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# ■ s t r a n d s



The town dump used to be a problem. It was a smelly place, uncomfortably close to the center of business. Even blocks away, depending which way the wind blew, you might get a strong whiff of the moldering or glimpse the dark gray of acrid smoke.

One day in the late seventies, a chatty fellow drove into town and claimed that, using scientific principles, he could work a Cinderella story on our garbage. Instead of stinky piles of refuse, our throwaways would become the beginnings of a new kind of landscape. Live matter would be transformed into sweet-smelling, black compost. The rest would be landscaped into gentle mounds over which grass would greenly grow. As a town, we fell sway to the man's vision. The local newspaper took the man's picture and quoted him at length. The town council listened seriously to his proposals and agreed to give his theories a try. We were hopeful.

So the man took over the dump. He built a strange-looking tower of old plywood and discarded lumber, and into the tower went our garbage. Most of our garbage. What didn't fit inside quickly piled up into ragged hills that steamed in the warmth of the sun. The dump was quiet. Microbes were hard at work turning our carrot peels and bread crusts into mineral-rich earth. Nature's engines, however, couldn't keep up with the accumulation of new matter. And soon the dump was worse than ever. The man hung his head, acknowledged failure, and left town.

Shortly after that, we found other ways to cope with the dump. They were less miraculous, but still progressive. Long before other communities were doing it, we learned to sort green, brown, and clear glass, boxboard from cardboard, aluminum from steel. We began to make compost in our backyards. We started a Swap Shop. We bought a chipper to mince up discarded Christmas trees and yard debris. What was left, we bagged in bright yellow plastic and shipped out of town. The dump became a Transfer Station.

I was recently reminded of the history of our town dump when Priscilla Gibson-Roberts mentioned she was knitting a rug of discarded T-shirts. Her rug idea made me think that, like quilting and collage, knitting lends itself well to invention with materials at hand. If you get inspired by a stash that consists of scant balls of leftover yarns and unraveled swatches—along with the odd skein rescued from a sale bin—then you know what I'm talking about. Lurking in those random bits and pieces are hundreds of creative possibilities. They're the stuff of colorful hats and socks and scarves that showcase our ingenuity.

By the time this issue was coming to a close, what had started out as a short bit on Priscilla's T-shirt rug had become a lengthy article on the variety of ways that knitters have used their creative gifts to fashion beautiful and practical things of materials that might otherwise have become part of a landfill. As it turns out, there is a thriving community of knitters who are finding ingenious ways to recycle and reuse in their knitting. We hope their work will inspire yours.

Pam Allen

Special thanks to Sherrie Gibson at Black Parrot ([www.blackparrotonline.com](http://www.blackparrotonline.com)) in Rockland, Maine, for providing the garments worn with the knitwear in this issue.

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# Knitwork *giving form to the invisible*

by Bethany Lyttle

When Canadian visual artist Germaine Koh says she's been knitting on the same project since 1992, she isn't exaggerating. And when she says the project won't be completed until she dies, she's serious. Koh's knitted piece, which she describes as a "monument and tribute to the unnoticed aspects of everyday life," currently weighs in at a whopping 350 pounds and measures about 300 feet in length. "It's become too heavy to carry around," explains Koh. "So to work on it, I have to go where it's being exhibited or stored."

*Knitwork*, as the piece is entitled, is made up of hundreds of unraveled sweaters, hats, and mittens—all of them used and most of them "ratty." The majority of the knits that form her stash for unraveling have been donated. "Reknitting items that have been given to me imbues the piece with a sense of collectivity," she explains. "The more 'people' I can incorporate into the piece, the better."

Like much of her work, *Knitwork* is an attempt to give form to the invisible. "I wanted to illustrate the magnitude of the tasks we take for granted—commuting, office work, handwork. These things take up an enormous amount of time in our lives, but somehow remain unacknowledged." Koh has adopted the activity of knitting to express her concept. The sheer volume of her piece, the ongoing effort of knitting gathered in a single work, makes notable something that would otherwise go unnoticed.

Koh, who learned to knit when she was eight, works on *Knitwork* to the exclusion of all other knitted projects. No sweaters, scarves, hats, or mittens ever drop from her needles. *Knitwork* is a lifework, she explains, a comprehensive project intended to show what a lifetime worth of, say, knitting looks like. "If I were to knit other things, it would dilute the impact of the piece," she says.

Recently acquired by the Art Gallery of Ontario, the piece is sometimes exhibited along with a list of the items that have been used in *Knitwork*. Visitors have the opportunity to discover where each sweater, mit-



Above left: *Knitwork*, installation-performance at The British Museum, London. Ongoing since 1992. Unraveled used garments reknit into growing object. About 2 m × increasing length. Above right: View of installation-performance at Southern Alberta Art Gallery, Lethbridge.

ten, or hat came from, when the yarn from these items was incorporated, and who donated them.

Given the scale of the piece, Koh requires very large needles. She makes them herself from 3/8-inch dowels that she sharpens to create tips. "They do wear out, though," she says of the 3-foot-long needles. "When that happens, I have to make new ones."

To keep the project interesting ("At times, it can get a little dull," she confesses), Koh experiments with color, texture, and stitch patterns. "It's a fairly painterly object," she says. "I make certain choices about what to include and where. If you

look at the piece carefully, you can see the different phases in my work." Parts of the piece are defined by solid blocks of color, while other portions are varied and uneven. Recently, she's has been mixing colors by knitting strands from two different sweaters at once.

It's hard not to wonder if Koh will be able to stay the course and continue working on *Knitwork* for the rest of her life. Asked if she has any doubts about remain-



ing interested in her ongoing knitting and its result, Koh responds in a tone that can only be described as matter-of-fact. "Sure. People make lifelong commitments like this all the time. Sometimes it's to a job, other times to a relationship or

career or child. But in the end, that's what *Knitwork* is all about—how we make very heavy decisions very lightly all the time."

**To learn more about Germaine Koh**, visit [www.germainekoh.com](http://www.germainekoh.com). Germaine is represented by the Catriona Jeffries Gallery ([www.catrionajeffries.com](http://www.catrionajeffries.com)); 3149 Granville St., Vancouver Canada V6H 3K1; [cat\\_jeffries\\_gallery@telnus.net](mailto:cat_jeffries_gallery@telnus.net); (604) 736-1554.

BETHANY LYTTLE lives in Brooklyn, New York. To date, more than 350 Brooklynites have learned to knit in her living room.





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## Knitted Artifact



**Doll: ball player in green uniform with bat and ball, 1850–1860.** Silk; knitting, 7<sup>1</sup>/<sub>16</sub> × 3<sup>1</sup>/<sub>8</sub> × 1<sup>1</sup>/<sub>16</sub> inches (19.5 × 8 × 4 cm). *Fine Arts Museums of San Francisco, gift of Caroline Kraus, 49599.1.*

In the nineteenth century, as both leisure time and the popularity of knitting increased, craft publications began to include a variety of patterns for knitted doll clothes and toys. This patriotic baseball player is very similar to patterns for a harlequin and a soldier doll published in Butterick's 1892 *The Art of Knitting*. Worked in silk thread, and standing about seven and a half inches tall, the baseball doll is in the collection of the deYoung Museum in South San Francisco. It is one of three donated together in the 1920s, all equally patriotic. The other two dolls are in costumes of red, white, and blue: a drummer doll and a lady wearing a fashionable Victorian bathing costume, complete with beach bag and American flag. The baseball player and drummer boy are said to date from the 1850s or 1860s, while the bather is said to date from the 1890s.

—Deborah Pulliam

## YARN SPOTLIGHT: Phoebe

### Knitwear designer Norah Gaughan

has introduced Phoebe, a velvety soft yarn spun from baby alpaca. Because Norah often relies on the play of stitches for design interest, she created a yarn that would look crisp in cables and textures, yet feel soft and comfortable next to the skin. Baby alpaca's light and silky touch rivals that of cashmere, says Norah, and yet it's strong and resists pilling. She offers her yarn in a palette of modern colors that work well on their own and blend harmoniously when combined. Phoebe knits up 4½ stitches to the inch and, like Norah's patterns for the yarn, is distributed by Goddess Yarns.

**Finished Size** About 10" (25.5 cm) wide and 46" (117 cm) long before sewing. Will stretch to fit about 40" (101.5 cm) shoulder circumference and 15" (38 cm) neck circumference.

**Yarn** Goddess Phoebe (100% baby alpaca; 73 yd [67 m]/50 g); #C734 daylily melon, 3 skeins.

**Needles** Size 10½ (6.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Gauge** 13½ sts and 18 rows = 4" (10 cm) in patt st, after blocking.

### Capelet

CO 34 sts.

Row 1: (WS) Slip (sl) 2 pwise with yarn in front (wyf), \*yo, p2tog, p2; rep from \*.

Row 2: (RS) Sl 2 pwise with yarn in back (wyb), \*yo, p2tog, knit the next 2 sts tog but do not sl them off the needle, knit again into the first st and sl both sts from needle; rep from \* to last 4 sts, yo, p2tog, k2.

Rep Rows 1 and 2 until piece measures 46" (117 cm) from CO when stretched, ending with Row 2 of patt. BO all sts. Block to 10" (25.5 cm) by 46" (117 cm). Lay capelet out flat with BO edge at the top, the long sides running vertically, and the RS of fabric facing you. Bring the BO edge around to beg of left-hand long side, and sew the BO edge to the first 10" (25.5 cm) of the long side. Weave in loose ends.



# Knitting & Fine Art

Sojourner Truth (1797–1883) began life as the slave Isabella, one of thirteen children who grew up speaking Dutch in Ulster County, New York. At age eleven, she was sold and separated from her family. She learned to speak English, declared herself free in 1826, and was called by the Holy Spirit in 1843. At that time she gave herself the name Sojourner Truth and began

preaching. Later, she lectured on topics of importance to her—women’s suffrage and the need for better living and working conditions for African-Americans.

In early 1864, she had her photograph printed in multiples for sale at her lectures and by mail order. Called a *carte-de-visite* (visiting card), this photograph measured  $3\frac{1}{4} \times 2\frac{1}{4}$  inches (8.7 cm  $\times$  5.6 cm), and Truth sold them for 33¢ each. She hoped to make enough money through the sale of her photographs and her autobiography (dictated first in the late 1840s and revised over the years) to support herself: “I sell the shadow [a nineteenth-century term for photograph] to support the substance [her body].” Truth used her story and her photograph to portray herself on her own terms—a free woman—not as the slave that her largely white audiences might have pictured her.

The photograph reproduced here shows Truth wearing a respectable, fashionable dress, such as any middle-class woman might wear.

The flowers and book on the table were standard props used by photographers. Although Truth was illiterate and would not have been able to read the book, she could certainly knit, despite the maiming of her right hand in an 1826 accident. The knitting pictured here may be a sleeve in progress, attached to its ball of yarn by wonderful arabesques and loops arrayed across the expanse of Truth’s skirt. Along with the flowers and book, this knitting—Truth’s personal contribution to the image—completes the effect of gentility.

—Fronia E. Wissman



National Portrait Gallery, Smithsonian Institution/Art Resource, NY

Anonymous, Nineteenth century. Sojourner Truth (c. 1797–1883), Abolitionist. Photograph, albumen silver print. 1864.

## web watch

Amy R. Singer  
Knitty Editor



photo courtesy of Amy Singer

The Summer 2004 issue of *Knitty* (<http://knitty.com/ISSUEsummer04/index.html>), “Sex and the Knitty,” was all about pushing boundaries. Surprisingly, mainstream media didn’t focus on the décolletage. Instead, publications from daily newspapers to *Maxim* magazine got all worked up over a pair of undies knitted in red licorice. Edible knitting.

Although you can’t eat them, yarns created from the by-products of food manufacturing are a beautiful way to recycle. Southwest Trading Company offers yarns from milk (Silk Latte), soybeans (SoySilk), and corn (Ingeo). These yarns shimmer, drape, dye beautifully, knit up well, and are washable. Depending on how they’re spun, they can be extremely soft.

Other not-so-usual kinds of yarns can be found at Habu Textiles. This Manhattan outfit carries stainless-steel blends, gleaming silk/linen and delicate-but-durable paper yarns. To truly appreciate Habu’s products, it’s best to order a sample book to see the yarns in person.

The Internet has made an entirely new genre of knittables available worldwide: small-batch original yarns, created by hand in kitchens and workshops by knitters who invent what they can’t find elsewhere.

Diana Rupp, proprietress of MAKE Workshop in New York City, does all the hand-painting of her lush yarns herself and focuses on limited colorways in swiss cotton, mohair, and wool.

Axelle de Sauveterre is a queen of hand-painted fiber. This girl gets color. She hand-paints luxury fibers in more than thirty colorways. She’ll soon be expanding her fiber range into silk.

Adrian Bizilia of [helloyarn.com](http://helloyarn.com) makes plied yarns with such character that they should come with headshots and biographies. Each lot is unique, though, so when you see something you like, get it while you can.

So move over, eyelash and railroad. For the backstory, sources, and URLs for unusual yarns, check the *Knits’* online Blog. See you there!

## Knit For Her Cure

Sitting in a chilly clinic waiting for cancer treatment can be lonely and depressing, and Marta McGinnis Blodgett came up with a plan to lift the spirits of the women who shared the waiting room with her. With the help of Kirsten Muench of Muench Yarns, whose mother passed away from ovarian cancer, and several well-known knitwear designers, Marta put together eight scarf kits. All proceeds go to a Gynecologic Cancer Foundation research grant. Local yarn shops can sponsor Knit for Her Cure nights, and the scarves can be donated to local cancer patients. For more information, and a list of yarn shops who are offering these events, please see [www.interweave.com](http://www.interweave.com).





# A Thread Woven Through Time— the Native Cotton of Peru

By Betty Christiansen

When you pick up a skein of Pakucho organic cotton yarn, the first thing you'll notice is how soft it is; the strands are lofty and substantial, with a texture like raw silk.

From soft green to cream, ginger to deep chocolate, the colors are warm and heathery. Pakucho is an ancient Inca word that means “brown cotton,” an apt name for this yarn that has withstood near-extinction, and whose survival has preserved the farming, spinning, and weaving traditions of the artisans who first used it some 5,000 years ago.

The story of *algodón pais*, or “native cotton” as it is called by the Mochica Indians of northern Peru, begins around 3,000 B.C. in the Andes region of South America. There, Inca and pre-Inca farming societies bred the cotton to produce long, strong, fine fibers ideal for spinning and weaving—and thus began what may be the longest unbroken tradition of textile arts in global history. Some 2,000 years ago, the Mochica Indians—descendants of the original indigenous farmers—used the cotton to weave elaborate tapestries and blankets. When Spaniards first came to Peru in 1531, they collected Mochican fabrics woven in the earthy colors of the native cotton plants to bring back to the Spanish court. In the sixteenth century, *algodón pais* even served as a form of currency.



The fiber was precious to the Mochica Indians for other reasons, too. It was believed, for example, that brown cotton placed on an infant's head would protect it from the piercing hoot of the two-horned owl; the cotton also was used to cure spider bites and ward off *mal de ojo*—the evil eye. The fabric woven from the cotton was soft and warm, ideal for blankets and clothing. And the plants themselves grew well in the tropical desert zone of northern Peru where they offered a source of income when other cash crops did poorly.

In the last century, however, as the demand for cotton products grew, brown cotton lost its value. Dyeable white commercial cotton hybrids were preferred, and in 1931 the Peruvian gov-



ernment, fearing that *algodón pais* would contaminate all-white varieties, passed laws calling for its destruction. By the late 1970s, brown cotton was virtually extinct—as were, it was assumed, the traditional farming, spinning, and weaving methods of the Mochica Indians.

But in 1977, an American anthropologist found otherwise. While examining fragments of cloth among mummy wrappings at an archaeological site in Peru, James M. Vreeland Jr. discovered fragments of ancient cotton that appeared to be naturally



pigmented—not simply discolored by age. An Indian teacher of Vreeland's, Dr. Victor Antonio Rodriguez Suy Suy—a descendant of the Mochic ethnic group—informed him that such cotton was still being grown, carefully nurtured, jealously guarded, and diligently spun by present-day Mochicans, much as their ancestors had done 5,000 years before.

In hopes of reviving the farming of brown cotton, and the artisan traditions associated with it, Vree-

land and his Peruvian colleagues initiated the Native Cotton Project of Peru in 1982. In the 1990s, they helped to reverse the organic cotton bans, and established Pakucho as a company to promote Mochican cotton products to a wider market.

Today about 5,000 peasant farmers and artisans participate in the project, cultivating and transforming native cotton fiber into yarns and fabrics.

The cotton is grown, spun, and woven first for the Indians' own needs; then the surplus is sold to markets in North America and beyond. “The Indians are not dependent on the income from this project alone,” he says; rather, it supplements their income from crops (maize and beans) and other craftwork, such as gourd carving, pottery, carpentry, and adobe brick making.

*continued on page 111*

*Clockwise: Enormous bolls of naturally colored “Pakucho” cotton have been hand-picked by jungle Indians of Peru’s Amazon region for millennia. • Ancestral handspinning techniques are still common throughout the Andes of South America for spinning native cotton fiber, which grows organically in over a half dozen natural colors. • The deep reddish-brown hue of the native cottons of Peru actually intensifies in color with exposure to bright sunlight, unlike most chemically dyed fibers that quickly fade.*



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### **Knit Wit: 30 Easy and Hip Projects**

Amy R. Singer (Harper Collins)

Amy R. Singer, editor of the online knitting fest at Knitty.com, has put together an appealing how-to and pattern book. With characteristic wit, Singer walks you through the basics—from choosing yarn to making stitches to deciphering knitting patterns. Some of the projects, which are arranged in order of difficulty, are updated or expanded versions of favorite *Knitty* patterns; others were created especially for this book. All the projects are easy to do and the instructions well written. From start to finish, you'll find *Knit Wit* a fresh take on knitting. ISBN 0-06-074070-1, \$19.95, 128 pages, spiral-bound.



### **The Knitted Rug: 21 Fantastic Designs**

Donna Druchunas (Lark Books)

A knitted rug is a great project for knitters of all levels—there's no need to worry about knitting to exact measurements and little or no finishing on the final project. Druchunas's introduction to the craft of knitting rugs offers more than an attractive collection of patterns. She includes a history of knitted floor coverings—from medieval tapestries to folk-art rag rugs to contemporary intarsia pieces; a tutorial in knitting basics; and a manual on a variety of knitting techniques that lend themselves to rug-making: felting, mosaic, and mitered-square knitting, cables, fringe, intarsia, and Fair Isle. All the projects are rated according to skill level and are worked in readily available yarns. ISBN 1-57990-424-6, \$24.95, 128 pages, hardbound.



### **Teen Knitting Club: Chill Out and Knit**

Jennifer Wenger, Carol Abrams, and Maureen Lasher (Artisan)

*Teen Knitting Club* is a knitting handbook for teens who want a fun way to relax, hang out, and relieve stress. With tips on how to set up a knitting club, guides to selecting yarns and needles, and plenty of easy, teen-friendly projects, this book starts out to teach knitting and ends up being a showcase for the ingenuity, creativity, and energy of the next generation. First-person stories and from-the-heart quotes accompany patterns for ponchos, scarves, and easy tops; the charming photography features real-life teens wearing the projects featured in the book. The authors interviewed hundreds of teens and young adults, and found that "knitting meant more to these kids than anything we ever imagined." After reading this book, many adult knitters will rekindle the passion themselves. ISBN 57965-244-1, \$17.95, 142 pages, spiral-bound.

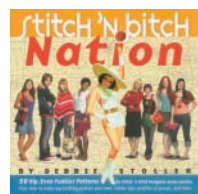


### **After Dark: Uncommon Knits for Night Time**

Jil Eaton (Breckling)  
This fabulous selection of chic knits from famed designer Jil Eaton is a glamour-girl's delight. The book stars twenty sensational projects, from a sexy beaded halter and past-the-elbow cashmere gloves to a mohair party sweater and stunning obi belt. The



designs knit up quickly in novelty and luxury yarns worthy of a night at the opera. And for those special dress-up-the-family occasions, Eaton offers fashionable knits for children and men as well. The designs showcase Eaton's trademark attention to color, detail, and silhouette. ISBN 0-9721218-9-7, \$25.95, 144 pages, spiral-bound.



### Stitch 'n Bitch Nation

Debbie Stoller (Workman)

Knitters just couldn't get enough of the initial *Stitch 'n Bitch* volume, so Debbie Stoller has cooked up a second helping of hip, funky patterns and informative instructions. As in the first book, the projects are imaginative, and there

are plenty of tips and techniques to instruct and inspire. Fresh, fashionable, and sometimes whimsical, the patterns are entertaining just to browse through. Rounding out the treats are great photography, profiles of "stitch 'n bitch" groups nationwide, and hints on how to make any knitwear pattern fit you perfectly. ISBN 0-7611-3590-1, \$15.95, 289 pages, softbound.



### Bags—A Knitter's Dozen (XRX)

Knitted handbags are hot this year and they make great portable projects. *Bags—A Knitter's Dozen* brings us a sampling of twenty-one of the freshest designs you can sling over a shoulder. From a colorful, felted, entrelac tote to a lacy wedding

clutch, these carryalls provide stylish practicality to your wardrobe. The projects range from easy to advanced; different versions of the bags are shown to stimulate your creativity. Detailed instructions and illustrations walk you through the more complicated techniques. ISBN 189376220-3, \$15.95, 90 pages, softbound.

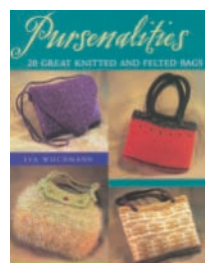


### Knitting for Two: 20 Simple Designs for Expectant (and New) Mommies and Babies

Erika Knight (Watson-Guptill)

In her latest book, Knight again shows her gift for designing fresh and appealing knitwear. The projects are simple, knitted in natural fibers, and occasionally embellished with simple embroidery or imaginative touches.

For baby, there are blankies, hats, and sweaters; for the mother-to-be, there are cardigans, tops, and even a hooded jacket. And all are designed to allow Mom to wear her finery after pregnancy, too. ISBN 0-8230-2613-2, \$19.95, 128 pages, softbound.



### Pursenalties: 20 Great Knitted and Felted Bags

Eva Wiechmann (Martingale)

Using a combination of colorful wool and exciting novelty yarns, Wiechmann gives us stylish and fun-to-make totes, bags, and evening purses for every taste and skill level. Her construction techniques are well thought out and easy to follow, and by lending structure and shape to her creations, they avoid the usual

baggy look of many a knitted tote. With up-close photos of tricky details, and handy sketches to show how it all goes together, you'll find this an easy book to work from.

ISBN 1-56477-565-8, \$19.95, 63 pages, softbound.

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# WEAR-EVERYWHERE PULLOVER

design by LANAHAMES

LANA HAMES HAS USED SOFT HEMP YARN to design a sweater you may never want to take off. A ribbed seed-stitch pattern and raglan shaping subtly outlined with small cables add quiet interest to this otherwise easy-going basic pullover. The body and sleeves are worked separately (in the round) to the armholes, then joined together, and the yoke is worked to the neck. The only seams to sew are at the underarms.

**Finished Size** 30 (33½, 36¼, 40, 43½, 46¼, 50)" (76 [85, 93.5, 101.5, 110.5, 118.5, 127] cm) bust/chest circumference. Sweater shown measures 30" (76 cm).

**Yarn** Hemp for Knitting Allhemp6 (100% hemp; 145 yd [132 m]/90 g): periwinkle, 7 (8, 9, 10, 11, 12, 13) skeins. Yarn distributed by Lanaknits.

**Needles** Body and sleeves—Size 4 (3.5 mm): 32" (80-cm) circular (cir) and set of 4 or 5 double-pointed (dpn). Edging—Size 2 (3 mm): 24" (60-cm) cir and set of 4 or 5 dpn. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; markers (m); cable needle (cn); tapestry needle.

**Gauge** 24 sts and 32 rows = 4" (10 cm) in rib patt on larger needles.

## Stitch Guide

**Fancy Rib Stitch:** (multiple of 5 sts)

*Rnd 1:* P1, \*[k1tbl (through back loop)] 3 times, p2; rep from \* to last 4 sts, [k1tbl] 3 times, p1.

*Rnd 2:* P1, \*k3, p2; rep from \* to last 4 sts, k3, p1.

*Rnd 3:* P1, \*k1tbl, p1, k1tbl, p2; rep from \* to last 4 sts, [k1tbl, p1] 2 times.

*Rnd 4:* P1, \*k1, p1, k1, p2; rep from \* to last 4 sts, [k1, p1] 2 times. Repeat Rnds 1–4 for pattern.

**2/2LC:** Sl 2 sts onto cable needle (cn) and hold in front, k2, k2 from cn.

**2/2RC:** Sl 2 sts onto cn and hold in back, k2, k2 from cn.

**Left-Cross Raglan Pattern:** (worked over 6 sts)

*Rnd 1:* K1, 2/2LC, k1.

*Rnd 2:* K6.

*Rnd 3:* K1tbl, p1, k2, p1, k1tbl.

*Rnd 4:* [K1, p1, k1] 2 times.

Repeat Rnds 1–4 for pattern.

**Right-Cross Raglan Pattern:** (worked over 6 sts)

*Rnd 1:* K1, 2/2RC, k1.

*Rnd 2:* K6.

*Rnd 3:* K1tbl, p1, k2, p1, k1tbl.

*Rnd 4:* [K1, p1, k1] 2 times.

Repeat Rnds 1–4 for pattern.

## Body

With smaller cir needle, CO 180 (200, 220, 240, 260, 280, 300) sts. Place marker (pm) to denote center back, and join for working in the rnd, being careful not to twist sts. Work Rnds 1–4 of fancy rib st (see Stitch Guide) until piece measures 2½" (6.5 cm) from CO. Change to larger cir needle and cont as established until piece measures 13 (14, 15, 16, 16, 17, 17)" (33 [35.5, 38, 40.5, 40.5, 43, 43] cm) from CO, or desired length to armhole, ending with Rnd 3 of patt. **Divide for front and back:** (Rnd 4 of patt) Work 39 (44, 49, 54, 59, 64, 69) sts for left half of back, work the next 12 sts for all sizes and place them on a holder for underarm, work 78 (88, 98, 108, 118, 128, 138) sts for front, work next 12 sts and place them on another holder for underarm, work 39 (44, 49, 54, 59, 64, 69) sts for right half of back. The 3-st rib column that contains the knit sts should be at each end of both the front and back sections. Set body aside.

## Sleeves

With smaller dpn, CO 45 (50, 55, 60, 60, 65, 70) sts. Pm and join, being careful not to twist sts. Work Rnds 1–4 of fancy rib st until piece measures 2½" (6.5 cm) from CO. Change to larger dpn. **Inc rnd:** Inc 1 st each side of marker—2 sts inc'd. Work 5 rnds even, working inc'd sts into patt. Cont the fancy rib patt as established, rep the shaping instructions for the last 6 rnds 14 times—75 (80, 85, 90, 90, 95, 100) sts; piece should measure about 13¾" (35 cm) from CO. Cont even in patt until piece measures 18 (18, 19, 20, 20, 20½, 21)" (45.5 [45.5, 48.5, 51, 51, 52, 53.5] cm) from CO, ending with Rnd 4 of patt. Place first and last 6 sts of rnd on holder for underarm—63 (68, 73, 78, 78, 83, 88) sts rem. The 3-st rib column that contains the knit sts should be at each end of both the front and back sections. Set sleeve aside, and make a second sleeve the same as the first.

## Yoke

Place all sts on larger cir needle with RS facing as foll: 36 (41, 46, 51, 56, 61, 66) sts of left back, pm, 3 rem left back sts, first 3 sts of left sleeve, pm, next 57 (62, 67, 72, 72, 77, 82) sts of left sleeve, pm, 3 rem left sleeve sts, first 3 sts of front, pm, next 72 (82, 92, 102, 112, 122, 132) sts of front, pm, 3 rem front sts, first 3 sts of right sleeve, pm, next 57 (62, 67, 72, 72, 77, 82) sts of right sleeve, pm, 3 rem right sleeve sts, first 3 sts of right back,





pm, 36 (41, 46, 51, 56, 61, 66) rem sts of right back—282 (312, 342, 372, 392, 422, 452) sts total; 72 (82, 92, 102, 112, 122, 132) sts for front; 36 (41, 46, 51, 56, 61, 66) sts for each half of back; 57 (62, 67, 72, 72, 77, 82) sts for each sleeve; 4 marked 6-st sections at each raglan line. The 6 sts in each raglan section are the 3-st rib columns from the ends of each sleeve, back, and the front.

**Rnd 1:** (Rnd 1 of both fancy rib and raglan patts) Work fancy rib patt as established across left back sts to first m, slip marker (sl m), work left-cross raglan patt (see Stitch Guide) over the next 6 sts for left back raglan, sl m, work fancy rib patt across left sleeve sts to next m, sl m, work right-cross raglan patt (see Stitch Guide) over next 6 sts for left front raglan, sl m, work fancy rib patt across front sts to next m, sl m, work left-cross raglan patt over next 6 sts for right front raglan, sl m, work fancy rib patt over right sleeve sts to next m, sl m, work right-cross raglan patt over next 6 sts for right back raglan, sl m, work fancy rib patt across right back sts to end.

**Rnds 2–4:** Work Rnds 2–4 of all patts as established.

**Rnds 5–8:** Work Rnds 1–4 of all patts as established.

**Rnd 9:** (Dec rnd; Rnd 1 of all patts) \*Work in patt to 1 st before raglan m, sl 1, temporarily remove m, return slipped st to left needle, place m on right needle, k2tog through back loop (tbl), work next 4 sts of raglan section in patt, sl last raglan st, temporarily remove raglan m, return slipped st to left needle, k2tog, place m on right needle; rep from \* 3 more times, work rem back sts to end—8 sts dec'd; check to make sure that you still have 6 sts between each pair of raglan markers.

**Rnds 10–12:** Work Rnds 2–4 of all patts as established.

Rep the last 4 rnds 7 (8, 7, 8, 7, 7, 5) more times—218 (240, 278, 300, 328, 358, 404) sts rem; yoke should measure about 5 (5½, 5, 5½, 5, 5, 4)" (12.5 [14, 12.5, 14, 12.5, 12.5, 10] cm) from joining rnd. Cont in patts, work dec rnd once more, then work 1 rnd even—8 sts dec'd. Rep the last 2 rnds 5 (7, 9, 13, 14, 15, 18) more times—170 (176, 198, 188, 208, 230, 252) sts rem; yoke should measure about 6½ (7½, 7½, 9, 8¾, 9, 8¾)" (16.5 [19, 19, 23, 22, 23, 22] cm) from joining rnd. **Shape back neck:** Cont in patt, work short rows (see Glossary, page 109) to raise the back neckline as foll:

**Short-row 1:** (RS) Work in patts as for dec rnd to 1 purl st after the first complete 3-st rib of the front (about 4 to 8 sts, depending on your size), wrap next st (second purl st), turn—2 sts dec'd each at left back and at left front raglan.

**Short-row 2:** (WS) Work in patts with WS facing across 4 to 8 front sts, left front raglan, left sleeve, left back raglan, and back sts to 1 st before right back raglan. At right back raglan, dec on WS as foll: Sl last st of back, temporarily remove m, return slipped st to left needle, place m on right needle, p2tog tbl, work next 4 sts of raglan section in patt, sl last raglan st, temporarily remove raglan m, p2tog, replace m on right needle. Cont in patt across right sleeve, then dec on WS for right front raglan, then work to 1 purl st after the first complete 3-st rib of the right front, wrap next st (second purl st), turn—2 sts dec'd each at right back and at right front raglan.

**Short-row 3:** (RS) Work as for Short-row 1 to 1 st before previous wrapped st, wrap next st (this will be the first purl st after the 3-st rib), turn—2 sts dec'd each at left back and at left front raglan.

**Short-row 4:** (WS) Work as for Short-row 2 to 1 st before previous wrapped st, wrap next st, turn—2 sts dec'd each at right back and at right front raglan; 154 (160, 182, 172, 192, 214, 236) sts rem; all patts should be back on the same rnd.

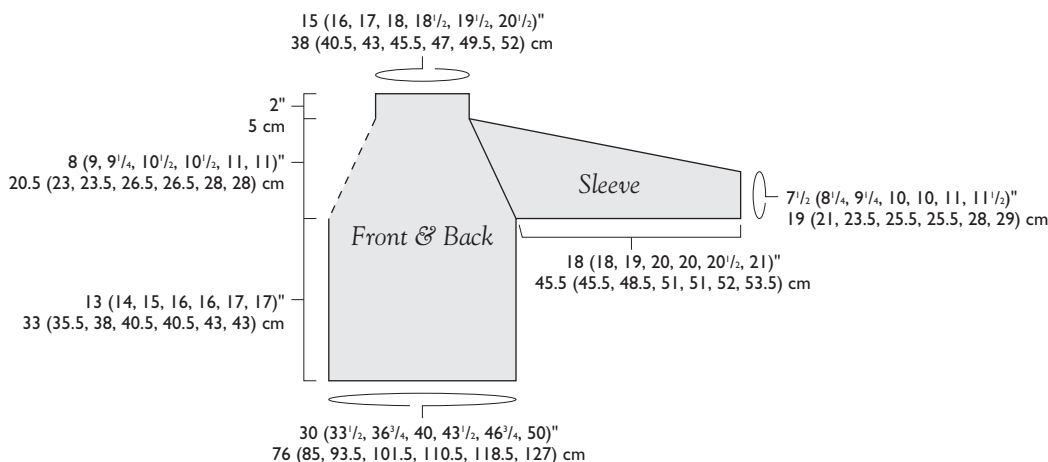
Resume working in the rnd on all sts.

**Next rnd:** Work regular yoke dec rnd, at the same time hide wraps as you come to them by working them tog with the wrapped sts—8 sts dec'd. Cont in patts, working dec rnd every rnd 7 (7, 9, 7, 9, 11, 13) more times, changing to dpn when necessary—90 (96, 102, 108, 112, 118, 124) sts rem; 24 (28, 32, 36, 42, 46, 50) sts each for front and back, 9 (8, 7, 6, 2, 1, 0) st(s) for each sleeve, 6 sts each in 4 raglan sections; yoke should measure 8 (9, 9¼, 10½, 10½, 11, 11)" (20.5 [23, 23.5, 26.5, 26.5, 28, 28] cm) above joining rnd at center back, and ½" (1.3 cm) less above joining rnd at center front. **Neckband:** Change to smaller dpn and cont in established patts for 2" (5 cm). With yarn threaded on a tapestry needle and using the sewn method (see Glossary, page 110), BO all sts.

## Finishing

Place held underarm sts onto dpn. With yarn threaded on a tapestry needle, use the Kitchener st (see Glossary, page 109) to graft sts tog. Weave in loose ends. Block to measurements. ∞

LANA HAMES is the owner of Lanaknits in British Columbia. Visit her website at [www.hempforknitting.com](http://www.hempforknitting.com).





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**ADRIENNE VITTADINI**  
YARNS

# FITTED DOLMAN

design by ANNIE MODESITT

SIMPLE DETAILS DEFINE THE STRUCTURE and accentuate the vertical line of this body-hugging dolman. A graduated rib at the lower edge leads the eye to the single center cable, and ribs punctuated with small eyelets delineate the gradual transition from body to sleeves. This soft alpaca/angora-blend sweater is worked in one piece that begins at the lower front and continues up over the shoulders and down the back. Once the body and sleeves are seamed, the sweater is finished with a row of single crochet at the neck.

**Finished Size** 41 (44, 46, 49, 51, 54)" (104 [112, 117, 124.5, 129.5, 137] cm) bust/chest circumference, measured  $8\frac{1}{4}$  ( $8\frac{1}{4}$ ,  $9\frac{1}{4}$ ,  $9\frac{1}{2}$ , 10,  $10\frac{1}{4}$ )" (21 [22, 23.5, 24, 25.5, 26] cm) down from shoulder line; 26 ( $28\frac{1}{2}$ ,  $30\frac{1}{2}$ ,  $33\frac{1}{2}$ , 36,  $38\frac{1}{2}$ )" (66 [72.5, 77.5, 85, 91.5, 98] cm) waist circumference. Sweater shown measures 46" (117 cm) at bust and  $30\frac{1}{2}$ " (77.5 cm) at waist.

**Yarn** Cascade Indulgence (70% superfine alpaca, 30% angora; 123 yd [112 m]/50 g): #525 lime green, 7 (8, 9, 10, 10, 11) skeins.

**Needles** Body and sleeves—Size 6 (4 mm): 32" (80-cm) circular (cir). Lower edge and cuff ribbing—Size 5 (3.75 mm): straight and set of 4 or 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); markers (m); scrap yarn or safety pins; size F/5 (3.75-mm) crochet hook; tapestry needle.

**Gauge** 22 sts and 32 rows = 4" (10 cm) in St st on larger needles.

## Stitch Guide

**5/5LC:** Sl 5 sts onto cn and hold in front, k5, k5 from cn.

## Front

With smaller needles, CO 71 (78, 84, 92, 98, 106) sts. Beg and

end as indicated for your size, work Ribbing chart (see page 20) until piece measures  $2\frac{3}{4}$ " (7 cm) from CO, ending with a WS row. Change to larger needle. Gradually change patt from ribbing to St st at each side as foll:

**Row 1:** (RS) K3, work ribbing as established to last 3 sts, k3.

**Row 2:** P4, work ribbing to last 4 sts, p4.

**Row 3:** K7, work ribbing to last 7 sts, k7.

**Row 4:** P7, work ribbing to last 7 sts, p7.

**Row 5:** K10, work ribbing to last 10 sts, k10.

**Row 6:** P11, work ribbing to last 11 sts, p11.

**Row 7:** K14, work ribbing to last 14 sts, k14.

**Row 8:** P14, work ribbing to last 14 sts, p14.

**Row 9:** K17, work ribbing to last 17 sts, k17.

**Row 10:** P18, work ribbing to last 18 sts, p18.

**Row 11:** K21, work ribbing to last 21 sts, k21.

**Row 12:** P21, work ribbing to last 21 sts, p21.

**Row 13:** K24, work ribbing to last 24 sts, k24.

**Row 14:** P25, work ribbing to last 25 sts, p25.

**For size 41" only:** Work the next row as k27, work ribbing to center front, dec 1 st at cen-

ter, work to last 27 sts, end k27; then skip to *For all sizes below*—70 sts; 16 center sts in ribbing, 27 sts in St st at each side.

**Row 15:** K28, work ribbing to last 28 sts, k28.

**Row 16:** P28, work ribbing to last 28 sts, p28.

**Row 17:** K31, work ribbing to last 31 sts, k31.

**For size 44" only:** Skip to *For all sizes below*.

**Row 18:** P32, work ribbing to last 32 sts, p32.

**Row 19:** K34, work ribbing to last 34 sts, k34.

**For size 46" only:** Skip to *For all sizes below*.

**Row 20:** P35, work ribbing to last 35 sts, p35.

**Row 21:** K38, work ribbing to last 38 sts, k38.

**For size 49" only:** Skip to *For all sizes below*.

**Row 22:** P39, work ribbing to last 39 sts, p39.

**For size 51" only:** Work next row as k41, work ribbing to last 41 sts, k41; then skip to *For all sizes below*.

**Row 23:** K42, work ribbing to last 42 sts, k42.

**Row 24:** P42, work ribbing to last 42 sts, p42.

**Row 25:** K45, work ribbing to last 45 sts, p45.

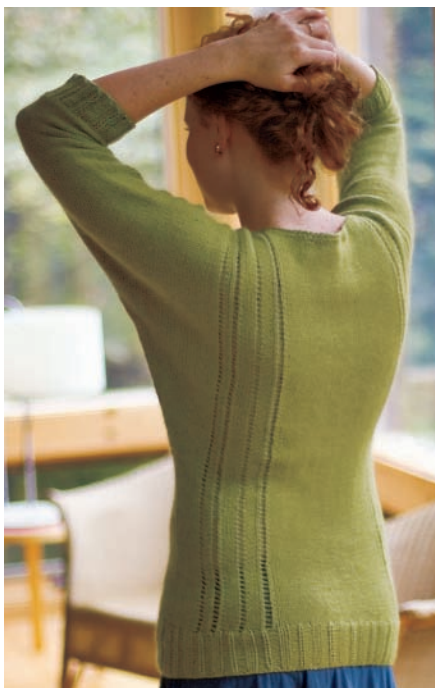
**For all sizes:** Work 1 WS row even, placing markers (pm) on either side of center 16 sts—piece should measure about  $4\frac{1}{2}$  ( $4\frac{3}{4}$ , 5,  $5\frac{1}{4}$ ,  $5\frac{1}{2}$ ,  $5\frac{3}{4}$ )" (11.5 [12, 12.5, 13.5, 14, 14.5] cm) from CO;

70 (78, 84, 92, 98, 106) sts; 16 center sts in ribbing; 27 (31, 34, 38, 41, 45) sts in St st at each side. Beg with Row 1, rep

Rows 1–18 of Cable chart over center 16 sts, keeping sts at each side in St st, until piece measures  $11\frac{1}{2}$  (12,  $12\frac{1}{2}$ , 13, 13,  $13\frac{1}{2}$ )" (29 [30.5, 31.5, 33, 33, 34.5] cm) from CO, ending with a WS row. *Note:*

After the first cable crossing, the cable is deliberately crossed every 10th row, then every 8th row, alternately. **Shape dolman:** Work Row 1 of Left Diagonal Eyelet chart over first 22 sts (23 sts after inc in first st), pm, work 5 (9, 12, 16, 19, 23) sts in St st, slip marker (sl m), cont

cable patt as established over center 16 sts, sl m, work 5 (9, 12, 16, 19, 23) sts in St st, pm, work Row 1 of Right Diagonal Eyelet chart over last 22 sts (23 sts after inc in last st)—2 sts inc'd. Cont in established patts until Row 40 of eyelet charts has been completed—110 (118,

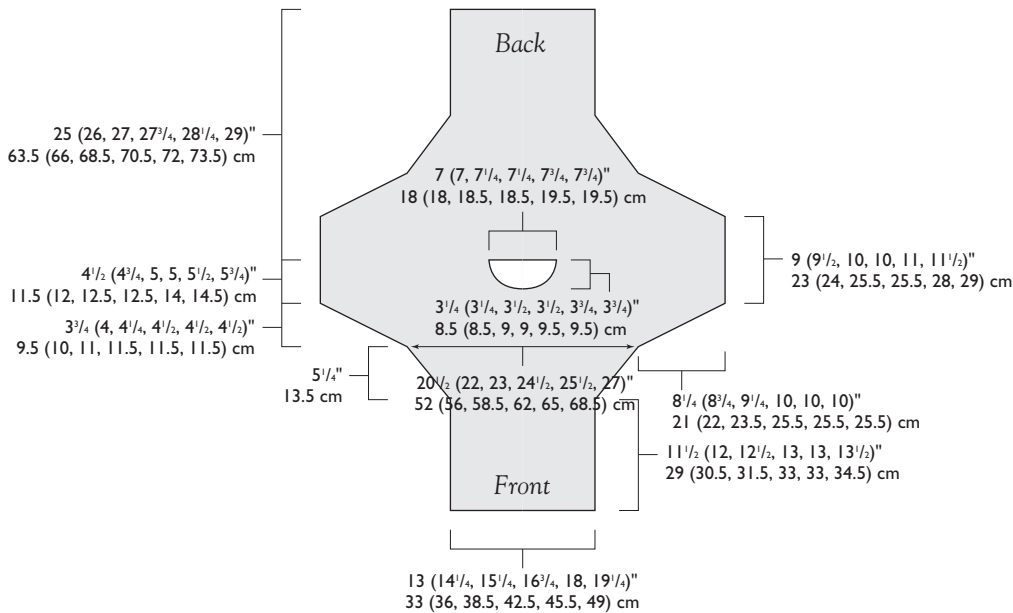






124, 132, 138, 146) sts. *Next row:* (RS) K1f&b, pm between the 2 sts just worked, work rem sts of Row 41 of Left Diagonal Eyelet chart, sl m, cont cable patt and St st as established to last 42 sts, sl m, work Row 41 of Right Diagonal Eyelet chart to last st,

k1f&b, pm between the 2 sts just worked—112 (120, 126, 134, 140, 148) sts; 16 marked sts for center cable panel, 42 marked sts at each side for diagonal eyelet patts, 1 inc'd st at each side, rem sts in St st. Work 1 WS row even (Row 42 of diagonal eyelet charts)—piece should measure about 5¼" (13.5 cm) from beg of dolman shaping and 16¼ (17¼, 17¼, 18¼, 18¼, 18¼)" (42.5 [44, 45, 46.5, 46.5, 47.5] cm) from CO. **Shape sleeve:** Cont eyelet patts, rep Rows 41 and 42 *only*, while shaping sleeve as foll: Inc 3 sts each row by inc 1 st at beginning and 2 sts at end of every row for next 30 (32, 34, 36, 36, 36) rows, working inc'd sts in St st—202 (216, 228, 242, 248, 256) sts; piece should measure about 20½ (21¼, 22, 22¾, 22¾, 23¼)" (52 [54, 56, 58, 58, 59] cm) from CO. Work even for 1¼ (1½, 1½, 1½, 1¾, 2)" (3.2 [3.8, 3.8, 3.8, 4.5, 5] cm), or until piece measures 21¼ (22¾, 23½,



□ k on RS; p on WS

• p on RS; k on WS

✓ k2tog

∖ ssk

○ yo

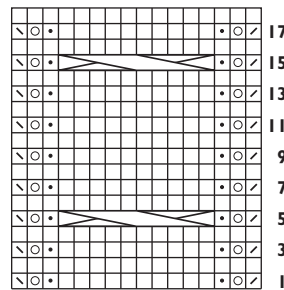
∇ sl 1 wyib

⤵ k1f&b: knit into the st as usual, then knit into the back loop of the same st

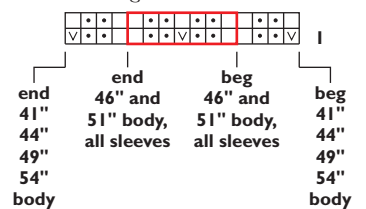
⚡ 5/5LC: Sl 5 sts onto cn and hold in front, k5, k5 from cn

□ pattern repeat

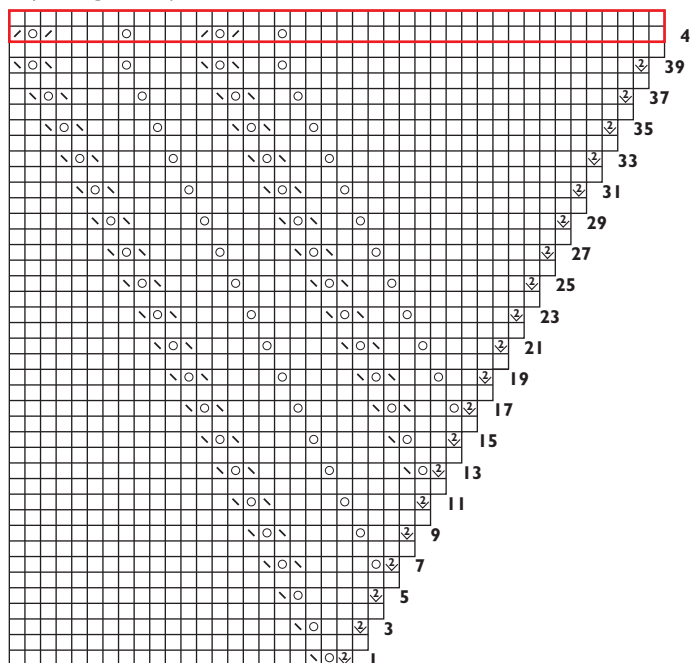
### Cable



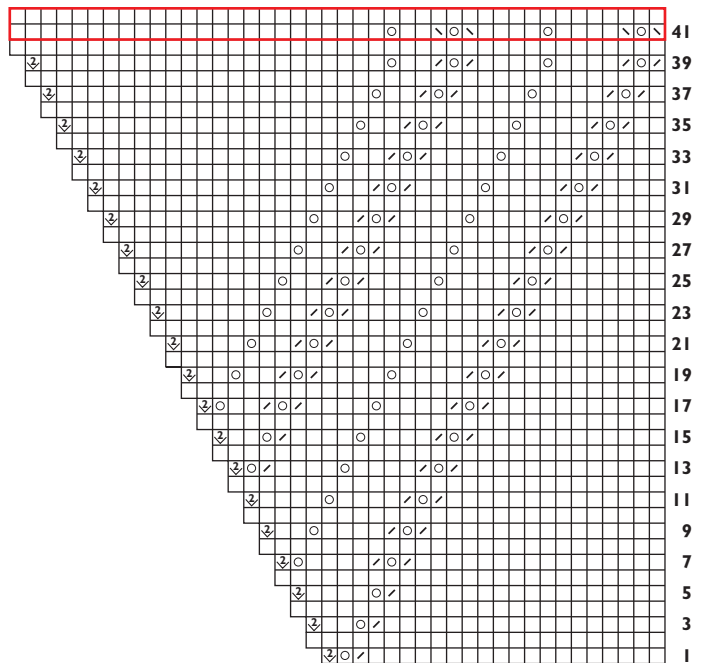
### Ribbing



### Left Diagonal Eyelet



### Right Diagonal Eyelet





24¼, 24½, 25¼)" (55 [58, 59.5, 61.5, 62, 64] cm) from CO. **Shape front neck:** Cont in patt, work 94 (101, 107, 114, 117, 121) sts, join second ball of yarn and BO center 14 sts, work to end—94 (101, 107, 114, 117, 121) sts rem at each side. Working each side separately, at each neck edge BO 4 sts 1 (1, 1, 1, 2, 2) time(s), then BO 3 sts 1 (1, 2, 2, 1, 1) time(s), then BO 2 sts 2 (2, 1, 1, 1, 1) time(s), then BO 1 st once more—82 (89, 94, 101, 103, 107) sts rem for each shoulder. Cont even in patt until piece measures 3 (3, 3¼, 3¼, 3½, 3½)" (7.5 [7.5, 8.5, 8.5, 9, 9] cm) from front neck BO, ending with a WS row. **Shape back neck:** (RS) Cont in patt, use the backward loop method (see Glossary, page 108) to CO 10 (10, 10, 10, 11, 11) sts at each neck edge—92 (99, 104, 111, 114, 118) sts at each side. **Next row:** (WS) Work to neck opening, use backward loop method to CO 18 (18, 20, 20, 20, 20) sts across center back neck, cut the second ball of yarn, and work across all sts to end—202 (216, 228, 242, 248, 256) sts; neck opening should measure 3¼ (3¼, 3½, 3½, 3¾, 3¾)" (8.5 [8.5, 9, 9, 9.5, 9.5] cm) high from front neck BO; piece should measure about 4½ (4¼, 5, 5, 5½, 5½)" (11.5 [12, 12.5, 12.5, 14, 14.5] cm) from end of sleeve shaping, and about 25 (26, 27, 27¼, 28¼, 29)" (63.5 [66, 68.5, 70.5, 72, 73.5] cm) from CO. Mark each end of last row with safety pins or scrap yarn to indicate shoulder line.

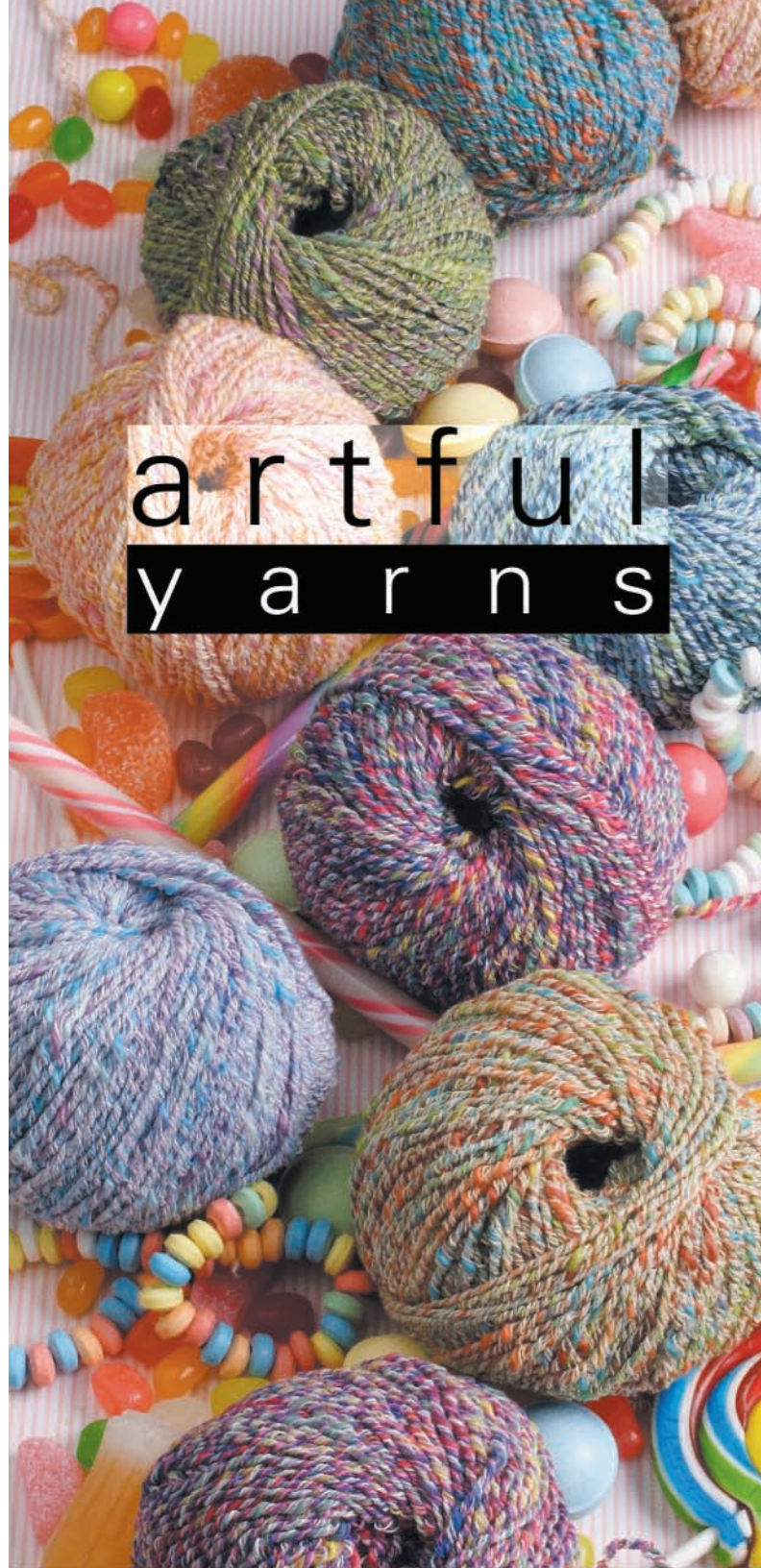
### Back

Resume working eyelet patt sections as established if they were interrupted by the neck shaping for your size; the eyelet panels will cont all the way down the back to the top of the back ribbing. Work even until back sleeve cuff measures 4½ (4¼, 5, 5, 5½, 5½)" (11.5 [12, 12.5, 12.5, 14, 14.5] cm) from markers for shoulder line, ending with a WS row. **Shape sleeve:** BO 3 sts at beg of the next 30 (32, 34, 36, 36, 36) rows—112 (120, 126, 134, 140, 148) sts rem. **Shape dolman:** BO 1 st at beg of the next 42 rows—70 (78, 84, 92, 98, 106) sts rem. Cont eyelet sections as established, work even until piece measures 22¼ (23¼, 24¼, 25, 25½, 26¼)" (56.5 [59, 61.5, 63.5, 65, 66.5] cm) from markers for shoulder line, ending with a WS row, and inc 1 st at center in last row for size 41" *only*—71 (78, 84, 92, 98, 106) sts. **Next row:** (RS) Change to smaller needles, and beg and end as indicated for your size, work Ribbing chart for a total of 2¾" (7 cm). Loosely BO all sts in rib.

### Finishing

Block to measurements. With yarn threaded on a tapestry needle, sew side seams. **Neck edging:** With crochet hook (see Glossary, page 109, for crochet instructions), RS facing and beg at one shoulder edge, work 98 (98, 105, 105, 110, 110) single crochet (sc) sts around neck opening. Work 1 more row of sc. Cut yarn, and fasten off last st. **Cuffs:** With smaller dpn and RS facing, pick up and knit 35 (49, 63, 63, 63, 77) sts around lower sleeve edge. Beg and end as indicated for sleeves, work Ribbing chart in the round (all rounds are worked as RS rows) until ribbing measures 2" (5 cm) from pick-up rnd. Loosely BO all sts in rib. Weave in loose ends. ∞

ANNIE MODESITT is author of *Confessions of a Knitting Heretic* (self-published). Visit her website at [www.knittingheretic.com](http://www.knittingheretic.com).



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# GALWAY GUY

design by DEBORAH NEWTON

DEBORAH NEWTON HAS USED A SMORGASBORD of neat cables, seed stitch, and texture patterns in this handsome crewneck pullover. To shake things up a bit (and make the knitting more interesting), Deborah incorporates a bit of asymmetry—the front and back are different from each other, and both are different from the sleeves. A smooth worsted-weight wool in muted gray-green shows off the etched stitch play.

**Finished Size** 43½ (47½, 50, 52½)" (110.5 [120.5, 127, 133.5] cm) chest circumference. Pullover shown measures 47½" (120.5 cm).

**Yarn** Plymouth Galway (100% wool; 210 yd [192 m]/100 g): #106 sage green, 9 (10, 11, 12) balls.

**Needles** Body and sleeves—Size 7 (4.5 mm): straight. Edging—Size 5 (3.75 mm): straight. Neckband—Size 7 (4.5 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); markers (m); tapestry needle.

**Gauge** 24 sts and 28 rows = 4" (10 cm) in cable patt for back on larger needles; 25 sts and 28 rows = 4" (10 cm) average gauge over different cable patts of front on larger needles; 21 sts and 28 rows = 4" (10 cm) in sleeve patt on larger needles.

## Note

The back and front are worked on a different number of stitches due to the different gauges; both back and front have the same finished width.

## Back

With smaller needles CO 134 (142, 150, 158) sts. *Next row:* (WS) \*P2, k2; rep from \*, end p2. Work even in k2, p2 rib as established until piece measures 2" (10 cm) from beg, ending with a RS row. *Next row:* (WS) Purl, dec 4 (0, 0, 0) sts evenly spaced—130 (142, 150, 158) sts rem. Change to larger needles. *Next row:* (RS) K2 (edge sts; work in St st throughout), beg and ending where indicated for your size, work Row 1 of Back chart (see page 24) over center 126 (138, 146, 154) sts, end k2 (edge sts; work in St st throughout). Cont as established until piece measures 17" (43 cm) from CO, ending with a WS row; make a note of the number of patt rows completed so you can work the same number of rows on the front. **Shape armholes:** BO 5 sts at



beg of next 2 rows—120 (132, 140, 148) sts rem. *Dec row:* (RS) K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd. *Next row:* (WS) P2, work in patt to last 2 sts, p2. Cont in patt from chart, rep the shaping instructions for the last 2 rows 2 (5, 6, 6) more times—114 (120, 126, 134) sts rem. Keeping 2 sts in St st at each end of needle for edge sts, cont even in patt until armholes measure 9½ (10, 10½, 11)" (24 [25.5, 26.5, 28] cm), ending with a WS row. **Shape back neck and shoulders:** (RS) Mark center 24 (28, 30, 34) sts for neck. BO 12 (12, 13, 13) sts, work in patt to marked center sts, join a second ball of yarn and BO center 24 (28, 30, 34) sts, work in patt to end. *Next row:* (WS) Working each side separately, BO 12 (12, 13, 13) sts at beg of first section, work even across second section—33 (34, 35, 37) sts at each side. *Note:* Shoulder and back neck shaping continue at the same time; please read the next instructions all the way through before proceeding. At each armhole edge, BO 12 (12, 13, 13) sts once, then BO 11 (12, 12, 14) sts once, and *at the same time*, at each neck edge BO 5 sts 2 times.

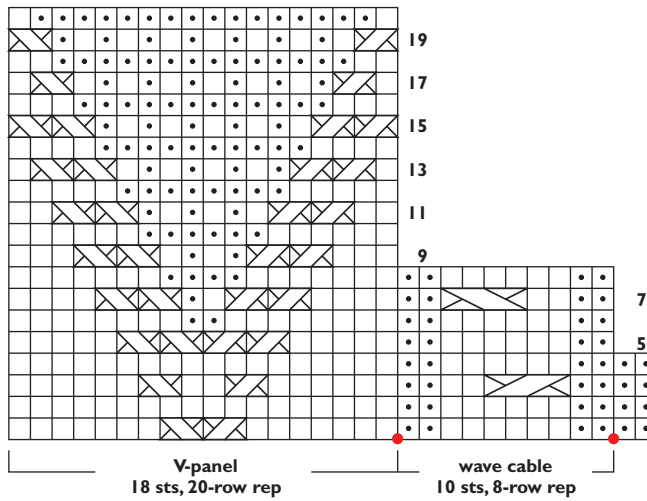
## Front

With smaller needles CO 134 (142, 150, 158) sts. *Next row:* (WS) \*P2, k2; rep from \*, end p2. Work k2, p2 rib as established until piece measures 2" (5 cm) from beg, ending with a RS row. *Next row:* (WS) Purl, inc 8 sts evenly spaced—142 (150, 158, 166) sts. Change to larger needles. *Next row:* (RS) K2 (edge sts; work in St st throughout), placing markers (pm) as shown on charts and beg where indicated for your size, work Left Front chart over 42 (46, 50, 54) sts, work Center Front chart over 54 sts, work Right Front chart over 42 (46, 50, 54) sts, ending where indicated for your size, k2 (edge sts; work in St st throughout). *Note:* Keep track of the individual patt reps within each chart; not all patts have the same number of rows in each rep. Cont in patts

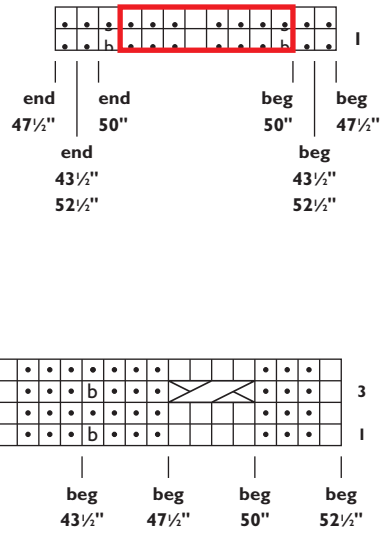




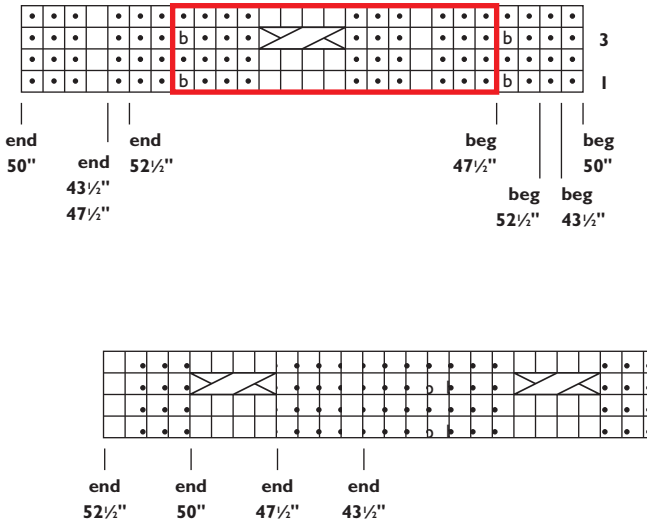
Left Front



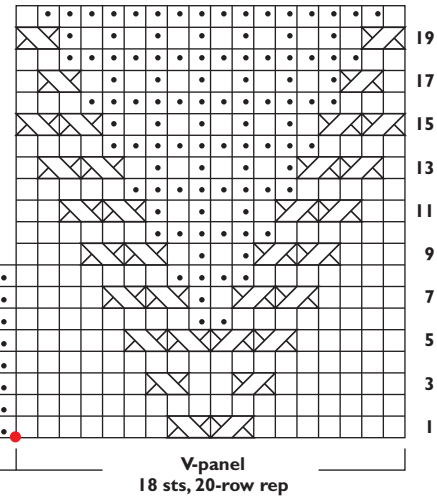
Sleeve



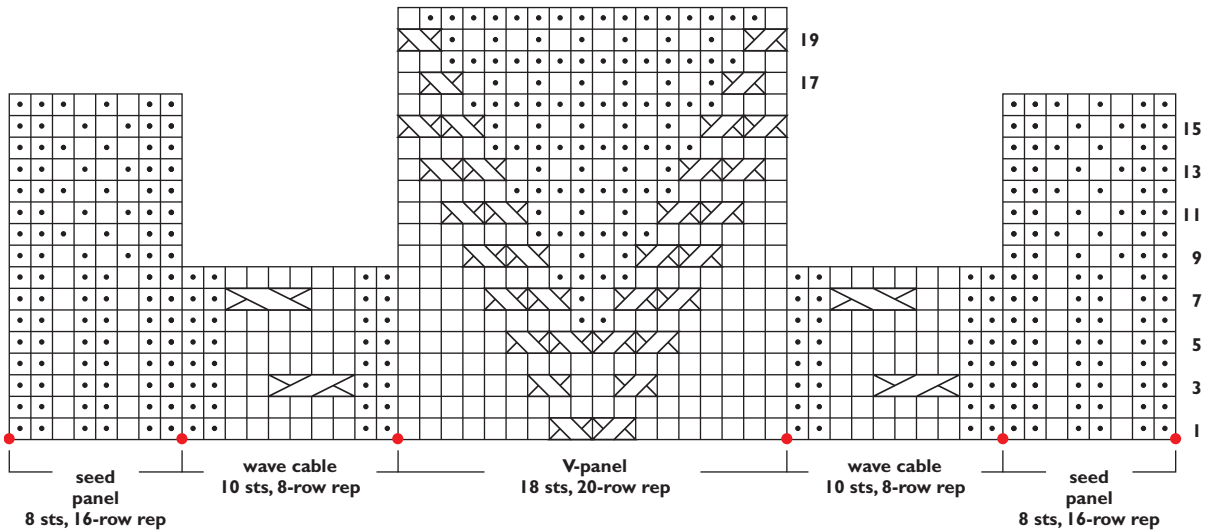
Back



Right Front



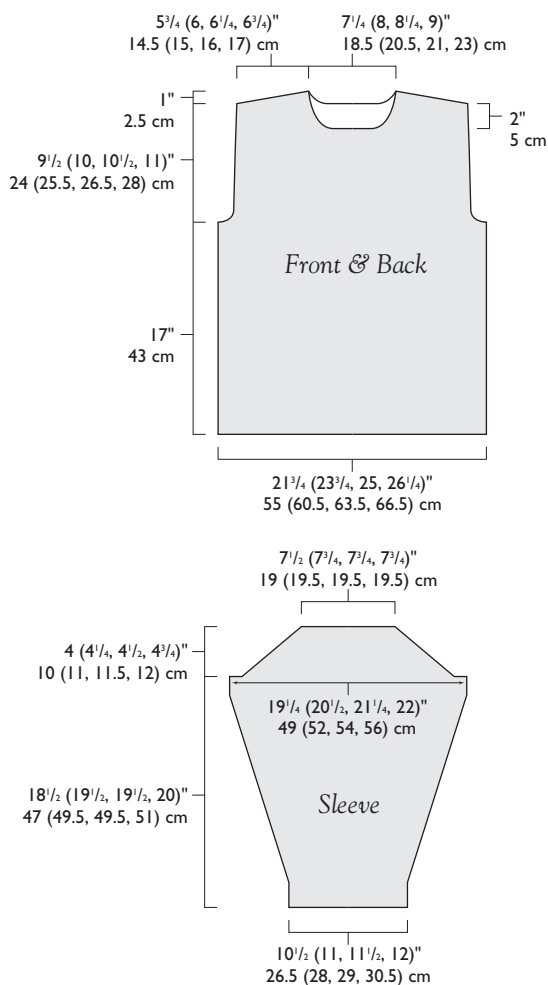
Center Front





as established until piece measures 17" (43 cm) from beg and there are the same number of rows as back to beg of armhole, ending with a WS row. **Shape armholes:** BO 5 sts at beg of next 2 rows—132 (140, 148, 156) sts rem. **Dec row:** (RS) K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd. **Next row:** (WS) P2, work in patt to last 2 sts, p2. Cont in patt from charts, rep the shaping instructions for the last 2 rows 2 (5, 6, 6) more times—126 (128, 134, 142) sts rem. Keeping 2 sts in St st at each end of

needle for edge sts, cont even in patt until armholes measure 7½" (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a WS row. **Shape neck:** (RS) Mark center 22 (22, 24, 28) sts for neck. **Next row:** Work in patt to marked center sts, join a second ball of yarn and BO center 22 (22, 24, 28) sts, work in patt to end—52 (53, 55, 57) sts rem each side. Working each side separately, at each neck edge BO 3 sts 5 times—37 (38, 40, 42) sts rem at each side. **Note:** Stitch count at shoulders will not be the same as for back because of difference in the back and front patt gauges. Cont even in patt until armholes measure same as back to shoulder, ending with a WS row. **Shape shoulders:** At each armhole edge BO 12 (13, 13, 14) sts 2 times, then BO rem 13 (12, 14, 14) sts.



### Sleeve

With smaller needles, CO 50 (50, 54, 58) sts. **Next row:** (WS) \*P2, k2; rep from \*, end p2. Work even in k2, p2 rib as established until piece measures 2" (5 cm) from beg, ending with a RS row. **Next row:** (WS) Purl, inc 5 (7, 7, 5) sts evenly spaced—55 (57, 61, 63) sts. Change to larger needles. **Set-up row:** (RS) K2 (edge sts; work in St st throughout), beg and ending where indicated for your size, work Row 1 of Sleeve chart over center 51 (53, 57, 59) sts, k2 (edge sts; work in St st throughout). Work 5 (3, 3, 1) row(s) as established. **Inc row:** (RS) K2 (edge sts), M1 (see Glossary, page 109), work in patt to last 2 sts, M1, k2 (edge sts)—2 sts inc'd. Working inc sts into patt, work even for 5 (3, 3, 1) more row(s), then rep inc row once more—59 (61, 65, 67) sts. \*Work 3 rows even in patt, rep inc row, work 5 rows even in patt, rep inc row—4 sts inc'd in last 10 rows. Rep from \* 9 (10, 10, 11) more times—99 (105, 109, 115) sts. Work 3 (3, 3, 0) rows even, then rep inc row 1 (1, 1, 0) more time—101 (107, 111, 115) sts; piece should measure about 18½" (19½, 19½, 20)" (47 [49.5, 49.5, 51] cm) from CO, ending with a RS row. Work 1 (WS) row even. **Shape cap:** Keeping in patt, BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 26 (28, 30, 32) rows—39 (41, 41, 41) st rem. BO all sts.

### Finishing

With yarn threaded on a tapestry needle, sew front to back at shoulders, easing in extra front sts. **Neckband:** With cir needle, RS facing, and beg at right shoulder seam, pick up and knit 66 (70, 70, 74) sts evenly spaced along front neck to right shoulder, then pick up and knit 54 (54, 58, 58) sts evenly spaced along back neck—120 (124, 128, 132) sts total. Place m for working in the rnd.

**Rnd 1:** PO (2, 2, 0), [k2, p2] 6 (6, 6, 7) times, pm, [RT, p2, k2, p2] 2 times, RT, pm, \*p2, k2; rep from \* to last 2 (0, 0, 2) sts, end p2 (0, 0, 2)—18 sts between markers at center front.

**Rnd 2:** PO (2, 2, 0), \*k2, p2; rep from \* to last 0 (2, 2, 0) sts, end k0 (2, 2, 0).

Rep Rnds 1 and 2 three more times—8 rnds completed; neckband should measure about 1" (2.5 cm) from pick-up rnd. BO all sts in patt. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Steam-block lightly. ∞

□ k on RS; p on WS

• p on RS; k on WS

b k1 through back loop (tbl)

⌘ RT: k2tog but do not slip sts off left needle, knit the first st again, slip both sts off needle

⌘ LT: k2tog through back loops but do not slip sts off left needle, knit the first st again as usual (not twisted), slip both sts off needle

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

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

• marker

□ pattern repeat

DEBORAH NEWTON has been designing knitwear for publication for twenty-two years and is the author of *Designing Knitwear* (Taunton, 1992). She lives in Rhode Island.

# A GOOD BIAS

design by LISA DAEHLIN

WHEN A MEMBER OF LISA DAEHLIN'S KNITTING GROUP showed her the strange tendency of a lace pattern to bias, Lisa knew she was onto something good. Lisa has allowed the tilt of the fabric to add flair to the floaty sleeves of this otherwise straightforward shrug. To make the sleeves symmetrical, she's worked the shrug in two pieces, each knitted from the cuff to the center back, then grafted together.

**Finished Size** Each sleeve 26½" (67.5 cm) long from cuff to center back, 12½" (31.5 cm) wide at cuff, and 17" (43 cm) wide at center back, before seaming.

**Yarn** Mission Falls 1824 Cotton (100% cotton; 84 yd [77 m]/50 g); #402 sea, 7 skeins. Yarn distributed by Unique Kolours.

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

**Notions** Coilless safety pins; stitch holder; tapestry needle.

**Gauge** 18 sts and 23 rows = 4" (10 cm) in lace pattern.

## First Sleeve

CO 56 sts. Knit 3 rows. Change to First Sleeve chart and work Row 1 (RS) as foll: K3 (edge sts), work 10-st patt rep 5 times, k3 (edge sts). Work through Row 6, then rep Rows 1–6 only 13 more times—84 rows of patt total; piece should measure about 14" (35.5 cm) from beg. Mark each end of last row for sleeve seam. Work Row 7 of chart as foll: Work 17 sts (including yarnovers) before patt rep once, work 10-st patt rep 3 times, work 16 sts (including yarnovers) after patt rep once—63 sts. Work Rows 8–12

of chart, also working 10-st patt rep 3 times—71 sts at end of Row 9; 76 sts at end of Row 11. Work Rows 1–6 only (seven 10-st patt reps between edge sts) 10 more times—150 patt rows completed from beg; piece should measure about 26½" (67.5 cm) from CO. Place sts on holder.

## Second Sleeve

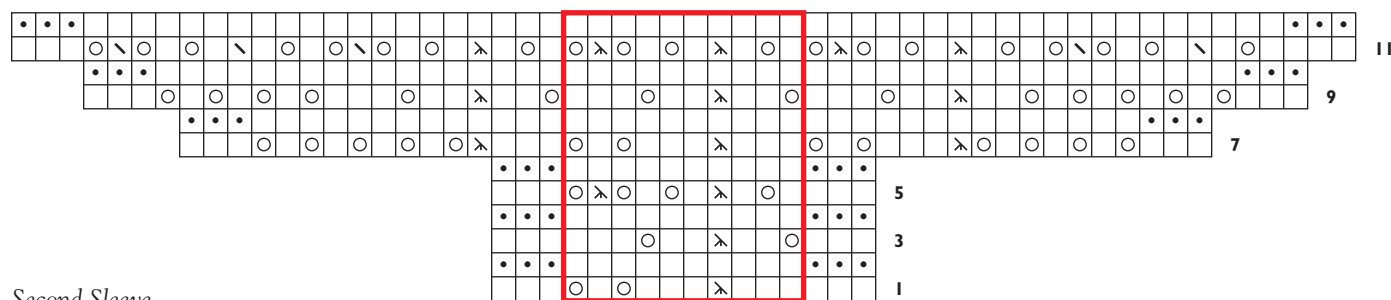
CO 56 sts. Knit 3 rows. Work as for first sleeve, but follow Second Sleeve chart.

## Finishing

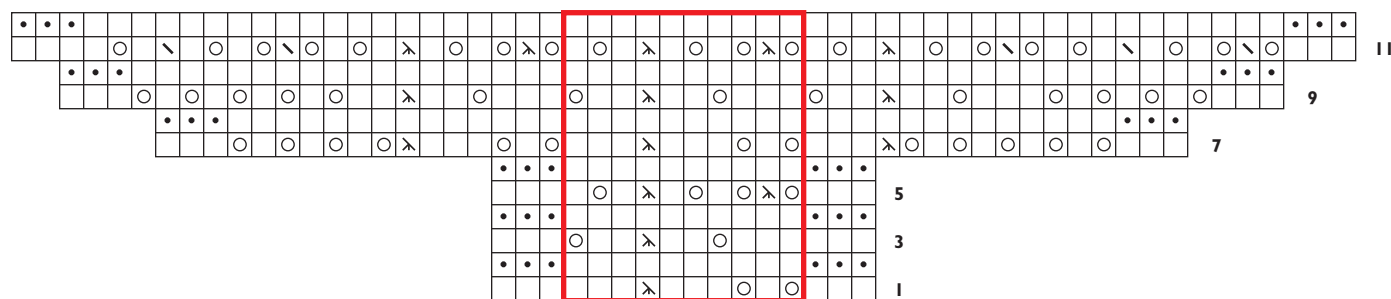
With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 109), graft the two sleeves tog along center back, matching patts. Sew each sleeve seam from cuff edge to marker. Weave in loose ends. Block lightly. ∞

LISA DAEHLIN is an opera singer, milliner, and knitter. She lives in New York City.

### First Sleeve



### Second Sleeve



□ k on RS; p on WS

○ yo

⋈ sl l kwise, k2tog, pss0

• p on RS; k on WS

∖ sl l kwise, k1, pss0

□ pattern repeat





# FLOWERED WAISTCOAT

design by SASHA KAGAN

STYLIZED FLORAL MOTIFS enliven Sasha Kagan's fitted zippered vest. Placed on a checkerboard of stockinette and reverse stockinette blocks, the motifs are worked with a bobbin of yarn for each flower, while the background yarn is carried across the entire row. The neck and armholes are finished with seed-stitch bands that are picked up and knitted, then folded over and hemmed in place. A warm tweedy yarn in vibrant colors makes this a perfect garment for those cloudy days of late winter when the promise of spring seems remote.

**Finished Size** 38 (42, 46½, 50½)" (96.5 [106.5, 118, 128.5] cm) bust/chest circumference, zipped. Vest shown measures 42" (106.5 cm).

**Yarn** Rowan Yorkshire Tweed Aran (100% wool; 175 yd [160 m]/100 g): #410 wild plum (MC), 4 (5, 5, 6) balls; #411 hero (blue-green), 1 ball.

Rowan Magpie Aran (100% wool; 153 yd [140 m]/100 g): #692 morning dew (light green) and #691 float (lavender), 1 skein each.

Rowan Yorkshire Tweed DK (100% wool, 123 yd [113 m]/50 g): #343 cheer (red), #342 revel (violet), and #350 frolic (dusty pink), 1 ball each (used double).

Yarns distributed by Westminster Fibers.

**Needles** Body—Size 7 (4.5 mm). Edging—Size 5 (3.75 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; 20 (21, 21, 22)" (51 [53.5, 53.5, 56] cm) separating zipper; pins, sharp-point sewing needle, and thread for inserting zipper.

**Gauge** 19 sts and 24 rows = 4" (10 cm) in charted pattern on larger needles.

## Stitch Guide

**Seed Stitch:** (even number of sts)

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

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

Repeat Rows 1 and 2 for pattern.

## Notes

For Rowan Yorkshire Tweed DK colors *only*, use a doubled strand of yarn throughout.

Use separate balls or bobbins of yarns for the intarsia motifs.

Carry the background yarn (MC) behind all motifs from selvedge to selvedge, weaving it in behind the motif colors every other stitch.

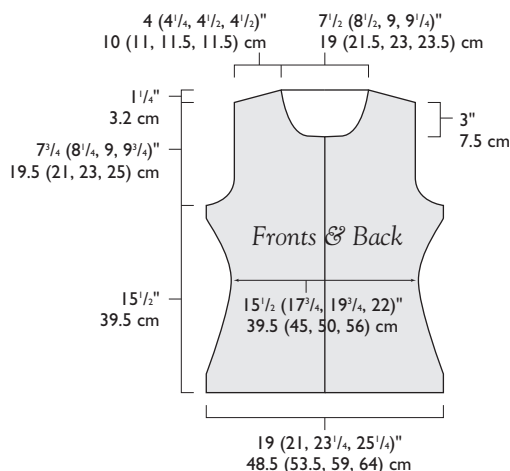
## Back

With MC and smaller needles, CO 90 (100, 110, 120) sts. Work even in seed st for 8 rows. Change to larger needles and work Flowers chart (see page 30), beg and end where indicated for your size, until piece measures 2" (5 cm) from beg, ending with a WS row. **Shape waist:** Cont as charted, dec 1 st at each end of needle on next row—2 sts dec'd. Work 4

rows even. Rep the last 5 rows 7 more times—74 (84, 94, 104) sts rem. Work even in patt for 8 rows—piece should measure about 10" (25.5 cm) from beg. Inc 1 st at each end of needle on next row. Work 3 rows even. Rep the last 4 rows 7 more times, working inc'd sts into charted patt—90 (100, 110, 120) sts. Cont even in patt until piece measures 15½" (39.5 cm) from beg, ending with a WS row. **Shape armholes:** Keeping in patt, BO 4 sts at beg of next 2 rows—82 (92, 102, 112) sts rem. Dec 1 st each end of needle every other row 4 (6, 8, 12) times—74 (80, 86, 88) sts rem. Cont even in patt until armholes measure 7¼ (8¼, 9, 9¾)" (19.5 [21, 23, 25] cm). **Shape shoulders:** BO 5 (5, 6, 6) sts at beg of next 6 (8, 4, 4) rows, then BO 4 (0, 5, 5) sts at beg of next 2 (0, 4, 4) rows—36 (40, 42, 44) sts rem. BO all sts.

## Left Front

With MC and smaller needles, CO 45 (50, 55, 60) sts. Work even in seed st for 8 rows. Change to larger needles and work Flowers chart, beg and end as indicated for your size, until piece measures 2" (5 cm) from beg, ending with a WS row. **Shape waist:** (RS) Cont as charted, dec 1 st at beg of row, work to end—1 st dec'd. Work 4 rows even. Rep the last 5 rows 7 more times—37 (42, 47, 52) sts rem. Work even in patt for 8 rows. Inc 1 st at side edge (beg of RS rows; end of WS rows) on next row. Work 3 rows even. Rep the last 4 rows 7 more times—45 (50, 55, 60) sts. Cont even in patt until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** (RS) Keeping in patt, BO 4 sts at beg







of row, work to end. Work 1 row even. Dec 1 st at beg of needle every RS row 4 (6, 8, 12) times—37 (40, 43, 44) sts rem. Cont even in patt until armhole measures 4¾ (5¼, 6, 6¾)" (12 [13.5, 15, 17] cm), ending with a RS row. **Shape neck:** BO 5 (5, 5, 6) sts at beg of next WS row—32 (35, 38, 38) sts rem. BO 2 sts at beg of next 2 WS rows, then dec 1 st at neck edge every row 9 (11, 12, 12) times—19 (20, 22, 22) sts rem. Work even, if necessary, until armhole measures 7¼ (8¼, 9, 9¾)" (19.5 [21, 23, 25] cm), ending with a WS row. **Shape shoulders:** BO 5 (5, 6, 6) sts at beg of next 3 (4, 2, 2) RS rows, then BO 4 (0, 5, 5) sts at beg of next 1 (0, 2, 2) RS row(s).

### Right Front

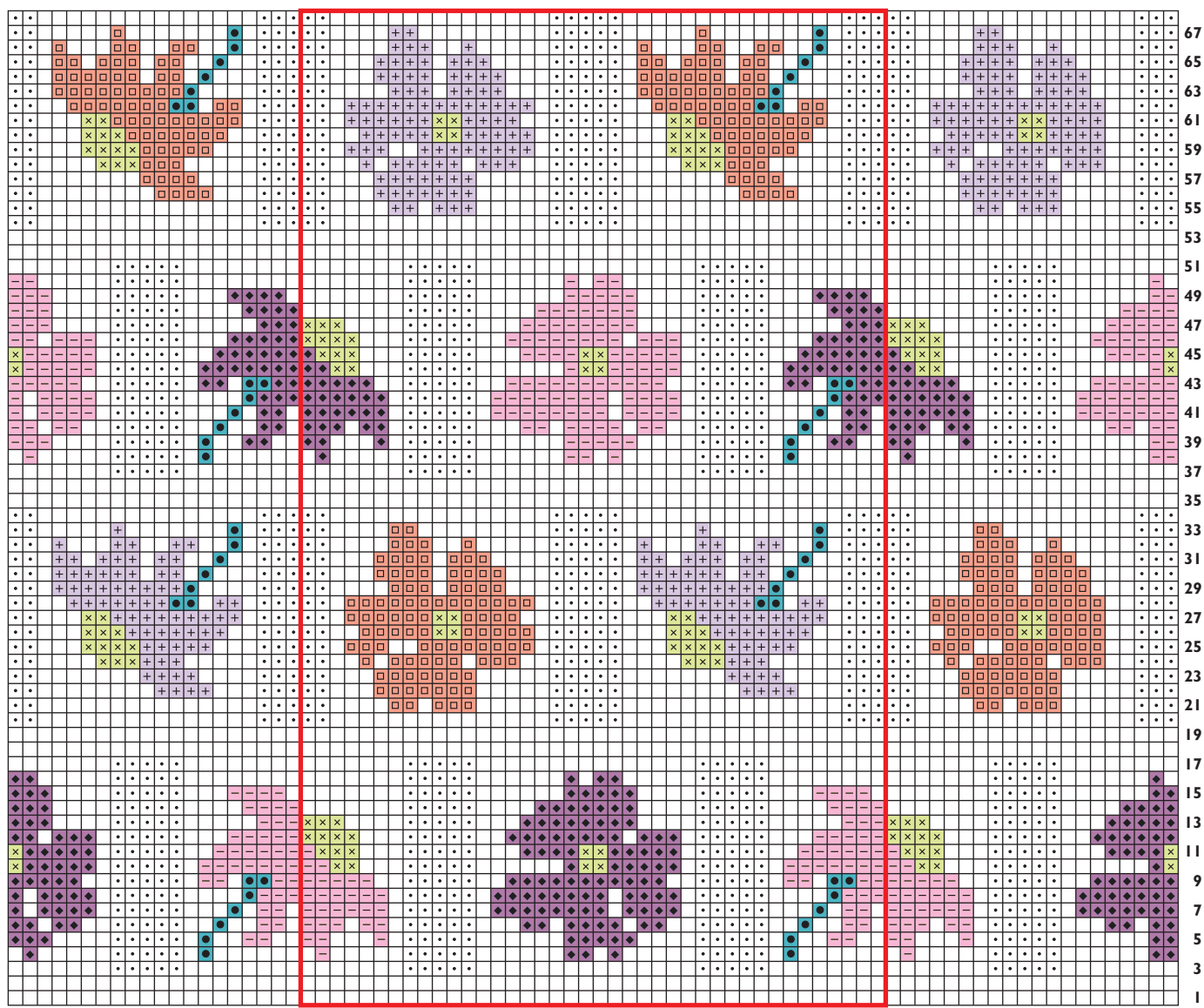
Work as for left front, beg and ending Flowers chart as indicated for your size, and reversing shaping as foll: Work waist shaping at end of RS rows and beg of WS rows; BO for armhole at beg of WS row; work armhole decs at end of RS rows; BO for neck at beg of RS rows; dec for neck at beg of RS rows and end of WS rows; and BO for shoulders at beg of WS rows.

### Finishing

**Front bands:** With MC, smaller needles, and RS facing, pick up and knit 102 (104, 108, 112) sts along center front. Work seed st

- |                                  |                               |                            |                              |
|----------------------------------|-------------------------------|----------------------------|------------------------------|
| wild plum (MC): k on RS; p on WS | blue-green: k on RS; p on WS  | lavender: k on RS; p on WS | violet: k on RS; p on WS     |
| wild plum (MC): p on RS; k on WS | light green: k on RS; p on WS | red: k on RS; p on WS      | dusty pink: k on RS; p on WS |
|                                  |                               |                            | pattern repeat               |

### Flowers



end 50½" left front	end 42" back 42" right front	end 50½" back 50½" right front	beg 50½" back 50½" left front	beg 42" back 42" left front	beg 50½" right front
end 46½" back 46½" right front	end 38" back 38" right front	end 38" left front 42" left front	beg 38" right front 42" right front	beg 38" back 38" left front	beg 46½" back 46½" left front
		46½" left front	46½" right front		





for 4 rows. BO all sts. With yarn threaded on a tapestry needle, sew shoulder seams. **Armbands:** With MC, smaller needles and RS facing, pick up and knit 80 (86, 94, 102) sts evenly spaced around armhole opening. Work seed st for 8 rows. BO all sts. **Neckband:** With MC, smaller needles, RS facing, and beg at edge of right front band, pick up and knit 22 (25, 26, 26) sts along right front neck to shoulder seam, 36 (40, 44, 46) sts across back neck, and 22 (25, 26, 26) sts from left shoulder seam to edge of left front band—80 (90, 96, 98) sts total. Work seed st for 14 rows. BO all sts. With yarn threaded on a tapestry needle, sew side seams, then sew armhole band seams from WS so the seam allowance shows on RS of garment. Fold armbands and neckband in half to RS, and sew BO edge of each band securely along the pick-up row. Weave in loose ends, working ends of motifs each behind the knitting of the same color. **Zipper:** Pin fronts closed and turn garment WS out. Pin closed zipper to WS of front opening with an equal amount of space above and below the zipper. Carefully turn garment RS out again, and with sewing needle and thread, hand-stitch each side of zipper to fronts. Steam-block lightly. ∞

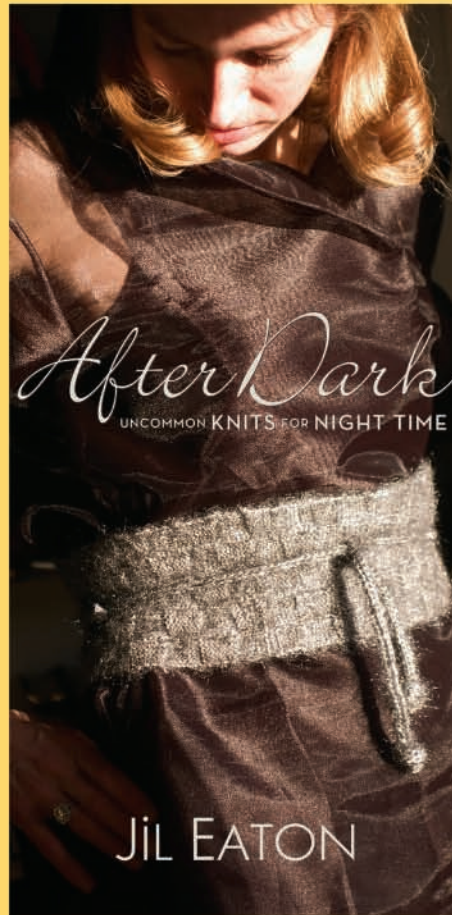
SASHA KAGAN finds inspiration for floral motifs in the gardens and landscape near her home in Wales. Find more designs in *Sasha Kagan's Country Inspiration* (Taunton, 2000).



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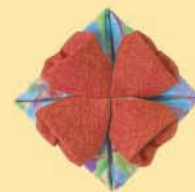
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# VINTAGE PINK CARDIGAN

design by NORAH GAUGHAN

INSPIRED BY THE FINELY KNIT close-fitting cardigans of the late 1950s, Norah Gaughan has designed this little pink sweater with delicate details. The three-quarter sleeves, short body length, ultra-soft yarn, scalloped cable edge, and tiny pearl buttons are proof that the feminine appeal of mid-century runway fashion is still in vogue today.

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

**Yarn** Blue Sky Alpacas Alpaca and Silk (50% alpaca, 50% silk; 146 yd [134 m]/50 g): #i33 blush (pale pink), 8 (9, 10, 11, 12) skeins.

**Needles** Body and sleeves—Size 3 (3.25 mm): straight. Ribbing—Size 1 (2.25 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holder; tapestry needle; marker (m); cable needle (cn); twelve (twelve, twelve, thirteen, thirteen) 8-mm mother-of-pearl beads to use as buttons; sewing thread and sharp-point needle.

**Gauge** 24 sts and 36 rows = 4" (10 cm) in St st on larger needles; 26 sts of cable edging patt from chart measure about 3" (7.5 cm) wide on larger needles (width of edging will vary slightly due to cable crossings).

## Note

The buttonholes are formed by the extra “p2tog, yo” worked on the 11th and 12th stitches of Rows 3 and 17 of Cable Edging chart.

## Back

With smaller needles, CO 118 (130, 146, 158, 170) sts. *Next row:* (WS) P2, \*k2, p2; rep from \*. Cont in k2, p2 rib as established until piece measures 2½" (6.5 cm) from beg, ending with a RS row. *Next row:* Cont in rib, dec 16 (16, 20, 20, 20) sts evenly spaced—102 (114, 126, 138, 150) sts rem. Change to larger needles and work even in St st until piece measures 12" (30.5 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 foll 2 (2, 4, 6, 6) rows, then BO 2 sts at beg of foll 2 (4, 4, 4, 6) rows—84 (92, 98, 104, 112) sts rem. *Dec row:* (RS) K3, k2tog, knit to last 5 sts, ssk, k3—2 sts dec'd. Work 1 (WS) row even. Rep the last 2 rows 2 (3, 3, 3, 4) more times—78 (84, 90, 96, 102) sts rem. Cont even until armholes measure 8 (8½, 9, 9½, 10)" (20.5 [21.5, 23, 24, 25.5] cm), ending with a WS row. **Shape shoulders and neck:** Mark center 18 (20, 22, 24, 26) sts for back neck. *Next row:* BO 6 (8, 8, 8, 10) sts, work to marked center sts, join new yarn and BO 18 (20, 22, 24, 26) center sts, work to end. *Next row:* (WS) Working each side separately, BO 6 (8, 8, 8, 10) sts at beg of first section, work even across second section—24 (24, 26, 28, 28) sts at each side. *Note:* Shoulder and back neck shaping continue at the same time; read through the next section before proceeding. At each armhole edge, BO 7 (7, 8, 9, 9) sts 2 times, and *at the same time*, at each neck edge BO 5 sts 2 times.

## Left Front

With smaller needles, CO 49 (53, 61, 69, 77) sts. *Next row:* (WS) P1, \*k2, p2; rep from \*. Cont in rib as established until piece measures 2½" (6.5 cm) from beg, ending with a RS row. *Next row:* Cont in rib, dec 7 (5, 7, 9, 11) sts evenly spaced—42 (48, 54, 60, 66) sts rem. Change to larger needles and work even in St st until piece measures 12" (30.5 cm) from CO, ending with a WS row. **Shape armhole:** (RS) BO 4 sts at beg of row—38 (44, 50, 56, 62) sts rem. BO 3 sts at beg of next 1 (1, 2, 3, 3) RS row(s), then BO 2 sts at beg of next 1 (2, 2, 2, 3) RS row(s)—33 (37, 40, 43, 47) sts rem. *Dec row:* K3, k2tog, knit to end—1 st dec'd. Work 1 (WS) row even. Rep the last 2 rows 2 (3, 3, 3, 4) more times—30 (33, 36, 39, 42) sts rem. Cont even until armhole measures 6 (6½, 7, 7½, 8)" (15 [16.5, 18, 19, 20.5] cm), ending with a RS row. **Shape neck:** (WS) BO 3 sts at beg of next 1 (2, 2, 2, 2) WS row(s), then BO 2 sts at beg of next 2 (1, 1, 2, 2) WS row(s)—23 (25, 28, 29, 32) sts rem. *Dec row:* (RS) Knit to last 5 sts, ssk, k3—1 st dec'd. Work 1 (WS) row even. Rep the last 2 rows 2 (2, 3, 2, 3) times—20 (22, 24, 26, 28) sts rem; front neck measures 1¼ (1¼, 1½, 1½, 1¾)" (3.2 [3.2, 3.8, 3.8, 4.5] cm) from beg of neck shaping. Work even until armhole measures same as back to shoulder, ending with a WS row. **Shape shoulder:** At armhole edge (beg of RS rows) BO 6 (8, 8, 8, 10) sts once, then BO 7 (7, 8, 9, 9) sts 2 times.

## Right Front

With smaller needles, CO 76 (84, 88, 96, 104) sts. *Next row:* (WS) P2, [k2, p2] 12 (14, 15, 17, 19) times, place marker (pm), work Row 28 (24, 18, 14, 10) of Cable Edging chart (see page 34) over rem 26 sts. Maintaining k2, p2 rib as established, cont patt from chart over 26 marked sts and work 0 (4, 10, 14, 18) more rows, ending with Row 28 of chart—1 (5, 11, 15, 19) chart row(s) completed. Cont in patts as established, rep Rows 1–28 of chart until piece measures 2½" (6.5 cm) from CO, ending with a RS row. *Next row:* (WS) Cont in patts, dec 8 (10, 8, 10, 12) sts evenly spaced across k2, p2 rib section *only*—68 (74, 80, 86, 92) sts rem; 26 sts in marked cable edging section; 42 (48, 54, 60, 66) sts in rib section. Change to larger needles and work cable edging as established on marked 26 sts, and work rem sts in St st until piece measures 12" (30.5 cm) from CO, ending with a RS row. **Shape armhole:** (WS) BO 4 sts at beg of next row—64 (70, 76, 82, 88) sts rem. BO 3 sts at beg of next 1 (1, 2, 3, 3) WS row(s), then BO 2 sts at beg of next 1 (2, 2, 2, 3) WS row(s)—59 (63, 66, 69, 73) sts rem. *Dec row:* (RS) Knit to last 5 sts, ssk,





k3—1 st dec'd. Work 1 (WS) row even. Cont in established patts, rep the armhole shaping instructions for the last 2 rows 2 (3, 3, 3, 4) more times—56 (59, 62, 65, 68) sts rem. Work even in patts until armhole measures about 6 (6½, 7, 7½, 8)" (15 [16.5, 18, 19, 20.5] cm), ending with Row 21 of chart—162 (166, 172, 176, 180) chart rows completed; 1 (5, 11, 15, 19) row(s) worked at beg to get all sizes to end with Row 28; 5 complete 28-row reps of chart; 21 rows worked of last rep to end on Row 21; 12 (12, 13, 13, 13) buttonholes completed. **Shape neck:** (WS) Work to last 22 sts, place last 22 sts on a holder. Turn work, BO 4 sts, work to end—30 (33, 36, 39, 42) sts rem. BO 3 sts at beg of next 1 (2, 2, 2, 2) RS row(s), then BO 2 sts at beg of next 2 (1, 1, 2, 2) RS row(s)—23 (25, 28, 29, 32) sts rem. **Dec row:** (RS) K3, k2tog, knit to end—1 st dec'd. Dec 1 st at beg of row every RS row 2 (2, 3, 2, 3) more times—20 (22, 24, 26, 28) sts rem. Work even until armhole measures same as back to shoulder, ending with a RS row. **Shape shoulder:** At beg of next WS row, BO 6 (8, 8, 8, 10) sts, then BO 7 (7, 8, 9, 9) sts at beg of next 2 WS rows.

### Sleeves

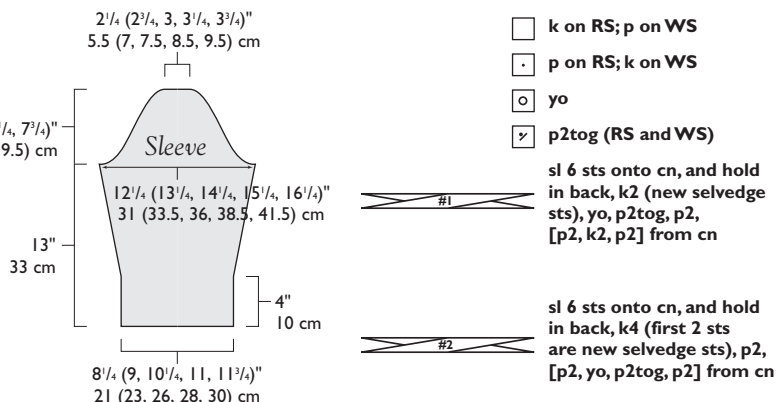
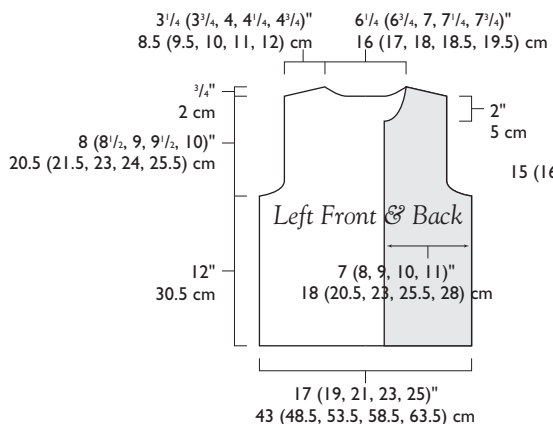
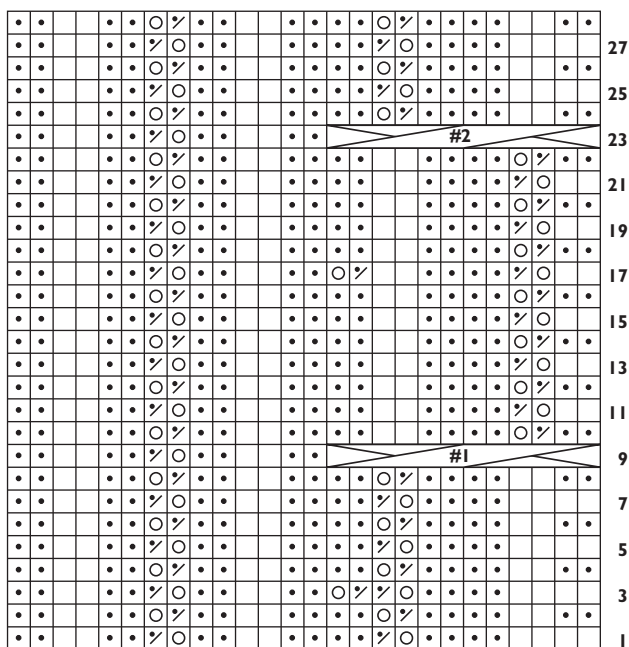
With smaller needles CO 62 (66, 74, 78, 82) sts. **Next row:** (WS) P2, \*k2, p2; rep from \*. Cont in k2, p2 rib as established until piece measures 4" (10 cm) from beg, ending with a RS row. **Next row:** (WS) Cont in rib, dec 12 sts evenly spaced—50 (54, 62, 66, 70) sts rem. Change to larger needles and St st. Work even for 1" (2.5 cm), ending with a WS row. **Inc row:** (RS) K2, M1 (see Glossary, page 109), knit to last 2 sts, M1, k2—2 sts inc'd. Work 5 (3, 5, 3, 3) rows even. Rep the last 6 (4, 6, 4, 4) rows 11 (2, 11, 2, 5) more times—74 (60, 86, 72, 82) sts. Work inc row 0 (1, 0, 1, 1) more time, then work 0 (5, 0, 5, 5) rows even, then rep the last 0 (6, 0, 6, 6) rows 0 (9, 0, 9, 7) more times—74 (80, 86, 92, 98) sts—piece should measure about 13" (33 cm) from CO. **Shape cap:** (RS) BO 3 sts at beg of next 2 rows, then BO 2 sts at beg of next 2 rows—64 (70, 76, 82, 88) sts rem. **Dec row:** (RS) K3, k2tog, knit to last 5 sts, ssk, k3—2 sts dec'd. Dec 1 st each end of needle in this manner every RS row 7 (8, 9, 10, 11) more times—48 (52, 56, 60, 64) sts rem. Work 1 WS row even. Beg with the next RS row, dec 1 st each end of needle every other RS row a total of 4 times—40 (44, 48, 52, 56) sts. Work 1 WS row even. Beg with the next RS row, dec 1 st each end of needle every RS row 8 (9, 10, 11, 12) times total—24 (26, 28, 30, 32) sts rem. BO 2 sts at beg of next 2 rows, then BO 3 sts at beg of next 2 rows—14 (16, 18, 20, 22) sts rem. BO all sts.

### Finishing

**Left front band:** With smaller needles and RS facing, pick up and knit 124 (128, 132, 136, 140) sts along left front edge. **Next row:** (WS) \*K2, p2; rep from \*. Cont in rib as established until band measures ¾" (2 cm). BO all sts in rib. With yarn threaded on a tapestry needle, sew shoulder seams. **Neckband:** With RS facing, slip 22 held right front sts to smaller needle, join yarn, and pick up and knit 98 (102, 106, 110, 114) sts around neck opening—120 (124, 128, 132, 136) sts total. **Next row:** (WS) Knit to last 12 sts, place next 6 sts on a cable needle (cn) and hold in back, \*knit the first st from left needle tog with first st on cn; rep from \* to end—114 (118, 122, 126, 130) sts rem. Knit 1 (RS) row. With WS facing, BO all sts kwise. Sew sleeve caps into armholes. Sew sleeve and side seams. Sew buttons to front opposite buttonholes in cable edging (see Note). ∞

Norah Gaughan gets inspiration for her designs in the artist-laden town of Peterborough, New Hampshire, where she lives.

### Cable Edging







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# Recycle, Reuse, ReKNIT

Sandi Wiseheart



*Above: Screen door with knitted panel (Leigh Radford). Opposite page (clockwise from top left): Totes made from recycled sweaters (Leigh Radford); Thrift-store cashmere sweater embellished with lace and satin trim (Elizabeth Dye); Rug knitted from recycled T-shirts (Leigh Radford).*

**It used to be called** Yankee ingenuity—that nearly stubborn talent for seeing familiar objects in a new light, that penchant for invention and reinvention. Today’s knitters are no less inventive than their grandparents. Spotting “yarn” in a variety of nontraditional sources, they’ve mixed talent with imagination to create knitwear—and knitted homewear—that’s thoroughly modern. Here’s a look at some of the work of today’s knitting pioneers.

## **Priscilla Gibson-Roberts: New Uses for Old Clothing**

Old clothes seem to collect in the back of the closet faster than Priscilla Gibson-Roberts can give them away, so she has found ways to reuse fabrics from garments that might otherwise become part of the local landfill. “I do not expect to change the world one T-shirt at a time,” she says, “but I do like to recycle textiles.” Priscilla has found she can fashion sturdy pot holders and rugs from old T-shirts by tearing the shirts into narrow strips to use as yarn. For her pot holders, she knits a simple square. For the rug pictured on page 38, she worked long strips several inches wide and wound them into an oval. The knitted sections are interspersed with strips braided from lengths of black corduroy. Of her “rescued creations” she says: “Everything but the sewing thread is recycled!”

## **Maddy Spadola: From Rags to Stitches**

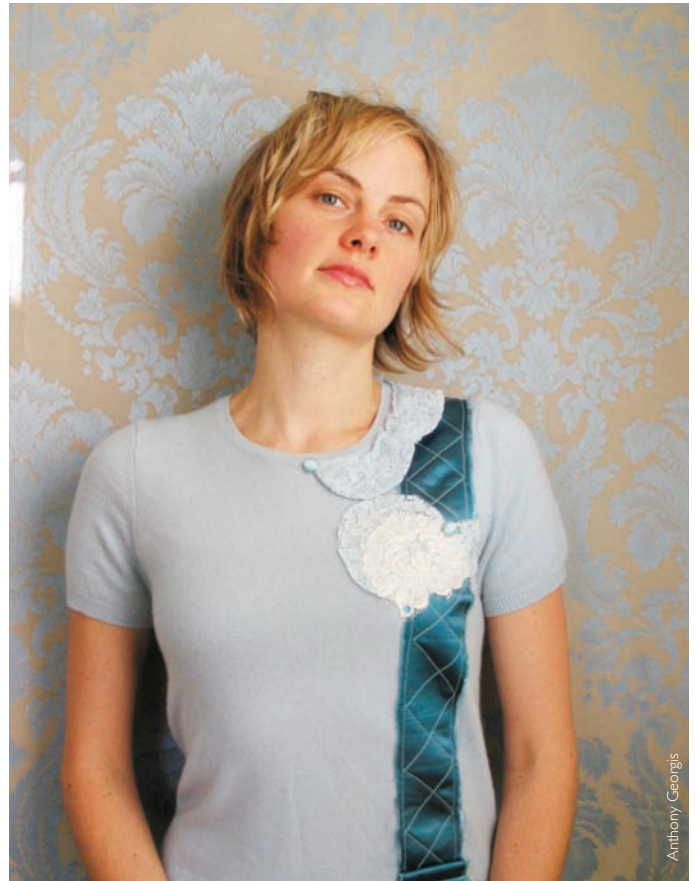
When Maddy Spadola looks in her clothes closet, she doesn’t just see spring blouses and fall dresses: She sees Stash. A book on knitting rag rugs inspired her to view her back-of-the-closet wardrobe as a possible source of knitting materials. The idea of cutting up one’s clothing to use as yarn might seem odd to some, but Maddy was inspired: “I began to feel like I suddenly came into a whole new system of mixing and matching colors and textures, not knowing how they would actually look knitted up. My stash had just magically increased! Would we see the distinct fabric patterns on the ribbon when it was twisted through the knitting process? Would color be the organizing thread, or the weight and drape of the fabric? I didn’t have a clue whether this approach would just look ‘interesting,’ or actually be pretty and fun to wear! The concept of creative knitting took on a whole new meaning.”

The bags (see page 38) and vest Maddy has created





John Anthony Rizzo



Anthony Georgis

from recycled garments are her way of “staying involved in the stream of life’s little amusements.”

**Leigh Radford: Explorations in Knitted Fabric**

Wandering through a recycled building materials center, Leigh Radford found an old screen door. She took it home and knitted up a new screen panel to replace the worn-out one. She used two strands of nylon, UV-coated upholstery thread, and size 8 needles. Worked in garter stitch, the result is a flexible, strong, transparent fabric, which lets in light and air while it keeps out unwanted insects.

Excited by the success of her knitted screen door, Leigh looked around for other unusual materials for knitted projects. Browsing through a thrift store, she collected an assortment of T-shirts and sweaters to work with. She found that “yarn” cut from T-shirts produced a durable, colorful fabric perfect for rugs. An added bonus: When she uses a T-shirt printed with a logo, she knits the rug with the logo side facing down to create a rug with a natural, nonslip surface.

But what to do with those lovely thrift-store sweaters? Experimenting, she cut the sleeves off a sweater or two, then played with folding the bodies into various shapes. This creative play

has resulted in several tote bags whose final forms are dictated by the shapes and details of the sweaters she starts with. Sometimes she stitches a bag so that the armholes become natural handles. For others, parts of the ribbing or borders are left in place to give the totes a quirky individuality and a hint of their heritage as former sweaters.

See more of Leigh’s knitted inventions and reinventions in her upcoming book *AlterKnits*, to be published in the fall of 2005 by Stewart, Tabori & Chang.



John Anthony Rizzo

**Elizabeth Dye: Designer Knitwear Created by a Nonknitter**

“I don’t know how to knit, I’m not a knitter at all,” Elizabeth Dye says, “but I love the look and feel of knitted fabric, and I wanted to somehow incorporate knitting into my designs. Thrift-store sweaters are an ever-new source of materials to work with, and they are usually in really good condition. I buy

dozens of sweaters at a time and all my friends know to be on the lookout for me.” Elizabeth’s resourcefulness has given her materials for a line of one-of-a-kind knitwear: tops, mittens, arm warmers, and hats all created from recycled sweaters. Before starting, she tosses the sweaters in the washer and dryer. “Maybe some people would be horrified, but that’s what I do!” The ones that sur-



Clockwise (beginning left): Shoulder bag knit from clothing scraps (Maddy Spadola); garter-stitch shawl knitted out of yarn reclaimed from thrift-store sweaters (Ashley Martineau); tote knitted out of strips cut from plastic grocery bags (Erika Knight, from *Simple Knits With A Twist*, Stewart, Tabori & Chang); pullover re-fashioned from thrift-store garments (Elizabeth Dye); rug knitted out of old T-shirts (Priscilla Gibson-Roberts). Visit [www.interweaveknits.com](http://www.interweaveknits.com) for instructions for making Maddy's bag and Ashley's shawl.

vive the washing process are cut up and the pieces sewn into stylish garments; the finished results are decorated with appliqué or other trim salvaged from thrift-shop bridal wear. Elizabeth's final garments can be seen on her website, [www.elizabethdye.com](http://www.elizabethdye.com) and will be available in her boutique, The English Department, which opens in southeast Portland, Oregon, in March of 2005.

### Erika Knight: Undoing and Redoing

British designer Erika Knight, author of the new book, *Simple Knits with a Twist: Unique Projects for Creative Knitters*, notes that "the whole tradition of 'making do and mending' became a quintessential way of life for most people in postwar Britain; however, it is not solely a pursuit of the British. Women have been masters of this 'art' for many generations." With the idea of making do with materials at hand, many of the projects in Erika's new book make use of nontraditional yarns. One good instance: Since plastic carrying bags are so plentiful, Erika came up with a way to use them that is "useful and decorative and just a bit tongue-in-cheek." Her tote bag knitted from many strips of colorful plastic bags is the charming—and practical—result.

### Ashley Martineau: Thrift-Store Stash Queen

Ashley Martineau found that her passion for knitting was quickly outrunning her newlywed's budget. With an eye for hid-

den treasure, she came upon a solution: "One day at the thrift store I found the ugliest wool sweater. I thought, 'This dog of a sweater would be beautiful as a hat or scarf!' As a beginner at knitting, I considered myself a pro at unraveling knitted items; so the sweater came home with me."

That was the beginning. Before she knew it, Ashley had yarn from more than thirty recycled sweaters in her stash. Unable to use all this bounty herself, she started selling the surplus on eBay, and found herself with a new online business. Deluged with e-mails begging for information on how to turn thrift-store sweaters into usable yarn, she has created an online tutorial complete with photos: <http://www.neauveau.com/recycledyarn.html>. Ashley has also started an online community where people can ask questions about and share information on their unraveling projects (<http://www.livejournal.com/community/recycledyarn>).

Ashley sums up her new endeavors: "I like to think I'm saving the world one ugly sweater at a time by ripping it apart and giving it a chance to be something beautiful." ∞

SANDI WISEHEART is thoroughly enjoying her new job as managing editor of *Interweave Knits*. She also enjoys weaving, spinning, and beading, so her housecleaning is a bit behind schedule.



# We've got you covered this Spring



Beautiful knits in exquisite yarns are always in fashion! Choose from our classic trio: Tiziana pullover (at left) in Euroflax Aberdeen Heathers linen yarn, Hope hoodie (at top right) in a luscious color palette of Gems Sapphire merino yarn, or Guinevere (bottom right) in MerLin merino/linen yarn! Ask for these great patterns and yarns at your local store.



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# BEAR CLAW BLANKET

design by VÉRONIK AVERY

VÉRONIK AVERY USES THE TRADITIONAL BEAR CLAW QUILT MOTIF for this garter-stitch blanket that is worked in nine blocks, each of which begins with a center square. Stitches are picked up and knitted from these squares in different colors and different directions to make the claw motifs, which are then joined together and bordered with knitted strips. This is not a quick project, but, worked in fine merino yarn in soft shades of white, blue, yellow, and brown, it's one that will be cherished for years—and perhaps generations.

**Finished Size** About 40" (101.5 cm) square.

**Yarn** Koigu Premium Merino (100% wool; 175 yd [160 m]/50 g):

#0000 white (MC), 10 skeins; #2300 blue, 4 skeins;

#2361 yellow, 3 skeins; #2392 brown, 2 skeins.

**Needles** Size 0 (2 mm), size 2 (2.5 mm), and size 3 (3.25 mm):

24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; stitch holders; a few yards (meters) of contrasting waste yarn (embroidery floss is ideal).

**Gauge** 14 sts and 28 rows = 2" (5 cm) in garter st on size 3 (3.25-mm) needles.

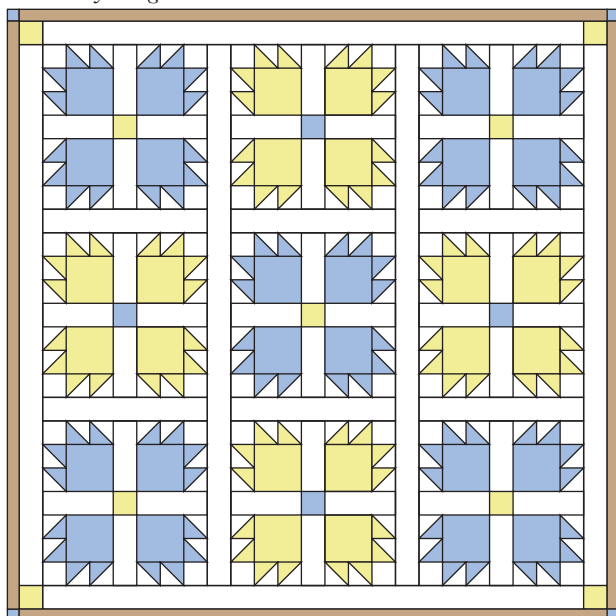
## Note

The quilt blocks are worked in pieces that are built one upon the other by picking up stitches from the previously knitted pieces. Garter stitch looks the same on both sides; mark the beginning of right-side rows by looping contrasting waste yarn over the working yarn at the beg of each piece.

## Center Square

(Make 5 yellow and 4 blue) With size 0 (2-mm) needle and using a provisional method (see Glossary, page 108), CO 20 sts. Knit 1 row. Change to size 3 (3.25-mm) needle.

Assembly Diagram



Row 1: (RS) K8, k2tog, ssk, k8—18 sts rem.

Row 2 and all WS rows: Knit.

Row 3: K7, k2tog, ssk, k7—16 sts rem.

Cont in this manner, dec 2 sts every RS row until 2 sts rem. Knit 1 WS row. With RS facing, k2tog, cut yarn, and pull tail through rem st to fasten off.

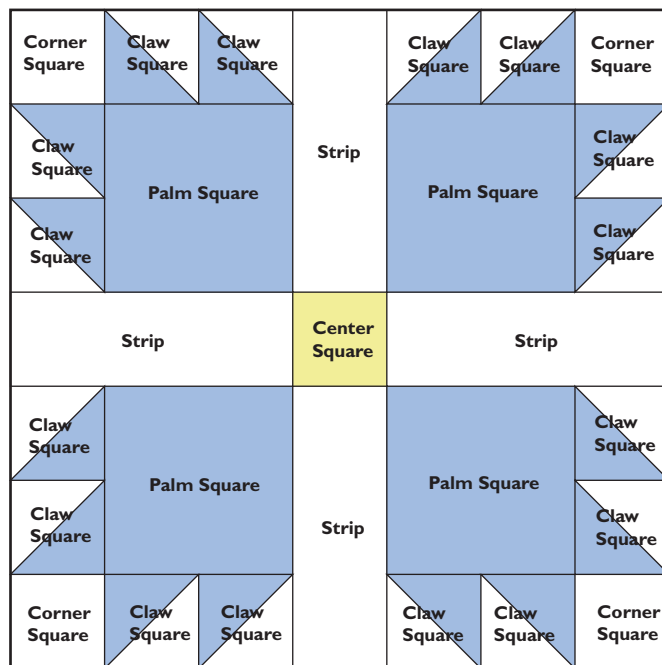
## Strip

(Make 4 on each center square) With white, size 0 (2-mm) needle, and RS facing, pick up and knit 10 sts along one side of center square. Knit 60 rows, placing marker (pm) on each side of Row 40. Place sts on holder. Rep for rem 3 sides of center square.

## Palm

(Use blue on yellow center squares; yellow on blue center squares) With appropriate color, size 0 (2-mm) needle, RS facing, and beg at marker and working toward center square, pick up and knit 20 sts (about 1 st for every garter ridge) along one strip to corner of center square, then pick up and knit 20 sts along neighboring strip to marker—40 sts total; ends of strips will hang free. Change to

Color Placement Diagram



Blue block shown; rev colors for rem blocks as given in instructions.







size 3 (3.25-mm) needle. Knit 1 row. *Next row:* K18, k2tog, ssk, k18—38 sts rem. Working decs as for center square, cont to dec 2 sts in this manner every RS row until 2 sts rem. Knit 1 WS row. With RS facing, k2tog, cut yarn, and pull tail through rem st to fasten off. Place marker at midpoint of 2 unattached edges of palm.

### Claw Square

(Make 2 along each unattached edge of palm, using white and same color as palm) With white, size 0 (2-mm) needle, and RS facing, pick up and knit 10 sts along strip to beg of palm, then with palm color, pick up and knit 10 more sts along palm edge to marker—20 sts. Work as for center square, twisting yarns at color changes on WS rows to avoid holes. Work a second claw square along same edge; pick up and knit sts with white along completed claw square, then with palm color to corner of palm. Following Color Placement Diagram, reverse colors for second side of palm; beg at center marker, pick up and knit with palm color, working toward strip, then pick up and knit with white along strip to end. Beg second claw square for this side at corner of palm with palm color, then pick up and knit along edge of completed claw square with white.

### Corner Square

(Make 1 at each corner) With white, size 0 (2-mm) needle, and RS facing, pick up and knit 10 sts along claw square, working from outer edge toward palm, then pick up and knit 10 sts along next claw square to outer edge—20 sts. Work as for center square.

### Joining Strips

With white, size 0 (2-mm) needle, and RS facing, pick up and knit 70 sts along one side of a blue quilt block, including 10 sts on holder. Change to size 3 (3.25-mm) needle and knit 19 rows. Set aside. With size 0 (2-mm) needle, pick up (but do not knit) 70 sts along one side of one yellow quilt block, including sts on holder. With white yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 109), graft blocks tog. In the same way, pick up 70 sts along opposite side of same blue quilt block and graft it to another yellow block (center strip completed). Following Assembly Diagram for placement, join blocks for two rem strips; yellow blocks will be at center of these strips.

### Join Block Strips

With white, size 0 (2-mm) needle, and RS facing, pick up and knit 230 sts along one long side of center strip, including sts on holders. Change to size 3 (3.25-mm) needle and knit 18 rows—19 rows total. Set aside. With size 0 (2-mm) needle, pick up (but do not knit) 230 sts along one long side of one of the rem strips, including sts on holder. With white yarn threaded on a tapestry needle and using the Kitchener st, graft strips tog. Join rem strip to opposite side of center strip in the same manner.

### First Border

With white, size 0 (2-mm) needle, and RS facing, pick up and knit 230 sts along one edge of quilt, including sts on holder. Change to size 2 (2.5-mm) needle and knit 19 rows—20 rows total. Place sts on holder. Rep for rem 3 edges.



### First Corner Blocks

(Make 1 at each corner) With yellow, size 0 (2-mm) needle, and RS facing, pick up and knit 10 sts along end of one border, and 10 sts along end of next border—20 sts. Change to size 2 (2.5-mm) needle and work as for center square.

### Second Border

With brown, size 0 (2-mm) needle, and RS facing, pick up and knit 250 sts along one edge of quilt. Change to size 2 (2.5-mm) needle and knit 10 rows, ending with RS facing and yarn at left edge—11 rows total. Break yarn, leaving a tail about 3 times the length of edge. With yarn threaded on a tapestry needle and using the sewn method (see Glossary, page 110), BO all sts. Rep for rem 3 edges.

### Second Corner Blocks

(Make 1 at each corner) With blue, size 0 (2-mm) needle, and RS facing, pick up and knit 6 sts along end of one border and 6 sts along end of next border—12 sts. Change to size 2 (2.5-mm) needle and work as foll: K4, k2tog, ssk, k4—2 sts dec'd. Cont to dec in this manner as for center square until 2 sts rem. Knit 1 WS row. With RS facing, k2tog, cut yarn, and pull tail through rem st to fasten off.

### Finishing

Weave in loose ends, using yarn tails to close up any holes. Machine wash on delicate cycle, then machine dry until just damp. Lay flat to finish drying. ∞

VÉRONIK AVERY lives in Montreal with her husband, daughter, and two cats. Visit her website at [www.veronikavery.com](http://www.veronikavery.com).

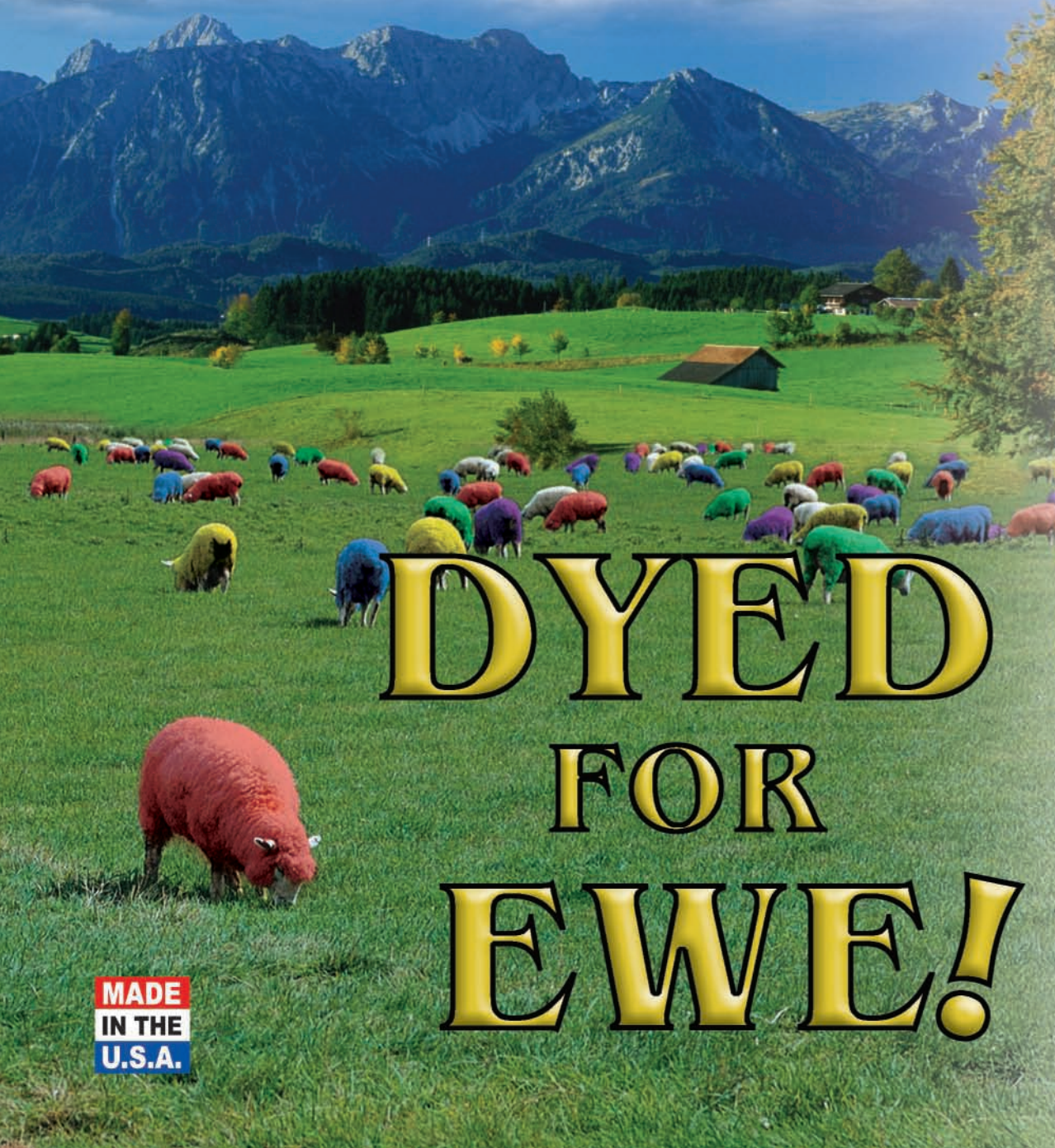




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# BALLET WRAP

design by NORAH GAUGHAN

NORAH GAUGHAN LIKES TO EXPERIMENT WITH SWEATER CONSTRUCTION. In this wrap-style pullover, the shaped ribbed band that borders the V-neck extends along the lower edges of the sweater to the center back where the ends cross before returning to tie in front. The back is worked in two pieces to the underarms, forming a slight center split that accommodates the crossing ends of the tie. Worked in a luscious pink merino/silk yarn, this sweater is decidedly feminine without being fussy.

**Finished Size** 32 (36, 40, 44½, 49)" (81.5 [91.5, 101.5, 113, 124.5] cm) bust/chest circumference. Wrap shown measures 36" (91.5 cm).

**Yarn** Naturally Merino et Soie (70% NZ merino, 30% silk; 109 yd [100 m]/50 g): #100 pink, 12 (14, 15, 17, 18) balls. Yarn distributed by S. R. Kertzer.

**Needles** Size 6 (4 mm) and size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); scrap yarn or safety pins; small hanging tags (optional); tapestry needle.

**Gauge** 19 sts and 28 rows = 4" (10 cm) in St st on larger needles; 36 sts and 26 rows = 4" (10 cm) in k2, p2 rib on smaller needles.

## Notes

You may find it helpful to label each of the marked positions on the sash with a hanging tag to assist you in assembling the garment correctly.

A tape measure is recommended for measuring along the curved selvages of the sash.

## Sash

With smaller needles, CO 36 sts. Work rib patt as foll:

Row 1: (RS) K1, [k2, p2] 8 times, k3.

Row 2: P3, [k2, p2] 8 times, p1.

Work rib sts as they appear until piece measures 28 (30, 32, 34, 36)" (71 [76, 81.5, 86.5, 91.5] cm) from CO, ending with a RS row. With scrap yarn or safety pins, mark the end of the last row for position of right back slit (see Notes). Work even until piece measures 8 (9, 10, 11, 12)" (20.5 [23, 25.5, 28, 30.5] cm) from marker, ending with a WS row. Mark the beg of the last row for position of right side seam—piece should measure 36 (39, 42, 45, 48)" (91.5 [99, 106.5, 114.5, 122] cm) from CO. Work even for 20 (26, 32, 40, 46) rows above last marker, ending with a WS row.

\*Short-row 1: Work 12, turn work, yo, work in rib to end.

Work 4 rows even in patt across all sts, working the yo tog with the foll purl st as p2tog on first row.

Short-row 2: Work 24, turn, yo, work in rib to end.

Work 4 rows even in patt across all sts, working the yo tog with the foll purl st as p2tog on first row \*.

Rep from \* to \* 9 more times—with RS facing, piece should measure about 15½ (16½, 17½, 18½, 19½)" (39.5 [42, 44.5, 47, 49.5] cm) from last marker along left selvedge edge (end of RS rows). Work 18 (22, 26, 28, 32) rows even (22 [26, 30, 32, 36] rows from last short row), ending with a WS row—piece should measure

about 18¼ (19½, 21¼, 22¾, 24¼)" (46.5 [49.5, 54, 58, 61.5] cm) from last marker along left selvedge, and about 60¼ (65, 69½, 73¼, 78½)" (153 [165, 176.5, 187.5, 199.5] cm) from CO, measured along longer selvedge (beg of RS rows). Mark the beg of the next RS row for position of left shoulder seam; when assembled, the short-row section between the last pair of markers will stretch diagonally across the front from the right side seam to the left shoulder seam. Rep short-row section from \* to \* 7 times—piece should measure about 13" (33 cm) from last marker along right selvedge (beg of RS rows). Mark beg of next RS row for right shoulder seam, and mark end of same row as a reference point. When assembled, the marked section just completed will reach across the back neck. Work 22 (26, 30, 32, 36) rows even. Rep short-row section from \* to \* 10 times. Work 16 (22, 28, 36, 42) rows even, ending with a WS row—piece should measure about 18¼ (19½, 21¼, 22¾, 24¼)" (46.5 [49.5, 54, 58, 61.5] cm) from reference marker along left selvedge (end of RS rows). Mark left selvedge for position of left side seam; when assembled, the short-row section between the last pair of markers will stretch diagonally across the front from right shoulder seam to left side seam. Work even until piece measures 8 (9, 10, 11, 12)" (20.5 [23, 25.5, 28, 30.5] cm) from last marker. Mark the left selvedge (end of RS rows) for position of left back slit. Work even until piece measures 28 (30, 32, 34, 36)" (71 [76, 81.5, 86.5, 91.5] cm) from last marker. BO all sts in rib.

## Back

With larger needles, CO 10 (12, 14, 16, 18) sts. With a second ball of yarn, CO 10 (12, 14, 16, 18) more sts. Working each set of sts separately in St st, knit 1 row. Use the cable method (see Glossary, page 108) to CO 8 (10, 12, 14, 16) sts at beg of next 2 rows (outside edge of each piece), then CO 7 (8, 9, 10, 11) sts at beg of foll 2 rows, then CO 6 sts at beg of foll 2 rows, then CO 4 sts at beg of foll 2 rows, then CO 3 sts at beg of foll 2 rows—38 (43, 48, 53, 58) sts each piece. Work even in St st until pieces measure 4" (10 cm) from last CO row, ending with a WS row. **Join:** Using the same ball of yarn, work across all sts for 2 rows—76 (86, 96, 106, 116) sts. **Shape armholes:** BO 4 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 (2, 2, 2, 0) rows, then BO 2 sts at beg of foll 2 (2, 2, 2, 4) rows, then BO 1 st at beg of foll 2 (2, 2, 2, 4) rows—56 (66, 76, 86, 96) sts rem. Cont even until armholes measure 4½ (5, 5½, 6, 6½)" (11.5 [12.5, 14, 15, 16.5] cm). **Shape back neck:** Work 16 (19, 24, 29, 34) sts, join new yarn and BO center 24 (28, 28, 28, 28) sts, work to end—16 (19, 24, 29, 34) sts each side. Working each side separately, at each neck edge







BO 4 sts once, then BO 2 sts 3 times, then BO 1 st 4 times—2 (5, 10, 15, 20) sts rem. Work even until armholes measure 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm). BO all sts.

### Left Front

With larger needles, CO 5 (5, 10, 15, 20) sts. Knit 1 row. *For all but the smallest size:* Work 2 rows, CO 5 sts at beg of next WS row—5 (10, 15, 20, 25) sts. *For all sizes:* CO 4 sts at beg of next 2 WS rows, then CO 3 sts at beg of next 2 WS rows, then CO 2 sts at beg of next 2 WS rows—23 (28, 33, 38, 43) sts. *Inc row:* (RS) Knit to last st, M1 (see Glossary, page 109), k1—1 st inc'd. Work 1 (WS) row even. Rep the last 2 rows 5 times—29 (34, 39, 44, 49) sts. Work even until piece measures 4" (10 cm) from CO, measured along straight selvedge, ending with a WS row. **Shape neck and armhole:** (RS) BO 4 sts at beg of row, knit to last 3 sts, ssk, k1—24 (29, 34, 39, 44) sts rem. Work 1 WS row even. Dec 1 st at end of every RS row in this manner 16 (18, 18, 18, 18) more times, and *at the same time*, at armhole edge (beg of RS rows) BO 3 sts 1 (1, 1, 1, 0) time, then BO 2 sts 1 (1, 1, 1, 2) time(s), then BO 1 st 1 (1, 1, 1, 2) time(s)—2 (5, 10, 15, 20) sts rem when all neck and armhole shaping has been completed. Work even until armhole measures 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm). BO all sts.

### Right Front

With larger needles, CO 5 (5, 10, 15, 20) sts. *For all but the smallest size:* Work 2 rows, beg with a RS (knit) row, CO 5 sts at beg of next RS row—5 (10, 15, 20, 25) sts. *For all sizes:* CO 4 sts at beg of next 2 RS rows, then CO 3 sts at beg of next 2 RS rows, then CO 2 sts at beg of next 2 RS rows—23 (28, 33, 38, 43) sts. Work 1 WS row even. *Inc row:* (RS) K1, M1, knit to end—1 st inc'd. Work 1 (WS) row even. Rep the last 2 rows 5 times—29 (34, 39, 44, 49) sts. Work even until piece measures 4" (10 cm) from CO, measured along straight selvedge, ending with a RS row. **Shape neck and armhole:** (WS) BO 4 sts at beg of row, purl to end—25 (30, 35, 40, 45) sts rem. *Next row:* (RS) K1, k2tog, knit to end—24 (29, 34, 39, 44) sts rem. Dec 1 st at beg of every RS row in this manner 16 (18, 18, 18, 18) more times, and *at the same time*, at armhole edge (beg of WS rows) BO 3 sts 1 (1, 1, 1, 0) time, then BO 2 sts 1 (1, 1, 1, 2) time(s), then BO 1 st 1 (1, 1, 1, 2) time(s)—2 (5, 10, 15, 20) sts rem when all neck and armhole shaping has been completed. Work even until armhole measures 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm). BO all sts.

### Sleeves

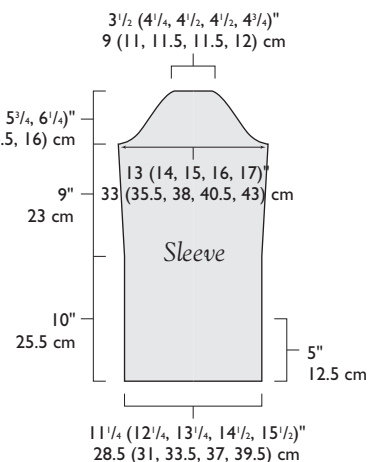
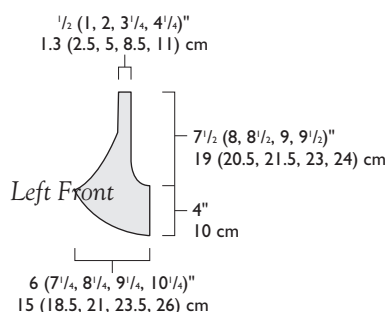
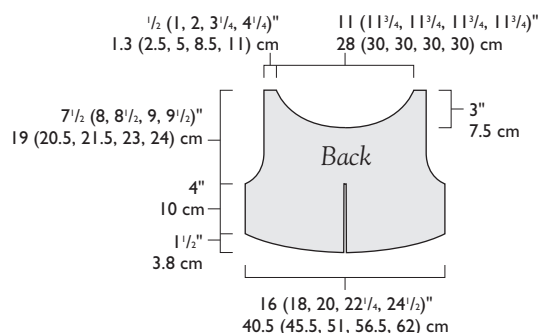
With smaller needles, CO 66 (74, 78, 86, 90) sts. Beg with k2 on RS rows, work k2, p2 rib until piece measures 5" (12.5 cm) from

beg, dec 13 (16, 15, 18, 17) sts evenly spaced on last row—53 (58, 63, 68, 73) sts rem. Change to larger needles and St st. Work even until piece measures 10" (25.5 cm) from beg, ending with a WS row. *Inc row:* (RS) K2, M1, knit to last 2 sts, M1, k2—2 sts inc'd. Work 13 rows even. Rep the last 14 rows 3 more times—61 (66, 71, 76, 81) sts. Work even until piece measures 19" (48.5 cm) from beg, ending with a WS row. **Shape cap:** BO 3 sts at beg of next 2 rows—55 (60, 65, 70, 75) sts rem. *Dec row:* (RS) K1, k2tog, knit to last 3 sts, ssk, k1—2 sts dec'd. Dec 1 st each end of needle in this manner every RS row 10 (11, 13, 15, 17) more times—33 (36, 37, 38, 39) sts rem. BO 3 sts at beg of the next 4 rows, then BO 2 sts at beg of next 2 rows—17 (20, 21, 22, 23) sts rem. BO all sts.

### Finishing

Block all pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. **Back slit edging:** With smaller needles and RS facing, pick up and knit 29 sts along left back slit from lower edge to join at top of slit, then pick up and knit 29 sts from join to lower edge—58 sts total. Knit 2 rows. BO all sts kwise. **Attach sash:** Sew back neck section of sash to back neck, matching markers for shoulders. Sew sash between right back slit and right side seam, matching marked positions, then continue sewing the sash evenly along the shaped edge of lower right front to beginning of V-neck shaping. Starting at left shoulder, sew sash evenly along left front to beginning of V-neck shaping; when you finish the seam there should be about 4" to 6" (10 to 15 cm) of sash left unattached like a bridge between the right and left fronts, measured along inner sash curve (end of RS rows). Starting at the right shoulder, sew other end of sash evenly along the right front to beginning of V-neck shaping. Lap this end of the sash on top of the unattached section of other half of sash. Sew sash between left back slit and left side seam, matching marked positions, then continue sewing sash evenly along shaped edge of lower left front to beginning of V-neck shaping. There should be about 4" to 6" (10 to 15 cm) of sash left unattached again between the right and left fronts, with this unattached section lying on top of the previous unattached section. Weave in loose ends. To wear, wrap ends of sash around and tie at side or in front. ∞

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





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# BORDER ON THE EXTRAVAGANT

design by DEBORAH NEWTON

FOR THIS FITTED JACKET, Deborah Newton has combined several novelty yarns in a variety of pinks to get the look of a plush tweed fabric. After swatching various yarns and pattern stitches, she found just the right play of textures—nubby against smooth, matte against shiny, and metallic against frosty. The final touch? Deborah added vintage buttons she had been saving for something special.

**Finished Size** 37½ (42, 46½, 51)" (95 [106.5, 118, 129.5] cm)

chest/bust circumference. Jacket shown measures 37½" (95 cm).

**Yarn** Berroco Glacé (100% rayon; 75 yd [69 m]/50 g): #2344 pink champagne (pale pink), 7 (8, 9, 10) skeins.

Berroco Zen Colors (55% cotton, 45% nylon; 110 yd [100 m]/50 g): #8115 Tokyo rose (multi pink/orange), 7 (8, 10, 11) balls.

Berroco Chinchilla (100% rayon; 77 yd [70 m]/50 g): #5344 pink champagne (pale pink), 1 (1, 2, 2) ball(s).

Berroco Metallic FX (85% rayon, 15% metallic; 85 yd [78 m]/25 g): #1001 gold, 1 (2, 2, 3) skein(s).

Wendy Velvet Touch (100% nylon; 114 yd [104 m]/50 g): #1214 candy pink, 1 ball. Yarn distributed by Berroco.

**Needles** Body and sleeves—Size 7 (4.5 mm) and 8 (5 mm). Trim—Size 7 (4.5 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; three 1¼" (3.2-cm) buttons; four ¾" (2-cm) buttons.

**Gauge** 22 sts and 40 rows = 4" (10 cm) in brick patt on larger needles.

## Stitch Guide

**Brick Pattern:** (multiple of 6 sts)

Row 1: (RS) With Zen, k5, \*sl 2 with yarn in back (wyb), k4; rep from \*, end k1.

Row 2: With Zen, k5, \*sl 2 with yarn in front (wyf), k4; rep from \*, end k1.

Row 3: With Glacé, k1, \*sl 1 wyb, k2; rep from \*, end sl 1 wyb, k1.

Row 4: With Glacé, p1, \*sl 1 wyf, p2; rep from \*, end sl 1 wyf, p1.

Row 5: With Zen, k2, \*sl 2 wyb, k4; rep from \*, end sl 2 wyb, k2.

Row 6: With Zen, k2, \*sl 2 wyf, k4; rep from \*, end sl 2 wyf, k2.

Rows 7 and 8: With Glacé, rep Rows 3 and 4.

Rows 9 and 10: With Zen, Rep Rows 1 and 2.

Rows 11 and 12: With Metallic FX, rep Rows 3 and 4.

Rows 13 and 14: With Zen, rep Rows 5 and 6.

Rows 15 and 16: With Glacé, rep Rows 3 and 4.

Rows 17 and 18: With Zen, rep Rows 1 and 2.

Rows 19 and 20: With Chinchilla, rep Rows 3 and 4.

Rows 21 and 22: With Zen, rep Rows 5 and 6.

Rows 23 and 24: With Glacé, rep Rows 3 and 4.

Rows 25 and 26: With Zen, rep Rows 1 and 2.

Rows 27 and 28: With Velvet Touch, rep Rows 3 and 4.

Rows 29 and 30: With Zen, rep Rows 5 and 6.

Rows 31 and 32: With Glacé, rep Rows 3 and 4.

Repeat Rows 1–32 for pattern.

## Back

With Glacé and larger needles, CO 104 (116, 128, 140) sts. Purl 1 row. *Next row:* (RS) K1 (edge st; work in St st throughout), work Row 1 of brick patt over center 102 (114, 126, 138) sts, k1 (edge st; work in St st throughout). Work 5 rows even as established, ending with a WS row. **Shape waist:** Dec 1 st each end of needle as foll: K1 (edge st), ssk, work in patt to last 3 sts, k2tog, k1 (edge st)—2 sts dec'd. Work 5 rows even in patt. Maintaining stitch patt as established, rep the shaping instructions for the last 6 rows 5 more times—92 (104, 116, 128) sts rem. Work even in patt until piece measures about 5" (12.5 cm) from beg, ending with a WS row; keep track of the number of rows worked to this point so you can make the fronts match. *Next row:* Inc 1 st each end of needle—2 sts inc'd. Work 11 rows even in patt. Maintaining stitch patt as established, rep the shaping instructions for the last 12 rows 5 more times—104 (116, 128, 140) sts. Work even in patt until piece measures 13" (33 cm) from beg, ending with a WS row. **Shape armholes:** Keeping in patt, BO 5 (5, 6, 8) sts at beg of next 2 rows, then BO 0 (0, 2, 2) sts at beg of foll 0 (0, 2, 2) rows—94 (106, 112, 120) sts rem. Dec 1 st each end of needle every RS row 10 (13, 13, 14) times—74 (80, 86, 92) sts rem. Work even in patt until armholes measure about 4 (4½, 5, 5½)" (10 [11.5, 12.5, 14] cm), ending with a WS row. *Next row:* (RS) Inc 1 st each end of needle—76 (82, 88, 94) sts. Work 9 rows even in patt. Maintaining stitch patt as established, rep the shaping instructions for the last 10 rows 2 more times—80 (86, 92, 98) sts. Work even in patt until armholes measure 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm), ending with a WS row. **Shape neck and shoulders:** Mark center 24 (26, 28, 30) sts for back neck. *Next row:* (RS) BO 6 (7, 7, 8) sts, work to marked center 24 (26, 28, 30) sts, join a second ball of yarn and BO marked center sts, work to end. *Next row:* (WS) Working each side separately, BO 6 (7, 7, 8) sts at the beg of first section, work even across second section—22 (23, 25, 26) sts at each side. At each armhole edge, BO 6 (7, 7, 8) sts once more, then BO rem 6 (6, 8, 8) sts once, and *at the same time*, at each neck edge BO 5 sts 2 times.

## Left Front

With Glacé and larger needles, CO 50 (56, 62, 68) sts. Purl 1 row. *Next row:* (RS) K1 (edge st; work in St st throughout), work Row 1 of brick patt over center 48 (54, 60, 66) sts, end k1 (edge st; work in St st throughout). Work even in patt for 5 more rows, ending with a WS row. **Shape side:** (RS) Dec 1 st at beg of next row, work to end—1 st dec'd. Work 5 rows even in patt. Maintaining stitch patt as established, rep the shaping instructions for







the last 6 rows 5 more times—44 (50, 56, 62) sts rem. Work even in patt until piece measures about 5" (12.5 cm), ending with the same number of rows as for back to this point, and ending with a WS row. *Next row:* Inc 1 st at beg of next row, work to end—1 st inc'd. Work 11 rows even in patt, maintaining stitch patt as established, rep the shaping instructions for the last 12 rows 5 more times—50 (56, 62, 68) sts. Work even in patt until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** BO 5 (5, 6, 8) sts at beg of next RS row, then BO 0 (0, 2, 2) sts at beg of foll 0 (0, 1, 1) RS row(s)—45 (51, 54, 58) sts rem. Dec 1 st at beg of needle every RS row 10 (13, 13, 14) times—35 (38, 41, 44) sts rem. Work even in patt until armhole measures about 4 (4½, 5, 5½)" (10 [11.5, 12.5, 14] cm), ending with a WS row. *Note:* Armhole incs and front neck shaping are worked at the same time; read the next section all the way through before proceeding. **Shape neck:** At armhole edge, inc 1 st beg of next RS row, then work 9 rows even, then rep the armhole shaping of the last 10 rows 2 more times—3 sts inc'd at armhole edge. *At the same time,* at neck edge (beg of WS rows) BO 7 (8, 9, 10) sts once, then 3 sts once, then 2 sts once—12 (13, 14, 15) sts BO at neck edge. Dec 1 st at neck edge every RS row 4 times, then every 4th row 4 times—18 (20, 22, 24) sts rem when all neck and armhole shaping has been completed. Work even in patt until armhole measures same as back to shoulder, ending with a WS row. **Shape shoulder:** (RS) At armhole edge (beg of RS rows) BO 6 (7, 7, 8) sts 2 times, then BO 6 (6, 8, 8) sts once.

### Right Front

Work as for left front, reversing shaping as foll: Shape waist at end of RS rows, BO for armhole at beg of WS rows, dec for armhole at end of RS rows, BO for neck at beg of RS rows, inc for armhole at end of RS rows, and BO for shoulders at beg of WS rows.

### Sleeves

With Glacé and larger needles, CO 44 (50, 56, 62) sts. Purl 1 row. *Next row:* (RS) K1 (edge st; work in St st throughout), work Row 1 of brick patt over center 42 (48, 54, 60) sts, end k1 (edge st; work in St st throughout). Work even in brick patt for 7 more rows, ending with a WS row. *Inc row:* (RS) K1, M1 (see Glossary, page 109), work to last st, M1, k1—2 sts inc'd. Work 9 rows even in patt. Maintaining stitch patt as established, rep the shaping instructions for the last 10 rows 13 (13, 13, 14) more times—

72 (78, 84, 92) sts. Work even until piece measures 16" (40.5 cm) from CO, or to desired length, ending with a WS row. **Shape cap:** Keeping in patt, BO 5 (5, 6, 8) sts at beg of next 2 rows—62 (68, 72, 76) sts rem. Work 2 rows even. Dec for sleeve cap as foll:

*Row 1:* (RS) Ssk, work to last 2 sts, k2tog—60 (66, 70, 74) sts rem.

*Rows 2–4:* Work in patt as established.

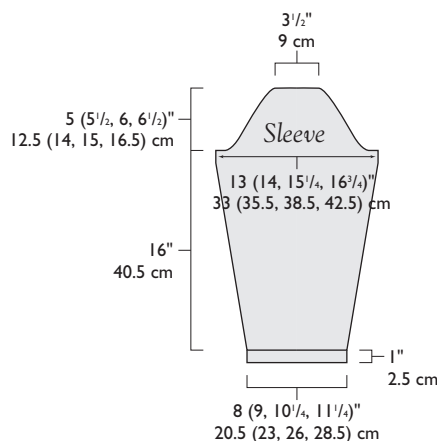
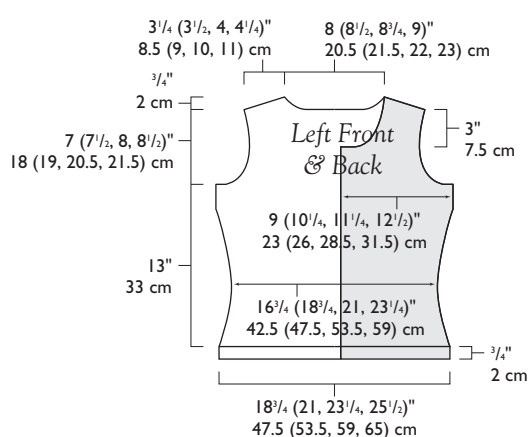
*Row 5:* Rep Row 1—58 (64, 68, 72) sts rem.

*Row 6:* Work in patt as established.

Rep Rows 1–6 four more times—42 (48, 52, 56) sts rem. Rep Rows 5 and 6 *only* a total of 7 (10, 12, 14) times—28 sts rem for all sizes. BO 2 sts at beg of next 4 rows—20 sts rem. BO all sts.

### Finishing

**Sleeve trim:** With Zen, smaller cir needle, and RS facing, pick up and knit 1 st for every st CO for sleeve cuff—44 (50, 56, 62) sts. Knit 3 rows. Change to Metallic FX and knit 2 rows. Change to Zen and knit 2 rows. Change to Glacé and knit 4 rows. BO all sts. With yarn threaded on a tapestry needle, sew fronts to back at shoulders and sides. **Lower edge body trim:** With Zen, smaller cir needle, RS facing, and beg at lower left front, pick up and knit 1 st for every st CO for fronts and back—204 (228, 252, 276) sts. Work as for sleeve trim. **Neckband:** With Zen, smaller cir needle, RS facing, and beg at upper right front, pick up and knit 112 (115, 117, 119) sts evenly spaced around neck opening. Work as for sleeve trim. **Left front trim:** With Zen, smaller cir needle, RS facing, and beg at top of left neckband, pick up and knit 100 (103, 106, 109) sts evenly spaced along left front opening. Work as for sleeve trim. Sew 3 buttons to left front trim, the highest ½" (1.3 cm) down from neck edge, the lowest about 12 (12½, 13, 13½)" (30.5 [31.5, 33, 34.5] cm) down from neck edge, and the third centered in between. **Right front trim:** With Zen, smaller cir needle, RS facing, and beg at lower edge of right front, pick up and knit 100 (103, 106, 109) sts evenly spaced along right front opening. Work as for sleeve trim, making three 4-st one-row buttonholes (see Glossary, page 109) opposite buttons on the first RS row after pick-up row. **Fuzzy rolled trim:** With Chinchilla, larger needle, and RS of lower sleeve facing, pick up and knit about 4 sts for every 5 sts across *above* where trim meets the sleeve CO. Purl 1 row, then knit 1 row. BO all sts on next row pwise. Smooth trim down towards the bottom of sleeve. Rep







around neckline, picking up about 4 sts for every 5 sts across *below* where the neckband meets the body. Smooth trim down towards the body. With yarn threaded on a tapestry needle, sew sleeve seams. Sew sleeve caps into armholes. **Faux lower pocket flaps:** (make 2) With Chinchilla and larger needles, CO 20 sts. Work rev St st for 1¼" (3.2 cm). BO all sts. **Lower flap trim:** With Metallic FX, smaller needle, and RS facing, pick up and knit 7 sts along selvedge of flap, 22 sts along CO edge, then 7 sts along other selvedge—36 sts total. Purl 1 row. Knit 1 row, inc 1 st at each corner—2 sts inc'd. Purl 1 row. BO all sts kwise, inc 1 st at each corner in BO row. **Faux upper pocket flaps:** (make 2) With Chinchilla and larger needles, CO 16 sts. Work rev St st for 1" (2.5 cm). BO all sts. **Upper flap trim:** With Metallic FX, smaller needle, and RS facing, pick up and knit 6 sts along selvedge of flap, then 18 sts along CO edge, then 6 sts along selvedge—30 sts. Work trim same as for lower flap trim. Try on jacket and pin flaps in place at desired location on fronts. Sew top edge of each flap to front, then sew a smaller button at the center of each flap, sewing through both layers (flap and garment front). ∞

DEBORAH NEWTON designs casual and tailored knitwear from her home in Providence, Rhode Island.



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# SKYE TWEED VEST

design by **KATHY ZIMMERMAN**

RIBS GIVE WAY TO ZIGS AND ZAGS in Kathy Zimmerman's timeless, season-spanning man's vest. The two-stitch cable strands move over just one stitch at a time to minimize the amount of draw-in. Kathy's given the vest a high ribbed V-neck for a contemporary look and worked it in a rustic tweed wool for classic style.

**Finished Size** 41 (45, 47, 50, 54)" (104 [114.5, 119.5, 127, 137] cm) chest circumference, slightly stretched, after blocking. Vest shown measures 45" (114.5 cm).

**Yarn** Classic Elite Skye Tweed (100% lambswool; 112 yd [102 m]/50 g): #1272 upland green, 7 (8, 9, 10, 11) balls.

**Needles** Body—Size 8 (5 mm). Ribbing—Size 7 (4.5 mm): straight and 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 20 sts and 28 rows = 4" (10 cm) in reverse St st on larger needles, after blocking; 34-st central cable panel = 6" (15 cm) wide; 12-st diamond cable = 2¼" (5.5 cm) wide.

## Notes

Work all increases and decreases 1 stitch in from edges.

Work decreases for shaping armholes and V-neck as p2tog through back loop (tbl) at beginning of row; p2tog at end of row.

If there are not enough stitches left to work a complete cable after decreasing, work the stitches in reverse stockinette stitch (rev St st; purl on RS, knit on WS).

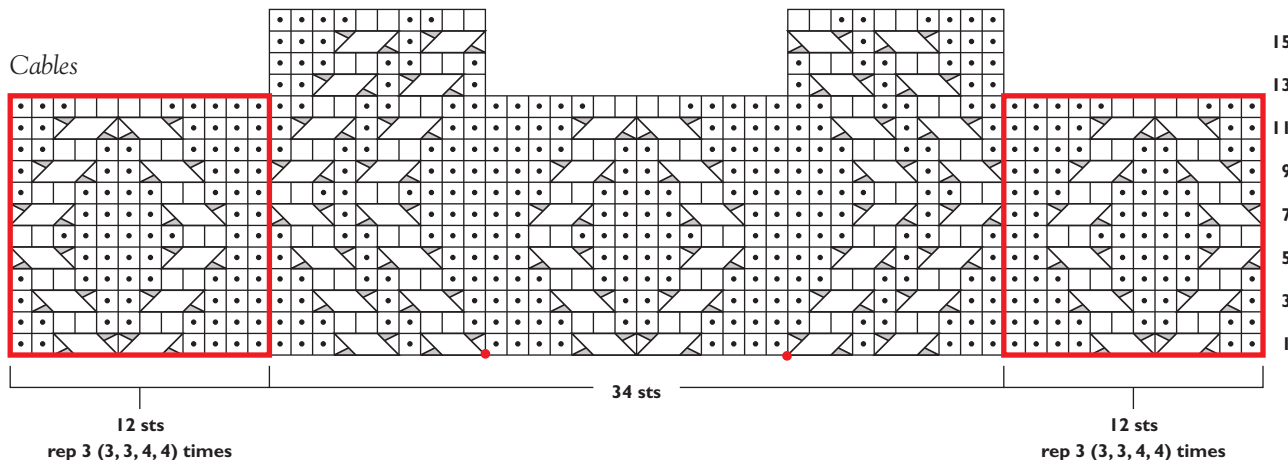
## Back

With smaller straight needles, CO 110 (118, 126, 134, 142) sts. Beg with a WS row, work ribbing as foll: \*K2, p2; rep from \* to last 2 sts, k2. Cont in k2, p2 rib as established for 9 (9, 13, 13, 13) more rows, ending with a RS row—piece should measure about 1½ (1½, 2, 2, 2)" (3.8 [3.8, 5, 5, 5] cm) from beg. **Set-up patt:** (WS) K2 (6, 10, 2, 6), [k3, p4, k5] 3 (3, 3, 4, 4) times, place marker (pm), k4, p2, k2, p2, pm, k5, p4, k5, pm, p2, k2, p2, k4, pm, [k5, p4, k3] 3 (3, 3, 4, 4) times, k2 (6, 10, 2, 6). Change to larger needles. Slipping markers

every row and beg with Row 1 of Cables chart, work 2 (6, 10, 2, 6) sts in rev St st, work center 106 (106, 106, 130, 130) sts according to chart, work 2 (6, 10, 2, 6) sts in rev St st. Work even in patts as established, rep Rows 1–12 for diamond motif and Rows 1–16 for zigzag motif, until piece measures 13½ (13½, 14½, 14½, 15)" (34.5 [34.5, 37, 37, 38] cm) from beg. **Shape armholes:** BO 8 (8, 10, 10, 12) sts at beg of next 2 rows—94 (102, 106, 114, 118) sts rem. Dec 1 st each end of needle every row (see Notes) 12 (14, 14, 16, 16) times—70 (74, 78, 82, 86) sts rem. Work even in patt until armholes measure 9 (9½, 9½, 10, 10)" (23 [24, 24, 25.5, 25.5] cm), ending with a WS row. **Shape neck:** (RS) Keeping in patt, work across 23 (24, 26, 29, 31) sts, join new ball of yarn and BO center 24 (26, 26, 24, 24) sts in patt, work to end—23 (24, 26, 29, 31) sts rem each side. Working each side separately, at each neck edge BO 3 (3, 3, 4, 4) sts 2 times, and *at the same time*, at each armhole edge BO 6 (6, 7, 7, 8) sts 2 times, then BO rem 5 (6, 6, 7, 7) sts.

## Front

Work same as back to armhole shaping—84 (84, 88, 88, 92) chart rows completed; piece should measure about 13½ (13½, 14½, 14½, 15)" (34.5 [34.5, 37, 37, 38] cm) from beg. **Shape armholes:** BO 8 (8, 10, 10, 12) sts at beg of next 2 rows—94 (102, 106, 114, 118) sts rem. Dec 1 st each end of needle every row 10 (10, 6, 6, 2) times—74 (82, 94, 102, 114) sts rem; 96 chart rows completed









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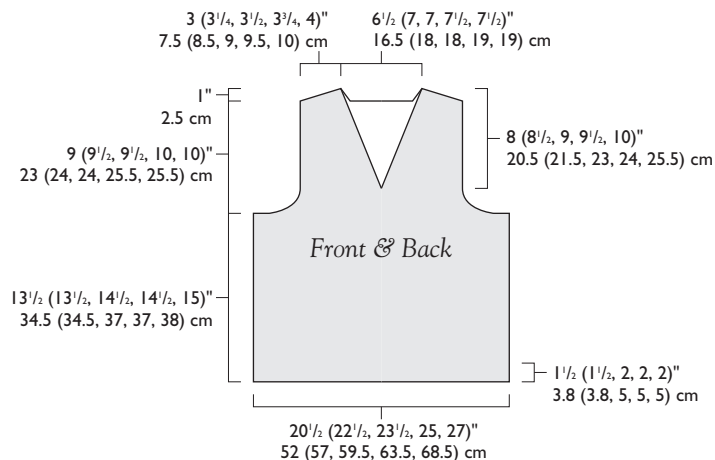
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for all sizes, ending with Row 12 of diamonds and Row 16 of zig-zags; piece should measure about 14" (35.5 cm) above last row of ribbing for all sizes. Pm at center of work. **Note:** Armhole shaping is completed at the same time as V-neck shaping; read the next section all the way through before proceeding. **Shape V-neck:** Keeping in patt, dec 1 st each end of needle every row 2 (4, 8, 10, 14) more times to complete armhole shaping, and at the same time work in patt to 1 st before center marker, place this st on a holder, remove marker, place next st on the same holder (center 2 sts on same holder), join a second ball of yarn and work in patt to end. Working each side separately, dec 1 st at each neck edge (see Notes) every other row 9 (10, 7, 7, 6) times, then every 4th row 8 (8, 11, 12, 13) times—17 (18, 20, 21, 23) sts rem each side. Work even in patt until piece measures same as back to shoulders. **Shape shoulders:** At each armhole edge, BO 6 (6, 7, 7, 8) sts 2 times, then BO rem 5 (6, 6, 7, 7) sts.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. **Neckband:** With smaller cir needle, RS facing, and beg at left shoulder seam, pick up and knit 48 (48, 52, 56, 56) sts along left front neck to held center sts, k1 held st, pm, k1 held st, pick up and knit 48 (48, 52, 56, 56) sts along right front neck, and 42 (42, 46, 46, 46) sts across back neck—140 (140, 152, 160, 160) sts total. Pm and join. **Next rnd:** [K2, p2] 11 (11, 12, 13, 13) times, k2, p1, k2tog, slip m, ssk, p1, [k2, p2] 22 (22, 24, 25, 25) times—2 sts dec'd. **Next rnd:** Work in established rib to 2 sts before marker, k2tog, slip m, ssk, work in established rib to end—2 sts dec'd. Rep the last rnd 3 more times—130 (130, 142, 150, 150) sts rem. BO all sts loosely in patt, and at the same time dec 1 st each side of center marker as before on BO rnd—neckband should measure about 1" (2.5 cm). Sew side seams. **Armbands:** With smaller cir needle and RS facing, pick up and knit 112 (116, 120, 120) sts evenly spaced around armhole. Pm and join. Work k2, p2 ribbing for 1" (2.5 cm). BO all sts loosely in patt. Weave in loose ends. Block lightly to measurements. ∞



KATHY ZIMMERMAN is the owner of Kathy's Kreations in Ligonier, Pennsylvania. She'd like to thank Eleanor Swogger for her assistance with knitting this piece.



# Tips & Techniques

FROM NICKY EPSTEIN

## NICKY EPSTEIN *talks about* OTT-LITE® TRUECOLOR™ LIGHTING & KNITTING

by Gwen Bentley

*Can a new tool help unlock the most creative regions of your imagination? Extend the amount of time you can spend on a project? Make your time spent knitting more pleasant and more comfortable?*

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Technology worked with physicians at Johns Hopkins Hospital in the development of light therapy for the treatment of Seasonal Affective Disorder (SAD) or “Winter Blues”.

Find out more as we interview knitwear designer, teacher and award-winning author, Nicky Epstein about OTT-LITE TrueColor lighting.

**Gwen: What was your first reaction when you used OTT-LITE TrueColor lighting?**

Nicky: Frankly, my first reaction was astonishment. It was **as if the sun had come indoors** (but without the glare or the suntan). My work took on a whole new clarity and I loved the look.

**Gwen: How has OTT-LITE TrueColor lighting impacted your knitting?**

Nicky: As a knitwear designer and author, the details of my work are very important to the finished look of the piece. If the details are right, the piece will be a success. **I was amazed how the OTT-LITE TrueColor lamp contributed to the details of my work**, bringing out the delineation of the stitches so clearly. It made my work more accurate and easier.

**Gwen: What do you like most about OTT-LITE TrueColor lighting?**

Nicky: The effect that the (OTT-LITE) light had on the texture and color of my yarns. The colors were not just brighter, but they looked richer and truer and allowed me to choose colors that really harmonized. **The (OTT-LITE) light heightened the yarn textures to help me create new subtleties in my designs.**

I also find that I can work longer designing and knitting because my eyes do not become as tired as they used to – making late-night knitting to meet a deadline, less of a problem.

**Gwen: Would you recommend this lighting?**

Nicky: **I would not only recommend the OTT-LITE lighting to my fellow knitters and students, but to anyone doing anything that requires indoor lighting.** I use it when I read or cook or just want a pleasant outdoor glow... indoors. And, the OTT-LITE lamps themselves have a great look that fits in anywhere.



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Nicky Epstein  
Knitwear Designer,  
Teacher & Author

**“OTT-LITE TrueColor lighting is a whole new way of looking at the world.”**

### 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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# PARFAIT PLAY

design by DEBBIE BLISS

DEBBIE BLISS LOVES TO TAKE A CLASSIC SWEATER design and rework it for a fresh look. Here, she's taken a traditional round-yoke Fair Isle pullover, scaled it down for a child, and worked it in soft pastel shades of a cotton/cashmere yarn. The sweater body is worked in separate pieces to the armhole, then front, back, and sleeves are joined together and the yoke is worked circularly in a single piece to the gently ribbed stand-up collar.

**Finished Size** 29 (33½, 38)" (73.5 [85, 96.5] cm) chest circumference. Sweater shown measures 29" (73.5 cm).

**Yarn** Debbie Bliss Cotton Cashmere Double Knitting (85% cotton, 15% cashmere; 105 yd [95 m]/50 g): #16 willow (MC), 5 (6, 8) balls; #03 cream, #14 pale blue, #07 pale pink, and #19 bright pink, 1 ball each. Yarn distributed by Knitting Fever.

**Needles** Body and sleeves—Size 5 (3.75 mm): straight, and 24" (60-cm) and 16" (40-cm) circular (cir). Ribbing—Size 3 (3.25 mm): straight and 16" (40-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; marker (m); tapestry needle.

**Gauge** 22 sts and 31 rows = 4" (10 cm) in St st on larger needles.

## Notes

Read chart from right to left on every round.

When working Fair Isle pattern, strand yarn not in use loosely across wrong side to maintain fabric elasticity.

The seams use one stitch from each side of each garment piece.

All stitches are included in the schematic. The finished size takes the seams into account.

## Back

With pale blue and smaller straight needles, CO 82 (94, 106) sts.

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

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

Change to cream and work 1 row in rib as established. Change to MC and work 3 rows in rib as established. Change to larger straight needles and cont in MC. Beg with a RS (knit) row, work St st until piece measures 8¼ (9¾, 11)" (21 [25, 28] cm) from CO, ending with a WS row. **Shape armholes:** BO 4 (5, 6) sts at beg of next 2 rows—74 (84, 94) sts rem. *Next row:* K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Purl 1 row even. Rep the last 2 rows 3 (4, 5) more times—66 (74, 82) sts rem. **Shape yoke:** Work short rows as foll:

*Row 1:* (RS) K1, ssk, k15 (18, 21). Turn, and work on this first group of sts as foll:

*Row 2:* (WS) P2tog, purl to end—16 (19, 22) sts.

*Row 3:* K1, ssk, knit to last 2 sts, k2tog, turn—14 (17, 20) sts rem. Rep the last 2 rows 4 (5, 6) more times—2 sts rem in this group of sts. P2tog—1 st rem. Fasten off. Slip (sl) center 30 (32, 34) sts onto a holder, join yarn to rem 18 (21, 24) sts with RS facing, knit to last 3 sts, k2tog, k1—17 (20, 23) sts rem. *Next row:* (WS) Purl to last 2 sts, p2tog through back loop (tbl)—1 st dec'd. *Next*

*row:* (RS) K2tog, knit to last 3 sts, ssk, k1—2 sts dec'd. Rep the last 2 rows 4 (5, 6) more times—2 sts rem. P2tog—1 st rem. Fasten off. Highest point of each short-rowed section should measure about 2½ (3, 3½)" (6.5 [7.5, 9] cm) above armhole BO.

## Front

Work as for back.

## Left Sleeve

With pale pink and smaller straight needles, CO 42 (46, 50) sts.

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

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

Change to cream and work 1 row in rib as established. Change to MC and work 3 rows in rib as established, and *at the same time* inc 2 (3, 4) sts evenly spaced on last row of rib—44 (49, 54) sts. Change to larger straight needles. Cont with MC in St st. Work 4 rows even. *Next row:* Inc 1 st each end of needle—2 sts inc'd. Work 3 rows even. Rep the last 4 rows 9 (11, 13) more times—64 (73, 82) sts rem. Cont even in St st until piece measures 8¾ (9¾, 11)" (22 [25, 28] cm) from CO, ending with a WS row.

**Shape sleeve top:** BO 4 (5, 6) sts at beg of next 2 rows—56 (63, 70) sts rem. *Next row:* (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Purl 1 row even. Rep the last 2 rows 9 (11, 13) more times—36 (39, 42) sts rem; sleeve top measures about 2½ (3, 3½)" (6.5 [7.5, 9] cm) above armhole BO rows. Place sts on holder.

## Right Sleeve

Work as for left sleeve but use bright pink in place of pale pink for CO and first 2 rows of rib.

## Yoke

With yarn threaded on a tapestry needle, sew front, back, and sleeves along all four short raglan seams. With MC and longer size 5 (3.75-mm) cir needle, work across 36 (39, 42) sts from top of left sleeve as foll: k17 (18, 20), k2tog, k17 (19, 20); pick up and knit 13 (14, 15) sts along left side of front neck, k30 (32, 34) center front sts from holder, pick up and knit 13 (14, 15) sts along right side of front neck, work across sts from top of right sleeve as foll: k17 (18, 20), k2tog, k17 (19, 20); pick up and knit 13 (14, 15) sts along right side of back neck, k30 (32, 34) center back sts from holder, pick up and knit 13 (14, 15) sts along left side of back neck—182 (196, 210) sts total. Place marker (pm) and join for working in the rnd. Change to Yoke chart and work

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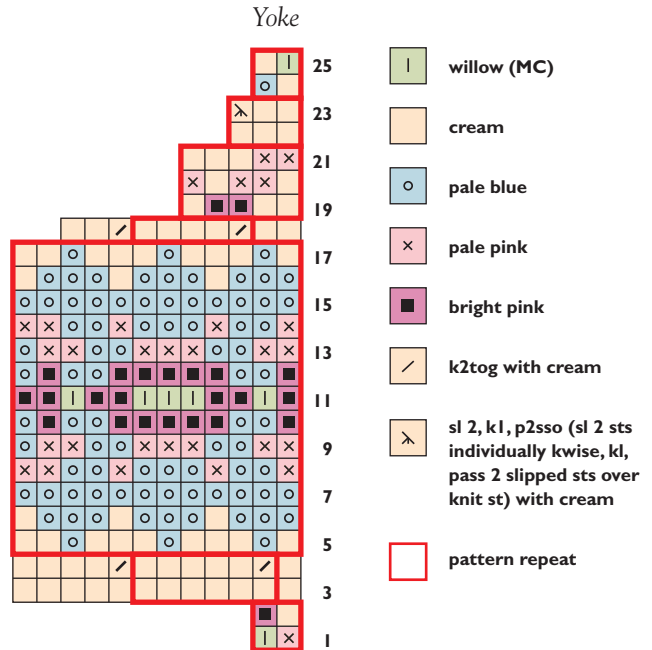
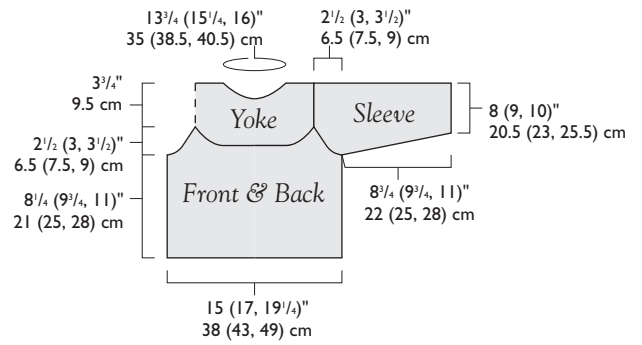
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Rnds 1–25 of chart, dec on Rnds 4, 18, and 23 as indicated, and changing to shorter size 5 (3.75-mm) cir needle when necessary—156 (168, 180) sts rem after Rnd 4; 130 (140, 150) sts rem after Rnd 18; 78 (84, 90) sts rem after Rnd 23. When Rnd 25 of chart has been completed, knit 1 rnd with cream. *Next rnd:* With cream, knit, and *at the same time* dec 2 (0, 2) sts evenly spaced—76 (84, 88) sts rem. Change to MC and knit 1 rnd. **Neckband:** Change to smaller cir needle. *Next rnd:* \*K2, p2; rep from \*. Rep this rnd 8 more times. Change to cream and work 1 rnd in rib as established. Change to pale blue and work 2 rnds in rib as established. BO all sts in rib with pale blue.

## Finishing

With yarn threaded on a tapestry needle, sew side and sleeve seams. Weave in loose ends. Block lightly.

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



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# GRAND PLAN CAPELETS

design by ANN BUDD

CAPELETS ARE THE LATEST FASHION ACCESSORY. In addition to being fun and quick to knit, they are remarkably versatile—they keep shoulders warm without restricting arms and hands. Each of these three variations on the capelet theme—two pullovers and a cardigan—is knitted as a single piece from the lower edge to the neck. Ann Budd's template pattern gives basic instructions in three sizes (child, woman's small/medium, woman's large) and five gauges, so that you can make a capelet in almost any size and yarn you choose.

**Finished Size** About 20 (21½, 24)" (51 [54.5, 61] cm) circumference at neck, 48 (54, 60)" (122 [137, 152.5] cm) circumference at base, and 13¼ (15¼, 17¼)" (33.5 [38.5, 44] cm) long. Capelets shown in the middle size.

**Yarn** Your choice of yarn (see Notes below for amounts).

**Needles** 24" and 16" (60-cm and 40-cm) circular (cir) needle in size needed for desired gauge. *Note:* 16" (40-cm) cir not required for cardigan version.

**Notions** Markers (m); tapestry needle; buttons for cardigan (optional).

**Gauge** Your choice of gauge (see Notes below).

## Notes

To use this chart, you need to choose yarn, determine your gauge, and pick a size. Gauge (in stitches per inch) runs vertically along the left side of the chart (in shaded boxes); finished circumference is listed horizontally at the beginning of the chart.

Capelets shown were knitted with Muench Yarns: GGH Samoa (#81 peach at 4 sts/inch), GGH Via Mala (#8 chartreuse at 3 sts/inch), and GGH Relax (#28 burgundy at 3 sts/inch). Instructions for the capelets shown here begin on page 63.

## Finished Size (lower circumference)

48	54	60"
122	137	152.5 cm

## Yarn Requirements

Gauge sts/inch	2	188	241	301 yd
		172	220	275 m
	3	323	415	518 yd
		295	379	474 m
	4	459	589	735 yd
		420	539	672 m
	5	580	743	927 yd
		530	679	848 m
	6	821	1051	1312 yd
		751	961	1200 m

## Pullover Version

With longer cir needle, CO:

Gauge sts/inch	2	96	108	120 sts.
	3	144	160	180
	4	192	212	240
	5	240	268	300
	6	288	324	360

Place marker (pm) and join for working in the rnd, being careful not to twist sts. Work edging of choice for 1" (2.5 cm) to prevent lower edge from curling, then work even in chosen patt until piece measures 5 (6, 7)" (12.5 [15, 18] cm) from beg. *Next rnd:* Place three additional markers to denote position of raglan lines (original marker denotes right back raglan) as foll:

Work across:

2	28	32	36 sts for back,
3	42	48	54
4	58	64	72
5	72	80	90
6	86	96	108

pm, work across:

2	20	22	24 sts for left sleeve,
3	30	32	36
4	38	42	48
5	48	54	60
6	58	66	72

pm, work across:

2	28	32	36 sts for front,
3	42	48	54
4	58	64	72
5	72	80	90
6	86	96	108

pm, work across:

2	20	22	24 sts for right sleeve.
3	30	32	36
4	38	42	48
5	48	54	60
6	58	66	72

## Decrease for top:

Using the dec method of your choice (see Glossary, page 109), dec 2 sts at each marker on next rnd, then every foll 4th rnd:

2	4	5	5 more times.
3	4	5	5
4	5	5	6
5	6	6	7
6	6	6	6









Family Book 143

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There will remain:

2	56	60	72 sts.
3	104	112	132
4	144	164	184
5	184	212	236
6	232	268	304

Dec 2 sts at each marker every other rnd the foll number of times,  
changing to shorter cir needle as necessary:

2	2	2	3 times.
3	6	6	8
4	8	10	11
5	10	13	14
6	14	17	20

There will remain:

2	40	44	48 sts.
3	56	64	68
4	80	84	96
5	104	108	124
6	120	132	144

Work even on rem sts for 1" (2.5 cm). Loosely BO all sts.

### Finishing

Weave in loose ends. Block to measurements.

### CARDIGAN VERSION

With cir needle, CO:

2	96	108	120 sts.
3	144	160	180
4	192	212	240
5	240	268	300
6	288	324	360

Do not join. Work back and forth in rows until piece measures 5  
(6, 7)" (12.5 [15, 18] cm) from beg, ending with a WS row. *Next  
row:* (RS) Place four markers (pm) to denote position of raglan  
lines as foll (selvedge edges will become the center front opening):  
Work across:

2	14	16	18 sts for right front,
3	21	24	27
4	29	32	36
5	36	40	45
6	43	48	54

pm, work across:

2	20	22	24 sts for right sleeve,
3	30	32	36
4	38	42	48
5	48	54	60
6	58	66	72

pm, work across:

2	28	32	36 sts for back,
3	42	48	54
4	58	64	72
5	72	80	90
6	86	96	108



pm, work across:

2	20	22	24 sts for left sleeve,
3	30	32	36
4	38	42	48
5	48	54	60
6	58	66	72

pm, work across:

2	14	16	18 sts for left front.
3	21	24	27
4	29	32	36
5	36	40	45
6	43	48	54

### Decrease for top:

Work as for pullover version. There will remain:

2	40	44	48 sts.
3	56	64	68
4	80	84	96
5	104	108	124
6	120	132	144

Work even on rem sts for 1" (2.5 cm). Loosely BO all sts.

### Finishing

Weave in loose ends. Block to measurements. **Button band:** With RS facing, pick up and knit about 4 sts for every 5 rows along left front edge. Work edging of choice until band measures about 1" (2.5 cm). BO all sts. Mark placement of desired number of buttons evenly spaced along button band, placing the top button about 1/2" (1.3 cm) down from neck edge. **Buttonhole band:** With RS facing, pick up and knit about 4 sts for every 5 rows along right front edge. Work edging as for button band until band measures about 1/2" (1.3 cm). **Next row:** Work buttonholes (yo, k2tog) opposite button markers. Cont even in edging patt until band measures about 1" (2.5 cm). BO all sts. Sew buttons opposite buttonholes.

### Vine Lace Capelet

**Yarn** GGH Samoa (50% cotton, 50% acrylic; 104 yd [95 m]/50 g): #81 peach, 5 (6, 7) balls. Yarn distributed by Muench Yarns.

**Needles** Size 9 (5.5 mm): 24" and 16" (60-cm and 40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Gauge** 16 sts and 26 rows = 4" (10 cm) in St st, worked in the rnd.

### Note

The stitch counts from the basic pattern are modified to accommodate the 9-stitch repeat in the vine lace pattern.

With longer cir needle, CO 189 (207, 234) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Work vine lace as foll:

**Rnd 1:** \*K1, yo, k2, ssk, k2tog, k2, yo; rep from \*.

**Rnd 2:** Knit.

Rep Rnds 1 and 2 until piece measures 4" (10 cm) from CO, ending with Rnd 1. **Next rnd:** Knit, inc 3 (5, 6) sts evenly spaced—192 (212, 240) sts. Cont even in St st (knit every rnd) until piece measures 5 (6, 7)" (12.5 [15, 18] cm) from CO. **Next rnd:** Place three additional markers to denote position of raglan lines (original

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marker denotes right back raglan) as foll: K58 (64, 72) for back, place marker (pm), k38 (42, 48) for left sleeve, pm, k58 (64, 72) for front, pm, k38 (42, 48) for right sleeve. *Dec rnd:* \*K2tog, knit to 2 sts before next marker, ssk, slip m; rep from \* to end of rnd—8 sts dec'd. Knit 3 rnds. Rep the last 4 rnds 5 (5, 6) more times—144 (164, 184) sts rem. Dec 2 sts at each marker every other rnd 8 (10, 11) times, changing to shorter cir needle when necessary—80 (84, 96) sts rem. *Next rnd:* Knit, inc 1 (dec 3, dec 6) sts evenly spaced—81 (81, 90) sts rem. **Neckband:** Rep Rnds 1 and 2 of vine lace 5 times, ending with Rnd 2. *Next md:* BO all sts while working Rnd 1 of vine lace. Weave in loose ends. Block to measurements.

### Ribbed T-Neck Capelet

**Yarn** GGH Via Mala (100% wool; 73 yd [67 ml]/50 g): #8 chartreuse, 5 (6, 7) balls. Yarn distributed by Muench Yarns.

**Needles** Size 11 (8 mm): 24" and 16" (60-cm and 40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Open-ring or removable markers (m); tapestry needle.

**Gauge** 12 sts and 20 rows = 4" (10 cm) in k3, p1 rib, worked in the rnd, after blocking.

### Note

The stitch counts for the smallest and largest sizes are modified to accommodate the 4-stitch rib pattern.

With longer cir needle, CO 152 (160, 184) sts. Place marker

(pm) and join for working in the rnd, being careful not to twist sts. Work k3, p1 rib until piece measures 6¼ (7½, 8¾)" (16 [19, 22] cm) from CO, and on the last rnd, move end-of-rnd marker 1 st forward as foll: work to end of rnd, remove marker, k1, replace marker—the first st of the rnd is now the center st of the first k3 rib. *Next rnd:* Place seven additional markers to denote position of raglan lines (original marker denotes right back raglan; you may find it helpful if this marker is a different color from the others) as foll: k1 (raglan line), pm, work 43 (47, 51) sts in established rib for back, pm, k1 (raglan line), pm, work 31 (31, 39) sts in rib for left sleeve, pm, k1 (raglan line), pm, work 43 (47, 51) sts in rib for front, pm, k1 (raglan line), pm, work 31 (31, 39) sts in rib for right sleeve. *Dec rnd:* \*K1, slip marker (sl m), ssk, work in patt to 2 sts before next marker, k2tog, sl m; rep from \*; end rnd k2tog, k1—8 sts dec'd. Knit 3 rnds. Rep the last 4 rnds 4 (5, 5) more times—112 (112, 136) sts rem. Work dec rnd every other rnd 6 (6, 8) times, changing to shorter cir needle when necessary—64 (64, 72) sts rem. **T-neck:** Cont to work dec rnd every other rnd 3 more times—40 (40, 48) sts; 15 (17, 17) sts each for back and front; 3 (1, 5) st(s) for each "sleeve;" 4 marked raglan sts. *For medium size only:* When only 3 sleeve sts rem there will not be enough sts to work both the ssk and k2tog between the raglan lines; instead, work p3tog to dec 2 sts and maintain k3, p1 rib patt. Cont even in rib for your size until piece measures 6" (15 cm) from last dec rnd as foll:

*Size small:* \*K1 (raglan), [k3, p1] 3 times, k3, k1 (raglan), k1, p1 (center sleeve st), k1; rep from \* once more.

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Size medium: \*K3, p1; rep from \* to end.

Size large: K1 (raglan), k1, [k3, p1] 3 times, k4, k1 (raglan), k2, p1 (center sleeve st), k2; rep from \* once more.

BO all sts in rib. Weave in loose ends. Block to measurements.

### Cardigan Capelet

**Yarn** GGH Relax (32% wool, 32% nylon, 26% acrylic, 10% alpaca; 121 yd [111 m]/50 g): #28 burgundy, 3 (4, 5) balls. Yarn distributed by Muench Yarns.

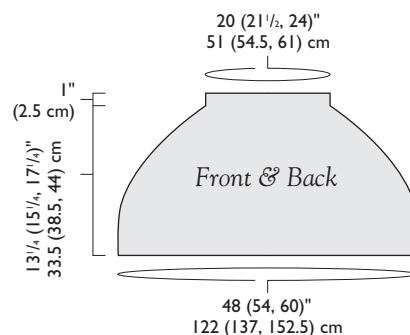
**Needles** Capelet—Size 10½ (6.5 mm): 24" (60-cm) circular (cir). Front bands—Size 9 (5.5 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; three ¾" (2.2-cm) buttons.

**Gauge** 12 sts and 22 rows = 4" (10 cm) in St st.

With larger needle, CO 144 (160, 180) sts. Do not join into a rnd. Working back and forth in rows, work garter st (knit every row) for 7 rows, ending with a WS row. Change to St st (knit on RS, purl on WS) and work even until piece measures 5 (6, 7)" (12.5 [15, 18] cm) from CO, ending with a RS row. **Next row:** Place markers to denote position of raglan lines as foll: (WS) P21 (24, 27) for left front, pm, p30 (32, 36) for left sleeve, pm, p42 (48, 54) for back, pm, p30 (32, 36) for right sleeve, pm, p21 (24, 27) for right front. **Dec row:** (RS) \*Knit to 2 sts before marker, k2tog, slip marker, ssk; rep from \* to last marker, knit to end—8 sts dec'd. Work 3 rows even. Rep the last 4 rows 4 (5, 5) more times—104 (112, 132) sts rem. Work dec row every other row 6 (6, 8) times—56 (64, 68) sts rem. **Neckband:** Work garter st for 7 rows. With RS facing, BO all sts. **Button band:** With

smaller needle and RS facing, pick up and knit 48 (54, 60) sts along left front edge. Work garter st for 7 rows. BO all sts. Mark placement of 3 buttons on button band so that the highest is ½" (1.3 cm) down from neck edge, the lowest is 5½" (14 cm) up from lower edge, and the other is evenly spaced in between. **Buttonhole band:** With smaller needle and RS facing, pick up and knit 48 (54, 60) sts along right front edge. Work garter st for 3 rows. **Buttonhole row:** Knit, working buttonholes (yo, k2tog) opposite button markers on button band. Knit 3 more rows. BO all sts. Weave in loose ends. Block to measurements. Sew buttons to button band opposite buttonholes. ∞



ANN BUDD is champion of the Grand Plan series of patterns published in *Knits*. See *The Knitter's Handy Book of Patterns* and *The Knitter's Handy Book of Sweater Patterns* (both published by Interweave Press) for similar multisize, multigauge patterns.

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# CABLE-EIGHT TOP

design by JOYCE WU

JOYCE WU HAS BEEN EXPERIMENTING WITH CABLE PATTERNS LATELY and found this eye-catching figure-eight pattern to be both striking to look at and easy to work. For simplicity, she has worked the front and back as simple rectangles, then joined them with crochet edgings. At a gauge of just three stitches to the inch, the top is finished in no time. Wear it to a party with a black skirt and heels or to the park with jeans and flip-flops—either way, you'll look great! To learn more about the organic cotton yarn used in this project, turn to page 9.

**Finished Size** 28 (33½, 38½, 44, 49½)" (71 [85, 98, 112, 125.5] cm) bust/chest circumference. Sweater shown measures 28" (71 cm).

**Yarn** Pakucho Organic Peruvian Cotton (100% organic cotton; 95 yd [87 m]/50 g): avocado, 8 (11, 13, 16, 19) skeins. Yarn distributed by Cottage Industry.

**Needles** Size 11 (8 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; size I/9 (5.5-mm) crochet hook.

**Gauge** 12 sts and 16½ rows = 4" (10 cm) in St st with yarn doubled.

## Stitch Guide

**4/2 Cable:** (worked over 6 sts) Sl 4 sts onto cn and hold in front, k2, [p2, k2] from cn.

## Notes

Yarn is used doubled throughout.

The width of the crocheted side edging will replace the stitches used up in the side seams, so the finished bust/chest measurement will equal the sum of the back and front pieces as shown on the schematic.

## Back

With yarn doubled, CO 42 (50, 58, 66, 74) sts. Work lower edge rib as foll:

**Rib Row 1:** (WS) K2, \*p2, k2; rep from \*.

**Rib Row 2:** (RS) P2, \*k2, p2; rep from \*.

Rep Rib Rows 1 and 2 two more times, then work Rib Row 1 once more to end on a WS row—7 rows completed. Work cable patt as foll:

**Row 1:** \*P2, [k2, p2] 2 times, 4/2 cable (see Stitch Guide); rep from \* 1 (2, 2, 3, 3) more time(s), p2, [k2, p2] 2 (0, 2, 0, 2) times.

**Rows 2, 4, and 6:** K2, \*p2, k2; rep from \*.

**Rows 3 and 5:** P2, \*k2, p2; rep from \*.

**Row 7:** \*P2, 4/2 cable, [p2, k2] 2 times; rep from \* 1 (2, 2, 3, 3) more time(s), p2, [4/2 cable, p2] 1 (0, 1, 0, 1) time.

**Rows 8 and 10:** Rep Row 2.

**Rows 9 and 11:** Rep Row 3.

**Row 12:** Rep Row 2.

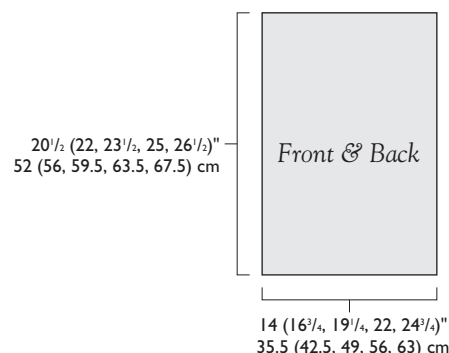
Rep Rows 1–12 for cable patt 5 (6, 6, 7, 7) more times, then work Rows 1–6 one (zero, one, zero, one) more time—85 (91, 97, 103, 109) total rows completed including rib; piece should measure about 20½ (22, 23½, 25, 26½)" (52 [56, 59.5, 63.5, 67.5] cm) from CO. BO all sts.

## Front

Work same as back.

## Finishing

**Side edging:** With crochet hook and yarn doubled (see Glossary, page 109, for crochet instructions), work a row of single crochet (sc) along both selvages of back and front pieces, working 1 sc into each edge st—85 (91, 97, 103, 109) sc. Cut yarn and fasten off. **Side seams:** Along each crocheted edge, mark the 24th (26th, 28th, 32nd, 36th) sc down from the BO edge, and the 8th sc up from the CO edge of each piece. Hold pieces with RS facing each other, and using crochet hook and yarn doubled, sc back to front between markers. Fasten off. There will be 24 (26, 28, 32, 36) sc left unattached at the top of each seam for the armholes, and 8 sts unattached at the bottom of each seam for side slits. **Shoulder seams:** Hold pieces with RS facing each other. With yarn doubled and crochet hook, and beg at armhole edge and working toward center, sc back to front at shoulders by sc 10 (12, 14, 16, 18) sts of BO edges tog. Fasten off. Rep for other shoulder—22 (26, 30, 34, 38) sts left unattached at center for neck opening. **Cap sleeves:** Work 28 (28, 30, 32, 34) sc evenly around armhole opening. Join for working in the rnd, and work 2 more rnds sc. Fasten off. Weave in loose ends. Wet-block to finished measurements. ∞



JOYCE WU lives in New York City where she works in finance at a Wall Street firm and leads knitting classes at a homeless shelter in Harlem.









# NANCY MARCHANT

Marianne Ulrich

## An American in Amsterdam

Around the corner from the bustling Nieuwmarkt, Amsterdam is relatively quiet—if any part of the Netherlands’ raucous capital city can be considered quiet. Here, in a historic gabled house facing a tranquil canal, lives knitwear designer Nancy Marchant. Until WWII, this area was the city’s garment district where, with easy access to the shipping harbor, the textile trade once thrived. Today the garment businesses have been replaced by cafés and bakeries, but a knitwear form of the textile trade is alive and well in Nancy’s workroom.

### designer profile

by Theresa Sigillito Hollema

Born in Evansville, Indiana, Nancy learned to knit from her mother when she was eight. One of her first projects was a pair of socks with a matching hat; at age twelve, she knitted a round-yoke pullover that won a blue ribbon at the Indiana State Fair. Later, while studying art education and textiles at Indiana University, she taught herself to crochet and mastered the skill well enough to win third place in a national crochet contest. The official prize was a set of twelve crochet hooks—a set she still owns and uses—but the unofficial prize was the invitation to publish her design in the 1974 Fall/Winter *Ladies Home Journal Needle and Crafts* magazine. Thus began Nancy’s career as a knitwear (and crochet) designer.

After graduating from Indiana, Nancy taught art to 1,100 grammar school students in eight different schools every week. In 1975, she left Indiana and moved to Berkeley, California, to do graduate work in textile design at the newly founded Fiberworks Center for the Textile Arts. Fiberworks was staffed by professional fiber artists and teachers, many of whom went on to become leaders in their fields. Yoshiko Wada, the renowned shibori (Japanese tie-dye) expert taught her first class at the school, and Nancy was one of her students. “This was when I really studied color and patterning. I learned to dye fabric, and in the process I came to understand the complexity of color. I wrote my graduate thesis on shibori kimonos, and a jacket I designed for my thesis was published in *Ladies Home Journal Needle and Craft* as part of ‘Indigo: Dye Art of Eastern Ancestry,’ an article on tie-dye technique.”

### A move to Amsterdam

In 1978, Nancy traveled to Amsterdam, a visit that was never intended to be permanent. Yet life in the Netherlands was so congenial that she and her partner Jeff Stone settled in and have remained there ever since. In the 1980s, when knitting was more popular in Europe than it is now, yarn stores were everywhere. One Amsterdam shop in particular, owned

by a Dutch woman named Mimi Jaffree who had lived most of her life in France, became a favorite for Nancy. “Before I moved to the Netherlands, I could find yarns in only basic colors: one shade of brown, one shade of green, one shade of red, etc. When I moved to Amsterdam, I was amazed by all the varieties of blue yarn, which looked beautiful on the blonde and blue-eyed Dutch.” Mimi’s store carried beautiful French yarns in a tremendous variety of colors. “Mimi taught me how to analyze and read the nuances in different versions of the same color, for instance to see the difference between a yellow-brown and a red-brown. She is the one who encouraged me to send my designs to *Ariadne*, a popular Dutch knitting magazine at the time.”

An American designer in Amsterdam was a novelty in 1980, and *Ariadne* capitalized on Nancy’s origin. “At the first

*Examples of Nancy Marchant’s sweater designs published in Dutch knitting magazines. Note the sweater inspired by Delft tiles; her first design published in Holland.*



Janice Gianacco



meeting, they asked me to create a sweater based on my impressions of Holland. So I designed a sweater using motifs themed around Delft tiles, with little characters, boats, windmills, and such. I used blue yarn for the tile patterns on an off-white background and grays and browns for the grout." This tourist-view sweater was published along with an article about the designing American. Thus began a long relationship between the Dutch magazine and the American designer.

One assignment for *Ariadne*—an interview with Kaffe Fassett—changed Nancy's approach to sweater design. "I had seen Kaffe's work in some American magazines and had recommended him to *Ariadne*. They asked me to interview Kaffe, and I did. I had a long, inspiring discussion with him about color, but even more eye-opening was his approach to garment edges. Kaffe was the first designer I had seen who added color changes to the borders of his sweaters. Although the colors were worked in simple stripes, they were more interesting than the normal one-color rib." That was stimulus for Nancy to take her design sense beyond the body of a garment to the outer edges as well. "Most people rush through the border to get to the body. I think borders can add accent, complexity, color, and excitement to the entire garment,

and rarely chooses what might be called crayon or true colors. "I would pick a claret red over a pure red any day. I especially like colors that have been 'browned' a bit," she says. Bold contrasts between colors in her designs create a strong impact.

### Canalside with Nancy Marchant

As we walk along the canals, lined with houseboats and narrow historic homes, Nancy reflects on the changes in knitting in Holland. "In the 1980s, knitting in Holland was hot, even more so than in the States. Now, however, I'd guess that the interest in knitting here is five to seven years behind the States, and we are waiting to catch up. Articles are starting to appear in the newspapers and magazines; recently some national celebrities were featured in a Dutch women's magazine knitting a scarf together. But the general population still views knitting as old-fashioned and utilitarian."

Nancy divides her time between freelance graphic design and knitwear and crochet design. But it's her yarn, not her graphic work, that reaches to the rafters of the loft she uses as her workspace. "If I had the time, I would return to dyeing. I find the process of working with the depth and tones of color satisfying. I see dyeing



Marianne Ulrich



Marianne Ulrich

and they can also be interesting to create." To this end, Nancy has sampled some 150 borders that combine color and texture. She may use them in a book or post them on her website.

### Color before pattern

Nancy's background in textiles and dyeing, and her love of color, are her starting point in knitwear design. Although she says she's aware of trends in knitwear, she doesn't try to be trendy. She prefers to design sweaters in simple, classic silhouettes that allow her to create colorful surface patterns built on repeating shapes and textures in harmonious colors. "Some people turn to nature or art as their inspiration; I prefer to think about argyles, plaids, and tweeds. I like to use other kinds of textiles as well, especially ethnic ones such as Turkish rugs or Peruvian motifs."

"I usually start with a color combination that I want to try, and I spend time playing with different balls of yarn. Once I have an idea of how the colors I've chosen work together, I start to consider patterning and the overall sweater area. I think my approach is based on my experience with Japanese textiles, in which the garment surface is seen as a canvas. My designs are generally worked in intarsia because intarsia lends itself well to multicolor designs that keep knitters stimulated."

Nancy has always used strong, deep, jewel colors in her designs

as a form of alchemy; I like to change something plain into something beautiful and have complete control over the process." Before Nancy sets off to do some shopping on her bicycle—her main mode of transportation through the matrix of canals and narrow streets of her city—she says, "If I were to design a Dutch sweater for *Ariadne* today, I would give it a more thoughtful spin. It would no doubt be a Dutch fisherman's sweater worked in brioche stitch. I would use various shades of blue in an intarsia design to reflect the influence of water here—the dikes, canals, lakes, and sea, weaving their way through time and space."

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**For more information on Nancy Marchant and her work, go to [www.nancymarchant.com](http://www.nancymarchant.com).**

Theresa Sigillito Hollema is a European project manager who knits while she travels around Europe. She is also an American in Amsterdam who likes to keep tabs on what Nancy is creating.





# BI-COLOR BRIOCHE

design by NANCY MARCHANT

NANCY MARCHANT LIVES IN AMSTERDAM WHERE, she says, brioche stitch is as common as seed stitch is in the United States. Once Nancy learned the stitch, she began experimenting with its color and shaping possibilities. In this fitted sweater, she's used two colors to create a shadow effect and deliberately worked increases and decreases in a way that calls attention to the gently nipped-in waist and flared collar. For more on brioche stitch, turn to *Beyond the Basics* on page 80—you'll want to be comfortable with knitting the pattern stitch before you begin this project.

**Finished Size** 35½ (41½, 49)" (90 [105.5, 124.5] cm bust/chest circumference. Sweater shown measures 35½" (90 cm).

**Yarn** Scheepjeswol Donna (50% merino, 50% acrylic; 122 yd [112 m]/50 g): #612 deep rust (MC) and #677 light orange (CC), 6 (8, 10) balls each. Purchase 1 more ball of each color if making longer sleeves than shown here. Yarn distributed by JCA.

**Needles** Size 4 (3.5 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Removable markers or coiless safety pins (m); stitch holders; size E/4 (3.5-mm) crochet hook for provisional cast-on; tapestry needle.

**Gauge** 17½ sts and 48 rows = 4" (10 cm) in two-color brioche stitch, with fabric relaxed and unblocked. To check your row gauge in brioche stitch, measure straight up along a single column of knit sts on the RS, and count each st in the column as 2 rows (24 MC column sts = 48 rows).

## Abbreviations

**brk1 (brioche-knit 1):** Knit the stitch (that was slipped in the row before) together with its yarnover; this combined knit/yarnover is considered 1 stitch (unless otherwise specified).

**brpl (brioche-purl 1):** Purl the stitch (that was slipped in the row before) together with its yarnover; this combined purl/yarnover is considered 1 stitch (unless otherwise specified).

**sl 1 yo:** (used when a knit stitch follows) Bring the working yarn under the needle to the front of the work, slip the next stitch purlwise, then bring the yarn over the needle (and over the slipped stitch) to the back in position to knit again.

**sl 1 yof:** (used when a purl stitch follows) Leaving the working yarn in front, slip the next stitch purlwise, then bring the yarn over the needle (and over the slipped stitch) and back to the front between the needles in position to purl again.

## Stitch Guide

**Brioche Stitch in Two Colors:** (odd number of sts)

**Row 1:** (WS; set-up row) With CC, sl 1 kwise (selvedge st), \*k1, sl 1 yo (see Abbreviations); rep from \* to last 2 sts, k2 (last st is selvedge st).

**Row 2:** (WS; forms purl columns in MC) Slide work to other tip of needle where MC is hanging. With MC, sl 1 pwise (selvedge st), \*sl 1 yof (see Abbreviations), brp1 (see Abbreviations); rep from \* to last 2 sts, sl 1 yof, p1 (selvedge st). Turn.

**Row 3:** (RS; forms purl columns in CC) With CC, sl 1 pwise (selvedge st), \*brp1, sl 1 yof; rep from \* to last 2 sts, brp1, p1 (selvedge st).

**Row 4:** (RS; forms knit columns in MC) Slide work to other tip of needle where MC is hanging. With MC, sl 1 kwise (selvedge st), \*sl 1 yo (see Abbreviations), brk1 (see Abbreviations); rep from \* to last 2 sts, sl 1 yo, k1 (selvedge st). Turn.

**Row 5:** (WS; forms knit columns in CC) With CC, sl 1 kwise (selvedge st), \*brk1, sl 1 yo; rep from \* to last 2 sts, brk1, k1 (selvedge st).

Repeat Rows 2–5 *only* for pattern; do not repeat Row 1.

**Right-Slant 3-Row 2-St Dec:** (right-slant dec)

**Row 1:** (RS; MC) Work to 2 sts before marked column st (remember, each knit/yarnover pair is treated as 1 st), sl 1 kwise (knit st plus its yo), k1 CC st, pssso (slipped st plus its yo), brk1 (marked st tog with its yo), cont in patt—1 st dec'd; 2 MC sts next to each other.

**Row 2:** (WS; CC) Work to doubled MC sts, bring yarn to front, sl 2 MC sts pwise, yarn over needle to back (1 yo crosses over 2 sts), cont in patt.

**Row 3:** (WS; MC) Work to double MC sts with their shared yo, bring needle under yo and purl the 2 MC sts and yo tog, cont in patt—1 st dec'd this row; 2 sts dec'd total to complete 3-row 2-st dec.

**Left-Slant 3-Row 2-St Dec:** (left-slant dec)

**Row 1:** (RS; MC) Work to marked column st, brk1 (marked st plus its yo), knit the next 2 sts tog (knit st plus its yo tog with CC st), cont in patt—1 st dec'd; 2 MC sts next to each other.

**Row 2:** (WS; CC) Work to double MC sts, bring yarn to front, sl 2 MC sts pwise, yarn over needle to back (1 yo crosses over 2 sts), cont in patt.

**Row 3:** (WS; MC) Work to double MC sts, bring right needle tip under the yo and sl 2 MC sts individually kwise, return these 2 sts to left needle with yo on top, and purl these 2 sts and the yo tog through their back loops, being sure to keep needle under the yo (so it will settle into the correct position when viewed from the RS), cont in patt—1 st dec'd this row; 2 sts dec'd total to complete 3-row 2-st dec.

**Right-Slant 2-Row 2-St Inc:** (right-slant inc)

**Row 1:** (RS; MC) Work to marked st, pick up and knit 1 st from the row below marked st, brk1 (marked st tog with its yo), cont in patt—1 st inc'd; 2 MC knit sts next to each other.

**Row 2:** (WS; CC) Work to double MC sts, sl 1 yo, pick up and

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knit 1 CC st from the row below between the 2 MC sts, sl 1 yo, cont in patt—1 st inc'd this row; 2 sts inc'd total.

#### Left-Slant 2-Row 2-St Inc: (left-slant inc)

Row 1: (RS; MC) Work to marked st, brk1 (marked st tog with its yo), pick up and knit 1 st from the row below the st just worked (will appear like 2 rows below because the st has been worked), cont in patt—1 st inc'd; 2 MC knit sts next to each other.

Row 2: (WS; CC) Work to double MC sts, sl 1 yo, pick up and knit 1 CC st from the row below between the 2 MC sts, sl 1 yo, cont in patt—1 st inc'd this row; 2 sts inc'd total.

#### Notes

Read *Beyond the Basics* (page 80) to become familiar with brioche stitch before beginning this project.

Follow these tips for tidy selvages. “Knit” rows: (Rows 4 and 5 of brioche pattern) With working yarn in back, slip the first stitch knitwise; knit the last stitch. “Purl” rows: (Rows 2 and 3 of brioche pattern) With working yarn in back, slip the first stitch purlwise; purl the last stitch. When using two colors, the first stitch will be slipped on two consecutive rows, and the last stitch will be worked on two consecutive rows.

In two-color brioche stitch, two rows are worked for every row that appears on the face of the fabric. Each right- or wrong-side row is worked once with the contrasting color and once with the main color. To make it easier to count the rows, counts are given for the rows in the main-color knit columns as viewed from the right side. When the pattern says “24 rows in MC column on RS,” you will actually have worked 48 rows, 24 with each color. The main-color stitch at the base of the column from the cast-on row is included in this row count. When counting stitches, count each slipped stitch and its companion yarnover as one stitch. In other words, the yarnovers are not counted as separate stitches themselves.

#### Back

Using the crochet method (see Glossary, page 108), provisionally CO 77 (91, 107) sts with MC. Join CC and work Row 1 (WS, CC) of brioche stitch in two colors (see Stitch Guide), and for this row *only*, slip the sts as if to knit so that their trailing legs are on the front of the right needle (opposite the usual stitch mount). *Next row:* (Row 2 of patt; WS, MC) Work into the first leg of each twisted st so that it is worked through its back loop to prevent the lower edge from flaring, making sure that you insert the tip of the right needle into each twisted st underneath its yo, so that the yo and st are worked tog. If you are working the waist shaping, skip to *Shaped waist version* below. **Straight version:** Work Rows 3–5 of the pattern once, then rep Rows 2–5 of patt 37 (40, 43) more times, then work Rows 2 and 3 once more—155 (167, 179) patt rows completed from beg; 78 (84, 90) rows in MC column on RS (including st from CO; see Notes); piece should measure about 13 (14, 15)" (33 [35.5, 38] cm) from CO. Skip to *Shape armholes* below. **Shaped waist version:** Work Rows 3–5 of pattern once, then rep Rows 2–5 ten more times, then work Rows 2 and 3 once more—47 patt rows completed; 24 rows in MC column on RS (including st from CO; see Notes); piece should measure about 4" (10 cm) from beg. With RS facing, use removable markers to mark the placement of incs and decs for waist shaping as foll for your size:



Size 35½": Mark the 19th, 23rd, 55th, and 59th st.

Size 41½": Mark the 23rd, 27th, 65th, and 69th st.

Size 49": Mark the 27th, 31st, 77th, and 81st st.

Work 3-row, 2-st decs at each marked st as foll (see Stitch Guide):

*Dec Row 1:* (RS, MC; Row 4 of patt) \*Work in patt to 2 sts before marked st, work Row 1 of right-slant dec (see Stitch Guide), work in patt to next marked st, work Row 1 of left-slant dec (see Stitch Guide); rep from \* once more, work in patt to end—4 sts dec'd, 2 MC sts next to each other at each dec position.

*Dec Row 2:* (WS, CC; Row 5 of patt) \*Work to double MC sts, work Row 2 of left-slant dec, work to next double MC sts, work Row 2 of right-slant dec; rep from \* once more, work in patt to end.

*Dec Row 3:* (WS, MC; Row 2 of patt) \*Work to double MC sts, work Row 3 of left-slant dec, work to next double MC sts, work Row 3 of right-slant dec; rep from \* once more, work in patt to end—4 sts dec'd this row; 8 sts dec'd total; 69 (83, 99) sts rem.

Cont in brioche patt, work Rows 3–5 once, rep Rows 2–5 nine times, then work Rows 2 and 3 once more—91 patt rows completed from beg; 46 rows in MC column on RS; piece should measure about 7½" (19 cm) from CO. Work 2-row, 2-st incs at each marked position as foll (see Stitch Guide):

*Inc Row 1:* (RS, MC; Row 4 of patt) \*Work to marked st, work Row 1 of right-slant inc (see Stitch Guide), work in patt to next marked st, work Row 1 of left-slant inc (see Stitch Guide); rep from \* once more, work in patt to end—4 sts inc'd; 2 MC sts next to each other at each inc position.

*Inc Row 2:* (WS, CC; Row 5 of patt) \*Work to double MC sts, work Row 2 of left-slant inc, work to next double MC sts, work Row 2 of right-slant inc; rep from \* once more, work in patt to end—4 sts inc'd this row; 8 sts inc'd total; 77 (91, 107) sts.

Cont in brioche patt, rep Rows 2–5 of patt 15 (18, 21) times, then work Rows 2 and 3 once more—155 (167, 179) patt rows completed from beg; 78 (84, 90) rows in MC column on RS; piece should measure about 13 (14, 15)" (33 [35.5, 38] cm) from CO. **Shape armholes:** For both versions, loosely BO 4 (4, 6) sts at the beg of the next 2 rows—69 (83, 95) sts rem. Work 2 rows even, ending with Row 3 of patt. Mark a RS knit column near the middle of last row so you can count rows for the armhole from this point, instead of counting all the way from the beg. Mark the 5th st in from each edge; these should be knit column sts on the RS. Work 3-row, 2-st decs as foll:

*Dec Row 1:* (RS, MC; Row 4 of patt) Work in patt to marked st, work Row 1 of left-slant dec, work in patt to 2 sts before next marked st, work Row 1 of right-slant dec, work in patt to end—2 sts dec'd, 2 MC sts next to each other at each dec position.

*Dec Row 2:* (WS, CC; Row 5 of patt) Work to double MC sts, work Row 2 of right-slant dec, work to next double MC sts, work Row 2 of left-slant dec, work in patt to end.

*Dec Row 3:* (WS, MC; Row 2 of patt) Work to double MC sts, work Row 3 of right-slant dec, work to next double MC sts, work Row 3 of left-slant dec, work in patt to end—2 sts dec'd this row; 4 sts dec'd total; 65 (79, 91) sts rem.

Cont in brioche patt, work Rows 3–5 once, rep Rows 2–5 once, then work Rows 2 and 3 once more. Rep the last 12 rows (3 dec rows followed by 9 rows worked even in patt) 2 more times—57 (71, 83) sts rem; 36 armhole rows completed; 18 rows in MC column on RS from armhole marker. Work the 3 dec rows again, then



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work brioche patt Rows 3–5 once, then work Rows 2 and 3 once—4 sts dec'd. Rep the last 8 rows (3 dec rows followed by 5 rows worked even in patt) 5 (6, 8) more times—33 (43, 47) sts rem; 84 (92, 108) armhole rows completed; 42 (46, 54) rows in MC column on RS from armhole marker. Work Rows 4–5 once, rep Rows 2–5 of patt 2 (3, 4) more times, then work Row 2 once more—95 (107, 127) armhole rows completed; 48 (54, 64) rows in MC column on RS from armhole marker; armhole measures 8 (9, 10½)" (20.5 [23, 26.5] cm) from marker. Place sts on a holder. Do not cut yarns.

#### Front

**Note:** Front waist shaping has more decs and incs than the back, and is about 1¼" (4.5 cm) narrower than back waist. On some shaping rows, you will be instructed to work a different number of sts before or after the marked sts than is given in the inc and dec definitions in the Stitch Guide. If you would prefer a less nipped-in waistline, work front same as the shaped waist version of back to armhole shaping, then complete the armholes as for straight front version below.

**Straight version:** Using the crochet method, provisionally CO 77 (91, 107) sts with MC. Work as for back until 91 (103, 123) rows have been completed from armhole marker (4 total rows less than for back), ending with Row 2 of patt—33 (43, 47) sts; 46 (52, 62) rows in MC column on RS from armhole marker. Cut yarns and place sts on holder. **Shaped waist version:** Using the crochet method, provisionally CO 77 (91, 107) sts with MC. Work as for back until 39 patt rows have been completed, ending with Row 3 of patt—20 sts in MC column on RS. With RS facing, use removable markers to mark the placement of incs and decs for waist shaping as fall:

Size 35½": Mark the 19th, 23rd, 55th, and 59th st.

Size 41½": Mark the 23rd, 27th, 65th, and 69th st.

Size 49": Mark the 27th, 31st, 77th, and 81st st.

Work 3-row, 2-st decs at each marked position as fall:

**Dec Row 1:** (RS, MC; Row 4 of patt) \*Work in patt to 4 sts before marked st, work Row 1 of right-slant dec as if you were already 2 sts before marked st, work in patt to 3 sts after next marked st, work Row 1 of left-slant dec as if you were already at the marked st; rep from \* once more, work in patt to end—4 sts dec'd; 2 MC sts next to each other at each dec position.

**Dec Row 2:** (WS, CC; Row 5 of patt) \*Work to double MC sts, work Row 2 of left-slant dec, work to next double MC sts, work Row 2 of right-slant dec; rep from \* once more, work in patt to end.

**Dec Row 3:** (WS, MC; Row 2 of patt) \*Work to double MC sts, work Row 3 of left-slant dec, work to next double MC sts, work Row 3 of right-slant dec; rep from \* once more, work in patt to end—4 sts dec'd this row; 8 sts dec'd total; 69 (83, 99) sts rem.

Cont in brioche patt, work Rows 3–5 once, then work Rows 2 and 3 once more—47 patt rows completed from beg; 24 rows in MC column on RS.

**Dec Row 4:** (RS, MC; Row 4 of patt) \*Work in patt to 2 sts before marked st, work Row 1 of right-slant dec, work in patt to next marked st, work Row 1 of left-slant dec; rep from \* once more, work in patt to end—4 sts dec'd; 2 MC sts next to each other at each dec position.

**Dec Row 5:** (WS, CC; Row 5 of patt) \*Work to double MC sts, work Row 2 of left-slant dec, work to next double MC sts, work Row 2



of right-slant dec; rep from \* once more, work in patt to end.  
*Dec Row 6:* (WS, MC; Row 2 of patt) \*Work to double MC sts, work Row 3 of left-slant dec, work to next double MC sts, work Row 3 of right-slant dec; rep from \* once more, work in patt to end—4 sts dec'd this row; 8 sts dec'd total; 61 (75, 91) sts rem.  
 Cont in brioche patt, work Rows 3–5 once, rep Rows 2–5 fourteen times, then work Rows 2 and 3 once more—111 patt rows completed from beg; 56 rows in MC column on RS; piece should measure about 9¼" (23.5 cm) from CO. Work 2-row, 2-st incs at each marked position as foll (see Stitch Guide):

*Inc Row 1:* (RS, MC; Row 4 of patt) \*Work to marked st, work Row 1 of right-slant inc (see Stitch Guide), work in patt to next marked st, work Row 1 of left-slant inc (see Stitch Guide); rep from \* once more, work in patt to end—4 sts inc'd; 2 MC sts next to each other at each inc position.

*Inc Row 2:* (WS, CC; Row 5 of patt) \*Work to double MC sts, work Row 2 of left-slant inc, work to next double MC sts, work Row 2 of right-slant inc; rep from \* once more, work in patt to end—4 sts inc'd this row; 8 sts inc'd total; 69 (83, 99) sts.  
 Cont in brioche patt, work Rows 2–5 of patt once, then work Rows 2 and 3 once more—119 patt rows completed from beg; 60 rows in MC column on RS.

*Inc Row 3:* (RS, MC; Row 4 of patt) \*Work to 2 sts before marked st, work Row 1 of right-slant inc as if you were already at the marked st, work in patt to 2 sts after next marked st, work Row 1 of left-slant inc as if you were at the marked st; rep from \* once more, work in patt to end—4 sts inc'd; 2 MC sts next to each other at each inc position.

*Inc Row 4:* (WS, CC; Row 5 of patt) \*Work to double MC sts, work Row 2 of left-slant inc, work to next double MC sts, work Row 2 of right-slant inc; rep from \* once more, work in patt to end—4 sts inc'd this row; 8 sts inc'd total; 77 (91, 107) sts.  
 Cont in brioche patt, work Rows 2–5 of patt 8 (11, 14) more times, then work Rows 2 and 3 once more—155 (167, 179) patt rows completed from beg; 78 (84, 90) sts in MC column on RS; piece should measure about 13 (14, 15)" (33 [35.5, 38] cm) from CO. Work armhole shaping as for back until 91 (103, 123) rows have been completed from armhole marker (4 rows less than for back), ending with Row 2 of patt—33 (43, 47) sts; 46 (52, 62) sts in MC column on RS above armhole marker. Place sts on a holder. Cut off yarns. Weave in loose ends.

### Right Sleeve

Using the crochet method, provisionally CO 45 (49, 53) sts with MC. Join CC, and work Rows 1 and 2 of brioche st as for back. Cont in patt, work Rows 3–5 once, then rep Rows 2–5 three times, then work Rows 2 and 3 once more—19 patt rows completed from beg; 10 rows in MC column on RS; piece should measure about 1½" (3.8 cm) from CO. Mark the 5th st in from each edge; these should be knit column sts on the RS. Work 2-row, 2-st incs as foll:

*Inc Row 1:* (RS, MC; Row 4 of patt) Work to marked st, work Row 1 of right-slant inc, work in patt to next marked st, work Row 1 of left-slant inc, work in patt to end—2 sts inc'd; 2 MC sts next to each other at each inc position.

*Inc Row 2:* (WS, CC; Row 5 of patt) Work to double MC sts, work Row 2 of left-slant inc, work to next double MC sts, work Row 2 of right-slant inc, work in patt to end—2 sts inc'd this row; 4 sts inc'd total; 49 (53, 57) sts.

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Cont in brioche patt, rep Rows 2–5 of patt 4 times, then work Rows 2 and 3 once more—39 patt rows completed from beg; 20 rows in MC column on RS. Rep the last 20 rows (2 inc rows followed by 18 rows worked even) 3 (4, 5) more times, ending with Row 3 of patt—61 (69, 77) sts. Work Inc Rows 1 and 2 once more—65 (73, 81) sts; 101 (121, 141) patt rows completed from beg; 51 (61, 71) rows in MC column on RS; piece should measure about 8½ (10, 11¼)" (21.5 [25.5, 30] cm) from CO. Rep Rows 2–5 of patt 5 more times, then work Rows 2 and 3 once more—123 (143, 163) patt rows completed from beg; 62 (72, 82) rows in MC column on RS; piece should measure about 10¼ (12, 13½)" (26 [30.5, 34.5] cm) from CO. *Note:* For longer sleeves, work even in patt, ending with Row 3, until sleeve measures desired length. **Shape raglan:** Loosely BO 4 (4, 6) sts at the beg of the next 2 rows—57 (65, 69) sts. Work 2 rows even, ending with Row 3 of patt. Mark a RS knit column exactly in the middle of last row to assist in counting armhole rows as for back. Mark the 5th st in from each edge; these should be knit column sts on the RS. Work 3-row, 2-st decs as foll:

**Dec Row 1:** (RS, MC; Row 4 of patt) Work in patt to marked st, work Row 1 of left-slant dec, work in patt to 2 sts before next marked st, work Row 1 of right-slant dec, work in patt to end—2 sts dec'd; 2 MC sts next to each other at each dec position.

**Dec Row 2:** (WS, CC; Row 5 of patt) Work to double MC sts, work Row 2 of right-slant dec, work to next double MC sts, work Row 2 of left-slant dec, work in patt to end.

**Dec Row 3:** (WS, MC; Row 2 of patt) Work to double MC sts, work Row 3 of right-slant dec, work to next double MC sts, work Row 3 of left-slant dec, work in patt to end—2 sts dec'd this row; 4 sts dec'd total; 53 (61, 65) sts rem.

Cont in brioche patt, work Rows 3–5 once, rep Rows 2–5 once, then work Rows 2 and 3 once more. Rep the last 12 rows (3 dec rows followed by 9 rows worked even in patt) 2 (1, 3) more time(s)—45 (57, 53) sts rem; 36 (24, 48) armhole rows completed; 18 (12, 24) rows in MC column on RS from armhole marker. Work the 3 dec rows again, then work brioche patt Rows 3–5 once, then work Rows 2 and 3 once—4 sts dec'd. Rep the last 8 rows (3 dec rows followed by 5 rows worked even in patt) 2 (5, 4) more times, ending with Row 3—33 sts rem for all sizes; 60 (72, 88) armhole rows completed; 30 (36, 44) rows in MC column on RS from armhole marker. **Shape shoulder:** **Shoulder Row 1:** (RS, MC; Row 4 of patt) Work in patt to first raglan marked st, work Row 1 of left-slant dec, work in patt to center marked st, work Row 1 of left-slant dec, work in patt to 2 sts before second raglan marked st, work Row 1 of right-slant dec, work in patt to end—3 sts dec'd; 2 MC sts next to each other at each dec position.

**Shoulder Row 2:** (WS, CC; Row 5 of patt) Work to raglan double MC sts, work Row 2 of right-slant dec, work to center double MC sts, work Row 2 of left-slant dec, work to raglan double MC sts, work Row 2 of left-slant dec, work in patt to end.

**Shoulder Row 3:** (WS, MC; Row 2 of patt) Work to raglan dou-

ble MC sts, work Row 3 of right-slant dec, work to center double MC sts, work Row 3 of left-slant dec, work to raglan double MC sts, work Row 3 of left-slant dec, work in patt to end—3 sts dec'd this row; 6 sts dec'd total; 27 sts.

**Shoulder Rows 4–8:** Cont in brioche patt, work patt Rows 3–5 once, then work patt Rows 2 and 3 once more.

**Shoulder Row 9:** (RS, MC; Row 4 of patt) Work in patt to first raglan marked st, work Row 1 of left-slant dec, work in patt to 2 sts before center marked st, work Row 1 of right-slant dec, work in patt to 2 sts before second raglan marked st, work Row 1 of right-slant dec, work in patt to end—3 sts dec'd; 2 MC sts next to each other at each dec position.

**Shoulder Row 10:** (WS, CC; Row 5 of patt) Work to raglan double MC sts, work Row 2 of right-slant dec, work to center double MC sts, work Row 2 of right-slant dec, work to raglan double MC sts, work Row 2 of left-slant dec, work in patt to end.

**Shoulder Row 11:** (WS, MC; Row 2 of patt) Work to raglan double MC sts, work Row 3 of right-slant dec, work to center

double MC sts, work Row 3 of right-slant dec, work to raglan double MC sts, work Row 3 of left-slant dec, work in patt to end—3 sts dec'd this row; 6 sts dec'd total; 21 sts rem.

**Shoulder Rows 12–16:** Cont in brioche patt, work patt Rows 3–5 once, then work patt Rows 2 and 3 once more.

**Shoulder Row 17:** (RS, MC; Row 4 of patt) Work in patt to center marked st, work Row 1 of left-slant dec, work in patt to end—1 st dec'd; 2 MC sts next to each other at center.

**Shoulder Row 18:** (WS, CC; Row 5 of patt) Work to center double MC sts, work Row 2 of left-slant dec, work in patt to end.

**Shoulder Row 19:** (WS, MC; Row 2 of patt) Work to center double MC sts, work Row 3 of left-slant dec, work in patt to end—1 st dec'd this row; 2 sts dec'd total; 19 sts rem.

**Shoulder Rows 20–24:** Cont in brioche patt, work patt Rows 3–5 once, then work patt Rows 2 and 3 once more.

**Shoulder Row 25:** (RS, MC; Row 4 of patt) Work in patt to 2 sts before center marked st, work Row 1 of right-slant dec, work in patt to end—1 st dec'd; 2 MC sts next to each other at center.

**Shoulder Row 26:** (WS, CC; Row 5 of patt) Work to center double MC sts, work Row 2 of right-slant dec, work in patt to end.

**Shoulder Row 27:** (WS, MC; Row 2 of patt) Work to center double MC sts, work Row 3 of right-slant dec, work in patt to end—1 st dec'd this row; 2 sts dec'd total; 17 sts rem.

**Shoulder Rows 28–32:** Cont in brioche patt, work patt Rows 3–5 once, then work Rows 2 and 3 once more—92 (104, 120) armhole rows completed; 46 (52, 60) rows in MC column on RS from armhole marker; armhole should measure about 7½ (8½, 10)" (19 [21.5, 25.5] cm).

**Short-row shaping:** Work 1 more row even (RS, MC; Row 4 of patt). Work short rows to raise the back raglan edge (end of RS rows, beg of WS rows) as foll:





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*Short-row 1:* (WS, CC; Row 5 of patt) Work 8 sts in patt, drop CC in front (WS of work), sl 8 sts just worked back to left needle.

*Short-row 2:* (WS, MC; Row 2 of patt) Work first 8 sts of row again, drop MC in front (WS of work), sl 1, bring both CC and MC to back (RS of work), return slipped st to left needle, turn.

*Short-row 3:* (RS, CC; Row 3 of patt) Work 8 sts on left needle in patt, sl 8 sts just worked back onto left needle.

*Short-row 4:* (RS, MC; Row 4 of patt) Work the same 8 sts again. Work 2 rows even on all sts to end on Row 2 of patt. Place sts on holder. Cut off yarns. Weave in loose ends.

### Left Sleeve

Work as for right sleeve until Shoulder Row 31 has been completed, ending with Row 2 of patt—91 (103, 119) armhole rows completed; 46 (52, 60) rows in MC column on RS from armhole marker; armhole should measure about 7½ (8½, 10)" (19 [21.5, 25.5] cm). **Short-row shaping:** Work short rows to raise the back raglan edge (beg of RS rows, end of WS rows) as foll:

*Short-row 1:* (RS, CC; Row 3 of patt) Work 8 sts in patt, drop CC in front (RS of work) of work, sl 8 sts just worked back to left needle.

*Short-row 2:* (RS, MC; Row 4 of patt) Work first 8 sts of row again, drop MC in front (RS of work), sl 1, bring both CC and MC to back (WS of work), return slipped st to left needle, turn.

*Short-row 3:* (WS, CC; Row 5 of patt) Work 8 sts on left needle in patt, sl 8 sts just worked back onto left needle.

*Short-row 4:* (WS, MC; Row 2 of patt) Work the same 8 sts again. Work 4 rows even on all sts to end on Row 2 of patt. Place sts on holder. Cut off yarns. Weave in loose ends.

### Finishing

Weave in any rem ends, but do *not* cut working yarns on back; these will be used for the collar. With CC and using the crochet method (see Glossary, page 110), join both front and the left back raglan seams along the CC purl column adjacent to each selvedge st; right back raglan seam is still open. **Collar:** Place sts for back, left sleeve, front, and right sleeve on needle with RS facing and working yarns hanging at beg of back; row begins at right back edge—100 (120, 128) sts. With CC, work in k1, p1 rib for 2 rows to prevent neck edge from stretching out too much, dec 3 (inc 1, inc 7) st(s) evenly in second row of rib—97 (121, 135) sts. Change to brioche st, and beg with Row 3 of patt (RS, CC), work Rows 3–5 once, then rep Rows 2–5 of patt 4 times, then work Rows 2–4 once more—21 patt rows completed; 11 rows in MC column on RS.

*Inc Row 1:* (WS, CC; Row 5 of patt) Work 9 (11, 13) sts in patt, \*pick up 1 st in the row below the next st and knit it, brk1 (the st from which you picked up a st at the base) work 15 (19, 21) sts in patt; rep from \* 4 more times, pick up 1 st in the row below the next st and knit it, brk1, work 7 (9, 11) sts in patt—103 (127, 141) sts; 2 CC sts next to each other at each inc position.

*Inc Row 2:* (WS, MC; Row 2 of patt) \*Work in patt to the double CC sts, pick up MC yo from the row below and in between the 2 CC sts and purl it; rep from \* 5 more times, work in patt to end—109 (133, 147) sts.

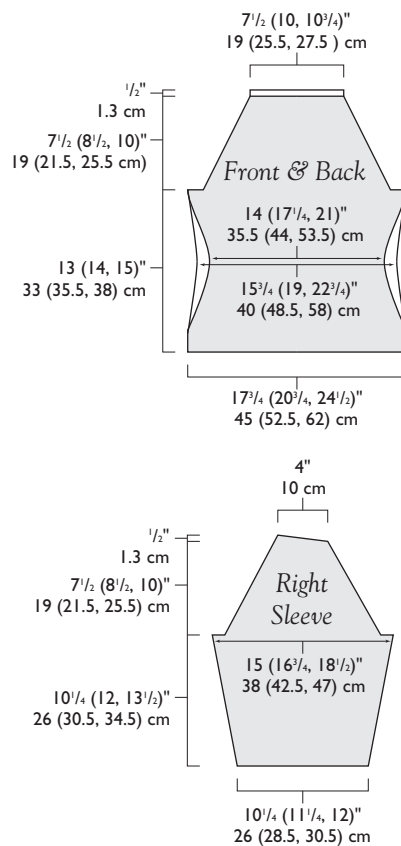
Work Rows 3–5 of patt once, rep Rows 2–5 of patt 3 times, then

work Rows 2–4 once more—41 patt rows completed; 21 rows in MC column on RS.

*Inc Row 3:* (WS, CC; Row 5 of patt) Work 9 (11, 13) sts in patt, \*pick up 1 st in the row below the next st and knit it, brk1, work 2 sts in patt, pick up the st in the row below the st just worked and knit it, work 15 (19, 21) sts in patt; rep from \* 4 more times, pick up 1 st in the row below the next st and knit it, brk1, work 2 sts in patt, pick up 1 st in the row below the st just worked and knit it, work 7 (9, 11) sts in patt—121 (145, 159) sts.

*Inc Row 4:* (WS, MC; Row 2 of patt) \*Work in patt to the double CC sts, pick up MC yo from row below and in between the 2 CC sts and purl it; rep from \* 11 more times, work in patt to end—133 (157, 171) sts.

Work Rows 3–5 of patt once, rep Rows 2–5 of patt 3 times, ending with Row 5—58 patt rows completed; 29 rows in MC column on RS. Work 1 row on WS with MC as foll: Sl 1 pwise, \*sl 1 pwise with yarn in back (do not yarnover), brp1; rep from \* to last 2 sts, sl 1 pwise with yarn in back, p1—still 133 (157, 171) sts, but all yarnovers have been eliminated. Thread a strand of MC about 3½ (4¼, 4½) yd (3.2 [3.9, 4.2] m) on tapestry needle. Using the invisible ribbed method (see Glossary, page 110), BO all sts, matching the elasticity of the main fabric. With CC and using the crochet method, join remaining raglan, sleeve, and side seams. Join the collar seam, reversing seam so the RS of seam will show when WS of collar is folded down to the outside. Weave in loose ends. ∞

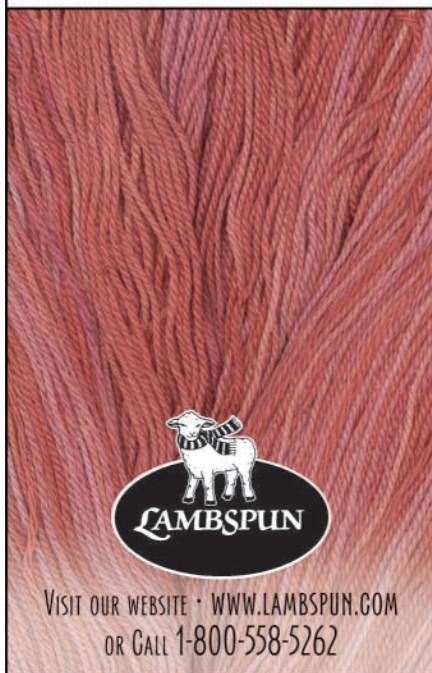


NANCY MARCHANT lives and designs knitwear in the Netherlands. To learn more about Nancy, turn to page 68.



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# BRIOCHE STITCH

Nancy Marchant

**B**rioche stitch produces a lofty, ridged fabric that resembles knit 1, purl 1 rib. Pronounced columns of elongated knit stitches appear to float on the surface above purl troughs. Because it is reversible, brioche stitch is a good choice for scarves, shawls, and blankets. Brioche stitch belongs to a family of stitches that rely on slipped stitches worked in conjunction with yarnovers. On one row, a stitch is slipped, and at the same time, the yarn is carried over the needle to create a yarnover. On the next row, the slipped stitch and its adjacent yarnover are worked together. Once you get accustomed to working with the paired slipped stitch and yarnover, you'll find brioche stitch as simple to knit as ribbing. However, the real fun begins when the strong parallel lines created by the slipped stitches are made to converge and diverge through increases and decreases, or when a second color is added, such as in the Bi-Color Brioche sweater shown on page 70.

Just as increases and decreases can be made to slant to the right or left in stockinette stitch (or other stitch patterns), so can those worked in brioche stitch. Depending on the type of increase or decrease you use, the columns of knit stitches can shift to the left or right. In order to maintain the continuity of the vertical ribs, two stitches are added or decreased at a time.

To practice the basic brioche stitch in one or two colors, try casting on and knitting a simple scarf. Then knit the Bi-Color Brioche sweater to become familiar with more of the possibilities before experimenting with your own designs.

## BASIC BRIOCHE STITCH

The key to brioche stitch is the slipped stitch-yarnover unit. On the first row, the yarn is brought forward to the front of the work and the first stitch on the left needle is slipped to the right needle. When the next stitch is knitted, the yarn crosses the needles forming a yarnover. The maneuver is written as (sl 1 yo). On the following row, the slipped stitch is worked together with the yarnover. Most brioche patterns refer to this as “k2tog” but I like to call it “brioche-knit 1” (abbreviated “brk1”) to distinguish it from a decrease. The two steps are alternated stitch by stitch and row by row to produce the characteristic rib pattern. Think of the “sl 1 yo” as the purl stitch and the “brk1” as the knit stitch in regular knit 1, purl 1 rib. The yarnover is always worked together with the slipped stitch—it is never counted as a stitch by itself.

**Sl 1 yo:** Bring working yarn to front under the needle, slip 1 stitch, bring working yarn over top of needle to the back (Figure 1). This produces a yarnover that crosses over the slipped stitch. This combined slipped stitch/yarnover is counted as a single stitch. (Some books will describe this as a two-step process: “yo, sl 1” or “sl 1, yo.”) Remember: When you are working (sl 1 yo), the yarn must begin in front of the work.

**Brk1:** Knit the stitch that was slipped in the previous row together with its yarnover (Figure 2). Because the yarnover wasn't counted as a separate stitch on the previous row, no real decrease is made.

To begin, loosely cast on an uneven number of stitches (use the backward loop method, crochet chain provisional method, or long-tail method worked over 2 needles; see Glossary, page 108). The instructions here include a selvedge stitch at each edge, which gives the piece a finished look and greatly facilitates seaming.

*Set-up row:* Sl 1 knitwise with yarn in back (wyb; selvedge st), \*sl 1 yo, k1; rep from \* (last st is a selvedge st).

*Row 1:* Sl 1 knitwise wyb, \*brk1 (slipped st and yo of previous row), sl 1 yo; rep from \* to last 2 sts, brk1, k1.

*Row 2:* Sl 1 knitwise wyb, \*sl 1 yo, brk1; rep from \* to last 2 sts, sl 1 yo, k1.

Repeat Rows 1 and 2 for pattern.

## Decreases

To maintain the integrity of brioche stitch, decreases must be worked in pairs of stitches—one “knit” stitch and one “purl” stitch. Depending on the look you want, the decreases can slant to the right or left. For shaping armholes and necklines in sweaters, most knitwear designers will work symmetrical decreases—a right-slant decrease near one selvedge and a left-slant decrease near the other selvedge. To begin, mark a column of knit stitches on the right side (public side) of the work for placement of the decrease.

**Right-Slant Decrease (k3tog):** This is essentially the same as the k3tog decrease used in stockinette stitch. Work to 2 stitches



before the marked stitch, knit the next 3 stitches together (insert needle first into the marked stitch with its yarnover, then the purl stitch, and finally into the first stitch on the left needle), continue in pattern—2 stitches decreased.

**Left-Slant Decrease (ssk):** This is similar to the ssk decrease (see Glossary, page 109), but it is worked over 3 stitches. Work to marked stitch, slip the next 3 stitches (marked stitch with its yarnover, purl stitch, and next stitch with its yarnover) knitwise (one at a time) to right needle, place these 3 stitches back onto left needle in their new orientation, then knit the 3 stitches together through their back loops, continue in pattern—2 stitches decreased.

## Increases

To maintain pattern continuity, increases are made by working into the stitch in the row below the stitch on the needle. Mark a column of knit stitches on the right side (public side) of the work for placement of the increase (denoted by an arrow at the base of the illustrations). Increase 2 stitches—1 “knit” stitch and 1 “purl” stitch—at once as follows:

**Right-Slant Increase:** Work to marked stitch on needle, use right needle tip to pick up the knit stitch from the row below stitch on needle and place this lifted stitch on left needle (Figure 1), knit this lifted stitch (Figure 2), bring yarn to front without making a yarnover, purl into the yarnover associated with the marked stitch but leave yarnover on left needle (Figure 3), bring yarn to

back without making a yarnover, knit the marked stitch together with its yarnover, continue in pattern—2 stitches increased.

**Left-Slant Increase:** Work to marked stitch, work marked stitch together with its yarnover (marked stitch is now below stitch on right needle), yarnover (Figure 1), purl into yarnover from the row below the marked stitch (Figure 2), use left needle tip to pick up the knit stitch below marked stitch (Figure 3) and knit this stitch, continue in pattern—2 stitches increased.

## TWO-COLOR BRIOCHE STITCH

As the name implies, two-color brioche stitch is worked with two colors. The main color (MC) forms knit columns on the right side (RS) of the work and purl columns on the wrong side (WS); the contrast color (CC) forms knit columns on the wrong side and purl columns on the right side. Unlike single-color brioche stitch, both knit and purl stitches are used in two-color brioche. However, the fundamentals are the same: the pattern alternates between creating a slipped stitch-yarnover pair (sl 1 yo) and working the pair formed in the previous row together as one stitch. On right-side rows, the slipped stitch/yarnover pair is worked knitwise as a brioche-knit stitch (brk1); on wrong-side rows it is worked purlwise as a brioche-purl stitch (purl the slipped stitch together with its yarnover; abbreviated “brp1”). Again, the yarnovers are always associated with a slipped stitch. To maintain the pattern and color integrity, the colors alternate every

### Basic Brioche Stitch

The key to brioche stitch is the slipped stitch-yarnover unit. On one row, the yarn is brought to the front of the work as a stitch is slipped to the right needle, called “sl 1 yo” (Figure 1). On the following row, the slipped stitch is worked together with the yarnover, called “brk1” (Figure 2).



Figure 1  
sl 1 yo



Figure 2  
brk1

### Right-Slant Increase



Figure 1

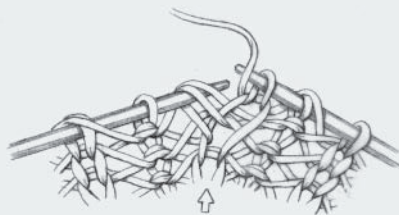


Figure 2



Figure 3

### Left-Slant Increase

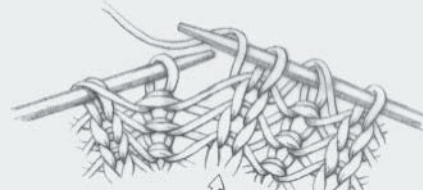


Figure 1

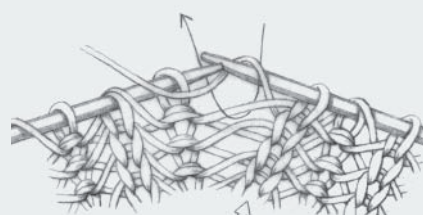
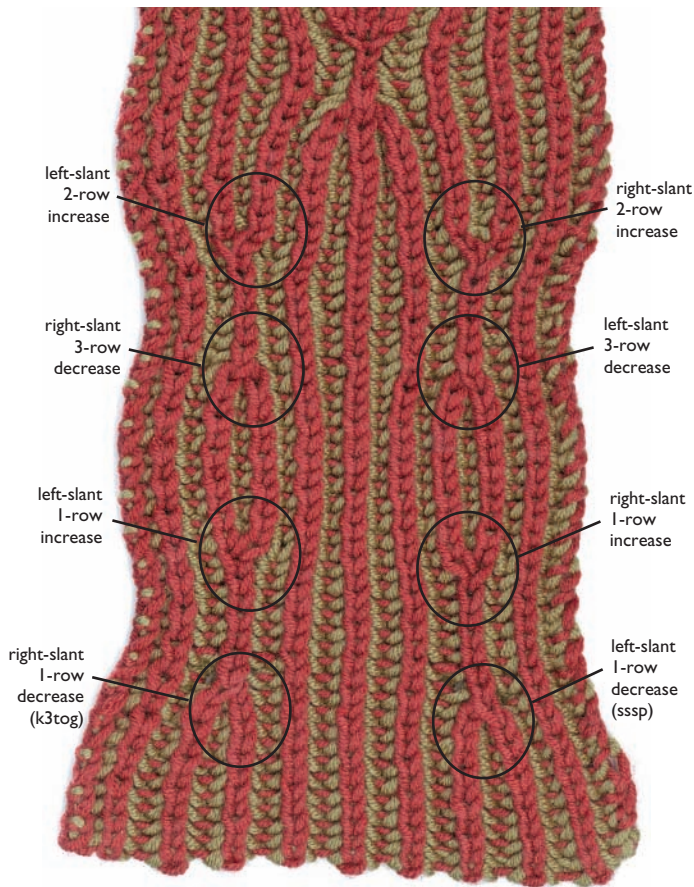


Figure 2



Figure 3



row and two wrong-side rows are followed by two right-side rows. To do this, you'll need to use circular or double-pointed needles so that the stitches can be slid to the opposite needle tip and worked again without turning the work.

To begin, loosely cast on an uneven number of stitches with MC as for single-color brioche stitch, but use circular or double-pointed needles. Do not join into a round, but work back and forth in rows as follows:

**Row 1:** (WS; CC) With CC, sl 1 kwise (selvage st), \*k1, sl 1 yo; rep from \* to last 2 sts, k2 (last st is selvage st). Do not turn work.

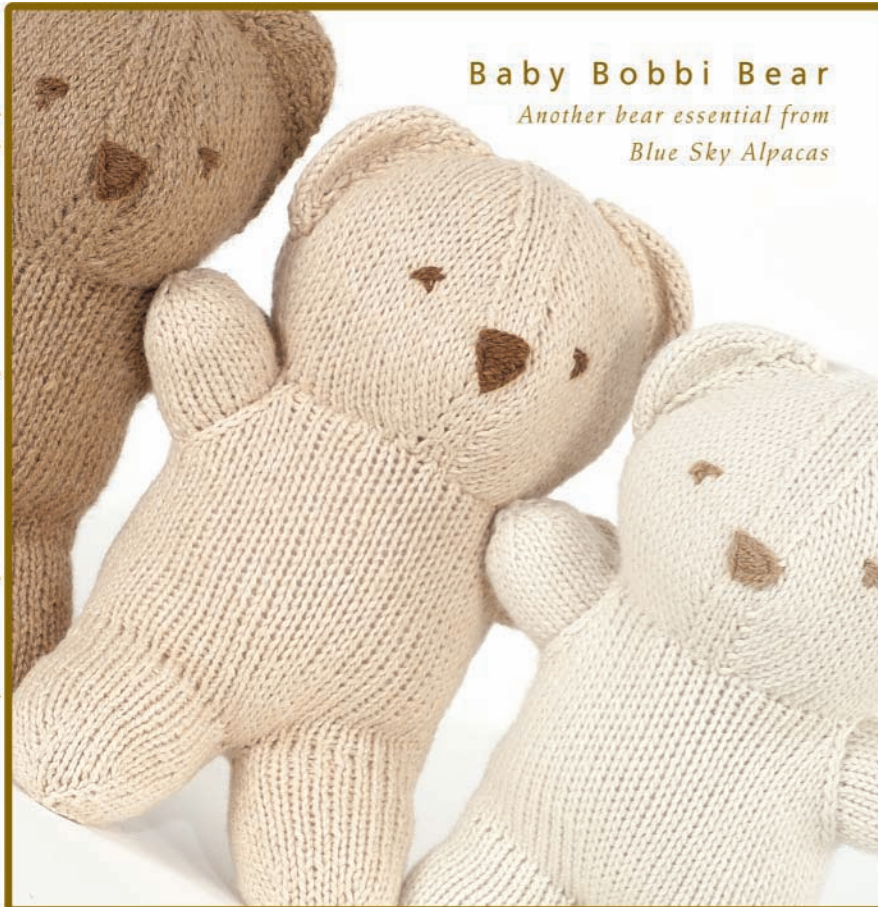
**Row 2:** (WS; MC) Slide work to other tip of needle where MC is hanging. With MC, sl 1 pwise (selvage st), \*sl 1 yo, brp1 (slipped st and yo of previous row); rep from \* to last 2 sts, sl 1 yo, p1 (selvage st). Turn work.

**Row 3:** (RS; CC) With CC, sl 1 pwise (selvage st), \*brp1, sl 1 yo; rep from \* to last 2 sts (slipped st with yo and selvage st), brp1, p1 (selvage st). Do not turn work.

**Row 4:** (RS; MC) Slide work to other tip of needle where MC is hanging. With MC, sl 1 kwise (selvage st), \*sl 1 yo, brk1; rep from \* to last 2 sts, sl 1 yo, k1 (selvage st). Turn work.

**Row 5:** (WS; CC) With CC, sl 1 kwise (selvage st), \*brk1, sl 1 yo; rep from \* to last 2 sts, brk1, k1 (selvage st). Do not turn work. Repeat Rows 2-5 for pattern.

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## Decreases

Just like with single-color brioche stitch, decreases made in two-color brioche must be worked in pairs—one “knit” stitch and one “purl” stitch. These decreases can be worked at once in a single row as described for single-color brioche, or spread out over three rows for a smoother transition. The types of decreases described here begin on right-side (RS) rows worked with the main-color (MC) yarn (Row 4 in the instructions for two-color brioche stitch), and are shown in the photo at left. To begin, mark a column of knit stitches on the right side (public side) of the work for placement of the decrease (denoted by an arrow at the base of the illustrations).

**Right-Slant 3-Row Decrease:** This decrease was used to shape the lower waist and armholes of the Bi-Color Brioche sweater on page 70.

**Row 1:** (RS; MC) Work to 2 sts before marked column stitch, slip 1 knitwise (knit stitch plus its yarnover; Figure 1), knit 1 CC stitch, pss (slipped stitch plus its yarnover; Figure 2), knit marked stitch together with its yarnover, continue in pattern—1 stitch decreased; 2 MC stitches next to each other.

**Row 2:** (WS; CC) Work to double MC stitches, bring yarn to front, slip 2 MC stitches purlwise, yarn over needle to back (1 yarnover crosses 2 stitches; Figure 3), continue in pattern.

**Row 3:** (WS; MC) Work to double MC stitches, insert needle under yarnover and purl the 2 MC stitches together (Figure 4), continue in pattern—1 stitch decreased; 2 stitches decreased total.

**Left Slant 3-Row Decrease:** This decrease was used to shape the lower waist and armholes of the Bi-Color Brioche sweater.

### Right-Slant 3-Row Decrease



Figure 1



Figure 2



Figure 3



Figure 4

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Row 1: (RS; MC) Work to marked column stitch, brk1 (marked stitch plus its yarnover), knit the next 2 stitches together (knit stitch plus its yarnover together with CC stitch; Figure 1), continue in pattern—1 stitch decreased; 2 MC stitches next to each other.

Row 2: (WS; CC) Work to double MC stitches, bring yarn to front, slip 2 MC stitches purlwise, yarn over needle to back (1 yarnover crosses 2 stitches; Figure 2), continue in pattern.

Row 3: (WS; MC) Work to double MC stitches, bring right needle tip under the yarnover and slip 2 MC stitches individually knitwise (Figure 3), return these 2 stitches to left needle with yarnover on top and purl these 2 stitches together through their back loops as in a ssp decrease (Figure 4), being sure to keep needle under the yarnover, continue in pattern—1 stitch decreased; 2 stitches decreased total.

## Increases

Just like the decreases, increases must be worked in pairs to maintain continuity of the brioche pattern. The pairs can be increased in a single row as described for single-color brioche, or spread out over two rows for a more gentle transition. Both types of increases are shown in the photo on page 82.

**Right-Slant 2-Row Increase:** This increase was used to shape the upper waist of the Bi-Color Brioche sweater.

Row 1: (RS; MC) Work to marked stitch, pick up and knit 1 stitch from the row below marked stitch (Figure 1), brk1 (marked stitch together with its yarnover, Figure 2), continue in pattern—1 stitch increased; 2 MC knit stitches next to each other.

Row 2: (WS; CC) Work to double MC stitches, sl 1 yo, pick up

## Left-Slant 3-Row Decrease



Figure 1



Figure 2



Figure 3



Figure 4

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and knit 1 CC stitch from the row below between the 2 MC stitches (Figure 3), sl 1 yo, continue in pattern—1 stitch increased; 2 stitches increased total.

**Left-Slant 2-Row Increase:** This increase was used to shape the upper waist of the Bi-Color Brioche sweater.

**Row 1: (RS; MC)** Work to marked stitch, brk1 (marked stitch together with its yarnover), pick up and knit 1 stitch from the row below the stitch just worked (will appear like 2 rows below because the stitch was just worked; Figure 1), continue in pattern—1 stitch increased; 2 MC knit stitches next to each other.

**Row 2: (WS; CC)** Work to double MC stitches, sl 1 yo, pick up and knit 1 CC stitch from the row below between the 2 MC stitches (Figure 2), sl 1 yo, continue in pattern—1 stitch increased; 2 stitches increased total.

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### Right-Slant 2-Row Increase

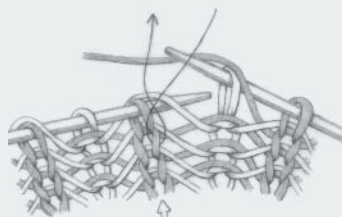


Figure 1



Figure 2

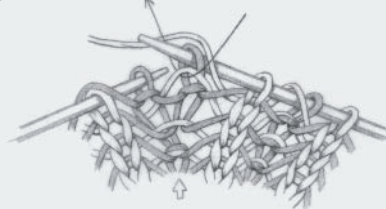


Figure 3

### Left-Slant 2-Row Increase

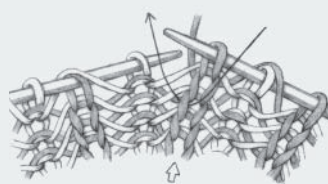
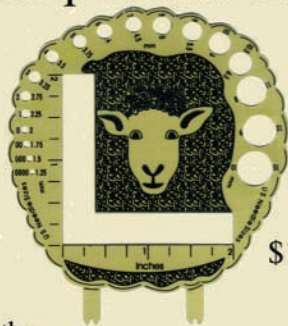


Figure 1



Figure 2

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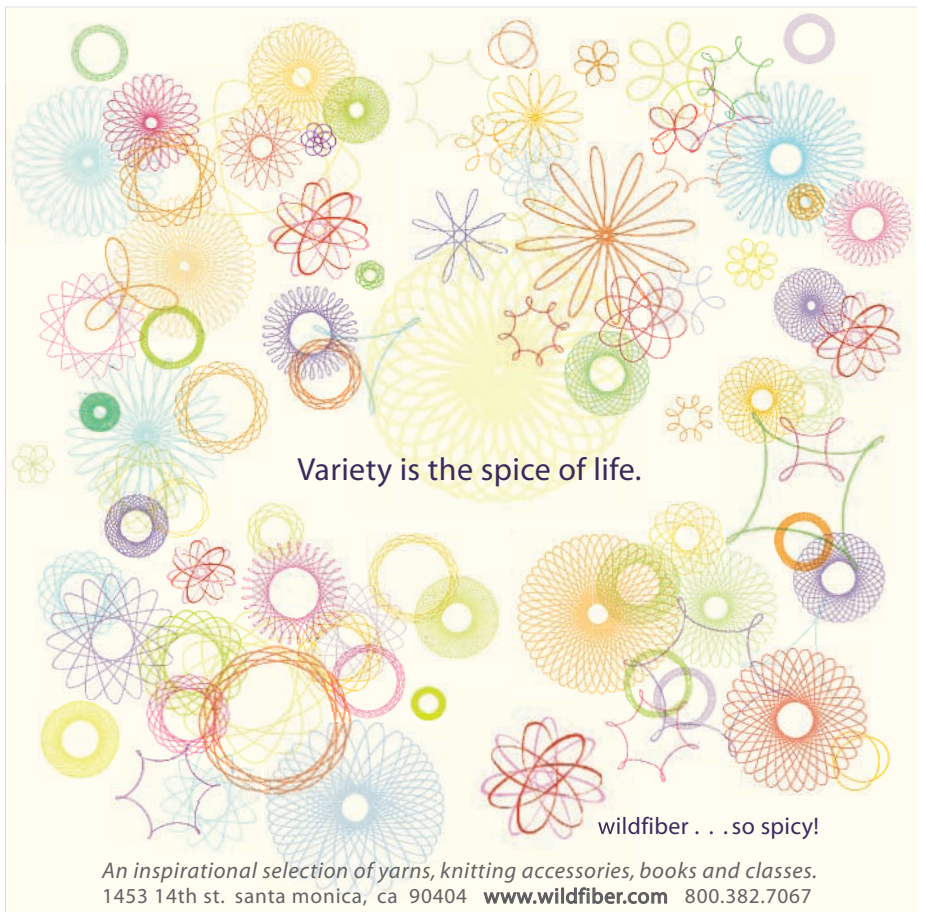
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# WAVE SKIRT

design by KAT COYLE

STRIPES OF ICE CREAM COLORS in a wavy stitch pattern grace the lower edge of Kat Coyle's free-spirited skirt. The skirt is worked in stockinette stitch from the waist down, then changes to the popular feather and fan pattern, with the number of stitches in the pattern repeats gradually increasing to produce a gentle A-line shape. A drawstring snugs in the waist, and a lace edging finishes the hem.

**Finished Size** 27 (34½)" (68.5 [87.5] cm) waist circumference and 38 (45)" (96.5 [114.5] cm) hip circumference measured 8" (20.5 cm) below waistband. Skirt shown in smaller size.

**Yarn** Brown Sheep Cotton Fleece (80% cotton, 20% merino; 215 yd [197 m]/100 g): #CW220 provincial rose (dark rose; MC), 2 (3) skeins; #CW225 coral sunset (peach), #CW625 terracotta canyon (orange), #CW610 nymph (light blue), and #CW375 rue (teal), 1 skein each.

**Needles** Skirt body—Sizes 5, 6, and 7 (3.75 mm, 4 mm, and 4.5 mm): 24" (60-cm) circular (cir). Edging—Size 7 (4.5 mm): 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 20 sts and 28 rnds = 4" (10 cm) in St st on size 6 (4-mm) needles; 54 sts (three 18-st patt reps) and 56 rnds = 11" (28 cm) in feather and fan patt on size 7 (4.5-mm) needles.

## Stitch Guide

**Feather and Fan Pattern 1:** (multiple of 18 sts)

Rnds 1 and 2: Knit.

Rnd 3: \*[K2tog] 3 times, [yo, k1] 6 times, [k2tog] 3 times; rep from \*.

Rnd 4: Knit.

Rep Rnds 1–4 for pattern.

**Feather and Fan Pattern 2** (multiple of 20 sts)

Rnds 1 and 2: Knit.

Rnd 3: \*[K2tog] 3 times, k1, [yo, k1] 6 times, k1, [k2tog] 3 times; rep from \*.

Rnd 4: Knit.

Rep Rnds 1–4 for pattern.

**Feather and Fan Pattern 3** (multiple of 22 sts)

Rnds 1 and 2: Knit.

Rnd 3: \*[K2tog] 3 times, k2, [yo, k1] 6 times, k2, [k2tog] 3 times; rep from \*.

Rnd 4: Knit.

Rep Rnds 1–4 for pattern.

**Feather and Fan Pattern 4** (multiple of 24 sts)

Rnds 1 and 2: Knit.

Rnd 3: \*[K2tog] 4 times, [yo, k1] 8 times, [k2tog] 4 times; rep from \*.

Rnd 4: Knit.

Rep Rnds 1–4 for pattern.

**Stripe Sequence:** In feather and fan pattern, work the number of rnds indicated for each color as foll: \*2 rnds peach, 4 orange, 2 light blue, 4 orange, 2 peach,\* 4 dark rose, 2 teal, 2 light blue, 2 teal, 4 dark rose, rep the 14 rows from \* to \* once, 4 dark rose, 2 teal, 2 dark rose, 2 teal, 4 dark rose—56 rnds completed.

**Lace Edging:** Beg with 5 sts; stitch counts are given for lace edging sts only.

Row 1: (WS) Sl 1 kwise, k1, [yo] 2 times, k2tog, k1—6 sts.

Row 2: (RS) Sl 1 kwise, k2, p1, k1, k2tog (last edging st tog with next skirt st).

Row 3: Sl 1 kwise, k3, [yo] 2 times, k2—8 sts.

Row 4: Sl 1 kwise, k2, p1, k3, k2tog (last edging st and next skirt st).

Row 5: Sl 1 kwise, k1, [yo] 2 times, k2tog, k4—9 sts.

Row 6: Sl 1 kwise, k5, p1, k1, k2tog (last edging st and next skirt st).

Row 7: Sl 1 kwise, k8.

Row 8: BO 4 sts, knit to last edging st, k2tog (last edging st tog with next skirt st)—5 sts rem.

Rep Rows 1–8 for pattern.

## Notes

The striped lace pattern begins about 8½" (21.5 cm) below the ¾" (2-cm) waistband. For a longer skirt, work more rounds of St st before beginning the striped lace pattern; every 7 extra rounds added will increase the skirt length by 1" (2.5 cm).

To avoid a "jog," or stair-step effect at the beginning of the round when changing colors, work a complete round of the new color in pattern. At start of second round of new color, lift the first stitch of the old color (the one right below the first new-color stitch on the left needle) onto the left needle, and knit the lifted stitch together with the first stitch of the second round.

## Skirt

**Waistband:** With MC, size 5 (3.75-mm) cir needle, and using the long-tail method (see Glossary, page 108), CO 136 (172) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Rnd begins at center back. Work waist as foll: Rnds 1 and 2: \*K2, p2; rep from \*.

Rnd 3: (eyelet rnd) \*Yo, k2tog, yo, p2tog; rep from \*.

Rnds 4 and 5: Rep Rnds 1 and 2.

**Upper skirt:** Change to size 6 (4-mm) needle and inc to create side "seam" sts as foll: K34 (43) for half of back, pm, M1 (seam st; see Glossary, page 109), pm, k68 (86) for front, pm, M1 (seam st), pm,







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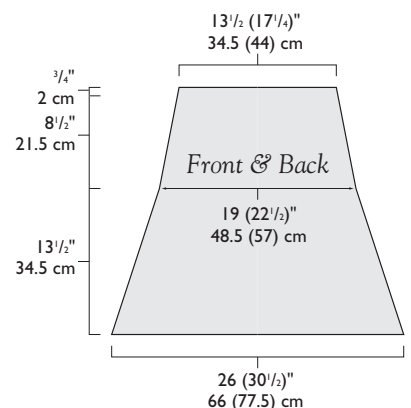
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k34 (43) for rem half of back—138 (174) sts. Knit 2 rnds even. *Inc rnd:* \*Knit to marker, M1, slip marker (sl m), k1 (seam st), sl m, M1; rep from \* once more, knit to end—4 sts inc'd. *Note:* For symmetrical incs (optional), work M1L before marked seam st and M1R after it (see Glossary, page 109). Knit 3 rnds even. Rep the last 4 rnds 12 more times—190 (226) sts; 55 rnds St st completed; piece should measure about 8" (20.5 cm) from ribbed waistband. Knit 3 rnds even (or inc length by working more St st rnds).

**Striped feather and fan section:** Change to peach and size 7 (4.5-mm) needle, and work Rnd 1 of feather and fan patt 1 (multiple of 18 sts), inc 8 sts evenly spaced, and removing side markers as you go—198 (234) sts. Cont in feather and fan patt 1, changing colors according to stripe sequence (see Stitch Guide), until 14 stripe rnds have been completed, ending with Rnd 2 of patt, and a 2-rnd stripe of peach. Change to MC and work Rnd 3 of patt as foll, inc 22 (26) sts: \*[K2tog] 2 times, k2, [yo, k1] 6 times, k2, [k2tog] 2 times; rep from \*—220 (260) sts. Beg with Rnd 4, cont in feather and fan patt 2 (multiple of 20 sts), changing colors according to stripe sequence, until 30 stripe rnds total have been completed, ending with Rnd 2 of patt and a 2-rnd stripe of peach. Change to orange and work Rnd 3 of patt as foll, inc 22 (26) sts: \*[K2tog] 2 times, k3, [yo, k1] 6 times, k3, [k2tog] 2 times; rep from \*—242 (286) sts. Beg with Rnd 4, cont in feather and fan patt 3 (multiple of 22 sts), changing colors according to stripe sequence, until 42 stripe rnds total have been completed, ending with Rnd 2 of patt, and a 2-rnd stripe of peach. Change to MC and work Rnd 3 of patt as foll, inc 22 (26) sts: \*[K2tog] 3 times, k1, [yo, k1] 8 times, k1, [k2tog] 3 times—264 (312) sts. Beg with Rnd 4, cont in feather and fan patt 4 (multiple of 24 sts), changing colors according to stripe sequence, until 56 stripe rnds have been completed. Knit 2 rnds peach. Cut peach yarn.

### Finishing

**Lace edging:** With MC and size 7 (4.5-mm) dpn, CO 5 sts. Work Row 1 (WS) of lace edging—6 edging sts. Work Row 2 of lace edging (RS) to last st. Sl 1 st from skirt needle to end of dpn with rem edging st (the edging st should be the st closest to the needle's working tip), k2tog (last edging st and transferred skirt st) to complete Row 2. Cont in this manner, working last st of even-numbered rows tog with 1 st from skirt, until all skirt sts have been worked—66 (78) reps of edging patt. BO edging sts. With yarn threaded on a tapestry needle, sew CO and BO ends of edging tog. Weave in loose ends. **Drawstring:** With crochet hook, make a crochet chain (see Glossary, page 109) 40 (50)" (101.5 [127] cm) long. Tie a knot at each end and weave tails into drawstring. Weave drawstring in and out of waistband eyelets, beg and end at center front. Hand-wash in lukewarm water and lay flat to dry, pinning out lace section. Steam lightly, if desired. ∞



KAT COYLE lives and knits in Echo Park, California.





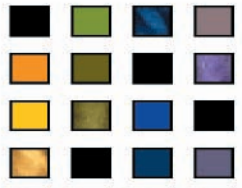
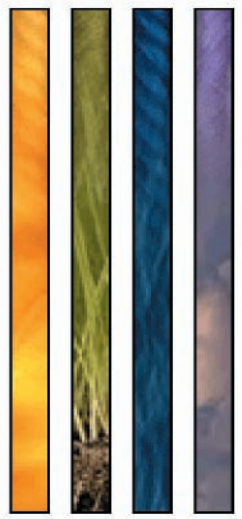
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# CABLE RIB SOCKS

design by ERICA ALEXANDER

FOR ERICA ALEXANDER, HANDKNITTED SOCKS top the list of life's little pleasures. And we agree. In these socks, the leg and instep are ribbed and decorated with a single classic cable at each side. For a little more room at the calf (and a better fit), the upper leg is knitted on a larger needle. In the socks shown here Erica worked all the cable crosses in the same direction; the instructions below are for working the cables as mirror-images on each side.

**Finished Size** About 7" (18 cm) foot circumference and 10" (25.5 cm) long from back of heel to tip of toe. To fit women's US shoe sizes 8 to 9.

**Yarn** Lana Grossa Meilenweit Cotton (45% cotton, 42% wool, 13% polyamide; 208 yd [190 m]/50 g): #47 green, 2 balls. Yarn distributed by Unicorn Books and Crafts.

**Needles** Sizes 1 and 2 (2.25 mm and 2.5 mm): set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 16 sts and 24 rnds = 2" (5 cm) in St st worked in the rnd on smaller needles.

## Stitch Guide

### Cable Rib:

Rnds 1–3: \*K2, p1; rep from \*.

Rnd 4: [K2, p1] 9 times, sl 3 sts onto cn and hold in front, k2, slip purl st from cn onto left needle and purl it, k2 from cn, p1, [k2, p1] 9 times, sl 3 sts onto cn and hold in back, k2, slip purl st from cn onto left needle and purl it, k2 from cn, p1.

Rnds 5–10: \*K2, p1; rep from \*.  
Rep Rnds 1–10 for pattern.

**Instep Rib:** (worked over 34 sts)

Rnds 1–9: [P1, k2] 11 times, p1.

Rnd 10: P1, sl 3 sts onto cn and hold in front, k2, slip purl st from cn onto left





needle and purl it, k2 from cn, [p1, k2] 7 times, p1, sl 3 sts onto cn and hold in back, k2, slip purl st from cn onto left needle and purl it, k2 from cn, p1.

Rep Rnds 1–10 for pattern.

### Leg

With larger needles, CO 66 sts. Divide sts on 3 dpn, join for working in the rnd, and place marker (pm) to denote beg of rnd. Rep Rnds 1–10 of cable rib patt until piece measures 4" (10 cm) from beg. Change to smaller needles and cont in patt as established until Rnd 4 of patt has been worked 10 times—94 rows of cable rib completed; piece should measure about 8" (20.5 cm) from beg.

### Heel

**Heel flap:** Work 29 sts in patt, turn work, sl 1, p31—32 heel sts on 1 dpn. Hold rem 34 sts on 2 dpn to be worked later for instep; the sts at each side of the instep should be the purl st from the center of each cable. Work 32 heel sts back and forth in rows as foll:

*Row 1:* (RS) \*Sl 1 pwise with yarn in back (wyb), k1; rep from \*.

*Row 2:* (WS) \*Sl 1 pwise with yarn in front (wyf), purl to end.

Rep Rows 1 and 2 until a total of 32 rows have been worked, ending with a WS row—16 chain sts (slipped selvedge sts) along each edge of heel flap.

**Turn heel:** Cont in short rows as foll:

*Row 1:* (RS) K18, ssk, k1, turn.

*Row 2:* (WS) Sl 1 pwise, p5, p2tog, p1, turn.

*Row 3:* Sl 1 pwise, knit to 1 st before gap produced by previous row, ssk, k1, turn.

*Row 4:* Sl 1 pwise, purl to 1 st before gap produced by previous row, p2tog, p1, turn.

Rep Rows 3 and 4 until all heel sts have been worked—18 sts rem.

**Gussets:** Rejoin for working in the rnd as foll:

*Rnd 1:* With Needle 1 work 18 heel sts as sl 1, k17, then pick up and knit 18 sts along left side of heel flap; with Needle 2, work Rnd 1 of instep rib patt (see Stitch Guide) over 34 instep sts; with Needle 3, pick up and knit 18 sts along right side of heel flap, then knit the first 9 sts from Needle 1 again—88 sts total; 27 sts each on Needles 1 and 3, 34 instep sts on Needle 2. Rnd begins at center of heel.

*Rnd 2:* On Needle 1, knit to last 2 sts, k2tog; on Needle 2, cont in instep rib patt; on Needle 3, ssk, knit to end—2 sts dec'd.

*Rnd 3:* Work even in patt.

Rep Rnds 2 and 3 eleven more times—64 sts rem; 15 sts each on Needles 1 and 3, 34 instep sts on Needle 2.

### Foot

Cont even in patt until foot measures about 8" (20.5 cm) from back of heel, or 2" (5 cm) less than desired total length, ending with Rnd 2 of instep rib patt (2 rnds after last cable crossing rnd).



### Toe

Knit 1 rnd, shifting the first st from Needle 2 onto Needle 1 and the last st from Needle 2 onto Needle 3—16 sts each on Needles 1 and 3, 32 instep sts on Needle 2.

*Rnd 1:* (dec rnd) On Needle 1, knit to last 2 sts, k2tog; on Needle 2, ssk, knit to last 2 sts, k2tog; on Needle 3, ssk, knit to end—4 sts dec'd.

*Rnd 2:* Knit.

Rep Rnds 1 and 2 seven more times—32 sts rem; 8 sts each on Needles 1 and 3, 16 sts on Needle 2. Rep Rnd 1 (dec every rnd) 4 times—16 sts rem; 4 sts each on Needles 1 and 3, 8 sts on Needle 2. With Needle 3, knit across sts on Needle 1—8 sts each on 2 needles. Cut yarn, leaving a 12" (30.5-cm) tail. Thread tail on a tapestry needle and use the Kitchener st (see Glossary, page 109) to graft sts tog. Weave in loose ends. ∞

ERICA ALEXANDER lives in Colorado where her idea of Nirvana is wearing handknitted socks every day.



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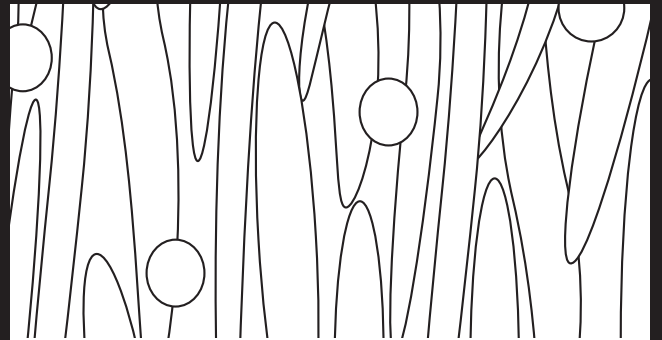
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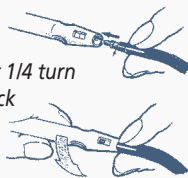
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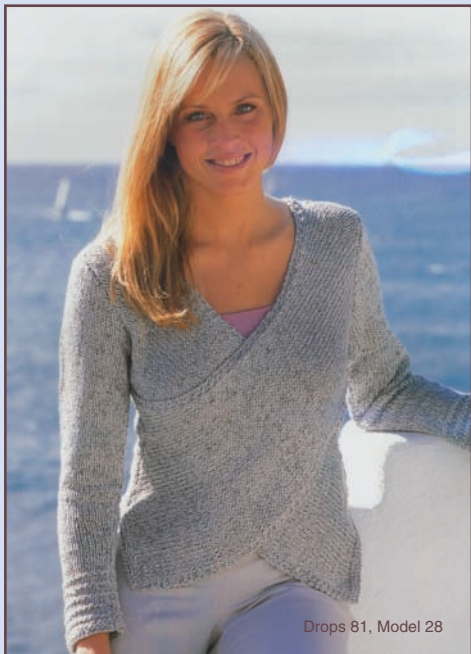
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# PAISLEY LACE SHAWL

design by EVELYN A. CLARK

AS WITH MANY TRADITIONAL PAISLEY SHAWLS, Evelyn Clark has taken a simple square panel, worked from the center out, and surrounded it with an elaborate border that is finished with a picot edging. To make the paisley motifs line up when the shawl is folded in a triangle, Evelyn has reversed the orientation of the motifs on half of the shawl. A garter-stitch base provides a lot of give so the shawl can be blocked to a range of sizes, depending on how open and lacey you'd like it.

**Finished Size** 40" to 48" (101.5 cm to 122 cm) square. Shawl shown was gently blocked to 40" (101.5 cm) square.

**Yarn** JaggerSpun Zephyr (50% merino, 50% silk; 5,040 yd [4,608 m]/lb [454 g]): cinnabar, about 1,125 yd (1,028 m) or 3.5 oz (99 g).

**Needles** Size 5 (3.75 mm): 16" and 24" (40-cm and 60-cm) circular (cir), and set of 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Size F/5 (3.75-mm) crochet hook; markers (m); coilless safety pins; tapestry needle.

**Gauge** 20 sts and 40 rows = 4" (10 cm) in garter stitch worked in the round, before blocking.

## Notes

Begin with stitches on 2 double-pointed needles, then as the number of stitches increases, change to 4 double-pointed needles, then to 16" (40-cm) circular needle, then to 24" (60-cm) circular needle.

When starting, use a coilless safety pin in the work to mark the beginning of the round. After dividing the stitches evenly on 4 double-pointed needles, use additional coilless safety pins to mark the end of each quarter of the shawl (they won't fall off the ends of the needles as stitch markers might). You can use nail polish, permanent ink marker, or a scrap of contrasting yarn to mark the safety pin that designates the beginning of the round. Once the stitches have been transferred to a circular needle, use stitch markers for the end of each quarter of the shawl, with a different-colored marker to indicate the beginning of the round.

The Eyelet and Paisley Border charts each show only one quarter of the shawl. Work each chart four times around.

The first time you work the 8 rounds of the Eyelet chart, you will work the 8-stitch pattern repeat once for each quarter of the shawl; the second time, you will work the 8-stitch repeat twice for each quarter, and so on, until you have worked the required number of rounds.

## Shawl

**Eyelet and garter center:** Using a crochet hook, CO 8 sts with Emily Ocker's Circular Beginning (see box at right)—8 sts on hook. Divide sts on 2 double-pointed needles, and use a coilless safety pin to mark the beginning. Purl 1 rnd. Work as foll, dividing sts evenly on 4 dnp as soon as there are enough sts to keep the needles from falling out, and pulling the beginning yarn tail

to tighten the CO sts into a closed circle once you have changed to 4 dnp:

*Rnd 1:* \*Yo, k1; rep from \*—16 sts.

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

*Rnd 3:* \*Yo, k3, yo, k1; rep from \*—24 sts.

*Rnd 5:* \*Yo, k5, yo, k1; rep from \*—32 sts.

*Rnd 7:* \*Yo, k2, k2tog, yo, k3, yo, k1, place marker (pm) for corner st; rep from \*, using a different colored marker at the end of the last rep to indicate beg of rnd—40 sts.

*Rnd 9:* \*Yo, k2, [k2tog, yo] 2 times, k3, yo, k1; rep from \*—48 sts.

*Rnd 11:* \*Yo, k4, k2tog, yo, k5, yo, k1; rep from \*—56 sts.

*Rnd 13:* \*Yo, knit to 1 st before marker, yo, k1; rep from \*—64 sts; 16 sts in each quarter.

*Rnd 14:* Purl.

Change to Eyelet chart (see Notes), and rep Rnds 1–8 a total of 13 times—104 Eyelet chart rnds completed; 480 sts; 120 sts in each marked quarter of the shawl.

## Eyelet outline:

*Rnd 1:* \*Yo, knit to 1 st before marker, yo, k1; rep from \*—488 sts; 122 sts in each quarter.

*Rnds 2, 4, and 6:* Purl.

*Rnd 3:* (eyelet outline) \*Yo, k1, [yo, k2tog] 60 times, yo, k1; rep from \*—496 sts; 124 sts in each quarter.

*Rnd 5:* Rep Rnd 1—504 sts; 126 sts in each quarter.

## Emily Ocker's Circular Beginning

*This technique comes from Elizabeth Zimmermann's Knitter's Almanac (Dover, 1981).*

*Make a simple loop of yarn with the short end hanging down (Figure 1).*

*With a crochet hook, \*draw a loop through main loop, then draw another loop thorough this loop (Figure 2).*

*Repeat from \* for each stitch to be cast on (Figure 3). After several inches have been worked, pull on the short end (shown by arrow) to tighten the loop and close the circle.*

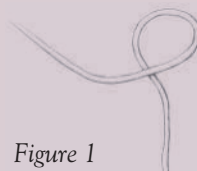


Figure 1

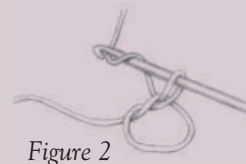


Figure 2



Figure 3





Rnd 7: Rep Rnd 1—512 sts; 128 sts in each quarter.

Rnd 8: Purl.

**Paisley lace border:** Change to Paisley Border chart, and work Rnds 1–20 once—592 sts; 148 sts in each quarter. Work Rnds 1–6 *only* of eyelet outline as given above, and working [yo, k2tog] 74 times on Rnd 3—616 sts; 154 sts in each quarter. *Next rnd:* \*M1 (see Glossary, page 109), knit to 1 st before marker, M1, k1; rep from \*—624 sts; 156 sts in each quarter. **Picot edging:** Remove markers as you come to them. \*Using the knitted method (see Glossary, page 108), CO 3 new sts onto left needle tip, BO 6 sts (the 3 new sts and next 3 sts from edge of shawl), slip the last st on right needle tip to left needle tip; rep from \* until all

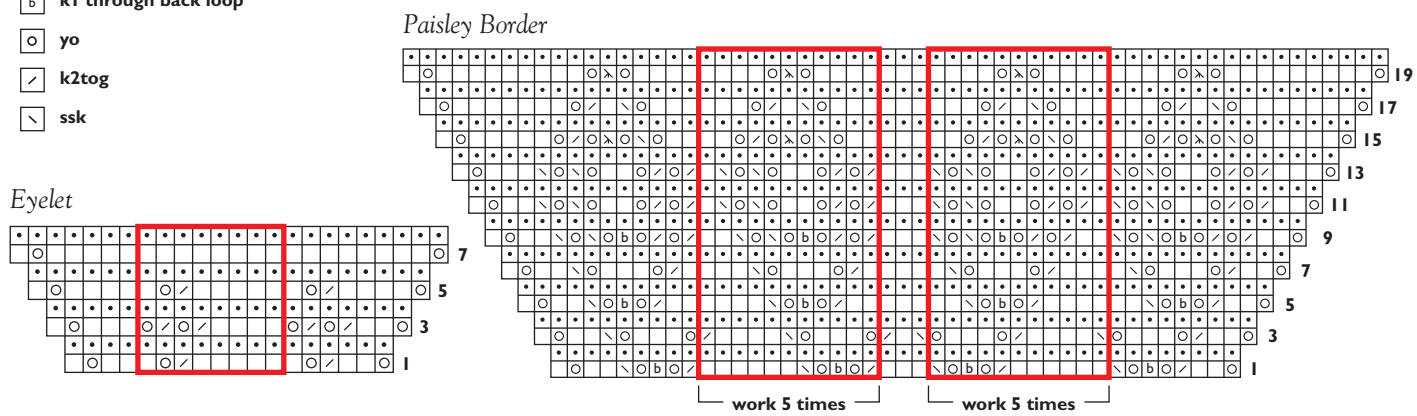
shawl sts have been BO—1 st rem. Cut yarn and pull tail through rem st to fasten off.

**Finishing**

The shawl shown was gently stretched out by smoothing and pulling the picots to straighten. If you would like to stretch your shawl larger, you may find it helpful to use blocking wires. Soak shawl in water for at least 20 minutes. Roll in towel to remove excess water. Spread out on a flat surface and smooth into shape. Pull out each picot to lengthen (pins are not necessary). Leave in place until thoroughly dry. Weave in loose ends. ∞

- k on RS; p on WS
- p on RS; k on WS
- k1 through back loop
- yo
- k2tog
- ssk
- sl 1 as if to knit, k2tog, pass slipped st over
- pattern repeat

EVELYN A. CLARK lives in Seattle, Washington, where she enjoys all types of lace knitting.



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## HEADS-UP HATS

design by LEIGH RADFORD

LEIGH RADFORD CAPITALIZES ON COLOR AND TEXTURE in these super-simple caps. The sides are worked back and forth in rows of bright slip-stitch patterns that appear more complicated than they are. In fact, slip stitches are an easy way to create lively color work with little effort—you work with only one strand of yarn at a time. The solid-color crowns, worked in the round, feature five-star shaping for a close and comfortable fit.

**Finished Size** 19¼" (49 cm) circumference. To fit an adult.

**Yarn** Tahki Cotton Classic (100% mercerized cotton; 108 yd [100 m]/50 g). Hat A (cinnamon crown): #3818 blue, #3411 tomato, and #3407 cinnamon, 1 skein each. Hat B (gold crown): #3818 blue, #3411 tomato, #3407 cinnamon, #3795 gray, and #3568 gold, 1 skein each.

**Needles** Size 5 (3.75 mm): straight and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 26 sts and 54 rows = 4" (10 cm) in slip-st patt (see Note); 26 sts and 32 rows = 4" (10 cm) in St st.

**Stitch Guide**

**Slip-Stitch Pattern:** (multiple of 2 sts + 1)

Row 1: (RS) Knit.

Row 2: Knit.

Row 3: K1, \*sl 1 purlwise (pw) with yarn in back (wyb), k1; rep from \*.

Row 4: K1, \*sl 1 pw with yarn in front (wyf), bring yarn to back, k1; rep from \*.

Rows 5 and 6: Knit.

Row 7: K2, \*sl 1 pw wyb, k1; rep from \* to last st, k1.

Row 8: K2, \*sl 1 pw wyf, k1; rep from \* to last st, k1.

Repeat Rows 1–8 for pattern.

**Color Sequence A:** In slip-stitch patt, work 2 rows of each color in the foll order: \*cinnamon, blue, tomato, blue. Rep this 8-row sequence 6 times total (48 patt rows), then knit 2 rows cinnamon to end with Row 2 of slip-stitch patt—50 rows total.

**Color Sequence B:** In slip-stitch patt, work 2 rows of each color in the foll order: gray, gold, cinnamon, tomato, gold, blue, gray, gold, cinnamon, blue, gray, gold, cinnamon, tomato, gray, blue, gold, cinnamon, gray, blue, cinnamon, gold, gray, blue, cinnamon, tomato—52 rows, ending with Row 4 of slip-stitch patt. Knit 2 rows gold to end with Row 6 of slip-stitch patt—54 rows total.

**Note**

The slip-stitch pattern causes the rows to contract vertically, so there are more rows per inch than you might expect from the stitches-per-inch gauge.

**Cap**

With straight needles and cinnamon for Hat A or gray for Hat B, CO 125 sts. Do not join. Work slip-st patt following color

sequence for your chosen hat (see Stitch Guide)—Hat A should measure about 3¾" (9.5 cm); Hat B should measure about 4" (10 cm) from beg. With RS facing, distribute sts as evenly as possible on 3 dpn, place marker (pm), and join for working in the rnd. **Shape crown:** With cinnamon for Hat A or gold for Hat B, cont as foll:

Rnd 1: \*Sl 1, k1, pss0, k21, k2tog; rep from \*—115 sts rem.

Even-numbered Rnds 2–22: Knit.

Rnd 3: \*Sl 1, k1, pss0, k19, k2tog; rep from \*—105 sts rem.

Rnd 5: \*Sl 1, k1, pss0, k17, k2tog; rep from \*—95 sts rem.

Rnd 7: \*Sl 1, k1, pss0, k15, k2tog; rep from \*—85 sts rem.

Rnd 9: \*Sl 1, k1, pss0, k13, k2tog; rep from \*—75 sts rem.

Rnd 11: \*Sl 1, k1, pss0, k11, k2tog; rep from \*—65 sts rem.

Rnd 13: \*Sl 1, k1, pss0, k9, k2tog; rep from \*—55 sts rem.

Rnd 15: \*Sl 1, k1, pss0, k7, k2tog; rep from \*—45 sts rem.

Rnd 17: \*Sl 1, k1, pss0, k5, k2tog; rep from \*—35 sts rem.

Rnd 19: \*Sl 1, k1, pss0, k3, k2tog; rep from \*—25 sts rem.

Rnd 21: \*Sl 1, k1, pss0, k1, k2tog; rep from \*—15 sts rem.

Rnd 23: \*K1, k2tog; rep from \*—10 sts rem.

Cut yarn, leaving a 6" to 8" (15- to 20.5-cm) tail. Thread tail on a tapestry needle, draw through rem sts, and pull tight to close off top of hat.

**Finishing**

With yarn threaded on a tapestry needle, sew center back seam. Weave in all loose ends. Block lightly. ∞



LEIGH RADFORD is the art director for *Interweave Knits*. She lives in Portland, Oregon.





# KNITTED RUGS

## an American Craft

Donna Druchunas

**“Rug” may not be the first item to spring to mind** after the word “knitted,” but for centuries, creative knitters have taken up needles and yarn—plain and fancy—to fashion floor coverings. From the earliest knitted carpets worked at twenty stitches to the inch by members of medieval guilds to humble shag and garter-stitch rugs knitted by American colonists to modern tapestries created by contemporary artists, rugs have always had a place in the knitter’s repertoire.

The earliest known knitted rugs were made in the sixteenth century. They were masterpieces of stranded color work patterned with detailed pictorial motifs. Knitted by applicants to European knitting guilds, the rugs demonstrated their creators’ skills. The elaborate carpets hung on the walls or functioned as table runners for the nobility. In the new America, where the word “rug” initially meant a covering for a bed, settlers fashioned rugs that were quite different from those made on the Continent. Using materials at hand, they made lively, colorful rugs, which often combined knitting with other needlework techniques.

### SHAKER STYLES

Some of the most elegant and sophisticated American folk art rugs were made by the Shakers, who first came to America from England in 1774 in search of religious freedom. The Shakers’

distinctive styles of architecture, furniture, and handcrafts are noted for their simplicity and fine craftsmanship.

In most surviving Shaker rugs, knitting is combined with braids, crochet, or hooked pictorial designs. The Shaker sisters made circular and rectangular rugs from several six- or eight-stitch-wide knitted strips coiled or laid into shape and sewn together. Working with multiple strands of yarn held together, they created subtle color blends and frequently added design interest by knitting colored diamonds, stripes, lattices, and other geometric patterns into the rug strips. The lively designs of Shaker rugs made at the end of the nineteenth century demonstrate that the Shaker sisters were willing to relax the strict laws of simplicity in order to exercise their sense of color and pattern. Some of the most ornately decorated rugs may have been made for sale to non-Shakers.

The Shaker sisters also knitted more complex rugs whose pie-slice centers, knitted using short rows, were surrounded by concentric circles of garter-stitch strips sewn in place. One example in the Museum of American Folk Art in New York is made from rags; however, most surviving complex rugs are made with multiple strands of yarn. Unique to Shaker knitters, a design coiled in the fashion of a braided rug is made from lengths of stockinette-stitch cords worked in the round to create a thick mat.

### AMISH ADAPTATIONS

Knitted Amish rugs were most often made from rags torn from used clothing. The Amish do not use printed fabric, so only solid colors appear in their rag rugs, as in their popular quilts.

We normally think of simple color patterns and little embellishment as typical of Amish crafts. This is often true of crafts made for the tourist trade. Yet for their own homes, the Amish frequently work with bright colors in elaborate patterns. Amish rugs are no exception. Made from simple garter-stitch strips (frequently mistaken for crochet by nonknitters) and combined with braids or shag, Amish rugs often include many bright colors in patterns that are almost gaudy.

Amish knitters made rag rugs by cutting fabric into  $\frac{1}{4}$ - or  $\frac{1}{2}$ -inch-wide strips and folding them lengthwise to form long, nar-



Dominic Coignola

This page (above): Felted rug by Donna Druchunas. Opposite page (clockwise from top left): Knitted rug, wool; made by unknown Lancaster County Amish woman; c. 1920–1940; Collection of The Lancaster Heritage Center, Pennsylvania. • Rug by Linda Romens. • Oval reversible shirred pile rug; knotted rags and yarn; origin unknown. • Shaker rug, artist unidentified; New York State, late nineteenth century; knitted, braided, and knotted cotton and wool, 44-inch diameter; collection of the American Folk Art Museum, New York; gift of Robert Bishop; 1984.36.1.





The Lancaster Heritage Center



Dominic Coignola



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row ribbons. They joined the strips with seams or knots to create homemade yarn that is both durable and attractive. The knots disappear between the thick garter ridges and any loose threads on the edges of the strips wear off very rapidly to produce a sturdy rug with a smooth surface.

Amish knitted rugs vary in shape and design. Some are oval with braided or garter-stitch centers surrounded by one or more strips of knitting. The construction is similar to Shaker designs, but Amish knitters used their own quirky color combinations and sometimes pieced knitted shapes in patchwork patterns for the rugs' centers. Amish rectangular rug designs, reminiscent of their classic quilts, were made from knitted patches of different shapes and colors sewn together.

### TWENTIETH-CENTURY TRENDS

Influenced by the Arts and Crafts movement, rug making experienced a period of popularity in the early twentieth century. The trend was away from flat-knitted floor coverings styled after traditional Amish or Shaker rugs. Instead, pile or shag knitted rugs were considered more modern, and three pile techniques were popular: basic pile stitch, loopy pile stitch, and cut pile. The authors of *The Craft of Hand-Made Rugs* (Amy Mali Hicks, 1914) and *Homecraft Rugs* (Lydia LeBaron Walker, 1929) encouraged their readers to be deliberate and more sophisticated in

their rug designs, and to choose a palette for their work based on the colors of their home décor, rather than resort to making randomly colored, “hit or miss” rugs from leftover materials.

As traditional rug styles lost favor, rug makers no longer looked for ways to combine different construction techniques. By the 1940s, women’s magazines were showing patterns for rugs that were made using a single craft. Knitted rugs showed new and creative construction methods, like using short rows for shaping. These innovations may have been in part the result of book and magazine publishers’ need for new and unusual patterns, the merchandising of specific brands of yarn, or social changes after WWII that prevented women from learning older techniques from their mothers and grandmothers.

Today, knitters continue to use the creative possibilities of knitting to make lively rugs that brighten hearth and home.

DONNA DRUCHUNAS of Longmont, Colorado, is a designer and the author of *The Knitted Rug: 21 Fantastic Designs* (Lark, 2004). Visit her website at [www.sheeptoshawl.com](http://www.sheeptoshawl.com).

# AMISH OVAL RUG

design by DONNA DRUCHUNAS

DONNA DRUCHUNAS HAS BORROWED THE OVAL DESIGN used by Amish rug makers for a pieced rug that combines simplicity with ingenuity. The rug is made from five separate garter-stitch strips that are formed into ovals, blocked, and then sewn together. Donna has chosen a durable cotton yarn in bright colors and worked it double-strand to make the rug thick and quick to knit. By varying the colors used together, she gets both solid and tweedy effects. Once you understand how the rug is made, you can add strips to the beginning oval to enlarge the rug, or work narrow strips and combine them for a set of placemats.

**Finished Size** About 21" (53.5 cm) wide and 29" (73.5 cm) long.  
**Yarn** Lion Brand Kitchen Cotton (100% cotton; 236 yd [212 m]/5 oz [141.5 g]): #112 poppy red (A), 4 balls; #140 rose (B), #186 maize (C), #106 pastel blue (D), and #123 seaspray (E), 1 ball each.  
**Needles** Size 9 (5.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle.

**Gauge** 8 sts and 13½ rows = 2" (5 cm) in garter st with yarn doubled.

## Notes

Yarn is used doubled throughout.

After finishing the center oval, block and attach each strip before proceeding to the next strip. This will help to ensure that your rug is perfectly flat, and also allow you to fine-tune the length of each strip, if necessary.

For seams with a visible ridge separating the strips (as shown here), sew the pieces together with the wrong side facing. For a smooth, invisible seam, sew the pieces with the right side facing.

## Center

With A doubled and using a provisional method (see Glossary, page 108), CO 8 sts. Work garter st (knit every row) for 178 rows; piece should measure about 26¼" (66.5 cm). Do not BO. Wet strip and curve into an oval shape as shown in photo. Let dry. Carefully remove waste yarn from provisional CO and place sts on a needle. With RS tog and using the three-needle method (see Glossary, page 109), BO the live sts tog to form a ring. With yarn threaded on a tapestry needle and using the mattress st (see Glossary, page 110), sew center of oval closed on RS.

## Strip 1

With B doubled and using a provisional method, CO 8 sts. Work garter st stripes as foll: \*32 rows with 2 strands of B; 32 rows with 1 strand each of B and C; 32 rows with 1 strand each of C and D; 32 rows with 2 strands of D; rep from \* once more—256 rows total; piece should measure about 40" (101.5 cm) from beg. Do not BO. Wet strip and form into oval shape. Let dry. Carefully remove waste yarn from provisional CO and place sts

on a needle. With RS tog and using the three-needle method, BO live sts tog to form a ring. With yarn threaded on a tapestry needle and using the mattress st, sew this strip around outer edge of center oval.

## Strip 2

With A doubled and using a provisional method, CO 8 sts. Knit 330 rows—piece should measure about 49" (124.5 cm) from beg. Do not BO. Block as for strip 1. Use three-needle BO to join sts into a ring as before. Sew ring to outer edge of strip 1.

## Strip 3

With D doubled and using a provisional method, CO 8 sts. Work garter st stripes as foll: \*32 rows with 2 strands of D; 32 rows with 1 strand each of C and D; 32 rows with 1 strand each of C and B; 32 rows with 2 strands of B; 32 rows with 1 strand each of B and E; 32 rows with 1 strand each of E and D; rep from \* once more—384 rows total; piece should measure about 57" (145 cm) from beg. Do not BO. Block and attach as for previous strip.

## Strip 4

With A doubled and using a provisional method, CO 8 sts. Knit 400 rows—piece should measure about 59¼" (150.5 cm). Do not BO. Block and attach as for previous strip.

## Finishing

Weave in loose ends. Dampen rug thoroughly, lay flat to block to size, and allow to air dry. ∞

DONNA DRUCHUNAS is the author of *The Knitted Rug: 21 Fantastic Designs* (Lark, 2004). She lives in Longmont, Colorado.







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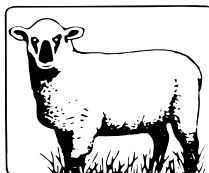
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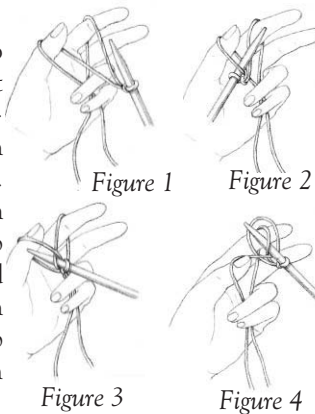
# ■ glossary

## ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue(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

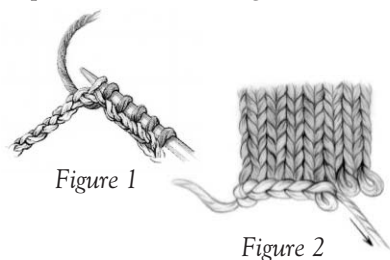
## Continental (Long-Tail) Cast-On

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).



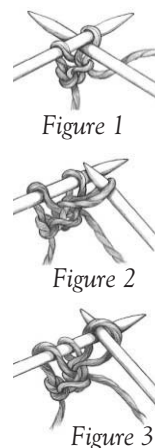
## Crochet Chain (Provisional) Cast-On

With waste yarn and crochet hook, make a loose chain of about four stitches more than you need to cast on. With needle, working yarn, and beginning two stitches from end of chain, pick up and knit one stitch through the back loop of each crochet chain (Figure 1) for desired number of stitches. Work the piece as desired, and when you're ready to work in the opposite direction, pull out the crochet chain to expose live stitches (Figure 2).



## Cable Cast-On

Begin with a slipknot and one knitted cast-on stitch if there are no established stitches. Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).

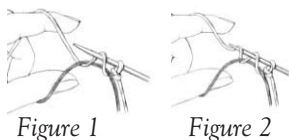


## Backward Loop Cast-On

\*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from \*.



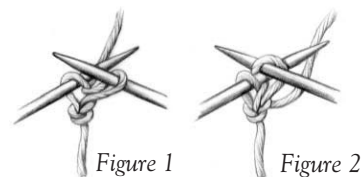
## Invisible (Provisional) Cast-On



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.





## Raised (M1) Increases



Figure 1

Left Slant (M1L)

Figure 2

With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).

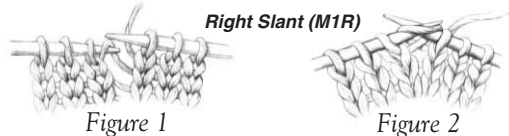


Figure 1

Right Slant (M1R)

Figure 2

With left needle tip, lift strand between needles from back to front (Figure 1). Knit lifted loop through the front (Figure 2).

## Ssk Decrease



Figure 1

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).



Figure 2

## Kitchener Stitch

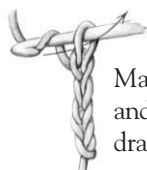
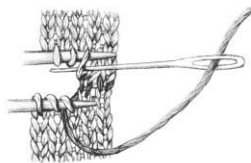
**Step 1:** Bring threaded needle through front stitch as if to purl and leave stitch on needle.

**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.



## 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.

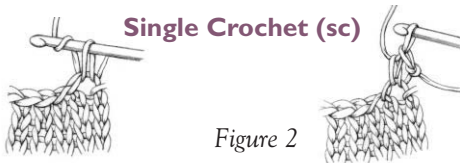


Figure 1

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).

## Decrease Methods

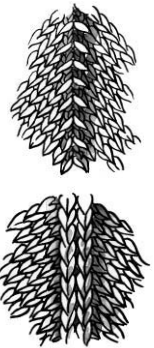
The distinctive diagonal lines typical of raglan shaping are achieved by working decreases in pairs—left-leaning and right-leaning—along the raglan lines. Depending on the type and sequence of decreases you choose, the effect can be subtle or decorative.

### Subtle Seam

Work a left-leaning decrease (ssk) before the marked raglan line and a right-leaning decrease (k2tog) after the marked raglan line.

### Gored Seam with Center Stitch

Work a right-leaning decrease (k2tog) before the marked raglan line and a left-leaning decrease (ssk) after the marked raglan line.



## Short Row: Wrapping a Stitch

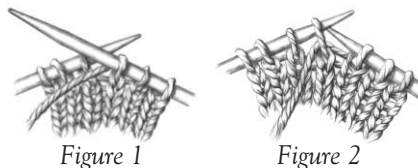


Figure 1

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.

## 3 (4, 5) Stitch One-Row Buttonhole

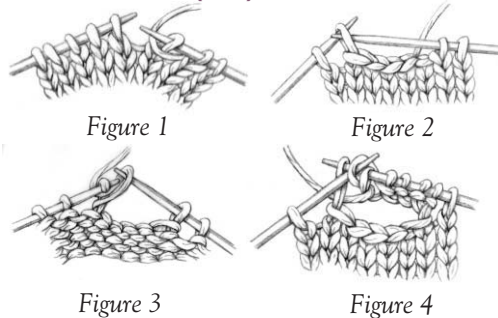


Figure 1

Figure 2

Figure 3

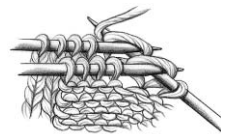
Figure 4

Work to where you want the buttonhole to begin, bring yarn to front, sl 1 pwise, bring yarn to back (Figure 1). \*Sl 1 pwise, 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.

## 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.



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### Sewn Bind-Off

Cut the yarn 3 times the width of the knitting to be bound off, and thread onto a tapestry needle. Working from right to left, \*insert tapestry needle purlwise (from right to left) through first 2 sts (Figure 1) and pull the yarn through, then bring needle knitwise (from left to right) through the first st (Figure 2), pull the yarn through, and slip this st off the knitting needle. Repeat from \*.

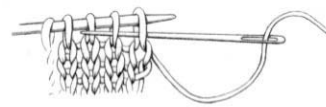


Figure 1

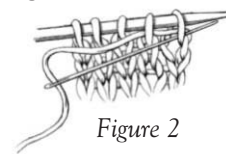


Figure 2

### Invisible Ribbed Bind-Off

Cut the yarn 3 times the width of the knitting to be bound off, and thread onto a tapestry needle. Working from right to left, insert tapestry needle purlwise (from right to left) through first (knit) st (Figure 1) and pull the yarn through, bring tapestry needle behind the knit st and insert it knitwise (from left to right) in the second (purl) st (Figure 2) and pull the yarn through, \*use tapestry needle to slip first knit st knitwise off needle, insert tapestry needle purlwise into the next knit st (Figure 3) and pull the yarn through, slip the first stitch purlwise off the knitting needle, then bring tapestry needle behind the knit stitch, insert it knitwise into the next purl st (Figure 4), and pull the yarn through. Repeat from \*.

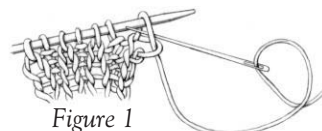


Figure 1

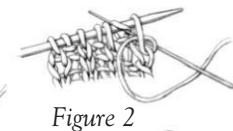


Figure 2

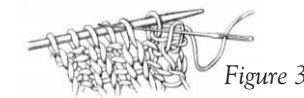


Figure 3



Figure 4

### Mattress Stitch Seam on Garter Stitch

With RS of pieces facing, use a threaded tapestry needle to \*pick up the lower purl bar between the last 2 sts on one piece (Figure 1), then the upper purl bar from the stitch next to the edge st on the same row on the other piece (Figure 2). Repeat from \*, maintaining firm, even tension.

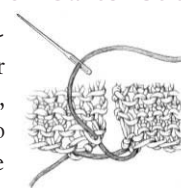


Figure 1



Figure 2

### Slip-Stitch Crochet Seam

Make a slipknot with seaming yarn and place on a crochet hook. With RS of pieces facing each other, \*insert hook through both pieces of knitting under the BO sts, wrap the yarn around hook to form a loop (Figure 1), and pull loop back through both pieces of knitting and through the loop already on hook (Figure 2). Repeat from \*, maintaining firm, even tension.



Figure 1

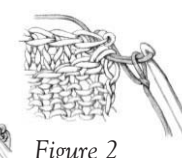


Figure 2

## OOPS!

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

### SUMMER 2002

#### Sunburst Pullover (page 48)

There is a slip stitch missing from the instructions for the right gusset. In the third column on page 48, immediately after *For all sizes, Row 1* should read (correction is in boldface type):

Row 1: Sl 1, knit to last gusset st, sl 1 (**last gusset st**), knit the next st from front medallion and pass sl st on right needle over it, turn.

### WINTER 2004

#### Traditional Neckties (page 81)

The solid pointed tie requires 2 balls of yarn, not 1 ball as stated.

#### All Tied Up (page 83)

Our apologies to Russi Sales ([RussiSales.com](http://RussiSales.com)), the distributor of Fonty Velourine yarn (used for Susan Sternlieb's tie). We mistakenly attributed this yarn to the wrong distributor.

#### Flower Hat and Lace Knee-Highs (page 101)

When working the sock leg, work Rnds 29-42 of Embossed Flower 2 Chart **once** (not twice as stated).



continued from page 9

The Indians who grow the cotton employ traditional, non-chemical farming methods such as crop rotation, the cultivation of complementary plants that deter pests, and the sharp eyes and nimble fingers of their children, who pluck insects and drown them in jars of water. The cotton is harvested, sorted, and, in the case of Mórrope yarn, spun by hand. No chemicals or synthetics are used to process the fiber (it's certified organic by the Dutch foundation Skal). All commercial enterprise is negotiated under fair-trade principles.

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For more information on the Native Cotton Project of Peru and native cotton yarns and fabrics, visit [www.perunaturtex.com](http://www.perunaturtex.com) (see "The Revival of Coloured Cotton"). Pakucho handknitting yarn is available in the U.S. from Cottage Industry ([www.cottageindustry.net](http://www.cottageindustry.net)) and in Canada from Infiknit ([www.infiknit.com](http://www.infiknit.com)). To find a project worked in Pakucho, turn to page 66.

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**Blue Sky Alpacas**, PO Box 387, St. Francis, MN 55070; [www.blueskyalpacas.com](http://www.blueskyalpacas.com).

**Brown Sheep Co.**, 100662 Cty. Rd. 16, Mitchell, NE 69357; [www.brownsheep.com](http://www.brownsheep.com).

**Cascade Yarns**, 1224 Andover Park East, Tukwila, WA 98138; [www.cascadeyarns.com](http://www.cascadeyarns.com).

**Classic Elite Yarns**, 300 Jackson St., Lowell, MA 01852; [www.classiceliteyarns.com](http://www.classiceliteyarns.com).

**Cottage Industry/Pakucho**, 409 S. Division St., Northfield, MN 55057, [www.cottageindustry.net](http://www.cottageindustry.net). In Canada: InfiKnit.

**Goddess Yarns**, 2911 Kavanaugh Blvd., Little Rock, AR 72205; [www.goddessyarns.com](http://www.goddessyarns.com).

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**Muench Yarns, Inc./GGH**, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949-5763; [www.muenchyarns.com](http://www.muenchyarns.com). In Canada: Les fils Muench.

**Plymouth Yarn Co.**, PO Box 28, Bristol, PA 19007; [www.plymouthyarn.com](http://www.plymouthyarn.com).

**Tahki/Stacy Charles, Inc.**, 8000 Cooper Ave., Bldg. 1, Glendale, NY 11385; [www.tahkistacycharles.com](http://www.tahkistacycharles.com). In Canada: Diamond Yarn.

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**Westminster Fibers/Rowan**, 4 Townsend West, Unit 8, Nashua, NH 03063; [www.knitrowan.com](http://www.knitrowan.com). In Canada: Diamond Yarn.

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**Diamond Yarn**, 9697 St. Laurent, Ste. 101, Montreal, QC H3L 2N1 and 115 Martin Ross, Unit #3, Toronto, ON M3J 2L9; [www.diamondyarn.com](http://www.diamondyarn.com).

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**Koigu Wool Designs**, RR #1 Williamsford, ON N0H 2V0; [www.koigu.com](http://www.koigu.com).

**Lanaknits/Hemp for Knitting**, 105 Park St., Nelson, BC V1L 2G5; [www.lanaknits.com](http://www.lanaknits.com).

**Les fils Muench**, 5640 Rue Valcourt, Brossard, QC J4W 1C5; [www.muenchyarns.com](http://www.muenchyarns.com).

**Mission Falls**, PO Box 224, Consecon, ON K0K 1T0; [www.missionfalls.com](http://www.missionfalls.com).

**S. R. Kertzer, Ltd./Naturally**, 50 Trowers Rd., Woodbridge, ON L4L 7K6; [www.kertzer.com](http://www.kertzer.com).

Berroco Chinchilla; novelty chenille; 8 wraps per inch (wpi)

Berroco Glacé; woven ribbon; 8 wpi

Berroco Metallic FX; metallic ribbon; 8 wpi

Berroco Zen Colors; ladder ribbon; 4 wpi

Blue Sky Alpacas Alpaca and Silk; 3-ply; 15 wpi

Brown Sheep Cotton Fleece; four 6-ply strands; 12 wpi

Cascade Indulgence; 4-ply; 13 wpi

Classic Elite Skye Tweed; 2-ply; 9 wpi

Debbie Bliss (Knitting Fever) Baby Cashmerino; six 2-ply strands; 12 wpi

Debbie Bliss (Knitting Fever) Cotton Cashmere Double Knitting; twelve 2-ply strands; 10 wpi

GGH (Muench) Relax; singles with binder; 8 wpi

GGH (Muench) Via Mala; four 2-ply strands; 5 wpi

GGH (Muench) Samoa; six 2-ply strands; 10 wpi

Goddess Phoebe; four 6-ply strands; 12 wpi

Hemp for Knitting (Lanaknits) Allhemp6; 6-ply; 16 wpi

JaggerSpun Zephyr; 2-ply; 24 wpi

Koigu Premium Merino; 2-ply; 13 wpi

Lana Grossa (Unicorn) Meilenweit Cotton; four 2-ply strands; 17 wpi

Lion Brand Kitchen Cotton; 4-ply; 11 wpi

Mission Falls (Unique Kolours) 1824 Cotton; singles with binder; 9 wpi

Naturally (S. R. Kertzer) Merino et Soie; 4-ply; 10 wpi

Pakucho (Cottage Industry) Organic Peruvian Cotton; five 2-ply strands; 7 wpi

Plymouth Galway; 4-ply; 10 wpi

Rowan (Westminster Fibers) Magpie Aran; 3-ply; 9 wpi

Rowan (Westminster Fibers) Yorkshire Tweed Aran; 2-ply; 10 wpi

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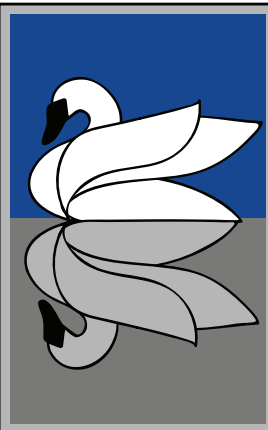
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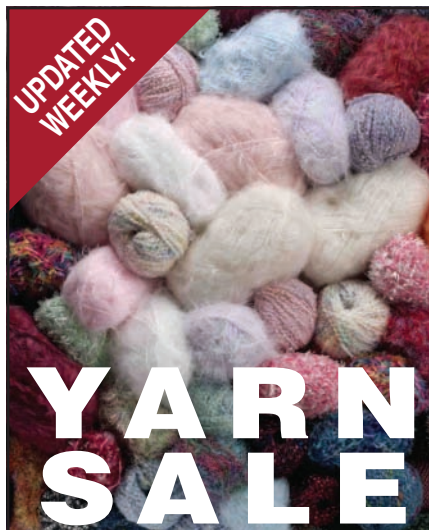
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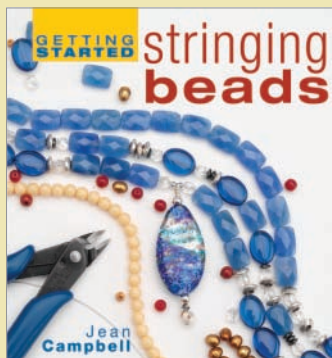
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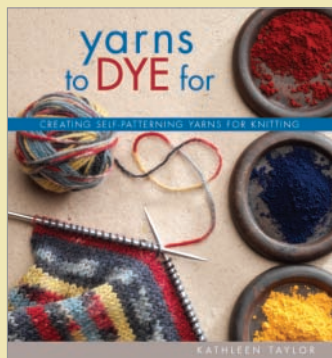
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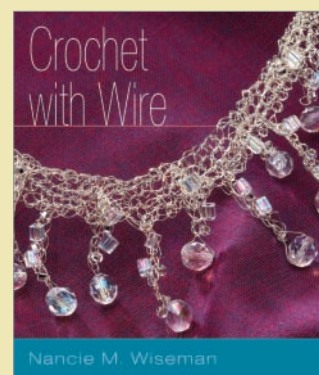


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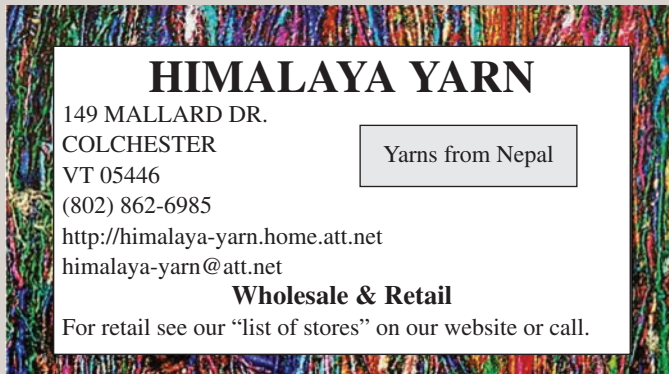
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# (un)Ravelings

Sandi Wiseheart



The very idea of unraveling an entire, finished handknitted garment is appalling to my knitter's heart. After all, I still argue with myself every time I have to rip back even a few rows.

"No one will notice."

"Yes, I'll notice."

"But the pattern is just a few stitches off."

"And those few stitches will haunt me forever."

Somehow, undoing all those hard-won knits and purls feels like a betrayal, a negation of the precious time and effort spent in making them. Before I can even begin to think about starting to unknit, I have to remind myself that it's the *process* of knitting that I love, more than the finished product.

Imagine, then, my reaction when I first read about Germaine Koh's artwork (see page 6). She creates her art by first unraveling garment after knitted garment. Then she reuses the yarn to knit a huge, shapeless . . . thing.

I was horrified—this was knitting *heresy*. Koh's unknitting and reknitting was not the thriftiness of resourceful women with cashmere tastes and acrylic budgets; this was little more than madness calling itself art. True knitters don't destroy, we create. We spend the grocery money to buy the Right Yarn; we swatch and swatch until our hunger for drape and stitch is satisfied. We carefully measure and calculate, and finally we knit and purl until someone has to remind us to eat and sleep. Surely, being a Knitter is first and foremost about the joy of creation, the delight that comes from making something beautiful—and, we hope, useful.

Unraveling another knitter's stitches—not to make beauty, but to make a non-thing—surely this was an insult to everything I love about this careful, beautiful craft and the talented people who pursue it. Germaine wasn't, at heart, a true knitter, knitting for charity, or for practicality, or for the joy of creating something warm and beautiful. Instead, she was the Anti-Knitter, unraveling real knitting and creating instead yards of meaningless ugliness. How could this woman whose work appears so

useless and mundane be anything but the antithesis of every knitter I know?

I became fascinated, in a horrified kind of way, by Germaine's work. I tried to imagine how she felt in all those long, tedious knitting hours. I found myself wondering what would motivate someone to knit such an endlessly boring piece. I myself yearn for those moments in my busy day when I can sit and carefully turn the heel of a lacy sock, or work just one more peerie on a Fair Isle sleeve. Why, then, would Germaine spend her own precious knitting time making something without interest, a kind of monstrosity, instead of putting her effort into something wonderful and special?

It was then that images from my childhood came to me and hinted at an answer: neighbor women knitting to pay for groceries; sweaters bartered for milk, apples, eggs; grandmothers and aunts knitting winter-long to keep their families warm.

Knitting has only recently become something we do for pleasure. Now that we have the luxury of leisure time we have the freedom to knit something special. For most of our history, knitting *has* been mundane, as mundane as going to the supermarket for paper towels. Long johns, socks, hats, gloves—in the past, people had no way to stay warm without the endless labor of knitters. We're a bit spoiled now, aren't we? We can knit for pleasure, for beauty, and, yes, for art. We can knit what we like, when we like. If we choose to put down our knitting in order to do something else, and the socks don't get finished today—no matter, our feet won't freeze; there are lots of store-bought, machine-made socks in the drawer.

In her ceaseless knitting, Germaine is reminding us of where we come from, of the days when our grandmothers had no choice but to knit, and to knit, indeed, without ceasing. Today, we joke about those who knit while waiting in doctors' offices, but our foremothers knitted while crossing the plains in wagons, and they did so out of sheer necessity. Germaine's labor

makes real for us the time when old sweaters were in fact unraveled without much thought, so that yarn that was too precious to waste could be reknitted into new garments. Stitch by stitch, she reminds us that many of the great events in our history were carried out by (usually) men wearing handknitted stockings made by (usually) endlessly knitting women.

All those socks, all those long johns, all those sweaters knitted throughout history. It's as though Germaine is knitting the Dead Sea Scrolls, using yards and yards of yarn from the forgotten, but still precious, work of her sister knitters. This endless fabric tells us long-hidden chapters of our own story; these unending stitches help us untangle our own assumptions, our own misconceptions.

Okay, so maybe Germaine is not the Anti-Knitter after all. Perhaps the truth is: she's Every Knitter.

Sometimes, when I allow myself to rip out a knitting mistake, or when I stop long enough to examine how the yarn *really* goes instead of how I think it ought to go, I learn to be a better knitter—simply because I have taken the time to be an unknitter first. Unraveling shows me things I might otherwise have missed entirely. Anyway, it's not the unraveling that is the important part. It's what you make of it afterward that counts.

Thanks for the lesson, Germaine.

SANDI WISEHEART, *Interweave Knits'* new managing editor, lives with her husband and four yarn-loving cats in Colorado.



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