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from the  
editor

When you are the editor of a magazine, usually by the time you send the magazine to the printer, you have read most of the pages many times. You have talked to writers and designers about ideas and you have watched those ideas become articles and projects. You have read and edited the manuscripts. You have made choices about visuals. You have worked with copy editors and proofreaders. You have collaborated with the art department. You have had moments when everything felt wrong and moments when everything felt right. By the time you put your initials on the final page proofs—indicating that you are releasing the magazine to the printer—you have committed some of those pages to memory. It is a cycle that repeats itself however many times the magazine comes out each year. It is an exhilarating and exhausting process that is most successful and fulfilling when readers enjoy the final product.

Since I became editor of *Knits*, nearly four years ago, I have been very fortunate to work with many freelancers and a wonderfully talented staff. I have learned a great deal and have had a lot of fun. I remember in my first *Strands*, in the Winter 1999 issue, I referred to the job as *Knits* editor as

my dream job. In many ways, it has lived up to—even exceeded—my expectations. I was confident when I took the job that I could put out a magazine that a lot of knitters would like, yet I have been overwhelmed by the warmth with which the knitting community has embraced the magazine and me.

So it is with a combination of excitement and sadness that I write my last *Strands*. I have continued to dream new dreams and have decided to take a job as an editor with a book publisher in New York City. I will no longer have the pages of *Knits* memorized before they go to the printer but, instead, I will enjoy the excitement of discovering its treasures when it is delivered to my mailbox. Like many readers, I will probably start flipping

through it even before I enter the house or, immediately upon entering, as I set down my keys and bags and greet my family. Part of me will want to get a glimpse of every project and article quickly—like a child in a candy shop I will want to see everything *now*—and part of me, the adult part, will want to savor each page in order to make it last. I will surely miss all my colleagues. But I know I will enjoy the unique energy and ideas that a new editor will bring.

When I was in the fifth grade, I had a talented teacher who signed my autograph book at the end of the year with a line from a Langston Hughes poem called “Dreams.” She wrote: “Hold onto dreams/For if dreams die/Life is like a broken-winged bird/That cannot fly.” I thank her for giving me these words to live by and I thank you, readers, for helping me make one of my many dreams come true.

*Melanie*  
Melanie Falick

*Special thanks to Floors Unlimited for allowing us to take photographs in their warehouse in Bridgeport, Connecticut.*

In the Next Issue of  
**INTERWEAVE  
KNITS**  
Fall's Best Projects  
Exploring Exotic Fibers  
Intarsia in the Round  
On newsstands in August

*We are extremely delighted to inform you that Pam Allen has been selected as the new editor for Interweave Knits. Pam's designs and knitting articles have appeared regularly in Knits as well as other knitting magazines and she is the author of the how-to-book, Knitting for Dummies (Hungry Minds, 2002). Pam brings a wealth of design experience, knitting passion, and a unique vision to this role which you will start to see in the next issue.*

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*Interweave Knits* (ISSN 1088-3622) is published quarterly by Interweave Press, Inc., 201 E. Fourth St., Loveland, CO 80537-5655. Phone (970) 669-7672. Fax (970) 667-8317. USPS #017-249. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices. Subscription rate is \$24/one year in the U.S., \$31/one year in Canada and foreign countries (surface delivery) U.S. funds only. POSTMASTER: Please send address changes to *Interweave Knits*, PO Box 503, Mt. Morris, IL 61054-0503.

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## Woolen Vessels

With names like Earth Song, Spiral Dance, Passion, and Spiral in Fire, it's no wonder that the baskets crafted by Vermont fiber artist Heather Kerner evoke a sense of energy, natural beauty, and harmony. Kerner's baskets, shaped like pieces of pottery, are sculpted from felted wool—batting or roving shaped around a rubber ball in hot, soapy water, then embellished with wire, beads, and elements from nature. A long-time knitter, Kerner taught herself to

felt while searching for a more efficient way to produce her baskets—originally crafted from coiled wire woven with yarn and fabric—for craft festivals and shows.

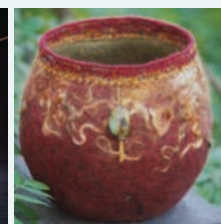


Lizzari Photographic

As a pediatric occupational therapist who helps children with autism and other unique challenges to make progress through craft, Kerner finds that her work and her art frequently intersect. “Crafts like felting help kids develop strength and dexterity,” she says. “They learn to share, work together, and take pride in their accomplishments.” For Kerner, craft brings the elements of her life—work, leisure, and self-care—into balance. “Craft is nourishing to the spirit,” she says. Kerner's baskets sell for \$90 to \$390. For more information, contact SpiralWorks at (802) 229-0228 or [jasonb@pshift.net](mailto:jasonb@pshift.net).



Lizzari Photographic



Heather Kerner

*The organic shapes of Heather Kerner's felted vessels evoke a sense of energy, natural beauty, and harmony. Shown here from left to right are Spirals on Aquamarine, Heartsong, and Zen Garden.*

## KNITTINGenchantment

Had Cinderella been a knitter, she'd have clicked her way to the ball with glass needles like these, the latest from designer Judy Grill. Handmade in Scotland, each Pyrex needle is topped with a delicate piece of frosted or colored glass sculpture. Breathtakingly pretty but immensely fragile, these needles, which retail at \$80 a pair, are for decorative purposes only.

Knitters who already own Judy's other unique needles—topped with jeweled glass, rhinestones, freshwater pearls, and more—can now store them in matching cases. There's one for every needle style; the glamorous velvet case pictured here, for example, encloses a set of rhinestone-topped ebony needles. Handmade by U.S. craftspeople, these cases come in a variety of sizes and cost, on average, \$48. To order, call (703) 998-1711 or visit [www.knitknack.com](http://www.knitknack.com).



Joe Coca



Joe Coca

**Known** for her handwoven tapestries—featured in the Minneapolis Institute of Arts, the Denver Art Museum, and other collections—Chicago-based textile artist Laura Foster Nicholson has created a line of ribbons, including “How to Knit,” the one shown here. In adapting diagrams from 1940s knitting manuals to fit  $\frac{7}{8}$ "-wide satin ribbon, Nicholson sought to express her fascination with the “hand process” and celebrate knitting's return to popularity. Can these ribbons teach you to knit? “Heavens, no,” Nicholson laughs. “But I did want to get people thinking about how hands create things.” Nicholson's ribbons are available at select fabric and art supply stores for \$10 for each five-yard package. To order, contact LFNTextiles at (773) 883-1905 or visit [www.lfntextiles.com](http://www.lfntextiles.com).



# The Bottomless Basket

If pastels are too predictable and squares too symmetrical for the extra-special baby you're knitting for, try jazzing up the traditional baby blanket with a brilliant idea from a knitting group in Big Sur, California. About ten years ago, group member Holly Fassett (sister of Kaffe) established a "bottomless basket" into which members donated their gauge swatches at

each month's meeting. When a baby was expected in the community, the basket's contents were mined for the makings of an extraordinary blanket. Since then, about thirty Big Sur babies have received one.

"The best part," says Margaret Goeden, a group member who recently received a blanket for her baby Nigel, "is assembling the pieces." After inviting the baby's mother to pick squares—or

learn to knit a square herself—the knitters conspire and quibble over their arrangement until a vibrant crazy quilt is fashioned. Each piece is finished and joined with single crochet; a crocheted border and flannel backing complete the blanket. The result is a delightful jumble of colors, patterns, and stitches, and no two are alike. "The people who get the blankets love them," says Goeden. "It's like twelve fairy godmothers are stitching for your baby." Indeed, each blanket showcases the talents of a unique group—perhaps your own community the next time a baby gift is due.



Margaret Goeden



Joe Coca

## Scrumptious Scarves

A striking accessory for a night on the town—or for anyone who loves color, a little flash, and a quick knit—the Jeweled Lace Scarf by Adrienne Welch is perfect for a first-time knitter. A "scarf person" herself, Welch finds her design inspiration in the "amazing" new yarns so plentiful today—in this case, Plymouth Eros. "Knitters, especially new ones, are so drawn to these yarns," she explains, "but they don't know what to do with them." Not to worry: The careful instructions in her kit guide knitters through two variations of the scarf, both featuring dropped garter stitches. Including yarn, needles, point protectors, and stitch markers, the kit is \$30 and is available from Arachne Designs, 205 Joy Ave., St. Louis, MO 63119; (314) 761-7196; [adrienne Welch@arachnedesigns.net](mailto:adrienne Welch@arachnedesigns.net); [www.arachnedesigns.net](http://www.arachnedesigns.net).

## A Sterling Reputation

Believing that knitters need "pretty, practical things," Denyse Specktor of Los Angeles, a longtime "Hollywood knitter" and knitting tool designer, has chosen to cast her elegant new NeedleSizer in her favorite metal—sterling silver. Inspired by an antique silver needle gauge, this clever tool accurately measures needles sized 0–15 (2 mm–10 mm) and can be custom-made in other precious metals (a plastic version is also available). Prices range from \$15 for plastic to \$125 for silver. Available at yarn stores. For more information on this and other tools in Specktor's collection, visit [www.thebigyarn.com](http://www.thebigyarn.com).



Joe Coca

Few things feel like cashmere against the skin, but the new Cashmere Beauty skin-care products, made from the nutrient-rich milk of cashmere goats, manage it. The creation of London designer Shahriar Nazemi—who discovered the possibilities of cashmere as a teenager in his mother's cashmere factory in Scotland—these soaps, lotions, and hair-care products have been developed to soothe extremely sensitive and allergy-prone skin. Cashmere Beauty products range from \$16 to \$105 and can be found at Barney's New York and [www.cashmerebeauty.com](http://www.cashmerebeauty.com).

# Beauty Skin Deep



Joe Coca

# Knitting & Fine Art

In this ongoing series, art historian Fronia E. Wissman introduces us to artworks with knitting themes.

## Madame Schmidt

At first glance, Madame Frederikke Christine Schmidt seems an unlikely knitter of fine white stockings. Her black silk dress, lace collar, plumed headdress, kid gloves, beaded bag, delicately edged voluminous shawl, and high-style furniture proclaim her husband's success trading in the East Indies. The reason why this wealthy woman is knitting reveals an interesting chapter in Denmark's history.

Christoffer Wilhelm Eckersberg (1783–1853) painted this portrait of Madame Schmidt in 1818, shortly after he returned to Copenhagen in 1816, having spent six years studying in Paris and Rome. At the time, Copenhagen was still struggling to recover from economic collapse. In the eighteenth century, the city's merchants had grown rich trading in such exotic commodities as tea, spices, and coffee. Capitalizing on Denmark's neutrality, the merchants did business with both the French and English during the first years of the Napoleonic Wars. But England, fearing that the Danish fleet would fall to the French, attacked Copenhagen with incendiary bombs in 1807 and devastated the city. England then blockaded Denmark, and the small Scandinavian country declined. By 1813 the country's treasury was bankrupt.

Forced economy created an atmosphere that turned industriousness, a consciousness of time, and a renunciation of pleasure into civic virtue. Madame Schmidt means to embody these merits as she sits knitting, perhaps putting to good use a few minutes before going out, when she will take up her gloves, bag, and shawl. It is entirely possible that Madame Schmidt's white stocking was intended for the Kunstflidsselskabet, an organization that promoted the applied arts. Starting in 1810, the

organization sponsored exhibitions of Danish industry in an attempt to revive production and national spirits, and operated a store in which Danish-made goods were sold.

Eckersberg was a member of the Royal Academy of Art in Copenhagen. He is best known for his portraits, landscapes, and marine views, and for his teaching. His many pupils—such as Constantin Hansen, Wilhelm Marstrand, and Martinus Rørbye—dominated Danish painting for decades, and many of them captured images of women and girls knitting.



Portrait of Madame Schmidt is on display at The Hirschsprung Collection, Copenhagen.

## A Minstrel and Her Yarn

Knitters may know Jean Moss as a British knitwear designer, teacher, and knitting-tour leader. Less famous is her musical side, recently revealed by the release of *More Yarn Will Do the Trick: Songs for Textile Lovers*, a CD recorded by Jean and her band The Purly Kings. In her pre-knitwear-design days, Jean and her late husband Brian “busked” around the United Kingdom and Europe, singing on streets and in folk clubs. “I’ve missed music and performing it enormously,” she says, and it’s that clear her three-song CD—original and traditional songs featuring Jean on vocals and spoons—is the product of a joyful return. Order the CD on-line from Jean’s website, [www.jeanmoss.com](http://www.jeanmoss.com), for \$5.95 plus \$2 shipping.



## MYKNITTINGBAG

Justine Bateman

Known worldwide as a TV actress and for her role as Malory on the successful 1980s sitcom *Family Ties*, Justine Bateman decided to take a break from acting and in 2000 launched Justine Bateman Designs, a line of handknitted sweaters and accessories. Quickly, she began selling to such prestigious department stores as Saks Fifth Avenue and Bergdorf Goodman as well as to upscale boutiques like Fred Segal in Los Angeles.



Steve Periera

### How did you learn to knit?

To allay my restlessness, I wandered into La Knitterie Parisienne in Studio City. Edith Eig, the owner, taught me how to knit and crochet. There was such an amazing selection of yarn that I began to get all kinds of ideas for pieces. I’ve always made my own patterns, figuring out how to make what I want as I make it, but Edith is always there to teach me the basics of construction. She’s been a great support.

### What are you currently knitting?

I am currently knitting pieces for my spring and fall lines—a loosely knit coat, a mohair shawl. I’m also making some colorful crochet-spiral coasters for fun.

### What is your favorite type of project?

I love seeing whatever I’ve invented come to life, but if I had to narrow it down, I’d say those that come to be QUICKLY. Like loosely knit pieces and small projects.

### What is your favorite knitting book?

*Knitting in America* by Melanie Falick.

—Denyse Specktor



# RETREAT INTO PARADISE

ADRIENNE MARTINI

**P**erhaps all knitters dream of this: a weekend spent stretched out in an Adirondack chair—free from the demands of work and family—and knitting, in like-minded company, to the heart's content. From coast to coast, at the seashore, in the woods, or in a comfortable hotel, countless opportunities exist for knitters to indulge such a fantasy at knitting retreats—camps, tours, and gatherings of all types. Events like these, says retreat organizer Clara Parkes, inspire knitters to “put a foot down and insist on a weekend for themselves,” even if it means finding babysitters, placating significant others, and setting aside money and time.

All retreats have certain features in common: they're welcome getaways, opportunities to meet new friends, and chances to knit for days. Some retreats are class-oriented; others focus simply on camaraderie, relaxation, and knitting up a storm. Still, each nurtures connections between knitters, and between knitters and their craft. Hundreds of these retreats exist, and to find the escape that's perfect for you, you may not have to look any further than your knitting guild, local yarn store, or favorite teacher—many of whom organize retreats for their members, patrons, and followers.

The mother of all retreats may be Meg Swansen's Knitting Camp, held each summer at the Best Western in Marshfield, Wisconsin. Since 1974 when Swansen's mother, Elizabeth Zimmermann, first led the camp at a University of Wisconsin extension campus, knitters have journeyed back to hone their skills and commune with each other—some have never missed a year. The camp focuses heavily on techniques—“Our goal,” says Swansen, “is to give everyone the necessary tools to be their own designers”—but participants often inspire each other as much as the

classes do. “I learn so much just from looking at other people's work,” says Eleanor Haase, Swansen's assistant. Over the years, some participants have passed on the tradition by starting their own camps. “We're like Grandma and Great-Grandma,” Swansen says of herself and her mother. “So many of our students have camps across the country.”

Some retreats are inspired by yarn itself—like Green Mountain Spinnery's Knitter's Weekend. The fall weekend workshop has been held in Putney, Vermont, since 1993. Tours of the Spinnery, local studios, and farms—as well as classes and time to knit and relax—form the crux of the retreat; recent teachers include Katharine Cobey, Kristin Nicholas, and Barbara Walker. “Our overall goal,” says

With the focus on “hanging out and knitting,” it's Taos Sunflower's mountain setting that makes these retreats unique. “The ambience seems to immediately relax people and put them in the mood for this nurturing activity,” Moreno says. “I would never have guessed that what I have is so different from what lots of people get to experience, but apparently it is.”

While invigorating classes and gorgeous settings appeal to some, the chance to meet fellow knitters face-to-face draws others. One inspired retreat has formed through the World Wide Web; Clara Parkes's Knitter's Review retreat at Graves Mountain Lodge in Syria, Virginia. It was first held in November 2002 as a meet-up for the folks who frequent the Knitter's Review discussion boards at



Participants combine knitting with sightseeing on Jean Moss's knitting tours (left) and enjoy a visit to Susan Duckworth's workshop at Sutton Park, York (right).

organizer Margaret Klein Wilson, “is to offer attendees an intimate, thought-provoking, and restorative weekend that encourages a sense of community between them and all who are involved in creating our yarns.”

Across the country, Martie Moreno, owner of the Taos Sunflower yarn shop, approaches her knitting retreats with all the mellow aplomb of Taos, New Mexico. Her Open Retreat Days take place around her kitchen table or in the surrounding forest.

[www.knittersreview.com/forum](http://www.knittersreview.com/forum). Attendees, well-acquainted with each other on the Internet, had never met in person, and the joy of camaraderie took center stage at their retreat. “I felt that something much more than a knitting get-together had taken place,” Parkes reflects. “For many, just being able to *get there* was an event in itself. The rest”—classes, a visit from Irish designer Maggie Jackson, and fall foliage tours—“was icing on the cake.”

(continued on page 96)

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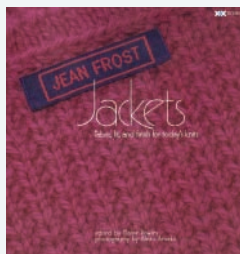
## B O O K S H E L F

All books available at book and yarn stores nationwide unless otherwise noted.



### **Hand Knitting: New Directions** Alison Ellen (Crowood Press)

As a motivating introduction to the creative possibilities of handknitting and a creative approach to the basic skills, *Hand Knitting* is an ideal primer for knitting from a textile arts background, though experienced knitters, interested in artistic exploration of color, texture, and design, will also find a wealth of information. Seven analytically described projects are accompanied with suggestions for variations, opening the door to more creative approaches. Sections feature knitting technique, history, "how stitches work," color, designing, and calculation; and projects range from cushions to hats to sweaters. *Hand Knitting* is visually appealing, with inspiring photographs of knitted art and a concise but strong bibliography. Distributed in the U.S. by Trafalgar Square. \$45, 144 pages, hardbound.



### **Jean Frost Jackets** Jean Frost (XRX)

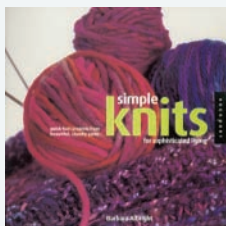
*Jean Frost Jackets* contains 21 patterns for tailored women's jackets with classic shapes influenced by designers such as Giorgio Armani, Diane von Furstenberg, and Karl Lagerfeld at Chanel. Jean Frost's own distinctive understanding of knitted fabric—and her deliberate detailing and use of tweedy, textured, and multicolored stitch patterns—lend these projects the weight necessary to make them highly wearable feature items in a sophisticated woman's wardrobe. There is a good variety, too: jackets for summer and winter, dressy occasions and casual outings, the woman who loves bright colors and the woman who enjoys subtlety. The lacy cardigans featured would make elegant jacket substitutions at, for instance, a romantic picnic or walk in the park, and there are plenty of pieces that would draw compliments in the conservative workplace. This book is full of ideas for knitters looking for relief from blah blazers. \$19.95, 118 pages, softbound.



### **Knitting Lessons** Lela Nargi (Penguin Putnam)

Framed by Lela Nargi's own experiences with learning to knit and by pithy quotations from sources as divergent as poet Pablo Neruda and writers for *The Modern Priscilla Magazine*, *Knitting Lessons* is a collection of interviews and letters from both process and project knitters. Young and old, famous and not-so-famous, each one voices various and personal reflections on knitting. Readers will enjoy getting to know the knitters behind familiar names: Callie Janoff, Roxanne and Nyle Seabright, Teva Durham, Kirsten Hudson, Edith Eig, Trisha Malcolm, and Barbara Levin. The interviewees' words may lead to contemplative self-analysis but Nargi's fresh enthusiasm for the craft is bound to push you back to the fundamental joys of needles and yarn. \$23.95, 304 pages, hardbound.

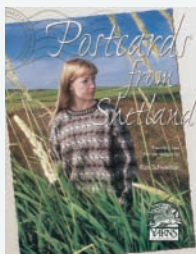




### Simple Knits for Sophisticated Living Barbara Albright (Rockport)

Featuring 44 "quick-knit projects from beautiful, chunky yarns," this book is filled with easy-to-knit objects, home accessories, and just a few wearables. Suitable for beginners as well as seasoned knitters who

seek stylish ideas for accentuating a modern home, most of the projects utilize simple stitch patterns to showcase the charm of the fibers used. Many of the projects are portable, and some are novel enough to excite a tired knitter: wire-and-bead napkin rings; scrubby linen and cotton bath mitts, mats, and washcloths; felted bags and toy mice; a variety of throw pillows; and a checkerboard picnic blanket, complete with instructions for making checkers. \$24.99, 144 pages, softbound.



### Postcards from Shetland Ron Schweitzer (Yarns International)

*Postcards from Shetland* is a terrific little booklet of not-quite-traditional Fair Isle patterns for men and for women—4 pullovers, 3 cardigans, and 2 vests. The designs are timeless and flattering, featuring Shetland-weight yarns in natural and muted earth tones. The booklet is beautifully photographed, showcasing sweaters

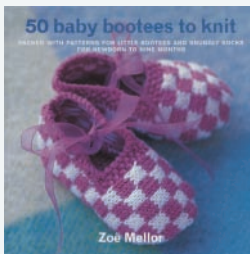
with romantic names like Lerwick, Ronas Hill, Scatness, and Fetlar, taken from the places in the Shetland Islands that inspired the designs. In traditional Shetland fashion, the patterns rely heavily on steeks, which could prove intimidating for the uninitiated. \$18.95, 44 pages, staple binding.



### Baby Knits from Dale of Norway (N. W. Damm & Søn AS)

Knitting is an integral part of Norwegian life, especially when it comes to creating gifts for babies. The yarn company Dale of Norway has collected 16 of their most popular patterns for newborns and toddlers in a volume that inspires continuation of the tradition. Infant sets—caps, booties, rompers, sweaters, and mittens—are done up in

sherbet colors with delicate details. Toddler outfits include delightfully vibrant gingham checks and country-critter borders. Signature Nordic elements are spotlighted: nautical blue-and-whites, traditional repeating snowflakes and geometrics, braided trim, and silver clasps. All are knitted in the wide color spectrum of Dale of Norway Baby Wool. \$24.95, 88 pages, hardbound.



### 50 Baby Booties to Knit Zöe Mellor (Trafalgar Square)

Baby booties (or "booties," as the British prefer) are a perennial favorite among knitters. In *50 Baby Booties to Knit*, Zöe Mellor presents a precious assortment of them in Rowan and Jaeger yarns, in so many styles that there's something for every preference—from simple slippers,

lacy socks, and colorful Mary Janes; to jester-type boots with jingle bells; to bunnies, bumblebees, and other critters. Bootie sizing ranges from newborn to 9 months. \$24.95, 128 pages, hardbound.

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# PEEK-THROUGH SKIRT & MIDRIFF TANK

## design by SHIRLEY PADEN

SHIRLEY PADEN HAS DESIGNED THIS CROPPED TOP AND BELLY-BARING DRAWSTRING SKIRT for the bold to wear over a bathing suit or with strategic underclothes such as leggings, a slip, and/or a pretty bra that's meant to be peeked at through open stitches. Both pieces are worked in the round in a knitted pattern that resembles crochet, then trimmed with picot crochet.

**Finished Size** Skirt: 35 (37, 39, 41½, 45½, 52)" (89 [94, 99, 105.5, 115.5, 132] cm) hip circumference. Tank: 33½ (36½, 37½, 40½, 45, 50½)" (85 [92.5, 95, 103, 114.5, 128.5] cm) bust/chest circumference. Skirt shown measures 35" (89 cm); tank shown measures 33½" (85 cm).

**Yarn** Garnstudio Muskat (100% mercerized cotton; 109 yd [100 m]/50 g): #41 red (MC), 10 (11, 12, 12, 13, 14) balls; #38 violet (CC), 4 (4, 5, 5, 6, 6) balls. Yarn distributed by Aurora Yarns.

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

**Notions** Marker (m); size G/6 (4.25-mm) crochet hook; tapestry needle.

**Gauge** 20 sts and 38 rows = 7" (18 cm) in Roman stripes pattern worked back and forth in rows.

### Note

The stitch count of the Roman stripes pattern is not consistent throughout. Excluding selvedge stitches, Rows 1, 2, 8, and 9 contain twice as many stitches as the other rows. The extra stitches are decreased back down to the starting stitch count on Rows 3 and 10. When shaping on Rows 1 and 8, do not work the companion yarnover for any stitch to be bound off. When shaping on Rows 2 and 9, each stitch to be bound off should be worked together with its companion yarnover to eliminate both as you bind off.

### SKIRT

With MC and using the knitted method (see Glossary, page 98), CO 124 (130, 136, 142, 154, 172) sts. Place marker (pm) and join, being careful not to twist sts. Knit 1 rnd. Beg with Rnd 1, work Roman Stripes in Rounds chart (see page 14 for charts) until piece measures about 24½" (62 cm) from beg, ending with Rnd 6 of 10th patt repeat. **Shape hips:** Dec Rnd 1: (Rnd 7 of chart) Dec 12 sts as foll: K6 (6, 8, 7, 9, 11), k2tog, [k8 (9, 10, 10, 11, 13), k2tog] 7 (10, 3, 10, 9, 3) times, [k9 (8, 9, 9, 10, 12), k2tog] 4 (1, 8, 1, 2, 8) times, k2—112 (118, 124, 130, 142, 160) sts rem. Work even in patt for 13 rnds. Dec Rnd 2: (Rnd 7 of chart) Dec 6 sts as foll: K14 (15, 16, 17, 19, 23), k2tog, [k17 (18, 19, 20, 22, 25), k2tog] 4 times, k16 (17, 18, 19, 21, 23), k2tog, k2—106 (112, 118, 124, 136, 154) sts rem. Work even in patt for 5 rnds. Dec Rnd 3: (Rnd 13 of chart) Dec 6 sts as foll: K13 (14, 15, 16, 18, 21), k2tog, [k16 (17, 18, 19, 21, 24), k2tog] 4 times, k15 (16, 17, 18, 20, 23), k2tog, k2—100 (106, 112, 118, 130, 148) sts rem. Work even in patt for 7 rnds. Dec Rnd 4: (Rnd 7 of chart) Dec 6 sts as foll: K12 (13, 14, 15, 17, 20), k2tog, [k15 (16, 17, 18, 20, 23), k2tog] 4 times, k14 (15, 16, 17, 19, 22), k2tog, k2—94 (100, 106, 112, 124, 142) sts rem. Work even in patt for 5 rnds. Dec Rnd 5:

(Rnd 13 of chart) Dec 6 sts as foll: K11 (12, 13, 14, 16, 19), k2tog, [k14 (15, 16, 17, 19, 22), k2tog] 4 times, k13 (14, 15, 16, 18, 21), k2tog, k2—88 (94, 100, 106, 118, 136) sts rem. Work even in patt for 6 rnds. Dec Rnd 6: (Rnd 6 of chart) Dec 6 sts as foll: K10 (11, 12, 13, 15, 18), k2tog, [k13 (14, 15, 16, 18, 21), k2tog] 4 times, k12 (13, 14, 15, 17, 20), k2tog, k2—82 (88, 94, 100, 112, 130) sts rem. Piece should measure about 32¼" (82 cm) from beg, after steaming. **Shape front waistline curve:** (Rnd 7 of 13th repeat of chart) Keeping in patt, work 17 (18, 20, 21, 24, 28) sts, join new yarn and BO 7 (8, 7, 8, 8, 9) sts for center front, work rem 58 (62, 67, 71, 80, 93) sts to end of rnd—75 (80, 87, 92, 104, 121) sts rem. Remove m for beg of rnd and sl first 17 (18, 20, 21, 24, 28) sts pwise to right needle (without working them). Cut yarn. Join yarn to edge of work at end of slipped sts, ready to work a WS row. Working back and forth according to Roman Stripes in Rows chart and working 1 extra st in garter st at beg of WS rows if you have an odd number of sts, BO 4 sts at beg of next 2 rows (see Note), then BO 4 (3, 4, 3, 3, 3) sts at beg of foll 2 rows, ending with Row 11—59 (66, 71, 78, 90, 107) sts rem. Work Rows 12 and 13 even—piece should measure 33½" (85 cm) from beg to top of back. BO all sts.

### Finishing

**Waist edging:** With crochet hook (see Glossary, page 99, for crochet instructions) and MC, join yarn to top edge of skirt and work as foll: \*Ch 3, skip 1 st of BO row, work 1 slip st (sl st) in next st; rep from \*, end sl 1 in the first ch. Fasten off. **Twisted cord:** Cut 4 lengths of MC, each about 4½ yd (4 m) long. Hold the 4 lengths tog and knot each end. Place one knotted end over a doorknob. Place a pencil through other end and turn pencil clockwise to tightly twist the strands. Hold center point of twisted yarn, remove end from doorknob, and bring the two knotted ends tog, allowing them to twist against each other. Knot each end and trim about 1½" (3.8 cm) from new knots for fringe. Steam-press fringe. Beg and end at center front, weave cord through topmost row of holes at waist. Weave in loose ends.

### TANK

#### Body

With CC and using the knitted method (see Glossary, page 98), CO 96 (104, 108, 116, 128, 144) sts. Place marker (pm) and join, being careful not to twist sts. Knit 1 rnd. Beg with Rnd 1, work Roman Stripes in Rounds chart for 20 rnds, ending with Rnd 6 of the second repeat. **Next row:** (Row 7 of chart) Remove m, sl 1 st to right needle, replace m; the slipped st will become the last





st of rnd. Change to MC and work through Rnd 14 of chart. Cut off MC. Remove m, sl first st, then replace m as before. Join CC and work even in patt, beg with Rnd 1 of chart, until piece measures 8¼" (22 cm) from beg, ending with Rnd 5 of the fourth repeat. **Shape armholes:** (Rnd 6 of chart) BO 2 sts at beg of rnd (1 st on right needle), work next 45 (49, 51, 55, 61, 69) sts in patt for front, place rem 48 (52, 54, 58, 64, 72) sts onto holder to work later for back. Work front sts back and forth according to Roman Stripes in Rows chart. **Next row:** (Row 7 of chart) BO 2 sts, work to end—44 (48, 50, 54, 60, 68) sts rem. Cont armhole shaping as foll (see Note): BO 1 (1, 1, 2, 2, 2) st(s) at beg of foll 6 (8, 8, 2, 4, 8) rows, then BO 0 (0, 0, 1, 1, 1) st at beg of foll 0 (0, 0, 6, 6, 4) rows—38 (40, 42, 44, 46, 48) sts rem, as counted on a row that is *not* Row 1, 2, 8, or 9. Cont even until armholes measure about 3 (3½, 4, 4½, 5, 5½)" (7.5 [9, 10, 11.5, 12.5, 14] cm), ending with a WS row. If your last row is Row 2 or 8, work 2 more rows to end with Row 4 or 10. **Shape front neck:** Work 15 (16, 17, 18, 19, 20) sts in patt, join new yarn and BO 8 sts, work to end—15 (16, 17, 18, 19, 20) sts each side. Work-

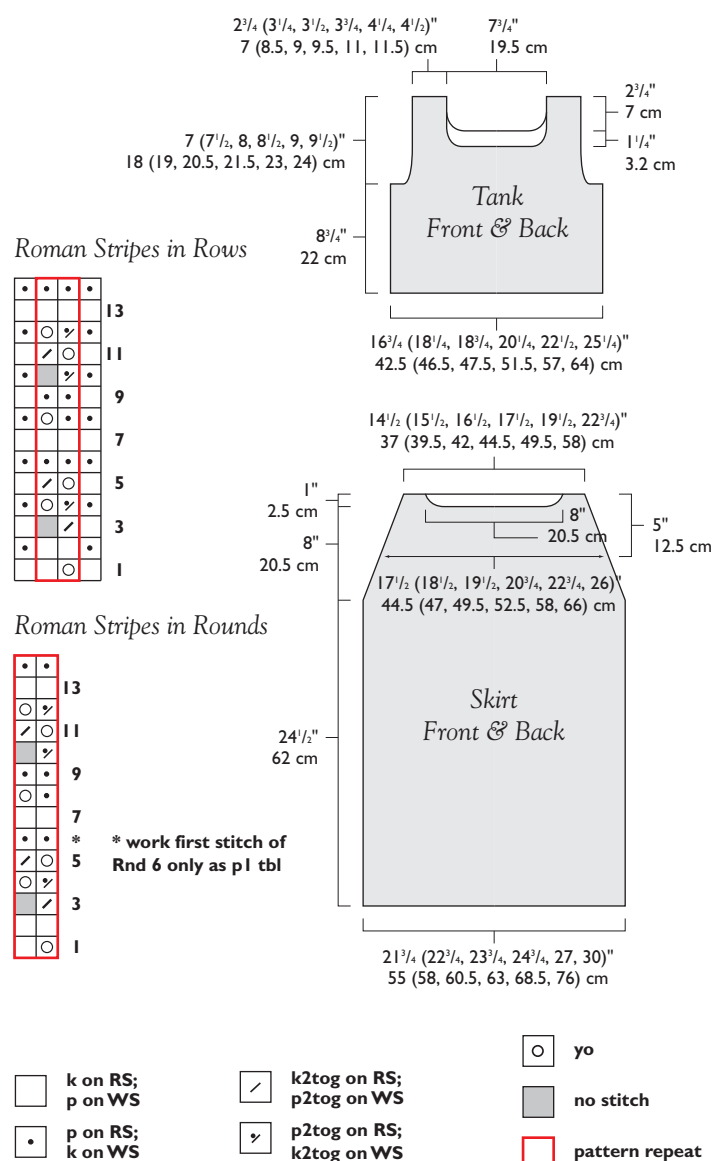


ing each side separately, at each neck edge BO 3 sts 1 time, then BO 2 sts 2 times—8 (9, 10, 11, 12, 13) sts rem each side, as counted on a row that is *not* Row 1, 2, 8, or 9. Working 1 extra garter st at armhole edge if you have an odd number of sts, cont even until armholes measure 7 (7½, 8, 8½, 9, 9½)" (18 [19, 20.5, 21.5, 23, 24] cm). BO all sts. **Back:** Place 48 (52, 54, 58, 64, 72) held back sts onto needle. Working Roman Stripes in Rows chart, BO 2 sts at beg of next 2 rows, then BO 1 (1, 1, 2, 2, 2) st(s) at beg of foll 6 (8, 8, 2, 4, 8) rows, then BO 0 (0, 0, 1, 1, 1) st at beg of foll 0 (0, 0, 6, 6, 4) rows—38 (40, 42, 44, 46, 48) sts rem, as counted on a row that is *not* Row 1, 2, 8, or 9. Cont even in patt until armholes measure 4¼ (4¾, 5¼, 5¾, 6¼, 6¾)" (11 [12, 13.5, 14.5, 16, 17] cm), ending with a WS row. If your last row is Row 2 or 8, work 2 more rows to end with Row 4 or 10. **Shape back neck:** Work 15 (16, 17, 18, 19, 20) sts in patt, join new yarn and BO 8 sts, work to end—15 (16, 17, 18, 19, 20) sts each

side. Working each side separately, at each neck edge BO 3 sts 1 time, then BO 2 sts 2 times—8 (9, 10, 11, 12, 13) sts rem each side, as counted on a row that is *not* Row 1, 2, 8, or 9. Cont even until armholes measure 7 (7½, 8, 8½, 9, 9½)" (18 [19, 20.5, 21.5, 23, 24] cm). BO all sts.

## Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. **Lower edging:** With MC, RS facing, and crochet hook (see Glossary, page 99, for crochet instructions) work as foll: \*Ch 2, slip st (sl st) in next st; rep from \*, end with a sl st in the first ch. Fasten off. With MC, work edging around neck opening in the same manner. **Armhole edging:** With MC, RS facing, and crochet hook, work as foll: \*Ch 2, skip 1 st, sl st in next st; rep from \*, end with sl st in first ch. Fasten off. Weave in loose ends. Steam-block lightly to finished measurements. ∞



SHIRLEY PADEN is the owner of Shirley Paden Custom Knits, an exclusive line of one-of-a-kind custom-knit clothing.



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WOODSTOCK CAMISOLE  
design by KIM DOLCE

LACY OPENWORK AT THE LOWER HALF GIVES WAY TO MORE DISCREET LACE ROSEBUDS in the yoke of this comfortable cotton camisole. The identical front and back are connected at the shoulders with narrow I-cord and the edges are trimmed with picot crochet.

**Finished Size** 34 (37½, 40½, 44, 47, 50)" (86.5 [95, 103, 112, 119.5, 127] cm) bust/chest circumference. Camisole shown measures 37½" (95 cm).

**Yarn** Garnstudio Safran (100% Egyptian cotton; 173 yd [159 m]/50 g): #50 pale blue, 4 (4, 5, 5, 5) balls. Yarn distributed by Aurora Yarns.

**Needles** Body—Size 4 and 5 (3.5 and 3.75 mm). Straps—Size 4 (3.5 mm): Set of 2 double-pointed (dnp). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; size D/3 (3.25-mm) crochet hook.

**Gauge** 25 sts and 34 rows = 4" (10 cm) with smaller needles in yoke pattern; 22 sts and 36 rows = 4" (10 cm) with smaller needles in body pattern, blocked.

## Notes

At side seams and shaped edges of yoke pattern, work only full rosebud patterns.

Work armhole and neck decs as foll: At right edges, work k2tog on RS rows, work p2tog on WS rows; at left edges, work ssk on RS rows, work ssp on WS rows (see *Beyond the Basics*, page 70).

Use the M1 method (see Glossary, page 98) for all increases.

## Back

With larger needles, loosely CO 93 (103, 113, 123, 133, 143) sts. Change to smaller needles and beg with Row 1, work through Row 16 of Body chart 4 (4, 4½, 4½, 5, 5) times, end-

ing with Row 16 (16, 8, 8, 16, 16) of chart. Work the next 8 rows as foll:

Row 1: (RS) Purl, inc 4 sts evenly spaced—97 (107, 117, 127, 137, 147) sts.

Row 2: \*P2tog, yo; rep from \* to last st, p1.

Rows 3 and 4: Purl.

Rows 5 and 6: Knit.

Row 7: \*K2tog, yo; rep from \* to last st, k1.

Row 8: Knit.

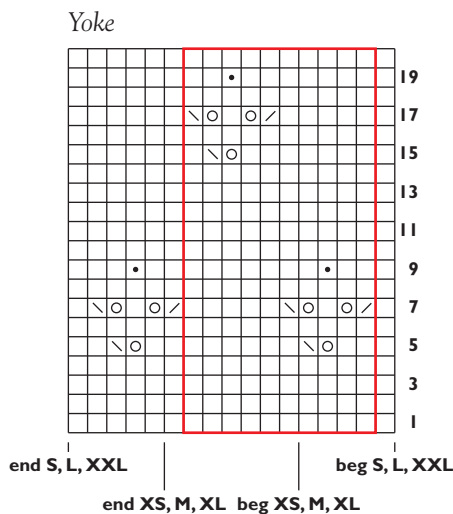
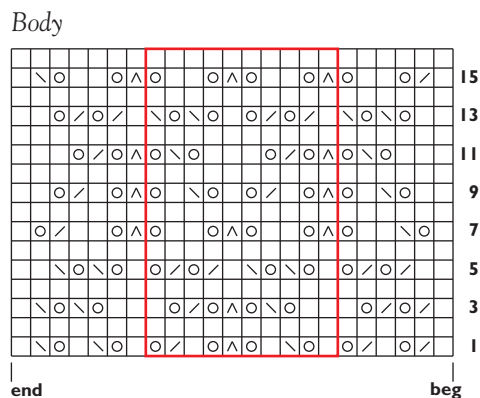
Beg and end as indicated for your size, work Row 1 of Yoke chart and *at the same time*, inc 10 sts evenly spaced—107 (117, 127, 137, 147, 157) sts. *Next row:* Place markers (pm) for front neck placement as foll: Work 49 (54, 60, 65, 72, 77) sts, pm, work 9 (9, 7, 7, 3, 3) sts, pm, work to end. Work 40 (38, 34, 30, 28, 24) rows even—piece should measure about 12¾ (12½, 13, 12½, 13, 12¾)" (32.5 [31.5, 33, 31.5, 33, 32.5] cm) from beg. **Shape armholes:** BO 7 (11, 12, 15, 16, 19) sts at beg of next 2 rows—93 (95, 103, 107, 115, 119) sts rem. Cont in patt as established, shape armholes as foll (*Note:* Neck BO and armhole shapings start on same row for size S):

*Armhole Shaping Rows 1 and 2:* Dec 1 st at each end of needle as described in Notes.

*Armhole Shaping Row 3: Work even.*

Beg with Armhole Shaping Row 1 (2, 1, 3, 1, 3), rep the last 3 rows until a total of 42 rows of yoke patt have been worked (0 [2, 6, 10, 12, 16] rows of armhole shaping have been worked).

**Shape neck:** Cont working armhole shaping as established, work to first m, join new yarn and BO center 9 (9, 7, 7, 3, 3) sts,



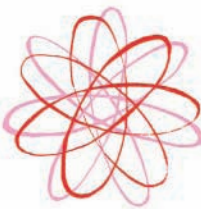
- ☐ k on RS; p on WS
- ☐ / k2tog
- ☐ \ ssk
- ☐ ^ sl 1 l kwise, k2tog, pssso
- ☐ o yo
- ☐ • knot: (k1, p1, k1, p1, k1) in same st to make 5 sts, then pass 2nd, 3rd, 4th, and 5th sts individually over first st
- ☒ pattern repeat

... if you clean the house today, tomorrow it will be dirty again .

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... if you pull a weed, it just grows right back .

... spend more time knitting.



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remove m, work to end. Working each side separately, dec 1 st at neck edge (see Notes) as foll: \*Dec 1 st at neck edge on next row, work 1 row even, dec 1 st at neck edge on next row. Rep from \* for neck decs until a total of 19 (19, 20, 20, 22, 22) sts have been dec'd at neck edge and *at the same time* cont armhole decs as established until a total of 20 (21, 25, 27, 31, 33) sts have been dec'd at armhole edge, ending with a WS row—3 sts rem. BO all sts.

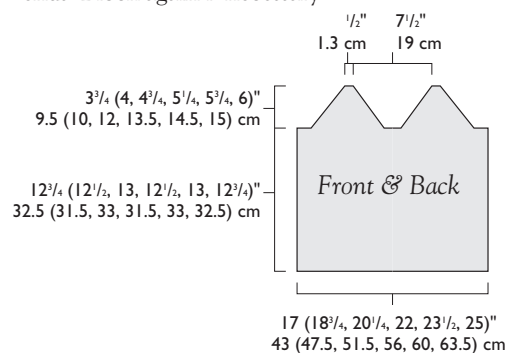
### Front

Work as for back but do not BO rem 3 sts.

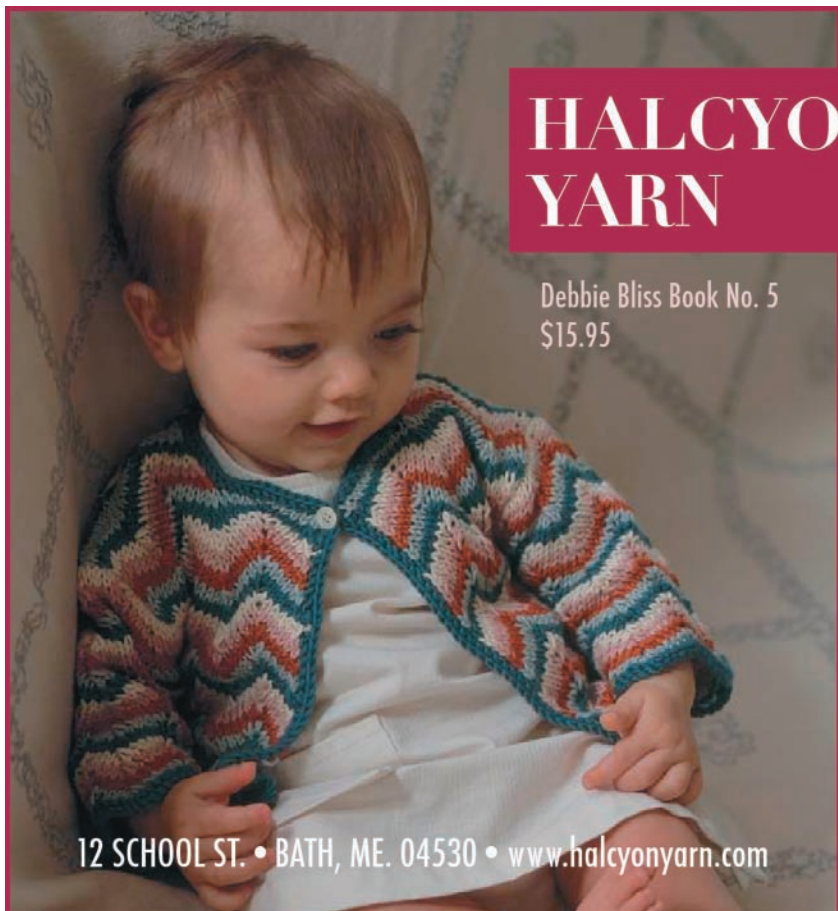
**Straps:** Place 3 sts onto dpn and work I-cord (see Glossary, page 98) for 6½" (16.5 cm) or desired length. BO all sts.

### Finishing

Block pieces to measurements, stretching lace pattern as necessary. With yarn threaded on a tapestry needle, sew side seams and fasten I-cord straps to back shoulder points. **Lower edging:** With crochet hook, RS facing, and beg at one side seam, work 1 row of single crochet (sc; see Glossary, page 99, for crochet instructions) around lower edge. **Next row:** \*Work 3 sc, ch 3, sl st into last sc; rep from \* to end. Fasten off. **Neck and armhole edging:** With crochet hook, \*work 3 sl sts, ch 2, sl st into last sc; rep from \* to end. Fasten off. Weave in loose ends. Block again if necessary.



KIM DOLCE lives along Florida's Gulf Coast.



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# SQUARE-BODICE PULLOVER

design by SHIRLEY PADEN

WORKED IN AN ALLOVER LACE PATTERN THAT GIVES WAY TO STOCKINETTE STITCH at the bodice, this romantic pullover seems to simultaneously betoken fashions of the past and salute the current look. The lace pattern repeats over just six rows and is easy to memorize. The plunging square neckline is finished with a delicate crochet edging.

**Finished Size** 34½ (37½, 40½, 42½, 45½, 48½, 50½)" (87.5 [95, 103, 108, 115.5, 123, 128.5] cm) bust/chest circumference. Sweater shown measures 37½" (95 cm).

**Yarn** Patons Grace (100% cotton; 136 yd [125 m]/50 g): #60108 dark blue, 8 (8, 9, 10, 10, 11, 11) balls.

**Needles** Lower Body and Sleeves—Size 9 (5.5 mm). Yoke—Size 7 (4.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size D/3 (3-mm) crochet hook.

**Gauge** 22 sts = 5" (12 cm) and 24 rows = 4" (10 cm) in lacy stripes patt on larger needles; 22 sts and 28 rows = 4" (10 cm) in St st on smaller needles.

## Note

Yarnovers in lace pattern must be matched with a decrease (or double decrease for two yarnovers). In shaped areas (such as waist and sleeve) where there are not enough stitches at the edges of the lace area to match yarnovers with decreases, work those stitches in stockinette stitch.

## Back

With larger needles, CO 79 (85, 91, 97, 103, 109, 115) sts. Knitting the first and last st of every row for selvages, beg Lacy Stripes chart (see page 22) according to your size as foll:

Size XS:

Row 1: K1 (selvage), k3, ssk, k3, yo, k1, yo, work patt rep to last 6 sts, end ssk, k3, k1 (selvage).

Rows 2, 4, 5, and 6: Beg and end as indicated for XS, work as charted.

Row 3: K1 (selvage), k3, ssk, k2, yo, k3, work patt rep to last 6 sts, end ssk, k3, k1 (selvage).

Sizes S (XL):

Rows 1–6: K1 (selvage), beg and end as indicated for S (XL), work as charted to last st, end k1 (selvage).

Size M (XXL):

Row 1: K1 (selvage), k5 (4), yo, work patt rep to last 6 (5) sts, end k5 (4), k1 (selvage).

Rows 2, 4, and 6: Beg and end as indicated for M (XXL), work as charted.

Row 3: K1 (selvage), k6 (5), work patt rep to last 7 (6) sts, end k6 (5), k1 (selvage).

Row 5: K1 (selvage), k3 (2), yo, sl 1, k2tog, psso, yo, work patt rep to last 4 (3) sts, end k3 (2), k1 (selvage).

Size L (XXXL):

Row 1: K1 (selvage), k2 (1), ssk, k3, yo, k1, yo, work patt rep to last 5 (4) sts, end ssk, k2 (1), k1 (selvage).

Rows 2, 4, and 6: Beg and end as indicated for L (XXXL), work as charted.

Row 3: K1 (selvage), k2 (1), ssk, k2, yo, k3, work patt rep to last 5 (4) sts, end ssk, k2 (1), k1 (selvage).

Row 5: K1 (selvage), k2 (1), ssk, [k1, yo] 2 times, sl 1, k2tog, psso, yo, work patt rep to last 5 (4) sts, end ssk, k2 (1), k1 (selvage).

For all sizes: Cont as established until piece measures 2½" (6.5 cm) from beg, ending with a WS row. **Shape waist:** Dec 1 st each end of needle inside selvage sts—77 (83, 89, 95, 101, 107, 113) sts rem. Dec 1 st each end of needle in this manner every 7 rows 3 more times, then every foll 8 rows 2 times—67 (73, 79, 85, 91, 97, 103) sts rem; piece should measure about 9" (23 cm) from beg. Cont even until piece measures 10½" (26.5 cm) from beg, ending with a WS row. **Next row:** (RS) Inc 1 st each end of needle inside selvage sts—69 (75, 81, 87, 93, 99, 105) sts. Inc 1 st each end of needle in this manner every 6 rows 2 more times—73 (79, 85, 91, 97, 103, 109) sts; piece should measure about 12½" (31.5 cm) from beg. On next RS row, change to smaller needles and knit all sts, and at the same time, inc 14 (16, 18, 18, 20, 22, 22) sts evenly spaced—87 (95, 103, 109, 117, 125, 131) sts. Cont in St st, inc 1 st each end of needle every 3 rows 2 times, then every foll 4 rows 2 times—95 (103, 111, 117, 125, 133, 139) sts. Cont even in St st until piece measures 15" (38 cm) from beg, ending with a WS row. **Shape armholes:** BO 3 (4, 4, 5, 5, 5, 5) sts at beg of the next 4 (2, 2, 2, 2, 4, 4) rows, then BO 2 (3, 3, 3, 4, 4, 4) sts at beg of foll 4 (2, 4, 4, 4, 4, 4) rows, then BO 1 (2, 2, 2, 2, 3, 2) st(s) at beg of foll 4 (6, 4, 6, 6, 2, 4) rows, then BO 0 (1, 1, 1, 1, 1, 1) st at beg of foll 0 (2, 6, 4, 4, 6, 6) rows—71 (75, 77, 79, 83, 85, 89) sts rem. Cont even until piece measures 22 (22½, 23, 23½, 23½, 24, 24)" (56 [57, 58.5, 59.5, 59.5, 61, 61] cm) from beg, ending with a WS row. BO all sts, marking center 41 sts for back neck—15 (17, 18, 19, 21, 22, 24) sts for each shoulder.

## Front

Work as for back until armholes measure 1½ (2, 2½, 3, 3, 3½, 3½)" (3.8 [5, 6.5, 7.5, 7.5, 9, 9] cm), ending with a WS row—73 (75, 77, 79, 83, 85, 89) sts; 2 rows of armhole shaping rem for size XS only. **Shape neck:** Size XS only: (RS) BO 1 st (1 st on right needle), k14, join new yarn and BO center 41 sts, knit to end—15 sts at left shoulder; 16 sts at right shoulder. Working each side separately, on next row (WS) work right shoulder as foll: BO 1 st, purl to end; left shoulder: Work 1 row even—15 sts rem each shoulder. Sizes S (M, L, XL, XXL, XXXL): K17 (18, 19, 21, 22, 24), join new yarn and BO center 41 sts, knit to end—





17 (18, 19, 21, 22, 24) sts each side. *All sizes:* Working each side separately, cont even until armholes measure same as back to shoulders. BO all sts.

## Sleeves

With larger needles, CO 43 (43, 47, 47, 49, 49, 49) sts. Knitting the first and last st of every row for selvages, beg Lacy Stripes chart as foll:

Size XS (S):

Rows 1–6: K1 (selvage), beg and end as indicated for size XS (S), work as charted to last st, end k1 (selvage).

Size M (L, XL, XXL, XXXL):

Row 1: K1 (selvage), k3 (3, 4, 4, 4), yo, work patt rep to last 4 (4, 5, 5, 5) sts, end k3 (3, 4, 4, 4), k1 (selvage).

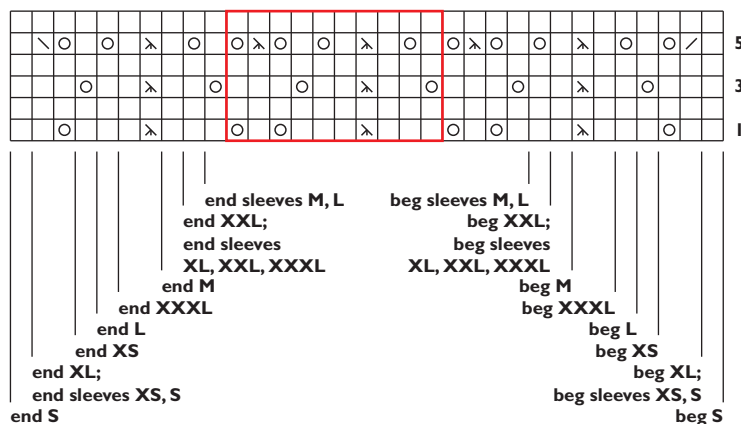
Rows 2, 4, and 6: Beg and end as indicated for size M (L, XL, XXL, XXXL), work as charted.

Row 3: K1 (selvage), k4 (4, 5, 5, 5), work patt rep to last 5 (5, 6, 6, 6) sts, end k4 (4, 5, 5, 5), k1 (selvage).

Row 5: K1 (selvage), k1 (1, 2, 2, 2), yo, sl 1, k2tog, psso, yo, work patt rep to last 2 (2, 3, 3, 3) sts, end k1 (1, 2, 2, 2), k1 (selvage).

At the same time, inc 1 st each end of needle every 8 (8, 8, 6, 6, 4, 4) rows 2 (11, 11, 3, 8, 8, 10) times, then every 9 (0, 0, 7, 8, 8, 8) rows 8 (0, 0, 10, 5, 7, 6) times—63 (65, 69, 73, 75, 79, 81) sts. *Note:* Incorporate new sts into lace patt as soon as possible, ensuring that for every lace patt decrease there is a corresponding increase (yo). Cont even in patt until piece measures 16½" (42 cm), ending with a WS row. **Shape cap:** BO 4 (4, 4, 5, 5, 6, 6) 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 4 rows, then BO 1 st at beg of foll 2 rows] 2 times, then BO 2 sts at beg of foll 2 rows, then BO 1 st at beg of foll 2 (4, 6, 8, 10, 12, 14) rows, then BO 2 sts at beg of foll 4 rows—15 (15, 17, 17, 17, 17, 17) sts rem. BO all sts.

## Lacy Stripes



## Notes

Selvage sts are not shown on chart.

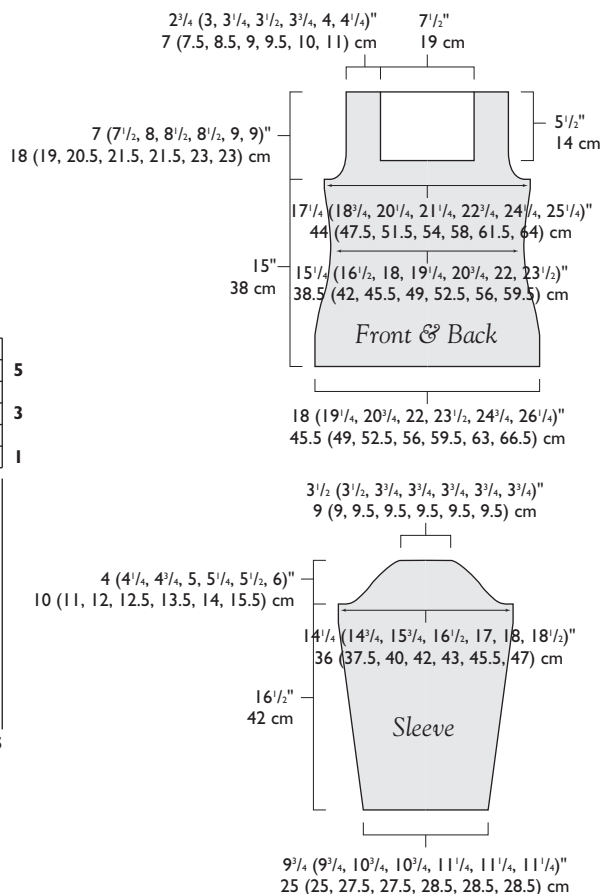
The tick marks show pattern placement for each size, but for specific per-size instructions for working the area outside the repeat box, see text.

- ☐ k on RS; p on WS   
 ☐ sl 1 kwise, k1, psso   
 ☐ yo  
☐ k2tog   
 ☐ sl 1 kwise, k2tog, psso   
☐ pattern repeat



## Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew side and sleeve seams. **Neck edging:** With crochet hook, RS facing, and beg at right shoulder seam, work single crochet (sc; see Glossary, page 99, for crochet instructions) around neck opening as foll: 40 sc along left side of front neck, 40 sc across center front, 40 sc along right side of front neck, and 40 sc across back neck. Work 1 row of scallop crochet as foll: \*Ch 3, skip 3 sc, 4 dc in next sc, ch 3, skip 3 sc, 1 sl st in next sc; rep from \*, end with 1 sl st. Weave in loose ends. Block again if desired.



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# FOREST PATH STOLE

design by FAINA LETOUTCHAIA

Faina Letoutchaia drew upon the lace-knitting traditions of her Russian homeland and of the Shetland Islands, variations on stitch patterns from Barbara Walker's stitch guides, and a fascination with entrelac to create this stunningly elegant alpaca stole. Each of the three lace patterns—fern, birch leaves, and lily of the valley (all inspired by a springtime walk in the forest)—is worked inside its own entrelac unit, which means there is only one lace pattern to keep track of at a time.

**Finished Size** About 30" (76 cm) wide and 85" (216 cm) long, blocked.

**Yarn** Suri Elegance (100% Suri alpaca; 875 yd [800 m]/100 g): #0100 white house, 3 skeins (2 skeins for a shawl 71" [180 cm] long). Yarn distributed by America's Alpaca.

**Needles** Size 3 (3.25 mm): 24" (60-cm) circular (cir) and set of 2 double pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; crewel embroidery needle with large eye and blunt point; tailor's wax (available at fabric stores); nylon cord for blocking.

**Gauge** 19 sts and 24 rows = 4" (10 cm) in seed stitch, blocked.

## Notes

To prevent excessive handling of the yarn, place stitches for sections not being worked on holders and use double-pointed needles to work only the required stitches. Transfer stitches not being worked onto holders as each unit is completed.

Each entrelac lace unit begins and ends with a row of 20 sts, but the stitch count may change on other rows, depending on the pattern. Each chart shows the center 18 stitches of the entrelac unit. Selvage sts are not shown on the charts; work them according to the instructions given for each tier.

## Stitch Guide

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

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

## Lower Border

With cir needle and using the knitted method (see Glossary, page 98), CO 141 sts. Do not join. Slipping the first st of every row and knitting the last st, work seed st for 20 rows. On next row, place markers (pm) as foll: Sl 1, work 14 sts in seed st, pm, [work 22 sts in seed st, pm] 2 times, work 23 sts in seed st, pm, [work 22 sts in seed st, pm] 2 times, work 14 sts in seed st, k1. *Next row:* (RS) Sl 1, work 14 sts in seed st then place the last 15 sts worked onto a holder for right border, remove m, [k6, k2tog, k6, k2tog, k6, slip marker (sl m)] 2 times, [k6, k2tog] 2 times, k5, k2tog, sl m, [k6, k2tog, k6, k2tog, k6, sl m]

2 times, place the last 15 sts onto a holder for left border, turn work—100 sts; 20 sts each in 5 marked sections.

## Base Triangles

### First Triangle:

*Row 1:* (WS) Sl 1 pwise with yarn in front (wyf), p1—2 sts on right needle. Turn.

*Row 2:* Sl 1 kwise with yarn in back (wyb), k1. Turn.

*Row 3:* Sl 1 pwise wyf, M1 (see Glossary, page 98), p2tog—3 sts. Turn.

*Row 4:* Sl 1 kwise wyb, k2. Turn.

*Row 5:* Sl 1 pwise wyf, M1, k1, p2tog—4 sts. Turn.

*Row 6:* Sl 1 kwise wyb, k1, p1, k1. Turn.

*Row 7:* Sl 1 pwise wyf, M1, p1, k1, p2tog—5 sts. Turn.

*Row 8:* Sl 1 kwise wyb, k1, p1, k2. Turn.

Cont in this manner, working all odd-numbered (WS) rows as foll: Sl 1 pwise wyf, M1, work in seed st to last st before gap, p2tog, turn; and working all even-numbered (RS) rows as foll: Sl 1 kwise wyb, work in seed st to last st, k1, turn. When all 20 sts in this section have been worked, ending with a WS row, remove m between sections. Do not break yarn.

**Second, Third, Fourth, and Fifth Triangles:** With WS facing and beg with first 2 sts of next section, work second triangle same as the first. Rep for third, fourth, and fifth triangles—5 triangles of 20 sts each. If desired, place sts of first, second, third, and fourth triangles on holders. Do not break yarn. Turn.

## Right Side Triangle

*Row 1:* (RS) Sl 1 pwise wyf, M1—2 sts on right needle for right side triangle; 19 sts on left needle for base triangle or lace unit. Turn.

*Rows 2 and 4:* Sl 1 pwise wyf, k1. Turn.

*Row 3:* Sl 1 pwise wyf, ssk. Turn.

*Row 5:* Sl 1 pwise wyf, M1, ssk—3 sts on right needle for right side triangle; 17 sts on left needle for base triangle or lace unit. Turn.

*Row 6:* Sl 1 pwise wyf, k2. Turn.

*Row 7:* Sl 1 pwise wyf, M1, k1, ssk—4 sts on right needle for right side triangle; 16 sts on left needle for base triangle or lace unit. Turn.









Row 8: Sl 1 pwise wyf, p1, k2. Turn.

Row 9: Sl 1 pwise wyf, M1, k1, p1, ssk—5 sts on right needle for right side triangle; 15 sts on left needle for base triangle or lace unit. Turn.

Cont in this manner, working all odd-numbered RS rows as foll: Sl 1 pwise wyf, M1, work in seed st to last st before gap, ssk, turn; and working all even-numbered WS rows as foll: Sl 1 pwise wyf, work in seed st to last st, k1, turn. Cont until all 20 sts from base triangle or lace unit have been consumed, ending with a RS row. If desired, place 20 sts for right side triangle on a holder. Do not break yarn.

### Tier 1 and All Odd-Numbered Tiers

(Worked from right to left) Pick up sts along selvedge of next base triangle or next lace unit as foll: With RS facing and yarn in front, insert tip of right needle from back to front under both legs of slipped selvedge st, wrap yarn around needle as if to purl, and pull up a loop. Pick up and knit 18 sts along selvedge of a base triangle, or 20 sts along selvedge of a lace unit, in this manner. *Set-up row:* (WS) Sl 1 pwise wyf, purl to end, k1, and *at the same time*, if you began with 18 sts, inc 2 sts evenly spaced—20 sts. For each lace unit, work Rows 1–39 of lace patt from chart, following illustration at right for placement of lace pattern units. *At the same time*, work the lace patt selvedge sts for odd-numbered tiers as foll: On RS: Work first st as sl 1 pwise wyf, and work last st as ssk (to join the last st with first st of unit from previous tier); On WS: Work first st as sl 1 pwise wyf, and work last st as k1. If you have placed non-working sts on holders, transfer live sts to dpn as necessary to join the units. When all units of an odd-numbered tier have been completed, end having just worked Row 39 (RS) of the last lace unit. Do not break yarn.

### Left Side Triangle

With RS facing, pick up and knit 20 sts along selvedge of base triangle or lace unit according to the method used for Tier 1.  
Row 1: (WS) Sl 1 pwise wyf, work seed st to last st, k1. Turn.  
Row 2: Sl 1 pwise wyf, work seed st to last 2 sts, k2tog—19 sts rem. Rep Rows 1 and 2 until 1 st rem, ending with Row 2. Turn. Do not break yarn.

### Tier 2 and All Even-Numbered Tiers

(Worked from left to right) Pick up and knit 20 sts along selvedge of left side triangle or next lace unit as foll: With WS facing, insert tip of right needle from front to back under both legs of selvedge st, wrap yarn around needle as if to knit, and pull up a loop—21 sts for first lace unit of the tier (includes 1 st left on needle from left side triangle); 20 sts for all other units in this

tier. Turn. *For the first lace unit of tier only*, dec 1 st in Row 1 of lace patt to eliminate extra st from left side triangle—20 sts. Work Rows 1–40 of each lace unit in patt according to charts, following illustration for placement of lace pattern units. *At the same time*, work the lace patt selvedge sts for even-numbered tiers as foll: On RS: Work first st as sl 1 kwise wyb and work the last st as k1; on WS: Work first st as sl 1 pwise wyf and work the last st as p2tog (to join last st with first st of unit from previous tier). Place sts for completed units on holders, if desired. When all units for an even-numbered tier have been completed, end having just worked Row 40 (WS) of the last lace unit. Do not break

yarn. Work a right side triangle, then cont with next odd-numbered tier. Cont in this manner until 23 tiers have been completed. Work a left side triangle—1 st rem on needle from left side triangle. *Note:* If you would prefer a shorter shawl, work 21 or 19 tiers, making sure to end with an odd-numbered tier; every pair of tiers removed will reduce the length of the shawl by about 7" (18 cm).

### Top Triangles

(Worked from left to right) With WS facing, pick up and knit 20 sts along selvedge of last left side triangle according to directions for even-numbered tiers—21 sts (includes 1 st on needle after completing the previous triangle).

Row 1: (RS) Sl 1 kwise wyb, work seed st to last st, k1. Turn.

Row 2: Sl 1 pwise wyf, work seed st to last st, p2tog (to join last st with first st of unit from previous tier). Turn.

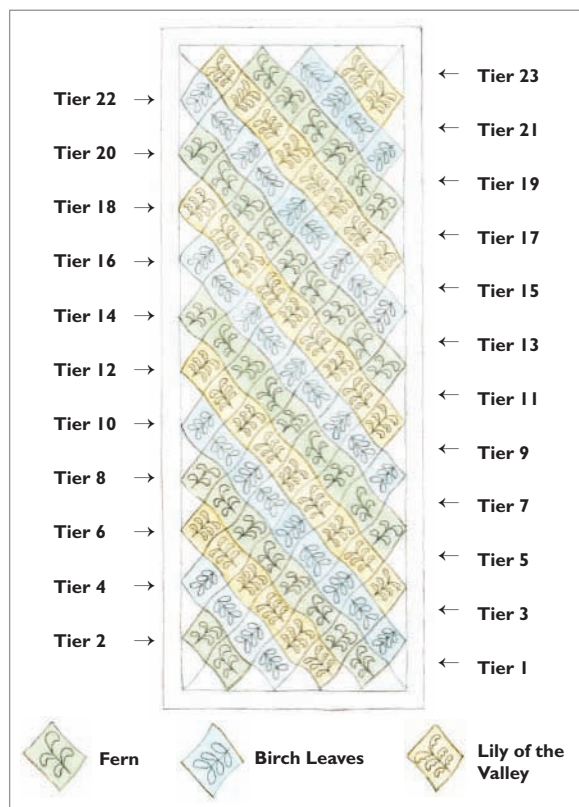
Row 3: Sl 1 kwise wyb, work seed st to last 2 sts, k2tog. Turn. Rep Rows 2 and 3 until 1 st rem, ending with Row 3. Turn. With WS facing, pick up 20 sts (as for even-numbered tiers) along selvedge of next lace unit—21 sts. Work as for previous top triangle. Cont working top triangles in this manner, joining the final top triangle to live sts of the last right side triangle. Break yarn.

### Right Border

Transfer 15 held sts for right border onto a dpn. With WS facing, join new yarn, and maintaining seed st as established, work 14 sts in seed st, end k1. *Next row:* (RS) Sl 1 pwise wyf, work seed st to end. Work border while joining it to side of shawl as foll:

Row 1: (WS) Wyf, insert right needle tip from back to front under both legs of slipped selvedge st, wrap yarn around needle as if to purl, and pull through a 12"–18" (30.5–45.5 cm) loop. Examine the loop to identify which end is anchored to the work and which end is connected to the yarn supply. Using the anchored end, work in seed st to last st, end k1. Turn.

Row 2: Using the yarn from the same loop, sl 1 pwise wyf, work seed st to end. Gently pull the end of the loop connected to the yarn





# Summer Knits

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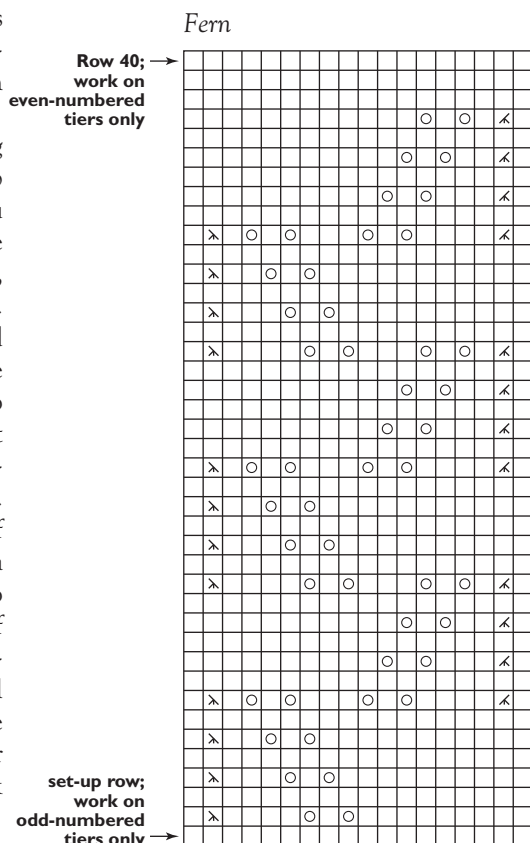
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supply until excess yarn from loop disappears, and tighten last st.

Pulling up a new long loop every Row 1, rep Rows 1 and 2 until you reach the top of the last right side triangle, ending with Row 2. There are 20 slipped selvedge sts on the side of every triangle, so there should be about 40 rows of seed st border for every triangle. Adjust the pick-up if necessary, to make a smooth join with no gaps; the appearance of the join is more important than the actual number of rows. Place 15 sts for right border on a holder. Break off yarn.



Selvedge sts are not shown on chart; work them according to instructions for your tier.

### Left Border

Transfer 15 held sts for left border onto a dpn.

With RS facing, join new yarn and maintaining seed st patt as established, work 14 seed sts, end k1. Turn. *Next row:* (WS) sl 1 pwise wyf, work seed st to end of row. Work border while joining it to the side of shawl as foll:

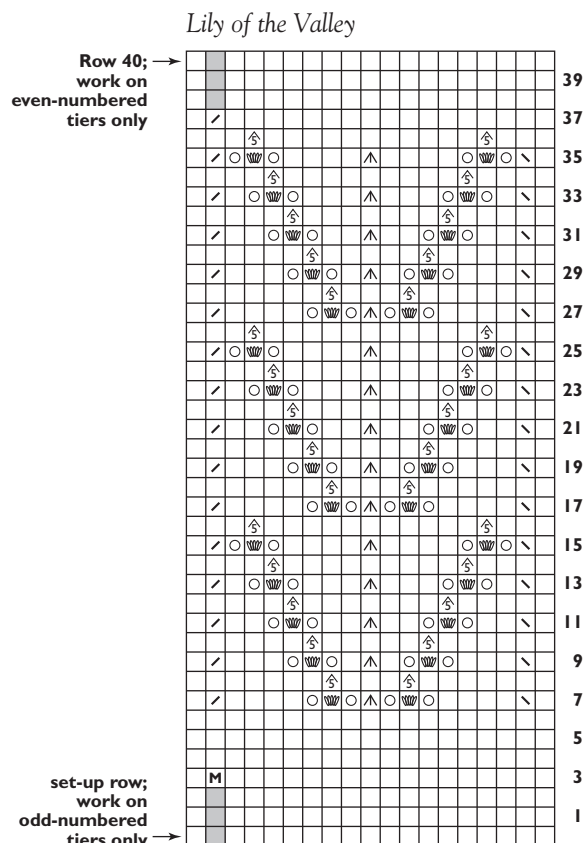
*Row 1:* (RS) Wyb, insert right needle tip from front to back under both legs of slipped selvedge st, wrap yarn around needle as if to knit, and pull through a 12"–18" (30.5–40.5 cm) loop. Using the anchored end of loop as for right border, work in seed st to last st, end k1. Turn.

*Row 2:* Using the yarn from the same loop, sl 1 pwise wyf, work seed st to end. Gently pull the end of loop connected to yarn supply until excess yarn from loop disappears, and tighten last st.

Pulling up a new long loop every Row 1, rep Rows 1 and 2 until you reach the top of the last left side triangle, ending with Row 2. Do not break yarn.

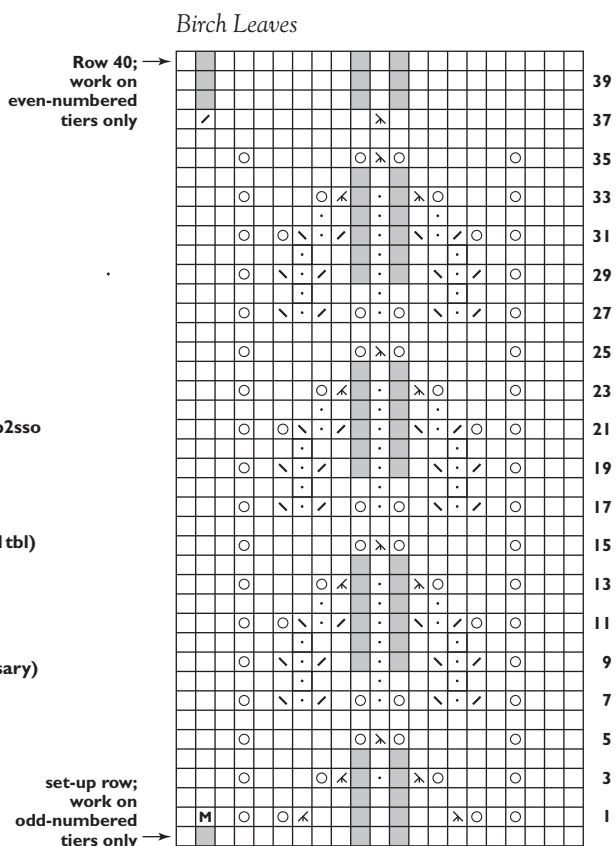
### Top Border

Transfer left border sts to cir needle with WS facing. Pick up and knit 20 sts along selvedge edge of each top triangle as foll: With yarn in back, insert tip of right needle from front to



Selvedge sts are not shown on chart; work them according to instructions for your tier.

- k on RS; p on WS
- p on RS; k on WS
- k2tog
- ssk
- yo
- k3tog
- sl 2 sts tog kwise, k1, p2sso
- sl 1 kwise, k2tog, psso
- ([k1 tbl, yo] 2 times, k1 tbl) in same st
- p5tog
- M1 (make 1; see Glossary)
- no stitch



Selvedge sts are not shown on chart; work them according to instructions for your tier.





back under both legs of top triangle slipped selvedge st, wrap yarn around needle as if to knit, and pull up a loop. Transfer held sts for right border to dpn and work in established seed st to last st, end k1—130 sts. Turn. *Next row:* (RS) Sl 1 pwise wyf, work 14 sts of right border in seed st, k100 sts picked up bet borders and *at the same time*, inc 11 sts evenly spaced along picked-up sts, work 14 sts of left border, end k1—141 sts. Working seed st and selvages as established, work 21 rows. Cut yarn, leaving a tail about 4 times the width of the knitting stretched to its fullest.

### Finishing

To strengthen the yarn for working the sewn bind-off, pass the long tail of yarn through tailor's wax, refreshing the wax several times as you work. Thread tail on crewel embroidery needle and use the sewn method (see Glossary, page 99) to loosely BO all sts. Weave in loose ends. **Block:** Weave a fine, smooth nylon cord in and out along the side selvages and along the top and bottom edges, leaving 20"–30" (51–76 cm) loops of cord at each corner to allow for stretching the shawl. Wash in lukewarm water with gentle shampoo, and rinse in water of the same temperature. Squeeze gently to remove water, and roll in a towel to further remove excess water. Stretch on a large flat surface, pulling on the nylon cord to stretch, and pin the cord in place. Allow to air-dry completely. ∞

FAINA LETOUTCHAIA lives in Okemos, Michigan.



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# GRECIAN COWL PULLOVER

design by TEVA DURHAM

FOR THIS SHAPED TUNIC WITH SEPARATE COWL, Teva Durham has worked with two strands of a linen-nylon yarn that has an unusual leatherlike texture. The lower body edges and the cowl are worked in a cross-woven stitch that drapes nicely. The separate cowl can be slung this way or that across one or both shoulders—like a mini cape—or worn up on the neck. The tunic body is worked in the round from the lower edge to the armholes, then the front and back are worked separately to the shoulders. The cowl is worked in the round.

**Finished Size** 35 (38, 41, 44, 46½, 49½, 52½)" (89 [96.5, 104, 112, 118, 125.5, 133.5] cm) bust/chest circumference. Sweater shown measures 38" (96.5 cm).

**Yarn** GGH Safari (78% linen, 22% nylon; 153 yd [140 m]/50 g): #09 blue, 11 (12, 13, 14, 15, 16, 17) balls for sweater; 3 (4, 4, 4, 4, 5, 5) balls for cowl. Yarn distributed by Muench Yarns.

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

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

**Gauge** 16½ sts and 21 rnds/rows = 4" (10 cm) in St st with yarn doubled; 15 sts and 24 rnds/rows = 4" (10 cm) in cross-woven st with yarn doubled.

## Note

This yarn is slippery and unwinds easily from the ball; to keep it under control, keep the ball in a zippered plastic bag as you knit.

## Stitch Guide

**Cross-Woven Stitch Worked in the Round:** (multiple of 4 sts)

Rnds 1–3: Knit.

Rnds 4 and 5: Purl.

Rnd 6: Knit.

Rnd 7: \*Insert right needle tip kwise into next st, wrap yarn 2 times around needle and pull both wraps through; rep from \*.

Rnd 8: \*Sl 2 sts (4 wraps) pwise, dropping extra wrap of each st to convert it into a single, elongated st. Return the 2 elongated sts to left needle. Insert tip of right needle into front of second st on left needle, and pass it over the first st, without removing it from the left needle (the second st will now be the first loop on left needle). Knit these 2 sts in their new orientation. Rep from \*.

Rnds 9 and 10: Purl.

Repeat Rnds 1–10 for pattern.

**Cross-Woven Stitch Worked Flat** (multiple of 4 sts + 2)

Rows 1 and 3: (WS) Purl.

Row 2: Knit.

Row 4: Purl.

Rows 5 and 6: Knit.

Row 7: P1 (selvedge st), \*insert right needle tip kwise into next st, wrap yarn 2 times around needle and pull both wraps through; rep from \* to last st, end p1 (selvedge st).

Row 8: K1, \*sl 2 sts (4 wraps) pwise, dropping extra wrap of each st to convert it into a single, elongated st. Return the 2 elongated

sts to left needle. Insert tip of right needle into front of second st on left needle, and pass it over the first st, without removing it from the left needle (second st will now be the first loop on left needle). Knit these 2 sts in their new order. Repeat from \* to last st, end k1.

Row 9: Knit.

Row 10: Purl.

Repeat Rows 1–10 for pattern.

## Body

With 2 strands of yarn held tog and using the long-tail method (see Glossary, page 98), CO 136 (148, 160, 172, 184, 196, 208) sts. Hold needle so that purl side of CO faces outward (the CO counts as 1 purl rnd) and join for working in the rnd by slipping 1 st from left needle to right needle with yarn in front, pass yarn from front to back bet needles, then return slipped st to left needle. Place marker (pm) for beg of rnd. P68 (74, 80, 86, 92, 98, 104), pm for side seam, purl to end. Work Rnds 1–10 of cross-woven st (worked in the rnd) once. Work Rnds 1–10 of cross-woven st 3 more times and *at the same time*, dec 4 sts in Rnd 1 of each patt rep as foll: \*Ssk, work to 2 sts before m, k2tog; rep from \* once—4 sts dec'd each rep; 124 (136, 148, 160, 172, 184, 196) sts rem after working all reps. Knit 1 rnd, dec 4 sts as before—120 (132, 144, 156, 168, 180, 192) sts rem. Work even in St st until piece measures 9½ (10, 10, 10½, 10½, 11, 11)" (24 [25.5, 25.5, 26.5, 26.5, 28, 28] cm) from beg, ending with a WS row. *Inc rnd:* \*K1, k1f&b (see Abbreviations, page 98), knit to 2 sts before m, k1f&b, k1; rep from \*—4 sts inc'd. Work 3 rnds even. Rep the last 4 rnds 4 more times—140 (152, 164, 176, 188, 200, 212) sts. Work inc rnd again—144 (156, 168, 180, 192, 204, 216) sts. Cont even until piece measures 14½ (15, 15, 15½, 15½, 16, 16)" (37 [38, 38, 39.5, 39.5, 40.5, 40.5] cm) from beg, ending 3 sts before end of rnd. **Divide for armholes:** BO 6 sts (removing m), work to 3 sts before side seam m, BO 6 sts (removing m), knit to end—66 (72, 78, 84, 90, 96, 102) sts each for front and back. Place front sts on holder. **Back:** Working back sts back and forth in rows, purl 1 (WS) row. **Shape armholes:** (RS) K3, k2tog, knit to last 5 sts, ssk, k3—2 sts dec'd. Dec 1 st each end of needle in this manner every RS row 5 more times—54 (60, 66, 72, 78, 84, 90) sts rem. Cont even until armholes measure 6 (6½, 7, 7½, 7½, 7¾, 8)" (15 [16.5, 18, 19, 19, 19.5, 20.5] cm), ending with a WS row. **Shape neck:** K22 (24, 26, 28, 30, 32, 34), join new yarn and BO 10 (12, 14, 16, 18, 20, 22) sts, knit to end—22 (24, 26, 28,







30, 32, 34) sts each side. Working each side separately, dec 1 st at each neck edge every row 12 times as foll: *For first group of sts you come to:* On WS work to last 3 sts, p2tog, p1; on RS work to last 3 sts, k2tog, k1. *For second group of sts you come to:* On WS work p1, ssp (see *Beyond the Basics*, page 70), purl to end; on RS work k1, ssk, work to end—10 (12, 14, 16, 18, 20, 22) sts rem at each side. Cont even until armholes measure 8½ (9, 9½, 10, 10¼, 10½)" (21.5 [23, 24, 25.5, 25.5, 26, 26.5] cm). BO all sts. **Front:** With WS facing, join yarn to 66 (72, 78, 84, 90, 96, 102) held front sts and purl 1 row. Beg with next row, work armhole shaping as for back. Cont even until armholes measure 4 (4½, 5, 5½, 5½, 5¾, 6)" (10 [11.5, 12.5, 14, 14, 14.5, 15] cm), ending with a WS row. **Shape neck:** Work as for back—10 (12, 14, 16, 18, 20, 22) sts rem each side. Cont even until armholes measure same as back to shoulders. BO all sts.

### Sleeves

With 2 strands of yarn held tog and using the long-tail method, CO 38 (42, 46, 50, 50, 54, 58) sts. Do not join. (The CO counts as 1 purl row.) Purl 1 (RS) row. Work Rows 1–10 of cross-woven st (worked flat) 4 times. Change to St st and inc 1 st each end of needle every 6 rows 8 times—54 (58, 62, 66, 66, 70, 74) sts. Cont even until piece measures 18½" (47 cm) from beg, ending with a WS row. **Shape cap:** BO 3 sts at beg of next 2 rows. *Next row:* (RS) K3, k2tog, knit to last 5 sts, ssk, k3—2 sts dec'd. Dec 1 st each end of needle in this manner every RS row 5 more times—36 (40, 44, 48, 48, 52, 56) sts. Cont even until cap measures 4¾ (4¾, 5, 5, 5, 4¾, 4¾)" (12 [12, 12.5, 12.5, 12.5, 12, 11] cm) from BO, ending with a WS row. *Next row:* (RS) K3, k2tog, knit

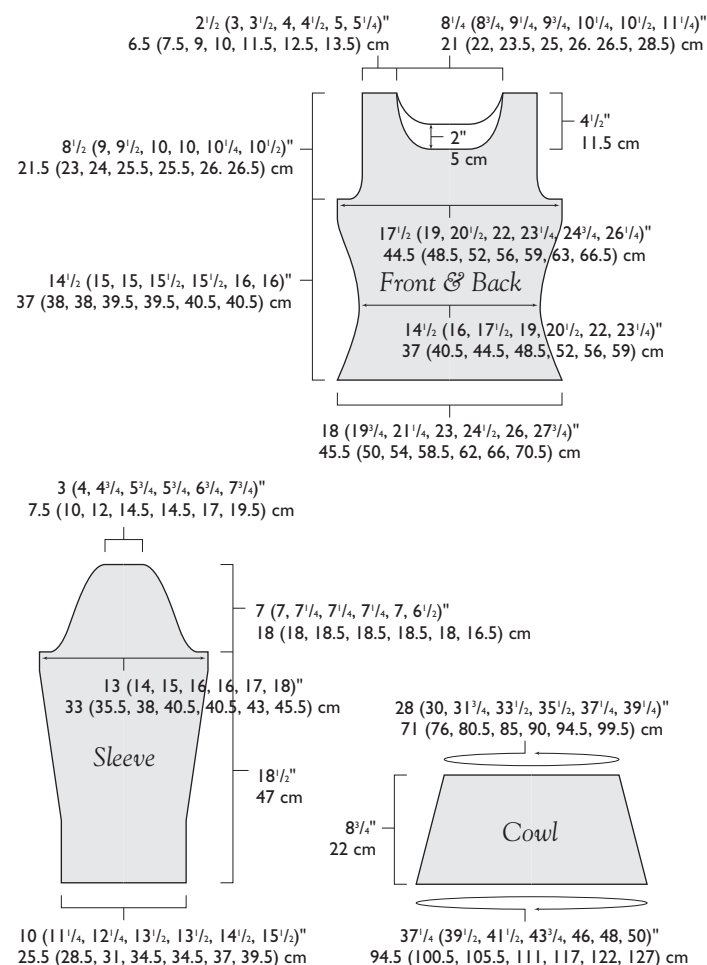
to last 5 sts, ssk, k3—2 sts dec'd. *Next row:* (WS) P3, ssp, purl to last 5 sts, p2tog, p3—2 sts dec'd. Rep the last 2 rows 5 more times—12 dec rows total; 12 (16, 20, 24, 24, 28, 32) sts rem. BO all sts.

### Cowl

With 2 strands of yarn held tog and using the long-tail method, CO 140 (148, 156, 164, 172, 180, 188) sts. Place m and join for working in the rnd with purl side of CO facing outward as for body. Purl 1 rnd, placing m after 70 (74, 78, 82, 86, 90, 94) sts. Work Rnds 1–10 of cross-woven st once. Work Rnds 1–10 of cross-woven st 4 more times and *at the same time*, dec 4 sts in Rnd 1 of each patt rep as foll: \*Ssk, work to 2 sts before m, k2tog; rep from \*—4 sts dec'd in each rep; 124 (132, 140, 148, 156, 164, 172) sts rem after working all reps. Knit 1 rnd, dec 4 sts evenly spaced—120 (128, 136, 144, 152, 160, 168) sts rem. *Next rnd:* \*P6, p2tog; rep from \*—105 (112, 119, 126, 133, 140, 147) sts rem. BO all sts pwse.

### Finishing

With 2 strands of yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. ∞





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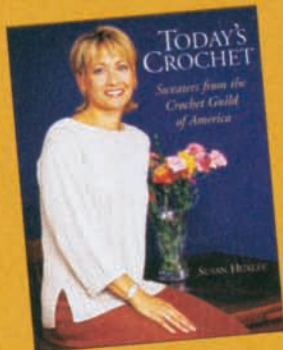
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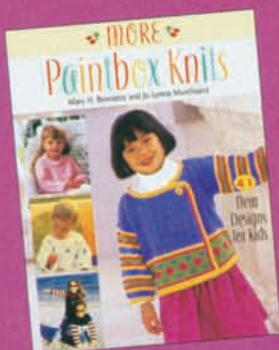
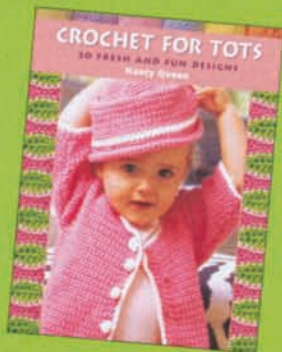
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# KnitTwo together

BETTY CHRISTIANSEN

**E**ven under the best of circumstances, a marriage requires a leap of faith, whether it be a marriage between a man and a woman, a “marriage” of talent, or a creative collaboration between friends — just ask Linda Daniels and Jill Montgomery.

The two are friends brought together by a common passion — knitting. Linda is the owner of Northampton Wools, a small yarn shop in Northampton, Massachusetts. The two met about five years ago, when Jill took a knitting class at Northampton Wools and chose an “impossible” Debbie Bliss baby sweater as her first project. “It was full of mistakes,” says Jill, “but I kept saying, I’ll just sew a sequin over that.”

“She’s a wonderful knitter,” Linda says. “She has no constraints.” In fact, Jill is now one of Linda’s knitting teachers and the inspiration behind at least one scheme-turned-masterpiece that they worked on together: a knitted wedding gown.



**It takes two** They say that opposites attract, and if that were not the case, this project could never have come to be. Jill, an inexhaustible source of ideas and creative energy, often lacks the focus to bring her visions into being; Linda, who possesses the patience to see tasks through to the end, is simply too busy. The “still center in a vortex of perpetual frenzy,” as Jill describes her, Linda fills her days with customers’ needs and a “zillion” classes and events, which she executes with apparent composure. It was one such event—the shop’s popular fashion show of customers’ knitted garments, held annually in April—that inspired Jill’s brightest idea yet.

“Let’s knit a wedding dress!” she exclaimed one morning last February, as she burst into Northampton Wools. “We can’t have a fashion show without a wedding dress!” Jill declared.

Calmly, Linda replied, “Yes, we can.”

After much badgering, however, Linda agreed, trusting that Jill’s manic inspiration would soon burn out. It didn’t. “Bring in a drawing,” Linda told her, fairly certain that she wouldn’t. When Jill returned with a heavily flagged copy of *Modern Bride*, Linda was secretly horrified. “I realized that Jill was really going to do this,” she says, “and I knew she couldn’t do it without me.”

“But this was art; it was play,” insists Jill. “We’d be knitting just for the joy of it, just to see what we could do. I knew that if I could think it, I could knit it,” she continues. “With Linda’s help, that is.”

**Dreaming up a dress** The complementary natures of these women are reflected in their own wedding dresses, which they wore within five years of each other a few decades ago, long before they met. Jill was married in 1968, in a dress she describes as “a cross between Anastasia and Captain Video.” She remembers trying on traditional wedding dresses at her mother’s insistence and declaring them, disdainfully, “so bourgeois!” Her wedding photos show her dancing in a knee-length, fur-trimmed brocade coat and tall silver boots; on her head, a fur helmet topped with a veil.

A few years later, in 1973, twenty-one-year-old Linda walked down the aisle in her aunt’s veil and a dress she sewed herself from a Simplicity pattern. “It was a fairly simple design,” Linda remembers, “A-line, with organza sleeves. It was supposed to have an organza turtleneck, too, but I would have none of that.”

While the dress that Jill and Linda collaborated on thirty-some years later doesn’t look like either of their wedding ensembles, it does reflect their natures: the spontaneity of the one and the resourcefulness of the other.

What Jill envisioned when she first dreamed the dress was the antithesis of the cookie-cutter gowns she found in *Modern Bride*: stiff, shiny white fabrics rigidly pulled in to make tight bodices and pushed out to make angular skirts. “I had a flamenco-like dress in mind, a fitted bodice floating on a cloud of mohair,” Jill says. The dress, they decided, had to enhance the bride’s natural beauty, and it had to be organic and forgiving, not rigid and



restricting—a dress for a real woman, not a paper doll.

Linda and Jill also wanted the dress to evolve from the imaginative possibilities inherent in fiber, something a moderately experienced knitter could create *and* afford. They chose Karabella Lace Mohair for the skirt, which, loosely knitted on size 9 needles, provided the soft, floating effect they desired. Berroco Zen, a tape yarn with a hint of shine, was chosen for the bodice; when knitted up, it afforded enough elasticity to gently conform to the bride’s figure. When knit with one strand of lace mohair, the crisp tape softened in texture,

naturally blending into the gauzy skirt. Then, with the April fashion show less than two months away, Jill and Linda began knitting without a plan or sketch, their only rules being “trust each other” and “trust the fiber.”

**The knitting begins** Jill assigned herself the skirt (“You do the bodice,” she told Linda. “I don’t have a clue.”) and began experimenting. She roughly followed the plan for Elizabeth Zimmermann’s circular Pi Shawl: Based on the formula for circumference  $\pi r^2$ , the shawl is knitted circularly from the center, with the number of stitches doubled at progressive intervals. The resulting work expands outward in concentric circles like ripples in a lake. Jill knit the skirt in this manner, adding a healthy dash of her own “sew a sequin over it” philosophy: As she knitted, she increased stitches at somewhat random intervals, created lace patterns, and changed needle sizes for even lacier effects.

Meanwhile, and completely independently of Jill, Linda was crafting the bodice. When assembled, it formed a simple, stretchy tube topped with a demure collar that encircled the shoulders to create a graceful, broad neckline. Neither had any idea of what the other was doing; they simply trusted that all parts would come together somehow in the end.

**The knitting intensifies** “The good part of not making plans before you begin a project,” Jill says, “is that you have no idea what you are getting into.” The 75 stitches she began the skirt with quickly expanded, after several doublings, to 600, at which point Jill landed in the emergency room with a ruptured disc. “It was then,” she says, “that I named what I was doing ‘extreme knitting.’”

With instructions not to sit, and a prescription for pain medication, Jill found herself knitting round after round of lace mohair while lying flat on her back. From that position, she calculated that she would need to knit for six hours each day, as fast as she could, to complete the skirt on time.

As the skirt expanded, so did the time required to complete each round: 45 minutes for 1,200 stitches, an hour and a half for 2,400, three hours for 4,800. To complicate matters, the sprawling skirt—which resembled a huge mohair bag gathered tightly on circular needles—had to be contained the entire time it was being knitted, to protect it from dirt. Jill first knitted the skirt into a



plastic garbage bag, then, as it outgrew that, into a sheet tied together like a sack. “It looked horrible,” says Jill. “I was getting very anxious about it. I wasn’t sleeping.”

“I remember thinking, ‘I just don’t want this to be ugly,’” Linda admits.

When the deadline for the skirt arrived, Jill brought the sack of knitted mohair and a crochet hook into Northampton Wools and began binding off. “With each bound-off stitch,” she remembers, “a portion of the skirt slowly opened in fold after fold of flowing lace. It made me think of Ginger Rogers and Fred Astaire rather than a sugary wedding-cake bride and groom.”

“Every time she brought it in, people in the shop *had* to stop and look at it,” adds Linda, who took the dress over from there. With the bodice waiting and her own doubts brewing, she brought the skirt home, put it on a dressmaker’s dummy, and cut the waist open. “The instant it fell over the dummy,” she says, “I thought, ‘Oh my God, it’s going to work!’” With the bodice sewed into place, the dress was intact: airy, flowing, and beautiful.

The magic of the dress lay in its simplicity, its swirling skirt, and the way it enhanced the natural curves of the body beneath it. “All it needed,” Linda says, “was some beaded braid at the waist, flowers at the back—just a touch of fancy to highlight certain areas.”

When Jill saw the assembled dress for the first time, worn by the shop employee who would model it in the fashion show, she was bitterly disappointed. “In my mind, the skirt was supposed to stand out,” she says. “But then I remembered that the knitting

ruled. The dress had a personality of its own: Its skirt *had* to hang—and swing like crazy!”

**A marriage of talent** The high point of the dress’s creation, as it turns out, was not its appearance at the fashion show, though it made a smashing debut. “It was the *process* of making this dress that was so powerful,” says Linda. “The thrill was in watching it all come together from *nothing*, just a wild idea. Backstage at the fashion show, Jill and I were hugging and crying. We’d done it! Despite all the anxiety, for me it was pure fun.”

“There is so much excitement in creating something together,” adds Jill. “It’s the same kind of joy you felt as a kid, dressing up and putting on plays—that Judy Garland–Mickey Rooney, ‘Let’s put on a show!’ kind of excitement. I think that sense of collaboration is something women hunger for,” she adds. “We’re so focused on competition; we’re so embarrassed if something we create doesn’t come out perfectly. Knitting should not be like that—it’s something that should be done just for the joy of it.”

When asked if the dress will ever be used, Jill and Linda exchange a wary glance. For all the effort, anxiety, and euphoria that went into making this dress, there are no plans, to date, for it to be worn by an actual bride.

“It wasn’t made for a particular occasion other than the fashion show,” says Jill. “We made it just for fun, for play—just to see if we could.”

“We thought of selling it,” Linda adds, “but the dress has taken on more than a dollar value now. There’s so much love invested in it, so much emotion. It would be too hard to see it go, especially to someone we don’t know . . .”

“ . . . who will wear it in a wedding we’re not invited to,” finishes Jill.

“Exactly,” says Linda.

If future plans for the knitted wedding gown are a mystery, then what of future endeavors for this duo? “I don’t know,” muses Linda. “We’re still in this bridal theme—we talk about patterns for lace hats, and for me, teaching has moved to the forefront . . .”

“Oh, Linda!” Jill interrupts, “Did I tell you? I have an idea!”

Linda weathers her description—something about a coat—then she rolls her eyes, shakes her head, and mouths “No.” ∞

To get instructions for this gown, visit our website at [www.interweave.com](http://www.interweave.com) or send a self-addressed, stamped envelope to Wedding Gown, *Interweave Knits*, 201 E. Fourth Street, Loveland, CO 80537.

BETTY CHRISTIANSEN is a Minnesota-based knitter and freelance writer.



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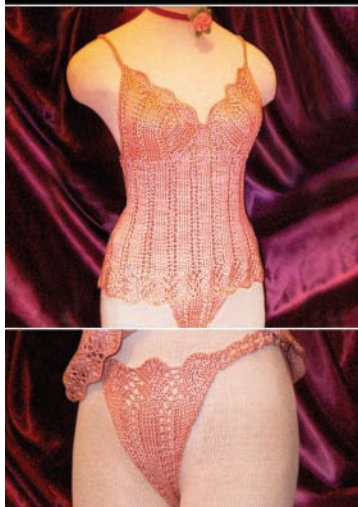
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# WEBS







# RUMPELSTILTSKIN CARDIGAN

design by ROBIN MELANSON

THIS FEMININE AND FANCY WRAP-FRONT CARDIGAN features scalloped lower edges, diagonal lace patterns, waist shaping, three-quarter length sleeves, and I-cord ties. It is worked in a gold nylon yarn that designer Robin Melanson imagines Rumpelstiltskin would have spun for himself, if given the opportunity.

**Finished Size** 31 (34, 37½, 41, 44½, 48, 51½)" (78.5 [86.5, 95, 104, 113, 122, 131] cm) bust/chest circumference. Sweater shown measures 37½" (95 cm).

**Yarn** Katia Sevilla (100% nylon; 153 yd [140 m]/50 g): #29 gold, 9 (10, 10, 11, 12, 13, 15) balls. Yarn distributed by Knitting Fever.

**Needles** Size 6 (4 mm): Straight and set of 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; 2 hook-and-eye closures; sewing needle; small amount of coordinating sewing thread; E/4 (3.5-mm) crochet hook.

**Gauge** 23½ sts and 37 rows = 4" (10 cm) in diagonal lace pattern.

## Notes

Work decrease rows as foll: K1, ssk, work to last 3 sts, k2tog, k1.

Work increase rows as foll: K2, M1R (see Glossary, page 98), work to last 2 sts, M1L (see Glossary, page 98), k2.

When working shapings in lace patterns, if there are not enough stitches to work each yarnover or decrease with its companion decrease or yarnover, work the stitches in stockinette stitch.

Centering the Diagonal Lace Pattern for Back and Sleeves: The diagonal lace pattern is reflected like a mirror image on either side of a group of center stitches. Work any stitches outside the first pattern repeat box once, repeat the stitches inside the first pattern repeat box until you reach the indicated number of center stitches, work the center stitches once, repeat the stitches in the second pattern repeat box as many times as needed, then work any stitches outside the second repeat box once. The first five pattern rows of the back are explained below to get you started. All even-numbered rows are purled (with exception of edge sts), as shown on chart.

**Row 1:** K1, work first patt rep to center 11 sts, work center section of chart (11 sts) once, work second rep to last st, k1.

**Row 3:** K2, Work first patt rep to center 9 sts, work center section of chart (9 sts) once, work second rep to last 2 sts, k2.

**Row 5:** K3, work first patt rep to center 7 sts, work center section of chart (7 sts) once, work second rep to last 3 sts, k3.

**Row 7:** K4, work first patt rep to center 5 sts, work center section of chart (5 sts) once, work second rep to last 4 sts, k4.

**Row 9:** K5, work first rep to center 3 sts, work center section of chart (3 sts) once, work second rep to last 5 sts, end k5.

All other RS rows in this chart follow the same logic—once the pattern is established, the center will be easily identified.

## Stitch Guide

**Ssk:** Slip 2 sts individually kwise, return these 2 sts to the left needle, and k2tog through the back loops.

**Sssk:** Slip 3 sts individually kwise, return these 3 sts to left needle, k3tog through the back loops.

## Back

Using the knitted method (see Glossary, page 98), CO 93 (103, 113, 123, 133, 143, 153) sts. Work Rows 1–14 of Edging chart. Change to Diagonal Lace Back and Sleeve chart, centering the pattern as described in Notes. Rep Rows 1–10 of chart *only* and work even for 10 (10, 10, 14, 14, 14, 16) rows, working first and last st in garter st.

**Shape waist:** Dec row: (RS) K1, ssk, work as established to last 3 sts, k2tog, k1—2 sts dec'd. Maintaining 1 garter st selvedge at each side, work 3 (5, 5, 5, 5, 5, 5) rows even. Rep the last 4 (6, 6, 6, 6, 6, 6) rows 6 (5, 5, 5, 5, 5, 5) more times, then work dec row once more—77 (89, 99, 109, 119, 129, 139) sts rem. Work 7 (3, 3, 5, 5, 5, 9) rows even, ending with Row 6 (10, 10, 6, 6, 6, 2) of chart. **Inc row:** (RS) K2, M1R (see Glossary, page 98), work to last 2 sts, M1L, k2—2 sts inc'd. Maintaining garter selvedges at each side, work 3 (5, 5, 5, 5, 5, 5) rows even. Rep the last 4 (6, 6, 6, 6, 6, 6) rows 6 (5, 5, 5, 5, 5, 5) more times, then work inc row once more, ending with Row 5 (7, 7, 3, 3, 3, 9) of chart and working new sts into patt as they become available—93 (103, 113, 123, 133, 143, 153) sts. Work 5 (3, 3, 7, 7, 7, 11) rows even, ending with Row 10 of chart—80 (90, 90, 100, 100, 100, 110) diagonal lace patt rows completed (not including edging). Work Rows 11–18 of chart once. Repeating Rows 19–28 *only*, cont even until piece measures about 13¼ (14½, 15, 16, 16¾, 16¾, 18¼)" (33.5 [37, 38, 40.5, 42.5, 42.5, 46.5] cm) from beg, including edging, ending with Row 20 (22, 26, 26, 24, 24, 28) of chart. **Shape armholes:** BO 5 (5, 6, 6, 7, 8, 9) sts at beg of next 2 rows—83 (93, 101, 111, 119, 127, 135) sts rem. Dec 1 st each end of needle as before on next row (RS), then every foll RS row 3 (4, 5, 5, 5, 5, 5) more times—75 (83, 89, 99, 107, 115, 123) sts rem. Maintaining garter st selvedge at each side, work even until armholes measure about 6½ (7, 7½, 8, 8, 8½, 9)" (16.5 [18, 19, 20.5, 20.5, 21.5, 23] cm), ending with Row 22 (28, 26, 20, 28, 24, 22) of chart. **Shape shoulders:** BO 6 (6, 7, 8, 9, 10, 12) sts at beg of next 4 rows, then BO 5 (7, 7, 9, 9, 11, 11) sts at beg of foll 2 rows—41 (45, 47, 49, 53, 53, 53) sts rem. BO all sts.

## Right Front

Using the knitted method, CO 33 (33, 43, 43, 53, 63, 63) sts. Work Rows 1–14 of Edging chart and *at the same time*, dec 2 (dec 0, dec 0, inc 3, inc 3, inc 3, inc 5) sts evenly spaced on Row 14—31 (33, 43, 46, 56, 66, 68) sts. Change to Lower Right Front chart, and beg as indicated for your size, work even for 10 (10, 10, 14, 14, 14, 16) rows, ending with Row 20 (10, 10, 4, 4, 4, 16) of chart—38 (41, 51, 56, 66, 76, 80) sts. **Shape waist:** On next row,



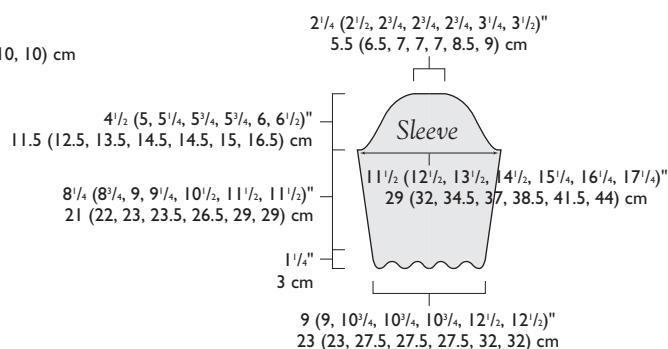
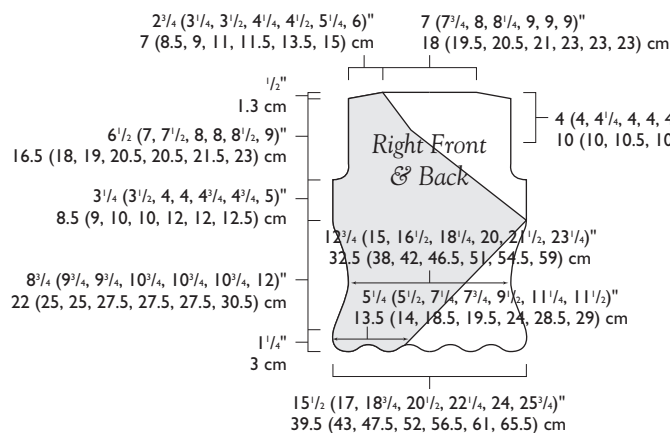
work in patt to last 3 sts, k2tog, k1—1 st dec'd at side edge. Maintaining garter st selvedge at side edge, work 3 (5, 5, 5, 5, 5) rows in patt. Rep the last 4 (6, 6, 6, 6, 6) rows 6 (5, 5, 5, 5, 5) more times, then work dec row once more, ending with Row 9 (7, 7, 1, 1, 1, 13)—8 (7, 7, 7, 7, 7, 7) sts dec'd at side edge; 23 (28, 28, 29, 29, 29, 29) sts inc'd in patt at center front edge; 53 (62, 72, 78, 88, 98, 102) sts total. Work 7 (3, 3, 5, 5, 5, 9) rows even, ending with Row 16 (10, 10, 6, 6, 6, 2)—57 (64, 74, 81, 91, 101, 108) sts. *Next row:* Work in patt to last 2 sts, M1L, k2—1 st inc'd at side edge. Maintaining the garter st selvedge at side edge, work 3 (5, 5, 5, 5, 5, 5) rows even. Rep the last 4 (6, 6, 6, 6, 6, 6) rows 6 (5, 5, 5, 5, 5, 5) more times, then work inc row once more, ending with Row 5 (7, 7, 3, 3, 3, 19) and working new sts into patt as they become available—8 (7, 7, 7, 7, 7, 7) sts inc'd at side edge; 23 (28, 28, 28, 28, 28, 28) sts inc'd in patt at center front edge; 88 (99, 109, 116, 126, 136, 143) sts total. Work 4 (2, 2, 6, 6, 6, 10) more rows, ending with Row 9—91 (101, 111, 121, 131, 141, 151) sts. Work Row 10 of chart once. *Next row:* (RS) Change to Upper Right Front chart and work Rows 5–20 once, then rep Rows 1–20 until a total of 31 (33, 37, 37, 45, 45, 49) rows of chart have been completed, ending with Row 15 (17, 1, 1, 9, 9, 13)—67 (75, 82, 92, 96, 106, 113) sts; piece measures about 13¼ (14½, 15, 16, 16¾, 16¾, 18¼)" (33.5 [37, 38, 40.5, 42.5, 42.5, 46.5] cm) from beg, including edging. **Shape armhole:** Cont in patt, BO 5 (5, 6, 6, 7, 8, 9) sts at beg of row—62 (70, 76, 86, 89, 98, 104) sts rem. Dec 1 st at armhole edge on next RS row (work decs as for waist), then every foll RS row 3 (4, 5, 5, 5, 5) more times, ending with Row 4 (8, 14, 14, 2, 2, 6)—4 (5, 6, 6, 6, 6, 6) sts dec'd at armhole; 6 (7, 9, 9, 9, 9, 9) sts dec'd in patt; 52 (58, 61, 71, 74, 83, 89) sts rem. Cont even for 22 (34, 36, 52, 56, 64, 64) more rows, ending with Row 6 (2, 10, 6, 18, 6, 10)—35 (32, 34, 32, 32, 35, 41) sts rem. **Shape neck:** Work 31 (21, 21, 9, 5, 3, 7) rows as charted and *at the same time*, replace the ssk decreases with ssk decreases so that all RS rows beg with k1, ssk, yo, ssk (only 1 st will be dec'd every RS row), ending with



a RS row—19 (21, 23, 27, 29, 33, 37) sts rem. **Shape shoulders:** BO 6 (6, 7, 8, 9, 10, 12) sts at beg of next 2 WS rows and *at the same time*, cont to work neck edge decs on RS rows—5 (7, 7, 9, 9, 11, 11) sts rem. BO rem sts on foll WS row.

### Left Front

Using the knitted method, CO 33 (33, 43, 43, 53, 63, 63) sts. Work edging as for right front, dec 2 (dec 0, dec 0, inc 3, inc 3, inc 3, inc 5) sts evenly spaced on Row 14—31 (33, 43, 46, 56, 66, 68) sts. Change to Lower Left Front chart and beg as indicated for your size, work even for 10 (10, 10, 14, 14, 14, 16) rows, ending with Row 20 (10, 10, 4, 4, 4, 16)—38 (41, 51, 56, 66, 76, 80) sts. **Shape waist:** K1, ssk, work in patt to end—1 st dec'd at side edge. Maintaining the garter st selvedge at side edge, work 3 (5, 5, 5, 5, 5, 5) rows in patt. Rep the last 4 (6, 6, 6, 6, 6, 6) rows 6 (5, 5, 5, 5, 5, 5) more times, then work dec row once more, ending with Row 9 (7, 7, 1, 1, 1, 13)—8 (7, 7, 7, 7, 7, 7) sts dec'd at side edge; 23 (28, 28, 29, 29, 29, 29) sts inc'd in patt at center front edge; 53 (62, 72, 78, 88, 98, 102) sts total. Work 7 (3, 3, 5, 5, 5, 9) rows even, ending with Row 16 (10, 10, 6, 6, 6, 2)—57 (64, 74, 81, 91, 101, 108) sts. *Next row:* K2, M1R, work in patt to end—1 st inc'd at side edge. Maintaining garter st selvedge at side edge, work 3 (5, 5, 5, 5, 5, 5) rows even. Rep the last 4 (6, 6, 6, 6, 6, 6) rows 6 (5, 5, 5, 5, 5, 5) more times, then work inc row once more, ending with Row 5 (7, 7, 3, 3, 3, 19) and working new sts into patt as they become available—8 (7, 7, 7, 7, 7, 7) sts inc'd at side edge; 23 (28, 28, 28, 28, 28, 28) sts inc'd in patt at center front edge; 88 (99, 109, 116, 126, 136, 143) sts total. Work 4 (2, 2, 6, 6, 6, 10) more rows, ending with Row 9—91 (101, 111, 121, 131, 141, 151) sts. Work Row 10 of chart once. *Next row:* (RS) Change to Upper Left Front chart and work Rows 5–20 once, then rep Rows 1–20 until a total of 30 (32, 36, 36, 44, 44, 48) rows have been worked, ending with Row 14 (16, 20, 20, 8, 8, 12)—68 (77, 84, 94, 98, 108, 115) sts; piece should measure about 13¼ (14½, 15, 16, 16¾, 16¾, 18¼)" (33.5 [37, 38, 40.5, 42.5, 42.5, 46.5] cm) from beg, including edging. **Shape armhole:** Cont in patt, BO 5 (5,

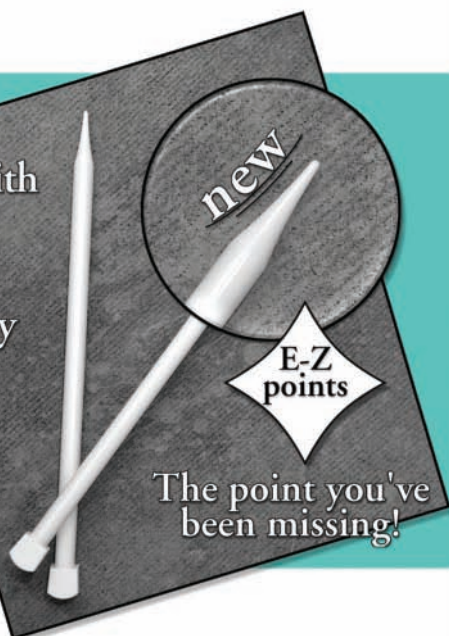




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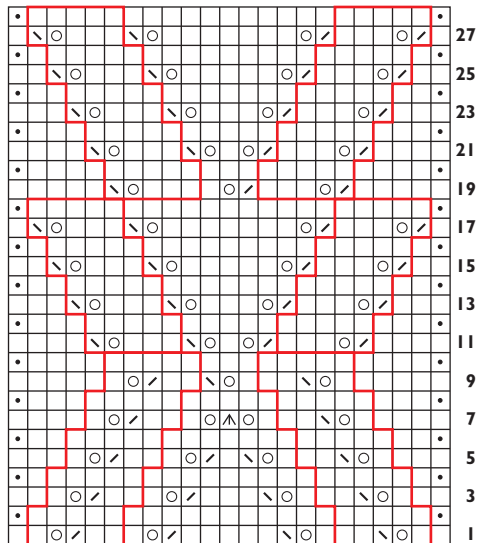
6, 6, 7, 8, 9) sts at beg of next row and dec 1 (2, 2, 2, 2, 2) st(s) at end of row according to chart—62 (70, 76, 86, 89, 98, 104) sts rem. Cont in patt, dec 1 st at armhole edge on next RS row (work decs as for waist), then every foll RS row 3 (4, 5, 5, 5, 5) more times, ending with Row 4 (8, 14, 14, 2, 2, 6)—4 (5, 6, 6, 6, 6) sts dec'd at armhole; 6 (7, 9, 9, 9, 9) sts dec'd in patt; 52 (58, 61, 71, 74, 83, 89) sts rem. Cont even for 22 (34, 36, 52, 56, 64, 64) more rows, ending with Row 6 (2, 10, 6, 18, 6, 10)—35 (32, 34, 32, 32, 35, 41) sts rem. **Shape neck:** Work 32 (22, 22, 10, 6, 4, 8) rows in patt and at

the same time, replace the ssk decs with ssk decs so that all RS rows end with ssk, yo, ssk, k1 (only 1 st will be dec'd every RS row), ending with a WS row—19 (21, 23, 27, 29, 33, 37) sts rem. **Shape shoulders:** BO 6 (6, 7, 8, 9, 10, 12) sts at beg of next 2 RS rows and at the same time, cont to work neck edge decs as before—5 (7, 7, 9, 9, 11, 11) sts rem. BO rem sts on foll RS row.

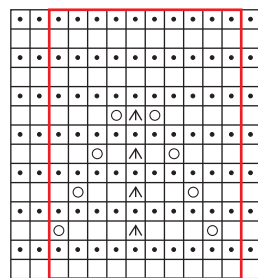
### Sleeves

Using the knitted method, CO 53 (53, 63, 63, 63, 73, 73) sts. Work Rows 1–14 of Edging chart. Change to Diagonal Lace Back and Sleeve chart, centering patt as described in Notes. Rep only Rows 19–28 of chart. Inc 1 st each end of needle on the first patt row (Row 19), then every foll 8 (6, 8, 6, 6, 8, 6) rows 7 (10, 8, 11, 13, 11, 14) more times—69 (75, 81, 87, 91, 97, 103) sts. Work even until piece measures 8¼ (8¾, 9, 9¼, 10½, 11½, 11½)" (21 [22, 23, 23.5, 26.5, 29, 29] cm) from beg (including edging), ending with a WS row. **Shape cap:** BO 5 (5, 6, 6, 7, 8, 9) sts at beg of next 2 rows—59 (65, 69, 75, 77, 81, 85) sts

Diagonal Lace Back and Sleeve

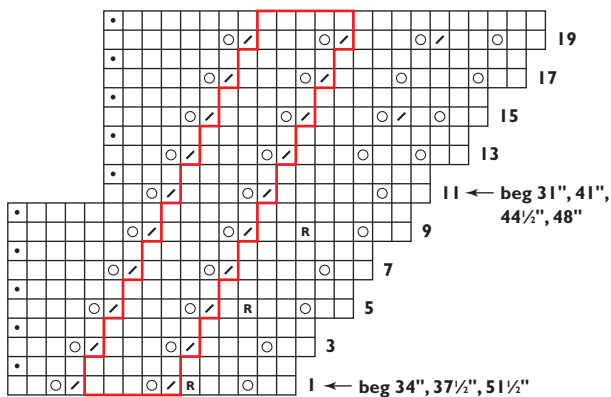


Edging

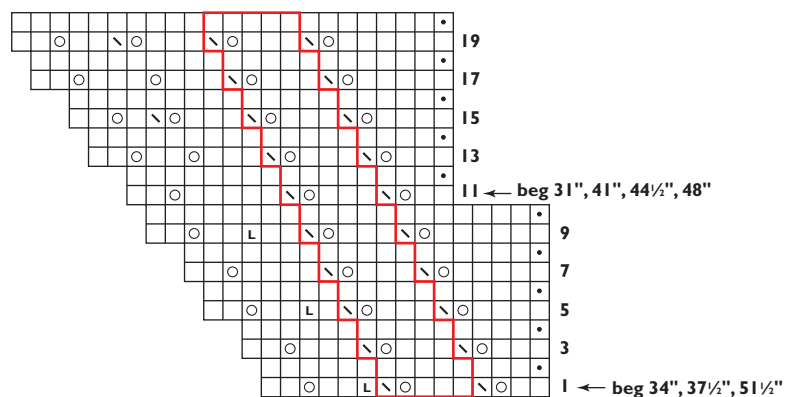


	k on RS; p on WS		k3tog
	p on RS; k on WS		sssk (see Stitch Guide)
	k2tog		M1R (see Glossary)
	ssk		M1L (see Glossary)
	yo		pattern repeat
	sl 2 tog as if to k2tog, k1, p2sso		

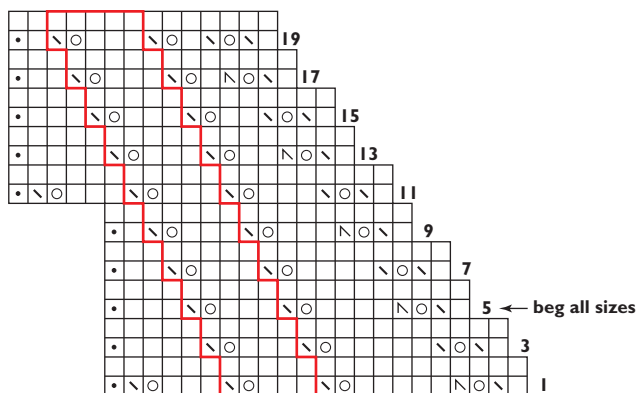
Lower Right Front



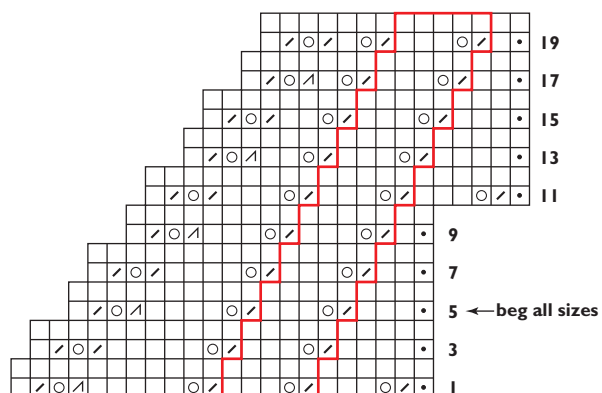
Lower Left Front



Upper Right Front



Upper Left Front





rem. Dec 1 st each end of needle on next row, then every foll RS row 3 (4, 5, 5, 5, 5) more times, then every foll 4 rows 4 (4, 4, 3, 2, 3, 4) times, then every foll 2 rows 7 (8, 8, 12, 14, 14, 14) times—29 (31, 33, 33, 33, 35, 37) sts rem. Beg with next RS row, BO 4 sts at beg of next 4 rows—13 (15, 17, 17, 17, 19, 21) sts rem. BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeve caps into armholes. Sew sleeve and side seams, leaving about  $\frac{1}{4}$ " (6 mm) open along right side seam where diagonal lace patt changes direction. An easy way to do this is to sew the seam to this point, weave the sewing yarn through one of the selvedge edges for  $\frac{1}{4}$ " (6 mm), then continue sewing the seam as usual. **I-cord ties:** *Left front:* With dpn, pick up and knit 3 sts in the selvedge st between the 2 rows at the tip of the point. Work 3-st I-cord (see Glossary, page 98) until cord measures 58½ (63, 68½, 73½, 78½, 84, 89½)" (148.5 [160, 173.5, 186.5, 200, 213.5, 226.5] cm), slightly stretched. *Right front:* Work as for left front, but make I-cord 43 (46, 49½, 53, 56½, 60, 63½)" (109 [117, 125.5, 134.5, 143.5, 152.5, 161.5] cm) long, slightly stretched. BO all sts. Attach hook-and-eye closures as foll: Sew hooks to the front points where I-cords are attached, with one on the WS of right front and one on the RS of left front. Sew one eye to selvedge on inside of right side seam, at opening. Sew other eye to corresponding place on left side seam, on outside of garment, such that eye closure's legs are hidden in seam and only the eye is visible. Make loops at each side to hold I-cords in place using a single strand of yarn. **Back neck edging:** With crochet hook and RS facing, work a row of slip sts (see Glossary, page 99, for crochet instructions) in the BO row to mimic the edges of the fronts. Weave in loose ends. If desired, *carefully* sear yarn ends with a childproof lighter (if you drop it, it goes out) to prevent raveling; it is strongly recommended that you test how quickly the ends melt by practicing on a piece of scrap yarn, and hold the yarn close to, but not directly in, the flame. ∞

ROBIN MELANSON lives in Toronto, Ontario, where she plays with her telescope when she isn't knitting.

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# PARTY PULLOVER

design by IRINA TAYTSLIN

KNITTED I-CORD THREADED THROUGH EYELETS GIVES SHAPE AND A BIT OF ALLURE to the front of this dressy bronze pullover: Pull the I-cord tight and the bottom of the sweater puckers up to reveal some midriff; leave it loose and remain demure. The lower body and sleeves are bordered with a few rows of reverse stockinette stitch to form a gentle rolled edge.

**Finished Size** 32½ (35½, 39½, 42, 46, 49½)" (82.5 [90, 100.5, 106.5, 117, 125.5] cm) bust/chest circumference. Sweater shown measures 35½" (90 cm).

**Yarn** Rowan Lurex Shimmer (80% viscose, 20% polyester; 104 yd [95 m]/25 g): #335 brown (used doubled), 19 (21, 24, 27, 31, 34) balls. Yarn distributed by Westminster Fibers.

**Needles** Body and Sleeves—Size 6 (4 mm). Edging and I-Cord—Size 5 (3.5 mm): Straight and set of 2 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

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

**Gauge** 22 sts and 30 rows = 4" (10 cm) in St st with yarn doubled on larger needles.

## Stitch Guide

**Eyelet Pattern:** (worked over center 8 sts)

Row 1: (RS) \*K2tog, [yo] 2 times, sl 1, k1, pssso; rep from \*.

Row 2: (WS) [P2, k1] 2 times, p2.

Repeat Rows 1 and 2 for pattern.

## Back

With smaller needles and yarn doubled, CO 90 (98, 108, 116, 126, 136) sts. Work rev St st (purl on RS, knit on WS) for 6 rows. Change to larger needles and St st. Work even until piece measures 13½ (14, 14½, 15, 15½, 16)" (34.5 [35.5, 37, 38, 39.5, 40.5] cm) from beg, or desired length to armhole, ending with a WS row. **Shape armholes:** BO 4 (5, 6, 7, 8, 9) sts at beg of next 2 rows—82 (88, 96, 102, 110, 118) sts rem. **Dec row:** (RS) K1, sl 1, k1, pssso, knit to last 3 sts, k2tog, k1—2 sts dec'd.

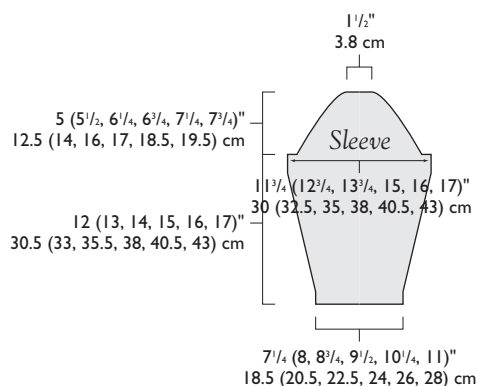
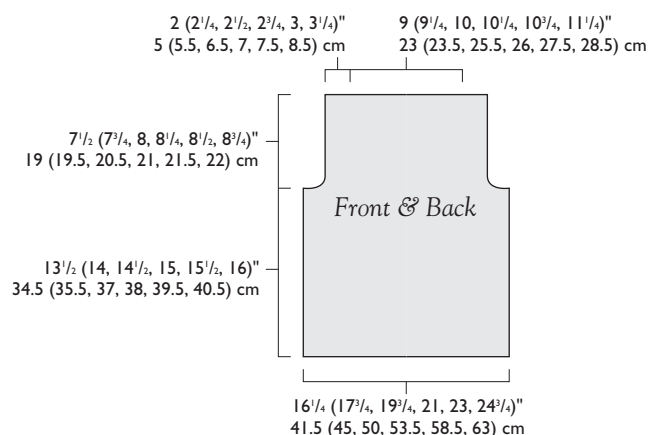
Purl 1 row. Dec 1 st each end of needle every other row in this manner 4 (5, 6, 7, 8, 9) times more—72 (76, 82, 86, 92, 98) sts rem. Cont even until armholes measure 6¾ (7, 7¼, 7½, 7¾, 8)" (17 [18, 18.5, 19, 19.5, 20.5] cm), ending with a WS row. Work rev St st for 6 rows (¾" [2 cm]). BO all sts.

## Front

CO and work rev St st for 6 rows as for back, placing markers (pm) on the last row for eyelet placement as foll: K41 (45, 50, 54, 59, 64), pm, k8, pm, knit to end. Change to larger needles and St st, working eyelet patt bet markers, until piece measures same as back to armholes. Cont in patt as established, shape armholes as for back—72 (76, 82, 86, 92, 98) sts rem. Cont even until armholes measure 6¾ (7, 7¼, 7½, 7¾, 8)" (17 [18, 18.5, 19, 19.5, 20.5] cm), ending with a WS row. Discontinue eyelet patt. Work rev St st across all sts for 6 rows. BO all sts.

## Sleeves

With smaller needles and yarn doubled, CO 40 (44, 48, 52, 56, 60) sts. Work rev St st for 6 rows. Change to larger needles and St st and inc 1 st each end of needle every 6 rows 12 (13, 14, 15, 16, 17) times—64 (70, 76, 82, 88, 94) sts. Cont even until piece measures 12 (13, 14, 15, 16, 17)" (30.5 [33, 35.5, 38, 40.5, 43] cm), or desired length to armhole, ending with a WS row. **Shape cap:** BO 4 (5, 6, 7, 8, 9) sts at beg of next 2 rows—56 (60, 64, 68, 72, 76) sts rem. BO 1 st at beg of every row 30 (34, 38, 42, 46, 50) times—26 sts rem. BO 3 sts at beg of next 6 rows—8 sts rem. BO all sts.







### Finishing

Measure 2 (2¼, 2½, 2¾, 3, 3¼)" (5 [5.5, 6.5, 7, 7.5, 8.5] cm) in from each armhole edge on front and back to mark shoulder seams. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. **Drawstring cord:** With dpn and yarn doubled, CO 4 sts. Work 4-st I-cord (see Glossary, page 98) until piece measures 50 (50, 53, 53, 56, 56)" (127 [127, 134.5, 134.5,

142, 142] cm) from beg. BO all sts. Weave in loose ends. Fold cord in half and beg at lower front edge, weave each end of cord in and out through eyelets, pulling as desired to gather front. Tie ends of cord into a bow. ∞

IRINA TAYTSLIN is the owner of Knits & Pieces in Newton, Massachusetts.

# SUMMER STOLE

design by CINDY TAYLOR

FOR THIS CHIC SHAWL, Cindy Taylor has come up with the unusual idea of stacking three reverse stockinette-stitch rectangles, each worked in a different yarn: a silk ribbon, a cotton-acrylic tubular ribbon, and a cotton-linen-rayon slub yarn. The rectangles are layered, with the largest on the bottom and the smallest on top, and are held together with a crochet cord threaded through eyelets in all three layers. A whimsical knitted flower provides the final closure.

**Finished Size** About 47" (119.5 cm) wide along upper edge and 15" (38 cm) high.

**Yarn** Skacel Seta Moda (100% silk; 82 yd [75 m]/25 g): #02 beige (A), 5 balls. Skacel Sirinetta (60% cotton, 40% acrylic; 121 yd [110 m]/50 g): #05 taupe (B), 4 balls. Skacel Riviera Solids (45% cotton, 30% linen, 25% rayon; 110 yd [100 m]/50 g): #03 off-white (C), 5 balls.

**Needles** Size 10 (6 mm), 10½ (6.5 mm), and 11 (8 mm): 24" (60-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size K/10½ (6.5-mm) crochet hook.

**Gauge** 12 sts and 20 rows = 4" (10 cm) in St st with Seta Moda (A) on size 11 (8-mm) needles; 16 sts and 27 rows = 4" (10 cm) in St st with Sirinetta (B) on size 10 (6-mm) needles; 15 sts and 18 rows = 4" (10 cm) in St st with Riviera (C) on size 10½ (6.5-mm) needles.

## Small Rectangle

With A (Seta Moda) and size 11 (8-mm) needle, CO 140 sts. Work garter st (knit every row) until piece measures ¾" (2 cm) from beg. Change to St st and cont even until piece measures 12½" (31.5 cm), ending with a WS row. *Eyelet row:* (RS) K3, yo, k2tog, [k7, yo, k2tog, k15, yo, k2tog] 3 times, k7, yo, k2tog, knit to end. Purl 1 row. Knit 2 rows. BO all sts.

## Medium Rectangle

With B (Sirinetta) and size 10 (6-mm) needle, CO 168 sts. Work garter st until piece measures ¾" (2 cm) from beg. Change to St st and cont even until piece measures 13" (33 cm), keeping 3 sts in garter st at right edge and ending with a WS row. *Eyelet row:* (RS) K3, yo, k2tog, [k7, yo, k2tog, k15, yo, k2tog] 4 times, k7,

yo, k2tog, k11, yo, k2tog, knit to end. Purl 1 row. Knit 2 rows. BO all sts.

## Large Rectangle

With C (Riviera) and size 10½ (6.5-mm) needle, CO 178 sts. Work garter st until piece measures ¾" (2 cm) from beg. Change to St st and cont even until piece measures 14" (35.5 cm), keeping 3 sts in garter st at right edge and ending with a WS row. *Eyelet row:* (RS) K4, yo, k2tog, [k7, yo, k2tog, k15, yo, k2tog] 4 times, k7, yo, k2tog, k14, yo, k2tog, knit to end. Purl 1 row. Knit 2 rows. BO all sts.

## Finishing

Weave in loose ends. Block. **Cord:** With crochet hook and all three yarns held tog, work crochet chain (see Glossary, page 99) for 68" (172.5 cm). Fasten off. With RS facing up and aligning the eyelet holes, with the largest on top and the smallest on the bottom. Thread crochet chain through eyelet holes.

**Flower:** With B and size 10 (6-mm) needle, CO 122 sts. Knit 2 rows. Purl 1 row. Knit 1 row.

*Next row:* BO 6 sts, k1 (2 sts on right needle), BO 16 sts, k1 (4 sts on right needle), BO 20 sts, k1, BO 24 sts, k1, BO 20 sts, k1, BO 14 sts, k11—22 sts rem. *Next row:* BO 10 sts, knit to end. BO all sts, but slip them individually purlwise instead of knitting them—1 st rem. Cut yarn, thread tail through rem st, pull tight, and fasten off. With all three yarns held tog, make another crochet chain 8" (20.5 cm) long. Use chain to tie flower to corner of shawl that has no eyelets and thread chain through one eyelet and tie to fasten shawl. ∞



CINDY TAYLOR teaches knitwear design at Virginia Commonwealth University.







# QUICK gifts

*For a wedding, birthday, anniversary, or any special day, here are creative choices for all occasions. Instructions begin on page 88.*







## 1 Moss Stitch Scarf

Soft, sensuous, and warm—a scarf for a friend whose devotion you want to ensure.

## 2 Earflap Hat

Fun, fresh, and fashionable—an Andean-style hat knitted in naturally dyed silk.

## 3 Knitted Rose Pins

For any occasion calling for a little floral fancy, these knitted roses make the most of small bits of novelty yarn.

## 4 Button-Top Slippers

With stay-at-home comfort, these simple slippers make for a creative housewarming or get-well gift.

## 5 Origami Baby Kimono

Honor the birth of a new baby—and the excitement of his or her parents—with this special kimono jacket that's worked mostly in garter stitch.

## 6 Ribbed Poncho & Garter Cap

Whether you travel by boat or by bike, keep warm in this easy-to-knit poncho and matching cap.

## 7 Three Wire Necklaces

Craft these exotic necklaces for the girl who's got everything—including a love for unique jewelry! (The third necklace is shown on page 92.)

## 8 Kokopelli Bag

For a stroll in the park or shopping in Paris, this cleverly knit circular hand-bag holds all the necessities in high style.



Gifts numbered three, five, seven, and eight photographed by Joe Coca



# SHIMMER ARAN

design by VÉRONIK AVERY

VÉRONIK AVERY HAS WORKED A COMBINATION OF TWO- AND FOUR-STITCH, left- and right-leaning cables to provide elegant lines for this sophisticated raglan. The body and sleeves are worked in the round to the armholes then the yoke is worked back and forth in one piece to the neck, with a button opening positioned along the left raglan line. The shiny cotton-rayon yarn adds a subtle holiday shimmer.

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

**Yarn** Muench String of Pearls (70% cotton, 20% rayon, 10% nylon; 99 yd [90 m]/50 g): #4001 ivory, 16 (18, 20, 22, 24) balls.

**Needles** Size 7 (4.5 mm): 16" and 32" (40- and 80-cm) circular (cir) and set of 4 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; tapestry needle; nine  $\frac{3}{8}$ " (1-cm) buttons with shank.

**Gauge** 24 sts and 28 rnds = 4" (10 cm) in pattern st, blocked.

## Notes

The main pattern repeat, indicated by the red boxes on the charts, contains a different number of stitches for each size. Work sections of unshaded stitches once and repeat sections of blue shaded stitches the number of times indicated. If the instructions for your size say to work a section 0 times, skip those stitches; they do not apply to your size. Work the entire sequence of stitches inside the red box for each repeat, making sure it contains the number of stitches noted on the chart.

Work twisted chain selvedge on placket opening as follows: RS rows: Sl 1 as if to knit through back loop with yarn in front, work to end, k1. WS rows: Sl 1 as if to knit with yarn in back, work to end, p1.

Set off each main pattern repeat with markers, using a different marker to indicate the beginning of the round.

## Stitch Guide

### Seed Stitch:

Rnd 1: \*K1, p1; rep from \*, ending k1 if there is an odd number of sts.

Rnd 2: Purl the knit sts and knit the purl sts as they appear.

Repeat Rnd 2 for pattern.

## Body

With longer cir needle, CO 216 (240, 264, 288, 312) sts. Place marker (pm) and join, being careful not to twist sts. **Edging:** Work 5 (6, 7, 8, 9) sts in seed st, pm work center 206 (228, 250, 272, 294) sts according to Body Edging chart, pm, work 5 (6, 7, 8, 9) sts in seed st. Work through Rnd 8 of chart. *For sizes 36", 44", and 52" only:* Remove marker, k1, replace marker—6 (6, 8, 8, 10) seed sts in section just worked at end of rnd; 4 (6, 6, 8, 8) seed sts in next section after end of rnd marker. *For all sizes:* Change to Body chart and rep Rnds 1–4 across all sts until piece measures 13" (33 cm) from beg, ending the last rnd 10 (10, 12, 12, 14) sts before m at end

of rnd (between the last pair of 4-st cables). **Divide for front and back:** Cont in patt, work 18 (20, 22, 24, 26) sts and place on holder for left underarm (remove m), work 90 (100, 110, 120, 130) sts for front, work 18 (20, 22, 24, 26) sts and place onto another holder for right underarm, work rem 90 (100, 110, 120, 130) sts for back. There should be a 4-st cable at each side of front and back sections. Make a note of the rnd on which you ended so you can resume the pattern later. Set aside.

## Sleeves

With dnp, CO 56 (64, 64, 72, 72) sts. Place m and join, being careful not to twist sts. Beg with Row 1, work 5 (6, 7, 8, 9) sts in seed st, pm, work center 46 (52, 50, 56, 54) sts according to Sleeve Cuff chart, pm, work 5 (6, 7, 8, 9) sts in seed st. Work through Rnd 8 of chart. *For sizes 36", 44", and 52" only:* Remove marker, k1, replace





marker—6 (6, 8, 8, 10) seed sts in the section just worked at end of rnd; 4 (6, 6, 8, 8) seed sts in next section after end-of-rnd marker. *For all sizes:* Change to Sleeve chart and rep Rnds 1–4 until piece measures 3 (3, 2½, 2½, 1¼)" (7.5 [7.5, 6.5, 6.5, 4.5] cm) from beg, placing markers in the last rnd as foll: Work 12 (14, 14, 16, 16) sts, pm, work 2 (4, 2, 4, 2) sts, pm, work 26 (28, 30, 32, 34) sts, pm, work 2 (4, 2, 4, 2) sts, pm, work to end. *Inc rnd:* Keeping in patt as established, work to first m, slip (sl) m, M1 (see Glossary, page 98), work to second m, M1, sl m, work to third m, sl m, M1, work to fourth m, M1, sl m, work to end—4 sts inc'd. Inc 4 sts in this manner every 24 (24, 16, 16, 12) rnds 3 (3, 5, 5, 7) more times, working new sts into the patt of the 2-st cable sections—72 (80, 88, 96, 104) sts. Cont even in patt until piece measures about 17¼ (17½, 17½, 16½)" (45 [44.5, 44.5, 44.5, 42] cm) from beg, ending with same patt rnd as body. Place last 10 (10, 12, 12, 14) sts and first 8 (10, 10, 12, 12) sts onto holder for underarm—54 (60, 66, 72, 78) sts rem, with a 4-st cable at each end. Place sts on another holder.

### Yoke

With longer needle and resuming patt with the correct rnd, work 90 (100, 110, 120, 130) front sts, 54 (60, 66, 72, 78) sleeve sts, 90 (100, 110, 120, 130) back sts, 54 (60, 66, 72, 78) sleeve sts—288 (320, 352, 384, 416) sts total. Place m and join into a rnd; beginning of rnd is between two 4-st cables at the left front. The 4-st cables at the sides of each piece will recombine to form new 8-st cable sections. Work even in patt for 1½ (1½, 1¼, 1¼, 1¼)" (3.8 [3.8, 3.2, 3.2, 3.2] cm), ready to begin a non-crossing rnd. *Note:* Read the yoke instructions all the way to the end; you will

decrease the yoke at the same time as you divide for the neck placket. *Dec rnd:* [K3, ssk, work 8 (10, 12, 14, 16) sts in patt, k2tog, k3] 16 times—32 sts dec'd; 256 (288, 320, 352, 384) sts rem. Work dec rnd in this manner on non-cable-crossing rnds (work last stitch of 8-st cable tog with next st as ssk, and work first st of 8-st cable as k2tog with st before it) every 12 rnds/rows 4 (0, 0, 0, 0) times, then every 10 rnds/rows 0 (5, 5, 4, 2) times, then every 8 rnds/rows 0 (0, 1, 3, 6) times. *At the same time*, when yoke measures 2¼" (7 cm) from joining rnd, ready to work a non-crossing rnd, **Shape placket:** Knit to end of rnd, use backward loop method (see Glossary, page 98) to CO 6 sts for placket, turn. *Next row:* (WS) Sl 1 (see Notes), [k1, p1] 2 times, k1, purl to m, M1 (edge st), turn. Working back and forth in rows, sl 1, work as established to last 6 sts, [k1, p1] 2 times, k2. Cont working back and forth in patt as established, maintaining twisted chain selvages as given in Notes, working placket sts in seed st, and cont working yoke decs until yoke measures 8½ (9¼, 9¼, 10½, 11)" (21.5 [23.5, 25, 26.5, 28] cm), ending with a WS row—135 sts rem; 128 yoke sts, 2 twisted chain selvages, and 5 seed sts for placket (see next instruction). When there are no longer enough sts to cont 2-st cable patt, work these sections in St st until they are dec'd away. **Neckband:**

*Row 1:* (RS) Sl 1, work 8 sts as established, [ssk, (p1, k1) 2 times, p2tog, work 8 sts in cable pattern as established] 7 times, ssk, [p1, k1] 2 times, p2tog, work to end in patt—119 sts rem.

*Row 2:* Work even as established, working seed st in sections between 8-st cables.

*Row 3:* Sl 1, work 8 sts as established, [p2tog, k1, p1, k2tog, work

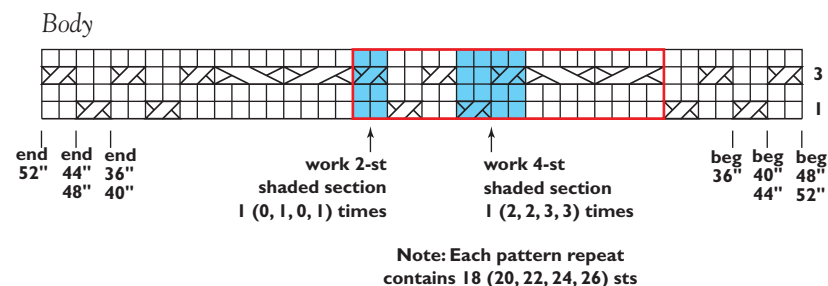
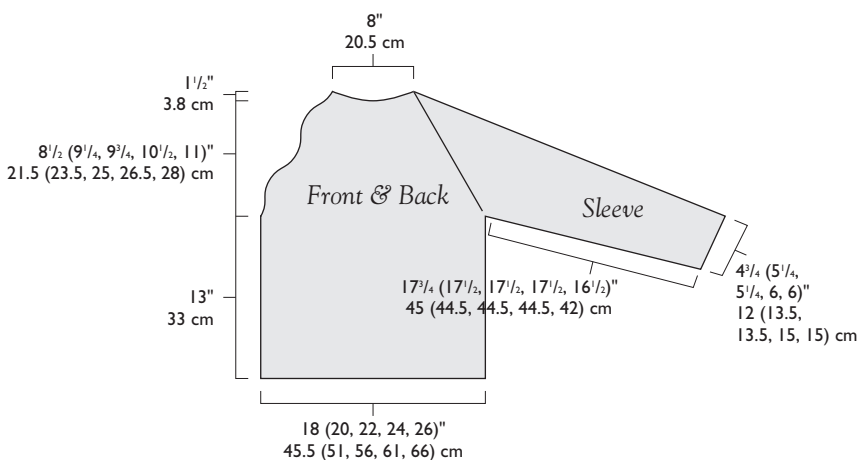


8 sts in cable pattern as established] 7 times, p2tog, k1, p1, k2tog, work to end in patt—103 sts rem.  
Work even as established until neckband measures 1½" (3.8 cm).  
Using the sewn method (see Glossary, page 99) BO all sts.

## Finishing

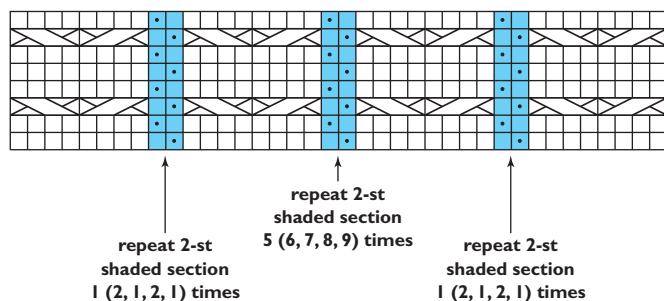
With yarn threaded on tapestry needle and using the Kitchener st (see Glossary, page 99), join live sleeve and body sts tog at underarms. Weave in loose ends. Sew base of seed st placket to WS.

**Button loops:** Cut a 48" (122-cm) length of yarn and thread on a tapestry needle. Secure yarn to WS at lower edge placket. On front edge of placket opening, mark positions of 9 evenly spaced buttonholes along the twisted chain selvedge, the lowest ½" (1.3 cm) up from beg of placket and the highest centered on the neckband. \*Weave yarn along WS of selvedge, bringing needle out to RS at first marked selvedge st. Embroider 6 buttonhole sts (see Glossary, page 99) in this selvedge st, packing buttonhole sts closely tog and enlarging selvedge st so that button will fit snugly through it. Rep from \* for rem button loops, weaving yarn loosely along the WS of selvedge between loops. Weave in loose ends. Sew buttons to sleeve edge of placket, opposite loops. Wash sweater inside out in lukewarm water on gentle/delicate cycle of washing machine. Squeeze out excess moisture and lay flat to dry. ∞

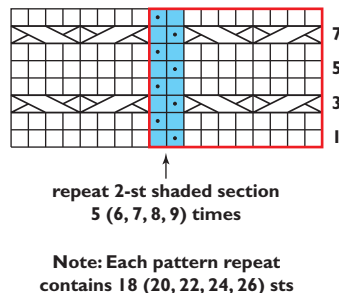


VÉRONIK AVERY lives with her husband, daughter, and two cats in Montreal.

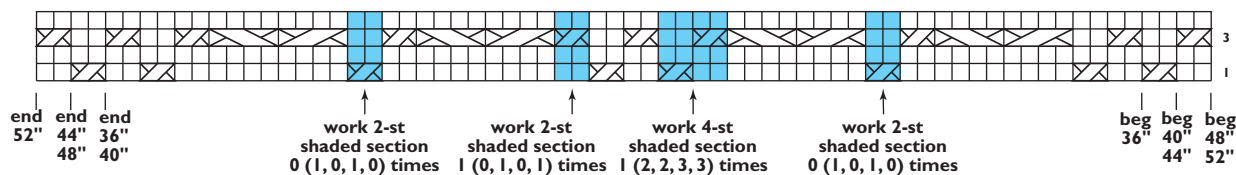
## Sleeve Cuff



## Body Edging



## Sleeve



k on RS; p on WS	repeat as indicated	1/1RC: sl 1 st onto cn and hold in back, k1, k1 from cn	2/2RC: sl 2 sts onto cn and hold in back, k2, k2 from cn
p on RS; k on WS	main pattern repeat	1/1LC: sl 1 st onto cn and hold in front, k1, k1 from cn	2/2LC: sl 2 sts onto cn and hold in front, k2, k2 from cn



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# EYELASH HOODED JACKET

## design by FAYLA REISS

FAYLA REISS HAS REDEFINED THE HOODED SWEATSHIRT by knitting it loosely in a variegated eyelash yarn, then adding an industrial-type zipper edged with a shiny chainette yarn. Good-bye gym! Hello special occasions!

**Finished Size** 37 (40, 43, 47, 50, 54, 57)" (94 [101.5, 109, 119.5, 127, 137, 145] cm) bust/chest circumference, zipped. Jacket shown measures 37" (94 cm).

**Yarn** Trendsetter Flora (76% viscose, 24% polyester; 72 yd [65 m]/20 g): #11 harvest moon, 9 (10, 12, 12, 14, 14, 16) skeins. Trendsetter Sunshine (75% viscose, 25% polyamide; 95 yd [86 m]/50 g): #13 charcoal, 2 (2, 2, 2, 2, 3, 3) skeins.

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

**Notions** Stitch holders; tapestry needle; size F/5 (3.75-mm) crochet hook; 18 (18, 20, 20, 22, 22, 24)" (45.5 [45.5, 51, 51, 56, 56, 61] cm) coordinating separating zipper; sewing needle and thread.

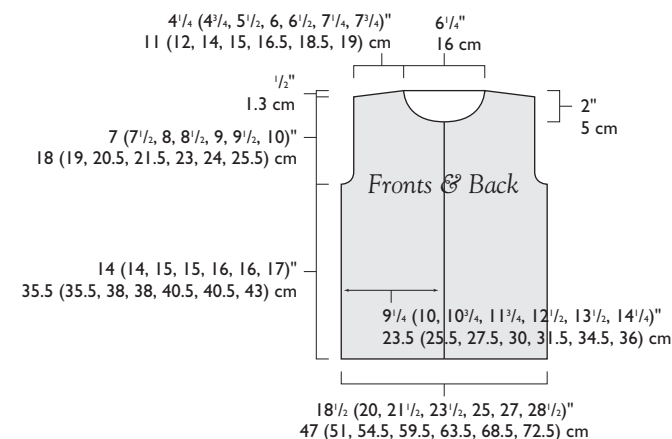
**Gauge** 14 sts and 18 rows = 4" (10 cm) in rev St st with Flora.

### Back

With Sunshine, CO 64 (70, 76, 82, 88, 94, 100) sts. Change to Flora. Work rev St st (purl on RS, knit on WS) until piece measures 14 (14, 15, 15, 16, 16, 17)" (35.5 [35.5, 38, 38, 40.5, 40.5, 43] cm) from beg, ending with a WS row. **Shape armholes:** BO 2 (3, 3, 4, 4, 5, 5) sts at beg of next 2 rows. Dec 1 st each end of needle every other row 4 (4, 5, 5, 6, 6, 7) times—52 (56, 60, 64, 68, 72, 76) sts rem. Work even until armholes measure 7 (7½, 8, 8½, 9, 9½, 10)" (18 [19, 20.5, 21.5, 23, 24, 25.5] cm), ending with a WS row. **Shape shoulders:** BO 15 (17, 19, 21, 23, 25, 27) sts at beg of next 2 rows—22 sts rem. Place sts on holder.

### Left Front

With Sunshine, CO 32 (35, 38, 41, 44, 47, 50) sts. Change to Flora. Work rev St st until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** (RS) BO 2 (3, 3, 4, 4, 5, 5) sts at beg of row. Dec 1 st at armhole edge every other row 4 (4, 5, 5, 6, 6, 7) times—26 (28, 30, 32, 34, 36, 38) sts rem.



Work even until armhole measures 5 (5½, 6, 6½, 7, 7½, 8)" (12.5 [14, 15, 16.5, 18, 19, 20.5] cm), ending with a WS row. **Shape neck:** (RS) Work to last 5 sts, slip these 5 sts onto a holder, turn and work back. **Next row:** (RS) Work to last 2 sts, slip these 2 sts onto holder, turn and work back—19 (21, 23, 25, 27, 29, 31) sts rem on needle; 7 sts on holder. P2tog at neck edge every RS row 4 times—15 (17, 19, 21, 23, 25, 27) sts rem. Work even until armhole measures same as back to shoulder. BO all sts.

### Right Front

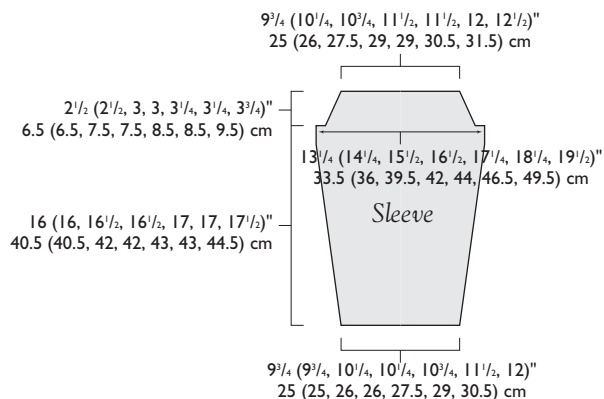
Work as for left front, reversing shaping as foll: BO for armhole at beg of WS row, shape neck at beg of RS rows, and work neck decs as sps (see *Beyond the Basics*, page 70).

### Sleeves

With Sunshine, CO 34 (34, 36, 36, 38, 40, 42) sts. Change to Flora. Work rev St st, inc 1 st each end of needle every 10 (8, 8, 6, 6, 6, 6) rows 6 (8, 9, 11, 11, 12, 13) times—46 (50, 54, 58, 60, 64, 68) sts. Work even until piece measures 16 (16, 16½, 16½, 17, 17½)" (40.5 [40.5, 42, 42, 43, 43, 44.5] cm) from beg, ending with a WS row. BO 2 (3, 3, 4, 4, 5, 5) sts at beg of next 2 rows—42 (44, 48, 50, 52, 54, 58) sts rem. Dec 1 st each end of needle every other row 4 (4, 5, 5, 6, 6, 7) times—34 (36, 38, 40, 40, 42, 44) sts rem. Work 1 row even. BO all sts.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. **Hood:** With Flora and RS facing, k7 held right front sts, pick up and knit 6 sts along right front neck to shoulder, k22 held back neck sts, pick up and knit 6 sts along left front neck, k7 held left front sts—48 sts total. Work rev St st, inc 1 st each end of needle every







other row 3 times—54 sts. Cont even until piece measures 7" (18 cm). Divide work in half and work each side separately as foll: Work 27 sts, join new yarn and work to end—27 sts each side. Inc 1 st at each center divide edge every other row 5 times—32 sts each side. Work 2 rows even. Dec 1 st at each center divide edge every other row 5 times—27 sts rem each side. Cont even until each side measures 13" (33 cm). BO all sts. With yarn threaded on a tapestry needle, sew hood center back and top seam. **Front edging:** With Sunshine and crochet hook, work 2 rows of single crochet (sc; see Glossary, page 99, for crochet instructions) and 1 row of slip-st crochet into the front half of each st along the front edges and hood. **Body edging:** With Sun-

shine and crochet hook, work 1 row of sc and 1 row of slip-st crochet along lower body and cuff edges. **Zipper:** Sew zipper to center front opening beg  $\frac{1}{2}$ " (1.3 cm) up from lower edge as foll: With RS facing and zipper closed, pin zipper in place so that edges of fronts cover zipper teeth and meet in the center. With a sewing needle and thread, baste zipper in place. With WS facing, slipstitch zipper in place. Turn to RS and backstitch zipper to knitted fabric close to teeth. ∞

FAYLA REISS designs knitwear for Trendsetter Yarns and her own company, Scarlet and Murphy.



# LUMINOUS LACE CAMISOLE

design by JOAN MCGOWAN-MICHAEL

DRAWING UPON HER EXPERIENCE AS A LINGERIE DESIGNER, Joan McGowan-Michael likes to sneak some sexiness into her knitting. This close-fitting camisole—to be worn as under- or outerwear—is sized in two places for customized fit: around the rib cage just below the bust and according to normal bra cup sizes. Adjustable straps and back buttons lend fine finishing touches. Think of this camisole for Valentine's Day, bridal showers, or other romantic occasions.

**Finished Size** 27 (30½, 34, 37½, 41, 44½)" (68.5 [77.5, 86.5, 95, 104, 113] cm) under-bust circumference, and to fit cup size A (B, C, D). Camisole shown measures 30½" (77.5 cm) with B cup.

**Yarn** Classic Elite Interlude (30% silk, 70% linen; 82 yd [75 m]/50 g): #20272 gold, 5 (5, 6, 7, 8) skeins.

**Needles** Sizes 6, 7, and 8 (4, 4.5, and 5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Size J/10 (6-mm) crochet hook; tapestry needle; five ¼" (6-mm) buttons; 1 yd (1 m) ¼" (6-mm) lingerie elastic; lingerie slides and rings for straps (available from fabric stores).

**Gauge** 20 sts and 22 rows = 4" (10 cm) in lace pattern on smallest needles; 20 sts and 24 rows = 4" (10 cm) in St st on smallest needles.

## Stitch Guide

**Lace Pattern:** (multiple of 9 sts + 4)

Rows 1 and 3: (WS) Purl.

Row 2: K3, \*yo, k2, ssk, k2tog, k2, yo, k1; rep from \*, end k1.

Row 4: K2, \*yo, k2, ssk, k2tog, k2, yo, k1; rep from \*, end k2. Repeat Rows 1–4 for pattern.

## Body

With smallest needles, CO 9 sts. Work St st for 2 rows. Inc 1 st each end of needle on next 2 RS rows—13 sts. *Next row:* (WS) Beg with Row 1, work 4 rows in lace patt and *at the same time*, inc 1 st each end of needle every RS row 2 times—17 sts. *Next row:* (Row 1 of patt) Work in patt to end, then use backward loop method (see Glossary, page 98) to CO 61 (70, 79, 88, 97, 106) more sts—78 (87, 96, 105, 114, 123) sts total. *Next row:* (Row 2 of patt) K61 (70, 79, 88, 97, 106), work 17 sts as established, use backward loop method to CO 61 (70, 79, 88, 97, 106) more sts—139 (157, 175, 193, 211, 229) sts total. *Next row:* Work Row 3 of patt across all sts. Cont even in patt until piece measures 6" (15 cm) from side CO rows. Change to size

7 (4.5-mm) needles and work even in patt for 2 (2½, 3, 3½, 4, 4½)" (5 [6.5, 7.5, 9, 10, 11.5] cm). Change to size 8 (5-mm) needles and work even in patt for 3" (7.5 cm), ending with a RS row. With WS facing, BO all sts.

## Right Cup

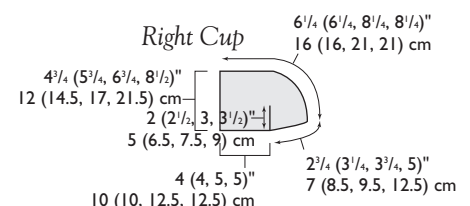
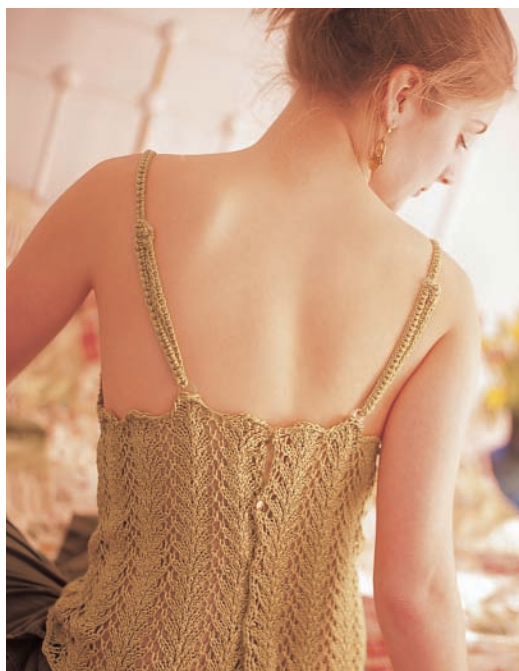
(Sized according to cup size.) With smallest needles, CO 20 (20, 25, 25) sts. Work St st until piece measures 2 (2½, 3, 3½)" (5 [6.5, 7.5, 9] cm) from beg, ending with a WS row. Cont along left edge of piece, pick up and knit 11 (11, 16, 16) sts so that they are knit on RS rows—31 (31, 41, 41) sts. Working across all sts, cont in St st for another ½ (1, 1½, 2)" (1.3 [2.5, 3.8, 5] cm), ending with a RS row. With WS facing and beg with Row 1, work through Row 4 of lace pattern 3 (3, 3, 4) times. With WS facing, BO all sts.

## Left Cup

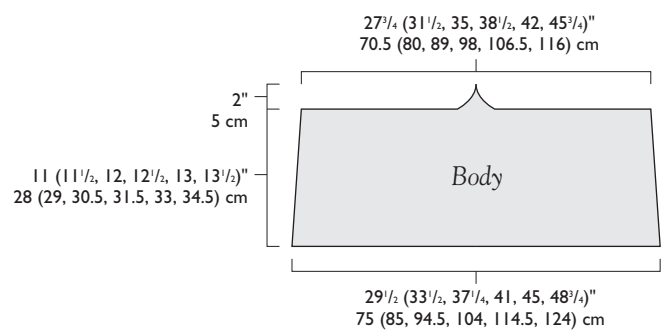
Work as for right cup, reversing shaping by picking up sts along right edge of piece at end of a RS row.

## Finishing

With crochet hook and beg at lower outside (right) edge of right cup, work single crochet (sc; see Glossary, page 99, for crochet instructions) to top of cup, then work a crochet chain for 16" (40.5 cm) or desired length. Turn and work sc back along chain and sc edge. Fasten off. For left cup, chain 16" (40.5 cm) or desired length for strap, then work sc along outside (left) edge of cup from top to bottom. Turn and work sc along chain and sc edge. Fasten off. Overlap cups 1" (2.5 cm) at center front. With a single ply of yarn threaded on a tapestry needle and RS tog, sew cups to body. **Casing:** With 3 plies of yarn threaded on a tapestry needle, work large (¼" [6-mm]) cross-stitches to hold elastic around







under-bust circumference on WS of body. Cut elastic to fit, and run through cross-stitches. Sew ends of elastic securely tog. Thread crochet straps through lingerie slides as shown in photo. Attach lingerie rings to top edge of lace at back, at peak of second scallop from center back on each side. Thread crochet straps through rings and back up to lingerie slides. Sew strap ends closed around lingerie slides. Sew 5 buttons evenly spaced along left edge of back and overlap right edge by 1/2" (1.3 cm), using lace holes as buttonholes. ∞

JOAN MCGOWAN-MICHAEL is the owner of White Lies Designs. Visit her website at [www.whiteliesdesigns.com](http://www.whiteliesdesigns.com).





All photos Donna Daley unless otherwise noted.

# Alford Lake Camp

Betty Christiansen

*"I opened my eyes and looked straight up to see white canvas. I looked at my clock. It read 6:00 A.M. I looked around to see if anyone else was awake. Nobody was, just Eloise. Everyone usually slept till reveille. I rubbed the sleep out of my eyes and picked up my knitting."*

Alford Lake Camp in Hope, Maine, is the kind of place where girls sleep in canvas tents and wake to a bugle call; where uniforms are mandatory and cell phones are contraband; where summer activities like cruising the mall and lounging at the pool are replaced by swimming, riding, kayaking, and crafts; and where Britney Spears's hottest are crowded off the top-ten list by the age-old camp songs almost everyone learned around a campfire some time ago.

More than 180 girls, ages eight to fifteen, populate Alford Lake Camp from late June to mid-August each year. Although they are parted from makeup, e-mail, and school-year friends, they seem to adjust quickly. And why not? Each day is filled with activities ranging from sailing and tennis to drama and dance, pottery and basket-making. And it may come as no surprise that *the* favorite activity, at a camp where creative thinking and meeting challenges are prized, is not one found among the days' scheduled events, but one that has been spontaneously generated by the girls themselves, and has since swept the camp: knitting. And in particular, knitting hats.

Visit Alford Lake Camp on any given day during its seven-week run, and here's what you may see: knitting scattered across picnic tables, knitted hats hanging from tent rafters, and the bowed heads of campers and staff, intently puzzling out the intricacies of double-pointed knitting. You may see girls strolling to meals or activities, knitting out of small canvas bags as they walk, or knitting on the grass in a rare moment of unstructured time.

Certainly, you will see the knitted hats: yellow hats, blue hats, purple hats, striped hats, hats sporting knitted-in initials,

hats with intarsia turtles or whales, hats with cables, hats with holes, hats on the heads of their proud creators who wear them almost everywhere, regardless of the weather. At night before bedtime, flashlights and headlamps illuminate knitting in darkened tents. And in the early mornings, in the designated silent time before the bugle blows, certain campers are already awake, needles softly working.

*"Eloise and I were having a knitting face-off. She said she was winning by one-half inch, but I knew that wasn't true. I looked over at Eloise sticking her needles in and out furiously. She had a frustrated but very focused face. I turned away from her and glued my eyes to my knitting."*

The knitting phenomenon began in the summer of 2001. Until then, it was not uncommon to see camp nurses and the occasional counselor knitting "those fruit hats" on the infirmary porch. The "Fruit Loops Group," as they became known, piqued the curiosity of several campers, and the nurses soon found themselves teaching knitting to a swarm of girls during art time. The desire to knit spread like a contagion, and the camp staff scrambled to enable the girls' new interest.

"We bought all the circular needles in the area," camp art director Katrina Morosoff Stout recalls of that first hat-frenzied summer. "We had nearly 200 girls, and twelve sets of needles," Katrina remembers, adding that most of the needles disappeared by the end of camp. To better prepare themselves for the following summer, the camp staff enlisted Unique One, a sweater and yarn store in nearby Camden, Maine, to assemble Alford Lake Knitting Kits, which parents could order when enrolling their daughters in camp 2002. The response was staggering.

How many knitting kits can 180-some highly motivated campers go through? "I don't know," admits Unique One's Mary Jane Mucklestone. "We lost count after 200." As the orders flooded in, the kits—composed of either Plymouth Encore or



Encore Bulky, circular and double-pointed needles in corresponding sizes, basic hat instructions, and a small canvas knitting bag—quickly became the bane of many a Unique One employee, because each had to be assembled by hand.

By the time the campers arrived at the beginning of the 2002 session, the kits—personalized with each girl's name and yarn color preference—were tucked into the campers' cubbyholes in the art center. Though knitting is supported by the camp's art program, no official knitting class is offered. "The day's schedule is so tight, there's no time to teach it," says Katrina Stout. But the girls easily find help from counselors, staff members, or, more likely, each other. "I learned from my friend Taylor," explains eleven-year-old Raleigh Near, a shy but prolific knitter who is often sought out for her casting-on and binding-off knowledge. "A few people started knitting last year, and it looked cool, but I didn't want to learn it. This year, I did." She's currently on her third hat, patterned like a strawberry, for her friend Rachel. "I'm kind of making it up as I go," she explains.

"The hats are truly their own creations," says Katrina. "If they want to learn a new pattern or switch colors, they just figure it out." Admittedly, the hats aren't perfect. "I've gotten very good at, let's say, 'disguising' their dropped stitches," she says. "But that's the beauty of it—no judgments are made on their knitting. No one is saying, 'You did that wrong.'"

Because spare time is a rare commodity at the camp, the girls have learned to be canny in carving out knitting time. "In the morning, no one can talk before revelry," Katrina explains. "So they knit. During 'tent times,' after their morning and afternoon activities, they knit. A few R&R periods are scheduled each week. They knit. If someone has to be taken to the doctor's office, she'll even knit in the waiting room." When the knitting reached epidemic levels, rules had to be set: The girls can't knit during meals or campfire, or when someone is speaking to the group. But these strictures have hardly curbed knitting's appeal.

"When I arrived for counselor training this summer, I noticed several people knitting, and I thought, 'Hmmm,'"



says Lea de Menocal, a nineteen-year-old counselor and former camper. "Then, in my tent of eight-year-olds, *everyone* was knitting. 'I cannot be left behind!' I said, and on my first free day I ran to Unique One."

"As a camper, I missed the knitting craze," says Lindsey Whitton, another nineteen-year-old counselor and long-time Alford Lake Camp attendee. "I just learned this year. It was very frustrating," she adds, "I began a scarf, and the first week, I had to start it over twelve times."

"When people do stuff at Alford Lake Camp, they do it full-out," Lea explains. "When I was a camper, friendship bracelets [those bangles of braided embroidery floss] were huge. But knitting is double that. I don't know if there's enough knitting in the *world* to measure up to the knitting at Alford Lake Camp."



Andrea Herron

*"It was 6:10 A.M. Eloise and I were knitting like maniacs. We were making a lot of needle noises. Eloise and I continued knitting until reveille blew. We didn't leave the tent till the last minute, making sure that neither of us had stopped knitting, 'cause we think knitting just has to be fair."*

At the heart of Alford Lake Camp's philosophy—its cornerstone since it began in 1907—is an emphasis on acceptance and treating others fairly and kindly. It's arguably what makes the camp unique among its counterparts, all sprinkled among the lakes and woods of Maine. With the exception of the occasional knitting face-off, the camp maintains a noncompetitive atmosphere, encouraging the girls instead to reach out to each other, respect each other's differences, and exclude no one from activities. With these ideals in mind, knitting is a perfect fit with the camp.

"Knitting breaks down barriers," Katrina Stout points out. "It gets the girls to reach out to others they might not otherwise approach. As they seek each other out to learn new knitting skills, they get to know each other better."

"They constantly compare notes," says Lindsey Whitton. "What's that pattern?" they ask. "Show me how to do that!"

"The hats are a metaphor for the girls who come here," says camp nurse Paula Dworkin. "Some campers have knitted before, some are brand-new. Some hats are full of holes, some are without a dropped stitch; all are colorful and worn with real pride by the maker. Campers *are* their hats: all different, some flawed, but all beautiful for the effort, persistence, and love that went into the making."

"These wild hats are a big splash of individuality," says Katrina. "It's like painting," adds Lea de Menocal, "you can see the person through her knitting."

Regardless of what is knitted or how it turns out, there is

*Opposite page: Campers learn most knitting tricks—such as navigating circular needles—from each other (left), and take as much pride in wearing the hats as in knitting them (right). This page: A camper takes advantage of an unstructured moment to top off a hat (left). Colby Eisen in her handknitted hat (above).*



a sense of pride and accomplishment visibly evident in each creation. “The girls are constantly wearing these big, thick, wool hats,” adds Lindsey Whitton. “They’re so proud of them. It can be ninety degrees out, and they’ll wear them anyway.”

*“Finally I got out of bed and got dressed. After breakfast, we did drama, then banners and ALC jeopardy. Then we were allowed to go down to our tents. You can guess what me and Eloise did. I so won.”*

*—Colby Eisen, age ten*

The knitting wave showed no sign of ebbing, even with the close of camp. As the sessions ended, girls and their bewildered parents flowed into Unique One for a last-minute stash-building spree. For Mary Jane Mucklestone, it was a chance to put names to faces and see the transformation of the knitting kits. “What struck me was how different they all were,” she says of the Alford Lake girls. “Some were very bubbly and excited about knitting; some took their knitting very seriously. Some wanted the same Encore yarn they’d been knitting with all summer; some headed straight for variegated wool.”

Each one, too, had ideas of which projects would be next. Over the summer, the girls graduated from hats to stuffed animals, pillows, jewelry bags, and more. “I decided scarves would be my thing,” says Lea de Menocal. “I found a cable pattern and made one for my mom. Then I couldn’t just leave my dad hanging, so I made him a set of golf club covers.”



*The hats knitted at Alford Lake Camp are as individual as the girls who make them.*

“I want to make sure I can do hats,” says Lindsey Whitton, having conquered her scarf, “so I can knit them all winter long.”

“I’ll knit my dad a scarf for Christmas,” muses Raleigh Near, who also hopes to teach her friends back home in Bronxville, New York. “I’ve got an extra set of knitting needles,” she says, “in case someone wants to learn.”

*Alford Lake Camp is located at 258 Alford Lake Rd., Hope, Maine 04847; (207) 785-2400.*

BETTY CHRISTIANSEN is a Minnesota-based knitter and freelance writer.

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# ECHO LAKE CARDIGAN

design by LEIGH RADFORD

INSPIRED BY THE NEVER-ENDING ROWS OF TALL LODGEPOLE PINES surrounding the shores of Echo Lake, California, Leigh Radford has designed this casual, yet sophisticated, man's cardigan featuring a fold-over collar and zipper front. Cable details at the lower body and sleeves provide a bit of twist to the classic rib pattern.

**Finished Size** 35 (38, 44½, 48, 54½)" (89 [96.5, 113, 122, 138.5] cm) chest circumference, zipped. Sweater shown measures 48" (122 cm).

**Yarn** Plymouth Silk-Merino (30% mulberry silk, 70% Merino; 109 yd [100 m]/50 g): #678 steel gray, 17 (18, 20, 21, 22) balls.

**Needles** Body and Sleeve—Size 7 (4.5 mm). I-cord—Size 7 (4.5 mm): Set of 2 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); tapestry needle; size G/6 (4.25-mm) crochet hook; 25" (63.5-cm) separating zipper; matching sewing thread and sewing needle.

**Gauge** 29 sts and 27 rows = 4" (10 cm) in 2/2 rib, slightly stretched.

## Stitch Guide

**2/2 Rib:** (multiple of 4 sts + 2)

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

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

Repeat Rows 1 and 2 for pattern.

## Back

CO 126 (138, 162, 174, 198) sts. Work 2/2 rib until piece measures 1½" (3.8 cm) from beg, ending with a RS row. **Cable set-up row:** (WS) \*K2, p2, k2, p6; rep from \* to last 6 sts, k2, p2, k2.

Row 1: (RS) \*P2, k2, p2, sl 3 sts onto cable needle (cn) and hold in front, k3, k3 from cn; rep from \* to last 6 sts, p2, k2, p2.

Row 2: \*K2, p2, k2, p6; rep from \* to last 6 sts, k2, p2, k2.

Row 3: \*P2, k2, p2, k6; rep from \* to last 6 sts, p2, k2, p2.

Row 4: Rep Row 2.

Rep Rows 1–4 once more, then work Rows 1–3. **Next row:** (WS) \*K2, p2; rep from \*, end k2. Cont in 2/2 rib as established until piece measures 14½" (37 cm), ending with a WS row. **Shape armholes:** BO 18 sts at beg of next 2 rows—90 (102, 126, 138, 162) sts rem. Cont even

until armholes measure 9¼" (23.5 cm), ending with a WS row. **Shape neck:** (RS) Keeping in rib, work 16 (20, 30, 34, 44) sts, join new yarn and BO center 58 (62, 66, 70, 74) sts in patt, work to end—16 (20, 30, 34, 44) sts each side. Working each side separately, cont even for 1" (2.5 cm). **Shape shoulders:** At each armhole edge BO 5 (7, 10, 11, 15) sts 2 times, then BO 6 (6, 10, 12, 14) sts once.

## Left Front

CO 64 (70, 82, 88, 100) sts. **Rib set-up row:** (RS) K0 (2, 2, 0, 0), \*p2, k2; rep from \*. Work rib as established until piece measures 1½" (3.8 cm) from beg, ending with a RS row. **Cable set-up row:** (WS) P2, k2, \*p6, k2, p2, k2; rep from \* 5 (5, 6, 7, 8) times, then for sizes 38" and 44½" only, work rem 6 sts as p2, k2, p2.

Row 1: (RS) [K2, p2, k2] 0 (1, 1, 0, 0) time(s), \*p2, k2, p2, sl 3 sts onto cable needle (cn) and hold in front, k3, k3 from cn; rep from \* 5 (5, 6, 7, 8) times, end p2, k2.

Row 2: P2, k2, \*p6, k2, p2, k2; rep from \* 5 (5, 6, 7, 8) times, then for sizes 38" and 44½" only, work rem 6 sts as p2, k2, p2.

Row 3: [K2, p2, k2] 0 (1, 1, 0, 0) time(s), \*p2, k2, p2, k6; rep from \* 5 (5, 6, 7, 8) times, end p2, k2.

Row 4: Rep Row 2.

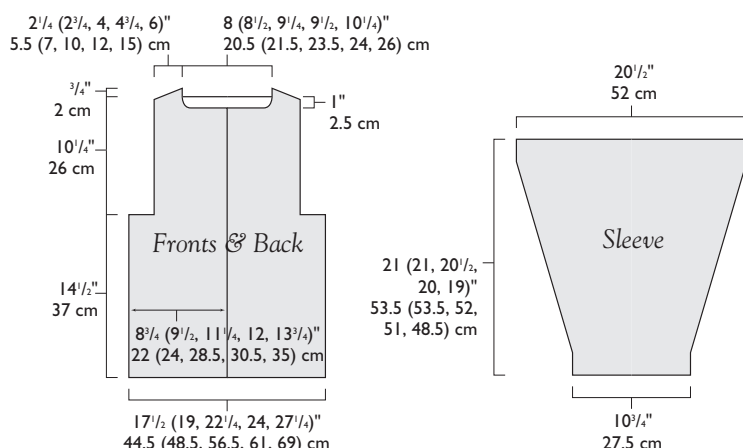
Rep Rows 1–4 once more, then work Rows 1–3 once. **Next row:** (WS) \*P2, k2; rep from \* to last 0 (2, 2, 0, 0) sts, p0 (2, 2, 0, 0). Cont as established until piece measures 14½" (37 cm), ending with a WS row. **Shape armhole:** (RS) BO 18 sts at beg of row, work to end—46 (52, 64, 70, 82) sts rem. Cont even in patt until armhole measures 8¼" (21 cm), ending with a RS row. **Shape neck:** (WS) Place first 28 (30, 32, 34, 36) sts on holder for front neck, work to end—18 (22, 32, 36, 46) sts rem. Dec 1 st at neck edge every other row 2 times—16 (20, 30, 34, 44) sts rem. Cont even until armhole measures 10¼" (26 cm), ending with a WS row. **Shape shoulder:** At armhole edge (beg of RS rows) BO 5 (7, 10, 11, 15) sts 2 times, then BO 6 (6, 10, 12, 14) sts once.

## Right Front

CO 64 (70, 82, 88, 100) sts. **Rib set-up row:** (RS) \*K2, p2; rep from \*, end k0 (2, 2, 0, 0). Work as established until piece measures 1½" (3.8 cm) from beg, ending with a RS row. **Cable set-up row:** (WS) For sizes 38" and 44½" only, work first 6 sts as p2, k2, p2, then for all sizes, \*k2, p2, k2, p6; rep from \* 5 (5, 6, 7, 8) times, end k2, p2.

Row 1: (RS) K2, p2, \*sl 3 sts onto cn and hold in front, k3, k3 from cn, p2, k2, p2; rep from \* 5 (5, 6, 7, 8) times, and for sizes 38" and 44½" only, end k2, p2, k2.

Row 2: For sizes 38" and 44½" only, work first 6 sts as p2, k2, p2,









then for all sizes, \*k2, p2, k2, p6; rep from \* 5 (5, 6, 7, 8) times, end k2, p2.

Row 3: K2, p2, \*k6, p2, k2, p2; rep from \* 5 (5, 6, 7, 8) times, and for sizes 38" and 44½" only, end k2, p2, k2.

Row 4: Rep Row 2.

Rep Rows 1–4 once more, then work Rows 1–3 once. *Next row:* (WS) P0 (2, 2, 0, 0), \*k2, p2; rep from \*. Cont as established until piece measures 14½" (37 cm), ending with a RS row. Cont as for left front, reversing all shaping by binding off for armhole and shoulder at beg of WS rows, and shaping neck at beg of RS row.

### Sleeves

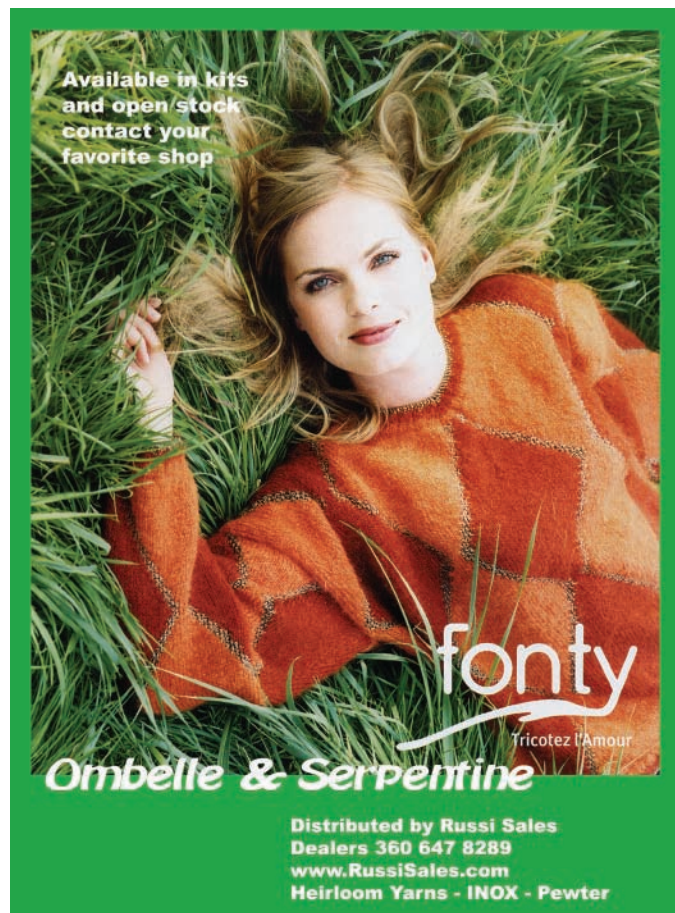
CO 78 sts. Work 2/2 rib until piece measures 1½" (3.8 cm) from beg, ending with a RS row. Work cable set-up row and Rows 1–4 of cable patt as for back. Work the next 7 rows in cable patt as for back, then cont in 2/2 rib as for back and *at same time*, inc 1 st each end of needle every 4 rows 17 (17, 15, 13, 10) times, then every 2 rows 18 (18, 20, 22, 25) times, working new sts into 2/2 rib—148 sts. Cont even as established until piece measures 21 (21, 20½, 20, 19)" (53.5 [53.5, 52, 51, 48.5] cm) from beg, ending with a WS row. BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. With crochet hook, work 1 row of single crochet (sc; see Glossary, page 99) across shoulder seams on WS of work, skipping sts as needed to draw in shoulders to finished measurements and to stabilize shoulders to prevent stretching during wear. **Collar:** With RS facing, beg at right

front neck edge, and keeping in patt, work 28 (30, 32, 34, 36) held right front sts, pick up and knit 18 sts along right side of neck to back holder, work 58 (62, 66, 70, 74) sts across back neck, pick up and knit 18 sts along left side of neck to front holder, work 28 (30, 32, 34, 36) held left front sts—150 (158, 166, 174, 182) sts total. Work 2/2 rib for 3½" (9 cm). BO all sts loosely. With crochet hook, work 1 row sc across the BO edge of back neck on WS of work, skipping sts as needed to draw in back neck to finished measurements and to stabilize neck area to prevent stretching during wear. **I-cord trim:** With dpn, CO 3 sts. Work I-cord (see Glossary, page 98) for 3 rows. *Next row:* K2, sl 1, pick up and knit 1 st from lower corner of left front, pssso. Keeping an eye on the tension of the I-cord, cont working in this manner, picking up and knitting about 1 st along left front for every row of I-cord to top of collar. Work 3 rows I-cord without attaching to front. BO all sts. Repeat for right front edge. **Zipper:** With RS facing and zipper closed, pin zipper to cardigan fronts with the top and bottom zipper stops positioned the same distance from the top edge of collar and lower front edges, and so that edges of fronts cover zipper teeth and meet in the center. With a sewing needle and thread, baste zipper in place. With WS facing, slipstitch zipper in place. Turn to RS and backstitch zipper to knitted fabric close to teeth. Fold ends of I-cord to WS of cardigan and tack in place to cover ends of zipper tape. Sew sleeve and side seams. Weave in loose ends. ∞

LEIGH RADFORD is Art Director for *Interweave Knits*.



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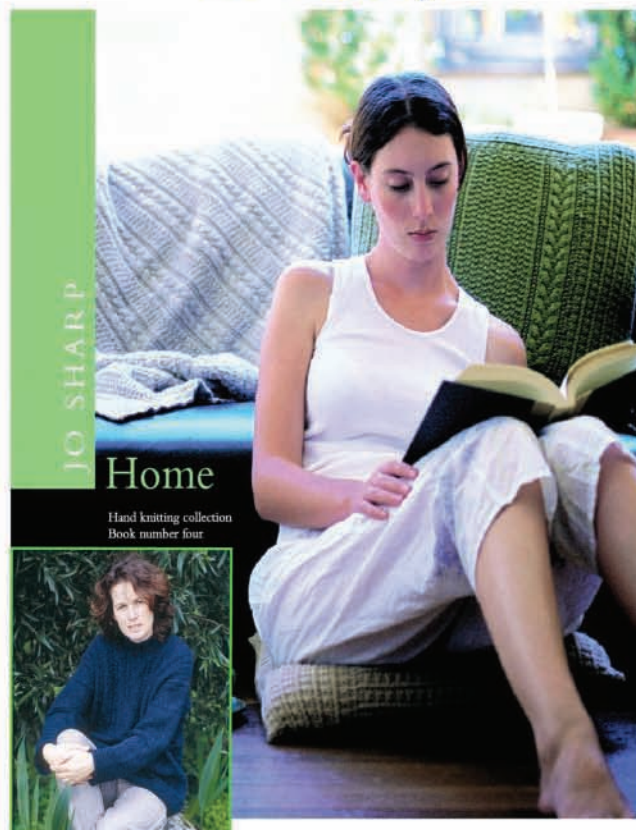
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# GATSBY VEST

design by KATHY ZIMMERMAN

COMPLETE WITH BODY SHAPING AND FULLY FASHIONED DECREASES at the neckline, Kathy Zimmerman's cabled vest is inspired by the 1920s flapper-style tennis vest, reminiscent of *The Great Gatsby* look. Stitches along the side seams are worked in reverse stockinette stitch so the body shaping does not interrupt the cable pattern. The back and front are worked separately; the neckband is worked simultaneously with the front. The armbands are finished with a cabled rib.

**Finished Size** 35½ (39½, 44, 48½, 53)" (90 [100.5, 112, 123, 134.5] cm) bust/chest circumference. Vest shown measures 39½" (100.5 cm).

**Yarn** Magic Garden Cotton Candy (70% cotton, 30% wool; 116 yd [105 m]/50 g): #505 liquorice, 8 (9, 10, 11, 13) balls. Yarn distributed by S. R. Kertzer.

**Needles** Body—Size 6 (4 mm). Armbands—Size 4 (3.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

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

**Gauge** 22 sts and 30 rows = 4" (10 cm) in reverse St st on larger needles, after blocking; 18 sts in diamond network pattern = 3" (7.5 cm).

## Back

With larger needles, CO 106 (118, 130, 142, 154) sts. *Set-up row:* (WS) K1 (selvage; knit every row), work set-up row of charts as foll: Work 50 (56, 62, 68, 74) sts according to Left Twist Mini-Cable chart (see page 68 for charts), place marker (pm), work 54 (60, 66, 72, 78) sts according to Right Twist Mini-Cable chart, k1 (selvage; knit every row). Slipping marker every row and beg with Row 1 of charts, work 8 (12, 12, 16, 16) more rows as established, ending with a WS row. Remove marker. *Set-up row:* (RS) K1 (selvage), work 5 (11, 17, 23, 29) sts in rev St st (purl on RS, knit on WS), pm, work 94 sts according to Row 1 of Diamond Network chart, pm, work 5 (11, 17, 23, 29) sts in rev St st, k1 (selvage). Cont in patt as established, working chart through Row 38, then repeating Rows 3–38, and *at the same time*, dec 1 st each end of needle every 16 (8, 8, 8, 8) rows 4 (6, 6, 6, 6) times, then

every foll 14 (6, 6, 6, 6) rows 1 (5, 5, 5, 5) time(s)—96 (96, 108, 120, 132) sts rem. Work 4 rows even, then inc 1 st each end of needle every 8 (4, 4, 4, 4) rows 3 (11, 11, 11, 11) times, then every 10 (0, 0, 0, 0) rows 2 (0, 0, 0, 0) times—106 (118, 130, 142, 154) sts. Work even until a total of 126 rows of chart have been worked for all sizes, ending with Row 18—piece should measure about 17" (43 cm) above ribbing. **Shape armholes:** BO 7 (9, 9, 11, 13) sts at beg of next 2 rows—92 (100, 112, 120, 128) sts rem. Dec 1 st each end of needle (1 st in from edge) every other row 7 (9, 9, 9, 9) times—78 (82, 94, 102, 110) sts rem. Cont even in patt until armholes measure 7 (7, 7½, 7½, 8)" (18 [18, 19, 19, 20.5] cm), ending with a WS row. **Shape neck:** Keeping in patt, work 24 (26, 31, 35, 37) sts, join new yarn and BO center 30 (30, 32, 32, 36) sts, work to end—24 (26, 31, 35, 37) sts each side. Working each side separately, BO 2 sts at neck edge 5 times—14 (16, 21, 25, 27) sts rem each side. Work 1 row even. Place sts on holders.

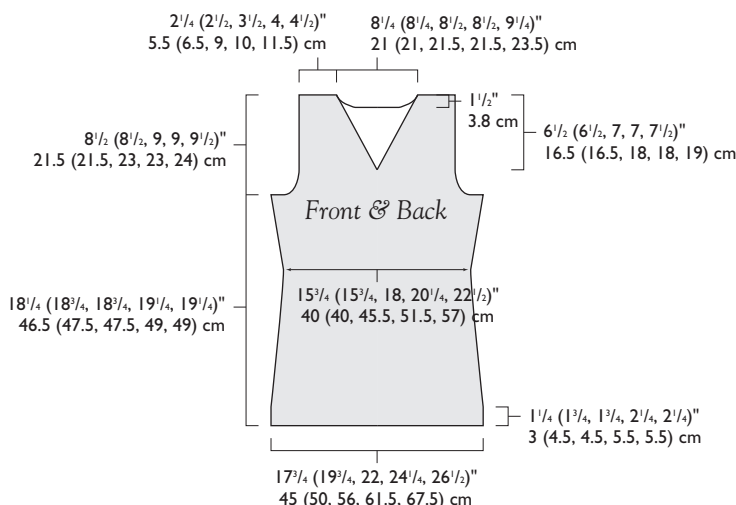
## Front

Work as for back to armholes. **Shape armholes and neck:** BO sts and work armhole decs as for back and, *at the same time*, beg with Row 127, work Front Neck chart over center 60 sts (in order to show complete cables, Row 127 has 60 sts; subsequent rows have 58 sts), placing markers before and after the 2 center sts. Work through Row 135 of chart. *Next row:* (Row 136; WS): Work in patt to m, remove m, join new yarn and BO center 2 sts kwise, remove m, work to end. Work each side separately. Work the

next row (Row 137) as foll: **Left front:** Work as established to last 6 sts, pm, k2tog, k4; **Right front:** K4, ssk, pm, work as established to end—1 st dec'd each side. Keeping patt as established, work 4 sts at each neck edge in garter st, and dec at neck edge in this manner (k2tog on left side; ssk on right side) every other row 14 (14, 14, 16) times more, then every 4 rows 5 (5, 6, 6, 6) times—18 (20, 25, 29, 31) sts rem each side. Cont as established until armholes measure same as back. Place 14 (16, 21, 25, 27) sts on holders for each shoulder, and rem 4 knit sts at each front on separate holders.

## Finishing

Using the three-needle method (see Glossary, page 99) BO shoulder sts tog. Place 4 held neck sts on smaller needles and work in garter st (knit every row)







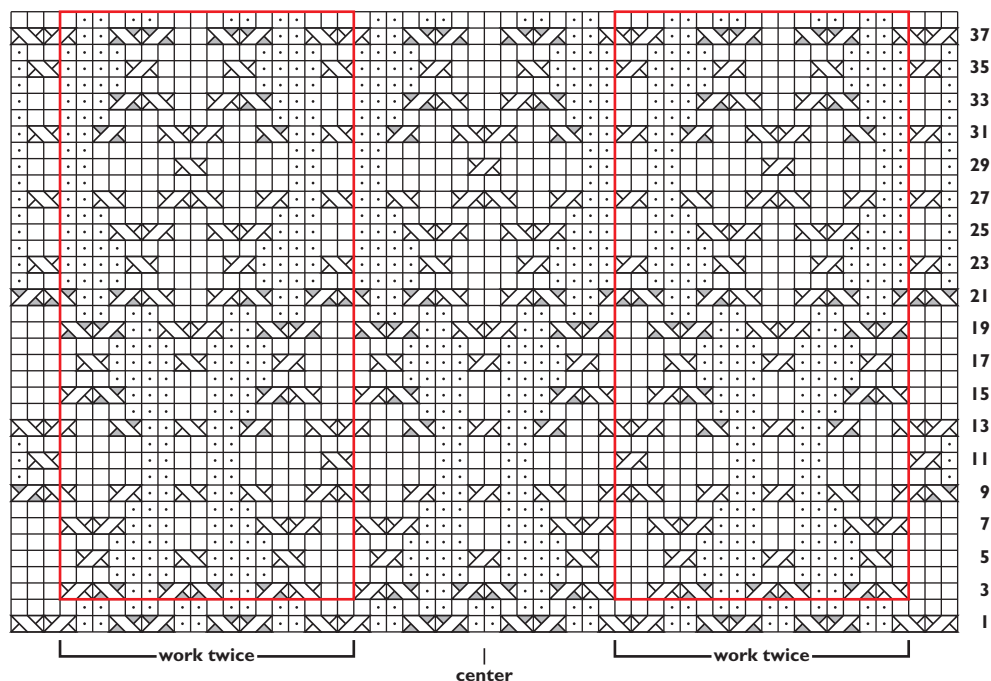


until piece measures to center back neck when slightly stretched. Repeat for other side. Using the three-needle method, join live sts. **Armbands:** With smaller needles and RS facing, pick up and knit 112 (112, 112, 112, 118) sts along right armhole. Keeping a selvedge st (knit every row) at each end of needle, work Right Twist Mini-Cable chart for 1" (2.5 cm). BO all sts in patt. Repeat for left armband, substituting Left Twist Mini-Cable chart. With

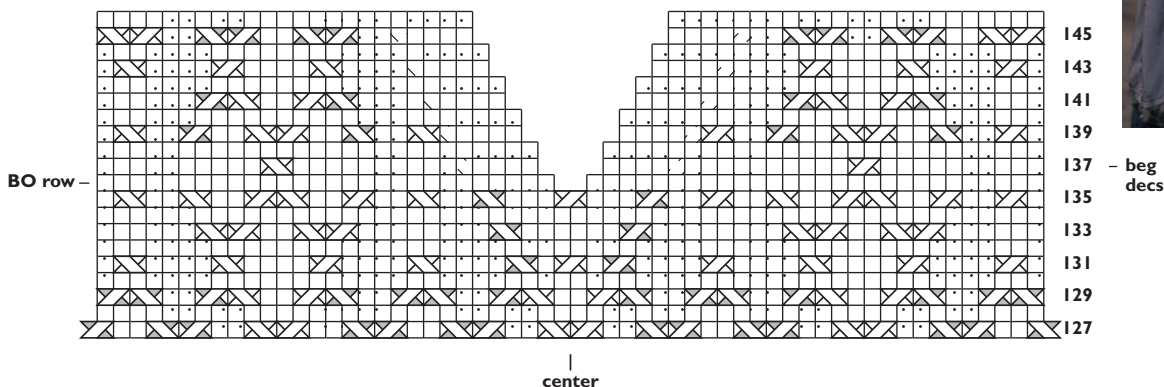
yarn threaded on tapestry needle, sew side seams. Weave in all loose ends. Block lightly to measurements. ∞

KATHY ZIMMERMAN, owner of Kathy's Kreations in Ligonier, Pennsylvania, would like to thank Sara Harper for knitting this vest.

### Diamond Network

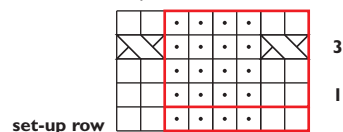


### Front Neck

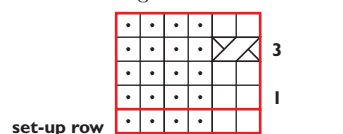


- k on RS; p on WS
- p on RS; k on WS
- pattern repeat
- Right Twist (RT): k2tog and leave sts on left needle, knit the first st again, slip both sts off needle
- Left Twist (LT): skip the first st, knit the second st through the back loop, then k2tog through the back loop (the skipped st and the st just worked), slip both sts off needle
- I/IRPC: sl 1 st onto cn and hold in back, k1, p1 from cn
- I/ILPC: sl 1 st onto cn and hold in front, p1, k1 from cn

### Left Twist Mini-Cable



### Right Twist Mini-Cable







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# DECREASES

## When Less Is Better

Ann Budd

Most knitting patterns require that stitches be reduced at some point—to shape the armhole or neck of a sweater; the heel, gusset, and toe of a sock; the top of a hat or mitten. As with all knitting techniques, there are several ways to decrease stitches, and the one to choose depends on the project in hand and the effect you want to achieve. The main difference between the methods is in the direction that the top (and most visible) stitch lies, which dictates the overall appearance of the decrease. When worked to create a shaped edge, most (but not all) knitting patterns specify decreases in which the top stitch is in line with the direction of the shaped edge.

### Single Decreases

Decreases are most often worked one at a time to reduce the width of the knitting by one stitch in a particular area. Such decreases can be scattered throughout the entire width of knitting, as when shaping the crown of a hat, or concentrated in specific areas, as when shaping the armholes or neck of a sweater. For shaping armholes or necks, single decreases are typically paired—left-slanting decreases are worked on the right edge (at the beginning of right-side rows) and right-slanting decreases are worked on the left edge (at the end of right-side rows). If the decreases are lined up a few stitches in from the edge, as for an armhole or neck edge, the decrease line becomes pronounced and the resulting shaping is called “full-fashioned.” If you prefer to minimize the appearance of the decreases, work them on the edge stitches which will be hidden in the seam.

#### Left Slant

Viewed from a right-side row, the top stitch in a left-slanting decrease leans toward the left. To emphasize the decrease line on armholes or necks, work left-slanting decreases at the beginning of right-side rows and at the end of wrong-side rows.

**K2tog tbl** The simplest way to achieve a left-slanting decrease on a right-side row is to knit two stitches together through their back loops. (The same effect is achieved on wrong-side rows by purling two stitches together through their back loops.) However, this maneuver causes both stitches to twist, a subtle inconsistency that may or may not be acceptable for your project. To avoid twisted stitches, you have two options for right-side rows.

**Sl 1, k1, pssso** This technique is similar to binding off a single stitch: Slip one stitch onto



Left Slant (with twisted stitches)



Left Slant (without twisted stitches)

### Left-Slant Single Decreases



k2tog tbl



Figure 1



Figure 2

sl 1, k1, pssso



Figure 1



Figure 2

ssk



Figure 1

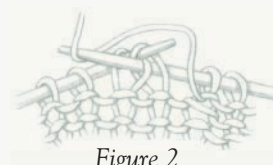


Figure 2

ssp



right needle knitwise, knit the next stitch (Figure 1), then use the left needle tip to lift the slipped stitch over the knitted stitch and off the needle (Figure 2).

**Ssk** This technique is slightly quicker than sl 1, k1, pss0: Slip two stitches individually knitwise to right needle (Figure 1), insert left needle tip through fronts of the two slipped stitches, and knit them together through their back loops with the right needle (Figure 2). To make the decrease line slightly more pronounced, slip the second stitch purlwise.

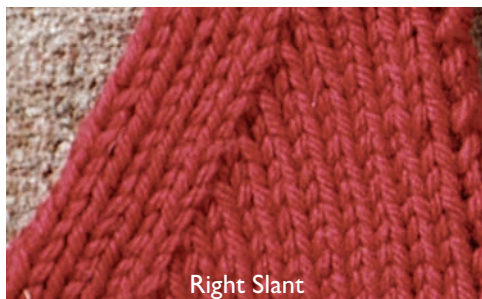
**Ssp** On wrong-side rows, the equivalent of the ssk decrease is worked as follows: Slip two stitches individually knitwise to right needle (Figure 1), insert left needle tip through fronts of both stitches and slip them back to left needle in their twisted orientation, insert right needle tip through the back loops of these stitches (going through the second first, then the first), and purl them together through their back loops (Figure 2).

### Right Slant

As the name implies, the top stitch in a right-slanting decrease leans to the right on right-side rows. To emphasize the decrease line, work this type of decrease at the end of right-side (knit) rows and at the beginning of wrong-side (purl) rows.

**K2tog** To achieve a right slant on right-side rows, knit two stitches together as if they were a single stitch.

**P2tog** On wrong-side rows, the same effect is achieved by purling two stitches together.



### Double Decreases

Double decreases eliminate two of three adjacent stitches at once. Double decreases are less common for armhole and neck shaping than single decreases, but are necessary when a number of stitches need to be eliminated in a few rows. Depending on the method you choose, the decrease can lean to the left, lean to the right, or appear centered.

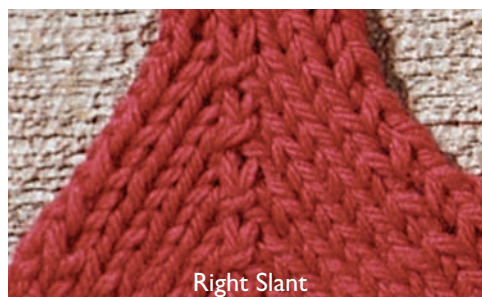
### Left Slant

On right-side rows: Slip one stitch knitwise to right needle, knit next two stitches together (Figure 1), then use tip of left needle to lift slipped stitch up and over the knitted stitches (Figure 2), then off the needle. On wrong-side rows: Purl two stitches together and place back on left needle, pass second stitch on left needle over decreased stitch and off needle, return decreased stitch to right needle. An alternate method that has a more pronounced left slant is a modification of the ssk decrease, abbreviated sssk: Slip three stitches individually knitwise, then knit them together through their back loops.

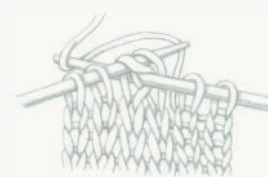


### Right Slant

On right-side rows: Slip one stitch knitwise to right needle, knit one, pass slipped stitch over knit stitch (Figure 1), return decreased stitch to left needle, pass second stitch on left needle over decreased stitch (Figure 2), return decreased stitch to right needle. On wrong-side rows: Slip one stitch purlwise, purl two stitches together, pass slipped stitch over purled stitches and off the needle. An alternate method that has a more pronounced right slant is to simply knit three stitches together (abbreviated k3tog).



### Right-Slant Single Decreases



k2tog



p2tog

### Double Decreases

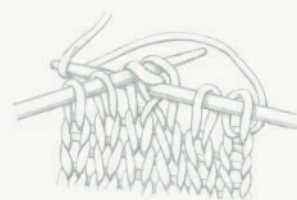


Figure 1



Figure 2

### Left Slant



Figure 1



Figure 2

### Right Slant

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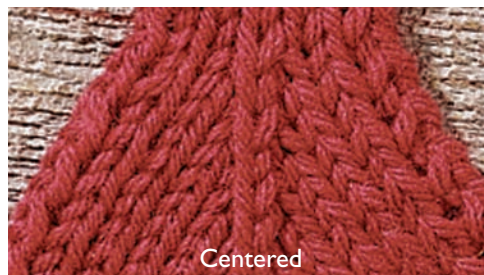
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#### Centered

On right-side rows: Slip two stitches together knitwise to right needle (Figure 1), knit the next stitch (Figure 2), pass the two slipped stitches over the knitted stitch (Figure 3).

On wrong-side rows: Slip two stitches individually knitwise to right needle, place these two twisted stitches on left needle, insert right needle through the back loops of the second then first slipped stitches and slip them together to right needle, purl one, pass two slipped stitches over purled stitch.



Centered



Figure 1

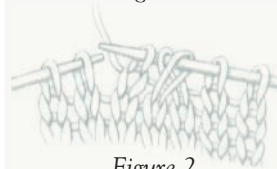


Figure 2



Figure 3

Centered

ANN BUDD is the managing editor for *Interweave Knits* and the author of *The Knitter's Handy Book of Patterns* (Interweave, 2002). She lives in Boulder, Colorado.

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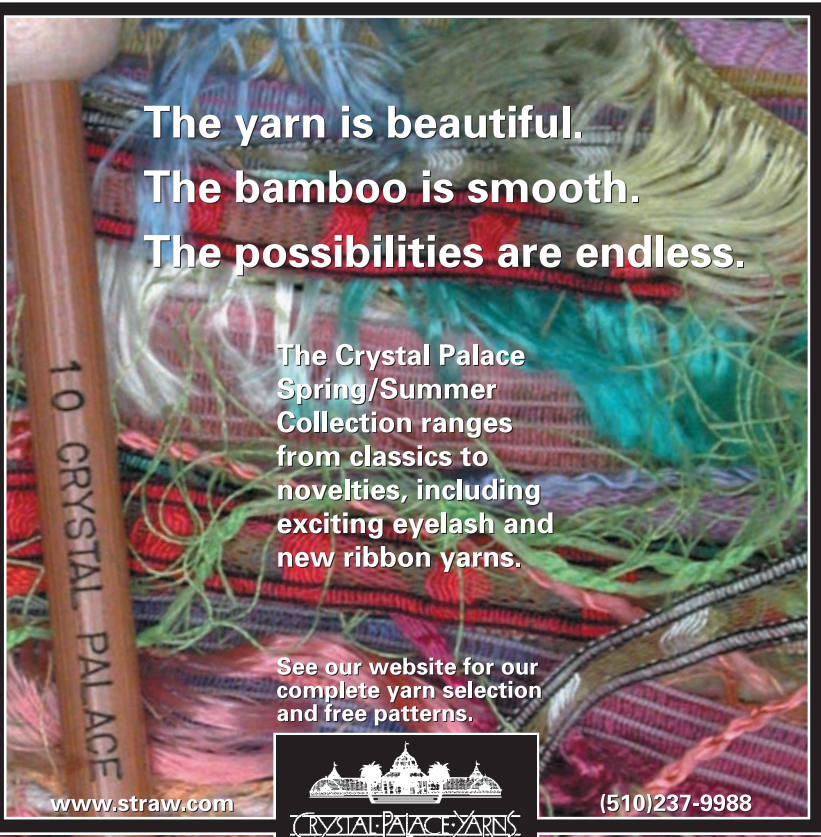



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# MERINO LACE SOCKS

design by ANNE WOODBURY

A QUARTET OF LACE STITCHES HARMONIZE in these pretty women's socks. The socks are knitted in the round from the leg to the toe in the usual manner, but, interestingly, they are worked on two circular needles (rather than the more usual double-pointed needles). Circular needles are an easy, fun method that's gaining popularity among many sock-knitting enthusiasts.

**Finished Size** About 8¾" (22 cm) long from heel to toe; about 8" (20.5 cm) around foot. To fit a woman's medium foot.

**Yarn** Koigu Premium Merino (100% Merino; 175 yd [160 m]/50 g): #2501 gray, 3 skeins.

**Needles** Size 1 (2.25-mm): Two 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle.

**Gauge** 18 sts and 24 rows = 2" (5 cm) in pattern st and 14 sts and 22 rows = 2" (5 cm) in St st, worked in the rnd.

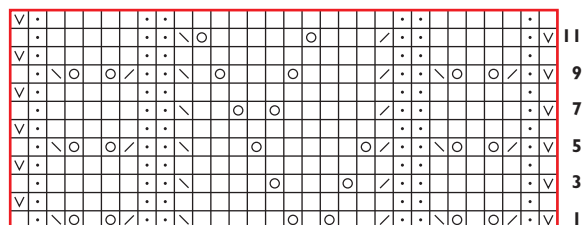
## Note

These socks are worked on two circular needles instead of four or five double-pointed needles, which is more usual. See the box on page 75 for instructions on how to do this.

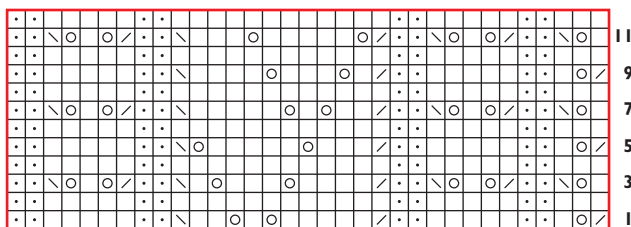
## Leg

Using 1 cir needle, CO 66 sts. Place 33 sts onto a second cir needle—33 sts each on Needle 1 and Needle 2. The rnd begins at the side of the leg (bet the two needles). Working in the rnd with two cir needles (see box on page 75), work Rnds 1–4 of Rib chart until piece measures 2" (5 cm) from beg. Work Rnds 1–12 of Leg chart 5 times, then work Rnds 1–6 again—piece should measure about 7½" (19 cm) from beg.

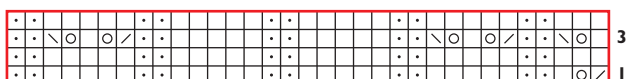
## Heel



## Leg



## Rib



## Heel

**Heel flap:** Slip the first 3 sts from Needle 1 onto Needle 2—30 sts on Needle 1 to be worked for heel; 36 sts on Needle 2 to be worked for top of foot (instep). Working the 30 heel sts back and forth in rows, and slipping the first st of each row pwise with yarn in front, work Rows 1–12 of Heel chart 2 times, then work Rows 1–6 again—heel flap should measure about 2½" (6.5 cm). Knit 1 (RS) row. **Turn heel:** Work short rows as foll:

Row 1: (WS) P17, p2tog, p1, turn.

Row 2: K6, ssk, k1, turn.

Row 3: Purl to 1 st before gap, p2tog, p1, turn.

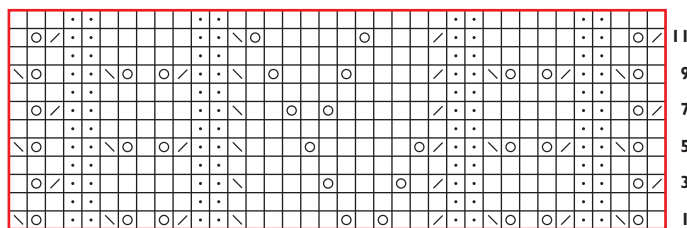
Row 4: Knit to 1 st before gap, ssk, k1, turn.

Rep Rows 3 and 4 until all sts have been worked, ending with Row 4 (RS)—18 sts rem on Needle 1.

## Foot

**Gusset:** With RS facing and Needle 1, pick up and knit 17 sts along left side of heel for left gusset; with Needle 2, knit across 36 instep sts in patt as established (beg with Rnd 1 of Foot chart); with Needle 1, pick up and knit 17 sts along right side of heel for right gusset, k18 heel sts; cont to end of Needle 1, working left gusset sts again—88 sts total; 52 sts on Needle 1, 36 sts on Needle 2. Work to end of Needle 2—rnd ends here. Shape gusset as foll: **Needle 1:** K1, ssk, knit to last 3 sts, k2tog, k1; **Needle 2:** Work 36 sts as established. Dec 1 st at each gusset in this manner every other rnd until 30 sts rem on Needle 1—66 sts total. Cont even as established, working instep sts (Needle 2) according to Foot chart and sole sts (Needle 1) in St st until foot measures 7½"

## Foot



□ k on RS; p on WS

○ yo

□ p on RS; k on WS

▽ sl 1 st pwise with yarn in front

□ k2tog

□ pattern repeat

□ ssk





### Working with Two Circular Needles

For knitters reluctant to work with double-pointed needles, below are instructions for working socks and other small circular projects with two circular needles. Cast the required number of sts onto one 16" or 24" (40- or 60-cm) circular (cir) needle. Slide sts to opposite end of needle and slip half of the sts onto another cir needle—Needle 1. Slide sts that rem on Needle 2 to the flexible cable portion of that needle. With sts still on rigid end of Needle 1, hold Needle 1 in front of Needle 2 in preparation for joining into a round. Join the ends, being careful not to twist sts. \*Take the opposite end of Needle 1, bring it around to the right, and knit the sts off the right side of Needle 1. (Needle 1 will form a circle as sts from the left side are worked onto the right side.) When all sts from Needle 1 have been worked, slide them to the flexible cable portion of the needle. Turn the knitting around and pick up Needle 2. Slide the sts from the flexible cable to the right end of Needle 2. Pick up the left side of the needle, bring it around and knit the sts from one side of Needle 2 to the other. (Needle 2 will form a circle as the sts are worked from one side to the other.) Slide the sts to the flexible cable portion of Needle 2 and turn the work, returning to Needle 1. Rep from \*.

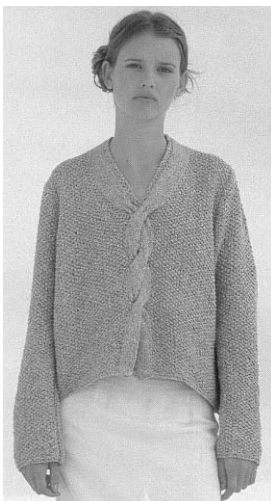
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(19 cm) from back of heel, or 2" (5 cm) less than desired total length, ending with an even-numbered rnd. Change to St st. Knit 1 rnd.

### Toe

Rearrange sts so that there are 33 sts on each needle as foll: Place 2 sts from beg of Needle 2 and 1 st from end of Needle 2 onto Needle 1. Knit 1 row, dec 1 st at end of each needle as foll: Knit to last 3 sts of needle, k2tog, k1; rep from \*—32 sts rem each needle. Dec 1 st each end of each needle every other rnd as foll: *Needle 1*: K1, ssk, knit to last 3 sts, k2tog, k1; *Needle 2*: K1, ssk, knit to last 3 sts, k2tog, k1. Dec 2 sts each needle in this manner every other rnd until 36 sts rem—18 sts each needle. Then dec in this manner every rnd until 8 sts rem—4 sts each needle. Cut yarn, leaving a 10" (25.5-cm) tail. Thread tail on tapestry needle and use Kitchener st (see Glossary, page 99) to graft live sts. Weave in loose ends. ∞

ANNE WOODBURY lives in Lake Oswego, Oregon, where she is mother to two teenagers.

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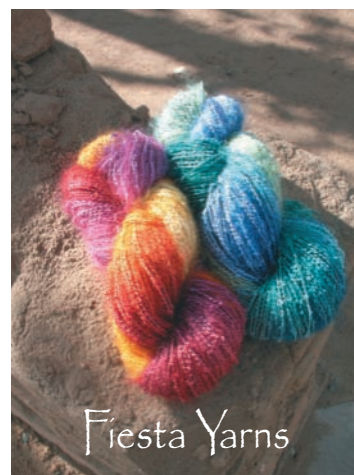
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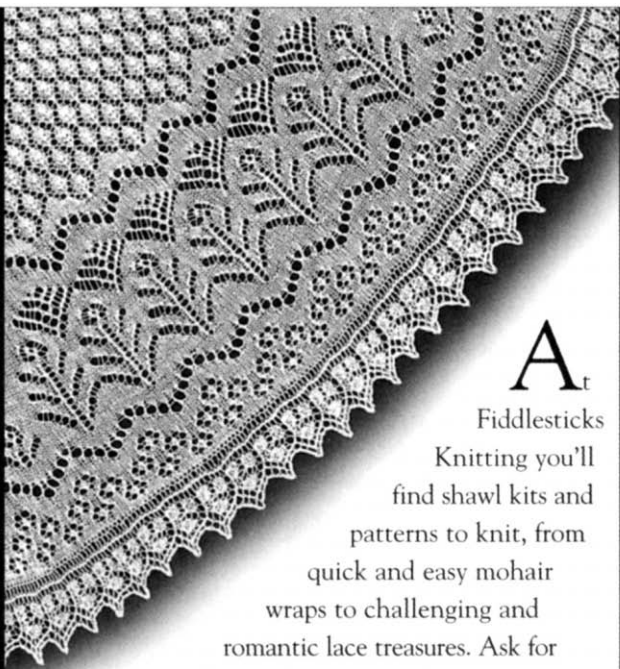
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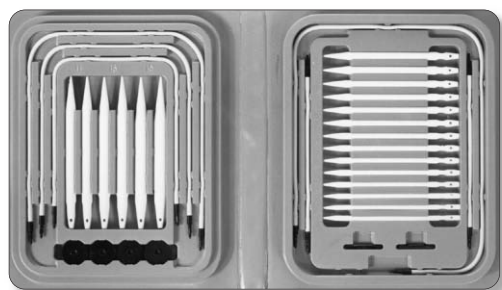


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# MEGA-CABLE THROW

design by LINDY WARD AND BERYL HIATT

ALMOST EVERYTHING ABOUT THIS LUXURIOUS THROW IS GRAND: It's knitted on big, size 17 needles with two strands of yarn held together (a soft, tweedy cashmere and a fuzzy wool-nylon blend); the two cables that are its focal point are unusually—and appealingly—wide; and the tassels that finish off the short ends are oversized.

**Finished Size** About 48" (122 cm) wide and 60" (152.5 cm) long.

**Yarn** Filatura di Crosa Super Tweedy Cashmere (70% wool, 30% cashmere; 76 yd [69 m]/50 g): #503535 olive/beige tweed, 20 balls. Stacy Charles Micio (40% wool, 60% nylon; 110 yd [100 m]/50 g): #3 deep olive, 16 balls. Yarns distributed by Tahki/Stacy Charles.

**Needles** Size 17 (12 mm): 47" (120-mm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 8½ sts and 14 rows = 4" (10 cm) in moss stitch with both yarns held together.

## Notes

Both yarns are held together throughout.

If you have trouble fitting the cable stitches on a traditional cable needle, use a 7" (18-cm) double-pointed needle instead.

## Stitch Guide

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

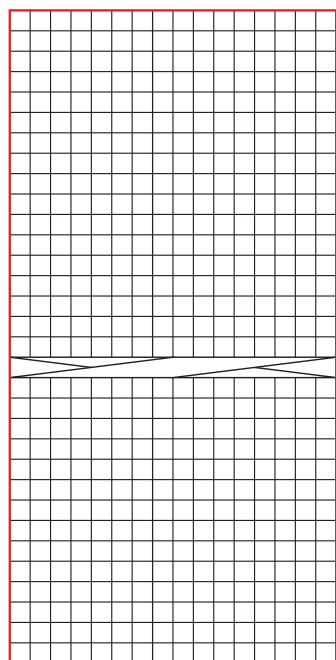
Row 1: K1, \*p1, k1; rep from \*.

Rows 2 and 3: P1, \*k1, p1; rep from \*.

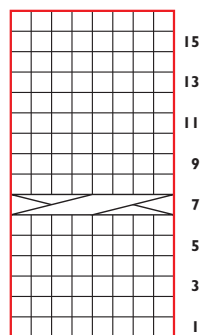
Row 4: K1, \*p1, k1; rep from \*.

Repeat Rows 1–4 for pattern.

8/8 Cable



4/4 Cable



 k on RS; p on WS

 pattern repeat



**4/4RC:** sl 4 sts onto cn and hold in back, k4, k4 from cn



**8/8RC:** sl 8 sts onto cn and hold in back, k8, k8 from cn



Joe Coca

With both yarns held tog, CO 154 sts. **Set-up row:** (WS) [Work 15 sts according to Row 1 of moss st, place marker (pm), p16, pm, work 15 sts in moss st, pm, p8, pm] 2 times, work 15 sts in moss st, pm, p16, pm, work 15 sts in moss st. **Next row:** (RS) Work 15 sts in moss st, 16 sts according to Row 1 of 8/8 Cable chart, 15 sts in moss st, 8 sts according to Row 1 of 4/4 Cable chart, 15 sts in moss st, 16 sts according to Row 17 of 8/8 Cable chart, 15 sts in moss st, 8 sts according to Row 1 of 4/4 Cable chart, 15 sts in moss st, 16 sts according to Row 1 of 8/8 Cable chart, 15 sts in moss st. Cont in patts as established until the two 4/4 cables have been twisted ten times. Work 7 more rows in pattern, ending with Row 14 of 4/4 Cable chart—piece should measure about 48" (122 cm). BO all sts.

## Finishing

Weave in loose ends. Block lightly if desired. **Tassels:** With both yarns held tog, make fourteen 4" (10-cm) tassels (see Glossary, page 99). Tie 7 tassels to each short end, placing one at each corner and one at the center of each cable. ∞

LINDY WARD and BERYL HIATT are owners of Tricoter in Seattle, Washington, and the authors of *Simply Beautiful Sweaters*, *Simply Beautiful Sweaters for Men*, and *Knitted Throws and More for the Simply Beautiful Home* (Martingale, 1999, 2001, and 2002, respectively).





# GYPSY CUSHIONS

design by MAGS KANDIS

A RIOT OF STRIPES, EMBROIDERY, AND SHISHA MIRRORS lend these multicolored cushions a gypsylike exoticism. The cushion fronts are worked in eleven shades of cotton; the backs are solid. Instructions are given for four mix-and-match designs.

**Finished Size** Rectangular Shisha Pillow: 10" (25.5 cm) wide and 18½" (47 cm) long. Square Patchwork Pillow: 14½" (37 cm) square. Rectangular Patchwork Pillow: 10" (25.5 cm) wide and 20" (51.5 cm) long. Square Shisha Pillow: 10" (25.5 cm) square.

**Yarn** Mission Falls 1824 Cotton (100% cotton; 84 yd [77 m]/50 g): #305 lemongrass (pale green), 7 balls (2 balls each for rectangular shisha pillow, square patchwork pillow, and rectangular patchwork pillow; 1 ball for square shisha pillow); #207 chili (brick red), #206 peony (pink), #302 wintergreen (yellow-green), #402 sea (blue), #105 graphite (charcoal), #204 lentil (gold), #405 phlox (lavender), #103 pebble (light tan), #100 ebony (black), and #208 merlot (wine), 1 ball each.

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

**Notions** Tapestry needle; G/6 (4-mm) crochet hook; fifteen ⅛" (1.75-cm) shisha mirrors (10 for rectangular pillow; 5 for square pillow; available from Mission Falls); polyfill or cotton stuffing.

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

## Note

Color patterns of patchwork charts are worked in St st intarsia.

Use a separate length of yarn for each color section.

## RECTANGULAR SHISHA PILLOW

### Pillow Front

With charcoal, CO 46 sts. Work in St st stripes as foll, working each color for the number of rows indicated: 4 charcoal, 2 brick red, 2 pale green, 3 yellow-green, 2 blue, 3 lavender, 12 black, 2 gold, 3 pink, 3 brick red, 2 light tan, 3 black, 2 yellow-green, 4 charcoal, 3 pink. Work 2 rows according to Checkerboard chart. Cont stripes as foll: 4 brick red, 3 blue, 3 gold, 4 wine, 2 light tan, 12 black, 2 pale green, 4 pink, 3 yellow-green, 2 gold, 2 blue, 2 lavender. Work 2 rows according to Checkerboard chart. Cont stripes as foll: 4 charcoal, 2 brick red, 2 pale green, 3 yellow-green, 2 blue—110 rows total. BO all sts.

### Pillow Back

With pale green, CO 46 sts. Work St st for a total of 110 rows. BO all sts.

### Finishing

Weave in loose ends. Block pieces. **Attach shisha mirrors:** Using photo as a guide and contrasting yarns (CC), make 10 crochet rings as foll (see Glossary, page 99, for crochet instructions): Chain (ch) 8, join with sl st into a ring. Ch 1, work 12 sc into ring, sl st into first ch. Fasten off, leaving a 15" (38-cm) tail for attaching to pillow. With tail threaded on a tapestry needle, stitch rings onto wide black

stripes, slipping a mirror into center of each ring when it is two-thirds attached. With additional CC, work 7 French knots (see page 82) around each ring. Sew front to back at sides, leaving about 6" (15 cm) open for stuffing. Stuff to desired thickness. Close seam.

## SQUARE PATCHWORK PILLOW

### Pillow Front

With charcoal, CO 65 sts. Work in St st stripes as foll, working each color for the number of rows indicated: 4 charcoal, 2 brick red, 2 pale green, 3 yellow-green, 2 blue, 3 lavender, 2 gold, 3 pink, 3 brick red, 1 row light tan—25 rows total. *Set-up row:* (WS) Cont with light tan p17, place marker (pm), with black p31 (set-up row of Small Patchwork chart), pm, with light tan purl to end. Working center 31 sts as charted, work first and last 17 sts in stripes as foll: 2 yellow-green, 4 charcoal, 3 pink, 4 brick red, 3 blue, 3 gold, 4 wine, 2 light tan, 2 pale green, 4 pink, 3 yellow-green, 1 gold—Small Patchwork chart completed. Beg with next row, work stripes as foll: 1 gold, 2 blue, 2 lavender, 4 charcoal, 2 brick red, 2 pale green, 3 yellow-green, 2 blue, 3 lavender, 2 gold, 3 pink—87 rows total. BO all sts.

### Pillow Back

With pale green, CO 65 sts. Work St st for a total of 86 rows. BO all sts.

### Finishing

Weave in loose ends. Block pieces. With contrasting yarn (CC) threaded on a tapestry needle and using photo as a guide, work a large cross-stitch in the center of each smaller color block. With additional CC, anchor the center of each cross-stitch with a French knot. With yellow-green, work French knots on black border as shown. Sew front to back at sides, leaving about 6" (15 cm) open for stuffing. Stuff to desired thickness. Close seam.

## RECTANGULAR PATCHWORK PILLOW

### Pillow Front

With black, CO 45 sts. Work Rows 1–34 of Large Patchwork chart across all sts. Work in St st stripes as foll, working each color for the number of rows indicated: 4 charcoal, 2 brick red, 2 pale green, 3 yellow-green, 2 blue, 3 lavender, 4 black, 2 gold, 3 pink, 3 brick red, 2 light tan, 3 black, 2 yellow-green, 4 charcoal, 3 pink, 4 brick red, 3 blue, 3 gold. Change to black and work Rows 1–34 of Large Patchwork chart—120 rows total. BO all sts.

### Pillow Back

With pale green, CO 45 sts. Work St st for a total of 120 rows. BO all sts.









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happy knitting

### Finishing

Work as for square patchwork pillow, omitting French knots on black border.

### SQUARE SHISHA PILLOW

#### Pillow Front

With charcoal, CO 46 sts. Work in St st stripes as foll, working each color for the number of rows indicated: 4 charcoal, 2 brick red, 2 pale green, 3 yellow-green, 2 blue, 3 lavender, 12 black, 2 gold, 3 pink, 3 brick red, 2 light tan, 3 black, 2 yellow-green, 4 charcoal, 3 pink. Work Checkerboard chart for 2 rows. Cont in stripes as foll: 4 brick red, 3 blue, 3 gold—62 rows total. BO all sts.

#### Pillow Back

With pale green, CO 46 sts. Work in St st

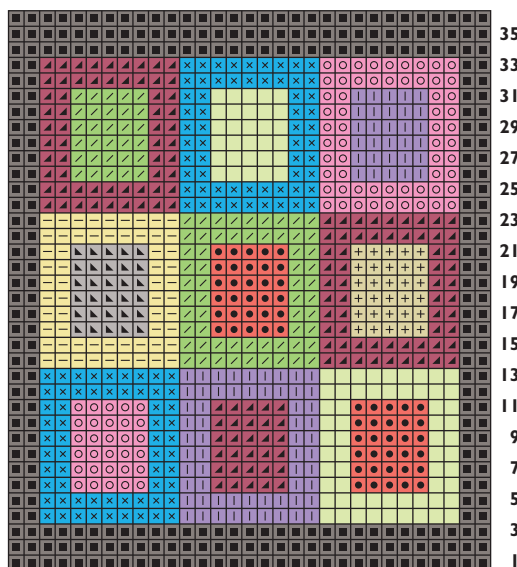
for a total of 62 rows. BO all sts.

### Finishing

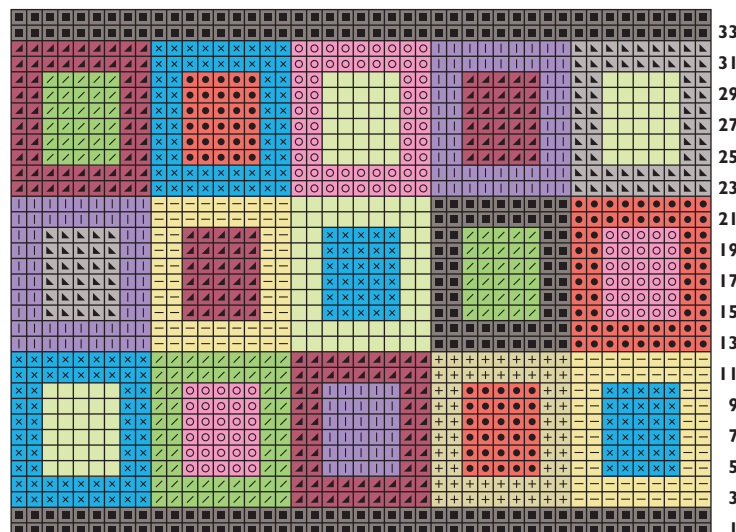
Weave in loose ends. Block pieces. **Attach mirrors:** Using photo as a guide and contrasting yarns (CC), make 5 crochet rings as for rectangular shisha pillow. With tail threaded on a tapestry needle, stitch rings onto wide black stripe, slipping a mirror into center of each ring when it is two-thirds attached. With additional CC, work 7 French knots around rings. Sew front to back at sides, leaving about 6" (15 cm) open for stuffing. Stuff to desired thickness. Close seam. ∞

MAGS KANDIS is the creative director of Mission Falls Yarns. She lives in Ontario.

### Small Patchwork



### Large Patchwork



### 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.



### Checkerboard

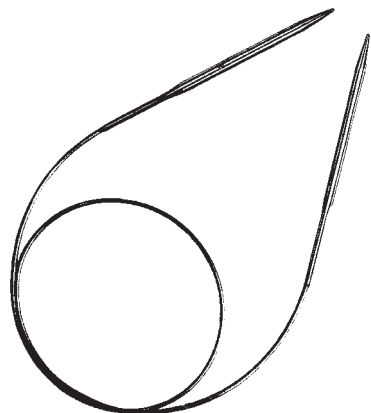


- pale green
- brick red
- pink
- yellow-green
- blue
- charcoal
- gold
- lavender
- light tan
- black
- wine
- pattern repeat



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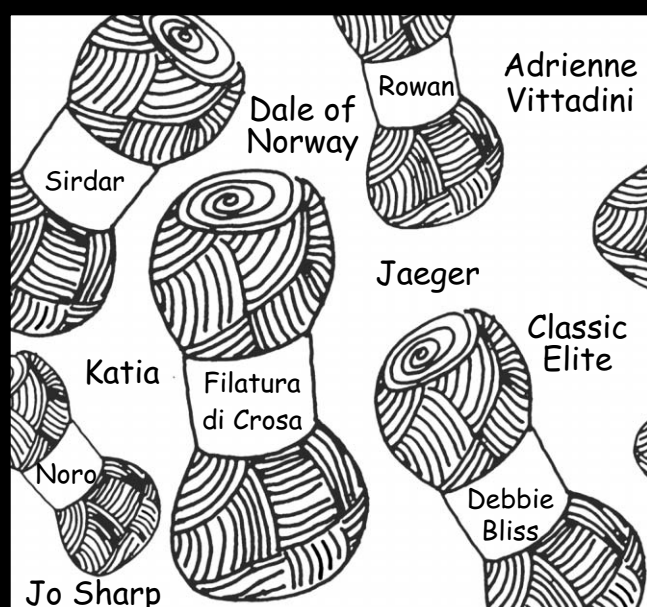


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# CABANA PULLOVER AND HATS

design by NORAH GAUGHAN

This chunky kid's sweater—verstaile enough for play or party—is worked sideways in a single piece from the right cuff to the left cuff, with stitches added, then subtracted, for the front, back, and neck opening along the way. The brim of the hat is worked sideways, then stitches are picked up along one long edge and the crown is worked to the top. The top is gathered with I-cord threaded through eyelets.

**Finished Size** Sweater: 28 (30, 32)" (71 [76, 81.5] cm). Sweater shown measures 28" (71 cm). Hat: 16" (40.5 cm) diameter.

**Yarn** Reynolds Cabana (65% cotton, 35% acrylic; 135 yd [122 m]/100 g): #818 denim, 4 (5, 6) balls for sweater; 1 ball for hat. Hats shown in #832 dark red, #909 turquoise, #807 fuchsia, and #940 pale aqua. Yarn distributed by JCA, Inc.

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

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

**Gauge** 18 sts and 22 rows = 4" (10 cm) in k1, p1 rib.

## SWEATER

**Right sleeve:** CO 34 (36, 38) sts. Work k1, p1 rib until piece measures 2" (5 cm) from beg, ending with a WS row. *Inc row:* (RS) K1, M1 (see Glossary, page 98), work in rib to last st, M1, k1—36 (38, 40) sts. Inc 1 st each end of needle in this manner every 6 rows 9 (10, 11) times more, working new sts in k1, p1 rib—54 (58, 62) sts. Work 2 rows even—piece should measure about 12¼ (13½, 14½)" (31 [34.5, 37] cm) from beg. Mark each end of row for armhole placement. *Inc for body:* Use the knitted method (see Glossary, page 98) to CO 36 (40, 44) sts at beg of next 2 rows, working new sts in established rib—126 (138, 150) sts. Cont even until piece measures 3½ (3¾, 4)" (9 [9.5, 10] cm) from body CO, ending with a RS row. *Shape neck:* (WS) Work 63 (69, 75) sts in rib for back, join new yarn, work to end for front—63 (69, 75) sts each for front and back. Working each side separately, cont as foll: *Dec row:* (RS) Work in rib to 6 sts before split, k2tog, [p1, k1] 2 times; after split: p1, k1, p1, ssk, work in rib to end—62 (68, 74) sts rem each for front and back. Dec 1 st each side of split in this manner every RS

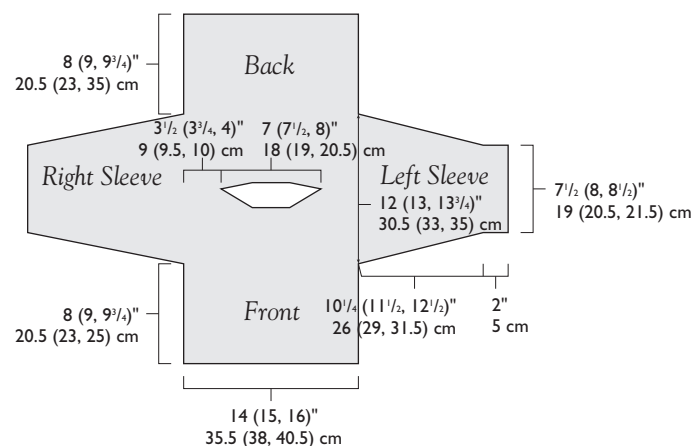
row 1 more time—61 (67, 73) sts rem each for front and back. Dec on first set of sts (front) only 4 times more—57 (63, 69) sts rem for front; 61 (67, 73) sts for back. Cont even in rib for 3 (3½, 4)" (7.5 [9, 10] cm) from end of front neck decs, ending with a WS row. *Inc row:* (RS) Work to 5 sts before split, M1, rib 5; work all sts after split even in rib. Inc 1 st on front sts in this manner every RS row 3 more times, working new sts into rib patt—61 (67, 73) sts each for front and back. *Next RS row:* Inc on front and back as foll: Rib to 5 sts before split, M1, rib 5; after split, rib 4, M1, rib to end—62 (68, 74) sts each for front and back. Inc 1 st each for front and back in this manner every RS row 1 more time, working new sts into rib patt—63 (69, 75) sts each for front and back. *Next row:* Work across all sts with same ball of yarn—126 (138, 150) sts. Work even in rib for 3½ (3¾, 4)" (9 [9.5, 10] cm), ending with a WS row. BO 36 (40, 44) sts at beg of next 2 rows—54 (58, 62) sts rem. **Left sleeve:** Work even for 2 rows. *Dec Row 1:* (RS) K1, k2tog, rib to last 4 sts, ssk, k1, p1—52 (56, 60) sts rem. Work 5 rows even. *Dec Row 2:* (RS) K1, p2tog, rib to last 4 sts, ssp, (see Beyond the Basics, page 70), k1, p1—50 (54, 58) sts rem. Alternate Dec Row 1 and Dec Row 2 to dec 1 st each end of needle every 6 rows 8 (9, 10) times more—34 (36, 38) sts rem. Work even in rib for 2" (5 cm). BO all sts.

## Finishing

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

## HAT

**Brim:** CO 18 sts. Work k1, p1 rib until piece measures 16" (40.5 cm) from beg. BO all sts. **Crown:** With RS facing and working 1 st in from selvedge, pick up and knit 72 sts along one long edge of brim. Work k1, p1 rib until piece measures 4½" (11.5 cm) from pick-up row, ending with a WS row. *Eyelet row:* (RS) K1, \*yo, k2tog, [p1, k1] 2 times; rep from \* 10 times more, end yo, k2tog, p1, k1, p1. Cont in k1, p1 rib for ½" (1.3 cm). BO all sts. **Cord:** CO 2 sts. Work 2-st I-cord (see Glossary, page 98) until piece measures 8" (20.5 cm) from beg. K2tog, cut yarn and pull tail through rem st. With yarn threaded on a tapestry needle, sew seam so that brim seam allowance faces to the outside. Fold brim up. Weave in loose ends. Weave cord through eyelets, pull up, and tie to secure. ∞



NORAH GAUGHAN is the design director for JCA/Reynolds/Artful Yarns/Adrienne Vittadini Yarns.

# HOME-SWEET-HOME NURSERY VALANCE

design by KRISTIN NICHOLAS  
AND LORI GAYLE

EUROPEAN CAFÉ CURTAINS PROVIDED THE INSPIRATION for this decorative panel, which can be hung at the top of a nursery window on its own or with a fabric curtain beneath. Strategically placed yarnover increases and left- and right-slanting single and double decreases create the welcoming pictorial scene. Instructions are given for two widths, but you can add or subtract motifs to fit almost any window.

**Finished Size** 30 (44)" (76 [112] cm) wide and 10" (25.5 cm) high.  
Valance shown measures 30" (76 cm) wide.

**Yarn** Euroflax 14/2 Linen (100% linen; 580 yd [530 m]/50 g): cream, 1 (2) skein(s). Yarn distributed by Louet Sales.

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

**Notions** Markers (m); tapestry needle; 3 yd (3 m) ¼" (0.6-cm) satin ribbon for ties (optional).

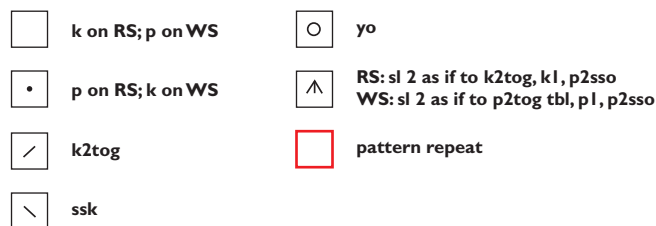
**Gauge** 28 sts and 42 rows = 4" (10 cm) in St st, after blocking.

## Valance

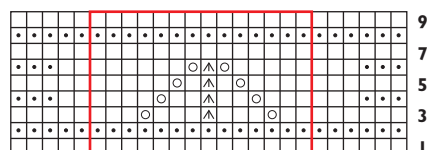
CO 221 (319) sts. Work Rows 1–9 of Border chart. Next row: (WS) K20 (29), \*k2tog, k18 (24); rep from \* 10 (11) times, k1 (4)—211 (308) sts rem. Set up *Figures* chart: (RS) K24 (6), work Row 1 of *Figures* chart over center 162 (296) sts, placing markers on each side of each patt repeat as you go, end k25 (6). *Note:* Only RS rows of chart are shown; work all WS rows as foll: K3, purl to last 3 sts, k3. Work through Row 67 of chart. Work 1 WS row as before. **Casing:** Beg and end with a RS (knit) row, work St st for 29 rows. Knit 1 WS row for foldline. Beg and end with a RS row, work St st for 15 rows. BO all sts.

## Finishing

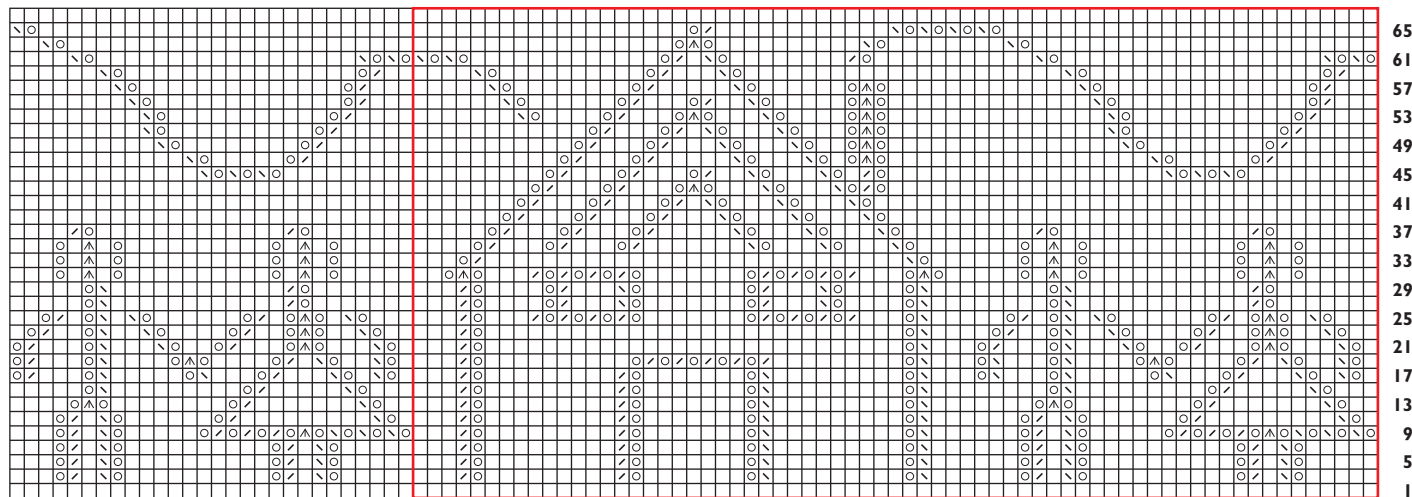
Weave in loose ends. Wet-block to finished measurements. Fold casing to the WS along foldline. With yarn threaded on a tapestry needle, slip-stitch casing in place. Insert curtain rod through casing. **Ribbon ties:** (optional) Cut 9 (13) lengths of satin ribbon, each 8" (20.5 cm) long, and use to attach valance to curtain rod, placing one tie ½" (1.3 cm) from each end, and the remaining seven ties evenly spaced in between. ∞



Border



Figures



end

work 2 (4) times

**Note:** Only RS rows are shown; work WS rows according to instructions.

beg

KRISTIN NICHOLAS is a freelance knitwear designer and decorative artist.  
LORI GAYLE is a technical editor for many knitting publications, including *Interweave Knits*.





Joe Coca

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# QUICKgifts

Following are the instructions for the projects shown together on pages 48 and 49.



## MOSS STITCH SCARF

Cathy Payson

Cathy Payson chose a super soft Merino-alpaca yarn for this seed stitch scarf, and decorated the ends with a variety of ivory buttons. For easy wearing, a small opening is worked on one end of the scarf through which the other end can be pulled and held in place neatly.

**Finished Size** About 9" (23 cm) wide and 32" (81.5 cm) long.

**Yarn** Blue Sky Alpacas Blue Sky Worsted (50% alpaca, 50% Merino; 100 yd [91 m]/100 g): #2003 ecru, 2

skeins.

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

**Notions** Tapestry needle; assorted buttons to decorate ends.

**Gauge** 13 sts and 23 rows = 4" (10 cm) in seed st.

### Stitch Guide

**Seed Stitch:** (multiple of 2 sts + 1)

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

### Scarf

CO 29 sts. Work seed st until piece measures 8" (20.5 cm) from beg, ending with a WS row. **Slit:** (RS) Cont in patt, work 10 sts, BO next 9 sts, work to end. *Next row:* Cont in patt, use backward loop method (see Glossary, page 98) to CO 9 sts over gap made by previous row. Cont even in patt until piece measures 32" (81.5 cm) from beg, ending with a WS row. BO all sts.

### Finishing

Weave in loose ends. Sew buttons to short edges as desired.

## EARFLAP HAT

Cathy Payson

This Andean-style earflap hat is worked on straight needles from the top downward, then seamed along the back. I-cords form the ties and a pom-pom decorates the top.

**Finished Size** 19" (48.5 cm) circumference. To fit an adult.

**Yarn** La Lana Phat Silk Worsted (50% Bombyx silk, 50% wool; 750 yd [685 m]/lb): dark madder, 3 oz.

**Needles** Size 9 (5.5 mm): Straight and set of 2 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle.

**Gauge** 15½ sts and 25 rows = 4" (10 cm) in St st.

## Hat

With straight needles, CO 8 sts.

*Row 1:* Knit.

*Row 2:* \*P1, M1 (see Glossary, page 98); rep from \* to last 2 sts, p2—14 sts.

*Row 3:* K2, \*M1, k2; rep from \*—20 sts.

*Row 4:* \*P3, M1; rep from \* to last 2 sts, p2—26 sts.

*Row 5:* K2, \*M1, k4; rep from \*—32 sts.

*Row 6:* \*P5, M1; rep from \* to last 2 sts, p2—38 sts.

*Row 7:* K2, \*M1, k6; rep from \*—44 sts.

*Rows 8, 10, 12, 14, and 16:* Purl.

*Row 9:* K2, \*M1, k7; rep from \*—50 sts.

*Row 11:* K2, \*M1, k8; rep from \*—56 sts.

*Row 13:* K2, \*M1, k9; rep from \*—62 sts.

*Row 15:* K2, \*M1, k10; rep from \*—68 sts.

*Row 17:* K2, \*M1, k11; rep from \*—74 sts.

Work even in St st for 4½" (11.5 cm). *Next row:* BO 8 sts, k18 for right earflap, BO center 22 sts, k18 for left earflap, BO rem 8 sts—18 sts rem for each earflap. Cut yarn, leaving a tail long enough to sew back seam. **Earflaps:** With WS facing, join yarn at beg of earflap sts and work as foll:

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

*Row 2:* Knit.

*Row 4:* K1, ssk, knit to last 3 sts, k2tog, k1—16 sts rem.

Rep the last 2 rows until 4 sts rem, ending with a WS row. *Next row:* (RS) K1, k2tog, k1—3 sts rem. Change to dpn and work 3-st I-cord (see Glossary, page 98) until cord measures 5" (12.5 cm). Cut yarn, thread tail through rem sts, tuck tail into center of cord, and fasten off.

### Finishing

With yarn threaded on a tapestry needle, sew back seam. Weave in loose ends. Make 2½" (6.5-cm) diameter pom-pom (see Glossary, page 99) and fasten to top of hat.

CATHY PAYSON designs knitwear from her home in South Boston, Massachusetts.





## KNITTED ROSE PINS

### Leigh Radford



These fancy knitted rose pins are knitted in wide strips that decrease abruptly to cause the strip to coil upon itself. Worked in reverse stockinette stitch, the wide edge turns under to give a rounded look to the “petals.” Work the strip in a single color or in a variety of colors for more interesting results.

**Finished Size** About  $3\frac{3}{4}$  (4,  $4\frac{1}{2}$ )" (8.5 [10, 11.5] cm) diameter.

**Yarn** Muench Touch Me (72% viscose, 28% wool; 61 yd [55 m]/50 g): #3600 bright red. Prism Frill (65% rayon, 35% nylon; 55 yd [50 m]/50 g): cabernet. Trendsetter Zucca (58% tactel, 42% polyamide; 72 yd [65 m]/50 g): #5118 olive. Trendsetter Binario (100% polyamide; 82 yd [75 m]/25 g): #109 orange/purple variegated. One ball of each yarn will make all three flowers shown.

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

**Notions** Tapestry needle; brooch pins: 1" (2.5-cm) long for small flower,  $1\frac{1}{2}$ " (3.8-cm) long for medium and large flower; coordinating sewing thread.

**Gauge** About 15 sts and 16 rows = 4" (10 cm) in St st with Touch Me.

### Small Flower

CO 48 sts as foll: 6 sts with Zucca, 36 sts with Touch Me, and 6 sts with Frill. Working colors as established (twist yarns at color changes to prevent holes), cont as foll:

Rows 1, 3, 5, and 7: (RS) Purl.

Rows 2 and 4: Knit.

Row 6: \*K2tog; rep from \*—24 sts rem.

Row 8: Knit.

Cut yarn, leaving an 8" (20.5-cm) tail.

### Medium Flower

CO 64 sts as foll: 8 sts with Zucca, 48 sts with Frill, 8 sts with Binario. Working colors as established (twist yarns at color changes to prevent holes), cont as foll:

Rows 1, 3, 5, 7, and 9: Purl.

Rows 2, 4, 6, and 10: Knit.

Row 8: \*K2tog; rep from \*—32 sts rem.

Row 11: \*P2tog; rep from \*—16 sts rem.

Cut yarn, leaving an 8" (20.5-cm) tail.

### Large Flower

With Touch Me, CO 96 sts.

Rows 1, 3, 5, 7, 11, and 13: Purl.

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

Row 9: \*P2tog; rep from \*—48 sts rem.

Row 14: \*K2tog; rep from \*—24 sts rem.

Cut yarn, leaving an 8" (20.5-cm) tail.

### Finishing

With tail threaded on a tapestry needle, gather up live sts and pull tight. With purl side facing, shape strip into a spiral, and secure in place (for small flower, Frill end should be at center of spiral; for medium flower, Binario should be at center of spiral). Weave in loose ends. With sewing thread, attach brooch pin to back of flower.

LEIGH RADFORD is the Art Director for *Interweave Knits*.

## BUTTON-TOP SLIPPERS

Cathy Payson

Made with machine-washable wool, these slippers are as practical as they are comfortable. Stitches are cast on for the heel, then the foot is worked to the toe, which is shaped with decreases and ribbing. To finish, seams are sewn for the heel and top of foot, and a button is added for decoration.



**Finished Size** About 8" (20.5 cm) long and 8" (20.5 cm) around foot. To fit an adult foot.

**Yarn** Heirloom Easy Care 12 Ply (100% wool; 72 yd [66 m]/50 g): #779 grape, 2 balls. Yarn distributed by Russi Sales.

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

**Notions** Tapestry needle; two  $\frac{7}{8}$ " (2.2-cm) buttons.

**Gauge** 16 sts and 28 rows = 4" in garter st.

### Slippers

Leaving a tail 15" (38 cm) long, CO 29 sts.

Row 1: (WS) K10, p1, k7, p1, k10.

Row 2: Knit.

Rep Rows 1 and 2 until a total of 42 rows have been worked, ending with a WS row—piece should measure about 6" (15 cm) from beg. *Next row:* \*P1, k1; rep from \*, end p1. Cont in rib as established for 7 more rows. *Dec Row 1:* Work 7 sts in rib patt, \*sl 1, k1, pssso, k1, k2tog\*, work 5 sts in rib, rep from \* to \*, rib to end—25 sts rem. *Next row:* Work 7 sts in rib, p3, work 5 sts in rib, p3, rib to end. *Dec Row 2:* Work 6 sts in rib, \*k2tog, k1, sl 1, pssso\*, work 3 sts in rib, rep from \* to \*, rib to end—21 sts rem. *Next row:* \*P2tog; rep from \* to last st, p1—11 sts rem. Cut yarn, leaving an 8" (20.5-cm) tail. With tapestry needle, thread tail through rem sts, pull tight, and use tail to sew center seam from toe to about 3" or  $3\frac{1}{2}$ " (7.5 or 9 cm) from beg. Fasten off. With tail left from CO threaded on a tapestry needle, sew heel. Weave in loose ends. Sew button to center seam (top of foot) at pattern change.

CATHY PAYSON designs knitwear from her home in South Boston, Massachusetts.



Joe Coca

## ORIGAMI BABY KIMONO Bonnie Franz

Bonnie Franz has used garter stitch to give body to this contemporary, kimono-style, wrapped baby jacket. The kimono is worked in one piece to the armholes, then the back and each front are worked separately to the shoulders, as are the sleeves. The cross-over

fronts are secured at the sides with crocheted cords that are threaded through eyelet holes.

**Finished Size** 20 (22, 25, 28)" (51 [56, 63.5, 71] cm) chest circumference, tied. Kimono shown measures 22" (56 cm).

**Yarn** Classic Elite Believe (77% cotton, 23% rayon; 93 yd [85 m]/50 g): #9192 cerebral sky, 5 (6, 6, 7) balls.

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

**Notions** Markers (m); tapestry needle; size D/3 (3.25-mm) crochet hook.

**Gauge** 21 sts and 38 rows = 4" (10 cm) in garter st.

### Body

Using the long-tail method (see Glossary, page 98), CO 53 (58, 66, 74) sts for right front, place marker (pm), CO 53 (58, 66, 74) more sts for back, pm, CO 53 (58, 66, 74) more sts for left front—159 (174, 198, 222) sts total. **Eyelet row:** (RS) \*Knit to 2 sts before m, k2tog, yo, slip m, k2tog, yo; rep from \*, knit to end. Work even in garter st (knit every row) until piece measures 6 (6, 7, 7)" (15 [15, 18, 18] cm) from beg, ending with a WS row. Work eyelet row as before. **Divide for armholes:** (WS) Knit to first m, join new yarn and work to second m, join new yarn and work to end. **Right front:** Work 53 (58, 66, 74) right front sts in garter st, shaping neck as foll:

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

Row 2: Knit to last 3 sts, k2tog, k1—1 st dec'd.

Rep Rows 1 and 2 until 15 (15, 18, 18) sts rem. Cont even in garter st until armhole measures 5 (6, 6, 7)" (12.5 [15, 15, 18] cm). BO all sts. **Back:** Work 53 (58, 66, 74) back sts in garter st until armholes measure 5 (6, 6, 7)" (12.5 [15, 15, 18] cm). BO all sts.

**Left front:** Work 53 (58, 66, 74) left front sts in garter st as foll:

Row 1: (RS) Knit to last 3 sts, k2tog, k1—1 st dec'd.

Row 2: K1, k2tog, knit to end—1 st dec'd.

Rep Rows 1 and 2 until 15 (15, 18, 18) sts rem. Cont even in garter st until armhole measures 5 (6, 6, 7)" (12.5 [15, 15, 18] cm). BO all sts.

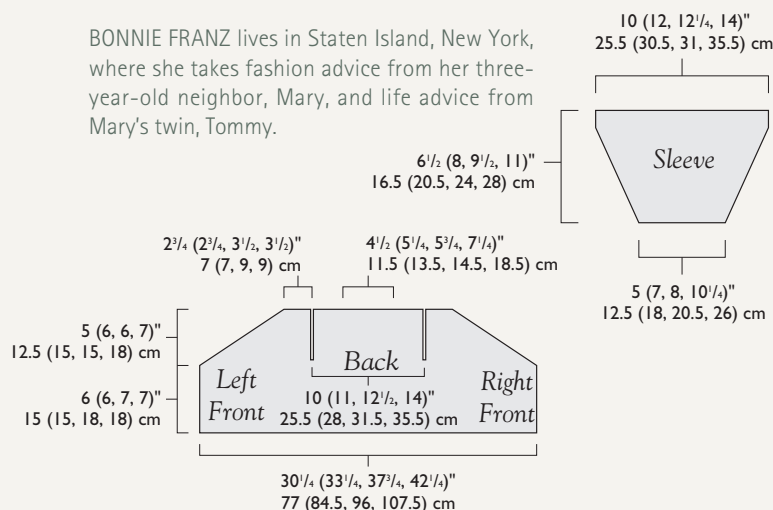
### Sleeves

CO 26 (37, 42, 54) sts. Work in garter st, inc 1 st each end of needle every 4 (5, 7, 9) rows 13 (13, 11, 10) times—52 (63, 64, 74) sts. Cont even until piece measures 6½ (8, 9½, 11)" (16.5 [20.5, 24, 28] cm) from beg. BO all sts.

### Finishing

Weave in loose ends. Block pieces to finished measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeve seams. Sew sleeves into armholes. **Front/neck band:** With RS facing and beg at lower right front, pick up and knit 29 (29, 36, 36) sts to beg of neck shaping, 48 (58, 60, 70) sts along right front neck, 23 (28, 30, 38) sts across back neck, 48 (58, 60, 70) sts along left front neck, and 29 (29, 36, 36) sts to lower edge of left front—177 (202, 222, 250) sts total. On next row, BO all sts. **Ties:** (Make 4) With crochet hook, ch 60 sts (see Glossary, page 99, for crochet instructions). Fasten off. Sew center of one tie to each front lower edge, level with first eyelet row, and center of one tie to each front edge at beg of neck shaping, level with second eyelet row. To fasten kimono, lap left front over right (or right over left), thread ties through eyelets, and tie into bows.

BONNIE FRANZ lives in Staten Island, New York, where she takes fashion advice from her three-year-old neighbor, Mary, and life advice from Mary's twin, Tommy.



## RIBBED PONCHO AND GARTER CAP Diana Rupp

This ribbed poncho is made from two knitted strips that are sewn together to form a diamond with an opening in the middle for the head. Stitches are picked up for the neckband, which is





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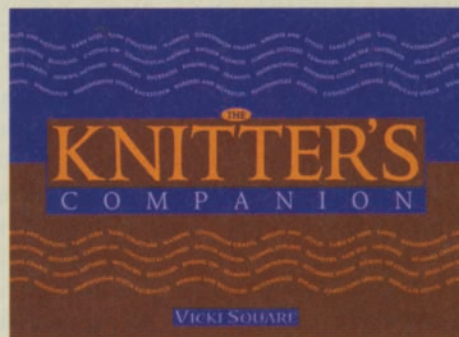
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worked in the round. The coordinating striped cap is worked circularly from the brim to the crown in garter stitch.

**Finished Size** Poncho: 13 (15, 17, 19, 21)" (33 [38, 43, 48.5, 53.5] cm) along shoulder seam (excluding neck). Poncho shown measures 13" (33 cm). Cap: About 21" (53.5 cm) circumference. To fit an adult head.

**Yarn** Poncho: Brown Sheep Lamb's Pride Bulky (85% wool, 15% mohair; 125 yd [114 m]/114 g): #M86 almond blossom, 3 (4, 5, 5, 6) skeins. Cap: Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [174 m]/114 g): M23 fuchsia (A), M38 lotus pink (B), M105 rpm pink (C), M34 Victorian pink (D), and M86 almond blossom (E), 1 ball each.

**Needles** Poncho Body—Size 17 (12 mm): 32" (80-cm) circular (cir) and set of 4 double-pointed (dpn). Poncho Neck Edging—Size 15 (10 mm): Set of 4 dpn. Cap—Size 8 (5 mm): 16" (40-cm) cir and set of 4 dpn. Adjust needle sizes if necessary to obtain the correct gauge.

**Notions** Marker (m); tapestry needle; size N/15 (10-mm) crochet hook.

**Gauge** Poncho: 8 sts and 10 rows = 4" (10 cm) in rib pattern with bulky yarn on size 17 (12-mm) needles. Cap: 16 sts and 28 rnds = 4" (10 cm) in garter st with worsted yarn on size 8 (5-mm) needles, worked in the round.

## Stitch Guide

**Rib Pattern:** (multiple of 3 sts + 2)

Row 1: (RS) \*K2, p1; rep from \* to last 2 sts, k2.

Row 2: \*P2, k1; rep from \* to last 2 sts, p2.

Rep Rows 1 and 2 for pattern.

## PONCHO

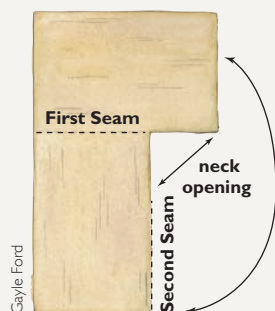
### Body

With larger needles, CO 38 (41, 44, 47, 50) sts. Work rib patt until piece measures 22 (24, 26, 28, 30)" (56 [61, 66, 71, 76] cm) from beg, ending with a WS row. With RS facing, BO all sts. Make another piece to match.

### Finishing

With RS facing, crochet hook, and beg at corner of one strip, work single crochet (sc; see Glossary, page 99, for crochet instructions) around all edges, working 3 sc into each corner st, and joining with a slip st. Fasten off. Repeat for other strip. With yarn threaded on a tapestry needle, sew short edge of one strip to long edge of second strip, matching each st of short edge to one row of long edge, as shown in diagram below, gathering slightly to match stated shoulder

seam measurement under Finished Size. Sew short edge of second strip to long edge of first strip in the same manner, leaving neck opening between the two seams. **Neckband:** With smaller dpn and RS facing, pick up and knit 34 (38, 42, 46, 50) sts around neck opening (about 1 st for every row). Place marker (pm) and join into a rnd. Work k1, p1 rib for 3" (7.5 cm), or desired length.



Using larger needles, BO all sts. Weave in loose ends. Block to measurements.

## CAP

With cir needle and A, CO 84 sts. Place marker (pm) and join, being careful not to twist sts. Work k2, p2 ribbing until piece measures 1½" (3.8 cm). Change to garter st (purl 1 rnd, knit 1 rnd) and work stripes as foll: 6 rnds B, 4 rnds C, 6 rnds D, 4 rnds E, 6 rnds A, 4 rnds B. **Dec Rnd 1:** With C, \*p2, p2tog; rep from \*—63 sts rem. Work 3 rnds even. **Dec Rnd 2:** With C, \*p1, p2tog; rep from \*—42 sts rem. Work 1 rnd even with C, then work 2 rnds even with D. **Dec Rnd 3:** With D, \*p1, p2tog; rep from \*—28 sts rem. Work 1 rnd even. **Dec Rnd 4:** With E, \*p2tog; rep from \*—14 sts rem. Work 1 rnd even. **Dec Rnd 5:** With E, \*K2tog; rep from \*—7 sts rem. Cut yarn, leaving a 6" (15-cm) tail. Thread tail through rem sts with tapestry needle, pull tight, and fasten off to inside. Weave in loose ends.

DIANA RUPP is co-owner of MAKE Workshop, a craft studio and yarn store on Manhattan's lower east side. Visit her website at [www.makeworkshop.com](http://www.makeworkshop.com).



Left to Right: Black Collar Necklace, "Delicate" Necklace, Bronze/Copper "Petal" Necklace.

## THREE WIRE NECKLACES

Annie Modesitt

For her unusual knitted necklaces, Annie Modesitt has combined glass beads, colored wire, and just a bit of yarn or ribbon. The wire, prestrung with beads, is used as the knitting "yarn" and the beads are slipped into place as required. The necklaces are shaped after the knitting is completed.

### Knitting with Wire

Knitting with wire is basically the same as knitting with yarn, but the tools are slightly different. Metal needles without any type of coating that could rub off are preferred, with plain aluminum needles being the best. If you are concerned about damaging your favorite needles, you may want to acquire a few sets specifically for wire knitting. Needle-nose pliers are essential for



“weaving in ends” and for manipulating wire in close quarters. Wire gauge is specified by number, with lower numbers representing thicker wire. Practice knitting a swatch with a fine wire (28- or 30-gauge, for example) before tackling a project with the 26-gauge wire used for these necklaces.

Experiment with different cast-on methods. The long-tail method is used here, but some wire knitters simply wind the wire around the needle like a spring and work each coil as if it were a stitch. Do not be overly concerned if the cast on is not perfectly even, especially for your first efforts. You’ll stretch and mold the finished item, and that process will help even out the cast-on edge. Another alternative is to use one strand of ribbon and one strand of wire for the long-tail cast-on, or to use ribbon and wire held together. When switching wire colors or adding a new spool of the same color, leave an 8" (20.5-cm) tail of each color. Do not weave in the ends. After the piece is finished, work the ends along the edge of the necklace to strengthen it and to decorate the ribbon/necklace join.

## BLACK COLLAR NECKLACE

**Finished Size** Knitted wire section measures about 1¼" (4.5 cm) wide and 14½" (37 cm) long at outer edge.

**Yarn** Berroco Zen (60% nylon, 40% cotton; 110 yd [100 m]/50 g): #8115 Tokyo rose (variegated pink/peach), about 10 yd (10 m).

**Ribbon** Midori Organdy 3" (7.5-cm) Ribbon (100% nylon; 55 yd [50 m]/roll): #ORO98 Robin’s egg blue, 1 yd (1 m).

**Wire** 26-gauge Artistic Wire (15 yd [13.7 m]/spool): black, 2 spools (available at bead and craft stores).

**Needles** Size 8 (5 mm) or 9 (5.5 mm): Straight.

**Beads** 48 6-mm beads as follows: 12 each green silver-lined glass, amber silver-lined glass, pink silver-lined glass, and light blue silver-lined glass; 25 8-mm round cat’s eye beads.

**Notions** Tapestry needle; needle-nose pliers; clear nail polish; ⅝" (1.5-cm) gold-tone hook-and-eye jewelry clasp (available at craft and bead stores); small amount of sewing thread to coordinate with ribbon.

**Gauge** Specific gauge is not important. The finished size depends on stretching during the finishing process.

## Necklace

String 73 beads onto wire as foll: [1 pink, 1 blue] 12 times, [1 green, 1 amber] 12 times, 25 round cat’s eye. With beaded wire and Zen yarn held tog and using the long-tail method (see Glossary, page 98), CO 61 sts inserting beads as foll: Sl 1 round bead into first CO st, CO 2 sts without beads, sl 1 round bead into next CO st, \*CO 1 st without bead, sl 1 round bead into next CO st, CO 2 sts without beads, sl 1 round bead into next CO st; rep from \* 11 times, CO 1 st without bead, sl 1 bead into last CO st. Drop yarn, leaving 20" (51-cm) tail hanging to be woven in later. With wire, purl 1 (WS) row. *Next row:* (RS) K1, \*k2tog, k2; rep from \*—46 sts rem. Purl 1 row. Knit 1 row. *Next row:* (WS) \*P3, [slide 1 amber bead close to needle between sts, p1, slide 1 green bead close to needle between sts, p1] 2 times, [slide 1 amber bead close to needle between sts, p2, slide 1 green bead close to needle between sts, p2] 9 times, slide 1 amber bead close to needle between sts, p1, slide 1 green bead close to needle between sts, p2. *Next row:* K2, \*k1, k2tog, k1; rep from \* to last 4 sts, k2tog, k2—35 sts rem. *Next row:* P1, slide 1 blue bead close

to needle between sts, p1, slide 1 pink bead close to needle between sts, p1, [slide 1 blue bead close to needle between sts, p1, slide 1 pink bead close to needle between sts, p2] 10 times, slide 1 blue bead close to needle between sts, p1, slide 1 pink bead close to needle between sts, p1. Knit 1 row. Purl 1 row. Cut wire, leaving an 8" (20.5-cm) tail.

## Finishing

Thread ribbon onto tapestry needle and carefully slip sts one by one onto ribbon, leaving 8"–10" (20.5–25.5 cm) of ribbon hanging at each end. Wrap cut end of wire tightly around ribbon and top edge of necklace to secure. Work tail of wire from CO up the selvedge and wrap cut end of wire tightly around ribbon and top edge of necklace as for other side. Work wire ends back into selvages using needle-nose pliers to coil wire ends into tight wraps and press flat and firm with broad part of pliers. Brush cut wire ends with clear nail polish so they will not scratch or cause discomfort. Wind the 20" (51-cm) Zen yarn tail around the CO edge between beads in a decorative manner. Tie off Zen at lower corners, trim ends very close to knitted wire section, and immediately dab knots with nail polish to prevent raveling. Try on necklace to determine desired length and mark both ends of ribbon for jewelry clasp placement. Thread each half of clasp onto end of ribbon. Fold ribbon so each side of clasp is at a marked position and wrap ribbon tightly with sewing thread at base of each side of clasp. Trim excess ribbon below the wrapping and dab with nail polish to secure. Use your hands to gently stretch and block necklace to finished shape.

## “DELICATE” NECKLACE

**Finished Size** Knitted wire section measures about ¼" (6 mm) wide and 13" (33 cm) long.

**Yarn** Berroco Zen (60% nylon, 40% cotton; 110 yd [100 m]/50 g): #8343 Midori green, 2 yd (1.8 m).

**Wire** 26-gauge Artistic Wire (30 yd [27 m]/spool): gold, 1 spool (available at bead and craft stores).

**Needles** Size 8 (5 mm) or 9 (5.5 mm): Straight.

**Beads** 36 6-mm beads as follows: 18 pink silver-lined glass and 18 blue silver-lined glass.

**Notions** Tapestry needle; needle-nose pliers; clear nail polish; ⅜" (1 cm) gold-tone barrel jewelry clasp (available at craft or bead stores); small amount of sewing thread to coordinate with Zen yarn; size H/8 (5-mm) crochet hook.

**Gauge** Specific gauge is not important. The finished size depends on stretching during the finishing process.

## Necklace

String beads onto wire, alternating 1 pink bead with 1 blue bead. Using the long-tail method (see Glossary, page 98) and leaving a tail at least 8" (20.5 cm) long, CO 36 sts, slipping 1 bead into each CO st. Knit 1 row. Cut the wire, leaving an 8" (20.5-cm) tail.

## Finishing

Thread Zen yarn on a tapestry needle and carefully slip sts one by one onto yarn, centering the knitted wire section. Wrap cut end of wire tightly around ribbon and top edge of necklace to secure. Attach

another 8"–10" (20.5–25.5 cm) length of wire to opposite side and repeat for other side. Work wire ends along selvages using needle-nose pliers to coil wire ends into tight wraps and press flat and firm with broad part of pliers. Brush cut wire ends with clear nail polish so they will not scratch or cause discomfort. Make a slipknot in the yarn close to the knitted wire section at each end and using a crochet hook or your fingers, work yarn into a chain stitch cord (see Glossary, page 99, for crochet instructions) for 10" (25.5 cm). Try on necklace to determine desired cord length and mark both ends of cord for jewelry clasp placement. Sew each side of clasp securely to cord at marked positions, wrapping sewing thread tightly around yarn at base of each side of clasp. Unravel and trim excess cord below the wrapping and dab with nail polish to secure. Use your hands to gently stretch and block necklace to finished shape.

## BRONZE/COPPER "PETAL" NECKLACE

**Finished Size** Knitted wire segment measures about 1¼" (3.2 mm) wide and 15" (38 cm) long at outer edge.

**Yarn** Trendsetter Aquarius (78% polyester, 22% cotton; 96 yd [88 m]/50 g): #812 sunflower (green and bronze variegated), 2 yd (1.8 m).

**Wire** 26-gauge Artistic Wire (30 yd [27 m]/spool): copper and bronze, 1 spool each (available at bead and craft stores).

**Needles** Size 8 (5 mm) or 9 (5.5 mm): Straight.

**Beads** 37 6-mm beads: green/blue iodized. Beads shown are #6R-023F-M from Blue Santa Beads.

**Notions** Needle-nose pliers; clear nail polish; ⅝" (1.5-cm) gold-tone hook-and-eye jewelry clasp (available at craft or bead stores); small amount of sewing thread to coordinate with yarn.

**Gauge** Specific gauge is not important. The finished size depends on stretching during the finishing process.

## Necklace

String beads onto bronze wire. With bronze wire, using the long-tail method (see Glossary, page 98), and leaving a tail at least 8" (20.5 cm) long, CO 97 sts placing beads as foll: [Sl 1 bead into next CO st, CO 7 sts without beads] 12 times, sl 1 bead into last CO st. Purl 1 (WS) row. Work petal patt as foll:

Row 1: (RS) K2tog, k5, [k3tog, k5] 11 times, k2tog—73 sts rem.

Row 2: P1, sl 1 bead close to needle between sts, [p5, sl 1 bead close to needle between sts, k1, sl 1 bead close to needle between sts] 11 times, p5, sl 1 bead close to needle between sts, p1.

Row 3: K2tog, [k3, k3tog] 11 times, k3, k2tog—49 sts rem.

Row 4: P4, \*k1, p3; rep from \* to last st, p1.

Rows 5 and 6: Work all sts as they appear (knit the knits and purl the purls).

Row 7: Change to copper wire. Rep Row 5.

Row 8: K3, [k3, bring wire from back to front, wrap wire around all rows 2 times, knit the next st tog with the 2 wraps] 10 times, k6.

With Aquarius yarn and wire held tog (leaving a 12" [30.5-cm] tail of yarn hanging), loosely BO all sts. Cut yarn and wire, leaving 12" (30.5-cm) tails of both.

## Finishing

Use your hands to stretch and block necklace to finished shape, being careful not to overwork the wire to the point of breaking. Working carefully around the beads, use needle-nose pliers to gently coax the CO edge into points as shown in photo. Flatten the knitted section, being careful not to press too hard, to help shape the necklace. Wrap BO cut end of wire tightly around yarn and top edge of necklace to secure. Work CO cut end of wire up along selvage, and wrap around yarn at top of necklace as for other side. Work wire ends back into selvages using needle-nose pliers to coil wire ends into tight wraps and press flat and firm with broad part of pliers. Brush small wire ends with clear nail polish so they will not scratch or cause discomfort. Try on necklace to determine desired length and mark both ends of Aquarius yarn for jewelry clasp placement. Thread each half of clasp onto end of yarn. Fold yarn so ends of clasp are at the marked positions and wrap yarn tightly with sewing thread at base of each side of clasp. Trim excess yarn below the wrapping and dab with nail polish to secure.

ANNIE MODESITT lives in South Orange, New Jersey. Visit her website at [www.modecard.com](http://www.modecard.com).

## KOKOPELLI BAG

Teva Durham

The front and back of this bag are each worked in the round and shaped with short rows and strategically spaced decorative increases to form the octagon shape. Each piece is worked outward from the cast-on edge (worked in contrasting yarn to form the handle opening) to the bind-off edge (also worked in contrasting yarn). The front and back are joined with a wedge-shaped gusset of contrasting yarn along the lower half of the bag. The finished bag is felted in the washing machine.

**Finished Size** About 15" (38 cm) wide, 15" (38 cm) high, and 3" (7.5 cm) deep.

**Yarn** Fiesta Yarns Kokopelli (60% mohair, 40% wool; 130 yd [119 m]/50 g): #K28 chokecherry red (MC), 2 skeins; #K07 cajeta tan (CC), 1 skein.

**Needles** Size 11 (8 mm): 16" and 24" (40- and 60-cm) circular (cir).

Adjust needle sizes if necessary to obtain the correct gauge.

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

**Gauge** 10 sts and 14 rnds/rows = 4" (10 cm) in St st with 2 strands held together, before felting; about 12 sts and 15 rnds/rows = 4" (10 cm) after felting.

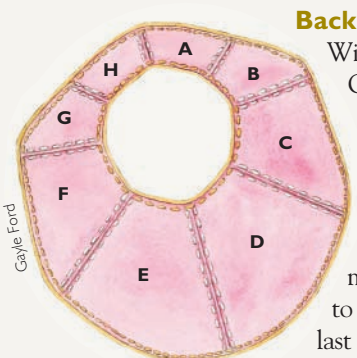


Joe Coca



## Stitch Guide

**Decorative Make-One Increases:** With left needle tip lift the ladder on the row below between the stitch on left needle and the right needle and knit (for RS rows) or purl (for WS rows) this lifted loop without twisting it (to form a decorative hole).



## Back

With shorter needle and CC doubled, CO 40 sts. Hold needle so that knit side of CO faces outward, slip last st from left needle to right needle with yarn in front, pass yarn from front to back between needles, then return slipped st to left needle. Place marker (pm) for beg of rnd. Change to MC (doubled). Purl 1 rnd. Beg with last st of rnd, tie yarn markers (or hang plastic markers or paperclips) on this st and every 5th st of this rnd—8 sts marked for “spokes;” 8 segments (incs will be worked on each side of each spoke st). Work short rows as foll: Knit to last 7 sts (1 st before spoke between segments B and A), wrap next st and turn (see Glossary, page 98), purl to 6 sts before m at beg of rnd (1 st before spoke between segments G and H), and *at the same time*, use decorative make-one increases (see Stitch Guide) to inc 1 st before and after each spoke—10 sts inc’d; 50 sts total. Wrap next st and turn (so RS is facing). Knit to 2 sts before previous wrapped st (segment B), wrap next st and turn. Purl to 2 sts before wrapped st in segment G, working incs before and after each spoke as before—10 sts inc’d; 60 sts total. Wrap next st and turn. Knit to 2 sts before wrapped st in segment B, wrap next st and turn. Purl to 2 sts before wrapped st in segment G, working incs before and after each spoke as before—10 sts inc’d; 70 sts total. Wrap next st and turn. Knit 1 rnd even, hiding wraps by knitting them tog with the wrapped sts. *Next rnd:* Knit, inc 1 st before and after each spoke—16 sts inc’d; 86 sts total. Knit to 3 sts before spoke between segments C and B, wrap next st and turn, purl to 3 sts before spoke between segments F and G and *at the same time*, work incs before and after each spoke as before for a WS row—6 sts inc’d; 92 sts total. Wrap next st and turn. Knit to 3 sts before wrapped st in segment C. Wrap next st and turn. Purl to 3 sts before wrapped st in segment F and *at the same time*, work incs before and after each spoke as before—6 sts inc’d; 98 sts total. Change to longer needle. Wrap next st and turn. Knit to 3 sts before wrapped st in segment C. Wrap next st and turn. Purl to 3 sts before wrapped st in segment F and *at the same time*, work incs before and after each spoke as before—6 sts inc’d; 104 sts total. Wrap next st and turn. Knit 1 rnd even, hiding wraps as before. Knit 1 rnd, working incs before and after each spoke as before for a RS row—16 sts inc’d; 120 sts total. *Next rnd:* Knit to 5 sts before spoke between segments D and C, wrap next st and turn. Purl to 5 sts before spoke between segments F and E and *at the same time*, work incs before and after each spoke as before for a WS row—2 sts inc’d; 122 sts total. Wrap next st and turn. Knit to 5 sts before wrapped st in segment D, wrap next st and turn. Purl to 5 sts before wrapped st in segment E and *at the same time*, work incs before and after each spoke as before for a WS row—2 sts inc’d; 124 sts total. Wrap next st and turn. Knit to 5 sts before wrapped st in segment D, wrap next st and turn. Purl to 5

sts before wrapped st in segment E and *at the same time*, work incs before and after each spoke as before for a WS row—2 sts inc’d; 126 sts total. Wrap next st and turn. Knit 1 rnd even, hiding wraps as before. Cut yarn. With CC doubled, purl 1 rnd. BO all sts kwise.

## Front

Work as for back.

## Gusset

With CC doubled and longer needle, CO 80 sts. *Next row:* (WS) Purl to last 8 sts, wrap next st and turn. Knit to last 8 sts, \*wrap next st, turn, purl to 8 sts before wrapped st, wrap next st, turn, knit to 8 sts before wrapped st; rep from \* once. Wrap next st and turn. Purl to last 16 sts, wrap next st and turn. Knit to last 16 sts, wrap next st and turn. Purl to last 8 sts, wrap next st and turn. Knit to last 8 sts, wrap next st and turn. Work back across all sts. Turn. BO all sts.

## Finishing

With single strand of MC threaded on a tapestry needle, sew gusset to front and back, from the spoke between segments B and C to the spoke between segments F and G. Weave in loose ends. **Felting:** Wet thoroughly with cold water. Tumble dry on medium heat (permanent press) for about 10 minutes. Remove bag, turn it inside out, then tumble dry on high heat for about 30 minutes, checking progress frequently to prevent over-felting.

TEVA DURHAM designs, knits samples, and teaches knitting in New York City. Visit her website at [www.loop-d-loop.com](http://www.loop-d-loop.com).

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(continued from page 9)

Perhaps the *crème de la crème* of knitting retreats are international tours. Several times a year, Jean Moss leads groups to the United Kingdom's fiber hot spots—Wales, York, Edinburgh, Bath—where travelers knit in charming gardens and hobnob with designers like Sasha Kagan, Colinette Stansbury, and Alice Starmore. Sheila Ruof, who toured Wales and Yorkshire with Moss, holds two memories of her experience particularly dear: the sight of Colinette's factory full of hand-dyed yarns, and “a

truly magical evening” when Moss sang for her knitters and played the spoons. “The tea service glistened, the fire purred, and we sank into chintz loveseats while she serenaded us in our sitting room,” Ruof reminisces. “Is this not a knitter's paradise?”

For many participants, there is magic in a knitting escape. “The most valuable part,” Parkes recalls of her Knitting Review retreat, “was being around knitters of all skill levels. I saw amazing works of art and met the knitters who created them,

and this experience inspired me to challenge myself. I also helped people who were just embarking on their knitterly adventures, which was extremely rewarding.” And so it goes at knitting retreats, where techniques, inspiration, advice, and wool are shared as freely as s'mores and camp songs.

ADRIENNE MARTINI writes, edits, and knits in Knoxville, Tennessee.

## For more information about these knitting retreats, contact the following:

**Meg Swansen's Knitting Camp**—July 10–14, July 17–21, July 24–28, and September 26–30, Marshfield, WI; (800) YOU-KNIT; [www.schoolhousepress.com](http://www.schoolhousepress.com).

**Green Mountain Spinnery Knitter's Weekend**—September 19–21, Putney, VT; (800) 321-9665; [www.spinnery.com](http://www.spinnery.com).

**Knitter's Review Retreat**—November 7–9, Syria, VA; [www.knittersreview.com](http://www.knittersreview.com).

**Taos Sunflower Open Retreat**—May 3, June 7, June 19, and July 17, Taos, NM; (505) 776-5644; [www.taosunflower.com](http://www.taosunflower.com).

**Jean Moss Tours**—Wales and Yorkshire, May 10–20; Lake District and Edinburgh, September 14–24; Edinburgh and York, October 5–15; [www.jeanmoss.com](http://www.jeanmoss.com).

For information about other retreats, visit the following websites:

- Interweave Knits Traveling Knitter's Sourcebook [www.interweave.com/knit/sourcebook.htm](http://www.interweave.com/knit/sourcebook.htm)
- Knitter's Review Calendar of Events [www.knittersreview.com/upcoming\\_events.asp](http://www.knittersreview.com/upcoming_events.asp)
- Camp Stitches [www.knittinguniverse.com](http://www.knittinguniverse.com)
- Knitting by the Sea Retreats [www.knittingbythesea.com](http://www.knittingbythesea.com)
- Y2Knit Knitting Getaways [www.y2knit.net](http://www.y2knit.net)
- Joyce James Trips for Knitters [www.joycejamestours.com](http://www.joycejamestours.com)

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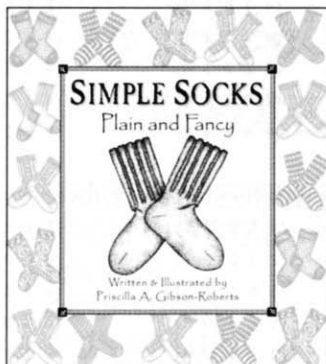
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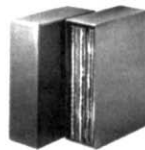
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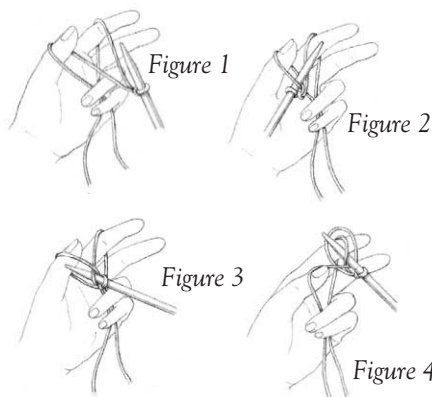
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## ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue; continuing
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
foll	following; follows
fwd	forward
g	gram(s)
inc	increase; increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit 2 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 2 stitches together
patt(s)	pattern(s)
pm	place marker
pssso	pass slip stitch over
p2sso	pass 2 slip stitches over
pwise	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
ssp	slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarnover
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
( )	alternate measurements and/or instructions
[ ]	instructions that are to be worked as a group a specified number of times



## Continental (Long-Tail) Cast-On

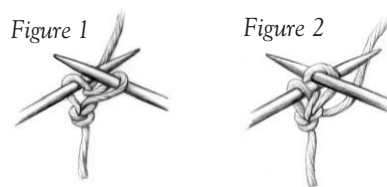
Leaving a long tail (about ½" to 1" [1.3 to 2.5 cm] for each stitch to be cast on), make a slipknot and place on right needle. Place thumb and index finger of left hand between yarn ends so that working yarn is around index finger and tail end is around thumb. Secure ends with your other fingers and hold palm upwards, making a V of yarn (Figure 1). Bring needle up through loop on thumb (Figure 2), grab first strand around index finger with needle, and go back down through loop on thumb (Figure 3). Drop loop off thumb and, placing thumb back in V configuration, tighten resulting stitch on needle (Figure 4).

## Backward Loop Cast-On



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

## 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.

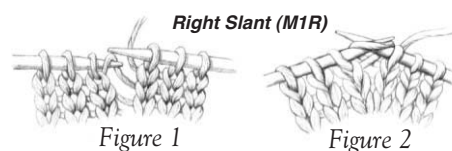
## Raised (M1) Increases

### 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).

## Short Row: Wrapping a Stitch



Figure 1



Figure 2

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

## 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.







Figure 1



Figure 2

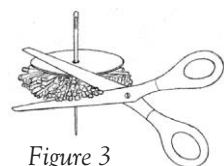


Figure 3

## Pom-Pom

Cut two circles of cardboard, each  $\frac{1}{2}$ " (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.

## Tassel

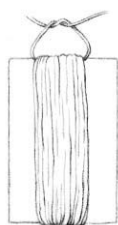


Figure 1



Figure 2

Cut a piece of cardboard 4" (10 cm) wide by the desired length of the tassel plus 1" (2.5 cm). Wrap yarn to desired thickness around cardboard. Cut a short length of yarn and tie tightly around one end of wrapped yarn (Figure 1). Cut yarn loops at other end. Cut another piece of yarn and wrap tightly around loops a short distance below top knot to form tassel neck. Knot securely, thread ends onto tapestry needle, and pull to center of tassel (Figure 2). Trim ends.

## 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.

## Slip Stitch Crochet (sl st)



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

## 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).

## Double Crochet (dc)

Figure 1



Figure 2



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

## Kitchener Stitch

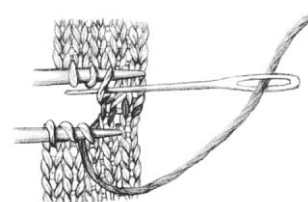
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

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

Step 4: Bring threaded needle through first back stitch as if to purl (as illustrated), slip that 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.



## Sewn Bind-Off

Cut yarn three times the width of knitting to be bound off, and thread onto a tapestry needle. Working from right to left, \*insert tapestry needle purlwise (from right to left) through first two stitches (Figure 1) and pull yarn through. Bring tapestry needle knitwise (from left to right) through first stitch (Figure 2), pull yarn through, and slip this stitch off knitting needle. Repeat from \*.

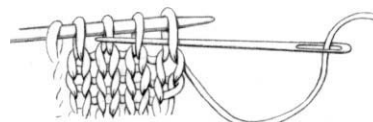


Figure 1

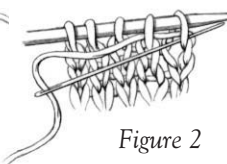
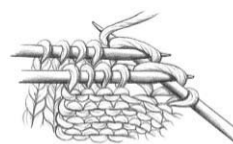


Figure 2

## Three-Needle Bind-Off



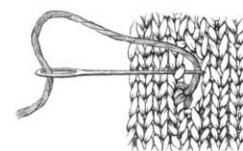
Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together.

\*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.

## Buttonhole Stitch

Working into edge half-stitch of the knitted piece,

\*bring tip of threaded needle in and out of a knitted stitch, place working yarn under needle tip, then bring threaded needle through the stitch and tighten. Repeat from \*, always bringing threaded needle on top of working yarn.



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**SPRING 2002**

**Cables and Tulips** (page 50)  
 The instructions for shaping the miter on the collar are incorrect. They should read as follows: **Shape miter:** (use short rows, see Glossary) P3, wrap next st, turn, knit to end, turn. P3, with cn pick up 1 st behind each of the next 3 sts, k3 sts on needle (including wrapped st), k3 picked-up sts from cn, wrap next st, turn, work as established to end. The row just worked counts as a cable-crossing row.

**Cont as foll, working the last wrapped st tog with its wrap on the first Row 1:**  
 Rows 1, 3, and 5: (RS) P3, k6, p3.  
 Rows 2, 4, and 6: K3, p6, k3.  
 Row 7: P3, sl 3 sts onto cn and hold in back, k3, k3 from cn, p3.  
 Row 8: K3, p6, k3.  
 Rep Rows 1-8 until piece measures 21½ (22, 22½, 23)" (54.5 [56, 57, 58.5] cm), ending with Row 4 of patt. Reverse short-row shaping at end of collar as foll: P3, k6, wrap next st, turn, work as established to end, turn. P3, sl 3 sts onto cn and hold in back, [knit 1 st from left needle tog with 1 st from cn] 3 times (6 cable sts dec'd to 3 sts), wrap next st, turn **work to end.** P3, wrap next st, turn, **knit to end.** Knit 1 row. BO all sts kwise. (Note: The plain knit rows at the beg and end mark the seam line.)

**SPRING 2003**

**Around the World in 80 Clicks** (page 6)  
 The Blue Blog belongs to Alison Hansel. The address is  
<http://alison.hansels.net/blueblog/>

**VIP Cardigan** (page 62)  
 When working the button band, join live sts of band to left front.  
 The chart key for 1/1PLC should read:  
 sl 1 st onto cn and hold in front, p1, k1 tbl from cn.



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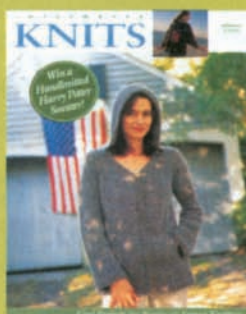
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**La Lana Wools**, 136 Paseo Norte, Taos, NM 87571; [www.lalanawools.com](http://www.lalanawools.com).  
**Louet Sales**, 808 Commerce Park Dr., Ogdensburg, NY 13669; [www.louet.com](http://www.louet.com).  
**Muench Yarns, Inc./GGH**, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949-5763; [www.muenchyarns.com](http://www.muenchyarns.com). In Canada: Le Fils Muench.  
**Plymouth Yarn Co.**, PO Box 28, Bristol, PA 19007; [www.plymouthyarn.com](http://www.plymouthyarn.com).  
**Prism**, 2595 30th Ave. North, St. Petersburg, FL 33713.

**Russi Sales, Inc./Heirloom**, PO Box 4199, Bellingham, WA 98227; [www.RussiSales.com](http://www.RussiSales.com).  
**Skacel Collections, Inc.**, PO Box 88110, Seattle, WA 98138; [www.skacelknitting.com](http://www.skacelknitting.com).  
**Tahki/Stacy Charles Inc./Filatura di Crosa**, 8000 Cooper Ave., Bldg. 1, Glendale, NY 11385; [www.tahkistacycharles.com](http://www.tahkistacycharles.com). In Canada: Diamond Yarn.  
**Trendsetter Yarns**, 16745 Saticoy St. #101, Van Nuys, CA 91406.  
**Westminster Fibers/Rowan**, 4 Townsend West, Unit 8, Nashua, NH 03063; [www.rowanyarns.co.uk](http://www.rowanyarns.co.uk). In Canada: Diamond Yarn.

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**Aurora Yarns/Garnstudio**, PO Box 28553, Aurora, ON L4G 6S6; [www.garnstudio.com](http://www.garnstudio.com).  
**Diamond Yarn**, 9697 St. Laurent, Ste. 101, Montreal, QC H3L 2N1 and 155 Martin Ross Ave., Unit #3, Toronto, ON M3J 2L9; [www.diamondyarn.com](http://www.diamondyarn.com).  
**Koigu Wool Designs**, RR 1 Williamsford, ON N0H 2V0; [www.koigu.com](http://www.koigu.com).  
**Le Fils Muench**, 5640 Rue Valcourt, Brossard, QC J4W 1C5; [www.muenchyarns.com](http://www.muenchyarns.com).  
**Louet Sales**, RR 4, Prescott, ON KOE 1T0.  
**Mission Falls**, PO Box 224, Consecon, ON K0K 1T0; [www.missionfalls.com](http://www.missionfalls.com).  
**Patons/Spinrite**, PO Box 40, Listowel, ON N4W 3H3; [www.patonsyarn.com](http://www.patonsyarn.com).  
**S. R. Kertzer, Ltd./Magic Garden**, 105A Wings Rd., Woodbridge, ON L4L 6C2; [www.kertzer.com](http://www.kertzer.com).

Blue Sky Alpacas Blue Sky Worsted; five 4-ply strands; 10 wraps per inch (wpi)

Brown Sheep Lamb's Pride Bulky; singles; 8 wpi

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Classic Elite Believe; four 3-ply strands; 11 wpi

Classic Elite Interlude; six 3-ply strands; 10 wpi

Euroflax (Louet Sales) 14/2 Linen; 2-ply; 14 wpi

Fiesta Kokopelli; singles; 9 wpi

Filatura di Crosa (Tahki/Stacy Charles) Super Tweedy Cashmere; three 2-ply strands; 8 wpi

Garnstudio (Aurora Yarns) Muskat, thirteen 2-ply strands; 13 wpi

Garnstudio (Aurora Yarns) Safran; eight 2-ply strands; 16 wpi

GGH (Muench) Safari; singles with binder; 18 wpi

Heirloom (Russi Sales) Easy Care 12 Ply; three 3-ply strands; 11 wpi

Katia (Knitting Fever) Sevilla; woven ribbon; 10 wpi

Koigu Premium Merino; 2-ply; 16 wpi

La Lana Phat Silk Worsted; singles; 13 wpi

Magic Garden (S. R. Kertzer) Cotton Candy; 6-ply; 15 wpi

Muench String of Pearls; tubular ribbon; 9 wpi

Muench Touch Me; chenille; 7 wpi

Mission Falls 1824 Cotton; singles with 2-ply binder; 9 wpi

Patons Grace; 4-ply; 17 wpi

Plymouth Silk-Merino; eight 2-ply strands; 11 wpi

Prism Frill; tubular ribbon with binder; 8 wpi

Reynolds Cabana; seven 3-ply strands; 9 wpi

Rowan (Westminster Fibers) Lurex Shimmer; chainette; 20 wpi

Skacel Riviera Solids; singles with binder; 14 wpi

Skacel Seta Moda; woven ribbon; 3 wpi

Skacel Sirinetta; tubular ribbon; 12 wpi

Suri (America's Alpaca) Elegance; 2-ply; 35 wpi

Stacy Charles (Tahki/Stacy Charles) Micio; 2-ply with binder; 7 wpi

Trendsetter Binario; railroad ribbon; 7 wpi

Trendsetter Flora; eyelash chainette; 8 wpi

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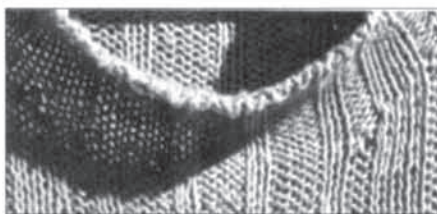
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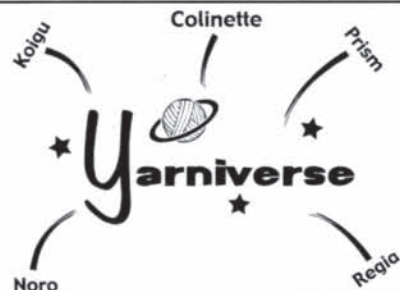
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# THE KNITS MARKETPLACE

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# THE KNITS MARKETPLACE

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# THE KNITS MARKETPLACE

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# Those Magical Handknits

Lela Nargi

Throughout the year, my husband and I revisit *The Argument*, which surfaces whenever we face a gift-giving occasion.

The issue is this: I want to give handmade gifts; my husband prefers to buy them. He says that when it comes to gift-giving, it's the actual act of giving, rather than the gift itself, that matters. I say that the gift itself, and the sentiment so evident in hand-making it with a particular person in mind, is precisely the point of the whole gift-giving process. And I've become more adamant in this assertion since I learned to knit.

I've only been knitting since the autumn of 2001—I'm not a master by any stretch of the imagination. But this fact hardly matters when it comes to others' perception of my knitting. Nonknitters regard knitting as a mystical activity that requires the ingenuity of wizards. I used to think of it in those terms myself. When I was still in the early stages of learning, and was growing accustomed to the simple actions of knitting and purling, I would look at photos of patterns in the Barbara Walker treasuries and wonder: "How? How?" I can see this question forming, now, in the minds of nonknitters I know. As I knit, friends, family members, whoever happens to be idling in the vicinity, plant themselves in a chair near my elbow, gape silently at the bit of fabric emerging under my hands, and eventually gasp, "But how are you doing that?"

It didn't take long for me to realize that consummate skill and precision in the complexities of knitting are hardly factors in creating gifts that most people will appreciate. Even the simplest of things—pillow covers or cuffs—requiring only a few hours' effort—amaze and impress loved ones. It now seems to me, enraptured as I am with the wide and varied, and yes, even simple, universe of knitting, that there is virtually no reason to buy another gift again.

Lately, I've been making the most basic projects of all: scarves. It seems a humdrum choice, I know, given the myriad, more intricate things I might make instead. But there are so many occasions for giving—birthdays, anniversaries, those pesky little card and chocolate "holidays" that seem to multiply every year. And at Christmastime especially, there is the need for knitting volume: dozens of people to give to. Although I can't make a gift for each one every year, I can crank out more scarves than hats or mittens in a three-week, pre-Yule period; and I don't have to worry much about size. Perhaps most crucially of all, though, I find the linear surface of scarves conducive to whimsy. Like many knitters, I enjoy creating as I go along, either altering patterns or eschewing them altogether.

The flat plane of a scarf is a runway; almost any pattern or embellishment can be launched from it. Particularly if you have taken the time to consider the receiver in choosing the materials. And really, for me as for so many other knitters, this is where it begins: fondling skein after skein at the yarn shop, waiting for one of them to breathe a name, invoke a personality—you can give yourself over to pure invention, letting yarn and the spirit of the intended receiver dictate your creation. Maybe nonknitters are right: Maybe knitting is a mystical undertaking after all.

Last Christmas, I made nine scarves, no two alike. I won't tell you that they were complicated affairs, or the most unusual creations that woman has ever fashioned from fiber. One, a tweedy wool and angora mix, had a sunken cable running a track down its middle. Another was a chunky number in Buddhist monk's red with an embroidered edge in a pond-blue angora blend. One had uneven garter-stitch stripes and luxurious, velvety-looking pom-poms. One was almost shawl-like in width, fash-



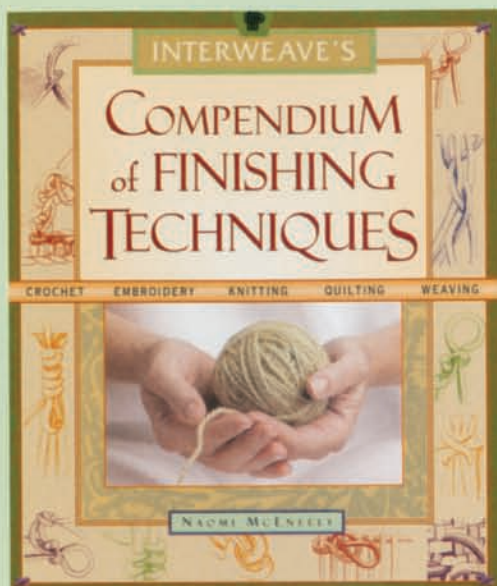
ioned from three panels of lacy stockinette—barely blue, metal gray, sage green—in the finest of mohair. In knitting these scarves, and the others, I would experience an initial trepidation: Had I chosen the wrong yarn? Were the colors completely inappropriate for the person I had in mind? Would the general pattern I'd envisioned develop into something ugly, or worse, bland? In short, could I really trust myself and my instincts in making even these, the simplest items of clothing? But as I continued to knit, and patterns evolved, I would begin to see something of the intended receiver emerge in the scarf surface. And then the knitting took on an ease and a joy, and, absent my concern for its outcome, became its own reason.

No, these scarves were certainly not elaborate undertakings, but each one, in the making and in the later contemplation, when finished and laid out before me on the coffee table awaiting wrapping and ribboning, really seemed to embody something of the essence of the person I'd made it for—seemed, somehow, thoroughly right. This knitting magic even influenced my husband's thinking; nary a soupcon of *The Argument* was heard within the confines of our apartment from Thanksgiving to Christmas. A knitter I know told me that she knits prayers into the sweaters she makes for people. Perhaps my scarves derive their power from something of that attitude: the desire for my creations to be wholly loved—and me, too, in the process.

LELA NARGI is the author of *Knitting Lessons: Tales from the Knitting Path* (Jeremy P. Tarcher, 2003). She lives in Brooklyn, New York.



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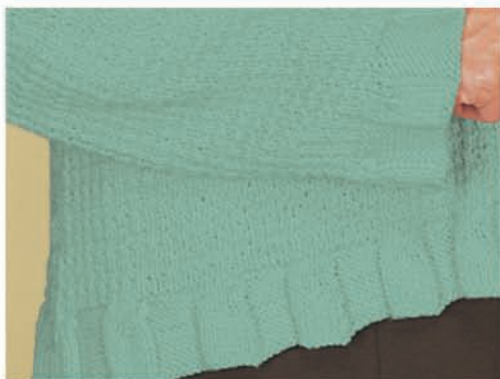
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