

INTERWEAVE

FALL 1996

# Knits

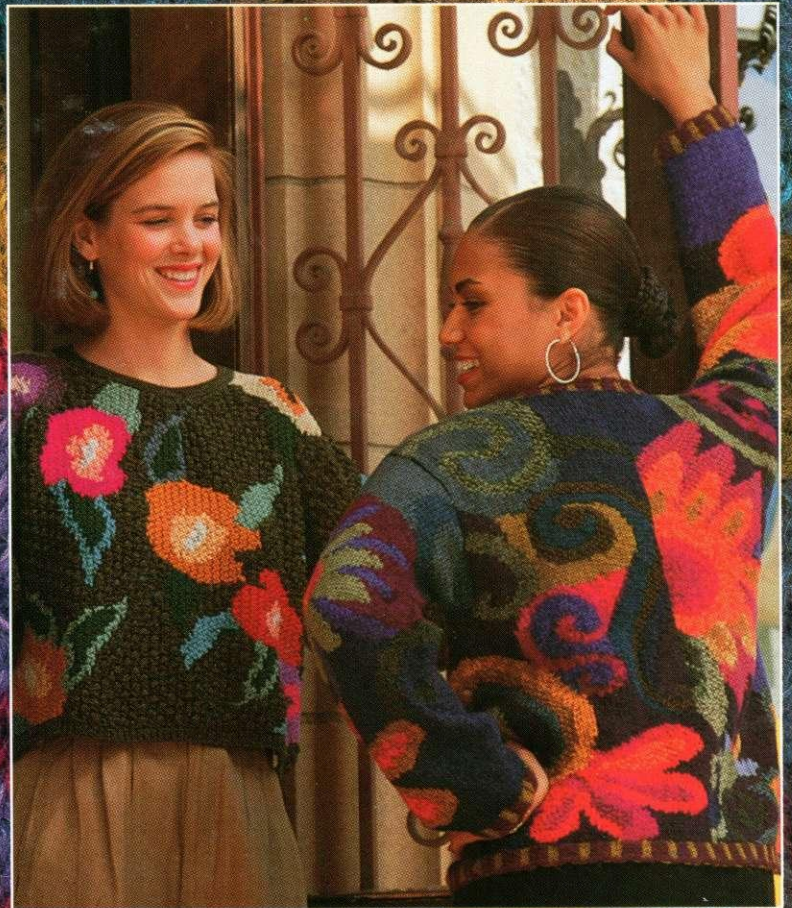
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INTERWEAVE

# Knits

BEYOND THE BASICS

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FRONT COVER:  
*Rainforest Pullover* and  
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# STRANDS

FROM THE EDITORS



In September 1995, our publisher Linda presented the Interweave editorial staff with a challenge: to conceive and produce two special-issue magazines during the next year. Marilyn, events coordinator and former yarn shop owner, stood up in that meeting (actually, she didn't stand up because she was knitting) and asked if anyone present did *not* think we should do a knitting magazine. Judith, editor of Interweave's beloved knitting books, seconded Marilyn's notion. Other hands went up, and the ball started rolling. Welcome to *Interweave Knits*.

During the gestation of *Knits*, we shared ideas and brainstormed with many knitters. Jillian sent out 500 surveys, and almost all of you responded. We heard from old friends and strangers alike. This collaboration has been enjoyable and productive. The goal of *Knits* quickly materialized and is simply stated: know what knitters want and give it to them. Yes, we've heard the adages, "Easier said than done" and "Rome wasn't built in a day." While our simple goal may be lofty, it is one we believe we can achieve with your continued input. Whether you're a renowned designer or have just discovered the craft, you *are* a knitter and we welcome your thoughts in whatever form they come: comments, project or article proposals, and, yes, even criticism. We can take it. (There must be an adage for that. . . .)

Oh. About that ongoing collaboration. The ball that started rolling in 1995 hasn't stopped. We quickly gathered enough ideas to fill a 784-page magazine but realize that producing just one issue of that magnitude would not be fiscally responsible. But it is clear that the present issue will not sate but whet knitters' appetites. So beginning with the next issue of *Knits*, due out in February 1997, we will publish quarterly.

Now to the nitty-gritty. Ann and Dot have been knitting swatches, counting stitches, and checking and rechecking charts and instructions for months. Every effort has been made to present accurate and error-free information. However, we admit to being human and thank you in advance for understanding any errors that do occur.

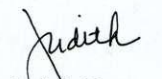
We do not rate patterns by skill level—beginner, intermediate, etc. We believe that if you want it, you can knit it. The patterns are introduced with special features of or techniques used in the creation of the pieces—raglan sleeve, intarsia, circular knitting, whatever. Sidebars illustrate special techniques. We trust that the range of projects will meet your knitting need of the moment, whether that need be for something you

can knit tonight or something you can complete by the end of the year. Think of the patterns as recipes—read through them before starting, then proceed one step at a time. Use them as a basis on which to build from your own experience or inspiration: add a little of this, never mind a little of that.

We have "metricated" the schematics and instructions. Persistent parenthetical metrication may be distracting to some of you. It is the bane of our existence. (In fact, our production department threatened a walkout over it.) However, until a global system is realized, we will continue to convert for the convenience of knitters of either numeric persuasion.

While the main focus of *Knits* is beautiful projects for you to knit, we have included short feature stories and articles that we hope will pique your interest. We especially enjoy our departments "In the Round" and "Ravelings." "In the Round" is a forum that showcases folks who knit together. If you meet with other knitters, regularly or irregularly, formally or informally, we'd like to know about it. "Ravelings" is a page devoted to random notions from random knitters.

We hope you enjoy this issue. Read some articles, knit a few projects, and let us know what you think.

  
Judith Durant

  
Marilyn Murphy

## EDITORIAL

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Interweave Knits (ISSN 1088-3622) is published by Interweave Press, Inc., 201 East Fourth Street, Loveland, Colorado 80537-5655. Phone (970) 669-7672. Fax (970) 667-8317.  
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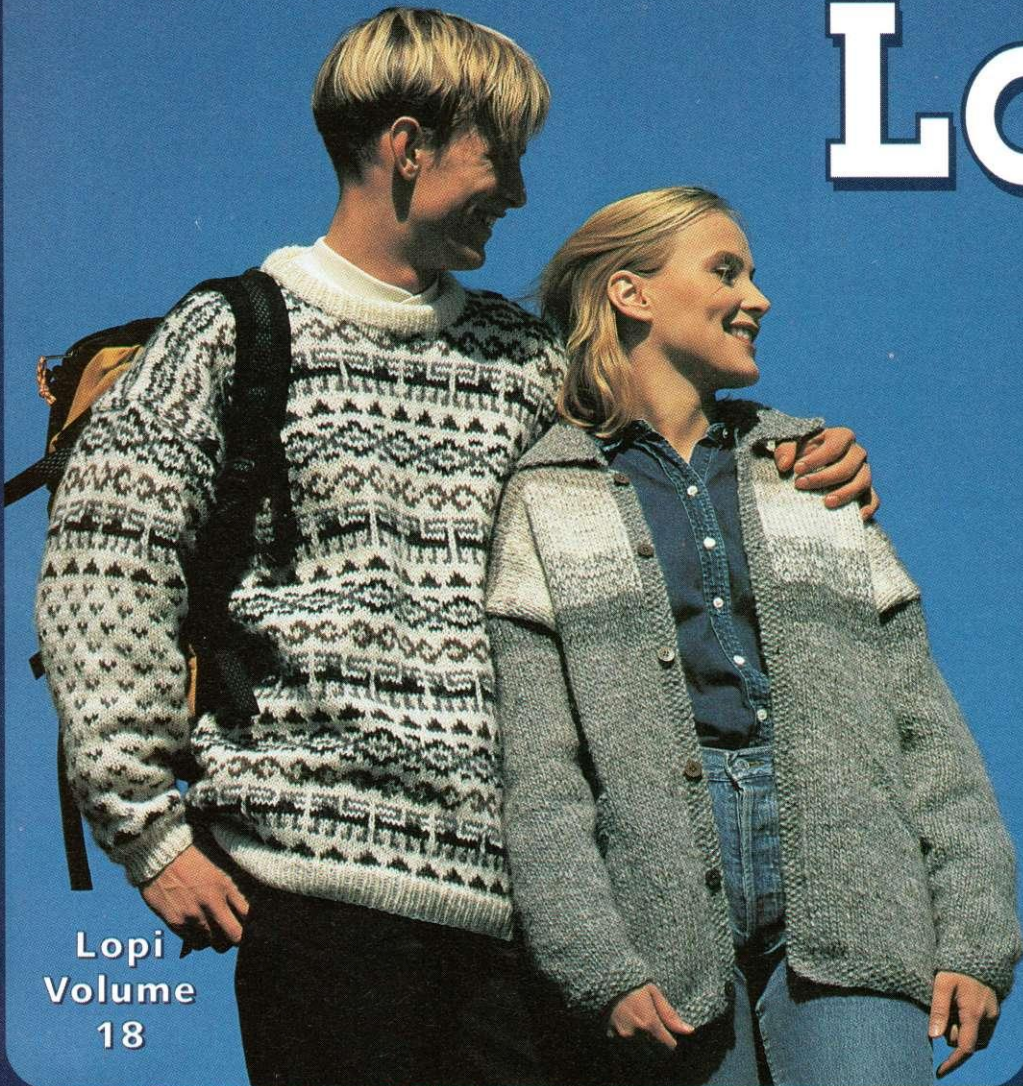
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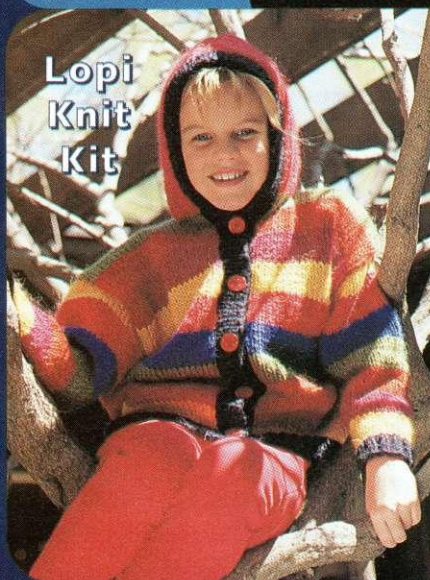
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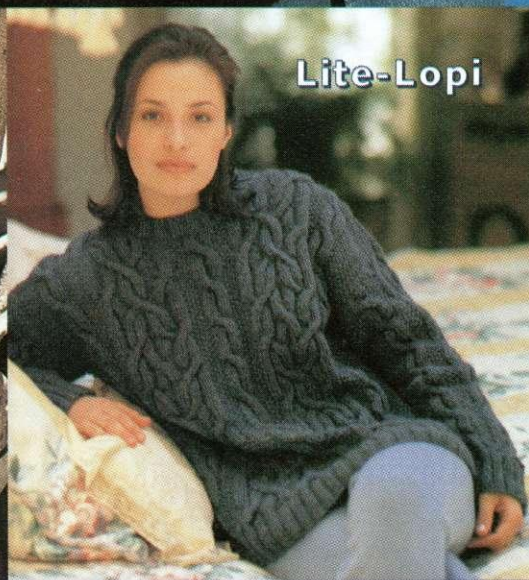
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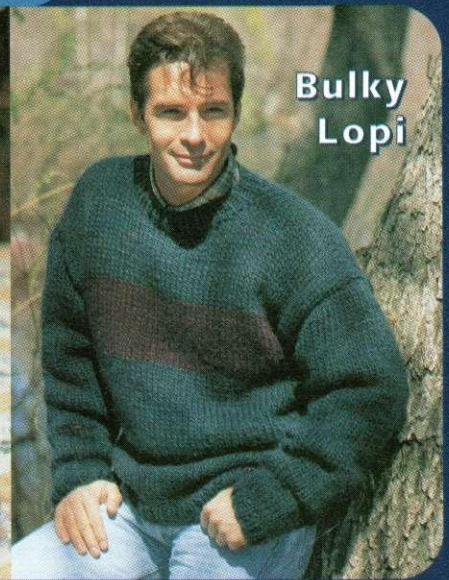
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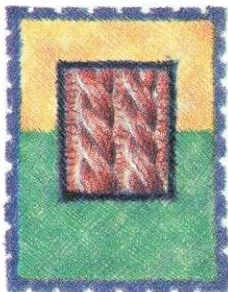
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# CABLES

LETTERS FROM OUR READERS



In anticipation of launching this magazine, we sent surveys to five hundred knitters. Below is a sampling of responses.

"I look forward to *Interweave Knits*. I would appreciate serious projects that build skills, starting with the basics and then moving on."

In going "*Beyond the Basics*," we plan to offer just that.

"I'd like to see knitting patterns less restricted to the designer's choice of yarn. How about listing weight, yardage, texture, fiber content, and a picture of the yarn used to help the reader make substitutions."

We've included swatches in alternative

yarns and colors for many projects; we hope that this will help you make substitutions and inspire other combinations.

"I'd like to see you take a basic design and ask six or seven designers to come up with their own variations."

We like this idea, too, and gave sock and slipper sock patterns to staff members with instructions to "do what you want." See page 88 for the results.


"Keep up the great photography. Joe Coca is in a class by himself!"

We agree!

"I'd like information on how to change colors in hand knitting and the theory behind a knitting machine."

Many knitters are turned off by the seemingly daunting task of working with multiple colors. "*Beyond the Basics*" on page 8 gives you tips for professional results.

What's on your mind? We look forward to hearing from you. Send your comments to "Cables," *Interweave Knits*, 201 East Fourth Street, Loveland, CO 80537-5655; fax (970) 667-8317. Please include your name and address.



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# Glossary

## M1 Increase



With right needle tip, lift the strand between the last knitted stitch and the first stitch on the left needle.



Slip the lifted loop onto the left needle.



Knit the lifted loop through the back of the loop.

## Knitting Gauge

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

## Reading Charts

Unless otherwise indicated, charts are read from the bottom up. On right-side rows, read charts from right to left. On wrong-side rows, read charts from left to right. When knitting in the round, read chart from right to left for all rows.

## Cast on with Backward Loops



Make a loop in the yarn and place it on the needle backward so that it doesn't unwind. Continue for required number of stitches, adjusting tension.

## SSK Decrease

This is a left-slanting decrease.



Slip two stitches knitwise.



Insert the point of the left needle into the front of the two slipped stitches and knit them together through the back loop with the right needle.

## Abbreviations

beg	beginning; begin; begins	m	marker(s)	sl st	slip stitch
bet	between	MC	main color	ssk	slip, slip, k 2 sl sts tog
BO	bind off	mm	millimeters	st(s)	stitch(es)
CC	contrasting color	M1	make one	St st	stockinette stitch
cm	centimeter(s)	p	purl	tog	together
cn	cable needle	patt(s)	pattern(s)	WS	wrong side
CO	cast on	pm	place marker	wyb	with yarn in back
cont	continue	psso	pass slip stitch over	wyf	with yarn in front
dec(s)	decrease(s); decreasing	p2tog	purl two stitches together	yo	yarn over
dpn	double-pointed needle(s)	pwise	purlwise	*	repeat starting point
FC	front cross	RC	right cross		(i.e., repeat from *)
foll	following	rem	remaining	**	repeat all instructions
g	grams	rep	repeat		between asterisks
inc	increase; increasing	rev St st	reverse stockinette stitch	( )	alternate measurements
k	knit	rib	ribbing		and/or instructions
kbl (k tbl)	knit through back of loop	rnd(s)	round(s)	[ ]	instructions that are to be
k2tog	knit two stitches together	RS	right side		worked as a group a
knwise	knitwise	sk	skip		specified number of times
LC	left cross	sl	slip		



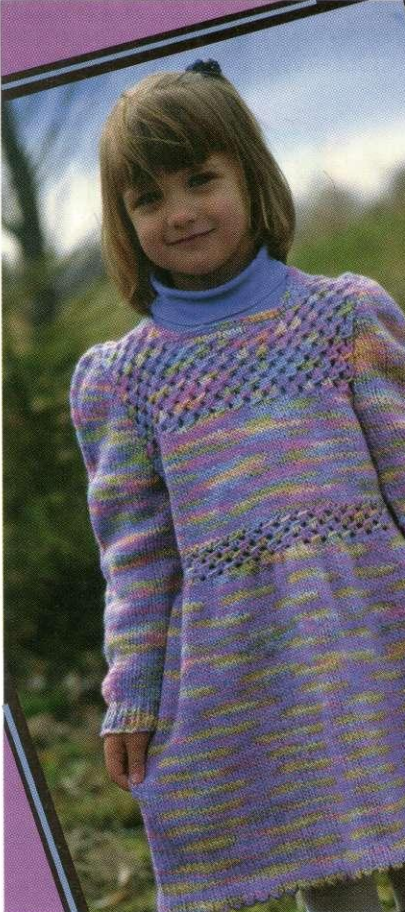
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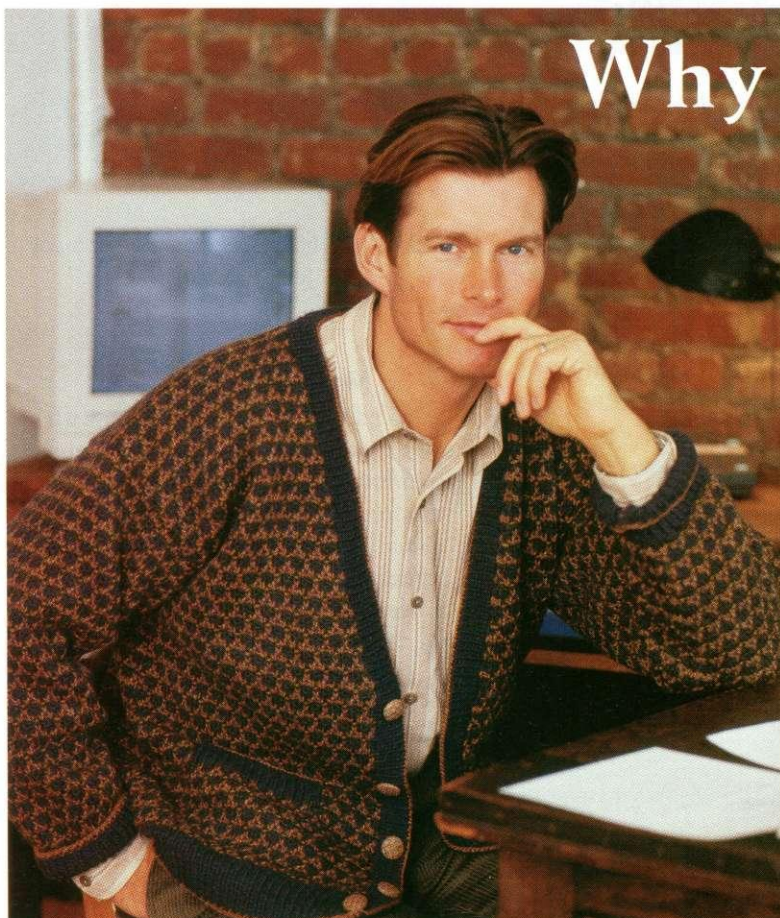


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# BEYOND THE BASICS

## COLORWORK TECHNIQUES



**T**HREE COMMON problems inherent in knitting with more than one strand of yarn at the same time keep many knitters from tackling colorwork projects. The first, stranding too tightly, results in a “puckered” garment. The second, long floats on the inside of a garment, are frustrating because fingers can get caught in them. The third problem shows up as holes in the knitting where color changes occur; this happens when yarns aren’t properly secured.

Here are some simple techniques to use for colorwork. With these methods, even a beginner can knit with color like a pro.

### STRANDING

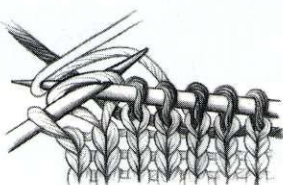
When working with two colors in the same row, a background color and a pattern color, the color not in use will be carried or “stranded” loosely across the back of the knitting—Fair Isle patterns are always worked this way. Stranding leaves no sign of the carried colors on the right side of the work.

Stranding is easiest if you knit with both right and left forefingers, working the background color in the right hand and the pattern color in the left hand. While carrying the yarn not in use along the wrong side, be careful not to catch it in with the working yarn and draw it through to the right side where it can be seen. The stranded yarn should lie flat across the back of the fabric. If you strand too tightly, the fabric will pucker. To avoid this, stretch out the group of stitches on the right needle at every color change. This will ensure that the stranded yarn is long enough to accommodate the “give” of the knitted fabric. Blocking the garment after it is finished will allow the strands and stitches to bond. Gently stretch the knitted fabric until it is smooth.

### Stranding Methods

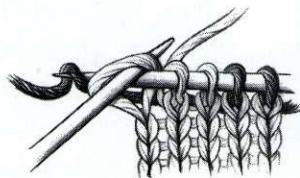
#### *Knit rows*

Use your left hand to keep the pattern color below the tip of the left needle while your right forefinger brings the background color around the tip of the right needle to knit the stitch. Repeat this until the colors change.



*Right hand knits with background color, left hand carries pattern color.*

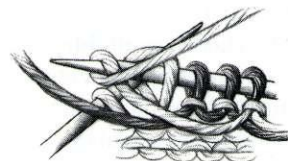
Use your left forefinger to bring the pattern yarn around the needle and use the tip of the needle to draw the new stitch through while your right hand keeps the background color away from the needle tip and above the other stitches.



*Right finger keeps background color above pattern color.*

#### *Purl rows*

The purl row, although a little more difficult to learn, is worked the same way. Use your left hand to keep the pattern yarn below the purled stitches when it is not being worked.



*Left hand holds pattern color under stitch being purled.*

Use your right hand to hold the background yarn up and away from the needle tips while your left forefinger passes the pattern yarn around the needle tip.



*Right hand holds background color away from needle tips.*

### More Than Two Colors

If a pattern requires stranding with more than two colors, you can combine stranding with the intarsia method of working, which allows the introduction of small, isolated bits of color, or use duplicate stitch (see page 74), an embroidery technique that is done after the knitting is completed.

### WEAVING COLORS

The alternative to stranding is to weave the colors not in use alternately over and under the stitches being





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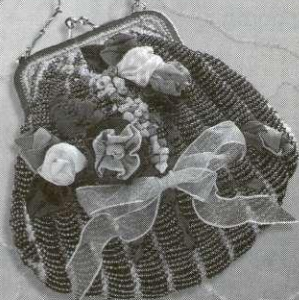
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worked. Weaving in colors as you work cures the problem of long floats, attaching carried strands to the inside of the fabric so that they can't be snagged. When worked correctly, the woven color is hidden by the stitch being worked.

These instructions presume that the background color (A) is held in the right hand and the pattern color (B) in the left. The right needle is inserted into the stitch to be worked before following the steps.

### Weaving Methods

#### Knit rows

To weave B, shown in black over A, shown in white, place B over the top of the right needle from back to front. A then goes over the right needle and B is passed over A to the right of the needle. Knit the stitch with A, drawing the new loop to the front beneath B. When you do this, be sure that B is above the A stitch, is caught in, and does not show on the right side.



Place B above needle as A is used to knit.

To weave B under A, simply hold B below the stitch as it is worked with A.

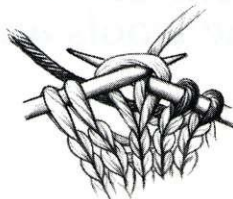


Hold B below stitch to be worked with A.

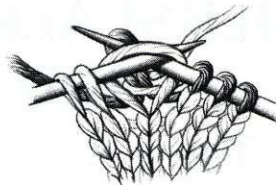
When changing color from A to B, weave A under B (see below).

When changing color from B to A, weave B over A (see above).

To weave A under B, bring A under the right needle tip from back to front, place B around the right needle tip, take A off needle to back so that it crosses B, pull B through loop to the right side.



Bring A under right needle from back to front.

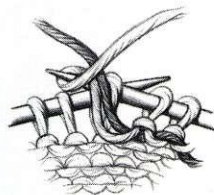


A wrapped around B and B ready to be pulled through.

To weave A over B, simply hold A above the stitch as it is worked with B.

#### Purl rows

To weave B over A, bring B up to right of stitch to be purlled. A crosses B and goes around the needle to purl the stitch; draw the new stitch through.



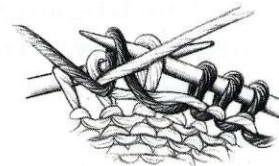
Weave B over A purlwise.

To weave B under A, hold B above and away from the needle tip and purl the stitch with A.



Weave B under A purlwise.

To weave A under B, first hook A around in front of B. Take B over the tip of the right needle tip and bring A back down and under the right needle tip back to the right of the stitch being worked. This crosses it over B, and the B stitch can then be purlled by drawing the A yarn to the front.



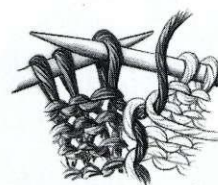
Weave A under B purlwise.

To weave A over B, simply hold A above the stitch as it is worked with B.

### INTARSIA

Use this method to work small areas of different colors without forming holes. These areas can be worked with small balls of the color wound onto bobbins and twisted over the adjacent color at every color join. Small areas can be worked with a loose length of yarn.

Work to the color change, then bring the color that has been used over the new color, and bring the new color up so that the yarns link or are twisted at the joining point.

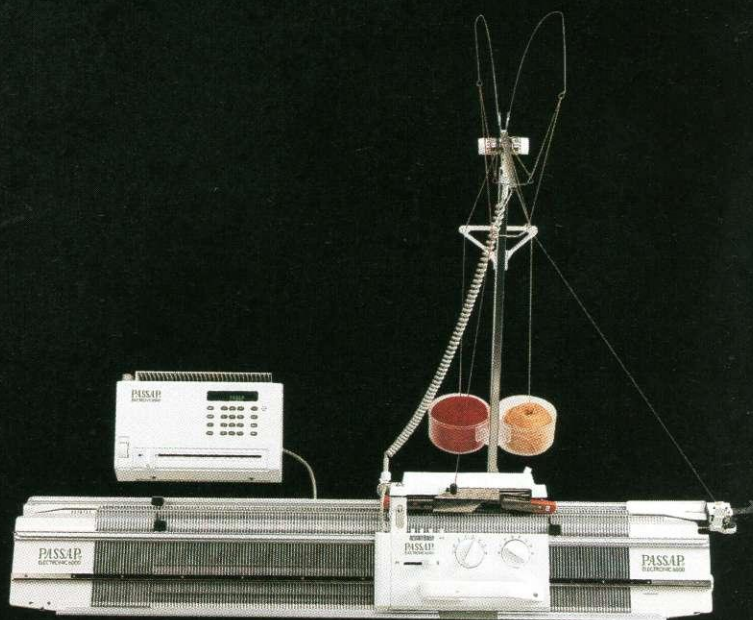


Twist one yarn over the other on the wrong side.

Where irregular shapes are worked in the same design, you may need to carry some colors without working them for a number of stitches by weaving them in along the back. Look ahead one or two rows of the intarsia chart to decide where to position the yarn in preparation for the next row. ∞



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# The Art of FAIR ISLE KNITTING

## TINGWALL JUMPER

Ann Feitelson

**T**raditional Fair Isle techniques are employed for this jumper. It is knit in the round with just two colors per row. The armhole openings are cut open once the body is knit and the sleeves are knit after picking up stitches around the openings.

**Finished Size:** S (M, L, XL) 41½ (44¾, 48, 51¼)" (105.5 (114, 122, 130) cm) bust/chest circumference; 21¼ (21, 22, 22¾)" (53 (54, 56, 58) cm) sleeve length; 22¾ (23¾, 25½, 26¼)" (58 (60.5, 64.5, 66.5) cm) body length. Sweater shown is size L(48).

**Yarn:** Jamieson & Smith 2-ply jumper weight Shetland yarn (100% wool; 150 yd/1 oz (137 m/28 g)): #55 warm red, 10 (10, 11, 11) oz (284 (284, 312, 312) g); #75 pale turquoise, #1280 pale blue-white heather, and #FC43 pale yellow-white heather, 3 oz (85 g) each; #FC49 light denim heather, 2 oz (57 g); #135 medium navy, #FC45 golden beige, and #FC47 denim heather, 1 oz (28 g) each.

**Needles:** Body and Sleeves—Size 3 (3.25 mm): 16" (40 cm) and 29" (80 cm) circular and double-pointed (dpn); Ribbings—Size 1 (2.25 mm): 16" (40 cm) and 29" (80 cm) circular and dpn. Adjust needle size if necessary to obtain the correct gauge.

**Notions:** Markers (m), stitch holders.

**Gauge:** 30 sts and 30 rnds = 4" (10 cm) with larger needle over St st in color pattern.

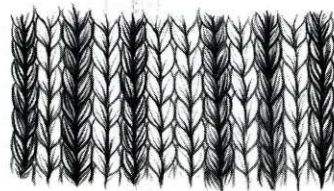
**Note:** The patterns on sizes S, M, and XL will line up at the neckline and/or

armhole edge differently than in the sweater pictured. Each size begins at a different round and at a different stitch in the pattern repeat above the armhole. See chart for beginning stitch and round. On sizes S, M, and XL, the patterns with the 10-st repeats need a slight adjustment in the number of stitches on marked rounds to fit into an even multiple of stitches.

•**Body:** With warm red and longer ribbing needle, CO 288 (304, 320, 336) sts. Place m and join, being careful not to twist sts. **Ribbing:** \*k2 warm red, p2 medium navy; rep from \*. Continue, following 29 rnds of Body Ribbing Chart.

**Increase rnd:** Change to longer body needle and warm red, inc 24 (32, 40, 48) sts evenly spaced—312 (336, 360, 384) sts. Beg on rnd 21 (13, 1, 15) on Main Chart, work through rnd 97 (95, 89, 20). For size XL only, work rnd 1 through 89. Break yarns. **Armhole:** Rnd 98 (96, 90, 90): Set up extra sts (steek) for the underarm as follows: Beginning at left underarm, place 10 (11, 12, 13) sts on holder, with warm red, CO 6 extra sts, the first with a slip knot and the following 5 with backward loops, work 137 (147, 157, 167) front sts in color pattern, place 19 (21, 23, 25) sts on holder for right underarm, CO 12 extra sts with backward loops, work 137 (147, 157, 167) back sts in color pattern, place 9 (10, 11, 12) sts on holder for left underarm, and CO 6 extra sts with backward loops—274 (294, 314, 334) body sts (and 24 extra sts). Rejoin. Work each set of 12 extra underarm sts in a striped pattern, as illustrated below. Note that the left underarm begins in the center of the 12 extra sts. Beginning at left underarm, work decreases at the armhole edge as follows: \*work extra sts in established striped pattern, k2tog (the dec slants towards the extra sts), work body sts, ssk

(the dec slants towards the extra sts); rep from \*, work rem extra sts at left underarm in striped pattern. Note that from this point on, each size has a different beginning point on the chart. Being careful to keep the pattern motifs in established vertical alignment, dec 1 st each side of the armhole in this manner every other rnd 5 more times—250 (270, 290, 310) body sts (and 24 extra sts). Following Main Chart, work through rnd 148 (148, 142, 142). Shape Front Neck: Rnd 149 (149, 143, 143): Work 48 (52, 56, 60) left shoulder sts in color pattern, place 29 (31, 33, 35) sts on holder for front neck, CO 12 extra sts with backward loops in alternating colors [(background, pattern) 3 times, (pattern, background) 3 times], work to end of rnd in color pattern. Work extra sts as for armholes. Work decreases at neck edge as follows: ssk (the dec slants towards the extra sts), work extra sts in established striped pattern, k2tog (the dec slants towards the extra sts). Dec 1 st at each side of front neck edge in this manner every rnd 9 times and then every other rnd 4 times—35 (39, 43, 47) sts will rem on each front shoulder. Work through rnd 162 for all sizes. At the same time, Shape Back Neck: Rnd 163 (all sizes): Work in color pattern across front sts and 38 (42, 46, 50) sts of right back shoulder, place 49 (51, 53, 55) sts on holder for back neck, CO 12 extra sts as described for front neck, work to end of rnd in color pattern. Working decreases as for front neck, dec 1 st each side of back neck edge every rnd 3 times—35 (39, 43, 47) sts on each shoulder. Rnd 167: Work front sts only. Shoulder seam:



Work each set of the 12 extra underarm sts in a striped pattern of [(background, pattern) 3 times (pattern, background) 3 times] so that the extra sts next to the body of the sweater are always in the background color (warm red), the two center extra sts are always in the pattern color, and the remaining sts are in a striped pattern.



**FAUX FAIR ISLE**, Judith Durant. If you love the effect of colorwork, but are clumsy like me and get all twisted up in balls of yarns, here is an easy way out. Variegated yarn gives the appearance of many changes of color while working with only two balls.

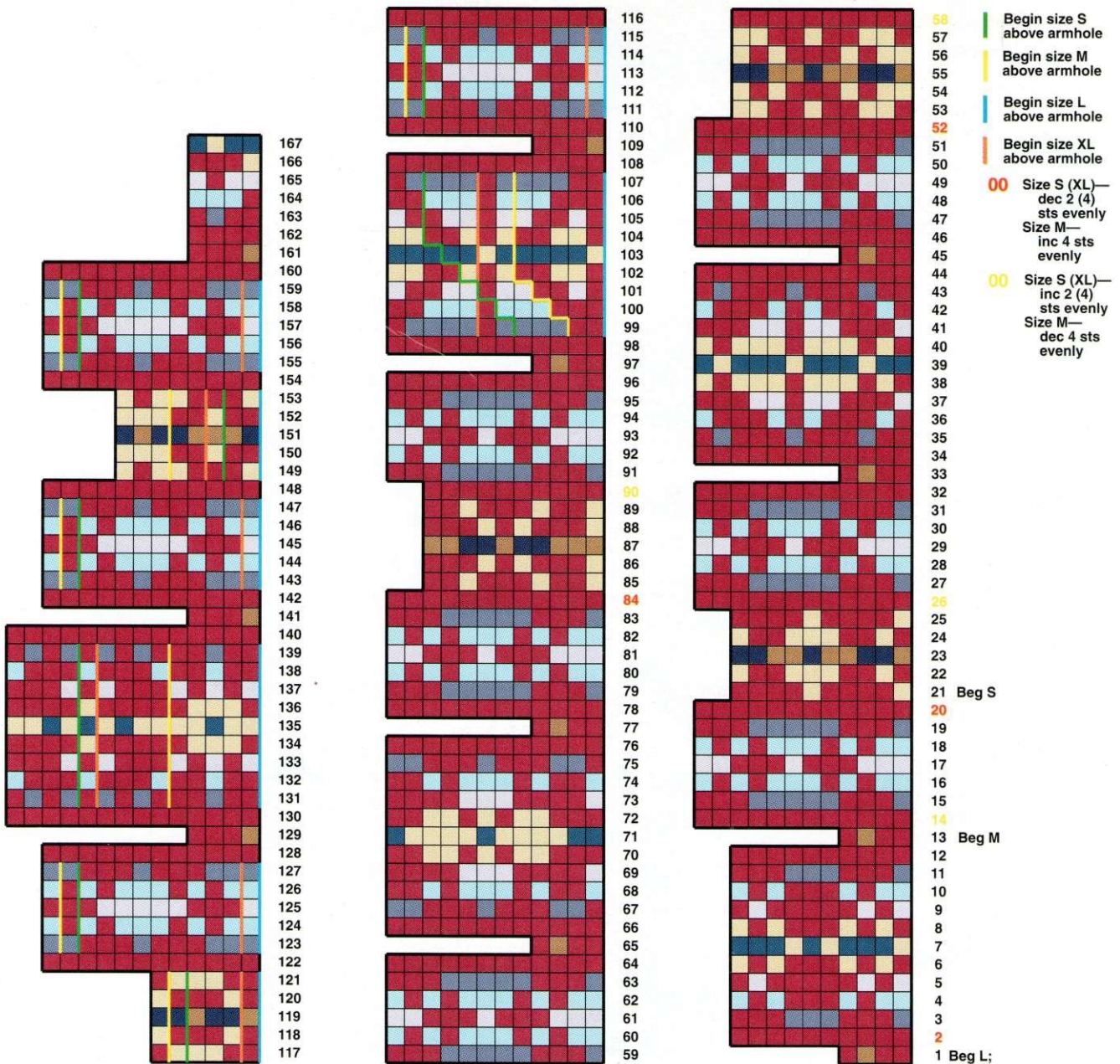


**TINGWALL JUMPER**, Ann Feitelson. This sweater pays homage to the earliest Fair Isle knitting. Like the garments made about a century ago, it has different patterns throughout and a palette of red, blue, white, and yellow. Today, of course, there are many more colors available, and I've taken advantage of them while retaining the spirit of madder, indigo, and onion dyes. Some patterns shade from light blue to pale turquoise to very pale heather blue; others follow that sequence, adding a very pale yellow heather at the center. In the ribbing, this sequence is extended with a darker blue and a still darker navy. The ribbing has a very expansive, translucent quality, like a sunset or sunrise.

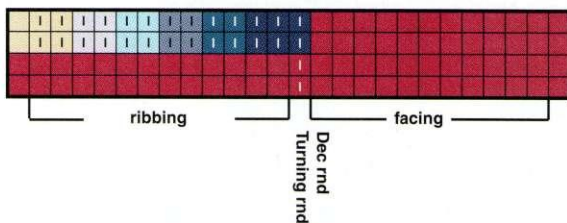


# TINGWALL JUMPER

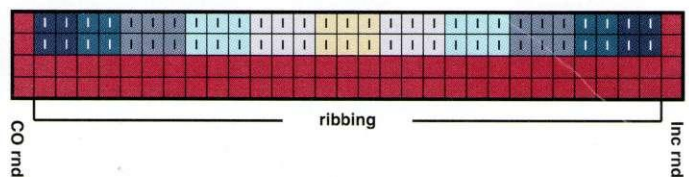
## Main Chart



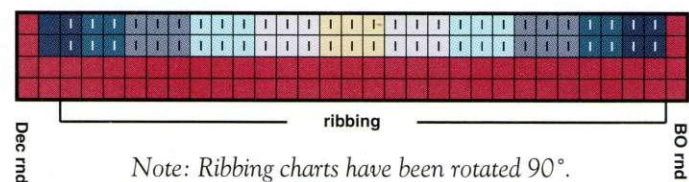
Neckband Ribbing



Body Ribbing



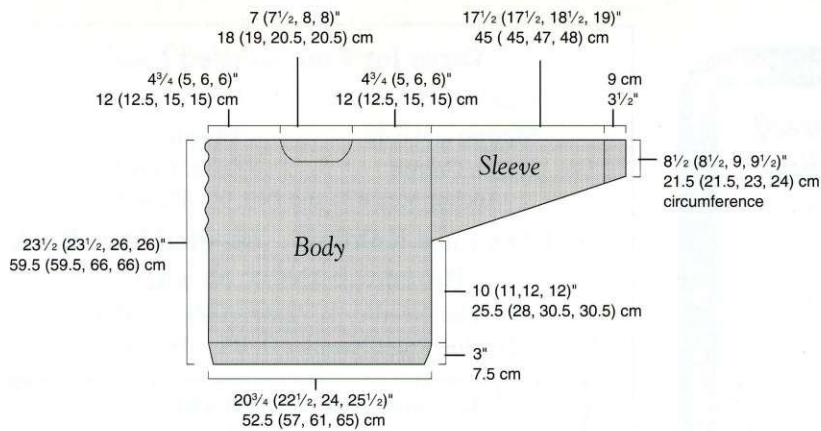
Sleeve Ribbing



- |  |                                |  |                          |
|--|--------------------------------|--|--------------------------|
|  | 55 Warm Red                    |  | FC45 Golden Beige        |
|  | 75 Pale Turquoise              |  | FC47 Denim Heather       |
|  | 1280 Pale Blue-White Heather   |  | FC49 Light Denim Heather |
|  | 135 Medium Navy                |  | Purl on RS               |
|  | FC43 Pale Yellow-White Heather |  |                          |

Note: Ribbing charts have been rotated 90°. They are 4-st repeats worked for 26 or 31 rnds.





Turn work inside out. With warm red and beg at the center of armhole extra sts, BO all shoulder sts tog, matching extra sts to each other.

•**Sleeves:** Cut armhole extra sts up the center. With warm red and shorter sleeve needle, beg at center of underarm, k10 (11, 12, 13) underarm sts from holder, pick up and knit 68 (70, 76, 76) sts along front armhole edge, 1 st at shoulder seam, and 69 (71, 77, 77) sts along back armhole edge, knit rem 9 (10, 11, 12) underarm sts from holder—157 (163, 175, 177) sts. Place m and join. Following Main Chart, being careful to center patterns at top of sleeve as they are at the body center front, work from

rnd 153 (147, 141, 141) back to rnd 21 (13, 1, 1), and for size XL only, work again from rnd 20 to 15, so that end of sleeve pattern matches beg of body pattern for all sizes, changing to sleeve dpn when necessary—133 (135, 141, 147) rnds total and *at the same time*, dec 1 st at each side of underarm marker every 3rd rnd 19 (21, 31, 26) times and every 4th rnd 19 (18, 12, 17) times—81 (85, 89, 91) sts rem. **Decrease rnd:** With warm red and ribbing dpn, dec 17 (21, 21, 19) sts evenly spaced—64 (64, 68, 72) sts rem. **Cuff:** \*k2 warm red, k2 medium navy; rep from \* (Note that this rnd is not ribbed). Following Sleeve Ribbing Chart, work 29 rnds. With warm red, BO in knit.

•**Neckband:** Cut neck extra sts up the center. With shorter ribbing needle, beg at right side of back neck, and alternating k2 warm red, k2 pale yellow-white heather, work across 49 (51, 53, 55) sts from back neck holder, pick up and knit 25 (25, 29, 29) sts along left back and front neck edge, k29 (31, 33, 35) sts from front neck holder, pick up and knit 25 (25, 29, 29) sts along right front and back neck edge—128 (132, 144, 148) sts. Join. **Ribbing:** Following Neckband Ribbing Chart, work 12 rnds total.

**Turning rnd:** \*p2 warm red, p2 medium navy; rep from \*. **Decrease rnd:** (dec about 10% of the sts) With warm red, \*k8, k2tog; rep from \*—116 (119, 130, 134) sts rem. **Facing:** K11 rnds. Break yarn, leaving a long end for seaming.

•**Finishing:** Trim the six extra sts at neck and armhole edges to three or four and hem them with a tapestry needle threaded with yarn, turning under one st as you go. Using the long end of yarn from the neckband and a tapestry needle, graft live sts on needle to purl bumps and innermost neck extra sts, spacing sts to allow for 10% fewer sts on inner band. Wash in wool-safe detergent. Remove excess water on the spin cycle of a washing machine. Place on jumper board or lay flat to dry. ∞

## CHILD'S FAUX FAIR ISLE

Judith Durant

**I**F YOU LOVE the effect of color-work, but dislike using many balls of yarn, here is an easy way out. Variegated yarn gives the appearance of many changes of color while working with only two balls. For this sweater I used a variegated yarn with short repeats—the yarn changes every 3 inches (7.5 cm) or so. Yarn with a longer repeat will give the effect of stripes. Use any Fair Isle pattern that uses the background color in the pattern motif and substitute variegated yarn for all pattern stitches.

**Finished Size:** 28" (30", 32") (71 (76, 81) cm) chest circumference. Sweater shown is size 28.

**Yarn:** Lane Borgoesia Knitaly worsted weight (100% wool; 215 yd (197 m)/100 g): #1940 lavender (MC), 2 (3, 3)

skeins; Mountain Colors 4/8's wool (100% wool; 250 yd (228m)/4 oz): Loganberry (CC), 2 skeins.

**Needles:** Body—Size 8 (5mm). Ribbings—Size 6 (4mm). Adjust needle size if necessary to obtain gauge.

**Notions:** Stitch holders; seven 3/4" (2 cm) buttons.

**Gauge:** 18 sts and 22 rows = 4" (10 cm) in St st on larger needle.

### Abbreviations:

M1: k into the back of the running thread between the st just worked and the next st.

### 1 × 1 Variegated Ribbing

Set-up row: (WS) With MC, p1, \*with CC, p1, with MC, p1; rep from \*.

Row 1: K1 MC, \*p1 CC, k1 MC; rep from \*.

Row 2: P1 MC, \*k1 CC, p1 MC; rep from \*. Rep these 2 rows for pattern.

• **Back:** With smaller needles and MC, CO 61 (65, 69) sts. Work 1 × 1 Variegated Ribbing for 2" (5 cm), ending on RS row. **Increase rnd:** With WS and MC, p8 (10, 4), \*M1, p15 (15, 12); rep from \* 2 (2, 4) more times, end M1, p8 (10, 5)—65 (69, 75) sts. Change to larger needles. Beg as indicated, follow chart until piece measures 10½ (11½, 13)" (26.5 (29, 33) cm) from beginning.

**Shape raglan:** BO 2 (2, 3) sts at beg of next 2 rows—61 (65, 69) sts rem. Dec 1 st at beg and end of every other row 19 (20, 21) times—23 (25, 27) sts rem. Place sts on holder.

• **Left Front:** With MC and smaller needles, CO 29 (31, 33) sts. Work 1 × 1 Variegated Ribbing for 2" (5 cm), ending on RS row. **Increase rnd:** With WS facing, and MC, p1 (3, 3), \*M1, p7 (7, 6); rep from \* 3 (3, 4) more times—33 (35, 38) sts. Change to larger needles. Beg as indicated, follow chart until piece measures 10½ (11½, 13)" (26.5 (29, 33)



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cm) from beg, ending on same row as for back. **Shape raglan:** BO 2 (2, 3) sts at beg of next row—31 (33, 35) sts rem. Work to end of row. P1 row. Dec 1 st at beg of every other row 13 (14, 15) times, ending on a RS row—18 (19, 20) sts rem. At beg of next row, p5 (6, 7) and place on holder for neck, purl rem 13 sts. Continue to work decs at armhole edge every other row 6 more times, and *at the same time*, dec 1 st at neck edge every RS row 6 times. BO last st.

• **Right Front:** Work as for Left Front, beg as indicated, and reverse shaping.

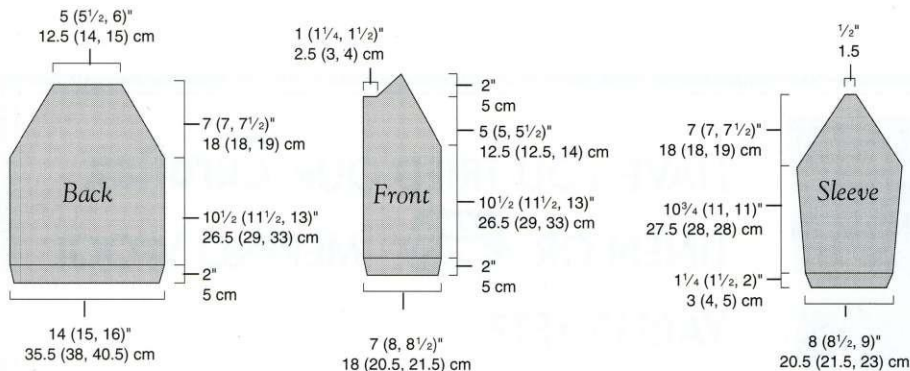
• **Sleeves:** With smaller needles and MC, CO 31 (33, 35) sts. Work 1 × 1 Variegated Ribbing for 1¼ (1½, 2)" (4 (4, 5) cm), ending on RS row. **Increase rnd:** With WS facing and MC, p6 (7, 5), \*M1, p4 (4, 5); rep from \* 5 more times, end p1 (2, 0)—37 (39, 41) sts. Change to larger needles. Beg as indicated, fol-

low chart and *at the same time*, inc 1 st beg and end of every 14th (14th, 11th) row 4 (4, 5) times—45 (47, 51) sts. Work 60 (60, 59) rows total or until piece measures 12 (12½, 13)" (30.5 (32, 33) cm) from beg. End same row as for back. BO 2 (2, 3) sts at beg of next two rows—41 (43, 45) sts rem. Dec 1 st at beg and end of every other row 19 (20, 21) times—3 sts rem. Place on holder.

• **Finishing:** Block pieces, omitting ribbing. Sew raglan seams. Sew side and sleeve seams. **Neck Band:** With smaller needles, MC, and RS facing, beg at right front, k5 (6, 7) sts from right front holder, pick up and knit 9 sts along right neck edge, k3 from sleeve holder, k23 (25, 27) back neck sts, k3 from sleeve holder, pick up and knit 9 along left neck edge, k5 (6, 7) sts from left front holder—57 (61, 65) sts. Work 1 × 1 Variegated Ribbing for 1" (2.5 cm). BO loosely in rib with MC. **Button Band:**

With smaller needles and MC, CO 9 sts. Set-up row: (WS) With MC, k1, p1, \*with CC, p1, with MC, p1; rep from \* 2 more times, end with MC, k1. **Row 1:** K2 MC, \* p1 CC, k1 MC; rep from \* 2 more times, k1 MC. **Row 2:** K1 MC, p1 MC, \* k1 CC, p1 MC, rep from \* 1 more time, k1 CC, p1 MC, k1 MC. Rep these 2 rows until band is same row length as front edge of sweater. Sew band in place. Mark position for 7 buttons on button band, the first 1" (2.5 cm) above lower edge, the last ½" (1.5 cm) from top of neckband, and 5 more evenly spaced between. **Buttonhole Band:** Work as for Button Band making buttonholes opposite markers as follows: **1st buttonhole row:** (RS) Rib 3, BO 3, rib to end. **2nd buttonhole row:** (WS) Rib to end, casting on 3 sts over bound off sts in previous row.

Sew bands in place. Sew on buttons. ∞



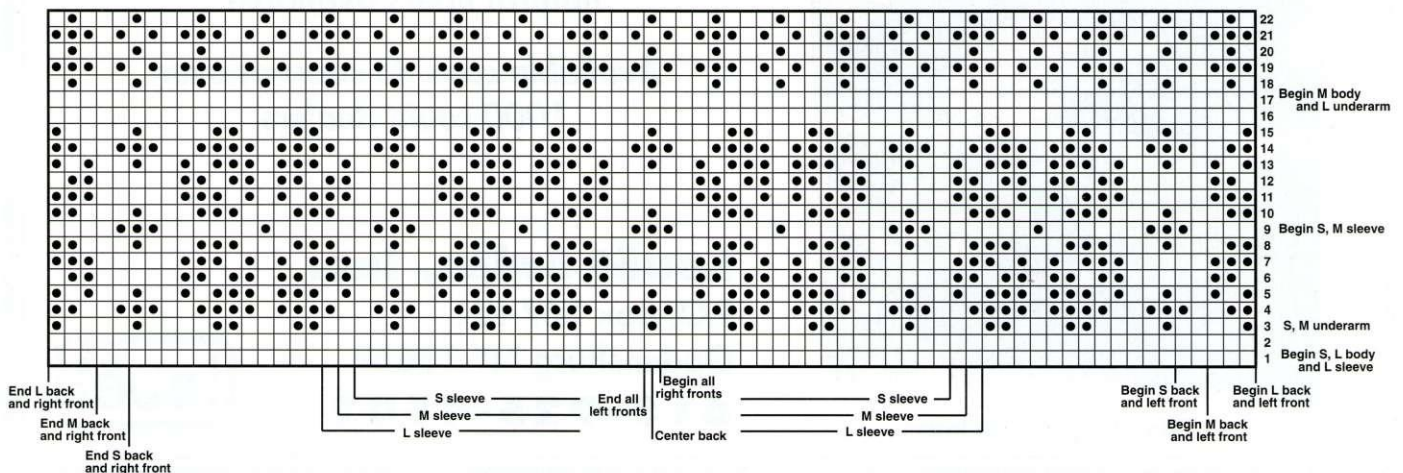
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Yarn with a long color repeat will produce a striped pattern.





# Gaining Speed with Knitting Belts

Melanie Falick

**K**NITTING QUICKLY was once a matter of economic necessity in Fair Isle and throughout the Shetland Islands because most knitters sold their work to supplement the family income. Shetlanders relied on the knitting belt for swiftness. A knitting belt consists of a leather strap that extends around the waist and is fitted on the right side with a perforated, horsehair-stuffed oval pouch. The knitter inserts the right-hand needle into one of the pouch holes; this leaves her right hand free to manipulate—quickly and without extended, time-consuming movements—the yarn and the tip of the needle. According to curators at the Shetland museum in Lerwick, knitting belts became prevalent in Shetland at the beginning of this century, although they don't know for sure whether the belts originated there. Earlier Shetland knitters relied on hand-hewn tools for speed

enhancement, one being simply a handful of straw bound with string. A more elaborate version was a sausage-shaped *makkin' wisp* (*makkin'* is the Shetland word for knitting). This device was created by carefully binding bundles of bird feathers (stripped of the barbs) with rope and leather; the bundles were tapered and closed at the bottom, and the lower ends of the feathers were exposed at the top. Depending which device was used, the bound straw or tapered end of the wisp was tucked into the right side of the knitter's skirt or apron to hold the right-hand needle.

Knitting belts are still commonly employed in Shetland. They take some time to get used to, but they greatly increase the speed with which a project can be worked (200 stitches per minute has been reached by some experienced knitters). Using a belt can even extend the amount of time a knitter works on a

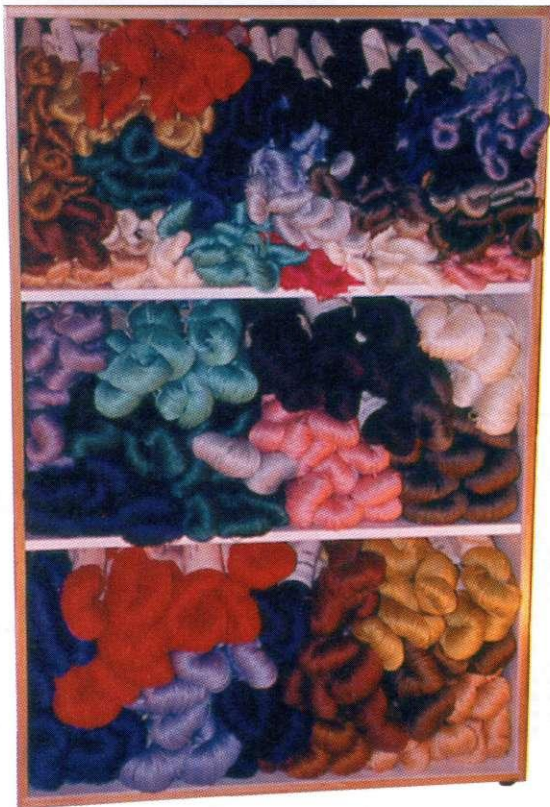
project at one sitting because some of the garment weight is supported by the belt, thus lessening fatigue to hands and arms. One Shetlander compares knitting with her *makkin' belt* to riding a bicycle. "Once you get going fast, it stays consistent; you develop a smooth rhythm."

Shetlanders generally employ three or four double-pointed 16-inch (41-cm) steel needles; the longer-than-average needles accommodate the stitches required to knit a Fair Isle sweater in the round. The exact placement of the pouch and the angle at which the needles are held is subject to the knitter's preference, as is the handling of the two colors of yarn traditionally employed in each row of a Fair Isle sweater.

To break in a new, stiff knitting belt, bend it and massage it as you might a new shoe and it will eventually become pliable and quite comfortable. ∞

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*Melanie Falick is author of Knitting in America: Patterns, Profiles, & Stories of America's Leading Fiber Artists to be published by Artisan this fall.*



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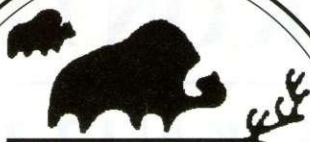
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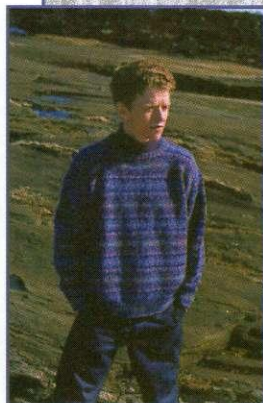
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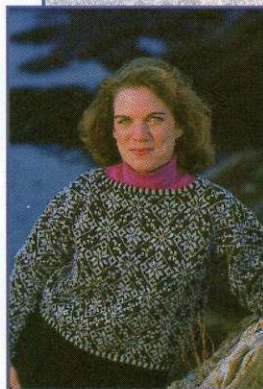
# KNIT a PIECE of HISTORY



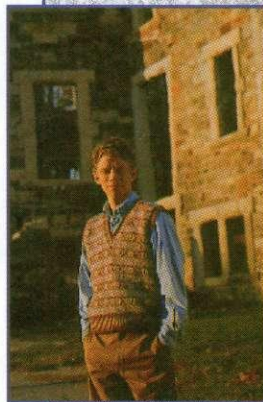
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# LIGHT ON DARK DARK ON LIGHT

## COLOR IN FAIR ISLE KNITTING

ANN FEITELSON

“THE PATTERN must be either light on dark or dark on light” an eighty-five-year-old Shetland knitter told me. She was a lifelong knitter, one of the few surviving who had produced numerous sweaters in the 1920s, the heyday of Fair Isle knitting.

Versatile and highly skilled, the Shetland knitter chooses colors based on tradition and the yarn she has on hand or the requirements of an order. She can take almost any colors—though usually no more than five to eight—and make a lovely garment. Her work succeeds because of long experience with the way colors interact. Before beginning a sweater, she lines up skeins of yarn in shaded sequences, and considers whether colors chosen for the pattern will show up against those chosen for the background. Above all, the pattern must be readable and coherent; patterns are, after all, what Fair Isle knitting is known for. There are no other rules, but there are many underlying principles for choosing and grouping colors. I phrase these principles in the language of color theory, but the Shetland knitter does not think in those terms.

In Fair Isle patterns, colors are arranged symmetrically around the pivot point of the center row; the colors mirror each other at the top and bottom of the pattern. The pattern colors form one sequence, the background colors another. Two sequences are not absolutely always used; sometimes there is only one when the pattern color shades against an unchanging background. (It is rare for the background to shade against an unchanging pattern.) Color effects are most dazzling, though, when both pattern and background are shaded. The center of the pattern is the most exciting part, usually accented with high value contrast (such as navy and white), high color contrast (such as red and tur-



quoise), or a very bright color unrelated to the others.

For Fair Isle knitting, the most important aspect of color theory is that color is relative. Colors are affected by adjacent colors: they are pushed towards their opposites. The opposite of bright is dull, the opposite of light is dark, the opposite of a hue (the color's position on the color wheel) is its complement (the opposite color on the wheel). Next to a darker color, any color looks lighter than it would otherwise; next to a lighter color, it looks darker. Next to a brighter color, any color looks duller, and next to a duller color it looks brighter. Two pure colors will push each other apart; for example, when red-violet and blue-violet are paired, they tend to look like red and blue. Next to a bright color, a neutral color tends to look like the bright color's complement. Complements next to each other look brighter than they do in other contexts.

When I start to design a garment, I choose a few colors that I know I want to work with; then I find other colors that make sequences which incorporate them. For a shaded sequence to be smooth and continuous, the steps from one color to the next should be evenly spaced. If there is a big jump between two steps, the sequence will divide and the break in continuity will become the focus. Between any two colors there is always an intermediate one that can be interpolated to make a sequence of three. And from any two colors you can extrapolate a third in the series they begin. Sequences can be composed of any number of colors, but there should always be an even progression from one to the next.

I line up one sequence of skeins of yarn next to another sequence and try to imagine how the colors will look when knitted in a pattern. Either sequence might be used for the background or the



pattern, and each is reversible. Depending on how the colors are arranged, a sequence could travel from light at the outer edges of the pattern band to dark at the center, or from dark at the outer edges to light at the center. Some sequences maintain the same value from beginning to end. When I knit a swatch, the colors often look completely different from what I imagined. If this happens, I change the color groupings, adding, taking away, or substituting some, then make another swatch.

Once I've swatched two or three pattern bands, I think about how they might go together to make a sweater, how they will look next to each other. The border where one band meets another is a critical area, affecting the overall graphic quality of the sweater. Often, there is a plain row of the background of one band next to a plain row of the background of the next band, making a sharp edge. But there are other ways to treat that juncture, which can look blurry or sparkled, contained or open, and make a big difference in the appearance of the garment.

Where the contrast between bands is high, as it is throughout the swatch at left, the garment will look broadly, horizontally striped. Because the eye gravitates to contrast, the outer edges of the pattern bands become focal points rather than the pattern itself—but those edges ought not to detract from the pattern. The edges of the first band in this swatch (at the bottom) are treated the most simply, and have the greatest contrast: one plain row of white meets one plain row of blue. The variations on the edges in the rest of this swatch show ways of softening those edges, and diminishing the contrast.

In the second band of the swatch, a row of alternating white and blue stitches, "een and een" in Shetland dialect, or "one and one," lies at the juncture. This makes the edge appear serrated. It effectively adds another pattern to the two main patterns, increasing visual interest, although the edge is still a focal point. In the third band, another color, pink, is added at the edge. The pink makes a scallop around the edge of the blue band, softening it. In the fourth band, two additional colors, a plain pink row and a

plain red-violet row, lie next to the blue band. This also softens the edge; the progression of values from white to pink to red-violet makes the edge glow because the pink appears to be a suffused halo of the red-violet. The contrast between two bands is greatly diminished when using background colors that are more similar in hue and/or value, perhaps aqua for the background of the narrow pattern, instead of white. The overall effect would be less graphic and stark.

Not all of this information needs to be incorporated into your first design effort. The simplest approach to Fair Isle knitting is to use just one color for the background of the entire garment. One background color unifies the garment visually: because there is only one sequence of color changes to remember from row to row, it's easy to knit. When the background remains the same color, a single sequence of pattern colors could be boring, but two or three different sequences can be quite lively. (See sample upper right.) Keep the background either darker or lighter than all the pattern colors so the patterns show up. On a heathery middle-value background, patterns do not show up.

A slightly more complicated approach is to use one color for the entire background except for the center one, three, or five rows of the patterns; use a contrasting color on these rows as in the Tingwall Jumper. Or try using closely related colors for the backgrounds—for example, wide bands with backgrounds of dark turquoise and royal blue, flanked by medium turquoise-background narrow bands. (See sample lower right.) This technique gives unity *and* variety.

Switching the background and the pattern colors—for example, using a wide band with a tan background and purple pattern flanked by a narrow band with purple background and tan pattern—gives a garment a feeling of complexity and excitement, without using very many colors. Alternating light on dark with dark on light, or reversing pattern and background colors, is a fundamental construction principle of Fair Isle knitting.

To lend unity to a sweater, it is important to use at least one of the colors from the wide bands in the narrow ones. Wide patterns of red and blue flanked by nar-



*Two sequences on a single background*



*Backgrounds of closely related colors*

row ones of gray and white wouldn't look quite right; the narrow pattern would look better, though, with gray and white *and* red.

If you've made a swatch and find that one or two rows do not look quite right, you can use duplicate stitch to see how a different color would look. I've duplicate-stitched over the center rows throughout an entire sweater when I realized that it needed a different color than the one I'd first used. ∞

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*Ann Feitelson has Master's degrees in art and art history, and has traveled from her home in western Massachusetts to Shetland many times in pursuit of the Fair Isle grail. This article is adapted from her book, The Art of Fair Isle Knitting, which will be published by Interweave Press in October 1996.*



PERU

# Unfettered Sweaters

## A TALE OF TWO WOMEN WHO WENT TO PERU

Judith Durant

FOR THOSE WHO are not familiar with Peruvian Connection, located in Tonganoxie, Kansas, allow me to make the introduction: Annie Hurlbut and her mother, Biddy Hurlbut, offer through the mail some of the most exquisite handknitted sweaters this author has ever seen. Sweaters for all seasons, they are knit in Peru in pima cotton and/or alpaca wool; with yarn stranded of one or two fibers; in one, two, or three colors. The garments are the delight of the knitter and nonknitter alike.

Peruvian Connection got started in the mid-1970s, when Annie was conducting a study of women in the Andean marketplace. Her research was intended as a step toward a Ph.D. in social anthropology. Once in the marketplace, however, Annie discovered the textile section and was stunned by the beauty of the old weavings. Craft was not meant to be the focus of her research, yet day after day there she was, lurking around the textile stalls. A struggling student with only enough money for the bare necessities, she could not resist the temptation to own some of this beauty. Purchasing old textiles became an expensive habit, but she couldn't help herself. (Do we all relate?)

At Christmas of her first year in Peru, Annie's grandmother sent her a plane ticket to come home for the holidays and help celebrate Biddy's 50th birthday. Annie searched the stalls for the perfect gift. Wanting something special, youth-

ful, and fun, Annie finally chose a sweatercoat knitted in alpaca. The coat was long and had an hourglass shape with a ribbed waist. It fit. I asked Biddy, "Did you wear the sweater?" "Sure," she replied. "Straight to bed." The sweater was incredibly warm and sleeping in it was like sleeping with a bear. A very



*The sweater that started it all.*

hairy bear. The art of alpaca spinning had not yet been refined, and the sweater shed like mad.

When Biddy took the sweater to a birthday celebration, it caused quite a stir. One partygoer thought it would be great in the Folk Art Department of a local department store. In fact, this



*Biddy and Annie Hurlbut*

friend encouraged the Hurlbuts to import handknitted garments from Peru. Annie's first reaction was, "No way. I've got to go back and continue my research." But the idea struck a chord. Annie and Biddy had always been close, and starting a business together seemed natural.

Upon her return to Peru, Annie set about visiting the factories that were spinning alpaca and the cottage industries that were making it into garments. At this point the only alpaca colors available were the natural shades, maybe eight of them. A few factories were producing dyed colors, but they were non-fast and horrible—just the wrong saffron with a green tinge, Annie relates with a shudder—and even they couldn't be counted on for consistency.

Annie designed a sweater she thought would sell in the States, had it knit in Peru, then sent samples home to Biddy for sales. Biddy got a cordial reception in the first three stores she called on, but someone in the fourth store insulted her, and that, she says, was the beginning of the end of her cold-call career. But she *did* make a sale and sent the first order down to Annie, who was flabbergasted. Forty-five sweaters distributed over three sizes! Not having a clue about what constituted a small, medium, or large, Annie took to stopping other Americans in the street and asking what size they were. "Oh, you're a large? Would you mind nipping into this little tienda with me for a measurement?"



Little by little, Peruvian Connection came together. Their first catalog was black and white, a little fold-out flyer offering one sweater in seven colors—seven of the eight readily-available natural shades. Seven of the eight readily-available natural shades that, of course, could not be distinguished in the black-and-white flyer. It took Annie awhile to realize the blunder, but perhaps that experience helped lead to the explosion of color that is now the trademark of Peruvian Connection.

It was 1981 when Annie realized she needed colors in her designs. One of her suppliers at that time led the pursuit. His persistence and the aid of chemists produced a palette of dyed colors. Until five years ago, they had only twenty-five to thirty dyed shades to work with. Now they have more than 124! The mind reels.

Knitting is a cottage industry in Peru. About twenty Peruvian Connection suppliers are devoted principally to knitting; of these, four or five do handknitting exclusively while the others do handframing on manually operated knitting machines. Knitting enterprises employ thousands of knitters, most of whom are women who fit the work into and around their domestic lives. Of her many trips to Peru, Bidy remembers an early one when she visited one of the enterprises. "It was Rosa's house, maybe ten years ago now. Nine or ten knitters would tromp through Rosa's living room and go up the back stairs to their non-electric machines on the third floor." Rosa's business has grown, and she and her knitters produce thousands of sweaters annually for Peruvian Connection.

The simplest handframed sweater produced for Peruvian Connection takes two to three days to complete, while the more difficult handframed intarsia models may take up to ten days. Handknitted sweaters take three to five weeks to complete. Annie states that "All our sweaters are challenging to execute. We put in a lot of varied stitches and intricate finishes. And we work with 124 colors or more. That's a lot to distinguish between! But the key to our success is having all those colors to work with."

Annie no longer designs sweaters herself but maintains exclusive contracts with a handful of topflight U.S.-based



*Peruvian Connection works with more than 124 shades of pima cotton and alpaca yarn.*

designers. One of her major tasks is creating the right atmosphere for the designers to work in, one that is nurturing and non-competitive. "They need to feel free to do what they do, and do it to the maximum of what they're capable of. Within reason." Another of Annie's major tasks is seeing to the production of those designs. Once a design has been selected, it goes to Peru where someone has to interpret the design, turn a sketch into an actual garment. The most brilliant interpreters come up with sweaters that look just like the sketches. Annie also has to explain to yarn companies the need to create new shades for new lines, substituting, for instance, parrot green for last year's acid green. It's quite a balancing act, and what is important to Annie is ensuring that everyone comes out a winner. Judging by the success of the business and the stunning garments produced, she accomplishes just that.

Peruvian Connection purchased about forty thousand pounds of fiber last year—enough for more than thirty thousand sweaters. These treasures are offered via three major catalogs—spring, autumn, and holiday—mailed to more than six million people worldwide. Peruvian Connection also currently operates three outlet stores, *true* outlet stores, where they offer first-quality past-season inventory at a discount. Joe, our photographer, and I topped off our day with

Annie and Bidy by visiting the store in Overland Park, Kansas. And we couldn't help ourselves. I bought one sweater, Joe bought two. Whenever I don my Peruvian Connection pima cotton sweater, I hear something like, "Oh my, what a beautiful sweater! Did you knit it?" I believe the answer is a stock response for some of us. "No, but I could have."

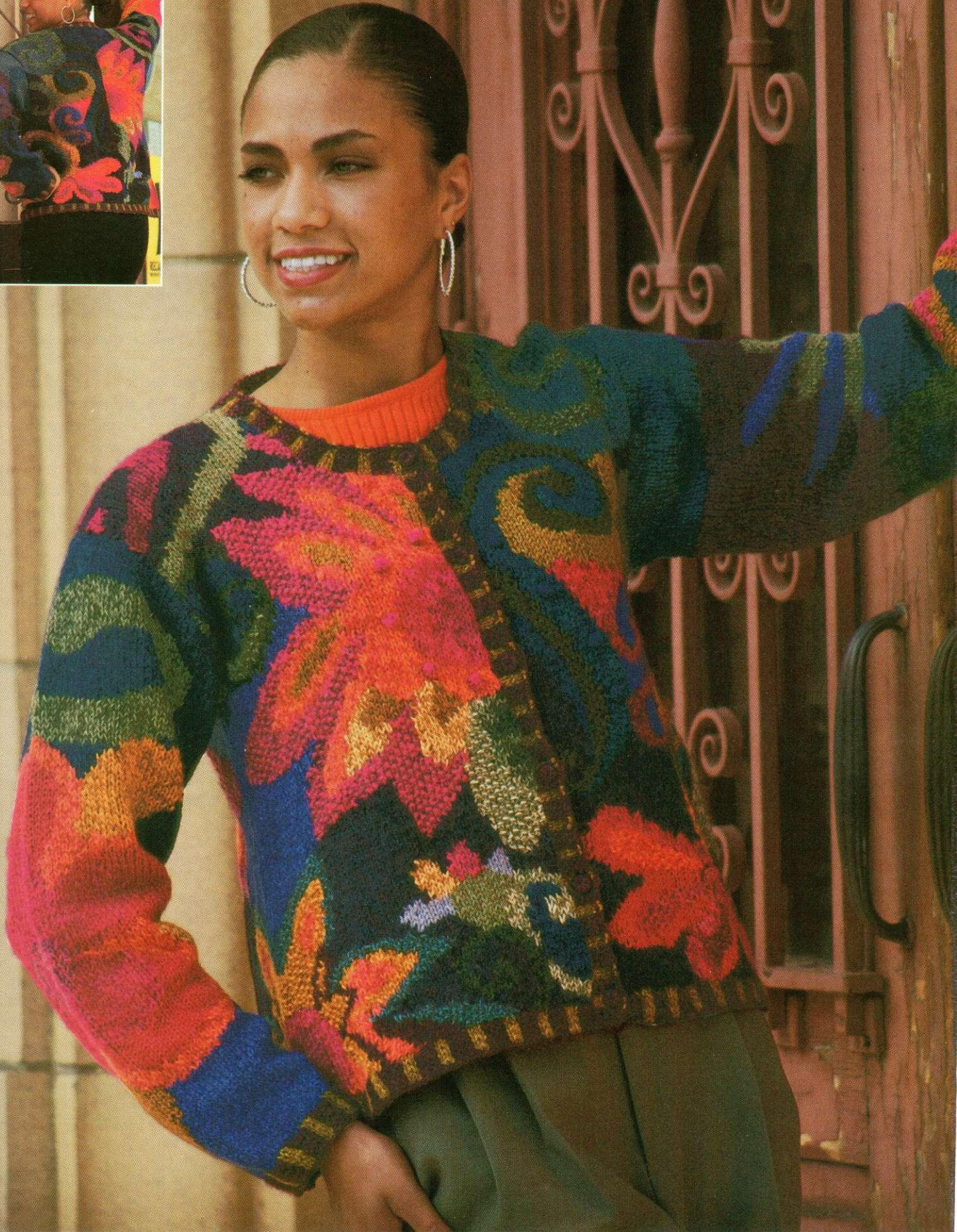
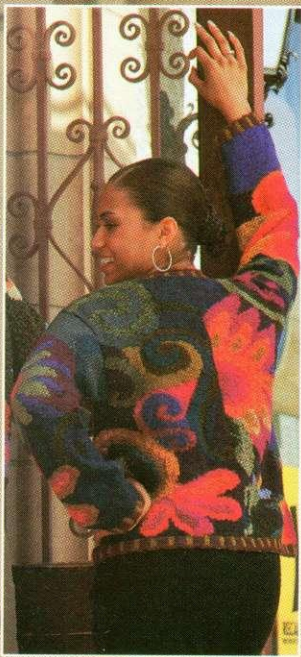
And now we can. Following are instructions for two Peruvian Connection designs. ∞



*Peruvian Connection outlet store in Overland Park, Kansas.*

*Judith Durant volunteered to write this article so she could shop at the Peruvian Connection outlet store. For a free Peruvian Connection catalog, call (800) 255-6429.*







## PASSION VINE CARDIGAN

**T**HE STRIKING floral pattern in this soft alpaca cardigan is worked in a combination of seed and Stockinette stitch. Bobbles and two-color ribbing add to the textural richness. The many colors in the intarsia pattern are carried on bobbins. Peruvian Connection custom spins and dyes the yarns for their sweaters. We have substituted commercially available yarns.

**Notes:** Work seed stitch as indicated on chart. The first row with each new color is always a knit row. When working rib with two colors, carry all floats loosely on wrong side of work. Weave in contrasting color when binding off and casting on for buttonholes.

**Finished Size:** 43" (96.5 cm) bust/chest circumference; 23" (58 cm) length; 19½" (49.5 cm) sleeve length.

**Yarn:** Reynolds Andean Alpaca (100% alpaca; 110 yd (100.5 m)/50 g): #944 slate, 2 skeins; #362 plum, #108 red, #358 dark rose, #361 olive, #107 burgundy, #120 light blue, 1 skein each.

Classic Elite Inca Alpaca (100% alpaca; 115 yd (105 m)/50 g): #1152 Primitive Purple, #1161 Highland Rose, 3 skeins each; #1110 Aztec Indigo, 2 skeins; #1153 Sun-Dried Tomato, #1160 Sierra Moss, #1140 Terra Toffee, #1158 Rio Red, #1172 Cilantro, #1157 Ch'ulla Blue, #1198 Soleil, #1127 Cochineal, #1115 Antiplano Green, #1121 Pampas Grass, #1148 Welsh Slate, 1 skein each.

**Needles:** Body and Sleeves—Size 7 (4.5 mm); Ribbing—Size 4 (3.5 mm). Adjust needle size if necessary to obtain correct gauge.

**Notions:** Bobbins, six 1½" (1 cm) plastic rings for buttons.

**Gauge:** 20 sts and 28 rows = 4" (10 cm) in St st on larger needles.

### Stitches

#### 2 × 4 Rib:

**Row 1:** (WS) \*With color #1172 Cilantro, p2; with color #362 plum, k4; rep from \*, ending, p2 with color #1172 Cilantro.

**Row 2:** \*With color #1172 Cilantro, k2; with color #362 plum, p4; rep from \*, ending, k2 with #1172 Cilantro.

Rep these 2 rows for pattern.

### Bobble:

**Row 1:** With double strand of appropriate color (see chart), CO 3 sts.

**Row 2:** K1, (k1, p1, k1) in next st, k1.

**Rows 3 and 4:** K5.

**Row 5:** K1, k3tog, k1.

**Row 6:** K3tog.

Break yarn and pull through last st. Sew yarn end tightly to cast-on edge. Following chart, sew bobble in place on fronts only.

•**Back:** With smaller needles and color #362 plum, CO 122 sts. Join color #1172 Cilantro. Work 7 rows in 2 × 4 Rib. Change to larger needles. Begin Back Chart, dec 14 sts evenly in first row—108 sts, and continue to end of chart, working armhole bind-off as indicated. BO rem 96 sts.

•**Left Front:** With smaller needles and color #362 plum, CO 60 sts. Join color #1172 Cilantro. Work 7 rows in 2 × 4 Rib. Change to larger needles. Begin Left Front Chart, dec 6 sts evenly in first row—54 sts, and continue to neck shaping, working armhole bind-off as indicated. With WS facing, BO 12 sts at neck edge, work to end of row. At neck edge, dec 1 st every other row 11 times. BO rem 25 sts.

•**Right Front:** Work as for Left Front, following Right Front Chart and reversing shaping.

•**Left Sleeve:** With smaller needles and color #362 plum, CO 56 sts. Join color #1172 Cilantro. Work 7 rows in 2 × 4 Rib. Change to larger needles. Begin Left Sleeve Chart, inc 2 sts evenly in first row—58 sts. Continue according to chart, inc 1 st each side every 8 rows 14 times—86 sts. Work to end of chart. BO all sts.

#### •Right Sleeve:

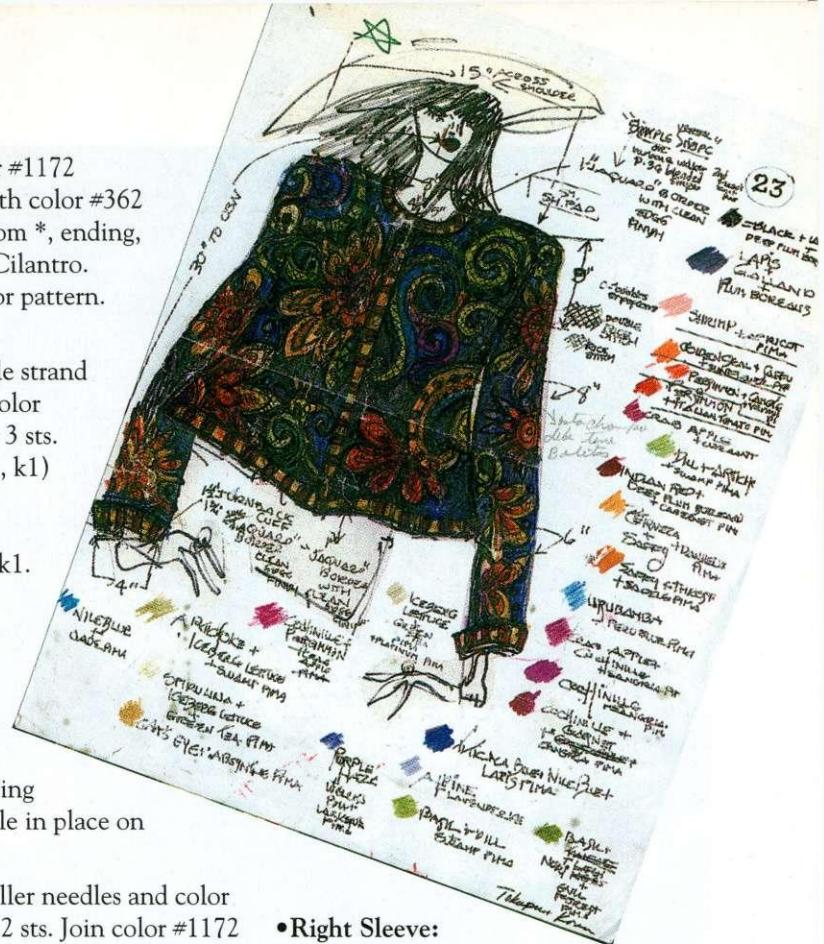
Work as for Left Sleeve, following Right Sleeve Chart.

•**Left Front Band:** With RS facing, smaller needles, and beginning with color #1172 Cilantro and row 2 of 2 × 4 Rib, pick up and work 120 sts along left front edge. Continue in rib pattern, working 7 rows total of 2 × 4 Rib. With color #362 (plum), BO in knit.

•**Right Front Band:** With RS facing, and smaller needles, pick up and work 120 sts along left front edge, beginning with color #362 plum, p4, then continue working row 2 of 2 × 4 Rib. Work 4 rows of 2 × 4 Rib. **Buttonhole Row:** With RS facing, work 4 sts, \*BO 2 sts, work 22 sts; rep from \* 4 times total, BO 2, work 18 sts. **Next row:** Working in pattern, CO 2 sts over bound-off sts of previous row. Work 1 more row of 2 × 4 Rib—7 rows total. With color #362 plum, BO in knit.

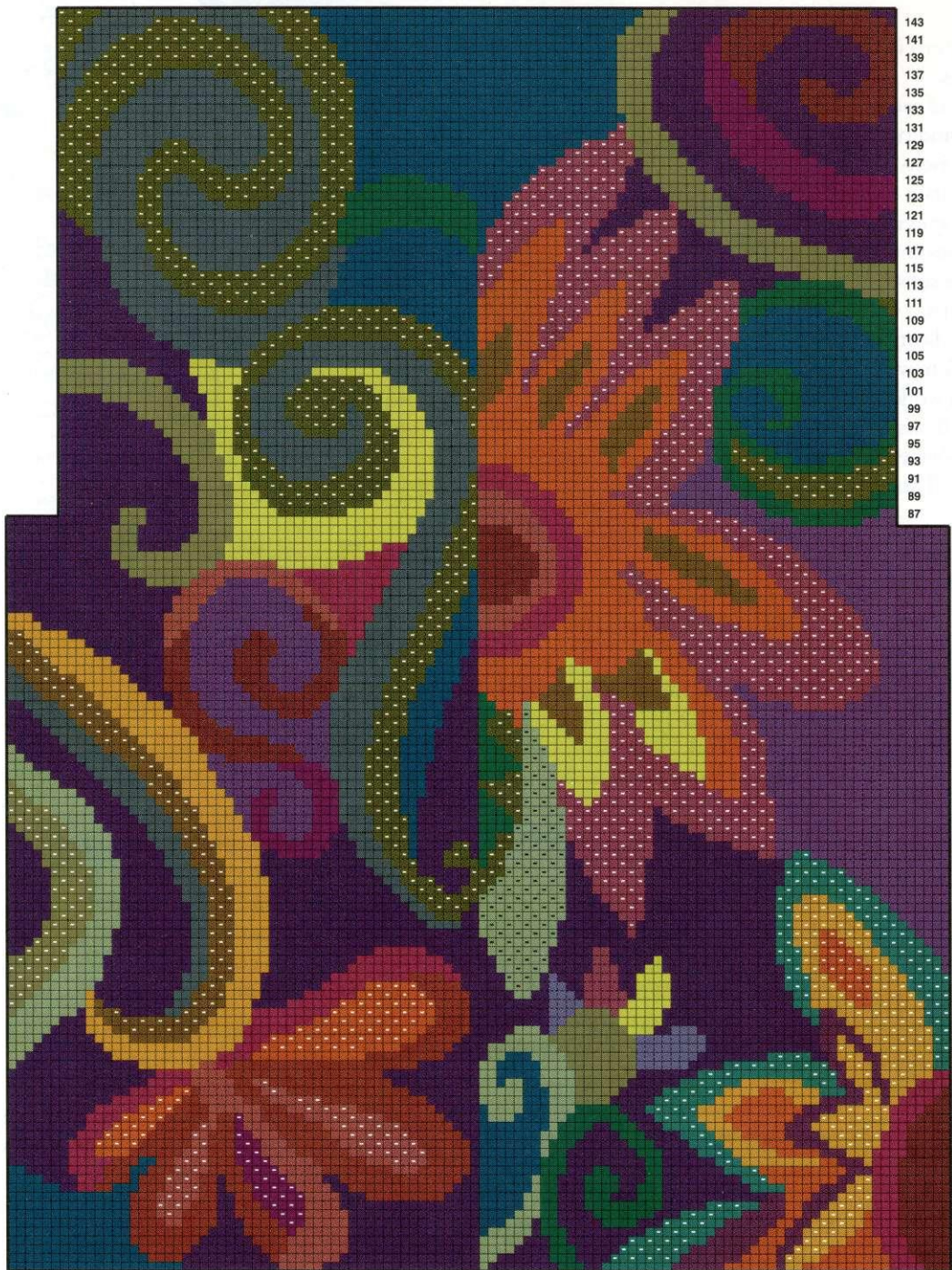
•**Neckband:** Sew shoulder seams. With RS facing, and smaller needles, beginning with p4 of row 2 of 2 × 4 Rib and color #362 plum, pick up and work 12 sts along right neck edge, then 30 sts to shoulder, 46 sts across back neck, 30 sts to left neck edge, then 12 sts along left neck edge—130 sts. Work 4 rows of

—continued on page 29



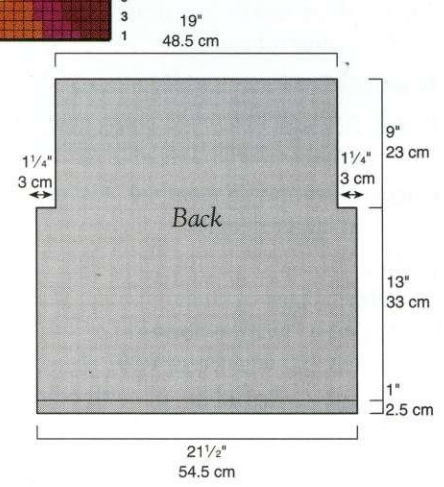


PASSION VINE CARDIGAN BACK



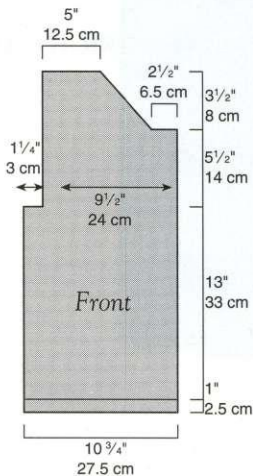
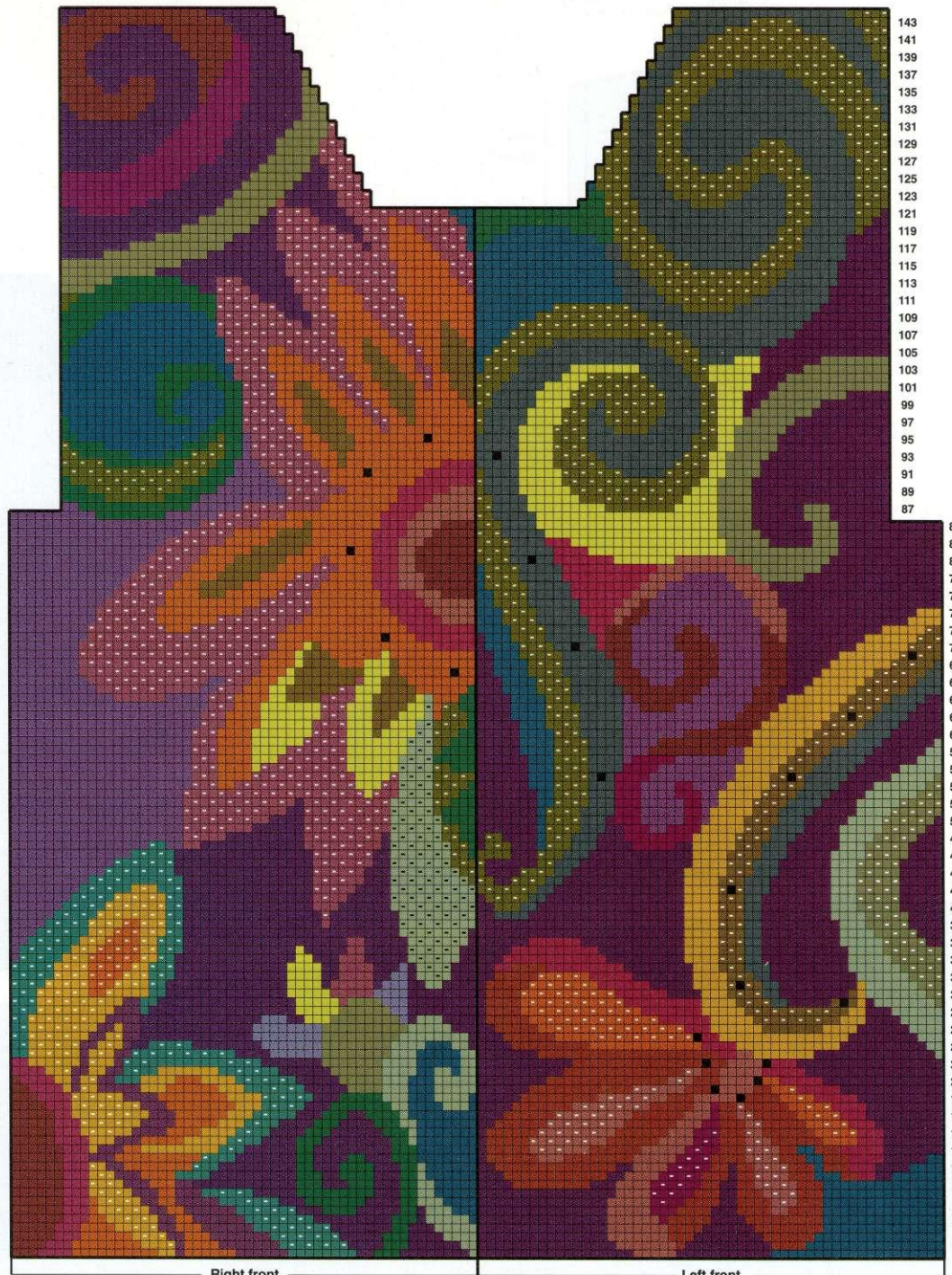
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# PASSION VINE CARDIGAN FRONT

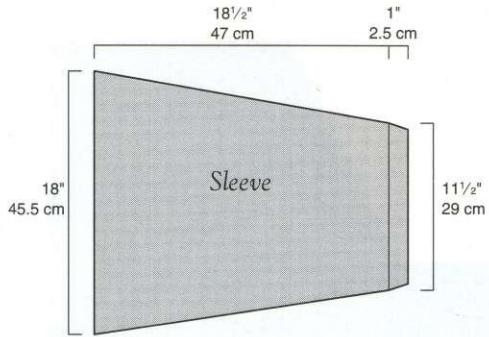


1152	1198	107	1115	1153	361	1140	1158	362	1148	358
1161	1127	108	1110	1160	1157	1121	944	1172	120	

Purl on RS; knit on WS with indicated color
  Bobble: Work separately in underlying color and attach to fronts only.



PASSION VINE CARDIGAN SLEEVES



LEFT SLEEVE



RIGHT SLEEVE







(continued from page 25)

2 × 4 Rib. *Buttonhole row:* With RS facing, work 4 sts, \*BO 2 sts, *Next row:* Working in pattern, CO 2 sts over bound-off sts of previous row. Work 1 more row of 2 × 4 Rib—7 rows total. With color #362 plum, BO in knit.

•**Finishing:** Set in sleeves. Sew side and sleeve seams, matching patterns. Make buttons by whip stitching around plastic rings with color #362 plum. Stitch buttons to Left Front Band opposite buttonholes. Make bobbles in colors indicated on Left Front and Right Front charts and sew them in place. ∞

## RAINFOREST PULLOVER

**T**HE ELABORATE intarsia patterning on this colorful cotton sweater combines seed stitch flowers and leaves against a reverse stockinette stitch background dotted with raised cluster stitches. The neckband is worked in garter stitch and is finished with a edging of reverse single crochet. Peruvian Connection custom spins and dyes the yarns for their sweaters. We have substituted commercially available yarns.

**Finished Size:** 42" (106.5 cm) bust/chest circumference; 19¼" (49 cm) body length; 16" (40.5 cm) sleeve length.

**Yarn:** Tahki Cotton Classic 100% Mercerized Cotton (108 yd (100 m)/50 g): #3609 olive (MC), 8 skeins; #3744 dark green, #3356 dark gold, 2 skeins each; #3754 slate, #3203 light brown, #3221 light gold, #3774 jade, #3336 dark brown, #3452 medium rose, #3220 light beige, #3944 dark purple, #3461 medium purple, #3477 pale peach, #3478 medium gold, #3885, #3472 pale rose, #3411 bright rose, #3459, 1 skein each.

**Needles:** Body and Sleeves—Size 6 (4 mm): straight; Ribbings—Size 4 (3.5 mm): straight and 16" (40 cm) circular. Adjust needle size if necessary to obtain correct gauge.

**Notions:** Bobbins.



**Notes:** All flowers and leaves are worked in seed stitch; the first row with each new color is always a knit row. Clusters are indicated by a small dot on the chart. Any stitch worked in the main color but not in cluster stitch is worked in reverse Stockinette stitch. Do not work cluster stitch on last row before front neck opening and last row of sleeves.

The edge sts on all pieces are worked in Stockinette stitch; do not work cluster sts on the first or last st of the sleeves.

**Gauge:** 20 sts and 26 rows = 4" (10 cm) in St st on larger needles. 22 sts and 26 rows = 4" (10 cm) in pattern stitch on larger needles.

#### Stitches

##### 1 × 1 Rib:

Row 1: (RS) With MC, k2, \*p1, k1; rep from \*.

Row 2: \*p1, k1; rep from \*, end p2.

Rep these 2 rows for pattern.

#### Cluster Stitch:

Set-up row 1: With MC, \*(k1, p1, k1, p1, k1) in next stitch, p3; rep from over designated number of sts.

Set-up row 2: Knit all sts.

Row 1: \*Sl next 4 sts knit-wise to right-hand needle, with MC, knit next st, pass 4 slipped sts over knit st, p1, (k1, p1, k1, p1, k1) in next stitch, p1; rep from \* over designated number of sts.

Rows 2 and 4: Knit all sts.

Row 3: With MC, \*(k1, p1, k1, p1, k1) in next stitch, p1, sl next 4 sts knit-wise to right-hand needle, with MC, knit next st, pass 4 slipped sts over knit st, p1; rep from \* over designated number of sts.

Rep these 4 rows for pattern.

#### Seed Stitch:

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

Row 2: (WS) knit the purl sts and purl the knit sts.

Rep Row 2 only for pattern.

#### Reverse Stockinette Stitch:

Row 1: (RS) purl.

Row 2: (WS) knit.

Rep these 2 rows for pattern.

#### Garter Stitch:

All rows: Knit.

•**Back:** With smaller needles and MC, CO 144 sts. Work 6 rows in 1 × 1 Rib. Change to larger needles and following Body Chart, dec 29 sts evenly in first row—115 sts. Follow chart to end, working armhole bind-off and dec as indicated. BO rem 101 sts.

•**Front:** CO and work as for Back following chart to neck shaping and working armhole bind-off and dec as indicated. **Shape neck:** Work 38 sts, place next 25 sts on holder for front neck, join new yarn, and work to end of row. Work the two sides separately, dec 1 st at neck edge every other row 8 times. BO rem 30 shoulder sts.

•**Sleeves:** With smaller needles and MC, CO 60 sts. Work 1 × 1 Rib as for back, inc 3 sts on last row—63 sts. Change to larger needles and inc 1 st



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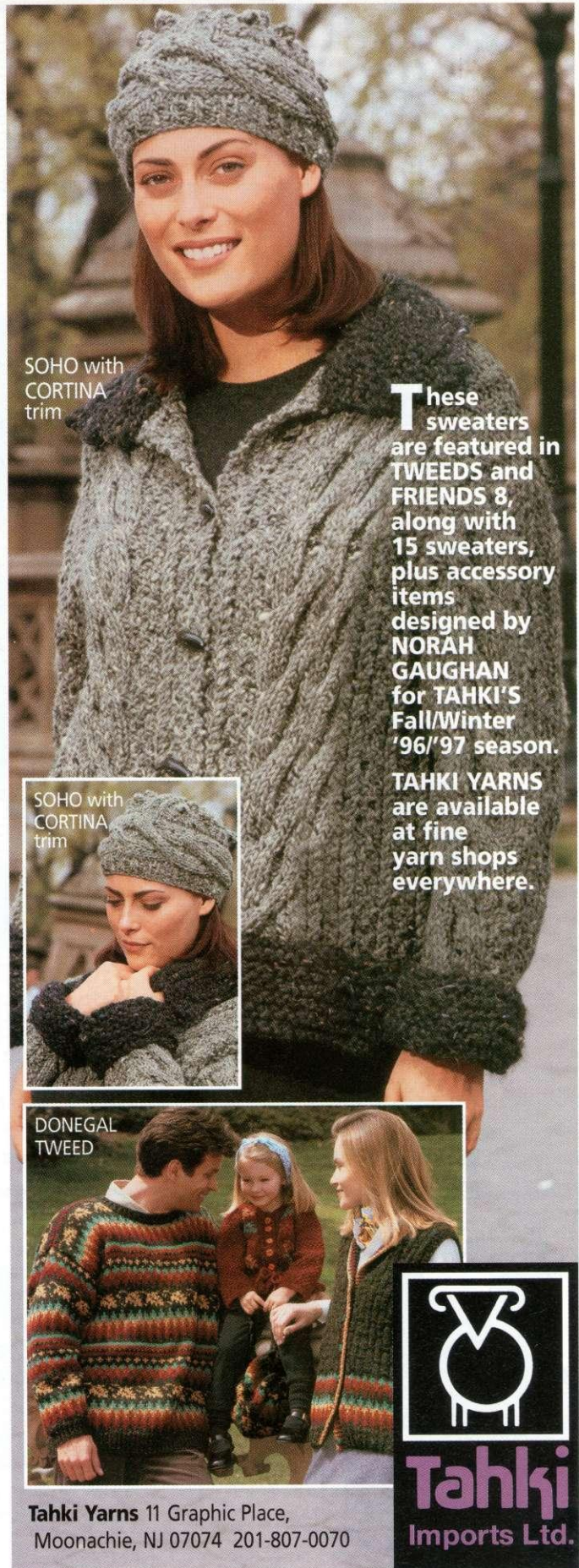
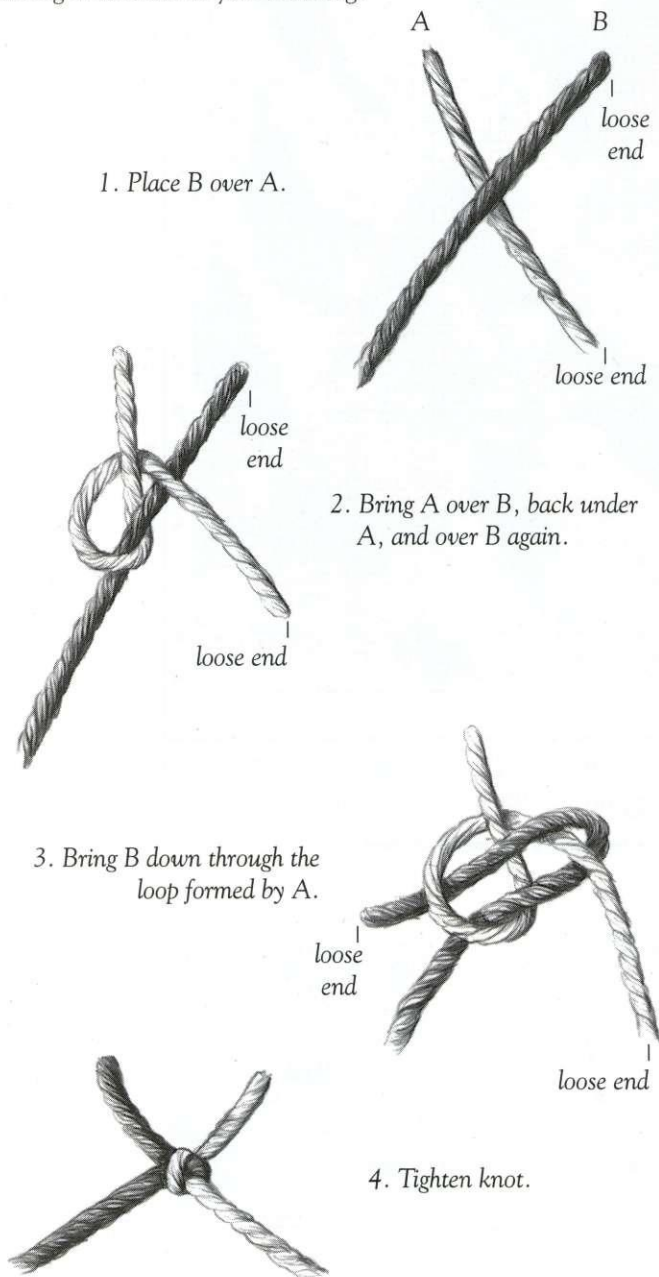
each side every 6 rows 6 times, then every 8 rows 8 times, working new sts in pattern as shown on chart. Work to end of chart. BO 91 sts

•**Neckband:** Sew shoulder seams. With RS facing, MC, and circular needle, and beg at left shoulder seam, pick up and knit 18 sts to front neck edge, k25 sts on front neck holder, pick up and knit 18 sts to right shoulder, pick up and knit 45 sts along back neck edge—106 sts. Join. \*P1 rnd, k1 rnd; rep 3 times—8 rnds total. BO in knit. Optional: With MC, work 1 rnd reverse single crochet around neck edge.

•**Finishing:** Set in sleeves. Sew side and sleeve seams. ∞

### Tying Cotton Yarn

**Hint:** When working with cotton yarn, tie your ends off using this special knot. This will prevent the ends from popping through the front of your knitting.



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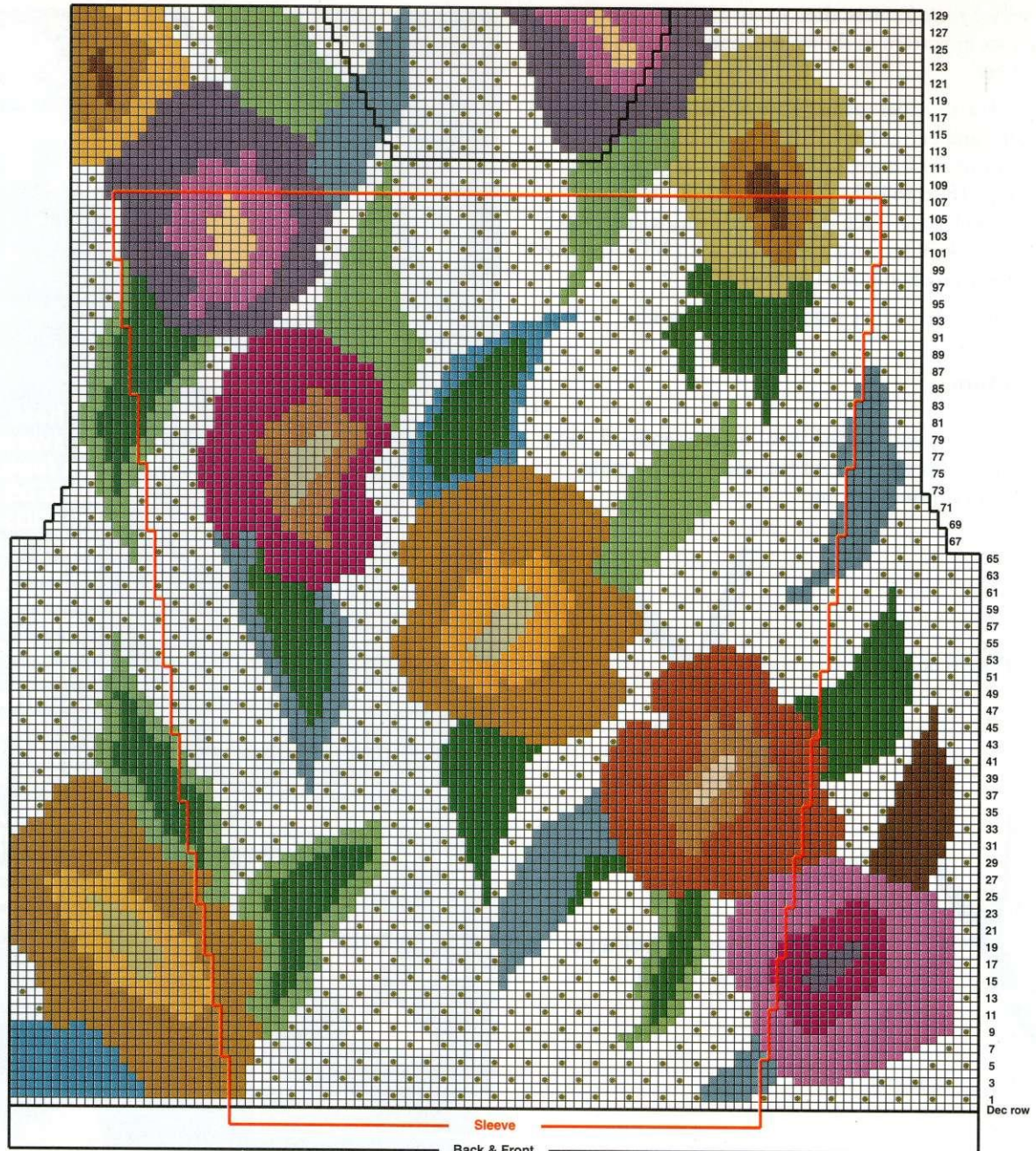


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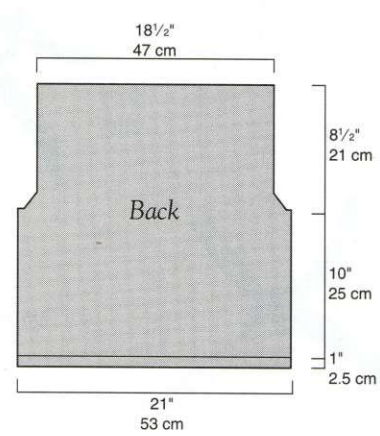
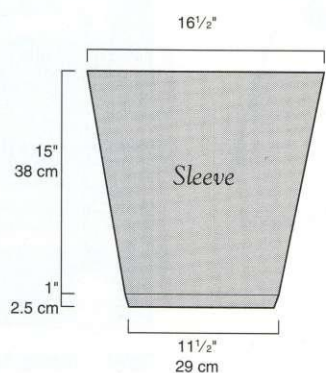
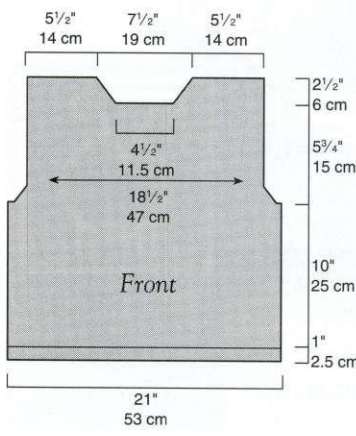
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Work cluster stitch in 3609. Note: Do not work cluster stitches on last row before front neck opening or on last row of sleeve.







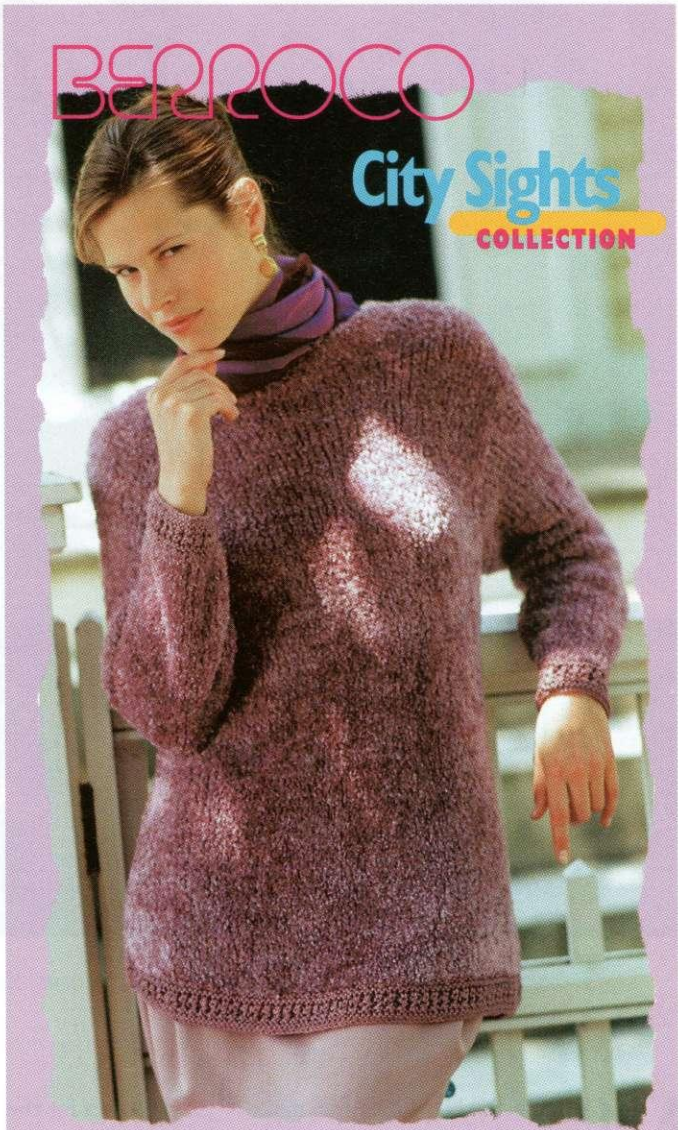
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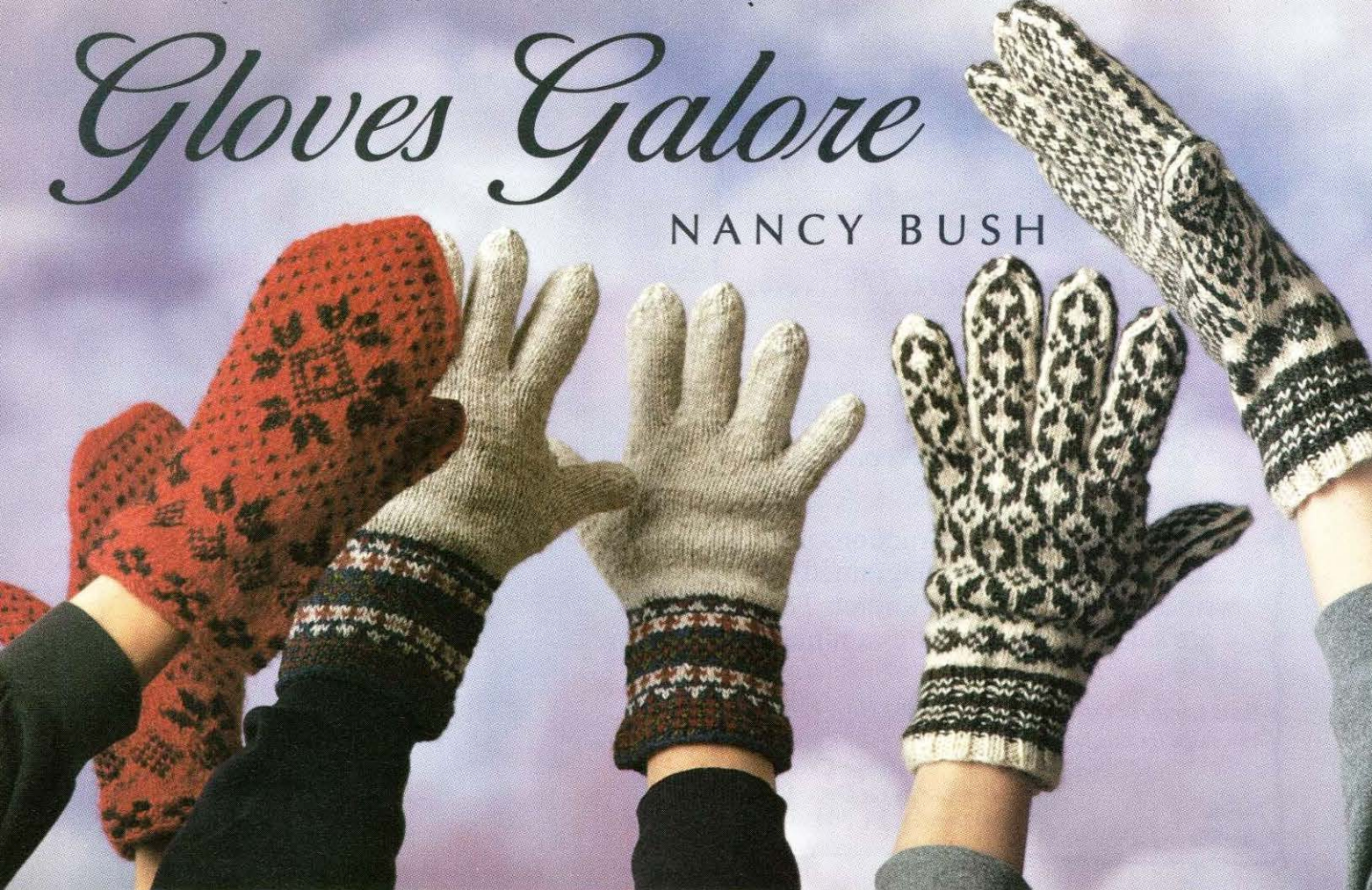
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# Gloves Galore

NANCY BUSH



From left to right: Swedish Mittens, Estonian Gloves, Sjømann Man's Gloves.

**M**ITTENS AND GLOVES make interesting small projects, and there is nothing better than a well-fitting pair of wool gloves or mittens for a cold, snowy, or wet day. Because knitting lends itself best to garments that need to fit snugly and cover specific shapes, hand coverings, like foot coverings, play a large role in the history of knitting.

If you've never knit mittens or gloves, begin by making a plain pair in a good wool. I have chosen four different Norwegian wools for these projects. They are all similar, yet each one has unique qualities. Just as the turning of a heel is the most interesting part of knitting a stocking or sock, it is the thumb and fingers for gloves that are the challenge. Offered here are three different thumb shapings; two are paired with a classic glove hand, the other with a classic mitten. Once you understand how they work, they may be interchanged.

Increases for the thumb shaping can be worked in several ways. The Straight or Side Thumb shaping comes out from the side of the glove or mitten, and the Palm Thumb shaping from the palm. Both of these thumb shapings have gussets where they attach to the hand. The Stocking Thumb Shaping has a thumb that is worked from the palm stitches with no increases and no gusset. This last shaping is the most simple.

I recommend beginning with the mitten with the Stocking Thumb Shaping and then moving on to the two basic glove patterns, working the Straight or Side Thumb first, then the Palm Thumb. Each pattern offers techniques and hints that will be useful. These three plain patterns are all built on similar numbers in the cuff, the hand, the thumb and fingers. They fit an average size woman's hand but can be enlarged or reduced by changing the stitch gauge or adding to or reducing the stitch count. As with knit-

ting socks, the measurements of the wearer need to be taken into account; hand width and finger length are important factors. Make adjustments where necessary.

Following the instructions for basic shapes you will find patterns for two pairs of decorative gloves and a pair of mittens. The Swedish Mittens have a Stocking Thumb and fit an average size woman's hand, the Sjømann Gloves have a Palm Thumb and will fit a large man's hand and the Estonian Gloves have a Straight or Side Thumb and are sized for women.

## GENERAL NOTES

8-inch (20-cm) long double pointed needles are good for the ribbing and hand parts. 5-inch (13-cm) long double pointed needles are handy for the thumb and fingers.

For gloves, a better fit is achieved if the little finger is started about 1/4 inch



(.5 cm) before (below) the rest of the fingers. The number of stitches for the fingers is figured by dividing the hand stitches into fourths and then adding one or two more to the index finger and/or other fingers, while subtracting them from the little finger. The classic glove has 14 sts for the little finger and 20 for each of the other fingers. These numbers include the stitches cast on or picked up between each finger.

Stitches are cast on at the base of each finger and the groups joined into a round. When the next finger is worked, stitches are picked up into these cast on stitches. If two more stitches are picked up than were cast on between fingers, a decrease can be worked at either side of the picked-up stitches to close up any holes that may form between fingers. Decrease by ssk at the beginning of the stitches and k2tog at the end.

Decreasing the top of thumb and fingers down to not less than five stitches gives a better look than decreasing to four or less. These patterns give two ways to decrease—in a wedge by decreasing at both sides of the mitten top, the glove finger or the thumb (used in the Sjomann Gloves, Swedish Mittens and plain mittens), or a circular decrease shaping in which the decreases are worked by k2, k2 tog all around, then one or two plain rounds are worked, then k1, k2 tog is worked all around, etc. (used in the two pairs of plain gloves and the Estonian Gloves).

## BASIC MITTEN WITH STOCKING THUMB

I determined the number of stitches for this mitten by measuring the flat part of my hand around the palm and multiplying this number by my gauge. I then cast on enough sts to be close to this number that would also be divisible by 4 for a k2, p2 ribbing. I joined the work and continued circularly. I worked the cuff for 2" (5 cm) and then continued in St st. When the mitten reached the point where the thumb meets the palm, I created the hole for the thumb. I measured my thumb and multiplied this figure by my gauge to determine the size of the thumb opening. The thumb ended up being too snug. So I revised the numbers.

**Note:** Most Stocking Thumbs use one quarter of the total hand stitches. To create the thumb hole, use the sts on the second needle for the left-hand mitten and the sts on the third needle for the right-hand mitten. If you think that this number of sts might make a thumb that is too wide, use two or three sts fewer. Plan a thumb width between 1½" (4 cm) and 2" (5 cm). Multiply this number by your stitch gauge to determine the number of sts to use for the thumb.

**Finished Size:** Women's medium. 9½" (24 cm) long and 8" (20 cm) in circumference.



*Clockwise from upper left: Palm Thumb Shaping, Stocking Thumb Straight, or Side Thumb Shaping*

**Yarn:** Dale of Norway Heilo (108 yd (99 m)/50 g): #2931 tan, 2 skeins; a few yards of contrast yarn (CC).

**Needles:** Set of five size 2 double-pointed (dpn): 8" (20 cm) and 5" (12.5 cm) long. Work ribbing on a smaller size needle if desired. Adjust needle size if necessary to obtain gauge.

**Gauge:** 13 sts = 2" (5 cm) in circular St st.

### •Left Mitten

CO 48 sts and divide them evenly onto 4 needles. Join in a rnd, being careful not to twist sts and work k2, p2 ribbing for 2" (5 cm) or desired length. On last rnd of ribbing inc 4 sts, one on the last st of every needle—13 sts on each needle (52 sts total). Continue in St st until work measures 5" (12.5 cm). Create the left thumb hole as follows: work across

13 sts, with MC, work the next 13 sts with CC to mark the thumb opening. Break off CC. Slip the 13 sts worked in CC back to left needle and knit across them with MC. There will be one more row, worked in CC over these 13 sts. Continue with MC until the mitten hand measures almost to the top of the little finger. **Shape top of mitten:** \*SSK, work across sts on needle 1, work to 2 sts away from the end of next needle, k2tog; rep from \* on next 2 needles—4 sts decreased. Work one rnd even. Rep these two rnds again. Rep the decrease rnd only until 8 sts rem. Break off yarn, thread onto a tapestry needle and pull through rem sts. Pull up snug and weave in the end. **Thumb:** Carefully pull out the CC yarn, exposing two groups of live sts surrounding the hole. The upper group will have 14 sts; the lower 13. Place these sts on shorter dpn and pick up one more st on lower group—28 sts. (Pick up more sts if you need to close the gap at the two sides of the opening.) I like to pick up one or more sts on the first rnd at each side of these two groups of sts and decrease them down on the first thumb rnd to arrive at the necessary stitch count, which must be at least twice the number of sts originally worked with CC. In this case, pick up 1 extra st at each side of the thumb on the first rnd and on the next rnd, decrease them down by k2tog to 28 sts. Work St st around on these 28 sts until the piece matches the length of your thumb to the base of the nail bed. Now begin decreases as for the top of the mitten, working the decreases every rnd. When 8 sts rem, finish as for the top of mitten.

### •Right Mitten

Make as for Left Mitten, but use the sts on the third needle for the thumb instead of the second.

## BASIC GLOVE WITH STRAIGHT OR SIDE THUMB SHAPING

This basic glove is easy to work. There is no right or left-hand shaping; the glove can be worn on either hand.

**Finished Size:** Women's medium. 9½" (24 cm) long and 7½" (19 cm) in circumference.



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**Yarn:** Dale of Norway Heilo (100% wool; 108 yds (99 m)/50 g): #0020 natural, 2 skeins.

**Needles:** Set of four or five size 2 (2.75 mm) double-pointed (dpn): 8" (20 cm) and 5" (12 cm) long. Work ribbing on one needle size smaller if desired. Adjust needle size if necessary to obtain gauge.

**Notions:** Markers (m), sitch holder.

**Gauge:** 13 sts = 2" (5 cm) in circular St st.

**Hint:** put marker after first st to mark beg on rnd; otherwise marker can fall off.

•**Glove:** CO 48 sts. Divide sts evenly onto 3 or 4 needles. Join, being careful not to twist sts. Work k2, p2 ribbing for 2" (5 cm) or desired length. Continue in St st for 8 rnds. **Shape thumb gusset:** K24, inc 1 st, finish rnd. Work 2 rnds even. Next rnd: k24, pm, inc 1, k1, inc 1, pm, finish rnd. Work 2 rnds even. Inc st after first m and before second m every 3rd rnd until there are 15 sts between markers, ending inc, k13, inc. **Thumb:** K24 to get to thumb sts. Place 15 thumb sts onto 3 short dpn, and with attached yarn, knit these 15 sts, and then CO 5 new sts—20 thumb sts. Join into a rnd. Place rem 24 sts for hand on a holder and continue on thumb sts only. Work 2 rnds. Next rnd: dec the 5 CO sts to 3 by ssk the first 2 sts and k2tog the last 2 sts. Work 2 rnds even. Dec the 3 rem CO sts to 1 as follows: sl 2 tog k-wise, k1, p2sso—16 sts rem. Continue on these sts until thumb measures 2 1/4" (6 cm) or desired length from the 5 CO sts. Shape top: \*k2, k2tog; rep from \* around. Work 1 rnd even. \*k1, k2tog; rep from \* around. Work 1 rnd even. \*k2tog; rep from \* around—5 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Hand:** Place 48 sts on holder onto long dpn. Attach yarn to the left of thumb, work the 48 sts, then pick up and knit 8 sts along 5 CO sts at base of thumb. Work 1 rnd even. Next rnd: dec the 8 picked-up sts to 6 by ssk, k4, k2tog. Work 1 rnd even. Next rnd: dec the rem 6 picked-up sts to 4 by ssk, k2, k2tog. Work 1 rnd even. Next rnd:

dec the rem 4 picked-up sts to 2 by ssk, k2tog. Continue on these 50 sts for 3 more rnds. **Little finger:** Work 5 sts onto short dpn, place next 40 sts onto a holder, attach yarn and CO 4 sts, work last 5 sts on needle onto short dpn. Divide these 14 sts onto 3 needles, join into a rnd. Work in St st until finger measures 2" (5 cm) from 4 CO sts. Shape top: \*k2, k2tog; rep from \* around ending k2—11 sts rem. Work 1 rnd even. Next rnd: \*k1, k2 tog; rep from \* around ending k2. Work 1 rnd even. Next rnd: k2, \*k2 tog; rep from \* around—5 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Continue on hand:** Place the 40 sts on holder back onto 3 long dpn. Back facing, attach yarn to the left of little finger and k40 sts, pick up and knit 6 sts into the 4 CO sts at base of little finger—46 sts. Place marker. Next rnd: Work to last 6 sts. Dec the 6 picked-up sts to 4 by ssk, k2, k2tog—44 sts rem. Work 2 rnds even ending at m. **Ring finger:** Work 8 sts onto short dpn, place next 28 sts onto a holder, attach yarn, CO 4 sts, work last 8 sts on needle onto short dpn. Divide these 20 sts onto 3 short dpn, join into a rnd. Work in St st until finger measures 2 1/2" (6.5 cm) from 4 CO sts. Shape top: \*k2, k2tog; rep from \* around. Work 1 rnd even. Next rnd: \*k1, k2 tog; rep from \* around. Work 1 rnd even. \*k2tog; rep from \* around—5 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Middle finger:** Place next 6 sts from each end of holder onto short dpn. Back facing, attach yarn to the left of ring finger, k6, CO 4, k6, pick up and knit 6 sts into the 4 CO sts at base of ring finger. Next rnd: dec the 6 picked-up sts to 4 by ssk, k2, k2tog—20 sts rem. Work as for ring finger, shaping top when finger measures 2 3/4" (7 cm) from CO sts. **Index finger:** Place rem 16 sts onto short dpn. Back facing, attach yarn to the left of middle finger, k16, pick up and knit 6 sts into the 4 CO sts at base of middle finger. Next rnd: dec the 6 picked-up sts to 4 by ssk, k2, k2tog—20 sts rem. Work as for middle finger, shaping top when finger measures 2 1/2" (6.5 cm) from CO sts. Weave in all ends. Make second glove in the same manner.

—continued on page 38



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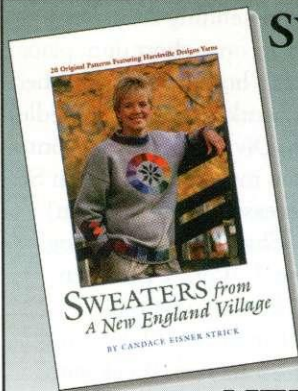
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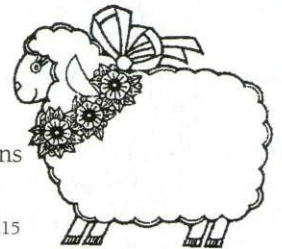
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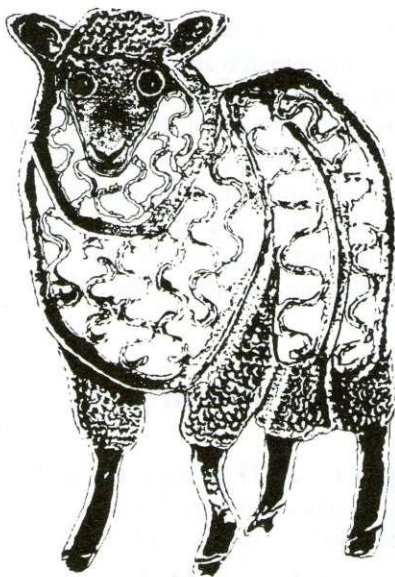
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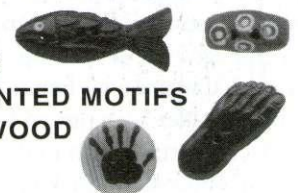
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## BASIC GLOVE WITH PALM THUMB SHAPING

**Finished Size:** Women's medium. 9<sup>3</sup>/<sub>4</sub>" (25 cm) long and 8" (20 cm) in circumference.

**Yarn:** Dale of Norway Heilo (108 yd (99m)/50 g): #0004 gray, 2 skeins.

**Needles:** Set of four or five size 2 (2.75 mm) double-pointed (dpn): 8" (20 cm) and 5" (12 cm) long. Work ribbing on one needle size smaller if desired. Adjust needle size if necessary to obtain gauge.

**Notions:** Markers (m), stitch holder.

**Gauge:** 13 sts = 2" (5 cm) in circular St st.

•**Right Glove:** CO 48 sts and divide sts evenly onto 3 or 4 needles. Join, being careful not to twist sts. Work k2, p2 ribbing for 2" (5 cm) or desired length. On last rib rnd, dec 6 sts evenly spaced by purling together every other purl group—42 sts rem. Continue in St st for 8 rnds. **Shape thumb gusset:** K24, pm, inc 1, k1, inc 1, pm. Finish rnd. Inc after first m and before second m every 5th rnd until there are 9 sts between markers. Next rnd: k24, place 9 thumb sts on a holder or length of yarn, CO 9 new sts, finish rnd. Continue on these 50 sts for 8 more rnds. **Little finger:** Work 5 sts onto short dpn, place next 40 sts onto a holder. With attached yarn, CO 4 sts, work last 5 sts on needle onto short dpn. Divide these 14 sts onto 3 short dpn, join into a rnd. Work in St st until finger measures 2" (5 cm) from 4 CO sts.

**Shape top:** \*k2, k2tog; rep from \* around ending k2—11 sts rem. Work 1 rnd even. Next rnd: \*k1, k2 tog; rep from \* around ending k2. Work 1 rnd even. Next rnd: k2, \*k2 tog; rep from \* around—5 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Continue on hand:** Place the 40 sts on holder back onto 3 long dpn. Back facing, attach yarn to the left of little finger and k40 sts, pick up and knit 6 sts into the 4 CO sts at base of little finger—46 sts. Place marker. Next rnd: Work to last 6 sts. Dec the 6 picked-up sts to 4 by ssk, k2, k2tog—44 sts rem.

Work 2 rnds even, ending at m. **Ring finger:** Work 8 sts onto short dpn, place next 28 sts onto a holder. With attached yarn, CO 4 sts, work last 8 sts on needle onto short dpn. Divide these 20 sts onto 3 short dpn, join into a rnd. Work in St st until finger measures 2<sup>1</sup>/<sub>2</sub>" (6.5 cm) from 4 CO sts. Shape top: \*k2, k2tog; rep from \* around. Work 1 rnd even. Next rnd: \*k1, k2 tog; rep from \* around. Work 1 rnd even. \*k2tog; rep from \* around—5 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Middle finger:** Place next 6 sts from each end of holder onto short dpn. Back facing, attach yarn to the left of ring finger, k6, CO 4, k6, pick up and knit 6 sts into the 4 CO sts at base of ring finger. Next rnd: dec the 6 picked-up sts to 4 by ssk, k2, k2tog—20 sts rem. Work as for ring finger, shaping top when finger measures 2<sup>3</sup>/<sub>4</sub>" (7 cm) from CO sts. **Index finger:** Place rem 16 sts onto short dpn. Back facing, attach yarn to the left of middle finger, k16, pick up and knit 6 sts into the 4 CO sts at base of middle finger. Next rnd: dec the 6 picked-up sts to 4 by ssk, k2, k2tog—20 sts rem. Work as for middle finger, shaping top when finger measures 2<sup>1</sup>/<sub>2</sub>" (6.5 cm) from CO sts. **Complete thumb:** Place the 9 sts on holder onto dpn. Attach yarn at beginning of sts and knit them. Pick up and knit 11 sts across 9 CO sts—20 sts. Divide sts evenly onto 3 or 4 dpn. Continue on these sts until thumb measures 2" (5 cm) from picked-up sts. **Shape top:** \*k2, k2 tog; rep from \* around. Work 1 rnd even. \*k1, k2 tog; rep from \* around. Work 1 rnd even. \*k2tog; rep from \* around—5 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in.

•**Left Glove:** Work as for Right Glove, but begin thumb shaping 17 sts from m.

## ESTONIAN GLOVES

**T**HE PATTERN for these gloves is adapted from a pair of mittens from Paistu, Estonia. The original mittens had a patterned cuff and a plain natural colored thumb and hand. The thumb shaping on the original mitten, a Stocking Thumb, did not have a gusset. I made gloves using the Straight or Side Thumb. These gloves can be worn on ei-

ther hand.

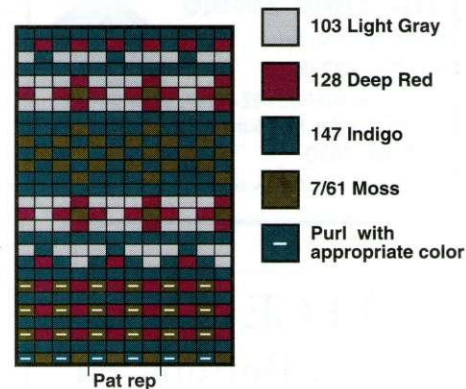
**Finished size:** Women's medium. 10 1/4" (26 cm) long and 8" (20 cm) in circumference.

**Yarn:** Rauma Strikkegarn 3 ply from Nordic Fiber Arts (100% wool; 115 yd (105 m)/50 g): #103 light gray, 2 skeins; #128 deep red, #147 indigo, and #7/61 moss green, 1 skein each.

**Needles:** Set of 5 size 2 (2.75 mm) double-pointed (dpn): 8" (20 cm) and 5" (12 cm) long. Adjust needle size if necessary to obtain gauge.

**Gauge:** 13 sts and 19 rows = 2" (5 cm) in St st.

## ESTONIAN GLOVES



•**Glove:** With indigo, CO 56 sts. Divide sts evenly onto dpn and join in a rnd, being careful not to twist sts. Follow chart to end. Next rnd: With light gray, \*k5, k2tog; rep from \* around—48 sts rem. Following pattern for Basic Glove with Straight or Side Thumb, continue from the instruction 'Shape thumb gusset'. Make second glove in the same manner.

## SWEDISH MITTENS

**T**HE PATTERN for these mittens comes from Inga Wintzell's book, *Sticka monster* (Nordiska museet, Stockholm, 1980). They are from Sveig in Harjedalen and are dated 1874. The pattern has been changed slightly from the original to accommodate a thicker yarn.

**Note:** At the central pattern motif, carry the black yarn across every rnd. To



avoid carrying the black around the rest of the mitten where it is not needed on alternate rnds, secure it at the beginning of every 'non-dot' (or non-lice) rnd and, after working it in as the graph indicates, break it off, leaving an end to weave in later. Or attach a length of black yarn on the first rnd where it is needed and leave it at the left side of the pattern. On the next rnd (one in which black is used only for the central pattern), work across the central pattern, knitting the red-patterned sts and slipping the black-patterned sts. When you reach the left side of the motif, turn and work back across the central-pattern sts purling only the black-patterned sts and slipping the red ones.

**Finished Size:** Women's medium. 9¼" (23.5 cm) long and 8½" (21.5 cm) in circumference.

**Yarn:** Norsk Kunstvevgarn from Norsk Fjord Fibers (100% Spelsau wool; 122 yd (111.5 m)/50 g). Dull red, 2 skeins, natural black, 1 skein. A few yards contrast yarn (CC).

**Needles:** Set of five size 2 (2.75 mm) double-pointed (dpn): 8" (20 cm) and 5" (12 cm) long. Adjust needle size if necessary to obtain gauge.

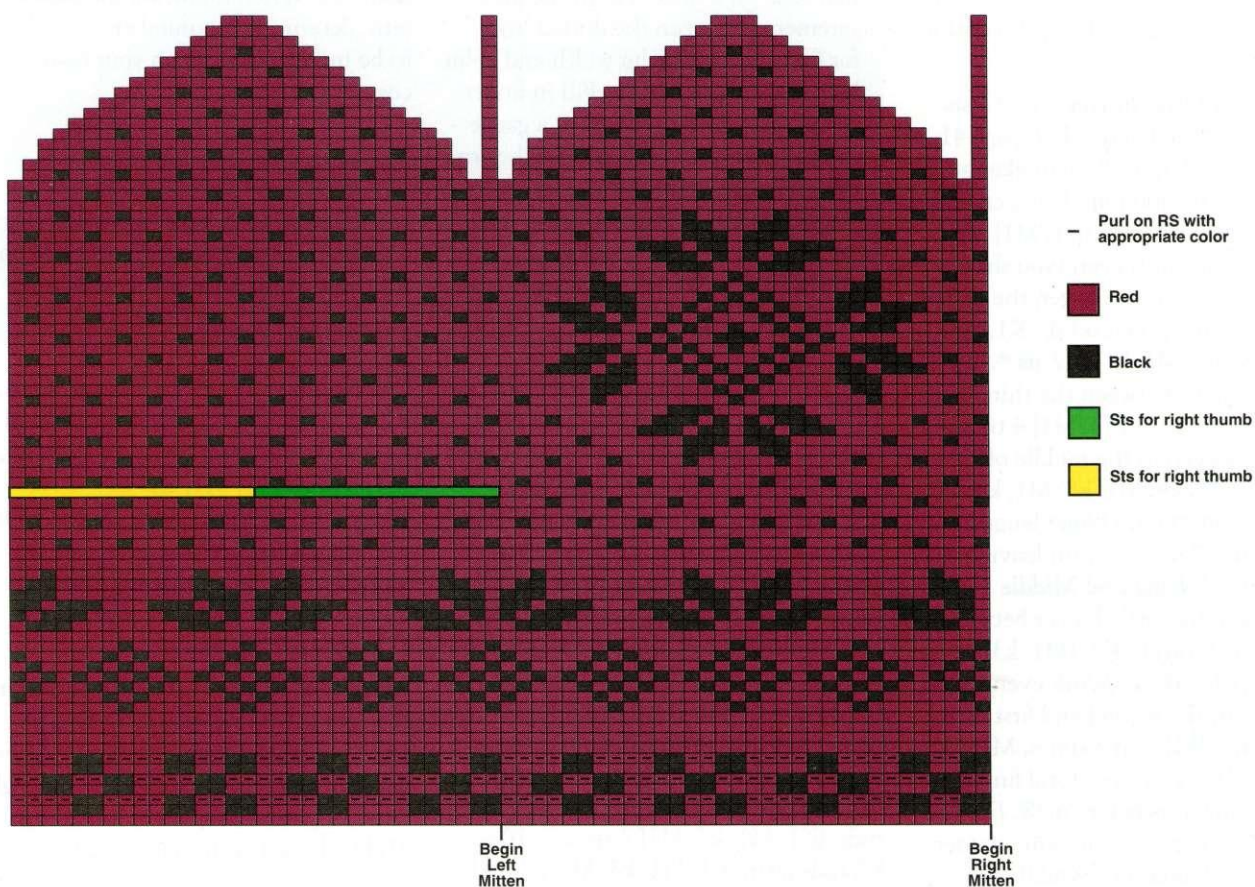
**Gauge:** 14 sts and 17 rows = 2" (5 cm) over pattern. 12 sts and 17 rows = 2" (5 cm) in St st.

•**Left Mitten:** With red, CO 64 sts. Divide evenly onto dpn (16 sts on each) and join in a rnd, being careful not to twist sts. Follow chart, beginning as indicated and working to thumb placement. To prepare for thumb opening, work across needle 1 (16 sts) in pattern, work across needle 2 (the next 16 sts) with CC yarn. This will make an extra row across the 16 thumb sts. These sts will be removed later when thumb is worked. Now go back to beginning of needle 2 and with MC, continue in pattern as established to top shaping. **Top shaping:** \*k1, ssk, work across needle in pattern. Work across next needle in pattern to last 2 sts, k2 tog; rep from \*—4 sts decreased. Work 1 rnd even. Rep these last two rnds one more time, keeping in pattern. Dec every rnd until 8 sts rem.

Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Thumb:** Carefully remove CC yarn. Place sts onto dpn: 16 sts on the lower (or front) edge and 17 sts on the upper (or back) edge. Attach red at the right edge of the thumb and work across the 16 sts in pattern as established (this is an all-red rnd), and 1 st from back needle—17 sts on the front needle; 16 sts on back. Divide sts evenly onto 3 or 4 needles, attach black and continue working around the 33 thumb sts keeping in pattern. When thumb measures halfway to your thumbnail, begin decreasing as for top of mitten: k1, ssk, work across 11 sts, k2 tog; k1, ssk, work across 12 sts, k2 tog. Work one rnd even. Rep these 2 rnds once. Then work dec rnd only until 9 sts rem. Finish off as for top of mitten.

•**Right Mitten:** Make in the same manner. Work the row for thumb placement as follows: work across needles 1 and 2 (32 sts), work across needle 3 (the next 16 sts) with CC. Go back to beginning of needle 3 and with MC, continue in pattern as established. Complete as for Left Mitten.

## SWEDISH MITTENS





## KNITTING GLOVES FROM THE TOP DOWN

Dorothy T. Ratigan

**M**OST GLOVES are knit from the cuff to the fingertips, but they can be worked in the opposite direction—from the fingertips to the cuff. Try the instructions for the gloves below; they are a woman's size large. The fingers are knit first and then attached to the hand, which is then worked to the cuff. To get a good fit, measure your hand well, plan carefully, and knit a gauge swatch. Refer to the hand chart to determine your own measurements. If you check and recheck these basics, you'll find the knitting a pleasure, not a chore.

**Yarn:** Dalegarn's Heilo (DK weight, 100% wool; 109 yd(100 m)/50 g): 2 skeins.

**Needles:** Set of 5 size 2 (2.75 mm) 5" (12 cm) double-pointed (dpn) and 4 spare dpn. Adjust needle size if necessary to obtain correct gauge.

**Notions:** Markers (m); stitch holders.

**Gauge:** 14 sts and 20 rnds = 2" (5 cm) in St st.

•**Left Glove: Little Finger:** \*CO 4 sts using the method described on page 41, 1 st on each of 4 dpn. Place marker at beginning of rnd and join, being careful not to twist sts. K2 rnds. [K1, M1] 4 times—8 sts. K2 rnds even (you should be at the fat pad on the finger, the widest part of your third phalanx) ①. K1, [M1, k2] 3 times, end M1, k1—12 sts \*. Work even to the joint between the third and second phalanges ②. [K3, M1] 4 times—16 sts. Work even to the middle of the first phalanx ③, k4, M1, k8, M1, k4—18 sts. Work even to total finger length. Place sts on holder. Cut yarn leaving a 6" (15 cm) tail. **Ring and Middle Fingers:** Work as for Little Finger between \*s—12 sts 1. K2 rnds. K2, [M1, k3] 3 times, M1, k1—16 sts. Work even to the joint between the second and first phalanges ④. K2, [M1, k4] 3 times, M1, k2—20 sts. Work even to total finger length, ending 3 sts before m ⑤. **For Ring Finger:** Place next 3 sts on string holder (to be stitched later onto Middle Fin-

ger), do not remove m, place remaining 17 sts on dpn. Cut yarn leaving a 6" (15 cm) tail. **For Middle Finger:** \*\*Place next 3 sts on string holder (they will be stitched later onto adjacent finger), do not remove m, place next 7 sts on spare dpn; rep from \*\* once more. **Index Finger:** Work as for Ring and Middle Fingers, ending at m. Leave sts on dpn. Do not cut yarn. Move m from beginning of rnd to end of rnd. Place first 3 sts on string holder to be stitched later onto Middle Finger ⑥. **Thumb:** CO 6 sts. Place marker at beginning of rnd. K2 rnds. [K1, M1, k2, M1] 2 times—10 sts. K2 rnds even. K1, M1, k3, M1, k2, M1,

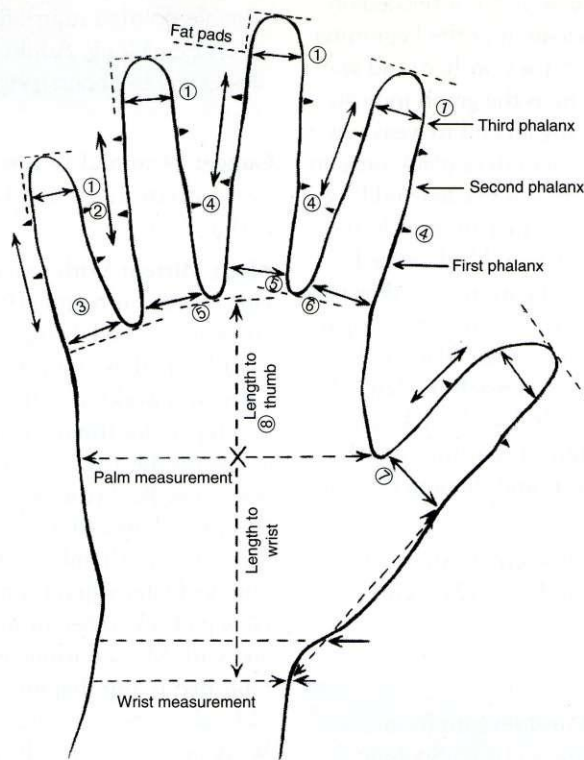
ed for each section:  $[(\text{Width} \times 2) + \text{Depth}] \times \text{sts/inch}$  (round to an even number). When following the pattern, determine the number of stitches to be increased based on your own custom numbers.

W = Width

D = Depth (With hand down on a flat surface, measure by standing a ruler up next to the fingers, palm, and wrist.)

k3, M1, end k1—14 sts. K2 rnds even. K2, M1, k4, M1, k3, M1, k4, M1, end k1—18 sts. K2 rnds even. K3, M1, k5, M1, k4, M1, k5, M1, end k1—22 sts. Work even to total thumb length ending 4 sts before m ⑦. Place next 4 sts on string holder and remaining 18 sts on another holder. Cut yarn leaving a 6" (15 cm) tail. Set aside.

•**Hand:** In this next step you will join the Index, Middle, and Ring Fingers, knit 2 rnds, and then join the Little Finger. To begin, hold Index Finger in right hand, slip m from spare dpn holding 7 Middle Finger sts to right-hand needle





(there will be 2 markers together—leave both in place). With attached yarn, k7 Middle Finger sts, slip m from spare dpn holding Ring Finger sts to right-hand needle, k all Ring Finger sts on spare dpn. K to double marker at beg of rnd (between Index and Middle Fingers)—48 sts. K2 rnds even. *Join Little Finger:* K14 sts, place next 3 sts on string holder (to be stitched later onto Little Finger), slip Little Finger m, k15 sts from Little Finger holder, place next 3 sts on string holder (to be stitched later onto Ring Finger), k to end of rnd—60 sts. Work even for palm length to thumb®—about 2" (5 cm) for this glove—ending 6 sts before double marker (*For Right Glove:* end 2 sts after double marker). Place next 4 sts on holder. Hold thumb sts in left hand and face the two sets of 4 sts on string holders together (the fingers are pointing down and so is the thumb).

Place marker. With right-hand needle, k18 Thumb sts on holder, pm, k2 sts on palm, ending at the double marker—74 sts. K1 rnd even. Decrease rnd: Work to first thumb marker, k2tog, k14, ssk, k2 (end of rnd). Rep last 2 rnds, working 2 fewer sts between thumb markers 8 times total—2 sts remain between thumb markers. K1 rnd, removing markers. K to 6 sts before double marker, k2tog, ssk, k2—56 sts. Work even for palm length—about 2<sup>3</sup>/<sub>4</sub>" (7 cm) for this glove. Work ribbing of choice for desired length. BO loosely.

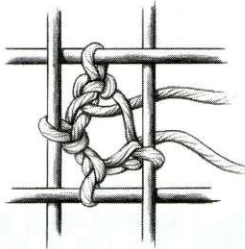
•**Finishing:** Use the Kitchener stitch (see page 52) to join the 3 sts on string holders between each finger together. Rep for the 4 sts at thumb/palm joint. Wash and block to shape. Wear in good health!

#### CAST-ON METHOD



#1

Leaving a 6" tail, wrap yarn clockwise around index finger once.



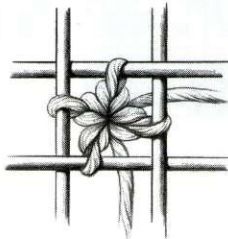
#3

Place each one on dpn as it is formed.



#2

With #3 steel crochet hook, work 4 individual single crochet stitches in ring.



#4

Pull each st snugly into place as you make it; when you have finished, pull the tail to tighten the last bit.

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## SJØMANN MAN'S GLOVES

**T**HIS PATTERN is taken from a glove found in a Norwegian book, *Votter og Vanter*, by Anna Maroy Bjelland, Dagny Dietrichson, and Ågot Egge. (Forlagt Av H. Aschehoug and Co. Oslo, 1955). Once you understand how the gloves are worked, you can work them almost entirely from charts with little text.

**Notes:** All fingers are worked circularly. To make fingers that are not too tight and that have the correct patterning, cast on new sts and pick up some sts in the spaces between the fingers. The 3-st 'Bar' pattern on the outer edge of the index and little fingers is the same pattern that is formed between all of the fingers when sts are picked up or cast on. Be careful to maintain gauge.

Each finger has its own stitch count, depending on the size of the finger. One tip for closing unsightly gaps at the base of the fingers where new sts have been picked up from the previous finger is to

pick up 2 more sts than required at each side of the picked-up group. On the next rnd, ssk the first 2 sts and k2tog the last 2 sts of the group to achieve the correct stitch count and close the gaps.

**Finished Size:** Men's large. 11½" (29 cm) long and 9" (23 cm) in circumference.

**Yarn:** Peer Gynt (100% wool; 90 yd (82 m)/50 g): # 290 Loden Green, #664 Natural, 2 skeins each.

**Needles:** Set of five size 2 (2.5 mm) double-pointed (dpn): 8" (20 cm) and 5" (12 cm) long. Adjust needle size if necessary to obtain gauge.

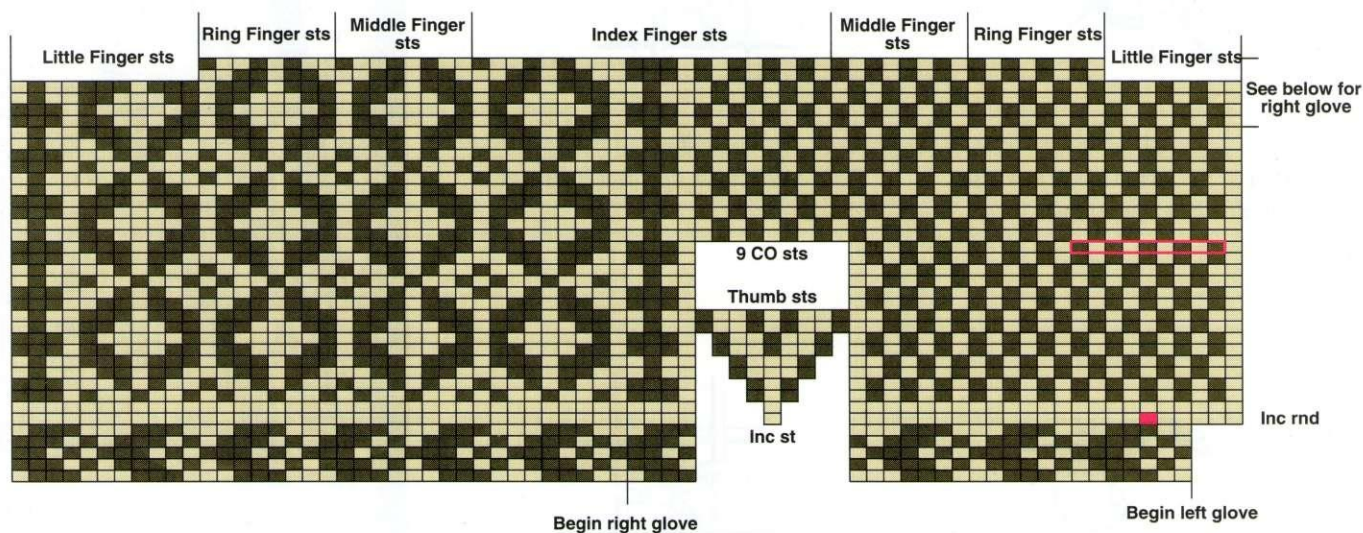
**Notions:** Markers (m), stitch holders.

**Gauge:** 15 sts and 14 rows = 2" (5 cm) over pattern. 13 sts and 17 rows = 2" (5 cm) in St st.

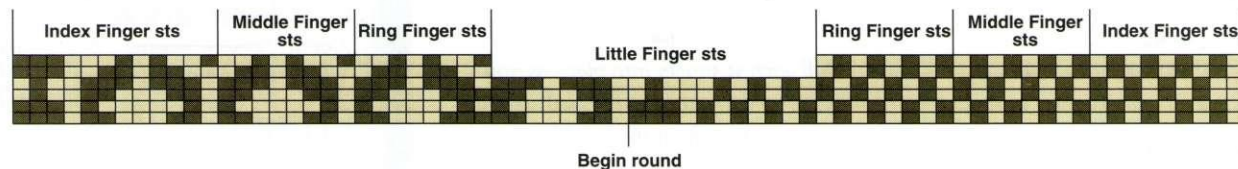
•**Left Glove:** With natural, CO 56 sts. Divide evenly onto dpn (14 sts on each). Join, being careful not to twist sts. Work

19 rnds of k2, p2 ribbing as follows: with natural, work 4 rnds, \*with loden, work 3 rnds, with natural, work 1 rnd, with loden, work 1 rnd, with natural, work 1 rnd; rep from \* once, and with loden, work 3 rnds. With natural, k3 rnds, inc 4 sts evenly spaced on first rnd—60 sts. Follow chart (below and page 44), beginning as indicated, work 5 rnds. Next rnd: k10, inc 1, k13, pm, M1 (thumb inc), pm, k7, inc 1, k20, inc 1, k10—64 sts. Continue following chart, working thumb increases as shown. Increase the thumb by 2 sts (inc 1 st after first m and before second m) every 2 rnds until there are 15 sts between markers. Work one more rnd as shown on chart. Next rnd: work to first m, remove it, place the 15 thumb sts on a holder, remove second m. Maintaining palm pattern, CO 9 new sts to replace the sts removed and continue working in rnds. Complete the chart to little finger shaping. **Little Finger:** The little finger starts 2 rnds before the other fingers. Beginning at M and following Little Finger Sts on chart, k8 sts in palm pattern, place next 53 sts

### Left Glove



### Right Glove



290 Loden
  Inc st for right thumb
  664 Natural
  Placement of 9 CO sts for right thumb



onto a holder, with attached yarns, CO 5 sts (1 natural, 3 loden, 1 natural), work rem 11 back of hand sts in pattern—24 sts. Divide sts evenly onto dpn and work according to Little Finger Chart, or to desired length. **Decrease for the top:** Decrease by working an ssk with the 2 sts after each of the 3-st 'Bar' patterns and a k2tog the 2 sts before each of the 'Bar' patterns—4 dec worked. Work the decreases every rnd until 8 sts rem. On the last dec rnd, work a double decrease on both 3-st 'Bar' patterns: \*slip 2 sts tog as to knit, k1, p2sso; k1; rep from \*—4 sts rem. Break yarn. Thread yarn through rem sts, pull up snug, and weave in. **Continue on hand:** Place the 53 sts on holder back onto 3 long dpn. Palm facing, attach yarns to the left of little finger and k53 sts in charted pattern, pick up and knit 6 sts (2 natural, 1 loden, 3 natural) into the 5 CO sts at base of little finger—59 sts. K1 rnd even. Next rnd: Work the rem fingers, one at a time according to the appropriate chart, placing the sts designated for each finger onto short dpn, then picking up the same number of sts as are in the 'gusset' (those sts CO at the inside of the finger) and casting on new sts on the other side of the finger.

**Thumb:** Place 15 sts on holder onto 2 short dpn. Pick up 11 sts in the 9 CO sts on the palm (the first and last sts in natural and the rem 9 sts in pattern as charted). Work thumb as for fingers, following Thumb Chart and decreasing in the same manner.

•**Right Glove:** Work in the same manner, beginning as indicated on Left Glove Chart. Work hand chart as given, beg thumb inc as indicated by red mark on Left Glove Chart. Work last 6 rnds of hand following Right Glove Chart. Work fingers as for left hand, reversing pick-up and CO sts between the fingers. ∞

#### Selected Reading

Lind, Vebeke, *Knitting In The Nordic Tradition*. Ashville, North Carolina: Lark Books, 1984.

Gottfridsson and Gottfridsson, *The Swedish Mitten Book*. Ashville, North Carolina: Lark Books, 1984.

Thomas, Mary, *Mary Thomas's Knitting Book*. New York: Dover Publications, Inc., 1972. (First printed in 1938)



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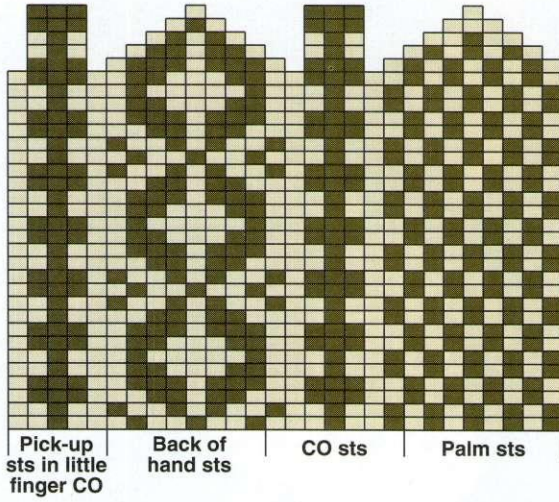
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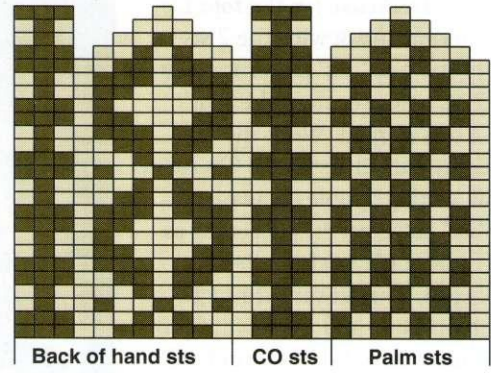


**SJØMANN MAN'S  
GLOVES**

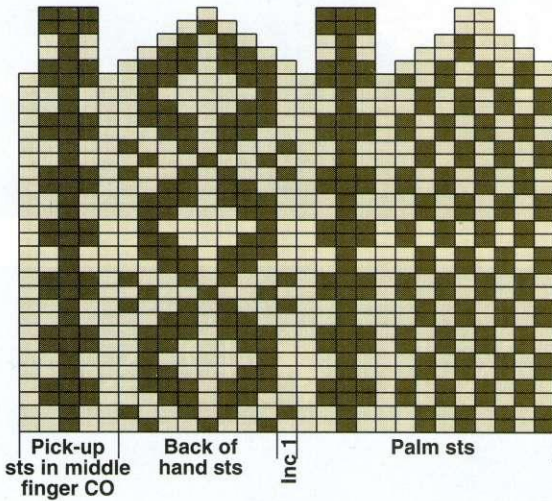
**Ring Finger**



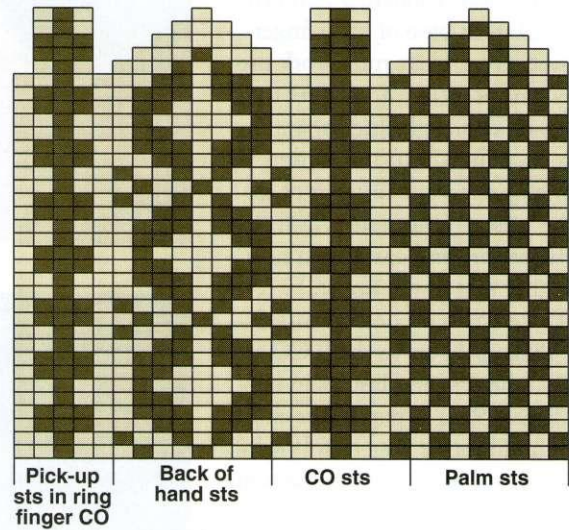
**Little Finger**



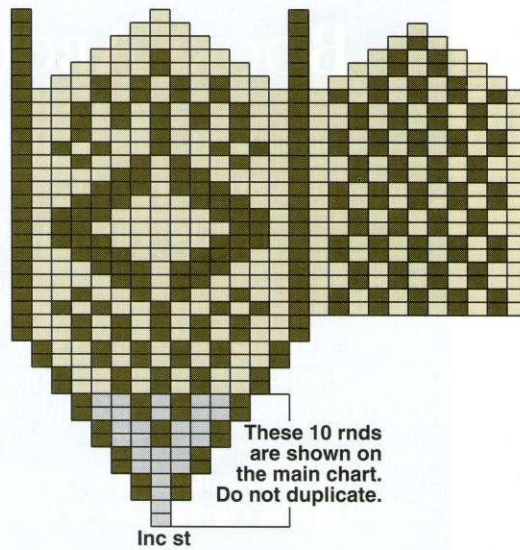
**Index Finger**



**Middle Finger**



**Thumb**







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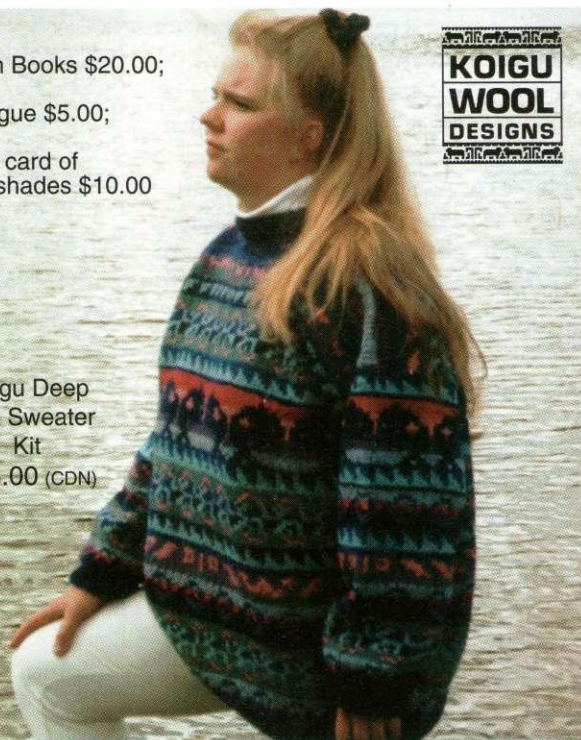
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# ENTRELAC

## ENTRELAC VEST

Torri Hanna

**T**AKE HEART, this attractive vest is harder to explain than to knit. Take the directions literally, and try working the purl rows from the knit side as described on page 50—it will speed the process and eliminate the need to turn the needles every few sts. Every entrelac square is worked as a series of short rows of six sts each, and only one color is worked at a time. The fronts and back are worked separately “top down” from the shoulders to the underarms, and then joined and worked in one piece to the lower edge. The edges are finished with single crochet.

**Note:** Because this vest is a bias knit, it will tend to stretch. Measure the gauge carefully. It is better to knit this a bit too tight than too loose.

**Finished Size:** 35<sup>3</sup>/<sub>4</sub> (41<sup>1</sup>/<sub>4</sub>, 46<sup>3</sup>/<sub>4</sub>, 52<sup>1</sup>/<sub>4</sub>)" (91 (105, 119, 132.5) cm) bust/chest circumference.

**Yarn:** Berroco Mohair Classic (78% mohair, 13% wool, 9% nylon; 93 yd/1<sup>1</sup>/<sub>2</sub> oz (85 m/43 g): #A6438 slate heather (MC), 3 skeins; #A6562 blue, #A9537 lavender, #B8107 pale green, 1 skein each.

**Needles:** Size 9 (5.5 mm): 32" (80 cm) circular. Adjust needle size if necessary to obtain the correct gauge.

**Notions:** Large stitch holders; size G crochet hook; five 7/8" (2 cm) buttons (optional).

**Gauge:** 14 sts and 20 rows = 4" (10 cm) in St st. Each 6-st square measures 2<sup>3</sup>/<sub>4</sub>" (7 cm) across the diagonal.

### Entrelac Components:

**Note:** The following components are referred to in the knitting instructions that follow. When two sts are to be worked together (ssk or p2tog), the sts will be two different colors, except when working the edge triangles.

#### Base Triangle (A)

Row 1: K2, turn.  
 Row 2: Sl 1, p1, turn.  
 Row 3: K3, turn.  
 Row 4: Sl 1, p2, turn.  
 Row 5: K4, turn.  
 Row 6: Sl 1, p3, turn.  
 Row 7: K5, turn.  
 Row 8: Sl 1, p4, turn.  
 Row 9: K6. One base triangle completed.  
 Rep these 9 rows until all sts have been worked.

#### Left Edge Triangle (B)

Row 1: P1, turn.  
 Row 2: K in front and back of st, turn.  
 Row 3: P1, p2tog, turn.  
 Row 4: K1, k in front and back of next st, turn.  
 Row 5: P2, p2tog, turn.  
 Row 6: K2, k in front and back of next st, turn.  
 Row 7: P3, p2tog, turn.  
 Row 8: K3, k in front and back of next st, turn.  
 Row 9: P4, p2tog, turn.  
 Row 10: K4, k in front and back of next st, turn.  
 Row 11: P5, p2tog.

#### Square One (C)

With RS facing, pick up and k6 sts along the side edge of the last triangle or

square worked, beginning at the top of the triangle and working down to the base from left to right. (This is the opposite direction from which you normally pick up sts; if it feels awkward, use a crochet hook to pick up the sts or simply turn the work and pick up the sts as if to purl, working from the right to the left, and then turn the work back around.)

Row 1: K6, turn.

Row 2: P5, p2tog, turn.

Rep these two rows until all sts from adjacent triangle or square have been worked. End with Row 2.

#### Right Edge Triangle (D)

With RS facing, pick up and k6 sts from left to right along the side edge of the last triangle or square worked, as for C: Square One.

Row 1: K6, turn.

Row 2: P4, p2tog, turn.

Row 3: K5, turn.

Row 4: P3, p2tog, turn.

Row 5: K4, turn.

Row 6: P2, p2tog, turn.

Row 7: K3, turn.

Row 8: P1, p2tog, turn.

Row 9: K2, turn.

Row 10: P2tog, turn.

Row 11: K1, break off yarn, and pull tail through loop.

#### Square Two (E)

With RS facing, pick up and k6 sts along the side edge of the triangle D or square C just worked, beginning at the top and working down to the base (from the right to the left). (This is the direction in which sts are normally picked up. See Figure 1 page 51.) Turn work.

Row 1: P6, turn.

Row 2: K5, ssk, turn.



Rep these two rows until all sts from adjacent square have been worked. End with Row 2.

**Right Increase—Square One (F)**

With RS facing, pick up and k6 sts from left to right along the side edge of the last triangle or square, as for C: Square One.

Row 1: K6, turn.

Row 2: P6, turn.

Rep these two rows until 12 rows have been worked. End with Row 2.

**Right Increase—Square Two (G)**

On right needle, CO 6 sts, turn.

Row 1: P6, turn.

Row 2: K5, ssk, turn.

Rep these two rows until all sts from adjacent square have been worked. End with Row 2.

**Left Increase—Square One (H)**

On right needle, CO 6 sts, turn.

Row 1: P5, p2tog, turn.

Row 2: K6, turn.

Rep these two rows until all sts from adjacent square have been worked. End with Row 1.

**Left Increase—Square Two (I)**

With RS facing, pick up and k6 sts along the side edge of square C just worked, as for Square Two (E).

Row 1: P6, turn.

Row 2: K6, turn.

Rep these two rows until all sts from adjacent square have been worked. End with Row 2.

**Finishing Square (J)**

With RS facing, pick up and k6 sts along the side edge of square C just worked, as for Square Two (E).

Row 1: P6, turn.

Row 2: K5, ssk, turn.

Rep these two rows until all sts from adjacent square have been worked. On last Row 2, BO until 2 sts (1 of each color) remain on left needle, ssk, then pass first st over second, pick up first st for next square and pass remaining st from over it. Pick up 5 more sts to begin next end square—6 sts on right needle. Continue in this manner until all sts are bound off.

•**Upper Left Front:** With MC, CO 12 (12, 18, 18) sts, turn.

Set 1: With MC, work Base Triangle (A) 2 (2, 3, 3) times.

Set 2: With blue, work Left Edge Triangle (B), then Square One (C) 1 (1, 2, 2) times, then Right Edge Triangle (D).

Set 3: With MC, work Square Two (E) 2 (2, 3, 3) times.

Set 4: With lavender, work as for Set 2.

Set 5: With MC, work as for Set 3.

Set 6: With pale green, work Left Edge Triangle (B), then Square One (C) 1 (1, 2, 2) times, then Right Increase Square One (F).

Set 7: With MC, work Right Increase Square Two (G), then Square Two (E) 2 (2, 3, 3) times.

Set 8: With blue, work Left Increase Square One (H), then Square One (C) 2 (2, 3, 3) times, then Right Edge Triangle (D).

Place all sts on holder. Set aside.

•**Upper Right Front:** With MC, CO 12 (12, 18, 18) sts, turn.

Set 1: With MC, work Base Triangle (A) 2 (2, 3, 3) times.

Set 2: With blue, work Left Edge Triangle (B), then Square One (C) 1 (1, 2, 2) times, then Right Edge Triangle (D).

Set 3: With MC, work Square Two (E) 2 (2, 3, 3) times.

Set 4: With lavender, work as for Set 2.

Set 5: With MC, work as for Set 3.

Set 6: With pale green, work Left Increase Square One (H), then Square One (C) 1 (1, 2, 2) times, then Right Edge Triangle (D).

Set 7: With MC, work Square Two (E) 2 (2, 3, 3) times, then Left Increase Square Two (I).

—continued on page 50





# Knitting with Handspun

Deborah Robson

**F**EW PLEASURES equal that of knitting a garment with handspun yarn: the perfect texture, gauge, fiber quality, and color come together in a way that brings supreme satisfaction.

What's involved in successful knitting with handspun? First, creative and constant attention to the basic skills of knitting. Second, an understanding of the options available to spinners which aren't readily found with commercial yarns and an appreciation of how each choice affects the finished piece.

Although you can knit anything with handspun—from a sisal doormat to a qiviut shawl to a silk wedding dress—I'll talk sweaters, to keep things manageable.

## CALCULATING TYPE AND YARDAGE

The **gauge swatch** assumes even greater importance than usual when

you're working with handspun. New spinners make irregular yarn; this is a given, and while it can produce delightful fabrics, it can also cause sizing headaches. On my first handspun sweater, I knitted the usual 4-inch (10-cm) square swatch, then made a long cardigan. The vagaries of my yarn resulted in a sweater that didn't reach around my body. I salvaged it by crocheting a 6-inch (15-cm) wide shawl collar and then wore the sweater for about ten years.

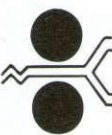
For future projects, however, I shifted to 6- to 8-inch (15- to 20-cm) swatches and managed to make the sizes I expected. As my spinning improved, the size of my swatches decreased again. But I still like larger-than-average swatches because I usually spin while paying too much attention to something else and my yarn isn't precise. (Some spinners can make exquisitely precise yarn.)

What **size yarn** is this? If there's no

wrapper, how can you figure it out? Mostly by knitting a swatch and seeing if you get a fabric with pleasing texture and body—neither too stiff nor too limp—at the gauge you have in mind. As a general guideline, however, you can wrap the yarn around a 1- or 2-inch (2.5- or 5-cm) wide section of a ruler and get an estimate. If you get about 18 wraps/inch (2.5 cm), you're looking at laceweight; about 16, fingering; about 14, sport; about 12, worsted; about 10, bulky; 8 or fewer, very bulky.

**How much yarn** do you need? As in conversions between commercial yarns, yardage gives better information than weight. A McMorran balance is a simple tool that lets you cut a length of your yarn and estimate its yards per pound; you can then use this measurement to determine how many yards you have. Your pattern may tell you how many yards you need; if it just lists the number of balls of a particular type of yarn, you can look at that yarn's package to get a yardage count or consult one of the yardage lists available in yarn shops.

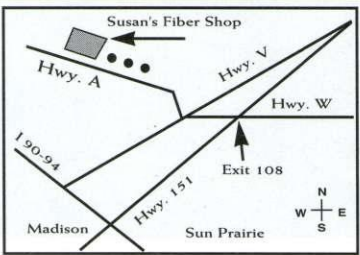
Add 15 to 20% to the final yardage




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figure for repairs, redesign, and other mid-knitting changes.

### SPINNING CHOICES

Wonderful commercial yarns tempt me on all sides, and most are suited for making sweaters or whatever I have in mind. The fibers that constitute these yarns are middle-of-the-road, versatile textures and weights. They have to be able to endure mechanical processing and to serve a variety of uses.

Not so with handspun yarns.

If you're making or buying a hand-made yarn, you can specify the end product and select the fibers to suit it exactly. The danger here? Choosing too coarse a fiber for a sweater that will touch skin, for example, or too delicate a fiber to stand up to hard wear. I made that first shawl-collared sweater from a fairly coarse Romney wool (Romneys can vary more than some other breeds). I couldn't wear it without a turtleneck. It was still a good sweater, and showed no signs of wear after ten years of hard service. But (I can say this now) it would have been

more comfortable without the shawl collar!

On the other hand, I recently finished a wonderful large shawl which, for me, epitomizes the advantages of knitting with handspun. The yarn blends a deep blue Merino wool (very fine and soft) with kid mohair (if you think mohair is scratchy, you've only met the adult fiber). This blue dream is heathered with bits of pink, and the fiber spun like joy. The Merino gives the shawl softness and lightweight warmth. The delicate mohair adds suppleness to the drape and helps the yarn define the lace patterning.

### THE RISKS

It's only fair to warn you of the risks of knitting with handspun. You'll get spoiled. Only the best of commercial yarns will tempt you, and your ideas will range beyond most yarn shops' shelves. You'll get frustrated by what you know can be done with yarn you can't find anywhere.

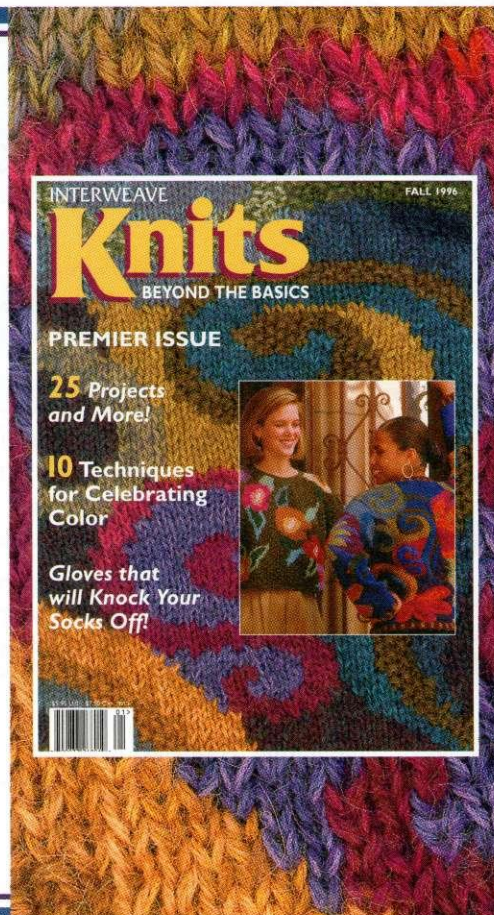
You'll become so aware of the subtle

choices and their effects on your finished garments that you will appall your family and friends by ripping things apart moments or years after completing them, only to start over on the search for the perfect combination of fiber, construction, and end use.

### THE BENEFITS

My handspun garments—knitted right the first time, or the second, or whenever—bring me delight whenever I pick up my needles or open my closet door. And delight, in our hurry-up world, is a rare, and treasurable, commodity. ∞

*Deb Robson, editor of Spin-Off magazine, has survived most of her life by knitting through it. She counts her spinning wheel in the list of sanity-inducing, heart-warming friends.*



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(continued from page 47)

Set 8: With blue, work Left Edge Triangle (B), then Square One (C) 2 (2, 3, 3) times, then Right Increase Square One (F).

Place sts on holder. Set aside.

•**Upper Back:** Note that the back has two fewer sets than the fronts. With MC, CO 30 (42, 42, 54) sts, turn.

Set 1: With MC, work Base Triangle (A) 5 (7, 7, 9) times.

Set 2: With lavender, work Left Edge Triangle (B), then Square One (C) 4 (6, 6, 8) times, then Right Edge Triangle (D).

Set 3: With MC, work Square Two (E) 5 (7, 7, 9) times.

Set 4: With pale green, work as for Set 2.

Set 5: With MC, work as for Set 3.

Set 6: With blue, work Left Increase Square One (H), then Square One (C) 4 (6, 6, 8,) times, then Right Increase Square One (F).

•**Body:** Place Upper Left Front and Upper Right Front sts on same needle as the Upper Back sts, positioning them so that the Upper Left Front sts are to the right of the Upper Back sts, and the Upper Right Front sts are to the left of the Upper Back sts. (Pin shoulders together and fold as if to wear vest—the last blue edge triangles of the two front pieces should be at the front opening; the blue increase squares at the underarms.)

Set 1: Starting at the right edge with MC, work Square Two (E) 13 (15, 17, 19) times—all three pieces joined.

Set 2: With lavender, work Left Edge Triangle (B), Square One (C) 12 (14, 16, 18) times, Right Edge Triangle (D).

Set 3: With MC, work Square Two (E) 13 (15, 17, 19) times.

Set 4: With pale green, work as for Set 2.

Set 5: With MC, work as for Set 3.

Set 6: With blue, work as for Set 2.

Set 7: With MC, work Square Two (E) 12 (14, 16, 18) times, then Finishing Square (J), cutting yarn after last st is bound off and pulling the tail through the loop.

Set 8: With lavender, work Square One (C) 12 (14, 16, 18) times. On last

row of last square, BO all 6 sts, working p2tog on the last 2 sts before binding them off.

Set 9: With MC, work Finishing Square (J) 11 (13, 15, 17) times, remembering to BO at the end of each 6-st square.

•**Finishing:** Match Base Triangles at shoulders, beginning at armhole edge and working towards neck. With WS together and MC, attach fronts to back at shoulders with single crochet (sc), beginning at neck edge and working toward armhole. Then continue working sc around the armhole edges. Beginning at right shoulder seam, sc with MC around entire edge of vest, working 2 sc in the point of each triangle. Steam gently. Sew on buttons, if desired, and then work chain stitch crocheted button loops on right front edge, opposite buttons. ∞

*Torri Hanna is the knitting whiz at Lambspun, our local yarn store. She frequently gets roped into knitting for Interweave magazines.*

*To avoid constant turning of the work, you can knit and purl from the same side.*

**To purl from the knit side:** With RS facing and yarn in back, insert left needle into first st on right needle from front to back, wrap yarn over top of needle and then around to back, and pull loop through. Or, simply hold work with WS facing, insert needle as if to purl and wrap yarn around, turn work so RS faces, noting where and how the needle and yarn are positioned, and continue to purl from the knit side. **To knit from the purl side:** With WS bf facing and yarn in front, insert left needle into first st on right needle from back to front, wrap yarn under bottom of needle and then around to front, and pull loop through. Or, simply hold work with RS facing, insert needle as if to knit and wrap yarn around, turn work so WS faces, noting where and how the needle and yarn are positioned, and continue to knit from the purl side.

## ENTRELAC HAT

Kathryn Alexander

**T**HIS HAT has four side panels, each knit in three-dimensional entrelac, and a top panel of four triangles stitched together. The side panels are made up of three sets of peaks that are formed from two rows of entrelac rectangles. The two rectangles forming the first set of peaks are worked with WS facing, the two rectangles forming the second set of peaks are worked with RS facing, and the two rectangles forming the third set of peaks are worked with WS facing. (This necessitates working two successive rows with the same side facing three times.) The top of the hat is decorated with I-cord tassels and the lower edge is finished with two rows of I-cord. Experience level? If you want it, you can make it.

**Finished Size:** Fits 21 to 22½" (53 to 57 cm) head. For a slightly larger hat, use one size larger needle. For child's hat, reduce the number of sts and rows in each rectangle as desired. (Each rectangle is 1" [2.5 cm] wide).

**Yarn:** Crystal Palace Helena (52% cotton, 48% viscose rayon; 121 yd (110 m)/50 g): #411 celery, #306 orange, #06 red, #511 pink, #512 purple, #312 aqua, #33 green, #32 dark blue, #39 light blue, and #90 olive, 1 ball each.

**Needles:** Three double-pointed (dpn) size 2 (2.75 mm) and one size 3 (3.25 mm). Adjust needle size if necessary to obtain gauge.

**Gauge:** 28 sts and 32 rows = 4" (10 cm) in St st on smaller needles. 6 sts = 1" (2.5 cm) and 6 sets of rectangles = 3½" (9 cm) in three-dimensional entrelac.

•**Panels:** Make four panels using the colors specified. With red (dark blue, purple, green) and larger dpn, CO 30 sts. Change to smaller dpn and sl 1, k29. Next row: Sl 1, p29.

**Foundation Triangles:** Row 1 will be RS. Each triangle is worked back and forth on 6 sts.

Row 1: K2, turn.

Row 2: Sl 1 purlwise, p1, turn.



Row 3: K3, turn.  
 Row 4: Sl 1 purlwise, p2, turn.  
 Row 5: K4, turn.  
 Row 6: Sl 1 purlwise, p3, turn.  
 Row 7: K5, turn.  
 Row 8: Sl 1 purlwise, p4, turn.  
 Row 9: K6.

Rep these 9 rows until five 6-stitch triangles have been worked.

**First Set of Peaks** (Made by working two sets of rectangles, both with WS facing.) **Edge triangle:** A single triangle must be worked to keep the edge of the panel straight: With orange (aqua, dark blue, olive), work as follows:

\*Row 1: P2, turn.  
 Row 2: Sl 1 purlwise, k1, turn.  
 Row 3: P3, turn.  
 Row 4: Sl 1 purlwise, k2, turn.  
 Row 5: P4, turn.  
 Row 6: Sl 1 purlwise, k3, turn.  
 Row 7: P5, turn.  
 Row 8: Sl 1 purlwise, k4, turn.  
 Row 9: P6.

Now you are in position to work the first set of four 6-st rectangles over the remaining 24 sts. **First set of rectangles:** With WS facing, \*\*pick up and purl 6 sts along the left side of the first foundation triangle, beginning at the top of the triangle and working down to the base (from right to left, Figure 1). Slip the 6th picked-up st to the left hand needle and purl it tog with the first st from the next 6-st group. Work the 6-st rectangle as follows:

Rows 1, 3, 5, 7: K6, turn.  
 Rows 2, 4, 6: P5, p2tog (one of them will be from the next group of sts), turn.  
 Row 8: P5, p3tog.  
 Rep from \*\* three more times \*.

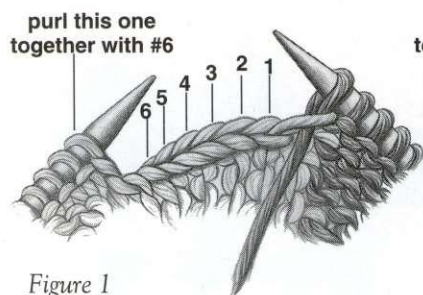


Figure 1

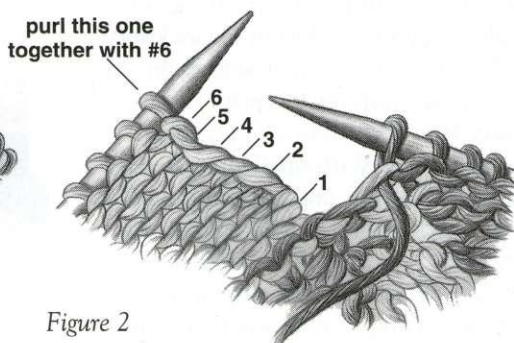
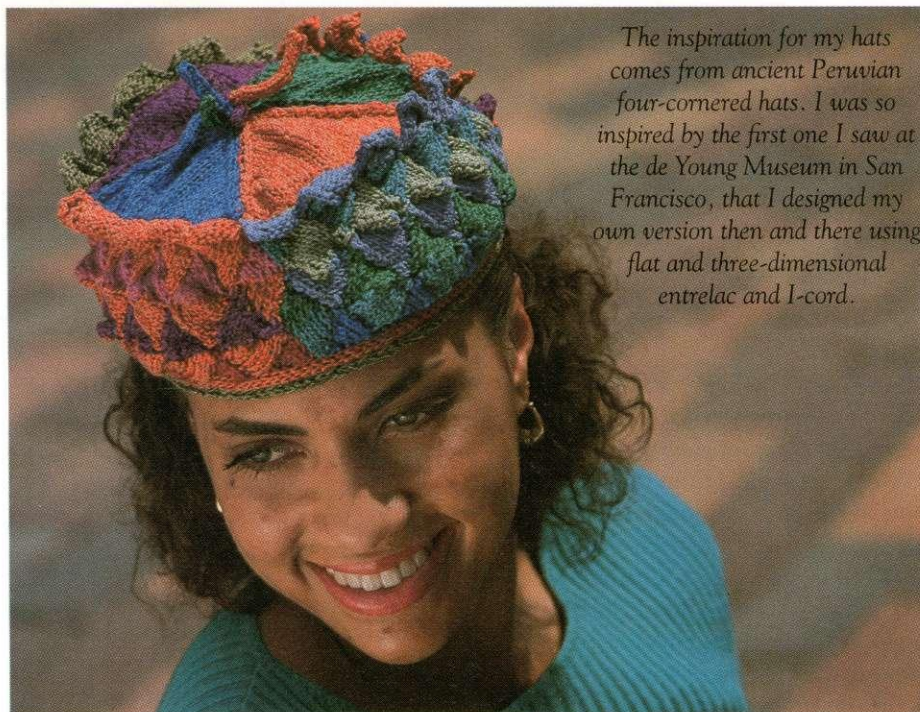


Figure 2

Note: The principle is the same when picking up and knitting on the RS.



The inspiration for my hats comes from ancient Peruvian four-cornered hats. I was so inspired by the first one I saw at the de Young Museum in San Francisco, that I designed my own version then and there using flat and three-dimensional entrelac and I-cord.

**Second set of rectangles:** These rectangles are worked from the WS, the same as the previous group. Slide the sts to the right side of the needle and work with WS facing again. With WS facing and purple (aqua, orange, green), repeat from \* to \*, working the pick-up rows from the base to the top (from right to left) of the previously worked rectangles (Figure 2).

**Second Set of Peaks** (Made by working two sets of rectangles, both with RS facing.) **Edge triangle:** With orange (olive, green, light blue), work as follows:

\*Row 1: K2, turn.  
 Row 2: Sl 1 purlwise, p1, turn.  
 Row 3: K3, turn.  
 Row 4: Sl 1 purlwise, p2, turn.  
 Row 5: K4, turn.  
 Row 6: Sl 1 purlwise, p3, turn.

Row 7: K5, turn.  
 Row 8: Sl 1 purlwise, p4, turn.  
 Row 9: K6.

Now you are in position to work the first set of four 6-st rectangles over the rem 24 sts. **First set of rectangles:** With RS facing, \*\*pick up and knit 6 sts along the left side of previously worked rectangle, beginning at the top and working towards the base (from right to left).

Knit first st of next 6-st group, and pass previous st over it and off the needle (Figures 3a and 3b). Work the rectangles as follows:

Rows 1, 3, 5, 7: P6, turn.  
 Rows 2, 4, 6: K5, sl 1, k1 st from the next group of sts to the left, pssso, turn.  
 Row 8: K5, sl 1, k2tog, pssso.

Rep from \*\* three more times \*. **Second set of rectangles:** This set of rectangles is worked from the RS, the same as the previous set. (Push the sts to the right side of the needle and work with RS facing again.) With RS facing and pink (celery, purple, celery), repeat from \* to \*, working the pick-up rows from the base to the top (from right to left) of the previously worked rectangles.

**Third Set of Peaks** (Made as for first set of peaks by working two sets of rectangles, both with WS facing.) **First set of rectangles:** With orange (olive, dark blue, aqua), follow instructions for First





Figure 3a



Figure 3b

Set of Peaks, picking up sts along the left side of previously worked rectangle.

**Second set of rectangles:** This group of rectangles is worked from the WS, the same as the previous group. (Push the sts to the right side of the needle and work with WS facing again.) With WS facing and orange (olive, orange, light blue), rep from \* to \* in the First Set of Peaks, working the pick-up rows from the base to the top (from right to left) of the previously worked rectangles.

**Finishing Edge of Rectangles:** With orange (olive, orange, light blue) and RS facing, finish the last set of five rectangles as follows:

Row 1: K6, turn.

Row 2: P6, turn.

Row 3: Sl 1, k1, pss0, bind off next 4 sts.

Pick up and bind off as you go 6 sts along left side of rectangle; pick up 1 st in V between rectangles and bind it off. You are now positioned at the beginning of the next group of 6-st rectangles. With 1 st on right needle, k1 st from left rectangle, sl the first st over, k5; rep from Row 2 until the tops of all rectangles have been worked. Fasten off last st.

•**Hat top.** The hat top is made by knitting four triangles, one each in orange, green, purple, and dark blue. The four triangles are sewn together to make a square.

With orange (green, purple, dark blue) and larger dpn, cast on 34 sts, leaving a long tail for seaming. Change to smaller dpn.

Row 1: K across.

Row 2: Sl 1, p across.

Row 3: Sl 1, k across.

Row 4: Sl 1, p across.

Rows 5, 7, and 9: K1, sl 1, k1, pss0, k to last 3 sts, k2tog, k1.

Rows 6, 8, and 10: Sl 1, p across.

Row 11: Repeat row 5.

Row 12: P1, p2 tog, p to last 3 sts, p2tog, p1.

Rep these last two rows until 4 sts remain. Work RS row: k1, k2tog, k1. Work final WS row: p3tog. Cut yarn, leaving 20" (50 cm) tail, and draw through st.

**Assembly:** Sew side panels together. Sew large triangles together to make hat top. Sew hat top to sides. The hat top is sewn to the middle of the last set of rectangles in the side panels so that the upper parts of these rectangles form points that stick out. To locate the seamline on the side panels, fold the last row of rectangles in half, right sides together.

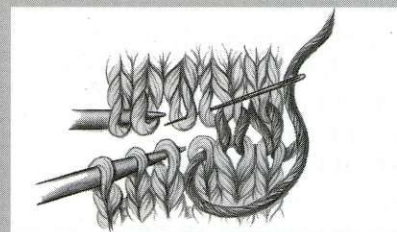
**I-Cord Tassels:** Make five I-cords of different lengths, two each with green, purple, and dark blue, and one with orange, to decorate top of hat. With smaller needle, pick up and knit 4 sts at peak of hat. Slide the sts to the right side of left needle and with yarn coming from left needle, k4 sts with right needle. Continue in this manner until cord is desired length. Cut yarn, leaving long tail. With a tapestry needle, draw the tail through live sts, down center of cord, secure the tassel in place, and draw the yarn to the WS. Make five more cords in the same manner. Wrap orange yarn around the base of all cords four or five times and draw the yarn to WS. On the inside of the hat, tie the tails of opposing colors in square knots and wrap orange yarn around them. Tie the orange yarn into a square knot to secure. Trim all ends to 1/2" (1.5 cm).

**I-Cord Trim:** With smaller needle, orange, WS facing, and starting at a corner seam, pick up and knit 1 st along edge and CO 3 sts. Slide sts to right side of needle. Work I-cord by picking up the top most bump of edge stitch and knitting it together with first I-cord stitch, attaching cord to hat edge as you go. Use Kitchener st to attach end of cord to be-

ginning CO sts. Cut yarn and secure end to inside. With olive, make another I-cord: With WS facing, pick up every knit stitch of I-cord in the top half of the 2nd orange stitch. Finish with the Kitchener stitch. Cut yarn and secure end to inside. ∞

This hat is different for Kathryn because it's made of commercial yarns. Her standard yarn palette consists of handspun and hand-dyed fibers. Kathryn will be teaching her special entrelac techniques at the Spin·Off Autumn Retreat (SOAR) in November.

### Kitchener Stitch



1. Bring yarn needle through the front st as if to purl, leaving the stitch on needle.
2. Bring yarn needle through the back st as if to knit, leaving the stitch on needle.
3. Bring yarn needle through the same front st as if to knit, and then sl this st off needle. Bring needle through the next front st as if to purl, again leaving the st on needle.
4. Bring yarn needle through the first back st as if to purl, sl that st off, and then bring yarn needle through the next back st as if to knit, leaving it on needle. Rep steps 3 and 4 until no sts remain.

### YARN SWAP

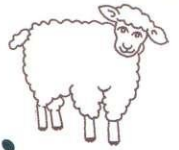


Silk City Fibers "Perle Cotton #3"  
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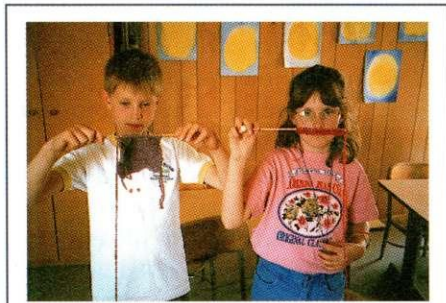
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"Nimble fingers, fast and true  
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My heart and mind grow kind and  
strong."



Nolan Kinney and Sarah Barton show the beginnings of their flute cases.

SO BEGINS the first-grade knitting class at River Song Waldorf School in Colorado. The children not only recite this poem at the beginning of each class, but act it out as well with arms raised and fingers fluttering; it is a warm-up exercise.

Out of their handwork bags, the children pull their current project—a knitted flute case. Before beginning the day's knitting, each child counts the number of stitches on the needle. Counting establishes the number in their minds so that they will know if they accidentally increase or decrease stitches. They knit with needles made from wooden dowels, the ends sharpened into a point; although not gauged to a specific size, the needles appear to be a size 8 or 9. The wool yarn used is very tactile, almost of handspun quality, muted in color, and with a strong twist so that it won't split easily. All the knitting is done in garter stitch, and the children will learn how to change colors by stripping, thereby learning to count rows.

The teaching of handcrafts is very

important in the Waldorf Schools and begins at the first-grade level. When a child knits, the left and right brain are integrated. Each hand has an activity, and fine motor skills begin to develop. Children who pay attention to their knitting are not afraid of numbers—they learn how to keep a number in their heads and work with it. Marian Block, the handcraft teacher at River Song, says that knitting is regarded as time for "out-breathing", and not as an intellectual exercise. The children learn to recognize the hand movement and counting ability but not to *think* about it too much—they rely more on the *feel* of the activity.

As I watch the children, I notice both left- and right-finger knitters. Those who are left-finger knitting are reciting: "Under the fence, catch the sheep, back we come, off we leap." The right-finger knitters murmur: "In through the front door, once around the back, peek through the window, off jumps Jack." These poems help the children form stitches through visual imagery. When introducing knitting, the teacher demonstrates both styles to see if the children are more relaxed with one over the other—also to help them develop skills with both hands. It's up to the individual teacher which style to teach first and when to introduce a second style (based on whether or not it may cause confusion).

When it's time to start a project, the teacher shows the class a finished sample before telling them how many stitches to cast on. The pattern for the flute case reads: "Cast on 20 sts and work in garter st until the piece is long enough to cover the flute. Bind off." This is the way the children learn to measure. Knitting to gauge is too sophisticated a concept for first graders, but by the end of the year they should know how to purl, increase, and decrease. By fifth grade, they will be knitting socks on double-pointed needles.

By eighth grade, they will have the conceptual and mathematical skills necessary to look at an object and translate it into a knitted piece; at this point they work creatively with color and texture.

Handwork class is a social time, and trying to maintain a balance between talking and knitting can be challenging. The first graders average about thirty minutes of knitting time a day—and sometimes that means only two rows were worked. Projects must be finished within the school year and the teacher works closely with each child to ascertain progress and give individual assistance.



Rhea Gluckman (the fastest knitter in class) knits away on her doll.

I watch one first-grade girl knitting at an amazing speed; and she is not looking at her work. Today she is working on a doll, having already completed the other class projects—a counting-stone bag and a flute case. When we talk together later, she whispers that she also knows how to crochet. I am familiar enough with the Waldorf approach to handcrafts to know that crochet isn't taught until second grade. This little girl is trying to impress me, and guess what? She does. ∞

Marilyn Murphy still has trouble with left-finger knitting and now knows a poem that can help her.



New

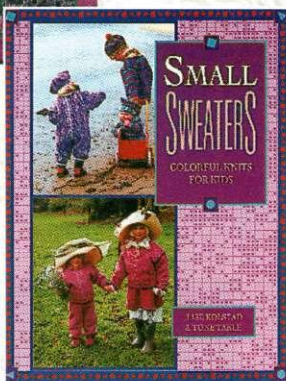
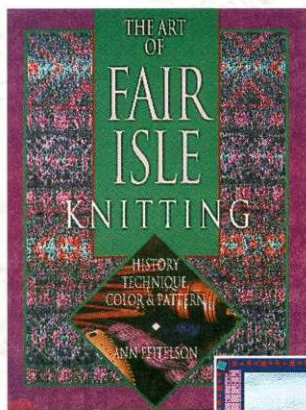
**The Art of Fair Isle Knitting\***  
History, Technique, Color & Patterns

Ann Feitelson

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\*Available October 1996. 8 1/2 x 11, 240 pages, hardbound, full color throughout. #650—\$34.95



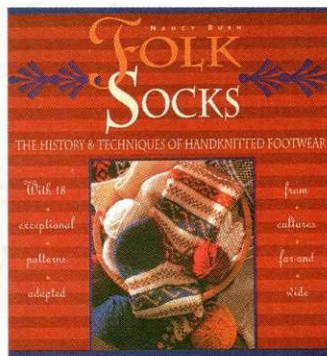
New

**Small Sweaters\***  
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Tone Takle & Lise Kolstad

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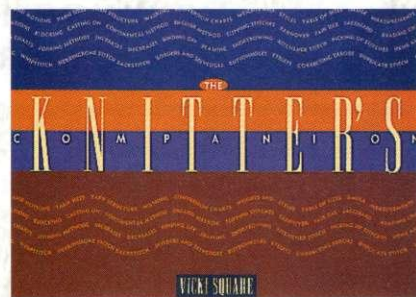
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New

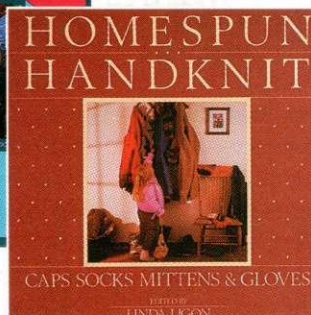
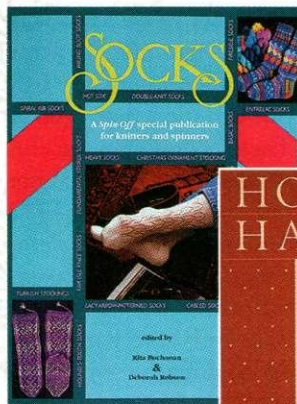


**The Knitter's Companion**

Vicki Square

If you've completed a sweater only to find that the buttonholes gape, ribbings flare, or seams pucker, or if you want to learn a variety of ways to cast on, shape, or seam a garment, this book is for you! It offers clear, illustrated directions for dozens of knitting techniques including cast-ons, bind-offs, increases, decreases, joining yarns, buttonholes, seams, hems, and correcting mistakes as well as tables of body measurements, yarn requirements, and more!

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Rita Buchanan & Deborah Robson, editors

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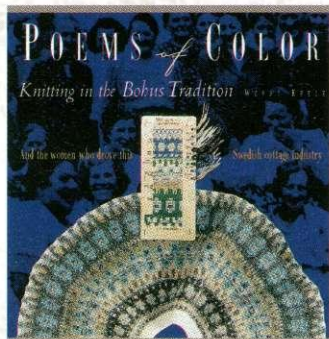
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Linda Ligon, editor

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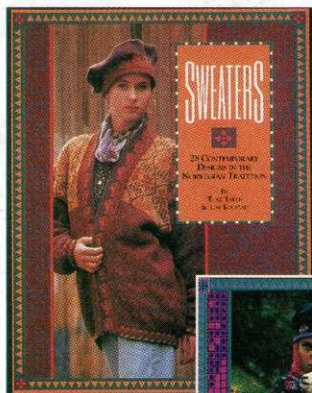
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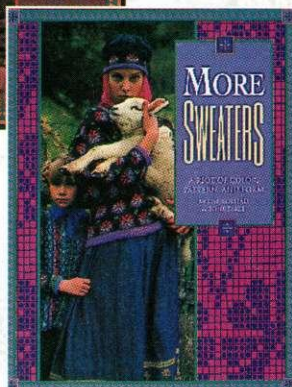
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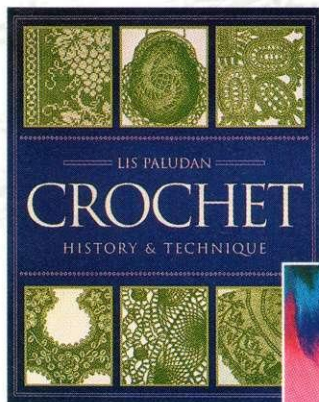
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# Cable Pullover

Adapted from  
a design by  
HÉLENE RUSH



**T**HE BODY of this sweater is worked in the round to the underarm; sleeves are worked in the round to the underarm and end on the same pattern round as the body. The pieces are then placed on a circular needle, joined, and the yoke is worked in one piece to the neck shaping. The patterns are then worked back and forth for the remainder of the sweater.

**Finished Size:** 36 (40, 44)" (91.5 (101.5, 112) cm) bust/chest circumference. Sweater shown is size 40.

**Yarn:** Manos del Uruguay Handspun Pure Wool (100% wool; 138 yd (126 m)/100g): #105 Lava, 6 (7, 8) skeins.

**Needles:** Body and Sleeves—Size 9 (5.5 mm): 16" (40 cm) and 32" (60 cm) circular and double-pointed (dnp). Ribbings—Size 7 (4.5 mm): 16" (40 cm) and 32" (60 cm) circular and dnp. Adjust needle size if necessary to obtain correct gauge.

**Notions:** Markers (m), cable needle (cn), stitch holders.

**Gauge:** 16 sts and 22 rnds = 4" (10 cm) in St st on larger needle. 18 sts and 24 rnds = 4" (10 cm) in 3×1 Rib on larger needle.

## Stitches:

### 1×1 Rib worked in the round:

All rnds: K1, p1.

**3×1 Rib worked in the round** (multiple of 4 + 1 sts):

**Rnd 1:** \*Sl 1 with yarn in back (wyb), p3; rep from \*, end sl 1 wyb.

**Rnd 2:** \*K1, p3; rep from \*, end k1.

Repeat these 2 rnds for pattern.

**3×1 Rib worked back and forth** (multiple of 4 + 1 sts):

**Row 1:** \*Sl 1 wyb, p3; rep from \*, end sl 1 wyb.

**Row 2:** \*P1, k3; rep from \*, p1. Repeat these 2 rows for pattern.

**Cable worked in the round** (12 sts):

**Rnd 1:** P4, place next st onto cn, hold in front, slip next 2 sts to right-hand needle, place st on cn onto right-hand needle, place next st onto cn, to hold in front, sl last 3 sts on right-hand needle back to left-hand needle, then k1 from cn, p2, k1, p4.



Rnd 2: P4, k1, p2, k1, p4.

Rnds 3, 4: P4, sl 1 wyb, p2, sl 1 wyb, p4.

Rnd 5: P2, slip next 2 sts onto cn, hold in back, k1, p2 from cn, p2, place next st onto cn, hold in front, p2, k1 from cn, p2.

Rnds 6, 7, 8: P2, k1, p6, k1, p2.

Rnds 9, 10: P2, sl 1 wyb, p6, sl 1 wyb, p2.

Rnd 11: P2, place next st onto cn, hold in front, p2, k1 from cn, p2, slip the next 2 sts onto cn, hold in back, k1, p2 from cn, p2.

Rnds 12, 13, 14: Work as rnds 2, 3, and 4. Repeat these 14 rnds for pattern.

**Cable worked back and forth** (12 sts):

Row 1: (RS) P4, place next st onto cn, hold in front, sl next 2 sts to right-hand needle, place st on cn onto right-hand needle, place next st onto cn, hold in front, sl last 3 sts on right-hand needle back to left-hand needle, then k1 from cn, p2, k1, p4.

Row 2: K4, p1, k2, p1, k4.

Row 3: P4, sl 1 wyb, p2, sl 1 wyb, p4.

Row 4: K4, sl 1 wyf, k2, sl 1 wyf, k4.

Row 5: P2, slip next 2 sts onto cn, hold in back, k1, p2 from cn, p2, place next st onto cn, hold in front, p2, k1 from cn, p2.

Rows 6 and 8: K2, p1, k6, p1, k2.

Row 7: P2, k1, p6, k1, p2.

Row 9: P2, sl 1 wyb, p6, sl 1 wyb, p2.

Row 10: K2, sl 1 wyf, k6, sl 1 wyf, k2.

Row 11: P2, place next st onto cn, hold in front, p2, k1 from cn, p2, slip the next 2 sts onto cn, hold in back, k1, p2 from cn, p2.

Rows 12, 13, 14: Work as rows 2, 3, and 4. Repeat these 14 rows for pattern.

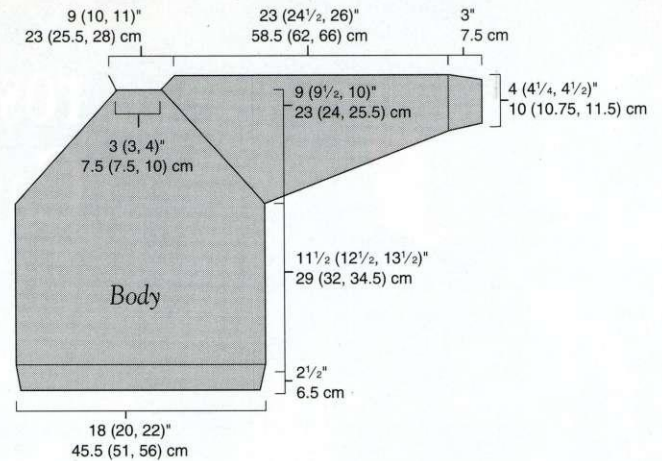
•**Body:** With smaller circular body needle, CO 154 (168, 182) sts. Place marker (pm) at beg of rnd. Join, being careful not to twist sts. Work 1×1 Rib for 2½" (6.5 cm). **Increase rnd:** [M1, k15 (14, 13) sts] 10 (12, 14) times, end k4 (0, 0)—164 (180, 196) sts. Change to larger circular body needle. Beg at m, p2, work 3×1 Rib over 25 (29, 33) sts, work Cable over 12 sts, work 3×1 Rib over 5 sts, work Cable over 12 sts, work 3×1 Rib over 53 (61, 69) sts, work Cable over 12 sts, work 3×1 Rib over 5 sts, work Cable over 12 sts, work 3×1 Rib over 25 (29, 33) sts, p1. Work in established patterns until piece measures 14 (15, 16)" (35.5 (38, 40.5) cm) from beg or desired length to underarm, ending 4 (5, 6) sts

before m. Place next 9 (11, 13) sts on holder for left underarm. Note which Cable rnd you end on for matching with sleeves. Set work aside.

•**Sleeves:** With smaller dpn, CO 32 (34, 36) sts. Place marker at beg of rnd. Join, being careful not to twist sts. Work 1×1 rib for 3" (7.5 cm).

**Increase rnd:** M0 (1, 0), \*k2, M1; rep from \* 16 (17, 18) times—48 (52, 54) sts. Change to larger dpn. Beg at m, p1 (3, 0) sts, work 3×1 Rib over 17 (17, 21) sts, work Cable over 12 sts, work 3×1 Rib over 17 (17, 21) sts, end p1 (3, 0) sts. Work in established patterns, inc 1 st each side of m every 10 (9, 8) rnds 8 (9, 11) times, working new sts in 3×1 Rib. Work even on 64 (70, 76) sts until piece measures 17 (18, 19)" (43 (45.5, 48) cm) from beg or desired length to underarm, ending 5 (6, 7) sts before m and on same cable rnd as for body. Slip next 9 (11, 13) sts to holder—55 (59, 63) sts rem.

•**Yoke:** Pick up needle holding body sts. Place new m after last st for beg of rnd at left back shoulder. With larger body needle, work 55 (59, 63) left sleeve sts, pm, work 73 (79, 85) front sts, pm, slip next 9 (11, 13) body sts to holder for right underarm, work 55 (59, 63) right sleeve sts, pm, work 73 (79, 85) back sts—256 (276, 296) sts. **Shape raglan:** Slip markers on each rnd. On first rnd, between each set of markers (a total of 4 times within the rnd), work as follows: k1, ssk, work to 3 sts before next m, k2tog, k1. Dec 1 st each side of markers in this manner every 3rd rnd a total of 4 (4, 2) times and then every 2nd rnd 14 (16, 20) times—37 (39, 41) sts rem each between front markers and back markers, and 19 sts rem between each set of sleeve markers (all sizes); end with an even, or WS pattern, rnd. Break yarn. Place center 11 (13, 15) sts of front panel on holder. Re-attach yarn at right neck edge and begin to work back and forth. Beg with the next odd, or RS pattern, row, work back and forth working 6



more raglan dec on every other row as established, and *at the same time*, dec 1 st at each neck edge every RS row 5 times—43 (45, 47) sts remain. End on RS row at left neck edge.

•**Neckband:** With shorter circular needle, pick up and k9 sts on left side of neck, k11 (13, 15) sts from front holder, pick up and k9 sts on right side of neck, and k43 (45, 47) rem sts. Work 1×1 rib on 72 (76, 80) sts for 2" (5 cm). Bind off loosely in rib.

•**Finishing:** Fold neckband in half to inside and slip stitch loosely in place. Graft underarm seams. Body and sleeve patterns do not match at underarm. ∞

## YARN SWAP



Reynolds "Candide" 100% wool  
170yd (155m)/100g

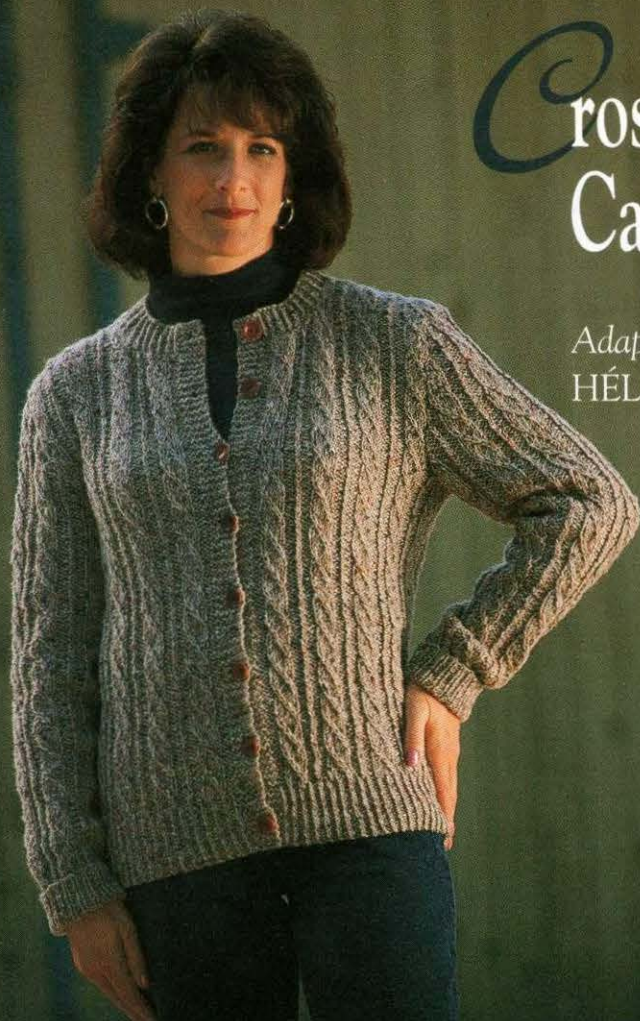


Jaeger "Shetland" 100% wool  
181yd (166m)/100g



# Cross-Stitch Cardigan

Adapted from design by  
HÉLENE RUSH



3" (7.5 cm), ending with a RS row and inc 6 sts evenly in last row—77 (83, 91, 97) sts. With larger needles and WS facing, work as follows: St st on 6 (9, 3, 6) sts, Pattern st on center 65 (65, 85, 85) sts, St st to end of row. Work as established until piece measures 13½ (14½, 15½, 16½)" (34 (37, 39, 42) cm) from beg or desired length to underarm.

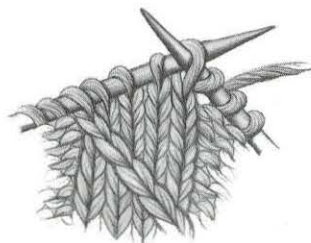
**Shape armholes:** BO 5 sts at beg of next 2 rows, then dec 1 st each end every other row 4 (4, 3, 4) times. Work on rem 59 (65, 75, 79) sts as established until piece measures 7½ (8, 8½, 9)" (19 (20, 21.5, 23) cm) above armhole. **Shape shoulders:** RS facing, work 17 (19, 23, 24) sts and place on holder, work 25 (27, 29, 31) sts and place on holder for back neck, work rem sts and place on holder.

•**Right Front:** With smaller needles, CO 40 (42, 46, 50) sts. Work Garter st on first 5 sts and Raised rib on rem sts, work even for 1 (1, 1, 3/4)" (2.5 (2.5, 2.5, 2) cm). **Buttonhole:** RS facing, work 2 sts, yo, work 2 sts tog, work 1 st, work to end of row in established pattern. Work even until 3" (7.5 cm) from

## Left Cross



Skip 1 st, k next st tbl



Sl skipped st as to purl



Drop 2nd st from needle

**T**HIS SWEATER is knit flat and uses a two-stitch cross in the pattern. Button bands are knit as parts of the fronts and use a simple one-row buttonhole.

**Finished Size:** 35 (38, 41, 44)" (89 (96.5, 104, 112) cm) bust/chest circumference. Sweater shown is size 38.

**Yarn:** Tahki Donegal Tweed (100% wool, 194 yd (178m)/100g, #0875, 6 (7, 7, 8) skeins.

**Needles:** Body and Sleeves—Size 8 (5 mm); Ribbing—Size 6 (4.25 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions:** Cable needle (cn); stitch holders; 7 (7, 8, 8) 3/4" (2 cm) buttons.

**Gauge:** 18 sts and 26 rows = 4" (10 cm) with larger needle in St st and pattern stitch, blocked.

## Stitches

### Raised rib

Row 1: K1 through back loop (k1b), \*p1, k1b; rep from \*.

Row 2: P1 through back loop (p1b), \*k1, p1b; rep from \*.

### Pattern stitch

Row 1 and all WS rows: K2, p1b, k2, \*p5, k2, p1b, k2; rep from \*.

Row 2: P2, k1b, p2, \*LC, k3, p2, k1b, p2; rep from \*.

Row 4: P2, k1b, p2, \*k1, LC, k2, p2, k1b, p2; rep from \*.

Row 6: P2, k1b, p2, \*k2, LC, k1, p2, k1b, p2; rep from \*.

Row 8: P2, k1b, p2, \*k3, LC, p2, k1b, p2; rep from \*.

Repeat these 8 rows for pattern.

**Left Cross (LC):** See illustrations at right.

**Garter stitch:** Knit all rows.

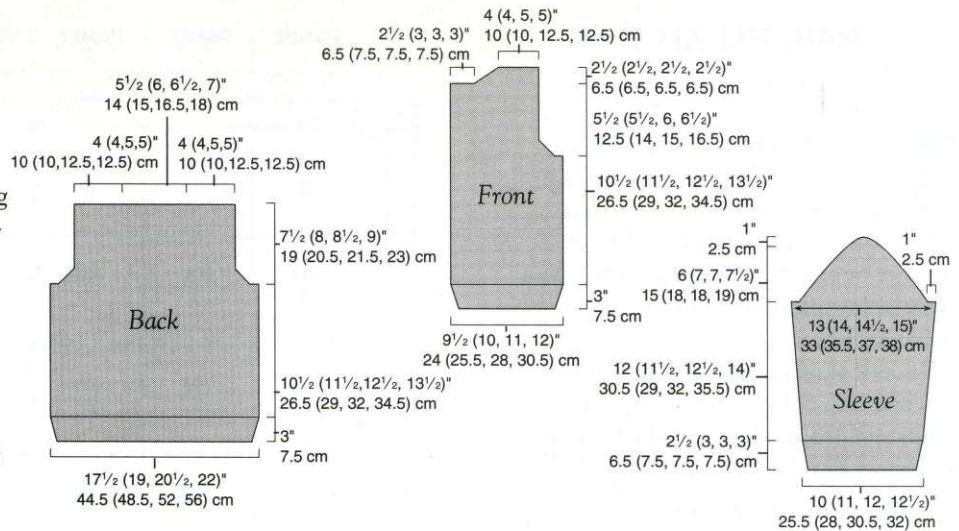
•**Back:** With smaller needles CO 71 (77, 85, 91) sts. Work in Raised rib for



beg, ending with a RS row and inc 3 (4, 4, 3) sts evenly in last row (do not work incs in first 5 sts on row—buttonhole band)—43 (46, 50, 53) sts. Next WS row: St st on 6 (9, 3, 6) sts, Pattern stitch on next 32 (32, 42, 42) sts, ending with p5, k2; garter st on last 5 sts. Maintaining patterns as established, work 5 (5, 6, 6) more buttonholes spaced 3 (3¼, 3, 3¼)" (7.5 (8, 7.5, 8) cm) apart in center of band and one more in center of neck band—7 (7, 8, 8) buttonholes total. Work until same length as back to armholes, shape as for back—34 (37, 42, 44) sts rem. Work even until 5 (5½, 6, 6½)" (12.5 (14, 15, 16.5) cm) above armhole. **Shape neck:** At neck edge, place 12 (13, 14, 15) sts on holder for front neck. Dec 1 st at neck edge every other row 5 times. Work even on rem 17 (19, 23, 24) sts until same length as back to shoulders. Place sts on holder.

•**Left Front:** Work as for right front, reversing pattern placement and omitting buttonholes.

•**Sleeves:** With smaller needles, CO 37 (39, 41, 43) sts. Work in Raised rib for 2½ (3, 3, 3)" (6.5 (7.5, 7.5, 7.5) cm), ending with a RS row, and inc 8 (10, 12, 14) sts evenly in last row—45 (49, 53, 57) sts. With larger needles and WS facing, work St st on 0 (2, 4, 1) sts, Pattern stitch on center 45 (45, 45, 55) sts, St st to end of row. Maintaining patterns as established, inc 1 st each end every 2 (2, 2½, 2¾)" (5 (5, 6.5, 7) cm) 7 (7, 6, 6) times, working new sts in St st—59 (63,



65, 69) sts. Work even until piece measures 14½ (14½, 15½, 17)" (37 (37, 39.5, 43) cm) from beg, or desired length to underarm. **Shape cap:** BO 5 sts at beg of next 2 rows, then dec 1 st each end every other row until 19 sts rem. BO 3 sts at beg of next 4 rows, BO rem 7 sts.

•**Neckband:** Join shoulders by turning work inside out and binding off the front and back shoulder sts together. (See page 84.) With smaller needles, work across 12 (13, 14, 15) sts from right front hold-

er, pick up and k13 sts from right side of neck, work across 25 (27, 29, 31) sts from back holder, pick up and k13 sts from left side of neck, work across 12 (13, 14, 15) sts from left front holder—75 (79, 83, 87) sts. Keeping first and last 5 sts in Garter st, work on center 65 (69, 73, 77) sts in Raised rib for 1/2" (1 cm), make last buttonhole, work even until band is 1" (2.5 cm) wide. BO all sts.

**Finishing:** Sew side and sleeve seams. Sew in sleeves. Sew on buttons. ∞

#### YARN SWAP



Alice Starmore "Scottish Heather"  
100% wool 120yd (110m)/2oz



Knitting Fever "Kureopatora"  
100% wool 120yd (110m)/50g



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# MOSAIC TILE AFGHAN

Judith L. Swartz

**T**HIS AFGHAN is a play on mosaic stitches presented in a random color format to suggest a mosaic tile wall. It is bordered by yet another mosaic pattern creating the type of interplay often found in these traditional walls.

Mosaic knitting is a fun and easy way to work with color. In practical terms it works well for an afghan as the backside is clean with relatively short floats.

**Finished Size:** About 54 × 64" (137 × 162.5 cm).

**Yarn:** Cynthia Helene Merino (100% wool; 99 yd (90.5 m)/50 g): #168 Chartreuse, 10 balls; #263 Deco Blue, #52 Onyx, 8 balls each; #171 Rata Red, #134 Canary, #260 Lake Blue, #169 Fern, #123 Teal, #124 Ginger, 4 balls each.

**Needles:** Size 9 (5.5 mm): straight and two sets 40" (100 cm) circular. Adjust needle size if necessary to obtain gauge.

**Notions:** Point protectors.

**Gauge:** 18 sts and 24 rows = 4" (10 cm) in St st. 18 sts and 40 rows = 4" (10 cm) in mosaic patterns. *Note:* Row gauge is important in obtaining correct finished size.

## Abbreviations:

DW—Dotted Wave Stitch  
FM—Fretted Mosaic Stitch  
PS—Pyramid Stitch  
CC—Color combination

## Color Combinations (CC)

- 1: Canary (1A) and Chartreuse (1B)
- 2: Rata Red (2A) and Ginger (2B)
- 3: Lake Blue (3A) and Deco Blue (3B)
- 4: Deco Blue (4A) and Teal (4B)
- 5: Chartreuse (5A) and Fern (5B)

## STITCH PATTERNS

**Fretted Mosaic:** Multiple of 6 sts plus 2. Colors A and B.

**Note:** On all RS rows, sl all sl sts with yarn in back.

Rows 1 and 2: With A, knit.

Row 3: (RS) With B, k1, \* sl 1 wyib, k5; rep from \*, end k1.

Row 4 and all other WS rows: Knit the same sts worked on previous row, with the same color; sl all the same sl sts with yarn in front.

Row 5: With A, k2, \* sl 1, k3, sl 1, k1; rep from \*.

Row 7: With B, k1, \* sl 1, k3, sl 1, k1; rep from \*, end k1.

Row 9: With A, k6, \* sl 1, k5; rep from \*, end sl 1, k1.

Rows 11 and 12: With B, knit.

Row 13: With A, k4, \* sl 1, k5; rep from \*, end sl 1, k3.

Row 15: With B, \* k3, sl 1, k1, sl 1; rep from \*, end k2.

Row 17: With A, k2, \* sl 1, k1, sl 1, k3; rep from \*.

Row 19: With B, k3, \* sl 1, k5; rep from \*, end sl 1, k4.

Row 20: See Row 4.

Repeat Rows 1–20 four times for each square.

**Dotted Wave:** Multiple of 6 sts plus 2. Colors A and B. Cast on with B and purl one row.

**Note:** On all RS rows, sl all sl sts with yarn in back.

Row 1: (RS) With A, \* k5, sl 1; rep from \*, end k2.

Row 2 and all other WS rows: Knit the same sts worked on previous row, with the same color; sl all the same sl sts with yarn in front.

Row 3: With B, k2, \* sl 1, k3, sl 1, k1; rep from \*.

Row 5: With A, k3, \* sl 1, k5; rep from \*, end sl 1, k4.

Row 7: With B, k4, \* sl 1, k1, sl 1, k3; rep from \*, end (sl 1, k1) twice.

Row 9: With A, k1, \* sl 1, k5; rep from \*, end k1.

Row 11: With B, k2, \* sl 1, k1, sl 1, k3; rep from \*.

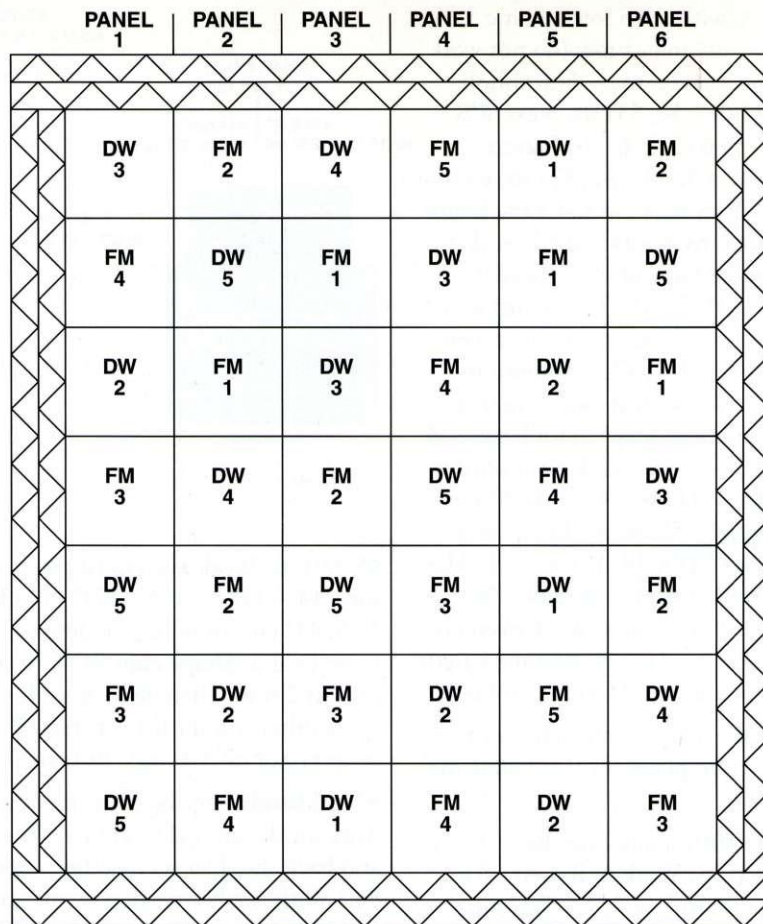
Rows 13, 15, 17, 19, and 21: Repeat Rows 1, 3, 5, 7, and 9.

Rows 23, 25, 27, and 29: Repeat Rows 7, 5, 3, and 1.

Rows 31, 33, 35, 37, and 39: Repeat Rows 11, 9, 7, 5, and 3.

Row 40: See Row 2.

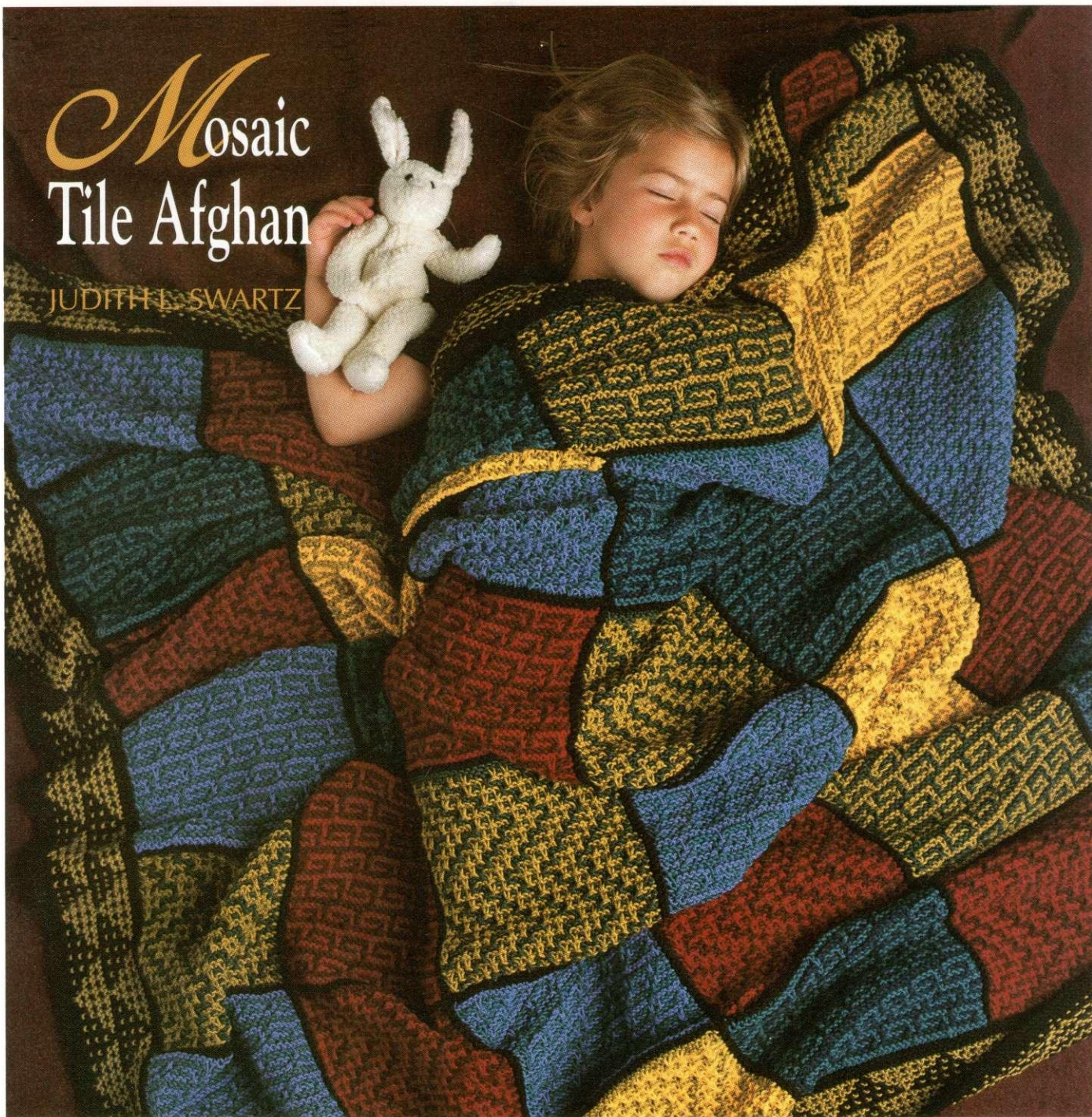
Repeat Rows 1–40 two times for each square.





# Mosaic Tile Afghan

JUDITH L. SWARTZ



**Pyramid Border:** Multiple of 14 sts plus 3. Colors A and B. Cast on with A and knit one row.

**Note:** On all RS rows, sl all sl sts with yarn in *back*.

**Row 1:** (RS) With B, k8, \*sl 1, k13; rep from \*, end last repeat k8.

**Row 2 and all other WS rows:** Knit the same sts worked on previous row, with the same color; sl all the same sl sts with yarn in *front*.

**Row 3:** With A, k2, \*(sl 1, k1) twice,

sl 1, k3, (sl 1, k1) 3 times; rep from \*, end k1.

**Row 5:** With B, k7, \*sl 1, k1, sl 1, k11; rep from \*, end last rep k7.

**Row 7:** With A, k2, \*sl 1, k1, sl 1, k7, (sl 1, k1) twice; rep from \*, end k1.

**Row 9:** With B, k5, \*(sl 1, k1) 3 times, sl 1, k7; rep from \*, end last rep k5.

**Row 11:** With A, k2, \*sl 1, k11, sl 1, k1; rep from \*, end k1.

**Row 13:** With B, k3, \*(sl 1, k1) 5 times, sl 1, k3; rep from \*.

**Row 15:** With A, k1, \*sl 1, k13; rep

from \*, end sl 1, k1.

**Row 16:** See Row 2.

Rep Rows 1-16 two times for border.

**Panels:** (Work 6) CO 38 stitches for each panel and follow color and stitch combinations as indicated on chart, working each mosaic sequence for a total of 80 rows followed by 2 rows of garter st in color B for Dotted Wave and color A for Fretted Mosaic. After completing Dotted Wave, work 2 rows garter st in Onyx before beg Fretted Mosaic. After



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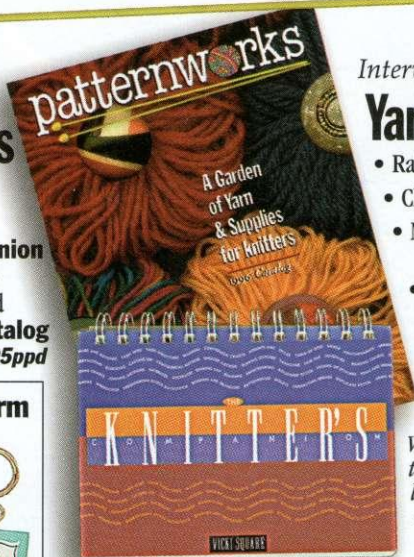
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completing Fretted Mosaic and before beg Dotted Wave, work 3 rows of garter st in Onyx then p 1 row in color B to set up Dotted Wave pattern.

**Join panels:** (Hint: Work the vertical borders before putting panels together.) With long circular needle and Onyx, pick up and k about 252 sts along inner long edge of Panel 1. With second long circular needle rep this procedure along the adjacent edge of Panel 2. (Use point protector at opposite end of circular needle to keep stitches from sliding off). With *wrong* sides facing, hold both circular needles parallel in left hand and with 3rd needle in right hand knit together 1 stitch from each needle and BO (See page 84 for binding off shoulder seams together). Rep to join all panels.

**Vertical Borders:** With long circular needle and Onyx pick up and k 255 sts along vertical edge. Work 3 rows in garter st then work 2 repeats of Pyramid Stitch in Onyx (Color A) and Chartrreuse (Color B). Work 4 more rows in garter st in Onyx and BO loosely. Rep for opposite vertical edge.

**Horizontal Borders:** Beg at outer edge of vertical border, with long circular needle and onyx, pick up and k 241 st. Work garter st and Pyramid Stitch sequences as for vertical borders. BO loosely. ∞

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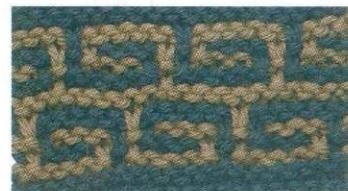


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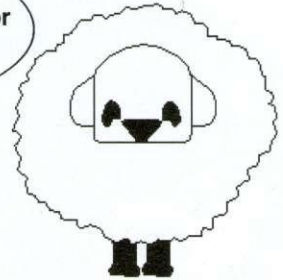


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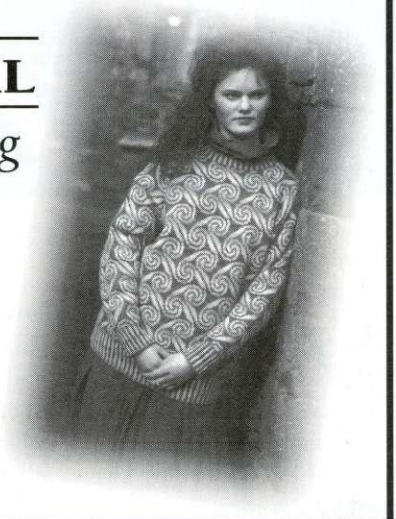
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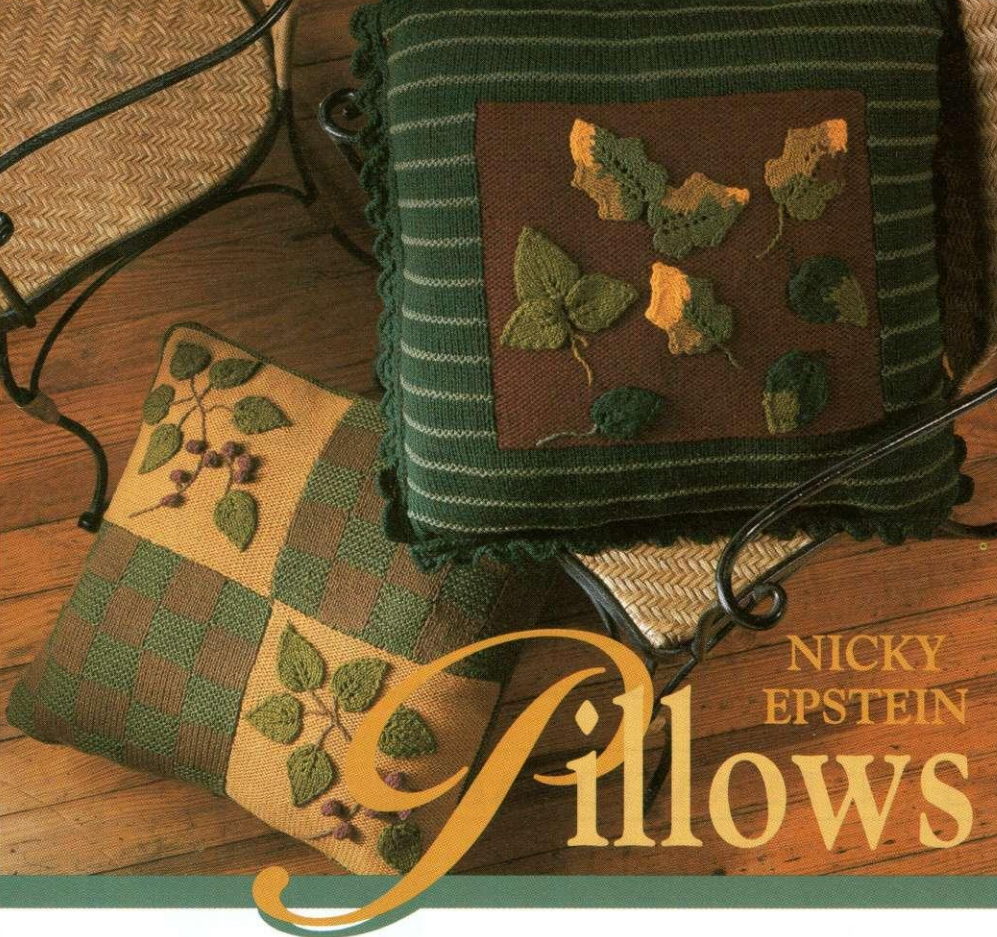
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NICKY  
EPSTEIN

# Pillows

These easy-to-knit pillows are dressed up with appliqué and embroidery. Berries and leaves are knit separately and sewn on, and an embroidered stem stitch pulls it all together. The Falling Leaves pillow has a knit border.

## BERRY LEAVES PILLOW

**Finished Size:** 18 × 18" (45.5 cm).

**Yarn:** Reynolds "Paterna" (100% wool; 110 yd (100.5 m)/50 g): #922 medium green, 4 balls; #472 tan, 2 balls; #130 brown, #824 berry, and #917 olive, 1 ball each.

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

**Notions:** 18" (45.5 cm) square pillow form.

**Gauge:** 20 sts and 28 rows = 4" (10 cm) in St st.

**Note:** There is one St st edge st on each side of the four squares. This stitch is knit on the RS and purled on the WS.

**Front:** (Worked in four squares)

**Solid Square:** (Make two) With tan, CO 47 sts.

Row 1: (RS) Edge st, p45, edge st.

Row 2: Edge st, k45, edge st.

Maintaining edge sts, continue in reverse St st for about 9" (23 cm)—60 rows. BO loosely.

**Check square:** (Make two.) With green, CO 47 sts.

Row 1: (RS) With green, work edge st, k9 [with brown, k9; with green, k9] twice, work edge st.

Row 2: Edge st, k9 green, [p9 brown, k9 green] twice, edge st.

Row 3: Edge st, k9 green, [k9 brown, k9 green] twice, edge st.

Rows 4–12: Rep last 2 rows 4 more times, ending on row 2.

Row 13: (RS) With brown, edge st, k9 [k9 green, k9 brown] twice, edge st.

Rows 14–24: Maintaining established patterns, work brown over green, and green over brown, rep rows 1–24 once, then rows 1–12 again—60 rows. BO loosely.

**Leaves:** With olive, make 12 Small Spring Leaves (see instructions for Falling Leaves Pillow).

**Berries:** (Make 14) With berry, CO 1 st.

Row 1: [Knit into front and back of stitch] twice—4 sts.

Rows 2 and 4: Purl.

Row 3: Knit.

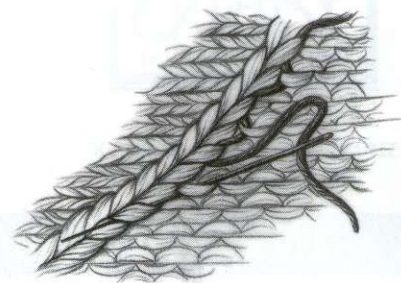
Row 5: [K2tog] twice. Pass 2nd st over the first st. Tie off.

With photo as guide, pin and sew leaves to pillow with single strand of yarn on RS (See below). Stem stitch stems in brown (See below). Sew on berries. Sew the four squares tog.

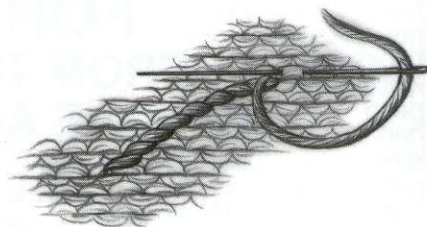
**Edging:** (All sides) With green and RS facing, \*pick up 82 sts along one side and k6 rows inc 1 st each end every other row 3 times—88 sts. BO on RS. Rep from \* for rem 3 sides. Sew mitered corners tog.

• **Back:** With green, CO 92 sts. Work in St st for 18" (45.5 cm). BO loosely.

• **Finishing:** Sew back to front leaving bottom open. Insert pillow form. Sew bottom.



Sew leaves to pillow with single strand of yarn.



Stem stitch



## FALLING LEAVES PILLOW

Finished Size: 18 × 18" (45.5 cm).

**Yarn:** Reynolds "Paterna" (100% wool; 110 yd (100.5 m)/50 g): #928 dark green, 5 balls; #918 pale green, #815 wine, #917 olive, #922 medium green, #439 bronze, #421 gold, 1 ball each.

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

**Notions:** 18" (45.5 cm) square pillow form.

**Gauge:** 20 sts and 28 rows = 4" (10 cm) in St st.

- **Front:** (Stripe pattern) With dark green, CO 92 sts.  
Row 1: (RS) With dark green, knit.  
Row 2: Purl.  
Rows 3–6: Rep rows 1 and 2 twice.  
Row 7: Change to pale green, knit.  
Row 8: Knit. Rep rows 1–8 for stripe pattern until piece measures 4" (10 cm),

ending on WS row. Work first 20 sts in established stripe pattern, with wine, k52 sts, work rem 20 sts in established stripe pattern. Continue in established patterns keeping center 52 sts in reverse St st until piece measures 10" (25.5 cm), ending on WS row. *Next row:* Change to stripe pattern. Work for 4" (10 cm) more. Bind off loosely.

- **Back:** With dark green, CO 92 sts. Work in St st for 18" (45.5 cm). BO loosely.
- **Edging:** (All sides) Multiple of 11 + 2. With dark green, CO 156 sts with backward loops. (See glossary.)  
Row 1: (RS) Purl.  
Row 2: K2, \*k1, slip this st back to left-hand needle, lift the next 8 sts on left-hand needle over this st and off needle, [yo] twice, knit the first st again, k2; rep from \* to end.  
Row 3: K1, \*p2tog, drop 1 extra loop of 2 yo's on previous row and [k1, k1b] twice into rem loop, p1; rep from \* to last st, k1.  
Row 4: Purl.

Row 5: BO in knit.

- **Holly Leaf:** Make three in combinations of medium green, bronze, and gold. Make one in combinations of olive, bronze, wine, and gold.  
CO 7 sts.

Row 1: (RS) K3, yo, k1, yo, k3—9 sts.

Rows 2, 4, 6, 10, 12: Purl.

Rows 3, 9, 15: K4, yo, k1, yo, k4—11 sts.

Rows 5, 11, 17: K5, yo, k1, yo, k5—13 sts.

Rows 7, 13: BO 3 sts, k2, yo, k1, yo, k6—12 sts.

Rows 8, 14: BO 3 sts. Purl rem 8 sts.

Rows 16, 18, 22, 24: Purl.

Row 19: BO 3 sts. K9 sts.

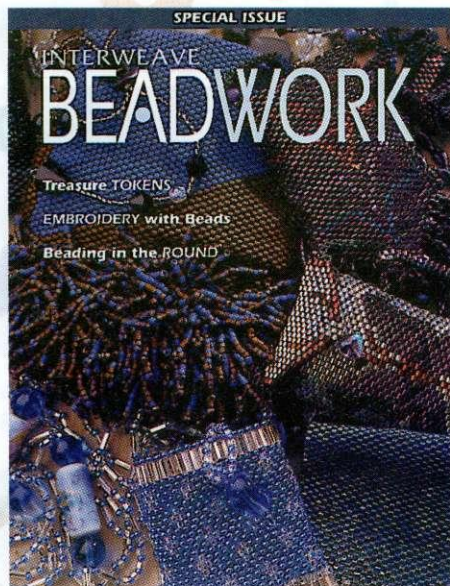
Row 20: BO 3 sts. Purl rem 6 sts.

Row 21: K2tog, k3, k2tog.

Row 23: K2tog, k1, k2tog.

Row 25: Sl 1, k2tog, pss. Cut yarn, pull end through last st.

- **Spring Leaves:** Make two Large Spring Leaves with a combination of dark green and medium green. Make three Small Spring Leaves with olive; one with dark green.



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### Large Spring Leaf:

CO 5 sts.

Row 1: K2, yo, k1, yo, k2.

Rows 2 and following even rows through  
row 16: Purl.

Row 3: K3, yo, k1, yo, k3.

Row 5: K4, yo, k1, yo, k4.

Row 7: K5, yo, k1, yo, k5.

Row 9: SSK, k9, k2tog.

Row 11: SSK, k7, k2tog.

Row 13: SSK, k7, k2tog.

Row 15: SSK, k3, k2tog.

Row 17: SSK, k1, k2tog.

Row 18: K3tog. Cut yarn, pull end  
through last st.

### Small Spring Leaf:

Work as for Large Spring Leaf, omitting  
rows 7 through 10.

**Finishing:** With photo as guide, pin and  
sew leaves to pillow with single strand of  
yarn on RS. Using stem stitch, embroi-  
der stems with olive, dark green, medi-  
um green, gold. Sew back to front leav-  
ing bottom open. Insert pillow form.  
Sew bottom. Sew edging to top, bottom,  
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# DETAILS

NICKY EPSTEIN



## Point Border

### Variations

**P**OINTS ARE MADE separately and then worked together. If you use an even number of rows, use the same needle to cast on for the next point. If you use an odd number of rows, use the empty needle to cast on for the next point. This allows all points to be on the same needle when they are finished.

These samples were made from Rowan's DK Wool on size 5 (3.75 mm) needles at a gauge of  $5\frac{1}{2}$  sts = 1" (2.5 cm) over garter stitch.

**Basic Pattern:** CO 2 sts.

Row 1: K2.

Row 2: CO 1 st, k2.

Row 3: CO 1 st, k3.

Row 4: CO 1 st, k4.

Row 5: CO 1 st, k5.

Row 6: CO 1 st, k6. Continue to inc 1 st each row until point is desired width.



#### • Solid Points with I-Cord and Bobbles

Work Basic Pattern until each point is 10 sts wide. Break yarn on all but last point. Continue even in garter stitch on these sts until desired length. With contrasting color, work I-cord and bobbles. Sew I-cord onto point from back of work. Attach a bobble to center of each point.

**Bobble:** CO 1 st. Knit into front and back of same stitch twice—4 sts. Turn, work 4 rows St st. With left-hand needle, lift 2nd, 3rd, 4th sts over the first st.

**I-cord:** I-cord is a tiny tube of St st, made with 2 dpn.

Row 1: CO 3 sts.

Row 2: \*K3. Do not turn work. Slide sts to right end of needle. Rep from \* for desired length. The tube is formed as the yarn is pulled across the back of each row.



#### • Vertical Stripe

Alternating colors as desired, work Basic Pattern until each point is 10 sts wide.

Do not break yarn. Continue even in garter stitch on these sts, working colors as established and twisting color changes at back of work to prevent holes.



#### • Diamond Drops

CO 31 (multiple of 10 plus 1) sts. Work garter stitch for 1" (2.5 cm). BO. \*With same color, work Basic Pattern until point is 10 sts wide. Dec rows: k2tog at beg of each row until 1 st rem. Place stitch on holder. Rep from \* for desired number of diamonds. With RS of 1" (2.5 cm) garter strip facing, sew 1 rem st of a diamond point to stitches 6, 16, 26, etc., of strip. With contrasting yarns, embroider Daisy stitch and a French knot in the center of each diamond. Work a row of French knots in center of garter strip.



#### • Scallops

CO 5 sts for each scallop. Beginning with Row 5 of Basic Pattern, work points until each is 12 sts wide. Break yarn on all but the last scallop. Work 4 rows garter stitch and BO.



#### • Multi-Point Overlay

With background color, work garter st for  $1\frac{1}{2}$ " (4 cm). BO. Work Basic Pattern in alternating colors until each point is 10 sts wide. On last row, break yarn after each color. BO in background color and sew points to garter-st background strip along BO edge.



#### • Double Flower

**Center petals:** Work 5 scallops—60 sts. Break yarn on first 4 scallops. Continue even in garter stitch for 2 rows. Next row: k1, \*k2tog; rep from \*, end k1. Rep last row until 5 sts rem. With left-hand needle, lift 2nd, 3rd, and 4th sts over the first st. Tie off.

**Outer petals:** With contrasting color, work 5 Basic Pattern points until each point is 9 sts wide—45 sts. Break yarn on first 4 points, but not the last one. Continue even in garter stitch for 2 rows. Next row: k1, \*k2tog; rep from \*, end k1. Rep last row until 7 sts rem. With left-hand needle, lift 2nd, 3rd, 4th, 5th and 6th sts over the first st. Tie off. Place center petals on top of outer petals. Decorate center of flower with a bobble. ∞



# IN THE ROUND

JILLIAN MORENO



## Knitters on the Go

IT'S A SUNNY April morning, well before eight, and a group of women clutching large bags gather outside a brick building in Denver. Everyone is talking, some exchanging the rambunctious conversation of old friends, others the tentative chat of the newly acquainted. Anticipation fills the air.

What's going on here? A convention of some kind? And what's inside those bags? A touring bus pulls up and before it has a chance to stop, the entire group is lined up, waiting to board. Once inside the bus, the bags are opened. Out come miles of yarn, patterns, a sleeve, the left front of a cardigan with buttonholes that have been reworked four times—these women are knitters! And today is the sixth annual pilgrimage from Skyloom Fibers to The Brown Sheep Woolen Mill in Mitchell, Nebraska.

Once we reach the highway, Charlotte Elich, the owner of Skyloom Fibers and the fairy godmother who's concocted this outing, welcomes us. Then Sidna Farley, a Denver-based knitting designer, teacher, and our tour guide, presents the trip project—a miniature sock designed for holiday decorating, gift-giving, or just plain fun. The sock will be knit of Brown Sheep Cotton Fleece Yarn, and Sidna assures us that it can be completed on the trip. Patterns and yarn are handed out and the race against time is on!

"Who's playing hooky from work today?" Sidna asks. Two women raise their hands and receive a round of applause. We range in age from eleven to seventy years; some of us learned to knit last month, some have decades of experience. We have varied lives but share a common passion.

Why are we on this trip? "To knit all



day, uninterrupted." "To learn how yarn is made." "To spend time with my daughter." "To hang out with other knitters" (the most popular response). We're here to share projects and argue the relative merits of circular vs. straight knitting and wooden vs. aluminum needles.

After four hours, we reach Mitchell and park in front of a group of low, unassuming buildings. Passers-by would never guess that they house the factory of one of the most popular yarn manufacturers in the United States. We eat our lunch in torturous proximity to an entire warehouse of yarn (just think of what we could do with everything in there) while Harlan Brown, the owner of the company, provides a brief history.

The Brown Sheep Company started in 1910 as a sheep ranch run by Harlan's grandfather and evolved into making and selling yarn sixteen years ago. The company is now run by Harlan's son Robert, but Harlan fondly remembers

the early days, driving across the country with a trunk full of yarn and leaving boxes of samples at yarn stores. He would tell the owners that he'd pick up anything they didn't want the next time he came by; mostly he picked up more orders.

Brown Sheep yarns are carried in 1,600 shops across the country. Their most popular yarns include Lamb's Pride, Cotton Fleece, Wildefoote Luxury Sock Yarn, and Handpaint Originals.

A highlight of our tour is watching the dyeing process for Handpaint Originals. The yarn is a worsted weight, single-ply, wool/mohair blend. The colors are extraordinary; *variegated* is technically accurate, but doesn't begin to describe the yarn's richness and range. Handpaint Originals are truly *hand* painted; dye is applied to large skeins with

what looks like industrial catsup squirters. The results are stunning. Each skein is slightly different from the others, so there are no dye lots, only paint lots. The names reflect images evoked by the colors—Forest Floor, English Garden, and Strawberry Patch.

We leave Brown Sheep inspired by the fibers we have seen. During the return trip, Sidna walks up and down the aisle checking sock progress. A cheer goes up for every sock completed. As we approach Denver, the rustling of paper signals the exchange of names and phone numbers. "Let's get together and knit" is an often repeated phrase. We return to Skyloom, tired yet relaxed, filled with even more enthusiasm for our cherished craft. At the end of this thirteen-hour day, everyone has completed her sock, and everyone is smiling. ∞

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*Jillian Moreno will go anywhere, any day to touch yarn.*



# What you See **IS** What you Knit



## ADAPTING MOTIFS FOR KNITTING

JUDITH L. SWARTZ

**L**OOKING THROUGH the book *Oriental Carpets in Miniature* (Frank M. Cooper; Interweave Press, 1994), I found some of the rug-pattern elements so intriguing that I wanted to adapt them for a knitted sweater. However, because knitting usually has more rows per inch (2.5 cm) than stitches per inch (2.5 cm), any typically graphed design, when knitted, will yield a “squatty” version of the motif. What’s called for here is adaptation to knitter’s graph paper.

Having been inspired by the rug patterns, and having decided what I would need to do to use my inspiration, I first had to determine my sweater’s basic shape. As I often do when working on design silhouettes, I began to look through books and magazines for ideas. Whenever possible, I like to compare photos of garments with their schematic drawings to get a consensus on garment shaping and proportion. I find these comparisons helpful in the decision-making process, especially when I’m determining silhouettes that vary from the shapes with which I usually work.

For this sweater, I wanted to play up the border pattern from Kazak 4, shown above; I wanted it to be more forceful than a horizontal design element or an overall pattern repeat. I sketched a traditional V-neck cardigan but wasn’t satisfied with the result. Then I sketched it out at coat length which was better, but not really the garment I had in mind.

Finally I found a pattern for an A-line jacket that was perfect. It had a patterned front band that was just the right venue for the design, and because the band is doubled over, all floats would be concealed. The jacket also had deep cuffs, another great way to echo the motif.

The next step was to map out my schematic. The written pattern provided some clues, especially the number of design repeats that comprised the back. This was essential because, in the case of this pattern, the fronts are narrower than the back to accommodate the wide front band. Once I learned that the back was made up of eight of the fourteen pattern repeats, I could determine the number of stitches allocated to the back and divide the remainder for the fronts. Knowing the number of stitches each section started and ended with told me my basic width measurements, but I still had to

determine length and shaping intervals. The only way to be sure of this was by doing a tedious row count and tally of all the graphs. I filled in this information on my schematic. The sleeves were a little bit easier to figure out because the written pattern contained a finished length.

Now I had a completed schematic drawing, but the existing pattern was written in a gauge much finer than I was planning to knit. Having chosen Classic Elite Tapestry for my jacket, my next step was to prepare gauge swatches and transpose my pattern.

To determine the number of stitches my pattern would need I used a simple formula. I divided the number of stitches in the existing pattern by its stitch gauge, then multiplied that number by my stitch gauge. For example, the back of the existing pattern began with 216 stitches divided by the pattern stitch gauge of 6.75 stitches per inch (2.5 cm);





I multiplied the result (32) by 4.75 (my stitch gauge) for a total of 152 stitches. I followed the same formula for the number of stitches at the top of the back. Then, using my row gauge, I worked similarly to determine the intervals at which decreases were to take place. Because of the dramatic shaping of the jacket, I had to be sure to decrease throughout the body and not just at the edges. I repeated this process for the front and sleeves.

With my basic pattern written, I was ready to prepare my border patterns. From my original calculations, I knew that the cuffs and front band were each about 5 inches (13 cm) wide. With a gauge of 6.5 rows per inch (2.5 cm), I knew my pattern would cover approximately 32 rows. Returning to the rug motif, I began counting rows to see what would actually fit in the allotted space. Although I loved the motif detail and wanted to remain as faithful to the original as possible, I realized that space limitations and knitting practicality called for simplification. If necessary, I could embellish the design later with embroidery stitches and work in small details with duplicate stitch.

I was ready to transpose my design to knitter's graph paper. Closest to my gauge of 4.75 stitches per inch (2.5 cm) by 6.5 rows per inch (2.5 cm) was paper graphed at 5 stitches by 6.5 rows. Although this paper would also give me an idea of how my design would look life-sized, such visualization is not so important as using knitter's graph paper to establish relative proportions.

First I drew my motifs, square for square, as they appeared in the book, even though I knew I couldn't use them that way. I had to see how disproportionate they were before I could adjust them because I wanted to maintain the integrity of the original design even though I could not reproduce it exactly. As it turned out, I had to make only minor adjustments to the larger motifs, adding a few rows for balance. The smaller motifs translated directly without looking distorted. (Had my chosen motifs not already been presented in graph form, I would have either drawn them freehand onto graph paper or used a copier to

enlarge/reduce them to workable size before tracing them onto graph paper.)

With my new design fully graphed, it was time to play with color. (Whenever knitting from a colorwork graph, I recommend coloring the graph with pencils for ease of following. Coloring also helps you see how the design balances.) My first thought was to remain true to the photographed rug colors. However, when I consulted my color card for Classic Elite Tapestry, I found I could duplicate some of the colors but not all. Okay, I said. What colors are available? How will they work with each other and best play up the design? Selecting equivalent shades in my colored pencils, I began to fill in the graph. I made several photocopies and colored them differently to compare color placement design effects, but in the end I stayed close to the original (see result on page 69).

As is usually the situation, once the sweater was knitted and constructed, it took on a personality of its own, with definite references to its origins but in a new form. The borders are bold enough, so I did not need to embellish beyond my intended duplicate stitch. However, after knitting the cuffs according to the graph, I felt that the front band needed to be narrower so I adjusted the design. Since the jacket was apt to fall open when worn or I might want to turn the back collar down, I also decided to carry some design element through to the band facing. Hence, the smaller motif for the cuffs ended up on the inside as well. A small accent of brown at the hem also relates the trim to the body.

On the whole, I was pleased with the results. Transposing the pattern gave me a new silhouette to work with and many more ideas for taking that shape beyond its original form. As for *Oriental Carpets in Miniature*, I am still going through the book and isolating motifs and sets of motifs for sweaters yet to come. ∞

---

*Judith L. Swartz designs sweaters because she envisions too many that don't already exist. She lives in Chicago with her cat, Ms. Purrkins, and knits to save her sanity.*

## KAZAK SWING JACKET

Judith L. Swartz

**T**HIS loose-fitting, hip-length "swing" jacket has a drop-shoulder and A-line shaping. It has a double-thickness intarsia/Fair Isle front band and wide turned-back cuffs.

**Note:** When working the color pattern, you may find it easier to knit larger areas of color and apply single-stitch colors and accents in duplicate stitch later.

**Finished Size:** 36 (40, 44, 48)" (91.5 (101.5, 112, 122) cm) bust/chest circumference. Jacket shown is size 40.

**Yarn:** Classic Elite Tapestry (75% wool, 25% mohair; 95 yd (87 m)/50 g): #2243 Market Henna (MC), 14 (15, 15, 16) skeins; #2291 Flat Weave Brown (A), 4 (4, 4, 5) skeins; #2235 Frond Green (B), #2267 Mountain Sage (C), 2 (2, 2, 2) skeins each; #2260 Kani Teal (D), 1 (1, 1, 1) skein.

**Needles:** Size 7 (4.5 mm): straight and 39" (100 cm) circular. Adjust needle size if necessary to obtain gauge.

**Notions:** Markers (m).

**Gauge:** 19 sts and 26 rows = 4" (10 cm) in St st.

•**Back:** With A, CO 145 (153, 165, 173) sts. Work 4 rows in garter stitch. Change to MC and St st and work as follows:

*Row 1:* (RS) \*K1, pm, k35 (37, 40, 42), place marker (pm); rep from \* 3 more times, end k1.

Work 27 more rows even.

*Decrease Row:* (RS) K1, \* k2tog, knit to 2 sts before m, ssk, slip m, k1. Rep from \* across row.

Work 21 rows even. Rep decrease row.

[Work 17 rows even. Rep decrease row] twice. [Work 15 rows even. Rep decrease row] 3 times—89 (97, 109, 117) sts rem. Work even until back measures a total length of 28" (71 cm). BO all sts.

•**Fronts:** With A, CO 61 (65, 69, 73) sts. Work 4 rows in garter stitch. Change to MC and St st and work as follows:

*Row 1:* (RS) \*K1, pm, k29 (31, 33, 35)



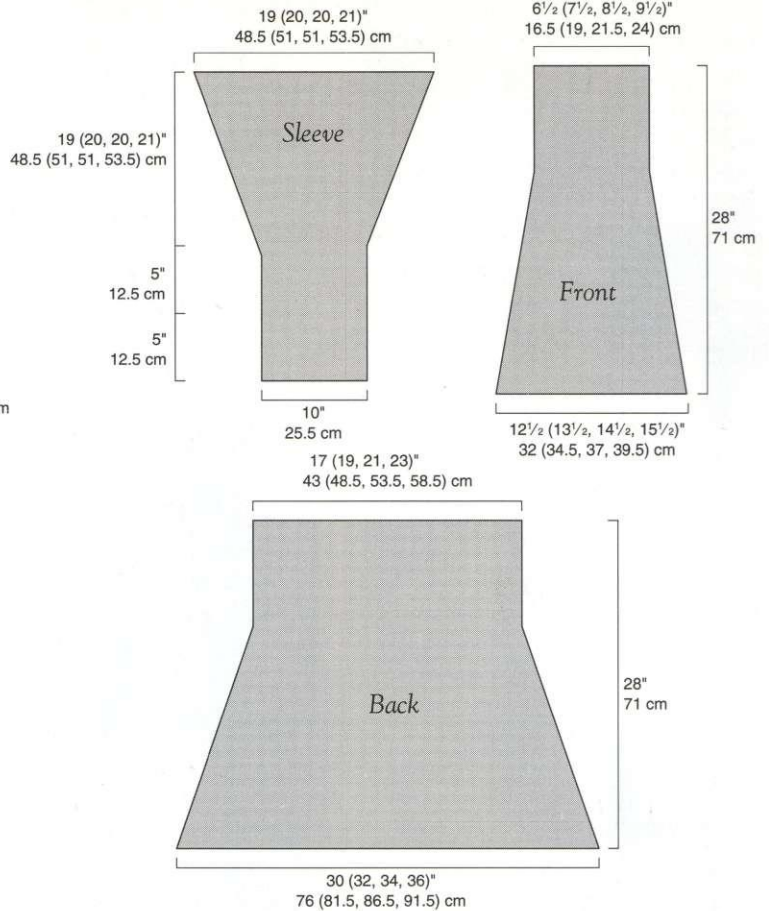
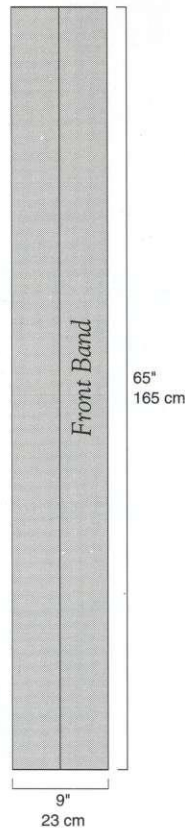




sts, pm; rep from \* one more time, end k1. Work decrease rows at same intervals as for back, decreasing each side of faux seam st and at each edge. When front measures same length as back, BO rem 33 (37, 41, 45) sts.

•**Sleeves:** With A cast on 48 sts for all sizes. Work 4 rows in garter stitch. Work 32 rows according to chart. **Turning ridge:** Change to MC and k2 rows. Continuing in St st (k side is RS when cuff turns back) k 32 rows, then inc 1 st each edge on next row, then every 4th row 17 (20, 20, 26) times, then every 6th row 4 (3, 3, 0) times—90 (94, 94, 100) sts. When sleeve measures 19 (20, 20, 21)" (48.5 (51, 51, 53.5) cm) above cuff, BO all sts loosely.

•**Front Band:** With long circular needle, CO 313 sts. Beginning with a RS row, and starting and ending as indicated on chart, work rows 7–9. Change to A and work 17 rows in St st. Work rows 1–6 of chart. **Turning ridge:** With A, k2 rows. Work chart rows 7–32. BO loosely.



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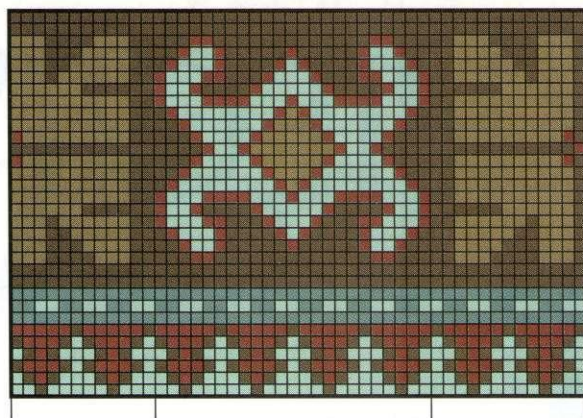
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• **Finishing:** Sew shoulder seams. Mark center top of sleeves and align with shoulder seam. Sew sleeves to body. Sew side and sleeve seams. Duplicate stitch accent colors onto front and sleeve bands, if they were not already knitted in. Work in loose ends. Sew front edge of band to front and neck opening of sweater. Slip-stitch band facing in place over seam on inside. Slip-stitch bottom edges of band together. Sew cuff seam. Turn back cuff: ∞

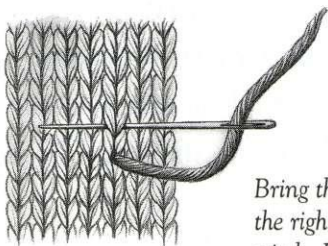
48-Stitch pattern repeat



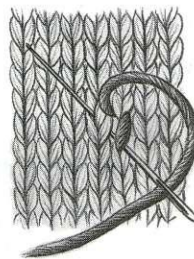
- 2243 Market Henna
- 2291 Flat Weave Brown
- 2235 Frond Green
- 2267 Mountain Sage
- 2260 Kani Teal

End sleeve cuff    Begin front band    End front band    Begin sleeve cuff

**Duplicate Stitch**

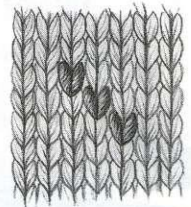


Bring the needle through to the right side at the base of a stitch. Pass the needle under both threads at the base of the next stitch immediately above.



Take the needle through to the wrong side at the base of the first stitch and out at the base of the next stitch to be worked.

Completed duplicate stitches.



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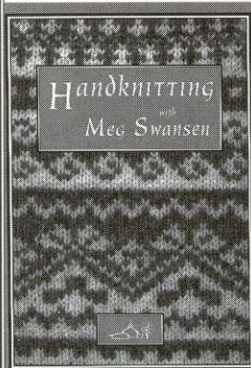
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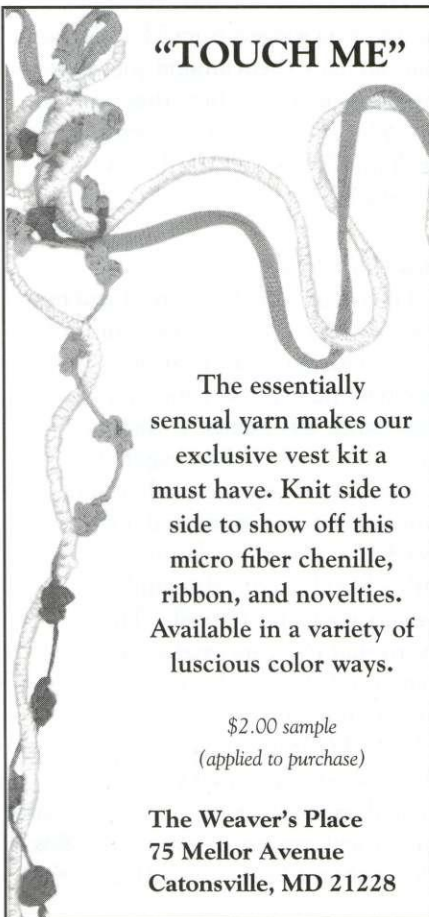
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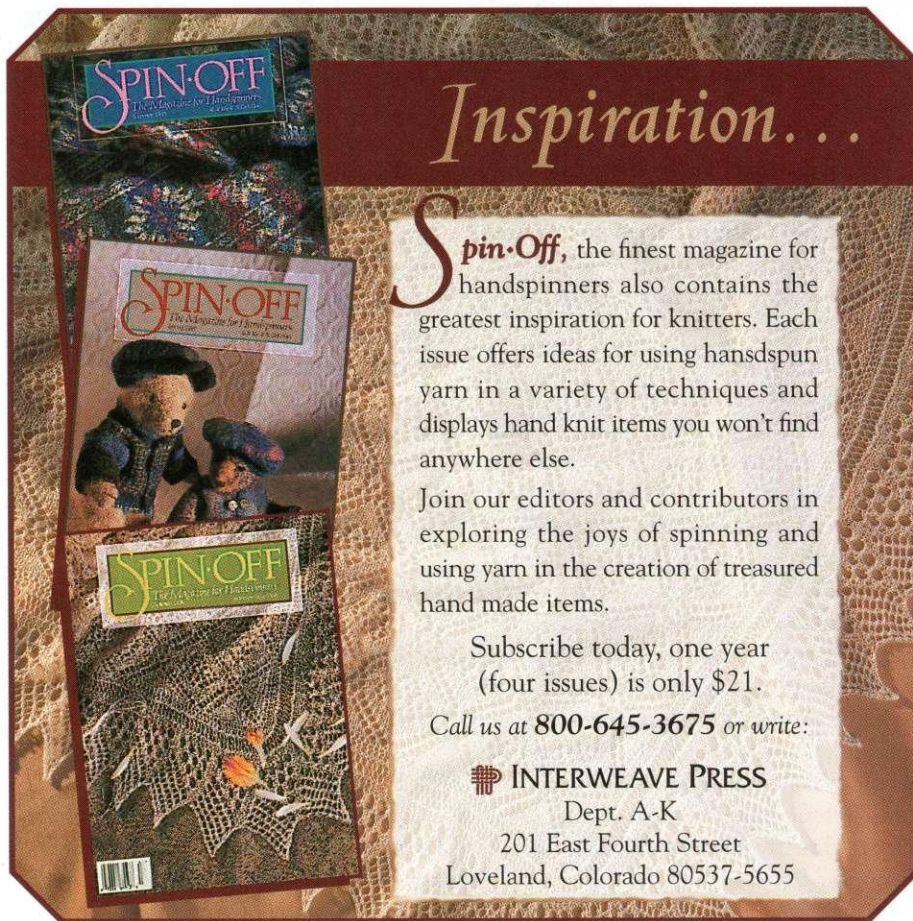
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## MinnowKnits Kits

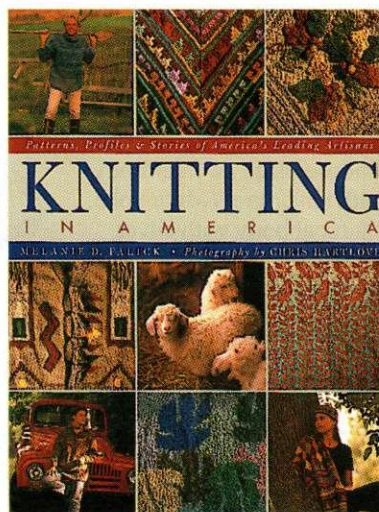
Even if you've never knit one, you may be familiar with MinnowKnits patterns. They're 6 x 6" square, brightly colored cards with quick-to-knit patterns that call seductively from their rack, "I'm adorable, knit me." This fall, ten patterns will be paired with Rowan Yarns in kits. A standout is the learn-to-knit puppet kit for kids that even a novice knitter could finish in a weekend in time for Monday's show and tell. The kits are available from your local yarn shop.

## Farley Footwear:

### Sandal Socks from Sidna Farley

The chilly weather is coming. Finally here are patterns that are so fast and easy to knit that you can have a whole wardrobe of toasty socks by the time the snow really flies. Farley Footwear offers five different sock patterns—three with pattern stitches and two with easy colorwork. All patterns are knit with DK to worsted weight yarns, a dream come true if you've always wanted to knit socks, but don't want to knit with the 0 and 00 needles that some patterns call for. Available for \$6.00 from your local yarn shop or directly from Sidna Farley at (303) 377-9661.

**Knitting In America.** Melanie Falick.



New York: Artisan, 1996. \$35.00, hardcover.

A warning to all of you who choose to pick up Melanie Falick's travelogue of knitters, designers, and fiber producers across the United States: you will not be able to put it down. The stories are amusing, interesting and, above all, inspirational. These women love knitting, and most have turned their favorite pursuit into a profit-making enterprise. It's a rare treat to read such personal portraits. The book includes more than thirty patterns for all levels of knitters, with sizing for both children and adults. If you do manage to put this book down, it will only be to pick up your knitting or scurry to your yarn stash, having been inspired to design your own garment by the wonderfully encouraging and talented women included here. The book will be published this fall.

## Armenian Sock Stretchers



One *must* have these sock stretchers. They are so beautifully and intricately carved that they can be displayed when not in use. Made by artisans working

under the auspices of Armenian Crafts Enterprise and funded by a grant from Aid to Artisans, the stretchers are carved of pear wood. The designs are the same as those used on stamped cakes, and the shape is based on stretchers dating from 1850 to 1920 and housed in the Armenian Ethnographic Museum in Yerevan, Armenia. The stretchers were used not only for blocking, but for holding the finished socks over a flame to burn away long fibers and make the surface smoother. The stretchers are \$50 each and distributed by One World Button Supply Co., 41 Union Square West, Room 311, New York, NY 10013.



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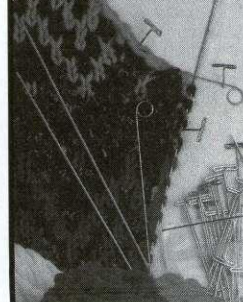
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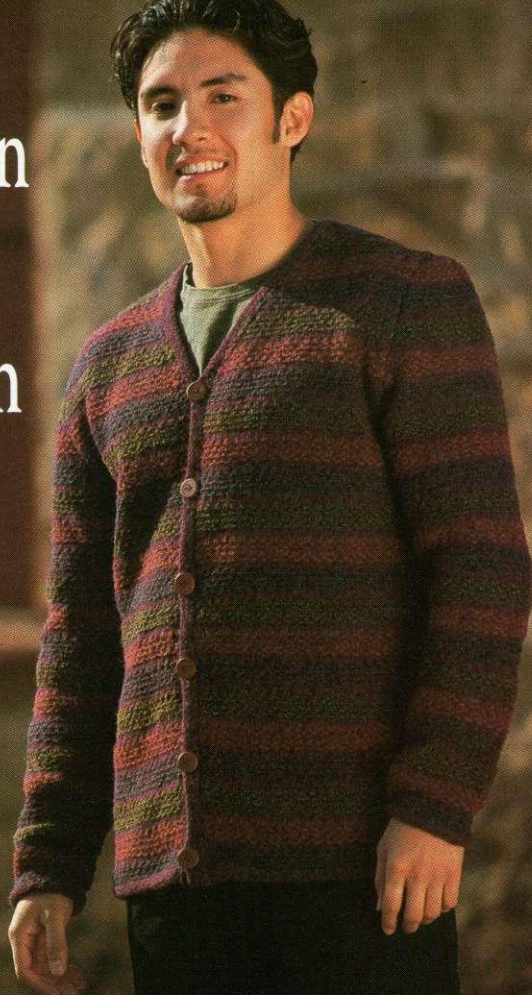
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# Autumn Stripes Cardigan

MARILYN  
MURPHY



**T**HIS COLORFUL SWEATER is knit in slip stitch—only one color is used in each row. The button bands are worked in reverse stockinette stitch and are added by picking up and knitting stitches along neck and front edges.

**Finished Size:** 44 (46, 48, 50)" (112 (117, 122, 127) cm) bust/chest circumference. Sweater shown is size 46.

**Yarn:** Harrisville Designs Highland Style (100% wool; 200 yd/3½ oz (183 m/100 g)): Blackberry K-37 (MC), 4 (4, 4, 5) skeins; Loden Blue K-38 (A), Russet K-39 (B), Hemlock K-21(C), 1 skein each.

**Needles:** Body and Sleeves—Size 7 (4.5 mm); Ribbing—Size 6 (4 mm). Button Band—Size 6 (4 mm): 39" (100 cm) circular. Adjust needle sizes if necessary to obtain the correct gauge.

**Notions:** Stitch holder; six 7/8" (2.2 cm) buttons.

**Gauge:** 18 sts and 28 rows = 4" (10 cm) over St st. 18½ sts and 30 rows = 4" (10 cm) over slip-stitch pattern.

#### Stitches:

Rev St st

Row 1: (RS) Purl.

Row 2: Knit.

#### Slip-stitch pattern

Row 1: (RS) With A, k1, \*k1, sl1 wyif (with yarn in front); rep from \*, end k1.

Row 2: With A, purl.

Row 3: With MC, k1, \*sl1 wyif, k1; rep from \*, end k1.

Row 4: With MC, purl.

Rows 5–8: Rep rows 1–4.

Row 9: With MC, knit.

Row 10: With MC, purl.

Row 11–20: Rep rows 1–10 substituting B for A.

Row 21–30: Rep rows 1–10 substituting C for A.

Rep rows 1–30 for pattern.

#### Work dec as follows:

Knit row: Left slant dec—ssk. Right slant dec—k2tog.

Purl row: Left slant dec on knit side—

## Colorful

p2tog tbl. Right slant dec on knit side—p2tog.

•**Back:** With MC and smaller needles, CO 102 (106, 112, 116) sts. Work in rev St st for 6 rows. Change to larger needles and slip-stitch pattern beginning with row 1. Work even until piece meas 18 (18, 18½, 18½)" (44.5 (44.5, 47, 47) cm) from beg. **Shape armhole:** BO 3 (4, 4, 5) sts at beg of next 2 rows, then BO 2 sts at beg of next 4 rows. Dec 1 st at beg and end of every other row 4 times—80 (82, 88, 90) sts rem. Continue in pattern until piece meas 26½ (27, 27½, 28)" (67.5 (68.5, 70, 71.5) cm) from beg.

**Shape shoulders:** BO 6 sts at beg of next 8 (8, 4, 4) rows, and 7 sts at beg of next 0 (0, 4, 4) rows—32 (34, 36, 38) sts rem for back neck. Place sts on holder.

•**Right Front:** With MC and smaller needles, CO 50 (52, 54, 56) sts. Work in rev St st for 6 rows. Change to larger needles and slip-stitch pattern beginning with row 1. Work even until piece meas 18 (18, 18½, 18½)" (44.5 (44.5, 47, 47) cm) from beg ending with RS row.

**Shape armhole:** At armhole edge, BO 3 (4, 4, 5) sts at beg of next row, 2 sts at beg of next 2 rows, and then dec 1 st every other row 4 times—39 (40, 42, 43) sts rem. *At same time*, when piece meas 19½ (19½, 20, 20)" (49.5 (51, 52, 53.5) cm), **shape neck:** Maintaining pattern, at neck edge, dec 1 st every 3rd row 8 (8, 8, 9) times—24 (24, 26, 26) sts rem. Continue in pattern until piece meas 26½ (27, 27½, 28)" (67.5 (68.5, 70, 71.5) cm) from beg. **Shape shoulder:** At armhole edge, BO 6 sts every other row 4 (4, 2, 2) times, BO 7 sts every other row 0 (0, 2, 2) times.

—continued on page 81



# Cardigans

**A**N UNEXPECTED bright blue lining peaks out from the edges of this lively child's cardigan. The garment is worked in the round and then cut for the center front and sleeve openings. The front bands are picked up and worked sideways after the center front is cut open. The front opening is closed with pewter clasps. The Festive Cardigan is featured in *Small Sweaters* to be published by Interweave Press in October 1996.

**Finished Size:** 2 (4, 6, 8) years. Cardigan: 27 (30½, 33, 34½)" (68.5 (77.5, 84, 87.5) cm) chest circumference; 12 (14, 14½, 15½)" (30.5 (35.5, 37, 39.5) cm) long. Hat: 16 (18, 18, 20½)" (41 (46, 46, 52) cm) circumference. Sweater shown is size 6 years.

**Yarn:** Rauma Finullgarn. Sweater: #435 Bright Red and #450 Yellow-Gold, 7 (9, 10½, 12½) oz (200 (250, 300, 350) g) each; #467 Midnight Blue, 50 g; #436 Black, 1¾ (1¾, 1¾, 3½) oz (50 (50, 50, 100) g). Hat: #450 Yellow-Gold, #435 Bright Red, #436 Black, #467 Midnight Blue, 1¾ oz (50 g) each.

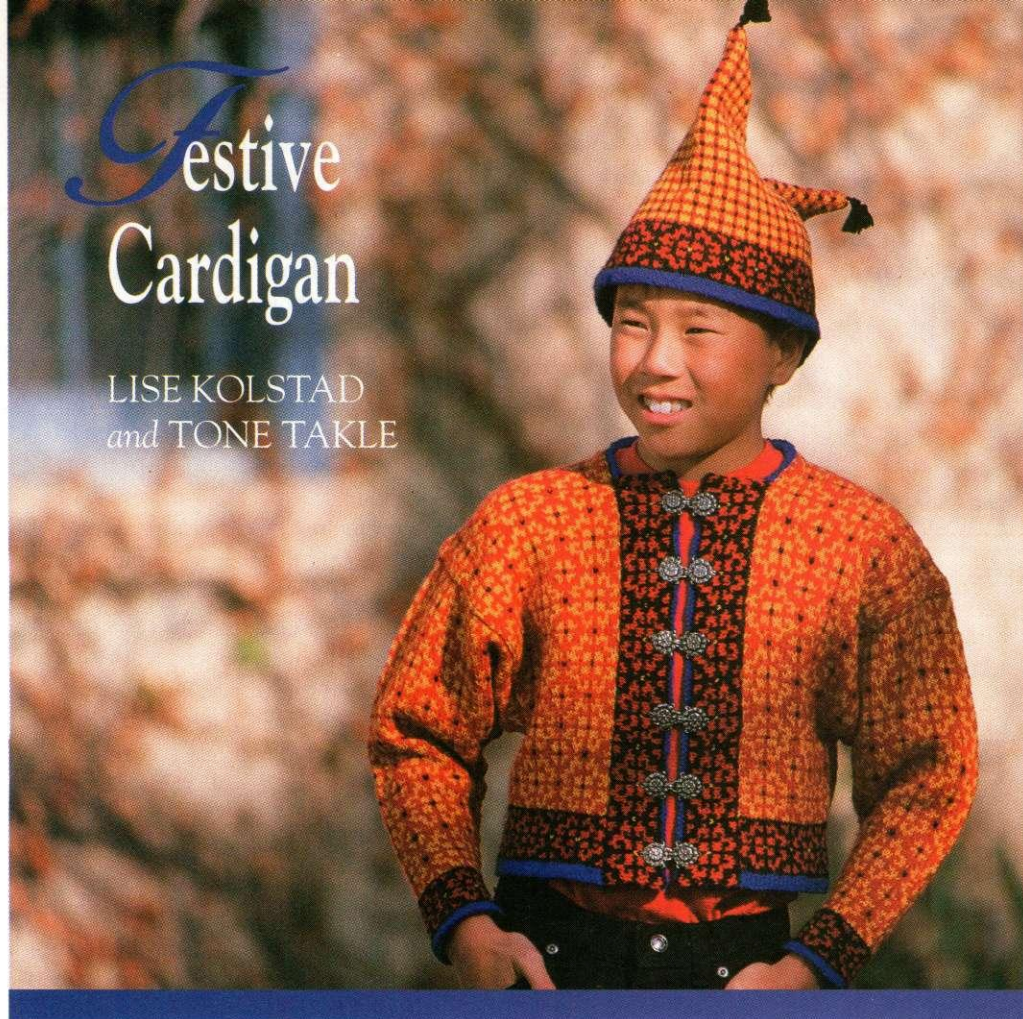
**Needles:** Body and Sleeves—Size 3 (3 mm): 16" (40 cm) circular and double-pointed (dpn); Facings—Size 2 (2.5 mm): 16" (40 cm) circular and dpn. Hat—Size 3 (3 mm): 16" (40 cm) circular and dpn; Size 2 (2.5 mm): 16" (40 cm) circular. Adjust needle size if necessary to obtain gauge.

**Notions:** Stitch holders; markers (m); safety pins; six ¾" (2 cm) pewter clasps.

**Gauge:** 27 sts and 32 rnds = 4" (10 cm) in pattern.

## Festive Cardigan

LISE KOLSTAD  
and TONE TAKLE



### CARDIGAN

•**Body:** With blue and smaller circular needle, CO 129 (157, 171, 185) sts. Place m at beg of rnd (center front). Join, being careful not to twist sts. The 2 center front sts (first and last on each rnd) are marking sts; purl them on each rnd using both strands of yarn every pattern rnd. (These sts will be cut open later. They are not included in the stitch count.) **Facing:** K 18 rnds—1½" (4 cm). Begin Border 1 Chart by working turning (p) rnd. Continue Border 1, increasing 0 (0, 2, 0) sts evenly spaced on rnd 15—127 (155, 171, 183) sts (and 2 marking sts). Change to larger circular needle and begin Border 2 Body Chart (purling the 2 marking sts in red every rnd): Following Right Front Chart, work 24 (31, 35, 38) sts in pattern, ending as indicated; k 1 red (side marking st); work Back Chart, beginning and ending as indicated for 77 (91, 99, 105) sts; k 1 red (side marking st); work Left Front Chart for 24 (31, 35, 38) sts, beginning as indicated. Note that complete repeats

border the front openings. Continue working Border 2, increasing 1 st each side of the two side marking sts every 4th rnd 7 (6, 6, 6) times—155 (179, 195, 207) sts total. Work until the cardigan measures 12 (14, 14½, 15½)" (30.5 (35.5, 37, 39.5) cm) from the turning rnd, ending one rnd short of a half or a complete repeat (rnd 6 or 13). Place sts on holders as follows, using 31 (37, 41, 44) sts for each shoulder section: start at right front corner; place first marking st on safety pin; count sts for right front shoulder and place them on first holder; place right side marking st on safety pin; place sts for right back shoulder on second holder; count 29 sts for back neck and place them on third holder; place sts for left back shoulder on fourth holder; place left side marking st on safety pin; place sts for left front shoulder on fifth holder; put final marking st on same safety pin as used for first marking st.

•**Sleeves:** With blue and smaller dpn, CO 40 (42, 44, 46) sts. Place m at beg of rnd. Join, being careful not to twist sts.



**Facing:** K 18 rnds. Follow Border 1 Chart, marking the first stitch for underarm seam st. Work seam st in red on all rnds. Change to larger dpn and work Border 2 Sleeve Chart, beginning as indicated, and *at the same time*, increase 1 st each side of seam st every other rnd 29 (36, 38, 40) times total—98 (114, 120, 126) sts, working added sts in pattern. Work until sleeve measures 10½ (11½, 13, 14)" (27 (29, 33, 35.5) cm) from turning (p) rnd, ending one rnd short of a half or a complete repeat (rnd 6 or 13). P 8 rnds for facing, increasing 1 st each side of seam st every other rnd. BO loosely. Fold top and bottom facings to inside and sew in place.

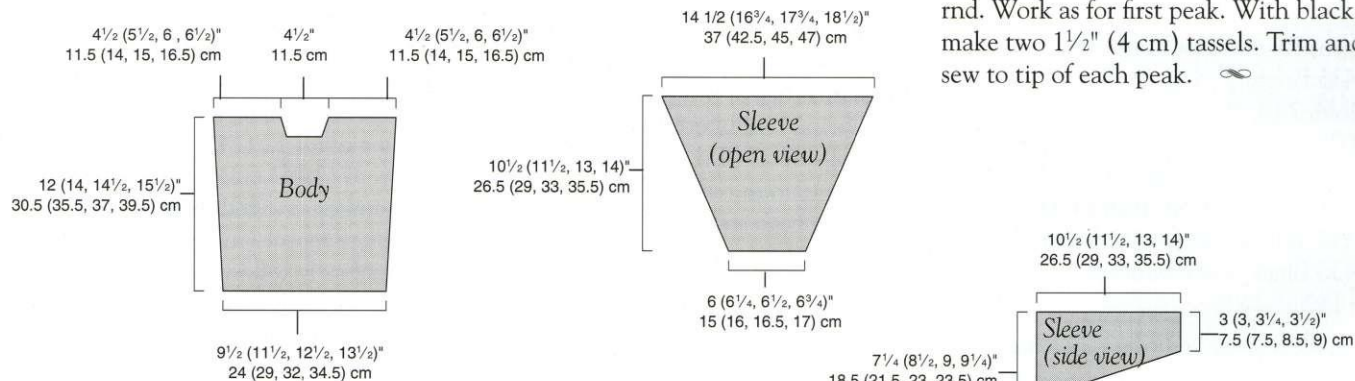
• **Finishing:** Machine stitch and cut for front opening. Fold bottom facing up at turning rnd and sew in place on wrong side. **Front Bands:** The two front bands are knitted at the same time in the rnd, and are joined by steeks at the top and bottom. With black and larger circular needle, pick up sts along the right front, starting at the lower corner and ending one body pattern repeat (or two half-repeats, if you ended with a half) from the top; the number of sts must be divisible by 14—about 70 (84, 84, 98) sts. CO 3 sts (p these sts every rnd with both

strands of yarn every pattern rnd). Continuing to the left front band, start one body pattern repeat (or two half-repeats) from the top and pick up the same number of sts down the left front as you did on the right front. CO 3 sts (p these sts every rnd as above). Work the front bands as follows: work one repeat of Border 1 (pick-up rnd is rnd 1 of pattern). On the right front band, work the chart from right to left; on the left front band, work it from left to right. With blue, k 1 rnd, p 1 rnd, and k 14 rnds for facing. BO loosely. Machine stitch and cut the purl sts joining the two ends of the bands. Place Border 1 and the 14-rnd facing right sides together. Hand stitch the upper and the lower corners, and turn right-side out. Sew blue facing to WS. Machine stitch through side red marking stitches for sleeve openings 7¼ (8½, 8¾, 9¼)" (18.5 (21.5, 22.5, 23.5) cm) from the top, and cut openings. At each shoulder, graft together the shoulder sts, copying rnd 7 or 14. Place rem 29 sts on holder for back neck. **Neck Finishing:** Starting at lower right corner of front neck opening with blue and larger needle, pick up and k12 sts to right shoulder, pm, k29 sts on back neck holder, pm, pick up and

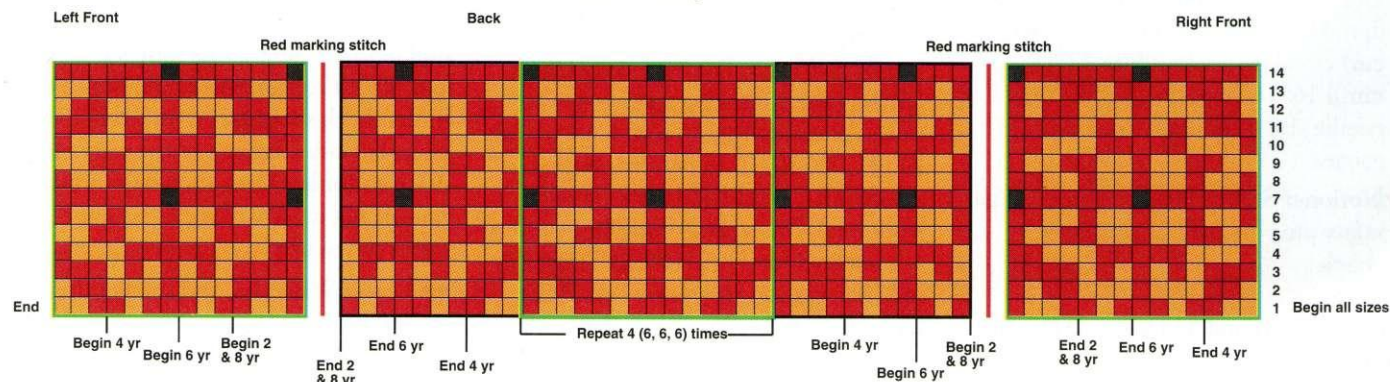
k12 sts to lower left corner of front neck opening—53 sts total. **Turning row:** WS facing, k 1 row. **Facing:** Work 6 rows St st, inc 1 st each side of m every other row. BO loosely. Fold at turning row and sew to WS. Sew in sleeves. Weave loose ends into back of fabric, steam lightly. Sew clasps on front, placing every other one upside down.

## HAT

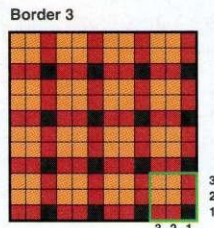
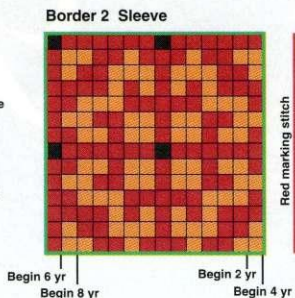
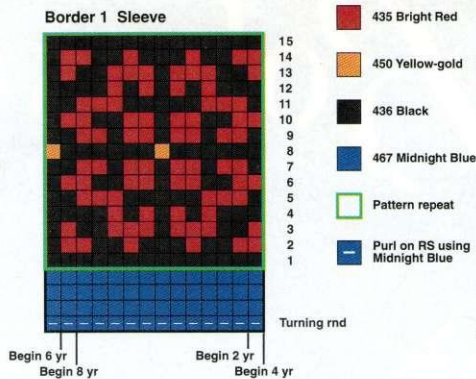
**Band:** With blue and smaller circular needle, CO 112 (126, 126, 140) sts. Place m at beg of rnd (center side). Join, being careful not to twist sts. Work facing and Border 1 as for back, but without marking sts, increasing 2 (0, 0, 0) sts, decreasing 0 (0, 0, 2) sts on rnd 15—114 (126, 126, 138) sts. Change to larger circular needle. Work Border 3 until piece measures 6¼" (16 cm) from turning rnd ending on rnd 3. **Peaks:** Change to dpn. K2tog, work 53 (59, 59, 65) sts in pattern, ssk. Place rem sts on holder for other peak. Pm and join active sts for circular knitting. Continue in established pattern, dec 1 st each side of m every rnd 24 (27, 27, 30) times total—7 sts remain. K1, \*k2 tog; rep from \*—4 sts remain. Slip sts onto yarn and fasten off. Place sts from holder onto larger dpn and place m at beginning of rnd. Work as for first peak. With black, make two 1½" (4 cm) tassels. Trim and sew to tip of each peak.



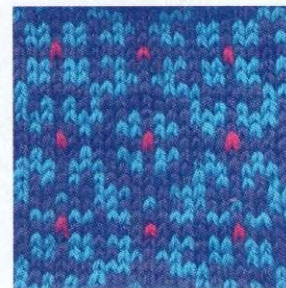
## Border 2 Body



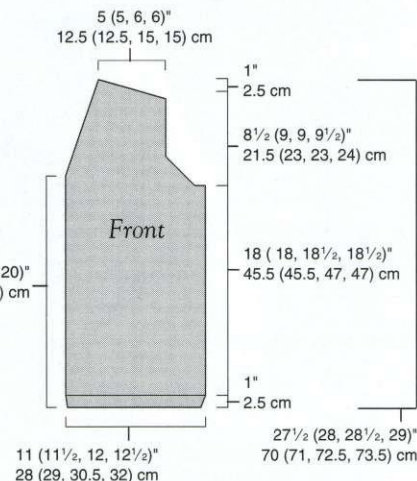
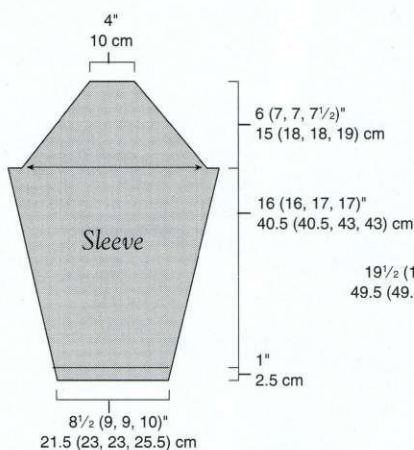
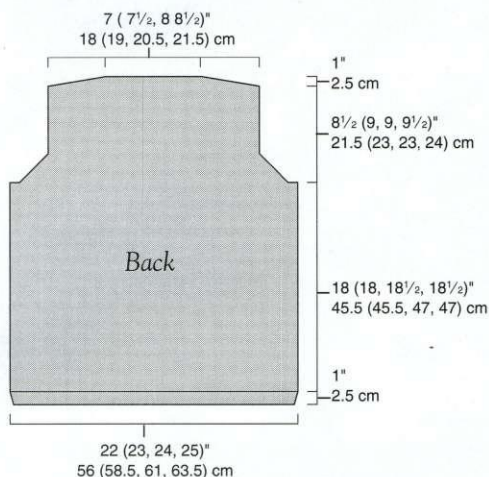




## YARN SWAP



Pingouin "4 Pingouins"  
100% wool 140yd (128m)/50g



(Autumn Stripes continued)

•**Left Front:** Work as for Right Front, reversing shaping.

•**Sleeves:** With MC and smaller needles, CO 38 (40, 42, 44) sts. Work in rev St st for 6 rows. Change to larger needles and slip-stitch pattern beginning with row 5 (5, 1, 1). Work 2 rows even. Inc 1 st each side of next and every 8th row 15 (16, 17, 10) times, then every 7th row 0 (0, 0, 8) times—68 (72, 76, 80) sts. Work even until sleeve meas 17 (17, 18, 18)" (43 (44.5, 45.5, 45.5) cm) or desired length from beg of slip-stitch pattern ending on same pattern row as body. **Shape cap:** BO 3 (4, 4, 5) sts at the beg of next 2 rows. K2 (2, 0, 0) rows even. Dec 1 st at beg and end of every other row 22 (23, 25, 26) times—18 sts rem. BO loosely.

•**Finishing:** Sew shoulder seams tog. Sew side and sleeve seams. Sew sleeves into armhole on body.

•**Button Band:** With MC, smaller circular needle, and RS facing, starting at bottom edge of right front, pick up and knit 123 (126, 135, 138) sts along right front edge to shoulder, k32 (34, 36, 38) sts from back holder, pick up and knit 123 (126, 135, 138) sts along left front edge—278 (286, 306, 314) sts. Work rev St st for 2 rows. Row 3: RS facing: P3 sts, BO 2, \*p15 (15, 17, 17) sts, BO 2 sts; rep from \* 5 times—6 buttonholes total. Work to end of row. Next row: \*Knit to 2-st bind off of previous row. CO 2 sts over bound-off sts; rep from \* 6 times total. Work 2 more rows in rev St st. BO all sts. Sew on buttons. ☞

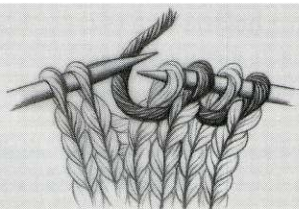
## YARN SWAP



Jacques Fonty "Tweed"  
100% wool 93yd (85m)/50g



Brown Sheep "Lambs Pride worsted"  
100% wool 190yd (174m)/4oz



## TO WORK A SLIPPED STITCH

Work to the stitch to be slipped, hold the yarn on the wrong side of the fabric and slip the stitch purlwise from left needle to right needle without working it,

then complete the row,

If the yarn across the stitch is intended to be seen on the right side the yarn is held at the front (or on the right side) while the stitch is slipped.



# Bohus

## BLUE GREEN

Eloquent colors and patterns made the handknitted sweaters from the Bohus workshop in Sweden world-famous for more than half a century.



ANNA-LISA  
MANNHEIMER LUNN  
*Knitting instructions updated*  
by WENDY KEELE

**T**HIS HIP-LENGTH cardigan uses six pattern colors. The original chart indicates that the Shetland Black stitches should be purled on the right side and knit on the wrong side. This technique was a trademark of the Bohus workshop. If the Shetland Black stitches are worked this way, they create a shadow to the color below them. Because this technique is unusual for American knitters, we missed it when we originally knit the sweater. The swatches on page 84 were knit according to the original graph.

**Note:** The top motif is worked with a double strand of cobalt. This gives an effective added depth to the design.

**Finished Size:** 40 (42, 44, 46, 48)" (101.5 (106.5, 112, 117, 122) cm) bust/chest circumference. Sweater shown is size 42.

**Yarn:** Alice Starmore Scottish Champion (100% pure Shetland wool; 150 yd (137 m)/1 oz): #105 Natural (MC), 9 (9, 10, 10, 10) skeins; #107 Mogit, 3 skeins; #684 Cobalt, 2 skeins; #640 Airforce, #147 Seaweed, #101 Shetland Black, #291 Pale Green, 1 skein each.

**Needles:** Body and Sleeves—Size 3 (3.25 mm); Ribbing—Size 2 (2.25 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions:** Nine 7/16" (1 cm), stitch holders.

**Gauge:** 28 sts and 40 rows = 4" (10 cm) in St st on larger needles.

**Note:** These instructions are written for a 25" (63.5 cm) length from begin-

ning to shoulder seam. Deletion or addition of one pattern (marked on chart) will shorten or lengthen the sweater by 2<sup>3</sup>/<sub>8</sub>" (6 cm).

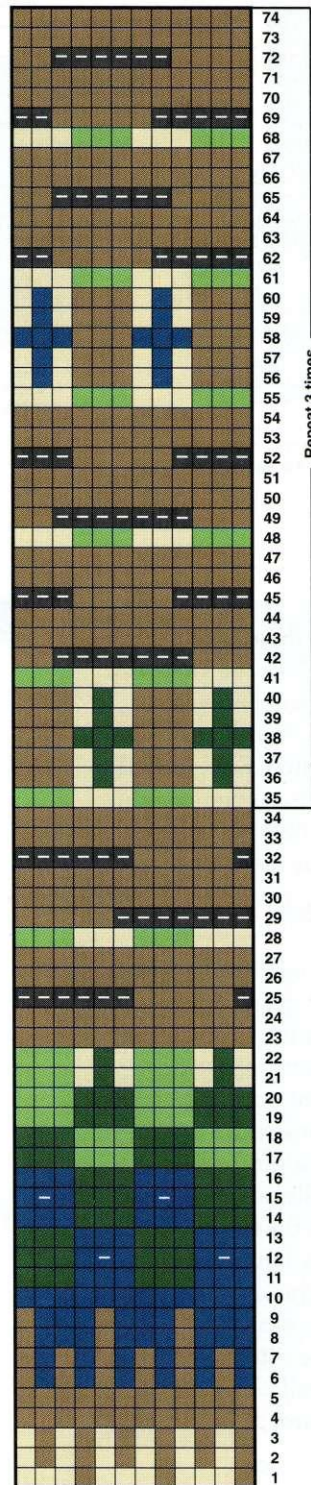
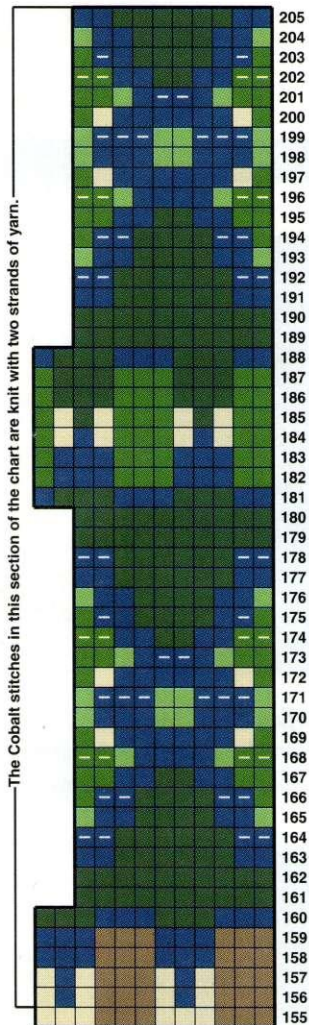
•**Back:** With MC and smaller needles, CO 133 (141, 147, 155, 161) sts. Work k1, p1 rib for 1" (2.5 cm) ending on RS row. WS facing, purl across inc 8 sts evenly spaced—141 (149, 155, 163, 169) sts. Change to larger needles and St st. Work even until piece measures 14" (35.5 cm) from beg. BO 2 sts at beg of next 8 rows—125 (133, 139, 147, 153) sts rem. Continue in pattern until piece measures 25" (63.5 cm) from beg. Divide sts onto 3 holders—38 (42, 44, 47, 49) sts for each shoulder, and 49 (49, 51, 53, 55) sts for back neck.

•**Right Front:** With MC and smaller needles, CO 75 (79, 81, 85, 89) sts.



Blue Green Bohus

- 640 Airforce
- 684 Cobalt
- 107 Mogit
- 105 Natural
- 291 Pale Green
- 147 Seaweed
- 101 Shetland Black
- Purl on RS; knit on WS with appropriate color



Work k1, p1 rib for 1/2" (1.5 cm). With RS facing, rib 2 sts, work 3-st buttonhole, rib to end. Work even in rib for another 1/2" (1 cm)—1" (2.5 cm) total rib ending on RS row. WS facing, purl across inc 4 sts evenly spaced—79 (83, 85, 89, 93) sts. With RS facing, rib 7 sts and place on holder for buttonhole band—72 (76, 78, 82, 86) sts rem. Change to larger needles and St st. Following chart, work even until piece measures 14" (35.5 cm) from beg ending with a RS row. With WS facing, BO 2 sts at armhole edge 4 times—64 (68, 70, 74, 78) sts rem. Work even until piece measures 22 1/2" (57 cm) from beg, ending with a WS row. **Shape neck:** Keeping in pattern, BO 14 (14, 14, 15, 17) sts, work to end. Purl 1 row. At neck edge, BO 4 sts once, 2 sts twice, then dec 1 st every other row 4 times—38 (42, 44, 47, 49) sts rem. Keeping in pattern, work even until piece measures 25" (63.5 cm) from beg. Place rem sts on holder for shoulder.

• **Left Front:** Beg on ws row. Work as for right front, reversing shaping and omitting buttonhole in bottom ribbing.

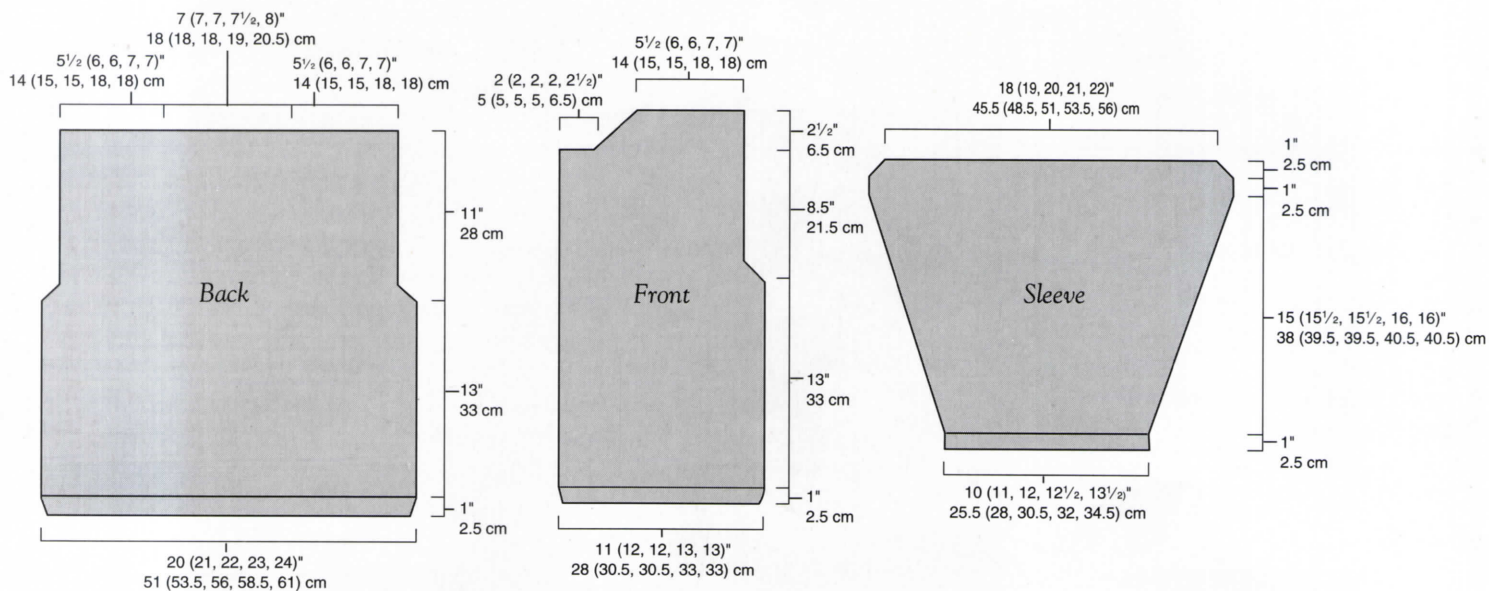
• **Sleeves:** With smaller needles and MC, cast on 63 (67, 71, 75, 79) sts. Work k1, p1 rib for 1" (2.5 cm) ending on RS row. WS facing, purl across inc 7 (9, 11, 13, 15) sts evenly spaced—70 (76, 82, 88, 94) sts. Change to larger needles and St st. Inc 1 st each side every 4th row 30 (31, 31, 31) times, then every 6th row 5 (5, 5, 6, 6) times—140 (148, 154, 162, 168) sts. Work even until sleeve measures 17 (17 1/2, 17 1/2, 18, 18)" (43 (44.5, 44.5, 45.5, 45.5) cm) from beg. BO 2 sts at the beg of next 8 rows. Place rem 124 (132, 138, 146, 152) sts on holder.

• **Front Bands: Right:** With smaller needles and MC, pick up the 7 sts of right buttonhole band from holder. \*Work even in k1, p1 rib for approximately 2 7/8" (7.5 cm) from last buttonhole. With RS facing, rib 2 sts, work 3-st buttonhole, rib to end. Rep from \* 6 more times. Continue in k1, p1 rib for 2 3/8" (6 cm). Do not break yarn. Place sts on holder. The last buttonhole will be made in the neckband. **Left:** Rep as for right button band, omitting buttonholes and breaking yarn.

• **Finishing:** With right sides facing, BO fronts and back tog at shoulder seam. With smaller needles, MC, and RS facing, rib 7 sts of right buttonhole band from holder, pick up and knit 35 (35, 37, 37, 39) sts along right neck edge, knit 49 (49, 51, 53, 55) sts from back holder, pick up and knit 35 (35, 37, 37, 39) sts along left neck edge, rib 7 sts of left button band from holder—133 (133, 139, 141, 147) sts. Work k1, p1 rib for 1/2" (1.5 cm), work 3-st buttonhole at neckline on right front band. Work an additional 1/2" (1 cm) of k1, p1 rib. BO in pattern. Sew button bands to center front edges. BO sleeves into armholes. Sew side and sleeve seams. Sew on buttons. ∞

Wendy Keele, knitting teacher and author of *Poems of Color: Knitting in the Bohus Tradition*, is a resident of Hastings, Nebraska.

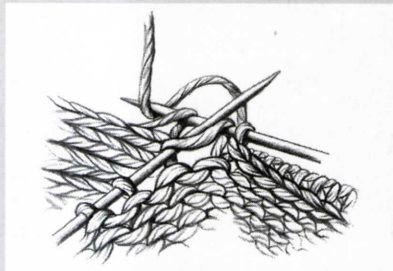




### SPECIAL TECHNIQUES

#### Binding Off Sleeves into Armholes

To bind off the sleeve stitches into the armhole of a sweater, first bind off the front and back together at the shoulder seams. Divide the sleeve stitches into four equal sections and mark the sections on the needle with three loops of thread or safety pins. Also divide the armhole into four equal sections marked with loops of thread or safety pins. As you work, match these markers to help ensure an even distribution of sleeve stitches into the armhole. Begin binding off by holding the pieces in your left hand with right sides together, and so that

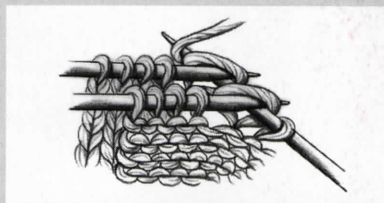


the needle holding the sleeve stitches is on top. Insert the right-hand needle into the first stitch on the left-hand needle and into the selvedge edge of

the armhole. Knit these as one stitch. Knit the next stitch in the same way. There will be two stitches on the right-hand needle. Pass the first stitch over the second stitch. Repeat until only one stitch remains on the right-hand needle. Cut the yarn and pull the tail through the last stitch.

#### Binding Off Shoulder Seams Together

Place the front and back shoulder stitches onto two separate needles. Hold them in your left hand with the right sides of the knitting facing together. In your right hand, take another needle and insert the right-hand needle into the first stitch on each of the left-hand needles and knit them as one stitch. Knit the next stitch the same way. You now have two stitches on the right-hand needle. Pass the first stitch over the second stitch. Repeat until only one stitch remains on the right-hand needle. Cut the yarn and pull the tail through last stitch.



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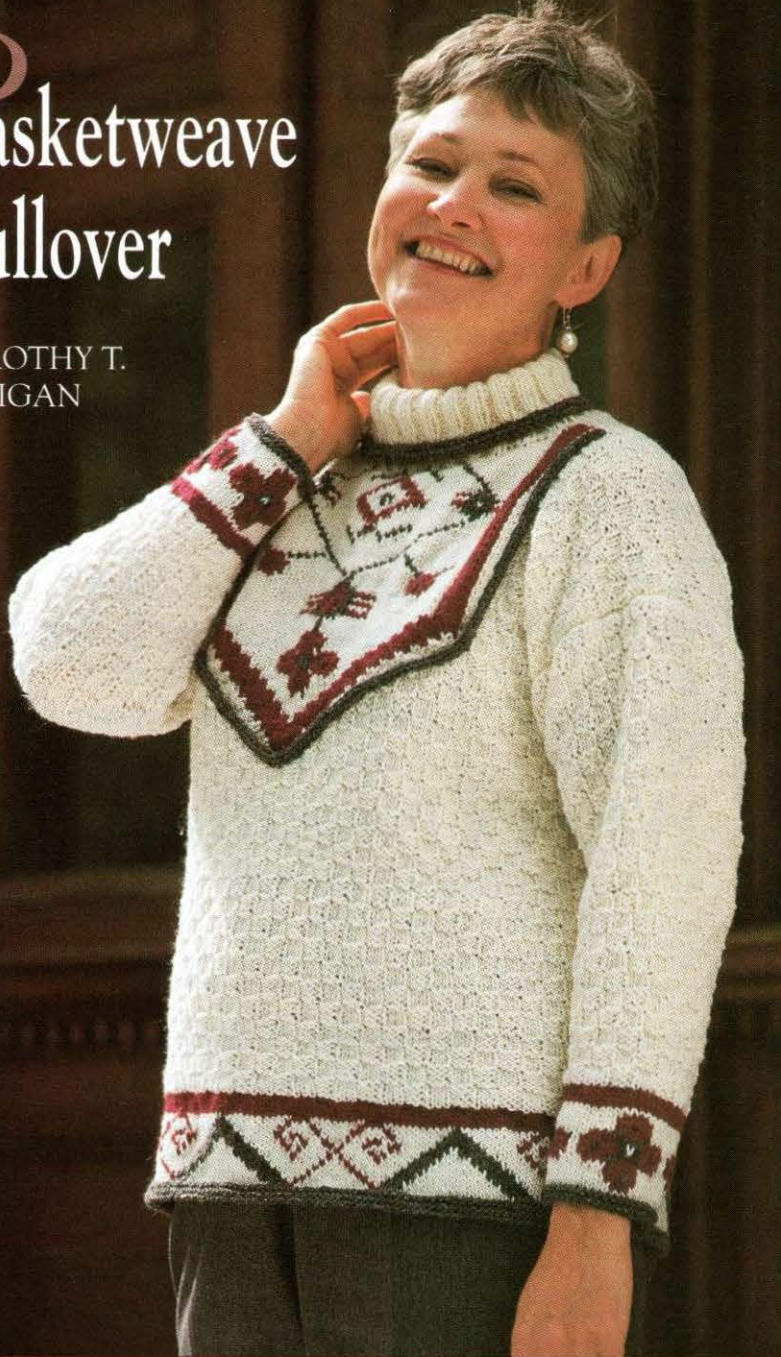
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# Basketweave Pullover

DOROTHY T. RATIGAN



**C**OLORWORK MOTIFS worked against a Stockinette stitch background form the focal points of this textured drop-shoulder sweater. The center motif is framed by I-cord that is stitched in place after the sweater is assembled. The turtleneck collar is knit with progressively larger needles to give it subtle shaping and is finished with a band of garter stitch in a contrasting color.

**Finished Size:** 41½ (44, 49½)" (105.5 (112m 125.5) cm) bust/chest circumference.

**Yarn:** Eagle USA's Optimum Performance (100% New Zealand wool; 206 yd/3 ¾ oz (188m/100g)): #50 Natural (MC), 5 skeins; #03 Charcoal Gray, 2 skeins; #84 Burgundy, 1 skein.

**Needles:** Body and Sleeves—Size 7 (4.5 mm); Neck Ribbing—Size 4 (3.5 mm), 7 (4.5 mm), and 9 (5.5 mm): 16" (40 cm) circular needles. Adjust needle size if necessary to obtain correct gauge.

**Notions:** Bobbins.

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

**Note:**

There is one edge st in St st on each edge of body and sleeves.

**Stitches**

**Basketweave Pattern:**

Rows 1 and 3: (RS) K1 (edge st), \*p3, k3; rep from \*, end edge st.

Rows 2, 4, 5, and 7: P1 (edge st), \*k3, p3; rep from \*, end edge st.

Rows 6 and 8: Same as Row 1.

**Garter Stitch worked back and forth:**

All Rows: Knit.

**2×2 Rib worked in the round:**

All rds: K2, p2.

**I-cord:**

Row 1: CO 4 sts.

Row 2: \*K4. Do not turn work. Slide sts to right end of needle. Rep from \* for desired length. A tube forms as the yarn is pulled across the back of each row.

•**Back:** With gray, CO 102 (116, 130) sts. Work 4 rows garter st. Change to MC and work Bottom Border Chart. Change to wine and work 4 rows St st, dec 7 (15, 17) sts evenly spaced on last row—95 (101, 113) sts. Work in Basketweave Pattern until piece measures 24½ (26, 27½)" (62 (66, 70) cm), ending on row 4 or 8. BO all sts.

•**Front:** Cast on and work Bottom Border Chart as for Back.

**Note:** The center motif is 84 rows (21 basketweave blocks) long. Subtract this length from total back length to determine how long to work the Front before beginning the motif. With MC and beginning with Row 5 of Basketweave Pattern, work necessary rows to bottom of center motif. With MC, work 47 (50, 56) sts in Basketweave Pattern, join wine and work Row 1 of Center Motif Chart (1 st), with MC, work to end of row in Basketweave Pattern. Continue in established patterns through row 26 of the chart. Beginning with row 27, work 2 sts on each side of center motif in St st to end of motif. Work through row 68 of Center Motif Chart. **Shape front neck:** (Row 69 of chart) Work 41 (44, 50) sts in established pattern, place center 13 sts on holder, join new yarn, and work to

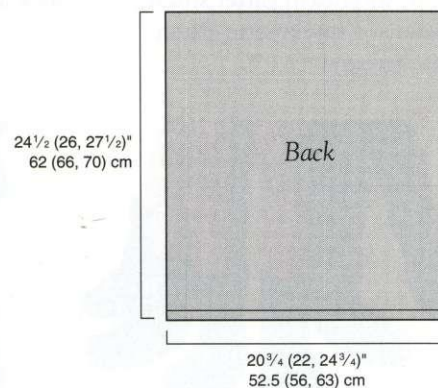
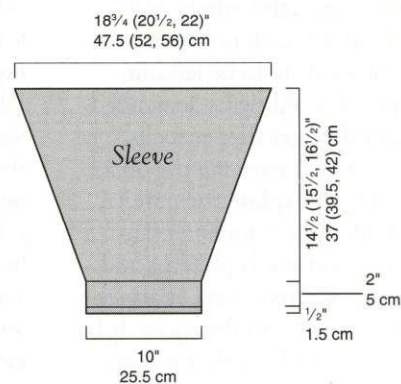
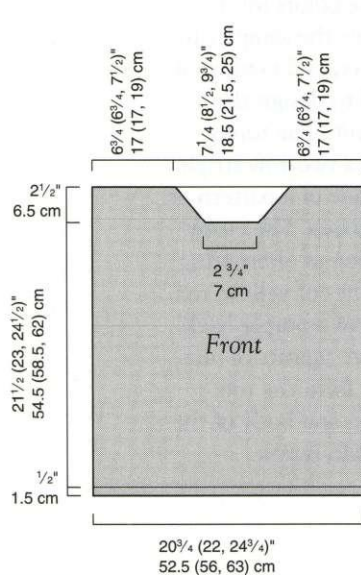
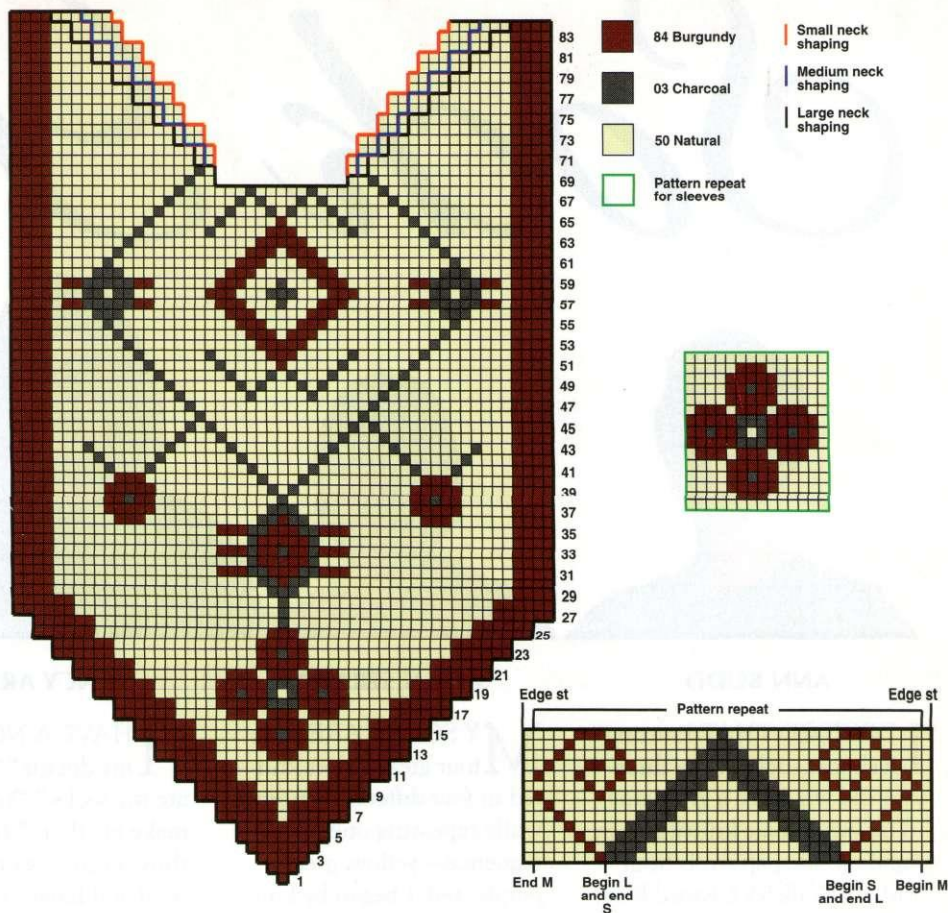


end of row. Following chart, work neck decreases as indicated. BO rem 31 (31, 34) sts on each shoulder.

•**Sleeves:** With gray, CO 45 sts. Work 4 rows garter st. Change to MC and k1, work Sleeve Border Chart over 42 sts, ending with k2. When chart is complete, work 4 rows St st in wine. Change to MC and work Basketweave Pattern, inc 1 st each edge on next and every 4th row 20 (19, 19) times, then every other row 0 (5, 8) times—85 (93, 99) sts, and working new sts in established pattern. Work until piece measures 17 (18, 19)" (43 (45.5, 48.5) cm). BO all sts.

•**Neckband:** Sew shoulder seams. With RS facing, MC, and smallest circular needle, beginning at left shoulder seam, pick up and knit 15 sts to front neck edge, k13 sts on holder, pick up and knit 15 sts to right shoulder, pick up and knit 33 (37, 45) sts along back neck edge—76 (80, 88) sts. Join. Work 2x2 Rib until neckband measures 2½" (6.5 cm) from pick-up rnd. Change to medium circular needle. Continue in 2x2 Rib for 1½" (4 cm). Change to largest circular needle. Continue in 2x2 Rib for 1" (2.5 cm). Change to medium circular needle and gray and [k1 rnd, p1 rnd] twice. BO in knit.

•**Finishing:** Set in sleeves. Sew side and sleeve seams matching pattern. With gray, make I-cord about 32" (81 cm) long. Beginning at shoulder, sew I-cord to front around the center motif, positioning the cord two sts away from the wine sts. Fasten the cord in place at shoulder seams. ∞



### YARN SWAP



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# Sock Talk



ANN BUDD

I DECIDED THAT knitting a slipper sock for my three-year-old would be a great way to try out mosaic knitting. The small mosaic pattern is from Barbara Walker's *Charted Knitting Designs: A Third Treasury of Knitting Patterns*. The yarns are Plymouth Galway and Mountain Colors 4/8's wool. Not wanting to be left out, two-year-old twins demanded that they get slipper socks, too, which gave me the opportunity to explore the pattern in different color combinations and stitch patterns and to try different ways of attaching the soles to the socks. If I were to knit another pair (no, I'm not expecting another child), I would work the pattern stitches in garter stitch against a stockinette-stitch background.

SUSAN STRAWN

MY SOCKS ARE about four great colors knitted in four different patterns while repeating one color sequence—yellow, green, purple, red. I began by knitting an experimental sampler in stockinette stitch to see how the colors interacted. I gave the sampler to my cat, Max, and used what I'd learned to design the sock as I knit. The top of the sock is a two-row stripe on either side of a pattern of colored squares. The cushy heel has rows of alternating single stitches of yellow, red, and green on a purple background. Five repeats of one-row stripes form the toe. The ribbing and body of the sock are plain purple.

NANCY ARNDT

"I HAVE A NOTE from my doctor." "My dog ate my socks." "You can't make me do it." None of those excuses worked. I tried and have since been transferred to the "Good Intentions" department.

MARILYN MURPHY

WHITE/BLACK. Yin/Yang. I always like to look at both sides of an issue before reaching a decision, hence the cable in the middle bringing both sides of the sock together. I was inspired by an old photo to do slipper socks—the thin ankles were crossed and the feet were pointed down oh so fashionably. Knowing that my feet could never look so dainty, I chose Tahki's "Sable," an angora and wool blend, so that at least they would feel warm and luxurious.





The Interweave Knits staff members were given two patterns—one for a basic slipper sock and one for a basic sock. We were asked to choose one and do what we would with it. Here are the results. (If you do not have a basic sock or slipper sock pattern and would like the ones we used, send a SASE to Interweave Knits, 201 East Fourth Street, Loveland, Colorado 80537-5655.)



VICKI MATTHEWS

THESE slipper socks are for my mother who just survived a long Vermont winter and an even longer spring. I have always liked the look of the woven-stitch, so I decided to use it for the cuff, which I knitted to 5½" (14 cm) on double-pointed needles. After knitting the heel flaps, I switched to straight needles for the foot. The heel and foot are done in stockinette stitch. The Cleckheaton 8-ply crepe yarn is wonderfully soft on the feet.

JUDITH DURANT

MY HUSBAND loves the mountains and often drags me out for long, trying treks to high altitudes. I try to be a good sport about it but thought a really sensuous pair of socks would help my demeanor. Not uncharacteristically, I took the lazy knitter's approach to color. (There are those among you who would not consider these "colors," but they go with my wardrobe.) I used a simple three-color slip stitch pattern for the leg. I chose Grignasco Nature 50% merino wool, 50% alpaca, and can't begin to describe how soft and luxurious it feels on my feet. My very large feet. (I knit loosely on size 5 needles.)

JILLIAN MORENO

O KAY, first I have to confess that I watch way too many movies. Why else would I design socks based on a film? These socks were inspired by *The Secret of Roan Innish*. I chose the Aran patterns because to me they depict what was important in the film. The braids represent the waves of the ocean; moss stitch the fishing nets with which the family has earned their living for centuries; and the bobbles the magical seals who reunite the Keneally family in a relentless and unique way. Rent the movie, you'll understand.

LINDA LIGON

THINGS I love include, but are not limited to: cozy socks, two-color knitting, "Ode to My Socks" by Pablo Neruda. Things I despair of but do not necessarily change: leaving projects unfinished, knitting off-gauge. Hence my somewhat snug unfinished poetry sock(s).

If I had used gossamer thread and #0000 needles, my socks could have said, "beauty is twice beauty and what is good is doubly good/when it is a matter of two socks made of wool in winter." Since they are made of sport yarn on #4s, I settled for "my feet were honored in this way/by these heavenly socks."

The background color is a ragg yarn so that the black lettering yarn doesn't show through where it's carried inside. The dab of red is for its own sake and because these are boot socks. Carrying the black yarn with one hand and the ragg yarn with the other, knitting Continental and English in turn, makes the few rows of charted work tolerably speedy.





# CONNECTIONS

DEBORAH PULLIAM



The Early Knitting History Group (EKHG) began in 1993 through the efforts of Montse Stanley. During the past two years, this informal group, made up of professional textile scholars, curators, and enthusiasts of pre-seventeenth-century knitting, has met in England six times for lively discussion and debate.

Members recently met in Manchester, England, in conjunction with the Manchester Medieval Textiles Project to network with scholars working on the project and a similar one in Terrassa, Spain. In addition, they spent considerable time discussing the definition of knitting and classification of the various forms of knitting, nälbinding, sprang, and other forms of finger weaving. Not surprisingly, this diverse group could not agree upon a single definition.

In the interest of cataloging existing antique textiles, researchers at the

University of Manchester presented a database that indexes every known British textile from the Anglo-Saxon and Viking period (A.D. 450–1000). Researchers from the Terrassa Textile Museum in Spain announced the beginnings of a similar database of Spanish textiles held in museums, knitting machinery, and a listing of Spanish needlework enterprises. Eventually, their database will allow scholars to look at and even compare computer images of items held in different collections.

Of course, this led to enthusiasm for creating a database of all existing early knitted pieces worldwide. Because there are so many related structures that might be included in such an extensive database, the participants were forced to address the question of how to define knitted structures. Aware that different cultures use different words to describe the same techniques and that even simple translations of words can add to the confusion, the members face a daunting task.

The EKHG plans to meet again in London in the spring of 1997. For more information about EKHG in the United States, send a SASE to Deborah Pulliam, Box 667, Castine, ME 04421. ∞

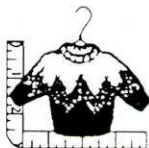
*Deborah Pulliam is a freelance writer and lives in Maine. Her idea of a good time is going to the British Isles and looking at old stockings.*

## 5 Knitting Pattern Books

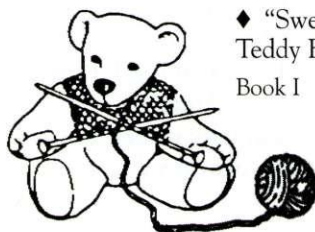
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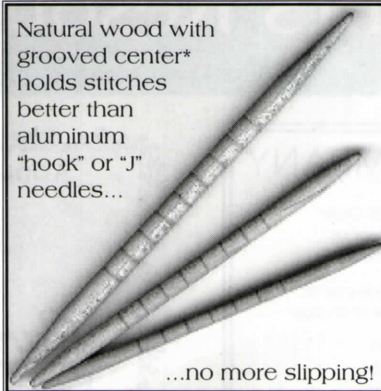
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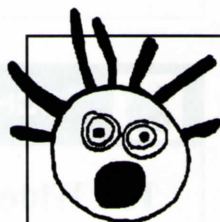
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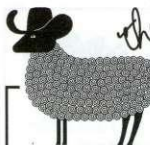
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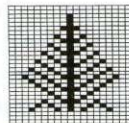
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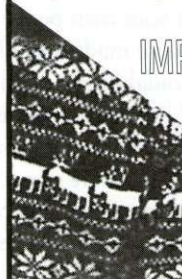


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# RAVELINGS

MEG SWANSEN



## Knitting by the Seat of My Pants

**T**HE CONCEPT of being a designer and having a staff of knitters poised to execute my ideas sounds idyllic. However, my designs cannot coherently be transmitted to another knitter until the knitting part is finished. I call my method “knitting by the seat of my pants” because I may have a basic flight plan when I cast on, but only a rudimentary idea of where the design is going. My best ideas occur to me as I am knitting; something about the motion of my hands seems to set my brain in gear.

Not being enamored of useless bits of knitting, I obtain a gauge and check for color compatibility by knitting a cap or a sleeve, or even launching directly into the body (remaining spiritually prepared to rip). Most of my designs are worked from the lower edge, so I may cast on invisibly, and then choose the best edge treatment and adjust the final length after the garment is finished. Generally speaking, the main shaping excitement is around the yoke/armholes/neck area and I can cogitate about that section—changing my mind many times over—as I am working up the body.

Design abilities increase in direct proportion to mastery of techniques. Once you are confidently in command, you can ignore the Knitting Bullies who love to tell you that “you’re holding your needles wrong,” or “that’s not the way you’re supposed to do that.” I do not believe there is any “wrong” in knitting. If you are getting the results you want, you are doing it right. We should never turn a deaf ear to new methods, but remember that useful suggestions usually come as just that—suggestions, not didactic criticism.

Over the years, I have bartered sweaters with other craftspeople, including a number of potters. They are easy to strike a barter with because they are usually shivering in an unheated potter’s shed and will most likely greet the prospect of a handknitted woolen

sweater with a glad cry. On several occasions I have witnessed perfectly beautiful bowls and cups smashed by their creator because the glaze had done unexpected things in the kiln. It didn’t “come out right.”

I think this attitude should be held to a minimum when it comes to knitting. There are times when you must rip, but if in following a pattern you inadvertently jog a stitch or two from the color chart, and your result does not match the beautiful photo, do not assume that what you have done is *wrong*. It may even be *more* beautiful than the original. The trick is to divorce the mental image you began with and look objectively at what you have produced. Your repeated “mistake” may indeed be a unique and lovely new design—even a breakthrough. If it pleases you, it is “right.”

I recommend that you never confess to a mistake. If you have made an error that will glare at you each time you look at the garment, rip it out and re-knit it for your own peace of mind. However, if you’ve made a small fudge, or an unavoidable one, either don’t mention it at all or point it out as a Design Feature. . . after all, attitude is everything.

The more you follow your own ideas, the more you will realize that knitting is power. There is precious little over

which one has total control; at least your knitting is your very own. You may pick and choose which features of a printed design to use and which to eschew. Select colors and fiber that appeal to you. Play with the numbers to make it work; transpose flat knitting into circular, or vice versa. You need take orders from no one. This subversive aspect of knitting appeals to me strongly.

The key to achieving knitting power is, of course, knowledge. This is nothing new, and it applies to all aspects of life, to all the arts, and to every imaginable skill from bread-baking to rocket science. (Being a bread baker, I do not consider that activity menial.) It is the accumulation of techniques that permits you to soar creatively and gives you the total freedom to realize your own ideas.

A finished garment is made up of countless little tricks, dodges, and decisions that only the knitter is aware of, techniques employed simply for pleasure. For example, no one will ever stop you on the street and exclaim in awe and admiration how cleverly you caused your sleeve increases to mirror each other. You knit to please yourself, and the fact that you end up with a beautiful and useful product is an added bonus.

Since handknitting is nearly always portable, you can keep projects at your elbow for a quick and refreshing knit when necessary. Traveling with your knitting, whether vacationing to exotic places or traveling through life from your knitting chair in the living room, makes the finished item a record of your journey—each garment has its own story.

But the best part is that you will **never, never** learn all there is to know about knitting. It is a living, breathing craft that is constantly changing and evolving. There is always something new to explore. Isn’t it wonderful? ∞

---

Meg Swansen is an obsessive knitter who owns Schoolhouse Press in Pittsville, Wisconsin.



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