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**KNITS**

WINTER 2005

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for winter  
knitting



Véronik Avery  
designing details

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**H**ave you seen any knitters lately? I have. On a pristine day in early October, I helped to man the Interweave Press booth at the seventh annual New York Knit Out. By official count, some 35,000 knitters milled around Union Square enjoying the festivities. A good number made their way to our booth to pick up catalogs, pet sample sweaters, and thumb through our latest books and magazines. I met moms and their kids, college students, women and men from age twenty to seventy and beyond. Though the temperature was midsummer warm, many attendees wore their own work. I saw examples of open-stitch fitted shrugs, fetching handbags, hip-covering cardigans, and even a skimpy bikini (tied over a pair of pants and a shirt). And not to be forgotten any time soon, I saw a man dressed head to toe in a yellow ensemble—hat, sweater, pants, and shoes—he had crocheted for himself.

While the growing number of knitters is wonderful news for our industry, and we rejoice in the rejuvenation of our craft, as creators of a knitting magazine, we face a challenge when it comes time to start up a new issue of *Knits*. How do we meet the creative needs and tastes of a diverse set of knitters? How do we satisfy the traditional craftswoman who revels in complicated stitchery and color work, but pales at the idea of a body-hugging silhouette? How do we inspire a new knitter who is looking for innovative designs for his new sweater but, at the same time, is intimidated by pages of instructions that appear to be written in hieroglyphics?

In a recent conversation with editorial advisor Cyrene Slegona, I took heart from one of her comments. While she may not want to knit everything that she sees in *Knits*, she finds that as she looks through the pages, she enjoys studying the pictures and reading the instructions for projects she knows she'll never knit. Each time she investigates a project, she learns something about knitting—a new stitch, a construction technique, an unusual finish—that she might not have garnered from the patterns that she does want to knit.

As all-over-the-map as knitters are these days, I still think there is a pretty consistent answer to the question: What do knitters want? It's my guess that knitters want to be better at what they do. That mastering a craft brings with it inspiration and challenge as well as satisfaction.

As we tread our way through the brave new world of knitting, *Knits* will be part of the ongoing evolution and revitalization of knitting, and we will continue to be a part of its enduring history. We welcome your comments and concerns, ideas and suggestions. Let us know how knitting forms a part of your life, what excites you, and what you'd like to learn more about.

Pam Allen

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# Park Avenue Pastures

by Linda Courtright

Let's face it: those of us who live in Maine realize it's not the capitol of chic. When was the last time a fashion editor descended on a lobster bake to get the latest in rocky coast couture? Have you ever tried walking along the beach in a pair of stilettos? True, from time to time you might spot a celebrity in deck shoes and imported sunglasses, but Maine's trendsetting styles have never strayed far from the ubiquitous flannel shirt.

Till now. Last fall Springtide Farm, one of the largest cashmere producers in the country, starred in Saks Fifth Avenue's "Wild About Cashmere" campaign in Manhattan.

Traveling from their 250-acre farm in Bremen, a coastal town about one and half hours north of Portland, eight perfectly coiffed (and mannered) cashmere goats spent more than a week touring the Big Apple. They visited the Met steps and Bloomingdale's, greeted commuters at the Staten Island Ferry, and, of course, hung out in Times Square. This mini-metro herd was accompanied by a modest phalanx of equally well-coiffed models, who paraded down the avenues casually clutching dog-leash goat leads. In fact, the goats were so popular that they even had their own security team.

Clad in low-slung, hip-gripping jeans and screaming pink tops, models accustomed to strolling the catwalk quickly fell in pace with the goatwalk. And the goats fell in stride with the sidewalk. Wendy Pieh, co-owner of Springtide Farm with her husband, Peter Goth, M.D., says that it didn't take long for Viola, a middle-aged beauty, to realize that crossing city streets was more than a stroll across the pasture. "We'd walk up to a street corner, and Viola almost from the start would look up and wait for the light to change."

While most people enjoy their cashmere in purchased sweaters, socks, and scarves, better still is the pleasure of knit-

ting with cashmere from your own herd of "luxury" livestock. There are nearly one hundred goats at Springtide, and each one produces only a few precious ounces of usable cashmere a year.

"Few people realize that there is no actual breed of cashmere goat," says Wendy. "All goats, even dairy and meat goats, have the potential to produce some cashmere. It comes from a goat's secondary hair follicle—it's an undercoat that the goat naturally sheds every spring. Our entire herd is descended from goats that were imported from Australia, some of which were initially bred with Angora goats for a higher cashmere yield."

To qualify as true goat cashmere, the fiber must come from secondary follicles, be at least 1" (2.5 cm) long, and less than 19 microns in diameter.

Wendy sends the cashmere to Mini-Mills on Canada's Prince Edward Island where it is dehaired and skillfully spun into two- and three-ply yarn. Because cashmere is a relatively short fiber, it is important not to overspin it; otherwise it loses some of its inherent softness.

Goats of all descriptions have always gotten a bad rap for being tin-can eaters and fence-jumpers. But that stereotype is gradually disappearing. People are increasingly realizing the value of

these engaging creatures. And now, thanks to the guerilla marketing strategy of the Michael Alan Group in New York, who were hired by Saks, thousands of people now appreciate the goats' luxury fiber.

For more information on Springtide Farm, please visit [www.springtidefarm.com](http://www.springtidefarm.com).



*Viola, a cashmere goat from Springtide Farm in Bremen, Maine, strolls up an avenue in New York with a Saks Fifth Avenue model in tow.*

Karl Schatz / Yearofthegoat.net

LINDA COURTRIGHT is the editor and publisher of *Wild Fibers Magazine*. Based in Rockland, Maine, the magazine features stories about all aspects of the luxury fiber industry. [www.wildfibersmagazine.com](http://www.wildfibersmagazine.com).



## Knitted Artifact



Italian, late nineteenth century, "Pair of Socks," handknit; cotton; 28 × 5¾ inches (70 × 14.375 cm). Museum of Art, Rhode Island School of Design. Gift of Maureen Bloss.

These striking, late nineteenth-century stockings are one of two pairs knitted by an Italian woman and donated by her grandson to the museum at the Rhode Island School of Design. Like most Western stockings, they were cast on at the cuff and knitted down toward the foot, but the soles, which were never sewn on, were worked as separate pieces. The bold, diagonal stripes were created by pairing a decrease every other row at the front of the stocking with an increase in the back. Although the yarn used was a coarse cotton, the stockings were knitted at the delicate gauge of 12 stitches and 19 rows to the inch. A neat crocheted finish was added to the top of the cuff.

—Deborah Pulliam

Erin Gould

## TIE ONE ON PART 2

Who can resist a knitting project that's quick, easy, fits all kinds of people, doesn't require much in the way of finishing, and allows you to flaunt your creative genius? We certainly can't; that's why we asked you to show us what you can do with scarves and ties.

See the winners of the *Scarf Style* contest sponsored by *Interweave Knits* at several knit-outs and crochet events around the country at [www.interweaveknits.com](http://www.interweaveknits.com). And while you're there, check out our Tie Gallery. On display are the knitted ties, wacky and wonderful, sent in response to our call in the Winter 2004 issue.



Jason Reid

## GLOVES FOR A SUPERHERO



**Spiderman never had it so good.** Here's a pair of handknitted gloves—complete with buttoned-up hidden pockets for stashing a webby beret and scarf—to pull on when it's time to save the day. Gayle Roehm designed and made the gloves several years ago at Meg Swanson's knitting camp in response to a challenge for creative hand coverings. The gloves are knitted on size 4 needles at a gauge of 7 stitches to the inch in a soft fingering-weight yarn, Baby Ull from Dale of Norway. Starting with the pattern "House of Cards," from Barbara Walker's *Second Treasury of Knitting Patterns*, Gayle charted the pattern for knitting in the round and found clever ways to decrease in order to taper the wrist without interrupting the pattern's graphic lines. The palms are worked in a slip-stitch pattern that she came up with on her own.

**For information on obtaining a pattern for these super-hero gloves, contact Gayle Roehm at [groehm@gmail.com](mailto:groehm@gmail.com).**

# Knitting & Fine Art

One of very few works to depict a man knitting, this etching of a middle-aged Italian stocking knitter, or *calsettaro*, appeared in a book of prints that illustrated the trades carried out in the busy streets of sixteenth-century Bologna. The book was published in Rome in 1646, but the artist, Annibale Carracci (1560–1609) made the original

drawings more than fifty years before, in the late 1580s or early 1590s, when male fashion emphasized the lower part of the body. For centuries upper-class European men had worn short jackets to call attention to their legs. Until the sixteenth century, however, their stockings had been cut from cloth and sewn. When knitted stockings were introduced, they quickly became popular for their obvious superiority in comfort and fit. Stockings were also one of the earliest items of ready-to-wear clothing that did not need the work of a tailor. The *calsettaro* makes this point with his display of completed stockings slung over his left shoulder and his hands at work on another pair.

It is likely that Annibale's male stocking knitter is working with silk; two spools are fastened to a board he wears at his waist. Since lower-class people most likely knitted their own stockings of cotton or wool, this itinerant tradesman may have been appealing to middle- or upper-class customers.

When Annibale first drew the *calsettaro* at the end of the sixteenth century, knitted stockings could only be made by hand. By the time the book of prints was published, however, the mechanical stocking frame, invented by the Englishman William

Lee in 1589, had been introduced in Italy. While stockings continued to be "knitted on needles," this *calsettaro*'s descendants would be facing competition.

—Fronia E. Wissman



New York Public Library

C312ca. *Calsettaro*, Plate 66 by Annibale Carracci, circa 1590, from *Le arti di Bologna diseguate ed intagliate da Simone Guilini, 1740. Etching, 15¼ × 10 inches (400 × 254 mm).*

## KNITTING ON THE SLOPES

Knitting is a new pastime among professional free skiers, a group of daring young athletes who are mostly young, alternative types, and certainly not all male. They've taken to making hats and accessories in colors to match their competition outfits. And, says free skier Peter Olenick of Aspen, Colorado, skiers frequently lose their hats, so having a lot of extras is a good thing. The most popular styles are tight ski caps or earflap hats.

Olenick and a group of five friends have started a small clothing company, LaFalien, through which they sell their handknitted hats, headbands, and iPod cases, as well as hoodies and T-shirts. These young men and women run the business out of Olenick's basement. How do people react when they see these hip young people knitting? "Well," Olenick says, "it starts some interesting conversations on the plane with older women."



Matt Harvey

**FOR MORE INFO, CHECK OUT [www.lafalien.com](http://www.lafalien.com), [www.freeskier.com](http://www.freeskier.com).**

Thanks to Patrick Crawford of Freeskier Magazine for help with this article.

## web watch

Amy R. Singer  
Editor, *Knitty.com*



photo courtesy of Amy Singer

If you've had any time to play on the Internet, you know it's not the end of interpersonal communication that some early party poopers said it would be. I have friends who met online and are now married. I met my best friend online. The Internet connects people.

When you're a knitter in Alaska or a night-owl knitwear designer in Italy, where else do you turn to meet your kind?

The first really large online knitting community I heard about were the forums at [www.KnittersReview.com](http://www.KnittersReview.com). In addition to her weekly online magazine update, editor Clara Parkes has welcomed enthusiastic knitter correspondents. More than 8,000 members post actively, and the topics range from everything you could want to talk about that's knitting related to a little that isn't. Crochet, spinning, and dyeing also are welcome topics at Knitter's Review.

I started the online Knitty Coffeeshop ([www.knittyboard.com](http://www.knittyboard.com)) to satisfy reader requests way back in *Knitty*'s first year, 2002, and I never imagined that it would grow as it has. We now have 7,000 members, with more than half posting regularly. Discussions are always brisk in forums like the Supernewbie Support Group, the free-for-all General Chatty Stuff, and the not-for-everyone TMI (too much information). Knitty Coffeeshop members are friendly, and they're passionate about keeping their community that way.

My favorite new place to visit is the Message Board at [www.Craftster.org](http://www.Craftster.org). The whole Craftster forum concept is big fun; it's DIY all the time, with users contributing pictures, techniques, hints, and help. The knitting-specific forum is back and forth on patterns, techniques, and other knitting-related matters. The knitalong section helps you find others working the same pattern you are.

Unfortunately, the forum at [www.menknit.net](http://www.menknit.net) has been down since last spring, but you can visit their group's page to find contact info for men's knitting groups all over North America.

See you at the blog (<http://blogs.interweave.com/knits>) for more places to connect and all the links mentioned here.

# PROFILE: Real Knitters, Real Inspiration

by Bethany Lyttle

**D**omenica Diodati has been teaching knitting to the visually impaired for over ten years. She began losing her own sight early in childhood and is now completely blind. In a recent interview, she commented about the rewards and challenges of teaching, the ways that sighted knitters can become valuable members of a visually impaired class, and the projects she's working on now.

## WHAT PROMPTED YOU TO TEACH KNITTING?

I retired in 1993 from clerical work and decided I wanted to do something with my time. I knew I didn't want to do office work, and I really enjoy handwork, so I took it upon myself to launch a knitting class for the visually impaired. From the very beginning the classes were full. I've been teaching here, at Visions at Selis Manor, which is a community service center in Manhattan, for the last four years.

## HOW LONG HAVE YOU BEEN A KNITTER?

I learned during my twenties. At the time, I lived in an apartment on the east side of New York City. There were some older women there who were always knitting, and since I was about to become an aunt, I decided I'd like to learn. The women very patiently taught me, and I liked to go up on the roof to work to enjoy the sun and get some fresh air. Little did I

know that knitting a white baby outfit on an urban rooftop was a mistake. "So how does it look?" I asked one of my sisters. "Well, not so good," she said. "It's kind of gray." The city dirt and dust had taken its toll. In the end it didn't really matter, though, since by the time I finished the outfit, the baby was too big to wear it!

## DO PEOPLE TEND TO BE SURPRISED THAT YOU CAN KNIT?

Sure. They don't really know or understand how the craft works. But when they see you do it, it all starts to come together, especially if you can explain that finger sensitivity allows us to feel the stitches as we go. I made an entire dress once. The only thing I didn't do myself was the scalloped edges around the neckline and hem. Of course, many knitters were sighted earlier in life and learned to knit at that time, so they have an understanding of what they're doing. There are other legally blind knitters who have partial sight. In my classes, the range of knitters includes those like me, who have no sight, and others who have enough sight to read a large-print pattern.

## HOW DO YOUR STUDENTS CHOOSE THEIR PATTERNS?

All kinds of ways. We had one volunteer, for example, who brought in a doll his mother had knitted. We passed it around

and thought it would be fun to make one. So he brought in the pattern and we all worked on it. One student even ended up selling the dolls! Also, there are Braille patterns. And any print pattern can be converted by computer to Braille. For some knitters, just hearing the pattern read aloud is sufficient. The reader can describe what the item looks like, then read a bit to give a sense of the kind of stitches, and so on. And of course, using a photocopier to enlarge the text on a printed pattern can often be done for students with partial sight.

## WHAT DO YOU MOST ENJOY ABOUT TEACHING?

I love being with a group of people who are doing something they love. My classes are big—there are over twelve students each time it runs. And we gather around the table, exchange ideas, catch up about each other's lives. . . . Everyone is doing their own thing, but we're all together at the same time.

## ARE THERE ANY CHALLENGES?

Oh, sure! One year I had three left-handed students in one class—that was a problem! And another year, I had a student who was making an afghan. We didn't discover a mistake in the work until 31" from the beginning! Not a nice thing to discover. We had to take it all out. Another challenge is working with baby yarn. Knitting and baby sweaters go together, it seems, but as some of us age, the decrease in sensitivity in our fingers makes working with fine yarn difficult. Losing a yarn over, for example, happens easily.

## WHAT ABOUT SIGHTED VOLUNTEERS? ARE THEY HELPFUL, OR IS IT BETTER TO HAVE TEACHERS WHO ARE NOT SIGHTED?

It's a tremendous benefit to have someone sighted in the room. They can give advice about what's in style, what colors are in, and help us choose combinations of yarns that look attractive. The last thing we want is to knit up something from a very old book, such as a 1950s cardigan. And



Bethany Lyttle

Domenica Diodati (seated at center) with her students at Selis Manor, New York City.

*continued on page 137*

# A Maverick Mill

“My father bought me a spinning wheel for Christmas during my second year of college,” says Peggy Wells, vice president of Brown Sheep Company, a family-owned business since 1980. “That is when the dream for our company began.” Brown Sheep Company is currently the largest producer of natural fiber yarns in the United States.

The founder of Brown Sheep, Harlan Brown, worked on his grandfather’s farm for thirty-five years overseeing an extensive sheep feeding and wool production operation. As a dedicated member of the American Sheep Council and the North American Wool Marketing Association, Brown spent years striving to add value to the product he had produced and studied for so long—wool. The American wool market had been plagued with wide market fluctuations in price and demand for quite sometime, and Brown was trying to find a way to overcome these obstacles to make his product viable.

In 1980 he believed he had found the way, when he and his wife Janet negotiated the purchase of spinning equipment from a mill in South Carolina. “One day my parents showed up in Nebraska with a semi-

truck full of pin drafters, a spinning frame, and pieces of equipment that they had no clue how to use. It was quite a sight when they stocked a former lambing shed with equipment that had never before been seen in Nebraska!” laughs Peggy.

For the first year of his new spinning operation, Brown perfected one line of yarn, a single ply, 100% wool product that is still known today as “Top of the Lamb.” It was with this first product that the Browns filled the trunk of their car to take out on the road. Harlan Brown quickly learned that

In 1982 Harlan added fifteen colors to what was by that time a successful brand of yarn. Searching for another line to expand their offerings, the Browns created a combination of mohair and wool, whose mixture of elegance and sheen was affordable. This yarn would become “Lamb’s Pride”, still the top seller for Brown Sheep and the bread and butter, Peggy says, for many yarn shops.

In 1984 the mill was bursting at the seams and the family decided to add a 30,000 square feet addition to provide more room for new spinning and dyeing

equipment. The North Central Wool Growers Association in Minneapolis eyed this expansion with envy, and sought to replicate Harlan’s success by creating and marketing their own yarn, “Nature Spun” in the mid 1980’s. The association soon realized, however, that matching supply with demand was an art not easily mastered, and sold the yarn to Brown Sheep, where Harlan grew Nature Spun to include 70 colors in original worsted, sport, and fingering weights; the yarn is one the most successful yarns that Brown Sheep offers today.

Over the next ten years the Brown Sheep mill continued to expand, adding eight more yarns, each conceived and created in their mill in rural Nebraska. While Ameri-

can textile mills went out of business one by one during the early 1990’s, Brown Sheep maintained its commitment to the industry.

“Our mission statement has always been to offer the best possible product at an economical price backed with excellent service,” says Peggy. “We are here to help the local yarn store to serve their cus-



**Clockwise from the top:**  
 1. A typical workday at the mill. 2. Slivers of dyed top before being blended by pin drafting. 3. Cans of wool ready to be spun. Photography by Andrew Wells.

making the product was one thing, but marketing an unknown, untried yarn in the industry at that time was quite another.

“My father tells stories of consistently hearing the word ‘No’, yet he never gave up and his yarn eventually made a reputation for itself with weavers and handknitters alike.”



Clockwise from top: 1. Dyed yarn being put up onto cones. 2. A fresh batch of dyed yarn 3. The finished product.  
Photography by Andrew Wells.

tomers, and if that means sending only one skein of yarn to a store that needs to fill a specific request, we will do just that.”

Harlan Brown’s recipe of hard work, commitment to consistent quality, and old-fashioned perseverance made the dream of a maverick fiber mill in Nebraska a reality, one that continues in Mitchell today, where Harlan, a spry 80 years old, can be found buying wool, filling boxes, repairing equipment, and hatching new ideas.

“My father is our inspiration. My husband Robert and I abandoned our careers in Colorado and moved to Nebraska to dedicate ourselves to carrying on his legacy,” says Peggy, “We’ve never looked back since.

“People said that this mill couldn’t be built, yet we are still growing today, and we are committed to utilizing American-produced fiber.”



## A History of Brown Sheep Yarn

1980: First mill equipment purchased and brought to Nebraska

Mid 1980: “Top of the Lamb” launched, (single ply, 100% wool)

1982: “Lamb’s Pride” created, (85% wool/15% mohair mix in both worsted and bulky)

1987: Brown Sheep acquires “Nature Spun” (100% wool, 3 ply, in worsted, sport and fingering)

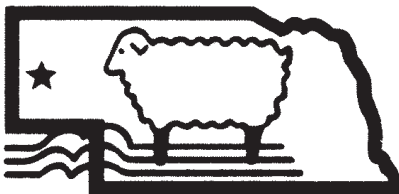
1991: “Lamb’s Pride Superwash” released (100% washable wool in worsted and bulky)

1993: “Cotton Fleece” and “Cotton Fine” created, (80% cotton/20% wool)

1993: “Handpaint Originals” released (70% mohair/30% wool worsted) and “Wildfoote Sock Yarn” (75% washable wool/25% nylon) released

1997: “Prairie Silk” launched (wool, mohair, silk)

2000: “Waverly Wool Colors” created (6 ply, 100% wool needlepoint yarn)



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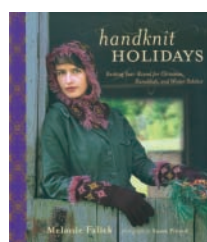
All books available at book and yarn stores nationwide.



**Debbie Bliss Home:  
26 Hand Knits for Living**  
Debbie Bliss (Trafalgar Square)

Knitwear author Debbie Bliss may be best known for her children's designs, but her talents reach far. In *Debbie Bliss Home* she presents twenty-six lovely ways to add spice to your home. Each piece features Debbie's signature combination of easy style and simple execution. In addition to conventional

household accessories such as pillows, rugs, and throws, you'll find delightful garments to wear on your day off, including socks, scarves, gloves, and even a couple of sweaters. ISBN 1-57076-303-8; \$25; 128 pages; hardbound.



**Handknit Holidays: Knitting Year-Round for Christmas, Hanukkah, and Winter Solstice**  
Melanie Falick (STC Craft/A Melanie Falick Book)

Just in time for the global season of giving, *Handknit Holidays* offers a collection of more than fifty projects by thirty talented knitwear designers. From whimsical to elegant and from

simple to involved, the wide variety of projects includes woolly ways to decorate your home, warm up your fingers and toes, and dress up for a night out; there are even innovative ways to package the projects you make. The book is chock-full of rich photographs and inspiring designs, so you'll want to keep it within easy reach throughout the year. ISBN 1-58479-454-2; \$27.50; 184 pages; hardbound.

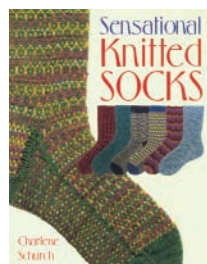


**Knitting Over the Edge:  
Unique Ribs, Cords, Appliqués,  
Colors, Nouveau**

Nicky Epstein (Sixth&Spring)

Following on the success of *Knitting on the Edge*, Nicky Epstein has created another classic reference with *Knitting Over the Edge*. In this new book she

presents 300+ edgings in five more styles: ribs, cords, appliqué, color work, and an eclectic mix of techniques she calls nouveau. In addition, five original designs illustrate how the edgings can be incorporated in garments. This book will be invaluable for knitters of all levels who want to personalize their work with creative details. ISBN 1-931543-75-5; \$29.95; 160 pages; hardbound.



**Sensational Knitted Socks**

Charlene Schurch (Martingale & Co)

*Sensational Knitted Socks* is the quintessential sock book—it includes instructions for just about every way a sock can be knitted, no matter the yarn, gauge, stitch pattern, or size! Charlene Schurch demystifies sock construction (both from the top down and from the toe up), details how to measure for a perfect fit, and describes how to make alterations for individual

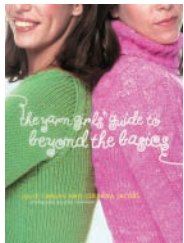
feet. Then she gives instructions for ten basic patterns with dozens of options for each. If you knit socks, you need this book. ISBN 1-56477-570-4; \$24.95; 96 pages; softbound.



### Scarves—A Knitter's Dozen (XRX)

Scarves continue to be favorite knitting projects, and with good reason—they're portable, quick to knit, and most importantly, they hold endless possibilities for creativity. That's why you'll want to get a copy of *Scarves—A Knitter's Dozen*, the

latest in the Knitter's dozen series by XRX (publishers of *Knitter's Magazine*). From basic rectangles to ingenious shapes made with short-rows, this compact book offers twenty-four imaginative designs for neckwear. Most of the projects are simple enough for the beginning knitter; detailed instructions and clear illustrations will guide you through the trickier techniques. ISBN 1-8937-6223-8; \$15.95; 96 pages; softbound.



### The Yarn Girls' Guide to Beyond the Basics

Julie Carles and Jordana Jacobs  
(Clarkson Potter)

Spurred by the success of *The Yarn Girls' Guide to Knitting* and *The Yarn Girls' Guide to Kid Knits*, Julie Carles and Jordana Jacobs guide knitters through the next skill level in *The Yarn Girls' Guide to Beyond the Basics*. The collection of thirty new

patterns stretches the skills of knitters by introducing cables, color work, and more advanced shaping. Clear and straightforward, the instructions include the kind of step-by-step detail that made the previous books such successes. The projects include pullovers, cardigans, tees and tanks, ponchos, hats, scarves, and blankets, and all rely on chunky yarns that reward the knitter with quick finishes. ISBN 1-4000-9798-3; \$30; 160 pages; hardbound.



### Sarah Dallas Knitting

Sarah Dallas (Martingale & Co.)

From British designer Sarah Dallas comes a new collection of projects. The color palette is soothing and contemporary, and the patterns are easy to follow. Comforting projects inspired by Dallas's love of the country

are stylish, yet basic, such as a cabled afghan and tweedy slippers. Thirty-four projects include garments for men, women, children, and home accessories. ISBN 1-56477-637-9; \$29.95; 120 pages; softbound.



### Knitgrrr! Learn to Knit with 15 Fun and Funky Projects

Shannon Okey (Watson-Guption)

This book helps young knitters take up their needles and grow as crafters. Shannon Okey has included excellent reference chapters on everything from choosing colors to standard yarn weights and swatching. The projects move

from simple to challenging, and they incorporate various techniques. The young lady in your life will be sure to love the fun extras, like the "What Kind of Knitter Are You?" quiz. ISBN 0-8230-2618-3; \$9.95; 96 pages; softbound.

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# BALLET WRAP CARDIGAN

design by KATY RYAN

WHEN SHE'S WORKING UP A SWEATER DESIGN for a novelty yarn, Katy Ryan tries to keep things simple; she wants the yarn, not the stitch or details, to tell the story. She's partial to the smooth lines of fitted wrap styles because they're adjustable and fit a variety of figures. Even more important, she likes easy knitting as well as easy shapes and would rather knit a pair of long ties than fiddle with buttons and buttonholes.

**Finished Size** 32 (34½, 40, 44½, 48)" (81.5 [87.5, 101.5, 113, 122] cm) bust circumference, closed. Sweater shown measures 34½" (87.5 cm).

**Yarn** Colinette Prism (70% wool, 30% cotton; 125 yd [114 m]/100 g): #61 earth, 6 (6, 7, 8, 9) skeins. Yarn distributed by Unique Kolours.

**Needles** Body and sleeves—size 10 (6 mm). Ribbing—sizes 10½ and 11 (6.5 and 8 mm). Ties—size 8 (5 mm). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 14 sts and 20 rows = 4" (10 cm) in St st on size 10 (6 mm) needles.

## Back

With size 11 (8 mm) needles, CO 54 (58, 66, 74, 78) sts.

Row 1: (RS) \*K2, p2; rep from \* to last 2 sts, k2.

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

Rep these 2 rows until piece measures 2½" (6.5 cm) from CO, ending with a WS row. Change to size 10½ (6.5 mm) needles. Cont in rib as established until piece measures 5" (12.5 cm) from CO. Change to size 10 (6 mm) needles. Cont in rib until piece measures 7" (18 cm) from CO, ending with a RS row. *Dec row:* (WS) Work 6 sts in rib, k2tog, cont in rib to last 8 sts, ssk (see Glossary, page 135), work last 6 sts in rib—52 (56, 64, 72, 76) sts rem; piece measures about 7¼" (18.5 cm) from CO. Beg with a RS row, work in St st for 10 (10, 8, 8, 6) rows, ending with a WS row. *Next row:* (RS) K2, M1 (see Glossary, page 135), knit to last 2 sts, M1, k2—2 sts inc'd. Work 9 (11, 9, 9, 7) rows even in St st, then rep inc row once more—56 (60, 68, 76, 80) sts. Rep the shaping of the last 0 (0, 10, 10, 8) rows 0 (0, 1, 1, 2) more time(s)—56 (60, 70, 78, 84) sts. Cont in St st until piece measures 13½ (14, 16, 16, 16½)" (34.5 [35.5, 40.5, 40.5, 42] cm) from CO, ending with a WS row.

**Shape armholes:** BO 3 (3, 3, 3, 4) sts at beg of next 2 rows—50 (54, 64, 72, 76) sts rem. Dec 1 st each end of needle on the next 3 (3, 4, 6, 7) RS rows—44 (48, 56, 60, 62) sts rem. Cont even in St st until armholes measure 7¼ (7½, 8, 8½, 9)" (18.5 [19, 20.5, 21.5, 23] cm), ending with a WS row. **Shape neck and shoulders:** Mark center 12 (14, 16, 18, 18) sts for back neck. *Next row:* (RS) BO 4 (5, 6, 6, 7) sts, knit to marked center sts, join second ball of yarn and BO center 12 (14, 16, 18, 18) sts, knit to end. Working each side separately, on the next WS row, BO 4 (5, 6, 6, 7) sts at beg of first group of sts, work even across second group of sts—12 (12, 14, 15, 15) sts at each side. *Note:* Neck shaping is introduced while shoulder shaping is still in progress; read the next sections all the way through before proceeding. At each armhole edge, BO

5 (5, 6, 6, 6) sts once, then BO 4 (4, 5, 6, 6) sts once. *At the same time,* at each neck edge, BO 3 sts once.

## Left Front

With size 11 (8 mm) needles, CO 43 (47, 51, 59, 63) sts.

Row 1: (RS) \*K2, p2; rep from \* to last 3 sts, k3.

Row 2: P3, \*k2, p2; rep from \* to end.

Rep these 2 rows until piece measures 2½" (6.5 cm) from CO, ending with a WS row. Change to size 10½ (6.5 mm) needles.

Cont in rib as established until piece measures 5" (12.5 cm) from CO. Change to size 10 (6 mm) needles. Cont in rib until piece measures 7" (18 cm) from CO, ending with a RS row. *Dec row:*

(WS) Work to last 8 sts, ssk, work last 6 sts in rib—42 (46, 50, 58, 62) sts rem; piece measures about 7¼" (18.5 cm) from CO.

*Note:* Neck shaping is worked at the same time as side and armhole shaping; read the next sections all the way through before proceeding. **Shape neck:** (RS) Knit to last 7 sts, ssk, place marker (pm), p2, k3—1 st dec'd. *Next row:* P3, k2, slip marker (sl m), p2tog through back loops (tbl), purl to end—1 st dec'd. Dec 1 st

at neck edge in this manner every row 7 more times—9 sts total dec'd at neck edge. Then dec 1 st at neck edge as established every other row 11 (11, 11, 16, 16) times, then every 4th row 4 (8, 5, 9, 10) times, then every 6th row 1 (0, 4, 0, 0) time(s)—25 (28, 29, 34, 35) sts total dec'd at neck edge. *At the same time,* work side shaping at beg of RS rows as foll: Work in St st as for back for 10 (10, 8, 8, 6) rows, ending with a WS row. *Next row:*

(RS) K2, M1, work to end in established patt, including any required neck shaping—1 st inc'd at side edge. Work 9 (11, 9, 9, 7) rows even in St st, then rep inc row once more—2 sts total inc'd at side edge. Rep side shaping of the last 0 (0, 10, 10, 8) rows once more—2 (2, 3, 3, 3) sts total inc'd at side edge. When side shaping has been completed, cont in patt, including any required neck shaping, until piece measures 13½ (14, 16, 16, 16½)" (34.5 [35.5, 40.5, 40.5, 42] cm) from CO, ending with a WS row. **Shape armhole:** Cont in patt, including any required neck shaping, BO 3 (3, 3, 3, 4) sts at beg of next RS row. Dec 1 st

at armhole edge (beg RS rows) every other row 3 (3, 4, 6, 7) times—6 (6, 7, 9, 11) sts total removed by armhole shaping. When all shaping has been completed, 13 (14, 17, 18, 19) sts rem. Cont even in patt until armhole measures 7¼ (7½, 8, 8½, 9)" (18.5 [19, 20.5, 21.5, 23] cm), ending with a WS row. **Shape shoulder:** At armhole edge, BO 4 (5, 6, 6, 7) sts once, then BO

5 (5, 6, 6, 6) sts once, then BO 4 (4, 5, 6, 6) sts once.



## Right Front

With size 11 needles, CO 43 (47, 51, 59, 63) sts.

Row 1: (RS) K3, \*p2, k2; rep from \* to end.

Row 2: \*P2, k2; rep from \* to last 3 sts, p3.

Rep these 2 rows until piece measures 2½" (6.5 cm) from CO, ending with a WS row. Change to size 10½ (6.5 mm) needles. Cont in rib as established until piece measures 5" (12.5 cm) from CO. Change to size 10 (6 mm) needles. Cont in rib until piece measures 7" (18 cm) from CO, ending with a RS row. *Dec row:* (WS) Work 7 sts in rib, k2tog, cont in rib patt to end—42 (46, 50, 58, 62) sts rem; piece measures about 7¼" (18.5 cm) from CO. *Note:* Neck shaping is worked at the same time as side and armhole shaping; read the next sections all the way through before proceeding. **Shape neck:** (RS) Work 5 sts in rib patt, place marker (pm), k2tog, knit to end—1 st dec'd. *Next row:* Purl to 2 sts before marker, p2tog, sl m, work in rib to end—1 st dec'd. Dec 1 st at neck edge in this manner every row 7 more times—9 sts total dec'd at neck edge. Then dec 1 st at neck edge as established every other row 11 (11, 11, 16, 16) times, then every 4th row 4 (8, 5, 9, 10) times, then every 6th row 1 (0, 4, 0, 0) time(s)—25 (28, 29, 34, 35) sts total dec'd at neck edge. *At the same time,* work side shaping at end of RS rows as foll: Work in St st as for back for 10 (10, 8, 8, 6) rows, ending with a WS row. *Next row:* (RS) Work to last 2 sts in established patt, including any required neck shaping, M1, k2—1 st inc'd at side edge. Work 9 (11, 9, 9, 7) rows even in St st, then rep inc row once more—2 sts total inc'd at side edge. Rep side shaping of the last 0 (0, 10, 10, 8) rows once more—2 (2, 3, 3, 3) sts total inc'd at side edge. When side shaping has been completed, cont in patt, including any required neck shaping, until piece measures 13½ (14, 16, 16, 16½)" (34.5 [35.5, 40.5, 40.5, 42] cm) from CO, ending with a RS row. **Shape armhole:** Cont in patt, including any required neck shaping, BO 3 (3, 3, 3, 4) sts at beg of next WS row. Dec 1 st at armhole edge (end of RS rows) every other row 3 (3, 4, 6, 7) times—6 (6, 7, 9, 11) sts total removed by armhole shaping. When all shaping has been completed, 13 (14, 17, 18, 19) sts rem. Cont even in patt until armhole measures 7¼ (7½, 8, 8½, 9)" (18.5 [19, 20.5, 21.5, 23] cm), ending with a RS row. **Shape shoulder:** At armhole edge (beg of WS rows), BO 4 (5, 6, 6, 7) sts once, then BO 5 (5, 6, 6, 6) sts once, then BO 4 (4, 5, 6, 6) sts once.

## Sleeves

With size 11 (8 mm) needles, CO 34 (34, 34, 38, 38) sts.

Row 1: (RS) \*K2, p2; rep from \* to last 2 sts, k2.

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

Cont in rib as established until piece measures 2" (5 cm) from CO. Change to size 10½ (6.5 mm) needles, and cont in rib until piece measures 4" (10 cm) from CO. Change to size 10 (6 mm) needles and cont in rib until piece measures 6" (15 cm) from CO, ending with a WS row. Beg with a RS row, work 2 rows even in St st. *Inc row:* (RS) K2, M1, knit to last 2 sts, M1, k2—2 sts inc'd. Work 17 (13, 7, 5, 5) rows even in St st. Repeat the shaping of the last 18 (14, 8, 6, 6) rows 2 (3, 7, 8, 9) more times, then work inc row once more—42 (44, 52, 58, 60) sts. Work even until piece measures 18½ (19, 19½, 19½, 20)" (47 [48.5, 49.5, 49.5, 51] cm) from CO, ending with a WS row. **Shape cap:** BO 3 (3, 3, 3, 4) sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—32 (34, 42, 48, 48) sts rem. Dec 1 st each end of needle on next RS row—30 (32, 40, 46, 46) sts rem. Work even until cap measures 4 (4, 4, 4, 4½)" (10 [10,

10, 10, 11.5] cm) from first BO row, ending with a WS row. Dec 1 st each end of next 3 (3, 3, 4, 4) RS rows—24 (26, 34, 38, 38) sts rem. BO 2 sts at beg of next 2 rows—20 (22, 30, 34, 34) sts rem. *Next row:* (RS) K2tog across row—10 (11, 15, 17, 17) sts rem; cap measures 5¼ (5¼, 5¼, 6¼, 6¼)" (14.5 [14.5, 14.5, 16, 17] cm). BO all sts.

## Ties (make 2)

With size 8 (5 mm) needles, CO 7 sts.

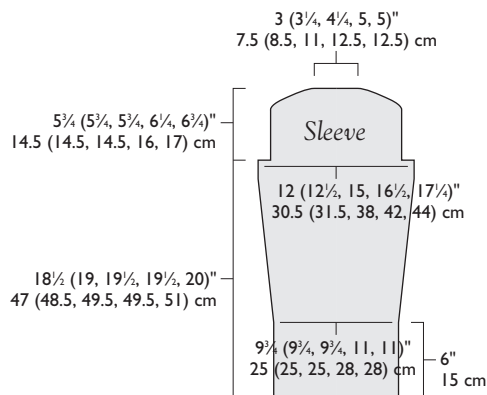
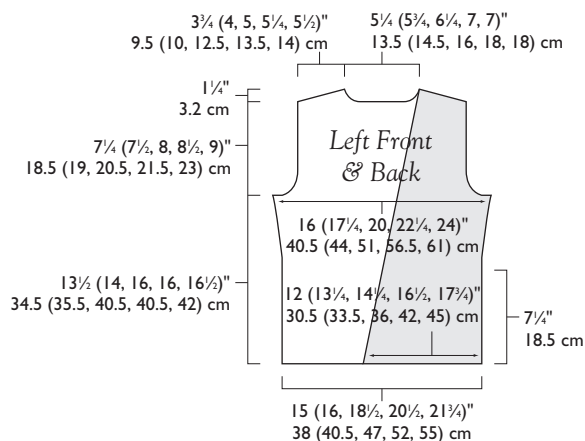
Row 1: (RS) K2, [p1, k1] 2 times, k1.

Row 2: P2, [k1, p1] 2 times, p1.

Rep Rows 1 and 2 until tie measures 43 (45, 50, 55, 57)" (109 [114.5, 127, 139.5, 145] cm) from CO. BO all sts.

## Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeve caps into armholes, aligning center of each sleeve cap with shoulder seam. Sew sleeve and side seams, leaving 1" (2.5 cm) of each side seam open just above rib to accommodate ties at waistline. Sew a tie to edge of each front opening, with end of tie centered on the transition between rib and St st. Weave in loose ends. To wear, lap one front over the other, pass tie of underlayer through opening in side seam, bring both ties to the back, cross ties at center back, bring both ties to the front again, secure with a knot. ∞



KATY RYAN lives in coastal New England where she enjoys sweaters year-round.



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# MOWAT MUKLUKS

design by JENNIFER L. APPLEBY

JENNIFER L. APPLEBY GREW UP IN NORTHERN CANADA, where dogsleds and mukluks were common sights. Her knitted and felted version of these rugged, warm boots can be embellished with embroidery, needle felting, or beading, and if you want to wear them outside, you can attach leather soles. The foot and cuff are knitted back and forth on two needles, and the furry midsection is worked in the round. Handsome on and off the tundra, Jennifer offers these mukluks in three standard sizes.

**Finished Size** About 8 (9, 10)" (20.5 [23, 25.5] cm) foot length, after felting. To fit a woman's U.S. size 5/6 (7/8, 9/10) shoe. Shown in foot length 10" (25.5 cm).

**Yarn** Plymouth Galway (100% wool; 230 yd [210 m]/100 g): #44 red, 5 (6, 6) skeins; small amounts of two other colors of worsted-weight wool for toe embroidery (optional).

Plymouth Foxy (100% acrylic; 17 yd [15 m]/40 g): #04 gray, 6 skeins.

**Needles** Size 13 (9 mm): 24" (60 cm) circular (cir). Spare 24" (60 cm) cir needle in one size smaller. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); removable markers or waste yarn; tapestry needle.

**Gauge** 10½ sts and 14 rows = 4" (10 cm) in St st, and 12 sts and 18½ rows = 4" (10 cm) in garter st, both gauges before felting and using a double strand of Galway on larger needle.

## Note

Galway yarn is used doubled in the red sections; one strand each of Galway and Foxy are held together for the "fur" sections.

## Inner Sole (larger piece)

With 2 strands of Galway and larger cir, CO 47 (55, 63) sts. Do not join. Knit 1 WS row. Cont working back and forth in rows as foll:  
**Row 1:** (RS) K1, place marker (pm), M1 (see Glossary, page 135), k22 (26, 30), M1, pm, k1, pm, M1, k22 (26, 30), M1, pm, k1—4 sts inc'd; 51 (59, 67) sts total.

**Rows 2, 4, 6, 8, 10, and 12:** Knit.

**Row 3:** K1, slip marker (sl m), M1, knit to next marker, M1, sl m, k1, sl m, M1, knit to next marker, M1, sl m, k1—4 sts inc'd; 55 (63, 71) sts total.

**Rows 5, 7, 9, 11, and 13:** Rep Row 3—75 (83, 91) sts after completing Row 13; 1 st outside markers at each end of row, 1 marked st in center, 2 groups of 36 (40, 44) sts each on either side of marked center st. Because of the placement of the incs, the piece fans out in a horseshoe shape; the center st is the middle of the toe end of the sole and the 2 single knit sts at each end will be seamed together later for the back of the heel.

**Row 14:** Purl, removing markers as you come to them.

**Rows 15–20:** Change to St st (knit all sts on RS; purl all sts on WS), and work even for 6 rows, ending with a WS row.

**Row 21:** Purl 1 RS row to form a ridge for picking up sts later.

**Row 22:** Purl 1 WS row. Use removable markers or waste yarn to mark the sts at each end of the row, and to mark the 19th st

in from each end of the row—37 (45, 53) sts between the innermost marked sts.

**Row 23:** Knit.

With RS facing, slip the smaller cir needle into each purl "bump" of Row 21 to pick up 75 (83, 91) sts; these sts are just picked up without working them, not picked up and knit. With WS facing, fold the top of the piece back to bring the 2 cir needles tog with right sides of fabric touching. Use the other tip of the larger cir and the three-needle method (see Glossary, page 136) to loosely BO the sts tog *pwise*. Fasten off, leaving a long tail for sewing seam at back of heel later.

## Outer Sole (smaller piece)

Work as for inner sole until Row 13 has been completed—75 (83, 91) sts. Do not cut yarn.

## Join Soles

With RS facing, slip the smaller cir needle into the top loop of each st from Row 13 of the inner sole (along the top of the last garter st ridge), including the M1 sts, to pick up 75 (83, 91) sts; these sts are just picked up without working them, not picked up and knit. Place the outer sole on top of the inner sole with RS of inner sole facing WS of outer sole. Using the yarn still attached to outer sole, use the three-needle method to BO the sts tog *kwise*. Fasten off, leaving a long tail for sewing seam at back of heel later.

## Top of Foot (Instep)

With WS of inner sole facing and larger cir, pick up the top loop of the marked st 19 sts from one end of Row 23, then pick up the top loop of each st across to the next marked st, then pick up the top loop of the marked st 19 sts from the other end of Row 23; these sts are simply picked up without working any sts—39 (47, 55) center sts picked up; middle st corresponds to the center of the toe end of sole. Join 2 strands of Galway with RS facing, and cont as foll:

**Rows 1 and 2:** Knit.

**Row 3:** (RS) K17 (21, 25), ssk, k1, k2tog, k17 (21, 25)—37 (45, 53) sts rem.

**Rows 4 and 6:** Knit.

**Row 5:** K16 (20, 24), ssk, k1, k2tog, k16 (20, 24)—35 (43, 51) sts rem.

**Rows 7, 9, and 11:** Knit.

**Row 8:** K15 (19, 23), k2tog, k1, ssk, k15 (19, 23)—33 (41, 49) sts rem.





Row 10: K14 (18, 22), k2tog, k1, ssk, k14 (18, 22)—31 (39, 47) sts rem.

Row 12: K13 (17, 21), k2tog, k1, ssk, k13 (17, 21)—29 (37, 45) sts rem.

Row 13: Work as foll, binding off sts as you go: K12 (16, 20), k2tog, k1, ssk, k12 (16, 20).

Fasten off, leaving a long tail. Thread tail on a tapestry needle and with WS facing, use a whipstitch (see Glossary, page 136) to sew BO sts tog along top of instep. Thread tails of outer and inner soles on tapestry needle and whipstitch seams at back of heel, sewing each layer separately.

### Leg

With 2 strands of Galway, larger cir needle, and beg at center back seam, pick up and knit sts along the *inside* of the mukluk along the bind-off row of the outer sole as foll: Pick up and knit 18 sts from back of heel to top of foot, pick up and knit 24 sts across selvedge of top of foot, pick up and knit 18 sts from top of foot to back of heel—60 sts total. Pm and join for working in the rnd.

Rnd 1: Knit, dec 4 sts evenly spaced—56 sts rem.

Rnd 2: Knit.

Rnd 3: Break off 1 strand of Galway and join 1 strand of Foxy. Cont with 1 strand of each yarn: \*K2, k2tog; rep from \*—42 sts rem.

Rnds 4–12: Knit.

Rnd 13: Break off Foxy and rejoin a second strand of Galway. Cont with 2 strands Galway: \*K2, knit into front and back of next st (k1f&b); rep from \*—56 sts.





Rnds 14 and 15: Knit.

Rep Rnds 3–15 once more, then rep Rnds 3–13 again. Knit 1 rnd even.

### Cuff

Change to working back and forth in rows, and cont as foll:

Row 1: (RS) K26, BO 4 sts kwise at front of leg, knit to end of row. Remove end-of-rnd m, and knit the first 26 sts again, turn—52 sts. Rows now beg and end on either side of 4-st gap at center front.

Row 2: (WS) K2, purl to last 2 sts, k2.

Row 3: Knit.

Row 4: Rep Row 2.

Rep Rows 3 and 4 seven more times, ending with a WS row. Next row: Purl 1 RS row to form fold line for top hem. Purl 1 row, knit 1 row, purl 1 row. With RS facing, BO all sts kwise. Fasten off, leaving a long tail for seaming. Fold top to inside along fold line. With tail threaded on a tapestry needle, use a whipstitch (see Glossary, page 136) to sew top hem in place.

### Finishing

With yarn threaded on a tapestry needle, whipstitch seams at center of both soles separately. Weave in ends. To prevent soles from shifting and bunching up during felting, loosely backstitch (see Glossary, page 137) along center sole seam through both layers with 2 strands of Galway. **Felting:** Place mukluks in washing machine with medium water level, hottest water temperature, longest agitation cycle, and a little bit of mild detergent (a no-

rinse wool wash works great). Checking progress every 5 minutes or so, agitate until mukluks are desired size. Do not allow mukluks to go through the spin cycle. Remove from machine and gently roll in towels to remove excess water, then mold to the shape and size you like. Mold the tucked welt at the top of the foot upwards to stand up as a noticeable border around the foot. Insert a rolled towel inside each cuff and place mukluks upside down to air-dry. **Twisted cord:** (make 2) Cut 2 lengths of Galway, each 108" (2.75 meters) long. Twist the lengths into a twisted cord (see Glossary, page 136). Knot the loose ends, leaving a tail about 3" (7.5 cm) long. Lace cord through cuff opening, poking holes in fabric as needed with tapestry needle or tip of knitting needle. **Pom-poms:** (make 4) With Foxy, make four 2½" (6.5-cm) pom-poms (see Glossary, page 136). Sew 1 pom-pom to each end of twisted cord laces. **Embroidery:** With yarn for embroidery and using a long straight stitch (see Glossary, page 135), embroider a simple diamond shape on toe of each mukluk. With the second embroidery color, work another diamond in the same manner just inside first diamond. With the outer diamond color, embroider a small cross-stitch at center of diamond. Secure ends by threading through a bit of the fabric on the inside; reach scissors down inside as far as you can and snip off ends. ∞

JENNIFER L. APPLEBY designs knitwear from her home in British Columbia. View her pattern line at [www.infiknit.com](http://www.infiknit.com).

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# WINDOWPANE JACKET

design by DEBBIE BLISS

A CLASSIC TARTAN JACKET, IN NOT-SO-CLASSIC COLORS, feels as much at home with a pair of jeans as it does with a pleated skirt. The cashmerino yarn has a silky feel, and its subtle bouclé texture adds interest. A tidy shawl collar, a bit of waist shaping, and strong mother-of-pearl buttons are all the details this jacket needs to be just perfect.

**Finished Size** 36 (38, 39½, 42, 44)" (91.5 [96.5, 100.5, 106.5, 112] cm) bust circumference, buttoned. Jacket shown measures 38" (96.5 cm).

**Yarn** Debbie Bliss Cashmerino Astrakhan (60% merino wool, 30% microfiber, 10% cashmere; 76 yd [70 m]/50 g): #02 slate (MC), 9 (10, 10, 11, 12) balls. Debbie Bliss Cashmerino Aran (55% merino wool, 33% microfiber, 12% cashmere; 98 yd [90 m]/50 g): #005 duck egg (A) and #007 brick (B), 2 balls each. Debbie Bliss Merino Aran (100% merino wool; 85 yd [76 m]/50 g): #602 fuchsia (C) and #508 apple (D), 2 balls each. Yarn distributed by Knitting Fever, Inc.

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

**Notions** Marker (m); tapestry needle; three 1½" (2.9-mm) buttons.

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

## Back

With MC and smaller needles, CO 81 (85, 89, 95, 99) sts. Knit 1 row. Change to larger needles and cont in the intarsia technique, crossing yarns at each color change to prevent holes, as foll:

**Row 1:** (RS) K11 (2, 4, 7, 9) with MC, \*k1 with A, k2 with MC, k1 with B, k7 with MC; rep from \* to last 15 (6, 8, 11, 13) sts, k1 with A, k2 with MC, k1 with B, k11 (2, 4, 7, 9) with MC.

**Row 2:** (WS) P11 (2, 4, 7, 9) with MC, \*p1 with B, p2 with MC, p1 with A, p7 with MC; rep from \* to last 15 (6, 8, 11, 13) sts, p1 with B, p2 with MC, p1 with A, p11 (2, 4, 7, 9) with MC.

**Rows 3–10:** Rep Rows 1 and 2 four more times.

**Row 11:** K11 (2, 4, 7, 9) with C, \*k1 with A, k10 with C; rep from \* to last 15 (6, 8, 11, 13) sts, k1 with A, k14 (5, 7, 10, 12) with C.

**Row 12:** Rep Row 2.

**Row 13:** Rep Row 1.

**Row 14:** P11 (2, 4, 7, 9) with D, \*p1 with B, p10 with D; rep from \* to last 15 (6, 8, 11, 13) sts, p1 with B, p14 (5, 7, 10, 12) with D.

Rep Rows 1–14 until piece measures 6¼" (16 cm) from CO, ending with a WS row. Change to smaller needles and cont in patt until piece measures 9½" (24 cm) from CO, ending with a WS row. Change to larger needles and cont even in patt until piece measures 15¼ (16¼, 16¼, 16½, 16½)" (40 [41.5, 41.5, 42, 42] cm) from CO, ending with a WS row. **Shape armholes:** Cont in patt, BO 6 sts at beg of next 2 rows—69 (73, 77, 83, 87) sts rem. Dec 1 st each end of needle every RS row 4 (5, 6, 7, 8) times—61 (63, 65, 69, 71) sts rem. Cont even in patt until armholes measure 7¾ (7¾, 8¼, 8¼, 9)" (19.5 [19.5, 21, 21, 23] cm), ending with a WS row.

**Shape shoulders:** BO 9 (9, 9, 10, 10) sts at beg of next 2 rows, then BO 9 (10, 10, 11, 11) sts at beg of foll 2 rows—25 (25, 27, 27, 29) sts rem. BO all sts.

## Left Front

With MC and smaller needles, CO 54 (56, 58, 61, 63) sts. Knit 1 row. Change to larger needles and cont in patt as foll:

**Row 1:** (RS) K11 (2, 4, 7, 9) with MC, \*k1 with A, k2 with MC, k1 with B, k7 with MC; rep from \* to last 10 sts, k1 with A, k2 with MC, k1 with B, k6 with MC.

**Row 2:** (WS) P6 with MC, \*p1 with B, p2 with MC, p1 with A, p7 with MC; rep from \* to last 15 (6, 8, 11, 13) sts, p1 with B, p2 with MC, p1 with A, p11 (2, 4, 7, 9) with MC.

**Rows 3–10:** Rep Rows 1 and 2 four more times.

**Row 11:** K11 (2, 4, 7, 9) with C, \*k1 with A, k10 with C; rep from \* to last 10 sts, k1 with A, k9 with C.

**Row 12:** Rep Row 2.

**Row 13:** Rep Row 1.

**Row 14:** P6 with D, \*p1 with B, p10 with D; rep from \* to last 15 (6, 8, 11, 13) sts, p1 with B, p14 (5, 7, 10, 12) with D.

Rep Rows 1–14 until piece measures 6¼" (16 cm) from CO, ending with a WS row. Change to smaller needles. Cont in patt until piece measures 9½" (24 cm) from CO, ending with a WS row.

Change to larger needles and cont even in patt until 20 rows before armhole shaping began on back, ending with a WS row—piece should measure about 12¼ (13¼, 13¼, 13½, 13½)" (32.5 [33.5, 33.5, 34.5, 34.5] cm) from CO. **Shape collar:** (RS) Cont in patt, k44 (46, 48, 51, 53) sts for front, place marker (pm), work rem 10 sts in patt for facing. Slip m every row, cont as foll: Work 1 row even in patt. Inc 1 st at end of next 9 RS rows, working new sts into patt—63 (65, 67, 70, 72) sts. Work 1 row even in patt. **Shape armhole:** (RS)

Cont in patt, BO 6 sts, work to last 19 sts, M1 (see Glossary, page 135), sl m, work to last st, k1f&b—59 (61, 63, 66, 68) sts rem. Working inc sts before marker into main patt and inc sts after marker in facing patt, cont as foll: Work 1 row even. **Dec row:** (RS) Ssk (see Glossary, page 135), work in patt to end—1 st dec'd. Work 1 row even. **Next row:** Ssk, work in patt to last 20 sts, M1, sl m, work in patt to last st, k1f&b—still 59 (61, 63, 66, 68) sts. Work 1 row even.

Dec 1 st at beg (armhole edge) of next row, then every other row 1 (2, 3, 4, 5) time(s), and *at the same time* cont to inc 2 sts every 4th row as before 9 times—30 sts in facing; 45 (46, 47, 49, 50) sts in main patt. Cont even in patt until piece measures same as back to shoulder, ending with a WS row. **Shape shoulder:** (RS) BO 9 (9, 9, 10, 10) sts at beg of next row, then BO 9 (10, 10, 11, 11) sts at beg of foll RS row—57 (57, 58, 58, 59) sts rem. **Next row:** (WS) BO 3 (3, 2, 2, 1) st(s), work in patt to end—27 (27, 28, 28, 29) sts rem each for collar and facing. Cont even in patt until collar fits halfway across back neck shaping. BO all sts.



## Right Front

With MC and smaller needles, CO 54 (56, 58, 61, 63) sts. Knit 1 row. Change to larger needles and cont in patt as foll:

**Row 1:** (RS) K6 with MC, \*k1 with A, k2 with MC, k1 with B, k7 with MC; rep from \* to last 15 (6, 8, 11, 13) sts, k1 with A, k2 with MC, k1 with B, k11 (2, 4, 7, 9) with MC.

**Row 2:** (WS) P11 (2, 4, 7, 9) with MC, \*p1 with B, p2 with MC, p1 with A, p7 with MC; rep from \* to last 10 sts, p1 with B, p2 with MC, p1 with A, p6 with MC.

**Rows 3–10:** Rep Rows 1 and 2 four more times.

**Row 11:** K6 with C, \*k1 with A, k10 with C; rep from \* to last 15 (6, 8, 11, 13) sts, k1 with A, k14 (5, 7, 10, 12) with C.

**Row 12:** Rep Row 2.

**Row 13:** Rep Row 1.

**Row 14:** P11 (2, 4, 7, 9) with D, \*p1 with B, p10 with D; rep from \* to last 10 sts, p1 with B, p9 with D.

Rep Rows 1–14 once more, then rep Rows 1–4 again. **Buttonhole row:** (Row 5 of patt) K4 with MC, k2tog, yo, work 8 sts in patt, yo, k2tog, work in patt to end. Cont in patt, rep buttonhole row every 28th row 2 more times, and *at the same time* cont even until piece measures 6¼" (16 cm) from CO, ending with a WS row. Change to smaller needles and cont even until piece measures 9½" (24 cm) from CO, ending with a WS row. Change to larger needles and cont even until 20 rows before armhole shaping began on back, ending with a WS row—piece should measure about 12¼" (13¼, 13¼, 13½, 13½)" (32.5 [33.5, 33.5, 34.5, 34.5] cm) from CO. **Shape collar:** (RS) Work 10 sts in patt for facing, pm, work to end in patt—10 sts for facing; 44 (46, 48, 51, 53) sts for front. Work 1 row even in patt. Inc 1 st at beg of next 9 RS rows, working new sts into patt—63 (65, 67, 70, 72) sts. Work 1 row even in patt. **Next row:** (RS) K1f&b, work 18 sts in patt, sl m, M1, work in patt to end—65 (67, 69, 72, 74) sts. **Shape armhole:** (WS) BO 6 sts, work in patt to end—59 (61, 63, 66, 68) sts rem. Working inc sts before marker into facing patt and inc sts after marker in main patt, cont as foll: **Next row:** (RS) Work in patt to last 2 sts, k2tog—58 (60, 62, 65, 67) sts rem. Work 1 row even in patt. **Next row:** K1f&b, work 19 sts in patt, sl m, M1, work in patt to last 2 sts, k2tog—59 (61, 63, 66, 68) sts. Work 1 row even in patt. Dec 1 st at end of next row, then every other row 1 (2, 3, 4, 5) time(s), and *at the same time* cont to inc 2 sts every 4th row as before 9 times—30 sts in facing; 45 (46, 47, 49, 50) sts in main patt. Cont even until piece measures same as back to shoulder, ending with a RS row. **Shape shoulder:** (WS) BO 9 (9, 9, 10, 10) sts at beg of next row, then BO 9 (10, 10, 11, 11) sts at beg of foll WS row—57 (57, 58, 58, 59) sts rem. **Next row:** BO 3 (3, 2, 2, 1) st(s), work in patt to end—27 (27, 28, 28, 29) sts rem each for collar and facing. Cont even in patt until collar fits halfway across back neck shaping. BO all sts.

## Sleeves

With MC and smaller needles, CO 31 (35, 39, 43, 47) sts. Knit 1 row. Change to larger needles and work patt as foll:

**Row 1:** (RS) K0 (0, 1, 3, 5) with MC, k0 (0, 1, 1, 1) with A, k0 (2, 2, 2, 2) with MC, k1 with B, \*k7 with MC, k1 with A, k2 with MC, k1 with B; rep from \* to last 8 (10, 12, 14, 16) sts, k7 with MC, k1 with A, k0 (2, 2, 2, 2) with MC, k0 (0, 1, 1, 1) with B, k0 (0, 1, 3, 5) with MC.

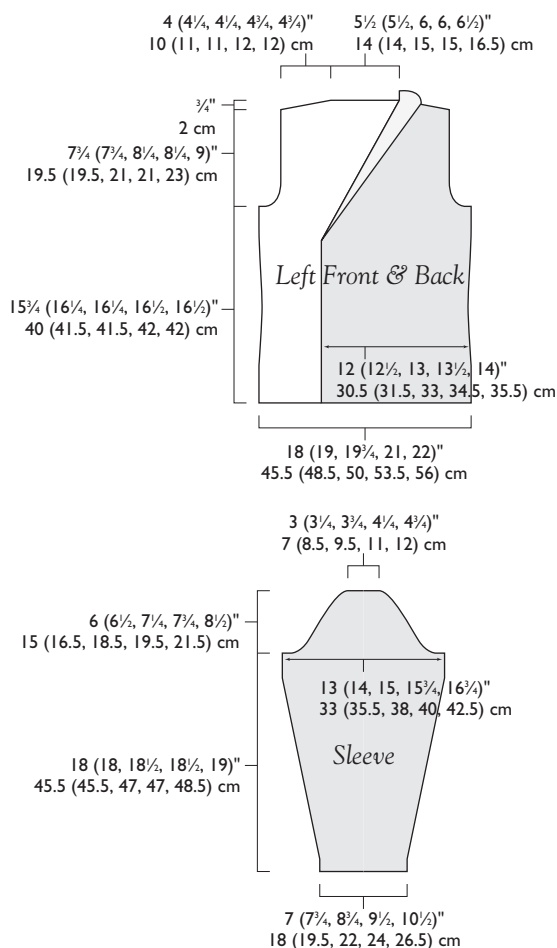
**Row 2:** (WS) P0 (0, 1, 3, 5) with MC, p0 (0, 1, 1, 1) with B, p0 (2, 2, 2, 2) with MC, p1 with A, \*p7 with MC, p1 with B, p2

with MC, p1 with A; rep from \* to last 8 (10, 12, 14, 16) sts, p7 with MC, p1 with B, p0 (2, 2, 2, 2) with MC, p0 (0, 1, 1, 1) with A, p0 (0, 1, 3, 5) with MC.

These 2 rows set up the 14-row patt rep (as for back). Cont with Row 3 of patt, work in patt as for back for 6 more rows. Cont in patt, inc 1 st each end of needle on next row, then every foll 8th row 13 times—59 (63, 67, 71, 75) sts. Cont even in patt until piece measures 18 (18, 18½, 18½, 19)" (45.5 [45.5, 47, 47, 48.5] cm) from CO, ending with a WS row. **Shape cap:** Cont in patt, BO 6 sts at beg of next 2 rows—47 (51, 55, 59, 63) sts rem. Dec 1 st each end of needle on next row, then every foll 4th row 4 (5, 6, 7, 8) times—37 (39, 41, 43, 45) sts rem. Dec 1 st each end of needle every other row 9 times—19 (21, 23, 25, 27) sts rem. BO 3 sts at beg of next 2 rows—13 (15, 17, 19, 21) sts rem. BO all sts.

## Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew fronts to back at shoulders. Join BO edges of collar and facing at center back neck. Sew collar to back neck edge. Fold facing to WS and slip-stitch in place. Catch stitch each pair of buttonholes tog to create one buttonhole. Sew sleeves into armholes. Sew side and sleeve seams. Weave in loose ends. Sew buttons opposite buttonholes. ∞



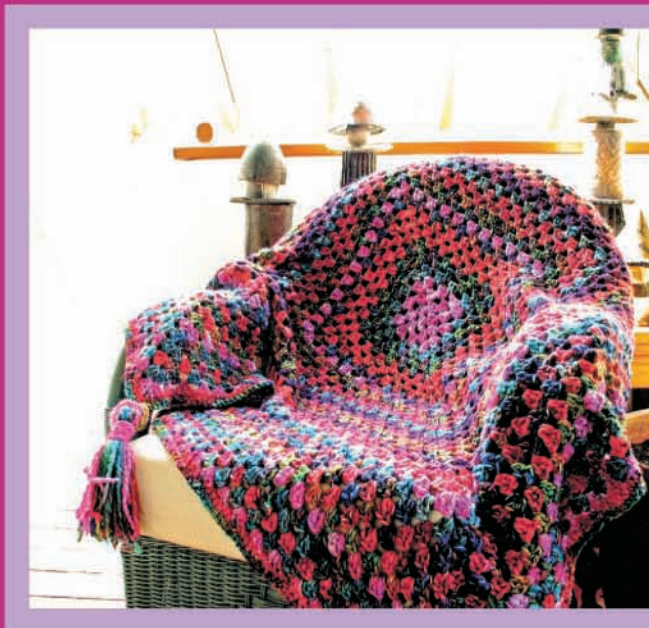
DEBBIE BLISS lives in London where she designs knitwear, writes books, and markets her own line of handknitting yarn. Visit her at [www.debbieblissonline.com](http://www.debbieblissonline.com)

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# RIBBED DIAMONDS

design by KATHY ZIMMERMAN

KATHY ZIMMERMAN LOVES TO TWEAK TRADITIONAL CABLE PATTERNS to come up with contemporary twists. In this case, the vertical-and-diagonal grid of the communications tower she passes everyday on her way to work suggested the placement of the classic rib and Celtic diamond motifs in this quintessential, oversized man's V-neck cardigan. The result is a comfortable sweater that is perfect for any time and any "wear."

**Finished Size** 45 (49, 53, 56)" (114.5 [124.5, 134.5, 142] cm) bust/chest circumference, after blocking. Sweater shown measures 53" (134.5 cm).

**Yarn** Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [173 m]/100 g): #M-03 grey heather, 10 (11, 12, 13) skeins.

**Needles** Body—size 8 (5 mm). Edgings—size 6 (4 mm): 40" (100-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Two cable needles (cn); markers (m); stitch holders; tapestry needle; nine (nine, ten, ten) ¼" (2-cm) buttons.

**Gauge** 18 sts and 24 rows = 4" (10 cm) in St st on larger needles, after blocking; 109-st central cable panels of back = 18" (45.5 cm); 6 sts = 1" (2.5 cm) in ribbed pattern. *Note:* You may use the pocket lining for a gauge swatch.

## Note

Work all increases and decreases one stitch in from the edges.

## Pocket Lining (make 2)

With larger needles, CO 24 sts. Work in St st for 31 rows, inc 1 st at beg and end of needle on last row—26 sts. Place sts on holder. Piece should measure about 5¼" (13.5 cm) square.

## Back

With larger needles, CO 137 (147, 159, 169) sts. Beg with a WS row, work rib as foll: P0 (1, 0, 1), k3 (2, 3, 2), p1, [k2, p1, k2, p1] 1 (0, 1, 0) time(s), [k4, p1, k2, p1, k2, p1] 1 (2, 2, 3) times, k4, [p2, k4, p1, k2, p1, k2, p1, k4] 6 times, [p1, k2, p1, k2, p1, k4] 0 (1, 1, 2) time(s), [p1, k2, p1, k2] 1 (0, 1, 0) time(s), p1, k3 (2, 3, 2), p0 (1, 0, 1). Cont in rib as established for 4 more rows, ending with a WS row. *Set-up row:* (RS) Work 20 (25, 31, 36) sts in rib as established, place marker (pm), work 12 sts of Left Small Diamond chart (see page 30 for charts), pm, work 9 sts in rib, pm, work 25 sts of Left Large Diamond chart, pm, work 5 sts in rib, pm, work 25 sts of Right Large Diamond chart, pm, work 9 sts in rib, pm, work 12 sts of Right Small Diamond chart, pm, work in rib to end of row. Work even in patts as established, rep Rows 1–24 of Small Diamond charts and Rows 1–30 of Large Diamond charts until piece measures 19¼ (20, 20¾, 20¾)" (50 [51, 52.5, 52.5] cm) from CO, ending with a RS row. **Shape armholes:** BO 5 (5, 5, 6) sts at beg of next 2 rows—127 (137, 149, 157) sts rem. Work even until armholes measure 7¾ (8, 8, 8½)" (19.5 [20.5, 20.5, 21.5] cm), ending with a WS row. **Shape back**

**neck:** (RS) Keeping in patt, work 52 (56, 62, 65) sts, join new ball of yarn and BO center 23 (25, 25, 27) sts for back neck, work in patt to end—52 (56, 62, 65) sts each side. Working each side separately, at each neck edge BO 4 sts 2 times—44 (48, 54, 57) sts rem. Work 1 row even. Place sts on holder.

## Right Front

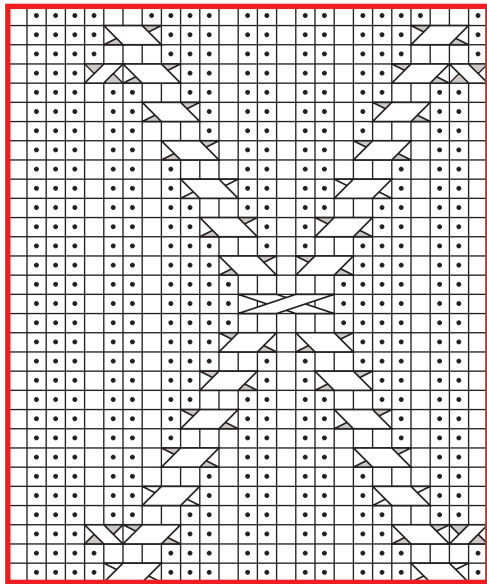
With larger needles, CO 67 (72, 78, 83) sts. Beg with a WS row, work rib as foll: P0 (1, 0, 1), k3 (2, 3, 2), p1, [k2, p1, k2, p1] 1 (0, 1, 0) time(s), [k4, p1, k2, p1, k2, p1] 1 (2, 2, 3) times, k4, [p2, k4, p1, k2, p1, k2, p1, k4] 2 times, p2, k4, p1, k1 (edge st). Cont in rib as established for 4 more rows, working edge st in garter st (knit every row), ending with a WS row. *Set-up row:* (RS) K1 (edge st), pm, work 25 sts of Right Large Diamond chart, pm, work 9 sts in rib, pm, work 12 sts of Right Small Diamond chart, pm, work rib to end of row. Work even in patt as established, keeping edge st in garter st, until 48 rows have been worked above rib, ending with a WS row at front edge—piece should measure about 9¼" (23.5 cm) from CO. **Place pocket:** (RS) Keeping in patt, work 28 sts, place next 26 sts on holder, work 26 held pocket lining sts in established patt, work to end in patt. Cont even in patt until piece measures same as back to armhole, ending with a RS row. **Shape armhole:** (WS) BO 5 (5, 5, 6) sts at beg of next row—62 (67, 73, 77) sts rem. **Shape front neck:** Keeping garter edge st as established, dec 1 st at front neck edge (see Note) every RS row 14 (15, 15, 15) times, then every 4th row 4 (4, 4, 5) times—44 (48, 54, 57) sts rem. Work even until piece measures same as back to shoulder. Place sts on holder.

## Left Front

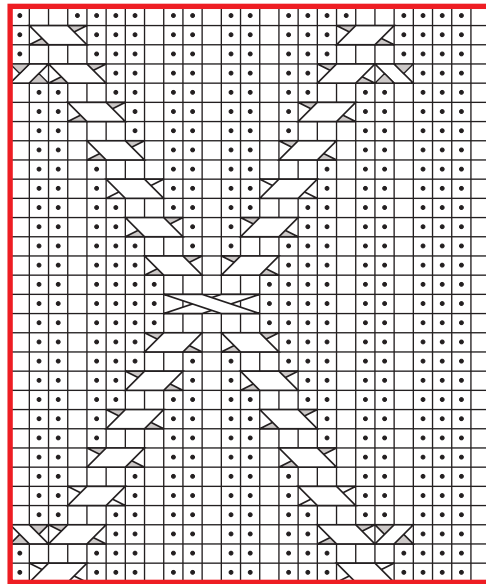
Work to correspond to right front, reversing all shapings and pocket placement. Establish rib as foll: K1 (edge st), p1, k4, [p2, k4, p1, k2, p1, k2, p1, k4] 3 times, [p1, k2, p1, k2, p1, k4] 0 (1, 1, 2) time(s), [p1, k2, p1, k2] 1 (0, 1, 0) time(s), p1, k3 (2, 3, 2), p0 (1, 0, 1). *Set-up cables:* (RS) Work 20 (25, 31, 36) sts in rib as established, pm, work 12 sts of Left Small Diamond chart, pm, work 9 sts in rib, pm, work 25 sts of Left Large Diamond chart, pm, k1 (edge st). **Place pocket:** (RS) Keeping in patt, work 13 (18, 24, 29) sts, place next 26 sts on holder, work 26 held pocket lining sts in established patt, work to end in patt. Work armhole shaping at beg of RS row. Work front neck shaping at end of RS rows, keeping garter edge st as established.



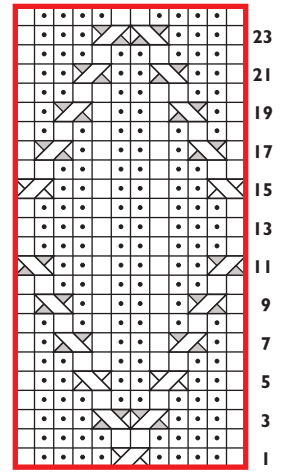
Left Large Diamond



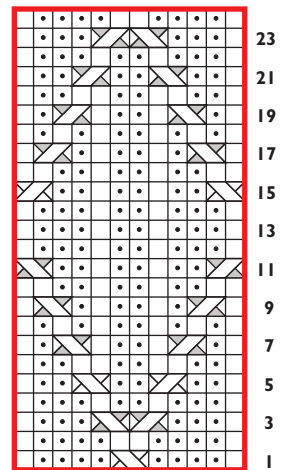
Right Large Diamond



Left Small Diamond




Right Small Diamond




 k on RS; p on WS

 p on RS; k on WS

 pattern repeat

 1/IRC: sl 1 st onto cn and hold in back, k1, k1 from cn


 1/ILC: sl 1 st onto cn and hold in front, k1, k1 from cn


 1/IRPC: sl 1 st onto cn and hold in back, k1, p1 from cn

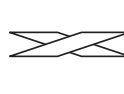
 1/ILPC: sl 1 st onto cn and hold in front, p1, k1 from cn

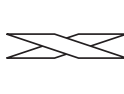
 2/IRC: sl 1 st onto cn and hold in back, k2, k1 from cn

 2/ILC: sl 2 sts onto cn and hold in front, k1, k2 from cn

 2/IRPC: sl 1 st onto cn and hold in back, k2, p1 from cn

 2/ILPC: sl 2 sts onto cn and hold in front, p1, k2 from cn

 2/1/2RC: sl 2 sts onto first cn and hold in back, sl 1 st onto second cn and hold in back, k2, p1 from second cn, k2 from first cn

 2/1/2LC: sl 2 sts onto first cn and hold in front, sl 1 st onto second cn and hold in back, k2, p1 from second cn, k2 from first cn

## Right Sleeve

With larger needles, CO 62 (62, 68, 68) sts. Beg with a WS row, work ribbing as foll: [K1, p2] 1 (1, 2, 2) time(s), [k1, p4, k1, p2, k1, p2] twice, k1, p4, k2, p4, k1, [p2, k1, p2, k1, p4, k1] twice, [p2, k1] 1 (1, 2, 2) time(s). Cont in rib as established for 14 more rows, ending with a WS row. Purl 1 (RS) row for turning ridge. Change to smaller needles. Reverse ribbing by knitting the purl sts and purling the knit sts of previous rib patt. Work 16 more rows as established, ending with a WS row. Change to larger needles. *Set-up row:* (RS) Work 25 (25, 28, 28) sts in rib as established, pm, work 12 sts of Right Small Diamond chart, pm, work in rib to end of row. Cont in patt as established, inc 1 st each end of needle every other row 6 (7, 1, 7) times, then every 4th row 16 (16, 19, 17) times, working new sts into ribbed patt—106 (108, 108, 116) sts. Work even until piece measures 18¾ (19, 19½, 19¾)" (47.5 [48.5, 49.5, 50] cm) from CO. Mark each edge for underarm placement. Cont even in patt for ¾ (¾, ¾, 1)" (2 [2, 2, 2.5] cm) more. BO all sts loosely in patt.

## Left Sleeve

Work as for right sleeve, but use Left Small Diamond chart.

## Finishing

Transfer shoulder sts from holders to smaller needle. With RS of pieces facing each other and working on the WS with larger needle, use the three-needle method (see Glossary, page 136) to BO shoulder sts tog. **Front and neck band:** With smaller needle, RS facing, and beg at right front lower edge, pick up and knit 90 (94, 96, 96) sts along right front, pm, k1 for V, pm, pick up and knit 41 (43, 45, 47) sts along right front neck, 44 (44, 45, 47) sts along back neck, 41 (43, 45, 47) sts along left front neck, pm, k1 for V, pm, pick up and knit 90 (94, 96, 96) sts along left front—308 (320, 329, 335) sts total. Mark position of 9 (9, 10, 10) buttonholes to be worked evenly spaced on left front band. Cont as foll: *Row 1:* (WS) K1 (edge st), \*p1, k2; rep from \* to m, M1 (see Glossary, page 135), sl m, work 1 st in rib patt as established, sl m, M1, cont in rib patt as established to next m, M1, sl m,



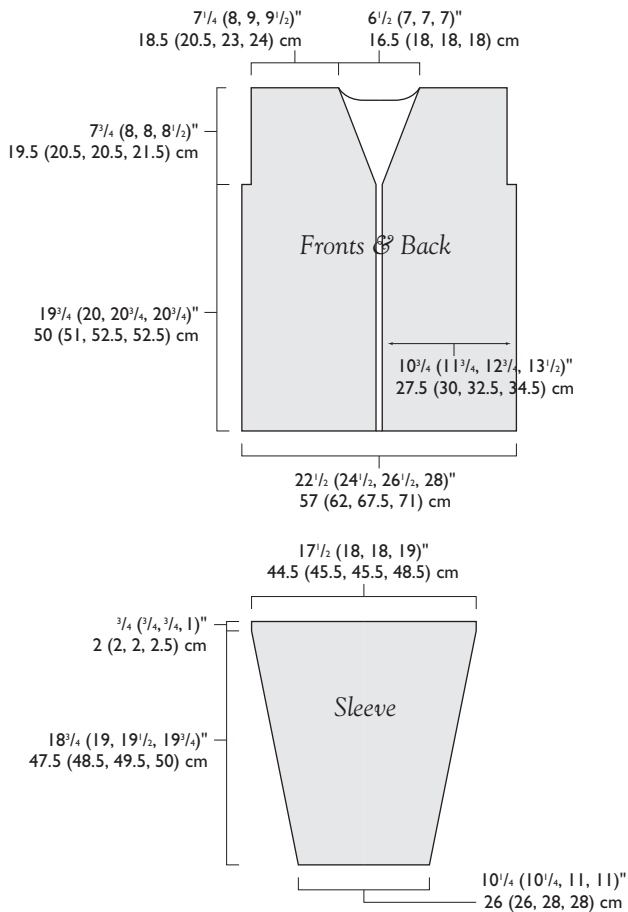


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work 1 st in rib, sl m, M1, work in rib to last st, k1 (edge st)—312 (324, 333, 339) sts.  
 Row 2: K1, work in rib to last st, k1.  
 Row 3: K1, work in rib to last st, k1, and *at the same time* work buttonhole at each of the 9 (9, 10, 10) buttonhole markers as foll: [Yo] 2 times, k2tog.  
 Row 4: Work as for Row 2, working buttonhole sts in patt and dropping the extra yo.  
 Row 5: Work in rib as established, working into the center of each buttonhole, rather than working through the st on the needle, and dropping the st above the buttonhole off the needle.  
 Rows 6–8: Work in rib patt as established.  
 BO all sts loosely in patt. **Pocket band:** Place 26 held pocket sts onto smaller needles. *Set-up row:* (RS) P1, [k1, p2] 3 times, k1, p1, k2, p1, [k1, p2] 3 times, k1, p1. Cont in rib as established for 6 more rows. BO all sts in patt. With yarn threaded on a tapestry needle, sew selvages of rib to sweater body. Sew pocket lining to WS of body. Sew sleeves into armholes, matching marked sts on sleeves with underarms. Sew sleeve and side seams. Weave in loose ends. Sew buttons onto right band opposite buttonholes. Block lightly to measurements. ∞

KATHY ZIMMERMAN is the owner of Kathy's Kreations, a knitting shop in Ligonier, Pennsylvania.

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# FAIR ISLE 101 PULLOVER

design by MARY JANE MUCKLESTONE

IF YOU'RE NEW TO FAIR ISLE KNITTING, try this sweater for a beginning project. Once you've finished the bands of color pattern, you're home free. The body is worked in the round to the armhole—only right-side rows to think about, thank you very much—then the front and back are worked separately to the shoulders. A gently rounded U-neckline and not-so-fitted sleeves make the pullover comfortable to wear with your favorite shirt.

**Finished Size** 35 (39, 41½, 46, 50)" (89 [99, 105.5, 117, 127] cm) bust circumference. Sweater shown measures 39" (99 cm).

**Yarn** Dale of Norway Heilo (100% wool; 109 yd [100 m]/50 g): #07 medium gray (MC), 8 (9, 11, 12, 13) skeins; #4246 red, #9155 green, #5744 blue, #9834 yellow, #2931 oatmeal, and #0004 light gray, 1 skein each.

**Needles** Body and sleeves—size 5 (3.75 mm): 24 or 32" (60- or 80-cm) circular (cir). Ribbing—size 4 (3.5 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Marker (m); stitch holders or waste yarn for holding sts; tapestry needle.

**Gauge** 22 sts and 28 rows = 4" (10 cm) in solid-color St st worked in the rnd on larger needles; 22 sts and 27 rows = 4" (10 cm) in Fair Isle patt worked in the rnd on larger needles.

## Body

With MC and smaller cir needle, CO 186 (210, 222, 246, 270) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts; rnd begins at left side "seam." Work in k1, p1 rib until piece measures 2" (5 cm) from CO. Change to larger needles. *Inc rnd:* \*M1 (see Glossary, page 135), k31 (35, 37, 41, 45); rep from \* 5 more times—192 (216, 228, 252, 276) sts. Knit 2 rnds. Work Rnds 1–38 of Fair Isle chart. When chart has been completed, cont even in St st with MC until piece measures 12 (12½, 13, 13½, 14)" (30.5 [31.5, 33, 34.5, 35.5] cm) from CO.

**Divide for front and back:** Place last 96 (108, 114, 126, 138) sts of rnd on waste yarn or large holder to work later for back—96 (108, 114, 126, 138) sts each for front and back. Work front and back separately in rows as follows.

## Front

**Shape armholes:** Beg with a RS row, BO 3 (4, 4, 5, 6) sts at beg of next 2 rows, then BO 3 (3, 3, 4, 5) sts at beg of foll 2 rows—84 (94, 100, 108, 116) sts rem. Dec 1 st each end of needle every row 3 (3, 3, 3, 4) times, then every other row 3 (3, 3, 4, 5) times—72 (82, 88, 94, 98) sts rem. Work even until armholes measure 2½ (2½, 3, 3, 3½)" (6.5 [6.5, 7.5, 7.5, 9] cm), ending with a WS row. **Shape neck:** (RS) K23 (25, 27, 29, 30), join second ball of yarn, BO center 26 (32, 34, 36, 38) sts, knit to end—23 (25, 27, 29, 30) sts at each side. Working each side separately, BO 2 sts at each neck edge 3 times—17 (19, 21, 23, 24) sts rem at each side. Cont even in St st until armholes measure 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape shoulders:** Working each side separately, at each armhole edge BO 6 (6, 7, 8, 8) sts twice, then BO 5 (7, 7, 7, 8) sts once.

## Back

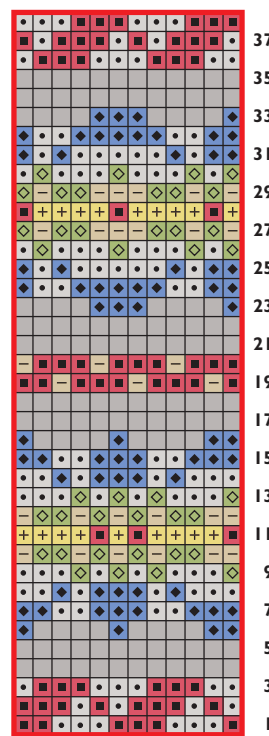
Return 96 (108, 114, 126, 138) held back sts to larger needle, and rejoin MC with RS facing. Shape armholes as for front—72 (82, 88, 94, 98) sts rem. Cont even in St st until armholes measure 7½ (8, 8½, 9, 9½)" (19 [20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape shoulders and neck:** Mark center 22 (28, 30, 32, 34) sts. *Next row:* (RS) BO 6 (6, 7, 8, 8) sts, knit to marked center sts, join second ball of yarn and BO center 22 (28, 30, 32, 34) sts, knit to end. On the next WS row, BO 6 (6, 7, 8, 8) sts at beg of first group of sts, work even across second group of sts—19 (21, 22, 23, 24) sts at each side. *Note:* Neck and shoulder shaping are worked at the same time; read the next section all the way through before proceeding. Working each side separately, at each armhole edge BO 6 (6, 7, 8, 8) sts once more, then BO 5 (7, 7, 7, 8) sts once. *At the same time,* at each neck edge, BO 4 sts 2 times.

## Sleeves

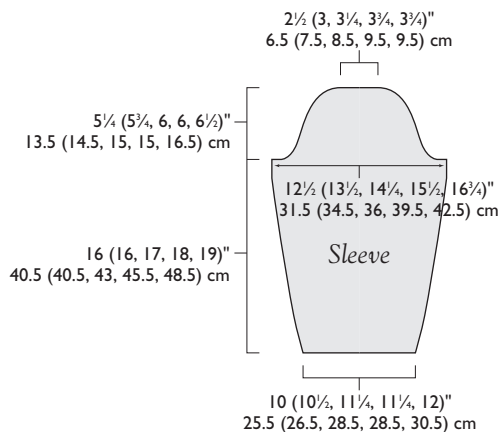
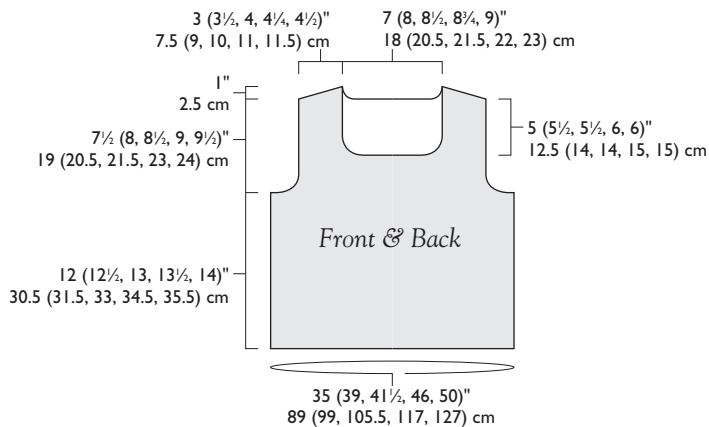
With MC and smaller cir needle, CO 46 (50, 54, 54, 58) sts. Do not join. Work k1, p1 rib back and forth in rows until piece measures 3" (7.5 cm) from CO, ending with a WS row. Change to larger needle. Knit 1 RS row, inc 8 sts evenly spaced—54 (58, 62, 62, 66) sts. Cont even in St st until piece measures 5" (12.5 cm) from CO, ending with a WS row. *Inc row:* Inc 1 st



Fair Isle







each end of needle—2 sts inc'd. Work 9 rows even. Rep inc row—2 sts inc'd. Work 7 rows even. Rep inc row—2 sts inc'd. Work 7 (7, 7, 5, 5) rows even. Rep the shaping of the last 8 (8, 8, 6, 6) rows 4 (5, 5, 9, 10) more times—68 (74, 78, 86, 92) sts. Cont even until piece measures 16 (16, 17, 18, 19)" (40.5 [40.5, 43, 45.5, 48.5] cm) from CO, ending with a WS row. **Shape cap:** BO 3 (4, 4, 5, 6) sts at beg of next 2 rows, then BO 3 (3, 3, 4, 5) sts at beg of foll 2 rows—56 (60, 64, 68, 70) sts rem. Dec 1 st each end of needle every row 4 (5, 6, 7, 7) times, then every other row 3 times, then every 4th row 3 (4, 4, 4, 5) times—36 (36, 38, 40, 40) sts rem. Dec 1 st each end of needle every other row 2 (1, 1, 1, 1) time(s), then dec 1 st each end of needle every row 3 times—26 (28, 30, 32, 32) sts rem. BO 3 sts at beg of next 4 rows—14 (16, 18, 20, 20) sts rem. BO all sts.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. **Neckband:** With MC, smaller cir needle, RS facing, and beg at right shoulder, pick up and knit 26 (30, 30, 34, 34) sts across back neck and 66 (74, 76, 80, 82) sts around front neck—92 (104, 106, 114, 116) sts total. Pm and join for working in the rnd. Work k1, p1 rib for 6 rnds. BO all sts. Sew sleeve caps into armholes. Sew sleeve and side seams. Weave in loose ends. Steam-block lightly. ∞

MARY JANE MUCKLESTONE lives in Searsmont, Maine, where the colors of the seasons inspire her Fair Isle knitting.

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# BI-COLOR CABLES

design by ANNIE MODESITT

ANNIE MODESITT KNOWS THAT THE SECRET to a flattering jacket is a tailored fit. To give this two-tone jacket a slimming silhouette and a tailored feel, she uses shaped faux princess “seams” along the fronts and back. Additional touches like bicolored cables that fan into basket-weave sections and yarn-covered buttons provide interesting detail. The body is worked in a single piece from the lower edge to the armholes, then the back and fronts are worked separately to the shoulders. The collar is worked last. If you prefer a less-fitted look, work the jacket in a larger size.

**Finished Size** 31½ (36, 42, 47½)" (80 [91.5, 106.5, 120.5] cm) chest/bust circumference, buttoned. Sweater shown measures 31½" (80 cm).

**Yarn** Gems Opal (100% superwash merino; 225 yd [206 m]/100 g): #53 caribou (dark brown, MC), 5 (6, 7, 7) skeins; #39 fern green (CC), 2 (2, 3, 3) skeins. Yarn distributed by Louet Sales.

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

**Notions** Markers (m); removable markers or safety pins; stitch holders; cable needle (cn); tapestry needle; size F/5 (3.75 mm) crochet hook; five ½" (1.3-cm) metal dressmaker's hooks; sharp-pointed sewing needle; sewing thread to match CC.

**Gauge** On larger needle, 22 sts and 32 rows = 4" (10 cm) in St st; 30 sts at base of cable charts measure 4" (10 cm) wide; 6-st cable measures ¾" (1.9 cm) wide; 3 sts of double knit slipped stitch edge = ¼" (0.6 cm) wide.

## Stitch Guide

**VDD:** (vertical double decrease) Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over—2 sts dec'd.

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

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

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

**Button Loop:** (worked over 3 edging sts on right front) At position indicated, work 4 rows of detached I-cord over the first 3 sts of the right front to form a button loop as foll: \*K3, return 3 sts just worked to left needle, bring yarn around behind work in position to knit again; rep from \* 3 more times—4 rows detached I-cord completed. On the next row, resume working DKSSE over first 3 sts as before, and cont in patts across the row as usual.

**Garner Rib:** (odd number of sts)

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

**Row 2:** (RS) Knit.

Repeat Rows 1 and 2 rows for patt.

## Notes

When working the two-color cable charts, strand the unused color loosely behind the work in the cable sections. Work stitches from charts with colors indicated.

For the fronts, cross the MC and CC yarns at the color changes along the faux princess “seams” to prevent holes from forming. Measure body length straight up the center back and avoid measuring along the curved lines of the waist shaping.

## Body

With CC and smaller needle, CO 185 (209, 241, 273) sts. Beg with a WS row, work even in St st for 4 rows. Knit 1 WS row for turning ridge. Change to larger needle.

**Row 1:** (RS) With CC, use the cable method (see Glossary, page 135) to CO 3 sts for right front edging, place marker (pm), k16 (18, 20, 22), pm, join MC and work 30 sts according to Row 1 of Right Front Cable chart (see page 41), pm, cont with MC k24 (31, 41, 51), k1 and mark this st with removable marker or safety pin for back princess “seam” placement, k43 (49, 57, 65) sts for center back, k1 and mark this st with removable marker for other back princess “seam,” k24 (31, 41, 51), pm, join another ball of CC, work 30 sts according to Row 1 of Left Front Cable chart (see page 40), pm, k16 (18, 20, 22) with CC, pm, turn work and use the cable method to CO 3 sts for left front edging with CC—191 (215, 247, 279) sts. Slip regular markers every row as you come to them; move removable markers up every few rows as you work.

**Row 2:** Using colors as established, work DKSSE (see Stitch Guide) over first 3 sts, purl to marked sts for Left Front Cable chart, work Row 2 of chart over next 30 sts, purl to marked sts for Right Front Cable chart, work Row 2 of chart over next 30 sts, purl to last 3 sts, work DKSSE over last 3 sts.

**Row 3:** Cont to work DKSSE edgings and patts from charts, working rem sts in St st with established colors. \*Work to 1 st before marked back princess seam st, VDD (see Stitch Guide); rep from \* once more, work as established to end—4 sts dec'd.

**Rows 4–16:** Work in established patt, working decs as indicated on charts, working VDD at each back princess seam on Rows 7, 9, 13, and 15, and making the first button loop (see Stitch Guide) at the beg of Row 5—161 (185, 217, 249) sts rem; 3 edge sts at each end of row, 16 (18, 20, 22) sts at each side of center front, 25 sts for each chart, 19 (26, 36, 46) sts at each







side of center back, 2 marked princess seam sts, 33 (39, 47, 55) sts at center back. *Note:* From this point on, make 5 more button loops at right front edge about 3 (3, 3¼, 3¼)" (7.5 [7.5, 8.5, 8.5] cm) apart.

Rows 17–45: Work in established patt, working decs as indicated on charts and button loops as required, and *at the same time* work each back princess seam st as sl 1 purlwise with yarn in

□ k on RS; p on WS with color indicated

↘ k2tog

↙ ssk

■ no stitch

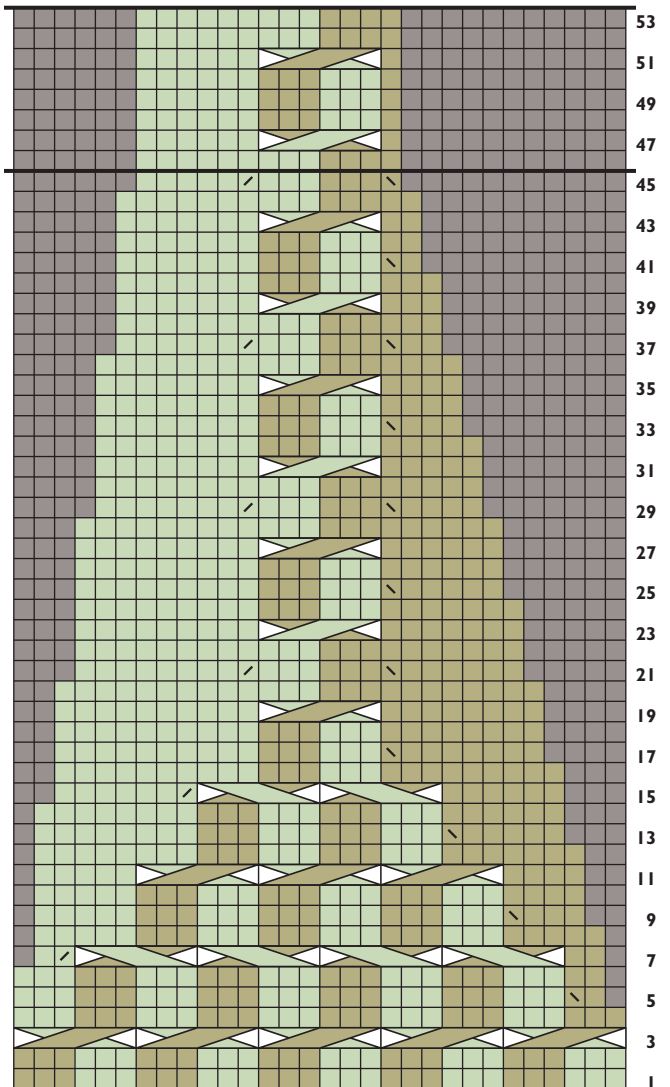
■ dark brown (MC)

■ fern green (CC)

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

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

#### Left Front Cable



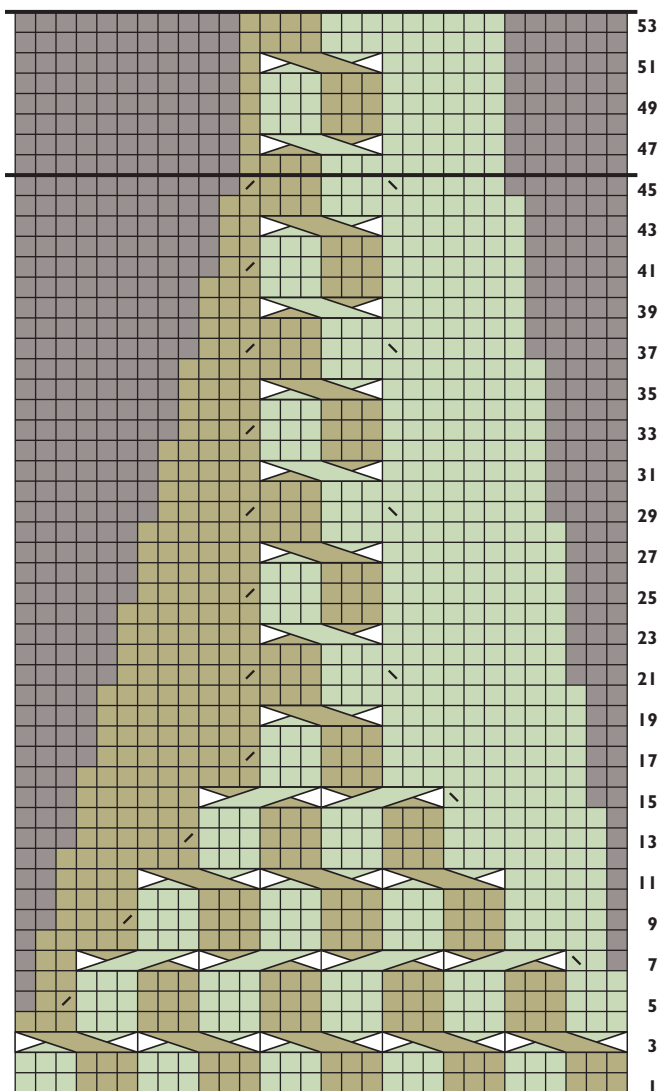
back every RS row (do not work VDD) and as p1 on every WS row—137 (161, 193, 225) sts rem; 3 edge sts at each end of row, 16 (18, 20, 22) sts at each side of center front, 13 sts for each chart, 19 (26, 36, 46) sts at each side of center back, 2 marked princess seam sts, 33 (39, 47, 55) sts at center back; piece should measure about 5¼" (14.5 cm) from turning ridge.

Work even in established patt, including button loops as needed and slipping princess seam sts on RS rows, and rep Rows 46–53 of charts a total of 2 (3, 3, 3) times—61 (69, 69, 69) chart rows completed; piece should measure about 7¾ (8¾, 8¾)" (19.5 [22, 22, 22] cm) from turning ridge. Reposition cable chart markers so there are 8 sts between each pair of cable markers, the 6-st cable itself and 1 st on either side of the cable—still 137 (161, 193, 225) sts; 3 edge sts at each end of row, 21 (23, 25, 27) sts at each side of center front, 8 sts for each cable panel, 19 (26, 36, 46) sts at each side of center back, 2 marked princess seam sts, 33 (39, 47, 55) sts at center back.

**Increase for bust:** Cont to cross cables every 4 rows as established and work button loops as needed, and *at the same time* work incs for bust as foll:

*Inc Row 1:* (RS) \*Work in patt to marked cable sts, M1R (see

Right Front Cable



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Cressida from Classic Woman

Glossary, page 135), work 8 sts for cable, M1L (see Glossary, page 135),\* work to first marked princess seam st, M1R, sl 1 (seam st), work to second marked princess seam st, sl 1 (seam st), M1L; rep from \* to \* once more, work to end—6 sts inc'd; 1 st on each side of both cables, 1 st on either side of center back sts.

Work 1 WS row even.

*Inc Row 2:* Work to marked cable sts, work 8 sts for cable, M1L, work to first marked princess seam st, M1R, sl 1 (seam st), work to second marked princess seam st, sl 1 (seam st), M1L, work to marked cable sts, M1R, work 8 sts for cable, work to end—4 sts inc'd; 1 st on inside edge of both cables, 1 st on either side of center back sts.

Work 1 WS row even.

Cont in patt, rep the shaping of the last 4 rows 2 more times—167 (191, 223, 255) sts; 3 edge sts at each end of row, 24 (26, 28, 30) sts at each side of center front, 8 sts for each cable panel, 31 (38, 48, 58) sts at each side of center back, 2 marked princess seam sts, 33 (39, 47, 55) sts at center back.

*Inc Row 3:* Work in patt to marked cable sts, \*M1R, work 8 sts for cable, M1L,\* work in patt to second cable; rep from \* to \*, work to end—4 sts inc'd; 1 st on each side of both cables.

Work 1 WS row even.

*Inc Row 4:* Work to marked cable sts, work 8 sts for cable, M1L, work to first marked princess seam st, M1R, sl 1 (seam st), work to second marked princess seam st, sl 1 (seam st), M1L, work to marked cable sts, M1R, work 8 sts for cable, work to end—4 sts inc'd; 1 st on inside edge of both cables, 1 st on each side of center back sts.

Work 3 rows even.

*Inc Row 5:* Work to first marked princess seam st, M1R, sl 1, work to second marked princess seam st, sl 1, M1L, work to end—2 sts inc'd; 1 st on each side of center back sts.

Work 3 rows even.

Cont in patt, rep the shaping of the last 4 rows once, then rep *Inc Row 5* once more—181 (205, 237, 269) sts; 3 edge sts at each end of row, 25 (27, 29, 31) sts at each center front, 8 sts for each cable panel, 37 (44, 54, 64) sts at each side, 2 marked princess seam sts, 33 (39, 47, 55) sts at center back; piece measures about 11 (12, 12, 12)" (28 [30.5, 30.5, 30.5] cm) from turning ridge. Cont to cross cables, make button loops, and slip marked princess seam sts as established, work even until piece measures 13½ (14½, 15½, 16)" (34.5 [37, 39.5, 40.5] cm) from turning ridge, ending with a WS row. **Divide for back and fronts:** Work 47 (53, 61, 69) sts in patt for right front, place the sts just worked on a holder, work in patt across 87 (99, 115, 131) sts for back, place rem 47 (53, 61, 69) sts on a holder for left front.

### Back

**Shape armholes:** Working on back sts only and cont to slip princess seam sts on RS rows as established, BO 4 (5, 6, 7) sts at the beg of the next 2 rows, then BO 1 st at the beg of the foll 6 (8, 8, 12) rows—73 (81, 95, 105) sts rem. Cont even until armholes measure 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a WS row. **Shape back shoulders:** BO 5 (5, 6, 7) sts at beg of next 6 rows, then BO 4 (6, 6, 7) sts at beg of foll 2 rows—35 (39, 47, 49) sts rem. BO all sts.

### Right Front

Return 47 (53, 61, 69) right front sts to needle and join yarns with WS facing. *Note:* Depending on your size, neck shaping may beg before armhole shaping is complete; read the next section all the way through before proceeding. **Shape armhole:** Cont edging, cable patt, button loops, and color placement as established, BO 4 (5, 6, 7) sts at the beg of the first WS row, then BO 1 st at the beg of the foll 3 (4, 4, 6) WS rows. **Shape neck:** When armhole measures 1½ (1½, 1, 1)" (3.8 [3.8, 2.5, 2.5] cm), ending with a WS row beg neck shaping, working last button loop if it has not been completed yet: Work 3 edge sts, ssk, work to end—1 st dec'd. Cont even in patt, dec 1 st at neck edge in this manner every RS row 20 (22, 26, 27) more times—19 (21, 24, 28) sts rem. Work even until armhole measures 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a RS row. **Shape shoulder:** BO 5 (5, 6, 7) sts at beg of next 3 WS rows, then BO 4 (6, 6, 7) sts at beg of foll WS row.

### Left Front

Return 47 (53, 61, 69) left front sts to needle and join yarn with RS facing. *Note:* As for right front, neck shaping may beg before armhole shaping is complete. **Shape armhole:** Cont edging, cable patt, and color placement as established, BO 4 (5, 6, 7) sts at the beg of first RS row, then BO 1 st at the beg of the foll 3 (4, 4, 6) RS rows. **Shape neck:** When armhole measures 1½ (1½, 1, 1)" (3.8 [3.8, 2.5, 2.5] cm), ending with a WS row, work neck shaping as foll: (RS) Work in patt to last 5 sts, k2tog, work 3 edge sts—1 st dec'd. Cont even in patt, dec 1 st at neck edge in this manner every RS row 20 (22, 26, 27) more times—19 (21, 24, 28) sts rem. Work even until armhole measures 7½ (8, 8½, 9)" (19 [20.5, 21.5, 23] cm), ending with a WS row. **Shape shoulder:** BO 5 (5, 6, 7) sts at beg of next 3 RS rows, then BO 4 (6, 6, 7) sts at beg of foll RS row.

### Sleeves

With MC and smaller needle, CO 50 (53, 53, 55) sts. Beg with a WS row, work even in St st for 4 rows. Knit 1 WS row for turning ridge. Change to larger needle. Work in St st for 4 rows, ending with a WS row. Beg with the next RS row, inc 1 st each end of needle every 8 rows 15 (16, 13, 11) times, then every 6 rows 0 (0, 6, 10) times—80 (85, 91, 97) sts. Work even until piece measures 18 (19, 20, 21)" (45.5 [48.5, 51, 53.5] cm) from turning ridge, ending with a WS row. **Shape cap:** BO 4 (5, 6, 7) sts at the beg of the next 2 rows, then BO 1 st at the beg of the foll 6 (8, 8, 12) rows—66 (67, 71, 71) sts rem. BO 1 st at beg of the next 30 (30, 34, 34) rows—36 (37, 37, 37) sts rem. BO 2 st at beg of the next 4 rows—28 (29, 29, 29) sts rem. BO all sts.

### Collar

With yarn threaded on a tapestry needle, sew shoulder seams. **Collar:** With CC, smaller needle, and RS facing, pick up and knit 29 (31, 34, 36) sts from beg of right front neck shaping to right shoulder, 23 (25, 27, 29) sts across back neck, and 29 (31, 34, 36) sts from left shoulder seam to beg of left front neck shaping—81 (87, 95, 101) sts total. Working 3 sts at each edge in DKSSE, work Row 1 of garter rib (see Stitch Guide) over center 75 (81, 89, 95) sts. Work short-rows to shape collar as foll (see Glossary, page 136):



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*Short-rows 1 and 2:* Work in patt to last 6 sts, wrap next st, turn.  
*Short-rows 3–8:* Work in patt to 4 sts before previous wrapped st, wrap next st, turn.

*Short-rows 9–14:* Work in patt to 2 sts before previous wrapped st, wrap next st, turn.

*Next row: (RS)* Work in patt to end, working wrapped sts tog with their wraps as you come to them. *Next row: (WS)* Work in patt across all sts, working any rem wrapped sts tog with their wraps—collar is 17 rows high at center back neck. Work 10 rows garter st, cont to work 3 sts at each end of row in DKSSSE, ending with a WS row—5 garter ridges. Work I-cord BO across top edge of collar as foll:

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

*Row 2:* With RS still facing, k2, ssk (last of 3 slipped sts tog with 1 st from top edge). Sl last 3 sts back onto left needle. Do not turn.

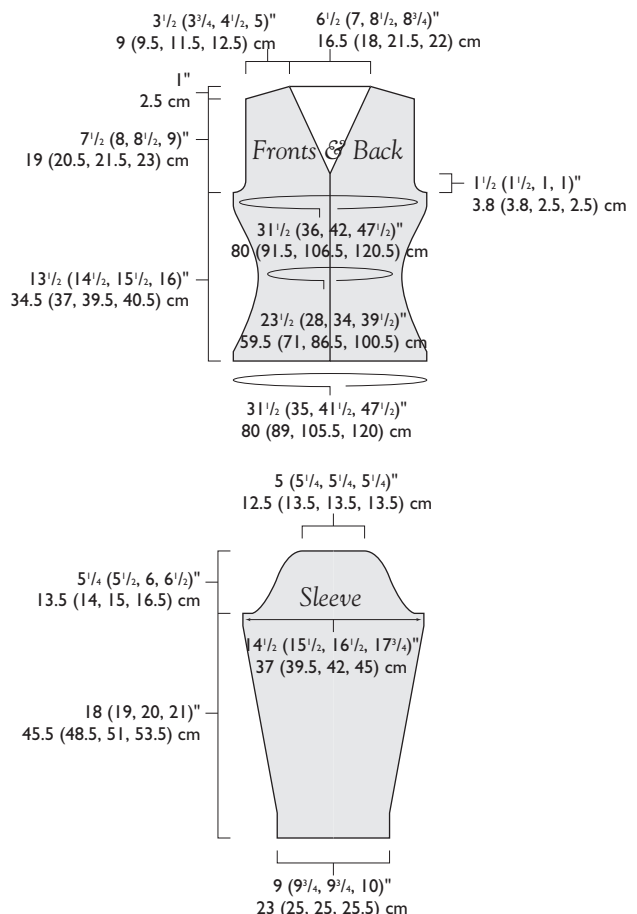
Rep Row 2 until a total of 7 sts rem. Slip all sts onto left needle. *Next row:* With RS facing, k2, VDD, k2—5 sts rem. Slip sts back onto left needle.

*Next row:* With RS facing, k1, VDD, k1—3 sts rem. Slip sts back onto left needle.

*Next row:* With RS facing, VDD—1 st rem. Break yarn leaving an 8" (20.5-cm) tail, and draw through last st to fasten off.

## Finishing

Block pieces to finished measurements. With yarn threaded on a tapestry needle, sew sleeve and side seams. Sew sleeve caps into armholes. Turn up facings at cuffs and lower edge of body along turning ridges and sew in place. Weave in loose ends. **Crocheted buttons:** (make 6) With CC, crochet hook, and leaving a 12"





(30.5-cm) starting tail, ch 4, join with a sl st to form ring (for crochet instructions, see Glossary, page 136).

Rnd 1: Work 10 sc in ring.

Rnd 2: \*Work 1 sc in next sc, work 2 sc in foll sc; rep from \* 4 more times—15 sc.

Rnd 3: Work 1 sc in each st around.

Rnd 4: \*Work 1 sc in next sc, skip foll sc; rep from \* 6 more times, work 1 sc in last st—8 sc.

Cut yarn, leaving an 18" (45.5-cm) tail, and fasten off last st. Thread ending tail onto tapestry needle and draw through rem 8 sts, pull tight, and secure with a knot. With same tail, sew side of button almost all the way closed, push 12" (30.5-cm) starting tail into button as filling to pad out the button, finish seam, and secure with a knot at back of button. Use rest of ending tail to secure button to garment. Attach buttons to left front opposite button loops. **Hooks and eyes:** With sewing needle and thread, sew five dressmaker's hooks to WS of right front, centered between the button loops, and with the end of each hook even with the junction between the DKSSE and main fabric. Mark positions for 5 yarn "eyes" centered between buttons on left front. Thread a doubled 12" (30.5-cm) strand of CC on tapestry needle, bring needle from back side of fabric to front at first eye position, then insert needle back down into the fabric 1 row above, and pull through. Secure eye on WS of fabric by tying small, tight knot, and weave in ends. Rep for rem 4 yarn eyes. ∞

ANNIE MODESITT is the author of *Confessions of a Knitting Heretic* (self-published, 2004). Visit her website at [www.modeknit.com](http://www.modeknit.com).



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# Véronik Avery

## The Spice is in the Details

by Lee Ann Balazuc



Mary L. Jackson

There's not much about Véronik Avery's rapid-fire trajectory from nonknitter to well-respected knitwear designer that isn't surprising. Unlike many designers who learned to knit at the knees of their mothers or grandmothers, this thirty-five-year-old relative newcomer to the designing fold is self-taught. In fact, Avery has been publishing her knitwear designs for almost as long as she has been knitting, and that's only five years.

Her signature approach to design can be seen in everything she creates, whether it's a sweater, a tank top, or a hat: all are meticulously constructed, with knitterly details gracefully incorporated into the structure of the design.

Avery was born in Buckingham, Québec, and her childhood was a whirlwind of moves from town to town, including a four-year stint in the French Congo. Avery was nine years old at the time and an avid reader. "That's where I learned to read English," she remembers. "Now I read and write fluently in English, but my pronunciation is all over the map." Avery's love of books and

reading has stayed with her, and her love of fashion and her eye for good design have been nurtured in large measure through the printed word.

As a teenager in Ottawa, Avery regularly thumbed through fashion magazines. She recalls, "Fashion in the 1980s was pretty sad. It was not a good time to love design if you didn't want to look at fat bows, short skirts, and big hair." But once, on a serendipitous trip through a local department store, she stopped to page through a *Vogue* sewing pattern book where she discovered a whole new world of fashion design, especially in the work of Issey Miyake. "It was a revelation. Here was what might be called 'intellectual' fashion—garments that were almost sculptural, that blended experimentation and self-expression." Avery goes on to explain that the appeal of Miyake's garments lay in their structure; they didn't need extraneous embellishment to be interesting. Since then, designers like Miyake, Vivienne Westwood, Paul Smith, and Hussein Chayalan have continued to provide Véronik with ideas of "what a garment can represent."

Throughout high school, Avery did a bit of sketching and thought about work in fashion design. "The creative factor was



certainly there,” she explains, “and I love to make things. But the competitive nature of the fashion industry, and the often in-your-face attitude, made it less than attractive. I thought I’d rather be a photographer.”

She entered the Fine Arts program at the University of Ottawa to follow a course in photography. Two years into the program, however, she left, disillusioned. “For myself, I saw taking pictures as a means of self-expression, as an art form. However, the course seemed to be less about individual expression and more about producing work that sells. I was in the world of the ‘artiste’ mentality—the very thing that I had wanted to avoid in fashion design.”

So what’s a girl to do when her dreams of a creative career fall through? If you’re Véronik, you find another method, and you pursue it with all the passion you can muster. She went out and bought a sewing machine and taught herself to sew. Using books culled from secondhand stores and the library, along with articles from her growing collection of *Threads* magazine, she studied clothing design and pattern making with all the diligence that she had previously invested in photography. In *Threads*, she read about the construction techniques of designers Vionnet and Balenciaga, and she was introduced to the technical expertise of

on the spot. So my debut in design was made with a camel costume and a nun’s habit.”

When her daughter Oona was born in 1996, Avery took a break from costume design. Oona’s nap times weren’t long enough to allow for the hours she needed to keep up with sewing. And when Oona was four, and naps had ended entirely, Avery decided to learn to knit. “I had seen the work of Deborah Newton in *Threads*,” she muses, “and I still remember being taken by an Icelandic sweater knitted with sequins designed by Gautier. I approached knitting in the same way I approached sewing: I bought thrift-store needles, a how-to book on knitting, and some yarn, and I spent the next year swatching. It was a very boring year designwise, but I wanted to try everything—textures, patterns, yarns. I experimented, and I learned a lot.”

Avery’s first knitted garment was a huge, boxy mohair sweater worked in Classic Elite La Gran. “I made the mistake that so many new knitters make: I had a small misconception about what size I actually was.” The sweater turned out to be far too big. “I liked the lace pattern,” she says. “But I learned my lesson: knitted fabric is not the same as chiffon. On the other hand, a knitted sleeve isn’t any different than one that’s in a sewn garment.



Opposite page: A narrow cable outlines the shoulder and follows the neckline in Véronik’s *Threepenny Pullover* from *Knits*, Fall 2004. This page, left to right: Panels of 2- and 4-stitch cables taper at the neckline in Véronik’s *Shimmer Aran* (*Knits*, Summer 2003); *Salt Peanuts’* swingy shape and sensuous shawl collar were inspired by jazz singer Chan Parker (*Knits*, Spring 2004); Véronik makes clever use of short rows in an I-cord topped cloche (see [www.interweaveknits.com](http://www.interweaveknits.com) for instructions).

authors Claire Schaeffer and her all-time favorite, David Page Coffin. “His appreciation for the craft of sewing was contagious! He wrote a whole book on how to make a shirt. Fabulous!”

In 1992, Avery came across an ad in her local paper requesting a costume designer for a play scheduled to run at McGill University. “I bought a copy of the play they were rehearsing, *Sister Mary Ignatius Explains It All For You*, and read it with a view to designing costumes. Not knowing any better, I made sketches for each character, brought them into the director, and he hired me

Sweaters require shaping in order to fit the body well, and there is just no excuse for square pieces in a sweater.” Avery’s next project was an example of serious student knitting: she learned at least seven techniques to make her next sweater, from short rows to cabling without a cable needle. “And soon, I was making up my own patterns.”

Enter the knitwear designer, Véronik Avery. “In my second year of knitting, I submitted a design to *Interweave Knits*. The editor Melanie Falick phoned to say that she’d like to hang on

to the design for a while and encouraged me to send more. I hadn't expected to be accepted on my first try, and I thought Marcel, my husband, was kidding when he gave me the message. I submitted two more designs, and one was accepted outright. While I was working on it, Melanie asked if I had any more ideas and I e-mailed her a couple of sketches. She liked them and I ended up having three designs in the Winter 2002 issue. Since then, I've been in every issue except one." Avery has published designs in *Woman's Day* and *Knitty* (knitty.com) as well as in books, including *Weekend Knitting* and *Handknit Holidays* by Melanie Falick and *Wrap Style* by Pam Allen and Ann Budd. She is also working on her own book of knitwear designs to be published by Stewart, Tabori & Chang in Spring 2007.

Avery's approach to design is unusual for a knitwear designer. "I have a costumer's approach," she explains. "I like to imagine a character, a person who will wear the garment. I'm not trying to do artwork, I'm looking for something that a person will feel comfortable wearing, that will fit into her lifestyle. Yes, I want to look at design with a fresh eye, but I never want the garment to overtake the wearer." Shape and silhouette are integral to Avery's concept of wearability. "I believe that you don't have to be any one size to look good," she says. "But shaping is requisite to a design that flatters."

Avery leans toward classic design in her use of stitches and knitting techniques. Yet there is nothing staid or dated about her work. Instead there's a kind of casual elegance in the way she flawlessly blends stitches, technique, and shaping in her garments. Avery is influenced by her love of couture, but insists that she designs for everyday wear. "My lifestyle does not call for couture, but I want to use that level of finishing detail in my designs. You can make a nicely cut design completely unique by paying attention to the details." And by details, Avery is quick to explain, she doesn't mean embellishments.

Instead, as most knitters familiar with Véronik's designs will tell you, her "details"—mirrored stitches, an imaginative use of a small tilted cable, or an unusual cast on—are simply the thoughtful use of a wide variety of knitting techniques. But Avery doesn't employ techniques in order to flaunt her skills; rather, she sees her impressive repertoire as a set of tools that help her realize her vision. "Technique follows design," she stresses. "Paying attention to construction techniques is a way of thinking about design. Details aren't the point of the design, they're simply the best route to the final look. And they add spice!"

How does Avery approach the day-to-day work of design? "With a lot of coffee," she jokes. "I see details in everything. I get ideas from a picture of a room in an interior design magazine or a cool and creative woman singing jazz whom I'd like to design clothes for." The idea for the cardigan Salt Peanuts, for example, took shape while Avery watched a documentary series on American jazz. "Marcel gets into a mood for a particular era or genre and runs with it for a little while. Some of his favorites are jazz, the Second World War, the Beatles, and Kurosawa. When I was designing Salt Peanuts, he was in his jazz period, and we were watching a television series by Ken Burns. There were some very cool women in the films, and I particularly liked Chan Parker. So, Salt Peanuts was designed for her, and the title comes from a tune written by Dizzy Gillespie and Kenny Clarke."

Avery also cites her library. Take a gander at her workroom (which, aptly, she built herself), and you can see how serious she



*Shocking! Jacket & Skirt (Knits, Winter 2004).*

is about her reading. She is a passionate collector of pattern-making books, fashion and design history, sociology, and anthropology. The technical books she refers to range from Claire Schaefer's sewing books to one that she often consults when she's designing sweaters: a dated copy of *Pattern Drafting and Grading* (Rohr, 1968) that she found in a notions store. As for books specific to knitting, she's got the standards: Montse Stanley, Barbara Walker's *Treasuries*, and the like. But a closer look at her small collection of the knitting magazine *Keito Dama* reveals an ongoing passion for Avery: Japanese design. "Japanese knitwear designers are masters at integrating fit, form, and detail. And I'm even considering recasting my own patterns in the very visual Japanese method of pattern-writing, which is so good for visual learners."

Avery may have started knitting later than most designers, but at this point, knitting, to her, is like breathing. She's done everything from covering a chair to designing an Elsa Schiaparelli-inspired jacket and skirt ensemble. "I have yet to try twined knitting, which I would like to do. And spinning. But I'm afraid of the inevitable roving-induced guilt. I just don't have the time." When I ask what's unusual or unique about her knitting, Marcel, who frequently comes up with the quirky names for Avery's designs, pipes up, "She never stops!" But what's truly special about Véronik Avery's designs is revealed in her answer to a question I posed early on: "What is most interesting to you about designing a knitted garment?" "The person inside it," Avery answers, without hesitation. ∞

LEE ANN BALAZUC is a Montréal-based freelance writer, long-time knitter and new spinner. Visit her knitting blog at [www.fuzzylogicknits.com](http://www.fuzzylogicknits.com).

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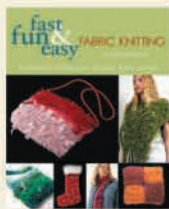
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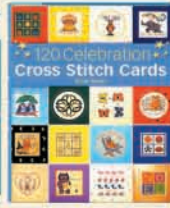
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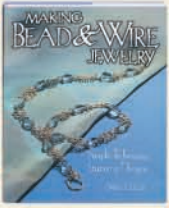
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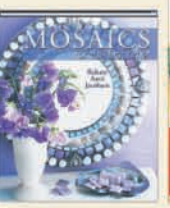
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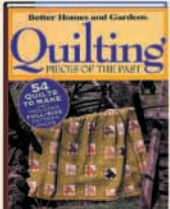
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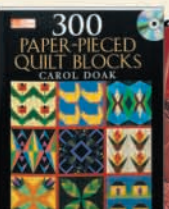
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Photos from The Knitter's Bible

# CABLED BANDEAU

design by VÉRONIK AVERY

A GREAT GARMENT FOR LAYERING, Véronik Avery's bandeau is a quick study of cable patterns. The piece is worked in the round and shaped at waist and bust for a curve-hugging fit. Twisted ribs edge the bodice, and an I-cord tie threaded in the border can be worn as a halter strap or tied in a small bow.

**Finished Size** 30 (34, 38, 42, 46, 50)" (76 [86.5, 96.5, 106.5, 117, 127] cm) bust circumference. Bandeau shown measures 30" (76 cm).

**Yarn** Classic Elite Wings (55% alpaca, 23% silk, 22% wool; 109 yd [99 m]/50 g): #2321 ash leaf, 5 (6, 7, 8, 8, 9) balls.

**Needles** Body—size 6 (4 mm): 24" (60-cm) circular (cir). Edging—size 5 (3.75 mm): 24" (60-cm) cir and set of 2 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 20 sts and 30 rnds = 4" (10 cm) in moss st worked in the rnd on larger needles.

## Body

With smaller cir needle, CO 195 (216, 234, 255, 276, 294) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Work cross-st rib as foll:

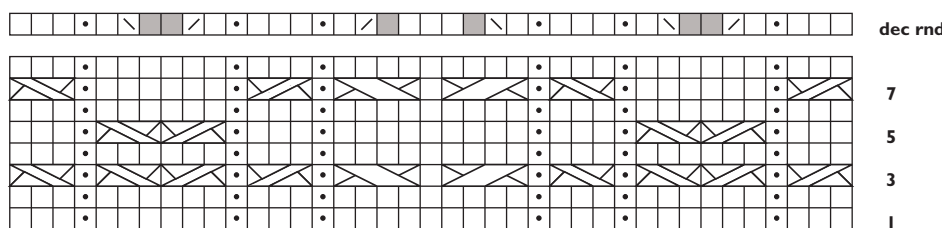
**Rnd 1:** \*K2, p1; rep from \* to end of rnd.

**Rnd 2:** \*K2tog but leave both sts on left needle, insert right needle between the 2 sts just knitted tog, knit the first stitch again, slip both sts off needle, p1; rep from \* to end of rnd.

Rep these 2 rnds 7 more times—16 rnds total; piece should measure about 1¼" (4.5 cm) from CO. Knit 1 rnd. Purl 1 rnd. Change to larger needles. **Inc rnd:** K9 (14, 19, 24, 29, 34), [M1 (see Glossary, page 135), k8] 9 times, M1, k6, M0 (0, 1, 0, 0, 1), k19 (29, 39, 49, 59, 69), [M1, k8] 9 times, M1, k8, M1 (0, 1, 1, 0, 1), knit to end of rnd—216 (236, 256, 276, 296, 316) sts. **Set-up rnd:** K0 (1, 0, 1, 0, 1), [p1, k1] 4 (6, 9, 11, 14, 16) times for first half of first moss st side panel, p1, pm, work 39 sts according to Row 1

of Chart A, pm, work 11 sts according to Row 1 of Chart B, pm, work 39 sts according to Row 1 of Chart A, pm, p1, work next 17 (27, 37, 47, 57, 67) sts for second moss st side panel as foll: k1, [p1, k1] 8 (13, 18, 23, 28, 33) times, p1, pm, work 39 sts according to Row 1 of Chart A, pm, work 11 sts according to Row 1 of Chart B, pm, work 39 sts according to Row 1 of Chart A, pm, p1, work next 9 (14, 19, 24, 29, 34) sts for second half of first moss st side panel as foll: k1 (0, 1, 0, 1, 0), [k1, p1] 4 (7, 9, 12, 14, 17) times. Slipping markers every rnd and cont with Row 2 of charts, work as established until piece measures 3 (3¼, 3½, 3¾, 4, 4¼)" (7.5 [8.5, 9, 9.5, 10, 11] cm) from CO. **Next rnd:** Cont in patt to 2 sts before m, p2tog, slip marker (sl m), work across front cable panel to second moss st panel, sl m, ssp (see Glossary, page 135), work in patt to 2 sts before next marker, p2tog, sl m, work across back cable panel to first moss st panel, sl m, ssp, work to end—4 sts dec'd; 212 (232, 252, 272, 292, 312) sts rem. Work 2 rnds even. Rep the last 3 rnds 4 more times—196 (216, 236, 256, 276, 296) sts rem. Work 4 rnds even. **Inc rnd:** Cont in patt, work to m, M1, sl m, work across front cable panel to second moss st panel, sl m, M1, work to next m, M1, sl m, work across back cable panel to first moss st panel, sl m, M1, work to end—4 sts inc'd; 200 (220, 240, 260, 280, 300) sts total. Work 7 rnds even in patt. Rep the last 8 rnds 4 more times—216 (236, 256, 276, 296, 316) sts. Work even in patt until piece measures 12½ (13, 13½, 14, 14½, 15)" (31.5 [33, 34.5, 35.5, 37, 38] cm) from CO. **Next rnd:** K9 (14, 19, 24, 29, 34), remove m, dec 14 sts across Charts A and B of front cable panel, remove m, k19 (29, 39, 49,

Chart A



□ k

• p

▤ ssk

▥ k2tog

■ no stitch

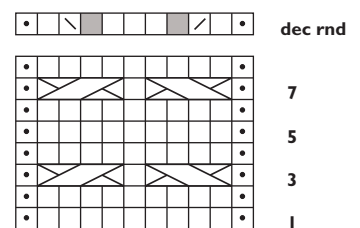
▧ sl 2 sts onto cn and hold in back, k1, k2 from cn

▨ sl 1 st onto cn and hold in front, k2, k1 from cn

▩ sl 2 sts onto cn and hold in back, k2, k2 from cn

▪ sl 2 sts onto cn and hold in front, k2, k2 from cn

Chart B





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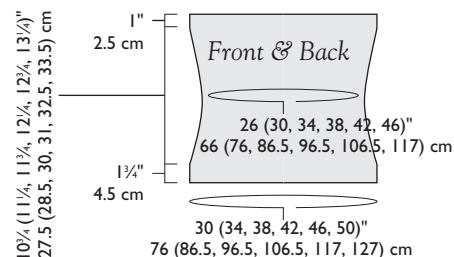
59, 69), remove m, dec 14 sts across Charts A and B of back cable panel, remove m, knit to end—188 (208, 228, 248, 268, 288) sts rem. Change to smaller needles. Purl 1 rnd. Knit 1 rnd, dec 2 (1, 0, 2, 1, 0) st(s) evenly spaced—186 (207, 228, 246, 267, 288) sts rem. Work cross st rib for 8 rnds. BO all sts.

## Finishing

**Neck strap:** With smaller needles, CO 3 sts. Work 3-st I-cord (see Glossary, page 136) until piece measures 29" (73.5 cm). Cut yarn, leaving an 8" (20.5-cm) tail. Thread tail on tapestry needle, draw through sts, pull tight, and fasten off. Weave in loose ends. Block to desired dimensions. Poke neck strap through 2 purl sts at center front and tie behind neck, adjusting length as necessary. ∞

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# HIP HOP COAT

design by ANN BUDD

THE TEXTURE AND COLOR OF THE YARN in this coat provide plenty of interest, so Ann Budd chose to work the full-length design in easy stockinette stitch with a bold ribbed trim. The deep hand-warming pockets are worked along with the body, then a lining is added and whip-stitched to the inside. The high collar can be folded down or left standing. Big, bright buttons are an essential accent that offer practical closure.

**Finished Size** 42 (45, 48, 51, 54)" (106.5 [114.5, 122, 129.5, 137] cm) bust circumference, buttoned. Coat shown measures 42" (106.5 cm).

**Yarn** Berroco Hip-Hop (100% wool; 76 yd [70 m]/100 g): #7224 beat box (red mix), 13 (14, 16, 17, 18) skeins.

**Needles** Size 13 (9 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; tapestry needle; seven 1 $\frac{3}{8}$ " (5-cm) buttons. Buttons shown purchased from M & J Trimming ([www.mjtrim.com](http://www.mjtrim.com)).

**Gauge** 11 sts and 14 rows = 4" (10 cm) in St st.

## Back

CO 58 (62, 66, 70, 74) sts. Do not join into a rnd. Work back and forth in rows as foll: K1 (edge st; work in garter st throughout), \*k2, p2; rep from \* to last st, k1 (edge st; work in garter st throughout). Knitting the first and last st every row, work center 56 (60, 64, 68, 72) sts in rib as established until piece measures 3 $\frac{1}{2}$ " (9 cm) from CO, ending with a WS row. Cont knitting the first and last st, work center 56 (60, 64, 68, 72) sts in St st (knit on RS; purl on WS) until piece measures 25 (25, 25 $\frac{1}{2}$ , 26 $\frac{1}{2}$ , 26)" (63.5 [63.5, 65, 66, 67.5] cm) from CO, ending with a WS row. **Shape armholes:** BO 3 (3, 3, 3, 4) sts at beg of next 2 rows, then BO 2 (2, 2, 3, 3) sts at beg of foll 2 rows—48 (52, 56, 58, 60) sts rem. Dec 1 st each end of needle every RS row 3 (3, 4, 4, 4) times—42 (46, 48, 50, 52) sts rem. Knitting the first and last st, work center 40 (44, 46, 48, 50) sts in St st until armholes measure 8 (8 $\frac{1}{2}$ , 8, 9, 9 $\frac{1}{2}$ )" (20.5 [20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape neck and shoulders:** (RS) K11 (11, 12, 12, 12), join second ball of yarn and BO center 20 (24, 24, 26, 28) sts, knit to end—11 (11, 12, 12, 12) sts each side. Working each side separately, at each neck edge, BO 2 sts once. *At the same time*, at each armhole edge, BO 5 sts once, then BO 4 (4, 5, 5, 5) sts once.

## Pocket Lining (make 2)

CO 20 sts. Work even in St st until piece measures 7" (18 cm) from CO. Place sts on holder.

## Left Front

CO 28 (30, 32, 34, 36) sts. Work back and forth in rows as foll: K1 (edge st; work in garter st throughout), [k2, p2] 6 (7, 7, 8, 8) times, k2 (0, 2, 0, 2), k1 (edge st; work in garter st throughout). Cont as established until piece measures 3 $\frac{1}{2}$ " (9 cm) from CO, ending with a WS row. Maintaining edge sts in garter st, work center 26 (28, 30, 32, 34) sts in St st until piece measures 12" (30.5 cm)

from CO, ending with a WS row. **Join pocket lining:** (RS) K4, place next 20 sts onto a holder, k20 held pocket lining sts, k4 (6, 8, 10, 12)—still 28 (30, 32, 34, 36) sts. Cont even until piece measures 25 (25, 25 $\frac{1}{2}$ , 26, 26 $\frac{1}{2}$ )" (63.5 [63.5, 65, 66, 67.5] cm) from beg CO, ending with a WS row. **Shape armhole:** At armhole edge (beg of RS rows), BO 3 (3, 3, 3, 4) sts once, then BO 2 (2, 2, 3, 3) sts once—23 (25, 27, 28, 29) sts rem. Dec 1 st at armhole edge every RS row 3 (3, 4, 4, 4) times—20 (22, 23, 24, 25) sts rem. Cont even until armhole measures 5 $\frac{1}{2}$  (5 $\frac{1}{2}$ , 6, 6 $\frac{1}{2}$ , 7)" (14 [14, 15, 16.5, 18] cm), ending with a RS row. **Shape neck:** At neck edge (beg of WS rows), BO 5 (7, 7, 8, 9) sts once, then BO 2 sts 2 times—11 (11, 12, 12, 12) sts rem. At neck edge, dec 1 st 2 times—9 (9, 10, 10, 10) sts rem. **Shape shoulder:** At armhole edge (beg of RS rows), BO 5 sts once, then BO 4 (4, 5, 5, 5) sts once.

## Right Front

CO 28 (30, 32, 34, 36) sts. Work back and forth in rows as foll: K1 (edge st; work in garter st throughout), k0 (2, 0, 2, 0), [p2, k2] 6 (6, 7, 7, 8) times, p2, k1 (edge st; work in garter st throughout). Cont as for left front, placing pocket lining 24 sts from side edge, and reversing shaping by binding off and decreasing for armhole and shoulder at beg of WS rows and binding off and decreasing for neck at beg of RS rows.

## Sleeves

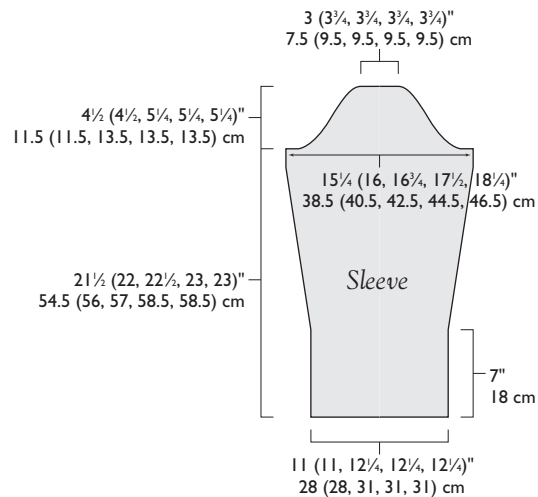
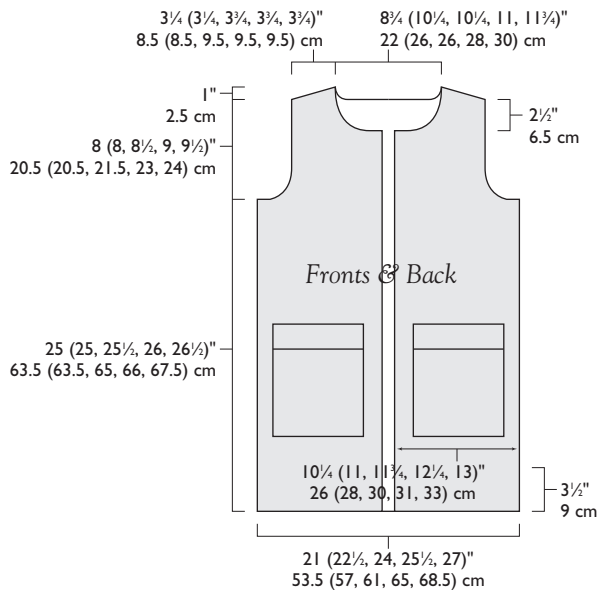
CO 30 (30, 34, 34, 34) sts. *Set up rib:* K1 (edge st; work in garter st throughout), \*k2, p2; rep from \* to last st, k1 (edge st; work in garter st throughout). Work in rib as established until piece measures 7" (18 cm) from CO, ending with a WS row. Change to St st and work 6 rows even. *Inc row:* K1, M1 (see Glossary, page 135), knit to last st, M1, k1—2 sts inc'd. Work 7 (5, 7, 5, 5) rows even in St st. Rep the last 8 (6, 8, 6, 6) rows 5 (6, 5, 6, 7) more times—42 (44, 46, 48, 50) sts. Cont even until piece measures 21 $\frac{1}{2}$  (22, 22 $\frac{1}{2}$ , 23, 23)" (54.5 [56, 57, 58.5, 58.5] cm) from CO, ending with a WS row. **Shape cap:** BO 3 (3, 3, 3, 4) sts at beg of next 2 rows, then BO 2 (2, 2, 3, 3) sts at beg of foll 2 rows—32 (34, 36, 36, 36) sts rem. Dec 1 st each end of needle every RS row 3 (3, 4, 4, 4) times—26 (28, 28, 28, 28) sts rem. BO 3 sts at beg of next 6 rows—8 (10, 10, 10, 10) sts rem. BO all sts.

## Finishing

With yarn threaded on a tapestry needle, sew pocket linings to WS of fronts. **Pocket edging:** Place 20 held pocket sts onto needle. Join yarn with RS facing. K1, [k2, p2] 4 times, k2, k1. Work-







ing the first and last st in garter st, cont in established rib until edging measures 2" (5 cm), ending with a WS row. BO all sts in patt. **Neckband:** With yarn threaded on a tapestry needle, sew shoulder seams. With RS facing and beg at right front neck, pick up and knit 68 (76, 76, 80, 84) sts evenly spaced around neck opening. **Next row:** (WS) P3, \*k2, p2; rep from \* to last st, p1. Cont in rib as established until piece measures 4 1/2" (11.5 cm) from pick-up row. BO all sts in patt. **Button band:** With RS facing, pick up and knit 112 (112, 116, 120, 124) sts evenly spaced

along left front edge. Work in k2, p2 rib until band measures 3" (7.5 cm) from pick-up. BO all sts in patt. **Buttonhole band:** With RS facing, pick up and knit 112 (112, 116, 120, 124) sts along right front edge. Work in k2, p2 rib until band measures 1 1/2" (3.8 cm) from pick-up row, ending with a WS row. Mark position of 7 buttons, one about 1" (2.5 cm) below neck edge, one about 3" (7.5 cm) above lower edge, and the others evenly spaced in between. **Buttonhole row:** (RS) Work rib as established to first button marker, \*BO 2 sts, work rib as established to next button marker; rep from \* to last marker, BO 2 sts, work in rib to end. **Next row:** (WS) Work rib as established and use the backward loop method (see Glossary, page 134) to CO 2 sts over each gap. Cont in rib until band measures 3" (7.5 cm) from pick-up row, ending with a WS row. BO all sts in patt. Sew sleeves into armholes. Sew sleeve and side seams. Sew buttons to button band, opposite buttonholes. ∞

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# PEARL BUCK SWING JACKET

design by KATE GILBERT

THE SWINGY A-LINE SHAPING and delicate stitch detail in Kate Gilbert's little jacket were inspired by the loose-fitting tops worn by Chinese women in Pearl S. Buck's novel, *The Good Earth*. The body of the jacket widens gently from bust to hem, and the back features a tapered box pleat decorated with a traveling diamond-stitch motif. Half-diamonds edge each side of the front opening, and the bracelet-length sleeves flair slightly at the cuff.

**Finished Size** 36 (41, 44, 49)" (91.5 [104, 112, 124.5] cm) bust circumference, with front edges just meeting at center. Jacket shown measures 36" (91.5 cm).

**Yarn** Jaeger Extra Fine Merino Double Knitting (100% merino; 137 yd [125 m]/50 g): #944 elderberry, 9 (11, 12, 14) skeins. Yarn distributed by Westminster Fibers.

**Needles** Size 6 (4 mm): straight, 24" or 32" (60 or 80 cm) circular (cir), and set of 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; stitch holders; removable stitch markers in 2 different colors; cable needle (cn).

**Gauge** 22 sts and 31 rows = 4" (10 cm) in St st; 6-st zigzag patt from chart measures about  $\frac{7}{8}$ " (2.2 cm) wide.

## Notes

The fold lines for back pleat are worked in columns of purled or slipped stitches, depending on the direction of the fold.

Use two different-colored removable stitch markers to remind you when to work either a purl or slipped-stitch fold line. Mark the individual stitches, instead of placing markers on the needle, and move these markers up as the work progresses.

For slip-stitch fold lines, slip the stitch as if to purl with the yarn held in back.

## Back

With cir needle and using the long-tail method (see Glossary, page 134), CO 157 (171, 177, 189) sts. Work lower edging and establish fold line positions as foll:

**Row 1:** (RS) P65 (72, 75, 81), sl 1 pwise with yarn in back (wyb) and mark this st, p25, sl 1 pwise wyb and mark this st with the same color marker, p65 (72, 75, 81)—1 marked slip st on each side of center 25 sts.

**Row 2:** Using different-colored markers from the ones used in Row 1, p55 (62, 65, 71), k1 and mark this st, p45, k1 and mark this st, p55 (62, 65, 71)—4 marked sts total; 9 sts between different-colored markers at each side.

**Row 3:** Knit to first marked st, p1, k9, sl 1 pwise wyb, k25, sl 1 pwise wyb, k9, p1, knit to end.

**Row 4:** Knit to second marker, p1, k25, p1, knit to end.

**Row 5:** Purl to second marker, sl 1 pwise wyb, p25, sl 1 pwise wyb, purl to end.

**Row 6:** Purl to first marker, k1, p45, k1, purl to end.

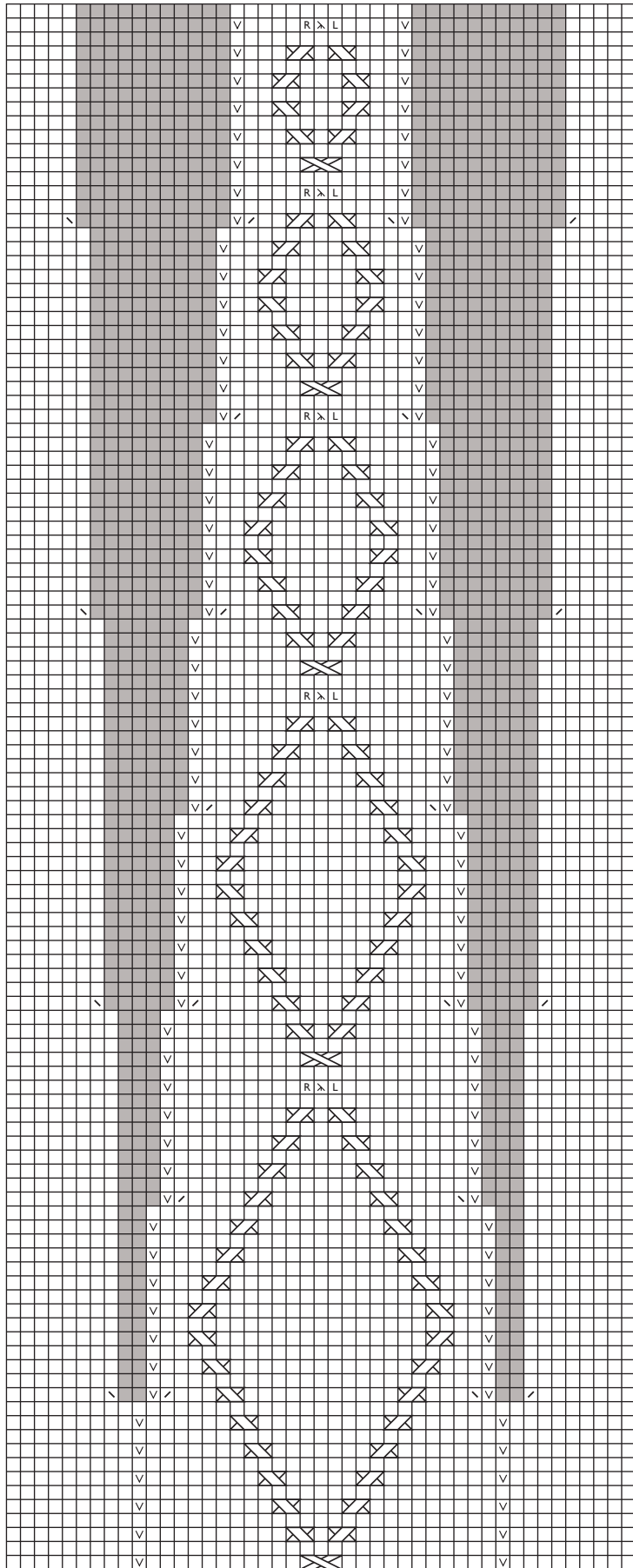
**Rows 7–14:** Rep Rows 3–6 two more times—piece measures about  $1\frac{1}{4}$ " (3.2 cm) from CO.

Establish patt from Pleat chart (see page 60) beg with Row 1 as foll: (RS) Knit to first marker, p1, work center 45 sts according to Pleat chart, p1, knit to end. **Next row:** (WS) Purl to first marker, k1, work center 45 sts according to Pleat chart, k1, purl to end. Cont in this manner, working center 45 sts according to chart, maintaining purled fold line sts as established, and *at the same time* shape sides by dec 1 st each end of needle (side edges) on chart Rows 25, 49, and 73 as foll: K1, ssk (side dec), work in patt to last 3 sts, k2tog (side dec), k1—2 sts dec'd outside chart. Cont without further side decs until Row 82 (86, 86, 90) of chart has been completed—135 (147, 153, 165) sts rem; 29 (27, 27, 27) sts between marked purl pleat sts; piece measures about 12 ( $12\frac{1}{2}$ ,  $12\frac{1}{2}$ , 13)" (30.5 [31.5, 31.5, 33] cm) from CO. **Shape armholes:** Cont in patt as established, BO 4 (5, 5, 7) sts at beg of next 2 rows, then BO 3 (3, 4, 6) sts at beg of foll 2 rows. Dec 1 st at beg of next 6 (8, 10, 12) rows. Work even until Row 112 of chart has been completed—109 (119, 121, 123) sts rem; 23 chart sts between marked purl columns; piece measures about  $15\frac{3}{4}$ " (40 cm) from CO; armholes measure about  $3\frac{1}{4}$  ( $3\frac{1}{4}$ ,  $3\frac{1}{4}$ ,  $2\frac{3}{4}$ )" (9.5 [8.5, 8.5, 7] cm). **Fold pleat:** With RS facing, BO sts until 6 sts rem before first marked purl column st, sl next 6 sts onto dpn, slip foll 6 sts pwise onto second dpn, fold fabric along slip-stitch column so that the right sides of the fabric on the 2 dpns are touching, hold left-hand needle in front of both dpns with RS of pleat patt facing you. BO the next 6 sts of all 3 layers tog as foll: \*Insert right-hand needle tip into first st on left-hand needle and both dpns, k3tog (first st from all 3 needles)—2 sts on right-hand needle. BO 1 st. Rep from \* 5 more times to empty both dpns. Knit the center pleat st, and BO 1 st. Sl next 6 sts onto dpn, slip foll 6 sts pwise onto second dpn, fold fabric along slip-stitch column so that the wrong sides of the fabric on the 2 dpns are touching, hold left-hand needle behind both dpns with RS of pleat patt facing you. BO the next 6 sts of all 3 layers tog as before. BO rem sts to end.

## Yoke

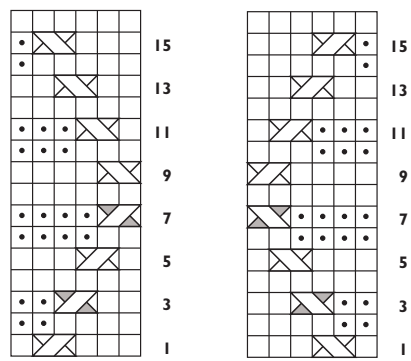
With straight needles and using the long-tail method, CO 20 (26, 28, 36) sts. Beg and ending with a WS row, work 5 rows St st. **Inc row:** (RS) Knit to last 2 sts, M1 (see Glossary, page 135), k2—1 st inc'd. Work 5 rows even in St st, ending with a WS row. Rep the last 6 rows 3 (4, 4, 5) more times—24 (31, 33, 42) sts. Rep inc row 1 (0, 0, 0) time(s), then work 3 (0, 0, 0) rows even. Rep the last 4





Left Zigzag

Right Zigzag



- k on RS; p on WS
- p on RS; k on WS
- / k2tog
- \ ssk
- λ sl 1, k2tog, pss0
- ∇ sl 1 pwise with yarn in back
- R MIR (see Glossary)
- L MIL (see Glossary)
- no stitch
- ⊗ sl 1 st onto cn and hold in back, k1, k1 from cn
- ⊗ sl 1 st onto cn and hold in front, k1, k1 from cn
- ⊗ sl 1 st onto cn and hold in back, k1, p1 from cn
- ⊗ sl 1 st onto cn and hold in front, p1, k1 from cn
- ⊗ sl 1 st onto cn and hold in front,  
sl 1 st onto cn and hold in back,  
k1, k1 from back cn, k1 from front cn





37 (0, 0, 0) rows 1 (0, 0, 0) more time(s)—26 (31, 33, 42) sts. Work 0 (6, 6, 2) rows even, ending with a WS row—piece measures about 4¾ (5¼, 5¼, 5½)" (12 [13.5, 13.5, 14] cm) from CO. **Shape neck:** (RS) Work to last 3 sts, k2tog, k1—1 st dec'd. Work 1 row even. Rep the last 2 rows once more—24 (29, 31, 40) sts rem. Rep dec row, then work 3 rows even—1 st dec'd. Rep the last 4 rows 2 more times—21 (26, 28, 37) sts rem; piece measures about 2" (5 cm) from beg of neck shaping. Work even until piece measures 3¾ (4¼, 4¼, 5¼)" (9.5 [11, 12, 13.5] cm) from beg of neck shaping, ending with a WS row. **Next row:** (RS) Work to last 2 sts, M1, k2—1 st inc'd. Work 3 rows even. Rep the last 4 rows once more—23 (28, 30, 39) sts. Rep inc row, then work 1 row even—1 st inc'd. Rep the last 2 rows 1 more time, then work RS inc row once more—26 (31, 33, 42) sts—piece measures about 5½ (6, 6½, 7)" (14 [15, 16.5, 18] cm) from beg of neck shaping, and about 10¼ (11¼, 11¾, 12½)" (26 [28.5, 30, 31.5] cm) from CO. Work 3 (11, 11, 7) rows even, ending with a



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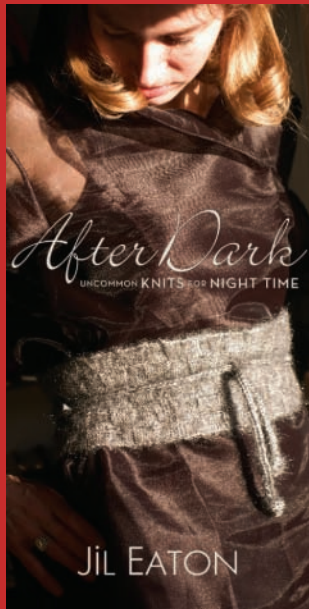
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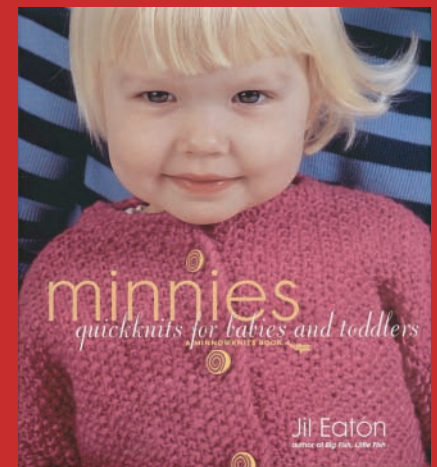
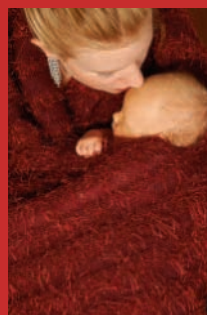
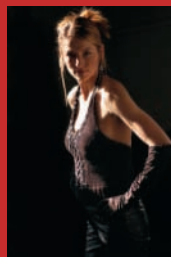
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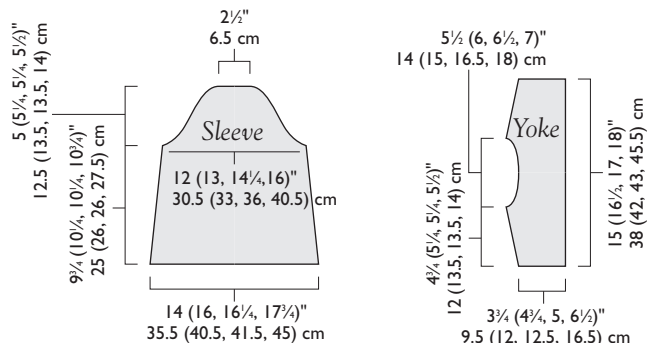
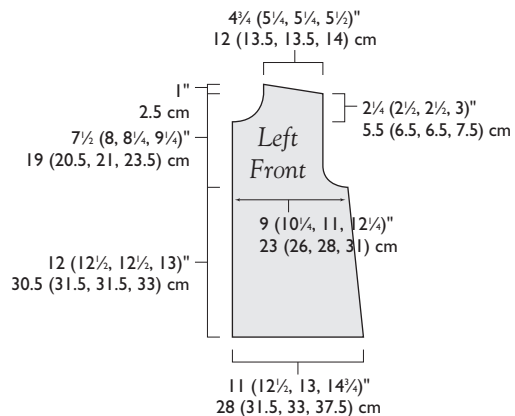
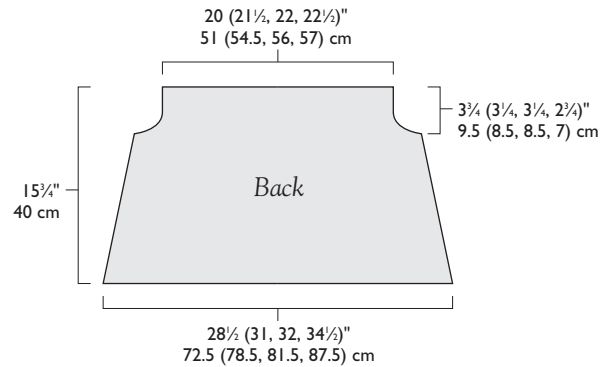
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WS row. Next row: (RS) Work to last 3 sts, k2tog, k1—25 (30, 32, 41) sts. For size 36" only: Work 3 rows even, then rep dec row once more—1 (0, 0, 0) st(s) dec'd. For all sizes: Work 5 rows even, then rep dec row—1 st dec'd. Rep the last 6 rows 3 (3, 3, 4) more times—20 (26, 28, 36) sts rem. Work 5 rows even; piece measures about 15 (16½, 17, 18)" (38 [42, 43, 45.5] cm) from CO. BO all sts.

### Left Front

With straight needles and using the long-tail method, CO 61 (68, 72, 81) sts. Beg with a RS row, work as foll: [purl 2 rows, knit 2 rows] 3 times, then purl 2 rows—14 rows total; piece measures about 1¼" (3.2 cm) from CO. Next row: (RS) K1, ssk (side dec), knit to last 6 sts, work Row 1 of Left Zigzag chart over 6 sts (center front edge)—1 st dec'd. Cont as established, working 6 sts at front edge according to chart and rem sts in St st, and work 7 rows even. Cont in established patt, rep the shaping of the last 8 rows 9 (7, 7, 7) more times—51 (60, 64, 73) sts rem. Cont in established patt, work side dec row 0 (1, 1, 1) more time(s), then work 0 (5, 5, 5) rows even—0 (1, 1, 1) st(s) dec'd. Cont in established patt, rep the shaping of the last 0 (6, 6, 6) rows 0 (2, 2, 3) more times—51 (57, 61, 69) sts







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rem. Cont even in patt until piece measures 12 (12½, 12½, 13)" (30.5 [31.5, 31.5, 33] cm) from CO, ending with a WS row. **Shape armhole:** Cont in patt as established, BO 4 (5, 5, 7) sts at beg of next RS row, then BO 3 (3, 4, 6) sts at beg of foll RS row, then dec 1 st at beg of next 3 (4, 5, 6) RS rows—41 (45, 47, 50) sts rem. Work even until armhole measures 5¼ (5½, 5¾, 6¼)" (13.5 [14, 14.5, 16] cm), ending with a RS row. **Shape neck:** At neck edge (beg of WS rows), BO 4 (4, 5, 6) sts once, then BO 3 (4, 5, 6) sts once, then BO 2 sts 3 times, then BO 1 st 2 times—26 (29, 29, 30) sts rem; piece measures about 2" (5 cm) from beg of neck shaping. Work even until armhole measures 7½ (8, 8¼, 9¼)" (19 [20.5, 21, 23.5] cm), ending with a RS row. **Shape shoulders:** Work short-rows (see Glossary, page 136) as foll:

**Short-row 1:** (WS) Purl to last 6 sts, wrap next st, turn.

**Short-rows 2, 4, and 6:** Knit to end.

**Short-row 3:** Purl to 5 (6, 6, 6) sts before previous wrapped st, wrap next st, turn.

**Short-rows 5 and 7:** Rep Short-row 3.

**Short-row 8:** Knit to end.

On the next WS row, BO all sts as if to purl, purling all wrapped sts tog with their wraps for the BO.

### Right Front

With straight needles and using the long-tail method, CO 61 (68, 72, 81) sts. Beg with a RS row, work as foll: [purl 2 rows, knit 2 rows] 3 times, then purl 2 rows—14 rows total; piece measures about 1¼" (3.2 cm) from CO. **Next row:** (RS) Work Row 1 of Right Zigzag chart over first 6 sts, knit to last 3 sts, k2tog (side dec), k1—1 st dec'd. Cont as established, working 6 sts at front edge according to chart and rem sts in St st, and work 7 rows even. Cont in established patt, rep the shaping of the last 8 rows 9 (7, 7, 7) more times—51 (60, 64, 73) sts rem. Cont in established patt, work side dec row 0 (1, 1, 1) more time(s), then work 0 (5, 5, 5) rows even—0 (1, 1, 1) st(s) dec'd. Cont in established patt, rep the shaping of the last 0 (6, 6, 6) rows 0 (2, 2, 3) more times—51 (57, 61, 69) sts rem. Cont even in patt until piece measures 12 (12½, 12½, 13)" (30.5 [31.5, 31.5, 33] cm) from CO, ending with a RS row. **Shape armhole:** Cont in patt as established, BO 4 (5, 5, 7) sts at beg of next WS row, then BO 3 (3, 4, 6) sts at beg of foll WS row, then dec 1 st at beg of next 3 (4, 5, 6) WS rows—41 (45, 47, 50) sts rem. Work even until armhole measures 5¼ (5½, 5¾, 6¼)" (13.5 [14, 14.5, 16] cm), ending with a WS row. **Shape neck:** At neck edge (beg of RS rows), BO 4 (4, 5, 6) sts once, then BO 3 (4, 5, 6) sts once, then BO 2 sts 3 times, then BO 1 st 2 times—26 (29, 29, 30) sts rem; piece measures about 2" (5 cm) from beg of neck shaping. Work even until armhole measures 7½ (8, 8¼, 9¼)" (19 [20.5, 21, 23.5] cm), ending with a WS row. **Shape shoulders:** Work short-rows as foll:

**Short-row 1:** (RS) Knit to last 6 sts, wrap next st, turn.

**Short-rows 2, 4, and 6:** Purl to end.

**Short-row 3:** Knit to 5 (6, 6, 6) sts before previous wrapped st, wrap next st, turn.

**Short-rows 5 and 7:** Rep Short-row 3.

**Short-row 8:** Purl to end.

On the next RS row, BO all sts as if to knit, knitting all wrapped sts tog with their wraps for the BO.

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### Sleeves

With straight needles and using the long-tail method, CO 76 (82, 88, 98) sts. Beg with a RS row, work as foll: [purl 2 rows, knit 2 rows] 3 times, then purl 2 rows—14 rows total; piece measures about 1¼" (3.2 cm) from CO. Work 2 rows even in St st, ending with a WS row. *Dec row:* (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Work 11 rows even. Cont in St st, rep the shaping of the last 12 rows 4 more times—66 (72, 78, 88) sts rem. Cont even until piece measures 9¼ (10¼, 10¼, 10¼)" (25 [26, 26, 27.5] cm) from beg, ending with a WS row. *Shape cap:* BO 4

(5, 5, 7) sts at beg of next 2 rows, then BO 3 (3, 4, 6) sts at beg of foll 2 rows—52 (56, 60, 62) sts rem. BO 1 st at beg of next 6 (8, 12, 12) rows—46 (48, 48, 50) sts rem. \*Work 2 rows even, then BO 1 st at beg of next 2 rows; rep from \* 3 (2, 0, 0) more times—38 (42, 46, 48) sts rem. BO 1 st at beg of next 10 (14, 18, 20) rows—28 sts rem for all sizes. BO 3 sts at beg of next 2 rows, then BO 4 sts at beg of foll 2 rows—14 sts rem; cap measures about 5 (5¼, 5¼, 5½)" (12.5 [13.5, 13.5, 14] cm). BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew yoke to back, easing in any back fullness. Sew shoulder and side seams. *Collar:* With straight needles, RS facing, and beg at right front neck edge, pick up and knit 89 (97, 97, 114) sts evenly spaced around neck edge. \*Beg with a WS row, purl 2 rows, then knit 1 row, ending with a WS row. *Dec row:* (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep from \* once more—85 (93, 93, 110) sts rem. Purl 1 WS row. *Next row:* (RS) P1, ssp (see Glossary, page 135), purl to last 3 sts, p2tog, p1—83 (91, 91, 108) sts rem. BO all sts kwise on next WS row. With yarn threaded on a tapestry needle, sew sleeve seams. Sew sleeve caps into armholes. Weave in loose ends. Lightly steam-block seams using a damp towel between the iron and jacket. ∞

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# ARAN PULLOVER

design by KRISTIN NICHOLAS

WHEN THE WINTER WINDS BLOW, this is the kind of tweedy sweater that Kristin Nicholas pulls on to stay comfortable in her seventeenth-century New England farmhouse. Cables travel from the ribless hem to form interlocking diamonds on a seed-stitch background. The sleeves are worked without cables in simple seed-stitch, and the sweater ends in a high ribbed collar. A soft, flecked yarn makes the pullover a supple version of the traditional bulky Aran.

**Finished Size** 36½ (38½, 43, 47½, 51½)" (92.5 [98, 109, 120.5, 131] cm) bust circumference. Pullover shown measures 38½" (98 cm).

**Yarn** Jo Sharp Silkroad Aran Tweed (80% wool, 15% silk, 5% cashmere; 104 yd [95 m]/50 g): #126 highland (green), 10 (11, 12, 13, 14) skeins.

**Needles** Body and sleeves—size 8 (5 mm): straight. Neckband—size 6 (4 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; cable needle (cn); marker (m); removable markers or safety pins.

**Gauge** 16 sts and 26 rows = 4" (10 cm) in seed st using larger needles; 19 sts = 4" (10 cm) wide in cable patt from chart using larger needles.

## Stitch Guide

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

**Set-up row:** (WS) \*K1, p1; rep from \* to last st, k1.

**Row 1:** Knit the purl sts, and purl the knit sts as they appear.

Repeat Row 1 for pattern.

**K3, P3 Rib in Rows:** (multiple of 6 sts + 3)

**Row 1:** (RS) \*K3, p3; rep from \* to last 3 sts, k3.

**Row 2:** (WS) \*P3, k3; rep from \* to last 3 sts, p3.

Repeat Rows 1 and 2 for pattern.

**K3, P3 Rib in Rounds:** (multiple of 6 sts)

**All Rnds:** \*K3, p3; rep from \* to end.

Rep this rnd for pattern.

## Notes

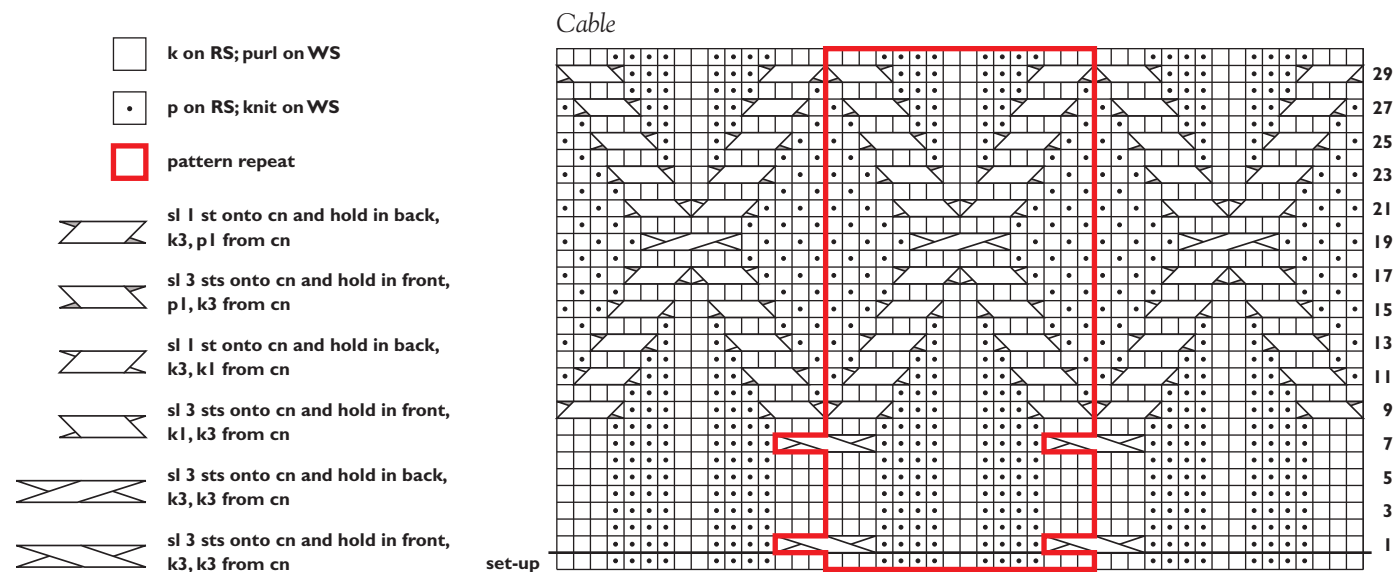
The planned cuff-to-cuff “wingspan” for this garment is about 52¼ (53¼, 54½, 55¾, 57¼)" (134 [135, 138.5, 141.5, 146.5] cm).

Because the larger sizes have increasingly wider bodies, they have shorter sleeves to produce the proper wingspan.

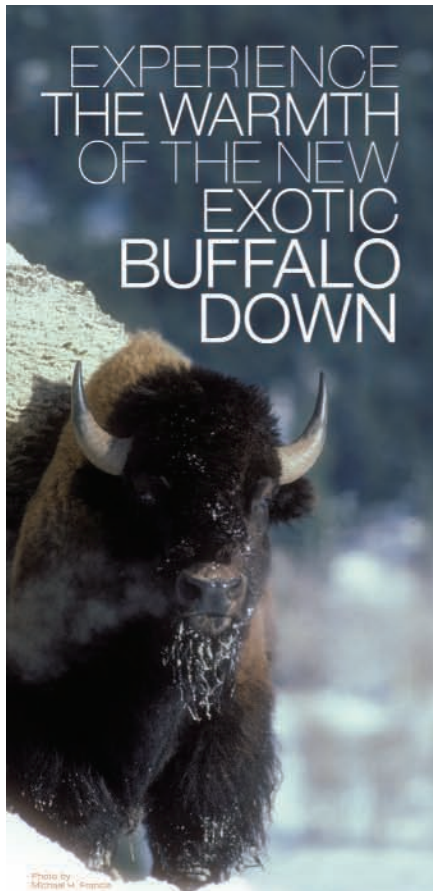
In order for the seed stitches on either side of the cable panel to merge properly with the cable chart, the seed stitch next to the charted cable section should begin with a knit stitch on both right- and wrong-side rows.

## Back

With larger needles, CO 86 (90, 98, 110, 118) sts. Establish patt as foll: (WS) Work 3 (5, 9, 7, 11) sts according to set-up row for seed st (see Stitch Guide), work center 80 (80, 80, 96, 96) sts according to set-up row of Cable chart, work 3 (5, 9, 7, 11) sts according to set-up row for seed st. Cont in patt as established, rep Rows 1–30 of chart (do not rep set-up row) until piece measures 24½ (25, 25½, 26, 26½)" (62 [63.5, 65, 66, 67.5] cm) from CO, ending with a WS row. BO all sts.







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patt until piece measures 24½ (25, 25½, 26, 26½)" (62 [63.5, 65, 66, 67.5] cm) from CO, ending with a WS row. BO all sts.

**Sleeves**

With larger needles, CO 33 (33, 33, 39, 39) sts. Work k3, p3 rib in rows (see Stitch Guide) until piece measures 6" (15 cm) from CO, ending with a RS row. On the next WS row, work set-up row of seed st across all sts. Cont even in seed st until piece measures 10" (25.5 cm) from CO. Beg with the next row, inc 1 st at each end of needle every 2 rows 12 (14, 19, 16, 18) times, then every 4 (4, 0, 0, 0) rows 4 (3, 0, 0, 0) times, working new sts into seed st patt—65 (67, 71, 71, 75) sts. Work even until piece measures 17¼ (17, 16½, 16, 16)" (44 [43, 42, 40.5, 40.5] cm) from CO (see Notes), or desired length. BO all sts.

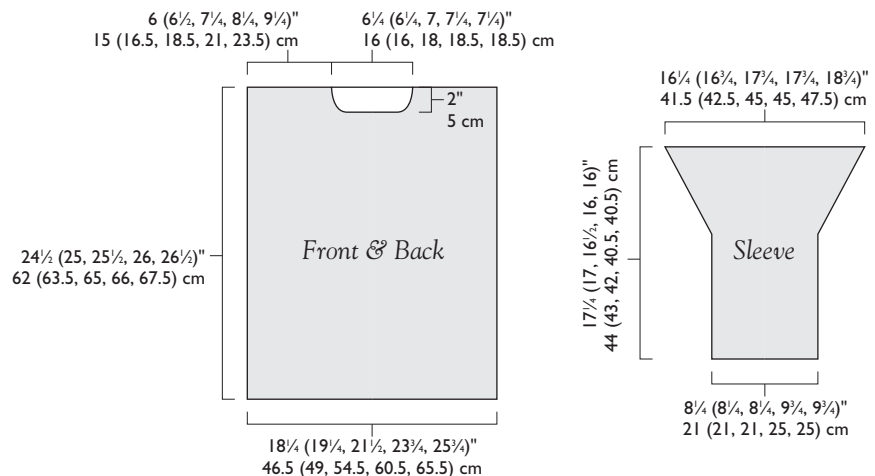
**Finishing**

With yarn threaded on tapestry needle, sew shoulder seams. **Neckband:** With smaller cir needle, pick up and knit 78 (78, 84, 90, 90) sts evenly spaced around neck opening. Place marker and join for working in the rnd. Work k3, p3 rib in rounds (see Stitch Guide) for 7" (18 cm). BO all sts loosely and evenly in rib patt. Measure down 8¼ (8½, 9, 9, 9½)" (21 [21.5, 23, 23, 24] cm) from shoulder seam along sides of front and back and mark with removable markers or safety pins. Sew tops of sleeves between markers, easing to fit. Sew sleeve and side seams. Weave in ends. Block. ∞

**Front**

Work as back until piece measures 22½ (23, 23½, 24, 24½)" (57 [58.5, 59.5, 61, 62] cm) from CO, ending with a WS row. **Shape neck:** (RS) Work 32 (34, 37, 42, 46) sts in patt, join a second ball of yarn and BO center 22 (22, 24, 26, 26) sts, work in patt to end—32 (34, 37, 42, 46) sts at each side. Working each side separately, BO 1 st at each neck edge every other row 4 times—28 (30, 33, 38, 42) sts rem each side. Work even in

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# BRILLIANT RETRO

design by TEVA DURHAM

A CLOSE FIT AND DELICATE details give this shimmery little cardigan a vintage feel. Ribbs placed along the hem, at the center front edges, and down the narrow sleeves help shape the bodice and give it textural interest. A series of tiny snaps closes the front edges and creates a scalloped closure. A metallic thread plied with a soft yarn gives the sweater plenty of drape and a slight cling.

**Finished Size** 31½ (34, 37, 39½, 42, 45)" (80 [86.5, 94, 100.5, 106.5, 114.5] cm) bust/chest circumference, snapped. Sweater shown measures 34" (86.5 cm).

**Yarn** Patons Brilliant (69% acrylic, 19% nylon, 12% polyester; 166 yd [152 m]/50 g): #03023 gold glow, 7 (8, 8, 9, 10, 11) balls.

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

**Notions** Tapestry needle; twelve ¼" (6-mm) snaps; sharp-point sewing needle and thread to match yarn.

**Gauge** 24 sts and 32 rows = 4" (10 cm) in St st.

## Back

CO 78 (86, 94, 102, 110, 118) sts. Work 2 rows in St st, ending with a WS row. *Next row:* (RS) \*K2, p2; rep from \* to last 2 sts, k2. *Next row:* (WS) \*P2, k2; rep from \* to last 2 sts, p2. Cont in rib as established for 10 more rows—12 rows total in rib. *Next row:* (RS) K30 (34, 38, 42, 46, 50), [p2, k2] 4 times, p2, knit to end. *Next row:* (WS) P30 (34, 38, 42, 46, 50), [k2, p2] 4 times, k2, purl to end. Cont in St st and rib as established until piece measures 3" (7.5 cm) from beg with lower edge rolled, ending with a WS row. **Shape waist:** Inc 1 st each end of needle every 8th row 8 times, working inc'd sts in St st—94 (102, 110, 118, 126, 134) sts total. Cont even in patt until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a WS row. **Shape armholes:** BO 3 (4, 5, 6, 7, 8) sts at beg of next 2 rows, then dec 1 st each end of needle every other row 7 times—74 (80, 86, 92, 98, 104) sts rem. Cont even until armholes measure 3½ (4, 4½, 5, 5½, 6)" (9 [10, 11.5, 12.5, 14, 15] cm), ending with a WS row. *Next row:* (WS) Work all sts in k2, p2 rib, maintaining rib patt established by center 18 sts. Cont even in rib until armholes measure 7 (7½, 8, 8½, 9, 9½)" (18 [19, 20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape shoulders:** Keeping in patt, BO 6 (6, 7, 8, 8, 8) sts at beg of next 2 rows, then BO 5 (6, 6, 7, 8, 8) sts at beg of foll 2 rows, then BO 4 (5, 6, 6, 6, 7) sts at beg of foll 2 rows, then BO 4 (4, 4, 4, 5, 6) sts at beg of foll 2 rows—36 (38, 40, 42, 44, 46) rem. BO all sts.

## Left Front

CO 42 (46, 50, 54, 58, 62) sts. Work 2 rows in St st, ending with a WS row. *Next row:* (RS) \*K2, p2; rep from \* to last 2 sts, k2. *Next row:* (WS) \*P2, k2; rep from \* to last 2 sts, p2. Cont in rib as established for 10 more rows—12 rows total in rib. *Note:* Waist shaping happens at the same time as changes to the rib pattern; read the next section all the way through before proceeding.

**Shape waist:** While following the changes to the rib patt below, inc 1 st at side edge (beg of RS rows) every 8th row 8 times, working inc'd sts in St st—50 (54, 58, 62, 66, 70) sts. *At the same time,* beg with the next RS row, set up rib patt as foll: (RS) Knit to last 28 (36, 36, 44, 44, 52) sts, place marker (pm), [p2, k2] 7 (9, 9, 11, 11, 13) times. *Next row:* (WS) [P2, k2] 7 (9, 9, 11, 11, 13), slip marker (sl m), purl to end. Work in patt as established for 10 more rows, working waist shaping as required—24 rows total in rib. *Next row:* (RS) Knit to m, remove m, k8, pm, [p2, k2] 5 (7, 7, 9, 9, 11) times. *Next row:* (WS) [P2, k2] 5 (7, 7, 9, 9, 11) times, sl m, purl to end. Cont in patt as established for 10 more rows, including waist shaping—36 rows total in rib. *Next row:* (RS) Knit to m, remove m, k8, pm, [p2, k2] 3 (5, 5, 7, 7, 9) times. *Next row:* (WS) [P2, k2] 3 (5, 5, 7, 7, 9) times, sl m, purl to end. Cont in patt as established for 10 more rows, including waist shaping—48 rows total in rib. Work to armhole shaping according to your size as foll:

*For size 31½":* Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a WS row.

*For sizes 34, 37, 39½, 42, and 45":* (RS) Knit to m, remove m, k8, pm, [p2, k2] (3, 3, 5, 5, 7) times. On the foll WS row, [p2, k2] (3, 3, 5, 5, 7) times, sl m, purl to end.

*For sizes 34 and 37":* Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a WS row.

*For sizes 39½, 42, and 45":* Cont in patt as established for 10 more rows—60 rows total in rib. On the next RS row, knit to m, remove m, k8, pm, [p2, k2] (3, 3, 5) times. On the foll WS row, [p2, k2] (3, 3, 5) times, sl m, purl to end.

*For sizes 39½ and 42":* Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a WS row.

*For size 45":* Cont in patt as established for 10 more rows—72 rows total in rib. On the next RS row, knit to m, remove m, k8, pm, [p2, k2] 3 times. On the foll WS row, [p2, k2] 3 times, sl m, purl to end. Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a WS row. **Shape armhole:** BO 3 (4, 5, 6, 7, 8) sts at beg of next RS row—47 (50, 53, 56, 59, 62) sts rem. Dec 1 st at armhole edge (beg of RS rows) every other row 7 times—40 (43, 46, 49, 52, 55) sts rem. Cont even until armhole measures 3½ (4, 4½, 5, 5½, 6)" (9 [10, 11.5, 12.5, 14, 15] cm), ending with a WS row. *Next row:* (WS) Work all sts in k2, p2 rib, maintaining



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rib patt established by 12 sts at center front edge. Cont even in patt until armhole measures 4½ (5, 5½, 6, 6½, 7)" (11.5 [12.5, 14, 15, 16.5, 18] cm), ending with a RS row. **Shape neck:** (WS) BO 16 (16, 16, 18, 18, 18) sts at beg of next WS row, then dec 1 st at beg of every foll WS row 5 (6, 7, 6, 7, 8) times, ending with a WS row—19 (21, 23, 25, 27, 29) sts. Cont even in patt until armhole measures 7 (7½, 8, 8½, 9, 9½)" (18 [19, 20.5, 21.5, 23, 24] cm), ending with a WS row. **Shape shoulder:** BO 6 (6, 7, 8, 8, 8) sts at beg of next RS row, then BO 5 (6, 6, 7, 8, 8) sts at beg of foll RS row, then BO 4 (5, 6, 6, 6, 7) sts at beg of foll RS row, then BO rem 4 (4, 4, 4, 5, 6) sts at beg of foll RS row.

### Right Front

CO and work 2 rows St st and first 12 rows of rib as for left front. **Shape waist:** While following the changes to the rib patt below, inc 1 st at side edge (end of RS rows) every 8th row 8 times, working inc'd sts in St st—50 (54, 58, 62, 66, 70) sts. *At the same time*, beg with the next RS row, set up rib patt as foll: (RS) [K2, p2] 7 (9, 9, 11, 11, 13) times, pm, knit to end. **Next row:** (WS) Purl to marker, sl m, [k2, p2] 7 (9, 9, 11, 11, 13) times. Work in patt as established for 10 more rows, working waist shaping as required—24 rows total in rib. **Next row:** (RS) [K2, p2] 5 (7, 7, 9, 9, 11) times, place new m, knit to end removing old m when you come to it. **Next row:** (WS) Purl to m, sl m, [k2, p2] 5 (7, 7, 9, 9, 11) times. Cont in patt as established for 10 more rows, including waist shaping—36 rows total in rib. **Next row:** (RS) [K2, p2] 3 (5, 5, 7, 7, 9) times, place new m, knit to end removing old m when you come to it. **Next row:** Purl to m, [k2, p2] 3 (5, 5, 7, 7, 9) times. Cont in patt as established for 10 more rows, including waist shaping—48 rows total in rib. Work to armhole shaping according to your size as foll:

*For size 31½":* Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a RS row.

*For sizes 34, 37, 39½, 42, and 45":* (RS) [K2, p2] (3, 3, 5, 5, 7) times, place new m, knit to end removing old m when you come to it. On the foll WS row, purl to m, sl m, [k2, p2] (3, 3, 5, 5, 7) times.

*For sizes 34 and 37":* Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a RS row.

*For sizes 39½, 42, and 45":* Cont in patt as established for 10 more rows—60 rows total in rib. On the next RS row, [k2, p2] (3, 3, 5) times, place new m, knit to end removing old m when you come to it. On the foll WS row, purl to m, sl m, [k2, p2] (3, 3, 5) times.

*For sizes 39½ and 42":* Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a RS row.

*For size 45":* Cont in patt as established for 10 more rows—72 rows total in rib. On the next RS row, [k2, p2] 3 times, place new marker, knit to end removing old m when you come to it. On the foll WS row, purl to m, sl m, [k2, p2] 3 times. Cont as established with 12 sts in rib at center front edge until piece measures 13" (33 cm) from beg with lower edge rolled, ending with a RS row.

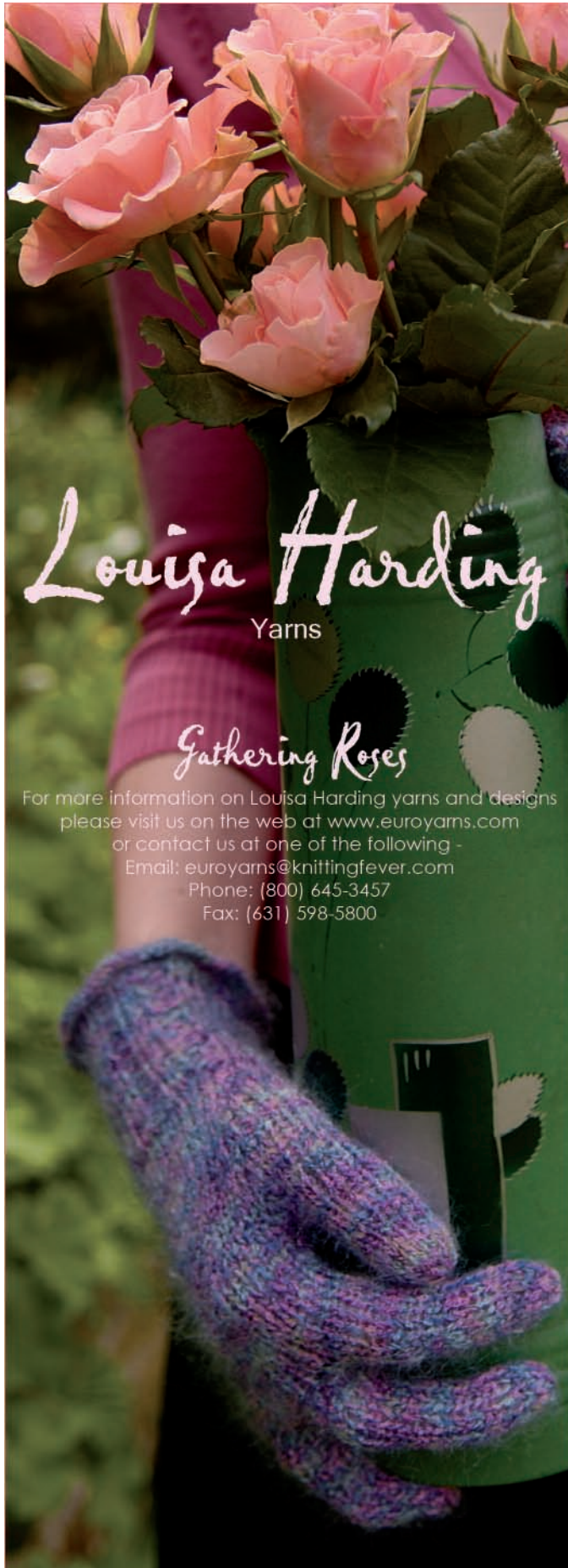
**Shape armhole:** BO 3 (4, 5, 6, 7, 8) sts at beg of next WS row, then dec 1 st at armhole edge (beg of WS rows) every other row 7 times—40 (43, 46, 49, 52, 55) sts rem. Cont even until armhole measures 3½ (4, 4½, 5, 5½, 6)" (9 [10, 11.5, 12.5, 14, 15] cm), ending with a WS row. **Next row:** (WS) Work all sts in

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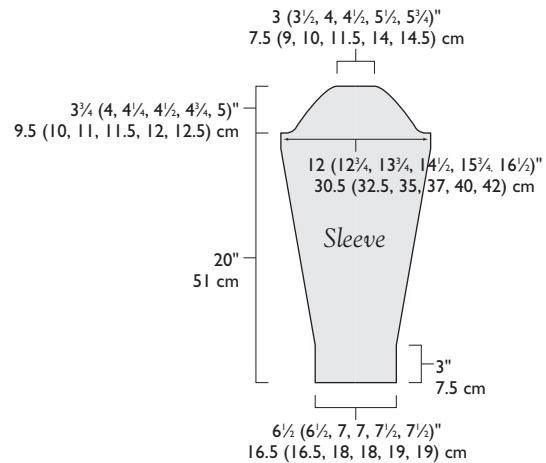
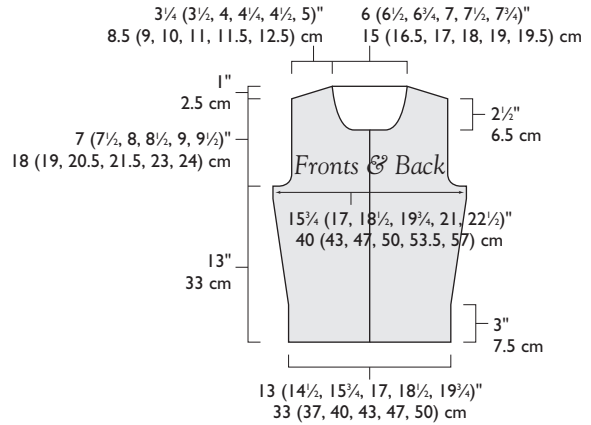




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k2, p2 rib, maintaining rib patt established by 12 sts at center front edge. Cont even in patt until armhole measures  $4\frac{1}{2}$  (5,  $5\frac{1}{2}$ , 6,  $6\frac{1}{2}$ , 7)" (11.5 [12.5, 14, 15, 16.5, 18] cm), ending with a WS row. **Shape neck and shoulder:** Work as for left front, reversing shaping by binding off and dec for neck at beg of RS rows, and binding off for shoulder at beg of WS rows.

### Sleeves

CO 38 (38, 42, 42, 46, 46) sts. Work 2 rows in St st, ending with a WS row. **Next row:** (RS) K2 (2, 0, 0, 2, 2), [p2, k2] 2 (2, 3, 3, 3, 3) times, pm, [p2, k2] 4 times, p2, pm, [k2, p2] 2 (2, 3, 3, 3, 3) times, k2 (2, 0, 0, 2, 2)—18 sts marked center sts; 2 purl sts at exact center for all sizes. **Next row:** (WS) P2 (2, 0, 0, 2, 2), [k2, p2] 2 (2, 3, 3, 3, 3) times, sl m, [k2, p2] 4 times, k2, sl m, [p2, k2] 2 (2, 3, 3, 3, 3) times, p2 (2, 0, 0, 2, 2). Cont in rib as established until piece measures 3" (7.5 cm) from beg with lower edge rolled, ending with a WS row. **Next row:** Knit to m, sl m, work center 18 sts in established rib, sl m, knit to end. Working sts at each side in St st and cont center 18 sts in rib as established, inc 1 st at each end of needle every 6th row 17 (19, 20, 20, 16, 12) times, then every 0 (0, 0, 4, 4, 4)th row 0 (0, 0, 2, 8, 14) times, working inc'd sts in St st—72 (76, 82, 86, 94, 98) sts. Cont even in patt until piece measures 20" (51 cm) from beg with lower edge rolled, ending with a WS row. **Shape cap:** BO 3 (4, 5, 6, 7, 8) sts at beg of next 2 rows, then dec 1 st each end of needle every RS row 3 (5, 7, 7, 7, 7) times—60 (58, 58, 60, 66, 68) sts rem. Work even for 0 (0, 0, 2, 4, 6) rows. Dec 1 st at each end of needle every row 21 (19, 17, 17, 17, 17) times—18 (20, 24, 26, 32, 34) sts rem. BO all sts in patt.

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### Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. Sew sleeve caps into armholes. Sew sleeve and side seams. Weave in loose ends. **Collar:** With RS facing and beg at right front neck, skip first 4 BO sts of right front, pick up and knit 12 (12, 12, 14, 14, 14) sts across rem front neck BO sts, 13 (12, 15, 16, 19, 22) along right front neck to shoulder seam, 36 (38, 40, 42, 44, 46) sts across back neck, 13 (12, 15, 16, 19, 22) sts along left front neck to BO sts, and 12 (12, 12, 14, 14, 14) sts over left front neck BO, ending 4 sts from the end—86 (86, 94, 102, 110, 118) sts total. **Next row:** (WS) P2, \*k2, p2; rep from \* to end. Work in rib as established for 1" (2.5 cm), ending with a WS row. Work 2 rows in St st. BO all sts loosely. **Snaps:** Sew snaps evenly spaced along front edge (on WS of right front; RS of left front), centering each snap on the k2 column at the edge of each piece so that the 2 edge sts of each front overlap when snaps are fastened. ∞

TEVA DURHAM is the author of *Loop-d-Loop* (Stewart, Tabori & Chang, 2005). Visit her website at [www.loop-d-loop.com](http://www.loop-d-loop.com).

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# Short-Rows: The Sequel

Véronik Avery

Short-rows, also called partial rows or turning rows, are simply rows of knitting that extend across only some of the stitches, hence, the term “short” row. The technique is simple—work across part of a row, turn the needles around, and work back across the stitches just worked. There will be two more rows of knitting along the stitches that were worked in the partial row than in the other stitches. Many knitwear designers rely on this method of selectively adding length (i.e., rows) to certain areas of knitting to maximize their shaping options. In the Winter 2004 issue of *Interweave Knits* (pages 96–98), Véronik Avery outlined the basic mechanics of short-rows and detailed ways to hide the inevitable holes that appear at the turning points. In this issue, we’ll describe the most common ways that short-rows are used in basic knitting patterns. The following examples use the wrap-and-turn short-row method (see box below).

## Wrap-and-Turn Method

### Knit side facing

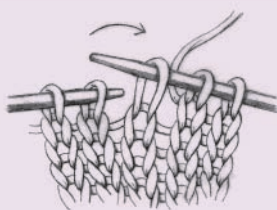


Figure 1

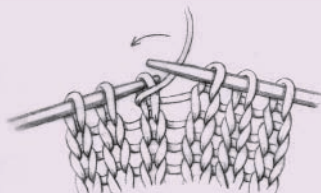


Figure 2

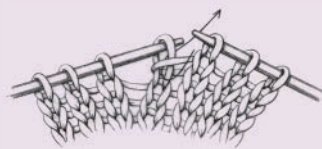


Figure 3

**Knit side facing:** Knit the required number of stitches to the turning point, slip the next stitch purlwise to the right needle (Figure 1), bring the yarn to the front between the needles, return the slipped stitch to the left needle (Figure 2), bring the working yarn to the back between the needles, and turn the work so that the purl side is facing—one stitch has been wrapped and the yarn is correctly positioned to purl the next stitch. Eventually, you will knit across the wrapped stitch—maybe on the next row or maybe several short-rows later. When you do, hide the wrap (the horizontal bar of yarn across the wrapped stitch) on a knit row as follows: knit to the wrapped stitch, insert the tip of the right needle into both wrap and the wrapped stitch (Figure 3), and knit them together. This forces the turning yarn (the “wrap”) to the back (wrong-side) of the fabric.

### Purl side facing

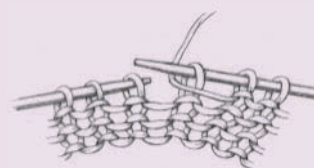


Figure 1

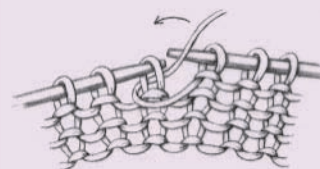


Figure 2

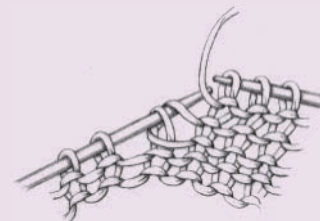


Figure 3

**Purl side facing:** Purl to the turning point, slip the next stitch purlwise to the right needle, bring the yarn to the back of the work (Figure 1), return the slipped stitch to the left needle, bring the yarn to the front between the needles (Figure 2), then turn the work so that the knit side is facing—one stitch has been wrapped and the yarn is correctly positioned to knit the next stitch.

To hide the wrap on a subsequent purl row, work to the wrapped stitch, use the tip of the right needle to pick up the turning yarn from the back, place it on the left needle (Figure 3), then purl it together with the wrapped stitch.

Before beginning, you should be familiar with a few terms. The **turning point** is the place where the knitting changes direction between one row and the next (much like making a U-turn when driving). Unless you do something to prevent it, a hole will form at the turning point. The **turning yarn** (also called the **wrap**) is the small section of working yarn that marks the turn-

ing point. The turning yarn is used to hide or mask the hole on a subsequent row. The **stitch mount** is the direction that the stitches lie on the needle. For the purposes of this article, we’ll assume that the “correct” stitch mount has the right (leading) leg of the stitch on the front of the needle.

## Replace Stepped Bind-Offs

Any shaping that is worked by binding off a certain number of stitches at the beginning of successive rows tends to produce a sloped edge that resembles a set of stair steps (Figure 1), and it can be difficult to join this stair-step edge with a smooth seam. Short-rows can be substituted for just about every type of stepped bind-off to create a smooth, even edge. When shoulder shaping is worked with short-rows instead of bind-offs, all of the stitches remain “live” on the needle until the shaping is finished, so a three-needle bind-off (see Glossary, page 136) can be used to join the front and back shoulders together.

**Shape shoulders:** Let’s say you’re knitting a stockinette stitch sweater with back shoulder instructions that say to bind off 4 stitches at the beginning of the next 6 rows. Instead of binding off any stitches, work 6 short-rows as follows: On the last row (this will usually be a wrong-side row) before you would have worked the first bind off, purl to the last 4 stitches. Wrap the next stitch, turn the work (leaving the last 4 stitches unworked at the end of the needle), then knit to the last 4 stitches at the opposite end of the needle. Wrap the next stitch, turn the work again, and purl to the last 8 stitches (4 stitches + 4 stitches remain unworked). Wrap and turn, and knit to the last 8 stitches. Wrap and turn again, and purl to the last 12 stitches (4 stitches + 4 stitches + 4 stitches remain unworked). Wrap and turn again, and knit to the last 12 stitches. There will be three groups of stitches at each edge of the knitting, separated by the turning points (Figure 2; part of the right back shoulder is shown; short-rows are shaded). To complete the shaping, wrap and turn one last time and purl to the end of the row, closing the gaps (i.e., hiding the wraps) as you come to them by lifting the turning yarn (the wrap) onto the needle and purling it together with the wrapped stitch. Turn the work and knit across all the stitches, closing the remaining gaps (Figure 3). All of the stitches will still be live, but the center stitches will have been worked for more rows than the stitches on the edges, thereby creating the same slant or slope that would have been achieved by binding off three 4-stitch groups at each shoulder. You can bind off the stitches on the next row if you plan to sew your shoulder seams (as shown in Figure 4), or place the back shoulder stitches on a holder until you can use the three-needle technique to join the live stitches to the corresponding live stitches of the front shoulders.

This technique can also be used in the same way for the stepped bind-offs used to shape necks and sleeve caps.

## Add Length to Particular Area

Sometimes it’s helpful to add some rows, and length, to a particular part of the knitting. The most common applications for this type of short-row is when you want to raise the back neck of a sweater that’s worked in the round, or to increase the height of a shawl collar gradually.

**Raise the back neck of a sweater worked in the round:** Sweaters worked in the round often have the same number of rows in the neck area of both the front and back, and therefore the neck is just as high in the front as it is in the back. Look at a schematic for most any of the sweaters in this issue and you’ll see that for

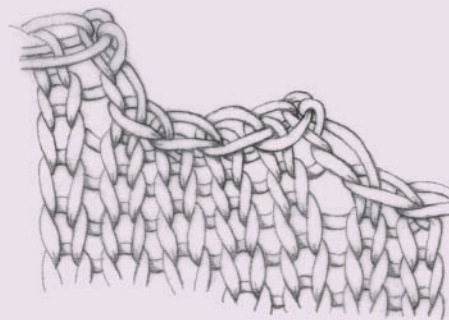


Figure 1

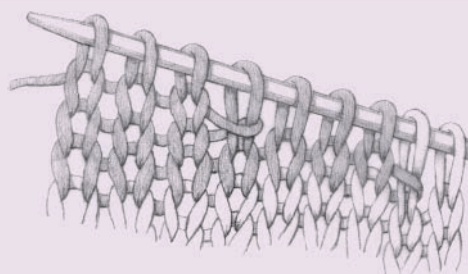


Figure 2

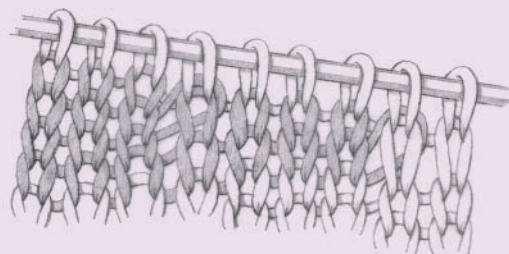


Figure 3

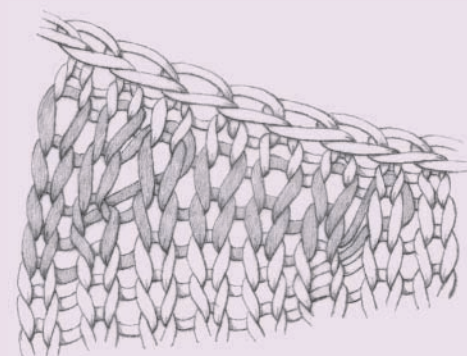


Figure 4

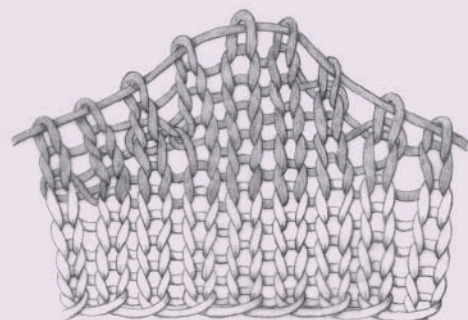


Figure 5

an adult, the front neck is shaped to be about 2½" to 3" (6.5 to 7.5 cm) lower than the back. To get a similar fit in sweaters worked in the round, use short-rows to selectively add height to the back, which creates the same effect as lowering the front neck.

To raise the back neck with short-rows, knit across the back to the left shoulder line, wrap the next stitch, turn the work around, and purl to the right shoulder line. Wrap the next stitch, \*turn, knit to about 1" (2.5 cm) before the previous wrapped stitch, wrap the next stitch, turn, purl to about 1" (2.5 cm) before the previous wrapped stitch, and wrap the next stitch; repeat from \* as many times as needed to add the desired length to the back neck, then turn the work a final time, and knit all the way to the end of the round, hiding the wraps as you come to them. Knit another round across all stitches, hiding the remaining wraps as you come to them. Figure 5 shows the effect of short-rows worked in this manner—there are progressively more rows in the center part of the knitting than at the edges.

**Shape a shawl collar:** A shawl collar follows the same idea as raising the back neck. Begin a shawl collar by picking up and knitting stitches around the entire neck opening, beginning and ending at the center front; use a circular needle to fit around the curve of the neck opening. Do not join into a round. Work back and forth in rows, working the pattern stitch for the collar (usually a single or double rib) to the first shoulder, across the back neck, and to the other shoulder. Wrap the next stitch, turn the work, and work back to the opposite shoulder. \*Wrap the next stitch, turn the work, and work to one or two stitches beyond

the previous wrapped stitch (hiding the wrap when you come to it). Repeat from \* until all the picked-up stitches of the collar have been worked. Work the next row across all of the stitches, hiding the wraps as you come to them. Work a few more rows, if desired, then bind off all of the stitches. The collar will be several inches high in the back and taper to just a few rows in the front (Figure 6).

### Create a Pouch

In most cases, the bulk and stretch of knitted fabric make it impractical to sew darts or gussets. Fortunately, short-rows can be used to get the same effect.

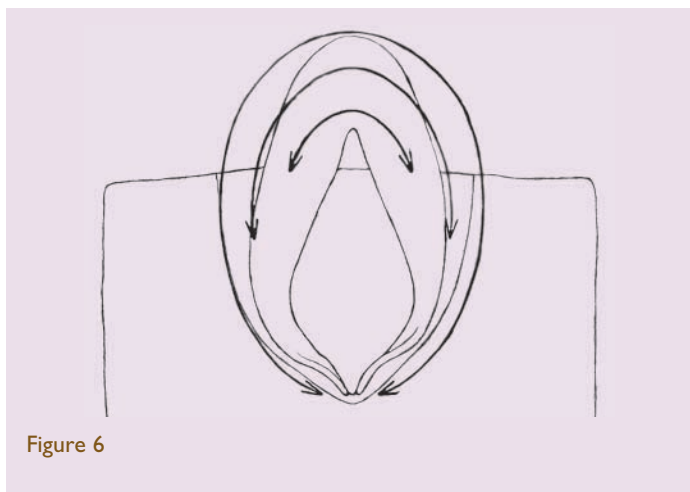


Figure 6

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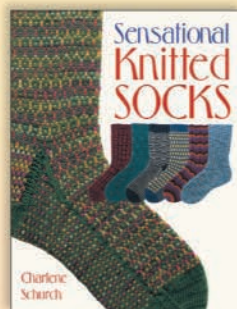


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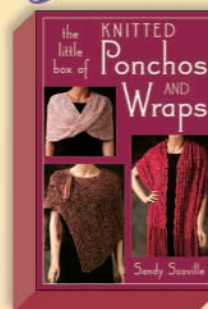
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**Add bust ease:** In sewing patterns, extra fabric is allotted to the bust area by sewing darts, which in effect take away fabric below (or above) the bust. Knitting works the opposite way by adding extra fabric in the bust area, but the result is the same: more fabric (a “pouch”) at the bust where it is needed, and less fabric above or below the bust where it isn’t.

The number and length of short-rows to work will depend on your gauge and the amount of bust shaping you want to add. In general, work until the sweater front measures about 1" or 2" (2.5 or 5 cm) below the beginning of the armhole shaping. Starting with a right-side row, work short-rows across the center front as follows: Knit about three-quarters of the way across the row (in line with where the center of your right breast would be), wrap the next stitch, turn the work, and work to about one-quarter of the way from the end of the row (in line with where the center of your left breast would be), wrap the next stitch, and turn the work. Work a few more short-rows back and forth, working about 1" (2.5 cm) of stitches beyond the previous wrapped stitch (hide the wrap when you come to it), wrapping the next stitch, and turning the work to work in the opposite direction. Then reverse the shaping by wrapping and turning when you are about 1" (2.5 cm) of stitches before the previous wrapped stitch, for the same number of short-rows as worked previously. (For a less exaggerated pouch, work a couple of regular rows—working from selvedge to selvedge—between the short-rows.) The result will be additional rows (length) in the center of the piece (Figure 7).

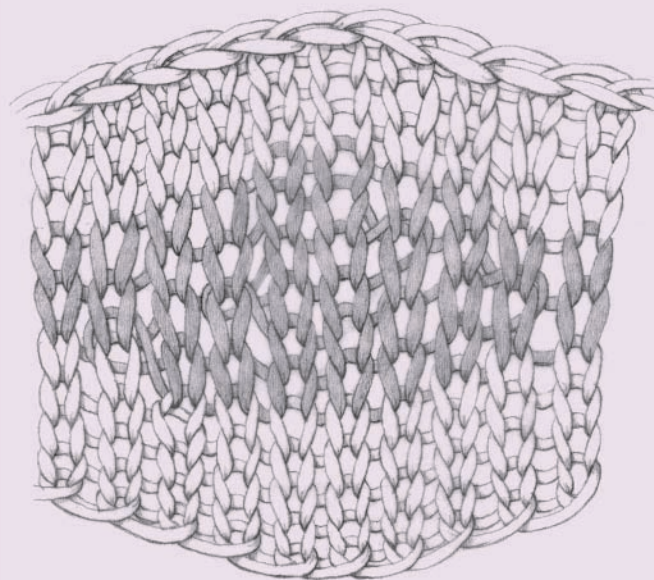


Figure 7



## We Believe in Freedom of Choice!

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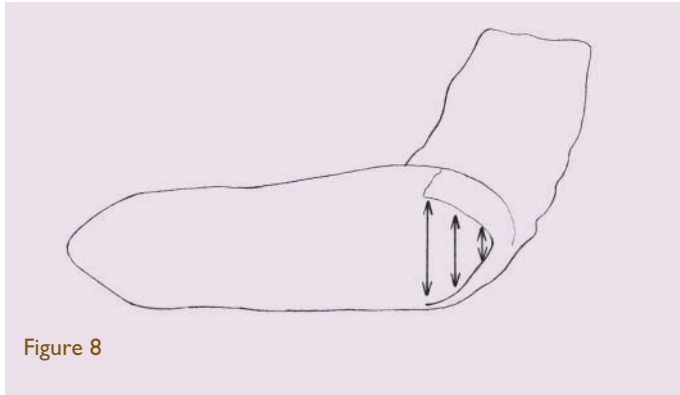


Figure 8

**Shape sock heels:** Through the ages, knitters have used ingenious and decorative ways to shape the heels on socks. In almost all cases, short-rows are used to form the “cup” that hugs the heel on socks worked in the round. The short-rows typically begin at the center of the heel stitches, and are worked back and forth, adding 1 or 2 stitches at each turning point, until all of the heel stitches have been used. Mona Schmidt’s Embossed Leaves Socks (shown on page 96) have heels shaped by short-rows (Figure 8).

### Shape a Curved Edge

You can also use short-rows to create triangular wedges, like slices of pie, that can cause a straight piece of knitting to curve into a circle. In this case, extra rows are added at one selvedge without adding rows to the other, so that the longer edge curves around.

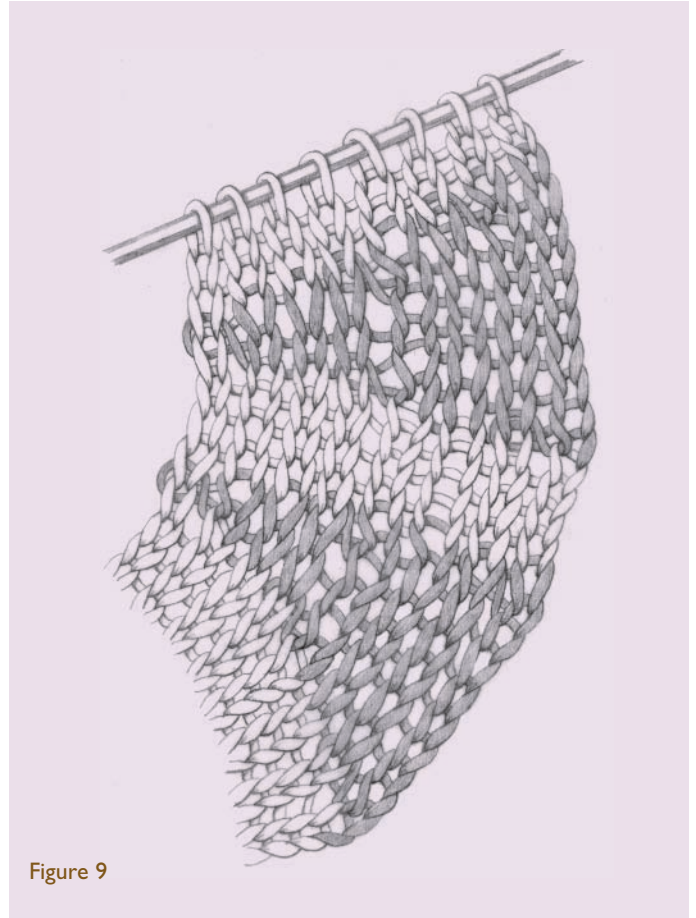


Figure 9

FELTED NEEDLE BAG



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**Shape a hat top:** For a hat top that is worked in rows, a series of staggered short-rows are worked to form wedge shapes (triangles) that extend from the center of the crown to the outer edge (Figure 9). For example, at the beginning of a right-side row, work across a few of the stitches, wrap the next stitch, turn the work around, and work to the end of the row. \*On the next row, work to a few stitches beyond the previous wrap (hide the wrap when you come to it), turn the work around, and work to the end of the row. Repeat from \* until there are only a few stitches remaining before the other selvage. Then, work the short-rows in the reverse sequence, wrapping and turning a few stitches before the previous wrapped stitch each time. See Erica Alexander's Wedge Hats on page 86 for an example.

**Add flair to a skirt:** Think of a skirt as a large hat top and you'll get the idea of how to use short-rows to add flair to the lower edge. Depending on how often and how long you make the short-row wedges, the skirt can have a gentle flair or discrete gores.

Cataloging every use for short-rows just isn't possible, as the possibilities appear to be endless. However, the books listed under "Further Reading" are a good start to find more information. Visit our website at [www.interweaveknits.com](http://www.interweaveknits.com) for an ingenious Short-Row Hat that shows some additional techniques. Experiment on your own and you might soon see ways to add short-rows to everything you knit. ∞

### Further Reading

Stanley, Montse. *Knitter's Handbook: Reader's Digest*, 1993. Discusses a great variety of techniques and applications, both the commonly encountered and the more esoteric such as gathers and sculptured knitting.

Gibson-Roberts, Priscilla A. *Simple Socks—Plain and Fancy*, Cedaredge, Colorado: Nomad Press, 2001. Delightful collection of pattern formulas for socks with short-rowed toes and heels, as well as a treasure trove of techniques.

Buss, Katharina. *Big Book of Knitting*. New York: Sterling Publishing, 1999. Translated from German, this book features clear photographs of the yarnover and slipped-stitch short-row methods.

Zimmermann, Elizabeth. *Knitting Workshop*. Pittsville, Wisconsin: Schoolhouse Press, 1981. A must-have book that includes seamless sweaters that incorporate short-rows.

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# WEDGE HATS

design by ERICA ALEXANDER

ERICA ALEXANDER HAS USED SHORT ROWS to shape these delightful hats. Each triangular short-row segment is worked with a different color to create bright wide bands reminiscent of beach balls or circus tents. For more information on short-rows, see *Beyond the Basics* on page 80.

**Finished Size** About 23¼" (59 cm) circumference.

**Yarn** Tahki Donegal Tweed (100% wool; 183 yd [167 m]/100 g): #874 burgundy, #845 purple, and #897 gold, 1 skein each. One skein is enough to make a solid-color hat.

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

**Notions** Waste yarn for provisional cast-on; spare needle for grafting; tapestry needle.

**Gauge** 9 sts and 12 rows = 2" (5 cm) in St st.



## Stitch Guide

**Color Order:** 9 rows burgundy, 20 rows gold, 20 rows purple, 20 rows gold, 20 rows burgundy, 20 rows gold, 20 rows purple, 11 rows burgundy.

## Hat

Using a provisional method (see Glossary, page 135), CO 42 sts. Working color order (see Stitch Guide), work short-rows as foll:

Row 1: (WS) K37, wrap next st (see Glossary, page 136), turn.

Rows 2, 4, 6, and 8: (RS) Purl.

Row 3: K32, wrap next st, turn.

Row 5: K27, wrap next st, turn.

Row 7: K22, wrap next st, turn.

Row 9: Knit, working wraps tog with wrapped sts when you come to them.

Row 10: Change color according to Stitch Guide. Knit.

Row 11: K22, wrap next st, turn.

Rows 12, 14, 16, and 18: Purl.

Row 13: K27, wrap next st, turn.

Row 15: K32, wrap next st, turn.

Row 17: K37, wrap next st, turn.

Row 19: K42.

Row 20: P42.

Rep Rows 1–20 five more times, changing colors every Row 10 as specified in Stitch Guide, then work Rows 1–19 once more—6 full triangles, 2 half-triangles.

## Finishing

Cut yarn, leaving a 30" (76-cm) tail. Carefully remove waste yarn from provisional CO and place loops on a spare needle. Thread tail on a tapestry needle, hold the two knitting needles parallel with purl sides of fabric facing together, and use the Kitchener st (see Glossary, page 137) to graft live sts to CO loops. Weave in loose ends. **Topknot:** Cut a length of yarn (gold shown) about 12" (30.5 cm) long. Thread yarn on a tapestry needle, and with purl side facing, run long sts in and out of hat about 3 sts down from top of crown. Pull yarn tightly to gather, then wrap yarn around top several more times, and secure on inside of hat. ∞

ERICA ALEXANDER likes to knit simple projects, especially socks and hats for her kids.





# GULL STITCH CARDIGAN

design by LEIGH RADFORD

WORKED IN PLAIN STOCKINETTE PANELS and gull-stitch cables, Leigh Radford's innovative, asymmetric design is a quick knit on size 10½ needles. A defined waist, flared ribbed cuffs, and set-in sleeves make it decidedly feminine. The unadorned square neckline is edged in simple crab stitch, and a zipper placed under the cabled flap is barely detectable.

**Finished Size** 36 (40, 43, 46½, 50)" (91.5 [101.5, 109, 118, 127] cm) bust circumference, zipped. Sweater shown measures 40" (101.5 cm).

**Yarn** GGH Via Mala (100% merino wool; 73 yd [67 m]/50 g): #42 teal blue, 12 (13, 15, 16, 17) skeins. Yarn distributed by Muench Yarns.

**Needles** Size 11 (8 mm) and 10½ (6.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); markers (m); tapestry needle; 18 (18, 18, 20, 20)" (45.5 [45.5, 45.5, 51, 51]-cm) separating zipper; sharp-point sewing needle and thread; 1 hook-and-eye closure; size H/8 (5 mm) crochet hook.

**Gauge** 14 sts and 20 rows = 4" (10 cm) in St st on smaller needles; 17-st gull st panel measures 3¾" (9.5 cm) wide on smaller needles; 11 sts of inverted gull st measures 2¼" (5.5 cm) wide on smaller needles.

## Stitch Guide

**Twisted Rib:** (multiple of 2 sts + 1)

**Row 1:** (RS) \*P1, k1 through back loop (tbl); rep from \* to last st, p1.

**Row 2:** (WS) \*K1, p1 tbl; rep from \* to last st, k1.

Repeat Rows 1 and 2 for pattern.

**Gull Stitch Panel:** (worked over 17 sts)

**Set-up row:** (WS) K1, p6, k1, p1 tbl, k1, p6, k1.

**Row 1:** (RS) P1, \*k2, sl 2 as if to purl (pwise) with yarn in back (wyb), k2, p1, \*k1 tbl, p1, rep 7 sts from \* to \* once more.

**Row 2:** K1, \*p2, sl 2 pwise with yarn in front (wyf), p2, k1, \*p1 tbl, k1, rep 7 sts from \* to \* once more.

**Row 3:** P1, \*sl 2 sts onto cn and hold in back, k1, k2 from cn, sl next st to cn and hold in front, k2, k1 from cn, p1, \*k1 tbl, p1, rep 7 sts from \* to \* once more.

**Row 4:** K1, p6, k1, p1 tbl, k1, p6, k1.

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

**Inverted Gull Stitch:** (worked over 11 sts)

**Set-up row:** K1, p9, k1.

**Row 1:** (RS) P1, sl next st onto cn and hold in front, k3, k1 from cn, k1, sl next 3 sts onto cn and hold in back, k1, k3 from cn, p1.

**Row 2:** K1, p9, k1.

**Row 3:** P1, k3, ssk, yo, k4, p1.

**Row 4:** Rep Row 2.

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

## Back

With larger needles, CO 77 (83, 89, 95, 101) sts. Beg with WS Row 2, work twisted rib (see Stitch Guide) until piece measures 1" (2.5 cm) from CO, ending with a RS row. Change to smaller needles and establish patt as foll: (WS) P4 (6, 8, 10, 12) for St st, place marker (pm), work set-up row of inverted gull st (see Stitch Guide) over 11 sts, pm, p25 (27, 29, 31, 33) for St st, pm, work set-up row of inverted gull st over 11 sts, pm, [p1 tbl, k1] 2 times, p1 tbl, pm, work set-up row of gull st panel (see Stitch Guide) over 17 sts, pm, p4 (6, 8, 10, 12) for St st. **Next row:** (RS) K4 (6, 8, 10, 12) sts in St st, sl m, work 17 sts according to Row 1 of gull st panel, sl m, [k1 tbl, p1] 2 times, k1 tbl, sl m, work 11 sts according to Row 1 of inverted gull st, sl m, k25 (27, 29, 31, 33) sts in St st, sl m, work 11 sts according to Row 1 of inverted gull st, sl m, k4 (6, 8, 10, 12) sts in St st. Cont established patt until piece measures 4" (10 cm) from CO, ending with a WS row. **Shape waist:** (RS) Cont in patt, dec 1 st each end of needle—2 sts dec'd. Work 5 rows even in patt. Work dec row again, then work 5 rows even, then work dec row once more—71 (77, 83, 89, 95) sts rem; piece measures about 6½" (16.5 cm) from CO. Work even in patt until piece measures 10" (25.5 cm) from CO, ending with a WS row. **Next row:** (RS) Cont in patt, inc 1 st each end of needle—2 sts inc'd. Work 5 rows even in patt, then work inc row once more—75 (81, 87, 93, 99) sts. Work even until piece measures 17" (43 cm) from CO, ending with a WS row. **Shape armholes:** BO 2 (3, 3, 4, 5) sts at beg of next 2 rows—71 (75, 81, 85, 89) sts rem. Dec 1 st at each end of needle every RS row 1 (2, 3, 4, 5) time(s)—69 (71, 75, 77, 79) sts rem. Cont in patt as established until armholes measure 7 (7½, 8¼, 8¾, 9¼)" (18 [19, 21, 22, 23.5] cm), ending with a WS row. **Shape neck:** (RS) Cont in patt, work 21 (21, 22, 22, 23) sts, join second ball of yarn and BO center 27 (29, 31, 33, 33) sts, work to end—21 (21, 22, 22, 23) sts at each side. Working each side separately, cont in patt as established until armholes measure 7¼ (8¼, 9, 9½, 10)" (19.5 [21, 23, 24, 25.5] cm), ending with a WS row. BO all sts.

## Left Front

With larger needles, CO 54 (58, 62, 66, 70) sts. **Next row:** (WS) K1 (selvage st, knit every row), work Row 2 of twisted rib patt to end. Maintaining selvage st, work in rib patt until piece measures 1" (2.5 cm) from CO, ending with a RS row. Change to smaller needles and establish patt as foll: (WS) K1 (selvage st), p2 for St st, pm, work set-up row of inverted gull st over 11 sts, pm, p25 (27, 29, 31, 33) for St st, pm, work set-up row of inverted gull st over 11 sts, pm, p4 (6, 8, 10, 12) for St st. **Next row:** (RS) K4 (6, 8, 10, 12),





sl m, work 11 sts according to Row 1 of inverted gull st, sl m, k25 (27, 29, 31, 33), sl m, work 11 sts according to Row 1 of inverted gull st, sl m, k2, k1 (selvage st). Cont established patt until piece measures 4" (10 cm) from CO, ending with a WS row. **Shape waist:** (RS) Cont in patt, dec 1 st at beg of needle—1 st dec'd. Work 5 rows even in patt. Work dec row again, then work 5 rows even, then work dec row one more time—51 (55, 59, 63, 67) sts rem; piece measures about 6½" (16.5 cm) from CO. Work even in patt until piece measures 10" (25.5 cm) from CO, ending with a WS row. **Next row:** (RS) Cont in patt, inc 1 st at beg of needle—1 st inc'd. Work 5 rows even in patt, then work inc row once more—53 (57, 61, 65, 69) sts. Work even until piece measures 17" (43 cm) from CO, ending with a WS row. **Shape armhole:** BO 2 (3, 3, 4, 5) sts at beg of next RS row—51 (54, 58, 61, 64) sts rem. Dec 1 st each end of needle every RS row 1 (2, 3, 4, 5) time(s)—50 (52, 55, 57, 59) sts rem. Cont in patt as established until armhole measures 6 (6½, 7¼, 7¾, 8¼)" (15 [16.5, 18.5, 19.5, 21] cm), ending with a RS row. **Shape neck:** (WS) BO 29 (31, 33, 35, 36) sts, work in patt to end—21 (21, 22, 22, 23) sts rem. Cont in patt as established until armhole measures 7¼ (8¼, 9, 9½, 10)" (19.5 [21, 23, 24, 25.5] cm), ending with a WS row. BO all sts.

#### Right Front

With larger needles, CO 24 (26, 28, 30, 32) sts. **Next row:** (WS) Work WS Row 2 of twisted rib patt to last st, k1 (selvage st, knit every row). Maintaining selvage st, work in rib patt until piece measures 1" (2.5 cm) from CO, ending with a RS row. Change to smaller needles and establish patt as foll: (WS) P4 (6, 8, 10, 12) for

St st, pm, work set-up row of gull st panel over 17 sts, pm, p2, k1 (selvage st). **Next row:** (RS) K1 (selvage st), k2, sl m, work 17 sts according to Row 1 of gull st panel, sl m, k4 (6, 8, 10, 12). Cont established patt until piece measures 4" (10 cm) from CO, ending with a WS row. **Shape waist:** Shape as for left front, reversing shaping by working incs and decs at end of RS rows—23 (25, 27, 29, 31) sts when all waist shaping has been completed. Work even until piece measures 17" (43 cm) from CO, ending with a RS row. **Shape armhole:** Work as for left front, reversing shaping by binding off at beg of WS row, and dec at end of needle on RS rows—20 (20, 21, 21, 21) sts rem; this is deliberately 1 (1, 1, 1, 2) st(s) fewer than at back and left front shoulders. Cont in patt as established until armhole measures 7¼ (8¼, 9, 9½, 10)" (19.5 [21, 23, 24, 25.5] cm), ending with a WS row. BO all sts.

#### Sleeves

With larger needles, CO 45 (45, 45, 49, 49) sts. Beg and ending with WS Row 2, work in twisted rib for 5 rows. Cont in twisted rib, dec 1 st each end of needle every other RS row 4 times—37 (37, 37, 41, 41) sts rem. Cont even in rib until piece measures 4¼" (11 cm) from CO, ending with a RS

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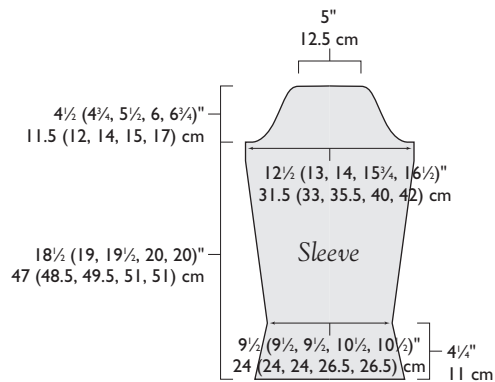
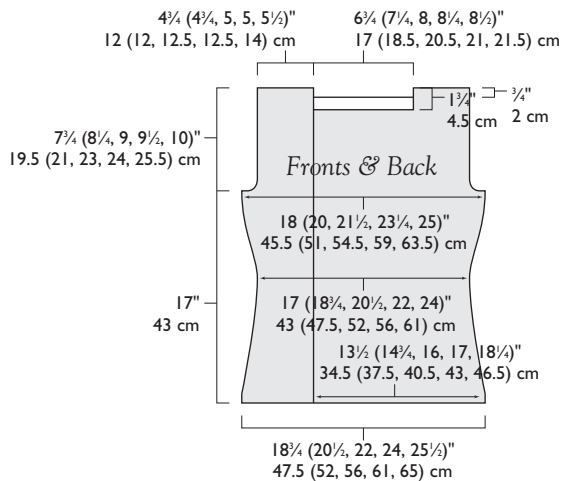
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row. Change to smaller needles and establish patt as foll: (WS) P10 (10, 10, 12, 12) for St st, place marker (pm), work set-up row of gull st panel over center 17 sts, pm, p10 (10, 10, 12, 12) for St st. *Next row:* (RS) K10 (10, 10, 12, 12), sl m, work 17 sts according to Row 1 of gull st panel, sl m, k10 (10, 10, 12, 12). Cont in patt as established, and *at the same time* inc 1 st each end of needle every 12 (10, 8, 8, 6) rows 5 (6, 8, 9, 10) times, working new sts in St st—47 (49, 53, 59, 61) sts. Cont even in patt until piece measures  $18\frac{1}{2}$  (19,  $19\frac{1}{2}$ , 20, 20)" (47 [48.5, 49.5, 51, 51] cm) from CO, ending with a WS row. **Shape cap:** BO 2 (3, 3, 4, 5) sts at beg of next 2 rows—43 (43, 47, 51, 51) sts rem. Cont in patt, dec 1 st each end of needle every RS row 7 (6, 8, 9, 7) times—29 (31, 33, 37) sts rem. Dec 1 st each end of needle every *other* RS row 1 (2, 2, 2, 4) time(s)—27 (27, 27, 29, 29) sts rem. BO 3 (3, 3, 4, 4) sts at beg of next 2 rows—21 sts rem. BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams, matching patts and easing extra st(s) of right back shoulder into right front shoulder at front opening. **Zipper:** With RS facing and zipper closed, pin zipper to right front with the top of the zipper aligned with neck edge, and with the 3 edge sts covering the teeth; depending on your size, about 5" to 6" (12.5 to 15 cm) of the front will be left open at the bottom below the zipper stop. With sewing needle and thread, sew right half of zipper in place (see Glossary, page 137), sewing in the purl st "ditch" at the edge of the gull st panel. Lay garment flat with left front slightly overlapping right front to conceal zipper, and pin zipper to left front wherever the flattest effect is achieved. With sewing needle and thread, sew left half of zipper in place, following a single column of sts to maintain a straight line. **Neck edging:** With RS of sweater facing and beg at bottom of left front opening,

work 1 row of reverse single crochet (rev sc; see Glossary, page 136) up left front edge, along left front neck, across back neck, and down right front edge (there is no right front neck shaping). Fasten off. Sew sleeves into armholes. Sew sleeve and side seams. With 2 strands of yarn threaded on a tapestry needle, work a line of stem st embroidery (see Glossary, page 135) at the top of each sleeve cuff where the twisted rib meets the main fabric of the sleeve. Weave in loose ends. ∞

LEIGH RADFORD is the author of *Alterknits* (Stewart, Tabori & Chang, 2005). She lives in Portland, Oregon. Visit her website at [www.leighradford.com](http://www.leighradford.com).

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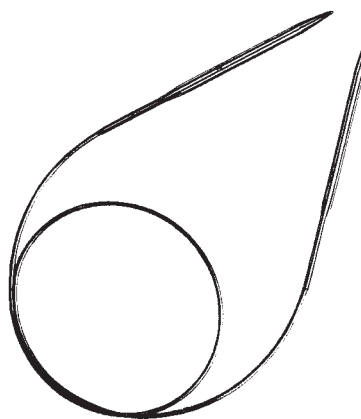
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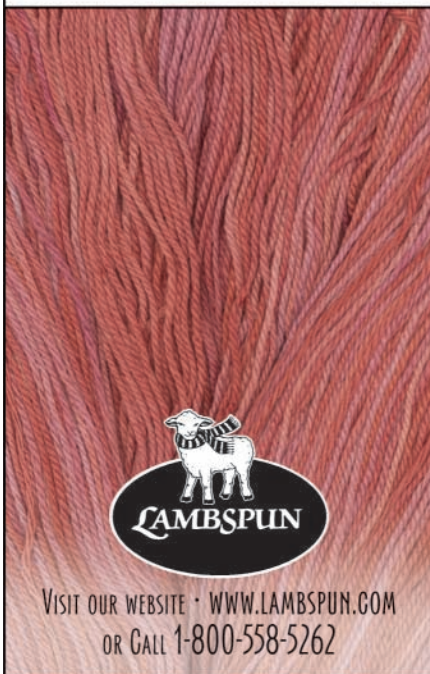
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# FICKLE FINGERS SCARF

design by GAYLE ROEHM

GAYLE ROEHM'S EASY FICKLE-FINGER FRINGE adds pizzazz to a reversible, seed-stitch scarf in a rich textured and variegated yarn. The fingers are made as you go by knitting on stitches at the end of a row and immediately casting them off at the start of the next row. Make it long or keep it short—either way this colorful scarf will cheer you up when you throw it on.

**Finished Size** About 7" (18 cm) wide with fringe, and 46" (117 cm) long.

**Yarn** Zitron Ethno (85% merino, 15% nylon; 99 yd [90 m]/50 g): #10 multicolored, 2 balls. Yarn distributed by Skacel.

**Needles** Size 9 (5.5 mm).

**Notions** Tapestry needle; pins for blocking.

**Gauge** About 15 sts and 16 rows = 4" (10 cm) in seed st. Exact gauge is not critical.

## Scarf

CO 19 sts. *Set-up row:* \*K1, p1; rep from \* to last st, k1. *Next row:* Using the knitted method (see Glossary, page 135), CO 5 sts, then BO the same 5 sts to form one "finger," \*p1, k1; rep from \*. Rep the last row, making a finger at the beg of every row, until about 2 yd (2 m) of yarn rem. BO all sts in patt, omitting the finger.



## Finishing

Weave in loose ends. Pin scarf on a flat surface to measure about 8" (20.5 cm) wide and 52" (132 cm) long. Steam-block. Remove pins after scarf is completely dry. Scarf will relax to about 7" (18 cm) wide and 46" (117 cm) long. ∞

## Fickle Finger Variations

**Fat Fingers:** CO 19 sts.

*Set-up row:* \*K1, p1; rep from \* to last st, k1.

*Row 1:* Use the knitted method to CO 5 sts, \*p1, k1; rep from \*—24 sts.

*Row 2:* Use the knitted method to CO 5 sts, \*p1, k1; rep from \* to last st, p1—29 sts.

*Row 3:* BO 5 sts, \*p1, k1; rep from \* to last st, p1—24 sts rem.

*Row 4:* BO 5 sts, \*p1, k1; rep from \*—19 sts rem.

Rep Rows 1–4 until 2 yd (2 m) of yarn rem. BO all sts.

**Zigzag Fingers:** CO 19 sts.

*Set-up row:* \*K1, p1; rep from \* to last st, k1.

*Rows 1 and 2:* Use the knitted method to CO 3 sts, BO these 3 sts, \*p1, k1; rep from \*.

*Rows 3 and 4:* Use the knitted method to CO 5 sts, BO these 5 sts, \*p1, k1; rep from \*.

*Rows 5 and 6:* Use the knitted method to CO 7 sts, BO these 7 sts, \*p1, k1; rep from \*.

*Rows 7 and 8:* Use the knitted method to CO 5 sts, BO these 5 sts, \*p1, k1; rep from \*.

Rep Rows 1–8 until 2 yd (2 m) of yarn rem. BO all sts.

**Bobble Fingers:** *Note:* This version will require 3 balls of yarn. CO 19 sts.

*Set-up row:* \*K1, p1; rep from \* to last st, k1.

*Row 1:* Use the knitted method to CO 5 sts, make a bobble in the last st CO as foll: [(k1, yo, k1, yo, k1) all in same st, slip these 5 sts back to left needle, k5, slip these 5 sts back to left needle, (k2tog) 2 times, pass first st over second st, k1, pass first st over second st], BO these 5 sts, \*p1, k1; rep from \*.

Rep Row 1 until 2 yd (2 m) of yarn rem. BO all sts.

GAYLE ROEHM, who confesses to having watched *Laugh-In* regularly, enjoys finding unusual ways to embellish and shape her knitting.









#162 Icehouse

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Rnd 7: \*K5, p1, knit to last 2 sts on needle, p2tog; rep from \* for rem 3 needles—48 sts rem.

Rnd 9: \*K6, p1, knit to last 2 sts on needle, p2tog; rep from \* for rem 3 needles—44 sts rem.

Rnd 11: \*K7, p1, knit to last 2 sts on needle, p2tog; rep from \* for rem 3 needles—40 sts rem.

Rnd 13: \*Knit to last 2 sts on needle, p2tog; rep from \* for rem 3 needles—36 sts rem.

Rep Rnd 13 seven more times—8 sts rem. Cut yarn, leaving an 8" (20.5-cm) tail.

#### Finishing

Thread tail through rem sts, pull tight, and fasten off on inside of sock. Weave in loose ends. ☞

MONA SCHMIDT knits in Montreal where she has been living with her husband since 2002. Visit her blog at [www.knitsstricken.blogspot.com](http://www.knitsstricken.blogspot.com).

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# 4-3-2 RIBBED PULLOVER

design by NATALIE WILSON

CLASSIC RIBS TAKE ON A NEW ANGLE in this comfortably fitted pullover. Ribbed panels tilt from the vertical to follow the classic V-neckline, while rib patterns of 4-3-2 stitch widths on the back and front meet at the shoulders for a clean finish. Worked in a luxurious silk/wool blend, the sweater is a pleasure to wear next to the skin.

**Finished Size** 36 (40, 44, 48, 52)" (91.5 [101.5, 112, 122, 132] cm) bust circumference. Pullover shown measures 36" (91.5 cm).

**Yarn** Reynolds Rapture (50% silk, 50% wool; 72 yd [66 m]/50 g): #429 brass, 14 (15, 16, 18, 19) skeins. Yarn distributed by JCA.

**Needles** Size 10 (6 mm): straight and spare circular (cir) or extra set of needles for working the three-needle bind-off. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; markers (m); removable markers or safety pins; spare cir or waste yarn for holding sleeve cap sts; sizes G/7 and I/9 (4.5 and 5.5 mm) crochet hooks; tapestry needle.

**Gauge** 16 sts and 25 rows = 4" (10 cm) in k4, p4 rib, slightly stretched.

## Notes

To reduce bulk where the sleeves join the body, the sleeve cap stitches are not bound off. Instead, the open loops are joined to the armhole using slip st crochet. This technique creates a smooth, flexible seam.

The side seams use up one stitch at each side for the garment body and sleeves. The measurements on the schematic show the actual size of the pieces, including all stitches, for blocking purposes. However, the stitches lost in the seams are not counted toward the finished bust size.

## Back

Using the cable method (see Glossary, page 135), CO 74 (82, 90, 98, 106) sts. Set up patt as foll: (RS) P0 (3, 0, 3, 0), k3 (4, 3, 4, 3), [p4, k4] 1 (1, 2, 2, 3) time(s), place marker (pm), work Row 1 of Back chart (see page 103) over center 52 sts, pm, [k4, p4] 1 (1, 2, 2, 3) time(s), k3 (4, 3, 4, 3), p0 (3, 0, 3, 0). *Next row:* (WS) Working sts on either side of marked center sts in rib as established, work Row 2 of chart over center 52 sts. Work even in rib patt as established, and rep Rows 1 and 2 of chart *only* over marked center sts 2 (4, 5, 7, 8) more times—6 (10, 12, 16, 18) rows completed; piece measures about 1 (1½, 2, 2½, 3)" (2.5 [3.8, 5, 6.5, 7.5] cm) from CO. Cont in patt, work Row 3 to Row 84 (80, 78, 74, 72) of chart—88 rows total for all sizes; piece measures about 14" (35.5 cm) from CO. **Shape armholes:** Cont patt from chart over marked center sts, BO 4 (4, 5, 6, 7) sts at beg of next 2 rows, then BO 3 (4, 4, 5, 6) sts at beg of foll 2 rows—60 (66, 72, 76, 80) sts rem. Cont even until Row 126 of chart has been completed for all sizes—armholes measure about 6¾ (7½, 7¾, 8¼, 8½)" (17 [19, 19.5, 21, 21.5] cm). **Shape back neck:** Mark center of piece with removable marker or safety pin.

With RS facing, count out 9 sts before center marker and pm, then count out 10 sts after center marker and pm. Remove center marker, place 19 sts between the 2 outer markers on holder, and remove outer markers—21 (24, 27, 29, 31) sts for right back shoulder, 20 (23, 26, 28, 30) sts for left back shoulder. *Next row:* (RS; Row 127 of chart) Work in patt over first group of sts for right back shoulder, dec 1 st as shown on chart, join new yarn at beg of sts for left back shoulder, work in patt to end—20 (23, 26, 28, 30) sts at each side. Working each side separately, work until Row 132 of chart has been completed, dec 1 st at each side as charted on Row 129 for left back shoulder and on Row 131 for right back shoulder—19 (22, 25, 27, 29) sts rem at each side; armholes measure about 7¾ (8½, 8¾, 9¼, 9½)" (19.5 [21.5, 22, 23.5, 24] cm). Place sts on holders.

## Front

Using the cable method, CO 74 (82, 90, 98, 106) sts. Set up patt as for back, working Row 1 of Front chart over center 52 sts. Cont as for back until Row 84 (80, 78, 74, 72) of chart has been completed—88 rows total for all sizes; piece measures about 14" (35.5 cm) from CO. **Shape armholes:** Cont patt from chart over marked center sts, BO 4 (4, 5, 6, 7) sts at beg of next 2 rows, then BO 3 (4, 4, 5, 6) sts at beg of foll 2 rows—60 (66, 72, 76, 80) sts rem. Work 0 (4, 6, 10, 12) more rows even to end with Row 88 of chart for all sizes. **Shape front neck:** Mark center of piece with removable marker or safety pin. *Next row:* (RS; Row 89 of chart) Work in patt over first group of sts for left front shoulder, dec 1 st as shown on chart, join new yarn at center, remove center marker, work in patt to end—29 (32, 35, 37, 39) sts in first group for left front shoulder, 30 (33, 36, 38, 40) sts in second group for right front shoulder. Working each side separately, cont until Row 132 of chart has been completed, dec for each side as shown on chart—19 (22, 25, 27, 29) sts rem at each side; armholes measure about 7¾ (8½, 8¾, 9¼, 9½)" (19.5 [21.5, 22, 23.5, 24] cm). Place sts on holders.

## Right Sleeve

Using the cable method, CO 42 sts. Set up k3, p3 rib as foll:  
*Row 1:* (RS) K1, p1, [k3, p3] 6 times, k4.  
*Row 2:* (WS) Work sts as they appear.  
Work rib as established for 6 more rows—piece should measure about 1¼" (3.2 cm) from CO. *Next row:* Cont in rib, inc 1 st each end of needle—2 sts inc'd. Work 9 (7, 7, 5, 5) rows even. Rep the last 10 (8, 8, 6, 6) rows 4 (7, 3, 15, 11) more times, working



## Velvet Cowl Scarf Kit



Original designs by Adrienne Welch

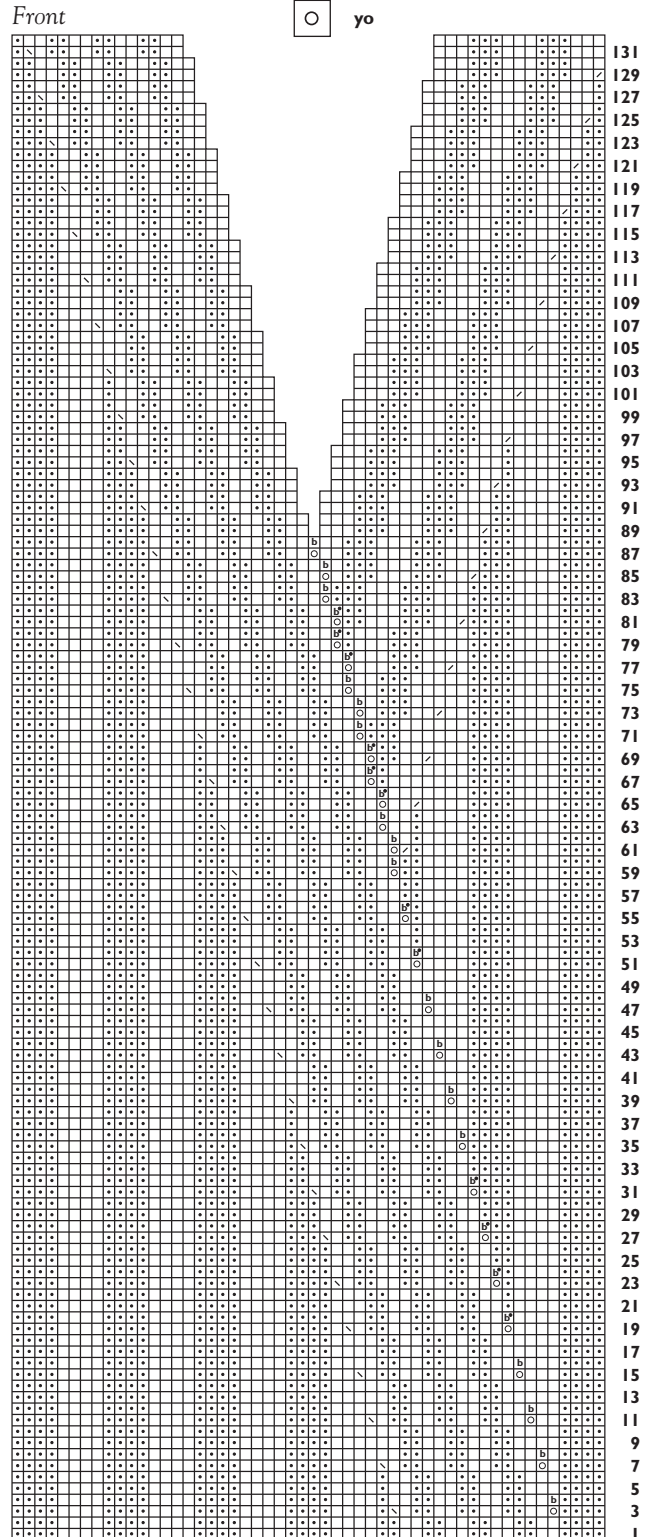
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k3, p3 rib patt with 1 selvedge st at each end in St st—52 (58, 50, 74, 66) sts. Inc 1 st each end of needle every 8 (6, 6, 4, 4) rows 8 (8, 13, 3, 8) times—68 (74, 76, 80, 82) sts; piece measures about 19½ (19¼, 19, 18½, 18)" (49.5 [49, 48.5, 47, 45.5] cm) from CO, slightly stretched. On the next RS row, dec 1 st each

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end of needle—66 (72, 74, 78, 80) sts rem. Work even until piece measures 21½" (54.5 cm) from CO for all sizes, slightly stretched. Place sts on spare cir needle or waste yarn.

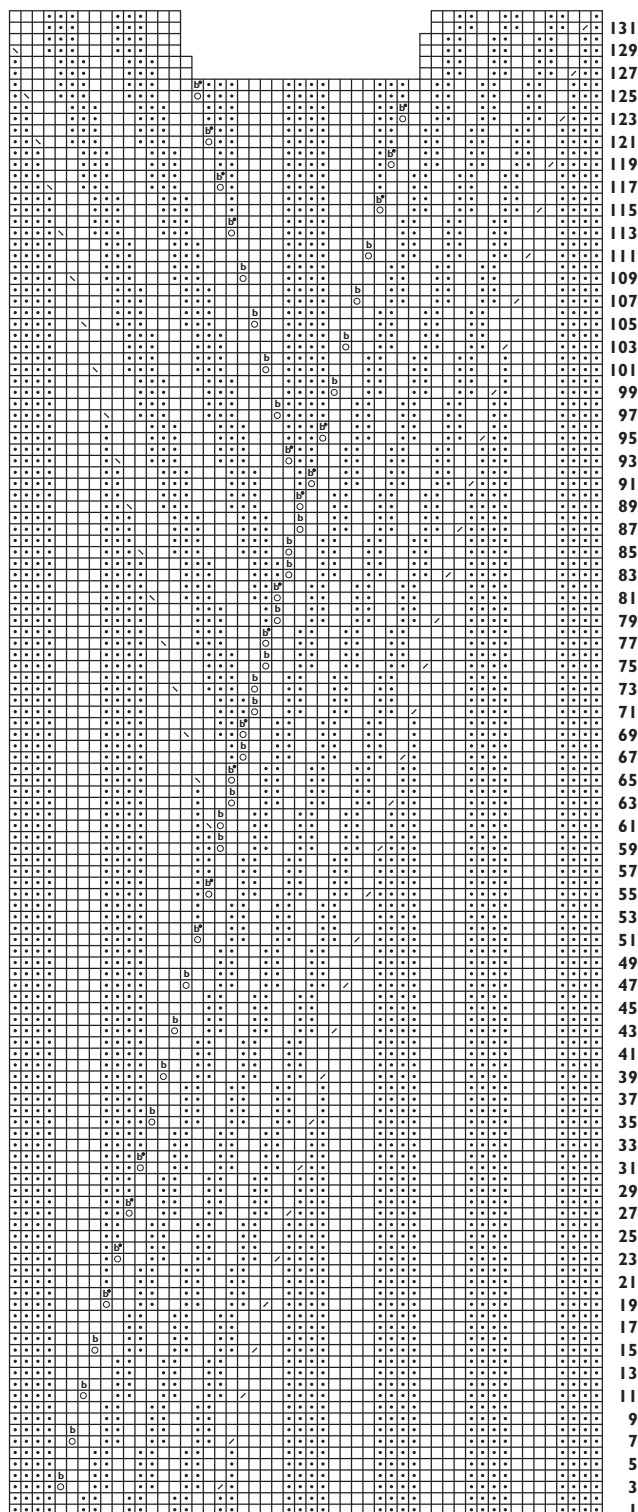
### Left Sleeve

Using the cable method, CO 42 sts. Set up k2, p2 rib as foll:

Row 1: (RS) K1, [p2, k2] 10 times, k1.

Row 2: (WS) Work sts as they appear.

Back



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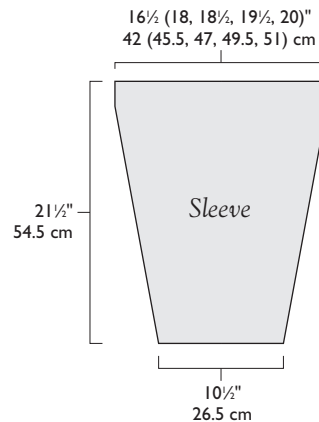
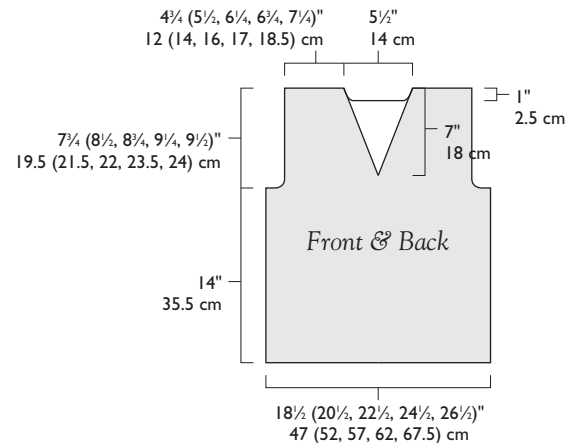
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Work rib as established for 6 more rows—piece should measure about 1 1/4" (3.2 cm) from CO, slightly stretched. Working new sts into k2, p2 rib as established with 1 selvedge st at each end in St st, cont as for right sleeve—66 (72, 74, 78, 80) sts when sleeve has been completed; piece measures 21 1/2" (54.5 cm) from CO for all sizes, slightly stretched. Place sts on spare cir needle or waste yarn.

### Finishing

**Join shoulders:** Place shoulder sts on spare needles, and use the three-needle method (see Glossary, page 136) to BO shoulders tog. **Join sleeve to armhole:** Holding RS of garment tog, match right sleeve (worked in k3, p3 rib) to right armhole, aligning center of sleeve top with shoulder join. With size G/7 (4.5 mm) crochet hook and working with the sleeve facing you, use slip st crochet (see Glossary, page 136, for crochet instructions) to join live sleeve sts to armhole edge, joining about 2 live sts for every 3 rows of armhole, and easing in any extra fullness of the sleeve by occasionally attaching 3 live sts to 3 rows. Sew sides of sleeve to armhole BO on front and back. Rep for left sleeve. With yarn threaded on a tapestry needle, sew side and sleeve seams. **Neck edging:** With size I/9 (5.5 mm) crochet hook, RS facing, and beg at right shoulder, work 1 row of single crochet (sc) (see Glossary, page 136) around neck opening, working 1 st into each live back neck st from holder to secure back neck sts. Weave in loose ends. Block to finished measurements. ∞

NATALIE WILSON spent fifteen years as a consulting environmental scientist, but is now a full-time knitwear designer and teacher. Visit her website at [www.iknitiative.com](http://www.iknitiative.com).

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# BIAS-KNIT TIE

design by SHIRLEY PADEN

A KNITTED TIE MAKES A GREAT PORTABLE PROJECT, and it's a good way to get used to working on small needles. After designing two attractive ties for the Winter 2004 issue of *Interweave Knits*, Shirley now gives us another version that features traditional diagonal stripes formed by working the tie on the bias—stitches are regularly increased at one end of the needle and decreased at the other.

**Finished Size** About 2¾" (7 cm) wide at widest point and 56" (142 cm) long.

**Yarn** Jamieson's Spindrift (100% Shetland wool; 115 yd [105 m]/25 g): #233 spagnum (green), #595 maroon, #525 crimson, and #1190 burnt umber (gold), 1 skein each. Yarn distributed by Simply Shetland.

**Needles** Size 2 (2.75 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size D/3 (3.25 mm) crochet hook; 18" (45.5 cm) of 1" (2.5-cm) wide ribbon for facing (optional); sharp-point sewing needle and matching thread (optional).

**Gauge** 14 sts and 22 rows = 2" (5 cm) in St st.

## Stitch Guide

**Stripe Sequence:** Working in St st, work the following number of rows of each color:

8 rows green

2 rows maroon

1 row crimson

2 rows maroon

8 rows gold

2 rows maroon

1 row crimson

2 rows maroon.

Repeat these 26 rows for patt.

## Notes

Only the crimson yarn needs to be cut at the end of each color repeat; the other colors can be carried along the sides of the work. Work from two balls of maroon, carrying one along each side of work. Twist the unused colors with the working yarn at each selvedge to secure the floats of carried colors to the selvedges. Knit first and last stitch of every row for selvedge stitches. Work all increases and decreases inside the selvedge stitches.

## Tie

**Shape front point:** With green, CO 27 sts. Knitting the first and last st of every row for selvedge sts (see Notes) and foll color sequence (see Stitch Guide), inc 1 st at end of every RS row as foll:

*Row 1:* (RS) K1 (selvedge st; knit every row), knit to last st, M1 (see Glossary, page 135), k1 (selvedge st; knit every row)—1 st inc'd.

*Row 2:* (WS) K1, purl to last st, k1.

Rep these 2 rows 22 more times—50 sts. Work decs as foll:

*Rows 1 and 3:* (RS) K1, k2tog, knit to last st, M1, k1.

*Row 2:* K1, purl to last st, k1.

*Row 4:* K1, purl to last 3 sts, p2tog, k1—1 st dec'd.

Rep these 4 rows (dec 1 st in Row 4 only) 8 more times—41 sts rem; 82 rows completed. Cont as foll:

*Rows 1, 3, and 5:* (RS) K1, k2tog, knit to last st, M1, k1.

*Rows 2 and 4:* K1, purl to last st, k1.

*Row 6:* K1, purl to last 3 sts, p2tog, k1—1 st dec'd.

Rep these 6 rows (dec 1 st in Row 6 only) 6 more times—34 sts rem; 124 rows completed.

### Decrease to neckband:

*Row 1:* (RS) K1, k2tog, knit to last st, M1, k1.

*Row 2:* K1, purl to last 3 sts, p2tog, k1—1 st dec'd.

Rep these 2 rows 14 more times—19 sts rem; 154 rows completed; piece measures 19¼" (49 cm) from bottom of front point, measured straight up from the point at a 45-degree angle to the columns of knit sts.

### Neckband:

*Row 1:* (RS) K1, k2tog, knit to last st, M1, k1.

*Row 2:* K1, purl to last st, k1.

Rep these 2 rows 87 more times—330 rows completed; piece measures 41¼" (105 cm) from bottom of front point, ending with a WS row. If your row gauge is slightly off, work even, if necessary, until piece measures at least 41¼" (105 cm) from bottom of front point, ending with a WS row.

### Shape back section:

*Row 1:* (RS) K1, knit to last st, M1, k1—1 st inc'd.

*Rows 2 and 4:* K1, purl to last st, k1.

*Row 3:* K1, k2tog, knit to last st, M1, k1.

Rep the last 4 rows (inc 1 st in Row 1 only) 17 more times, ending with WS Row 4—37 sts; 402 rows total, if working to gauge; piece measures about 50¼" (127.5 cm) from bottom of front point.

### Decrease for back point:

*Row 1:* (RS) K1, k2tog, knit to end—1 st dec'd.

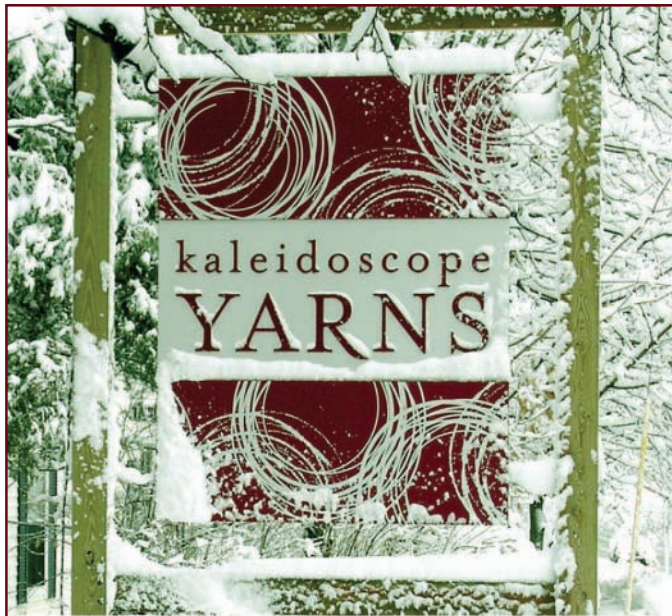
*Rows 2 and 4:* K1, purl to last st, k1.

*Row 3:* K1, k2tog, knit to last st, M1, k1.

Rep the last 4 rows (dec 1 st in Row 1 only) 4 more times—32 sts rem; 20 rows in this shaping; 422 rows total, if working to gauge. *Next row:* (RS) K1, k2tog, knit to end—1 st dec'd.

*Next row:* (WS) K1, purl to last st, k1. Rep the last 2 rows (dec 1 st on RS rows only) 12 more times—19 sts rem; 448 rows total; piece measures 56" (142 cm) from point to point, measured straight up the center at a 45-degree angle to the columns of knit sts. BO all sts.





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### Finishing

Block piece to measurements. Weave in loose ends behind their matching colors on WS. For optional facing, sew ribbon centered along the middle of the worked-even neckband section using sewing needle and thread. Fold tie lengthwise to bring selvages together along the centerline of the back. With yarn threaded on a tapestry needle, sew the edges tog to form a seam along the center back. With yarn to match colors at CO and BO ends of tie, and RS facing, work 1 row of single crochet (sc; see

Glossary, page 136) along edges of points, beg and ending at center back seam. Block again. ∞

SHIRLEY PADEN designs knitwear from her home in New York City.

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# BELTED WRAP JACKET

design by SHIRLEY PADEN

SHIRLEY PADEN SHOWS HER MASTERY of lace patterns in this scallop-edged wrapped cardigan. The body is worked in an allover lace pattern, and the neckline is finished with a wide, ribbed shawl collar. Extra-long flaired cuffs add a retro elegance, and a simple ribbed belt provides a little waist shaping while it holds the fronts together.

**Finished Size** 41 (47)" (104 [119.5] cm) bust circumference, wrapped and belted. Jacket shown measures 41" (104 cm).

**Note:** Front overlap can be adjusted for a roomier fit to produce a slightly larger size when worn.

**Yarn** Tahki/Stacy Charles Zara (100% merino; 136 yd [125 m]/50 g): #1525 red, 18 (21) balls.

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

**Notions** Stitch holders or spare needles; size E/4 (3.5 mm) crochet hook (for belt CO); tapestry needle.

**Gauge** 26 sts = 4" (10 cm) and 43 rows = 6" (15 cm) in miniature wings patt from chart on larger needles.

## Stitch Guide

**K2, P5 Rib:** (multiple of 7 sts + 2)

**Row 1:** (RS) \*K2, p5; rep from \* to last 2 sts, k2.

**Row 2:** (WS) \*P2, k5; rep from \* to last 2 sts, p2.

Repeat Rows 1 and 2 for pattern.

**Sloped Bind-Off:** (used for armhole, neck, and sleeve cap) On the row before binding off, do not work the last st of the row. Turn work—1 unworked st on right needle. To bind off, sl first st on left needle to right needle as if to purl, then pass the unworked st over it to BO 1 st. Cont the rest of the bind off in the usual manner.

**Purled Cable Cast-On:** The cable cast-on shown in the Glossary (page 135) is worked as if to knit. The purled cable cast-on is worked similarly, except that you insert right needle between first two sts on left needle as if to purl, from back to front. Wrap yarn as if to purl, draw yarn through to complete st, and slip this new st to the left needle.

**Cast-On for Collar:** **WS rows:** Use a purled cable cast-on for the first CO st, then use the knitted cable cast-on for the rem sts to be added. **RS rows:** Use the purled cable cast-on for all sts to be added. **For both WS and RS rows:** After casting on, work across new sts in established rib patt. If any cast-on st is twisted in its orientation, work it so as to undo the twist, either by working the st through its back loop, or by remounting it on the needle in the conventional orientation before working it.

## Notes

The back and fronts contain an exact number of rows to ensure that the pattern meets correctly at the shoulders. To lengthen or shorten the body, add or subtract a full 10-row repeat of the

miniature wings pattern below the armhole shaping; every 10 rows added or removed will lengthen or shorten the body by about 1¼" (3.2 cm). In order for the sleeve and collar pieces to match the body properly, do not make any length adjustments to the armhole or neck depths. For a longer jacket you may need to purchase more yarn.

Knit the first and last stitch of every row for selvedge stitches; these selvedge stitches are not shown on the chart.

The selvedge stitches are not included in calculating the measurements shown on the schematic.

If there are not enough stitches as a result of shaping to work a yarnover or decrease with its companion yarnover or decrease, work the sts in St st until there are the correct number of sts to resume working the pattern again.

## Back

With larger needles and using the knitted method (see Glossary, page 135), CO 136 (155) sts. Knit 1 (WS) row. Knitting the first and last st of every row for selvedge sts (see Notes), work Miniature Wings chart (see page 112) over center 134 (153) sts. Work in patt until Rows 1–10 of chart have been worked a total of 12 times, then work Rows 1–8 once more—128 patt rows; piece measures about 18" (45.5 cm) from CO. **Shape armholes:** Cont in patt (see Notes), BO 4 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows, then BO 2 sts at beg of foll 8 rows, then BO 1 st at beg of foll 8 rows—98 (117) sts rem; 148 patt rows. Cont even in patt for 41 (51) more rows, ending with Row 9 of patt—189 (199) patt rows; piece measures about 26¾ (28)" (68 [71] cm) from CO; armholes measure about 8¾ (10)" (22 [25.5] cm). **Shape neck:** (WS; counts as Row 10 of patt) P26 (33), BO center 46 (51) sts for back neck, p26 (33) rem sts. Place shoulder sts on holders or spare needles in preparation for three-needle BO to be worked later.

## Right Front

With larger needles and using the knitted method, CO 79 (98) sts. Knit 1 (WS) row. Knitting the first and last st of every row for selvedge sts, work Miniature Wings chart over center 77 (96) sts. Work in patt until Rows 1–10 of chart have been worked a total of 10 (11) times, then work Rows 1–4 once more—104 (114) patt rows; piece measures about 14¾ (16)" (37.5 [40.5] cm) from CO, or 12" (30.5) cm less than desired total length to shoulder. Mark the end of the last WS row with waste yarn to indicate beg of neck shaping for collar placement. **Shape neck:** Using the





sloped bind-off method (see Stitch Guide), cont for your size as foll:

**Size 41":** BO 1 st at beg of next RS row (neck edge), work to end—78 sts rem. Work 3 rows even, ending with a WS row. Cont in patt, rep the shaping of the last 4 rows 5 more times, then BO 1 st at beg of foll RS row, ending with a RS row—72 sts rem; 129 patt rows; piece measures about 18" (45.5 cm) from CO.

**Size 47":** BO 1 st at beg of next 6 RS rows (neck edge), then BO 2 sts at beg of the foll RS row, then work 1 WS row even—90 sts rem. BO 1 st at beg of next RS row, ending with a RS row—89 sts rem; 129 patt rows; piece measures about 18" (45.5 cm) from CO. **Shape armhole:** *Note:* The armhole shaping is worked while the neck shaping is still in progress; read the following instructions all the way through before proceeding. Cont in patt and using sloped bind-off method, BO 4 sts at beg of next WS row (130th patt row), then BO 3 sts at beg of foll WS row, then BO 2 sts at beg of foll 4 WS rows, then BO 1 st at beg of foll 4 WS rows—19 sts BO for armhole. *At the same time,* cont neck shaping for your size as foll:

**Size 41":** Work 3 rows even at neck edge, beg and ending with a WS row. BO 1 st at beg of next 27 RS rows, then work 5 rows even, ending with a WS row—26 sts rem when all neck and armhole shaping has been completed; 190 patt rows; piece measures about 26¾" (68 cm) from CO; armhole measures about 8¾" (22 cm).

**Size 47":** BO 1 st at beg of next 5 RS rows, then BO 2 sts at beg of foll RS row, then work 1 WS row even. \*BO 1 st at beg of next 6 RS rows, BO 2 sts at beg foll RS row, then work 1 WS row even; rep from \* 2 more times. BO 1 st at beg of next 6 RS rows, then work 6 rows even, ending with a WS row—33 sts rem when all neck and armhole shaping have been completed; 200 patt rows; piece measures about 28" (71 cm) from CO; armhole measures about 10" (25.5 cm).

*For both sizes:* Place all sts on holder or spare needle in preparation for three-needle BO.

## Left Front

With larger needles and using the knitted method, CO 79 (98) sts. Work as for right front until 105 (115) patt rows have been completed, ending with a RS row—piece measures about 14¾ (16)" (37.5 [40.5] cm) from CO, or 12" (30.5) cm less than desired total length to shoulder. Mark the end of the last RS row with waste yarn to indicate beg of neck shaping for collar placement.

**Shape neck:** Using the sloped bind-off method, cont for your size as foll:

**Size 41":** BO 1 st at beg of next WS row (neck edge), work to end—78 sts rem. Work 3 rows even, ending with a RS row. Cont in patt, rep the shaping of the last 4 rows 5 more times, then BO 1 st at beg of foll WS row, ending with a WS row—72 sts rem; 130 patt rows; piece measures about 18" (45.5 cm) from CO.

**Size 47":** BO 1 st at beg of next 6 WS rows (neck edge), then BO 2 sts at beg of the foll WS row, then work 1 RS row even—90 sts rem. BO 1 st at beg of next WS row, ending with a WS row—89 sts rem; 130 patt rows; piece measures about 18" (45.5 cm) from CO.

*Note:* The armhole shaping is worked while the neck shaping is still in progress; read the following instructions all the way through before proceeding.

**Shape armhole:** Beg with the next RS row, shape armhole as for right front, binding off at beg of RS rows and using sloped bind-off method—19 sts BO for armhole. *At the same time,* cont neck shaping for your size as foll:

**Size 41":** Work 3 rows even at neck edge, beg and ending with a RS row (first row worked even is first row of armhole shaping). BO 1 st at beg of next 27 WS rows, then work 4 rows even, ending with a WS row—26 sts rem when all neck and armhole shaping has been completed; 190 patt rows; piece measures about 26¾" (68 cm) from CO; armhole measures about 8¾" (22 cm).

**Size 47":** Work 1 RS row even at neck edge (first row of armhole shaping). BO 1 st at beg of next 5 WS rows, then BO 2 sts at beg of the foll WS row, then work 1 RS row even. \*BO 1 st at beg of next 6 WS rows, BO 2 sts at beg foll WS row, then work 1 RS row even; rep from \* 2 more times. BO 1 st at beg of next 6 WS rows, then work 4 rows even, ending with a WS row—33 sts rem when all neck and armhole shaping has been completed; 200 patt rows; piece measures about 28" (71 cm) from CO; armhole measures about 10" (26.5 cm).

*For both sizes:* Place all sts on holder or spare needle in preparation for three-needle BO.

## Sleeves

With larger needles and using the long-tail method (see Glossary, page 134), CO 96 sts. **Bell cuff:** Establish rib patt as foll:

**Row 1:** (RS) \*K1 (selvedge st; work in garter st throughout), k1, p3, [k2, p5] 12 times, k2, p3, k1, k1 (selvedge st; work in garter st throughout).

**Rows 2–6:** Work 5 rows even, maintaining selvedge sts and working rib sts as they appear.

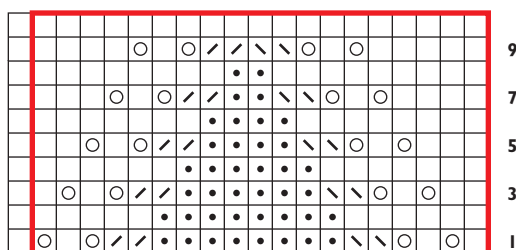
**Row 7:** K1 (selvedge st), k1, p3, [k2, p2, p2tog, p1, k2, p5] 6 times, k2, p3, k1, k1 (selvedge st)—90 sts rem.

**Rows 8–14:** Work 7 rows even as established.

**Row 15:** K1 (selvedge st), k1, p3, [k2, p4, k2, p2, p2tog, p1] 6 times, k2, p3, k1, k1 (selvedge st)—84 sts rem.

**Rows 16–22:** Work 7 rows even as established.

Miniature Wings



selvedge sts not shown



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Row 23: K1 (selvage st), k1, p3, [k2, p1, p2tog, p1, k2, p4] 6 times, k2, p3, k1, k1 (selvage st)—78 sts rem.

Rows 24–30: Work 7 rows even as established.

Row 31: K1 (selvage st), k1, p3, [k2, p3, k2, p1, p2tog, p1] 6 times, k2, p3, k1, k1 (selvage st)—72 sts rem.

Rows 32–38: Work 7 rows even as established.

Row 39: K1 (selvage st), k1, p3, \*[k2, p3] 2 times, k2, [p2tog, p1, k2] 2 times, p2tog, p1; rep from \* once more, [k2, p3] 3 times, k1, k1 (selvage st)—66 sts rem.

Rows 40–44: Work 5 rows even as established.

Row 45: K1 (selvage st), k1, p3, \*[k2, p3] 2 times, k2, p2, k2tog, p2tog, ssk, p2; rep from \* once more, [k2, p3] 3 times, k1, k1 (selvage st)—60 sts rem.

Row 46: (WS) K1, work sts as they appear to last st, k1—piece measures about 6" (15 cm) from CO.

**Set up patt:** (RS) Knitting the first and last st of every row for selvage sts, work Row 1 of Miniature Wings chart over center 58 sts (3 patt reps). Cont working selvage sts and patt as established, work 5 rows even in patt, ending with a WS row. **Shape sleeve:** Beg with the next RS row, inc 1 st each end of needle inside selvage sts every 3rd (4th) row 4 (3) times, then every 4th (3rd) rows 15 (20) times, working new sts into patt (see Notes)—98 (106) sts; 78 patt rows from chart; piece measures about 17" (43 cm) from CO. **Shape cap:** Cont in patt, use the sloped bind-off method to BO 4 sts at beg of next 2 rows, then

BO 3 sts at beg of foll 2 rows—84 (92) sts rem. \*BO 2 sts at beg of foll 4 rows, then BO 1 st at beg of foll 2 rows; rep from \* once more—64 (72) sts rem. BO 2 sts at beg of next 2 rows, then BO 1 st at beg of foll 2 (6) rows—58 (62) sts rem. Cont for your size as foll:

**Size 41":** \*BO 2 sts at beg of next 4 rows, then BO 1 st at beg of foll 4 rows; rep from \* once more, then BO 3 sts at beg of foll 4 rows—22 sts rem; 40 patt rows in sleeve cap; sleeve cap measures about 5½" (14 cm). BO all sts.

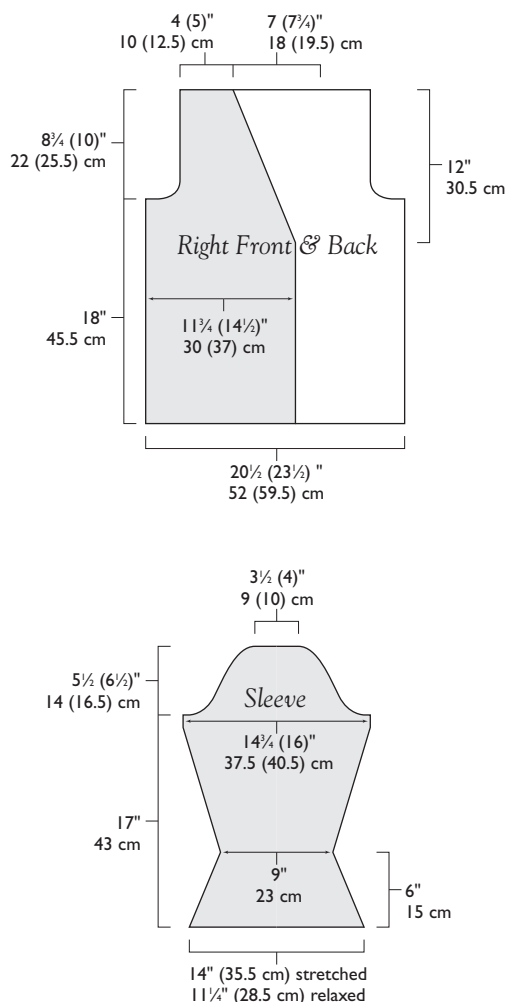
**Size 47":** \*BO 2 sts at beg of next 2 rows, then BO 1 st at beg of foll 4 rows; rep from \* 2 more times, then BO 3 sts at beg of foll 4 rows—26 sts rem; 46 patt rows in sleeve cap; sleeve cap measures about 6½" (16.5 cm). BO all sts.

### Collar

With smaller needles and using the long-tail method, CO 86 (100) sts. Work Row 1 of k2, p5 rib patt (see Stitch Guide). Beg with the next WS row, use the cable method (see Stitch Guide) to CO 14 sts at beg of next 18 rows, then CO 7 sts at beg of foll 2 rows, working new sts into k2, p5 rib patt—352 (366) sts total. Work 1 WS row even. **Dec row 1:** (RS) \*K2, p2, p2tog, p1, k2, p5; rep from \* to last 2 sts, k2—327 (340) sts rem. Work 1 WS row even, working all sts as they appear. **Dec row 2:** (RS) \*K2, p4, k2, p2, p2tog, p1; rep from \* to last 2 sts, k2—302 (314) sts rem. Work 1 WS row even. **Dec row 3:** (RS) \*K2, p1, p2tog, p1, k2, p4; rep from \* to last 2 sts, k2—277 (288) sts rem. Work 1 WS row even. **Dec row 4:** \*K2, p3, k2, p1, p2tog, p1; rep from \* to last 2 sts, k2—252 (262) sts rem. Work 1 WS row even. **Dec row 5:** \*K2, p1, p2tog, k2, p3; rep from \* to last 2 sts, k2—227 (236) sts rem. Work 1 WS row even. **Dec row 6:** \*K2, p2, k2, p1, p2tog; rep from \* to last 2 sts, end k2—202 (210) sts rem; patt has been dec'd to k2, p2 rib, beg and ending with k2 at each end of RS rows. Work even in k2, p2 rib for 3 rows, ending with a WS row. Using the sloped method, BO 9 sts at beg of next 8 (6) rows, then BO 10 sts at beg of foll 8 (10) rows—50 (56) sts rem; 52 rows total; piece measures about 6½" (16.5 cm) from initial CO at center. BO all sts.

### Belt

With larger needles and using the crochet method (see Glossary, page 135), provisionally CO 23 sts, leaving a tail long enough to use for BO later. Work 7 rows in k2, p5 rib, beg and ending with WS Row 2 of patt. **Dec row 1:** (RS) [K2, p2, p2tog, p1] 3 times, k2—20 sts rem. Work 5 rows even, working all sts as they appear. **Dec row 2:** (RS) K2, p1, p2tog, p1, k2, p4, k2, p1, p2tog, p1, k2—18 sts rem. Work 5 rows even in patt. **Dec row 3:** (RS) K2, p3, k2, p1, p2tog, p1, k2, p1, p2tog, k2—16 sts rem. Work 5 rows even. **Dec row 4:** (RS) [K2, p1, p2tog] 2 times, k2, p2, k2—14 sts rem; 26 rows total; piece measures about 3½" (9 cm) from CO; patt has dec'd to k2, p2 rib, beg and ending with k2 at each end of RS rows. Work even in k2, p2 rib until piece measures 5½" (13.6 cm) from CO, ending with a WS row. Reverse shaping for other end of belt as foll, using M1 purlwise incs (see Glossary, page 135) throughout. **Inc row 1:** (RS) K2, [p1, M1, p1, k2] 2 times, p2, k2—16 sts. Work 5 rows even, working sts as they appear. **Inc row 2:** (RS) K2, p3, k2, p2, M1, p1, k2, p1, M1, p1, k2—18 sts. Work 5 rows even. **Inc row 3:** (RS) K2, p2, M1, p1, k2, p4, k2, p2, M1, p1, k2—20 sts. Work 5 rows even. **Inc row 4:** (RS) [K2,





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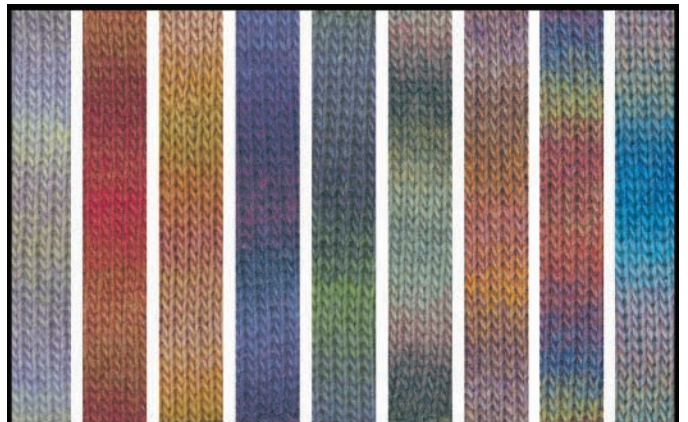


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p2, M1, p2] 3 times, k2—23 sts; patt has inc'd to k2, p5 rib, beg and ending with k2 at each end of RS rows. Work 7 rows even—26 rows from beg of incs; piece measures about 57" (145 cm) from CO. BO all sts in patt, working the last st through the back loop. Carefully remove crochet chain from base of provisional CO and place 23 live sts on needle with CO tail at beg of needle. BO all sts in patt as for other end of belt.

## Finishing

Block pieces to measurements. Using the three-needle method (see Glossary, page 136), join fronts to back at shoulders. With yarn threaded on a tapestry needle, sew BO edge of collar to neck edge between markers, and with WS of collar corresponding to RS of garment so RS of collar will show when collar is folded back. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Block again, if desired. ∞

SHIRLEY PADEN is owner of Shirley Paden Custom Knits in New York City.

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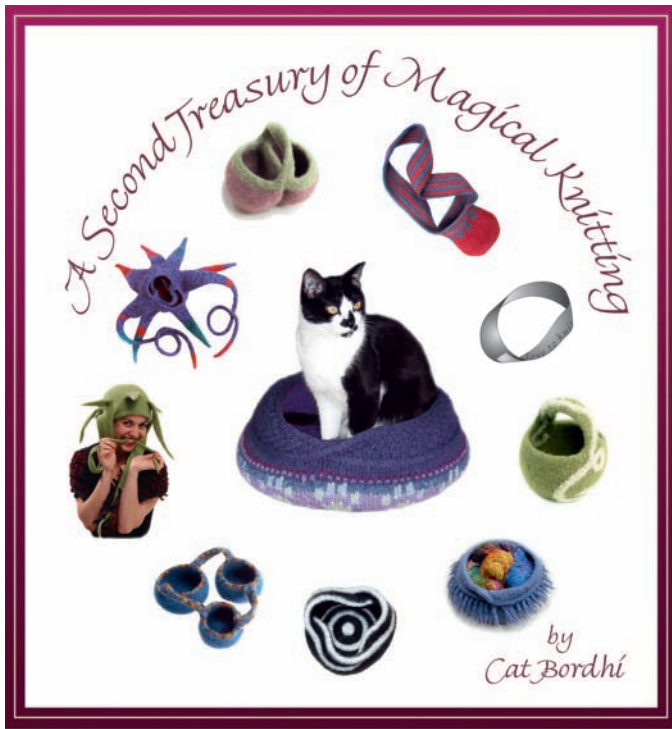
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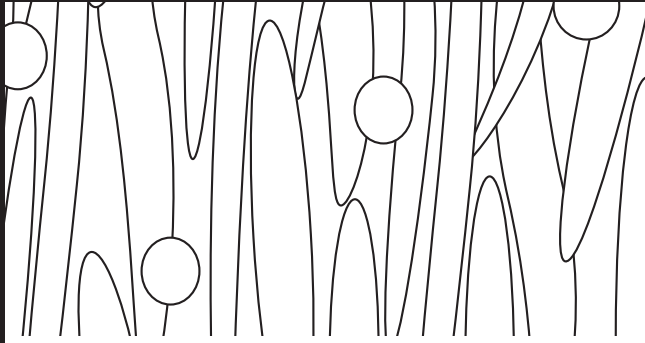
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## (1) RIDGED HELMET HAT

**Ann Budd, Senior Editor**

I modeled this hat after some close-fitting hats I've seen pictured on children in 1940s-era knitting books. But I suspect that the luscious alpaca yarn I used is much softer and more comfortable around the face than the scratchy wool used way back then. I worked the hat "inside out" so I could knit more rows than I purled. Three three-color braided tassels add a flash of color and bit of fun. **Yarn** Knit Picks Andean Treasure (100% baby alpaca; 110 yd [100 m]/50 g): #23485 sunset (orange), 2 skeins; #23483 lagoon (green) and #23489 peach (gold), a few yards each.

## (2) ANDEAN EARFLAP HAT

**Mary Jane Mucklestone, Photostylist**

I've always wanted to knit one of the earflap hats from one of my favorite knitting books, *Andean Folk Knitting, Traditions and Techniques from Peru and Bolivia* (Cynthia Gravelle LeCount, Dos Tejedoras, 1990). For my hat I chose an adaptation of Earflap #10. I picked a familiar Shetland diamond for the color work motif and worked it in stranded stockinette, which created long floats on the first and last rows of the motif. Take care to carry the unused color loosely on these rows. **Yarn** Blue Sky Alpacas 100% Alpaca (100% alpaca; 110 yd [100 m]/50 g): #47 green, #30 blue sky, #307 turquoise, and #46 chartreuse, 1 skein each.

## (3) ARMY GIRL EARFLAP

**Lisa Shroyer, Assistant Editor**

I formed the earflaps on this hat by "bending" the lower edge of the hat with shaping: decreases along the centerline of the flaps make them curve downward, while increases curve the center back neck upwards. The flared effect of the earflaps, combined with the round crown and strong line across the forehead, gives this hat a military look. The color of the yarn "girls it up" a bit, but choosing another color could easily give it guy appeal.

**Yarn** Misti International Chunky Baby Alpaca (100% baby alpaca; 108 yd [99 m]/100 g): #2L474 lemon/rose moulinette, 2 skeins.

## (4) RYAN'S HAT

**Pam Allen, Editor in Chief**

After years of working hats from rim to crown, and ending up with hats that were too tight, too loose, too short, and/or too long, I now make my hats from the top down—a pretty much

foolproof method for getting a hat to fit. As for earflap hats, I love the traditional ones with bright colors and bold geometric patterns. The colors in this particular version were chosen by my son, Ryan, who insists that even in sunny California, it's still hat weather from time to time. **Yarn** Cascade Yarns Pastaza (50% llama, 50% wool; 132 yd [121 m]/100 g): #063 brown, #050 orange, and #042 green, 1 skein each.

## (5) ENCHANTED EVENING EAR COVERING

**Sandi Wiseheart, Managing Editor**

The yarn I used is made up of three different yarns: a railroad ribbon, a multi-hued silky twist, and a lovely merino. The drape of the yarn wouldn't work well for a traditional earflap hat, so I decided to let the yarn guide me. I ended up with a simple mobius loop that is both dressy and practical. I like to think of this as an earflap hat to wear with pearls and a little black (or blue!) dress.

**Yarn** Kollage Yarns Serenity (60% merino wool, 25% silk, 5% wool, 5% polyamide, 5% viscose; 150 yd [137 m]/106 g): dusty blue, 1 skein.

## (6) EARFLAP HAT

**Meema Spadola, Editorial Advisor**

This hat is inspired by my Granny's backyard berry patch filled with raspberry, blackberry, and elderberry bushes. Although this hat is designed to be worn long after the berries are gone (or bottled up as jelly), this should bring back some tasty summer memories. I made extra-long I-cord ties for fun, but you can always make them shorter. **Yarn** Manos del Uruguay Wool (100% wool; 138 yd [126 m]/100g): #61 rhubarb (light rose), #50 heather (medium lilac), and #57 raspberry (dark purple), 1 skein each.

## (7) PENOBSCOT BAY HAT

**Cyrene Slegona, Editorial Advisor**

It wasn't until after I finished knitting this hat that I realized that the color arrangement I used reflects the colorscape I see when I look across the islands of Penobscot Bay in Maine on a sunny day—puffs of white against a variety of blues. The finishing pom-pom is like a crowning cloud. The combination of a simple but interesting pattern made this a peaceful project to knit. **Yarn** Green Mountain Spinnery Mountain Mohair (70% wool, 30% mohair; 140 yd [128 m]/2 oz [57 g]): #5-E edelweiss (white), #5-PE peacock (dark blue), #5-WG wintergreen (dark green), and #5-IB ice blue (light blue), 1 skein each.





# GORED SKIRT

design by NORAH GAUGHAN

HERE'S A KNITTED SKIRT THAT'S EASY TO MAKE—and wear. Triangular inserts in different widths discourage hip hugging and allow you to take the stairs two at a time. The skirt is knitted from the top down, and the wedge-shaped gores are sewn in place at the end. Seams are left exposed for a simple decorative flourish.

**Finished Size** 28½ (32½, 36½, 40½, 44½)" (72.5 [82.5, 92.5, 103, 113] cm) high hip circumference (about 3½" [9 cm] above hip; skirt is designed to be worn low), 32 (36, 40, 44, 48)" (81.5 [91.5, 101.5, 112, 122] cm) hip circumference, and 23" (58.5 cm) long. Skirt shown measures 32½" (82.5 cm) at high hip.

**Yarn** Goddess Yarns Phoebe (100% baby alpaca; 73 yd [67 m]/50 g): #C740 lagoon heather, 11 (13, 14, 15, 17) skeins.

**Needles** Sizes 6 (4 mm) and 8 (5 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** 6 yd (5.5 meters) of ⅛" (3 mm) leather cord (available in craft, fabric, or leather stores); tapestry needle.

**Gauge** 18 sts and 24 rows = 4" (10 cm) in St st with larger needles.

## Stitch Guide

**K2, P2 Rib:** (mult of 4 sts + 2)

Row 1: (WS) \*P2, k2; rep from \* to last 2 sts, p2.

Row 2: (RS) \*K2, p2; rep from \* to last 2 sts, k2.

Repeat Rows 1–2 for pattern.

## Front

With smaller needles, CO 64 (73, 82, 91, 100) sts. Knit 5 rows. Change to larger needles and purl 1 WS row. *Eyelet row:* K3 (3, 2, 2, 3), \*yo, k2tog, k2; rep from \* to last 1 (2, 0, 1, 1) st(s), k1 (2, 0, 1, 1). Purl 1 row. Work in St st, inc 1 st each end of needle every 4th row 4 times as foll: K2, M1 (see Glossary, page 135), knit to last 2 sts, M1, k2—2 sts inc'd per inc row; 72 (81, 90, 99, 108) sts after all incs have been made. Cont even in St st until piece measures 9" (23 cm) from CO, ending with a WS row. **Split for large gore:** (RS) K48 (54, 60, 66, 72), join second ball of yarn and knit rem 24 (27, 30, 33, 36) sts. Working each side separately, work even in St st until pieces measure 5" (12.5 cm) from split, ending with a WS row. **Split for small gore:** (RS) K24 (27, 30, 33, 36), join another ball of yarn and complete row as established. Work even until pieces measure 8" (20.5 cm) from last split, ending with a WS row. Change to smaller needles and work in garter st (knit every row) for 1" (2.5 cm), ending with a RS row. With WS facing, BO all sts kwise.

## Back

CO and work as for front to split for large gore, ending with a WS row. **Split for large gore:** (RS) K24 (27, 30, 33, 36), join second ball of yarn and knit rem 48 (54, 60, 66, 72) sts. Working each side separately, work even in St st until pieces measure 5" (12.5 cm) from split, ending with a WS row. **Split**

**for small gore:** (RS) K48 (54, 60, 66, 72) sts as established, join another ball of yarn and knit rem 24 (27, 30, 33, 36) sts. Work even until pieces measure 8" (20.5 cm) from last split, ending with a WS row. Change to smaller needles and work in garter st for 1" (2.5 cm), ending with a RS row. With WS facing, BO all sts kwise.

## Large Gore (make 3)

With larger needles, CO 3 sts.

Row 1: (RS) K1, M1, k2—4 sts.

Rows 2, 3, and 4: Work even in St st.

Row 5: [K1, M1] 2 times, k2—6 sts.

Rows 6–10: Work 5 rows even in St st.

Row 11: [K2, M1] 2 times, k2—8 sts.

Rows 12–18: Work 7 rows even in St st.

Row 19: [K3, M1] 2 times, k2—10 sts.

Rows 20–24: Work 5 rows even in St st.

Row 25: [K4, M1] 2 times, k2—12 sts.

Rows 26–30: Work 5 rows even in St st.

Row 31: [K5, M1] 2 times, k2—14 sts.

Rows 32–36: Work 5 rows even in St st.

Row 37: [K6, M1] 2 times, k2—16 sts.

Rows 38–42: Work 5 rows even in St st.

Row 43: [K7, M1] 2 times, k2—18 sts.

Rows 44–48: Work 5 rows even in St st.

Row 49: [K8, M1] 2 times, k2—20 sts.

Rows 50–54: Work 5 rows even in St st.

Row 55: [K9, M1] 2 times, k2—22 sts.

Rows 56–60: Work 5 rows even in St st.

Row 61: [K10, M1] 2 times, k2—24 sts.

Rows 62–66: Work 5 rows even in St st.

Row 67: [K11, M1] 2 times, k2—26 sts.

Cont even in St st until piece measures 12½" (31.5 cm) from CO, ending with a WS row. Change to smaller needles and purl 1 row, inc 4 sts evenly spaced—30 sts. Work in k2, p2 rib (see Stitch Guide) for 1½" (3.8 cm). BO all sts.

## Small Gore (make 3)

CO and work as for large gore through Row 43—18 sts. Cont even until piece measures 7½" (19 cm) from CO, ending with a WS row. Change to smaller needles and purl 1 row, inc 4 sts evenly spaced—22 sts. Work in k2, p2 rib for 1½" (3.8 cm). BO all sts.



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**Finishing**

*Note:* When inserting gores, sew seams so that ridge of seam is on outside of garment. Sew side seams above gores so that ridge is on inside of garment in traditional manner. With yarn threaded on a tapestry needle, sew large gores into the longer openings of the front and back. Sew small gores into the rem openings of the front and back. Sew rem large gore to left-hand side of front; sew rem small gore to right-hand side of front. (Gores should alternate across front: large, small, large, small.) Sew side seams. Weave in loose ends. Cut leather cord into three equal-length strands. Tie strands tog in an overhand knot. Holding 3 strands tog, weave cord in-and-out through eyelets at top of skirt to form tie. ∞

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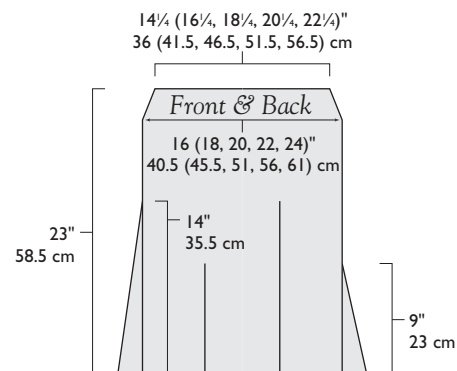
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# WINTER STAR JACKET

design by DI GILPIN

THIS BREEZY JACKET TAKES ITS NAME from the funky, off-kilter stars that Di Gilpin incorporates into the design at the bottom and front edges, cuffs, and in grand scale across the back. A sturdy hem is worked in stockinette, then folded back and sewn in place to make a facing. Stitches picked up along the front opening and around the neck form a fold-over facing as well. The cuffs are left unfinished and allowed to relax into a slight roll. Designed for layering and a bit of swing as the wearer moves about, the jacket hangs open without closure of any kind.

**Finished Size** 43½ (48, 53½)" (110.5 [122, 136] cm) bust circumference. Sweater shown measures 43½" (110.5 cm).

**Yarn** Rowan Scottish Tweed DK (100% wool; 123 yd [113 m]/50 g): #017 lobster (MC), 12 (13, 14) balls; #018 thatch (A), 2 balls (all sizes); #007 Lewis grey (B), 1 ball (all sizes). Yarn distributed by Westminster Fibers.

**Needles** Body and sleeves—size 6 (4 mm): straight. Facing—size 3 (3.25 mm): straight. Edging—size 5 (3.75 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; removable markers or safety pins; tapestry needle.

**Gauge** 21 sts and 28 rows = 4" (10 cm) in St st on largest needles.

## Back

With MC and smallest needles, CO 114 (126, 140) sts. Beg with a RS (knit) row, work even in St st for 9 rows, ending with a RS row—piece should measure about 1¼" (3.2 cm) from CO. Knit 1 WS row for turning ridge. Change to middle-sized needles. Beg with a RS row, work in St st for 2 rows. Work Rows 1–36 of Stars chart (see page 126) in St st intarsia, beg and end as indicated for your size, weaving MC behind each shape, and ending with a WS row. Change to largest needles and work Rows 37–132

of chart, ending with a WS row—piece should measure about 19¼" (49 cm) from turning ridge. Work even in St st with MC until piece measures 20¼ (22¼, 26)" (51.5 [58, 66] cm) from turning ridge, ending with a WS row. With RS facing, BO all sts, placing markers each side of center 40 sts to denote back neck.

## Pocket Lining (make 2)

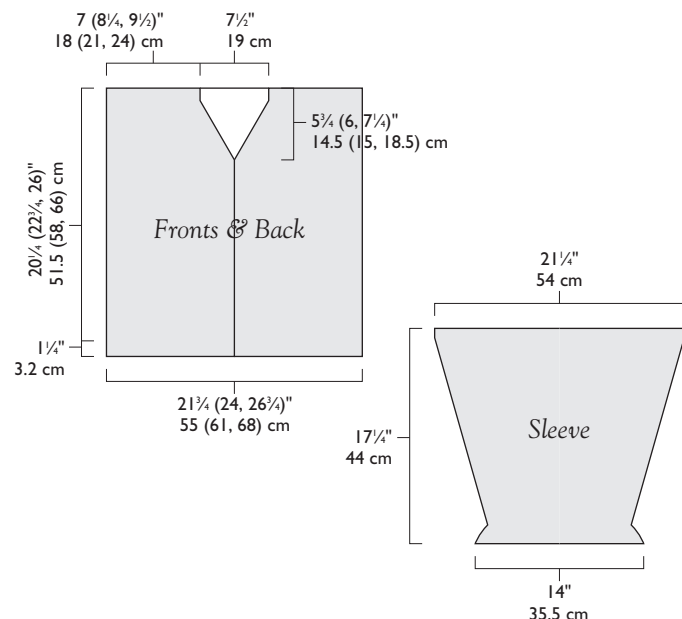
With MC and largest needles, CO 25 sts. Beg with a RS row, work even in St st until piece measures 4¾" (12 cm) from CO, ending with a WS row. Break yarn and place sts on holder.

## Left Front

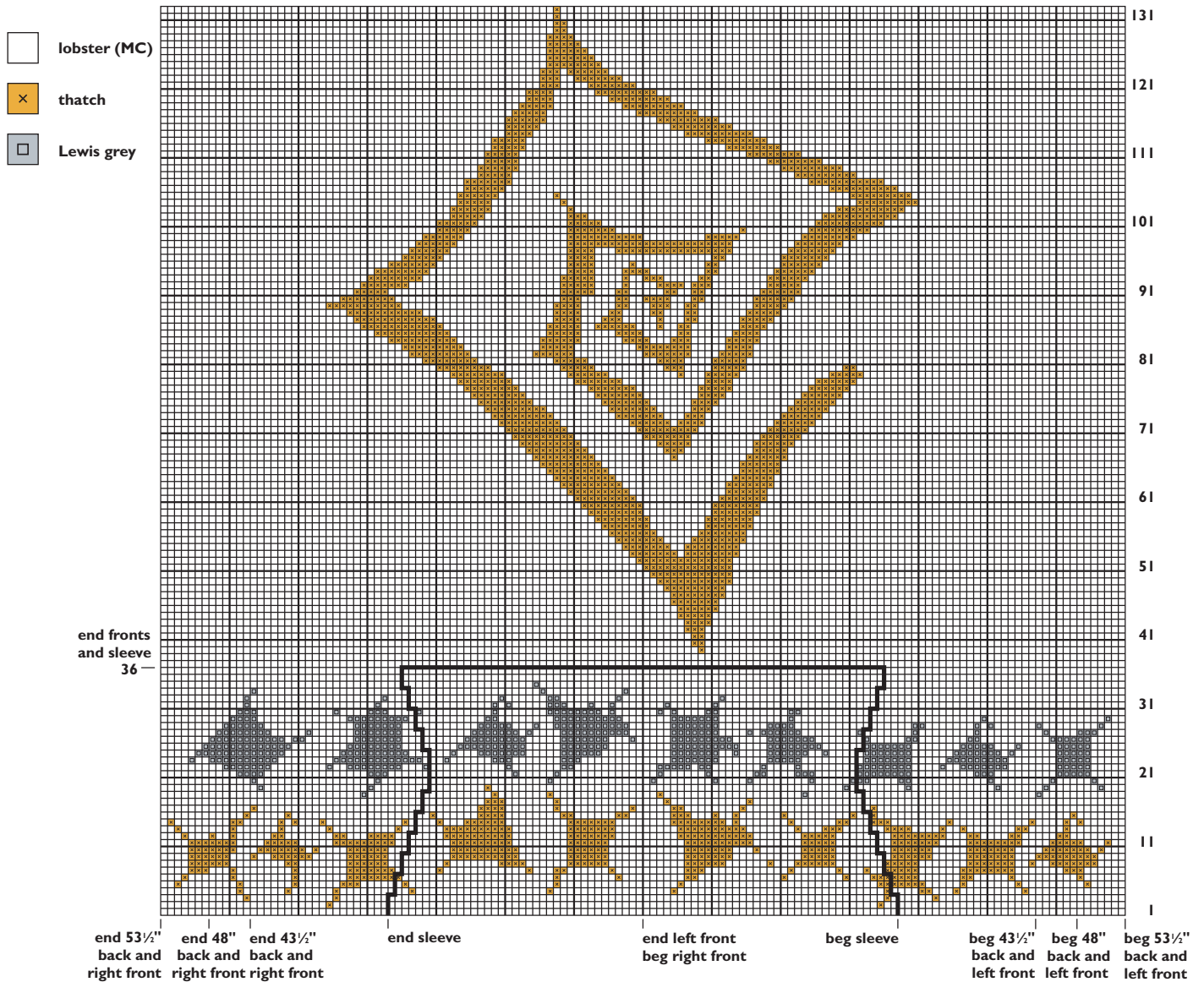
With MC and smallest needles, CO 57 (63, 70) sts. Beg with a RS row, work even in St st for 9 rows, ending with a RS row. Knit 1 WS row for turning ridge. Change to middle-sized needles. Beg with a RS row, work in St st for 2 rows. Work Rows 1–36 of Stars chart, beg and end as indicated for your size. Change to largest needles and work even in St st with MC until piece measures 8¾" (22 cm) from turning ridge, ending with a WS row. **Insert pocket lining:** (RS) K12 (18, 25), slip next 25 sts onto a holder, k25 held pocket lining sts, knit to end. Work even until piece measures 14½ (16¾, 18¾)" (37 [42.5, 47.5] cm) from turning ridge, ending with a WS row. **Shape neck:** (RS) Dec 1 st at neck edge (end of RS rows) on this row, then every foll 3rd row 4 more times—52 (58, 65) sts rem. Work 1 WS row even. Dec 1 st at neck edge every row 11 times—41 (47, 54) sts rem. Dec 1 st at neck edge every other row 3 times, then every 4th row once—37 (43, 50) sts rem. Work even until piece measures 20¼ (22¼, 26)" (51.5 [58, 66] cm) from turning ridge, ending with a WS row. With RS facing, BO all sts.

## Right Front

With MC and smallest needles, CO 57 (63, 70) sts. Beg with a RS row, work even in St st for 9 rows, ending with a RS row. Knit 1 WS row for turning ridge. Change to middle-sized needles. Beg with a RS row, work in St st for 2 rows. Work Rows 1–36 of Stars chart, beg and end as indicated for your size. Change to largest needles and work even in St st with MC until piece measures 8¾" (22 cm) from turning ridge, ending with a WS row. **Insert pocket lining:** (RS) K20, slip next 25 sts onto a holder, k25 held pocket lining sts, knit to end. Work as for left front, reversing shaping by decreasing for neck at beg of RS rows and end of WS rows.







## Sleeves

With MC and middle-sized needles, CO 74 sts. *Next row:* Knit into the back of every st (to produce a firm edge). Purl 1 (WS) row. Change to largest needles and work Rows 1–36 of chart, beg and end as indicated for sleeve, and dec 1 st each end of needle every 3rd row 6 times, working 6 rows even, then inc 1 st each end of needle every 3rd row 4 times according to chart—70 sts rem. Cont in St st, inc 1 st each end of needle on next row, then every 4th row 20 more times—112 sts; piece measures about 17" (43 cm) from beg. Work 3 rows even. BO all sts.

## Finishing

With MC threaded on a tapestry needle, sew fronts to back at shoulders. Sew sleeves into armholes. Sew sleeve and side seams. Sew pocket linings to WS of fronts. **Pocket edging:** Place 25 held pocket sts onto middle-sized needle. With MC and beg with RS facing, work in seed st as foll: \*K1, p1; rep from \* to last st, k1. Rep this row 2 more times. BO all sts. **Edging:** With MC middle-sized cir needle, and RS facing, pick up and knit 100 (110, 130) sts along left front edge, 40 sts across back neck, and 100

(110, 130) sts along right front edge—240 (260, 300) sts total. Cont in patt as foll:

*Row 1:* (RS) \*K5 with MC, k1 with A, k4 with MC; rep from \*.

*Row 2:* \*P5 with MC, p1 with A, p4 with MC; rep from \*.

*Rows 3 and 5:* \*K3 with MC, k3 with A, k4 with MC; rep from \*.

*Row 4:* \*P3 with MC, p5 with A, p2 with MC; rep from \*.

*Row 6:* \*P4 with MC, p1 with A, p5 with MC; rep from \*.

*Row 7:* \*K4 with MC, k1 with A, k5 with MC; rep from \*.

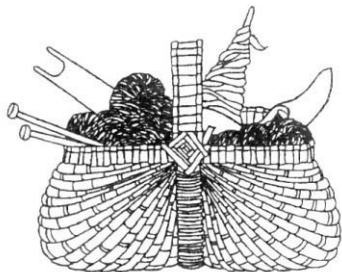
*Row 8:* Knit all sts with MC for turning ridge.

Beg with a RS (knit) row, work 7 rows even in St st. BO all sts. Fold bands in half along turning ridge and with yarn threaded on a tapestry needle, sew facing to WS. Weave in loose ends. Block lightly to measurements. ∞

DI GILPIN lives in Fife, Scotland. She spent 2005 doing workshop tours of the United States and the United Kingdom.



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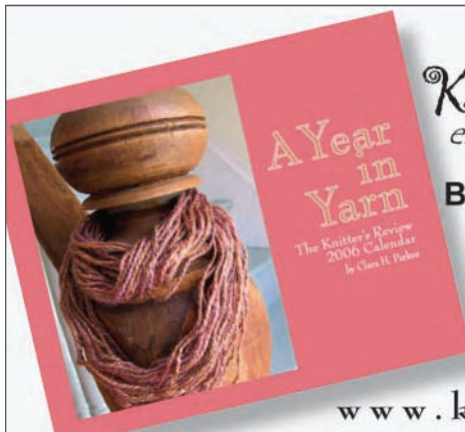
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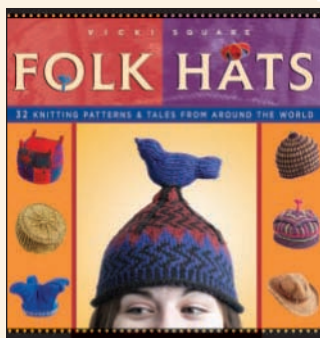
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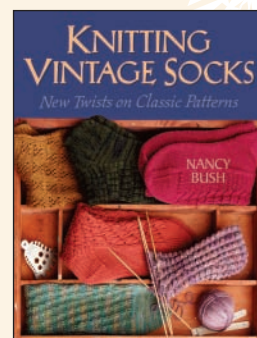
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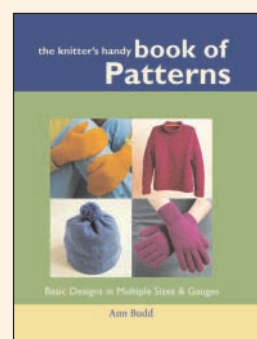
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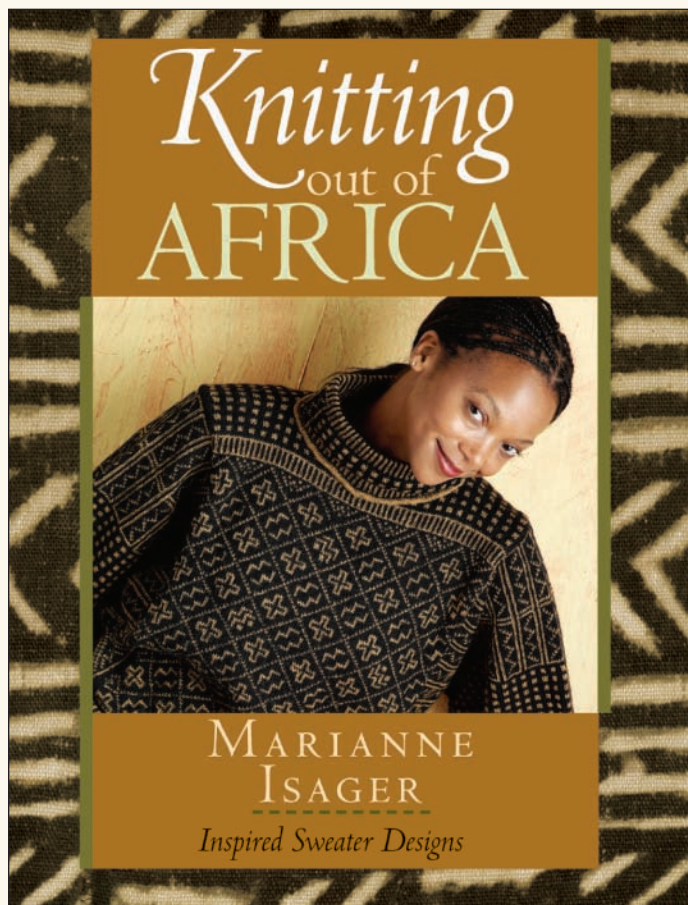
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# winter 2006

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# SPECKLED BERET

design by KATE GILBERT

ALWAYS WELL DRESSED, Nancy Drew might have worn this stylish chapeau while she figured out the mystery of *The Hidden Staircase*. Knitted in the round, the dotted lines of color mimic the effect of a spiral staircase, drawing closer and closer as they wind toward the top. Add elastic inside the tubular cast-on for long-lasting snugness.

**Finished Size** About 20" (51 cm) circumference at ribbed band.

**Yarn** Plassard Alpaga (100% alpaca; 198 yd [181 m]/50 g):

#014 charcoal grey (MC), 1 skein.

Plassard Tahiti (100% cotton; 186 yd [170 m]/50 g): #105 pink variegated (CC), 1 skein.

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

**Notions** Smooth waste yarn for cast-on; markers (m); tapestry needle.

**Gauge** 32 sts and 46 rows = 4" (10 cm) in St st worked in the rnd.

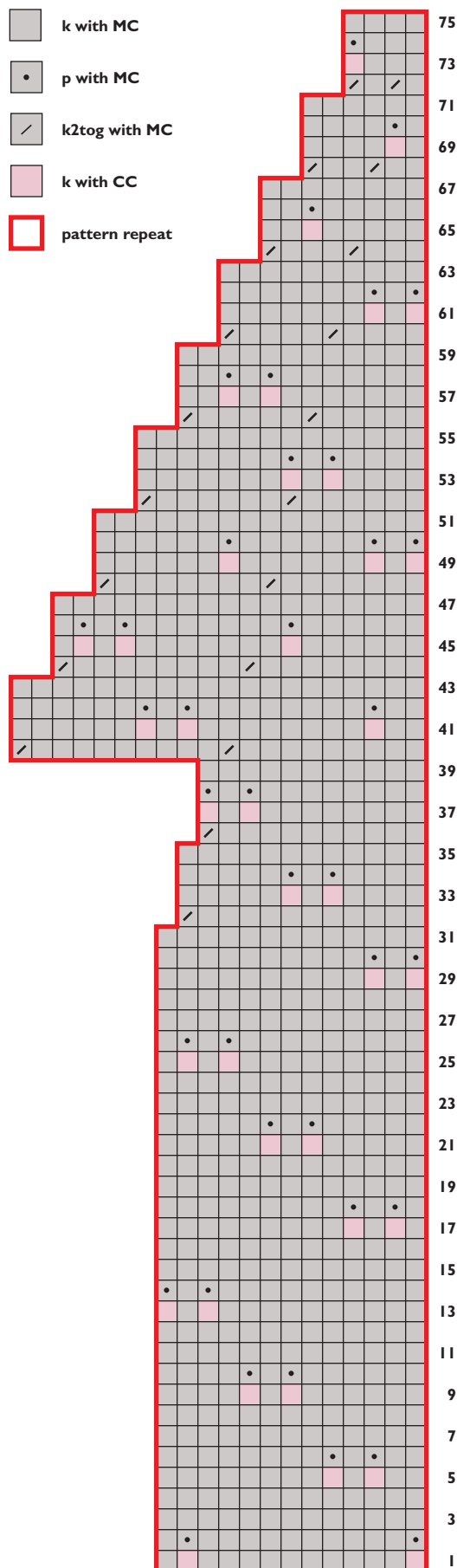
## Notes

Each dotted spiral line begins as a pair of dots (2 CC stitches) separated by a single MC stitch until the beginning of the crown shaping. As the number of stitches decreases, the spiral lines will gradually be reduced to a single CC stitch.

To preserve the elasticity of the fabric, each dotted spiral line is worked with a separate strand of CC. Carry the strand for each line diagonally across the back of the work up to where it is needed to work the next pair of dots, or single dot, for the same line.



## Sides and Crown



If you find it helpful, use additional stitch markers (optional) between each pattern repeat.

### Brim

With waste yarn and using the long-tail method (see Glossary, page 134), CO 73 sts. Arrange sts as evenly as possible on 3 dpn, and join for working in the rnd by slipping the last st CO over the first st CO and off the needle (as if to BO), being careful not to twist sts—72 sts rem. Place marker (pm) for beg of rnd. With MC, work tubular CO as foll:

*Rnd 1:* \*K1, yo; rep from \*—144 sts.

*Rnd 2:* P1, \*k1, sl 1 purlwise with yarn in front (wyf); rep from \* to last st, k1.

*Rnd 3:* \*P1, sl 1 purlwise with yarn in back (wyb); rep from \*.

Rep Rnds 2 and 3 two more times—7 rnds total. *Next rnd:* \*P1, k1; rep from \*. Cont in k1, p1 rib until piece measures  $\frac{3}{4}$ " (2 cm) from waste yarn.

### Sides and Crown

*Inc Rnd 1:* \*K9, M1 (see Glossary, page 135); rep from \*—160 sts.

*Inc Rnd 2:* \*K5, M1; rep from \*—192 sts.

*Inc Rnd 3:* \*K12, M1; rep from \*—208 sts.

Cut sixteen 30" (76-cm) lengths of CC, one for each of the 16 spiral lines. Work in patt from Sides and Crown chart, rep the 13-st patt 16 times around (see Notes). Work in patt until Rnd 31 has been completed. Dec 1 st each patt rep as shown on Rnd 32—192 sts rem. Cont in patt from chart until Rnd 39 has been completed, working dec as shown on Rnd 36—176 sts rem. Beg with Rnd 40, work patt rep outlined in red 8 times around—160 sts rem after Rnd 40. Beg with Rnd 41, every other dotted spiral line will be reduced to a single CC st (see Notes). Cont in patt from chart until Rnd 49 has been completed, then break off CC for 1-st spiral lines. Cont in patt until Rnd 75 has been completed—32 sts rem. Break off rem CC strands, and cont with MC only. *Next rnd:* [K2tog] 16 times—16 sts rem. Knit 3 rnds. *Next rnd:* [K2tog] 8 times—8 sts rem. Cont even until piece measures  $\frac{3}{4}$ " (2 cm) from last dec rnd. Cut yarn, leaving an 8" (20.5-cm) tail. Thread tail through rem sts, pull tight to gather sts, and fasten off on inside.

### Finishing

Carefully remove waste yarn from base of CO. Weave in loose ends. Spray lightly with water and place over a flat 9 $\frac{1}{2}$ " (24-cm) diameter form, such as a dinner plate or circle of heavy cardboard to block. Allow to dry thoroughly. ∞

KATE GILBERT has always loved hats. She buys them, wears them, and designs them (among other things) at [www.kate-gilbert.com](http://www.kate-gilbert.com).



# POM-POM CHRISTMAS

*If you're looking for a way to use jazzy yarns, want a project for the kids, or need funky decorations, pom-pom projects are the way to go. Gather up a basket of yarn and keep the pom-pom makers handy. When your holiday guests gather, start them winding while you stir the wassail and you'll end up with a colorful collection of balls to send home with them. Keep going on your own and you'll have enough to display in a pretty bowl or make the projects shown on this page. Go to [www.interweaveknits.com](http://www.interweaveknits.com) to download complete instructions, or send a long, self-addressed stamped envelope (60 cents postage) to Pom-Poms, 201 E. Fourth St., Loveland, CO 80537-5655.*

## **POM-POM CHRISTMAS TREE AND GARLAND** Kim Hamlin

Pom-poms in a vibrant mix of greens and teals, mohair and wool, make an evergreen tree that won't lose its needles. String together pom-poms in warm and spicy punch colors for a festive garland to drape on a mantle or throw around your shoulders.

**Yarn** Alchemy Alpaca Pure (100% alpaca; 140 yd [128 m]/100 g); Alchemy Lone Star (45% merino, 55% mohair; 140 yd [128 m]/100g); Alchemy Pagoda (100% silk; 183 yd [167 m]/40 g); Alchemy Promise (86% mohair, 14% nylon; 432 yd [395 m]/100 g).

## **POM-POM BOOKMARK AND PENCIL HOLDER** Kristin Nicholas

Mark your spot in that favorite holiday novel with a bright bookmark tipped with colorful pom-poms. Or use them to ring the top of a simple garter-stitch pencil holder. Both projects would make great teachers' gifts or holiday stocking stuffers.

**Yarn** Nashua Handknits Julia (50% wool, 25% mohair, 25% alpaca; 93 yd [85 m]/50g). Yarn distributed by Westminister Fibers.



# ■ 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
kwise	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 pwise unless otherwise indicated)
ssk	slip 1 kwise, slip 1 kwise, k2 sl sts tog tbl (decrease)
ssp	slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl (decrease)
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
( )	alternate measurements and/or instructions
[ ]	instructions that are to be worked as a group a specified number of times

## Knitting Gauge

To check gauge, cast on 30 to 40 stitches using recommended needle size. Work in pattern stitch until piece measures at least 4" (10 cm) from cast-on edge. Remove swatch from needles or bind off loosely, and lay swatch on flat surface. Place a ruler over swatch and count number of stitches across and number of rows down (including fractions of stitches and rows) in 4" (10 cm). Repeat two or three times on different areas of swatch to confirm measurements. If you have more stitches and rows than called for in instructions, use larger needles; if you have fewer, use smaller needles. Repeat until gauge is correct.

## Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 138). To do this, wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.

## Reading Charts

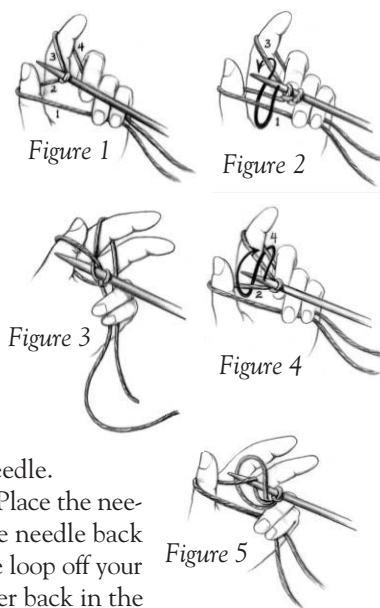
Unless otherwise indicated, read charts from the bottom up. On right-side rows, read charts from right to left. On wrong-side rows, read charts from left to right. When knitting in the round, read charts from right to left for all rows.

## 1x1 Rib Cast-On

Make a slipknot and place it on the right-hand needle, leaving a long tail. Place the thumb and index finger of your left hand between the two threads. Secure the long ends with your other three fingers. Hold your hand palm up and spread your thumb and index finger apart to make a V of the yarn around them. You have four strands of yarn: 1, 2, 3, and 4 (Figure 1).

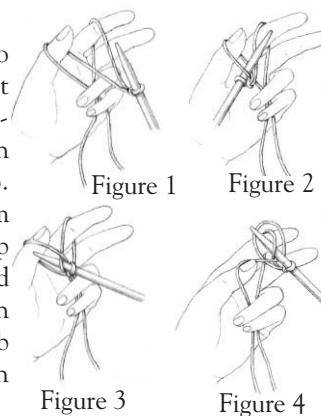
Place the needle under strand 1, from front to back. Place the needle over the top of strand 3 (Figure 2) and bring the needle down through the loop around your thumb (Figure 3). Drop the loop off your thumb and, placing your thumb back in the V configuration, tighten up the resulting stitch on the needle.

Place the needle under strand 4, from back to front. Place the needle over the top of strand 2 (Figure 4) and bring the needle back through the loop around your index finger. Drop the loop off your index finger (Figure 5) and, placing your index finger back in the V configuration, tighten up the resulting stitch on the needle.



## 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).



## Backward Loop Cast-On

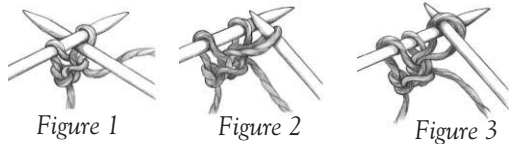
\*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from \*.





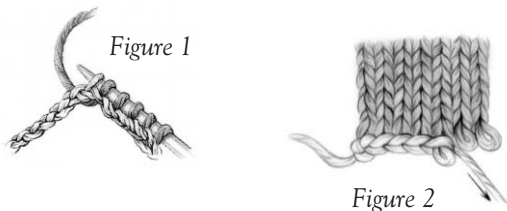
## Cable Cast-On

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).



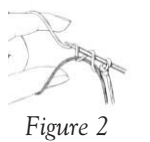
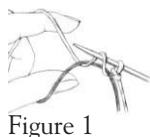
## Crochet Chain (Provisional) Cast-On

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).



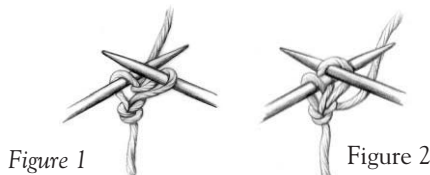
## Invisible (Provisional) Cast-On

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

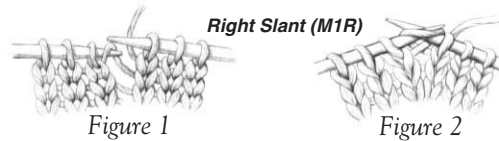
Place slipknot on left needle if there are no established stitches. \*With right needle, knit into first stitch (or slipknot) on left needle (Figure 1) and place new stitch onto left needle (Figure 2). Repeat from \*, always knitting into last stitch made.



## Raised (M1) Increases

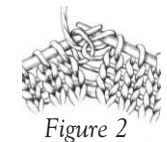
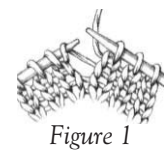


**Left Slant (M1L)**  
With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).

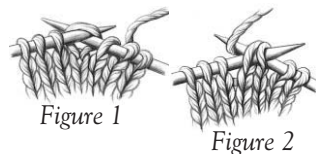


**Right Slant (M1R)**  
With left needle tip, lift strand between needles from back to front (Figure 1). Knit lifted loop through the front (Figure 2).

## Purlwise (M1P)

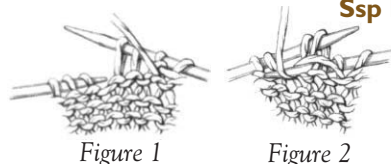


With left needle tip, lift strand between needles, from back to front (Figure 1). Purl lifted loop (Figure 2).



## Ssk Decrease

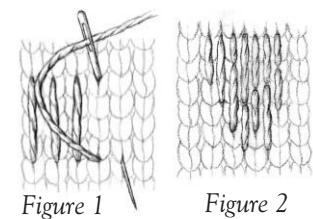
Slip two stitches knitwise one at a time (Figure 1). Insert point of left needle into front of two slipped stitches and knit them together through back loops with right needle (Figure 2).



## Ssp Decrease

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

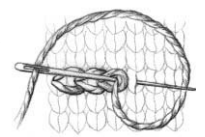
## Straight Stitch Embroidery



Straight stitches can be worked side by side or radiating out from a center point. For best results, avoid stitches that are too long, too loose, or too close together. \*Bring threaded needle out from back to front at the base of the knitted stitch(es) you want to cover. Insert the needle at the top of the stitch(es) you want to cover. Repeat from \* (Figure 1). Work straight stitches, alternating long stitches with short stitches (Figure 2).

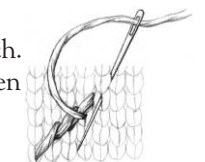
## Chain Stitch Embroidery

Bring threaded needle out from back to front at center of a knitted stitch. Form a short loop and insert needle back where it came out. Keeping the loop under the needle, bring needle back out in center of next stitch to the right.

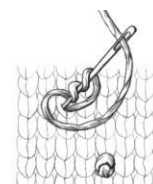


## Stem Stitch Embroidery

Bring needle out from back to front at center of a knitted stitch. Insert needle into upper right edge of next stitch to right, then out again at center of stitch below.



## French Knot



Bring needle out of knitted background from back to front, wrap yarn around needle one to three times, and use thumb to hold in place while pulling needle through wraps into background a short distance from where it came out.

### Short Rows: Wrapping a Stitch



Figure 1

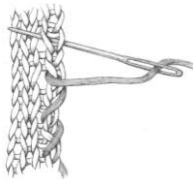


Figure 2

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so. *Note:* Hide wraps in a knit stitch when right side of piece is worked in a knit stitch. Leave wrap if the purl stitch shows on right side. Hide wraps as follows: *Knit stitch:* On right side, work to just before wrapped stitch. Insert right needle from front, under the wrap from bottom up, and then into wrapped stitch as usual. Knit them together, making sure new stitch comes out under wrap. *Purl stitch:* On wrong side, work to just before wrapped stitch. Insert right needle from back, under wrap from bottom up, and put on left needle. Purl them together.

### Whipstitch

With right side of work facing and working one stitch in from the edge, bring threaded needle out from back to front along edge of knitted piece.



### Crochet Chain (ch)

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



### Single Crochet (sc)

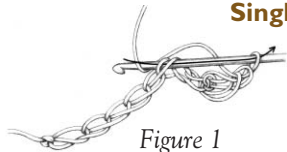


Figure 1

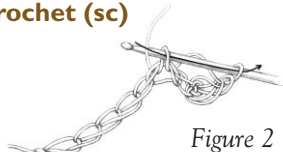


Figure 2

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

### Slip Stitch Crochet (sl st)



Insert hook into stitch, yarn over hook and draw loop through stitch and loop on hook.

### Reverse Single Crochet (rev sc)

Working from left to right, insert crochet hook into a knit edge stitch, draw up a loop, bring yarn over hook, and draw this loop through the first one. \*Insert hook into next stitch to right (Figure 1), draw up a loop, bring yarn over hook again (Figure 2), and draw this loop through both loops on hook (Figure 3). Repeat from \*.

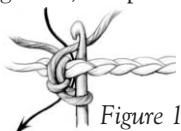


Figure 1

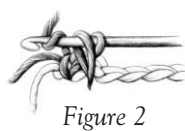


Figure 2



Figure 3

### 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.

### I-Cord



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

### Pom-Pom

Cut two circles of cardboard, each 1/2" (1.3 cm) larger than desired finished pom-pom width. Cut a small circle out of the center and a small edge out of the side of each circle (Figure 1). Tie a strand of yarn between the circles, hold circles together and wrap with yarn—the more wraps, the thicker the pom-pom. Cut between the circles and knot the tie strand tightly (Figure 2). Place pom-pom between two smaller cardboard circles held together with a needle and trim the edges (Figure 3). This technique comes from *Nicky Epstein's Knitted Embellishments*, Interweave Press, 1999.



Figure 1

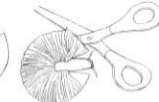


Figure 2

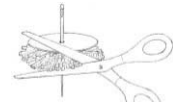


Figure 3

### Twisted Cord

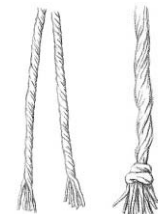


Figure 1



Figure 2

Cut several lengths of yarn about five times the desired finished cord length. Fold the strands in half to form two equal groups. Anchor the strands at the fold by looping them over a door-knob. Holding one group in each hand, twist each group tightly in a clockwise direction until they begin to kink. Put both groups in one hand, then release them, allowing them to twist around each other counterclockwise. Smooth out the twists so that they are uniform along the length of the cord. Knot the ends.

### 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

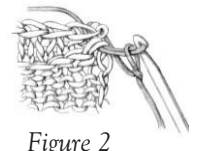


Figure 2

## Zipper

With RS facing and zipper closed, pin zipper to fronts so front edges cover the zipper teeth. With contrasting thread and RS facing, baste zipper in place close to teeth (Figure 1). Turn work over and with matching sewing thread and needle, stitch outer edges of zipper to WS of fronts (Figure 2), being careful to follow a single column of sts in the knitting to keep zipper straight. Turn work back to RS facing, and with matching sewing thread, sew knitted fabric close to teeth (Figure 3). Remove basting.

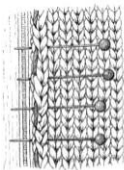


Figure 1

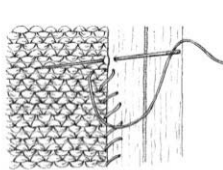


Figure 2

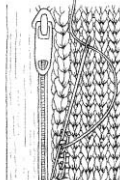


Figure 3

## Backstitch Seam

Working from right to left, one stitch in from selvedge, bring threaded needle up through both pieces of knitted fabric (Figure 1), then back down through both layers a short distance (about a row) to the right of the starting point (Figure 2). \*Bring needle up through both layers a row-length to the left of backstitch just made (Figure 3), then back down to the right, in same hole used before (Figure 4). Repeat from \*, working backward one row for every two rows worked forward.

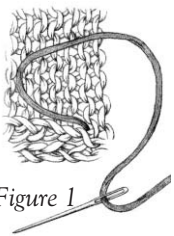


Figure 1

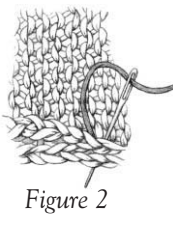


Figure 2

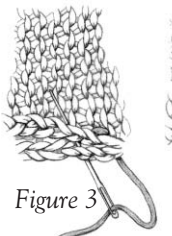


Figure 3



Figure 4

## Kitchener Stitch

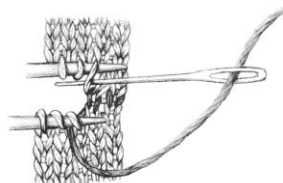
**Step 1:** Bring threaded needle through front stitch as if to purl and leave stitch on needle.

**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.



## OOPS!

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

### SPRING 2005

#### Bi-Color Brioche (page 70)

Under Finishing, instructions were omitted for undoing the provisional cast-on. Before seaming pieces together, “unzip” the chain made by the crochet provisional cast-on. The brioche will not unravel.

### SUMMER 2005

#### Fiery Bolero (page 64)

Some readers have expressed a preference for instructions as to how many stitches to work on the picked-up ribbing, rather than how many stitches to leave unworked. These expanded instructions are available through the Oops! section at [www.interweaveknits.com](http://www.interweaveknits.com).

### FALL 2005

#### Sources for Supplies (page 158)

The yarn samples for Norwegian Spirits Frittidsgarn and Patons Bohemian Chenille are labeled wrongly; the names should be swapped.

#### Weekend Getaway Satchel (page 56)

The buckles shown are made by the Oregon Leather Company, Portland, OR; (800) 534-8033 or (503) 228-4105. The buckles are product #132, 1" nickel halter buckles, available through tack shops and saddleries. They can also be ordered by phone.

*continued from page 9*

when it comes to finishing touches, it's really handy to have someone who can help with sewing up a sweater, for instance. A sighted person can also be enormously helpful when it comes to identifying mistakes, dropped stitches, and so on. Remember that problem I referred to—the afghan that was 31" long before we discovered the problem? That could have been avoided if we'd had a sighted person involved early on.

### WHAT OTHER WAYS CAN SIGHTED VOLUNTEERS ASSIST?

It's great if yarn and needles can be donated, either for projects or as teaching tools. There's never enough!

### WHAT ARE YOU WORKING ON NOW?

I'm making slipper socks. And for the holidays, one friend has asked me to make a baby blanket, and another has asked me to knit an adult hat and scarf. So I have those promises to keep. I guess I better get busy!

### For more information on knitting for the blind or to donate yarn, needles, or your time, contact the following:

- Visions at Selis Manor—Visit <http://www.visionsvcb.org/Volunteers.asp> or contact Melissa Phipps at (646) 486-4444.
- Lighthouse International—Contact [volunteers@lighthouse.org](mailto:volunteers@lighthouse.org) or call (212) 821-9406.
- American Foundation for the Blind—Visit [www.afb.org](http://www.afb.org) for a listing of state-specific organizations that host volunteers.
- The Canadian National Institute for the Blind—Visit [www.cnib.ca/volunteer/in\\_your.htm](http://www.cnib.ca/volunteer/in_your.htm) for a listing of province-specific organizations.
- Doran Center for the Blind and Visually Impaired—Visit [www.doranblindcenter.org](http://www.doranblindcenter.org) or call (831) 458-9766 to donate funds or volunteer.

# ■ sources for supplies

Contact the companies listed below if you don't know of a local retailer or mail-order source for the yarns used in this issue.

## IN THE UNITED STATES

**Alchemy Yarns**, PO Box 1080, Sebastopol, CA 95473; (707) 823-3276; [www.alchemyyarns.com](http://www.alchemyyarns.com).  
**Beroco, Inc.**, 14 Elmdale Rd., PO Box 367, Uxbridge, MA 01569; [www.berroco.com](http://www.berroco.com).  
**Blue Sky Alpacas**, PO Box 387, St. Francis, MN 55070; [www.blueskyalpacas.com](http://www.blueskyalpacas.com).  
**Brookman Imports/Plassard Yarns**, 105 Dixon Dr., Chestertown, MD 21620; (866) 341-9425; [www.plassard yarnsusa.com](http://www.plassard yarnsusa.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 98188; [www.cascadeyarns.com](http://www.cascadeyarns.com).  
**Classic Elite Yarns**, 300 Jackson St., Lowell, MA 01852; [www.classicelityarns.com](http://www.classicelityarns.com).  
**Dale of Norway**, N16 W23390 Stone Ridge Dr., Ste. A, Waukesha, WI 53188; [www.dale.no](http://www.dale.no).  
**Design Source/Manos del Uruguay**, PO Box 770, Medford, MA 02155; (888) 566-9970.  
**Goddess Yarns**, 2911 Kavanaugh Blvd., Little Rock, AR 72205; [www.goddessyarns.com](http://www.goddessyarns.com).  
**Green Mountain Spinnery**, PO Box 568, Putney, VT 05346; (802) 387-4528; [www.spinnery.com](http://www.spinnery.com).  
**JCA, Inc./Jo Sharp/Reynolds**, 35 Scales Ln., Townsend, MA 01469; [www.jcacrafts.com](http://www.jcacrafts.com).  
**Knit Picks**, PO Box 870760, Vancouver, WA 98687; (800) 574-1323; [www.knitpicks.com](http://www.knitpicks.com).  
**Knitting Fever, Inc./Debbie Bliss**, 35 Debevoise Ave., Roosevelt, NY 11575; [www.knittingfever.com](http://www.knittingfever.com). In Canada: Diamond Yarn.  
**Kollage Yarns**, 3304 Blue Bell Ln., Birmingham, AL 35242; (205) 908-1570; [www.kollageyarns.com](http://www.kollageyarns.com).

**Louet Sales/Gems**, 808 Commerce Park Dr., Ogdensburg, NY 13669; (508) 278-2527; [www.louet.com](http://www.louet.com).  
**Misti International, Inc.**, PO Box 2532, Glen Ellyn, IL 60138; (888) 776-9276; [www.mistialpaca.com](http://www.mistialpaca.com).  
**Muench Yarns, Inc./GGH**, 1323 Scott St., Petaluma, CA 94954-1135; [www.muenchyarns.com](http://www.muenchyarns.com).  
**Plymouth Yarn Co.**, PO Box 28, Bristol, PA 19007; [www.plymouthyarn.com](http://www.plymouthyarn.com).  
**Simply Shetland/Jamieson**, 10 Domingo Rd., Santa Fe, NM 87508; (505) 466-3044; [www.simplyshetland.net](http://www.simplyshetland.net).  
**Skacel Collections/Zitron**, PO Box 88110, Seattle, WA 98138; [www.skacelknitting.com](http://www.skacelknitting.com).  
**Tahki/Stacy Charles Inc./Filatura di Crosa**, 30 80th St., Bldg. 36, Ridgewood, NY 11385; [www.tahkistacycharles.com](http://www.tahkistacycharles.com).  
 In Canada: Diamond Yarn.  
**Unique Kolours/Colinette**, 28 N. Bacton Hill Rd., Malvera, PA 19355; [www.uniquekolours.com](http://www.uniquekolours.com).  
**Westminster Fibers/Jaeger/Nashua/Rowan**, 4 Townsend West, Unit 8, Nashua, NH 03063; [www.knitrowan.com](http://www.knitrowan.com). In Canada: Diamond Yarn.

## IN CANADA

**Diamond Yarn**, 115 Martin Ross, Unit #3, Toronto, ON M3J 2L9; [www.diamondyarn.com](http://www.diamondyarn.com).  
**Fils Diamond Du Canada**, 9697 Boul. St. Laurent, Montreal QC H3L 2N1; [www.diamondyarn.com](http://www.diamondyarn.com).  
**Koigu Wool Designs**, RR #1, Williamsford, ON N0H 2V0; (888) 765-WOOL; [www.koigu.com](http://www.koigu.com).  
**Les fils Muench**, 5640 Rue Valcourt, Brossard, QC J4W 1C5; [www.muenchyarns.com](http://www.muenchyarns.com).  
**Louet Sales**, RR #4, Prescott, ON K0E 1T0; [www.louet.com](http://www.louet.com).  
**Patons/Spinrite**, 320 Livingstone Ave., South, Listowel, ON N4W 3H3; [www.patonsyarn.com](http://www.patonsyarn.com).

Alchemy Alpaca Pure; 3 ply; 14 wpi

Alchemy Lone Star; 3 ply; 10 wpi

Alchemy Pagoda; bouclé; 9 wpi

Alchemy Promise; singles; 15 wpi

Beroco Hip-Hop; thick-and-thin singles; 7 wpi

Blue Sky Alpacas 100% Alpaca; 2 ply; 13 wpi

Brown Sheep Lamb's Pride Worsted; singles; 11 wpi

Cascade Pastaza; singles; 9 wpi

Classic Elite Wings; 3 ply; 11 wpi

Colinette (Unique Kolours) Prism; singles with 2-ply binder; 7 wpi

Dale of Norway Heilo; 4 ply; 10 wpi

Debbie Bliss (Knitting Fever, Inc.) Cashmerino Aran; 4 ply; 10 wpi

Debbie Bliss (Knitting Fever, Inc.) Cashmerino Astrakhan; singles; 11 wpi

Debbie Bliss (Knitting Fever, Inc.) Merino Aran; 4 ply; 9 wpi

Filatura di Crosa (Tahki/Stacy Charles) Zara; six 2-ply strands; 12 wpi

Gems (Louet Sales) Opal; 3 ply; 13 wpi

GGH (Muench) Via Mala; four 2-ply strands; 8 wpi

Goddess Yarns Phoebe; 4 ply; 12 wpi

Green Mountain Spinnery Mountain Mohair; singles; 11 wpi

Jaeger (Westminster) Extra Fine Merino Double Knitting; two 3-ply strands; 10 wpi

Jamieson's (Simply Shetland) Spindrift; 2 ply; 15 wpi

Jo Sharp (JCA, Inc.) Silkroad Aran Tweed; 2 ply; 10 wpi

Knit Picks Andean Treasure; 4 ply; 12 wpi

Koigu Premium Merino; 2 ply; 16 wpi

Kollage Serenity; ribbon novelty yarn/3 ply/2 ply; 6 wpi

Manos del Uruguay (Design Source) Wool; thick-and-thin singles; 10 wpi

Misti International Chunky Baby Alpaca; 2 ply; 7 wpi

Nashua Handknits (Westminster Fibers) Julia; 4 ply; 11 wpi

Patons Brilliant; tubular construction; 13 wpi

Plassard (Brookman Imports) Alpaga; 3 ply; 16 wpi

Plassard (Brookman Imports) Tahiti; 4 ply; 17 wpi

Plymouth Foxy; novelty eyelash; 6 wpi

Plymouth Galway; 4 ply; 10 wpi

Reynolds (JCA, Inc.) Rapture; three 2-ply strands; 9 wpi

Rowan (Westminster Fibers) Scottish Tweed DK; 2 ply; 11 wpi

Tahki (Tahki/Stacy Charles) Donegal Tweed; singles; 11 wpi

Zitron (Skacel) Ethno; bouclé; 8 wpi



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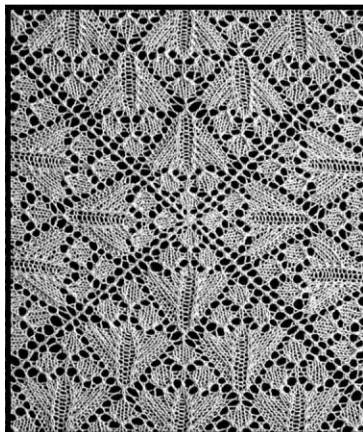
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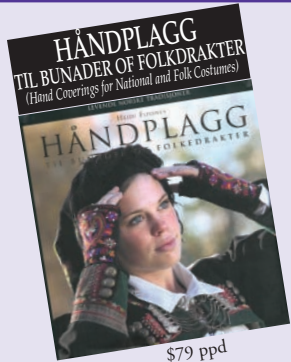
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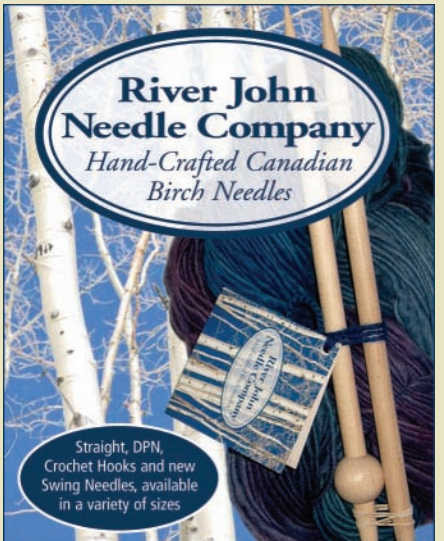
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## Unfolding An Idea

Fiona Ellis

Where do you find your inspiration? This question is often posed to artists, and to sweater designers, as well. The answer that immediately springs to mind is, “Everywhere.” And it’s true. But I’d have to say that I’m especially drawn to other art forms for ideas, including paintings, movies, even pieces of music, and of course, books.

In April 2000, I traveled to the West Coast of Canada and found myself with two free days. On the first day, I headed off to Stanley Park in Vancouver and walked its winding paths. After several hours, my feet were sore but my mind wished to keep exploring. So I found a spot to rest and opened my copy of *Memoirs of a Geisha*; I spent a couple of hours immersed in the world contained between its covers.

Later that day I wrote in my journal: “The sun is shining and I am sitting on a bench overlooking the water, an inlet from the Pacific Ocean. Across this small stretch of water I can see tall majestic mountains, which are still snowcapped. Across the ocean, however, is a realm that I have never experienced. The book lying in my lap right now transports me not only across this vast body of water, but also back in time. The world conjured up by the words is so vivid it feels as though I could simply close the book and I would somehow still

be there, still surrounded by the sights and sounds of 1930s Japan, rather than in a new millennium, half a world away.”

The next day, I took myself to an art gallery to see an exhibition of work by Toulouse-Lautrec. I was thrilled to discover that he was inspired by the Japanese art of his day. The gallery offered visitors two exhibitions: Toulouse-Lautrec’s posterlike paintings and, for added insight, examples of the art that inspired him. So it was a room full of geishas that greeted me—a textile lover’s delight with paintings of beautiful Japanese women draped in exquisitely rendered kimonos. With the descriptions of geisha in their rich dress still fresh in my mind from *Memoirs*, I now gazed upon these women. It was as if they had stepped out from between the book’s covers. Between the images constructed in my mind’s eye from the book, the Japanese paintings, and Lautrec’s interpretation of this world, I was transfixed. Thus began my geisha period.

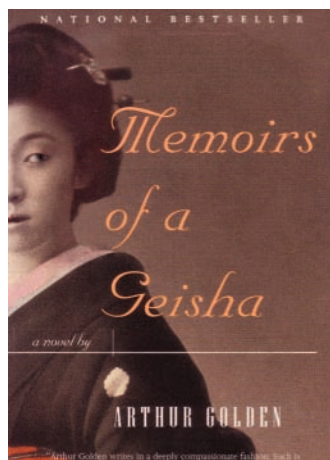
Over the next few months I collected several postcards and pieces of fabric printed with Japanese images and patterns. My favorite was a fabric depicting geishas tottering over bridges and protecting themselves from falling snow with parasols. The colors in this fabric were icy but highlighted with warm tones. I used the colors and feel of this piece as a springboard for a sweater design.

Using a DK-weight yarn, I began swatching Fair Isle patterns that echoed the snowy feel of the fabric image. I also incorporated textured stitches that reminded me of the pagodas, bridges, and other parts of the scene. I knitted several swatches using these colors and textures. By varying the proportions of the colors, and the size and placement of the patterns and textures, I gave each swatch its own feel, though they all sprang from the same source of inspiration.

When I had developed a combination of stitch and pattern that I liked, I continued to fine-tune the elements until I had a look and feel I was pleased with. At this point, I was no longer trying to echo the geisha pattern; my pattern stitches and colors had taken on a life of their own.

The Happy Days Tunic, based on my final swatch, appeared in the Fall 2001 issue of *Interweave Knits*. When you look at the sweater, I doubt you will think that the idea for it took shape on a happy day spent immersed in a book in a park in Vancouver, but such is the way with inspiration.

Fiona Ellis designs and knits in North York, Ontario. Look for her upcoming book, *Inspired Cable Knits* (Potter Craft), and visit her website at [www.fionaellisonline.com](http://www.fionaellisonline.com).



Left to right: Cover of the novel *Memoirs of a Geisha* by Arthur Golden (Vintage, 1999), swatch of fabric from Fiona’s collection, swatch inspired by motifs and palette in fabric, final sweater as seen in *Knits*, Fall 2001.

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\* The Heirloom Aran Sweater shown here uses only eight 100 gram hanks of **Wool of the Andes - Natural** at \$2.99 per hank. Knit Picks exclusive pattern available separately for only \$1.99.

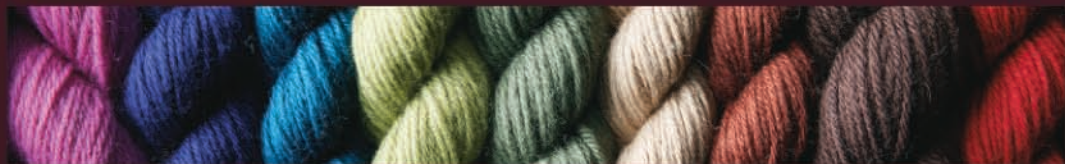
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