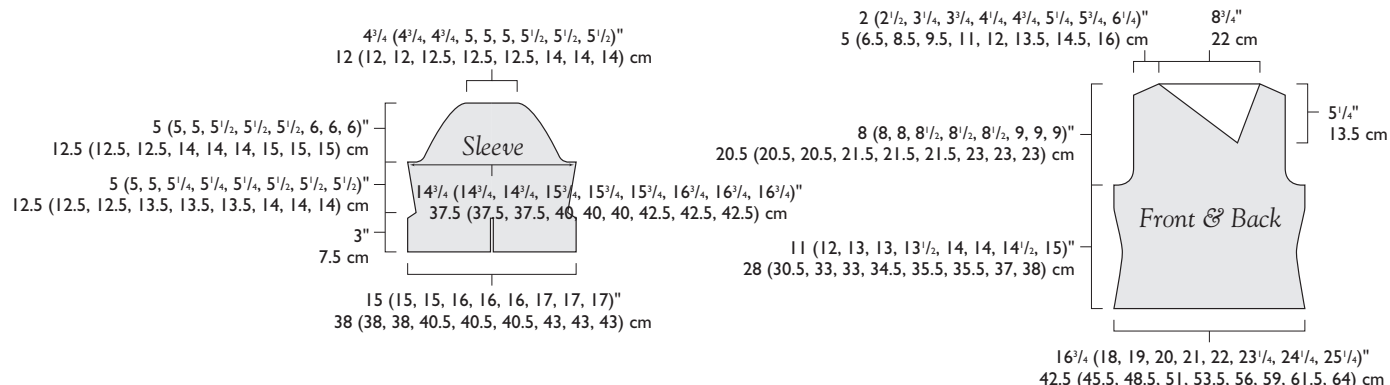
105, 111, 117, 123) sts rem. Working the first and last st of each row in St st for selvages, cont in patt on center 73 (79, 85, 91, 97, 103, 109, 115, 121) sts until armholes measure 8 (8, 8, 8½, 8½, 8½, 9, 9, 9)" (20.5 [20.5, 20.5, 21.5, 21.5, 21.5, 23, 23, 23] cm), ending with a WS row. **Shape shoulders:** BO 4 (5, 6, 7, 8, 9, 10, 11, 12) sts at beg of next 6 rows—51 sts rem. BO all sts.

Front

CO and work as for back until armholes measure 2¼ (2¾, 2¾, 3¼, 3¼, 3¼, 3¼, 3¼, 3¼)" (7 [7, 7, 8.5, 8.5, 8.5, 9.5, 9.5, 9.5] cm), ending with a WS row—75 (81, 87, 93, 99, 105, 111, 117, 123) sts. **Divide for neck:** (RS) Cont in patt, work 23 (26, 29, 32, 35, 38, 41, 44, 47) sts, join new yarn and work to end—23 (26, 29, 32, 35, 38, 41, 44, 47) sts on right side (left front as garment is worn); 52 (55, 58, 61, 64, 67, 70, 73, 76) sts on left side (right front as garment is worn). Working each side separately, work 1 WS row. **Next row:** (RS) Work right side even in patt; BO 2 sts at beg of left side, work to end. Work 1 WS row even. **Next row:** Work to last 3 sts on right side, k2tog, k1; BO 2 sts at beg of left side, work to end—22 (25, 28, 31, 34, 37, 40, 43, 46) sts rem on right side; 48 (51, 54, 57, 60, 63, 66, 69, 72) sts on left side. Cont in this manner, dec 1 st before neck opening (at end of right "half") every 4 rows and binding off 2 sts after neck opening (at beg of left "half") every other row, and working WS rows even until a total of 40 sts have been bound off and 11 decs have been made (*Note:* bind-offs will be complete before the decs are finished)—12 (15, 18, 21, 24, 27, 30, 33, 36) sts rem each side. Cont even until armholes measure same as back, ending with a WS row. **Shape shoulders:** At each armhole edge, BO 4 (5, 6, 7, 8, 9, 10, 11, 12) sts 3 times.

Sleeves

(*Note:* The cuff is worked in two sections and joined at the turning in row.) **Cuff:** CO 43 (43, 43, 46, 46, 46, 49, 49, 49) sts, then







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Linda Ligon

with second ball of yarn CO 43 (43, 43, 46, 46, 46, 49, 49, 49) sts more—86 (86, 86, 92, 92, 92, 98, 98, 98) sts total. Work each set of sts in patt st with separate balls of yarn until each measures about 3" (7.5 cm) from beg, ending with Row 2 of patt. *Next row:* (Row 3 of patt) Dec 3 sts evenly spaced on each piece—40 (40, 40, 43, 43, 43, 46, 46, 46) sts rem each half. *Join pieces:* Using a single ball of yarn, k39 (39, 39, 42, 42, 42, 45, 45, 45), k2tog (1 st from each half), knit to end—79 (79, 79, 85, 85, 85, 91, 91, 91) sts rem. Purl 1 RS row to form turning ridge, then work remainder of sleeve with the other side facing so that RS of cuff will face outward when it is folded up. Beg with Row 1, cont in patt st and *at the same time*, inc 1 st each end of needle every 6 rows 3 times—85 (85, 85, 91, 91, 91, 97, 97, 97) sts. Cont even in patt until piece measures 5 (5, 5, 5½, 5¼, 5¼, 5½, 5½, 5½)" (12.5 [12.5, 12.5, 13.5, 13.5, 13.5, 14, 14, 14] cm) from turning ridge. *Shape cap:* BO 4 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows, then BO 2 sts at beg of foll 2 rows—67 (67, 67, 73, 73, 73, 79, 79, 79) sts rem. Working the first and last st of each row in St st for selvages, dec 1 st each end of needle every other row 15 (15, 15, 17, 17, 17, 19, 19, 19) times—37 (37, 37, 39, 39, 39, 41, 41, 41) sts rem. BO 2 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows—27 (27, 27, 29, 29, 29, 31, 31, 31) sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. *Neck edging:* With crochet hook, RS facing, and beg at right back neck, work 1 single crochet (sc; see Glossary, page 100) in each BO st along back neck, work 2 sts tog at corner of back neck and left front as foll: draw up a loop in the last back neck st and another loop in the first front neck row, yarn over hook, and pull through both sts. Cont working 1 sc in every other row along left front neck, work 2 sts tog as before at base of neck opening, work 1 sc in each BO st along right neck, end by working 2 sts tog at top of neck. Fold cuffs up along the turning ridge and tack in place at underarm seam and on each side of slit about ¾" (2 cm) in from the side edge and CO edge. Weave in loose ends. Block lightly. ∞

BARBARA VENISHNICK lives in Simsbury, Connecticut.

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DRESSER SCARF SOCKS

design by PRISCILLA GIBSON-ROBERTS

FOR THESE PRETTY, CASUAL SOCKS, PRISCILLA GIBSON-ROBERTS works the leg sideways in a lace edging pattern that she “borrowed” from an antique dresser scarf, then grafts the live stitches to the cast-on edge to form a tube. Next, she picks up stitches for the foot along the straight edge of the tube and works to the toe, ending with a decorative zigzag bind-off. The heel and toe are shaped with short rows. The yarn—which Priscilla is intent on promoting in hopes that it will be available to sock knitters for a long time—contains a small amount of elastic that gives a remarkably comfortable fit.

Finished Size About 7½" (19 cm) around foot and 9" (23 cm) long from heel to toe, relaxed; stretches easily to accommodate 8" (20.5 cm) around and 10" (25.5 cm) long. To fit women's US shoe sizes 6½ to 9.

Yarn Cascade Fixation (98.3% cotton, 1.7% elastic; 186 yd [170 m]/50 g): #2625 navy, 2 balls.

Needles Size 5 (3.75 mm): Set of 4 or 5 double-pointed (dpn) and pair of straight (optional) for working lace pattern. Adjust needle size if necessary to obtain the correct gauge.

Notions A few yards of waste yarn; marker (m); tapestry needle; crewel or other sharp-pointed large-eyed needle.

Gauge 30 sts and 48 rows = 4" (10 cm) in St st, after relaxing off the needle for 24 hours.

Stitch Guide

Cuff Pattern: (worked on 43 sts) *Note:* If you are accustomed to working slipped selvedge sts as a matter of personal preference, do not slip them for this pattern because it will reduce the necessary elasticity.

Row 1: K33, [yo, k2tog] 4 times, yo, k2—44 sts.

Row 2: K11, p1 through back loop (tbl), p32.

Row 3: K34, [yo, k2tog] 4 times, yo, k2—45 sts.

Row 4: K11, p1tbl, p33, turn.

Row 5: K35, [yo, k2tog] 4 times, yo, k2—46 sts.

Row 6: K11, k1tbl, k34.

Row 7: K2, [yo, k2tog] 21 times, yo, k2—47 sts.

Row 8: BO 4 sts kwise (1 st rem on right needle), k42—43 sts rem.

Repeat Rows 1–8 for pattern.



Ssp: Slip 2 sts individually kwise, return these 2 sts to left needle, and purl them tog through their back loops.

Sssp: Slip 3 sts individually kwise, return these 3 sts to left needle, and purl them tog through their back loops.

Leg

Cuff: With waste yarn and using an invisible method (see box below), CO 43 sts. Working back and forth in rows, work Rows 1–8 of cuff patt 11 times, then work Rows 1–7 once more. *Next row:* (Row 8 of patt) BO 4 sts, place 5th st back onto left needle, then cut yarn, leaving an 18" (45.5-cm) tail. Carefully remove waste yarn from CO sts and place live sts on a spare needle. **Garter stitch grafting:** Hold needles parallel with WS tog and with yarn tail coming from the back needle. Thread tail on tapestry needle and graft as foll: With yarn coming from first st on back needle, bring tapestry needle through first st on front needle as if to purl and leave st on needle, bring tapestry needle through first st on back needle as if to purl and leave st on needle; *bring tapestry needle through first st on front needle as if to knit and remove this st from needle, enter next st on front needle as if to purl and leave st on needle; bring tapestry needle through first st on back needle as if to knit and remove this st from needle, then bring tapestry needle through next st on back needle as if to purl and leave this st on the needle. Rep from * until all sts have been worked, ending by working st on front needle as if to knit, then working back st as if to knit. **Ankle:** With dpn and RS facing, pick up and knit along straight edge of cuff as foll: Pick up and knit 1 st at end of Rows 1, 3, 5, 6, and 8 (5 sts total) of each 8-row repeat of cuff patt—60 sts. Arrange sts evenly on 3 or 4 dpn, place marker (pm), and join for working in the rnd. *Next rnd:* *K13, k2tog; rep from *—56 sts rem. Knit 11 rnds even.

Heel

Rearrange sts if necessary so that the first 28 sts are on one needle for the heel. The heel is worked in short rows.

Shape back of heel:

Row 1: K27, turn (leaving 1 st unworked at end of needle).

Row 2: Yo backward (see “Heel and Toe Construction” at right), p26, turn (leaving 1 st unworked at other end of needle).

Row 3: Yo as usual (from front to back), k25, turn.

Row 4: Yo backward, p24, turn.

Cont in this manner, working 1 less st in each row until 10 sts rem bet yarnovers, ending with a WS row.

Shape base of heel:

Row 1: Yo as usual, k10, correct mount of yo loop on left needle (to bring leading side of loop to front of needle), k2tog (yo and next st), turn.

Row 2: Yo backward, p11, ssp (yo and next st; see Stitch Guide), turn.

Row 3: Yo as usual, k12, correct mount of yo loop, k3tog (2 yos and next st), turn.

Row 4: Yo backward, p13, sssp (2 yos and next st; see Stitch Guide). Rep Rows 3 and 4, working 1 more st in each row, until all sts have been worked, ending with a WS row (i.e., yo backward, p28). Turn. *Next row:* Yo as usual, k28, correct mount of final yo loop—30 sts on heel needle. Slip final yo to next needle and work k2tog (yo and first st on next needle), k26, slip last st kwise, slip first yo loop of heel needle pwise, then ssk (last st of rnd and yo; see Glossary, page 98)—56 sts rem.

Foot

Knit every rnd until piece measures 7¼" (18.5 cm) from back of heel, or 1¾" (4.5 cm) less than desired total length.

Toe

The underside of the toe is worked the same as the back of the heel, and the top of the toe is worked as for the base of the heel. Rearrange sts if necessary so that the first 28 sts are on one needle for toe, and work the short-row shaping as for heel until all sts have been worked, ending with a RS row and ready to work the final WS row. Turn. *Next row:* Yo, p28. Turn but do not work another yo. Slip 28 instep sts on one dpn. Slip the yo at the end of the toe needle to the instep needle (to be worked later as p2tog with first st of instep needle). Hold needles with WS tog and yarn coming from the front needle. Join sts with three-needle zigzag BO as foll: P2tog from back needle (transferred yo and first st on needle), k1 from front needle, pass first st on right needle over second (as if to BO): *p1 from back needle, pass first st over second, k1 from front needle, pass first st over second; rep from * until 1 st rem on needle, working last st tog with the final yo. Cut yarn and draw tail through last st.

Finishing

Thread loose ends on crewel or other sharp-pointed needle and work them into WS of work, piercing the purl heads of sts to secure the ends. No blocking is necessary. ∞

Invisible (Provisional) Cast-On

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



Figure 1



Figure 2

Heel and Toe Construction

The heel and toe are constructed with short rows. Each short row begins with a yarnover that is instrumental in preventing gaps. When knit side is facing, work yarnover as usual, bringing yarn forward under needle then over the top to the back. When purl side is facing, bring yarn to the back under needle, then over the top to the front as illustrated here. This forms a “backward” yarnover—the leading side of the loop is on the back of the needle. The stitch mount will be corrected later.



PRISCILLA GIBSON-ROBERTS is working on revisions of her classic books, *Knitting in the Old Way* and *Salish Indian Sweaters* (which will be retitled *Cowichan Sweaters: A Salish Indian Knitting Tradition*). She also spends time spinning, knitting, weaving, and sewing.

GRANDMA'S CANDY BOWL

design by ANNIE MODESITT

IN THIS NEW TAKE ON AN OLD TRADITION, ANNIE MODESITT HAS COMBINED wire "yarn" and glass beads to create her own ingenious version of Grandma's classic knickknack—the candy bowl. The beads are prestrung onto the wire, then the vessel is worked in the round from the wide edge to the base. To create the bowl shape, the vessel is molded over an upside-down jar. For an extra bit of fancy, the bowl is embellished with bead clusters that resemble delicate bunches of grapes.

Finished Size About 9" (23 cm) across at widest point, and about 3½" (9 cm) tall.

Wire "Yarn" 22-gauge Artistic Wire (15 yd [13.7 m]/spool): dark blue, 3 spools; dark green, 1 spool. Available at bead or craft stores.

Needles Size 9 (5.5 mm): 24" (80-cm) circular (cir) and set of 4 or 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Beads 6-mm beads as follows: 300 each gold-tone glass silver-lined, mixed green beads (forest green, olive, spring green, and chartreuse), and mixed blue beads (dark blue, blue-purple, light frosted blue, and blue-green); 200 each iris (iridescent) blue/green/purple and deep red bead mix (maroon, frosty magenta, and deep red). These beads are available at bead or craft stores, or in a kit from Blue Santa Beads (see Sources for Supplies, page 101).

Notions Markers (m); small knitting needle or tapestry needle; needle-nose pliers.

Gauge About 3 sts and 3 rows = 1" in St st.

Notes

Knitting with Wire

Knitting with wire is basically the same as knitting with yarn, but the tools are slightly different. Uncoated aluminum needles are recommended because the wire slides easily on them. Needle-nose pliers are essential for weaving in ends and for manipulating wire in close quarters.

Wire gauge is specified by number, with the lower numbers representing thicker wire. If this is your first wire project, practice by making a swatch with finer wire than the size called for in these instructions (24-, 26-, or 28-gauge, for example).

Experiment with different cast-on methods. Some wire knitters simply wind the wire around the needle like a spring and work each coil as if it were a stitch. Do not be overly concerned if the cast-on is not perfectly even. You'll stretch and mold the finished bowl, and that process will help even out the cast-on edge.

When switching wire colors or adding a new spool of the same color, leave an 8" (20.5-cm) tail of each color. Do not weave in the ends—they will be used later to make the decorative grape bunches.

It is helpful to unspool about 1 yard (1 meter) of wire at a time, then secure the tail of the loose wire back in the spool slit to prevent the remaining wire from unwinding as you work.

Stitch Guide

Bead Color Order

String beads onto navy wire as follows, starting a new spool when necessary: 558 in a random mix of all five colors; 72 in a random mix of green and blue; 78 gold; 96 iris; 108 green; 264 in a random mix of gold, green, and blue.

Bowl

String beads on wire according to Bead Color Order. Beg at the end of the wire with the random mix of gold, green, and blue beads, and leaving an 8" (20.5-cm) tail, CO 132 sts, sliding a bead up close to the needle after each CO st, and placing a marker after every 11 sts to mark twelve 11-st sections. Join for working in the rnd, being careful not to twist sts. (Change to dnp when necessary.)

Rnd 1: Knit all sts, sliding 1 bead after every st.

Rnd 2: *K2tog, k9; rep from *—120 sts rem.

Rnd 3: *K2tog, k8, sliding 1 bead after every st (all green beads); rep from *—108 sts rem.

Rnd 4: *K2tog, k7; rep from *—96 sts rem.

Rnd 5: Knit all sts, sliding 1 bead after every st (all iris beads).

Rnd 6: *K2tog, k6, sliding 1 bead after every *other* st (all gold beads); rep from *—84 sts rem.

Rnd 7: Knit all sts.

Rnd 8: *K2tog, k5, sliding 1 bead after every *other* st (all gold beads); rep from *—72 sts rem.

Rnd 9: Knit all sts, sliding 1 bead after every st (random mix of green and blue beads).

Rnd 10: *K2tog, k4, sliding 1 bead after every *other* st (random mix of all colors is used from this rnd on); rep from *—60 sts rem.

Rnd 11: *K2tog, k3, sliding 1 bead after every st; rep from *—48 sts rem.

Rnds 12–14: Knit all sts, sliding 1 bead after every st.

Rnd 15: *K2tog, k2, sliding 1 bead after every st; rep from *—36 sts rem.

Rnd 16: Knit all sts, sliding 1 bead after every st.

Rnd 17: Knit all sts, sliding 2 beads after every st.

Rnd 18: *K2tog, k1, sliding 2 beads after every st; rep from *—24 sts rem.

Rnd 19: Knit all sts, sliding 2 beads after every st.

Rnd 20: Knit, sliding 4 beads after every st.

Rnds 21–23: Change to green wire. Knit all sts (without beads), removing markers as you go.



Rnd 24: *K2tog; rep from *—12 sts rem.

Rnd 25: *K2tog; rep from *—6 sts rem.

Pull wire through last 6 sts and draw them tog. Using pliers, weave end of wire through sts, and pull tightly to secure.

Finishing

Center the bowl upside down over an upside-down flat-bottomed jar that measures about $3\frac{3}{4}$ "–4" (8.5–10 cm) wide across the base. Pulling on opposite sides at the same time, gently stretch the wire to open up the stitches so that the bottom of the bowl mimics the flat shape of the jar, being careful not to overwork the wire to the point of breakage. Turn the bowl and jar right side up with the jar still inside the bowl. Holding the jar down with one hand, use your other hand to pull up on the sides of the bowl gently, guiding it into the desired shape, and rotating the bowl as you work around the perimeter. **Grape cluster:** (Make 10; 5 with a random mix of iris and blue beads, 5 with a mix of red and gold beads.) Cut a piece of green wire 20" (51 cm) long. Slide 18 mixed-color beads onto the wire, then twist the wire to form a closed circle of beads. String 6 green beads on one free end of

wire and slide them close to the twisted closure, then twist the wire to form the strand of 6 green beads into a closed circle. Do the same with 6 more green beads and the other free end of wire. With additional pieces of green wire, make 2 more loops of 18 mixed-color beads, without the green beaded ends. Twist the 3 beaded loops tog to create a cluster. Wrap the wire tails from all bunches tog to secure. Cut another piece of green wire 8" (20.5 cm) long. Pull this wire through the top of the cluster so that both ends stick out evenly. Coil each end tightly around a small knitting needle or tapestry needle to create a decorative "spring." Shape the springs to resemble grapevines, and weave the free ends back into the cluster with the pliers. Secure the 10 clusters randomly around the inside of the bowl, using the loose ends of wire from joining new spools, or using new lengths of wire, if desired. Work in any rem loose ends with pliers. ∞

ANNIE MODESITT lives in South Orange, New Jersey, with her husband and two children.

ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue; continuing
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
foll	following; follows
fwd	forward
g	gram(s)
inc	increase; increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit 2 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 2 stitches together
patt(s)	pattern(s)
pm	place marker
psso	pass slip stitch over
p2sso	pass 2 slip stitches 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

Continental (Long-Tail) 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 slipknot and place on right needle. Place thumb and index finger of left hand between yarn ends so that working yarn is around index finger and tail end is around thumb. Secure ends with your other fingers and hold 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).



Figure 1

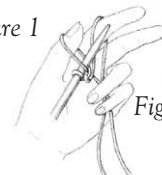


Figure 2



Figure 3

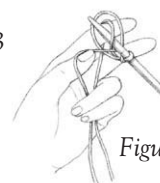


Figure 4

Backward Loop Cast-On



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

Knitted Cast-On

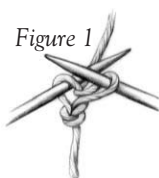
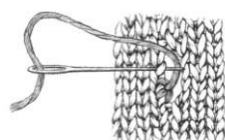


Figure 1



Figure 2

Place slipknot on left needle if there are no established stitches. *With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into last stitch made.



Buttonhole Stitch

Working into edge half-stitch of the knitted piece, *bring tip of threaded needle in and out of a knitted stitch, place working yarn under needle tip, then bring threaded needle through the stitch and tighten. Repeat from *, always bringing threaded needle on top of working yarn.

Raised (M1) Increases

Left Slant (M1L)

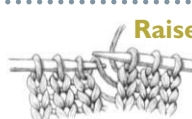


Figure 1

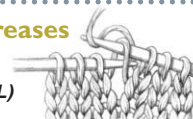


Figure 2

With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).

Right Slant (M1R)

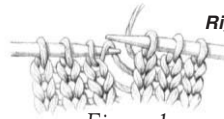


Figure 1

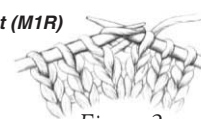


Figure 2

With left needle tip, lift strand between needles from back to front (Figure 1). Knit lifted loop through the front (Figure 2).

Purlwise (M1P)



Figure 1



Figure 2

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

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).



Figure 1



Figure 2

Ssp Decrease



Figure 1



Figure 2

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



Figure 1



Figure 2

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: *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.

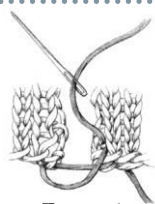


Figure 1



Figure 2

Mattress Stitch Seam

With RS of knitting facing, use threaded needle to pick up one bar between first two stitches on one piece (Figure 1), then corresponding bar plus the bar above it on other piece (Figure 2). *Pick up next two bars



Figure 3

on first piece, then next two bars on other (Figure 3). Repeat from * to end of seam, finishing by picking up last bar (or pair of bars) at the top of first piece.



Figure 1

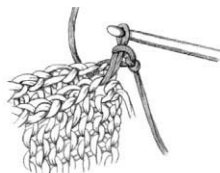


Figure 2

Slip-Stitch Crochet Seam

Make a slipknot and place it on a crochet hook. *Insert hook through both pieces of

fabric one stitch in from selvedge (Figure 1), wrap yarn around hook to make a loop, pull this loop back through the fabric and through loop already on the hook (Figure 2). Repeat from *.

Backstitch Seam

Working from right to left, one stitch in from selvedge, bring threaded needle up through both pieces of knitted fabric (Figure 1), then back down through both layers a short distance (about a row) to the right of the starting point (Figure 2). *Bring needle up through both layers a row-length to the left of backstitch just made (Figure 3), then back down to the right, in same hole used before (Figure 4). Repeat from *, working backward one row for every two rows worked forward.



Figure 1

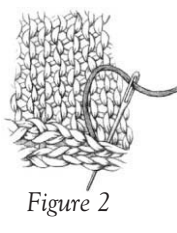


Figure 2



Figure 3



Figure 4

Kitchener Stitch

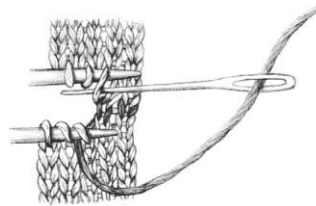
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

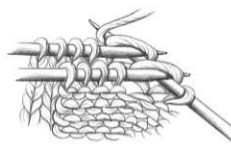
Step 3: Bring threaded needle through same front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.

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.



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.

Sewn Bind-Off

Cut yarn three times the width of 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 first two stitches (Figure 1) and pull yarn through. Bring tapestry needle knitwise (from left to right) through first stitch (Figure 2), pull yarn through, and slip this stitch off knitting needle. Repeat from *.

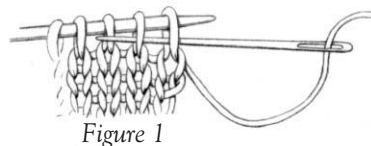


Figure 1

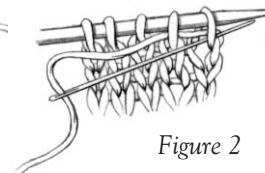


Figure 2

Crochet Bind-Off

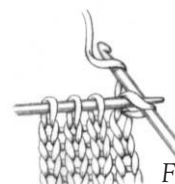


Figure 1

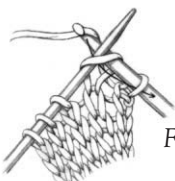


Figure 2

Insert crochet hook into first stitch on needle, as if to knit. Wrap yarn around hook (Figure 1), pull this loop through stitch on needle, and let stitch drop off needle. *Insert hook into next stitch as if to knit, wrap yarn around hook, pull loop through both stitch on needle and first loop on hook (Figure 2), letting stitch drop off needle. Repeat from *.



Crochet Chain (ch)

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



Slip Stitch Crochet (sl st)

Insert hook into stitch, yarn over hook and draw loop through stitch and loop on hook.

Single Crochet (sc)

Figure 1



Figure 2



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

Reverse Single Crochet (rev sc)

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 *.

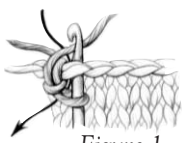


Figure 1

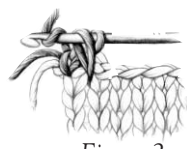


Figure 2



Figure 3

Double Crochet (dc)

Figure 1



Figure 2



Yarn over 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 the remaining two loops (Figure 2).

Treble Crochet (tc)

Wrap yarn around hook two times, insert hook into a stitch, yarn over hook and draw a loop through (four loops on hook; Figure 1), yarn over hook and draw it through two loops (Figure 2), yarn over hook and draw it through the next two loops, yarn over hook and draw it through the remaining two loops (Figure 3).

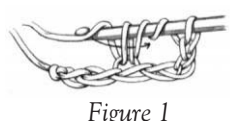


Figure 1

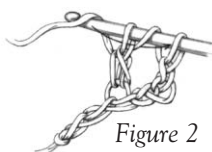


Figure 2

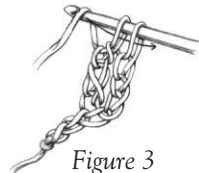


Figure 3

OOPS!

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

WINTER 2001/2002

Cappuccino Pullover (page 22)

The sleeve caps are too narrow for the armholes. The corrected sleeve instructions are below. Each size will require 1 more skein of yarn—9 (9, 10, 11, 12) balls.

Sleeves

CO 42 (42, 44, 46, 48) sts. Work 6 rows St st, then 2 rows seed st. *Set up row:* (WS) K10 (10, 11, 12, 13), pm, p6, k10, p6, pm, k10 (10, 11, 12, 13). Repeat Rows 1–6 of simple cable patt over 22 marked center sts, keeping sts at each side in rev St st, and *at the same time*, shape sleeve by inc 1 st at each end of needle every 3 rows 20 (26, 29, 21, 25) times, then every other row 15 (21, 18, 29, 25) times, working new sts into patt as they become available—132 (136, 138, 146, 148) sts. Cont even in patt until piece measures 18 (18, 18½, 18½, 19)" (46 [46, 47, 47, 48.5] cm), ending with a WS row. **Shape cap:** Keeping in patt, BO 9 (9, 10, 6, 7) sts at beg of next 2 rows, then BO 8 (9, 9, 8, 8) sts at beg of foll 4 (12, 12, 14, 14) rows, then BO 9 (0, 0, 0, 0) sts at beg foll 8 (0, 0, 0, 0) rows—10 (10, 10, 22, 22) sts rem. *For largest 2 sizes only:* BO 6 sts at beg of next 2 rows—10 sts rem for all sizes. BO all sts.

The widest part of the sleeve at the bicep will be 20¼ (21, 21¼, 22½, 22¾)" (51.5 [53.5, 54, 57, 58] cm). All other measurements remain unchanged.

WINTER 2002/2003

Zigzag Scarf and Cap (page 102)

The instructions for the cap brim are missing Rnd 3. The corrected instructions are as follows. **Brim:** With shorter needle, CO 112 sts. Place marker and join, being careful not to twist sts.

Rnd 1: Purl.

Rnd 2: *Sl 2 tog kwise, k1, p2sso, k5, knit into st below next st, then knit next st through the back loop, then knit again into the st below (3 sts made from 1 st), k5; rep from *.

Rnd 3: Knit to last st of rnd, slip last st to right needle, remove m, return slipped st to left needle, place m on right needle to indicate new beg of rnd (m has moved 1 st to the right).

Rep Rnds 2 and 3 until piece measures 2¾" (7 cm), ending with Rnd 2.

FALL 2002

Loopy Accessories (page 112)

After binding off all sts for the fingerless mittens, sew the selvedge edges tog with yarn threaded on a tapestry needle.

SOURCES FOR SUPPLIES

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

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Berroco Inc., 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569; www.berroco.com. In Canada: S. R. Kertzer, Ltd.

Blue Santa Beads, 17 Northgate Village, Media, PA 19063; bluesantabeads@aol.com.

Brown Sheep Co., 100662 Cty. Rd. 16, Mitchell, NE 69357; www.brownsheep.com.

Cascade Yarns, PO Box 58168, Tukwila, WA 98188-1168; www.cascadeyarns.com.

Classic Elite Yarns, 300 Jackson St., Lowell, MA 01854. In Canada: S. R. Kertzer, Ltd.

Crystal Palace Yarns, 2320 Bissell Ave., Richmond, CA 94804; www.crystalpalaceyarns.com.

JCA, Inc./Reynolds, 35 Scales Ln., Townsend, MA 01469-1094.

Joseph Galler, Inc., 5 Mercury Ave., Monroe, NY 10950.

Knitting Fever, Inc./Jo Sharp, 35 Debevoise Ave. Roosevelt, NY 11575; www.knittingfever.com. In Canada: Diamond Yarn.

Louet Sales, 808 Commerce Park Dr., Ogdensburg, NY 13669; www.louet.com.

Muench Yarns, Inc./GGH, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949-5763; www.muenchyarns.com. In Canada: Le Fils Muench.

Plymouth Yarn Co./Le Fibre Nobili, PO Box 28, Bristol, PA 19007; www.plymouthyarn.com.

Prism, 2595 30th Ave. N., St. Petersburg, FL 33713.

Swedish Yarn Imports/Sandnesgarn, PO Box 2069, Jamestown, NC 27282.

Tahki/Stacy Charles Inc./Filatura di Crosa, 8000 Cooper Ave., Bldg. 1, Glendale, NY 11385; www.tahkistacycharles.com. In Canada: Diamond Yarn.

Trendsetter Yarns, 16745 Saticoy St. #101, Van Nuys, CA 91406.

Westminster Fibers/Rowan, 4 Townsend West, Unit 8, Nashua, NH 03063; www.rowanyarns.co.uk. In Canada: Diamond Yarn.

CANADA YARN SOURCES

Diamond Yarn, 9697 St. Laurent, Ste. 101, Montreal, QC H3L 2N1 and 115 Martin Ross, Unit #3, Toronto, ON M3J 2L9; www.diamondyarn.com.

Lanaknits Designs/All Hemp, 105 Park St., Nelson, BC V1L 2G5; www.lanaknits.com.

Le Fils Muench, 5640 Rue Valcourt, Brossard, QC J4W 1C5; www.muenchyarns.com.

Louet Sales, RR 4, Prescott, ON K0E 1T0; www.louet.com.

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S. R. Kertzer, Ltd., 105A Wings Rd., Woodbridge, ON L4L 6C2; www.kertzer.com.

Berroco Cotton Twist; three 2-ply strands plus 3 singles; 14 wraps per inch (wpi)

Berroco Linet; 2-ply crochet chain; 13 wpi

Berroco Mosaic FX; railroad ribbon; 5 wpi

Brown Sheep Lamb's Pride Worsted; singles; 12 wpi

Cascade Fixation; 2-ply; 12 wpi

Classic Elite Gatsby; singles; 8 wpi

Crystal Palace Breeze; ten 2-ply strands; 14 wpi

Euroflax (Louet) Sport Weight; 4-ply; 17 wpi

Filatura di Crosa (Tahki/Stacy Charles) Elena; tubular ribbon; 8 wpi

GGH (Muench) Bali; four 2-ply strands; 13 wpi

Jo Sharp (Knitting Fever) Handknitting Yarn; 4-ply; 11 wpi

Joseph Galler Pashmina; four 2-ply strands; 18 wpi

Lana Gatto (Needful Yarns) VIP; 3-ply; 15 wpi

Lanaknits All Hemp Hemp6; 6-ply; 18 wraps per inch (wpi)

Le Fibre Nobili (Plymouth) Merino Superfine; 4-ply; 15 wpi

Muench Fabu; novelty bouclé; 5 wpi

Reynolds (JCA) Mandalay; 5-ply; 11 wpi

Rowan (Westminster) Rowanspun 4-Ply; 2-ply; 19 wpi

Rowan (Westminster) Rowanspun DK; 2-ply; 12 wpi

Rowan (Westminster) Wool Cotton; four 2-ply strands; 14 wpi

S. R. Kertzer Kid et Soie; 3-ply; 9 wpi

Sandnesgarn (Swedish Yarn Imports) Funny; crochet chain; 14 wpi

Sandnesgarn (Swedish Yarn Imports) Funny Luxury; crochet chain; 12 wpi

(continued from page 9)

collected quite a bit of cashmere, which she is in the process of sorting, cleaning, and dehairing. "I'm interested in every step of this process," she declares, "from restoring the land to making yarn to making something out of it. I'm not competing with other cashmere people. I'm marketing the whole process of rejuvenating the land with these goats. The cashmere is just a by-product of that." ∞

For more information about Lani's work, visit www.goatapelli.com.

BOOKSHELF

(continued from page 11)



A Passion for Knitting Nancy J. Thomas and Ilana Rabinowitz (Fireside)

Most knitting books fall into one of three categories: pattern collections, instructional guides, or historical and cultural perspectives. *A Passion for Knitting* has components from all, providing, as the authors describe it, "a door, a portal, into the world of knitting." The first half of the book features how-to-knit instructions plus easy patterns for sweaters and accessories for adults and children (shown in color in the book's center). The second half focuses on the culture of knitting, including knitting traditions worldwide, knitting on the web, knitting getaways, charitable efforts, yarn shopping and stashing, and the happy "therapy" that goes with it all. The format is black-and-white except for the 16-page color insert to show the 25 projects for which

instructions are provided; as such the book lacks some of the pizzazz to which many knitters are accustomed. However, the instructional text is clearly written and the cultural text is interesting reading for anyone unfamiliar with the scope of the knitting universe. \$20, 288 pages, softbound.



The Yarn Girls' Guide to Simple Knits Julie Carles and Jordana Jacobs (Clarkson Potter)

Julie Carles and Jordana Jacobs were young urban professionals working in the medical and legal fields when they strayed from their anticipated career paths, bought New York City's Yarn Company in 1997, and became known as "The Yarn Girls." The new entrepreneurs quickly realized that a lot of their customers wanted knit-in-a-weekend fashions done up on big needles in luscious yarns, so they created this book, a collection of just such quick, practical, modern patterns. The ten basic projects, each with three variations, feature variegated yarns for instant stripes; doubled and tripled chunky fibers for tweedy effects and super-fast completion; and complimenting details like fluffy tassels and wide ribbing. There's nothing intimidating for a beginning knitter—even the pattern names are fun: "The Exception to the Rule," "Even Daniele Did It," and "Don't Be a Football Widow." However, there are some areas of potential confusion: lack of complete finished measurements (they must be calculated by adding pattern piece dimensions together) and sometimes sketchy yarn information (in some cases, names of yarns are given without the names of the companies that sell them). \$30, 166 pages, hardbound.

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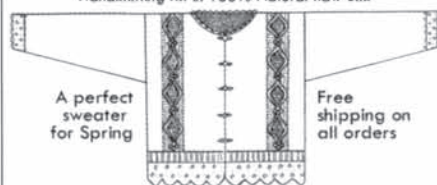
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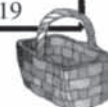
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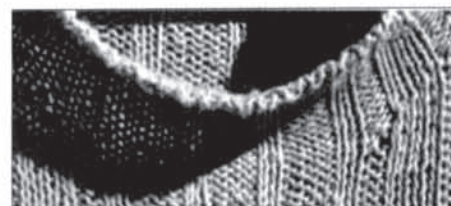


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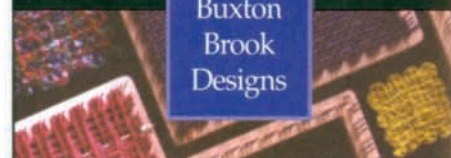
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Following Grandma's Way

Gail Greiner



Ann Swanson

My grandmother taught me to knit when I was twelve. It was over a snowy Thanksgiving weekend. I still remember the click of her metal needles between my fingers and the satisfaction I felt when I got it right, when I successfully slipped the stitch off the needle, again and again, and miraculously formed my first row of stitches. This initial foray into knitting was as brief as that long weekend, but the memory of it was still sharp in my mind when, twenty-seven years later, the fall after my grandmother died, I learned to knit again.

This time I was with my six-year-old son. He was home from first grade, on that day of grace I always give my children after they've been sick, before they go back to school. I mentioned to him that I was thinking of going to a knitting workshop at his old nursery school, the one his sister now attended. "Let's go!" he said. In the "rainy day room" of the Weekday School at Riverside Church, my son chose a red Primo yarn for what was to be his roll cap, and sat next to me as I cast on my first stitches on circular needles. My grandmother must have done the casting on that long-ago weekend, because the motion now felt entirely strange. But when I knitted my first stitch, it was as if my grandmother were sitting next to me, patiently waiting as I maneuvered the green yarn she had given me from an afghan she was working on.

My neighbor Julie was one of the women leading the workshop, and I spent the next week crossing the hall to her apartment at odd hours. "Is this what my decrease should look like?" I'd say, or "I think I dropped a stitch!" I had a lot of questions and made even more mistakes, but nothing could stop me. I brought my makeshift knitting bag on the bus with me, to my mammogram, to the dentist, to Thanksgiving at my mother-in-law's.

The red hat, as it turned out, was too small for my son, so it became my daughter's. Thanks to the wonderful stretcha-

bility of knitwear, and the eagle eyes of her teachers ("We found this buried in the sand and knew it was Anna's special hat!") she still wears it. It took a few more tries until I knitted a hat that fit my son, but in the process, I had become a convert. I felt like I had stumbled upon the secret to happiness: knitting to fill up all the in-between time we have in life, the waiting time, the sitting time, the time when we long to accomplish something.

Knitting connected me to my past with my grandmother, to that Thanksgiving weekend when she had so patiently and lovingly passed on her knowledge to me, and it connected me to the present. I had found that knitting was a kind of meditation that placed me firmly in the moment. I also felt that knitting connected me with the future. Here I was knitting something that I would see my children wear, and if I was lucky, my children's children.

Knitting also helped quell anxiety about the future, and I had plenty of that. After having lived my whole adult life in New York City, we were about to move to a more rural place. It was a deliberate decision, but I was sad about leaving my friends and home of sixteen years, and worried I would feel isolated. When we had found our house, a little gardener's cottage on four and a half acres, it was in the full bloom of summer. Now it was November and the trees surrounding the house were barren and the sky was gray. I was used to apartment living, chatting with neighbors in the hallways and elevator, waiting on Riverside Drive for the city bus that took us to school with a mob of other friendly parents. Now days went by without my seeing a single person outside my family. I comforted myself with knitting by the fire in a rocker a friend had given us for a housewarming gift. My mother had sent me my grandmother's faded Vera Bradley knitting bag, and seeing it gave me comfort as well. Still, I was lonely. I'll never forget how disappointed I was the night a snowstorm prevented me from driving into the city to knit with Julie.

Just as fresh in my mind is the spring afternoon when a woman at my daughter's new nursery school stopped me and asked if I had knitted the Austrian cardigan I was wearing. I told her the story about how my aunt had brought it back from Europe forty years ago, and how my mother had made a matching, smaller version for me. (My mother gave up knitting when my parents divorced when I was eight. She seems to have stopped midmitten, because she sent me her old supplies and they include a pair of mittens still on stitch holders, thumbs missing.) The story sparked a brief but impassioned discussion about knitting, and not long after that, she invited me over to knit with another friend, who in turn introduced me to the woman I had seen with the pretty knitting basket at our son's baseball games. In the meantime I taught a new friend to knit, introduced her to the others, and voilà! Not only did I now belong to a knitting group in my new home, I had what have become friends for life. We all have children the same age and have spent countless afternoons sitting together around countless pots of tea, knitting, laughing, stopping to put a child on a lap or smooth out a quarrel, but always going back to our knitting.

My mother tells of how every Tuesday, my grandmother had her "DSI," or "Damn Sit Around," when she would knit with her friends at someone's kitchen table. I often think of how, by teaching me to knit all those years ago, my grandmother indirectly provided me with my own DSI.

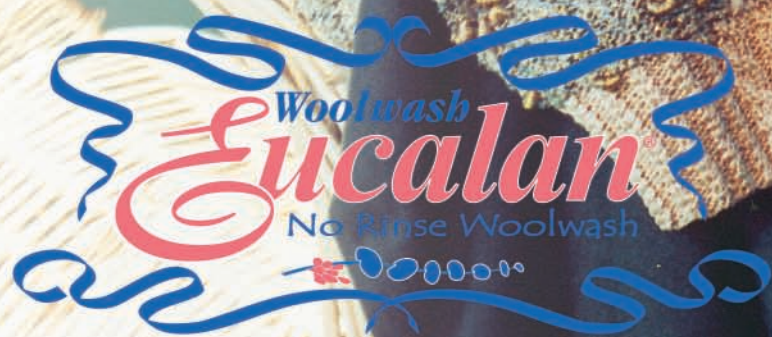
"Knitting on Wednesday," says a friend's brief e-mail this afternoon. It has been a busy weekend, no time for needlework, so I am especially eager for Wednesday, to connect the past and present and future—as my grandmother did—with yarn, needles, and a roomful of wonderful women.

GAIL GREINER is a writer and photographer living in Palisades, New York.

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