

22 PROJECTS YOU CAN BREEZE THROUGH

Summer 1999

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Interweave Knits

SUMMER 1999
VOLUME IV, NUMBER 2

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STRANDS

FROM THE EDITOR



THE INEVITABLE is starting to happen. I'm finishing things. That was my goal last year—to finish all started projects before beginning a new one. And there's progress, although I had to rip two hopelessly outdated garments. Only three to go and two of those are fall projects, so there's no need to deal with them right now.

Today I finished knitting a sweater started last summer and this summer isn't here yet. That's pretty rare for me. Usually I'm hauling out last year's projects at the start of the season, in hopes of actually wearing them by the end of the season. So the finishing test is on. For this issue of *Knits* I challenged myself to complete my staff project before the morning of the photo shoot—usually I'm seaming or working in ends right before the piece goes before the camera. My plan was to carry my knitting everywhere I went, and whenever a free moment appeared, out came the project. This is the only way I could see getting knitting done without stress, and the last thing I want to do is stress out about something enjoyable. (I know—you all carry your knitting with you, right? Years ago, that was my practice too, but as more meetings crowded in, the knitting bag remained behind.) My test project was almost a success. I did not pull an all-nighter before the shoot, and yes, my

hands were still stitching in the morning, but I didn't hit the panic button.

The projects in this issue are all ones you can finish this season (okay, except perhaps for the intricate Aran-patterned sweaters by C. Lee Goss featured on the cover). And I do admit that I've knitted swatches for a few. Mental calculations console me—I could finish the She Shell in about three weeks, the Ocean Blues Camisole in two days, the St. Kitt's Shell in about four weeks. That may have to be enough to soothe my soul because the next unfinished project, a lace curtain to cover a glass door, is beckoning me.

This need to finish projects coincides with my desire to simplify life. I've spent

the past few months going through my closets, bookshelves, or any other place that stuff can be stashed and purging things that no longer hold value for me. I even went into my yarn bins that are stacked floor to ceiling and fill an entire wall—but I just couldn't unload any yarn, at least not yet.

Charlene Anderson-Shea's article on needle storage started me thinking about one of the reasons to be organized, the timesaving element. How many times have I looked through boxes and bags to find the appropriate size needle? I have no idea how many needles I own or what type. As I clean my closets and go through my knitting bags, more and more needles appear. Now I know where my needles are and the next step is to properly store them. Thanks to the article, I've decided how.

After this issue goes to press, it's time to start working in my studio, a.k.a. "the basement." Since I haven't been down there for a while, there's a big jumble on the table and floor—piles of yarn, books, and needles. By week's end—I promise—the studio should be so organized that I may just start wedging through that wall of yarn.

Marilyn Murphy

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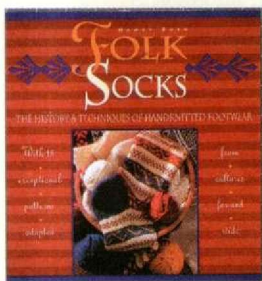
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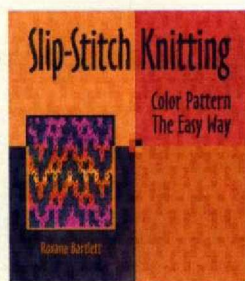
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Nancy Bush

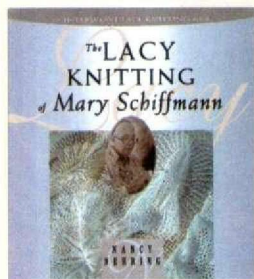
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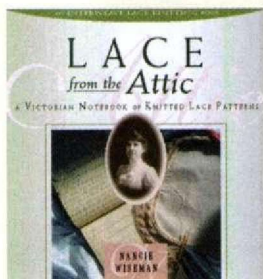
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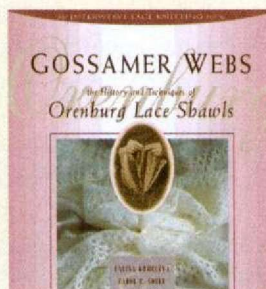
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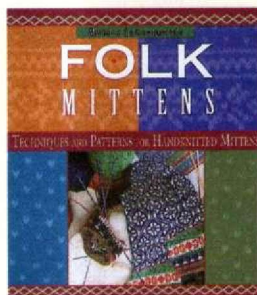
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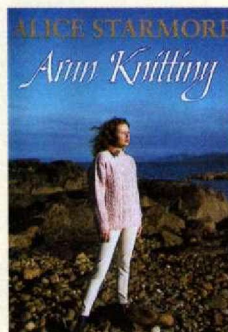
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CABLES

LETTERS FROM OUR READERS



YARN SPECS

When I want to substitute a yarn for one specified in your patterns, can I hold my substitute yarn next to the photograph of the yarn butterfly to compare it in terms of thickness and weight? I have done this and it has worked for me—have I just been “lucky”?

—Cherilyn Roosen-Runge
Toronto, Ontario, Canada

We photograph the yarn butterfly at 100 percent so you can do just that. If the yarn you want to substitute looks to be the same thickness, it will probably work. But don't go by the photograph alone. You'll also want to compare the yardage per pound and wraps per inch, and knit a gauge swatch.

MACHINE KNITTING INSTRUCTIONS

My first inclination after reading Jane Keefer's letter about machine knitting instructions (Cables, Spring 1999) was to offer to translate your patterns for machine knitters—because, after all, you do provide schematics, show us the yarn weight, and give a 4" (10-cm) gauge. And then I thought, but any machine knitter can work from that! Just read the stitches from both photograph and text and then program the g-carriage, or transfer stitches by hand, or use your charts for color work. Machine knitters: Take a deep breath and translate the instructions the way you want, then go a little further and make it your one-of-a-kind! I am so addicted to my machine I intend to come back for a second life with my knitting machine (I didn't say I might not want to run it over with my car on occasion, but . . .).

—Anne Rogers
E. Petersburg, Pennsylvania

Thanks for your helpful comments, Anne. We provide all the above information so machine knitters can do exactly what you suggest. We'll continue to keep machine knitters in mind as we plan for future issues.

STRESS RELIEVER

I usually don't write to editors, but I have to tell you how much I enjoyed a recent issue I picked up at a bookstore. I have now subscribed and can't wait for a new issue to arrive.

I live in a very rural area of central Nebraska. I do not know of anyone in my town who knits. It gets very lonely. I am envious of those areas of the country that have an abundance of knitters and quality yarn shops. I want all of you who do have access to other knitters and good shops to appreciate your good fortune.

I enjoy doing everything by hand. I find nothing more relaxing than sitting down to watch a good movie with my latest project in my lap. I actually feel guilty if I sit down to watch television without working on a project at the same time. Recently my mother was hospitalized for heart surgery, then my husband had to have a lot of medical tests. As I sat for hours in waiting rooms, I was never idle. I knew I had been there too long when the nurses noticed me finishing one project and starting another. Knitting got me through those stressful times. I think there is nothing nicer than a project someone has put so much of himself or herself into, worked it all by hand.

—Linda Doty
Arnold, Nebraska

Do you ever wonder how people who don't knit get through crises? We hope your mother and husband are both doing well.

RAVELING QUESTION

I read Ann Budd's Ravelings (Breaking Away, Spring 1999) with great pleasure. It brought back memories of the woman who

took the time to teach me to knit (which had to take great courage and patience, as I was only five years old at the time). I, too, hold the yarn in my left hand, as do two of my aunts, and I didn't realize that I was different until I reached my late teens. What is the American standard and how is Ann faster?

—Sharon Kubes
Austin, Texas

Many Americans hold the yarn in their right hand and “throw” the yarn around the needle to form the stitches. The Continental method of holding the yarn in the left hand places the yarn closer to the needle tip and allows the needle to “pick” the yarn to make the stitch; in theory this is a quicker motion and allows for faster knitting. That said, it's important to note that with practice both methods can be extremely fast.

KNITLIST ADDRESS

I liked the article on keeping a knitting journal in the Spring 1999 issue. Would you share the internet address for the knitlist the author mentioned?

—Ann MacIlravage
Carlile, Wyoming

You can subscribe to the knitlist at www.kniton.com.

JACKET LINING

Your magazine is superb. I really enjoy it, and learn so much (I am a beginning knitter). I am working on the [Wrapped in Nostalgia] Car Coat from the Winter 1998 issue and would like to add a lining. Can you give me any tips?

—Bettie Grubbs
Clarkston, Georgia

Here are three books that address lining knitwear and are possible resources for you. The Right Way to Knit, Book 2, Knit Services, 1969; Vogue Knitting, Pantheon Books, 1989; and Designing Knitwear, The Taunton Press, 1992. A local fabric store may also be able to guide you.

FOLKLORE THANKS

I just finished making the hat from Robin Hansen's Folklore column in the Spring 1999 issue. I tracked down some llama fiber and after frogging a few rows, I got the hang of it and now have the most precious little hat! What a fun project this was. I am incorporating it into my college textiles class, along with a Peruvian knitted bag. Thank you, Robin Hansen; keep those folklore articles coming!

—Diane Leganza, Black Forest, Colorado

KNITTING JOURNALS

I was surprised and delighted to see an article on knitting journals in the Spring 1999 issue. It struck a chord with me because I had only last week been wondering if starting such a journal was a "weird" idea or not! The article has provided me with the inspiration I needed. I now will have a place to put my "brags" (nice written comments from judges on my efforts), amusing disasters, and all the things I keep forgetting! Thanks.

I was also interested to read the Ravelings from the Winter 1998 issue about the woman who lost her yarn in the Metro in Washington, D.C., and knitted it up out of the depths into safety. I laughed out loud as I have knitted on the Metro myself and cannot imagine watching my ball disappear onto the tracks.

—Frances Stroschio, Myersville, Maryland

GETTING TO THE POINT

As the owner of a yarn shop since the 1960s, I have sold and used many Susan Bates nylon circular knitting needles. In 1994 Susan Bates stopped producing these popular needles. I find the new metal tips to be too rigid and slippery with a duller point than the nylon circular needles, as do many of my customers. I am soliciting support from your readers to encourage Susan Bates to resume manufacturing the nylon circular needle. Readers who share an interest in supporting the return of this excellent needle, please contact Mr. Conway Anderson at Susan Bates, 8 Shelter Dr., Greer, SC 29650.

—Eleanor Powe, Lewiston, Idaho

GAUGE GAMES

I have a question about the Seamen's Scarves in the latest issue of *Knits News* [first seen in *Knits* Fall 1998]. If you use a sport yarn, your typical gauge would be 6 sts/in. So if you cast on the stated 37 stitches, the tail of the scarf would be only six inches wide. If you use a finer yarn, it would be even narrower. Can the scarf be made wider?

—Ann Bradley, Olympia, Washington

You are calculating correctly. If you use a smaller-gauged yarn, your scarf will become narrower. For the "Matt" scarf, you could add another pattern block to make it wider. The "Matthew" scarf, is not so easy to widen. Try a larger needle and make it a bit more lacy; do a complete pattern repeat which will make it almost twelve inches wide; or extend the seed-stitch border. Before you start, sample, sample, sample.

We welcome your comments and questions. Write to "Cables," Interweave Knits, 201 E. Fourth St., Loveland, CO 80537-5655; fax (970) 669-6117; email Knits@interweave.com.

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GLOSSARY

ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
fol	following
g	gram(s)
inc	increase; increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit two stitches together
kwise	knitwise
LC	left cross
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
psso	pass slip stitch over
pwise	purlwise
RC	right cross
rem	remaining
rep	repeat
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
rev sc	reverse single crochet
sc	single crochet
sk	skip
skp	slip 1, k1, psso
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip 1 knitwise, slip 1 knitwise, k2 sl sts tog tbl
ssp	slip 1 knitwise, slip 1 knitwise, p2 sl sts tog tbl
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	instructions that are to be worked as a group a specified number of times

Knitting Gauge

To check gauge, cast on 30 to 40 stitches using the recommended needle size. Work in pattern stitch until the piece measures at least 4" (10 cm) from the cast-on edge. Remove the swatch from the needles or bind off loosely, and lay the swatch on a flat surface. Place a ruler over the swatch and count the number of stitches across and number of rows down (including fractions of stitches and rows) in 4" (10 cm). Repeat two or three times on different areas of 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.

Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by wraps per inch. The simplest way to do this is to wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.

Binding Off Shoulder Stitches 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 the last stitch.

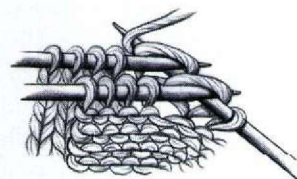


figure 1

Ssk Decrease

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

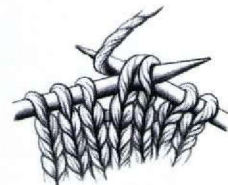


figure 2



figure 1

Ssp Decrease

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

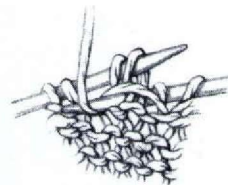
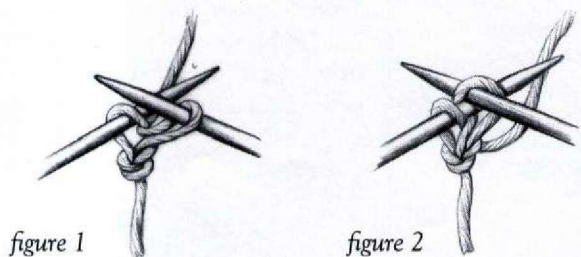


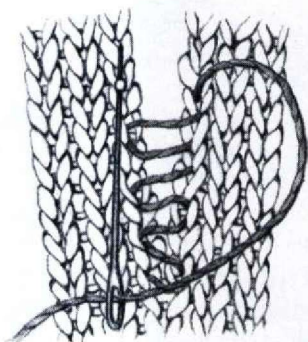
figure 2

Knitted Cast-On



Make a slipknot and place it on a needle held in your left hand. *With a free needle, knit into the slipknot (figure 1) and place the new stitch twisted onto the left needle (figure 2)—2 stitches on left needle. Repeat from *, always knitting into the last stitch made (not the slipknot).

Invisible Seam



Working from the right side of the garment, place the pieces to be seamed on a flat surface, right sides up. Begin at the lower edge and work upward, row by row. Insert a threaded tapestry needle under the horizontal bar in the middle of the edge stitch on one side of the seam, and then under the corresponding bar on the opposite side.

Continue alternating from side to side, pulling the yarn in the direction of the seam, not outward toward your body, to prevent the bars from stretching to the front. When the seam is complete, weave the tail end down through the seam allowance for 2" (5 cm).

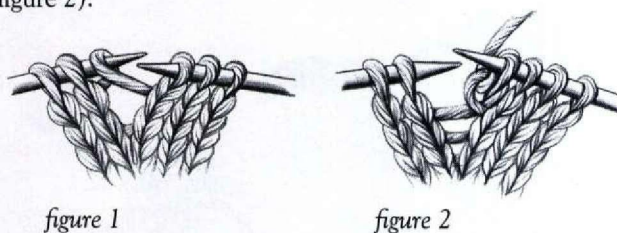
Backward Loop Cast-On



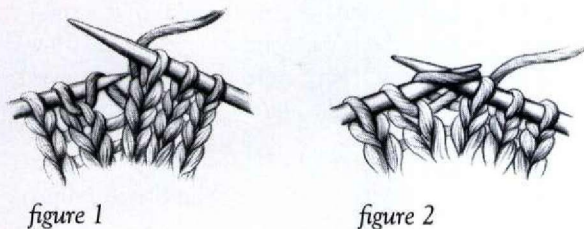
Make a loop in the yarn and place it on the needle backward so that it doesn't unwind. Continue for the required number of stitches, adjusting tension.

Make 1 (M1) Increase

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



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



OOPS!

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

Fall 1998

Sweden Revisited (page 32).

In the section after **Shape shoulders and neck:** . . . BO 4 sts at beg of next row (neck edge), p10 (10, 11, 12), wrap st, turn, work to end of row.

Winter 1998

Two-of-a-Kind, Doll's Cardigan (page 72).

Row 7 of the Peplum instructions should read: K3, *work chart over 9 sts, k7, work chart over 9 sts*, k6, rep bet *s, k3.

Spring 1999

Sweet Peas Cardigan (page 16).

Make bobbles as follows: (k1, p1, k1) in same st, turn, p3, turn, k3tog.

Bamboo Pullover (page 18).

Say it ain't so, Joe! We mistakenly printed the incorrect version of this pattern. See our website or contact us at (800) 272-2193 for the correct pattern.

Tulip Twin Set (page 54).

After working the Tulip Lace chart (for both the top and cardigan), **purl 1 row, knit 1 row**, purl 2 rows. This will make the 3 garter ridges on the garment. Then proceed with the Lace Ladder set-up as written.

CROCHET STITCHES AND ABBREVIATIONS

Chain (ch)



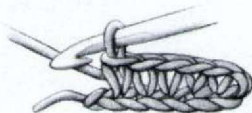
Make a slipknot on the hook. Yarn over the hook and draw it through the loop of the slipknot. Repeat, drawing the yarn through the last loop formed.

Single Crochet (sc)

figure 1



figure 2



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

Reverse Single Crochet (rev sc)

figure 1

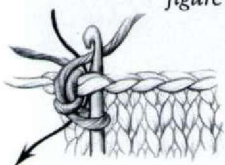


figure 2

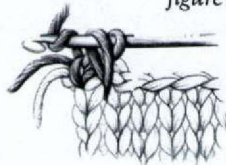
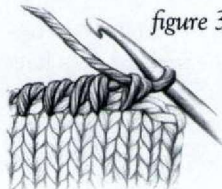


figure 3



Working from left to right, insert the crochet hook into a knit edge stitch, draw up a loop, bring the yarn over the hook, and draw this loop through the first one. *Insert the hook into the next stitch to the right (figure 1), draw up a loop, bring the yarn over the hook again (figure 2), and draw this loop through both loops on the hook; repeat from * until the entire edge has been covered (figure 3). Cut the yarn and secure the last loop by pulling the tail through it.

Slip Stitch (slip st)

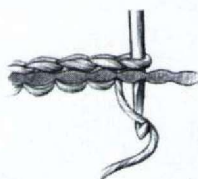


figure 1

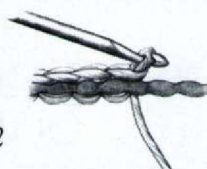


figure 2

With crochet hook, right side facing, and holding yarn under fabric and hook on right side of work, insert hook through fabric, pull up a loop. Insert hook about 1/4" (6 mm) away, yarn over hook (figure 1), and pull a new loop up and through loop on hook (figure 2). Continue in this manner, keeping even tension so fabric doesn't curl or draw in.

One-Row Buttonhole

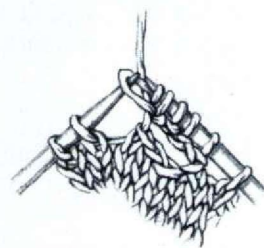
Work to where you want the buttonhole to begin, bring the yarn to the front, slip the next stitch purlwise, and then return the yarn to the back.



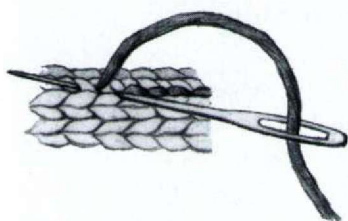
1. *Slip the next stitch. Then on the right needle, pass the second stitch over the end stitch. Repeat from * 2 (3, 4) times. Slip the last stitch on the right needle to the left needle and turn the work.



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.



Backstitch

Insert threaded needle under two rows, right next to the selvedge, and up through both layers of fabric. Count back one row and insert the needle under the next two rows. Continue this circular motion—ahead two rows from where the working yarn emerged from the previous row, and then back one row.

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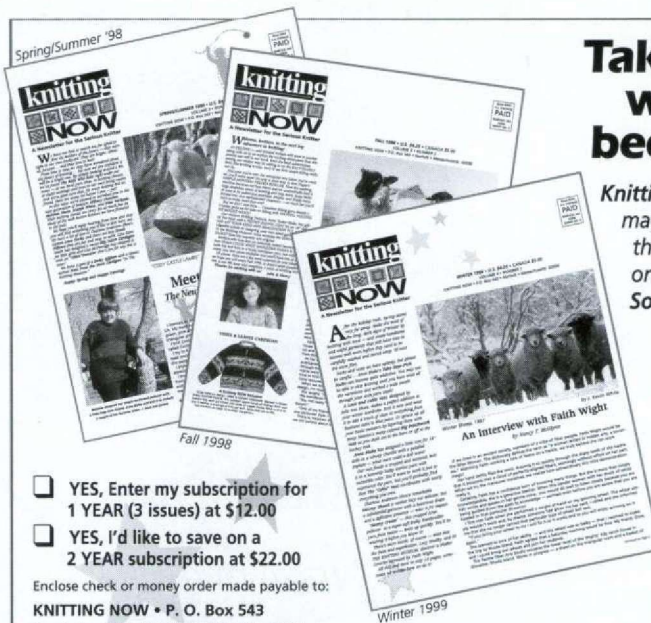
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BEYOND THE BASICS

Dorothy T. Ratigan



Working with Cotton and Linen

MY DAD ONCE TOLD me that “a hammer and nail do not a carpenter make.” That statement remains with me to this day and can pertain to a variety of subjects—knitting included. A ball of yarn and a pair of needles do not a knitter make. Similar to what a carpenter learns on his first day—hold the hammer with both hands and you’ll never hit your thumb—we should learn how to properly use the tools of the fiber trade. Many things happen between the time you pick up your needles and yarn and the time you finish your masterpiece. While working with cotton and linen is the focus of this article, many of the tips and techniques also pertain to other fibers.

Linen and cotton are wonderful breathable fibers suitable for many year-round garments—suits, sweaters, shawls, even lace gloves. Both fibers are cool in warm weather and warm in cold weather.

When knitting with cotton or linen, you *must* work swatches, then wash and dry them as you will the finished garment, following the manufacturer’s recommendations. This is the only way to determine true gauge and obtain the best possible results. Do a large swatch, measure it, wash and dry it, then re-measure to check for any changes in dimensions.

Both cotton and linen are heavy fibers with little to no elasticity. The weight of linen and cotton should be taken into account when you design a garment. Cotton will stretch but linen will not. Linen will pull down a bit over an extended area but not stretch. To account for the stretch or pull-down, always measure your work in progress while it is suspended. Linen is stronger than cotton and has a smooth and lustrous finish that is enhanced with age. Knitted linen does not wrinkle as woven linen does. Mercerizing adds strength and luster to cotton.

INSPECTING AND REWINDING YARN

Whether you buy cotton or linen on a

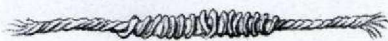
cone, in a ball, or as a skein or hank, it is worth the effort to rewind it before use. While rewinding, you can examine the yarn for knots, ply ties, and other irregularities such as broken plies. All of these



S-twist cotton with knot.



S-twist cotton with ply tie.



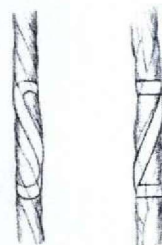
S-twist cotton with broken ply.

flaws will leave a telltale mark in the finished fabric if knitted in. Another reason for rewinding is to discover if there is excess dye on the yarn that may stain your hands or clothes. If there is, wash the yarn in warm water until the water runs clear, then do a final wash in washing soda (sodium carbonate).

PLIES AND TWISTS

Before rewinding your yarn, determine how it has been spun. There are two types of twists—‘S’-twist and ‘Z’-twist. A twisted strand—sometimes called a ‘singles’—will be configured as one or the other. Two of the same singles are usually plied together in the reverse direction of the

original twist—two S-twist singles would form a Z-ply; two Z-twist singles would form an S-ply.



Yarn is spun with either S- or Z-twist.

When winding or rewinding your yarn, check to see which type of twist or ply you are working with—the twist determines the direction you should wind in. In general, if your yarn is an S-ply, the best way to keep the twist is to wind clockwise. Winding counterclockwise often works best for the Z-twist. What’s important is that the yarn be wound in the direction that preserves the integrity of the twist—if the twist is undone, the plies separate and soften, and you run the risk of not picking up all the plies as you make each stitch, resulting in small unsightly loops on the surface of your work.

A ball winder is a handy tool that makes evenly wound balls that pull from the center. Most ball winders have a handle, a cylinder to wind the yarn onto, and a yarn guide. The cylinder travels either clockwise or counterclockwise, depending on how you turn the handle. Try turning so the cylinder travels clockwise when you’re winding S-ply, counterclockwise for Z-ply. When properly wound, the yarn pulled from the center of a ball comes out straighter and with less modification of twist than yarn unwound from the outside of a ball.

If you don’t use a ball winder but rather wind by hand, employing the services of a husband, grandchild, or chair back for holding the yarn, the same guidelines apply—try winding clockwise for S-twist, counterclockwise for Z-twist.

Cable Cast-On

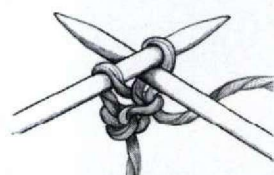


figure 1

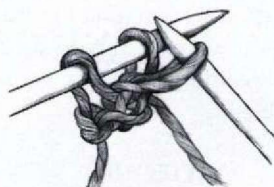


figure 2

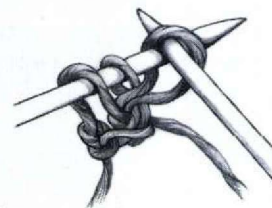


figure 3

Cast on two stitches using the knitted cast-on method (see Glossary, page 7). Insert the right needle between the two stitches on the left needle (figure 1). 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 (figure 2). Slip the new stitch to the left needle as shown (figure 3).

1-3-4-2 Long-Tail Cast-On

This is the 1-3 part that will put a knit stitch on the needle.

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, 4 (figure 1).

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.

The next part of the cast-on will put a purl stitch on the needle. Place the needle under strand 4, from back to front. Place the needle over the top of strand 2 (figure 4) and bring the needle back through the loop around your index finger (figure 5) and, placing your index finger back in the V configuration, tighten up the resulting stitch on the needle.

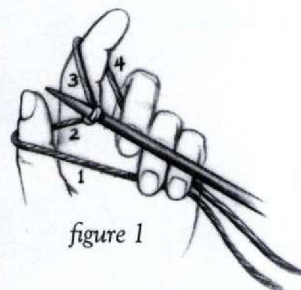


figure 1

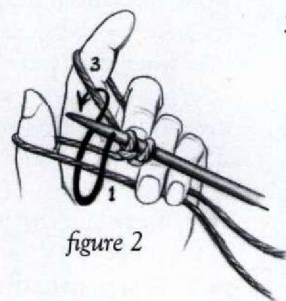


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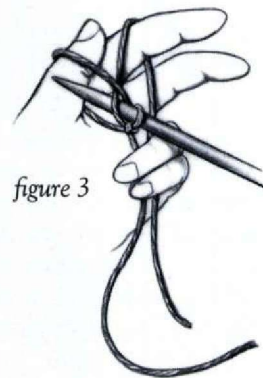


figure 3

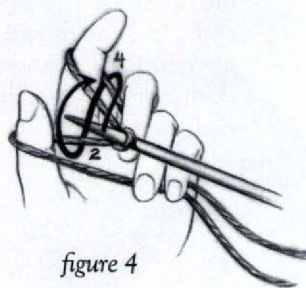


figure 4

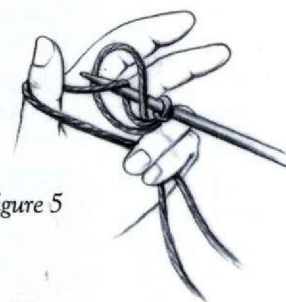


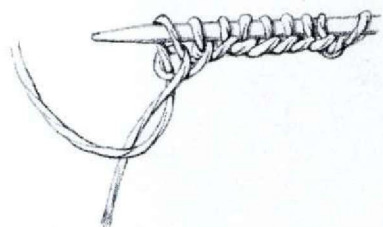
figure 5

CASTING ON

Taking the time to learn different methods of casting on will help you get the best possible results from whatever yarn you are using. If you are using an S-plyed yarn and a long-tail cast-on, the yarn over your thumb may untwist and make a soft, weak, sloppy edge. To avoid this, release the tension on the thumb yarn every few stitches and allow the yarn to return to its natural state. Also notice the firmness of the twist of the stitches on the needle. This firmness results from turning the yarn over the index finger in a clockwise fashion with every stitch you make. A better choice for an S-plyed yarn may be the cable cast-on. The long-tail cast-on is best with a Z-twist; no adjustment of yarn or fingering is necessary. Whichever cast-on method you use, beginning with a swatch is the best method of insuring success.

No matter which twist is in your yarn, the best cast on to use for ribbing is what I call the 1-3-4-2 cast-on.

TIP



After you cast on the initial row, pass the remaining short tail over the working yarn and drop it in back of work. Work a couple of stitches and give the tail a tug. This locks the short tail in place and prevents a loose first stitch.

SWATCHING

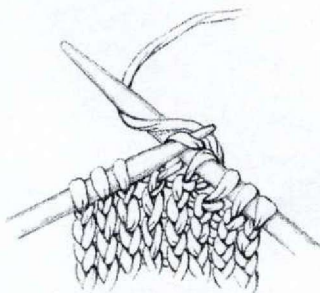
Now it is time to work a swatch—the most important yet most avoided step for many knitters. It is far better to work a swatch and discover the best way to work with your chosen fiber than to knit a garment or part of one and have to rip it out. To understand the properties of the fiber, work a good-sized swatch—6" × 6" (15 cm × 15 cm) or larger.

To establish the suggested gauge, first try the recommended needle size, then adjust as necessary. Once the gauge has been established to your liking—sometimes it does not match the manufacturer's recommendation—try out any patterns on the swatch to see how the finished product will look and to reveal any unanticipated problems.

TORQUE

If your stockinette-stitch swatch does not come out square, but rather rhomboidal, torque, often referred to as "bias," is present. Your swatch slants to the left or the right, depending on the twist in the yarn. Torque may not show on a small swatch, so be sure to knit a large sample, at least 6-inches (15-cm) square.

To remedy the problem, first try rewinding the yarn in the opposite direction—this may help minor torque. If torque still occurs, use a stitch that compensates for the bias or does not make bias obvious, such as a spiral rib. If you must knit stockinette stitch, you can probably compensate for the angle by slanting the stitches while you knit. If the torque is minor, first try slanting the stitches on the knit row only when you're working back and forth, or on every other row when you're working in the round. If you still have torque, slant the stitches on both the knit and purl rows when you're working back and forth, or on every knit row when you're working in the round. To slant stitches to the right, pass the yarn over then under the needle on knit rows; pass the yarn under then over the needle on purl rows. To slant stitches to the left, knit or purl into the back of the stitches. These methods will produce a fabric that appears almost the same as straight stockinette stitch.



Passing the yarn over then under the needle on knit rows will cause stitches to slant to the right.



Passing the yarn under then over the needle on purl rows will also cause stitches to slant to the right.

TIP

If a tight ribbing is desired, cast on 20% fewer than recommended ribbing stitches using the body-sized needle, then change to a needle that is about 4 sizes smaller. Continue the ribbing with the smaller sized needles, and on the last wrong-side row, increase stitches 20% with evenly spaced M1 increases. Work one more row in pattern on smaller needle, then change to body-sized needle. This method creates a ribbing that has a spring to it and even bounces back to the original shape, and the increases will "fade" into the last row of ribbing.

As your work progresses, and a new ball of cotton or linen needs to be added, join in the new yarn at the side seams—the ends can be buried in the seams and won't poke out to the right side of the garment.

Knowing how to get the most from your knitting tools will yield better results in any fiber and pattern. Take the time to learn all you can before beginning your work—it's worth it. ∞

Dorothy T. Ratigan is technical editor for *Interweave Knits* and *PIECEWORK* magazines.

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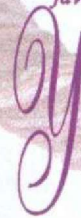


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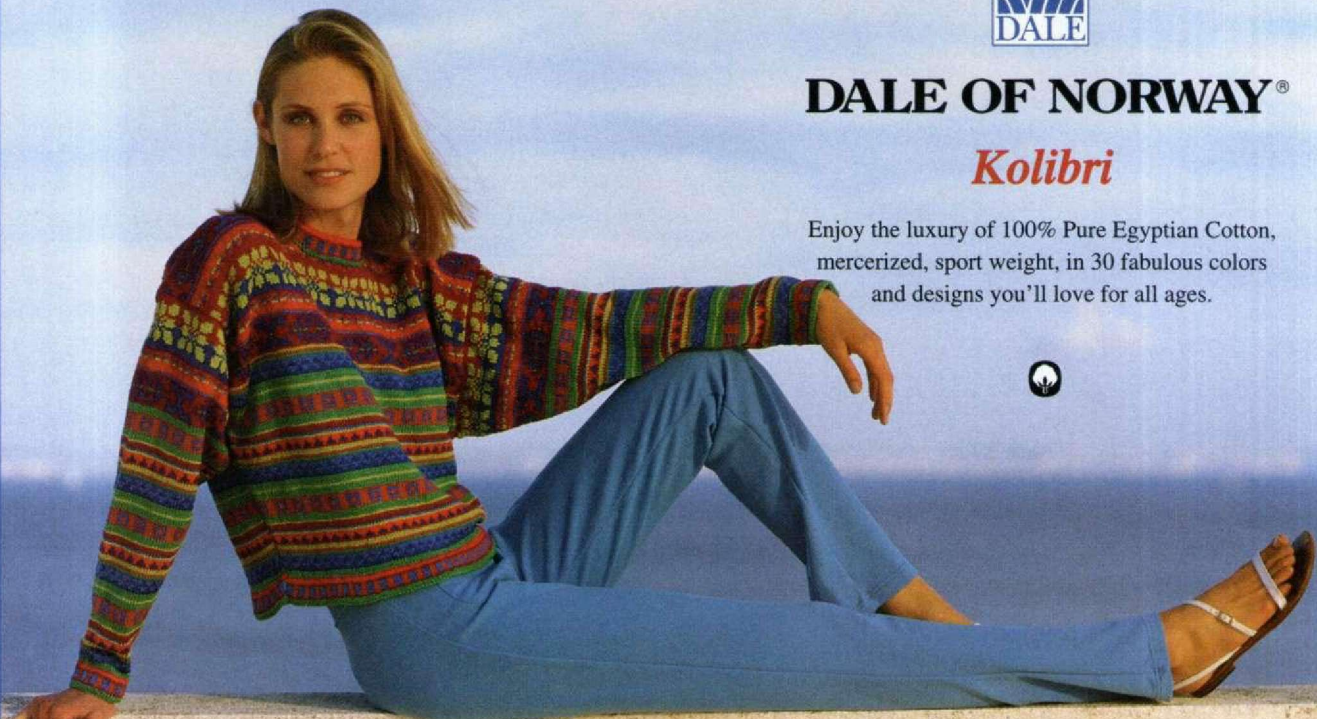
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FINISHED SIZE *Woman's sweater:* 35½ (38, 40½, 43½, 46, 48½)" (90 [96.5, 103, 110.5, 117, 123] cm) bust/chest circumference, buttoned. Sweater shown measures 40½" (103 cm). *Man's sweater:* 43¼ (46, 48½, 51¼, 54, 56½)" (110 [117, 123, 130, 137, 143.5] cm) bust/chest circumference, buttoned. Sweater shown measures 46" (117 cm).

YARN Dale of Norway Kolibri (100% cotton; 114 yd [105 m]/50 g): *Woman's sweater:* #0020 natural, 14 (15, 16, 17, 18, 19) balls; #5755 marine blue, 4 balls. *Man's sweater:* #0020 natural, 12 (13, 13, 14, 14, 15) balls; #5755 marine blue, 8 (8, 9, 9, 10, 11) balls.

NEEDLES Size 3 (3.25 mm). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Markers (m); stitch holders; cable needle (cn); tapestry needle; five ¾" (2-cm) buttons for woman's sweater; eight ⅝" (1.5-cm) buttons for man's sweater.

GAUGE 24 sts and 38 rows = 4" (10 cm) in rib patt; 32 sts and 34 rows = 4" (10 cm) in patt sts; 20 sts and 38 rows = 4" (10 cm) in seed st.



Dale of Norway Kolibri
2-ply 12-strand; 16 wraps per inch

INSPIRED BY A LOVE of sailing with my family along the Maine Coast, I designed these mock Aran sweaters with the images of rippling water, whitecaps, ropes, knots, and ladders in mind. They are great sweaters for a summer day spent exploring the islands and beaches of Penobscot Bay.

These are challenging but rewarding sweaters to knit. While fun, the cables demand concentration, but the rib knits easily. Be particularly careful with the diamond cable.

The stitch patterns are interchangeable. The ribbing is the same in both garments and can be striped or plain. Great sweaters individually or as a set.

Stitches

Seed Stitch: (even number of sts)

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

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

Rep Rows 1 and 2 for patt.

Rib Pattern: (mult of 4 sts + 2)

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

Row 2: Purl.

Rep Rows 1 and 2 for patt.

3/3RC Panel: (worked over 10 sts)

Row 1: P2, place 3 sts onto cn and hold in back, k3, k3 from cn, p2.

Rows 2, 4, and 6: K2, p6, k2.

Rows 3 and 5: P2, k6, p2.

Rep Rows 1–6 for patt.

3/3LC Panel: (worked over 10 sts)

Row 1: P2, place 3 sts onto cn and hold in front, k3, k3 from cn, p2.

Rows 2, 4, and 6: K2, p6, k2.

Rows 3 and 5: P2, k6, p2.

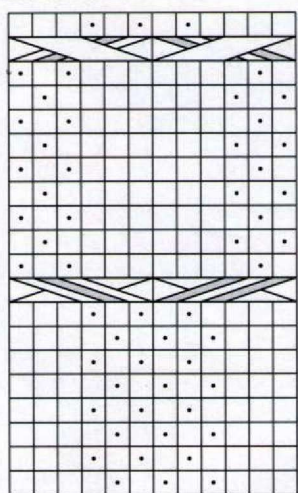
Rep Rows 1–6 for patt.

WOMAN'S SWEATER

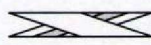
•**Back:** With blue, CO 106 (114, 122, 130, 138, 146) sts. Work 4 rows rib patt. Do not cut yarn, but carry waiting color along side of work. Change to natural and work 4 rows rib patt. Rep these 8 rows until piece measures 6½" (16.5 cm) from beg, ending with Row 1 of natural. Cut off blue. *Inc row:* (RS) P22 (26, 30, 26, 30, 34) sts, inc 22 (22, 22, 34, 34, 34) sts evenly spaced across next 62 (62, 62, 78, 78, 78) sts, p22 (26, 30, 26, 30, 34)—128 (136, 144, 164, 172, 180) sts. *Set-up row:* (WS) P22 (26, 30, 26, 30, 34), pm, k0 (0, 0, 2, 2, 2) pm, [(p3, work 6 sts in seed st, p3) for horseshoe cable] 0 (0, 0, 1, 1, 1) time(s), pm, k2, [(k6, p4, k6) for diamond cable, k2, pm, (p3, work 6 sts in seed st, p3) for horseshoe cable, pm, k2] 2 (2, 2, 3, 3, 3) times, [(k6, p4, k6) for diamond cable, k2] 1 (1, 1, 0, 0, 0) time(s), pm, p22 (26, 30, 26, 30, 34) sts. Cont in established patt until piece measures 16" (40.5 cm) from beg, or desired length to armholes, ending with a WS row. **Shape armholes:** BO 2 (3, 3, 4, 5, 6) sts at beg of next 2 rows, then dec 1 st each end of needle on the foll 10 (9, 9, 8, 7, 6) rows—104 (112, 120, 140, 148, 156) sts rem. Cont in patt until armhole measures 9 (9, 9½, 9½, 10, 11)" (23 [23, 24, 24, 25.5, 28] cm), ending with a WS row. **Shape neck:** Work in patt across 43 (47, 51, 59, 63, 67) sts, join new yarn and BO center 18 (18, 18, 22, 22, 22) sts for neck, work to end. Working each side



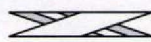
Horseshoe Cable



- k on RS
p on WS
- p on RS
k on WS



place 3 sts onto cn and hold in front, k1, p1, k1, then k3 from cn



place 3 sts onto cn and hold in back, k3, [p1, k1, p1] the 3 sts on cn

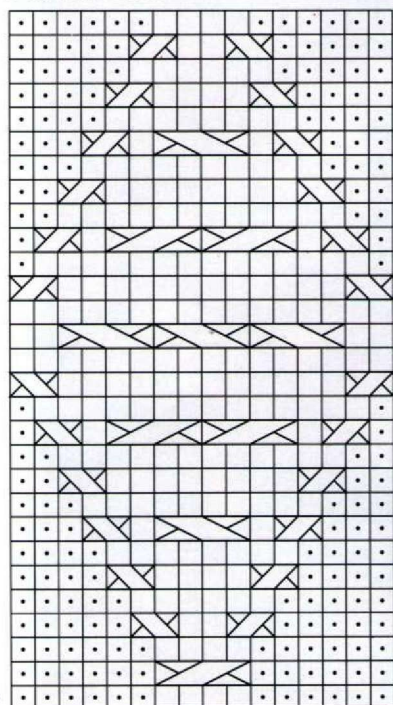


place 3 sts onto cn and hold in front, k3, [k1, p1, k1] the 3 sts on cn



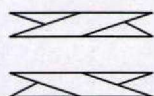
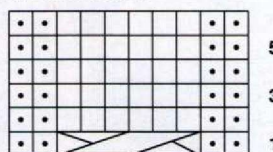
place 3 sts onto cn and hold in back, p1, k1, p1, then k3 from cn

Diamond Cable



Set-up row

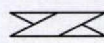
3/3 RC Panel



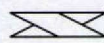
3/3RC: place 3 sts onto cn and hold in back, k3, k3 from cn



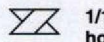
3/3LC: place 3 sts onto cn and hold in front, k3, k3 from cn



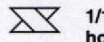
2/2RC: place 2 sts onto cn and hold in back, k2, k2 from cn



2/2LC: place 2 sts onto cn and hold in front, k2, k2 from cn

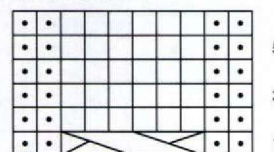


1/1RC: place 1 st onto cn and hold in back, k1, k1 from cn



1/1LC: place 1 st onto cn and hold in front, k1, k1 from cn

3/3 LC Panel



separately, BO 3 (3, 3, 4, 4, 5) sts at each neck edge once, then 3 (3, 3, 4, 5, 5) sts once, and 3 (4, 4, 5, 5, 5) sts once—34 (37, 41, 46, 49, 52) sts rem each side. Work even until armhole measures 10 (10, 10½, 10½, 11, 12)" (25.5 [25.5, 26.5, 26.5, 28, 30.5] cm). BO all sts.

•**Right Front:** With blue, CO 51 (55, 59, 63, 67, 71) sts. (WS) *P2, k2; rep from *, end p3. Work 4 rows rib patt. Do not cut yarn, but carry waiting color along side of work. Change to natural and work 4 rows rib patt. Rep these 8 rows until piece measures 6½" (16.5 cm) from beg, ending

with Row 1 of natural. Cut off blue. *Inc row:* (RS) P7, purl and inc 12 (12, 12, 18, 18, 18) sts evenly spaced across next 22 (22, 22, 30, 30, 30) sts, p22 (26, 30, 26, 30, 34)—63 (67, 71, 81, 85, 89) sts. *Set-up row:* (WS) P22 (26, 30, 26, 30, 34), pm, [k2, pm, (p3, work 6 sts in seed st, p3) for horseshoe cable, pm] 0 (0, 0, 1, 1, 1) time(s), k2, (k6, p4, k6) for diamond cable, k2, pm, (p3, work 6 sts in seed st, p3) for horseshoe cable, pm, k2, pm, p7. Maintaining (k3, p2, k2) at front edge, cont as established until piece measures same as back to armhole, ending with a RS row. **Shape armhole:** BO 2 (3, 3, 4, 5, 6) sts at

beg of next row, then dec 1 st at armhole edge of foll 10 (9, 9, 8, 7, 6) rows—51 (55, 59, 69, 73, 77) sts rem. Cont in patt until armhole measures 2½ (2, 2¼, 2, 2½, 3)" (6.5 [5, 5.5, 5, 6.5, 7.5] cm), ending with a WS row. **Shape neck:** (RS) K2, ssk, work to end. Dec 1 st at neck edge in this manner every 4 rows 17 (18, 18, 23, 24, 25) times total, then every other row 0 (0, 0, 8, 8, 9) times—34 (37, 41, 46, 49, 52) sts rem. Cont in patt until piece measures same as back. BO all sts.

•**Left Front:** Work as for right front, reversing patt placement and shaping.

•**Sleeves:** With blue, CO 54 (54, 58, 58, 62, 62) sts. Work 2 rows rib patt. Do not cut yarn, but carry waiting color along side of work. Change to natural and work 2 more rows rib patt. Rep these 4 rows, inc 1 st each end of needle every 6th row 6 times—66 (66, 70, 70, 74, 74) sts. Cont even until piece measures 6½" (16.5 cm) from beg, ending with Row 1 of natural. Cut off blue. P20 (20, 22, 22, 24, 24), purl and inc 10 sts evenly spaced over next 26 sts, p20 (20, 22, 22, 24, 24) sts—76 (76, 80, 80, 84, 84) sts. **Set-up row:** (WS) P20 (20, 22, 22, 24, 24), k2, work (k2, p6, k2 for 3/3RC), work (k6, p4, k6 for diamond cable), work (k2, p6, k2 for 3/3LC), p20 (20, 22, 22, 24, 24) sts. Cont as established, inc 1 st each end of needle every 6 rows 15 times, ending with a WS row—106 (106, 110, 110, 114, 114) sts. Cont even until piece measures 17" (43 cm) or desired length to armhole. **Shape cap:** BO 2 (4, 4, 6, 6, 6) sts at beg of next 2 rows. Then dec 1 st each end of needle every row 6 (4, 6, 4, 6, 6) times—90 sts rem. BO all sts.

•**Collar:** With blue, CO 68 (78, 82, 94, 100, 104) sts. Work seed st until piece

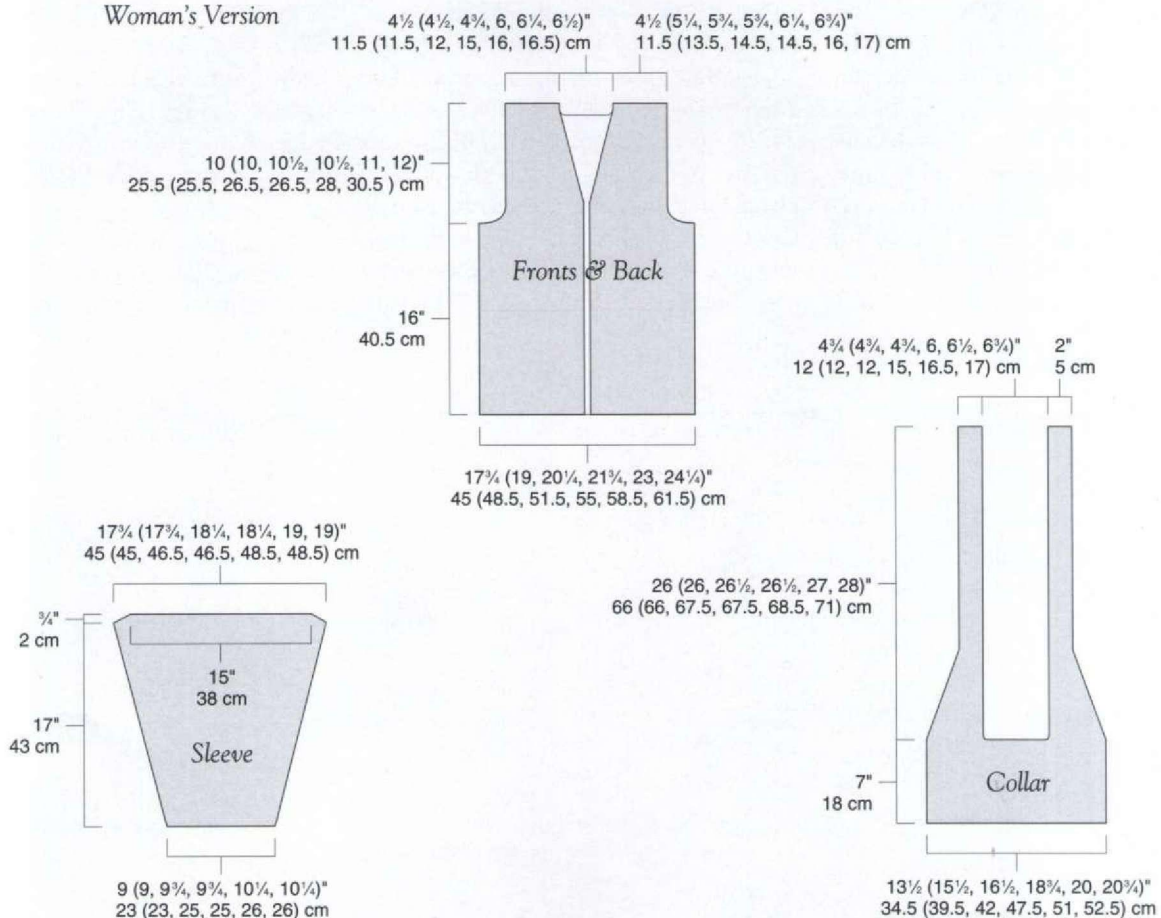
measures 7" (18 cm) from beg, ending with a WS row. Cont in seed st, work across 28 (33, 35, 40, 43, 45) sts, join new yarn and BO 12 (12, 12, 14, 14, 14) sts for neck, work to end of row. Place right collar sts on holder and cont left side of collar and buttonband. At neck edge, BO 2 (2, 2, 2, 3, 3) sts once, 2 (2, 2, 3, 3, 3) sts once, and 2 (2, 2, 3, 3, 4) sts once, and *at the same time*, dec 1 st at outside edge every 8 rows 2 (0, 0, 0, 0, 0) times, every 6 rows 9 (5, 1, 11, 9, 10) times, then every 4 rows 0 (11, 17, 10, 14, 14) times—11 sts rem. Cont in seed st until piece measures same length as cardigan front. BO all sts. Mark placement for buttons, placing one ½" (1.3 cm) from end of band, one at beg of neck dec, and the other 3 evenly spaced in between. Join yarn (WS) and work right front held sts in seed st, reversing all shaping and working 2-st 1-row buttonholes (see Glossary, page 8) opposite markers. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew side and sleeve seams. **Collar and buttonband:** With blue,



attach collar by placing RS of collar next to WS of cardigan and sew with an invisible seam (see Glossary, page 7) along the V-shaping and back neck, until the front band begins and the collar ends. Then turn the piece over and stitch the band to the right side of the cardigan. Weave in loose ends. Block. Sew on buttons.

Woman's Version



MAN'S SWEATER

•**Back:** With blue, CO 130 (138, 146, 154, 162, 170) sts. Purl 1 row. Work rib patt until piece measures 13½" (34.5 cm) from beg, ending with a RS row. Cut off blue and change to natural. Purl 1 row. Cont in rib patt until piece measures 18" (46 cm), or desired length to armholes, ending with a WS row. **Shape armholes:** BO 3 (4, 5, 6, 8, 8) sts at beg of next 2 rows, then dec 1 st at beg of foll 10 (12, 14, 16, 16, 20) rows—114 (118, 122, 126, 130, 134) sts rem. Cont in patt until armhole measures 9½ (10, 11, 11, 11½, 12)" (24 [25.5, 28, 28, 29, 30.5] cm) from beg, ending with a WS row. **Shape neck:** Work across 46 (48, 50, 50, 52, 54) sts, join new yarn and BO center 22 (22, 22, 26, 26, 26) sts for neck, work to end—46 (48, 50, 50, 52, 54) sts each shoulder. Working each side separately, at neck edge BO 2 (2, 3, 2, 2, 3) sts once, then 3 sts 2 times—38 (40, 41, 42, 44, 45) sts rem each side. Cont in patt until piece measures 28½ (29, 30, 30, 30½, 31)" (72.5 [73.5, 76, 76, 77.5, 79] cm) from beg. BO all sts.

•**Front:** CO and work as for back until piece measures 13½" (34.5 cm) from beg, ending with a RS row. **Dividing row:** (WS) Change to natural and p62 (66, 70, 74, 78, 82) sts, place next 6 sts on holder for buttonband, place rem 62 (66, 70, 74, 78, 82) sts on another holder to be worked for left front later. **Right front:** (RS) M1, p2, inc 10 (10, 10, 16, 16, 16) sts (in purl) evenly over next 38 (38, 38, 50, 50, 50) sts, cont rib patt to end—73 (77, 81, 91, 95, 99) sts. On next row (WS), p22 (26,

30, 22, 26, 30) sts, pm, k0 (0, 0, 2, 2, 2), work (k6, p4, k6 for diamond cable) 0 (0, 0, 1, 1, 1) time(s), k2, pm, (p3, work 6 sts in seed st, p3 for horseshoe cable), pm, k2, (k6, p4, k6 for diamond cable), k2, pm, (p3, work 6 sts in seed st, p3 for horseshoe cable) k2, p3. Cont as established until piece measures same as back to armholes. **Shape armhole:** At arm edge BO 3 (4, 5, 6, 8, 8) sts once, then dec 1 st at arm edge on foll 5 (6, 7, 8, 8, 10) rows—65 (67, 69, 77, 79, 81) sts rem. Cont in patt until piece measures 2" (5 cm) shorter than back from beg, ending with a WS row. **Shape neck:** At neck edge, BO 10 (10, 11, 13, 13, 14) sts once, then 3 (3, 3, 5, 5, 5) sts once, 4 (4, 4, 5, 5, 5) sts once, then 5 (5, 5, 6, 6, 6) sts 2 times—38 (40, 41, 42, 44, 45) sts rem. Cont in patt until piece measures same length as back. BO all sts. **Left front:** With WS facing, join yarn and p62 (66, 70, 74, 78, 82) held sts. On next row, work 22 (26, 30, 22, 26, 30) sts in rib patt, then inc and work as for right front, reversing all shaping.

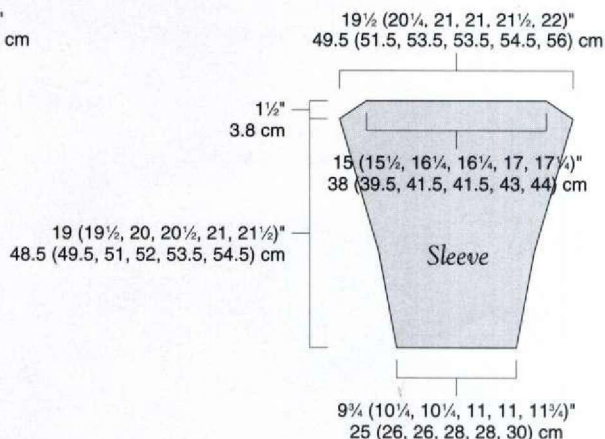
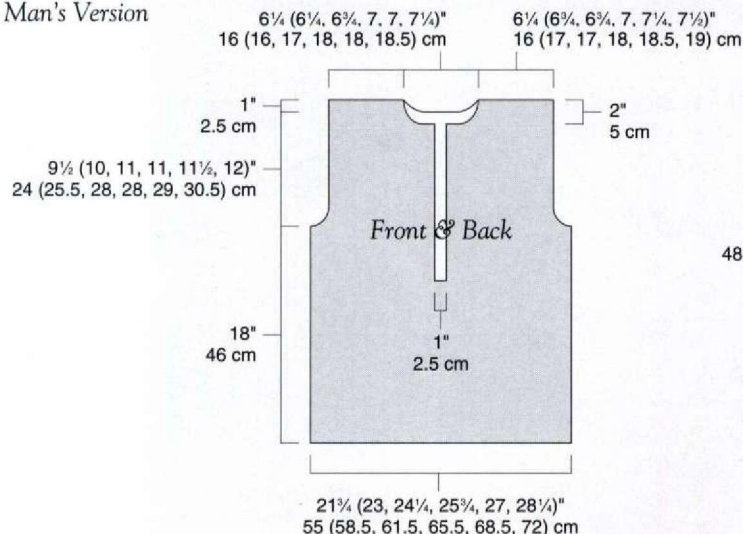
•**Sleeves:** With blue, CO 58 (62, 62, 66, 66, 70) sts. Work in rib patt, inc 1 st each end of needle every 6 rows 9 times, ending with a RS row—piece should measure 6" (15 cm) from beg; there should be 76 (80, 80, 84, 84, 88) sts. Change to natural. Purl 2 rows. **Set-up row:** (WS) P20 (22, 22, 24, 24, 26), work (k2, p6, k2 for 3/3RC), work (k6, p4, k6 for diamond cable), work (k2, p6, k2 for 3/3LC), p20 (22, 22, 24, 24, 26). Cont in established patts, and at the same time, inc 1 st each end of needle every 8 rows 0 (1, 0, 0, 0, 0) time(s), every 6 rows

0 (0, 0, 0, 1, 0, 2) time(s), then every 4 rows 25 (24, 27, 25, 28, 24) times—126 (130, 134, 136, 138, 140) sts. Work even until piece measures 19 (19½, 20, 20½, 21, 21½)" (48.5 [49.5, 51, 52, 53.5, 54.5] cm) from beg, ending with a WS row. **Shape cap:** BO 3 (4, 5, 6, 8, 8) sts at beg of next 2 rows. Then dec 1 st each end of needle every row 12 times—96 (98, 100, 100, 100, 100) sts rem. BO all sts.

•**Finishing:** With natural threaded on a tapestry needle, sew shoulder and side seams. Sew sleeves into armholes. Sew side and sleeve seams, leaving 4" (10 cm) at lower side seams open for vents. **Buttonband:** With blue, dpn, RS facing, CO 10 sts for right front buttonband. Work seed st until piece measures same length as front. BO all sts. Mark placement of 8 buttons. (WS) With blue, p6 sts from holder. (RS) Purl and inc 4 sts for total of 10 sts for left front buttonhole band. (WS) Work seed st until piece measures same length as right front, working 3-st one-row buttonholes (see Glossary, page 8) opposite markers; one ½" (1.3 cm) from lower edge, one ¼" (6 mm) from neck edge, and the others spaced evenly in between. Work 5 rows in seed st. BO all sts. **Neckband:** With blue, RS facing, and beg at upper right front corner, pick up and knit 108 (108, 112, 128, 128, 132) sts around neck edge. Work 4 rows rev St st. BO all sts. Weave in loose ends. Block. ∞

C. Lee Goss lives in Rockport, Maine, where she designs sweaters while chauffeuring her three daughters to various activities and events.

Man's Version





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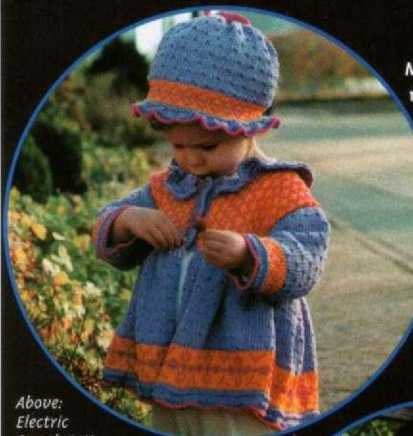
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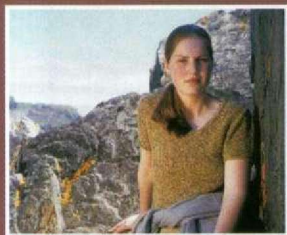
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LITTLE SKIPPER

ANN O. FIERST

Sailor styling

Textured pattern

FINISHED SIZE 26½ (29¼, 31¾)" (67.5 [74.5, 80.5] cm) chest circumference, buttoned; to fit size 2 (4, 6) years. Cardigan shown measures 29¼" (74.5 cm).

YARN: Brown Sheep Cotton Fleece (80% cotton, 20% wool; 215 yd [197 m]/100 g): #CW-220 provençal rose: 3 (3, 4) skeins.

NEEDLES Body, Sleeves, and Collar—Size 7 (4.5 mm): 24" (60-cm) circular (cir). Ribbing—Size 6 (4 mm): 24" (60-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Stitch holders; tapestry needle; five ½" (1.3-cm) buttons.

GAUGE 18 sts and 28 rows = 4" (10 cm) in seed-pearl block st on larger needles; 19 sts and 28 rows = 4" (10 cm) in St st on larger needles.



Brown Sheep Cotton Fleece
3-ply, 4 strand; 11 wraps per inch

THIS YOUNG GIRL'S cardigan is a season-spanning adaptation of the classic sailor shirt with middy collar. Featuring circle-lace pattern and seed-pearl block stitch, the body is worked in one piece from the lower edge to the underarms, then the fronts and back are worked separately. Selvedge stitches are added for seaming. The collar is worked separately and sewn in place.

Stitches

Broken Rib: (mult of 2 sts + 3)

Rows 1 and 3: (WS) P1, *p1, k1; rep from *, end p2.

Row 2: K1, *k1, p1; rep from *, end k2.

Row 4: Knit. Change to larger needle.

Rows 5 and 7: P1, *k1, p1; rep from *.

Rows 6 and 8: K1, *p1, k1; rep from *.

Circle-Lace: (mult of 7 sts + 2)

Row 1: (RS) K1, *k1, k2tog, yo, k1, yo, ssk, k1; rep from *, end last rep k2.

Row 2: P1, *ssp, yo, p3, yo, p2tog; rep from *, end p1.

Row 3: K1, *k1, yo, k2tog, yo, sl 1, k2tog, pssso, yo, k1; rep from *, end last rep k2.

Row 4: P1, *p1, yo, p2tog, p1, ssp, yo, p1; rep from *, end last rep p2.

Row 5: K1, *k2, yo, sl 1, k2tog, pssso, yo, k2; rep from *, end last rep k3.

Seed-Pearl Block Stitch: (mult of 6 sts + 1)

Row 1: (RS) K1, *k1, p1; rep from *, end k2.

Row 2 and all even-numbered rows through 8: Purl.

Rows 3, 5, and 7: K1, *k5, p1; rep from *, end k6.

Rep Rows 1–8 for patt.

•**Body:** With smaller needle, CO 113 (127, 141) sts. Work 8 rows broken rib, ending with a RS row. Purl 1 row. Knit 4 rows, inc 1 st on last row—114 (128, 142) sts. Work Rows 1–5 of circle-lace. Knit 4 rows. Purl 1 row. Knit 3 rows. Purl 1 row, inc 1 (dec 1, dec 3) st(s) evenly spaced—115 (127, 139) sts. On next row (RS), begin seed-pearl block st and work until piece measures 6½ (7, 7½)" (16.5 [18, 19] cm) from beg, ending with a WS row. **Divide for front and back:** (RS) Cont in patt across 23 (24, 25) right front sts and place on holder, BO 9 (13, 17) sts for right underarm, work 51 (53, 55) back sts, BO 9 (13, 17) sts for left underarm, work rem left front sts and place on another holder. Do not cut yarn. **Back:** With WS facing, join yarn at left underarm and cont in patt on 51 (53, 55) back sts

until armhole measures 5 (5½, 6¼)" (12.5 [14, 16] cm), ending with a WS row. **Shape neck:** (RS) Work 17 sts, join new yarn and BO center 17 (19, 21) sts, work to end. Working both sides separately, dec 1 st at neck edge every row 3 times—14 sts rem each side. Cont in patt until armhole measures 5½ (6, 6¼)" (14 [15, 17] cm). **Shape shoulders:** BO 7 sts at beg of next 4 rows. **Left front:** With WS facing, place 23 (24, 25) held left front sts with attached yarn onto larger needle. Cont in patt for 8 rows. **Shape neck:** (RS) Work in patt to last 3 sts, k2tog, k1. Dec in this manner every 2 rows 4 (3, 3) times total, then every 4 rows 5 (7, 8) times—14 sts rem. Work even until armhole measures 5½ (6, 6¼)" (14 [15, 17] cm). **Shape shoulder as for back. Right front:** Work as for left front, reversing all shaping and working ssk decs instead of k2tog.

•**Sleeves:** With smaller needle CO 31 (35, 39) sts. Work 8 rows broken rib, ending with a RS row. Purl 1 row, inc 6 (2, 5) sts evenly spaced—37 (37, 44) sts. Knit 4 rows. Work Rows 1–5 of circle-lace. Knit 4 rows. Purl 1 row. Knit 3 rows. Purl 1 row, dec 0 (0, 1) st(s) evenly spaced—37 (37, 43) sts. On next row (RS), center seed-pearl block st and *at the same time*, inc 1 st each end of needle inside edge st on next, then every foll 4th row 6 (6, 0) more times, then every 6th row 0 (2, 7) times total—51 (55, 59) sts. Cont in patt until piece measures 10 (12, 13)" (25.5 [30.5, 33] cm) from beg. BO all sts.

•**Collar:** With smaller needle, CO 49 (57, 63) sts.

Row 1: (WS) *P1, k1; rep from *, end p1.

Row 2: *K1, p1; rep from *, end k1.

Rep Rows 1 and 2 once more, inc 1 (0, 1) sts on last row—50 (57, 64) sts. Change to larger needle. Keeping the first 4 and last 4 sts in established rib, work Rows 1–5 of circle-lace on center 42 (49, 56) sts. (Work the border ribs with greater yarn tension for smooth edges.) Knit 4 rows. Purl 1 row. Knit 3 rows. Purl 1 row, dec 1 (2, 3) st(s) evenly spaced—49 (55, 61) sts. On next row (RS), begin seed-pearl block st. Cont working rib at each edge and center sts in seed-purl block st until piece measures 4¼ (5, 5½)" (12 [12.5, 14] cm) from beg, ending with a WS row. **Shape neck:** Work 16 (18, 20) sts in patt, join new yarn and BO center 17 (19, 21) sts, work to end. Working each side separately, dec 1 st at neck edge every row 3 times—



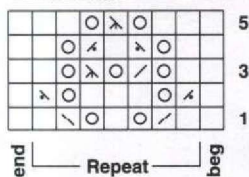
14 (16, 18) sts rem each side. Cont as established for 1¼" (3.2 cm), ending with a WS row. *Dec row:* Dec as foll: On RS rows of right front, rib 4 sts, k2tog, work to end; on RS rows of left front, work to last 6 sts, ssk, rib 4 sts. Dec in this manner every 4th row 9 (1, 3) time(s) total, then [every 4, then every 2 rows] 0 (5, 5) times—5 sts rem. Change to smaller needle. Mark placement for 5 buttonholes along the right edge of body, placing one 1" (2.5 cm) up from lower edge, one at beg of neck shaping, and the others evenly spaced in between. Cont in rib until piece measures same length as body front, working buttonholes on right front, opposite markers as foll: Work 2 sts, BO 1, work to end; on next row, work 2 sts, CO 1 st over BO-st, work to end. BO all sts in rib.

• **Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes, centering patt. Sew sleeve seams. Sew collar in place. Sew buttons opposite buttonholes. Weave in loose ends. Block. ∞

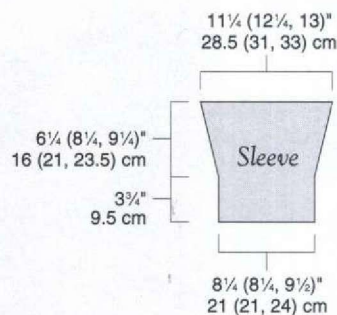
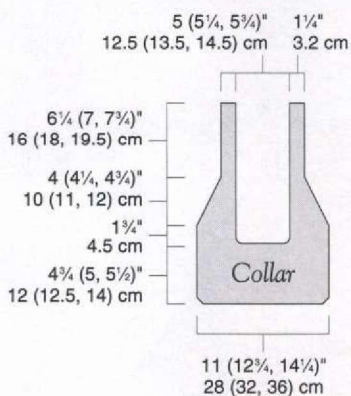
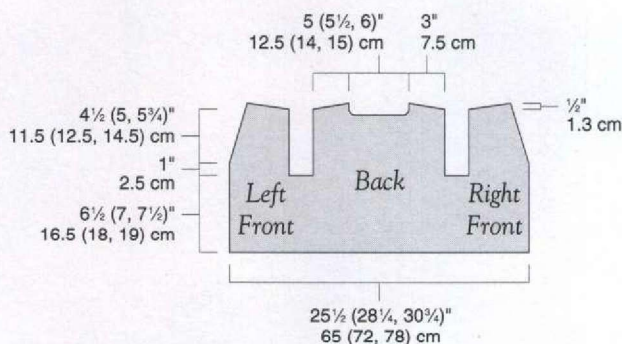
Ann O. Fierst and her husband live in Bloomington, Indiana, where she currently works with natural dyes and Native American motifs. She comes from a family of fiber artists and feels lucky to be exposed to talented fiber people in Bloomington.



Circle-Lace



- k on RS
p on WS
- ssk
- yo
- ssp
- k2tog
- p2tog
- sl1, k2tog, pss0



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ISLAND ROSE

FAYLA REISS

Simple shape

Organza flowers

FINISHED SIZE: 36³/₄ (39¹/₄, 42¹/₂, 44³/₄)" (93.5 [99.5, 108, 113.5] cm) bust/chest circumference. Sweater shown measures 36³/₄" (93.5 cm).

YARN Trendsetter Sunshine (75% viscose rayon, 25% polyamide; 95 yds [86 m]/50 g): #33 periwinkle, 11 (13, 15, 17) skeins.

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

NOTIONS Tapestry needle; organza in assorted colors, ¹/₄ yd (.25 m) each for flowers and leaves; matching sewing thread; sewing needle.

GAUGE 20 sts and 29 rows = 4" (10 cm) in St st.

SLIGHTLY SHAPED and embellished with fabric flowers, this simple top makes an elegant statement. The pieces are worked from the bottom up and sew together along raglan shaping. The edges are finished with crochet. The soft delicate flowers are made from folded strips of organza and are stitched in place with sewing thread.

•**Back:** CO 104 (110, 118, 124) sts. Work 5 rows St st. K2, k2tog, work to last 4 sts, ssk, k2—2 sts dec'd. Dec 1 st each end of needle in this manner every 6 rows 6 times total—92 (98, 106, 112) sts rem. Work even until piece measures 13" (33 cm) from beg, ending with a WS row. **Shape armholes:** BO 6 (7, 7, 8) sts at beg of next 2 rows. On next row, k5, k2tog, work to last 7 sts, ssk, k5—2 sts dec'd. Dec 1 st each end of needle in this manner every 4 rows 12 (11, 8, 7) times total, then every other row 5 (7, 13, 15) times—46 (48, 50, 52) sts rem. Work even until armhole measures 8" (20.5 cm). BO all sts.

•**Front:** Work as for back.

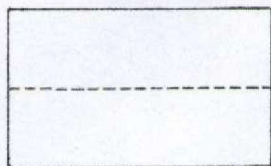
•**Sleeves:** CO 44 (46, 48, 50) sts. Work 5 rows St st. On next row, k2, M1, work to

last 2 sts, M1, k2—2 sts inc'd. Inc 1 st each end of needle in this manner every 6 rows 13 times total—70 (72, 74, 76) sts. Work even until piece measures 13 (13, 14, 14)" (33 [33, 35.5, 35.5] cm) from beg, ending with a WS row. **Shape armhole:** BO 6 (7, 7, 8) sts at beg of next 2 rows. Then dec 1 st each end of needle as for back every 4 rows 12 (12, 11, 11) times, then every other row 5 (5, 7, 7) times—24 sts rem. Work even until armhole measures 8" (20.5 cm). BO all sts.

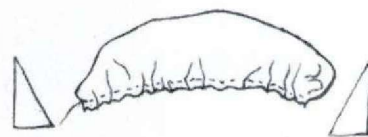
•**Finishing:** With yarn threaded on a tapestry needle, sew raglan, underarm, and side seams. With crochet hook, work 1 row sc (see Glossary, page 8, for crochet instructions) around cuffs, then work 1 row slip st crochet through the front loop of each sc. Finish neck edge the same way. Work 1 row slip st crochet around lower edge, followed by 1 row rev sc. Work organza leaves and flowers, shape, and stitch in place on sweater front. Weave in loose ends. ∞

For the past ten years Fayla Reiss has worked as a freelance knitwear designer. Her garments have appeared in Hollywood movies and Stars on Ice. Fayla lives in Encino, California.

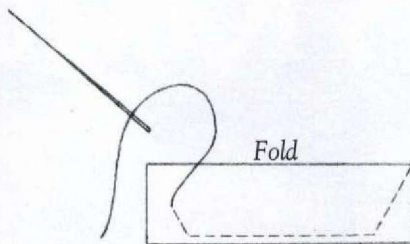
Organza Leaves



Cut fabric on the bias 3" (7.5 cm) wide by 5" (12.5 cm) long. Fold in half lengthwise so that strip is 1¹/₂" (3.8 cm) wide.



Gently pull thread to gather the fabric somewhat. Secure the end and trim off excess fabric at corners.



Fold corners over at right angles away from cut edge to mark the stitching lines. Unfold the corners, and using sewing thread and needle, run a gathering stitch along one stitching line, close to the cut edges, and along the other stitching line.



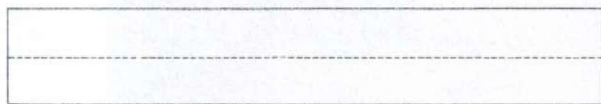
Fold the edges toward the center and pass threaded needle through all layers to secure. Stitch in place on sweater front, tacking down folds as desired.



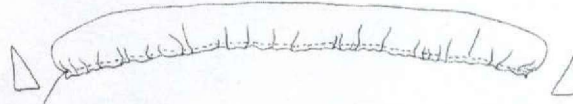
Trendsetter Sunshine filament chain; 15 wraps per inch



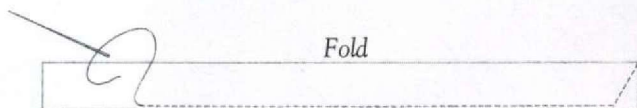
Organza Flowers



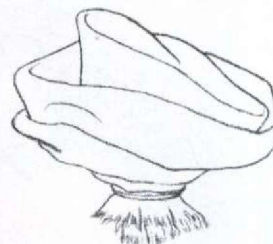
Cut fabric on the bias $3\frac{1}{2}$ " (9 cm) wide by about 22" (56 cm) long. Fold in half lengthwise so that strip is $1\frac{1}{4}$ " (4.5 cm) wide.



Gently pull thread to gather the fabric somewhat. Secure the end and trim off excess fabric at corners.



Fold corners over at right angles away from cut edge to mark stitching lines. Unfold the corners, and using sewing thread and needle, run a gathering stitch along one stitching line, close to the cut edges, and along the other stitching line.



Roll the fabric along the gathered edge, and then use the sewing thread to wrap around the rolled fabric close to the gathered edge. Pass threaded needle through the bundle about $\frac{1}{4}$ " (6 mm) up from the wrap, catching all layers, and secure. Work into shape and stitch in place on sweater front.

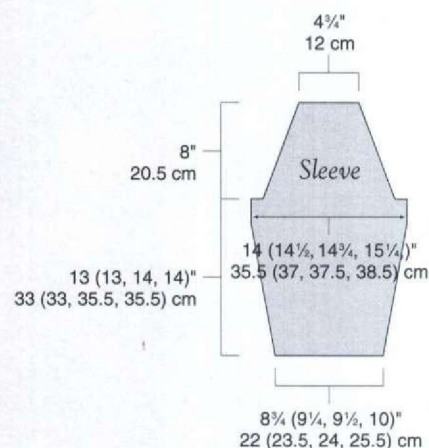
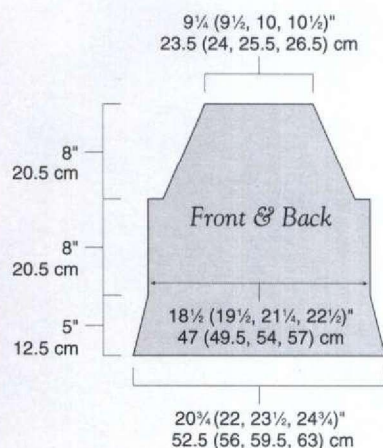
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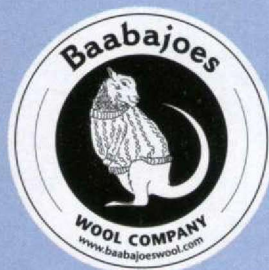


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OCEAN BLUES

FAYLA REISS

Quick camisole and cardigan

Novelty yarns

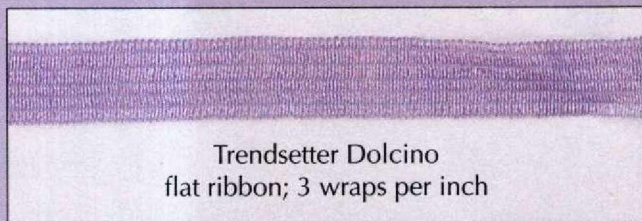
FINISHED SIZE Camisole: 33¾ (37¼, 40, 43½)" (85.5 [94.5, 101.5, 110.5] cm) bust/chest circumference. Camisole shown measures 33¾" (85.5 cm). **Cardigan:** 37¾ (41, 44½, 48)" (96 [104, 113, 122] cm) bust/chest circumference, buttoned. Cardigan shown measures 37¾" (96 cm).

YARN Camisole: Trendsetter Dolcino (75% acrylic microfiber, 25% nylon; 100 yd [92 m]/50 g): #32 slate, 7 (8, 9, 10) skeins. **Cardigan:** Trendsetter Charm (77% polyamide, 23% tadel nylon; 90 yd [82 m]/50 g): #308 blue horizon (MC), 10 (12, 14, 16) skeins. Trendsetter Sunshine (75% viscose rayon, 25% polyamide; 95 yd [86 m]/50 g): #33 perwinkle (CC), 1 skein.

NEEDLES Camisole: Size 10 (6 mm). **Cardigan:** Size 7 (4.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Tapestry needle; small amount of smooth coordinating yarn for seaming cardigan; H/8 (4.75-mm) crochet hook for camisole; F/5 (3.75-mm) crochet hook for cardigan; 1½" (3.8-cm) button for cardigan.

GAUGE 18 sts and 27 rows = 4" (10 cm) in ribbed st and St st with Dolcino; 14 sts and 24 rows = 4" (10 cm) in rev St st with Charm.



Trendsetter Dolcino
flat ribbon; 3 wraps per inch



Trendsetter Charm
slubbed 3-ply; 15 wraps per inch

THIS CAMISOLE/CARDIGAN SET features novelty yarns. The super-easy camisole is worked in ribbon yarn and features a wide rib pattern and deep V-neck shaping. The lower edge is finished with reverse single crochet.

The cardigan is worked on large needles to give a lacy look to the reverse stockinette stitch. It is trimmed with a shimmering novelty yarn and fastened with a single glass button.

Stitch

Ribbed Stitch: (mult of 7 sts)

Row 1: (RS) *P1, k6; rep from *.

Row 2: *P6, k1; rep from *.

Rep Rows 1 and 2 for patt.

CAMISOLE

•**Back:** CO 76 (84, 90, 98) sts. Row 1: K6 (3, 6, 3), work ribbed st to last 0 (4, 0, 4) sts, p0 (1, 0, 1), k0 (3, 0, 3). Row 2: P0 (3, 0, 3), k0 (1, 0, 1), work ribbed st to last 6 (3, 6, 3) sts, p6 (3, 6, 3). Cont in rib as established until piece measures 11½" (29 cm) from beg, ending with a WS row. **Shape armholes:** BO 4 (5, 5, 6) sts at beg of next 2 rows—68 (74, 80, 86) sts rem. On next row, k2, k2tog, work to last 4 sts, ssk, k2—2 sts dec'd. Dec 1 st each end of needle in this manner every other row 3 (4, 4, 5) times total, then every 6 rows 7 times, and *at the same time*, when armhole measures 2" (5 cm), **shape V-neck:** Work to center, join new yarn and work to end. Working each side separately, dec 1 st at neck edge as for armhole every other row 3 times, then every 6 rows 4 times—17 (19, 22, 24) sts rem each side. Work even until armhole measures 8" (20.5 cm). BO all sts.

•**Front:** Work as for back until armhole measures 1" (2.5 cm). **Shape V-neck:** Work to center, join new yarn and work to end. Working each side separately, work decs as for back—17 (19, 22, 24) sts rem each side. Work even until armhole measures 8" (20.5 cm). BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder and side seams. With crochet hook, work 1 row of slip st crochet (see page 30) followed by 1 row of rev sc (see Glossary, page 8) around lower edge. Weave in loose ends.

CARDIGAN

•**Back:** With CC, CO 66 (72, 78, 84) sts. Change to MC and work rev St st (purl RS rows, knit WS rows) until piece measures 13½" (34.5 cm) from beg, ending with a WS row. **Shape armholes:** BO 7 sts at beg of next 2 rows—52 (58, 64, 70) sts rem. Work even until armhole measures 9" (23 cm). BO all sts.

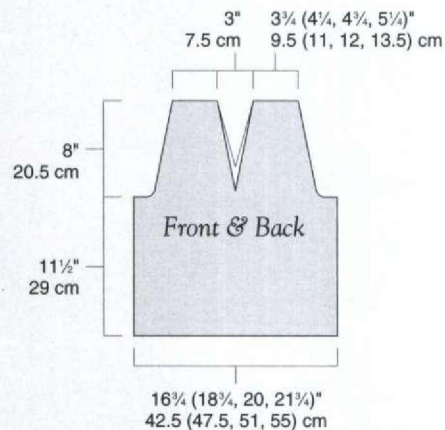
•**Left Front:** With CC, CO 33 (36, 39, 42) sts. Change to MC and work rev St st until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** BO 7 sts at beg of row, work to end—26 (29, 32, 35) sts rem. Work even until armhole measures 2" (5 cm), ending with a RS row. **Shape neck:** (WS) K2, k2tog, knit to last end. Dec 1 st at neck edge in this manner every 4 rows 13 times total—13 (16, 19, 22) sts rem. Work even until armhole measures 9" (23 cm). BO all sts.

•**Right Front:** Work as for left front, reversing all shaping and working ssk decs instead of k2tog.

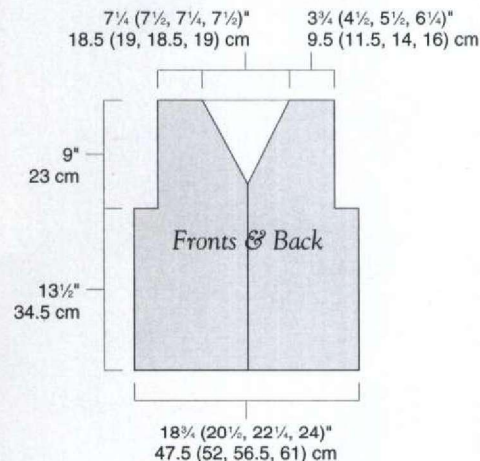




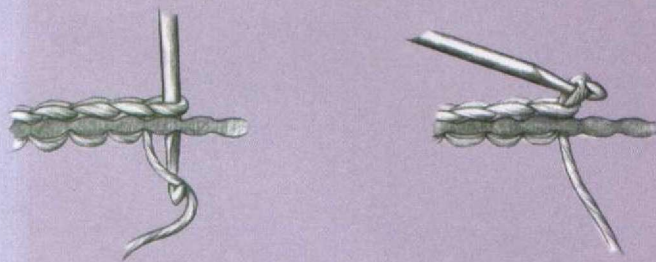
Camisole



Cardigan



Slip Stitch Crochet



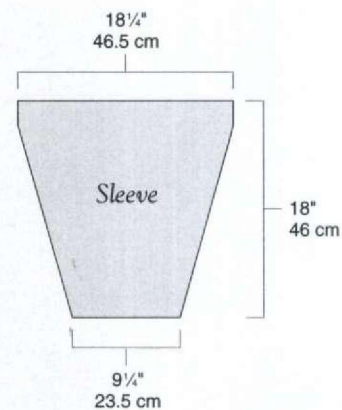
Insert crochet hook into edge of knitted fabric, yarn over the hook, and draw it through. *Insert hook again a short distance over, yarn over the hook, and draw the new loop through the fabric and the loop already on the hook. Repeat from *.

•**Sleeves:** With CC, CO 32 sts (all sizes). Change to MC and work rev St st, inc 1 st each end of needle every 6 rows 16 times—64 sts. Work even until piece measures 18" (46 cm). BO all sts.

•**Finishing:** With smooth coordinating yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into body by centering them at the shoulder seams and working down each side. Sew rem sleeve and side seams. With crochet hook and CC, work 2 rows sc (see Glossary, page 8, for crochet

instructions) along bottom, front, and neck edges. Work 1 row slip st crochet around entire body edge, making a buttonhole at the base of the V-neck shaping on the right front by chaining 7 sts and skipping 3 sc sts. Work 1 row sc followed by 1 row slip st crochet around sleeve edges. Sew button opposite buttonhole. Weave in loose ends. ∞

Fayla Reiss lives in Encino, California, where she is a freelance knitwear designer. She has designed garments for Trendsetter Yarns for three years.



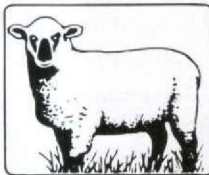
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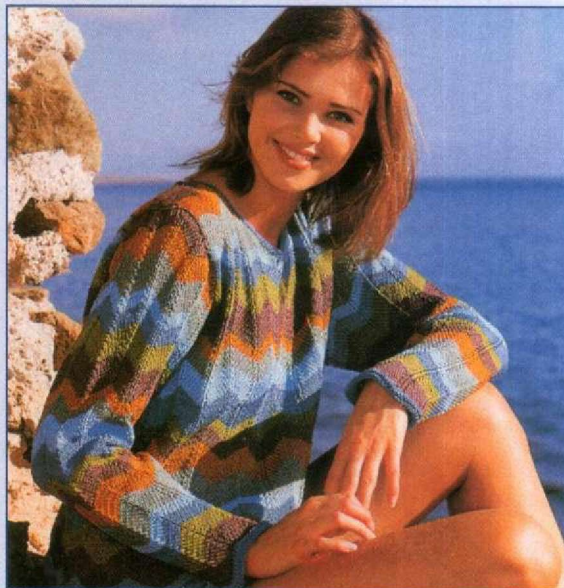
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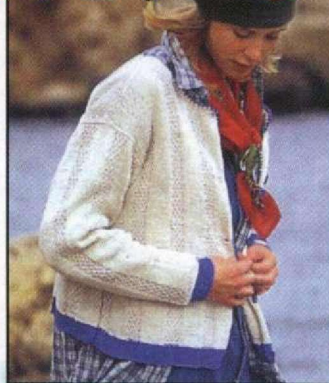
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CHERYL L. CARPENTER

Simple shaping

Easy lace pattern

FINISHED SIZE 34½ (38, 42, 45½)" (87.5 [96.5, 106.5, 115.5] cm) bust/chest circumference. Sweater shown measures 38" (96.5 cm).

YARN Classic Elite Rain (44% rayon, 31% cotton, 20% linen, 5% silk; 181 yd [165.5 m]/100 g): 4 (5, 5, 6) skeins.

NEEDLES Body—Size 5 (3.75 mm); Edging—Size 3 (3.25 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Tapestry needle.

GAUGE 22 sts and 33 rows = 4" (10 cm) in pattern st and St st.



Classic Elite Rain
2-strand, 4-ply; 14 wraps per inch

THIS SLEEVELESS pullover is worked in an all-over lace pattern with a strong geometric look and elegant scalloped edge. The blended yarn is crisp and cool for summer wear. The pattern stitch is good for beginning lace knitters because the stitch count is the same for each row, making it easy to discover errors while they are still on the needle.

The pattern stitch makes the lower edging for the body. The armbands and neckband are worked in garter stitch.

Note: It's helpful to know which yarnovers go with each double decrease. When a yarnover has been eliminated by the shaping, compensate by executing a single decrease (knit 2 together at the beginning of a row; slip, slip, knit 2 together through back loop at the end of a row). Conversely, when a decrease has been eliminated, delete the corresponding yarnover. It's also helpful to have at least two stitches between the selvedge and a yarnover, and at least one stitch between the selvedge and a decrease.

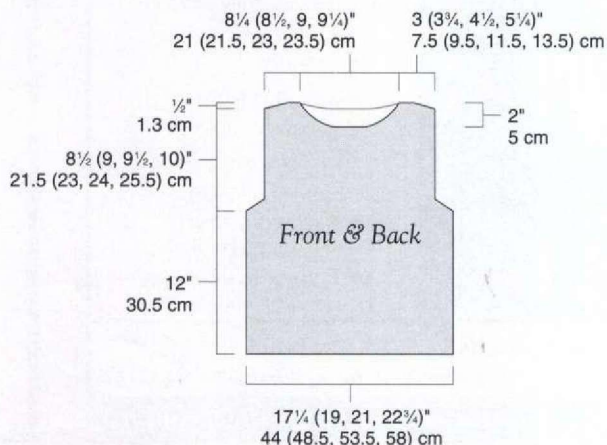
•**Back:** With larger needles, CO 95 (105, 115, 125) sts. Beg and end as indicated for your size, work chart, following special instructions for odd-numbered rows as given with chart. Cont as established until piece measures 12" (30.5 cm) from beg or desired length to armhole, ending with a WS row. **Shape armholes:** BO 2 sts at beg of next 8 rows, keeping first and last 2 sts in St st—79 (89, 99, 109) sts rem. Cont as established until armhole measures 8½ (9, 9½, 10)" (21.5 [23, 24, 25.5] cm), ending with a WS row. **Shape neck and shoulders:** Work 27 (31, 35, 39) sts as established, join new yarn and BO 25 (27, 29, 31) sts for neck, work to end. Working each side separately, BO 6 (7, 8, 10) sts at shoulder



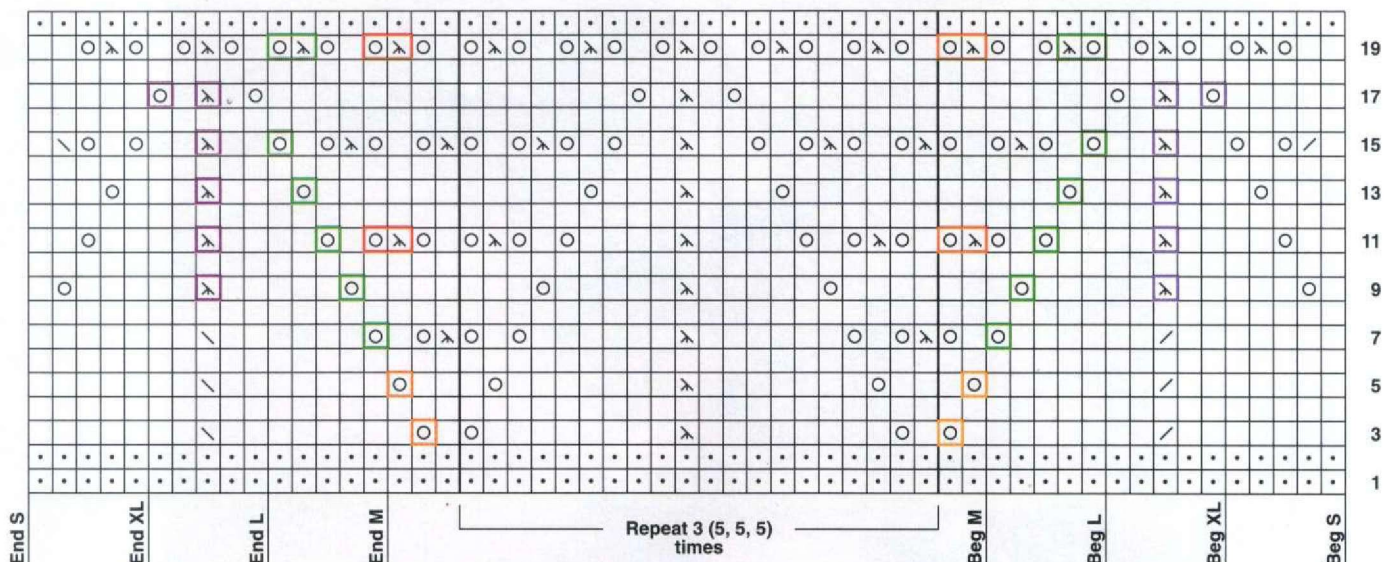
edge 2 times, and *at the same time* BO 5 sts at neck edge 2 times—5 (7, 9, 9) sts rem each side. BO all sts.

•**Front:** Work as for back until armhole measures 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm), ending with a WS row—79 (89, 99, 109) sts rem. **Shape neck:** Work 34 (37, 40, 44) sts as established, join new yarn and BO 11 (15, 19, 21) sts for neck, work to end. Working both sides separately, BO 3 (2, 3, 3) sts at neck edge once, then 2 sts 7 (7, 6, 6) times—17 (21, 25, 29) sts rem each side. Cont as established until piece measures same as back to shoulder, ending with a WS row. BO 6 (7, 8, 10) sts at each shoulder edge 2 times—5 (7, 9, 9) sts rem each side. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder and side seams. **Neckband:** With smaller cir needle, pick up and knit 85 (93, 95, 98) sts evenly spaced around neck edge. Join. Beg with a purl row, work 6 rows of garter st (purl 1 row, knit 1 row). BO all sts pwise, and at







Begin as indicated; change sts as color directed
 Rows 3 and 5: Size M and L: change highlighted sts to knit
 Rows 7, 9, 11, 13, and 15: Size L: change highlighted sts to knit
 Rows 9, 11, 13, and 15: Size XL: change highlighted sts to k2tog; end ssk, k2
 Rows 11 and 19: Size M: change highlighted sts to knit
 Row 17: Size XL: change first highlighted st to knit; change second highlighted st to k2tog; end ssk, k2
 Row 19: Size L: change first highlighted st to knit; change second highlighted st to k2tog; end ssk, k1

- | | | | | |
|--|---|---|--|---|
| Medium | X-Large | k on RS
p on WS | k2tog | yo |
| Large | Medium &
Large | p on RS
k on WS | ssk | sl 1 kwise,
k2tog, pss0 |

the same time, p2tog every 8th and 9th sts.
Armband: With smaller cir needle, pick up and knit 65 (69, 73, 77) sts evenly around arm edge. Beg with a purl row, work 6 rows of garter st. BO all sts pwise, and at the same time, p2tog every 8th and 9th sts. Weave in all loose ends.

Three years ago, Cheryl Carpenter's mother-in-law showed her how to cast on, knit, and purl. Cheryl figured the rest out for herself, became obsessed with fiber, and has since learned to spin and dye her own yarn. She knits, spins, dyes, looks after her two small children, and occasionally keeps house in Lambertville, New Jersey.

Designer Note



If I were to knit this shell again, I would make one change. I would work a different double decrease in the solid triangle. Instead of working "sl 1 kwise, k2tog, pss0," work "ssk, k1, k2tog." You can see the difference in the swatch above. It's a minor change but it makes the center stitch more prominent and I'd like it better.



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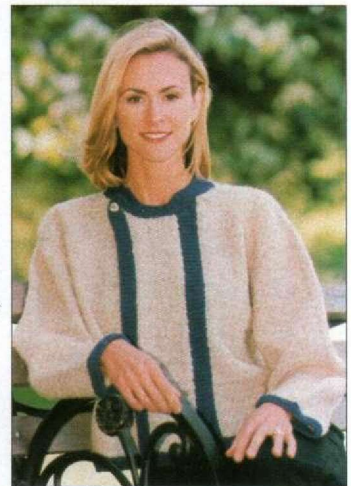
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SUMMER BREEZES

DIANE ZANGL

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Twin set

FINISHED SIZE *Top:* 33½ (36, 38, 40, 42)" 85 [91.5, 96.5, 101.5, 106.5] cm) bust/chest circumference. Top shown measures 36" (91.5 cm). *Cardigan:* 36 (38, 40, 42, 44)" (91.5 [96.5, 101.5, 106.5, 112] cm) bust/chest circumference. Cardigan shown measures 38" (96.5 cm).

YARN Plymouth Wildflower DK (51% cotton/49% acrylic; 137 yd [125 m]/50 g): #52 light pink, 13 (14, 16, 18, 20) balls.

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

NOTIONS Markers (m); tapestry needle; size F/5 (3.75-mm) crochet hook.

GAUGE 23 sts and 29 rows = 4" (10 cm) in St st; 30 sts and 28 rows = 4" (10 cm) in rib pattern.



Plymouth Wildflower DK
2-ply, 8-strand; 17 wraps per inch

THIS FEMININE twin set includes a short cardigan and top. The swingy cardigan is worked in ribbed stitch that is broken with a textured pattern at the lower front edge. The texture is formed by yarnovers worked on the wrong side of the work. The set-in sleeves, scoop neckline, and remaining edges are finished with reverse single crochet. This sweater is slightly shaped at the waist.

A bit shorter, the top is worked in stockinette stitch and features a lowered neckline, set-in sleeves, and lace inserts. The inserts form self-scallops that add a soft touch to the slightly fitted silhouette. Echoing the cardigan, the top is also edged in reverse single crochet.

Stitch

1/2 Rib: (mult of 3 sts + 2)

Row 1: (WS) K2, *p1, k2; rep from *.

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

Rep Rows 1 and 2 for patt.

TOP

•**Back:** CO 89 (95, 101, 107, 113) sts. Work in St st, inc 1 st each end of needle every 14 rows 4 times—97 (103, 109, 115, 121) sts. Work even until back measures 9½ (9½, 10, 10, 10½)" (24 [24, 25.5, 25.5, 26.5] cm) from beg, ending with a WS row.

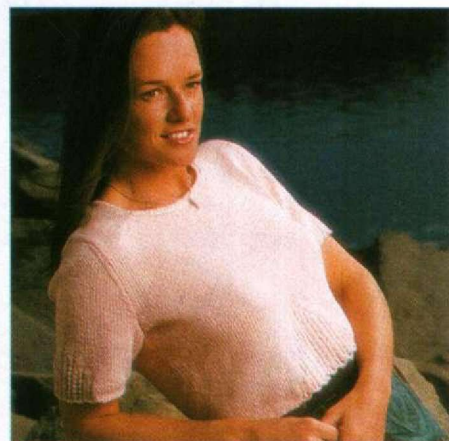
Shape armholes: BO 5 (5, 8, 10, 11) sts at beg of next 2 rows, then BO 3 sts at beg of next 4 rows—75 (81, 81, 83, 87) sts rem. Work even until armhole measures 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm), ending with a WS row. **Shape neck and shoulders:** K22 (24, 24, 24, 26), join new yarn and BO 31 (33, 33, 35, 35) sts for back neck, knit to end. Working each side separately, dec 1 st at neck edge every row 3 times, and *at same time*, BO 6 (7, 7, 7, 8) sts at arm edge twice, then BO 7 sts once.

•**Front:** CO 107 (113, 119, 125, 131) sts. Purl 1 row. **Patt set-up:** (RS) K32 (35, 38, 41, 44), pm, beg with Row 1 as indicated, work Chart A over next 43 sts, pm, knit to end. Work to end of chart (note that 18 sts will be dec'd by last row of chart) then cont in St st, and *at the same time*, inc 1 st each end of needle every 14 rows 4 times—97 (103, 109, 115, 121) sts. Work even until piece measures same as back to armhole. **Shape armholes:** BO 5 (5, 8, 10, 11) sts at beg of next 2 rows, then BO 3 sts at beg of next 4 rows—75 (81, 81, 83, 87) sts rem. Work even until armhole

measures 3½ (4, 4½, 4½, 5)" (9 [10, 11.5, 11.5, 12.5] cm), ending with a WS row. **Shape neck:** K28 (30, 30, 30, 32) sts, join new yarn and BO 19 (21, 21, 23, 23) sts, knit to end. Working each side separately, BO 3 sts at neck edge once, then 2 sts at neck edge 3 times—19 (21, 21, 21, 23) sts rem each side. Work even until armhole measures same as for back. Shape shoulders as for back.

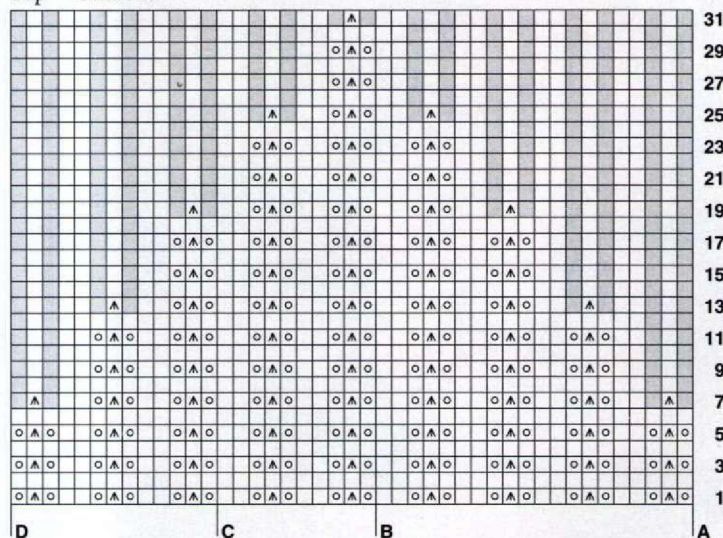
•**Sleeves:** CO 83 (85, 91, 95, 103) sts. Purl 1 row. **Patt set-up:** (RS) K25 (26, 29, 31, 35), pm, beg as indicated with Row 1, work Chart A over 33 sts, pm, knit to end. Work as established until piece measures 3½ (3½, 3½, 4, 4)" (9 [9, 9, 10, 10] cm) from beg, ending with a WS row. *Note:* After Row 25 of chart, there should be 69 (71, 77, 81, 89) sts. **Shape cap:** BO 5 (5, 8, 10, 11) sts at beg of next 2 rows, then BO 3 sts at beg of next 4 rows—47 (49, 49, 49, 55) sts rem. Dec 1 st each end of needle every 4 rows 3 (4, 3, 6, 6) times, then every other row 10 (10, 12, 9, 10) times—21 (21, 19, 19, 23) sts rem. BO 5 (5, 4, 4, 5) sts at beg of next 2 rows, then BO rem 11 (11, 11, 11, 13) sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armhole. Sew side and sleeve seams. **Neck edging:** With crochet hook, work 1 row sc (see Glossary, page 8, for crochet instructions) around neck opening, being sure to keep work flat. Join with a slip st. Next row: Ch 1, do not turn. Work rev sc in each sc of previous row. Join with a slip st and fasten off. **Lower body and sleeve edgings:** Beg at left edge of lace motif and end at right edge of same motif, work sc followed by rev sc as for neck (do not work edging over lace motif). Weave in loose ends. Block.





Top—Chart A



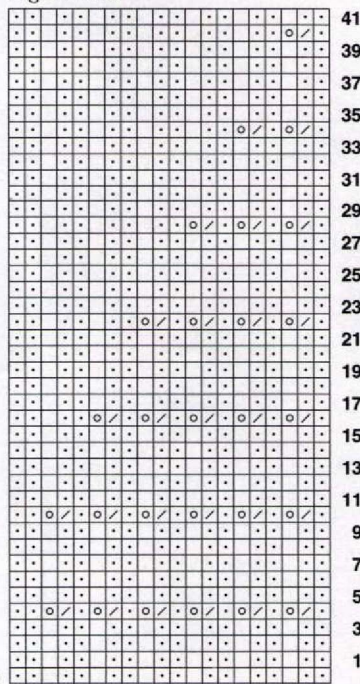
Front: Work from A to D.
Sleeve: Work from A to B, then C to D.

- k on RS
p on WS
- p on RS
k on WS
- yo
- sl 2tog kwise,
k1, p2sso
- no stitch
- ssk
- k2tog

Left Front



Right Front



armhole measures 1 (1½, 1½, 2, 2)" (2.5 [3.8, 3.8, 5, 5] cm), ending with a RS row.
Shape neck: (WS) BO 13 sts at neck edge, then 3 sts 3 (3, 3, 4, 4) times. Dec 1 st at neck edge every other row 4 (4, 3, 4, 4) times—25 (28, 28, 28, 30) sts rem. Work even until piece measures same as back. BO all sts.

•**Right Front:** Work as for left front, reversing shaping and using Right Front chart.

•**Sleeves:** CO 92 (95, 101, 107, 116) sts. Work 1/2 rib, inc 1 st each end of needle every 10 rows 3 times—98 (101, 107, 113, 122) sts. Work even until piece measures 5 (5, 5, 5½, 5½)" (12.5 [12.5, 12.5, 14, 14] cm) from beg, ending with a WS row.
Shape cap: BO 8 (8, 10, 10, 11) sts at beg of next 2 rows, 3 sts at beg of next 6 rows, then 0 (0, 2, 2, 2) sts at beg of next 0 (0, 2, 4, 4) rows—64 (67, 65, 67, 74) sts rem. Dec 1 st each end of needle every 4 rows 3 (4, 3, 3, 4) times, then every other row 8 (8, 9, 9, 9) times—42 (43, 41, 43, 48) sts rem. BO 5 (5, 5, 5, 0) sts at beg of next 2 (2, 4, 2, 0) rows, then 6 sts at beg of next 2 (2, 0, 2, 4) rows—20 (21, 21, 21, 24) sts rem. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeve and side seams. Sew sleeves into armholes. **Edging:** Work crochet edging around front, neck, and sleeve openings as for top. Weave in loose ends. Block.

CARDIGAN

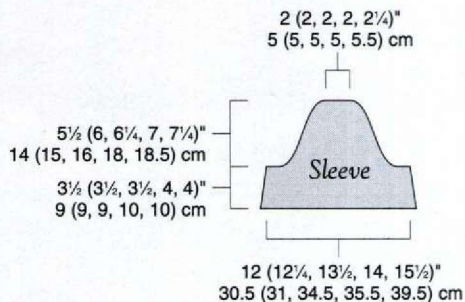
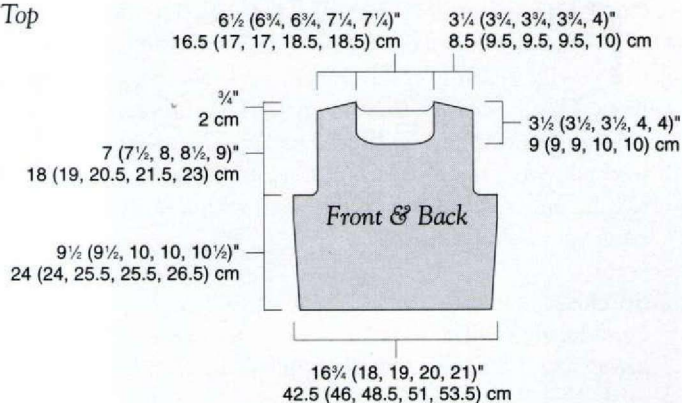
•**Back:** CO 137 (143, 152, 158, 164) sts. Work in 1/2 rib patt, dec 1 st each end of needle every 10 rows 3 times—131 (137, 146, 152, 158) sts. Work even until piece measures 2 (2, 2½, 2½, 3)" (5 [5, 6.5, 6.5, 7.5] cm) from last dec. Then inc 1 st each end of needle every 10 rows 3 times—137 (143, 152, 158, 164) sts. Work even until piece measures 10½ (10½, 11, 11, 11½)" (26.5 [26.5, 28, 28, 29] cm) from beg, ending with a WS row. **Shape underarm:** BO 8 (8, 10, 10, 11) sts at beg of next 2 rows, 3 sts at beg of next 6 rows, then 0 (0, 2, 2, 2) sts at beg of next 0 (0, 2, 4, 4) rows—

103 (109, 110, 112, 116) sts rem. Work even until armhole measures 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm). BO all sts.

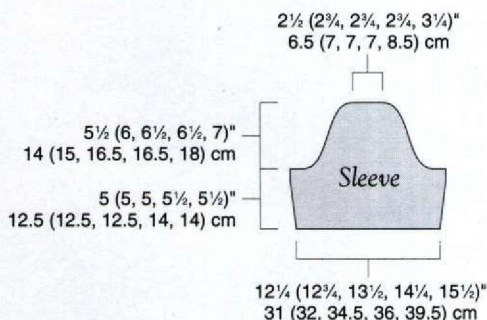
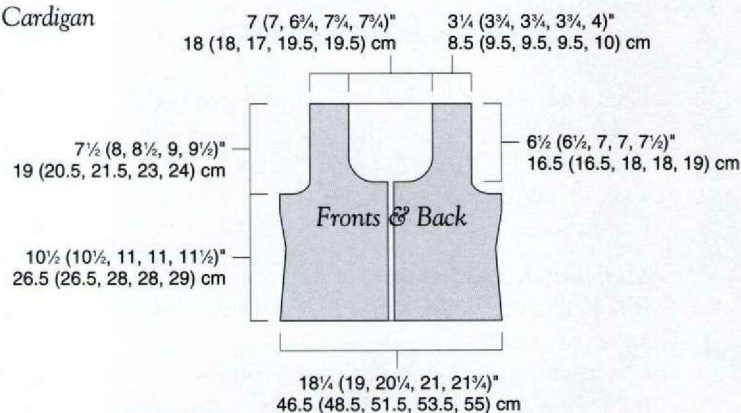
•**Left Front:** CO 68 (71, 74, 80, 83) sts. **Patt set-up:** (WS) Beg with Row 1, work Left Front chart over 20 sts, pm, [p1, k2] 16 (17, 18, 20, 21) times. Cont as established and, at same time, dec and inc at side edge as for back, until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** (RS) At arm edge, BO 8 (8, 10, 10, 11) sts once, 3 sts 3 times, then 0 (0, 2, 2, 2) sts 0 (0, 1, 2, 2) times—51 (54, 53, 57, 59) sts rem. Work even until

Diane Zangl is a freelance designer who works with national knitting magazines and yarn manufacturers. She believes in creating up-to-the-minute designs with a classic touch that can be enjoyed for many seasons. The pleasant summers in her home state of Wisconsin provide many opportunities for outdoor games; layering of garments is a must.

Top



Cardigan



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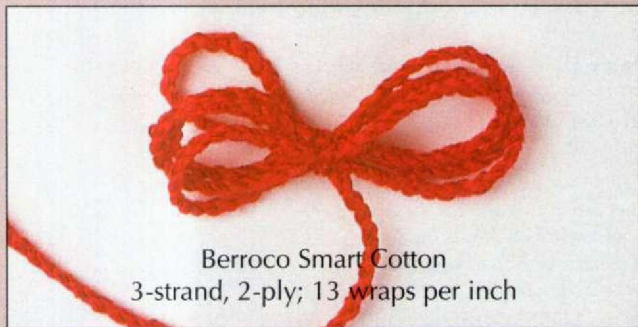
FINISHED SIZE Shell: 35 (37, 39, 41)" (89 [94, 99, 104] cm) bust/chest circumference, slightly stretched. **Bolero:** 37 (39, 41, 43)" (94 [99, 104, 109] cm) bust/chest circumference. Shell shown measures 37" (94 cm); bolero shown measures 39" (99 cm).

YARN Berroco Smart Cotton (68% cotton, 29% rayon, 3% nylon; 87 yd [79 m]/50 g): #1370 fire (MC), 12 (13, 14, 15) balls. Berroco Sprite (35% cotton, 35% rayon, 30% nylon; 98 yd [89 m]/50 g): #7814 chalk (CC), 6 (6, 7, 7) balls.

NEEDLES Size 6 (4 mm): straight, 29" (80-cm) circular (cir), and 1 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Cable needle; stitch holders; tapestry needle; size C/2 (2.75-mm) crochet hook.

GAUGE 29 sts and 31 rows = 4" (10 cm) in cable st with Smart Cotton, slightly stretched; 16 sts and 30 rows = 4" (10 cm) in mesh st with Sprite.



Berroco Smart Cotton
3-strand, 2-ply; 13 wraps per inch



Berroco Sprite
4-ply; 13 wraps per inch

THIS IS A "FRATERNAL" twin set. The shell, worked in an all-over pattern of undulating cables, gives the effect of wide ribbing. It has a wide neck opening and slimming lines. The lower edge is unfinished; the armholes and neckline are trimmed with reverse single crochet. The coordinating bolero, worked with a novelty yarn in a mesh stitch, has long tails that tie just under the bust. It is trimmed with a knitted cord in the same yarn used for the shell.

Stitches

Undulating Cable:

Set-up row: (WS) *K2, p6; rep from *, end k2, p0 (6, 0, 6), k0 (2, 0, 2).

Rows 1, 5, 9, and 13: (RS) *P2, k6; rep from *, end p2, k0 (6, 0, 6), p0 (2, 0, 2).

Row 2 and all even-numbered rows through 16: Knit the knits and purl the purls.

Rows 3 and 15: *P2, 3/3LC, p2, k6; rep from *, end p2, k0 (3/3LC, k0, 3/3LC), p0 (2, 0, 2).

Rows 7 and 11: *P2, k6, p2, 3/3LC; rep from *, end p2, k0 (6, 0, 6), p0 (2, 0, 2).

Rep Rows 1–16 for patt.

Mesh Stitch: (odd number of sts)

RT: Knit the second st on the left needle then knit the first st and slip both sts off needle.

LT: Insert needle behind the first st on the left needle and knit the second stitch through the back loop, then knit the first st and slip both sts off needle.

Row 1: (RS) K1, *yo, RT; rep from *.

Row 2: P1, *p2tog, p1; rep from *.

Row 3: LT, *yo, LT; rep from *, end k1.

Row 4: P2, *p2tog, p1; rep from *, end last rep p2.

SHELL

•**Back:** With MC, CO 130 (138, 146, 154) sts. *Set-up row:* (WS) *K2, p6; rep from *, end k2. Beg with Row 1, work undulating cable across 128 (136, 144, 152) sts, p2. Cont as established until piece measures 15½" (39.5 cm) from beg, ending with a WS row.

Shape armholes: At each end of needle BO 5 sts once, 4 sts once, 3 sts once, 2 sts once, then 1 st twice—98 (106, 114, 122) sts rem. Cont as established until armhole measures 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm), ending with a WS row. **Shape back neck:** Cont in patt over 26 (30, 34, 38) sts, join new yarn and BO 46 sts, work in patt to end of row. Working each side separately and beg with next RS row, dec 1 st at neck edge—25 (29, 33, 37) sts each side. Work 1 WS row. Place all sts on holders.

•**Front:** Work as for back until armhole measure 5½ (6, 6½, 7)" (14 [15, 16.5, 18] cm)—98 (106, 114, 122) sts. **Shape front neck:** Cont in patt over 30 (34, 38, 42) sts, join new yarn and BO center 38 sts, work to end of row. Working each side separately, cont in patt, dec 1 st at neck edge every other row 5 times—25 (29, 33, 37) sts rem each side. Cont in patt until piece measures same length as back. Place all sts on holders.

•**Finishing:** Join the front and back shoulders by binding off the sts tog (see Glossary, page 6). With yarn threaded on a tapestry needle, sew side seams. **Neck edging:** With crochet hook and beg





beg, ending with a WS row. **Shape armholes:** Cont in patt, dec 1 st each end of needle every other row 11 times—53 (57, 61, 65) sts rem. Cont even until armhole measures 8 (8½, 9, 9½)" (20.5 [21.5, 23, 24] cm), ending with a WS row. Place all sts on holder.

•**Right Front:** With CC, CO 79 (81, 83, 85) sts. Purl 1 row. Beg with Row 1, work mesh st until piece measures 2" (5 cm) from beg, ending with a WS row. On next row (RS), BO 40 sts loosely (for tie), work to end as established—39 (41, 43, 45) sts rem. **Shape front neck:** Cont in patt, dec 1 st at neck edge every 6 rows 11 (12, 13, 14) times, and *at the same time*, when piece measures 6½" (16.5 cm) from beg, shape armhole as for back—17 (18, 19, 20) sts rem. Cont even until armhole measures same length as back, ending with a WS row. Place all sts on holder.

•**Left Front:** Work as for right front, reversing all shaping.

•**Sleeves:** With CC, CO 65 (69, 73, 77) sts. Purl 1 row. Work in mesh st until piece measures 3" (7.5 cm) from beg, or desired length to underarm. **Shape armhole:** Work armhole decs as for back—43 (47, 51, 55) sts rem. At the beg of the next 6 rows, BO 4 sts loosely—19 (23, 27, 31) sts rem. BO all sts loosely.

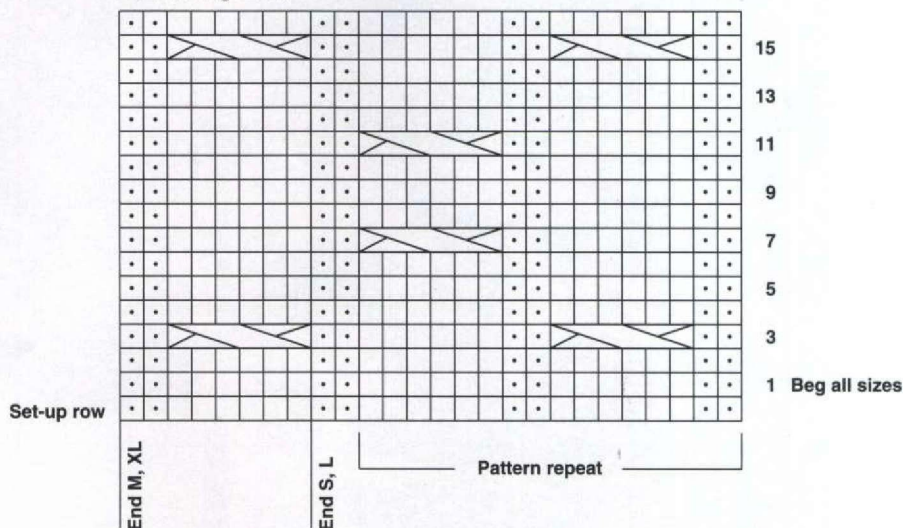
•**Finishing:** Join right front to back at shoulder by BO shoulder sts tog (see Glossary, page 6). Do not cut yarn. BO 19 (21, 23, 25) back neck sts loosely. Join left front to back by BO shoulder sts tog. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew underarm and side

at center back, *work 1 sc (see Glossary, page 8, for crochet instructions) in each st or row 7 times, then skip the 8th st or row; rep from *. Do not turn. **Next row:** Work 1 row rev sc in each sc of previous row. Finish off. **Armhole edging:** With crochet hook and beg at underarm seam, work 1 sc in each BO st, skipping every 3rd st, 1 sc in every other row up one side of the armhole, 1 st in every other row down the other side, and 1 st in each rem BO st, skipping every 3rd st. Do not turn. **Next row:** Work 1 row rev sc in each sc of previous row. Finish off. Weave in loose ends. Block lightly.

BOLERO

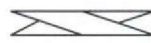
•**Back:** With CC, CO 75 (79, 83, 87) sts. Purl 1 row. Beg with Row 1, work mesh st until piece measures 6½" (16.5 cm) from

Undulating Cable



□ k on RS
p on WS

• p on RS
k on WS

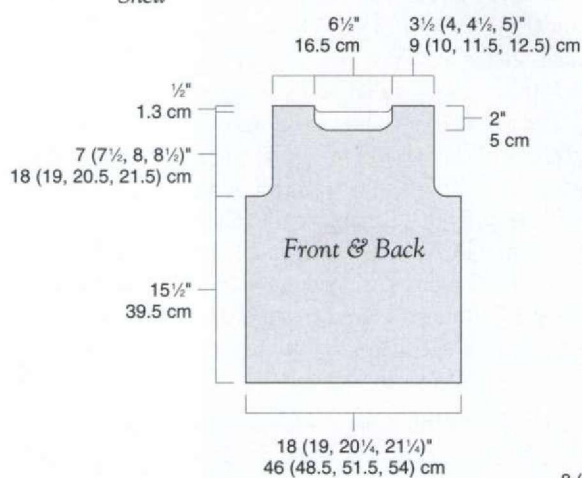
 3/3LC: place 3 sts onto cn and hold in front, k3, k3 from cn

seams. **Trim:** With MC, cir needle, holding bolero upside down with RS facing, and beg at corner of left tie, pick up and knit 1 st in each CO st along lower edge to end of right tie. Using the backward loop method (see Glossary, page 7), CO 2 sts onto same needle. Turn. With WS facing and using dpn, k1, k2tog. Sl 2 sts from dpn back onto cir needle, then k1, k2tog. Sl 2 sts back to cir needle. Cont in this manner until all picked-up sts are used. Cut yarn. With MC, cir needle, holding bolero right side up with RS facing, and beg at lower corner of right front tie, pick up and knit 1 st every row and every st up the front of the tie, across top of tie, up right neck edge, across back neck, down left neck edge, across left tie, and down left tie edge. Using the backward loop method, CO 2 sts onto same needle. Turn. With WS facing, work as for lower edge. Rep for sleeve edging, beg and end at underarm seam. Weave in all ends. Block if necessary. ∞

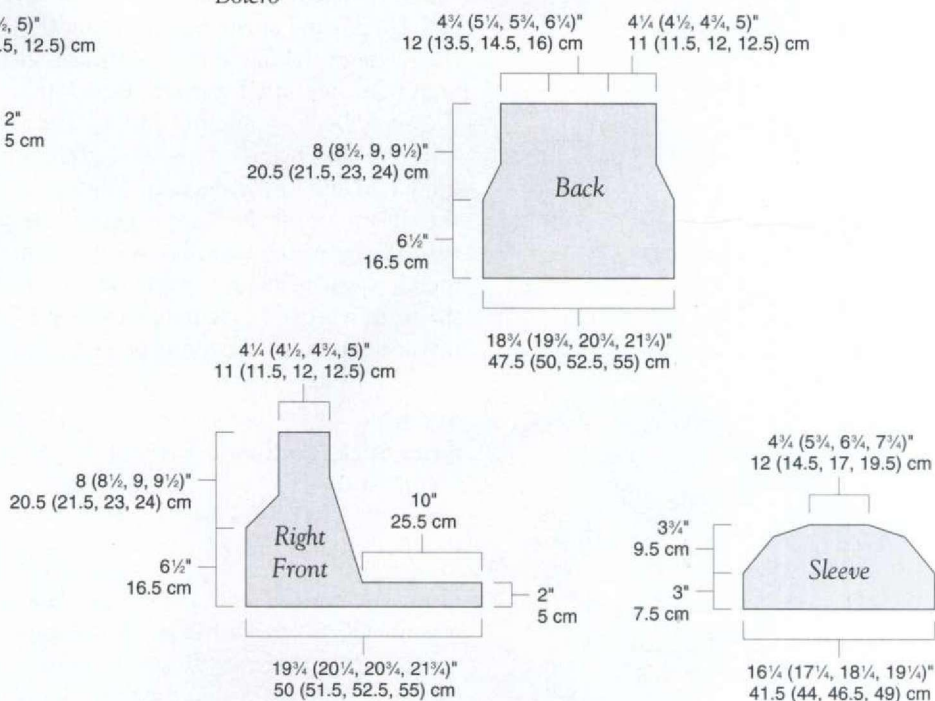
Barbara Venishnick and her husband live in Connecticut but have family in the other three corners of the country—Washington State, Arizona, and Florida. They're planning a family reunion next Christmas—in Miami, of course. Barbara says that St. Kitts will be the perfect holiday set for the poolside party.



Shell



Bolero





SPIRAL SCARF

CHARLENE SCHURCH

Knit in the round

Picot hem

FINISHED SIZE About 3" (7.5 cm) wide and 66" (167.5 cm) long.

YARN Crystal Palace Six Two (100% mercerized cotton; 2527 yd [2310 m]/lb) #2550 blue, 4 oz (114 g).

NEEDLES Size 3 (3.25 mm): Set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Tapestry needle; scissors.

GAUGE 32 sts and 48 rows = 4" (10 cm) in St st worked in the round.



USE BRILLIANT COLORS or textured yarns to make this little scarf a delightful piece of knitted jewelry. It's knitted in the round so that the right side of the fabric faces outward on both sides. The stitch pattern (from *Mary Thomas's Book of Knitting Patterns*) is a spiral rib with bias sections. One stitch is increased and one is decreased between the ribs to set off the "movement of the rib." Because there is only one pattern round, alternated with a plain-knit round, the pattern is easy to memorize and makes this scarf an ideal take-along project.

Stitch

Sugar Stick Rib: (mult of 10 sts)

Rnd 1: Knit.

Rnd 2: *K3, M1, k5, k2tog; rep from *.

Rep Rnds 1 and 2 for patt.

Using the knitted method (see Glossary, page 7), CO 50 sts. Distribute the sts onto 3 dpn so that there are 20 sts on each of two needles and 10 sts on the third. Join,

being careful not to twist sts. Knit 8 rnds for hem. *Picot rnd:* *Yo, k2tog; rep from *. Work sugar stick rib for 8 rnds. *Joining rnd:* (Rnd 1 of patt) Fold on picot rnd. **With a 4th dpn, pick up 1 live st on needle with 1 st from CO edge and knit them tog; rep from ** for every st on needle. Cont in established patt until piece measures 66" (167.5 cm) from picot rnd, ending with Rnd 1. Rep picot rnd. Knit 8 rnds for hem. BO all sts, leaving a 24" (61-cm) tail. Fold hem to inside along picot rnd. Thread BO tail on a tapestry needle and sew hem in place, being careful not to pull too tightly. Weave in CO end.

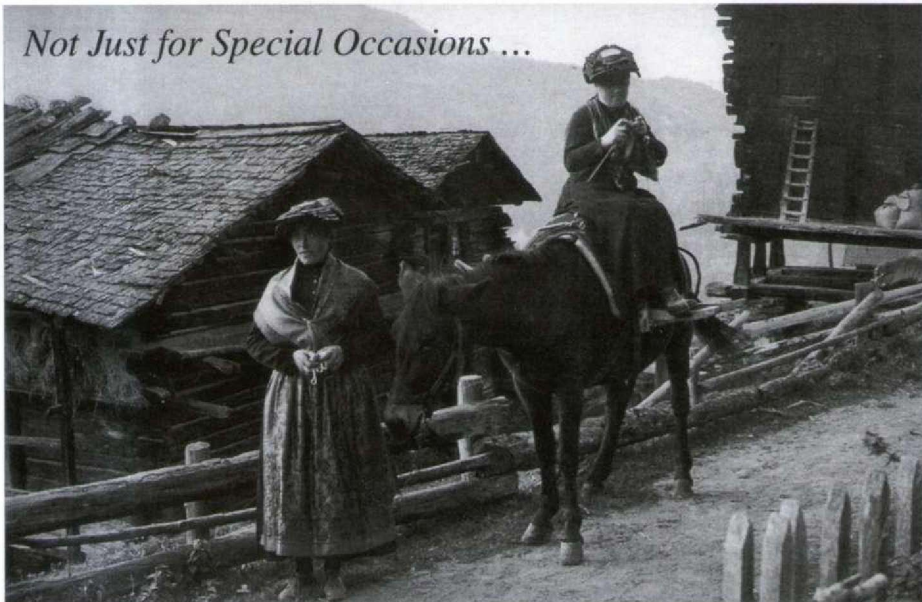
•**Finishing:** Submerge scarf in lukewarm water and let soak for 20 minutes. Squeeze out excess moisture and lay flat to dry. ∞

Charlene Schurch is the author of Mostly Mittens: Traditional Knitting Patterns from Russia's Komi People and Hats ON!. She likes working on small projects that are portable and quickly finished. Charlene teaches lace and other knitting techniques at national conventions.



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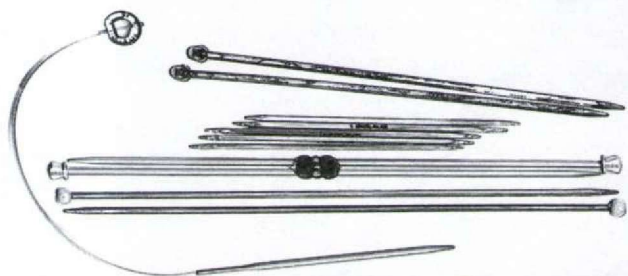
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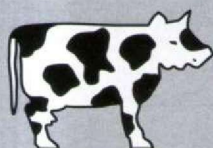
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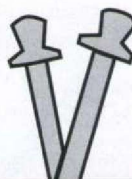
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A PLACE For Everything

Needle Storage Solutions for the Knitter

Charlene Anderson-Shea

I have been told by many people that I am the most organized person they have ever seen. Recent house guests (both of them avid knitters/spinners/weavers) took one look at my studio and asked me to fly to their homes in Ohio to organize their studios. I love to help other people feel the freedom that organization brings, and plan to visit my friends sometime next year to whip their studios into shape.

I am organized not because I am obsessive about dirt or clutter but because it helps me work efficiently. Having a clear,

clutter-free workspace frees my mind to be creative. It also helps preserve the value of my tools, because I am not forced to replace missing books or broken needles. Time spent organizing your studio, whether it is an entire room or a corner of your family room, can go a long way in making you a happier, more productive knitter. Besides, you can fit more yarn into an organized space than you can by throwing it willy-nilly into garbage bags!

This article will focus on organizing and storing your needles; future articles will examine yarn storage, pattern tracking, and storage of finished products.

There are probably as many different ways to store needles as there are knitters. Some knitters prefer to keep needles in their original packaging, while others like to store needles in a uniform storage system. Here's what I do.

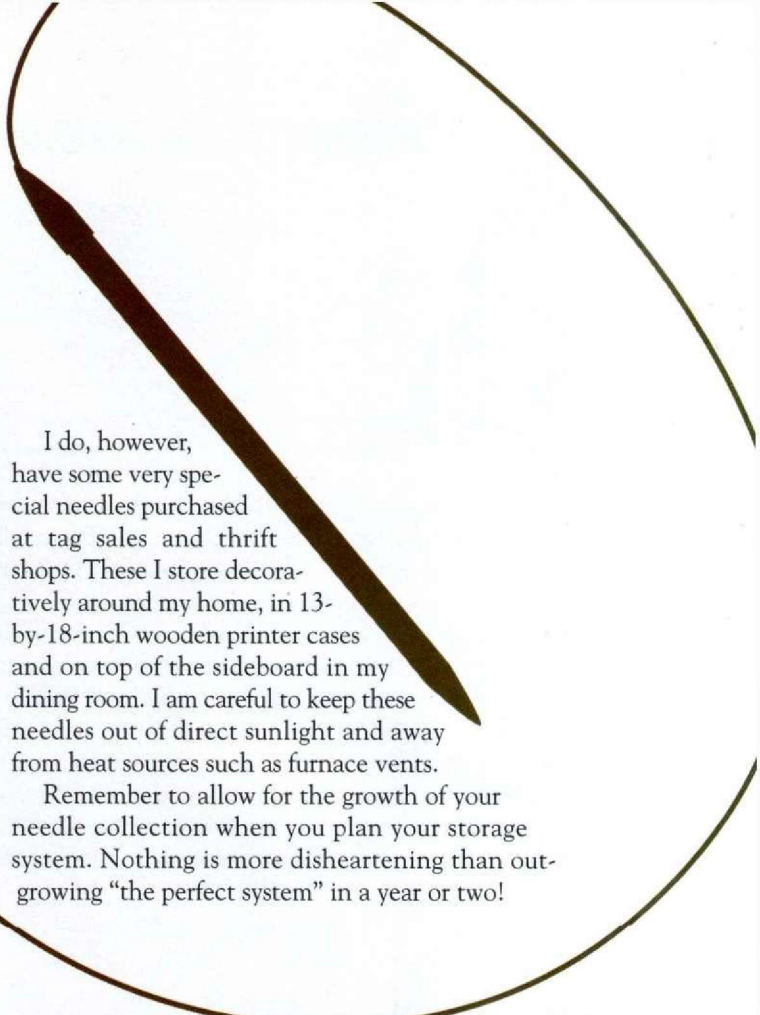
Double-pointed needles: If needles come in nice, reclosable packaging, like the Crystal Palace Bamboo needles, I store them in their original case. If the needles come in paper packaging, like Noble or Brittany needles, I use the 8½-inch clear plastic tubes sold by New Moon Tubes to corral the needles. These plastic tubes are inexpensive and their screw-on caps prevent your needles from falling out. The only disadvantage to the tubes is that sets of 5 double-pointed needles larger than U.S. size 10½ or any needles longer than 8 inches

will not fit into them. Since few of my needles fall into these categories, I find this a minor problem—though I am lobbying New Moon Tubes to have larger and longer tubes made! For easy identification, I label both the cap and the body of the tubes in both U.S. and metric sizes.

A Brother Label Maker is wonderful for labeling your tubes, bags, or whatever storage system you use.

I keep all my double-pointed needles in original packages or plastic tubes in a Rubbermaid Clear Box container. The shoe box size works well unless you have a prodigious needle collection (like mine). In that case, the 12 quart or the 4.9 gallon clear boxes will serve you better.

I like having all my double-pointed needles in one place. If I pull out a set of needles to use in a project, I tuck a little note into the container reminding me where the needles are. This saves buying duplicates of needles I already own. Over the years I have tried to amass a complete collection (that is, a set of every size made) of my favorite needles. It is wonderful to have the tools I need



at the ready without having to postpone a project until I can get to the store or mail-order the right needle.

Circular needles: Though there are many commercially produced circular needle holders on the market, I have yet to find one large enough to contain all

my circular needles. For many years I used three separate but identical (except for color) cases to store my circulars. Each case contained all my needles of a particular brand (all Clover Bamboo in one case; all Noble Ebony in another). Segregating your circulars by type makes it easier to find the one you need.

My current storage system for circulars is a fishing tackle bag called a Tackle Logic Worm Wrap. Designed to hold fishing lures, the wrap is nylon with notebook-style rings and clear plastic zip-top bags that are the perfect size for circular needles. I can store four circular needles in each bag, and I have twenty plastic bags in my Worm Wrap. Tackle Logic makes many different sizes of Worm Wraps, which you may order from Cabella's catalog or find at sporting-good or Army-Navy surplus stores.

Some members of the Internet Knit List store their circular needles in pencil cases in a three-ring binder, while others use CD cases.

That said, new storage solutions are appearing on the market. Manufacturers are responding to our needs for storing large needle collections in a way that did not exist only a few years ago. Products like the ones reviewed here are being designed with the serious knitter in mind.

Straight needles: I'm not a fan of straight needles and very rarely use them. Since I don't need ready access to them as I do my circular or double-pointed needles, I store what straight needles I own in a Rubbermaid 4.9 gallon clear box. I keep

them in their original packaging in the box. Not as organized as my other methods, but it works. Those who use straight needles often may want to use the various pouches, cases, and rolls that are available. I do not suggest storing straight needles in a jar or a vase as advocated by some decorating magazines. Not only will the needles get dusty, they can get scratched, nicked, or even broken.

I do, however, have some very special needles purchased at tag sales and thrift shops. These I store decoratively around my home, in 13-by-18-inch wooden printer cases and on top of the sideboard in my dining room. I am careful to keep these needles out of direct sunlight and away from heat sources such as furnace vents.

Remember to allow for the growth of your needle collection when you plan your storage system. Nothing is more disheartening than outgrowing "the perfect system" in a year or two!

STORAGE SYSTEM REVIEWS

While the following impressions are strictly my own, I did show these products to three avid knitters who spent a snowy afternoon at my home giving thumbs-up ("I'd buy this in a minute!") or thumbs-down ("Too small, too plasticity") to the products. I've used their comments to temper some of my more emphatic reactions. I found something to like about all the products we considered—all could have their place in the studio of an avid knitter.

I must disclose a couple of prejudices to help you read the reviews. I don't store my knitting accessories with my needles. Accessories I keep in a small Rubbermaid sandwich-sized container that I can carry around with my works in progress. Storing stitch markers and cable needles with my

knitting needles means I don't have them with me when I'm knitting. I use my storage cases to store entire needle collections; my knitting bag(s) contain just the needles I need for the project(s) I am working on. And my accessories.

Some of the smaller needle cases are too small for storing an entire collection. But many would work as a secondary case for carrying needles for current projects.

Double-Pointed Needle Storage



Double-Point NeedleSack by Happy Bags Made of nylon pack cloth and available in a variety of colors, this case will hold at least eighteen pairs of double-pointed needles. It also includes two small pockets for accessories, but for my system I wish the pockets had been omitted and the space used to store even more needles. Even so, this is a nice case.



Rita by Skacel A compact plastic organizer, this one holds ten pairs of double-pointed needles in pockets marked in metric sizes, which may limit the product's usefulness. I would prefer unmarked pockets for organizing needles as my needs demand. But for someone with a complete collection of metric sizes who wants to store them economically, the Rita fits the bill.



Double-Pointed Needle Roll from Open Road Tapestry One of the few I reviewed that accommodates needles of different sizes, with slots graduating in size from tiny for lace needles to large for sizes 11 or 13. The bottom half of this roll has two sets of slots, one behind the other, for storing short glove needles as well as traditional lengths. The first set of slots is 3 inches tall, so those 4-inch

needles won't get lost. The second set of slots is 5½ inches tall, so the longer needles have plenty of support. The top half of the case features another set of slots 4½ inches tall that you can use for those mid-size, 6-inch long needles. The top half fastens to the bottom half with hook-and-loop fasteners so the needles can't slip out. This is a well-thought-out, well-implemented design.

Circular Needle Storage



Box by Skacel Measuring 8¼ by 5½ by 1½ inches, this is a nice wooden box that will hold six or eight pairs of circular needles, depending on size. The wood is not very smooth, nor does it appear to have a protective finish. But the top is marked with a cute yarn-and-needle design in red with the phrase "stricken ist himmlisch" (knitting is heavenly).



Circular Needle Case by Skacel This well constructed, compact case is available in a nylon pack cloth or tapestry outer fabric. Slots in the case hold twelve needles—more if they are small. The case rolls up and ties with a ribbon. I wish the case had a flap across the top to keep needles from sliding out but if the case is stored upright, and/or tightly wrapped, this omission is not a major flaw. A simple, functional case.



Circular Plus Needle Case by Knitting Traditions Made of ripstop nylon, this case really keeps the knitter in mind. The outer zipper opens completely to reveal two clear zippered pouches for accessories (big enough to hold scissors, a ruler, etc.). Flip back the zippered pouches and you find four panels for storing double-pointed needles and/or crochet hooks and circular needles. There are sixteen pouches for circular needles and sixteen slots for double-pointed needles. If small, several circulars can fit in each pouch. This case can hold a lot. A winner!



Turbo-Pouch by Skacel Another compact plastic pouch that claims to hold ten to twenty needles in the eight plastic sleeves, this small pouch will appeal to those with small to moderate needle collections and a small budget for storage items. The pouch may also work well for carrying several needles around while traveling. However, I wonder whether the plastic will stand up to the stress of inserting and removing needles over time.



Circular NeedleSack by Happy Bags This nylon needle sack is reminiscent of those manufactured by the now-defunct Mulberry Bush Designs. I was a big fan of the Mulberry Bush storage solutions and am equally fond of these. The Circular NeedleSack is approximately 8 inches square and will hold about thirty-six needles (depending on size and length) in the twelve staggered pockets inside the case. Each pocket has a plastic tab for marking needle size. The top fastens with a hook-and-loop fastener and the inside pockets are positioned in a way that keeps the needles from falling out. Though some of the cutting and stitching of pockets could be more even, this is a well-designed product.



Circular Needle Case by Open Road Tapestry Very similar in style and design to the NeedleSack by Happy Bags, this case features a heavy tapestry fabric for the cover and a moiré fabric for the individual pockets. Slightly wider than the NeedleSack (approximately 9 inches wide), this case is an elegant solution to circular needle storage. It is functionally the same as the NeedleSack (though the pockets are missing tabs for labeling), and those who prefer a tapestry fabric to nylon should check out this case. The cutting, stitching, and finishing on the sample I examined were well done.



Circular Needle Case by Susan Bates (also available from Patternworks) This small (4 by 8½ inches), all-plastic case will hold at least eight circulars in the eight pockets concealed under the snap-closure cover. While not beautiful or elegant, the case is functional and does the job for a small needle collection. It may be more useful as a secondary case for works in progress.



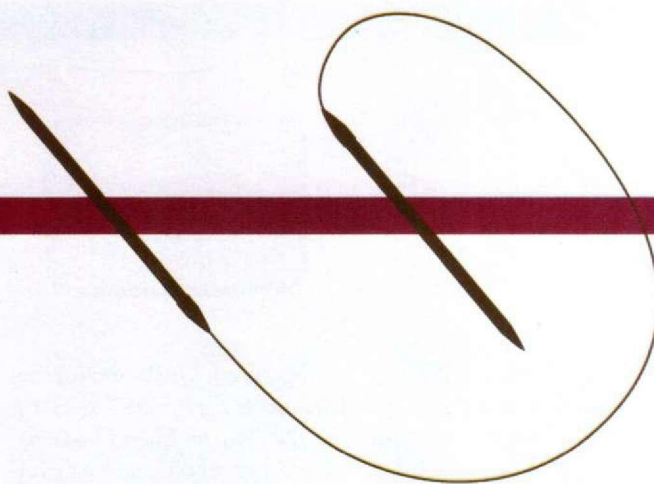
Book-Type Quilted Circular Needle Case by Ellen Originals This is one of Ellen Ross's most elegant designs. Twelve storage pockets inside the quilted fabric cover hold a fair-sized collection of needles in a compact space. Ten of the twelve pockets are faced in clear vinyl for easy viewing. In addition to holding needles, the two large packets could hold some accessories or a small notepad. As with some other Ellen Originals designs, I think matching thread would look better than the monofilament used for sewing. But that's my only quibble.



Quilted Circular Needle Case by Ellen Originals Another good design from Ellen Ross holds your circular needles in nine pockets, all made from quilted fabric. A flap across the top keeps needles from sliding out, and the fabric matches that used in other storage solutions from Ellen Originals.



KnitTote by Patternworks This case is almost identical to my much-loved but worn-out Gander Mountain tackle bag. The KnitTote is made of a gray plastic rather than the nylon pack cloth of the Gander Mountain bag. Inside, however, the cases are identical. Measuring about 8 by 11 inches,



es, the tote has three rings that hold zip-top plastic bags. With ten bags, each of which can easily hold six or eight needles, this tote can accommodate a large collection. The inside front and back covers have four separate zippered pockets for accessories. A zippered pocket on the outside back cover can

hold a notepad or small book and there's a small net-covered pocket on the front cover. There is no denying that this tote will hold a prodigious needle collection!

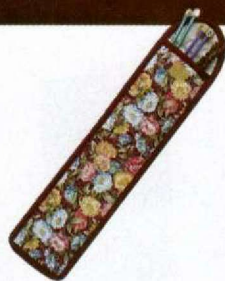
Straight Needle Storage



Box by Skacel This long, narrow wooden box will hold six or eight pairs of straight needles, depending on size. Like the Skacel box made for circulars, the wood is not so smooth, nor does it appear to have a protective finish, but the top is marked with the same cute yarn-and-needle design.

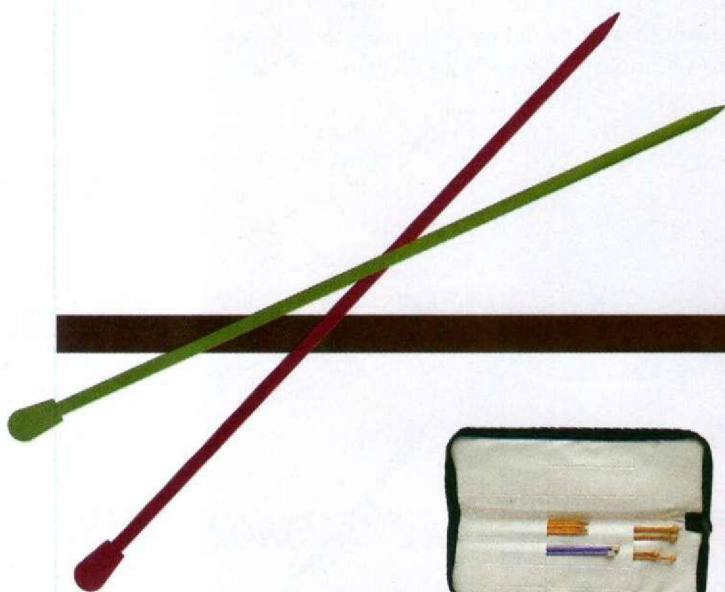


Quilted Roll-Up Needle Case by Ellen Originals With pockets to hold eleven pairs of straight needles, this case is simple and functional. A flap across the top keeps needles from sliding out when the case is rolled up.



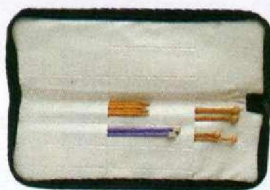
Quilted Straight Needle Case by Ellen Originals This is a simple, inexpensive solution for storing a few pairs of needles. Commercially quilted fabric is bound, none too neatly, with bias tape. A hook-and-loop fastener keeps the top flap closed and needles from sliding out. As with some other Ellen Originals designs, I think matching thread would look better than the monofilament used for sewing.

Straight NeedleSack by Happy Bags Made of nylon pack cloth, this 16-by-5½-inch bag is available in a variety of colors. It differs from most other straight needle sacks of similar style in that three different pockets hold three different lengths of needles (or needles in two pockets and accessories in the third). Each pocket closes with a hook-and-loop fastener to keep the needles from escaping. An unusual design that may meet your needs.



Zippered Tapestry Needle Pouch by Ellen Originals Approximately 15½ by 5 inches and made of a nice tapestry fabric, this simple case will hold many straight needles or a small work in progress, along with the necessary accessories such as stitch markers, notepad, and scissors. Well constructed and lined with rip-stop nylon, this simple pouch deserves consideration.

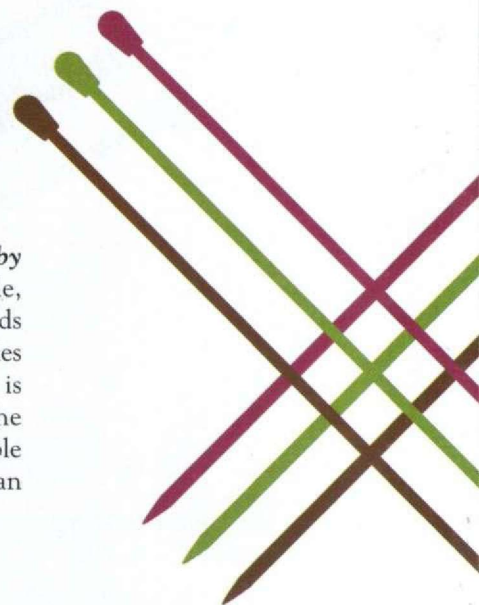
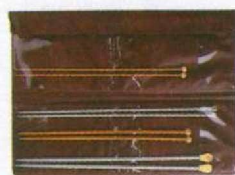
Zippered Quilted Needle Case and Zippered Tapestry Needle Case by Ellen Originals These two needle cases differ only in the outer fabric—one is a commercially-quilted fabric and the other is a tapestry fabric. Each case includes vinyl plastic slots to hold long straight needles and other accessories such as scissors and crochet hooks. I question how long the vinyl will hold up to stress. Ellen Originals offers other straight needle storage solutions that I find more successful.



Needles-N-Things Organizer by FibreTech This needle case has a very pretty tapestry fabric and storage space for at least eleven pairs of straight needles. Also included is a zippered pocket for knitting accessories. When folded closed, the case measures 4 by 17 inches. A flap at the top prevents needles from slipping out, and a tie closure keeps the case folded closed. The fabric is attractive and the construction well done.



Straight Needle Roll With Pocket by Open Road Tapestry Another nicely made product from Open Road Tapestry, this needle roll features sixteen individual slots for straight needles, staggered in two rows. To the right of the needle slots is a pocket for accessories. A flap covers the slots to prevent needles from slipping out of the roll.



Straight Needle Roll Without Pocket by Open Road Tapestry Similar to the Open Road needle roll above, this roll has twenty-two pockets of varying sizes for straight needles. A flap, fastened with a hook-and-loop closure, covers the pockets to keep needles from sliding out.

One World Straight Needle Case This very attractive case is made by Cambodian workers disabled by land mines. Using a green and off-white ikat-like fabric, this roll-style case will hold at least thirteen pairs of straight needles in pockets of varying sizes. The flap that covers the top of the case to keep needles from sliding out is stitched down on both sides, making it almost impossible for needles to accidentally escape. Construction details, such as two ties to hold the roll closed, are well thought-out, and the workmanship is very good.

Straight Needle Case by Susan Bates This simple, functional plastic case holds twelve pairs of straight needles in slots cut into vinyl that is attached to the inside of the case. The case is also available as a gift set filled with Susan Bates knitting needles.

Crochet Hook Storage



Crochet Hook Box by Skacel A companion to the straight and circular needle boxes, this box is a nice way to store crochet hooks. The cover design is of a crochet hook and yarn, with the phrase "häkeln macht Spaß" (crochet is fun). The box provides compact storage for a dozen or so hooks, depending on size.

Quilted Roll-Up Crochet Hook Case by Ellen Originals This compact fabric case will store your crochet hooks in eleven slots stitched into the quilted fabric. A flap over the top prevents the hooks from slipping out. The case is made of pleasing quilted fabric and the design is simple but functional. As with some other Ellen Originals designs, I think matching thread would look better than the monofilament used for sewing, and I wish the stitching were more accurate.

Crochet Hook Case by Susan Bates The small (paperback-sized) case will hold ten crochet hooks in separate slots, each covered top and bottom by a vinyl flap to keep the hooks from slipping out. The front of the case is marked "Susan Bates Silvalume," which may not appeal to you if you are storing another type of hook. The case is also available as a complete gift set with hooks included.

Quilted Roll-Up Combination Needle Case by Ellen Originals This case holds a few straight needles, a few circular needles, a few sets of double-pointed needles, and a crochet hook or two. A flap across the top will keep everything from sliding out. I can't see using this case as primary needle storage, but think it could be fantastic to take on a trip. ∞

Charlene Anderson-Shea has been an organized knitter, weaver, and quilter for most of her adult life.

Combination Storage

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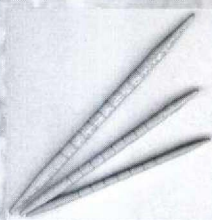


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CRITTERS kids can knit

Theresa Baker



ONE OF MY DUTIES as handwork instructor at a Waldorf school is to teach knitting to first graders, and one of my favorite beginner projects is knitted animals. First the children make their own knitting needles. They take 12" (30.5-cm) lengths of ¼" (6-mm) dowels, sand them down at the point, apply beeswax, and glue a small bead to the non-point end. These handmade needles correspond to size 10

(6-mm) commercial needles.

Using the handmade needles and bulky weight yarn of the child's color choice, I cast on 20 stitches for each child. The children knit in garter stitch until they've formed a square, then they bind off. Because each child knits to a different gauge, the squares vary in size. The children give me their completed squares and eagerly await the next class to find out what animals their squares have become.

I choose which animal to make from each square based on a variety of factors—the color of yarn, temperament or character of the child, and "hints" dropped by the children. I use the knitted square to make the animal body, and add characteristic details with felt, yarn, and pipe cleaners.

Depending how I sew a knitted square together, I make one of three basic body types—bunny, ladybug, or rooster. By



BUNNY

With the same yarn the square was knitted with, sew a running stitch in a small circle near one side of the square for the head (figure 1). Stuff the circle with carded wool, pull tight, secure, and fasten off. To form legs, use a whipstitch to sew the edges of each corner together (figure 2). Stuff the body firmly with wool, and use a whipstitch to sew the belly closed (figure 3). Tack the back legs to the body if desired (figure 4). "Massage" the body into the desired shape. Add details as desired.

This shape is also good for dogs, cats, tigers, lions, beavers, squirrels, elephants, raccoons, and bears.

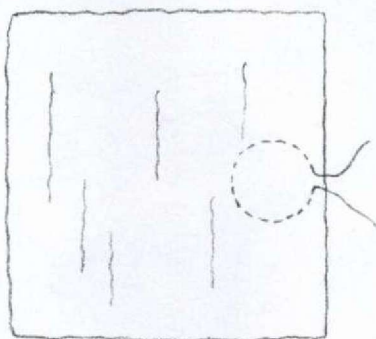


figure 1

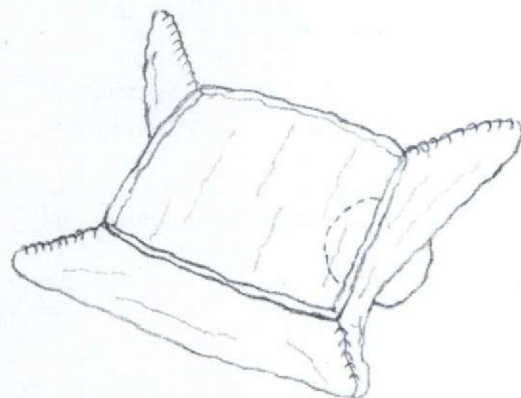


figure 2

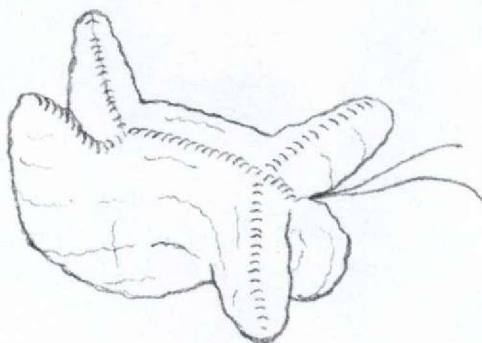


figure 3

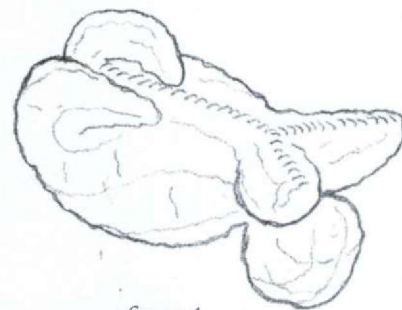
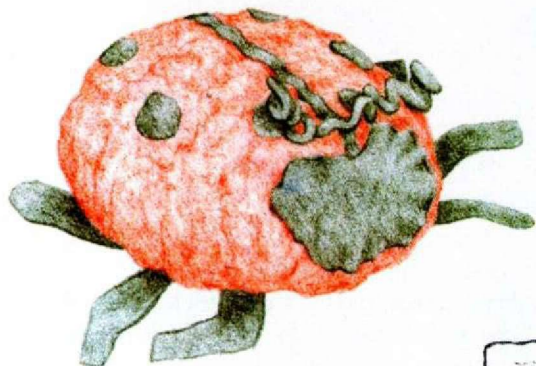


figure 4

simply changing the tail, ears, nose, or other features, I can use one of these shapes to form just about any animal imaginable. ∞

Theresa Baker has taught handwork to children in first through eighth grades at the Shining Mountain Waldorf School in Boulder, Colorado, for more than ten years. She lives with her husband, David Chappelle, and their three children, Micah, Amalindé, and Beau.



LADYBUG

With the same yarn the square was knitted with, sew a running stitch in a circle near the edges of the square (figure 5). Place bits of carded wool in the center for stuffing and pull on the running stitch to tighten the piece into a round ball. Secure and fasten off. Add features as desired.

This shape is also good for turtles and turkeys.

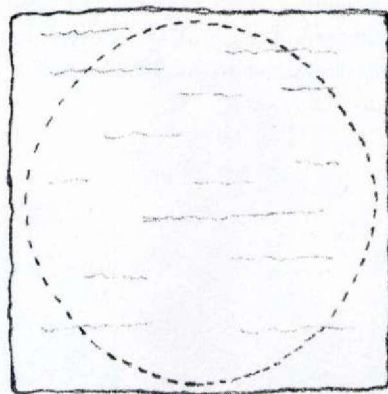


figure 5

ROOSTER

Fold one corner over to the opposite corner. With the same yarn the square was knitted with, use a whipstitch to sew the seams, stuffing the resulting triangle with carded wool as you go (figure 6). Work a running stitch around the body and tighten to shape (figure 7). Add details as desired.

This shape is also good for seals, peacocks, walruses, dolphins, whales, and all types of birds.

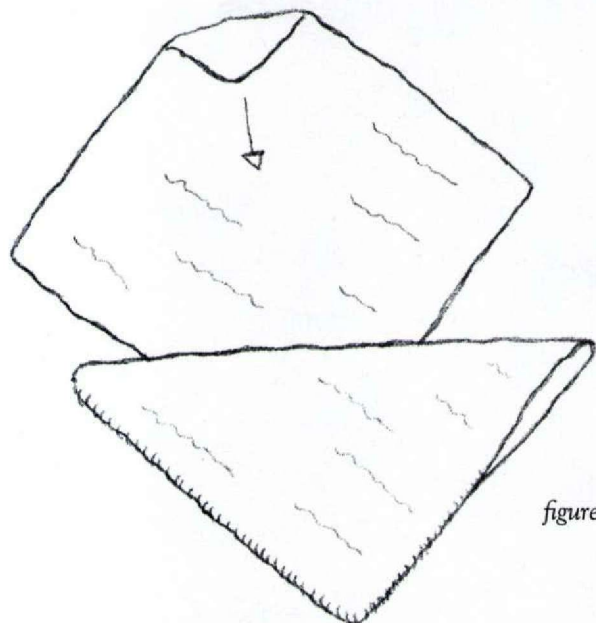
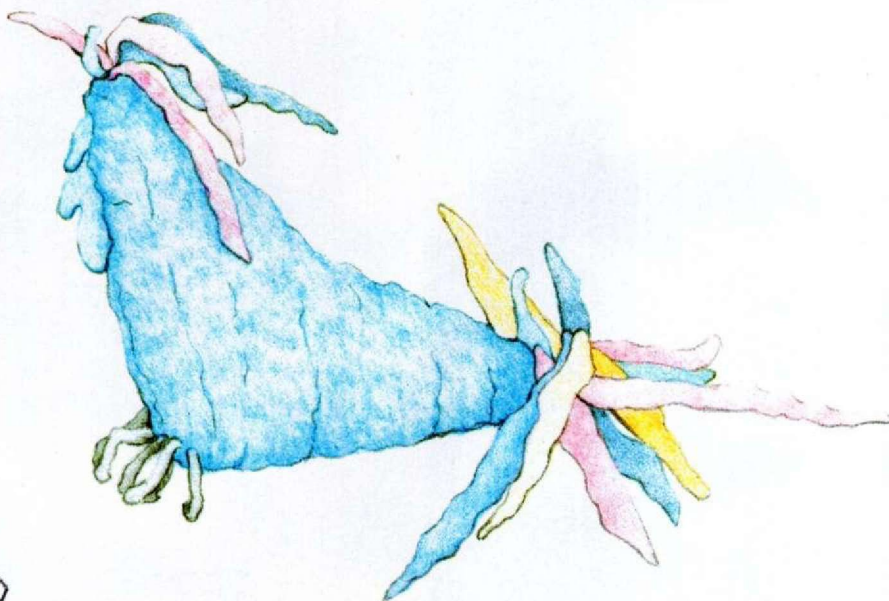


figure 6

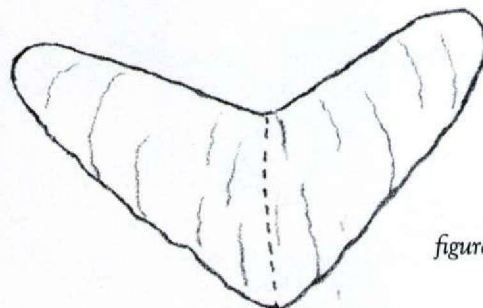


figure 7



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MUENCH YARNS



TAKE A HIKE

JOAN MCGOWAN

*Vest, shorts, and
bottle caddy*

Easy-care cotton-blend

FINISHED SIZE Vest: 38 (40, 42, 44)" (96.5 [101.5, 106.5, 112] cm) bust/chest circumference, buttoned. Vest shown measures 38" (96.5 cm). **Shorts:** 36 (38, 40, 42)" (91.5 [96.5, 101.5, 106.5] cm) hip circumference. Shorts shown measure 36" (91.5 cm).

YARN Muench GGH Samoa (50% cotton/50% acrylic; 104 yd [95 m]/50 g): #48 khaki: **Vest:** 6 (6, 7, 7) balls; **Shorts:** 6 (6, 7, 7) balls; **Caddy:** 1 ball.

NEEDLES Size 7 (4.5 mm); Edgings—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Tapestry needle, size G/6 (4.25-mm) crochet hook; six $\frac{5}{8}$ " (1.5-cm) buttons; 12" (30.5-cm) separating zipper; 1 yd (1 m) $\frac{3}{4}$ " (2-cm) elastic.

GAUGE 16 sts and 24 rows = 4" (10 cm) in St st on larger needles; 16 sts and 24 rows = 4" (10 cm) in mesh st on smaller needles.



HERE'S A KNITTED outfit for country adventures. The vest features front points, pockets for carrying money, sunglasses, sunblock, keys, lip balm, etc., and a zipper opening. The front is worked in stockinette stitch and the back is decorated with a band of mesh stitch. The comfortable walking shorts have an elastic waist, and the legs are decorated with mesh stitch to coordinate with the vest. Because they are worked in a resilient cotton/synthetic blend, the shorts hold their shape. The bottle caddy also has a band of mesh stitch. The strap is worked in stockinette stitch and folded over for double thickness.

Stitch

Mesh Stitch: (mult of 2 sts + 2)

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

Rows 2 and 4: Purl.

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

Rep Rows 1–4 for patt.

VEST

•**Back:** With larger needles, CO 72 (76, 80, 84) sts. Work 4 rows St st. Change to smaller needles and work mesh st for 5" (12.5 cm). Change to larger needles and cont in St st for 2" (5 cm), ending with a WS row. Inc 1 st each end of needle, work 6 rows even, inc 1 st each end of needle—76 (80, 84, 88) sts. Work even until piece measures 10" (25.5 cm) from beg. **Shape armholes:** BO 2 (4, 6, 8) sts at beg of next 2 rows, and 3 sts at beg of foll 2 rows. Then dec 1 st each end of needle every other row 3 times—60 sts rem. Work even until armhole measures 10" (25.5 cm), ending with a WS row. **Shape neck:** K22, join new yarn and BO 16 sts, work to end. Working each side separately, cont even for 1 $\frac{1}{2}$ " (3.8 cm). BO all sts.

•**Pocket Facings:** (make 2 of each; 6 facings total) **Large:** With larger needles, CO 24 sts. Work St st for 20 rows. Place sts on holder. **Medium:** With larger needles, CO 18 sts. Work St st for 30 rows. Place sts on holder. **Small:** With larger needles, CO 14 sts. Work St st for 30 rows. Place sts on holder.

•**Left Front:** With larger needles, CO 1 st (this is Row 1).

Row 2: (WS) P1f&b—2 sts.

Row 3: K1, k1f&b—3 sts.

Row 4: P2, p1f&b—4 sts.

Rows 5–10: Cont in St st in this manner, inc 1 st at end of each row—10 sts after Row 10.

Row 11: K10, CO 2 sts using the backward loop CO—12 sts.

Row 12: P11, p1f&b—13 sts.

Row 13: K13, CO 2 sts—15 sts.

Row 14: P14, p1f&b—16 sts.

Cont in this manner until there are 36 (38, 40, 42) sts. Work 20 rows St st. **Join large pocket facing:** With RS facing, work 7 sts, BO 24 sts, work to end. On the next row, work to BO sts, slip 24-st pocket facing from holder onto needle and work across those 24 sts, work to end. Work St st until piece measures 7 $\frac{1}{2}$ " (19 cm) from bottom of side front. Inc 1 st at side edge, work 6 rows St st, inc 1 st at side edge—38 (40, 42, 44) sts. And at the same time, 20 rows above first pocket, **Join medium pocket facing:** with RS facing, work 10 sts, BO 18, work to end. On next row, join 18-st pocket facing as before. Work for 2" (5 cm) more. **Shape armhole and neck:** Shape armhole as for back—30 sts rem, and at the same time, dec 1 st at neck edge every 6 rows 8 times—22 sts rem. Work even until armhole measures 7" (18 cm), ending with a WS row. **Join small pocket facing:** (RS) Work 4 sts, BO 14, work to end. On next row, join 14-st pocket facing as before. Work even until armhole measures 11 $\frac{1}{2}$ " (29 cm). BO all sts.

•**Right Front:** Work as for left front, reversing all shaping and pocket placements.

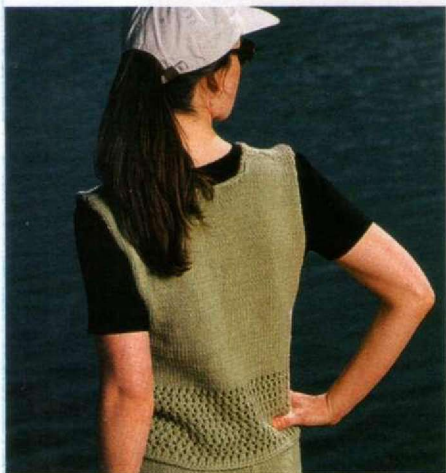
•**Finishing:** Pin pocket facings in place and steam pieces lightly. With yarn threaded on a tapestry needle, sew facings in place. Sew side and shoulder seams. Work 1 row of sc (see Glossary, page 8, for crochet instructions) around armholes and vest edges. **Pocket edges:** Work 1 row of sc along top of pockets, chaining 2 sts at

Backward Loop Cast-On



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





center of pocket edge for buttonhole. Sew on buttons and insert zipper. Weave in loose ends.

SHORTS

•**Left Leg:** With larger needles, CO 96 (100, 104, 108) sts. Work St st for 4 rows. Change to smaller needles and work mesh st for 2" (5 cm). Change to larger needles and work St st for 2" (5 cm). **Shape crotch:** BO 4 sts at beg of next 4 rows then dec 1 st each end of needle every other row 4 times—72 (76, 80, 84) sts rem. Work even until crotch measures 7½ (8, 8, 8½)" (19 [20.5, 20.5, 21.5] cm), ending with a WS row and placing ms for darts 14 sts in from each edge of piece on last row. On next row (RS), work to m, ssk, work to 2 sts before next m, k2tog, work to end. Dec 2 sts in this manner every 4 rows 3 more times—64 (68, 72, 76) sts rem. Work even for 2" (5 cm). BO all sts.

•**Right Leg:** Work as for left leg.

•**Finishing:** Steam pieces lightly. With yarn threaded on a tapestry needle, sew leg seams. Sew front and back center seams. Work 1 row of sc (see Glossary, page 8, for crochet instructions) around leg edges. Cut elastic to 26 (28, 30, 32)" (66 [71, 76, 81.5] cm). With yarn threaded on a tapestry needle, make a casing for elastic on the inside of waistband as shown below. Thread elastic through casing and sew ends tog.

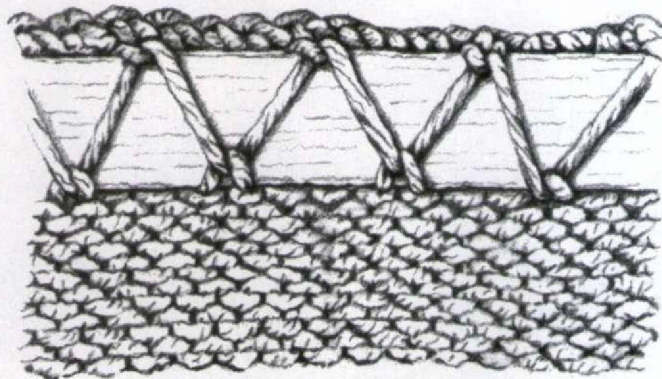
BOTTLE CADDY

With larger needles, CO 34 sts. Work St st for 5 rows. Work eyelets on next row as follows: K2, *yo, k2tog, k4; rep from *, end k2. Work St st for 8 rows. Change to

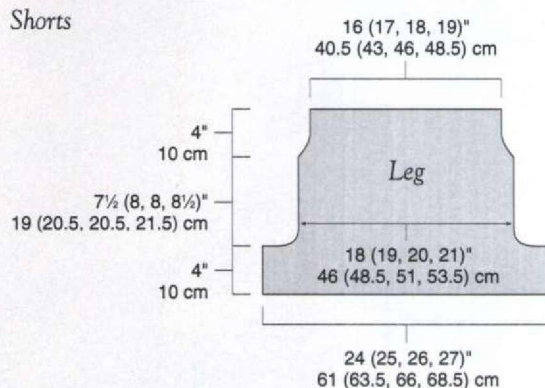
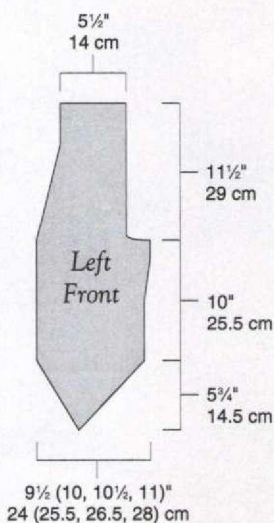
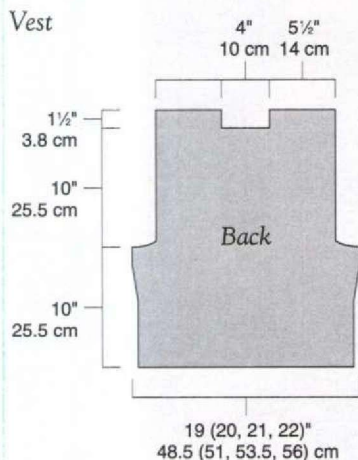
smaller needles and work mesh st for 11 rows. Change to larger needles and work St st for 11 rows. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew seam. Work a running st with the CO tail through the CO sts and pull to close. **Strap:** With larger needles, CO 8 sts. Work St st until piece measures 54" (137 cm). BO all sts. Double strap lengthwise and sew tog with invisible seam. Fit water bottle into caddy and sew strap in place. ∞

Joan McGowan has designed knitwear for nearly twenty years, with special attention to working a dressmaker's shaping and detailing into her styles. Joan lives in Sacramento, California.



Elastic casing.



monkey suits

Marilyn Murphy

“Get Shorty,” “Tweedy Pie,” “Mood Indigo,” “Prematurely Gray”—recognize any of these titles? Movies, cartoons, songs, and people come to mind, right? Well, for Sharon Turner and her company, Monkeysuits, these are the names of hot-selling designs for handknitters. Shorts, hats, jackets, vests, pants, cardigans, coats, and blankets comprise her collection of patterns designed for newborns through six-year-olds.

Monkeysuits was born out of Sharon’s desire to take a few months off from her job at a printing company to stay at home with her newborn daughter, Isabel. The few months became a year. During this time she knitted constantly, and she loved designing little girls’ knitwear. It was her sister who finally suggested she start her own design company.

Isabel’s nickname is “little monkey,” hence the name of the collection. Sharon began with four garments and used her knowledge of the printing business to move forward. The first collection came out in March 1997, and four to five new patterns

appear twice a year, in January and July.

Sharon says a lot of young mothers have just learned to knit and want simple, large-gauge patterns. These young mothers (and grandmothers) are her target audience. The Fall 1999 collection uses chunky yarns in a large gauge. She hasn’t found a resistance to larger gauge nor to her use of natural fibers, and notes that few people are concerned about laundering these fibers by hand.

Design inspirations come from everywhere. Sharon watches movies as she knits and picks up design ideas from what the actors are wearing. The other day she was watching an Audrey Hepburn film and noticed two big buttons at the waist of her coat; one day they will get incorporated into a design. And Sharon takes a lot of cues from her now three-year-old daughter who likes to wear pink and purple.

Design time is somewhat limited. Isabel is in school from 9:00 to 11:30 A.M. three mornings a week, and has a babysitter part of another day. Sharon used to knit a lot in the evening as well but she’s expecting her second child and is tired at night.

Because she knitted so much when Isabel was a baby, she’s encouraged about her work time after the new baby is born. She still does all her own knitting and pattern writing and prides herself on the fact that her patterns have been totally error free.

Until this year, Sharon had been selling just the patterns, marketing them through her mailing list and yarn shops. But since she started participating in

“Snow Suit” is trimmed in mohair and has a matching beret and muff.



“Yellow Jacket” has a picot edge and is complemented by a bumblebee hat.

consumer shows, she finds that the rage is for kits. She’s packaged seven designs with yarn, and they can be ordered through her website at www.monkeysuits.com; many people don’t have a local yarn shop or one that carries her patterns, and Sharon wants to meet all her customers’ needs.

Since this interview, Sharon, her husband Mark Paul, and their daughter Isabel have been joined by Matilda. Matilda was born on March 19 and Sharon has already designed a garment just for her.



Sharon and “little monkey” Isabel.

PHOTOGRAPHS BY MARK PAUL



WILDFLOWER

SHARON TURNER

Matching set

Five sizes

FINISHED SIZE Pullover: 22 (24, 26, 28, 30)" (56 [61, 66, 71, 76] cm) chest circumference; to fit sizes 1 (2, 3, 4, 6) years. Pullover shown measures 24" (61 cm). **Hat:** 16.5 (17.5, 18.5)" (42 [44.5, 47] cm) circumference. Hat measures 17.5" (44.5) cm.

YARN Pullover: Tahki Tweedy Cotton Classic (100% cotton; 108 yd [100 m]/50 g): #419 tropic (A), 3 (4, 4, 5, 6) skeins; Tahki Cotton Classic (100% cotton; 108 yd [100 m]/50 g): #3924 violet (B), 2 (3, 3, 3, 4) skeins; #3459 hot pink (C), 1 (1, 1, 1, 2) skeins; #3356 curry (D) and #3997 red (E), 1 skein each. **Hat:** Tahki Tweedy Cotton Classic: #419 tropic (A), 2 (2,3) skeins; Tahki Cotton Classic: #3924 violet (B) and #3459 hot pink (C), 1 skein each.

NEEDLES Pullover Hem, Sleeves, and Bodice—Size 6 (4 mm) 24" (60-cm) or 29" (80-cm) circular (cir) and 3 double-pointed (dpn) for shoulders; Pullover Skirt and Ruffled Cuffs—Size 7 (4.5 mm) 16" and 24" (40- and 60-cm) cir for 1st size, 16" and 29" (40- and 80-cm) for 2nd size, and 24" and 29" (60- and 80-cm) for 3rd, 4th, and 5th sizes; Hat—Size 3 (3.25 mm), size 6 (4 mm), and size 7 (4.5 mm); 14" (35 cm) straight. Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Markers (m); stitch holders; tapestry needle; straight pins; size G/6 (4.25-mm) crochet hook; one 3/4" (2-cm) button to match color E.

GAUGE 24 sts and 28 rows = 4" (10 cm) in St st on size 6 (4 mm) needles; 24 sts and 28 rows = 4" (10 cm) in color pattern on size 7 (4.5 cm) needles.



Tahki Tweedy Cotton Classic
2-ply, 5-strand; 16 wraps per inch

THIS PULLOVER AND HAT SET combines simple 8-stitch floral Fair Isle repeats with stockinette and garter stitch. The colors are bright and bold for summer, but not too pastel for autumn. The body of the pullover is worked in the round up to the armholes, then worked back and forth for the front and back bodices. The sleeves and hat are also worked back and forth on circular and/or straight needles.

There are two "seam" stitches on each side of the body that are included in the stitch counts and instructions. Rounds begin and end at the right side seam. Because my gauge tends to be tighter when I work color patterns in the round, I used one size larger needles for the patterned skirt and sleeve ruffles.

PULLOVER

•**Skirt:** With A and 24" or 29" size 6 (4-mm) cir needle, CO 198 (214, 230, 246, 262) sts. Place m and join, being careful not to twist sts. Purl 1 rnd. Knit 1 rnd. Purl 1 rnd. Change to longer size 7 (4.5-mm) cir needle and B. Knit 1 rnd. Beg color patt as foll: Beg with Row 1 of Pullover chart, *k1 with B (seam st), work chart as shown across next 97 (105, 113, 121, 129) sts, k1 with B (seam st); pm, rep from *. Cont as established, slipping markers and working "seam" sts at each side until piece measures about 7 (7 1/4, 8 1/2, 9, 9 3/4)" (18 [19.5, 21.5, 23, 25] cm) from beg, ending with Row 19 (24, 29, 4, 9) of chart. With B only, knit 4 rnds. Change to shorter size 7 (4.5 mm) cir needle and dec as foll: *K0 (1, 2, 3, 4), [k2tog, k1] 16 (17, 18, 19, 20) times across next 48 (51, 54, 57, 60) sts, k3tog, [k1, k2tog] 16 (17, 18, 19, 20) times across next 48 (51, 54, 57, 60) sts, k0 (1, 2, 3, 4); rep from * across rem 99 (107, 115, 123, 131) sts—130 (142, 154, 166, 178) sts rem. Knit 1 rnd even. Leave sts on needle.

•**Bodice Back:** With A and size 6 (4 mm) needle, CO 65 (71, 77, 83, 89) sts. Work garter st (knit every row) for 1" (2.5 cm). **Join skirt to bodice:** Hold skirt sts (held on size 7 [4.5-mm] cir needle) in your left hand with RS facing and bodice sts parallel to and on top of skirt sts, also with RS facing, in the same hand. With A and the other end of the size 6 (4 mm) needle (or another size 6 needle), *k2tog (1 st from each needle); rep from * across the next 64 (70, 76, 82, 88) sts—65 (71, 77, 83, 89) sts total (leave rem 65 [71, 77, 83, 89] skirt sts on needle for bodice front to be worked later). The garter st flap will overlap the skirt. Knit 1 (WS) row. Beg with a knit row, work St st until piece measures 3 (3 1/2, 4, 4 1/2, 5)" (7.5 [9, 10, 11.5, 12.5] cm) from beg of St st, ending with a WS row. **Divide for back neck opening:** K33 (36, 39, 42, 45) right back sts and place rem 32 (35, 38, 41, 44) sts onto holder. **Right back:** Working right back sts only, turn, p2tog, then purl to end—32 (35, 38, 41, 44) sts rem. Cont in St st for 2" (5 cm), ending with a RS row. **Next row:** (WS) BO 13 (14, 15, 16, 17) sts, purl to end—19 (21, 23, 25, 27) sts. Cut yarn, leaving a long (25" [63.5-cm]) tail. Place sts on holder. **Left back:** With RS facing, join yarn to 32 (35, 38, 41, 44) held back sts. Work as for right back, reversing shaping.

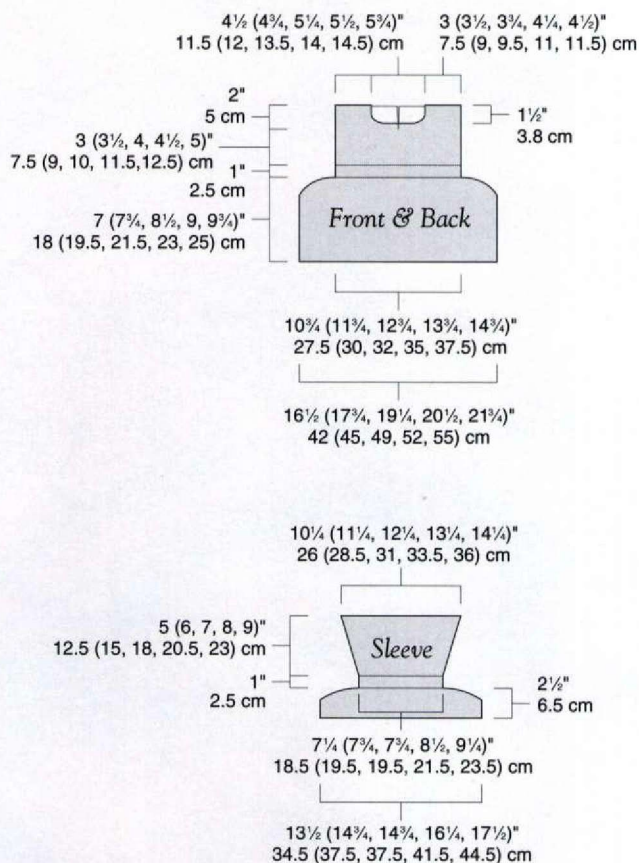
•**Bodice Front:** With A and size 6 (4 mm) needle, CO 65 (71, 77, 83, 89) sts. Work garter st band and join skirt to bodice as for back. The garter st flap will overlap the skirt. Knit 1 (WS) row. Beg with a knit row, work St st until piece measures 3 1/2 (3 3/4, 4, 4 1/2, 5)" (9 [9.5, 10, 11.5, 12.5] cm), ending with a WS row. **Shape neck:** K25 (28, 30, 33, 35), join new yarn and BO



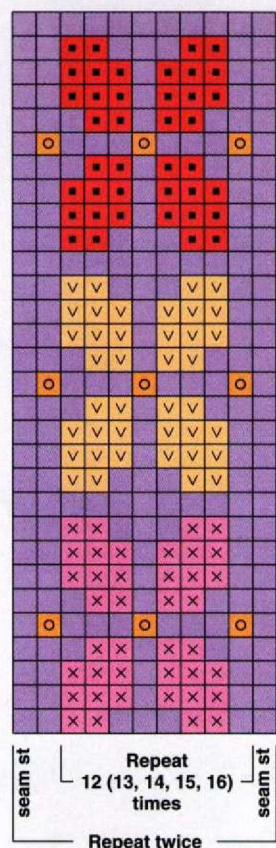
center 15 (15, 17, 17, 19) sts, knit to end. Working each side separately, dec 1 st each neck edge on next and then every foll row 5 (6, 6, 7, 7) more times—19 (21, 23, 25, 27) sts rem each side. Work even until front measures same as back to shoulders. Place sts on holders.

•**Sleeves: Ruffle:** With A and size 6 (4 mm) needle, CO 81 (89, 89, 97, 105) sts. Knit 3 rows. Change to B and size 7 (4.5 mm) needle, and purl 1 row. Next row: (RS) Beg with Row 1 of Pullover chart, work through Row 10. Cont with B only, work 4 rows St st. Beg with the next row (RS), dec as foll: K3, [k3tog, k1] 19 (21, 21, 23, 25) times, k2—43 (47, 47, 51, 55) sts rem. Work 2 rows even. Set aside. With A and size 6 (4 mm) needle, CO 43 (47, 47, 51, 55) sts. Work garter st for 1" (2.5 cm), ending with a WS row. Join garter band to ruffle sts by knitting them tog as for the skirt to the bodice. Knit 1 (WS) row. Next row: Beg with a knit row, work St st, inc 1 st each end this and then every 4th row 8 (9, 12, 13, 14) times—61 (67, 73, 79, 85) sts. Work even until sleeve measures 8½ (9½, 10½, 11½, 12½)" (21.5 [24, 26.5, 29, 31.5] cm) from beg, including ruffle. BO all sts and cut yarn, leaving a long tail for sewing sleeve to body.

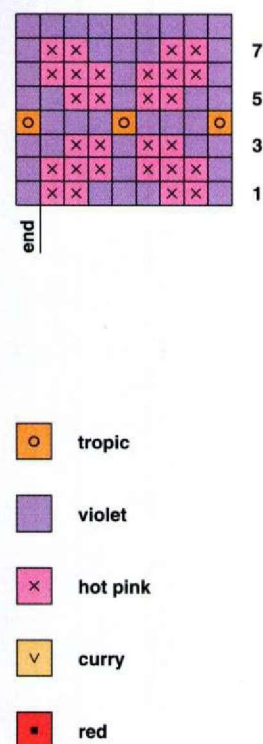
•**Finishing:** Join front to back by BO the shoulder sts tog (see Glossary, page 6). With A threaded on a tapestry needle, sew the 2 small seams where the garter bands meet at bodice sides. With RS tog, pin sleeves into armholes. Use BO tails and a back stitch (see Glossary, page 7) to sew sleeves in place. Sew sleeve seams, using A for tweed portion and garter band, and B for ruffle. **Neckband:** With B, size 6 (4-mm) cir needle, RS facing, and beg at top of left back neck opening, pick up and knit 14 (15, 16, 17, 18) sts to left shoulder seam, 32 (35, 38, 39, 41) sts around front neck to right shoulder, and 14 (15, 16, 17, 18) sts to top of right back neck opening—60 (65, 70, 73, 77) sts. Knit 2 rows. BO all sts in knit. Cut yarn, leaving a 15" (38-cm) tail. Use tail and crochet hook to ch 8 (see page 65) for button loop, reattach end of chain to left back neck edge where neckband begins. Pull yarn through last loop and secure. Weave in loose ends. Gently steam press. Sew button onto right back neck edge opposite button loop.



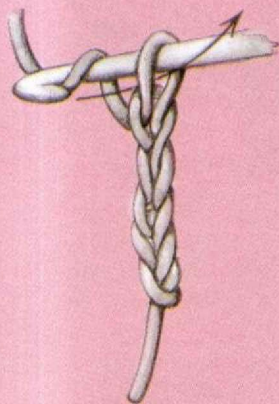
Pullover



Hat



Crochet Chain



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

HAT

Ruffled brim: With A and size 6 (4 mm) needles, CO 169 (177, 185) sts. Knit 3 rows. Change to size 7 (4.5 mm) needles and B, and purl 1 (WS) row. Beg with Row 1, work through Row 8 of Hat chart. With B only, work 2 rows St st. Dec as foll: K1 (0, 3), [k3tog, k2] 33 (35, 36) times, k3tog 1 (0, 0) time, k0 (2, 2)—101 (107, 113) sts rem. Purl 1 row, dec 1 st—100 (106, 112) sts. Set aside. **Garter band:** With A and size 3 (3.25 mm) needle, CO 100 (106, 112) sts. Work garter st for ½" (1.3 cm), ending with a WS row. **Join garter band to ruffled brim:** With size 3 (3.25 mm) needle and A, knit garter band sts tog with ruffle sts as for pullover bodice. Cont in garter st for ¼" (2 cm) more, ending with a WS row. (The garter band is 1¼" [3.2 cm] wide, including overlap.) Change to size 6 (4 mm) needle and inc as foll: K1, M1, [k2, M1] 49 (52, 55) times, k1—150 (159, 168) sts. Beg with a purl row, work even in St st until piece measures 4½ (5½, 6½)" (11.5 [14, 16.5] cm) from beg of St st, ending with a WS row. **Shape crown:**

Row 1: (RS) *K1, k2tog; rep from *—100 (106, 112) sts.
Row 2 and all rem WS rows: Purl.
Row 3: *K2tog; rep from *—50 (53, 56) sts.
Row 5: *K2tog; rep from *, end k0 (1, 0)—25 (27, 28) sts.
Row 7: *K2tog; rep from *, end k1 (1, 0)—13 (14, 14) sts.
Row 9: *K2tog; rep from *, end k1 (0, 0)—7 (7, 7) sts.
Cut yarn, leaving a long tail for seaming. Pull tail through rem sts, gather up, and secure.

•**Finishing:** With yarn threaded on a tapestry needle, sew back seam, including WS of garter overlap. Weave in loose ends. Lightly steam press ruffled brim and back seam. ∞

Sharon Turner designs Monkeysuits, a line of patterns and kits to be handknitted for children (and a few for adults, too). She is a stay-at-home mom in Brooklyn, New York.



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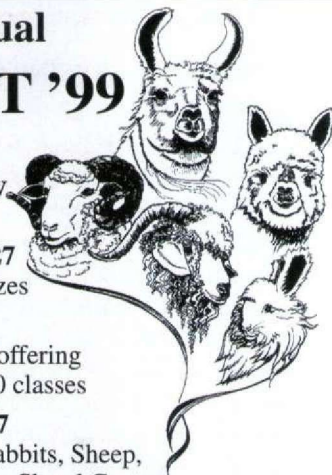
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Monkey



Judith

Jennifer

HERE ARE OUR OWN versions of Sharon Turner's Monkeysuit, *Wildflower* (see page 63).

ANN BUDD—EDITORIAL

My friend Jane recently adopted a little girl from China. I decided that Tess would look adorable in this pullover worked in red, in honor of the Chinese New Year (which was long gone by the time I finished). Other than working the skirt a bit longer for the dress, I followed the basic pattern for the smallest size. I worked the skirt in Cotton Dot and the bodice and sleeves in Cotton Classic, both with the same needles. Unfortunately, the Cotton Dot is considerably heavier than the Cotton Classic and makes for a stiff skirt and sleeve ruffles. In retrospect, I should have worked the skirt and ruffles with fewer stitches and on larger needles. Live and learn. *Gung hay fat choy!* (That's Chinese for happy new year!)

Yarn: Tahki Cotton Dot (100% mercerized cotton; 77 yd [71 m]/50 g): #7355 red, 6 balls. Tahki Cotton Classic (100% mercerized cotton; 108 yd [100 m]/50 g): #3997 red, 2 skeins; #3002 black, 1 skein.

JUDITH DURANT—EDITORIAL

I love bright colors, but tend to dress myself in earth tones or black. This project was a great opportunity to bring out the Carmen Miranda in me. I worked the ruffles by casting on twice as many stitches as I wanted to end up with, worked for 1½" (3.8 cm), then knitted two stitches together around.

I decided to knit the two-year-old size, making adjustments to get the correct number of stitches for the slip stitch bodice. I also turned the pullover into a dress by knitting a longer skirt. Now some lucky little girl will get to do my acting out for me.

Yarn: Tahki Tweedy Cotton (100% mercerized cotton; 108 yd [100 m]/50 g): #418 multicolor, 3 skeins (MC). Tahki Cotton Classic (100% mercerized cotton; 108 yd [100 m]/50 g): #3459 hot pink (CC1), 2 skeins; #3062 turquoise (CC2) and #3401 orange (CC3), 1 skein each.

Bodice Pattern: (mult of 10 sts + 4)

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

Row 1: (WS) With MC, knit.

Row 2: With CC1, k6, *sl 2 wyb, k8; rep from *, end sl 2, k6.

Row 3: With CC1, p4, *sl 6 wyf, p4; rep from *.

Row 4: With CC1, k4, *sl 6 wyb, k4; rep from *.

Row 5: With CC1, p6, *sl 2 wyf, p8; rep from *, end sl 2, p6.

Row 6: With MC, k6, *LT, k8; rep from *, end LT, k6.

Row 7: With MC, knit.

Row 8: With CC2, k1, *sl 2 wyb, k8; rep from *, end sl 2, k1.

Row 9: With CC2, p1, sl 4 wyf, *p4, sl 6 wyf; rep from *, end p4, sl 4, p1.

Row 10: With CC2, k1, sl 4 wyb, *k4, sl 6 wyb; rep from *, end k4, sl 4, k1.

Row 11: With CC2, p1, *sl 2 wyf, p8; rep from *, end sl 2, p1.

Row 12: With MC, k1, *LT, k8; rep from *, end LT, k1.

Rep Rows 1–12 using CC3 for Rows 2–5, then CC1 for Rows 8–11, CC2 for Rows 2–5, etc.

MARILYN MURPHY—EDITORIAL

When I saw this pullover I immediately visualized a "dot-on-dot" design and decided to knit a girl's pullover in my favorite combination of black, white, and red.

B u s i n e s s



Marilyn

Ann

I modified the pattern slightly by knitting the bodice, sleeves, and skirt separately and then sewing them together. I didn't make the ruffles for the sleeves, and instead of using the garter-stitch bands as flaps, I used them as sleeve and bodice edgings. A row of single crochet finishes the neckline.

The Cotton Dot's gauge is larger than Cotton Classic's so I followed the directions for the smallest size; the final garment fits a four-year-old. I used a satin stitch to make the red dots (and plan on adding a few more on the sleeves).

Yarn: Tahki Cotton Dot (100% mercerized cotton; 77 yd [71 m]/50 g): #7350 white, 4 balls; #7351 black, 4 balls. Tahki Cotton Classic II (100% mercerized cotton; 74 yd [68 m]/50 g): #2997 red, 1 skein.

JENNIFER NASTU—MARKETING

Some things are worth the trouble: like being pregnant (or so I hear). Nine months of discomfort, but then! a beautiful little baby. Making this pullover felt that way. I can't count the number of times I had to tear out rows and rows. Either I calculated wrong or I used the wrong color scheme or I twisted stitches. I don't know where my

head was, because I've never had that much trouble on any project before. But now, just look at it: the girliest, pinkest confection of a pullover I've ever seen. And since I know three people who will be having babies soon (two definite girls), I'll certainly have someone to give it to—unless I decide to keep it myself against the day I have a pink sweetie of my own. . . .

Yarn: Tahki Tweedy Cotton (100% mercerized cotton; 108 yd [100 m]/50 g): #441 multicolor (C), 2 skeins. Tahki Cotton Classic (100% mercerized cotton; 108 yd [100 m]/50 g): #3454 shell pink (A) and #3443 orchid pink (B), 2 skeins each.

With A, CO for size 2. Knit 3 rnds. Purl 1 rnd. With C, knit 1 rnd. Cont with A until piece measures 2½" (6.5 cm) from purl rnd. Join B and work 9 rnds of charted patt (see page 64), working 2 sts A bet each flower motif. Cont with A for ¾" (2 cm). Change to B and work 5 rnds, work dec rnd, work 2 rnds. Work garter stitch band with B and work bodice with C. **Armbands:** With B, CO 70 sts. Work garter st for 7 rows. BO all sts. Sew to armholes. **Lace trim:** With B, work 22 repeats of Mrs. Belli's Diamond

Edging. Sew to lower edge of skirt. **Neckband:** With C, pick up and knit sts around neck opening. Work in St st for 2 rows. BO all sts.

Mrs. Belli's Diamond Edging (from *Lace from the Attic* by Nancie Wiseman, Interweave Press, 1998).

CO 9 sts.

Set-up row: Knit.

Row 1: K3, [k2tog, yo] 2 times, k1, yo, k1—10 sts.

Row 2: [K1, p1] 3 times, k4.

Row 3: K2, [k2tog, yo] 2 times, k3, yo, k1—11 sts.

Row 4: K1, p1, k3, p1, k1, p1, k3.

Row 5: K1, [k2tog, yo] 2 times, k5, yo, k1—12 sts.

Row 6: K1, p1, k5, p1, k1, p1, k2.

Row 7: K3, [yo, k2tog] 2 times, k1, k2tog, yo, k2tog—11 sts.

Row 8: K1, p1, k3, p1, k1, p1, k3.

Row 9: K4, yo, k2tog, yo, k3tog, yo, k2tog—10 sts.

Row 10: [K1, p1] 3 times, k4.

Row 11: K5, yo, k3tog, yo, k2tog—9 sts.

Row 12: [K1, p1] 2 times, k5.

Rep Rows 1–12 for patt. BO in knit after Row 12. ∞

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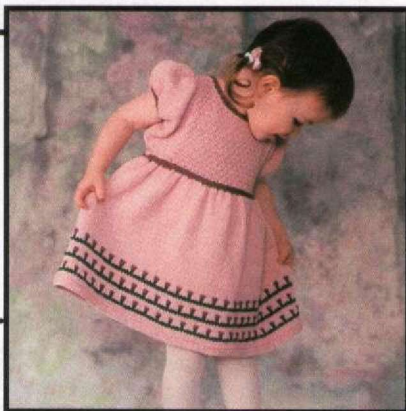
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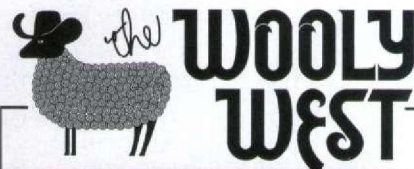
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FOLKLORE

Robin Hansen



SOME GAMES YOU WIN by being better or faster than the other players. Some games you win by successfully working together. Both can be fun or terrible, depending on the motivation and the prize.

We play knitting games in our family, and mostly they're competitive: We get skeins of yarn wound by setting up teams of two in competition, then wind like mad. My mother-in-law and I, and my daughter and I, have knitted socks in competition, each of us knitting one of a pair. Inevitably, the person who has nothing else to do wins, but the socks sure get knitted fast, and they match perfectly. Almost.

Some games, such as Tom Sawyer's fence painting game, make fun of real work. What? Knitting work?

Two hundred years ago, knitting in northern Europe was, indeed, work. Whole villages, from the schoolmaster to young children, knitted from morning to night for a few pennies a day. How do you get children to knit steadily all day long? You make it a game! Give them knitting songs, knitting competitions—you get the idea.

Hernings Museum in the moors of Jutland, an old cash knitting area, has a *bindestue*—a knitting cottage. I stepped inside and found a group of people in costume clustered around a table. I'd obviously interrupted a meeting. "Excuse me!" I said, and was backing out when I realized the group was an exhibit.

The "people" were mannequins—teenagers of both genders—and this was a knitting party. I went back in and looked over their shoulders. Their hands were poised in mid-stitch over their knitting—stockings all—and they were frozen in the midst of having fun. Their yarns led to a metal eye in a beam overhead, then down to a pile of small skeins in the middle of the table. The museum interpreter explained that eighteenth-century young people got together evenings to knit and sing and flirt. Each threaded a skein

Games Knitters Play

through the eye, then started knitting, competing to see who would finish their skein first.

In the English dales, another cash knitting community, verses taught children to knit fast. This verse is from *The Old Handknitters of the Dales* by Marie Hartley and Joan Ingilby.

Sally an' I, Sally an' I
For a good pudding pye,
Taa hoof wheat, an' tudder hoof rye
Sally an' I, for a good pudding pye.

Try knitting a sock on double-pointed needles while saying this verse. Change the name each time you say the verse, running through the people with you or

members of your family. When you finish a needle, you shout "Off!" and start over. I think you're allowed to go through more than one repeat, but not more than one name per needle. It gets easier when you know the verse by heart.

Other social knitting games are not speed games but require working together in rhythm, and sociability is the tool that speeds the work.

Four-handed, or team, knitting has been used throughout northern Europe to make sweater knitting profitable. Two knitters sit, knee to knee, over a sweater body set up circularly on as many as twelve double-pointed needles. One knitter casts on and begins knitting. When she is halfway around, the second knitter begins at the beginning of the round. The first knitter picks up again as the end of the round arrives in her lap.

When she was young, Faroe Islands cash knitter Nena Danielsen remembers knitting four-handed sweaters with her mother. Husband and wife knitting teams were also common in the Faroes. The



The vest is under way with two knitters and ten needles in use.

PHOTOGRAPH BY ROBIN HANSEN

CHILD'S VEST FOR FOUR-HANDED KNITTING

FINISHED SIZE 30" (76 cm) chest circumference.

YARN Halcyon Casco Bay Cotton (100% cotton; 135 yd [123 m]/mini-spool; 675 yd [617 m]/spool): green #131, 1 mini-spool (about 22 yd [20 m]); white #101, 3 mini-spools (about 338 yd [309 m]).

NEEDLES Size 8 (5 mm): eight to ten double-pointed (dpn). Bamboo or wood needles are preferable to metal which don't "grab" cotton yarn.

NOTIONS Markers (m); tapestry needle; size H/8 (4.5 mm) crochet hook.

GAUGE 16 sts and 26 rows = 4" (10 cm) in St st.

With white CO 108 sts, placing m bet the 54th and 55th st to mark middle of rnd. Place another m to mark beg of rnd. Join rnd, being careful not to twist sts. **Note:** All changes, including introduction of new knitter, start at beg of rnd.

Knitter 1: *K2, p2; rep from * around. When Knitter 1 is at first m, Knitter 2 joins new yarn at beg of rnd, and with an empty dpn, starts knitting. Both knitters work k2, p2 rib around until work is 1" (2.5 cm) from beg. Then change to St st (at beg of rnd).

Knitter 2: Follow Knitter 1, always from beg of rnd, knitting even in white.

Knitter 1 in first rnd after rib: *K9, M1; rep from * around—120 sts. Knit white until 1" (2.5 cm) above rib; knit 2 rnds green, then work in white until 1" (2.5 cm) above green. **Next Rnd:** *Yo, k2tog; rep from * around. Knit white until piece measures 2" (5 cm) from last green rnd. Knit 2 rnds green. Knit white until 1" (2.5 cm) above last green rnd. **Next Rnd:** *Yo, k2tog; rep from * around. **Next Rnd:** *K2tog, yo; rep from * around. Knit white until 2" (5 cm) from last green rnd. Knit 2 rnds green. Knit white until ¾" (2 cm) from last green rnd.

Stop: With Knitter 2 at beg of rnd and Knitter 1 at mid-rnd m. This is the end of the four-handed knitting unless both can knit both forward and backward. Divide for front and back at ms and begin working back and forth.



Front armhole: Working St st with white, BO 6 sts at the beg of the next 2 rows—48 front sts. Work 6 rep of eyelet pattern (**Row 1:** *Yo, k2tog; rep from * across; **Row 2:** purl; rep Rows 1 and 2 for patt), and *at the same time* BO 2 sts at beg of next 2 rows and 1 st at beg of next 4 rows—40 sts rem. Knit white until 2" (5 cm) from last green rnd. **Shape front neck:** Cont in patt, BO center 8 sts, then work left and right separately—16 sts each side. Keeping in patt of green stripes, plain white, 2 rows eyelet, plain white, green stripes, plain white, dec at neck edge 2 sts once, and 1 st 3 times, at beg of alternate rows, then work even on 11 sts until work measures 16¼" (41.5 cm). BO 5 sts at armhole edge, then 6 sts at armhole edge.

Back armhole: Keeping in stripe and eyelet patt as for front, BO at both armhole edges 3 sts once, 2 sts once, and 1 st 4 times—42 sts rem. Work even until piece measures 13¼" (33.5 cm) from beg. **Shape back neck:** BO center 8 sts—17 sts each side. Finish each side separately, working back and forth. Keeping in eyelet and stripe patts, BO 2 sts at neck edge twice and 1 st 2 times—11 sts rem. Work even on 11 sts until work measures 16¼" (41.5 cm). BO 5 sts at armhole edge, purl 1 row, BO 6 sts.

Finishing: With yarn threaded on a tapestry needle, sew shoulders seams. Work 1 row sc (see Glossary, page 8, for crochet instructions) around neck and arm edges. Work in ends and trim closely.

problem is that once you start four-handed, you pretty much have to finish that way. Living in the same house is a definite plus, and having a similar gauge and knitting speed also helps, although the gauge usually evens itself out. And the ownership of the finished product is not a problem in-family.

To try four-handed knitting, you need someone willing to follow through. A pair of average knitters should be able to knit a large child's sweater body in about six hours, barring rip-outs. Do sleeves singly. All of my efforts at four-handed sleeves have been hopeless. At the first such event I set up, one knitter remarked "This is a little too much friendship!"

Almost any texture or color pattern will work in four-handed knitting, but look for patterns where the repeat has the same number of rows as you have knitters. You could try continuous single-round stripes in as many colors as you have knitters (or as many as there are room for!). The only bad choice is garter stitch, where one knitter has to purl constantly.

For the vest shown at left, one knitter knits white stockinette continuously, while the other does the increases, holes, and colored stripes on the off rounds. Obviously, the latter should be the stronger knitter.

To do this vest, my friend Sandra came early in the morning. After a false start—three inches with too many stitches—we got under way. Another knitting friend, Joan, had come to watch, but we found three the ideal number of people for four-handed knitting, leaving one person free to spell the others, read aloud, make lunch, etc. We took turns and knitted for five hours with a short lunch break, and no one got tired—having a person on both sides of the circle supported the increasing weight of the knitting. We lunched on turkey sandwiches and homemade potato soup made during the knitting. This was social knitting at its best!

Joan came back the next day and she and I finished in about three hours. The two sides of the top were not knitted circularly, but back and forth because we each know how to knit backward and forward. ∞

Robin Hansen is a folklorist and freelance writer and knitter with a passionate interest in traditional knitting.

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PRODUCT NEWS

Judith L. Swartz

Wooden Knitting Needles

FibreTECH • \$4.60–\$8.10

Finding that most people who work with natural fibers also prefer natural tools, the people at FibreTECH have introduced an impressive line of wooden knitting needles. Made in Denmark of Scandinavian hardwood (a renewable resource), and hand-produced using only wind power, these needles are an environmentally correct choice.

Attractive in their simplicity, the needles feature a light, almost velvety finish that develops a patina with use. They are lightweight and easy to work with, strong yet flexible. Single-pointed needles are available in 8-, 12-, 14-, and 16-inch lengths. The 8-

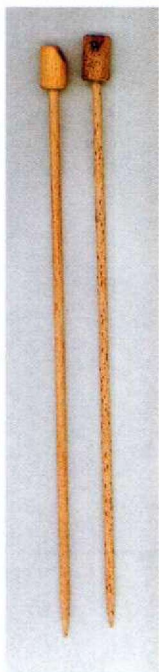
inch needles, though intended for kids, are also perfect for knitting swatches and small pieces such as pockets and buttonbands that tend to slide around on longer needles. Double-pointed needles are made in 8- and 12-inch lengths and are sold in handy sets of five.

Available at your local yarn store, these needles are well made and attractively priced.

Straw and Flower Buttons

One World Button Supply Company
Suggested Retail Price: \$.50–\$1.25

I'm knitting more cardigans lately, planning them around my next set of One World buttons. This company features



innovative buttons composed of natural, recycled, or renewable resources. Some buttons are of straw or dried flowers embedded in polyester resin that is left clear, tinted, or dyed. While the resulting effects vary, they are all unique and beautiful. The clear and tinted versions are the most subtle and neutral—they take on the color of the garment underneath while they add a hint of texture. The dyed version, especially in black, is very dramatic—it resembles marble or agate but is extremely lightweight. Also very lightweight and subtle in texture are One World's buttons made of dyed cork.

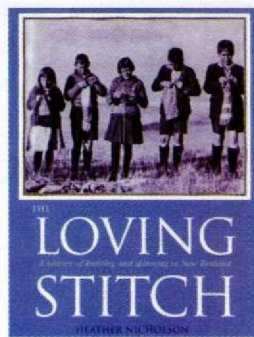
Available through yarn and fabric shops, these innovative and elegant buttons are often crafted by Third World artisans. Besides the fact that I love the buttons, I feel that I am doing the world good by using them.

Available from your local yarn/fabric store.

The Loving Stitch: A History of Knitting and Spinning in New Zealand

Heather Nicholson
Auckland University Press, \$45.00

This book is at once charming, informative, and fascinating. Drawn in by the cover photograph of children walking and knitting, I remained transfixed from beginning to end. Liberally sprinkled with photos, historical illustrations, interesting sidebars, and even the occasional cartoon, *The Loving Stitch* chronicles the history of knitting and therefore the history of the domestic lives of New Zealand women. Beginning at the middle of the nineteenth century and continuing through the twentieth, Heather Nicholson impressively pieces together fragments of published information, anecdotes, and personal histories of knitters.



For those who are passionate about knitting and constantly searching for history of the craft where little has been written, this book is a real treat. Stop knitting long enough to read it.

Available from your favorite online source or Auckland University Press, Bag 92019, Auckland, New Zealand.

Pangaia Designs

Sealed With A Kiss, Inc.
Patterns \$12.95–\$15.95;
Kits \$49.50–\$173.00

Pangaia is a new line of ethnically inspired patterns and kits designed by Sarah Madrid and presented by S.W.A.K., Inc.

Having discovered African textiles while living in Sierra Leone in 1985, Sarah Madrid deepened her appreciation and knowledge of their heritage while pursuing a doctoral degree in cultural anthropology. Her designs reflect the sensitivity that this knowledge allows—they are at once thoughtful and beautiful, classic and contemporary.

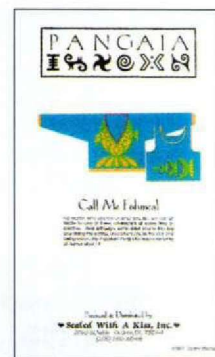
As with other designs from the S.W.A.K., Inc. collection, Sarah's outstanding creations are available as either patterns or complete kits featuring Tahki's Cotton Classic yarn. The instructions are clearly written and charted, and they are presented in a spiral-bound booklet form that conveniently stays open while you work.

Available through S.W.A.K., Inc., 2022 W. Noble, Guthrie, OK 73044. (405) 282-8649, or visit their website www.swak.com.

Lavender and Eucalyptus Wool Mix

Baabajoes Wool Company
Suggested Retail Price: \$14.00–\$16.00

Baabajoes Wool Company is now offering Wool Mix in two blends: Natural Eucalyptus and English Lavender. Highly concentrated—only a capful creates a



sink full of fragrant lather—these washes are aromatherapy for your sweaters. Not only do they do a wonderful job of



cleaning wool and other fine washables, they leave garments delicately scented with herbs said to have insect repellent properties. I was pleasantly surprised to find that the eucalyptus was very therapeutic for my aching hands (too much knitting), while the lavender was particularly appealing to my cat. Made in Australia, Wool Mixes are phosphate free, biodegradable, and pH neutral.

For further information check out Baabajoes' new website www.baabajoeswool.com. Baabajoes Wool Company, PO Box 260604, Lakewood, CO 80226.

Judith Swartz, manager of the Weaving Workshop in Chicago and a knitwear designer, has an ideal sounding board for new knitting products—her customers.

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- (W) Berroco Inc/Lang, 14 Elmdale Rd, PO Box 367, Uxbridge, MA 01569.
- (W) Brown Sheep Company, 100662 County Rd 16, Mitchell, NE 69357.
- (W) Classic Elite Yarns, 12 Perkins St, Lowell, MA 01854.
- (W) Crystal Palace, 3006 San Pablo Ave, Berkeley, CA 94702.
- (W) Dale of Norway, N16 W23390 Stoneridge Dr, Ste A, Waukesha, WI 53188.
- (R) Halcyon Yarn, 12 School St, Bath, ME 04530.
- (W) Muench Yarns/GGH, 118 Ricardo Rd, Mill Valley, CA 94941-2461.
- (W) Plymouth Yarn/Cleckheaton, PO Box 28, Bristol, PA 19007.
- (W) Tahki Yarns/Austermann, 11 Graphic Pl, Moonachie, NJ 07074.
- (W) Trendsetter Yarns, 16742 Stagg St, #104, Van Nuys, CA 91406.



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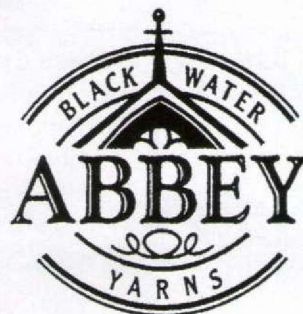
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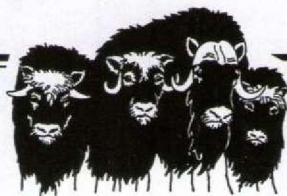


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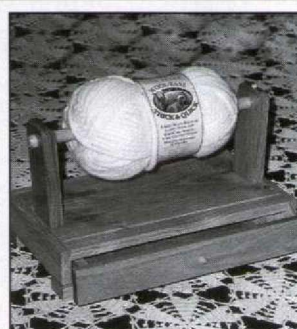
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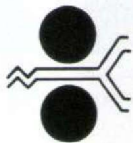
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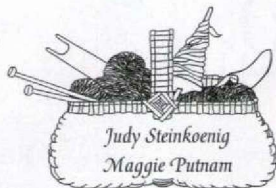
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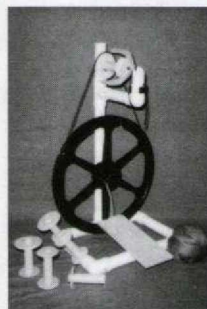
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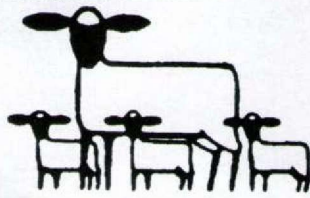
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RAVELINGS

Jennifer Nastu



Knitting Gives Me More Than Socks

I WENT TO A business seminar recently and brought along my knitting. When the speaker began, I got to work. The harder I listened, absorbing new ideas, the faster my hands worked on my sock.

That afternoon, with my finished sock nestled in my new knitting bag and my hands—without knitting to keep them busy—restlessly doodling, the speaker made a remark that made my head snap up.

She was speaking about a woman who had been on her board of directors. “She never listened,” said our speaker. “She came to board meetings with her knitting, and knitted the whole meeting long.” My cheeks burned. I felt thankful that my socks were safely tucked away. Later, I apologized to the speaker for seeming rude.

“Oh, don’t worry about it,” she said. “You didn’t knit for that long.”

“That’s not the point,” I said. I tried to explain that my brain works better when my hands are busy, but she had gone on to someone else.

She didn’t understand. But then again, I thought, a few years ago I myself wouldn’t have understood. Though I’ve always kept my hands busy while my brain works—mostly doodling—I never thought about the brain-hand connection until I started knitting.

I haven’t been knitting long. My first project, done just over two years ago, was a pair of midnight blue chenille mittens. I was so obsessed that I worked on them in the car at stoplights. Never mind that somehow I increased the number of stitches so that when the mittens were finished I had to keep my hands fisted to keep the mittens from falling off. Never mind that cotton chenille isn’t very warm and my hands froze. It didn’t matter—they were beautiful.

My next projects were hats—many, many hats. I wrote stories in my head while I knitted—around and around until I had enough hats to keep the heads of all my family members warm. My father-in-

law, a gruff old softie who’d give me the moon if he could, cried when I gave him his hat—as though I’d given the stars in return.

Then I tried a sweater, made from rug cotton on size eleven needles. The bulky yarn reminded me of fall, and I thought of breezy days in college, remembered a friend I hadn’t thought of in years, composed a letter I’d write down later. The sweater looks, perhaps predictably, like a bathmat. I’ve never worn it but can’t throw it away. I’m hoping I’ll get a puppy soon: the sweater would make a perfect dog bed.

After that I bought a silk/cashmere blend in soft pink and knitted myself a shawl. It took months to finish, and as I worked I thought of the type of person I’d be when I wore it: tall and willowy, confident and feminine. I felt a keen sense of loss when I finally finished. Now what would I knit?

Four black hats (escapist knitting); a cotton vest in shades of pink and baby blue (reluctant knitting: “I’ll never finish this and I’m not sure I want to”); dozens of Christmas presents (panic knitting: “If I make something for Mom then I have to make something for Dad and it’s Christmas Eve”); a Fair Isle sweater (challenging knitting: “Will I ever get the hang of this?”); staff projects for the magazine (deadline knitting). Some projects haven’t worked out; they sit tangled and sad in the bottom of my knitting basket. These are difficult to bear,

and I cringe when I come upon them, feeling like a neglectful mother.

And then there are dry spells, and they are each different, as well. There’s the “I don’t have any ideas” spell, the “I don’t have any good yarn” spell (despite the overflowing state of my yarn cabinet) and of course, the “there are too many things to knit in the world and I can’t knit all of them so I won’t knit anything” spell. This last is the most painful: I am like a sullen teenager again, refusing the beauties of the world if I can’t have them all. It’s the one that causes my heart to race and my hands to sweat whenever I see something being knitted. I want to run to the yarn store and spend enough money to give my household a heart attack, yet I hold myself back, pretending to be aloof. When this happens, I ease back into knitting with a simple hat, which always gets my mind on track again, percolating happily as my hands keep busy.

Even my unfinished projects have given me something: peace of mind, new ideas, dreams. In the two years since I started, my knitting has come to fill a space in my life. As simple as curling up with a good book, knitting is just something I do. Yet when I knit for my family, they react as though I’ve done something unreal and incredible, like learning to fly. Some, like the woman at the seminar, dismiss my knitting as something I do to distract myself, while still others—even good friends—just think it bizarre.

I know better. It’s not mindless, not a distraction. In fact it’s just the opposite: an attraction, one between my hands and my brain. I make no brilliant leaps when I’m knitting. I haven’t solved the problem of world hunger or cured cancer or balanced my finances. Instead I wonder and daydream. I have ideas. I create. ∞

Jennifer Nastu learned to knit thanks to her friends here at Interweave. She wholeheartedly blames them for the current state of her new addiction.

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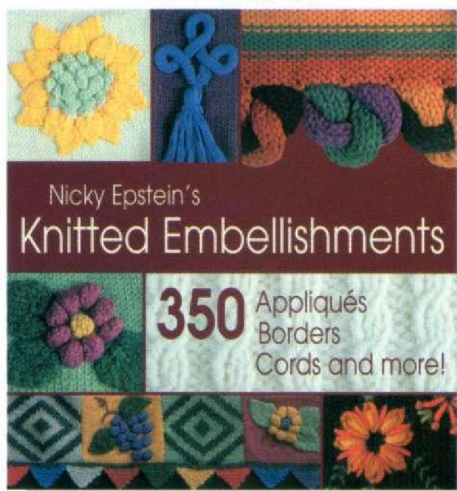
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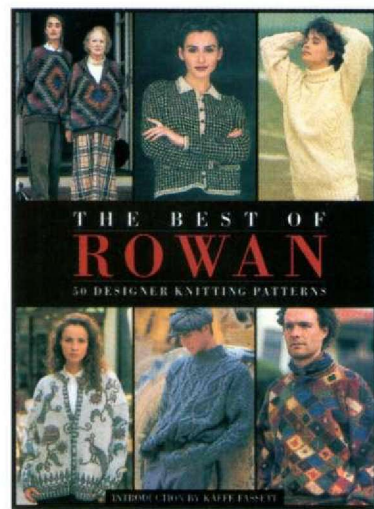
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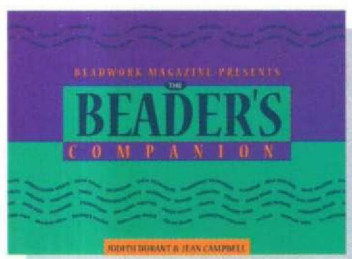
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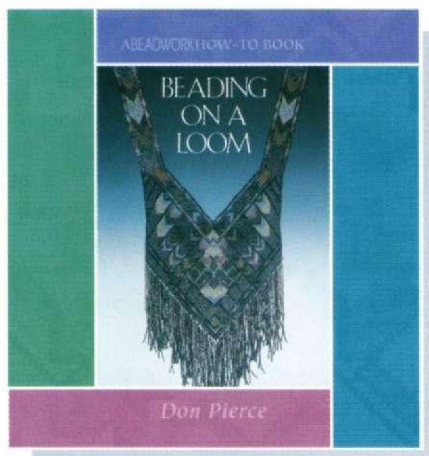
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