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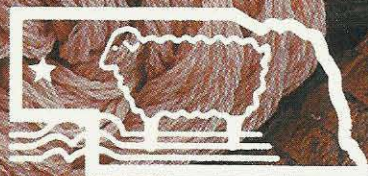
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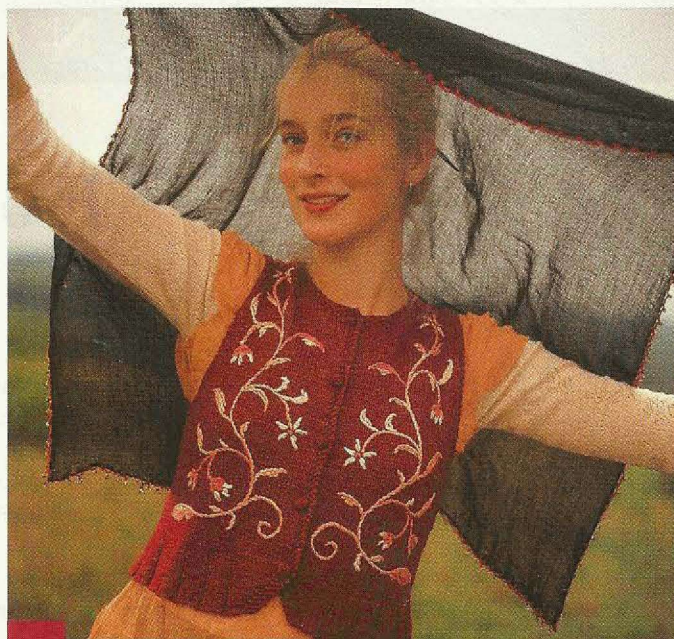
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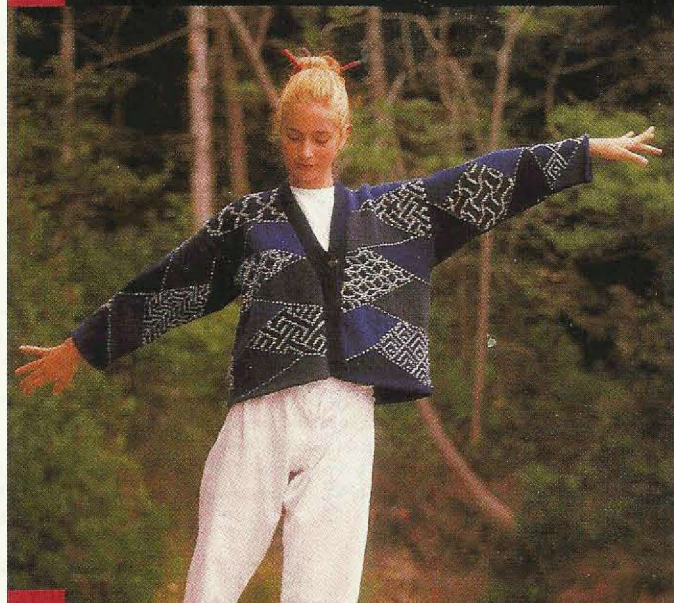
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SASHIKO JACKET

On the cover: Laura Wallins's romantic Twilight Lace scarf (see page 68).



## From the Editor

WHEN I WAS IN the fourth grade I wrote a play and sent it to my favorite magazine at the time, *American Girl*, hoping they would publish it. Often as a young child I wrote plays and stories, even "books" with illustrations, for fun. When people asked me what I wanted to be when I grew up, frequently I said "writer." When I was about fifteen I got the chance to spend a day in the editorial offices of a fashion magazine. By then I had decided that I wanted to be a writer *and* an editor. Though my plans changed a few times in the years that followed, it is interesting to me that, by way of a circuitous path, I have arrived right where I said I wanted to be such a long time ago.

I learned to knit about the same time I wrote that play for *American Girl* (well, the editors must not have thought it was "for" *American Girl*, because they never responded to my manuscript or letter), however, I didn't stay with knitting for very long. I didn't dislike it. I just moved on. (Back then I spent most of my free time doing gymnastics.) It wasn't until I rented an apartment in New York City and took my first job in publishing that I started to knit seriously. And, immediately, I knew that I wanted to combine my love of publishing with my love of knitting. My dream job, I thought, would be editor of a

knitting magazine. (I had already come to terms with the fact that I would never be an Olympic gymnast.)

Well, it took me some time to reach my publishing goal, but here I am, the new editor of *Interweave Knits*. Some days I think several times of the old adage, Be careful what you wish for. Why did I get myself into this? I wonder as I deal with the inevitable complications of an editor's job. Other days, I feel so very lucky to have this opportunity, to be able to work with talented designers, writers, editors, and photographers on a regular basis, to learn from them and to be inspired by them. In some ways I think of my job as a gift given to me by Interweave Press. In response, what I would like to create is a magazine that feels like a gift to you, the reader, one whose contents are as exciting, thought-provoking,

and smart as its wrapping, one that you can't wait to open each time it arrives.

Not coincidentally, the theme of this issue of *Interweave Knits* is gifts. Inside you will find a broad range of projects—big and small, simple and challenging, traditional and nontraditional—to make for your family, for your friends, and for yourself. For News & Views, a new editorial department that begins on page 6, the other editors and I have gathered an assortment of items that we think make great gifts, including some of the season's most interesting new books. Also in this issue are profiles of Noriko Sekiguchi (page 24), a Japanese designer whose work has been featured several times in *Knits*, and Jade Starmore (yes, she is Alice's daughter; see page 42). On page 12, there's a fascinating article about silk and on page 62 is a piece on special techniques for beginning and ending cables gracefully. We have put a lot of hard work into creating this issue (you've probably already noticed that it looks different) and we invite you to unwrap it right away. We hope you like what we've done. No, that's not exactly right. We hope you *love* what we've done.

Best wishes for the new year.

Melanie

Melanie Falick

In The Next Issue Of

INTERWEAVE  
KNITS

Trans-Seasonal Knitting:  
Winter into Spring  
Adorable Children's Wear  
Meet Norwegian Designer  
Solveig Hisdal

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photos courtesy of Catherine Aves

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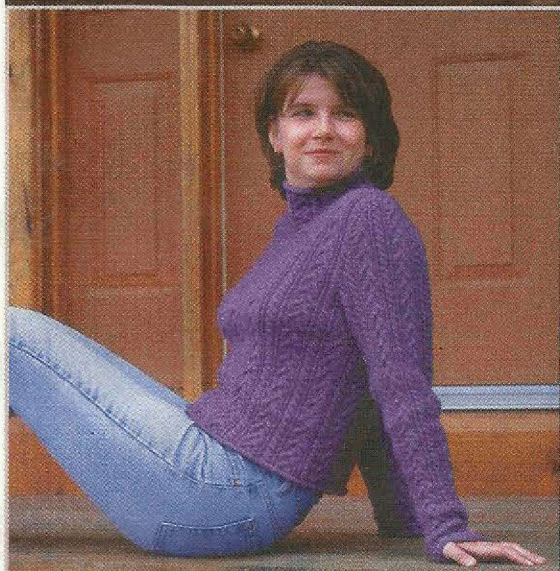
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# New Designer Patterns



Pictured: "Shannon"  
Merino Wool Pattern



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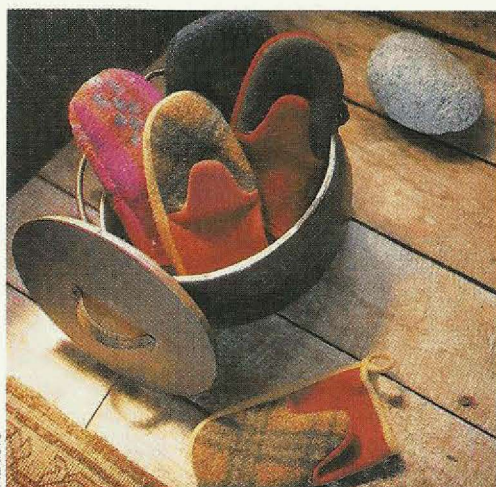
## Oven Mitts Extraordinaire



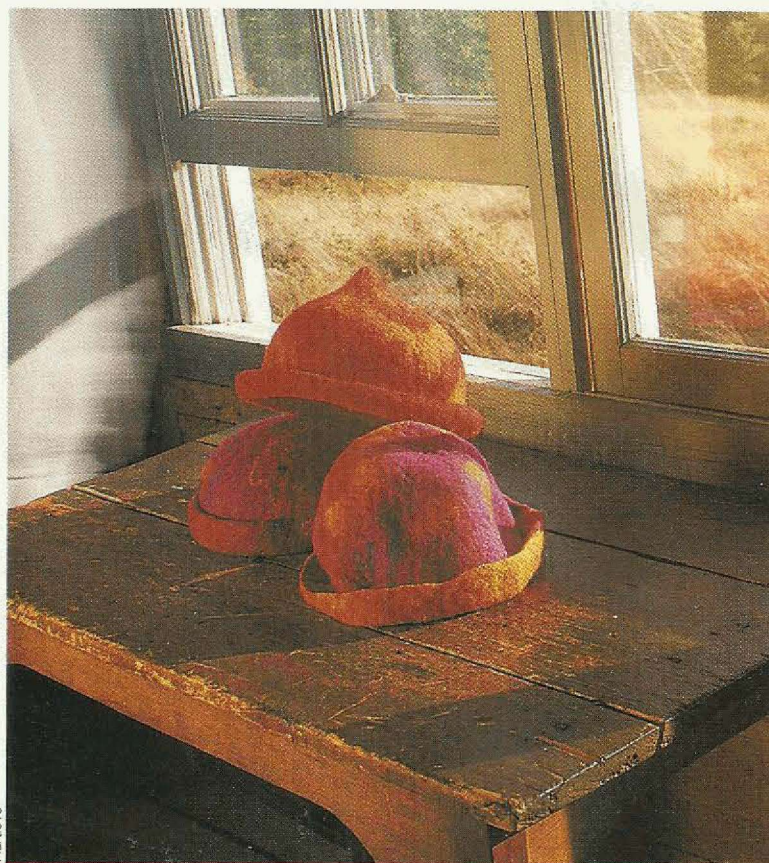
*'Tis the season for gift-giving, so for this issue's News & Views, we searched for special products that we think are just right for giving and receiving—attractive, useful, and a bit unusual. We wish you Happy Shopping! And Happy Sharing!*

These marvelous, durable felted oven mitts keep your hands protected when handling hot pots and pans and make you and your kitchen look great in the process. They are created by New Jersey-based crafts-person Therese Inverso using wool sweaters she picks up at neighborhood thrift stores, felts in her washing machine, then cuts into the shapes she needs and machine-sews. Most of the time Inverso creates the mitts—plus many other felted items, such as tea cozies and eyeglass cases—as orders come in, however, for the first time this year, she has worked up a large inventory to accommodate the holiday rush. The mitts, each of which measures approximately 9 inches tall (extra-large sizes are also available) are sold in pairs (no two pairs are the same) and are packaged in a cloth bag

with an I-cord or twisted-cord drawstring. Buy a few pairs to give—they make wonderful host and hostess gifts!—and at least one pair to keep (because the combination of the fine craftsmanship and the beauty of the felted wool make them irresistible!). The mitts cost \$35 per pair, plus shipping and handling. To order, contact Therese Inverso, 251-D Haddon Hills Apartments, 210 W. Crystal Lake Ave., Haddonfield, NJ 08033; 856-833-0112.



FELTED MITTS: SAFETY MEETS BEAUTY IN THE KITCHEN.



THESE FELTED HATS ARE AS FUN TO MAKE AS THEY ARE TO WEAR.

## Homemade Hats—Felting on a Ball

It's hard to say what's best about this new hat-making kit from Harrisville Designs: the excellent, well-illustrated instructions, the ingenious and amusing felting technique, or the pride you'll feel when you're finished. Though the kit is recommended for children twelve and older, it would be a shame for adults to miss out on the fun, which includes layering different colors of fleece on a ball; covering the fleece with three pairs of legless pantyhose; and dribbling the ball on the floor or in a bathtub for about

five minutes (in order to expedite the felting process). Included in the kit are the inflatable ball and enough colorful fleece for two adult-sized hats. Not included are the common household items required: dishwashing soap, towels, old pantyhose, bowls, and a rubber dish mat. This super kit is available for approximately \$19.95 from your local yarn, education, or toy store, or directly from Harrisville Designs, Center Village, PO Box 806, Harrisville, NH 03450; 800-338-9415.

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CALIFORNIA ARTIST ANN BROOKS TRANSFORMS MACHINE-KNIT WIRE INTO BEAUTIFUL JEWELRY



Harp Saklora



"I use traditional needlework techniques to express a metaphor for the modern feminine, both delicate and strong." So says California Artist Ann Brooks, creator of the machine-knit wire jewelry shown above. Brooks creates this jewelry by feeding nylon-coated copper electronics wire through a knitting machine to produce a metal cloth, then uses tiny metalsmithing shears, pliers, clippers, and her hands to cut, shape, and sew the cloth into earrings, necklaces, and bracelets that she calls cuffs. She sells her work through her studio at the Downtown Arts Center in San Rafael, California, and at high-end craft shows such as the Philadelphia Museum of Art Craft Show (held each November at the Pennsylvania Convention Center), in several galleries, including Sculpture To Wear in Santa Monica, and on the The Guild website ([www.guild.com](http://www.guild.com)).

Brooks earned a degree in theater from Stanford University in 1956, and while she has worked in many capacities—including full-time mom, elementary school teacher, interior designer, and weaver—she believes that she found her true passion and calling when she started making knit-wire jewelry over five years ago. "I relate to fiber," says Brooks, who considers wire the equivalent of the more traditional textile fibers, including the wool with which, at nine years old, she handknitted afghan squares for soldiers in the World War II army and, until about fifteen years ago (when the pain of arthritis stopped her), handknitted all types of garments for herself, family, and friends. While Brooks's clientele has compared her work to African jewelry as well as Victorian jewelry made with human hair, the artist says that she didn't set out to emulate either style—or

anything else for that matter—but instead works purely intuitively, starting out with an organically based concept, then allowing it to develop. "I find the whole process a meditation on balancing opposites," she says, "as I use my hands to sculpt hard metal into soft jewelry." For more information, contact Brooks by phone or fax at 415-884-8083 or by mail at The Downtown Art Center (1337 Fourth St., San Rafael, CA 94901) or visit her at Studio #7 in the art center on Saturdays from noon–5 P.M. or by appointment.

- Vines Earrings \$190 (copper); \$210 (black, not shown)
- Leaf Chain + 3 \$1240
- Black/Silver Cuff \$280
- Copper Cuff \$240

South American Alpaca

Blue Sky Alpacas has just published five new patterns featuring their delightfully soft, warm, sportweight Bolivian alpaca yarn, now available in fifteen beautiful colors (seven natural, eight dyed in jewel tones). All of the patterns are simple and modern and quick to knit—you may even be able to start and finish the hat and booties (shown below), or a mock waffle stitch child's sweater, in time to give as gifts before year's end. Rounding out the pattern collection are a woman's cabled pullover and a unisex waffle stitch pullover. Call 888-460-8862 or write Blue Sky Alpacas (PO Box 387, St. Francis, MN 55070) for a local source for the patterns and yarn, which retail for about \$7.75 per 2-ounce (120-yard) skein. Blue Sky also offers a catalog of preknitted garments, including the five projects in the pattern collection (in case you don't have time to do the knitting yourself); limited quantities of garments are available for preholiday delivery.

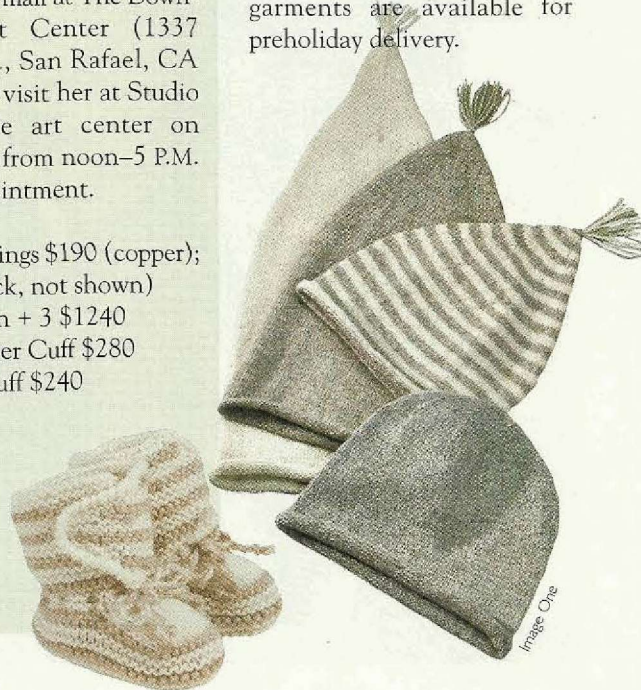


Image One

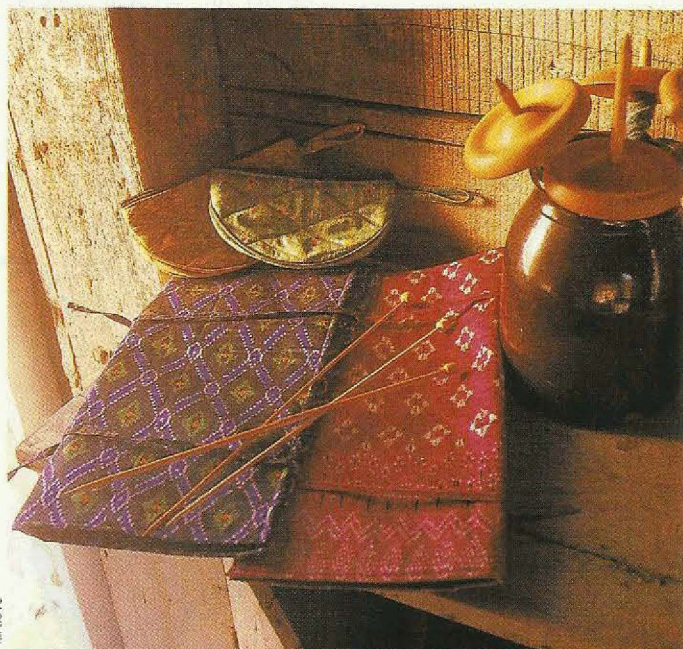




Max Andrews

### Faux-Knit Frames and Ornaments

Decorate your home (a Christmas tree, a tabletop, or a shelf) with these jolly handpainted stocking and mitten photo frames/ornaments. Made of cold-cast porcelain (also known as resin), they look as though they were knitted (about 7 stitches to the inch) but, of course, were not. The approximate measurements are mittens, 4¼ inches high, 2½ inches wide; stockings, 4¼ inches high, 2 inches wide. Also available (not shown) are sweater-shaped photo frames. Suggested retail price: \$9. Call Two's Company (800-896-7266) to find a retailer in your area.



Chris Hartlove

ORGANIZE YOUR NEEDLES AND NOTIONS IN THESE IKAT-INSPIRED CASES.

### Illustrated Classics Plus By Jan Brett

Young or old, if you like happy tales about talking animals set in regions rich with handknitting traditions, you're sure to love these beautifully illustrated "children's" book-and-gift sets. In *The Hat*, set on a Scandinavian farm, a hedgehog gets a handknitted sock fallen from a clothesline stuck on his head, then convinces all the other farmyard animals that they need "hats" from the clothesline as well. *The Mitten* is a retelling of a Ukranian folktale about a young boy's handknitted mitten that becomes home to a host of animals, including an owl, a mouse, a bear, and a rabbit, all of whom snuggle inside to stay warm. The Hat Gift Set (board book and hedgehog wearing a "sock hat") costs \$16.99. The Mitten Gift Set (board book and child's-size mittens) costs \$14.99. Available at yarn and bookstores nationwide.



Joe Coca

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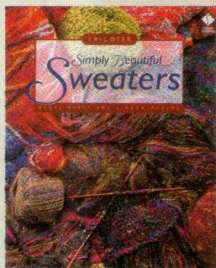
202-357-4000  
www.si.edu/craftshow

### Ethnic Accessories

These beautiful silk needle wraps and accessory pouches are stitched in Cambodia by women and men disabled by polio and landmines. The fabrics are inspired by ancient ikat designs. The needle wraps, which are 15½ inches tall and hold up to 13 pairs of needles, retail for about \$46; the pouches, 7 inches wide at the zipper edge, run about \$16. Both are fully lined with cotton. Also available (not shown) are zip-shut sewing needle cases. Purchase at yarn stores nationwide or by mail order from the Patternworks catalog (800-438-5464).



# BOOKSHELF



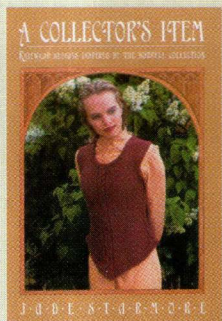
## **Simply Beautiful Sweaters** by Beryl Hiatt and Linden Phelps (Martingale & Co.)

The authors of this book are the owners of Tricoter, a chic Seattle yarn shop. Their philosophy: Combine gorgeous, fashionable yarns and large needles with basic, modern shapes, then pay meticulous attention to figure-flattering fit and professional-quality finishing. In this debut effort they offer twenty Tricoter patterns for pullovers, cardigans, jackets, and T-shirts and lots of tips for success, whether following or adapting one of their patterns or designing a new one. Each sweater is beautifully photographed on an attractive but not distracting textured background so that all the details that a knitter may want to study—a stitch pattern, a color sequence, a shaping effect—are in full view. This is a wonderful book for beginning and experienced knitters, and it's also sure to lure sophisticated newcomers into the knitting circle. \$34.95, 144 pages, softcover. Also available for \$10 plus postage, only from Tricoter, is a set of nine postcards featuring three different images of color-coordinated yarn displays at the shop (Tricoter, 3121 E. Madison St., Seattle, WA 98112; 206-328-6505; 877-554-9276; [www.tricoter.com](http://www.tricoter.com)).



## **The Chesapeake Collection** by Ron Schweitzer (Yarns International)

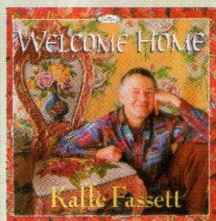
Ron Schweitzer, a graphic designer by day and handknit designer by night, drew upon the changing patterns, light, and moods of the Chesapeake Bay as well as traditional and nontraditional Fair Isle motifs to develop his ideas for the nine adult pullover, cardigan, and vest patterns featured in this book. While each garment has the "feeling" of a classic Fair Isle, it is most definitely a modern interpretation inspired by life in and around an Eastern American waterway rather than an island in the North Sea. All the designs call for Shetland 2000 Yarn, a handsome collection of five undyed shades (dark brown; moorit [a cross between fawn and dark reddish brown]; steely gray; grayish brown; and cream) of two-ply, light sportweight Shetland wool imported by Yarns International, a yarn shop in Bethesda, Maryland. If you enjoy Fair Isle knitting in all-natural colors you are sure to enjoy this book. \$14.95, 48 pages, softcover. Yarn available only from Yarns International, 5110 Ridgely Rd., Suite 200, Bethesda, MD 20816; 301-913-2980; 800-927-6728; [www.yarnsinternational.com](http://www.yarnsinternational.com).



## **A Collector's Item** by Jade Starmore (The Windfall Press)

After serving a three-year apprenticeship with her mother, renowned designer Alice Starmore, newcomer Jade Starmore created this outstanding collection of fifteen patterns based on selected artwork from the collection of Scottish shipping magnate William Burrell. The well-written and lavishly photographed book begins with an interesting history of Burrell (1861–1958), then moves into the designs, each accompanied by a description and photograph of the piece that inspired it. There are two men's pullovers, two children's sweaters, a shawl, and ten designs for women—each a work of art in itself. Young Jade, who recently turned twenty-one, approaches her work like an old pro and with a strong sense of knitting tradition, but also with a youthful, modern, and fresh sense of color and style and a keen attention to detail, be it an ingenious shape, a surprising edging, or a contrasting border. 128 pages, \$33 (hardbound), \$24 (softbound).

To read more about Jade and this impressive book, see "A New Star in the Starmore Family" on page 42. One of Jade's patterns, called Beadwork, is featured on page 44.



## **Welcome Home: Kaffe Fassett** edited by Marjon Schaefer (Martingale & Co.)

Kaffe Fassett is an extraordinarily versatile world-renowned artist. Throughout his career he has applied his free-for-all sense of color and pattern to knitting, needlepoint, painting, quilting, mosaics, rugmaking, fabric design, and interior decorating. In this captivating, photo-rich book, he invites readers into his three-story London home, the epicenter where all aspects of his artistic genius come together most vibrantly and personally. "You could call my style 'thoughtful kitsch' or 'embarrassment of riches' or 'the more the merrier,'" he writes.

The first four chapters of *Welcome Home* focus on Fassett's house, its contents, and his ideas about decor, including arranging furniture, displaying collections, mixing diverse materials and motifs, and resolving storage challenges; the fifth is an overview of the museum show of his work that traveled around the world; and the sixth is a collection of ten quilt, rag rug, and mosaic projects. In all, *Welcome Home* is almost painfully inspiring. After reading it and looking at it, not only will you consider redecorating your house, you will yearn to express yourself as freely as Fassett does—in decorating, knitting, and everything else. \$29.95, 128 pages, hardbound.





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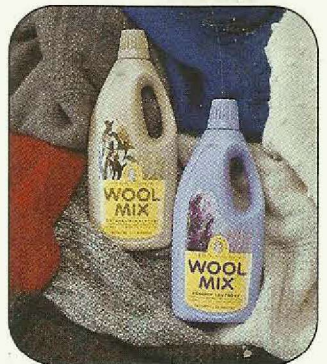
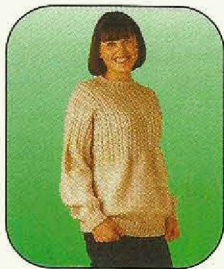
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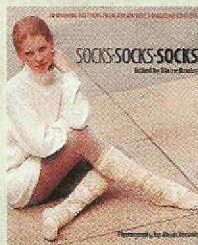
## Wool Wash



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## BOOKSHELF



### **Socks, Socks, Socks** edited by Elaine Rowley (XRX Books)

While the sheer magnitude of this collection of patterns from participants in the *Knitter's Magazine* Sock Contest—70 patterns in all—makes this book irresistible to sock makers, it is equally impressive as a testament to the extraordinary tastes and talents of knitters throughout this country. The diverse designs range from basic to complex to whimsical. Included, for example,

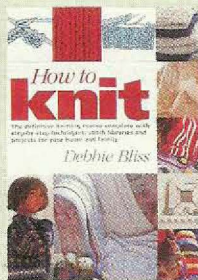
are child's socks with fire-breathing dragons traveling down the feet; women's socks highlighting, one on each foot, a city and a country skyline, plus ribbed socks, lace socks, entrelac socks, Aran-inspired socks, and on and on. Each pattern includes a quote from its creator about the inspiration for and/or the construction of the socks. At the beginning of the book is a helpful six-step overview of basic sock construction; at the end is a glossary of specialized techniques. \$19.95, 114 pages, softcover.



### **Kids, Kids, Kids** edited by Ann Regis (XRX Books)

Like *Socks, Socks, Socks*, this book of forty patterns is a product of a *Knitter's Magazine* contest. It is laid out in the same easy-to-follow format and includes an equally intriguing variety of designs from knitters across the country. Especially interesting is one of the simplest projects, a lightly felted hat that is dyed with

Kool-Aid in a pot to which hot water is added every five minutes (as a result, the color of the hat is dark at the bottom, where there is lots of dye and not a lot of water, and gradually becomes lighter at the top, where there is lots of water and not a lot of dye). Showstoppers include a gingerbread purse with Hansel, Gretel, and witch dolls to place inside; a 30-inch-tall pony; and an intarsia pullover depicting the tale of St. George and the Dragon. In between are lots of fun-to-knit, fun-to-wear pullovers, cardigans, vests, and accessories, plus some adorable, small stuffed animals. \$19.95, 108 pages, softcover.



### **How to Knit** by Debbie Bliss (Trafalgar Square)

Have you ever wished that you could have majored in handknitting in school, that you could devote a year or more of your life to a comprehensive knitting education, just as other people study biology, French literature, or computer programming? Well, to our knowledge such a school doesn't exist. However, this new book from Debbie Bliss could be considered this mythical school's first-year curriculum.

Clear, friendly, and generous with her knowledge, Professor Bliss introduces everything from casting on and shaping to color knitting, entrelac, and cables, supporting her text with large illustrations and appealing photographs. She also presents fifteen projects with which to practice what she's teaching. Experienced knitters can use this book as a resource, a review course, a way to polish skills or learn some they missed early on. For beginners, it provides an ideal springboard from which any knitting achievement is possible. \$29.95, 160 pages, hardbound.

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# Silk The Queen of Fibers

Adina Sabrina Klein

OSCAR DE LA RENTA once said, “Silk does for a woman’s body what diamonds do for her hand.” The word “silk” is used to describe the softness of a lover’s skin or the flow of her hair. It is brandished across chocolate bar wrappers and shampoo bottles to advertise luxury. Fought over for centuries and coveted for millennia, silk was the world’s first luxury fiber. And it all begins with a lowly worm.

The silkworm is actually a caterpillar, and most silk comes from a domesticated species called the *Bombyx mori*. When fed a diet of mulberry leaves, the *Bombyx mori* produces the lustrous, white, mile-long strands that are hailed by many as the Queen of Fibers. Other less coveted forms of silk, such as Tussah, are produced by the *Bombyx mori*’s wild relatives, whose indiscriminate diet of leaves containing tannin causes them to produce darker silk.

## Sericulture: An Ancient Art

The discovery of silk is shrouded in legend. The Chinese date it back to 2600 B.C. and attribute it to the Empress Si-Lung. Allegedly, while the empress was drinking tea in her imperial gardens, a cocoon fell from a mulberry tree into her cup. The warm tea softened the cocoon and a continuous silk strand unraveled. From that moment on, the Chinese zealously guarded the secrets of silk production, known as sericulture. In fact, imperial law decreed that to divulge the secrets of sericulture was an offense punishable by death. Nevertheless, knowledge of it slowly reached other countries.

The mechanics of sericulture have not changed much in the past four-and-a-half-thousand years. *Bombyx mori* silkworms are raised on individual trays where they are fed a continuous diet of mulberry leaves for about a month, during which time they eat voraciously,

increasing their weight ten-thousandfold, and molt (grow out of one skin and into another) several times. Because they are extremely fussy and can be upset by even the faintest odor, those who oversee silkworms, often called silk mothers, must wear plain cotton clothing and cannot smoke, wear perfume, or even eat pungent foods such as garlic.

Once they are ready, it takes the silkworms about three days to spin their cocoons. Moving their heads in a figure-eight pattern, they extrude from an opening beneath their jaws a liquid filament (called fibroin) that is coated with a gummy, protective substance

(called sericin). Once the sericin-coated fibroin comes in contact with the air, it hardens. One *Bombyx mori* silk cocoon, about the size of an overblown peanut, is made up of a single strand that can measure more than a mile long.

Once the cocoons are formed, they are placed in a hot dry room where the caterpillars inside (now metamorphosing into moths) are “stifled.” Stifling, a kinder, gentler term for extermination, is necessary because the emerging moth, if left to its own devices, would make a hole in the cocoon and escape (in order to mate), in the process breaking the valuable fiber inside into small pieces. (Some wild silkworms, such as the Tussah in China, are plucked from trees after they have finished spinning their cocoons but before they escape. The Eri and Muga silkworms in India are allowed to escape as moths; the pierced cocoons are collected afterwards.)

Next the cocoons are sorted and graded according to size, shape, and color. The very best are then separated and unwound in a continuous strand in a very delicate process called reeling. Since each individual strand is too thin for use, a number of strands (commonly five to eight)

A sampling of silk. Horizontal skeins (top to bottom): Lang La-Se-Ta; Joseph Galler Jasmine; Army Blatt Kanpur; La Lana Wools Bombyx; Adrienne Vittadini Sabrina; Great Adirondack Silk Delight. Vertical skeins (left to right): Treenway Silk Spun Bombyx 20/6; Amazing Threads Pure Silk from France. See sources in the box on page 14.



De Coa



are reeled together. (In India, where sericulture is still a family business, the job of reeling is left to prepubescent girls, whose smooth, hairless thighs are perfect for the strands to be wrapped around because the silk does not catch on them). Reeled silk is usually sold to the textile industry for weaving. The leftovers from the reeling process are spun into the yarn most commonly available to handknitters.

### Silk Today

Over the centuries, industry has made great strides in refining the labor-intensive business of sericulture. For some industrialized countries, machinery, including temperature-regulated basins and reeling machines, expedites the process. In less modernized rural areas, the process remains virtually unchanged. Nonetheless, the raising and breeding of silkworms, for the most part, is limited to countries with relatively low labor costs. Over fifty percent of the world's silk is produced in China (other countries that produce silk include Japan, India, and Korea).

"What is happening in China now is the same as what happened in the United States in the 1950s," says Karen Selk of Treenway Silks, a company that imports silk for weaving, knitting, and embroidery. "As China becomes more affluent, people are abandoning their farms and moving to the cities to work in factories. Thus the price of silk has risen in recent years." Despite this increase, however, Selk has witnessed a substantial growth in interest in the fiber during the past two years, not surprising given the fashion world's current fascination with the exoticism of the East as well as luxury fibers, silk in addition to cashmere and camel hair, for example. "The handknitting world always takes its cue from Seventh Avenue," says Stacy Charles, who imports European designer yarns under the Filatura di Crosa, S. Charles Collezione, and Ad Hoc labels. "The story this year is luxury," he says. "There have never been so many luxury fibers on the market."

### Choosing a Yarn

Choosing silk yarn for handknitting requires four of the five senses (all but taste).

**Sight:** Cultivated silk is shiny and lustrous with a slight sparkle; wild silk can vary from slightly shiny to matte. Good-quality silk is also evenly spun with enough twist to keep it from pilling.

**Touch:** Cultivated silk feels luxuriously smooth against the skin; wild silk feels like a cross between cultivated silk and soft, very slightly damp cotton. Both should feel slightly warm and very strong (the yarn shouldn't break if pulled).

**Sound:** Reeled silk, the *crème de la crème* of available silk, makes a squeaky clean sound, called *scroop*, when it is held to the ear and squeezed; most other silk will not make this kind of sound.

**Smell:** Silk should not have a distasteful odor. If it does, it probably was not cleaned thoroughly of organic matter, such as sericin or body parts.

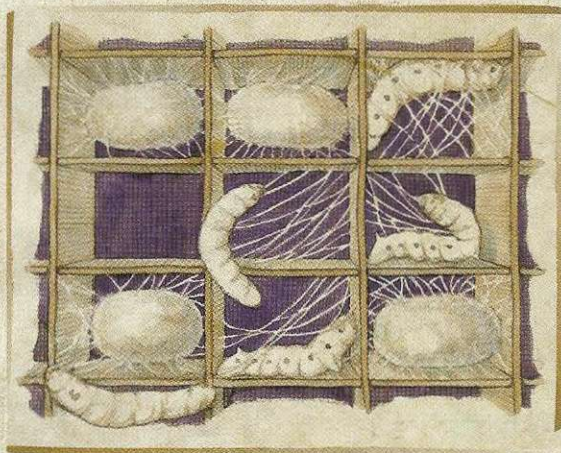
Because silk is fairly expensive and, like all natural fibers, can vary greatly depending on its

source and how it was handled during processing, if possible, it is wise to buy a single skein for experimenting before buying enough for an entire project. That way, without making a large investment, you can knit a test swatch and launder it (see *Caring for Silk* on the following page) to see how it behaves.

### Knitting with Silk

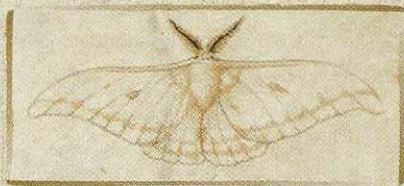
Handknitting with silk comes with its own set of advantages and challenges. On the positive side, silk yarn is lusciously smooth, drapes beautifully, and is extremely strong. Like wool it is also hydroscopic, which means it wicks water away from the body so that it is relatively warm when worn in the winter and cool when worn in the summer. Silk made from

domesticated silkworms is also more lustrous than any other natural fiber; pure white at the start thanks to the worms' strict mulberry leaf diet, it takes dye incredibly well. Silk made from wild silkworms is less lustrous and, because it is beige to honey-colored at



*After feeding on mulberry leaves for about a month, Bombyx mori silkworms are transferred to special compartmentalized frames where they spend approximately three days spinning their cocoons.*

*One cocoon contains a single strand of silk that can measure more than a mile long.*



*After spinning its cocoon, the Bombyx mori silkworm, if allowed by its caretakers, metamorphoses into a moth (shown here), escapes from its cocoon, and searches for a mate.*



the start (depending on the type of leaves the worms fed on), does not take dye as intensely. On the challenging side, silk is fairly unforgiving; even a slight change in tension can look like an error. It is also inelastic—it does not have any of the bounce of wool—and because of its fineness is subject to pilling.

Designer Pam Allen, who created the Indian Floral Vest on page 16, recommends pure silk for garments with simple silhouettes and smooth surfaces, such as a stockinette-stitch vest or tunic, as well as small objects like purses. Robin Russo, a handspinner and knitter who raises silkworms at her home in Vermont, advises using smaller needles with silk than with wool to get the same gauge because the slippery stitches do not draw together. She also suggests avoiding ribbing, which contradicts what the inelastic silk wants to do naturally, and, if shaping is crucial, knitting it into the garment (such as with increases and decreases or short rows). Sandy Terp, owner of Moonrise, a company that specializes in lace knitting, promotes knitting lace with silk because of its drape and smoothness and because it is extremely strong at a very fine gauge. To increase its uses, silk is often blended with other fibers. For example, silk-wool blends are warm, lustrous, and elastic; silk-cashmere blends are warm, lustrous, and very soft.

### Caring for Silk

To prolong the life of a pure silk handknit, it should be washed with special care. Robin Russo suggests the following hand method unless the yarn manufacturer advises otherwise: Place the silk article in a basin of lukewarm water to which a small amount of a nonalkaline soap or shampoo has been added. Gently swoosh the article around in the water, then rinse it in fresh water several times to remove the soap completely. If there is a chance that any soap remains, add a few tablespoons of vinegar to the second-to-last rinse; the

vinegar will break down the soap and bring the pH factor, if there is one, back to neutral. Remove excess water from the article by gently pressing on it, then rolling it up in a towel. To dry, place the article on a rack or screen away from direct sunlight or heat sources. Although it is a good idea to limit the frequency with which you wash a silk handknit—odors can often be removed by simply airing out—when there is a stain (including residue from underarm deodorant or antiperspirant), it is important to wash the article promptly, because the longer the stain remains the more likely it is to deteriorate the fiber. If blocking seems necessary to set the stitches, do so very carefully by either pinning the article out to size and letting it dry naturally or applying a very low heat (high heat will weaken the fibers).

Knitting with and wearing silk are truly luxurious experiences, indulgences fitting special occasions. As you dream up your next project, consider this possibility: To celebrate the end of one millennium and the beginning of the next, spoil yourself with the Queen of Fibers. She's a brilliant lady—over forty-five hundred years old—and she's still shining bright. ☺

Adina Sabrina Klein is a New York City-based writer and knitter.

### Further Reading

- Feltwell, Dr. John, *The Story of Silk*. New York: St. Martin's Press, 1990.
- Hyde, Nina, "The Queen of Textiles." *National Geographic* January 1984, pp. 3–48.
- Johnson, Sylvia A., *Silkworms*. Minneapolis, Minnesota: Lerner Publications, 1982. (This is a children's book with very clear text and illustrations.)
- Kolander, Cheryl, *The Silkwormer's Notebook*. Loveland, Colorado: Interweave Press, 1985. (Out-of-print but available at libraries and used bookstores.)

## Sources of Silk Yarn

Following are the sources for the yarns shown in the photo on page 12. If you cannot find these yarns in your local yarn store, contact these companies and they will direct you to a retailer in your area or a mail-order source. All yarns are 100-percent silk unless otherwise noted.

Adrienne Vittadini  
Sabrina (97% silk, 3% nylon)  
JCA, Inc., 35 Scales Ln.,  
Townsend, MA 01469;  
(978) 597-8794; fax (978)  
597-2632

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336-5361;  
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Anny Blatt  
Kamryn  
7796 Boardwalk, Brighton, MI  
48116; (248) 486-6160;  
fax (248) 486-6165

Lang  
La-Se-Tu  
Berroco Inc., 14 Elmdale Rd.,  
PO Box 367, Uxbridge, MA  
01569; (508) 278-2527; fax  
(508) 278-2461;  
[www.Berroco.com](http://www.Berroco.com)

Great Adirondack Yarn Co.  
Silk Delight  
950 County Hwy 126,  
Amsterdam, NY 12010;  
(518) 843-3381;  
fax (518) 843-3381

Joseph Galler Inc.  
Jasmine  
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Only available on cones.

La Lana Wools  
Bombyx Silk  
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87571; (505) 758-9631;  
[www.taosfiber.com/lalana/](http://www.taosfiber.com/lalana/)

Treenway Silks  
Spun Bombyx 20/6  
725 Caledonia Ave.,  
Victoria, BC, Canada  
V8T 1E4; (250) 383-1661;  
fax (250) 383-0543



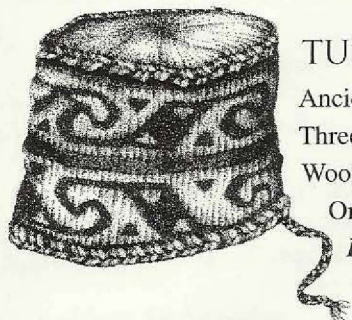
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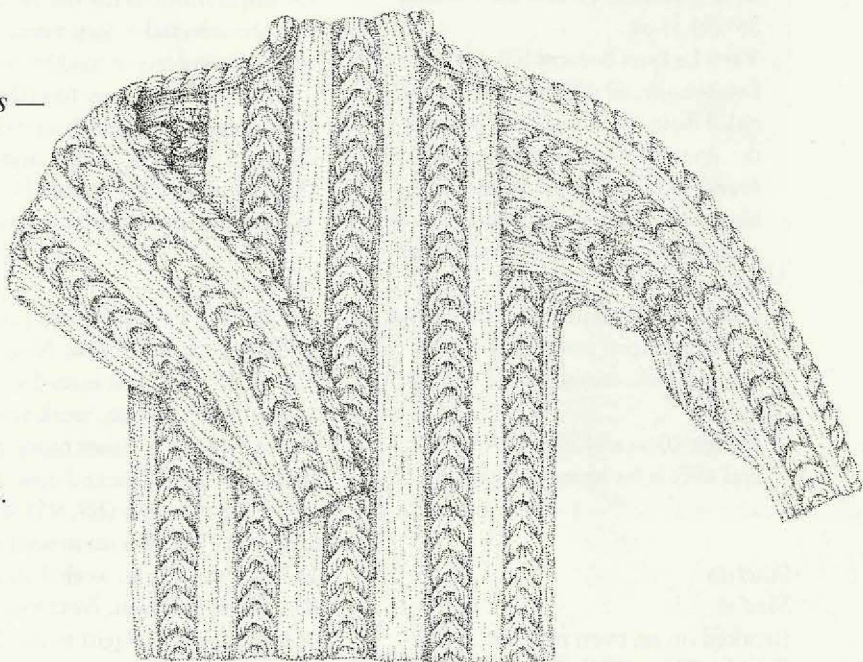
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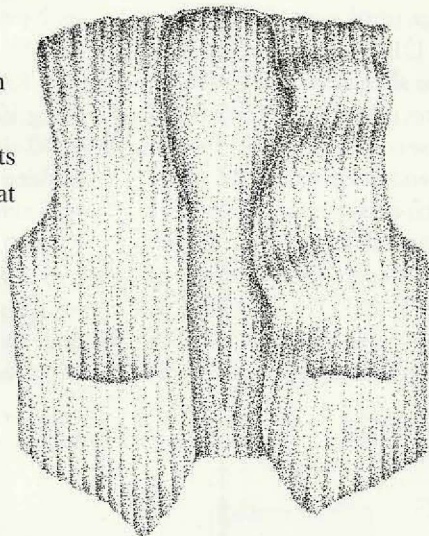
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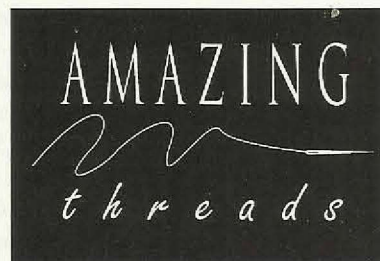
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# Indian Floral Vest

— PAM ALLEN —

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

**Yarn** La Lana Bombyx Silk (100% Bombyx silk; 60 yd [55 m]/1 oz): Raja red, 8 skeins; light madder, dark madder, and rose madder, 1 skein each.

**Needles** Body—Size 6 (4 mm). Ribbing—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** #20 chenille embroidery needle; tissue paper; size F/5 (3.75 mm) crochet hook; sewing thread; sewing needle.

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

## Stitches

### Seed st:

(worked on an even number of sts)

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

Row 2: Knit the purls and purl the knits.

Rep Row 2 for pattern.

## Back

With MC and smaller needles, CO 108 (122, 136) sts.

Rows 1, 3, 5, and 7: (RS) K4, \*p2, k5; rep from \*, end last rep k4.

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

Row 9: (Dec row) K4, \*p2tog, k5; rep from \*, end last rep k4—93 (105, 117) sts.

Rows 10–16: Knit the knits and purl the purls.

Row 17: (Dec row) K10, \*k2tog; k4; rep from \*, end last rep k9—80 (90, 100) sts.

Change to larger needles. Work in St st for 7 (9, 11) rows, ending with a WS row. Next row: (Inc row) K1, M1, work to last st, M1, k1—82 (92, 102) sts. Work in St st for 5 rows. Rep last 6 rows 5 times more—92 (102, 112) sts. At the same time, when piece measures 6½ (7, 7½)" (16.5 [18, 19] cm) from beg, ending with a WS row, k46 (51, 56), begin Back chart by M1 in bar bet sts (do not twist bar), k46 (51, 56)—93 (103, 113) sts. Work even until piece measures

PAM ALLEN WAS SO INSPIRED by the sumptuousness, sheen, and drape of the naturally dyed silk yarn sold by La Lana Wools that she was delighted when we asked her to design a vest with it, and to this day leaves the shade card on her wall for inspiration. With the rich colors and intricate floral motifs of India in her mind's eye, she selected a deep saturated scarlet as the main color for the vest, then chose three subtle variations of madder for the embroidery.

It isn't always easy to embroider with silk as heavy as La Lana's. To make it easier, Pam suggests using a sharp-pointed embroidery needle (she chose a #20 chenille needle) and rotating it back and forth between thumb and index finger while pulling it through the fabric. Don't be afraid to embroider through the yarn. If you try to embroider only between stitches you'll end up distorting the knitted fabric.

7½ (8, 8½)" (19 [20.5, 21.5] cm) from beg, ending with a RS row. Next row: (WS) \*Work 8 (10, 12) sts in seed st, work in patt to last 8 (10, 12) sts, work rem sts in seed st. Rep from \* 2 times more. **Shape armholes:** At beg of next 2 rows BO 5 (7, 9) sts in seed st—83 (89, 95) sts rem. Next row: (RS) Work 3 sts in seed st, ssk, work to last 5 sts, k2tog, work 3 sts in seed st—81 (87, 93) sts rem. Next row: Work 3 sts in seed st, work in patt to last 3 sts, work 3 sts in seed st. Dec every other row in this manner 7 times more—67 (73, 79) sts rem. Cont as established, working seed st border at each arm edge until armhole measures 8 (8½, 9)" (20.5 [21.5, 23] cm), ending with a WS row. **Shape shoulders:** (RS) BO 6 (6, 7) sts (1 st rem on needle), work 9 (11, 12) more sts, work seed st for 35 (37, 39) sts, work in patt to end. Next row: BO 6 (6, 7) sts, work as established to end—55 (61, 65) sts rem. Next row: (RS) BO 6 (7, 7) sts, work 6 (7, 8) sts in patt, join new ball of yarn, BO center 31 (33, 35) sts in seed st, work in patt to end. Next row: (WS) BO 6 (7, 7) sts, work in patt across both shoul-

ders. Next row: (RS) BO rem 6 (7, 8) sts at each shoulder.

## Left Front

With MC and smaller needles, CO 47 (54, 61) sts.

Row 1: (RS) K4, \*p2, k5; rep from \*, end p2, k3, yo, k1, p1, k1—48 (55, 62) sts.

Row 2: K1, p1, k1, p4, \*k2, p5; rep from \*, end last rep p4.

Row 3: Rep Row 1, ending p2, k4, yo, k1, p1, k1—49 (56, 63) sts.

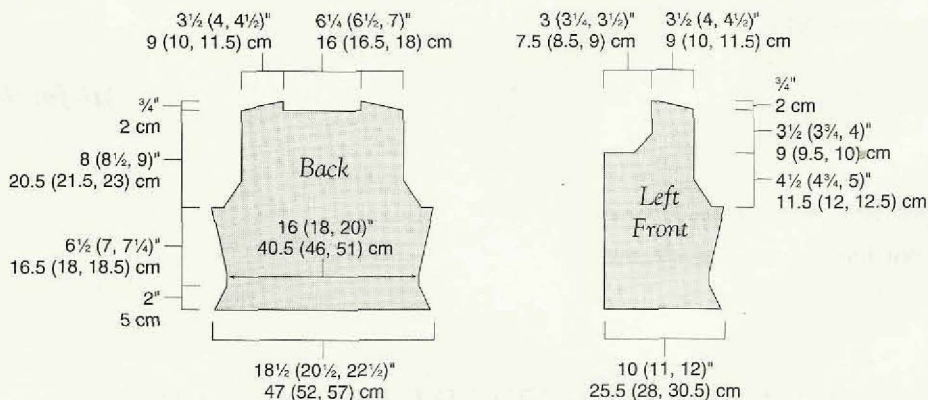
Rows 4–8: Cont in patt as established, working yo incs on RS before last 3 seed sts 2 times more—51 (58, 65) sts after Row 8.

Row 9: K4, \*p2tog, k5; rep from \*, end p2tog, k7, yo, k1, p1, k1—46 (52, 58) sts.

Rows 10–16: Cont in patt as established, working yo incs on RS before last 3 seed sts 3 times more—49 (55, 61) sts after Row 16.

Row 17: \*K4, k2tog; rep from \*, end k10, yo, k1, p1, k1—44 (49, 54) sts rem.

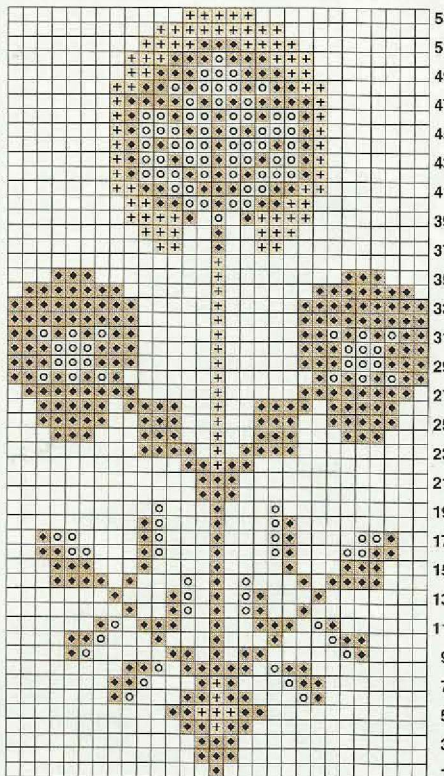
Change to larger needles. Work in St st, keeping seed st border at center front for











MC  
 light madder  
+ medium madder  
 dark madder

7 (9, 11) rows, ending with a WS row. **Next row:** (Inc row) K1, M1, work to end. Cont in St st, inc 1 st at arm edge 5 times more—50 (55, 60) sts. Work even until piece measures 7½ (8, 8½)" (19 [20.5, 21.5] cm) from beg, ending with a RS row. **Next row:** (WS) Work in patt to last 8 (10, 12) sts, work seed st to end. **Next row:** Work 8 (10, 12) sts in seed st, work in patt to end. **Next row:** Work in patt to last 8 (10, 12) sts, work seed st to end. **Shape armhole:** (RS) BO 5 (7, 9) sts in seed st, work to end. Dec 1 st at arm edge as for back every RS row 8 times total—37 (40, 43) sts rem. Work in patt until armhole measures 4 (4¼, 4½)" (10 [11, 11.5] cm), ending with a WS row. **Next row:** (RS) Work to last 12

(13, 14) sts, work last 12 (13, 14) sts in seed st. **Next row:** Work 12 (13, 14) sts in seed st, work in patt to end. **Next row:** (RS) Work in patt to last 12 (13, 14) sts, work in seed st to end. **Shape neck:** (WS) BO 9 (10, 11) sts, work to end in patt—28 (30, 32) sts rem. **Next row:** (RS) Work to last 5 sts, k2tog, work 3 sts in seed st. **Next row:** Work 3 sts in seed st, p2tog, work to end. Work last 2 rows 4 times more—18 (20, 22) sts rem. Work even until piece measures same as back to shoulder. **Shape shoulder:** As for left back shoulder. **Mark button placement:** Place markers for 5 buttons, placing the first on Row 19, the last ¾" (2 cm) from the top, and the others evenly spaced in between.

### Crocheted Buttons

- (1) Chain 3 and join into a circle;
- (2) Work 2 sc in each chain;
- (3) Draw yarn tail through back loops of sc and fasten off.

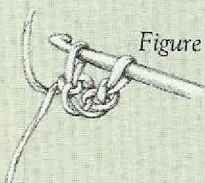


Figure 1

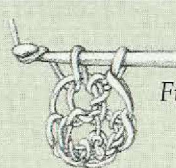


Figure 2

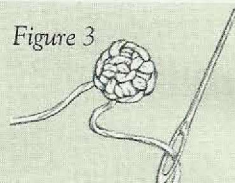


Figure 3

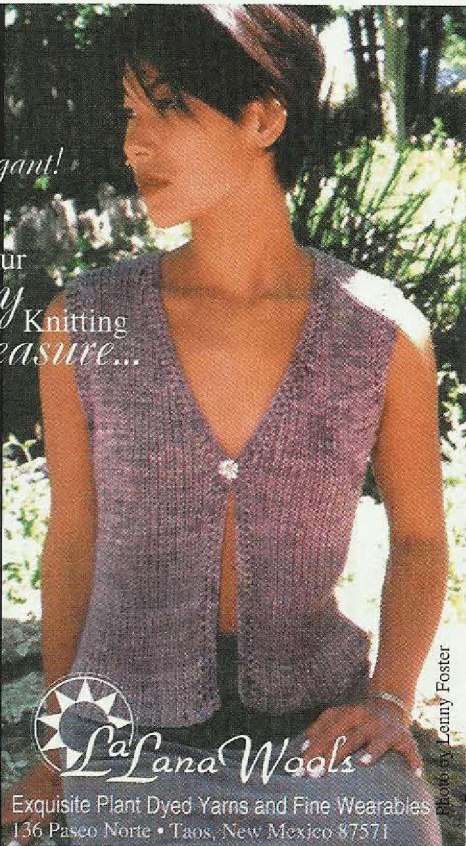
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Chris Harlove

### Right Front

Work as for left front, reversing all shaping and beg with Row 19, working buttonholes opposite markers as foll:


Row 19: (RS) K1, p1, k1, yo, work to end in patt.

Row 20: Work in patt to last 4 sts, sl the yo, k1, p1, k1.

Row 21: K1, p1, k1, k2tog, work to end in patt.

### Finishing

Gently steam-block pieces.

**Embroidery:** Enlarge embroidery illustration (right) as needed to fit comfortably over left front vest. Trace onto tissue paper, then turn tissue paper over and trace again on another sheet of tissue for mirror image of pattern. Pin tissue patterns to vest fronts and work running st (see Glossary, page 83, for embroidery instructions) in sewing thread over lines of pattern. Gently tear away tissue and work outline st over running stitches in the three shades of madder. Remove sewing thread. Make French knots in the centers of the 4 daisylike flowers. With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams. **Buttons:** With MC, crochet hook, and leaving a 4" (10-cm) tail, ch 3 (see Glossary, page 84, for crochet instructions). Join and work 2 sc in each chain—6 sc. Cut yarn, leaving a 5" (12.5-cm) tail, and draw through back loops of sc. Fasten off. Bring both tails to WS of left front opposite buttonholes and tie off. Weave in loose ends. 



Embroidery for  
Indian Floral Vest.

Pam Allen designs knitwear patterns for magazines and yarn companies. She lives with her children in Camden, Maine.



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# Origata Pillows

SANDY CUSHMAN

**Finished Size** Square: About 14 (16, 18)" (35.5 [40.5, 46] cm); Bolster: About 8" (20.5 cm) wide and 15" (38 cm) long; Triangle: About 16" (40.5 cm) by 16" (40.5 cm) by 22" (56 cm). Square pillow shown measures 14" (35.5 cm).

**Yarn** Classic Elite Provence (100% cotton; 256 yd [233 m]/125 g). Square pillow: #2627 French red and #2686 truffle, 1 (2, 2) skeins each. Bolster: #2681 bright chartreuse (A), #2652 vintner's grape (B), #2627 French red (C), #2690 Portland teal (D), and #2656 autumn aster (E), 1 skein each. Triangle pillow: #2681 bright chartreuse (A), #2652 vintner's grape (B), #2627 French red (C), #2690 Portland teal (D), #2656 autumn aster (E), and #2686 truffle (F), 1 skein each. (Both the bolster and triangle can be made with 6 skeins total.) Small amount of waste yarn.

**Needles** Pillow body—Size 6 (4 mm): 16" and 24" (40- and 60-cm) circular (cir) and double-pointed (dnp). I-cord trim—Size 4 (3.5 mm): 24" (60-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Size F/5 (3.75-mm) crochet hook; markers (m); stitch holders; waste yarn; five 1/8" (2.2-cm) buttons each for square pillow and bolster; five 1" (2.5-cm) buttons for triangle pillow.

**Gauge** 24 sts and 24 rows = 4" (10 cm) in color patt.

## SQUARE PILLOW

### Body

With truffle, larger needle, and using the crochet chain method (see Glossary, page 82; use waste yarn for the crochet chain), provisionally CO 190 (214, 238) sts. Place marker (pm) and join, being careful not to twist sts. Knit 5 (steek) sts (traditionally alternating colors every st and every row), pm, knit to end with truffle (Row 1 of Square chart). Beg with Row 2 of Square chart, work 5 steek sts, k50 (56, 62) sts according to 4-st patt rep (for half

IN JAPAN THE ART OF WRAPPING GIFTS is called origata. While origata involves a complex set of culturally determined rules for the presentation of gifts, the materials used are basic: flat sheets of paper or cardboard and string or ribbon. By folding, tying and layering, fascinating containers are created. Designer Sandy Cushman's pillows, while not steeped in the cultural tradition of origata, have a spiritual kinship with these wonderful packages. They begin life as simple tubes, and with a minimum of cutting and seaming, are transformed into three distinctly shaped forms: a square, a cylinder, and a triangle. Quick and easy to work in the Fair Isle technique, they all sport button closures to make laundering easy. The square and the bolster are trimmed with I-cord, the triangle uses its button closure as a design element to be shown off. While the motifs are fairly traditional, the color choices and the shininess of the mercerized cotton yarn move this project to another realm. For an exercise in recycling, make your own pillow inserts (see sidebar, page 23) and fill them with yarn scraps.

These small pillows present an ideal opportunity to learn how to work steeks. Steeks are nothing more than extra stitches that allow for pieces to be worked in the round (so that the front of the work is always facing out and there is no purling, which can be cumbersome when doing this kind of colorwork). Traditionally steeks are composed of five stitches that are worked in alternating colors stitch by stitch and row by row. During the finishing process, the center stitch of the steek is reinforced with machine-stitching and then cut open. The remaining steek stitches form a facing that is turned to the inside and tacked down, making a tidy opening.

of back), pm, k1 truffle (side st), pm, beg with Row 18 (12, 5) and beg and end as indicated for your size, work 83 (95, 107) sts according to 26-st patt rep, pm, k1 truffle (side st), pm, work rem sts according to 4-st patt rep (for other half of back). Cont as established for a total of 3 patt reps, end as indicated for your size. Knit 2 rnds with truffle. Cut yarn. Place sts on waste yarn.

### Finishing

**Cut steek:** Sew a vertical row of machine sts (small zigzag) on each side of center steek st. Cut steek open through the middle from top to bottom. **I-cord trim:** (Worked into vertical row of truffle sts on the edges and the horizontal rows of truffle sts directly before the first patt row on the bottom and after the last patt row on the top.) With pillow front facing away and beg at lower left edge, pick up 5 sts out of every 6 rows (pick up right half of st only) along left pillow edge—about 66 (80, 87) sts. Work applied 3-st I-cord (see Glossary, page 83) as foll: CO 3 sts onto right needle tip and transfer to left needle tip, in front of the picked-up sts. \*K2, sl 1, k1 (the first picked-up st), pssso, return

3 sts to left needle tip; rep from \*. Work across rem 3 edges in the same manner. BO rem 3 I-cord sts. With yarn threaded on a tapestry needle, sew 3 BO I-cord sts to 3 CO sts. **Join front to back:** Turn pillow inside out. Place first 10 (rem 2 steek sts plus 8 back sts) and last 10 sts onto 2 separate holders for facings. Place front 83 (95, 107) sts plus 1 side st (truffle) onto one needle, both sets of rem 42 (48, 54) back sts onto a second needle, and rem side st (truffle) onto a third needle. Hold the first two needles parallel, and beg with the truffle st on the third needle, BO the front and back sts tog (see Glossary, page 82), ending with the other truffle side st. Rep for pillow bottom edge. **Overlap opening:** With pillow inside out and French red, work single crochet (sc; see Glossary, page 84) in every other st along cut edges of flaps. Fold facings back. With French red threaded on a tapestry needle, sew live sts of outer facing to top seam line. Lay inner facing on top of outer facing and sew live sts to top and bottom seams. Tack flaps to wrong side of pillow. Turn pillow rightside out. On left back, mark placement of 5 buttonholes along fold as foll: one 1/2" (1.3 cm) from top, one







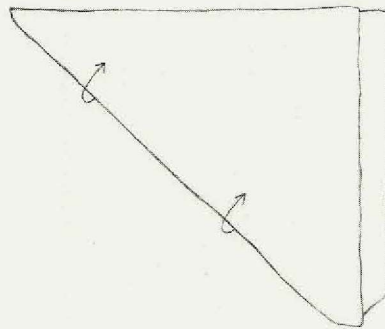


Closure on square pillow.

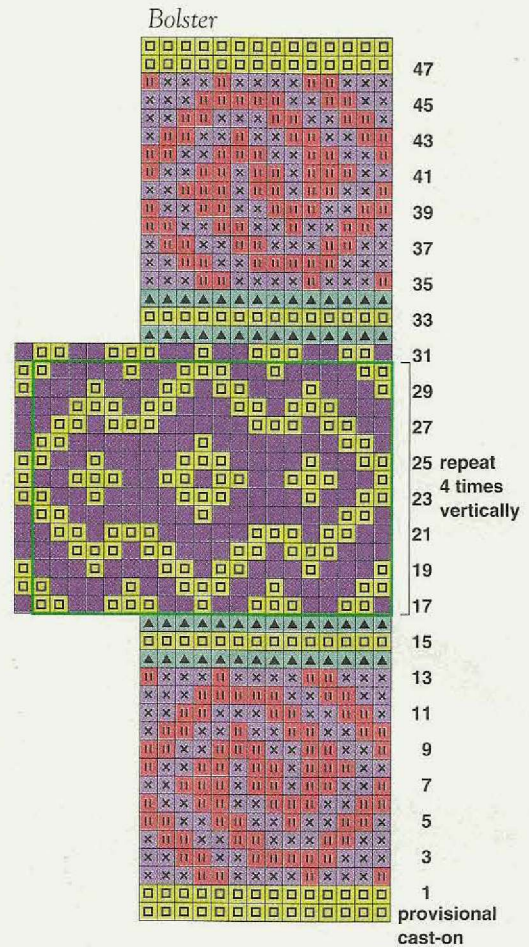


Closure on triangle pillow.

- French red
- truffle
- bright chartreuse
- autumn aster
- Portland teal
- vintner's grape
- pattern repeat
- k on WS with appropriate color



Fold lower left corner over to chartreuse row between pillow body and flap to form triangle.



½" (1.3 cm) from the bottom, and the others ¾ (¾, 4¼)" (8.5 [9.5, 11] cm) apart. With French red, work sc in every other st along fold, making button loops at markers by chaining 5 sts. Weave in loose ends. Sew buttons opposite button loops.

## BOLSTER

### Body

With bright chartreuse, larger needle, and using the crochet chain method (see Glossary, page 82; use waste yarn for the crochet chain), provisionally CO 121 sts. Place marker (pm) and join, being careful not to twist sts. Knit 5 (steek) sts, pm, beg with Row 1, work Bolster chart, working Rows 17–30 four times. Place sts on waste yarn.

### Finishing

**Cut steek:** Machine-stitch center steek st and cut as for square pillow. Place first and last 10 sts (rem 2 steek sts and 8 body sts each side) on separate holders for back

facing—100 sts. **I-cord trim:** (Worked into the row of bright chartreuse sts on Row 1 and Row 47 of chart.) With smaller 16" (40-cm) cir needle, pick up 9 out of every 10 sts—90 sts. Beg on right corner with body of pillow facing away, work applied I-cord as for square pillow. **Knitted ends:** Place rem 100 held sts onto larger 16" (40-cm) cir needle. Place m and join. With vintner's grape, work as foll:  
*Rnd 1:* \*K8, k2tog; rep from \*—90 sts rem.  
*Rnd 2 and all even-numbered rnds through 16:* Knit.  
*Rnd 3:* \*K7, k2tog; rep from \*—80 sts rem.  
*Rnd 5:* \*K6, k2tog; rep from \*—70 sts rem.  
 Cont dec every other rnd in this manner, changing to dpn when necessary and working 1 less st before dec every other rnd until 20 sts rem.

*Rnds 17 and 18:* K2tog across all sts—5 sts rem after Rnd 18.

BO all sts. **Overlap opening:** Work as for square pillow, placing one button loop ½" (1.3 cm) from each end and the rem three

¾" (9 cm) apart. Weave in loose ends. Sew buttons opposite button loops.

## TRIANGLE PILLOW

### Body

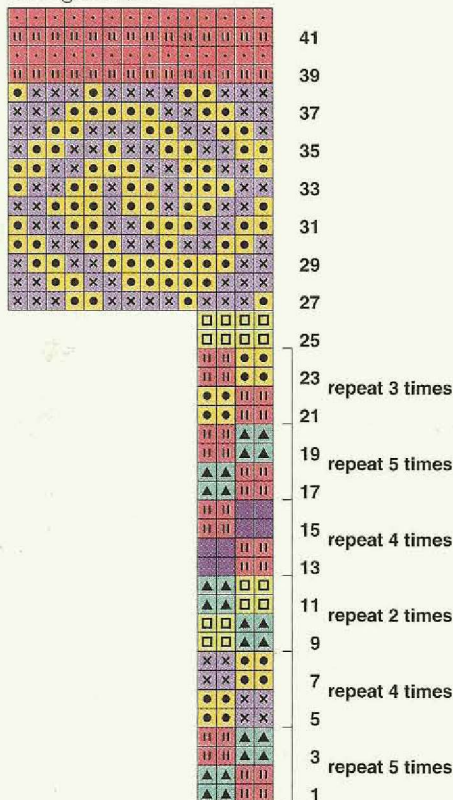
With Portland teal, CO 98 sts. Place marker (pm) and join, being careful not to twist sts. Knit 7 (steek) sts and place another m. (The extra steek sts allow for wider facings.) Beg with Row 1 and working reps as directed, work through Row 26 of Triangle chart (98 rnds total). **Flap:** Work Rows 27–38 for flap, dec 1 st at beg of every rnd (after last steek st) for shaping. With French red, work garter st back and forth (knit every row) for 4 rows. BO all sts.

### Finishing

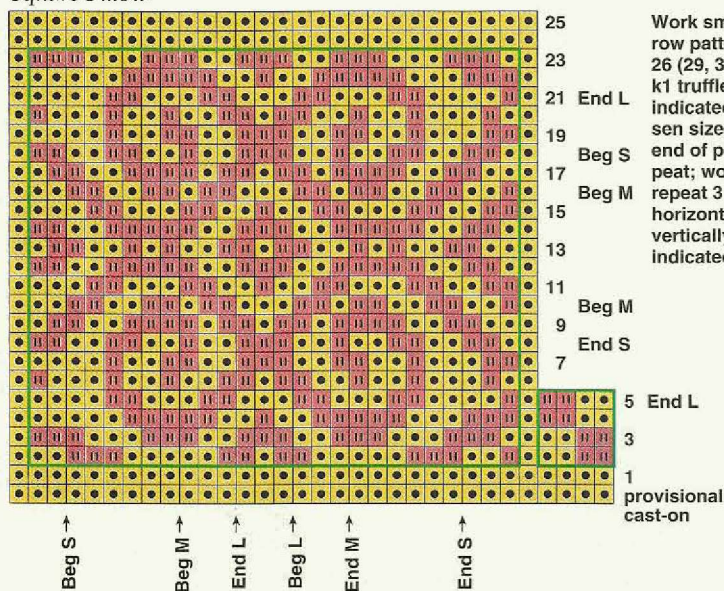
**Cut steek:** Machine-stitch center steek st and cut as for square pillow. **Assembly:** With truffle and RS facing, work single crochet (sc; see Glossary, page 84) in every other st along cut sts on right edge. Bring




### Triangle Pillow



### Square Pillow



Work small 4-st/4-row pattern repeat 26 (29, 32) times, k1 truffle, begin as indicated for chosen size; work to end of pattern repeat; work pattern repeat 3 times both horizontally and vertically; end as indicated, k1 truffle.

lower left corner over to meet first bright chartreuse row bet pillow body and flap on upper right side, with RS tog. Pin in place, easing where necessary. Machine-stitch 1/2" (1.3 cm) from selvedge. Turn pillow right-side out. Steam seam. Mark placement of button loops as foll: one 1/2" (1.3 cm) from beg of flap, one at corner, and rem 4 spaced about 3" (7.5 cm) apart on straight edge. With truffle, pillow right-side out, and beg at decreased edge of flap, work sc in every other st along all 3 flap edges, folding steek to inside at sides, and working 7-st crochet chain button loops as for square pillow. Weave in loose ends. Sew buttons opposite button loops. 

Sandy Cushman graduated from the Rhode Island School of Design, where she studied painting and textiles. She lives with her husband and various pets in Dolores, Colorado.

## MAKE YOUR OWN PILLOW INSERTS

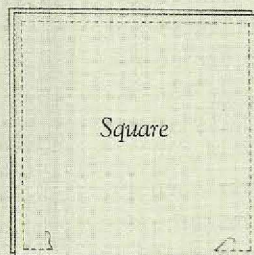
Pillow covers can be knitted to any size, but if you want the freedom to escape from commercially available pillow inserts, make your own! There's really nothing to it. Sew the form out of cotton muslin and fill it with leftover yarn scraps, clean fleece, or fiberfill.

**Square:** Cut two 15 (17, 19)" (38 [43, 48.5] cm) squares of muslin. Place the two pieces on top of one another with right sides together. Beginning about 3" (7.5 cm) from one corner, sew the pieces together using a 1/2" (1.3-cm) seam allowance, ending about 3" (7.5 cm) from the corner where you started (leaving a 6" [15-cm] opening along one side). Turn right-side out and press seam allowance along unsewn portion so that raw edges turn to the inside. Stuff. Hand-

or machine-stitch remaining opening.

**Bolster:** Cut one rectangle measuring 7" (18 cm) wide and 16" (40.5 cm) long, and two 7"- (18-cm) diameter circles out of muslin. Sew the rectangle into a tube by stitching along the long side, using a 1/2" (1.3-cm) seam allowance and leaving an 8" (20.5-cm) opening. Pin the circles to the ends of the tube, easing in fullness, and sew in place. Turn right-side out and finish as for square insert.

**Triangle:** Cut a 17" (43-cm) square out of muslin. Fold diagonally across the middle so that opposite corners meet, forming a triangle. Sew along the open edges, leaving 6" (15-cm) opening along one side. Turn right-side out and finish as for square insert.





# NORIKO SEKIGUCHI

## Crossing CULTURES, Building a CAREER

Melanie Falick



V. Rose

*Noriko often knits on the floor, sitting on the backs of her legs, a traditional Japanese position.*

*Noriko's yarn collection is a colorful addition to an already colorful apartment, decorated with a diverse mix of antique ethnic rugs and clothing, plus interesting bric-a-brac, such as Mexican and Japanese pottery, and a large family of geranium plants.*

**N**ORIKO SEKIGUCHI GREW UP in Tokyo. She attended a conservative all-girls French Catholic elementary school and high school, where she was required to study both English and French. When she enrolled in college in 1979, her mother and father assumed that, like most of her classmates, she would major in English or French literature. Instead, Noriko chose political science because, she says, "I was a little rebellious. I didn't want to do anything that seemed traditionally female." She went on to earn a master's degree in political science from Northeastern University in Boston, and while there met Andy Cane, who in 1995 became her husband. Today the two live in a cozy three-room brownstone apartment in the Cobble Hill section of Brooklyn in New York City. Noriko spends most of each day at home designing and knitting sweaters—her favorite activities—and chuckles when she thinks back to her earlier impulse to reject on principle all that was traditionally "female." "It's really funny," she says. "Now I feel so lucky because I can spend my whole day knitting."

Noriko learned to knit from her mother when she was about ten years old—she made a yellow scarf—and showed a streak of independence early on. Assigned to knit a vest in high school, she decided to transform it into a long-sleeved sweater with a cable running down

the center because she thought she would get more use from a sweater. While doing temporary office work in Tokyo from 1992 to 1995, Noriko took semiprivate knitting classes with the designer Miyuki Kumagai rather than enroll in the large knitting school run by Nihon Vogue, Japan's leading needlework publisher, because she didn't want to follow the school's official curriculum. "Even today, if someone asks me to make a basic sweater I can't do it," she explains. "I can't follow the rules. I am always coming up with new ideas and I can't stop experimenting with them." She recalls a sweater she made for an uncle many years ago. The sleeves differed greatly in size and shape because she couldn't help but try out different ideas as she progressed from one to the next, "It was totally avant-garde," Noiko says with a laugh.

While studying with Kumagai, Noriko learned how to do texture and colorwork, like nearly all Japanese knitters, always looking toward Western knitting traditions and fashion for ideas. Recently, however, Noriko has begun to call upon her Eastern heritage—



V. Rose



in particular Japanese textiles—for inspiration; in the process she has identified her own unique style. For example, she combined the traditional kimono shape and the look of sashiko, a centuries-old form of Japanese running-stitch embroidery, to create the striking sweater shown at right (the pattern appears on page 26). For the Fall 1999 issue of *Interweave Knits*, she used a kimono fabric as inspiration for a fitted cardigan. “If I were still in Japan, I probably wouldn’t have thought of doing this kind of work,” she says. “Living here I can see the potential better.”

Usually Noriko begins her day knitting in her living room, where the morning sun shines most brightly and she can listen to the birds chirping in the courtyard. As the sun shifts position, so does Noriko, into her bedroom, which, like the entire apartment, is decorated with an eclectic mix of antique ethnic clothing, rugs, and furnishings, much of which she and her husband have picked up at flea markets. In both rooms are the Japanese and English knitting and art books that are the source of many of her ideas. In the living room also stand two large bookcases filled with her yarn collection, which includes wide ranges of colors from such companies as Rowan, Alice Starmore, and Harrisville. Noriko considers herself a great collector, and while the apartment does not seem overly full, she confesses that she has mastered the art of concealing large stashes in small spaces. Interestingly, her love of collecting contradicts the Japanese ethos of living sparsely by throwing away almost everything that is not in use.

While some knitters need to spend a lot of time working out ideas with yarn and needles or on a sketchpad, Noriko conceives each garment completely in her mind, then makes a sketch quickly. “In the beginning I think about my design twenty-four hours a day,” she admits. “The hardest part is getting it out of my head onto the paper.” Once she has a sketch, she makes a swatch, and when she is satisfied with the swatch, and the design is complicated, she charts the entire

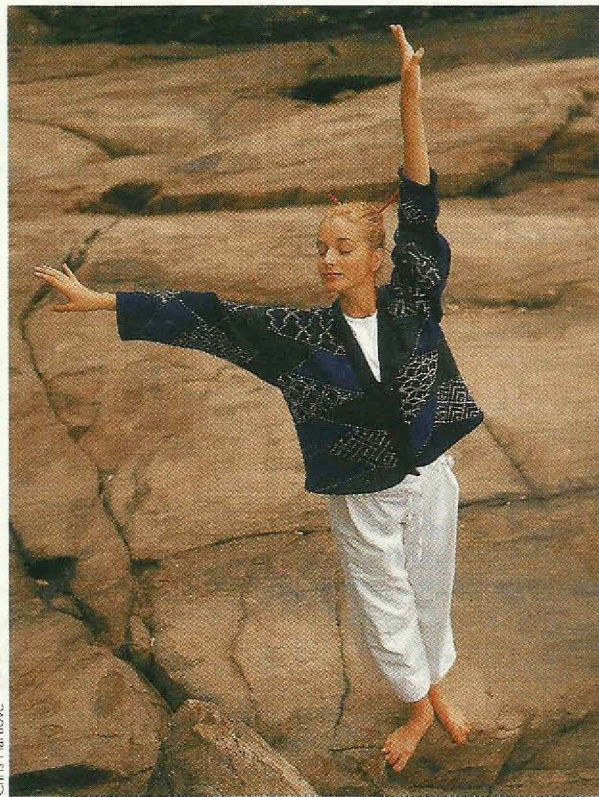
garment; if the design is simple, she simply jots down some notes and, if necessary, charts the repeat. For Noriko, the knitting is the relaxing part and is usually fast despite the fact that most of the time she prefers to work with relatively small needles and fine yarn. (For the Sashiko Jacket, she first worked out her design for a fine Shetland-weight yarn, then reworked it with a worsted-weight yarn because the chart for the finer-gauge Shetland would not have fit on a magazine page in a size that could be read comfortably.) And, often, it is while she is knitting that new ideas come to her. Like many knitters, she believes that her creativity is stimulated when her hands are busy at work.

Although Noriko describes herself as unambitious, she does confess to a special dream: She would like to create a series of one-of-a-kind handknitted garments inspired by Japanese textiles and exhibit them in a New York City art gallery. For now, however, she is happy to design for magazines, a career that began quite by accident in 1997, when she was attending a Navajo weaving workshop at Harrisville Designs in New Hampshire, and two Harrisville employees, Rae Yurek and Lydian Green, suggested to her that she submit one of her patterns to *Knit 'n' Style Magazine*, a pattern that was subsequently accepted. “When it was published,”

Noriko reveals, “I couldn’t believe it.” To this day she remains surprised by her burgeoning success. She is quick to say she wishes she had studied art in school and had a better grasp of the technical aspects of knitting. However, she acknowledges a special strength: her access to the aesthetics, sensibilities, and resources of two very different cultures. This kind of strength is uncommon. In truth, it would serve her very well in the world of political science. But, instead, she chose knitting. And for that we are truly fortunate. ☺

Melanie Falick is the editor-in-chief of *Interweave Knits*.

*To create this kimono-shaped jacket, Noriko translated the look of sashiko, a Japanese form of running-stitch embroidery, into knitting. The pattern appears on page 26.*



Chris Hambro



# Sashiko Jacket

NORIKO SEKIGUCHI

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

**Yarn** Nordic Fiber Arts Rauma, 3 tr. Strikkegarn (100% Wool; 105 m [115 yd]/50 g): #159 dark navy (MC), 5 (6, 6) skeins; #1387 charcoal (CC1), and #147 medium blue (CC3), 3 skeins each; #149 light navy (CC2), 3 (3, 4) skeins; #100 natural (CC4), 2 (2, 3) skeins.

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

**Notions** Markers (m); stitch holders; tapestry needle; bobbins; three ¾" (1.9-cm) buttons.

**Gauge** 22 sts and 26½ rows = 4" (10 cm) in St st.

## Notes

To facilitate seaming, a selvedge (seam) stitch is worked at each edge of the body and sleeves. These stitches are shown on all charts for all three sizes but are worked in stockinette stitch (without pattern). The background-color blocks on the body and sleeves are knitted using intarsia method with bobbins; the white pattern areas are worked in the Fair Isle method. Use running st to embellish the lines between blocks. The neckband is worked separately and then sewn in place.

## Left Back

With CC2 and straight needles, CO 59 (65, 71) sts. (The first and last sts are edge sts and will be worked into the seam. Work them in background color only.) Beg with a RS row as indicated for your size, work to end of Left Back chart, ending with a WS row. On next row (not shown on chart), with MC, BO 16 (18, 19) sts (1 st rem on needle), work next 36 (40, 45) sts, purling the sts above the ones knitted in white on previous row, and k6 rem sts with CC1. Place rem 43 (47, 52) sts on holder.

**N**ORIKO SEKIGUCHI HAS COMBINED two Japanese textile traditions—the kimono shape and sashiko, an old form of Japanese running-stitch embroidery customarily done with indigo-dyed cotton and hemp cloth and white thread—to create this unique short “patchwork” jacket. While the sashiko “patches” look complex, they are actually achieved quite simply by strategically placing blue purl stitches over white knitted stitches to cause visible white bumps to show up on the surface, then framing each patch with a white running stitch. The back of the jacket is made in two pieces with a seam in the center, as is traditional in Japanese kimono construction.

## Right Back

With CC3 (and then MC), CO 59 (65, 71) sts, following Right Back chart. Work to end of Right Back chart, ending with a WS row. *Next row:* (not shown on chart) With MC only, work 13 (13, 12) sts while purling the sts above the ones knitted in white on previous row, with CC2 knit to last 16 (18, 19) sts, BO rem 16 (18, 19) sts. Place rem 43 (47, 52) sts on holder.

## Left Front

With MC and straight needles, CO 55 (61, 67) sts. Beg with RS row as indicated for your size, work Left Front chart to neck opening, working first and last sts as edge sts. **Shape neck:** Cont in patt, dec 1 st at neck edge on next and every foll 6 rows 6 (12, 14) times, then every 8 rows 5 (1, 0) time(s). Work to end of chart, ending with a WS row. On the next row (not shown on chart), work 43 (47, 52) sts with CC3. Place all sts on holder.

## Right Front

With CC1 (and then CC2 for smallest size), CO 55 (61, 67) sts. Work as for left front, following Right Front chart. On the next row (not shown on chart), work 43 (47, 52) sts with MC only, purling the sts above the ones knitted in white on previous row. Place all sts on holder.

## Left Sleeve

With MC and straight needles, CO 57 (61, 65) sts (changing to CC3 as charted). Beg with a RS row as indicated for your size, work Left Sleeve chart. Working the first and last sts as edge sts, work 12 rows straight and inc 1 st at each end of needle; inc 1 st every 4 rows 25 (26, 27) times, work 4 (2, 2) more rows to the top of

Chart ending with WS row—109 (115, 121) sts. Cut each yarn leaving the length about 3 times longer than the sts of each color; if CC2 is 5" (12.5 cm) long, leave about 15" (38 cm) of the yarn. BO all sts.

## Right Sleeve

With CC2 (and then MC), CO as for left sleeve, following Right Sleeve chart. Work to the top of Right Sleeve chart. *Note:* On the last row (WS), omit white and purl only with CC2 in the pattern block while knitting the sts above the ones worked in white on previous row. Cut each yarn leaving a long tail. BO all sts.

## Finishing

With yarn threaded on a tapestry needle, sew center backs tog. Place all sts of fronts and backs on dnp and BO shoulder sts tog (see Glossary, page 82). Place markers on each side of body 9¼ (10¼, 10¼)" (25 [26, 27.5] cm) from shoulder seam to mark armhole. With yarn threaded on a tapestry needle, sew sleeves into armholes. Block. With CC4 threaded on a tapestry needle, embellish the lines between blocks with running st (see Glossary, page 83). Sew side and sleeve seams. **Hems:** Fold hem to WS ½" (1.3 cm) from the bottom of body being sure that the sts are straight, and sew in place. Work sleeve hems as for body. **Neckband:** With MC, CO 15 sts. Work k1, p1 rib, always slipping the first st of each row to keep the edge taut and to prevent the band from rippling as foll:  
*Row 1:* (RS) Sl 1 kwise, \*k1, p1; rep from \*, end k2.  
*Row 2:* Sl 1 pwise, p1, \*k1, p1; rep from \*, end last rep p2.  
Rep Rows 1 and 2 until band measures same as right front to neck opening when







slightly stretched, ending with a WS row. Place a marker. Work short rows (see Glossary, page 83) as follows: Work 11 sts, turn, work to end of row. Work 7 sts, turn, work to end of row. Work 1 row even, hiding the wraps. Work 2 more rows, ending with a RS row. Work a vertical buttonhole as foll ("Beyond the Basics," *Interweave Knits*, Spring '97 issue, pp. 8-11): \*With WS facing, [work 10 sts, join new yarn, work to end of row, turn. Work to the buttonhole opening, cross the 2 yarns, work to end of row with other yarn, turn. Work to buttonhole opening, drop yarn, pick up other yarn without crossing yarn ends, work to end of row] 4 times. Work 2 more rows in rib, crossing yarns at opening and ending with a RS row. Cut new yarn. With WS facing, work to end of row with main yarn and cont in rib until band measures same as to shoulder when slightly stretched, ending with a RS row. Place a marker. With WS facing, work short rows as foll: Work 9 sts, turn, work to end of row. Work 5 sts, turn, work to end of row. Work 1 row even, hiding the wraps. Cont in rib until band measures same as to shoulder of left front when slightly

stretched, ending with a RS row. With WS facing, work short rows as follows: Work 9 sts, turn, work to end of row. Work 5 sts, turn, work to end of row. Work 1 row even, hiding the wraps. Place a marker. Cont in rib until band measures same as left front from shoulder to beg of neck opening when slightly stretched, ending with a WS row. Work short rows as follows: Work 11 sts, turn, work to end of row. Work 7 sts, turn, work to end of row. Work 1 row even, hiding the wraps. Place a marker. Cont in rib until band measures about 2" (5 cm) from last marker, ending with a RS row. Work vertical buttonhole as before. Cont in rib for about 2" (5 cm). Work another buttonhole as before. Cont in rib until band measures same as to the bottom of left front, slightly stretched. BO all sts. Place markers on the sts of neck openings and neck edges of body. Matching markers on the band to the ones on body, sew neckband in place. Sew a button to left neckband opposite the buttonhole of right neckband above neck opening. Sew 2 buttons to WS of right neckband opposite buttonholes of left neckband. Weave in loose ends. ☞



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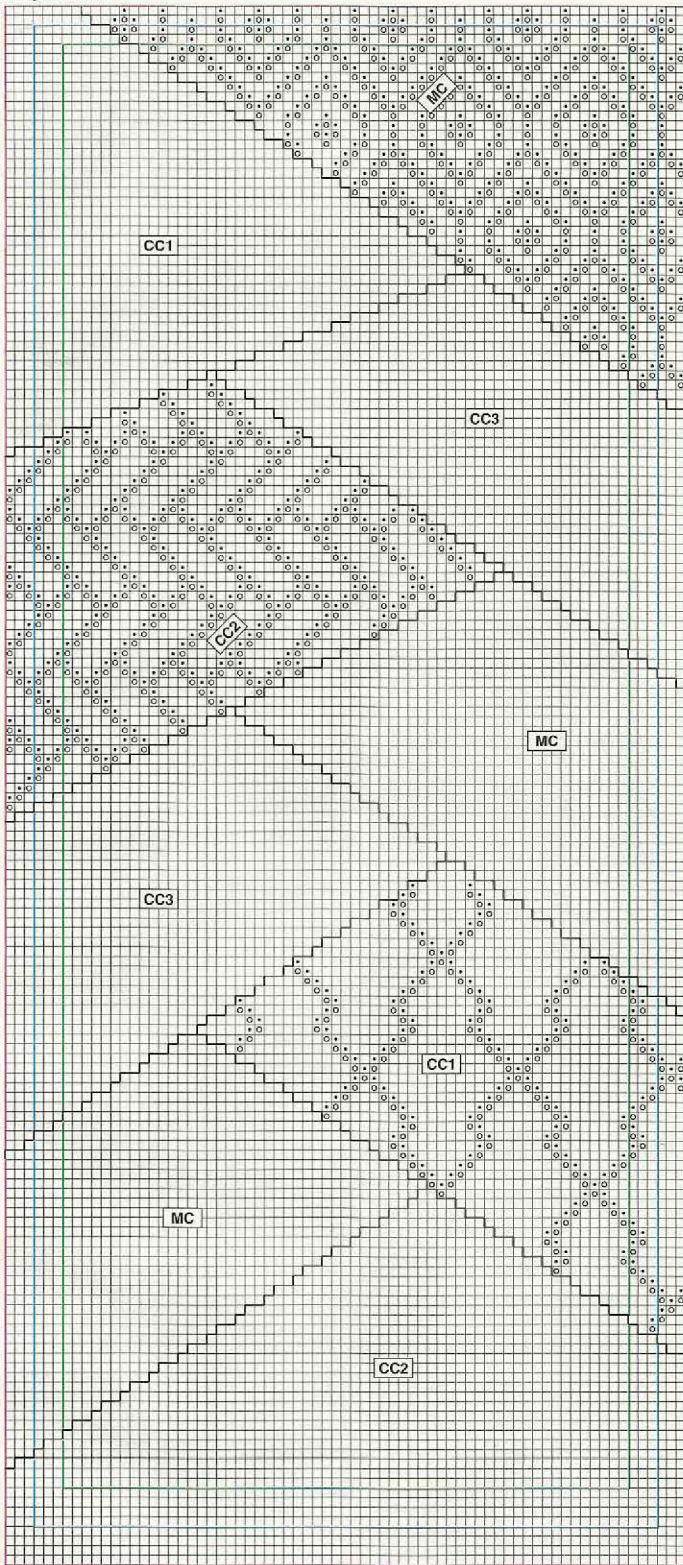
### Vertical Buttonhole



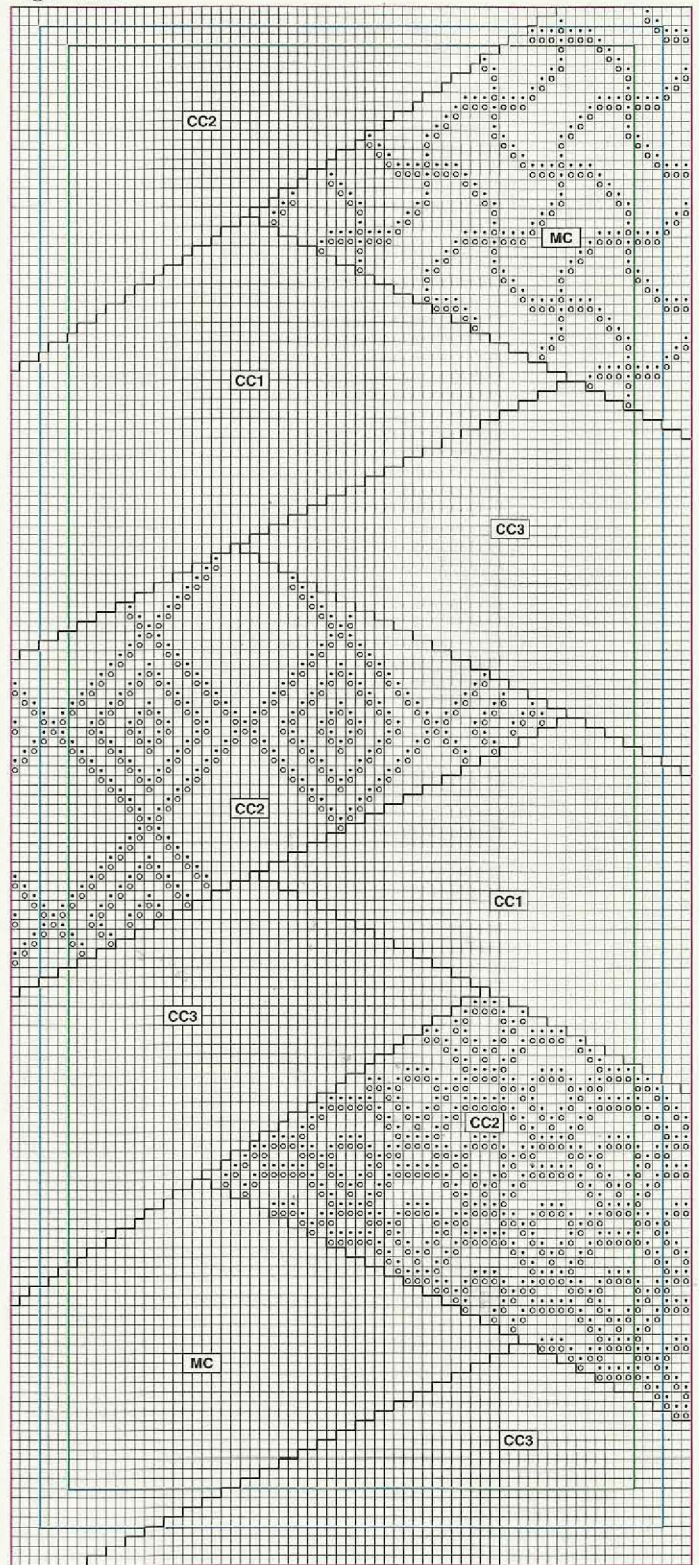
\*With WS facing, work to buttonhole opening. Join new yarn (shown shaded), work to end of row, turn. Work to the buttonhole opening, cross the 2 yarn ends (as you would in Fair Isle or intarsia to prevent a hole), work to end of row with original working yarn. Work to the buttonhole opening, cross the 2 yarn ends, work to end of row with new yarn, turn. Work to the buttonhole opening, drop new yarn, pick up other yarn (without crossing yarn ends), work to end of row. Cont in rib working the appropriate number of rows for the buttons you've chosen. Work 2 more rows in rib, crossing yarns at buttonhole opening and ending with a right side row. Cut new yarn.



Left Back



Right Back



□ knit on RS;  
purl on WS

• purl on RS;  
knit on WS

○ CC4—knit on RS;  
purl on WS

— size large

— size medium

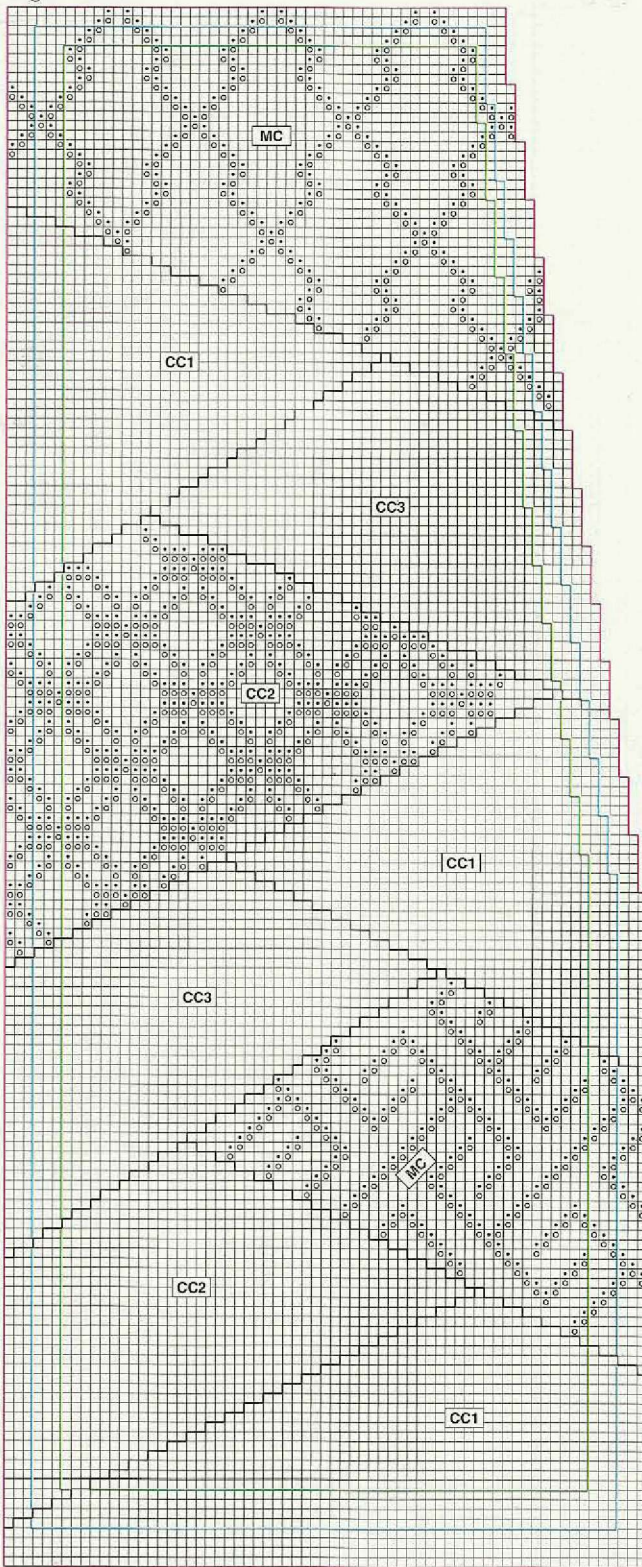
— size small

□ work this st with background color  
(not white) on size medium

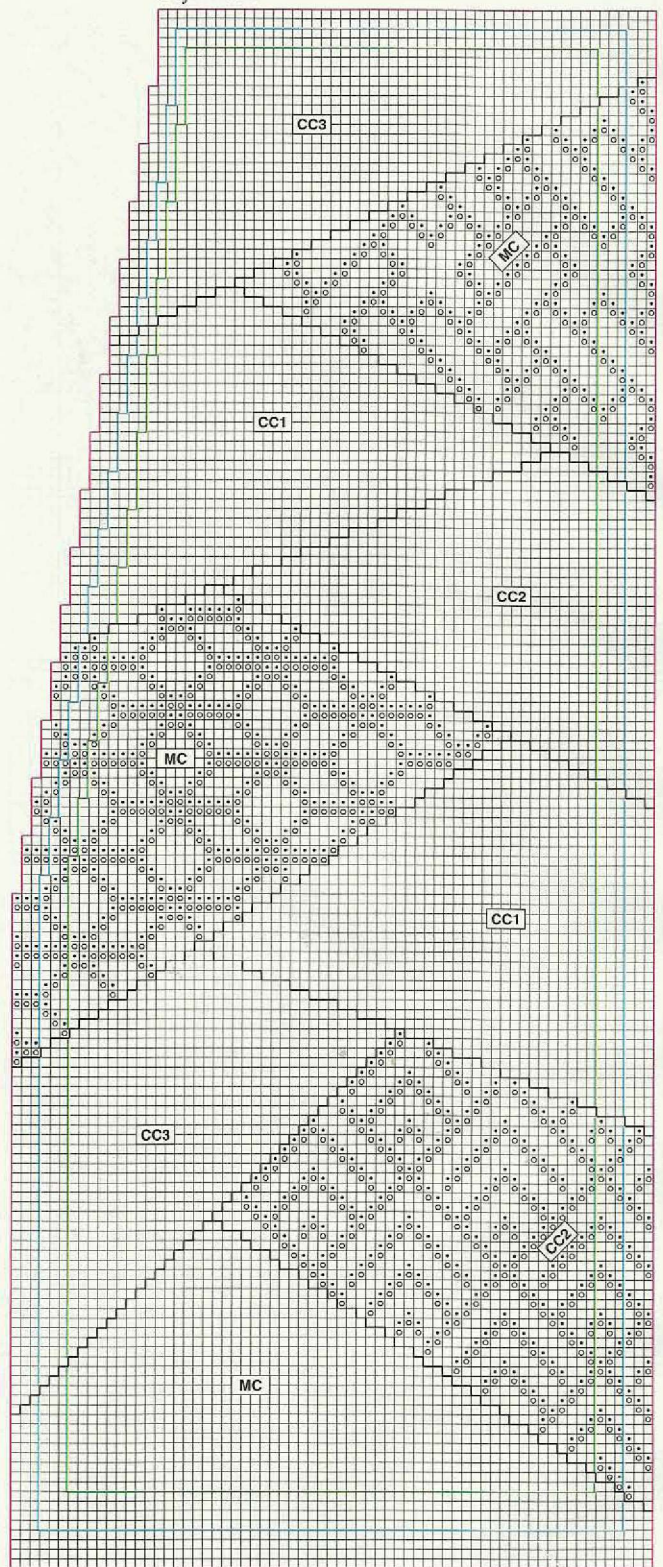
□ work this st with background color  
(not white) on size small



Right Front

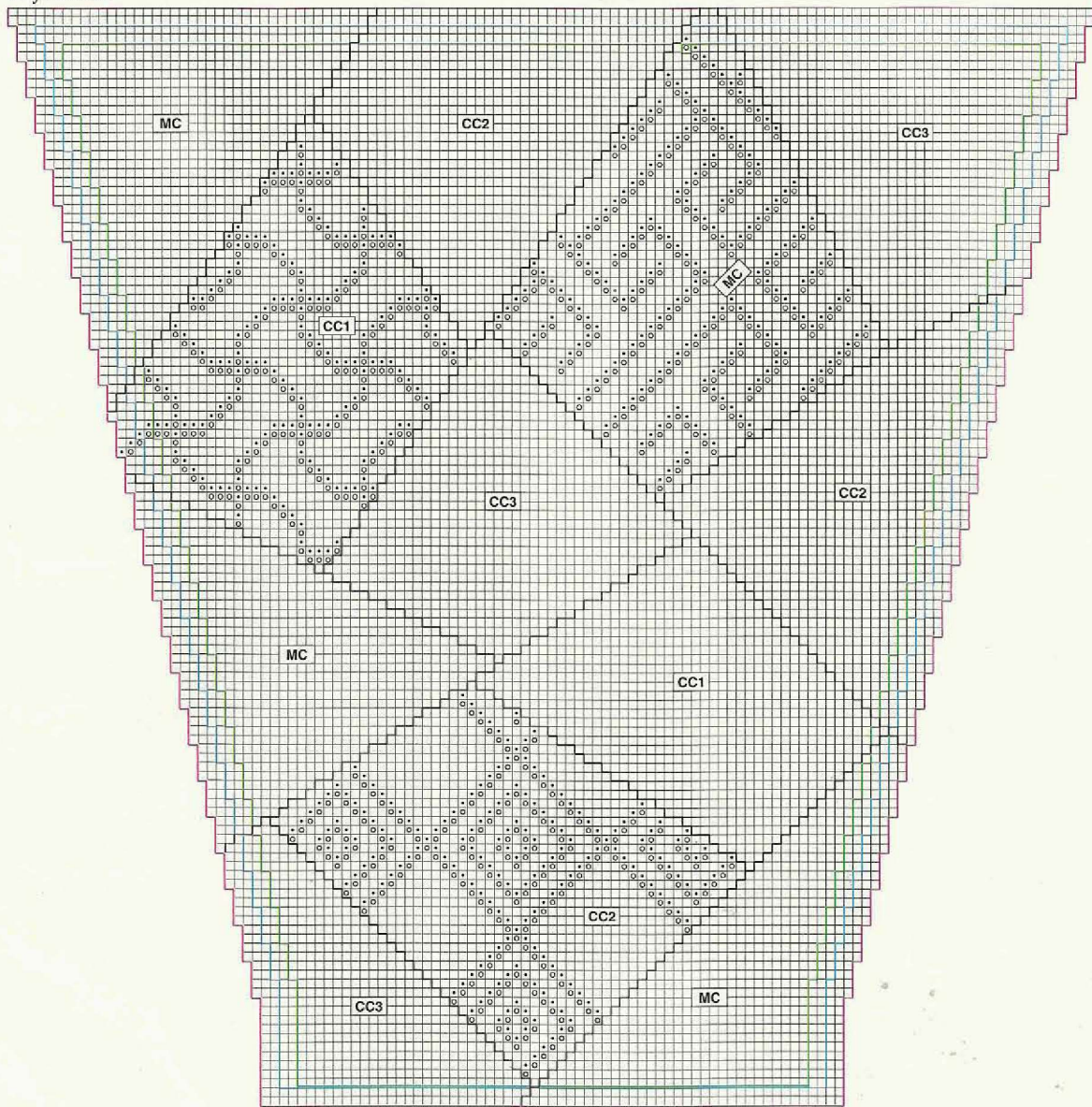


Left Front

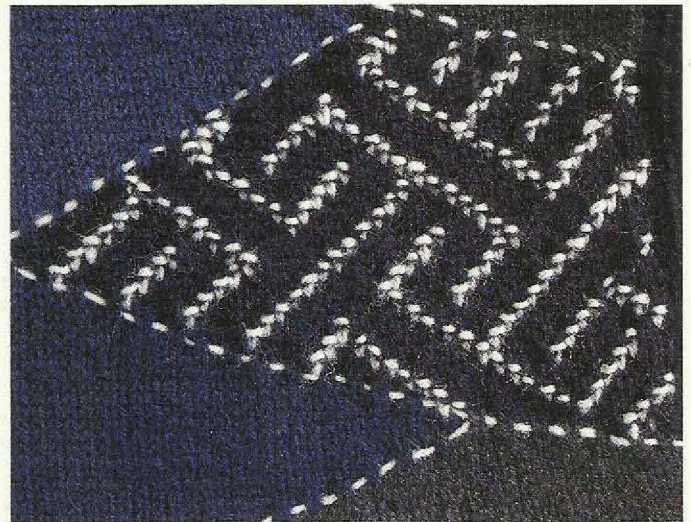




Left Sleeve



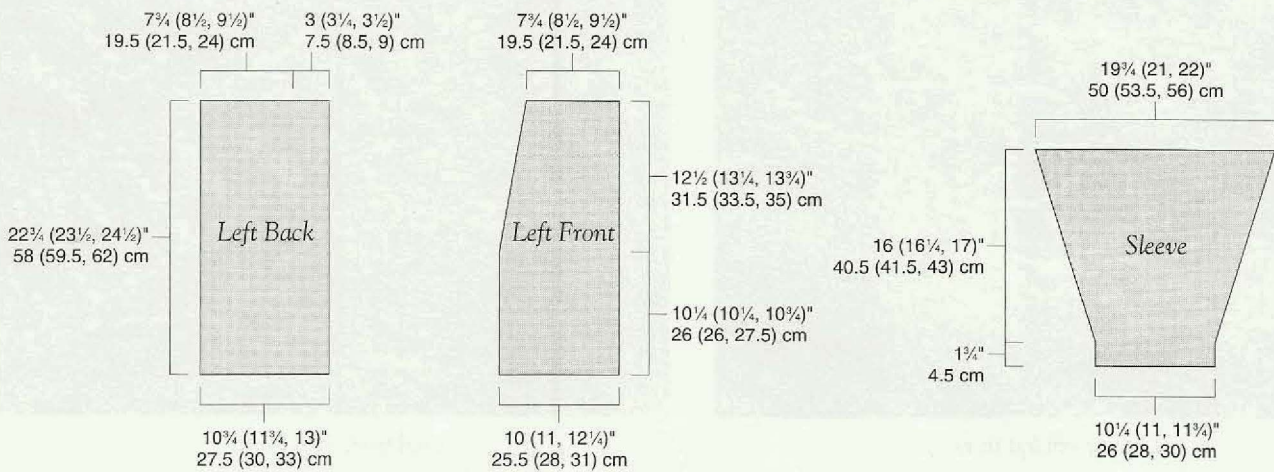
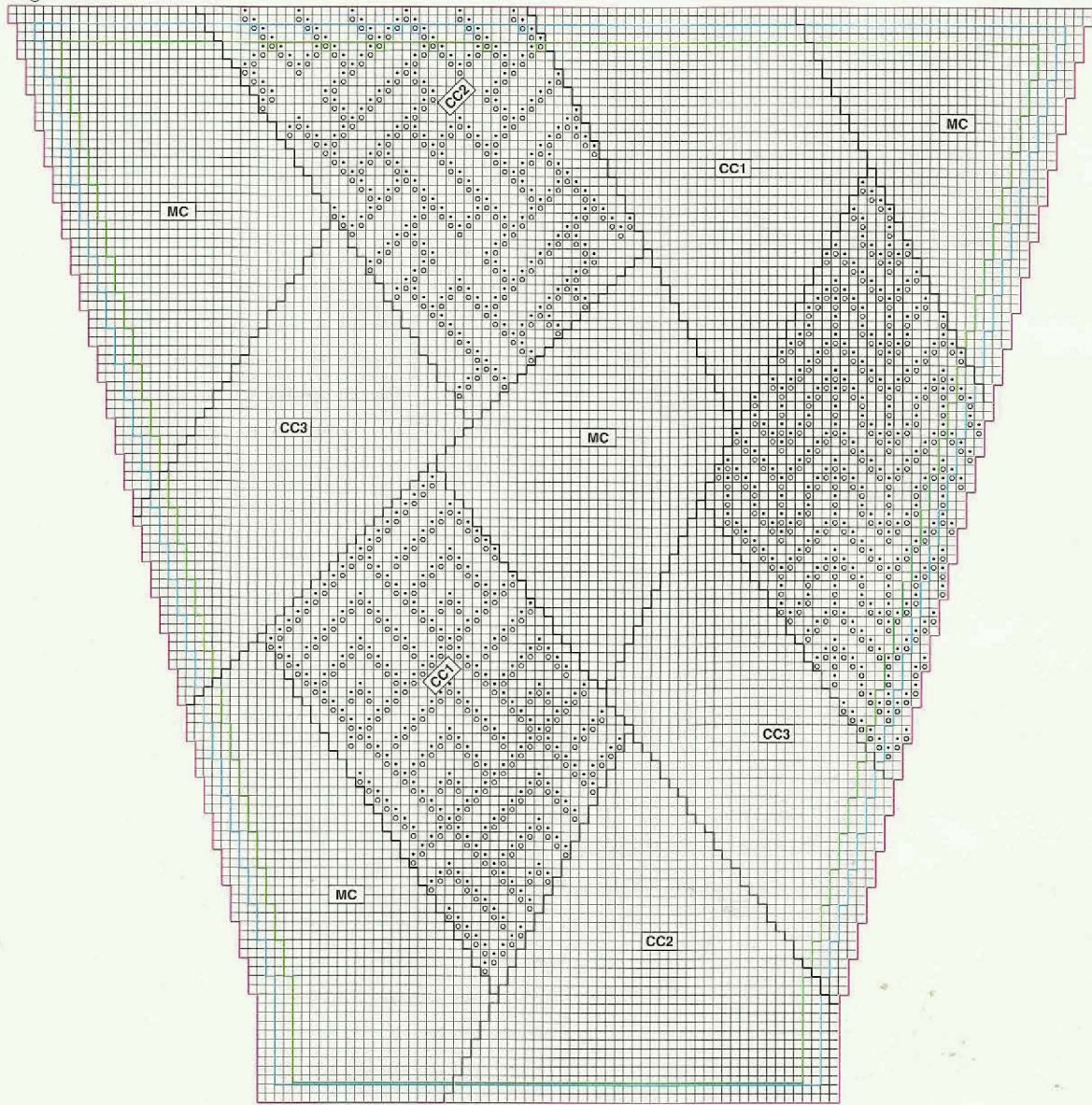
Detail from left front.



Detail from right front.



Right Back





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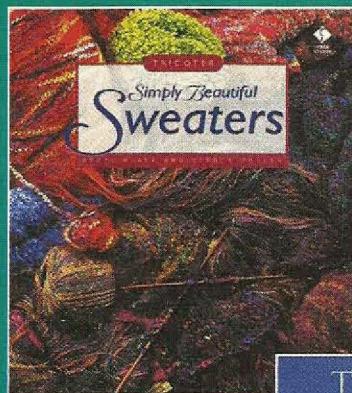
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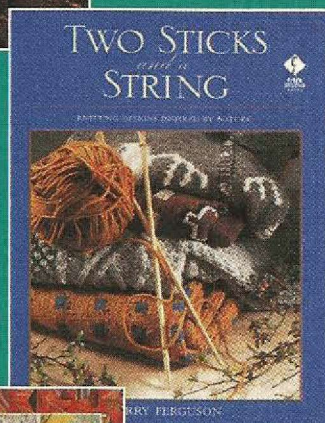


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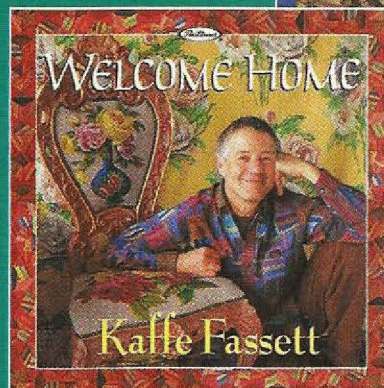


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# Star Light Star Bright

— ANNA DILLENBERG RACHAP —

**Finished Size** About 32" (81.5 cm) wide and 40" (101.5 cm) long.

**Yarn** Dale of Norway Baby Ull (100% Merino wool; 175 m [191 yd]/50 g): #0010 white, 8 balls. Small amount of contrasting waste yarn.

**Needles** Size 2 (2.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Row counter; markers (m); stitch holders; tapestry needle.

**Gauge** 28 sts and 36 rows = 4" (10 cm) in St st.

## Note

To help keep track of the pattern, place a marker at the beginning and end of each star motif. Though there's no top or bottom to this blanket, it is knitted so that the stars are oriented as shown in the chart below.

## Stitch

### Bordered Stockinette Stitch (bordered St st):

Row 1: (RS) K3, p2tog, yo, knit to last 5 sts, yo, p2tog, k3.

Row 2: (WS) K5, purl to last 5 sts, k5.

Rep Rows 1 and 2 for patt.

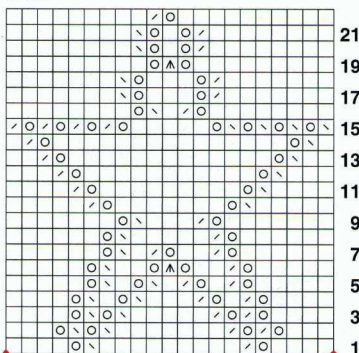
## Blanket

CO 181 sts. Work garter st (knit every row) for 7 rows. Next row: (RS) K3, \*k2tog, yo; rep from \* to last 4 sts, k4. Beg with a WS row, work bordered St st for 11 rows, ending with a WS row.

### Five-star band:

Row 1: (RS) K3, p2tog, yo, k7, [work Row 1 of Star chart, k13] 4 times, work Row 1 of Star chart, k7, yo, p2tog, k3.

### Star



WHEN ANNA RACHAP DESIGNED this baby blanket she was thinking about the domed ceiling of a church in Bad Homburg, Germany, where her relatives live. Standing under that ceiling, painted dark blue with gold-leaf stars, Anna recalls, "I felt as though I were inside a Fabergé egg." The stars on this blanket, she decided, would represent a kind of blessing for the baby sleeping under them. The star motifs are made by carefully pairing yarnovers with decreases. The spikiness of the sawtooth border mimics the star shape; its laciness offers a subtle delicacy. As with all lace, the motifs look best after they've been stretched out and blocked.

Row 2: (WS) K5, p7, [work Row 2 of Star chart, p13] 4 times, work Row 2 of Star chart, p7, k5.

Rep these 2 rows, working subsequent rows of chart through Row 22, ending with a WS row. Beg with Row 1, work bordered St st for 22 rows, ending with a WS row.

### Four-star band:

Row 1: (RS) K3, p2tog, yo, k24, (work Row 1 of Star chart, k13) 3 times, work Row 1 of Star chart, k24, yo, p2tog, k3.

Row 2: (WS) K5, p24, [work Row 2 of Star chart, p13] 3 times, work Row 2 of Star chart, p24, k5.

Rep these 2 rows, working subsequent rows of chart through Row 22, ending with a WS row. Beg with Row 1, work bordered St st for 22 rows, ending with a WS row.

Alternate five- and four-star bands with bordered St st until a total of 4 five-star bands and 3 four-star bands have been worked, ending with a WS row. Work bordered St st for 10 rows, ending with a WS row. Next row: (RS) K3, \*k2tog, yo; rep from \* to last 4 sts, k4. Work garter st for 7 rows. BO all sts.

## Edging

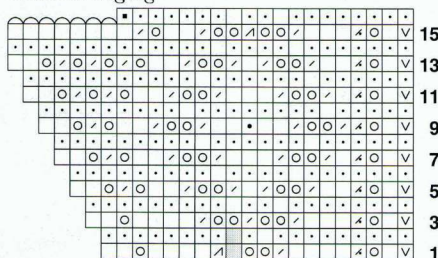
Using the crochet chain method (see Glossary, page 82), provisionally CO 19 sts.

Work Edging as foll: Work \*Rows 1–16 of Edging chart a total of 20 times, work Miter chart, work Rows 1–16 of Edging chart a total of 16 times, work Miter chart. Rep from \* once, ending with Row 15. With yarn threaded on a tapestry needle, sew edging to blanket. Carefully remove waste yarn from CO edge and graft with garter st (see Glossary, page 84) to join live sts from CO edge to live sts from last row of edging, maintaining garter st patt. Weave in loose ends. Block.

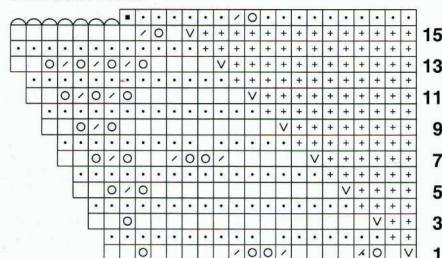
Anna Dillenberg Rachap has worked for the design firms of Donna Karan, Ralph Lauren, Calvin Klein, and Pery Ellis International. She would like to thank Therese Inverso, who knit the blanket in the photo following her instructions.

- k on RS; p on WS
- no stitch
- p on RS; k on WS
- k2tog on RS; p2tog on WS
- ssk on RS; ssp on WS
- p2tog
- yo
- bind off
- do not work st
- st left on needle after BO
- bobble: (k1, [p1, k1] 3 times) in next st; pass 6th, 5th, 4th, 3rd, 2nd, and 1st st over 7th st
- RS: sl 2tog kwise, k1, p2sso WS: p1, sl this st onto left needle, pass next 2 sts up and over this st, sl this st back to right needle
- k3tog
- sl 1 wyib
- place marker

### Blanket edging



### Blanket miter



Short rows: Do not work sts marked '+'. Repeat pattern 3 times for mitered corner.







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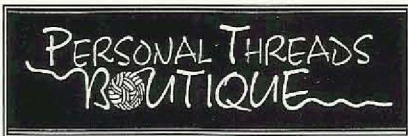


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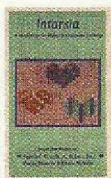
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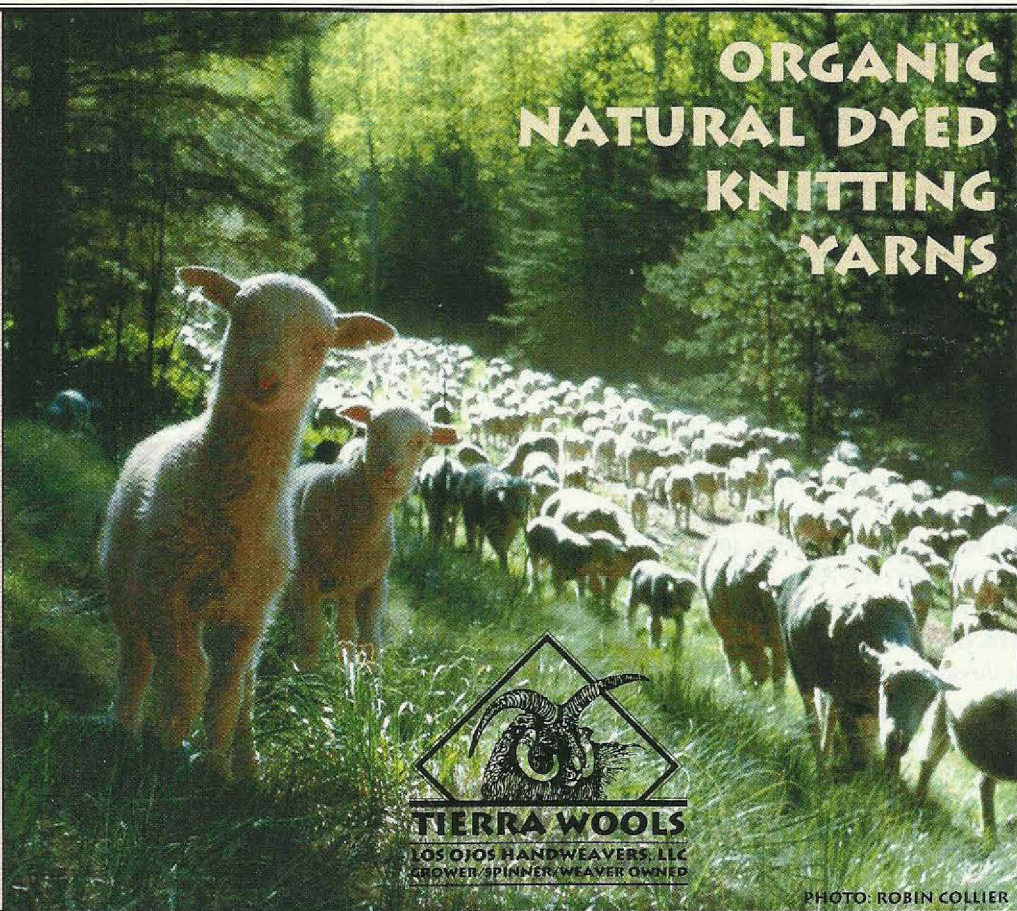
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MICHÈLE ROSE ORNE

**Finished Size** 26 (29½, 33)" (66 [75, 84] cm) chest circumference; to fit size 2T (4T, 6). Henley shown 26" (66 cm); crewneck shown 30" (76 cm).

**Yarn** Tahki Cotton Classic 300 Series (100% cotton; 108 yd [100 m]/50 g).

Crewneck Style: #3882 medium blue, 4 (5, 6) skeins; #3424 red, #3003 cream, and #3606 olive, 1 skein each. Henley Style: #3424 red, 4 (5, 6) skeins; #3882 medium blue, #3003 cream, and #3606 olive, 1 skein each.

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

**Notions** Stitch holders; marker (m); tapestry needle; three ½" (1.3-cm) buttons for Henley style.

**Gauge** 23 sts and 32 rows = 4" (10 cm) in St st. Note that this is tighter than the recommended gauge for this yarn.

## CREWNECK STYLE

### Back

With blue, CO 75 (85, 95) sts. Work 6 (6, 8) rows garter st (knit every row). Beg stripe patt: (RS) Knit 2 rows with cream (1 garter ridge), work 6 rows of St st with blue, knit 2 rows with red (1 garter ridge), work 6 rows of St st with blue, knit 2 rows with olive (1 garter ridge), work 6 rows of St st with blue. Rep these 24 rows until piece measures 12½ (14½, 16)" (31.5 [37, 40.5] cm) from beg, ending with a WS row. **Shape shoulders and neck:** BO 6 (6, 7) sts at beg of row (1 st on right needle), knit next 18 (20, 21) sts, place center 25 (31, 37) sts on holder for neck, join new yarn, and work to end. At beg of next row, BO 6 (6, 7) sts—19 (21, 23) sts each side. BO 7 (8, 8) sts at each arm edge 2 times, and, *at the same time*, BO 5 (5, 6) sts at each neck edge once.

### Front

Work as for back until piece measures 11½ (13½, 15)" (29 [34.5, 38] cm) from beg, ending with a WS row. **Shape neck:** (RS) Work 31 (35, 39) sts, place center 13 (15,

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17) sts on holder for front neck, join new yarn and work to end—31 (35, 39) sts each side. Working each side separately and cont in stripe patt, at neck edge BO 6 (6, 7) sts once, 3 (3, 4) sts once, 1 (2, 2) sts 2 times. *At the same time*, when piece measures same length as back to shoulders, shape shoulders as for back.

### Sleeves

With blue, CO 35 (39, 43) sts. Work 6 (6, 8) rows garter st, ending with a WS row. Work stripe patt as for back and *at the same time*, inc 1 st each end of needle (working new sts into patt) every 4 rows 4 (12, 14) times, then every 6 rows 10 (6, 7) times—63 (75, 85) sts. Cont even until piece measures 10½ (11½, 13¼)" (26.5 [29, 33.5] cm) from beg, ending with a WS row. BO all sts.

### Finishing

Block pieces. With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 83), sew shoulder sts tog. With blue, cir needle, and beg at wearer's right shoulder, pick up and knit 84 (100, 116) sts evenly spaced around neck opening, working in sts from holders. Place m and join. Work 6 rnds garter st (knit 1 rnd, purl 1 rnd). BO all sts loosely. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Lightly steam garment on wrong side.

## HENLEY STYLE

### Back

Work as for crewneck style.

### Front

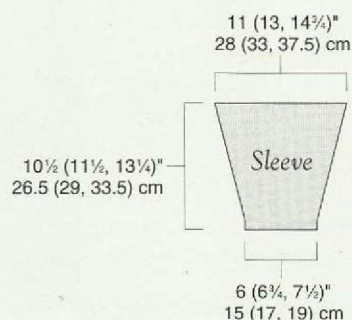
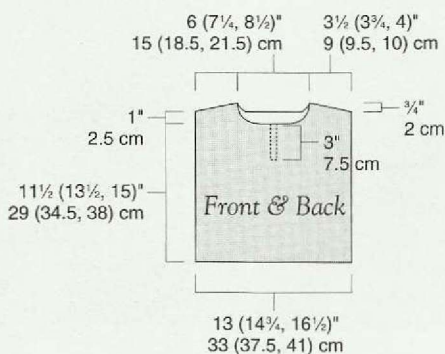
Work as for back until piece measures 8½ (10½, 12)" (21.5 [26.5, 30.5] cm) from beg, ending with a WS row. **Next row:** K36 (41, 46), BO center 3 (3, 3) sts, place rem 36 (41, 46) sts on holder. **Left front:** Cont in patt until piece measures 11½ (13½, 14½)" (29 [34.5, 37] cm) from beg, ending with a RS row. **Shape neck:** (WS) At neck edge, BO 6 (6, 8) sts once, 5 (6, 7) sts once, 3 (3, 4) sts once, 1 (2, 2) sts 2 times. *At the same time*, when piece measures same as back to shoulder, shape shoulder as for back. **Right front:** Place 36 (41, 46) held sts onto needle and work as for left front, reversing neck shaping.

### Sleeves

Work as for crewneck style.

### Finishing

Block pieces. **Buttonhole band:** Work buttonholes into the left side placket for boys; into right side placket for girls. With red, straight needles, and RS facing, pick up and knit 17 sts along edge of appropriate placket opening. Work 2 rows garter st. **Next row:** (WS) K4, BO 2, k5, BO 2, k4—13 sts rem. **Next row:** (RS) K4, CO 2, k5, CO 2, k4—17 sts. Work 2 rows garter st. BO all sts.









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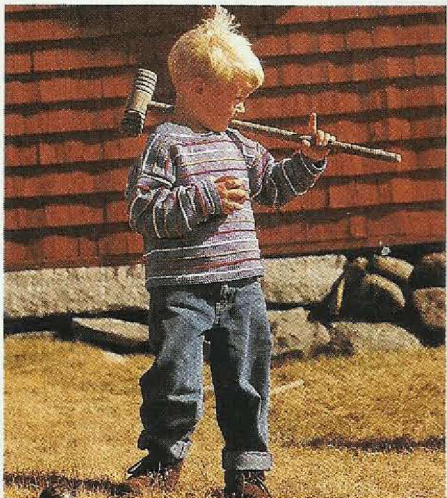
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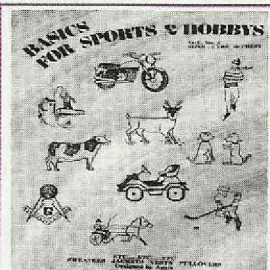
Chris Hartlove

**Button band:** Pick up and knit 17 sts along other edge of placket opening. Work 6 rows garter st, ending with a WS row. BO all sts. At loose bottom edge of placket, overlap the two sides of the placket with the buttonhole placket on top. With yarn threaded on a tapestry needle, sew bottom edges of plackets in place. Sew shoulder seams. With red, straight needles, and beg at wearer's right front neck, pick up and knit 28 (33, 36) sts along right front neck, 9 (9, 11) sts down right slope of back neck, knit across 25 (31, 37) held center sts, pick up and knit 9 (9, 11) sts up left side of back neck, and 28 (33, 36) sts along left front neck—99 (115, 131) sts. Knit 1 row. On next row (RS) work 1 buttonhole as foll: *for girls:* k3, BO 3, knit to end; *for boys:* knit to last 6 sts, BO 3 sts, k3. On the next row, CO 3 sts over BO sts of previous row. Work 2 rows garter st. BO all sts. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Lightly steam garment on wrong side. Sew buttons opposite buttonholes. ∞

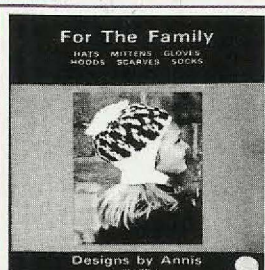
Michèle Rose Orme is the busy working mom of two small children.



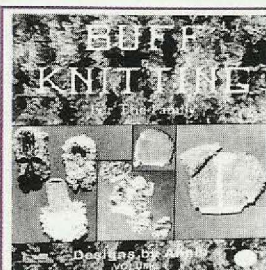
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# JADE STARMORE

## A NEW STAR in the Starmore Family

Melanie Falick



Photographs © The Windfall Press

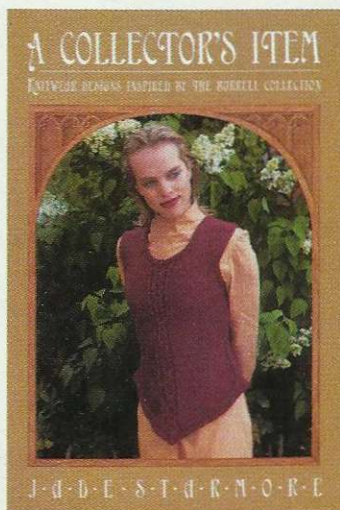
Jade, wearing Katherine Howard, a sweater she designed for her mother's book *Tudor Roses*.

**B**ACK IN 1989 AND 1990, renowned handknit designer Alice Starmore toured the United States for three months each year, giving workshops and sightseeing with her husband, Graham, and their daughter, Jade, who was nine and ten years old at the time. From coast to coast Jade remembers being asked by all sorts of people if she had any interest in becoming a handknit designer like her mother. "My answer was an emphatic 'No!'" recalled Jade when I telephoned her at her home on the Hebridean island of Lewis, Scot-

land, in the Summer of 1999, on the eve of the publication of her first book of handknit designs, called *A Collector's Item*. During the coast-to-coast tours ten years ago, Jade was interested in seeing new places like the Grand Canyon, the Painted Desert, and the Twin Towers, in meeting other children her age, and in the schoolwork she was doing with her father, who was "home-schooling" her at the time; she was not at all interested in anything related to knitting. Not at all surprising for a young girl.

But six years later, when Alice began speaking about taking on an apprentice in order to pass on her skills, Jade (then barely seventeen and fresh out of secondary school) suggested herself—to her mother's surprise. Jade had learned to knit in elementary school and had crafted blankets for her dolls, but she'd never gone much further. Having grown up in a home brimming with wool and handknitted sweaters, she'd taken knitting for granted. "When I realized that knitting could be used to create real fashion, I thought I would enjoy it," Jade explains. So mother and daughter formed a partnership.

Alice devised a comprehensive three-year training program based upon her book-publishing schedule, which gave Jade the opportunity to participate firsthand in the creation of *Aran Knitting* and *Pacific Coast Highway*, both of which were



Center: The cover of *A Collector's Item* features St. Catherine, a vest inspired by a 15th-century statue of Catherine of Alexandria.  
Right: The idea for this delicate cardigan from *A Collector's Item* came from a pair of 17th-century beaded and embroidered fire bellows. The pattern for an adult version appears on page 44.

published in 1997, and *Tudor Roses*, which came out in 1998. As her full-time job, Jade knitted, she finished, she wrote and proofread patterns and accompanying text, she drew technical illustrations, she created charts, she designed page layouts, she styled photographs, and she designed three sweaters for *Pacific Coast Highway* and four for *Tudor Roses*. And just about everything came naturally to her. "I see things very clearly in my mind," explains Jade, casually adding that she had her premier experience with two-color knitting when she designed

her first Fair Isle sweater; that she has never needed to swatch more than once when working out a design and writing the pattern; and that she has never been even slightly disappointed with any of her designs. When, half-jokingly, half-seriously, I compare her natural affinity for knitting with Mozart's natural affinity for music, she acknowledges her genetics—long lines of needleworkers on both sides of the family—then adds, "I think that everyone has their particular talent in life and this happens to be mine."

This talent is displayed for all to see in *A Collector's Item*, which was Jade's final assignment as Alice's apprentice. Her instruction: Choose any subject and use it as the basis for a thematic collection of twelve knitwear designs. Jade chose the Burrell Collection, a



*"I'd like to design more weird and wonderful things," Jade says.*

*"I like to design things that look unusual, that people stop and look at."*

huge and eclectic compilation of artworks, including textiles as well as paintings, statuary, stained glass, furniture, and pottery, donated to the city of Glasgow, Scotland, by shipping magnate/collector Sir William Burrell (1861–1958). Her goal, she wrote in the introduction, was for each piece to be something that Sir William would have purchased if he had chanced upon it—"a true collector's item."

To start the project, Jade made two trips to the Burrell galleries in Glasgow. During the first she settled on the collection as her subject for the assignment; during the second, which lasted two-and-a-half days, she chose the pieces on which she would base the designs that appear in the book, a range of garments for men, women, and children featuring Fair Isle colorwork, cables, and other textures, plus ingenious shaping and dressmaking details. She sketched while in the galleries and bought a guidebook and postcards featuring the pieces she had selected to refer to when she returned home, but the amazing truth is that in her mind's eye she had designed all the garments (fifteen, three more than the twelve Alice had requested) by the time she had walked out the door and even knew how she wanted to have them photographed.

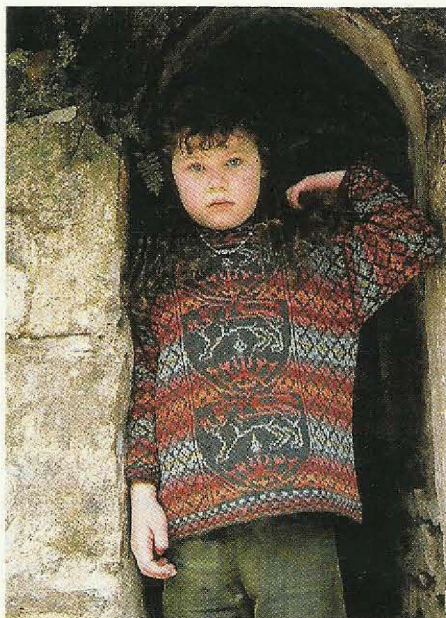
"When I get an idea, it has got to come out instantly," says Jade, who made a swatch for each of the designs and wrote all the patterns within a few months of her visit, then sent many out to other islanders to knit. Like her mother, Jade is able to write a complete pattern down to the most minute detail based upon a simple swatch, four inches square or larger, depending on the sizes of the repeats. Also like her mother, she hires outside workers to do the knitting on all but the most complicated designs and chooses to do the finishing on all designs herself in order to be sure that the results are perfect. (On these two pages are a sampling of the garments that appear in *A Collector's Item*; turn to page 44

to see the photograph and pattern for *Beadwork*, an adult version of a child-size sweater that appears in the book.) In order to complete her assignment, Jade oversaw the styling and photography, designed the page layouts, created the charts, and wrote all the text, which includes histories of Sir William Burrell as well as each of the fifteen Burrell pieces from which she drew inspiration.

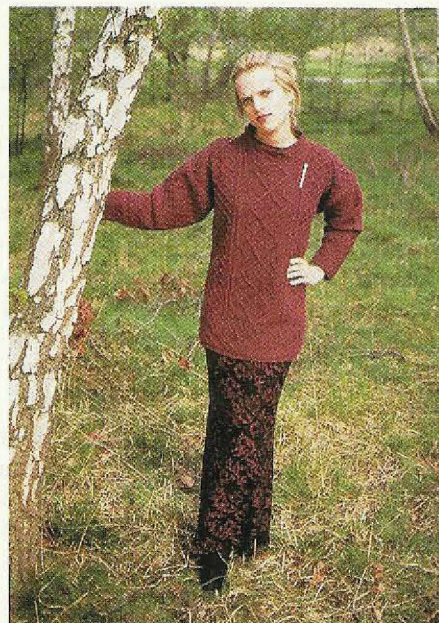
At just twenty-one, the multitasking Jade Starmore is poised for success. She loves designing handknits, especially pushing the boundaries—for example, finding ways to shape knitwear that at first glance might seem undoable. Her plans for her career: "I'd like to design more weird and wonderful things," she says. "I like to design things that look unusual, that people stop and look at." Jade's strengths seem boundless, her weaknesses, unapparent. She speaks of her interest in history and art, costume-design and slashing (a centuries-old technique for making slits in outer garments so undergarments show through—"the first version of punk," she says), exquisite finishing and fashion, especially the work of such designers as Jean Paul Gaultier ("His use of color is so imaginative.") and Vivienne Westwood ("She studies the human form so well."). I almost want to rush her because I am eager to see how her talents will evolve. Will she, I wonder, create the knitting equivalents of Mozart symphonies and operas? Equally important, will she one day tour the United States and share with hundreds of knitters her enthusiasm and talent?

Will she, I am asking, continue to follow in her mother's footsteps while, at the same time, forging her own path? Time, and I trust our own delight, will tell. ∞

Melanie Falick is the editor-in-chief of *Interweave Knits*.



*This child's pullover, called Heraldic Lion, was inspired by a stained-glass shield. The pattern appears in A Collector's Item.*



*The geometric cables on this pullover, called Cecily of York, were inspired by the forms in the background of a 15th-century stained-glass portrait of Princess Cecily. The slender, waving cables are meant to mimic the waves in the princess's hair. The pattern appears in A Collector's Item.*



# Beadwork

—JADE STARMORE—

**Sizes** To fit bust 81–86 [91–97, 102–107] cm (32–34 [36–38, 40–42]”).

Directions for larger sizes are given in square brackets. Where there is only one set of figures, it applies to all sizes.

**Knitted Measurements** Underarm: 101 [109, 115] cm (40 [43, 45½]”).

Length: 52 [55, 58] cm (20½ [21¼, 22¾]”). Sleeve length: 41 [42, 43] cm (16¼ [16½, 17]”).

**Yarn** Alice Starmore Scottish Fleet (100% wool; 245 yd (224 m)/100 g): #303 cream, 9 [10, 10] balls.

**Needles** Size 3 mm (US 2). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); stitch holders; safety pins; 10 [10, 11] buttons.

**Gauge** 31 sts and 44 rows = 10 cm (4”) in Chart A patt.

## Note on reading charts

Odd-numbered rows are right-side rows and are read from right to left. Even-numbered rows are wrong-side rows and are read from left to right.

## Back

With 3 mm needles, CO 147 [159, 169] sts. Work edging as foll:

\*Row 1: (WS) Knit.

Row 2: Purl.

Row 3: Purl. \*\*

Next row (RS)—*Set Border Patt*: Beg at Row 1 of Chart A and set the patt as foll:

Row 1: (RS) Reading from right to left, patt the last 3 [4, 4] sts; rep the 10 patt sts 14 [15, 16] times; patt the first 4 [5, 5] sts.

Row 2: (WS) Reading from left to right, patt the last 4 [5, 5] sts; rep the 10 patt sts 14 [15, 16] times; patt the first 3 [4, 4] sts.

Cont as set and work 11 rows of Chart A in total, thus ending on Row 1 inclusive.

\*\*\*Next row: (WS) Purl. Next row: (RS) Purl. Next row: (WS) Knit. Next row: (RS) Knit. \*\*\*\*

Next row (WS)—*Inc*: P24 [30, 35]; (M1,

JADE STARMORE WAS INSPIRED to design this delicately textured cardigan after seeing a 17th-century beaded and embroidered fire bellows depicting a woman sitting in a field in front of a castle. It was the fine patterns on the woman's dress and the peaceful atmosphere of the piece as a whole that struck her most strongly. A child's version of this cardigan appears in Jade's new book, *A Collector's Item* (turn to page 9 to read a review and page 42 to read about Jade). The instructions for this design were originally written in International System units; we have added inch measurements.

p1) 2 times; (p6, M1, p12, M1) 5 times; p5; M1; p1; M1; p25 [31, 36]—161 [173, 183] sts.

**Set Main Chart Patts**: Beg at Row 1 of charts and set the patt as foll:

Row 1: (RS) Reading from right to left, patt the last 1 [7, 2] sts of Chart A, then rep the 10 patt sts 2 [2, 3] times; patt the first st; work Chart B over the next 8 sts; rep the 20 sts of Chart C 5 times, then patt the last st; work Chart B over the next 8 sts; rep the 10 patt sts of Chart A 2 [2, 3] times, then patt the first 2 [8, 3] sts.

Row 2: (WS) Reading from left to right, patt the last 2 [8, 3] sts of Chart A, then rep the 10 patt sts 2 [2, 3] times; work Chart B over the next 8 sts; patt the first st of Chart C, then rep the 20 patt sts 5 times; work Chart B over the next 8 sts; patt the last st of Chart A, then rep the 10 patt sts 2 [2, 3] times; patt the first 1 [7, 2] sts.

Cont as set and rep all rows of all charts until 206 [220, 232] rows of main patt charts have been worked in total. End on Row 6 [10, 2] inclusive of Chart A, Row 2 [4, 4] inclusive of Chart B, and Row 14 [28, 8] inclusive of Chart C, with RS facing for next row. **Shape shoulders**: BO 51 [57, 62] sts at beg of next 2 rows, dec 1 st at center of Chart B cables during BO. Place the rem center back 59 sts on a holder.

## Right Front

With 3 mm needles, CO 71 [77, 82] sts. Work edging as for back from \* to \*\*. **Set border patt**: Beg at Row 1 of Chart A and set the patt as foll:

Row 1: (RS) Reading from right to left, patt the last 0 [6, 1] st(s); rep the 10 patt sts 7 [7, 8] times; patt the first st.

Row 2: (WS) Reading from left to right, patt the last st; rep the 10 patt sts 7 [7, 8] times; patt the first 0 [6, 1] st(s).

Cont as set and work 11 rows of Chart A in total, thus ending on Row 1 inclusive. Work border as back from \*\*\* to \*\*\*\*. Next row (WS)—*Inc*: P24 [30, 35]; (M1, p1) 2 times; (p6; M1; p12; M1) 2 times; p5; M1; p1; M1; p3—79 [85, 90] sts.

**Set main chart patts**: Beg at Row 1 of charts and set the patt as foll:

Row 1: (RS) Reading from right to left, patt Chart B over the first 8 sts; rep the 20 patt sts of Chart C 2 times, then patt the last st; work Chart B over the next 8 sts; rep the 10 patt sts of chart A 2 [2, 3] times, then patt the first 2 [8, 3] sts.

Row 2: (WS) Reading from left to right, patt the last 2 [8, 3] sts of Chart A, then rep the 10 patt sts 2 [2, 3] times; work Chart B over the next 8 sts; patt the first st of Chart C, then rep the 20 patt sts 2 times; work Chart B over the last 8 sts.

Cont as set and rep all rows of all charts until 176 [190, 202] rows of main patt charts have been worked in total. End on Row 6 [10, 2] inclusive of Chart A; Row 4 [2, 2] inclusive of Chart B; Row 16 [30, 10] inclusive of Chart C, with RS facing for next row.

**Shape front neck**: K12 sts and place on a holder; keeping continuity, patt to end of row.

+ Keeping continuity as far as possible throughout, shape neck as foll: Dec 1 st at neck edge of next 8 rows—59 [65, 70] sts rem. Patt 1 row without shaping, then dec 1 st at neck edge of next and every foll alt row until 51 [57, 62] sts rem. ++

Patt 4 rows without shaping. BO sts, dec 1 st at center of Chart B cable during BO.







Chart C

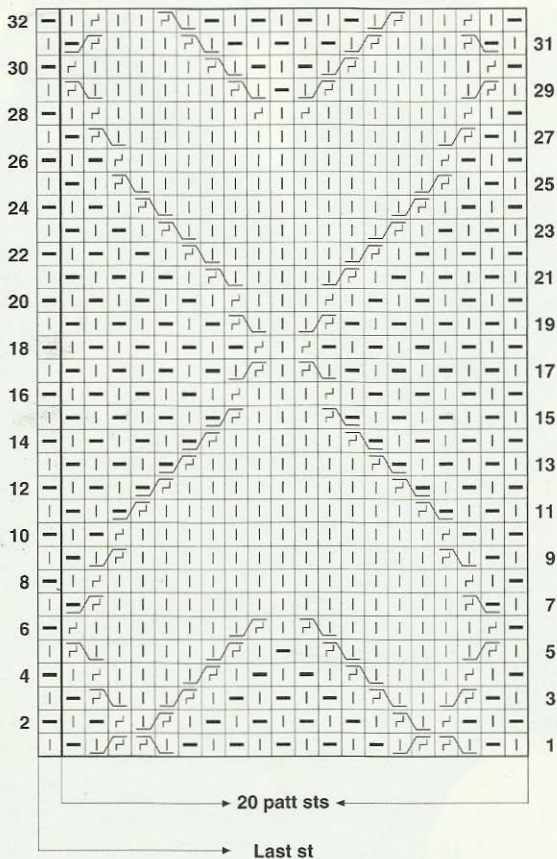


Chart A

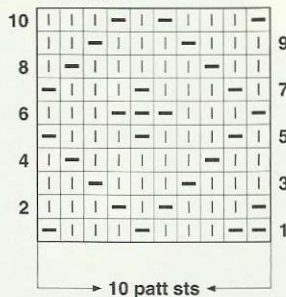


Chart B

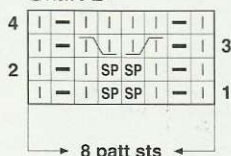
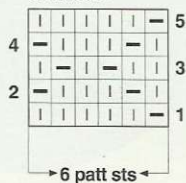












Chart D



-  p on RS;  
k on WS
-  k on RS;  
p on WS
-  sl first st to cn and hold at  
back; k1; k1 from cn
-  sl first st to cn and hold at  
front; k1; k1 from cn
-  RS: sl first st to cn and hold  
at front; k1; k1b from cn  
WS: sl first st to cn and hold  
at front; p1b; p1 from cn
-  RS: sl first st to cn and hold  
at back; k1b; k1 from cn  
WS: sl first st to cn and hold  
at back; p1; p1b from cn
-  k into back of st on RS rows;  
p into back of st on WS rows
-  RS: sl first st to cn and hold  
at back; k1b; p1 from cn  
WS: sl first st to cn and hold  
at back; k1; p1b from cn
-  RS: sl first st to cn and hold  
at front; p1; k1b from cn  
WS: sl first st to cn and hold  
at front; p1b; k1 from cn
-  sl the st purlwise

**Left Front**

With 3 mm needles, CO 71 [77, 82] sts. Work edging as for back from \* to \*\*. Next row: (RS)—Set Border Patt: Beg at Row 1 of Chart A and set the patt as foll:

Row 1: (RS) Reading from right to left, rep the 10 patt sts 7 [7, 8] times; patt the first 1 [7, 2] st(s).

Row 2: (WS) Reading from left to right, patt the last 1 [7, 2] st(s); rep the 10 patt sts 7 [7, 8] times.

Cont as set and work 11 rows of Chart A in total, thus ending on Row 1 inclusive. Work border as back from \*\*\* to \*\*\*\*.

Next row (WS)—Inc: P3; M1; p1; M1; p5; (M1; p12; M1; p6) 2 times; (M1, p1) 2 times; p24 [30, 35]—79 [85, 90] sts. Set main chart patts: Beg at Row 1 of charts and set the patt as foll:

Row 1: (RS) Reading from right to left, patt the last 1 [7, 2] st(s) of Chart A, then rep the 10 patt sts 2 [2, 3] times; patt the first st of Chart A; work Chart B over the next 8 sts; rep the 20 patt sts of Chart C 2 times, then patt the first st; work Chart B over the last 8 sts.

Row 2: (WS) Reading from left to right, patt Chart B over the first 8 sts; patt the first st of Chart C, then rep the 20 patt

sts 2 times; work Chart B over the next 8 sts; patt the last st of Chart A, then rep the 10 patt sts 2 [2, 3] times; patt the first 1 [7, 2] st(s) of Chart A.

Cont as set and rep all rows of all charts until 176 [190, 202] rows of main patt charts have been worked in total, thus ending on rows as given for right front. Shape front neck: With RS facing, patt the first 65 [71, 76] sts as set; place the last 12 sts on a holder. Turn and shape neck as for right front from + to ++. Patt 5 rows without shaping. BO sts, dec 1 st at center of Chart B cables during BO.

**Sleeves**

With 3 mm needles, CO 73 sts. Work edging as for back from \* to \*\*. Set border patt: Beg at Row 1 of Chart A and set the patt as foll:

Row 1: (RS) Reading from right to left, patt the last st; rep the 10 patt sts 7 times; patt the first 2 sts.

Row 2: (WS) Reading from left to right, patt the last 2 sts; rep the 10 patt sts 7 times; patt the first st.

Cont as set and work 11 rows of Chart A, ending on Row 1 inclusive. Work border as back from \*\*\* to \*\*\*\*. Purl 1 (WS)

row, inc 1 st at center—74 sts. Set main chart patts: Beg at Row 1 of charts and set the patt as foll:

Row 1: (RS) Reading from right to left, patt the last 2 sts of Chart A, then rep the 10 patt sts 3 times; patt the first st of Chart A; work Chart B over the next 8 sts; rep the 10 patt sts of Chart A 3 times, then patt the first 3 sts.

Row 2: (WS) Reading from left to right, patt the last 3 sts of Chart A, then rep the 10 patt sts 3 times; work Chart B over the next 8 sts; patt the last st of Chart A, then rep the 10 patt sts 3 times; patt the first 2 sts of Chart A.

Cont as set and work a further 8 rows. Cont as set and shape sleeve by inc 1 st at each end of next and every foll 4th row, working all inc sts into Chart A patt, until there are 142 [146, 150] sts. Cont in patt without further shaping until sleeve measures 40 [41, 42] cm (15 1/4 [16, 16 1/2]”) from CO edge with RS facing for next row.

Row 1: (RS) K67 [69, 71] sts; patt the next 8 sts (Chart B) as set; k67 [69, 71] sts.

Row 2: (WS) P67 [69, 71] sts; patt the next 8 sts as set; p67 [69, 71] sts.

Row 3: (RS) Work as Row 2.

Row 4: (WS) Work as Row 1.



*Next row:* (RS) BO 67 [69, 71] sts knitwise; patt the next 8 sts as set; p67 [69, 71] sts. *Next row:* (WS) BO 67 [69, 71] sts purlwise; patt the next 8 sts as set. Cont working patt as set over the center 8 sts, until saddle fits in length along shoulder BO edges of back and front. Place sts on a safety pin.



Photograph © The Windfall Press

## Finishing

Do not press. Block out pieces, RS up, to measurements given on schematic. Cover with well dampened cloths and leave to dry thoroughly. Sew saddles along BO edges of back and front shoulders. Sew BO edges of sleeves to back and front. Press seams very lightly on WS, using a warm iron and damp cloth, and avoid pressing on cables. Sew up side and sleeve seams and press as others. **Neckband:** With RS facing and 3mm needles, and beg at right front, pick up and knit 12 held right front sts and dec 1 st at center of Chart B cable; knit up 24 sts evenly along right side of neck; pick up and knit the 8 sts from right saddle and dec 1 st at center of cable; pick up and knit the 59 sts from back neck holder; pick up and knit the 8 sts from left saddle and dec 1 st

at center of cable; knit up 24 sts evenly along left side of neck; pick up and knit the 12 held left front sts and dec 1 st at center of cable—143 sts. Work edging as back from \* to \*\*. *Set border patt:* Beg at Row 1 of Chart A and set the patt as foll:

*Row 1:* (RS) K1; reading from right to left, rep the 10 patt sts 14 times, then patt the first st; k1.

*Row 2:* (WS) P1; reading from left to right, patt the last st; rep the 10 patt sts 14 times; p1.

Cont as set and work 11 rows of Chart A in total, thus ending on Row 1 inclusive.

*Next row:* (WS) Purl. *Next row:* (RS) Purl.

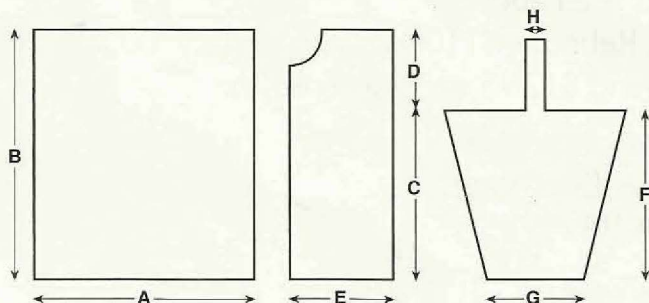
*Next row:* (WS) Knit. BO knitwise. **Left front band:** With RS facing and 3 mm

needles, beg at top of neckband and knit up 135 [145, 155] sts evenly to CO edge. Work edging as back from \* to \*\*. *Next row* (RS)—*Set border patt:* Beg at Row 1 of Chart D and set the patt as foll:

*Row 1:* (RS) Reading from right to left, patt the last 1 [0, 2] st(s); rep the 6 patt sts 22 [24, 25] times; patt the first 2 [1, 3] st(s).

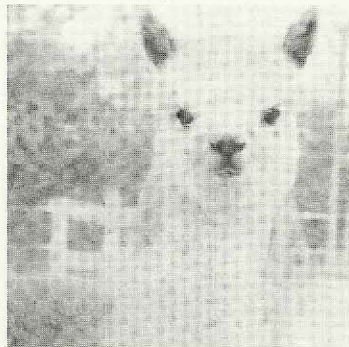
*Row 2:* (WS) Reading from left to right, patt the last 2 [1, 3] sts; rep the 6 patt sts 22 [24, 25] times; patt the first 1 [0, 2] st(s).

Cont as set and work 5 rows of Chart D in total. *Next row:* (WS) Purl. *Next row:* (RS) Purl. *Next row:* (WS) Knit. BO knitwise. **Right front band:** Work as for left front band but beg at CO edge and knit sts evenly to top of neckband. Keeping continuity of patt, make 10 [10, 11] buttonholes on the 6th row (Row 3 of Chart D) as foll: *For size small (medium) only:* Patt 4 [5]; \*BO 2, patt 12 [13]; rep from \* 9 times in all; BO 2; patt 3. *For size large only:* Patt 4; \*BO 2, patt 12, BO 2, patt 13; rep from \* 5 times in all; BO 2; patt 4. *For all sizes:* Keeping continuity of patt, CO 2 sts over those BO on previous row. Complete as left front band. Sew buttons onto button band. Darn in all loose ends. ☞



|                          |
|--------------------------|
| A = 50.5 (54.5, 57.5) cm |
| [19% (21%, 22%)]         |
| B = 51 (54, 57) cm       |
| [20 (21¼, 22½)]          |
| C = 29.5 (31.75, 34) cm  |
| [11½ (12½, 13½)]         |
| D = 21.5 (22.25, 23) cm  |
| [8½ (8¾, 9)]             |
| E = 24 (26, 27.5) cm     |
| [9½ (10¼, 10¾)]          |
| F = 41 (42, 43) cm       |
| [16¼ (16½, 17)]          |
| G = 24 cm [9½"]          |
| H = 2 cm [¾"]            |

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# Gala Scarf

— THE DESIGN TEAM AT MUENCH YARNS —

**Finished Size** 9¾" (25 cm) wide and 56" (142 cm) long.

**Yarn** Muench/GGH Gala (100% Tactel nylon; 93 yd [85 m]/50 g): #6 burgundy, 7 skeins.

**Needles** Size 7 (4.5 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

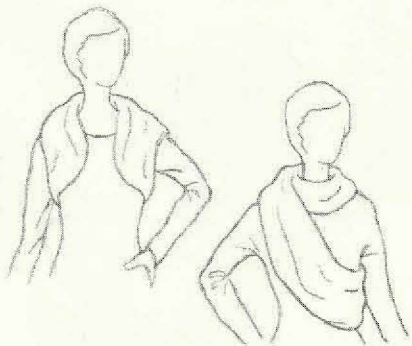
**Notions** Marker (m); tapestry needle.

**Gauge** 18 sts and 26 rows = 4" (10 cm) in St st.

CO 88 sts. Place marker (pm) and join, being careful not to twist sts. Knit every rnd until piece measures 56" (142 cm) from beg. BO all sts. With yarn threaded on a tapestry needle, sew CO edge to BO edge. (Alternatively, use a provisional cast-on [see Glossary, page 82], then, when finished with the knitting, graft the ends together with the Kitchener st [see Glossary, page 83].) Weave in loose ends. ∞

## Fun with Gala

Play with the Gala Scarf to find a way of wearing it that works best for you. To start, try it doubled around the neck, as in the photo. Or, experiment with one of the styles shown here: Wear it like a shrug (place the entire scarf over the body, then pull the front of the scarf behind the neck) or place it around the neck once, then across the body on the diagonal.



The design team at Muench Yarns designed this scarf to showcase their new yarn.

Chris Harlove





# Heirloom Nine-Patch Afghan

— SHARON O'BRIEN —

**Finished Size** About 50" (127 cm) square.

**Yarn** Rowan DK Tweed (100% wool; 120 yd [110 m]/50 g): #859 swallow (MC), 13 skeins; #863 mustard, #850 wren, #861 mellow, #856 rowanberry, and #862 moody, 2 skeins each; #865 mulberry, #864 russet, #866 lush, #851 cricket, #853 hare, and #852 seal, 1 skein each.

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

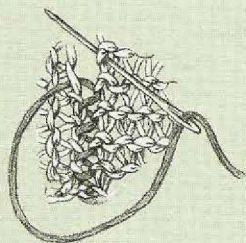
**Notions** Tapestry needle; size E/4 (3.5 mm) crochet hook.

**Gauge** 19 sts and 38 rows (including BO row) = 3¼" (9.5 cm) in garter st (diagonal measurement about 5" [12.5 cm]).

## Garner Stitch Squares

For each square, CO 19 sts. Knit every row until there are 18 garter ridges on one side and 19 garter ridges on the other. BO all sts (the BO row will be counted as the 19th ridge). Knit 100 squares of swallow, 10 squares each of mustard, wren, and mellow; 9 squares each of rowanberry and moody; 8 squares each of mulberry, russet, and lush; 5 squares of cricket; 4 squares of hare—181 squares total. If desired, leave a 7" (18-cm) yarn tail at beg and end of each square to use for seaming later.

## Whipstitch



Use a whipstitch to join the garter nubs along the side of one square to the cast-on or bind-off stitches of the adjacent square.

**I**N THIS NINE-PATCH AFGHAN, reminiscent of an antique Amish quilt, navy blue, ruby red, and olive green provide a striking contrast to the softer, more weathered-looking shades of gray, plum, oatmeal, salmon, pale pink, and yellow. The knitting of this afghan is especially simple because it is constructed of garter-stitch squares; the finishing is also easy, but requires close attention to detail to achieve strong, even seams that will last at least a few generations. To assemble the afghan, nine squares are sewn together to create larger squares that are then pieced together, much as "chain piecing" is worked in machine-quilting. To finish, a pipelike edging is crocheted around the entire border.

## Finishing

Set up nine-patch blocks as shown in Figure 1, using CO rows as guides and following color scheme listed below. Double-check placement and direction of garter ridges before sewing, making sure that the same side of all squares faces up. Assemble nine-patch blocks as follows:

- ♦ 5 mustard with 4 mulberry
- ♦ 5 wren with 4 russet
- ♦ 5 mellow with 4 hare
- ♦ 5 rowanberry with 4 lush
- ♦ 5 moody with 4 mulberry
- ♦ 5 mellow with 4 rowanberry
- ♦ 5 wren with 4 moody
- ♦ 5 mustard with 4 lush
- ♦ 5 cricket with 4 russet

Thread contrasting waste yarn on tapestry needle and tack squares together. Sew tog bicolor nine-patches with the main color used in that patch, i.e., use mustard to sew the patch containing 5

mustard and 4 mulberry squares. Using a whipstitch as shown in the box below, join the 19 garter nubs at side of a square to the 19 CO or BO sts of the adjacent square, working across all 3 squares of a patch at the same time with one length of yarn, i.e., sew the 9 squares tog with 4 seams as shown in Figure 2. Assemble bicolor nine-patch blocks with the swallow nine-patch blocks as shown on page 52 and seam as before with swallow. Assemble side units (consisting of six swallow squares) and corner units (consisting of four swallow squares), being careful to maintain zigzag direction of garter ridges.

The entire afghan should be neatly sewn to make it reversible. However, choose one side as the "wrong" side to weave in all yarn ends. **Edging:** With RS facing, crochet hook, and seal, work slip st crochet (see Glossary, page 84) around entire outer edge, working into the garter

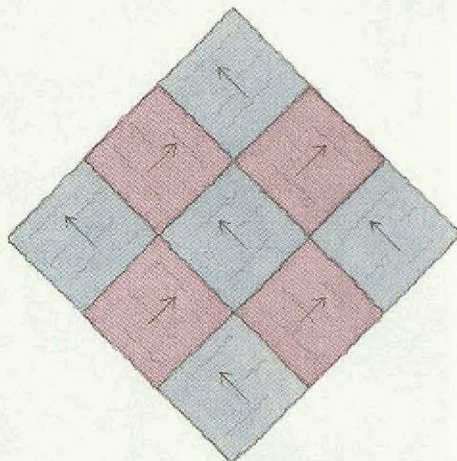


Figure 1. Knitting direction for each square shown by arrows.

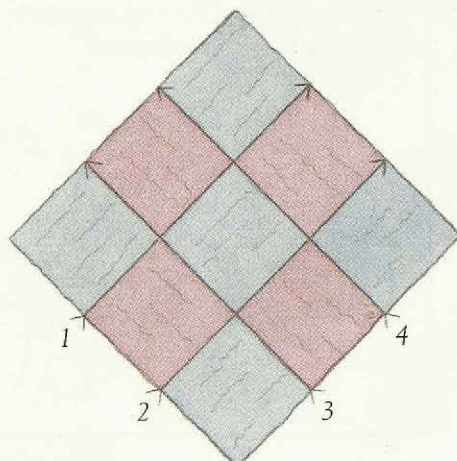


Figure 2. Seam nine-patch blocks with four continuous whipstitch seams.









Layout of color placement for entire blanket.



Joe Coca

Detail of blanket edging.

nubs at sides of squares and the CO or BO sts at the ends of squares. Do not work a slip st at inner corners; work an extra chain at outer corners. Work a second row of slip st crochet in back thread only of previous row. Fasten off. Weave in loose ends. ∞

Sharon O'Brien wishes to thank her sister, Barbara Martin, for her help in knitting squares for this afghan, and her husband, Dennis, for his help getting the instructions into the computer.

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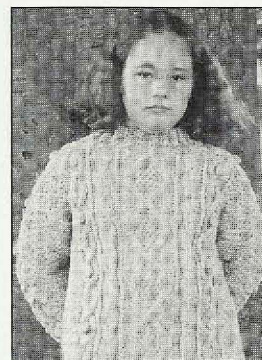
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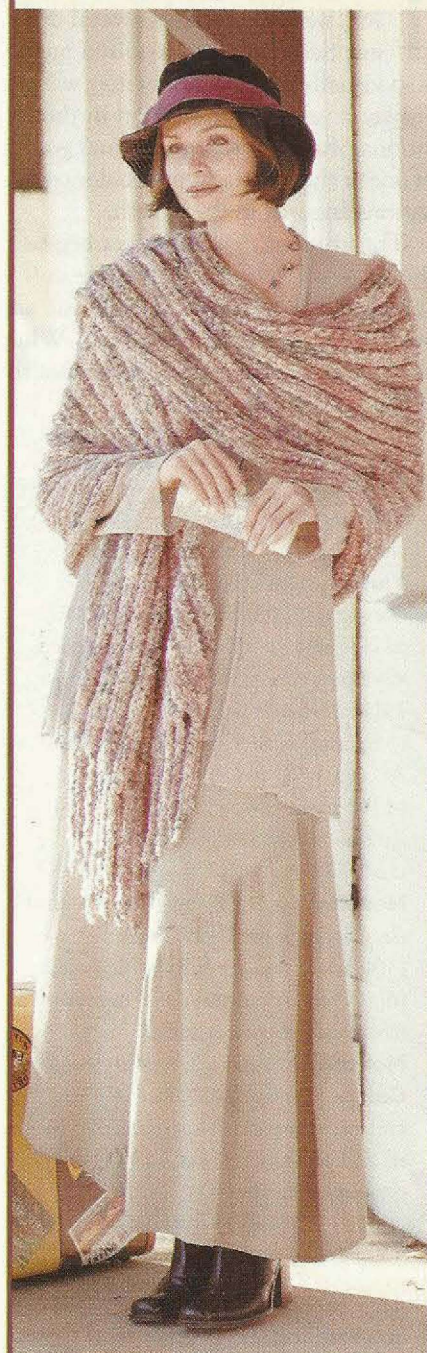
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# Holiday Stocking

— DONNA KAY —

**T**HIS FINELY KNITTED cuffed stocking, which combines several different Scandinavian-inspired motifs, is so visually appealing you may want to display it year-round. Make it in the traditional shades of red, green, and gold or in one of the nontraditional color combinations featured in the swatch.

The knitting of this project begins at the edge of the cuff. After the cuff is completed, you turn it inside out and proceed with the leg and foot. When finished, you fold the cuff over so that the right side is facing outward.

**Finished Size** About 7½" (19 cm) wide and 20" (51 cm) long.

**Yarn** Alice Starmore Scottish Champion (100% Shetland wool; 150 yd [137 m]/oz): #525 crimson, 3 skeins; #292 pine forest, 2 skeins; #230 ginger, 1 skein. Swatch is worked (from top to bottom) with #730 true navy, #750 Aegean, #289 old gold; #230 ginger, #1290 damson, #585 raspberry; #815 dark olive, #585 raspberry, #365 chartreuse.

**Needles** Size 2 (2.5 mm): 16" (40-cm) circular (cir); size 0 (2.0 mm): 16" (40-cm) cir and set of 5 double-pointed (dnp). Adjust needle sizes if necessary to obtain the correct gauge.

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

**Gauge** 34 sts and 40 rows = 4" (10 cm) in color patt on larger needle; 34 sts and 46 rows = 4" (10 cm) in St st on smaller needle.

## Note

When working the checked purl pattern, remember to strand yarns not in use on the wrong side of the work.

## Stitches

**Checked Purl Stitch:**  
(multiple of 4 sts)

**Rnd 1:** \*K2 with pine forest, k2 with crimson; rep from \*.



Chris Hartlove

*The yarn with which this stocking is made, Alice Starmore Scottish Champion, comes in over 150 colors, making it possible to knit it in a nearly infinite number of combinations.*

**Rnds 2 and 3:** \*P2 with pine forest, p2 with crimson; rep from \*.

**Rnd 4:** \*K2 with crimson, k2 with pine forest; rep from \*.

**Rnds 5 and 6:** \*P2 with crimson, p2 with pine forest; rep from \*.

Rep Rnds 1–6 for patt.



## Cuff

With pine forest and larger needle, CO 128 sts. Place marker (pm) and join, being careful not to twist sts. Purl 1 rnd. Join crimson and work Rows 1–45 of Cuff chart. Break off pine forest and turn cuff inside out. Change to smaller cir needle. Join crimson and with WS of cuff facing, cont until crimson section measures 3" (7.5 cm).

## Leg

Change to larger needle. Work Rows 1–50, then 1–31 of Leg chart. Break off crimson.

## Heel

Sl the first 32 sts from left point of cir needle to right point (heel sts). Sl next 64 sts (insep sts) onto spare needle. **Heel flap:** (worked back and forth in rows) With RS facing, join pine forest and knit across the 64 heel sts. The m for the beg and end of rnds should be bet the 32nd and 33rd sts. Turn and knit back and, at the same time, inc 1 st at each end of needle—66 sts. Join crimson and work Rows 1–6 (back and forth) of Cuff chart for a total of 30 rows. **Turn heel:** Cont in patt, shape heel as foll:

**Row 1:** Work to 2 sts before m, k2tog, sl m, k2tog, work to end of row.

**Row 2:** Work even in patt.

Rep Rows 1 and 2 five times more—54 sts rem; 42 rows of patt worked total. Break off crimson. Break off pine forest, leaving a 24" (61-cm) tail. Thread tail through tapestry needle and with RS facing, fold heel in half at m so that needles are held parallel with points facing to the right. Use the Kitchener st (see Glossary, page 83) to graft the two sets of 27 sts tog, removing m. **Heel edging:** With pine forest, pick up and knit 72 sts evenly spaced along open edge of heel sts, turn, and knit back.

## Foot

Change to smaller cir needle. With RS facing, and beg at right corner of heel, sl the first 36 sts from the left needle point to the right point. Join crimson, pm, k36 heel sts, pm, k64 insep sts from spare needle, pm, knit rem 36 heel sts—136 sts.

### Gusset:

**Rnd 1:** Sl m, knit to 3 sts from second m, k2tog, k1, sl m, k64, sl m, k1, ssk, knit to m.

**Rnd 2:** Knit.

Rep Rnds 1 and 2 seven times more—120 sts rem. Remove gusset markers. Work even until piece measures 5¼" (13.5 cm) from heel. **Shape toe:** Break off crimson and join pine forest. Work Rows 1–3 of Leg chart. Change to dpn, placing 30 sts on each of 4 dpn (knit with the 5th dpn). Dec as foll:

**Rnd 1:** \*K13, k2tog; rep from \*.

**Rnd 2 and all even-numbered rnds:** Knit.

**Rnd 3:** \*K12, k2tog; rep from \*.

**Rnd 5:** \*K11, k2tog; rep from \*.

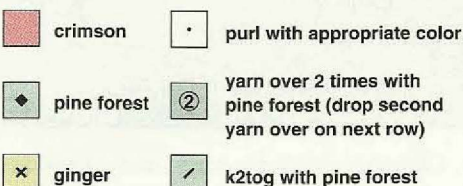
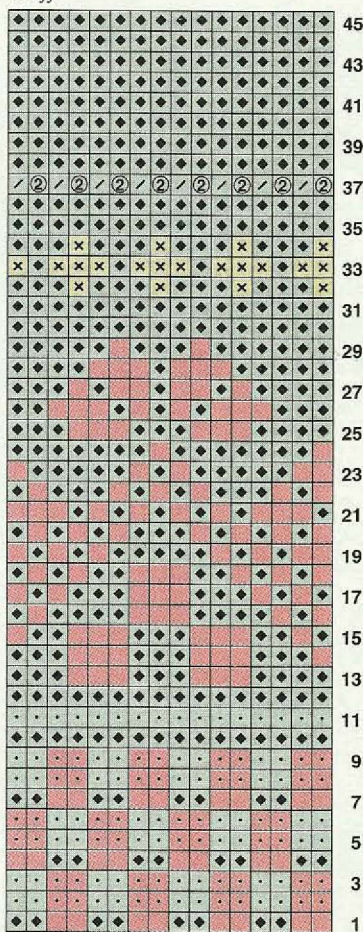
Cont dec as established, working 1 less st before decs every other rnd until 8 sts rem. Break off yarn leaving an 8" (20.5-cm) tail. Thread tail on tapestry needle, draw through sts, and fasten off.

## Finishing

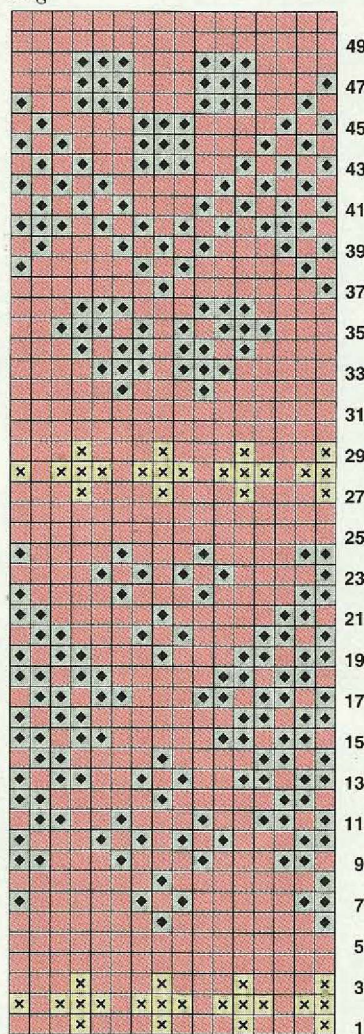
Weave in loose ends. With damp cloth and iron, block to measurements, avoiding checked purl sts. **Hanging loop:** With pine forest and dpn, work 3-st I-cord (see Glossary, page 83) for 2½" (6.5 cm). Fold I-cord to make a loop and sew ends to top of cuff.

Donna Kay's resolution for the new century is to finish all her old projects and to start just as many new ones.

Cuff



Leg



Work Rows 1–50, then Rows 1–31.



# Miniature Mittens

—BARBARA ALBRIGHT—

**B**ARBARA ALBRIGHT DESIGNED THESE quick and easy miniature mittens to be used in place of bows on gift boxes or wine bottles, as gift tag holders, or as ornaments for Christmas trees or wreaths. She also suggests connecting two mittens with a long twisted cord, crocheted cord, or 3-stitch I-cord and wrapping this decorative length around a package like a ribbon.

Use the mittens shown in the photograph below for inspiration, then let your own creativity lead your way. Barbara offers the following tips for colorwork design: Plan repeating patterns to fall where no shaping takes place, that is between rounds 17 and 28 (a space that measures 24 stitches by 12 rounds) and center single motifs over the 12 stitches and 12 rounds that form the back of the hand.



Use these wee mittens to decorate wreaths, Christmas trees, gifts boxes, and wine bottles. The opening at the cuff of the mitten holds a gift card comfortably.

**Finished Size** About 2" (5 cm) wide and 4" (10 cm) long, including cuff.

**Yarn** Classic Elite Tapestry (25% Mohair, 75% Wool; 95 yd [87 ml]/50 g): small amounts of an assortment of colors.

**Needles** Cuff—Size 2 (2.5 mm): set of 5 double-pointed (dpn); Hand and Thumb—Size 3 (3 mm): set of 5 dpn.

**Notions** Tapestry needle; crochet hook (optional).

**Gauge** 24 sts and 32 rows = 4" (10 cm) in St st on larger needles. Exact gauge is not important for this project, but will affect overall dimensions.

## Note

Instructions are given for working the nine-stitch thumbs as I-cord. While I-cord is easier than working so few stitches in the round on double-pointed needles, it does require pulling the yarn *tightly* at the beginning of each row to prevent loose stitches.

## Cuff

With smaller dpn, CO 24 sts. Arrange sts onto 3 dpn. Join, being careful not to twist sts.

Rnds 1–6: K1, p1; rep from \*.

Rnd 7: Change to larger dpn; knit, inc 1 st—25 sts.

Rnds 8, 10, 12, and 14: Knit.

Rnd 9: K12, M1, k1, M1, k12—27 sts.

Rnd 11: K12, M1, k3, M1, k12—29 sts.

Rnd 13: K12, M1, k5, M1, k12—31 sts.

Rnd 15: K12, M1, k7, M1, k12—33 sts.

Rnd 16: K12, place next 9 sts on a thread for thumb, k12—24 sts.

Rnds 17–28: Cont in St st.

Rnd 29: \*K2tog, k2; rep from \*—18 sts rem.

Rnds 30 and 32: Knit.

Rnd 31: \*K2tog, k2; rep from \*, end k2tog—13 sts rem.

Rnd 33: \*K2tog; rep from \*, end k1—7 sts rem.

Cut yarn leaving a 6" (15-cm) tail. Thread tail on tapestry needle and draw through rem sts, pull tightly. Fasten off.



**Thumb:** Place 9 held thumb sts on larger dpn. Join yarn and knit 1 row. Work 1-cord as foll: \*Without turning needle, slide sts to right end of needle, pull yarn *firmly* around back to tighten, knit the 9 sts as usual. Rep from \* 4 more times. *Next row:* \*K2tog; rep from \*, end k1—5 sts rem. Cut yarn, leaving a 6" (15-cm) tail. Thread tail on tapestry needle and draw through rem sts, pull tightly. Fasten off. Weave in loose ends. Tug on thumb to straighten loose stitches. **Loop for hanging:** Braid 3 strands of yarn or work single crochet (see Glossary, page 84) for 3" to 4" (7.5 to 10 cm). Fold in half and sew inside cuff. ∞

In addition to mittens, Barbara Albright is mad for muffins. Her most recent book is *More Muffins* (St. Martin's Press), the sequel to *Mostly Muffins* (both books were co-authored with Leslie Weiner).

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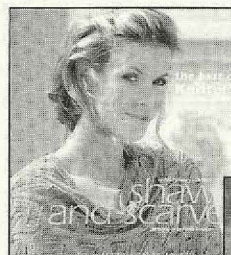
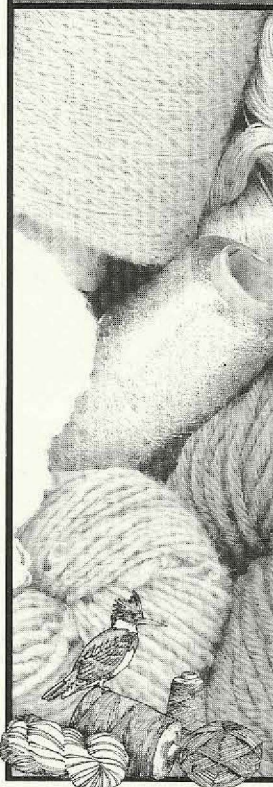
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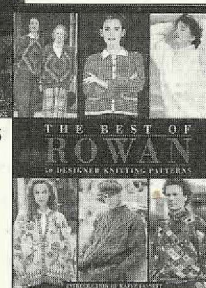
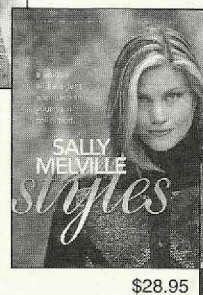
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# Wensleydale Cables

KATHY ZIMMERMAN

**Finished Size** 40 (44, 48, 51, 54)" (101.5 [112, 122, 129.5, 137] cm) bust/chest circumference. Sweater shown measures 44" (112 cm).

**Yarn** Berroco Wensleydale Longwool (100% pure new wool; 174 yd [161 m]/100 g): #102 fennel green, 8 (9, 10, 11, 12) skeins.

**Needles** Body and Sleeves—Size 7 (4.5 mm); Ribbing—Size 5 (3.75 mm): straight and 16" and 24" (40- and 60-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

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

**Gauge** 19 sts and 26 rows = 4" (10 cm) in rev St st on larger needles, blocked; 24 sts in central cable panel = 4" (10 cm); 10 sts in left cross or right cross = 1½" (3.8 cm).

## Notes

Work armhole and neck shapings on wrong side (knit side) by working decreases 1 st in from each selvedge edge as follows: For double-decreases, work ssk3tog tbl at beg of row; work k3tog at end of row. For single decreases, work ssk at beg of row; work k2tog at end of row.

## Stitches

### 2×2 Rib:

(multiple of 4 sts)

All rows: \*K2, p2; rep from \*.

### Reverse Stockinette Stitch (rev St st):

Row 1: (RS) Purl.

Row 2: (WS) Knit.

Rep Rows 1–2 for patt.

## Back

With smaller straight needles, CO 124 (132, 140, 148, 156) sts. Work 16 (20, 24, 28, 32) sts in k2, p2 rib, k4, place marker (pm), beg with Row 1 work 84 sts according to Ribbing chart (working Right-Cross and Left-Cross Panels 3 times), pm, k4, and beg with p2, work 16 (20, 24, 28, 32) sts in k2, p2 rib. Work through Row 8 of chart, sl markers on all rows. Change to larger needles. Work 20 (24, 28, 32, 36)

KATHY ZIMMERMAN WAS INSPIRED to design the cable in the center of this comfy unisex pullover after seeing similar shapes in a leaded glass window in a seminary building. She was there teaching a workshop for a knitting guild on one of her favorite subjects, creating new cables. After swatching the cable, she designed the sweater, stacking 3×3 and 2×2 ribbing at the neck to create a yokelike deep crew-neck that draws attention to the wearer's face and angling the armholes to eliminate unflattering bulk at the underarm seams.

sts in rev St st, beg with Row 1 work 84 sts according to Body and Sleeve chart, 20 (24, 28, 32, 36) sts in rev St st. Cont in patt until piece measures 15½ (16, 16, 16½, 16½)" (39.5 [40.5, 40.5, 42, 42] cm) or desired length to armholes, ending with a RS row. **Shape armholes:** Leaving 1 st at edge for seam selvedge, dec 2 sts (see Notes) each end of needle every other row 2 times, then dec 1 st each end of needle every other row 5 times—106 (114, 122, 130, 138) sts rem. Cont in patt until piece measures 23 (24, 24½, 25, 25½)" (58.5 [61, 62, 63.5, 65] cm) from beg. **Shape neck:** Keeping in patt, work 31 (33, 37, 39, 43) sts, join second ball of yarn, work center 44 (48, 48, 52, 52) sts and place these sts on holder for back neck, work rem 31 (33, 37, 39, 43) sts. Working both sides separately and beg with RS row, dec 2 st at neck edge 2 times (see Notes), then 1 st every other row 2 times—25 (27, 31, 33, 37) sts rem. Work 2 rows even. Place all sts on holders.

## Front

Work same as back until armhole measures 5¾ (6¼, 6½, 6½, 7)" (14.5 [16, 16.5, 16.5,

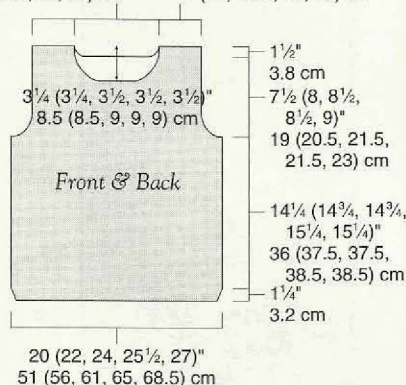
18] cm)—106 (114, 122, 130, 138) sts. **Shape front neck:** Cont in patt over 39 (41, 45, 47, 51) sts, join second ball of yarn, work center 28 (32, 32, 36, 36) sts and place on holder for front neck, work to end. Working both sides separately and beg with RS row, dec 2 sts at each neck edge 7 times (see Notes)—25 (27, 31, 33, 37) sts rem. Cont in patt until piece measures same length as back. Place all sts on holder.

## Sleeves

With smaller straight needles, CO 66 (70, 70, 74, 74) sts. K1 (3, 3, 4, 4), p0 (0, 0, 1, 1), pm, work 64 sts according to Ribbing chart, working only 2 reps each of right-cross panel and left-cross panel, pm, p0 (0, 0, 1, 1), k1 (3, 3, 4, 4). Cont in patt, working the knit and purl sts at beg and end of row as they appear (knit the knits and purl the purls) for 8 rows total. Change to larger needles. K1 (3, 3, 4, 4), p0 (0, 0, 1, 1), pm, beg with Row 1, work 64 sts according to Body and Sleeve chart, again working only 2 reps each of right-cross panel and left-cross panel, pm, p0 (0, 0, 1, 1), k1 (3, 3, 4, 4). Cont as established, inc 1 st each end of needle every other row 9 (7, 7, 5, 5)

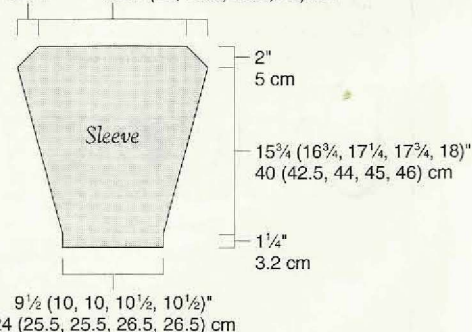
8 (8½, 8½, 9, 9)"  
20.5 (21.5, 21.5, 23, 23) cm

4 (4¾, 5¾, 6¼, 7)"  
10 (12, 14.5, 16, 18) cm



2" / 5 cm

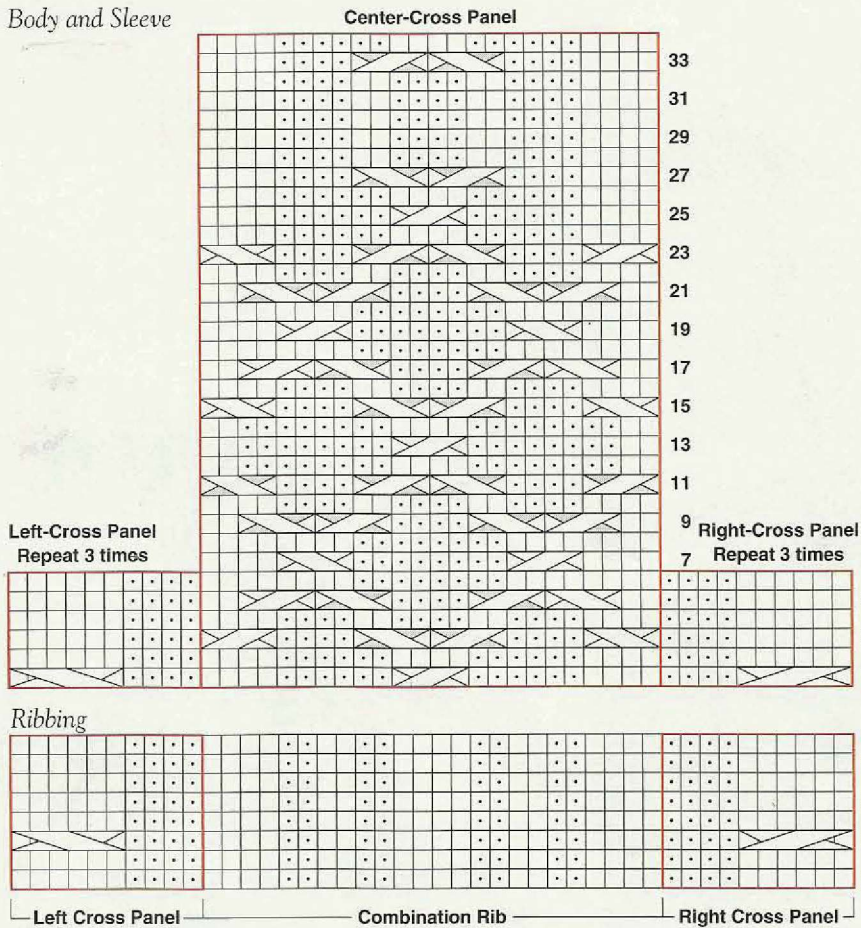
14 (15, 16, 16, 17)"  
35.5 (38, 40.5, 40.5, 43) cm











- k on RS;  
p on WS
- . p on RS;  
k on WS
- pattern repeat
- 3/3RC:** place 3 sts onto cn and hold in back, k3, k3 on cn
- 3/3LC:** place 3 sts onto cn and hold in front, k3, k3 on cn
- 2/2RC:** place 2 sts onto cn and hold in back, k2, k2 on cn
- 2/2LC:** place 2 sts onto cn and hold in front, k2, k2 on cn
- 2/2PRC:** place 2 sts onto cn and hold in back, k2, p2 on cn
- 2/2PLC:** place 2 sts onto cn and hold in front, p2, k2 on cn

times, working added sts into right-cross panel on right side of sleeve and left-cross panel on left side to make 3 rope cables each side—84 sts. Inc 1 st each end of needle every 4 rows 6 (7, 10, 7, 15) times, then every 6 rows 9 (10, 9, 12, 7) times, working new sts in rev St st—114 (118, 122, 122, 128) sts. Work even until piece measures 17 (18, 18½, 19, 19¼)" (43 [46, 47, 48.5, 49] cm), ending with a RS row. **Shape cap:** Dec 2 sts each end of needle (see Notes) every other row 3 times, then dec 1 st each end every other row 4 times—94 (98, 102, 102, 108) sts rem. Work 1 row even. BO all sts loosely.

**Finishing**

**Neckband:** Join shoulders by binding off shoulder sts tog (see Glossary, page 82). With 24" (60-cm) smaller cir needle and RS facing, pick up and knit 126 (132, 138, 138, 144) sts around neck opening. Place m and join. Work k3, p3 rib for 9 rnds. **Dec rnd:** Change to shorter cir needle, and work \*k1, k2tog; rep from \* for 1 rnd—84 (88, 92, 92, 96) sts rem. Work p2, k2 rib for 7 rnds. BO all sts loosely. With yarn threaded on tapestry needle, sew sleeves into armholes. Sew side seams and underarm seams. Weave in loose ends. Block lightly to measurements.

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An accomplished knitter, teacher, and knitwear designer, Kathy Zimmerman owns Kathy's Kreations, a yarn shop in western Pennsylvania. Many of her designs feature textures, cables, and novelty ribs, earning her the nickname "Cable Queen" at her local knitting guild.

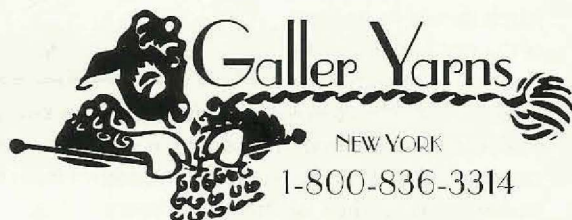


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# Starting and Stopping Cables

Mary Spanos

**W**HETHER YOU'RE DESIGNING your own garment or knitting from a pattern, there are many ways to start and stop cables, such as at the bottom of a sweater, at the neck edge, and along shoulder seams. When considering how to do this, the most important concept to understand at the start is gauge. Because there can be as many as twice as many stitches per inch in a cable pattern than there are in a less sculptural background stitch, such as stockinette, the area where the transition from one stitch to the other takes place can be vulnerable to bumps, ripples, and other visual effects that may not be desirable. Following are a variety of techniques that are effective in keeping the transitions at the beginnings and endings of cables neat and clean.

## Starting Cables

### At the cast-on edge

A trick for keeping the cast-on edge neat and flat while beginning a three-dimensional cable is to cast on half the number of stitches needed for each cable, then pick up the rest of the stitches from the back of the stitches on the first row of knitting. In the cast-on sample in Photo 1, the cast-on edge ruffles below the two cables on the left because all six stitches were cast

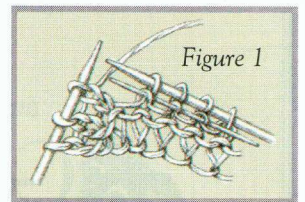
on for each cable. The cast-on edge is straight and neat below the two cables on the right because only three stitches were cast on for each cable;

the remaining three stitches were picked up for each cable on the first row of knitting.

To use this technique, cast on half the number of stitches needed for each cable plus all the rest of the stitches required. Be sure to use a cast-on technique that provides purl bumps on the backside of the cast-on row (such as the Continental or long-tail cast-on). You'll need those bumps to pick up the remaining stitches required for each cable.

On the next row, work to just before the first stitch of a cable, turn the knitting around so that you're looking at the back (wrong) side. With an extra, smaller needle and starting from the right-most cable stitch (viewed from the back of the knitting), pick up a stitch from the back of each of the cable stitches as shown in Figure 1.

(For a six-stitch cable, cast on three stitches, then pick up three stitches, one for each cast-on stitch.) Turn the work back around so the front (right) side is facing you. Work the appropriate cable twist while working the new stitches onto the working needle, straightening them if necessary (the right-most side of the stitch should be in front of the needle). For a left-twisting cable, knit the three new stitches (on the extra needle), then knit the three cable stitches from the working needle. For a right-twisting cable, knit the three cable stitches from the working needle, then knit the three new stitches.



### After a straight edge or hem

Use this technique for beginning cables after a straight edge, such as garter or seed stitch, or after a hem, picking up stitches from the purl bumps behind the stitches on the needle.

Cable patterns are commonly separated by columns of two purl stitches, as in the sample in Photo 2. Since small columns of purl stitches tend to recede behind columns of cables and pucker, they should be treated in

much the same way as cables that start after a straight edge or hem. In this sample, only one stitch was cast on for each set of two purl stitches. On the first cable row, one stitch was increased for each of the purl-stitch columns, in addition to the stitches picked up for each cable. Although the number of stitches increased from 19 to 32 on

this row, the overall sample width is unchanged. The cables look the same along their entire length, no wide flat areas at the beginning or end, no bumps, and no ruffles.

### After ribbing

Ribbing can be as three-dimensional as cables, which can work to your advantage when starting a cable. The ribbing and cables sample in Photo 3 shows a 2x2



Photo 1



Photo 2

All photos by Joe Coca



ribbing that flows smoothly into six-stitch cables that are separated by three purl stitches. To create this smooth transition, six of the rib stitches (k2, p2, k2) were worked in stockinette stitch for two rows above the ribbing. On the third row, a right-side row, those six stitches were twisted into a cable that was maintained throughout the piece.



Photo 3

The only trick to this technique is to make sure that the knitted stitches of the ribbing flow uninterrupted into the outer stitches of the cable. If an eight-stitch cable had been used above, then two stitches would have been increased in the middle of the six rib stitches (k2, p2, k2) on the last row of ribbing to maintain continuity of the knit stitches (k2, M1, p2, M1, k2). An alternative would be to decrease two stitches in the middle of ten rib stitches (k2, p2, k2, p2, k2) to make the eight stitches needed for the eight-stitch cable (k2, p2tog, k2, p2tog, k2).

Some patterns call for increases to be made after the last row of ribbing. Position those additional increases where they won't interfere with the cables. In the sample shown above, the increases were made in the middle of the purl stitches in the ribbing (p1, M1, p1) on either side of the cable (which was itself increased as described above).

### Stopping Cables

Every good cable must come to an end. Just as with starting a cable, the most important thing to consider when deciding how to stop a cable is deciding how to handle the sudden change in gauge. If the cable ends at a seam or straight edging, then the cable stitches must be decreased to maintain the established overall width.

#### A straight ending

Stopping a cable against a straight ending, such as a bind-off or straight edge, is easy. If possible, plan for the last row of knitting to be a twist row, then use the following simple technique similar to a three-needle bind off. Otherwise, you'll need to decrease the number of stitches in the cables by half on the last row.

To end a cable on the twist row, work to the cable, place half of the cable stitches onto a cable needle and hold them in front or behind your knitting, as if this were a normal twist row.

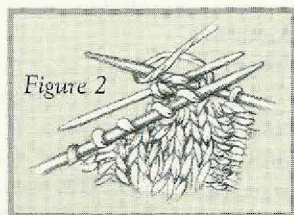


Figure 2

Knit each stitch on the cable needle together with a stitch on the working needle to decrease the cable in half as shown in Figure 2.

Remember that the purl columns between cables might also need special consideration. If these columns tend to recede into the knitted fabric, you'll want to decrease them (p2tog is usually a good choice) at the same time you decrease the cable stitches to maintain the proper appearance of your final edge.

The sample in Photo 4 shows cables that end at a garter-stitch border. The last row in the cable pattern is a twist row. The cables were stopped according to the technique above, and at the same time, the two purl stitches between the cables were worked as "p2tog." You can end cables at a bind-off edge the same way. But, if stitches will be picked up along this edge or if the edge will be sewn into a seam, the results will be neater if you work the decreases on the row before binding off.



Photo 4

If you must end a cable on a non-twist row, then decrease half of the cable stitches and at least half of any separating stitches. The sample in Photo 5 shows two pieces of knitting joined together in a three-needle bind-off, as is typical for a shoulder seam. The last cable twists were worked three rows before the bind-off. To get a flat and even shoulder seam, the six stitches of each cable were decreased to three by working "k2tog, k2tog, k2tog." The three purl stitches were decreased to one by "sl 1, p2tog, pss0." The three purl stitches could have been decreased to two stitches with good results, but because this is a shoulder seam, it's better to decrease a bit more—the weight of the garment will stretch the seam and that stretching will widen the space between the cables.



Photo 5

#### Into ribbing

Just as cables can originate out of ribbing, they can end by flowing into ribbing. To help make the transition look fluid, work the ribbing so that the outermost cable stitches become the knit stitches of the ribbing. The knitted sections of a rib (for example, the two knit stitches in a 2x2 rib) should grow out of the cable without interruption. In the sample in Photo 6, the six-stitch cables were worked "k2, p2, k2" to convert them into 2x2 ribbing. The three purl stitches between the cables were worked "p1, p2tog." When transitioning cables into ribbing, work any additional decreases required by the pattern in the purl stitches of the ribbing where they will be less noticeable.



Photo 6

Mary Spanos is a handspinner, knitter, writer, and contributing editor for *Spin-Off* magazine. She lives with her husband and editor, Michael Spanos, in Alabaster, Alabama.



# The Ultimate Gift

MICHÈLE ROSE ORNE

**Finished Size** 47¼ (51)" (121.5 [129.5] cm) bust/chest circumference. Sweater shown measures 51" (129.5 cm).

**Yarn** Filatura di Crosa/Stacy Charles Cashmere (100% cashmere; 154 yd [141 m]/50 g): #65 navy, 17 (18) balls.

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

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

**Gauge** 27 sts and 31 rows = 4" (10 cm) in overall cable patt, blocked; 26 sts and 30 rows = 4" (10 cm) in St st.

## Note

The increases and decreases for sleeve and raglan shoulder shapings are worked 5 sts in from the edge.

## Back

CO 161 (171) sts.

Row 1: (RS) P1, \*k4, p1; rep from \*.

Row 2 and all even-numbered rows: (WS) Knit the knits and purl the purls.

Rows 3–14: Rep Rows 1 and 2.

Row 15: Beg Body chart, following directions written below chart, ending with Row 68 (76) of second repeat of center back and front panel, or desired length to armhole.

## Shape armhole:

Row 1: (RS) P1, k3, ssk, work in patt to last 6 sts, k2tog, k3, p1.

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

Rep Rows 1 and 2 until 101 sts rem (both sizes), then dec 4 sts every other row 9 times as foll: P1, k3, sl 1, k2tog, pssso, work in patt to last 7 sts, k3tog, k3, p1—65 sts rem after the 9th dec row. Next RS row: P1, k3, sl 1, k2tog, pssso, work 6 sts in patt, place next 39 sts on holder, join new yarn, and work 6 sts in patt, k3tog, k3, p1—11 sts each side. Right shoulder: K1, p4, k1, p3, ssp, place 10 sts on holder. Left shoulder: P2tog, p3, k1, p4, k1, place 10 sts on holder.

**M**ICHÈLE ROSE ORNE DESIGNED AND KNITTED this sumptuous cashmere pullover for her husband, Matt. Her goal was to create a sweater that would be different than the ones she sees in the stores—"I didn't want to knit something that I could easily buy," she said—and would also be classic enough for him to wear for many years to come. With this in mind, Michèle started swatching and, after several attempts, came up with a beautiful allover rib pattern from which subtle, sinuous cables seem to grow organically. She made the decision to connect the sleeves with saddle shoulder shaping and end the neckline with a simple roll, then sketched her design and started knitting. Happy with the results, Michèle admits, "I may borrow this one from time to time."

## Front

Work as for back until 109 sts rem, then work dec rows as foll: P1, k3, ssk, work 36 sts in patt, place center 27 sts on holder, join new yarn and work 36 sts in patt, k2tog, k3, p1. Next row: Knit the knits and purl the purls. Cont to dec at beg and end of every other row as established and, at the same time, dec 1 st each neck edge every RS row 6 more times and, at the same time, when 34 sts rem on each shoulder, work double-decs as for back 10 times—10 sts rem each side.

## Sleeves

CO 61 sts (both sizes).

Row 1: (RS) P1, \*k4, p1; rep from \*.

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

Rows 3–8: Rep Rows 1 and 2.

Row 9: P1, k4, M1, p1, \*k4, p1; rep from \* to last 5 sts, M1, k4, p1—63 sts.

Rows 10–12: Work patt as established.

Row 13: P1, k4, M1, k1, p1, \*k4, p1; rep from \* to last 6 sts, k1, M1, k4, p1—65 sts.

Rows 15 and 19: Work patt as established.

Row 17: P1, k4, M1, k2, p1, \*k4, p1; rep from \* to last 7 sts, k2, M1, k4, p1—67 sts.

Row 21: P1, k4, M1, k3, p1, \*k4, p1; rep from \* to last 8 sts, k3, M1, k4, p1—69 sts.

Row 23: Beg Sleeve chart and cont incs every 4th row as established until there are 121 (131) sts, working new sts into p1, k4 patt.

Work even in patt until piece measures 18½ (19¼)" (47 [49] cm) from beg or desired length to armhole.

## Shape armhole:

Rows 1, 3, and 5: P1, k3, ssk, work in patt to last 6 sts, k2tog, k3, p1.

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

Row 7: P1, k3, sl 1, k2tog, pssso, work in patt to last 7 sts, k3tog, k3, p1.

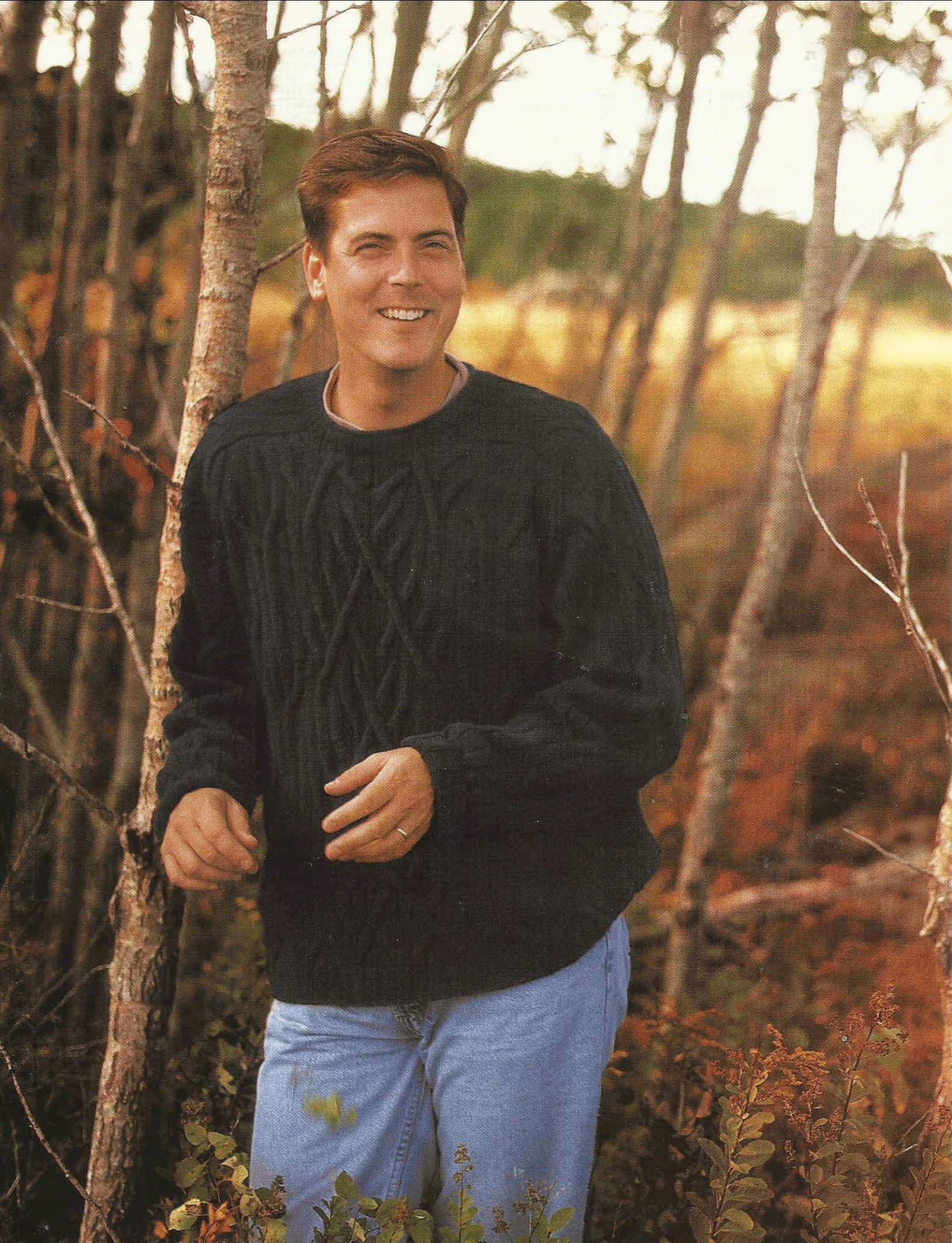
Rep these 8 rows 10 (11) times—21 sts rem. Cont as established for 3" (7.5 cm). Place rem sts on holder.

## Finishing

Lightly steam pieces. Sew raglan and shoulder seams. With cir needle and beg at wearer's back right shoulder, pick up and knit 130 sts (both sizes) evenly spaced around neck, working in 45 back sts, 43 front sts, and 21 held sts from each sleeve. Place m and join. Work 1 rnd in k4, p1 rib as on body, matching the placement of the ribs with the shoulder, center back, and center front sections. Next rnd: Dec 26 sts evenly by working k1, k2tog, k1, in each k4 section of rib—104 sts rem. Work 7 rnds of k3, p1 rib. Work 3 rnds St st over all sts to form rolled edge. BO all sts loosely. With yarn threaded on a tapestry needle, sew side and sleeve seams. Weave in loose ends. Lightly steam-block entire garment on wrong side. ∞

Michèle Rose Orne has been designing hand-knits for yarn companies, manufacturers, and magazines for nearly fifteen years. She lives with her husband and their two small children in the coastal village of Camden, Maine. She also designed the Little Tikes Pullovers that appear on page 38.



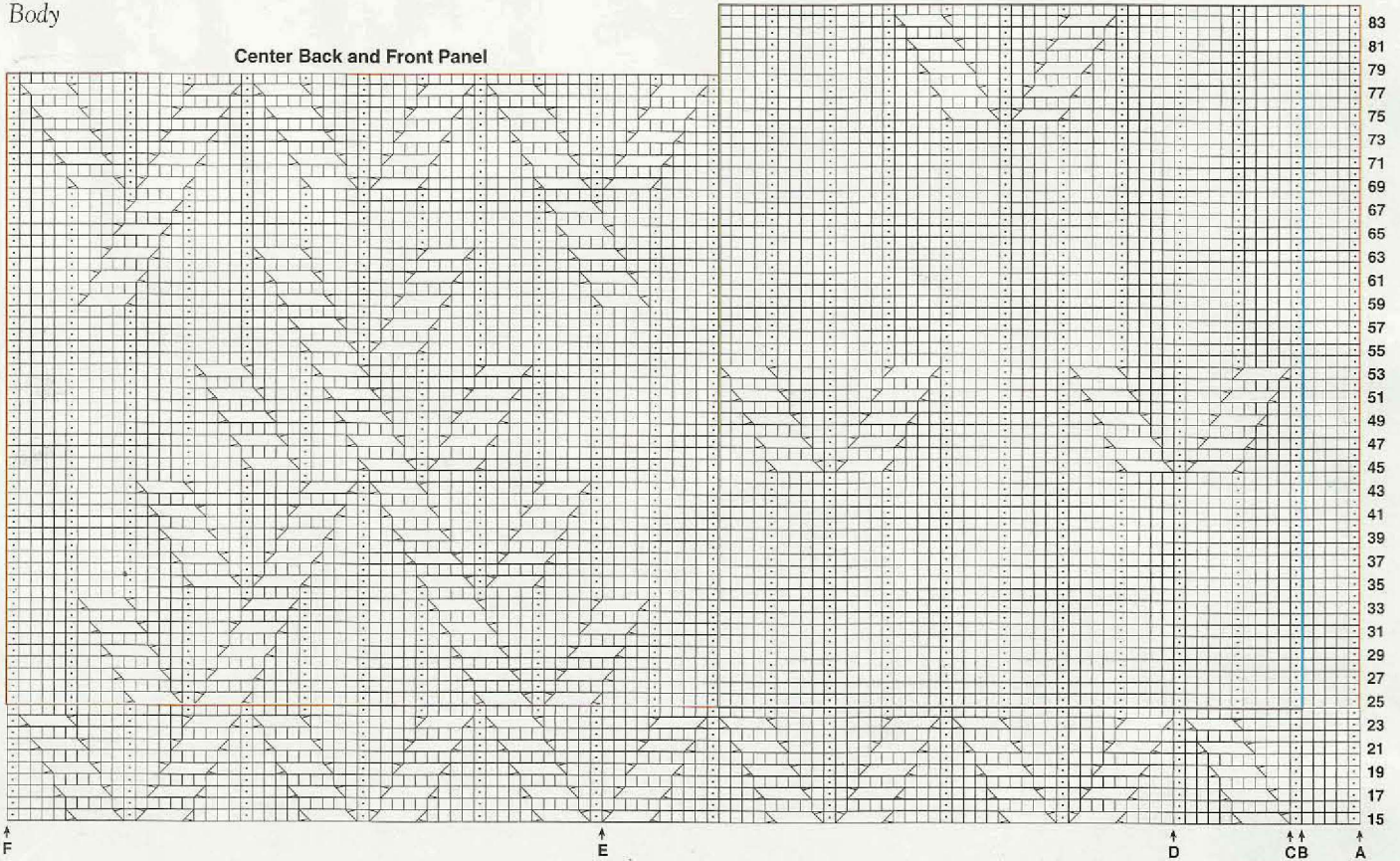




Body

Left and Right Side Panel

Center Back and Front Panel



Letters A to F refer to rows 15 to 24 only.


Left, Right, and Center panels: Work from B (A) to F, D to E, then (larger size only) A to C.

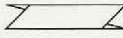
Rows 25–122 (130): Left and Right panels: Work pattern repeat box once, then work Rows 25 to (62) 70 or desired length to underarm. Begin raglan decreases following written pattern.


Back: Work Center panel repeat box once, then work Rows 25 to (68) 76 or desired length to underarm. Begin raglan decreases at underarm following written pattern.



Front: Work as for back. Begin raglan decreases at underarm following written pattern.

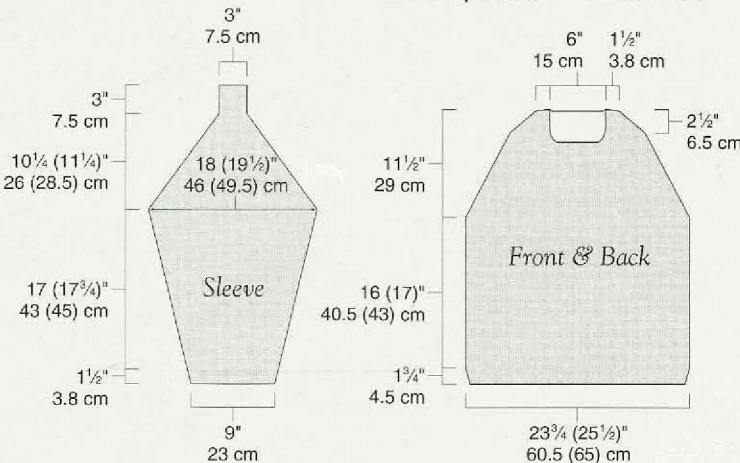
 pattern repeat for smaller size for Left and Right Side Panel

 pattern repeat for larger size for Left and Right Side Panel; and for both sizes for Center Panel and Sleeve

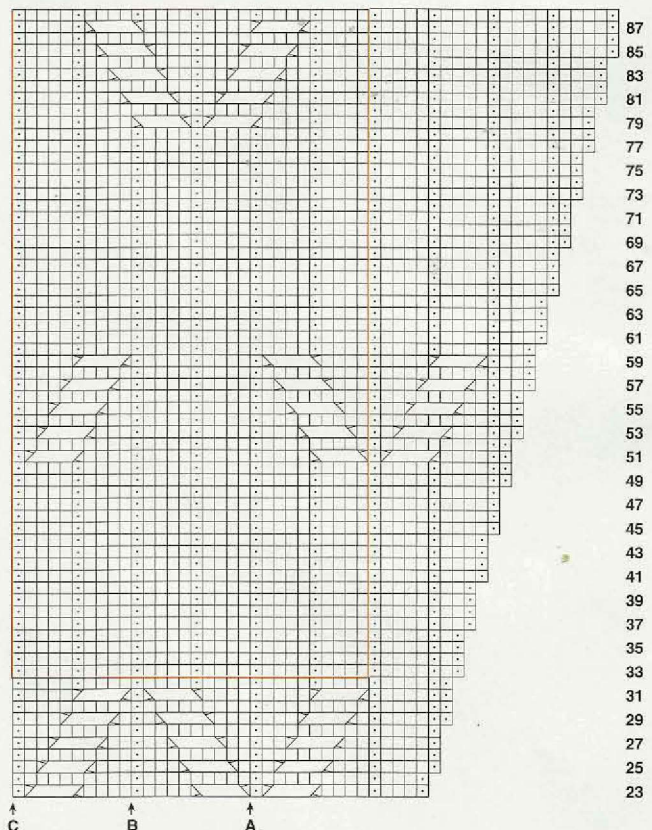
 4/1RC: place 1 st on cn to back; k4, k1 on cn

 4/1LC: place 4 sts on cn to front; k1, k4 on cn

 k on RS;  p on WS



Partial Sleeve



Rows 23–32: Begin as indicated, work to A. Work A to C 2 times. Work A to B once, work in established pattern to end, working increases as indicated.

Rows 33–88: Begin as indicated, work to pattern repeat box, work sts within box 2 times, work in established pattern to end, working increases as indicated.

Rows 89–149 or to desired length: Working increases each end of needle every 4 rows, work in established pattern to pattern repeat box, work sts within box 2 times, work in established pattern to end—121 (131) sts.





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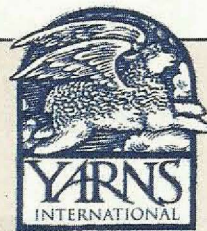
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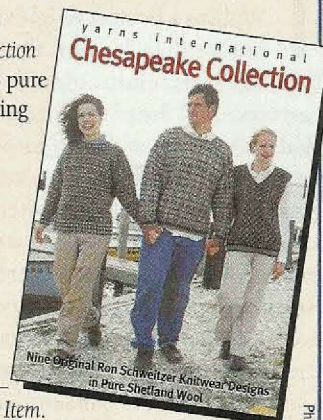


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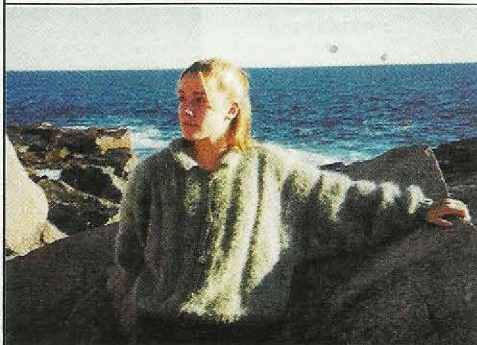
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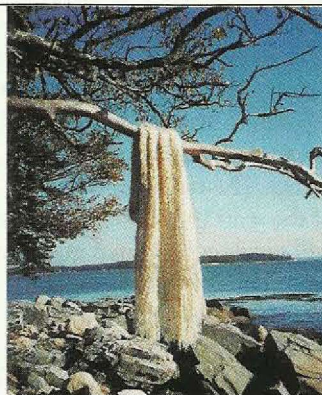
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# Twilight Lace

—LAURA WALLINS—

**T**HE NEW AMERICANS in Laura Wallins's Boston neighborhood may not realize it, but their clothing (such as saris, embroidered coats, baby carriers, and head coverings) is often Wallins's source of design inspiration. For example, she got the idea to make this gossamer mohair-silk scarf after spotting—and studying—the starlike stitch on the more complicated lace scarf she saw a Russian woman wearing. Laura figured out how to make the stitch at home, then sent the swatch to *Knits*. We forwarded it to Galina Khmeleva, Russian lace-knitting expert and coauthor of *Gossamer Webs: The History and Techniques of Orenburg Lace Shawls* (Interweave Press, 1998), who informed us that the stitch, which she recognized immediately, is a popular one in Russia. Like all lace, this scarf reaches its full beauty and potential with stretching and blocking.

**Finished Size** About 13½" (34.5 cm) wide and 72" (183 cm) long, blocked.

**Yarn** K1C2 Douceur et Soie (70% baby mohair, 30% silk; 225 yd [205 m]/25 g): #100 white, 2 balls. Small amount of contrasting waste yarn.

**Needles** Size 9 (5.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; rust-free pins.

**Gauge** 15 sts and 24 rows = 4" (10 cm) in garter st, unstretched; 13 sts and 23 rows = 4" (10 cm) in garter st, stretched and blocked.

## Note

This scarf begins with a provisional cast-on at the center. Each half is worked separately from the center to the pointed tip, then the center stitches are grafted together. The two ends of yarn at the center of the scarf (from the provisional cast-on) will need to be darned in, but if there are other joins to be made, overlap tails about 6" (15 cm) and twist them around each other. The fuzziness of the mohair will help keep them together. Then knit the



Chris Hartlove

Five stitches are knit together to create the "stars" that inspired this romantic scarf. The V-shaped points on each end help the scarf to fall more gracefully over the body than scarves knitted in the more usual rectangular shape.



two as you would a single strand. The resulting stitches will be slightly denser, but the join will look the same on both sides, and will be much less noticeable than if you tie a knot and have ends to weave in. Try to make joins within a row, not at the selvedge (where the lacy edge stitch will be affected).

To make a rectangular scarf (without points), simply cast on 63 stitches, work to the desired length, and bind off all stitches. Two balls of yarn will make an approximately 64" (162.5-cm) rectangular scarf.

### Stitches

#### Star Cluster (SC):

K5tog and leave on left needle, [yo, knit the same 5 sts tog] 2 times—5 sts; drop off left needle. On the next row, knit the 5 cluster sts individually, being careful not to twist the yarnovers.

### First Half


Using the crochet chain method (see Glossary, page 82; use waste yarn for the crochet chain), provisionally CO 63 sts, leaving a 6" (15-cm) tail. Beg with Row 1 and placing markers as indicated on chart, work through Row 8 a total of 16 times, or to desired length. **Shape point:** Note: Be careful to maintain at least 2 knit sts bet the second yo at the beg of the row and the first SC. When this margin narrows to only one st, omit the SC, knitting the five sts plain instead. Work as foll: Yo, k1, yo, [k2tog] 2 times, work in patt to last 2 sts, k2tog tbl—1 st dec'd. Cont in patt, dec 1 st each row in this manner until 3 sts rem. Next row: Sl 1, k2tog, pss0—1 st rem. Fasten off.

### Second Half

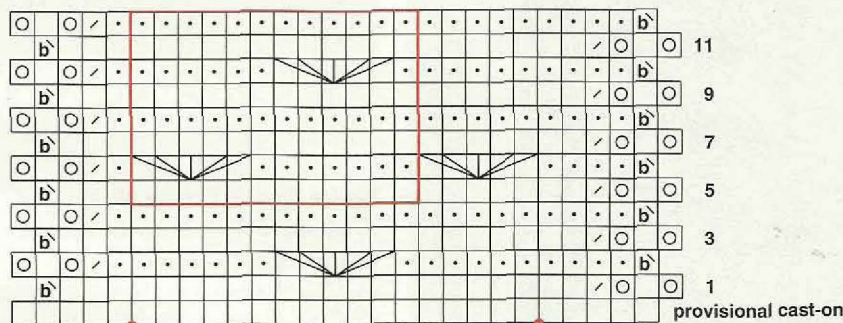
Carefully remove waste yarn from provisional CO and place 63 live sts on spare

needle as you go. With 6" (15-cm) CO tail to your left, join yarn and work as for first half, beg with Row 1 of chart and placing markers as before.

### Finishing


With a tapestry needle, weave the yarn ends into the knitting by following the path of a row of sts at both the center and ends of scarf. Dampen scarf and block by pinning out each yarn loop at the selvages, stretching slightly. Pin loops approximately  $\frac{3}{8}$ " (1 cm) apart. Use a ruler or other straight-edge to make sure the edges are kept straight and parallel, and that both points are blocked to the same size and shape. 

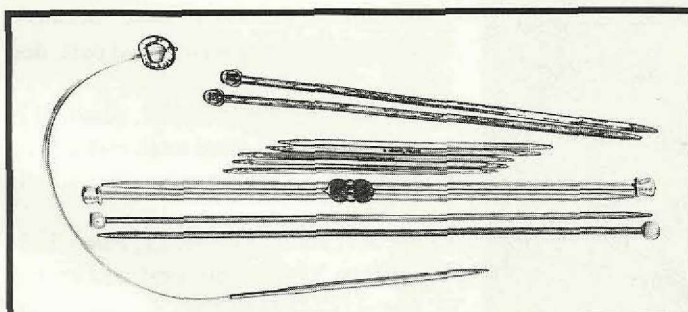
Laura Wallins lives with her family in Boston, Massachusetts. She works for a biochemistry journal and is an avid lace knitter.



Use provisional cast-on. Place markers as indicated. Stitch count varies from 4 to 6 sts on outer side of marker on odd rows. Rows 1-4 will be the center back of the scarf. Work 12-st pattern repeat 4 times for width and the 8-row pattern repeat 16 times or to desired length before decreasing to point.



 Star cluster: k5tog, leave on left needle, [yo, knit same 5 sts tog] 2 times—5 sts; drop from needle



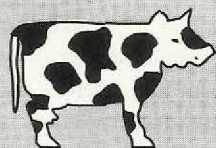
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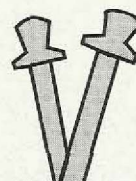
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# Double Hat Trick

— SUE FLANDERS —

**A** “DOUBLE HAT,” a traditional Scandinavian hat style, is simply a knitted tube that is shaped on both ends so that either end can be punched into the other to create a doubly warm reversible head covering. In this case, the two halves of the tube are knitted in contrasting but complementary patterns that are especially delightful to children. A double hat is—no two ways about it—double the amount of knitting of a standard “single” hat, but you’ll know the extra work is worthwhile when you see how happy kids are to pull on their caps on cold winter days. Shall I wear my hat on the stripe side or the polka dot side? the hug side or the kiss side? they’ll ponder. And you’ll rest easy knowing that your little ones are toasty warm, especially their ears, since, with the cuff up, they are insulated with four layers of knitting.

Each hat is begun near the top shaping with an invisible cast-on and worked to the desired length following one charted pattern, worked an equal distance following the companion charted pattern, then worked to the end following the top shaping. Live loops from the cast-on are then picked up and the second top is shaped to match.

**Finished Size** 16½ (18¾) (41 [47.5] cm) circumference; to fit ages 4–6 (7 and older). Polka Dot & Stripe Hat shown measures 16½" (41 cm); Hugs & Kisses Hat shown measures 18¾" (47.5 cm).

**Yarn** Lang BeBe Lang Superwash (100% wool; 203 m [222 y]/50 g): Polka Dot & Stripe Hat: #7199 olive (A) and #7131 purple (B), 2 skeins each. Hugs & Kisses Hat: #7160 red (A) and #7105 charcoal (B), 2 skeins each. Small amount contrasting waste yarn.

**Needles** Size 2 (2.75 mm): 16" (40-cm) circular (cir) and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Marker (m); size C/2 (2.75 mm) crochet hook; tapestry needle.

**Gauge** 34 sts and 40 rnds = 4" (10 cm) in cir St st.

## Polka Dot & Stripe Hat

With olive and using the crochet chain method (see Glossary, page 82; use waste yarn for the crochet chain), provisionally CO 140 (160) sts. Place marker (pm) and join, being careful not to twist sts. Knit 7 rnds. Change to purple and knit 8 rnds. Cont, alternating 8 rnds of each color for a total of 12 stripes (6 stripes each color). Work Rows 1–22 of Dots chart 4 times, then work Rows 1–11 (9 bands of dots).

**Shape top:** Cont in established patt, dec as foll:

**Rnd 1:** K8, \*sl 2tog kwise, k1, p2sso, k17; rep from \* 7 (8) times total, end last rep k9—126 (144) sts rem.

**Rnd 2:** Knit.

**Rnd 3:** K7, \*sl 2tog kwise, k1, p2sso, k15; rep from \* 7 (8) times total, end last rep k8—112 (128) sts rem.

Rep Rnds 2 and 3, working 2 fewer sts bet decs until 14 (16) sts rem, changing to dpn when necessary. Cut yarn and thread tail through rem sts. Pull tight, secure, and fasten off. **Shape second top:** Remove waste yarn from CO edge and carefully place live sts on cir needle. Join yarns and shape top as before. Before completely sealing up the top of hat, work in ends.







Chris Hartlove

### Hugs & Kisses Hat

With red and using the crochet chain method (see Glossary, page 82; use waste yarn for the crochet chain), provisionally CO 140 (160) sts. Place marker (pm) and join, being careful not to twist sts. Knit 1 rnd. Join charcoal and work Rows 1–20 of Kisses (X) chart 4 times, then work Rows 1–10 (9 bands of Xs). Work Rows 1–22 of Hugs (O) chart for a total of 9 bands of Os.

**Shape top:** Cont in established patt, dec as foll:

Rnd 1: K8, \*sl 2tog kwise, k1, p2sso, k17; rep from \* 7 (8) times total, end last rep k9—126 (144) sts rem.

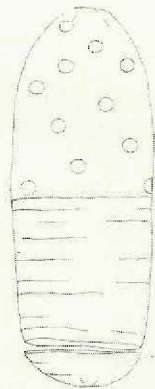
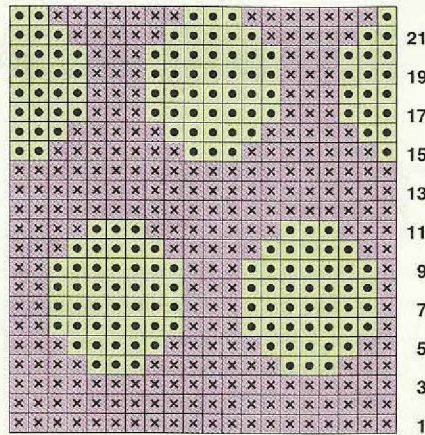
Rnd 2: Knit.

Rnd 3: K7, \*sl 2tog kwise, k1, p2sso, k15; rep from \* 7 (8) times total, end last rep k8—112 (128) sts rem.

Rep Rnds 2 and 3, working 2 fewer sts bet decs until 14 (16) sts rem, changing to dpn when necessary. Cut yarn and thread tail through rem sts. Pull tight, secure, and fasten off. **Shape second top:** Remove waste yarn from CO edge and carefully place live sts on cir needle. Join yarns and shape top as before. Before completely sealing up the top of hat, work in ends. ☞

Sue Flanders enjoys designing knitwear for kids just to see their reactions. She lives in Robbinsdale, Minnesota, with her husband and young daughter.

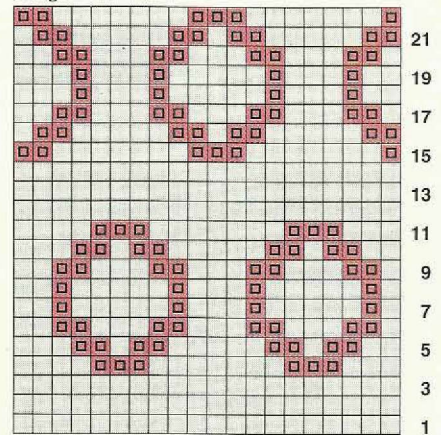
Dots



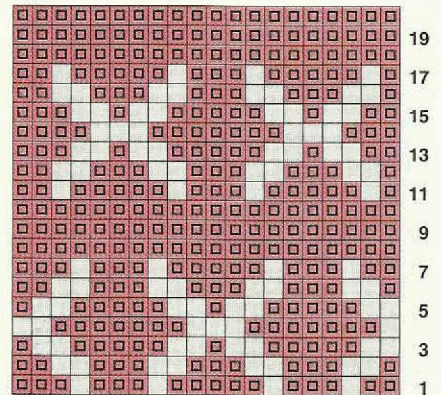
|  |      |  |        |
|--|------|--|--------|
|  | gray |  | olive  |
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↑ knitting direction #1  
 — provisional cast-on  
 ↓ knitting direction #2

Hugs



Kisses



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# Best Friend Bears

—JOAN HAIGH AND PATRICIA WULFF—

**Finished Size** Bear: About 15" (38 cm) tall. Sweater: 12" (30.5 cm) chest circumference.

**Yarn** Bryson Bryspun Kid-n-Ewe (50% kid mohair, 50% wool; 120 yd [110 m]/50 g): Bear: #540 dark gold or #350 tan, 2 skeins. Small amount of worsted-weight yarn in black for nose, eyes, and mouth, and white for catch-light in eyes. Small amount of contrasting waste yarn. Star sweater: #150 blue (MC), 1 skein; #330 red (CC), small amount. Striped sweater: #570 green (MC) and #590 purple (CC), 1 skein each.

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

**Notions** Tapestry needle; straight pins; fiberfill or other stuffing; marker (m).

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

## BEAR Body

Using the crochet method (see Glossary, page 82; use waste yarn for the crochet chain), provisionally CO 24 sts.

Rows 1, 3, 5, 7, 9, 11, 13, and 15: (WS) Purl.

Rows 2, 4, and 6: (RS) K6, wrap next st and turn (see Glossary, page 83, for short row instructions), p6, turn, k24, turn, p6, wrap and turn, k6.

Row 8: K7, M1, k10, M1, k7—26 sts.

Row 10: K5, [k1, M1] 2 times, k12, [M1, k1] 2 times, k5—30 sts.

Row 12: K7, [k1, M1] 2 times, k12, [M1, k1] 2 times, k7—34 sts.

Row 14: K7, [k1, M1] 3 times, k14, [M1, k1] 3 times, k7—40 sts.

Row 16: K8, [k1, M1] 4 times, k16, [M1, k1] 4 times, k8—48 sts.

Row 17: P11, wrap and turn, k11, turn, p35, wrap and turn, k22, wrap and turn, p35, turn, k11, wrap and turn, p11.

Row 18: K10, [k1, M1] 4 times, k20, [M1, k1] 4 times, k10—56 sts.

Row 19: P14, wrap and turn, k14, turn, p42, wrap and turn, k28, wrap and turn,

THESE CHUBBY 15-INCH BEARS were made for loving. Like prewashed jeans that feel comfy and cozy from the first wearing, the two are meant to look preloved, as if they have already been hugged and carried around a bit by their loyal and caring human friends—and, in fact, as though they expect and need this kind of devotion. The bears' bellies are big and soft, their eyes beckon for attention. Except for the arms, which are knitted separately, Best Friend Bears are knitted flat from head to toe in one piece; the rounded shaping is achieved with short rows. The sweaters are knitted in one piece from the rolled neck down. The star version features garter ridges, diagonal seed stitch, and a duplicate-stitch star. The striped version has rolled cuffs and hem.

p42, turn, k14, wrap and turn, p14.  
Row 20: K12, [k1, M1] 4 times, k24, [M1, k1] 4 times, k12—64 sts.

Row 21: P16, wrap and turn, k16, turn, p48, wrap and turn, k32, wrap and turn, p48, turn, k16, wrap and turn, p16.

Row 22: K14, [k1, M1] 4 times, k28, [M1, k1] 4 times, k14—72 sts.

Rows 23, 25, and 27: P18, wrap and turn, k18, turn, p54, wrap and turn, k36, wrap and turn, p54, turn, k18, wrap and turn, p18.

Rows 24 and 26: Knit.

Row 28: K16, [ssk] 2 times, k32, [k2tog] 2 times, k16—68 sts.

Row 29: P13, [p2tog] 2 times, p2, wrap and turn, k17, turn, p47, wrap and turn, k30, wrap and turn, p32, [ssp] 2 times, p13, turn, k17, wrap and turn, p17—64 sts.

Row 30: K14, [ssk] 2 times, k28, [k2tog] 2 times, k14—60 sts.

Row 31: P11, [p2tog] 2 times, p2, wrap and turn, k15, turn, p41, wrap and turn, k26, wrap and turn, p28, [ssp] 2 times, p11, turn, k15, wrap and turn, p15—56 sts.

Row 32: K12, [ssk] 2 times, k24, [k2tog] 2 times, k12—52 sts.

Row 33: P9, [p2tog] 2 times, p2, wrap and turn, k13, turn, p35, wrap and turn, k22, wrap and turn, p24, [ssp] 2 times, p9, turn, k13, wrap and turn, p13—48 sts.

Row 34: BO 12 sts, k9, BO 4 sts, k9, BO 12 sts—10 sts rem for each leg.

**Legs:** With WS facing, attach yarn to the right of the first set of 10 sts.

Row 35: (WS) Using the knitted method (see Glossary, page 82), CO 5 sts, p15—15 sts.

Row 36: (RS) Using the knitted method, CO 5 sts, k20—20 sts.

Rows 37–61: Work even in St st.

**Foot:**

Row 62: K10, M1, k10—21 sts.

Rows 63, 65, and 67: Purl.

Row 64: K4, [k1, M1] 6 times, k1, [M1, k1] 6 times, k4—33 sts.

Row 66: K13, [k1, M1] 3 times, k1, [M1, k1] 3 times, k5, wrap and turn, p23, wrap and turn, k8, [k1, M1] 3 times, k1, [M1, k1] 3 times, k16—45 sts.

Row 68: K22, M1, k1, M1, k22—47 sts.

Row 69: P1, p2tog, p18, p2tog, p1, ssp, p6, wrap and turn, k5, ssk, k1, k2tog, k5, wrap and turn, p4, p2tog, p1, ssp, p16, ssp, p1—39 sts.

Row 70: K1, ssk, k14, ssk, k1, k2tog, k14, k2tog, k1—35 sts.

Row 71: P1, p2tog, p12, p2tog, p1, ssp, p12, ssp, p1—31 sts.

Row 72: K1, ssk, k10, ssk, k1, k2tog, k10, k2tog, k1—27 sts.

BO all sts. Fasten off. Attach yarn to right of other set of 10 sts and rep Rows 35–73 for the other leg.

**Head:** Remove the waste yarn from provisional CO and place live sts on needle—24 sts.

Rows 1, 3, 5, 7, 9, and 11: (WS) Purl.

Row 2: [K1, M1] 2 times, [k2, M1] 3 times, k3, M1, k2, M1, k3, [M1, k2] 3 times, [M1, k1] 2 times—36 sts.

Row 4: K1, [M1, k3] 2 times, [M1, k1] 4 times, k3, inc 1 st in each of the next 8 sts, wrap and turn, p16, wrap and turn, k19, [k1, M1] 4 times, [k3, M1] 2 times, k1—56 sts.

Row 6: K4, M1, k8, [M1, k1] 4 times, k10, inc 1 st in each of the next 4 sts, k5,





Chris Hartlove

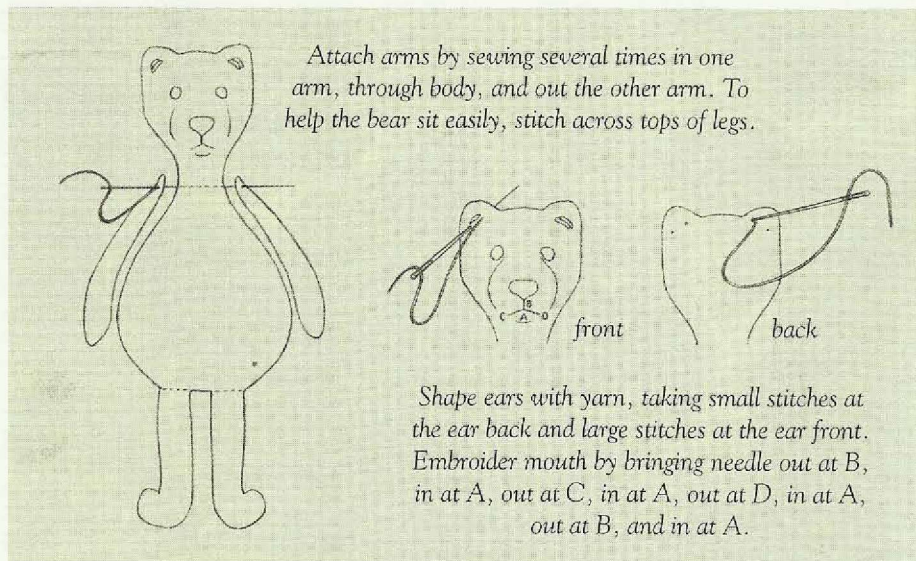
The Best Friend Bear on the left is made with Bryspun Kid-n-Ewe wool-mohair in color #350. The buddy bear on the right is made with color #540. Except for the arms, both bears are made in one piece with short rows for shaping. The sweaters are knit in the round from the neck down.

wrap and turn, p20, wrap and turn, k25, [k1, M1] 4 times, k8, M1, k4—70 sts.  
 Row 8: K5, M1, k9, [M1, k1] 2 times, k18, inc 1 st in each of the next 2 sts, k7, wrap and turn, p18, wrap and turn, k29, [k1, M1] 2 times, k9, M1, k5—78 sts.  
 Row 10: K6, M1, k11, [M1, k1] 2 times, k19, inc 1 st in each of the next 2 sts, k7, wrap and turn, p18, wrap and turn, k30, [k1, M1] 2 times, k11, M1, k6—86 sts.  
 Row 12: K42, inc 1 st in each of the next 2 sts, k7, wrap and turn, p18, wrap and turn, k53—88 sts.  
 Row 13: P7, p2tog, p10, p2tog, p21, p2tog,

ssp, p21, ssp, p10, ssp, p7—82 sts.  
 Row 14: K41, M1, k41—83 sts.  
 Row 15: P5, p2tog, p10, p2tog, p20, p2tog, p1, ssp, p6, wrap and turn, k5, ssk, k1, k2tog, k5, wrap and turn, p4, p2tog, p1, ssp, p18, ssp, p10, ssp, p5—73 sts.  
 Rows 16 and 18: Knit.  
 Row 17: P5, p2tog, p8, p2tog, p13, [p2tog] 3 times, p1, [ssp] 3 times, p13, ssp, p8, ssp, p5—63 sts.  
 Row 19: P7, p2tog, p20, p2tog, p1, ssp, p20, ssp, p7—59 sts.  
 Row 20: K27, M1, k1, k2tog, k2, M1, k27—60 sts.  
 Row 21: P11, wrap and turn, k11, turn, p9,

wrap and turn, k9, turn, p7, wrap and turn, k7, turn, p5, wrap and turn, k5, turn, p3, wrap and turn, k3, turn, p1, wrap and turn, k1, turn, p41, wrap and turn, k22, wrap and turn, p20, wrap and turn, k18, wrap and turn, p16, wrap and turn, k14, wrap and turn, p12, wrap and turn, k10, wrap and turn, p8, wrap and turn, k6, wrap and turn, p4, wrap and turn, k2, wrap and turn, p31, turn, k11, wrap and turn, p11, turn, k9, wrap and turn, p9, turn, k7, wrap and turn, p7, turn, k5, wrap and turn, p5, turn, k3, wrap and turn, p3, turn, k1, wrap and turn, p1.





Attach arms by sewing several times in one arm, through body, and out the other arm. To help the bear sit easily, stitch across tops of legs.

Shape ears with yarn, taking small stitches at the ear back and large stitches at the ear front. Embroider mouth by bringing needle out at B, in at A, out at C, in at A, out at D, in at A, out at B, and in at A.

Row 22: BO 3 sts, k23, BO 6 sts, k23, BO 3 sts—2 groups of 24 sts each. Fasten off.

**Ears:** Work the front and back of each ear separately.

Row 23: Attach yarn on horizontal thread next to first st on needle, p12, turn.

Row 24: K1, M1, k10, M1, k1—14 sts.

Rows 25 and 27: Purl.

Row 26: K1, M1, k12, M1, k1—16 sts.

Row 28: Ssk, k12, k2tog—14 sts.

Row 29: P1, p2tog, p8, ssp, p1—12 sts.

Row 30: Ssk, k8, k2tog—10 sts.

Row 31: P1, p2tog, p4, ssp, p1—8 sts.

Row 32: Ssk, k4, k2tog—6 sts.

Row 33: P2tog, p2, ssp—4 sts.

Row 34: Ssk, k2tog—2 sts. Pass first st over second st. Fasten off.

Attach yarn next to first st on needle, p12, and turn. Rep Rows 24–34 to complete ear front. Rep Rows 23–34 for each half of ear on other group of 24 sts—4 ear parts total.

## Arms

(Make 2) CO 16 sts.

Row 1 and all odd-numbered rows through 35: Purl.

Row 2: K1, M1, k7, M1, k7, M1, k1—19 sts.

Row 4: K1, M1, k17, M1, k1—21 sts.

Row 6 and even-numbered rows through 24: K1, M1, k7, ssk, k1, k2tog, k7, M1, k1.

Row 26: Knit.

Rows 28, 30, 32, and 34: K1, ssk, k7, M1, k1, M1, k7, k2tog, k1.

Row 36: K1, ssk, k15, k2tog, k1—19 sts.

Row 37: P1, p2tog, p5, p2tog, p6, ssp, p1—16 sts.

Row 38: K14, wrap and turn, p12, wrap and turn, k10, wrap and turn, p8, wrap and turn, k12.

Row 39: BO in patt as foll: P2tog, p4, p2tog, ssp, p4, ssp.

Fasten off.

## Eyes

(Make 2) With black, CO 3 sts.

Rows 1 and 3: Purl.

Row 2: K1, M1, k1, M1, k1—5 sts.

Row 4: Pass second, third, fourth, and fifth sts (one at a time) over first st, then knit rem st tbl.

Fasten off, leaving a 12" (30.5-cm) tail for seaming.

## Nose

With black, CO 7 sts.

Row 1: Knit.

Row 2: Purl.

Row 3: Ssk, k3, k2tog—5 sts.

Row 4: P2tog, p1, ssp—3 sts.

Row 5: K3tog—1 st.

Fasten off, leaving an 18" (46-cm) tail for seaming.

## Finishing

With yarn threaded on a tapestry needle, sew foot and leg seams. Stuff legs to 1" (2.5 cm) from the top. Do not overstuff—legs should have soft squishy feel and stuffing should not show through. Sew back seam to top of head, leaving 4" (10 cm) open for stuffing. Sew rump seam, including the tops of each leg. Sew top of head, lining up ears as you go and leaving an 18" (46-cm) tail for shaping ears later. Stuff ears lightly, then head, pushing out the muzzle area to give it a cushiony feel. Stuff neck, upper chest, then torso. Sew tog opening. To shape the ears, thread the 18" (46-cm) tail onto a tapestry needle and work as foll: \*Bring the

needle out at front of ear close to the base of the ear, across the ear front, and to back. Take a small st at ear back, then bring needle to front, across front sts as before and to ear back where you first came out. Take another small st at ear back. Rep from \*. Rep for other ear. Bury yarn inside bear and fasten off. Pin eyes in place. Thread black tail on tapestry needle and stitch around eye, ending on the side closest to the nose, then pass the needle down into the bear's head across to the other eye. Pull slightly to narrow the top of the muzzle, then stitch second eye in place. Bury the thread and cut off excess close to the bear. With white, sew 2 small sts in each eye for catch-light. Pin the nose in place and stitch around the edge, ending at base of nose. With same yarn, embroider mouth as foll: insert the needle at A, out at C, back in at A, pull slightly, out at D, back in at A, then out at B, and pull slightly. Stitch in place to secure. Bury the thread and cut off excess close to the bear. Sew running sts through both layers of each leg close to body as shown and fasten off. Sew arm seams, leaving 2½" (6.5-cm) opening in center for stuffing. Stuff. Sew rem opening. Thread an 18" (46-cm) length of yarn onto tapestry needle and join to top of one arm. Stitch through arm, body, then other arm, and back again several times. Bring needle out bet one arm and the body and wrap the yarn around the joining sts several times. Insert the needle in place and come out the other side bet the arm and body and wrap those sts. Bury yarn in body and fasten off.

## SWEATER

### Star Sweater

With MC, CO 46. Arrange sts onto 4 dpn. Place marker (pm) and join, being careful not to twist sts. Rnd beg at wearer's left back neck. Work St st for 1½" (3.8 cm). On next rnd, inc 12 sts evenly spaced—58 sts.

Rnd 1 and all odd-numbered rnds: Knit.

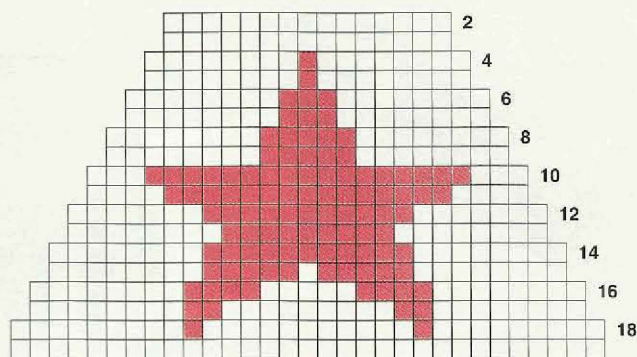
Rnd 2: K1f&b, k10, [k1f&b] 2 times, k15, [k1f&b] 2 times, k10, [k1f&b] 2 times, k15, [k1f&b]—66 sts.

Rnd 4: K1f&b, k12, [k1f&b] 2 times, k17, [k1f&b] 2 times, k12, [k1f&b] 2 times, k17, k1f&b—74 sts.

Rnd 6: K1f&b, k14, [k1f&b] 2 times, k19, [k1f&b] 2 times, k14, [k1f&b] 2 times, k19, k1f&b—82 sts.

Rnd 8: K1f&b, k16, [k1f&b] 2 times, k21, [k1f&b] 2 times, k16, [k1f&b] 2 times, k21, k1f&b—90 sts.





□ background  
 ■ duplicate st

Begin on 4th row from neck, work duplicate st in red as shown.

Rnd 10: K1f&b, k18, [k1f&b] 2 times, k23, [k1f&b] 2 times, k18, [k1f&b] 2 times, k23, k1f&b—98 sts.

Rnd 12: K1f&b, k20, [k1f&b] 2 times, k25, [k1f&b] 2 times, k20, [k1f&b] 2 times, k25, k1f&b—106 sts.

Rnd 14: K1f&b, k22, [k1f&b] 2 times, k27, [k1f&b] 2 times, k22, [k1f&b] 2 times, k27, k1f&b—114 sts.

Rnd 16: K1f&b, k24, [k1f&b] 2 times, k29, [k1f&b] 2 times, k24, [k1f&b] 2 times, k29, k1f&b—122 sts.

Rnd 18: K1f&b, k26, [k1f&b] 2 times, k31, [k1f&b] 2 times, k26, [k1f&b] 2 times,

k31, k1f&b—130 sts.

**Divide for sleeves:** K30 and place on holder for left sleeve, k35 front sts, M1, k30 and place on another holder for right sleeve, k35 back sts, M1—72 body sts. Re-join. Purl 1 rnd for garter ridge. Work diagonal seed st as foll:

Rnd 1: \*K5, p1; rep from \*.

Rnd 2: \*P1, k5; rep from \*.

Rnd 3: \*K1, p1, k4; rep from \*.

Rnd 4: \*K2, p1, k3; rep from \*.

Rnd 5: \*K3, p1, k2; rep from \*.

Rnd 6: \*K4, p1, k1; rep from \*.

Rep Rnds 1–6 two more times (18 rnds

total). Purl 1 rnd. Knit 1 rnd. Work k1, p1 rib for 3 rnds. BO all sts. **Sleeve:** Place 30 held sleeve sts onto dpn and join. Work St st until sleeve measures 2¾" (7 cm). Purl 1 rnd. Knit 2 rnds, dec 4 sts evenly spaced on last rnd—26 sts rem. Work k1, p1 rib for 3 rnds. BO all sts in rib.

### Finishing

Weave in loose ends. With CC, and beg on 3rd row above garter ridge, work duplicate st (see Glossary, page 84) star as charted. Block.

### Striped Sweater

Work as for star sweater, omitting garter ridges, diagonal seed st, and duplicate stitch. Work 4-row stripes each of green and purple. Instead of ribbing at cuffs and lower body, work 1" (2.5 cm) St st.

Longtime miniature teddy bear artists Joan Haigh and Patricia Wulff have been selling a line of knitted critter patterns for over two years. For patterns for other bears, plus rabbits and other fuzzy animals, contact Wulff and Haigh at Bear Brain Enterprises, 1276 Byrd Dr., Coupeville, WA 98239 (wuzwork@whidbey.knit).

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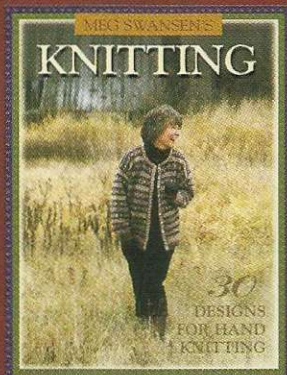
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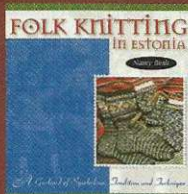
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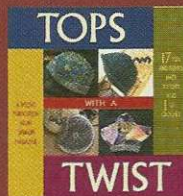
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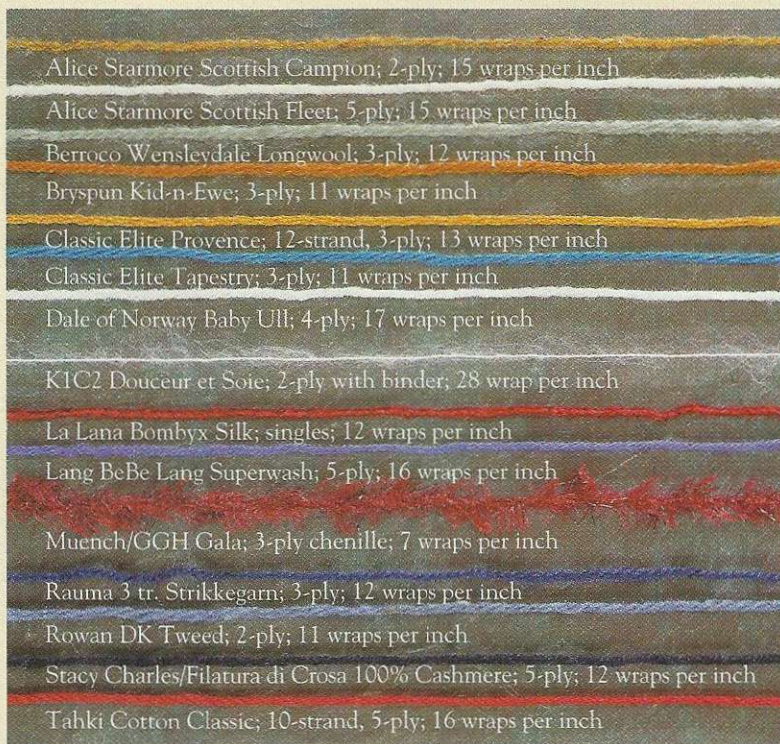


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- Berroco Inc., 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569.
- Bryson, 4065 W. 11th Ave. #39, Eugene, OR 97402.
- Classic Elite Yarns, 12 Perkins St., Lowell, MA 01854.
- Dale of Norway, N16 W23390 Stoneridge Dr., Ste. A, Waukesha, WI 53188.
- K1C2 Solutions, 2220 Eastman Ave. #105, Ventura, CA 93003.
- La Lana Wools, 136 Paseo Norte, Taos, NM 87571.
- Lang, 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569.
- Muench Yarns/GGH, 285 Bel Marin Kers Blvd., Unit J, Novato, CA 94949-5724.
- Nordic Fiber Arts/Rauma, 4 Cutts Rd., Durham, NH 03824.
- Stacy Charles/Filatura di Crosa, 1059 Manhattan Ave., Brooklyn, NY 11222.
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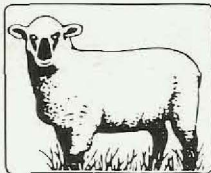
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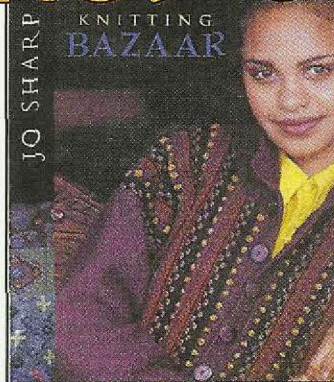
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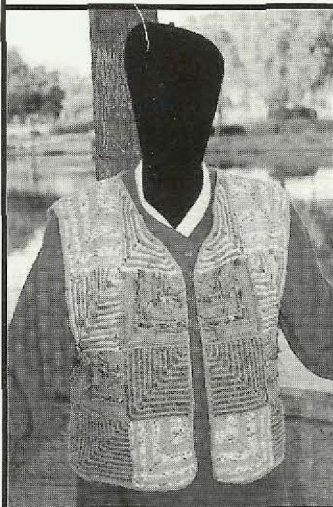
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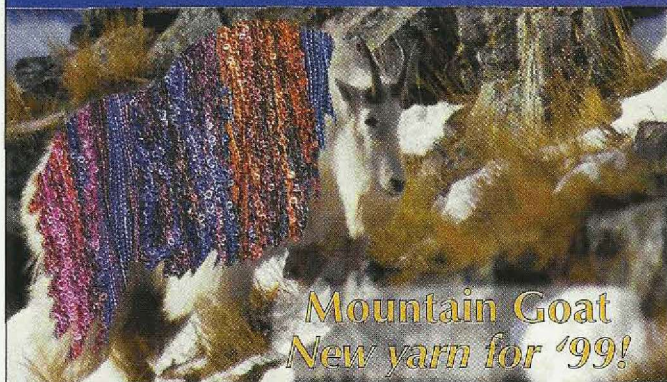
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# THE MAKER'S MARK

**F**OR THIS INTERWEAVE STAFF PROJECT, we were inspired by the idea of personalizing our handknits by creating labels that are not only reflections of who we are as makers but, in many cases, who the recipients of our creations will be (often our children). Presented here are our miniature artworks. Since few of us want to make a label from scratch for every project, we have also included at right four mail-order sources for printed and woven labels, as well as some guidelines for designing them.



**Jean Campbell, Beadwork editor**  
I twisted these freeform wireworked labels while I was talking on the phone one day. I like the way they say "I love you" without any words.



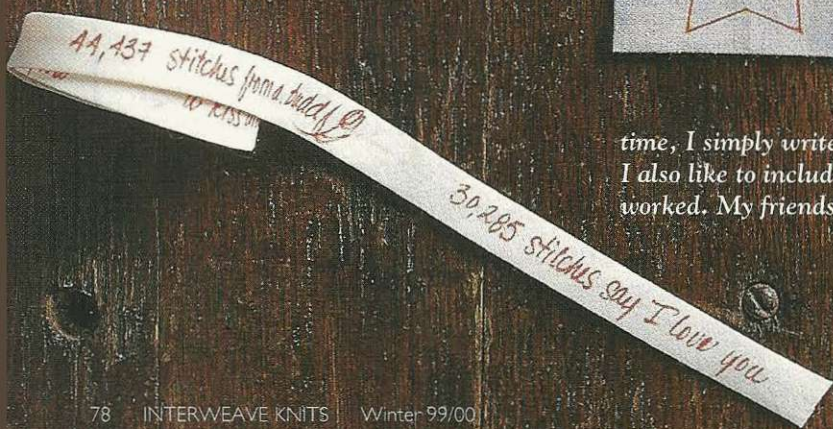
**Lisa Fleck, editorial assistant**  
My "quilted" label is made out of cotton fabric with a thin batting. The heart symbolizes the love I put into my creation.



**Marilyn Murphy, editorial director**  
My label is handwoven of satin ribbon adhered with fusible interfacing onto a backing fabric. I will embroider or write a message on the white ribbon in the center.



**Ann Budd, managing editor**  
I like to label my kids' sweaters with their names, not mine. Thanks to Marjorie Croner's book *Fabric Photos* (Interweave Press, 1989), I can easily transfer photos of my boys onto fabric to make personalized labels. When I'm short on time, I simply write my own label on twill tape with a fabric marker. I also like to include an estimate of the total number of stitches worked. My friends and family are always impressed with the totals!







**Barbara Albright, contributing editor**

I knit my label with two strands of wool/silk needlework thread. When I sew it into one of my children's sweaters, I plan to insert a penny (for his or her thoughts) and a quarter (for a phone call). In addition to being wrapped up in a sweater I have knitted, my kids will know that they can call me anytime and tell me anything.



**Melanie Falick, editor-in-chief**

My label, for my son, is made from felted wool from thrift-store sweaters that were intentionally felted in a washing machine. The letters are hand-sewn onto the background with crewel wool. Therese Inverso, a master felter and knitter, helped me a great deal with this project.



**Amy Clarke, editorial assistant**

My embroidered and beaded labels, made with small stitches, shiny beads, and hearts, are capsules of adornment and affection. These are attempts to express feelings in a season of giving and receiving.



## SHOPPING FOR LABELS

**L**abels are a way of communicating with the world. The message they communicate can range from purely utilitarian to bold and artistic. Following are some general guidelines to consider when purchasing them.

**Printed or woven:** Printed labels tend to be less costly but often don't have as refined a look as woven ones, and may not last as long if laundered often. Printed label manufacturers can customize a label with specialized artwork and colors more economically than woven label manufacturers. Some companies offer prewoven labels with standard messages, such as "Made with Love by," onto which they print your name when they receive your order.

**Size:** Labels generally range from  $\frac{3}{4}$ " to 1" (1.5 to 2.5 cm) wide and 2" to 3" (5 to 7.5 cm) long. While you may want a big, bold label for a colorful outdoor sweater, a smaller, subtler label may be more suitable for something like a cashmere scarf. To accommodate changing variables, consider investing in more than one label style or choosing a single fairly conservative style that will look good on many different articles.

**Fabric:** Most labels are cotton, polyester, a cotton-polyester blend, or nylon. Texture, which may affect comfort, varies depending on how the fabric is treated. Better-quality labels have a woven edge as opposed to a slit (cut) edge.

**Typeface:** There are many typefaces and each has its own "mood," such as funky or sophisticated. Sometimes changing a typeface from upper to lowercase or roman to italic changes its mood. Even changing the size of the letters can make a noticeable difference.

**Background and Text Color:** Like typestyle, color can communicate mood. It is important to choose a text color with enough contrast to show up against the background color.

**Text:** Think about what you want to tell the world with your label. For example, do you want to identify the maker (yourself) or the recipient (such as a child going away to camp)? Or do you want to identify both? If you are selling your work, you may want to give your name, city, and state or phone number so that customers can find you in the future.

**Motif:** Most label companies offer a library of standard motifs, such as a skein or ball of yarn, a spinning wheel, or a heart. Some can accommodate custom motifs, such as a personal or business logo, though the price for this service can be high, especially on woven labels.

**Quantity:** The more labels you buy, the lower the price per label. The manufacturers listed below are set up to accommodate the needs of home craftspersons.

Alpha Impressions, 4161 S. Main St., Los Angeles, CA 90037; 800-834-8221; email: [AlphaImp@aol.com](mailto:AlphaImp@aol.com).

Heirloom Woven Labels, PO Box 428, Morristown, NJ 08057; 856-722-1618; <http://members.aol.com/heirloom/>.

Name Maker, Inc., PO Box 43821, Atlanta, GA 30336; Orders: 800-241-2890; Customer Service: 404-691-2237; [www.namemaker.com](http://www.namemaker.com).

Sterling Name Tape Company, 9 Willow St., Winsted, CT 06098; Orders: 888-312-0113; Customer Service: 860-379-5142; [www.sterlingtape.com](http://www.sterlingtape.com).

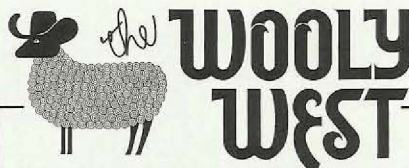


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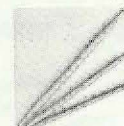


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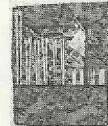
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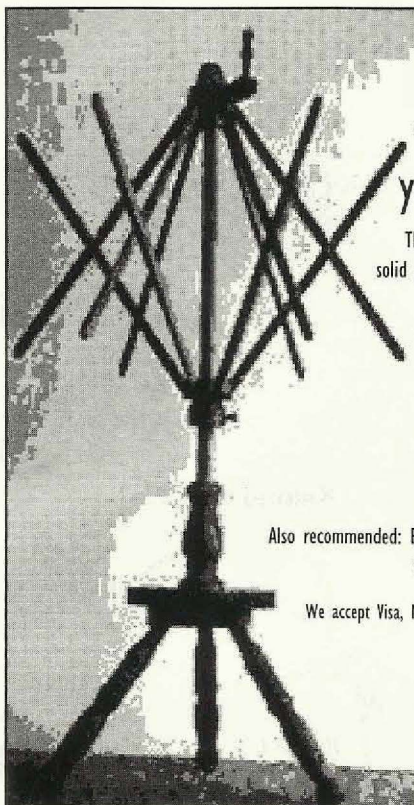
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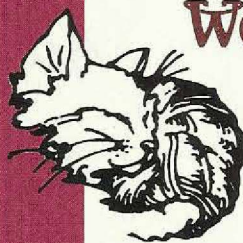
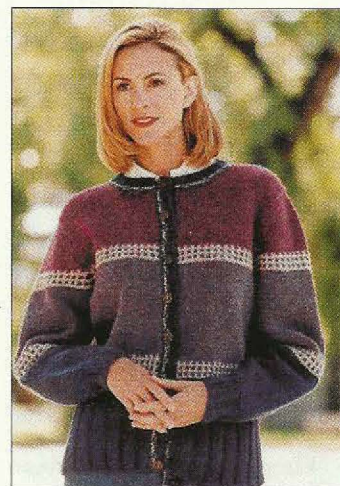
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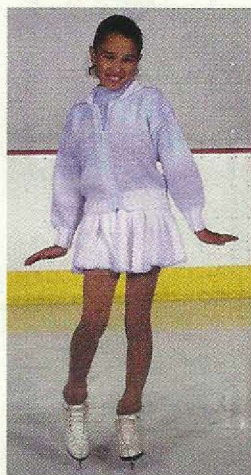


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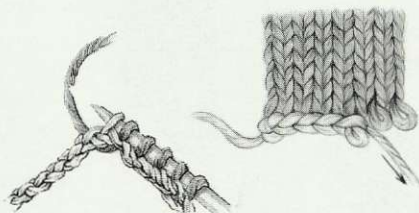
## ABBREVIATIONS

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

## 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.

## Crochet Chain Cast-On



Make a crochet chain 4 stitches longer than the number of stitches you need to cast on. Pick up and knit stitches through back loops of the crochet chain. Pull out the crochet chain to expose live stitches when you're ready to knit in the opposite direction.

## M1 Increase



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

## Knitted Cast-On

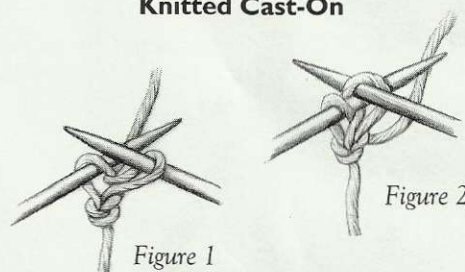


Figure 1

Figure 2

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

## Ssk 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 loops with the right needle (Figure 2).



Figure 2

## Ssp Decrease

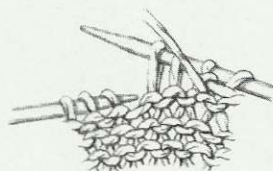


Figure 1

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

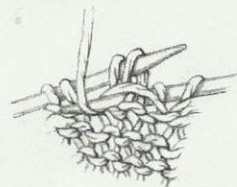
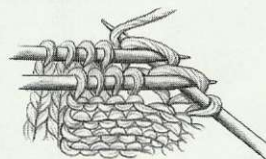


Figure 2

## Binding Off Shoulder Stitches Together

Place the front and back shoulder stitches onto two separate needles. Hold them with the right sides of knitting facing together. Insert another needle into the first stitch on each of the lefthand needles and knit them as one stitch. Knit the next stitch the same way. Pass the first stitch over the second stitch. Repeat until only one stitch remains on the righthand needle. Cut the yarn and pull the tail through the last stitch.



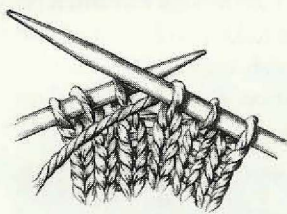


## Short Row: Wrapping a Stitch

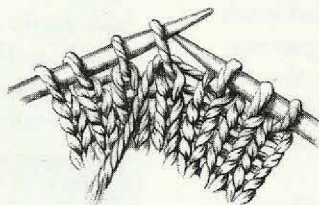
*Step 1:* Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front.

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

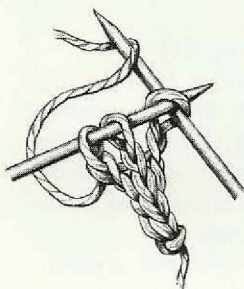
Note: Hide the wraps in a knit stitch when the right side of the piece is worked in a knit stitch. Leave the wrap if the purl stitch shows on the right side. Hide the wrapped stitches as follows: *Knit stitch:* On right side, work to just before the wrapped stitch. Insert the right needle from the front, 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



## I-Cord

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

## Applied I-Cord

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

Note: When working attached I-cord, do not pick up every stitch. Work the edging for about 2" (5 cm), then lay the piece flat to make sure that the cord lies flat along the edge—if it doesn't pull out the necessary stitches and rework, picking up more or fewer stitches along the garment edge, as needed.

## Kitchener Stitch

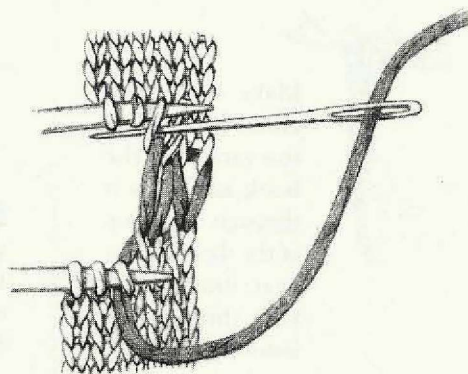
*Step 1:* Bring threaded needle through the front stitch as if to purl and leave the stitch on the needle.

*Step 2:* Bring threaded needle through the back stitch as if to knit and leave the stitch on the needle.

*Step 3:* Bring threaded needle through the same front stitch as if to knit and slip this stitch off the needle. Bring the threaded needle through the next front stitch as if to purl and leave the stitch on the needle.

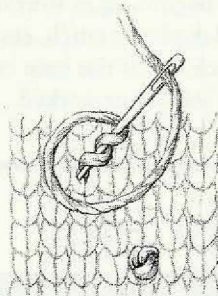
*Step 4:* Bring threaded needle through the first back stitch as if to purl, slip that stitch off, bring the needle through the next back stitch as if to knit, leave this stitch on the needle.

Repeat Steps 3 and 4 until no stitches remain on needles.



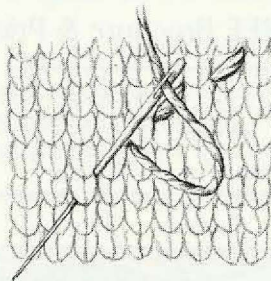
## French Knot

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.



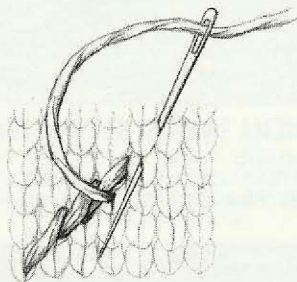
## Running Stitch

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



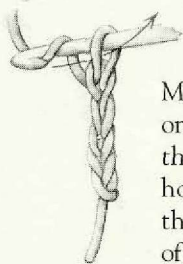
## Stem Stitch

Bring threaded needle out from back to front at the center of a knitted stitch. \*Insert the needle into the upper right edge of the next stitch to the right, then out again at the center of this same stitch. Repeat from \*, working regular, slightly slanted stitches.





## Crochet Chain (ch)



Make a slipknot on the hook. Wrap the 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

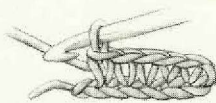
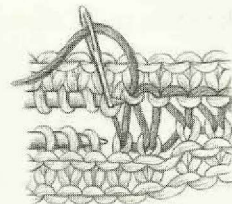


Figure 2

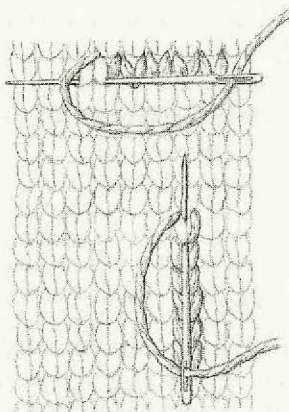
Insert the hook into a stitch, wrap the yarn over the hook and draw a loop through the stitch, wrap the yarn over the hook (Figure 1) and draw it through both loops on the hook (Figure 2).

## Grafting Garter Stitch



To graft garter stitch, place live stitches on needles held parallel. Thread tapestry needle with yarn and go through first stitch on front needle as if to purl, then first stitch on back needle as if to purl, leaving both stitches on the needles. \*Then go through first stitch on front needle as if to knit and slip it off the needle, go through second stitch as if to purl and leave it on. Go through first stitch on back needle as if to knit and slip it off the needle, go through second stitch as if to purl and leave it on. Rep from \* until no stitches remain.

## Duplicate Stitch



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

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

## OOPS!

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

### Fall 1999

#### Hagard's Cap (page 81)

The increase round is incorrect. It should read: **Inc 16 sts evenly spaced—126 sts.** Cont as written, noting that all stitch counts are off by 5 sts (i.e., after the first dec rnd, there will be 90 sts rem, not 85).

Note that the photo was taken with the brim of the hat turned up. There are 2½ repeats of the 18-row chart worked before the first dec rnd.

#### 13 Ways to Color a Kimono (page 58)

Our apologies to David Allen, who we neglected to credit for the photography for this article.

#### Irish Diamond Shawl (page 40)

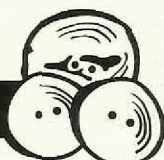
The Lace 2 chart is incorrect for Rows 140–158. For these rows there will be 2 fewer knit sts at the beg and end of each section than shown for Rows 120–138, i.e., Row 140 of chart should read as foll: yo, **k2**, \*yo, ssk, k7, k2tog, yo, k1; rep from \*, end last rep **k3**, yo.

#### Aztec Daisy Cardigan (page 17)

For insurance against running out of yarn, purchase two skeins of color #M150 (bulldog blue).



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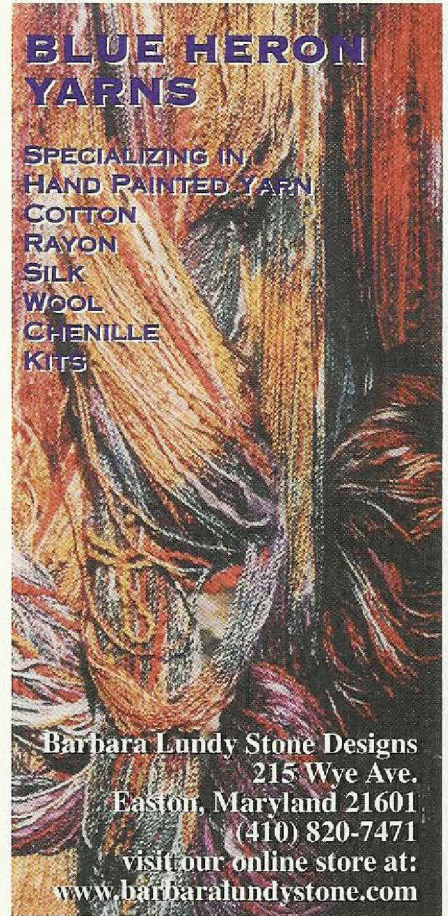
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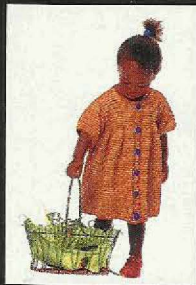
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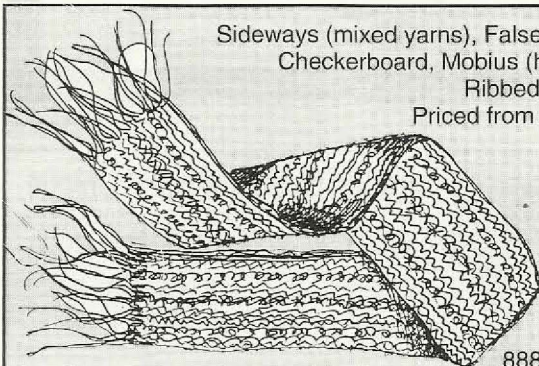


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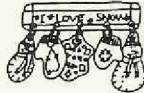
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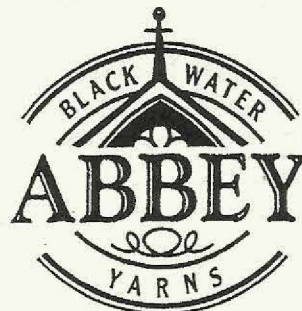
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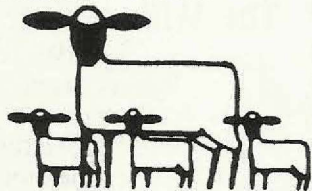
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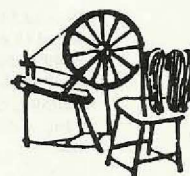
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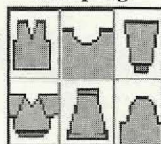
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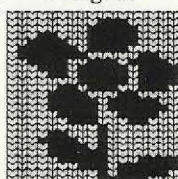
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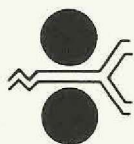
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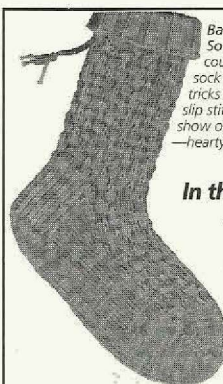
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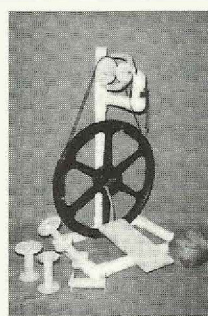
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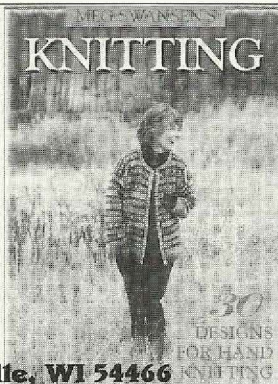
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## Cobweb for Emily

Katharine Cobey

HERE IS A GRANDCHILD—and her desire for a dress—an untried stitch in Barbara Walker—then white wool, spun and plied, a design, knitting and blocking—*Cobweb* is ready to be given.

My grandchildren are one of the inspirations for my knitting. With them in mind, I can browse June Hiatt, Mary Thomas, Barbara Walker, Elizabeth Zimmermann, and my own know-how until I come up with a knitting inclination that suits a specific child and this specific knitter.

When Emily was almost four she asked me to make her a party dress. At first I was flummoxed. My knitting is seldom worn to parties. Then I recalled what Emily and I call a party. Our first summer in Maine, she and I carried a bag of teacups, some dishtowels, and two plates out to our hill. We ate wild blueberries and pretended to imbibe leaves, grass, and Queen Anne's lace. I could make her a dress for the hill.

I had been reading in Barbara Walker's *Second Treasury of Knitting Patterns* (Schoolhouse Press, 1998). In her section on borders she has what she calls a Cobweb Frill. I thought that I would turn a frill into a dress. I have always loved finding spiderwebs festooned with dew in the morning. To me they look like pieces of lace handkerchief in the grass. I would try to make a dress like a web. The result is *Cobweb for Emily*.

I love this dropped-stitch technique. I got hands-on experience by doing it—and a new way to make a dress. (Structurally, this is a method of flanking dropped stitches with columns of opposed crossed, or twisted, stitches; see page 341 of the *Second Treasury*). Since that first experiment I have expanded my use of cobweb knitting to other designs. And I have an additional pleasure—Emily's delight in wearing her dress.

Much of what I knit is considered craft in our culture, but that is a vague term. Craft can mean anything from mass-produced machine-knitted Christmas stockings to meticulously handmade Native American baskets exhibited in museums. Craft runs the gamut between art-to-wear clothing and bargains produced by exploited workers in Third World countries.



David Cobey

I and others like me are regarded as anomalies because of what we do. If I am knitting while waiting for an airplane, strangers feel comfortable speaking to me. I must be unthreatening and friendly—because I am knitting. But one of their questions is, "How long does it take?" While we think that knitting is "good," we remain a time-and-money culture that wants the making fast—over and done with a profit. It is hard for us to find our passion and skills, our traditions and experiments relegated to

pastimes, to sidelines. But sadly it is now almost impossible to make a living with handmade quality crafts. Sewing by hand, weaving, and knitting have, for the most part, become nonprofit leisure activities.

Reading about other peoples and times, colonial New England, the Dineh of the western United States, or the Drokba of northwestern Tibet, I get a sense of what

it might be like to live in a pre-industrial society. Possessions are fewer, used and treasured. Remnants are kept and remade into other work. Material is not wasted. When sand and weather scour the sides of a yurt, it is repaired, not thrown away. A saddle blanket celebrates the maker, the horse, the rider, the riding—or all four. Patterns and colors are symbolic and decorative. Craft in these worlds means wisdom, know-how. It is not cute or disposable. Nor is it set aside in climate-controlled archives. It is respected, used, and finally used up, making room for the next generation and the next generators.

Well, there is little use in hankering for other worlds. I am a 61-year-old New England woman with a craft to practice, a craft that I take seriously. Most of the time I spin and knit pieces that are displayed in public places. And sometimes I spin and knit for my seven grandchildren. All of what I knit is meant to celebrate life. My knitting gives me a way to express myself—to Emily and to anyone else I can reach.

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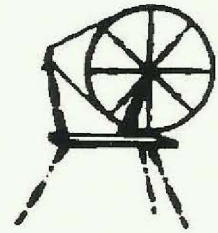
Katharine Cobey lives, works, and teaches in Cushing, Maine. She is a spinner and knitter-sculptor whose pieces are sometimes political... sometimes personal. They are currently on walls and people and in museums across the United States. Three of her pieces, including a 30' x 14' x 6' installation called *Boat with Four Figures*, were part of a 1999 exhibition at the Portland Museum of Art in Maine.

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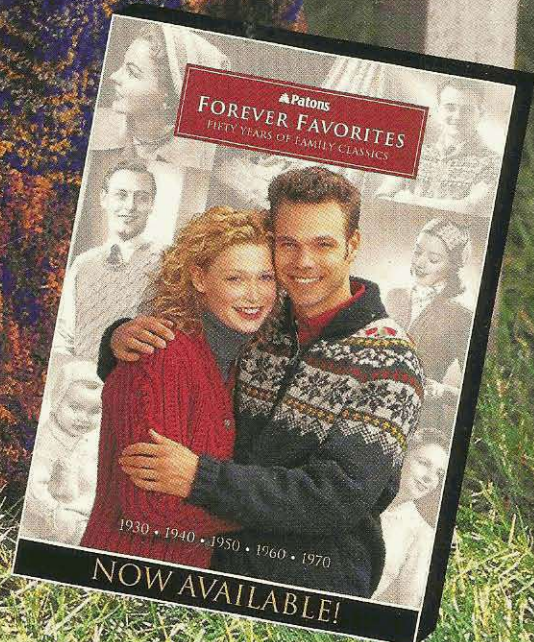
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