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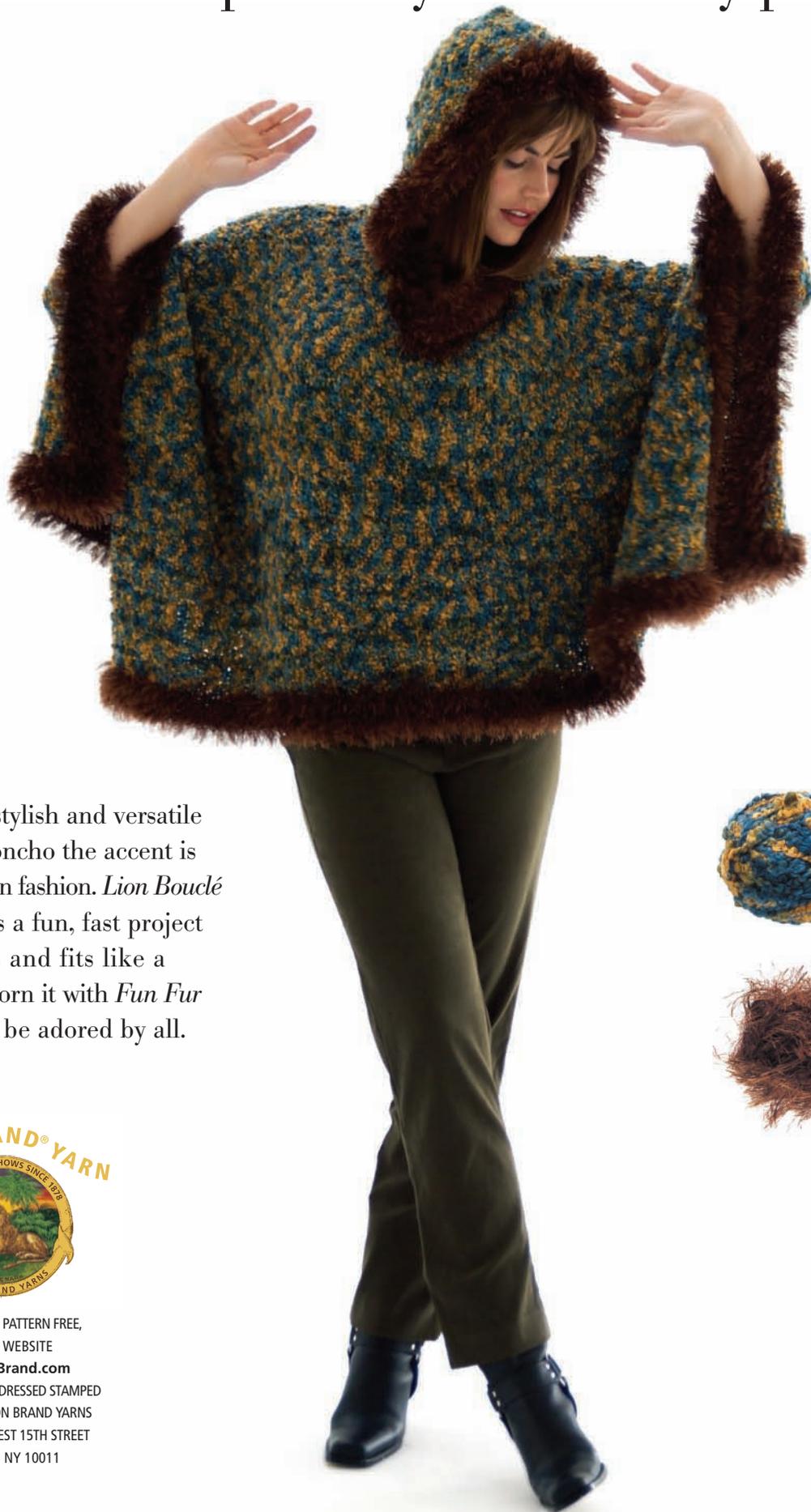
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# ■ s t r a n d s



Over the past few years, I have been continually weeding out my bags and drawers and shelves and bins of yarn. I routinely fill large-size garbage bags with assorted skeins and balls and run the bags over to the neighborhood school, or drop them off at the Swap Shop conveniently located at the local dump. Summers, I rid myself of yarn by piling random balls on a picnic table in the front yard and propping up a “Free” sign. When friends need yarn for a small project—for Christmas mittens or a pair of socks—they know I’ll gladly set them up. But still, the bins, the shelves, the drawers, the boxes in my workroom, the labeled containers in the garage, all remain topped to the brim with yarn.

A good part of the yarn in this collection is samples sent by yarn companies. Much of the rest was given by friends—I’m seen as the equivalent of a Goodwill yarn store for those who’ve moved on from a particular sweater before they’ve even launched it, or, in some cases, when they’re halfway finished. Some of my yarn, of course, I’ve quite deliberately picked up at a store; some is yarn left over from projects that I completed years ago; and much of it, never unwound, is yarn that has attached itself to me in some long-forgotten manner, yarn that’s been following me from place to place for over thirty years. Taken together, this yarn collection represents a kind of personal history; it also represents good intentions never—or not yet—realized.

Although I can wax poetic about each skein in my assortment, and can’t resist the brilliant color, soft hand, and graceful drape of certain high-end brands, I confess to a fondness for the yarns in my collection that aren’t far removed from the animals they come from, the undyed wools that range in color from dusky oatmeal to the deep, rich brown of bittersweet chocolate. I find a kind of reassuring comfort in the coarse and oily hand, the earthy smell of a solid skein of worsted weight in natural sheep’s gray, or in the soft fuzziness of a warm, tobacco-colored alpaca. These are the yarns that work into substantial knitwear—you know the kind I mean—the cozy, comfortable cardigans, pullovers, hats, and mittens we reach for when heading out to take a brisk walk on a chilly morning or to rake the leaves. These are the yarns that pair so well with simple shapes, traditional cables, and straightforward knit-and-purl patterns. These are also the yarns that sometimes surprise us in their affinity for lace patterns and delicate stitches.

As knitters, fall is the season when we come home to our craft. During the warm weather and outdoor activities of summer, many of us put our needles on hold or limit what we knit to quick and easy projects. With the return of brisk mornings and the downward drift of curling leaves, we come inside to the yarns of substance and the projects that often require our concentrated attention. We hope you’ll find plenty in this issue to welcome back the pleasure and season of knitting.

Pam Allen

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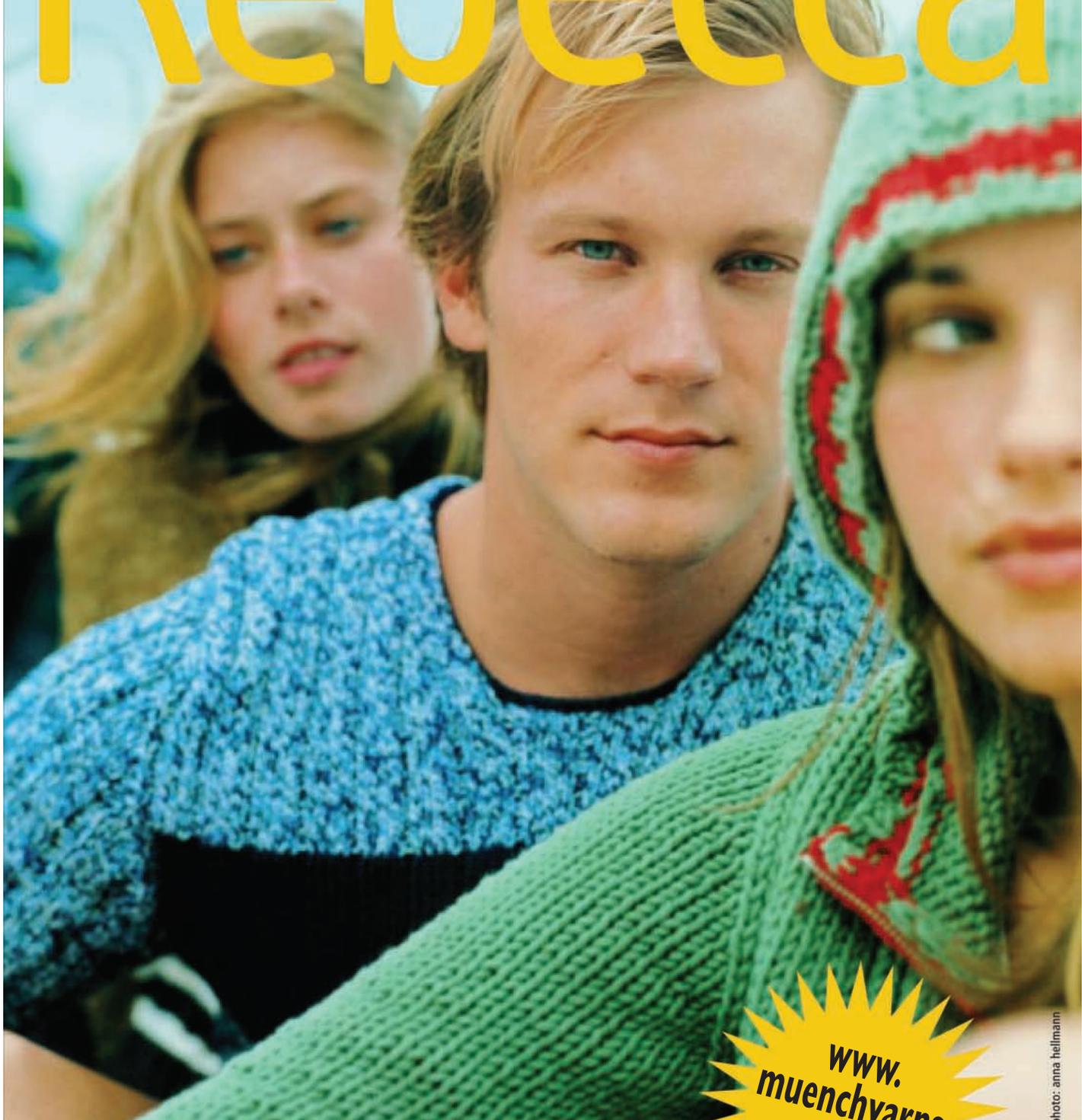
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# Sweater Architects In Six Weeks

Working within the constraints of a published pattern frustrated Tom Kenaston, who wanted knitting to be a more creative process. “I wanted to paint—not paint by numbers,” said Kenaston, actor and musician. “To me, being confined to a pattern meant the latter.” Seeking a solution, Kenaston signed up for one of Shirley Paden’s sweater design courses in New York City.

“I’d seen this striped lampshade on a postcard,” he says, “and it made me want to work in those colors. I also wanted to replicate the variance in stripe-width. I came up with a sketch, and as I recall, Shirley’s response was, ‘Well, Tom, that’s certainly ambitious!’ But then she just dove in and helped me to get started.”

“Students don’t need to be restricted to knitting scarves,” said Paden, recounting her educational philosophy. “People have been knitting for thousands of years and if we want that to continue, we have to introduce knitters to what is inherently interesting—and challenging—about it. When you knit to fit, which is what you’re doing when you create your own sweater design, you begin to grasp that the construction is happening in tandem with shaping and design. There’s a synchronicity to the design process that is not really apparent when you knit a scarf or restrict yourself to a pattern.”

Diana Berardino, another of Paden’s students, completed two sweaters based on what she learned in Paden’s class. “I’m a plus size,” said Berardino, “and not many patterns are.” Paden’s class allows students to tailor a sweater to any size. “In addition,” says Berardino, “you have the opportunity to explore your creativ-

ity. If there was one thing I took away from that class, it was that everyone is a designer—even if they don’t know it yet.”

A design class should not be confused with a class in color theory. “The emphasis is on the architecture of creating a sweater,” explains Rebecca Handstradt, who, along with Martha Lazar, owned Urban Knitter Studios (no longer in busi-

ness) where Paden taught Kenaston and Berardino. “Students begin the class with a calculator, measuring tape, and sketch pad. The sweater itself is developed with a pencil (not knitting needles) in hand, and magazines, books, and other sources are consulted for inspiration.”

what you end up with is this three-dimensional object—a warm, wearable sweater that fits you perfectly.” Students describe these classes as empowering. By the time they’ve graduated, they can adapt any pattern to suit their specific sizing needs or fashion preferences. A crew neck can be converted to a V-neck. Saddle shoulders can be replaced with raglan sleeves. And details, such as cables, stitch patterns, and beading, can be introduced, or eliminated. “That’s just the beginning,” says Paden. “The concept of gauge finally makes sense and math becomes very personal.

A number that represents the length of your . . . sleeve tends to really mean something to you!”

“As long as you have a calculator—and an eraser—you’ll be fine,” says Kenaston. “The principles are easy. You just have to get past the idea that math is bad.”

At the end of each class, students spend time reviewing one another’s projects, offering suggestions and keeping track of each other’s progress. “It’s one of the most exciting portions of each class,” said Paden. Each student is inspired by the others and the room fills with

buzz and chatter. This exchange of information bonds the students to each other and often results in friendships that last beyond the six weeks of class time.

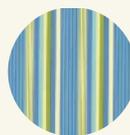
Interested in getting started? Check with your local yarn shop to see whether sweater design courses are offered in your area.

—Bethany Lyttle



Larry Oakes

Clockwise from left: Tom Kenaston in his sweater; lampshade pattern and knitted version of the stripe pattern; Diana Berardino in her sweater; Diana’s sketch.



Tom Kenaston



Tom Kenaston



Diana Berardino



Bethany Lyttle

ness) where Paden taught Kenaston and Berardino. “Students begin the class with a calculator, measuring tape, and sketch pad. The sweater itself is developed with a pencil (not knitting needles) in hand, and magazines, books, and other sources are consulted for inspiration.”

“It’s amazing,” said Berardino, referring to the design process. “You start out with this two-dimensional drawing, but

# Knitted Artifact



Collection of Old Sturbridge Village

Mittens, circa 1800–1860.

These “shagged” mittens, from the collection of Old Sturbridge Village in Massachusetts, were a popular style in nineteenth-century New England. A simple mitten, loosely knit with fine yarn, was completely covered with short lengths of wool yarn, half-hitched around the base stitches. The carpeted effect ensured warm hands, although it compromised dexterity. The colorful, folk floral pattern on the back of this example is one commonly found on many of what were clearly women’s mittens. Darker colors and geometric patterns were used on larger mittens made for men. Shagged mittens were often referred to as driving mittens; the extra warmth provided by the layer of deep pile was welcome for driving horses in winter, an activity for which nimble fingers weren’t required.

—Deborah Pulliam



Vickie Howell, Host of Knitty, Knitty, Knitting, ©2004 Do It Yourself Network (DIY).

## TV Gets Hip with Knitting

DIY—Do It Yourself Network received such a strong response to the 2002 airing of the five-part workshop *Knit One, Purl Two*, hosted by Edith Eig, that they’ve launched another series on the how-tos of knitting. Beginning on July 2, *Knitty Knitty*, hosted by Vickie Howell (designer of Banshee, a knitted guitar strap featured on knitty.com), will air in thirteen episodes that cover skills from knitting, purling, and working in the round to felting, intarsia, and illusion/shadow knitting. Guest designers will teach techniques through projects with plenty of attitude, including a polka dot bag, Ugg-type baby boots knitted in suede, and a “re-fashioned sleeveless sweater.” See [www.DIYnetwork.com](http://www.DIYnetwork.com) for more details.

## gloves galore

We issued a call for gloves in our Winter 2003 issue, and the response has been great: forty-three designs from twenty-nine knitters! Our readers used lace, Fair Isle, intarsia, stripes, and beading to individualize their gloves, which came in all shapes and sizes. Pictured here is a pair of gloves by Carol Wassell. Check out our gloves gallery through [www.interweaveknits.com](http://www.interweaveknits.com) for inspiration.



Chris Hartlove

## Bag Business

**Before she moved** to Portland, Maine, in 1992, a friend warned Lisa Evans that all the ladies in Maine liked to knit, and that if she wanted to fit in, she’d better learn how. Her mother-in-law showed her the basics and helped her through her first project, a pair of two-needle mittens. It wasn’t long before Lisa was looking for a way to use her design background and newly acquired knitting skills to start up a small business. After looking around at trends in the fashion and knitting worlds, Lisa decided that handbags were the up-and-coming must-have fashion item, and she launched a line of kits for handknitted bags in 2003. Lisa started her line with an intarsia tote in a vibrant paisley pattern with leather trim and handles. Since then, she’s added backpacks and colorful drawstring bags. Her kits are available in yarn shops and retail from \$48 to \$260. For a look at her entire collection, go to [www.lbevanshandknits.com](http://www.lbevanshandknits.com).

A bag and backpack from LBEvans Handknits: (left) French Market Tote in a striped pattern and (right) Twist Backpack in Green.

# Knitting & Fine Art

“Virile” and “vigorous” are descriptive terms often applied to Winslow Homer’s (1836–1910) paintings of hunters, fishermen, and stormy seascapes. But Homer was also sensitive to the rigors of the domestic life of women and girls. In 1881, Homer traveled to England and spent twenty months in the northeast coastal village of Cullercoats (pop. about 1,400). During his stay there, and on his return home, he made pencil sketches, water-



Winslow Homer, *A Little More Yarn (Fisher girl Knitting)*, 1884. Charcoal and white chalk on blue-gray laid paper. 45.1 × 60 cm. Fine Arts Museum of San Francisco. Gift of Mr. and Mrs. John D. Rockefeller, III.

colors, and a few oil paintings, of daily life in this fishing village. Though many of his pieces show the fishermen at their work, most of his pictures record the activities of the women, for the simple reason that the men were asleep in the daytime, having spent the night fishing from their small boats. He depicted women mending nets, carrying baskets of fish, baiting hooks, looking out to sea—and knitting.

*A Little More Yarn* shows a solitary woman walking along the shore on a windy day. In her left hand, she holds a piece of knitting that might be a sleeve about three-quarters of the way finished. With her right hand, in a gesture typical of knitters, the woman pulls

a little more yarn from the ball, not so much that it would get tangled in the stiff breeze but still enough to knit a few rounds of her sleeve without having to stop. She looks at her knitting as she walks, the wind at her back, her billowing skirts echoing the curve of the sail of a small boat in the distance. Homer began his career during the Civil War by making detailed drawings of life in the army camps and his keen powers of observation are evident here, in the careful delineation of the typical Cullercoats dress—flannel with rows of tucks at the hem—and in the detail of the woman’s apron, which she has tied up at the bottom to create a pouch for carrying her ball of yarn.

This knitter is particularly arresting. Because Homer drew her viewed from below, her figure is large, monumental, silhouetted against the cloudy sky. Alone, set against nature, she and, by extension, her task are given a solemn importance. Knitting in Cullercoats wasn’t a time-filling occupation for women of leisure, but a noble and necessary part of everyday life.

—Fronia E. Wissman

## SHEEP GAUGE

This whimsical sheep, cute as it is, is a handy tool to keep in your knitting bag; it’s a stitch/row gauge and a sizer for needles ranging from US 0000 (1.25 mm) to US 15 (10 mm). Designed by Susan Pine, knitter and owner of Goose Pond, a small company in Cumberland, Maine, the lightweight sheep is solid brass with a tarnish-free finish. It retails for \$15. For details or to order: (800) 340-2514; <http://www.goosepond.com/elegantknitter>.



## web watch

Amy R. Singer  
Knitty Editor



photo courtesy of Amy Singer

I’ve just finished my first book (*Knit Wit*, to be published by HarperCollins this October). In researching, it became clear that every knitter has their own way of doing things: buying yarn, holding it, knitting with it, binding it off, washing it. It’s fascinating.

If you’re like me, you have a collection of knitting books and magazines you refer to for different reasons. There’s no single source that covers every possible aspect of knitting in exactly the way your brain understands it best.

It’s nice, then, that we also have the Internet to turn to for information on how to do stuff. I am filled with warm fuzzies when I think of the sharing that goes on between web-based knitters. It takes time to properly photograph, write, and code a webpage. But most of these pages are free—so why do people bother? Maybe it’s because, when people figure out how to do something in a better or easier way, it feels good to share their discovery with others.

Perfect example: even though I’m allergic to wool, Koigu’s merino is so irresistible that I’m trying to knit their Charlotte’s Web shawl. But knitting lace is not coming easily to me. How nice it was to find Christina Creevy’s page of Charlotte-specific hints, with photos, making it easier for people like me to be successful with this pattern.

As with any information, you’ll have to evaluate the source. Do they know their stuff? Give their suggestions a try, and if you find someone whose advice you value, bookmark their website. (When it comes to bookmarking, make it easy on yourself; set up folders for topics. And, instead of one big bookmark folder called “techniques,” how about a subfolder for Fair Isle, another for entrelac, another for felting?)

For a starter list, I’ve got a good stash of technique links to share through the *Knits* blog (<http://blogs.interweave.com/knits>). See you there!

# Knitting in the Academy

Perhaps you were scolded in your college days for knitting during lectures. Or perhaps you got away with it, or had an understanding with your professor, who knew you listened better with needles in hand. Just imagine, though, what it would be like to receive course credit for knitting!

At Parsons School of Design, in New York, veteran knitting instructor Riet Peters teaches a course in handknitting as part of the fashion design curriculum. Originally from Holland, Peters learned to knit as a young child. As an avid knitter, she spins and dyes her own yarn, creates one-of-a-kind items, and markets design ideas to companies such as Donna Karan, The Gap, and Ralph Lauren. In her classes at Parsons, students learn the basic techniques of handknitting and use their newly acquired skills to create portfolios of design “swatches.” A swatch in the fashion industry is a large knitted piece that shows the vital elements of a sweater design—stitch pattern and color work—as well as important shaping details like the neckline or collar. The students can use their portfolios of handknitted ideas when they begin their professional career. Each fifteen-week class lasts two hours and forty minutes, and a second semester course has been added for students interested in further exploration of the techniques and possibilities of handknitting. Last year, Classic Elite yarn company sponsored a contest among Peter’s Parsons students to generate a novel design for their Spring ’04 collection. The winning entry (illustrated above) was a child’s ensemble in lime and white. Designed by Stephanie Stephenson, a senior, the outfit reflects her background in dance, as well as her knowledge of 1960s op-art fashion.

Parsons isn’t the only fashion design school to teach handknitting. Pratt Institute has elective courses for both beginning and intermediate knitters. And FIT (the Fashion Institute of Technology, also in New York) has had a knitwear specialization for many years. Students spend much of their time learning the ins-and-outs of machine knitting, says professor Lisa

Donofrio, who has also worked as a professional knitwear designer. Most ready-to-wear sweaters are machine knitted because the cost of producing handknit sweaters is almost always prohibitive, unless the knitting is done in countries with low labor costs. Even though the market for handknitted designs is limited, “two-needle knitting” is still a part of the curriculum. Learning how to knit by hand helps students get a feel for knit structures through “putting stitches together” and learning about the properties of various yarns.

In 2003, The National NeedleArts Association partnered with Dr. Catherine Leslie of Kent State University School of Fashion Design and Merchandising, in Ohio, to create a lecture series and for-credit workshop exploring the needlearts. Students received hands-on training in



Kent State students learn knitting with Dr. Catherine Leslie at a “Stop n’ Stitch”.

knitting and crochet, embroidery, needlepoint, beading, and the embellishment of couture items. They also learned about the business aspects of yarn design and marketing one-of-a-kind knitwear. A “Needle Work-Out” and an informal “Stop n’ Stitch” in April augmented the classes, and provided other students with an opportunity to learn about needle crafts. Dr. Leslie says that the response from students has been very enthusiastic, boding well for a continuation of the hands-on workshops. Design students at Kent State work on collections that include handknit garments but, as in other schools, most of their creations are made on knitting machines. Fortunately for students who take to handknitting, the ready-to-wear industry isn’t



Sketch by Stephanie Stephenson; courtesy of Classic Elite.

the only market for designers skilled in creating sweaters. At least one student has sold a design for home knitters to *Vogue Knitting*, and others in the program may take advantage of opportunities in the hobby industry or in yarn design or distribution.

For students of fashion design, learning how to knit by hand affords more than basic knitting skills. Says Elaine Biribin-Thomas, design instructor at Kent State, “Students who have gone through the needlearts workshop and understand hand knitting and crochet fundamentals have a broader range of design options. . . . In the students croquies (sketch) books, those that knit and crochet are more apt to try and experiment with other fabric and textile alterations, such as boiling wool, smocking or embroidery. [The ability to knit] lends the student a tactile and dimensional outlet to develop their designs.”

These students, upcoming designers, may decide to create garments for the home knitter, choose to design ready-to-wear knitwear, make fashionable one-of-a-kinds, or use their knowledge of handwork to expand the range of design options in fashion. However they choose to use their knitting skills, they will have a clear impact on what we wear—and knit—in the future.

—Ivy Bigelow



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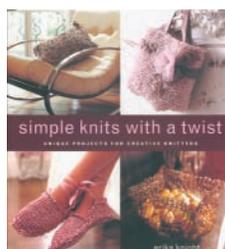
All books available at book and yarn stores nationwide.



### Hot Knits: 30 Cool, Fun Designs to Knit and Wear Melissa Leapman (Watson-Guption)

Melissa Leapman is fast becoming one of America's most prolific knitwear designers. Her latest book, *Hot Knits*, contains thirty new sweater designs that incorporate a contemporary mix of wearable shapes and styles—

from loose and comfortable to close-fitting and revealing. Each design is represented with several photographs taken from different angles. All instructions include clear schematics and large charts when applicable. "Hot tips" scattered throughout (there's one for nearly every design) ensure success in every project. From easy tops designed for knitters venturing beyond scarves for the first time to more challenging sweaters featuring stitch patterns, innovative shaping, and imaginative details, there's something here for knitters of all levels. ISBN 0-8230-2338-9, \$19.95, 128 pages, softbound.



### Simple Knits with a Twist: Unique Projects for Creative Knitters Erika Knight (Stewart, Tabori, & Chang)

With the popular deconstructed/reconstructed look in mind, Knight has produced a collection of twenty fresh projects. She covers basic techniques in the first chapter, and discusses different ways to create

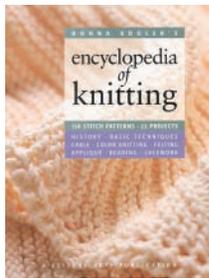
texture. Many of her designs, such as her beanbag and throw patterns, patch together cut fabrics and knitted pieces. Others use recycled yarn, remnants, or yarns homemade from strips of fabric or plastic bags. There are a variety of projects that take on the traditional and give it an edge, from a kitschy "retro poodle bottle cover" to napkin rings knitted in wire with beads; from a dog coat patterned to resemble a barcode to a snuggly chair cover that resembles a classic Aran sweater. *Simple Knits* is an inspiring springboard for an adventurous, artsy approach to knitting. ISBN 1-58479-361-9, \$19.95, 128 pages, softbound.



### Maggie's Ireland: Designer Knits on Location Maggie Jackson (XRX Books)

This book profiles Irish designer Maggie Jackson and includes over forty striking designs (for men, women, children, and the home), a perspective on the history of the linen industry in Ireland, five gourmet recipes, and page after page of glossy photographs of the beautiful Irish

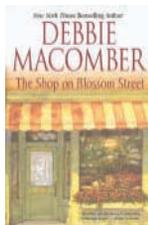
countryside, complemented by the story of the XRX team's travels. Jackson's dramatic designs, knitted in natural-toned yarns from her Maggiknits (MK) collection, are visually intriguing and simple to knit. Jackson uses different textural stitches and traditional and non-traditional yarns to create her signature sweaters. Her aim, she says, "is for [knitters] to finish the garment—and look like a million dollars in it." ISBN 189376218-1, \$37.95, 192 pages, hardbound.



**Encyclopedia of Knitting**  
 Edited by Donna Kooler (Leisure Arts)

This is a book that lives up to its name. It is truly an encyclopedia, put together in a clear and useful order. Kooler begins with a history of knitting, including photographs of artifacts and illustrative works of art. This is followed by a description of knitting materials, basic knitting skills, stitches, and finishing techniques. Sidebars give tips and clear, descriptive drawings.

Advanced techniques—buttonholes, lace, dropped-stitch patterns, cables, color work, embellishments, and grafting—are also included. The book also ends with patterns for diverse projects and a large gallery of stitch patterns. ISBN 1-57486-283-9, \$24.95, 240 pages, softbound.



**The Shop on Blossom Street**  
 Debbie Macomber (MIRA Books)

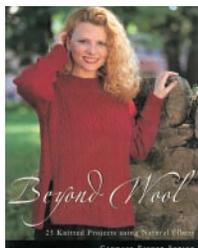
Knitting fans of Macomber's fiction are in for a treat. Set in Seattle, *The Shop on Blossom Street* is a story about a group of four women united by their shared knitting lessons. Each of the women comes from a different social class, from the down-on-her-luck punk to the rookie shop owner to the moneyed socialite.

At first, the women have trouble accepting each other. But they quickly find that their differences are only surface deep; each is wrestling with a personal struggle—poverty, cancer, infertility, or family conflict—and they find solace in the use of their new knitting skills, and ways to help each other through their budding friendships. More than that, the supportive group they become enables each to find love, or find love anew. ISBN 0-7783-2044-8, \$19.95, 344 pages, hardbound.



**Knit: A Personal Handbook**  
 Melanie Falick (Stewart, Tabori, & Chang)

A clever little blank book, *Knit* is designed as a companion to Falick's *Weekend Knitting*. Its features include a spiral binding, a zippered vinyl pouch for stitch markers and yarn samples, blank and graphed pages for your notes, a calendar of annual knitting events and holidays, an "emergency rolled-brim hat pattern," yarn-requirement estimates for common knitted articles, and a needle gauge/ruler page. With an elastic band that will hold in place any swatches or ball bands tucked between the pages, a translation of "yarn shop" into twenty-two languages, and its handy size, this elegant book makes a great gift for the knitter-on-the-go. ISBN 1-58479-357-0, \$15.95, 144 pages, spiral bound.



**Beyond Wool**  
 Candace Eisner Strick (Martingale)

Mohair, alpaca, llama, cashmere, silk, angora, qiviut, cotton, linen, and hemp are all natural fibers, and Strick is enthralled with them all. In this book, she introduces us to each fiber, its origins and uses, and illustrates her points with appealing anecdotes. Strick helps us to understand what factors we should bear in mind

when choosing one fiber over another for a particular project: how the fibers spin up, what kind of surface they create, how they drape, and which patterns work best with each. Projects specific to different fibers and sections on fiber care and knitting techniques complete the book. ISBN 1-56477-501-1, \$34.95, 141 pages, softbound.

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# CLASSIC SLANT CARDIGAN

design by DEBORAH NEWTON

SIMPLE RIBS AND A CABLE PANEL placed in an offbeat arrangement make a strong statement in this asymmetrical cardigan. Just as in modern jazz, elements break away from their predictable pathways, but together they form a coherent design. Deborah found it a challenge to place the cable on the diagonal, but, in the end, she liked the visual surprise of the strong slanting line. The wide ribs on the body pull in for a close-fitting silhouette. The left front is worked straight; the right front angles from the lower body to the shoulder.

**Finished Size** 34 (37, 40½, 43, 46½, 49½)" (86.5 [94, 103, 109, 118, 125.5] cm) chest/bust circumference, buttoned. Sweater shown measures 37" (94 cm).

**Yarn** Classic Elite Wings (55% alpaca, 23% silk, 22% wool; 109 yd [99 m]/50 g): #2303 pale grey, 13 (14, 15, 16, 17, 18) skeins.

**Needles** Body and sleeves—Size 7 (4.5 mm). Front bands and neckband—Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); cable needle (cn); tapestry needle; ten ¾" (2-cm) buttons.

**Gauge** 21 sts and 24 rows = 4" (10 cm) in k4, p4 patt on larger needles; 10-st cable panel measures 1½" (3.8 cm) wide, slightly stretched.

## Stitch Guide

**Cable Panel:** (worked over 10 sts)

Rows 1 and 3: (RS) P2, k6, p2.

Row 2 and all WS rows: K2, p6, k2.

Row 5: P2, sl 3 sts onto cn and hold in back, k3, k3 from cn, p2.

Row 6: K2, p6, k2.

Repeat Rows 1–6 for pattern.

## Back

With larger needles, CO 94 (102, 110, 118, 126, 134) sts. *Set-up row:* (RS) K3 (edge sts; work in St st throughout), [p4, k4] 3 times, place marker (pm), work Row 1 of cable panel over next 10 sts, pm, [k4, p4] 2 (3, 4, 5, 6, 7) times, k4, pm, work Row 1 of cable panel over next 10 sts, pm, [k4, p4] 3 times, k3 (edge sts; work in St st throughout). Cont in rib and cable patts as established until piece measures 16½" (42 cm; about 102 rows), ending with a WS row. **Shape armholes:** Cont in patt, BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—80 (88, 96, 104, 112, 120) sts rem. *Dec row:* (RS) K1, ssk, work to last 3 sts, k2tog, k1—2 sts dec'd. *Next row:* P2, work to last 2 sts, p2. Rep the last 2 rows 1 (2, 1, 2, 2, 3) more time(s)—76 (82, 92, 98, 106, 112) sts rem. Working the first 2 and last 2 sts in St st for edge sts, cont in patt until armholes measure 7 (7½, 8, 8, 8½, 9)" (18 [19, 20.5, 20.5, 21.5, 23] cm), or about 42 (44, 48, 48, 52, 54) rows from beg of armhole shaping, ending with a WS row. **Shape shoulders and neck:** Mark center 14 (18, 22, 26, 28, 30) sts. *Next row:* (RS) BO 7 (7, 8, 9, 10, 10) sts, work to center marked sts, join new yarn and BO center 14 (18, 22, 26, 28, 30) sts, work to end. On the next WS row, BO 7 (7, 8, 9, 10, 10) sts at beg of row, work in patt to end—24 (25, 27, 27, 29, 31) sts

rem each side. Working each side separately, BO 5 sts at each neck edge 2 times, and *at the same time*, at each armhole edge, BO 7 (7, 8, 8, 9, 10) sts once, then BO 7 (8, 9, 9, 10, 11) sts once.

## Left Front

With larger needles, CO 58 (66, 74, 82, 90, 98) sts. *Set-up row:* (RS) K3 (edge sts; work in St st throughout), [p4, k4] 6 (7, 8, 9, 10, 11) times, p4, k3 (edge sts; work in St st throughout). Cont as established until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** Cont in patt, at armhole edge (beg of RS rows), BO 5 sts once then BO 2 sts once—51 (59, 67, 75, 83, 91) sts rem. *Dec row:* (RS) K1, ssk, work in patt to end—1 st dec'd. *Next row:* (WS) Work in patt to last 2 sts, p2. Rep the last 2 rows 1 (2, 1, 2, 2, 3) time(s)—49 (56, 65, 72, 80, 87) sts rem. Cont even until armhole measures 4½ (4½, 4½, 4, 4, 4)" (11.5 [11.5, 11.5, 10, 10, 10] cm) or 27 (27, 27, 25, 25, 25) rows from beg of armhole shaping, ending with a RS row. **Shape neck:** At neck edge (beg of WS rows), BO 6 (6, 9, 9, 11, 13) sts once, then BO 4 sts 4 times, then BO 3 sts 2 (4, 5, 7, 8, 9) times, and *at the same time*, when armhole measures same as back to shoulder, **Shape shoulder:** At armhole edge (beg of RS rows), BO 7 (7, 8, 9, 10, 10) sts once, then BO 7 (7, 8, 8, 9, 10) sts once, then BO 7 (8, 9, 9, 10, 11) sts once.

## Right Front

With larger needles, CO 46 (54, 62, 70, 78, 86) sts. *Set-up row:* K3 (edge sts; work in St st throughout), work Row 1 of cable panel over next 10 sts, k2, pm, [p4, k4] 3 (4, 5, 6, 7, 8) times, p4, k3 (edge sts; work in St st throughout). *Next row:* (WS) Work as foll: P3, k4, [p4, k4] 3 (4, 5, 6, 7, 8) times, slip m, p2, work Row 2 of cable panel over next 10 sts, p3. *Inc row:* (RS) Work to m, slip m, M1 (see Glossary, page 129), work to end. On foll row, knit or purl the inc'd st to work it into k4, p4 rib pattern. Work 4 more rows even. Rep inc row. Work 3 rows even—48 (56, 64, 72, 80, 88) sts. Rep the last 10 rows 9 more times, working new sts into k4, p4 rib pattern—66 (74, 82, 90, 98, 106) sts; 102 rows completed; piece should measure about 16½" (42 cm) from beg. *Note:* The increases for the right front edge are worked as established at the same time as the armhole shaping and will continue after armhole shaping has been completed; read the next section all the way through before proceeding. Rep the last 10 rows of front shaping 2 more times,



and at the same time **Shape armhole:** BO at armhole edge (beg of WS rows) 5 sts once, then BO 2 sts once. **Armhole dec row:** (end of RS rows) Work in patt to last 3 sts, k2tog, k1. **Next row:** (WS) P2, work in patt to end. Rep the last 2 rows of armhole 1 (2, 1, 2, 2, 3) more time(s)—61 (68, 77, 84, 92, 99) sts rem; armhole should measure about  $3\frac{1}{4}$ " (8.5 cm); 20 rows worked from beg of armhole shaping. Work inc row at front edge once more, then work 5 (5, 5, 3, 3, 3) rows even, ending with a WS row—62 (69, 78, 85, 93, 100) sts; armhole should measure about  $4\frac{1}{2}$ " ( $4\frac{1}{2}$ ,  $4\frac{1}{2}$ , 4, 4, 4)" (11.5 [11.5, 11.5, 10, 10, 10] cm); 26 (26, 26, 24, 24, 24) rows from beg of armhole shaping. **Shape neck:** At neck edge (beg of RS rows), BO 6 sts 3 (4, 4, 5, 7, 7) times, then BO 5 sts 4 (4, 4, 4, 2, 3) times, then BO 3 sts 1 (1, 3, 3, 4, 4) time(s), and at the same time, when armhole measures same as back to shoulder, **Shape shoulder:** At armhole edge (beg of RS rows), BO 7 (7, 8, 9, 10, 10) sts once, then 7 (7, 8, 8, 9, 10) sts once, then 7 (8, 9, 9, 10, 11) sts once.

### Left Sleeve

With larger needles, CO 46 (46, 54, 54, 62, 62) sts. **Set-up row:** (RS) K2 (edge sts; work in St st throughout), p4, k4, work Row 1 of cable panel over next 10 sts, [k4, p4] 3 (3, 4, 4, 5, 5) times, k2 (edge sts; work in St st). **Next row:** Work as foll: P2 (edge sts), [k4, p4] 3 (3, 4, 4, 5, 5) times, work Row 2 of cable panel over next 10 sts, p4, k4, p2 (edge sts). Cont as established for 4 more rows, ending with a WS row. **Inc row:** (RS) K2, M1, work in patt to last 2 sts, M1, k2—2 sts inc'd. Working inc'd sts in k4, p4 rib patt, work 7 rows even. Rep inc row. Work 5 rows even—50 (50, 58, 58, 66, 66) sts. Rep the last 14 rows 4 more times—66 (66, 74, 74, 82, 82) sts. Rep inc row, then work 7 (3, 5, 3, 7, 3) rows even—68 (68, 76, 76, 84, 84) sts. Rep the last 8 (4, 6, 4, 8, 4) rows 1 (4, 2, 4, 1, 4) more time(s)—70 (76, 80, 84, 86, 92) sts. Cont even until piece measures  $17\frac{1}{2}$ " (44.5 cm), spreading rib to get correct gauge widthwise, ending with a WS row. **Shape cap:** Cont in patt, BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 0 (2, 2, 2, 2, 2) rows—60 (62, 66, 70, 72, 78) sts rem. **Dec row:** (RS) K1, ssk, work to last 3 sts, k2tog, k1—2 sts dec'd. **Next row:** P2, work in patt to last 2 sts, p2. Rep the last 2 rows 10 (11, 12, 12, 13, 14) more times—38 (38, 40, 44, 44, 48)

sts rem. BO 2 sts at beg of the next 4 (4, 4, 2, 4, 4) rows, then BO 3 (3, 4, 4, 3, 4) sts at beg of foll 2 (2, 2, 4, 4, 4) rows—24 sts rem. BO all sts.

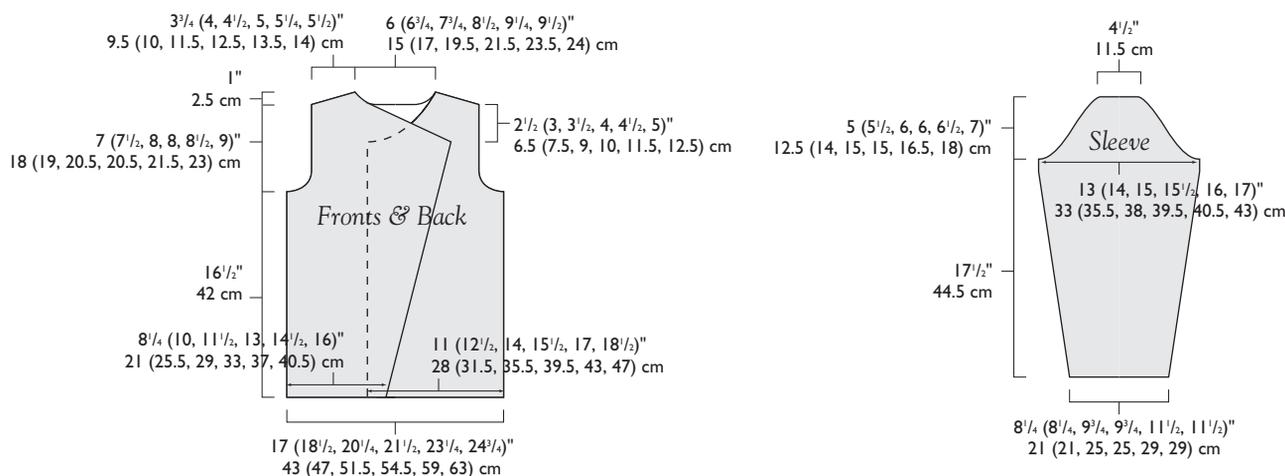
### Right Sleeve

Work as for left sleeve, mirror-imaging placement of cable as foll: **Set-up row:** (RS) K2 (edge sts), [p4, k4] 3 (3, 4, 4, 5, 5) times, work Row 1 of cable panel over next 10 sts, k4, p4, k2 (edge sts).

### Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. **Left front band:** With smaller needles and RS facing, pick up and knit 93 (95, 99, 103, 105) sts evenly spaced along left front edge. Work k1, p1 rib until band measures  $\frac{1}{2}$ " (1.3 cm). BO all sts. **Right front band:** With smaller needles and RS facing, pick up and knit 127 (131, 137, 141, 147, 151) sts evenly spaced along right front edge. Work 1 (WS) row in k1, p1 rib, beg and ending with k1. Mark positions for 10 buttonholes on right front band, the lowest 2 sts up from the bottom edge of the band, the highest 2 sts down from the top edge of the band, and the rest as evenly spaced in between as possible. **Next row:** (RS) At each marked position, make a buttonhole by making a yarnover, then working 2 sts tog in rib patt (either k2tog or p2tog). Cont in rib until band measures  $\frac{3}{4}$ " (2 cm). BO all sts in rib. **Neckband:** With smaller needles, pick up and knit 58 (62, 66, 77, 88, 95) sts evenly spaced along right front neck edge, 47 (51, 55, 63, 68, 70) sts along back neck, and 44 (48, 52, 65, 75, 82) sts along left front neck edge—149 (161, 173, 205, 231, 247) sts total. Work k1, p1 rib until band measures  $\frac{1}{2}$ " (1.3 cm). BO all sts in rib. Sew sleeve seams. Sew sleeve caps into armholes, easing in any fullness. Weave in loose ends. Try on sweater, overlapping fronts as shown on schematic and adjusting for a comfortable and flattering fit. Mark placement of buttons opposite buttonholes. Sew buttons to left front opposite buttonholes. ∞

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



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# TARTAN JACKET

design by TEVA DURHAM

NOT ALL KNITS ARE STRETCHY. All-over slip-stitch patterns add stability to knitted fabric and give it a woven look and feel. Teva Durham has taken advantage of a “woven” knit-stitch pattern to make a plaid jacket that’s as comfortable to wear as any sweater, but will hold its structure long after you’ve put it on. A large collar, roll-back cuffs, and simple chopstick closure (you can substitute a kilt pin) give the jacket urban sophistication and the warm, spicy colors will brighten any day.

**Finished Size** 36 (38½, 41½, 46½, 52)" (91.5 [98, 105.5, 118, 132] cm) bust/chest circumference, closed. Coat shown measures 38½" (98 cm).

**Yarn** Brown Sheep Lamb’s Pride Bulky (85% wool, 15% mohair; 125 yd [114 m]/4 oz): #M145 spice (MC), 5 (5, 6, 7, 7) skeins; #M47 Tahiti teal and #M175 bronze patina, 2 (2, 2, 3, 3) skeins each; #M67 loden leaf and #M97 rust, 1 (1, 1, 2, 2) skein(s) each.

**Needles** Size 13 (9 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; decorative pin for closure.

**Gauge** 12 sts and 20 rows = 4" (10 cm) in basic slip-st patt. To make it easier to check the row gauge, measure straight up along a single column of sts and count each slip-st “V” in the column as 2 rows.

## Stitch Guide

**Basic Slip-Stitch Pattern:** (even number of sts)

All RS rows: \*K1, sl 1 with yarn in front (wyf); rep from \*. *Note:* Each RS row of patt ends with a sl st; to keep your selvages straight, take care not to pull the sl st too tightly at the beg of the foll WS row.

All WS rows: \*P1, sl 1 with yarn in back (wyb); rep from \*. Repeat these 2 rows for pattern. *Note:* The sts that are slipped on one row are always worked on the foll row. Do not slip any st for more than 1 row.

## Slip-Stitch Intarsia Plaid:

Where only vertical stripes appear on the MC background, work 2 rows of basic slip-st patt all the way across with MC from the main skein of yarn, beg with a RS row. Drop the yarn from the main skein at the end of the second row. On the next 2 rows, work slip-st patt intarsia-style, using a separate small ball of yarn for each vertical stripe, working each MC vertical stripe with its own ball of yarn; the MC yarn from the main skein is not used on the second 2 rows, and is not stranded behind the contrast color stripes. Rep these 4 rows for vertical stripe sections. The color set-up for the vertical stripes will be given for each garment piece in the instructions below.

For horizontal contrast-color stripes, work 2 rows of basic slip-st patt all the way across with the horizontal stripe color using a main skein of yarn, beg with a RS row. Drop the contrast-color yarn from the main skein at the end of the second row. On the next 2 rows, work slip-st patt intarsia-style, using a separate small ball of yarn for each color section; the hori-

zontal stripe color from the main skein is not used on the second 2 rows and is not stranded behind the other vertical stripes. Rep these 4 rows for each horizontal contrast-color stripe. The placement of the horizontal stripes will be given for each garment piece in the instructions below.

## Notes

Wherever vertical and horizontal stripes of same color intersect, the area of intersection will appear as a solid-color slip-stitch block. All other areas will appear as two-color blocks of slip-stitch Vs arranged checkerboard fashion.

Twist the yarns around each other at each color change on the intarsia rows to avoid leaving a hole.

When, as a result of shaping, an even number of stitches is not available for the slip-stitch pattern, work the extra stitch in stockinette stitch. When an even number of stitches is available again, resume working slip-stitch pattern on all stitches.

## Back

With full skein of MC and using the Continental method (see Glossary, page 128), CO 58 (62, 66, 74, 82) sts. Do not join. *Next row:* (WS) \*P1, sl 1 with yarn in back (wyb); rep from \*. The CO and first WS row count as the first 2 rows of the first vertical stripe section. Wind off 5 small balls of MC in preparation for working intarsia rows. *Set up colors:* (RS) Using separate balls of yarn for each color, work basic slip-st patt (see Stitch Guide) as foll: 8 (10, 12, 16, 20) sts MC, 8 sts teal, 10 sts MC, 6 sts bronze, 10 sts MC, 8 sts loden, 4 sts MC, 2 sts rust, 2 (4, 6, 10, 14) sts MC. Work 1 row slip-st patt in colors as established—4 patt rows completed, counting CO as 1 row. Work another 4 rows of vertical stripes with colors as established, working the first 2 rows all the way across with MC (see Stitch Guide)—8 patt rows completed. Shaping and rem color placement are worked at the same time; read the next section all the way through before proceeding. **Shape sides:** Beg with next row, dec 1 st at each end of needle (working ssk at beg of row; k2tog at end of row), work 19 rows even, then work dec row once more—54 (58, 62, 70, 78) sts rem. *At the same time*, maintaining vertical stripes in established colors throughout, work basic slip-st patt as foll:

Rows 9–12: Horizontal stripe with rust.

Rows 13–20: Work with MC in vertical stripes as established.

Rows 21–32: Horizontal stripe with bronze.

Rows 33–48: Work with MC in vertical stripes as established.

Rows 49–64: Horizontal stripe with loden.



Cont in vertical stripes as established with MC, if necessary, until piece measures 13" (33 cm) from beg, ending with a WS row. Cont in vertical stripes with MC, **Shape armholes:** BO 4 sts at beg of next 2 rows, then dec 1 st each end of needle every other row 4 times—38 (42, 46, 54, 62) sts rem. Work even in established patt until armholes measure 3" (7.5 cm), ending with a WS row. Work a horizontal stripe with teal for 16 rows—armholes should measure about 6¼" (16 cm). Change to vertical stripes with MC and work even until armholes measure 8½ (9, 10, 10½, 10½)" (21.5 [23, 25.5, 26.5, 26.5] cm), ending with a WS row. **Shape shoulders:** BO 4 (4, 5, 5, 6) sts beg of next 2 rows, then BO 3 (4, 4, 5, 5) sts at beg of foll 2 rows, then BO 3 (3, 3, 4, 5) sts at beg of foll 2 rows—18 (20, 22, 26, 30) sts rem. BO all sts.

### Left Front

With full skein of MC and using the Continental method, CO 34 (36, 38, 42, 46) sts. Do not join. *Next row:* (WS) \*P1, sl 1 wyb; rep from \*. The CO and first WS row count as the first 2 rows of the first vertical stripe section. Wind off 4 small balls of MC in preparation for working intarsia rows. *Set up colors:* (RS) Using separate balls of yarn for each color, work basic slip-st patt as foll: 2 (4, 6, 10, 14) sts MC, 2 sts rust, 4 sts MC, 8 sts loden, 10 sts MC, 6 sts bronze, 2 sts MC. Work 1 row slip-st patt in colors as established—4 patt rows completed, counting CO as 1 row. Work another 4 rows of vertical stripes with colors as established, working the first 2 rows all the way across with MC—8 patt rows completed. *Note:* Shaping and rem color placement are worked at the same time; read the next section all the way through before proceeding. **Shape side:** Work ssk at beg of next RS row (side seam edge), work in patt to end—1 st dec'd. Work 19 rows even on an odd number of sts (see Notes), then work dec row once more—32 (34, 36, 40, 44) sts rem. *At the same time,* work Rows 9–64 of stripe patt for back. Cont in vertical stripes as established with MC, if necessary, until piece measures 13" (33 cm) from beg, ending with a WS row. Cont in vertical stripes with MC, **Shape armhole:** (RS) BO 4 sts at beg of next RS row, then dec 1 st at beg of next 4 RS rows—24 (26, 28, 32, 36) sts rem. Work even in established patt until armhole measures 3" (7.5 cm), ending with a WS row. Work a horizontal stripe with teal for 16 rows—armhole should measure about 6¼" (16 cm). Change to vertical stripes with MC and work even for 1 (1, 5, 7, 7) more rows, ending with a RS row—armhole should measure about 6½ (6½, 7¼, 7½, 7½)" (16.5 [16.5, 18.5, 19, 19] cm). *Note:* Neck and shoulder shaping are worked at the same time; read the next section all the way through before proceeding. **Shape neck:** (WS) At beg of next WS row (neck edge), BO 6 (7, 8, 10, 12) sts, then dec 1 st at neck edge every other row 8 times—10 (11, 12, 14, 16) sts rem. *At the same time,* when armhole measures 8½ (9, 10, 10½, 10½)" (21.5 [23, 25.5, 26.5, 26.5] cm), ending with a WS row, **Shape shoulder:** BO 4 (4, 5, 5, 6) sts at beg of next RS row, then BO 3 (4, 4, 5, 5) sts at beg of foll RS row, then BO 3 (3, 3, 4, 5) sts at beg of foll RS row.



### Right Front

With full skein of MC and using the Continental method, CO 34, (36, 38, 42, 46) sts. Do not join. *Next row:* (WS) \*P1, sl 1 wyb; rep from \*. The CO and first WS row count as the first 2 rows of the first vertical stripe section. Wind off 3 (4, 4, 4, 4) small balls of MC in preparation for working intarsia rows. *Set up colors:* (RS) Using separate balls of yarn for each color, work in slip-st patt as foll: 4 sts MC, 2 sts rust, 4 sts MC, 8 sts teal, 10 sts MC, 6 sts bronze, 0 (2, 4, 8, 12) sts MC. Work 1 row slip-st patt in colors as established—4 patt rows completed, counting the CO as 1 row. Work another 4 rows of vertical stripes with colors as established, working the first 2 rows all the way across with MC—8 patt rows completed. *Note:* Shaping and rem color placement are worked at the same time; read the next section all the way through before proceeding. **Shape side:** Work in patt to last 2 sts of RS row, k2tog (side seam edge)—1 st dec'd. Work 19 rows even on an odd number of sts, then work dec row once more—32 (34, 36, 40, 44) sts rem. *At the same time,* work Rows 9–64 of stripe patt as for back. Cont in vertical stripes as established with MC, if necessary, until piece measures 13" (33 cm) from beg, ending with a RS row. Cont in vertical stripes with MC, **Shape armhole:** BO 4 sts at beg of next WS row, then dec 1 st at end of next 4 RS rows—24 (26, 28, 32, 36) sts rem. Work even in established patt until armhole measures 3" (7.5 cm), ending with a WS row. Work a horizontal stripe with teal for 16 rows—armhole should measure about 6¼" (16 cm). Change to vertical stripes with MC and work even for 2 (2, 6, 8, 8) more rows, ending with a WS row—armhole should measure about 6½ (6½, 7¼, 7½, 7½)" (16.5 [16.5, 18.5, 19, 19] cm). Work neck and shoulder shaping as for left front, reversing shaping by BO and dec for neck at beg of RS rows, and BO for shoulder at beg of WS rows.

### Sleeves

*Note:* Both sleeves are worked the same; the placement of the vertical stripe in the middle is slightly off-center, so the sleeves will appear different when the garment is worn. With full skein of MC and using the Continental method, CO 26 (26, 26, 30, 30) sts. Do not join. *Next row:* (WS) \*P1, sl 1 wyb; rep from \*. The CO and first WS row count as the first 2 rows of the first vertical stripe section. Wind off 2 small balls of MC in preparation for working intarsia rows. *Set up colors:* (RS) Using separate balls of yarn for each color, work basic slip-st patt as foll: 8 (8, 8, 10, 10) sts MC, 6 sts bronze, 12 (12, 12, 14, 14) sts MC. Work 1 row slip-st patt in colors as established—4 patt rows completed, counting the CO as 1 row. *Note:* Shaping and rem color placement are worked at the same time; read the next section all the way through before proceeding. Beg with next row, inc 1 st at each end of needle every 10 (10, 8, 8, 6) rows 6 (7, 9, 11, 12) times, working new sts into patt—38 (40, 44, 52, 54) sts. *At the same time,* maintaining vertical stripes in established colors throughout, work basic slip-st patt as foll: *Rows 5–40:* Work with MC in vertical stripes as established—piece should measure about 8" (20.5 cm) from beg.



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Rows 41–44: Horizontal stripe with rust.

Rows 45–52: Work with MC in vertical stripes as established.

Rows 53–64: Horizontal stripe with bronze.

Cont in vertical stripes as established with MC, until piece measures 19" (48.5 cm) from beg, ending with a WS row. Cont in vertical stripes with MC, **Shape cap:** BO 4 sts at beg of next 2 rows, then dec 1 st each end of needle every other row 4 times—22 (24, 28, 36, 38) sts rem. *Note:* Rem cap shaping and color placement are worked at the same time; read the next section all the way through before proceeding. Work even for 2 (2, 2, 0, 0) more rows, then dec 1 st each end of needle every other row 5 (5, 5, 6, 5) times, then dec 1 st each end of needle every row 0 (0, 0, 2, 5) times—12 (14, 18, 20, 18) sts rem. *At the same time,* when cap measures 2½" (6.5 cm) above initial BO row, ending with a WS row, work an 8-row horizontal stripe with teal, then cont to end in vertical stripe patt with MC to end of shaping. BO all sts.

### Cuff

With full skein of MC and using the Continental method, CO 26 (26, 26, 30, 30) sts. Do not join. *Next row:* (WS) \*P1, sl 1 wyb; rep from \*. The CO and first WS row count as the first 2 rows of the first vertical stripe section. Wind off 3 small balls of MC in preparation for working intarsia rows. *Set up colors:* (RS) Using separate balls of yarn for each color, work slip-st patt as foll: 8 (8, 8, 10, 10) sts MC, 6 sts bronze, 6 sts MC, 2 sts rust, 4 (4, 4, 6, 6) sts MC. Work 1 row slip-st patt in colors as established—4 patt rows completed, counting the CO as 1 row. *Note:* Shaping and color placement are worked at the same time; read the next section all the way through before proceeding.

Rows 5–16: Horizontal stripe with loden.

Rows 17–20: Work with MC in vertical stripes as established.

*At the same time,* beg with Row 5, inc 1 st at each end of needle on Rows 5, 9, and 13—32 (32, 32, 36, 36) sts. When Row 20 has been completed, BO all sts.

### Collar

Lightly steam-block pieces. With yarn threaded on a tapestry needle, sew shoulder seams. *Note:* WS of collar will correspond to RS of body. With MC, WS of body facing, and beg at left front neck, pick up and knit 6 (7, 8, 10, 12) sts along BO sts for left front neck, 11 sts along shaped section of left neck, place marker (pm), 6 (7, 8, 10, 12) sts to center of back neck, pm, 6 sts at center back neck, pm, 6 (7, 8, 10, 12) sts to end of back neck, pm, 11 sts along shaped

section of right neck, and 6 (7, 8, 10, 12) sts along BO sts for right front neck—52 (56, 60, 68, 76) sts total. *Next row:* (WS of collar, RS of body) \*P1, sl 1 wyb; rep from \*. The pick-up row and first WS row count as the first 2 rows of the first vertical stripe section. Wind off 6 small balls of MC in preparation for working intarsia rows. *Note:* For any vertical stripes that have an odd number of sts, maintain patt as established; in other words, slip the sts that were knit or purled on the previous row, and knit or purl the sts that were slipped on the previous row. *Set up colors:* (RS of collar) Using separate balls of yarn for each color, work slip-st patt as foll: 2 sts MC, 6 sts bronze, 8 sts MC, 2 sts rust, 5 (7, 9, 13, 17) sts MC, 6 sts bronze, 5 (7, 9, 13, 17) sts MC, 8 sts teal, 4 sts MC, 2 sts rust, 4 sts MC; the center back neck markers are on either side of the 6-st bronze stripe. Work 1 row slip-st patt in colors as established—4 patt rows completed, counting the pick-up row as 1 row. Work another 12 rows of vertical stripes using MC with colors as established—16 patt rows completed; piece should measure about 3¼" (8.5 cm) from beg. *Note:* Shaping and rem color placement are worked at the same time; read the next section all the way through before proceeding.

Rows 17–32: Horizontal stripe with bronze.

Rows 33–40: Work with MC in vertical stripes as established.

Rows 41–44: Horizontal stripe with rust.

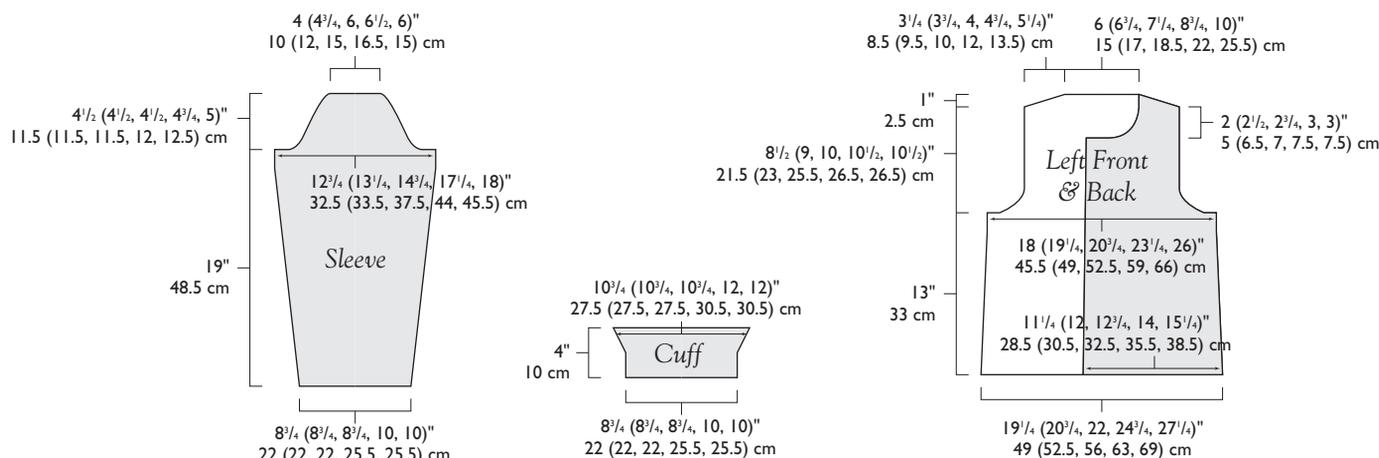
Rows 45–48: Work with MC in vertical stripes as established.

*At the same time,* inc 1 st on each side of all 3 markers on Rows 15, 21, 27, and 33 as foll, working new sts in patt: Work to 1 st before m, k1f&b (see Glossary, page 129), slip marker (sl m), k1f&b, work to 1 st before first center back marker, k1f&b, sl m, work 6 center back neck sts, sl m, k1f&b, work to 1 st before last m, k1f&b, sl m, k1f&b, work to end—6 sts inc'd per inc row. Work inc'd sts into patt—76 (80, 84, 92, 100) sts after Row 33 has been completed. When Row 48 has been completed, BO all sts.

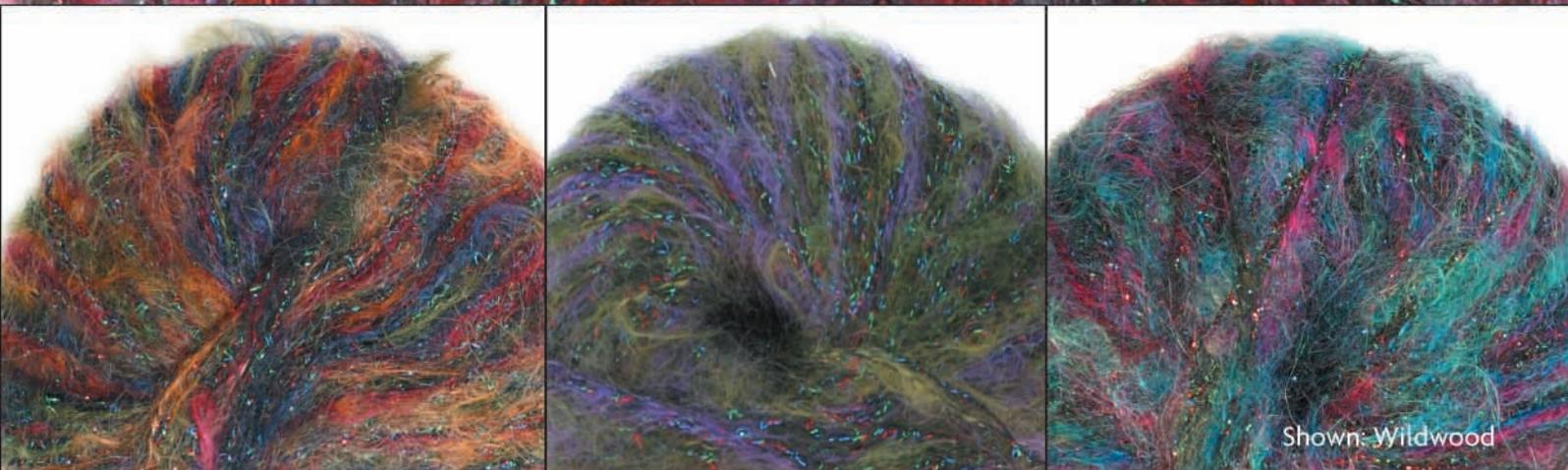
### Finishing

With MC threaded on a tapestry needle, sew side and sleeve seams. Sew sleeve caps into armholes. Matching seams, sew CO edge of each cuff to CO edge of each sleeve so that RS of cuff will show when cuff is folded back. Sew cuff seams. Weave in loose ends. To wear, lap right front over left front and fasten with stick or pin, fold down collar, and fold up cuffs. ∞

Teva Durham designs knitwear from her home in New York City. Visit her website at [www.loop-d-loop.com](http://www.loop-d-loop.com).



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# BASKET WEAVE PULLOVER

design by MELISSA LEAPMAN

MELISSA LEAPMAN ENJOYS KNITTING PROJECTS that blend beautiful, basic yarns with simple, easily memorized stitch patterns. Designed for a man, this classic pullover features a basket weave pattern and casual zip-up neck in a soft merino wool. The clean lines, along with the richly textured stitch pattern, will appeal to women, too.

**Finished Size** 44 (48½, 53, 57½)" (112 [123, 134.5, 146] cm) chest circumference. Sweater shown measures 48½" (123 cm).

**Yarn** Patons Classic Wool (100% wool; 223 yd [204 m]/100 g): #00252 tree bark mix, 10 (10, 11, 12) balls.

**Needles** Body and sleeves—Size 7 (4.5 mm). Ribbing—Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; stitch holder; marker (m); 9" (23-cm) zipper; sharp-pointed sewing needle and matching thread for inserting zipper.

**Gauge** 22 sts and 29 rows = 4" (10 cm) in basket weave pattern on larger needles.

## Stitch Guide

**K2, P2 Rib:** (multiple of 4 sts + 2)

Row 1: (RS) \*K2, p2; rep from \* to last 2 sts, k2.

Row 2: \*P2, k2; rep from \* to last 2 sts, p2.

Repeat Rows 1 and 2 for pattern.

**Basket weave Pattern:** (multiple of 12 sts + 2)

Row 1: (RS) \*P2, k10; rep from \* to last 2 sts, p2.

Row 2 and all WS rows: Knit the knit sts and purl the purl sts as they appear.

Row 3: \*P2, k2, p6, k2; rep from \* to last 2 sts, p2.

Row 5: \*P2, k10; rep from \* to last 2 sts, p2.

Row 7: K6, \*p2, k10; rep from \* to last 8 sts, end p2, k6.

Row 9: P4, \*k2, p2, k2, p6; rep from \* to last 10 sts, end k2, p2, k2, p4.

Row 11: K6, \*p2, k10; rep from \* to last 8 sts, end p2, k6.

Row 12: Knit the knits and purl the purls.

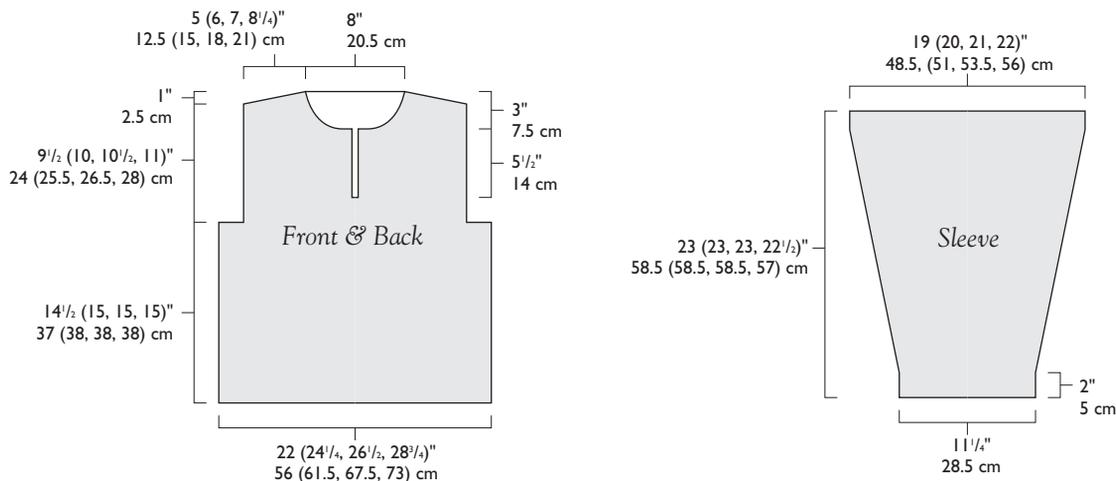
Repeat Rows 1–12 for pattern.

## Back

With smaller needles, CO 122 (134, 146, 158) sts. Work k2, p2 rib until piece measures 2" (5 cm) from beg, ending with a WS row. Change to larger needles. Beg with Row 1, work basket weave patt until piece measures about 14½ (15, 15, 15)" (37 [38, 38, 38] cm) from beg, ending with a WS row. **Shape armholes:** BO 12 sts at beg of next 2 rows—98 (110, 122, 134) sts rem. Cont even in patt until armholes measure 9½ (10, 10½, 11)" (24 [25.5, 26.5, 28] cm), ending with a WS row. **Shape shoulders:** BO 7 (8, 10, 11) sts at beg of next 6 rows, then BO 6 (9, 9, 12) sts at beg of foll 2 rows—44 sts rem. BO all sts.

## Front

Work as for back until armholes measure 2 (2½, 3, 3½)" (5 [6.5, 7.5, 9] cm), ending with a WS row. **Divide for zipper opening:** Keeping in patt, work 48 (54, 60, 66) sts, place center 2 sts onto holder, join new yarn and work to end of row—48 (54, 60, 66) sts rem each side. Working each side separately, cont in patt until armholes measure 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a WS row. **Shape neck:** At each neck edge, BO 6 sts once, then BO 4 sts once, then BO 2 sts 2 times—34 (40, 46, 52) sts rem each side. Dec 1 st at each neck edge every row 7 times—27 (33, 39, 45) sts rem each side. Cont even, if necessary, until piece measures same as back to shoulders, ending with a WS row. **Shape shoulders:**





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At each armhole edge, BO 7 (8, 10, 11) sts 3 times, then BO rem 6 (9, 9, 12) sts.

**Sleeves**

With smaller needles, CO 62 sts. Work k2, p2 rib until piece measures 2" (5 cm) from beg, ending with a WS row. Change to larger needles. Beg with Row 1, work basket weave patt, and *at the same time* inc 1 st each end of needle every 4th row 0 (7, 13, 24) times, then every 6th row 20 (18, 14, 6) times, then every 8th row 2 (0, 0, 0) times, working new sts into patt—106 (112, 116, 122) sts; piece should measure about 20¼ (20¼, 20¼, 20¼)" (52.5 [52.5, 52.5, 51.5] cm) from beg. Cont even in patt until piece measures 23 (23, 23, 22½)" (58.5 [58.5, 58.5, 57] cm) from beg, ending with a WS row. BO all sts.

**Finishing**

With yarn threaded on tapestry needle, sew shoulder seams. **Neckband:** With smaller needles and RS facing, pick up and knit 102 sts around neckline, beg and end at top of zipper opening. Work back and forth in k2, p2 rib until band measures about 3½" (9 cm) from beg. BO all sts in patt. **Zipper facing:** With smaller needles and RS facing, pick up and knit 33 sts along left side of center front opening, k2 held sts, pick up and knit 33 sts along right side of center front opening—68 sts total. *Next row:* BO all sts kwise. Sew zipper to front opening (see Glossary, page 129). Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. ∞

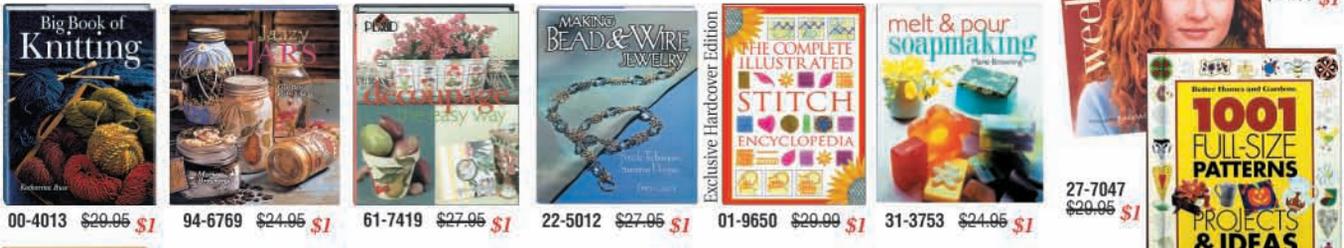
MELISSA LEAPMAN is the author of many knitting books, the latest of which is *Hot Knits* (Watson-Guption, 2004).

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# NORTH ISLAND VEST

design by KATY RYAN

LIVING IN COASTAL MAINE, Katy Ryan has learned the value of dressing in layers. She's designed this classic V-neck vest to add color to gray days (of which there are many). The soft yarn keeps her warm in a drafty house, and the strong colors in the patterned bands challenge the dreariness of cloudy skies. To make the vest simple and fairly quick to knit, Katy has placed the bands of Fair Isle motifs on the lower body where they are not interrupted by the armhole or neck shaping.

**Finished Size** 34 (38, 42, 46, 50)" (86.5 [96.5, 106.5, 117, 127] cm).

Vest shown measures 38" (96.5 cm).

**Yarn** Dale of Norway Tiur (60% mohair, 40% wool; 126 yd [115 m]/50 g): #9835 moss (MC), 5 (5, 6, 7, 8) balls; #4155 dark burgundy, #5843 medium blue, #6222 light blue, #7053 teal, #8533 light green, and #4136 red, 1 ball each.

**Needles** Body—Size 4 (3.5 mm). Edging—Size 2 (2.75 mm): straight and 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Safety pin; tapestry needle; marker (m).

**Gauge** 24 sts and 28 rows = 4" (10 cm) in St st on larger needles.

## Back

With MC and smaller needles, CO 102 (114, 126, 138, 150) sts. *Set-up row:* (RS) \*K2, p2; rep from \* to last 2 sts, end k2. Cont in rib as established until piece measures 2½" (6.5 cm) from beg, ending with a WS row and inc 1 st on last row—103 (115, 127, 139, 151) sts. Change to larger needles and work St st for 6 (6, 8, 8, 8) rows, ending with a WS row. Beg and end as indicated for your size, work Rows 1–7 of Chart A (page 28). With MC, work 5 rows even in St st, ending with a WS row. Beg and end as indicated for your size, work Rows 1–15 of Chart B. With MC, work 7 rows even in St st. Beg and end as indicated for your size, work Rows 1–15 of Chart C. Work even in MC until piece measures 12 (12, 13, 13½, 14)" (30.5 [30.5, 33, 34.5, 35.5] cm) from beg, ending with a WS row. **Shape arm-**

holes: BO 6 sts at beg of next 2 rows, then BO 2 sts at beg of next 4 rows—73 (85, 97, 107, 117) sts rem. Cont even until armholes measure 8 (8, 9, 10, 11)" (20.5 [20.5, 23, 25.5, 28] cm), ending with a WS row. **Shape shoulders:** BO 5 (6, 8, 10, 11) sts at beg of next 2 rows—63 (73, 81, 87, 95) sts rem. Mark center 39 (41, 41, 43, 47) sts for back neck placement. *Next row:* (RS) BO 5 (7, 9, 10, 11) sts, knit to first marker, join new yarn, BO center 39 (41, 41, 43, 47) sts, knit to end. *Next row:* BO 5 (7, 9, 10, 11) sts, purl to end—7 (9, 11, 12, 13) sts rem each side. Working each side separately, BO 2 sts at each neck edge once, and *at the same time* BO 5 (7, 9, 10, 11) rem sts at each armhole edge once.

## Front

Work as back to beg of armhole shaping. **Shape armholes and V-neck:** BO 6 sts at beg of next 2 rows, then BO 2 sts at beg of next 4 rows—83 (95, 107, 119, 131) sts rem. Mark center st for V-neck placement. *Next row:* (RS) BO 1 st, knit to marked center st, place center st on safety pin, join new yarn, knit to end. On the foll row, BO 1 st at beg of row, purl to end—40 (46, 52, 58, 64) sts rem each side. Cont armhole shaping as for back by BO 1 st at each armhole edge every other row 4 (4, 4, 5, 6) more times, and *at the same time* dec 1 st at each neck edge every other row 20 (21, 18, 15, 16) times, then every 4 rows 1 (1, 4, 8, 9) time(s)—15 (20, 26, 30, 33) sts rem each side. Cont even until armholes measure same as back to shoulders. **Shape shoulders:** At each armhole edge, BO 5 (6, 8, 10, 11) sts once, then BO 5 (7, 9, 10, 11) sts 2 times.

## Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams. **Armband:** With MC, cir needle, RS facing, and beg at side seam, pick up and knit 124 (124, 140, 156, 168) sts evenly spaced around armhole. Place marker (pm) and join for working in the rnd. Work k2, p2 rib for 1" (2.5 cm). BO all sts in rib patt. **Neckband:** With MC, cir needle, RS facing, and beg at right shoulder seam, pick up and knit 47 (51, 51, 54, 57) sts across back neck, 61 (61, 69, 78, 87) sts along left front neck, k1 from safety pin and mark this st by hanging the safety pin around the base of it, pick up and knit 62 (62, 70, 78, 86) sts along right front neck—171 (175, 191, 211, 231) sts total. Place m and join. *Next rnd:* Establish patt for k2, p2 rib and center st as foll: [K2, p2] 27 (28, 30, 33, 36)

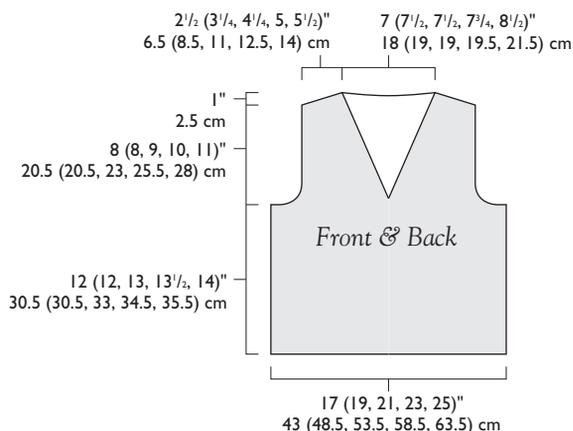
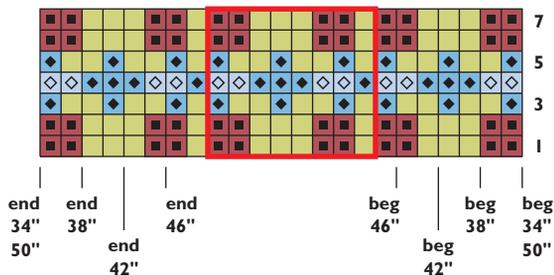




Chart A



times, k1 (center st), [p2, k2] 15 (15, 17, 19, 21) times, p2. *Dec rnd*: Work established rib to 1 st before marked center st, sl 2 sts tog kwise, k1, p2sso, work in established rib to end—2 sts dec'd. Work 1 rnd even in rib patt, maintaining center front st as k1. Rep the last 2 rnds until neckband measures 1" (2.5 cm). BO all sts in patt. Weave in loose ends. Block to measurements. ∞

KATY RYAN lives in Maine where she enjoys knitting all types of projects, especially ones that can be layered.

Chart B

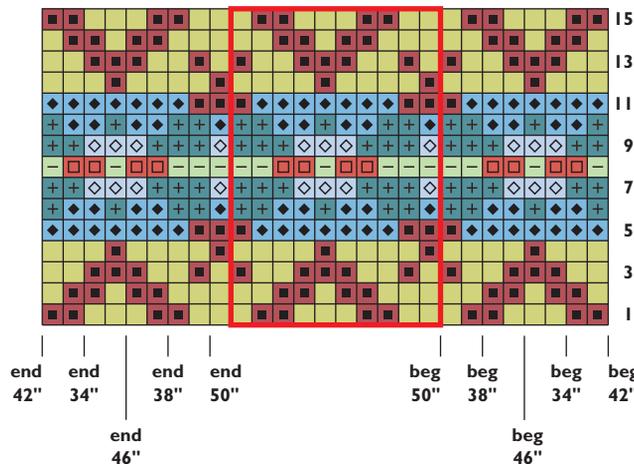
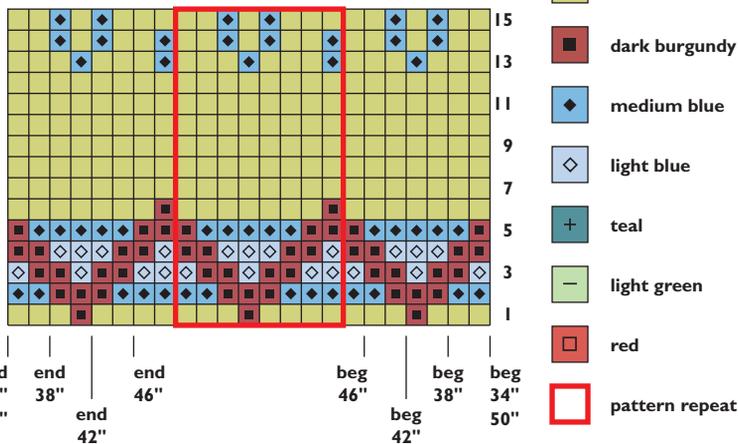


Chart C



13803, Tiur

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# SYNCOATED RIBS

design by NORAH GAUGHAN

NORAH GAUGHAN LIKES TO IMPROVISE ON CONSTRUCTION TECHNIQUES to come up with unusual, but flattering, sweater designs. She worked this ribbed pullover in a single piece, beginning at the lower front, up and over the shoulders (with the sleeves shaped along the way), then down to the lower back. To break up the rigid vertical lines, she used carefully placed increases and decreases to tilt the angles of the ribs and shape the shoulders and sleeves. Stitches for the wide cuffs are picked up from the bottoms of the sleeves and worked downward.

**Finished Size** 34 (38, 42, 46, 50)" (86.5 [96.5, 106.5, 117, 127] cm) bust/chest circumference. Sweater shown measures 34" (86.5 cm).

**Yarn** Berroco Pleasure (66% angora, 29% merino, 5% nylon; 130 yd [119 m]/50 g): #8631 rich blue, 8 (9, 10, 11, 12) skeins.

**Needles** Size 10 (6 mm): straight and 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain correct gauge.

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

**Gauge** 16 sts and 23 rows = 4" (10 cm) in St st; 28 sts of k4, p4 rib at center front and back = 6½" (16.5 cm) wide.

## Notes

Garment is worked in one piece beginning at the lower front edge, up and over the shoulders (casting on stitches for sleeves), then down to the lower back edge.

The front and back can be worked on a longer circular needle (optional) to accommodate the stitches for the body and sleeves.

## Front

With straight needles, CO 70 (78, 86, 94, 102) sts. *Set up lower front rib:* (RS) K1, [k2, p2] 4 (5, 6, 7, 8) times, [k4, p4] 4 times, k4, [p2, k2] 4 (5, 6, 7, 8) times, k1. Work rib as established until piece measures 3" (7.5 cm), ending with a WS row. *Next row:* K21 (25, 29, 33, 37), [p4, k4] 3 times, p4, k21 (25, 29, 33, 37). Cont even as established, working first and last 21 (25, 29, 33, 37) in St st and center 28 sts in rib, until piece measures 15" (38 cm) from beg, ending with a WS row. **Shape armholes:** BO 3 sts at beg of next 2 rows, then BO 2 sts at beg of foll 14 (18, 22, 26, 30) rows—36 sts rem. Cut yarn. **Shape sleeves and shoulder gusset:** Rejoin yarn to beg of armhole with RS facing. Pick up and knit 17 (21, 25, 29, 33) sts along sloped edge of left front armhole, place marker (pm), work 36 center front sts in rib as established, pm, pick up and knit 17 (21, 25, 29, 33) sts along sloped edge of right front armhole—70 (78, 86, 94, 102) sts total. Working new sts in rev St st (purl on RS, knit on WS) and center sts in rib as established, work 1 WS row. **Shape sleeves and increase for shoulder gusset:** *Note:* Sleeve length can be adjusted by casting on more or fewer sts in the next section; every 4 sts added or subtracted will lengthen or shorten the sleeve by 1" (2.5 cm).

**Row 1:** (RS) Using the cable method (see Glossary, page 128) CO 8 sts, purl to first marker (m), slip marker (sl m), M1 (see Glossary, page 129), work 36 center sts in established rib, M1, sl m, purl to end—80 (88, 96, 104, 112) sts; 38 sts between center markers.

**Row 2:** CO 8 sts, knit to first m, sl m, p1 (M1 of previous row), work 36 sts in established rib, p1, sl m, knit to end—88 (96, 104, 112, 120) sts.

**Row 3:** CO 8 sts, purl to first m, sl m, k1, M1, work 36 sts in established rib, M1, k1, sl m, purl to end—98 (106, 114, 122, 130) sts; 40 sts between markers.

**Row 4:** CO 8 sts, knit to first m, sl m, p2, work 36 sts in established rib, p2, sl m, knit to end—106 (114, 122, 130, 138) sts.

**Row 5:** CO 8 sts, purl to first m, sl m, k2, M1 pwise (see Glossary, page 129), work 36 sts in established rib, M1 pwise, k2, sl m, purl to end—116 (124, 132, 140, 148) sts; 42 sts between markers.

**Row 6:** CO 8 sts, knit to first m, sl m, p2, k1, work 36 sts in established rib, k1, p2, sl m, knit to end—124 (132, 140, 148, 156) sts.

**Row 7:** CO 8 sts, purl to first m, sl m, k2, p1, M1 pwise, work 36 sts in established rib, M1 pwise, p1, k2, sl m, purl to end—134 (142, 150, 158, 166) sts; 44 sts between markers.

**Row 8:** CO 8 sts, knit to first m, sl m, p2, k2, work 36 sts in established rib, k2, p2, sl m, knit to end—142 (150, 158, 166, 174) sts.

**Row 9:** CO 8 sts, purl to first m, sl m, k2, p2, M1, work 36 sts in established rib, M1, p2, k2, sl m, purl to end—152 (160, 168, 176, 184) sts; 46 sts between markers.

**Row 10:** CO 8 sts, knit to first m, sl m, p2, k2, p1, work 36 sts in established rib, p1, k2, p2, sl m, knit to end—160 (168, 176, 184, 192) sts.

**Row 11:** CO 8 sts, purl to first m, sl m, k2, p2, k1, M1, work 36 sts in established rib, M1, k1, p2, k2, sl m, purl to end—170 (178, 186, 194, 202) sts; 48 sts between markers.

**Row 12:** CO 8 sts, knit to first m, sl m, p2, k2, p2, work 36 sts in established rib, p2, k2, p2, sl m, knit to end—178 (186, 194, 202, 210) sts; 65 (69, 73, 77, 81) sts in rev St st for each sleeve, 6 sts inc'd at each side of center rib (worked in k2, p2 rib patt), 36 sts in k4, p4 patt for center rib.

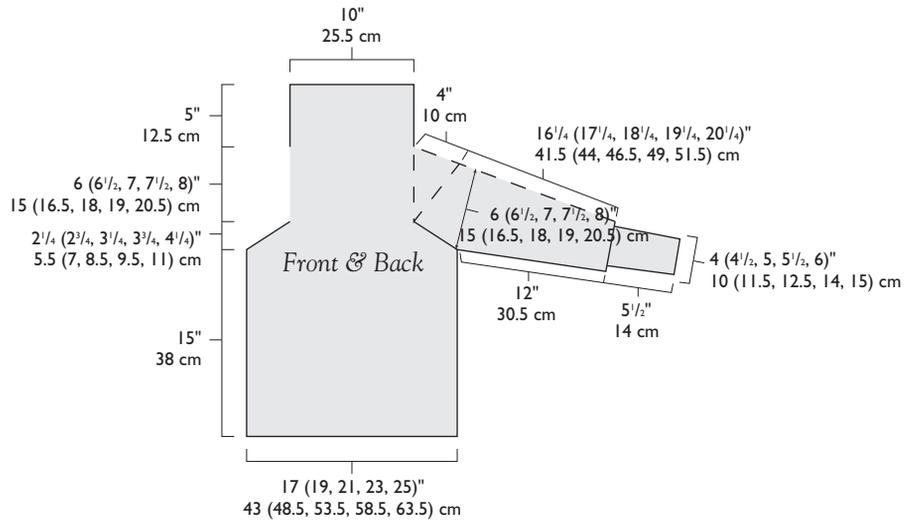
**Row 13:** Purl to first m, sl m, k2, p2, k2, M1 pwise, work 36 sts in established rib, M1 pwise, k2, p2, k2, sl m, purl to end—180 (188, 196, 204, 212) sts; 50 sts between markers.

**Row 14 and all WS rows:** Work sts as they appear.

**Row 15:** Purl to first m, sl m, k2, p2, k2, p1, M1 pwise, work 36 sts in established rib, M1 pwise, p1, k2, p2, k2, sl m, purl to end—182 (190, 198, 206, 214) sts; 52 sts between markers.

**Row 17:** Purl to first m, sl m, [k2, p2] 2 times, M1, work 36 sts in established rib, M1, [p2, k2] 2 times, sl m, purl to end—184 (192, 200, 208, 216) sts; 54 sts between markers.





Row 19: Purl to first m, sl m, [k2, p2] 2 times, k1, M1, work 36 sts in established rib, M1, k1, [p2, k2] 2 times, sl m, purl to end—186 (194, 202, 210, 218) sts; 56 sts between markers.

Row 21: Purl to first m, sl m, [k2, p2] 2 times, k2, M1 pwise, work 36 sts in established rib, M1 pwise, k2, [p2, k2] 2 times, sl m, purl to end—188 (196, 204, 212, 220) sts; 58 sts between markers.

Row 23: Purl to first m, sl m, [k2, p2] 2 times, k2, p1, M1 pwise, work 36 sts in established rib, M1 pwise, p1, k2, [p2, k2] 2 times, sl m, purl to end—190 (198, 206, 214, 222) sts; 60 sts between markers.

Row 25: Purl to first m, sl m, [k2, p2] 3 times, M1, work 36 sts in established rib, M1, [p2, k2] 3 times, sl m, purl to end—192 (200, 208, 216, 224) sts; 62 sts between markers.

Row 27: Purl to first m, sl m, [k2, p2] 3 times, k1, M1, work 36 sts in established rib, M1, k1, [p2, k2] 3 times, sl m, purl to end—194 (202, 210, 218, 226) sts; 64 sts between markers.

Row 29: Purl to first m, sl m, [k2, p2] 3 times, k2, M1 pwise, work 36 sts in established rib, M1 pwise, k2, [p2, k2] 3 times, sl m, purl to end—196 (204, 212, 220, 228) sts; 66 sts between markers.

Row 31: Purl to first m, sl m, [k2, p2] 3 times, k2, p1, M1 pwise, work 36 sts in established rib, M1 pwise, p1, k2, [p2, k2] 3 times, sl m, purl to end—198 (206, 214, 222, 230) sts; 68 sts between markers.

Row 32: Work sts as they appear.

Work even as established until piece measures 6 (6½, 7, 7½, 8)" (15 [16.5, 18, 19, 20.5] cm) from pick-up row at armhole, measured straight up the side of the center k4, p4 rib section; end with a WS row, and keeping track of how many rows you work even. **Divide for neck opening:** Keeping in patt, work 79 (83, 87, 91, 95) sts, place next 40 sts on a holder for front neck, use the backward loop method (see Glossary, page 128) to CO 40 sts for back neck, work in patt to end.

## Back

Work even for same number of rows as worked from last gusset increase row to neck opening, ending with a WS row, and repositioning each marker on the last row to mark the center 34 sts (the marked sts will be the center 28 sts in k4, p4 rib, and 3 sts at each side of center rib sts). **Dec for shoulder gussets:** (RS) Work in patt to 2 sts before first m, k2tog, sl m, work in patt to next m,

sl m, ssk, work to end—2 sts dec'd. Dec 2 sts in this manner every RS row 9 more times—178 (186, 194, 202, 210) sts rem. Cont to dec for gusset every RS row 6 more times, and *at the same time* BO 8 sts at the beg of the next 12 rows—70 (78, 86, 94, 102) sts rem; piece should measure about 6 (6½, 7, 7½, 8)" (15 [16.5, 18, 19, 20.5] cm) from neck opening. BO 17 (21, 25, 29, 33) sts at beg of next 2 rows—36 sts rem. **Shape back armhole:**

Row 1: (RS) Work in patt to end, pick up and knit 2 sts from BO edge of sleeve, turn—2 sts inc'd.

Row 2: (WS) Sl 1, work in patt to end, pick up and purl 2 sts from BO edge of sleeve, turn—2 sts inc'd.

Row 3: Sl 1, work in patt to end, pick up and knit 2 sts from BO edge of sleeve, turn—2 sts inc'd.

Rep the last 2 rows 5 (7, 9, 11, 13) more times, then work Row 2 once more—64 (72, 80, 88, 96) sts. Work Row 3 once, then Row 2 once, but this time pick up 3 sts from BO edge of sleeve instead of 2 sts at the end of each row—70 (78, 86, 94, 102) sts; 17 (21, 25, 29, 33) sts picked up at each side. Work even as established until piece measures 12" (30.5 cm), from last armhole pick-up row, ending with a WS row. **Set up lower back rib:** (RS) K1, [k2, p2] 4 (5, 6, 7, 8) times, [k4, p4] 4 times, k4, [p2, k2] 4 (5, 6, 7, 8) times, k1. Work even as established until piece measures 15" (38 cm) from last armhole pick-up row. BO all sts.

## Finishing

**Cuffs:** With straight needle, pick up and knit 38 (38, 42, 42, 46) sts at lower edge of sleeve. With WS facing, establish k2, p2 rib as foll: \*P2, k2; rep from \*, end p2. Work even in rib for 5½" (14 cm), ending with a WS row. BO all sts. With yarn threaded on a tapestry needle, sew sleeve and side seams. **Neck:** With 16" (40-cm) cir needle and RS facing, pick up and knit 40 sts across CO sts of back neck and work across 40 held sts from front neck holder, keeping in patt as established—80 sts total. Work even in k4, p4 rib matching established patt for 5" (12.5 cm). BO all sts. ∞

NORAH GAUGHAN is inspired by the artist-laden town of Peterborough, New Hampshire, where she lives.

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# DANCIN' DAISIES PULLOVER

design by KRISTIN NICHOLAS

FREE-FORM DAISIES AND COLORFUL STRIPES provide vibrant movement for Kristin Nicholas's simple child's sweater. For texture, Kristin has worked the stripes in reverse stockinette stitch separated by single rows of stockinette stitch at the color changes. Small bobbles at the edges of the body, sleeves, and high neck add to the fun.

**Finished Size** 29 (32, 35)" (73.5 [81.5, 89] cm) chest circumference. Sweater shown measures 32" (81.5 cm).

**Yarn** Devon Yarns Julia (50% wool, 25% kid mohair, 25% alpaca; 93 yd [85 m]/50 g): #5084 zinnia pink, 3 (4, 5) balls; #2983 magenta, #B118 espresso (dark brown), and #2250 French pumpkin, 2 (2, 2) balls each; #5185 spring green and #2163 golden honey, 1 (1, 2) ball(s) each. Yarn available exclusively from Great Yarns of Raleigh, North Carolina.

**Needles** Body and sleeves—Size 8 (5 mm): straight. Neck—Size 6 (4 mm): set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; marker (m).

**Gauge** 18 sts and 22 rows = 4" (10 cm) in St st on larger needles; 17 sts = 4" (10 cm) in reverse stockinette-stitch ridges on larger needles.

## Stitch Guide

**Bobbled Edge:** (multiple of 7 sts + 6)

Row 1: (WS) \*K6, [k1, p1] 2 times in next st, turn, p4, turn, k4, pull second, third, and fourth sts on right needle over first st to complete bobble and dec it back to 1 st; rep from \*, end k6.

Rows 2, 3, 4, and 5: Knit.

**Reverse Stockinette Stitch Ridges:** (worked in rows)

Row 1: (RS) Knit.

Row 2: Knit.

Row 3: Purl.

Row 4: Knit.

Repeat Rows 1–4 for pattern, changing colors every 4 rows as indicated in instructions.

**Reverse Stockinette-Stitch Ridges:** (worked in the round)

Rnd 1: Knit.

Rnds 2, 3, and 4: Purl.

Repeat Rounds 1–4 for pattern, changing color every 4 rounds as indicated in instructions.

## Back

With magenta and working *very loosely*, CO 62 (69, 76) sts. Work Rows 1–5 of bobbled edge (see Stitch Guide), dec 0 (1, 2) st(s) evenly in last row—62 (68, 74) sts rem. Work reverse stockinette-stitch ridges, working a 4-row ridge of each color in the foll order: \*spring green, pumpkin, espresso, golden honey, zinnia pink, espresso, magenta; rep from \*. Cont in this manner until piece measures about 9½ (10¼, 12)" (24 [27.5, 30.5] cm) from beg, ending with Row 4 of patt. *Note:* Last color should *not* be zinnia pink or magenta; if necessary, work the next 4-row ridge of the stripe sequence in order to end with a different color. With zinnia pink, cont in St st, and *at the same time* inc 4 sts evenly spaced on first row—66 (72, 78) sts. Cont even until piece measures 16 (18, 20)" (40.5 [45.5, 51] cm) from beg, ending with a WS row. BO all sts.

## Front

Work as for back until piece measures 14 (16, 18)" (35.5 [40.5, 45.5] cm) from beg, ending with a WS row. **Shape neck:** Work 26 (28, 30) sts, join second ball of yarn and BO center 14 (16, 18) sts, work to end—26 (28, 30) sts each side. Working each side separately, at each neck edge BO 2 sts every other row 2 times—22 (24, 26) sts rem each side. Cont in patt until piece measures same as back to shoulders. BO all sts.

## Sleeves

With magenta, loosely CO 34 (41, 41) sts. Work Rows 1–5 of bobbled edge, then work reverse stockinette-stitch ridges as for body until piece measures 5 (6, 7)" (12.5 [15, 18] cm) from beg, ending with Row 4 of patt. *Note:* Last color should *not* be zinnia pink or magenta; if necessary, work the next 4-row ridge of stripe sequence in order to end with a different color. With zinnia pink, cont in St st, and *at the same time* inc 2 sts evenly spaced on first row—36 (43, 43) sts. Beg with next RS row, inc





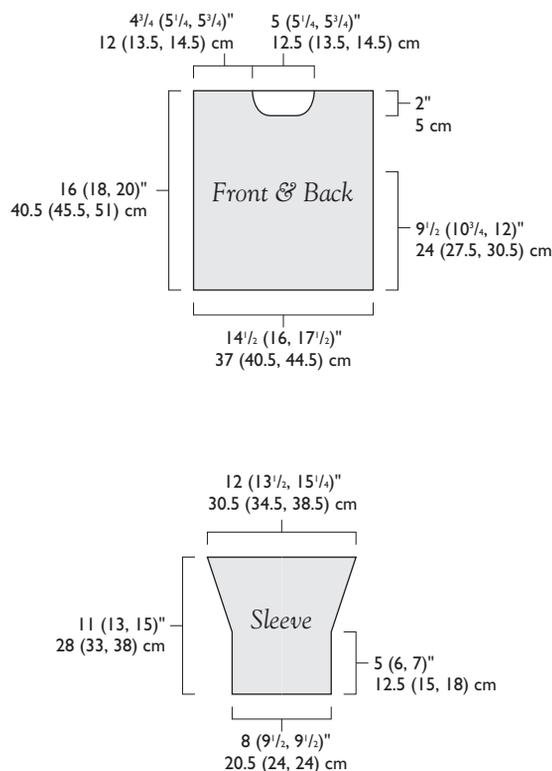
1 st each end of needle every 2 rows 5 (5, 7) times, then every 4 rows 4 (4, 6) times—54 (61, 69) sts. Cont even until piece measures 11 (13, 15)" (28 [33, 38] cm) from beg, or desired total length. BO all sts.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams.

**Neck:** With spring green, dpn, and RS facing, pick up and knit 63 (63, 70) sts evenly spaced around neck opening. Place marker (pm) and join for working in the rnd. Purl 3 rnds—first reverse stockinette-stitch ridge completed in the rnd. Work 3 more 4-rnd ridges in the foll color order: pumpkin, espresso, golden honey. Change to magenta and [knit 1 rnd, purl 1 rnd] 3 times—6 rnds magenta. Work bobbled BO *loosely* as foll (all bind-offs are worked as if to knit): BO 3 sts, \*[k1, p1] 2 times in next st, turn, p4, turn, k4, pull second, third, and fourth sts on right needle over first st to complete bobble and dec it back to 1 st, BO bobble st, BO 6 more sts; rep from \*, ending last rep by BO bobble st, then BO rem 3 sts. **Embroidery:** Work embroidery as shown on page 34, using espresso and chain sts (see Glossary, page 130), for embroidery instructions) for flower stems, spring green and daisy st for leaves, golden honey and daisy st for flower petals, and pumpkin and magenta in French knots for flower centers. Weave in loose ends. Block lightly to measurements. ∞

KRISTIN NICHOLAS lives in western Massachusetts with her husband and daughter. Visit her website at [www.kristinnicholas.com](http://www.kristinnicholas.com).



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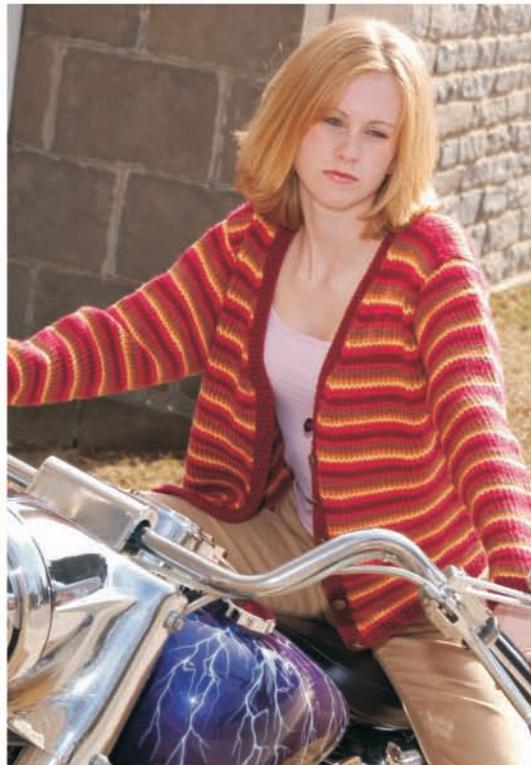
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# Urban Renewal



This fall, our urban girls are into deep, luscious color! At left, **Hope**, a fun, hooded jacket. Below and right, **Shirley**, a striped cardigan for toddlers to teeny boppers. Both in warm, washable Gems Sapphire merino.



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Our new **Flare** yarn (above) is a gorgeous and unique collection of novelty blends, great for scarves (left) in a range of simply breathless colors!

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# Sheep Festivals

Bethany Lyttle

No sooner do autumn leaves turn to orange, it seems, than one's thoughts turn to knitting. The image of long evenings spent curled up on a big chair becomes a preoccupation, and suddenly that sweater you'd abandoned last spring seems worth finishing after all. One of the best ways to usher in the unofficial season of knitting is to visit a wool and sheep festival. Skeins of hand-dyed yarns in dozens of hues hang draped over wooden racks. Vendors offer an astounding array of needles and notions, kits and patterns; products that you'd never imagined are displayed everywhere you turn. In the midst of this plenty, people are spinning yarn, children are leaning into pens to pet the sheep, experts are giving workshops or demonstrating their skills, attendees are watching sheep-shearing contests, and purveyors of comfort food are everywhere you look. Best of all, almost everyone at the festival is a fiber lover—just like you.

Each year, dozens of these festivals are held around the country, most during the fall, but many during the spring as well. Whether you go alone, with a group of friends, or as an excursion with a class you're taking, the experience is sure to be an enriching one. In fact, after attending just once, you'll likely find yourself attending each year after. Like the desire to knit that

accompanies the coming of autumn, a wool festival gets into your system. Before long, trekking out to the fairgrounds has become an annual ritual.

If you've never visited a sheep and wool festival, here's a sampling of what to expect.

## Countless Sheep

Hard to resist, these woolly creatures are the stars of any wool festival. For knitters, particularly those from urban centers, the experience can be compelling. Most of us know what cashmere yarn feels like and are quick to identify a ball of merino if we find one, but the goats and sheep from which these yarns are spun are more often abstractions than real animals.

A sheep festival allows you to meet the sheep "in person" and to speak to the shepherds and other professionals who raise them. You can view the sheep in barns, and as they're presented in parades or demonstrations. As you begin to identify the difference between a Romney sheep and a Shetland, you'll find that you look at yarn in an entirely different way.

Members of 4-H clubs have the opportunity to show their sheep and enter them into competitions. A genuine sense of excitement fills the air during these events. And sheep-shearing demonstrations also attract a crowd. If there is a young knitter in your family, this is a particularly wonderful way to link yarns with the animals they come from. Goats, llamas, alpacas, even angora rabbits are on display as well as sheep.

Sheepdog demonstrations are also a popular feature at a sheep festival. Dogs and their handlers display their ability to guide the sheep through gates and obstacles. In short, there's something for everyone.

## Yarn a Go-Go

One of the most stimulating aspects of a sheep festival is the sheer number and variety of yarns on display. Often, regional vendors who operate small businesses and cannot sell their wares widely are in attendance at these events. The wealth of textures, hues, and fibers is almost overwhelming. At every turn, you are introduced to exquisite examples of beautiful, often hand-dyed and handspun, yarns. It's impossible not to feel intense waves of inspiration as you wander from one display to the next. Look for yarns made from unusual fibers like qiviut (musk ox), yarns being dyed right on the premises and then dried on racks, yarns with unusual textures, and yarns spun from local animals.

As you go from booth to booth, you'll discover ways to order these artisanal yarns, allowing you to have year-long access to yarns you might never find in a shop.



*Learning to weave at the Estes Park Wool Market.*

Photos: Amy Clarke Moore



Clockwise from top left: Preparing sheep for presentation; sheepdog demonstration (top and bottom); friendly sheep, all at the Maryland Sheep & Wool Festival.



### Fleece for the Spinning

Fleece sales and competitions are another feature of the festival. Just reaching into a basket of the cloud-light bundles of fleece is a wonderful experience. Weavers, spinners, and knitters alike will delight at the variety of textures and the painterly range of colors.

### Workshops and Classes

If you've had the desire—but not the time or facility—to learn how to weave, spin, make socks, try Austrian traveling stitches, learn more about rug hooking, or refine your continental technique, a sheep festival provides the perfect venue. Some workshops run for two or three consecutive days and some are one session only. In either case, you can learn something new from an expert and do so in an environment that is sure to inspire. Various classes and other activities are even designed specifically for children. After the class, you can sit on the ground beneath a tree with some lunch and your new project. Or go in search of notions, needles, and yarn to use when you return home with your new skill.

### Watch and Learn

Demonstrations are exciting, too. For anyone curious about spinning, there are ample opportunities to watch spinners in action. Knitters, weavers, and crochet experts are also on hand. A few minutes spent watching a craftsperson in action is a wonderful way to learn about the diverse approaches taken by fiber artists.

## Finding a Festival

If you'd like to attend a sheep and wool festival, here is a list of many—though not all—across the country.

**Black Sheep Gathering**  
**EUGENE, OR**  
June 24–25, 2005  
[www.blacksheepgathering.org](http://www.blacksheepgathering.org)  
(541) 484-1011

**Michigan Fiber Festival**  
**ALLEGAN, MI**  
August 21–22, 2004  
[www.michiganfiberfestival.org](http://www.michiganfiberfestival.org)  
(269) 948-2497

**Estes Park Wool Market**  
**ESTES PARK, CO**  
June 18–19, 2005  
[www.estesnet.com/events/woolmarket.htm](http://www.estesnet.com/events/woolmarket.htm)  
(970) 586-6104

**Midwest Festival of Fibers "A Wool Gathering"**  
**YELLOW SPRINGS, OH**  
September 18–19, 2004  
[www.awoolgathering.com](http://www.awoolgathering.com)  
(937) 969-8587

**Lambtown, USA**  
**DIXON, CA**  
July 24–25, 2004;  
July 30–31, 2005  
[www.lambtown.com](http://www.lambtown.com)  
(707) 678-7386

**New York State Sheep & Wool Festival**  
**RHINEBECK, NY**  
October 16–17, 2004  
[www.sheepandwool.com](http://www.sheepandwool.com)  
(845) 756-2323

**Maryland Sheep & Wool Festival**  
**WEST FRIENDSHIP, MD**  
May 7–8, 2005  
[www.sheepandwoolfestival.org](http://www.sheepandwoolfestival.org)  
(410) 531-3647

**Taos Wool Festival**  
**KIT CARSON PARK IN TAOS, NM**  
October 2–3, 2004  
[www.taoswoolfestival.org](http://www.taoswoolfestival.org)  
(888) 909-WOOL

# RHAPSODY IN TWEED

design by KATHY ZIMMERMAN

ACCORDING TO WEBSTER, a rhapsody is a "musical composition . . . having an improvisatory character." In her Aran-inspired, textured pullover, Kathy Zimmerman has combined wide and narrow open cables with mini-cable ribs, playing them in a rhythmic pattern against a reverse stockinette-stitch background. The rustic tweed yarn adds a grainy undertone to the mix.

**Finished Size** 40 (44, 48, 52, 56)" (101.5 [112, 122, 132, 142] cm) bust/chest circumference, slightly stretched. Sweater shown measures 48" (122 cm).

**Yarn** Tahki Donegal Tweed (100% wool; 183 yd [167 m]/100 g): #866 gray tweed, 8 (9, 10, 11, 12) balls.

**Needles** Body and sleeves—Size 8 (5 mm): straight. Edgings—Size 6 (4 mm): straight and 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 22 sts and 22 rows = 4" (10 cm) in mini-cable rib pattern on larger needles, slightly stretched; 66 sts in central cable panel = 11" (28 cm) wide.

## Notes

Work all increases and decreases one stitch in from the edges. Work all M1 (make-one) increases as if to purl (M1 pwise; see Glossary, page 129).

## Back

With larger needles, CO 102 (114, 126, 138, 150) sts. *Set-up row:* (WS) [K3, p3] 4 (5, 6, 7, 8) times, place marker (pm), k5, [p1, M1 pwise] 3 times, k5, p3, k6, [p1, M1 pwise] 3 times, k4, [p1, M1 pwise] 3 times, k6, p3, k5, [p1, M1 pwise] 3 times, k5, pm, [p3, k3] 4 (5, 6, 7, 8) times—114 (126, 138, 150, 162) sts. Slipping markers every row and beg with Row 7 (7, 1, 1, 1), work according to Rhapsody Cable chart (page 42) for 138 (138, 144, 144, 144) rows, ending with Row 24 of chart—piece should mea-

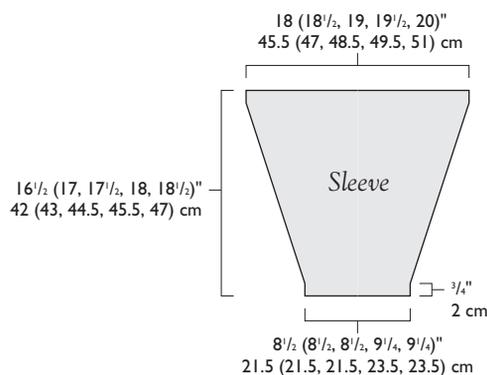
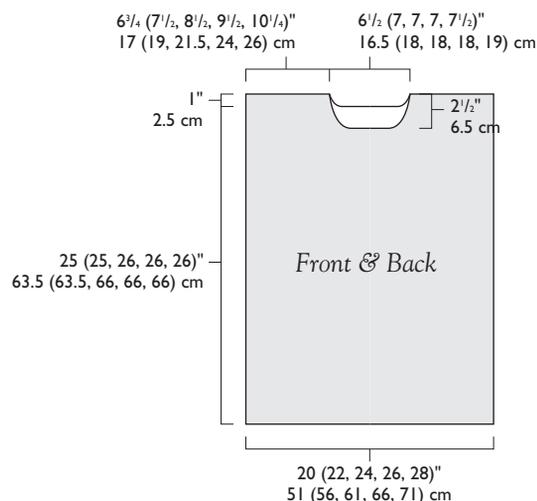
sure about 25 (25, 26, 26, 26)" (63.5 [63.5, 66, 66, 66] cm) from beg. **Shape neck:** Keeping in patt, work 43 (49, 55, 61, 67) sts, join new yarn and BO center 28 sts in patt, and *at the same time* dec as foll: P6, dec 3 sts over cable by placing next 3 sts onto cn and hold cn in front, [knit 1 st from cn tog with corresponding st on left needle] 3 times, p1, p2tog, p1, dec 3 sts over cable by placing next 3 sts onto cn and hold cn in back, [knit 1 st from cn tog with corresponding st on left needle] 3 times, p6, work to end—43 (49, 55, 61, 67) sts rem each side. Working each side separately, at each neck edge, BO 3 (3, 3, 3, 4) sts once, then BO 2 (3, 3, 4, 4) sts once—38 (43, 49, 54, 59) sts rem each side. Place sts on holders.

## Front

Work as for back through 130 (130, 136, 136, 136) rows of Rhapsody Cable chart, ending with Row 16 of chart—piece should measure about 23½ (23½, 24¾, 24¾, 24¾)" (59.5 [59.5, 63, 63, 63] cm) from beg. **Shape neck:** (RS) Keeping in patt, work 46 (52, 58, 64, 70) sts, join new yarn and BO center 22 sts, work to end—46 (52, 58, 64, 70) sts rem each side. Working each side separately, at each neck edge, BO 3 sts once, then BO 2 sts 1 (1, 1, 2, 3) time(s), then BO 1 st 3 (4, 4, 3, 2) times—38 (43, 49, 54, 59) sts rem each side. Work even until piece measures same as back. Place sts on holders.

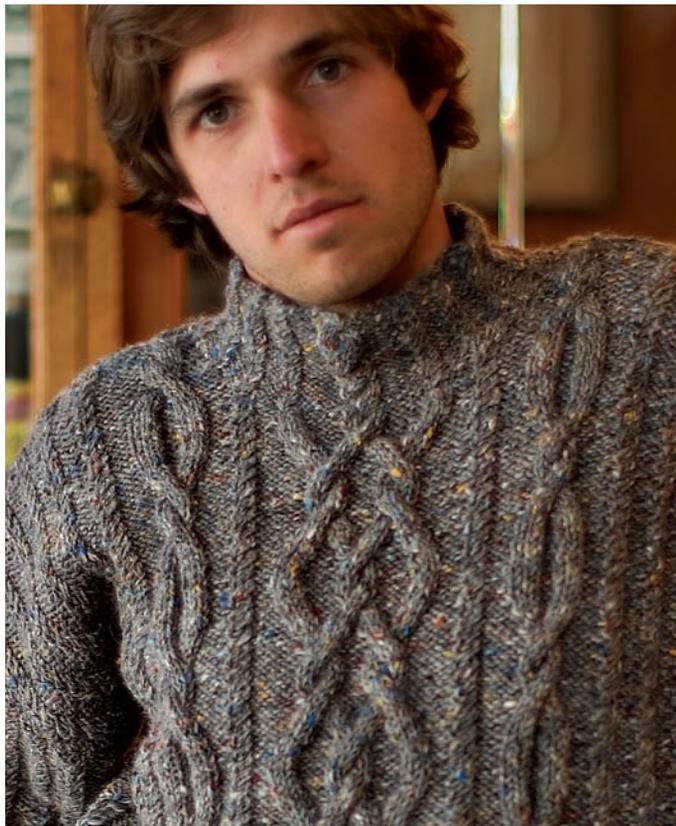
## Sleeves

With smaller straight needles, CO 45 (45, 45, 51, 51) sts. *Set-up row:* (WS) K3, \*p3, k3; rep from \*. Beg with Row 1, work Sleeve chart for 4 rows, ending with a WS row. Change to larger needles.





Cont in pat as established, inc 1 st at each end of needle every other row 13 (14, 17, 12, 14) times, then every 4th row 14 (14, 13, 16, 16) times, working new sts into patt—99 (101, 105, 107, 111) sts. Cont even until piece measures 16½ (17, 17½, 18, 18½)" (42 [43, 44.5, 45.5, 47] cm) from beg, ending with a WS row. BO all sts loosely in patt.



## Finishing

Transfer shoulder sts from holders to smaller needles. With RS of pieces facing each other and working on the WS with main-size needle, use the three-needle method (see Glossary, page 129) to BO shoulders sts tog. **Neck:** With smaller cir needle, RS facing, and beg at left shoulder seam, pick up and knit 18 sts along left side of front neck, 22 sts across center front neck, 18 sts along right side of front neck, and 39 (39, 39, 45, 45) sts across back neck—97 (97, 97, 103, 103) sts total. Pm and join for working in the rnd.

**Rnd 1:** [K3, p3] 3 times, k3, p5, 3/3RC over 6 sts directly above cable at center front, p5, [k3, p3] 10 (10, 10, 11, 11) times.

**Rnds 2, 4, and 6:** [1/2RC, p3] 3 times, 1/2RC, p5, k6, p5, [1/2RC, p3] 10 (10, 10, 11, 11) times.

**Rnds 3 and 5:** [K3, p3] 3 times, k3, p5, k6, p5, [k3, p3] 10 (10, 11, 11, 11) times.

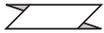
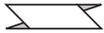
Rep Rnds 1–6 two more times—18 rnds total. BO all sts loosely in patt, and *at the same time* dec 3 sts over cable at center front as foll: place 3 sts onto cn and hold cn in back, [knit 1 st from cn tog with corresponding st on left needle] 3 times. Measure down 9 (9¼, 9½, 9¾, 10)" (23 [23.5, 24, 25, 25.5] cm) from shoulder seam along each side of front and back and place markers for sleeve placement. Fold sleeves in half at shoulder and mark center of BO edge. With yarn threaded on tapestry needle, sew sleeves to body between markers, matching center top edge of sleeve to shoulder seam. Sew sleeve and side seams. Weave in all loose ends. Block lightly to measurements. ∞

KATHY ZIMMERMAN is the owner of Kathy's Kreations in Ligonier, Pennsylvania.

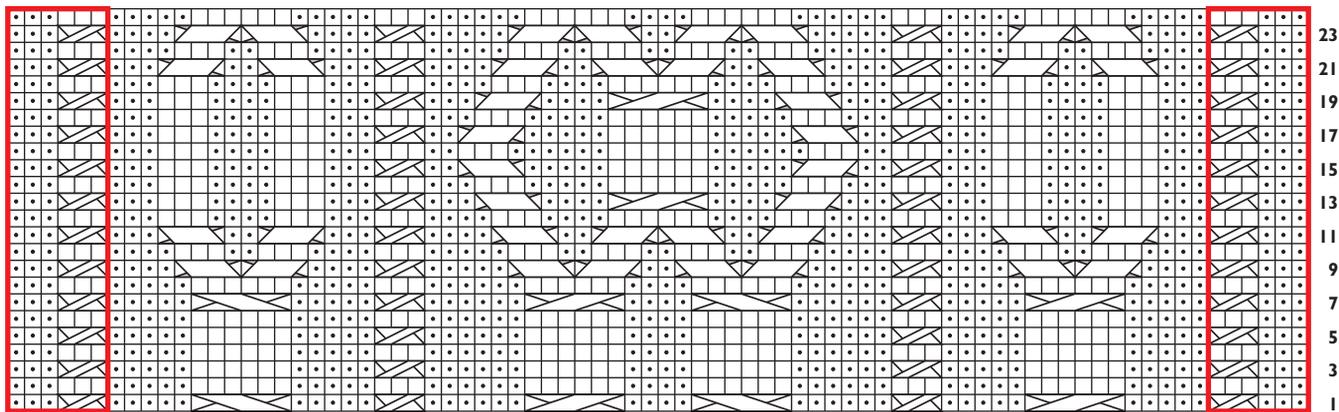
### Sleeve



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

-  1/2RC: sl 2 sts onto cn and hold in back, k1, k2 from cn
-  3/1RPC: sl 1 st onto cn and hold in back, k3, p1 from cn
-  3/1LPC: sl 3 sts onto cn and hold in front, p1, k3 from cn
-  3/3RC: sl 3 sts onto cn and hold in back, k3, k3 from cn
-  3/3LC: sl 3 sts onto cn and hold in front, k3, k3 from cn

### Rhapsody Cable



6 sts  
rep 4 (5, 6, 7, 8) times

66 sts

6 sts  
rep 4 (5, 6, 7, 8) times

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# SIDEWAYS SPENCER

design by ANNIE MODESITT

AS A COSTUMER AND CLOTHING HISTORIAN, Annie Modesitt has always loved the fashions of the early nineteenth century, particularly the Spencer jackets popular in England in the 1810s. A very short jacket that sits just below the bust line, this Spencer is oddly flattering to many figure types—it makes the most of trim and not-so-trim waistlines. Annie's jacket is worked sideways from cuff to cuff in a striking cable pattern that adds body to the cropped structure.

**Finished Size** 36 (40, 44)" (91.5 [101.5, 112] cm) chest/bust circumference, buttoned. Jacket shown measures 40" (101.5 cm).

**Yarn** Merinos Otto (100% merino; (100 yd [91 m]/50 g): #25278 olive, 10 (11, 13) balls. Yarn distributed by Trendsetter.

**Needles** Body and Sleeves—Size 8 (5 mm). Edging—Size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; tapestry needle; size F/5 (3.75-mm) crochet hook; four (five, five)  $\frac{3}{8}$ " (2.2-cm) buttons.

**Gauge** 18 sts and 24 rows = 4" (10 cm) on larger needles in cable and waves patt; 20 sts and 24 rows = 4" (10 cm) in St st.

## Stitch Guide

**Double Knit Slipped Stitch Edge:** (DKSS Edge)

**RS Rows:** K1, sl 1 with yarn in front (wyf), k1, work to last 3 sts, k1, sl 1 wyf, k1.

**WS Rows:** Sl 1 wyf, k1, sl 1 wyf, work to last 3 sts, sl 1 wyf, k1, sl 1 wyf. (Note: On RS rows, yarn floats from slipped sts are on the public side of the work; on WS rows the floats are on the wrong side of the work.)

**I-Cord Knit Bind-Off:** (Worked on RS rows) \*K2, k2tog, sl last 3 sts back onto left needle, pull yarn tight across back of work; rep from \* until 3 sts rem.

**I-Cord Purl Bind-Off:** (Worked on WS rows) \*P2, ssp (see Glossary, page 129), sl last 3 sts back onto left needle, pull yarn tight across front of work; rep from \* until 3 sts rem.

## Note

If there are not enough stitches as a result of shaping or beginning and ending with a partial repeat to work both the yarnover and its companion decrease in the waves section of the chart, work the stitches in stockinette stitch instead to maintain consistent stitch count.

## Left Sleeve

With larger needles, CO 38 (46, 46) sts. **Set-up row:** (RS) K1, beg and end as indicated for your size, work center 36 (44, 44) sts according to Row 1 of Cables and Waves chart (page 46), k1. Maintaining 1 selvedge st at each end of needle in garter st, work 8 (0, 8) rows even. **Next row:** (Row 10 [2, 10] of chart) Inc 1 st each end of needle inside selvedge sts—40 (48, 48) sts. Work 11 rows even. Rep the last 12 rows 2 more times, working new sts into patt—44 (52, 52) sts. Inc 1 st each end of needle on next

row, work 5 rows even. Rep the last 6 rows 4 (6, 5) more times—54 (66, 64) sts. Inc 1 st each end of needle on next row, then work 1 row even. Rep the last 2 rows 7 (5, 11) more times—70 (78, 88) sts. Cont even until piece measures about 16 (16, 18)" (40.5 [40.5, 45.5] cm) from beg, ending with Row 48 (48, 12) of chart. Make a note of the number of rows worked even after the inc so you can make the right sleeve symmetrical.

## Body

Using the cable method (see Glossary, page 128), CO 15 (12, 15) sts at beg of next 2 rows—100 (102, 118) sts. Re-establish 1 garter st selvedge at each end of needle, and work new sts in patt; the center 98 (100, 116) left body sts should beg and end where indicated on chart for your size. Cont even for 34 (36, 42) more rows, ending with Row 36 (38, 8) of chart—piece should measure about 6 (6 $\frac{1}{4}$ , 7 $\frac{1}{4}$ )" (15 [16, 18.5] cm) from body CO. **Left front:** (RS) Cont in patt, work 50 (51, 59) sts for back, join new yarn, BO next 6 sts, work rem 44 (45, 53) sts for left front. **Shape left front neck:** (WS) Working left front and back separately, work in patt to last 2 sts of left front, p2tog, work in patt to end of back—43 (44, 52) sts rem for left front; 50 (51, 59) sts rem for back. Work 1 RS row even. Dec 1 st at left front neck edge every row 3 more times (working p2tog at end of WS rows and k2tog at beg of RS rows), then dec 1 st every other row 2 times, ending with Row 44 (48, 18) of chart—38 (39, 47) sts rem for left front; 50 (51, 59) sts for back. Work even for 2 (4, 4) more rows, ending with Row 48 (4, 22) of chart. BO all left front sts loosely in patt. **Back:** Cont working 50 (51, 59) sts for back for 23 (29, 29) more rows, ending with Row 23 (33, 3) of chart. Place sts on holder and set aside.

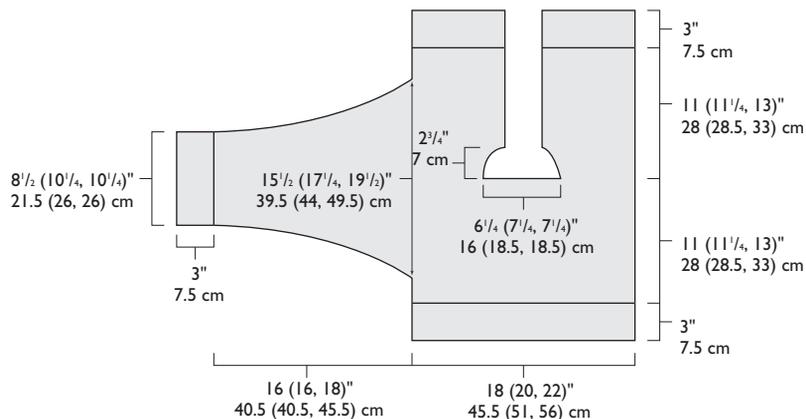
## Right Front

With larger needles and new ball of yarn, CO 38 (39, 47) sts. **Set-up row:** (WS) Reading WS Row 12 (20, 38) of chart from left to right, k1 (selvedge st), work 37 (38, 46) sts in patt from chart, beg and end as indicated for your size. Maintaining 1 garter st selvedge (beg of WS rows; end of RS rows), work 3 (5, 5) rows even, ending with Row 15 (25, 43) of chart. **Inc row:** (WS) Work in patt to last st (neck edge), inc 1 st—39 (40, 48) sts. Inc 1 st at end of next WS row, then inc 1 st every row 4 times, working new sts into patt, then work 1 row even to end with Row 22 (32, 2) of chart—44 (45, 53) sts. Using the backward loop method (see Glossary, page 128), CO 6 sts onto end of right front



needle—50 (51, 59) sts. Working CO sts in patt, work 1 row, ending with Row 23 (33, 3) of chart. **Join front to back:** Work Row 24 (34, 4) of chart across right front sts, return 50 (51, 59)

held back sts to needle with WS facing, and work across back sts according to Row 24 (34, 4) of patt as established—100 (102, 118) sts. Cont even in patt for 36 (38, 44) more rows, ending with Row 12 (24, 48) of chart.



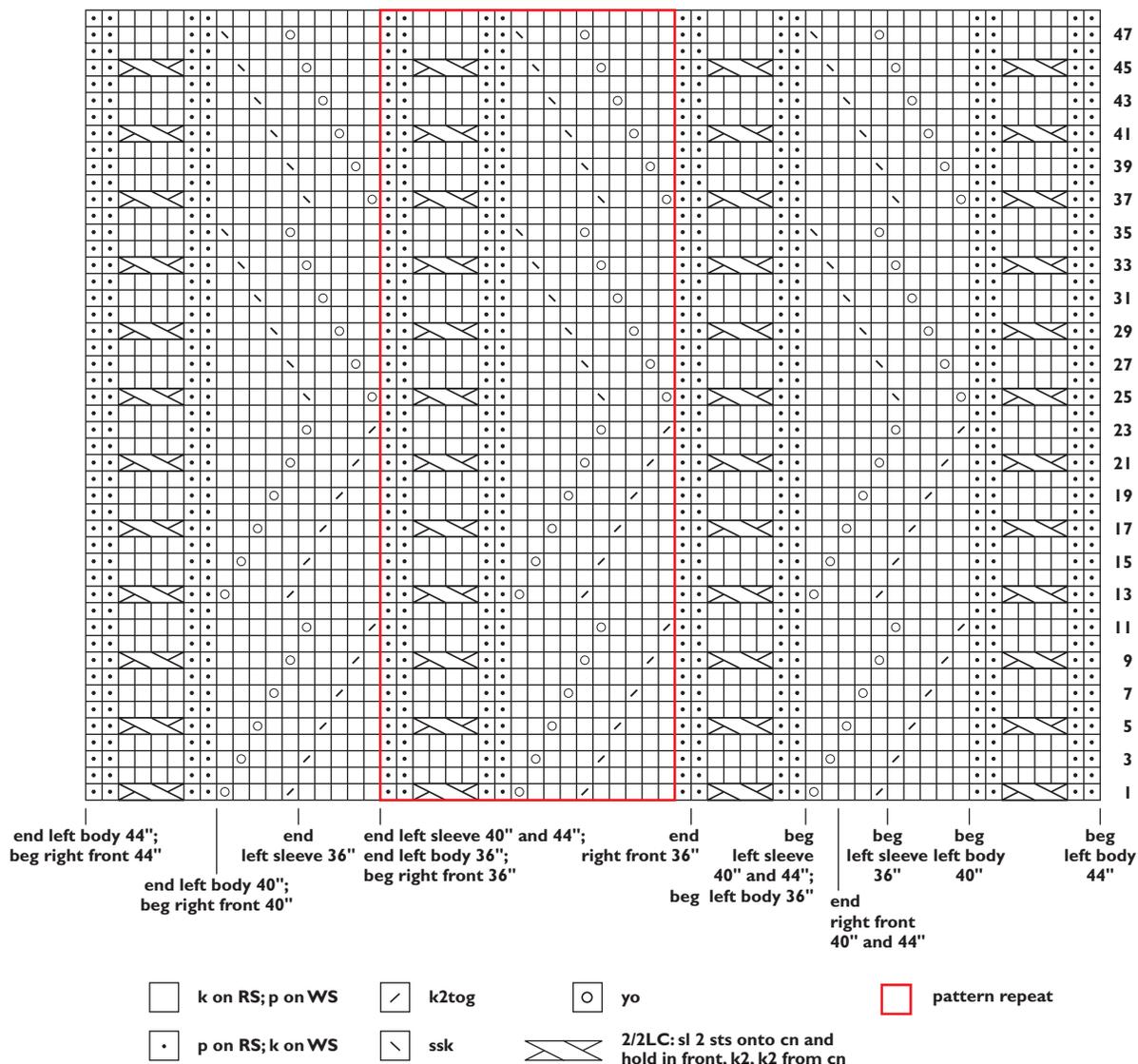
### Right Sleeve

BO 15 (12, 15) sts at beg of next 2 rows—70 (78, 88) sts rem. Re-establish selvedge sts and work even for the same number of rows as worked even at top of left sleeve. Dec 1 st each end of needle every other row 8 (6, 12) times, then dec 1 st each end of needle every 6th row 5 (7, 6) times, then every 12th row 3 times, working decs inside selvedge sts—38 (46, 46) sts rem. Work even for 8 (0, 8) more rows, or until right sleeve measures same as left sleeve. BO all sts loosely.

### Finishing

Block to measurements. **Cuffs:** With smaller

### Cable and Waves



needles and RS facing, pick up and knit 36 (42, 44) sts around lower sleeve edge. Beg with a WS row, work k2, p2 rib for 3" (7.5 cm). BO all sts loosely in patt. **Waistband:** With yarn threaded on a tapestry needle, sew sleeve and side seams. With smaller needles, RS facing, and beg at left front opening, pick up and knit 160 (178, 197) sts around lower body edge. *Next row:* (WS) \*K2, p3, k2, p2; rep from \* to last 7 sts, end k2, p3, k2. Cont in established rib until band measures 3" (7.5 cm). BO all sts loosely in patt. **Left front band:** With smaller needles and RS facing, pick up and knit 49 (49, 61) sts evenly spaced along left front edge. *Next row:* (WS) P3, \*k2, p2; rep from \* to last 2 sts, k2. Cont in patt as established until band measures 3" (7.5 cm), working 3 sts at bottom edge in DKSS edge (see Stitch Guide) and ending with a RS row. With WS facing, work I-cord purl bind-off (see Stitch Guide)—3 sts rem. Place rem sts on holder. **Right front band:** With smaller needles and RS facing, pick up and knit 49 (49, 61) sts along right front edge. *Next row:* (WS) \*K2, p2; rep from \* to last 5 sts, k2, p3. Cont in rib as established until band measures 1¼" (3.2 cm), working 3 sts at bottom edge in DKSS edge and ending with a WS row. **Buttonhole row:** (RS) Work 7 sts, \*[yo] 2 times, BO 2 purl sts, [k2, p2] 2 times, k2; rep from \* 2 (2, 3) more times, [yo] 2 times, BO 2 purl sts, k2, p2. *Next row:* Work in rib patt, working k1f&b in each double yo of buttonhole row. Cont in patt as established until band measures 3" (7.5 cm), ending with a WS row. With RS facing, work I-cord knit bind-off (see Stitch Guide)—3 sts rem. **Collar:** Knit across the 3 sts from right front band, pick up and knit 66 sts around neck opening, return 3 held sts from left front band to needle and knit them—72 sts total. *Next row:* (WS) Work first 3 sts in DKSS edge, \*k2, p2; rep from \* to last 5 sts, k2, work 3 sts in DKSS edge. Cont as established until collar measures 3½" (9 cm), ending with a WS row. With RS facing, work I-cord knit bind-off—3 sts rem. K3tog—1 st rem. Break yarn, leaving an 8" (20.5-cm) tail. Pull tail through rem st and pull tight to fasten. Sew buttons to left front opposite buttonholes. Steam-block gently. **Collar button:** (optional) With a single strand of yarn and crochet hook (see Glossary, page 129, for crochet instructions), ch 4. Join into a ring with a sl st. Cont in rnds as foll:

*Rnd 1:* Work 12 sc into ring.

*Rnd 2:* Work 2 sc in each st of previous rnd—24 sts.

*Rnd 3:* \*Work 1 sc st in next st, work 2 sc in foll st; rep from \*—36 sts.

*Rnd 4:* Work 1 sc in every other st—18 sts.

*Rnd 5:* Work 1 sc in every other st—9 sts.

Break yarn, leaving an 18" (45.5-cm) tail. Thread tail through rem 9 sts, pull tight, and fasten with a knot to complete button. Sew button to top of left front band where it meets the body. With crochet hook, work a chain 3" (7.5 cm) long. Sew chain to top of right front band, just behind the DKSS edge, so it loops around the button, creating an optional high-neck closure. Weave in loose ends. ∞

ANNIE MODESITT is a knitwear designer and craft writer. Visit her website at [www.modeknit.com](http://www.modeknit.com).

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# TOUCH ME CARDIGAN

design by VÉRONIK AVERY

FOR THOSE TIMES WHEN THE COMFORT OF A SOFT SWEATER BECKONS, Véronik Avery has designed this raglan cardigan in luscious chenille. It is worked in an overall ribbed pattern of single knit stitches against a purl background. The button and buttonhole bands are formed simultaneously with the fronts. A fold-over collar and bell sleeves give the cardigan updated styling. Worked in a yarn appropriately named Touch Me, this sweater feels as good as a hug.

**Finished Size** 35 (39½, 44½, 49, 54)" (89 [100.5, 113, 124.5, 137] cm) bust/chest circumference, buttoned. Sweater shown measures 35" (89 cm).

**Yarn** Muench Touch Me (72% viscose, 28% wool; 61 yd [55 m]/50 g): #3623 mauve, 17 (20, 23, 26, 30) balls.

**Needles** Body and sleeves—Size 6 (4 mm). Edging—Size 5 (3.75 mm). Adjust needle size if necessary to obtain correct gauge.

**Notions** Stitch holders; tapestry needle; six ¾" (2-cm) buttons; smooth, strong yarn in a coordinating shade for seaming and sewing on buttons.

**Gauge** 20 sts and 30 rows = 4" (10 cm) in pattern st for body on larger needles.

## Note

Work the raglan shapings as foll: *RS rows*: Sl 1, p1, ssp (see Glossary, page 129), work in pattern to last 4 sts, p2tog, p2. *WS rows*: Sl 1, k1, k2tog, work in pattern to last 4 sts, ssk, p2.

## Back

With smaller needles, CO 87 (99, 111, 123, 135) sts. **Edging**: (WS) Sl 1 (selvedge st), p1, \*k5, p1; rep from \* to last st, end p1. *Next row*: (RS) Sl 1 (selvedge st), knit to end. Rep the last 2 rows 4 more times, then work 1 more WS row—11 rows total. **Body**: Change to larger needles. *Next row*: (RS) Sl 1, k1, \*p5, k1; rep from \* to last st, k1. Work 1 WS row same as for edging. Rep the last 2 rows until piece measures 14 (14½, 15, 15½, 16)" (35.5 [37, 38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape raglan**: BO 5 (6, 7, 7, 8) sts at beg of next 2 rows—77 (87, 97, 109, 119) sts rem. Cont in patt st, and *at the same time* dec 1 st each end of needle every RS row 25 (27, 29, 32, 34) times (see Note)—27 (33, 39, 45, 51) sts rem after all decs have been completed. Work even if necessary until armholes measure 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm). Place sts on holder.

## Right Front

With smaller needles, CO 47 (53, 59, 65, 71) sts. **Edging**: (WS) Sl 1 (selvedge st), p1, \*k5, p1; rep from \* to last 9 sts, end k9. Knit 1 RS row. Rep the last 2 rows 4 more times, then work the WS row once more—11 rows total. **Body**: Change to larger needles. *Next row*: (RS) K10, \*p5, k1; rep from \* to last st, end k1. Work 1 WS row same as for edging. The buttonholes are worked at the same time as the

knit-as-you-go front band and armhole shaping; read the following instructions all the way through to the end before proceeding. Rep the last 2 rows until piece measures 14 (14½, 15, 15½, 16)" (35.5 [37, 38, 39.5, 40.5] cm) from beg, ending with a RS row, and *at the same time* work the first buttonhole when piece measures 1½" (3.8 cm) from beg, then five more buttonholes 3" (7.5 cm) apart as foll: K2, [yo] 2 times, k2tog, work to end of row; on foll WS row work k1 in double yo, dropping one of its loops from the needle; then on foll RS row, insert right needle tip into both the buttonhole and the st above it, and work them both tog to enlarge the buttonhole. **Shape raglan**: BO 5 (6, 7, 7, 8) sts at beg of next WS row. Cont in patt, dec 1 st at armhole edge (end of RS rows) 26 (27, 29, 32, 34) times as foll: Work to last 4 sts, p2tog, p2—1 st dec'd; 16 (20, 23, 26, 29) sts rem after all decs have been worked. When armhole measures same as back, place sts on holder.

## Left Front

With smaller needles, CO 47 (53, 59, 65, 71) sts. **Edging**: (WS) K9, p1, \*k5, p1; rep from \* to last st, end p1. *Next row*: (RS) Sl 1 (selvedge st), knit to end. Rep these 2 rows 4 more times, then work WS row once more—11 rows total. Change to larger needles. *Next row*: (RS) Sl 1, k1, \*p5, k1; rep from \* to last 9 sts, end k9. Work 1 WS row same as for edging. Rep the last 2 rows until piece measures 14 (14½, 15, 15½, 16)" (35.5 [37, 38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape raglan**: (RS) BO 5 (6, 7, 7, 8) sts at beg of row, work to end. Cont in patt, dec 1 st at armhole edge (beg of RS rows) 26 (27, 29, 32, 34) times as foll: Sl 1, p1, ssp, work in patt to end—1 st dec'd; 16 (20, 23, 26, 29) sts rem after all decs have been worked. Place sts on holder.

## Sleeves

With smaller needles, CO 66 (71, 80, 87, 91) sts. **Edging**: (WS) Sl 1 (selvedge st), p1, [k7, p1] 0 (2, 2, 3, 11) times, [k8, p1] 7 (4, 5, 4, 0) times, [k7, p1] 0 (2, 2, 3, 0) times, p1. *Next row*: (RS) Sl 1 (selvedge st), knit to end. Rep these 2 rows 2 more times, then work WS row once more—7 rows total. Change to larger needles. **Shape cuff**:  
*Row 1*: (RS) Sl 1, k1, [p3, p2tog, p2, k1] 0 (2, 2, 3, 11) times, [p3, p2tog, p3, k1] 7 (4, 5, 4, 0) times, [p3, p2tog, p2, k1] 0 (2, 2, 3, 0) times, k1—59 (63, 71, 77, 80) sts.  
*Rows 2, 3, 4, 6, 7, and 8*: Work sts as they appear in established patt.



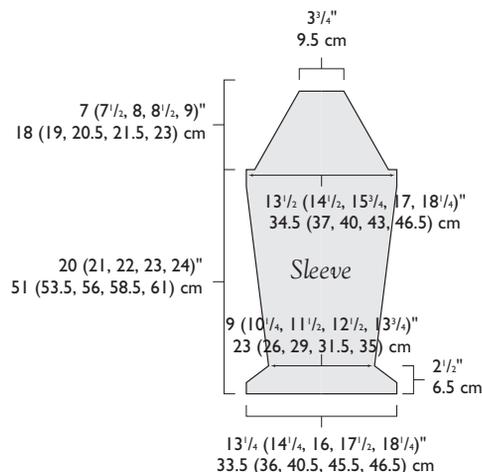
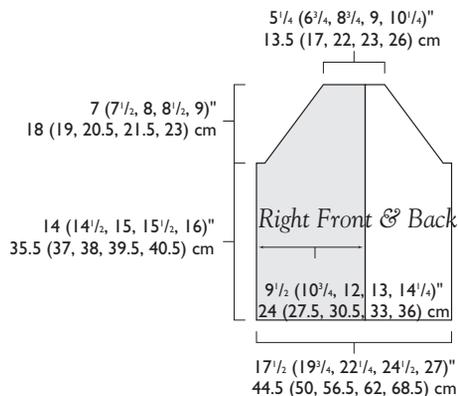
Row 5: Sl 1, k1, [p2, p2tog, p2, k1] 0 (2, 2, 3, 11) times, [p3, p2tog, p2, k1] 7 (4, 5, 4, 0) times, [p2, p2tog, p2, k1] 0 (2, 2, 3, 0) times, k1—52 (55, 62, 67, 69) sts rem.

Row 9: Sl 1, k1, [p5, k1] 0 (2, 2, 3, 11) times, [p2, p2tog, p2, k1] 7 (4, 5, 4, 0) times, [p5, k1] 0 (2, 2, 3, 0) times, k1—45 (51, 57, 63, 69) sts rem.

Cont in established patt as for back and fronts, and *at the same time* inc 1 st each end of needle every 12th row 7 (8, 9, 10, 11) times, then every 10th row 4 (3, 2, 1, 0) time(s)—67 (73, 79, 85, 91) sts. Cont in patt until piece measures 20 (21, 22, 23, 24)" (51 [53.5, 56, 58.5, 61] cm) from beg, ending with a WS row. **Shape raglan:** BO 5 (6, 7, 7, 8) sts at beg of next 2 rows—57 (61, 65, 71, 75) sts rem. Cont in patt, and *at the same time*, beg with the next RS row, work sleeve decs as given in Note as foll: \*Work a dec row, work 1 row even, work another dec row, work 2 rows even; rep from \* a total of 4 (6, 8, 12, 12) times (2 sts dec'd at each side every 5 rows)—41 (37, 33, 23, 27) sts rem. *Next row:* Work dec row again, then work 2 (2, 2, 1, 1) row(s) even—39 (35, 31, 21, 25) sts rem. Rep the last 3 (3, 3, 2, 2) rows 10 (8, 6, 1, 3) more time(s)—19 sts rem. Place sts on holder.

### Finishing

With seaming yarn threaded on a tapestry needle, sew raglan seams. With seaming yarn and using the mattress st (see Glossary, page 129), sew sleeve and side seams. **Collar:** With larger needles, RS facing, and beg at right front neck, pick up and knit 16 (20, 23, 26, 29) sts along right front neck, k19 held right sleeve sts, 27 (33, 39, 45, 51) held back neck sts, and 19 held left sleeve sts, and pick up and knit 16 (20, 23, 26, 29) sts along left front neck—97 (111, 123, 135, 147) sts total. *Next row:* (WS) Work 16 (18, 21, 24, 27) sts in patt, [k2tog] 1 (2, 2, 2, 2) time(s), work 15 sts in patt, [k2tog] 2 times, work 23 (29, 35, 41, 47) sts in patt, [k2tog] 2 times, work 15 sts in patt, [k2tog] 1 (2, 2, 2, 2) time(s), knit to end—91 (103, 115, 127, 139) sts rem. Cont even in patt, maintaining garter sts at each end and columns of rib sts as established, until collar measures 6" (15 cm). Work all sts in



edging patt as for lower edge of back and fronts for 11 rows. BO all sts. Weave in loose ends. Sew buttons opposite buttonholes. Steam lightly. ∞

VÉRONIK AVERY lives in Montreal. Visit her website at [www.veronikavery.com](http://www.veronikavery.com).

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# FLORAL FELTED BAG

design by NICKY EPSTEIN

VIRTUOSO DESIGNER NICKY EPSTEIN USED TWEEDY SHETLAND YARNS to create a striking flowered handbag worthy of a queen. The floral pattern was inspired by Jacobean embroidery, and the intarsia leaves and flowers are embellished with hand-stitched accents. Nicky felted the completed bag to add density to the fabric and to give it the feel of a woven tapestry. Wooden dowels help stabilize the tops and a piece of buckram stiffens the base. The handles are made from twisted lengths of I-cord.

**Finished Size** About 17" (43 cm) wide and 9" (23 cm) tall, before felting; about 15" (38 cm) wide and 7½" (19 cm) tall, after felting.

**Yarn** Jamieson's Shetland Double Knitting (100% wool; 150 yd [137 m]/1 oz [28.5 g]): #235 grouse (dark brown, MC), 4 skeins; #365 chartreuse, #1140 Granny Smith, #540 coral, #576 cinnamon, #577 chestnut, #1190 burnt umber, and #147 moss, 1 skein each. Yarn distributed by Simply Shetland.

**Needles** Bag—Size 7 (4.5 mm). Handles—Size 4 (3.5 mm): set of 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; two ½" (1.3-cm) diameter dowels, each 14" (35.5 cm) long; piece of buckram stiffener for bottom of bag 6½" (16.5 cm) wide by 16" (40.5 cm) long.

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

## Notes

The chart is worked in stockinette-stitch intarsia. Use a different length of yarn for each color section, and cross yarns at the color changes to prevent holes from forming. Embroidered details are worked after the sides and base have been completed.

The back, front, and base of the bag are worked in one piece, beginning with the top of the back, working down to the base, across the base, and up the other side for the front. To work the second patterned side of the bag, it will be necessary to turn the chart upside down so that the design matches on both front and back.

## Front, Back, and Base

**First dowel casing:** With larger needles and MC, CO 90 sts. Beg with a knit row, work 4 rows St st. Knit 3 rows for turning ridge. Beg and end with a purl row, work 3 rows St st. **Back:** Establish charted patt as foll: (RS) With MC, work 6 sts in St st, work Row 1 of Jacobean Tapestry chart over center 77 sts, work 7 sts in St st with MC. Working sts on each side of charted section in MC, work through Row 58 of chart, ending with a WS row—piece should measure about 9" (23 cm) from turning ridge. **Base:** With MC only, knit 3 rows (turning ridge). Beg with a purl row, cont in St st until base measures 7½" (19 cm) from last turning ridge (about 50 rows), ending with a RS row. Knit 3 rows for another turning ridge. **Front:** (RS) With MC, work 6 sts in St st, work Row 58 of chart as a RS row over center 77 sts, work 7 sts in

St st with MC. Working sts on each side of charted section in MC, work chart in reverse order (from Row 58 down to Row 1; odd-numbered rows will be WS rows), until Row 1 has been completed—piece should measure about 9" (23 cm) from second turning ridge of base. **Second dowel casing:** Beg and end with a knit row, work 3 rows St st. Purl 3 rows for turning ridge. Beg with a knit row, work 4 rows St st. BO all sts. Embroider stem stitch and French knot embellishments (see Glossary, page 130, for embroidery instructions) as indicated on chart. Fold dowel casings along turning ridges and, with MC threaded on a tapestry needle, sew in place, leaving the ends open for dowel insertion later.

## Side Panels

With larger needles, MC, and RS facing, pick up and knit 41 sts along selvage of base between the two turning ridges. Work even in St st until side panel measures same as back and front to turning ridge of dowel casing, about 9" (23 cm) or 61 rows, ending with a RS row. Knit 2 rows for turning ridge. Cont in St st for 1¼" (3.2 cm) more for facing. BO all sts. Rep for other side panel.

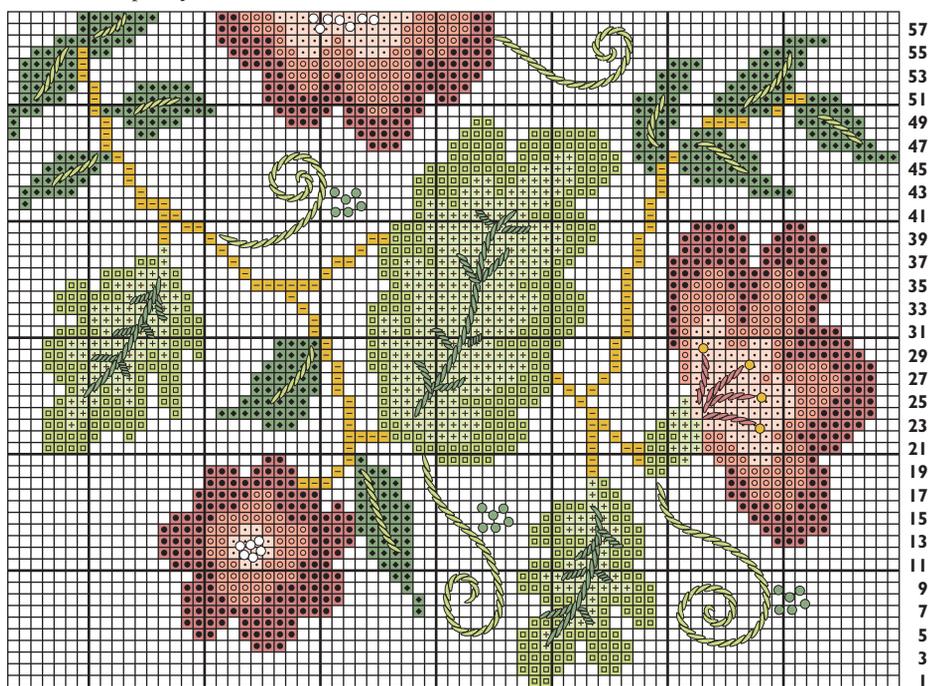
## Bottom Facing

With larger needles and MC, CO 89 sts. Work St st until piece measures 7½" (19 cm) from beg (about 50 rows). BO all sts.

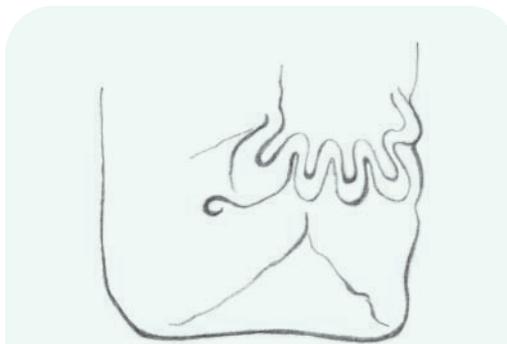
## Finishing

With yarn threaded on a tapestry needle, sew bottom facing to WS of base around three sides, leaving one short side open to insert stiffener later. Fold down top of each side panel along turning ridge, and with MC threaded on a tapestry needle, sew side panel facings in place. Sew side panels to back and front, leaving one end of each dowel casing open. **Handles:** (make 2) With dpn, CO 5 sts. Work 5-st I-cord (see Glossary, page 128) until piece measures 84" (213 cm). BO all sts. Make a twisted cord using I-cord as foll: Fold cord in half, anchor the center loop and twist each half separately until cord begins to kink, fold in half again, and let the ends twist back on each other. Fold the top edges of the side panels in half and fold each half again to form accordion pleat as shown on page 54. With yarn threaded on a tapestry needle, sew pleats firmly in place, stitching through all layers. Insert the end of one handle between the front and the pleat on the inside of the bag and sew securely.





- dark brown (MC)
- coral
- cinnamon
- chestnut
- chartreuse
- Granny Smith
- moss
- burnt umber
- stem stitch with Granny Smith
- stem stitch with moss
- stem stitch with chestnut
- French knot with coral
- French knot with moss
- French knot with burnt umber



### Bag Construction

*Fold top edges of side panel in half, then fold each half in half again to form accordion pleats. Stitch in place.*

Rep for the other end of the handle, attaching it to the opposite pleat. Sew the ends of the second handle in the same way with the ends sandwiched between the back and a pleat at each side. Weave in loose ends. **Felting:** \*Place bag in a sink or tub filled with hot water and detergent. Use your hands to agitate the bag briskly. Transfer the bag to a basin of icy cold water and agitate again. Rep from \* until the wool has felted sufficiently. Squeeze out excess water and allow to air dry. *Note:* You could felt the bag in a washing machine, alternating between hot and cold cycles until the wool has felted the desired amount. Insert a dowel into each casing. Sew dowel casings closed. Cut buckram stiffener to match the finished dimensions of the base. Insert buckram between base and bottom facing and sew facing closed. ∞

NICKY EPSTEIN is the author of numerous knitting books. She lives in New York City.

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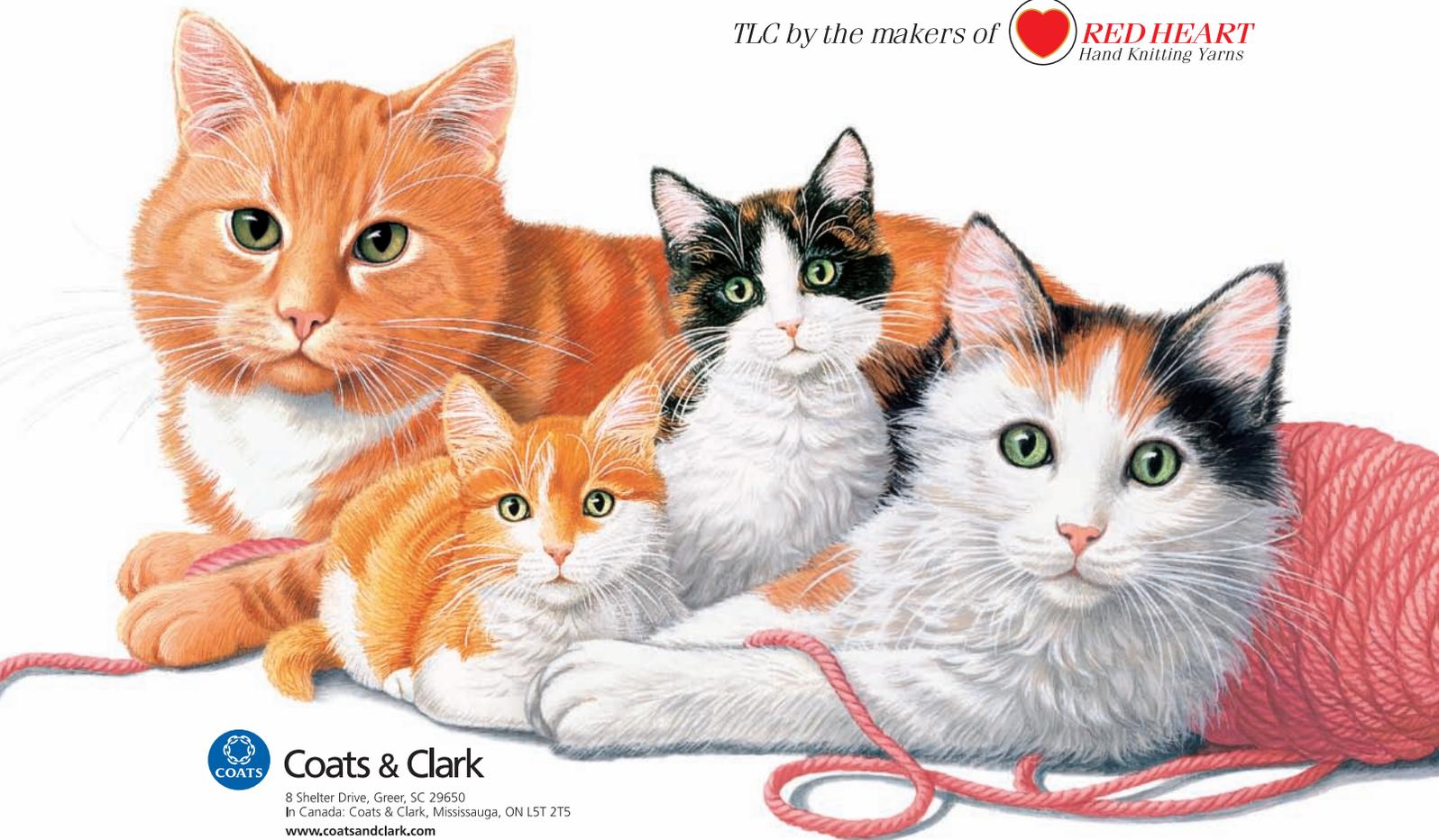
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# HUNTINGTON CASTLE PULLOVER

design by ROBIN MELANSON

ROBIN MELANSON WAS INSPIRED BY HER FAVORITE FIDDLE TUNE "Huntington Castle," a slow air played in E minor, for this hooded sweater. The haunting tones led her to images of eerily shrouded figures stalking about a foggy moor. The body is worked in the round to the armholes, then divided for front and back, which are worked back and forth in rows to the shoulders. The set-in sleeves are also knitted in the round to the armholes. To prevent the color work sections from drawing in too much, Robin has knitted them using a larger size needle. The shaped hood is worked from the neckline to the crown. The final row of hood stitches is divided in half and the loops are invisibly grafted together to close the top. Turn to *Beyond the Basics* on page 104 for detailed grafting instructions.

**Finished Size** 36 (40, 44, 48, 52)" (91.5 [101.5, 112, 122, 132] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

**Yarn** Garnstudio Angora-Tweed (70% lambswool, 30% angora; 158 yd [144 m]/50 g): #06 brown (MC), 9 (9, 10, 11, 12) balls; #10 winter white (CC), 2 (2, 2, 2, 3) balls. Yarn distributed by Aurora Yarns.

**Needles** Sizes 6 and 7 (4 mm and 4.5 mm): 24" or 32" (60-cm or 80-cm) circular (cir) and set of 4 or 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; three ½" (1.5-cm) buttons.

**Gauge** 20 sts and 26 rows or rnds = 4" (10 cm) in St st on smaller needles; 20 sts and 22 rnds = 4" (10 cm) in charted color work patt on larger needles.

## Body

With MC and smaller cir needle, CO 180 (200, 220, 240, 260) sts. Place marker (pm) and join, being careful not to twist sts. Knit 1 rnd, placing second m after 90 (100, 110, 120, 130) sts. Knit 3 more rnds for facing. Change to CC and knit 1 rnd, then purl 1 rnd (turning rnd). Knit 2 rnds with MC. Change to larger cir needle and work Rnds 1–29 of Color Work chart. Change to smaller needle and knit 2 rnds with MC, then knit 1 rnd with CC. Cut off CC. Cont even with MC until piece measures 13½ (13½, 14, 14, 14)" (34.5 [34.5, 35.5, 35.5, 35.5] cm) from turning rnd, ending 4 (6, 7, 7, 9) sts before end-of-rnd m. **Shape armholes and divide for front and back:** BO 8 (12, 14, 14, 18) sts for left underarm, knit to 4 (6, 7, 7, 9) sts before next m, BO 8 (12, 14, 14, 18) sts for right underarm, knit to end—82 (88, 96, 106, 112) sts each for front and back. **Back:** Working back and forth on back sts only, cont in St st, and *at the same time* **Shape armholes:** BO 2 sts at beg of next 4 rows, then dec 1 st each end of needle on next RS row, then every 2 rows 1 (2, 3, 3, 5) more time(s)—70 (74, 80, 90, 92) sts rem. Cont even until armholes measure 7¼ (7¼, 8¼, 8¼, 9¼)" (18.5 [19.5, 21, 22, 23.5] cm), ending with a WS row. **Shape shoulders:** BO 7 (6, 8, 8, 9) sts at beg of next 2 rows, then BO 6 (7, 7, 9, 9) sts at beg of foll 4 rows—32 (34, 36, 38, 38) sts rem. BO all sts. **Front:** Working back and forth on 82 (88, 96, 106, 112) front sts only, work as for back until armholes measure 1¼ (1¼, 2¼, 2¼, 3¼)" (3.2 [4.5, 5.5, 7, 8.5] cm), ending with a WS row (all armhole decs will not be completed yet). **Divide for front notch:** (RS) Work across half the total number of sts, join new yarn and work to end. Working each side separately, cont working armhole decs

as established, then cont even until armholes measure 6¼ (6¼, 7¼, 7¼, 8¼)" (16 [17, 18.5, 19.5, 21] cm)—35 (37, 40, 45, 46) sts rem each side. **Shape neck:** At each neck edge, BO 7 (8, 9, 10, 10) sts once, then BO 3 sts 2 times—22 (23, 25, 29, 30) sts rem each side. Cont even if necessary until armholes measure same as for back. **Shape shoulders and neck:** At each armhole edge BO 7 (6, 8, 8, 9) sts once, then BO 6 (7, 7, 9, 9) sts 2 times, and *at the same time* BO 1 st at each neck edge 3 times.

## Sleeves

With MC and smaller dpn, CO 50 (50, 50, 60, 60) sts. Pm and join, being careful not to twist sts. Knit 4 rnds with MC, then knit 1 rnd with CC for facing. Purl 1 rnd with CC (turning rnd). Knit 2 rnds with MC. Change to larger dpn and work Rnds 1–29 of Color Work chart. Change to smaller dpn. Knit 2 rnds with MC, then knit 1 rnd with CC. Cut off CC. Cont with MC and inc 1 st each side of marker on next rnd, then every 9 (8, 6, 7, 5) rnds 7 (8, 10, 9, 13) more times—66 (68, 72, 80, 88) sts. Cont even until piece measures 16¼ (17¼, 17¼, 17¼, 17¼)" (42.5 [44, 44, 44, 44] cm) from turning rnd, ending 4 (6, 7, 7, 9) sts before m. **Shape cap:** BO 8 (12, 14, 14, 18) sts, knit to end—58 (56, 58, 66, 70) sts rem. With smaller cir needle and working back and forth in rows, BO 2 sts at beg of next 4 rows—50 (48, 50, 58, 62) sts rem. Dec 1 st each end of needle on next RS row, then every foll RS row 8 (2, 3, 3, 12) more times, then every 4 rows 0 (2, 2, 1, 0) time(s), then every 2 rows 0 (3, 3, 6, 0) times—32 (32, 32, 36, 36) sts rem. BO 2 sts at beg of next 6 rows, then BO 3 sts at beg of foll 2 rows—14 (14, 14, 18, 18) sts rem. BO all sts.

## Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. **Hood:** *Right front neck edge:* With smaller cir needle, MC, RS facing, and beg at right front neck edge, pick up and knit 7 (8, 9, 10, 10) sts. Turn, purl to end. *Next row:* (RS) Knit to turning point, then pick up and knit 3 more sts along right front neck. Turn, purl to end—10 (11, 12, 13, 13) sts. Rep the last 2 rows once more—13 (14, 15, 16, 16) sts. *Next row:* (RS) Knit to turning point, pick up and knit 2 more sts. Turn, purl to end—15 (16, 17, 18, 18) sts. *Next row:* (RS) Knit to 2 sts before turning point, ssk, pick up and knit 2 more sts. Turn, purl to end—16 (17, 18, 19, 19) sts. Rep the last 2 rows once more—17 (18, 19, 20, 20) sts. Place

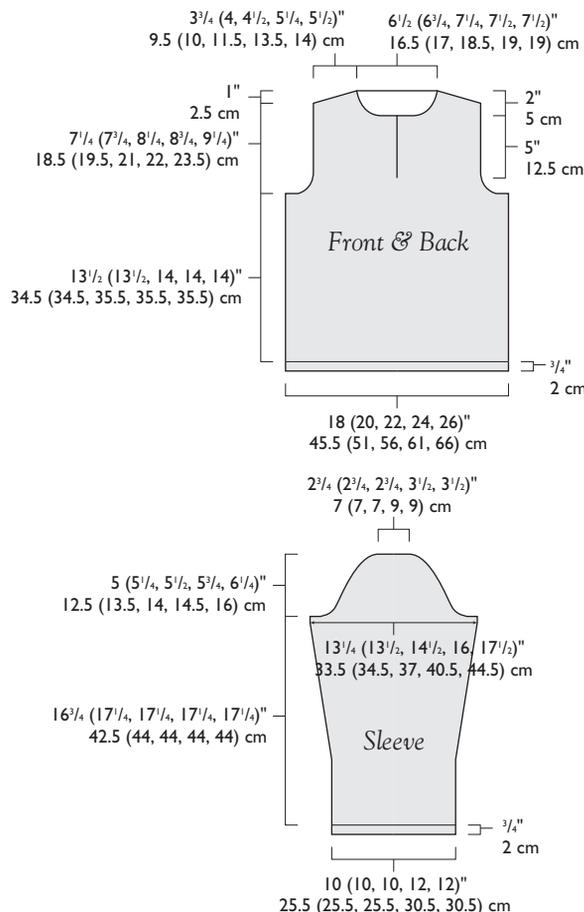
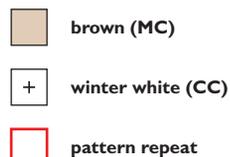
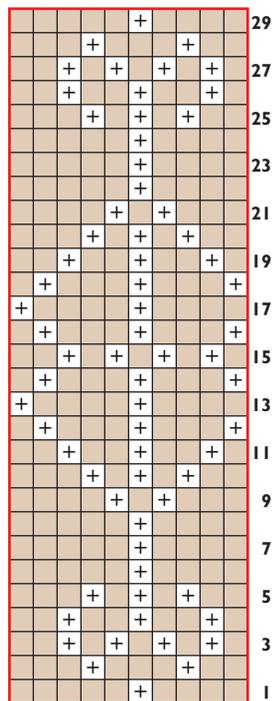




sts on spare dpn. Do not cut yarn. **Left front neck edge:** With smaller cir needle, new ball of MC, and WS facing, pick up and purl 7 (8, 9, 10, 10) sts (insert needle tip from RS to WS, catch yarn that you are holding at the WS of the work, and draw loop back to RS). Turn, knit to end. **Next row:** (WS) Purl to turning point, pick up and purl 3 more sts. Turn, knit to end—10 (11, 12, 13, 13) sts. Rep the last 2 rows once more—13 (14, 15, 16, 16) sts. **Next row:** (WS) Purl to turning point, pick up and purl 2 more sts. Turn, knit to end—15 (16, 17, 18, 18) sts. **Next row:** (WS) Purl to 2 sts before turning point, p2tog, pick up and purl 2 more sts. Turn, knit to end—16 (17, 18, 19, 19) sts. Rep the last 2 rows once more—17 (18, 19, 20, 20) sts. Break yarn and place sts on spare dpn. With smaller cir needle and beg at right front neck edge, k15 (16, 17, 18, 18) from dpn, ssk, pick up and knit 32 (34, 36, 38, 38) sts from back neck edge, placing marker at center back (i.e., after 16 [17, 18, 19, 19] sts), k2tog, k15 (16, 17, 18, 18) sts from holder at left front neck edge—64 (68, 72, 76, 76) sts total. Working back and forth in rows, inc 1 st each side of center back m on next RS row, then every foll RS row 21 (19, 17, 17, 17) more times—108 (108, 108, 112, 112) sts. Cont even until hood measures 14½ (14½, 14½, 15, 15)" (37 [37, 37, 38, 38] cm) from shoulder seam. Transfer half of the sts to a spare needle and using the Kitchener st (see Beyond the Basics, page 104), graft the two sides of hood tog across the top. **Hood and front placket facing:** With smaller cir needle, CC, RS facing, and beg at right side of front notch, pick up and knit 25 sts evenly spaced to beg of right front neck shaping, 82 (82, 82, 85, 85) sts to top of hood, 82 (82, 82, 85, 85) sts from

top of hood to beg of left front neck shaping, and 25 sts to beg of front notch—214 (214, 214, 220, 220) sts total. Do not join. **Turning row:** (WS) Knit. Change to MC and work 4 rows St st. BO all sts. With yarn threaded on a tapestry needle, sew sleeve caps into armholes. **Buttons:** Sew buttons to left side of front placket as follows: One ¼" (0.6 cm) above beg of notch, one ¼" (0.6 cm) below beg of front neck shaping, and the third evenly spaced in between. **Twisted cord button loops:** (make 3) Twist a 12" (30.5-cm) strand of CC clockwise until yarn doubles up on itself. Bring the ends of the cord tog and allow to twist back on itself, guiding the twist evenly into the cord. On the turning row opposite each button, make a loop of cord big enough for button to pass through, and bring the ends of the cord through fabric to WS. Sew around loop on WS of garment to secure, and wind yarn around base of loop on the RS to make a shank. Weave in loose ends. Turn all facings to inside and sew in place, making sure ends of button loops are concealed. ∞

### Color Work



ROBIN MELANSON lives in Toronto, where she enjoys knitting and wearing warm, comfortable sweaters.



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# KEYHOLE TOP

design by MEEMA SPADOLA

AN EXAGGERATED KEYHOLE NECKLINE GIVES DRAMA to this otherwise simple, bell-sleeved pullover. Meema Spadola used a misty faded pink for the main color and added rings of rosy stripes around the borders of the body and the three-quarter length sleeves. A simple eyelet stitch pattern adds a subtle peek-a-boo texture to the fabric. The fuzzy lightness of the kid mohair and the ice cream colors remind Meema of a frothy parfait dessert—delicious!

**Finished Size:** 33½ (37, 40½, 44, 47, 50½)" (85 [94, 103, 112, 119.5, 128.5] cm) bust/chest circumference. Sweater shown measures 33½" (85 cm).

**Yarn:** GGH Soft Kid (70% kid mohair, 25% nylon, 5% wool; 154 yd [141 m]/25 g): #60 rosy taupe (MC), 5 (6, 6, 8, 8, 9) balls; #37 red (CC1), #28 hot pink (CC2), #73 dusty rose (CC3), and #55 light pink (CC4), 1 ball each. Yarn distributed by Muench Yarns.

**Needles:** Size 4 (3.5 mm): straight and set of 4 or 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions:** Stitch holders; removable stitch markers (m); tapestry needle.

**Gauge:** 19 sts and 30 rows = 4" (10 cm) in eyelet pattern.

## Stitch Guide

**Eyelet Pattern:** (multiple of 8 sts)

Row 1: (RS) Knit.

Row 2 and all WS rows: Purl.

Row 3: K3, \*yo, k2tog, k6; rep from \* to last 5 sts, end yo, k2tog, k3.

Row 5: Knit.

Row 7: K1, \*k6, yo, k2tog; rep from \* to last 7 sts, end k7.

Row 8: Purl.

Repeat Rows 1–8 for pattern.

## Notes

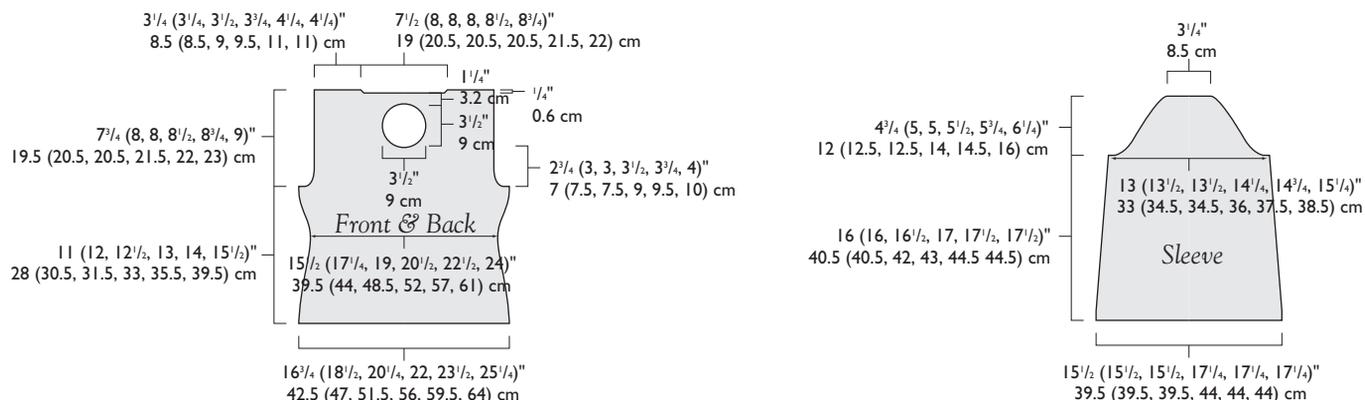
Make all eyelet yarnovers at least 3 stitches away from the edges of each piece. If an eyelet would fall too close to an edge, omit it and its companion k2tog, and work the stitches in stockinette stitch instead. Similarly, if there are not enough stitches as the result of shaping to work a yarnover or k2tog with

its companion k2tog or yarnover, work the stitches in stockinette in order to maintain consistent stitch count.

Do not make eyelets within 6 stitches or 6 rows of the keyhole opening on front.

## Back

With CC1, CO 82 (90, 98, 106, 114, 122) sts. *Set-up row:* (RS) K1 (selvedge st), work eyelet patt over center 80 (88, 96, 104, 112, 120) sts, k1 (selvedge st). Knitting the selvedge sts every row, cont in patt until 12 rows of eyelet patt have been completed. Change to CC2 and work 2 rows even. *Note:* The waist shaping and color changes take place at the same time. Read the next section all the way through before proceeding. Work 6 more rows of CC2 (8 rows total), then 7 rows CC3, then 4 rows CC4, then cont to end with MC, and *at the same time*, beg with the 3rd row of CC2, **Shape waist:** (RS) Keeping in patt, dec 1 st each end of needle inside selvedge sts—80 (88, 96, 104, 112, 120) sts rem. Work 3 (3, 5, 5, 7, 11) rows even. Rep the last 4 (4, 6, 6, 8, 12) rows 2 more times, then work dec row once more—74 (82, 90, 98, 106, 114) sts rem; piece should measure about 3½ (3½, 4½, 4½, 5½, 6¾)" (9 [9, 11.5, 11.5, 13.5, 17] cm) from beg. Maintaining selvedge sts, work even in patt, completing contrast color stripes then cont with MC, until piece measures 6½ (6½, 8, 8, 8¾, 9¾)" (16.5 [16.5, 20.5, 20.5, 22, 25] cm) from beg, ending with a WS row. *Next row:* Inc 1 st at each end of next row inside selvedge sts—76 (84, 92, 100, 108, 116) sts. Work 3 (3, 5, 5, 7, 11) rows even. Rep the last 4 (4, 6, 6, 8, 12) rows 2 more times, then work inc row once more—82 (90, 98, 106, 114, 122) sts; piece should measure about 8¼ (8¼, 10½, 10½, 12, 14½)" (21 [21, 26.5, 26.5, 30.5, 37] cm) from beg. Work even in patt until



piece measures 11 (12, 12½, 13, 14, 15½)" (28 [30.5, 31.5, 33, 35.5, 39.5] from beg, ending with a WS row. **Shape armholes:** BO 4 sts at beg of next 2 rows—74 (82, 90, 98, 106, 114) sts. Re-establish selvedge sts and dec 1 st each end of needle inside selvedge sts every RS row 3 (6, 9, 12, 13, 16) times—68 (70, 72, 74, 80, 82) sts rem. Cont in patt until armholes measure 7½ (7¾, 7¾, 8¼, 8½, 8¾)" (19 [19.5, 19.5, 21, 21.5, 22] cm), ending with a WS row. **Shape back neck:** (RS) K17 (17, 18, 19, 21, 21), join new yarn and BO center 34 (36, 36, 36, 38, 40) sts, knit to end—17 (17, 18, 19, 21, 21) sts rem each side. Working each side separately in St st (discontinue eyelet patt), dec 1 st at each neck edge once—16 (16, 17, 18, 20, 20) sts rem. Place sts on holders.

### Front

Work as for back to armhole shaping—82 (90, 98, 106, 114, 122) sts. **Shape armholes:** BO 4 sts at beg of next 2 rows—74 (82, 90, 98, 106, 114) sts. Re-establish selvedge sts and dec 1 st each end of needle inside selvedge sts every RS row 3 (6, 7, 9, 10, 11) times—68 (70, 76, 80, 86, 92) sts rem; armholes should measure about 1 (2, 2¼, 2¾, 3, 3¼)" (2.5 [5, 5.5, 7, 7.5, 8.5] cm). For sizes 33½ (37)" only, work even until armholes measure 2 (2¼)" (5 [5.5] cm), ending with a WS row—armholes should measure about 2 (2¼, 2¼, 2¾, 3, 3¼)" (5 [5.5, 5.5, 7, 7.5, 8] cm). Place a marker on either side of the center 28 sts to indicate the keyhole area; work center sts between these markers in St st (no eyelets), and cont to work eyelet patt and selvedge sts as established on either side of markers. Work even for 6 more rows, dec 1 st at each side of RS rows 0 (0, 2, 3, 3, 3) more times—68 (70, 72, 74, 80, 86) sts rem; armholes should measure about 2¾ (3, 3, 3½, 3¾,

4)" (7 [7.5, 7.5, 9, 9.5, 10] cm). For size 50½" only: Dec 1 st at each armhole edge on the next 2 RS rows at the same time as working the keyhole opening. **Keyhole opening:** Work to center 4 sts, join new ball of MC, BO center 4 sts, work to end—32 (33, 34, 35, 38, 40) sts rem each side (1 st will also have been dec'd at each armhole for size 50½"). Working each side separately, dec 1 st at each keyhole edge on the next 6 rows—26 (27, 28, 29, 32, 33) sts rem each side (1 st will also have been dec'd at each armhole for size 50½" on first RS row of keyhole shaping; all armhole shaping is complete for all sizes). Work 11 rows even, ending with a WS row. Beg with the next RS row, inc 1 st at each keyhole edge on the next 6 rows—32 (33, 34, 35, 38, 39) sts each side. **Next row:** (RS) Work in patt to keyhole opening, use backward loop method (see Glossary, page 128) to CO 4 sts, cut second ball of MC, work in patt to end with single ball of MC—68 (70, 72, 74, 80, 82) sts. Work even as established until armholes measure 7½ (7¾, 7¾, 8¼, 8½, 8¾)" (19 [19.5, 19.5, 21, 21.5, 22] cm), ending with a WS row. **Shape front neck:** (RS) K17 (17, 18, 19, 21, 21), join new yarn, BO center 34 (36, 36, 36, 38, 40) sts, removing markers as you come to them, knit to end—17 (17, 18, 19, 21, 21) sts rem each side. Working each side separately in St st (discontinue eyelet patt), dec 1 st at each neck edge once—16 (16, 17, 18, 20, 20) sts rem. Place sts on holders.

### Sleeves

With CC1, CO 74 (74, 74, 82, 82, 82) sts. **Set-up row:** (RS) K1 (selvedge st), work eyelet patt over center 72 (72, 72, 80, 80, 80) sts, k1 (selvedge st). Knitting selvedge sts every row, work rem sts in eyelet patt for 6 rows. Change to CC2 and work 4 rows even. Change to CC3 and work 3 rows even. Change to CC4 and work 2 rows even—15 rows completed. Change to MC and work in patt for 5 rows, ending with a WS row—20 rows completed; piece should measure about 2¼" (7 cm) from beg. **Next row:** (RS) Dec 1 st at each end of needle inside selvedge sts—72 (72, 72, 80, 80, 80) sts rem. Work in patt for 17 (21, 23, 15, 19, 21) rows. Rep the last 18 (22, 24, 16, 20, 24) rows 4 (3, 3, 5, 4, 3) more times, then work dec row once more—62 (64, 64, 68, 70, 72) sts rem. Work even in patt until piece measures 16 (16, 16½, 17, 17½, 17½)" (40.5 [40.5, 42, 43, 44.5, 44.5] cm) from beg, ending with a WS row. **Shape cap:** BO 4 sts at beg of next 2 rows—54 (56, 56, 60, 62, 64) sts rem. Dec 1 st each end of needle on the next 2 rows—50 (52, 52, 56, 58, 60) sts rem. Dec 1 st each end of needle every RS row 15 (16, 16, 18, 19, 20) times—20 sts rem. Dec 1 st each end of needle on the next 2 rows—16 sts rem. BO all sts.

### Finishing

Using the three-needle method (see Glossary, page 129), BO shoulder sts tog. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew sleeve and side seams. With MC, dpn, and RS facing, pick up and knit about 50 sts evenly spaced around keyhole opening. BO all sts. Rep for neck opening, picking up 66 (70, 70, 70, 74, 76) sts. Block lightly to measurements. Weave in loose ends. ∞

MEEMA SPADOLA is a documentary filmmaker, writer, and knitter. She lives in Brooklyn, New York.

*purl*

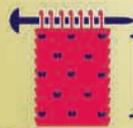
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# FLOWER BASKET SHAWL

design by EVELYN A. CLARK

THIS DELICATELY PATTERNED TRIANGULAR SHAWL looks more complicated than it is. The shawl is knitted from the neck down in a double strand of lace-weight alpaca at a gauge of four stitches to the inch. The yarnovers that form the flower-basket lace pattern are worked on right-side rows only; every wrong-side row is purled. The pointed edging flows neatly from the last row of the ten-row pattern repeat, which makes it easy to adjust the size of the shawl. For a smaller version, skip the last repeat and begin the border; for a larger version, work several more baskets before beginning the edging. The final row of the border is worked without decreases for a crisp finish.

**Finished Size** About 54" (137 cm) wide across top edge and 27" (68.5 cm) long from center of top edge to bottom point, after blocking.

**Yarn** Misti Alpaca 2/16 Laceweight (100% alpaca; 437 yd [400 m]/50 g); #NT605 camel, 2 balls (yarn used double throughout).

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

**Notions** Markers (m); tapestry needle; rust-proof blocking pins; blocking wires (optional); size G/6 (4.25-mm) crochet hook; 1 yd (1 meter) contrasting waste yarn.

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

## Notes

You may find it helpful to use markers to set off the center stitch and the 2-stitch garter-stitch edges at each side. The positions of these markers are indicated on the charts.

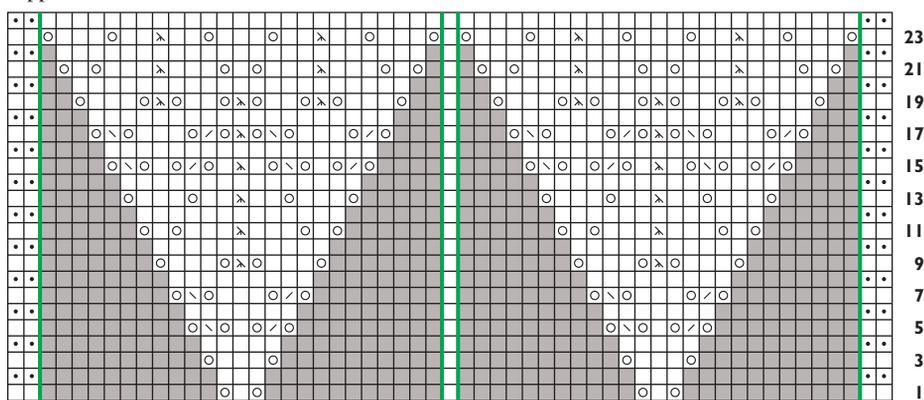
You can increase the size of the shawl by working extra 10-row repeats of the Lower Flower Basket chart (page 66) before beginning the edging. Every additional 10 rows will add about 2¼" (5.5 cm) to the height from center of top edge to bottom

of point, and about 4½" (11.5 cm) to the total "wingspan" across the top edge. Plan to purchase extra yarn if making a larger shawl; the sample here used about 1½ balls of the yarn shown.

## Shawl

With contrasting waste yarn and crochet hook, ch 4 (see Glossary, page 129). With 2 strands of yarn held tog, pick up and knit 2 sts in the bumps on the back side of the center 2 ch—2 sts. Knit 6 rows. *Next row:* K2, pick up and knit 1 st in each of the 3 garter ridges along selvedge edge of piece, unzip waste yarn chain to expose 2 sts at base of piece, place these 2 sts onto left needle, k2—7 sts total. Work Rows 1–24 of Upper Flower Basket chart—55 sts when Row 24 has been completed. Change to Lower Flower Basket chart (page 66). Rep Rows 1–10 of Lower Flower Basket chart 7 times total—195 sts; 94 lace rows; 70 rows of lower chart; 24 rows of upper chart. Change to Edging chart and work Rows 1–10 once—203 sts. *Next row:* K2, slip marker (sl m), yo, k9, yo, [k1, yo, k9, yo] 9 times, sl m, k1 (center st), sl m, [yo, k9, yo, k1] 9 times, yo, k9, yo, sl m, k2—243 sts. BO all sts *very* loosely as foll: K2, \*transfer these 2 sts back to left needle, k2tog through back loops, k1; rep from \*.

Upper Flower Basket



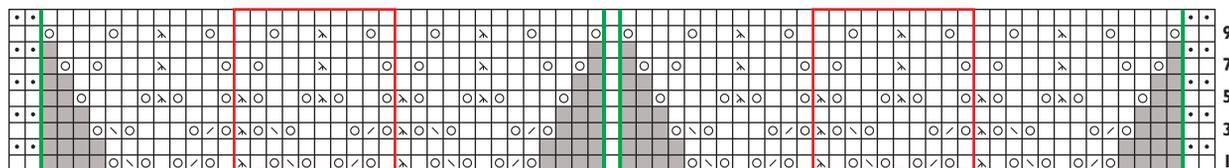
↑  
center st

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> k on RS; p on WS | <input checked="" type="checkbox"/> k2tog                                | <input type="checkbox"/> no stitch       |
| <input type="checkbox"/> p on RS; k on WS | <input type="checkbox"/> ssk   | <input type="checkbox"/> pattern repeat  |
| <input type="checkbox"/> yo               | <input type="checkbox"/> sl 1 as if to knit, k2tog, pass slipped st over | <input type="checkbox"/> marker position |

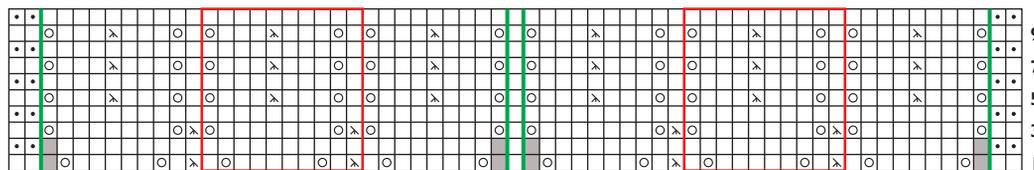




### Lower Flower Basket



### Edging



- |                          |                  |                          |  |                          |                 |
|--------------------------|------------------|--------------------------|--|--------------------------|-----------------|
| <input type="checkbox"/> | k on RS; p on WS | <input type="checkbox"/> | k2tog  | <input type="checkbox"/> | no stitch       |
| <input type="checkbox"/> | p on RS; k on WS | <input type="checkbox"/> | ssk  | <input type="checkbox"/> | pattern repeat  |
| <input type="checkbox"/> | yo               | <input type="checkbox"/> | sl 1 as if to knit,<br>k2tog, pass slipped st over | <input type="checkbox"/> | marker position |

### Finishing

Weave in loose ends, leaving tails 2"–3" (5–7 cm) long; tails will be trimmed flush with surface of shawl after blocking. **Blocking:** Soak shawl for at least 20 minutes. Wrap in towel to remove excess water. Lay flat, and smooth into shape. If using blocking wires, run wires through eyelets along top edge and pin to finished measurements. Pull out points along side

edges at each "yo, k1 yo" in last row of edging and pin to finished measurements. Leave in place until thoroughly dry. Carefully trim ends of tails. ∞

EVELYN A. CLARK likes to write and design at her home in Seattle, Washington.

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# THREEPENNY PULLOVER

design by VÉRONIK AVERY

NAMED FOR THE THREEPENNY OPERA BY KURT WEILL, there's a lot to love in this sweater designed by Véronik Avery. In characteristic fashion, Véronik has taken a classic Aran design and has given it dressmaker details by using an assortment of delicate stitches, a curved hem with slide slits, and a rounded neckline edged with extensions knitted onto the tops of the sleeves. The luxurious wool/cashmere yarn is double-stranded to yield a gauge of four stitches to the inch, making this quicker to knit than you might expect.

**Finished Size** 36 (40, 44, 48, 52)" (91.5 [101.5, 112, 122, 132] cm) bust/chest circumference. Sweater shown measures 36" (91.5 cm).

**Yarn** Lana Gatto VIP (80% wool, 20% cashmere; 218 yd [199 m]/50 g): #1291 chocolate brown, 12 (15, 17, 19, 21) balls (used double).

**Needles** Body and sleeves—Size 8 (5 mm). Edgings—Size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 20 sts and 32 rows = 4" (10 cm) in moss st with yarn doubled.

## Stitch Guide

**Ssk:** Slip 3 sts individually as if to knit, return slipped sts to left needle and knit them together through their back loops.

**Sssp:** Slip 3 sts individually as if to knit, return slipped sts to left needle and purl them together through their back loops.

**Cross-Stitch Cable:** (CSC) Sl next 4 sts pwise, dropping extra wraps, with left needle tip, pick up the third and fourth sts on right needle, and pass them over the first and second sts, but not off the right needle. Return these 4 sts to left needle and knit them in their new order.

**Smock 2:** With yarn in back, insert right needle tip from front to back between second and third sts on left needle and draw up a loop, k2, then pass loop over these 2 sts and off the right needle.

**Smock 3:** With yarn in back, insert right needle tip from front to back between third and fourth sts on left needle and draw up a loop, k3, then pass loop over these 3 sts and off the right needle.

**Smock 4:** With yarn in back, insert right needle tip from front to back between fourth and fifth sts on left needle and draw up a loop, k4, then pass loop over these 4 sts and off the right needle.

**1/2RC:** Sl 2 sts onto cable needle and hold in back, k1, k2 from cn.

**1/2LC:** Sl 1 st onto cable needle and hold in front, k2, k1 from cn.

**Moss Stitch** (even number of sts)

Rows 1 and 2: \*K1, p1; rep from \*.

Rows 3 and 4: \*P1, k1; rep from \*.

Repeat Rows 1–4 for pattern.

**Smocked Panel** (worked over 22 [24, 26, 28, 30] sts)

Set-up row: (WS) K3 (4, 2, 3, 4), [p4, k2] 3 (3, 4, 4, 4) times, k1 (2, 0, 1, 2).

Row 1: (RS) P3 (4, 2, 3, 4), [smock 4, p2] 3 (3, 4, 4, 4) times, p1 (2, 0, 1, 2).

Row 2: K3 (4, 2, 3, 4), [p4, k2] 3 (3, 4, 4, 4) times, k1 (2, 0, 1, 2).

Row 3: P1, k3 (4, 2, 3, 4), [p2, k4] 2 (3, 3, 3, 4) times, p2 (1, 2, 2, 1), k3 (0, 2, 3, 0), p1 (0, 1, 1, 0).

Rows 4 and 6: K1, p3 (4, 2, 3, 4), [k2, p4] 2 (3, 3, 3, 4) times, k2 (1, 2, 2, 1), p3 (0, 2, 3, 0), k1 (0, 1, 1, 0).

Row 5: P1, smock 3 (4, 2, 3, 4), [p2, smock 4] 2 (2, 3, 3, 4) times, p2 (2, 2, 2, 1), smock 3 (4, 2, 3, 0), p1 (1, 1, 1, 0).

Row 7: P3 (4, 2, 3, 4), [k4, p2] 3 (3, 4, 4, 4) times, p1 (2, 0, 1, 2).

Row 8: Rep Row 2.

Repeat Rows 1–8 for pattern (do not repeat set-up row).

**Cable Panel** (worked over 22 sts)

Set-up row: (WS) P3, k1, p4, k1, p1, [p1 wrapping yarn twice around needle] 2 times, p1, k1, p4, k1, p3.

Row 1: (RS) Sl 1 wyb (see Notes), k2, p1, k4, p1, CSC (see Stitch Guide), p1, k4, p1, k2, sl 1 wyb.

Row 2: Sl 1 wyf, p2, k1, p1, [p1 wrapping yarn twice around needle] 2 times, p1, k1, p4, k1, p1, [p1 wrapping yarn twice around needle] 2 times, p1, k1, p2, sl 1 wyf.

Row 3: 1/2LC, p1, CSC, p1, k4, p1, CSC, p1, 1/2RC.

Row 4: P3, k1, p4, k1, p1, [p1 wrapping yarn twice around needle] 2 times, p1, k1, p4, k1, p3.

Repeat Rows 1–4 for pattern (do not repeat set-up row).

## Notes

When shaping over moss stitch, work decreases as follows: *Beg of row:* Work 2 sts in established patt; if a knit st foll, k3tog, if a purl st foll, sssp (see Stitch Guide). *End of row:* Work to last 5 sts; if a knit st foll, ssk (see Stitch Guide), if a purl st foll, p3tog; work rem 2 sts in established patt.

All slipped stitches are slipped as if to purl (pwise) unless otherwise instructed; directions will indicate whether to slip with yarn in back (wyb) or with yarn in front (wyf).

## Back

With two strands of yarn held tog and larger needles, CO 66 (68, 70, 72, 74) sts. Establish patts on next row as foll: (WS) Work set-up row of cable panel over 22 sts, place marker (pm), work set-up row of smocked panel over 22 (24, 26, 28, 30) sts, pm, work set-up row of cable panel over 22 sts. *Next row:* (RS) Using the knitted method (see Glossary, page 128), CO 4 sts, work CO



sts in moss st (see Stitch Guide), pm, work Row 1 of cable panel over 22 sts, slip marker (sl m), work Row 1 of smocked panel over 22 (24, 26, 28, 30) sts, sl m, work Row 1 of cable panel over 22 sts—70 (72, 74, 76, 78) sts. *Next row:* (WS) Using the knitted method, CO 4 sts, work CO sts in moss st, pm, work Row 2 of established patts over center 66 (68, 70, 72, 74) sts, work 4 sts moss st—74 (76, 78, 80, 82) sts. Cont in patts as established, and *at the same time* CO 4 sts at beg of next 6 (8, 10, 12, 14) rows, working CO sts in moss st—98 (108, 118, 128, 138) sts. Work even for 18 rows. CO 4 sts at beg of next 2 rows for top of side slits, working CO sts in moss st—106 (116, 126, 136, 146) sts. Work even until piece measures 14¼ (14½, 14¾, 15)" (36 [37, 37.5, 38] cm) from beg, ending with a WS row. **Shape armholes:** Cont in patt, BO 6 (7, 7, 8, 8) sts at beg of next 2 rows—94 (102, 112, 120, 130) sts rem. Dec 2 sts in moss st (see Notes) each end of needle every 4th row 2 (3, 4, 5, 6) times, then every 6th row once—82 (86, 92, 96, 102) sts rem. Cont even until armholes measure 4¾ (5, 5¼, 5½, 5¾)" (12 [12.5, 13.5, 14, 14.5] cm), ending with a WS row. **Shape neck:** Work 26 (27, 29, 30, 32) sts in patt, join new yarn, BO 30 (32, 34, 36, 38) sts, work in patt to end—26 (27, 29, 30, 32) sts at each side. Working each side separately, BO 5 sts at each neck edge 3 times, then BO 3 sts once—8 (9, 11, 12, 14) sts rem each side. Work even until armholes measure 5¾ (6, 6¼, 6½, 6¾)" (14.5 [15, 16, 16.5, 17] cm). BO all sts.

### Front

Work as for back.

### Sleeves

With two strands of yarn held tog and larger needles, CO 55 (57, 61, 63, 67) sts.

*Set-up row:* (WS) [K1, p1] 12 (12, 13, 14, 15) times, k0 (1, 1, 0, 0), pm, p3, k1, p3, pm, p0 (1, 1, 0, 0), [k1, p1] 12 (12, 13, 14, 15) times.

*Row 1:* (RS) [K1, p1] 12, (12, 13, 14, 15) times, k0 (1, 1, 0, 0), sl m, k2, sl 1 with yarn in back (wyb), p1, sl 1 wyb, k2, sl m, p0 (1, 1, 0, 0), [k1, p1] 12 (12, 13, 14, 15) times.

*Row 2:* [P1, k1] 12 (12, 13, 14, 15) times, p0 (1, 1, 0, 0), sl m, p2, sl 1 with yarn in front (wyf), k1, sl 1 wyf, p2, sl m, k0 (1, 1, 0, 0), [p1, k1] 12 (12, 13, 14, 15) times.

*Row 3:* [P1, k1] 12 (12, 13, 14, 15) times, p0 (1, 1, 0, 0), sl m, 1/2RC, p1, 1/2LC, sl m, k0 (1, 1, 0, 0), [p1, k1] 12 (12, 13, 14, 15) times.

*Row 4:* [K1, p1] 12 (12, 13, 14, 15) times, k0 (1, 1, 0, 0), sl m, p3, k1, p3, sl m, p0 (1, 1, 0, 0), [k1, p1] 12 (12, 13, 14, 15) times.

Rep the last 4 rows 13 (13, 14, 14, 15) more times—56 (56, 60, 60, 64) patt rows, not including set-up row. Cont in patt, inc 1 st each end of needle on next row, then every foll 14 (10, 10, 8, 8)th row 4 (6, 6, 8, 8) more times, working inc'd sts in moss st—65 (71, 75, 81, 85) sts. Cont even in patt until piece measures

16½ (17, 17½, 18, 18½)" (42 [43, 44.5, 45.5, 47] cm) from beg, ending with a WS row. **Shape cap:** Cont in patt, BO 6 (7, 7, 8, 8) at beg of next 2 rows—53 (57, 61, 65, 69) sts rem. Dec 2 sts in moss st each end of needle every 4th row 3 (4, 4, 5, 5) times, then every 6th row 3 (2, 3, 2, 3) times, then every 4th row 1 (2, 1, 2, 1) time(s)—25 (25, 29, 29, 33) sts rem. BO 3 (3, 4, 4, 5) sts at beg of next 2 rows, then BO 5 (5, 6, 6, 7) sts at beg of foll 2 rows—9 sts rem; sleeve cap should measure about 4¾ (5, 5¼, 5½, 5¾)" (12 [12.5, 13.5, 14, 14.5] cm). **Shoulder strap:** Change to smaller needles. Working 1 st at each side in St st,



cont center 7 sts in established cable patt until piece measures about 1½ (1½, 2, 2½, 2½)" (3.8 [3.8, 5, 6.5, 6.5] cm) from last sleeve cap BO, ending with a WS row. *Next row:* Work 4 sts in patt, (k1, yo, k1) all in center st, work in patt to end—11 sts. *Next row:* Work 4 sts in patt, k3, work 4 sts in patt. *Next row:* Work 5 sts in patt, k1f&b (see Glossary, page 129), work 5 sts in patt—12 sts. Place first 6 sts onto holder to work later for second strap—6 sts rem. Cont even in patt, maintaining established St st selvedge st, and working 2 sts at other selvedge in garter st, until strap measures about 6½ (6¾, 7, 7¼, 7½)" (16.5 [17, 18, 18.5, 19] cm) from last sleeve cap BO. Place sts on holder. Return held sts for second strap to needle and rejoin yarn with WS facing. Work as for first strap, reversing the placement of the selvedge sts by maintaining the established St st selvedge st, and working the 2 sts at the other selvedge in garter st.

### Wrist and Bottom Bands

**Wrist band right half:** (make 2) With two strands of yarn held tog and smaller needles, CO 6 sts.

*Set-up row:* (WS) P4, k2.

*Row 1:* (RS) K2, sl 1 wyb, k3.

*Row 2:* P3, sl 1 wyf, k2.

*Row 3:* K2, 1/2LC, k1.

*Row 4:* P4, k2.

Rep Rows 1–4 until piece measures about 5½ (5¾, 6, 6¼, 6¾)" (14 [14.5, 15, 16, 17] cm) from beg. Place sts on holder and set aside. **Wrist band left half:** (make 2) With two strands of yarn held tog and smaller needles, CO 6 sts.

*Set-up row:* (WS) K2, p4.

*Row 1:* (RS) K3, sl 1 wyb, k2.

*Row 2:* K2, sl 1 wyf, p3.

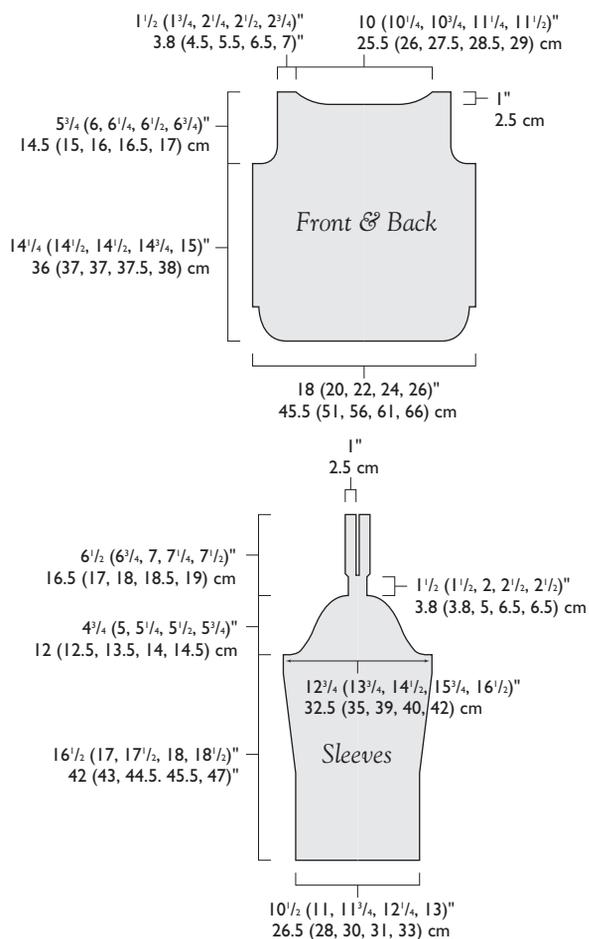
*Row 3:* K1, 1/2RC, k2.

*Row 4:* K2, p4.

Rep Rows 1–4 until piece measures same as wrist band right half. Place sts on holder and set aside. **Bottom bands:** Make 2 right halves and 2 left halves as for wrist bands, making each piece about 12 (13, 14, 15, 16)" (30.5 [33, 35.5, 38, 40.5] cm) long. Place sts on holders and set aside.

## Finishing

Block pieces to measurements. Lay one right and one left bottom band horizontally on a table, with the sts on holders meeting in the center, and the garter st selvedge across the bottom. With a single strand of yarn threaded on a tapestry needle, sew the upper edge (St st selvedge) one half of band to back, beg at side slit extension and working toward the center. Leave CO edge of band free, and ease the band around the shirttail shaping, stopping just before the center back. Rep for other band, working from side slit extension to center again. Adjust band length by adding or removing rows so that bands meet exactly in the center. Using the three-needle method (see Glossary, page 129), BO bands tog. Sew side seams. Sew CO edges of back bands to sts CO for side slit, centering garter edges on side seams. Attach front bottom bands in the same manner, overlapping CO ends of front bands over back bands at the top of the side slits. Apply wrist bands in the same manner, with the garter st edges at the bottom, and sewing from sides of sleeve toward the center along the St st selvedge of band. Sew sleeve caps to front and back armholes, leaving shoulder extensions free. Sew sleeve seams. **Neckband:** With single strand of yarn threaded on a tapestry needle, attach shoulder straps to neckline as for bottom edges, working from the shoulder seams toward the center of the back and front neck, and adjusting the length of the bands to meet exactly in the center as before. Weave in loose ends. Steam seams lightly. ∞

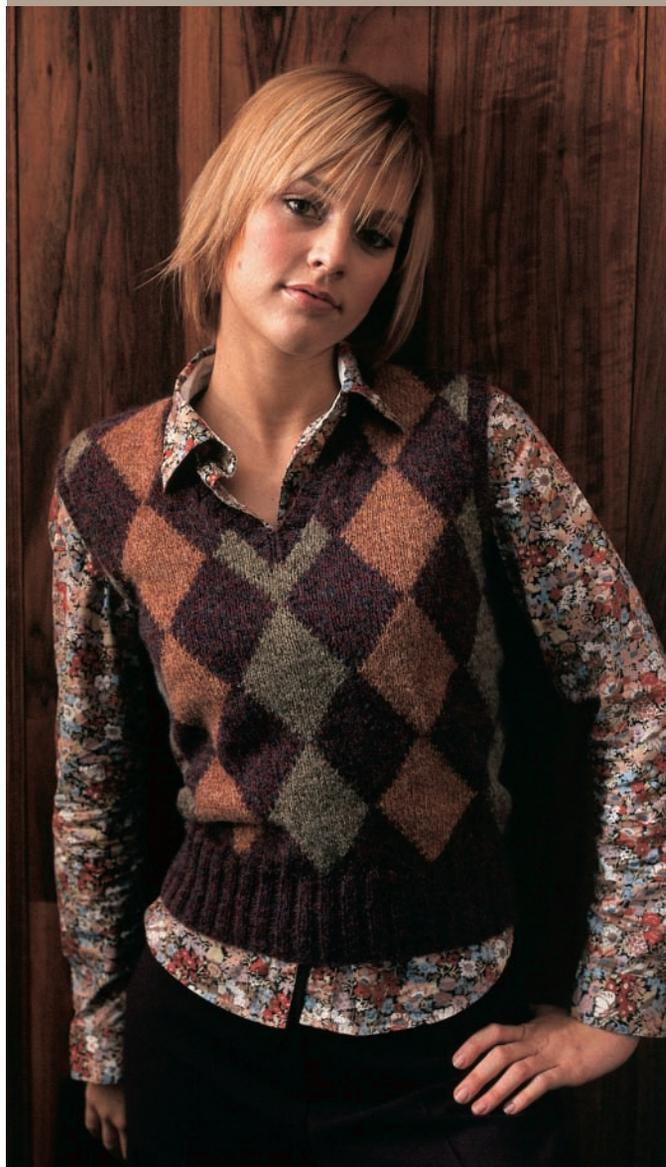


VÉRONIK AVERY lives with her husband and daughter in Montreal. Visit her website at [www.veronikavery.com](http://www.veronikavery.com).

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# A Knittable Business

Jo Sharp

Over the past decade, my company has grown from a one-yarn, one-designer business to a yarn company with more than a dozen different yarns and a four-to-six person design team. My role has also changed—from chief knitwear designer, pattern writer, and photographer to art director. I coordinate and oversee all areas of the design process.

In the past, knitwear design was, for me, about swatching and working with graph paper and pencil. And although I was no great mathematician in high school, I enjoyed the calculations involved in pattern writing. But today, designing a collection of sweaters is more conceptual than hands-on, and it involves other people. In fact, one of the main challenges at the studio is finding ways to work with different personalities in the creative process. It's a balancing act to maintain the focus of a particular collection while including the ideas and inspiration of others.

When I work as part of a team, I have to find ways to com-

municate my ideas about what I want a collection to look and feel like. So I begin by creating a storyboard—a large piece of cardboard collaged with swatches of color, forms, and pictures that together create an atmosphere or sense of story. The theme might be Nostalgia, or Country, or Romance, and I build the storyboard by bringing together elements that reflect the overall idea. For example, for the story Simple Comforts, I might start with a photograph of a simple Oriental bowl. I might add a photograph of a model in a yoga pose, another of a model sipping tea, and some of spacious interiors. I might limit the colors to soft pastels, and find examples of simple, minimal textures. The purpose of the storyboard is to stimulate ideas for knitwear that reflect the feeling created in the storyboard.

From the storyboard, we determine the shapes and silhouettes of the sweaters in a particular collection. Sometimes, to augment the storyboard, we'll pull pictures of garments from current fashion-

Opposite page: Jo Sharp (far right) reviews a sample garment with members of her design team. This page: Clockwise from top right: Storyboard for a knitwear collection themed around the comforts of home, with sketches and possible yarn choices shown below; yarn samples in tonal palettes of blue/greens and pinks and reds; knitted swatches worked in intarsia and texture patterns.



trend publications and use them as a springboard to develop designs that are knittable and wearable. We'll brainstorm, and by the end of the session, we've usually created a direction and most of the shapes for the collection.

Our knitwear designers then work with the silhouettes and storyboard to come up with stitch and texture ideas. We begin by swatching with the yarn we plan to use to determine how it works in a given pattern stitch, and to get an idea of how the final garment will drape. Recently, we've been focused on keeping things relatively simple. Current knitters seem to be more interested in making uncomplicated garments in luxury fibers than in tackling complicated patterns and stitch work. When they knit, they want to feel calm and nurtured, not tested. Of course, some knitters will always love really challenging projects. To meet their needs, we include a busy intarsia project or a sweater with cables.

I'm the team member usually given the task of designing intarsia patterns. I love working with lots of colors, and, because I also paint, it's hardly surprising that I enjoy "painting" with yarn. Choosing yarns and making the color palettes for the collections is one of my favorite tasks. I like to create palettes that are tonal; I choose colors that work together in subtle ways because they're similar in value. I also like colors that are grayed-off a bit, because I think they're more wearable, although lately I'm starting to add clearer, purer colors to the palette.

To design intarsia patterns, I use a simple computer program that lets me paint with stitches on a grid, change colors, and cut and paste shapes as I go. After I've come up with a design idea, I swatch it to see if it works. I usually need to do quite a bit of reworking, mostly with color, before I'm satisfied. Because the colors I like to work with tend to be similar in value—without strong light/dark contrasts between them—I sometimes have to try several combinations to find colors that won't blend together when they're next to each other—that contrast enough to show off the pattern.

After all the design decisions have been made, we write



up patterns for the sample sweaters. When we have the first version of the sweater in hand, we either finalize the design or, if the initial idea needs fine-tuning, revise the pattern and have another sample worked up. When all the pieces for a collection are finally finished, the pressure is on to photograph the collection and put together the pattern book.

We choose locations, find models, and style the images. We take digital pictures of the proposed locations and use them to decide how the shots will work, what the models will wear with the knitwear, and what the "story" will be about. Are the models on a picnic, traveling, relaxing at home? I like to make the photography look as real as possible, so I usually choose models who look like everyday people. Before the shoot, we usually plan each shot with sketches. On the day of the shoot, we refer to the sketch, but often it's the unexpected that creates a great shot. It's good to have plans, but okay to change them too.

As my business develops and changes, the challenges remain constant: to create comfortable, knittable projects that are relevant to today's knitter and to make images of my knitwear that will inspire and stimulate my market . . . and me! ∞

# Jo Sharp: A Profile

Betty Christiansen

“They happen quite by accident,” explains Australian knitwear designer Jo Sharp about most of the events that have shaped her life. And the incident that sparked her interest in knitting—a run-in with a skein of yarn—is no exception. As the story goes, in 1986 she was taking her small son for a walk when the wheel of his stroller became entangled in a hank of hand-dyed yarn displayed outside a knitting shop. In the process of unwinding the yarn from the wheel, Jo, quite literally, got hooked. “What grabbed my attention most was the yarn’s beautiful color,” she says. “I took the yarn home, strewed it around, and took photos of it. It wasn’t until later that I put it on needles.”

Long before she ever considered a career in knitwear design, before she had even dabbled in knitting, Jo Sharp’s interests—business and otherwise—revolved around her art. During the 1980s, when Jo and her then-husband ran a restaurant in Albany, a town on the southwest coast of Australia, Jo painted large abstract works with layered fabric-like surfaces, which hung in nearby galleries. After her encounter with the hand-dyed yarn, her painter’s sensibility led her to think about creating images in yarn instead of paint. She set out to put image to fabric—to paint with needles. It wasn’t long before she found herself running an expanding home-based knitting business.

Influenced by the intarsia work of Kaffe Fassett and Sasha Kagan and drawing on her own art background, Jo created charted designs that could be knitted into basic, unfitted cardigans (never mind that she had no knowledge of knitwear design—or much knitting experience at all). After finding a nearby mill that would spin and dye yarn for her designs and local knitters to knit them up, she began retailing her handknitted sweaters to the local tourist market. However, as her business expanded and her workforce grew to more than one hundred knitters, she found herself becoming a full-time production manager with little time for the more creative aspects of her business.

Fueled by her passion for color and design, she turned her focus from producing finished sweaters to marketing sweater patterns based on her yarn. Working with a local mill, she developed a line of mid-weight merino yarn in rich, painterly colors. Her collection of patterns and yarns soon caught the attention of yarn buyers in department stores and yarn boutiques across Australia, and by 1993, Jo Sharp, designer of handknits—for the knitter—was in business.

But even at this point, Jo says, “knitting was not in my blood.” Her collections still reflected her painter’s eye; the sweater was her canvas, the focal point for her interest in color and surface design. At the same time, however, trends in the handknitting

world were changing. Knitters were losing interest in tricky intarsia patterns and gravitating toward simpler knitting projects. Jo responded to this change by exploring other ways to think about knitwear design, by learning to think about knitted garments in terms of shape, texture, and styling details.

In her classic hands-on style, she began to educate herself in design and garment shaping, collecting and reading books on knitting techniques and garment construction. With a fellow designer, she scheduled time once a week to study and practice the methods of sweater construction—how to work with gauge, how to design and knit a collar, how to shape a silhouette. “Out of that [study],” she says, “came a love of knitting, of working with needles and yarn.” Her enthusiasm must have been contagious: By 1995 her collections had found markets well beyond Australia,

and she had self-published her first book, *West Cape Howe Collection* (1996), now one of nearly a dozen knitwear collections.

Today, Jo’s business has moved from her home to a bottle-factory-turned-design-studio in Fremantle, Western Australia. And Jo has invited other designers into her fold, resulting in a cooperative approach to garment design and pattern creation that she finds particularly inspiring. “Much of my time,” she says, “is spent finding the creativity in those around me,” in discovering each person’s particular talent. Jo is the overall “conductor,” developing yarns, generating ideas for color and design, sketching silhouettes, offering art direction—then letting her designers take over from there.

Jo uses her intuition to initiate and develop her own design process. She begins

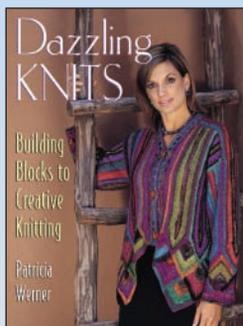
by finding inspiration in the things she loves. “There’s an earthiness, a naturalness, about what I like in fibers and yarn,” she says. “I look closely at a shell or a piece of wood, try to pull all the colors out of it, then put them in yarn. I’m also moved by textiles—passionate about them,” she adds, “especially those of other cultures.” Using the visual materials around her as a starting point, Jo Sharp translates them into the beautiful, wearable designs for which she has become famous.

“It’s a process,” she says of the way her designs come together, from idea to knitted swatch to refined design. “A design evolves from stitches, color, unexpected results. Some people play musical instruments,” she says, with emphasis on the joyful, free-for-all aspect of *play*. “I play with shapes, textures, and colors.” It’s a concept that suits her hands-on approach to design, to life. “I learn as I go,” she says. “I can’t be told.” ∞



BETTY CHRISTIANSEN is a freelance writer and knitter living in Minnesota.

# SHOW OFF YOUR STITCHES

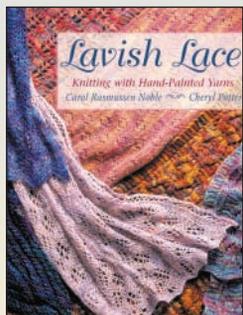


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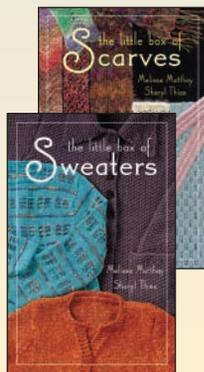


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# SILKROAD CARDIGAN

design by JO SHARP

NARROW RIBS AND A CONTRASTING COLLAR/FRONT BAND with knitted-in ties give a slimming silhouette to Jo Sharp's chic cardigan. The yarn, called Silkroad, is a blend of wool, silk, and cashmere that is lightweight and pleasingly soft to the touch. The main-color part of the body is worked in a single piece from the lower back edge, up to the shoulders, then down to the lower front edge in two sections. The ties are worked simultaneously with the contrasting collar/front band, which is also worked in a single piece—from one lower front edge, up around the neck, and down the other side.

**Finished Size** 21¼ (22¾, 25¼, 28¼)" (54 [58, 64, 72] cm) bust/chest circumference, tied closed. *Note:* Fabric stretches to fit up to a 31½ (35½, 39¾, 43¼)" (80 [90, 101, 110] cm) bust/chest for a close, body-conscious fit. Sweater shown measures 22¾" (58 cm).

**Yarn** Jo Sharp Silkroad Aran Tweed (80% wool, 15% silk, 5% cashmere; 104 yd [95 m]/50 g): #120 ash (medium gray, MC), 8 (8, 9, 9) balls. Jo Sharp Silkroad DK Tweed (85% wool, 10% silk, 5% cashmere; 147 yd [134 m]/50 g): #407 magnolia (cream, CC), 2 balls. Yarn available through [www.josharp.com.au](http://www.josharp.com.au).

**Needles** Body and sleeves—Size 8 (5 mm). Collar—Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; stitch holders; removable stitch markers or scrap yarn.

**Gauge** 23 sts and 24 rows = 4" (10 cm) in k2, p1 rib on larger needles for body and sleeves, slightly stretched. 28 sts and 29 rows = 4" (10 cm) in k2, p2 rib on smaller needles for collar, slightly stretched.

## Stitch Guide

**K2, P1 Rib:** (multiple of 3 sts + 2)

*Row 1:* \*K2, p1; rep from \*, end k2.

*Row 2:* \*P2, k1; rep from \*, end p2.

Repeat Rows 1 and 2 for pattern.

**K2, P2 Rib:** (multiple of 4 sts + 2)

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

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

Repeat Rows 1 and 2 for pattern.

## Note

The back and fronts are worked in one piece, beginning at the bottom edge of the back. At the shoulder line, the center back stitches are bound off for the back neck, and the piece is divided into two sections for the fronts. The two fronts are worked at the same time, from the shoulder line down, using two separate balls of yarn.

## Body

**Back:** With larger needles and MC, CO 80 (86, 92, 101) sts. Work k1, p1 rib until piece measures 1½" (3.8 cm) from beg, ending with a WS row. Change to k2, p1 rib and cont even until piece measures 4¾ (5¼, 5½, 6)" (12 [13.5, 14, 15] cm) from beg, ending with a WS row. **Shape lower back:** Dec 1 st at beg of next 16 rows—64 (70, 76, 85) sts rem. Cont even in patt until piece measures 26 (26½, 26¾, 27¼)" (66 [67.5, 68, 69] cm) from beg, ending with a WS row. **Shape neck and divide for fronts:** (RS) Keeping in patt, work 22 (24, 26, 29) sts, join separate ball of yarn, BO center 20 (22, 24, 27) sts, work in patt to end—22 (24, 26, 29) sts rem each side. Using removable markers or scrap yarn, mark each side of the row just completed for shoulder line. **Fronts:** Working each side separately, cont in patt until piece measures 26 (26½, 26¾, 27¼)" (66 [67.5, 68, 69] cm) from sts bound-off for back neck, ending with a WS row. BO all sts in patt.

## Sleeves

With larger needles and MC, CO 47 (47, 53, 53) sts. Work k1, p1 rib until piece measures 3" (7.5 cm), ending with a WS row. Change to k2, p1 rib and work 2 rows even to establish patt. Beg with the next RS row, inc 1 st each end of needle every 4 rows 2 (2, 5, 5) times, then every 5 rows 8 (8, 14, 14) times, then every 6 rows 8 (8, 1, 1) time(s)—83 (83, 93, 93) sts. Work even in patt for 4 more rows—102 rows completed in k2, p1 rib; piece should measure about 20" (51 cm) from CO edge. BO all sts in patt.



All photos courtesy of Jo Sharp Pty Ltd.



## Collar

With smaller needles and CC, CO 42 sts. Work in k2, p2 rib (see Stitch Guide) until piece measures 6" (15 cm) from beg, ending with a RS row. Dec 1 st at beg of next 18 WS rows—24 sts rem; piece should measure about 11" (28 cm) from beg. Place sts on

holder. **Right tie:** With smaller needles and CC, CO 26 sts. Establish k2, p2 rib differently on these 26 sts as foll:

**Row 1:** (RS) \*K2, p2; rep from \*, end k2.

**Row 2:** \*P2, k2; rep from \*, end p2.

Cont even in rib as established until piece measures 6¼" (16 cm),

ending with a WS row. Beg with the next RS row, dec 1 st at beg of every other RS row (every 4 rows) 8 times—18 sts rem. Cont even until piece measures 11" (28 cm) from beg, ending with a WS row. **Join collar and tie:**

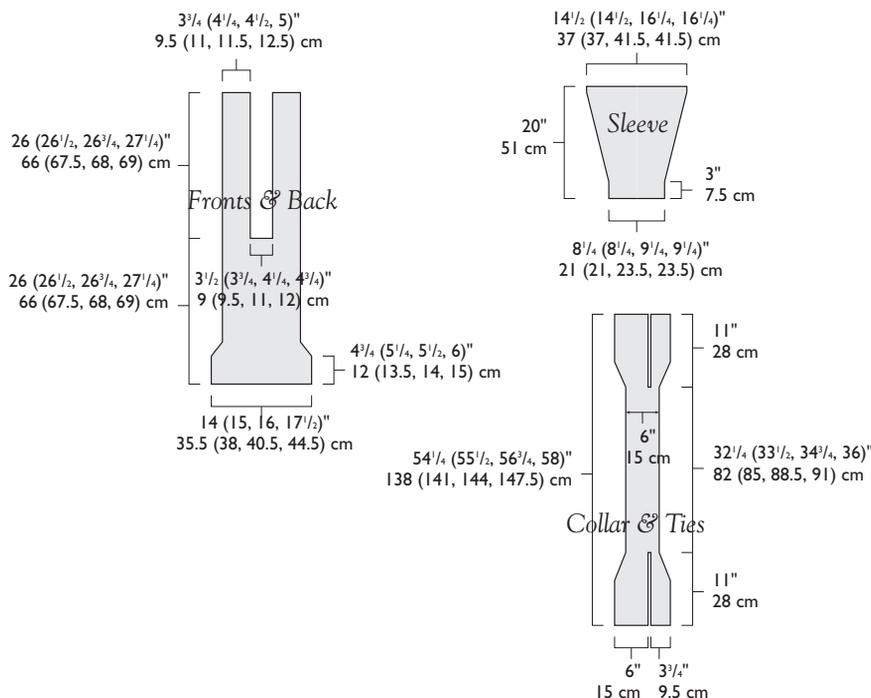
On the next RS row, work across 18 sts in patt, return 24 held sts to left needle with RS facing, work across 24 held sts in patt—

42 sts. Work even until piece measures 32¼" (33½, 34¾, 36)" (82 [85, 88.5, 91] cm) from joining row, or 43¼" (44½, 45¾, 47)" (110 [113, 116, 119.5] cm) from beg, ending with a RS row. **Divide collar and tie:**

On the next WS row, work 24 sts in established rib, place rem 18 sts on holder for tie. Cont in patt, and beg with the next RS row, inc 1 st at end of needle every RS row 18 times—42 sts. Cont even until collar measures 11" (28 cm) from dividing row, or 54¼" (55½, 56¾, 58)" (138 [141, 144, 147.5] cm) from beg. BO all sts in rib patt. **Left tie:**

Return 18 held sts to needle and join yarn with WS facing. Work 5 rows even, beg and ending with a WS row. Beg with the next RS row, inc 1 st at beg of every other RS row (every 4 rows) 8 times—

26 sts. Cont even in rib until tie measures same length as collar. BO all sts in rib patt.



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## Finishing

Over a damp cloth, gently steam-press all pieces to finished measurements. Fold each sleeve in half vertically, and using removable stitch markers or scrap yarn, mark center of each BO edge for sleeve placement. Measure down 7¼" (7¼, 8, 8)" (18.5 [18.5, 20.5 20.5] cm) from each shoulder line marker along the sides of fronts and back, and place markers. Sew sleeves to body between these markers, matching the center of each sleeve top to the shoulder line. Sew sleeve and side seams. Mark center of back neck BO. Fold collar in half to find the center along its length. Matching the middle of the collar to the center back neck, and aligning each end of the collar with BO edges of fronts, sew collar to body, starting each seam at the center back neck and working toward the lower front edges. The ties will hang free on either side of the front opening. ∞

JO SHARP lives in Australia. To learn more about Jo and her design techniques, turn to page 72.

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# HEATHERY DUO

design by MARI LYNN PATRICK

WHEN JUST A SWEATER ISN'T ENOUGH, try adding a knitted skirt for head-to-toe comfort. Mari Lynn Patrick has used a heather yarn in natural sheep's brown for a simple pullover and a graceful knitted lace skirt to pair with it. The sweater and skirt yoke are worked in a slip-stitch, double-knit technique, which gives the fabric a little extra body. A drawstring around the V-neckline adds a simple decorative detail to the pullover; the drawstring around the skirt's shaped waist ensures a snug fit.

**Finished Size** Skirt: 39 (41)" (99 [104] cm) hip circumference, measured at beg of hip yoke (about 6" [15 cm] below top of finished waistband) and 32" (81.5 cm) long. Skirt shown measures 41" (104 cm). Sweater: 36 (40, 45, 50)" (91.5 [101.5, 114.5, 127] cm) chest/bust circumference. Sweater shown measures 36" (91.5 cm).

**Yarn** Cascade 220 (100% wool; 220 yd [201 m]/100 g): #8012 light brown heather, 7 (7) balls for skirt; 5 (6, 6, 7) balls for sweater.

**Needles** Skirt—Size 7 (4.5 mm): 24" (60-cm) circular (cir). Skirt cast-on—Size 9 (5.5 mm): 24" (60-cm) cir. Sweater—Sizes 6 and 10 (4 mm and 6 mm), and Size 7 (4.5 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; waste yarn for holding sts; size F/5 (3.75-mm) crochet hook; markers (m); 1 yd (1 meter) oval elastic for skirt waist; sharp-pointed sewing needle and matching thread for sewing skirt elastic.

**Gauge** Skirt: 21 sts and 33 rnds = 4" (10 cm) in double-knit k3, p3 rib on size 7 (4.5-mm) needle; to check your row gauge, measure straight up along a single column of knit sts on the RS and count each slip-st V in the column as 2 rows. Sweater: 27 sts and 32 rows = 4" (10 cm) in reverse double knit on size 10 (6-mm) needles; to check gauge, count each st that appears as a purl bump on RS as 2 sts and each ridge on the RS that looks like a garter ridge as 2 rows.

## Stitch Guide

**Double-Knit K3, P3 Rib:** (multiple of 6 sts + 3)

**Row 1:** (RS) K1 (selvedge st), p2, \*sl 1 with yarn in back (wyb), p1, sl 1 wyb, p3; rep from \* to last 6 sts, end sl 1 wyb, p1, sl 1 wyb, p2, sl 1 wyb (selvedge st).

**Row 2:** P1, k2, \*p1, k1, p1, k3; rep from \* to last 6 sts, end p1, k1, p1, k2, sl 1 wyf.

Repeat Rows 1 and 2 for pattern; the RS of fabric will resemble a k2, p3 rib because the st in the center of the knit column is not obvious.

**Right Twist:** (RT) Skip first st on left needle, bring right needle in front of left needle and knit the second st, then knit the skipped st and slide both sts off needle.

**Make 1:** (M1) With left needle tip, lift strand between the needles from front to back. For skirt, knit the lifted loop through the front, without twisting it, to create a decorative hole; for sweater, knit the lifted loop through the back, twisting it to prevent leaving a hole.

**Ssp:** Slip 2 sts individually as if to knit, return slipped sts to left needle and purl them tog through their back loops (tbl).

**Double-Knit Stitch:** (odd number of sts; the side that resembles garter st is the RS)

**Row 1:** (WS) K1, \*sl 1 with yarn in back (wyb), k1; rep from \*.

**Row 2:** (RS) K1, \*p1, k1; rep from \*.

Repeat Rows 1 and 2 for pattern.

## Notes

All slipped stitches are slipped as if to purl (pwise) unless otherwise specified.

To check that you are maintaining the double-knit k3, p3 rib and double-knit stitch patterns correctly when the stitch count changes due to shaping, the purl stitches on Row 2 should be the slipped stitches from Row 1. Do not slip any stitch for more than 1 row except where instructed to do so for drawstring casing.

Selvedge stitches are worked as follows: **RS rows:** K1 at beg of row, sl 1 wyb at end of row; **WS rows:** P1 at beg of row, sl 1 with yarn in front (wyf) at end of row.

Skirt is worked in two pieces from hem to yoke, then in one piece from yoke to waistband.

## SKIRT

### Back

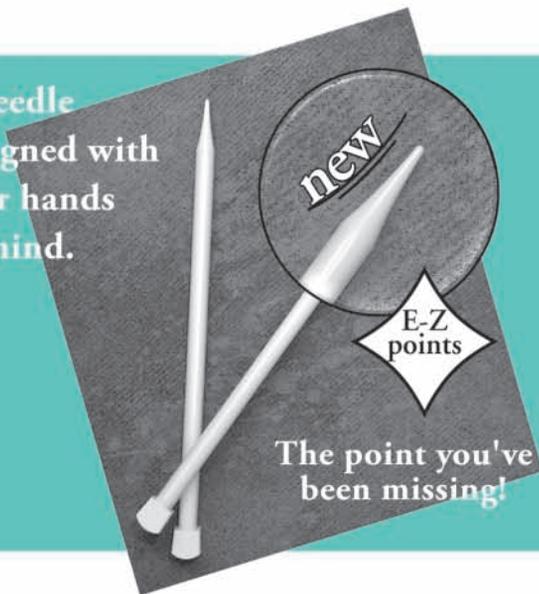
With size 9 (5.5-mm) needle and using the backward loop method (see Glossary, page 128), CO 159 (171) sts. Do not join. Change to size 7 (3.5-cm) cir needle and work double-knit k3, p3 rib (see Stitch Guide) for 28 rows. **Dec row:** (RS) Work 13 sts in patt, \*p2tog, work 10 (16) sts; rep from \* 10 (7) more times, p2tog, work rem 12 sts in patt—147 (162) sts rem. Purl 2 rows, knit 2 rows, then purl 1 row, dec 1 (0) st on last row—146 (162) sts. Change to Chart 1 (page 85) and work Rows 1–7. Purl 2 rows. Knit 1 row. **Next row:** (RS) Knit, dec 7 (8) sts evenly spaced—139 (154) sts rem. **Eyelet row:** (WS) P1, \*p2, p2tog, yo, p1; rep from \* to last 8 sts, end p2, p2tog, yo, p4. Knit 2 rows. Purl 1 row. **Next row:** (WS) Purl, dec 5 (8) sts evenly spaced—134 (146) sts rem. Establish patt from Chart 2 as foll: K1 (selvedge st), work Row 1 of chart across 132 (144) sts, beg and ending as indicated for your size, sl 1 wyb (selvedge st). Working selvedge sts as given in Notes, work in patt from chart until Row 20 has been completed. Change to Chart 3. Keeping selvedge sts as established, work Rows 1–6 once, then rep Rows 7–16 three times, then work Rows 17–20 once—40 rows total for Chart 3. Change to Chart 4. Keeping selvedge sts as established, work Rows 1–19 once, and *at the same time* dec 1 st at each end of needle on Rows



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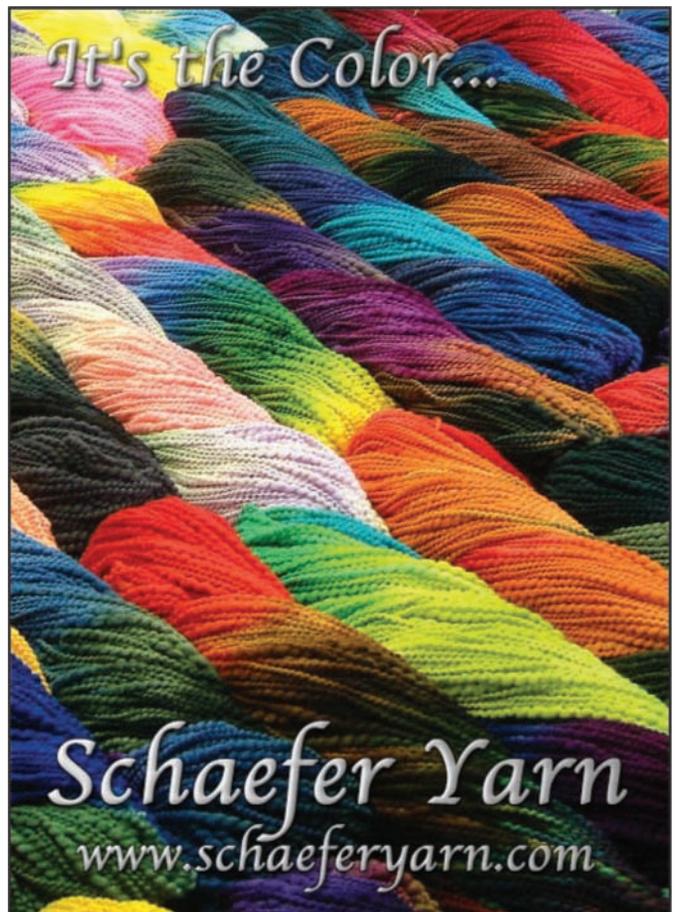
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13 and 17, ending with a RS row. *Note:* The decreases for size 41" are not shown on chart; for this size work decs for both Row 13 and 17 as foll: K1, ssk (see Glossary, page 129), work in patt to last 3 sts, k2tog, sl 1 wyb—130 (142) sts rem when Chart 4 has been completed. Purl 2 rows. Knit 2 rows, dec 4 (1) st(s) evenly spaced in last row—126 (141) sts rem. *Eyelet row:* (WS) P1, \*p2, p2tog, yo, p1; rep from \* to last 10 sts, end p2, p2tog, yo, p6. Knit 2 rows. Purl 1 row. *Next row:* (WS) Purl, dec 10 (6) sts evenly spaced—116 (135) sts rem. Change to Chart 5 and work Rows 1–31 once, ending with a RS row. Purl 2 rows. Knit 2 rows, dec 1 (10) st(s) evenly spaced in last row—115 (125) sts rem. *Eyelet row:* (WS) P1, \*p2, p2tog, yo, p1; rep from \* to last 9 sts, end p2, p2tog, yo, p4, sl 1 wyif. Knit 2 rows. Purl 1 row. *Next row:* (WS) Purl, dec 1 (11) st(s) evenly spaced—114 sts rem. Change to Chart 1 and work Rows 1–6 *only*. Knit the next row, dec 12 (6) sts evenly spaced—102 (108) sts rem. Place sts on waste yarn.

### Front

Work as for back.

### Hip Yoke

Block pieces to measurements, straightening seams and smoothing out patterns. Place all front and back sts onto size 7 (3.5-cm) cir needle, and place markers (pm) at each side between the two halves to mark side “seams”—204 (216) sts; 102 (108) sts each for front and back. Join for working in the rnd, and establish double-knit k3, p3 rib in the rnd as foll:

*Rnd 1:* \*P1, [sl 1 wyb, p1, sl 1 wyb, p3] 16 (17) times, sl 1 wyb, p1, sl 1 wyb, p2; rep from \* once more—there will be a column of 3 purl sts at each side seam; 2 purl sts before each side marker, and 1 purl st after each side marker.

*Rnd 2:* \*P1, [k1, p1, k1, p3] 16 (17) times, k1, p1, k1, p2; rep from \* once more.

Rep Rnds 1 and 2 until a total of 7 rnds have been completed, ending with Rnd 1. *Note:* Remove and reposition markers as necessary to accommodate decreases. *Dec Rnd 1:* \*Work to 1 st before 3 purl sts at side seam, ssk, p1, k2tog; rep from \* once more—200 (212) sts rem; 1 purl st rem at each side seam. Work 3 rnds even, ending with Rnd 1. *Dec Rnd 2:* \*Work to 1 st before single purl st at side seam, sl 1 kwise, k2tog, pss0; rep from \* once more—196 (208) sts rem; 5 knit sts at each side seam. Work 3 rnds even. *Dec Rnd 3:* \*Work to 5 side seam sts, k1, p3tog, k1; rep from \*—

192 (204) sts rem; 3 sts at each side seam arranged as k1, p1, k1. Work 3 rnds even. *Dec Rnd 4:* \*Work to 3 side seam sts, sl 1 kwise, k2tog, pss0; rep from \* once more—188 (200) sts rem; 1 knit st rem at each side seam. Work 3 rnds even. *Dec Rnd 5:* \*Work to 2 sts before single knit st at side seam, p2tog, k1, p2tog; rep from \* once more—184 (196) sts rem; 5 side seam sts arranged as p2, k1, p2. Work 1 rnd even. *Dec Rnd 6:* \*Work to 1 st before single knit st at side seam, p3tog; rep from \* once more—180 (192) sts rem; 3 purl sts at each side seam again. Work 1 rnd even—27 yoke rnds completed. Rep Dec Rnd 1 through Dec Rnd 4 once more—164 (176) sts rem; 40 yoke rnds completed; 1 knit st at each side seam.

**Drawstring casing:** Slipping the single knit st at each side seam, rep Rnd 1 three times in a row to form elongated sl sts through which the drawstring will be threaded later—43 yoke rnds completed. Rep Dec Rnd 5 through Dec Rnd 6 once more—156 (168) sts rem; 46 yoke rnds completed; 3 purl sts at each side seam again; yoke measures about 5¾" (14.5 cm). Work even as established until yoke measures 6¼" (16 cm), ending with Rnd 1. BO all sts.

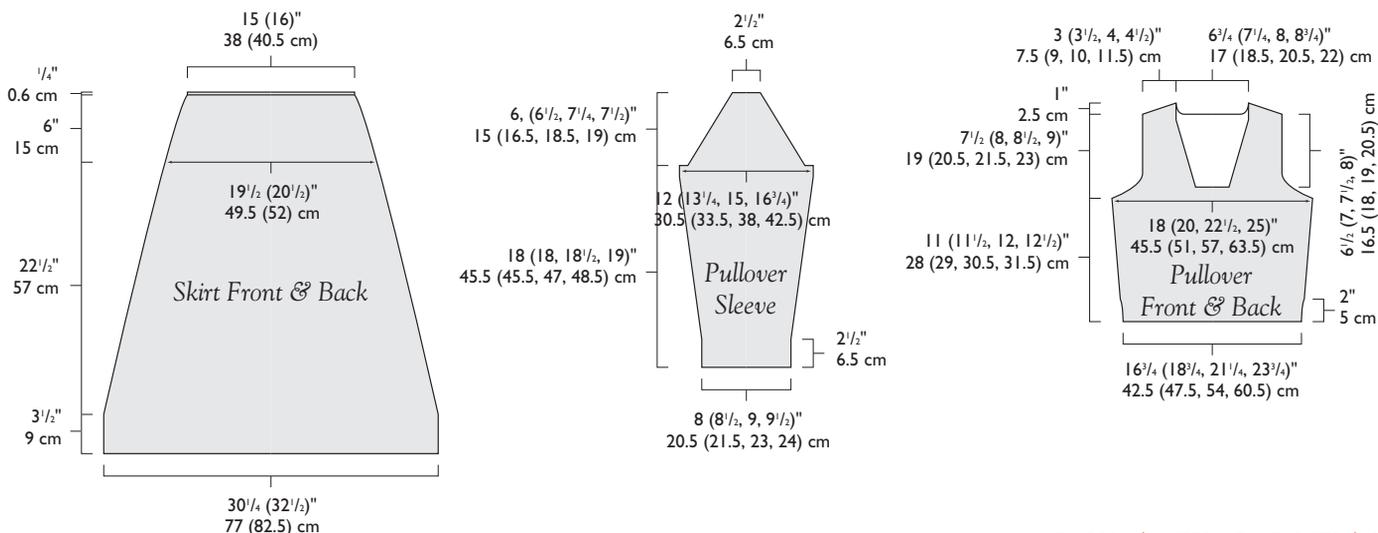
### Finishing

Weave in loose ends. **Drawstring:** With crochet hook (see Glossary, page 129, for crochet instructions) make a ch 48 (52)" (122 [132] cm) long. Work 1 sl st in each ch. Fasten off. **Waistband:** Fold top of skirt down ¼" (0.6 cm) to enclose elastic, and with yarn threaded on a tapestry needle, sew waistband in place over elastic, leaving a 2" (5-cm) opening. Try on skirt, and draw up the ends of the elastic to fit. Mark where the ends of the elastic meet, and trim to ½" (1.3 cm) beyond each mark. Overlap ends of elastic, matching marks, and sew securely with sewing needle and thread. Close opening in waistband. With crochet hook and working from WS, slip st side seams tog, working from top of ribbed bands up to yoke, and leaving ribbed bands at bottom open on each side for side slits. Work slip st along both edges of each side slit, inserting crochet hook under only one strand of each slipped selvedge st, not both halves of the st. Beg and end at center front, thread drawstring through rows of elongated sts at top of yoke. Tie each end of the drawstring in an overhand knot.

### SWEATER

#### Back

With smaller straight needles, CO 95 (105, 119, 133) sts. Work k1, p1 rib, beg and end with a knit st at each side on RS, until



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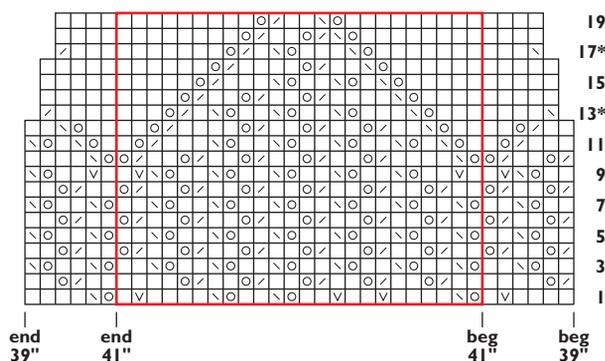
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piece measures 2" (5 cm) from beg, ending with a WS row. *Next row:* (RS) Work 5 (11, 2, 13) sts in rib as established, \*M1 (see Stitch Guide), work 5 (4, 5, 4) sts as established; rep from \* 16 (20, 22, 26) more times, M1, work rem 5 (10, 2, 12) sts as established—113 (127, 143, 161) sts. Change to larger needles. *Next row:* (WS) Beg working double-knit stitch patt (see Stitch Guide). Work even in patt until piece measures 4" (10 cm) from beg, ending with a RS row. *Inc Row 1:* (WS) K1, sl 1 wyb, M1, k1, \* sl 1 wyb, k1; rep from \* to last 2 sts, M1, sl 1 wyb, k1—2 sts inc'd. *Inc Row 2:* (RS) K1, p1, work (k1, p1) in M1 of previous row, \*k1, p1; rep

Chart 4



\*Dec 1 st at each side inside selvedge sts on these rows.  
See Note in pattern directions.

Chart 3

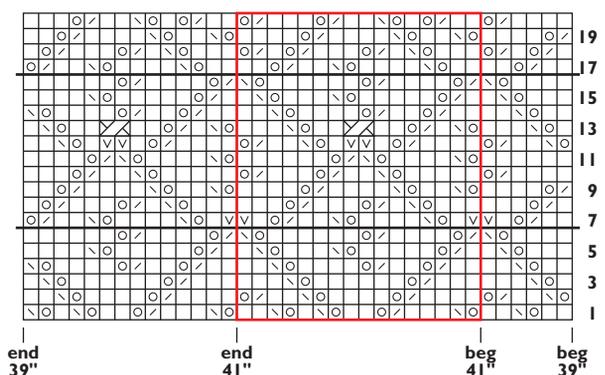


Chart 2

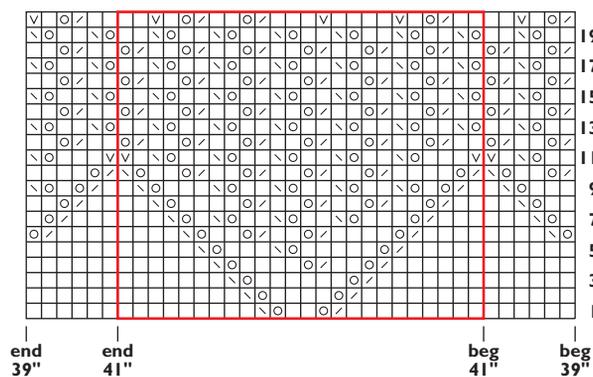
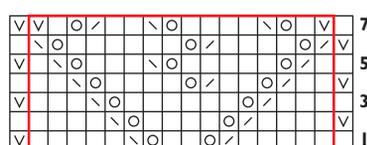


Chart 1



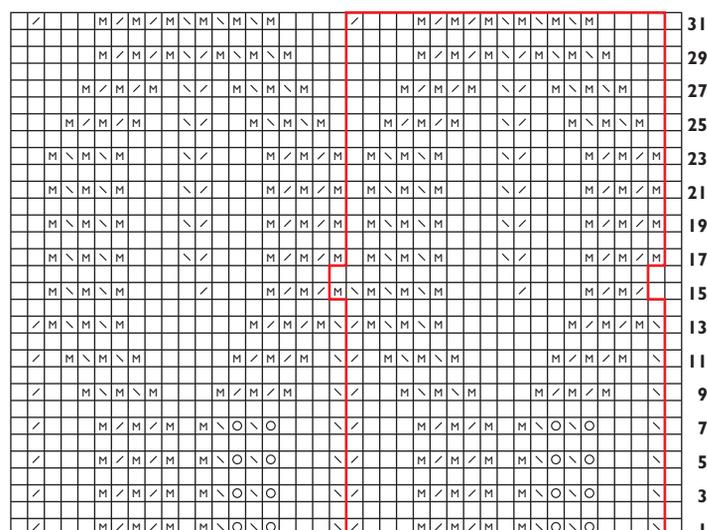
from \* to last 4 sts, k1, work (p1, k1) in M1 of previous row, p1, k1—2 sts inc'd; 117 (131, 147, 165) sts. Cont even until piece measures 7" (18 cm) from beg, ending with a RS row. Rep Inc Rows 1 and 2 once more—121 (135, 151, 169) sts. Cont even until piece measures 11 (11½, 12, 12½)" (28 [29, 30.5, 31.5] cm) from beg, ending with a RS row. **Shape armholes:** BO 4 sts at beg of next 2 rows—113 (127, 143, 161) sts rem. *Dec row:* (WS) Work 4 sts in patt, sl 1 wyb, k2tog, pssso, work in patt to last 7 sts, sl 1 wyb, k2tog, pssso, work rem 4 sts in patt—109 (123, 139, 157) sts. Work 1 row even. Rep last 2 rows 6 (7, 8, 9) more times—85 (95, 107, 121) sts rem. Cont even until armholes measure 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a WS row. **Shape neck and shoulders:** BO 5 (6, 7, 8) sts at beg of next 2 rows—75 (83, 93, 105) sts. Mark center 35 (39, 43, 49) sts for back neck. *Next row:* (RS) BO 5 (6, 7, 8) sts, work in patt to marked center sts, join new yarn and BO 35 (39, 43, 49) sts, work in patt to end. *Next row:* (WS) BO 5 (6, 7, 8) sts at beg of first section, work to end of first section in patt, then work even in patt across sts of second section—15 (16, 18, 20) sts at each side. At each armhole edge, BO 5 (6, 7, 8) sts once, then BO 5 (5, 6, 7) sts once, and at the same time at each neck edge, BO 5 sts once.

**Front**

Work as back until armholes measure 1" (2.5 cm), ending with a WS row; armhole shaping will not have been completed yet. Mark center 21 (25, 29, 31) sts for front neck. **Shape neck:** *Next row:* (RS) Including any armhole shaping at each side, if necessary, work in patt to marked center sts, join new ball of yarn and BO center 21 (25, 29, 31) sts, work in patt to end. Work even for 6 rows, cont armhole shaping while working sts at front neck without shaping. *Neck dec row:* (WS) In first section, work to last 7 sts, sl 1 wyb, k2tog, pssso, work rem 4 sts;

- k on RS; p on WS
- yo
- p on RS; k on WS
- sl 1 wyb on RS; sl 1 wyf on WS
- k2tog on RS; p2tog on WS
- M1 (see Stitch Guide)
- ssk on RS; ssp on WS
- RT (see Stitch Guide)
- pattern repeat

Chart 5



in second section, work 3 sts, sl 1 wyb, k2tog, pssso, work to end—2 sts dec'd at each neck edge. Work 5 rows even—30 (33, 37, 43) sts rem at each side; armhole shaping complete. Rep the last 6 rows of neck shaping 5 (5, 5, 6) more times—20 (23, 27, 31) sts rem each side. Cont even until armholes measure same as back to shoulders, ending with a WS row. **Shape shoulders:** At each armhole edge BO 5 (6, 7, 8) sts 3 times, then BO 5 (5, 6, 7) sts once.

### Sleeves

With smaller needles, CO 47 (51, 53, 57) sts. Work k1, p1 rib until piece measures 2½" (6.5 cm) from beg, inc 6 (6, 8, 8) sts evenly spaced on last RS row—53 (57, 61, 65) sts. Change to larger needles. **Next row:** (WS) Beg working in double-knit stitch patt. Work even in patt for 12 rows, ending with a RS row. **Inc Row 1:** (WS) K1, sl 1 wyb, M1, k1, \*sl 1 wyb, k1; rep from \* to last 2 sts, M1, sl 1 wyb, k1—2 sts



inc'd. **Inc Row 2:** (RS) K1, p1, work (k1, p1) in M1 of previous row, \*k1, p1; rep from \* to last 4 sts, k1, work (p1, k1) in M1 of previous row, p1, k1—2 sts inc'd; 57 (61, 65, 69) sts. Work 12 (10, 8, 6) rows even in patt. Rep the last 14 (12, 10, 8) rows 6 (7, 9, 11) more times—81 (89, 101, 113) sts. Cont even until piece measures 18 (18, 18½, 19)" (45.5 [45.5, 47, 48.5] cm) from beg, ending with a RS row. **Shape cap:** BO 4 sts at beg of next 2 rows—73 (81, 93, 105) sts rem. **Dec row:** (WS) Work 4 sts in patt, sl 1 wyb, k2tog, pssso, work in patt to last 7 sts, sl 1 wyb, k2tog, pssso, work 4 sts in patt—4 sts dec'd; 69 (77, 89, 101) sts rem. Work 1 row even. Rep the last 2 rows 6 (8, 10, 15) more times—45 (45, 49, 41) sts. Work dec row once more, then work 3 rows even. Rep the last 4 rows 2 (2, 5, 3) more times—33 (33, 25, 25) sts rem. Work dec row, then work 5 rows even. Rep the last 6 rows 1 (1, 0, 0) more time—25 (25, 21, 21) sts rem. Work dec row, then work 3 rows even. Rep the last 4 rows 1 (1, 0, 0) more time—17 sts. BO all sts.

### Finishing

Do not block pieces. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeve caps into armholes. Sew sleeve and side seams. **Neckband:** With size 7 (4.5-mm) cir needle and RS facing, pick up and knit 94 (99, 109, 119) sts as foll: 28 (29, 31, 36) sts across back neck, 27 (28, 31, 33) sts along left front neck edge, place marker (pm), 12 (14, 16, 17) sts across center front BO, pm, 27 (28, 31, 33) sts along right neck edge. Place marker to indicate beg of rnd and join.

**Rnds 1, 4, and 6:** Knit.

**Rnd 2:** \*Purl to 2 sts before first marker at front neck, [p2tog] 2 times, purl to 2 sts before next front neck marker, [p2tog] 2 times, purl to end—90 (95, 105, 115) sts rem.

**Rnds 3 and 7:** Purl.

**Rnd 5:** (Eyelet rnd) \*K1, ssk, yo, k2; rep from \*.

**Rnd 8:** Purl.

BO all sts as if to purl. **Tie:** With crochet hook (see Glossary, page 129, for crochet instructions), make a ch 31" (78.5 cm) long. Work 1 sl st in each ch. Fasten off. Beg and ending at center front, thread tie through eyelets around neckline. Weave in loose ends. ∞

MARI LYNN PATRICK designs and writes for the handknitting industry from her home in Baltimore, Maryland.



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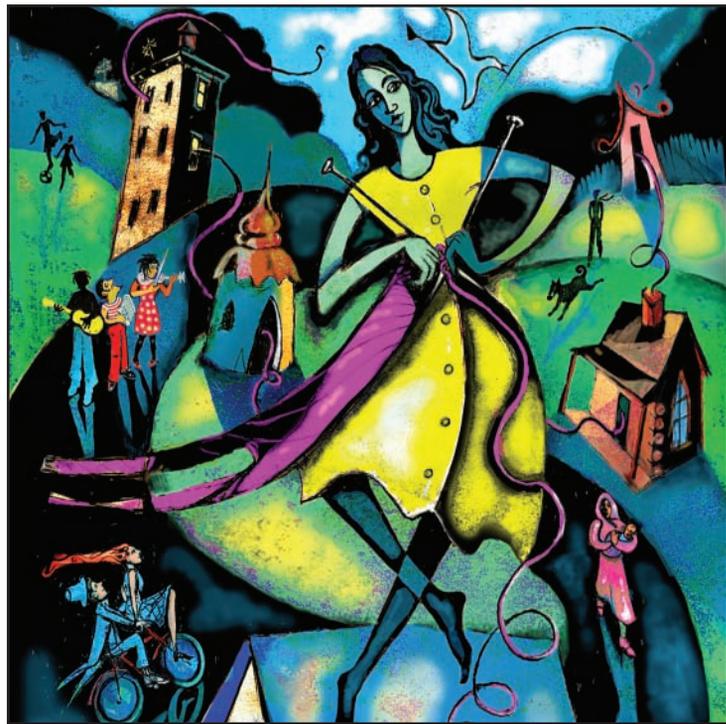
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# SHADOW TAM

design by VIVIAN HØXBRO

AN INTRIGUING KNITTING TECHNIQUE WORKED IN A COMBINATION of warm teal and soft olive green make an unusual tam. Garter stitch rows alternating with stockinette stitch form a subtle interplay of color, shadow, and texture. The hat is worked in a series of pie-shaped wedges shaped by short rows. You can make a smaller hat by eliminating a wedge, a larger hat by adding one or more. To learn more about the possibilities of this simple technique, look for Vivian's latest book, *Shadow Knitting*, available from Interweave Press in November.

**Finished Size** About 10½" (26.5 cm) in diameter across the top; brim measures 20" (51 cm) around, unstretched. To fit an adult.

**Yarn** Harrisville New England Knitter's Shetland (100% wool; 197 yd [180 m]/50 g): #15 loden blue (dark teal), #7 tundra (olive), 1 skein each.

**Needles** Size 3 (3.25 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle.

**Gauge** 26 sts and 28 rows = 4" (10 cm) in shadow pattern.

## Notes

Tam is constructed from 8 short-rowed wedge shapes.

Make the tam larger or smaller by adding or subtracting a wedge section. Each section added or removed will change the brim circumference by 2½" (6.5 cm).

When changing colors at the top of the crown (beg of RS rows), carry the yarns loosely and evenly along the back of the work to avoid puckering.

## Tam

With teal, CO 54 sts. Do not join; work back and forth in rows.

Row 1: (RS) Knit.

Row 2: K24, p30. Turn work, join olive with RS facing, and use the knitted method (see Glossary, page 128) to CO 5 sts with olive—59 sts.

Row 3: With olive, knit to last 4 sts (leaving last 4 sts unworked for edge of brim), turn. Yarn is in front of work. Bring yarn to back over right needle, creating a yo on right needle.

Row 4: With olive, k2, p18, k27, turn.

Row 5: With teal, knit to yo, k2tog (yo and next st), k3.

Row 6: With teal, k4, p2, k18, k27, turn.

Row 7: With olive, rep Row 3.

Row 8: With olive, k4, p16, k24, turn.

Row 9: With teal, rep Row 5.

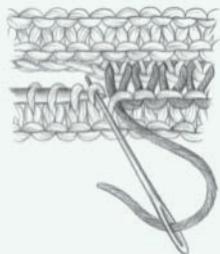
Row 10: With teal, k4, p4, k16, p24, turn.



Row 11: With olive, rep Row 3.  
 Row 12: With olive, k6, p14, k21, turn.  
 Row 13: With teal, rep Row 5.  
 Row 14: With teal, k4, p6, k14, p21, turn.  
 Row 15: With olive, rep Row 3.  
 Row 16: With olive, k8, p12, k18, turn.  
 Row 17: With teal, rep Row 5.  
 Row 18: With teal, k4, p8, k12, p18, turn.  
 Row 19: With olive, rep Row 3.  
 Row 20: With olive, k10, p10, k15, turn.  
 Row 21: With teal, rep Row 5.  
 Row 22: With teal, k4, p10, k10, p15, turn.  
 Row 23: With olive, rep Row 3.  
 Row 24: With olive, k12, p8, k12, turn.  
 Row 25: With teal, rep Row 5.  
 Row 26: With teal, k4, p12, k8, p12, turn.  
 Row 27: With olive, rep Row 3.  
 Row 28: With olive, k14, p6, k9, turn.  
 Row 29: With teal, rep Row 5.  
 Row 30: With teal, k4, p14, k6, p9, turn.  
 Row 31: With olive, rep Row 3.  
 Row 32: With olive, k16, p4, k6, turn.  
 Row 33: With teal, rep Row 5.  
 Row 34: With teal, k4, p16, k4, p6.  
 Row 35: With olive, rep Row 3.  
 Row 36: With olive, k18, p2, k3.  
 Row 37: With teal, rep Row 5.  
 Row 38: With teal, k4, p18, k2, p3. Break yarn.  
 Row 39: With olive, rep Row 3.  
 Row 40: With olive, knit to end of row.  
 Row 41: Rejoin teal, and with RS facing, rep Row 5.  
 Row 42: With teal, k24, p30.  
 Rep Rows 3–42 seven more times (do not rep Rows 1 and 2), then rep Rows 3–40 once more. Graft live sts of last row to CO edge (see below). Gather olive selvage sts of topknot in center of crown tightly tog to close. Weave in loose ends. Block tam using a dinner plate or circle of cardboard cut to correct size. ∞

### Graft Live Stitches to CO Edge

Working from right to left, bring threaded tapestry needle under first stitch of cast-on edge, \*bring tapestry needle through first stitch on the needle as if to knit, and slip stitch off needle. Then bring tapestry needle through next stitch on needle as if to purl and leave stitch on needle. Bring tapestry needle back down through same stitch of cast-on edge, from the top, and then up through the next cast-on stitch. Repeat from \* until no stitches remain.



VIVIAN HØXBRO is the author of *Domino Knitting* (Interweave Press, 2002) and *Shadow Knitting* (Interweave Press, fall 2004). She lives in Copenhagen, Denmark.

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## Brittany

# SWEET AND LOWDOWN CHAIR

design by VÉRONIK AVERY

VÉRONIK AVERY HAD BEEN SEARCHING for an innovative idea for handknitted home décor when she stumbled upon an inexpensive contemporary chair from Ikea. The knitted covers are designed to stretch over the chair's frame, hiding the fabric portions of the chair's seat and back. The simple, square shape of the pieces lends itself well to panels of traditional cable and texture patterns. If you don't want to buy the chair, the covers can easily be adapted for pillows or afghans, but, says Véronik, "a knitted chair is so much more unusual!"

**Finished Size** Back: about 24" (61 cm) wide and 21½" (54.5 cm) long. Seat: about 24" (61 cm) wide and 29½" (75 cm) long.

**Yarn** Lion Brand Fishermen's Wool (100% wool; 465 yd [425 m]/8 oz [227 g]): #098 natural, 7 balls (used double).

**Needles** Size 10 (6 mm): straight and 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain correct gauge.

**Notions** Cable needle (cn); tapestry needle; two 22" (56-cm) separating zippers; sharp-pointed sewing needle and matching sewing thread; Ikea Oppala chair frame (available from [www.ikea-usa.com](http://www.ikea-usa.com)).

**Gauge** 15 sts and 24 rows = 4" (10 cm) in St st with yarn doubled; 30-st side cables panel measures 6" (15 cm) wide; 50-st center cable panel for chair back measures 10" (25.5 cm) wide.

## Stitch Guide

**Garner Rib:** (worked in the rnd; multiple of 2 sts + 1)

*Rnd 1:* \*K1, p1; rep from \* to last st, k1.

*Rnd 2:* Knit.

Repeat Rnds 1 and 2 for pattern.

## Back

With two strands of yarn held tog and cir needle, CO 206 sts. Place marker (pm) and join, being careful not to twist sts. *Set-up row:* P1, pm, work 30 sts according to set-up rnd of Side Cables chart (page 92), pm, work 50 sts according to set-up rnd of Center Cable chart, pm, work 30 sts according to set-up rnd of Side Cables chart, pm, p1, work in St st to end. Do not rep set-up rnds. Maintaining a single purl st on each side of the cable patts and keeping rem sts in St st, work as charted until a total of 107 rnds have been completed (not counting set-up rnd), ending with Rnd 17 of Side Cables chart and Rnd 35 of Center Cable chart. *Dec rnd:* P1, slip marker (sl m), \*ssk, k2, k2tog, p1, k1, ssk, k9, k3tog, k1, p1, ssk, k2, k2tog, sl m\*, work 22 sts in established patt, k1, k2tog, ssk, k1, work 22 sts in established patt, sl m; rep from \* to \* once, p1, knit to end—190 sts rem; 23 sts in each side cable panel, 48 sts in center cable panel, 1 purl st at each side of cables, 94 sts in St st. Turn piece inside out. Fold cir needle in half with 95 sts on each half, and working with 1 spare straight needle, use the three-needle method (see Glossary, page 129) to BO sts tog across top. **Ribbed lower edging:** Turn piece right side out again. With cir needle, RS facing, and beg at single purl st to the right of cable panels, pick up and knit 206 sts evenly spaced along CO edge. Place m and join for working in the rnd. *Dec rnd:* K1 tbl (through back loop), p1, [k2tog tbl, p1]

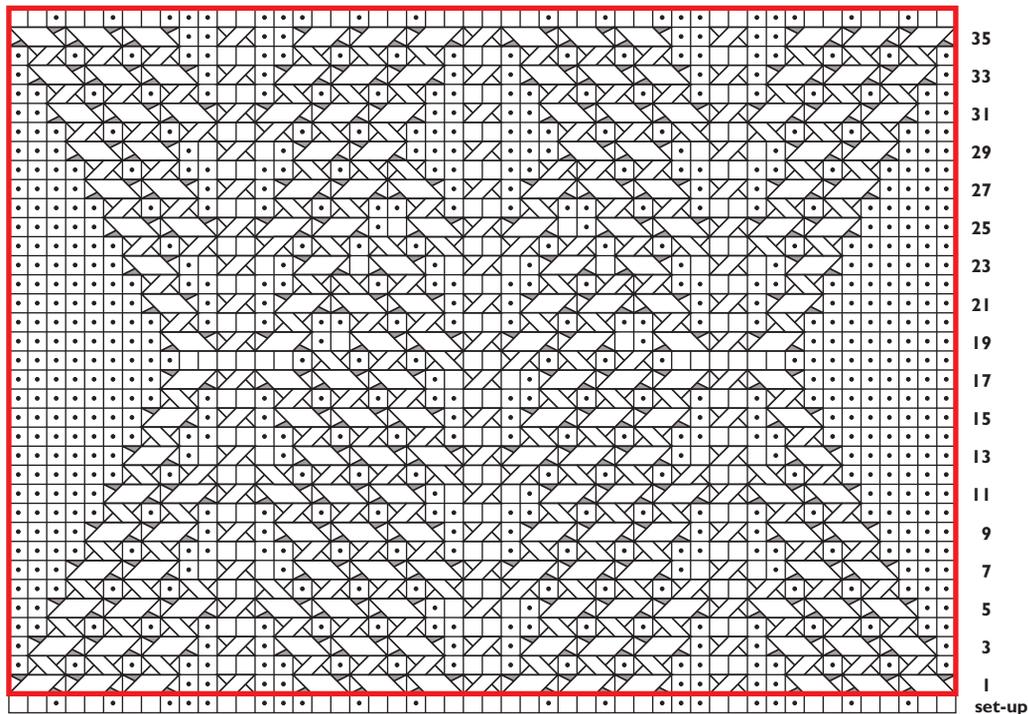
2 times, k1 tbl, p1, [k2tog tbl, p1] 5 times, k1 tbl, p1, [k2tog tbl, p1] 2 times, [k1 tbl, p1] 24 times, [k2tog tbl, p1] 2 times, k1 tbl, p1, [k2tog tbl, p1] 5 times, k1 tbl, p1, [k2tog tbl, p1] 2 times, \*k1 tbl, p1; rep from \* to end—188 sts rem. Cont in k1 tbl, p1 twisted rib in the rnd as established until piece measures about 21½" (54.5 cm) from three-needle BO seam, ending last rnd 6 sts before end-of-rnd marker. *Next row:* BO 6 sts, remove m, BO 101 sts, work as established to end—81 sts rem. Work back and forth in k1 tbl, p1 twisted rib in rows as foll:  
*Row 1:* (RS) \*P1, k1 tbl; rep from \* to last st, end p1.  
*Row 2:* \*K1, p1 tbl; rep from \* to last st, end k1.  
Rep Rows 1 and 2 a total of 7 times, then work Row 1 once more—15 rows. BO all sts in rib patt.

## Seat

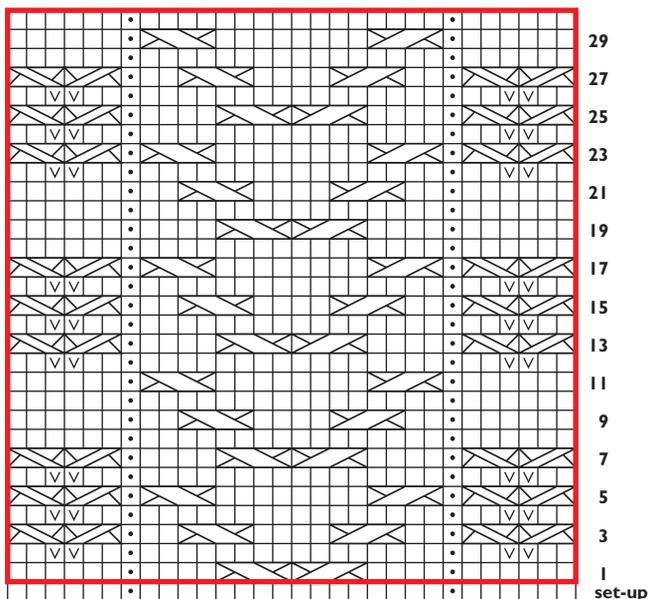
With two strands of yarn held tog and straight needles, CO 81 sts. Work k1 tbl, p1 twisted rib back and forth in rows as foll:  
*Row 1:* (WS) \*K1, p1 tbl; rep from \* to last st, end k1.  
*Row 2:* \*P1, k1 tbl; rep from \* to last st, end p1.  
Rep Rows 1 and 2 a total of 7 times, then work Row 1 once more—15 rows. Cut yarn and set aside. With yarn doubled and cir needle, CO 107 sts. *Next row:* \*K1 tbl, p1; rep from \* to last st, end k1 tbl; work across sts on straight needle as \*\*p1, k1 tbl; rep from \*\* to last st, end p1—188 sts. Place m and join for working in the rnd. Cont in k1 tbl, p1 twisted rib as established until piece measures about 2½" (6.5 cm) from joining rnd, or about 4¾" (12 cm) from beg of flap. Set up patt as foll: K9, pm, k89, pm, p1, pm, work 30 sts according to set-up rnd of Side Cables chart, pm, p1, pm, work 35 sts in garter rib (see Stitch Guide), pm, p1, pm, work 22 sts according to set-up rnd of Side Cables chart, remove previous end-of-rnd marker, work rem 8 sts to finish set-up rnd of Side Cables chart, pm, p1—final m indicates new beg of rnd. Do not rep set-up rnd. Maintaining single purl sts bet markers as established and keeping rem sts in St st, work side cables and garter rib patts as established until piece measures 29¼" (74.5 cm) from beg of cable patt, end having just worked a non-cable-crossing rnd. *Dec rnd:* K89, k2tog, k5, p1, [ssk, k4, k2tog] 2 times, work 51 sts in patt, [ssk, k4, k2tog] 2 times, p1, k5, ssk—178 sts rem. Turn piece inside out. Fold cir needle in half with 89 sts on each half, and working with a spare straight needle, work the three-needle method to BO sts tog across the top.



## Center Cable



## Side Cables



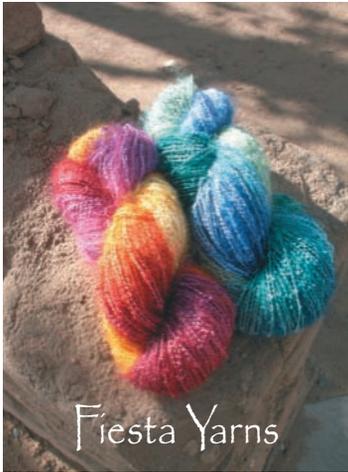
- knit
- purl
- sl 1 as if to purl with yarn in back
- pattern repeat
- 1/1 RC: sl 1 st onto cn and hold in back, k1, k1 from cn
- 1/1 LC: sl 1 st onto cn and hold in front, k1, k1 from cn
- 1/2RC: sl 2 sts onto cn and hold in back, k1, k2 from cn
- 1/2LC: sl 1 st onto cn and hold in front, k2, k1 from cn
- 2/1RPC: sl 1 st onto cn and hold in back, k2, p1 from cn
- 2/1LPC: sl 2 sts onto cn and hold in front, p1, k2 from cn
- 2/2RC: sl 2 sts onto cn and hold in back, k2, k2 from cn
- 2/2LC: sl 2 sts onto cn and hold in front, k2, k2 from cn

## Finishing

Weave in loose ends. Wet-block and allow to air dry on chair frame, adjusting so that pattern lines up with frame. **Insert zipper:** (see Glossary, page 129) Pin the half of the separating zipper with the zipper pull to the RS of the chair back edging, centering it below the cable patts, lining up the edge of the zipper tape with the CO edge, and stretching the knitted fabric slightly to fit the chair. Remove chair back from frame and hand-sew first half of zipper in place using a whipstitch along edge of tape, then backstitch along the center of the zipper tape. Lay chair back flat with front edge slightly overlapping ribbed extension.

Pin other half of zipper in place, lining up edges as before. Sew zipper in place using whipstitch and backstitch. Rep for chair seat, sewing first half of zipper to ribbed extension at base of front side of chair seat centered below the cable patts, and second half of zipper centered on St st face of chair seat. ∞

VÉRONIK AVERY is never at a loss for what to knit. For Véronik, the challenge is deciding which idea to pursue next.



Hand-Dyed

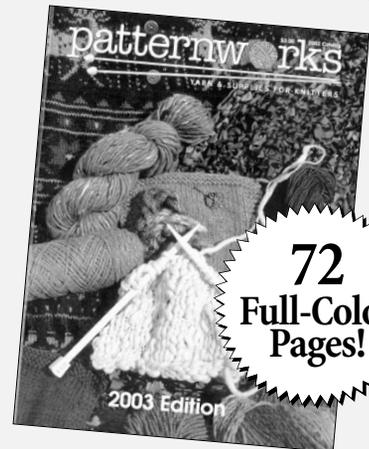
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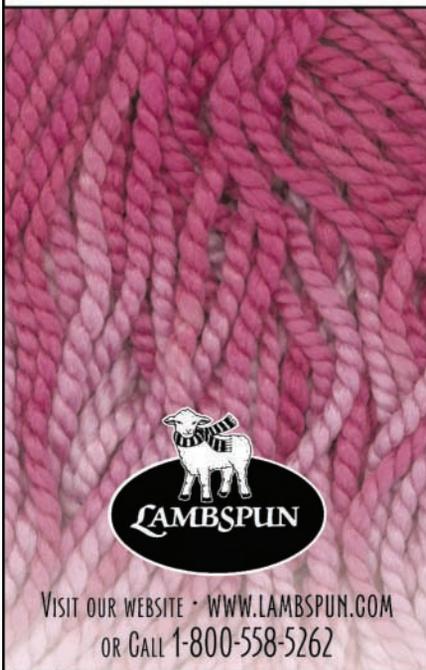
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Preserve the Art



# LACE & TUCK ENSEMBLE

design by SHIRLEY PADEN

SHIRLEY PADEN NEVER FAILS TO COMBINE STITCH PATTERN AND SILHOUETTE in pleasing harmony: this time in an elegant sweater-and-capelet duo. For the fitted, feminine under-sweater, she has used a delicate chevron lace pattern in a classic round yoke pullover. Tuck stitches add texture to the yoke and graceful, belled sleeves fall over the wrists. For added drama, Shirley gave the sweater a matching shoulder-hugging capelet, also worked in the round in a tuck-stitch pattern. In a light, alpaca yarn, the sweater and capelet are lofty and warm.

**Finished Size** 34 (37½, 41½, 45)" (86.5 [95, 105.5, 114.5] cm) bust/chest circumference. Sweater shown measures 34" (86.5 cm).

**Yarn** Indiecita Alpaca 3-Ply Sport (100% Peruvian alpaca; 185 yd [169 m]/50 g): #207 beige, 9 (10, 11, 12) balls (for both sweater and capelet). Yarn distributed by Plymouth Yarns.

**Needles** Sweater body and sleeves—Sizes 9, 10, and 10½ (5.5, 6, and 6.5 mm): straight. Sweater yoke—Size 4 (3.5 mm): 40" (120-cm) circular (cir); size 7 (4.5 mm): 24" (60-cm) cir; and size 9 (5.5 mm): 32" (80-cm) cir. Capelet—Size 4 (3.5 mm): 40" (120-cm) cir; sizes 7 and 9 (4.5 and 5.5 mm): 32" (80-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; marker (m); size E/4 (3.5-mm) crochet hook; tapestry needle.

**Gauge** 30 sts and 49 rows = 7" (18 cm) in chevron lace patt from chart on size 9 (5.5-mm) needles; 28 sts and 45 rows = 6" (15 cm) in tuck st patt on size 9 (5.5-mm) needles.

## Stitch Guide

**Ssk:** Slip 3 sts individually as if to knit, return slipped sts to left needle and knit them together through their back loops.

**Ssp:** Slip 2 sts individually as if to knit, return slipped sts to left needle and purl them together through their back loops.

**Sssp:** Slip 3 sts individually as if to knit, return slipped sts to left needle and purl them together through their back loops.

**Tuck Preparation:** (tuck prep) Work new sts for next row, and *at the same time* slip the sts from the row just worked onto a holding needle as foll: Hold both cir needles parallel with larger needle in front. With the larger cir needle, knit the next st on the left needle as usual, but do not remove the old st from the needle. Bring yarn to back between needles, and slip the old st onto smaller cir needle—new st for this row is on larger cir needle; st from previous row is on smaller cir needle held at back of work. Where you see “tuck X” in the directions, work the tuck prep over the indicated number of sts. The tuck prep sts will be on the smaller cir needle, arranged in groups with gaps between them. These sts are not worked on the rnds between the tuck prep rnd and the tuck rnd.

**Tuck Stitch:** (tuck) Hold the smallest cir needle parallel to and behind the largest cir needle as if to work a three-needle bind-off (see Glossary, page 129). Insert the right tip of largest cir needle through the next st on both needles and knit these 2 sts tog, slipping both original sts from needles. As you work, be sure that each pair of sts you knit together was original-

ly formed from the same st on the tuck preparation row. Where you see “tuck X” in the directions, work tuck over the indicated number of sts. When all sts have been tucked, the smallest cir needle can be removed from the work until it is needed again on the next tuck preparation row.

**Picot Crochet:** (see Glossary, page 129, for crochet instructions) \*3 sc, 3 ch, 1 sl st in same space as the last sc; rep from \*.

## Notes

The knitted cast-on method is used at the bottom of each piece to provide sufficient elasticity for the lace pattern. Be sure to place the newly cast-on stitches correctly onto the needle so they will not be worked as twisted stitches on the first row.

The back and front contain an exact number of rows, with no allowance for adjusting the length, so that the lace pattern for the body ends on a specific row. The sweater yoke and capelet contain an exact number of rows or rounds in order to accommodate the planned decreases for each neckline.

A garter-stitch selvedge (knit every row) is worked at each side; the selvedge stitches are not shown on chart.

Work increases and decreases for waist and sleeve shaping inside selvedge stitches.

Work single decreases as follows: (RS) K1 (selvedge st), ssk (see Glossary, page 129), work in patt to last 3 sts, k2tog, k1 (selvedge st); (WS) K1, p2tog, work in patt to last 3 sts, ssp, k1.

Work double decreases as foll: (RS) K1 (selvedge st), sssp (see Stitch Guide), work to last 4 sts, k3tog, k1 (selvedge st); (WS) K1, p3tog, work to last 4 sts, sssp (see Stitch Guide), k1.

If there are not enough stitches as a result of shaping or sizing to work a yarnover or decrease with its companion decrease or yarnover, work the stitches in stockinette stitch (St st). For example, on the Arrowhead Lace chart, the sleeve for size 41½" begins 1 stitch before the red pattern repeat box. This stitch is a k2tog on Row 1, but this size does not have enough stitches to work the companion yarnover that appears 2 stitches to the right on Row 1. Instead, work the first stitch of Row 1 for this size as k1 to keep the stitch count consistent.

## SWEATER

### Back

With smallest straight needles (suggested size 9 [5.5-mm]) and using the knitted method (see Glossary, page 128), CO 75 (83, 91, 99) sts. *Next row:* K1, purl to last st, k1. Maintaining 1





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selvage st in garter st at each side, work Row 1 of Arrowhead Lace chart (page 100) over center 73 (81, 89, 97) sts, beg and end where indicated on chart. Work 7 more rows even as charted—8 lace rows total. **Shape waist:** Dec row: Cont in patt, dec 1 st each end of needle inside selvage sts (see Notes)—2 sts dec'd. Work 8 rows even in patt. Rep dec row, then work 9 rows even. Rep the last 10 rows once more. Rep dec row, ending with Row 8 of chart—67 (75, 83, 91) sts rem; 38 rows lace patt rows completed. Work even for 10 rows, ending with Row 8 of chart—piece should measure 7" (18 cm) from beg. **Inc row:** Inc 1 st each end of needle, working new sts in patt—2 sts inc'd. Work 10 rows even. Rep inc row, then work 9 rows even. Rep the last 10 rows once. Rep inc row, ending with Row 10 of chart—75 (83, 91, 99) sts; 80 lace patt rows completed. Work even for 14 rows, ending with Row 4 of chart—piece should measure about 13½" (34.5 cm) from beg; 94 lace patt rows completed. **Shape raglan:** BO 3 sts at beg of next 2 rows—69 (77, 85, 93) sts rem. **For size 34" only:** Dec 1 st each end of needle on next RS row—2 sts dec'd. Work 5 rows even. Rep the last 6 rows once more—65 sts rem. Rep dec row, then work 1 row even—63 sts rem. **For size 37½" only:** Dec 1 st each end of needle on next RS row—2 sts dec'd. Work 3 rows even. Rep dec row, then work 1 row even. Rep the last 2 rows 5 more times—63 sts rem. **For size 41½" only:** Dec 2 sts each end of needle on next RS row (see double decrease under Notes)—4 sts dec'd. Work 1 row even. Dec 1 st each end of needle on next RS row—2 sts dec'd. Work 1 row even. Rep the last 2 rows 8 more times—63 sts rem. **For size 45" only:** Dec 2 sts each end of needle on next RS row (see double decrease under Notes)—4 sts dec'd. Work 1 row even. Rep the last 2 rows 3 more times. Dec 1 st each end of needle on next RS row—2 sts dec'd. Work 1 row even. Rep the last 2 rows 6 more times—63 sts rem. **For all sizes:** Armholes should measure about 2¼ (2½, 3, 3½)" (5.5 [6.5, 7.5, 9] cm); 16 (18, 22, 24) lace patt rows completed from beg of armhole shaping (including initial BO rows); 110 (112, 116, 118) lace patt rows total, ending with Row 10 (2, 6, 8) of chart. Place all sts on holder.

## Front

Work as back.

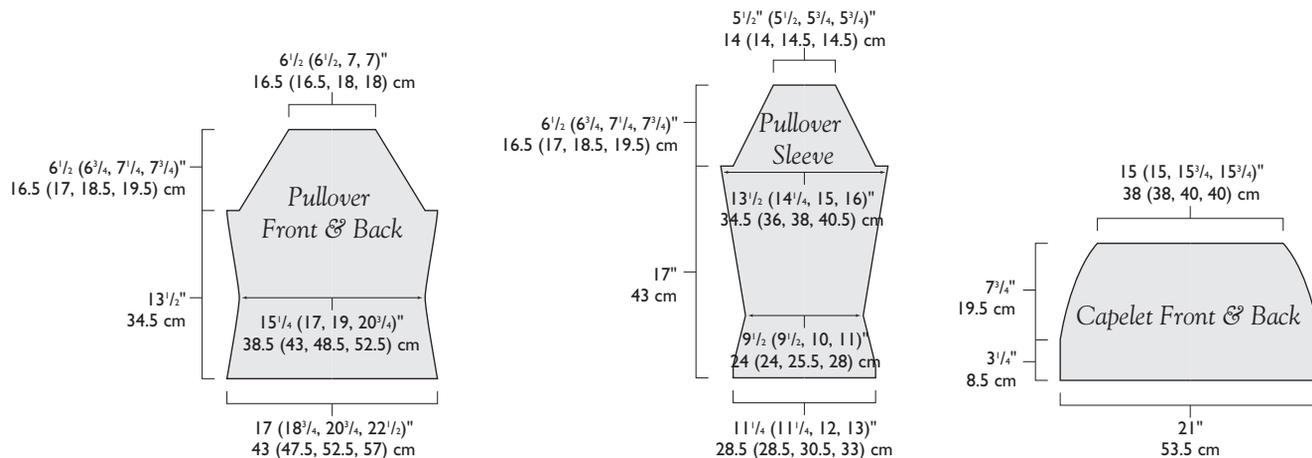
## Sleeves

With largest straight needles (suggested size 10½ [6.5 mm]) and using the knitted method, CO 43 (43, 45, 49) sts. **Next row:** K1,

purl to last st, k1. Maintaining 1 selvage st in garter st at each side, work Row 1 of Arrowhead Lace chart over center 41 (41, 43, 47) sts, beg and end as indicated for your size. Work 23 more rows even as charted—24 lace patt rows completed; piece should measure about 4" (10 cm) from beg. Change to medium-size straight needles (suggested size 10 [6 mm]) and work even for 6 rows—piece should measure about 5" (12.5 cm) from beg; 30 lace patt rows completed, ending with Row 10 of chart. Change to smallest straight needles (suggested size 9 [5.5 mm]). **Inc row:** Inc 1 st each end of needle inside selvage sts, working new sts in patt—2 sts inc'd. Work 7 (6, 5, 5) rows even. Rep the last 8 (7, 0, 0) rows 4 (3, 0, 0) times—53 (51, 47, 51) sts. Rep inc row, then work 8 (7, 6, 6) rows even. Rep the last 9 (8, 7, 7) rows 3 (5, 9, 9) times—61 (63, 67, 71) sts. Work even for 8 rows—114 lace patt rows completed; piece should measure about 17" (43 cm) from beg. **Shape raglan:** BO 3 sts at beg of next 2 rows—55 (57, 61, 65) sts rem. **For size 34" only:** Work 6 rows even. Dec 1 st each end of needle on next row—2 sts dec'd. Work 5 rows even. Work dec row once more, then work 1 row even—51 sts rem. **For size 37½" only:** Dec 1 st each end of needle on next row—2 sts dec'd. Work 5 rows even. Dec 1 st each end of needle on next row, then work 7 rows even. Dec 1 st each end of needle on next row, then work 1 row even—51 sts rem. **For size 41½" only:** Work 2 rows even. Dec 1 st each end of needle on next row—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 3 times. Dec 1 st each end of needle on next row, then work 1 row even—51 sts rem. **For size 45" only:** Dec 1 st each end of needle on next row—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 3 times. Dec 1 st each end of needle on next row, then work 1 row even. Rep the last 2 rows 2 more times—51 sts rem. **For all sizes:** Raglan measures about 2¼ (2½, 3, 3½)" (5.5 [6.5, 7.5, 9] cm); 16 (18, 22, 24) lace patt rows completed from beg of raglan shaping (including initial BO rows); 130 (132, 136, 138) lace patt rows total, ending with Row 10 (2, 6, 8) of chart. Place sts on holder.

## Yoke

Block pieces to measurements. With yarn threaded on a tapestry needle, sew sleeves to back and front along raglan lines. Sew side and sleeve seams. Return held sts to largest 32" (80-cm) cir needle (suggested size 9 [5.5 mm]) with RS facing so that rnd beg with sts for left sleeve (at seam between left sleeve and back). **Joining rnd:** Sl 1, k49 left sleeve sts, k2tog (last st of left sleeve with first st of front), k61 front sts, k2tog (last front st with first st



of right sleeve), k49 right sleeve sts, k2tog (last st of right sleeve with first st of back), k61 back sts, k2tog (last st of back with slipped first st of left sleeve)—224 sts total. Place marker (pm) to indicate beg of rnd. All yoke rnds are worked with largest 32" (80-cm) cir needle, except for tuck preparation rnds, which are worked with both largest and smallest 32" (80-cm) needles (see Stitch Guide).  
**Rnds 1 and 2:** Knit.

**Rnd 3:** (tuck prep rnd) \*Tuck prep 8 (see Stitch Guide), k8; rep from \*—224 sts on largest cir needle; 14 groups of 8 sts each on smallest cir needle.

**Rnds 4–6:** Knit.

**Rnd 7:** (tuck rnd) \*Tuck 8 (see Stitch Guide), k8; rep from \*—224 sts on largest cir needle; smallest cir needle is empty and can be removed from the work.

**Rnd 8:** (dec rnd) \*K6, k2tog; rep from \*—196 sts rem.

**Rnds 9–10:** Knit.

**Rnd 11:** (tuck prep rnd) \*K7; tuck prep k7; rep from \*—196 sts on largest cir needle; 14 groups of 7 sts each on smallest cir needle.

**Rnds 12–14:** Knit.

**Rnd 15:** (tuck rnd) \*K7, tuck 7; rep from \*—196 sts on largest cir needle only.

**Rnd 16:** (dec rnd) \*K5, k2tog; rep from \*—168 sts rem.

**Rnds 17 and 18:** Knit.

**Rnd 19:** (tuck prep rnd) \*Tuck prep 6, k6; rep from \*—168 sts on largest cir needle; 14 groups of 6 sts on smallest cir needle.

**Rnds 20–22:** Knit.

**Rnd 23:** (tuck rnd) \*Tuck 6, k6; rep from \*—168 sts on largest cir needle only.

Cont as indicated for your size below.

**Sizes 34" and 37½" only:**

**Rnd 24:** (dec rnd) \*K4, k2tog; rep from \*—140 sts rem.

**Rnds 25 and 26:** Knit.

**Rnd 27:** (tuck prep rnd) \*K5, tuck prep 5; rep from \*—140 sts on largest cir needle; 14 groups of 5 sts on smallest cir needle.

**Rnds 28–30:** Knit.

**Rnd 31:** (tuck rnd) \*K5, tuck 5; rep from \*—140 sts on largest cir needle only.

**Rnd 32:** (dec rnd) \*K3, k2tog; rep from \*—112 sts rem. Skip to for all sizes below.

**Sizes 41½" and 45" only:**

**Rnd 24:** (dec rnd) \*K10, k2tog, [k4, k2tog] 2 times; rep from \*—147 sts rem.

**Rnds 25 and 26:** Knit.

**Rnd 27:** (tuck prep rnd) \*K5, tuck prep 6, k5, tuck prep 5; rep from \*—147 sts on largest cir needle; 7 groups of 6 and 5 sts alternately on smallest cir needle.

**Rnds 28–30:** Knit.

**Rnd 31:** (tuck rnd) \*K5, tuck 6, k5, tuck 5; rep from \*—147 sts on largest cir needle only.

**Rnd 32:** (dec rnd) \*K4, k2tog, [k3, k2tog] 3 times \*—119 sts rem.

**For all sizes:** Work 1 rnd even. Change to medium-size cir needle (suggested size 7 [4.5 mm]) and work 2 rows in k1, p1 rib. BO all sts in rib.

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## Finishing

With crochet hook (see Glossary, page 129, for crochet instructions), work 1 row picot crochet (see Stitch Guide) around neck edge, working in every BO st. Weave in loose ends. Lightly steam-block.

## CAPELET

With largest 32" (80-cm) cir needle (suggested size 9 [5.5 mm]) and using the knitted method (see Glossary, page 128), CO 196 sts. Place marker (pm) to indicate beg of rnd and join, being careful not to twist sts.

Rnds 1 and 2: Knit.

Rnd 3: (tuck prep rnd) \*Tuck prep 7, k7; rep from \*—196 sts on largest cir needle; 14 groups of 7 sts on smallest cir needle.

Rnds 4–6: Knit.

Rnd 7: (tuck rnd) \*Tuck 7, k7; rep from \*—196 sts on largest cir needle only.

Rnds 8–10: Knit.

Rnd 11: (tuck prep rnd) \*K7, tuck prep k7; rep from \*—196 sts on largest cir needle; 14 groups of 7 sts on smallest cir needle.

Rnds 12–14: Knit.

Rnd 15: (tuck rnd) \*K7, tuck 7; rep from \*—196 sts on largest cir needle only.

Rnd 16: Knit.

Rnds 17–23: Rep Rnds 1–7.

Rnd 24: (dec rnd) \*K2tog, k26; rep from \*—189 sts rem.

Rnds 25 and 26: Knit.

Rnd 27: (tuck prep rnd) \*K6, tuck prep 7, k7, tuck prep 7; rep from \*—189 sts on largest cir needle; 14 groups of 7 sts each on smallest cir needle.



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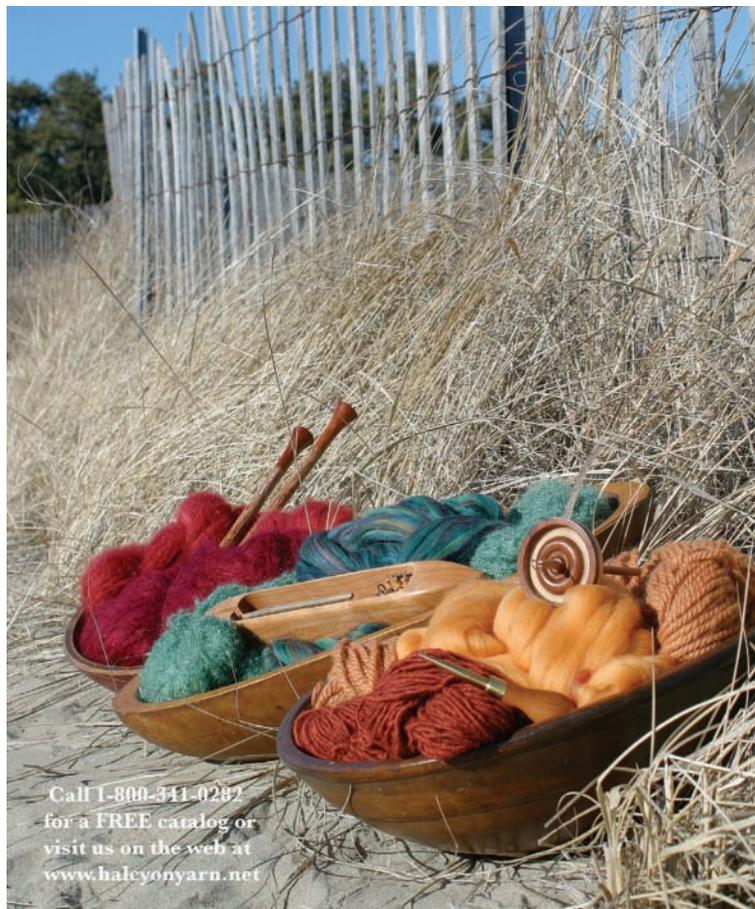
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Rnds 28–30: Knit.  
 Rnd 31: (tuck rnd) \*K6, tuck 7, k7, tuck 7; rep from \*—189 sts on largest cir needle only.  
 Rnd 32: (dec rnd) \*K20, k2tog, k5; rep from \*—182 sts rem.  
 Rnds 33 and 34: Knit.  
 Rnd 35: (tuck prep rnd) \*Tuck prep 6, k7, tuck prep 7, k6; rep from \*—182 sts on largest cir needle; 7 groups of 6 and 7 sts each alternately on smallest cir needle.  
 Rnds 36–38: Knit.  
 Rnd 39: (tuck rnd) \*Tuck 6, k7, tuck 7, k6; rep from \*—182 sts on largest cir needle only.  
 Rnd 40: (dec rnd) \*K13, k2tog, k11; rep from \*—175 sts rem.  
 Rnds 41 and 42: Knit.  
 Rnd 43: (tuck prep rnd) \*K6, tuck prep 7, k6, tuck prep 6; rep from \*—175 sts on largest cir needle; 7 groups of 7 and 6 sts each alternately on smallest cir needle.  
 Rnds 44–46: Knit.  
 Rnd 47: (tuck rnd) \*K6, tuck 7, k6, tuck 6; rep from \*—175 sts on largest cir needle only.  
 Rnd 48: (dec rnd) \*K6, k2tog, k17; rep from \*—168 sts rem.  
 Rnds 49 and 50: Knit.  
 Rnd 51: (tuck prep rnd) \*Tuck prep 6, k6; rep from \*—168 sts on largest cir needle; 14 groups of 6 sts on smallest cir needle.  
 Rnds 52–54: Knit.  
 Rnd 55: (tuck rnd) \*Tuck 6, k6; rep from \*—168 sts on largest cir needle only.  
 Cont as indicated for your size.

**Sizes 34" and 37½" only:**

Rnd 56: (dec rnd) \*K2tog, k22; rep from \*—161 sts rem.  
 Rnds 57 and 58: Knit.  
 Rnd 59: (tuck prep rnd) \*K5, tuck prep 6, k6, tuck prep 6; rep from \*—161 sts on largest cir needle; 14 groups of 6 sts on smallest cir needle.

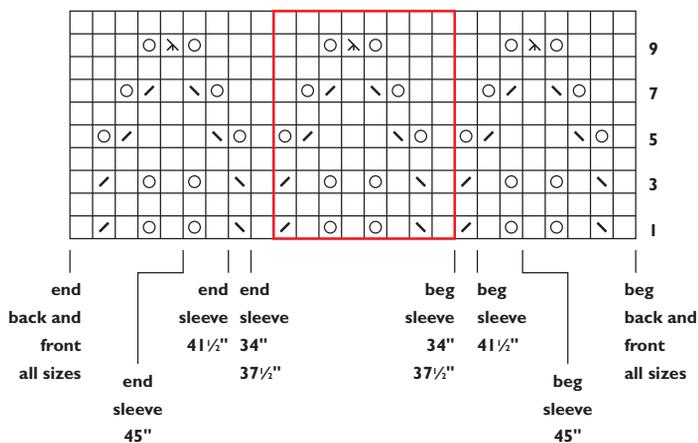
Rnds 60–62: Knit.  
 Rnd 63: (tuck rnd) \*K5, tuck 6, k6, tuck 6; rep from \*—161 sts on largest cir needle only.  
 Rnd 64: (dec rnd) \*K17, k2tog, k4; rep from \*—154 sts rem.  
 Rnds 65 and 66: Knit.  
 Rnd 67: (tuck prep rnd) \*Tuck prep 5, k6, tuck prep 6, k5; rep from \*—154 sts on largest cir needle; 7 groups of 5 and 6 sts each alternately on smallest cir needle.  
 Rnds 68–70: Knit.  
 Rnd 71: (tuck rnd) \*Tuck 5, k6, tuck 6, k5; rep from \*—154 sts on largest cir needle only.  
 Rnd 72: (dec rnd) \*K11, k2tog, k9; rep from \*—147 sts rem.  
 Rnds 73 and 74: Knit.  
 Rnd 75: (tuck prep rnd) \*K5, tuck prep 6, k5, tuck prep 5; rep from \*—147 sts on largest cir needle; 7 groups of 6 and 5 sts each alternately on smallest cir needle.  
 Rnds 76–78: Knit.  
 Rnd 79: (tuck rnd) \*K5, tuck 6, k5, tuck 5; rep from \*—147 sts on largest cir needle only.  
 Rnd 80: (dec rnd) \*K5, k2tog, k14; rep from \*—140 sts rem. Skip to all sizes below.

**Sizes 41½" and 45" only:**

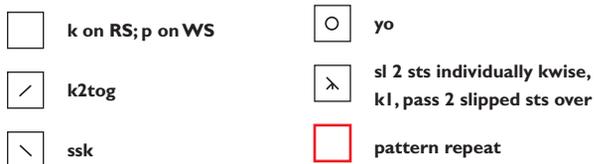
Rnds 56–58: Knit.  
 Rnd 59: (tuck prep rnd) \*K6, tuck prep 6; rep from \*—168 sts on largest cir needle; 14 groups of 6 sts on smallest cir needle.  
 Rnds 60–62: Knit.  
 Rnd 63: (tuck rnd) \*K6, tuck 6; rep from \*—168 sts on largest cir needle only.  
 Rnd 64: (dec rnd) \*K2tog, k22; rep from \*—161 sts rem.  
 Rnds 65 and 66: Knit.  
 Rnd 67: (tuck prep rnd) \*Tuck prep 5, k6, tuck prep 6, k6; rep from \*—161 sts on largest cir needle; 7 groups of 5 and 6 sts each alternately on smallest cir needle.  
 Rnds 68–70: Knit.  
 Rnd 71: (tuck rnd) \*Tuck 5, k6, tuck 6, k6; rep from \*—161 sts on largest cir needle.  
 Rnd 72: (dec rnd) \*K21, k2tog; rep from \*—154 sts rem.  
 Rnds 73 and 74: Knit.  
 Rnd 75: (tuck prep rnd) \*K5, tuck prep 6, k6, tuck prep 5; rep from \*—154 sts on largest cir needle; 7 groups of 6 and 5 sts each alternately on smallest cir needle.  
 Rnds 76–78: Knit.  
 Rnd 79: (tuck rnd) \*K5, tuck 6, k6, tuck 5; rep from \*—154 sts on largest cir needle only.  
 Rnd 80: (dec rnd) \*K11, k2tog, k9; rep from \*—147 sts rem.

**All sizes:** Knit 1 rnd even without shaping. Change to medium-size cir needle (suggested size 7 [4.5 mm]) and work 2 rows in k1, p1 rib. BO all sts in patt.

*Arrowhead Lace*



**Note:** Selvedge sts are not shown on chart.



**Finishing**

With crochet hook (see Glossary, page 129, for crochet instructions) and RS facing, work 1 row of picot crochet (see Stitch Guide) around neck edge, working in every BO st. Rep for lower edge of capelet. Weave in loose ends. Lightly steam-block.

SHIRLEY PADEN is the owner of Shirley Paden Custom Knits in New York City.

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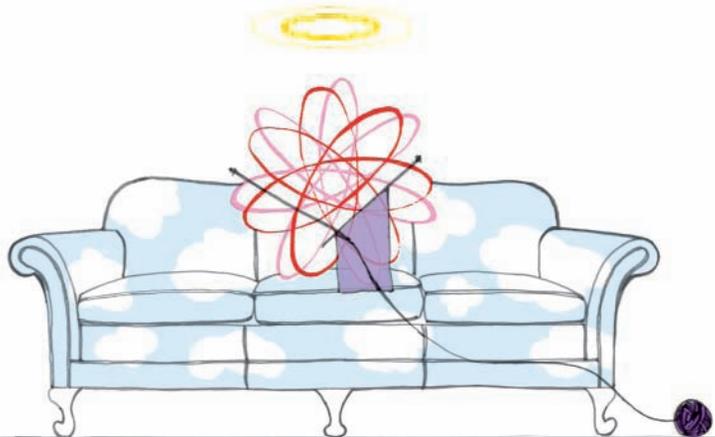
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## 76-STITCHES HAT

design by WREN ROSS

MUSICIAN WREN ROSS LIKES TO INCORPORATE KNITTING into her songs and performances. The music-and-dance theme of this issue of *Knits* inspired her to create a simple hat pattern based on the Rodgers and Hammerstein tune “76 Trombones.” Knitted in the round on size 9 needles, the hat will be finished before the last refrain. We provide a stripe pattern, so that you may replicate the hat in the photo—but remember that you can play with the colors. That’s Play, with a capital P, which rhymes with C, which stands for Cool.

**Finished Size** 19" (48.5 cm) circumference. To fit an adult.

**Yarn** Manos del Uruguay Wool (100% wool; 135 yd [123 m]/100 g): #67 loden (olive), #109 woodland (variegated), #54 brick (burgundy), #M bing cherry (wine), and #U rust, 1 skein each. Yarn distributed by Design Source.

**Needles** Size 9 (5.5 mm): 16" (40-cm) circular (cir) and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge (however, to be true to the meter of the song’s lyrics, the needle size should be one syllable).

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

**Gauge** 16 sts and 25 rnds = 4" (10 cm) in St st.

### Stitch Guide

#### Color Pattern:

Rnds 1 and 2: Knit with olive.

Rnds 3 and 4: Knit with variegated.

Rnds 5 and 6: Knit with burgundy.

Rnds 7 and 8: Knit with variegated.

Rnds 9 and 10: Knit with wine.

Rnds 11 and 12: Knit with variegated.

Rnds 13 and 14: Knit with rust.

Rnds 15 and 16: Knit with variegated.

Repeat Rnds 1–16 for pattern.

### Hat

With rust and cir needle, CO 76 sts. Place marker (pm) and join, being careful not to twist sts. Knit every rnd until piece measures 5" (12.5 cm) from beg. Purl 1 rnd for ridge. Foll color patt (see Stitch Guide) for 4" (10 cm) more. **Shape top:** Change to dpn and cont as foll:

Rnd 1: \*K10, k2tog; rep from \* to last 4 sts, k4—70 sts rem.

Rnd 2 and all even-numbered rnds: Knit.

Rnd 3: \*K8, k2tog; rep from \*—63 sts rem.

Rnd 5: \*K7, k2tog; rep from \*—56 sts rem.

Rnd 7: \*K5, k2tog; rep from \*—48 sts rem.

Rnd 9: \*K4, k2tog; rep from \*—40 sts rem.

Rnd 11: \*K3, k2tog; rep from \*—32 sts rem.

Rnd 13: \*K2, k2tog; rep from \*—24 sts rem.

Rnd 15: \*K1, k2tog; rep from \*—16 sts rem.

Rnd 17: \*K2tog; rep from \*—8 sts rem.

Break yarn, leaving a 6" (15-cm) tail, pull tail through rem sts, pull tight, and fasten off. ∞

### SEVENTY-SIX STITCHES

Sing to the tune “76 Trombones” from *The Music Man*.

“Attention Knitters! Yarn in hand! Needles ready! Cast on!”

. . .76 stitches on a number 9

Knit in the round just plain stockinette.

Don’t forget to mark the beginning of the row

Or you’ll lose your place before you know!

76 stitches and some bulky yarn—

Knit for about 5 inches or so.

Do a row of purl, so the edge will make a curl,

Change your color every other row.

Go ahead and use your stash and have some fun with this—

Blue and pink, rose and green, purple and some gold.

You’ll be amazed how marvelous the stripes can be!

And you will see—that you can be quite bold!

Knit 4 more inches—change your color every round.

Ooh and ahh, wow and neat, is what they all will say.

Now’s the time to shape the top and make the crown,

You decrease one every 10 and do a row straight away.

76 stitches are now 70.

You can decrease 1 every 8 next row.

Knit a row between, now it’s 7, 5, 4, 3

Then every 2—you’re almost set to go!

Decrease every 1—then knit 2 together.

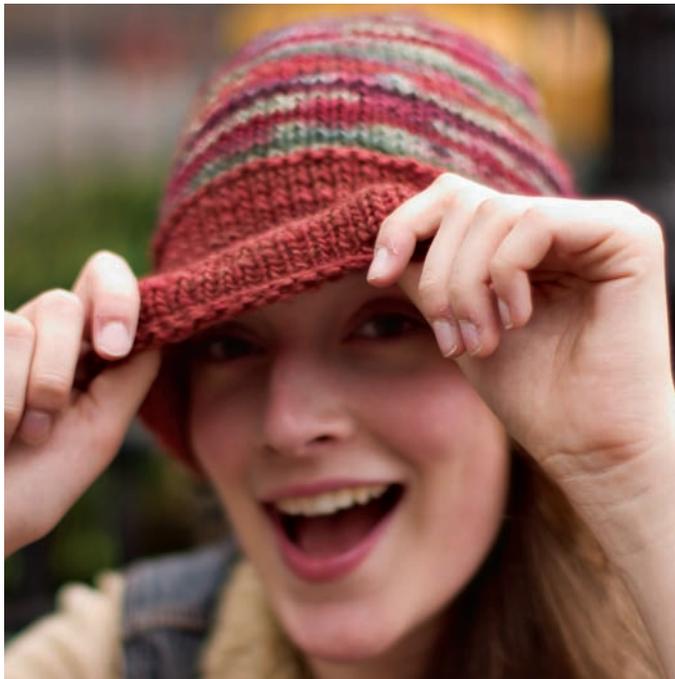
Next break the yarn and thread the tail through.

Your hat’s complete! Go and get something to eat.

As for me—

I am going to knit one, too!

WREN ROSS is a singer, actor, and knitter who keeps her enormous yarn stash in Boston, Massachusetts, and Taos, New Mexico. Visit her website at [www.wrenross.com](http://www.wrenross.com).



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# Grafting Made Easy

Charlotte Morris

**G**rafting, often called Kitchener stitch, is a technique for invisibly joining together the live stitches of two separate pieces of knitting. It is worked with the knitting yarn threaded on a tapestry needle. The threaded needle is worked back and forth between the two sets of live stitches to join them in a way that mimics the sinuous path—like old-fashioned ribbon candy—of a row of knitting, connecting the loops (stitches) of the two knitted pieces. A grafted seam is as soft and flexible as a row of knitting; there is no seam allowance to add bulk. However, grafted joins are not as strong as traditional seams because the sinuous path of the grafted stitches has the same amount of give as a row of knitting.

Grafting is commonly used to join the top loops of one piece to the top loops of another piece, which I call “top-to-top” grafting. Top-to-top grafting is used to close off the fingertips of mittens or the toes of socks. It is also traditionally used to join the shoulders of Fair Isle sweaters and the underarms of sweaters worked in the round from the bottom up. It is important to note that there is a half-stitch displacement at each end of the grafted seam because one set of stitches is “upside down” in relationship to the other. However, in most cases, this displacement can be concealed in a seam.

Many knitters also rely on grafting when they lengthen or shorten the body or sleeves of a garment that has already been knitted. They cut off the edging or border, add or subtract the desired number of rows of knitting, then graft the edging or border back in place, joining the top loops of the stitches on one piece to the bottom loops of the stitches on the other. This technique, which I call “top-to-bottom” grafting, maintains the integrity of the direction of knitting (all of the stitches are worked in the same direction) and makes use of the edging or border already knitted. There is no stitch displacement in this type of grafting because the stitches on both pieces have the same orientation. When joining pieces top to bottom, grafting can be invisible in many knit/purl patterns; however when joining pieces top to top, its uses are much more limited and it is invisible only in stockinette, reverse stockinette, and garter stitches.

## Getting Started

Place each group of stitches to be grafted onto a separate knitting needle. The knitting needles may be held parallel in one hand while the grafting is done with the other hand, or the two pieces can be laid flat on a table, one above the other, with the knitting needles between them and facing in the same direction.

Use the yarn attached to one of the pieces, if possible, or cut a piece of working yarn about four times the length of the row to be joined, and thread this yarn on a tapestry needle. (The following illustrations show grafting from right to left, but if you're left-handed, you may prefer to work from left to right; just ignore the illustrations and follow the text—the instructions are the same for working either direction.) Follow the steps below for the type of stitch pattern you want to imitate in the grafting.

## Stockinette Stitch

### Joining pieces top to top

- Step 1:* Bring threaded needle up (from back to front) through first stitch on lower needle then up (from back to front) through first stitch on upper needle (Figure 1).
- Step 2:* Bring threaded needle down (front to back) through first stitch on lower needle (the stitch entered in Step 1) then up (back to front) through next stitch (Figure 2).
- Step 3:* Bring threaded needle down (front to back) through first stitch on upper needle (the stitch entered in Step 1) then up (back to front) through next stitch (Figure 3).

Repeat Steps 2 and 3, ending by bringing threaded needle down (front to back) through last stitch on lower needle then down (front to back) through last stitch on upper needle (Figure 4).

### Joining pieces top to bottom

- Step 1:* Bring threaded needle up (from back to front) through first stitch on lower needle (Figure 1).
- Step 2:* Bring threaded needle down (from front to back) through first loop (or behind the cut yarn end if it's at this end of the row) on upper needle then up (back to front) through next loop on upper needle (Figure 2).
- Step 3:* Bring threaded needle down (front to back) through first stitch on lower needle (the stitch entered in Step 1) then up (back to front) through next stitch (Figure 3).
- Step 4:* Bring threaded needle down (front to back) through first loop on upper needle (the loop entered in Step 2) then up (back to front) through next loop (Figure 4). (Note: For the last loop on upper needle, be sure loop stays twisted, or if the working yarn connected to the stitches is at this end of row, take grafting yarn around it from back to front.)
- Repeat Steps 3 and 4, ending by bringing threaded needle down (front to back) through last stitch on lower needle (Figure 5).

## Reverse Stockinette Stitch

To graft two reverse stockinette-stitch pieces (i.e., to mimic purl stitches), simply turn the pieces to their wrong (knit) sides and follow the instructions for grafting stockinette stitch.

## Stockinette Stitch Top To Top

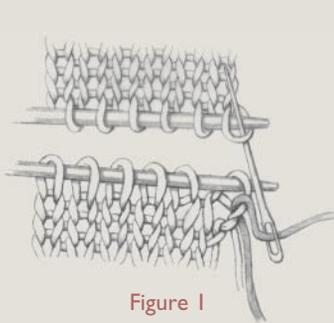


Figure 1

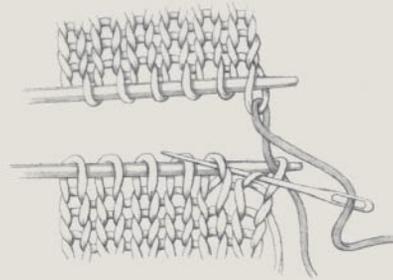


Figure 2

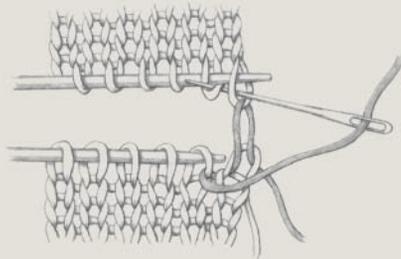


Figure 3

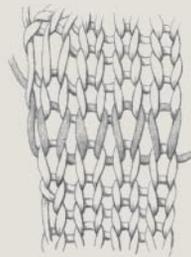


Figure 4

## Stockinette Stitch Top To Bottom



Figure 1

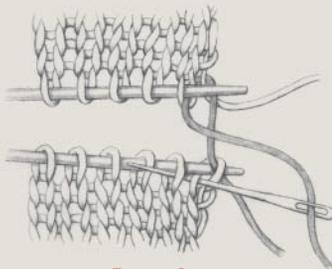
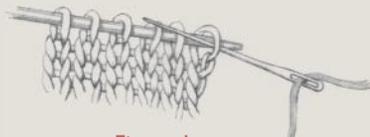


Figure 3

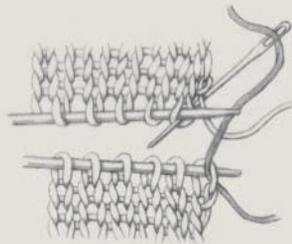


Figure 4

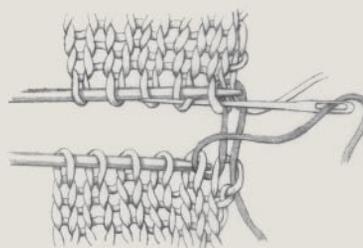


Figure 5

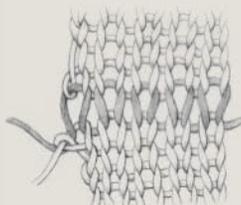


Figure 5

# Grafting Tips

- When grafting a color-work pattern, choose a single-color row for the grafting, if possible.
- When grafting a textured stitch pattern, choose a stockinette-stitch row for the grafting, if possible.
- As you graft, you can either slip each live stitch from the needle as the grafting needle first enters it, or wait until after the grafted stitch is complete. Some knitters find it awkward to manipulate the grafting needle into a stitch that is on a knitting needle and to tension the grafting yarn properly. You may find it easier to drop the stitch from the knitting needle first, then use the tip of the grafting needle to adjust the tension if necessary.
- When grafting a border to the body or sleeve of a garment, where possible, work the grafted row close to the border where there is a visual change in pattern anyway. A slight difference in tension will not be as noticeable.
- Do not graft large areas with hairy yarns like mohair, as the fuzzy fibers tangle together; or novelty yarns like gimp, bouclé, or knop, whose nubs do not travel smoothly when pulled through stitch after stitch across a row. For small joins such as mitten and sock tops, or underarms, though, it may be possible to nurse such yarn through with care.
- When cutting and raveling a piece to lengthen or shorten it, to reduce the risk of dropped stitches, place smaller needles (at least three sizes smaller than the ones used to knit the piece) through the stitches designated to be picked up before snipping a stitch, then cut and ravel the separating row.

## Garter Stitch

### Joining pieces top to top

This example has the lower piece ending with a RS row (knit loops nearest needle) and the upper piece ending with a WS row (purl bumps nearest needle).

*Step 1:* Bring threaded needle down (from front to back) through first stitch on lower needle then up (back to front) through first stitch on upper needle (Figure 1).

*Step 2:* Bring threaded needle up (back to front) through first stitch on lower needle (the stitch entered in Step 1) then

down (front to back) through next stitch (Figure 2).

*Step 3:* Bring threaded needle down (front to back) through first stitch on upper needle (the stitch entered in Step 1) then up (back to front) through next stitch (Figure 3).

Repeat Steps 2 and 3, ending by bringing threaded needle up (back to front) through last stitch on lower needle, then down (front to back) through last stitch on upper needle (Figure 4).

## Garter Stitch Top To Top

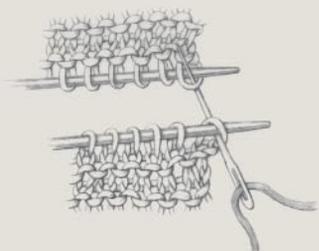


Figure 1

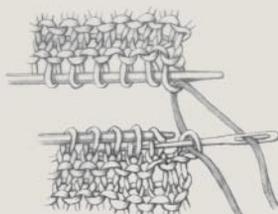


Figure 2

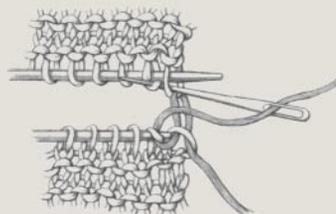


Figure 3

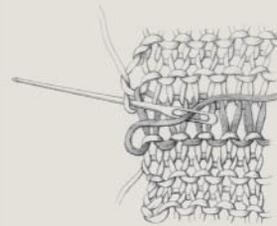


Figure 4

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### Joining pieces top to bottom

This example has the lower piece ending with a WS row (purl bumps nearest the needle) and the upper piece ending with a RS row (knit loops nearest the needle).

*Step 1:* Bring threaded needle up (back to front) through first stitch on lower needle (Figure 1).

*Step 2:* Bring threaded needle up (back to front) through first loop on upper needle (or in front of the cut yarn end, if it's at this end of the needle) then down (front to back) through the next loop (Figure 2).

*Step 3:* Bring threaded needle down (front to back) into first stitch on lower needle (the stitch entered in Step 1) then up (back to front) through next stitch (Figure 3).

*Step 4:* Bring threaded needle up (back to front) through first loop on upper needle (the loop entered in Step 2) then down (front to back) through next loop (Figure 4).

Repeat Steps 3 and 4, ending by bringing threaded needle down (front to back) through last stitch on lower needle (Figure 5).

### Garter Stitch Top To Bottom

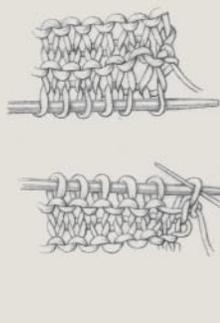


Figure 1

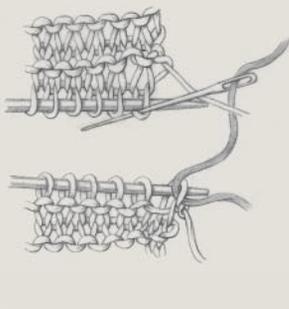


Figure 2

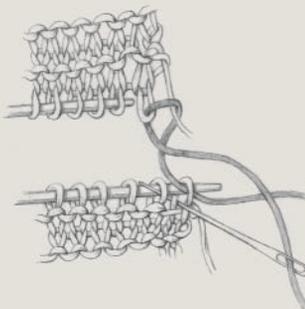


Figure 3

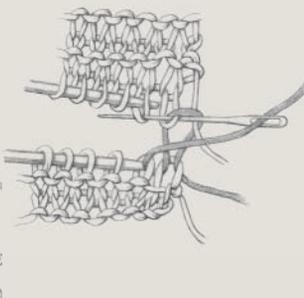


Figure 4

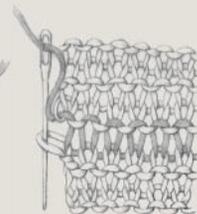


Figure 5

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## Ribbing

The directions here are given for k1, p1 ribbing, but the method can be applied to any ribbing and many knit/purl pattern stitches, such as moss or seed stitch.

### Joining pieces top to top

Simply divide the stitches on each piece between two needles—the knit stitches on one needle and the purl stitches on the other. Graft the sets of knit stitches together as described for stockinette stitch on page 104, then turn the work over so the purl stitches appear as knit stitches and do the same for them. This technique reduces the elasticity of the ribbing because the grafting yarn makes two passes across the piece, each pass connecting every other stitch, in the case of k1, p1 ribbing, instead of one pass connecting every stitch.

Also, a zigzag line will form at the join, due to the half-stitch displacement on pieces worked in opposite directions.

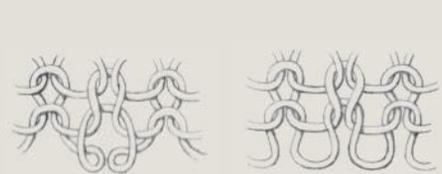
### Joining pieces top to bottom

Notice that each loop on the upper needle is actually two halves of two different stitches—half of a purl stitch and half of a knit stitch. The knit side of each loop will tend to turn out and away from the knit stitch it belongs to and will need to be forced back inward toward the knit stitch before grafting as illustrated below—you may find it helpful to take the loops off the needle to do this. The example here begins with a knit stitch.

*Step 1:* Bring threaded needle up (back to front) through first stitch on lower needle (Figure 1).

*Step 2:* Bring threaded needle down (front to back) through first

## Ribbing



Stitch orientation of loops on upper needle. The knit side of each loop will tend to turn out and away from the knit stitch it belongs to (left). Force the loops back inward toward the knit stitch before grafting (right).

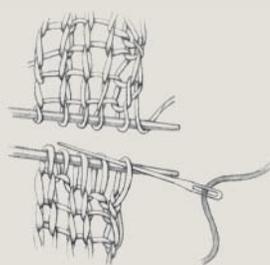


Figure 1

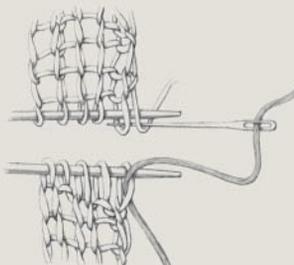


Figure 2

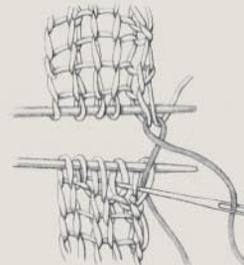


Figure 3

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loop (or behind cut yarn end) on upper needle, then up (back to front) through second loop (Figure 2).

*Step 3:* Bring threaded needle down (front to back) through first stitch on lower needle (the stitch entered in Step 1), then down (front to back) through next stitch (Figure 3).

*Step 4:* Bring threaded needle up (back to front) through first loop on upper needle (the stitch entered in Step 2), then down (front to back) through next loop (Figure 4).

*Step 5:* Bring threaded needle up (back to front) through first stitch on lower needle, then up (back to front) through next stitch (Figure 5).

*Step 6:* Bring threaded needle down (front to back) through first loop on upper needle, then up (back to front) through next loop (Figure 6).

Repeat Steps 3–6. If the last stitch is a purl stitch, end after

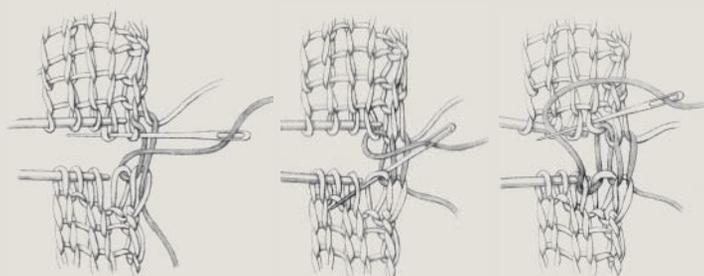


Figure 4

Figure 5

Figure 6

Step 4 by bringing yarn up (back to front) through this stitch. If the last stitch is a knit stitch, end after Step 6 by bringing yarn down (front to back) through this stitch.

## Other Uses

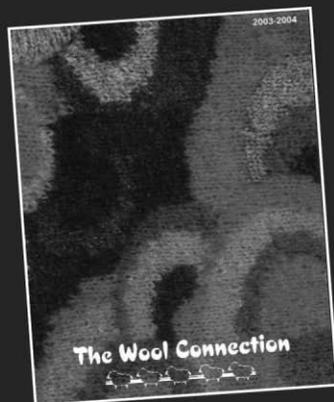
### Replacing a Color in Fair Isle

Similarly, if you notice a wrong color in a round of Fair Isle, too far back to unravel, you can unpick it and graft in the correct one. If you need to replace both colors in the round, replace one at a time! Not only does this eliminate the risk of errors in color placement, but you'll find the pieces more stable and easier to handle if not completely separated.

Cut a stitch of the wrong color, a few inches from the start of the round, and ravel this color in both directions to the start of the round, leaving a few inches at each end for securing. Thread a length of the correct color on a tapestry needle, and graft it in place as described for top-to-bottom stockinette stitch. As the garment pieces are still joined by the other color in the row, you may like to begin in the middle of the round, and in the middle of the new yarn length, grafting in both directions back to the start of the round. This reduces the length of the yarn in work, and thus the wear-and-tear on it as it goes through fewer stitches. As you work, be careful to keep all floats to the WS of the garment, and tension the floats, as well as the newly grafted stitches, to match the tension of the rest of the garment.

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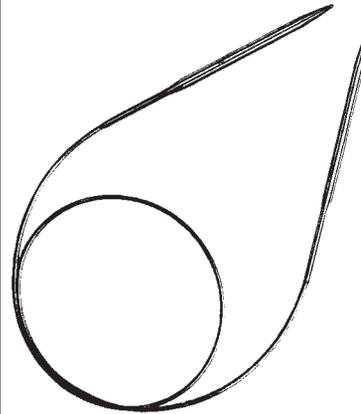
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# INDIAN SUMMER JACKET

design by LEIGH RADFORD

LEIGH RADFORD USED A VARIETY OF DRESSY NOVELTY YARNS to embellish this simply shaped, Asian-inspired jacket. The body is knitted in a deep gold with half-circles of celery green worked in intarsia along the center fronts to form the background for the embroidered border. Smooth and textured yarns in an assortment of spicy colors are stitched along the edges of the sleeves and front openings. The jacket fastens with twenty tiny hook-and-eye closures.

Visit our website at [www.interweaveknits.com](http://www.interweaveknits.com) (or send a long SASE to Indian Summer Jacket, 201 E. Fourth St., Loveland, CO 80537) for complete instructions.



# CASHMERE GAUNTLET GLOVES

design by DEBORAH NEWTON

CABLES, SEED STITCH, RIBBING, GARTER AND STOCKINETTE STITCH harmonize in this charming pair of cashmere gloves. They're worked in the round from the wide gauntlets to the fingertips and are held in place at the wrists with narrow knitted cords punctuated with pom-poms. Deborah Newton has used a tweed yarn that gives a rustic look to the otherwise opulent design.

**Finished Size** About 8½" (21.5 cm) hand circumference and 12¾" (32.5 cm) long from base of cuff to tip of longest finger. To fit a woman's hand.

**Yarn** JCA Virtue (100% cashmere; 75 yd [69 m]/25 g): #1 hope (pink/rust variegated), 4 balls. *Note:* There will be very little yarn leftover.

**Needles** Size 6 (4 mm): set of 4 or 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 23 sts and 36 rnds = 4" (10 cm) in seed stitch worked in the round.

## Stitch Guide

**Side Panel:** (worked over 4 sts)

*Rnd 1:* K1, p2, k1.

*Rnd 2:* K4.

Repeat Rnds 1 and 2 for pattern.

**Seed Stitch:** (odd number of sts)

*Rnd 1:* \*K1, p1; rep from \* to last st, k1.

*Rnd 2:* \*P1, k1; rep from \* to last st, p1.

Repeat Rnds 1 and 2 for pattern.

## Right Glove

CO 65 sts. Divide evenly onto 3 or 4 dnp, place marker (pm), and join, being careful not to twist sts. Beg with Rnd 1, establish patts as foll: Work 4 side panel sts (see Stitch Guide), pm, work 30 sts according to Back chart (page 116), pm, work 4 side panel sts, pm, p1, work 25 sts in seed st for palm, p1. Cont as established through Rnd 11 of Back chart, maintaining p1 on each side of seed-st panel for palm.

*Rnd 12:* (Dec rnd) K3 (first 3 sts of side panel), sl next st to right needle, remover marker (m), return slipped st to left needle, ssk (last st of side panel with first st of Back chart), replace m, work Rnd 12 of chart to 1 st before next m (working p2tog between the cables as shown on chart), sl next st to right needle, remove m, return slipped st to left needle, replace m, k2tog (last st of chart and first st of side panel), k3 to complete side panel, sl m, p2tog, work seed st to last 2 sts, p2tog—5 sts dec'd; 60 sts rem; 4 sts in each side panel, 27 back sts, 25 palm sts.

Work even in patt until Rnd 17 of chart has been completed.

*Rnd 18:* (Dec rnd) Work 4 side panel sts, sl m, work 27 back sts, sl m, work 4 side panel sts, sl m, p2tog, work in seed st to last

2 sts, p2tog—2 sts dec'd; 58 sts rem; 4 sts in each side panel, 27 back sts, 23 palm sts.

Cont even until Rnd 25 of chart has been completed.

*Rnd 26:* (Dec rnd) K3, sl next st to right needle, remove m, return slipped st to left needle, ssk, replace m, work Rnd 26 of chart to 1 st before next m (working p2tog between the cables as shown on chart), sl next st to right needle, remove m, return slipped st to left needle, replace m, k2tog, k3 to complete side panel, sl m, p2tog, work in seed st to last 2 sts, p2tog—5 sts dec'd; 53 sts rem: 4 sts in each side panel, 24 back sts, 21 palm sts.

Cont even until Rnd 28 of chart has been completed.

*Rnd 29:* (Dec rnd) Work 4 side panel sts, sl m, work 24 back sts, sl m, work 4 side panel sts, sl m, p1, work 9 seed sts, work 2 sts tog in patt, work 8 seed sts, p1—1 st dec'd at center of palm; 52 sts rem: 4 sts each in each side panel, 24 back sts, 20 palm sts.

*Rnd 30:* Establish rib patt at wrist on palm side of glove as foll: Work 4 side panel sts, sl m, work 24 back sts, sl m, work 4 side panel sts, sl m, work 20 sts from Rnd 30 of Palm chart.

Working palm sts according to Palm chart, cont even until Rnd 33 of charts has been completed.

*Rnd 34:* (Eyelet rnd and start of thumb gusset) Work 4 side panel sts, sl m, work 24 back sts, sl m, k1, M1R (see Glossary, page 129), k2, M1L (see Glossary, page 129), k1, sl m, work 20 palm sts according to Palm chart—2 sts inc'd; 6 sts between markers for side panel between back and palm.

*Rnd 35:* Work 4 side panel sts, sl m, work 24 back sts, sl m, work 6 sts in patt from Thumb chart, sl m, work 20 palm sts.

Cont in patts as established, increasing as indicated on Thumb chart, until Rnd 38 has been completed.

*Rnd 39:* Work 4 side panel sts, sl m, work 24 back sts, sl m, work 8 thumb sts, sl m, p1, [k1, p1] 4 times, knit and purl into next st to inc 1 st, [k1, p1] 5 times—1 st inc'd at center of palm; 57 sts: 4 sts first side panel, 24 back sts, 8 thumb sts, 21 palm sts.

Cont in patts as established, increasing as indicated on Thumb chart, and working palm as 19 seed sts with 1 purl st at each side, until Rnd 59 has been completed—67 sts: 4 sts first side panel, 24 back sts, 18 thumb sts, 21 palm sts.

*Rnd 60:* Work in patt to thumb sts, sl m, k2, k14 and place these 14 sts on holder, k2, sl m, work in patt to end—53 sts rem.

Cont even in patts and re-establish side panel patt on 4 sts between back of hand and palm, until Rnd 65 has been completed.



Rnd 66: (Dec rnd) K3, sl next st to right needle, remove m, return slipped st to left needle, ssk, replace m, work Rnd 66 of chart to 1 st before next m (working p2tog twice between the cables as shown on chart), sl next st to right needle, remove m, return slipped st to left needle, replace m, k2tog, k3 to complete side panel, sl m, work in patt to end—4 sts dec'd; 49 sts rem: 4 sts in each side panel, 20 back sts, 21 palm sts.

Cont even in patts until Rnd 69 has been completed, dec 2 sts on back on Rnd 68 as shown on chart—47 sts rem: 4 sts in each side panel, 18 back sts, 21 palm sts. Work the first 2 sts of rnd; yarn is now in the middle of 4 sts of first side panel at the little finger side of the hand. Remove markers and rearrange sts on 2 holders or 2 spare dpns so there are 22 sts for back of hand and 25 sts for palm; the fold line at each side is in the middle of each side panel. **Little finger:** Knit the next 6 sts from back of hand onto a dpn, use the backward loop method (see Glossary, page 128) to CO 2 sts, transfer 6 sts from palm of hand to a dpn and knit to end—14 sts. Pm for beg of rnd. Divide sts as evenly as possible on 3 needles, and work even in St st until little finger measures 1" (2.5 cm) from CO sts. On the next rnd, dec 1 st above CO sts—13 sts rem. Cont even in St st until little finger measures about ½" (1.3 cm) less than desired length. **Shape tip:** \*Work to last 2 sts of needle, k2tog; rep from \* 2 more times—3 sts dec'd; 10 sts rem. Knit 1 rnd even. Rep the last 2 rnds once—7 sts rem. **Next rnd:** [K2tog] 3 times, k1—4 sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off on inside. (Note: Even though there may be more sts on one needle than the others, work these instructions for the tips of all fingers and



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thumb.) **Ring finger:** Rejoin yarn to sts for back of hand with RS facing. Knit the next 5 sts from back of hand onto a dpn, use backward loop method to CO 2 sts, transfer 6 sts from palm of hand to a dpn and knit them, pick up and knit 2 sts from sts CO at base of little finger—15 sts. Work as for little finger until ring finger measures 1" (2.5 cm) from CO sts. On the next rnd, dec 1 st above CO sts—14 sts rem. Cont even in St st until ring finger measures about ½" (1.3 cm) less than desired length. Shape tip as for little finger until 8 sts rem. *Next rnd:* \*K2tog; rep from \*—4 sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off on inside. **Middle finger:** Rejoin yarn to sts for back of hand with RS facing. Knit the next 5 sts from back of hand onto a dpn, use backward loop method to CO 3 sts, transfer 6 sts from palm of hand to a dpn and knit them, pick up and knit 2 sts from sts CO at base of ring finger—16 sts. Work as for little finger until middle finger measures 1" (2.5 cm) from CO sts. On the next rnd, dec 1 st above CO sts—15 sts rem. Cont even in St st until middle finger measures about ½" (1.3 cm) less than desired length. Shape tip as for little finger until 9 sts rem. *Next rnd:* K1, [k2tog] 4 times—5 sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off on inside. **Index finger:** Rejoin yarn to sts for back of hand with RS facing. Knit the rem 6 sts from back of hand onto a dpn, transfer rem 7 sts from palm of hand to a dpn and knit them, pick up and knit 3 sts from sts CO at base of middle finger—16 sts. Work as for little finger until index finger measures 1" (2.5 cm) from picked-up sts. On the next rnd, dec 2 sts (1 st above picked-up sts and 1 st at side

of hand)—14 sts rem. Cont even in St st until index finger measures about ½" (1.3 cm) less than desired length. Shape tip as for ring finger. **Thumb:** Place 14 held gusset sts onto dpn. With RS facing, pick up and knit 2 sts from hand at base of thumb, knit to end—16 sts. Work as for little finger until thumb measures 1" (2.5 cm) from picked-up sts. On the next rnd, dec 1 st above picked-up sts at base of thumb—15 sts rem. Cont even in St st until thumb measures about ½" (1.3 cm) less than desired length. Shape tip as for middle finger.

### Left glove

Work as for right glove through Rnd 33 of charts—52 sts: 4 sts in each side panel, 24 back sts, 20 palm sts.

*Rnd 34:* (Eyelet rnd and start of thumb gusset) K1, M1R, k2, M1L, k1, sl m, work 24 back sts, sl m, work 4 side panel sts, sl m, work 20 palm sts—2 sts inc'd; 6 sts between markers at beg of rnd for thumb gusset.

*Rnd 35:* Work 6 sts in patt from Thumb chart, sl m, work 24 back sts, sl m, work 4 side panel sts, sl m, work 20 palm sts.

Cont in patts as established, increasing where indicated on Thumb chart until Rnd 38 has been completed.

*Rnd 39:* Work 8 thumb sts, sl m, work 24 back sts, sl m, work 4 side panel sts, sl m, p1, [k1, p1] 4 times, knit and purl into next st to inc 1, [k1, p1] 5 times—1 st inc'd at center of palm; 57 sts: 8 thumb sts, 24 back sts, 4 side panel sts, 21 palm sts. Cont in patts as established, increasing as indicated on Thumb

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chart, and working palm as 19 seed sts with 1 purl st at each side, until Rnd 59 has been completed—67 sts: 18 thumb sts, 24 back sts, 4 side panel sts, 21 palm sts.

Rnd 60: K2, k14 and place these 14 sts on holder, k2, sl m, work in patts to end—53 sts rem.

Work as for right glove, re-establishing side panel patt on first 4 sts of rnd, until Rnd 69 has been completed—47 sts: 4 sts in each side panel, 18 back sts, 21 palm sts. Work the first 2 sts of rnd; yarn is now in the middle of 4 sts of first side panel at the thumb side of the hand. Remove markers and rearrange sts on 2 holders or 2 spare dpns so there are 22 sts for back of hand and 25 sts for palm as for right glove. **Fingers and thumb:** Work the fingers in reverse order from the right glove (index, middle, ring, then little finger) as foll: Knit the next 6 sts from back of hand onto a dpn for index finger, use backward loop method to CO 3 sts, transfer 7 sts from palm of hand to a dpn and knit to end—16 sts. Complete as for right glove index finger, working decs above

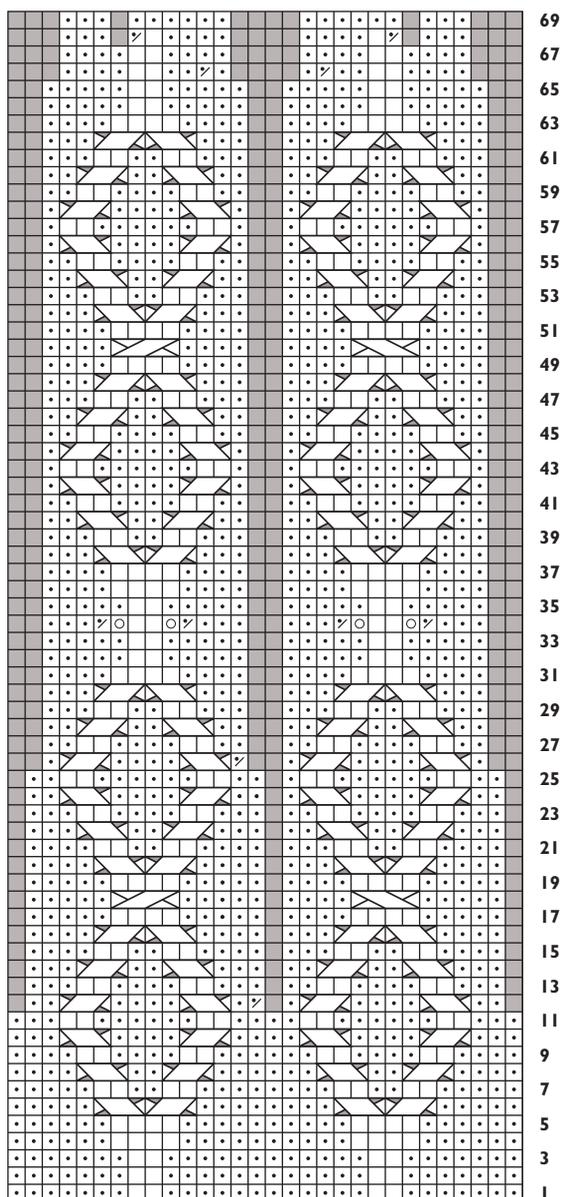
CO sts and at side of hand. For middle finger, work 5 sts from back of hand, CO 2 sts, work 6 sts from palm, pick up and knit 3 sts from base of index finger—16 sts. Complete as for right glove middle finger, working dec above picked-up sts from base of index finger. For ring finger, work 5 sts from back of hand, CO 2 sts, work 6 sts from palm, pick up and knit 2 sts at base of middle finger—15 sts. Complete as for right glove ring finger, working dec above picked-up sts at base of middle finger. For little finger, work across rem 6 sts from back of hand, work across rem 6 sts from palm, pick up and knit 2 sts from base of ring finger—14 sts. Complete as for right glove little finger, working dec above picked-up sts from base of ring finger. Work thumb same as for right glove.

### Finishing

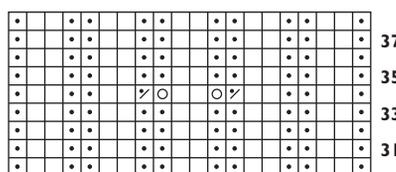
**Lower edge:** With WS facing, pick up and knit 1 st in every st along CO edge. Pm and join for working in the rnd. Knit 10 rnds. BO all sts. Fold edging to outside of glove, lining up BO edge with ridge formed by picked-up sts. With yarn threaded on tapestry needle, sew edging in place. **Wrist cords:** (make 2) CO 60 sts. BO all sts. Beg and end at little finger edge of hand, weave cord through eyelets of Rnd 34. Draw in the wrist of the glove with cords slightly, allowing enough room for hand to fit. Cross ends and tack in place. **Pom-poms:** Make four 1½" (3.8-cm) pom-poms, two for each glove (see Glossary, page 129). Attach pom-poms to ends of wrist cords. **Hanging cords:** (make 2) CO 30 sts. BO all sts. Form into a loop and sew to inside of cuff on little finger edge of hand. Weave in loose ends. Block lightly if desired. ∞

DEBORAH NEWTON, a master glove knitter, lives in Providence, Rhode Island.

Back



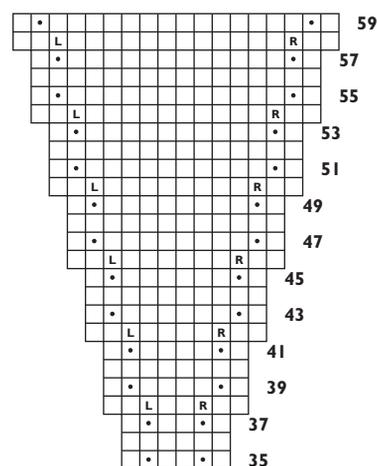
Palm



- knit
- purl
- yo
- k2tog
- ssk
- p2tog
- MIR (see Glossary)
- MIL (see Glossary)
- no stitch

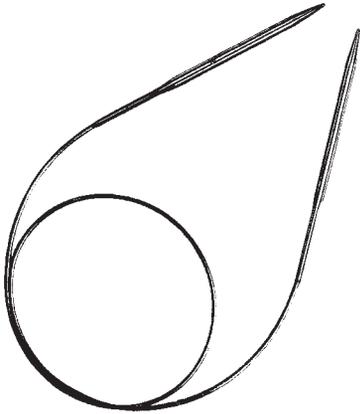
- 2/1 PRC: sl 1 st onto cn and hold in back, k2, p1 from cn
- 2/1 PLC: sl 2 sts onto cn and hold in front, p1, k2 from cn
- 2/2 RC: sl 2 sts onto cn and hold in back, k2, k2 from cn
- 2/2 LC: sl 2 sts onto cn and hold in front, k2, k2 from cn

Thumb



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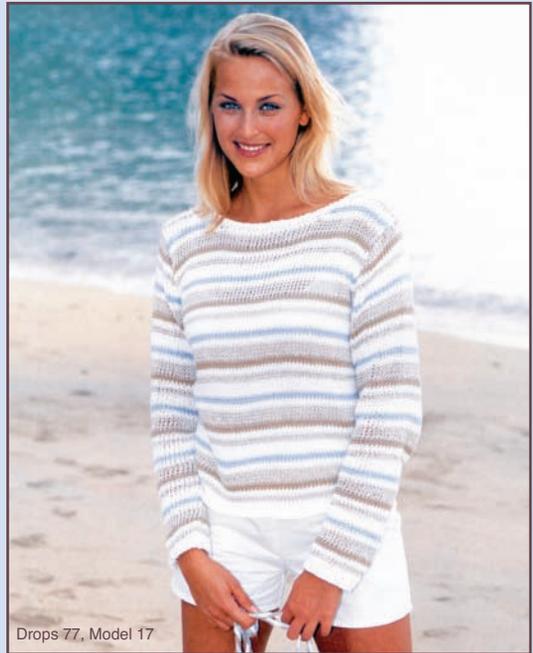
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# FUNKY CHICKEN PILLOWS

design by MAGS KANDIS

THESE LIVELY PILLOWS WERE INSPIRED BY A PHOTOGRAPH of a colorfully patterned floor in a home décor magazine. Mags was so taken with the folk art chicken that she's used it as a knitted motif. Each pillow shows a different version of the toe-tapping chicken dancing against a vibrant striped background. The pillows close along the center backs with a row of buttons.

**Finished Size** About 16" (40.5 cm) square.

**Yarn** Mission Falls 1824 Wool (100% merino; 85 yd [78 m]/50 g):

Pillow 1: #009 nectar (salmon; A), #028 pistachio (chartreuse; B), #013 curry (orange; C), #020 cornflower (blue; D), #025 mallow (pink; E), #010 russet (red; F), and #005 raven (black; G), 1 ball each. Pillow 2: #025 mallow (pink; A), #014 Dijon (green-gold; B), #030 teal (C), #028 pistachio (chartreuse; D), #009 nectar (salmon; E), #023 amethyst (purple; F), and #005 raven (black; G), 1 ball each. Yarn distributed by Unique Colours.

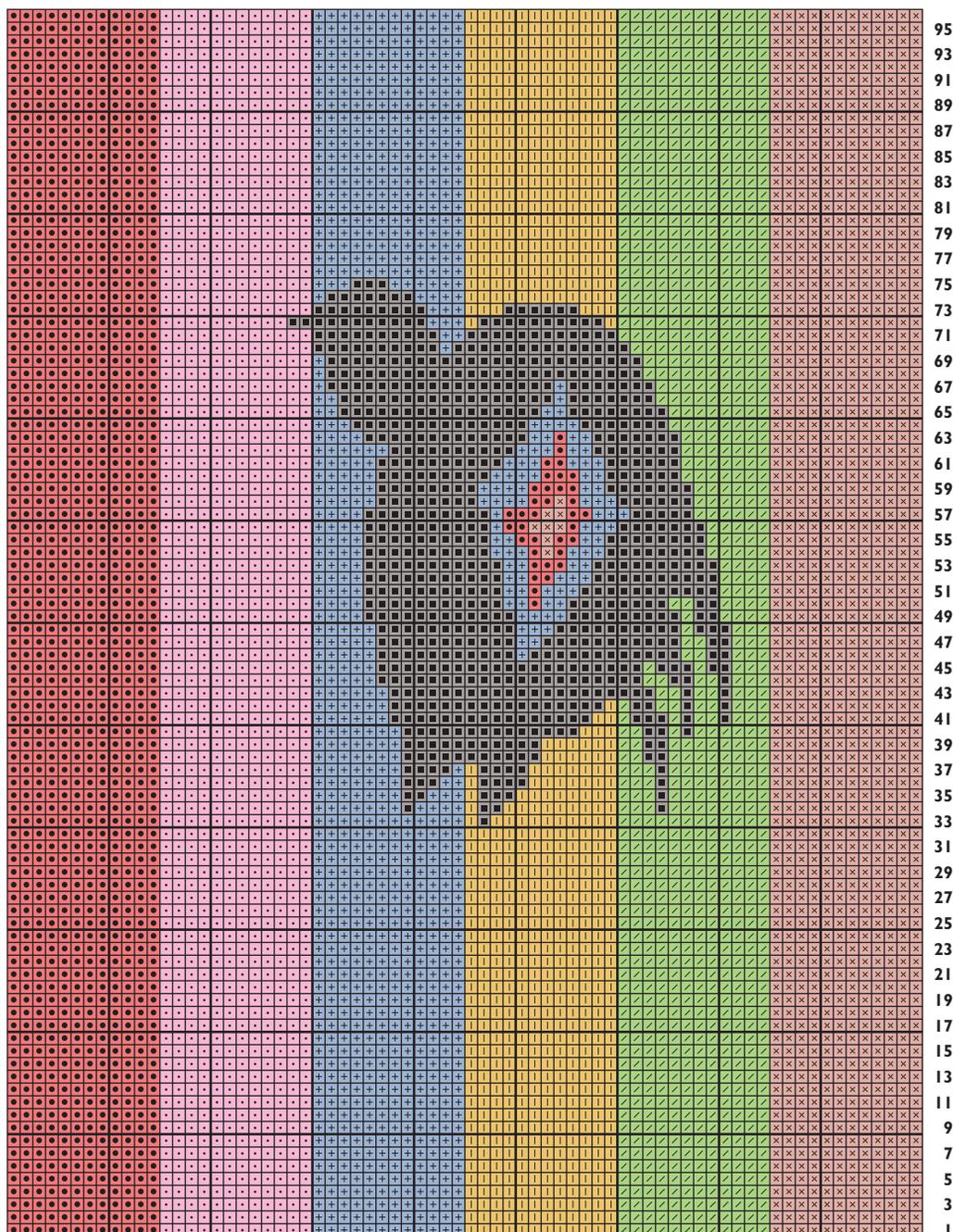
**Needles** Size 8 (5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size F/5 (3.75-mm) crochet hook; 16" (40.5-cm) square, knife-edge pillow form for each pillow; four 3/8" (2.2-cm) buttons for each pillow (buttons shown are #11 Harlequin horn buttons from Mission Falls).

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

- nectar (salmon)
- pistachio (chartreuse)
- curry (orange)
- cornflower (blue)
- mallow (pink)
- russet (red)
- raven (black)

Pillow 1





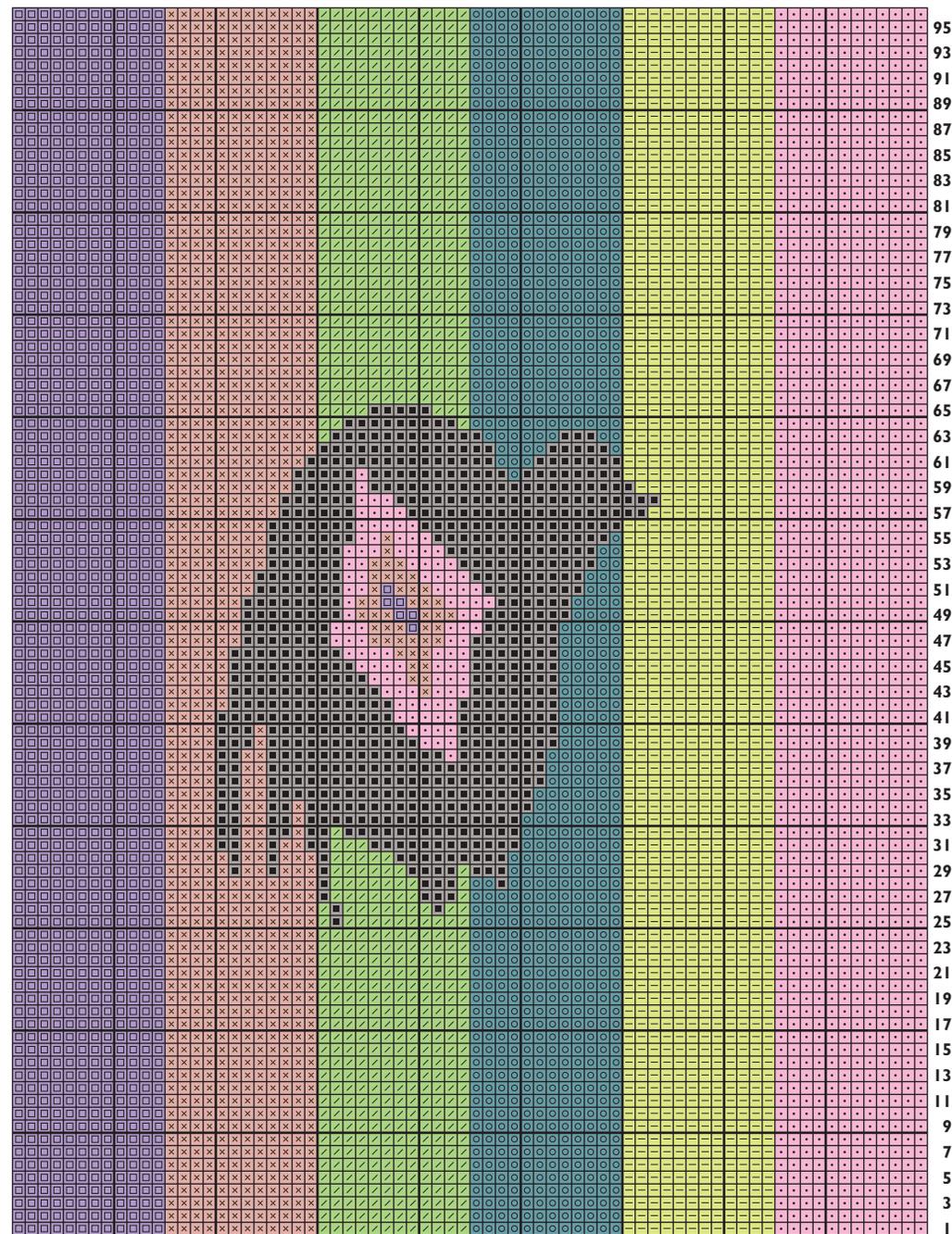
## Pillow Front

With A in the colorway of Pillow 1 or Pillow 2, CO 72 sts. Using a separate ball (or bobbin) of yarn for each color section, work Rows 1–96 of Pillow 1 or Pillow 2 chart. BO all sts.

## Pillow Half-Back

(Make 2 for each pillow) With G (black), CO 72 sts. Work in

### Pillow 2



St st stripes in the colorway of Pillow 1 or Pillow 2 as foll: 5 rows G (black), 4 rows E, 5 rows F, 5 rows C, 4 rows A, 4 rows G (black), 6 rows B, 4 rows E, 5 rows D, 5 rows C, 5 rows F—52 rows total. BO all sts.

## Finishing

Block pieces to measurements. **Embroidery:** (see Glossary, page 130, for embroidery instructions) With black threaded on a

tapestry needle and using the photograph as a guide, work legs and feet with stem stitch. With C (orange) for Pillow 1 and B (green-gold) for Pillow 2, work a 3-wrap French knot for eye. With G (black) and crochet hook, work chain stitch in scattered curlicues of various sizes as shown in photograph. **Assembly:** With yarn threaded on a tapestry needle, sew CO edge of front to CO edge of one of the half-backs (this will become the bottom section of the back). Sew side seams of the bottom back section. Sew BO edge of front to CO edge of the other half-back for the top back section. Sew side seams of the top back section, overlapping the bottom section as necessary. Sew four buttons to bottom back piece, evenly spaced along the line where stripes of C and D meet, 10 rows from the BO edge. **Button loops:** Working opposite each button, with A and crochet hook, work a slip st into BO edge of top back section to anchor beginning of loop, ch 8, slip st into next BO st of back to secure loop, turn, ch 1, work 10 sc into loop, sl st into first ch, fasten off. Rep for rem 3 button loops. Weave in loose ends. Insert pillow form and fasten buttons. ∞

MAGS KANDIS is the creative director of Mission Falls in Canada.

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# POOLING COLORS SCARF

design by LORI GAYLE

MOST OF US EXPECT TO SEE HORIZONTAL STRIPES OR ZIGZAGS when spaced-dyed yarns are knitted up. The inquisitive mind of *Knits* technical editor, Lori Gayle, sees greater potential. Lori analyzed the color positions in a space-dyed yarn from Schaefer Yarns, and figured out a way to knit vertical stripes. She used a reversible pattern stitch to give the scarf a crinkly, crepe-like appearance that looks good even without blocking. This technique won't work with every spaced-dyed yarn. Compare your skein with the one illustrated below to see if the color spacing will create a predictable pattern.

**Finished Size** About 6½" (16.5 cm) wide and 80" (203 cm) long, before blocking.

**Yarn** Schaefer Anne (60% superwash merino, 25% mohair, 15% nylon; 560 yd [512 m]/4 oz): navy/green/rust variegated, 1 skein. Yarn available in one-of-a-kind colors only.

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

**Notions** Tapestry needle; blocking pins (optional).

**Gauge** 26 sts and 32 rows = 4" (10 cm) in pattern stitch, before blocking.

## Getting Started

Lay a strand of yarn out on the table, zigzag fashion, and align the colors so they stack as shown below. Note exactly where the turning points are at each side, and mark the first half-dozen or so with a tiny dot of white-out or a thread tie. In order for the colors to stack correctly in the finished scarf, you may need

to adjust needle size or stitch count so that the turning points in the colors match up with the turns at the end of each row. Be prepared to start over several times, but once the colors get going properly, they should line up for the rest of the project. You can expect an occasional "rogue" row that doesn't match the color pattern, but it should resolve itself in the next row or two. If the colors really start to drift off course, tie off a loop of yarn at one side to re-establish the turning point at the selvage. After the scarf is knitted, go back and cut the loops and weave in the tails.

If your turning points do not land exactly at the selvages after a few rows, determine whether you need more or less yarn in each row in order to make it work out right. If you are running out of sts before you reach the turning point, you need each row to use more yarn; try a larger needle or add 1 garter selvedge st to each side. If you get to the turning point in the yarn, but still have sts left to work at the end of the row, you need each row to use less yarn; try a smaller needle or remove 1 garter selvedge st from each side.

## Scarf

CO 41 sts and knit 1 row. If necessary, tie off a loop of yarn before beg the next row so that Row 1 begins exactly at a color turning point.

Rows 1–6: K4, \*yo, p3tog, yo, k3; rep from \*, ending last rep k4 instead of k3.

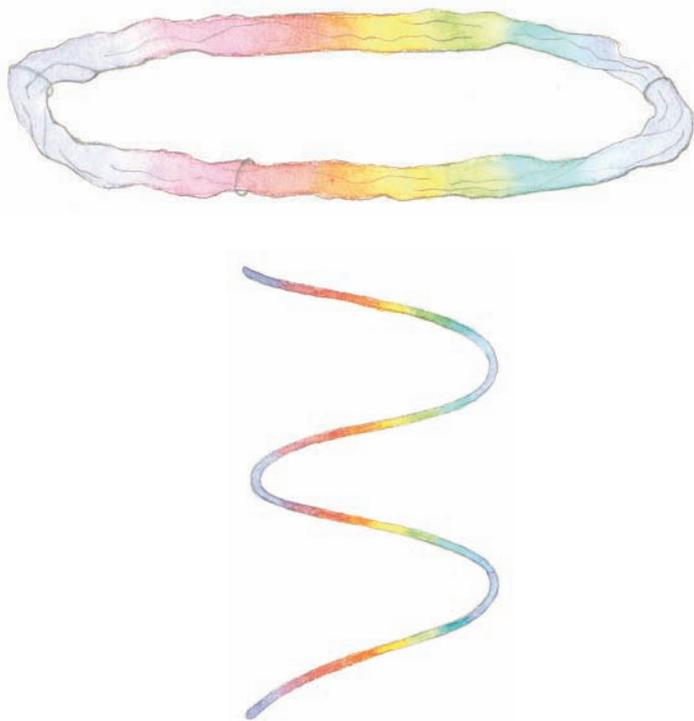
Rows 7–12: K7, \*yo, p3tog, yo, k3; rep from \*, ending last rep k7 instead of k3.

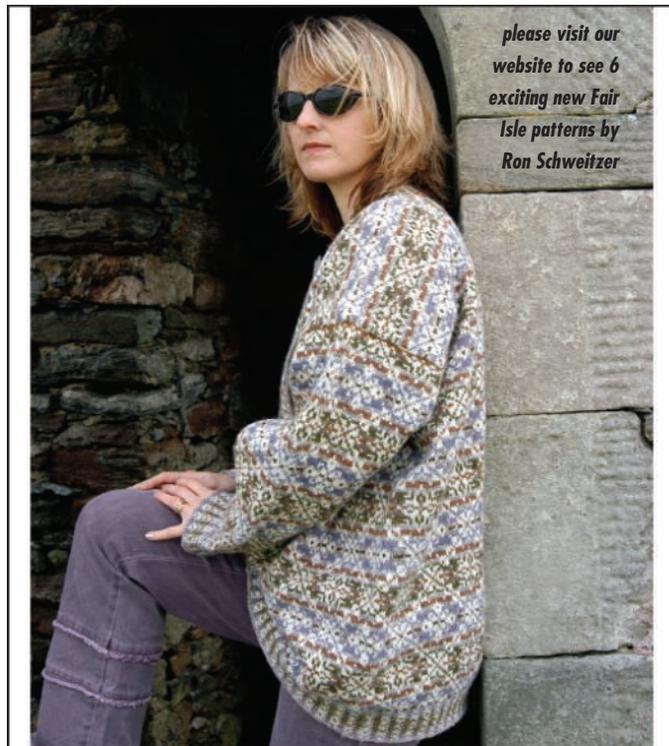
Rep Rows 1–12 until there are at least 2 yards (2 meters) of yarn rem, ending with Row 6 or Row 12 of patt. Knit 1 row. On next row, BO all sts loosely knitwise.

## Finishing

Weave in ends (and the starting loop, if you used one). Gently hand wash with mild soap to remove any excess dye. Use blocking pins to open up the lace pattern, if desired. ∞

LORI GAYLE is the technical editor for *Interweave Knits*. In addition to knitting, she likes to spin, weave, and eat popcorn.





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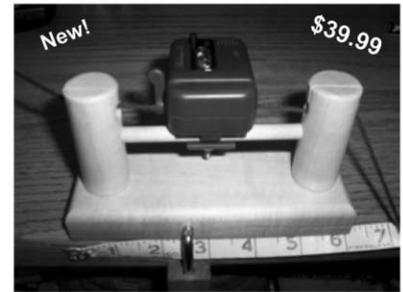
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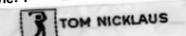
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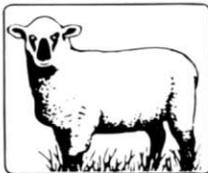
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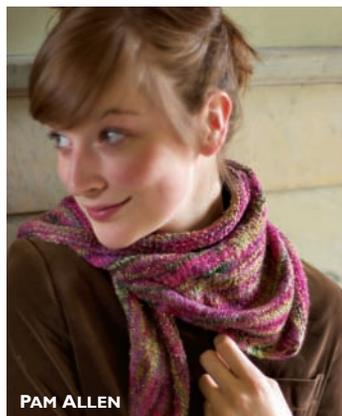
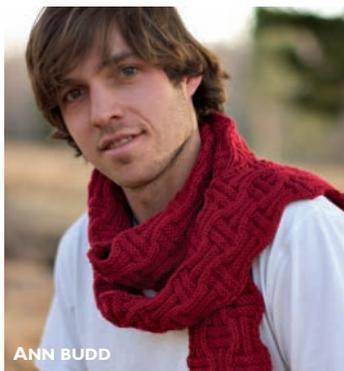
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# KNITS STAFF KNITS SCARVES



Spurred on by Pam Allen's upcoming book *Scarf Style* (available from Interweave Press this fall), the *Knits* staff jumped on the bandwagon and worked up their own scarves in warm shades of red and pink. Our only criterion was that each scarf lay flat when finished: no curling edges allowed. We each accomplished this in our own way. Take a look at the pictures to see how we did it, and visit our website at [www.interweaveknits.com](http://www.interweaveknits.com) (or send a long SASE to Scarves, 201 E. Fourth St., Loveland CO 80537) for complete instructions.

## PAM ALLEN, EDITOR

I have a collection of scarves that's spilling out of the hall closet. My current favorite is a small crocheted shawl shaped as a wide, shallow triangle—an easy shape to wear with coats and jackets, and a pleasant change from the usual long, skinny rectangle. For the staff project I decided to make a knitted version in a soft, drapery, merino bouclé with lovely color modulations and a hint of texture. I worked it in smooth, stockinette stitch to keep the emphasis on the yarn design. The scarf was finished in no time flat and it's pretty enough that I don't mind "putting it away" on a favorite chair. Yarn: Cherry Tree Hill Oceana.

## ANN BUDD, MANAGING EDITOR

I love long, narrow scarves. For this scarf I cast on just enough stitches to work a single balanced repeat of the Double Basket Pattern from Barbara Walker's *Treasury of Knitting*, and repeated the 18-row pattern until I used up two balls of yarn. The interplay of horizontal and vertical ribs produces an undulating, curved effect that adds complicated texture to the relatively simple stitch pattern. Yarn: Gems (Louet) Topaz.

## IVY BIGELOW, ASSISTANT EDITOR

This bulky, thick-and-thin yarn is just right for sculptural effects. With its shaped hole—an opening or a void, depending on your perspective—this scarf reminds me to look closely at everyday negative space. Yarn: Schulana (Skacel) Christine.

## MARY JANE MUCKLESTONE, PHOTOSTYLIST

When my house burned down, I couldn't concentrate well enough to knit my favorite Fair Isle patterns, so for my scarves I chose luscious yarns and the simplest of stitches, with a slant! Yarn: Valley Yarns Wensleydale and Alchemy Alpaca Pure.

## SUSAN STERNLIEB, EDITORIAL ASSISTANT

In the middle of winter, working on a light, airy, pink scarf brought warmth to my hands as well as thoughts of spring tulips. What could be better! Yarn: Knit One Crochet Too Douceur et Soie.

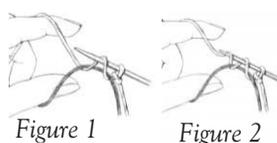
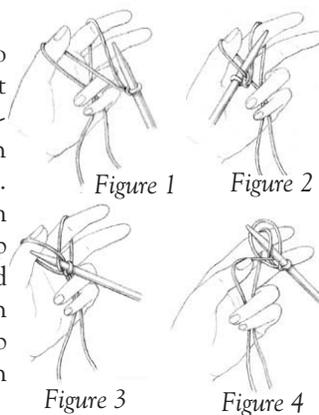
# glossary

## ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue(s); continuing
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
fol	following; follows
g	gram(s)
inc	increase(s); increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit two stitches together
kw	knitwise
LC	left cross
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one (increase)
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
pss	pass slipped stitch over
p2sso	pass two slipped stitches over
pw	purlwise
RC	right cross
rem	remain(s); 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 pw unless otherwise indicated)
ssk	slip 1 kw, slip 1 kw, k2 sl sts tog tbl (decrease)
ssp	slip 1 kw, slip 1 kw, p2 sl sts tog tbl (decrease)
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).

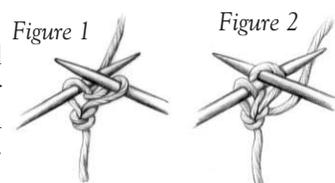


## Invisible (Provisional) Cast-On

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 of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from \*. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.

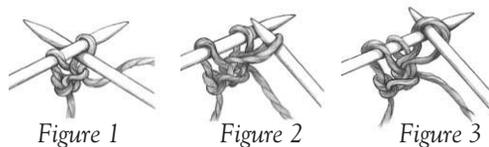
## Knitted Cast-On

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.



## Cable Cast-On

Begin with a slipknot and one knitted cast-on stitch if there are no established stitches. Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).



## Backward Loop Cast-On



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

## I-Cord

With double-pointed needle, cast on desired number of stitches. \*Without turning the needle, slide the stitches to other end of the needle, pull the yarn around the back, and knit the stitches as usual; repeat from \* for desired length.



## Attached I-Cord

As I-cord is knitted, attach it to the garment as follows: With garment RS facing and using a separate ball of yarn and circular needle, pick up the desired number of stitches along the garment edge. Slide these stitches down the needle so that the first picked-up stitch is near the opposite needle point. With double-pointed needle, cast on desired number of I-cord stitches. Knit across the I-cord to the last stitch, then knit the last stitch together with the first picked-up stitch on the garment, and pull the yarn behind the cord. Knit to the last I-cord stitch, then knit the last I-cord stitch together with the next picked-up stitch. Continue in this manner until all picked-up stitches have been used.

### Raised (M1) Increases

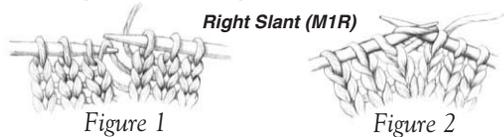


Left Slant (M1L)

Figure 1

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

Figure 2



Right Slant (M1R)

Figure 1

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

Figure 2

### Purlwise (M1P)

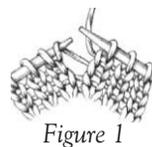


Figure 1



Figure 2

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

### Bar Increase (K1f&b)

Knit into a stitch and leave it on the needle (Figure 1). Knit through the back loop of the same stitch (Figure 2). Slip both stitches off the needle (Figure 3).

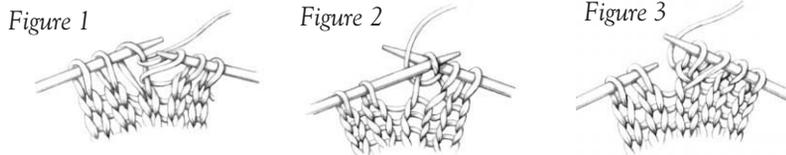


Figure 1

Figure 2

Figure 3

### Ssk Decrease

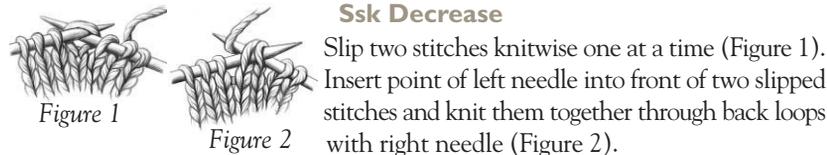


Figure 1

Figure 2

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

### Ssp Decrease

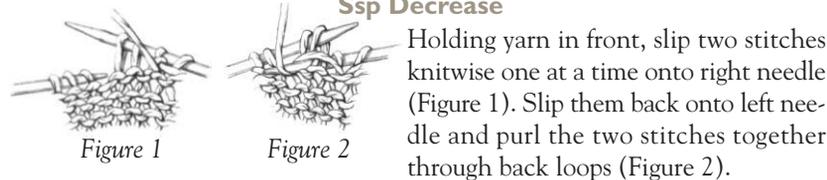


Figure 1

Figure 2

Holding yarn in front, slip two stitches 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).

### Mattress Stitch Seam

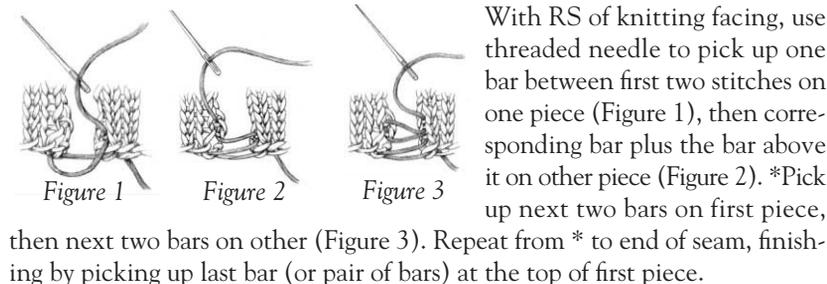


Figure 1

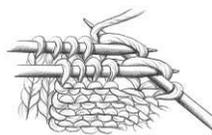
Figure 2

Figure 3

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 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.

### 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.



### 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)

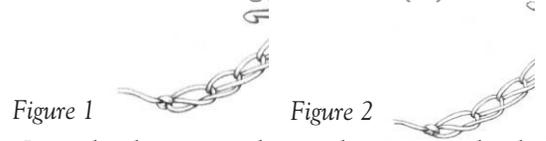


Figure 1

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).

### Pom-Pom

Cut two circles of cardboard, each 1/2" (1.3 cm) larger than desired finished pom-pom width. Cut a small circle out of the center and a small edge out of the side of each circle (Figure 1). Tie a strand of yarn between the circles, hold circles together and wrap with yarn—the more wraps, the thicker the pom-pom. Cut between the circles and knot the tie strand tightly (Figure 2). Place pom-pom between two smaller cardboard circles held together with a needle and trim the edges (Figure 3). This technique comes from *Nicky Epstein's Knitted Embellishments*, Interweave Press, 1999.

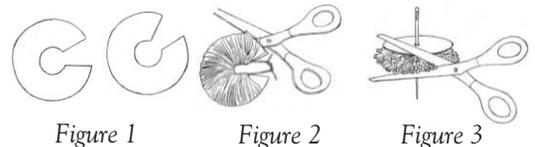


Figure 1

Figure 2

Figure 3

### Zipper

With RS facing and zipper closed, pin zipper to fronts so front edges cover the zipper teeth. With contrasting thread and RS facing, baste zipper in place close to teeth (Figure 1). Turn work over and with matching sewing thread and needle, stitch outer edges of zipper to WS of fronts (Figure 2), being careful to follow a single column of sts in the knitting to keep zipper straight. Turn work back to RS facing, and with matching sewing thread, sew knitted fabric close to teeth (Figure 3). Remove basting.

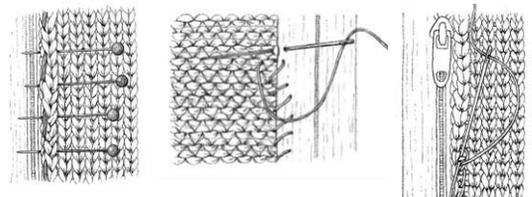
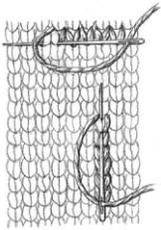


Figure 1

Figure 2

Figure 3

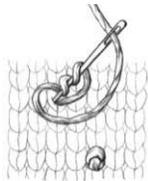


### Duplicate Stitch

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

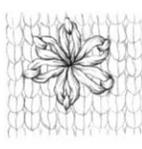
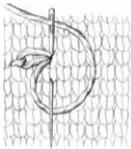
**Vertical:** Beginning at lowest point, work as for horizontal duplicate stitch, ending by bringing the needle back out at the base of the stitch directly above the stitch just worked.

### French Knot



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

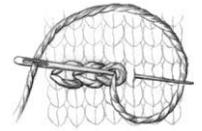
### Daisy Stitch



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

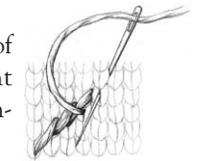
Beginning each stitch at the same point on the knitted background, repeat from \* for desired number of petals (six shown).

### Chain Stitch



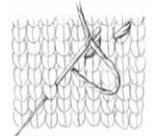
Bring threaded needle out from back to front at center of a knitted stitch. Form a short loop and insert needle back where it came out. Keeping the loop under the needle, bring needle back out in center of next stitch to the right.

### Stem Stitch



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

### Running Stitch



Working small straight stitches, pass the threaded needle over one knitted stitch and under the next to form a dashed line. The stitches can be worked in equal or varying lengths, horizontally, vertically, or diagonally.

## OOPS!

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

### SUMMER 2004

#### Cropped Cross-Stitch Top (page 30)

The first three stitches on the right edge of Row 10 of the Edging chart (reading from right to left) should be purl on RS; knit on WS (not knit on RS; purl on WS as shown).

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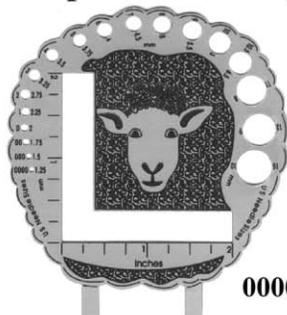



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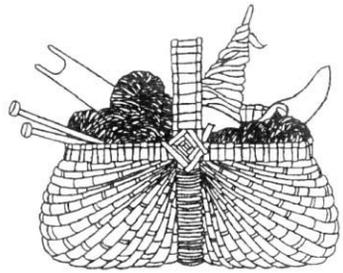


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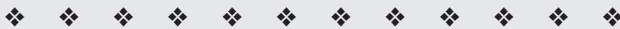
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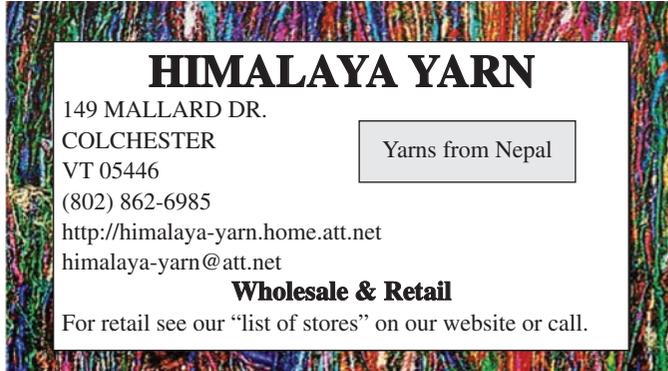
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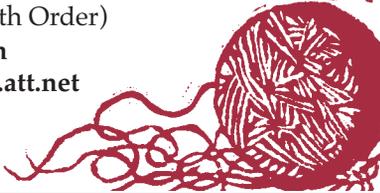
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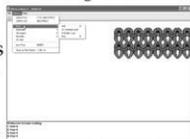
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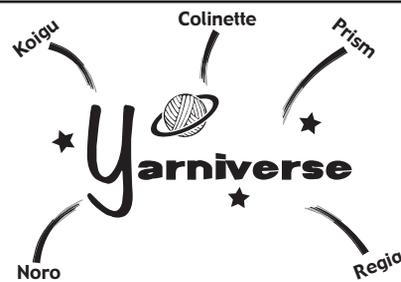
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# The Art of Backtracking

Annie Modesitt

When I was a girl, my mother took a job as a delivery person. Finances were tight so my mom, who had supported her family in her youth but hadn't held a job in twenty years, began looking for work. She could type and take dictation better than any twenty-five-year old, but she couldn't find work as a secretary, so she took a job delivering coupons for a photographic studio. I remember how tired and discouraged she'd be after a long day of getting in and out of the car. She was fifty-five and she was worn out.

On days off from school, I would run deliveries for my mom. I enjoyed being her legs, walking to doors, dropping off coupon booklets, and collecting payment while she watched from the car. It was fun for me and a relief for her.

To develop my sense of direction, Mom would let me be the navigator. Before we headed out, I'd look up addresses on the city map to figure out a sensible delivery route. Her only rule was, "No BACKTRACKING!" Time was short. She was tired and she didn't want us to spend time retracing our steps. It became a mantra in our family, the eleventh commandment, "Thou shalt not BACKTRACK!"

Generally I chose short, point-to-point trips, but sometimes I would digress and send us down the same road twice. The problem was that I enjoyed backtracking. I liked seeing the same street from different directions. The voyeur in me delighted in glimpsing families unloading groceries from a car and carrying them into the house, then seeing the same family twenty minutes later swinging on the front porch with glasses of iced tea. I would wave, they'd wave back, and Mom would grip the steering wheel (her only admonishment) and drive.

Today my bent toward backtracking shows up when I'm knitting, or rather when I'm unraveling or reknitting. I've heard that some knitters never need to rip out—to "frog" (rip it, rip it) in the cyber-knit vernacular—but I'm not one of them. Accidents happen. At least, they happen to me. And if making mistakes is part of being human, then I am very, very human. So rip I must. Believe me, it's not fun to undo what I've spent hours (or days) knitting. At times, I leave items which need to be unknitted sitting on my work table for days at a time before I steel myself to begin tearing out my carefully, and erroneously, worked rows.

But accepting the fact that I *will* rip out many rows in my life makes the job easier. I've even come to enjoy the quiet little *pop, pop, pop* of the yarn as the loops pull out of their stitches. I don't knit for the fun of ripping out, but if I have to on occasion, why not enjoy the small physical pleasure that comes with it? And why not learn from it? When I attempt a difficult stitch pattern or bobble technique and then rip it out, I get to dissect what I've done from several angles (like driving both ways down those streets). "Ah!" I think to myself, "That's how those loops fall together to make that pattern!" Then I take it a step further, "If I move these loops in *this* direction, or work this part backward, it will create a totally different, but complementary, pattern!" Instead of cursing the mistake that led to ripping out, I try to embrace the opportunity to learn more about the stitches that are falling apart in my hands.

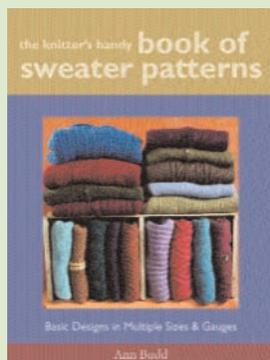
What I learned running deliveries in my childhood is that a straight line, while always the *shortest* route between two points, is not always the *fastest* route. Backtracking—and ripping out—has allowed me to find alternative, quicker routes to where I want to go and given me a better understanding of my craft.

## ANNIE'S TIPS FOR RIPPING

- Don't pull knots; they just get stubborn and tighten up. Sometimes what looks at first glance like a knot is really just the yarn strand looped and twisted around itself. All that's required is a little investigating to decipher, and untangle, the path of the yarn. At times, one loop of yarn falls in love with another and they join together in felted matrimony. Usually, the strands can be coaxed apart with care; in obstinate cases, use tiny scissors to end the marriage.
- When you rip out an entire row, use a smaller needle to pick up the freed stitches. A metal needle will slide through the loops easily. As you pick up freed stitches, don't stress about whether they're mounted correctly, just get them on the needle; you can correct the mount of the stitches as you reknit them.
- A firm, smooth yarn will stay looped in the stitches as you rip out an entire row, but a soft, sticky yarn will rip out more easily if you unknit one stitch at a time. My favorite method for one-stitch-at-a-time unraveling is to insert a needle into the stitch one row below the stitch to be pulled out, then tug on the yarn until the stitch unfurls. You won't drop any stitches because you're catching the freed stitches as you go. This method is slower and more tedious than ripping out an entire row and then picking up the freed stitches, but for a slippery or sticky yarn, it's worth the effort.
- As you rip out, take the opportunity to read your knitting. Try to decipher the leading and trailing edges of a stitch as you slip it back onto the needle.
- When they're knitting lace, some folks run a thin, strong, contrasting thread through their work every several rows so that if ripping out is required, having a "lifeline" in place will make the picking-up process less laborious. This is an especially good idea for lace patterns that have decreases and yarnovers in every row, but running the lifeline can be tedious.
- Rip out in a good light to see clearly what you're doing. And because you'll need your fingers to catch and manipulate the freed stitches, work at a table that can support the knitted piece as you work.

ANNIE MODESITT lives in South Orange, New Jersey, and is happy to report that she knits more than she rips.

# anticipation new books fall 2004



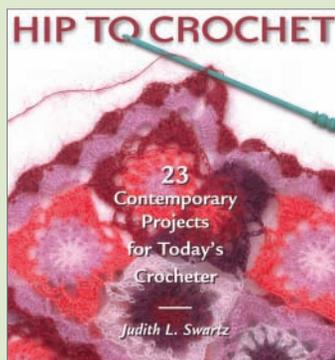
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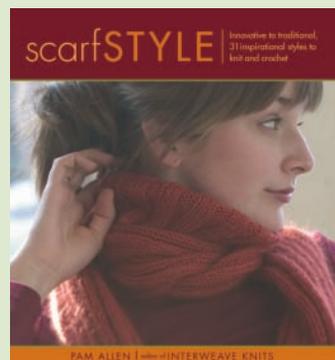
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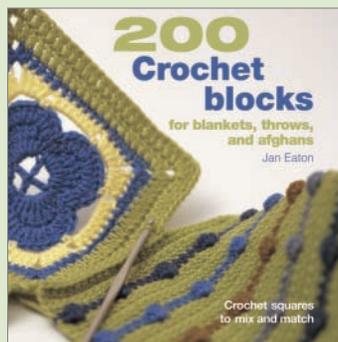
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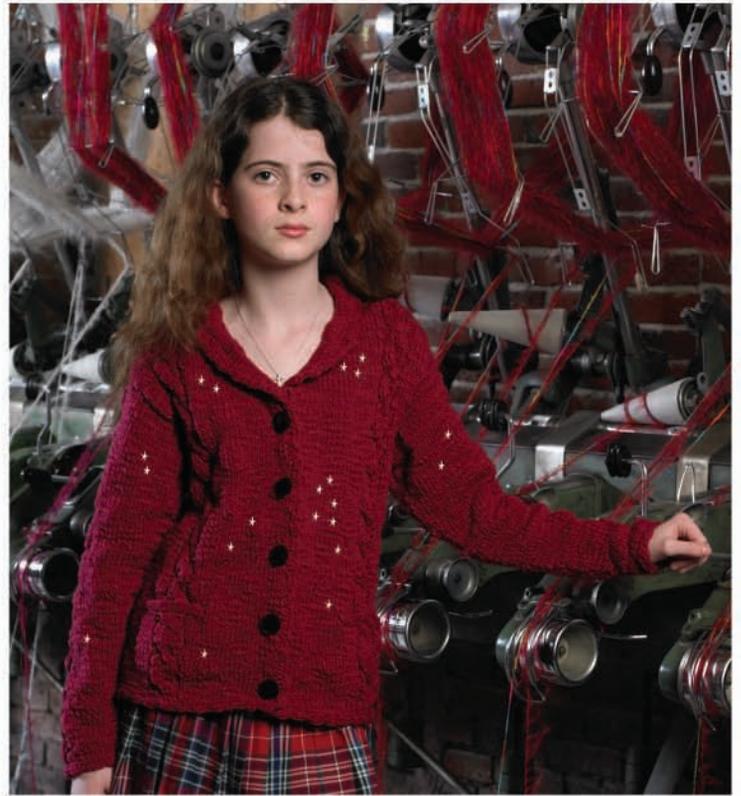
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