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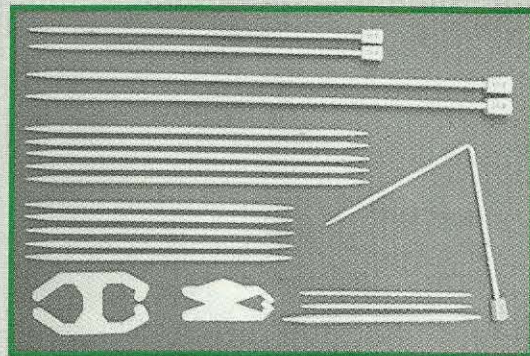
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Interweave

Knits

SPRING 1999
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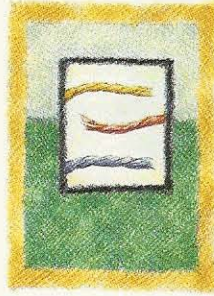
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STRANDS

FROM THE EDITOR



EVERY TUESDAY EVENING during the past year, a small group of women in my community has been getting together to work on handcrafts. We started out with knitting and quilting, and every so often someone would bring embroidery or cross-stitch. This was all well and fine. Then something happened. A few of the community children started coming too. They had been learning to knit in school or through 4-H or from their friends. In most cases, their mothers didn't know how to knit so the kids needed help. This was okay because they were about eight years old and were fairly self-reliant. Then something else happened. Over this past month, the group has become the children-learning-to-knit group with more and younger children attending and the women barely bringing their own handcrafts anymore. The women have shifted to one side of the room where they converse, and I have become knitting mom for the kids. This, too, is all well and fine, but I wonder if we need to start another group of women getting together to do handcrafts?

There is a point to all of this—the simple notion of a knit and purl stitch and where they can lead us in life. The notion is a constant reminder of the joy that working with our hands brings. Inter-

weave's theme for the year is "Hand + Thread = Joy." I know that to be true just by visiting our lunchroom. This afternoon, I discovered Ann Budd, *Knits'* assistant editor, teaching about fifteen co-workers how to knit. Over the years, I've watched other co-workers learn to knit and I'm amazed at what they're knitting now. In fact, you've seen their skills develop in our staff projects.

Knits' technical editor, Dot Ratigan, visited last week from Maine. During one of our conversations, we touched on the fact

that once you learn to knit and purl, you can knit anything. Everything else is just playing with those knits and purls. The special focus on embellishments in this issue really exemplifies this concept.

Embellishment: "to make beautiful with ornamentation; to heighten the attractiveness of by adding ornamental details." In this *Knits*, we're offering you ideas to turn those ordinary garments into extraordinary garments, to take those humble knits and purls and delight in making them worth noticing. The special sections on crochet and embroidery in the glossary will prove helpful if you've never tackled these techniques before. When you're embellishing, think about the knitted surface as a canvas to which you'll add color and texture in the form of a special stitch, appliqué, embroidery, crochet, or some special knockout edging. Then, we hope, you'll think twice the next time you pick up those needles to just knit. Most of all, like the kids in my knitting group and the women in my handcraft group, we hope you'll delight in the joy and pleasure that your knitting brings.

Marilyn Murphy

In the next **Knits**

Cruising through the summer—
Daytime Casuals
Maritime Mates
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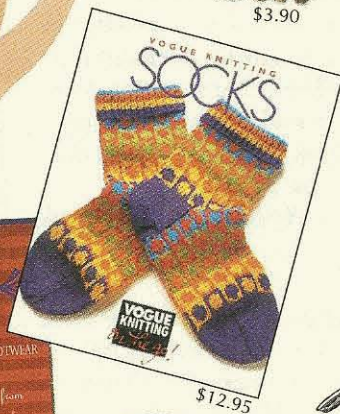
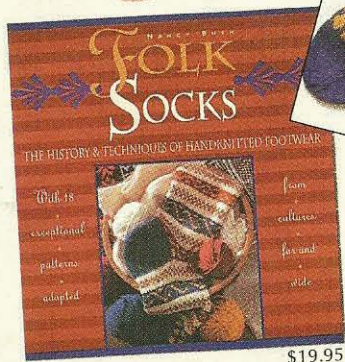
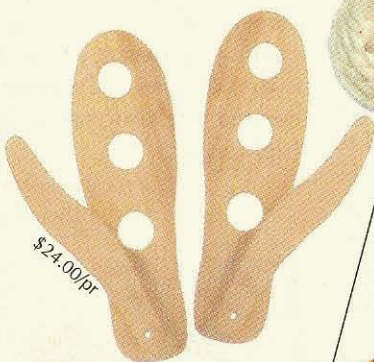
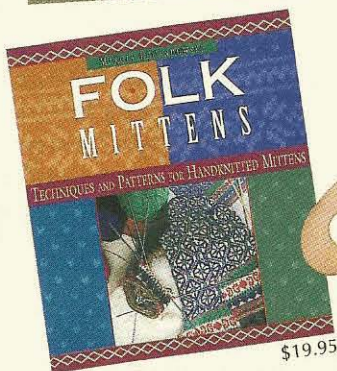
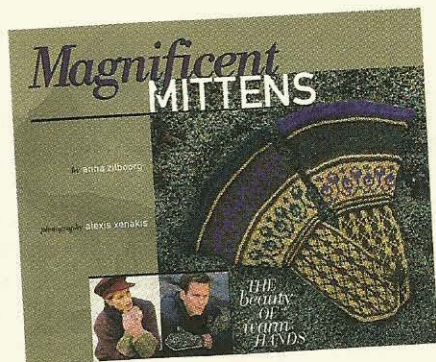
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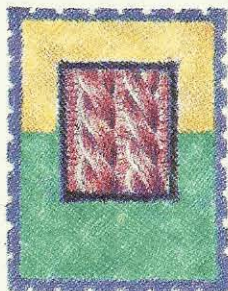
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CABLES

LETTERS FROM OUR READERS



FINE WORK

Although I have to disagree with your statement that people these days are not willing to knit at 7 stitches to the inch (how else do you explain the great popularity of lace knitting and Starmore's Fair Isle patterns?), "Strands" in the Winter 1998 issue of *Knits* brought back memories of what was my first paying job. When I was about thirteen years old, I earned small change by casting thousands of stitches onto size 2 or 3 circular needles, joining (being *sure* not to twist the stitches) and knitting the first inch or so of the knitted skirts popular in the early 1950s. This chore was considered too difficult for the customers of the very exclusive shop that employed me. I even knitted an entire skirt or two leaving the less tedious chore of the matching top to be completed by the customer. However, these ladies were never told who (or how old) their "helper" was.

—Bruce Connell, Buffalo, Wyoming

MAKING A MATCH

Thank you, thank you for sweaters sized realistically for regular people. Some publications give us "small" with a finished bust size of 43 or 45. This is too large. I want to wear a sweater that appears to have been made for me, not someone several sizes bigger.

The lovely sweater featured on the cover of the Fall '98 issue and on page 37 shows beautifully matched patterns continuing from the sweater body across the shaped cap of a set-in sleeve. I have long wanted to know how to do this, but none of my knitting resource books address this problem. Please consider writing an article on this technique.

—Carolyn Sherman,
Redondo Beach, California

It really isn't that hard. Simply plan your sweater so that the armhole shaping begins on the same row of pattern for the sleeves and body. In general, you'll want to work the body first. Then use your row gauge to

calculate where in the pattern repeat to begin the sleeves so that when the sleeves are the desired length to the armhole, you're at the same row of pattern.

A BEGINNER'S PATTERN

I was teaching a beginning knitting class last spring, just about the same time the "Folklore" column on knitty kitties appeared in *Knits*. Do you realize that this kitty is the perfect vehicle for teaching beginners and keeping them from getting bored? I taught them how to cast on and knit, then make two garter stitch legs by knitting every row. When they had that down pat, I taught them to purl and to make the other two legs in garter stitch by purling every row. The head teaches short rows and they learned how to seam it together. Plus they made I-cord tails. Thanks, Robin, for helping bring knitting and pleasure to quite a few people.

—Rita Walter, Elma, New York

YARN SPECS

I find lots of useful information even in patterns that I wouldn't otherwise use. However, I must agree with Rosemary Smith ("Cables," Winter 1998) that your yarn descriptions are hard to use. I live in a very rural area and unfortunately have to mail order yarn. I cannot "wrap" the yarn or even hold up a skein next to the "butterfly" before I purchase it. It would be easy for you, and helpful for some of us, to add the simple, common descriptive of "bulky," "double knitting," "sportweight," etcetera to the yarn type so I could at least head in the right direction in my catalog browsing.

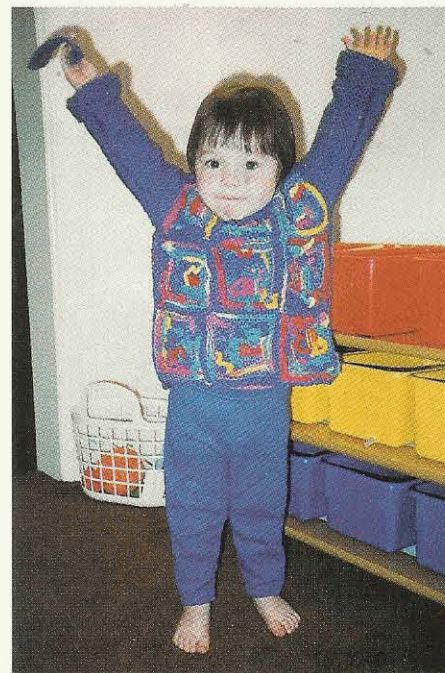
—Jo Thurber, Kenton, Missouri

It's not as simple as you might think. The huge selection of yarns these days covers the gamut from fingering to super bulky, and many span the gap between two categories. Moreover, many of our subscribers live in countries where yarn is not spoken of in these terms. That is why we include yardage per ounce (or meters per gram) with the yarn specifications and give the gauge in stockinette stitch, both of which are included on yarn labels. If you want to substitute a yarn with a similar fiber content, choose one with similar yardage per ounce; if you want to substitute a yarn with a different fiber content, go by the stockinette-stitch gauge.

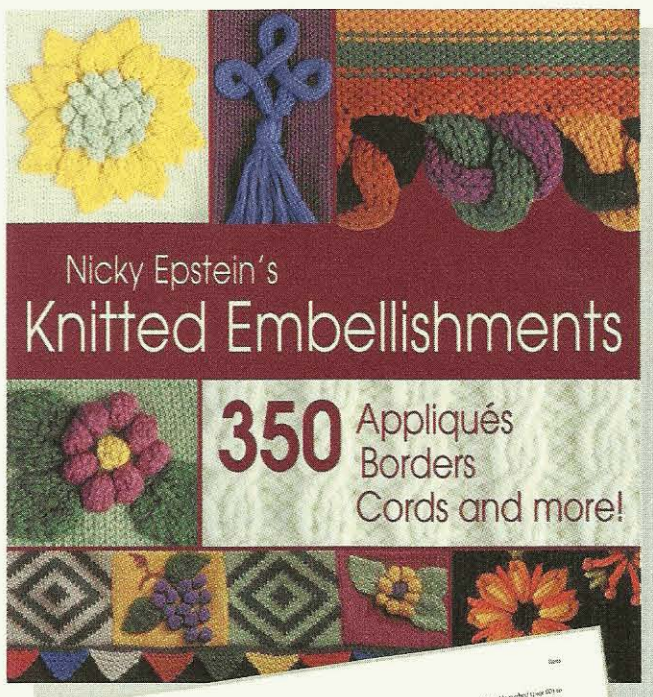
CREATIVE KNITTING

I greatly enjoyed your interview with Valentina Devine and instructions for "creative knitting" in the Spring 1998 issue. Here is a photograph of my two-year-old wearing my version of this inspiring technique. Whenever the sweater is complemented, she always pipes in, "I choosed (sic) the yarn!"

—Tory Sonstroem,
Bloomington, Indiana



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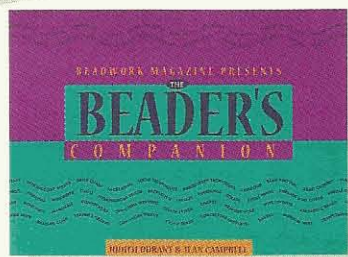
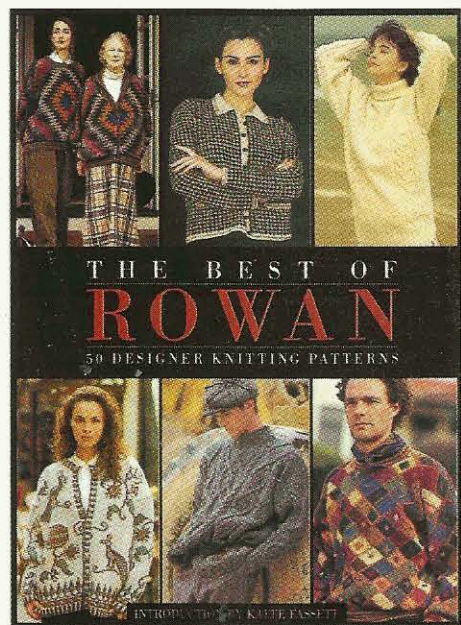
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SHAWLS FOR CHARITY

I was so excited to see the Garter Lace Triangle Shawl pattern in your Fall 1998 issue that I decided to make kid- and bear-sized versions for our local Salvation Army Christmas Bear program. I'd like to encourage others to do the same!

—Leanne Brown,
Parkersburg, West Virginia



MACHINE KNITTING

Being a machine knitter, I was hoping to see some small space in your winter issue referring to machine knitting. I was disappointed to find nothing in this issue on the subject. It would be easy to include at least one pattern with hand knit and machine knit instructions. Any experienced machine knitter could do this. I think you may pick up some machine knitters as regular readers if it could be included. We have very few magazines devoted to our craft. It would be nice to see it as a regular feature in *Interweave Knits*.

—Jane Keefer, Lansing, Michigan

Yours is not the only request we've received for more machine knitting instructions. Oh, how we wish we could work more in! Please understand that we have limited space and try to fit in as many patterns and articles as possible. We usually feel that the space needed to give machine instructions as well as handknit would be better used for an additional design. As we plan future issues, we will take your wishes to heart and try to address machine knitters more often.

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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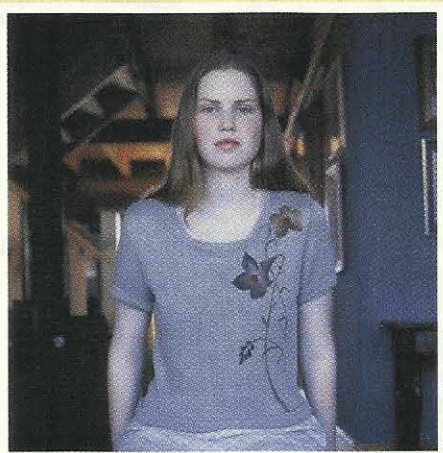
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GLOSSARY

ABBREVIATIONS

alt	alternate
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
knw	knitwise
LC	left cross
LT	left twist
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one
p	purl
patt(s)	pattern(s)
pm	place marker
psso	pass slip stitch over
p2tog	purl two stitches together
pw	purlwise
RC	right cross
rem	remaining
rep	repeat
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
rsc	reverse single crochet
RT	right twist
sc	single crochet
sk	skip
skp	sl 1, k1, psso
sl	slip
sl st	slip stitch (sl 1 st pw unless otherwise indicated)
ssk	slip 1 knitwise, slip 1 knitwise, k 2 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

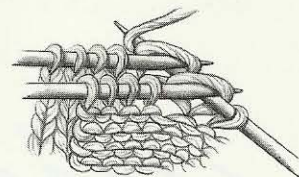
Unless otherwise indicated, charts are read from the bottom up. On right-side rows, read charts from right to left. On wrong-side rows, read charts from left to right. When knitting in the round, read chart from right to left for all rows.

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.



SSK Decrease (This is a left-slanting decrease.)



figure 1

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).

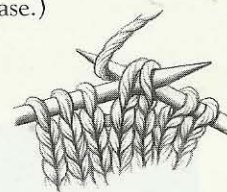
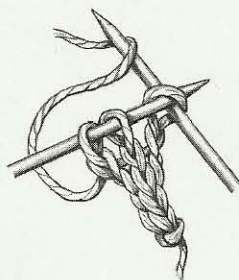


figure 2



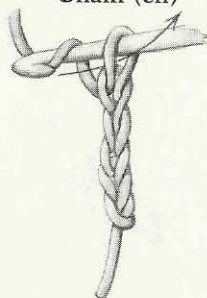
I-Cord

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

Seed-Stitch I-Cord: With double-pointed needles cast on desired number of stitches. *K1, [p1, k1] two times. Do not turn work. Slide stitches to right end of needle. Pull yarn to tighten. *P1, [k1, p1] two times. Repeat from * for desired length.

CROCHET STITCHES AND ABBREVIATIONS

Chain (ch)



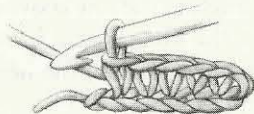
Make a slipknot on the hook. Yarn over the hook and draw it through the loop of the slipknot. Repeat, drawing the yarn through the last loop formed.

Single Crochet (sc)

figure 1



figure 2



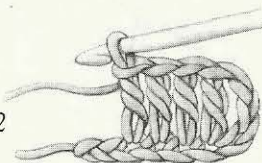
Insert the hook into a stitch, yarn over the hook and draw a loop through the stitch, yarn over the hook (figure 1) and draw it through both loops on the hook (figure 2).

Double Crochet (dc)

figure 1



figure 2



Yarn over the hook, insert the hook into a stitch, yarn over the hook (figure 1) and draw a loop through the stitch (three loops on hook), yarn over the hook and draw it through two loops, yarn over the hook and draw it through the remaining two loops (figure 2).

Reverse Single Crochet (rsc)

figure 1

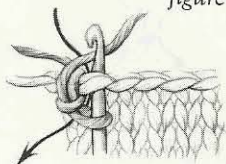


figure 2

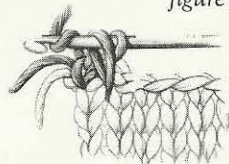
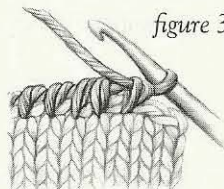


figure 3



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.

Crochet Slip Stitch (sl st)

figure 1

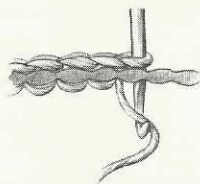
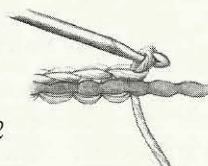


figure 2



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.

Make 1 Left (M1L)



figure 1



figure 2

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).

Make 1 Right (M1R)

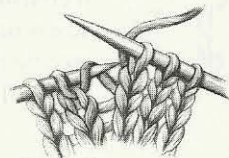


figure 1

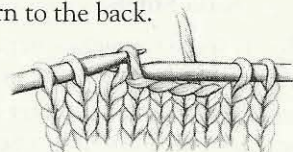


figure 2

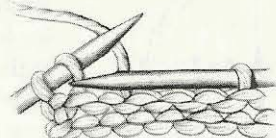
With left needle tip, lift the strand between the last knitted stitch and the first stitch on the left needle, from back to front (figure 1). Knit the lifted loop through the front (figure 2).

One-Row Buttonhole

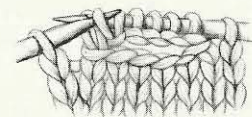
Work to where you want the buttonhole to begin, bring the yarn to the front, slip the next stitch purlwise, and then return the yarn to the back.



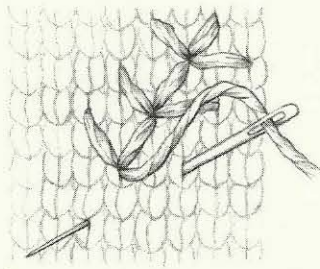
1. *Slip the next stitch. Then on the right needle, pass the second stitch over the end stitch. Repeat from * 2 (3, 4) times. Slip the last stitch on the right needle to the left needle and turn the work.



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.

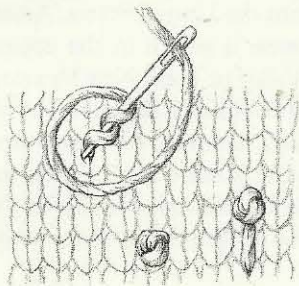


3. With the yarn in back, slip the first stitch from the left needle and pass the extra cast-on stitch over it to close the buttonhole. Work to the end of the row.



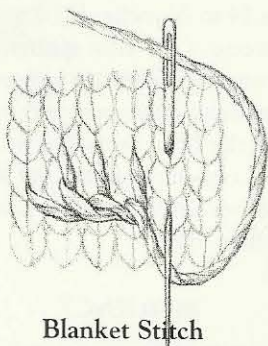
Fern Stitch

Bring threaded needle out from back to front where you want the central point to be. *Working from left to right, make three straight stitches (see page 10) radiating from this point. After the third stitch, bring the needle back out below the grouping so that the center stitch of the next three-stitch group will be in line with that of the previous group. Repeat from *.



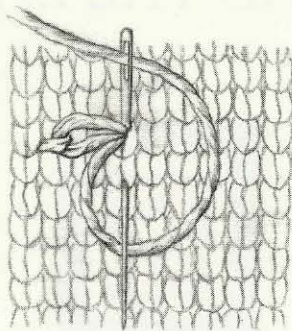
French Knot

Bring needle out of the knitted background from back to front, wrap yarn around needle one to three times, and use your thumb to hold it in place as you pull needle through the wraps into the background a short distance (one background thread) from where the thread first emerged.



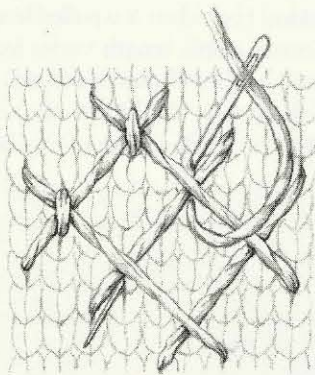
Blanket Stitch

Bring threaded needle out from back to front at the center of a knitted stitch. *Insert needle at center of next stitch to the right and two rows up, and out at the center of the stitch two rows below. Repeat from *.



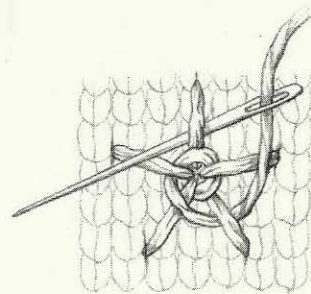
Daisy Stitch

Bring threaded needle out from back to front at the center of a knitted stitch. *Form a short loop and insert needle back where it came out. Keeping the loop under the needle, bring the needle back out in the center of the next stitch over. Beginning each stitch at the same point on the knitted background, repeat from * for each petal (six total).



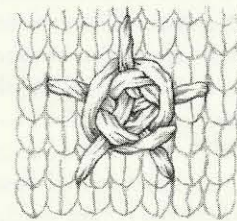
Jacobean Couching

Make long straight stitches (see page 10) on a knitted background parallel to each other and about 1/2" (1.3 cm) apart. Work another series of straight stitches on top of and at right angles to the previous ones. Then couch the resulting crosses with tiny straight stitches (shown) or small cross-stitches (see page 10).



Woven Web

Make a foundation by working five straight stitches (see page 10) of equal length radiating out from the same point on the knitted background. Weave the needle over and under the straight stitches until they are half covered.



OOPS!

Winter 98 Issue

On-the-Go Gansey Jacket (page 37): The first row of the yoke should read: The gussets begin on a WS row. Yoke: (WS) P2, *work Double Garter st over 3 (4, 5, 6, 7) sts, p1, work Untwined Cable chart over 10 sts, p1, work Chevron chart over 11 sts, p1, work Untwined Cable Chart over 10 sts**, p1, Double Garter st over 3 (4, 5, 6, 7) sts, p1, Double Garter st over 7 sts, p1; rep from * to ** once, p1, work Double Garter st over 13 (15, 17, 19, 21) sts, p1, work Untwined Cable Chart over 10 sts, p1, work Chevron Chart over 11 sts, p1, work Untwined Cable Chart over 10 sts, p1, work Double Garter st over 3 (4, 5, 6, 7) sts, p1, work Double Garter st over 7 sts, p1; rep from * to ** once more, p1, work Double Garter st over 3 (4, 5, 6, 7) sts, p2. Cont in established patt working "p1" sts in St st, and at the same time...

Spiral Hat and Mittens—Twill Set (pages 62–64): Clarification for the I-cord bind-off: You will need an extra dpn to hold the I-cord as you knit it and bind-off the edge.

Cast the 4 I-cord sts onto the 5th dpn. With the 5th needle, work applied I-cord (see page 64), dec every 5th st by knitting 2 live sts tog with 1 I-cord st (k3tog) until 4 sts rem.

BEYOND THE BASICS



Knitting with Cotton

HAVE YOU HAD difficulty knitting with cotton? When you finally finished that cotton sweater, did it grow on you as you wore it? Did the colors bleed when you washed it? Let's look at the properties of cotton that make it behave this way and see how to avoid these pitfalls.

Cotton (from the Arabic word *quoton* or *qutum*) is the generic name for a fiber that comes from the cotton plant. As a seed fiber derived from a plant, like linen, jute, ramie, and hemp, it is classified as a cellulose fiber.

FROM WHENCE IT CAME

Marco Polo called cotton "vegetable wool growing on trees," and Columbus brought it back from America to Queen Isabella. This fiber was used extensively in what is now India, Peru, and the Southwestern United States as early as 2500 B.C. India was the center of the cotton industry from 1500 B.C. to A.D. 1500, and cotton developed in Egypt during this same time period. In the United States, the Pima Indians were already growing cotton when the Spaniards arrived. Today, cotton remains the predominant natural fiber used in the world, primarily in woven form for bed linens and clothing, and its by-products form the base of some man-made fibers such as viscose rayon.



Marco Polo called cotton "vegetable wool growing on trees."

Cotton will grow in any part of the world where the growing season is 200 days long and the land, thoroughly plowed, has good irrigation. The quality of the cotton depends on the staple length and the brightness of the fiber, and this varies with where the cotton is grown. There are many species of cotton, each with its own characteristics. Colors include white, tan, gray, yellow, red brown, and chocolate brown. Various types of cotton (short and dull versus long and bright) take dye differently.

VARIETIES AND QUALITIES

Staple length refers to the measurement of individual fiber when it is pulled from the boll. Cotton staple length varies from $\frac{1}{8}$ inch to $2\frac{1}{2}$ inches (3 mm to 6.5 cm). The longer the staple, the higher the tensile strength. The staple length of Sea Island,

Pima, Supima, and Egyptian cottons is over $1\frac{1}{8}$ inches; the Upland Cottons such as Deltapine, Acala, Coker, Stoneville, and Lankart are cultivars with a short staple length of under $1\frac{1}{8}$ inches (2.8 cm). Sea Island cotton is the longest, finest fiber, and is grown on the islands off the coast of Georgia. The finest commercially-viable varieties available today are from the Pima strain, which was developed by crossbreeding the American cotton grown by the Pima Indians with Egyptian cotton. Egyptian cotton is light brown, fine, strong, and imported into the United States. American Pima cotton is grown in the upper Rio Grande Valley in Texas, New Mexico, Arizona, and Southern California. The fiber is fine, strong, lustrous, silky, and creamy-brown-white in color. But the short-stapled American Upland constitutes over 99 percent of the United States cotton crop.

WHY COTTON ACTS THE WAY IT DOES

Convolutions or ribbon-like twists characterize cotton fibers. As the fiber matures, the lumen (the central canal through which nourishment travels during growth) collapses and reverse spirals cause the fiber to twist. The twist forms a natural crimp that enables the fibers to adhere to one another, so that despite its short length (as compared to linen whose average staple length is 14 to 20 inches [35.5 to 51 cm]), cotton is one of the most spinnable fibers. The reverse spirals are an important factor in the twist, elastic recovery, and elongation of the fiber, as well as in the yarn strength. Long-staple cotton has about 300 convolutions per inch, while short-staple has less than 200.

RESILIENCY

Cotton is only moderately strong. When wet, however, it becomes more pliable and its strength increases 120 percent. It is a relatively inelastic fiber that recovers only partially once it has been stretched

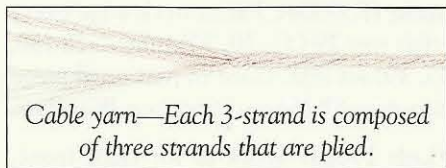
out; because of this, you must be careful with knitted cotton fabrics and garments so that they don't stretch out during the many stages of washing.

MERCERIZATION

Cotton has very little natural luster, but mercerization can improve it. This process involves immersing the cotton in a caustic soda solution while holding it under tension. During mercerization, the fiber swells and opens up, allowing more water and dye to penetrate at faster rates. Other benefits of mercerization are increased strength and elasticity.

YARN TYPES

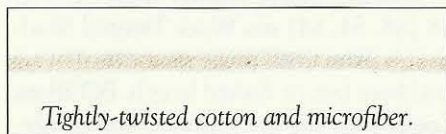
Cotton is spun into many different types of yarn. You're probably familiar with different brand names, but you may want to scrutinize yarns and labels when shopping for a particular project. In a cable yarn, each ply is individually twisted in one direction, then the plies are twisted together in the opposite direction.



Cable yarn—Each 3-strand is composed of three strands that are plied.

Cable yarn is the least likely to stretch; it may or may not be mercerized, and if it is, it will be even more durable. It may have many strands that are plied together or only a few. The individual strands may be tightly twisted or softly twisted. Pearl cottons are high-twist and mercerized whereas matte cottons are low-twist and unmercerized.

A whole new category of fiber has emerged over the past few years under the classification of microfiber. Man-made microfibers are most commonly found in

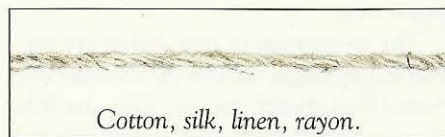


Tightly-twisted cotton and microfiber.

polyester and nylon. Although many of these fibers have trade names, your yarn label may list nylon or polyester, or microfiber nylon or microfiber polyester. Microfiber is very fine compared to natural counterparts—for instance it's one-third the diameter of cotton. It is generally lightweight and resilient, has luxurious drape

and body, retains shape, and resists pilling. Combining cotton with microfiber enhances the qualities of the cotton and creates a more durable fabric.

There are also many natural blends such as cotton and wool, cotton and silk, cotton and rayon, and cotton and linen. Very



Cotton, silk, linen, rayon.

often these blends are spun into novelty yarns with slubs and bumps. Check the core yarn on novelties (that's the thread that "holds" the fiber together) and make sure that it is either plied with or wrapped around the other fibers very firmly. This is particularly true with roving type yarns. They have very little twist and are only durable when plied with a strong core fiber.

DESIGNING, KNITTING, AND CARING FOR YOUR COTTON GARMENT

Because of its low elasticity, knitting with cotton can be hard on the hands. You may not be able to knit as fast or as long as you can with other more resilient yarns. Cotton physically weighs more than wool. A 50-gram skein of a wool sportweight holds about 125 yards (114 m); a 50-gram skein of cotton holds about 110 yards (100 m). Therefore, if you're using cotton for a design recommended for wool, you're going to require more skeins.

Test the shrinkage of your cotton yarn by making a gauge swatch a minimum of four inches (10 cm) square. Machine wash the swatch on a gentle cycle, using warm water and a liquid detergent; tumble dry (if this is how you're going to care for your garment). Mercerized cotton will have minimal shrinkage; non-mercerized can shrink from 10 to 20 percent. This testing is critical not only for determining the size of the garment but for knowing how the particular yarn will react when washed, especially if you're combining colors. In this case, knit your swatch using all the colors you'll use in the final garment. After washing the swatch, lay it to dry on a paper towel. If any color has a tendency to bleed, you'll notice it right away—the towel will pick up the color. Pay particular attention when combining whites with deeply-saturated colors.

If you're designing a large, intricately-

patterned sweater, consider working with a sportweight cotton rather than one of heavier weight; the garment will be easier to wear. Avoid stitch patterns that compress the fabric—they take more yarn and also make the garment heavier. Use a strong, firm stitch when sewing seams, especially the seams that will bear the brunt of the weight—shoulder seams and the seam that attaches the sleeve to the body. A backstitch is recommended for these seams.

Considering the low resiliency of cotton, ribbing can stretch out rather quickly if it's not worked firmly. To work a ribbing, cast on with the size needle indicated for the body of garment and then switch to four or five sizes smaller. It may also help to work a twisted ribbing or to work into the back of the knit stitch. If none of these methods works with your cotton, you can always use elastic. Work with a thin, clear elastic and knit it right along with the yarn, or sew an elastic thread into the cast-on edge and then into the back side of the ribbing every inch (2.5 cm) or so.

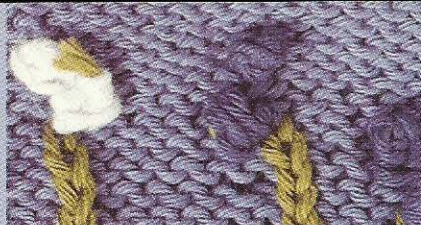
Wash and dry your garment the same way you did your test swatch. If machine drying, toss in a wet bath towel with your garment to absorb excess heat. You may want to re-block your garment after drying, so don't let it dry completely; pull it out of the dryer damp and pin to size on a blocking board.

If you've worn your sweater and it's started to stretch out a bit, you can do a quick fix by throwing it into the dryer with a wet washcloth for about five minutes; this should help "shrink" it back to shape.

Now that you've read these tips, perhaps the next time you purchase cotton yarn and knit a garment you'll have more satisfying results. ∞

RESOURCES

- Corbman, Bernard. *Textiles: Fiber to Fabric* New York: McGraw-Hill, 1975.
- Dyett, Linda. "Knitting with Cotton." *Threads* (February/March 1987), pp. 38–41.
- Hochberg, Bette. *Handspinner's Handbook* Santa Cruz, California: Bette and Bernard Hochberg, 1978.
- Hollen, Norma and Jane Saddler. *Textiles*, third edition. New York: The Macmillan Company, 1968.
- Wipplinger, Michele. "Cotton and Ramie." *Color Trends* vol. 11, no. 11 (Spring 1986), pp.7–10.



SWEET PEAS CARDIGAN

C. LEE GOSS

Contrasting textures

*Three-dimensional
color work*

FINISHED SIZE 36 (40, 44, 48)"
(91.5 [101.5, 112, 122] cm) bust/
chest circumference, buttoned.
Cardigan shown measures 40"
(101.5 cm).

YARN Rowan Cotton Glacé (100%
mercerized cotton; 126 yd [115 m]/
50 g): #787 hyacinth (MC), 13
balls; #743 gentian, 3 balls; #443
kiwi, #441 bubble gum, #741
poppy, #726 bleached, 1 ball each.

NEEDLES Body, Sleeves, and
Edging—Size 4 (3.5 mm): straight
and 32" (80 cm) circular (cir).
Adjust needle size if necessary to
obtain the correct gauge.

NOTIONS Stitch holder; markers
(m); cable needle (cn); tapestry
needle; six 1" (2.5 cm) buttons.

GAUGE 22 sts and 32 rows = 4"
(10 cm) in St st; 22 sts and 40 rows
= 4" (10 cm) in Seed st; 22 sts and
36 rows = 4" (10 cm) in Broken Rib;
28 sts and 32 rows = 4" (10 cm) in
Intarsia Cable.



Rowan Cotton Glacé
6-ply; 16 wraps per inch

THIS SWEATER WAS designed with sweet peas, my favorite early-blooming flowers, in mind. Their vibrant colors and delicate beauty brighten our garden and home from early spring through summer. When the first sweet peas bloom, I know the warmth of summer is near.

The sweet peas in this design are represented by bright bobbles on intarsia cable vines. (If you prefer, you can work the bobbles separately and sew them in place.) The body and sleeves are worked in a variety of textured stitches and edged with a twisted seed-stitch pattern that resembles a vine. The boxy shape and V-neck opening give this sweater a casual look.

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.

Twisted Seed-Stitch Trim: (mult of 6 sts)
(Published in *Vogue Knitting*, Fall '98.)

Rows 1–6: Work Seed st.

Row 7: (RS) *Work 6 sts in Seed st, rotate the left needle counterclockwise one full turn; rep from *.

Cont in Seed st for desired length. BO all sts.

Broken Rib: (mult of 4 sts + 1)

Row 1: (RS) *K1, p3; rep from * to last st, k1.

Rows 2 and 4: Purl.

Row 3: *P2, k1, p1; rep from * to last st, p1.

Rep Rows 1–4 for patt.

•**Back:** With MC, CO 100 (110, 122, 132) sts. Work in Seed st until piece measures 6" (15 cm) from beg, inc (dec, dec, inc) 1 st on last row (WS)—101 (109, 121, 133) sts rem. Work in Broken Rib until piece measures 11" (28 cm), or desired length to armholes, ending with a WS row. **Shape armholes:** BO 2 sts at beg of next 2 rows, then BO 1 st at beg of foll 6 rows—91 (99, 111, 123) sts rem. Cont in patt until piece measures 20" (51 cm) from beg, ending with a WS row. **Shape neck and shoulders:** (Worked in short rows; see page 48) Work 39 (43, 48, 53) sts, join new ball of yarn, BO 13 (13, 15, 17) sts for back neck, work 29 (33, 36, 40) sts in patt, wrap next st, turn. **Left shoulder:** Purl 1 row. At beg of next row, BO 6 (7, 7, 7) sts (neck edge), work 14 (16, 17,

20) sts in patt, wrap next st, turn, purl to end. At beg of next row BO 5 (6, 6, 7) sts, work 9 (10, 11, 13) sts in patt, wrap next st, turn, purl to end—28 (30, 35, 39) sts rem. Work 1 row in patt, hiding wraps. BO all sts in patt. **Right shoulder:** Beg with WS facing, work as for left shoulder, reversing shaping.

•**Right Front:** With MC, CO 54 (58, 60, 64) sts. Work in Seed st until piece measures 6" (15 cm) from beg, ending with a RS row and inc 8 (8, 10, 10) sts evenly spaced on last RS row—62 (66, 70, 74) sts.

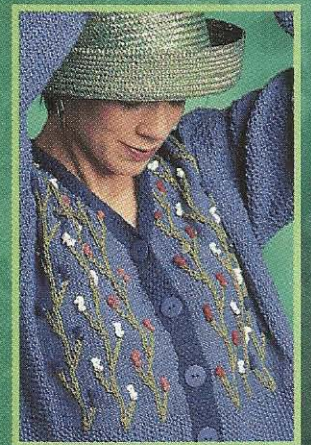
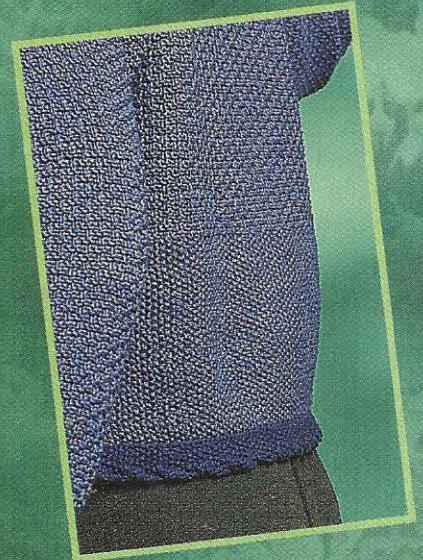
Set up Broken Rib and Intarsia Cable: (WS) Work Row 4 in Broken Rib over 21 (25, 29, 33) sts, then beg as indicated, work Row 1 of chart. Cont in patt (working bobbles after Row 2 in pink, white, then purple) until piece measures same as back to armhole, ending with a RS row.

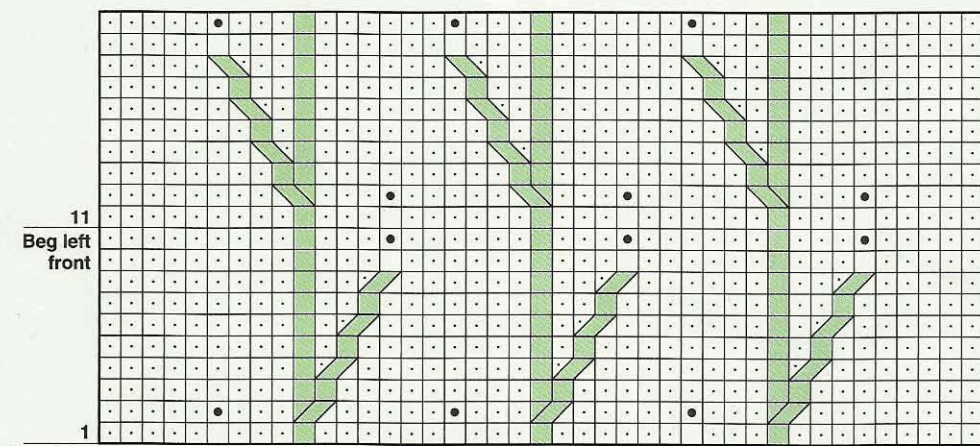
Shape armhole: (WS) BO 2 sts at beg of row. Then BO 1 st at arm edge every other row 3 times—57 (61, 65, 69) sts rem. Cont in patt until piece measures 14" (35.5 cm) from beg, ending with a WS row. **Shape neck:** (RS) Dec 1 st at neck edge every other row 29 (31, 30, 30) times—28 (30, 35, 39) sts rem. Cont in patt until piece measures 20" (51 cm) from beg. BO all sts.









•**Left Front:** Work as for right front, reversing all shaping and working pink bobbles in red.

•**Sleeves:** With MC, CO 49 (49, 53, 57) sts. Work in Broken Rib, inc 1 st each end of needle every 6 rows 24 (25, 26, 26) times—97 (99, 105, 109) sts. Work even until piece measures 16½ (17, 17½, 18)" (42 [43, 44.5, 46] cm) from beg, ending with a WS row. **Shape cap:** (RS) BO 2 sts at beg of next 2 rows. Then dec 1 st at beg of every row 6 times—87 (89, 95, 99) sts rem. BO all sts.

•**Finishing: Sleeve edging:** With CC, CO 48 (48, 54, 54) sts. Work Twisted Seed-Stitch Trim until piece measures 1" (2.5 cm) from beg, or desired length. BO all sts. **Lower body edging:** With CC and cir needle, CO 192 (218, 242, 264) sts. Work Twisted Seed-Stitch Trim until piece measures 1" (2.5 cm) from beg, or desired length. BO all sts. With yarn threaded on a tapestry needle, sew shoulder and side seams. Sew sleeve seams. Sew sleeves into armholes. With CC threaded on tapestry needle, RS facing, and using an overcast stitch, sew edgings to lower sleeve and





-  green
-  k on RS;
p on WS
-  p on RS;
k on WS
-  bobble
-  1/1LCP: SI 1 st onto cn and
hold in front, p1, k1 from cn
-  1/1RCP: SI 1 st onto cn and
hold in back, k1, p1 from cn
-  1/1LC: SI 1 st onto cn and
hold in front, k1, k1 from cn
-  1/1RC: SI 1 st onto cn and
hold in back, k1, k1 from cn

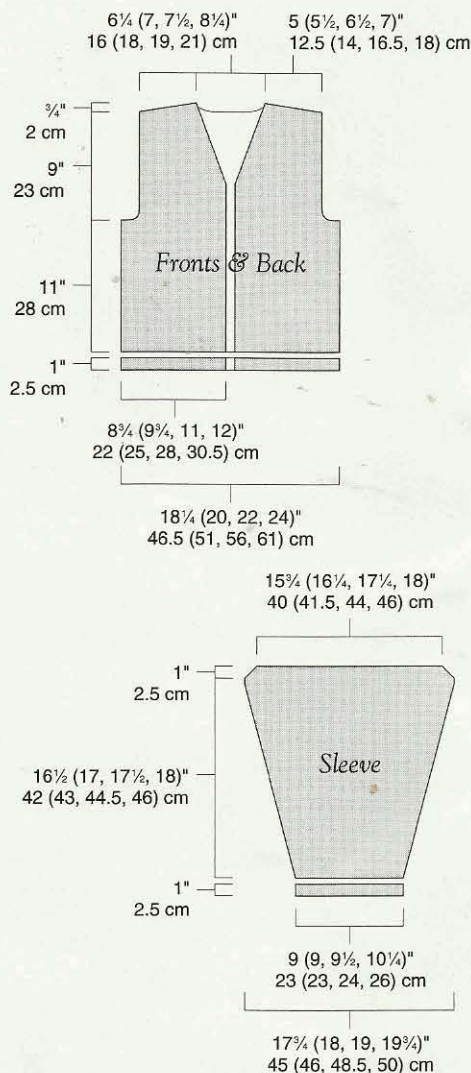
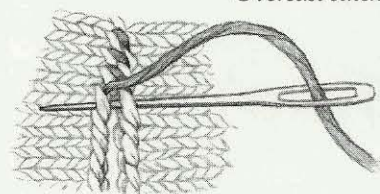
11 Beg left front
1 Beg right front
Begin as indicated for left and right fronts. Work 20-row pattern repeat.
Do not work bobbles on Row 2 for first repeat only. Work bobbles as shown on each repeat thereafter.

body edges. Mark placement of 6 buttons along left front, one 1/2" (1.3 cm) from lower edge, one 1/2" (1.3 cm) from beg of V-neck shaping, and the others evenly spaced in between. **Buttonband:** With CC, cir needle, RS facing, and beg at lower right front, pick up and knit 280 sts evenly spaced up right front, across back neck, and down left front edges. Work Seed st for 4 rows. On next row (WS), cont in Seed st, working 5-st one-row buttonholes

(see Glossary, page 9) opposite markers. Work 5 more rows Seed st. BO all sts. Weave in all loose ends. Sew on buttons. Block lightly. ∞

C. Lee Goss is a passionate knitter and mother of three active young girls. She enjoys the whole creative design process from inspiration, sketching, and swatching to completing garments, and gets a lot of opportunity to do all three while chauffeuring her girls to their various activities and events.

Overcast stitch



ROWAN yarns


A World Of Color At Your Fingertips

ROWAN SPRING/SUMMER MAGAZINE #25

Featuring over 30 new designs by top British designers, Kaffe Fassett, Kim Hargreaves, Louisa Harding, Martin Storey, Sharon Peake, Zoe Mellor and Brandon Mably.

For a list of yarn stores carrying the Rowan Pattern books, yarn and knit kits, please contact:

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**Jade Cardigan by Kim Hargreaves
in Rowan Cotton Glace**

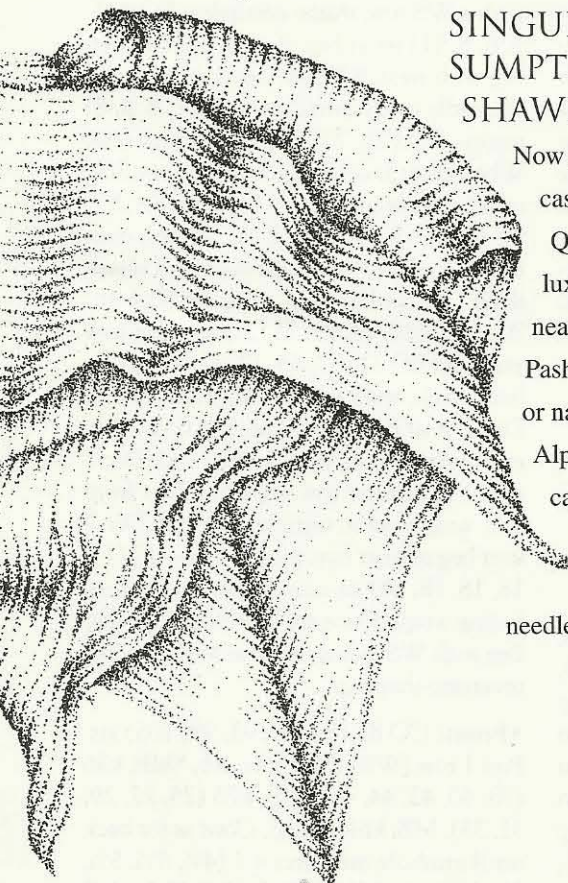
FLINGS FOR SPRING

(AND ALL YEAR ROUND)

bouyant

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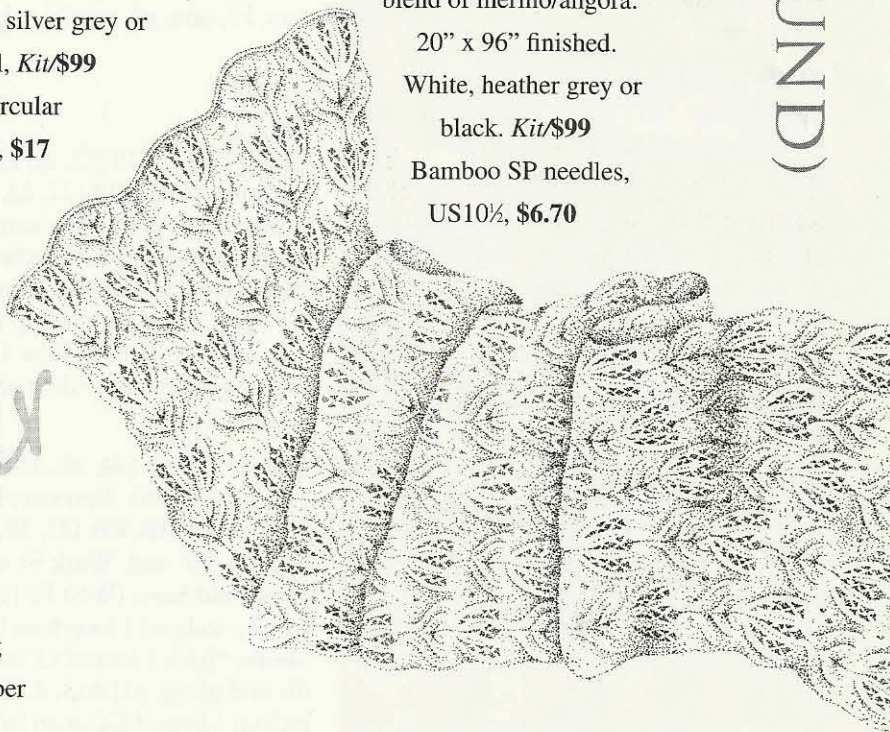
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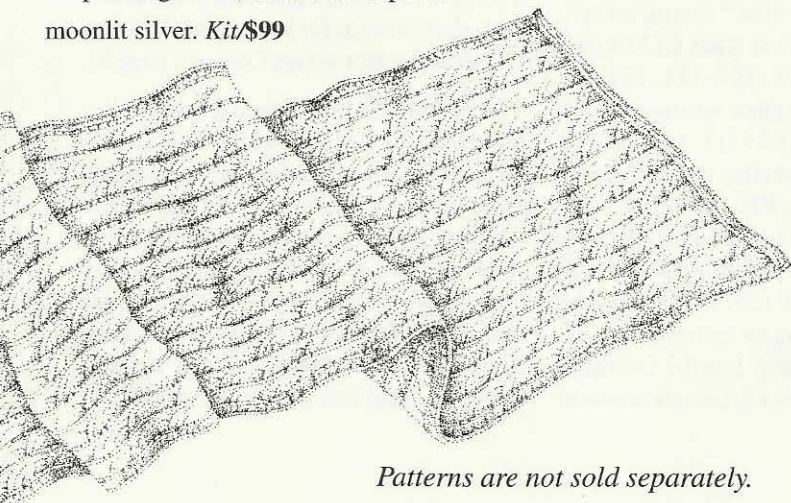
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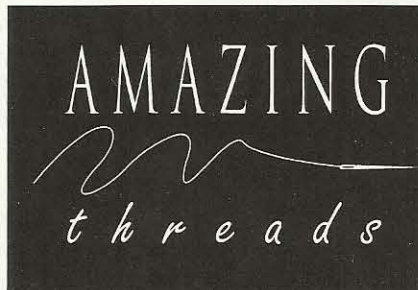


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BAMBOO PULLOVER

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Simplicity and texture

Six sizes

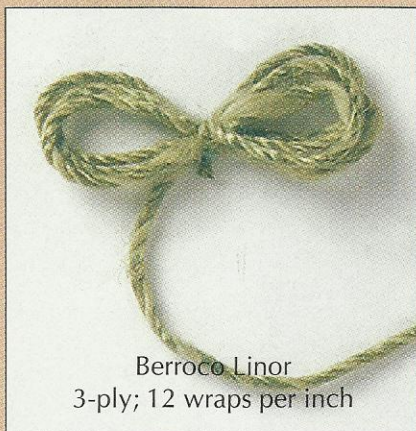
FINISHED SIZE 36 (38, 40, 42, 44, 46)" (91.5 [96.5, 101.5, 106.5, 112, 117] cm) bust/chest circumference. Sweater shown measures 38" (96.5 cm).

YARN Berroco Linor (56% rayon, 30% cotton, 14% linen; 100 yd [92m]/50 g): #3327 green tea, 12 (12, 13, 13, 14, 14) skeins.

NEEDLES Body and Sleeves—Size 6 (4 mm); Cuffs and Neckband—Size 3 (3.25 mm): 24" (60 cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Markers (m); stitch holders or waste yarn; tapestry needle.

GAUGE 20 sts and 27 rows = 4" (10 cm) in rev St st and patterns on larger needles.



Berroco Linor
3-ply; 12 wraps per inch

SIMPLICITY USUALLY hides the process that creates it. The techniques used in this pullover are easy-to-manuever, but should be done as presented to achieve the overall effect. Follow the directions to make the bobbles and welts, even if the technique seems unusual.

Short-rowed shoulders, bound-off together from the needles, make strong, but almost invisible seams. The neckband is worked after the shoulders are joined but before the sleeves are worked, when the weight is less. Knitting the sleeves from the armhole down makes for smooth sailing through the decreases; once completed, only seaming remains because you do all the finishing as you knit.

Abbreviations

MB (make bobble): (Worked on RS) (K1, yo, k1) in same st—3 sts, turn, p3, turn, k3, turn, p3, turn, sl 1, k2tog, pss—1 st.

Stitch

Welt:

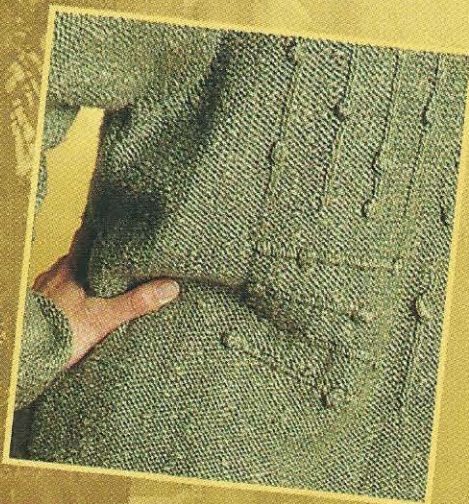
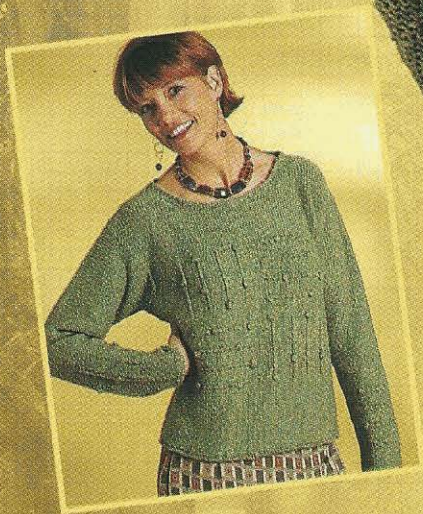
Row 1: (WS) *P19 (22, 22, 25, 25, 28) sts, pm, turn. (RS): K19 (22, 22, 25, 25, 28), working MB per body chart. Turn. Rep from * once. With left needle, pick up bar between body and first st of welt from Row 1, p2tog, *p1, pick up bar between last and next st from Row 1, p2tog; rep from * across welt, ending p2tog (p1, p1, p2tog, p2tog, p1).

•**Back:** CO 81 (84, 90, 93, 99, 105) sts. Purl 1 row (WS). **Next row:** K24 (25, 26, 29, 30, 32), MB, k31 (33, 35, 35, 37, 39), MB, knit to end. Work St st for 4 more rows. **Fold hem:** (WS) P0 (0, 0, 1, 0, 0), pick up and purl 1 loop from CO st on left needle, *[pick 1 loop of CO st on left needle and p2tog, p1] 4 (3, 4, 3, 4, 3) times, pick up 1 loop of CO st on left needle and purl new st, p1, rep from * across, end p1, pick up and purl ½ st from CO on left needle—91 (97, 101, 107, 111, 117) sts. Work rev St st until piece measures 5 (5½, 5¾, 6¼, 6¾, 7¼)" (12.5 [14, 14.5, 16, 17, 18.5] cm) from beg, ending with a WS row. On next row (RS), P20 (23, 25, 28, 30, 33), pm, work Row 1 of Chart 1, p7, work Row 1 of Chart 2, pm, purl to end. On next row (WS), P20 (23, 25, 28, 30, 33), work welt according to instructions, k7, work Row 2 of Charts 1 and 2 (working center 7 sts in rev St st), complete row in

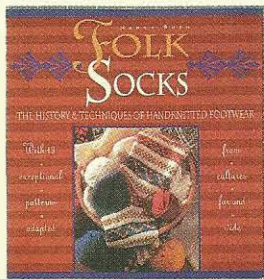
rev St st. Cont as established through end of Charts 1 and 2. Then work 8 rows rev St st across all sts, then work Charts 3 and 4 (also working center 7 sts in rev St st). *And at the same time*, when piece measures 12¾ (13¼, 13½, 14, 14½, 15)" (32 [33.5, 34.5, 35.5, 37, 38] cm) from beg, ending with a WS row, **shape armholes:** BO 4 (5, 5, 6, 8, 11) sts at beg of next 2 rows, then beg with next WS row, dec 1 st each end of needle every other row 6 (7, 7, 8, 8, 8) times—71 (73, 77, 79, 79, 79) sts rem. When chart is completed, cont in rev St st until armhole measures 7 (7¾, 8¼, 8½, 8½, 9)" (18 [19.5, 21, 21.5, 21.5, 23] cm), ending with a WS row. **Shape neck and shoulders:** (Worked in short rows; see page 48) Work 20 (20, 21, 21, 21, 21) sts, join new yarn and BO 31 (33, 35, 37, 37, 37) sts for back neck, work to end. **Right side:** (WS) Dec 1 st at beg of row, purl to 6 sts from end, wrap next st, turn, knit to end. Dec 1 st at beg of next row, purl to 12 sts from end, wrap next st, turn, knit to end. Dec 1 st at beg of next row, purl to end—17 (17, 18, 18, 18, 18) sts rem. Work 1 row even, hiding wraps. Place sts on holder. **Left side:** Beg with WS facing, work as for right side, reversing shaping.

•**Front:** CO 81 (84, 90, 93, 99, 105) sts. Purl 1 row (WS). **Next row:** K6, *MB, k36 (38, 40, 42, 44, 46), MB, k23 (25, 27, 29, 31, 33), MB, knit to end. Cont as for back until armhole measures 4½ (4½, 5¼, 5¼, 5¼, 5¼)" (11.5 [11.5, 13.5, 13.5, 13.5, 13.5] cm), ending with a RS row—71 (73, 77, 79, 79, 79) sts. **Shape neck:** 24 (25, 26, 27, 27, 27) sts, join new yarn and BO 23 (23, 25, 25, 25, 25) sts for front neck, work to end of row. Working both sides separately, dec 1 st at neck edge every RS row 7 (8, 8, 9, 9, 9) times—17 (17, 18, 18, 18, 18) sts rem each side. Cont even until armhole measures 7½ (8, 8½, 8¾, 8¾, 9¼)" (19 [20.5, 21.5, 22, 22, 23.5] cm). Shape shoulders with short rows as for back. With WS tog, BO shoulder sts tog (see Glossary, page 8).

•**Neckband:** With RS facing and smaller cir needle, pick up and knit 95 (101, 105, 113, 115, 115) sts around neck opening. Place m and join. Knit 5 rnds. On next rnd, dec 5 sts evenly spaced along front neck and dec 4 sts evenly spaced along back neck—86 (92, 96, 104, 106, 106) sts rem. BO as follows: *Pick up bar between first and last st of rnd 1 on left needle, p2tog, p1, pass first st over; rep from *.



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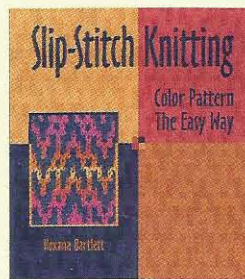


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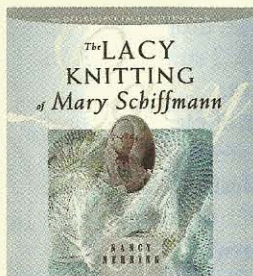


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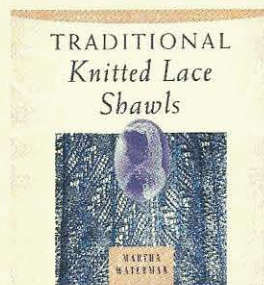


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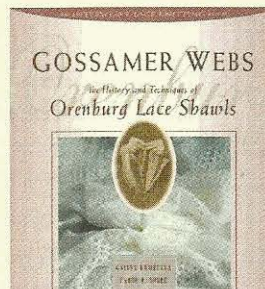


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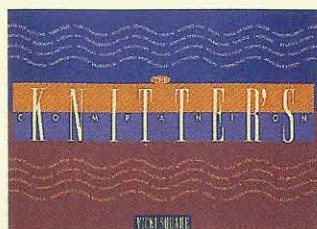


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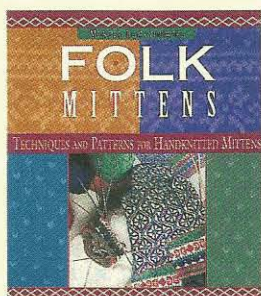
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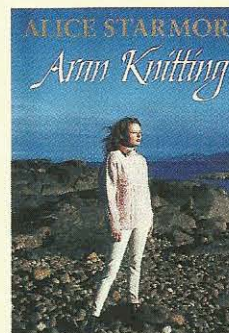


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FRAMED IN FLOWERS

VALENTINA DEVINE

Three-quarter sleeves

Crochet embellishments

FINISHED SIZE 43 (46, 49, 51, 54)" (109 [117, 124.5, 129.5, 137] cm) chest circumference, buttoned. Cardigan shown measures 43" (109 cm).

YARN Brown Sheep Cotton Fleece (80% Pima cotton, 20% merino wool; 215 yd [197 m]/100 g): #730 raging purple (A), 5 (5, 6, 6, 6) skeins; Kaleidoscope (80% cotton, 20% merino wool; 107 yd [98 m]/50 g): # KAL-20 anaheim (B), 7 (7, 8, 8, 9) skeins.

NEEDLES Body and Sleeves—Size 10½ (7 mm). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Tapestry needle; five ¾" (2 cm) buttons; Size F/5 (4 mm) crochet hook.

GAUGE 14 sts and 20 rows = 4" (10 cm) in seed st with two strands of yarn; 15 sts and 21 rows = 4" in St st.



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

WORKED WITH TWO strands of yarn throughout, this casual wrap knits up fast. Contrasting "lapels" are worked intarsia-fashion, the lapels with two strands of purple yarn, the rest of the sweater with one strand each of purple and variegated. Crocheted flowers, grapes, and vines, worked in variegated yarn only, liven up the lapels.

The fronts and back are worked separately and joined at the shoulders with slip-stitch crochet. At waist level, a wavy crocheted bobble rope is worked in purple against the variegated background and in variegated against the purple background. All edges are finished in purple with a row of single crochet followed by a row of reverse single crochet, giving a ropy texture that coordinates with the seed-stitch pattern.

Stitches

Seed Stitch (on an even number of sts):

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

Row 2: Knit the purls and purl the knits. Rep Row 2 for pattern.

Seed Stitch (on an odd number of sts):

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

Row 2: Knit the purls and purl the knits. Rep Row 2 for pattern.

•**Back:** With 2 strands of A, CO 77 (83, 87, 91, 97) sts. (RS) Work 1 row Seed st. Cut 1 strand of A and join 1 strand B. Cont in Seed st until piece measures 13½ (14, 14½, 15, 15½)" (34.5 [35.5, 37, 38, 39.5] cm) from beg, ending with a WS row.

Shape armholes: BO 10 (11, 12, 13, 14) sts at beg of next 2 rows—57 (61, 63, 65, 69) sts rem. Cont as established until armhole measures 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm), ending with a WS row. BO all sts.

•**Right Front:** With 2 strands of A, CO 37 (39, 42, 44, 46) sts. Work 1 row Seed st. Set up color bands as follows:

Row 1: (RS) Work 15 (16, 18, 19, 20) sts in Seed st, drop 1 strand of A and join 1 strand B, work Seed st to end of row.

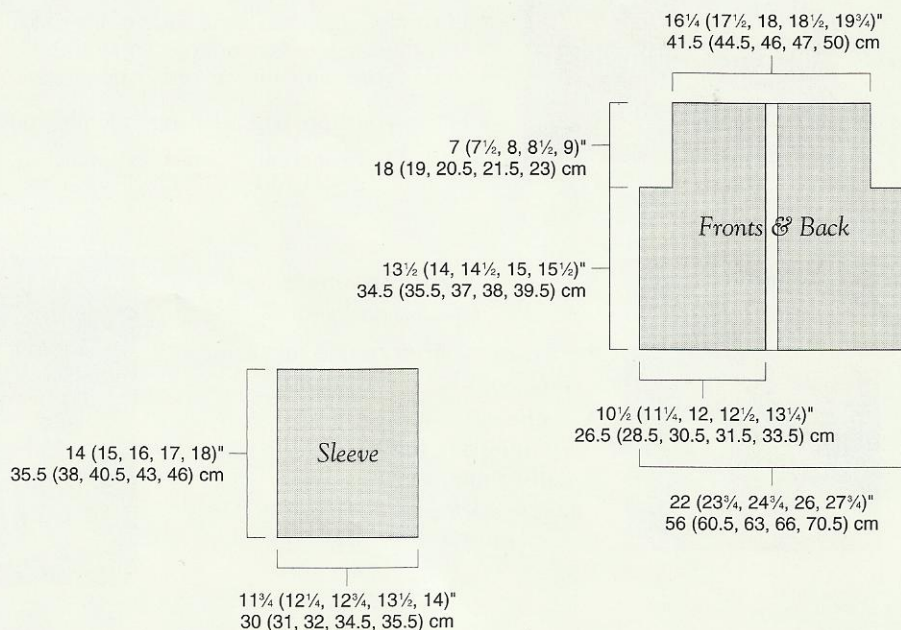
Row 2: With A and B, work 22 (23, 24, 25, 26) sts in Seed st, drop B, pick up hanging A and work 2 strands of A in Seed st to end of row.

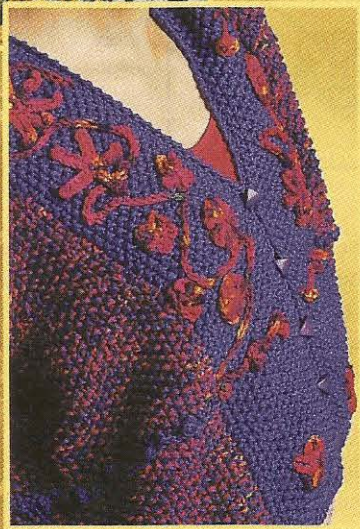
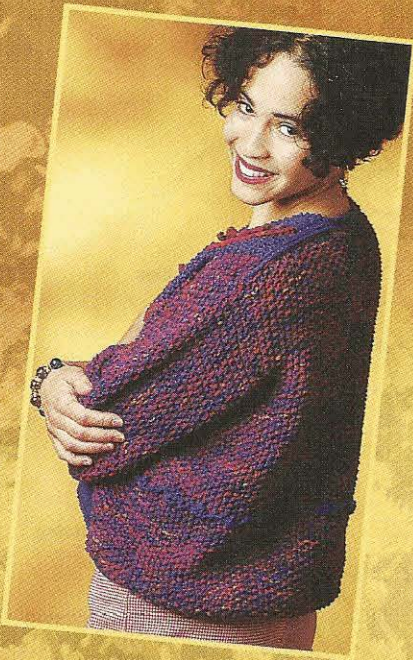
Cont as established until piece measures same as back to underarm, ending with a RS row. **Shape armholes:** BO 10 (11, 12, 13, 14) sts, work in patt to end of row—27 (28, 30, 31, 32) sts rem. Cont as established until piece measures same as back. BO all sts.

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

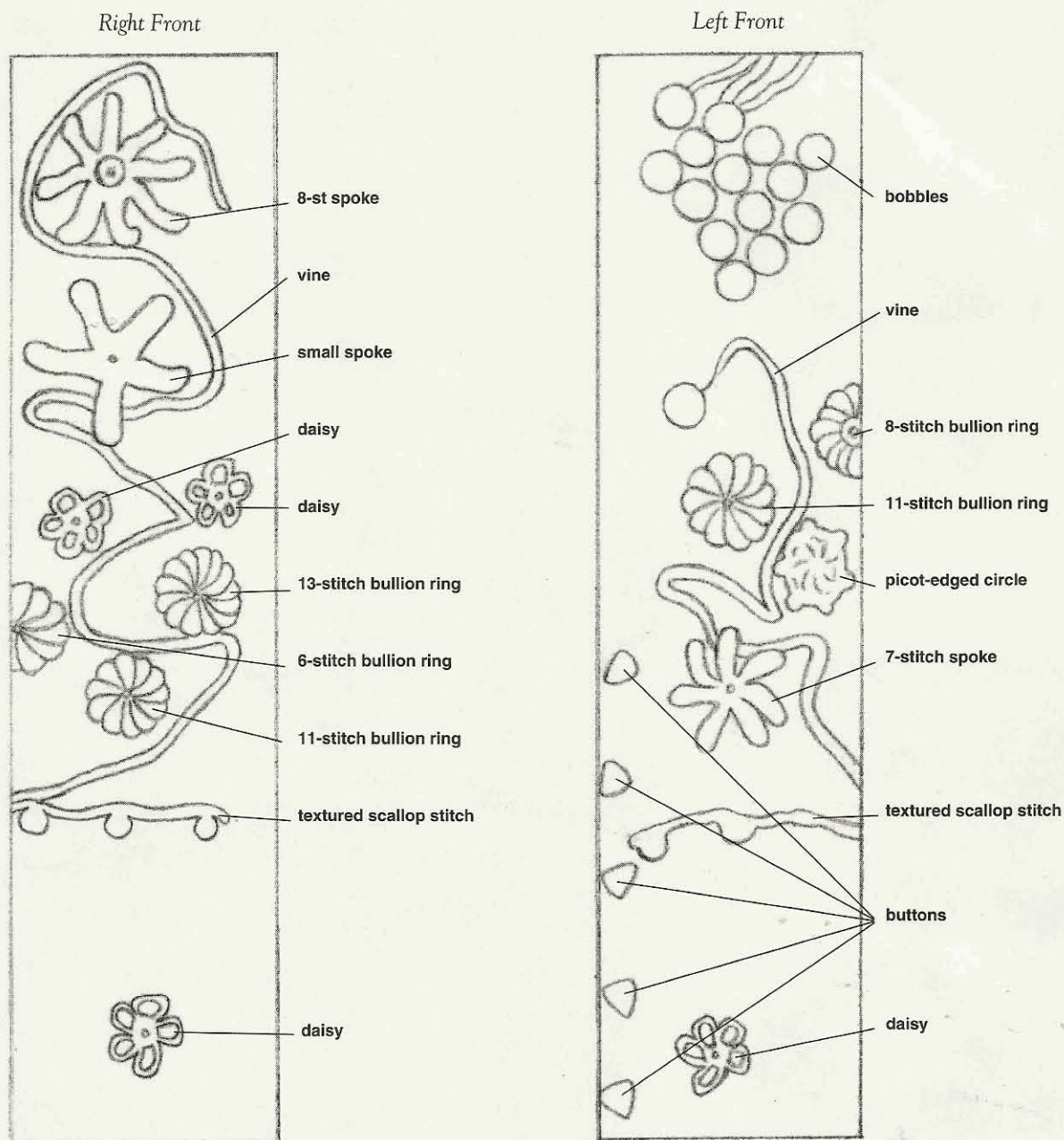
•**Sleeves:** With 2 strands of A, CO 41 (43, 45, 47, 49) sts. (RS) Work 1 row Seed st. Cut 1 strand of A and join 1 strand B. Cont with A and B tog, work Seed st until piece measures 14 (15, 16, 17, 18)" (35.5 [38, 40.5, 43, 46] cm) from beg, ending with a WS row. BO all sts.

•**Finishing: Join shoulders:** With WS tog, crochet hook, and 1 strand of A only, sl st (see Glossary, page 9) front and back





Embroidery Placement



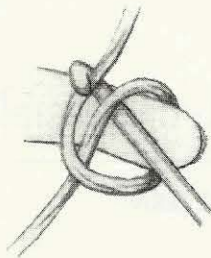
shoulder sts tog through outside loops of both pieces. With A threaded on a tapestry needle and using a backstitch (see page 46) sew sleeves to body along armhole and underarm edge. Sew sleeve and side seams, matching patt. Weave in loose ends.

Edging: (see Glossary, page 9) With crochet hook, 1 strand of A only, and beg at base of right side seam, *ch 1, then work 1 sc in each st around garment, working 2 sc in each lower front corner. Join with sl st in top of first ch-1*. Mark placement for five buttonholes along right edge, placing

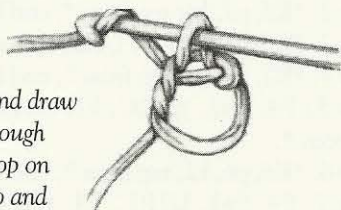


the first 1" (2.5 cm) from lower edge, and the other 4 at 2" (5 cm) spacings. Rep from * to *, working ch 1 over each marker. Do not turn work. Work rsc (see Glossary, page 9), working 1 rsc in each ch 1 buttonhole space, and ending at right side seam. **Crochet embellishment:** Using crochet techniques outlined below and in Glossary (page 9) work flowers and grapes. Following schematic, sew flowers and grapes to sweater front and work sc vines. Weave in loose ends. Sew buttons opposite buttonholes.

Small circle: Wind yarn clockwise around index finger, insert hook under the yarn. Yarn over and draw the yarn through (1 loop on hook), yo and draw the yarn through the loop. Work desired number of sts in the formed ring working over the yarn end. When finished, pull on yarn end to form small tight circle.



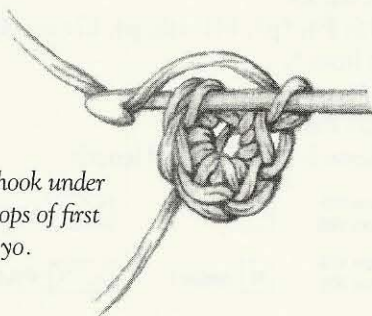
Wrap yarn clockwise around index finger and insert hook under the yarn.



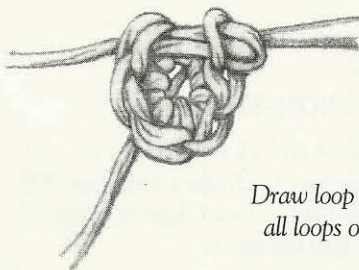
Yarn over and draw the yarn through putting 1 loop on the hook, yo and draw the yarn through the loop.

Daisy: (make 4)

With B, work small circle. Work 5 sc in ring formed by circle. Join with sl st. *Ch 6, sl st in next sc; rep from * in each of the next 4 sc. Join with sc in first sc. Leave long tail (27" [68.5 cm]) for whip-stitching ring.



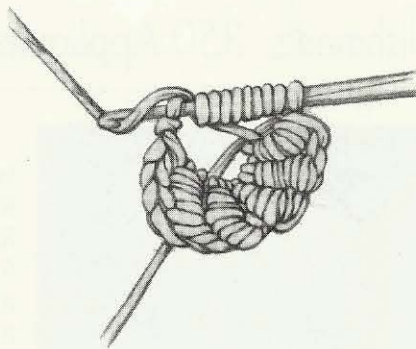
Insert hook under both loops of first sc and yo.



Draw loop through all loops on hook.

Bullion Ring: (make 2 with 11 bullion sts each; 1 with 13 bullion sts; 1 with 8 bullion sts; and 1 with 6 bullion sts)

With B, work small circle. Ch 4, *wind yarn 8 times around shaft of hook, insert hook into ring, yo and draw yarn through all loops at once, yo and draw the yarn through loop on hook; rep from * 10 (12) more times. Join with sl st in top of ch-4.



Wind yarn 8 times around hook, insert hook into ring, yo and draw yarn through all loops at once.

Spokes: (work one 7-st spoke and one 8-st spoke)

With B, work small circle. Work 7 (8) sc in circle, *ch 7, skip first ch, sc in next 6 ch sts, join with sc in next st; rep from *. Leave long tail for sewing.

Small Spoke: (make 1)

With B, work small circle. *Ch 7, skip first ch, sc in next 6 ch sts, join with sl st in ring; rep from * 4 more times. Leave long tail for sewing.

Picot Edged Circle: (make 1)

With B, work small circle. Ch 2, work 11 dc in circle, join with sl st in top of ch-2. *Work 1 sc in next st, ch 3, join with sl st in base of same sc, work 1 sc; rep from *, ending with sl st in top of ch-1.

Bobble: (make 15)

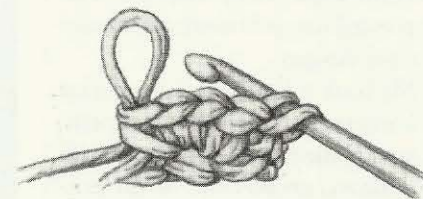
With B, work small circle. Ch 1, work 3 sc in circle, join with sl st in top of ch-1, making sure tail is in center of circle. Ch 1, work 2 sc in each sc—6 sc, join with sl st in top of ch-1. Ch 1, work 6 sc, join with sl st in top of ch-1. Ch 1, *work 1 sc in next st, work 2 sc in next st, work 1 sc in next st; rep from *—9 sc, join with sl st in top of ch-1. Ch 1, work 9 sc, join

with sl st in top of ch-1. Next row: Ch 1, *work 1 sc in next st, work next 2 sts tog; rep from *—6 sc, join with sl st in top of ch-1. Ch 1, work 6 sc, join with sl st in top of ch-1. Ch 1, *work next 2 sts tog; rep from *—3 sc, join with sl st in top of ch-1.

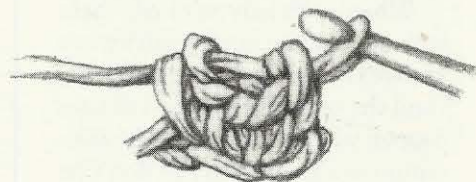
Cut yarn leaving long tail. Thread tail on tapestry needle and push through opposite end, so that there are 2 tails for sewing bobbles to garment.

Textured Scallop Stitch: (worked randomly around body on 5-st snake-like chain with A on A/B sts, and B on A/A sts)

*Work 5 sc in the same st. Take the loop off the hook, insert the hook under both loops of the first sc made, replace the free loop on the hook and draw through both loops on hook, yo and draw yarn through loop. Work 5 sc in a wave pattern. Rep from * around sweater waist.



Insert the hook under both loops of the first sc made.



Draw free loop through both loops on hook.

Vines: Work sc into garment bet crochet flowers. ∞

Valentina Devine designs knitwear and teaches workshops on embellished knitting. She lives in Santa Fe, New Mexico.

THE HEART of the matter

ADAPTED FROM

Nicky Epstein's Knitted Embellishments: 350 Appliqués, Borders, Cords and More!

IN MY MANY YEARS of designing for knitting magazines, national publications, and yarn companies, I've found that an editor is more likely to buy designs that include some special detail. For me, these extra touches are usually unique borders, edges, or embellishments. Over the years I've developed and incorporated many different techniques into my designs.

My book is intended to encourage all knitters, from beginners to experts, to expand their creative horizons with versatile and unusual knit design techniques. Some of the examples in the book are traditional patterns gleaned from many sources. I've added variations to some of these time-honored patterns and present them along with my original patterns and techniques.

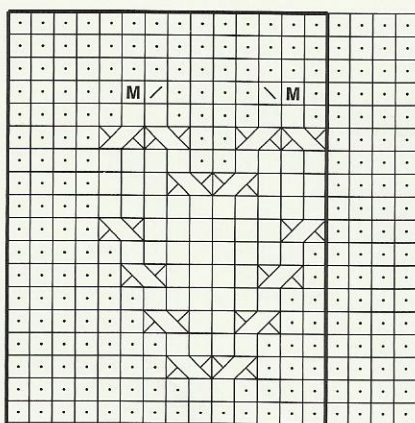
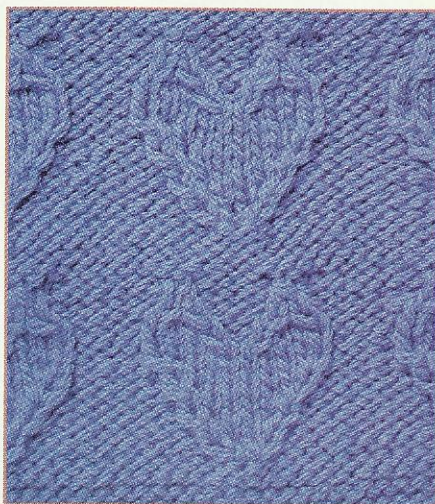
When judiciously applied, these techniques bring new creativity to a knitter's design and take a piece beyond the ordinary. The best designs happen when technique and imagination are in concert, so don't be afraid to experiment.

To demonstrate how borders, edges, and embellishments can enhance a piece, I've rendered a simple heart design using some of the techniques I explore in *Knitted Embellishments*. With these techniques and your imagination, there's no limit to what you can create.

ABBREVIATIONS

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

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



ALLOVER PATTERN

(multiple of 14 sts + 4)

Row 1: (RS) Purl.

Row 2: *K8, p2, k4; rep from *, end last rep k8.

Row 3: P4, *p3, 1/1RC, 1/1LC, p7; rep from *.

Row 4: *K7, p4, k3; rep from *, end last rep k7.

Row 5: P4, *p2, 1/1RC, k2, 1/1LC, p6; rep from *.

Row 6: *K6, p6, k2; rep from *, end last rep k6.

Row 7: P4, *p1, 1/1RC, k4, 1/1LC, p5; rep from *.

Row 8: *K5, p8, k1; rep from *, end last rep k5.

Row 9: P4, *1/1RC, k6, 1/1LC, p4; rep from *.

Row 10: *K4, p10; rep from *, k4.

Row 11: P4, *k3, 1/1RC, 1/1LC, k3, p4; rep from *.

Row 12: *K4, p4, k2, p4; rep from *, k4.

Row 13: P4, *1/1LC, 1/1RC, p2, 1/1LC, 1/1RC, p4; rep from *.

Row 14: *K5, p2, k4, p2, k1; rep from *, end last rep k5.

Row 15: P4, *p1, M1, ssk, p4, k2tog, M1, p5; rep from *.

Rows 16 and 18: Knit.

Row 17: Purl.

Rep Rows 1–18 for desired length.

k on RS
 p on WS

ssk

1/1RC

k on WS
 p on RS

M make 1

1/1LC

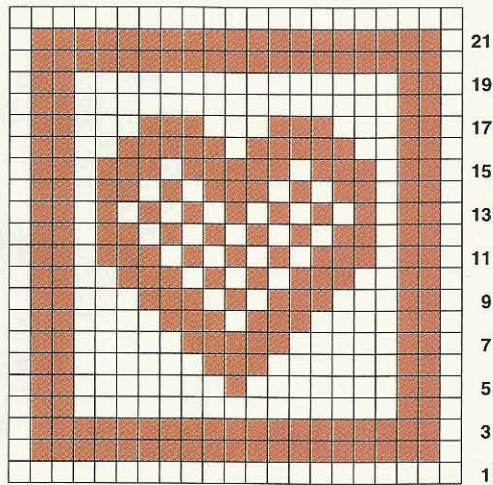
k2tog



CROSS-STITCH

(worked over 9 sts and 11 rows)

Following Duplicate-stitch chart (see page 30), embroider a cross-stitch (see Glossary, page 10) on top of each knitted stitch.



COLOR PATTERN

(worked over 13 sts and 13 rows, excluding border)
Working in the Fair Isle technique, follow chart.



VERTICAL PANEL

(panel of 10 sts; sample bordered with rev St st)

Row 1: (RS) Knit.

Row 2 and all even-numbered rows:
Purl.

Rows 3 and 11: K3, 1/1RC, 1/1LC, k3.

Row 5: K2, 1/1RC, k2, 1/1LC, k2.

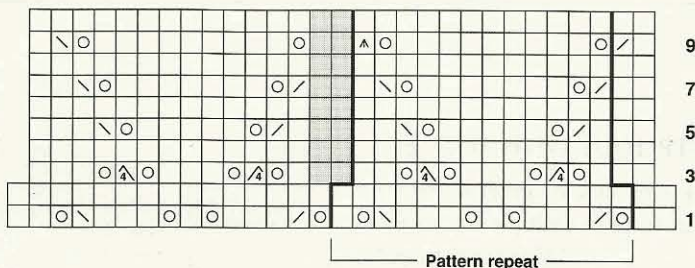
Row 7: K1, 1/1RC, k4, 1/1LC, k1.

Row 9: 1/1RC, k6, 1/1LC.

Row 13: 1/1LC, 1/1RC, k2, 1/1LC, 1/1RC.

Row 15: K1, M1, ssk, k4, k2tog, M1, k1.

Rep Rows 1–16 for desired length.



 k on RS p on WS
 no stitch
 / k2tog
 \ ssk
 o yo
 /4 k4tog
 \4 sl 4 st kwise, k4tog tbl

LACE

(cast on multiple of 12 sts + 3)

Row 1: (RS) K2, *yo, k2tog, k3, yo, k1, yo, k3, ssk, yo, k1; rep from *, end last rep k2—mult of 14 sts + 3.

Row 2 and all even-numbered rows: Purl.

Row 3: K2, *k1, yo, k4tog, yo, k3, yo, sl next 4 sts individually kwise, insert left needle into fronts of these sts and knit them tog tbl, yo, k2; rep from *, end last rep k3—mult of 12 sts + 3.

Row 5: K2, *k1, k2tog, yo, k5, yo, ssk, k2; rep from *, end last rep k3.

Row 7: K2, *k2tog, yo, k7, yo, ssk, k1; rep from *, end last rep k2.

Row 9: K1, k2tog, *yo, k9, yo, sl 2tog kwise, k1, p2sso; rep from *, end last rep ssk, k1.

Rep Rows 1–10 for desired length.

 k on RS
p on WS

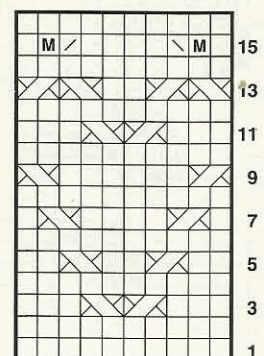
/ k2tog

\ ssk

M make 1

/ 1/1RC

\ 1/1LC

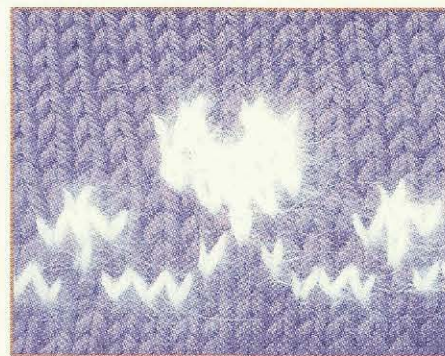


KNIT CORD

(worked on seed-st background)

Knit cord: CO 5 sts onto a dpn. *K5, do not turn work. Slide sts to right end of needle. Pull yarn around back of sts to tighten. Rep from * for desired length. BO all sts or leave on needle for grafting.

Work knit cord for desired length. Pin cord into a heart shape (beg at the point of the heart) onto background. With RS facing, sew cord in place. Graft the ends tog.



FAIR ISLE

(multiple of 10 sts)

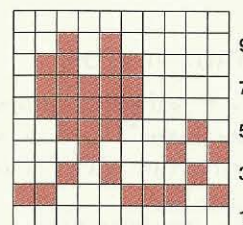
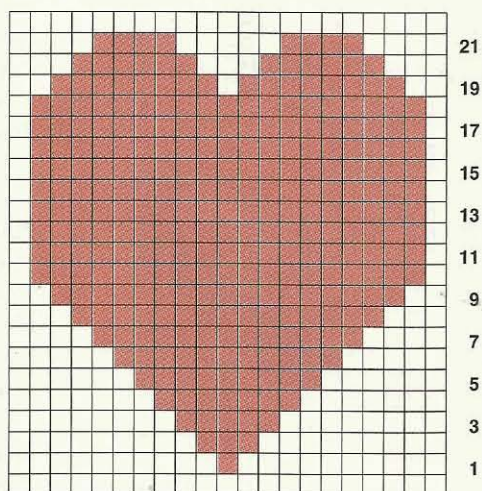
Working in the Fair Isle technique, follow chart.



INTARSIA

(worked over 19 sts and 21 rows)

With the contrast yarn wound on a bobbin, work as charted.



MOCK CABLE KNIT CORD

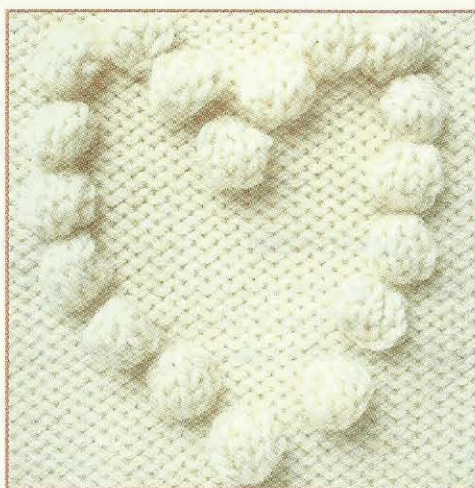
(worked on rev St st background)

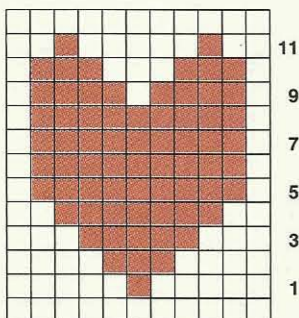
Make two 4-st knit cords as described above for desired length. Attach cords to background forming heart shapes separated by mock cables, worked by twisting the two cords together 3 times.

BOBBLE

Bobble: CO 1 st. ([K1f&b] 2 times, k1) in same st—5 sts. [Knit 1 row, purl 1 row] 2 times. On next row, k2tog, k1, k2tog—3 sts. On next row, sl 1, p2tog, pss0—1 st. Fasten off.

Make 18 bobbles, leaving long tails for CO and BO. Attach bobbles to background in heart shape by inserting the CO and BO tails through the background and tying them together.





DUPLICATE STITCH

(worked over 9 sts and 11 rows)

Work duplicate st (see Glossary, page 10) according to the chart.

FAUX BUTTON

(faux button is used with snap closure)

Top of heart: (make 2) CO 3 sts. With separate ball of yarn, CO 3 more sts onto same needle.

Rows 1 and 3: (RS) ([K1, M1] 2 times, k1) on each set of sts—5 sts each set.

Row 2 and all even-numbered rows: Purl.

Row 3: K1, M1, k3, M1, k1—7 sts each set.

Heart Body:

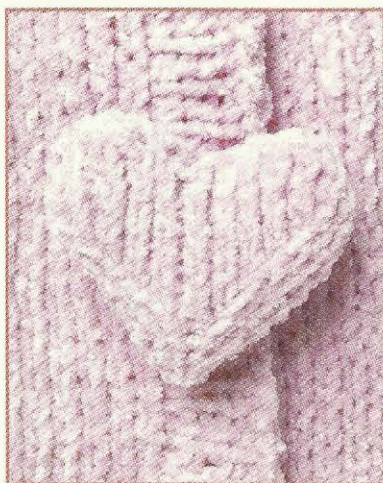
Row 5: Working with one yarn only, join sets as follows: k7, M1, k7—15 sts total.

Row 7: Knit.

Rows 9, 11, 13, 15, 17, and 19: Ssk, knit to last 2 sts, k2tog—2 sts dec'd each row—3 sts after Row 19.

Row 21: Sl 1, k2tog, pssso. Fasten off.

With WS facing, sew the 2 heart pieces tog, leaving a small opening. Stuff with fiberfill. Sew rem seam.



DIMENSIONAL ORNAMENT

Top of heart: (make 2) CO 3 sts. With separate ball of yarn, CO 3 more sts on same needle—6 sts total.

Row 1: (RS) *[K1, M1] 2 times, k1; rep from * on second set of sts—5 sts each set.

Row 2 and all even-numbered rows: Purl.

Row 3: *K1, M1, k3, M1, k1; rep from * on second set of sts—7 sts each set.

Row 5: *K1, M1, k5, M1, k1; rep from * on second set of sts—9 sts each set; 18 sts total.

Heart body:

Row 7: Join sets as follows: K1, M1, k7, k2tog, k7, M1, k1—19 sts. Cut second yarn.

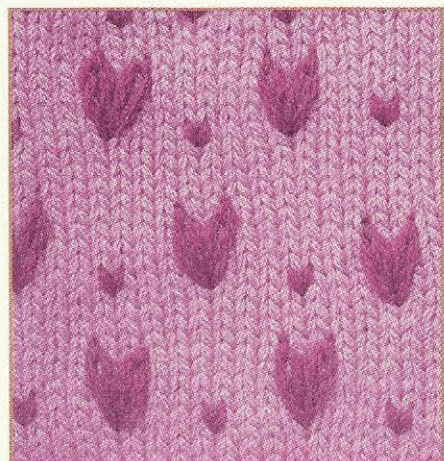
Row 9: Knit.

Rows 11, 13, 15, 17, 19, 21, and 23: K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd each row; 5 sts rem after Row 23.

Row 25: K1, sl 1, k2tog, pssso, k1—3 sts.

Row 27: Sl 1, k2tog, pssso—1 st. Fasten off.

With WS facing, sew the 2 heart pieces tog, leaving a small opening. Stuff with fiberfill. Sew rem seam. ∞



EMBROIDERY

Work partial daisy sts (see Glossary, page 11) and duplicate st (see Glossary, page 10) to form hearts.

Nicky Epstein, author of *The Knit Hat Book* (published by Taunton Press), lives in New York City. This excerpt is from her upcoming book, *Nicky Epstein's Knitted Embellishments*, available from Interweave Press in April 1999.



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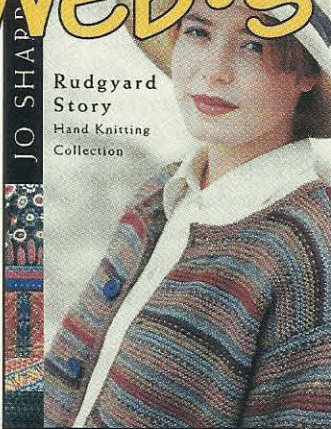
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FLORAL DIAMONDS

NICKY EPSTEIN

Intarsia blocks

Knitted and embroidered embellishments

FINISHED SIZE 37¾ (40, 42¼)"
(96 [101.5, 107.5] cm) bust/chest
circumference. Sweater shown
measures 40" (101.5 cm).

YARN Tahki Cotton Classic (100%
mercerized cotton; 108 yd [100 m]/
50 g): #3473 salmon (MC), 10 (10,
11) skeins; #3220 beige, 4 skeins;
#3472 light salmon, 2 skeins;
#3754 green, #3462 red, #3248
brown, #3568 gold, 1 skein each
(for embroidery).

NEEDLES Body and Sleeves—Size
5 (3.75 mm). Edging—Size 4 (3.5
mm): 16" (40 cm) circular (cir) and
double-pointed (dpn). Adjust
needle sizes if necessary to obtain
the correct gauge.

NOTIONS Stitch holder; tapestry
needle; fiberfill for stuffing tassels.

GAUGE 22 sts and 28 rows = 4"
(10 cm) in St st on larger needles.



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

THIS SWEATER showcases a patch-
work of textured diamonds accent-
ed with stylized flowers and knitted
tassels. The seed-stitch knit cord edgings
accent the texture in the body and main-
tain the boxy sweater shape.

For both the back and front, the lower
points are worked separately to the
maximum diamond width. Then the three
points are joined and the piece is worked
intarsia fashion with separate bobbles for
each color. The sleeves are worked in seed
stitch to match the main-color diamonds.
All of the stockinette-stitch diamonds on
the front are decorated with embroidery
and duplicate stitches, as is the center
diamond on the back. The edgings are
worked separately and then sewn in place.
The tassels, also worked separately, are
stuffed with fiberfill.

Note: Use a separate ball or bobbin for
each color block. To prevent holes at color
changes, twist yarns around each other on
the wrong side of the work every time you
change colors.

Stitches

Seed Stitch: (worked on an even number
of sts)

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

Row 2: Purl the knits and knit the purls.
Rep Row 2 for pattern.

Seed-Stitch Knit Cord: (worked on 5 sts
on dpn)

Row 1: [K1, p1] 2 times, k1. Sl sts to other
end of needle.

Row 2: [P1, k1] 2 times, p1.

Rep Rows 1 and 2 for pattern.

•**Back: Point:** With light salmon and
larger needles, CO 1 st. (K1f&b, k1) in
same st—3 sts. Purl 1 row.

Row 1: K1f&b, knit to last st, k1f&b—
2 sts inc'd.

Row 2: P1f&b, purl to last st, p1f&b—
2 sts inc'd.

Rep Rows 1 and 2 until there are 31 (33,
35) sts. Sl sts to a holder or spare needle,
but do not cut yarn. With beige, work 2
more points. Sl all 3 points onto working
needle with the light salmon point in the
center and a beige point on each side.

Foundation row: With MC, CO 1 st, with
beige, cont in patt across first point,
inc in first and last st, with MC, CO 1
st, with light salmon, work second
point, inc in first and last st, with MC,
CO 1 st, with beige, work third point,

inc in first and last st, with MC, CO
1 st—103 (109, 115) sts.

Working colors as established, work dia-
mond patt as follows:

Row 1: (RS) With MC, p1, k1; with beige,
k31 (33, 35); with MC, k1, p1, k1; with
light salmon, k31 (33, 35); with MC,
k1, p1, k1; with beige, k31 (33, 35);
with MC, k1, p1.

Row 2: With MC, work 3 sts in Seed st;
with beige, p29 (31, 33); with MC,
work 5 sts in Seed st; with light salmon,
p29 (31, 33); with MC, work 5 sts in
Seed st; with beige, p29 (31, 33) with
MC work 3 sts in Seed st.

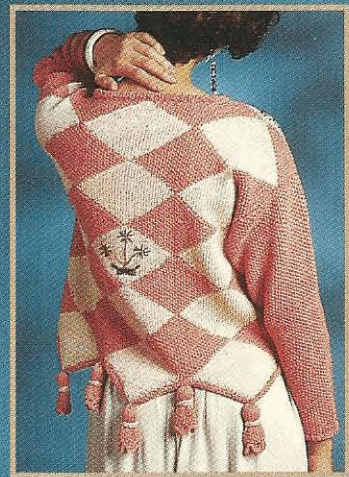
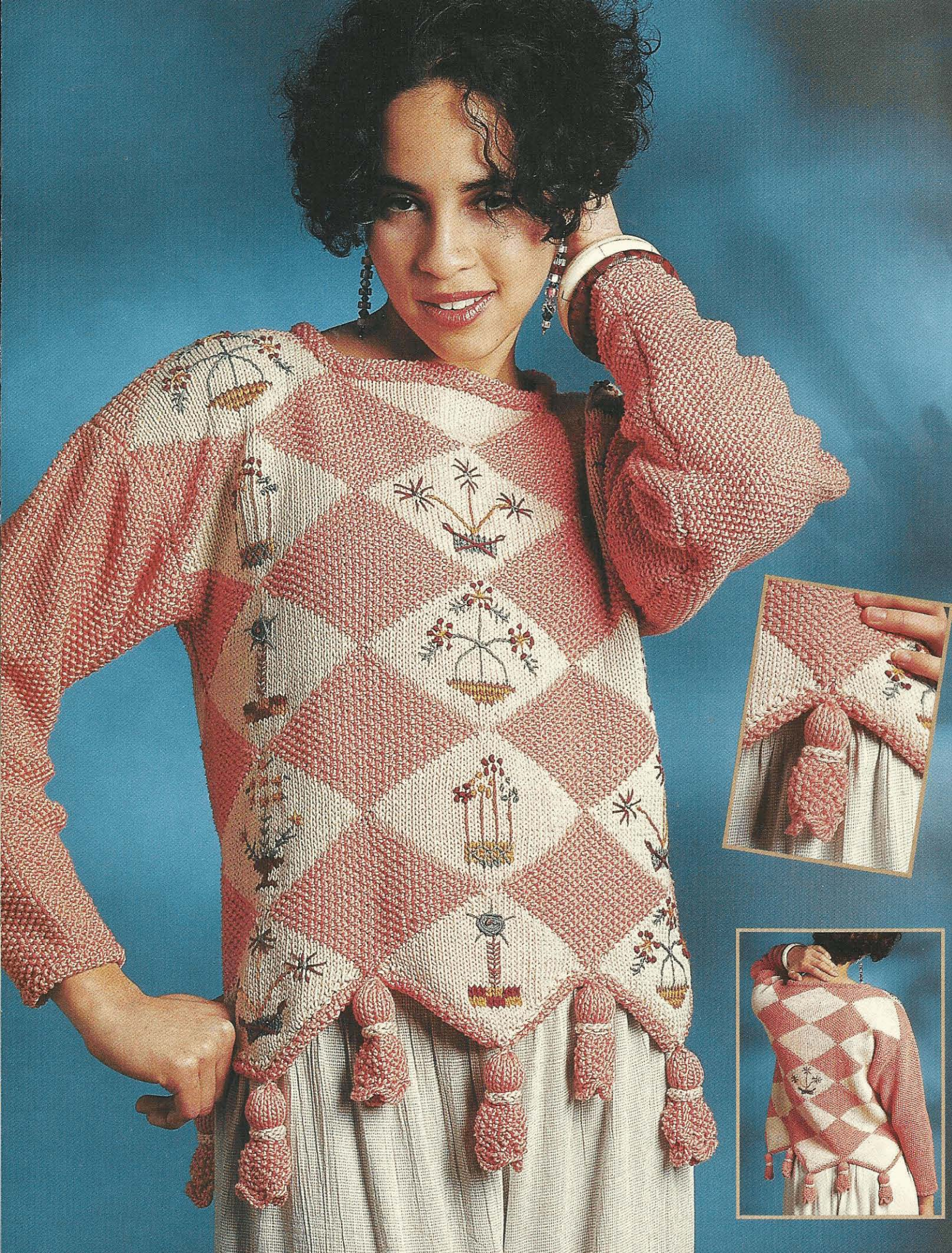
Cont in this manner, working 1 more st
each side of Seed-st diamonds and 1 st less
each side of St-st diamonds every row until
there are 33 (35, 37) sts in the center 2
Seed-st diamonds, 17 (18, 19) sts in the 2
edge Seed-st diamonds, and 1 st in each
St-st diamond, ending with a RS row.

Next row: (WS) With MC, work 16 (17,
18) sts in Seed st; with beige, p3; with
MC, work 31 (33, 35) sts in Seed st;
with light salmon, p3; with MC, work
31 (33, 35) sts in Seed st; with light
salmon, p3; with MC, work 16 (17, 18)
sts in Seed st.

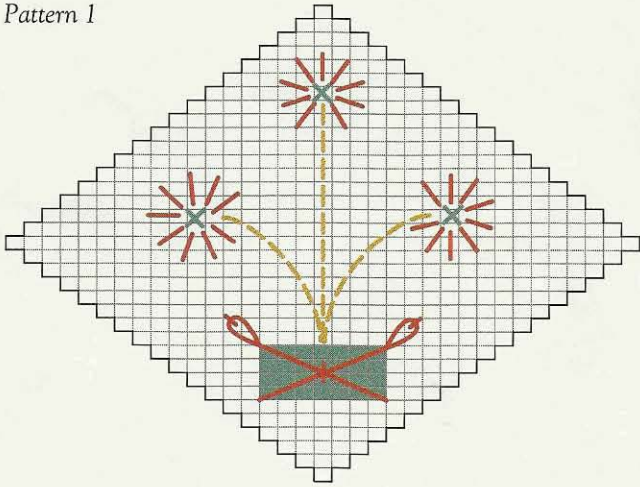
Next row: With MC, work 15 (16, 17) sts
in Seed st; with beige, k5; with MC,
work 29 (31, 33) sts in Seed st; with
light salmon, k5; with MC, 29 (31, 33)
sts in Seed st; with beige, k5; with MC
work 15 (16, 17) sts in Seed st.

Cont in this manner, working 1 less st
each side of Seed-st diamonds every row
until there are 3 sts in the center 2 Seed-
st diamonds and 2 sts in the 2 edge Seed-st
diamonds. Cont working St st and Seed
st in this manner until a total of 5 St-
st diamonds have been worked—piece
should measure about 21¼ (23, 25¼)" (54
[58.5, 65.5] cm) from CO edge at point.
With MC, BO all sts.

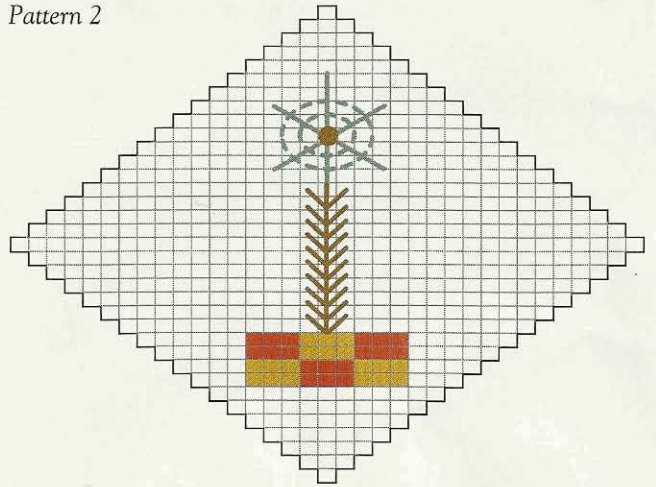
•**Front:** Work as for back until a total of
4 Seed-st diamonds have been worked—
piece should measure about 16¾ (18,
20¼)" (42.5 [46, 51.5] cm) from Founda-
tion row. **Shape neck:** Keeping in estab-
lished patt, work 35 (37, 39) sts, join new
yarn, BO center 33 (35, 37) sts for front
neck, and work to end of row. Working
both sides separately, BO 2 sts at neck
edge. Then dec 1 st at neck edge every
other row 2 times—31 (33, 35) sts each
side. Cont even until 5 St-st diamonds



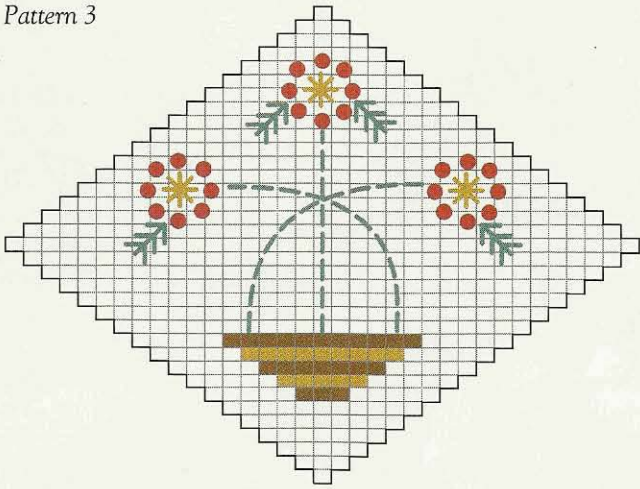
Pattern 1



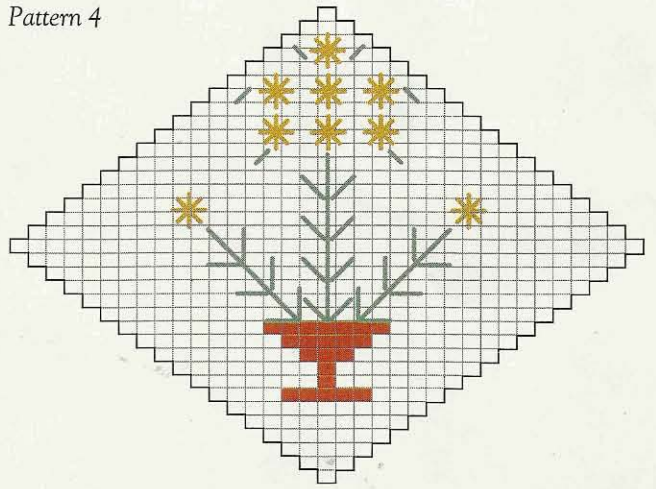
Pattern 2



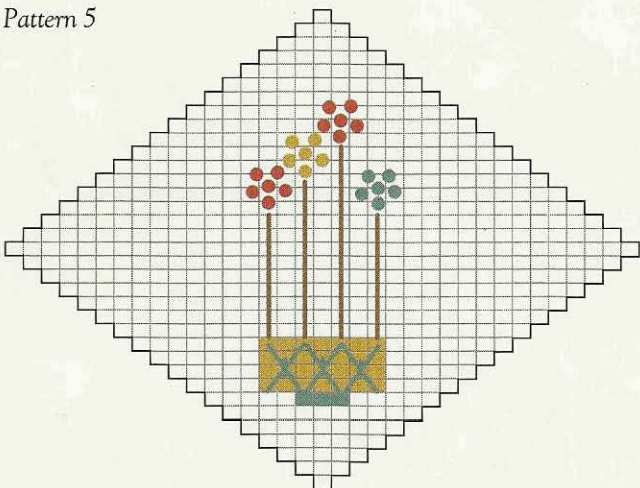
Pattern 3



Pattern 4



Pattern 5



-  fly stitch
-  woven web
-  French knots
-  straight stitch
-  stem stitch
-  daisy stitch
-  duplicate stitch
-  cross-stitch
-  long cross-stitch with couching
-  double cross-stitch
-  fern stitch
-  Jacobean couching

Note: See Glossary (page 10) for embroidery instructions.

have been worked—piece should measure same as back. With MC, BO all sts.

•**Sleeves:** With MC and larger needles, CO 44 sts. Work in Seed st until piece measures 1½" (3.8 cm) from beg. Cont in Seed st, inc 1 st each end of needle every 4 rows 11 times, then every 6 rows 11 times—88 sts. Cont even until piece measures 18" (46 cm) or desired length from beg. BO all sts.

•**Finishing:** With MC and dpn, CO 5 sts. Work Seed-St Knit Cord until piece measures 8" (20.5 cm) for each sleeve; 24" (61 cm) each for front and back lower edge. **Scalloped Tassels:** (Make 10) With MC, CO 35 sts.

Row 1: (RS) Purl.

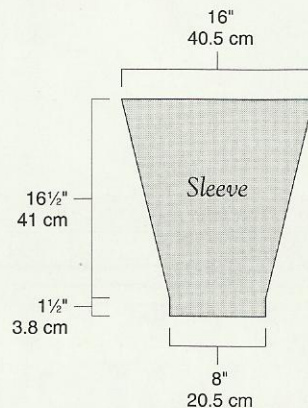
Row 2: K2, *k1, sl this st back to left needle, lift the next 8 sts on left needle over this st and off needle, [yo] 2 times, knit the first st again, k2; rep from *—17 sts.

Row 3: K1, p2tog, drop extra loop, [k1f&b in rem yo] 2 times, p1; rep from * to last st, k1—20 sts.

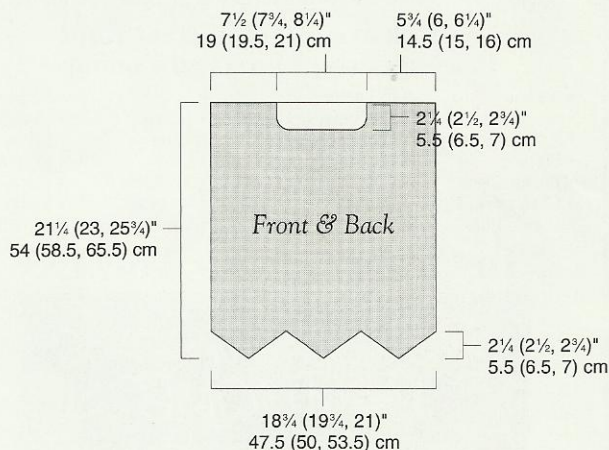
Work Seed st until piece measures 2" (5 cm) from CO edge. Next row: K1, *k2tog, k1; rep from *, end k1—14 sts. Cont in St st for 1" (2.5 cm), ending with a WS row. Next row: *K2tog; rep from *—

7 sts. Next row: P1, *p2tog; rep from *—4 sts. Cut yarn leaving a long tail. Thread tail on tapestry needle and draw through rem sts, gather tog tightly, and fasten off. Stuff top with fiberfill. **Tassel neck:** With light salmon, CO 11 sts. Knit 1 row. On next row, BO kwise. Sew to tassel just below fiberfill. **Neckband:** With yarn threaded on a tapestry needle, sew shoulder seams. With MC and cir needle, pick up and knit 107 (111, 115) sts evenly spaced around neck. Join. Work Seed st for 1½" (3.8 cm). BO all sts, leaving a long tail for sewing. Thread tail on tapestry needle and sew BO edge to inside of neck edge. **Embroidery:** Following pattern charts, work embroidery (see Glossary, page 10) in specified St-st diamonds on pattern placement schematics (note that one diamond is embroidered on the back). Sew sleeves into armholes. Sew side and sleeve seams. Sew knit cords to lower sleeve and body edges. Sew a tassel to each point and between each point, except at side seams. Weave in loose ends. ∞

A showcase for knitted tassels, seed-stitch knit cord, and embroidery, this sweater offers just a taste of the creativity found in the new book, Nicky Epstein's *Knitted Embellishments: 350 Appliqués, Borders, Cords and More!*, available from Interweave Press.

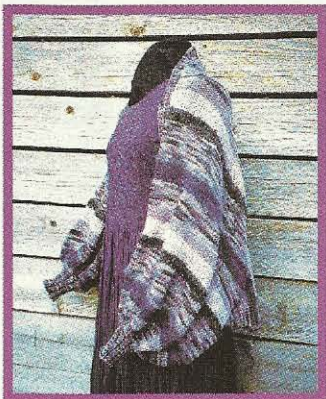


Pattern Placement



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Fanciful pockets

Colorful details

FINISHED SIZE To fit 2 (4, 6) years; 22 (23, 24½)" (56 [58.5, 62] cm) chest circumference, buttoned. Pin-afore shown measures 23" (58.5 cm).

YARN Muench GGH Rodina (100% Egyptian cotton; 109 yd [100 ml]/50 g): #71 pink (MC), 5 (6, 7) balls; #100 green, 2 balls; #78 yellow, #13 magenta, #20 violet, and #26 wine, 1 ball each.

NEEDLES Skirt and Bodice—Size 5 (3.75 mm): 29" (60 cm) circular (cir); Edgings—Size 3 (3.25 mm): 29" (60 cm) cir and double-pointed (dnp); Pockets—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Stitch holders; tapestry needle; size E/4 (3.5 mm) crochet hook; embroidery needle; straight pins; five ¾" (2 cm) buttons (JHB International, #20324 pansy); matching sewing thread.

GAUGE 23 sts and 30 rows = 4" (10 cm) in St st on larger needles.



Muench GGH Rodina; 2-ply 3 strand, 4-ply; 16 wraps per inch

MANY OF THE FEATURES in this pinafore help to minimize the dreaded finishing process. There are no side seams. The "false side seams," however, provide a reference point for even placement of the pansy pockets, which are sewn on with blanket stitch. Garter-stitch edging at the armholes can be matched up to the garter-stitch edge of the tulip-bud lace "sleeves" for easier sewing.

The cotton yarn has a shine like silk, and it is smooth to the touch. It has multiple plies, and is well mercerized, which will help it hold its shape. Machine washability makes it ideal for active children.

This pinafore is worked back and forth in one piece and seamed up the back. One-stitch false side "seams" are worked in rev St st. The pockets are worked separately in intarsia. Use long lengths (at least several feet) of each color tied into butterflies (see page 43). Gently comb through the strands with your fingers if they become tangled. Remember to twist the two yarns at each color change to avoid holes. Give a little extra tug to the first and last stitch of each color to help keep the stitches light and even.

Stitches

Ridge Stitch:

Rows 1 and 3: (WS) Knit.

Row 2: (RS) Purl.

Rows 4 and 6: Knit.

Row 5: Purl.

Tulip Bud Edging: (worked on 8 sts)

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

Row 2: P6, k1f&b, k3—11 sts.

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

Row 4: P8, k1f&b, k4—14 sts.

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

Row 6: P10, k1f&b, k5—17 sts.

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

Row 8: P12, k1f&b, k6—20 sts.

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

Row 10: P10, k1f&b, k7—19 sts.

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

Row 12: P8, k1f&b, k2, p1, k5—18 sts.

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

Row 14: P6, k1f&b, k3, p1, k5—17 sts.

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

Row 16: P4, k1f&b, k4, p1, k5—16 sts.

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

Row 18: P2tog, BO next 5 sts using p2tog to BO 1st st, p3, k4—8 sts.

Rep Rows 1–18 for patt.

Mirror Image Tulip Bud Edging: (worked on 8 sts)

Row 1: (WS) K5, p1, k1, p1.

Row 2: K2, yo, k1, yo, k5—10 sts.

Row 3: K3, k1f&b, p6—11 sts.

Row 4: K3, yo, k1, yo, k2, p1, k4—13 sts.

Row 5: K4, k1f&b, p8—14 sts.

Row 6: K4, yo, k1, yo, k3, p2, k4—16 sts.

Row 7: K5, k1f&b, p10—17 sts.

Row 8: K5, yo, k1, yo, k4, p3, k4—19 sts.

Row 9: K6, k1f&b, p12—20 sts.

Row 10: K1, ssk, k7, k2tog, p4, k4—18 sts.

Row 11: K7, k1f&b, p10—19 sts.

Row 12: K1, ssk, k5, k2tog, p5, k4—17 sts.

Row 13: K5, p1, k2, k1f&b, p8—18 sts

Row 14: K1, ssk, k3, k2tog, p4, k1, p1, k4—16 sts.

Row 15: K5, p1, k3, k1f&b, p6—17 sts.

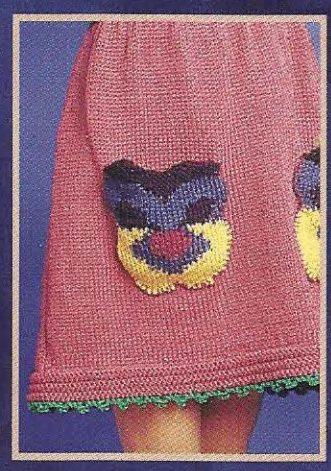
Row 16: K1, ssk, k1, k2tog, p5, k1, p1, k4—15 sts.

Row 17: K5, p1, k4, k1f&b, p4—16 sts.

Row 18: K1, sl 1, k2tog, pssso (2 sts on right needle; beg BO with these), BO 6 sts kwise, p1, k1, p1, k4—8 sts.

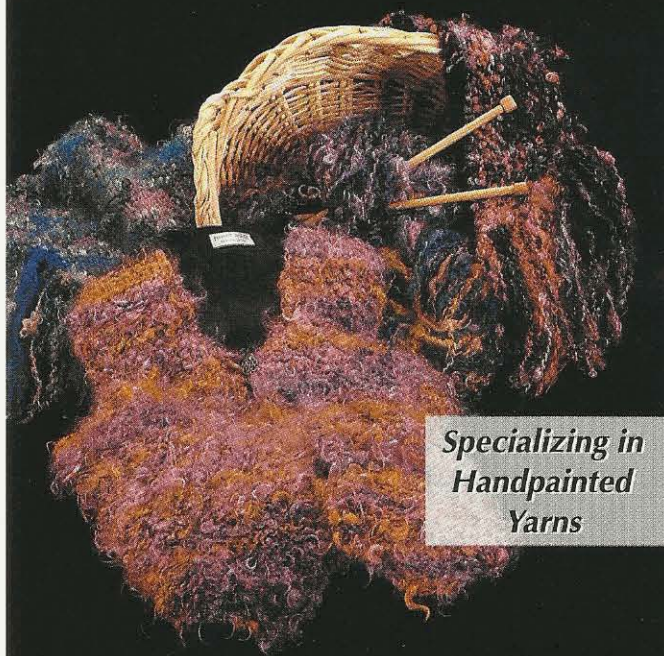
Rep Rows 1–18 for patt.

•**Skirt:** With green and larger needle, CO 204 (216, 228) sts. Cut green and join MC. (RS) With smaller needle, knit 1 row (foundation row). Work Ridge st until RS of work has three raised ridges, ending with Row 3 of patt. Change to larger needle and St st, setting up false side "seams" as follows: (RS) Sl 1, k50 (53, 56) back sts, p1 (seam), k100 (106, 112) front sts, p1 (seam), k51 (54, 57) rem back sts. Cont in St st, working seam sts in rev St st, until piece measures 7¼ (9¼, 12½)" (18.5 [25, 31.5] cm) from beg. **Back opening:** BO 3 sts at beg of next 2 rows—198, (210, 222) sts. Cont as established until skirt length measures 11¼ (12¾, 14½)" (28.5 [32, 37] cm) from beg, ending with WS row. **Dec for bodice:** K3 (1, 2), k0 (k0, k2tog), *k1, [k2tog] 2 times, k1, k2tog; rep from *, end k3 (1, 2)—126 (132, 140) sts rem. Discont rev St st "seams," work in St st until bodice measures 1½ (2, 2½)" (3.8 [5, 6.5] cm) from dec row, ending with a RS row. Beg Garter Stitch bands at underarms: P15 (15, 16), k32 (34, 36), p32 (34, 36), k32 (34, 36), p15 (15, 16). Cont St st and garter st as established until there are 3 garter ridges at underarm, ending with a WS row.



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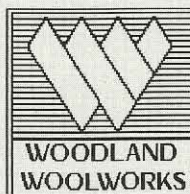
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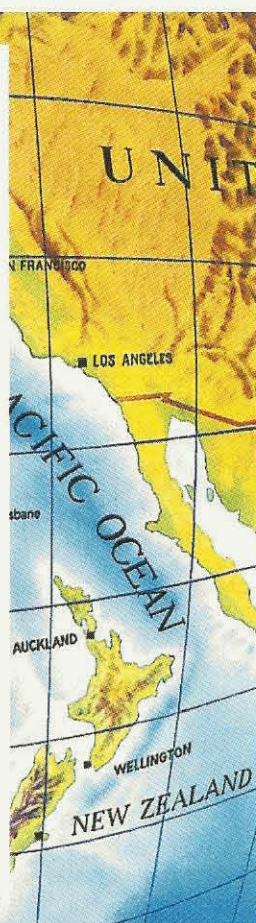


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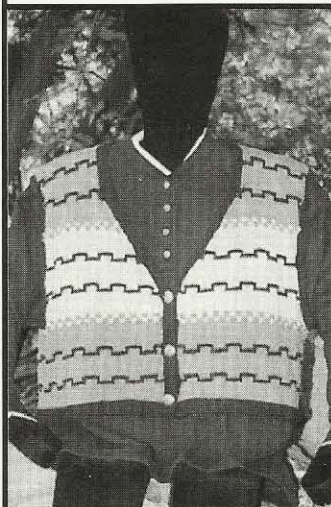
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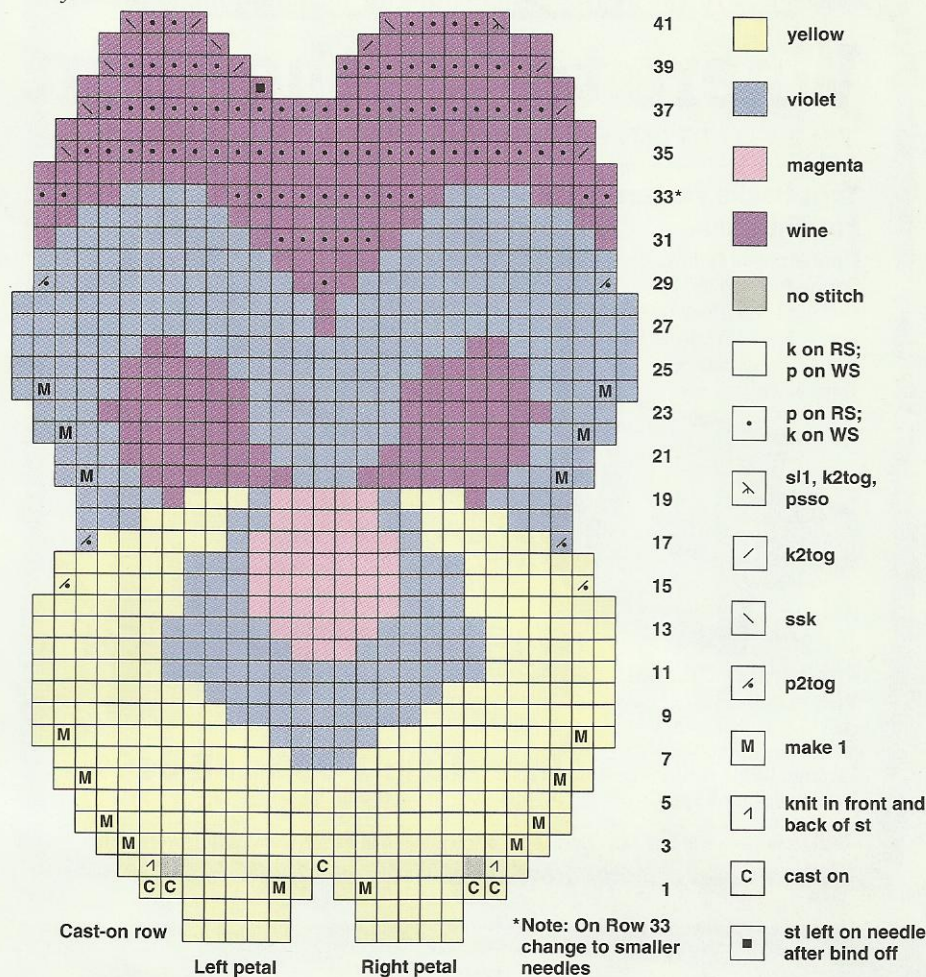
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Divide for front and back and shape armholes: (RS) K19 (19, 20) sts for left back and place on holder, BO 24 (26, 28) sts for left underarm, k40 (42, 44) sts for front and place on another holder, BO 24 (26, 28) sts for right underarm, k19 (19, 20) sts for right back. **Right back:** Working right back sts only, cont as established until bodice measures 6¼ (7¼, 8¼)" (16 [18.5, 21] cm) from dec row. (Measure depth in the St st fabric because the garter st at the armhole tends to pull in.) **Shape neck:** At neck edge BO 8 sts. Dec 1 st at neck edge on the next 2 rows. Work 1 row even, then dec 1 st at neck edge—8 (8, 9) sts rem. Cont even until bodice measures 7 (8, 9)" 18 [20.5, 23] cm). BO all sts, leaving long tail of yarn for sewing shoulder seam. **Left back:** Work as for right back, reversing shaping. **Front:** Place 40 (42, 44) held front sts on needle. Cont in established St st and garter st until bodice measures 5 (5¼, 6½)" (12.5 [14.5, 16.5] cm) from dec row, ending with WS row. **Shape neck:** K14 (14, 15), join new yarn and BO 12 (14, 14) sts for front neck, knit to end. Working each side separately, BO 2 sts at neck edge. Then dec 1 st at neck edge every RS row 4 times—8 (8, 9) sts rem each side. Cont as established until armhole measures same as back. BO leaving long tail of yarn for sewing shoulder seams. Thread this tail on a tapestry needle and sew shoulder seams.

• **Sleeve Ruffles:** With RS facing, count number of garter ridges at side of front and back armhole. Work 1 strip Tulip Bud Lace and 1 strip Mirror Image Tulip Bud Lace, each with the same number of garter ridges as armholes. As you BO lace, dec sts by ssk, k2tog, or p2tog where appropriate, so that BO edge contains 8 sts. Leave long tail for sewing lace into armhole. With RS facing and CO edge of ruffle at front of dress, sew ruffles into armholes, matching garter ridges.

• **Finishing: Neckband:** With MC, smaller cir needle, and RS facing, pick up and knit 11 (13, 15) sts across back neck, 41 (45, 49) sts around front neck, and 11 (13, 15) sts across other back neck—63 (71, 79) sts. Knit 1 row. Cut MC and join green. Knit 4 rows. BO all sts. **Buttonband:** With MC, smaller cir needle, and RS facing, pick up and knit 66 sts along right back opening. Knit 7 rows. BO all sts. **Buttonhole band:** Pick up and knit 66 sts along left back opening. Knit 3 rows. Next

Pansy Pocket



row: (RS) K3, *BO 3, k11; rep from * 3 more times, end BO 3, k4. On next row, CO 3 sts above each set of BO sts. Knit 2 rows. BO all sts.

• **Pockets:** (make 2; worked from base to top) To avoid stranding at back of pocket that will catch little fingers, attach new yarn at each color change.

Left Petal: With yellow, CO 5 sts.

Row 1: Knit.

Row 2: Using the backward loop method (see below), CO 2 sts, p6, M1P, p1—8 sts. Cut yarn leaving 2" (5 cm) tail and slip these sts to spare needle.

Right Petal: With yellow, CO 5 sts.

Row 1: Knit.

Row 2: P1, M1P, p4, CO 2 sts with backward loops—8 sts.

Shape and join both petals:

Row 3: (RS) K1, k1f&b, k6, CO 1, join left petal, k7, k1f&b, k1—19 sts.

Cont as charted through Row 42, working inc, dec, and color changes as specified, and changing to smaller needles on Row 33. BO all sts. Weave in all loose ends. Pin

pockets in place and using magenta yarn split into half of its plies, attach pockets to skirt with blanket stitch (see Glossary, page 11). **Belt:** With green and smaller dpn, CO 3 sts. Work I-cord (see Glossary, page 8) until piece measures 52 (53, 54)" (132 [134.5, 137] cm) or desired length, ending with sl 1, k2tog, psso. Cut yarn, leaving a 2" (5-cm) tail. Pull tail through last st and pull tightly. Thread tails on tapestry needle and work to inside of cord. With sewing thread and embroidery

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.

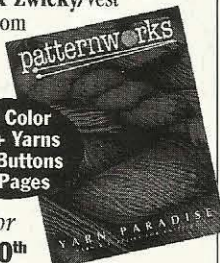
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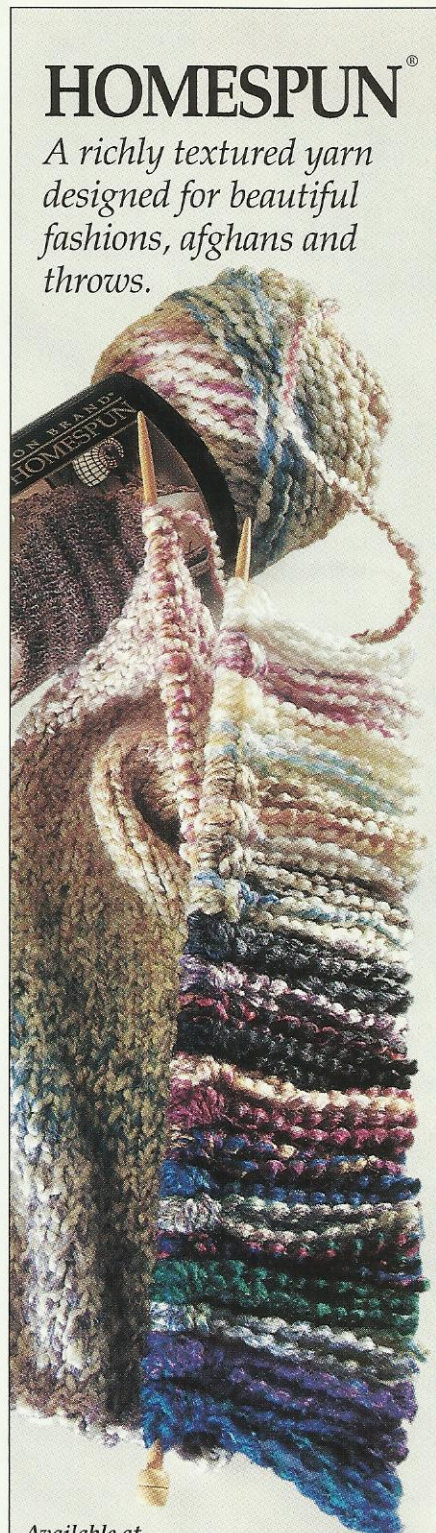
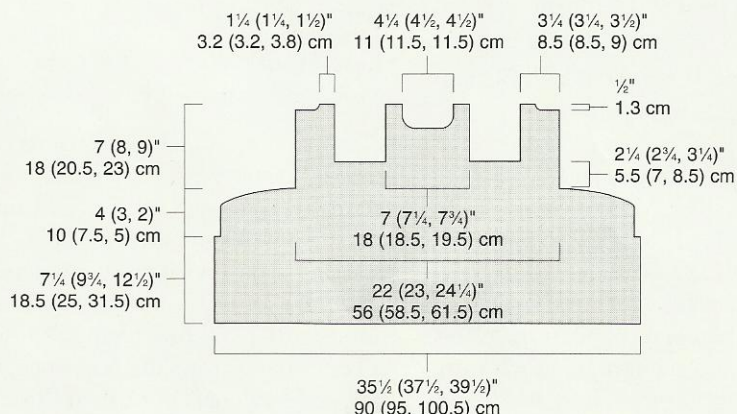
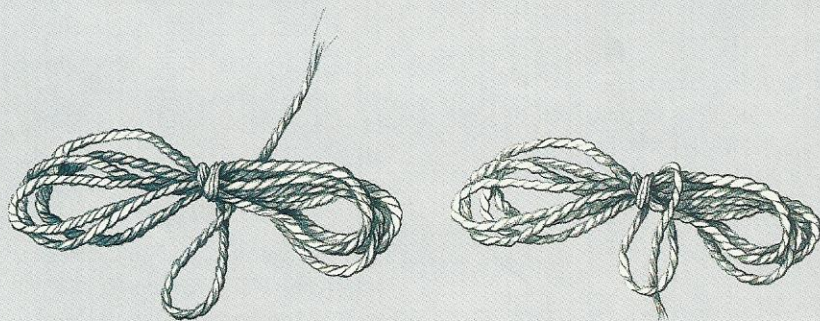
needle, position center of belt at center of bodice just above the dec row, and tack invisibly around bodice front, fastening securely just above side "seam" stitches. **Picot edging:** With crochet hook, green yarn, and WS of skirt facing, work 1 sl st, *ch 3, insert hook into same st and pull yarn through the st and the loop on the hook, work sl st in next 2 sts; rep from * around hem of dress. (If the edging seems too loose, skip 1 st after each picot.) Fasten off. **Embroidery:** (see Glossary, page 10) Split 12" (30.5-cm) lengths of wine, violet, yellow, and magenta yarn into 2 strands of 4 plies each for bodice embroidery. Follow

photo on page 39 for placement. Work 3 flowers, each consisting of 6 daisy sts, 2 each in wine, violet, and yellow. Work a French knot in magenta in the center of each cluster. Sew back skirt seam. Overlap buttonhole band over buttonband and sew in place. Sew buttons on buttonband, opposite buttonholes. ∞

Sharon O'Brien enjoys designing for children because the designs can be fun (or a little crazy), but still wearable. She has temporarily stopped knitting for her own daughters, who are now teenagers, but is eager for the day that they will once again value handknitted garments.

Making a Butterfly

For the intarsia portions of the yoke patterning, use yarn butterflies. Make a butterfly by placing a tail of yarn in the palm of your left hand, end down towards the wrist, clasp it with your last three fingers while holding your thumb and index finger out straight. With your right hand, wrap the yarn around your thumb and index finger in a figure-eight pattern. When the butterfly is the size you want, remove your fingers, hold the bundle in the middle, and wrap yarn firmly around the center several times. Cut the yarn, leaving a short tail. Twist a loop in the tail, wrap the yarn once around the bundle in the opposite direction, put the end through the loop, and pull it tight. The yarn will pull easily from the center of the butterfly beginning with the tail that was in the palm of your hand.



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*Contrasting lapels
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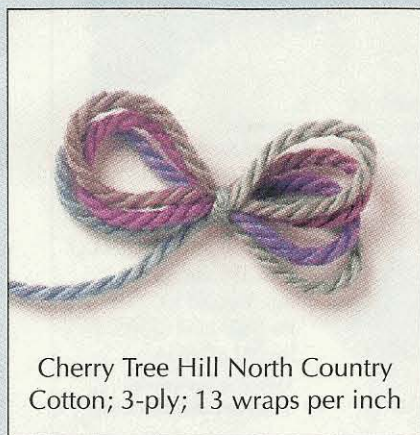
FINISHED SIZE 44 (47, 50)" (112 [119.5, 127] cm) bust/chest circumference. Sweater shown measures 47" (119.5 cm).

YARN Cherry Tree Hill North Country Cotton (100% Pima cotton; 400 yd [366 m]/8 oz): Quarry Hill (MC), 4 (5, 5) skeins; (200 yd [183 m]/4 oz): sapphire, 1 (2, 2) skein(s); grass, lilac, fuchsia, 1 (1, 1) skein each.

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

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

GAUGE 22 sts and 32 rows = 4" (10 cm) in pattern st; 23 sts and 31 rows = 4" in St st.



Cherry Tree Hill North Country Cotton; 3-ply; 13 wraps per inch

HAND-PAINTED variegated and solid-colored yarns team up in this casual wrap. The body is worked in a textured pattern stitch that blends the colors in the variegated yarn. The contrasting lapels are knitted separately and sewn in place. They feature appliquéd tulips and leaves, and double as pockets. The front, neck, and lower front edges are trimmed with a row of single crochet followed by a row of reverse single crochet.

Stitches

Pattern Stitch: (mult of 4 sts + 1)

Row 1: *K1, p3; rep from *, end k1.

Rows 2 and 4: Purl.

Row 3: *P2, k1, p1; rep from *, end p1.

Rep Rows 1–4 for patt.

Left-Leaning Leaf:

With B, CO 3 sts.

Rows 1, 3, and 5: (WS) Purl.

Row 2: K1, M1, k1, M1, k1—5 sts.

Row 4: K2, M1, k1, M1, k2—7 sts.

Row 6: K3, M1, k4—8 sts.

Row 7 and all rem odd-numbered rows: Sl 1, purl to end.

Row 8: K4, M1, k4—9 sts.

Row 10: K5, M1, k4—10 sts.

Row 12: K1, ssk, k4, k2tog, k1—8 sts.

Rows 14, 16, 18, 20, and 22: K1, ssk, knit to end—3 sts rem after Row 22.

Row 24: K3tog tbl—1 st. Fasten off.

Right-Leaning Leaf:

Rows 1–5: Work as for left-leaning leaf.

Row 6: K4, M1, k3—8 sts.

Row 7 and all odd-numbered rows: Purl.

Row 8: Sl 1, k3, M1, k4—9 sts.

Row 10: Sl 1, k3, M1, k5—10 sts.

Row 12: Sl 1, ssk, k4, k2tog, k1.

Row 14: Sl 1, k4, k2tog, k1—7 sts.

Row 16: Sl 1, k3, k2tog, k1—6 sts.

Row 18: Sl 1, k2, k2tog, k1—5 sts.

Row 20: Sl 1, k1, k2tog, k1—4 sts.

Row 22: Sl 1, k2tog, k1—3 sts.

Row 24: K3tog—1 st. Fasten off.

Tulip:

Note: Leave 6" (15 cm) CO and BO tails for sewing pieces to panels.

CO 4 sts.

Row 1 and all odd-numbered rows: (WS) Purl.

Row 2: K1, M1, k2, M1, k1—6 sts.

Row 4: K2, M1, k2, M1, k2—8 sts.

Row 6: K3, M1, k2, M1, k3—10 sts.

Rows 8, 10, and 12: Knit.

Row 14: K1, k2tog, turn, p2, turn, k2tog, fasten off and cut yarn, reattach yarn, k4 center sts, turn, p4, turn, ssk, k2tog,

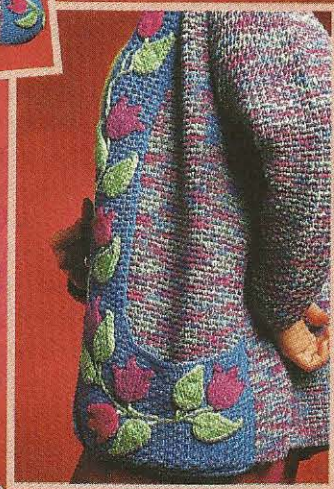
turn, p2, turn, k2tog, fasten off and cut yarn, reattach yarn, ssk, k1, turn, p2, turn, ssk, fasten off and cut yarn.

•**Back:** With MC, CO 121 (129, 137) sts. Work Pattern st until piece measures 16 (16½, 17)" (40.5 [41, 43] cm) from beg, ending with a WS row. **Shape armholes:** (RS) At beg of next 2 rows BO 5 sts once, 4 sts once, and 3 sts once. BO 2 sts at beg of the next 6 (8, 10) rows. BO 1 st at beg of next 2 (2, 0) rows—83 (87, 93) sts rem. Cont in patt until armhole measures 9 (9½, 10)" (23 [24, 25.5] cm). **Shape shoulders:** (Worked in short rows; see page 48) Cont in patt, work 77 (81, 86) sts, wrap st and turn, work 71 (75, 79) sts, wrap st and turn, work 65 (68, 72) sts, wrap st and turn, work 59 (61, 65) sts, wrap st and turn, work 53 (54, 58) sts, wrap st and turn, work 47 (47, 51) sts, wrap st and turn, work 40 (40, 42) sts, wrap st and turn, BO 33 sts for back neck. Place rem 25 (27, 30) sts each side on holders for shoulders.

•**Right Front:** With MC, CO 57 (61, 65) sts. Work in Pattern st for 2 rows. Then inc 1 st at beg of every RS row 4 times, working new sts in patt—61 (65, 69) sts. Cont in patt until piece measures 15 (15½, 16)" (38 [39.5, 40.5] cm) from beg, ending with a WS row. **Shape neck:** (RS) Dec 1 st at beg row (neck edge) every 4th row 17 times. *At the same time*, when piece measures same as back underarm, **shape armhole:** At arm edge, BO 5 sts once, 4 sts once, 3 sts once, 2 sts 3 (4, 5) times, and 1 st 1 (1, 0) time(s)—25 (27, 30) sts rem. Cont even until piece measures same as back to shoulder, ending with a WS row. **Shape shoulder:** (Worked in short rows) Cont in patt, work 18 (20, 21) sts, wrap st and turn, purl to end. Work 12 (13, 14) sts, wrap st and turn, purl to end. Work 6 (6, 7) sts, wrap st and turn, purl to end. Place all sts on holder.

•**Left Front:** Work as for right front, reversing all shapings. Place sts on holder.

•**Sleeves:** With MC, CO 57 (61, 65) sts. Work in Pattern st, inc 1 st each end of needle every 6 rows 20 (21, 22) times, working new sts in patt—97 (103, 109) sts. Cont in patt until piece measures 15 (16, 17)" (38 [40.5, 43] cm) from beg, ending with a WS row. **Shape cap:** (RS) At beg of next 2 rows BO 5 sts once, 4 sts once, and 3 sts once. BO 2 sts at beg of the

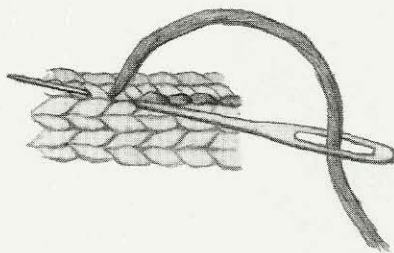


next 6 (8, 10) rows. BO 1 st at beg of next 2 (2, 0) rows—59 (61, 65) sts rem. Dec 1 st each end of needle every other row 11 (12, 13) times—37 (37, 39) sts rem. BO 2 sts at beg of next 2 rows. BO 3 sts at beg of next 2 rows. BO rem 27 (27, 29) sts.

•**Pocket-and-Collar Panels: Right panel:** With sapphire, CO 57 (61, 65) sts. Work as for right front until piece measures 6" (15 cm) from CO edge, ending with a RS row—63 (65, 69) sts. At beg of next row (WS), BO 36 (40, 44) sts for top pocket edge. Cont in patt, dec 1 st at beg of every WS row 4 times—21 sts rem all sizes. Cont in patt until piece measures 27 (28, 29)" (68.5 [71, 73.5] cm) from last dec, ending with a RS row. Shape shoulder: (Worked in short rows) P17, wrap st and turn, work in patt to end, p13, wrap st and turn, work to end, p9, wrap st and turn, work to end, wrap st and turn, p5, wrap st and turn, work to end. Place sts on holder. **Left panel:** Work as for right panel, reversing all shaping, and leaving sts on needle.

•**Finishing:** BO shoulder sts tog (see Glossary, page 8). BO panel sts tog in the same way. **Join panels to sweater body:** With RS of panels and RS of jacket facing out, place panels over the jacket. Pin along bottom, center, and neck edges, leaving side

Backstitch



With a threaded tapestry needle, join the bottom of pocket edge with jacket side seam. Count up two rows and 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.

edges free. With sapphire, crochet hook, and beg at lower right side, work sc (see Glossary, page 9) across lower right edge, up right front, across back neck, down left front, and across left lower edge. Do not cut yarn. Do not turn. Work rsc (see Glossary, page 9) over all sc sts just made. Cut yarn. Make 9 tulips each of lilac and fuchsia. With grass, make 12 right-leaning leaves, and 12 left-leaning leaves. Sew leaves to pocket-and-collar panel following schematic. With grass doubled and tapestry needle, embroider stem stitch vine (see Glossary, page 10) as shown. With sapphire threaded on tapestry needle, sew sleeves to armholes. Sew underarm and side seams. Pin side of pocket panel to seam line of jacket and use a backstitch to sew the pieces tog bet first and second st of panel, on the outside of the panel. Flatten and spread collar section and pin to back-and-neck section of front for 11" (28 cm) down from shoulder seam. Sew the open side of collar panel to body of jacket, stopping at bottom of neck shaping. Press seams. Weave in loose ends. ∞

Barbara Venishnick found the inspiration for this jacket atop a Vermont mountain, where she visited Cherry Tree Hill and played in Cheryl Potter's garden of hand-painted yarn.



Appliqué and embroidery schematic.

TIPS FOR SUCCESS

WITH *Handpainted*

YARNS

CHERYL POTTER

HAVE YOU EVER bought what you thought was gorgeous hand-painted yarn only to discover that it was much more beautiful in the skein than knitted into a garment? Here are a few tips to help you make the most of your handpainted yarns.

Choose handpainted yarn with a specific project in mind. Spacedyed yarns have either long or short color stretches, depending on the dyer. Short color sequences will produce small bits of color, which look wonderful in a simple stitch such as stockinette but may look too busy in an intricate stitch pattern. Long color sequences tend to produce stripes in a simple stitch such as stockinette but look delightfully complex when used for entrelac, mosaic, or side-to-side knitting.

Blend different balls of yarn. Because many handpainted yarns come in small dyelots or none at all, you can't always buy enough of any yarn for a whole garment. If you have to purchase yarn from broken lots, don't despair! Simply switch balls every few rows to produce a wide and even spread of the colorway throughout the garment.

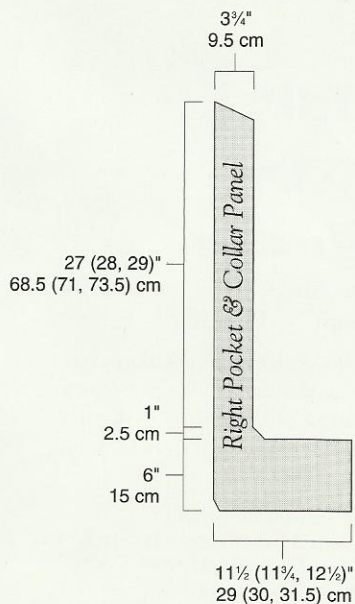
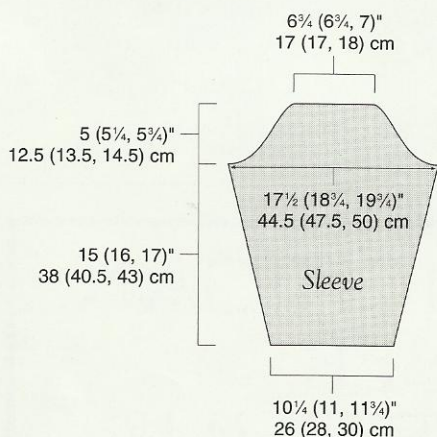
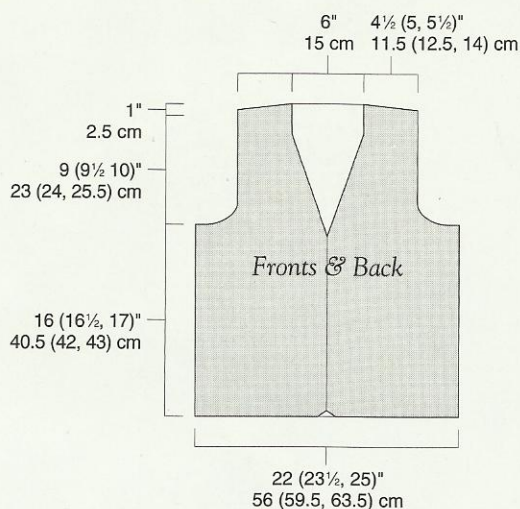
Use solids to complement your handpainted yarn. When used in Fair Isle and intarsia designs, solid color yarn selected for its similarity to a color in the handpainted yarn will complement and blend, not contrast with the handpainted yarn. On the other hand, similar color solids can emphasize handpainted yarn when they are worked separately, as in the "Spring Palette" by Barbara Venishnick shown on page 45. Her use of blue for trim and pink, lilac, and green for accents intensify these colors in the painted colorway.

Know how to change a visible repeat. Handpainted yarn that has been dyed in the round may have a visible repeat. When knitting in the round, you can produce widely different and increasingly beautiful results with the same yarn simply by altering the circumference of the garment or going up or down a needle size.

Take advantage of irregularities. Because the work is done by hand, you may find "imperfections" in spacedyed yarn. These will often enhance the richness of a garment. If, however, you are concerned by a small stretch of white, a muddy area, or a color that never seems to come around again, you can simply wind this small section off and set it aside, or duplicate-stitch over it after knitting it. Conversely, if a particular color sequence excites you and you do not see it recurring in the yarn, why not wind it off and save it for a display area such as the neckband, buttonband, or pocket trim? Be creative!

Mix it up. Remember that there is a little designer in all of us. It is not a crime to mix handpainted yarns with machine dyed yarns or leftovers from your stash. You can get a lot of mileage out of a small bit of hand-painted yarn by using it to liven up plainer yarn.

Cheryl Potter handpaints yarn at Cherry Tree Hill Yarn in Vermont. She teaches innovative handpainting workshops all over the country and is currently writing a book about handpainted yarn which will be published in fall 2000.



Short Rows

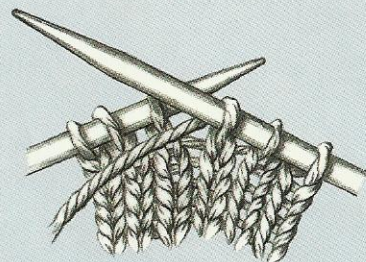
Short rows allow a knitted piece to be shaped without increasing, decreasing, or binding off, and they don't form holes. Short rows are made by knitting only part of a row, slipping a stitch, wrapping it, then slipping it back to the left needle, and turning the piece to work back on the other side. This procedure adds two extra rows to the worked stitches. The turning points in short rows must be staggered or worked between full rows.

Work short rows as follows.

Step 1: Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front.

Step 2: Slip the same stitch back to the left needle (wrapped stitch). Turn work and bring yarn in position for next stitch.

Note: Hide the wraps in a knit stitch when the right side of the piece is worked in a knit stitch. Leave the wrap if the purl stitch shows on the right side. Hide the wrapped stitches as follows: *Knit stitch:* On right side, work to just before the wrapped stitch. Insert the right needle on the front under the wrap from the bottom up and then into the wrapped stitch as usual. Knit them together, making sure that the new stitch comes out under the wrap. *Purl stitch:* On wrong side, work to just before the wrapped stitch. Insert the right needle from the back under the wrap from the bottom up and put it on the left needle. Purl them together.



Step 1



Step 2



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Cheryl Potter wearing Fiber Trends' Personal Touch Hat shown in "Quarry Hill"

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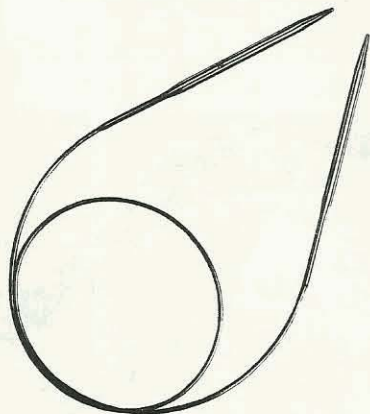
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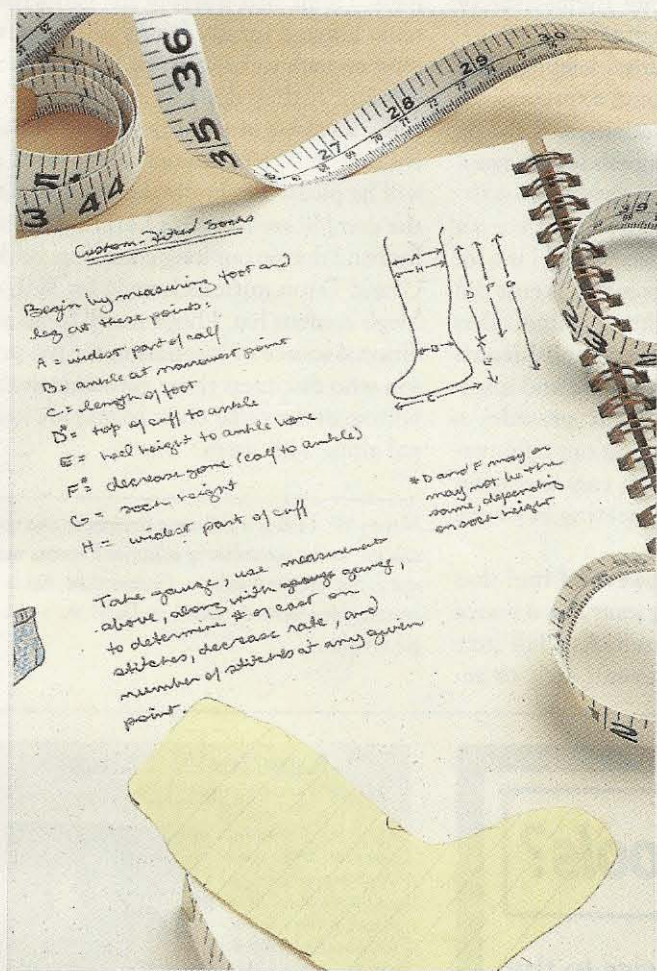
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getting started



THE RAW MATERIALS

A knitting journal can be as simple as an inexpensive composition book from the office-supply store, or as elegant as an artisan's book of handmade papers. Spiral bindings or ring-binders make it easy to remove a botched drawing or a ruined page without disturbing the rest of the material. A ring binder can accommodate clear plastic sleeves for patterns; a scrapbook forgivingly includes three-dimensional materials such as yarn samples, spare buttons, gauge swatches. If you want to divide your book into sections (e.g., one for completed work, one for dream projects, one for each member of the family), you'll need something to mark these. My book has sections for projects, yarn information, and miscellaneous tips. I've marked the edge of the first page of each section by simply folding a round colored sticker over the edge, but small Post-its can serve the same purpose; you can also use markers to color the edge of the first page in each section or buy dividers for ring binders. For artwork, go with a medium you

love. Very wet paints or other materials that take a long time to dry are not appropriate, but anything else goes: colored pencils, crayons, oil pastels, pen and ink, fine-line markers, even collage can bring your ideas to life. Stencils and rubber stamps can also be used effectively.

THE CONTENTS

What do you want to include? Will your journal be strictly an honor roll of completed projects? A dream book of patterns and colors? A written record of your original designs? Consider incorporating some or all of the following:

- Measurements of those for whom you knit frequently
- Yardages of favorite yarns
- Postcards from favorite fiber destinations
- Yarn stash vital statistics—how much of what yarns do you have already?
- Sketches of "found" motifs to incorporate into your knitting. Designs found in architecture, antique carpets, parquet floors, or nature—leaves, berries, seedpods—are great sources of inspiration
- Small stitch samplers
- Inch or centimeter markings, transferred from a ruler to the longest edge of the journal's back cover
- Tips you can never remember (how does that Kitchener stitch go again?)
- Sign-on and sign-off instructions for Internet lists related to your knitting.

IF YOU CAN'T DRAW A STRAIGHT LINE

Don't despair! I'm no artist, but I've developed a few useful techniques.

Make small templates of sock, mitten, or sweater shapes. If you cut these out of large-sized Post-it notes, making sure part of the sticky edge is included, you can stick them in the back cover of the journal when not in use. When you want to record your latest sock accomplishment, simply stick the sock template down on a journal page, trace around it with pen or pencils, and sketch or color in your design.

Check the math section of a teachers' supply store for rubber stamps that will allow you to print a small section of grid-work in your journal, perfect for making neat-looking charts. If you have knitters' graph paper, cut a 2- or 3-square-inch segment, take it to your local office supply store, and ask them to duplicate it as a custom-made rubber stamp.

Keep a piece of plain paper tucked inside the journal. When you work on a new page, slip this paper between the page you're working on and the previous page to prevent your drawings or writing from being transferred (old-fashioned carbon-paper style) to the previous page.

best quality colored pencils, "Just for you," she said. "You don't even have to share them with your kids." I felt like a kid myself as I began to play with the pencil strokes, delighting in the colors, a selection of both brilliant and earthy tones, and in the lovely texture of the pencils against the pages of my journal. I'm no artist, but with my beautiful pencils, even my doodles and the drawings of my knitting gained a certain quirky respectability. I began adding notes about the inspiration for each project, what worked, and what I'd do differently if I had it to do over again.

There were more personal notes, too: about the fact that I've never yet managed to finish a knitted Christmas present on time, about developing the pattern for the "magic" hat for my son Wilson, which fit him perfectly when he was one and which magically accommodated his growth until he was five (after which, just as mysteriously, it disappeared), about why it took a whole year to knit a simple pair of Christmas socks for my daughter Meg. I inquired in a posting to the knitlist about how many of my cyber friends kept similar journals, and received dozens of replies from women

and men eager to share their methods of staying organized and inspired. Their journals, they told me, run the gamut from collections of notes about garment sizes and yarns used, to illustrated bound books, to sophisticated computer spreadsheets of patterns they've developed themselves or adapted from the work of others.

Each of us has a journal-keeping style that meets our needs and expresses our own personality and creativity, so each one is different. All these journals serve a number of common purposes, though. In addition to keeping us inspired and jogging our memories (What size needles did I use for the ribbing here? How many skeins did that jacket take?), a knitting journal offers a lasting record of our accomplishments and becomes a source of pride and inspiration during dryspells. It provides a portable means of sharing our achievements with fellow knitters, easy to pull out and display at a guild meeting or over a cup of tea with a friend.

More and more, however, I find that working in my knitting journal is a source of pleasure in and of itself. As a full-time writer, I find that an event, idea, or ac-

complishment is seldom fully realized for me until I have documented it in some way. Since I'm such a right-brain person, I love giving my other side an outlet, even if my simple illustrations of mittens, socks, and balls of yarn are scarcely fine art. Finally, I hope that many of the garments I have knitted for my family will survive long enough to be worn by another generation. If they do, I like to think that some day one of my children or grandchildren will be interested in this work, or will be pleased to know the story behind the complicated sweater I knitted for my husband during our long courtship, or the Grand Teton mittens I made for Wil, or Meg's confetti hat. I hope it will be an additional source of inspiration for the person who discovers these garments at the bottom of the cedar chest to find my journal along with them. ∞

Nancy W. Hall is a full-time freelancer and consultant, and a contributing editor to Parents magazine. She lives in Madison, Connecticut, has been knitting for seventeen years, and says she's almost got it right.



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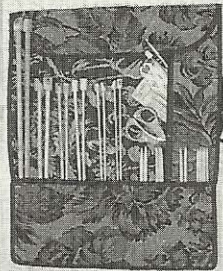
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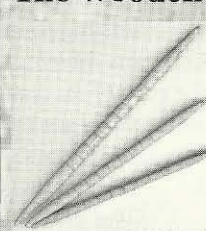


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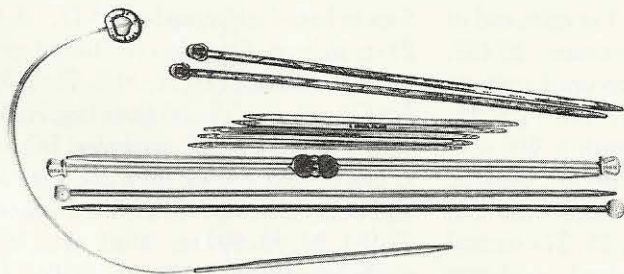
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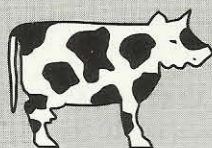
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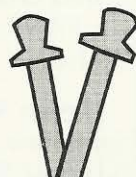
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YARN Dale of Norway Kolibri (100% Egyptian cotton; 114 yd [105 m]/50 g): #0020 natural: *Top:* 5 (5, 6, 7, 7) balls; *Cardigan:* 7 (7, 8, 9, 9) balls.

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

NOTIONS Stitch holders; tapestry needle; six ⅝" (1.5 cm) buttons.

GAUGE 22 sts and 31 rows = 4" (10 cm) in St st.

BOTH PIECES of this cotton duo feature a lacy tulip border and vertical lace stripes. The edges are trimmed with an easy eyelet pattern that provides buttonholes for the cardigan front.

Stitches

Border Lace: (worked on odd number of sts)

Row 1: (WS) Knit.

Rows 2 and 3: Purl.

Row 4: (RS) K1, *k2tog, yo; rep from * to last 2 sts, k2.

Rows 5 and 6: Purl.

Row 7: Knit.

Rows 8 and 9: Purl.

Lace Ladder: (worked on 5 sts)

Row 1: (RS) Ssk, yo, k1, yo, k2tog.

Row 2: Purl.

Rep Rows 1 and 2 for patt.

TOP

•**Back:** CO 73 (77, 81, 87, 91) sts. Work Border Lace, inc 16 (16, 18, 18, 20) sts evenly spaced on last row—89 (93, 99, 105, 111) sts. **Tulip Lace set-up:** (RS) Work 1 (3, 3, 3, 6) st(s) in St st, [21 sts according to Tulip Lace chart, 1 (1, 3, 5, 5) st(s) in St st] 3 times, 21 sts according to chart, 1 (3, 3, 3, 6) sts in St st. Work through Row 28 of chart. Purl 2 rows. **Lace Ladder set-up:** (RS) Work 7 (9, 12, 1, 4) sts in St st, [5 sts in Lace Ladder, 9 sts in St st] 5 (5, 5, 7, 7) times, 5 sts in Lace Ladder, and rem 7 (9, 12, 1, 4) sts in St st. Cont in patt until piece measures 11 (10½, 11, 10½, 11)" (28 [26.5, 28, 26.5, 28] cm) or desired length from beg, ending with a WS row. **Shape armholes:** BO 6 sts at beg of next 2 rows, then dec 1 st each end of needle every other row 6 times—65 (69, 75, 81, 87) sts. Work even until armhole measures 5 (5½, 6, 6½, 7)" (12.5 [14, 15, 16.5, 18] cm), ending with a WS row. **Shape neck:** (RS) Cont in patt, work 22 (23, 25, 28, 30) sts, join new yarn and work center 21 (23, 25, 25, 27) sts and place on holder for back neck, work rem 22 (23, 25, 28, 30) sts. Working each side separately, dec 1 st at neck edge every other row 5 times—17 (18, 20, 23, 25) sts. Work even until armhole measures 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm). BO all sts.

•**Front:** Work as for back until armhole measures 3 (3½, 4, 4½, 5)" (7.5 [9, 10, 11.5, 12.5] cm), ending with a WS row—

65 (69, 75, 81, 87) sts. **Shape neck:** (RS) Cont in patt, work 24 (25, 27, 30, 32) sts, join new yarn and work center 17 (19, 21, 21, 23) sts and place on holder for front neck, work rem 24 (25, 27, 30, 32) sts. Working each side separately, dec 1 st at neck edge every other row 7 times—17 (18, 20, 23, 25) sts. Work even until piece measures same as back to shoulder. BO all sts.

•**Finishing:** With yarn threaded on a tapestry needle, sew right shoulder seam. **Neckband:** With RS facing and beg at left shoulder, pick up and knit 15 sts to center front, k17 (19, 21, 21, 23) held front neck sts, pick up and knit 22 sts to back neck, k21 (23, 25, 25, 27) held back neck sts, pick up and knit 6 sts along back left neck—81 (85, 89, 89, 93) sts. Work Border Lace. BO all sts pwise. Sew neckband and left shoulder seam. **Armbands:** With RS facing and beg at underarm, pick up and knit 76 (80, 86, 90, 96) sts around armhole opening. Knit 1 row, purl 1 row. BO all sts pwise. Sew side seams.

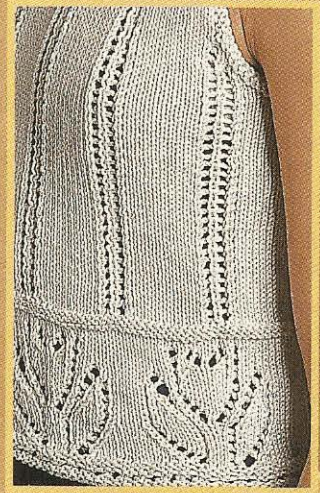
CARDIGAN

•**Back:** CO 81 (85, 91, 95, 99) sts. Work Border Lace, inc 18 (20, 18, 20, 22) sts evenly spaced on last row—99 (105, 109, 115, 121) sts. **Tulip Lace set-up:** (RS) Work 3 (6, 5, 8, 2) sts in St st, [21 sts according to Tulip Lace chart, 3 (3, 5, 5, 3) sts in St st] 3 (3, 3, 3, 4) times, 21 sts according to chart, 3 (6, 5, 8, 2) sts in St st. Work through Row 28 of chart. Purl 2 rows. **Lace Ladder set-up:** (RS) Work 5 (8, 10, 13, 2) sts in St st, [5 sts in Lace Ladder, 9 sts in St st] 6 (6, 6, 6, 8) times, 5 sts in Lace Ladder, and rem 5 (8, 10, 13, 2) sts in St st. Cont as established until piece measures 11½ (11, 11½, 11, 11½)" (29 [28, 29, 28, 29] cm) from beg, ending with a WS row. **Shape armholes:** BO 6 sts at beg of next 2 rows, then dec 1 st each end of needle every other row 5 times—77 (83, 87, 93, 99) sts. Work even until armhole measures 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape shoulders:** BO 23 (25, 26, 29, 31) sts, work across 31 (33, 35, 35, 37) sts and place on holder for back neck, BO rem 23 (25, 26, 29, 31) sts.

•**Left Front:** CO 41 (43, 45, 47, 49) sts. Work Border Lace, inc 10 (11, 11, 12, 13) sts evenly spaced on last row—51 (54, 56, 59, 62) sts. **Tulip Lace set-up:** (RS) Work



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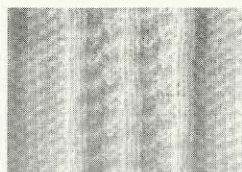
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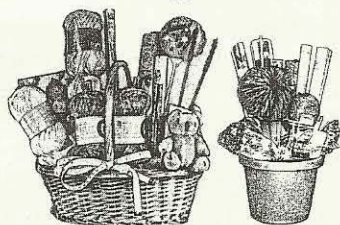
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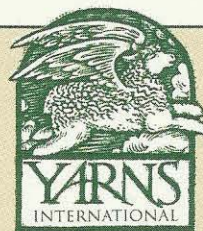
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CHERRIES 'N CREAM BABY SET

DIANE ZANGL

Three-piece outfit

Easy-care cotton-blend

FINISHED SIZE Romper: 24 (26, 28)" (61 [66, 71] cm) chest circumference; to fit 6–9 (12, 18) months. **Jacket:** 25 (27, 29)" (63.5 [68.5, 73.5] cm) chest circumference, buttoned; to fit 6–9 (12, 18) months. **Hat:** 13¾ (15)" (35 [38] cm) head circumference; to fit 6–9 (12–18) months. Romper shown measures 26" (66 cm); jacket measures 27" [68.5 cm]; hat measures 15" (38 cm).

YARN Brown Sheep Cotton Fleece (80% Pima cotton, 20% merino wool; 215 yd [197 m]/100 g): #105 Putty (MC) and #201 Barn Red, 3 (3, 4) skeins each; #460 Jungle Green, 1 skein.

NEEDLES Romper and Jacket Body and Sleeves—Size 6 (4 mm): 24" (60 cm) circular (cir); Ribbing and Braid Edging—Size 4 (3.5 mm): 24" (60 cm) cir and set of 4 double-pointed (dpn); Hat—Size 6 (4 mm) dpn. Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Markers (m); tapestry needle; stitch holders; size F/5 crochet hook; eight 5/8" (1.5 cm) buttons (6 for romper; 2 for jacket); 7 (7, 9) Velcro dots or rivet snaps for romper.

GAUGE 21 sts and 24 rows = 4" (10 cm) in color pattern on larger needles; 20 sts and 26 rows = 4" (10 cm) in Bobble pattern on larger needles; 22 sts and 29 rows = 4" (10 cm) in St st on larger needles.



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

REMINISCENT OF CHERRY ORCHARDS ripe with fruit, Cherries 'n Cream is a three-piece set that includes romper, jacket, and hat, all worked in easy-care cotton-blend. The romper has indented sleeves and a front-buttoned opening. For ease in dressing, the leg inseams are fastened with Velcro dots (you could substitute rivet snaps). A cheerful cherry motif is featured on the lower body, textured cherry bobbles dance across the yoke, and a dash of green trims the edges.

The jacket has an allover bobble texture (representing cherries) and straight sleeves. It fastens with opposing tab closures set off with bright buttons. It is worked in one piece to the armholes, and then the fronts and back are worked separately. A bound-off "braid" edging in green coordinates with the romper trim.

The lively hat repeats the romper yoke detail and adds a rolled brim and fun cherry dangles. It is worked in the round from the brim to the top.

Stitch

1/1 Rib: (multiple of 2 sts + 1)

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

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

Rep Rows 1 and 2 for patt.

ROMPER

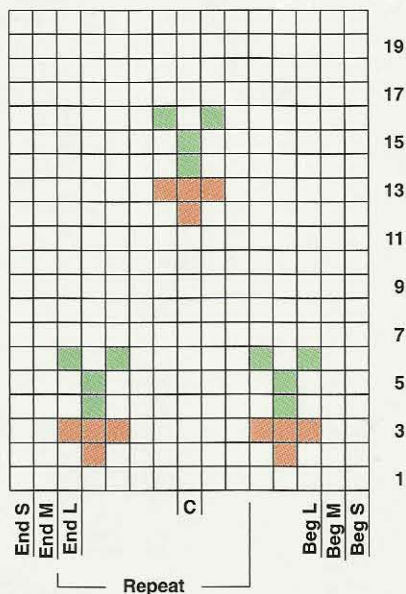
•**Right Leg:** With green and smaller cir needle, CO 49 (53, 59) sts. Do not join. Slipping first st of every row, work 1 row of 1/1 Rib with green, then change to MC and cont in rib until cuff measures 2½" (6.5 cm) from beg, inc 14 (16, 16) sts evenly spaced on last WS row—63 (69, 75) sts. Change to larger cir needle and beg as indicated for your size with Row 1 of Allover chart, and *at the same time*, inc 1 st each end of needle every 4 rows 5 (6, 7) times, working new sts in patt—73 (81, 89) sts. Cont even until piece measures 7 (7¼, 7½)" (18 [18.5, 19] cm) from beg, ending with a WS row. **Shape crotch:** Dec 1 st each end of needle every other row 4 times—65 (73, 81) sts rem. At beg of next RS row, BO 2 sts (for buttonhole band), marking this edge as center front—63 (71, 79) sts rem. Purl 1 row. Do not cut yarn. Place sts on holder.

•**Left Leg:** Work as for right leg, reversing crotch shaping. Cut yarn.

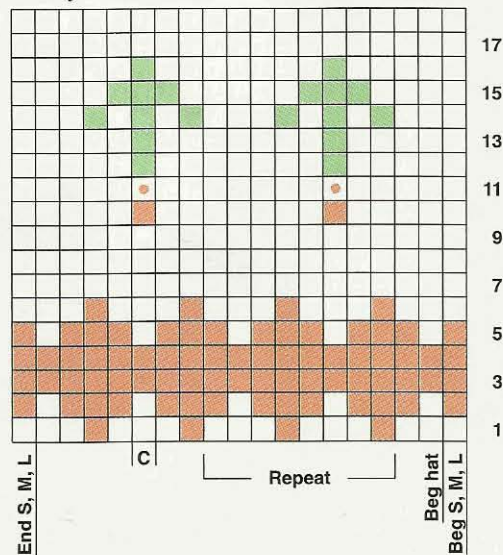
•**Body:** Beg at center front edge of right leg, place held sts onto larger cir needle and then beg at center back edge, place held left leg sts on same needle—126 (142, 158) sts. With attached yarn, k62 (70, 78) sts, k2tog, knit to end of row—125 (141, 157) sts rem. On next RS row, k2tog before the center st, knit the center st, and ssk after the center st—123 (139, 155) sts rem. Cont in patt until piece measures 7½ (8, 8½)" (19 [20.5, 21.5] cm) from center front markings, ending with Row 10 or 20 of chart. Beg with Row 1 and as indicated for your size, work Cherry Bobble chart, and *at the same time*, when piece measures 8½ (9, 9½)" (21.5 [23, 24] cm) from center front markings, ending with a WS row, **shape armholes:** Work 22 (26, 30) sts in patt and place on holder for right front, BO 16 sts for right armhole, marking center st, work 47 (55, 63) sts in patt for back, place rem 38 (42, 46) sts on another holder for left front and armhole. **Back:** Working 47 (55, 63) back sts only, cont as charted through Row 16. Cont in MC only until armhole measures 5 (5½, 6)" (12.5 [14, 15] cm). BO all



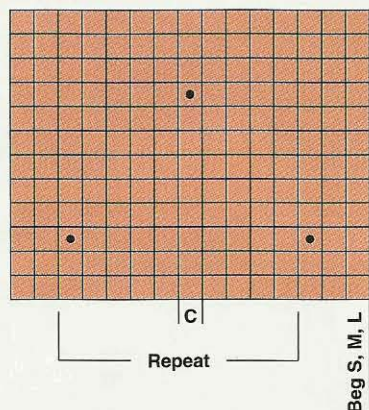
Allover



Cherry Bobble



Bobble



-  putty
-  barn red
-  jungle green
-  bobble: with designated color, (k1, p1, k1) in same st, turn, p3, turn, k3tog
- C:** center st

sts. **Left front:** Place 38 (42, 46) held left front sts onto larger cir needle. With RS facing, join yarn at arm edge, BO 16 sts for left armhole, marking center st, work to end—22 (26, 30) sts rem. Cont as for back until armhole measures 3 (3¼, 3½)" (7.5 [8.5, 9] cm), ending with a RS row. **Shape neck:** BO 7 (8, 9) sts at beg of row. Dec 1 st at neck edge every other row 3 times—12 (15, 18) sts rem. Cont even until armhole measures same as for back. BO all sts. **Right front:** Place 22 (26, 30) held right front sts onto larger cir needle. With WS facing, join yarn at arm edge. Work as for left front, reversing shaping.

•**Sleeves:** With green and smaller cir needle, CO 49 (53, 59) sts. Do not join. Change to MC and work 1/1 Rib for 5

rows. Change to larger cir needle and St st, inc 6 (8, 8) sts evenly spaced on the first row—55 (61, 67) sts. Inc 1 st each end of needle every 3 (4, 4) rows 3 times—61 (67, 73) sts. Cont even until piece measures 2½ (3, 3½)" (6.5 [7.5, 9] cm) from beg. Mark first and last st for underarm. Cont even for 1½" (3.8 cm) more. BO all sts.

•**Finishing:** With yarn threaded on tapestry needle, sew shoulder seams. Sew sleeves into armholes, matching underarm markers. Sew sleeve seams. Sew crotch seams. **Buttonband:** (Work on left side for girls, right side for boys.) With MC, smaller needles, and RS facing, pick up and knit 57 (61, 67) sts evenly spaced along front opening. Work 1/1 Rib for 4

rows. Cut yarn and place sts on holder. Mark placement of 5 buttons, one ½" (1.3 cm) up from lower edge, one 2" (5 cm) down from upper edge, and the others evenly spaced in between. (Rem button will be in neckband.) **Buttonhole band:** Work as for buttonband, working buttonholes on second row by working (yo, k2tog) opposite each marker. Cut yarn and place sts on holder. **Neckband:** With MC and smaller cir needle, pick up and knit 65 (71, 77) sts evenly spaced around neck opening. Work 1/1 Rib for 4 rows, working buttonhole as before on second row. Cut yarn and place sts on holder. **Bound-off braid edging:** Place 57 (61, 67) held right front sts onto smaller cir needle, followed by 65 (71, 77) held neckband sts and 57 (61, 67) held left front sts—179

(193, 211) sts total. With green, RS facing, and beg at lower right edge, work 1 row 1/1 Rib, picking up and knitting 3 sts along each short edge of neckband—185 (199, 217) sts. BO in rib. Lap right front ribbing over left front for girls and left front ribbing over right for boys. Sew in place. Sew on buttons. Sew 7 (7, 9) Velcro dots or attach rivet snaps to WS of front leg openings and RS of back leg openings, placing one at the center crotch, one 1/2" (1.3 cm) from each leg cuff, and the others evenly spaced in between. Weave in loose ends.

JACKET

•**Body:** With red and larger cir needle, CO 125 (135, 145) sts. Do not join. Beg with Row 1, work Bobble chart until piece measures 6 1/2 (7 1/2, 8)" (16.5 [19, 20.5] cm) from beg, ending with a WS row. **Divide for fronts and back:** Cont in patt, work 23 (25, 28) sts and place on holder for right front, BO 16 sts for right armhole (mark center st), work a total of 47 (53, 57) sts for back, and place rem 39 (41, 44) sts onto another holder for left front and armhole. **Back:** Cont in patt on 47 (53, 57) back sts until armhole measures 6 (6 1/2, 7)" (15 [16.5, 18] cm). BO all sts. **Left front:** Place 39 (41, 44) held left front sts onto larger cir needle. Join yarn at arm edge and BO 16 sts at beg of row—23 (25, 28) sts rem. Cont in patt until armhole measures 4 (4 1/2, 4 3/4)" (10 [11.5, 12] cm), ending with a RS row. **Shape neck:** At beg of row, BO 6 (6, 8) sts. Dec 1 st at neck edge every

other row 2 (3, 3) times—15 (16, 17) sts rem. Cont in patt until armhole measures same as for back. BO all sts. **Right front:** Place 23 (25, 28) held right front sts onto larger cir needle. With WS facing, join yarn at underarm and work as for left front, reversing shaping.

•**Sleeves:** With red and smaller cir needle, CO 31 (33, 35) sts. Do not join. Purl 1 row. Change to larger cir needle and inc 8 (8, 10) sts evenly spaced—39 (41, 45) sts. Beg with Row 9, work Bobble chart, inc 1 st each end of needle every 4 rows 11 (12, 12) times, working new sts in patt—61 (65, 69) sts. Cont even until piece measures 7 (7 1/2, 8)" (18 [19, 20.5] cm) from beg. Mark first and last st of last row for underarm. Work even for 1 1/2" (3.8 cm) more. BO all sts.

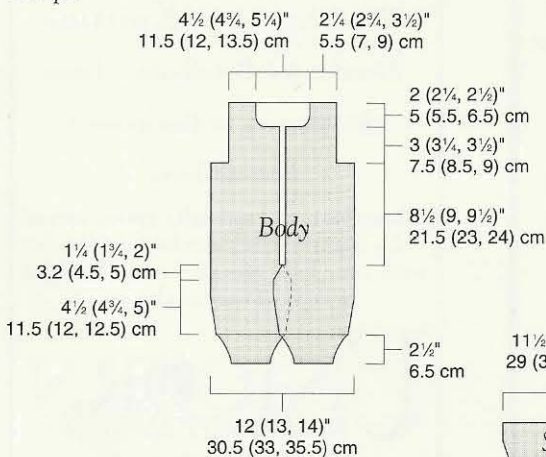
•**Finishing:** With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes, matching underarm markers. Sew sleeve seams. **Buttonhole tabs:** Measure 1 1/4" (3.2 cm) down from neck on right front edge and mark. With red, smaller needles, and RS facing, pick up and knit 7 sts bet marker and neck edge. Purl 1 row. **Next row:** K3, yo, k2tog, k2. Purl 1 row. Knit 1 row. BO all sts in purl. Measure and mark 4 1/2" and 5 3/4" (11.5 and 14.5 cm) down from neck edge on left front. Pick up and knit 7 sts and work tab as before. **Bound-off braid edging:** (Worked in the rnd) **Sleeves:** With green and smaller dpn, pick up and knit 1 st into each CO st along lower sleeve edge. Place

m and join. On next rnd, BO all sts in knit. Then with RS facing, pick up and knit 1 st in purl bump of each BO st. BO all sts in knit. **Body:** (Worked in two segments so that the sts face the same direction along the center front.) **Left side:** Mark all corner sts of the front opening. With green, smaller cir needle, RS facing, and beg at center back neck and ending at lower center back, pick up and knit 1 st in each CO or BO st, 3 sts for every 4 rows of garment, and work M1 inc at each outside corner. *Turn, BO in purl, working 2 sts tog at each inside corner*. With RS facing, pick up and knit 1 st in purl bump of each BO st, making M1 incs as before at outside corners. Rep from * to *. **Right side:** With WS facing and beg at center back neck and end at lower center back, work as for left side. With yarn threaded on tapestry needle, sew ends of edging tog. Sew on buttons. Weave in loose ends.

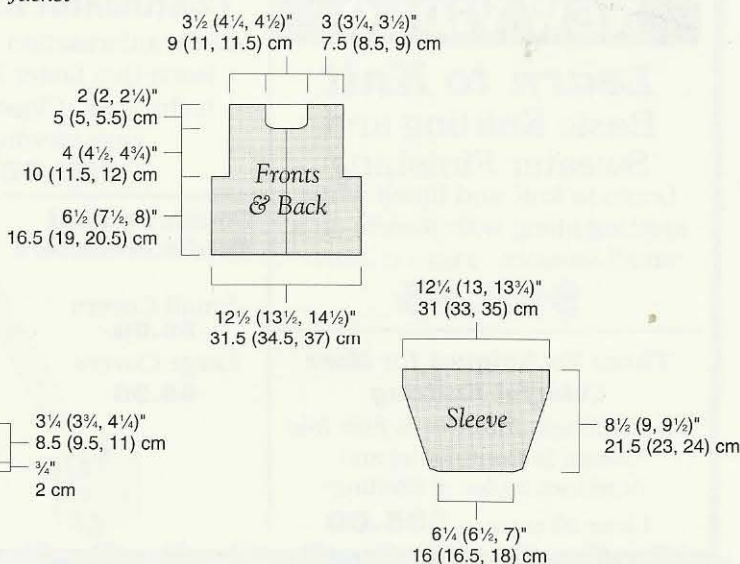
HAT

With red and larger dpn, CO 72 (80) sts. Arrange sts evenly onto 3 dpn. Place m and join, being careful not to twist sts. Work in St st until piece measures 2" (5 cm) from beg. Beg with Rnd 5, work through Rnd 17 of Cherry Bobble chart. Then cont in MC only until piece measures 6 (7)" (15 [18] cm) from beg. **Shape top:** **Rnd 1:** *K2tog, k2; rep from *—54 (60) sts. **Rnds 2, 4, and 6:** Knit. **Rnd 3:** *K2tog, k1; rep from *—36 (40) sts. **Rnds 5 and 7:** *K2tog; rep from *—9 (10) sts rem after Rnd 7.

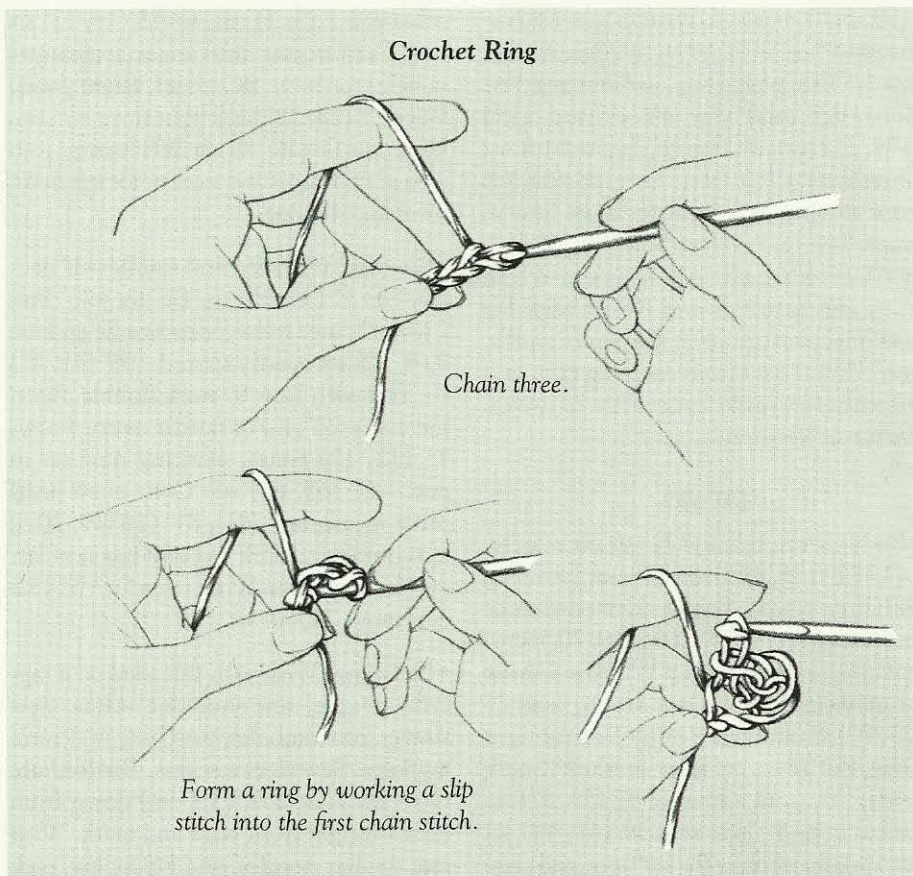
Romper



Jacket



Cut yarn, leaving a 12" (30.5-cm) tail. Thread tail on tapestry needle and draw through rem sts, pull tightly, and fasten off. **Tassels:** (Make 4 of varying lengths; see Glossary, page 9 for crochet instructions.) With green and crochet hook, make a chain 2" (5 cm) long. Join chain to top of hat with 1 sc, then chain for 2" (5 cm) more, turn, work sl st in each st of chain. Cut yarn and fasten off. **Cherries:** (Make 8.) With red, crochet hook, and leaving a 6" (15-cm) tail, ch 3, join with a sl st to form a ring (illustration at right). *Rnd 1:* 2 sc in each ch st—6 sts. *Rnd 2:* 1 sc in each sc. *Rnd 3:* Dec 3 sts evenly—3 sts. Cut yarn, leaving a 6" (15-cm) tail, and fasten off. Thread tail on tapestry needle and gather 3 sts of last rnd tog. Tie the 2 tails tog. Use 1 tail to sew cherry to end of tassel. Weave loose ends into center of cherry. ∞



Diane Zangl is a freelance knitwear designer who works with national knitting magazines and yarn manufacturers. Now that she has become a grandmother, we can expect to see more of her designs for tots.

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EACH WINTER, without exception, there comes a day when I know I will not survive another moment of gray monotony. Without fail, this is the day I spot the first yellow crocus and know that it will be followed in quick succession by daffodils, flowering trees, and tiny forget-me-nots. I designed this bright vest for that moment of near despair. The dainty little embroidered flowers speed winter's departure. A fanciful dragonfly poised to usher in the fresh new season adorns the vest back.

•**Back:** CO 102 (108, 114, 120, 126, 132) sts. Work even in St st until piece measures 10½ (11, 11½, 11¾, 12¼, 12)" (26.5 [28, 29, 29, 31, 30.5] cm), ending with a WS row. **Shape armholes:** BO 6 sts at beg of next 2 rows. BO 4 sts at beg of foll 2 rows—82 (88, 94, 100, 106, 112) sts rem. On next row (RS), k2, ssk, work to last 4 sts, k2tog, k2. Dec in this manner every other row 8 (7, 7, 8, 10, 8) times more—64 (72, 78, 82, 84, 94) sts rem. Cont in St st until piece measures 18 (19, 20, 20, 21, 21)" (46 [48.5, 51, 51, 53.5, 53.5] cm), ending with a WS row. **Shape neck:** (RS) K21 (24, 25, 27, 27, 30), join new yarn and BO center 22 (24, 28, 28, 30, 34) sts, knit to end. Working each side separately, dec 1 st at neck edge every other row 3 times—18 (21, 22, 24, 24, 27) sts rem. Work 1 row even. Place sts on holders.

•**Left Front:** CO 2 sts. Purl 1 row.
Row 1: (RS) K1, M1, k1, using the cable method (see below), CO 4 sts—7 sts.
Row 2: Purl.
Row 3: K1, M1, k6, cable CO 4 sts—12 sts.
Row 4: Purl.
Rows 5–18: Cont inc 1 st and casting on 4 sts in this manner every other row until there are 47 sts, ending with a WS row (Row 18).

Row 19: K1, M1, k46, cable CO 3 (4, 4, 4, 4) sts—51 (52, 52, 52, 52) sts.

Rows 20, 22, 24, and 26: Purl.

Row 21: K1, M0 (1, 1, 1, 1, 1), k50 (51, 51, 51, 51, 51), cable CO 0 (2, 4, 4, 4, 4) sts—51 (55, 57, 57, 57, 57) sts.

Row 23: K1, M0 (0, 0, 1, 1, 1), k50 (54, 56, 56, 56, 56) sts, cable CO 0 (0, 1, 3, 4, 4) sts—51 (55, 58, 61, 62, 62) sts.

Row 25: K1, M0 (0, 0, 0, 0, 1), k50 (54, 57, 60, 61, 61) sts, cable CO 0 (0, 0, 0, 2, 4) sts—51 (55, 58, 61, 64, 67) sts.

Work in St st until piece measures 10½ (11, 11½, 11¾, 12¼, 12)" (26.5 [28, 29, 29, 31, 30.5] cm), ending with a WS row.

Shape armhole and V-neck: Dec 1 st at neck edge (k2, ssk, knit to end) every 4 rows 6 (10, 14, 14, 16, 21) times, then every 6 rows 8 (6, 4, 4, 3, 0) times, and at the same time, BO 6 sts at armhole edge, work 1 row, BO 4 at armhole edge, then dec 1 at arm edge every other row 9 (8, 8, 9, 11, 9) times as follows: Work to last 4 sts, k2tog, k2—18 (21, 22, 24, 24, 27) sts rem each side after all decs. Cont even until piece measures same as back to shoulder. Place all sts on holder.

•**Right Front:** CO 2 sts. P2, cable CO 4 sts—6 sts.

Row 1: K5, M1, k1—7 sts.

Row 2: P7, cable CO 4 sts—11 sts.

Row 3: Knit to last st, M1, k1—12 sts.

Row 4: P12, cable CO 4 sts—16 sts.

Cont inc 1 st every RS row and CO 4 sts at the end of every WS row until there are 47 sts, ending with a WS row. Cont as for left front, reversing shaping and working k2tog instead of ssk, and ssk instead of k2tog.

•**Finishing: Embroidery:** (See Glossary, page 10) Following embroidery charts, work embroidery sts as indicated on fronts



VEST IN BLOOM

KAREN CONNOR

Classic styling

Silk embroidery

FINISHED SIZE 34 (36, 38, 40, 42, 44)" (86.5 [91.5, 96.5, 101.5, 106.5, 112] cm) bust/chest circumference, buttoned. Vest shown measures 38" (96.5 cm).

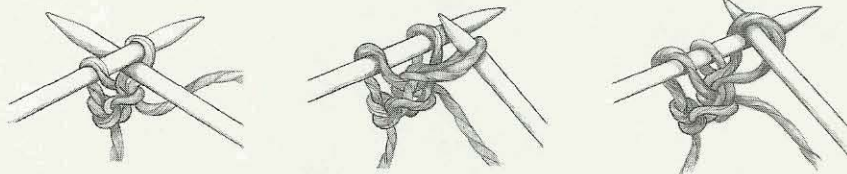
YARN Vest—JCA Reynolds Tiara (70% rayon, 30% silk; 110 yd [100 ml]/50g): #1 ecru, 5 (5, 6, 6, 7, 7) balls. Embroidery—JCA Zwicky silk embroidery floss: #3287 blue, #2362 light green, #2364 dark green, 4 skeins each; #2115 yellow, 2 skeins; #2222 fuchsia, #2223 magenta, #2318 gray, 1 skein each.

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

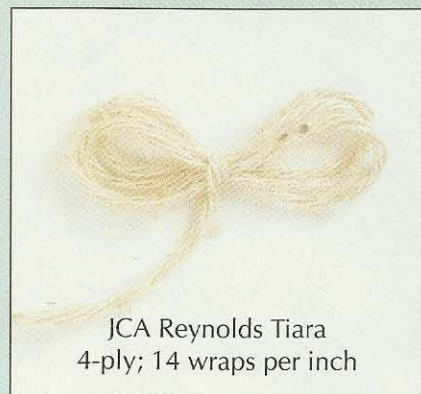
NOTIONS Stitch holders; tapestry needle; size C/2 (2.75 mm) crochet hook; embroidery needle.

GAUGE 24 sts and 34 rows = 4" (10 cm) in St st.

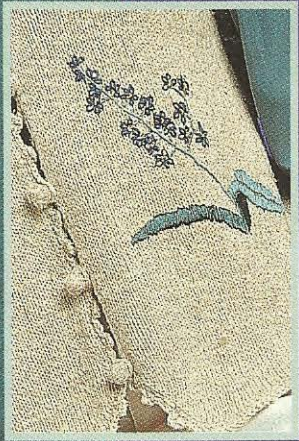
Cable Cast-On



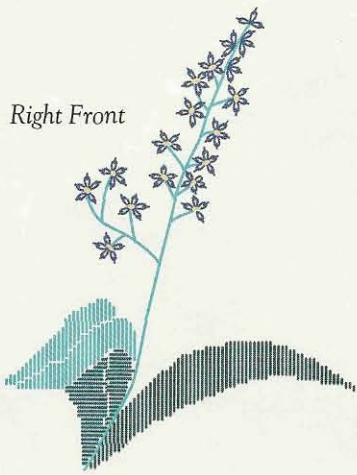
Cast on two stitches. Insert the right needle between the two stitches on the left needle. Wrap the yarn as if to knit. Draw the yarn through to complete the stitch, but do not drop the stitch from the left needle. Slip the new stitch to the left needle as shown.



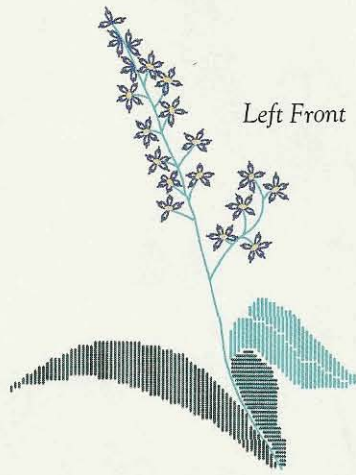
JCA Reynolds Tiara
4-ply; 14 wraps per inch



Right Front



Left Front



Vest Back

and back. BO shoulder sts tog (see Glossary, page 8). With yarn threaded on a tapestry needle, sew side seams. **Armbands:** Beg at underarm, work 2 rows of sc around armhole, then work 1 row of sl st. **Front-and-neck band:** Mark left front for placement of 5 buttons evenly spaced. Beg at point of lower right front, work 1 row sc around right front, back neck, left front, and entire lower edge, ending at starting point. Ch 1, *sc in next st, ch 3, sc in same st (picot made), sl st in next 4 sts; rep from * until opposite button marker. To make buttonhole, sc in next st, ch 6, sc in same st. Cont in this manner, adjusting sl sts bet picots as needed so that buttonholes will fall opposite markers and final picot will fall at point on lower left front. Work 1 row sc across lower edge. Work 1 row sl st back across lower edge.

Buttons: (make 5)

Row 1: Ch 3 and join into ring with a sl st (see page 62).

Row 2: Ch 1, 4 sc in ring, join with sl st.

Row 3: Ch 1, *sc in next st, sc twice in following st; rep from * once, join with sl st.

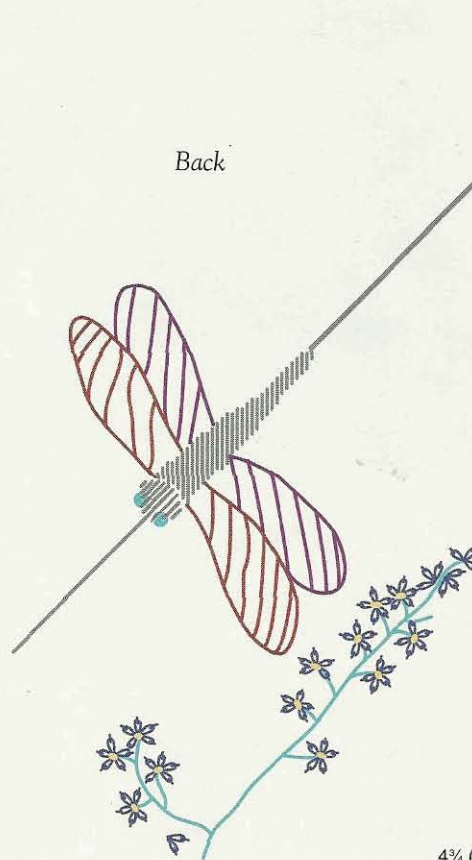
Row 4: Ch 1, draw CO tail through center of ring. Pull long loop through center of ring and sc 8 times, join with sl st.

Row 5: Ch 1, [sc in every other st] 4 times. Fasten off.

Sew buttons opposite buttonholes. Weave in loose ends. Block carefully so as not to disrupt embroidery. ∞

Karen Connor is the owner and designer of Wool-gathering Designs, handknitted sweater patterns. She lives in St. Louis with her husband Larry, golden retriever Yankee, and four Maine Coon cats, Grace Louise, Morgan LeFay, Harris Tweed, and Weaver Wilson. Although she didn't write a book on knitting with dog hair, she should have. No sweater leaves her house without it.

Back



satin stitch



French knot



stem stitch



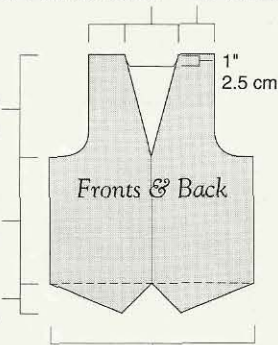
daisy stitch

4 3/4 (5, 5 1/4, 5 1/2, 6, 6 1/4)" 3 (3 1/2, 3 3/4, 4, 4, 4 1/2)"
12 (12.5, 14.5, 14.5, 15, 17) cm 7.5 (9, 9.5, 10, 10, 11.5) cm

8 1/2 (9, 9 1/2, 9 1/2, 9 3/4, 10)"
21.5 (23, 24, 24, 25, 25.5) cm

10 1/2 (11, 11 1/2, 11 1/2, 12 1/4, 12)"
26.5 (28, 29, 29, 31, 30.5) cm

2 1/2 (2 3/4, 2 3/4, 2 3/4, 3, 3)"
6.5 (7, 7, 7, 7.5, 7.5) cm



17 (18, 19, 20, 21, 22)"
43 (46, 48.5, 51, 53.5, 56) cm



PLUSHY PILLOWS

MARILYN MURPHY

Easy embellishment

Rolled edging



Colinette Framework Chenille
2-ply core; 10 wraps per inch

FINISHED SIZE 18" (46 cm) wide by 14" (35.5 cm) tall.

YARN Colinette Framework Chenille (100% cotton; 217 yd [198 ml]/100 g): (MC) pale blue, pale plum, 2 skeins each; (CC) pale olive, pale claret, 1 skein each.

NEEDLES Size 6 (4 mm): straight, 29" (80 cm) circular (cir), and 2 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Two 18" x 14" (46 cm x 35.5 cm) pillow forms; tapestry needle.

GAUGE 18 sts and 28 rows = 4" (10 cm) in rev St st.

THESE SOFT PILLOWS, worked in reverse stockinette stitch, are embellished with appliquéd leaves and rolled edgings.

Stitches

Reverse Stockinette Stitch: (rev St st)

Row 1: (RS) Purl.

Row 2: Knit.

Rep Rows 1 and 2 for patt.

I-cord:

With dnp, CO 4 sts. *K4, slide sts to other end of needle; rep from * for recommended length. BO all sts. *Note:* To work leaf on end of I-cord, inc 1 st on last row—5 sts.

Large Leaf:

CO 5 sts or work on 5 sts rem from I-cord.

Row 1 (RS): K2, yo, k1, yo, k2—7 sts.

Row 2 and foll WS rows through Row 16: Purl.

Row 3: K3, yo, k1, yo, k3—9 sts.

Row 5: K4, yo, k1, yo, k4—11 sts.

Row 7: K5, yo, k1, yo, k5—13 sts.

Row 9: Ssk, k9, k2tog—11 sts.

Row 11: Ssk, k7, k2tog—9 sts.
 Row 13: Ssk, k5, k2tog—7 sts.
 Row 15: Ssk, k3, k2tog—5 sts.
 Row 17: Ssk, k1, k2tog—3 sts.
 Row 18: Sl 1, p2tog, pss0—1 st.
 Fasten off.

Small Leaf:

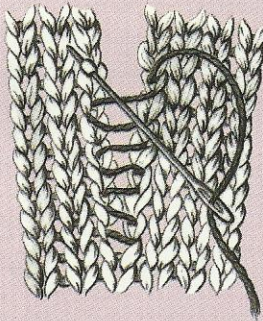
CO 5 sts or work on 5 sts rem from I-cord.
 Work Rows 1–6 of large leaf. Then work
 Rows 11–18.

•**Pillow Front and Back:** (Make 2 with
 pale blue; 2 with pale plum) CO 76 sts.
 Work in rev St st until piece measures 14"
 (35.5 cm) from beg. BO all sts.

•**Finishing:** Block pillow fronts and backs
 to size. **Leaves:** With pale olive, make 2
 large leaves on 5" (12.5-cm) I-cord; 2 small
 leaves on 5" (12.5-cm) I-cord; 1 small leaf
 on 1" (2.5-cm) I-cord; 2 small leaves with-
 out I-cord. With pale claret, make 2 large
 leaves on 5" (12.5-cm) I-cord; 2 small
 leaves on 1" (2.5-cm) I-cord; 2 small leaves
 without I-cord. **Rolled edging:** With front
 side of pillow facing (rev St st), cir need-
 le, and using pale blue on the pale plum
 pillow and pale plum on the pale blue pil-
 low, pick up and knit 76 sts along top
 edge, 44 sts along one side edge, 76 sts
 along bottom edge, and 44 sts along other


side edge—240 sts. Work St st for 10
 rows. BO all sts loosely. Pin leaves to RS
 (rev St st) of pillow fronts at your discre-
 tion. With yarn threaded on a tapestry
 needle, sew the leaves in place. Pin pil-
 low front to back (with rev St st facing
 out). Using an invisible seam, sew top and
 sides seams. Insert pillow form and sew
 rem seam. ∞

*Marilyn Murphy loves designing and making
 pillows. She fantasizes about the dreams she will
 have when she lays her head down to sleep. Or
 maybe she just wishes to sleep right now.*



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 tap-
 estry 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 two inches (5 cm).*



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FOLKLORE

Robin Hansen



Woolgathering

WOOLGATHERING. I remember it from childhood: If I sat staring out into space, today's "daydreaming," my grandmother would ask if I were woolgathering. She had a Scottish father, and maybe the expression came from him, or maybe it was current during her youth. Figuratively, "woolgathering" means "walking around aimlessly," or, for Mema, "being aimless." The expression is one of many animal metaphors that fill the English language and are always right on, like "dogging my heels," "silly goose," "sheepish," or "dumb cluck."

True woolgathering is a skill I picked up, along with much spun and unspun wool, in the Faroe Islands, but the practice also holds true in parts of Scotland, Norway, Iceland, and other northern countries. Sheep do not naturally have wool that grows out endlessly, and which must be shaved off to relieve the poor creature before summer heat. Like goats, dogs, and buffalo, primitive sheep shed in the spring. They lose the whole fleece, sometimes in one or two big sheets, but more often by

rubbing it off in chunks on hedges, rocks, or bushes.

This means that you can walk around the pastures of primitive sheep in the northern islands and literally gather wool. In the days when the rich had sheep and the poor were cash knitters, the poor could save capital investment by getting permission to woolgather the pastures of the rich, then process the bits of wool into yarn, socks, stockings, mittens, and caps. Visualize a dozen or so ragtag men, women, and children meandering around the countryside looking for bits of shed wool, and you will have a clear picture of woolgathering, literal and figurative.

Today, wool is not a precious commodity and I doubt anyone asks permission to

woolgather in the fields of the rich. Cash knitters are more likely to head for a good deal at the nearest mill or mill-end store and often knit in anything but wool. But that doesn't mean woolgathering (literal) isn't fun or productive. It's right up there with hiking and rock climbing and you may get enough to actually create something. A pattern I wrote for fleece-stuffed mittens in *Fox & Geese & Fences* (Down East Books, 1983) was welcomed in Scotland by knitters who saw in it something to do with those little bits of fleece found on hedges. The fleece-stuffed mitten was a plain mitten made extraordinary by knitting in little bits of fleece every fourth stitch every fourth round, tucking the fluffy ends to the inside.

The other day, I found another use for globs of fleece. In *Your Sheep: A Kid's Guide to Raising and Showing* (Garden Way Publishing, 1992), Paula Simmons takes pity on kids and explains how to knit sheep's wool without scouring, picking, carding, and spinning first. I tried it. It worked and I produced the soft child's hat you see here. The wool fibers used must be at least four



Tie 4" (10-cm) bundles of fleece with strips cut from panty hose.



Soak the bundles of fleece in hot soapy water for about an hour.

inches (10 cm) long when pulled out straight.

Bundle handfuls of fleece, about as much as you can hold between both hands (or four inches diameter) and tie with strips cut from panty hose. The largest child's cap took two of these bundles.

Submerge bundles in a large pan of very hot water and detergent for about an hour. Don't boil, stir, or move them around too much.

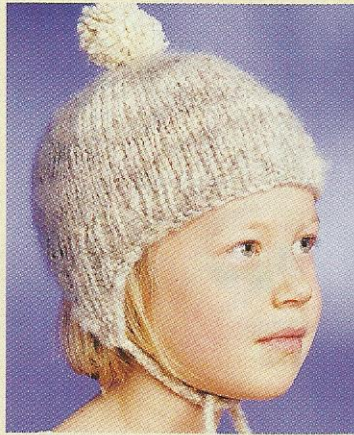
Drain, rinse a little under running water, place in a mesh bag, and put in the washing machine on spin cycle.

Rinse bundles in warm or hot water again and spin them again. Simmons suggests carefully removing the ties and drying wool on a rack. I left the ties on and dried the wool on a radiator. Dry completely.

Take a bundle and begin pulling wool out in a continuous strand, keeping the thickness as even as possible. Pick out any serious dirt or hay, but most of the chaff and weeds will fall out (on you, the floor, or your work surface) as you pull. Open locks of wool and untangle as you go. Knit with the strand, overlapping new wool if it gets thin. Tuck ends to back. Keeping the strand even is the most tedious part of this simple process. ∞

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

CHILD'S CAP



SIZES Newborn to 6 mos (6 to 18 mos, 2 to 4 yrs) or 14 (16, 18)" (35.5 [40.5, 46] cm) in circumference.

NEEDLES Size 10.5 (6.5 mm): set of 5 double-pointed (dnp). Size 8 (5 mm): set of 5 dnp for ribbing. Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Crochet hook size G/6; tapestry needle.

GAUGE 3.5 sts and 5 rnds = 1" (2.5 cm) in St st.

The cap is knitted circularly from the crown to the edge.

CO 8 (9, 10) sts on 2 of the larger needles. Knit 1 rnd plain. *Inc rnd:* k1, M1 around—16 (18, 20) sts. Knit 2 rnds plain. *Inc rnd:* k1, M1 around—32 (36, 40) sts. Divide sts evenly on 4 needles. Knit 4 rnds plain. *Inc rnd:* k2, M1 around—48 (54, 60) sts. *Next rnd:* inc 1 (2, 3) sts—49 (56, 63) sts or 14 (16, 18)" (35.5 [40.5, 46] cm).

Knit plain for 2½ (3, 3½)" (6.5 [7.5, 9] cm).

Change to smaller needles, inc 1 (0, 1) st and work k1, p1 rib for 3 (3, 4) rnds. BO 10 (11, 13) sts for back of cap. Knit 1, p1 for 10 (11, 13) sts for ear tab. BO 20 (23, 25) sts for face opening. Knit 1, p1 for 10 (11, 13) sts for second ear tab. Work tabs separately, back and forth in ribbing for 1½ (1¾, 2)" (3.8 [4.5, 5] cm), dec 1 st at the end of every row. BO all sts.

Using a 5-yd (4.5-m) scrap of worsted weight yarn, braid or crochet ties about 8" (20.5 cm) long, starting the crochet or threading yarn to be braided well into the edge of the ear tab. I added a few wisps of the unspun wool to the 4-strand braid, then rolled the finished braid between my palms. Make a pom-pom for the top, trimming and steaming it until it looks round and fuzzy.



After rinsing and drying, take a bundle and pull wool out in a continuous, even strand.



Knit with the strand, overlapping new wool if it gets too thin.

PHOTOGRAPHS BY ROBIN HANSEN

CONNECTIONS

Amy C. Clarke



One Thousand Years of Knitting

MIL ANYS DE DISSENY EN PUNT (One Thousand Years of Knitting), an exhibit in Terrassa, Spain, organized and produced by the Centre de Documentació i Museu Textil, echoes the versatility and flexibility of knitting by presenting the vastness of the subject. The catalog from the exhibit, edited by Eulàlia Morral and Sílvia Carbonell (1997, ISBN: 84-921199-2-6) is written in both Catalan and Spanish. In its 483 pages it includes over 200 color images of knitting in every conceivable shape, form, technique, and inspiration. Organized by object and then by time, the pieces chronicle 1,000 years of knitting history. Told from the point of view of several authors, each chapter offers a unique perspective relating to knitting history, social phenomenon, industry, and fashion. From eleventh-century Egyptian knitting to modern European nylon stockings, from artwear to everyday wear, from the roughest wool to the finest silk, the breadth of the technique is relayed not just through tours de force, but through mundane pieces that we pull over our feet, onto our hands, over our backs, and decorate our homes with but hardly seem to notice. *Mil Anys de Disseny en Punt* show-

cases knitted stockings, pillows, socks, baby booties, stocking caps, hats, hoods, capes, sweaters, pants, gloves, mittens, doll clothes, purses, bedspreads, underwear, earrings, dolls, bathing suits, scarves, bobbles, ties, christening gowns, garters, samplers, handkerchiefs, shawls, veils, bras, corsets, bags, T-shirts, pantyhose, yardage, bandages, book covers, shoes, and nighties.

Socks in the Exhibit

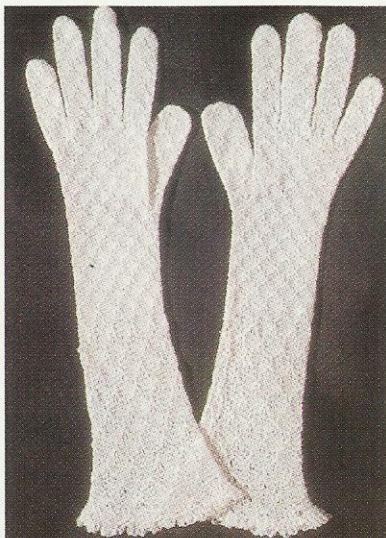
By Montserrat Bayes Sopena

Limiting ourselves to the nineteenth century, we find socks of silk, wool, cotton, hemp; very fine, well-made, crude, and very crudely made socks; plain socks,

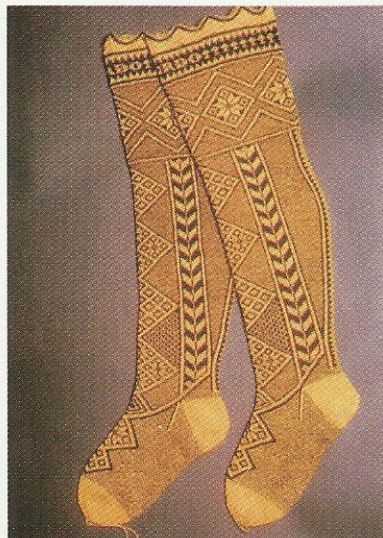
embroidered, ribbed, socks with lace, with sampler patterns; anonymous socks, socks with the manufacturer's tag, socks personalized with the name of the wearer, socks with political messages; short socks, long socks; socks with stripes, socks with squares, jacquard socks, printed socks; handmade socks, socks from circular knitting machines, from straight manually-operated knitting machines, socks from mechanized knitting machines; classic socks, modern socks, socks for a regional costume, socks to dress in the style of your country, imported socks, socks for uniforms, socks for acting in the theater, for playing a sport; socks to get married in, and socks to be buried in.¹

The catalog suggests that knitting has been relatively unrecognized for the contributions it has made to the way we make and wear clothing because it is so omnipresent in our daily lives. A reversal of "The Emperor's New Clothes," *Mil Anys de Disseny en Punt* recognizes this invisibility and attempts to make knitting, in all its forms and expressions, visible. Focusing on the simple technique of pulling one loop through another to create a cloth, this

¹"Mil Años de Punto: Pluralismo e interrogantes," Montserrat Bayes Sopena, p 53. Translated by the author.



Gloves, circa 1930-40, possibly Spain. Registration number 15.141 a/b. Centre de Documentació i Museu Textil.



Socks, 19th Century, Spain. Registration number 14.628 a/b. Centre de Documentació i Museu Textil, from the Tolosa collection.



Bag, 17th Century, Spain. Registration number 15.139. Centre de Documentació i Museu Textil.

exhibit also touches on the changes in society and cultures, with an emphasis on the northern region of Spain.

Above all else, the catalog points out, knitting is flexible—it can be pulled in all directions because it is a net of interlocking loops made from a continuous thread. The result of this flexibility is a cloth that is amazingly moldable, adaptable, and elastic. Knitted garments can be made to keep in warmth or to let it escape. Knitting can be formed around the most oddly shaped parts of our bodies—heels, elbows, and hands, for example—without restricting movement. The cloth stretches, then returns to its original shape (depending on the yarn used).

A large portion of *Mil Anys de Disseny en Punt* is devoted to telling the story of the knitting industry, from William Lee's invention of the first knitting machine in 1589 to the present-day machines that utilize cutting-edge computer technology to create knitted cloth. While handknitting is less complicated and uses simpler tools than handweaving, the mechanization of knitting is more complicated than the mechanization of weaving. Constructing knitted garments is also more difficult than

making garments from woven cloth because of the elasticity of knitted fabric. In the beginning of knitting industrialization, machines were worked by skilled laborers who handknitted parts of garments—the collar, a pocket, a heel. Despite mechanization, the catalog stresses that there is still a place for handknitting. No longer practiced out of necessity because the burden of producing clothing has been handed over to the big machines, handknitting, for the most part, survives as a vehicle for individual expression.

Mil Anys de Disseny en Punt also touches on the shift from local to global influences in knitting design. Influences from other countries transmitted slowly along the Silk Road a thousand years ago are now transmitted instantaneously over the Information Highway.

One question the exhibit raises as it surveys the history of fashion is whether the style of garments evolved because the quality of cloth changed or whether the cloth changed because society required clothing to fit new lifestyles. Have social boundaries become more relaxed because our clothing is more comfortable or is the clothing

more comfortable to accommodate new attitudes and lifestyles?

This amazing exhibit illustrates that though the process of making knitted cloth has not received the recognition it deserves, its products are nonetheless universally used and extremely adaptable to all situations. From the mountains of the Himalayas to the beaches of the United States, from the roughest wool to the finest silk, from the peasant's skull cap to the king's pillow, *Mil Anys de Disseny en Punt* documents one thousand years of knitting design and industry. ∞

Amy Clarke majored in Spanish, Latin American studies, and art at Cornell College, Iowa. Currently she works as editorial assistant to Spin-Off, Interweave Knits, and Beadwork magazines. For more information about the catalog and the traveling exhibit, *Mil Anys de Disseny en Punt*, contact the Centre de Documentació i Museu Textil, Salmeron 25, Terrassa, 08222, Spain. (34 93) 731-52-02; fax (34 93) 785-61 70; e-mail con.mtextil@diba.es; website www.diba.es/museus/cdmt.

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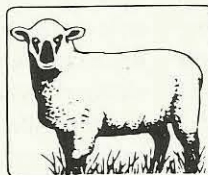
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Garden Party



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Ann

Susan

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Marilyn

It's an accepted fact among the employees of Interweave Press that if you're involved in handwork, you probably plunge those same hands into the ground come spring. So it makes perfect sense that we should design garden hats—they're in full-bloom before our gardens are ready.

JUDITH DURANT—EDITORIAL



Here we are, knitting off-season again. I'm watching the snow fall over the Rocky Mountains, people on the street doing Christmas shopping, and I'm thinking about a spring garden hat. So, what else but a giant poinsettia on a hemp hat? Come summer, the hat will keep the intense Colorado sun off my head while allowing the intense Colorado heat to escape. The poinsettia is adapted from Nicky Epstein's Knitted Embellishments.

I used sportweight cotton for the bobbles, cotton chenille for the leaves, and a cotton/acrylic blend for the petals on size 5 (3.75 mm) needles.

Small Petals: (make 5)

CO 3 sts. Work in St st, inc 1 st each end of needle every other row until there are 9 sts. Work even for 1" (2.5 cm), ending with a WS row.

Rows 1, 3, and 5: K2tog, knit to last 2 sts, k2tog—3 sts rem after Row 5.

Rows 2, 4, and 6: Purl.

Row 7: Sl 1, k2tog, pss0—1 st. Fasten off.

Large Petals: (make 5)

Work as for small petals, but inc to 13 sts and work even for 2" (5 cm). Dec as for small petal to 1 st. Fasten off.

Leaf: (make 2)

CO 5 sts.

Row 1: K2, yo, k1, yo, k2—7 sts.

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

Row 3: K3, yo, k1, yo, k3—9 sts.

Row 5: K2tog, k5, k2tog—7 sts.

Row 7: K2tog, k3, k2tog—5 sts.

Row 9: K2tog, k1, k2tog—3 sts.

Row 10: Sl 1, k2tog, pss0—1 st. Fasten off.

Bobble: (make 4)

CO 1 st. ([K1f&b] 2 times, k1) in same st—5 sts. Work 4 row St st. Pass last 4 sts over 1st st. Fasten off.

Arrange 5 large petals in star shape and sew tog from CO edge to widest point. Arrange 5 small petals in same manner and place on top of and offset from 5 large petals and sew in place. Attach leaves. Attach bobbles to flower center.

AMY CLARKE—EDITORIAL



When I had a garden, I wore very practical hats. I'd go out to my garden when the morning light was barely peeking over the mountains, and I'd be bundled up in layers of sweats, flannel shirts, and a stocking cap. Cold air would make my fingers numb and the wet earth would soak through my knees as I tended fresh shoots. This new hat is not for the reality that used to be my garden, but rather for the potential it contained and the dreams it held. This hat is for those dreams—I will plant them again.

I used a sportweight wool in tweedy green (MC) and tweedy dark green (CC) and sportweight mohair in purple and pink on size 2 (2.75 mm) double-pointed needles.

Vine: With MC, CO 3 sts. Work I-cord (see Glossary, page 8) for 3 to 5 rows, then inc by k1f&b in the first and the last st—5 sts. Cont working I-cord for about 2" (5 cm), then inc or dec 1 or 2 sts. Cont working I-cord, working incs and decs randomly to form an irregular shape, and at the same time, every 3–4" (7.5–10 cm), sl 3 to 4 sts onto a scrap of yarn for off-shoots (to be worked later), CO 3 to 4 sts, and cont working irregular cord until the piece is the desired length. Taper the end to a point by dec 1 or 2 sts every couple of rows until 2 sts rem, then k2tog. Cut yarn, pull tail through rem st, and fasten off. *Note:* Add texture by working (k2tog, M1), bumps by working (k2 or k3, turn work, purl these sts, turn work, k2tog, pick up and knit 1 st, and then knit around to the st before the "k2tog" of previous rnd and pick up and knit 1 st). **Off-shoots:** Place 3 or 4 held sts onto a needle. With CC, pick up and knit 2 or 3 sts from the main vine to close the gap, and work these sts in I-cord, adding bumps and texture as desired, as before. Taper the ends as before.

Leaves: With CC, pick up and knit 2 sts from main vine or off-shoots. Work I-cord for 2 or 3 rows, then k1f&b in both sts—2 sts inc'd. Knit 2 rows, inc as before in first and last st on last row—2 sts inc'd. Knit 2 to 3 rows. *Next row: K2tog at the beg and end of row. Knit 1 row. Rep from * until 2 sts rem. K2tog. Cut yarn, pull tail through rem st, fasten off.

Rosebud stems: With CC, pick up and knit 2 sts from off-shoot vines. Work I-cord until stem measures ¼" to ½" (6 mm to 1.3 cm), then work Stem cup: K1f&b in both sts—4 sts. Turn, k1f&b in all sts—8 sts. Distribute sts evenly onto 3 dpn. Join and work St st in the rnd for 2 rows. Next rnd: *K2, M1; rep from *—12 sts. Knit 2 rnds. Next rnd: *K2, M1; rep from *—18 sts. Knit 1 rnd. BO all sts.

Rosebuds: Roll stem cup down so that the purl sts inside are easier to reach. With pink or purple (as desired) and working 4 rows into the inside of cup, pick up 18 sts. Distribute sts on 3 dpn. Join and knit 2 rnds. Next rnd: *K4, k2tog; rep from *—15 sts. Knit 2 rnds. Next rnd: *K3, k2tog; rep from *—12 sts. Next rnd: *K2, k2tog; rep from *—9 sts. Next rnd: *K1, k2tog; rep from *—6 sts. Then k2tog every rnd until 2 sts rem. K2tog, cut yarn, pull end through rem st, fasten off.

JILLIAN MORENO—PUBLISHING



No one would ever accuse me of being subtle. I like big and I like bright. If I'm going to wear a hat, I want people to see it from at least a block away. I also like easy. So I banded my hat in I-cord and made three fist-sized roses from Interweave's upcoming book, Nicky Epstein's Knitted Embellishments. I also like to knit in wool all year-round and I thought the tweed gave the flowers an added depth and texture. Voilà, a ladies-who-lunch hat made in a single evening.

I used Tahki Donegal Tweed on size 5 (3.75 mm) needles.

Rose: (make 3)

CO 37 sts, leaving long tail for seaming.

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

Rows 2, 4, 6, 8, and 10: Knit the knits and purl the purls.

Row 3: K1, *p1, M1, k1; rep from *—55 sts.

Row 5: K1, *p2, M1, k1; rep from *—73 sts.

Row 7: K1, *p3, M1, k1; rep from *—91 sts.

Row 9: K1, *p4, M1, k1; rep from *—109 sts.

BO all sts. Roll the ruffle edge and seam the CO edge to form a rose shape. CO 4 sts and work I-cord (see Glossary, page 8) long enough to wrap around hat brim.

ANN BUDD—EDITORIAL



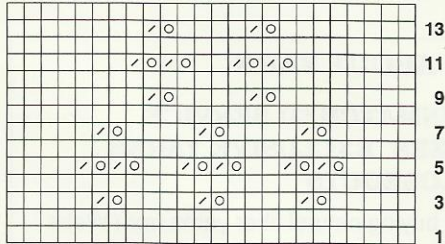
I've never been comfortable wearing a hat. Somehow I feel that the style, mystique, and romanticism of a hat turn awkward when framing my face. Moreover, I can't imagine wearing a hat in the spring when the sun's warmth awakens—I revel in the feel of every ray. On such days I like to imagine a simpler life when genteel ladies leisurely passed the day in magnificent gardens awash with fragrant blooms. I designed the lacy scarf on my hat for such a life. When I put it on, I feel something like the heroine in a Jane Austen novel. Anyone for a spot of tea?

The scarf is adapted from the sample shawl in *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls* (Interweave Press, 1998). The best part is, when I don't feel like wearing a hat (most of the time), I can drape the scarf around my neck.

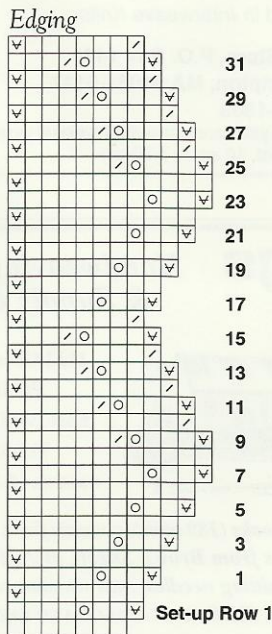
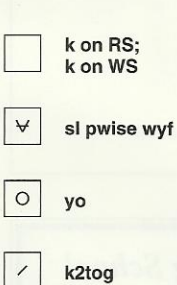
I used a 20/2 pearl cotton on size 1 (2.25 mm) needles.

I knit the scarf all in one piece with mitered corners, as described in *Gossamer Webs*, working 8 "points" along the base

Scarf Center



Rep Rows 3-14 for patt.



Set-up Row 2
Cast on 7 sts

Set-up Row 1

and 36 "points" along the sides. The instructions are too complicated to reprint here, but you could get a similar piece by working the center portion by itself as charted, and then adding an edging.

MARILYN MURPHY—EDITORIAL



I took an easy way out here. Not that there's anything wrong with doing something easy. For the past who-knows-how-many summers I've been crocheting these little flowers in bright colors of 3/2 pearl cotton with a size E/4 (3.5 mm) hook. I've made about eighty so far. They make for busy work when I'm traveling, don't want to or can't concentrate, and they're small. I never had a plan for them or I should say, I've had many thoughts about what they could become, but never got around to implementing them. When we decided on the staff project, these flowers came to mind. But my gardening hat is big—very big—and the flowers just didn't look right on it. So when we were gathering up props for this issue and the perfect hat appeared, I attached an assortment of fifteen flowers to the brim.

Note: See Glossary (page 10) for crochet instructions.

With crochet hook, ch 4, join with sl st to form a ring.

Rnd 1: *1 sc in ring, ch 3; rep from * 5 times more. Join with sl st to first sc—6 ch-3 loops.

Rnd 2: *1 sc under next ch-3, under same ch-3 work [ch 1, 1 dc] 2 times, ch 1, 1 sc under same ch-3; rep from * 5 times more. Join with sl st to first sc—6 petals. Turn work so WS faces you.

Rnd 3: From WS, work 1 sc around bar of first sc of Rnd 1, *ch 5, 1 sc around bar of next sc of Rnd 1; rep from * 4 times more, ch 5. Join with a sl st to first sc—6 ch-5 loops. Turn work back to RS.

Rnd 4: From RS, *1 sc under next ch-5, [ch 1, 1 dc under same ch-5] 3 times, ch 1, 1 sc under same ch-5; rep from * 5 times more. Join with sl st to first sc. Turn.

Rnd 5: Rep Rnd 3, working around base of sc on Rnd 3.

Rnd 6: 1 sc under first ch-5, ch 5. *1 sc under next ch-5, ch 5; rep from * 4 times more. Join with sl st to first sc. Turn.

Rnd 7: 1 sl st in each of the first 2 ch of next ch-5, 1 sc under same ch-5, *ch 1, in next sc work [1 long dc, drawing loop up to 3/4" (2 cm), ch 1] 4 times, ch 1, 1 sc under next ch-5; rep from *4 times

more, ch 1, in last sc work [1 long dc, ch 1] 4 times. Join with sl st to first sc and fasten off.

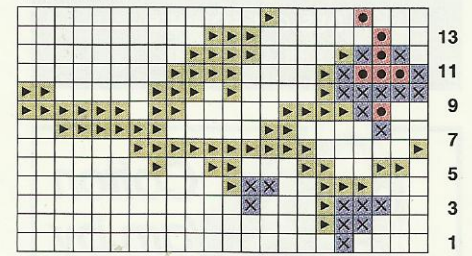
SUSAN STRAWN BAILEY—ILLUSTRATION



Just as I tucked my pruned and withered herb garden to sleep under heavy mulch for the winter, Knits announced a decorated garden hat for the staff project. Okay, that's publishing! My wild and woolly gardening efforts chew up a couple of straw hats each season, so I decided to invest time and yarn in a reusable decoration—a hatband. Intrigued by the colors of the linen at my local yarn store, I knitted somewhat freeform flowers on a hatband for my garden hat and hung it on the potting bench, ready for action in the spring.

I used a wet-spun 14/4 linen in dark purple (MC), bronze green, and small bits of six contrasting colors on size 1 (2.25 mm) 16" (40 cm) circular needles.

Hat Chart



With MC, CO 22 sts. *Knit 11 rows in St st, work chart; rep from * 7 more times. BO all sts. With yarn threaded on a tapestry needle, sew CO edge to BO edge. With green, pick up and knit 140 sts around the lower edge of the band. Work rev St st for 12 rows for rolled edge. Thread the sts onto a length of thin, round elastic. Tie off the elastic and weave in loose ends. With MC, work sc (see Glossary, page 10) 136 sts around upper edge of band, join with sl st. On next rnd, *sc 5, skip 1 st, sc 5 in next st, skip 1 st; rep from *. Join to first sc with sl st. Weave in loose ends.

Note: Next time I knit a hatband, I'll cast on 140 sts and work in the rnd from the rolled edge to the crochet finishing.

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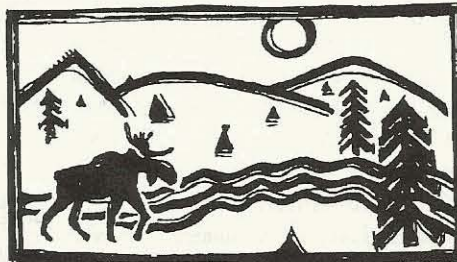
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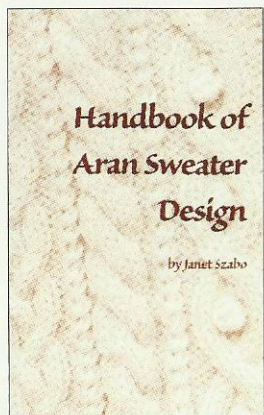
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PRODUCT NEWS

Judith L. Swartz

Handbook of Aran Sweater Design Janet Szabo, \$13.95

I really enjoyed reading through Janet Szabo's self-published *Handbook of Aran Sweater Design*. It's a useful, approachable



tool for creating your own Aran sweater. Inspired by a love of traditional Aran designs and frustrated by the lack of diversity in published Aran patterns, Janet decided to create her own. The book

allows you to benefit from the wealth of her experiences (both good and bad) as she created these sweaters from every approach imaginable. She addresses practical matters—"cable splay" is one—that don't occur to many of us until we see them happening in our knitting. While guiding us through pattern writing, Janet offers practical tips for each type of design—from the typical drop-shoulder through set-in sleeves, raglans, cardigans, vests, and styles knitted from the top down. Although the book does not contain a stitch-pattern dictionary, she does offer numerous reference suggestions. The latter half of the book is devoted to a series of Aran patterns she has designed. These function as a starting point for novices and an illustration of the variety of patterns possible. The book is very user-friendly, and although there is quite a bit of information presented, its breakdown into small chapters keeps it from overwhelming.

Available from Unicorn Books and Crafts (800) 289-9276 or your local yarn shop.

Addi Natura Bamboo Needles

Skacel Collection, Inc., suggested retail price \$10.95

If you are like me and tend to knit cottons on the loose side, these needles will help you speed through those spring and

summer knitting projects. From Addi, the German producers of the legendary Turbo needles, imported and distributed by Skacel, come Naturas. These circular needles in sizes 1–10½ US feature all the same qualities that made the Turbo needles so popular, except their bamboo tips provide better yarn grip than the usual nickel-plated brass that some of us find too slippery on smooth yarns.

For circular needles, two important features come to mind: the suppleness of the cable connecting the tips and the smoothness of the join of cable to tip. Naturas do well on both notes, utilizing the same pliable cord as Turbos (available in 16", 24", 32", and 40" lengths) and a unique brass joining that is as smooth and secure as any I have tested. The sturdy bamboo tips are finished with a natural wax that makes them a lightweight pleasure to work with.

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Euroflax Patterns

Louet Sales, \$7.50

For several years Louet Sales has been distributing Euroflax 100% linen yarn. Spun in Belgium, where some of the finest linen comes from, this yarn is so soft, lustrous, and durable that just holding a skein in your hands is a sensual experience. However, wonderful as this yarn is, many people have shied away from knitting with it because no specific patterns existed. Happily, this is no longer the case. Louet now offers pattern leaflets by Canadian Paddy Mann, whose designs exude the same classic and understated elegance as the yarn itself. The leaflets are concisely written, well illustrated, and attractively photographed. Keeping in mind how linen tablecloths improve and gain character with use, who wouldn't want a classic sweater with these same qualities? These leaflets are an important means of introducing the exceptional Euroflax yarn to a much wider audience.

Available from Louet Sales (613) 925-4502, e-mail info@louet.com.

Custom Fit Children's Sweaters The Fiber Gypsy, \$5.00

This small self-published booklet contains a wealth of information and provides the tools needed to write classic children's patterns in any size or gauge. As a combination reference and how-to guide, the booklet is very comprehensive. It contains instructions, worksheets, helpful hints, and numerous reference charts with handy sizing information. Those who are math-shy may find the required measurements and calculations somewhat daunting, but they are broken down into a step-by-step process that becomes quite logical. Allow yourself time to work through an actual calculation; once you've mastered the process, you no longer need to worry about finding gauge-compatible yarns and patterns. You will have the freedom and ability to create the exact size and shape pattern that you want for children from newborn to twelve years.

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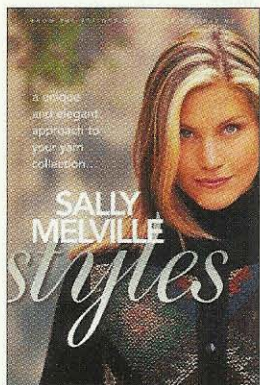
patterns that range from beginner to intermediate level. Techniques are thoroughly explained through illustrations, text, and voice-over video. Unlike regular videos, the CD-ROM can be replayed with the click of a mouse, truly allowing everyone to learn at their own pace. The kit also contains a crochet hook and a one-ounce skein of Red Heart yarn so you can start right in.

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Sally Melville Styles

Sally Melville • XRX Books, \$28.95

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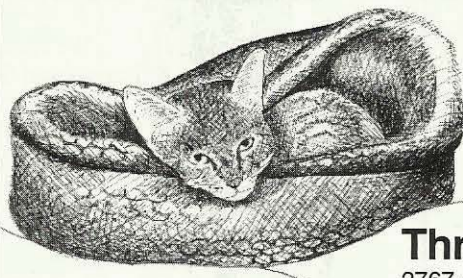


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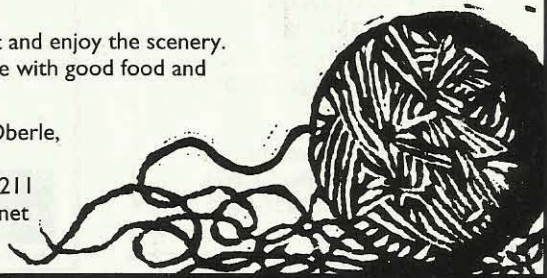
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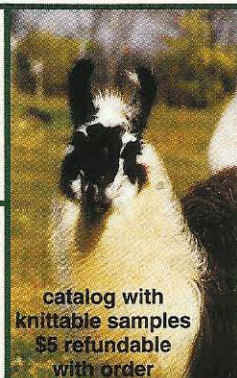


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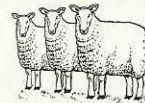
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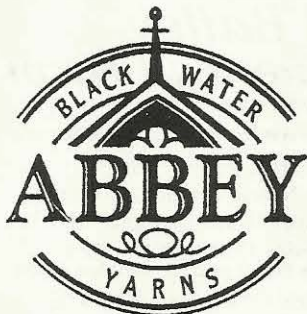


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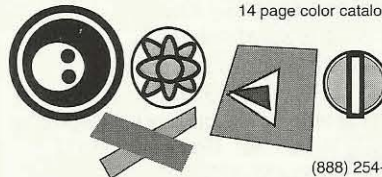
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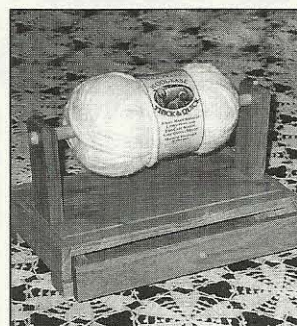
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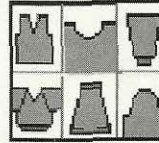
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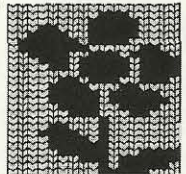


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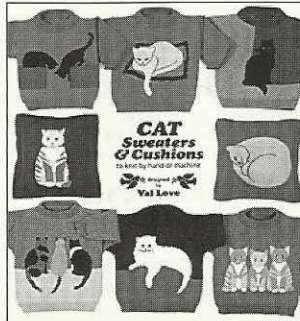
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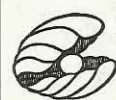
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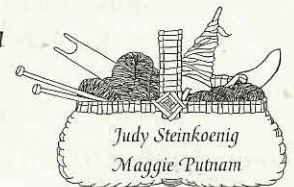
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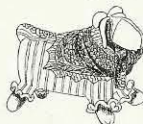
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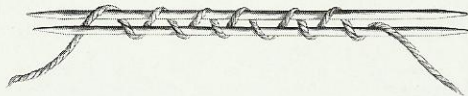
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MACHINE KNITTERS SOURCE magazine, the place to turn for patterns, technical articles and designers profiles. Sample: \$2.00. Subscription \$26.95 for 1 yr/6 issues. **MKS**, 3415 Custer Road, Suite 140, Plano, TX 75023. (800) 628-8047.

SPECIAL EVENTS

6TH ANNUAL HEART OF AMERICA Sheep Expo and Fiber Festival. Butler, MO, June 4-6, 1999. Contact **Donna Turney**, 31609 Stringtown Rd., Greenwood, MO 64034. (816) 697-2104. E-mail: wcfibers@worldnet.att.net.

VALENTINA DEVINE—2-day workshop, Washington, DC area. April 25, 26, 1999. Knitting Without Boundaries/Creative Knitting. **Ernestine's Knitting Studio**, PO Box 694, Silver Spring, MD 20918. Business/fax (301) 754-3865. E-mail: ekstudio@aol.com. Catalog on web: www.nvo.com/ernestine.

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YARNS

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

- (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) Cherry Tree Hill Yarn, Chery Tree Hill Rd., East Montpelier, VT 05651.
- (W) Dale of Norway, N16 W23390 Stoneridge Dr, Ste A, Waukesha, WI 53188.
- (W) JCA, Inc/Reynolds, 35 Scales Ln, Townsend, MA 01469-1094.
- (W) Muench Yarns/GGH, 285 Bel Marin Keys Blvd, Unit J, Novato, CA 94949-5724.
- (W) Plymouth Yarn/Cleckheaton, PO Box 28, Bristol, PA 19007.
- (W) Tahki Yarns/Austermann, 11 Graphic Pl, Moonachie, NJ 07074.
- (W) Unique Kolours/Cynthia Helene, 1428 Oak Lane, Downingtown, PA 19335.
- (W) Westminster Fibers/Rowan Yarns, 5 Northern Blvd, Amherst, NH 03031.

RAVELINGS

Ann Budd



Breaking Away

WHEN I WAS IN the sixth grade, my father took my family to live in Switzerland for a year while he did research for his job as a university professor. My language preparation amounted to six hours of tutorial.

Wanting my siblings and me to have the “full experience” of life in a foreign country, my parents enrolled us in the local schools. I understood few words but enough to know that school was to be approached with the same keen Swiss precision that brought us cuckoo clocks and efficient trains. Lessons were written on the blackboard and we were to copy every word into our identical notebooks. In identical handwriting, no less. In every subject, including art, the teacher would demonstrate and we were to make exact reproductions. Nothing added, nothing left out. I took some comfort in this approach. Expectations were clear. Results were predictable.

Every Wednesday afternoon the girls and boys separated to learn gender-appropriate crafts. While the boys learned carpentry, technical drawing, mechanics, and other manly arts, we girls visited Frau Kruger for instruction in knitting, sewing, and general housekeeping. This was serious business. I still remember being taught the proper (Swiss) way to make a bed, fold and store socks and underwear (until then, I thought it was *supposed* to be crammed into a drawer), and sweep a floor in the proper “sweep, tap; sweep, tap” motion.

It was in this class that I learned to knit. My first day Frau Kruger handed me a ball of yarn and a set of double-pointed needles while all my classmates speedily knitted away on socks (though I didn't know what they were at the time). Through pantomime I explained that I didn't knit. Frau Kruger's eyebrows rose disapprovingly; gasps and snickers came from every direction. My not knowing how to knit was as foreign as a late-running train. With little enthusiasm, but plenty of refined Swiss determination, Frau Kruger set about to teach me to knit—the Swiss way.

She taught me to hold the yarn in my left hand, the Continental way. The stitches didn't come easily; my tension was loose and all at once everything would fall to the floor. Undeterred, Frau Kruger saw to it that I picked it up and started again, the right way. Through Frau Kruger's perseverance, my fingers finally learned the motions and I learned to knit. But although I knit fast by American standards, I don't come close to the extraordinary speed of most Swiss.

For my first project, I joined my classmates in knitting a sock. We then used these socks as the foundations for learning duplicate stitch—all girls were expected to darn socks. With typical Swiss ingenuity, we turned those socks into hobby horses, complete with fringe manes and finger-cord reins. I would like to think that Frau Kruger would be pleased to know that I remember how to darn and that my technique has even improved, but she probably couldn't imagine any of her students (even the unenlightened American) forgetting something so fundamental.

Fearful of being labeled a nerd when we returned to the States, I abandoned knitting and stashed my yarn and needles in the back of my closet. But my memory of the pleasant repetition and the comforting feel of wool between my fingers beckoned me. In private I started to knit again. I knitted socks, mittens, hats, vests, and even sweaters. I learned how to modify and ad-

just patterns. I later worked at a knitting shop and helped countless patrons design and alter their own sweaters. I made up patterns from scratch. Through it all, a bit of Frau Kruger found its way into everything—I tend to be organized and methodical in my approach. I count, I double check, I keep track of what I've done. That's why my latest project has me so excited.

To decorate my straw hat for the staff project (see page 75), I decided to knit a gossamer scarf based on the sample shawl pattern in *Gossamer Webs* (Interweave Press, 1998). Though the pattern looks open and lacy and complicated, it isn't very difficult to knit. Or at least, it shouldn't be. I, however, kept ending up with the wrong number of stitches or the pattern shifted a stitch or two. Many times I ripped

out several rows to correct an error. Then late one night, frustrated that I was spending more time ripping than knitting, I remembered the author's comment that if a Russian knitter is off a stitch, she simply increases or decreases to the correct number. I tried it. It

worked! Though riddled with mistakes, my scarf is delicate and beautiful, as long as I don't hold it up to the light.

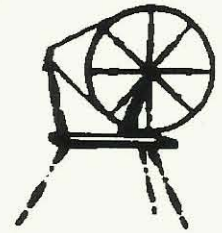
Now, I don't advocate this haphazard type of knitting, and I still have an uneasy feeling that the knitting police (or, worse yet, Frau Kruger) will come after me. But I have to admit that this approach has some merit. What freedom, what delight, what a giddy sense that I've gotten away with something forbidden! I wonder if I would feel the same pleasure if I had been taught to knit the “Russian” way those thirty years ago. ∞

Ann Budd is assistant editor of Interweave Knits. When she isn't counting words, she's counting stitches.



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