

INTERWEAVE

SUMMER 1997

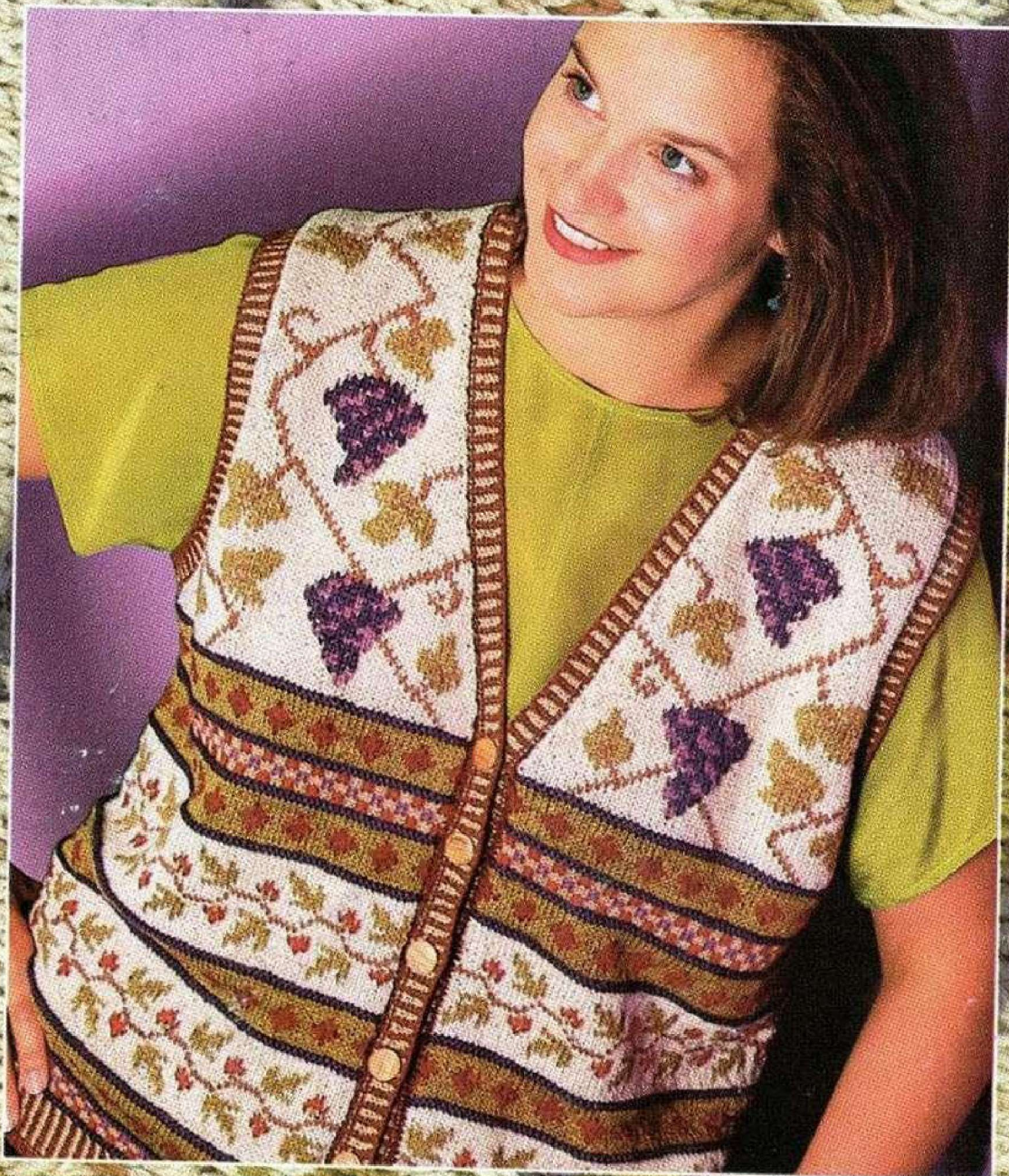
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INTERWEAVE

Knits

BEYOND THE BASICS

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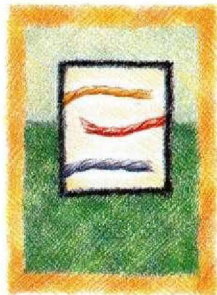
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STRANDS

FROM THE EDITORS



HAVEN'T YOU HEARD? "Nobody knits in the summer." Ha! That's what *they* think. It's true that many of us live in climates that may make knitting Aran sweaters or mohair afghans in July a bit uncomfortable. But do we abandon our beloved craft just because the mercury rises? For most of us, the answer is no—we simply stay inside with the air conditioning. Or we have small projects to take on picnics or in the car during road trips. Or both.

For this issue, we've put together a collection of projects to distract you from what you may feel you *should* be doing, and keep you focused on what you *would* be doing: knitting. Along the way, we've wandered into what for some of us were previously uncharted territories: natural dyeing and bead knitting.

In the next Knits

Aran

including an Alice Starmore cardigan from her new Interweave Press book *Alice Starmore's Aran Knitting*

Texture

including a Talisker cardigan and tam by Nancy Bush

Color

including a vest and socks by Roxana Bartlett from her forthcoming Interweave Press book about creative use of color with slip stitches

Nancy MacDonald's article "Nature's Palette" provides the basics of natural dyeing. Using her methods, you can capture the beauty of a summer garden and create sumptuous yarns to knit with all year long. Nancy dyed the yarns for Astrid Holm's "Grapevines-in-the-Round Vest" featured on the cover. Marilyn held a natural dye session with some neighborhood children and shares "A New Way to Teach Kids to Color". And check out Michele Wipplinger's story on naturally-dyed nettle shawls from Nepal. Of course, if you're not inclined to do your own dyeing, there are many commercially-dyed yarns that simulate botanical colors.

Theresa Williams had no idea what she would start here at Interweave Press when she sent her books in for review. (See Product News, page 49.) Judith and technical editor Ann Budd each knit up one of Theresa's pendant bags and the trend was set—soon nearly everyone was knitting away on size 0000 needles, sliding tiny little seed beads up along the way. Now that we've learned the requisite skills, we're ready to delve into the extraordinary heirloom projects pre-

sented by Barbara Scoville. And Judith was so inspired by the vintage items belonging to Kaethe Kliot that she worked out a simple beaded baby bonnet. (She started with big ideas, but after several do-overs came up with a do-able.)

And for more summer knitting pleasure, we've included classic garments of cotton and silk—a joy to hold when it's 102° in the shade! Just remember: autumn, winter, spring, or summer, *If you want it, you can knit it.*

Judith Durant

Marilyn Murphy



*This is but a sampling of the beaded bags created by the Interweave Press staff using a pattern from Theresa Williams's book *Bead Knitted Pendant Bags*.*

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 INTERWEAVE PRESS

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CABLES

LETTERS FROM OUR READERS



Your magazine would be the perfect format to feature some unusual techniques like knitting from the collar down (great when adjusting body and sleeve lengths since the wearer can try it on) or knitting cuff to cuff for vertical stripes. I'm sure there are many more ideas out there. Inspire our creativity!

Christine Ticknor
New Haven, CT

The Fall issue will have some features you'll love—Wendy Keele's mosaic jacket is knit from cuff to cuff and Beth Brown-Reinsel's Aran pullover is knit from the top down.

I compliment you on your addition to the world of knitting literature, as I find most interesting the stories behind the knitting. Knitting patterns are readily available, but it is the stories of the patterns and the knitters behind them that really add life to this wonderful field.

Myrna Stahman
Boise, ID

I would like to add to your list of knitting camps the one I attend each summer—Moontide Knitting Retreat with Sandy Terp. This year we will be doing an in-depth study of lace techniques. We spend a full week at a cabin community in Wellfleet, Cape Cod. There are two sessions, May 31 and June 7. Sandy's address is 2804 Fretz Valley Rd., Perkasie, PA 18944, (215) 795-0345. My husband always gets a funny smile when he explains to people that he is sending his wife to camp for a week. I heartily recommend camp to all knitters.

Gaye Lowe
Milford, NJ

I have recently purchased a copy of *Interweave Knits*. I thoroughly enjoyed this issue although I do not hand knit. As a machine knitter, I would like to request that you consider including some articles and patterns on this form of knitting. I was glad to see such detailed schematics; they are easy for a machine knitter to use when only hand knitting instructions are given. As a Canadian, I was relieved to see the metric measurements so I do not have to recalculate.

Eileen Montgomery
Burlington, Ontario

We welcome your comments and questions. Write to Cables, Interweave Knits, 201 East Fourth Street, Loveland, CO 80537-5655; fax (970) 667-8317.



Glossary

Abbreviations

BC	back cross
beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
FC	front cross
foll	following
g	grams
inc	increase; increasing
k	knit
k tbl	knit through back of loop
k2tog	knit two stitches together
knw	knitwise
LC	left cross
LT	left twist
m	marker(s)
MC	main color
mm	millimeters
M1	make one
p	purl
patt(s)	pattern(s)
pm	place marker
pss	pass slip stitch over
p2tog	purl two stitches together
pw	purlwise
RC	right cross
rem	remaining
rep	repeat
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
RT	right twist
sc	single crochet
sk	skip
skp	sl 1, k1, pss
sl	slip
sl st	slip stitch (sl 1 st pw unless otherwise indicated)
ssk	slip, slip, k 2 sl sts tog
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	instructions that are to be worked as a group a specified number of times

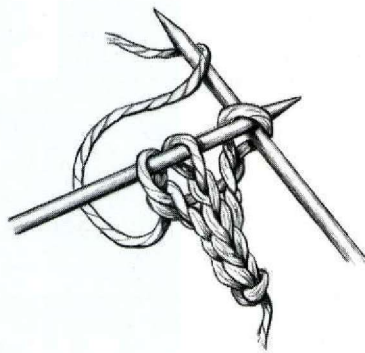
Knitting Gauge

To check gauge, 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.

I-Cord



Cast on 3 sts. *Without turning the needle, slide the sts to other end of the needle, pull the yarn around the back, and knit the 3 sts as usual; rep from* for desired length.

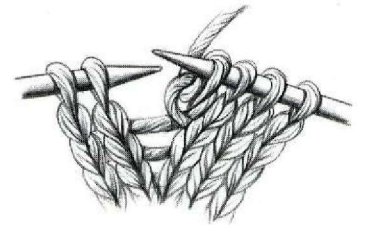
M1 Increase



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

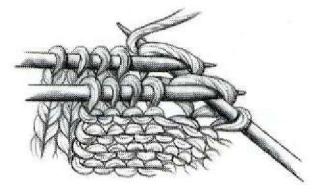


Slip the lifted loop, twisting it onto the left needle.



Knit the lifted loop through the back of the loop.

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.

Long-Tail Cast-On

Make a slip knot and place it on the right-hand needle, leaving a long tail. Place the thumb and index finger of your left hand between the two threads. Secure the long ends with your other three fingers. Hold your hand palm up and spread your thumb and index finger apart to make a V of the yarn around them. You have four strands of yarn, 1, 2, 3, and 4 (figure 1).

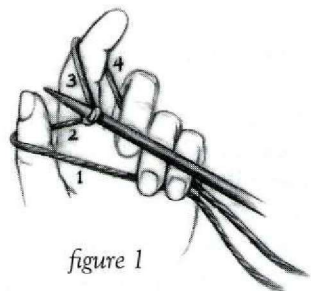


figure 1

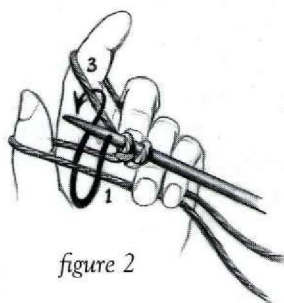


figure 2

Place the needle under strand 1, from front to back. Place the needle over the top of strand 3 (figure 2) and bring the needle down through the loop around your thumb (figure 3). Drop the loop off your thumb and, placing your thumb back in the V configuration, tighten up the resulting stitch on the needle.

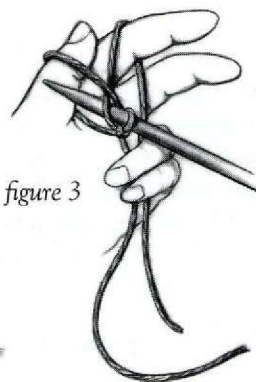


figure 3

OOPS!

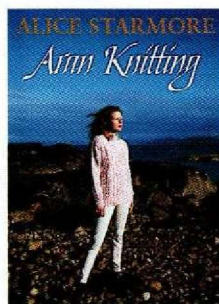
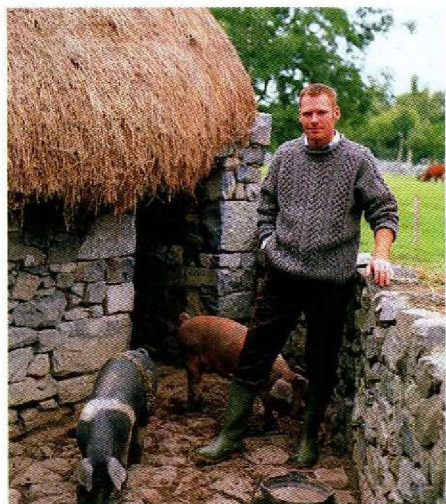
Corrections to the Spring '97 issue:

- **Hollow Oak Cardigan (page 58):** The charted pattern (page 60) should repeat over Rows 1–20. The set-up row should *not* be repeated. Row 3 of the Lace Edging should read K2, (k1, p1, k1) in yo of previous row, yo, sl3, p1, p3sso, k8.
- Our apologies to Medrith Glover and Karen Yaksick for misspelling their names in our list of **1997 Knitting Camps (page 61)**.
- **The 1 × 1 Rib Cast-On (page 12)** in Dorothy Ratigan's "Beyond the Basics" column can be seen in the video *How to Knit Socks for Hand and Machine Knitters With Leslye Solomon*, 1995, for which Dorothy was technical consultant.
- If you have questions regarding the **Rainforest Pullover (Fall '96 issue; page 30)**, please call or write us for further clarification.

Interweave Press is pleased
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To order *Aran Knitting*, call Unicorn Books and Crafts at
800-289-9276, Dept. IWPK. Available in June.

Nature's Palette

THE BASICS OF NATURAL DYEING

Nancy MacDonald

THE ALLURE

Some people say, Why go to all the trouble of dyeing yarns with natural materials when so many beautiful commercially-dyed yarns are available? I say, Using natural dyes in today's world of "techno-feats" is particularly gratifying for a variety of reasons.

First, the process itself is pleasing; delightful scents, evolving colors, and a sense of awe accompany each dyepot. Much like cooking, you can start with a recipe and then "doctor it up" as you like—add a pinch of this, a dab of that.

When dyeing, I feel connected to the past. I think of dyers and artisans of medieval times, of aboriginal women bringing color to their world, and of Appalachian settlers making use of the beauty of nature around them.

Working with natural materials also enhances my awareness of the environment as a whole. I make a mental note of a patch of goldenrod I glimpsed along the roadside, and I wonder what color joe-pye weed (or any other plant that happens to catch my eye) will make.

Natural dyes yield beautiful and complex colors that look great with one another. Each color is unique according to the minerals in the soil where the plant grows, the parts of the plant used, the mordant selected, the mineral content in the water, and even the container and utensils employed in the process.

THE PROCESS

In a nutshell, the process consists of three steps: preparing the dye, preparing the yarn, and dyeing the yarn. To prepare the dye, gather or purchase dyestuff (leaves, bark, roots, stems, flowers, sawdust, extract, powder, etc.) and boil it in water to extract the dye, then strain the material from the dye. To prepare the

yarn, wind it into skeins for ease of handling, wash out any dirt, oil, or wax, soak it in a mordant, and rinse well. To dye the yarn, heat it in the dyepot and adjust the color if desired by adding minerals or by changing the pH level with ammonia or vinegar. (Ammonia will shift color toward blue, while vinegar will shift toward reddish-orange.) Remove the yarn when the color's right, rinse well, and hang to dry. The process can be as simple or as complicated as you wish.

DYESTUFFS

Most organic materials will yield some type of color when boiled and strained and applied to mordanted yarn—yellow is the most common color. Experimentation can be fun, but several books will help you choose a palette to suit your every whim. (See sources.)

My favorite dyestuffs are brazilwood and cochineal for reds, osage orange and fustic for yellows, cutch for browns, logwood for purple, and indigo for blue. They are all excellent in light-fastness and wash-fastness and are sold in a variety of forms. It's lots of fun to experiment with new dyestuffs, to over-dye colors on top of each other, and to add ingredients that make changes within the same dyepot! With natural dyeing I usually just enjoy the process and take a "what if" attitude rather than try to achieve a certain color. This approach is a lot of fun and yields some very interesting results!

SAFETY GUIDELINES

The most important safety considerations for dyeing are these: **do not use cooking vessels for mordanting or dyeing yarn and do not mordant or dye yarn in the kitchen** unless you are using known nontoxic dyes such as turmeric, saffron, onion skins, red beet juice, tea,

spinach, red cabbage, or cochineal with a nontoxic mordant such as vinegar.

Use a face mask if using fine powders, work in a well-ventilated area, always wear rubber gloves, and never mordant while eating, drinking, or smoking.

Careful attention must be paid to the disposal of dyestuffs, and I try to use the most environmentally-friendly products possible. Alum (sold in garden supply stores) can be either flushed down the drain with water or poured onto acid-loving plants (like azaleas). Iron and tannins should be diluted and poured down the drain. Tin and copper salts are more toxic than alum, iron, and tannin, and are usually used in small amounts. They should be diluted and disposed of in a hole in the ground and covered with soil away from gardens, wells, septic tanks, and places where children and pets play. Dye-baths should be poured down the drain with water or poured on the ground away from gardens. If a mild acid (like vinegar) has been added, it should be diluted with water, then poured down the drain. If you have a septic tank, do not pour any mordant chemicals down the drain because they may upset the fragile chemical balance necessary to the tank's function.

Finally, be careful around any heat source, hot water, steam, or fumes to avoid burns and inhalation of toxins.

EQUIPMENT

I like to do my dyeing outside under our carport. I use a large, one-burner camp stove and stainless steel pots. I buy the four- to five-gallon inexpensive kind, and am careful to keep liquids away from the rivets on the handles because I don't think they are stainless. I use the pots for scouring, dyeing, and heating water. I use plastic trash cans for mordanting, rinsing, and holding anything that's

heated to 140°F or less. Enamel pots chip easily and may cause rust spots on your yarn. Copper and iron are fine, but the color will be affected (iron will dull color, copper will add a greenish tint), and aluminum is okay as long as you mordant with alum. (Aluminum contains alum so will not alter the color.) You can treat up to a pound of yarn in a four- to six-gallon container.

Additional equipment may include: notebook, pen, detergent, paper towels, trash can, wooden dowels and stirring spoons, plastic measuring spoons, glass or plastic measuring jars or cylinders, stainless or plastic strainer, thermometer with handle or string, gram or ounce scale, pH paper, plastic clothesline or rack, plastic jugs for storing dyes, mortar and pestle or coffee grinder, extra plastic pails for rinsing, apron, masking tape and pen for labeling. And don't forget rubber gloves and a face mask.

I keep all my dye equipment in a plastic laundry basket on the porch and each pot is marked "No Food" in permanent black ink.

YARN PREPARATION

I always write copious notes prior to mordanting and dyeing so that I can refer to them later. I write out exactly what I plan to do, record the specifics of each skein (weight, fiber content, mordant), and number them for easy reference. I label each numbered skein with a permanent pen and masking tape attached to cotton ties. You don't have to do all this, of course. You can just "go for it" and enjoy what you get!

Wind a skein suitable for your size pot. Scouring, mordanting, and dyeing should be done in a pot that will allow plenty of room for the skeins to move freely in the liquid. I usually try to order my yarns in 100-gram skeins for use in a five-gallon pot.

Tie a piece of cotton string loosely around the skein at a place that includes the tail ends of the skein yarns. Then at one-fourth intervals around the skein, make a double loop tie that divides the skein in half with a knot. A 1" x 6" cotton strip tied into a loop on your first tie will provide a handy carrying strap and will identify the ends when it's time to

wind your skein into a ball.

SCOURING

If your yarn is well scoured, you're more likely to have evenly-dyed, rub-fast, and light-fast yarn. For every pound of wool, add to hot (120 to 140°F) water one tablespoon of Calgon water softener and one to two tablespoons of Ivory Liquid. Try to do everything gradually and gently. Extreme temperature change and friction or agitation will cause felting. When stirring, adding liquids, or dissolving ingredients, it's a good idea to lift the yarn out of the pot with a large wooden dowel. After scouring, allow the wool to sit for two hours at least, overnight if possible. Pour off the solution and repeat the process if the yarn is still dirty or greasy. Without pouring water directly on the yarn, rinse gently in water the same temperature of the solution at the time of removal. This process prevents felting.

For every eight ounces of silk, use four gallons of water and one to two tablespoons of Ivory Liquid. Heat to simmer (190 to 200°F) and keep at that temperature for thirty to sixty minutes or until the silk no longer feels slimy. Remove, cool, and rinse thoroughly.

If you are going to mordant after scouring, leave the skeins wet. The mordant is absorbed into the fiber more evenly this way.

MORDANTS

Alum (aluminum sulfate or potassium alum) is the safest mordant to use, tannin is the next least-toxic, followed by iron, tin, copper, and chrome, which is the most toxic and hardest to dispose of safely. There are a few dyes that need no mordant, like indigo and cutch, which are referred to as "substantive" dyes.

Since I prefer to use natural dyes on wool and silk, I will describe methods for treating these fibers.

To mordant one pound of wool, dissolve five and a half level tablespoons of potassium alum (use a little less in each case if using aluminum sulfate) in four to six gallons of warm water. Then dissolve ten level teaspoons of cream of tartar into that solution. Wet the scoured skeins of yarn with clear, warm water until soaked through. Gently squeeze out excess water,

and place the yarn in the mordant solution. Heat to simmer (190 to 200°F) and maintain at this temperature for at least an hour (preferably two), occasionally stirring gently. Allow the yarn to cool in the mordant pot. Remove from pot and squeeze gently.

If dyeing immediately after mordanting, rinse thoroughly. If not, allow the wool to dry in a cotton pillowcase over several days without rinsing (the mordant will continue to do its job). Rinsing prior to dyeing is essential, however.

To mordant one pound of silk, dissolve eight to sixteen ounces of potassium alum in three gallons of hot water. Allow the water to cool and add the wet, scoured silk. With gloved hands, gently work the solution through the silk, then allow it to sit in the solution for several hours. Remove, squeeze carefully, and allow the yarn to nearly dry. Repeat this process if deep colors are desired and rinse prior to dyeing.

For hanging skeins of wool or silk to dry, I always use plastic clothesline because it will not absorb dye and can be cleaned easily. I reuse my mordant solutions so that when it's time to dispose of them I know there is relatively little chemical left in the solution. Although diluted mordant solutions require longer soaking periods and will produce lighter shades, I have left mordant solutions on the porch for months at a time and have reused them with good results after heating and stirring. Keep in mind, the better the mordant process, the better dye results you'll have.

Additives like copper, iron, tin, ammonia, vinegar, and chalk may be used to alter colors in the dyepot. You can use them in the pre-mordant process or you can add them directly to the dyebath after first dissolving and diluting them. Both methods are effective, but I prefer to add the agents to the dyebath so I can see the colors change. I usually take a small amount of additive and dissolve it in two or three cups of warm water, put it in the pot (after removing the yarn with a dowel), stir, and wait to see what happens. Generally, copper adds a greenish tint, iron dulls colors, tin brightens colors, and vinegar and chalk have different effects depending on the dyestuff.



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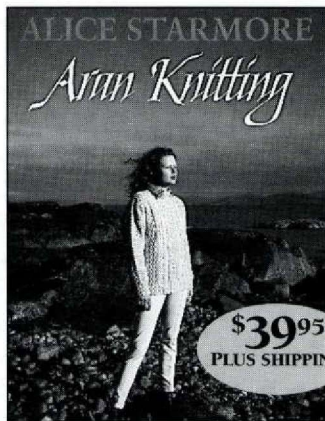
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Here are the mordant-dye combinations I used for the yarns in the Grapevines-in-the-Round Vest designed by Astrid Holm (see page 11):

red	alum pre-mordant, Brazilwood dyebath
purple	tin pre-mordant, Logwood dyebath, ammonia added
brown (dark and medium)	no pre-mordant, Cutch dyebath, copper added to dyebath in diluted form
beige	no pre-mordant, Henna dyebath, alum after-mordant
lavender	alum pre-mordant, dyed in remaining purple dyebath
pink	alum pre-mordant, weak Cochineal dyebath
olive green	alum pre-mordant, Old Fustic dyebath, iron added in diluted form to dyebath



DYEING

Methods of extracting color from dyestuffs vary, but essentially the material is soaked, heated or boiled for about twenty minutes, and strained off. The color is in the “liquor” that remains. For vibrant colors I boil and strain two or three times. If the dyestuff is in the form of sawdust or chips, soak it overnight prior to extraction. Extracts and powders usually just need to be dissolved and heated. Roots and cochineal bugs should be ground, then dissolved and boiled.

Once the yarn is scoured, mordanted, and rinsed, it is ready for the dyepot. The more concentrated the dyepot, the deeper the color. I dye all my yarn for a one-color project at one time so that the color saturation is fairly even, although there will probably be slight inconsistencies; this is what makes naturally-dyed things so special! Stir the yarn frequently and bear in mind that the final color will be one or two shades lighter when it dries. When you like the color, carefully remove the skeins, squeeze out the excess moisture into the dyepot, and wash

gently in a different container with Orvus paste, a plant-based neutral soap, or Joy dishwashing liquid. Be very careful not to felt your wool! Rinse well, soak for fifteen minutes in a little white vinegar and clear water, and rinse again. Dry on a nonabsorbent clothesline or rack.

EXPERIMENT AND HAVE FUN

You can get as simple or as complex with the dyeing process as you want. Just keep safety your number one priority. Naturally-dyed projects seem to have an energy of their own and their beauty is worth the extra effort.

Try your hand at natural dyeing, it's fun, interesting, and addictive! You can experiment with plants around your home (marigolds and goldenrod are easy and produce pretty yellows) or purchase dyestuffs from suppliers. Either way, your yarns will vibrate with living colors from the bounty of Mother Nature!

FURTHER READING

Nature's Dyepot—A Resource Guide for Spinners, Weavers, and Dyers by

Bobbie McRae, published by Fiberworks Publications, is a good guide for plants, seeds, dyestuffs, mordants, supplies, and bibliographies.

Most of the information presented here comes from Jim Liles's *The Art and Craft of Natural Dyeing—Traditional Recipes for Modern Use*, published by the University of Tennessee Press. His methods are clear, comprehensive, and reliable.

I like looking at the color ranges in Rita Buchanan's *The Dyer's Garden* published by Interweave Press. John and Margaret Cannon's *Dye Plants and Dyeing*, published by Timber Press, has beautiful renderings and good botanical references. If you can find a copy of *The Art of Dyeing in the History of Mankind*, by Franco Brunello, you'll find a fascinating account of dyeing from prehistoric to modern times. ∞

Nancy MacDonald owns Sweetwater Yarns & Handwovens, a retail store in Brevard, NC. Nancy mastered her weaving and dyeing skills while earning an Associate of Arts in Production Crafts Degree from Haywood Community College in Clyde, NC.

Grapevines-in-the-Round Vest

Astrid Holm

THE COLORFUL PATTERN in this vest is worked in a combination of knitted-in color stranding (Fair Isle) and duplicate stitches added after the knitting is complete. The vest is worked in the round up to the armholes, making for easier color stranding. Extra stitches are worked in a striped color scheme. This steek is cut open later to form the front opening. Don't be afraid to cut—the garment won't fall apart.

Silk and silk-wool blend yarns were naturally dyed for this vest using the dye recipes and procedures detailed in Nancy MacDonald's article "Nature's Palette" on page 6. The fine yarns were doubled or tripled as needed to achieve the correct gauge. If you're not up to the dye challenge, a commercial yarn alternative is given.

Finished Size: 42 (46)" (106.5 (117) cm) bust/chest circumference, buttoned. Vest shown measures 42" (106.5 cm).

Yarn: Henry's Attic Soie Naturelle Petite (used double) (100% silk; 2700 yd/lb (4940 m/kg)): natural, 400 yd (366 m). The Silk Tree 2-Ply Bourette (used double) (100% silk; 4650 yd/lb (9350 m/kg)): olive green, 350 yd (320 m); beige, 250 yd (229 m); dark brown and medium brown, 120 yd (110 m) each. The Silk Tree Noil Fleck (used double) (100% silk; 3290 yd/lb (6650 m/kg)): red, 125 yd (114 m). The Silk Tree Silk/Wool Blend (used triple) (50% silk, 50% wool; 4200 yd/lb (8500 m/kg)) lavender and purple, 150 yd (137 m) each. (Yardages are estimates.)

OR

Yarn: Sesia Windsurf (100% cotton; 118 yd (108 m)/50 g): #80 natural (MC), 4 (4) balls; #08 olive green, 3 (4) balls; #45 beige, 2 (3) balls; #201 red, 2 (2) balls; #44 lavender, #97

purple, #91 medium brown, #40 dark brown, 1 (1) ball each.

Needles: Ribbing—Size 2 (2.75 mm): 16" and 29" (40 and 80 cm) circular (cir); Body—Size 4 (3.5 mm): 29" (80 cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions: Marker (m), three stitch holders; tapestry needle; seven 3/4" (2 cm) buttons.

Gauge: 28 sts and 34 rows = 4" (10 cm) in St st on larger needles.

Stitches

Corrugated Ribbing worked in the round:

All Rows: *With dark brown, k1, with beige, p1; rep from *.

Corrugated Ribbing worked back and forth:

Row 1: *With dark brown, k1, with beige p1; rep from *.

Row 2: Work the sts as they appear with the appropriate color.

Rep Row 2 for pattern.

•**Body:** With longer ribbing needles and dark brown, CO 283 (309) sts—273 (299) body sts and 10 steek sts. Place m and join, being careful not to twist sts. Work 2 rnds as follows: 5 sts in St st for first half of steek, 273 (299) sts in k1, p1 ribbing, and 5 rem sts in St st for rem of steek. Then join beige, working body sts in corrugated ribbing and the 10 steek sts in alternating colors in St st, until piece measures 2" (5 cm), inc 21 (23) sts evenly in last row (do not inc within steek sts)—294 (322) body sts (plus 10 steek sts). Change to longer body needle and follow Body chart, working first and last steek st in the main color of each rnd and remainder of steek sts in a striped pattern. On final row of chart, BO 10 steek

sts—294 (322) sts rem. Note: the remainder of the body is worked back and forth. **Shape armholes and front neck:** K68 (73) sts, place 11 (15) sts on holder, k136 (146) sts, place 11 (15) sts on holder, k68 (73) sts. Working each section separately, work neck and armhole decs (simultaneously) as follows: At armhole edges, dec 1 st every row 10 (10) times, then dec 1 st every other row 9 (9) times, and then dec 1 st every 3rd row 3 (3) times, and *at the same time*, at neck edges, dec 1 st every 4th row 20 (21) times—26 (30) sts rem on each front shoulder; 92 (102) sts rem on back. On front sections, work even for 8 (8) more rows—88 (92) rows total—then place front sts on holders. On back section, work even until a total of 84 (88) rows have been worked. **Shape back neck:** K29 (33), place 34 (36) sts on holder, k29 (33) sts. Working the two sides separately, dec 1 st every row at neck edge 3 times—26 (30) sts rem each side.

•**Finishing:** With yarn threaded on a tapestry needle, work duplicate sts as shown on charts. **Join shoulder seams:** BO all shoulder sts tog (see glossary). With yarn threaded on a tapestry needle, sew side seams. **Armbands:** With shorter ribbing needle and dark brown, k11 (15) sts from holder, then pick up and knit 145 (149) sts around arm opening—156 (164) sts. Place m and join. Knit 1 rnd dark brown. Join beige and work k1, p1 corrugated ribbing for 5 rnds. Work 1 rnd dark brown. BO all sts firmly. **Front band:** With scissors, cut steek open between the 5th and 6th sts taking care to cut up the center and not along the edges of the steek sts. With longer ribbing needle and dark brown, and beg at lower right front edge, pick up and knit 97 sts to top of color stranding pattern, 65 (68) sts up to shoulder, 5 sts on back neck, 34 (36) sts on holder, 5 sts on other side of back neck, 65 (68) sts down front to beg of color stranding pattern,



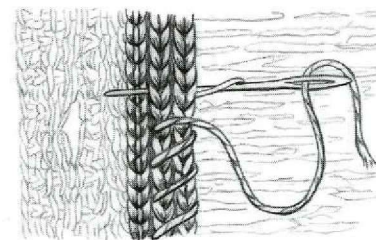
and 98 down to lower left front edge—369 (377) sts. *Note:* Be sure to pick up sts at the edge of the pattern sts, not at the cut edge of the steek; otherwise, you'll have a striped border along the front opening below the armholes. Purl 1 row dark brown, dec 1 st at center of back neck (k2tog). Join beige and work k1, p1 corrugated ribbing for 2 rows. Work 7 buttonholes on next row as follows: beg at lower right front edge, rib 5 sts, *BO 3 sts, rib 12 sts; rep from * 6 more times (7 buttonholes total), rib to end of row. On next row, CO 3 sts over each set of BO sts. Work 2 more rows of corrugated ribbing. With dark brown, rib 1 row. BO all sts firmly. **Steek:** Trim steek

to 2 sts and sew in place using overcast sts and going back over to form cross sts. Sew buttons in place. Weave in all loose ends.

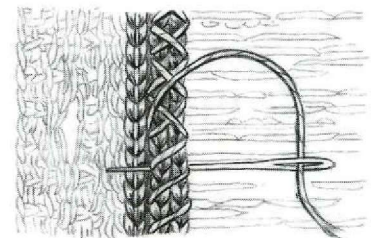
Further Reading

For additional information on Fair Isle and steek technique, see Ann Feitelson's *The Art of Fair Isle Knitting*, Interweave Press, 1996 or Alice Starmore's *Book of Fair Isle Knitting*, Taunton Press, 1988.

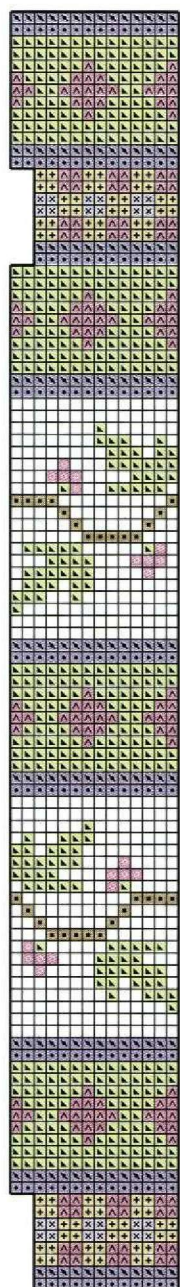
Astrid Holm of Brevard, North Carolina, makes her living as a seamstress for interior decorating. She learned to knit when she was 24 years old and has been hoarding yarn and designing projects to use that yarn ever since.



Sew steek with overcast stitches.



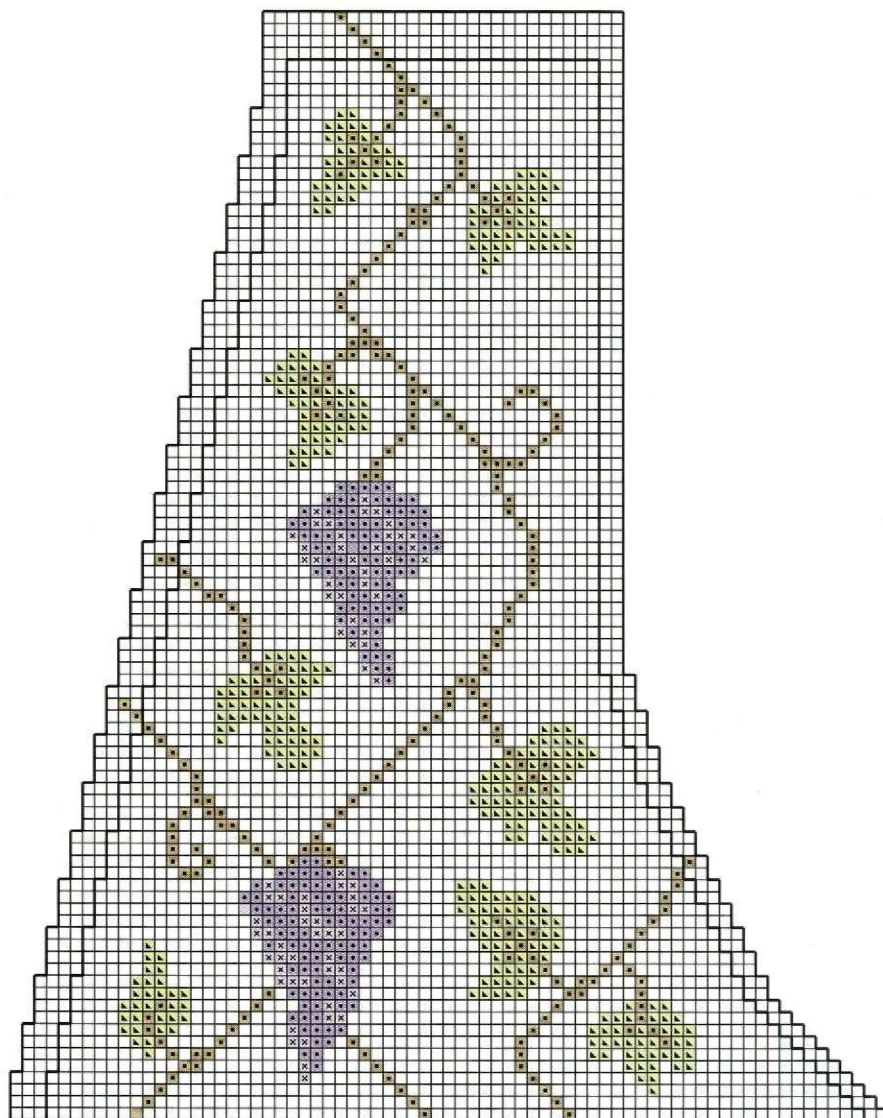
Stitch again to form cross stitches.



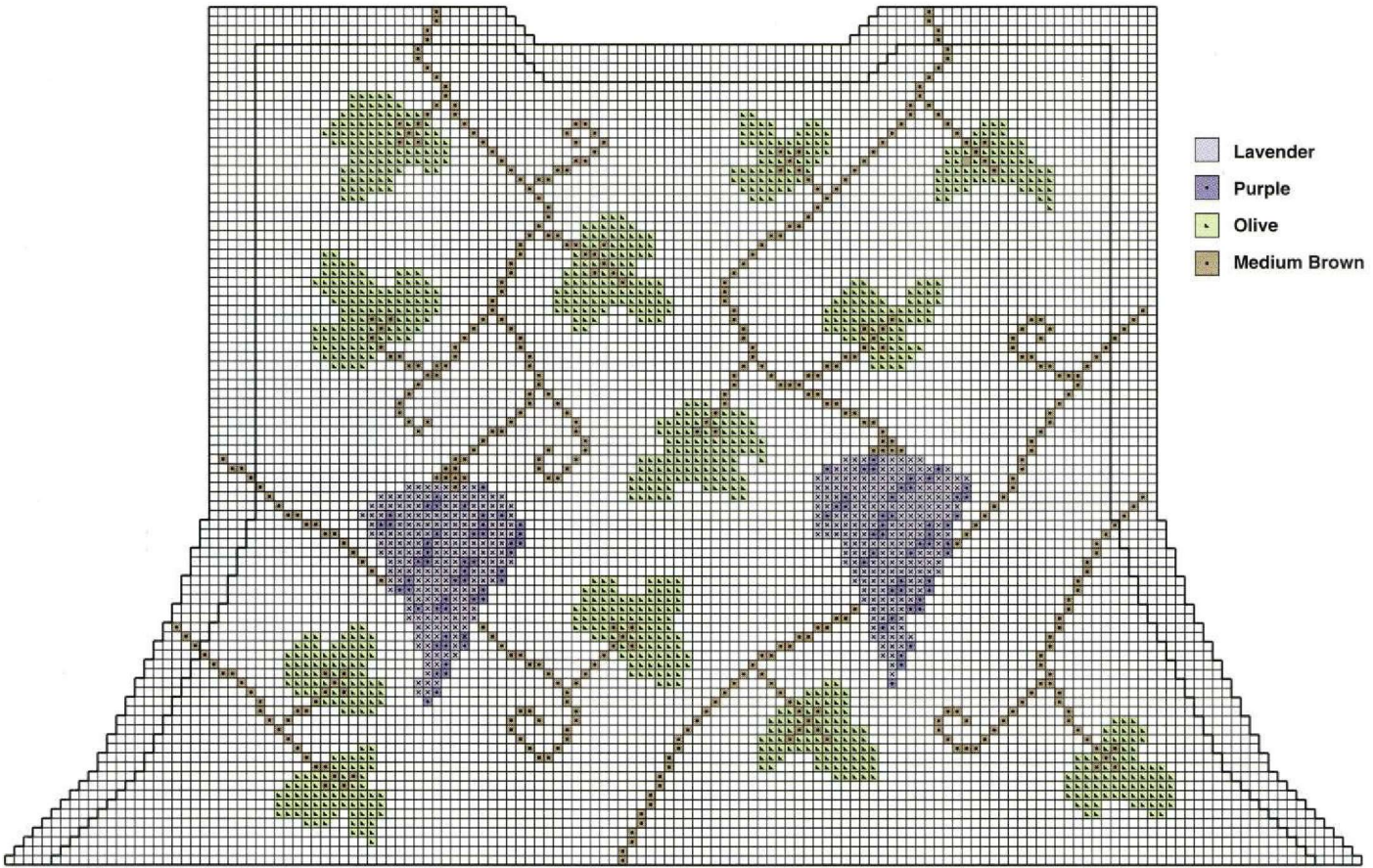
Lower Body

- × Lavender
- Purple
- Purl with Purple
- ▲ Olive
- Medium Brown
- + Beige
- Red
- ⊗ Duplicate st with Red

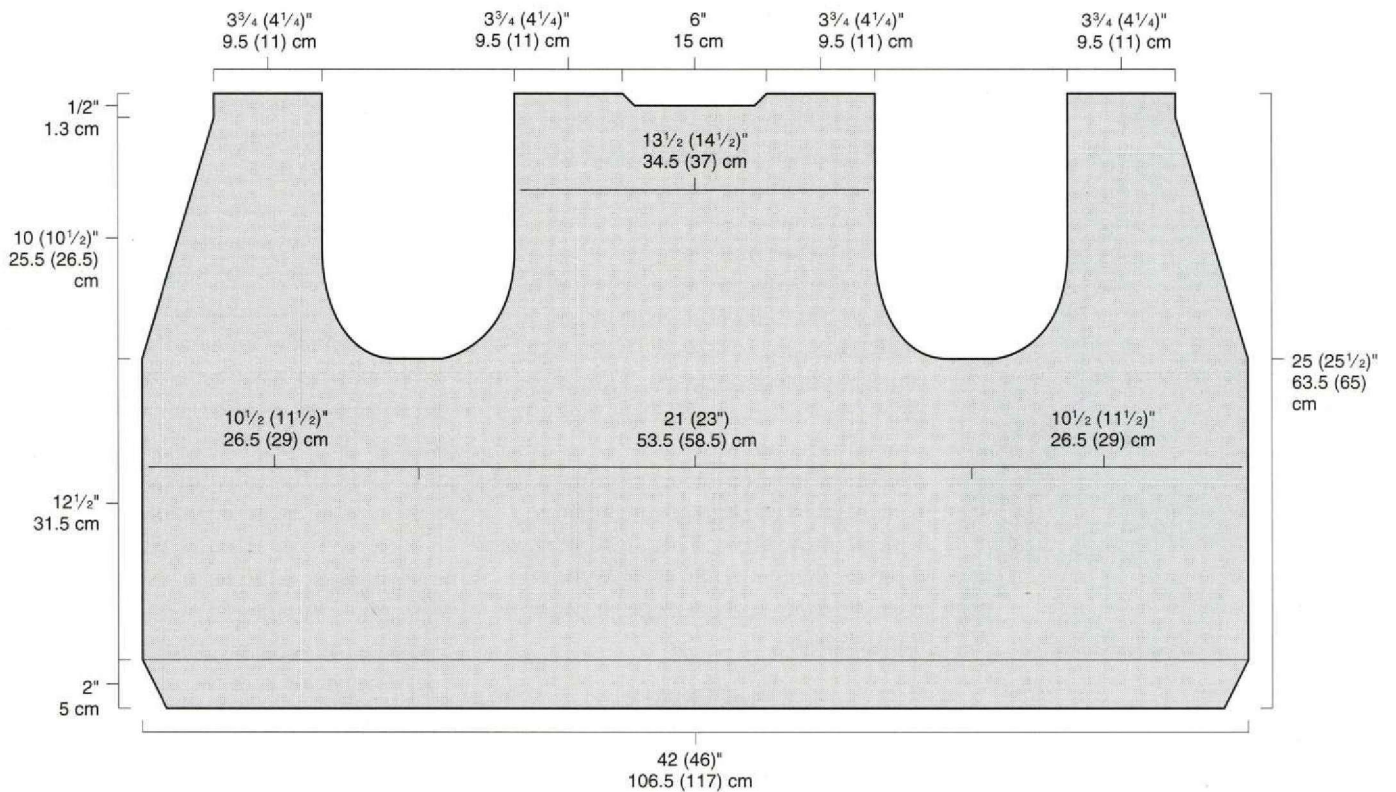
Left Front



Back



- Lavender
- Purple
- Olive
- Medium Brown



Knitted Nettle Cloth of Nepal

Michele Wipplinger

NETTLE CLOTH has fascinated me for some time now. As the twenty-first century dawns with its biotech discoveries, telecommunication satellites, and Internet browsing, I find it interesting that very old fibers are re-emerging to find their place in this very modern world. It is not unusual for an avant-garde textile design studio such as NUNO in New York City to present a line of plastic micro-fiber cloth alongside natural nettle or abaca fabric.

Nettle fiber has been used in Nepal and the Himalayan kingdoms for centuries. A bast fiber like linen, hemp, and jute, nettle continues to be an important item of commerce for the rural people of Nepal. The source of the fiber is the Himalayan Giant Nettle (*Gardenia diver-*

sifolia). It grows at high altitudes between 4,000 and 10,000 feet (1,220 and 3,050 m) and covers the entire country, often on rugged, steep terrain unsuitable for food crops. The hardiest and most prolific nettle plants grow in forested areas.

HARVESTING

The laborious process of harvesting, processing, and spinning the nettle begins in September, following the monsoons, and continues throughout the fall. Harvesting this ten-foot (3-m) high plant is a formidable task for the men and women who gather the stalks. The worst part of the process is stripping the leaves and stinging hairs from the outer stems. Reapers wrap their hands in cloth or wear thick cotton gloves to protect them while they work.

There are a variety of ways the fibers are prepared for spinning. The inner stems and outermost bark must be separated from the long fibrous bark in the middle, and this is done by tearing the plants with the teeth and hands, by beating, or by retting. Each method produces different colors and qualities of fiber. The resulting fibrous bark is either processed immediately or dried and stored for later finishing.

There are many steps to the finishing process. The hard fibrous mass must be further cleaned to separate the woody outer layer from the fibers. This is typically done by hours of boiling in a solution of water and wood ash. Then the outermost layer of the mass is rinsed and beaten again to remove any remaining bark from the fibers. This process is often done on the banks of a river so that repeated rinsing and beating can continue uninterrupted.

SPINNING

After the final rinse, the fibers may be coated with clay or mud to help separate



Knitted nettle shawls showing the variety of natural colors and knitted structures.

Photograph by Michele Wipplinger.

them as they dry. This step is reported to be used by the Rais who live in east Nepal (Dunsmore 1993, 62) but it is not found among the Magars in the west. Nettle fibers are spun on a lightweight drop spindle with an intricately carved whorl. Because the spinners, all women, walk long distances from home to the fields or from village to village, the spindle remains the tool of choice in Nepal. And the tool of necessity. All the artisans who process and create with nettle live many days walk from public transportation, and even after reaching a main road it may take from six to fourteen hours by bus to arrive at a commercial center such as Kathmandu. In Nepal, the drop spindle is essential to both lifestyle and landscape.

Nettle fiber is a Z-spun singles which can be smooth and lustrous with a hard finish or fluffy and soft with a fuzzy texture. The hard hand with a subtle sheen is the typical result of traditional tight over-twisted spin. Beating the yarn while it is still damp will give it a woolly appearance by softening it and slightly abrading the surface (Dunsmore 1985, 33). The tip fibers of the nettle plant are the finest and are sometimes reserved for yarns destined for the highest quality knitted shawls.



Magar woman spinning the raw nettle fiber with a drop spindle while cleaning the surface of the yarn with her teeth.

Photograph by John Mellor.

KNITTING

Last fall, I had the opportunity to go to Nepal on a special natural dye assignment. While there, I spent most of my free time investigating the knitted nettle shawls so common in the tourist shops. These shawls range from gossamer to supple and toothy, depending on the quality and size of the handspun yarn and the knitted structure. Shawls knit in an open lacy design with a fine thread are light and fall elegantly over the shoulders. Vests are heavier, knit in a more dense chevron pattern with thick-and-thin yarn well-suited to small garments.

The color of nettle varies from deep brown, when the fiber is grown in open sunny areas, to a tawny golden, when grown in a shady cool spot in the forest. Serendipitous color variations often occur when the knitter joins one ball of handspun to another. These striations are especially evident when the shawls are dyed. Overdyeing the natural brown colors with botanical dyes produces exotic colors that are enhanced by the earthy texture of the cloth.

Nettle cloth is given local names by the different ethnic groups who work with it. The most common name in Kathmandu is *allo*. This name is used by the shopkeepers from the Rai who were the first to become involved in the commercialization of nettle products back in the early 1980s. Among the Magars, nettle cloth is called *pua*, among the Tamangs, *polo*, among the Gurung *nangi*.

With the help of Nepalese and international funding agencies, nettle production is being improved through cooperatives established to develop marketable products and to increase effi-



Naturally dyed knitted nettle shawls
Photograph by Michele Wipplinger.



Dried fibrous nettle bark and completely processed nettle fibers with traditional drop spindle.
Photograph by Michele Wipplinger.

ciency. In addition to producing ropes, fish nets, traditional clothing, and shoulder bags, nettle artisans now create a whole line of specialty knitted goods. Village women are knitting sweaters, vests, shawls, scarves, and purses. Because the process is so labor-intensive, few items can be made in any one season. For example, the Magar, who are a part of the Himmati Chitori Cooperative (Spirited Women) from the Rukum district of Nepal, produce only 4,000 pieces annually.

Prior to the 1980s, nettle was used primarily for woven goods. However, knitting uses less yarn and conserves handspun labor. The owners of small boutiques who trade in these products spend a great deal of time designing new knitted structures and training local people to execute the desired patterns. For those willing to spend some development time, the training is a rewarding venture. The liaison results in beautiful products, which leads to increased income, which is followed in turn by improved literacy and health conditions for these rural villagers.

Many of us have only encountered these ancient fibers as an academic exercise in the pages of a textbook. Now the opportunities to live with nettle cloth and enjoy it is a modern reality. Although nettle is not yet available as a yarn for you to use, handspun, handknit-

ted nettle products are, and they will surely delight your creative soul. ∞

Michele is a cottage-industry consultant on the development of natural products worldwide. She is a Chairholder of the Color Marketing Group and a specialist on the use of natural colorants. She carries a line of "green" personal care products as well as botanically-dyed nettle shawls and placemats. (For information on products contact Color Trends, 5129 Ballard Ave NW, Seattle, WA 98107, (206) 789-1065.) She conducts workshops and seminars throughout the United States on all aspects of color, natural dyes, and new trends in textiles.

Photographer John Mellor owns the three Pua stores in the Washington, D.C. area which specialize in nettle cloth. Each Pua store carries woven garments, home furnishing textiles, and knitted scarves and sweaters. (For information contact Pua at 801 Pennsylvania Ave. NW, Washington, D.C. 20004. (202) 347-8802.) John supports the Himmati Chori Cooperative by buying all his nettle products from them and giving them \$1 from every nettle-cloth sale he makes.

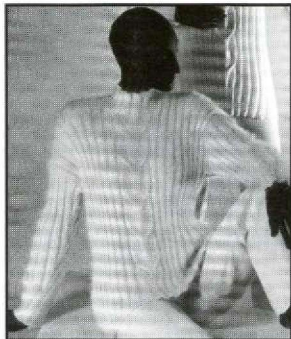
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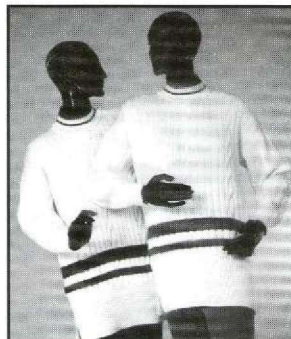
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Dunsmore, Susi. *The Nettle in Nepal: A Cottage Industry*. Kathmandu: The Land Resources Development Center, 1985.

Mellor, John. Personal communication, Kathmandu, Nepal, 1996.



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A NEW WAY TO TEACH KIDS TO COLOR

Marilyn Murphy

LOOKING FOR something fun and educational to do with youngsters this summer? Try a natural dye project. Children are fascinated by color, and they'll love the idea of creating color from flowers and plants. Many of the most familiar plants—sunflowers, marigolds, purple basil, zinnias—can produce beautiful colors on natural fibers. Not all flowers and plants will make colorfast dyes, but it's fun to experiment.

The process is not complicated and you can do it over a period of several days. Planning for dyeing is key, and I go about it the way I do cooking soup—gather ingredients; scrub and wash them (cutting away unusable parts); make stock; add other ingredients; cook for hours. Presto: it's ready. (For an in-depth explanation of natural dyeing, read Nancy MacDonald's article on page 6.)

Our group of eight children and six adults decided to dye knitted cotton squares in two colors for making little purses and beanbags. The squares are easy to make and a good beginning knitting project for children. For our project, we used 100% mercerized cotton and 100% knitted cotton tape. We knit in garter stitch sixteen 4" × 4" (10 × 10 cm) squares, eight of each yarn, on size 8 needles. This provided each child with two squares, one to dye each color. If you'd rather concentrate on just the natural dyeing aspect of this project, have the kids bring a pair of cotton socks or a cotton T-shirt. All items for dyeing need to be scoured and mordanted as described below.

DAY ONE

On the first day, collect your dyestuffs (plants and flowers); they can be fresh or dried. Then decide what you're going to dye and prepare it.

Foraging for dye plants. Only pick



We chose golden marguerite and weld for our natural dye project.

the quantity of flowers or plants you need, and if the plant is a perennial, leave the roots. Avoid using poisonous plants. In general, yellow flowering plants produce yellow dye. For our dye, we used the dried flowerheads of golden marguerite and the flowerheads and stems of weld. The golden marguerite flowerheads were picked as they faded. The weld was picked soon after flowering.

Generally speaking, dried dyestuff will yield a darker color than fresh because it is more concentrated. Color will also vary depending on when in the plant's cycle it was picked and how much pigment the plant naturally yields.

In dye recipes you will often encounter the phrase "X% WOG". This means to take the weight of dry fiber (weight of goods) and multiply the weight of the dyestuff proportionately. The golden marguerite was used at 100% WOG. If you're dyeing 4 ounces (113 g) of fiber, you'll need four ounces (113 g) of flowerheads. The weld flowerheads and stems were dyed at 25% WOG; for 4 ounces (113 g) fiber, you'll need 1 ounce (28 g) of dyestuff.

You can order dried dyestuffs through the mail if you don't have time to forage or want something not available in your region. (See Suppliers' Guide, page 62.)

Fiber Preparation. Gather all your fiber or fabric to be dyed. We had our sixteen knitted squares and leftover yarn for finishing.

Cut plastic milk bottles into 1" × 2" (2.5 × 5 cm) strips, and punch a hole at one end. Write each child's name on two strips in indelible marker, and tie one strip to each square; this will make it easy to identify whose swatch is whose when they come out of the dye bath.

Scouring. Cotton yarn or fabric needs to be scoured. Scouring is done by boiling goods in water with laundry detergent. Skeins of yarn should be tied securely, as discussed on page 7, to prevent them from tangling during the scouring and dyeing procedures. The two ends of the yarn should be knotted very tightly so they do not come undone. The other ties should be secured loosely—otherwise the dye will not penetrate.

After the fiber has boiled for about 20 minutes, rinse thoroughly to remove soap residue and dirty water. The fiber can then be mordanted immediately or left soaking in clean water until ready for mordanting.

Mordanting. Most natural dyes need a mordant, a chemical that fixes dye in or on a substance. We used the safest, easiest, least expensive, and most available mordant, alum (aluminum sulfate). Cotton requires alum at 15% WOG. We planned to dye 20 ounces (567 g) of dried goods. The equation is 20 oz (567 g) × 15% = 3 oz (85 g). So we used 3 ounces (85 g) of alum to mordant 20 ounces (567 g) of fiber.

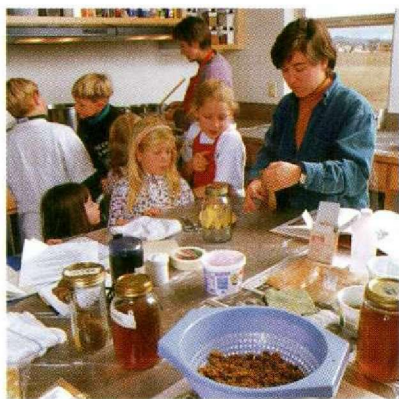
Dissolve the alum in about two cups (475 ml) of hot water. Put the dissolved alum in a pot of warm water deep enough to cover all the fiber; stir. Wet the fiber in a tub of water, then add it to the pot and increase the temperature slowly to between 180 and 195°F (82 and 90°C).

Maintain this temperature for one hour, rotating the fiber to ensure evenness in your dyeing. Remove the pot from the heat and let the water and fiber cool to room temperature. Once cooled, you can remove the fiber and wash and rinse it well, then proceed directly to the dyebath. You can also let the fiber dry and re-wet it before dyeing. Or you can leave it to soak. We left our squares and skeins soaking in the mordant bath for a day until we were ready to use it. Letting it soak allowed more alum to attach to the fiber, resulting in a darker color when dyed.

When you are ready to dispose of the alum solution, dilute it with water and flush it down the drain.

DAY TWO

On the second day, prepare your "stock". This will take a few hours, but the kids can help with the initial part and you can finish it up if their attention wanes.



Extracts are done and we're ready to dye.

Equipment. The primary rule for dyeing is to use equipment that is reserved for this purpose, and never used for cooking. Work in a well-ventilated area; if at all possible, do your dyeing outdoors over a camp stove. We worked in a well-ventilated area and covered all surfaces with plastic and newspapers. (We *did* use the gas stove in the kitchen but thoroughly scrubbed it after dyeing.)

You'll need two stainless steel or enamel dyepots if you're dyeing more than one color at a time. Other equipment needs are a notebook, pen, calculator, plastic measuring spoons, glass or plastic measuring containers, stainless or plastic strainer, knee-high nylons for straining, thermometer with handle or string, scale, detergent such as Orvus

paste or a plant-based neutral soap, paper towels, trash can, wooden dowels and stirring spoons, plastic clothesline or rack, plastic jugs for storing dyes, plastic milk bottle, extra plastic pails for rinsing, apron, masking tape, indelible sharp marker for labeling, and rubber gloves.

Making the dye stock solution. The first step in dyeing is extracting the color from the plant by steeping it in water, like making tea. If you're working with fresh plants, shred the flowers and leaves and chop or grind the stems. If you're working with dried dyestuffs, let them soak in water for several hours and then simmer them in the same water. If you tie all the dried flowers and plants in nylon stockings before immersing them in the water, you won't have to strain residue from the stock.

Put the plants into a large pot and add enough water to cover. Bring to a simmer and maintain for 20 minutes, then pour the liquid into a container. Repeat this process two more times with the same dyestuff, adding each new extraction to the same container.

DAY THREE

You're ready for dye day! Plan about a four-hour session, depending on how many participants there are. If it's just you and a few children, you can figure two to three hours.

Put the dye stock solution and enough water to cover your goods into a large pot. Wet the fiber in a tub of water, then immerse it in the dyepot. Raise the temperature over 30 minutes to about 180°F (82°C). Maintain at this temperature for another 30 minutes. Stir the goods throughout the hour. Remove the



An ammonia afterbath brightens the colors.

dyed fabric from the pot, rinse, wash in Orvus paste, and rinse again. If you wish to brighten the color, dip your goods in an ammonia afterbath. Fill a plastic tub with enough water to completely cover your fiber, add 1/4 cup (60 ml) ammonia, stir. Immerse your fiber and stir for a few minutes, remove and rinse.

Finishing. All the squares were dyed and laid out to dry. The kids were very excited about the seemingly magic color transformation and anxious to have their squares made into purses and bean bags. We sewed or crocheted the squares together, adding snaps or button closures for the purses and filling the bags with beans before closing the sides. We've started talking about what plants we'll grow this summer so that next year we'll have a range of dyes to choose from. ∞



The finished projects!

Thanks to Michelle Crowe for providing advice and dyestuffs, Amy Clarke for her assistance, and to the Greyrock Cohousing Community for participating in the project.

Further Reading

- Turkey Red Journal*, a newsletter about dyeing, is published three times a year, available by subscription (\$5.00 per year domestic, \$10.00 international) from Crowe's Nest Farm, 8220 Reese Road, Harvard, IL, 60033-9123.
- Bliss, Anne. *North American Dye Plants*. Loveland, CO: Interweave Press, 1993.
- Buchanan, Rita. *A Weaver's Garden*. Loveland, CO: Interweave Press, 1987.
- . *A Dyer's Garden*. Loveland, CO: Interweave Press, 1995.
- Liles, J.N. *The Art and Craft of Natural Dyeing, Traditional Recipes for Modern Use*. Knoxville, TN: The University of Tennessee Press, 1990.
- Van Stralen, Trudy. *Indigo, Madder & Marigold*. Loveland, CO: Interweave Press, 1993.

THESE COTTON hats are as fun to knit as they are adorable. The brims are worked flat in garter stitch to give them more body, then the stitches are joined and the crowns are worked in the round. To give the crown of the cowboy hat more body, it is worked in stockinette stitch in the round and then the hat is turned inside out so that the purl side faces outward. I-cord is used for the chin straps and trim. The flowers and leaves on the other hats are worked separately and attached with appliqué.

Finished Sizes: 9 months to 2 yr (2 to 4 yr). Sizes shown are 9 months to 2 yr.

Yarn: Wendy Cotton (100% cotton; 187 yd (170 m)/100 g):

Flower Basket: #1147 Neptune (MC), 1 skein; #1143 Summer Dance, #1123 Rich Russet, #1146 Bamboo, #1142 Daffodil, and #1137 Lobster Pot, 6 (9) yd (m) each.

Little Suzy: #1143 Summer Dance (MC), 1 skein; #1146 Bamboo, #1142 Daffodil, 12 (15) yd (m) each; #1123 Rich Russet, 6 (9) yd (m).

Cowboy: #1146 Bamboo (MC), 1 skein; #1123 Rich Russet, 18 (20) yd (m); #1147 Neptune, 6 yd (m).

Needles: Size 6 (4 mm): 16" (40 cm) circular (cir) and double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions: Marker (m); tapestry needle; one 1½" (2.8 cm) button for Cowboy hat.

Gauge: 20 sts and 36 rows = 4" (10 cm) in Garter st; 18 sts and 28 rows = 4" (10 cm) in St st.

Stitches

Basketweave Stitch worked in the rnd:

Rnd 1: Knit.

Rnds 2, 3, and 4: *K3, p5; rep from *.

Rnd 5: Knit.

Rnds 6, 7, and 8: P4, *k3, p5; rep from *, end last rep p1.

Rep Rnds 1–8 for pattern.

Garter Stitch:

All Rows: Knit.

FLOWER BASKET

•**Brim:** With Neptune and cir needle,



Terrific Hats for Kids

Roxana Bartlett

cable CO 126 (142) sts. Work Garter st until piece measures 2 (2¼)" (5 (5.5) cm). Place m and join, being careful not to twist sts. Next rnd: K1, *k2tog; rep from *, end k1—64 (72) sts. **Crown:** Work Basketweave st for 28 (32) rnds, dec 1 (2) st(s) on last rnd—63 (70) sts rem. **Shape top:** *K7 (8), k2tog, pm; rep from * to end of rnd. Knit 1 rnd even. Next rnd: Change to dpn and *knit to 2 sts before m, k2tog; rep from *. Knit 1 rnd even. Rep these last 2 rnds twice more. Next rnd: *Knit to 2 sts before m, k2tog; rep from *. Rep this rnd until 7 sts rem. Cut yarn, leaving a 6" (15 cm) tail. Thread tail on a tapestry needle, draw it through rem sts, and secure it to inside of hat.

•**Flower:** (Make 2 with Lobster Pot and 1 each with Daffodil, Rich Russet, and Bamboo) CO 6 (8) sts. Work 2 rows St st. *Next row: Knit, inc 1 st at both edges—8 (10) sts. Purl 1 row even. Rep from *—10 (12) sts. Next row: Knit, inc in every st—20 (24) sts. BO in knit. Cut

yarn leaving 6" (15 cm) tail.

•**Leaf:** (Make 2) With Summer Dance, CO 2 sts. Work 2 rows St st. Next row: Knit, inc in each st—4 sts. Purl 1 row. Next row: Knit, inc in first and last sts—6 sts. Purl 1 row. Rep these last 2 rows 2 (3) more times—10 (12) sts. Work 4 rows St st. Cut yarn, leaving 6" (15 cm) tail. Thread tail on a tapestry needle, draw it through all sts, fasten off, and use it to sew leaf to brim.

•**Finishing:** Wet hat thoroughly, squeeze out excess water, and place over small bowl to dry. Fold brim up at hat back and stitch in place with yarn threaded on a tapestry needle. Stitch brim seam. Arrange the flowers (allowing the knitting to curl on itself) and leaves on the brim and sew in place with the yarn tails threaded on a tapestry needle.

LITTLE SUZY

•**Brim:** With Summer Dance and cir

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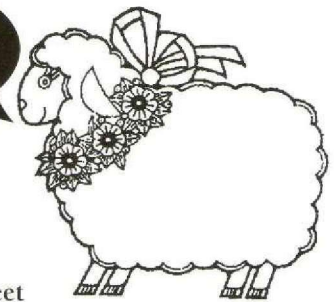
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needle, cable CO 126 (140) sts. Work Garter st until piece measures 2 (2¼)" (5 (5.5) cm). Place m and join, being careful not to twist sts. Next rnd: *K2tog; rep from *—63 (70) sts rem. **Crown:** Knit 4 rnds. *With Bamboo, knit 1 rnd, purl 1 rnd*. With MC, knit 5 rnds. Rep from * to *. With MC, knit 6 rnds. Rep from * to *. With MC, knit 4 rnds, purl 1 rnd. **Shape top:** Work as for Flower Basket hat.

•**5-Petal Flower: Petals:** (Make 5) With Daffodil, CO 2 sts. Knit 1 row, purl 1 row. Next row: Inc in each st—4 sts. Purl 1 row. Next row: inc in first and last

st—6 sts. Work in St st for 8 (10) rows. Cut yarn, leaving a 6" (15 cm) tail. Thread tail on a tapestry needle, draw it through all sts, and fasten off. **Center:** With Rich Russet, CO 6 sts. Knit 1 row, purl 1 row. Next row: Inc in each st—12 sts. Purl 1 row. Next row: Inc in each st—24 sts. BO all sts in knit.

•**Finishing:** Follow instructions for Flower Basket hat, folding brim up at front. Arrange pieces of 5-Petal Flower on hat front and sew in place with yarn threaded on a tapestry needle. Allowing knitting to curl on itself, sew the flower center in the middle of the petals.



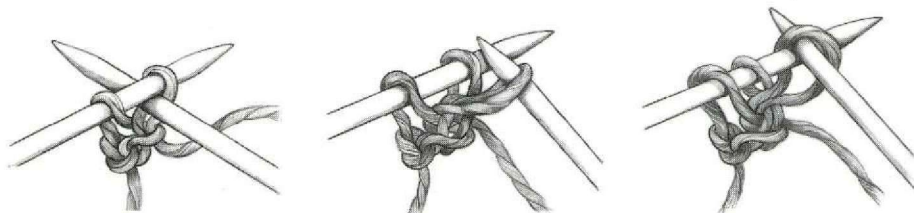
COWBOY HAT

•**Brim:** With Rich Russet and cir needle, cable CO 126 (140) sts. Change to Bamboo, and work Garter st until piece measures 2 (2¼)" (5 (5.5) cm). Place m and join, being careful not to twist sts. Next rnd: *K2tog; rep from *—63 (70) sts rem. **Crown:** Work St st for 3¾ (4¼)" (9.5 (11) cm). Turn hat inside out. Knit 1 rnd. **Shape top:** Work as for Flower Basket hat.

•**Cords:** With Rich Russet, work 3-st I-cord (see glossary) for 36" (91.5 cm). With Neptune, work 3-st I-cord for 12" (30.5 cm).

•**Finishing:** Follow instructions for Flower Basket hat, placing hat over a can so that hat top and brim lay flat, and folding brim up at sides. For chin straps, push one end of longer cord down through hat where the side meets the brim, pull the other end across the top of the brim, and push it down through the hat at the other side. Pull the ends of the I-cord until they are even and fasten them together with an overhand knot. Twist the shorter I-cord around the longer one across the hat front. With yarn threaded on a tapestry needle, sew the ends of the shorter cord to the inside of the folded-up brim. Sew button in the front between the two twisted cords. ∞

Roxana Bartlett lives in Boulder, Colorado, where she designs knitwear and teaches knitting.



Cable Cast-On. Cast on two stitches using the knitted cast-on method.

Insert the right needle between the two stitches on the left needle. Wrap the yarn as if to knit. Draw the yarn through to complete the stitch, but do not drop the stitch from the left needle. Slip the new stitch to the left needle as shown.

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Summer Cardigan

Mary Spanos

THIS BOXY cardigan was inspired by a design in *Bauerliches Stricken 2*, the second in a series of three out-of-print German books by Lisl Fanderl. It combines narrow cables and twisted stitches with diamond motifs worked in knit and purl stitches. The front bands are worked along with the fronts, eliminating the need to stitch them in place, and the cable patterns are worked through the ribbing, adding design interest. The back is slightly wider than the front; when buttoned, this emphasizes the boxy shape. The purl bumps on the cast-on edges appear on the right-side of the garment to give the edges more dis-

tinction. Mary designed and knit her sweater of handspun cabled cotton yarn. We worked this version in commercially available yarn of a similar weight.

Yarn: Tahki Cotton Classic (100% mercerized cotton; 108 yd (99 m)/50 g): #3461 mauve, 9 (10, 10, 11) skeins.

Needles: Size 4 (3.5 mm).

Notions: Cable needle (cn); markers (m); six stitch holders; tapestry needle; nine 1/2" (1.3 cm) buttons.

Finished Size: 32 (36, 40, 44)" (81.5

(91.5, 101.5, 112) cm) bust/chest circumference, buttoned. Sweater shown measures 44" (112 cm).

Gauge: 24 sts and 36 rows = 4" (10 cm) in Diamond pattern; 24 sts and 33 rows in St st. Adjust needle size if necessary to obtain the correct gauge.

Note: Slip the first st (pwise for purl sts; kwise for knit sts) of every row unless otherwise instructed.

Stitches

Twisted Rib:

Row 1: (RS) *K1 tbl, p1; rep from *.

Row 2: P1 tbl the purl sts, knit the knit sts.

Rep Rows 1 and 2 for pattern.

Right Cross (RC):

Row 1: Place next st on cn and hold in back, k1 tbl, k1 tbl on cn.

Row 2: P2 tbl.

Rep Rows 1 and 2 for pattern.

Left Cross (LC):

Row 1: Place next st on cn and hold in front, k1 tbl, k1 tbl on cn.

Row 2: P2 tbl.

Rep Rows 1 and 2 for pattern.

7-Stitch Right Cable:

Row 1: K1 tbl, p2, RC, p2.

Row 2: K1, place next st on cn and hold in front, p1 tbl, k1 on cn, place next st on cn to back, k1, p1 tbl on cn, k1, p1 tbl.

Row 3: K1 tbl, p1, k1 tbl, p2, k1 tbl, p1.

Row 4: K1, place next st on cn and hold in back, k1, p1 tbl on cn, place next st on cn and hold in front, p1 tbl, k1 on cn, k1, p1 tbl.

Rep Rows 1–4 for pattern.

7-Stitch Left Cable:

Row 1: P2, LC, p2, k1 tbl.

Row 2: P1 tbl, k1, place next st on cn and hold in front, p1 tbl, k1 on cn, place next st on cn and hold in back, k1, p1 tbl on cn, k1.

Row 3: P1, k1 tbl, p2, k1 tbl, p1, k1 tbl.

Row 4: P1 tbl, k1, place next st on cn and hold in back, k1, p1 tbl on cn, place next st on cn and hold in front, p1 tbl, k1 on cn, k1.

Rep Rows 1–4 for pattern.

Celtic Cable:

Rows 1, 3, and 5: K2 tbl, [p1, k1 tbl]

twice, p2, RC, p2, [k1 tbl, p1] twice, k2 tbl.

Rows 2 and 4: P2 tbl, [k1, p1 tbl] twice, k2, p2 tbl, k2, [p1 tbl, k1] twice, p2 tbl.

Row 6: P2 tbl, k1, p1 tbl, k1, [place next st on cn and hold in back, k1, p1 tbl on cn, place next st on cn and hold in front, p1 tbl, k1 on cn] twice, k1, p1 tbl, k1, p2 tbl.

Rows 7, 11, and 15: K2 tbl, p1, k1 tbl, [p2, LC] twice, p2, k1 tbl, p1, k2 tbl.

Rows 8 and 12: P2 tbl, k1, [place next st on cn and hold in back, k1, p1 tbl on cn, place next st on cn and hold in front, p1 tbl, k1 on cn] 3 times, k1, p2 tbl.

Rows 9 and 13: K2 tbl, [p2, RC] 3 times, p2, k2 tbl.

Rows 10 and 14: P2 tbl, k1, [place next st on cn and hold in front, p1 tbl, k1 on cn, place next st on cn and hold in back, k1, p1 tbl on cn] 3 times, k1, p2 tbl.

Row 16: P2 tbl, k1, p1 tbl, k1, [place next st on cn and hold in front, p1 tbl, k1 on cn, place next st on cn and hold in back, k1, p1 tbl on cn] twice, k1, p1, k1, p2 tbl.

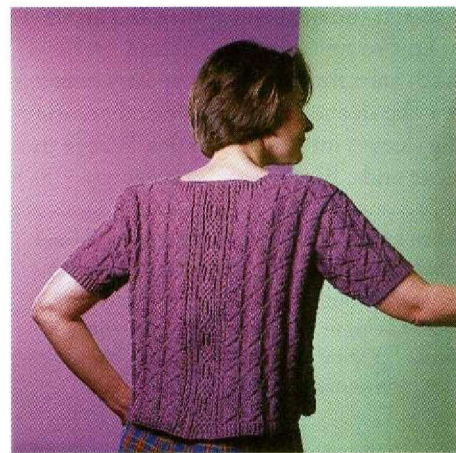
Rows 17–20: Rep Rows 1 and 2 twice. Rep Rows 1–20 for pattern.

•**Back:** Using the long-tail method (see glossary), CO 118 (130, 142, 154) sts. Set up 3 panels as follows (RS): Sl 1, work Twisted Rib (beg with k1) across 42 (48, 54, 60) sts for right panel, pm, work Back Cable Panel on 32 sts as follows: 7 sts in 7-st Right Cable pattern, pm, 18 sts in Celtic Cable pattern, pm, and 7 sts in 7-st Left Cable pattern, pm; then work Twisted Rib (beg with p1) across 42 (48, 54, 60) sts, end k1 for left panel. Cont working center 32 sts according to Back Cable Panel chart; work side panels in Twisted Rib for 8 rows, then work right side according to Back Diamond A chart and left side according to Back Diamond B chart as indicated for appropriate size until the piece measures 10 (10½, 11, 11½)" (25.5 (26.5, 28, 29) cm) from beg, ending with a WS row. **Shape armholes:** BO 3 (6, 6, 9) sts at beg of next 2 rows. Then dec 1 st each end of needle every RS row 6 (6, 9, 9) times as follows: Sl 1, k2tog, work to last 3 sts, ssk, k1. Cont in pattern on rem 100 (106, 112, 118) sts until piece measures 15½ (16½, 17½, 18½)" (39.5 (42, 44.5, 47.5) cm) from

beg. **Shape neck:** Work in pattern across 29 (29, 32, 35) sts, place the center 42 (48, 48, 48) sts on a holder, join another ball of yarn and work across rem 29 (29, 32, 35) sts. From this point on, discontinue slipping edge st on neck; instead knit it on RS rows and purl it on WS rows. Working each side separately, dec 1 st (ssk on the right neck edge and k2tog on the left neck edge) every other row 9 times—20 (20, 23, 26) sts rem. Cont in pattern until each side measures 17½ (18½, 19½, 20½)" (44.5 (47.5, 50, 52.5) cm) from beg. Place all sts on holders.

•**Left Front:** CO 58 (64, 70, 76) sts. Set up 2 panels as follows (RS): Sl 1, work Twisted Rib across 42 (48, 54, 60) sts for the body, pm, 7-st Right Cable pattern across 7 sts, pm, and Twisted Rib across rem 8 sts for the front band. Work as established for a total of 8 rows. Then work Front Diamond C chart as indicated for appropriate size across the body sts and continue working 15 front band sts as established until piece measures 10 (10½, 11, 11½)" (25.5 (26.5, 28, 29) cm) from beg, ending with a WS row. **Shape armhole:** (RS) BO 3 (6, 6, 9) sts at beg of next row. Then dec 1 st at beg of every other row 6 (6, 9, 9) times as follows: Sl 1, k2tog, knit rem sts in pattern—49 (52, 55, 58) sts rem. Cont in pattern until piece measures 14½ (15½, 16, 16½)" (37 (39.5, 40.5, 42) cm) from beg, ending with a WS row. **Shape neck:** Work across 29 (31, 34, 37) sts in pattern, then place rem 20 (21, 21, 21) neck sts on holder. From this point on, discontinue slipping edge st at neck; instead knit it on RS rows and purl it on WS rows. Dec 1 st at neck edge every row 6 times, then every other row 3 (5, 5, 5) times as follows: on RS rows, work in pattern to last 3 sts, k2tog, k1; on WS rows, p1, p2tog, work in pattern to end of row. Cont in pattern on rem 20 (20, 23, 26) sts until piece measures 17½ (18½, 19½, 20½)" (44.5 (47.5, 50, 52.5) cm) from beg. Place all sts on a holder. **Mark button placement:** Mark placement of 9 buttons with lowest button ¾" (2 cm) from the lower edge and the top button to be placed in the neck ribbing, ¾" (2 cm) from the upper edge.

•**Right Front:** Work as for Left Front, reversing all shaping, beg Twisted Rib with p1, working 7-st Left Cable pattern and Front Diamond D chart as indicated



for appropriate size, and working 3-st one-row buttonholes (see page 00) opposite markers on Left Front.

•**Sleeves:** CO 68 (74, 80, 86) sts. Work Twisted Rib for 7 rows. Follow Sleeve chart, beg as indicated for appropriate size, and inc 1 st each side of needle every 3rd row 3 (6, 6, 9) times—74 (86, 92, 104) sts. Work even until sleeve measures 2½ (3, 3½, 4)" (6.5 (7.5, 9, 10) cm) from beg of diamond pattern. **Shape cap:** BO 3 (6, 6, 9) sts at beg of next 2 rows. Then dec 1 st each end of needle every row (p2tog at beg of row; k2tog at end of row) 25 times. BO rem 18 (24, 30, 36) sts.

•**Finishing:** BO 20 (20, 23, 26) front right shoulder sts together with 20 (20, 23, 26) back right shoulder sts (see glossary). Begin again at the other side and BO 20 (20, 23, 26) left front shoulder sts together with 20 (20, 23, 26) back left shoulder sts. **Neck ribbing:** Place 20 (21, 21, 21) center Right Front sts onto needle, pick up and knit 20 (24, 24, 24) sts along Right Front neck to shoulder seam, 1 st at shoulder seam, and 10 sts along the right back neck, work in pattern across 42 (48, 48, 48) center back sts from holder, pick up and knit 9 sts along the left back neck to shoulder, 1 st at shoulder seam, and 20 (24, 24, 24) sts along the left front neck, and work across 20 (21, 21, 21) center Left Front sts from holder in pattern—143 (159, 159, 159) sts. Slipping the first st of every row, work in Twisted Rib for 6 rows, maintaining the cable patterns on the fronts and center back. On the next row (RS), prepare the cable patterns for the BO row by dec 1 st for every Left Cross or Right Cross (be sure to dec so that the two small front cables look the same), and work Twisted Rib everywhere

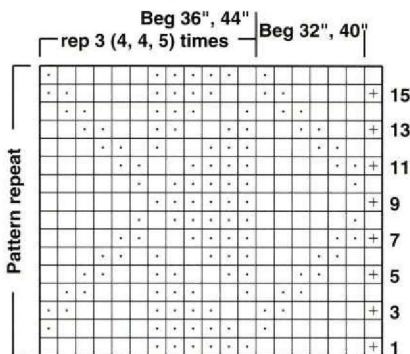
else. On the next row (WS), BO all sts in knit so that purl bumps show on RS. With yarn threaded on a tapestry needle, sew the sleeve and side seams, then sew the sleeves into the armholes. Weave in loose ends. Block. Sew on buttons. ∞

When Mary Spanos was just four years old and couldn't keep her hands off her mother's knitting, her mother taught her how. Now a computer analyst living in Alabaster, Alabama, Mary spends her spare time preparing fibers, spinning yarn, and knitting sweaters.

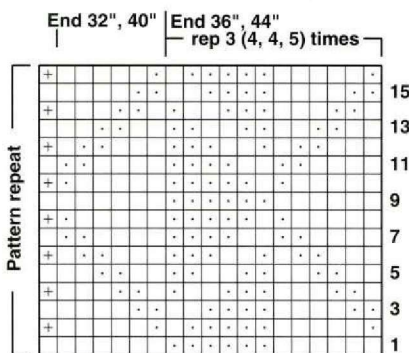
Resources

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 Fanderl, Lisl. *Bauerliches Stricken 2*. Germany: Rosenheimer, 1979.

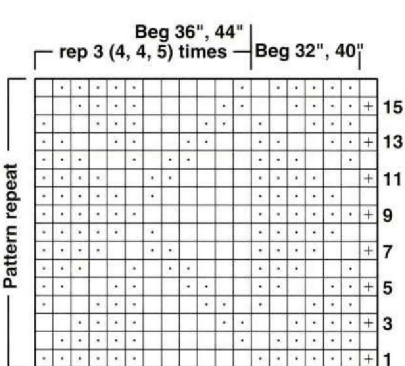
Back Diamond A



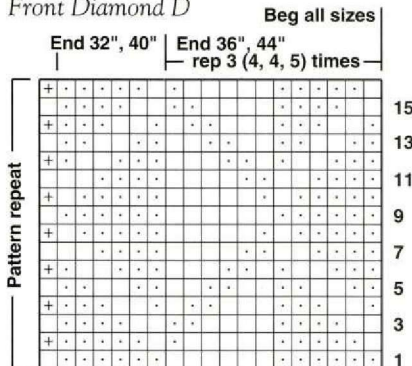
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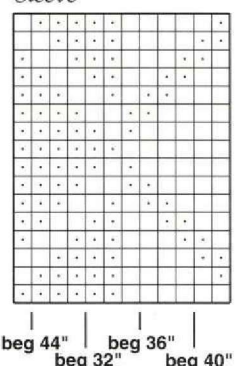
Front Diamond C



Front Diamond D



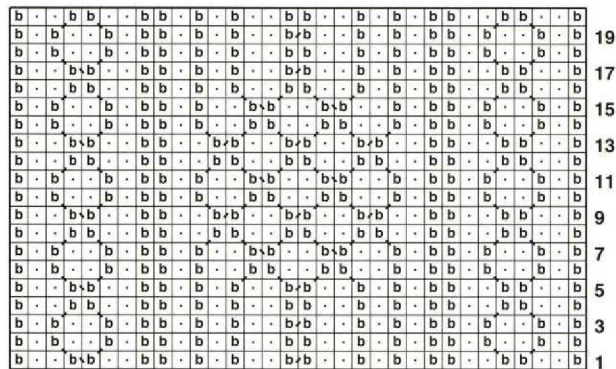
Sleeve



HANDSPINNING FOR THE SUMMER CARDIGAN

I GOT THE IDEA for this sweater after seeing the beautiful 6-strand cabled yarns that Patricia Emerick produces. These are very round yarns that can enhance and give definition to textured stitch patterns and spinning them begins with spinning six single strands of yarn. Two singles are then plied together to make a 2-ply yarn. The plying is accomplished by twisting the yarns together opposite to the direction they were individually twisted. Three 2-ply yarns are then plied together to create the 6-strand cable.

After many weeks of spinning (a couple of hours most evenings for about three months), the yarn was ready for the next step. Since I had used Fox Fiber natural green cotton, the color had to be set. I don't know exactly why, but experience has shown that if it isn't set, it will fade to a dull green. Michael, my husband and the cook of our house, put the yarn in a large pot of soapy water and slowly brought it to a simmer. After simmering for 15 minutes, he took the pot off the heat and left the yarn to cool in the pot overnight. Once the yarn was rinsed and dried, it was a lovely, medium sage green, finally ready to knit. Spinning your knitting yarn obviously increases the amount of time it takes to make a sweater. But if you feel a sense of pride and accomplishment when wearing or giving a sweater you've knitted, imagine how much stronger and warmer that feeling will be when you have also spun the yarn!



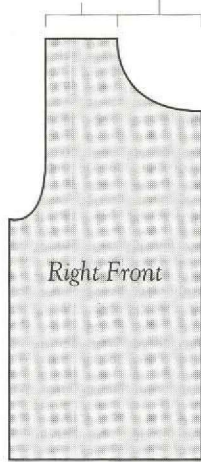
7-st Left Cable Celtic Cable 7-st Right Cable

b-b Place next st on cn to front, k1b, k1b from cn. b k1b on RS; p1b on WS

b Place next st on cn to back, k1b, p1 from cn. purl on RS; knit on WS

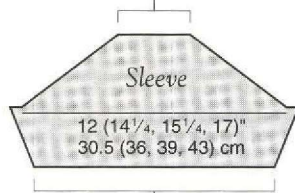
b Place next st on cn to front, p1, k1b from cn. + slipp st

3 1/2 (3 1/2, 4, 4 1/2)"
9 (9, 10, 11.5) cm



8 (9, 10, 11)"
20.5 (23, 25.5, 28) cm

3 (4, 5, 6)"
7.5 (10, 12.5, 15) cm



10 1/2 (11 1/4, 12 1/4, 13)"
26.5 (28.5, 31, 33) cm

3" (7.5 cm)
2 1/2 (3, 3 1/2, 4)"
6.5 (7.5, 9, 10) cm

3 1/2 (3 1/2, 4, 4 1/2)"
9 (9, 10, 11.5) cm

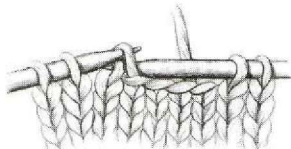


17 (19, 21, 23)"
43 (48.5, 53.5, 58.5) cm

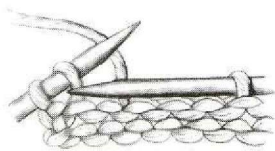
7 (8, 8, 8)"
18 (20.5, 20.5, 20.5) cm
2" (5 cm)
5 1/2 (6, 6 1/2, 7)"
14 (15, 16.5, 18) cm
10 (10 1/2, 11, 11 1/2)"
25.5 (26.5, 28, 29) cm

One-Row Buttonhole

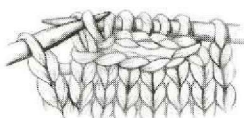
Work to where you want the buttonhole to begin, bring the yarn to the front, slip the next stitch purlwise, and then return the yarn to the back.



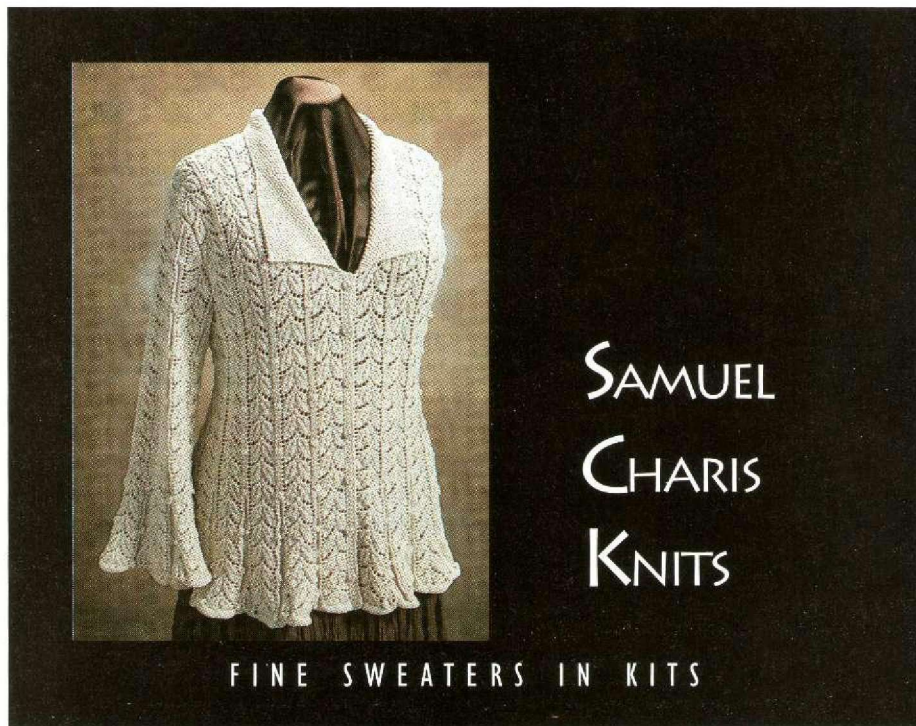
1. *Slip the next stitch. Then on the right needle, pass the second stitch over the end stitch. Repeat from * 2 (3, 4) times. Slip the last bound-off stitch to the left needle and turn the work.



2. Move the yarn to the back and use the cable cast on to cast on 4 (5, 6) stitches as follows: *Insert the right needle between the first and second stitches on the left needle, draw up a loop, and place it on the left needle. Repeat from * 3 (4, 5) times. Turn the work.



3. With the yarn in back, slip the first stitch from the left needle and pass the extra cast-on stitch over it to close the buttonhole. Work to the end of the row.



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Man's Sporting Classic

Maureen Egan Emlet

TRAVELING STITCHES worked on a wide rib background give interesting texture to this man's V-neck pullover. The pattern stitches angle outward from the center front, making the two sides symmetrical. Because the twisted stitches are worked without a cable needle, this pattern is surprisingly easy to knit. Narrow olive stripes accent the ribbings.

Finished Size: 42½ (47, 52, 55)" (108 (119.5, 132, 139.5) cm), blocked. Size shown measures 47" (119.5 cm).

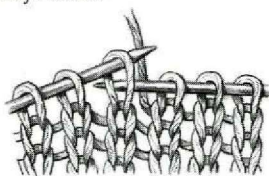
Yarn: GGH Novella (100% mercerized cotton; 154 yd (140 m)/50 g): #122 dark ecru (MC), 11 (12, 14, 15) balls; #129 olive (CC), 1 ball.

Needles: Body and Sleeves—Size 4 (3.5 mm); Ribbings—Size 2 (2.75 mm): straight and 16" (40 cm) circular (cir).

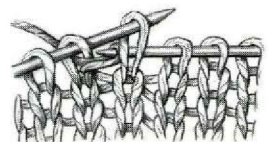
Notions: Markers (m); two stitch holders; tapestry needle.

Gauge: 27 sts and 33 rows = 4" (10 cm) in pattern st and St st on larger needles. Adjust needle sizes if necessary to obtain the correct gauge.

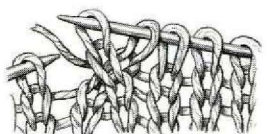
Left Cross



Pass the right needle behind the first stitch on the left needle, coming forward from back to front between the first and second stitches.



Enter the second stitch as to knit. Knit the stitch, then bring the needle with the new stitch between the first and second stitches from front to back. Do not remove the stitch.



Bring the right needle to the front and knit the first stitch on the left needle.

Slip both stitches off together.

Stitches

1 × 1 Rib: (worked on an even number of sts)

All Rows: *K1, p1; rep from *.

Right Cross (RC): Pass right needle in front of first st on left needle and knit the second st, then knit the first st and slip both sts off needle.

Left Cross (LC): Pass right needle behind first st on left needle and knit the front of the second st, then knit the first st and slip both sts off needle.

•**Back:** With smaller needles and MC, CO 128 (144, 160, 170) sts. Working in 1 × 1 Rib, work 5 rows MC, 2 rows CC, 14 rows MC, 2 rows CC, and 5 rows MC, inc 15 sts evenly spaced across last row—143 (159, 175, 185) sts. Change to larger needles and continuing in MC, set up pattern (WS) as follows: P5 (0, 8, 0), [k3, p10] 10 (12, 12, 14) times, k3, p5 (0, 8, 0).

Row 1: (RS) [K1, RC] 0 (0, 1, 0) time(s), [k3, RC] 1 (0, 1, 0) time(s), [p3, (k3, RC) twice] 5 (6, 6, 7) times(s), pm, p3, pm, [(LC, k3) twice(s), p3] 5 (6, 6, 7) times(s), [LC, k3] 1 (0, 1, 0) time(s), [LC, k1] 0 (0, 1, 0) time(s).

Cont pattern as established following chart and working center 3 sts in rev St

st, working sts on right half of Back from Chart A, and sts on left half of Back from Chart B until piece measures 16 (16½, 17, 17½)" (40.5 (42, 43, 44.5) cm) from beg, ending with a WS row.

Shape armholes: BO 6 sts at beg of next 2 rows. Then BO 2 sts at beg of next 4 rows. Dec 1 st each end of next and every foll RS row 3 times. Cont on 117 (133, 149, 159) sts until piece measures 25 (26, 27, 28)" (63.5 (66, 68.5, 71) cm) from beg. **Shape neck:** Work across 42 (48, 54, 58) sts, place center 33 (37, 41, 43) sts on holder, join second ball of yarn, and work rem 42 (48, 54, 58) sts. Working each side separately, BO at each neck edge 3 sts once, 2 sts once, and 1 st 1 (1, 1, 2) time(s)—36 (42, 48, 51) sts rem each side. Work in pattern until piece measures 26 (27, 28, 29)" from beg. **Shape shoulders:** BO 12 (14, 16, 17) sts at each armhole edge 3 times.

•**Front:** Work as for Back until piece measures 18½ (19½, 20, 21)" (47.5 (50, 51, 53.5) cm) from beg—117 (133, 149, 159) sts rem. **Shape neck:** Work across 58 (66, 73, 78) sts, place center 1 (1, 3, 3) st(s) on holder, join second ball of yarn and work across rem 58 (66, 73, 78) sts. Working each side separately, dec 1 st each neck edge every 3rd row 4 times and then every other row 18 (20, 21, 23) times—36 (42, 48, 51) sts rem each side. Work even until piece measures same length as Back. **Shape shoulders:** BO 12 (14, 16, 17) sts at each armhole edge 3 times.

•**Left Sleeve:** With smaller needle and MC, CO 56 (62, 68, 74) sts. Work in 1 × 1 Rib in color sequence as for Back, inc 38

Chart B

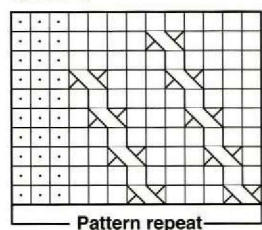
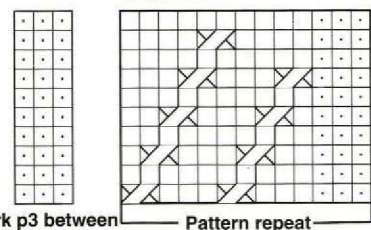
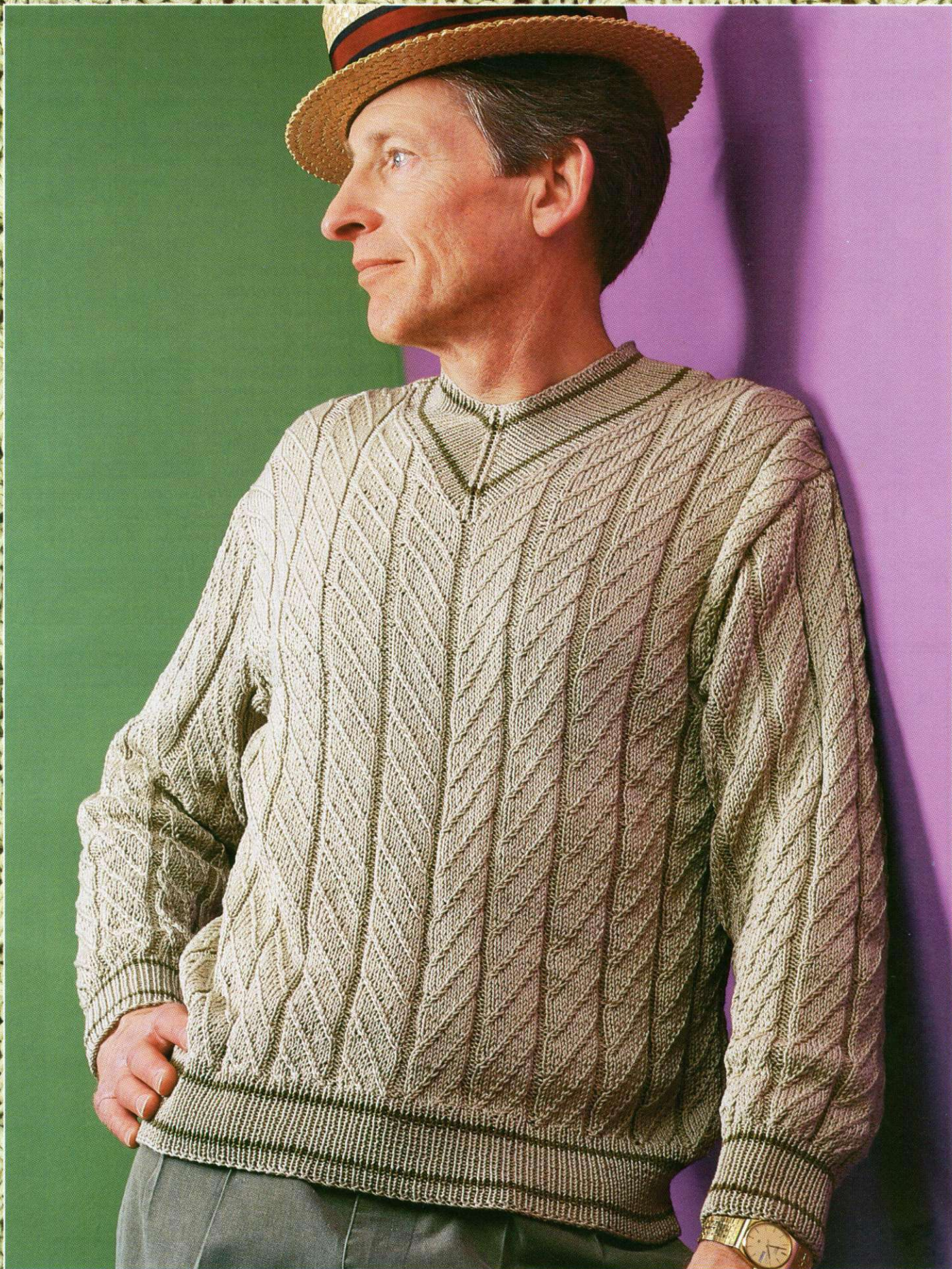


Chart A



Work p3 between the last rep of Chart A and the beg of Chart B.

⊗ Left Cross ⊗ Right Cross □ knit on RS; □ purl on RS; □ purl on WS □ knit on WS



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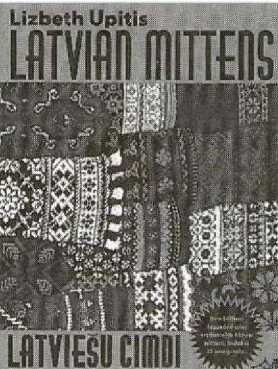
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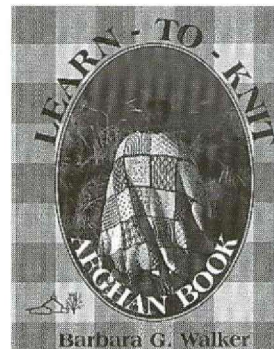
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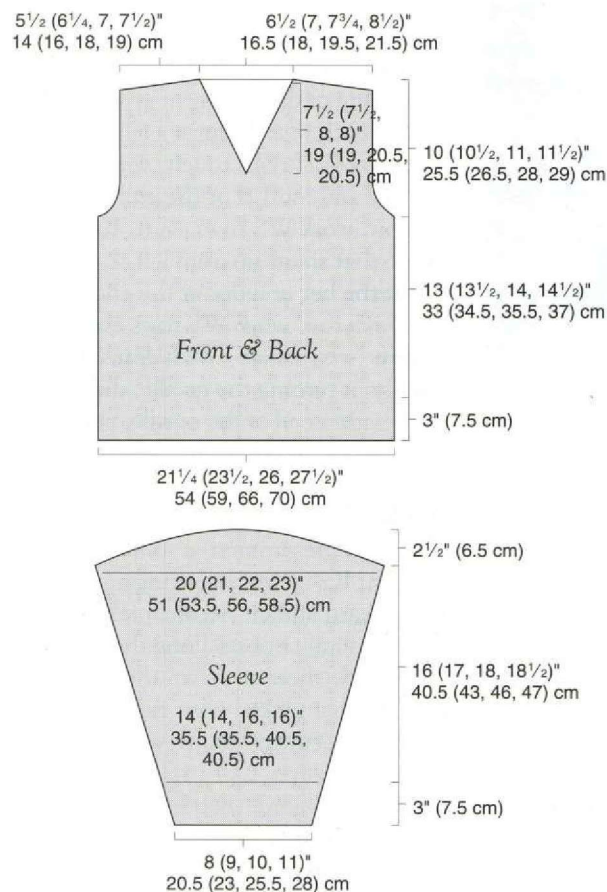
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(32, 39, 33) sts evenly spaced across last row—94 (94, 107, 107) sts. Change to larger needles and work Chart A, inc 1 st each end of needle every 4th row 0 (8, 0, 0) times, every 6th row 21 (16, 17, 24) times, and then every 8th row 0 (0, 4, 0) times, working new sts into pattern. Continue on 136 (142, 149, 155) sts until piece measures 19 (20, 21, 21½)" (48.5 (51, 53.5, 55) cm) from beg. **Shape cap:** BO 6 sts at beg of next 2 rows. Then BO 2 sts at beg of next 4 rows. Dec 1 st each end of next and every foll RS row 3 times total—110 (116, 123, 129) sts rem. BO 10 (10, 11, 12) sts at beg of next 8 rows. BO rem 30 (36, 35, 33) sts.

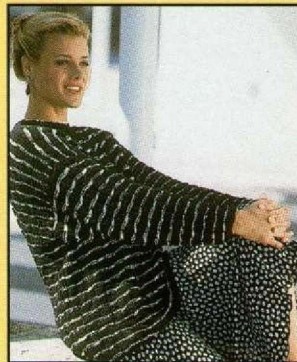
•**Right Sleeve:** Work as for Left Sleeve, following Chart B for pattern.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. With cir needle and MC, and beg at right shoulder seam, pick up and knit 16 (16, 16, 18) sts along Back right neck, work 1 × 1 Rib across 33 (37, 41, 43) sts on holder, pick up and knit 16 (16, 16, 18) sts along Back left neck to left shoulder seam, 54 (58, 64, 68) sts along Front left neck, pm, p1 (1, 3tog, 3tog), pm, pick up and knit 54 (58, 64, 68) sts along Front right neck—174 (186, 202, 216) sts. Place m and join. **Next Rnd:** Work in 1 × 1 Rib to within 2 sts of first m, k2tog, p1, ssk, beg with k1, rib to end of rnd. Cont dec in this manner at center Front every rnd, working 4 more rnds MC, 2 rnds CC, 14 rnds MC, 2 rnds CC, and 4 rnds MC. BO in ribbing. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew side and sleeve seams. Weave in all loose ends. Block lightly. ∞

Maureen Egan Emler of Concord, California, is a true yarn and knitting addict who hopes that her designs inspire you to be the same!

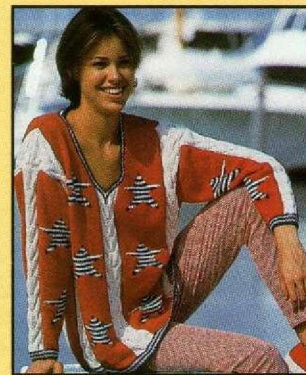


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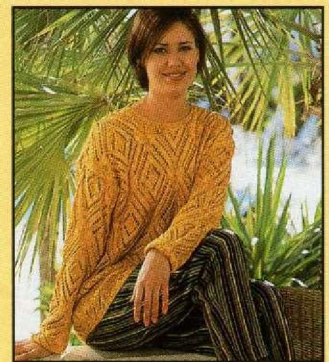


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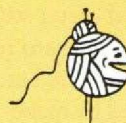


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places. The front panels form points at the lower edges, giving the garment a slimming line. Short rows are worked on the fronts at the shoulders. Applied I-cord finishes the edges.

Finished Size: 34 (38, 42)" (86.5 (96.5, 106.5) cm) bust/chest circumference, buttoned. Vest shown measures 38" (96.5 cm).

Yarn: Crystal Palace Cotton Flamme (100% mercerized cotton; 108 yd (99 m)/50 g): #31 rust (A) 5 (5, 6) balls; #73 tan (B) 2 (2, 3) balls; #44 cream (C) 2 (2, 3) balls.

Needles: Size 5 (3.75 mm): 32" (80 cm) circular (cir) and double-pointed (dpn).

Notions: Three stitch holders; markers, three 3/4" (2 cm) buttons.

Gauge: 21 sts and 36 rows = 4" (10 cm) in Twisted Garter st; 22 sts and 24 rows = 4" (10 cm) in St st.

Stitches

Twisted Garter Stitch:

All Rows: Knit into the back of every st.

Special techniques

Bias knitting: Bias knitting is worked by increasing or decreasing at given points within each row. To form a fabric that slants up from right to left, dec 1 st at the beg and inc 1 st at the end of every RS row; work WS rows even. To form a fabric that slants up from left to right, inc at the beg and dec at the end of every RS row; work WS rows even.

I-cord: (see glossary) With dpn, CO 3 sts. *Without turning the needle, slide the sts to the other end of the needle, pull the yarn around the back, and knit the 3 sts as usual; rep from * for desired length.

Applied I-cord: As I-cord is knitted, attach it to the garment as follows: With garment RS facing and using a separate ball of yarn and cir needle, pick up the desired number of sts along the garment edge. Slide these sts down the needle so that the first picked-up st is near the opposite needle point. To work a 3-st I-cord, with dpn, CO 3 sts. Knit the first 2 sts of the I-cord, then knit the 3rd st tog with the first picked-up st on the garment and pull the yarn behind the

Vest In One

Barbara Venishnick

WORKED ALL in one piece, back and forth on a circular needle, this vest project is compact enough to roll up and tuck into a small bag for travel. It is worked in

twisted garter stitch to help the thick/thin yarn resist stretching when washed. The bias shaping is accomplished by make-1 (M1) increases and k2tog or ssk decreases worked in four

cord. Knit the first 2 I-cord sts, then knit the 3rd I-cord st tog with the next picked-up st. Cont in this fashion until all picked-up sts have been used.

Short rows: Short rows allow a knitted piece to be shaped without the need to bind off, inc, or dec, and without forming holes. They are made by knitting only part of a row and then turning the work and working back in the other direction.

Note: Work entire piece in Twisted Garter st. Carry colors not in use up the side. To avoid long floats, twist all strands together at the beg of every RS row.

•**Body:** With cir needle and A, CO 166 (185, 208) sts. *Set-up row:* (RS) With A (and working Twisted Garter st), k22, pm, k15 (19, 25), pm (center of right underarm), k92 (103, 114), pm (center of left underarm), k15 (19, 25), pm, k22. Then with A, knit 1 row. Begin working inc rows for points as follows:

Row 1: (RS) With B, knit to first m, M1, slip m, knit to last m, slip m, M1, knit to end.

Row 2: With B, knit.

Rows 3 and 7: With A, work as Row 1.

Rows 4 and 8: With A, knit.

Row 5: With C, work as Row 1.

Row 6: With C, knit.

Rep Rows 1–8 three more times, then Rows 1–4 once—202 (221, 244) sts total; 40 sts each before the first m and after the last m, 122 (141, 164) sts between first and last m. Mark the first and last stitch of the last inc row.

Maintaining color sequence as established, work next row (RS) as follows: K1, ssk, knit to first m, M1, sl m, knit to last m, sl m, M1, knit to last 3 sts, k2tog, k1. Knit 1 row even. Rep these last two rows until center back measures 9 (9½, 10)" (23 (24, 25.5) cm), ending with a RS row. **Shape armholes:** (WS) K51 (55, 61), BO 8 sts (removing left underarm m), k84 (95, 106), BO 8 sts (removing right underarm m), k51 (55, 61).

Mark the beg and end of this row. Place first and last 51 (55, 61) sts on holders for front. Do not break yarn. **Back:** (RS facing) Join new yarn and maintaining established color sequence, work Back sts as follows: BO 3 sts at beg of next 2 rows, then 2 sts at beg of next 2 rows, then 1 st at beg of next 2 rows—72 (83, 94) sts rem. Work even until armhole measures 9" (23 cm) for all sizes. Place

Back sts on holder. **Left Front:** Join yarn and maintaining established color sequence and bias incs and decs, work Left Front sts as follows: With RS facing, at armhole edge, BO 3 sts once, then 2 sts once, then 1 st once, and at the same time, **shape neck:** with RS facing, work to within 5 sts of neck edge, k2tog twice, k1. Dec at neck edge in this manner every 6th row (all other RS rows are worked with a single dec to maintain the bias pattern). Cont until armhole measures 9" (23 cm) for all sizes, ending on same color row as Back, and 13 neck decs have been completed—32 (36, 42) sts rem. Maintaining color pattern, work short rows to complete neck:

Row 1: (RS) K5 (9, 15), slip m, M1, k24, k2tog, k1.

Row 2: Knit to m, slip last st back to left needle, turn.

Row 3: K23, k2tog, k1—25 sts of working color.

Row 4 and all other WS rows: Knit all sts that are of the working color, then wyf, slip last st back to left needle, turn.

Row 5: K19, k2tog twice, k1—22 sts of working color.

Row 7: K18, k2tog, k1—20 sts of working color.

Row 9: K16, k2tog, k1—18 sts of working color.

Row 11: K12, k2tog twice, k1—15 sts of working color.

Row 13: K11, k2tog, k1—13 sts of working color.

Row 15: K9, k2tog, k1—11 sts of working color.

Row 17: K5, k2tog twice, k1—8 sts of working color.

Row 19: K4, k2tog, k1—6 sts of working color.

Row 21: K2, k2tog, k1—4 sts of working color.

Row 23: K2tog, k1—2 sts of working color.

Place rem 18 (22, 28) sts on holder.

Right Front: With attached yarn, work as for Left Front, maintaining color pattern, reversing all shaping (working ssk instead of k2tog decs), and working short rows as follows:

Row 1: (RS) With attached yarn, k1, ssk, knit to m, M1, sl m, knit to end.

Row 2 and all other WS rows: Knit.

Row 3: K1, ssk, k23, turn—25 sts of working color.

Row 5: K1, ssk twice, k19, turn—22 sts of working color.

Row 7: K1, ssk, k18, turn—20 sts of working color.

Row 9: K1, ssk, k16, turn—18 sts of working color.

Row 11: K1, ssk twice, k12, turn—15 sts of working color.

Row 13: K1, ssk, k11, turn—13 sts of working color.

Row 15: K1, ssk, k9, turn—11 sts of working color.

Row 17: K1, ssk twice, k5, turn—8 sts of working color.

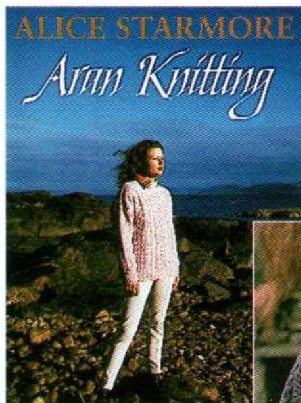
Row 19: K1, ssk, k4, turn—6 sts of working color.

Row 21: K1, ssk, k2, turn—4 sts of working color.

Row 23: K1, ssk, turn—2 sts of working color.

Row 24: K2.

•**Finishing:** With WS facing, BO 18 (22, 28) front left shoulder sts tog with 18 (22, 28) back left shoulder sts. Beg at other side, BO 18 (22, 28) front right shoulder sts tog with 18 (22, 28) back right shoulder sts. BO rem 36 (39, 38) back neck sts. **I-cord trim:** *Armholes:* With cir needle, A, RS facing, and beg at underarm, pick up and knit 129 sts evenly spaced. Work applied I-cord. Cut yarn and join at underarm with kitchener st. *Body:* Worked in sections, RS facing, beg at center back neck, pick up and work applied I-cord over 19 sts between center neck and left shoulder. Skip 2 rows of the knitting at corner. Pick up and work applied I-cord on 72 sts along left front neck. Work 1 extra row of unattached I-cord at the marker placed at the beg of the front neck decs. Pick up and work applied I-cord on 34 (38, 42) sts on left front edge. Work 2 rows unattached I-cord. Pick up and work applied I-cord on 28 sts on side of left point. Work 2 rows unattached at bottom of point. Pick up and work applied I-cord on 23 sts on other side of point. Skip 2 sts (to tighten up the join between the shaped front and the straight back). Pick up and work applied I-cord on 118 (137, 160) sts on lower back edge. Skip 2 sts (to tighten up the join between the straight back and shaped front). Pick up and work applied I-cord on 23 sts on side of point. Work 2 rows unattached at bottom of point. Pick up and work applied



Aran Knitting

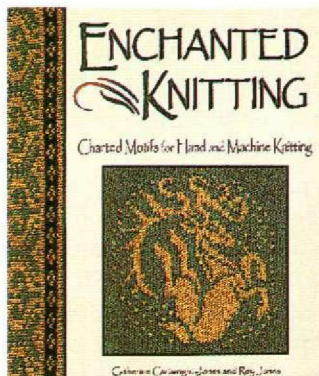
Alice Starmore

Packed with color and design, this significant new book presents a complete Alice Starmore workshop in Aran knitting. Step-by-step instructions, photos, and drawings lead readers through 60 charted patterns that progress from the basic concept of using a cable needle to the myriad variations of Aran technique. To develop readers' creativity, Starmore then leads them through the design of a traditional Aran sweater. Full instructions and charted patterns for 14 original Alice Starmore designs include her own interpretations of Celtic knotwork. With the last-minute addition of previously unpublished historical information just discovered by Starmore, and with special photographs taken on location in the Aran Islands and County Clare, *Aran Knitting* is a real eye-opener on all the facets of this enduring style.

8 3/4 x 12, hardbound, 176 pages, color photos throughout. #723—\$39.95



Available in June!



New!

Enchanted Knitting Charted Motifs for Hand and Machine Knitting

Catherine Cartwright-Jones & Roy Jones

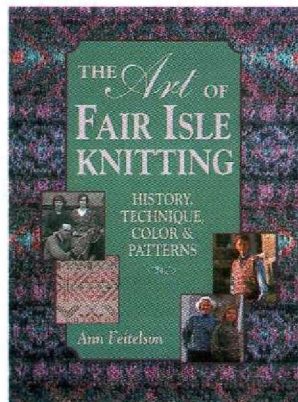
Authentic ancient motifs—natural, mythological, ethnic, and imperial—are the basis for the charted designs this new book. Here you'll find patterns based on the Romanian beast-man Silvanus, figures in the Paleolithic

caves of Europe, tattoos from the famous Pazyryk woman of central Asia. Native American culture, Ancient Chinese embroidery, Mexican hand-woven fabric, and a gentleman's robe from Nigeria are among the many other fascinating sources in *Enchanted Knitting*.

Every design in the collection includes an image and discussion of the original motif in its historical context, plus knitting charts. There are also photos of 24 completed garments incorporating the motifs.

For really fantastic designs, make *Enchanted Knitting* your own.

8 x 10, paperbound, 96 pages, color photos and b&w charts and illustrations.
#680—\$19.95



New!

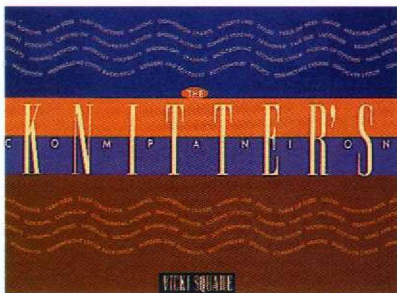
The Art of Fair Isle Knitting History, Technique, Color, and Patterns

Ann Feitelson

Fair Isle patterns! Fair Isle colors! Fair Isle history! Fair Isle stories! Fair Isle people! You'll find them all in this comprehensive

new book. An art historian and practicing fiber artist, author Ann Feitelson has visited the Shetland Islands often to bring this distinctive knitting style to life. The historical sections are lavishly illustrated with color photographs of historic Fair Isle garments; Fair Isle color theory is exhaustively demonstrated with actual knitted samples; and the original Fair Isle garments by Feitelson are illustrated with both color photos and color charts.

8 1/2 x 11, hardbound, 240 pages, color photos throughout.
#650—\$34.95



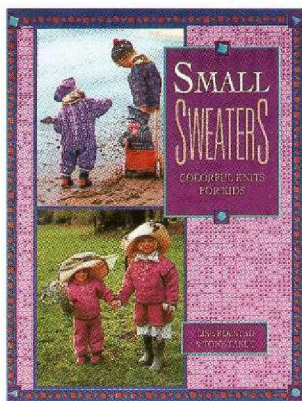
The Knitter's Companion

Vicki Square

Don't know how to do it? Forget how to do it? Need a new way to do it? Turn to *The Knitter's Companion*, the handy spiral-bound notebook that stays open while you knit. Measuring just 7 x 5 inches, the book fits in your totebag so you're never without clear illustrated diagrams for dozens of knitting techniques, including casting on, binding off, increasing, decreasing, correcting mistakes, making buttonholes, and sewing seams and hems. The book also offers invaluable tables of body measurements, yarn estimates, conversions, and more.

7 x 5, spiral-bound, 112 pages, b&w technique illustrations. #671—\$17.95

Back in Stock!



Small Sweaters
Colorful Knits for Kids

Lise Kolstad & Tone Takle

People lucky enough to have children to knit for will delight in *Small Sweaters*. Authored by the Norwegian design team of Kolstad and Takle, this new collection offers over 50 garments, including sweaters, coats, hats, tights, mittens, and socks, in sizes ranging from newborn to 12 years. When it comes to *Small Sweaters*, you

will have as much fun knitting the garments as your kids will have wearing them.

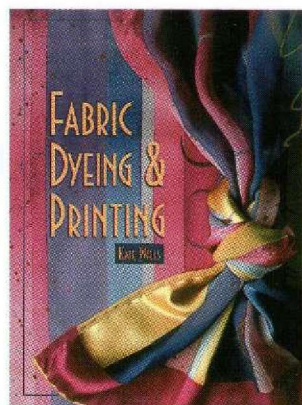
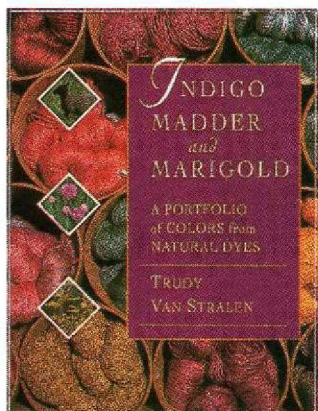
8½ × 11, paperbound, 144 pages, color photos. #687—\$21.95

Indigo, Madder and Marigold
A Portfolio of Colors from Natural Dyes

Trudy Van Stralen

Using traditional dyestuffs, minimal mordants, and a creative approach to dye mixing, overdyeing, and pH modification, Van Stralen shows how to produce a stunning range of colors from just a few dyepots. Dozens of full-page photographs present a feast of color on fibers, yarns, and fabrics, along with instructions and recipes for reproducing the dyes. The book includes in-depth discussion of more than 20 of the most important natural dyestuffs, and over 200 individual recipes.

8½ × 11, hardbound, 128 pages, color photos. #622—\$29.95



Fabric Dyeing and Printing

Kate Wells

If you could buy only one book on surface design, this would be it. The ultimate textile designer's bible, *Fabric Dyeing and Printing* combines step-by-step photographs of technical processes with over 100 full-color photographs of contemporary fabric. Taken by professional fashion photographers, these fabric shots are truly stunning—and inspiring. Throughout the book, careful attention is paid to the decorative effects that can be created on fabric, from tie-dye through computer-generated

imagery. Textural effects include a full chapter on devoré, plus crimping, flocking, and embossing. All in all, 30 key patterning techniques are presented, while 20 dye recipes are laid out in easy-reference cookbook style. As senior technical instructor of dyeing and printing at London's Royal College of Art, author Wells is an expert on the latest, most exciting developments in surface design.

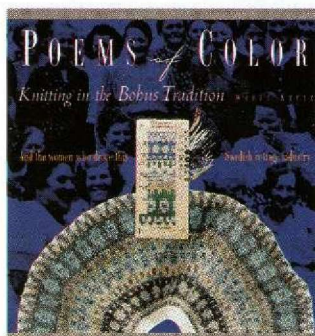
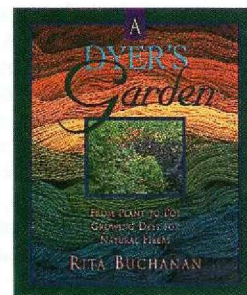
8½ × 11, hardbound, 192 pages, 300 specially commissioned color photos. #724—\$39.95

A Dyer's Garden
From Plant to Pot; Growing Dyes for Natural Fibers

Rita Buchanan

Now you can reproduce the beautiful colors of your summer garden in the form of vibrant dyes for your natural fibers. *A Dyer's Garden* walks you through a garden season from design to planting to harvesting for the dyepot. The hundreds of colors presented are only a sampling of the striking hues you can achieve by following the author's foolproof methods. Full-color photos display dyes as they appear on a variety of fabrics.

5½ × 7¼, paperbound, 112 pages, color photos. #667—\$9.95



Poems of Color
Knitting in the Bohus Tradition

Wendy Keele

Wendy Keele presents charts and garment patterns based on the original Bohus designs, plus the fascinating history of the women who designed them.

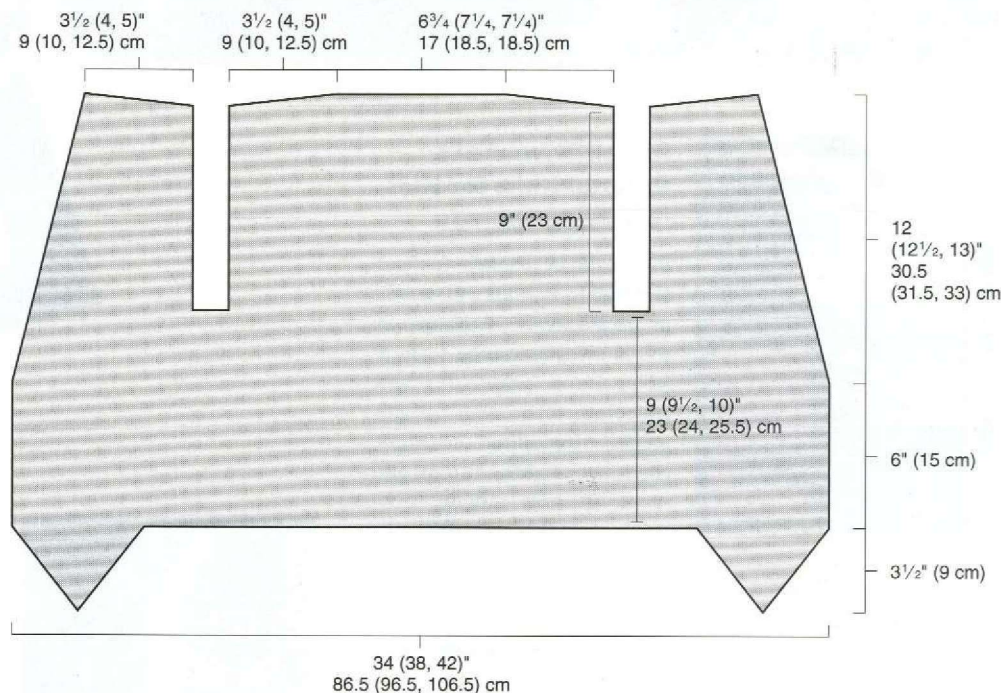
8½ × 9, paperbound, 144 pages,

color garment photos and b&w historical photos. #662—\$19.95



Available in August!

I-cord on 28 sts on other side of point. **Buttonholes:** Pick up and knit 1 st on right front edge, skip 4 rows (note—if you use a crochet hook to pick up, you may slip stitch these 4 sts) leaving yarn loose in back, [pick up and knit 10 (12, 14) sts, skip 4 rows] twice, pick up 1 st (3 buttonholes). Work attached I-cord on picked-up sts and work 4 rows of unattached I-cord over skipped rows. Then work 1 row of unattached I-cord. Pick up and work applied I-cord on 72 sts on right front neck. Skip 2 rows. Pick up and work applied I-cord on 19 sts on back neck. Cut yarn and join at center back with kitchener st. Weave in loose ends. Sew on buttons. Block. ∞



Barbara Venishnick from Simsbury, Connecticut, likens knitting to throwing a pot on a wheel: shape grows from technique. She finds great joy in the unique properties of handknitting when they can be used to create a design.

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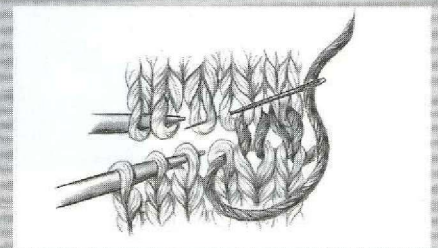
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Kitchener Stitch



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.

Jamie Flickinger



Looping and Knitting: A History at The Textile Museum

Andean knitted caps. The fibers, the elaborate designs, and the quality of knitting are a feast for the eyes.

The second exhibit room offers an organized and informative history of knitting from the Old World to the New and up to the present day. Egyptian socks and sock fragments featuring horizontal stripes of geometric designs and Arabic script are featured. These cotton pieces are knit in various shades of blue and white. The socks and fragments date possibly to A.D. 1100–1500, and are among the earliest examples of knitting.

The show demonstrates how knitting moved from the Middle East onto the European Continent along trade routes. Throughout history, the purpose of knitting has changed in relation to society's habits. Reproductions of paintings from

Southern Europe depict knitting as a domestic activity. One such painting shows the Madonna working on double-pointed needles and using at least two different yarns.

Paintings of European aristocracy in the late sixteenth century demonstrate that knitted silk stockings were the fashion. Dating from a later period is a beautiful green silk waistcoat with contrasting gold-colored metal thread from The Costume Institute at

The Metropolitan Museum of Art. All sides of the piece can be viewed. This garment, with an interest-

ing play of knit and purl stitches, is extraordinary to inspect.

The Colonial Williamsburg Foundation is the source for four silk and bead knitted caps of exquisite detail, along with bead knitted bags, gloves, mittens, and sleeves. Reproductions of Martin Engelbrecht's eighteenth-century paintings *Une Bonnetiere* and *Un Bonnetier* reveal the range of knitted garments then available. The rather silly paintings depict a man and a woman dressed from head to toe in knitted garments.

A small but lovely collection of knitting tools is also on display. And books printed in England since the 1800s are evidence of changes in industrial society.

I was pleasantly distracted by the knitted sampler hanging above the book display. It is from a private collection, dates possibly to the

nineteenth century, and contains 30 blocks of lace and other fancy stitches; their intricacy and beauty are captivating.

The exhibit concludes with the personal story of Yoshi Imamoto and her daughter Alice Imamoto Takemoto. Theirs is an emotional tale of a family interned during World War II in American Detention Camps and how knitting influenced their lives. This marvelous finale includes a variety of garments created by the Imamoto family, including sweaters in entrelac and cables and a hat knitted of dog hair. A bulletin board with paper and pencils invites each of us attending to add our own knitting story to the exhibit. The "Looping and Knitting: A History" exhibit continues until July 27, 1997. ∞

Jamie Flickinger has been knitting for as long as she can remember and teaches knitting classes at her local yarn shop in Baltimore, Maryland.

"Looping and Knitting: A History", currently on view at The Textile Museum in Washington, D.C., is a fascinating look at knitting and its ancestor, looping. The retrospective includes the influence of trade, tradition, and lore.

The Textile Museum was founded in 1925 by George Hewitt Myers. Throughout his life, Mr. Myers displayed a great appreciation of textiles, and opened the museum with 275 rugs and 60 related works. The Textile Museum has grown to be the leading museum in the Western Hemisphere devoted to handmade textiles.

The first room of the exhibit offers excellent written and diagrammatic information detailing the differences between knitting and looping. For those



Mantle border fragment. Peru, probably Nasca area ca. 200–0 B.C. The Textile Museum.

not familiar with looping, fabric is created by pulling an end and full length of yarn through an existing loop to form a new loop. Knitting is performed by pulling a loop through an existing loop.

Archeological examples of looping from Pre-Columbian Peru illustrate various looping techniques. Some look structurally similar to knitting. This can be seen in the mantle border from 200–0 B.C., Peru. Most pieces in the museum's collection were found in mummy bundles. Some are elaborately decorated with supernatural figures such as those in the mantle. My favorite part of the exhibit is the collection of looped miniature cloth figures (300–200 B.C.).

Further South American ingenuity is evidenced in a large collection of



Stockinette stitch sock found in Egypt, 12th–14th century. The Textile Museum.



Three cloth figurines. Peru, probably Nasca area ca. 300–200 B.C. The Textile Museum.



A Knitted Rag Rug

Marilyn Murphy

THIS RUG is presented purely as inspiration. I'll take you through the process I used, but I encourage you to experiment with different fabrics, yarns, and stitches.

What I wanted was a knitted rag rug that would be durable but consist of something more than just knitted rag strips. I've tried knitting with rags before and found it very strenuous on my hands. I thought of woven rag rugs that have a "ground" cloth and fabric floats; I figured I could get a similar effect by knitting with yarn and rag strips.

CHOOSING THE YARN AND FABRIC

Any type of fabric can be used for the rag strips. I knew I wanted a naturally-dyed rug so I used white cotton sheets bought at a secondhand store. Because they have been washed many times, they're more pliable than new sheets and the dye easily penetrates the fiber. Just be sure they're 100% cotton if you plan to dye them. I dyed my sheets and yarn in the same dyebath, but you could also use strips of printed fabric with a commercially-dyed yarn.

It's a bit difficult to estimate how

much fabric and yarn you will need. As I experimented I took notes of the weight and size of my fabric as well as how many yards of yarn I used in my sample swatch. My swatching indicated that, when ripped, one full-size sheet would be enough for the floats in six 12" × 12" (30.5 × 30.5 cm) squares, giving me a finished rug of 24" × 36" (61 × 91.5 cm). The whole sheet weighed 1½ pounds (680 g). I ripped it in half horizontally and dyed 12 ounces (340 g) in a golden marguerite dyebath and the other 12 ounces (340 g) in brazilwood. (See the natural dye project on page 17 for the mordant and dye procedure.) I didn't concern myself with dyeing the cloth evenly—in fact, the streaking creates interesting shadings in the finished rug. In the end I had enough rag strips left to knit one more square.

Once you have chosen the material for your rag strips, you may need to experiment with different weights of yarn for the ground. I used the natural color in Tahki's Cotton Classic (100% mercerized cotton; 108 yd (99 m)/50 g). Mercerized cotton not only adds a sheen but takes on a more brilliant color in the dyebath than the unmercerized sheets do. The end result is a nice overall blend of brighter knitting with duller floats.

For my rug, I dyed three 50-g skeins of the Cotton Classic in each dyebath. If you are doing your own dyeing, make sure you secure the yarn skeins so they don't tangle during the process. After dyeing, I did an ammonia afterbath as described on page 18.

CHOOSING THE STITCH

I chose garter stitch for the ground because it is reversible, durable, and has some depth. Knowing that the rag floats would be dense, I thought the garter stitch would come close to matching that denseness. However, the row-to-row ratio of fabric to yarn was not equal. A 5-stitch short row at each edge every 1½" (4 cm) compensated for the inequality of weights. When short rowing, I didn't bother to prevent holes from forming—the fabric fills in the gaps.

My pattern stitch became *Row 1*: K1,*k2, slip fabric to front, k2, slip fabric to back; rep from *, end k5. *Row 2*: K1,*k2 slip fabric to back, k2, slip fabric to

front; rep from *, end k5. Rep Rows 1 and 2 for pattern.

You can create any number of stitch designs, such as twill, simply by changing the number of stitches knit between slipping the fabric from front to back.

KNITTING

I used size 8 (5 mm) needles, and CO 54 sts for each square. I started and ended each square with 3 rows of garter stitch without carrying the rag strips. My gauge in garter stitch with the floats was 18 sts and 36 rows = 4" (10 cm). I ripped the rag strips as needed, leaving the strip attached to the rest of the sheet.

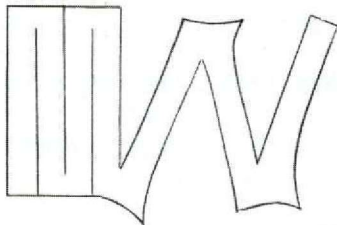
FINISHING

I blocked the squares before sewing them together. Since the ground is garter stitch, it is very easy to sew an invisible edge stitch that makes the rug totally reversible. However, the seam needs to be very strong so I sewed into every edge stitch twice. Finish by blocking the entire rug. ∞

Marilyn Murphy plans to knit and weave dyed rag rugs for every room in her house.

Making the Fabric Strips.

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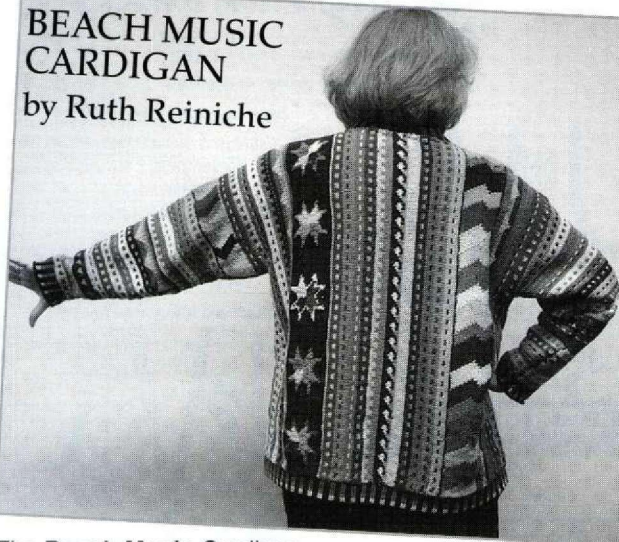
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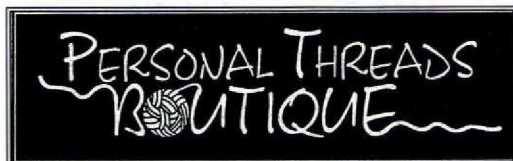
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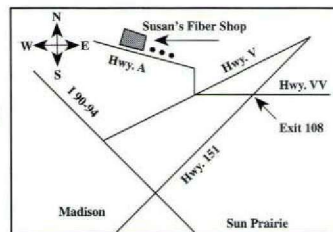
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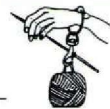
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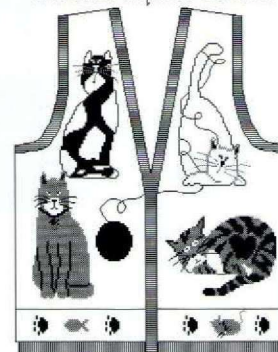
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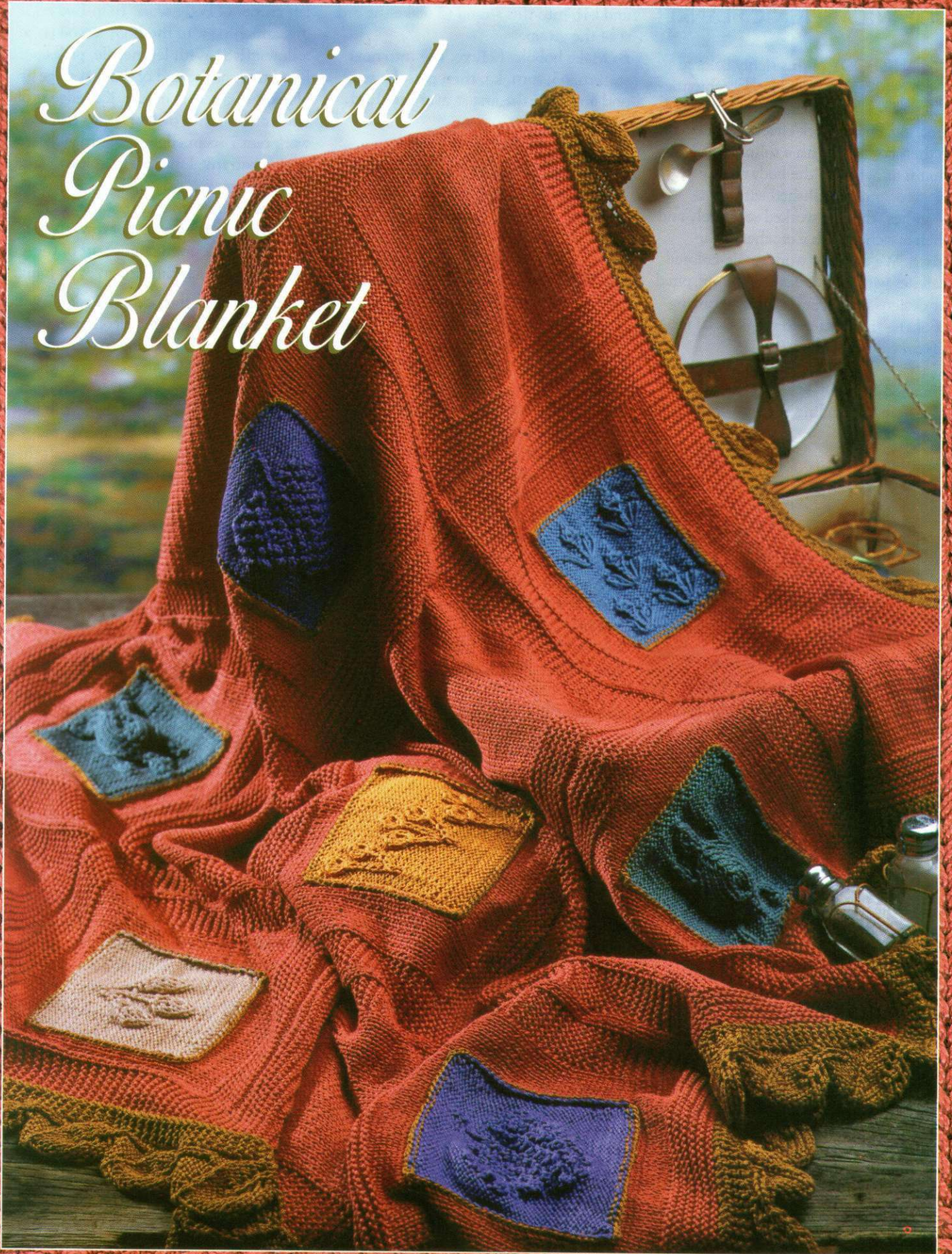
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*Botanical
Picnic
Blanket*



BOTANICAL PICNIC BLANKET

THE BODY of this richly colored blanket is worked in a combination of stockinette and garter stitches, creating a patchwork effect. The blanket is then bordered with a tulip-bud edging that is attached to the body as it is worked, and embellished with the "patches" that are worked separately and then attached with a crocheted slip stitch. We chose to work single-colored patches with a botanical theme (inspired by designs in Barbara Walker's knitting books)—try multi-colored pictorial motifs for a different look.

Finished Size: 48" × 78" (122 cm × 198.5 cm), including edging.

Yarn: Classic Elite Camden Cotton (100% Egyptian cabled cotton; 192 yd (175 m)/125 g): #7143 Baked Terracotta (MC), 13 skeins; #7170 Atlantic Ocean Kelp, 4 skeins; #7105 Iris, #7172 Portland Teal, #7148 Blue Slate, #7175 Akoya, #7184 Sunflower, 1 skein each.

Needles: Body and Edging—Size 8 (5 mm): 32" (80 cm) circular (cir) and straight; Patches—Size 7 (4.5 mm): straight.

Notions: Tapestry needle; cable needle (cn); size F/5 (4 mm) crochet hook.

Gauge: 19 sts and 21 rows = 4" (10 cm) in St st on larger needles.

Abbreviations

RT: Knit into second st, knit into first st, slip both sts off needle.

LT: Knit into back of second st, knit first st, slip both sts off needle.

inc: Knit into the front and back of the same st.

p-inc: Purl into the front and back of the same st.

2/2PLC: Slip 2 sts to cn, hold in front, p2, k2 from cn.

2/2PRC: Slip 2 sts to cn, hold in back, k2, p2 from cn.

dbl inc: Knit into the front and back of next st, then insert left needle point behind the vertical strand that runs downward from between the 2 sts just made

and k1b into this strand to make the 3rd st of the group.

B: Make bobble: (k1, yo, k1) into next st, turn, p3, turn, k3, then pass the second and then the first st over the third.

Stitches

Tulip-Bud Edging: (From *A Second Treasury of Knitting Patterns* by Barbara Walker)

CO 8 sts.

Row 1: (RS) K5, yo, k1, yo, k2—10 sts.

Row 2: P6, knit into front and back of next st (inc), k3—11 sts.

Row 3: K4, p1, k2, yo, k1, yo, k3—13 sts.

Row 4: P8, inc, k4—14 sts.

Row 5: K4, p2, k3, yo, k1, yo, k4—16 sts.

Row 6: P10, inc, k5—17 sts.

Row 7: K4, p3, k4, yo, k1, yo, k5—19 sts.

Row 8: P12, inc, k6—20 sts.

Row 9: K4, p4, ssk, k7, k2tog, k1—18 sts.

Row 10: P10, inc, k7—19 sts.

Row 11: K4, p5, ssk, k5, k2tog, k1—17 sts.

Row 12: P8, inc, k2, p1, k5—18 sts.

Row 13: K4, p1, k1, p4, ssk, k3, k2tog, k1—16 sts.

Row 14: P6, inc, k3, p1, k5—17 sts.

Row 15: K4, p1, k1, p5, ssk, k1, k2tog, k1—15 sts.

Row 16: P4, inc, k4, p1, k5—16 sts.

Row 17: K4, p1, k1, p6, sl 1, k2tog, pssso, k1—14 sts.

Row 18: P2tog, BO next 5 sts using p2tog st to BO first st, p3, k4—8 sts.

Rep Rows 1–18 for pattern.

•**Body:** With Baked Terracotta and cir needle, CO 232 sts.

Rows 1–12: Work in Garter st.

Rows 13–62: Work 8 sts Garter st, *42 sts St st, 7 sts Garter st, 2 sts St st, 7 sts Garter st; rep from * 2 more times, then work 42 sts St st, and 8 sts Garter st.

Rows 63–74: Work 57 sts Garter st, *2 sts St st, 56 sts Garter st; rep from * once, then work 2 sts St st and 57 sts Garter st.

Rows 75–76: Work in St st.

Rows 77–88: Rep Rows 63–74.

Rep Rows 13–88 three times more, then rep Rows 13–62 once more—5 repeats of 4 blocks. Then work 12 rows Garter st. BO all sts.

•**Edging:** With Atlantic Ocean Kelp and larger straight needles, invisibly CO 8 sts (see page 42). Purl 1 row. Beg at lower

left corner of Body, work Tulip-Bud Edging, attaching it to the Body as you go as follows: (RS) With left needle, pick up a loop/stitch at the end of the first ridge of blanket (Garter st) border. K2 (edge st of border along with pick up loop) tog, and work rem 7 sts in edging pattern. Work edging pattern along side, picking up one thread from each ridge of blanket and working it tog with first st of the edging in this manner (every other row). *Note:* Be sure to pick up the same part of the Body edge st each time for an even join.

Along the sides, the Body and edging will match row for row. At the corners, attach the beg of 2 rows of edging to the same Body corner st. Working across the ends, skip 2 sts evenly spaced within every pattern repeat (18 sts) so the edging will lie flat. When the edging is complete, use the kitchener st (see page 34) to graft the sts on the needle to the CO sts.

•**Patches:** Make 2 of each. To give a smooth selvedge edge that will be easy to stitch to the blanket, always slip the first stitch of every row.

Triple Leaf Patch:

With Akoya, CO 27 sts.

Rows 1, 3, 5, and 7: Purl.

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

Row 9: P13, k1b, p13.

Row 10: K13, p1, k13.

Row 11: P12, k1, k1b, k1, p12.

Row 12: K12, p3, k12.

Row 13: P11, RT, k1b, LT, p11.

Row 14: K11, [p1, k1] twice, p1, k11.

Row 15: P10, RT, p1, k1b, p1, LT, p10.

Row 16: K10, [p1, k2] twice, p1, k10.

Row 17: P8, p2tog, (k1, yo, k1) in next st, p-inc, p1, k1b, p1, p-inc, (k1, yo, k1) in next st, p2tog, p8—31 sts.

Row 18: K9, p3, k3, p1, k3, p3, k9.

Row 19: P7, p2tog, [k1, yo] twice, k1, p-inc, p2, k1b, p2, p-inc, [k1, yo] twice, k1, p2tog, p7—35 sts.

Row 20: K8, p5, k4, p1, k4, p5, k8.

Row 21: P6, p2tog, k2, yo, k1, yo, k2, p-inc, p3, k1b, p3, p-inc, k2, yo, k1, yo, k2, p2tog, p6—39 sts.

Row 22: K7, p7, k5, p1, k5, p7, k7.

Row 23: P7, ssk, k3, k2tog, p5, (k1, yo, k1) in next st, p5, ssk, k3, k2tog, p7—37 sts.

Row 24: K7, p5, k5, p3, k5, p5, k7.

Row 25: P7, ssk, k1, k2tog, p5, [k1, yo] twice, k1, p5, ssk, k1, k2tog, p7—35 sts.

Row 26: K7, p3, k5, p5, k5, p3, k7.
 Row 27: P7, sl 1, k2tog, pss0, p5, k2, yo, k1, yo, k2, p5, sl 1, k2tog, pss0, p7—33 sts.
 Row 28: K13, p7, k13.
 Row 29: P13, ssk, k3, k2tog, p13—31 sts.
 Row 30: K13, p5, k13.
 Row 31: P13, ssk, k1, k2tog, p13—29 sts.
 Row 32: K13, p3, k13.
 Row 33: P13, sl 1, k2tog, pss0, p13—27 sts.
 Rows 34, 36, 38, and 40: Knit.
 Rows 35, 37, and 39: Purl.
 BO all sts.

Cherry Patch:

With Sunflower, CO 27 sts.
 Rows 1 and 3: Purl.
 Rows 2 and 4: Knit.
 Row 5: P4, (k1, yo, k1, yo, k1) into next st, p22—31 sts.
 Rows 6 and 8: K22, p5, k4.
 Row 7: P4, k5, p22.
 Row 9: P4, ssk, k1, k2tog, p2, (k1, yo, k1, yo, k1) into next st, p19—33 sts.
 Row 10: K19, p5, k2, p3tog, k4—31 sts.
 Row 11: P4, k1b, p2, k5, p19.
 Row 12: K19, p5, k2, p1, k4.
 Row 13: P4, k1b, p2, ssk, k1, k2tog, p5, (k1, yo, k1, yo, k1) into next st,

p13—33 sts.
 Row 14: K13, p5, k5, p3tog, k2, p1, k4—31 sts.
 Row 15: P4, k1b, p2, k1b, p5, k5, p13.
 Row 16: K13, p5, k5, p1, k2, p1, k4.
 Row 17: P4, k1b, p1, RT, p2, (k1, yo, k1, yo, k1) into next st, p2, ssk, k1, k2tog, p2, (k1, yo, k1, yo, k1) into next st, p10—37 sts.
 Row 18: K10, p5, k2, p3tog, k2, p5, k3, p1, k1, p1, k4—35 sts.
 Row 19: P4, k1b, RT, p3, k5, p2, k1b, p2, k5, p10.
 Row 20: K10, p5, k2, p1, k2, p5, k4, p2, k4.
 Row 21: P4, ssk, M1, p4, ssk, k1, k2tog, p2, k1b, p2, ssk, k1, k2tog, p5, (k1, yo, k1, yo, k1) into next st, p4—35 sts.
 Row 22: K4, p5, k5, p3tog, k2, p1, k2, p3tog, k5, p1, k4—31 sts.
 Row 23: P4, k1b, p5, k1b, p2, k1b, p2, k1b, p5, k5, p4.
 Row 24: K4, p5, k5, p1, k2, p1, k2, p1, k10.
 Row 25: P10, LT, p1, k1b, p1, RT, p2, (k1, yo, k1, yo, k1) into next st, p2, ssk, k1, k2tog, p4—33 sts.
 Row 26: K4, p3tog, k2, p5, k3, [p1, k1]

twice, p1, k11—31 sts.
 Row 27: P11, LT, k1b, RT, p3, k5, p2, k1b, p4.
 Row 28: K4, p1, k2, p5, k4, p3, k12.
 Row 29: P12, M1, sl 1, k2tog, pss0, M1, p4, ssk, k1, k2tog, p2, k1b, p4—29 sts.
 Row 30: K4, p1, k2, p3tog, k5, p1, k13—27 sts.
 Row 31: P13, k1b, p5, k1b, p2, k1b, p4.
 Row 32: K4, p1, k2, p1, k19.
 Row 33: P19, LT, p1, k1b, p4.
 Row 34: K4, p1, k1, p1, k20.
 Row 35: P20, LT, k1b, p4.
 Row 36: K4, p2, k21.
 Row 37: P21, M1, k2tog, p4.
 Row 38: K4, p1, k22.
 Row 39: P22, k1b, p4.
 Row 40: K27.
 BO all sts.

Posy Patch:

With Blue Slate, CO 27 sts.
 Row 1: Purl.
 Row 2: Knit.
 Rows 3, 5, and 7: P7, k1b, p11, k1b, p7.
 Rows 4, 6, 8 and 10: K7, p1, k11, p1, k7.
 Row 9: *P3, make right leaf (insert tip of right needle from front through the fabric at right of the first twisted knit

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st, catch yarn, and draw through a long, loose loop; sl this loop onto right needle, knit next st, and pass the loop over it); p3, k1b, p3, make left leaf (insert tip of right needle from front through the fabric at left of the first twisted knit st, catch yarn, and draw through a long, loose loop; sl this loop onto right needle, knit next st, and pass the loop over it); rep from *, p3.

Row 11: P7, (k1, yo, k1, yo, k1, yo, k1) in next st, p11, (k1, yo, k1, yo, k1, yo, k1) in next st, p7—39 sts.

Row 12: K7, p7, k11, p7, k7.

Row 13: P7, k2tog tbl, k3tog tbl, k2tog, p11, k2tog tbl, k3tog tbl, k2tog, p7—31 sts.

Row 14: K7, p3tog, k11, p3tog, p7—27 sts.

Rows 15, 17, and 19: P13, k1b, p13.

Rows 16, 18, 20, and 22: K13, p1, k13.

Row 21: P9, make right leaf, p3, k1b, p3, make left leaf, p9.

Row 23: P13, (k1, yo, k1, yo, k1, yo, k1) in next st, p13—33 sts.

Row 24: K13, p7, k13.

Row 25: P13, k2tog tbl, k3tog tbl, k2tog, p13—29 sts.

Row 26: K13, p3tog, k13—27 sts.

Rows 27–38: Rep Rows 3–14.

Row 39: Purl.

Row 40: Knit.

BO all sts.

Turtle Patch:
With Portland Teal, CO 27 sts.

Row 1: Purl.

Row 2: Knit.

Row 3: P7, M1, p-inc, p11, M1, p-inc, p7—31 sts.

Row 4: K8, p2, k6, p1b, k4, p2, k8.

Row 5: P8, k2, p4, LT, p5, k2, p8.

Rows 6 and 8: K8, p2, k5, p1b, k5, p2, k8.

Row 7: P8, k2, p5, k1b, p5, k2, p8.

Row 9: P8, 2/2PLC, p3, M1, dbl inc, M1, p3, 2/2PRC, p8—35 sts.

Row 10: K10, p2, k3, p5, k3, p2, k10.

Row 11: P10, 2/2PLC, k2tog, M1, k1, dbl inc, k1, M1, ssk, 2/2PRC, p10—37 sts.

Row 12: K12, p1, p2tog tbl, k1, p5, k1, p2tog, p1, k12—35 sts.

Row 13: P12, k2tog, p1, k1, M1, k1, dbl inc, k1, M1, k1, p1, ssk, p12—37 sts.

Row 14: K12, [p1, k1] twice, p5, [k1, p1] twice, k12.

Row 15: P10, p2tog, [k1, p1] twice, k1, M1, k1, dbl inc, k1, M1, k1, [p1, k1] twice, p2tog, p10—39 sts.

Row 16: K11, [p1, k1] three times, p5,

[k1, p1] three times, k11.

Row 17: P9, p2tog, [k1, p1] three times, [k1, M1] four times, k1, [p1, k1] three times, p2tog, p9—41 sts.

Rows 18 and 20: K10, [p1, k1] 11 times, k9.

Rows 19 and 21: P10, [k1, p1] 11 times, p9.

Row 22: K10, [p1, k1] 4 times, p2tog, p1, p2tog tbl, [k1, p1] 4 times, k10—39 sts.

Row 23: P10, M1, [k1, p1] 4 times, sl 1, k2tog, pssso, [p1, k1] 4 times, M1, p10.

Row 24: K10, p2, [k1, p1] twice, k1, p2tog, p1, p2tog tbl, [k1, p1] 3 times, p1, k10—37 sts.

Row 25: P10, k1, M1, [k1, p1] 3 times, sl 1, k2tog, pssso, [p1, k1] 3 times, M1, k1, p10.

Row 26: K10, p3, k1, p1, k1, p2tog, p1, p2tog tbl, k1, p1, k1, p3, k10—35 sts.

Row 27: P8, 2/2PRC, [k1, p1] twice, sl 1, k2 tog, pssso, [p1, k1] twice, 2/2PLC, p8—33 sts.

Row 28: K8, p2, inc, k1, p1, k1, p2tog, p1, p2tog tbl, k1, p1, k1, inc, p2, k8.

Row 29: P8, k2, p3, k1, p1, sl 1, k2tog, pssso, p1, k1, p3, k2, p8—31 sts.

Row 30: K8, p2, inc, k2, p2tog, p1, p2tog tbl, k2, inc, p2, k8.

Row 31: P8, k2, p4, M1, sl 1, k2tog, pssso, M1, p4, k2, p8.

Row 32: K8, p2, k4, p3, k4, p2, k8.

Row 33: P8, p2tog, p4, slip 3 sts to cn, hold in front, p1, k3 from cn, p3, p2tog tbl, p8—29 sts.

Row 34: K12, p3, k14.

Row 35: P14, k1, M1, k1, M1, k1, p12—31 sts.

Row 36: K12, p5, k14.

Row 37: P14, k5, p12.

Row 38: K12, p2tog, p1, p2tog tbl, k14—29 sts.

Row 39: P14, sl 2, k1, p2ssso, p12—27 sts.

Row 40: Knit.

Row 41: Purl.

BO all sts.

Grape Cluster Patch:
With Iris, CO 27 sts.

Rows 1, 3, 5, and 7: Purl.

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

Row 9: P14, B, p1, B, p10.

Row 10: K10, p1b, k1, p1b, k14.

Row 11: P13, [B, p1] 3 times, p8.

Row 12: K9, [p1b, k1] 3 times, k12.

Row 13: P12, [B, p1] 3 times, p9.

Row 14: K10, [p1b, k1] 3 times, k11.

Row 15: P9, [B, p1] 5 times, p8.

Row 16: K9, [p1b, k1] 5 times, k8.

Row 17: P10, [B, p1] 5 times, p7.

Row 18: K8, [p1b, k1] 5 times, k9.

Row 19: P9, [B, p1] 6 times, p6.

Row 20: K7, [p1b, k1] 6 times, k8.

Row 21: P6, [B, p1] 8 times, p5.

Row 22: K6, [p1b, k1] 8 times, k5.

Row 23: P5, [B, p1] 9 times, p4.

Row 24: K5, [p1b, k1] 9 times, k4.

Row 25: P6, [B, p1] 8 times, p5.

Row 26: K6, [p1b, k1] 8 times, k5.

Row 27: P7, [B, p1] 7 times, p6.

Row 28: K7, [p1b, k1] 7 times, k6.

Row 29: P11, k1b, p2, [B, p1] 3 times, p7.

Row 30: K8, [p1b, k1] 3 times, k1, p1b, k11.

Row 31: P10, sl 1 st to cn and hold in back, knit in back of next st, purl st on cn, p15.

Row 32: K16, p1b, k10.

Row 33: P9, sl 1 st to cn and hold in back, knit in back of next st, purl st on cn, p16.

Rows 34 and 36: K17, p1b, k9.

Row 35: P9, k1b, p17.

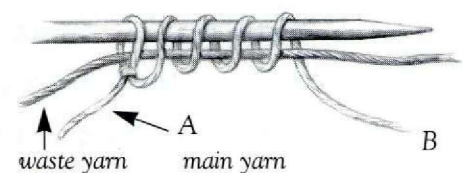
Rows 37 and 39: Purl.

Rows 38 and 40: Knit.

BO all sts.

• **Finishing:** Position patches as desired in every other “square” in the blanket and tack in place with pins or yarn. With Atlantic Ocean Kelp yarn and crochet hook, attach the patches with a crocheted slip stitch by going into the Body first then the Patch. Weave in all loose ends. ∞

Invisible Cast-On



Make a slip knot (A) and place it on the LH needle. Pull the waste yarn from left to right through the loop and lay in underneath the needle. Hold the slip knot and waste yarn in place with the left hand. Wind the main yarn round the needle plus waste yarn, over and away from you, under and towards you. As you get near end B, pull a little more through. Make as many turns as you need stitches. Do not pull the waste yarn out until you are ready to pick up the loops to knit them.

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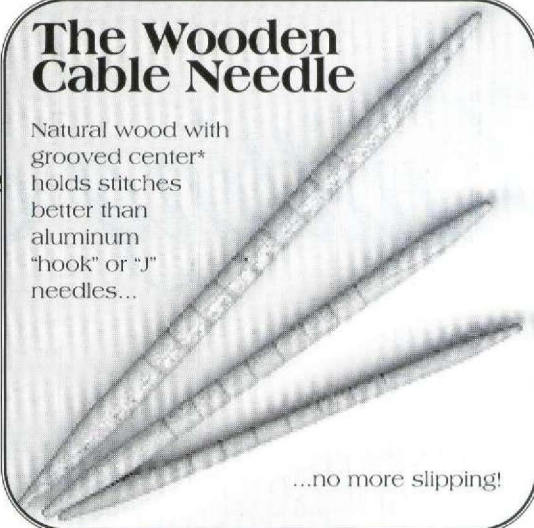
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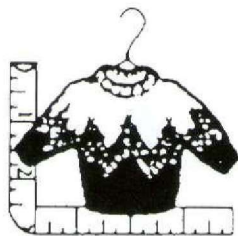
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Knitting & Beads

Kaethe Kliot

THE BEAUTY, brilliance, and permanence of beads has been incorporated into virtually every form of textile technique, including tating, needlepoint, embroidery, crochet, and knitting. In many cases, the beads become secondary to the technique, appearing as embellishment, while in other cases the technique is simply the structure that supports a prominent bead design.

Knitting remains one of the more popular techniques for incorporating beads, most likely because of its hardy adaptability; it requires the simplest of tools, is suitable for virtually any thread or yarn, and can produce anything from the essentials for warmth to the most decorative and ornamental objects for both costume and environment.

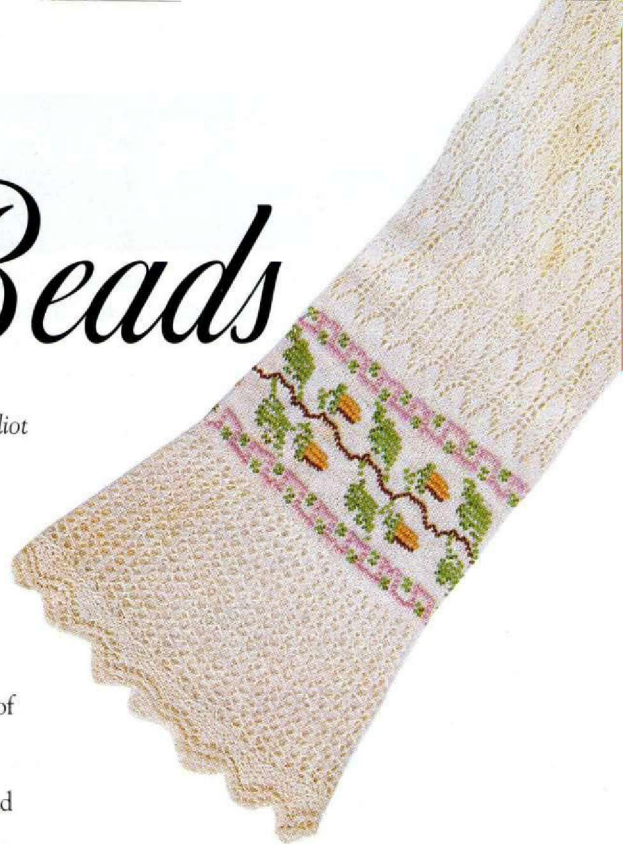
When beads and knitted fabric were first joined can only be conjectured.

Examples going back hundreds of years testify to this natural affinity. The nineteenth century saw major emphasis on beaded knitting, no doubt inspired by women's new freedom to enjoy and explore the textile arts. (Up until the last

quarter of the eighteenth century, women were excluded from production work, this being done by male members of trade guilds.) The embellished bag soon became the beaded bag, and the rich designs of embroidery, particularly Berlin work with its easy-to-follow charts, were quickly incorporated into knitted bead expression.

The baby bonnet was another popular item for decoration and embellishment. Preparation for the newborn always involved setting aside time to make special christening garments. Beaded baby bonnets can be found in every lace and embroidery technique, generally expressing the mother's talents with the finest of handwork. Because they were worn only on special occasions and quickly outgrown, many fine examples of these garments can still be found and are quite collectable. The examples shown here illustrate how beads were used both as simple embellishment and glorious patterns in the shaded florals common to early nineteenth-century Berlin work. Historical information indicates that these two bonnets originated in mid-nineteenth-century Bavaria. The openwork star pattern in the center of the crowns was typical for knitted bonnets, whether or not beads were incorporated.

Because of their size, the delightful knitted leggings probably belonged to a



These leggings were knit with size 200 cotton thread on size 00000 needles and the hand blown beads are equivalent to a size 18.

young girl. The cotton thread is a size 200, the needles size 00000, and the hand-blown beads equivalent to a size 18. Overall, these leggings are a magnificent work of art, skill, and wonder, far more than a simple structure of beads and thread.

Lace-knitted and beaded leggings are an example of a practical concept popular in the Bavarian and Austrian Alps, worn especially by men. Very short socks were knitted separately from the leggings. When the socks wore out, they could be replaced without having to redo the decorative and time-consuming



The baby bonnet was a popular item for decoration and embellishment.

leggings.

In the mid-1800s, many garments had undersleeves. These were separate pieces, worn from above the elbow to



This beaded undersleeve allowed a summer dress to be quickly converted to fall or winter use.



Because baby bonnets were worn only on special occasions and quickly outgrown, many fine examples can still be found.

the wrist, that allowed a summer dress to be quickly converted to fall or winter use. Because the shapes are similar, sleeves and leggings were often interchanged.

It is a great pleasure to share these garments with you, and I hope that many readers will want to achieve such wonderful knitting for themselves. Those who wish to translate beautiful antique designs into workable form may find help in the *Bead Weaving Design Grid* that Laci has recently developed. When laid over any cross-stitch, needlepoint, or filet design, this transparent, irregular grid will translate the pattern into beadwork for size 11 beads.

Unfortunately, most knitting books have only a small paragraph concerning beads, not enough to make them a valuable resource. There is a very good section on beads, however, in the Hiatt book *The Principles of Knitting*. *Beadwork, Second Edition* is a good source on knitted and crocheted purses from the turn of the century. For a rich collection of early nineteenth-century charted Berlin work patterns suitable for bead knitting, refer to *Berlin Work: Samplers and Embroidery of the Nineteenth Century*. Along with the articles in this magazine, these sources will provide a good starting point; the rest is up to your own exploration and inventiveness. ∞

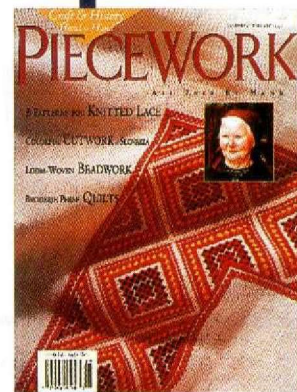
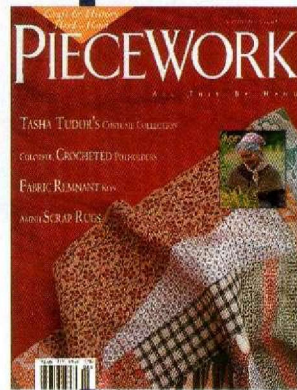
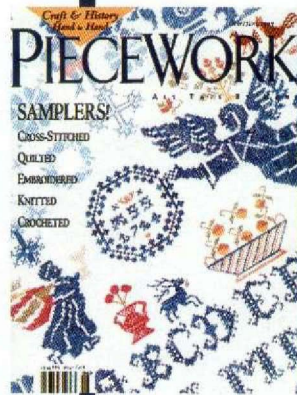
Further Reading

- Beadwork, Second Edition*. Berkeley, CA: Laci Publications, 1996.
- Hiatt, June. *The Principles of Knitting*. New York: Simon and Schuster, 1988.
- Serena, Raffaella. *Berlin Work: Samplers and Embroidery of the Nineteenth Century*. Berkeley, CA: Laci Publications, 1996.

Kaethe Kliot is an avid textile historian and collector. She and her husband Jules own and operate Laci, a supplier and distributor of needlework equipment and supplies in Berkeley, California. Check out their most informative web site at www.laci.com.

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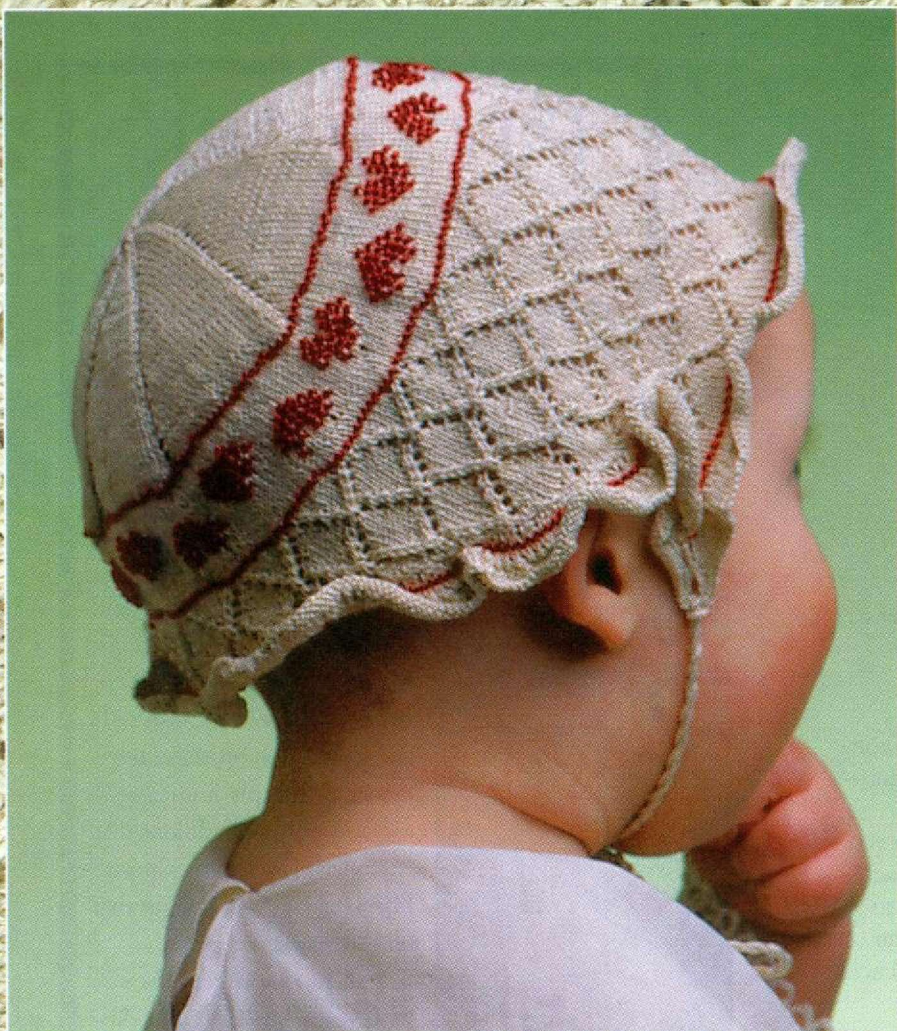
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Diamonds and Hearts Baby Bonnet

Judith Durant

THIS VICTORIAN-STYLE lace and beaded baby bonnet is worked in one piece from the top of the crown downward to the ruffled edging. To shape the top and sides, the back stitches are put on a holder while the front and sides are worked back and forth, decreasing along the sides. The back stitches are then rejoined with the others and the ruffled edging is added, worked in the round. The beaded motifs are worked in bead knitting, i.e., the beads are knit into the stitches. (See “Be-

yond the Basics”, page 60.) The ties are made from twisted cords.

Yarn: DMC Cotton Perle #8 (100% mercerized cotton; 87 yd (80 m)/10 g): #822 Antique White, 3 balls.

Beads: #11 seed beads, 4 strands (about 75" (190 cm) strung).

Needles: Size 0000 (1.25 mm): Set of five double-pointed.

Notions: Marker (m); tapestry needle.

Finished Size: About 17" (43 cm) head circumference. To fit size 6 to 12 months.

Gauge: 14 sts and 21 rows = 1" (2.5 cm) in St st.

Stitches

Star Pattern:

Rnd 1: Knit into back of each st.

Rnd 2: *YO, k1; rep from *.

Rnd 3 and all odd rnds: Knit.

Rnd 4: *YO, k2; rep from *.

Rnd 6: *YO, k3; rep from *.

Cont in this manner, inc 1 st between yo's each rnd.

Diamond Lace worked in the round:

Multiple of 10 sts.

Rnd 1: YO, ssk, k5, k2tog, yo, k1.

Rnd 2 and all even rnds: Knit.

Rnd 3: K1, yo, ssk, k3, k2tog, yo, k2.

Rnd 5: K2, yo, ssk, k1, k2tog, yo, k3.

Rnd 7: K3, yo, sl 1, k2tog, pss0, yo, k4.

Rnd 9: K2, k2tog, yo, k1, yo, ssk, k3.

Rnd 11: K1, k2tog, yo, k3, yo, ssk, k2.

Rnd 13: K2tog, yo, k5, yo, ssk, k1.

Rnd 15: YO, k7, yo, sl 1, k2tog, pss0.

Rep Rnds 1–16 for pattern.

Diamond Lace worked back and forth:

Work as described above, except purl all even rows.

•**Crown:** CO 8 sts and place 2 sts on each of 4 needles. Place m and join, being careful not to twist sts. Work Star pattern until there are 200 sts (50 on each needle). Break yarn, leaving a tail for weaving in. *Note:* If you have trouble starting out, try working the first couple of rnds on just 2 needles, inc to 3 needles for a couple more rnds, and then finally 4 needles. **Beaded border:** String 3 strands of beads (about 60" (152 cm)) on yarn. Beg with Rnd 1, work 20 rnds of Beaded Heart chart, knitting in beads where indicated. *Next rnd:* Knit. **Lace sides:** Work Diamond Lace for 16 rnds. *Note:* You may have to slip a st from left- to right-hand needle on occasion to complete a dec. Then place first 25 sts from needle #1 and last 25 sts from needle #4 onto a holding needle. *Hint:* Wrap rubber bands around each end of the holding needle to prevent sts from slipping off. Evenly distribute rem 150 sts onto 2 or 3 needles (whichever feels most comfortable) and cont working Diamond Lace back and forth in established pattern, and *at the same time*, dec 1 st at beg and end of each row 25 times—100 sts rem. Work even until piece mea-

asures 5½" (14 cm) from center of crown, ending with Row 8 or 16. Knit across 100 front sts, pick up and knit 60 sts along left side, k50 sts from holder, pick up and knit 60 sts along right side—270 sts. Join. Knit 1 rnd. Break yarn. Redistribute sts onto 4 needles as follows: beg at center back, place 85 sts on needle #1, 50 sts on needle #2, 50 sts on needle #3, and 85 sts on needle #4. Knit 1 round, inc (k into back and front of st) 1 st at end of needle #1, beg of needle #2, end of needle #3, and beg of needle #4—274 sts.

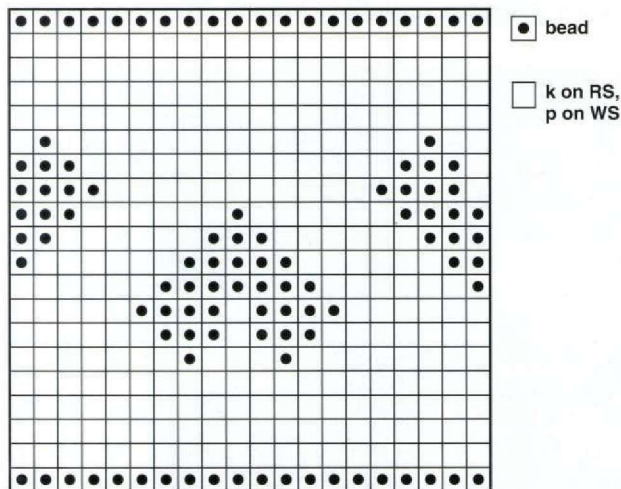
Edging: Knit 1 rnd, placing a bead in every st. Knit 2 rnds, inc in the st just before and the st just after each corner (2 sts inc at each corner) these two rnds and all following rnds.

Next rnd: *YO, k1; rep from *. Knit 5 rnds. BO all sts.

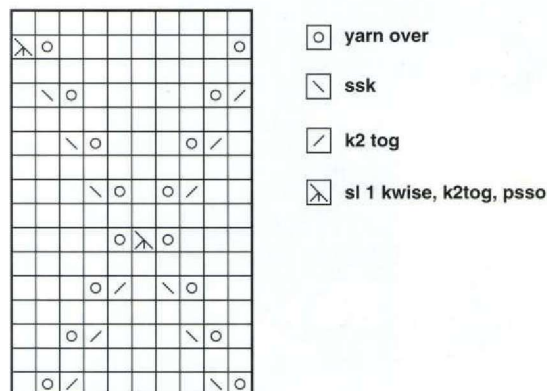
•**Finishing:** Weave in loose ends. **Ties:** (Make two.) Make twisted cords (see page 57) from six 4-yd (4-m) lengths of yarn. Loop the folded ends of the cords through the holes at the corner decs on the bonnet and thread the long ends of the cords through the folds. ∞

After working out this pattern, Judith Durant has an increased appreciation for the intricate bead knitted garments and accessories that were popular in Victorian days.

Beaded Heart



Diamond Lace



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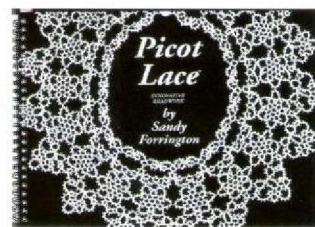
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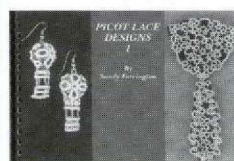
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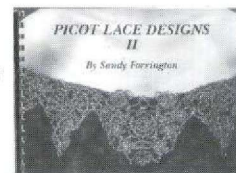
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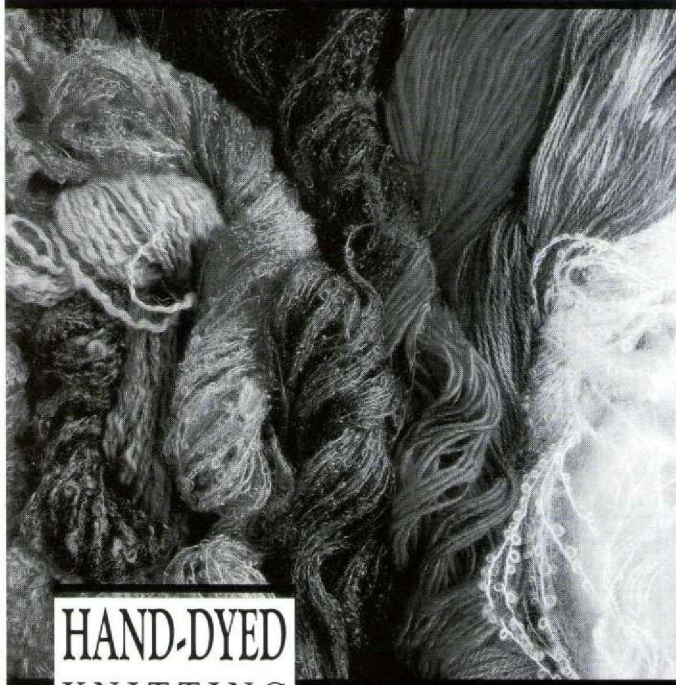
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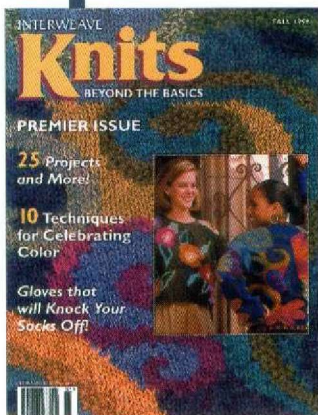
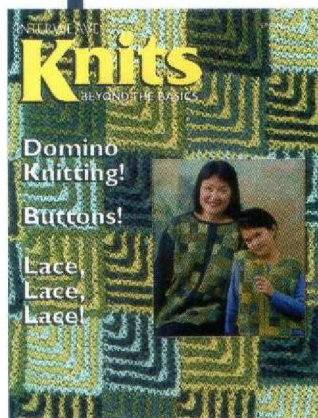
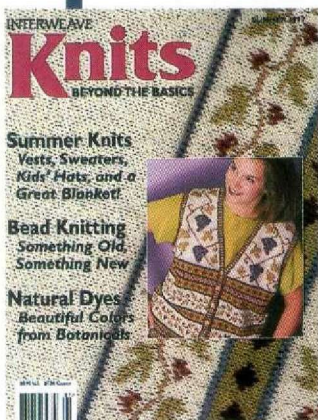
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Jillian Moreno

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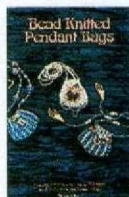
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Bead Knitting

A video from Victorian Videos

Bead Knitting is presented by Alice Korach, the founding editor of *Bead and Button* magazine. The information is clear and to the point. We watch, literally over her shoulder, as Alice constructs a beaded bag, from the gathering of materials to sewing the lining. A supplemental sheet of instructions included with the video contains a materials list, lesson order, charts, and bag lining instructions.

Bead Knitting, \$39.95. Available at crafts stores or from Victorian Video Productions (916) 346-6184. ∞



The Hourglass Purse

needle; clear nail polish.

The Hourglass Purse: 3" (7.5 cm) purse frame with 36" (91.5 cm) chain (available from Lacis, #LS51); two 9 mm split rings (for attaching chain to frame); long-eyed beading needle (for sewing on frame).

Fauntelle's Bag: 1 yd (m) black cording for drawstring.

Victorian Bookmark: One small tassel (handmade or purchased); small piece of gold (black) felt for lining.

Abbreviations

SB: Slide designated number of bead(s) next to last st knitted. The bead(s) will rest between sts after the next st is knit.

inc: Knit into the front and then the back of the same st.

skp: Sl 1, k1, p2so.

Sst/2B: With yarn in front, sl 1 st and push 2 beads up next to the last st knitted. The beads will lie in front of the slipped st on the RS.

dbl dec: Double dec by slipping 2 sts tog kwise, k1, p2sso.

•**Preparation**: Read "Beyond the Basics", page 60. Transfer beads onto spool of silk. *The Hourglass Purse* and *Fauntelle's Bag*: transfer 6 to 8 strands. When nearly all of the strung beads have been worked, finish the row and cut the yarn, leaving a 6" (15 cm) tail. Transfer 6 to 8 more strands of beads, join yarn, and continue knitting. *Note*: Because the silk is slippery, tie the ends together in a knot. *Victorian Bookmark*: Transfer all beads onto spool of silk.

Note: Finishing for all three of these projects calls for dabbing knots on the WS with a small drop of nail polish. To avoid getting too much nail polish on the project, drop a little polish on a paper plate and use a toothpick or needle to transfer the polish onto the knots.

A Step Back in Time

Two Beaded Purses and a Victorian Beaded Bookmark

Barbara Scoville

JOIN IN A REVIVAL of this heirloom knitting technique. The technique is pleasurable to execute and the finished products are beautiful and tactilely delightful.

Yarn: Size E Gudebrod silk (100% silk, 200 yd (183 m)/spool:
The Hourglass Purse: #337 maroon, 1 spool.

Fauntelle's Bag: black, 1 spool.

Victorian Bookmark: gold (black), 1 spool.

Needles: Size 0000 (1.25 mm) double-pointed.

Beads: Size 9 three-cut:

The Hourglass Purse: gun metal, 5 hanks.

Fauntelle's Bag: blue iris, 8 hanks.

Victorian Bookmark: gold (clear), 3 strands.

Notions: Small pliers for breaking off rebellious beads (optional); size 6 (1.8 mm) steel crochet hook for picking up dropped sts (optional); embroidery

THE HOURGLASS PURSE

The inspiration for this purse came from a book of antique purses. Many purse designs use the diamond or "hourglass" motif, but the gradation from small to large hourglasses makes this pattern particularly intriguing. As the motifs enlarge, the bag widens, creating

the elegant shape. The pattern consists of side-by-side hourglasses; as one grows, its partner diminishes. Single beads snake magically between each set of hourglasses. Designing this pattern was a mathematical challenge; knitting it was a delight.

The three-cut beads used in this bag can be difficult to find. You can substitute more readily available size 11 seed beads, but the shape of the bag will have less flair if you do so.

Finished size: 3 1/8" (8 cm) wide at top, 5" (12.5 cm) wide at base, 7 1/2" (19 cm) long, excluding chain.

•**Bag:** Using the long-tail method (see glossary), CO 34 sts. **Front:**

Rows 1–7: Knit.

Row 8: K3, [SB1, K1] 28 times, SB1, k3.

Row 9: Knit.

Rows 10, 12, 14, 16, 18, 20, 22, 24, and 26: Rep Row 8.

Rows 11, 13, 15, 17, 19, 21, 23, 25, and 27: Knit.

Rows 28–31: Knit.

Row 32: K3, [(SB1, k1, inc) 3 times, SB3, k1, inc) 3 times, [SB1, k1, inc] twice, SB1, k3—48 sts (3 sts between each set of beads).

Rows 33–35: K3, [(SB1, k3) 3 times, SB3, k3] 3 times, [SB1, k3] 3 times.

Rows 36–39: K3, [SB1, K3, SB2, k3] 7 times, SB1, k3.

Rows 40–43: K3, [SB1, k3, SB3, k3, (SB1, k3) twice] 3 times, SB1, k3, SB3, k3, SB1, k3.

Rows 44–47: Rep Rows 36–39.

Rows 48–51: K3, [(SB1, k3) 3 times, SB3, k3] 3 times, [SB1, k3] 3 times.

Rows 52–55: K3, [SB1, k3, SB2, k3, SB1, k3, SB4, k3] 3 times, SB1, k3, SB2, k3, SB1, k3.

Rows 56–59: K3, [SB1, k3, SB3, k3] 7 times, SB1, k3.

Rows 60–63: K3, [SB1, k3, SB4, k3, SB1, k3, SB2, k3] 3 times, SB1, k3, SB4, k3, SB1, k3.

Rows 64–67: K3, [SB1, k3, SB5, k3, (SB1, k3) twice] 3 times, SB1, k3, SB5, k3, SB1, k3.

Rows 68–71: K3, [SB1, k3, SB6, k3, SB1, k3, SB2, k3] 3 times, SB1, k3, SB6, k3, SB1, k3.

Rows 72–75: K3, [SB1, k3, SB5, k3, SB1, k3, SB3, k3] 3 times, SB1, k3, SB5, k3, SB1, k3.

Rows 76–79: K3, [SB1, k3, SB4, k3] 7

times, SB1, k3.

Rows 80–83: K3, [SB1, k3, SB3, k3, SB1, k3, SB5, k3] 3 times, SB1, k3, SB3, k3, SB1, k3.

Rows 84–87: K3, [SB1, k3, SB2, k3, SB1, k3, SB6, k3] 3 times, SB1, k3, SB2, k3, SB1, k3.

Rows 88–91: K3, [(SB1, k3) 3 times, SB7, k3] 3 times, [SB1, k3] 3 times.

Rows 92–95: K3, [SB1, k3, SB2, k3, SB1, k3, SB8, k3] 3 times, SB1, k3, SB2, k3, SB1, k3.

Rows 96–99: K3, [SB1, k3, SB3, k3, SB1, k3, SB7, k3] 3 times, SB1, k3, SB3, k3, SB1, k3.

Rows 100–103: K3, [SB1, k3, SB4, k3, SB1, k3, SB6, k3] 3 times, SB1, k3, SB4, k3, SB1, k3.

Rows 104–107: K3, [SB1, k3, SB5, k3] 7 times, SB1, k3.

Rows 108–111: K3, [SB1, k3, SB6, k3, SB1, k3, SB4, k3] 3 times, SB1, k3, SB6, k3, SB1, k3.

Rows 112–115: K3, [SB1, k3, SB7, k3,

SB1, k3, SB3, k3] 3 times, SB1, k3, SB7, k3, SB1, k3.

Rows 116–119: K3, [SB1, k3, SB8, k3, SB1, k3, SB2, k3] 3 times, SB1, k3, SB8, k3, SB1, k3.

Rows 120–123: K3, [SB1, k3, SB9, k3, (SB1, k3) twice] 3 times, SB1, k3, SB9, k3, SB1, k3.

Rows 124–127: Rep Rows 116–119.

Rows 128–131: Rep Rows 112–115.

Rows 132–135: Rep Rows 108–111.

Rows 136–139: Rep Rows 104–107.

Rows 140–143: Rep Rows 100–103.

Rows 144–147: Rep Rows 96–99.

Rows 148–151: Rep Rows 92–95.

Rows 152–155: K3, [(SB1, k3) 3 times, SB9, k3] 3 times, [SB1, k3] 3 times.

Back: (Worked as Front in reverse order)

Rows 156–278: Work Rows 155–33 in reverse order.

Row 279: K3, [(SB1, k1, ssk) 3 times, SB3, k1, ssk] 3 times, SB1, k1, ssk, SB1, k1, ssk, SB1, k3—34 sts.

Rows 280–282: Knit.



Rows 283–309: Work Rows 27–1 in reverse order.

BO all sts.

•**Finishing:** Secure loose ends on WS by running them through 5 purl bumps, then knotting them. Making sure that the knots are on the WS, dab them with a very small drop of nail polish. Fold bag in half with RS tog. With silk threaded on an embroidery needle, sew side seams from the fold to 2" (5 cm) from the top with very small overcast sts, matching purl bumps. **Attach the frame:** Thread a piece of silk at least 1 yd (m) long through a long-eyed needle. Open the purse frame and place the bag inside, so that the center of the bag lines up with the center of the frame. From the inside, insert needle through the center hole to the outside. Leaving a long tail (to be used later for the other half of the bag), sew the left half of the bag to the frame, inserting the needle from the inside to the outside, and easing the bag evenly into the frame as you go. When you have finished the left side, remove the needle and let the thread hang. Thread the needle with the long tail at the center of the

bag and work the right side in the same manner. Sew the bag Back to the frame in the same manner. Repeat the process to reinforce the stitching. Do not anchor hinges to bag, but allow them to swing free. Secure loose ends as before. Block by wetting the purse with cold water, laying it flat or hanging it against a wall, pulling it into shape, and leaving it to air dry.

FAUNTELLE'S BAG

The bag that inspired this one, found in a Paris antique shop, was made of gold silk and gold cut beads. While the gold is striking in appearance, gold beads are difficult to find and quite pricey. The black silk and blue iris cut beads used here retain the turn-of-the-century look.

Finished size: 3³/₄" (9.5 cm) at top; 9¹/₂" (24 cm) at base; 5¹/₂" (14 cm) long, without tabs.

•**Bag:** Using the long-tail method (see glossary), CO 54 sts. **Front:** Row 1: Knit.

Row 2: K3, *SB1, k2; rep from *, end SB1, K3—25 beads used.

Rows 3, 5, 7, 9, 11, 13, 15, 17, 19, and 21: Knit.

Rows 4, 6, 8, 10, 12, 14, 16, 18, and 20: Rep Row 2—10 rows of beads.

Rows 22–27: Knit.

Rows 28–35: (8 rows) K3, *SB1, k3; rep from *, end k3—17 beads used.

Rows 36–47: (12 rows) K3, *SB2, k3; rep from *.

Rows 48–61: (14 rows) K3, *SB3, k3; rep from *.

Rows 62–87: (26 rows) K3, *SB4, k3; rep from *.

Rows 88–97: (10 rows) K3, *SB5, k3; rep from *.

Rows 98–109: (12 rows) K3, *SB6, k3; rep from *.

Rows 110–137: (28 rows) K3, *SB7, k3; rep from *.

Back: (Worked as Front in reverse order) Rows 138–165: (28 rows) Rep Rows 110–137.

Rows 166–177: (12 rows) Rep Rows 98–109.

Rows 178–187: (10 rows) Rep Rows 88–97.

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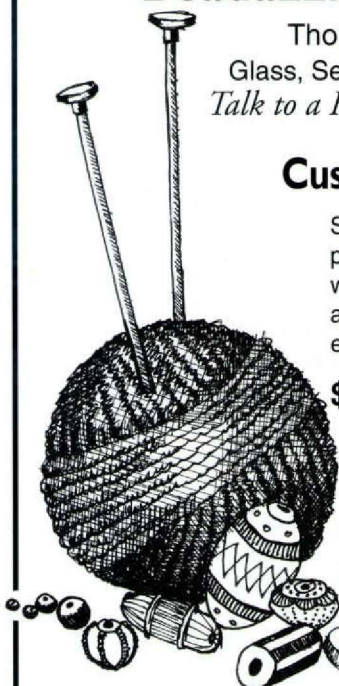
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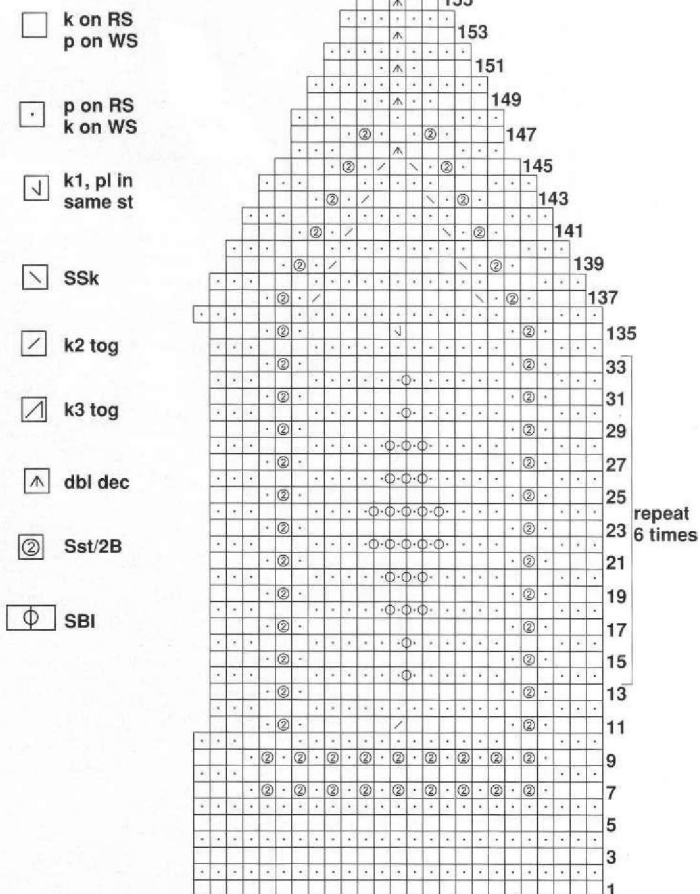
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Rows 188–213: (26 rows) Rep Rows 62–87.
 Rows 214–227: (14 rows) Rep Rows 48–61.
 Rows 228–239: (12 rows) Rep Rows 36–47.
 Rows 240–247: (8 rows) Rep Rows 28–35.
 Rows 248–253: Knit.
 Row 254: Rep Row 2.
 Row 255: Knit.
 Rows 256 and all even numbered rows through 272: Rep Row 2.
 Rows 257 and all odd numbered rows through 273: Knit.
 BO all sts.
Tabs: (Make 8) CO 5 sts.
 Rows 1–3: Knit.
 Row 4: *K1, SB1; rep from *, end k1.
 Row 5: Knit.
 Rep these last 2 rows 21 more times—22 rows of beads. Knit 3 more rows. BO and cut yarn, leaving tail long enough to sew tab to purse.
Cord coverings: (Make 2).

CO 9 sts.
 Rows 1, 3, 5, 7, 9, and 11: Knit.
 Rows 2, 4, 6, 8, and 10: *K1, SB1; rep from *, end k1.
 Row 12: *K1, SB40; rep from *, end k1.
 Knit 2 more rows. BO all sts.

•**Finishing:** With yarn threaded on embroidery needle, and with RS tog, sew side seams with short overcast sts, matching purl bumps. Secure loose ends on WS by running them through 5 purl bumps, then knotting them. Making sure that the knots are on the WS, dab them with a very small drop of clear nail polish.
Turn bag right side out. Position tabs: Center one tab over each side seam. Then, starting at the left front edge, count over 4 columns of beads and place a tab. Place a tab directly over the center front. Count 4 columns from the right side of bag and place



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another tab. Rep for the back of the bag. With yarn threaded on embroidery needle, stitch tabs in place. Thread cording through tabs. Wrap cord coverings over cord and sew the ends together. Secure loose ends as before.

VICTORIAN BEADED BOOKMARK

This bookmark employs traditional beaded knitting for the border and embossed beaded knitting for the snowflakes. In traditional beaded knitting, a bead is placed between two knit stitches; the beads are positioned while wrong-side rows are worked, so that the beads appear on the right side of the piece. In embossed beaded knitting (named by Michelle Poulin-Alfeld; see page 55), the beads are placed on the front side of slip stitches and each set of beads is surrounded with purl stitches. Unlike traditional beaded knitting, embossed beaded knitting is

worked on the front side of the work.

Slip this bookmark between the pages of your most treasured book and join those of days gone by who treasured beauty in even the smallest article.

Finished size: 1¾" (4.5 cm) wide by 6¼" (16 cm) long, excluding tassel.

- **Bookmark:** Using the long-tail method (see glossary), CO 25 sts.
- Rows 1–6: Knit.
- Rows 7 and 9: (RS) K3, p1, *Sst/2B, p1; rep from * to last 3 sts, k3.
- Rows 8 and 10: K3, purl to last 3 sts, k3.
- Row 11: K3, p1, Sst/2B, p1, k6, k2tog, k5, p1, Sst/2B, p1, k3—24 sts.
- Row 12: K3, p3, k12, p3, k3.
- Row 13 and all RS rows through Row 133: K3, p1, Sst/2B, p1, k12, p1, Sst/2B, p1, k3.
- Rows 14 and 16: K3, p3, k6, SB1, k6, p3, k3.
- Rows 18 and 20: K3, p3, k5, [SB1, k1] twice, SB1, k5, p3, k3.

- Rows 22 and 24: K3, p3, k4, [SB1, k1] 4 times, SB1, k4, p3, k3.
- Rows 26 and 28: Rep Rows 18 and 20.
- Rows 30 and 32: Rep Rows 14 and 16.
- Rows 34–133: Rep Rows 14–33 five more times—6 snowflakes total.
- Row 134: (WS) K3, p3, k12, p3, k3.
- Row 135: K3, p1, Sst/2B, p1, k6, inc by knitting into front and back of next st, k5, p1, Sst/2B, p1, k3—25 sts.
- Row 136: K3, p3, k13, p3, k3.
- Beg dec rows as follows:
- Row 137: K3, p1, Sst/2B, p1, ssk, k9, k2tog, p1, Sst/2B, p1, k3—23 sts.
- Row 138: K3, p3, k11, p3, k3.
- Row 139: K3, p1, Sst/2B, p1, ssk, k7, k2tog, p1, Sst/2B, p1, k3—21 sts.
- Row 140: K3, p3, k9, p3, k3.
- Row 141: K3, p1, Sst/2B, p1, ssk, k5, k2tog, p1, Sst/2B, p1, k3—19 sts.
- Row 142: K3, p3, k7, p3, k3.
- Row 143: K3, p1, Sst/2B, p1, ssk, k3, k2tog, p1, Sst/2B, p1, k3—17 sts.
- Row 144: K3, p3, k5, p3, k3.
- Row 145: K3, p1, Sst/2B, p1, ssk, k1, k2tog, p1, Sst/2B, p1, k3—15 sts.
- Row 146: K3, p3, dbl dec, p3, k3—13 sts.
- Row 147: K3, p1, Sst/2B, p1, k1, p1, Sst/2B, p1, k3.
- Row 148: K3, p3, k1, p3, k3.
- Row 149: K3, p2, dbl dec, p2, k3—11 sts.
- Row 150: Knit.
- Row 151: K3, p1, dbl dec, p1, k3—9 sts.
- Row 152: Knit.
- Row 153: K3, dbl dec, k3—7 sts.
- Row 154: Knit.
- Row 155: K2, dbl dec, k2—5 sts.
- Row 156: Knit.
- Row 157: K1, dbl dec, k1—3 sts.
- Row 158: K3tog, cut yarn, and pull tail through last st.

• **Finishing:** Thread loose ends on needle and weave them through 5 purl bumps on WS, knot the ends, then making sure that the knots are on the WS, secure them with a very small dab of clear nail polish. With yarn threaded on embroidery needle, attach tassel to pointed end. Trace the bookmark on a piece of paper to make a pattern for the lining and cut lining out of felt. Using small overcast sts, sew lining to WS of bookmark. ∞

Barbara Scoville lives in South Jordan, Utah, where she teaches and designs knitted silk beaded purses. She is inspired by majestic mountain landscapes, a rich pioneer heritage, and a tightly knit group of kindred spirits.

Something Old, Something New

Michelle Poulin-Alfeld

AS A DEVOTED FAN of traditional knitting techniques, I marvel at our ancestors who took their knitting far beyond the utilitarian needs of the garments made to clothe their loved ones. The need for beauty in daily life pushed them on to a true merging of form and function. Who can resist the charms of beaded knitting? Colorfully beaded purses speak to the romance in our souls. I can almost hear whispered conversations from Jane Austen novels when working with silk and iridescent beads.

Traditional methods for knitting such treasures are based on techniques to keep the beads in place. Swag purses drape into elegant scallops when beads are placed between the stitches of the knitting. With this technique, the silk is prestrung with beads and knit until beads are required. Then the beads are slipped up to lie between the stitch just worked and the next one waiting. Scenic purses, on the other hand, require stringing beads individually by color according to a charted pattern. Additionally, this bead knitting must be worked carefully to keep the bead within the knit stitch and on the surface of the work, not falling to the back side. It is a challenging task, but one well rewarded by the resulting treasure.

As I have worked with taming beads and silk to form surface textured motifs, the collective wisdom of traditional techniques, along with my own experimentation, has disclosed a new method for bead designs: embossed beaded knitting.

Here's the process. Using a stockinette background, I nestle a bead in purl stitches to keep it from wandering out of place. This is done by purling the stitch above, below, and on either side of the bead. The bead is put into place by slipping a stitch with the yarn in front and pushing the bead up to lie on the carry. This provides an even more secure placement and the captive bead carried on the front float is pushed further to the surface by the slipped stitch lying directly behind it. This method of "embossing" beads is not traditional. But it is inspired by tradition, and for me reflects the same need for function and beauty as do the knits from our past. A tiny purse embossed with golden beads mirrors the octagonal shape of my grandmother's rose-gold watch; another purse holds a prized antique button. For me, embossed bead knitting is a blend of something old, something new, something precious. ∞

Michelle Poulin-Alfeld continues to be inspired by knitters from the past, as well as those present knitters in Salt Lake City, Utah who share so much with her.

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A Summer Odyssey

Theresa Williams

THIS LITTLE PENDANT bag with undulating beaded areas is an ideal summer knitting project—small enough to carry with you as you travel and easy enough to work in short time intervals. It is worked in one piece, has an optional flap, and is embellished with novelty buttons or beads. Designed as an introductory project to beaded knitting, this bag will lead you to meet the challenge of larger pieces and to design your own.

Finished Size: 2¼" wide by 2½" deep (5.5 by 6.5 cm) with size 12 seed beads; 2½" wide by 3" deep (6.5 by 7.5 cm) with size 11 seed beads; 2¾" wide by 3½" deep (7 by 9 cm) with size 10 seed beads. The black bag is worked with size 11 beads.

Yarn: #8 perle cotton, 1 ball (or 60 yd (55 m) of an equivalent size yarn).

Needles: Size 0000 (1.25 mm) double-pointed needles.

Beads: Size 10, 11, or 12 seed beads; 1 hank.

Notions: Embroidery needle; charms, buttons, large beads, or other embellishments as desired.

Abbreviations

SB1: Slide the designated number of beads (1 in this example) into place before making the next st.

• **Preparation:** Read "Beyond the Basics", page 60. Transfer 7–8 strands of beads to the yarn. When all of the beads are close to being used up, work to the end of a row, break the yarn, transfer more beads onto the yarn, rejoin the yarn, and continue knitting.

• **Bag:** CO 22 sts.

Rows 1–2: K3, (SB1, k1) 16 times, SB1, k3.



Rows 3–4: K3, (SB1, k2) 3 times, SB2, k2, SB1, k2, SB2, (k2, SB1) 3 times, k3.

Rows 5–6: K3, SB2, k2, SB1, (k2, SB2) 5 times, k2, SB1, k2, SB2, k3.

Rows 7–8: K3, (SB3, k2, SB1, k2) 4 times, SB3, k3.

Rows 9–10: K3, SB4, k2, SB1, (k2, SB5, k2, SB1) 3 times, k2, SB4, k3.

Rows 11–12: K3, SB5, k2, SB1, k2, SB3, k2, SB1, k2, SB7, k2, SB1, k2, SB3, k2, SB1, k2, SB5, k3.

Rows 13–14: K3, SB4, k2, SB1, k2, SB2, k2, SB1, k2, SB5, k2, SB1, k2, SB2, k2, SB1, k2, SB4, k3.

Rows 15–16: K3, (SB3, k2, SB1, k2, SB1, k2, SB1, k2) twice, SB3, k3.

Rows 17–18: K3, (SB2, k2, SB1, k2, SB1, k2, SB1, k2) twice, SB2, k3.

Rows 19–34: Rep rows 3–18.

Rows 35–36: K3, (SB1, k2, SB2, k2, SB1, k2, SB2, k2) twice, SB1, k3.

Rows 37–38: K5, (SB3, k2, SB1, k2) 3 times, SB3, k5.

Row 39: K1, k2tog twice, (SB4, k2, SB1, k2) 3 times, SB4, k5—20 sts.

Row 40: K1, k2tog twice, (SB4, k2, SB1, k2) 3 times, SB4, k3—18 sts.

Rows 41–42: K3, (SB5, k2, SB1, k2) 3 times, SB5, k3.

Rows 43–44: K3, (SB4, k2, SB2, k2) 3 times, SB4, k3.

Rows 45–46: K3, (SB3, k2) 6 times, SB3, k3.

Rows 47–48: K3, (SB2, k2, SB4, k2) 3 times, SB2, k3.

Rows 49–50: K3, (SB1, k2, SB5, k2) 3 times, SB1, k3.

Rows 51–52: K3, (SB1, k2, SB6, k2) 3 times, SB1, k3.

Rows 53–54: K3, (SB1, k2, SB7, k2) 3 times, SB1, k3.

Rows 55–56: K3, (SB1, k2, SB8, k2) 3 times, SB1, k3.

Rows 57–58: K3, (SB1, k2, SB9, k2) 3 times, SB1, k3.

Rows 59–64: K3, (SB1, k2, SB10, k2) 3 times, SB1, k3.

Rows 65–94: Working in reverse order, rep Rows 64–35, but inc instead of dec on Rows 40 and 39.

Rows 95–126: Rep Rows 18–3 twice.

Rows 127–128: Rep Rows 1–2.

If no flap is desired, BO all sts.

Optional flap: Rep Rows 1–2 twice more, then work as follows:

Row 1: K1, k2tog twice, (SB1, k2) twice, SB2, k2, SB1, k2, SB2, (k2, SB1) twice, k5—20 sts.

Row 2: K1, k2tog twice, (SB1, k2) twice, SB2, k2, SB1, k2, SB2, (k2, SB1) twice, k3—18 sts.

Rows 3–4: K3, SB1, (k2, SB2) 5 times, k2, SB1, k3.

Rows 5–6: K3, (SB1, k2, SB3, k2) 3 times, SB1, k3.

Rows 7–8: K3, (SB1, k2, SB5, k2) 3 times, SB1, k3.

Row 9: K1, k2tog, SB1, k2, SB3, k2, SB1, k2, SB7, k2, SB1, k2, SB3, k2, SB1, k3—17 sts.

Row 10: K1, k2tog, SB1, k2, SB3, k2, SB1, k2, SB7, k2, SB1, k2, SB3, k2, SB1, k2—16 sts.

Rows 11–12: K2, SB1, k2, SB2, k2, SB1, k2, SB5, k2, SB1, k2, SB2, k2, SB1, k2.

Rows 13–14: (K2, SB1) 3 times, k2, SB3, (k2, SB1) 3 times, k2.

Rows 15–16: (K2, SB1) 3 times, k2, SB2, (k2, SB1) 3 times, k2.

Rows 17–20: (K2, SB1) 7 times, k2.

Row 21: K2, (SB1, k2tog) 6 times, SB1, k2—10 sts.

Rows 22–23: K10.

Row 24: K2tog 5 times—5 sts. BO all sts.



• **Assembly: Side Seams:** With RS tog, fold the work, first and last rows tog if there is no flap; Rows 1 and 128 tog if there is a flap. With yarn threaded on an embroidery needle, sew the side seams. Weave loose ends into the side seams. Turn bag RS out. Single crochet an edging around the edge of the flap, if there is one. Block if necessary by wetting the bag with cool water, placing it on a piece of foam board, pinning it into shape, and allowing it to air dry.

• **Embellishments:** Add beaded fringe, buttons, or other seed beads as desired.

These bags were created using The Summer Odyssey pattern. The larger bag (above) was knit with pony beads on Kreinik metallic tapestry braid size 12. The lavender bag uses hand-dyed 40/2 linen thread from The Thread Gatherer, and the blue/green was knit with Kreinik fine metallic braid #8.



Twisted Cord

Cut 4 to 6 lengths of yarn 4 to 5 times the desired finished cord length. Fold the strands in half forming two groups. Anchor the strands at the fold. Holding a group in each hand, twist each group tightly clockwise until it kinks. Put both groups in one hand, holding on to the end, and release the bundle allowing the groups to twist around each other counterclockwise. Secure the end of the bundle with an overhand knot. You may substitute strands of beads for 1 or 2 of the lengths.

KNITTING OUTSIDE THE LINES

Beaded Knitting

Theresa Williams

WHAT COMES TO MIND for most people when they hear the words beads and knitting in the same sentence is beaded handbags. While I am a big fan of beaded handbags—the feel, the look, the nostalgia associated with them all appeal to me—I also see huge untapped potential in the adaptation of beaded knitting to modern materials, art, fashion, and function.

I've been stockpiling ideas and come up with some samples designed to stimulate awareness of the potential of beaded knitting. These ideas are in varying stages of design—some just a hint of an idea, others more or less worked out. My inspiration for a piece can stem from a variety of sources, including any or all of the following:



Pockets and pocket flaps. Embellish them, line them, don't line them, experiment with shape.

- the characteristics of thread or beads such as color or texture
- a desire to try a new technique, or master a look, feeling, shape, or composition that has captured my attention
- a desire to meet a specific or practical need or use.

With only a very basic level of knowledge and skill, plus a desire to experiment and a playful spirit, you can create extraordinary pieces of beaded knitting.

BEADED KNITTING TECHNIQUE

A Bit of History

When someone refers to bead knitting or a bead knitted item, they are referring to one of two methods by which knitting with beads has been traditionally done. The two methods are known



A Chain of Bows. Use this as edging on a sweater or sweatshirt. This is a long rectangle scrunched in the middle at regular intervals and tacked at the corners.

as “beaded knitting” and “bead knitting”. While the terms are almost identical, the knitting method and procedures are considerably different. The techniques for knitting with beads is discussed in “Beyond the Basics” on page 60.

Both forms of knitting with beads were popular throughout the eighteenth century and the first part of the nineteenth century. Items such as bags, scarves, dresses, mittens, gloves, and lace were all decorated using both methods. Both methods are desirable—there is no bad or inferior technique as far as I am concerned. If I like how something looks and feels, then it is good. Both methods produce extraordinary beaded results. Beads and fiber are a match made in heaven. They combine wonderfully, particularly if one takes the time to play around with the materials in search of compatibility.

BEADS, THREAD, AND NEEDLES

Beaded knitting involves playing with knitting needles, beads, and thread. Any size bead or thread can be given fair consideration so long as the two are physically and visually compatible.

Physically, the holes of the beads need to be large enough to slide onto the knitting thread without damaging the thread. Many beads, such as seed beads, are glass and can cut the thread if the fit is too tight. The thread needs to be capable of supporting the weight of the beads without stretching into an odd or undesirable shape.

Give attention to the visual interplay between the positive and negative spaces of the piece. The beaded areas are the positive space, the thread areas are the negative space that frames and gives a

context to the other. There needs to be something distinctive about the positive or negative space in relation to the other; otherwise the piece will appear flat. This distinction can lie in the color, texture (finish), or spatial arrangement (proportion) of either element.

Here are some of my favorite thread and seed bead combinations:

- Flax’n Colors, 100% linen (sizes 20/2 and 40/2), handpainted by The Thread Gatherer works well with size 10, 11, and 12 seed beads. The colors of this thread are rich with many subtle variations. Offered in solid and variegated colors, it is strong and holds its knitted shape.
- Impressions, 50% cotton and 50% silk, manufactured by The Caron Collection, works well with size 10 or 11 seed beads. It has a beautiful luster and knits into a very drapery and fluid texture. It is offered in an appealing range of variegated colors. Since it is a somewhat more fragile thread than a 100% cotton, I use it only with sizes 10 and 11 seed beads. Silk fibers can stretch, shred, and split if you are not careful (even if you *are* careful) but I like it anyway. I use it for small to medium bags or in conjunction with a stronger thread.
- Wildflowers, 100% cotton, manufactured by The Caron Collection, works well with size 10, 11, or 12 seed beads. This thread also knits into a drapery and fluid texture. The larger the bead (i.e. the heavier), the more drape and fluidity. Wildflowers is well suited to a variety of uses from handbags to textile embellishments and is offered in a wide range of variegated colors.
- Metallic Braid, #8, #16, polyester metallic, manufactured by Kreinik. The #8 works well on size 10 and 11 seed beads, and the #16 works well on larger individual beads or pony beads. The metallic in this thread knits a piece with more body and makes it suitable for pockets, cuffs, pins, and wearable art embellishments. A wide range of solid shades is available as well as a couple of variegated colorways.
- Perle Cotton #8, 100% cotton manufactured by Anchor, DMC, or Finca works well with size 10, 11, and 12 seed beads. It produces consistent results, is readily available, inexpensive,

and comes in a wide range of solid and some variegated colors. The resulting pieces possess a drapery and fluid feel. The bigger the bead (i.e. the heavier), the more drape and fluidity.

Other thread options:

Decorative Sewing Threads—Mix these with other threads to achieve a variety of looks or to visually create a shade distinction.

Regular or Specialty Knitting Yarn—Any will work so long as you can thread the beads onto it.

Nymo Thread—This regular beading thread comes in a variety of weights, is particularly strong, and you can knit with it. It comes in a variety of colors and can be found at most bead shops.

Silk Ribbon—This can be found in most sewing departments and needlework shops. Silk ribbon is beautiful against beads and knits reasonably well.

Translucent Thread—Use this to minimize or make the negative space nearly invisible.



This doll was worked with The Caron Collection’s Wildflowers.

Wire—Thread some beads or other found objects onto 26 to 32 gauge wire and knit it up using either a size 3 or 4 needle. Great for making jewelry, angel wings, and texture for quilt art.

BEADS AND OTHER OBJECTS

The possibilities for playful experimentation in this category is endless. Do, however, consider safety if incorporating small objects into a piece that will be given to a child.

Some bead and non-bead options include:

Seed beads—Seed beads are most commonly used in beaded knitting; they come in a variety of colors and finishes.

The smaller the number, the larger and heavier the bead.

Pony beads, pearls, and wooden beads—Pony beads have a nice large hole and are sometimes sold on hanks, making the transfer process all that much quicker.

Non-bead objects—For a whimsical or non-traditional look, consider any trinkets or baubles that have a hole for stringing. These include charms, buttons, shells, and sequins.

NEEDLES

Fine knitting needles—For knitting with seed beads you will want to initially stock sizes 00 through 0000. Once you are hooked, you will probably want to add sizes 00000 and 000000 to your collection so that you will have them on hand when the mood strikes. These needles are considered a specialty item and are available through mail order. (See sources.) Have a little fun and decorate your fine knitting needles. Regular needle point protectors don't work on these fine needles, so glue some beads onto the ends for a practical and fun way to knit. (Don't do this if you ever plan to knit in the round with the needles.)

Sewing needles—If you are working with larger sized thread, yarn, or ribbon and must individually thread beads onto it, consider using a large-eyed long doll needle. The threading process will move along faster that way.

Beading needles—Lightweight flexible, twisted wire beading needles work well for threading seed beads. The needles have large eyes that collapse to fit through the beads, and a package of ten costs less than \$2.00.

EXPERIMENTATION, IMPROVISATION, AND DISCOVERY

I use three approaches to the design process. The first is with a particular outcome in mind, the second is haphazard play which always leads to discovery, and the third is going back and forth between the two approaches. The steps involved include:

Sketching—Creating something mentally almost always precedes creating it physically. Sketching out what you have in mind for the finished shape, size, color, and texture, or just plain sketching with an open mind, is useful for com-

ing up with the basis for creating original work. Colored pencils and graph paper are also useful. Some questions that you can ask yourself include:

- will the orientation of the channels of knitting and beads be horizontal, vertical, or dispersed without orientation either way,
- what will it look like if I increase the size threefold
- what will it look like if I zoom in close to the shape
- how will the positive and negative spaces interact in terms of proportion and color or value
- what about symmetry or asymmetry?

Swatching—Swatching is a useful step. You can swatch for the purpose of determining how to use your materials to create your end result, or you can swatch to discover something about what your end result will be. I like to gather a variety of materials and sit down, stare at them a while, and then start knitting without any particular outcome in mind, a kind of improvisation. As you knit along, pause to note what is taking form and how you can capitalize on it. You can also play some what-if games such as:

- what if I knit the beads in on both sides of the piece, just one side, or a combination of the two
- what if I decrease or increase on the size of the negative space
- what happens with a background that is solid, variegated, striped, or an unplanned combination of a variety of threads
- what type of visual rhythm do various pattern repeats create?



Cuffs. Add these to ready-to-wear or hand knits. They may also be applied to socks, sweaters, gloves, and mittens.



Handbags. The sky's the limit here.

SPECIAL EFFECTS

Two special effects that I like to use in beaded knitting include the swag (or shell) shaping and the shaggy bead drape. To create a swag shape, use a symmetrical set of short rows. (Shortrowing is a technique used to work partial rows, thereby increasing the number of rows in one area without having to bind off stitches in another; the number of stitches remains constant.) The shaggy drape or fringe method is created by sliding a large number of beads, twenty or more, into place between stitches. This can be performed in a symmetrical measured way (by counting the number of beads) or in a spontaneous way. Look at the swatch you've made and hold it first row knitted up and first row knitted down. The fringe is directional and falls differently depending upon which way you orient the work.

Working the negative space—Consider working some knitted patterns into the negative space. Make that space big enough to integrate complex knitted textures such as cables, basketweave, embroidery, couching braid, or other fiber.

PUTTING IT ALL TOGETHER

Short of taking on an entire garment or other large-scale effort, you can apply these beading concepts on a small scale. The ideas presented here should keep you knitting for a good long while. ∞

Theresa Williams (the BagLady) is the author of the Beaded Bag Series published by BagLady Press. (See the BagLady Press home page for a discussion on the comparison of the two bead knitting methods at <http://www.baglady.com>.)

BEYOND THE BASICS

WORKING WITH THREAD AND BEADS



THE PROJECTS in this issue employ three different techniques for working with thread and beads. For each of these methods, and indeed any knitting with beads, you must start with beads strung onto the knitting thread. Ideally, all of the beads will be prestrung, but if you are working on a large piece with many beads it will be necessary to string the beads in sections, leaving tails to weave in later. Too many beads will be cumbersome because you have to continually slide the beads down the knitting thread to free enough thread to knit with.

When the knitting uses only one color of bead, beads that are purchased prestrung in hanks are easier to deal with than loose beads. To transfer prestrung beads onto the knitting thread, simply tie the thread that the beads are on to the thread for knitting and slide the beads from one to the other. Make the first half of an overhand knot, forming a loop, in the thread holding the beads.

The knot should be small enough to accommodate the beads, but once in a while you will run up against a bead that has a smaller than usual hole. If you cannot persuade the bead over the knot, break the bead with a pair of needle-nosed pliers, being careful not to cut the thread, and continue sliding the rest of the beads.

For bead knitting with loose beads, use a beading needle to thread the beads directly onto the knitting thread. If your thread is too thick to go through the eye of your beading needle, use an intermediary thread. Take a length of fine (but strong) thread and fold it in half. Thread the two loose ends through the needle, then thread the knitting thread through the loop of the intermediary thread. Now you can thread beads onto the

have to be strung in sequence according to a charted design. Charts are usually read from right to left, bottom to top. Beads need to be strung in the opposite direction, i.e., reading the chart from left to right, top to bottom, so that the last bead strung is the first bead worked.

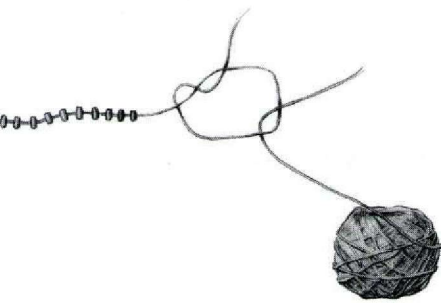
If you plan to transport your knitting from place to place, you may find it helpful to wind strung beads on a bobbin. You will have to unwind the beads from the bobbin each time you need to pull



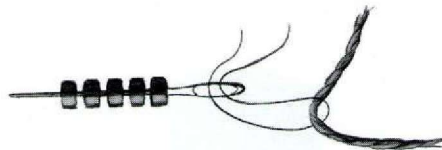
up more knitting thread, but the bobbin will keep them from getting tangled up in your knitting bag. Plastic bobbins are available at most knitting shops.

The three methods of knitting with beads addressed in this issue are “bead knitting”, “beaded knitting”, and “embossed beaded knitting”.

Bead knitting is the technique used for the Baby Bonnet (see page 46) as well as all of the examples that accompany Kaethe Kliot’s article (see page 44).



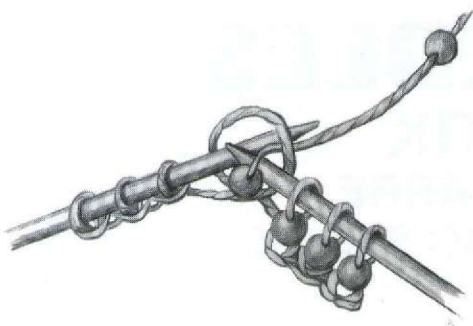
“Thread” this loop with the knitting thread, and tighten the loop into a knot. Then carefully slide the beads onto the knitting thread.



needle and slide them from needle to intermediary thread to knitting thread.

For pictorial bead knitting with more than one color of bead, the beads will



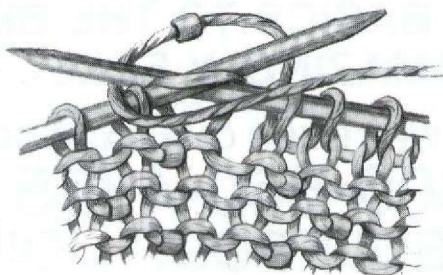


To knit a bead, insert the needle into the stitch to be knit as usual, slide the bead up against the needle, and pull the bead through as you complete the stitch.

Beaded knitting is the technique used in most of the projects in this issue. With this method, beads are slipped up to lie on the thread between two stitches. When the beads lie between two knit stitches, they will show on the back of the work. When the beads lie between

two purl stitches, they will show on the front of the work.

Work the stitch before the bead, slide the bead(s) up right against the stitch just worked, and work the next stitch.

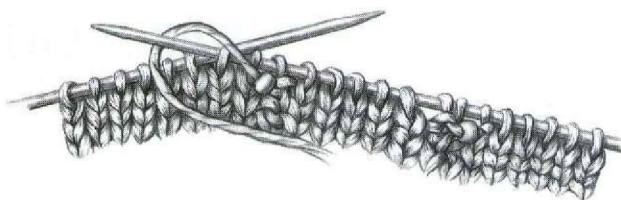


Embossed beaded knitting is a technique developed by Michelle Poulin-Alfeld. With this method, a bead is kept on the front side of the work by resting on top of a slipped stitch and kept in place by purl stitches on either side.

Purl the stitch before the bead. Slide the bead up against the stitch just purlled, slip the next stitch, purl the next.

It is very difficult to correct errors in any knitting with beads, so take your time and try to avoid making them. If you find you have knit in an extra bead, you may use needle-nosed pliers to break it. But be careful not to cut the thread! If you have made an error in stringing for a pictorial motif, break away the misplaced bead with pliers and sew the correct color in place once the knitting is complete.

For more discussion, ideas, and inspiration, see Theresa Williams's article "Knitting Outside the Lines" on page 57. ∞



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SUPPLIERS' GUIDE

(W) = Wholesale (R) = Retail

YARNS

Yarns used in this issue are available through your local retail store or mail order company. If you are unable to locate the supplies, below is a listing of the U.S. distributor. Write to them to obtain a retail source.

- (W) Berroco, Inc./ Lang, Elmdale Rd., PO Box 367, Uxbridge, MA 01569.
- (W) Brown Sheep Co., 100662 County Road 16, Mitchell, NE 69357.
- (W) Classic Elite Yarns, 12 Perkins St., Lowell, MA 01854.
- (W) Crystal Palace Yarns, 3006 San Pablo Ave., Berkeley, CA 94702.
- (W) Henry's Attic, 5 Mercury Ave., Monroe, NY 10950.
- (W) JCA, Inc./ Reynolds, 35 Scales Ln., Townsend, MA 01469-1094.
- (W) Knitting Fever, 180 Babylon Tpk., Roosevelt, NY 11575.
- (W) Lane Borgosesia, PO Box 50546, Colorado Springs, CO 80903.
- (W) Muench Yarns/ GGH, 118 Ricardo Rd., Mill Valley, CA 94941-2461.
- (W) Plymouth Yarn, PO Box 28, Bristol, PA 19007.
- (W & R) The Silk Tree, #15-1551 Johnston St., Vancouver, B.C. V6H 3R9 Canada. (604) 687-7455.
- (W) Stacy Charles Collection/ Missoni, 1059 Manhattan Ave., Brooklyn, NY 11222.
- (W) Tahki Yarns/ Stahl Wolle, 11 Graphic Pl., Moonachie, NJ 07074.

NATURAL DYES

- Caracol, 5129 Ballard Ave. NW, Seattle, WA 98107. (206) 789-1065.
- Carol Leigh's Specialties, 7001 Hillcreek Road, Columbia, MO 65203. (314) 874-2233.
- Carolina Homespun, Eastridge Rd., Rt 2 Box 390-H, Ridgeway, VA 24148. (540) 957-1174.
- Dharma Trading Company, PO Box 150916, San Rafael, CA 94915. (800) 542-5227.
- Earth Guild, 33 Haywood Street, Asheville, NC 28801. (800) 327-8448.
- Hillcreek Fiber Studio, 7001 Hillcreek Rd., Columbia, MO 65203. (573) 874-2233.
- Rumpelstiltskin, 1021 R Street, Sacramento, CA 95814. (509) 826-6246.

BEADS

- BagLady Press for books, purse frames, needles, and bag kits. (888) 222-4523.
- The Caron Collection for thread. Call (203) 333-0325 for a local retailer.
- Clotilde for an easy-to-use cord twisting tool. (800) 545-4002.
- Kreinek Mfg. Company for thread. Call (800) 537-2166 for a local retailer.
- Lacis for thread, needles, and other supplies. 3163 Adeline St., Berkeley, CA 94705. (510) 843-7178.
- The Thread Gatherer for thread. Call (208) 387-2641 for a local retailer.

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YARN SWAP

These pages are dedicated to creative choice. There are many reasons you may want to use a yarn other than the one specified for a particular project. Yarn Swap aims to help you select a workable alternative. Below you will find actual-size reproductions of the yarns used for all projects in this issue with the distributor/manufacturer, name of yarn, and wraps per inch. Fiber content, color, and yardage are listed in the materials section of each project. For many projects, we have tested one or two optional yarns and included swatches.

TERRIFIC HATS FOR KIDS



Berroco/ Wendy Cotton, 14 wraps per inch

Yarn Swap



Brown Sheep Cotton Fleece, 80% cotton, 20% wool, 215 yd (197 m)/50 g



Plymouth Yarn/ Circulo Natural, 100% cotton, 219 yd (200 m)/157 g

MAN'S SPORTING CLASSIC



Muench/ GGH Novella, 17 wraps per inch

Yarn Swap



Stacy Charles Collection/ Missoni Caprera, 100% cotton, 120 yd (110 m)/50 g



Tahki Yarns/ Stahl Wolle Mama Mia, 100% cotton, 110 yd (120 m)/50 g

VEST IN ONE



Crystal Palace Cotton Flamme, 15 wraps per inch

Yarn Swap

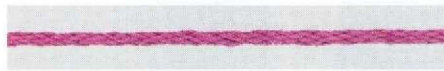


Brown Sheep Cotton Fleece, 80% cotton, 20% wool, 215 yd (197 m)/50 g



JCA/Reynolds Tucson, 65% cotton, 35% acrylic, 118 yd (108 m)/50 g
JCA/Unger Parfait, 86% cotton, 14% acrylic, 98 yd (90 m)/50 g

SUMMER CARDIGAN



Tahki Yarns Cotton Classic, 16 wraps per inch

Yarn Swap



Knitting Fever/ Klaus Koch Kollektion Clip, 100% cotton, 182 yd (166 m)/100 g



JCA/ Reynolds Saucy, 100% cotton, 185 yd (169 m)/100g

BOTANICAL PICNIC BLANKET

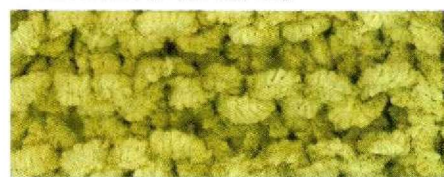


Classic Elite Camden Cotton, 13 wraps per inch

Yarn Swap



Crystal Palace Yarns Monterey, 100% cotton, 70 yd (64 m)/50 g



Crystal Palace Yarns Cotton Chenille, 100% cotton, 98 yd (90 m)/50 g

GRAPEVINES-IN-THE-ROUND VEST



Henry's Attic Soie Naturelle Petite (used double), 12 wraps per inch



Silk Tree 2-Ply Bourette (used double), 16 wraps per inch



Silk Tree Noil Fleck (used double), 16 wraps per inch



Silk Tree Silk/Wool Blend (used triple), 12 wraps per inch

Yarn Swap



Lane Borgosesia/ Sesia Windsurf, 100% cotton, 118 yd (108 m)/50 g



Berroco/ Lang Omega, 100% cotton, 100 yd (91 m)/50 g

RAVELINGS

CANDACE EISNER STRICK



Sickness or Passion?

SPENDING THE DAY in a yarn store while doing a book signing gives me the opportunity to talk with other knitters, and also to eavesdrop on their conversations with each other. As a result, something disturbing has become perfectly clear to me: knitters *do not* have a healthy opinion of themselves! Conversations are often peppered with phrases like, “I need more yarn like I need a hole in the head,” or “I’m sick to be buying this.” One woman said several times to her daughter, “Get me out of here!” as though she were being tortured! What she’d done was buy some yarn and a pattern she absolutely adored. Having heard so many of these remarks—and made a few myself—I’ve come to conclude that a large majority of the knitting population view ourselves as sick or addicted. Laden with guilt about our passion, we project a negative self-image of uncontrollability to ourselves and our families.

Now I feel like screaming to the world that buying yarn and knitting with it is a glorious passion, not a sickness. Knitters are lovers and artists. We use fibers we love for a task we love doing and we produce warm and beautiful garments, usually for people we love. Buying yarn and knitting with it give happiness and pleasure. How can this process be viewed as something negative, a sickness or addiction? True addictions are destructive and produce unhappiness. Alcoholics and gamblers pursue their addictions no matter what. However, I do not know of any knitters who are out there compulsively buying yarn while their families are going hungry or shoeless.

Female knitters also seem to have a problem with their husbands. Another oft-heard phrase is, “I’m going to have to sneak this into the house so my husband doesn’t see it.” If the shoe were on the other foot and the knitter was a man, would he be saying something similar about his wife? I highly doubt it! I have



Mary Ann Westfield of Atherton, California indulges her enthusiasm for fiber with some shopping at the Stitches market. Baby Nathan sleeps safely and securely among the products of her passion.

even heard myself utter the horrid words, “My husband is going to kill me.” I guess if you hear something often enough you start to believe it’s true. In reality, my husband has never said one contrary word to me about buying yarn. Once, after I showed him my purchases and told him how much it all cost, he asked,

“Why didn’t you buy more?” Where did I get such a dreamboat? Shame on me for sullyng his name with such a rude remark! As far as I know, or have heard, our husbands are *not* going to kill us for buying yarn. How melodramatic! In fact, I’ll bet that if you ask your spouse about your supposed “addiction”, you would find that he probably doesn’t care one whit about the amount of yarn you possess. In my case, I know that my passion for buying yarn and designing sweaters is one of the things my husband loves about me.

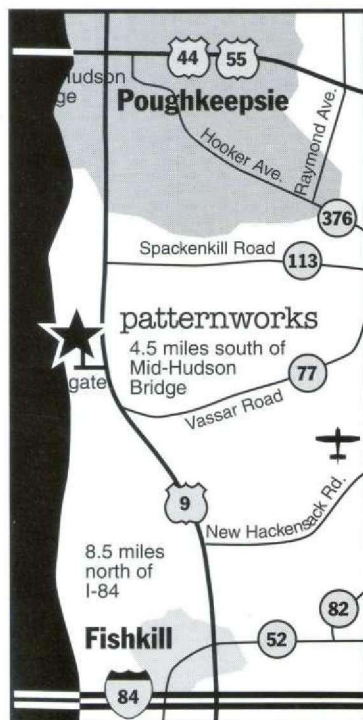
I propose we knitters make a pact. Let’s stop putting ourselves down. We are good people, our passion for yarn is healthy, and knitting is a reasonable way for us to spend our leisure time. If we like yarn we will buy it, guilt-free, and boldly carry it into the house for all to admire. If our hanks sit in a closet for two months or two years, it does not matter. Our yarn will eventually become something beloved. All in all, the pleasure yarn brings far outweighs the money spent. Let us praise the power of our passion! ∞

Having learned both music and knitting at the age of three, Candace Eisner Strick now divides her time between the two. She is co-director and cello instructor of the Suzuki String Program of Mansfield, Connecticut. She is the author of Sweaters from New England Village (Down East Books, 1996), a book which features twenty original designs using Harrisville Designs yarn. Candace currently designs for Renaissance Yarns, distributors of Swiss-made Froelich Yarns, does workshops, classes, lectures, and trunk shows. She is also working on her second book, to be released by Down East Books in 1998, about New England sheep farmers who hand dye the wool they produce, and also her third book, a collection of original designs presented in a unique and new format.

Her other fiber-related interests include spinning, weaving, dyeing, and quilting. Candace lives in Mansfield Center, Connecticut, with her three sons, husband, and parrot, all of whom have been taught to knit but refuse to do so.

Yarn Packs from this Issue

- Kid's Hats
- George's Sweater
- Botanical Blankets
- Summer Cardigan
- Vest in One



Directions to Patternworks

From south of Poughkeepsie NY: take US Rte. 9 north, 8.5 miles north of Interstate Rte. 84 turn left on S. Gate Dr. at the car wash (the first left after the Best Western Conference Center on the right and directly opposite the Ford dealership sign). Patternworks is a quarter mile in, on the right. Follow signs.

From north of Poughkeepsie NY: take US Rte. 9 south, 4.5 miles south of the Mid Hudson Bridge turn right of S. Gate Dr. after the Red Lobster. Patternworks is a quarter mile in, on the right. Follow signs.

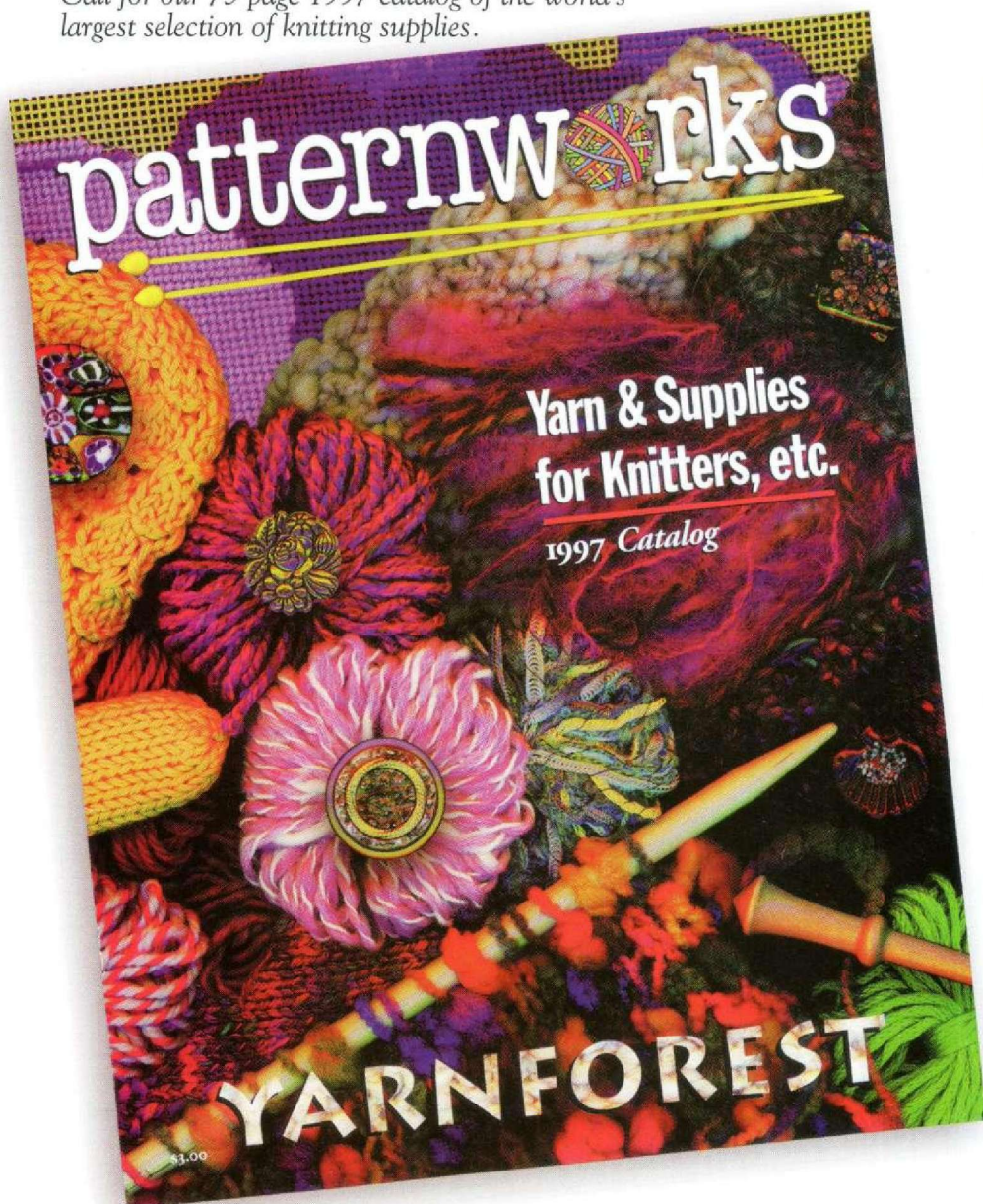
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