

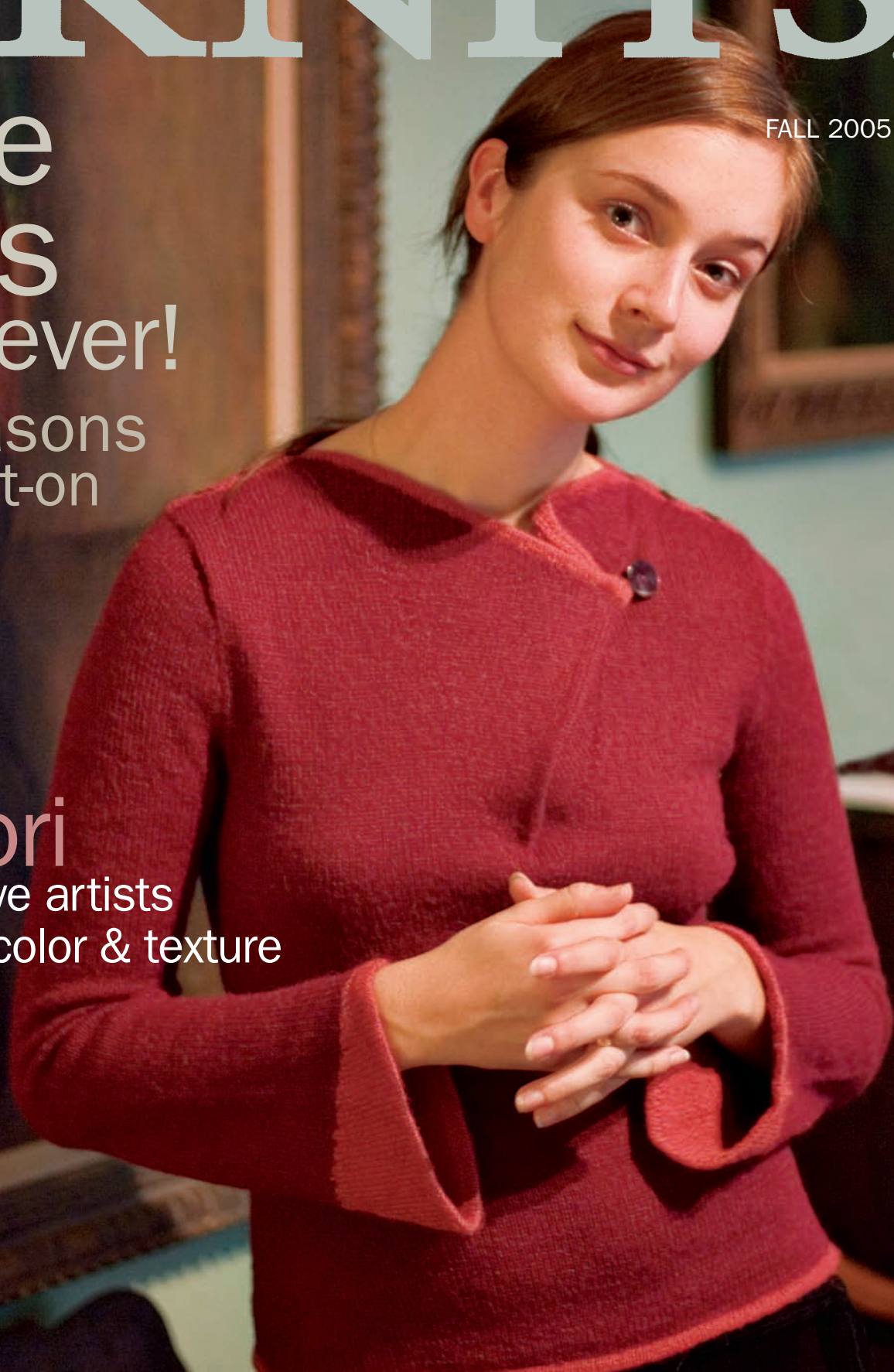
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■ contents

FALL 2005, VOLUME X, NUMBER 3



68



110



122

projects & features

- 14 **Greek Pullover** Sharon Shoji
Wrap up in an elegant silhouette designed for a modern-day Aphrodite.
- 18 **Chenille Cutaway Jacket** Teva Durham
Yin and yang—a feminist jacket modeled after a gentleman's frock coat.
- 22 **Cable Cascade Pullover** Jennifer Appleby
Cables and eyelets define an A-line pullover.
- 28 **Fur-Trimmed Wrap** Pam Allen
A ballet wrap with a touch of the wild.
- 34 **Essential Indulgence** Leslie Scanlon
Every woman needs the perfect sweater.
- 40 **Union Square Market Pullover** Kate Gilbert
This contoured alpaca sweater has a hint of medieval intrigue.
- 48 **Shibori Knitting** Judith S. L. Young
Color and texture the ancient Japanese way.
- 52 **Drop-Stitch Cardigan** Amy King
Imagine—dropped stitches that don't have to be picked up!
- 56 **Weekend Getaway Satchel** Marta McCall
Knit a twenty-first-century carpetbag.
- 64 **Veste Everest** Véronik Avery
A trim vest improves upon the cabled V-neck designs of the 1990s.
- 68 **Felted Floral Capelet** Nicky Epstein
Flowers and pom-poms and scrolls, oh my!
- 72 **Textured Coat** Mari Lynn Patrick
Keep warm in a cushy coat trimmed with lace crochet.
- 80 **Blissful Jacket** Debbie Bliss
The classic tweed shirt jacket grows stripes and fringe.
- 84 **Vintage-Inspired Jacket** Deborah Newton
Knit your own dressmaker challenge.
- 92 **Beyond the Basics: A Case History** Deborah Newton
Learn one designer's techniques for a picture-perfect finish.
- 100 **Fair Isle Hoodie and Cardigan** Annie Modesitt
Cables and colors unite in unisex sweaters for kids.
- 110 **Bulky Brioche Raglan** Ann Budd
Take comfort in a lofty oversized sweater.
- 114 **Cabled Shrug** Shirley Paden
If you can knit a cabled scarf, you can knit this shrug.
- 118 **Fair Isle Skirt** Mary Jane Muckleston
Traditional Scandinavian stripes take on a flirty skirt.
- 122 **Braided Blues** Norah Gaughan
Who says the basic blue pullover has to be boring?
- 124 **Suede Vest** Margie Stanton
Knit a plush vest this weekend.
- 126 **Poncho Loco**
The Knits staff joins the poncho craze.
- 128 **Canteen Bag** Rachel Battaglia Nissen
Going 'round in circles can lead to a sturdy bag.
- 130 **Brioche Helmet Hat** Kelly Bridges
Protect small ears with a hat that's been to the Arctic ice cap.
- 134 **Rib and Cable Socks** Nancy Bush
Cabled socks celebrate turn-of-the-twentieth-century men's hosiery.
- 138 **Laptop Cases** Leigh Radford
An AlterKnits book excerpt.

On the cover: Union Square Market Pullover, page 40.

departments

- | | | | |
|-----|--------------|-----|--------------------------------|
| 2 | Strands | 145 | Oops! |
| 6 | News & Views | 148 | Sources for Supplies |
| 10 | Bookshelf | 152 | Advertisers' Index |
| 143 | Glossary | 160 | Ravelings
Andrea L. Zrimsek |

■ strands



In a collection of essays on the creative process (a book that I read long enough ago that I've forgotten the title), a famous mathematician recalls the moment he finally solved a difficult problem. He had worked on the problem for many months, sitting long hours at his desk making notes with pencil and paper. It wasn't until one afternoon when he pushed his chair away from the desk, put on hat and coat, and left his house to wait for a bus that the solution presented itself. Exactly at the moment that he lifted his foot onto the first step of the bus, the answer "came" to him.

This is the kind of flash-of-recognition story that suggests a strong connection between momentary inspiration and creativity. In fact, the essay points to the long hours of try-and-try-again effort that formed the material for the unconscious, that pesky inner Muse, to work on. The solution to the mathematician's problem came in a moment, but the instant of "got it" was the result of months of committed effort.

For knitters, the creative process is as much hard work as it is unsought inspiration or intuitive knowledge. Making swatches with yarn and needles is the pen-and-pencil process of knitwear design. A knitted swatch allows you to determine gauge, but the time spent on these samples of fabric provides much more than numerical information. Swatches show how stitches work, how different yarns drape and handle, how knitted fabric behaves, how colors work together. More importantly, the process of making swatches, of knitting this way and that, provides material for the unconscious to work on long after the needles are put down.

In this issue, Deborah Newton, longtime knitwear designer well known for her sensitive use of detail, describes her own creative process. In the article "Vintage Inspired Jacket: A Case History," she explains how a postcard that pictured a tailored 1950s jacket sparked an idea for a knitted garment, an idea that led her through a series of trial-and-error steps to a finished piece. Deborah used the postcard image not to recreate or rigidly mimic the original, but as a starting point for a knitted jacket that stands on its own, both as an elegant garment, and as a sampler of the timeless design possibilities inherent in the craft of knitting. The success of her design derives from Deborah's own inventiveness, but also from her intimate understanding of the knitterly needs of the jacket and the limits and possibilities of her materials—an understanding that results from many hours of experimentation with yarn and needles.

Whatever the source of a creative idea, a knitwear design begins as a work of the imagination. An image flitting across the cerebral screen. But its realization is an ongoing process of problem solving: thinking, swatching, pondering, and reswatching. A skein of yarn holds information that only its knitted form can reveal; swatching is the best way to discover the potential that resides in the simple act of making loops on a needle.

Pam Allen

Many thanks to Black Parrot, Rockland, Maine, for the non-knitted garments used in this issue.

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Knit Happens

at London's Crafts Council Gallery

by Brenda Dayne

Not so very long ago, before best-selling books on knitting filled the shelves of bookstores and yarn shops sprouted like mushrooms throughout the land, the timeless practice of looping a continuous strand of yarn into fabric was something that people did quietly, at home. Alone. Somehow, over the last decade or so, the relaxing, practical,

structure, and material, rather than on function or useful application.

If this sounds arty and pretentious, rest assured, the exhibit is anything but. While it does present knitting as a serious choice for artistic study and expression, the exhibition never loses sight of the fact that knitting is supposed to be fun. Cocurated by Katy Bevan, senior craft editor for MQ

toys enjoying a knitted picnic. There are balaclavas for businessmen, with power tie and suit lapels knitted in, and some for gangsta rappers featuring knitted gold chains. There are hundreds of tiny knitted masks that seem to be holding conversations with one another, an impossibly intricate sweater for a migrating bird, and ethereal dresses that will never be worn. From

knitted human hair to cargo rope, from simple garter stitch to complex lace, from tiny pieces knitted by hand to wall-sized works that push the boundaries of digital technology, the range of materials and techniques represented is as vibrant as it is varied.

Followers of interior fashions and knitted home accessories will find ultimate inspiration in *Domestic Interior* by Toronto-based artist Janet Morton. Ordinary household objects—armchair, end table, floor lamp, and vacuum cleaner—are delightfully clothed in intricately cabled cast-off sweaters to create a living space

that is cozy and enveloping.

Sentimentality is also on the surface of Welsh artist Donna Wilson's knitted toy tea party entitled *Picknit*. At first glance the cheery little knitted playthings, gathered around enormous knitted cakes and sandwiches, evoke childhood memories of

continued on page 142



Janet Morton



Françoise Dupre

oh-so-domestic art of knitting has become not just trendy, but almost *de rigueur*. It seems everyone these days is finishing a sweater, fringing a poncho, or felting a tea cozy. Young knitters picking up needles for the first time, and those who have been quietly clicking away for decades, rejoice. We have arrived at the point where the words “knitting” and “cool” sit comfortably together.

Nowhere is this connection more apparent than in London's Crafts Council Gallery. In their first exhibition of knitting since 1986, *Knit 2 Together: Concepts in Knitting* takes a close look at contemporary knitting in arts practice. Featuring an assortment of knitted works as diverse as the fifteen international artists who created them, the exhibition showcases a range of innovative and experimental work that focuses on technique, process,

Top to bottom, left to right: Domestic Interior, Janet Morton, 2000; French Knitting, Françoise Dupre, 2003; Veste pour Oiseaux-Migrateurs (A Jacket for Migratory Birds), Marie-Rose Lortet, 2003.



Marie-Rose Lortet

Publications, and Freddie Robins, self-proclaimed subversive knitter and tutor of constructed textiles at the Royal College of Art, *Knit 2 Together* is a collection of warm, textural, and wonderfully witty knitted creations.

There is a sweater-clad vacuum cleaner, a cable-covered television, and mutant

Knitted Artifact



Henry Peach

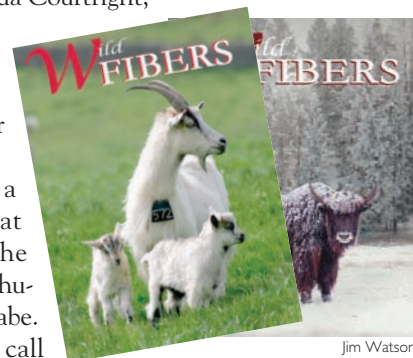
Pair of child's wrist-length pattern knitted mittens marked "Robert Mason" (b. 1865), circa 1870. Wool; collection of Old Sturbridge Village; 26.45.18a-b.

These charming folk mittens, from the collection of Old Sturbridge Village, Massachusetts, date from the late nineteenth century and must have been knitted for a little boy named Robert Mason, whose full name is worked into the cuff area of both mittens. Finely knitted in two-ply wool at a gauge of 16 stitches and 20 rounds to the inch, they feature New England country motifs: pine trees, roosters, cats, apples, apple trees, and birds in red, green, brown, and gray yarn.

—Deborah Pulliam

Let your knitting take you to the Wild side...

Sheep aren't the only animals that provide the stuff of knitting. Pastures that were once manicured by these familiar animals are gradually giving way to more exotic fiber producers—alpacas, llamas, and even yaks. "Knitting a sweater made from a luxury fiber takes on a whole new dimension when you learn what makes such fibers so exquisite," says Linda Courtright, editor and publisher of *Wild Fibers*, a quarterly publication, that explores the fiber industry—from animals to yarn—in a range of articles that appeals to both the accomplished fiber enthusiast and herder wannabe. For more information call *Wild Fibers* at (207) 785-3932 or go to www.wildfibermagazine.com.



Don Moore

Jim Watson

YARN SPOTLIGHT: CREATIVE FOCUS CHUNKY

If you like the look and feel of natural fibers and appreciate having a large palette of attractive colors to choose from, then you'll be pleased to know that a new yarn company, Nashua Handknits, is introducing a line of six luscious yarns. Creative Focus Chunky, Creative Focus Worsted, and the lovely alpaca blend Julia, Kristin Nicholas's signature yarn, are classics, perfect for showing off stitch detail and color work. Nashua's line also includes two bulky yarns and one super-bulky in multicolor and self-stripping patterns. Four pattern books that feature simple yet sophisticated garments are debuting along with the yarns.

Fingerless Mitts

Finished Size About 8" (20.5 cm) around and 9¼" (23.5 cm) long.

Yarn Nashua Creative Focus Chunky (75% wool, 25% alpaca; 110 yd [100 m]/100 g): grass and salmon, 1 skein each. Yarn distrib-



uted by Westminster Fibers.

Needles Size 10 (6 mm): set of 5 double-pointed. Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); few yards (meters) of waste yarn; tapestry needle.

Gauge 18 sts and 6 rows = 4" (10 cm).

Right Mitt: With CC, CO 33 sts. Divide sts on 4 dpn. Place marker (pm) and join for working in the rnd, being careful not to twist sts.

Rnd 1: *K2, p1; rep from * to end.

Rnd 2: With MC, knit all sts.

Change to MC and rep Rnds 1 and 2 until piece measures 7" (18 cm) from CO, ending with Rnd 2. **Mark thumb opening:** K1 with MC, k7 with waste yarn then return these 7 sts to left-hand needle, with MC work to end in patt (7 sts will be worked both with waste yarn and MC). Cont even in patt until piece measures 9" (23.5 cm) from CO, ending with Rnd 2. Change to CC and work 1 rnd in patt. BO all sts. **Thumb:** Remove waste yarn to expose thumb sts, carefully placing 7 bottom sts onto 1 dpn and 8 top sts onto another dpn. Join MC at right edge of bottom of opening and work 7 sts in patt. With new dpn, pick up and knit 1 st at side of opening, then k8 top sts. With another new dpn, pick up and knit 1 st at other end of opening—17 sts total. Join for working in the rnd. Work bottom 7 sts in patt and rem 10 sts in St st until thumb measures 1" (2.5 cm) from pick-up. Change to CC and work 1 rnd as established. BO all sts. **Left Mitt:** Work as for right mitt, making thumb opening at end of rnd, 7 sts before last st. **Finishing:** Weave in loose ends. Block lightly.

Knitting & Fine Art

In 1911 or 1912, when Vanessa Bell (1879–1961) painted this small portrait of Virginia Woolf (1882–1941), Virginia was working on the draft of what would be her first book, *The Voyage Out*, published in 1915. The writer hated to pose and be looked at. The indistinctness of Virginia's features—the eyes and mouth are smudges—might suggest that Vanessa accommodated her sister's dislike of being scrutinized by neglecting to clearly delineate those features. In fact, the simplified forms and strong colors typified Vanessa's style at the time. All elements of the painting are reduced to flat planes of color outlined in black, with virtually no modeling to suggest three-dimensionality. The colors are bold but not pure—mauves, greens, and blues, orange, turquoise, and gray-green—against which the pink of the knitting is shocking. It is likely that Vanessa experimented with these flat, strong colors after seeing paintings by Vincent van Gogh, Paul Gauguin, and Paul Cézanne in a small exhibition organized in 1910 by her then-lover, Roger Fry. Vanessa characterized her response to the exhibit as “a sudden liberation and encouragement to feel for oneself which were absolutely overwhelming.”



National Portrait Gallery, London

NPG 5933. *Virginia Woolf (née Stephen)* by Vanessa Bell (née Stephen), 1912. Oil on board, 15¼ × 13⅜ inches (400 × 340 mm).

It was well known among her friends that Virginia was a knitter. After Virginia's death Dame Edith Sitwell reminisced: “I enjoyed talking to her, but thought nothing of her writing. I considered her ‘a beautiful little knitter.’” Virginia thought of knitting as therapy. Early in 1912 she reported to Leonard Woolf, before they were married and shortly after she had been in a rest home, that “Knitting is the saving of life.” That salvation worked till 1941, when Virginia took her life.

—Fronia E. Wissman

Knit a Menagerie

Judy Head, a costumer for the TV/film industry, has developed a line of charming toys to inspire the playful knitter (and crocheter) in all of us. One look at her website, www.judykits.com, and you'll fall in love with her floppy-eared dogs, colorful snakes, cuddly bears, and smiling sea creatures. Two of the dogs and the turtle are crochet creations; the rest of the critters are knitted. Kits include everything you need (except needles and hooks) to make the perfect puppet friend for any friend of yours.



web watch

Amy R. Singer
Editor, *Knitty.com*



photo courtesy of Amy Singer

I am a multigeek. A knit geek, an amateur Mac geek. Makes sense that my knitting magazine is published only on the Web. So I get really excited when good technology becomes part of my life—and my knitting. Clearly no one needs the following Web-based toys to live an enjoyable life, or to knit the perfect sweater. But they're fun, so I share them with you.

Google continues to create cool, free products for average people like us to use. I love their language tools for when I'm browsing Yahoo Japan Auctions (for Blythe dolls)—just go to www.google.com, click on Language Tools, punch in the URL of the page to translate, set the language options (in this case, from Japanese to English), and the page is reloaded with a good bit of the content in an understandable form. Try a Google translation the next time you come across a sock pattern on the Web that's offered only in German.

Want to visit every LYS (local yarn shop) along your summer vacation route? Attending a fiber festival? Then give the new Google Maps utility a try. (Go to Google, click on more, click on Maps.) If you have an up-to-date browser, you can see a satellite map of almost any address. They've also got what looks like the best driving-directions utility on the Web.

My favorite new geek toy is the podcast. A podcast is an MP3 audio file that's free to download and listen to. (“MP3” is a type of compression that allows a sound file to be “shrunk” so that it can be easily downloaded.) It's like a little take-along radio show, and if you have a computer that can play MP3s, you can listen to podcasts. You'll find podcasts by some of the knitting world's top voices (including Pam Allen, editor in chief of *Knits*) on the KnitCast website: <http://scifiville.typepad.com/knitcast/>. Or search podcastalley.com for podcasts on any subject you can imagine. Free utilities will track your favorite “casts,” check to see when new shows are available, and download them for you. Find more links on the *Knits*' blog at <http://blogs.interweave.com/knits>, including my favorite podcasts.

Fiddler Cast Casts On

by Bethany Lyttle

In the current production of *Fiddler on the Roof* at New York's Minskoff Theatre, a drunken Tevye dances offstage to the tune of the fiddler. We imagine him weaving his way home to a candlelit home—not to a brightly lit dressing room alive with knitting activity.

Seated on the dressing room couch is Nancy Opel, who plays Yente the Matchmaker. "I'm offstage for about twenty minutes in the middle of the first act. It's not long enough to get involved in a book—and anyway, I need to be alert to hear my cue—but it's long enough to do several rows on these socks." Holding them up to see how they're coming along, she continues. "I have a sock fixation right now." In November, Opel fell through a trapdoor at the theatre and was laid up for six weeks. "There's only so much CNN you can watch, know what I mean?" she says. "So I taught myself how to make socks."

Opel isn't the only one knitting. At any given time, up to ten cast members can be spied with yarn and needles in hand. Nine-year-old Sean Curley, an understudy, is on his third project, even though he learned to knit just over a month ago. "I saw Richard Orton, a member of the crew, knitting a sweater. It made me jealous that he could do it and I couldn't. So I learned." Beaming, he holds up a brightly colored work-in-progress—a fuzzy scarf for his mother.

Seated next to Sean is Betsy Hogg, sixteen, who plays Bielke, one of Tevye's five daughters. "I first started knitting when I was performing in *The Crucible* about three years ago," she explains. "Since then, I've made a lot of things. The part I like most is when someone compliments me on a hat or something else I've made, and I get to say, 'Thanks, I made it myself!'"

Alison Walla, twenty-five and another of Tevye's daughters,

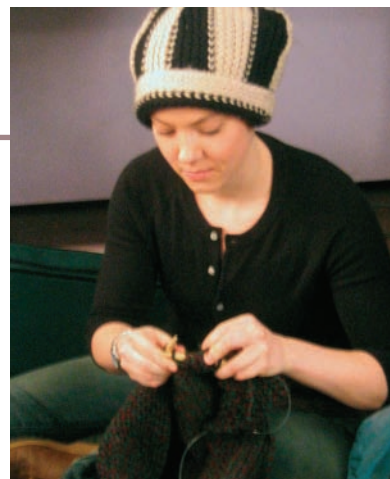
Above right: Melissa Bohon knits a sweater. Below (left to right): Knitting in the dressing room: Alison Walla (in cap) and Betsy Hogg; Sean Curley; Nancy Opel and Craig Ramsay.

Shprintze, adds, "Knitting is great because it's a way to be creative without being judged." For someone who has devoted her life to being creative, this is no small statement. "It's about being creative for its own sake, not about getting a job." She pauses. "Or not getting one!" Walla buys most of her yarn on eBay. She holds up a vest she's just completed for her boyfriend, its V-neck and arms trimmed in a vibrant accent color. "Here on the show, they call me Martha Stewart. What can I say? I grew up in Kansas. I learned to cross-stitch, crochet, the whole nine yards. And I love it." To date, she has knitted what she refers to as "a gazillion hats," which she sells at a shop called Roslyn on the Upper West Side of Manhattan. "I'm a fidgeter," she says. "When I'm not on stage, I want to be doing something."

Sporting a hat she knitted herself, Melissa Bohon, yet another of Tevye's daughters, knits rapidly and nods in agreement, as does cast-member Craig Ramsay, who looks up, then turns his work to begin a new row.

There's a lot of knitwear in the production: sweaters, socks, and other garments appropriate for cold Russian winters. The display begs the question: Has the group been responsible for any of the costumes? "Not yet!" laughs Opel, though she adds that Richard Orton, who inspired Curley to knit, has created a number of the little bedsocks that Tevye wears in the show.

As the group continues to knit, plans for a more formal knitting group are tossed around. "Everyone is working at a different level, so we all have something we can teach each other," Opel remarks. The proposal is to meet once a month or so in her dressing room "We can call the group 'Yente's Knitting Circle.' How about that?"



All photos this page: Bethany Lyttle.

relax, handknit, create



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At Knit's End: Meditations for Women Who Knit Too Much

Stephanie Pearl-McPhee (Storey)

If you have not yet met Stephanie Pearl-McPhee, aka The Yam Harlot, then you are in for a real treat. Through her wildly funny blog entries (www.yamharlot.ca) and her contributions to magazines like *Stranded*, *Spin-Off*, and *Knits*, she has become something of an unwitting rock star in the world of knitting. Her book signings are packed, and knitters from Britain to Memphis eagerly await each new bit of Harlot wit and wisdom. If you have ever planned your vacation around yarn store locations, or find yourself frequently uttering the words "just one more row," then you will find the meditations in *At Knit's End* hilarious and all too familiar. ISBN 1-58017-589-9; \$9.95; 320 pages; softbound.



The Opinionated Knitter: Elizabeth Zimmermann, Newsletters 1958-1968

Elizabeth Zimmermann, with additional text by Meg Swanson (Schoolhouse Press)

Elizabeth Zimmermann has inspired generations of knitters with her no-nonsense, no-fears, no-holds-barred approach to the craft. For ten years, Zimmermann published a newsletter that contained a wealth of patterns, many of which have become timeless classics, like the Baby Surprise Jacket or the Seamless Raglan Sweater. Those newsletters have been reprinted here, with excerpts from Zimmermann's journals and additional commentary by her daughter, Meg Swanson. Reproduced with the original sketches and charts, and new photos showing several versions of the garments, these newsletters are more than a collection of projects, they're a glimpse into the history of one of knitting's most original thinkers. ISBN 0-942018-26-5; \$30; 128 pages; hardbound.



Viva Poncho: Twenty Ponchos and Capelets to Knit

Christina Stork and Leslie Barbazette (STC Craft/A Melanie Falick Book)

The poncho craze isn't over yet. In their new book, West Coast designers Stork and Barbazette tackle this current trend with updated patterns for all knitters. You'll find designs for one-piece ponchos—serapes, raglans, and wraparounds; two-piece ponchos—semicircles and rectangles; capelets—cardigans and pullovers; and of course extras that include hood construction and an adorable puppy poncho. Using shape, stitch and color, and add-ons, they also talk you through customizing your perfect poncho or capelet. ISBN 1-58479-421-6; \$16.95; 133 pages; softbound.



First Knits: Projects for Beginning Knitters

Luise Roberts and Kate Haxell (Martingale)

Roberts and Haxell bring a sense of fashion and adventure to their clear, step-by-step handbook. The book is divided into sequenced sections: knit only, knit and purl, shaping, and color work. Along the way, new knitters will find patterns geared to their level, but the patterns have a bit of flair and daring to make practice interesting. The first project is predictably a scarf, but, unpredictably, it has charming silk ribbons woven through the garter-stitch ridges. Next is a pair of baby booties knitted as rectangles and seamed in an unusual way. From there, a beginner can make a hat with earflaps, a pair

of mittens (knitted flat and sewn up the side), socks worked as rectangles, or a lacy shawl. ISBN 1-56477-560-7; \$24.95; 128 pages; softbound.



Barbie And Me: 45 Playful Matching Designs For Knitting
Nicky Epstein (Sixth&Spring)

Barbie and her friends have helped generations of children to live out their fashion dreams. Now, in her third book of clothing for Barbie, Epstein makes full use of her distinctive and whimsical style to create snazzy accessories, chic sweaters, flirty dresses, and more. The colors are cheerful, the embel-

ishments are imaginative, the attention to detail is truly amazing. You'll find something for knitters of all skill levels, as well as several patterns for adult women and boys (and their Ken doll). The photographs are charming, and a section at the back clearly explains techniques that may be unfamiliar. Classic and contemporary, chic and playful, this book will satisfy children of all ages. ISBN 1-931543-63-1; \$24.95; 143 pages; hardbound.



Fabulous Felted Hand-Knits: Wonderful Wearables & Home Accents
Jane Davis (Sterling/Lark Books)

Felting is becoming an exciting, fresh adventure for many knitters, and Jane Davis's new book is a great introduction to the craft. With clear and specific pattern instructions, a detailed overview of the felting process, tips on yarns to use and even

templates for sewn projects, this book offers the beginning felter great encouragement. Thirty contemporary designs, from hot pads to sweaters, will interest all levels of knitters and felters. All the patterns are rated according to skill level and include detailed instructions—from swatching to final drying. ISBN 1-57990-560-9; \$24.95; 127 pages; hardbound.



The Knitter's Handbook: Essential Skills & Helpful Hints from Knitter's Magazine (XRX)

With the wealth of knitting information available today, it is sometimes difficult to know where to turn when you need to know how to work a lifted increase or what

to do with an intarsia chart. *The Knitter's Handbook* provides easy access to all the essentials of knitting, from cast-on to bind-off and everything in between. Techniques are illustrated with clear drawings and photographs, and the entries are indexed so you can find what you need quickly. Small enough to fit into your knitting bag, this book is a compact, convenient reference. ISBN 978-189376221-1; \$19.95; 106 pages; spiral-bound.



Creature Comforts: Cozy Knits for Wee Ones
Amy Bahrt (Sixth&Spring)

Take a few basic patterns, add some adorable charted animal and toy designs, and you have a recipe book for dozens of darling baby gifts. Bahrt starts out with five "template" patterns: a pullover, a cardigan, a hat, mittens, and a pillow. She then

gives us a total of sixty-five variations, all incorporating simple color work designs, buttons, and easy embroidery touches. The result is a delightful collection of gifts accented with cows, trains, sheep, and cars. Full-color photography shows each variation clearly. Easy-to-follow instructions make this book ideal for knitters of all skill levels. ISBN 1-931543-66-6; \$24.95; 144 pages; hardbound.

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Twinkle, showcased here in a chic set, is the perfect example. This yarn is super soft, wonderfully lightweight, and knits like a dream. Twinkle is available in six fabulous colors, three of which are featured at left, giving you plenty of bling for just a little buck. Twinkle is just one of the six new yarns in the **N.Y. Yarns** Fall 2005 collection.



Imported from Italy, Twinkle is a printed ribbon, twisted with a printed boucle and wrapped in a shimmery metallic for subtle shine.

Action, Cloud, Fiesta, Misty, and Tweed are the five other yarns in the new **N.Y. Yarns** fall winter 2005 collection.



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Crocheted Boa and
Knitted Top in
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Project instructions at www.interweave.com/go/NYYarns

GREEK PULLOVER

design by SHARON SHOJI

SHARON SHOJI LIKES TO TAKE A CLASSIC SWEATER STYLE, then give it a contemporary twist. In this figure-flattering sweater, she begins with a lush lambswool-mohair yarn in a silhouette that dates back to the Ancient Greeks, complete with tapered sides, rounded neck, fitted sleeves, and cords that wrap the body. She adds an organza ruffle at the hem for a romantic touch.

Finished Size 34 (38, 42, 46, 50)" (86.5 [96.5, 106.5, 117, 127] cm) bust circumference. Sweater shown measures 38" (96.5 cm).

Yarn Rowan Kid Classic (70% lambswool, 26% kid mohair, 4% nylon; 151 yd [140 m]/50 g): #841 lavender ice, 5 (6, 7, 7, 8) balls. Yarn distributed by Westminster Fibers.

Needles Body and Sleeves—Sizes 7 and 8 (4.5 mm and 5 mm). I-cord—Size 5 (3.5 mm): set of 2 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Removable marker or safety pin; tapestry needle; size F/5 (3.75 mm) crochet hook; ¼ yd (0.25 m) 45" (114.5-cm) lavender chiffon; sharp-point sewing needle and matching thread for attaching chiffon; sewing machine for stitching gathering rows on chiffon (optional).

Gauge 17 sts and 23 rows = 4" (10 cm) in St st on larger needles.

Notes

To improve the fit and prevent the sweater from hiking up in front, the shoulder seams are deliberately set ½" (1.3 cm) forward of the exact top of the shoulder, making the back armhole depth 1" (2.5 cm) longer than the front armhole depth.

To ensure a loose cast-on edge, cast on with the larger needles, then work 4 rows with the smaller needles.

To reduce the stair-step effect and create smoother bind-off edges, slip the first stitch of the group to be bound off, knit the next stitch, then pass the slipped stitch over. Bind off the rest of the stitches required in the usual manner, knitting each stitch.

Back

With larger needles, CO 72 (81, 89, 98, 106) sts. Change to smaller needles, and beg with a purl (RS) row, work 4 rows in rev St st (purl on RS, knit on WS). Change to larger needles. Work 4 rows even in St st, beg with a knit (RS) row, and ending with a WS row—piece should measure about 1½" (3.8 cm) from CO. **Dec row:** (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Work 3 rows even. Cont in St st, and rep the shaping of the last 4 rows 2 (3, 4, 4, 5) more times, then work dec row once more—64 (71, 77, 86, 92) sts rem; piece should measure about 3¾ (4½, 5¼, 5¼, 6)" (9.5 [11.5, 13.5, 13.5, 15] cm) from CO. Mark each end of last decrease row with a removable marker or safety pin for side slit placement. Work 5 rows even, ending with a WS row. **Inc row:** (RS) K1, work lifted increase right slant (see Glossary, page 144), knit to last 2 sts, work lifted increase left slant (see Glossary, page 144), k1—2 sts inc'd. Cont in St st, and rep the shaping of the last 6 rows 3 (4, 5, 5, 6) more times, ending with a RS inc row—

72 (81, 89, 98, 106) sts; piece should measure about 8 (9¾, 11½, 11½, 13¼)" (20.5 [25, 29, 29, 33.5] cm) from CO. Work even until piece measures 12½ (14, 14½, 15½, 16)" (31.5 [35.5, 37, 39.5, 40.5] cm) from CO, ending with a WS row. **Shape armholes:** BO 4 (4, 4, 5, 5) sts at beg of next 2 rows. Slipping the first st (see Notes), BO 2 (2, 2, 3, 3) sts at beg of next 2 rows—60 (69, 77, 82, 90) sts rem. Dec 1 st at each end of next RS row, then work 3 rows even. Cont in St st, rep the shaping of the last 4 rows 0 (0, 1, 2, 3) more time(s), then work RS dec row once more—56 (65, 71, 74, 80) sts rem. Work even until armholes measure 5 (5½, 6, 6, 6½)" (12.5 [14, 15, 15, 16.5] cm), ending with a WS row. **Shape neck:** (RS) K19 (22, 24, 25, 27), BO center 18 (21, 23, 24, 26) sts, knit to end—19 (22, 24, 25, 27) sts rem at each side. **Left shoulder:** Cont working sts of back left shoulder *only*, and slipping the first st for each BO as above, cont to shape neck as foll: On the next 3 WS rows, purl to last 2 sts, p2tog (neck edge); and *at the same time*, at the beg of the next 3 RS rows (neck edge), BO 2 (3, 3, 3, 4) sts once, then BO 2 (2, 3, 3, 3) sts once, then BO 2 (2, 2, 3, 3) sts once—10 (12, 13, 13, 14) sts rem. Work even until armhole measures 7 (7½, 8, 8, 8½)" (18 [19, 20.5, 20.5, 21.5] cm). BO all sts. **Right shoulder:** With WS facing, join yarn to 19 (22, 24, 25, 27) sts of right shoulder. Shape neck as foll: At the beg of the next 3 WS rows (neck edge), BO 2 (3, 3, 3, 4) sts once, then BO 2 (2, 3, 3, 3) sts once, then BO 2 (2, 2, 3, 3) sts once; *at the same time* on the next 3 RS rows, knit to last 2 sts, k2tog (neck edge)—10 (12, 13, 13, 14) sts rem. Work even until armhole measures 7 (7½, 8, 8, 8½)" (18 [19, 20.5, 20.5, 21.5] cm). BO all sts.

Front

Work as for back until armholes measure 1½ (2, 2½, 2½, 3)" (3.8 [5, 6.5, 6.5, 7.5] cm), ending with a WS row; armhole shaping may not be completed for your size. **Shape neck:** (RS) BO center 18 (21, 23, 24, 26) sts, knit to end. **Right shoulder:** Cont working sts of right shoulder *only*, cont working armhole shaping for your size if necessary, and slipping the first st for each BO as above, cont to shape neck as folls: On the next 3 WS rows, purl to last 2 sts, p2tog (neck edge); *at the same time* at the beg of the next 2 RS rows (neck edge), BO 2 (2, 2, 3, 4) sts once, then BO 1 (2, 3, 3, 3) st(s) once, ending with a WS row—13 (15, 16, 16, 17) sts rem. When neck and armhole shaping is completed, work the next 3 RS rows as ssk (see Glossary, page 144), knit to end; and work the next 3 WS rows even—10 (12, 13, 13, 14) sts rem. Work even until armhole measures 6 (6½, 7, 7, 7½)" (15 [16.5, 18, 18, 19] cm), or 1" (2.5 cm) less than back armhole (see Notes).



BO all sts. *Left shoulder:* With WS facing, join yarn to sts of left shoulder. Cont armhole shaping if necessary, shape neck as foll: At the beg of the next 2 WS rows (neck edge), BO 2 (2, 2, 3, 4) sts once, then BO 1 (2, 3, 3, 3) st(s) once; on the next 3 RS rows, knit to last 2 sts, k2tog (neck edge), ending with a RS row—13 (15, 16, 16, 17) sts rem. Work the next 3 WS rows as p2tog, purl to end; work the next 3 RS rows even—10 (12, 13, 13, 14) sts rem when armhole and neck shaping have been completed. Work even until armhole measures 6 (6½, 7, 7, 7½)" (15 [16.5, 18, 18, 19] cm), or 1" (2.5 cm) less than back armhole. BO all sts.

Sleeves

With larger needles, CO 36 (41, 45, 50, 54) sts. Change to smaller needles, and beg with a purl (RS) row, work 4 rows in rev St st. Change to larger needles. Work 14 (14, 16, 16) rows even in St st, beg with a knit (RS) row, and ending with a WS row—piece should measure about 3¼ (3¼, 3½, 3½, 3½)" (8.5 [8.5, 9, 9, 9] cm) from CO. *Inc row:* (RS) Inc 1 st each end of needle as for back waist inc's—2 sts inc'd. Work 13 (15, 11, 13, 9) rows even. Rep the shaping of the last 14 (16, 12, 14, 10) rows 3 (3, 4, 4, 5) more times, then work inc row once more—46 (51, 57, 62, 68) sts. Work even until piece measures 15½ (16, 16½, 17, 17)" (39.5 [40.5, 42, 43, 43] cm) from CO, ending with a WS row. *Shape cap:* BO 4 (4, 4, 5, 5) sts at beg of next 2 rows. Slipping the first st, BO 2 (2, 2, 3, 3) sts at beg of next 2 rows—34 (39, 45, 46, 52) sts rem. Work 3 rows even. *Dec row:* (WS) P1, p2tog, purl to last 3 sts, ssp (see Glossary, page 144), p1—2 sts dec'd. Rep the shaping of the last 4 rows 3 (3, 3, 2) more times, ending with a WS row—26 (31, 37, 38, 46) sts rem. Work dec row every WS row 2 (3, 4, 4, 7) times—22 (25, 29, 30, 32) sts rem; cap should measure about 4¼ (4½, 5, 5, 5¼)" (11 [11.5, 12.5, 12.5, 13.5] cm) from first cap BO row. Cont as foll:

Row 1: (RS) Sl 1, BO 3 sts, knit to last 2 sts, k2tog—4 sts dec'd.
Row 2: Sl 1, BO 3 sts, purl to last 2 sts, p2tog—14 (17, 21, 22, 24) sts rem.

Dec 1 st at each end of needle on next 2 rows—10 (13, 17, 18, 20) sts rem; cap should measure about 5 (5¼, 5½, 5½, 6)" (12.5 [13.5, 14, 14, 15] cm). BO all sts.

Ties (make 2)

With dpn, CO 3 sts. Work 3-st I-cord (see Glossary, page 144) until piece measures 32 (34, 36, 40, 44)" (81.5 [86.5, 91.5, 101.5, 118] cm) from CO. BO all sts.

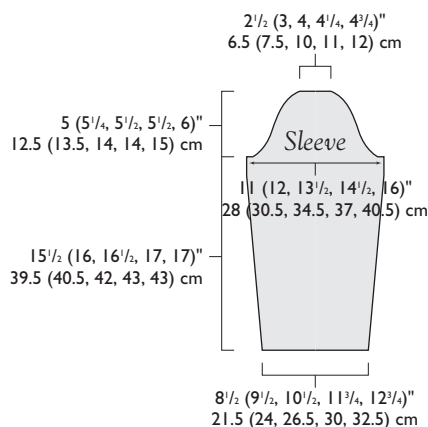
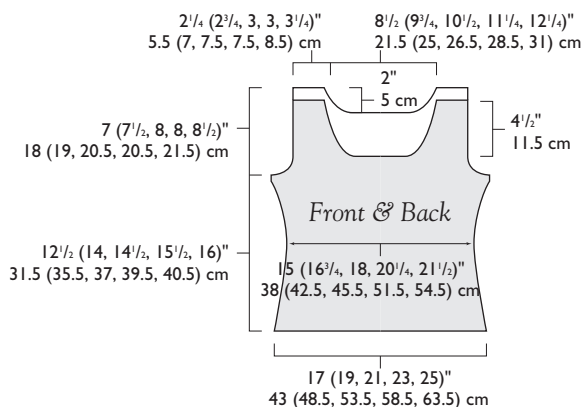
Ruffles

Trim selvage edge from chiffon. Snip the fabric along the short edge at 2½" (6.5-cm) intervals. Rip the fabric at the snips to give 3 strips, each measuring 2½ × 45" (6.5 × 114.5 cm). Cut 1 strip in half to make 2 shorter pieces for sleeve cuffs, each measuring 2½ × 22½" (6.5 × 57 cm). Press lightly with iron. Using your fingers, ravel threads to slightly fray the edges. Turn and press a ½" (1.3-cm) seam allowance along the unraveled length of all the strips. Run 2 rows of basting, either by hand or machine, about ⅛" (3 mm) apart along the folded edge. Gather the 2 longer strips to the width of the lower front and back, and the 2 shorter strips to the width of each sleeve cuff.

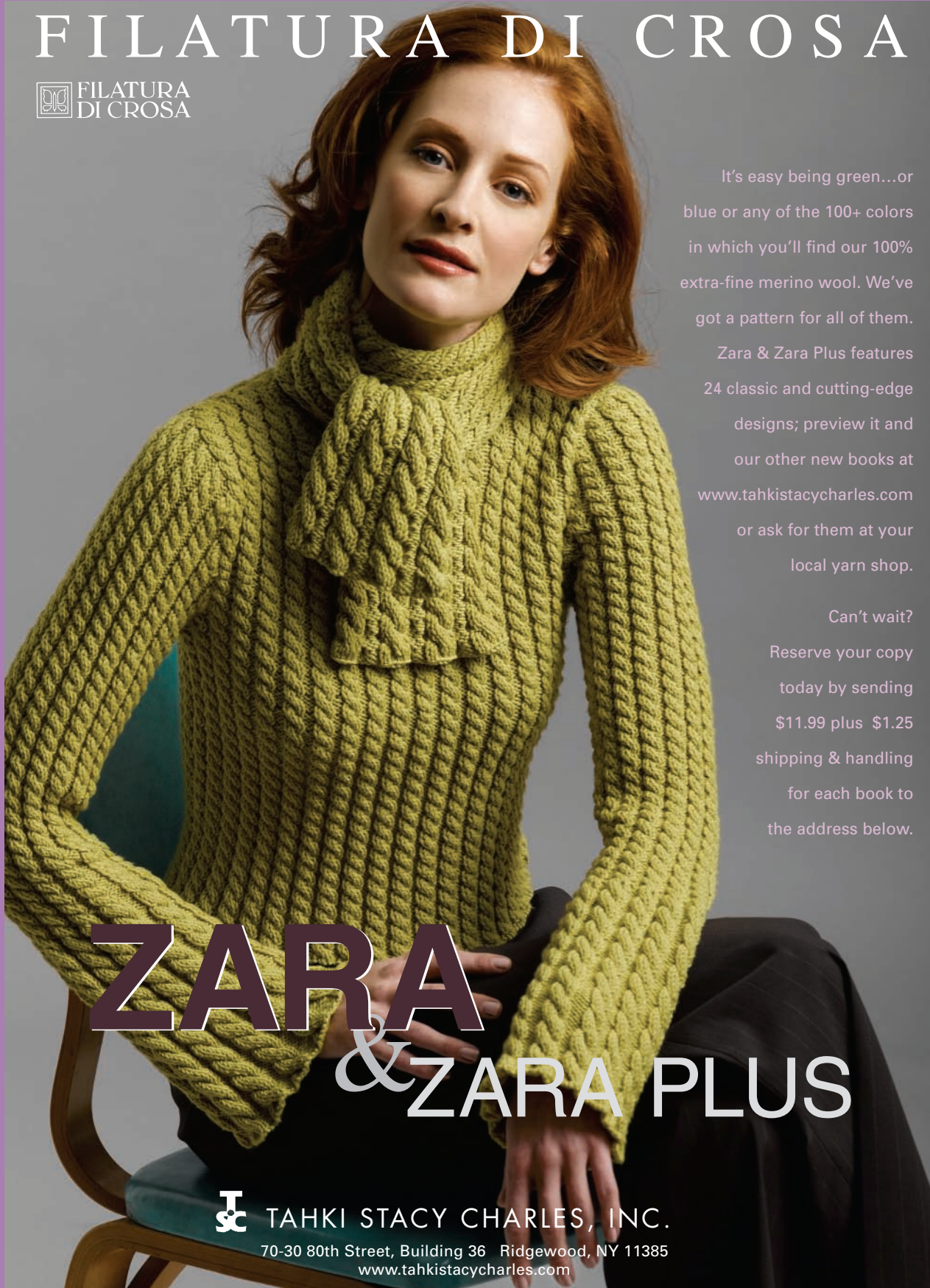
Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. With crochet hook and RS facing, work 1 row of single crochet (see Glossary, page 145) around neck opening. Sew side seams from armhole to marked positions for top of side slits, catching one end of an I-cord tie in each seam about 3¼ (3½, 3½, 4, 4)" (8.5 [9, 9, 10, 10] cm) below armhole (just under the bust), or wherever they will produce the most flattering effect. Sew sleeve seams. Sew sleeves into armholes, matching center of top edge of sleeve cap to the highest point of shoulder, ½" (1.3 cm) behind the shoulder seam. *Side slits:* With larger needle and RS facing, pick up and knit about 22 sts between CO edge and top of slit. Turn work so that WS is facing, and BO all sts kwise. Rep for rem 3 edges of side slits. With sewing needle and thread, sew chiffon ruffle to WS of lower body and sleeve cuffs, stitching "in the ditch" between the rev St st and St st so that stitches are hidden. ∞

SHARON SHOJI lives in Chicago where she teaches in the fashion departments of the Illinois Institute of Art and the School of the Art Institute.



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CHENILLE CUTAWAY JACKET

design by TEVA DURHAM

FOR TEVA DURHAM, LADIES' JACKETS HAVE A ROMANTIC FEMINIST QUALITY—they signify an independent woman making her way in a male-dominated world. Moreover, they are a wardrobe staple that can be dressed up or down, depending on the occasion. For this cropped jacket, Teva has mimicked the cutaway shape of a gentleman's frock coat. The bodice is worked in a single piece from lower edge to neck, then stitches are picked up along the lower bodice edge; the cutaway hem, shaped with short rows, is worked in the opposite direction. A separating zipper gives this little frock coat a very modern finish.

Finished Size 33½ (35¼, 36¾, 38½, 40, 41½)" (85 [89.5, 93.5, 98, 101.5, 105.5] cm) bust circumference, zipped. Jacket shown measures 35¼" (89.5 cm).

Yarn Patons Bohemian (81% polyester, 19% acrylic; 68 yd [62 m]/80 g): #11110 indigo indulgence (blue/brown multicolored), 6 (7, 7, 8, 8, 9) balls.

Needles Size 10 (6 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle; 10 (10, 11, 11, 12, 12)" (25.5 [25.5, 28, 28, 30.5, 30.5] cm) #3 separating zipper; sewing needle and matching thread; leather zipper pull (optional).

Gauge 10 sts and 15 rows = 4" (10 cm) in St st.

Notes

This yarn is composed of two strands that are loosely twisted together; be sure to catch both strands with each stitch; otherwise, you may inadvertently work the two strands separately and accidentally increase a stitch.

The bodice is worked in one piece to the armholes, then divided for the back and fronts. Stitches for the cutaway hem are picked up from the cast-on edge of the bodice and worked downward.

Bodice

CO 76 (80, 84, 88, 92, 96) sts. Do not join; work back and forth in rows. *Set-up row:* (WS) P19 (20, 21, 22, 23, 24) for left front, place marker (pm) for side "seam," p38 (40, 42, 44, 46, 48) for back, pm for other side "seam," p19 (20, 21, 22, 23, 24) for right front. Cont in St st, slipping markers every row as you come to them, and work 6 rows even, ending with a WS row. *Inc row:* (RS) Inc 1 st (knit into the front and back loops of the same st; k1f&b) before and after each side seam m—4 sts inc'd. Work 5 rows even, then rep inc row once more—84 (88, 92, 96, 100, 104) sts. Cont even in St st until piece measures 5" (12.5 cm) from CO (for all sizes), ending with a WS row. **Divide for armholes:** (RS) *Knit to 2 sts before m, BO 4 sts (remove m as you go); rep from * once more, knit to end—19 (20, 21, 22, 23, 24) sts for each front; 38 (40, 42, 44, 46, 48) sts for back. **Left front:** Turn and work 1 WS row even over 19 (20, 21, 22, 23, 24) left front sts *only*, leaving rem sts on needle to work later for back and right front. Cont in St st, dec 1 st at armhole edge (beg of RS rows) every RS row 3 times—16 (17, 18, 19, 20, 21) sts rem.

Work even until armhole measures 6½ (6¾, 7, 7½, 8, 8½)" (16.5 [17, 18, 19, 20.5, 21.5] cm), ending with a WS row. *Shape left front neck:* Dec 1 st at neck edge (beg of WS rows, end of RS rows) every row 4 times—12 (13, 14, 15, 16, 17) sts rem; armhole should measure 7½ (7¾, 8, 8½, 9, 9½)" (19 [19.5, 20.5, 21.5, 23, 24] cm). *Note:* Neck shaping cont at the same time as shoulder shaping; read the next section all the way through before proceeding. *Shape left shoulder:* BO 3 (3, 3, 3, 4, 5) sts at beg of next RS row, then BO 3 sts at beg of foll RS row, then BO 2 (2, 2, 3, 3, 3) sts at beg of foll RS row. *At the same time,* cont to dec at neck edge as before every row 4 (5, 6, 6, 6, 6) more times. **Right front:** With WS facing, join yarn to 19 (20, 21, 22, 23, 24) right front sts at armhole edge. Work as for left front, reversing shaping by dec for armhole at end of RS rows; dec for neck shaping at beg of RS rows and end of WS rows; and BO for shoulder shaping at beg of WS rows. **Back:** With WS facing, join yarn to 38 (40, 42, 44, 46, 48) back sts at left armhole. Beg with a WS row, dec 1 st at each end of needle every WS row 3 times—32 (34, 36, 38, 40, 42) sts rem. Cont even in St st until armholes measure 7½ (7¾, 8, 8½, 9, 9½)" (19 [19.5, 20.5, 21.5, 23, 24] cm), ending with a RS row. *Shape shoulders:* BO 3 (3, 3, 3, 4, 5) sts at beg of next 2 rows, then BO 3 sts beg of foll 2 rows, then BO 2 (2, 2, 3, 3, 3) sts beg of foll 2 rows—16 (18, 20, 20, 20, 20) sts rem. BO rem sts.

Cutaway Hem

With RS facing and beg at bottom left front opening, pick up and knit 76 (80, 84, 88, 92, 96) sts along CO edge (pick up 1 st for each CO st). *Set-up row:* (WS) P19 (20, 21, 22, 23, 24) for right front, pm for side seam, p19 (20, 21, 22, 23, 24) for right back, pm for center back, p19 (20, 21, 22, 23, 24) for left back, pm for side seam, p19 (20, 21, 22, 23, 24) for left front. Shape hem with incs and short-rows (see Glossary, page 144) as foll:

Rows 1 and 3: (RS; inc rows) *Knit to 1 st before m, k1f&b, sl m, k1f&b; rep from * 2 more times, knit to end—6 sts inc'd in each row (2 sts at each side and 2 sts at center back); 88 (92, 96, 100, 104, 108) sts total after completing Row 3.

Rows 2 and 4: (WS) Work even in St st.

Row 5: *Knit to 1 st before m, k1f&b, sl m, k1f&b; rep from * 2 more times, knit to last 2 sts, wrap next st, turn—6 sts inc'd; 94 (98, 102, 106, 110, 114) sts.

Row 6: Purl to last 2 sts, wrap next st, turn.

Rows 7 and 8: Rep Rows 5 and 6—100 (104, 108, 112, 116, 120) sts.

Row 9: Knit to last 2 sts, wrap next st, turn.

Row 10: Rep Row 6.

Row 11: *Knit to 1 st before m, k1f&b, sl m, k1f&b; rep from * 2 more times, knit to last 4 (5, 5, 6, 6, 7) sts, wrap next st, turn—6 sts inc'd; 106 (110, 114, 118, 122, 126) sts.

Row 12: Purl to last 4 (5, 5, 6, 6, 7) sts, wrap next st, turn.

Row 13: Knit to last 5 (5, 6, 6, 7, 7) sts, wrap next st, turn.

Row 14: Purl to last 5 (5, 6, 6, 7, 7) sts, wrap next st, turn.

Row 15: *Knit to 1 st before m, k1f&b, sl m, k1f&b; rep from * 2 more times, knit to last 3 sts, wrap next st, turn—6 sts inc'd; 112 (116, 120, 124, 128, 132) sts.

Row 16: Purl to last 3 sts, wrap next st, turn.

Row 17: Knit to last 3 sts, wrap next st, turn.

Row 18: Rep Row 16.

Row 19: *Knit to 1 st before m, k1f&b, sl m, k1f&b; rep from * 2 more times, knit to last 5 sts, wrap next st, turn—6 sts inc'd; 118 (122, 126, 130, 134, 138) sts.

Row 20: Purl to last 5 sts, wrap next st, turn.

Row 21: Knit to last 5 sts, wrap next st, turn.

Row 22: Rep Row 20.

Row 23: Rep Row 19—6 sts inc'd; 124 (128, 132, 136, 140, 144) sts.

Row 24: Rep Row 20.

Knit to end of next RS row, working wrapped sts tog with their wraps. With WS facing, BO all sts as if to purl, working any rem wrapped sts tog with their wraps as you BO—cutaway hem measures about 7" (18 cm) high at deepest part of back (measured along the straight grain of the knitting and not along the increase line), and 1½" (3.8 cm) high at center front edges.

Sleeves

CO 22 (22, 22, 24, 24, 24) sts. Work even in St st until piece measures 8 (8, 6, 6, 6, 6)" (20.5 [20.5, 15, 15, 15, 15] cm) from beg, ending with a WS row. *Inc row:* (RS) Inc 1 st each end of needle—2 sts inc'd. Work 7 (7, 7, 7, 5) rows even. Rep the last 8 (8, 8, 8, 8, 6) rows 2 (3, 4, 4, 5, 6) more times—28 (30, 32, 34, 36, 38) sts; piece should measure about 14½ (16½, 16¾, 16¾, 19, 17¼)" (37 [42, 42.5, 42.5, 48.5, 44] cm) from beg. Cont even until piece measures 20" (51 cm) from beg, ending with a WS row. *Shape cap:* BO 2 sts beg of next 2 rows, then dec 1 st each

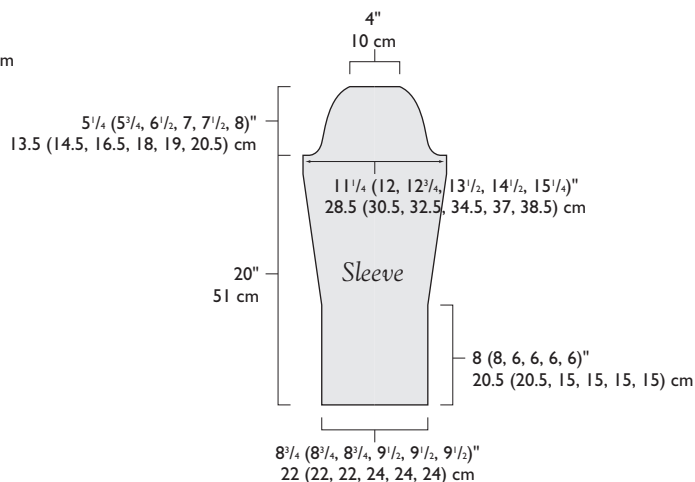
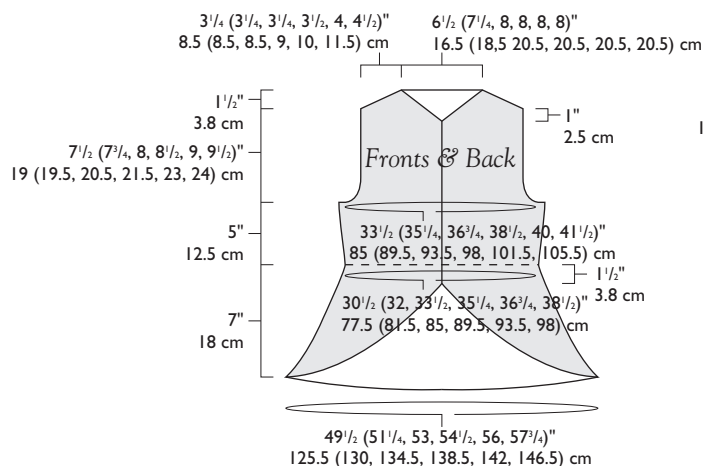
end of needle every RS row 3 times—18 (20, 22, 24, 26, 28) sts rem. Work even for 1" (2.5 cm), ending with a WS row. Dec 1 st each end of needle on next row, then every other row 3 (4, 5, 6, 7, 8) more times—10 sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeve seams. Sew sleeve caps into armholes. Weave in loose ends. Baste zipper to center front aligning bottom of zipper at CO edge of bodice and top of zipper teeth about 1" (2.5 cm) below beg of front neck shaping. Sew zipper in place as described in Glossary, page 145. ∞



TEVA DURHAM is the author of *Loop-d-Loop* (Stewart, Tabori & Chang, 2005) and founder of loop-d-loop.com.





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CABLE CASCADE PULLOVER

design by JENNIFER APPLEBY

DESIGNING FOR ALL HER FELLOW "LAZY" KNITTERS, Jennifer Appleby has come up with this fuss-free, practical, yet shapely, pullover. Jennifer boasts that "there's no real stitch counting involved in the shaping, no seams to sew, it knits up in no time, and it looks great!" The yarn, a silky baby alpaca and merino, gives the sweater a luxurious feel. The body and sleeves are worked in the round to the armholes, then joined and worked in a single piece to the neck.

Finished Size 36 (38½, 44½, 49¼)" (91.5 [98.5, 113, 125] cm) bust circumference. Sweater shown measures 38½" (98.5 cm).

Yarn K1C2 Temptation (50% alpaca, 50% wool; 55 yd [50 m]/50 g): #786 aubergine, 17 (18, 23, 27) skeins.

Needles Size 15 (10 mm): 32" (80-cm) circular (cir); sizes 13 and 11 (9 mm and 8 mm): 32" (80-cm) cir and set of 4 or 5 double-pointed (dpn) each; size 7 mm (no U.S. equivalent): 32" (80-cm) cir and set of 4 or 5 dpn; sizes 10 and 9 (6 mm and 5.5 mm): 24" (60-cm) cir each; size 8 (5 mm): 16" (40-cm) cir or set of 4 or 5 dpn. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); cable needle (cn); stitch holders; tapestry needle.

Gauge 14 sts and 18 rnds = 4" (10 cm) according to Cable & Lace chart with size 11 (8 mm) needles.

Body

With size 15 (10 mm) cir needle, CO 126 (136, 156, 172) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. *Set-up rnd*: *P4 (0, 0, 0), beg and end as indicated for your size, work Cable & Lace chart patt rep 3 (3, 4, 4) times, work Lace chart 0 (1, 0, 1) time; rep from * once. Cont in patts as established until piece measures 7" (18 cm) from beg. Change to size 13 (9 mm) needle and cont in patts until piece measures 16" (40.5 cm) from beg. Change to size 11 (8 mm) needle and cont in patt until piece measures about 18 (18¼, 18½, 18¾)" (45.5 [46.5, 47, 46.5] cm) from beg, ending with an even-numbered rnd, and ending 0 (5, 5, 0) sts before end of rnd.

Size 49¼" only: Work 2 more rnds as foll: Work 3 sts in established patt, p2tog, work 76 sts in established patt (5 sts rem before middle of rnd), p2tog, work 6 sts in patt, p2tog, work in established patt to last 5 sts, p2tog, work last 3 sts—168 sts rem. Work 1 rnd even, ending 4 sts before end of rnd. *All sizes*: Do not break

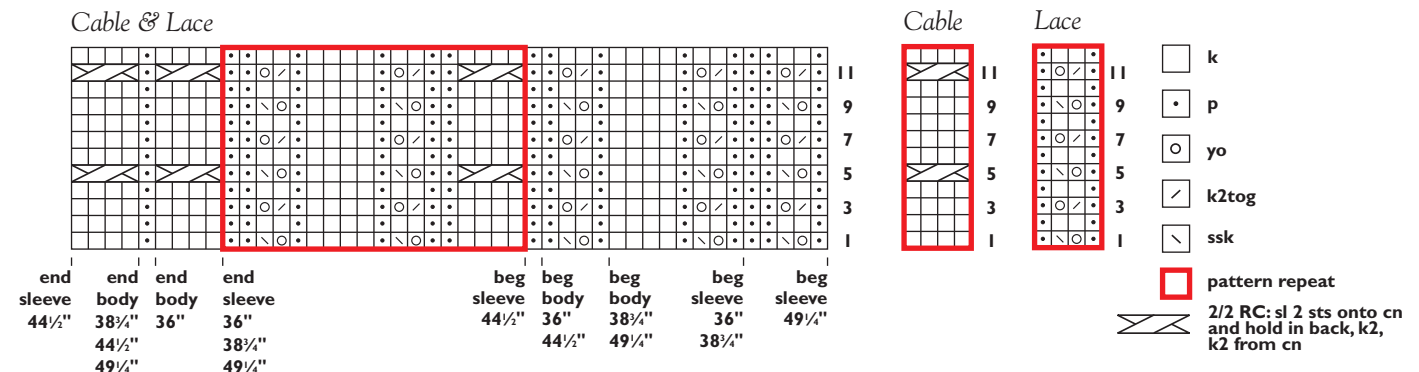
yarn. Place last 0 (5, 5, 4) sts and first 5 (5, 5, 4) sts of rnd onto holder for underarm—5 (10, 10, 8) sts on holder, 121 (126, 146, 160) body sts rem. Make a note of the last rnd of pattern worked so you can end the sleeves on the same rnd.

Sleeves

With size 11 (8 mm) dpn, CO 41 (44, 52, 58) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. *Set-up rnd*: P0 (0, 1, 0), work Lace chart 0 (1, 0, 0) time, work Cable chart 0 (0, 1, 0) time, p6 (3, 1, 0), beg and end as indicated for your size, work Cable & Lace chart patt rep 1 (1, 2, 2) time(s), p4 (2, 1, 0), work Lace chart 0 (1, 0, 1) time. Change to size 13 (9 mm) dpn and cont in patts as established until piece measures 3 (3, 3½, 4)" (7.5 [7.5, 9, 10] cm) from CO. Change to size 11 (8 mm) dpn and cont in patts until piece measures 6 (6, 7, 8)" (15 [15, 18, 20.5] cm) from CO. Change to size 7 mm dpn and cont in patts until piece measures 7½ (7½, 9, 10)" (19 [19, 23, 25.5] cm) from CO. Change to size 11 (8 mm) dpn and cont in patts until piece measures 16½ (17¼, 19, 20½)" (42 [44, 48.5, 52] cm) from beg, ending with the same even-numbered rnd as body, and *at the same time* work last (even-numbered) rnd for sizes 36, 38½, and 44½" as foll (work even for size 49¼"): [Work 1 (4, 4) st(s) in patt, p2tog (p2tog, k2tog)] twice (once, once), work to last 5 (6, 6) sts, p2tog (p2tog, k2tog), work 1 (4, 4) st(s) in patt, [p2tog] 1 (0, 0) time(s)—37 (42, 50, 58) sts rem. *All sizes*: Place last 2 (5, 5, 4) sts and first 3 (5, 5, 4) sts of rnd onto holder for underarm—5 (10, 10, 8) sts on holder; 32 (32, 40, 50) sleeve sts rem.

Yoke

With size 11 (8 mm) cir needle and yarn attached to body, work in patt across 32 (32, 40, 50) held sts for one sleeve, work 58 (58,







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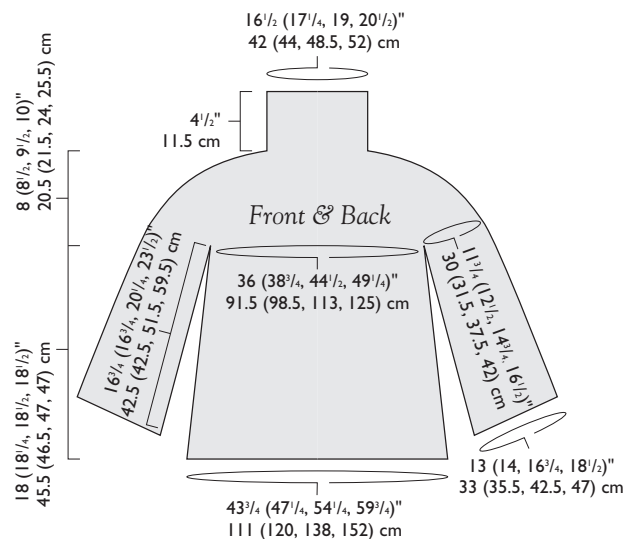
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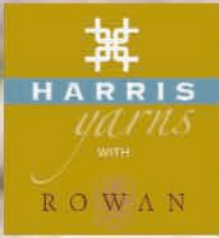
68, 76) body sts, place next 5 (10, 10, 8) sts on holder for second underarm, work in patt across 32 (32, 40, 50) held sts for second sleeve, then work rem 58 (58, 68, 76) body sts—180 (180, 216, 252) sts total. Pm and join for working in the rnd. Cont in established patts until yoke measures 2 (2¼, 2½, 2½)" (5 [5.5, 6.5, 6.5] cm) from joining rnd, ending with an odd-numbered rnd. Change to size 7 mm cir needle. For size 44½" only, on all dec rnds, work 4 sts of Cable chart, then beg dec rnd as written; omit Cable chart in final rep of each dec rnd. Dec as foll: *P2tog, k2, p1, k4, p1, k2, p2tog, work Cable chart; rep from * around—160 (160, 192, 224) sts rem. Cont even in patt (now a 16-st repeat) as established until yoke measures 4 (4½, 5, 5)" (10 [11.5, 12.5, 12.5] cm) from joining rnd, ending with Rnd 3, 7, or 11 of chart. Change to size 10 (6 mm) cir needle and dec as foll: *K2tog, k1, p1, k1, k2tog, k1, k2tog, k1, p1, work Cable chart; rep from * around—130 (130, 156, 182) sts rem. Cont even in patt (now a 13-st repeat) as established until yoke measures 6 (6½, 7½, 7½)" (15 [16.5, 19, 19] cm), ending with Rnd 1, 5, or 9 of chart. Change to size 9 (5.5 mm) cir needle and dec as foll: *K1, k2tog, k1, k2tog, k1, k2tog, work Cable chart; rep from * around—100 (100, 120, 140) sts rem. Cont even in patt (now a 10-st repeat) as established until yoke measures 8 (8½, 9½, 10)" (20.5 [21.5, 24, 25.5] cm), ending with an odd-numbered rnd. Change to size 8 (5 mm) dpn and dec as foll: *K2tog, k2, k2tog, k4; rep from * around—80 (80, 96, 112) sts rem. **Neckband:** K0 (0, 4, 0) *p4, k4; rep from * around. Cont even in rib as established until neckband measures 4½" (11.5 cm) or desired length. Using a size 10 (6 mm) needle, BO all sts. *Note:* For shorter neckband, work in rib until neckband measures 1½" (3.8 cm). BO with a size 10 (6 mm) needle.

Finishing

Place held underarm sts on size 11 (8 mm) dpn. Turn work inside out and use the three-needle method (see Glossary, page 145) to BO sts tog. Weave in loose ends, closing up any holes at underarm seams. Block lightly. ∞



JENNIFER APPLEBY designs knitwear in Fort Fraser, British Columbia. View her pattern line at www.infknit.com.



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FUR-TRIMMED WRAP

design by PAM ALLEN

EDGED IN SOFT FUR, this ballet-style wraparound sweater is a not-so-ordinary way to cover up a simple top. The "fur" yarn used to trim the neckline and sleeve ends looks, and feels, very much like the real thing. A gentle dolman armhole is formed by casting on the sleeve stitches in several graded steps. Kitchener stitch joins the pieces along the shoulders and sleeve tops, but you can substitute a three-needle bind-off if you prefer. Add the fur trim by picking up stitches along the neck, cuff, and lower body edges.

Finished Size 35½ (40, 43½, 48)" (90 [101.5, 110.5, 122] cm) bust circumference, wrapped closed. Sweater shown measures 35½" (90 cm).

Yarn Plymouth Royal Cashmere (100% cashmere; 154 yd [141 m]/50 g): #142M coral (MC), 6 (7, 8, 9) skeins.

Plymouth Foxy (100% acrylic; 17 yd [15 m]/40 g): #05 dark brown (CC), 6 (7, 8, 9) skeins.

Needles Size 8 (5 mm): straight. Size 13 (9 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Open-ring or removable stitch markers (m); stitch holders (optional); tapestry needle.

Gauge 18 sts and 28 rows = 4" (10 cm) in St st with MC on size 8 (5 mm) needles.

Note

To adjust sleeve length, instead of casting on 43 stitches for each sleeve in the last sleeve shaping row, increase or reduce the number of stitches cast on. Every 5 stitches added or removed will lengthen or shorten the sleeve by about 1" (2.5 cm).

Back

With MC and size 8 (5 mm) needle, CO 66 (76, 84, 94) sts. Beg with a RS row, work St st for 4 rows, ending with a WS row. *Inc row:* (RS) K2, M1 (see Glossary, page 144), knit to last 2 sts, M1, k2—2 sts inc'd. Work 7 (7, 7, 9) rows even in St st. Rep shaping of the last 8 (8, 8, 10) rows 3 more times—74 (84, 92, 102) sts. Work inc row once more, then work 3 (5, 5, 5) rows even. Rep the shaping of the last 4 (6, 6, 6) rows once more—78 (88, 96, 106) sts. Work inc row once more, then work 1 (1, 3, 3) row(s) even—80 (90, 98, 108) sts; piece should measure about 6½ (7, 7½, 8½)" (16.5 [18, 19, 21.5] cm) from CO. **Shape sleeves:** Beg with the next row (RS), CO 2 sts at beg of next 6 (6, 4, 2) rows, then CO 4 sts at beg of next 2 (2, 4, 6) rows, then CO 6 sts at beg of next 2 rows, then CO 8 sts at beg of next 2 rows, then CO 10 sts at beg of next 2 rows, then CO 20 sts at beg of next 2 rows, then CO 43 sts at beg of next 2 rows (see Note)—274 (284, 296, 310) sts; 97 (97, 99, 101) sts CO for each sleeve; piece should measure about 9 (9½, 10, 11)" (23 [24, 25.5, 28] cm) from beg CO. Work even until piece measures 5 (5½, 6, 6)" (12.5 [14, 15, 15] cm) above last sleeve CO row, ending with a WS row. **Shape neck:** Place marker (pm) on either side of center 22 (24, 26, 28) sts. *Next row:* (RS) Knit to first marker, join new yarn and BO center 22 (24, 26, 28) sts, work to end—126 (130, 135, 141) sts

rem each side. Working each side separately, at each neck edge BO 8 sts once—118 (122, 127, 133) sts rem each side; piece should measure about 5½ (6, 6½, 6½)" (14 [15, 16.5, 16.5] cm) from last sleeve CO row. Place sts on holder and set aside.

Left Front

With MC and size 8 (5 mm) needle, CO 51 (58, 65, 72) sts. *Note:* The neck shaping at center front is worked at the same time as the side increases; read the next section all the way through before proceeding. **Side increases:** Work 4 rows even at side, ending with a WS row. Beg with the next RS row, inc 1 st at beg of RS rows (side edge) by working k2, M1, at beg of row. Inc 1 st at side edge every 8 (8, 8, 10) rows in this manner a total of 4 times, then every 4 (6, 6, 6) rows 2 times, then work inc row once more, then work 1 (1, 3, 3) row(s) even—7 sts total inc'd at side edge.

At the same time, Shape neck: Work 1 row even. At center front edge (end of RS rows, beg of WS rows), BO 2 sts at beg of next 3 WS rows, then dec 1 st at center front every RS row 20 (22, 23, 27) times, ending with a WS row—32 (37, 43, 46) sts rem; 46 (50, 52, 60) rows completed from CO; all side shaping has been completed, piece should measure about 6½ (7, 7½, 8½)" (16.5 [18, 19, 21.5] cm) from CO. *Note:* The neck shaping at center front continues at the same time as the sleeve shaping; read the next section all the way through before proceeding.

Shape neck and sleeve: Beg with the next row (RS), CO 2 sts at beg of next 3 (3, 2, 1) RS row(s), then CO 4 sts at beg of next 1 (1, 2, 3) RS row(s), then CO 6 sts at beg of next RS row, then CO 8 sts at beg of next RS row, then CO 10 sts at beg of next RS row, then CO 20 sts at beg of next RS row, then CO 43 sts (or same number of sts CO for back) at beg of next RS row—97 (97, 99, 101) sleeve sts CO. *At the same time,* at neck edge, dec 1 st at end of every RS row 7 (7, 9, 8) more times, then at end of every other RS row 2 (3, 4, 4) times, then every 6th row once, then every 8th row once—118 (122, 127, 133) sts when all sleeve and neck shaping has been completed. Work even until piece measures 5½ (6, 6½, 6½)" (14 [15, 16.5, 16.5] cm) from last sleeve CO row. Place sts on holder and set aside.

Right Front

Work same as left front, reversing all shaping as foll: Inc for side at end of RS rows by working to last 2 sts, M1, k2. Shape neck by BO at beg of RS rows, and dec at beg of RS rows. Shape sleeves by CO at beg of WS rows.





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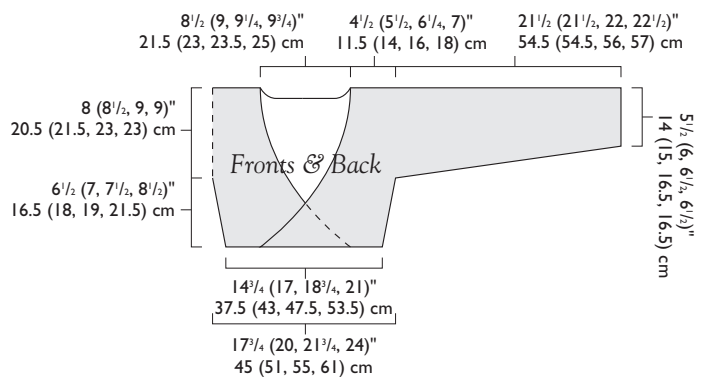


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Finishing

Block pieces to measurements. Join back to fronts at shoulders with MC by grafting with Kitchener stitch (see Glossary, page 145), or by working three-needle bind-off (see Glossary, page 145) if you prefer. **Cuffs:** With CC, larger needle, and RS facing, pick up and knit 1 st for about every 3 sts along cuff edge—about 25 (28, 30, 30) sts (exact number is not critical). With WS facing, BO all sts kwise. With MC, sew sleeve and side seams. **Lower edging:** With CC, larger needle, RS facing, and beg at lower left front, pick up and knit 1 st for every 2 sts along bottom edge, ending at lower right front—about 84 (96, 107, 119) sts (again, exact number is not critical). With WS facing, BO all sts kwise. **Neck edging and ties:** With CC and larger needle, CO 100 (112, 122, 136) sts for right tie. BO all sts kwise; do not cut yarn—1 st rem on needle. With the same yarn, RS facing, and beg at lower right front edge, pick up and knit about 38 (40, 44, 46) sts evenly spaced to right shoulder, about (19, 20, 21, 22) sts across back neck (about 1 st for every 2 sts), and about 38 (40, 44, 46) sts evenly spaced from left shoulder to lower left front, then use the backward loop method (see Glossary, page 143) to CO 100 (112, 122, 136) more sts for left tie—about 196 (213, 232, 251) sts total. *Note:* Adjust the number of picked-up sts if necessary to avoid puckering the edge; exact pick-up number is not critical. With WS facing, BO all sts kwise. Weave in loose ends. ∞



PAM ALLEN is the editor in chief of *Knits* magazine and author of *Scarf Style* (Interweave Press, 2004).



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Left: SilkyChic and Firecracker 85 Jay; Right: SilkyChic 109 Summer Berries, Firecracker 70 Raphael

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ESSENTIAL INDULGENCE

design by LESLIE SCANLON

LESLIE SCANLON CALLS THIS WICKED-SMART DESIGN her "desert island" sweater—if she could pack just a few pieces of clothing, this sweater would be one of them. The simple elegant shape with exposed seams is flattering on most women and looks great whether paired with a worn-in pair of jeans, elegant satin pants, or a tiered evening skirt. This beautiful, lightweight silk-alpaca yarn feels luxurious against your skin.

Finished Size 37½ (39, 41, 43, 46½)" (95 [99, 104, 109, 118] cm) bust circumference. Sweater shown measures 39" (99 cm).

Yarn Blue Sky Alpacas Alpaca & Silk (50% superfine alpaca, 50% silk; 146 yd [133 m]/50 g): #100 slate, 6 (7, 7, 8, 9) balls.

Needles Body and Sleeves—Size 6 (4 mm): 24" (60-cm) circular (cir). Edging—Size 5 (3.75 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

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

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

Note

The sleeve is designed so the decorative sleeve seam runs along the outside of the arm from the top point of the shoulder to the cast on edge, instead of starting in the armpit and running down the inside of the arm in the usual manner. As a result, the lowest part of the sleeve cap is in the center of the sleeve, and the top of the cap is at each selvedge, as shown in the schematic.

Back

With smaller needle, CO 94 (98, 102, 108, 116) sts. Work in St st for 4 (4, 4, 6, 6) rows. Change to larger needle and cont in St st until piece measures 1¼ (1½, 1½, 2, 2)" (3.2 [3.8, 3.8, 5, 5] cm) from beg, ending with a WS row. **Dec row:** (RS) K2, ssk (see Glossary, page 144), knit to last 4 sts, k2tog, k2—2 sts dec'd. Work 1 (1, 1, 3, 3) row(s) even. Rep the shaping of the last 2 (2, 2, 4, 4) rows 2 more times—88 (92, 96, 102, 110) sts. Work dec row, work 5 rows even, then rep dec row once more—84 (88, 92, 98, 106) sts; piece should measure about ¾ (¾, ¾, 5, 5)" (8.5 [9, 9, 12.5, 12.5] cm) from CO. Cont even until piece measures 12 (12½, 12½, 13, 13½)" (30.5 [31.5, 31.5, 33, 34.5] cm) from CO, ending with a WS row. **Inc row:** (RS) K2, M1 (see Glossary, page 144), knit to last 2 sts, M1, k2—2 sts inc'd. Work 1 (WS) row even. Rep the last 2 rows 4 more times—94 (98, 102, 108, 116) sts. Cont even, if necessary, until piece measures 13½ (14, 14, 14½, 15)" (34.5 [35.5, 35.5, 37, 38] cm) from CO, ending with a WS row. **Shape armholes:** BO 4 sts at beg of next 2 rows—86 (90, 94, 100, 108) sts rem. *Work 3 rows even. BO 2 sts at beg of next 2 rows. Rep from * once more, ending with a WS row—78 (82, 86, 92, 100) sts rem. Dec 1 st each end of needle every RS row 3 times—72 (76, 80, 86, 94) sts rem. Cont even until armholes measure 5¼ (6¼, 6¼, 7¼, 7¼)" (14.5 [16, 17, 18.5, 19.5] cm), ending with a WS row. **Shape neck:** (RS) Work 13 (14, 15, 16, 17) sts, place center 46 (48, 50, 54, 60) sts on a holder, join new

yarn and work to end—13 (14, 15, 16, 17) sts each side. Working each side separately, at each neck edge BO 2 sts 2 times—9 (10, 11, 12, 13) sts rem; armholes should measure about 6½ (7, 7½, 8, 8½)" (16.5 [18, 19, 20.5, 21.5] cm). BO rem sts.

Front

Work as for back until armholes measure 5½ (6, 6½, 7, 7½)" (14 [15, 16.5, 18, 19] cm), ending with a WS row—72 (76, 80, 86, 94) sts. **Shape neck:** (RS) K18 (19, 20, 21, 24), place next 36 (38, 40, 44, 46) sts on holder, join new yarn and knit to end—18 (19, 20, 21, 24) sts each side. Working each side separately, at each neck edge BO 3 (3, 3, 3, 4) sts 2 times, then BO 3 sts once—9 (10, 11, 12, 13) sts rem. Cont even, if necessary, until armholes measure 6½ (7, 7½, 8, 8½)" (16.5 [18, 19, 20.5, 21.5] cm). BO all sts.

Sleeves

With smaller needle, CO 52 (54, 58, 62, 66) sts. Work in St st for 2 (2, 2, 4, 4) rows. Change to larger needle. Cont in St st for 6 (6, 6, 8, 8) more rows, ending with a WS row. **Dec row:** (RS) Knit, dec 3 sts evenly spaced. Work 3 (3, 3, 5, 5) rows even. Rep the last 4 (4, 4, 6, 6) rows 3 more times—40 (42, 46, 50, 54) sts rem; piece should measure about ¾ (¾, ¾, 5½, 5½)" (9.5 [9.5, 9.5, 14, 14] cm) from CO. Cont even in St st until piece measures 4½ (5, 5, 6, 6½)" (11.5 [12.5, 12.5, 15, 16.5] cm) from beg, ending with a WS row, and placing a marker (pm) in the exact center of the last row. **Inc row:** (RS) Work to 1 st before m, k1f&b, k1, slip marker (sl m), k1, k1f&b, work to end—2 sts inc'd. Rep inc row every other row 0 (0, 0, 2, 4) times, then every 4th row 14 (15, 15, 18, 17) times, then every 6th row 4 (4, 4, 0, 0) times—78 (82, 86, 92, 98) sts. Cont even until piece measures 18 (18½, 18½, 19, 19)" (45.5 [47, 47, 48.5, 48.5] cm) from CO, measured straight up along a single column of sts (do not measure along shaping), and ending with a WS row. **Shape cap:** See Note regarding sleeve cap shaping. **Next row:** (RS) K37 (39, 41, 44, 47), BO center 4 sts removing marker as you come to it, join new yarn, work to end—37 (39, 41, 44, 47) sts at each side. The middle of the sts just BO is the center of the underarm, and edges of the fabric on each side of the center gap are the armhole edges. All cap shaping takes place on either side of center gap; selvedges will rem straight and unshaped to end of cap. Working each side separately, BO 2 sts at each armhole edge every 4th row 2 times, then BO 1 st at each armhole edge every other row 6 times—27 (29, 31, 34, 37) sts rem each side; sleeve cap should measure about ¾" (8.5 cm) from first BO row at center. Work even, if neces-





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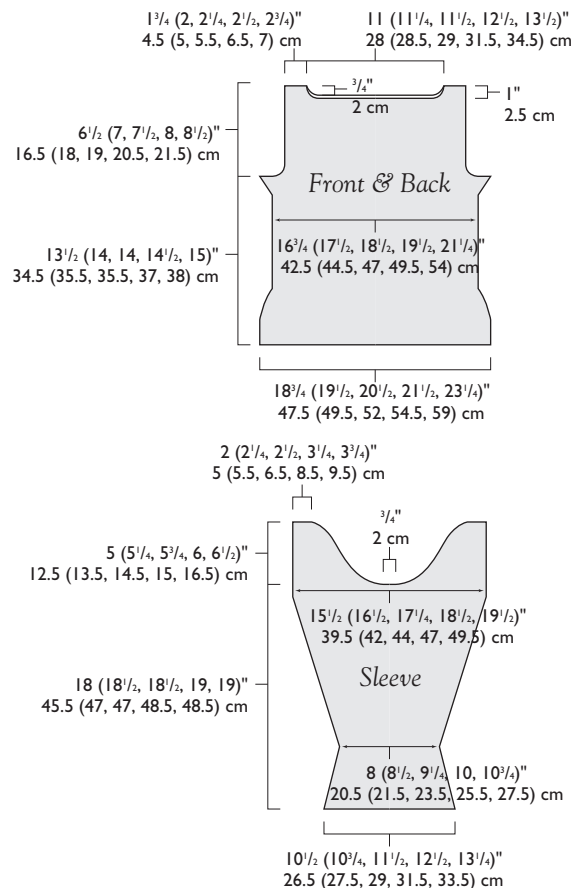
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sary, until sleeve cap measures $3\frac{1}{4}$ ($3\frac{1}{2}$, 4, $4\frac{1}{4}$, $4\frac{3}{4}$)" (8.5 [9, 10, 11, 12] cm), ending with a WS row. At armhole edge, BO 2 sts 5 times, then BO 7 (8, 8, 8, 8) sts once—10 (11, 13, 16, 19) sts rem at each side. BO rem sts.

Finishing

Lightly block pieces to measurements. With yarn threaded on a tapestry needle, holding WS tog, and working from the RS so seam allowances will show on outside of garment, use a backstitch (see Glossary, page 145) to sew shoulder, side, and sleeve seams. For even edges along the exposed seam, backstitch into the center of the 3rd st from each edge, leaving selvedge st and 2nd st from each edge in the seam allowance. Sew sleeves into armholes, aligning seam on top edge of sleeve with shoulder seam, and 4-st BO at center of sleeve with sts BO for first row of armhole shaping on back and front. **Neckband:** With smaller cir needle, RS facing, and beg at right shoulder, pick up and knit 6 (6, 7, 7, 8) sts along right back neck edge, k46 (48, 50, 54, 60) held back neck sts, pick up and knit 6 (6, 7, 7, 8) sts along left back neck edge and 9 (10, 10, 11, 12) sts along left front neck edge, k36 (38, 40, 44, 46) held front neck sts, pick up and knit 9 (10, 10, 11, 12) sts along right front neck edge—112 (118, 124, 134, 146) sts total. Pm and join for working in the rnd. Knit 2 rnds. With larger needle, loosely BO all sts. Weave in all loose ends. ∞



Leslie Scanlon designs for the handknitting industry and her own pattern line Mac & Me. She lives in New England.



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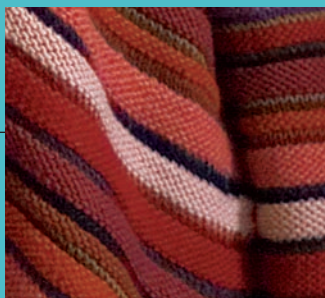
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UNION SQUARE MARKET PULLOVER

design by KATE GILBERT

THIS FLIRTY, YET COMFORTABLE SWEATER will take you from Saturday morning at the market to an afternoon coffee date. The sweater is knitted in softest alpaca, and the bodice is contoured to gently follow your curves. The body and sleeves are worked in the round, and short rows are used to shape the belled, slightly medieval sleeves. A pretty contrasting color adds a fresh note at the neck and hem, and highlights the sleeve points.

Finished Size 33½ (35½, 37, 40, 44)" (85 [90, 94, 101.5, 112] cm) bust circumference. Sweater shown measures 35½" (90 cm).

Yarn Plassard Alpaga (100% alpaca; 198 yd [181 m]/50 g): #202 wine red (MC), 7 (7, 7, 8, 9) skeins; #201 pink (CC), 2 skeins (all sizes).

Needles Body and Sleeves—Size 3 (3 mm): 24" and 32" (60-cm and 80-cm) circular (cir) and set of 4 double-pointed (dnp). Bind-off—Size 9 (5.5 mm): 1 straight. Adjust needle size if necessary to obtain the correct gauge.

Notions Waste yarn for provisional cast-on; markers (m); removable markers or safety pins; tapestry needle; six ½" (1.3-cm) buttons for shoulders; one ⅜" (2.2-cm) button for front neck.

Gauge 27 sts and 38 rows = 4" (10 cm) in St st worked in the rnd.

Notes

You may find it helpful to use a different-colored marker to indicate the beginning of the round.

Measure length straight up along a single column of stitches; do not measure along the curved shaping lines.

For the sleeve cuffs, each round begins at the center of the thumb edge of the hand so that the shallowest part of the cuff will fall toward the front of the sweater and the deepest part will fall at the back. After each cuff has been completed, the end-of-round marker for the sleeve is moved to its customary location, in line with the center of the underarm.

Lower Body

With CC, waste yarn, shorter cir needle, and using the invisible method (see Glossary, page 143), CO 226 (238, 250, 270, 298) sts. Join for working in the rnd, being careful not to twist sts, and place marker (pm) for beg of rnd. Place a second marker in the first rnd after working 113 (119, 125, 135, 149) sts to mark other side "seam." **Hem:** Knit until there are 9 rnds total in CC. Cut off CC. Carefully remove waste yarn and place sts from CO on smaller spare needle. Fold facing with WS of fabric touching. With MC and longer cir needle, close top edge of hem by working k2tog (1 st from main needle and 1 st from needle holding CO sts) to end of rnd—finished hem will measure about ½" (1.3 cm) high. Cont with MC, work 4 rnds even. *Dec rnd:* *K1, ssk, knit to 3 sts before marker (m), k2tog, k1; rep from * once more—4 sts dec'd. Knit 5 rnds. Rep the last 6 rnds 6 more times—198 (210, 222, 242, 270) sts rem. Knit 16 rnds even—piece should measure about 7" (18 cm) from finished lower edge (fold line of hem). *Inc rnd:* *K2, M1L (see Glossary, page 144), knit to 2 sts

before m, M1R (see Glossary, page 144) k2, slip marker (sl m); rep from * once more—4 sts inc'd. Knit 5 rnds. Rep the last 6 rnds 6 more times—226 (238, 250, 270, 298) sts; piece should measure about 11½" (29 cm) from finished lower edge. **Front flap:** Cont as foll:

Front Inc Rnd 1: K56 (59, 62, 67, 74), M1L, k1 at center front and mark this st with a removable marker or safety pin, M1R, knit to end—115 (121, 127, 137, 151) front sts; 113 (119, 125, 135, 149) back sts.

Work 3 rnds even.

Front Inc Rnd 2: Knit to 2 sts before marked center st, M1L, k5, M1R, knit to end—2 sts inc'd on front.

Work 3 rnds even.

Front Inc Rnd 3: Knit to 4 sts before marked center st, M1L, k9, M1R, knit to end—2 sts inc'd on front.

Work 3 rnds even—17 rnds completed above last waist shaping inc rnd. *Note:* Front flap shaping continues at the same time as other shaping; read the next section all the way through before proceeding. Cont in this manner, working incs on front every 4th rnd, working 2 more sts before marked center st, and knitting 4 more sts bet incs on each successive inc rnd. Work 2 (4, 6, 8, 10) more rnds—19 (21, 23, 25, 27) rnds completed above last waist inc rnd; 4 (4, 5, 5, 6) total front inc rnds completed; 121 (127, 135, 145, 161) front sts; piece should measure 13½ (13¾, 14, 14¼, 14½)" (34.5 [35, 35.5, 36, 37] cm) from finished lower edge. Work a front inc rnd for sizes 35½" and 40" only in foll dividing rnd. **Divide for front and back:** Work to 4 (5, 5, 5, 5) sts before side m, BO 8 (10, 10, 10, 10) sts for armhole, work in patt to 4 (5, 5, 5, 5) sts before end-of-rnd m, BO 8 (10, 10, 10, 10) sts for other armhole, removing end-of-rnd m when you come to it—113 (119, 125, 137, 151) front sts; 105 (109, 115, 125, 139) back sts; 13 (17, 17, 21, 21) knit sts bet incs on last front inc rnd completed.

Back

Rejoin yarn to 105 (109, 115, 125, 139) back sts with RS facing. Work St st back and forth in rows as foll: BO 2 sts at beg of next 2 (2, 4, 4, 4) rows, then BO 1 st at beg of foll 4 (4, 4, 6, 6) rows—97 (101, 103, 111, 125) sts rem. Work 2 rows even. BO 1 st at beg of next 2 rows—95 (99, 101, 109, 123) sts rem. Work even until armholes measure 7 (7, 7½, 7½, 8)" (18 [18, 19, 19, 20.5] cm) from dividing rnd, ending with a RS row. **Shape shoulders:** Work short rows (see Glossary, page 144) as foll:



Short-rows 1 and 2: Work to last 4 sts, wrap next st, turn.

Short-rows 3–8: Work to 5 sts before previous wrapped st, wrap next st, turn.

Top edging: Break yarn. Sl all sts so next row will be a WS row, and join CC with WS facing. Work 9 rows St st across all sts, beg and ending with a WS row, and working all wraps tog with their wrapped sts on first row. With smaller spare needle, and WS facing, pick up a loop in each of the purl “bumps” along the color change; do not pick up and knit these sts; simply slip the smaller needle into each st. Fold hem with WS of fabric touching. With CC and larger straight needle, close top edging and bind off at the same time as foll: K2tog (1 st from main needle and 1 st from needle with picked-up sts), *k2tog (next st from each needle), pass first st on larger needle over the second st to BO 1 st loosely; rep from * to end, fasten off last st—finished top edging should measure about ½" (1.3 cm) high; armholes should measure about 7½ (7½, 8, 8, 8½)" (19 [19, 20.5, 20.5, 21.5] cm) above dividing rnd.

Front

Join yarn to 113 (119, 125, 137, 151) front sts with WS facing.

Note: Center front shaping continues at same time as armhole shaping; read the next section all the way through before proceeding. Cont center front shaping as established, working inc row every other RS row (every 4th row). *At the same time* work armhole shaping as foll: BO 2 sts at beg of next 2 (2, 4, 4, 4) rows, then BO 1 st at beg of foll 4 (4, 4, 6, 6) rows, work 2 rows even, then BO 1 st at beg of next 2 rows, ending with a RS row—109 (113, 117, 127, 143) sts rem; 10 (10, 14, 16, 16) sts BO for armhole shaping; 6 (4, 6, 6, 8) sts inc'd at front; 7 (7, 8, 9, 10) total inc rnds/rows worked at front; 25 (25, 29, 33, 37) knit sts bet incs on last front inc row completed. Cont to shape front neck, work 39 (39, 41, 39, 43) more rows, ending with a WS row—armholes should measure about 5 (5, 5½, 5½, 6)" (12.5 [12.5, 14, 14, 15] cm)—127 (133, 137, 147, 163) sts; 16 (17, 18, 19, 20) total inc rnds/rows worked at front; 61 (65, 69, 73, 77) knit sts bet incs on last front inc row completed. Last row completed is 3rd (1st, 3rd, 1st, 3rd) row worked even foll last front inc row.

Shape left front V-neck: Cont working front incs as established, and *at the same time* shape left front neck as foll:

Short-row 1: (RS) Work in patt to 2 sts before marked center st, wrap next st, turn.

Short-row 2: Purl to end.

Short-row 3: Work in patt to 3 (3, 4, 4, 4) sts before previous wrapped st, wrap next st, turn.

Short-row 4: Purl to end.

Short-row 5: Work in patt to 3 (4, 4, 4, 5) sts before previous wrapped st, wrap next st, turn.

Short-row 6: Purl to end.

Short-rows 7–18: Rep Short-rows 3–6 three more times.

Short-row 19: Work in patt to 3 (3, 4, 4, 4) sts before previous wrapped st, wrap next st, turn—19 rows completed at left front armhole edge from beg of neck shaping; armhole should measure about 7 (7, 7½, 7½, 8)" (18 [18, 19, 19, 20.5] cm) from dividing rnd; 137 (143, 147, 157, 173) sts; 21 (22, 23, 24, 25) total inc rnds/rows worked at front; 81 (85, 89, 93, 97) knit sts bet incs on last front inc row completed; 2 (0, 2, 0, 2) rows worked even after last front inc row.

Do not work any more front inc rows.

Short-row 20: Purl to last 4 sts before armhole edge, wrap next st, turn.

Short-row 21: Knit to 3 (3, 4, 4, 4) sts before previous wrapped st at center front, turn.

Short-rows 22 and 24: Purl to 5 sts before previous wrapped st at armhole edge, wrap next st, turn.

Short-row 23: Knit to 3 (4, 4, 4, 5) sts before previous wrapped st at center front, wrap next st, turn.

Short-row 25: Knit to 3 (3, 4, 4, 4) sts before previous wrapped st at center front, wrap next st, turn.

Short-row 26: Purl to 5 sts before previous wrapped st at armhole edge, wrap next st, break yarn.

Shape right front V-neck: With RS facing, sl sts to 2 sts past marked st at center front, and join yarn. Cont working front incs as established until there are a total of 21 (22, 23, 24, 25) front inc rnds/rows as for left front neck, and *at the same time* shape right front neck using short-rows as foll:

Short-row 1: (RS) Work in patt to end, turn.

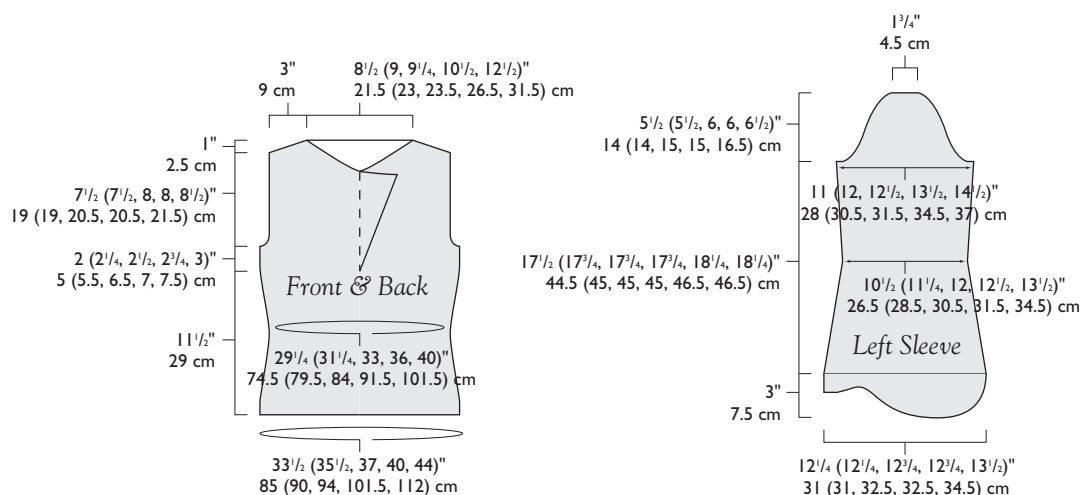
Short-row 2: Purl to 3 (3, 4, 4, 4) sts before st where yarn was joined at center front, wrap next st, turn.


Short-row 3: Work in patt to end.

Short-row 4: Purl to 3 (4, 4, 4, 5) sts before previous wrapped st, wrap next st, turn.

Short-row 5: Work in patt to end.

Short-rows 6–17: Rep Short-rows 2–5 three more times.





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Short-row 18: Purl to 3 (3, 4, 4, 4) sts before previous wrapped st, wrap next st, turn.

Short-row 19: Work in patt to end—19 rows completed at right front armhole edge from beg of neck shaping; armhole should measure about 7 (7, 7½, 7½, 8)" (18 [18, 19, 19, 20.5] cm) from dividing rnd; 137 (143, 147, 157, 173) sts; 21 (22, 23, 24, 25) total inc rnds/rows worked at front; 81 (85, 89, 93, 97) knit sts bet incs on last front inc row completed; 2 (0, 2, 0, 2) rows worked even after last front inc row.

Do not work any more front inc rows.

Short-row 20: Purl to 3 (3, 4, 4, 4) sts before previous wrapped st at center front, wrap next st, turn.

Short-row 21: Knit to 4 sts before armhole edge, wrap next st, turn.

Short-row 22: Purl to 3 (4, 4, 4, 5) sts before previous wrapped st at center front, wrap next st, turn.

Short-rows 23 and 25: Knit to 5 sts before previous wrapped st at armhole edge, wrap next st, turn.

Short-row 24: Purl to 3 (3, 4, 4, 4) sts before previous wrapped st at center front, wrap next st, turn.

Short-row 25: Knit to 5 sts before previous wrapped st at armhole edge, wrap next st, break yarn.

Sl all sts so next row will be a WS row, and join CC with WS facing. Work hemmed top edging as for back.

Left Sleeve

With CC, waste yarn, shorter cir or dpn, and using the provisional method, CO 92 (92, 96, 96, 100) sts. Join for working in the rnd, being careful not to twist sts, and place marker (pm) for beg of rnd. Place a second marker in the first rnd after working

46 (46, 48, 48, 50) sts to mark center of rnd. **Hem:** Knit until there are 9 rnds total in CC. Using CC, close hem as for lower hemmed edge of back—finished cuff hem should measure about ½" (1.3 cm) high. Cont in short-rows with CC to shape curved edge of cuff as foll:

Short-row 1: (RS) Knit to 4 sts before end-of-rnd m, wrap next st, turn.

Short-row 2: Purl to 4 sts before end-of rnd m, wrap next st, turn.

Short-row 3: Knit to 4 sts before previous wrapped st, wrap next st, turn.

Short-row 4: Purl to 4 sts before previous wrapped st, wrap next st, turn.

Short-row 5: Knit to 3 sts before center m, k2tog, k2, ssk, knit to 3 sts before previous wrapped st, wrap next st, turn—90 (90, 94, 94, 98) sts rem.

Short-row 6: Purl to 3 sts before previous wrapped st, wrap next st, turn.

Short-row 7: Knit to 3 sts before center m, k2tog, k2, ssk, knit to 2 sts before previous wrapped st, wrap next st, turn—88 (88, 92, 92, 96) sts rem.

Short-rows 8 and 10: Purl to 2 sts before wrapped st, wrap next st, turn.

Short-row 9: Knit to 2 sts before wrapped st, wrap next st, turn.

Short-row 11: Knit to 3 sts before center m, k2tog, k2, ssk, knit to 2 sts before previous wrapped st, wrap next st, turn—86 (86, 90, 90, 94) sts rem.

Short-rows 12 and 14: Purl to 2 sts before previous wrapped st, wrap next st, turn.

Short-row 13: Knit to 2 sts before previous wrapped st, wrap next st, turn.

Short-row 15: Knit to 3 sts before center m, k2tog, k2, ssk, knit to 3 sts before wrapped st, wrap next st, turn—84 (84, 88, 88, 92) sts rem.

Short-rows 16, 18, and 20: Purl to 3 sts before wrapped st, wrap next st, turn.

Short-row 17: Knit to 3 sts before wrapped st, wrap next st, turn.

Short-row 19: Knit to 3 sts before center m, k2tog, k2, ssk, knit to 3 sts before previous wrapped st, wrap next st, turn—82 (82, 86, 86, 90) sts rem.

Short-row 21: Knit to 4 sts before previous wrapped st, wrap next st, turn.

Short-row 22: Purl to 4 sts before previous wrapped st, wrap next st, turn—cuff should measure about ½" (1.3 cm) from finished lower edge at each end of rnd, and about 3" (7.5 cm) from finished lower edge in the center, measured along the center dec line.

Cut off CC. Join MC and knit 1 rnd across all sts, working wrapped sts tog with their wraps, and removing center m as you come to it. Remove end-of-rnd m, k21 (21, 22, 22, 23), replace m for new end-of-rnd aligned with center of underarm. *Work even in St st with MC for 2 (3½, 3½, 11, 11)" (5 [9, 9, 28, 28] cm). *Next rnd:* Dec 1 (dec 1, dec 1, dec 1, inc 1) st at each end of rnd—2 sts dec'd for 4 smallest sizes; 2 sts inc'd for largest size. Rep from * 4 (2, 2, 0, 0) more times—72 (76, 80, 84, 92) sts; sleeve should measure about 10½ (11, 11, 11, 11)" (26.5 [28, 28, 28, 28] cm) from color change at top of cuff. **Work even in St st with MC for 6¼ (3, 3, 2, 2)" (16 [7.5, 7.5, 5, 5] cm). *Next rnd:* Inc 1 st at each end of rnd—2 sts inc'd. Rep from ** 0 (1, 1, 2, 2) more



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time(s)—74 (80, 84, 90, 98) sts; sleeve should measure about 16 $\frac{1}{4}$ (17, 17, 17, 17)" (42.5 [43, 43, 43, 43] cm) from color change at top of cuff. Work even until piece measures 17 (17 $\frac{1}{4}$, 17 $\frac{1}{4}$, 17 $\frac{1}{4}$, 17 $\frac{1}{4}$)" (43 [44, 44, 45, 45] cm) from color change at top of cuff, ending 4 (5, 5, 5, 5) sts before end-of-rnd m on last rnd. **Shape cap:** BO 8 (10, 10, 10, 10) sts, removing m as you come to it, work to end—66 (70, 74, 80, 88) sts rem. Working back and forth in rows, BO 2 sts at beg of next 2 (2, 4, 4, 4) rows, then BO 1 st at beg of foll 4 (4, 4, 6, 6) rows—58 (62, 62, 66, 74) sts rem. Work 4 (2, 4, 2, 2) rows even. *BO 1 st at beg of next 2 rows, work 2 rows even; rep from * 4 (6, 4, 3, 3) more times—48 (48, 52, 58, 66) sts rem. BO 1 st at beg of next 14 (4, 14, 16, 18) rows, then BO 2 sts at beg of next 4 (6, 6, 8, 8) rows, then BO 3 sts at beg of next 2 (4, 2, 2, 4) rows, then BO 4 sts at beg of next 2 rows—12 sts rem; cap should measure about 5 $\frac{1}{2}$ (5 $\frac{1}{2}$, 6, 6, 6 $\frac{1}{2}$)" (14 [14, 15, 15, 16.5] cm). BO all sts.

Right Sleeve

Work as for left sleeve until all short-rows of cuff have been completed—82 (82, 86, 86, 90) sts rem. Cut off CC. Join MC and knit 1 rnd across all sts, working wrapped sts tog with their wraps, and removing center m as you come to it. Remove end-of-rnd m, k61 (61, 64, 64, 67), replace m for new end of rnd aligned with center of underarm. Complete as for left sleeve.

Finishing

Block to measurements, arranging front flap by folding it exactly along the centerline, then carefully folding it toward the left shoulder as shown in photograph. Identify the left and right sleeves by checking that the longest part of the cuff falls to the back of the garment. With yarn threaded on a tapestry needle, sew sleeves into armholes, matching first BO row of sleeve cap to center of underarm shaping, and with folded edges of front and back just touching (not overlapping). Do not sew shoulder seams. Weave in loose ends. Mark positions for 3 buttons on each front shoulder, 1" (2.5), 2" (5 cm), and 3" (7.5 cm) in from armhole seam. Sew small buttons to front shoulders at marked positions. **Button loops:** Mark positions for 3 button loops on each back shoulder opposite front buttons. Make button loops at edge of back shoulders as foll: Thread about 30" (76 cm) of CC on tapestry needle. Bring needle through the fold line 1 st to the side of marked position, remove needle, and pull the two yarn ends even. With a book or other heavy weight to hold the garment still, make a twisted cord (see Glossary, page 144) with the two ends. Thread the cord on tapestry needle, and bring needle through the fold line 1 st on the other side of marked position (2 sts away from where you started). Adjust the length of the button loop cord to accommodate button, tie a knot to secure button loop, weave in ends. Rep for rem 5 button loops. Make a larger loop on WS exactly at center front, anchored in the hem BO row of top edging. Try on sweater, arrange front flap for best effect, and mark position for large front button. Sew on large button. ∞

KATE GILBERT is a graphic designer turned knitwear designer. Visit her site at www.kategilbert.com.

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Shibori knitting

by Judith S. L. Young



Nacoto Okamoto

Shibori is the Japanese term used to describe a variety of manipulations on fabric to create textural and color effects. Shibori is often associated with the silky flowing fabrics used in traditional kimonos, and not what one would expect to find on display at the Maryland Sheep and Wool Festival. Last year, however, amid the sheep and spinning wheels, woolly samples of shibori kept company with nubby socks and hats.

Mary Hal Davis, a self-confessed experimenter and fiber person, began practicing shibori techniques before she'd ever heard the word. "I thought it was a felting process," says Davis,

who raises sheep and spins her own yarns in Georgetown, Kentucky. After seeing a demonstration of a shibori process used to embellish a knitted scarf at a Maryland yarn studio, she was determined to duplicate it. "The scarf looked like it had tiny mushrooms growing out of one end. It was just beautiful."

In an effort to replicate what she had seen, Davis removed the back from an old wool sweater to use as a fabric base, gathered the fabric around plastic milk jug caps and tied them in to create little pouches, dyed it several colors until they blended, and then stitched around the piece with rayon silk and

metallic threads. When the piece was dry, she removed the milk jug caps and ended with a three-dimensional piece that she christened “Moon Pantry.”

A short distance from Davis’s booth, colorful felted swatches embossed with three-dimensional bubbles, squares, and triangles formed part of the display in the Forestheart Studio booth. The swatches, knitted from pre-dyed merino wool, were examples of what one could create from the materials supplied in kits put together by Mary Theresa Klotz. Klotz says she was inspired to package kits for experimenting with shibori techniques after seeing the work of artist Jeung-Hwa Park (see pages 50 and 51).

Shibori comes to knitting

“Shibori is an action that you perform on the fabric,” says Yoshiko Iwamoto Wada, the renowned shibori historian, artist, and author of *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing* (1999), *Memory on Cloth: Shibori Now* (2002), and the upcoming *Ragged Beauty* (Kodansha). “The fabric keeps the memory; it records the actual interaction between hand, fabric, and compression that becomes the final design.”

Derived from the Japanese word *shiboru*, which means “to wring, squeeze, or press,” shibori, or shaped resist dyeing, binds off certain areas of fabric with a resist prior to dyeing and/or felting. A resist is something applied to a part of the fabric that impedes the dye—or hot water in the case of felting—from penetrating and altering the fabric. Resists such as rubber bands, thread, yarn, boards, PVC pipes, bamboo poles, or clamps must be adhered to the fabric as tightly as possible to exert pressure. After the fabric has dried, and the resists have been removed, texture and/or color patterns remain. When the fabric is ironed flat, the imprint of the design pattern remains.

By creating color and texture effects with binding, stitching, pleating or folding, clamping, and pole wrapping, shibori presents endless possibilities for achieving shape-resist designs. It’s a labor-intensive craft that reflects the individual who creates it. Like handknitting, each shibori piece is unique. Traditional shibori has been performed on natural woven fibers such as silk, linen, cotton, ramie, and hemp. Over the last decade, however, a new group of shibori artisans has been experimenting with knitting to create new styles of shibori.

Knitted fabric is stretchy and pliable and reacts differently to

shibori than woven fabrics. It absorbs dye in a different way and in the case of knitted wool, it fulls (the accurate term for felted knitted or woven fabric). The introduction of wool to the shibori process has opened up a whole new realm of possibilities for designers to explore.

The new innovators

Jeung-Hwa Park admits she didn’t know how to knit until nine years ago when she signed up for a machine-knitting class at the Rhode Island School of Design.

The former sportswear designer left Korea with her young family in 1992 to settle in Providence, Rhode Island, so that her husband could pursue his Ph.D. in sociology at Brown University. After a brief stint as a fashion correspondent for several Korean publications, she decided to go back to school. “Why just the husband?” she jokes. “Why not me?”

At first Park enrolled in continuing education classes, then went to summer school, until she eventually graduated with a masters in textiles in 2000. Designing machine-knitted garments appealed to her fashion background, but she wanted to add something traditional and hands-on to her work to balance the uniformity of machine-knitted fabric. Resist dyeing and fulling were the two techniques that gave her that balance. Practicing these ancient handcrafts on her knitted pieces provided the yin-and-yang harmony that Park firmly believes in. The balance is evident in her knitted scarf *Falling Leaves* in which she selectively stitches and fulls certain areas of its surface.

“The most valuable thing about knitting is its flexibility,” explains Park. She started playing with that flexibility by stretching, tying, and fulling. It wasn’t long before she discovered that by tying objects with different shapes into a piece before fulling, she could create a molded three-dimensional surface. The parts of the fabric that were stretched over the bound-in objects resisted shrinking and kept their original open knit structure.

Suddenly little protrusions shaped over chickpeas, fava beans, and hazelnuts started sprouting up in her classwork. She had created a living canvas that balanced nature and art, knitted fabric that pushed the traditional ideas of knitwear.

Park favors tying around organic shapes such as beans and nuts for their uniqueness and nonuniformity. If the supermarket or farmer’s market runs out of natural materials, she will raid her



Forestheart Studio



Chris Hartlove

Opposite page: Bulb Bags, wool, stitched, and dyed, 7¼ × 7¼" (18 × 18 cm), 2001, Mie Iwatsubo. These bags were inspired by medieval European pleated hats. A circle of flat fabric is stitched and transformed into a three-dimensional shape. Above left: Sample of dimensional form-felting, Mary Klotz, Forestheart Studio. Above right: Moon Pantry, wool, felted, dyed, stitched, 2005, Mary Hal Davis.



Above left: *Falling Leaves*, wool, machine-knitted, stitched, felted, and dyed, 15 × 75" (38 × 190.5 cm), 1999, Museum of Arts & Design Collection, Jeung-Hwa Park. Right: *Up and Down*, scarf, wool, knitted, stitched, and felted, 67 × 9¼" (170 × 25 cm), 2001, Mie Iwatsubo.

son's toy chest for Lego blocks. The part of the process that most excites her is dyeing, particularly with acid dyes. She likes to use the seasonal colors of New England as her painter's palette. Merino wool is her favorite fiber, though she has combined it with rayon, cotton, nylon, cashmere, silk, and angora yarns.

When she isn't in her studio working, Park teaches at the Rhode Island School of Design. Her award-winning knitwear collection has been exhibited at galleries, craft shows, and museums, including the Museum of Arts and Design in New York and the Museum of Fine Arts in Boston.

The first time **Mie Iwatsubo** really noticed shibori was on a vacation to Nagoya in 1998, when she was a student attending Musashino Fine Art University in Tokyo. By chance she visited the city of Arimatsu and encountered two elderly Japanese women demonstrating shibori techniques. Their withered but nimble fingers performed a magical ballet on plain cloth, plucking and binding the material with thread into tiny shapes. By the time the women were ready to dye the fabric, Iwatsubo was so enthralled that she knew she had found her life's calling.

Iwatsubo asked her instructors about shibori and sought out books on the subject because it was not taught in the university. She experimented on her own and created wall hangings. The following year, a teacher recommended her for an internship with fashion designer Jurgen Lehl, a fellow shibori artist. Lehl encouraged her creativity and another designer at Lehl's studio taught her to knit, a skill she found relatively easy to pick up given that she could already crochet.

Iwatsubo made felted accessories for Lehl's collection and learned that there was a viable market for her work. In 2000, when she left Japan for Nottingham Trent University in England

to pursue a master's degree in fashion and textiles, Lehl asked her to come back to his studio if she ever returned to Japan. She did so two years later. She now manufactures fabric and designs accessories for the Lehl label.

Not afraid to take risks, Iwatsubo trusts her instincts. Her design ideas are inspired by nature but come to her intuitively. She allows her hands and the fabric to tell her what to do. "I'm not much for drawing," she explains. "I prefer to move my hands." Her method has paid off, garnering her awards and opportunities to exhibit her work.

Being innovative is also important to Iwatsubo. Long ago she realized that in order to make shibori appealing to new consumers, it has to look contemporary. "When I make something out of shibori, I'm always thinking of ways to make it very new and individual." She made a discovery while playing with the eyelet stitch. The eyelet was a natural place through which to pass a binding thread for gathering the fabric into folds. Once the fabric was fulled, Iwatsubo discovered that the procedure had created perfect pleats (see *Up and Down* scarf above).

The artist encourages everyone to try shibori and recommends binding and clamping as the easiest techniques to learn; she also suggests that those new to the craft use natural fibers and experiment with different gauges and threads.

Fiber artist **Jay Rich** approaches shibori from a scientific viewpoint, perhaps a consequence of his profession—he is also a psychiatrist in private practice in Omaha, Nebraska. He sees a connection between psychiatry and shibori. In psychiatry, he says, you work with clients to help them uncover secrets, to unravel their mysteries, just as in shibori, you work with fabric, manipulating it, folding, stitching, twisting, to learn its limitations and possibilities.



Jeung-Hwa Park

Above left: *Untitled*, wool, machine-knitted, tied, felted, dyed, 65 × 15" (165 × 38 cm), 2002, Jeung Hwa-Park. Above right: *Scarf*, angora/merino, tied, felted, 71 × 7" (180.5 × 18 cm), 2004, Jay Rich.



Chris Hartlove

ture of a piece by using a resist in the fulling process."

In his travels to Japan and China, Rich has picked up ideas that he has incorporated in his work. He prefers stitch resist for its texture and subtle effects over the use of objects like marbles and pole wrapping. "Your average knitter isn't going to want to do what I've done to get a PVC pipe in their washing machine," he jokes. Rich suggests using fine merino wool for fashioning wearables and thicker yarns for sculptural pieces. Most importantly, he urges research and swatching with different yarns and dyes. Yarns that have been stripped and bleached won't felt as much.

Rich presides over the friends board of the Robert Hillestad Textile Gallery in Lincoln and is a member of the World Shibori Network. In his spare time, he also teaches. When he shows his work in galleries and at craft shows, he finds that curiosity is the most common reaction to his work. "People don't expect to see tie-

"Shibori at its highest level is concerned with every detail of the process—a finessing of the resist, the fiber, and, in some cases, the dye," says Rich, whose grandmother taught him to knit when he was six. "I grew up in a small community in North Dakota and the winters were cold," he recalls. "When I needed a knitting technique that my grandmother didn't know, she would haul me to one of her friends and say 'please help him pick up around the shoulder for a sleeve.' It was the kind of thing you did back then. You would help your neighbors and your friends."

Rich first heard about shibori while studying rozome, a form of batik wax resisting, at Split Rock, an arts program at the University of Minnesota, in 1998. The following year, he signed up for a shibori class taught by Yoshiko Wada. After that, "everything fell into place."

Wada, recognizing a kindred spirit, encouraged Rich to "surrender" his knitted samples to the shibori process. "He was interested in shibori but he had no idea that he was really a knitter. I was very interested in combining knitting and shibori. So we started doing things together."

Before he had learned about shibori, Rich had experimented with knitting and fulling. However he had always had reservations about the fulling process. "Knitting is incredibly labor intensive. Yet, when you throw a knitted piece into a washing machine, you completely obliterate its structure—all the stitches you've made. It just didn't make sense to me. That's where shibori pulled me in: You can preserve parts of the knitted tex-

ture of a piece by using a resist in the fulling process." He scoffs at the inevitable images of hippies that come to mind when tie-dye is mentioned. "Shibori artists are working in a tradition that's been alive for fifteen hundred years."

- For more information about shibori and the World Shibori Network, visit their website, shibori.org.
- To order kits for experimenting with shibori on knitting, contact Forestheart Studio at www.forestheart.com.
- To see more on Mie Iwatsubo, see *Fiberarts* magazine Jan/Feb 2004; www.fiberarts.com.

Writer Judith S.L. Young is based in New York City, where there are plenty of yarn stores but not enough time to knit everything she wants.



Naoto Okamoto

Right: *Shibori scarves modeled by friends of the artist, Mie Iwatsubo.*



DROP-STITCH CARDIGAN

design by AMY KING

EVEN EXPERIENCED KNITTERS enjoy quick, easy projects that result in comfy everyday knitwear. Amy King adds flair to this straightforward zip-front cardigan by working dropped stitches at equal intervals across the bell sleeves and fold-over collar. The front edge is trimmed with I-cord and fastens with a zipper. Says Amy, "There's something so enjoyable about dropping stitches on purpose."

Finished Sizes 35 (39, 43½, 46, 50)" (89 [99, 110.5, 117, 127] cm) bust circumference. Sweater shown measures 35" (89 cm).

Yarn Tahki Bunny Print (50% merino, 25% alpaca, 25% acrylic; 81 yd [74 m]/50 g): #33 green/gray/gold multicolored, 10 (11, 12, 13, 15) balls.

Needles Size 8 (5 mm): straight and one double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle; 16 (16, 17, 17, 17)" (40.5 [40.5, 43, 43, 43] cm) separating zipper; sharp-point sewing needle and matching thread for inserting zipper; spare straight or circular needle 2 or 3 sizes smaller than main needles.

Gauge 14½ sts and 21 rows = 4" (10 cm) in St st.

Back

CO 63 (71, 79, 83, 91) sts. Work in k3, p1 rib as foll:

Row 1: (RS) K3, *p1, k3; rep from *.

Row 2: *P3, k1; rep from * to last 3 sts, p3.

Rep Rows 1 and 2 until piece measures 4" (10 cm) from CO, ending with a WS row. Change to St st and work 4 rows, ending with a WS row. **Shape waist:** (RS) K2, k2tog, knit to last 4 sts, ssk, k2—2 sts dec'd. Work 3 rows even. Cont in St st, rep the shaping of the last 4 rows 3 more times—55 (63, 71, 75, 83) sts. Work 6 (6, 8, 8, 8) rows even, ending with a WS row. *Next row:* (RS) K2, M1 (see Glossary, page 144), knit to last 2 sts, M1, k2—2 sts inc'd. Work 3 rows even. Rep the shaping of the last 4 rows 3 more times—63 (71, 79, 83, 91) sts. Work even until piece measures 14 (14, 14½, 14½, 15)" (35.5 [35.5, 37, 37, 38] cm) from CO, ending with a WS row.

Shape armholes: BO 3 (3, 3, 4, 4) sts at beg of next 4 rows—51 (59, 67, 67, 75) sts. Dec 1 st each end of needle every RS row 3 (4, 4, 4, 7) times—45 (51, 59, 59, 61) sts rem. Cont even until armholes measure 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm), ending with a WS row and marking center 19 (21, 25, 25, 25) sts on last row. **Shape shoulders and neck:** (RS) BO 6 (7, 8, 8, 9) sts, work to marked center sts, join new yarn and BO center 19 (21, 25, 25, 25) sts for neck, knit to end. *Next row:* (WS) Working each side separately, BO 6 (7, 8, 8, 9) sts at beg of first

group of sts (left shoulder), then work even across second group of sts (right shoulder)—7 (8, 9, 9, 9) sts rem at each side. *Next row:* (RS) BO 7 (8, 9, 9, 9) sts for right shoulder, work to end. On next WS row, BO rem 7 (8, 9, 9, 9) sts of left shoulder.

Left Front

CO 32 (36, 40, 44, 48) sts. Establish k3, p1 rib as foll:

Row 1: (RS) *K3, p1; rep from * to last 4 sts, k2, p1, k1.

Row 2: P1, k1, p2, *k1, p3; rep from *.

Rep Rows 1 and 2 until piece measures 4" (10 cm) from CO, ending with a WS row. Change to St st and establish sts at center front edge (end of RS rows) as foll:

Row 1: (RS) Knit to last 2 sts, p1, k1.

Row 2: P1, k1, purl to last 2 sts.

Rep the last 2 rows once more, ending with a WS row. Maintain 2 sts at center front edge as established until beg of neck shaping.

Shape waist: (RS) K2, k2tog, work to end—1 st dec'd. Work 3 rows even. Cont in patt, rep the shaping of the last 4 rows 3 more times—28 (32, 36, 40, 44) sts rem. Work 6 (6, 8, 8, 8) rows even, ending with a WS row. *Next row:* (RS) K2, M1 (see Glossary, page 144), work to end—1 st inc'd. Work 3 rows even. Rep the shaping of the last 4 rows 3 more times—32 (36, 40, 44, 48) sts. Work even until piece measures 14 (14, 14½, 14½, 15)" (35.5 [35.5, 37, 37, 38] cm) from CO, ending with a WS row. *Note:* Armhole and neck shaping are worked at the same time; read the next section all the way through before proceeding. **Shape armhole and neck:** Maintaining center front sts as established, at armhole edge (beg of RS rows), BO 3 (3, 3, 4, 4) sts 2 times, then dec 1 st at armhole edge at beg of every RS row 3 (4, 4, 4, 7) times. *At the same time,* when armhole measures 2½" (6.5 cm), **Shape neck:** (RS) Knit to last 4 sts, ssk, k2—1 st dec'd. Working all sts in St st (do not cont to work p1, k1 at center front), cont armhole shaping if necessary and dec 1 st at each neck edge every RS row 9 (10, 12, 14, 14) more times—13 (15, 17, 17, 18) sts rem when all armhole and neck shaping has been completed. Work even until armhole measures 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm), ending with a WS row.



Shape shoulder: (RS) At armhole edge, BO 6 (7, 8, 8, 9) sts once, then BO 7 (8, 9, 9, 9) sts once.

Right Front

CO 32 (36, 40, 44, 48) sts. Establish k3, p1 rib as foll:

Row 1: (RS) K1, p1, k2, *p1, k3; rep from *.

Row 2: *P3, k1; rep from * to last 4 sts, p2, k1, p1.

Rep Rows 1 and 2 until piece measures 4" (10 cm) from CO, ending with a WS row. Change to St st and establish sts at center front edge (beg of RS rows) as foll:

Row 1: (RS) K1, p1, knit to end.

Row 2: Purl to last 2 sts, k1, p1.

Rep the last 2 rows once more, ending with a WS row. Maintain 2 sts at center front edge as established until neck shaping. **Shape waist:** (RS) Work in patt to last 4 sts, ssk, k2—1 st dec'd. Work 3 rows even. Cont in patt, rep the shaping of the last 4 rows 3 more times—28 (32, 36, 40, 44) sts rem. Work 6 (6, 8, 8, 8) rows even, ending with a WS row. **Next row:** (RS) Work in patt to last 2 sts, M1, k2—1 st inc'd. Work 3 rows even. Rep the shaping of the last 4 rows 3 more times—32 (36, 40, 44, 48) sts. Work even until piece measures 14 (14, 14½, 14½, 15)" (35.5 [35.5, 37, 37, 38] cm) from CO, ending with a RS row. **Shape armhole, neck, and shoulders:** Complete as for left front, reversing shaping by working armhole and shoulder BO at beg of WS rows, armhole decs at end of RS rows, and working neck decs at beg of RS rows as foll: K2, k2tog, knit to end.

Sleeves

CO 38 (38, 38, 42, 42) sts. Work in rib as foll:

Row 1: (RS) K2, *p1, k3; rep from *.

Row 2: *P3, k1; rep from * to last 2 sts, p2.

Rep Rows 1 and 2 until piece measures 6" (15 cm) from CO, ending with a WS row. **Next row:** (RS) K2, *drop next purl st from left needle and coax it to unravel all the way down to CO edge, insert the left needle tip underneath the top strand of the dropped st ladders from front to back, knit lifted strand through the back loop to make a st to replace the dropped st; k3; rep from *—38 (38, 38, 42, 42) sts. Change to St st. Work 3 rows even, beg and ending with a WS row. **Next row:** (RS) Inc 1 st each end of needle—2 sts inc'd. Work 15 (11, 7, 7, 5) rows even. Rep the shaping of the last 16 (12, 8, 8, 6) rows 2 (3, 5, 5, 8) more times, then work inc row once more—46 (48, 52, 56, 62) sts. Work even until piece measures 18 (18, 18½, 18½, 19)" (45.5 [45.5, 47, 47, 48.5] cm) from CO, ending with a WS row. **Shape cap:** BO 3 (3, 3, 4, 4) sts at beg of next 4 rows—34 (36, 40, 40, 46) sts rem. Dec 1 st each end of needle every RS row 7 (7, 10, 9, 14) times, then every other RS row 3 (4, 3, 4, 2) times—14 sts rem. Purl 1 WS row. BO 2 sts at beg of next 2 rows—10 sts rem. BO all sts.

Finishing

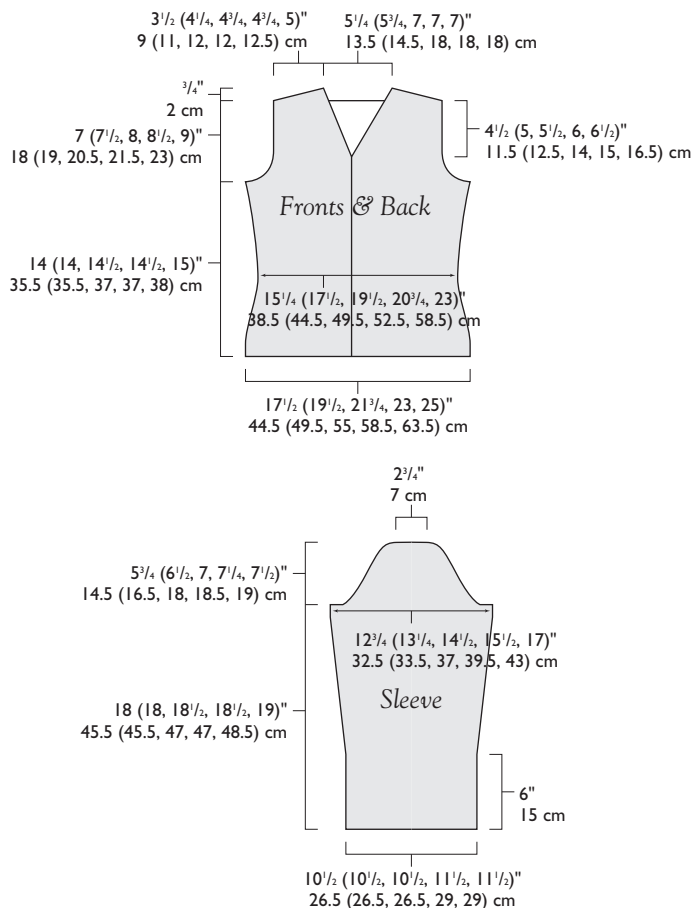
Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. **Collar:** With RS facing, pick up and knit 71 (79, 87, 95, 103) sts evenly around neck opening.

Row 1: (RS of collar, WS of garment) *K3, p1; rep from * to last 3 sts, k3.

Row 2: (WS of collar, RS of garment) *P3, k1; rep from * to last 3 sts, p3.

Next row: (RS of collar) *K3, k1 at top of purl column, BO 1 st,

yo to replace BO st; rep from * to last 3 sts, k3—71 (79, 87, 95, 103) sts, including new yo's. Work in k3, p1 rib, working new yo's in rib patt, until collar measures 4" (10 cm) from pick-up row, ending with a RS collar row. BO with WS of collar facing as foll: BO 2 sts (1 st on right needle), *drop the next knit st from left needle and coax it to unravel all the way down to the yo at its base, [return single st on right needle to left needle, k1 loosely] 3 times to create a "chain" that spans the top of the dropped st gap, BO 3 sts; rep from *, fasten off last st. BO edge of collar will expand to about 26 (29, 32, 35, 38)" (66 [73.5, 81.5, 89, 96.5] cm) wide because of dropped sts. **Front edging:** With WS facing and using smaller-size spare needle, pick up the inner half of each selvedge st along front opening between CO and beg of neck shaping; do not pick up and knit these sts; simply slip the smaller needle into each st. Join yarn with RS facing, and use the knitted method (see Glossary, page 144) to CO 3 more sts. Work attached I-cord as foll: (RS) *K2, ssk (last st of I-cord and 1 st from front edge), slide sts to opposite end of dpn with RS still facing, bring yarn around behind work, ready to work another RS row; rep from * until all picked-up sts have been joined—3 sts rem. BO 3 sts. Rep for other side of front opening. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. With sewing needle and thread, attach the zipper (see Glossary, page 145). ∞



AMY KING is a professional potter. She lives in Maine where she knits away her cabin fever during the long winters.

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WEEKEND GETAWAY SACHEL

design by MARTA MCCALL

BRIGHT, BOLD COLORS MAKE MARTA MCCALL'S FELTED SACHEL a lively twenty-first-century version of the nineteenth-century carpetbag. To add more detail to the color intarsia patterns, Marta embellishes her motifs with simple embroidery stitches after completing the knitting. A trip through the washing machine softens the boundaries between the knitting and embroidery, and imparts a uniform look. Special touches like silver buckles and tiny handbag feet add satchel authenticity. Knit one up, pack a few essentials, and take off for a weekend—but don't expect to travel incognito.

Finished Size After felting, 18" (45.5 cm) wide at top (with satchel closed), 24" (61 cm) wide at base, 8" (20.5 cm) deep from front to back at base, and 16" (40.5 cm) tall, not including handles.

Yarn Reynolds Lite-Lopi (100% wool; 109 yd [100 m]/50 g): #0005 black heather (MC), 15 skeins; #0434 crimson, 5 skeins; #0439 cherry red, #0414 burnt red, #0444 dark grass green, #0240 golden green, #0435 goldenrod, #0443 bright blue, #0438 light fuchsia, #0436 pumpkin, #0442 royal blue, #0264 mustard, #0441 leaf (light green), and #0440 bright purple, 1 skein each. All colors are used double throughout for knitting and embroidery.

Needles Size 15 (10 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle; milliner's needle (available at quilting and craft stores); sewing thread to match #0434 crimson yarn; 1 skein dark gray embroidery floss to match #0005 black heather yarn; long quilting pins; disposable razor; 18" (45.5 cm) straight hex-open frame for top opening (available online from Ghee's at www.ghees.com); set of 4 silver handbag feet (also available from Ghees); two 1" (2.5-cm) nickel halter buckles for straps (style #132, available from Oregon Leather Company); ½" (3-mm) masonite board cut to 7 × 24" (18 × 61 cm) for base of satchel; optional fabric to cover masonite board.

Gauge 12 sts and 16 rows = 4" (10 cm) in St st with yarn doubled, before felting.

Notes

A circular needle is used to accommodate the weight of the pieces in progress, but all pieces are worked back and forth in rows. The Front chart is worked in stockinette stitch intarsia. Use a different length of yarn for each color section, and cross yarns at the color changes to prevent holes from forming. Embroidered details are added after the knitting has been completed.

Work embroidery with double strand of yarn threaded on a tapestry needle; see Glossary, page 145, for embroidery stitches. Take care not to pucker the knitted fabric as you stitch. Working according to the directions below and following the diagram on page 58, use backstitches ¾" (2 cm) long for outlining motifs and stems, satin stitches for the center of each flower, and individual straight stitches of varying lengths radiating out from the flower centers.

Depending on your individual felting results, the pieces may be slightly larger than shown on the schematic, but they will be trimmed exactly to the schematic measurements before being sewn together.

Back

With two strands of MC held tog, CO 81 sts. Work St st until piece measures 10½" (26.5 cm) from CO. Cont in St st, work k2tog at beg of next 20 rows—61 sts rem. Work even in St st until piece measures 26½" (67.5 cm) from CO. Loosely BO all sts.

Base

With two strands of MC held tog, CO 27 sts. Work St st until piece measures 33½" (85 cm) from CO. Loosely BO all sts.

Side Gussets (make 2)

With two strands of MC held tog, CO 27 sts. Work St st for 3 rows. Cont in St st, work k2tog at beg of next 2 rows—25 sts rem. Work 4 rows even. Rep the last 6 rows once more—23 sts rem. Work k2tog at beg of next 7 rows, then work 2 rows even—16 sts rem. Work k2tog at beg of next 6 rows, then work 2 rows even—10 sts rem. Work k2tog at beg of next 8 rows, then work 2 rows even—2 sts rem; 42 St st rows total; piece should measure about 10½" (26.5 cm) from CO. Loosely BO all sts.

Straps (make 2)

With two strands of crimson held tog (use one strand each from two different skeins), CO 8 sts. Work in St st until piece measures about 8' 2" (249 cm), or until about 24" (61 cm) of yarn remains from whichever skein ends first. Loosely BO all sts.

Front

(Note: The front is intentionally worked slightly larger than the back to allow for any variation in the color-work gauge. It will be trimmed to the same size as the back.) With two strands of MC held tog, CO 91 sts. Work St st for 5 rows, beg and ending with a WS row. *Next row:* (RS) Beg with Row 1, and using the intarsia method, work Rows 1–73 of Front chart, decreasing where indicated—71 sts rem after completing Row 58; piece should measure about 19½" (49.5 cm) from CO after completing Row 73. When chart is finished, cont even with MC only until piece measures 33" (84 cm) from CO. Loosely BO all sts.

Embroidery







Following illustration on page 58, outline the leaves and base of each flower bud using stem stitches (see Glossary, page 145, for embroidery techniques) and dark grass green. Next to the dark grass green outlines, embroider a second line of stem stitches



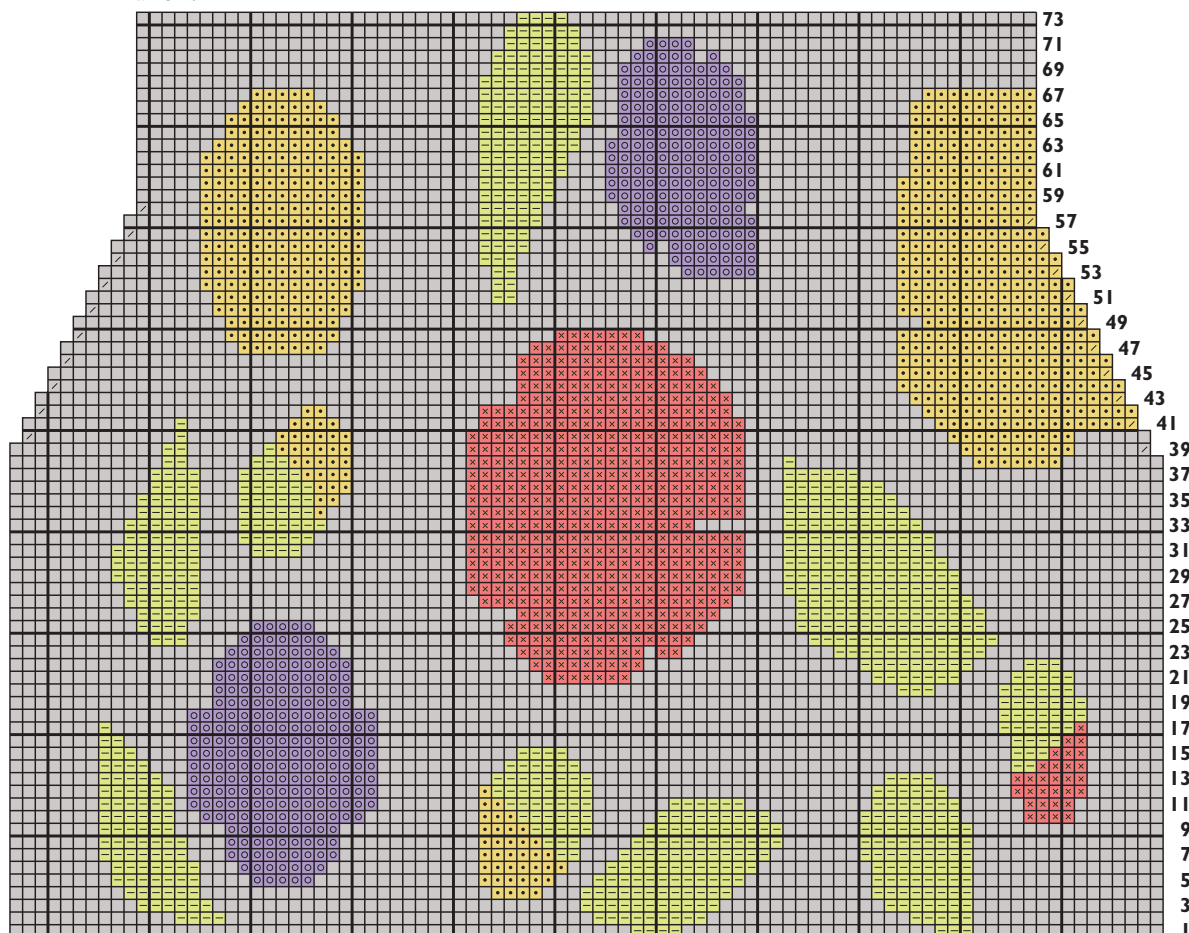
using crimson as shown. Work stem stitches in golden green for the veins in the leaves and the base of each flower bud. Outline the lower left purple flower twice with stem stitches; once with royal blue, once with light fuchsia. Work the flower center in satin stitches using bright blue, and add radiating straight stitches in light fuchsia. Outline the mustard bud above the lower left purple flower twice with stem stitches, once with bright purple

and once with goldenrod; work straight stitches of varying lengths in goldenrod and pumpkin for the bud. Outline the upper left mustard flower twice with stem stitches, again with bright purple and goldenrod; work the flower center in dark grass green with radiating straight stitches in bright purple and goldenrod. Decorate the mustard bud at lower center with straight stitches of varying lengths in goldenrod. Outline the center cherry red flower with stem stitches in burnt red and light fuchsia; work the flower center in satin stitches with dark grass green, with radiating straight stitches in burnt red and pumpkin. Outline the purple flower at upper center twice in stem stitches with royal blue and leaf green; work the flower center in satin stitches with burnt red, with radiating straight stitches in leaf green. Decorate the cherry red bud at lower right with straight stitches of varying lengths in burnt red. Outline the mustard flower at upper right twice with stem stitches in burnt red and pumpkin; work the flower center in satin stitches with dark grass green, with radiating straight stitches in cherry red and pumpkin.



- | | | | |
|---|--------------------|---|----------------------------|
|  | black heather |  | bright purple |
|  | leaf (light green) |  | cherry red |
|  | mustard |  | k2tog with color indicated |

Front





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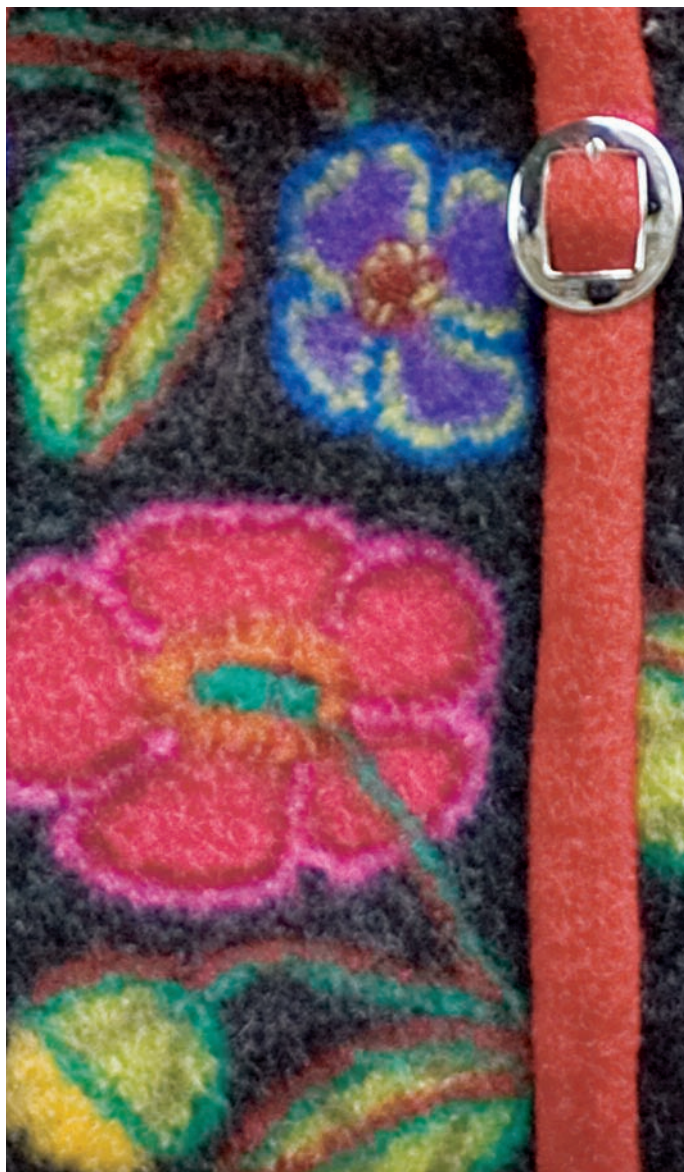
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Felting

In preparation for felting, weave in all loose ends. To maintain color brightness, felt in three groups. First felt back, base, and gussets; then felt front. Felt the red straps in a pillowcase or mesh bag to prevent tangling around the agitator. Set the washing



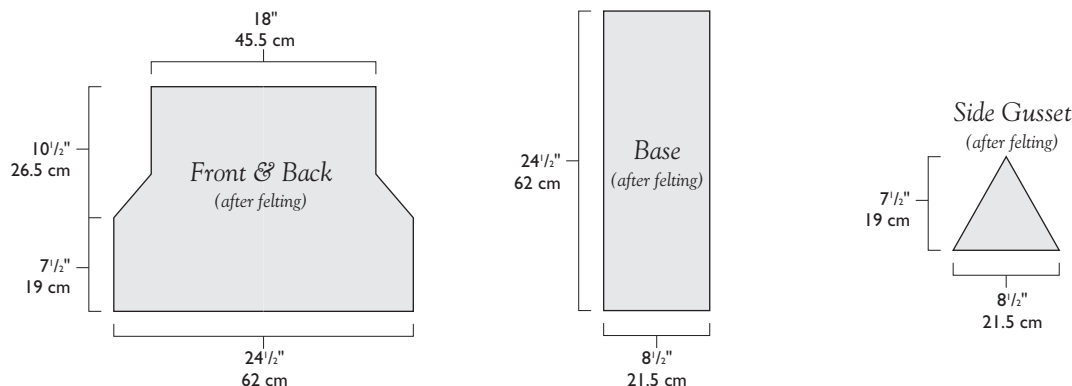
machine for a low water level and a normal cycle of hot-water wash followed by a cold-water rinse and spin cycle. Add 1 teaspoon of detergent, and run through one complete cycle. Repeat the wash-rinse cycle, but do not add detergent the second time, and remove the pieces before the final spin cycle. Pat and stretch as necessary to achieve the correct shape. You may need to work a little to get the strap edges straight—place each strap on an ironing board and use your hands to stretch it to a uniform width; if it is too wide in one area, put a damp cotton cloth over the wide portion and use a hot iron to coax it to shrink to the desired width. Lay all pieces flat on towels and allow to air dry thoroughly; the pieces will continue to shrink as they dry.

Assembly

Cut each piece exactly to the dimensions shown on the schematic. The three sides of the side gusset pieces are not all exactly the same length; mark the top point of each triangle with a quilting pin so you can assemble the side gussets the correct way up. If necessary, use a disposable razor to lightly shave the fuzz off the front panel so that the design is clearer. You may also shave the right side of each strap to create a smoother appearance; it is not necessary to shave the other pieces. **Seams:** Sew pieces tog by hand or machine using $\frac{1}{4}$ " (6-mm) seams all around, holding pieces with right sides facing so the seam allowances are on the wrong side of the finished satchel. Sew the bottom edge of each side gusset to short end of the base, taking care that the marked gusset points are pointing upwards. Sew the bottom edge of the back to one long side of the base, then sew the bottom edge of the front to the other long side of the base. Sew the lower straight selvages of the back and front to the sides of the gussets. Sew the back and front tog at each side above gusset points to the top edge. Turn satchel right side out. **Frame:** Assemble the hex-open frame according to manufacturer's instructions. Place assembled frame at the inside top of the satchel, turn the top edge down evenly over it about 1–2" (2.5–5 cm) to enclose the frame, and pin in place. With embroidery floss threaded on a tapestry needle, sew all the way around the top opening to secure the frame.

Straps

Measure $8\frac{1}{2}$ " (21.5 cm) in from each side gusset seam along the seam joining the front and back to the base, and mark these four positions with pins. Measure $5\frac{1}{4}$ " (13.5 cm) in from each side seam along the top edge, and mark these four positions with pins.





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Center the first strap over one of the marked positions on the seam between the back and the base, leaving a 4" (10-cm) tail of strap extending beyond the bottom seam. Pinning the strap in place as you go, bring the strap straight across the base and center it over the marked position on the seam between the front and the base. Bring the strap straight up the front, center it over the marked position at the top edge, and stop pinning about 4½" (11.5 cm) down from the top. Avoid covering the main flower motifs with the strap; readjust the marked positions slightly and re-pin, if necessary. Slip one buckle onto the strap from the free end, oriented so the tongue of the buckle is pointing up and the right side of the buckle is facing out. Slide the buckle into place as shown in photograph, and continue pinning strap until you reach the top edge. Leaving about 12" (30.5 cm) free at top edge to form handle, center the strap over the other marked position at the top edge and pin in place. Slip the second buckle onto the strap from the free end, oriented so the tongue is pointed up and right side is facing out as before. Bring the strap straight down the front and center it over the marked position at the bottom seam. Again, avoid covering any flower motifs and reposition if necessary. Bring the strap straight across the base and center it on the remaining marked position on the seam between the back and the base, leaving at least a 4" (10-cm) tail extending beyond the bottom seam. With red thread and a milliner's needle, use tiny running sts about ¼" (2 mm) from the edge of the strap to sew strap to satchel, making sure to sew through all layers with each st. Center the second strap over one of the marked positions on the seam between the back and the base, leaving a 4" (10-cm) tail of strap extending beyond the bottom seam; these tails will be trimmed and joined later. Pinning the strap in place as you go, bring the strap straight up the back, and center it over the marked position at the top edge. Leaving the same amount of strap free at top edge to form a matching handle, center the strap over the other marked position at the top edge and pin in place. Bring the strap straight down the back and center it over the marked position at the bottom seam, leaving a 4" (10-cm) tail extending beyond the bottom seam. Stitch the second strap in place the same as the first. Carefully trim the tails of the front strap so the cut edges align exactly with the bottom seam. Trim the tails of the back strap to butt up against the cut ends of the front strap. With red thread and milliner's needle, use small stitches to whipstitch the cut ends of straps tog. With crimson yarn threaded on a tapestry needle, work chain stitch embroidery over the whipstitches to cover them. Felt the chain stitching by steaming it with a hot iron held over a damp pressing cloth.

Finishing

Following manufacturer's directions, attach 4 silver handbag feet to base of bag, placing 2 feet centered on each strap, and positioning each foot about 1½" (3.8 cm) in from the bottom seam. If desired, cover the masonite board with fabric, and place in bottom of satchel. ∞

MARTA MCCALL was a motion picture story editor. She now teaches knitting in the Portland, Oregon, area and designs for Blue Moon Fiber Arts and the Skace! Collection.

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Tips & Techniques

FROM NICKY EPSTEIN



Nicky Epstein
Knitwear Designer,
Teacher & Author

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Nicky's Tips

1 Add Embellishments to Any Piece!

Bobbles or popcorn stitches usually knit into the pattern, but they can be knitted separately and added to any knit piece by pulling the cast-on tail and bind-off tail to the wrong side and tying it. To hide the tails pull them through the bobble on the right side and cut. Use your OTT-LITE TrueColor lamp to make sure your embellishments complement your existing piece.

2 Speedy Knitting

For speedier knitting, I keep my knit stitches very close to the needle tip. My right needle is anchored under my arm, which eliminates two movements for faster knitting and even more stitches. Good lighting from an OTT-LITE TrueColor lamp helps create a great environment to keep going.

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VESTE EVEREST

design by VÉRONIK AVERY

SOMETIMES SUBTLE TOUCHES are enough to give a fresh look to a classic style. In this simple vest, Véronik Avery modifies the cabled V-neck design popular during the early 1990s by removing the ribbing at the lower body edge, scaling the fit to body-hugging proportions, alternating six- and eight-row cable twists, and working very narrow ribbings around the armholes and neck. She pulls it all together with a contemporary tweed yarn called Everest.

Finished Size 26½ (34, 41½, 49, 56½)" (67.5 [86.5, 105.5, 124.5, 143.5] cm) bust circumference. Vest shown measures 34" (86.5 cm).

Yarn Lana Gatto Everest (95% wool, 5% viscose; 109 yd [100 m]/50 g): #6969 dark gray, 6 (7, 9, 10, 12) balls. Yarn distributed by Needful Yarns.

Needles Body—Size 6 (4 mm): straight. Ribbing—Size 4 (3.5 mm): straight and 16" (40 cm) circular (cir). Adjust needle sizes if necessary to obtain correct gauge.

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

Gauge 25½ sts and 30 rows = 4" (10 cm) in cable patt on larger needles.

Stitch Guide

Cable Pattern: (multiple of 12 sts + 2)

Rows 1 and 7: (RS) *K2, p2, sl 3 sts onto cn and hold in back, k3, k3 from cn, p2; rep from * to last 2 sts, k2.

Rows 2, 4, 6, 8, 10, and 12: (WS) P2, *k2, p6, k2, p2; rep from * to end.

Rows 3, 5, 9, 11, and 13: *K2, p2, k6, p2; rep from * to last 2 sts, k2.

Row 14: Rep Row 2.

Repeat Rows 1–14 for pattern.

Notes

The back and front for each size contain an exact number of rows so the center cable will divide properly at the front V-neck. To make a longer vest, work the number of rows for a larger size, or work an entire additional repeat of the cable pattern for your size in order to end on the correct specified row. Each 14-row repeat added will increase the length by about 1¾" (4.5 cm). Plan on purchasing extra yarn if making a longer vest.

If there are not enough stitches to cross a cable because of shaping, work the cable stitches in stockinette stitch instead.

When decreasing across the center back neck, place the decreases at the top of the cable columns as much as possible. Reduce each 6-stitch cable to 4 stitches by working [k2tog, k1] 2 times for each cable, and distribute any additional decreases evenly over the remaining back neck stitches.

The seams use one stitch from each side of each garment piece. All stitches are included in the widths shown on the schematic in order to facilitate blocking. The seam stitches do not count toward the finished width of the garment.

Back

With smaller needles, CO 86 (110, 134, 158, 182) sts. **Next row:** (RS) *K2, p2; rep from * to last 2 sts, end k2. Work in k2, p2 rib as established for 3 more rows, ending with a WS row. Change to larger needles. Works Rows 1–14 of cable patt (see Stitch Guide) a total of 4 (4, 5, 5, 5) times, then work Rows 1 through 12 (12, 4, 4, 12) once more—72 (72, 78, 78, 86) rows total, including the 4 rows of k2, p2 rib at beg; piece should measure about 9½ (9½, 10½, 10½, 11½)" (24 [24, 26.5, 26.5, 29] cm) from CO. **Shape armholes:** BO 3 (5, 6, 9, 9) sts at beg of next 2 rows, then BO 3 (4, 6, 6, 9) sts at beg of foll 2 rows—74 (92, 110, 128, 146) sts rem. **Next row:** (RS) K1, p2tog, work in cable patt to last 3 sts, ssp (see Glossary, page 144), k1—2 sts dec'd. Work 1 WS row even. Cont in cable patt (see Notes), rep the shaping of the last 2 rows 5 (8, 11, 14, 17) more times—62 (74, 86, 98, 110) sts rem. Work even in patt until armholes measure 7¼ (7¾, 8, 8½, 8¾)" (18.5 [19.5, 20.5, 21.5, 22] cm), ending with a WS row, and marking the center 26 (32, 38, 44, 50) sts on last row. **Shape shoulders and back neck:** (RS) Cont in patt, work 18 (21, 24, 27, 30) sts, dec 6 (6, 6, 10, 10) sts evenly across the center marked 26 (32, 38, 44, 50) sts (see Notes), join a new ball of yarn and work to end. Place center 20 (26, 32, 34, 40) sts on holder—18 (21, 24, 27, 30) sts rem each side. Working each side separately, dec 1 st at each neck edge every RS row 2 times—16 (19, 22, 25, 28) sts rem; armholes should measure about 7¼ (8¼, 8½, 9, 9¼)" (19.5 [21, 21.5, 23, 23.5] cm). Place sts on holders.

Front

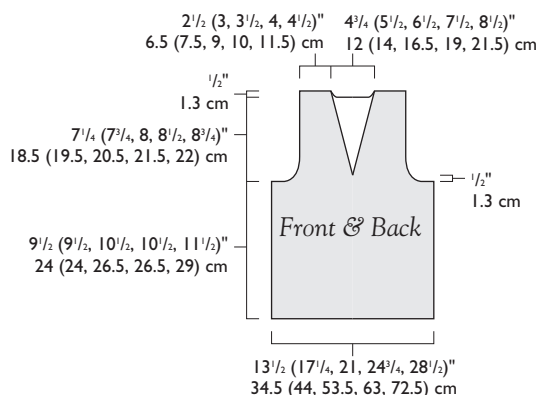
Work as for back to armhole shaping, ending with WS Row 12 (12, 4, 4, 12)—86 (110, 134, 158, 182) sts; 72 (72, 78, 78, 86) rows total, including the 4 rows of k2, p2 rib at beg. **Shape armholes and front neck:** BO 3 (5, 6, 9, 9) sts at beg of next 2 rows, then BO 3 (4, 6, 6, 9) sts at beg of foll 2 rows—74 (92, 110, 128, 146) sts rem. Place marker (pm) between center 2 sts to identify middle of V-shaping; this marker should be in the middle of the center 6-st cable. **Next row:** (RS) K1, p2tog, work in patt to 4 sts before center marker, k2tog, k2, remove marker, join new ball of yarn, k2, ssk (see Glossary, page 144), work in patt to last 3 sts, ssp, k1—35 (44, 53, 62, 71) sts at each side. **Note:** V-neck and armhole shaping are worked at the same time; read the next section all the way through before proceeding. Work 1 WS row even in patt. Cont in cable patt, and working each side separately, dec 1 st at each armhole edge as before



every RS row 5 (8, 11, 14, 17) more times. *At the same time*, dec 1 st at each neck edge every RS row 5 (9, 14, 18, 23) times, then every other RS row 9 (8, 6, 5, 3) times—16 (19, 22, 25, 28) sts rem at each side when all dec's have been completed. Cont even in patt until armholes measure same as back to shoulders. Place sts on holders.

Finishing

Block to measurements. With RS tog and using the three-needle method (see Glossary, page 145), BO shoulder sts together. With yarn threaded on a tapestry needle, sew side seams.



Neckband: With cir needle, RS facing, beg at left side of back neck (at the end of the back sts on holder), and picking up about 2 sts for every 3 rows along vertical edges and 1 st for every st along horizontal edges, pick up and knit 3 sts along left side of back neck, 33 (35, 37, 39, 41) sts along left front, 2 sts across base of V-neck, 33 (35, 37, 39, 41) sts along right front, 3 sts along right side of back neck, and 20 (26, 32, 34, 40) sts from holder—94 (104, 114, 120, 130) sts total. Place marker (pm) and join for working in the rnd. Purl 1 rnd, pm between the 2 sts at center front. *Next rnd:* *K1 tbl (through back loop), p1 tbl; rep from * to 2 sts before center front marker, k2tog, sl m, ssk, work k1 tbl, p1 tbl rib to end—2 sts dec'd. Rep the last rnd 2 more times—88 (98, 108, 114, 124) sts. BO all sts in patt. **Armbands:** With cir needle and RS facing, beg at underarm seam, pick up and knit 42 (47, 52, 57, 62) sts along armhole edge to shoulder seam, then pick up and knit 42 (47, 52, 57, 62) sts back down to underarm seam—84 (94, 104, 114, 124) sts total. Pm and join for working in the rnd. Purl 1 rnd. *Next rnd:* *K1 tbl, p1 tbl; rep from * to end. Rep the last rnd 2 more times. BO all sts in patt. Weave in loose ends. ∞

VÉRONIK AVERY lives in Montreal, Canada. Visit her website at www.veronikavery.com.

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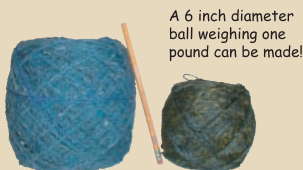
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FELTED FLORAL CAPELET

design by NICKY EPSTEIN

NICKY EPSTEIN KNOWS THAT A LITTLE EMBELLISHMENT goes a long way in adding pizzazz to small projects. In this collar-cum-capelet, she has knitted a simple stockinette stitch base, then added colorful knitted flowers (and leaves), knitted I-cord scrolls, simple ties that end in generous bobbles, and a tidy fold-over collar. After the pieces are sewn together, the whole project is felted in the washing machine.

Finished Size 42" (106.5 cm) circumference at lower edge, 17½" (44.5 cm) circumference at neck edge, and 7" (18 cm) long from base of neck to lower edge, after felting.

Yarn Jamieson's Double Knitting (100% Shetland wool; 82 yd [75 m]/25 g): #525 crimson (MC), 8 skeins; #684 cobalt (dark blue), #660 lagoon (medium blue), and #764 cloud (light blue), 1 skein each; #425 mustard and #365 chartreuse, small amounts each. Yarn distributed by Simply Shetland.

Needles Size 7 (4.5 mm): straight and 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch holder; tapestry needle.

Gauge 18 sts and 24 rows = 4" (10 cm) in St st, before felting.

Back

With MC, CO 108 sts. Knit 4 rows. Change to St st and dec 1 st each end of needle every 6th row 2 times, then every 4th row 4 times, then every other row 6 times—84 sts rem; piece should measure about 7¼" (18.5 cm) from CO. **Shape shoulders:** BO 2 sts at beg of next 6 rows, then BO 4 sts at beg of foll 6 rows, then BO 7 sts at beg of foll 2 rows—34 sts rem; piece should measure about 9½" (24 cm) from CO. Place sts on holder.

Right Front

With MC, CO 54 sts. Knit 4 rows. Change to St st and dec 1 st at end of needle (right side seam edge) every 6th row 2 times, then every 4th row 4 times, then every other row 6 times, ending with a RS row—42 sts rem; piece should measure about 7¼" (18.5 cm) from CO. *Note:* Neck and shoulder shaping happens at the same time; read the next section all the way through before proceeding. **Shape shoulder and neck:** Beg with the next WS row, BO for shoulder at beg of WS rows as foll: BO 2 sts 3 times, then BO 4 sts 3 times. *At the same time,* beg with the next RS row, BO for neck at beg of RS rows as foll: BO 8 sts once, then BO 2 sts 3 times, then BO 1 st 3 times—7 sts rem. BO all sts.

Left Front

With MC, CO 54 sts. Knit 4 rows. Change to St st, and *at the same time* dec 1 st at beg of needle (left side seam edge) every 6th row 2 times, then every 4th row 4 times, then every other row 6 times, ending with a RS row—42 sts rem; piece should measure about 7¼" (18.5 cm) from CO. Complete as for right front, reversing neck and shoulder shaping by BO for shoulder at beg of RS rows, and BO for neck at beg of WS rows—7 sts rem. BO all sts.

Flowers

Each flower consists of 5 large petals, 6 small petals, 3 leaves, and 1 flower center. **Large petals:** (make 10) With dark blue and dpn, CO 3 sts. Knit 1 row, purl 1 row. Cont in St st, inc 1 st each end of needle every RS row 2 times—7 sts. Work even for 4 rows, ending with a WS row. *Next row:* (RS) Ssk (see Glossary, page 144), knit to last 2 sts, k2tog—2 sts dec'd. Purl 1 row. Rep the last 2 rows once more—3 sts rem. *Next row:* Sl 1, k2tog, pss0—1 st rem. Fasten off, leaving a 12" (30.5-cm) tail. **Small petals:** (make 12) With medium blue and dpn, CO 3 sts. Knit 1 row, purl 1 row. Cont in St st, inc 1 st each end of needle on next row—5 sts. Work even for 5 rows, ending with a WS row. *Next row:* Ssk, k1, k2tog—3 sts rem. *Next row:* Sl 1, k2tog, pss0—1 st rem. Fasten off. **Leaves:** (make 6) With chartreuse and dpn, CO 5 sts.

Row 1: (RS) K2, yo, k1, yo, k2—7 sts.

Row 2 and all even-numbered rows: Purl.

Row 3: K3, yo, k1, yo, k3—9 sts.

Row 5: Ssk, k5, k2tog—7 sts rem.

Row 7: Ssk, k3, k2tog—5 sts rem.

Row 9: Ssk, k1, k2tog—3 sts rem.

Row 11: Sl 1, k2tog, pss0—1 st rem. Fasten off.

Flower center: (make 2) With light blue, make a slipknot and place on dpn. Using the knitted method (see Glossary, page 143), *CO 5 sts, turn, BO 5 sts, sl rem st back onto left needle; rep from * 6 more times—7 flower stamens. Cut yarn leaving a 12" (30.5-cm) tail. With tail threaded on a tapestry needle, gather all the stamens together at one end so they fan out from the center star-fashion.

Finishing

Front bands: With MC and RS facing, pick up and knit 44 sts along straight selvedge edge of right front. Knit 4 rows. BO all sts. Rep for left front band. With yarn threaded on a tapestry needle, sew side seams. **Collar:** With MC, RS facing, and beg at right front neck edge, pick up and knit 30 sts to right shoulder, work across 34 held back neck sts dec 4 sts evenly spaced, pick up and knit 30 sts along left front neck edge—90 sts total. Work in garter st until piece measures 4½" (11.5 cm) from pick-up row. BO all sts. **I-cord scrolls:** With MC and dpn, CO 4 sts. Work 4-st I-cord (see Glossary, page 144) until piece measures about 4 yd (3.6 m) from beg. Place sts on holder. With yarn threaded on a tapestry needle, sew cord to front opening and lower edges as foll: Beg at left edge with CO end of I-cord, sew cord straight down left front



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from base of collar to top of garter st lower edging. Cont along bottom left front, coiling cord into 5 evenly spaced scroll loops between left front and side seam, just above the garter st edging, as shown in photograph. Cont coiling cord across the lower edge of back, forming about 11 evenly spaced loops between the side seams. Coil the cord into 5 evenly spaced loops across the lower edge of right front between the side seam and right front edge. Return I-cord sts to dpn, and add or remove rows so the cord fits exactly from the garter st lower edging to base of collar. BO all sts. Sew rem section of cord in place. **Ties and balls:** (make 2) With MC and dpn, CO 4 sts. Work 4-st I-cord until piece measures 14" (35.5 cm), then work ball as foll: K1f&b into each st—8 sts. Purl 1 row. Rep the last 2 rows once more—16 sts. Work St st for 6 rows, ending with a WS row. **Next row:** (RS) *K2tog; rep from *—8 sts rem. Purl 1 row. Rep the last 2 rows once more—4 sts rem. Pass 2nd, 3rd, and 4th st over first st on needle—1 st rem. Fasten off, leaving a 12" (30.5-cm) tail. Use tail threaded on a tapestry needle to sew selvages of ball tog about halfway, stuff ball with snippets of MC yarn, and close rest of seam. Sew the CO end of each tie to the front opening, even with base of collar. Weave in loose ends. **Flower assembly:** (make 2) Using yarn tails, sew 5 large petals to capelet front, positioned as shown in photograph, and leaving a round empty space in the middle of the petals about 3/4" (2 cm) across. Sew around all sides of each petal. Thread the tail from 1 small petal on a tapestry needle, run through the CO end of each small petal, and gather them together so they fan out from the center. Attach base of small petal group to empty space in the middle of large petals. Sew gathered end of flower center to middle of small petals, leaving the stamens free, and sewing through all layers. With chartreuse threaded on a tapestry needle, make 6 French knots (see Glossary, page 145) in each flower center, sewing through all layers. With tails threaded on tapestry needle, sew 3 leaves to each flower as shown, sewing around all sides of each leaf. Weave in loose ends.



Felting

Place collar in a mesh bag (to prevent ties from becoming caught in agitator) in washing machine with a pair of blue jeans (for agitation). Add a small amount of liquid detergent and run through a regular hot-wash, cold-rinse cycle. Rep wash/rinse cycles as necessary until piece measures the correct size, checking felting progress frequently to prevent over-felting. Shape as necessary, and lay flat to dry. ∞

NICKY EPSTEIN is the author of numerous knitting books. She lives in New York City.

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TEXTURED COAT

design by MARI LYNN PATRICK

A SOPHISTICATED KNITTED COAT is the perfect garment for cool autumn days. Mari Lynn Patrick worked this one in a cushy knit-and-purl stitch, and gave it slight shaping along the sides for a flattering fit. Important crafted details include the buttoned belt in back, a stand-up collar, and crocheted trim in contrasting colors at neck, sleeve cuffs, and hem.

Finished Size 37½ (39¼, 42¼, 46½, 49¼)" (95 [101, 108.5, 118, 125] cm) chest/bust circumference, buttoned. Coat shown measures 39¼" (101 cm).

Yarn Mission Falls 1824 Wool (100% superwash wool; 85 yd [78 m]/50 g): #009 nectar (rust; MC), 25 (26, 28, 30, 32) balls; #024 damson (plum) and #010 russet (burgundy), 1 ball each.

Needles Body and Sleeves—Size 8 (5 mm). Back waist—Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Removable markers; stitch holders; tapestry needle; size F/5 (3.75 mm) crochet hook; seven 1" (2.5-mm) buttons; sharp-point sewing needle and matching thread.

Gauge 18 sts and 23 rows = 4" (10 cm) in alternating ridged rib patt on larger needles. *Note:* To check patt gauge, count sts on a row where the original st count has been restored.

Stitch Guide

Alternating Ridged Rib Pattern: (even number of sts)

Set-up row: (WS) K1 (selvage st; knit every row), purl to last st, k1 (selvage st; knit every row).

Row 1: (RS) K1 (selvage st), *k1, (k1, p1, k1) all in next st; rep from * to last st, k1 (selvage st)—each 2-st patt rep inc'd to 4 sts.

Row 2: K1, *k3 (the 3 sts inc'd from 1 st in Row 1), p1; rep from * to last st, k1.

Row 3: K1, *k1, p3tog (the 3 sts inc'd from 1 st in Row 1); rep from * to last st, k1—each 4-st patt rep dec'd to 2 sts; original st count restored.

Row 4: K1, purl to last st, k1.

Row 5: K1, *(k1, p1, k1) all in next st, k1; rep from * to last st, k1—each 2-st patt rep inc'd to 4 sts.

Row 6: K1, *p1, k3 (the 3 sts inc'd from 1 st in Row 5); rep from * to last st, k1.

Row 7: K1, *p3tog (the 3 sts inc'd from 1 st in Row 5), k1; rep from * to last st, k1—each 4-st patt rep dec'd to 2 sts; original st count restored.

Row 8: K1, purl to last st, k1.

Repeat Rows 1–8 for pattern; do not rep set-up row.

Left Front Band Pattern: (12 sts, inc'd to 18 sts, then dec'd to 12 sts again)

Set-up row: (WS) P2, k1, p7, k2.

Row 1: (RS) P2, *k1, (k1, p1, k1) all in next st; rep from * 2 more times, k1, p1, sl 2 as if to purl (pwise) with yarn in back (wyb)—18 sts.

Row 2: P2, k1, p1, [k3, p1] 3 times, k2.

Row 3: P2, k1, [p3tog, k1] 3 times, p1, sl 2 pwise wyb—12 sts.

Row 4: P2, k1, p7, k2.

Repeat Rows 1–4 for pattern; do not rep set-up row.

Right Front Band Pattern: (12 sts, inc'd to 18 sts, then dec'd to 12 sts again)

Set-up row: (WS) K2, p7, k1, p2.

Row 1: (RS) Sl 2 pwise wyb, p1, *k1, (k1, p1, k1) all in next st; rep from * 2 more times, k1, p2—18 sts.

Row 2: K2, p1, [k3, p1] 3 times, k1, p2.

Row 3: Sl 2 pwise wyb, p1, k1, [p3tog, k1] 3 times, p2—12 sts.

Row 4: K2, p7, k1, p2.

Repeat Rows 1–4 for pattern; do not rep set-up row.

4-Row Buttonhole for Right Front Band Pattern:

Buttonhole Row 1: (WS; Row 4 of pattern) K2, p3, [yo] 2 times, p2tog through back loop (tbl), p2, k1, p2—13 sts, counting both yo loops.

Buttonhole Row 2: (RS; Row 1 of patt) Sl 2 pwise wyb, p1, k1, (k1, p1, k1) all in next st, k1, purl the first yo, drop the second yo, k1, (k1, p1, k1) all in next st, k1, p2—16 sts.

Buttonhole Row 3: (Row 2 of patt) K2, p1, k3, p1, insert right needle tip into buttonhole and draw up 1 st as if to knit, drop next st on left needle (the st above the buttonhole), p1, k3, p1, k1, p2.

Buttonhole Row 4: (Row 3 of patt) Sl 2 pwise wyb, p1, k1, p3tog, k1, p1 (st above buttonhole), k1, p3tog, k1, p2—12 sts.

When buttonhole Rows 1–4 have been completed, resume working right front band in patt as established.

Notes

To stabilize the exposed edges, the yarn is doubled for some cast-on and bind-off rows.

Stitch counts for the alternating ridged rib pattern are given based on the original number of stitches. Count stitches after completing Row 3, 4, 7 or 8 of the pattern whenever possible. If you must count stitches after completing Row 1, 2, 5, or 6, count each group of 3 increased stitches in these rows as one original stitch.

When shaping armholes, neck and shoulders, the number of stitches bound off refers to the original number of stitches. If you are binding off after completing a row that contains increased stitches, work each group of 3 increased stitches



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together as p3tog for RS bind-off rows, or k3tog for WS bind-off rows, so that each group of 3 increased stitches will count as one stitch bound off.

Increases and decreases for side and sleeve shaping are worked on wrong-side Rows 4 or 8 of the alternating ridged rib pattern. If there are not enough stitches to work the increases and decreases of the alternating ridged rib pattern as a result of shaping, work these stitches in k1, p1 rib to maintain the continuity of the ribbed appearance.

Back

With 2 strands of MC held tog and larger needles, CO 118 (124, 130, 136, 142) sts. Drop 1 strand and cont with single strand only. Beg with the set-up row, work alternating ridged rib patt (see Stitch Guide) for 16 rows (including set-up row), ending with Row 7 of patt—piece should measure about 2¼" (7 cm) from CO. *Dec row:* (WS) K1, p2tog, purl to last 3 sts, p2tog, k1—2 sts dec'd. Work even in patt for 7 rows. Cont in patt, rep the shaping of the last 8 rows 4 more times, ending with Row 7 of patt—108 (114, 120, 126, 132) sts rem. Cont in patt, work dec row, then work 3 rows even. Rep the shaping of the last 4 rows 9 more times, ending with Row 7 of patt—88 (94, 100, 106, 112) sts rem; 96 rows completed from CO; piece should measure about 16¾" (42.5 cm) from CO. *Next row:* (WS) K1, [p2, p2tog] 2 (2, 1, 0, 0) time(s), [p3, p2tog] 14 (16, 18, 20, 22) times, [p2, p2tog] 2 (2, 1, 0, 0) time(s), k1—70 (75, 80, 85, 90) sts rem. **Back waist:** Change to smaller needles. Work k1, p1 rib for 12 rows, ending with a WS row—ribbed waist section should measure about 2" (5 cm) high. *Next row:* (RS) Cont in rib, inc 6 (5, 6, 5, 6) sts evenly spaced—76 (80, 86, 90, 96) sts. Change to larger needles. *Inc row:* (WS) K1, knit into front and back of next st (k1f&b), purl to last 2 sts, k1f&b, k1—2 sts inc'd. Beg with Row 1, work 7 rows even in alternating ridged rib patt. Cont in patt, rep the shaping of the last 8 (8, 8, 8, 0) rows 3 (3, 2, 1, 0) more time(s), working new sts into patt—84 (88, 92, 94, 98) sts. Cont in patt, work inc row 0 (0, 1, 1, 1) more time(s), then work 0 (0, 3, 3, 3) rows even. Rep the shaping of the last 0 (0, 4, 4, 4) rows 0 (0, 1, 3, 5) more time(s)—84 (88, 96, 102, 110) sts; piece should measure about 5½" (14 cm) from top of waist ribbing, or about 24¼" (61.5 cm) from CO. Work even in patt until piece measures 25" (63.5 cm) from CO, ending with a WS row. **Shape armholes:** BO 4 sts at beg of next 2 rows, then BO 3 sts at beg of next 2 rows, then BO 2 sts at beg of next 2 rows, then BO 1 st at beg of next 6 (10, 14, 18, 20) rows (see Notes regarding how to count BO sts)—60 (60, 64, 66, 72) sts rem. Work even until armholes measure 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape neck and shoulders:** BO 4 (4, 4, 4, 5) sts at beg of next 4 rows—44 (44, 48, 50, 52) sts rem. Mark center 16 (16, 18, 18, 20) sts for back neck. *Next row:* BO 4 (4, 5, 6, 6) sts at beg of row, work to marked center sts, join new yarn and BO 16 (16, 18, 18, 20) sts at center, work to end. On the foll row, BO 4 (4, 5, 6, 6) sts at beg of first group of sts, work even in patt across second group of sts—10 sts at each side. Working each side separately, BO at each neck edge 5 sts once, and *at the same time* BO 5 sts at each armhole edge once.

Left Front

Note: The fronts have different side seam shaping from the back because the fronts do not have ribbed waist sections. With 2

strands of MC held tog and larger needles, CO 53 (57, 59, 63, 65) sts. Drop 1 strand and cont with single strand only. *Next row:* (WS) Work 12 sts of set-up row for left front band patt (see Stitch Guide), place marker (pm), and omitting the first selvedge st, work set-up row of alternating ridged rib patt over rem 41 (45, 47, 51, 53) sts (including last selvedge st at side edge). *Note:* For remainder of front, do not work the selvedge st of alternating ridged rib patt that would fall between the main pattern and the front band (first selvedge st of WS rows, second selvedge st of RS rows). Work even in patt for 24 rows (including set-up row), ending with Row 7 of patt—piece should measure about 4¼" (11 cm) from CO. **Shape side seam:** *Dec row:* (WS) Work to last 3 sts, p2tog, k1—1 st dec'd. Work 7 rows even in patt. Cont in patts, rep the shaping of the last 8 rows 6 more times—46 (50, 52, 56, 58) sts rem. Work dec row again, then work 3 rows even. Rep the shaping from the last 4 rows 2 more times—43 (47, 49, 53, 55) sts; 92 rows completed from CO. Work even in patt for 4 more rows—96 rows completed from CO; piece should measure about 16¾" (42.5 cm) from CO, or same as back to beg of waist ribbing. Place removable marker at side seam to denote lower edge of belt placement. Work even in patt for 12 more rows, ending with RS Row 3 of main patt. Place another removable marker at side seam to denote upper edge of belt placement 2" (5 cm) above previous marker. *Inc row:* (WS) Work in patts to last 2 sts, k1f&b, k1—1 st inc'd. Cont as indicated for your size as foll: *For sizes 37½ (39¾, 42¾)"*: Work 7 rows even in patts. Rep the shaping of the last 8 rows once more, working new sts into patt—45 (47, 51) sts. Work inc row again, then work 3 rows even in patts. Rep the shaping of the last 4 rows once more—47 (49, 53) sts; 132 rows completed from CO; piece should measure about 23" (58.5 cm) from CO. *For sizes (46½, 49¼)"*: Work 3 rows even in patts. Rep the shaping of the last 4 rows 5 more times—(59, 61) sts; 132 rows completed from CO; piece should measure about 23" (58.5 cm) from CO. *For all sizes:* Work even in patts until piece measures 25" (63.5 cm) from CO, ending with a WS row—47 (51, 53, 59, 61) sts. **Shape armhole:** At armhole edge (beg of RS rows) BO 4 sts once, then BO 3 sts once, then BO 2 sts once, then BO 1 st 3 (5, 7, 9, 10) times—35 (37, 37, 41, 42) sts rem. Work even until armhole measures 4½ (5, 5, 5½, 5½)" (11.5 [12.5, 12.5, 14.5, 14.5] cm), ending with Row 3 of left front band patt. Cut yarn. **Shape neck:** (WS) Place first 10 sts of front band on holder, rejoin yarn, BO 1 st, work in patt to end—24 (26, 26, 30, 31) sts rem. At neck edge (beg of WS rows), BO 2 sts 3 (4, 4, 5) times, then BO 1 (1, 0, 1, 0) st(s) 1 (1, 0, 1, 0) time(s)—17 (17, 18, 19, 21) sts rem. Cont even until armhole measures 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape shoulder:** At armhole edge (beg of RS rows), BO 4 (4, 4, 4, 5) sts 2 times, then BO 4 (4, 5, 6, 6) sts once, then BO 5 sts once. On left front band, mark positions for 4 buttons, one 12" (30.5 cm) up from CO edge, another 3½" (9 cm) below front band sts on holder, and the rem two buttons evenly spaced in between.

Right Front

Note: As you work the right front band, make 4 buttonholes to correspond with 4 marked button positions of the left front band (see Stitch Guide); compare the right and left fronts often as you work to ensure that you don't accidentally work past the point where you need to make a buttonhole. With 2 strands of MC held tog and larger needles, CO 53 (57, 59, 63, 65) sts. Drop 1 strand and cont with single strand only. *Next row:* (WS) Work set-up row of alternating ridged rib patt over 41 (45, 47, 51, 53) sts, omit-

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ting final selvedge st of patt, pm, work 12 sts of set-up row for right front band patt (see Stitch Guide). *Note:* For remainder of front, do not work the selvedge st of alternating ridged rib patt that would fall between the main pattern and the front band (last selvedge st of WS rows, first selvedge st of RS rows). Work even in patt for 24 rows (including set-up row), ending with Row 7 of patt—piece should measure about 4¼" (11 cm) from CO.

Shape side seam: Dec

row: (WS) K1, p2tog, work in patt to end—1 st dec'd. Work 7 rows even in patt. Cont in patts, rep the shaping of the last 8 rows 6 more times—46 (50, 52, 56, 58) sts rem. Work dec row again, then work 3 rows even. Rep the shaping of the last 4 rows 2 more times—43 (47, 49, 53, 55) sts rem; 92 rows completed from CO. Work even in patt for 4 more rows—96 rows completed from CO; piece should measure about 16¾" (42.5 cm) from CO, or same as back to beg of waist ribbing. Place removable marker at side seam to denote lower edge of belt placement. Work even in patt for 12 more rows, ending with RS Row 3 of main patt. Place another removable marker at side seam to denote upper edge of belt placement 2" (5 cm) above previous marker. **Inc row:** (WS) K1, k1f&b, work in patts to end—1 st inc'd. Cont as indicated for your size as foll: *For sizes 37½ (39¼, 42¾)"*: Work 7 rows even in patt. Rep the shaping of the last 8 rows once more, working new sts into patt—45 (47, 51) sts. Work inc row again, then work 3 rows even in patt. Rep the shaping of the last 4 rows once more—47 (49, 53) sts; 132 rows completed from CO; piece should measure about 23" (58.5 cm) from CO. *For sizes (46½, 49¼)"*: Work 3 rows even in patts. Rep the shaping of the last 4 rows 5 more times—(59, 61) sts; 132 rows completed from CO; piece should measure about 23" (58.5 cm) from CO. *For all sizes:* Work even in patt until piece measures 25" (63.5 cm) from CO, ending with a RS row—47 (51, 53, 59, 61) sts. **Shape armholes and neck:** Complete armhole and neck shaping as for left front, reversing shaping by binding off for armhole and shoulders at beg of WS rows, placing 10 sts on hold at neck after completing Row 3 of right front band patt, and binding off for neck at beg of RS rows.

Sleeves

With 2 strands of MC held tog and larger needles, CO 38 (38, 42, 42, 46) sts. Drop 1 strand and cont with single strand only. Beg with the set-up row, work alternating ridged rib patt for 12 rows (including set-up row), ending with Row 3 of patt—piece should measure about 2" (5 cm) from CO. **Inc row:** (WS) K1, k1f&b, purl to last 2 sts, k1f&b, k1—2 sts inc'd. Work even in patt for 7

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rows. Cont in patt, rep the shaping of the last 8 rows 9 (7, 7, 5, 4) more times, working new sts into patt—58 (54, 58, 54, 56) sts. Work inc row 0 (1, 1, 1, 1) time(s), then work 0 (3, 3, 3, 3) rows even. Rep the shaping of the last 0 (4, 4, 4, 4) rows 0 (3, 3, 7, 9) more times—58 (62, 66, 70, 76) sts; 92 rows completed from CO; piece should measure about 16" (40.5 cm) from CO. Work even until piece measures 18¼" (46.5 cm) from beg, ending with a RS row. **Shape cap:** BO 4 sts at beg of next 2 rows, then BO 2 sts at beg of next 2 rows, then BO 1 st at beg of next 24 (24, 24, 26, 28) rows, then BO 2 sts at beg of next 4 (6, 6, 6, 6) rows—14 (14, 18, 20, 24) sts rem; sleeve cap should measure about 5½ (6, 6, 6¼, 6½)" (14 [15, 15, 16, 16.5] cm) high. With WS facing, BO all sts pwise.

Collar

With yarn threaded on a tapestry needle, sew shoulder seams. With MC, larger needles, and RS facing, k10 held right front sts, pick up and knit 92 (92, 102, 102, 108) sts evenly spaced around neck edge, placing markers at both shoulder seams when you come to them, k10 held left front sts—112 (112, 122, 122, 128) sts total. Work collar as foll:

Set-up row: (WS) P2, k1, p7, p2tog, *purl to 2 sts before shoulder marker, p2tog, slip marker (sl m), p2tog; rep from * once more, purl to last 12 sts, p2tog, p7, k1, p2—106 (106, 116, 116, 122) sts rem.

Row 1: (RS) Sl 2 pwise wyb, p1, *k1, (k1, p1, k1) all in next st; rep from * to last 4 sts, k1, p1, sl 2 pwise wyb.

Row 2: P2, k1, *p1, k3; rep from * to last 4 sts, p1, k1, p2.

Row 3: Sl 2 pwise wyb, p1, *k1, p3tog; rep from * to last 4 sts, k1, p1, sl 2 pwise wyb.

Row 4: P2, k1, p7, p2tog, *purl to 2 sts before shoulder marker, p2tog, sl m, p2tog; rep from * once more, purl to last 12 sts, p2tog, p7, k1, p2—100 (100, 110, 110, 116) sts rem.

Rows 5–7: Rep Rows 1–3.

Row 8: (WS; first buttonhole row) P2, k1, p7, p2tog, *purl to 2 sts before shoulder marker, p2tog, sl m, p2tog; rep from * once more, purl to last 12 sts, p2tog, p3, [yo] 2 times, p2tog tbl, p2, k1, p2—94 (94, 104, 104, 110) sts rem, counting both yo loops as 1 st.

Row 9: (second buttonhole row) Sl 2 pwise wyb, p1, k1, (k1, p1, k1) all in next st, k1, purl the first yo, drop the second yo, *k1, (k1, p1, k1) all in next st; rep from * to last 4 sts, k1, p1, sl 2 pwise wyb.

Row 10: (third buttonhole row) P2, k1, *p1, k3; rep from * to 1 st before buttonhole, p1, insert right needle tip into buttonhole and draw up 1 st as if to knit, drop next st on left needle (the st above the buttonhole), p1, k3, p1, k1, p2.

Row 11: (fourth buttonhole row) Sl 2 pwise wyb, p1, k1, p3tog, k1, p1 (st above buttonhole), *k1, p3tog; rep from * to last 4 sts, k1, p1, sl 2 pwise wyb.

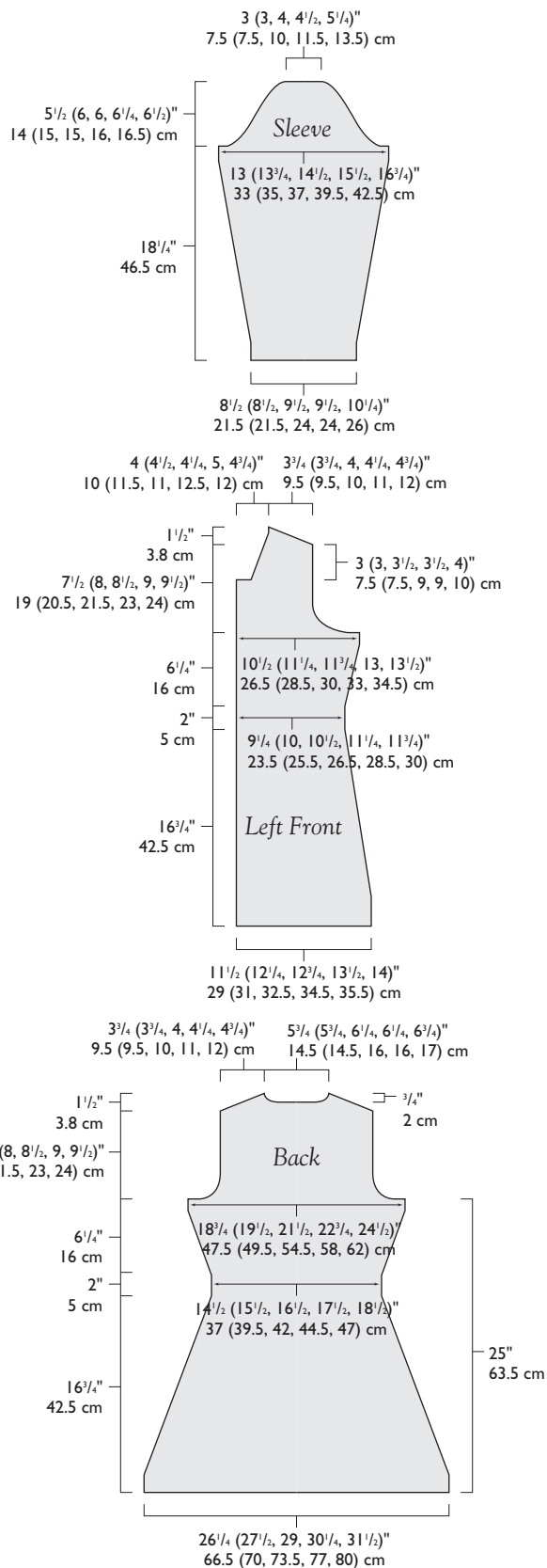
Row 12: Rep Row 4—88 (88, 98, 98, 104) sts rem.

Rows 13–15: Rep Rows 1–3.

Join second strand of MC and BO all sts pwise with 2 strands held tog and WS facing.

Crochet trim

Note: Trim is applied to the garment fabric with RS facing and the garment pieces held upside down so Row 2 of trim will be at lower edge when the garment is worn, forming scalloped "smiles" as shown in photograph. **Back trim:** *Foundation row:* Work foun-



ation row loosely and evenly to avoid puckering the fabric, following the same horizontal ridge of the main fabric all the way across. With RS facing, join plum to selvedge in the 7th horizontal ridge up from CO edge. With RS facing and yarn held on WS of piece, insert crochet hook into first purl "rib" from front

to back, hook working yarn on WS, and draw up a loop. Cont to hold yarn to the WS of garment, *insert hook into next purl "rib" of patt from front to back, yarn over hook on WS, draw loop through to the front and through the loop already on the hook; rep from * across. Cut yarn and fasten off last st. The foundation row will resemble a line of chain st embroidery or crochet slip sts (sl sts) on the RS. See Glossary (page 145) for crochet sts.

Row 1: (RS) With RS facing, join burgundy to beg of foundation row and draw up 1 loop on hook. Work crochet sl st into the back loop of first foundation st, *ch 3, skip next foundation st, work 1 sl st in back loops of each of next 3 foundation sts; rep from * to end. Cut yarn and fasten off.

Row 2: (RS) With RS facing, join plum to beg of Row 1 and draw up 1 loop on hook. Work 1 sl st in first sl st, *ch 5, skip the ch-3 loop, work 1 sl st in the center of the 3 sl sts; rep from * to end. Cut yarn and fasten off.

Sleeve trim: Work as for back trim in the 7th horizontal ridge up from CO edge. **Front trim:** Work as for back trim in the 7th horizontal ridge up from CO edge, working between the side edge and the meeting point between the main fabric and front band on each piece (do not work crochet trim across sts of either front band). **Collar trim:** Work as for back trim along the pickup row of collar, beg and ending where main fabric meets the front bands (do not work crochet trim across sts of either front band).

Finishing

Belt: With larger needles and MC, pick up and knit 13 sts bet markers along side edge of left front. Cont as foll:

Set-up row: (WS) P2, k1, p7, k1, p2.

Row 1: (RS) Sl 2 pwise wyb, p1, *k1, (k1, p1, k1) all in next st; rep from * to last 4 sts, k1, p1, sl 2 pwise wyb.

Row 2: P2, k1, *p1, k3; rep from * to last 4 sts, p1, k1, p2.

Row 3: Sl 2 pwise wyb, p1, *k1, p3tog; rep from * to last 4 sts, k1, p1, sl 2 pwise wyb.

Row 4: P2, k1, p7, k1, p2.

Rep Rows 1–4 a total of 15 (16, 17, 18, 19) times—61 (65, 69, 73, 77) rows (including set-up row); belt should measure about 10½ (11¼, 12, 12¾, 13½)" (26.5 [28.5, 30.5, 32.5, 34.5] cm) from pick-up row. Join second strand of MC and BO all sts kwise with 2 strands held tog and RS facing. Work right half of belt in the same manner, picking up sts between markers along side edge of right front. Sew side and sleeve seams. Sew sleeves into armholes. Weave in loose ends. Lay garment flat, face-down, with back uppermost. Position belt halves so they cover the ribbed back waist and overlap each other at center back, left half over right. With sewing needle and thread, tack belt pieces to back across their top and bottom edges. With sewing needle and thread, and working through all 3 layers (both overlapped belts and back), sew two buttons to belt, one positioned about 1" (2.5 cm) from BO end of left belt, and the rem button the same distance from the other end of the belt so buttons will appear centered at the small of the back. With sewing needle and thread, sew five buttons to left front and collar opposite buttonholes. ∞

Mari Lynn Patrick has been designing for the knitting and crocheting industries for twenty years. She lives in Baltimore, Maryland.

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BLISSFUL JACKET

design by DEBBIE BLISS

A CLASSIC TWEED SHIRT JACKET takes on a new look with a fitted silhouette and crisp vertical stripes that end in fringed knots. The stripes are woven in after the jacket is completed, so the knitting, in reverse stockinette stitch, is a breeze. Fronts and back are shaped along the sides with evenly spaced decreases and increases, and the back is further contoured with knitted-in darts.

Finished Size 33 (37½, 41, 45, 49, 53)" (84 [94.5, 104, 114.5, 124.5, 134.5] cm) bust circumference. Jacket shown measures 37¼" (94.5 cm).

Yarn Debbie Bliss Aran Tweed (100% wool; 109 yd [100 m]/50 g): #03 blue (MC), 8 (9, 9, 11, 12, 13) balls; Debbie Bliss Cashmerino Aran (55% merino wool, 33% microfiber, 12% cashmere; 98 yd [90 m]/50 g): #611 burgundy (CC), 1 ball.

Needles Size 8 (5 mm) and size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holder; tapestry needle; five ½" (13-mm) buttons; sewing thread for buttons; crochet hook for attaching fringe.

Gauge 17 sts and 25 rows = 4" (10 cm) in rev St st on larger needles.

Note

Waist shaping is worked on WS rows.

Back

With MC and smaller needles, CO 68 (78, 85, 94, 102, 111) sts. Purl 1 (WS) row. Change to larger needles. Work 6 (6, 8, 10, 12, 16) rows in rev St st, ending with a WS (knit) row. **Set-up row:** (RS) P21 (24, 26, 29, 31, 34), place marker (pm), p26 (30, 33, 36, 40, 43), pm, purl to end of row. **Shape waist:** (WS) K3, k2tog, knit to first m, k2tog, knit to 2 sts before next m, ssk, knit to last 5 sts, ssk, k3—4 sts dec'd; 64 (74, 81, 90, 98, 107) sts rem. Work 9 rows even. Rep the last 10 rows 3 more times, ending with a RS row—52 (62, 69, 78, 86, 95) sts rem. Piece should measure about 7½ (7½, 7¾, 8¼, 8½, 9)" (19 [19, 19.5, 21, 21.5, 23] cm) from CO. **Inc row:** (WS) K3, M1 (see Glossary, page 144), knit

to first m, slip m, M1, knit to next m, M1, slip m, knit to last 3 sts, M1, k3—4 sts inc'd. Work 9 rows even. Rep the last 10 rows 3 more times—68 (78, 85, 94, 102, 111) sts. Work even until piece measures 14 (14, 14¼, 15½, 16¼, 17)" (35.5 [35.5, 37.5, 39.5, 41.5, 43] cm) from CO, ending with a WS row. **Shape armholes:** BO 4 (4, 4, 4, 5, 6) sts at beg of next 2 rows, then BO 0 (2, 2, 2, 3, 3) sts at beg of foll 2 rows, then dec 1 st each end of needle 3 (4, 3, 5, 4, 6) times—54 (58, 67, 72, 78, 81) sts rem. Work even until armholes measure 6¾ (7, 7¾, 8¼, 9, 9½)" (17 [18, 19.5, 21, 23, 24] cm), ending with a WS row. **Shape shoulders and neck:** (RS) Mark center 14 (16, 17, 18, 22, 23) sts. BO 6 (6, 7, 8, 8, 8) sts, work to marked sts, join new ball of yarn and BO center 14 (16, 17, 18, 22, 23) sts, work to end of row. **Next row:** BO 6 (6, 7, 8, 8, 8) sts at shoulder edge, work to BO sts—14 (15, 18, 19, 20, 21) sts rem each side. Working each side separately, BO 3 (3, 3, 4, 4, 4) sts at neck edge once, then dec 1 st at neck edge. **At the same time,** at shoulder edge, BO 5 (6, 7, 7, 8, 8) sts once, then BO rem 5 (5, 7, 7, 7, 8) sts.

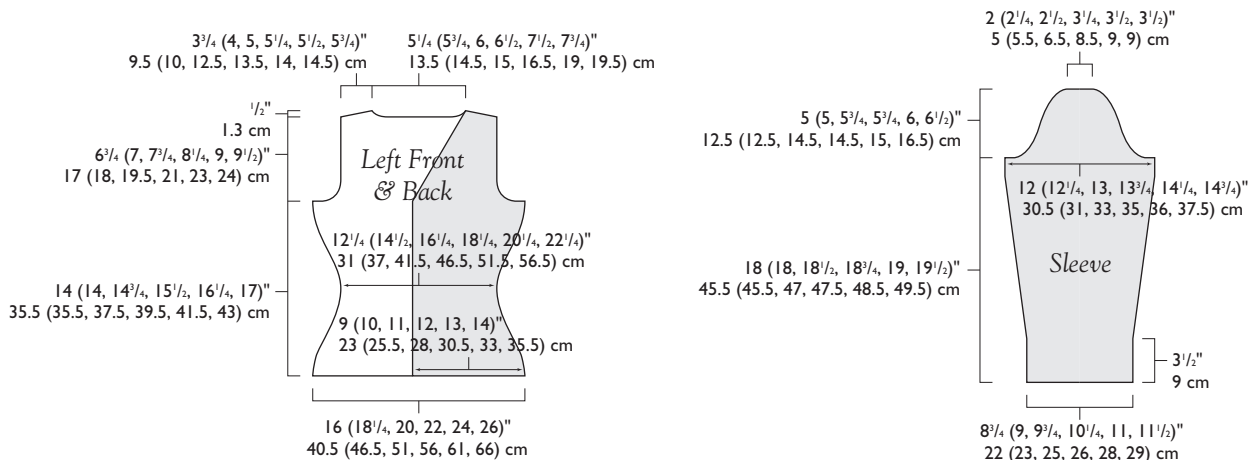
Left Front

With MC and smaller needles, CO 38 (43, 47, 51, 55, 60) sts. Purl 1 (WS) row. Change to larger needles and work rev St st as foll:

Row 1: (RS) Purl to last 4 sts, k4 (center front band).

Row 2: Knit.

Work 5 (5, 7, 9, 11, 15) more rows in rev St st, working the 4 center front sts in garter st, ending with a RS (purl) row. **Shape waist:** (WS) Knit to last 5 sts, ssk, k3—1 st dec'd; 37 (42, 46, 50, 54, 59) sts rem. Work 9 rows even in patt as established. Rep the



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last 10 rows 3 more times—34 (39, 43, 47, 51, 56) sts rem; piece should measure about 7½ (7½, 7¾, 8¼, 8½, 9)" (19 [19, 19.5, 21, 21.5, 23] cm) from CO. *Inc row:* (WS) Knit to last 3 sts, M1, k3—1 st inc'd. Work 9 rows even. Rep the last 10 rows 3 more times—38 (43, 47, 51, 55, 60) sts. Work even until piece measures 14 (14, 14¼, 15½, 16¼, 17)" (35.5 [35.5, 37.5, 39.5, 41.5, 43] cm) from beg, ending with a WS row. **Shape armhole and neck:** (RS) BO 4 (4, 4, 4, 5, 6) sts at beg of next row—34 (39, 43, 47, 50, 54) sts rem. *Next row:* K2, ssk, work to end—1 st dec'd. At armhole edge, BO 0 (2, 2, 2, 3, 3) sts once, then dec 1 st every other row 3 (4, 3, 5, 4, 6) times. *At the same time,* dec 1 st at neck edge every other row 10 (10, 11, 11, 13, 13) more times, then every 4th row 4 (5, 5, 6, 6, 7) times—16 (17, 21, 22, 23, 24) sts rem. Work even until piece measures same length as back to shoulder, ending with a WS row. **Shape shoulder:** (RS) BO 6 (6, 7, 8, 8, 8) sts at shoulder edge once, then BO 5 (6, 7, 7, 8, 8) sts once, then BO rem 5 (5, 7, 7, 8) sts.

Right Front

Work as for left front, reversing shaping by working k2tog for waist and neck shaping, working waist shaping at beg of WS rows, working armhole and shoulder shaping at beg of WS rows, and working neck shaping at beg of RS rows. When piece measures about 3½" (9 cm) from beg (11 garter ridges on center front edge), ending with a WS row, work buttonhole as foll. *Buttonhole row:* (RS) K2tog, yo, ssk, work in patt to end. *Next row:* Work to buttonhole, knit into front and back of yo, end k1. Work buttonhole at center front every 14th (14th, 14th, 16th, 18th, 18th) row 4 more times.

Sleeves

With MC and smaller needles, CO 37 (38, 41, 44, 47, 49) sts. Purl 1 (WS) row. Change to larger needles. Work in rev St st until piece measures 3½" (9 cm) from CO, ending with a WS row. *Inc row:* (RS) P2, M1, purl to last 2 sts, M1, p2—2 sts inc'd. Rep inc row every 12th row 5 more times, then every 14th row once—51 (52, 55, 58, 61, 63) sts. Cont even until piece measures 18 (18, 18½, 18¾, 19, 19½)" (45.5 [45.5, 47, 47.5, 48.5, 49.5] cm) from beg, ending with a WS row. **Shape sleeve cap:** BO 4 (4, 4, 4, 5, 6) sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—39 (40, 43, 46, 47, 47) sts rem. Dec 1 st each end of needle every other row 3 (3, 3, 3, 2, 1) time(s), then every 4th row 3 (3, 4, 4, 5, 6) times, then every other row 2 times—23 (24, 25, 28, 29, 29) sts rem. BO 2 sts at beg of next 4 rows, then BO 3 sts at beg of foll 2 rows, then BO rem 9 (10, 11, 14, 15, 15) sts.

Finishing

Block pieces lightly. With yarn threaded on a tapestry needle, sew shoulder seams. **Collar:** With MC, larger needles, WS facing, and beg at bottom of left front neck, pick up and knit 92 (98, 103, 112, 122, 127) sts around neck edge. Starting with a WS row, work in rev St st until piece measures 1" (2.5 cm) from pick-up, ending with a WS row. *Next row:* (RS) P2tog, work 18 (19, 19, 21, 23, 25) sts, place rem 72 (77, 82, 89, 97, 100) sts on holder. Cont in rev St st, working p2tog at beg of every RS row until 1 st rem. BO rem st. Place next 52 (56, 61, 66, 72, 73) sts on needle and work in rev St st until piece measures 3½" (9 cm) from beg, ending with a RS row. BO 52 (56, 61, 66, 72, 73) sts, place rem 20 (21, 21, 23, 25, 27) sts on needle. Working in rev St st, BO 1 st at beg of every WS row until 1 st rem. BO rem st. Sew sleeves into armholes. **Woven trim:** With CC threaded on a tapestry needle, RS facing, and beg between sts 7 and 8 on right front, weave 1 strand of CC under every other "bar" from hem to shoulder leaving a 1" (2.5 cm) tail at hem. Rep weaving CC strand every 6 sts on remainder of right front and on left front. Mark center 6 sts on back, collar, and sleeves. Weave CC strands every 6 rows, working out from center sts (working around decs on back as best you can). **Fringe:** Cut CC in 2½" (6.5 cm) lengths for fringe. To attach fringe, fold piece in half and, with crochet hook and WS facing, pull loop through garment at end of woven strand, then pull ends of fringe and tail of woven strand through loop. Attach fringe along hem of jacket, edge of collar, and ends of sleeves. Sew sleeve and side seams. Sew buttons onto left front band opposite buttonholes. Weave in loose ends. ∞



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DEBBIE BLISS lives in the United Kingdom where she designs knitwear, writes knitting books, and markets her own line of knitting yarn.

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VINTAGE-INSPIRED JACKET

design by DEBORAH NEWTON

A LONGTIME ADMIRER OF TAILORED GARMENTS, Deborah Newton is always on the lookout for ways to adapt a dressmaker classic to the knitted form. The idea for this jacket—including lapels, pocket flaps, and crisp edges—came from a postcard sent from a friend visiting London (see page 92). A subtly variegated yarn lends the feel of the tweedy woven fabric. To add a little fun, and illustrate some of the techniques she talks about in *Beyond the Basics* (see page 92), Deborah incorporates a number of interesting edgings.

Finished Size 39½ (44½, 48½, 52½)" (100.5 [113, 123, 133.5] cm) bust circumference, buttoned (includes width of side cable panels and front band). Jacket shown measures 44½" (113 cm).

Yarn Classic Elite Beatrice (100% wool; 63 yd [57 m]/50 g): #3232 rouge (MC; variegated rose), 22 (26, 29, 33) balls.

Classic Elite Wings (55% alpaca, 23% silk, 22% wool; 109 yd [100 m]/50 g): #2395 sunset purple (CC), 3 (3, 4, 4) skeins.

Needles Body and Sleeves—Size 8 (5 mm). Edging—Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Cable needle (cn); stitch holders; removable marker or safety pin; tapestry needle; six ¾" (2.2-cm) buttons; 2 yd (2 m) coordinating ½" (1.3-cm) seam binding; sharp-point sewing needle or sewing machine and matching thread for applying seam binding.

Gauge 20 sts and 24 rows = 4" (10 cm) in textured pattern with MC on size 8 (5 mm) needles; 20 sts and 24 rows = 4" (10 cm) in St st with CC on size 6 (4 mm) needles; 14 sts of side cable trim = 2" (5 cm) wide, before insertion.

Stitch Guide

Textured Pattern: (multiple of 5 sts + 1)

Row 1: (RS) K1 through back loop (tbl), *p1, k2, p1, k1 tbl; rep from *.

Row 2: P1, *k1, p2, k1, p1; rep from *.

Row 3: K1 tbl, *p4, k1 tbl; rep from *.

Row 4: P1, *k4, p1; rep from *.

Repeat Rows 1–4 for pattern.

Seed Stitch: (odd number of sts)

All rows: *K1, p1; rep from *, end k1.

Note

The cable trim is not shown on the schematic. After sewing up, the side seam cable trim will add 1½" (3.8 cm) to each side of the body (3" [7.5 cm] total), and the sleeve seam cable trim will add about 1¼" (3.2 cm) to the width of each sleeve. The front bands are also not shown on the schematic, and will add 1" (2.5) to the width of the front when buttoned.

Back

With MC and larger needles, CO 90 (105, 115, 125) sts. **Next row:** (RS) K2 (edge sts; work in St st throughout) work Row 1 of textured patt (see Stitch Guide) over center 86 (101, 111, 121) sts, k2 (edge sts; work in St st throughout). Work 7 (5, 7, 1) more

row(s) as established, ending with a WS row. **Dec row:** (RS) K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd. Work 5 rows even in patt. Cont in patt, rep the last 6 rows 6 (7, 8, 8) more times—76 (89, 97, 107) sts rem; 50 (54, 62, 56) rows completed; piece should measure about 8½ (9, 10½, 9½)" (21.5 [23, 26.5, 24] cm) from CO. **Inc row:** (RS) K2 (edge sts), M1 (see Glossary, page 144), work in patt to last 2 sts, M1, k2 (edge sts)—2 sts inc'd. Work 5 (5, 3, 5) rows even in patt. Cont in patt, rep the last 6 (6, 4, 6) rows 6 (7, 8, 8) more times, working inc'd sts into patt—90 (105, 115, 125) sts. Work 10 (6, 10, 4) more rows even, ending with a WS row—102 (108, 108, 114) patt rows completed; piece should measure about 17 (18, 18, 19)" (43 [45.5, 45.5, 48.5] cm) from beg. **Shape armholes:** BO 5 sts at beg of next 2 rows—80 (95, 105, 115) sts rem. **Dec row:** (RS) K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd. Work 1 (WS) row even. Dec 1 st each end of needle in this manner every RS row 4 (5, 6, 7) more times—70 (83, 91, 99) sts rem. Cont even in patt until armholes measure 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm), ending with a WS row. Mark center 10 (13, 15, 17) sts. **Shape shoulders and neck:** (RS) BO 6 (8, 9, 10) sts, work to marked center sts, join new yarn and BO center 10 (13, 15, 17) sts, work to end. **Next row:** (WS) Working each side separately, BO 6 (8, 9, 10) sts at beg of first group of sts (left shoulder), then work even across second group of sts (right shoulder)—24 (27, 29, 31) sts rem at each side. **Note:** Neck and shoulder shaping continues at same time as neck shaping; read the next section all the way through before proceeding. At each armhole edge, BO 7 (8, 9, 10) sts once, then BO 7 (9, 10, 11) sts once, and at the same time at each neck edge BO 5 sts 2 times.

Left Front

With MC and larger needles, CO 44 (49, 54, 59) sts. **Next row:** (RS) K2 (edge sts; work in St st throughout), work Row 1 of textured patt over center 41 (46, 51, 56) sts, k1 (edge st; work in St st throughout). **Note:** There is just 1 edge st at center front; there are 2 edge sts at the side as for back. Work 7 (5, 7, 1) more row(s) as established, ending with a WS row. **Dec row:** (RS) K1, ssk, work in patt to end—1 st dec'd. Work 5 rows even in patt. Cont in patt, rep the last 6 rows 6 (7, 8, 8) more times—37 (41, 45, 50) sts rem; 50 (54, 62, 56) rows completed; piece should measure about 8½ (9, 10½, 9½)" (21.5 [23, 26.5, 24] cm) from CO. **Inc row:** (RS) K2 (edge sts), M1 (see Glossary, page 144), work in patt to end—1 st inc'd. Work 5 (5, 3, 5) rows even in patt. Cont in patt, rep the last 6 (6, 4, 6) rows 5 (6, 7, 6) more times, work-



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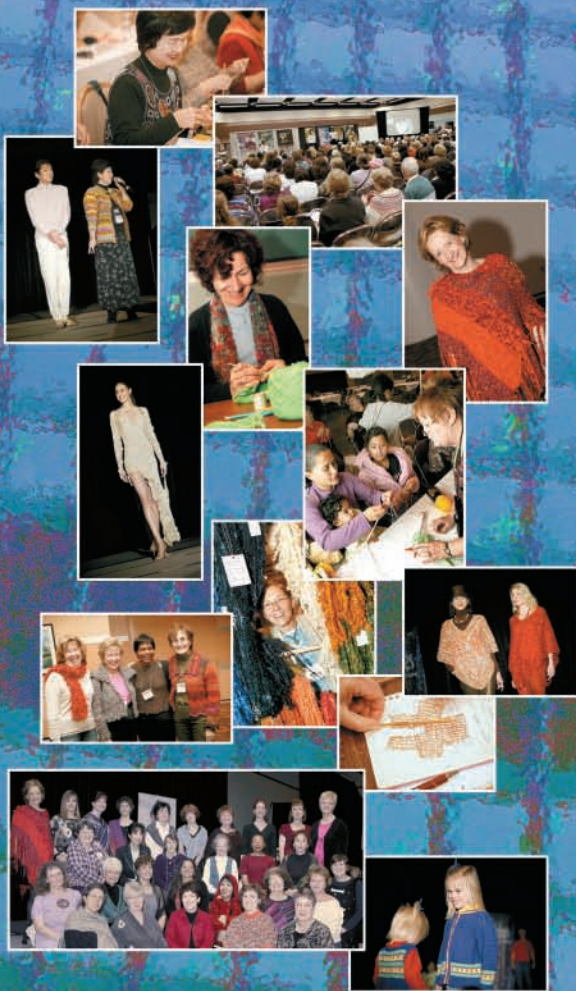
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ing inc'd sts into patt—43 (48, 53, 57) sts; 86 (96, 94, 98) patt rows completed; piece should measure about 14½ (16, 15½, 16½)" (37 [40.5, 38.5, 42] cm) from CO. **Shape neck:** Note: Waist shaping will cont at same time as neck shaping; read the next section all the way through before proceeding. Cont in patt, inc at beg of RS rows as before every 6 (6, 4, 6) rows 1 (1, 1, 2) more time(s), then work even at side edge until beg of armhole shaping. *At the same time*, work in patt, including any waist shaping, for 4 (0, 2, 4) more rows—90 (96, 96 102) rows total. Work neck shaping as foll: (RS) Work to last 3 sts, k2tog, k1—1 st dec'd at neck edge. Mark the first neck dec row to indicate beg of neck shaping, and dec at neck edge in this manner every *other* RS row 2 more times, ending with a WS row—41 (46, 51, 56) sts rem; 102 (108, 108, 114) rows total; 3 sts dec'd at neck edge; all waist shaping completed; piece should measure 17 (18, 18, 19)" (43 [45.5, 45.5, 48.5] cm) from CO. **Shape armholes:** Note: Neck shaping will cont at same time as armhole shaping; read the next section all the way through before proceeding. Cont in patt, dec 1 st at neck edge every other RS row 10 (10, 11, 12) more times. *At the same time*, BO 5 sts at beg of next RS row, then dec 1 st at beg of every RS row 6 (6, 7, 8) times, then work even at armhole edge until beg of shoulder shaping—20 (25, 28, 31) sts rem when all neck and armhole shaping has been completed. Work even until armholes measure 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm), ending with a WS row. **Shape shoulder:** At beg of RS rows, BO 6 (8, 9, 10) sts once, then BO 7 (8, 9, 10) sts once, then BO 7 (9, 10, 11) sts once.

Right Front

Work as for left front, reversing shaping as foll: **Waist and armhole dec rows:** (RS) Work in patt to last 3 sts, k2tog, k1—1 st dec'd at side or armhole edge. **Waist inc rows:** (RS) Work in patt to last 2 sts, M1, k2—1 st inc'd at side edge. **Neck dec rows:** (RS) K1, ssk, work in patt to end—1 st dec'd at neck edge. Work armhole and shoulder BO at beg of WS rows.

Sleeves

With larger needles and MC, CO 40 (45, 45, 50) sts. **Next row:** (RS) K2 (edge sts; work in St st throughout, work Row 1 of texture patt over center 36 (41, 41, 46) sts, k2 (edge sts; work in St st throughout). Work 5 more rows even as established, ending with a WS row. **Inc row:** (RS) K2 (edge sts), M1, work to last 2 sts, M1, p2—2 sts inc'd. Work 5 rows even in patt. Working new sts into patt, rep the last 6 rows 5 (14, 10, 11) more times—52 (75, 67, 74) sts. Work inc row 1 (0, 1, 1) more time(s), then work 7 (0, 3, 3) rows even. Rep the shaping of the last 8 (0, 4, 4) rows 5 (0, 6, 6) more times—64 (75, 81, 88) sts. Cont even, if necessary, until piece measures 15½ (16, 17, 18)" (39.5 [40.5, 43, 45.5] cm) from CO, ending with a WS row. **Shape cap:** BO 5 sts at beg of next 2 rows—54 (65, 71, 78) sts rem. Work sleeve cap dec rows as foll: **RS rows:** K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd; **WS rows:** P1, p2tog, work in patt to last 3 sts, ssp (see Glossary, page 144), p1—2 sts dec'd. Dec 1 st at each side in this manner every 4 rows 2 (0, 0, 0) times, then every other row 11 (13, 14, 13) times, then every row 0 (6, 8, 12) times—28 (27, 27, 28) sts rem. With RS facing, BO all sts.

Left Lapel

With larger needle and MC, CO 2 sts. Knit 1 row, purl 1 row.

Next row: Knit in front and back of st (k1f&b) 2 times—4 sts. Purl 1 row. Cont as foll:

Row 1: K1 (edge st; work in St st throughout), pm, k1 tbl, M1 pwise (see Glossary, page 144), k1 tbl, pm, k1 (edge st; work in St st throughout)—5 sts.

Row 2: P2, k1, p2.

Row 3: K1, k1 tbl, p1, M1 pwise, k1 tbl, k1—6 sts.

Row 4: P2, k2, p2.

Row 5: K1, k1 tbl, p1, k1, M1 kwise, k1 tbl, k1—7 sts.

Row 6: P4, k1, p2.

Row 7: K1, k1 tbl, p3, M1 pwise, k1 tbl, k1—8 sts.

Row 8: P2, k4, p2.

Row 9: K1, k1 tbl, p1, k2, p1, M1 kwise, k1 tbl, k1—9 sts.

Row 10: P3, [k1, p2] 2 times.

Row 11: K1, k1 tbl, p4, k1 tbl, M1 pwise, k1 tbl, k1—10 sts.

Row 12: P2, k1, p1, k4, p2.

Cont to inc 1 st at the end of every RS row by working M1 before the last 2 sts, and working new sts into textured patt, for 16 (18, 19, 21) more inc rows, ending with a WS row—26 (28, 29, 31) sts; 48 (52, 54, 58) rows worked from beg; piece should measure about 8 (8½, 9, 9½)" (20.5 [21.5, 23, 24] cm) from CO measured straight up along selvedge at beg of RS rows. **Shape top:** (RS) Cont in patt, at beg of RS rows, BO 16 (18, 19, 21) sts once, then BO 3 sts 2 times, then BO rem 4 sts.

Right Lapel

With larger needle and MC, CO 2 sts. Knit 1 row, purl 1 row.

Next row: K1f&b 2 times—4 sts. Purl 1 row. Cont as foll:

Row 1: K1 (edge st; work in St st throughout), pm, k1 tbl, M1 pwise, k1 tbl, pm, k1 (edge st; work in St st throughout)—5 sts.

Row 2: P2, k1, p2.

Row 3: K1, k1 tbl, M1 pwise, p1, k1 tbl, k1—6 sts.

Row 4: P2, k2, p2.

Row 5: K1, k1 tbl, M1 kwise, k1, p1, k1 tbl, k1—7 sts.

Row 6: P2, k1, p5.

Row 7: K1, k1 tbl, M1 pwise, p3, k1 tbl, k1—8 sts.

Row 8: P2, k4, p2.

Row 9: K1, k1 tbl, M1 kwise, p1, k2, p1, k1 tbl, k1—9 sts.

Row 10: [P2, k1] 2 times, p3.

Row 11: K1, k1 tbl, M1 pwise, k1, p4, k1 tbl, k1—10 sts.

Row 12: P2, k4, p1, k1, p2.

Cont to inc 1 st at the beg of every RS row by working incs after the first 2 sts, and working new sts into textured patt, for 16 (18, 19, 21) more inc rows, ending with a RS row—26 (28, 29, 31) sts; 47 (51, 53, 57) rows completed; piece should measure about 8 (8½, 9, 9½)" (20.5 [21.5, 23, 24] cm) from CO measured straight up along selvedge at end of RS rows. **Shape top:** (WS) Cont in patt, at beg of WS rows, BO 16 (18, 19, 21) sts once, then BO 3 sts 2 times, then BO rem 4 sts.

Collar

With larger needles and MC, CO 78 (88, 93, 98) sts. *Next row:* (RS) K1 (edge st; work in St st throughout), work textured patt over center 76 (86, 91, 96) sts, k1 (edge st; work in St st throughout). Work even in patt until piece measures 2" (5 cm) from CO, ending with a WS row. Cont in patt, BO 5 (6, 6, 6) sts at beg of next 6 rows, then BO 6 (6, 7, 7) sts at beg foll 6 rows—12 (16, 15, 20) sts rem. BO all sts.



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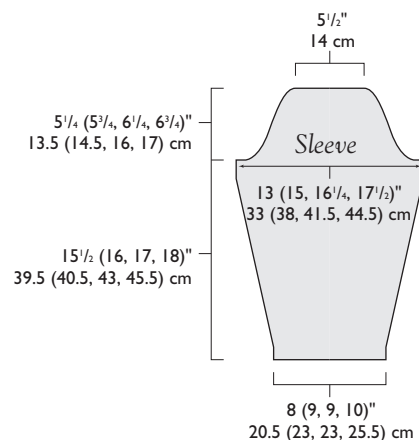
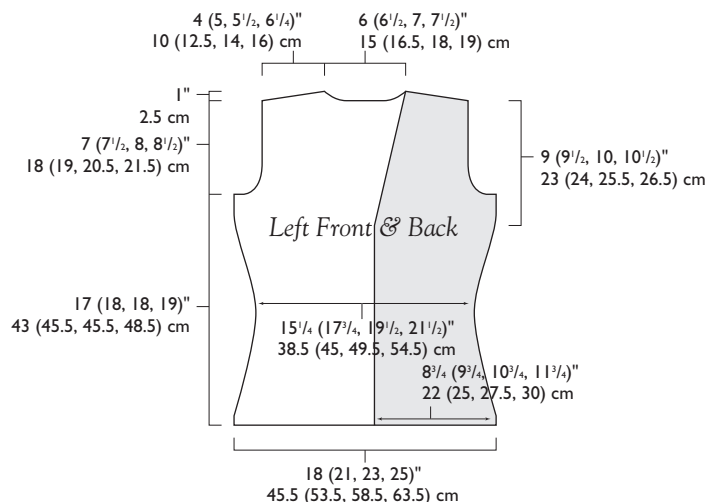
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Pocket Flaps

Left lower pocket flap: With MC and larger needles, CO 28 sts. *Next row:* (RS) K1 (edge st; work in St st throughout), work textured patt over center 26 sts, k1 (edge st; work in St st throughout). Work 3 rows even. *Dec row:* (RS) K1, ssk, work to end—1 st dec'd. Cont in patt, rep the last 4 rows 3 more times—24 sts rem. Cont even in patt until piece measures 3" (7.5 cm) from CO, ending with a WS row. BO all sts. **Right lower pocket flap:** Work as for left lower pocket flap, reversing shaping by working decs at end of row as foll: *Dec row:* (RS) K1 (edge st), work to last 3 sts, k2tog, k1 (edge st)—1 st dec'd. **Lower flap trim:** With CC, smaller needles, and RS facing, pick up and knit 19 sts along flap selvedge, pick up and knit 28 sts along CO edge of flap, pick up and knit 19

sts along rem selvedge—66 sts. Work in rev St st (purl on RS rows, knit on WS rows) for 2 rows, inc 1 st at each corner every row, then BO all sts pwise with RS facing. **Upper pocket flaps:** (make 2) With MC and larger needles, CO 23 sts. *Next row:* (RS) K1 (edge st; work in St st), work textured patt over center 21 sts, k1 (edge st; work in St st). Cont even as established until piece measures 2" (5 cm) from CO, ending with a WS row. BO all sts. **Upper pocket flap trim:** With CC, smaller needles, and RS facing, pick up and knit 11 sts along flap selvedge, pick up and knit 23 sts along CO edge of flap, pick up and knit 11 sts along rem selvedge—45 sts. Knit 1 (WS) row, inc 1 st at each corner—47 sts. With RS facing, BO all sts pwise.



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Cable Trim

Side seam cable trim: (make 2) With CC and smaller needles CO 14 sts. Work in patt as foll:

Rows 1, 3, 7, and 9: (RS) K2, p2, k6, p2, k2.

Row 2 and all other WS rows: P2, k2, p6, k2, p2.

Row 5: K2, p2, sl 3 sts onto cn and hold in back for left side trim and in front for right side trim, k3, k3 from cn, p2, k2.

Row 10: P2, k2, p6, k2, p2.

Rep Rows 1–10 until piece measures same length as back from CO to beg of armhole shaping, slightly stretched, and ending with a WS row. Place sts on holder. Join side seam cable trim to body as foll: Using 1 st from back and 1 st from each trim piece as seam sts, sew edges tog as foll: *Sew 1 row of trim to 1 row of back, then sew 2 rows of trim to 1 row of back; rep from * to underarm. If necessary, add or remove rows of cable trim for an exact fit, then BO trim sts. Sew other edge of each cable trim piece to corresponding front.

Sleeve seam cable trim: (make 2) With CC and smaller needles, CO 12 sts. Work in patt as foll:

Rows 1, 3, 7, and 9: (RS) K2, p2, k4, p2, k2.

Row 2 and all other WS rows: P2, k2, p4, k2, p2.

Row 5: K2, p2, sl 2 sts onto cn and hold in back for left sleeve trim and in front for right sleeve trim, k2, k2 from cn, p2, k2.

Row 10: P2, k2, p4, k2, p2.

Rep Rows 1–10 until piece measures same length as sleeve from CO to beg of armhole shaping, slightly stretched, and ending with a WS row. Place sts on holder. Sew cable trim to one side of sleeve seam in same manner as for side cable trim. **Lower sleeve trim:** With CC, smaller needles, and RS facing, pick up and knit 45 (51,

51, 57) sts evenly spaced along lower sleeve edge, including the cable section. Work trim as foll: (WS) P2 (edge sts; work in St st), work seed st (see Stitch Guide) over center 41 (47, 47, 53) sts, p2 (edge sts; work in St st). Cont as established until seed st section measures 1" (2.5 cm) from pick-up, ending with a WS row. Knit 1 (RS) row, dec 7 (8, 8, 9) sts evenly spaced—38 (43, 43, 48) sts rem. Knit 3 rows. With RS facing, BO all sts. With yarn threaded on a tapestry needle, sew rem sleeve seam. Rep for other sleeve.

Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. Sew sleeve caps into armholes. **Lower edge trim:** With CC, smaller needle, and RS facing, pick up and knit about 225 (261, 287, 311) sts evenly spaced along lower edge. **Next row:** (WS) p2 (edge sts), beg with p1, work k1, p1 rib over center 221 (257, 283, 307) sts, p2 (edge sts). Cont as established until rib measures 1" (2.5 cm) from pick-up. BO all sts. **Button band:** With CC, smaller needles, RS facing, and beg at marker for beg of neck shaping, pick up and knit 69 (73, 73, 77) sts evenly spaced along left front edge. (*Helpful hint:* *Pick up about 3 sts for every 4 rows, then 2 sts for every 3 rows; rep from * along edge of textured patt, and pick up 4 or 5 sts along edge of rib trim.) Knit 8 rows. With WS facing, BO all sts. Sew 4 buttons to button band, the lowest about 4¼ (4½, 4½, 4¾)" (11 [11.5, 11.5, 12] cm) up from bottom edge, the highest ½" (1.3 cm) below beg of neck shaping, and the other 2 evenly spaced in between. **Buttonhole band:** With CC, smaller needles, RS facing, and beg at lower edge, pick up and knit 69 (73, 73, 77) sts evenly along right front



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edge to beg of neck shaping as for button band. Knit 3 rows. Mark positions for 4 buttonholes opposite buttons. On the next row, work 4-st buttonhole (see Glossary, page 144) at each marked position. Knit 4 more rows. With WS facing, BO all sts.

Pocket flaps: Try on jacket and pin all 4 pocket flaps in place for the most flattering effect. For the jacket shown, the large flaps are centered on each front, and slanted with the upper flap corners 7½" (19 cm) and 8½" (21.5 cm) up from lower edge; and the small flaps are just touching the neck shaping at center front, and slanted with the upper corners 5½" (14 cm) and 6" (15 cm) down from shoulder seam. Sew flaps in place. **Lapels:** With CC, smaller needles, and RS facing, pick up and knit 35 (39, 41, 43) sts along straight edge of left lapel (about 3 sts for every 4 rows), pm, pick up and knit 2 sts in corner, pm, pick up and knit 15 (17, 19, 21) sts across 16 (18, 19, 21) sts BO at top edge—52 (58, 62, 66) sts total. Keeping marked sts in St st, work rem sts in seed st, and *at the same time* inc 1 st before and after marked corner sts every RS row (2 sts inc'd) until trim measures 1" (2.5 cm) from pick-up, working new sts into seed st. BO all sts. Rep for right lapel, beg by picking up 15 (17, 19, 21) sts across top, 2 sts in corner, and 35 (39, 41, 43) sts along straight



edge. **Collar trim:** Hold collar with RS facing and unshaped CO edge uppermost. With CC, smaller needles, and RS facing, pick up and knit 12 sts along collar selvedge, pm, pick up and knit 2 sts in corner, pm, pick up and knit 76 (86, 90, 98) sts across CO edge of collar, pm, pick up and knit 2 sts in corner, pm, pick up and knit 12 sts along rem collar selvedge—104 (114, 118, 126) sts total. Work in k2, p2 rib, and *at the same time* use the M1 method to inc 1 st before and after marked corner sts every RS (4 sts inc'd) row until piece measures 1" (2.5 cm) from pick-up, working new sts into rib patt. BO all sts. Sew lapels to front along shaped neck edges, making sure that RS of each lapel will face outward when folded back, and joining CC trims where they meet. Sew shaped edge of collar firmly and evenly into neck opening. Overlap collar trim on top of lapel trim as

shown, and sew selvages of collar trim in place. Sew 1 button to each lower flap as shown. **Shoulder pads:** (make 2) With larger needles, CO 3 sts. Knit 1 WS row, turn, and mark other side of fabric as RS. Working in garter st (knit all sts every row) inc 1 st at each end of every RS row 12 times—27 sts. Mark center st on RS with removable marker or safety pin. Cont to inc 1 st at each end of every RS row 4 more times, and *at the same time*

dec 2 sts in center of every *other* RS row 2 times as foll: Work to 1 st before marked center st, sl 2 sts as if to k2tog, k1, p2sso—31 sts rem when all incs and decs have been completed. Purl 1 RS row, then knit WS row for fold line. Knitting every row, BO 4 sts at beg of the next 6 rows—7 sts. BO rem sts. Sew 1 pad to WS of each shoulder seam, with fold line of pad aligned with sleeve cap seam. **Seam binding:** Cut 3 pieces of seam binding, 2 to fit the upper half of each armhole, and 1 that reaches along the back neck and shoulder seams from armhole to armhole. Fold each piece in half to ¼" (6 mm) wide. With sewing needle and thread or sewing machine (optional), sew seam binding firmly in place across back neck and shoulders to prevent garment from stretching, turning the ends of the seam binding under ½" (1.3 cm) at each end. Sew seam binding along seam allowance of upper half of each armhole in the same manner; do not encircle the entire armhole with seam binding. Weave in loose ends. Block lightly. ∞

DEBORAH NEWTON is the author of *Designing Knitwear* (Taunton, 1992). She lives in Providence, Rhode Island, where she continues to design contemporary and classic knitwear.


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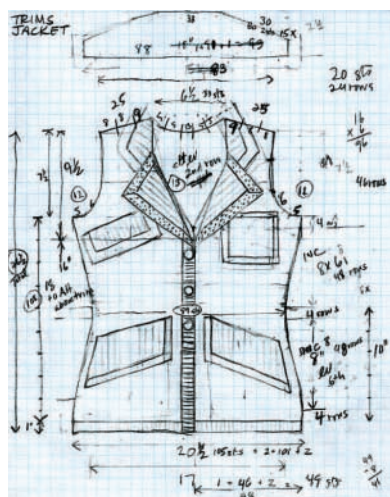
A Case History

Deborah Newton

As a knitwear designer, what I choose to do at the edges of a garment or accessory is just as important as what I choose to use for the main fabric. Trims matter in my designs because I love detail. There are many kinds of knitted trims in a wide variety of patterns and textures, from bold to discreet. Every knitted project can be dressed up with a special edging—from the lowly garter-stitch potholder neatly edged with I-cord, to mittens or gloves with braids at the cuffs, to any type of garment trimmed with special stitches. I designed the Vintage-Inspired Jacket on page 84 to illustrate a number of my favorite edgings; the discussion that follows describes how I went about choosing the ones that I did and how I incorporated them into a unified garment.

In essence, designing is simply a series of decisions that begins with inspiration and ends with the completed project. I began by knowing that I wanted to design a garment to showcase knitted trims, and I took my inspiration from a 1950s black-and-white fashion photo (by photographer Norman Parkinson) that appears on the postcard at right. I love vintage garments and was immediately drawn to the direction, shape, and detail of the fashionable suit in the photograph.

I had two serious considerations at the outset. First, how could I interpret this woven garment in a knitted fabric—what fiber, color, and texture would give the best results? Second, since I wanted to showcase edgings, how could I incorporate a variety of knitted trims that would work together to enhance the overall jacket design without imparting a patchwork look?



I sketched my design ideas to scale on graph paper.

Those of you who have read my book *Designing Knitwear* (Taunton, 1992) know that all of my design ideas begin with numerous swatches. Although I've been designing professionally for more than twenty years, I know that sometimes my initial concepts just don't work. Some yarns don't knit up well in some stitches; some colors don't look the same knitted up as they do in skeins; some shaping details don't give the intended effect. Because of such surprises,

whenever I begin a project, I try to disregard any preconceptions I might have about the yarns and colors so that I'm free to work through the design decisions one at a time.

In this case, I knew that the knitted fabric needed to be firm enough to both hold a tailored shape and provide solid edges for trims. Experience told me that springy, plied wools tend to hold their shape well in crisp fabrics. I swatched a variety of wools in a simple knit/purl pattern before settling on a multicolored shade of Beatrice from Classic Elite Yarns. The swatch was firm yet soft—the ideal combination of function and luxury for a dressy jacket.

I turned, as I often do, to a dictionary of stitch patterns and swatched the yarn in several pattern stitches before settling on the Sailor's Rib Pattern from Barbara Walker's indispensable *A Second Treasury of Knitting Patterns* (Charles Scribner's Sons, 1970). This simple four-row pattern produces the sturdy, noncurling fabric I was after. My next step was to knit a large swatch of the pattern and add a simple edging of the same yarn. After studying the combination—I often hang a swatch on a wall or a dress form so I can see it from a distance—I decided that the edging didn't stand out enough.

At the same time, I could see from the large swatch that the main fabric would be quite heavy in a jacket



Postcard of the original design inspiration.

and that I'd prefer to trim it in a way that would "lighten" the overall feel. I experimented with several slightly lighter-weight yarns in contrasting, but coordinating, colors by picking up and knitting stitches along the edges of the swatch. I finally decided to use Wings, a smooth alpaca-silk-wool blend whose luxurious sheen looks good in a variety of stitch patterns. I chose a soft shade of purple that didn't compete with the muted shades of the main fabric and sampled a number of stitch patterns for the edgings (see below) until I came up with a handful that I liked.

Next, I drew schematics of the jacket pieces on graph paper (see page 92) to determine the general dimensions, including pocket placement, neck shaping, and lapels. This type of planning is a key step in my design process—and I tend to erase a lot. Sketching the shaping and components to scale on graph paper allows me to see the overall proportions and how the different elements work together.

At this point, I had decided on the yarn, stitch pattern, and silhouette. All that was left was to determine how to incorporate a variety of contrasting trims in a fluid, coherent manner. My experience as a designer told me that the trims may look "tacked on" to the jacket if I didn't incorporate them into the body in some way. This insight gave me the idea to add a purple cable strip as an "interior trim" along the seams to integrate the contrasting yarn within the jacket body.

I returned to my schematic, added the cable strips, finalized where the different stitch patterns would go, figured out stitch counts, and finally wrote a preliminary knitting pattern. Thanks to help from my dear friend Fran Scullin, the body pieces were quickly and expertly knitted and I was left with the task of seaming them together, adding the cable strips, and working the contrasting trims along the edges—single rib around the lower body, garter stitch along the front opening, seed stitch on the lapels, double rib around the collar, reverse stockinette stitch along the lower pocket flaps, and a single garter ridge along the upper pocket flaps.

Any designer will tell you that it's the little details that make or break a complex garment. The pocket linings I knitted ended up being much too thick for the tapered silhouette. So I ripped them out and sewed the openings closed to create faux pockets. To help prevent the jacket from sagging during wear, I sewed some seam binding firmly along the shoulder and back neck seams. And lastly, I added shoulder pads (handknitted, of course!) to complete the couture look of a "tailored" garment—a nod to the original inspiration.

The first trim I tested was in the same yarn as the main pattern, but I felt there was not enough contrast. I tried three different purple yarns, searching for the best weight, feel, and texture.



How to Design & Use Trims

Just like any knitted fabric, knitted trims should be swatched to determine the best needle size, how the trim looks attached to the main fabric, and how many stitches need to be picked up for each inch of edging. I like to test-knit edgings by picking up and knitting stitches along the edge of a relatively large swatch of the main fabric, or along a short length of a finished piece. Experimentation is best, but generally speaking, I use smaller needles to pick up stitches for a firm trim; larger needles for a softened effect. Swatching is particularly important for trims worked in contrasting yarns.

There are many stitch patterns that make good trims, from ribs to rolls to lace. In fact, just about any pattern can be worked as a trim so long as you have the imagination to envision its use. Some of my favorites are illustrated here. Consider adding one (or more) to your next project. Or treat yourself to an interesting design experiment—choose an unusual stitch pattern and design a sweater based on its use as the trim.



For added detail, or "trim on trim," work a combination of ribs—in this case single (k1, p1) rib gives way to triple (k3, p3) rib on the lower edge. The tight, single rib adds stability. Alternate blocks of double rib (k2, p2 shown here) for a flat-lying edge that adds bold texture similar to seed stitch.

Ribbing is the most used—and useful!—trim around. It is both elastic and long-wearing, especially single (k1, p1) and double (k2, p2) ribbing. If I want an edge to draw in, I typically work the ribbing on at least 10 percent fewer stitches than I used for the body of a piece. If I want the ribbing to maintain the same width as the body, I work it on 10 percent *more* stitches than I used for the body. I have gotten some very interesting looks by working variations of the basic ribbing. For a flat bold rib, I like to use a k4, p3 combination. To increase elasticity in a bold rib, I intersperse sections of single rib. To add texture and visual interest, I like to insert small cables within double ribbing. If a project calls for a deep rib, I sometimes work about ½ to 1" (1.3–2.5 cm) of single ribbing for stability, then change to a bolder wide rib. The combination makes an interesting detail, and the initial narrow rib adds firmness to the edge. I also like to work a double thickness of ribbing (ribbing that's worked for twice the desired length, then folded and sewn in place) for a rich edging, especially around a dramatic neckline or on bulky coats.



The ridges formed by garter stitch produce clean, straight lines. Try several variations on a single swatch so you can compare different effects and combinations.

Garter stitch (knit every stitch of every row) makes a thick, flat edge, but because it tends to spread with wear, I typically work garter stitch on fewer stitches than I use for ribbing. In general, I pick up about 2 stitches for every 3 rows along most fabric edges. I especially like to use garter stitch for buttonhole bands because the buttonholes “disappear” between the garter ridges. I also like to work garter-stitch edgings in stripes, changing colors every two rows so that each ridge is a different color. One of my favorite variations is to work a single garter ridge



Either a reverse stockinette stitch roll (shown in purple) or I-cord (shown in orange) are ideal for flat fabrics that don't need a lot of stabilizing at the edges.

by picking up the necessary number of stitches, then knitting just one row before binding off. Doing so produces a clean visual “line” that is surprisingly stable.

Seed stitch (or **moss stitch**) is formed by alternating knit and purl stitches, either individually or in blocks, to produce a non-curling edge with an interesting texture, but without the bulk of garter stitch. Because these patterns include combinations of knit and purl stitches, they tend to be relatively strong and make sturdy

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To get a corrugated look, alternate a few rows each of stockinette stitch and reverse stockinette stitch. Change colors with each band for more options.

neckline and buttonhole bands. For more variation, work large checks of knit and purl stitches, or intersperse seed stitch with other stitch patterns.

A *reverse stockinette stitch roll* is my all-time favorite trim for flat fabrics, even though it doesn't provide much stability. Begin by picking up the necessary number of stitches, work reverse stock-

inette stitch (knit all stitches on wrong-side rows; purl all stitches on right-side rows) for three or four rows, then bind off the stitches on a right-side row. The edging will roll up on itself to form a tidy rounded "line" that accents the edge. I often use this technique along lower body and sleeve edges. I've even used it to draw attention to an armhole, then sewed the sleeve beneath the roll. To get a corrugated look, I alternate a few rows each of stockinette stitch (knit right-side rows; purl wrong-side rows) with reverse stockinette stitch. This type of trim also looks great turned on its side—i.e., work a long stretch of trim measuring 2–4" (2.5–4 cm) wide, then pick up and knit stitches for the body from one long edge. I also like to work this type of trim in stripes or blocks of different colors.

I-cord, also called *knit-cord*, is typically worked in stockinette stitch on just a few stitches—most commonly three. I-cord can be attached to an edge while it is being worked, or it can be worked separately, then sewn in place. In addition to trimming edges, I like to use I-cord to make twisted "frogs" for buttonholes.

A long *cable strip* can be turned into a stunning trim by simply adding one or two seam stitches on each side of a narrow cable, then sewing the strip along the edge of the main garment. I used this technique to bring unity to the Vintage-Inspired Jacket on page 84. I also like to use cable strips to trim neckline edges or hat brims.

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A corner miter is worked by increasing a stitch on each side of two corner stitches. In this case, the corner stitches are worked in stockinette; the edging is single (k1, p1) rib.

Lace makes a lovely edging that can look old-world and romantic when worked at a fine gauge, or updated and modern when worked at a heavier gauge. Lace fabrics, especially those that form scalloped edges, can add visual interest to the lower body, sleeve, and collar edges of a garment. And there's a bonus—some lace patterns can be substituted for buttonhole bands: The buttons can fit right into the lacy holes so there's no need to work buttonholes.

Special Effects

Miters are used to create sharp, tidy points where an edging is worked around a corner of a knitted piece. To miter an outer corner (such as the lower front of a cardigan or lapel of a jacket), pick up and knit stitches along one edge to the corner, place a marker, pick up 1 or 2 stitches in the corner, place another marker, then pick up and knit stitches along the adjacent edge. As you work the trim, increase a stitch on each side of the marked corner stitch(es)







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every other row. To miter an inner corner (such as at the center of a V-neck), pick up and knit stitches along one edge to the base of the V, place a marker, pick up and knit 1 or 2 stitches in the V, place another marker, then pick up and knit stitches along the adjacent edge. As you work the trim, decrease 2 stitches at the point every row or two, depending on the angle of the V.

Stacked trims, working two or more trims in succession, is another way to add interest to a garment; in effect they add detail on detail. For the lower sleeve of the Vintage-Inspired Jacket, I worked a trim of seed stitch followed by a couple of rows of garter stitch. The continuous ridge of the garter stitch gives a nice finished edge to the seed stitch.

Applying Edgings

The simplest way to add an edging is to knit it right into the garment. Simply cast on the desired number of stitches for the edging you've chosen, work the edging for the desired length, then continue with the main fabric (adjusting the stitch count accordingly, if necessary). Or work the edging on the last few rows of a piece, as for the neckline of a boatneck sweater. Alternately, an edging can be picked up and knitted outward from the edge of the main fabric, such as along the center front of a cardigan or around a shaped neckline.

An edging can also be knitted separately, then sewn in place, but it requires a very good seaming technique to prevent puck-

ers in the edging or main fabric. I've discovered that a trim looks best if it is slightly stretched as it is sewn in place. The trim won't match the main fabric row for row, but it will draw in a bit rather than flare out. Sew the edging in place while you look at the right sides of both the main fabric and the trim so you can achieve a flat seam by adjusting stitches as you go.

Yarns

Consider trimming a project with a yarn different from the one used for the main fabric—try yarns with a different color, texture, or weight. As always, the best way to see if a yarn combination works is to knit a swatch. Keep in mind that garments designed for active wear or for children need to be strong and hold up with use. For dressy garments, however, you can be as free and frivolous as you want—in this case good looks are more important than function.

Next time you reach for needles and yarn, consider ways you can use a trim to add a special detail. Try some of the techniques I've outlined here, or experiment with your own ideas. Either way, you'll give your piece the kind of finishing touch that professional designers strive for. ∞

DEBORAH NEWTON has been adding interesting and innovative edgings to her knitwear for more than twenty years. She lives in Rhode Island.



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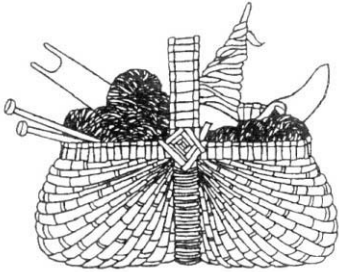
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FAIR ISLE HOODIE AND CARDIGAN

design by ANNIE MODESITT

ANNIE MODESITT HAS DESIGNED THESE UNISEX SWEATERS for her favorite models—her kids Hannah and Max. The hoodie is worked in pieces; the cardigan is worked in the round, then the center front and armholes are cut open after the knitting is completed. Although the sweaters are not beginner projects, Annie thoughtfully works the cable pattern to coincide with the two-stitch twist pattern, and once one repeat of the color pattern is worked, the knitter can refer to previous rows (instead of a chart) to complete the pattern. To make these pieces easy for little hands to fasten, the cardigan closes with decorative hooks and eyes, and the cord on the front of the hoodie laces through metal eyes.

Finished Size Hoodie: 20 (24, 27½, 32, 35½)" (51 [61, 70, 81.5, 90] cm) chest circumference. Hoodie shown measures 32" (81.5 cm). Cardigan: 19 (24¼, 27, 29½, 32½)" (48.5 [61.5, 68.5, 75, 82.5] cm). Cardigan shown measures 27" (68.5 cm). To fit about sizes 2/3 (4/5, 6/7, 8/10, 12/14) years.

Yarn Garnstudio Karisma (100% superwash wool; 120 yd [110 m]/50 g): Hoodie: #55 natural sheep's gray, 5 (6, 8, 9, 11) skeins; #14 cool red and #38 purple, 1 (1, 2, 2, 3) skein(s) each; #30 light blue, #52 golden mustard, and #45 medium green, 1 (1, 1, 2, 2) skein(s) each. Cardigan: #55 natural sheep's gray, 3 (4, 4, 5, 6) skeins; #14 cool red and #38 purple, 2 (2, 3, 3, 4) skeins each; #52 golden mustard and #45 medium green, 2 (2, 2, 3, 3) skeins each; #30 light blue, 1 skein (all sizes). Yarn distributed by Aurora Yarns.

Needles Hoodie ribbing—Size 6 (4 mm): straight. Hoodie body and sleeves—Size 7 (4.5 mm): straight and 24" (60-cm) circular (cir). Cardigan ribbing—Size 6 (4 mm): 24" (60-cm) cir. Cardigan body and sleeves—Size 7 (4.5 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch holders; eight ½" (1.3-cm) metal dressmaker's eyes for hoodie; five sets of decorative pewter clasps for cardigan; sharp-point sewing needle and matching thread for attaching hooks or clasps; marker (m); tapestry needle; sewing machine for securing cardigan steeks.

Gauge 24 sts and 26 rows = 4" (10 cm) in St st color work patt from chart using larger needles; 32 sts (1 patt rep) and 32 rows (2 patt reps) = 5¼" (13.5 cm) wide and 4¼" (11 cm) tall in cable patt from chart using larger needles.

Stitch Guide

Double Knit Slipped Stitch Edge: (DKSSE; worked over 3 sts at each side)

All RS Rows: Work first 3 and last 3 sts of row as foll: K1, sl 1 purlwise (pw) with yarn in front (wyf), k1.

All WS Rows: Work first 3 and last 3 sts of row as foll: Sl 1 pw wyf, k1, sl 1 pw wyf.

Hood and Pocket Edging: (worked over 5 sts at each side)

All RS rows: Work first 3 sts as for DKSSE (see above) RS row, p2, work in patt to last 5 sts, p2, work last 3 sts as for DKSSE RS row.

All WS rows: Work first 3 sts as for DKSSE WS row, k2, work in patt to last 5 sts, k2, work last 3 sts as for DKSSE WS row.

Notes

The color work pattern of the hoodie sleeves flows uninterrupted upwards into the hood. The first row of the hood should be the pattern row that follows the last row completed for the sleeves. On the hood set-up row, start the color work pattern on the right front at the correct place in the chart so the color work merges seamlessly with the pattern already established on the stitches of the right sleeve.

Work the 5 stitches on each side of the hood opening and on each side of the pocket using light blue as described in the directions. Do not carry the other colors all the way to the selvages of the row. Instead, twist the light blue and other colors at the junction between the edging and the color work, intarsia style, to avoid leaving a hole.

When working raglan shaping in color work pattern for the hoodie sleeves, work the stitches outside the decreases at each end of row in either mustard or green, depending on the background color of the 5-stitch blocks in that row. Work the decreases themselves in the color required by the pattern. For light blue stripe rows, work all sts across with light blue.

If there are not enough stitches to work a complete 6-stitch cable or 2-stitch right twist, either because of your size or as a result of shaping, work these stitches in stockinette instead.

The body of the cardigan is worked in the round to the shoulders, with sewn-and-cut steeks for the front opening and armholes. Work all body rows of charts as right-side rounds.

HOODIE

Back

With smaller needles, holding gray around your index finger and red around your thumb, use the long-tail method (see Glossary, page 143) to CO 60 (72, 84, 98, 108) sts. Break off red and cont with gray only. Beg and ending as indicated for your size, rep Rib Rows 1–2 of Cable chart (see page 104) until piece measures 2 (2½, 3, 3, 4)" (5 [6.5, 7.5, 7.5, 10] cm) from beg, ending with a WS row. Change to larger straight needles. Beg and ending as indicated for your size, rep Rows 1–16 of Cable chart 3 (4, 4, 5, 6) times (do not rep rib rows), then work 8 (0, 8, 8, 0) more rows in patt, ending with Row 8 (16, 8, 8, 16) of chart—piece should measure about 9½ (11, 12½, 14¼, 16¾)" (24 [28, 31.5, 37.5, 42.5] cm) from CO. **Shape raglan:** Dec row: (RS) K2, p1, k1,



ssk (see Glossary, page 144), work in patt to last 6 sts, k2tog, k1, p1, k2—2 sts dec'd. Work 1 WS row even. Rep dec row every RS row 20 (24, 28, 30, 34) more times, then work 1 more WS row even—18 (22, 26, 36, 38) sts rem; piece should measure about 5½ (6¾, 7¾, 8¾, 9¾)" (14 [17, 19.5, 21, 23.5] cm) from beg of raglan shaping. Place sts on holder.

Front

Work as back to beg of raglan shaping, and place marker (pm) at center of last row for placement of neck slit—60 (72, 84, 98, 108) sts; 30 (36, 42, 49, 54) sts on each side of center marker (m). **Shape raglan and divide for neck opening:** (RS) K2, p1, k1, ssk, work in patt to 3 sts before center m, work RS row of DKSSE (see Stitch Guide) over next 3 sts, join second ball of yarn, remove m, work RS row of DKSSE over next 3 sts, work in patt to last 6 sts, k2tog, k1, p1, k2—29 (35, 41, 48, 53) sts at each side. Working each side separately, maintain 3 sts at either side of neck opening in DKSSE, and *at the same time* dec at each end of every RS row as before 20 (24, 28, 30, 34) more times, then work 1 more WS row even—9 (11, 13, 18, 19) sts rem at each side; 3 sts each side of neck opening in DKSSE; piece should measure about 5½ (6¾, 7¾, 8¾, 9¾)" (14 [17, 19.5, 21, 23.5] cm) from beg of raglan shaping. Place sts on holder.

Sleeves

With smaller needles, holding gray around your index finger and red around your thumb, use the long-tail method to CO 30 (34, 38, 42) sts. Break off red and cont with gray only. Work k2, p2 rib, beg and ending with k2 on RS rows, until piece measures 2 (2½, 3, 3, 4)" (5 [6.5, 7.5, 7.5, 10] cm) from CO, ending with a WS row. Change to larger needles. Beg and ending as indicated for your size, rep Rows 1–22 of Color Work chart, and *at the same time* inc 1 st at each end of needle every 2 rows 3 (11, 19, 29, 28) times, then every 4 rows 12 (8, 4, 0, 0) times, working new sts into patt—60 (72, 84, 96, 98) sts. Work even if necessary until sleeve measures 11 (11¼, 11½, 12, 12¾)" (28 [28.5, 29, 30.5, 32.5] cm) from CO, ending with a WS row. **Shape raglan:** See Notes regarding color placement for decs, and work as foll: RS dec row: K2, ssk, work in patt to last 4 sts, k2tog, k2—2 sts dec'd.

WS dec row: P2, p2tog, work in patt to last 4 sts, ssp (see Glossary, page 144), p2—2 sts dec'd.

Rep the last 2 rows 1 (2, 3, 7, 5) more time(s)—52 (60, 68, 64, 74) sts rem. Cont to work decs on RS rows *only* a total of 15 (19, 21, 19, 24) more times—22 (22, 26, 26, 26) sts rem. Work even, if necessary, until raglan measures 5½ (6¾, 7¾, 8¾, 9¾)" (14 [17, 19.5, 21, 23.5] cm) from beg of raglan shaping. Make a note of

the color work patt row you ended with so you can resume the patt for the hood on the correct row. Place sts on holder.

Hood

With yarn threaded on a tapestry needle, sew all raglan seams. Place all sts on larger cir needle—80 (88, 104, 124, 128) sts. With RS facing, join light blue to selvedge, and colors needed for next color work row to the 5th st of the row. (See Notes and Stitch Guide for how to work the hood edging and reestablish the color work patt for hood.) Set up patts as foll: Work 5 sts hood edging with light blue, work in color work patt to beg of back sts, cont in patt inc 8 (inc 4, dec 4, inc 2, inc 0) sts evenly over 18 (22, 26, 36, 38) back sts to maintain continuity of color work patt, work to last 5 sts in color work patt, work 5 sts hood edging with light blue—88 (92, 100, 126, 128) sts. Cont in patts until hood measures about 5½ (6¾, 7¾, 9, 10)" (14 [17, 19.5, 23, 25.5] cm) from base of hood, ending with Row 6 or 17 of chart. Divide sts evenly on 2 needles. With right sides of fabric touching, and using the three-needle method (see Glossary, page 145), BO all sts with light blue.



Pocket

With larger needle, and purple, green, and light blue yarns, CO 43 (43, 51, 51, 59) sts as foll for your size: Sizes 20 (24, 27½, 32)": 5 light blue, 6 (6, 10, 10) purple, 5 green, 11 purple, 5 green, 6 (6, 10, 10) purple, 5 light blue. Size 35½": 5 light blue, 3 green, [11 purple, 5 green] 2 times, 11 purple, 3 green, 5 light blue. (See Notes and Stitch Guide for how to work the pocket edging.) Set up patts as foll: Work 5 sts pocket edging with light blue, work center 33 (33, 41, 41, 49) sts in color

work patt (beg and ending as indicated for your size), work 5 sts pocket edging with light blue. Cont in patts until piece measures ½ (½, 1, 1½, 2)" (1.3 [1.3, 2.5, 3.8, 5] cm) from CO, ending with a WS row. **Shape pocket:** (RS) Work 5 edging sts light blue, ssk with background color from chart, work in patt to last 7 sts, k2tog with background color from chart, work 5 edging sts light blue—2 sts dec'd. Work 1 row even. Cont in patts, dec 1 st at each side in this manner on the next 9 RS rows, then work 1 more WS row even—23 (23, 31, 31, 39) sts rem; piece should measure about 3½ (3½, 4, 4½, 5)" (9 [9, 10, 11.5, 12.5] cm) from CO. With light blue, BO all sts.

Finishing

Weave in loose ends. Block to measurements. With yarn threaded on a tapestry needle, sew sleeve and side seams. Place pocket centered on front with lower edge of pocket about ¾ (¾, 4¼, 5, 5¾)" (8.5 [9.5, 11, 12.5, 14.5] cm) up from CO edge. Sew across top and bottom edges of pocket, leaving light blue edges open. With sewing needle and thread, sew 4 metal dressmaker's eyes to

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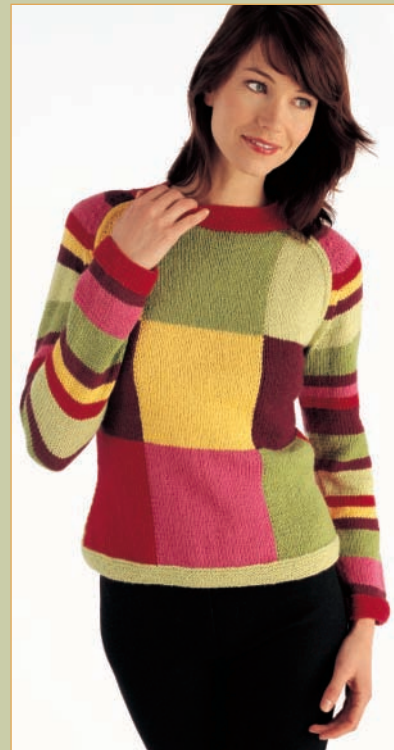
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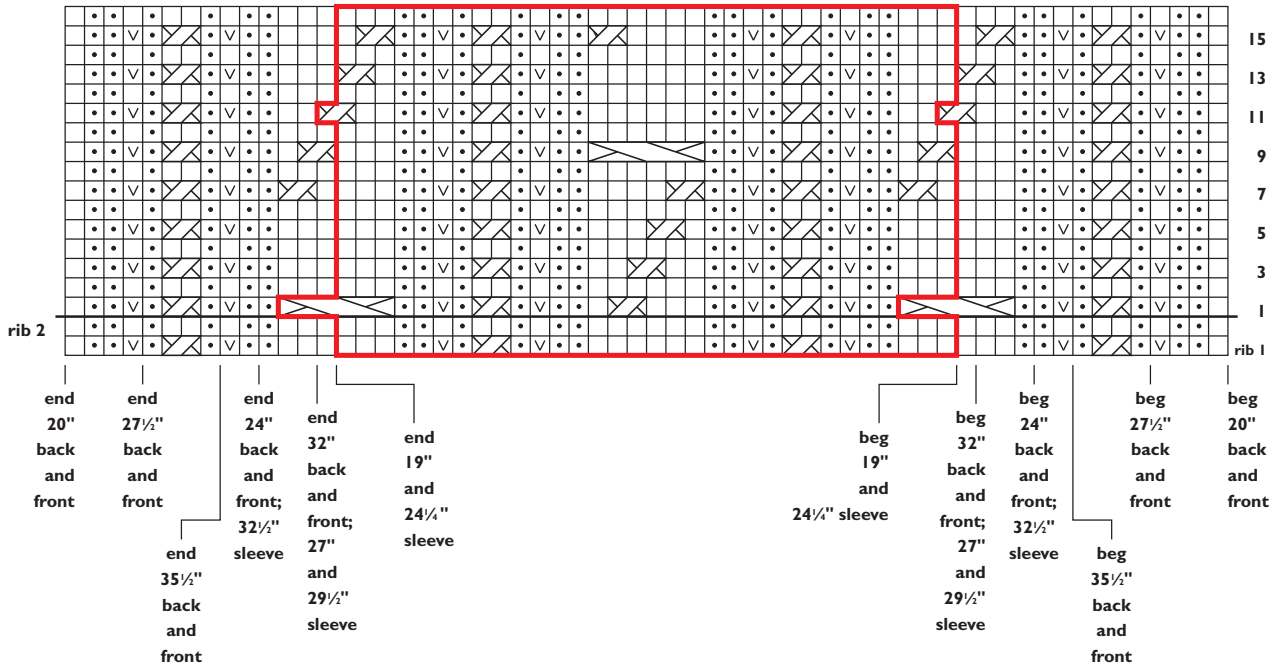
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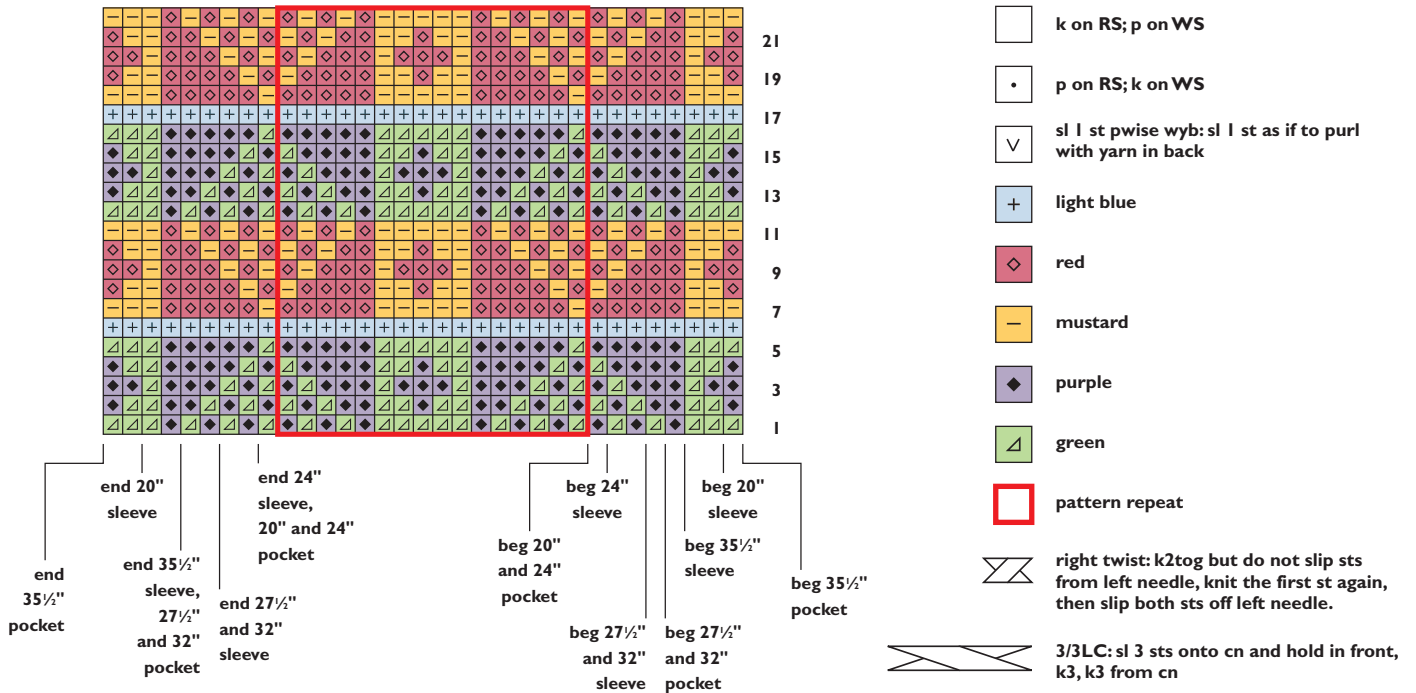


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Cable



Color Work



each side of front opening on WS, placing lowest eye 1" (2.5 cm) up from beg of neck opening, highest eye 1/2" (1.3 cm) below beg of hood, and rem 2 hooks evenly spaced in between; place the loop end of each eye even with the junction between the DKSSE and main fabric. Using 1 strand each of red, mustard, purple, and green, make a twisted cord (see Glossary, page 144) 36 (39, 42, 45, 48)" (91.5 [99, 106.5, 114.5, 122] cm) long. Lace cord through metal eyes, shoelace fashion, and tie at neck.

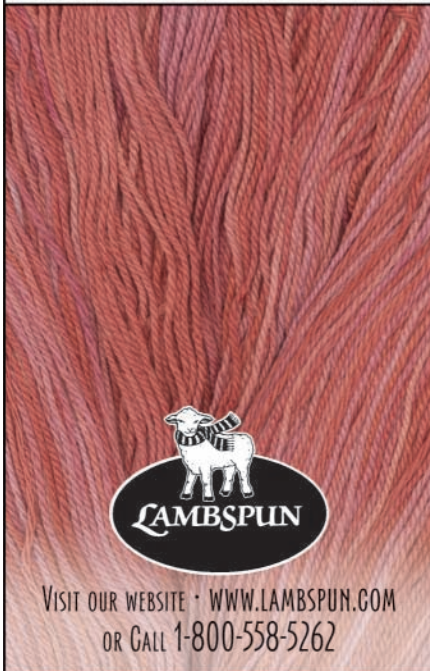
CARDIGAN

Body

With gray and smaller cir needle, CO 96 (128, 144, 160, 176) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Beg at edge of repeat box, work 3 (4, 4 1/2, 5, 5 1/2) reps of 32-st patt rep from Rib Row 1 of Cable chart. Cont in rib patt as established, and rep Rib Rows 1–2 until piece measures 2 (2 1/2, 3, 3, 4)" (5 [6.5, 7.5, 7.5, 10] cm) from beg, ending with a WS row. Change to larger cir needle. Beg at edge of rep

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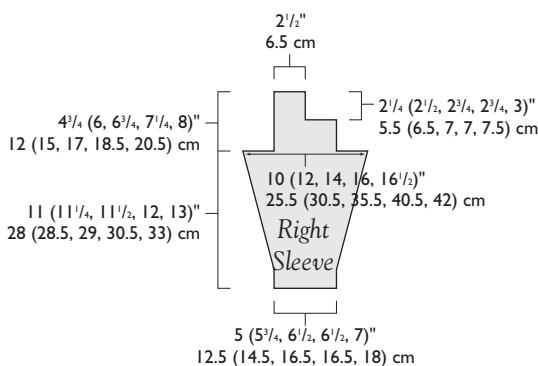
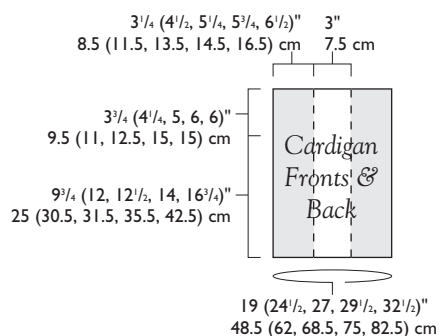
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Right Sleeve and Saddle Yoke

With gray and smaller needle, CO 32 (32, 34, 34, 40) sts. Beg and ending as indicated for your size, rep Rib Rows 1–2 of Cable chart back and forth in rows until piece measures 2 (2½, 3, 3, 4)" (5 [6.5, 7.5, 7.5, 10] cm) from beg, ending with a WS row. Change to larger needle. **Next row:** (RS) Beg and ending as indicated for your size, work Rows 1–16 of Cable chart, and *at the same time* inc 1 st each end of needle every 4 (2, 2, 2, 2) rows 10 (9, 22, 32, 28) times, then every 6 (4, 4, 4, 4) rows 4 (11, 4, 0, 2) times, working new sts into patt—60 (72, 86, 98, 100) sts. Cont even in patt until piece measures 11 (11¼, 11½, 12, 13)" (28 [28.5, 29, 30.5, 33] cm) from CO, ending with a WS row. **Shape saddle:** BO 15 (21, 28, 34, 35) sts at beg of next 2 rows—30 sts rem. Cont even in patt until saddle measures 2½ (3½, 4, 4½, 5)" (6.5 [9, 10, 11.5, 12.5] cm) from last BO, ending with a WS row. **Next row:** (RS) BO 15 sts, work in patt to end—15 sts rem. Work even



on rem sts until piece measures 2¼ (2½, 2¾, 2¾, 3)" (5.5 [6.5, 7, 7, 7.5] cm) from last BO. Place sts on holder.

Left Sleeve and Saddle Yoke

Work as for right sleeve to saddle shaping—60 (72, 86, 98, 100) sts. **Shape saddle:** BO 15 (21, 28, 34, 35) sts at beg of next 2 rows—30 sts rem. Cont even in patt until saddle measures 2½ (3½, 4, 4½, 5)" (6.5 [9, 10, 11.5, 12.5] cm) from last BO, ending with a RS row. **Next row:** (WS) BO 15 sts, work in patt to end—15 sts rem. Work even on rem sts until piece measures 2¼ (2½, 2¾, 2¾, 3)" (5.5 [6.5, 7, 7, 7.5] cm) from last BO. Return held sts for right sleeve to spare needle. With right sides of fabric touching, using the three-needle method (see Glossary, page 145), BO the two saddles tog at center back.

Finishing

Weave in loose ends. Block all pieces to measurements. With yarn threaded on a tapestry needle, sew sleeve seams. Sew back selvedge of saddle section to top edge of back. Measure in 2½ (3½, 4, 4½, 5)" (6.5 [9, 10, 11.5, 12.5] cm) from arm-hole edge across the top of each front and mark with a piece of waste yarn. Sew front edges of saddle to top of front between arm-holes and markers. Sew BO edges



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at top of sleeves to cut armhole openings. Sew sleeve seams. **Front plackets:** With gray, smaller needle, RS facing, and beg at neck edge of left front, pick up and knit 59 (69, 77, 85, 99) sts along cut left front edge, picking up along the junction between the 5-st mustard/green blocks and the 11-st red/purple blocks. Knit 1 WS row with gray. Working in garter st (knit every row), work 2 rows each of mustard, red, green, purple, light blue, and gray—14 rows and 7 garter ridges total. Work I-cord BO across placket sts as foll:

Row 1: (RS) K3, slip these 3 sts back onto left needle. Do not turn.

Row 2: With RS still facing, k2, ssk (last of 3 slipped sts tog with 1 st from placket).

Rep Rows 1 and 2 until a total of 7 sts rem. Slip all sts onto left needle.

Row 4: With RS facing, k2, sl 2 as if to k2tog, k1, pass 2 slipped sts over (sl 2, k1, p2sso), k2—5 sts rem. Slip sts back onto left needle.

Row 5: With RS facing, k1, sl 2, k1, p2sso, k1—3 sts rem. Slip sts back onto left needle.

Row 6: With RS facing, sl 2, k1, p2sso—1 st rem. Break yarn leaving an 8" (20.5-cm) tail and draw tail through last st to fasten off.



Work right placket in the same manner, beg pick-up at bottom of right front opening with RS facing. **Collar:** With gray, smaller needle, RS facing, and beg at I-cord BO of right front, pick up and knit 60 (72, 76, 76, 84) sts evenly spaced around neck opening to I-cord BO edge of left front. Work in k2, p2 rib with edging as foll:

All RS rows: Work first 3 sts as for DKSSE (see Stitch Guide) RS row, k2, *p2, k2; rep from * to last 3 sts, work last 3 sts as for DKSSE RS row.

All WS rows: Work first 3 sts as for DKSSE WS row, p2, *k2, p2; rep from * to last 3 sts, work last 3 sts as for DKSSE WS row.

Rep Rows 1 and 2 until collar measures 3 (3, 3½, 3½, 4)" (7.5 [7.5, 9, 9, 10] cm) from pick-up. Loosely BO all sts in rib. Weave in rem loose ends. Steam-block lightly. With sewing needle and thread, sew clasps to front of cardigan, placing lowest clasp 1" (2.5 cm) up from CO edge, highest at base of collar, and rem 3 clasps evenly spaced in between. ∞

ANNIE MODESITT lives in South Orange, New Jersey, with her husband and two children (who were kind enough to model for us). Visit Annie's website at www.modeknit.com.

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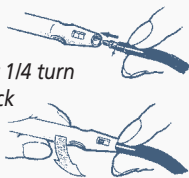
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BULKY BRIOCHE RAGLAN

design by ANN BUDD

FOR THIS GENEROUS RAGLAN SWEATER, Ann Budd has knitted a bulky hand-dyed yarn in brioche stitch to give a vertical element to the inherent horizontal stripes. The sweater body and sleeves are worked in the round from the lower edges to the armholes, then joined and continued as a single piece to the loose, open neck. Ann shapes the armholes along raglan lines by working double decreases that maintain the integrity of the rib pattern. When the piece comes off the needles, the only seams to sew are at the underarms. If you've never worked brioche stitch in the round, practice the technique with Kelly Bridges's Brioche Helmet Hat on page 130.

Finished Size 35¼ (38½, 41½, 44¾, 48)" (89.5 [98, 105.5, 113.5, 122] cm) bust/chest circumference. Sweater shown measures 41½" (105.5 cm).

Yarn Black Forest Yarns Naturwolle (100% wool; 110 yd [110 m]/100 g): #60 potpourri, 7 (8, 9, 10, 11) skeins.

Yarn distributed by Muench Yarns.

Needles Size 11 (8 mm): 24" (60-cm) circular (cir) and set of 4 or 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); open-ring or removable markers; stitch holders; tapestry needle.

Gauge 10 sts and 24 rnds = 4" (10 cm) in brioche st, worked in the rnd. To check your rnd gauge in brioche st, measure straight up along a single column of knit sts on the RS, and count each st in the column as 2 rnds.

Stitch Guide

Brioche Stitch in Rounds: (even number of sts)

Set-up rnd: *K1, bring yarn to front and sl 1 purlwise (pw) while making a yo at the same time as slipping the st (sl 1 yo); rep from *.

Rnd 1: *Sl 1 yo, purl slipped st and yo of previous rnd tog; rep from *.

Rnd 2: *Knit slipped st and yo of previous rnd tog, sl 1 yo; rep from *.

Repeat Rnds 1 and 2 for pattern; do not repeat set-up rnd.

Centered 4-Stitch Decrease: Sl 3 sts (5 loops: 2 knit sts with 2 yos, and the purl st between them) as if to k3tog, k2tog (3 loops: next purl st tog with knit st and yo), pass 3 slipped sts over (all 5 slipped loops)—4 sts dec'd; center knit st is on top of decrease.

Notes

When counting stitches, count each slipped stitch and its companion yarnover as one stitch. In other words, do not count the yarnovers as stitches in themselves.

Each yarnover appears to "straddle" its companion stitch, which should make it easy to identify them as a pair to be worked together on the next round. If you are having difficulty knitting or purling a yarnover and stitch together, make sure that you are trying to work the yarnover together with the correct stitch. Spreading the stitches out along the needle can help align the yarnovers with their respective mates.

Because the slipped stitch-yarnover pairs alternate position from round to round, when one round ends with a slipped stitch-yarnover pair, the following round will begin with a slipped stitch-yarnover pair. The result is that there will be two slipped stitch-yarnover pairs next to each other at the end-of-round marker. Be sure to bring the yarn all the way around the needle and to the front of the work for the first yarnover so that each slipped stitch will have its own separate yarnover.

Make sure that you don't accidentally drop any yarnovers that occur at the end of a needle.

When working p2tog or ssp decreases for the joining round, you will be working together 4 actual loops on the needle: 2 stitches with their 2 companion yarnovers.

When working k3tog or sssk decreases for the raglan shaping, you will be working together 5 actual loops on the needle: 2 knit stitches with their 2 companion yarnovers, and the purl stitch between them.

If there are not enough sleeve stitches for your size remaining between the marked raglan stitches to work the k3tog and sssk decreases as written, work a centered 4-stitch decrease (see Stitch Guide) where the raglan lines converge in the center of each sleeve instead of the two 2-stitch decreases.

Body

With cir needle, CO 88 (96, 104, 112, 120) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Work brioche st in rnds (see Stitch Guide) until piece measures 13½ (14, 14½, 15, 16)" (34.5 [35.5, 37, 38, 40.5] cm) from CO, ending 4 sts before marker on Rnd 1 of patt (a "purl" rnd).

Divide for front and back: BO 7 sts (remove m as you go) for left armhole, cont working patt as established (Rnd 2 of patt) until there are 37 (41, 45, 49, 53) sts on right needle for front, BO 7 sts for right underarm, work to end for back—37 (41, 45, 49, 53) sts each for front and back; Rnd 2 of patt completed; the st at each end of front and back should be a "purl" st. Set aside.

Sleeves

With dnp, CO 24 (24, 28, 28, 32) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Work brioche st in rnds until piece measures 5" (12.5 cm) from beg. Use an open-ring or removable marker to mark the last st of the rnd as the "seam" st. *Inc Rnd 1:* Maintaining patt as established,



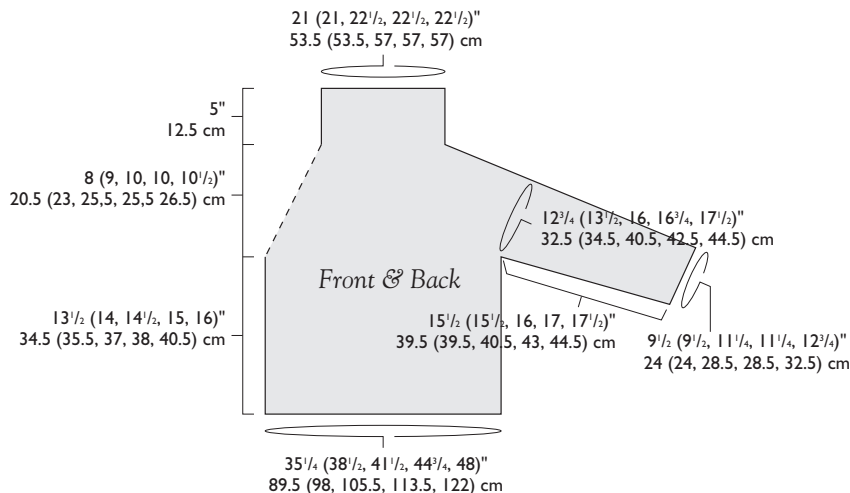
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M1 (see Glossary, page 144), work in patt to marked seam st, M1, work marked st—2 sts inc'd. *Note:* The marked st at the end of the rnd may have to change from a “knit” st to a “purl” st, or vice versa, in order to maintain patt continuity between the incs. Work 13 (11, 9, 9, 11) rnds even in patt. Rep the last 14 (12, 10, 10, 12) rnds 3 (4, 5, 6, 5) more times—32 (34, 40, 42, 44) sts. When all incs have been completed, *for sizes 35 1/4", 41 1/2", and 48"*, the marked seam st should be a purl st with knit sts on either side of it; and *for sizes 38 1/2" and 44 1/4"*, the marked seam st should be a knit st with purl sts on either side. Cont even in patt until piece measures 15 1/2 (15 1/2, 16, 17, 17 1/2)" (39.5 [39.5, 40.5, 43, 44.5] cm) from CO, ending 3 (4, 3, 4, 3) sts before marked seam st on Rnd 1 of patt (a “purl” rnd). *Next rnd:* (Rnd 2 of patt) BO 7 sts, work in patt to end—25 (27, 33, 35, 37) sts rem; the st at each end of sleeve should be a purl st. Cut off yarn and place sts on holder. Make another sleeve to match.

Yoke

Joining rnd: Place 25 (27, 33, 35 37) sts for left sleeve on left needle of cir holding body sts. Sl last st of back to left needle with sleeve sts. Work across, joining body and sleeves as foll: (Rnd 1 of patt) P2tog (last st of back and first st of left sleeve; see Notes) and mark this st with removable marker for center of left back raglan line; work in patt to last st of sleeve, ssp (last st of left sleeve with first st of front; see Glossary, page 144) and mark this st with removable marker for center of left front raglan line, work in patt to last st of front, place sts for rem sleeve on left tip of cir needle, sl last st of front to left needle with sleeve sts, p2tog (last st of front with first

st of right sleeve) and mark this st with removable marker for center of right front raglan line, work in patt to last st of sleeve, ssp (last st of sleeve with first st of back) and mark this st with removable marker for center of right back raglan, work across back sts to end—120 (132, 152, 164, 176) sts; first st of rnd (marked st at left back raglan) should be a purl st; last st of rnd at end of back should be a knit st. Work 8 (8, 6, 6, 8) rnds even in patt. *Dec rnd:* (Rnd 2 of patt) Work 3 sts in patt, sssk (see Notes) *work to 5 sts before next marked st, k3tog, work 5 sts in patt; sssk; rep from * 2 more times, work to 5 sts before marked st, k3 tog, work 2 sts in patt—16 sts dec'd. Work 11 (9, 9, 9, 7) rnds even in patt. Cont in patt, rep the shaping of the last 12 (10, 10, 10, 8) rnds 2 (3, 4, 4, 5) more times (see Notes)—72 (68, 72, 84, 80) sts rem. Work 5 rnds even, then rep dec rnd once more—56 (52, 56, 68, 64) sts rem; yoke should measure about 8 (9, 10, 10, 10 1/2)" (20.5 [23, 25.5, 25.5, 26.5] cm) high measured straight up along a column of knit sts (do not measure along diagonal raglan line). On the next Rnd 2 of patt, dec 4 (0, 0, 12, 8) sts by working 2 (0, 0, 6, 4) k3togs evenly spaced, working the dec's over 2 knit sts with a purl st between them to maintain patt continuity—52 (52, 56, 56, 56) sts rem. Cont even in patt until piece measures about 5" (12.5 cm) from last yoke dec rnd. Loosely BO all sts in patt.

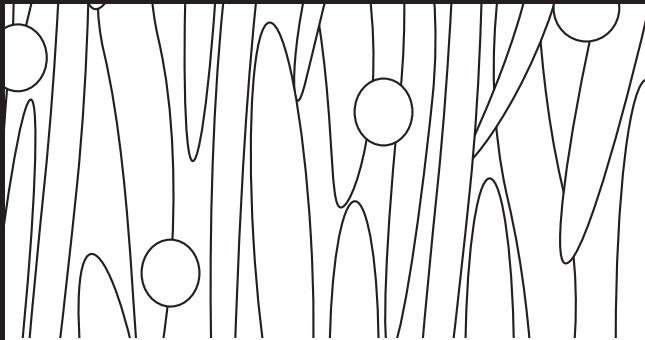
Finishing

With yarn threaded on a tapestry needle, sew underarm seams. Weave in loose ends. Block lightly. ∞

Ann Budd has been knitting almost as long as she can remember.



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CABLED SHRUG

design by SHIRLEY PADEN

A LITTLE MORE THAN A SHAWL BUT A LITTLE LESS THAN A SWEATER, Shirley Paden's shrug is a simple rectangle with cuffs. Of course, a luxurious cashmere-silk yarn worked in an intricate diamond-cable pattern makes it anything but ordinary. The shrug can be worn as shown, or take your arms out of the sleeves and throw it on as an encompassing shawl or wrap.



Finished Size About 21¼" (55 cm) wide and 58" (147.5 cm) long.

Yarn Trendsetter Kashmir (65% cashmere, 35% silk; 110 yd [100 m]/50 g); #25752 wine, 12 balls.

Needles Size 10 (6 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); cable needle (cn); tapestry needle; size G/6 (4 mm) crochet hook.

Gauge 16 sts and 24 rows = 4" (10 cm) in St st; in patterns from chart, 21 sts of double diamond patt measure 4½" (11.5 cm) wide, 13 sts of diamond and moss patt measure 2½" (6.5 cm) wide, and 17 sts of zigzag patt measure 3¾" (9.5 cm) wide.

Stitch Guide

Right twist: K2tog, but do not slip sts from left needle, knit the first st again, then slip both sts off left needle.

Left twist: Knit the second st on left needle through the back loop, but do not slip any sts from left needle, then knit the first and

second sts on left needle tog through their back loops and slip both sts off left needle.

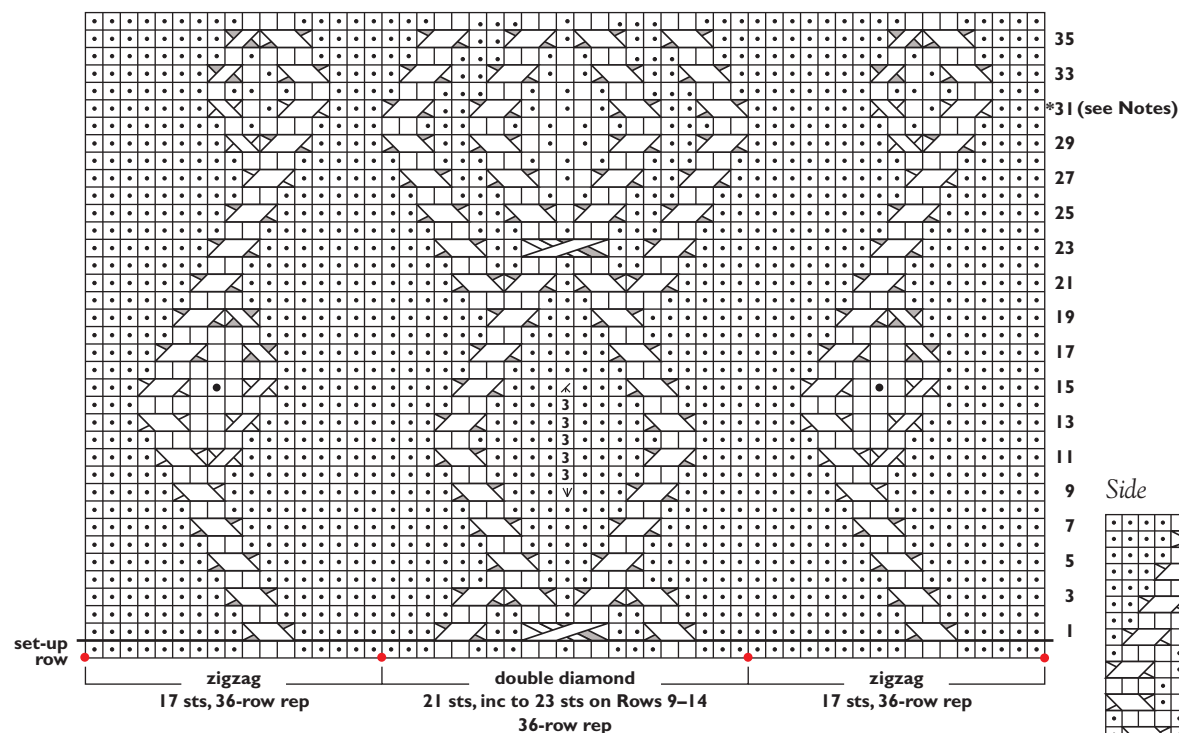
Bobble: *Insert crochet hook into bobble st as to knit, chain 3 (see Glossary, page 145), leaving original st on the left needle; rep from * 2 more times, always inserting crochet hook into original st—three ch-3 chains in original st; 3 loops on hook. Yarn over hook, and draw through all 3 loops—1 loop rem on hook, bobble completed. Sl rem loop to right needle, and continue across row.

Notes

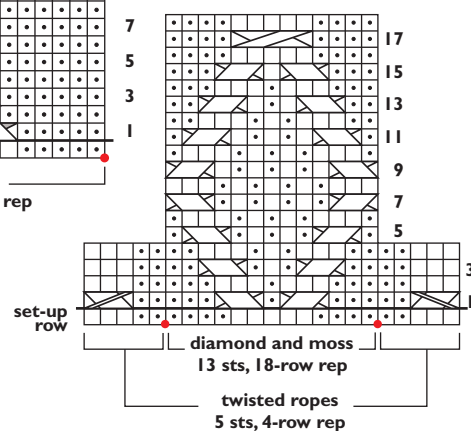
A garter stitch (knit every row) selvedge stitch is worked at each side; the selvedge sts are not shown on the charts.

For zigzag pattern, on Row 31 *only*, work the stitches indicated by the left twist symbol as follows: Sl 1 st onto cn and hold in front, k1, k1 from cn.

Center



Side



- k on RS; p on WS
- p on RS; k on WS
- k in front, back, and front of same st
- k3 on RS; p3 on WS
- k3tog
- bobble (see Stitch Guide)
- marker
- right twist (see Stitch Guide)

- left twist (see Stitch Guide)
- sl 1 st onto cn and hold in back, k1, p1 from cn
- sl 1 st onto cn and hold in front, p1, k1 from cn
- sl 1 st onto cn and hold in front, k2, sl st from cn to right needle tbl
- sl 2 sts onto cn and hold in back, sl 1 to right needle tbl, k2 from cn
- sl 1 st onto cn and hold in back, k2, p1 from cn
- sl 2 sts onto cn and hold in front, p1, k2 from cn

- sl 1 st onto cn and hold in back, k2, k1 from cn
- sl 2 sts onto cn and hold in front, k1, k2 from cn
- sl 3 sts onto cn and hold in back, k2, k3 from cn
- sl 3 sts onto cn and hold in back, k2, then p1, k2 from cn



Shrug

CO 103 sts. *Set-up row:* (WS) Placing markers (pm) as instructed and as shown on charts, k1 (selvage st; work in garter st throughout), pm, work set-up row of Side chart over 23 sts, work set-up row of Center chart over 55 sts, work set-up row of Side chart over 23 sts, pm, k1 (selvage st; work in garter st throughout). Slipping markers every row, cont even as charted, rep Rows 1–4 for twisted rope patts, Rows 1–18 for diamond and moss patt, and Rows 1–36 for Center chart; do not rep set-up rows. Work even until Rows 1–36 of Center chart have been worked 9 times, then work Rows 1–21 once more—346

rows total, including set-up row; piece should measure about 58" (147.5 cm) from CO. BO all sts.

Finishing

Block to measurements. Weave in loose ends. *Sleeve edging:* (make 2) CO 5 sts. Work as foll:

Row 1: (RS) K1, sl 2 sts onto cn and hold in back, sl 1 to right needle through back loop (tbl), k2 from cn, k1.

Rows 2 and 4: (WS) K1, p3, k1.

Row 3: Knit.

Rep Rows 1–4 until piece measures about 21¼" (55 cm) from beg, and stretches to fit across the CO or BO end of shrug. With yarn threaded on a tapestry needle, sew a sleeve edging to each short end of the main shrug piece. Fold shrug in half lengthwise, bringing the selvages together. Sew the two sides tog for about 10" (25.5 cm) from each "cuff" end toward the center to make "sleeves," leaving the center 38" (96.5 cm) open. ∞

SHIRLEY PADEN designs knitwear for magazines, yarn companies, and private clients from her home in New York City.

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FAIR ISLE SKIRT

design by MARY JANE MUCKLESTONE

STRIPE PATTERNS THAT ALTERNATE a stitch of background color with a stitch of pattern color are commonly used on traditional Scandinavian hats and mittens. Mary Jane Mucklestone, however, has expanded the idea into an allover pattern for this flirty skirt. The pattern color progresses from purple to red, orange, yellow, green, and blue, then back again. The dark teal background unifies the color bands and provides visual focus for the shaping details. Because the skirt is worked from the waist down, you can try it on at any time to check the length.

Finished Size 34½ (37½, 41)" (87.5 [95, 104] cm) hip circumference measured 8" (20.5 cm) below waistband, 23 (26½, 30)" (58.5 [67.5, 76] cm) waist circumference, and 18½" (47 cm) long from bottom of waistband to lower edge. Skirt shown measures 34½" (87.5 cm) at hip.

Yarn Dale of Norway Heilo (100% wool; 109 yd [100 m]/50 g): #7081 dark heather green (MC), 5 (5, 6) balls; #4845 purple, #4246 dark red, #4137 red, #3727 brick, #3172 brown, #3046 caramel, #9834 gold, #9835 light green, and #5813 light blue, 1 ball each.

Needles Skirt body—Size 5 (3.75 mm): 24" (60-cm) circular (cir). Waistband—Size 3 (3.25 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle; stitch holder, 3–4 yd (3–4 m) smooth waste yarn, 1 yd (1 m) ¼" (2-cm) non-rolling black waistband elastic; safety pin; sharp-point sewing needle and matching thread for sewing elastic.

Gauge 28 sts and 24 rnds = 4" (10 cm) in Fair Isle color work patt with larger needles.

Stitch Guide

Fair Isle Color Work Pattern: (even number of sts)

All rnds: *K1 main color (MC), k1 contrast color (CC); rep from * to end.

Rep this rnd for patt, changing CC as indicated in instructions.

Notes

Skirt is worked in the round from waist to hem.

You may find it helpful to use a different-colored marker to indicate the end of the round.

Take care to strand colors loosely across back of work to prevent puckering.

For a longer skirt, insert extra rounds evenly distributed over the length of the skirt body. Every 6 rounds added will increase skirt length by about 1" (2.5 cm).

Skirt

Waistband: With waste yarn, smaller needle, and using the provisional method (see Glossary, page 143), CO 162 (186, 210) sts. Join for working in the round (rnd), being careful not to twist, and place marker (pm) for beg of rnd. With MC, knit 6 rnds. Purl 1 rnd for turning ridge. Change to larger needle and knit 5 rnds. Carefully remove waste yarn and place 161 (185, 210) sts from base of CO on smaller needle; there will be 1 fewer st from CO edge because of the way the sts are oriented. Fold waistband along

turning ridge with WS of fabric touching. With MC and larger needle, close waistband by working k2tog (1 st from larger needle and 1 st from base of CO) to last 6 sts of rnd, place rem 5 sts from CO edge onto holder (without joining) to leave space for inserting elastic, knit rem 6 sts of rnd—still 162 (186, 210) sts; waistband should measure about 1" (2.5 cm) high. **Next rnd:** *K27 (31, 35), M1 (see Glossary, page 144), pm; rep from * 5 more times, omitting last m because end-of-rnd m is already in place—168 (192, 216) sts; 28 (32, 36) sts bet markers. **Skirt body:** Change to Fair Isle color work patt (see Stitch Guide) and using same MC throughout, change CC as indicated for each row as foll: Rnds 1–5: Work 5 rnds purple.

Rnd 6: (MC inc rnd): With purple, *work 1 st in patt, M1 with MC, work in patt to next m, M1 with MC, slip marker (sl m); rep from * 5 more times—180 (204, 228) sts; 30 (34, 38) sts bet m; 3 MC sts tog at each inc.

Rnd 7: Work 1 rnd dark red, working new inc sts in MC.

Rnd 8: (CC inc rnd) With purple, *work 1 st in patt, M1 with CC, work in patt to next m, M1 with CC, sl m; rep from * 5 more times—192 (216, 240) sts; 32 (36, 40) sts bet m.

Rnds 9–13: Work 5 rnds dark red.

Rnds 14 and 15: Work 1 rnd red, 1 rnd dark red.

Rnds 16–20: Work 5 rnds red.

Rnds 21 and 22: Work 1 rnd brick, 1 rnd red.

Rnds 23–25: Work 3 rnds brick.

Rnd 26: (MC inc rnd) With brick, work MC inc rnd as for Rnd 6—204 (228, 252) sts; 34 (38, 42) sts bet m.

Rnd 27: Work 1 rnd brick, working new sts in MC.

Rnd 28: (CC inc rnd) With brown, work CC inc rnd as for Rnd 8—216 (240, 264) sts; 36 (40, 44) sts bet m.

Rnd 29: Work 1 rnd brick.

Rnds 30–34: Work 5 rnds brown.

Rnds 35 and 36: Work 1 rnd caramel, 1 rnd brown.

Rnds 37–41: Work 5 rnds caramel.

Rnds 42 and 43: Work 1 rnd gold, 1 rnd caramel.

Rnds 44 and 45: Work 2 rnds gold.

Rnd 46: (MC inc rnd) With gold, work MC inc rnd as for Rnd 6—228 (252, 276) sts; 38 (42, 46) sts bet m.

Rnd 47: Work 1 rnd gold, working new sts in MC.

Rnd 48: (CC inc rnd) With gold, work CC inc rnd as for Rnd 8—240 (264, 288) sts; 40 (44, 48) sts bet m.

Rnds 49 and 50: Work 1 rnd light green, 1 rnd gold.

Rnds 51–55: Work 5 rnds light green.



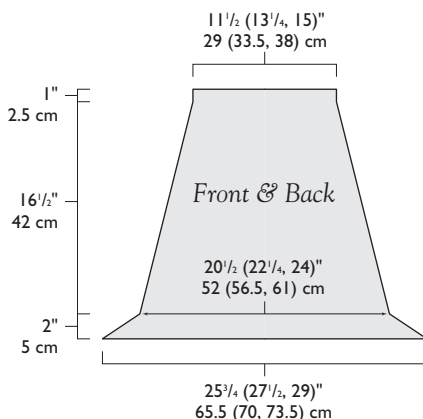
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Rnds 56 and 57: Work 1 rnd light blue, 1 rnd light green.
 Rnds 58–60: Work 3 rnds light blue.
 Rnds 61 and 62: Work 1 rnd light green, 1 rnd light blue.
 Rnds 63–65: Work 3 rnds light green.
 Rnd 66: (MC inc rnd) With light green, work MC inc rnd as for Rnd 6—252 (276, 300) sts; 42 (46, 50) sts bet m.
 Rnd 67: Work 1 rnd light green, working new sts in MC.



Rnd 68: (CC inc rnd) With gold, work CC inc rnd as for Rnd 8—264 (288, 312) sts; 44 (48, 52) sts bet m.

Rnd 69: Work 1 rnd light green.
 Rnds 70–74: Work 5 rnds gold.
 Rnds 75 and 76: Work 1 rnd caramel, 1 rnd gold.
 Rnds 77–81: Work 5 rnds caramel.
 Rnds 82 and 83: Work 1 rnd brown, 1 rnd caramel.
 Rnd 84: (MC inc rnd) With brown, work MC inc rnd as for Rnd 6—276 (300, 324) sts; 46 (50, 54) sts bet m.
 Rnd 85: Work 1 rnd brown, working new sts in MC.
 Rnd 86: (CC inc rnd) With brown, work CC inc rnd as for Rnd 8—288 (312, 336) sts; 48 (52, 56) sts bet m.
 Rnd 87: Work 1 rnd brown.
 Rnds 88 and 89: Work 1 rnd brick, 1 rnd brown.
 Rnds 90–93: Work 4 rnds brick.
 Rnds 94 and 95: Work 1 rnd red, 1 rnd brick.



Rnds 96–99: Work 4 rnds red.
 Rnd 100: With purple, *work 1 st in patt, M1 with MC, work 15 (17, 17) sts in patt, M1 with MC, pm, work 1 st in patt, M1 with MC, pm, work 1 st in patt, M1 with MC, sl m; rep from * 5 more times—324 (348, 372) sts; 18 marked sections total; 18 sts in each section for size 34 1/2", 18 or 20 sts in each section for size 37 1/2", and 20 or 22 sts in each section for size 41".

Rnd 101: Work 1 rnd red, working new sts in MC.
 Rnd 102: (CC inc rnd) With purple, *work 1 st in patt, M1 with CC, work in patt to next m, M1 with CC, sl m; rep from * 17 more times—360 (384, 408) sts; 2 sts inc'd in each marked section for all sizes.

Rnds 103–106: Work 4 rnds purple.
 Rnd 107: Work 1 rnd red.
 With MC, work 6 rnds garter st (knit 1 rnd, purl 1 rnd). BO all sts kwise—piece should measure about 18 1/2" (47 cm) from lower edge of waistband (or desired length, if you added rows).

Finishing

Block to finished measurements. Using safety pin, thread elastic through opening in waistband. Try on skirt, adjust length of elastic to fit, and trim. With sewing needle and thread, sew ends of elastic tog. With yarn threaded on a tapestry needle, sew live sts from holder to WS of skirt to close waistband opening. Weave in loose ends. ∞

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BRAIDED BLUES

design by **NORAH GAUGHAN**

EVERY MAN NEEDS A BASIC BLUE SWEATER, but that sweater doesn't have to be boring. In this example, Norah Gaughan brings together the classic elements popular among men—set-in sleeves, crewneck shaping, and double-ribbed edges—and she adds visual interest with a heavily textured, braided-cable yoke. To counteract the tendency of the cables to draw in, she increases stitches at the base of the yoke.

Finished Size 40 (44, 49, 52)" (101.5 [112, 124.5, 132] cm) chest circumference. Sweater shown measures 49" (124.5 cm).

Yarn Goddess Yarns Phoebe (100% baby alpaca; 73 yd [67 m]/50 g): #3988 Clintonia blue, 19 (21, 23, 26) skeins.

Needles Body and Sleeves—Size 8 (5 mm). Ribbing—Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Cable needle (cn); tapestry needle.

Gauge 18 sts and 24 rows = 4" (10 cm) in St st on larger needles; 32 sts and 28 rows = 4" (10 cm) in cable patt on larger needles.

Back

With smaller needles, CO 90 (100, 110, 120) sts. *Next row:* *K2, p2; rep from *, end k2 (0, 2, 0). Cont in established rib until piece measures 3½" (9 cm) from beg. Change to larger needles and St st. Work even in St st until piece measures 14½" (37 cm) from CO, ending with a WS row. *Inc row:* (RS) Inc 71 (73, 87, 89) sts evenly spaced—161 (173, 197, 209) sts. Work set-up row (WS) of Cable chart. Rep Rows 1–8 until piece measures 16½" (42 cm) from CO, ending with a WS row. **Shape armholes:** Cont

in patt, BO 6 sts at beg of next 2 rows, then BO 3 sts at beg of foll 4 (6, 10, 12) rows—137 (143, 155, 161) sts rem. Work even in patt until armholes measure 9½ (10, 10½, 11)" (24 [25.5, 26.5, 28] cm), ending with a WS row. BO all sts.

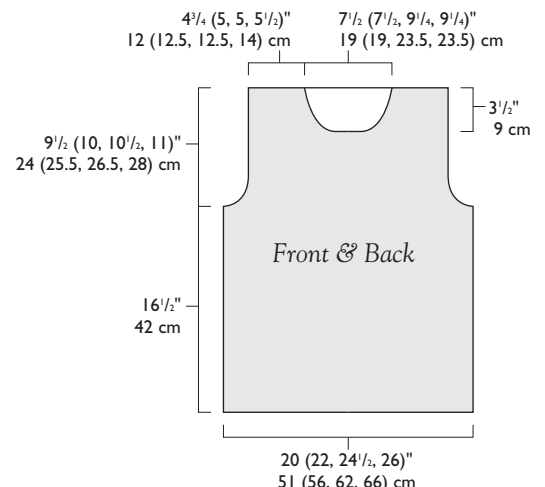
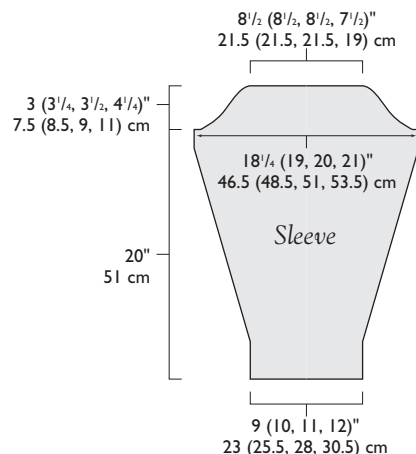
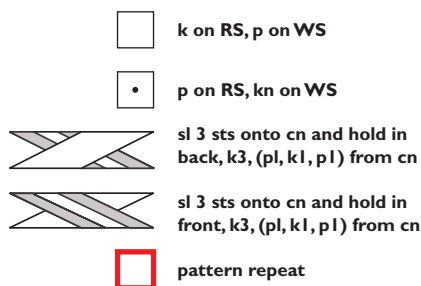
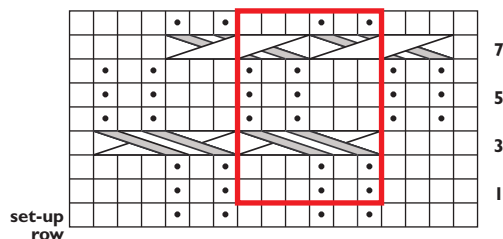
Front

Work as for back until armholes measure 6 (6½, 7, 7½)" (15 [16.5, 18, 19] cm), ending with a WS row. **Shape neck:** (RS) Cont in patt, work 53 (56, 59, 62) sts, join new yarn and BO center 31 (31, 37, 37) sts, work to end—53 (56, 59, 62) sts at each side. Working each side separately, at each neck edge BO 6 sts once, then BO 3 sts 3 (3, 4, 4) times—38 (41, 41, 44) sts rem each side. Work even in patt until each side measures same as back to shoulder. BO all sts.

Sleeves

With smaller needles, CO 42 (46, 50, 54) sts. Beg and end with k2, work k2, p2 rib until piece measures 3" (7.5 cm) from CO. Change to larger needles and St st. Inc 1 st each end of needle alternating every 4th and every 6th row (2 inc rows completed and 4 sts inc'd in 10 rows) 10 times—82 (86, 90, 94) sts. Work even until piece measures 20" (51 cm) from beg, ending with a WS row. **Shape cap:** BO 3 sts at beg of next 2 rows, then BO 2 sts at beg of foll 12 (14, 16, 20) rows—52 (52, 52, 48) sts rem. BO 3 sts at beg of next 2 rows, then BO 4 sts at beg of foll 2 rows—38 (38, 38, 34) sts rem. BO all sts.

Cable





Finishing

With yarn threaded on a tapestry needle, sew left shoulder seam. **Neckband:** With smaller needles, pick up and knit 90 (94, 98, 98) sts around neck opening. Beg and end with k2, work k2, p2 rib until band measures 1½" (3.8 cm), ending with a WS row. With RS facing, BO all sts. Sew right shoulder and collar seam.

Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Block lightly if desired. ∞

NORAH GAUGHAN is a freelance knitwear designer. She lives in Peterborough, New Hampshire.

SUEDE VEST

design by MARGIE STANTON

JEWEL-COLORED STRIPES ON A RICH BROWN BACKGROUND jazz up this plush, easy-to-make vest. The simple shape and clean neckline make it a versatile top: Wear it over a T-shirt or under a jacket. Worked in two-by-two rib on large needles, the vest takes only a few hours to knit and assemble. The yarn is an easy-care chenille—make it in the colorway shown here, or try it in bright and eye-catching tones.

Finished Size 33½ (36, 38½, 41½, 44, 46½, 49½, 52, 54½)" (85 [91.5, 98, 105.5, 112, 118, 125.5, 132, 138.5] cm) bust circumference. Vest shown measures 38½" (98 cm).

Yarn Lion Brand Lion Suede (100% polyester; 122 yd [110 m]/85 g): #126 coffee, 2 balls (all sizes); #178 teal, 1 (1, 1, 2, 2, 2, 2, 2, 2) ball(s); #146 fuchsia, 1 (1, 1, 1, 1, 2, 2, 2, 2) ball(s); #133 spice and #132 olive, 1 ball each (all sizes).

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

Notions Tapestry needle.

Gauge 12 sts and 22 rows = 4" (10 cm) in k2, p2 rib pattern.

Stitch Guide

Stripe Sequence: (worked in rib patt) Work 9 rows coffee, 2 rows teal, 6 rows fuchsia, 4 rows coffee, 4 rows teal, 2 rows spice, 4 rows fuchsia, 3 rows teal, 2 rows olive, 4 rows coffee, 4 rows teal. Repeat these 44 rows for pattern.

Back

With coffee, CO 50 (54, 58, 62, 66, 70, 74, 78, 82) sts. Work in k2, p2 rib as foll:

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

Row 2: P2, *k2, p2; rep from * to end.

Cont in stripe sequence and rib as established until piece measures 14½ (14½, 14½, 15½, 15½, 16, 16½, 17, 17½)" (37 [37, 37, 39.5, 39.5, 40.5, 42, 43, 44.5] cm) from beg, ending with a WS row. **Shape armholes:** (RS) BO 2 (2, 4, 4, 4, 4, 4, 4) sts at beg

of next 2 rows, then BO 2 (2, 2, 2, 2, 2, 4, 4, 4) sts at beg of foll 2 rows—42 (46, 46, 50, 54, 58, 58, 62, 66) sts rem. Dec 1 st each end of needle every other row 2 (2, 2, 4, 4, 4, 4, 6, 6) times—38 (42, 42, 42, 46, 50, 50, 50, 54) sts rem. Work even in rib until armholes measure 5¾ (5¾, 6, 6, 6¼, 6½, 6¾, 7, 7¼)" (14.5 [14.5, 15, 15, 16, 16.5, 17, 18, 18.5] cm), ending with a WS row. **Shape neck:** (RS) Work 12 (12, 12, 12, 12, 14, 14, 14, 14) sts in patt, join new ball of yarn and BO center 14 (18, 18, 18, 22, 22, 22, 22, 26) sts, work to end—12 (12, 12, 12, 12, 14, 14, 14, 14) sts rem each side. Working each side separately, at neck edge, BO 3 sts 2 times, then BO 2 sts once—4 (4, 4, 4, 4, 6, 6, 6, 6) sts rem. Work even until armholes measure 7¼ (7¼, 7½, 7½, 7¾, 8, 8¼, 8½, 8¾)" (18.5 [18.5, 19, 19, 19.5, 20.5, 21, 21.5, 22] cm). BO rem sts.

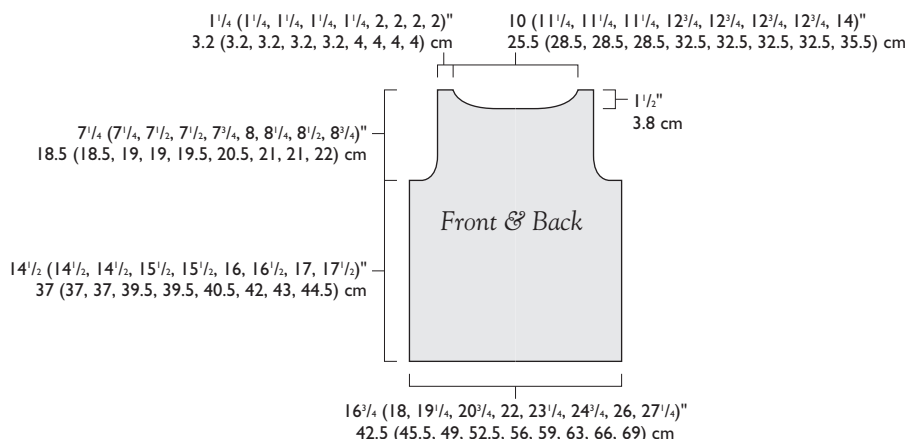
Front

Work as for back.

Finishing

With yarn threaded on a tapestry needle, sew shoulder and side seams. Weave in loose ends. ∞

MARGIE STANTON learned to knit while going to school in Germany. She lives half of the year in Berlin and the other half in New York City.





PONCHO LOCO

Given the recent interest in the poncho that home-arts diva Martha Stewart wore on her release from prison, we decided to make our own free-to-be-me ponchos. You can download complete instructions from our website at www.interweaveknits.com. Or send a long, self-addressed, stamped envelope to Staff Ponchos, 201 E. Fourth St., Loveland, CO 80537-5655.



MEEMA SPADOLA



ANN BUDD



MARY JANE MUCKLESTONE

CYRENE SLEGONA



SANDI WISEHEART

a dancing martial-arts heroine, but you can always try! **Yarn** Knit Picks Andean Silk (55% superfine alpaca, 23% silk, 22% merino wool; 96 yd [88 m]/50 g): #23510 lettuce (MC), 4 skeins. Knit Picks Elegance (70% baby alpaca, 30% silk; 110 yd [100 m]/50 g): #23530 wild rose (CC), 1 skein. Yarns distributed by Crafts Americana.

TWEED PONCHO

Ann Budd, Senior Editor

I made my poncho as simple as possible to show off the tweedy nature of the yarn. The brioche stitch gives a lofty feel to the somewhat masculine ribs. I especially like the way that the diagonal nature of the brioche stitch provides textural interest. I also like the way that the ribs appear to follow different directions where the two ends are sewn together. The only nifty thing I did was to use the three-needle method to bind off the live stitches to the selvedge side of the cast-on end—the poncho came off the needles completely finished! **Yarn** Schulana Cashmerino (70% merino, 30% cashmere; 125 yd [115 m]/50 g): #24 gold tweed, 5 balls. Yarn distributed by Skacel.

STAR RIB MESH PONCHO

Mary Jane Mucklestone, Photostylist

Chosen with the social knitter in mind, this attractive yet easy-to-memorize stitch pattern is just the thing to knit while you're in a chatty group, or in my case, while I was dashing about in taxis on a New York City photo shoot! **Yarn** S. R. Kertzer Truffles (80% wool, 20% cashmere; 66 yd [60 m]/20 g): #2144 maroon, 7 balls.

STOCKINETTE AND SEED PONCHO

Cyrene Slegona, Editorial Advisor

I once made an embroidered dragon with hundreds of French knots. It took forever but I loved the dimensional effect. In knitting, I turn to seed stitch for the same effect. For this poncho, I used a dark, luscious yarn and set off the textured seed stitch with bands of smooth stockinette. **Yarn** Rovings Polwarth/Leicester 12-Ply Thin (100% wool; 400 yd [366 m]/200 g): #W-4 wine, 2 skeins.

HIP TO BE SQUARE PONCHO

Sandi Wiseheart, Managing Editor

The rich texture of this yarn reminded me of the grass floor coverings I saw when I lived in Hawaii. Inspired by a rug with a circular mandala shape woven into its center, I worked a crochet square into one corner of the poncho. The crochet square is from *200 Crochet Blocks* by Jan Eaton (Interweave Press, 2004). If you don't crochet, simply knit the second piece twice. Either way, you'll have a great poncho suitable for late-night luaus and frosty mountain mornings. **Yarn** Valley Yarns Monterey (50% wool, 50% cotton; 322 yd [294 m]/8 oz [227 g]): #3002 sage, 3 skeins.



SUSAN STERNLIEB

MINI PONCHO

Meema Spadola, Editorial Advisor

This poncho's open stitch pattern and color were inspired by a lacy little wrap that the actress Ziyi Zhang wears in the Chinese film *House of Flying Daggers*. The color is reminiscent of the bamboo forests where some of the dazzling action sequences take place. The accent yarn and closure give a little twist to the familiar poncho. I can't promise that this garment will turn you into

LACE PONCHO

Susan Sternlieb, Editorial Assistant

The luxurious feel of this yarn lends itself to my favorite type of knitting—openwork. Part poncho and part wrap, the garment is a good choice for an uninterrupted stretch of lace knitting. Dress it up with a slinky silk blouse or dress it down with a pair of jeans and turtleneck. **Yarn** Joseph Galler Sahara (50% camel hair, 50% merino; 250 yd [228 m]/4 oz): sharav (reddish brown), 2 balls.

CANTEEN BAG

design by RACHEL BATTAGLIA NISSEN

RACHEL BATTAGLIA NISSEN HAD PLANNED TO KNIT A SHOULDER BAG to carry her wallet and passport on a recent trip to Ireland but never got around to it—family and other travel preparations got in the way. On her return home, Rachel refocused on the bag idea and came up with this felted version shaped like a water canteen. The bag consists of two knitted circles joined together with a side panel. Stitches for the flap are picked up from the top edge of one circle, and the handle is knitted separately, then sewn in place before the whole thing goes in the washing machine for felting.

Finished Size About 11" (28 cm) diameter after felting, laid flat and excluding handles.

Yarn SandnesGarn Fritidsgarn (100% wool; 76 yd [70 m]/50 g): #9535 light green (MC) and #8582 dark green (CC), 2 skeins each. Yarn distributed by Norwegian Spirit.

Needles Size 11 (8 mm): 24" (60-cm) circular (cir) and set of 4 or 5 double-pointed (dpn). Adjust needle size if necessary to obtain gauge.

Notions Marker (m); tapestry needle; size J/10 (6 mm) crochet hook; mesh laundry bag or pillowcase for felting.

Gauge 12 st and 16 rnds = 4" (10 cm) in St st worked in the rnd, before felting.

Back and Front

(both the same; make 2 total)

With MC and dpn, loosely CO 8 sts. Distribute sts as evenly as possible on 3 or 4 dpn and join for working in the rnd as foll, being careful not to twist sts: sl the first st CO to the right needle and pass the last st CO over it and onto the left needle; the last st CO becomes the first st of the rnd. Place marker (pm) for beg of rnd. Cont in rnds as foll, changing to cir needle when there are too many sts to fit comfortably on dpn:

Rnd 1: Knit.

Rnd 2: *Knit into front and back of st (k1f&b); rep from *—16 sts.

Rnds 3–5: Knit.

Rnd 6: Rep Rnd 2—32 sts.

Rnds 7–11: Knit.

Rnd 12: Rep Rnd 2—64 sts.

Rnds 13–19: Knit.

Rnd 20: *K1f&b, k1; rep from *—96 sts.

Rnds 21–26: Knit.

Loosely BO all sts.



Side Panel

With CC and dpn, CO 8 sts. With same needle, pick up and knit 1 st from BO edge of front—9 sts. With RS still facing K2tog (picked-up st and first panel st), k6, temporarily sl last st to right needle, pick up and knit 1 st from BO edge of back, return picked-up st and slipped st to left needle, k2tog (last panel st and picked-up st)—8 sts. Purl 1 WS row. Cont to work side panel in St st while joining to back and front at each end of RS rows as foll: *Next row:* (RS) With empty right needle, pick up and knit next st from BO edge of front, sl picked-up st to left needle, k2tog (picked-up st and first panel st), k6, sl last st to right needle, pick up and knit next st from BO edge of back, return picked-up st and slipped st to left needle, k2tog (last panel st and picked-up st)—8 sts. Purl 1 WS row. Rep the last 2 rows 70 more times—144 side panel rows completed; 72 BO sts joined from edges of front and back, 24 BO sts of front and back rem unjoined for top opening. With WS facing, loosely BO all sts. *Note:* The join between the pieces may look awkward and puckered, but this will even out in the felting process.

Finishing

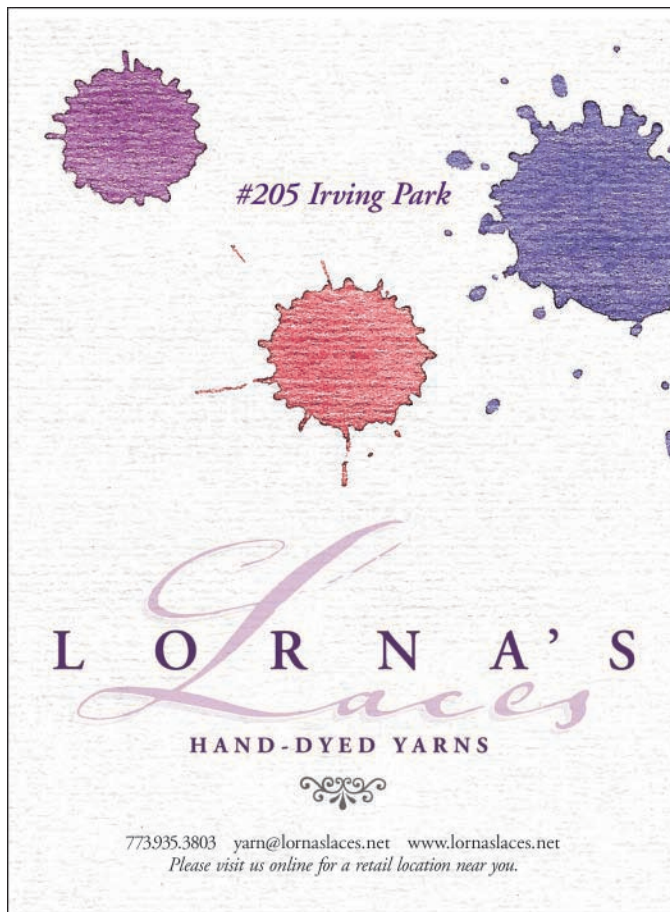
Top opening: With crochet hook and RS facing, join CC to beg of one side panel with a slip st (see Glossary, page 145, for crochet instructions). Ch 2, work 7 sc across top edge of first side panel, work 24 sc across top edge of front, work 8 sc across top of second side panel, then work 24 sc across top edge of back working into the *back* loops only. Join to first ch-2 with a slip st. Ch 2, work 1 sc in each st around, and join with a slip st. Fasten off. **Flap:** With MC, cir needle, and RS of back facing, pick up and knit 24 sts in the front loops of sts along BO edge for back. Beg and ending with a WS row, work in St st for 25 rows. BO 1 st at beg of next 2 rows—22 sts rem. BO 2 sts at beg of next 6 rows—10 sts rem. BO rem sts. With CC, cir needle, and RS of flap facing, pick up and knit 94 sts evenly around all three sides of flap. Work k2, p2 rib around flap as foll:

Row 1: (WS) *P2, k2; rep from *, end p2.

Row 2: *K2, p2; rep from *, end k2.

Rep the last 2 rows once more, ending with a RS row—4 rib rows completed. BO all sts loosely in rib. With yarn threaded on a tapestry needle, loosely tack selvages of rib flap trim to upper edge of back. **Strap:** With CC and dpn, CO 6 sts. Work even in St st for 17 rows. Change to 6-st I-cord (see Glossary, page 144), and cont even for 60" (152.5 cm). Change to St st and work even for 17 more rows. Loosely BO all sts. With yarn threaded on a tapestry needle, loosely tack the St st tab ends of strap to upper edge of side panels. Loosely weave in all ends, weaving each color into a same-color section. **Felting:** Place bag in a mesh bag or pillowcase. Place in washing machine (along with a few drops liquid laundry detergent) set for a small load and run on a hot water, normal cycle for 10 minutes, checking every few minutes to prevent over-felting, then run through a normal rinse cycle. Remove bag from mesh bag or pillowcase and pull into shape. Stuff several plastic grocery bags inside the bag to help hold its shape as it dries. ∞

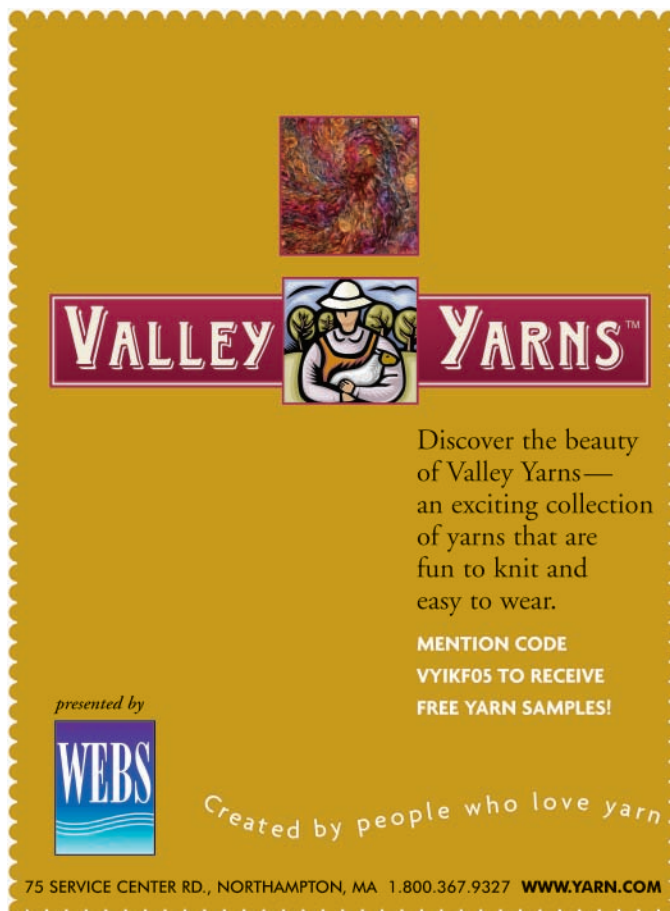
RACHEL BATTAGLIA NISSEN lives in West Simsbury, Connecticut, and is a labor and delivery nurse in a small rural hospital.



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BRIOCHE HELMET HAT

design by KELLY BRIDGES

A SCIENTIFIC EXCURSION TO RESEARCH THE ARCTIC ICE CAP of Greenland gave Kelly Bridges the idea for this thick, ear-hugging hat. In preparation for the cold and wind, many of the men in her group brought along earflap hats, but they refused to fasten the ties under their necks for fear of looking girly. Kelly discovered a solution in brioche stitch—its natural tendency to cup the ears without ties looks great on men, women, and kids. For extra warmth, she's worked this hat with a double strand of alpaca. It's done in the round from the bottom up, and the earflaps are shaped with short rows.

Finished Size 16 (18, 18)" (40.5 [45.5, 45.5] cm) circumference and 6 (6½, 7)" (15 [16.5, 18] cm) long from top to base of earflap. To fit 6–12 months (1–2 years, 2–4 years). Blue hat shown in size small; rose hat shown in size medium.

Yarn Frog Tree Alpaca Sport Weight (100% alpaca; 130 yd [119 m]/50 g): 1 ball each of MC and CC. Hats shown in #31 blue (MC) with #30 pale blue (CC), and #205 rose (MC) with #95 pink (CC).

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

Notions Markers (m); tapestry needle.

Gauge 14 sts and 42 rnds = 4" (10 cm) in brioche patt worked in the rnd with yarn doubled, and with fabric relaxed and unblocked. As an aid to counting the sts and rows/rnds when checking gauge in brioche stitch, count each column of knit sts as 2 sts, and count each knit st in the column as 2 rows/rnds.

Stitch Guide

Brioche Stitch Worked Back and Forth in Rows: (multiple of 2 sts)

Set-up row: *Yo, sl 1 as if to purl (pwise) with yarn in back (wyb), k1; rep from *.

All Rows: *Yo, sl 1 the worked st of the previous rnd pwise wyb, knit the yo and slipped st of previous rnd tog; rep from *.

Repeat this row for pattern; do not rep the set-up row.

Brioche Stitch Worked in the Round: (multiple of 2 sts)

Rnd 1: *Yo, sl 1 the worked st of the previous row/rnd pwise wyb, knit the yo and slipped st of previous rnd tog; rep from *.

Rnd 2: *Purl the yo and slipped st of previous rnd tog, yo, sl 1 st worked on the previous rnd pwise wyb, bring yarn to front between needles in position to purl; rep from *.

Repeat Rnds 1 and 2 for pattern.

Notes

The earflaps are worked separately back and forth in short rows after the initial cast on and set-up row. When the earflaps have been completed, work continues in the round to the end.

Because this project is worked with two strands of yarn held together, take particular care to insert the needle into both strands, and not accidentally split the doubled working strand into two separate stitches.

When counting stitches, count each slipped stitch and its com-

panion yarnover as one stitch. In other words, do not count the yarnovers as stitches in themselves.

Each yarnover appears to “straddle” its companion stitch, which should make it easy to identify them as a pair to be worked together on the next row or round. If you are having difficulty knitting or purling two stitches together, make sure that you are trying to work the yarnover together with the correct stitch. Spreading the stitches out along the needle can help align the yarnovers with their respective mates.

Make sure that you don't accidentally drop any yarnovers that occur at the end of a needle.

Because the slipped stitch-yarnover pairs alternate positions from round to round, when one round ends with a slipped stitch-yarnover pair, the following round will begin with a slipped stitch-yarnover pair. The result is that there will be two slipped stitch-yarnover pairs next to each other at the end-of-round marker. Be sure to bring the yarn all the way around the needle and to the front of the work for the first yarnover so that each slipped stitch will have its own yarnover.

When working a k3tog decrease, you will knit together 5 actual loops on the needle: 2 knit stitches with their companion yarnovers, and the purled stitch between the knit stitch/yarnover pairs.

The earflaps are set slightly toward the back of the hat, with less distance between them at the nape of the neck than at the front of the forehead; they are not exactly centered on each side of the hat.

Hat

With 2 strands of MC held tog and cir needle, CO 56 (64, 64) sts. Do not join into a rnd. Work set-up row of brioche st worked back and forth in rows (see Stitch Guide)—still 56 (64, 64) sts; will appear as 84 (96, 96) loops on the needle because of the yarnovers, but counts as 56 (64, 64) sts (see Notes). Shape earflaps using short-rows in brioche stitch worked back and forth in rows (see Stitch Guide) as foll:

Row 1: Work 4 sts in patt, place marker (pm), work 8 (10, 10) sts in patt, turn.

Row 2: Work 4 sts in patt, turn.

Row 3: Work 6 sts in patt, turn.

Rows 4, 5, and 6: Work 8 sts in patt, turn.

Row 7: Work 10 sts in patt, turn.





Rows 8, 9, and 10: Work 12 sts in patt, turn.

Row 11: Work 14 sts in patt, turn. Cont for your size as foll:

Size small:

Row 12: Work 14 sts in patt, turn; you will be at the marker.

Row 13: Remove marker, work 34 sts in patt, pm, work 8 sts in patt, turn—first earflap completed.

Rep Rows 2–12 for second earflap. At end of Row 12, turn; you will be at the marker.

Remove marker, work 8 sts in patt; you will have worked across all sts of the set-up row at least once—14 rows/rnds completed at deepest point of earflap, counted as 7 sts in a knit column on RS. Skip to *All sizes* below.

Sizes medium and large:

Rows 12, 13, and 14: Work 16 sts in patt, turn; you will be at the marker after completing Row 14.

Row 15: Remove marker, work 40 sts in patt, pm, work 10 sts in patt, turn—first earflap completed.

Rep Rows 2–14 for second earflap. At end of Row 14, turn; you will be at the marker. Remove marker, work 8 sts in patt; you will have worked across all sts of the set-up row at least once—16 rows/rnds completed at deepest point of earflap, counted as 8 sts in a knit column on RS.

All sizes: Pm with RS facing, and join for working in the rnd, being careful not to twist sts. Change to brioche st in the rnd,

and cont in established patt. Work even until piece measures 1¼ (1½, 1½)" (3.2 [3.8, 3.8] cm) from CO edge at shallowest point, or about 2¼ (2½, 2½)" [5.5 [6.5, 6.5] cm] from bottom of earflaps. Break off 1 strand of MC and join 1 strand of CC; use 1 strand of each color held tog for rem of hat. Cont even in patt until piece measures 2¼ (2½, 3)" (5.5 [6.5, 7.5] cm) from beg of color change, ending with Rnd 2 of patt. **Dec for crown:** Cont as foll, changing to dpn when necessary:

Dec Rnd 1: *[Yo, sl 1 pwise wyb, knit yo and sl st tog] 2 times, yo, sl 1 pwise wyb, k3tog (see Notes); rep from * 7 (8, 8) times total—42 (48, 48) sts rem. Work 3 rnds even in patt.

Dec Rnd 2: *Yo, sl 1 pwise wyb, knit yo and sl st tog, yo, sl 1 pwise wyb, k3tog; rep from * 7 (8, 8) times total—28 (32, 32) sts rem. Work 3 rnds even in patt.

Dec Rnd 3: *Yo, sl 1 pwise wyb, k3tog; rep from * 7 (8, 8) times total—14 (16, 16) sts rem. Work 3 rnds even in patt.

Dec Rnd 4: [K2tog] 7 (8, 8) times, working all knit sts tog with their yo's—7 (8, 8) sts rem.

Finishing

Cut yarn, leaving a 10" (25.5-cm) tail. Draw tail through rem sts, pull tight, and fasten off. Weave in loose ends. Block lightly to measurements. ∞

KELLY BRIDGES lives in Gilmanton Iron Works, New Hampshire, and is manager of the Elegant Ewe in Concord, New Hampshire.

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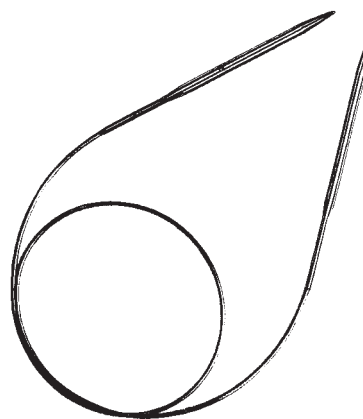
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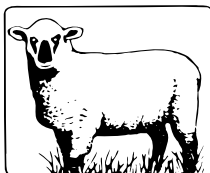
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RIB AND CABLE SOCKS

design by NANCY BUSH

NANCY BUSH HAS DESIGNED THESE CLASSIC SOCKS to celebrate her upcoming book *Knitting Vintage Socks* (Interweave Press, 2005), a collection inspired by projects in *Weldon's Practical Needlework* newsletters published in Great Britain between 1886 and the end of the 1920s. Many of the men's socks and stockings of the time, like the ones featured here, used ribbing and cable patterns. Nancy derived this pair from one called Gentleman's Bicycle Stockings in Volume 2 of *Weldon's*. Worked in a modern hand-painted yarn, the socks look good while you're pedaling or simply lying about.

Finished Size 7½" (19 cm) foot circumference, 8" (20.5 cm) long from cast-on edge to top of heel flap, and 9½" (24 cm) long from back of heel to tip of toe. To fit women's U.S. shoe sizes 8 to 9.

Yarn Mountain Colors Bearfoot (60% superwash wool, 25% mohair, 15% nylon; 350 yd [320 m]/100 g): wilderness, 1 skein.

Needles Size 1 (2.25 mm): set of 4 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); cable needle (cn); tapestry needle.

Gauge 14 sts and 20 rnds = 2" (5 cm) in St st worked in the rnd, before blocking.

Leg

With yarn doubled, CO 60 sts. Divide sts evenly onto 3 needles (20 sts each needle), place marker (pm), and join for working in the rnd, being careful not to twist sts. Cut off one end of doubled yarn and continue with single strand only. **Cuff:** *K4, p2, k2, p2; rep from * for 30 rnds or until piece measures 3" (7.5 cm) from beg. **Leg:** Work cable and rib patt as foll:

Rnd 1: *Sl 2 sts onto cn and hold at front of work, k2, k2 from cn, p2, k2, p2; rep from * to end.

Rnds 2–8: Work ribbing as established.

Rep Rnds 1–8 five more times, then work Rnd 1 once more—piece should measure about 8" (20.5 cm) from beg.

Heel

Heel flap: Set up for working heel sts on 1 needle as foll: K2, M1 (see Glossary, page 144; this forms the seam st), [k2, p2] 2 times, k4, p2, k1, place rem sts onto next needle, turn; sl 1, k2, p4, [k2, p2] 2 times, k1 (seam st), [p2, k2] 2 times, p4, k2, p1—31 heel sts. Divide rem 30 sts on 2 needles to be worked later for instep (first and last sts of instep should be knit sts). Work 31 heel sts back and forth in rows as foll:

Row 1: (RS) Sl 1, p2, k4, [p2, k2] 2 times, p1 (seam st), [k2, p2] 2 times, k4, p2, k1.

Row 2: (WS) Sl 1, k2, p4, [k2, p2] 2 times, k1, [p2, k2] 2 times, p4, k2, p1.

Rep Rows 1 and 2 fifteen times total, ending with a WS row—30 heel flap rows total; 15 chain edge sts along each edge of flap.

Turn heel: Work short rows as foll (yarnovers will form very tiny holes at each turn):

Row 1: (RS) *Sl 1, k4, yo, k2tog, k5, k2tog, k1, p1 (seam st), k1, k2tog, k5, k2tog, turn.

Row 2: (WS) Yo, purl to seam st, k1 (seam st), purl to 10 sts beyond seam st (purl yo of previous row and count it as 1 purl st), turn.

Row 3: Yo, k2tog, k5, k2tog, k1, p1 (seam st), k1, k2tog, k5, k2tog (yo of previous row and next st), turn.

Rep Rows 2 and 3 four more times—18 sts rem (including yo); decs will not be symmetrical mirror images on each side of seam st.

Row 4: (WS) Sl 1, purl to seam st, k1 (seam st), purl to last 2 sts, p2tog—17 sts; 8 sts each side of seam st.

Gussets: With RS facing, rejoin for working in the rnd as foll:

Rnd 1: With Needle 1, k7 heel sts, k2tog, k8 (16 heel sts), with same needle, pick up and knit 15 sts along right side of heel flap; with Needle 2, work across 30 instep sts in established rib; with Needle 3, pick up and knit 15 sts along left side of heel flap, then k8 sts from Needle 1 again—76 sts total; 23 sts each on Needle 1 and Needle 3; 30 instep sts on Needle 2. Rnd begins at center of heel.

Rnd 2: Needle 1: knit to last 3 sts, k2tog, k1; Needle 2: work sts as they appear (knit the knits and purl the purls); Needle 3: k1, ssk, knit to end—74 sts rem; 22 sts each on Needle 1 and Needle 3; 30 instep sts on Needle 2.

Rnd 3: Work even as established.

Rnd 4: Needle 1: knit to last 3 sts, k2tog, k1; Needle 2: work even in patt; Needle 3: k1, ssk, knit to end—2 sts dec'd.

Rep Rnds 3 and 4 six more times—60 sts rem; 15 sts each on Needle 1 and Needle 3; 30 instep sts on Needle 2.

Foot

Cont even in patt as established until foot measures 6½" (16.5 cm) from back of heel, or about 3" (7.5 cm) less than desired total length, ending after Needle 3 (center of heel).

Toe

Adjust sts so that there are 20 sts on each needle by placing the first 5 instep sts onto Needle 1, and the last 5 instep sts onto Needle 3.

Rnd 1: *K19, p1; rep from *.

Rnds 2–5: Knit.

Rnd 6: *P2tog, k15, p2tog, k1; rep from *—54 sts rem.

Rnds 7–10: Knit.

Rnd 11: *K1, p2tog, k11, p2tog, k2; rep from *—48 sts rem.

Rnds 12–15: Knit.





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Rnd 16: *K2, p2tog, k7, p2tog, k3; rep from *—42 sts rem.
Rnds 17–20: Knit.
Rnd 21: *K3, p2tog, k3, p2tog, k4; rep from *—36 sts rem.
Rnds 22–25: Knit.
Rnd 26: *K4, p3tog, k5; rep from *—30 sts rem.
Rnd 27: *K3, p3tog, k4; rep from *—24 sts rem.
Rnd 28: *K2, p3tog, k3; rep from *—18 sts rem.
Rnd 29: *K1, p3tog, k2; rep from *—12 sts rem.
Rnd 30: *P3tog, k1; rep from *—6 sts rem.

Finishing

Cut yarn, leaving a 12" (30.5-cm) tail. Thread tail on a tapestry needle, draw through rem sts, and pull up snugly to close end of toe. Weave in loose ends. Block on sock blockers or under a damp towel. ∞

Nancy Bush is the author of a number of knitting books, the newest of which, *Knitting Vintage Socks*, will be available from Interweave Press this fall.

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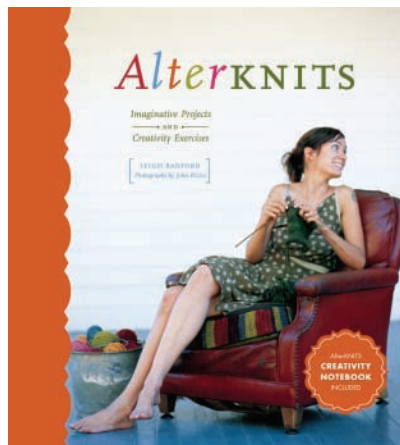
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LAPTOP CASES

design by LEIGH RADFORD



LEIGH RADFORD USED BRIGHT COLORS IN BOLD STRIPES for this felted case designed to protect her laptop. Leigh wanted the stripes to appear vertically, but was reluctant to have to manage a lot of different colors at the same time. By changing her perspective, and knitting the stripes horizontally, she could work with just one color at a time, then turn the fabric ninety degrees before sewing the case together. The result is the vertical stripes she desired from the start. This project is reprinted with permission from Leigh's new book *AlterKnits* (STC Craft/A Melanie Falick Book, 2005).

Finished Size About 20 (25, 25)" (51 [63.5, 63.5] cm) wide and 44 (50, 57)" (112 [127, 145] cm) long before felting; 13 (14, 18)" (22

[35.5, 45.5] cm) wide and 14 (17, 17)" (35.5 [43, 43] cm) long after felting. *Note:* For after-felting measurements, width was measured at the base of the case; the height measurement was taken from the center bottom of case and center of handle. The curve at the top of the case can be exaggerated, if desired, by shaping it when the case is drying.

Yarn Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 125 yd [114 m]/100 g). Size small: 2 skeins each of 3 colors; shown in #M113 oregano (A), #M52 spruce (B), and #M42 twilight (C). Size

large: 3 skeins each of 4 colors; shown in #M26 medieval red (A), #M185 aubergine (B), #23 fuchsia, and #M113 oregano (D).

Cascade Pastaza (50% llama, 50% wool; 132 yd [121 m]/100 g). Size medium: 2 skeins each of 3 colors and 1 skein of a fourth color; shown in #50 burnt orange (A), #49 bing cherry (B), #10 russet (C), and #1017 pink (D).

Needles Size 10 (6.5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Yarn needle; dressmaker's chalk (available at fabric stores); scissors; ruler.

Gauge 14 sts and 20 rows = 4" (10 cm) in St st, before felting, with Lamb's Pride Worsted; 15 sts and 19 rows = 4" (10 cm) in St st, before felting, with Cascade Pastaza.



Photos by John Rizzo



3C, 2D, 5B, 5A, 3D, 6C, 3A, 7B, 3D, 3A, 5C, 2A, 5B, 3D, 3B, 4C, 2A, 3D, 5B, 4D, 4A, 4C, 3B, 3D, 6C, 2A, 3B, 5D, 2B, 3C, 3A, 3D, 7B, 4C, 2A, 4D, 4B, 3C, 2D, 5B, 3A, 2C, 3D, 5C.

Size Large: In St st, work 4 rows A, 2D, 3B, 5A, 2C, 4D, 2B, 3A, 5C, 4B, 2D, 5A, 2D, 3B, 3C, 2A, 6B, 3D, 2C, 3B, 5D, 2C, 5A, 3B, 3D, 5C, 3B, 5D, 3A, 2C, 5B, 3A, 3C, 3D, 2B, 3C, 5A, 4B, 5D, 5C, 2D, 3B, 4A, 2C, 4D, 2B, 3A, 2C, 2A, 3B, 3D, 5C, 2B, 2D, 5A, 2B, 5D, 3C, 4B, 2D, 3A, 2C, 4B, 3D, 6A, 3C, 2B, 3A, 5D, 2C, 3B, 6C, 2A, 5D, 3C, 4B, 3A, 2D, 2C, 3B, 2A, 4D, 2B, 4C, 3B.

Laptop Case

Using A, CO 65 (80, 80) sts and begin St st and Stripe sequence. Work even until piece measures 44 (50, 57)" (112 [127, 145] cm) from the beginning. BO all sts.

Finishing

Fold piece in half with RS facing together so that it measures 18 × 22" (21 × 25", 22 × 28") (45.5 × 56 cm [53.5 × 63.5 cm, 56 × 71 cm]). With yarn threaded on a yarn needle, sew side and lower edge seams. Flatten the bottom of case, then sew a short seam across the triangular flap at each side, about 1" (2.5 cm) from end of each triangle point, to form bottom and side gussets for case. Weave in loose ends. **Felting:** Fill washing machine with hot water (lowest water level possible) and add 1 to 2 tablespoons dishwashing soap. Place the piece to be felted into the washing machine. Set machine to agitate and check progress every few minutes. Felting time will vary based on the temperature and type of water, the type of soap used, and the intensity of agitation; it may take several cycles. Repeat the felting process until the knitted sts are no longer visible and

Stitch Guide

Stripe Sequence: Work the number of rows indicated for each color. Alternatively, make up your own stripe sequence.

Size Small: In St st, work 6 rows A, 4B, 3C, 2A, 7C, 4A, 3B, 3C, 5A, 2C, 3A, 4B, 5C, 3A, 2B, 3C, 7A, 5C, 3B, 4A, 2B, 3C, 3A, 3C, 7B, 5A, 4C, 2B, 3A, 2B, 5C, 3A, 3C, 4B, 5A, 3C, 2B, 2A, 3B, 4C, 5A, 3B, 2C, 3A, 2B, 5C, 6A, 3B, 2A, 3C, 4A, 4B, 3C, 3A, 2C, 3B, 4C, 4A, 2B, 3C.

Size Medium: In St st, work 6 rows B, 2D, 5A, 3C, 2B, 2A, 5C, 4D, 3A, 2C, 7B, 3D, 2C, 3B, 5A, 2D, 5C, 3B, 3D, 3C, 2A,

you have a smooth impermeable fabric. Do not let the piece run through the spin cycle; doing so may cause permanent creases. Remove the piece and roll in dry towel to remove excess water; lay flat to air-dry, checking periodically and reshaping as needed; it may take several days to fully dry. **Handles:** Lay case flat. Using dressmaker's chalk, draw a horizontal line about 2" (5 cm) down from the open (top) edge of case and 5 (5, 7)" (12.5 [12.5, 18] cm) long along the center of case on both sides; cut along lines to create handles. ∞

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continued from page 6

a teddy bear's picnic. These toys, however, sport grossly elongated limbs, bizarre deformities, and sinister expressions. They are not the cherished playthings we remember. In truth, they're kind of creepy. Childhood dreams and fantasies are turned on their head, and like Alice we are down a rabbit hole, like Dorothy we are not in Kansas anymore.

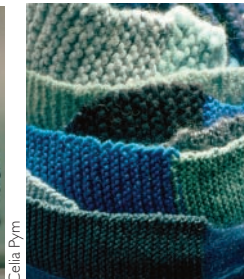
As knitters we know that personal experience informs the fabric we create, and our memories, as well as yarn, are often knitted together on our needles. The work of London-based artist Celia Pym, entitled *Blue Knitting*, records a personal path she walked, both literally and figuratively, as she traveled through Japan in 2001 and 2002. Over a period of seven months she

visited each of the Japanese islands, buying yarn and knitting a continuous piece of cloth as she went. The resulting sampler measures twenty-four meters in length and varies in width, stitch, and gauge. Knitted entirely in shades of blue, the work reflects the indigo dyeing tradition of Japan, as well as the blue skies and sea ever-present on her trip. It is a knitted record of, and tangible witness to, Celia's journey.

Even those who've never known the joy of casting on, binding off, and everything in between, are certain to have a memory of watching someone knit, or wearing something knitted especially for them. *Memory Wall*, a space within the gallery for recording people's first memories of knitting, seeks to capture the personal histories of knitters and nonknitters alike.

Blank cards are available for visitors to write and sketch their fond (or otherwise!) memories of knitting, and the cards are then hung from little hooks on the wall. Private recollections become public property and combine to form a visitor-created exhibit that is as compelling as any other in the gallery.

To say that *Knit 2 Together*, a fairly small exhibition by London standards, has caused something of a stir in the city's art circles is an understatement. Since the exhibition opened in February 2005, thousands of visitors have crossed the threshold of the Crafts Council Gallery to make this little exhibition of contemporary knitting a resounding success. With fifteen thousand visitors in the first three months alone, *Knit 2 Together* has, in fact, generated the highest number of visitors to the Craft Council Gallery for any exhibition, ever. To those of us in love with the simple, repetitive act of making stitches on two needles, however, enormous public interest in knitting is hardly surprising. Knitting is, after all, very cool. *Knit 2 Together* simply celebrates that fact—single stitch, by single stitch. ∞



Celia Pym

Blue Knitting,
Celia Pym.

ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue(s); continuing
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
fol	following; follows
g	gram(s)
inc	increase(s); increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit two stitches together
kw	knitwise
LC	left cross
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one (increase)
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
pss	pass slipped stitch over
p2sso	pass two slipped stitches over
pw	purlwise
RC	right cross
rem	remain(s); 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
sl	slip
sl st	slip stitch (sl 1 st pw unless otherwise indicated)
ssk	slip 1 kwise, slip 1 kwise, k2 sl sts tog tbl (decrease)
ssp	slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl (decrease)
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	instructions that are to be worked as a group a specified number of times

Knitting Gauge

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

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 comparing wraps per inch (listed in Sources for Supplies on page 148). To do this, 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.

Reading Charts

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

Continental (Long-Tail) Cast-On

Leaving a long tail (about ½" to 1" [1.3 to 2.5 cm] for each stitch to be cast on), make a slipknot and place on right needle. Place thumb and index finger of left hand between yarn ends so that working yarn is around index finger and tail end is around thumb. Secure ends with your other fingers and hold palm upwards, making a V of yarn (Figure 1). Bring needle up through loop on thumb (Figure 2), grab first strand around index finger with needle, and go back down through loop on thumb (Figure 3). Drop loop off thumb and, placing thumb back in V configuration, tighten resulting stitch on needle (Figure 4).

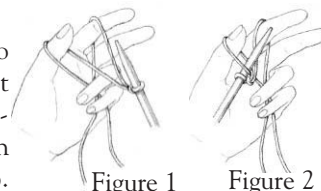


Figure 1

Figure 2

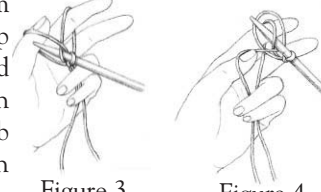


Figure 3

Figure 4

Invisible (Provisional) Cast-On

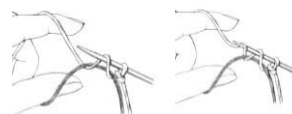


Figure 1

Figure 2

Place a loose slipknot on needle held in your right hand. Hold waste yarn next to slipknot and around left thumb; hold working yarn over left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.

Knitted Cast-On

Place slipknot on left needle if there are no established stitches. *With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from *, always knitting into last stitch made.

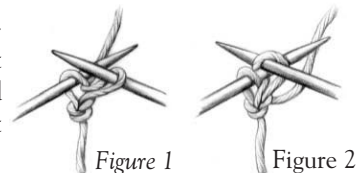


Figure 1

Figure 2

Backward Loop Cast-On

*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from *.



Lifted Increase

Left Slant



Step 1. Knit into the back of the stitch (in the “purl bump”) in the row directly below the stitch on the needle.



Step 2. Knit into the stitch on the needle, then slip both stitches off the needle.

Right Slant



Step 1. Insert left needle into back of the stitch below stitch just knitted.



Step 2. Knit this stitch.

3 (4, 5) Stitch One-Row Buttonhole



Figure 1



Figure 2



Figure 3

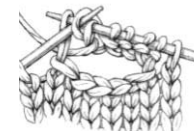


Figure 4

Work to where you want the buttonhole to begin, bring yarn to front, sl 1 pw, bring yarn to back (Figure 1).

*Sl 1 pw, pass first slipped st over second; Rep from * 2 (3, 4) more times. Place last st back on left needle (Figure 2), turn. CO 4

(5, 6) st as follows: *Insert right needle between the first and second sts on left needle, draw up a loop, and place it on the left needle (Figure 3); rep from * 3 (4, 5) more times, turn. Bring yarn to back, slip first st of left needle onto right needle and pass last CO st over it (Figure 4), work to end of row.

Raised (M1) Increases

Left Slant (M1L)

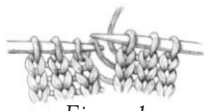


Figure 1



Figure 2

With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).

Right Slant (M1R)



Figure 1

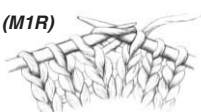


Figure 2

With left needle tip, lift strand between needles from back to front (Figure 1). Knit lifted loop through the front (Figure 2).

Purlwise (M1P)



Figure 1



Figure 2

With left needle tip, lift strand between needles, from back to front (Figure 1). Purl lifted loop (Figure 2).

Short Rows: Wrapping a Stitch



Figure 1



Figure 2

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so. *Note:* Hide wraps in a knit stitch when

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

Ssk Decrease

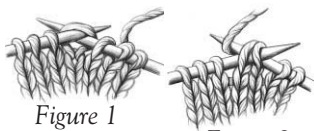


Figure 1



Figure 2

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

Ssp Decrease



Figure 1



Figure 2

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

Twisted Cord



Figure 1



Figure 2

Cut several lengths of yarn about five times the desired finished cord length. Fold the strands in half to form two equal groups. Anchor the strands at the fold by looping them over a doorknob. Holding one group in each hand, twist each group tightly in a clockwise direction until they begin to kink. Put both groups in one hand, then release them, allowing them to twist around each other counterclockwise. Smooth out the twists so that they are uniform along the length of the cord. Knot the ends.

Three-Needle Bind-Off

Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. Insert a third needle into first stitch on each of the other two needles and knit them together as one stitch. *Knit next stitch on each needle the same way. Pass first stitch over second stitch. Repeat from * until one stitch remains on third needle. Cut yarn and pull tail through last stitch.



Backstitch



Figure 1



Figure 2



Figure 3

Bring threaded needle up between the first two stitches on each piece, then back down through both layers, one stitch to the right (Figure 1). *Bring needle up through both layers one stitch to the left of the previous stitch (Figure 2), then back down through the same hole used before (Figure 3). Repeat from *.

Kitchener Stitch

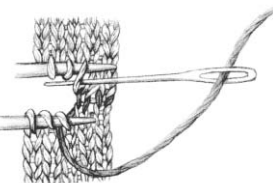
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

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

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

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



Zipper

With RS facing and zipper closed, pin zipper to fronts so front edges cover the zipper teeth. With contrasting thread and RS facing, baste zipper in place close to teeth (Figure 1). Turn work over and with matching sewing thread and needle, stitch outer edges of zipper to WS of fronts (Figure 2), being careful to follow a single column of sts in the knitting to keep zipper straight. Turn work back to RS facing, and with matching sewing thread, sew knitted fabric close to teeth (Figure 3). Remove basting.

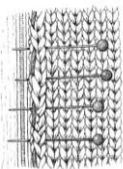


Figure 1

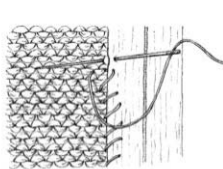


Figure 2

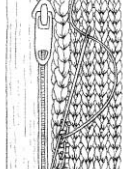


Figure 3

Crochet Chain (ch)

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



Single Crochet (sc)

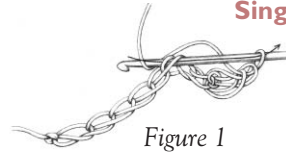


Figure 1

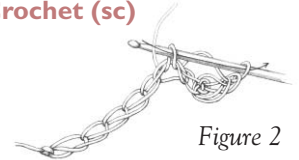


Figure 2

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

Slip Stitch Crochet (sl st)



Insert hook into stitch, yarn over hook and draw loop through stitch and loop on hook.

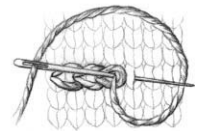
Satin Stitch



This stitch is ideal for filling in open areas, such as the center of leaves or flowers. Work closely spaced straight stitches, in graduated lengths as desired, and entering and exiting in the center of or at the side of the knitted stitches.

Chain Stitch

Bring threaded needle out from back to front at center of a knitted stitch. Form a short loop and insert needle back where it came out. Keeping the loop under the needle, bring needle back out in center of next stitch to the right.

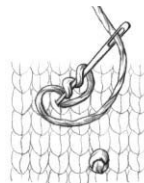


Stem Stitch

Bring needle out from back to front at center of a knitted stitch. Insert needle into upper right edge of next stitch to right, then out again at center of stitch below.



French Knot



Bring needle out of knitted background from back to front, wrap yarn around needle one to three times, and use thumb to hold in place while pulling needle through wraps into background a short distance from where it came out.

O O P S !

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

SUMMER 2005

Viennese Shrug (page 40)

The yarn was incorrectly identified as Morehouse Farms Merino 2-Strand. The yarn used was actually Morehouse Farms Merino 2-Ply.

Padded Footlets (page 44)

Heel flap, after working the 29 rows of Heel Flap Chart: Join a second strand of MC. Next row: (WS) With 2 strands held tog, sl 1 kwise, p28. Next row: Sl 1 kwise, k27, p1. Rep the last 2 rows 2 more times, **then work WS row once more.**

Polka-Dot Bag (page 51)

The first 16 rows of the base should be worked in garter st (**knit every row**), not knit 1 row, purl 1 row as stated.

Better-Than-Booties Baby Socks (page 99)

For the Ruffle Rib Socks (page 100), the repeat section of the zigzag bind-off for the toe should read: *k1 from front needle, pass **purl** st over, p1 from back needle, pass **knit** st over; cont as stated.

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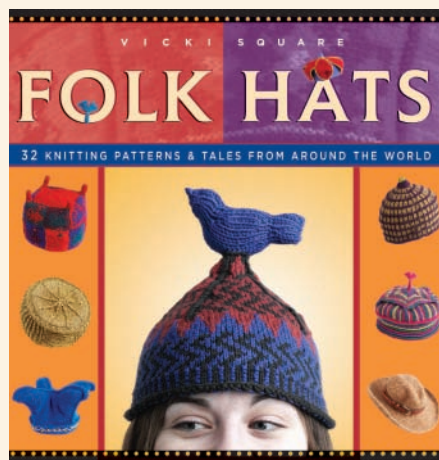
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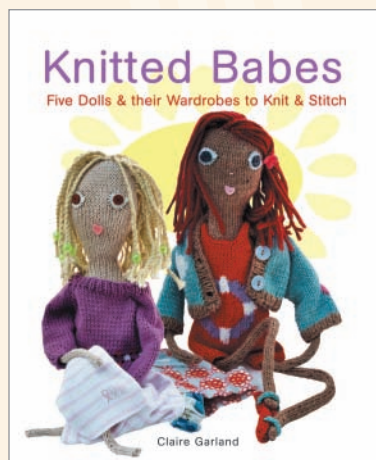
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Crafts Americana/Knit Picks, 13118 NE 4th St., Vancouver, WA 98684; www.knitpicks.com.
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Goddess Yarns, 2911 Kavanaugh Blvd., Little Rock, AR 72205; www.goddessyarns.com.
Harrisville Designs, Center Village, PO Box 806, Harrisville, NH 03450; www.harrisville.com.
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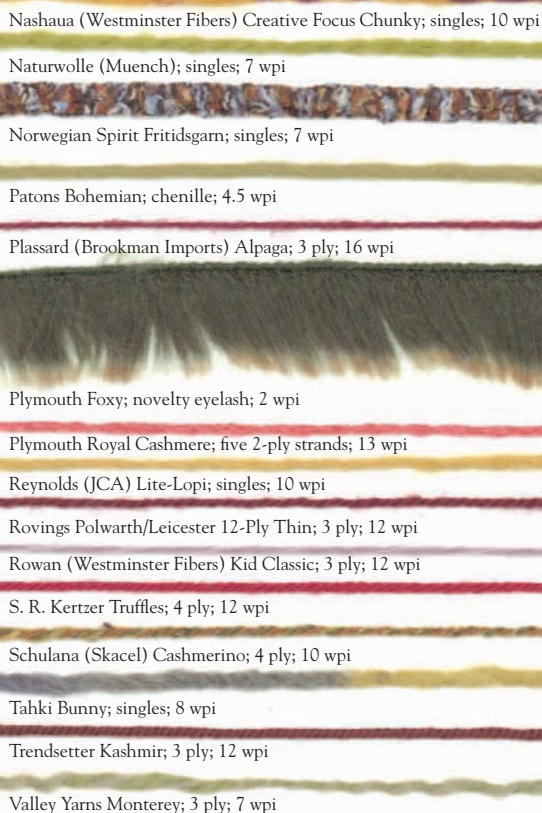
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Trendsetter Yarns, 16745 Saticoy St. #101, Van Nuys, CA 91406.
Unique Kolours/Mission Falls, 28 N. Bacton Hill Rd., Malvera, PA 19355; www.uniquekolours.com.
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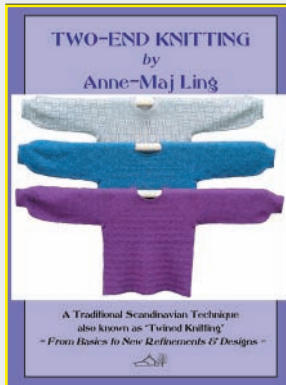
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ADVERTISER'S INDEX

Abundant Yarn & Dyeworks	140	Elegant Ewe, The	152	Lakeside Fibers	151	Shuttles, Spindles & Skeins	99
Acorn St. Shop	140	Eucalan, Inc.	71	LaLana Wools	109	Simply Shetland	30
Alchemy Yarns	109	Exquisitely Angora	151	Lambspun of Colorado	105	Sirdar Spinning Ltd.	79
Alpaca Yarn Company, The	109	Fiber Studio, The	149	Lampen, Betty	153	Skacel Collection, Inc.	77, 133, 153
American Buffalo Products	112	Fiber Trends/Bryson Distributing	76	Lanaknits	153	Souful Knitting	151
AmiAmi Canada, Inc.	108	Fibre Company, The	154	Lion Brand Yarn Co.	116	South West Trading Company	113
Angel Hair Yarn Co.	149	Fiddlesticks Knitting	121	Loop	107	Stitch DC	137
Arachne Designs	121	Fiesta Yarns	113	Lorna's Laces	129	Stitch Diva Studios	141
Arnhold's Knitting Studio	155	Fleece Artist	88	Louet Sales	31	Strauch Fiber Equipment Co.	67
Artful Knitting/Precious One	153	Flying Fingers Yarn	95	Mango Moon	99	String	150
Ashland Sky	151	French Girl	154	Mannings, The	137	Susan's Fiber Shop	152
Aurora Yarns	98	Genuine Purl	151	Marr Haven	155	Suss Design	116
Aylin's Woolgatherer	137	Glory-ous Knits	151	Misti International Alpaca	142	T & C Imports	117
Babe's Fiber Garden, LLC	149	Goddess Yarns	38-39	Montat Publishing	91	Tahki Stacy Charles/NY Yarn	12-13, 17
Bare Hill Studios (Fiber Loft)	149	Green Mountain Spinnery	151	Morehouse Design c/o Pinnacle Graphics	74	Taos Sunflower	149
Bartlett Yarns, Inc.	150	Habu Textiles	155	Mountain Colors Yarns	141	The Couture Knitting Workshop	153
Berroco	11	Halcyon Yarn	105	Muench Yarns Inc.	3, 26-27	The Yarn Lounge	140
Blackberry Ridge Woolen Mill	154	Hand Jive Knits	142	Nancy's Knit Knacks	153	Three Black Sheep, A Yarn Shop	154
Blue Sky Alpacas	59	Handworksgallery.com	105	Needful Yarns & Things	87	TNC Enterprises (slipcovers)	140
Bluster Bay Woodworks	153	Harrisville Designs	121	Needlepoint Joint, The	113	Tradewind Knitwear Designs	154
Bovidae Farm	154	Heirloom Woven Labels	132	Nestucca Bay Textile and Supply	103	Tree of Life Designs	140
Brittany Company	117	Herschners	117	Nomad Press	153	Two Swans Yarns	136
Brown Sheep Company	61	Himalaya Yarn	149	Nordic Fiber Arts	150	Unicorn Books and Crafts, Inc.	62
Buxton Brook Looms	149	In The Bag Handknits	153	Oat Couture	137	Unique Kolours	5, 32-33
C & T Publishing	83	INKnitters	141	Oberle, Cheryl	150	Valley Yarns c/o Fletcher and Wilder	129
Carodan Farm Wool Shop	155	Interweave Press	120, 146-147	One Fine Yarn	154	Weaving Works	152
Carolina Homespun	121	JCA Inc.	43	Organized Knitter, The	152	Web*sters	98
Cascade Yarns	90	JConklinDesigns	153	Ott-Lite Technology	63	Webs C/O Fletcher & Wilder	94
Chris Bylma Designs	141	Jimmy Beans Wool	113	Paradise Fibers	154	Westminster Fibers	10, 25, 47
CKDA	150	Jo Sharp PTY LTD	36	Passing Paws Press/Cat Bordhi	106	White Lies Designs	106
Classic Elite Yarns	106	Joseph Galler, Inc.	133	Pastimes Yarns	96	Wild Yarns	133
Coats & Clark, Inc.	37	Judi & Co.	136	Patons Yarns/Spinrite Design Studio	55	WildFiber	91
Colonial Needle c/o Communication Conc.	105	KI C2	98	Patternworks	91	Wool Connection	136
Color Me Yarn	103	Kaleidoscope Yarns	107	Penny Straker, Ltd.	132	Wool Gatherer's LLC	155
Colorful Stitches	103	Knit and Stitch=Bliss	141	Plassard Yarns	103	Wool Peddler, The	155
Common Threads (CA)	154	Knit Happens	136	Plymouth Yarn Co.	21	Wooly West	154
Cotton Clouds	140	Knitter's Review	137	Prairie Fibers Co., The	142	XRX Stitches	86
Crafts Americana (Knit Picks)	106	Knitting Central	108	Purl	45	Yarn Barn of Kansas	99
Dale of Norway	24	Knitting Fever Inc.	46	Ram Wools	75	Yarn Barn, The	155
Dancing Leaf Farm	155	Knitting Software	150	Rosie's Yarn Cellar	150	Yarn Lady	117
Denise Interchangeable Knitting Needles	109	Knitting-yarn-store.com	155	Rovings	133	Yarn Tree, The	155
Design Source	66	Knitwrx	149	S.R. Kertzer	83	Yarnfinder.com	82
Dream Weaver	155	Koigu Wool Designs	99	Sawyer Brook Distinctive Fabric	153	Yarnmarket, Inc.	97
Earth Guild	150	Kollage Yarns	89	Schoolhouse Press	151	Yarns By Design	137
Elann.com Inc.	70	Lady Peddler	154	Seaport Yarn	141	Yarns International	98

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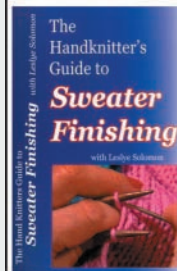
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Confessions of a Hobbyist

Andrea L. Zrimsek

I am what you can call a hobbyist. I do it all, whether it's indoor, outdoor, city, or country. I love to play golf and tennis, ride bikes, roller blade, read, cook, sew, make pottery, ride horses, hike, sail—the list goes on and on. I used to waste most of my Saturday morning just trying to decide what to do with the day. But since the winter of 2001 my bicycle tires have gone flat, my roller blades are the spacious home to spiders, and my new golf spikes have only been to the mailbox and back. I've lost my taste for new pursuits. When I began hanging laundry on the handlebars of my bike, I knew I was in trouble. All because I learned to knit.

I have no idea what drove me to learn to knit. Neither my mom, nor my grandmothers or aunts knew how to knit. I had never known any knitters or visited any knitting shops. Yet, at one point in my enthusiasm for new interests, I had picked up a knitting book with the idea that someday I'd learn how.

That day came when I was in graduate

school and I found myself checking out a local yarn shop. It was there that I learned how to knit and purl, and immediately I began my first project. Being rather ambitious, I was not going to settle for a garter-stitch scarf as most new knitters do. Not me. Instead, I started on a purse—worked in the round—that used six different stitch patterns. I couldn't do it fast enough. After I completed the purse, I conquered scarves, hats, sweaters, and even socks. Since I was a full-time student who wasn't tied to a day-to-day job, I was cranking out at least two projects a week. I knitted so much my right shoulder often cramped. In my first year of knitting, my income was about \$2,000. I spent \$2,400 on yarn. Hey, knitting was what my savings account was for, wasn't it?

Without warning, the pursuit quickly took over my life. I would go to the library to study, but instead of opening my books, I would knit an entire hat. I dreamt of yarn and studied strangers' hats and sweaters to see how they were made. I even quit buying things I felt I didn't need, like clothes and food.

One day in January, the mercury reached an unusual 62 degrees. In my past life, I would have been called to the great outdoors. But now I was beckoned to the sofa with my needles. I secretly prayed for rain to justify my spending that glorious day inside.

My knitting compulsion continued unabated after I finished graduate school.

And while my yarn addiction was growing, so was my ex-hobbies guilt. I thought about going for a bike ride after work, but, if I did, it would cut into my knitting time. I wanted to read the stack of books I got from my book club, but again, it would cut into knitting time. If only I could knit while doing

something else, I thought, then I would have it all.

I looked at my piano and thought of all the yarn I could put in its place if I got rid of it. I complained when my boyfriend left electronics scattered about the living room, but my piles of yarn were welcome. I started thinking that it wouldn't be so bad if I broke my ankle and was confined to bed. Six weeks of nonstop knitting: My heart raced at the notion. Soon I was looking at everything, including work, as something that kept me from knitting. I never left the house without a project. I knitted everywhere, on the subway, at my mechanic's shop waiting for the car to be fixed, on my lunch hour.

Now, however, things have changed. After more than three years of constant knitting, I am beginning to slow down. And I've come to realize that knitting has taught me more than how to create stitches and spend my money. I've learned through my enthrallment with yarn and needles that in my former days, I went from hobby to hobby because I never found anything that I felt really good at or that kept me challenged. When I knit, however, I feel good. My mind is clear and focused, and I continue to be amazed at how my hands can make something out of a single strand of yarn. Knitting has become my comfort, my joy, and my friend. When I pick up my needles, I know that knitting is where I belong.

As for my other hobbies, they are slowly coming back into the fold. I recently made a deal with myself that it's enough to knit a little each day—even if I do only two rows. Now that I've found my favorite pursuit, I can enjoy my other interests—more than ever. I've even lifted the moratorium on adding new hobbies—a good thing considering that I just bought a spinning wheel, joined another book club, and starting playing disc golf.

ANDREA L. ZRIMSEK knits, writes, and does just about everything else in her hometown of Pittsburgh, Pennsylvania.



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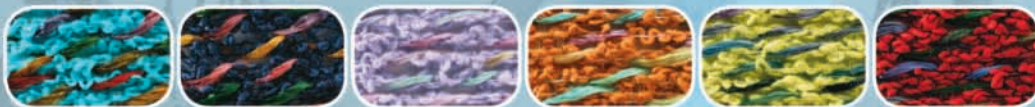
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