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TO KNIT
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IN THE
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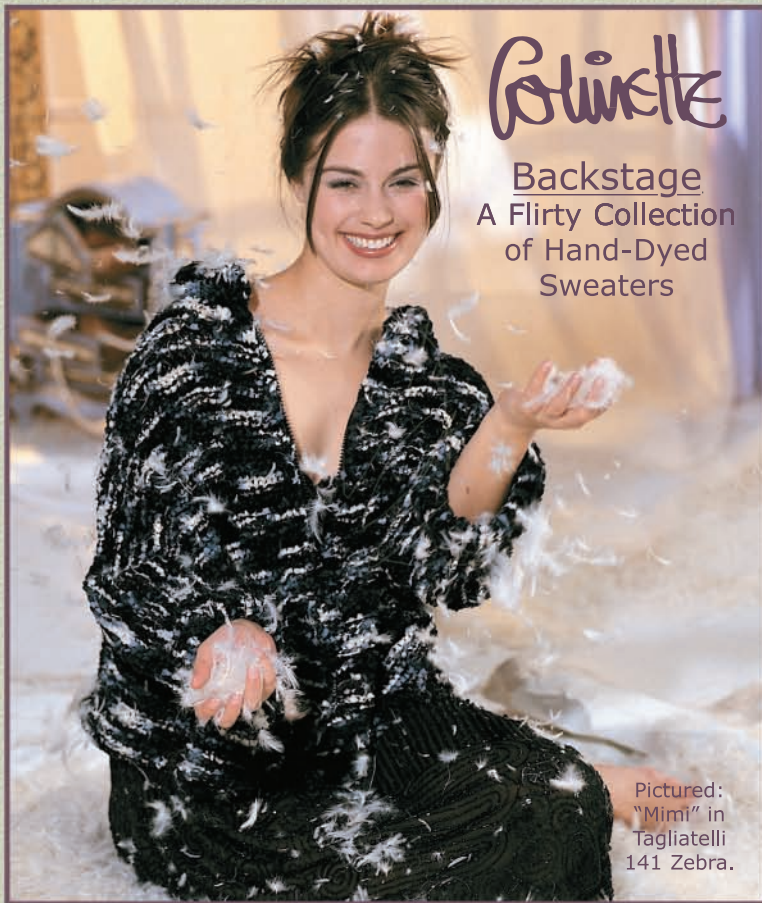
I N T E R W E A V E

KNITS

FALL 2003



KNIT SWEATERS WITH INTERNATIONAL FLAVOR




Colinette

Backstage
A Flirty Collection
of Hand-Dyed
Sweaters

Pictured:
"Mimi" in
Tagliatelli
141 Zebra.

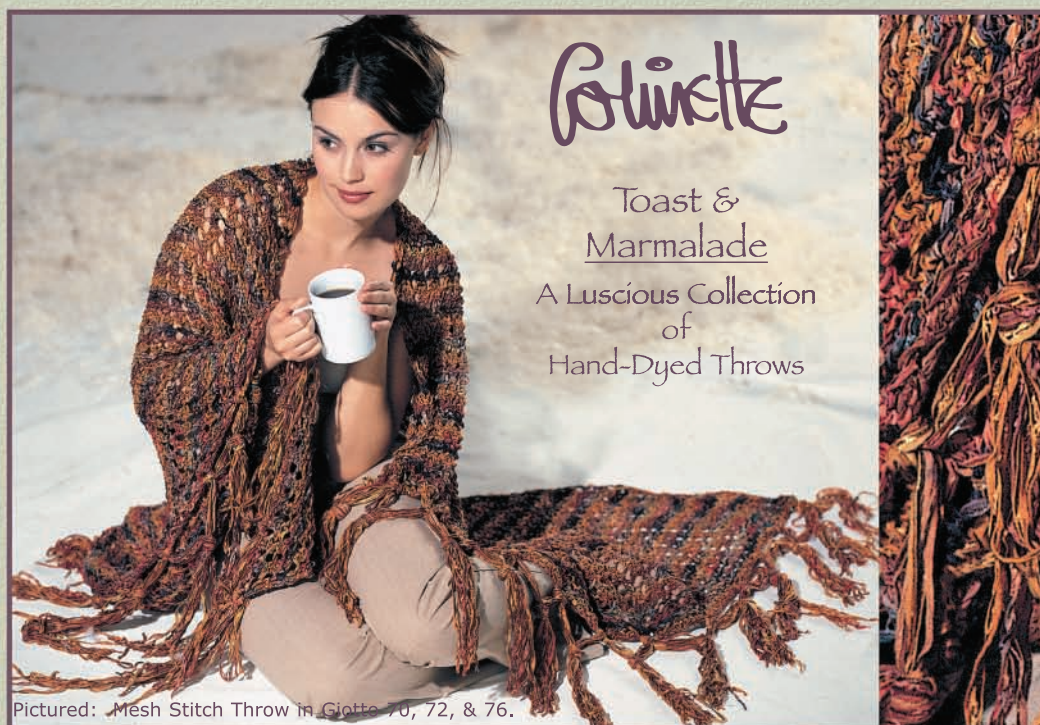
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just kidding

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Pictured: Hats in 1824 Wool from
the new Just Kidding pattern book.



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Marmalade
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of
Hand-Dyed Throws

Pictured: Mesh Stitch Throw in Giotto 70, 72, & 76.

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I've always loved to make things. When I was little, I fostered my rudimentary creative efforts by buying supplies from the local Woolworth's, a rambling neighborhood dime store with creaky wooden floors, a chrome-and-formica lunch counter, and a large needle crafts department. From there I brought home essentials like a spool knitter and yarn to make long snakes of knitted tubing; a spiked frame and stretchy loops for weaving potholders; colorful floss and pillowcases with flower designs for embroidery stamped in blue; and thin-as-toothpick crochet hooks and balls of cotton thread for crocheting doilies. I attempted to teach myself the skills I needed through how-to booklets, and I spent many frustrated hours trying to make my efforts look like the polished projects in the pictures. Eventually—call it fate—I brought home knitting needles and Red Heart worsted and persevered with knit and purl stitches through many an unsteady scarf and ill-fitting sweater that failed to live up to my hopes. But practice paid off. I became a proficient knitter and learned that there are few things as satisfying as the anticipation and pleasure that come from picking up needles and yarn and settling down to knit.

Over the years that I've been knitting, my interest in turning out a beautiful sweater or pair of mittens has deepened into an appreciation of the craft of knitting

itself—the myriad things possible through the simple manipulation of loops on a needle. As the new editor of *Interweave Knits*, you can imagine my pleasure at being surrounded by yarn samples, the latest knitting books, magazines of sweater pictures, piles of story ideas from knitters, and, of course, yarn and needles. As I immerse myself in this knitting environment, I'm struck—as I often am—by the many different ways there are to approach this craft. You can look at knitting through its history; its use in the traditional clothing of various cultures; the technical aspects of garment construction; its endless stitch and color possibilities; its place in current fashion design and fine art. Each entry point leads to a new understanding and appreciation of the creative potential in simple knit and purl stitches.

I hope, as you look through this issue, that you'll regard the projects we've chosen for you as a gallery of possibilities and appreciate the imaginative ways our con-

tributors have used knitting to suit their purposes. Of course, I hope you'll want to knit your own versions of what you see here, but I also hope you'll take a moment to simply ponder the many ways our designers have made a knitted fabric and shaped a garment from it. Consider how Annie Modesitt has deconstructed a simple cable to shape the body and yoke of her pullover; how Fiona Ellis has tipped her stripe pattern by using short-row techniques; how Nicky Epstein has “painted”—in stitches—an elegant Japanese lady on her graceful cape; and how Véronik Avery has transformed a traditional sailor's shirt by coloring it in a bright Pucci palette and “waving” her stripes with stitch play.

Knitting is a rewarding activity, not just because its rhythmic movements are relaxing or because movie stars do it, but because it is a rich and serious craft that leads in many directions and provides endless possibilities for variation and development. I hope you will find inspiration to knit in every issue of this magazine and that each page—whether it's a pattern for a project or a story about knitting—provides you with a resource for your own exploration and the delight of discovery.

Pam Allen

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Afghans for Afghans

Afghans for Afghans, states Ann Rubin, was the meant-to-be name for the volunteer organization she spearheaded in December 2001. Following 9/11 and the start of the bombing campaign in Afghanistan, Ann, a recently laid-off dot-comer with several years of experience working for nonprofit organizations, and a group of friends put out the word that they were looking for handknitted and crocheted blankets to send to Afghans forced to leave their homes and livelihoods. Within weeks, afghans, as well as sweaters, hats, socks, and mittens, were arriving at Ann's



Airline Ambassadors

door, many pinned with small notes sending hope and goodwill to the unknown recipients. The first shipment was ready in little more than a month. Since then, with logistical help from the aid organizations American Friends Service Committee and World Concern, the organization has mailed over 10,000 afghans, sweaters, hats, and mittens to Afghans living in refugee camps.

As word has spread of afghans for Afghans' effort, they've garnered help from other organizations—and also requests for more goods. Last year, Airline Ambassadors, an organization of airline personnel dedicated to humanitarian aid, carried handknit hats and other children's clothing to a rehabilitation center in Kabul. Shortly after delivery, the center contacted Ann to request an additional 5,000 wool hats, mittens, socks,

sweaters, and vests for children aged one to five, by the beginning of August 2003. A daunting task, Ann admits, and one that made her hesitate—but only briefly.

Through a comprehensive website which offers information ranging from afghan patterns to Afghan history, afghans for Afghans continues to expand its mission. Aware that Afghans have an ancient textile heritage and a knitting tradition of their own, the group has recently published several knitting patterns for traditional Afghan and Afghan-inspired garments. The patterns are available on the website and proceeds from their sale help to fund a literacy program in Kabul for women previously banned from learning to read.

For more information on afghans for Afghans, visit www.afghansforafghans.org.

HEAVENLY YARNS

The owners of Great Yarns in Raleigh, North Carolina, and The Handworks Gallery in Little Rock, Arkansas, have combined their talents to create Goddess Yarns, a line of six yarns “for knitters by knitters.” Manufactured in Peru, the yarns include luxurious blends of wool, alpaca, pima cotton, and silk. One yarn, Julia (named for the goddess of miracles), was developed by decorative artist and knitwear designer Kristin Nicholas (www.kristinnicholas.com) as her “dream” yarn. Julia, a sumptuous worsted-weight blend of 50% merino, 25% kid mohair, and 25% alpaca, was used to make the pillow shown here. Kristin turned to her garden and collection of ethnic textiles to come up

with twenty color choices—hues that range from boldly vibrant to quietly earthy. One ball of Julia contains 93 yards (85 meters) and retails for \$5.95. Julia and the other five Goddess Yarns are available online at www.goddessyarns.com, or by calling (866) 332-9276.

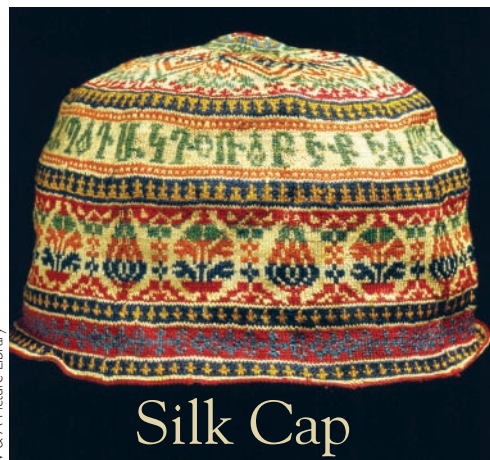


To make the pillow shown here, you'll need 2 balls each of #3961 lady's mantle (chartreuse), #2983 magenta, #2250 French pumpkin, and #B118 espresso (brown), size 8 (4.75-mm) needles (for a gauge of 16 sts and 34 rows = 4" [10 cm] in garter st), a tapestry needle, and a 14" (35.5-cm) pillow form.

With chartreuse, CO 66 sts. Work garter st (knit every row) according to the following stripe sequence: *8 rows (4 garter ridges) chartreuse, 6 rows magenta, 4 rows pumpkin, 8 rows brown, 6 rows chartreuse, 4 rows magenta, 8 rows pumpkin, 6 rows brown, 4 rows chartreuse, 8 rows magenta, 6 rows pumpkin, 4 rows brown. Rep from * until a total of 66 garter ridges have been worked, ending with 8 rows magenta. BO all sts. Make another piece to match. With yarn threaded on a tapestry needle, sew the pieces tog along 3 sides. Insert pillow form and sew rem side. Make four 3" (7.5-cm)-diameter pom-poms (see Glossary, page 121), using each color for one-quarter of the wraps. Attach one pom-pom to each corner.

Knitted Artifact

In the first of an ongoing series, Deborah Pulliam describes knitted artifacts from around the world.



Silk Cap

V & A Picture Library

This handsome and colorful silk cap has an equally colorful background. It was purchased in the 1860s in Tehran, but may have been knitted elsewhere; the letters knitted into the border pattern are Armenian, not Arabic. The cap is part of a museum collection begun in 1801 by the East India Company and later housed at the Victoria and Albert Museum where the hat is how exhibited.

The shape of the cap is typical of knit-

ted caps still frequently worn by men in the Middle East. It is knitted from the top down (from the closed to the open end), begins and ends with red, and the final ends are woven into a small braid—all features characteristic of Eastern knitting. It is made from two-ply millspun silk, and the gauge is 24 stitches to the inch. Although the beautifully executed color patterning is similar to other examples of Arabic knitting from the same area and period, the cap, with its crosses and Christian calendar date of “1864,” was undoubtedly the work of a Christian knitter.

It's unclear exactly what the knitted inscription means, since the Armenian alphabet was frequently used for other languages. The word “Dizember” probably means December, but in Armenian would have been spelled Dektember. One Armenian linguist suggests that “GH” might mean “ninetieth”—did this cap celebrate a man's ninetieth birthday in 1864? We can only guess.



Art from Discards

Therese Inverso continues to push the recycling envelope. The designer who brought us colorful felted tea cozies and oven mitts made from discarded sweaters (*News & Views, Knits*, Winter 1999/2000), has found an imaginative way to use felted scraps from the cutting table—bookmarks and pins. She pieces together tiny bits of felted fabric and zigzag-sews them together to make miniature montages. The jewel-hued bookmarks sell for \$15 each, pins for \$20 (plus postage). To order, contact Therese Inverso at 210 West Crystal Lake Ave. #251D, Haddonfield, NJ 08033; (856) 833-0112.

NEW FROM LANTERN MOON

Lantern Moon, the company that has been bringing us lovely traditional rice bas-



kets from Vietnam (see *News & Views, Knits*, Summer 2002), is introducing a stylish new line. The Zig Zag Totes, handled bags woven of sea grass, are large enough to carry your knitting project plus just about anything else you might need. They are available either double-thick or with a black cotton lining. Made of sea grass, too, is a Silk Lined Drawstring Box, which can be pulled closed to keep dust and bleaching sunshine off your special small projects or sewing kit. A hand-sewn Silk Needle Case, which comes in orange and violet (shown) or in green and turquoise, will hold up to a dozen pairs of straight needles, eight circulars, and a number of smaller items, for which there is a zippered pouch. The Palm Leaf Totes—green, white, burgundy, or black—are chic and timeless;

knitters and nonknitters alike will value these quality handbags that feature secure magnetic snaps. Best of all, the bags, boxes, and cases are produced by a cooperative of rural Vietnamese craftswomen. They retail for \$25 to \$45.

Coming soon from Lantern Moon are knitting needles made in warm combinations of sustainably harvested hardwoods from Vietnam—rosewood and ebony, ebony and blond wood, palm wood and rosewood. Pairs of straight needles will be available in sizes 5 to 19 (3.75 to 15 mm) and double-pointed needles in sizes 1 to 7 (2.25 to 4.5 mm); prices will be between \$16 and \$25. To find a local retailer, contact Lantern Moon, 4324 N.E. 28th Ave., Portland, OR 97211; mail@lanternmoon.com; www.lanternmoon.com.

Knitting & Fine Art

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

The Knitting Lesson

The *Knitting Lesson* by the French artist Jean-François Millet (1814–1875) depicts a scene immediately recognizable to all knitters. A mother, or perhaps an older sister, has put down her mending to help a young girl—who has looped the blue yarn carefully over her right index finger—navigate the intricacies of making a sock. These



The Knitting Lesson, © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

peasants were Millet's neighbors. In 1849, he moved his family to the country town of Barbizon (about forty miles southeast of Paris) to escape an outbreak of cholera in the capital. Millet lived in Barbizon the rest of his life, observing and painting the inhabitants, often showing the hard labor of sowing, harvesting, and gathering and cutting wood. By contrast, this painting shows a more comfortable aspect of peasant life. The room is floored with tile and roofed with beams. Light coming through the diamond-paned leaded glass sheds a soft pattern on the window's embrasure, and a capacious cupboard displays spoons on the door, a jug, and a pile of neatly folded laundry. The picture of domesticity is completed by the white cat washing itself.

Millet, impressed by the dignity of his new neighbors, attempted to share his feeling for them with the Parisian market by depicting the peasants using references to earlier and well-known art. The figures form a rounded pyramid, akin to the triangular shape that Italian Renaissance artists, such as Raphael, used in paintings of the Virgin and Child. To this sacred context Millet added the window, recalling similar

windows and effects of light in pictures by seventeenth-century Dutch artists. Millet was careful to bring the painting home by dressing the woman and child in red, blue, and white, the colors of the French flag. The message is clear: these French peasants are engaged in honest work, ennobled by artistic tradition.

Denise Circular Needles

Denise needles are back. When longtime knitter Linda Krag went looking for a set of the handy plastic interlocking needles and couldn't find one, she persevered. Eventually, she found not only a set of needles, she found a business to buy as well—Denise. Designed by knitters, these interlocking needles are a boon to those of us who like the slick quiet of warm gray plastic. No tools are needed to attach needle to cable, and stitches glide over the join as smooth and fast as a Ferrari. The needle tips range from size 5 to 15 (3.75 to 10 mm) and come with cables in varying lengths. Tucked into a compact 7" by 8½" (18 by 21.5 cm) plastic case, they fit neatly in bag or briefcase. Sets are available from local retailers or from Denise Interchangeable Knitting, 1618 Miller School Rd., Charlottesville, VA 22903; (888) 831-8042; www.knitdenise.com.



SAFECUTTING

If you're a knitter who travels by air, you'll appreciate the Traveling Quickie Cutter. This quarter-size disk is notched to expose a recessed blade sharp enough to cut your most resistant yarn but safe enough to pass airline security. Use the alligator clip on the back to attach it to your lapel or a pocket. Just remember to take it off when you go through the metal detector—you'll sail through security and still be able to cut your yarn. This nifty alternative to scissors retails at knitting stores for about \$8. To find a retailer in your area, contact Joan Fischer at 12866 N. High Hawk Dr., Marana, AZ 85653; (520) 818-2909.

FOR YOUR FEET

Here are two items of interest to sock knitters

The Heels and Toes Gazette is a pamphlet-size newsletter for sock knitters. Recent issues feature patterns for socks of ingenious construction as well as standard socks in lace, fulled, and Fair Isle variations. A color insert shows the finished products in detail. Special techniques are explained and bibliographies are given for those who can never read enough about socks. The newsletter is published four times a year, and is \$18 for a U.S. subscription. Contact Dawn Brocco, Knitwear Designs, 352 Hommelville Rd., Saugerties, NY 12477; (845) 246-7480; dbdesign@ulster.net; www.dawnbrocco.com.

Sock It To Me, a 4" by 10" (11 by 25.5 cm) laminated chart/ruler, lists the heel-to-toe sock length for any given shoe size. No more pausing in doubt when the pattern says, "knit foot to desired length." If you know the shoe size of the sock wearer, you can knit perfect-fit socks. The numbers are easy to read, and lengths are given in inches and centimeters. When you aren't consulting the chart, use the ruler to measure your knitted progress. Sock it to Me, PO Box 1297, Shingle Springs, CA 95682; (530) 676-4640; sockittome@pacbell.net.

remembering Mr. Rogers

Ivy Bigelow

Mister Rogers's familiar song welcomed us to his neighborhood every afternoon for more than thirty years. With reassuring regularity he went through the same routine at the beginning of every episode of *Mister Rogers' Neighborhood*. Looking out at us through the TV screen and singing all the while, he'd take off his workaday shoes and put on his comfy sneakers, then take off his jacket and don his signature cardigan. He'd zip it all the way up, then zip it down a bit, adjusting it to just the right spot. Fred Rogers was personal—our friend—and the ceremony of putting on his cardigan was, in his words, “a symbol of . . . settling down for a quiet time together.”

Born in Latrobe, Pennsylvania, in 1928 and trained from an early age in music and composition, Fred McFeely Rogers became interested in the then-new medium of television after his graduation from Rollins College in Florida. In 1951, he moved to New York to see what the business was like, but found commercial television profoundly unsatisfying. “I got into television because I hated it so,” he told CNN in 1999. “And I thought: there's some way of using this fabulous instrument to nurture those who would watch and listen.” He married his college sweetheart Joanne Byrd and moved back to Pennsylvania to work for WQED, the first community-sponsored educational television station.

Over the next few years he produced, puppeteered, and wrote songs for programs that eventually became *Mister Rogers' Neighborhood*. He introduced and made part of our lives the characters we know so well: Daniel Striped Tiger, X the Owl, King Friday XIII, Queen Sara, Henrietta Pussycat, Lady Elaine Fairchilde. Off the set, Fred Rogers worked on a graduate degree in child development at the University of Pittsburgh and went to seminary. He was ordained a Presbyterian minister in 1963.

When Fred Rogers passed away this last February at the age of 74, he was memorialized in television, radio, and print news. The loss of this quiet philosopher was mourned all over the United States and in much of the rest of the world; Mister Rogers had been a true friend to children and a positive role model. Through the careful structure of *Mister Rogers' Neighborhood* and the Land of Make-Believe, he helped children understand the difference between reality and fantasy. His symbolic donning of cardigan and sneakers, his calm, serious consideration of worrisome topics (ones that other adults might laugh at), and his reassurance that he'd “be back, when the day is new,” created a supportive presence that sustained and comforted his viewers—young and old—even between

visits to his neighborhood. Like a good handknitted cardigan, Fred Rogers's influence was a warm hand on the shoulder—reassuring, but not so restrictive that we couldn't dance or sing or play head-and-shoulders, knees-and-toes.

Perhaps this effect is why his cardigan became a defining trait of the character Mister Rogers. Anyone parodying him is instantly recognizable if they wear the zippered cardigan. “Mister Rogers Sweater Drives”—the name seems to imply his domain over that particular kind of clothing—are sponsored by PBS stations across the country to collect warm garments for the needy.

The Smithsonian Museum even features one of his cardigans in their Museum of American History. As Dwight Bowers, Smithsonian curator in charge of the cardigan, says, “Mr.

It's a beautiful day in the neighborhood. A beautiful day for a neighbor. Would you be mine? Could you be mine?

National Museum of American History Smithsonian



Rogers's sweater continues to symbolize for our visitors all that is wise and nurturing. For generations, he will always be the perfect neighbor.” Rogers guaranteed his ongoing influence; he taped an extensive archive of programs, knitting us warm memories through each episode.

Rogers's mother, Nancy, knitted each of the cardigans he wore on the show, including the one he donated to the Smithsonian's collection. She made twelve sweaters each year for Christmas presents for the family, and each year, as the gifts were opened, she would ask what sort of sweater each person wanted the next year. Before Fred could answer, she would say, “I know about you, Freddie. You want one with a zipper.” As his mother knew and anticipated his needs, Mr. Rogers knew and anticipated ours.

The day that the news of Fred Rogers's death was made public, two things were found next to the Smithsonian case containing his red cardigan: a single white rose and a typewritten note that read, “Thank you Mister Rogers! For teaching me and so many that we are special! Your message of patience, acceptance, and understanding is more important now than it has ever been.”

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Knitters I Know: Cool Patterns from Cool People Linda Niemeyer (Blue Sky Alpacas)

It is a wonderful thing to pick up a book of patterns and want to knit every single project. Seven projects from six designers fill this conveniently compact

book, and each design is simple to make yet enchanting. Projects are doable for an advanced beginning knitter, and most are small enough to make good take-along or quick knits. Each design is worked in different shades of the same luxurious sportweight alpaca yarn; there are mittens, a bold throw patterned after a Log Cabin quilt, a hat, a hot water bottle cozy, scarves, small felted bags for your cell phone, and a fabulous pair of "Circle of Friends Socks" with a ring of interlocking Venus symbols around each cuff. \$18, 42 pages, spiral-bound.

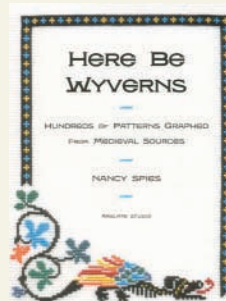


The Joy of Knitting Companion: A Knitter's Handbook

Lisa R. Myers (Running Press)

This book might as aptly be called *The Joy of A Knitting Companion*. For those among us who are self-taught, this book is full of the tips and tricks we wish we'd learned alongside a more experienced knitter. Though written in the

same engaging voice as Lisa's first book, *The Joy of Knitting*, this book is less of a reading experience and more of a knitter's notebook—with clear, extensive, and useful notes already filled in. Features like stitch patterns, finishing tips, a needle gauge, a stitch measure, and plenty of knitter's graph paper, give the reader some necessary tools in a neat package. Using a few basic patterns (mittens, socks, and a felted bag) with explanatory texts, the author makes clear the principles of sizing and construction. This book is great for knitters who are beginning to modify existing designs or make their own. \$12.95, 128 pages, softbound.



Here Be Wyverns: Hundreds of Patterns Graphed from Medieval Sources Nancy Spies (Arelate Studio)

Fans of medieval imagery will appreciate this comprehensive collection of over 400 easy-to-read charts derived from artwork of the six through sixteenth centuries, including silverwork, embroidery, marble relief, tapestry, manuscripts, and stained glass. Although the charts can be used for

any chart-based craft, of particular interest to knitters are the sections on overall designs (64 charts with the pattern repeats clearly outlined), borders (150 options), and lettering (including 7 alphabets). The black-and-white charts are presented with symbols to denote shading and color variations and do not include row numbers. There is little text, but short passages from historical documents put the designs in historical perspective. Available from Arelate Studio, 1725 Trotting Ct., Jarrettsville, MD 21804; (410) 692-2076; www.weavershand.com/ArelateStudio.html. \$30, 192 pages, spiral-bound.



Easy Knits Zoe Mellor (North Light Books)

A nifty little book designed to open calendar-fashion and sit propped up, *Easy Knits* would make a nice gift for expectant or new parents interested in crafting for their child. Flipping from the front, you get a basic knitting guide. Starting

with how to hold the needles, large easy-to-read illustrations and clearly written instructions show each step of the process. Turn the book over and flip the other way for ten simple projects: practical children's clothing and accessories (booties, hats, a cute knitted bunny, a blanket, and bags), an attractive adult-sized sweater (designed with the post-pregnancy mom in mind), and some pillow covers. \$11.99, 64 pages, spiral-bound.



Heirloom Knitting: A Shetland Lace Knitter's Pattern and Workbook Sharon Miller (The Shetland Times)

During the early nineteenth century the Shetland Islands gained renown as a center for lace knitting. In *Heirloom Knitting*, Sharon Miller chronicles the history of this particular type of knitting and provides the technical support necessary for ambitious knitters to design and knit their own stoles, scarves, and rectangular, triangular, and circular shawls, as well as a

library of over 100 stitch patterns for centers, borders, and edgings (some traditional; others modified or originated by the author). Included are step-by-step instructions for eleven projects: two baby jackets, a pair of booties, four shawls, and a scarf, stole, handkerchief, and Christening robe. £30 (about \$60), 296 pages, softbound.



Family Circle Easy Knits for Kids Edited by Trisha Malcom (Sixth&Spring/SoHo)

Family Circle Easy Knitting magazine has pulled together their 50 most popular knit and crochet designs for kids from the past six years and republished them in this convenient volume. Among the patterns are striped, hooded, turtleneck, and zipped pullovers; a

soft ballerina wrap with sewn-on tutu; a granny-square skirt; a backpack; Nordic snowflake designs; and hats, scarves, socks, and mittens. A nice balance of classic and trendy styles for toddlers through young teens. \$24.95, 144 pages, hardbound.



Sock Wizard Carole Wulster (Knitting Software)

If you'd rather create your own unique socks than work from a published pattern, but are not sure about the

technical design requirements, you're a good candidate for *Sock Wizard*. From the author of the popular *Sweater Wizard*, this handy software does most of the technical figuring for you. You plug in your preferences—shoe size; gauge; direction of knitting (cuff-to-toe or toe-to-cuff); type of needles (4 or 5 double-pointed, or the increasingly popular choice of two circulars); style of heel (round, Dutch, or V); and style of toe (classic, star, wide, or banded). Then *Sock Wizard* provides row-by-row instructions from cast on to bind off, including a schematic of the finished shape. CD-ROM formatted for Windows 95, Windows ME, Windows NT, Windows 2000, Windows XP; \$34.95, www.software4knitting.com, (203) 272-9862.

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Opposite page — Nadine Shapiro's *Patchwork Jacket*

A woman is seen from the back, looking out at a vast blue ocean. She is wearing a thick, hand-knitted sweater with a complex geometric pattern in shades of blue, teal, and maroon. Her hair is pulled back, and she is wearing a small earring. The title 'Jamieson's' is written in a large, white, serif font across the top, with 'Shetland Knitting Book 3' in a smaller, white, sans-serif font below it.

Jamieson's

Shetland Knitting Book 3

22 HANDKNITTING DESIGNS IN PURE SHETLAND WOOL

INDONESIAN DIAMONDS

design by LEIGH RADFORD

THE CAREFUL DETAIL AND CRAFTSMANSHIP OF BALI ARTISANS were a reference point for Leigh Radford in her design for this jewel-patterned cardigan. Starting with a palette from Indonesia and inspiration from Paula Jenne's sweater (Fall 2002 *Knits*, page 8), Leigh let her imagination and inventiveness guide her central idea—an elegant cardigan with the look and feel of a treasure-chest tapestry. She experimented with the scale of the diamonds and the sequence of colors in the slip-stitch rows until she felt she'd found the perfect combinations. To add more rich color to her fabric without complicating the knitting process, she used duplicate-stitch embroidery to embellish the diamond motifs. She even custom-crafted the buttons with two kinds of beads slipped onto an earring post.

Finished Size 33¼ (38¼, 43¼, 47¼, 52¼)" (85.5 [98.5, 110, 121.5, 134] cm) bust/chest circumference, buttoned (including width of front band). Sweater shown measures 43¼" (110 cm).

Yarn Gems Merino Sport Weight (100% superwash merino; 200 yd [183 m]/100 g): tobacco (MC, medium golden brown), 5 (6, 6, 7, 8) skeins; eggplant (dark purple) and teal, 2 (2, 2, 3, 3) skeins each; grape (medium purple), 1 (1, 1, 2, 2) skein(s); mustard (gold), crabapple blossom (pink), sage (light blue-green), fern green, and willow (light yellow-green), 1 skein each. Yarn distributed by Louet Sales.

Needles Body and sleeves—Size 6 (4 mm). Edging and collar—Size 5 (3.75 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle; five ⅝" (1-cm) buttons with shanks.

Gauge 24 sts and 35 rows = 4" (10 cm) in St st.

Notes

Work a selvedge st at each edge of each piece by slipping the first st of every row as if to purl with yarn in front, and purling the last st of every row.

The large motifs of the Border chart (see page 18) are worked in stranded St st using eggplant and grape. Work the diamonds of the Border chart in St st intarsia, using a separate strand of yarn for each diamond, and crossing yarns at each color change to prevent holes. The small motifs of the Small Diamond chart are worked in St st intarsia according to the color sequence given in the Stitch Guide below.

If you prefer, you may work the diamond motifs entirely in the diamond color and embroider the centers later, using duplicate stitch.

Stitch Guide

Seed Stitch:

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

Row 2: Purl the knits and knit the purls.

Repeat Row 2 for pattern.

Small Diamonds Color Sequence: Colors are listed as diamond/center. The first color is used for the diamond; the second color for the center. Repeat the sequence of 4 diamonds as required. Each size has a different number of diamonds.

Diamond Tier 1: Eggplant/grape, fern/willow, pink/mustard, teal/sage.

Diamond Tier 2: Pink/mustard, teal/sage, eggplant/grape, fern/willow.

Lower Panels

Back: With larger needles and eggplant, CO 99 (113, 126, 140, 155) sts. Beg and ending with a WS row, work 5 rows St st, working selvedge sts as described in Notes. Change to teal and knit 2 rows. Work 4 rows seed st, then 2 rows St st, ending with a WS row. Work textured stripe in teal and eggplant as foll:

Row 1: (RS) Sl 1 (selvedge), k2 (0, 2, 0, 3) teal, *k1 eggplant, p1 teal, k1 eggplant, k6 teal; rep from * to last 6 (4, 6, 4, 7) sts, end k1 eggplant, p1 teal, k1 eggplant, k2 (0, 2, 0, 3) teal, p1 teal (selvedge).

Row 2: Sl 1, p2 (0, 2, 0, 3) teal, *p1 eggplant, p1 teal, p1 eggplant, p6 teal; rep from * to last 6 (4, 6, 4, 7) sts, end p1 eggplant, p1 teal, p1 eggplant, p3 (1, 3, 1, 4) teal.

Rep Rows 1 and 2 until a total of 11 rows have been worked, ending with Row 1. Work 2 rows St st with teal only, dec 2 (dec 2, inc 1, inc 1, dec 2) st(s) in last row—97 (111, 127, 141, 153) sts. Place sts on holder. **Left Front:** With larger needles and eggplant, CO 52 (59, 63, 71, 80) sts. Beg and ending with a WS row, work 5 rows St st, working selvedge sts as described in Notes. Change to teal and knit 2 rows. Work 4 rows seed st, then 2 rows St st, ending with a WS row. Work textured stripe in teal and eggplant as foll:

Row 1: (RS) Sl 1, k2 (0, 2, 0, 3) teal, *k1 eggplant, p1 teal, k1 eggplant, k6 teal; rep from * to last 4 (4, 6, 7, 4) sts, end k1 eggplant, p1 teal, k1 eggplant, k0 (0, 2, 3, 0) teal, p1 teal.

Row 2: Sl 1, p0 (0, 2, 3, 0) teal, *p1 eggplant, p1 teal, p1 eggplant, p6 teal; rep from * to last 6 (4, 6, 4, 7) sts, end p1 eggplant, p1 teal, p1 eggplant, p3 (1, 3, 1, 4) teal.

Rep Rows 1 and 2 until a total of 11 rows have been worked, ending with Row 1. Work 2 rows St st with teal only, dec 1 (dec 1, inc 1, dec 0, dec 1) st(s) in last row—51 (58, 64, 71, 79) sts. Place sts on holder. **Right Front:** With larger needles and eggplant, CO 52 (59, 63, 71, 80) sts. Beg and ending with a WS row, work 5 rows St st, working selvedge sts as described in Notes. Change to teal and knit 2 rows. Work 4 rows seed st, then 2 rows St st, ending with a WS row. Work textured stripe in teal and eggplant as foll:

Row 1: (RS) Sl 1, k0 (0, 2, 3, 0) teal, *k1 eggplant, p1 teal, k1



eggplant, k6 teal; rep from * to last 6 (4, 6, 4, 7) sts, end k1 eggplant, p1 teal, k1 eggplant, k2 (0, 2, 0, 3) teal, p1 teal.

Row 2: Sl 1, p2 (0, 2, 0, 3) teal, *p1 eggplant, p1 teal, p1 eggplant, p6 teal; rep from * to last 4 (4, 6, 7, 4) sts, end p1 eggplant, p1 teal, p1 eggplant, p1 (1, 3, 4, 1) teal.

Rep Rows 1 and 2 until a total of 11 rows have been worked, ending with Row 1. Work 2 rows St st with teal only, dec 1 (dec 1, inc 1, dec 0, dec 1) st(s) in last row—51 (58, 64, 71, 79) sts. Place sts on holder.

Body

With larger needles and eggplant, CO 199 (227, 255, 283, 311) sts. *Next row:* (WS) Knit. Work 4 rows seed st, working selvedge sts as before. **Join lower panels:** (RS) Place held panel sts on spare needles and hold behind body sts. With eggplant, RS facing, and beg with right front panel, k2tog the first st on each needle to join panel sts to body sts. When right front panel has been joined, join back panel, then left front panel in the same manner—199 (227, 255, 283, 311) sts total. With RS facing, knit Row 1 of Border chart (see page 18). *Next row:* (Row 2 of chart) With WS facing, sl 1 (selvedge), work Border chart over center 197 (225, 253, 281, 309) sts, p1 eggplant (selvedge). Maintaining selvedge sts as before, work through Row 34 of chart. Change to teal and knit 2 rows, ending with a WS row. Join fern and work as foll:

Row 1: (RS) With fern, sl 1 (selvedge), *k1, sl 1 pwise with yarn in back (wyib); rep from * to last 2 sts, end k1, p1 (selvedge).

Row 2: With fern, sl 1, k1, sl 1 pwise wyib; rep from * to last 2 sts, end k1, p1.

Row 3: Change to teal. Sl 1, *k1, p1; rep from *.

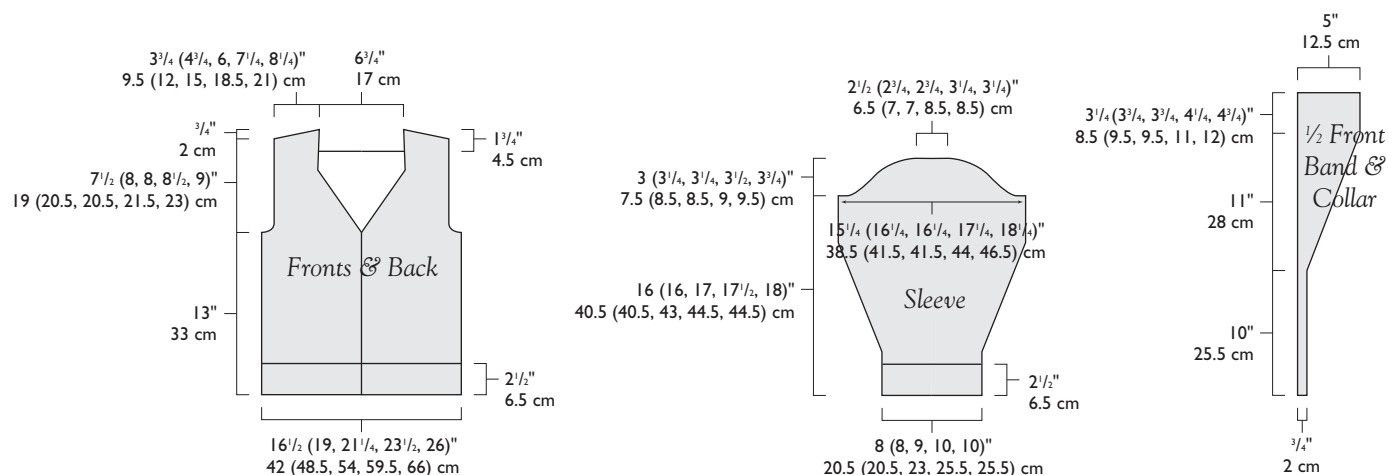
Row 4: Sl 1, purl to end.

Change to MC and work in St st for 14 rows, ending with a WS row—piece should measure about 9½" (24 cm) from beg of lower panels, with bottom edge rolled. Establish first tier of small diamonds as foll: (RS) With MC, sl 1, k26, *work 5 sts according to Row 1 of Small Diamond chart (see Notes for color order), k23; rep from * 6 (7, 8, 9, 10) times, k3, p1. Work in patt as established until Row 5 of Small Diamonds chart has been completed. With MC only, work 21 rows in St st. Establish second tier of small diamonds as foll: Sl 1, k12, *work 5 sts according to Row 1 of Small Diamonds chart (see Notes for color order), k23; rep from * 6 (7, 8, 9, 10) times, work 5 sts from Row 1 of Small Diamonds chart, k12, p1. Work in patt as established until Row 5 of Small Diamonds chart has been completed—piece should mea-

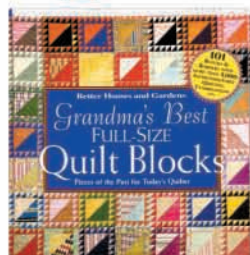
sure about 13" (33 cm) from beg of lower panels, with bottom edge rolled. Purl 1 row with MC. Cont to work the small diamonds patt while shaping the armholes and V neck, working 21 rows St st in MC between each tier of diamonds, placing each diamond exactly centered between 2 diamonds in the tier below, and selecting colors so that no diamond matches the 6 diamonds encircling it. Do not work any partial diamonds. **Shape armholes:** (RS) Keeping in patt and maintaining selvedge sts, work 50 (57, 64, 71, 78) right front sts and place on holder to work later, BO 6 sts for underarm (1 st on right needle), work until there are 93 (107, 121, 135, 149) sts for back, place rem 50 (57, 64, 71, 78) sts on another holder for left front. **Back:** Working on back sts only, turn, BO 6 sts, work to end—87 (101, 115, 129, 143) sts rem for back. Cont in patt, dec 1 st each end of needle once—85 (99, 113, 127, 141) sts rem. Re-establish selvedge sts and cont even in patt until armholes measure 6½ (7, 7, 7½, 8)" (16.5 [18, 19, 20.5] cm), ending with a WS row. **Shape back neck and shoulders:** (RS) Work 22 (29, 36, 43, 50) sts, join new yarn and BO center 41 sts, work to end—22 (29, 36, 43, 50) sts rem each side. Working each side separately, cont even until armholes measure 7½ (8, 8, 8½, 9)" (19 [20.5, 20.5, 21.5, 23] cm), ending with a WS row. At each armhole edge, BO 8 (9, 12, 15, 16) sts once, then BO 7 (10, 12, 14, 17) sts 2 times. **Left front:** Return 50 (57, 64, 71, 78) held left front sts to larger needles and join yarn with RS facing. BO 6 sts at armhole edge, work to end—44 (51, 58, 65, 72) sts rem. *Next row:* (WS) Purl to last 2 sts, p2tog—43 (50, 57, 64, 71) sts rem. **Shape V neck:** (RS) Work to last 3 sts, k2tog, p1 (selvedge st)—1 st dec'd. Work 1 row even. Dec 1 st at neck edge every other row in this manner 20 more times—22 (29, 36, 43, 50) sts rem. Work even until armhole measures same as back, ending with a WS row. Shape shoulder as for left side of back. **Right front:** Return 50 (57, 64, 71, 78) held right front sts to larger needles and join yarn with WS facing. BO 6 sts at armhole edge, work to end—44 (51, 58, 65, 72) sts rem. **Shape V neck and dec for armhole:** Sl 1, ssk, work to last 3 sts, k2tog, p1 (selvedge st)—42 (44, 56, 63, 70) sts; 1 st dec'd each at neck edge and armhole edge. Work 1 row even. Dec 1 st at neck edge only every other row in this manner 20 more times—22 (29, 36, 43, 50) sts rem. Work even until armhole measures same as back, ending with a RS row. Shape shoulder as for right side of back.

Left Sleeve

With eggplant and larger needles, CO 48 (48, 54, 60, 60) sts.



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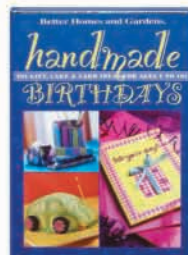
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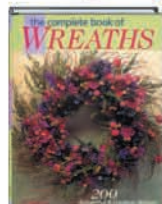


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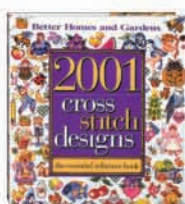
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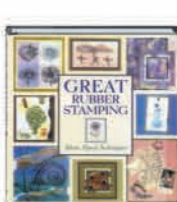
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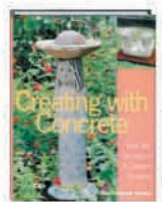
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#077

Work seed st until piece measures 2½" (6.5 cm). Change to willow and smaller needles. Beg with a RS (purl) row, work rev St st for 2½" (6.5 cm), ending with a RS (purl) row. Change to eggplant and larger needles, and purl 1 (WS) row. Change to teal and knit 2 rows, inc 1 st in last row—49 (49, 55, 61, 61) sts. Join fern and cont as foll:

Row 1: (RS) With fern, sl 1 (selvage), *k1, sl 1 pwise with yarn in back (wyib); rep from * to last 2 sts, end k1, p1 (selvage).

Row 2: With fern, sl 1, k1, sl 1 pwise wyib; rep from * to last 2 sts, end k1, p1.

Row 3: Change to teal. Sl 1, *k1, p1; rep from *.

Row 4: Sl 1, purl to end.

Shape sleeve and establish small diamonds patt: (RS) Working selvage st at each side as before, inc 1 st inside selvage st at each end of needle—2 sts inc'd. Work 3 rows even. Rep the last 4 rows 4 more time times, ending with a WS row—59 (59, 65, 71, 71) sts. **Next row:** Work 13 (13, 16, 19, 19) sts, work 5 sts according to Row 1 of Small Diamond chart using eggplant/grape, work 23 sts, work 5 sts according to Row 1 of Small Diamond chart using fern/willow, work rem 13 (13, 16, 19, 19) sts. Work 3 rows even in patt. Beg with the next RS row, resume sleeve incs, and inc 1 st at each end of needle every 4 rows 12 (11, 16, 16, 19) more times, then every 2 rows 4 (8, 0, 0, 0) times and *at the same time*, cont small diamond patt as for body, working 21 rows St st in MC between each tier of diamonds, placing each diamond exactly centered between 2 diamonds in the tier below, selecting colors so that no diamond matches the diamonds encircling it, and omitting any partial diamonds—91 (97, 97, 103, 109) sts. Work even in patts until piece measures 16 (16, 17, 17½, 18)" (40.5 [40.5, 43, 44.5, 45.5] cm) above seed st section of cuff, ending with a RS row. **Shape cap:** BO 6 sts at beg of next 2 rows—79 (85, 85, 91, 97) sts rem. BO 2 sts beg of next 8 (16, 16,

18, 18) rows—63 (53, 53, 55, 61) sts rem. BO 3 sts at beg of next 16 (12, 12, 12, 14) rows—15 (17, 17, 19, 19) sts rem. Work even if necessary until cap measures 3 (3¼, 3¼, 3½, 3¾)" (7.5 [8.5, 8.5, 9, 9.5] cm). BO all sts.

Right Sleeve

With eggplant and larger needles, CO 48 (48, 54, 60, 60) sts. Work in seed st until piece measures 2½" (6.5 cm). Change to mustard and smaller needles. Beg with a RS (purl) row, work rev St st for 2½" (6.5 cm), ending with a RS (purl) row. Change to eggplant and larger needles, and purl 1 (WS) row. Change to teal and complete as for left sleeve.

Front Bands and Collar

With yarn threaded on a tapestry needle, sew shoulder seams. With eggplant and smaller needles, CO 5 sts. Slipping the first st and purling the last st of every row as for other garment pieces, work center 3 sts in seed st (k1, p1, k1 every row) until piece measures 10" (25.5 cm) from beg. **Next row:** Mark this row with a marker or scrap yarn as being the RS, and inc 1 st at beg of row inside selvage st—6 sts. Inc 1 st at beg of RS rows in this manner every 4 rows 24 more times—30 sts. Cont even until piece measures 14¼ (14¼, 14¼, 15¼, 15¼)" (36 [37.5, 37.5, 38.5, 40] cm) from marker, ending with a WS row. Piece should reach from CO edge of eggplant seed st section of body to center back neck, slightly stretched. Work even or remove rows, if necessary, to adjust the length, and note how many rows are worked even after the last inc row. When band length is correct to the center back neck, work the same number of rows even as you previously noted, ending with a WS row. Dec 1 st beg of next RS row, inside selvage st—29 sts rem. Dec 1 st in this manner every 4 rows 24 more times—5 sts rem. Mark positions for 5 evenly spaced buttons on the beginning straight section of band, the lowest ½" (1.3 cm) above the CO edge, and the highest 9½" (24 cm) above the CO edge. Cont even for 10" (25.5 cm), making a buttonhole to correspond to each marked position as foll: Sl 1, ssk, yo, k1, p1. BO all sts.

Finishing

Block pieces to measurements. Embroider pink straight-stitch accents (see Glossary, page 122) at center of each border motif as indicated on Border chart. With yarn threaded on a tapestry needle, sew sleeves into armholes. Sew side seams. Sew sleeve seams, reversing the seam for the seed st section of the cuff so RS of seam will show when cuff is folded back. Turn up cuffs to cover rev St st facings, and sew in place along single row of eggplant. Sew collar and button band to front opening of body (band is not attached to lower panels). Fold collar back and tack at center back neck. Sew buttons opposite buttonholes. Weave in loose ends. ∞

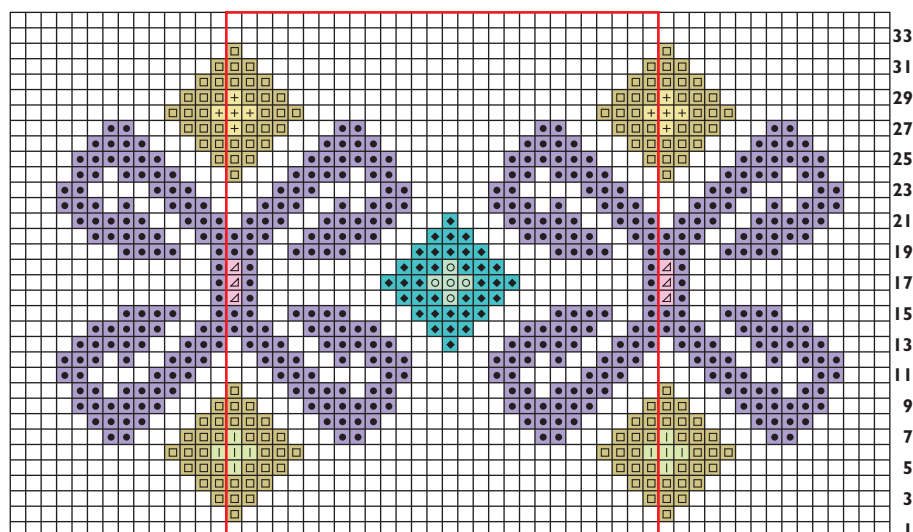
LEIGH RADFORD is the art director for *Interweave Knits* and looks forward to traveling to Bali again soon.

Small Diamond

		x			5
	x	x	x		
x	x	x	x	x	3
	x	x	x		
		x			1

	eggplant		willow
	tobacco		small diamond
	teal		small diamond center
	mustard		work in grape; add straight stitch in pink
	grape		pattern repeat
	sage		

Border



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INUIT PULLOVER

design by ROBIN MELANSON

ROBIN MELANSON LIVES IN CANADA AND IS INTERESTED IN ALL THINGS NORTHERN—from the Vikings to the Inuit. For this sweater, she thought of traditional Inuit clothing and how it might be interpreted in yarn rather than fur. The sweater has a shaped waist, set-in sleeves, and is bordered at hem and cuffs with a twist-stitch ribbing. The twisted ribs continue up the center edges of the front pieces and travel outward for a decorative panel. The center front edges are whipstitched closed with faux suede cord. For an alternative that's easy to get in and out of, whipstitch each edge separately and sew in a zipper. The belt was inspired by a 1970s sealskin and leather belt belonging to Robin's mother. It's worn knotted and tied at the side of the waist.

Finished Size 33 (35½, 37, 40, 44, 47½)" (84 [90, 94, 101.5, 112, 120.5] cm) bust/chest circumference. Sweater shown measures 37" (94 cm).

Yarn Rowan Kid Classic (70% lambswool, 26% kid mohair, 4% nylon; 153 yd [140 m]/50 g): #817 bear, 6 (6, 7, 7, 8, 9) balls for sweater and 1 (1, 1, 1, 2, 2) ball(s) for belt. Yarn distributed by Westminister Fibers.

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

Notions Cable needle (cn); marker (m); tapestry needle; 11½ (11½, 11¾, 12, 12¼, 13) yd (10.25 [10.5, 10.75, 11, 11.25, 11.75] m) washable faux suede flat cord, ⅜" (3-mm) wide. Optional: One 20 (20, 20, 22, 22, 22)" (50 [50, 50, 56, 56, 56] cm) separating zipper. If using a zipper, you will need an additional 2 yd (1.75 m) of faux suede cord, coordinating sewing thread, and a sewing needle.

Gauge 18½ sts and 27 rows = 4" (10 cm) in reverse St st. Squares for belt measure about 2¼" (5.5 cm) wide and 3" (7.5 cm) along the diagonal.

Stitch Guide

Twisted Ribbing: (multiple of 3 sts)

Set-up Row: (WS) K1, p1, *k2, p1; rep from * to last st, k1.

Row 1: (RS) P1, *k1 through back loop (tbl), p2; rep from * to last 2 sts, k1tbl, p1.

Row 2: K1, p1tbl, *k2, p1tbl; rep from * to last st, k1.

Repeat Rows 1 and 2 for pattern.

Back

Using the long-tail method (see Glossary, page 120), CO 80 (86, 92, 104, 116, 122) sts. **Set-up row:** K1 (selvedge), work set-up row of twisted ribbing over center 78 (84, 90, 102, 114, 120) sts, k1 (selvedge). Working selvedge sts in garter st (knit every row), rep Rows 1 and 2 of twisted ribbing 8 times, ending with a WS row—16 rows. **Shape waist:** (RS) Change to rev St st (purl on RS, knit on WS) and *at the same time*, dec 1 st each end of needle (k1, p2tog, purl to last 3 sts, ssp [see Glossary, page 121], k1) on this row, then every foll 4 rows 7 (7, 8, 10, 10, 10) more times—64 (70, 74, 82, 94, 100) sts rem. Cont even until piece measures 8 (8, 8, 8½, 8½, 8½)" (20.5 [20.5, 20.5, 21.5, 21.5, 21.5] cm), ending with a WS row. **Next row:** Inc 1 st each end of needle as foll: K1, p1, M1R pwise (see Glossary, page 121),

purl to last 2 sts, M1L pwise, p1, k1—2 sts inc'd. Inc 1 st each end of needle in this manner every foll 8 (8, 8, 10, 12, 10) rows 6 (6, 6, 5, 4, 5) more times—78 (84, 88, 94, 104, 112) sts. Cont even until piece measures 16 (16, 16½, 17, 17, 17)" (40.5 [40.5, 42, 43, 43, 43] cm), ending with a WS row. **Shape armholes:** BO 5 (5, 6, 6, 7, 8) sts at beg of next 2 rows. Dec 1 st each end of needle on next row (RS), then every foll 2 rows 3 (4, 4, 5, 6, 6) more times—60 (64, 66, 70, 76, 82) sts rem. Cont even until armholes measure 7 (7, 7½, 8, 8½, 8½)" (18 [18, 19, 20.5, 21.5, 21.5] cm), ending with a WS row. **Shape neck and shoulders:** (RS) Work across 20 (21, 21, 23, 25, 27) sts, join new yarn and BO 20 (22, 24, 24, 26, 28) sts, work to end—20 (21, 21, 23, 25, 27) sts each side. Working each side separately, BO 1 st at each neck edge 3 times, and *at the same time*, at each shoulder edge, BO 6 (6, 6, 7, 7, 8) sts 2 times, then BO 5 (6, 6, 6, 8, 8) sts once.

Right Front

Using the long-tail method, CO 40 (43, 46, 52, 58, 61) sts. **Set-up row:** (WS) K1 (selvedge), work set-up row of twisted ribbing over 36 (39, 42, 48, 54, 57) sts, k3 (center front). Working the 3 center front sts and the 1 selvedge st in garter st throughout, rep Rows 1 and 2 of twisted ribbing 8 times, ending with a WS row—16 rows. **Shape waist:** (RS) Work first 14 sts in rib as established, place marker (pm), work to end in rev St st, and *at the same time*, dec 1 st at side seam edge on this row as foll: Work to last 3 sts, ssp, k1—1 st dec'd. Cont garter st and twisted ribbing on marked sts, and dec 1 st at end of RS rows every foll 4 rows 7 (7, 8, 10, 10, 10) more times—32 (35, 37, 41, 47, 50) sts rem. *Also at the same time*, when piece measures about 3½" (9 cm) from beg, and every 3½" (9 cm) thereafter, work a short row (see Glossary, page 121) across the 3-st garter panel at center front (when following the Traveling Ribs chart, work short row over the entire number of garter sts that are on that row) as folls: With RS facing, k3, wrap next st (a purl st), turn, k3. Cont even until piece measures 8 (8, 8, 8½, 8½, 8½)" (20.5 [20.5, 20.5, 21.5, 21.5, 21.5] cm), ending with a WS row. **Note:** The Traveling Ribs chart (see page 22) is introduced while the waist shaping is still in progress; read the foll instructions all the way through before proceeding. Inc 1 st at side seam edge on next row and every foll 8 (8, 8, 10, 12, 10) rows 6 (6, 6, 5, 4, 5) more times as folls: Work to last 2 sts, M1L pwise, p1, k1—39 (42, 44, 47, 52, 56) sts. *At the same time*, when

piece measures 13 (13, 13½, 14, 14, 14)" (33 [33, 34.5, 35.5, 35.5, 35.5] cm) from beg, work Right Front Traveling Ribs chart over the 23 sts at center front edge, beg with Row 1 of chart on a RS row. When Row 18 of chart has been completed, cont in patt as established until piece measures 16 (16, 16½, 17, 17, 17)" (40.5 [40.5, 42, 43, 43, 43] cm), ending with a RS row. **Shape armhole:** (WS) BO 5 (5, 6, 6, 7, 8) sts, work to end. Dec 1 st at armhole edge on next row (RS), then every foll 2 rows 3 (4, 4, 5, 6, 6) more times—30 (32, 33, 35, 38, 41) sts rem. Cont in patt until armhole measures 4½ (4½, 5, 5½, 6, 6)" (11.5 [11.5, 12.5, 14, 15, 15] cm), ending with a WS row. **Shape neck:** (RS) BO 4 (3, 4, 4, 5, 4) sts at beg of row, work to end. BO 3 (4, 4, 4, 4, 5) sts at neck edge 2 times—20 (21, 21, 23, 25, 27) sts rem. Dec 1 st at neck edge on foll RS row, then every other row 2 more times—17 (18, 18, 20, 22, 24) sts rem. Cont even until armhole measures 7 (7, 7½, 8, 8½, 8½)" (18 [18, 19, 20.5, 21.5, 21.5] cm), ending with a RS row. **Shape shoulder:** BO 6 (6, 6, 7, 7, 8) sts at beg of next 2 WS rows, then BO 5 (6, 6, 6, 8, 8) rem sts on foll WS row.

Left Front

Using the long-tail method, CO 40 (43, 46, 52, 58, 61) sts. **Set-up row:** (WS) K3 (center front), work set-up row of twisted ribbing over 36 (39, 42, 48, 54, 57) sts, k1 (selvedge). Working the 3 center front sts and the 1 selvedge st in garter st throughout, rep Rows 1 and 2 of twisted ribbing 8 times, ending with a WS row—16 rows. **Shape waist:** (RS) K1, p2tog, work 23 (26, 29, 35, 41, 44) sts in rev St st, pm, work 11 sts in rib as established, end k3—1 st dec'd. Cont garter st and twisted ribbing on marked

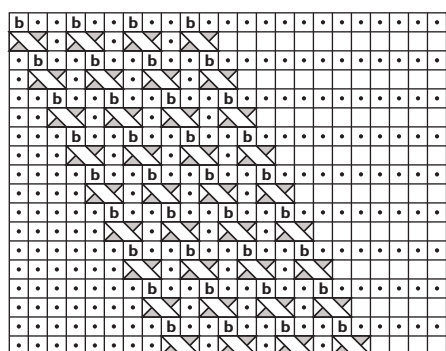
sts, dec 1 st at beg of RS rows every foll 4 rows 7 (7, 8, 10, 10, 10) more times—32 (35, 37, 41, 47, 50) sts rem. *At the same time*, work short rows on garter st front band sts as for right front. Cont even until piece measures 8 (8, 8, 8½, 8½, 8½)" (20.5 [20.5, 20.5, 21.5, 21.5, 21.5] cm), ending with a WS row. Inc 1 st at side seam edge on next row, then every 8 (8, 8, 10, 12, 10) rows 6 (6, 6, 5, 4, 5) more times as folls: K1, p1, M1R pwise, work to end—39 (42, 44, 47, 52, 56) sts. *At the same time*, when piece measures 13 (13, 13½, 14, 14, 14)" (33 [33, 34.5, 35.5, 35.5, 35.5] cm) from beg, work Left Front Traveling Ribs chart over the 23 sts at center front edge, beg with Row 1 of chart on a RS row. When Row 18 of chart has been completed, cont in patt as established until piece measures 16 (16, 16½, 17, 17, 17)" (40.5 [40.5, 42, 43, 43, 43] cm), ending with a WS row. Complete as for right front, reversing shaping as foll: Work armhole shaping at beg of RS rows, work neck shaping at beg of WS rows, and work shoulder shaping at beg of RS rows.

Sleeves

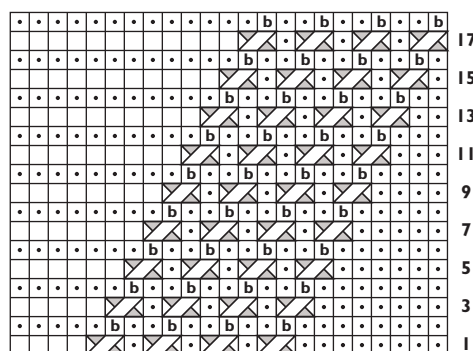
Using the long-tail method, CO 44 (47, 47, 50, 53, 56) sts. **Set-up row:** K1 (selvedge), work set-up row of twisted ribbing over center 42 (45, 45, 48, 51, 54) sts, k1 (selvedge). Work 16 rows of twisted ribbing as for back. Change to rev St st and cont even until piece measures 5 (5, 5, 5½, 5½, 5½)" (12.5 [12.5, 12.5, 14, 14, 14] cm), ending with a WS row. Inc 1 st each end of needle on next row, then every 14 (14, 12, 12, 10, 8) rows 5 (5, 6, 6, 7, 9) more times—56 (59, 61, 64, 69, 76) sts. Cont even until piece measures 17 (17, 17½, 18, 18, 18½)" (43 [43, 44.5, 45.5, 45.5, 47] cm)

from beg, ending with a WS row. **Shape cap:** BO 5 (5, 6, 6, 7, 8) sts at beg of next 2 rows—46 (49, 49, 52, 55, 60) sts rem. Dec 1 st each end of needle on next row, then every 2 rows 3 (4, 4, 5, 6, 6) times, then every 4 rows 4 (3, 5, 5, 5, 3) times, then every 2 rows 2 (3, 1, 1, 1, 5) time(s)—26 (27, 27, 28, 29, 30) sts rem. BO 3 sts at beg of next 2 rows, then BO 4 sts at beg of foll 2 rows—12 (13, 13, 14, 15, 16) sts rem. BO all sts.

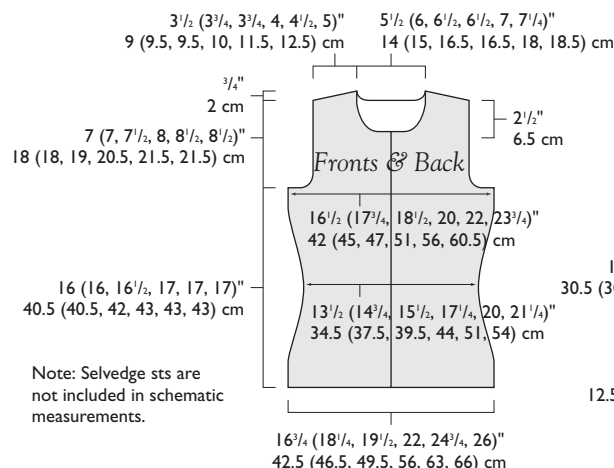
Right Front Traveling Ribs



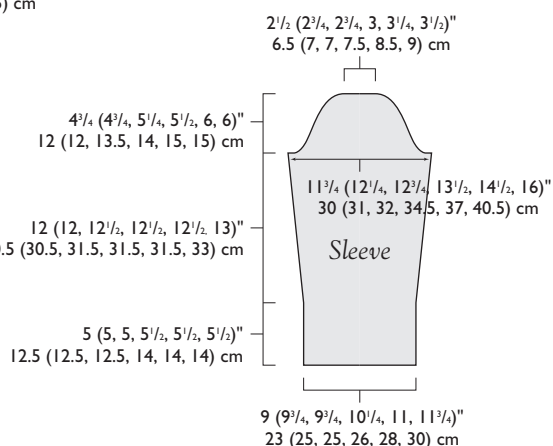
Left Front Traveling Ribs



- k k on RS; p on WS
- p on RS; k on WS
- b k1tbl on RS; p1tbl on WS
- I/I LPC twisted: sl 1 st onto cn and hold in front, p1, k1tbl from cn
- I/I RPC twisted: sl 1 st onto cn and hold in back, k1tbl, p1 from cn



Note: Selvedge sts are not included in schematic measurements.



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. **Collar:** With cir needle and RS facing, pick up and knit 24 (25, 26, 26, 27, 28) sts along right front neck edge, 34 (36, 38, 38, 40, 42) sts along back neck edge, and 24 (25, 26, 26, 27, 28) sts along left front neck edge—82 (86, 90, 90, 94, 98) sts total. Work 8 rows garter st, ending with a RS row. **Next row:** (WS) BO all sts. Cut a length of faux suede cord about 69" (175 cm) long and use cord to whipstitch (see Glossary, page 122) cardigan fronts together. Secure ends of cord to WS, as if to weave in yarn ends. Alternatively, whipstitch around each edge separately, and install a 20 (20, 20, 22, 22, 22)" (50 [50, 50, 56, 56, 56] cm) separating zipper. Cut a length of faux suede cord about 59" (150 cm) long and use cord to whipstitch a decorative line of stitching along each side seam. Secure ends of cord as before. Weave in loose ends.

Belt

Make 15 (17, 19, 21, 23, 27) squares as folls: CO 23 sts. **Set-up row and all WS rows:** Knit.
 Row 1: (RS) K10, sl 2 tog kwise, k1, p2sso, k10—21 sts rem.
 Row 3: K9, sl 2 tog kwise, k1, p2sso, k9—19 sts rem.
 Row 5: K8, sl 2 tog kwise, k1, p2sso, k8—17 sts rem.



Row 7: K7, sl 2 tog kwise, k1, p2sso, k7—15 sts rem.
 Row 9: K6, sl 2 tog kwise, k1, p2sso, k6—13 sts rem.
 Row 11: K5, sl 2 tog kwise, k1, p2sso, k5—11 sts rem.
 Row 13: K4, sl 2 tog kwise, k1, p2sso, k4—9 sts rem.
 Row 15: K3, sl 2 tog kwise, k1, p2sso, k3—7 sts rem.
 Row 17: K2, sl 2 tog kwise, k1, p2sso, k2—5 sts rem.
 Row 19: K1, sl 2 tog kwise, k1, p2sso, k1—3 sts rem.
 Row 21: Sl 2 tog kwise, k1, p2sso—1 st rem. Cut yarn and draw tail through rem st. Weave in loose ends. Lightly steam-block.

Assembly: Lay out squares on the diagonal, all facing the same direction, so that 8 (9, 10, 11, 12, 14) squares are on top of 7 (8, 9, 10, 11, 13) squares, and staggered as shown in photo. Using 3 strands of faux suede cord, each about 72 (75, 78, 81, 84, 90)" (183 [190.5, 198, 205.5, 213.5, 228.5] cm) long, sew the squares together using long running sts as shown. Knot the 3 strands together at the ends of the belt, clip ends evenly, and tie a knot at the end of each strand. ∞

ROBIN MELANSON lives in Toronto, where she knits, plays with her telescope, and watches Star Trek.

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CAFÉ BASTILLE CABLES

design by LEIGH RADFORD

LEIGH RADFORD HAS DESIGNED THIS ELABORATE-LOOKING CABLE SWEATER to knit up quickly in a bulky yarn on big needles. It's unisex and couldn't be simpler to make (and wear): two cable patterns to remember, minimal shaping, and the front and back pieces are identical. The sweaters pictured here are worked in jewel colors, but the design would be equally appealing in sophisticated black or a misty mauve—any color you're in the mood for.

Finished Size 40 (43, 46, 49, 52)" (101.5 [109, 117, 124.5, 132] cm) bust/chest circumference. Red sweater shown measures 43" (101.5 cm); purple sweater measures 49" (124.5 cm).

Yarn Brown Sheep Lamb's Pride Bulky (85% wool, 15% mohair; 125 yd [114 ml]/4 oz): 7 (7, 8, 9, 10) skeins. Shown in #M-80 blue blood red and #M-28 chianti (purple).

Needles Body and sleeves—Size 11 (8 mm): 24" (60-cm) circular (cir). Neck—Size 10 (7.5 mm): 16" (40-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 11 sts and 16 rows = 4" (10 cm) in seed st on larger needles.

Stitch Guide

Seed Stitch: (even number of sts)

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

Row 2: Knit the purls and purl the knits.

Repeat Row 2 for pattern.

Body

With larger needle, CO 144 (152, 160, 168, 176) sts. Place marker (pm) and join, being careful not to twist sts. **Set-up rnd:** (RS) [Work 12 (14, 16, 18, 20) sts in seed st, pm, work Row 1 of Left-Twist Cable chart over 10 sts, pm, work Row 1 of Trellis chart over 28 sts, pm, work Row 1 of Right-Twist Cable chart over 10 sts, pm, work 12 (14, 16, 18, 20) sts in seed st, pm] 2 times. Cont as charted until piece measures 13½ (13½, 14, 14, 14½)" (34.5 [34.5, 35.5, 35.5, 37] cm) from beg, ending with an even-numbered row of chart and ending 2 (3, 4, 5, 6) sts before end-of-rnd marker. **Divide for armholes:** (RS) BO 4 (6, 8, 10, 12) sts, work in patt as established to 2 (3, 4, 5, 6) sts before side marker, BO 4 (6, 8, 10, 12) sts, work to end—68 (70, 72, 74, 76) sts rem each for front and back. **Back:** Working 68 (70, 72, 74, 76) back sts only, cont working established patt back and forth in rows, and *at the same time*, BO 1 st at beg of next 4 rows—64 (66, 68, 70, 72) sts rem. Cont as established until armholes

measure 7½ (8, 8, 8½, 8½)" (19 [20.5, 20.5, 21.5, 21.5] cm), ending with a WS row. Note the last chart row worked for reference later. **Back neck and shoulders:** Work 19 (20, 21, 22, 23) sts as established, place center 26 sts on holder for neck, join new yarn and work as established to end—19 (20, 21, 22, 23) sts each side. Working each side separately, work 3 rows even. BO all sts. **Front:** Place held 68 (70, 72, 74, 76) front sts on needle. With WS facing, join yarn. Cont in patt as established, BO 1 st at beg of next 4 rows—64 (66, 68, 70, 72) sts rem. Cont as established until armholes measure 7½ (8, 8, 8½, 8½)" (19 [20.5, 20.5, 21.5, 21.5] cm), ending with the same row as for the back. **Front neck and shoulders:** Work as for back neck and shoulders.

Sleeves

Left Sleeve: With larger cir needle, CO 34 (34, 38, 38, 38) sts. Do not join. Working back and forth in rows, set up patt as foll: (RS) Work 6 (6, 8, 8, 8) sts in seed st, pm, [k1, p2] 2 times, work Row 1 of Left-Twist Cable chart over 10 sts, [p2, k1] 2 times, pm, work 6 (6, 8, 8, 8) sts in seed st. Cont as established for 5 (3, 3, 3, 7) rows. Inc 1 st each end of needle on next row, then every foll 8 (6, 6, 6, 6) rows 4 (9, 9, 10, 5) more times, then every 6 (0, 0, 0, 4) rows 4 (0, 0, 0, 7) times—52 (54, 58, 60, 64) sts. Cont even if necessary until piece measures 17 (17½, 18, 18½, 19)" (43 [44.5, 45.5, 47, 48.5] cm), or 1½" (3.8 cm) less than desired total length.

Shape sleeve top: BO 2 (3, 4, 5, 6) sts at beg of next 2 rows, then BO 1 st at beg of foll 4 rows—44 (44, 46, 46, 48) sts rem. BO all sts. **Right Sleeve:** Work as for left sleeve, but substitute Right-Twist Cable chart for Left-Twist Cable chart.

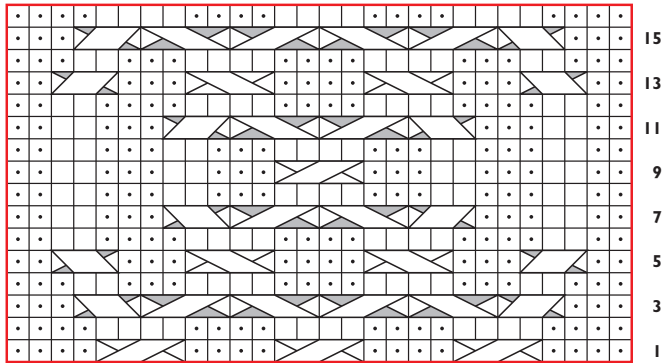
Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. With smaller cir needle, RS facing, and beg at right shoulder seam, pick up and knit 4 sts along back neck, cont in patt as established across 26 held back neck sts, pick up and knit 8 sts along neck edge to held front neck sts, cont in patt as established across 26 held

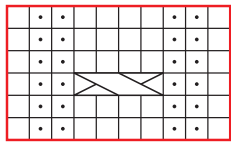




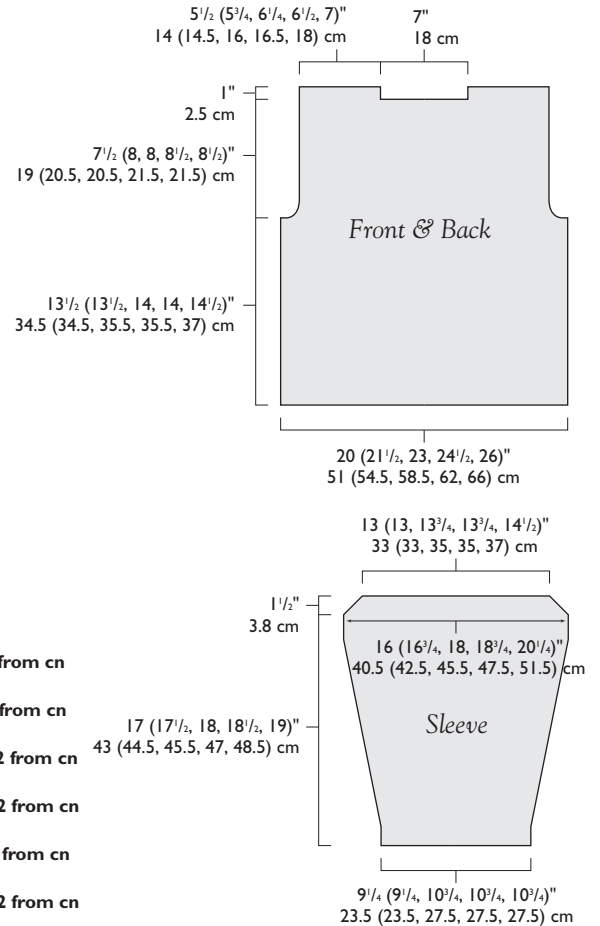
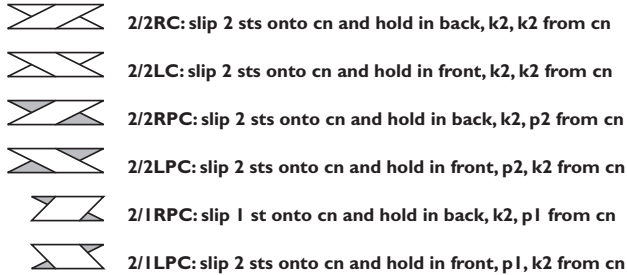
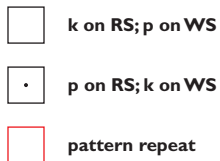
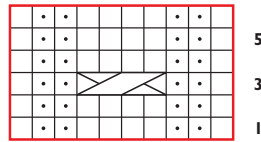
Trellis



Left-Twist Cable

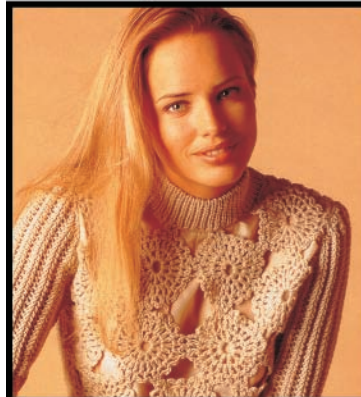


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front neck sts, pick up and knit 4 sts along front neck edge to shoulder—68 sts total. Place m and join. *Next rnd:* [P1, k2, p1, work 26 sts as established, p1, k2, p1] 2 times. Cont as established until neckband measures 2" (5 cm). BO all sts in patt. Center sleeves into armholes and sew in place. Sew sleeve and side seams. Weave in loose ends. Block, stretching seed st areas to same length as center cable panel. ∞

LEIGH RADFORD is the art director for *Interweave Knits*. She would like to thank Cafe Bastille in San Francisco, and Frederic and Eric for modeling.



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LACE-EDGED RAGLAN

design by DEBORAH NEWTON

WHEN DEBORAH NEWTON DESIGNS A SWEATER IN EASY STOCKINETTE STITCH, she likes to incorporate unusual details to give it interest. In this graceful cardigan, a simple lace stitch is a theme that she repeats in various ways throughout the sweater. Mitered corners give an unexpected crispness to an otherwise soft, flowing shape—and, says Deborah, “they’re fun to knit.”

Finished Size 36 (38, 40, 42, 46, 50)" (91.5 [96.5, 101.5, 106.5, 117, 127] cm) bust/chest circumference, buttoned. Sweater shown measures 38" (96.5 cm).

Yarn Green Mountain Spinnery Cotton Comfort (80% wool, 20% organic cotton; 180 yd [164 m]/2 oz): 7 (8, 9, 10, 11, 13) skeins.

Needles Body and sleeves—Size 7 (4.5 mm). Edging—Size 6 (4 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Cable needle (cn); tapestry needle; marker (m); eight ½" (1.3-cm) buttons.

Gauge 20 sts and 28 rows = 4" (10 cm) in St st on larger needles; 24 sts and 28 rows = 4" (10 cm) in textured rib on larger needles.

Stitch Guide

Textured Rib: (multiple of 8 sts + 4)

Rows 1 and 3: (RS) P4, *k1, p2, k1, p4; rep from *.

Rows 2 and 4: K4, *p1, k2, p1, k4; rep from *.

Row 5: P4, *sl 1 st onto cn and hold in front, k1, k1 from cn, sl 1 st onto cn and hold in back, k1, k1 from cn, p4; rep from *.

Row 6: K4, *p4, k4; rep from *.

Repeat Rows 1–6 for pattern.

K1, P1 Rib with Edge Sts: (odd number of sts)

Row 1: (WS) P2, *k1, p1; rep from * to last 3 sts, k1, p2.

Row 2: K2, *p1, k1; rep from * to last 3 sts, p1, k2.

Repeat Rows 1 and 2 for pattern.

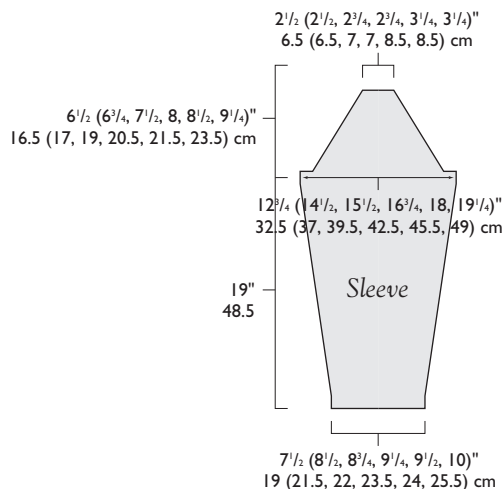
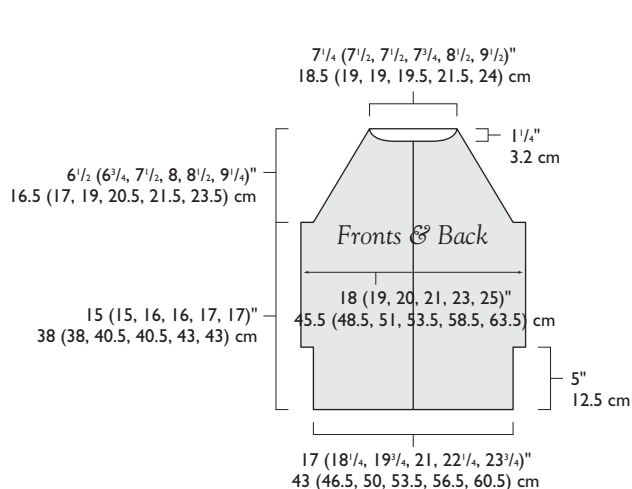
Back

With larger needle, CO 102 (110, 118, 126, 134, 142) sts. *Next row:* (RS) K1 (edge st; work in St st throughout), work Row 1 of textured rib over 100 (108, 116, 124, 132, 140) sts, end k1 (edge st;

work in St st throughout). Cont as established for a total of 36 rows (6 pattern repeats), ending with a WS row—piece should measure about 5" (12.5 cm) from beg. *Next row:* (RS) Using the knitted method (see Glossary, page 120), CO 4 sts onto left-hand needle, then knit the first 2 new sts (now edge sts; work in St st throughout), p3, work as established to end of row. *Next row:* (WS) Using the knitted method, CO 4 sts onto left-hand needle, then purl first 2 new sts (now edge sts; work in St st throughout), k3, work as established to end—110 (118, 126, 134, 142, 150) sts. Cont even in patt until a total of 71 rows have been worked, ending with Row 5 of the 12th pattern repeat—piece should measure about 10" (25.5 cm) from beg. *Next row:* (WS) Keeping in patt, dec 20 (23, 26, 29, 27, 25) sts evenly spaced—90 (95, 100, 105, 115, 125) sts rem. Change to St st and lace edges as foll: *RS rows:* K2, yo, k2tog, knit to last 4 sts, ssk, yo, k2. *WS rows:* Purl all sts. Cont in this manner for a total of 36 more rows, or until St st section measures 5 (5, 6, 6, 7, 7)" (12.5 [12.5, 15, 15, 18, 18] cm), ending with a WS row. **Shape armholes:** BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 0 (2, 2, 2, 4, 6) rows—80 (81, 86, 91, 97, 103) sts rem. Cont in St st, and at the same time, dec 1 st each end of needle every RS row 22 (22, 24, 26, 27, 28) times as foll: K2, yo, k2tog, ssk, knit to last 6 sts, k2tog, ssk, yo, k2—36 (37, 38, 39, 43, 47) sts rem; armholes measure about 6½ (6¼, 7½, 8, 8½, 9¼)" (16.5 [17, 19, 20.5, 21.5, 23.5] cm). On next RS row, BO all sts.

Left Front

With larger needles, CO 46 (54, 62, 70, 78, 86) sts. *Next row:* (RS) K1 (edge st; work in St st throughout), work Row 1 of







textured rib over 44 (52, 60, 68, 76, 84) sts, end k1 (edge st; work in St st throughout). Cont as established until a total of 36 rows have been worked (6 pattern repeats), ending with a WS row. *Next row:* (RS) Using the knitted method, CO 4 sts onto left-hand needle, then knit first 2 new sts (now edge sts; work in St st throughout), p3, then work in patt as established to end—50 (58, 66, 74, 82, 90) sts. Cont even in patt until a total of 71 rows have been worked, ending with Row 5 of the 12th pattern repeat—piece should measure about 10" (25.5 cm) from beg. *Next row:* (WS) Keeping in patt, dec 5 (10, 16, 21, 24, 27) sts evenly spaced—45 (48, 50, 53, 58, 63) sts rem. Change to St st and lace edges as foll: *RS rows:* K2, yo, k2tog, knit to last 4 sts, ssk, yo, k2. *WS rows:* Purl all sts. Cont in this manner for a total of 36 more rows, or until St st section measures 5 (5, 6, 6, 7, 7)" (12.5 [12.5, 15, 15, 18, 18] cm), ending with a WS row. **Shape armhole:** BO 5 sts at beg of next RS row, then BO 2 sts at beg of the foll 0 (1, 1, 1, 2, 3) RS row(s)—40 (41, 43, 46, 49, 52) sts rem. Dec 1 st at armhole edge as for back at beg of every RS row 22 (22, 24, 26, 27, 28) times, and *at the same time*, when 22 (23, 23, 24, 26, 28) sts rem, **Shape front neck:** At the neck edge (beg of WS rows), BO 8 (9, 9, 10, 12, 14) sts once, then BO 4 sts 2 times, and *at the same time*, cont working armhole decs as for back until 2 sts rem. On next RS row, BO all sts.

Right Front

Work as for left front, reversing shaping by CO for side slit at beg of a WS row, BO for neck shaping at beg of RS rows, and working raglan decs at end of RS rows as for back.

Sleeves

With smaller needles, CO 37 (41, 43, 45, 47, 49) sts. Work k1, p1 rib with edge sts for ½" (1.3 cm), inc 1 st on last WS row—

38 (42, 44, 46, 48, 50) sts. Change to larger needles and work lace patt as foll. *RS rows:* K2, yo, k2tog, k13 (15, 16, 17, 18, 19), yo, k2tog, ssk, yo, k13 (15, 16, 17, 18, 19), ssk, yo, k2. *WS rows:* Purl all sts. Rep the last 2 rows 3 more times, ending with a WS row. *Inc row:* (RS) K2, yo, k2tog, M1 (see Glossary, page 121), k13 (15, 16, 17, 18, 19), yo, k2tog, ssk, yo, k13 (15, 16, 17, 18, 19), M1, ssk, yo, k2—2 sts inc'd. Work 7 rows even. Keeping in patt as established, inc 1 st each end of needle in this manner every 8 rows 12 (8, 2, 4, 0, 0) more times, then every 6 rows 0 (6, 14, 6, 10, 6) times, then every 4 rows 0 (0, 0, 8, 10, 16) times—64 (72, 78, 84, 90, 96) sts. Cont even until piece measures 19" (48.5 cm) from beg, or desired length to armhole, ending with a WS row. **Shape raglan:** (Note: The raglan shaping on the sleeve is not exactly the same as for the body.) BO 4 (5, 5, 5, 5) sts at beg of next 2 rows, then BO 2 sts at beg of foll 0 (4, 4, 6, 6, 8) rows, then dec 1 st each end of needle every RS row 22 (21, 23, 24, 26, 27) times as foll: K2, yo, k2tog, ssk, work in patt (including center lace column) to last 6 sts, k2tog, ssk, yo, k2—12 (12, 14, 14, 16, 16) sts rem. BO all sts on next RS row.

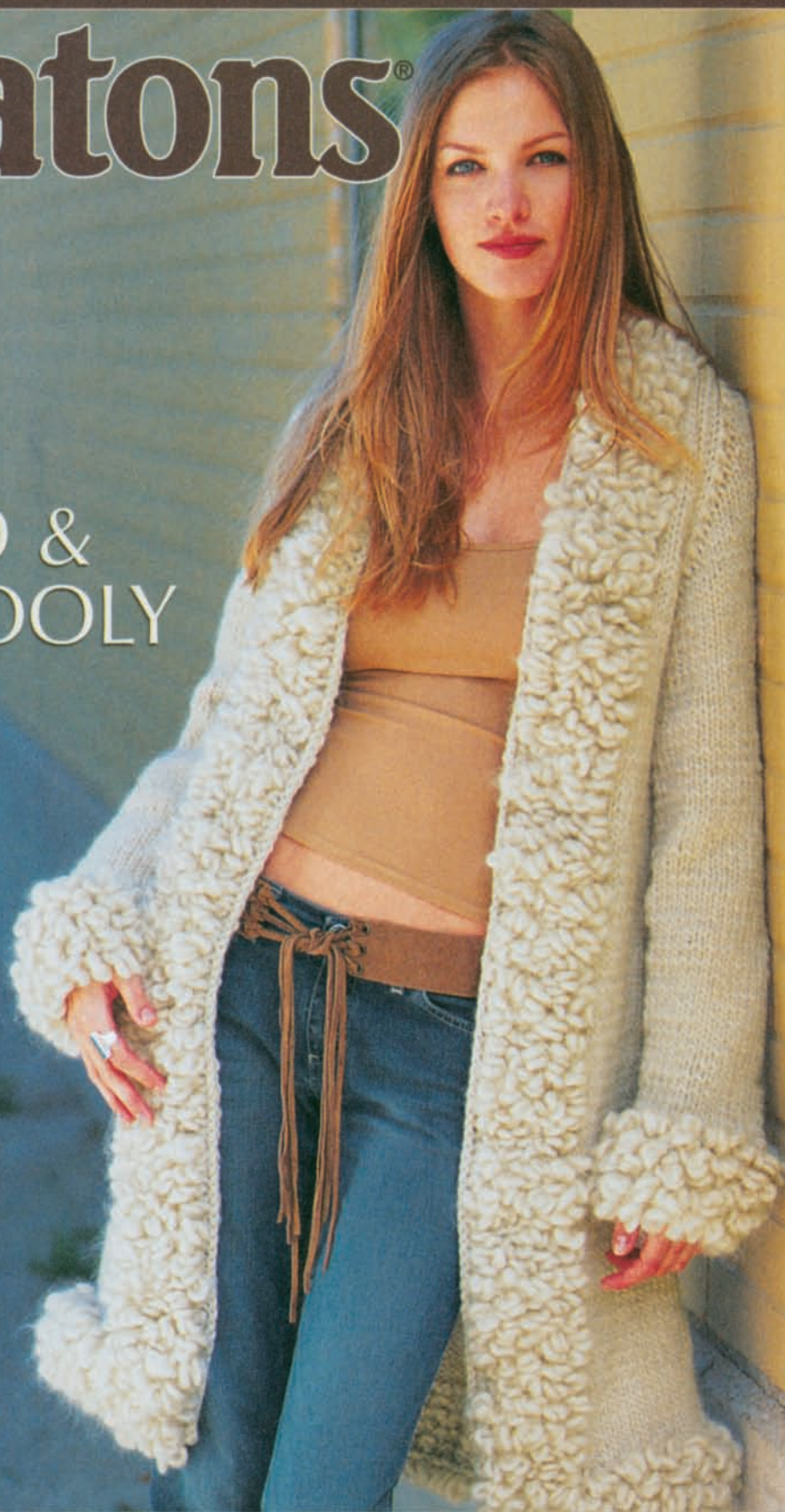
Finishing

With yarn threaded on a tapestry needle, sew back and fronts to sleeves along raglan lines. Sew sleeve seams. Sew side seams above CO extensions at sides. **Neckband:** With smaller needles, RS facing, and beg at right front neck, pick up and knit 69 (71, 75, 77, 87, 93) sts around neck edge—about 4 sts for every 3 sts around neck edge. Work k1, p1 rib with edge sts (see Stitch Guide) for ½" (1.3 cm). BO all sts. **Left front edging with mitered corner:** With smaller needles, RS facing, and beg at top of left neckband rib, pick up and knit 102 (103, 112, 115, 122, 126) sts to lower front corner (about 5 sts for every 7 rows; worked as 3 sts picked up for 4 rows, then 2 sts picked up for the next 3 rows, alternately); pick up and knit 1 st in corner and *mark this st* (work this st in St st throughout); pick up and knit 39 (46, 53, 60, 67, 74) sts along bottom edge to side corner (about 3 sts in each rev St st section and 4 sts in each cable rib section); pick up and knit 1 st in corner and *mark this st* (work this st in St st throughout); pick up and knit 25 sts along side slit (about 5 sts for every 7 rows)—168 (176, 192, 202, 216, 227) sts. Knit 1 WS row. Knit 5 more rows and *at the same time*, inc 1 st before and after each marked corner st every RS row—180 (188, 204, 214, 228, 239) sts. With WS facing, BO all sts kwise. Sew top of side slit edging to bottom of CO sts. Mark placement of 8 buttons on left front, the lowest button about 5" (12.5 cm) up from bottom edge, the highest centered on the neckband, and the others evenly spaced in between. **Right front edging with miter:** Work as for left front edging, beginning at top of right side slit, and working 2-st buttonholes opposite buttons on the 4th row as foll: *Work to marked buttonhole position, BO 2 sts; rep from * 7 more times, work to end. On the next row, use the backward loop method (see Glossary, page 120) to CO 2 sts over each gap in the previous row to complete buttonholes. Finish as for left front edging. Weave in loose ends. Steam lightly if necessary. Sew buttons opposite buttonholes. ∞


DEBORAH NEWTON is the author of *Designing Knitwear* (Taunton, 1992). She lives in Providence, Rhode Island.

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TIPSY SAILOR

design by VÉRONIK AVERY

VÉRONIK AVERY LIKES TO COLLECT IDEAS FROM FASHION AND COSTUME books and put them together in fresh and unexpected ways. This time, her Topsy Sailor sweater combines the cut and feel of a classic Brittany striped sailor shirt and an Indian-slanted Pucci palette. She used increases and decreases to “tip” the stripes up and down across the sweater and short rows to shape the front neck and sleeve caps. As in the traditional sailor sweater, the shoulders are bound off straight across, then overlapped at the shoulder, which adds scoop to the neckline. The matching ribbed hat has a charming whirlpool pattern at the crown.

Finished Size Sweater: 35 (38, 41½, 45, 48½, 52)" (89 [96.5, 105.5, 114.5, 123, 132] cm) bust/chest circumference. Sweater shown measures 38" (96.5 cm). Hat: 19" (48.5 cm) circumference.

Yarn Koigu Premium Merino (100% wool; 175 yd [160 m]/50 g). Sweater: #2395 brown (MC), 8 (9, 10, 11, 12, 14) skeins; #2340 green, #2230 pink, and #2380 orange, 1 skein each. Hat: #2395 brown, 2 skeins. (Hat alone requires about 1½ skeins. With a shorter brim, hat can be made with 1 skein—start crown shaping at 4½" [11.5 cm] instead of at 5½" [14 cm].)

Needles Sweater—Size 3 (3 mm): straight. Hat—Size 2 (2.75 mm): 16" (40-cm) circular (cir) and set of 4 or 5 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; markers (m); head-sized balloon for blocking hat; contrasting waste yarn.

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

Notes

To maintain consistent color appearance in the MC areas, work with 2 balls of yarn at a time, alternating 2 rows from each ball.

The front neck and shoulders are shaped with short rows that use yarnovers instead of wrapped stitches at the turning points. Hide gaps formed at turning points as follows: On RS rows: Knit the yarnover together with the stitch after it. WS rows: Slip the yarnover and the stitch after it individually knitwise, slip them back onto the left needle, then purl them together through their back loops.

To avoid the distorted look that increased stitches can have, use yarnover increases, twisting them on the following row to keep them looking neat.

Stitch Guide

Scalloped Stripe: (multiple of 12 sts)

Row 1: *With MC, [k2tog] 2 times, [yo, k1] 3 times, yo, [ssk] 2 times, k1; rep from *.

Row 2: Purl, working all yarnovers through back loops.

Rows 3 and 4: With green, work in St st.

Rows 5 and 6: With MC, work in St st.

Rows 7–12: Rep Rows 1–6, working Rows 9 and 10 with pink instead of green.

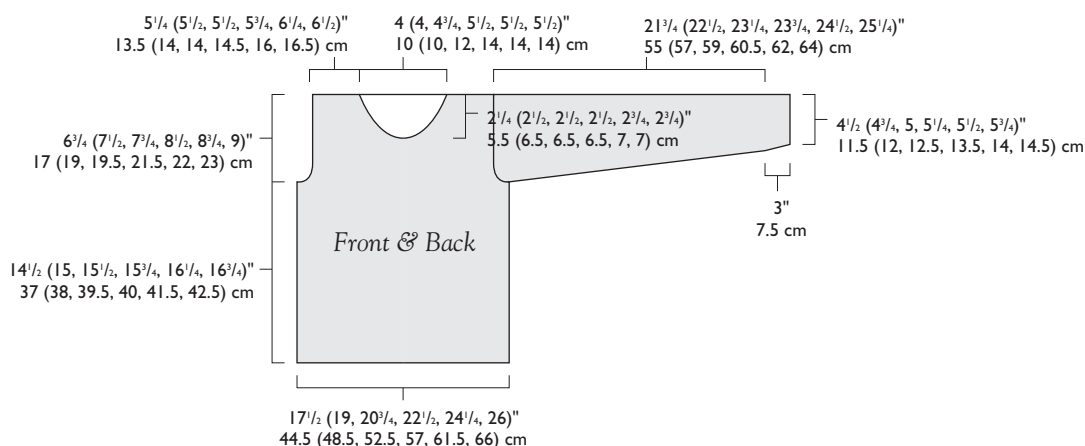
Rows 13–18: Rep Rows 1–6, working Rows 15 and 16 with orange instead of green.

Repeat Rows 1–18 for pattern.

PULLOVER

Back

With MC and using the long-tail method (see Glossary, page 120), CO 122 (134, 146, 158, 170, 182) sts. *Set up rib:* (RS) K2, *p2, k2; rep from *. Work even in established rib for 12 rows. Change to St st and work even until piece measures 3¾ (4, 4¼, 4½, 4¾, 4¾)" (9.5 [10, 11, 11.5, 12, 12] cm) from beg, ending with a WS row. *Set up scallop stripe patt:* (RS) K1 (selvedge), work scallop stripe patt over center 120 (132, 144, 156, 168, 180) sts, k1 (selvedge). *Note:* Armhole shaping begins before stripe patt





has been completed; read the foll instructions before proceeding. Maintaining selvedge sts in St st, work Rows 1–18 of scallop stripe patt 5 (5, 6, 6, 6, 6) times total, then work 8 (14, 2, 2, 8, 8) more rows in patt—98 (104, 110, 110, 116, 116) total rows of stripe patt. *At the same time*, when piece measures 14½ (15, 15½, 15¾, 16¼, 16¼)" (37 [38, 39.5, 40, 41, 42.5] cm) from beg, ending with a RS row, **Shape armholes:** Keeping in stripe patt as established and changing to St st when required number of stripe patt rows have been completed, BO 4 (6, 8, 10, 10, 13) sts at beg of next 2 rows, then BO 2 (2, 3, 3, 3, 3) sts at beg of foll 2 rows, then BO 0 (0, 2, 2, 2, 4) sts at beg of foll 0 (0, 4, 2, 4, 2) rows—110 (118, 116, 128, 136, 142) sts rem. Work 1 (WS) row even. *Dec row:* K2, k2tog, work in patt to last 4 sts, ssk, k2—2 sts dec'd. Dec 1 st each end of needle in this manner every 2 rows 2 (3, 1, 2, 2, 2) more time(s), then every 4 rows 1 (0, 0, 1, 2, 2) time(s), then every 6 rows 1 (2, 0, 1, 1, 1) time(s)—100 (106, 112, 118, 124, 130) sts rem. Cont even until piece measures 20¼ (21½, 22¼, 23¼, 24, 24¼)" (51.5 [54.5, 56.5, 59, 61, 63] cm) from beg, ending with a RS row. *Next row:* (WS) P3 (2, 3, 2, 3, 2), k2, *p2, k2; rep from * to last 3 (2, 3, 2, 3, 2) sts, p3 (2, 3, 2, 3, 2). Work 11 rows in established rib. Using the sewn method (see Glossary, page 121), BO all sts.

Front

Work as for back until piece measures 18 (19, 19¼, 20¼, 21¼, 22)" (45.5 [48.5, 50, 52.5, 54, 56] cm), ending with a WS row—100 (106, 112, 118, 124, 130) sts. **Shape left neck:** K36 (39, 39, 40, 43, 46), turn, yo, place marker (pm), work to end. *Next row:* Work to 4 sts before m, turn, yo, pm, work to end. Cont in this manner, turning work 4 sts before previous marker 7 (8, 8, 8, 9, 10) times more, turn, yo, work 4 (3, 3, 4, 3, 2) rem sts. *Next row:* (RS) Work across all sts, removing markers and hiding gaps by knitting each yo tog with the foll st as given in Notes. **Shape right neck:** (WS) P36 (39, 39, 40, 43, 46), turn, yo, pm, work to end. *Next row:* Work to 4 sts before m, turn, yo, pm, work to end. Cont in this manner, turning work 4 sts before previous marker 7 (8, 8, 8, 9, 10) times more, turn, yo, work 4 (3, 3, 4, 3, 2) rem sts. *Next row:* (WS) Work across all sts, removing markers and hiding gaps by purling each yo tog with the foll st through the back loops as given in Notes. *Next row:* (RS) K3 (2, 3, 2, 3, 2), p2, *k2, p2; rep from * to last 3 (2, 3, 2, 3, 2) sts, k3 (2, 3, 2, 3, 2). Work 11 rows in established rib. Using the sewn method, BO all sts.

Sleeves

With contrasting waste yarn and tapestry needle, baste edge of back shoulders over front shoulders, overlapping by 1½" (3.8 cm).



If you look closely, you'll see that the stripes tip up when they lie in the columns of increased stitches and tip down in the columns of decreased stitches.

With MC, RS facing, and beg at bottom of armhole, pick up and knit 100 (106, 114, 120, 128, 134) sts evenly spaced around armhole, working through both layers at shoulder.

Short-Row 1: (WS) P64 (70, 75, 79, 84, 88), turn—36 (36, 39, 41, 44, 46) sts rem unworked at end of row before turning.

Short-Row 2: Yo, k28 (34, 36, 38, 40, 42), turn—36 (36, 39, 41, 44, 46) sts rem unworked at end of row before turning.

Short-Row 3: Yo, purl to yo of previous row, hide gap by working yo tog with st after it (see Notes), p3 (3, 3, 3, 2, 2), turn—32 (32, 35, 37, 41, 43) sts rem unworked at end of row.

Short-Row 4: Yo, knit to yo of previous row, hide gap by working yo tog with st after it, k3 (3, 3, 3, 2, 2), turn—32 (32, 35, 37, 41, 43) sts rem unworked at end of row.

Short-Rows 5–8: Yo, work to yo of previous row, hide gap, work 2 sts, turn—26 (26, 29, 31, 35, 37) sts rem unworked at each end after Short-Row 8.

Short-Rows 9 and 10: Yo, work to yo of previous row, hide gap, work 1 (1, 2, 2, 2, 2) st(s), turn—24 (24, 26, 28, 32, 34) sts rem unworked at each end after Short-Row 10.

Short-Rows 11–14: Yo, work to yo of previous row, hide gap, work 2 (1, 1, 1, 2, 2) st(s), turn—18 (20, 22, 24, 26, 28) sts rem unworked at each end after Short-Row 14.

Short-Rows 15 and 16: Yo, work to yo of previous row, hide gap, work 2 sts, turn—15 (17, 19, 21, 23, 25) sts rem unworked at each end after Short-Row 16.

Short-Rows 17 and 18: Yo, work to yo of previous row, hide gap, work 3 (2, 1, 1, 2, 2) st(s), turn—11 (14, 17, 19, 20, 22) sts rem unworked at each end after Short-Row 18.

Short-Rows 19 and 20: Yo, work to yo of previous row, hide gap, work 4 (3, 2, 2, 2, 2) sts, turn—6 (10, 14, 16, 17, 19) sts rem unworked at each end after Short-Row 20.

Short-Rows 21 and 22: Yo, work to yo of previous row, hide gap, work 5 (5, 1, 1, 2, 2) st(s), turn—0 (4, 12, 14, 14, 16) sts rem unworked at each end after Short-Row 22. For size 35" only, the sleeve cap is now complete; skip to *For all sizes below*.

Short-Rows 23 and 24: Yo, work to yo of previous row, hide gap, work 0 (3, 5, 2, 2, 2) sts, turn—0 (0, 6, 11, 11, 13) sts rem unworked at each end after Short-Row 24. For size 38" only, the sleeve cap is now complete; skip to *For all sizes below*.

Short-Rows 25 and 26: Yo, work to yo of previous row, hide gap, work 0 (0, 5, 4, 1, 1) st(s), turn—0 (0, 0, 6, 9, 11) sts rem unworked at each end after Short-Row 26. For size 41½" only, the sleeve cap is now complete; skip to *For all sizes below*.

Short-Rows 27 and 28: Yo, work to yo of previous row, hide gap, work 0 (0, 0, 5, 2, 2) sts, turn—0 (0, 0, 0, 6, 8) sts rem unworked at each end after Short-Row 28. For size 45", the sleeve cap is now complete; skip to *For all sizes below*.

Short-Rows 29 and 30: Yo, work to yo of previous row, hide gap, work 0 (0, 0, 0, 5, 2) sts, turn—0 (0, 0, 0, 0, 5) sts rem unworked at each end after Short-Row 30. For size 48½", the sleeve cap is now complete; skip to *For all sizes below*.

Short-Rows 31 and 32: Yo, work to yo of previous row, hide gap, work 0 (0, 0, 0, 0, 4) sts, turn—no unworked sts rem after Short-Row 32. For size 52", the sleeve cap is now complete.

For all sizes: Cont in St st across all sts and *at the same time*, dec 1 st each end of needle on RS rows (by working k2, ssk, work to last 4 sts, k2tog, k2) every 10 rows 12 (9, 4, 2, 0, 0) times, then every 8 rows 7 (11, 18, 21, 21, 20) times, then every 6 rows 0 (0,



0, 0, 4, 6) times—62 (66, 70, 74, 78, 82) sts rem. Work even until sleeve measures $21\frac{1}{4}$ ($22\frac{1}{2}$, $23\frac{1}{4}$, $23\frac{3}{4}$, $24\frac{1}{2}$, $25\frac{1}{4}$)" (55 [57, 59, 60.5, 61.5, 64] cm) from beg, or $1\frac{1}{2}$ " (3.8 cm) less than desired total length, ending with a WS row. *Next row:* (RS) Establish k2, p2 rib as foll: K2, *p2, k2; rep from *. Work even in established rib for 3" (7.5 cm); ribbed cuff will be folded up $1\frac{1}{2}$ " (3.8 cm) when worn. Using the sewn method, BO all sts.

Finishing

Weave in loose ends. Block pieces to measurements. With yarn threaded on a tapestry needle, sew side and sleeve seams, being careful to match stripes at sides and reversing seams for lower $1\frac{1}{2}$ " (3.8 cm) of sleeve cuffs so RS of seam will show when cuff is folded back. Arrange shoulders so the overlap gradually tapers away to nothing at about $3\frac{1}{2}$ " (9 cm) from armhole edge and tack shoulders loosely in place. Lightly steam-block. Fold up sleeve cuffs.

HAT

With 16" (40-cm) cir needle, CO 160 sts. Place marker (pm) and join, being careful not to twist sts. Establish k2, p2 rib as foll: *K2, p2; rep from *. Cont as established until piece measures $5\frac{1}{2}$ " (14 cm) ($4\frac{1}{2}$ " [11.5 cm] if making a 1-skein hat), placing markers after the 40th, 80th, and 120th sts in the last rnd. **Shape crown:** *K1, ssk, work in patt to m, slip m; rep from * 3 times more—4 sts dec'd. Rep the last rnd 37 more times, changing to dpn when necessary—8 sts rem after all decs have been worked. Cut yarn, leaving an 8" (20.5-cm) tail. Thread through all sts, and draw up tightly to close.

Finishing

Weave in loose ends. Inflate balloon to desired head size. Wet hat, place on balloon, and allow to air-dry. Fold up brim to desired depth. ∞

VÉRONIK AVERY lives in Montreal with her husband, daughter, and two cats. Visit her website at www.veronikavery.com.

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BYZANTINE BAZIC

design by KATHY ZIMMERMAN

ELABORATE PAINTINGS ON THE CEILING OF A GREEK BYZANTINE CATHEDRAL gave Kathy Zimmerman the idea for this cabled unisex pullover. She uses rope cables and ribs as the basic design elements. Together they provide a background for the large central cable panel and are worked into the interior sections and woven up the sides as well. The ropes and ribs extend into the cozy turtleneck, further integrating the two patterns.

Finished Size 37 (42, 47, 52, 57)" (94 [106.5, 119.5, 132, 145] cm) bust/chest circumference. Sweater shown measures 47" (119.5 cm).

Yarn Classic Elite Bazic (100% superwash wool; 65 yd [59 ml]/50 g): #2932 boysenberry, 24 (26, 27, 30, 32) balls.

Needles Body and sleeves—Size 9 (5.5 mm). Cuffs—Size 7 (4.5 mm). Neck—Size 9 (6 mm) and size 7 (4.5 mm): 16" (40-cm) circular (cir). Adjust needle sizes if necessary to obtain the correct gauge.

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

Gauge 23 sts and 23 rows = 4" (10 cm) in rib and cable pattern on larger needles, after blocking; 56 sts in large central cable panel = 9" (23 cm).

Note

Work neck decs 2 sts in from edges as foll: *Single dec*: Ssk at beg of row; k2tog at end of row. *Double dec*: Sl 1, k2tog, psso at beg of row; k3tog at end of row.

Back

With larger needles, CO 110 (124, 138, 152, 166) sts. *Set-up row*: (WS) Following set-up row of Rib & Cable chart, work 27 (34, 41, 48, 55) sts, place marker (pm), work 56 sts, pm, work rem 27 (34, 41, 48, 55) sts. Slipping markers every row and cont as charted, rep Rows 1–4 5 (6, 6, 6, 7) times, ending with Row 4 (WS). Working first and last 27 (34, 41, 48, 55) sts in rib and cable patt as established, work center 56 sts according to Greek Cable chart beg with Row 1 of chart. Cont in patts as established until piece measures 14 (14½, 15½, 16½, 17)" (35.5 [37, 39.5, 41.5, 43] cm) from beg, ending with a WS row. **Shape armholes**: BO 9 (10, 12,

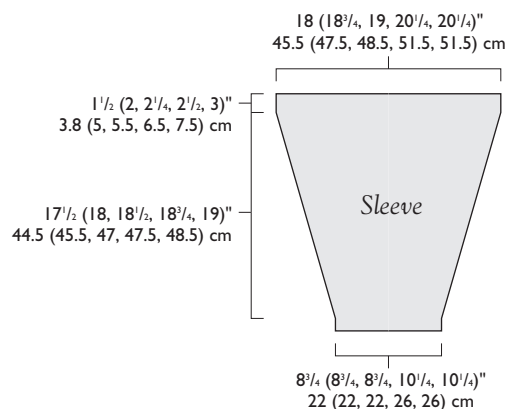
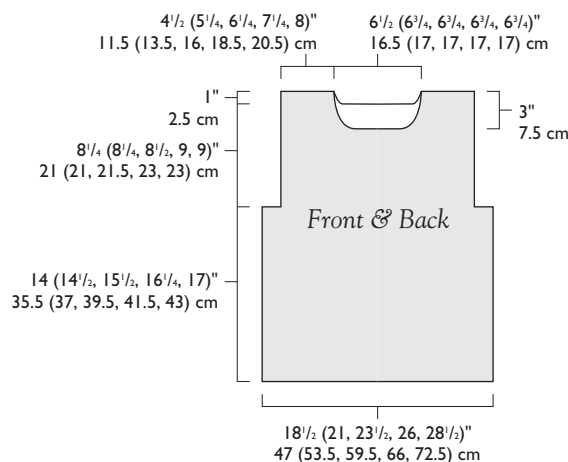
14, 16) sts at beg of next 2 rows—92 (104, 114, 124, 134) sts rem. Cont even in patt until armholes measure 8¼ (8¼, 8½, 9, 9)" (21 [21, 21.5, 23, 23] cm), ending with a WS row. **Shape neck and shoulders**: Keeping in patt, work 32 (37, 42, 47, 52) sts, join new yarn and BO center 28 (30, 30, 30, 30) sts in patt, work to end—32 (37, 42, 47, 52) sts each side. Working each side separately, BO 3 sts at neck edge 2 times—26 (31, 36, 41, 46) sts rem. Work 1 row even. Place sts on holders for shoulders.

Front

Work as back until armholes measure about 6¼ (6¼, 6½, 7, 7)" (16 [16, 16.5, 18, 18] cm), ending with a WS row—92 (104, 114, 124, 134) sts. **Shape neck**: Keeping in patt, work 34 (39, 44, 49, 54) sts, join new yarn and BO center 24 (26, 26, 26, 26) sts, work to end—34 (39, 44, 49, 54) sts each side. Working each side separately, work double dec (see Note) at each neck edge every other row 3 (2, 2, 2) times—28 (35, 40, 45, 50) sts rem each side. Work single dec at each neck edge every other row 2 (4, 4, 4, 4) times—26 (31, 36, 41, 46) sts rem each side. Work even in patt until piece measures same as back to shoulders. Place sts on holders for shoulder.

Sleeves

With smaller needles, CO 50 (50, 50, 58, 58) sts. Beg and end as indicated for your size, work set-up row, then Rows 1–4 of Sleeve chart. Change to larger needles and cont as established, inc 1 st at each end of needle every other row 4 (7, 8, 5, 4) times, then every 4 rows 22 (21, 21, 23, 24) times, working new sts into patt—102 (106, 108, 114, 114) sts. Work even until piece measures 17½ (18, 18½, 18¾, 19)" (44.5 [45.5, 47, 47.5, 48.5] cm)







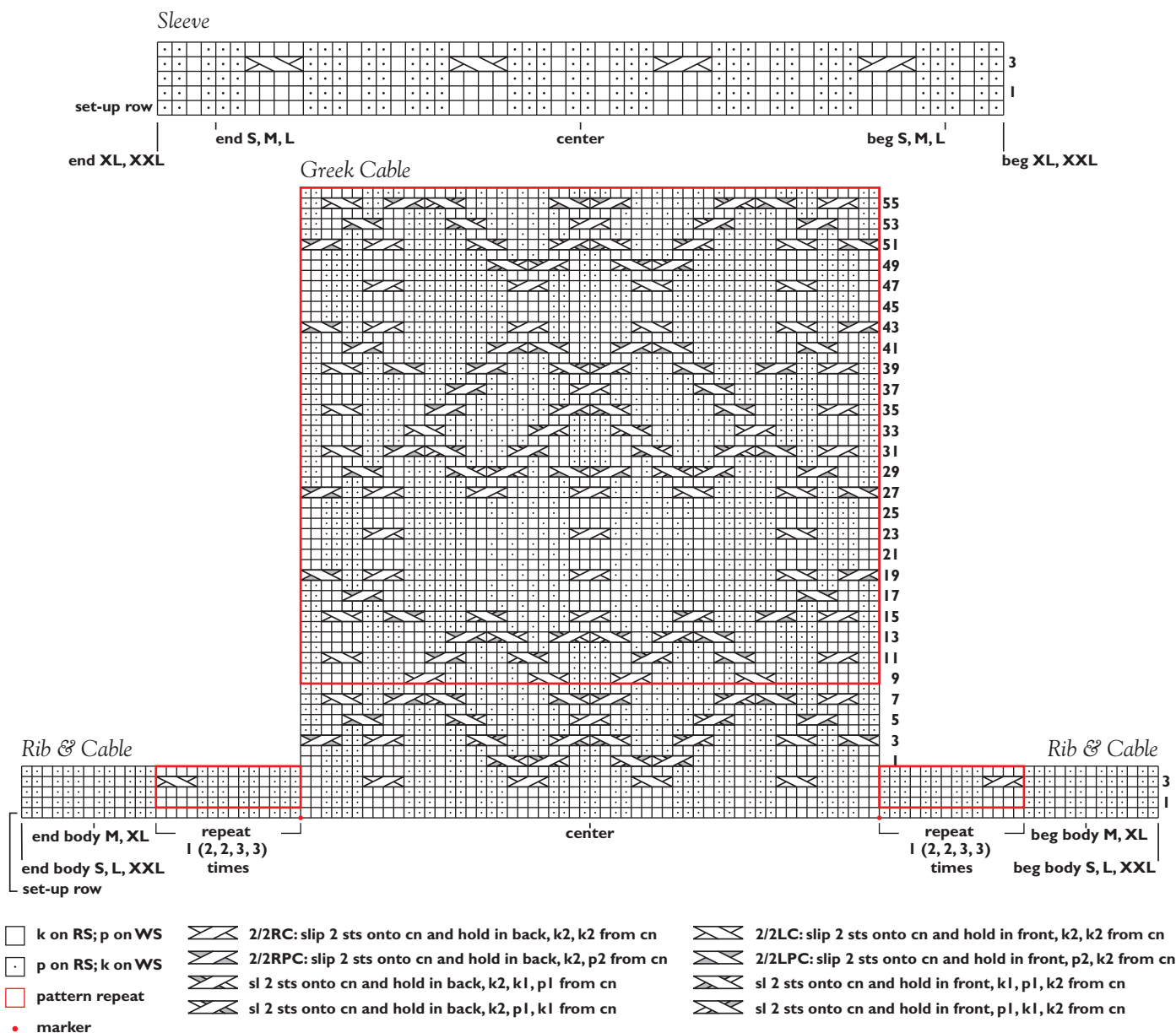
from beg. Mark each edge of piece for arm-hole placement. Work even for about 1½ (2, 2¼, 2½, 3)" (3.8 [5, 5.5, 6.5, 7.5] cm), ending with Row 2 of patt. BO all sts loosely in patt and *at the same time*, dec 2 sts in each cable as foll: Sl 2 sts onto cn and hold in back, [k2tog] 2 times by working 1 st from left needle tog with 1 st from cn.

facing, and beg at left shoulder seam, pick up and knit 16 (15, 15, 15, 15) sts along left front neck, 24 (26, 26, 26, 26) sts across front neck, 16 (15, 15, 15, 15) sts along right front neck, and 42 sts across back neck—98 sts total. Place m and join. *Next rnd*: *P1, k1, p3, k1, p2, k1, p3, k1, p1; rep from *. Cont as established until neckband measures 2" (5 cm). Turn garment inside out to reverse direction of knitting so that when neck is folded over patterned section will appear on RS. Change to larger cir needle. *Rnds 1–3*: *P1, k1, p3, k4, p3, k1, p1; rep from *. *Rnd 4*: *P1, k1, p3, 2/2RC, p3, k1, p1; rep from *. Rep Rnds 1–4 for 4" (10 cm)—6" (15 cm) total of neck ribbing. BO all sts loosely in patt. With yarn threaded on tapestry needle, sew sleeves into armholes, matching marked sts on sleeves with underarms. Sew sleeve and side seams. Weave in loose ends. Block lightly to measurements. ∞

Finishing

Using the three-needle method (see Glossary, page 121), join shoulders. **Neckband**: With smaller 16" (40-cm) cir needle, RS

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



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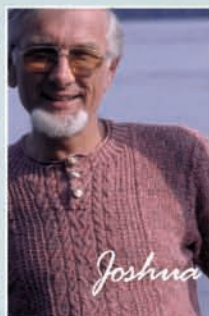
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ROYAL TWEED

exotic fibers for knitters

CAMEL, YAK, MUSK OX, VICUÑA, AND GUANACO

Donna Druchunas

Humankind's fascination with the rare and beautiful is one that transcends time and culture. Since ancient times, people around the world have used fiber and skins from local animals to create garments and blankets rich with warmth and comfort. Then, when European explorers visited faraway lands, they returned home with treasures: luxurious fabrics and yarns were piled into chests along with jewels, butterfly specimens, and spices. As transportation improved and international trade increased, more and more unusual fibers became available in Europe and North America.

Fascination with exotic fibers persists today. Perhaps modern handknitters, like the early explorers, are drawn in by the mystique of the faraway and rare—not to mention the sumptuous knitting experience these fibers provide. A few luxury fibers—like cashmere, silk, mohair, and alpaca, which are highly prized for their fine, rich feel and histories in distant lands—are commonly found on local yarn-shop shelves. Other fibers are seen less frequently, and some are downright rare. Their limited availability, unique qualities, and unlikely sources—camel, yak, musk ox, vicuña, and guanaco—earn them the moniker *exotic*.

DOWN FIBERS PROVIDE WARMTH AND LUXURY

A seemingly unrelated assortment of animals—some of which you may never have heard about, and whose origins span the globe—share one common trait: all grow a double coat of hair to protect them from harsh conditions in their habitats. The outer coat of coarse guard hairs acts as a barrier to keep out debris and moisture. The undercoat, or down, insulates the animals from extreme heat and cold. Because down evolved as a protection against harsh environments, the fibers from many species living in different parts of the world have similar properties: they are lightweight, warm, soft, slightly crimped, and generally not lustrous. As yarns, these fibers are irresistibly soft, splendidly silky, and dreamy to work with—like knitting clouds or spinning warm air. Like cashmere, the yarns made from the down of two-coated animals are among the most luxurious available.

Acquiring this down—the first step in the transformation from fur to yarn—is a tedious, labor-intensive process. First, workers must round up the animals to harvest the fiber. Experienced handlers comb or shear the fleece, gingerly removing the fiber without damaging it or hurting the animals. Sorters separate the fleece according to fiber quality and length, then the fibers are scoured, or washed. Finally, the fiber is “dehaired” so only the soft down remains for spinning yarn.

Camel

Perhaps the most easily attainable fiber featured here, camel has long been a staple of the fashion world. While

Down fibers are irresistibly soft. Shown here clockwise from upper left are camel, yak, vicuña, light guanaco, dark guanaco, and musk ox.



Povy Kendal Atchison

Mongolian herdsman have used the camel's long, thick winter fleece in yurts (tents) and coats for many centuries, today's hand-knitting world prizes the camel's down. When spun into yarn, camel down rivals fine wool and cashmere in softness—and it's readily available, typically in blends, from commercial yarn sources.

Both the one-humped dromedary (of the Middle East, northern India, and the Sahara Desert) and the two-humped Bactrian camel (found in northern China and Mongolia) produce down, but the double-humped Bactrian camel is, by far, the main source of fiber. Camel fiber is harvested in three different ways: by hand-combing the animal, shearing it, or collecting the hair during the molting season, which begins in late spring. Camel fiber ranges in color from the typical reddish-brown to brown, gray, and even white. The fineness of the fiber varies from 15 to 24 microns in diameter (a micron equals 1/1000 of a meter); cashmere, in comparison, measures 14 to 19 microns—about a third the thickness of a human hair.

Yak

Yak fur, another fairly common fiber, has traditionally been woven into coverings for huts, blankets, mats, and sacks by people of Asia; today, it often appears in the United States in Santa Claus beards. For handknitters, the yak's down spins up into a soft, lofty, slightly lustrous yarn that felts beautifully.

Members of the cattle family, and seemingly unlikely candidates for a fine fiber (20 to 22 microns), these huge, shaggy beasts exist in large domestic and small wild populations in Central Asia and India. The wild yak, once widespread on the Tibetan plateau north of the Himalayas, is endangered today, its range vastly reduced, and its numbers diminished to a few hundred. The fiber used in knitting yarns comes from domestic yak, which number about 12 million in the high plateaus and mountains of Central Asia.

Living above the snowline in harsh highlands, the yak has developed a thick coat of long hair that reaches almost to the ground. Most wild yaks have black or very dark brown hair, but domestic yaks may also be golden-colored and have white markings from crossbreeding with cattle. While yak yarn and fiber are available from several sources, garments made from yak fiber are not readily available through retail stores.

Musk Ox

Qiviut, preferred over cashmere by certain knitters, and increasingly available in the United States, is the downy under-hair of the arctic musk ox. Known as “oomingmak” (the bearded one) to the Alaskan Yupiit peoples, the musk ox lives in remote areas of Greenland, Alaska, and Canada, where it grows an under-wool that is incredibly soft and fine (11 to 13 microns) and eight times warmer than sheep's wool. This layer of qiviut protects the animals in -100°F weather; in fact, captive herds must be protected from overheating when temperatures rise to just 70°F.

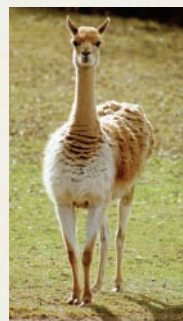
Historically, the Inuit used not the down but the hide of the musk ox for moccasins, trousers, bedding, and robes. In 1708, a French trader collected qiviut and made a pair of stockings “finer than silk.” Most European visitors to Alaska, however, favored robes made from musk ox skins, and by the 1860s, the musk ox was hunted almost to extinction there. In the twentieth century, several herds were reintroduced on Nunivak Island in Alaska; today, large wild populations still inhabit Canada, and domestic herds are being raised there as well.

Qiviut is combed and collected during the spring molt from a few domestic and wild herds. In Canada, most qiviut is harvested from wild animals taken in Inuit hunts. The natural color of the fiber is dark taupe; it can be dyed into other colors, but it must be bleached first. With each animal producing just five to seven pounds of qiviut every year, the fiber remains rare and expensive.

Vicuña

At the southern extreme of the Americas, a small, delicate creature provides fiber that has graced ancient Incan throne rooms, Paris runways, and the closets of Hollywood stars. Garments made from vicuña—a South American cousin of the camel, closely related to the alpaca, llama, and guanaco—have long been trademarks of the fashion elite.

Through adaptation to high altitudes, where drought and freezing nights are common, the dainty, cinnamon-colored vicuña has evolved a soft, fine down (10 to 14 microns)—a “golden fleece” treasured by the Inca. After the Spanish conquest in 1532, the number of vicuña declined dramatically through overhunting and competition for pasture with European livestock. In 1975, the vicuña was declared an endangered species, and all trade in its fiber was outlawed. Just last year, its status was raised to threatened, and the ban on importing vicuña fiber lifted. As a result,



meet the menagerie Acquiring the down, as you might suspect, is more difficult for certain animals than others, and this difficulty, in addition to the rarity of some species, affects the availability, cost, and preciousness of the resulting yarn. Each of the fiber-producing animals featured here has its own particular geography, history, and sought-after fleece; each also has a unique relationship to people in that its coat provides material for shelter, clothing, and tactile pleasure—whether that pleasure results from wearing or working with its glorious down. From left to right: camel, yak, musk ox, vicuña, guanaco. All photos Brent Huffman except guanaco by Jemma Lerwill, Esgym Farms, UK.

vicuña yarn is once again available in the United States, but still extremely difficult to find.

In the time of the Incas, vicuña fiber was collected in a *chacu*, a festival in which wild vicuñas were corralled, sheared, and released. Today, Andean people are renewing this ancient tradition.

Guanaco

Featured in finely woven shawls, fine suits, and \$11,000 overcoats, guanaco is a coveted fiber favorite of the fashion-conscious, prized for its warmth (it's three times warmer than wool); its silky, smooth hand (14 to 18 microns); and its pale, honey-beige color. A larger cousin of the vicuña, the guanaco is South America's largest land mammal.

As with the vicuña, the Incas treasured the down of the guanaco. Unfortunately, the guanaco also shared the vicuñas' fate: As a result of hunting and habitat encroachment, guanaco populations dropped from nearly 35 million in the 1500s to a few hundred thousand by the 1970s. During recent decades, conservation organizations have achieved protection for the species; still, many wild herds fall victim to poachers who find it easier to collect the down by killing the animals than by capturing them. Guanaco fiber, too, has only recently become available in the United States.

Currently, three ranches in the United Kingdom and South America raise guanacos for commercial fiber processing. At the Chacay ranch in Argentina, ranchers capture a limited number of *chulengos* (young guanacos) from the wild and raise them in semicapitivity. Workers round up the animals for shearing during the spring, which allows their slow-growing coat to renew itself over

the summer. In Britain, guanacos are housed in barns to protect them from the wet and chilly weather.

SELECTING YARNS FROM EXOTIC SOURCES

Several criteria determine the quality of down fibers and yarns, including fiber diameter, average fiber length, and coarse hair content. Just because a fiber has a very small micron count does not mean that the yarns made from it are the softest or the best available.

To make sure you have a wonderful experience using these pricey yarns and end up with a garment you will treasure, take the time to select your yarns carefully. The following criteria apply to all down yarns:

- Consider handspun as well as mill-spun yarns. Handspun yarns sometimes retain more of the fiber's character, and some exotic fibers are available *only* in handspun form.
- Feel the yarn to make sure you like it. Some yarns contain a lower percentage of guard hairs than others; hence, they are softer.
- While these softer, "purer" down yarns are scrumptious, they are also more expensive than slightly coarser ones. Weigh softness against price when you are choosing yarn.
- Consider the amount of twist in the yarn you're drawn to. While the short, fine nature of the fibers in these yarns makes them rather prone to pilling, yarns that are softly or loosely spun pill more.
- Buy one skein for swatching first.

KNITTING WITH EXOTIC FIBERS

Down yarns from exotic sources, regardless of their diversity,



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share several qualities. All work up into lightweight and lofty fabrics that trap air. Thus, they are extremely warm. Most down fibers are also fairly springy and have a resilience similar to that of cashmere—they are less “drapey” than alpaca, but not as elastic as wool. Knit ribbings tightly, on smaller-sized needles than you might with wool, to help the ribbing hold its shape.

Many pure exotic down yarns, regardless of their animal source, are available only in fingering or lace weight, mainly because they are so warm and so expensive. This feature indicates that the best types of garments to knit with exotic fibers are small outerwear pieces, such as scarves, hats, headbands, or gloves (two or more strands can be combined for a heavier yarn). Lacy shawls are also excellent choices, because open lace patterns prevent garments from becoming prohibitively warm, and, when washed, tiny fibers in the yarn will slightly loosen from the twist, or “bloom,” to fill open spaces and create a gentle halo effect. Some commercially spun yarns containing exotic fibers are blended with wool; this yarn is appropriate for large garments such as sweaters, because it is less warm, more affordable, and available in a variety of weights.

Because exotic-fiber yarns are often very softly spun, the fibers in the yarns may tear or drift apart easily (the structure of knitted fabric adds strength, so a finished garment will be more durable than the yarn itself). Consider the following cautions when you’re working with exotic down yarns:

- Wind the yarn into balls by hand.
- Handle the yarn very gently when you’re making balls, knitting, and ripping.

- Use a stronger yarn (such as wool) in a similar color and weight for sewing seams.

SIMPLE CARE FOR EXOTIC FIBERS

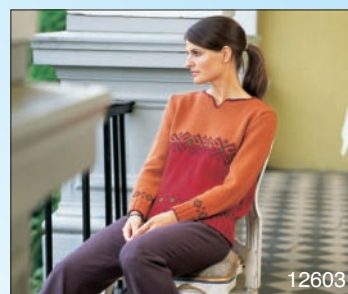
Luxurious and fashionable down fibers and fabrics are also durable and practical. They resist wrinkling, are long lasting, and soften with age. If cared for properly, garments made from these fibers should last a lifetime.

Care for a garment made from down fibers just as you would a fine woolen. Hand-wash it in tepid water using a soap for fine washables, and dry it flat away from sunlight or direct heat. Treat stains as quickly as possible, rinsing immediately with cold water; hot water may set the stain. When dry, fold the garment and store it flat in a drawer. Never hang it on a hanger.

To store garments over the summer, wash and fold them, then keep them in a chest or drawer with sachets of lavender or eucalyptus to deter moths. ∞

For a list of sources for exotic knitting yarns, see our website at www.interweave.com, or send a self-addressed, stamped envelope to Exotic Fibers, *Interweave Knits*, 201 E. Fourth St., Loveland, CO 80537.

DONNA DRUCHUNAS is a writer with a lifelong interest in fiber crafts. She is currently working on a how-to book on knitted rugs, to be published by Lark Books in fall 2004.



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BRIOCHE GAITER IN CAMEL HAIR

design by ANN BUDD

WHAT BETTER DESIGN FOR AN EXPENSIVE, EXOTIC, AND SOMEWHAT FRAGILE FIBER than Ann Budd's soft, caressing neck warmer—so light-weight you hardly know it's there. While experimenting with stitch patterns for her design, Ann discovered that she needed a stitch pattern that wouldn't stress the yarn—cable crossings caused it to break. A ribbed brioche pattern turned out to be perfect. The wide ribs and slipped stitches take advantage of the lofty nature of the fiber and add body to the knitted piece. After casting onto a circular needle, she worked in the round until she was left with just enough yarn to bind off. Voilà!

Finished Size About 19½" (49.5 cm) circumference and 6¾" (17 cm) tall. To fit an adult.

Yarn Classic Elite Blithe (100% baby camel; 128 yd [117 m]/25 g): #60675 fawn, 1 skein.

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

Notions Marker (m); tapestry needle.

Gauge 16 sts and 28 rnds = 4" (10 cm) in brioche st worked in the rnd.

Stitch Guide

Brioche Stitch in the Round:

(even number of sts)

Rnd 1: *P2tog, yo, sl 1 pwise with yarn in back; rep from *.

Rnd 2: *Yo, sl 1 pwise with yarn in back, k2tog; rep from *.

Repeat Rnds 1 and 2 for pattern.

CO 80 sts. Do not join. *Set-up Row 1:* *Yo, sl 1 pwise with yarn in back, k1; rep from *. *Set-up Row 2:* *Yo, sl 1 pwise with yarn in back, k2tog (the slipped st and yo of previous row); rep from *. Place marker (pm) and join into a rnd, being careful not to twist sts. Beg with Rnd 1, rep Rnds 1 and 2 of brioche st in the rnd until piece measures 6¾" (17 cm) from beg, ending with Rnd 1. BO all sts according to Rnd 2 but omit the yarnovers and knit the yarnovers of previous rnd tog with their companion knit sts. With yarn threaded on a tapestry needle, sew tog gap made by first two set-up rows. Weave in loose ends. Spritz with water to block. ∞



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FURLANA HAT AND MITTENS

design by REBECCA HARRIS

REBECCA HARRIS MADE HER FIRST KNITTED VERSION OF A BUCKET HAT for her mother to wear after undergoing chemotherapy. Head warm and snug, she could conduct her business in an attractive hat that didn't look like a "cancer cap." The hat pictured here, in a soft possum-and-merino blend, uses a slip-stitch pattern for the brim that mimics a woven fabric in look and sturdiness. The matching mittens began as a takeoff on a pair of Bolivian mittens, and ended by reminding Rebecca of a pair of spectator pumps.

Finished Size Hat: 22" (56 cm) circumference above brim. Mittens: 7½" (19 cm) around. To fit a woman's hand.

Yarn Furlana Worsted (80% merino, 20% possum; 109 yd [100 m]/50 g): #10 natural and #12 nero (black), 2 skeins each for the set. Yarn distributed by Cherry Tree Hill.

Needles Hat—Size 6 (4 mm): 16" (40-cm) circular (cir) and size 3 (3.25 mm): set of 4 or 5 double-pointed (dpn). Mittens—Size 6 (4 mm) and size 3 (3.25 mm): set of 5 dpn. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); small amount of contrasting waste yarn; tapestry needle.

Gauge 11½ sts and 24 rows = 2" (5 cm) in linen st on larger needles; 11½ sts and 16 rows = 2" (5 cm) in St st on smaller needles.

Stitch Guide

Linen Stitch in the Round: (even number of sts)

Rnd 1: *K1, sl 1 pwise with yarn in front (wyif); rep from *.

Rnd 2: *Sl 1 pwise wyif, k1; rep from *.

Repeat Rnds 1 and 2 for pattern.

Linen Stitch in Rows: (odd number of sts)

Row 1: (RS) *K1, sl 1 pwise wyif; rep from * to last st, k1.

Row 2: K1, *p1, sl 1 pwise with yarn in back (wyib); rep from * to last 2 sts, p1, k1.

Repeat Rows 1 and 2 for pattern.

HAT

With natural and cir needle, CO 168 sts.

Place marker (pm) and join, being careful not to twist sts. Work linen st in the rnd until piece measures ¾" (2 cm) from beg. *Dec Rnd 1:* K2tog, *work 20 sts in patt, ssk, k2tog; rep from * to last 22 sts, work 20 sts in patt, ssk—154 sts rem. Cont in linen st for ½" (1.3 cm). *Dec Rnd 2:* Work 6

sts in patt, *ssk, k2tog, work 18 sts in patt; rep from *, end last rep by working 12 sts in patt—140 sts rem. Cont in linen st for ½" (1.3 cm). *Dec Rnd 3:* Work 12 sts in patt, *ssk, k2tog, work 16 sts in patt; rep from *, end last rep by working 4 sts in patt—126 sts rem. Cont in linen st until brim measures 2" (5 cm) from beg. Change to black and work linen st for 2 rnds. Change to smaller dpn and work St st until piece measures 3" (7.5 cm) from color change. Purl 1 rnd, knit 1 rnd. *Next rnd:* *P2tog, purl to end—125 sts rem. **Shape**

crown: *Dec Rnd 1:* *K3, k2tog; rep from *—100 sts rem. Knit all rnds for 1" (2.5 cm). *Dec Rnd 2:* *K2, k2tog; rep from *—75 sts rem. Knit all rnds for ¾" (2 cm). *Dec Rnd 3:* *K1, k2tog; rep from *—50 sts rem. Knit all rnds for ¾" (2 cm). *Dec Rnd 4:* *K2tog; rep from *—25 sts rem. Knit all rnds for ½" (1.3 cm). *Dec Rnd 5:* *K2tog; rep from * to last st, k1—13 sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off. Weave in loose ends.

MITTENS

Left Mitten

Cuff: With natural and 2 larger dpn, CO 51 sts. Do not join. Work linen st in rows (back and forth) until piece measures 1" (2.5 cm) from beg, ending with a WS row. *Next row:* [K14, ssk, k2tog] 2 times, k15—47 sts rem. Cont in linen st until cuff measures 2" (5 cm), ending with a WS row. *Next row:* (RS) K6, ssk, k2tog, k27, ssk, k2tog, k6—43 sts rem. Work 1 WS row, dec 1 st—42 sts rem. **Join**

cuff: Arrange sts on 4 dpn as foll: 3 sts on Needle 1, 18 sts on Needle 2, 18 sts on Needle 3, 3 sts on Needle 4. Join for working in the rnd by placing Needle 1 on top of Needle 4. With the fifth dpn, *work k2tog to knit the first st from each overlapped needle tog; rep from * for rem 2 pairs of sts on overlapped needles, then knit to end of rnd—39 sts rem. Rearrange sts on 3 dpn as foll: 10 sts on Needle 1 (with the 3 overlapped sts at beg of this needle), 20 sts on Needle 2 for back of hand, and 9 sts on Needle 3. Place marker (pm) for beg of rnd. Knit 4 rnds.

Shape thumb gusset:

Rnd 1: Knit to last 2 sts on Needle 1, pm, M1 (see Glossary, page 121), k1, M1, pm, k1 (to end Needle 1), knit to end—41 sts; 3 sts bet markers on Needle 1.

Rnds 2, 3, and 4: Knit.

Rnd 5: Knit to first m on Needle 1, sl m, M1, knit to next m, M1, sl m, k1 (to end Needle 1), knit to end—43 sts.

Rnds 6–13: Rep Rnds 2–5 two more times—47 sts; 9 sts bet markers on Needle 1 for thumb gusset.

Rnds 14, 15, and 16: Knit.

Rnd 17: Knit to last 10 sts of Needle 1, remove markers and knit the next 9 sts with contrasting waste yarn, return these sts to left needle and knit across waste yarn sts with main yarn, knit to end of rnd.





Knit 2 rnds even. Change to black and knit 1 rnd. *Next rnd:* Knit to last 3 sts of Needle 1, ssk, knit to end—1 st dec'd. Rep the last rnd 4 more times—42 sts rem. Work even until piece measures 7½" (19 cm) from beg, or to top of little finger. Rearrange sts on 3 dpn as foll: 11 sts on Needle 1, 21 sts on Needle 2, and 10 sts on Needle 3. **Shape mitten top:** *Dec rnd:* On Needle 1, knit to last 3 sts, k2tog, k1; on Needle 2, k1, ssk, knit to last 3 sts, k2tog, k1; on Needle 3, k1, ssk, knit to end—4 sts dec'd. Knit 1 rnd. Rep the last 2 rnds 4 more times—22 sts rem. Rep dec rnd every rnd 3 times—10 sts rem. Rearrange sts so the first 5 sts are on one dpn and the last 5 sts are on another dpn. With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 121), graft sts tog.

Right Mitten

With natural and larger dpn, work cuff as for left mitten—42 sts. Join cuff as for left mitten, reversing overlap by placing Needle 4 on top of Needle 1, beg rnd by working 18 sts on Needle 2, working Needle 3, then working the overlapped sts on Needles 1 and 4—39 sts. Rearrange sts on 3 dpn as foll: 9 sts on Needle 1, 20 sts on Needle 2 for back of hand, and 10 sts on Needle 3 (with the 3 overlapped sts at the end of this needle). Place m for beg of rnd. Knit 4 rnds.

Shape thumb gusset:

Rnd 1: Knit sts on Needles 1 and 2; on Needle 3, k1, pm, M1, k1, M1, pm, knit to end—41 sts; 3 sts bet markers on Needle 3.

Rnds 2, 3, and 4: Knit.

Rnd 5: Knit sts on Needles 1 and 2; on Needle 3, k1, sl m, M1, knit to next m, M1, sl m, knit to end—43 sts.

Rnds 6–13: Rep Rnds 2–5 two more times—47 sts; 9 sts bet markers on Needle 3 for thumb gusset.

Rnds 14, 15, and 16: Knit.

Rnd 17: Knit to sts on Needle 3, k1, remove markers and knit the next 9 sts with contrasting waste yarn, return these sts to left needle and knit them with main yarn, knit to end of rnd. Knit 2 rnds even. Change to black and knit 1 rnd. *Next rnd:* Knit sts on Needles 1 and 2; on Needle 3, k1, k2tog, knit to end—1 st dec'd. Rep the last rnd 4 more times—42 sts rem. Work even until piece measures 7½" (19 cm) from beg, or to top of little finger. Rearrange sts on 3 dpn as foll: 10 sts on Needle 1, 21 sts on Needle 2, and 11 sts on Needle 3. Shape mitten top and finish as for left mitten.

Thumb

Carefully remove waste yarn from marked thumb sts, and with smaller dpn, pick up 9 sts at base of opening, 10 sts at top of opening, and 1 st at each side—21 sts. Arrange sts evenly on 3 dpn and join natural at inner side of thumb opening.

Rnd 1: K2tog, k9, k2tog, k8—19 sts rem.

Rnd 2: K2tog, k8, k2tog, k7—17 sts rem.

Knit every rnd until thumb measures ½" (1.3 cm) less than desired length to thumb tip. **Shape thumb tip:** *K1, ssk; rep from * to last 2 sts, k2—12 sts rem. Knit 1 rnd. *Next rnd:* *Ssk; rep from *—6 sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off. Repeat for other mitten thumb.

Finishing

Weave in loose ends. Block lightly. ∞

REBECCA HARRIS lives in Auburndale, Massachusetts.



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Felting Chic

FALL FLOWERS PONCHO

design by SASHA KAGAN

FLOWERS BLOOM YEAR ROUND FOR SASHA KAGAN. This time, a sprinkling of her signature flowers in spicy autumn colors adds warmth and gaiety to this soft, cozy poncho. It's worked from the hem to the neck in two triangular pieces that are sewn together at center front and back. The neck is finished with neat crocheted picots and a swingy simple-to-crochet netting in flower colors borders the poncho's bottom edge.

Finished Size 32" (81 cm) long, measured along center front seam; 31" (78.5 cm) around, measured at base of V-neck opening.

Yarn Rowan Wool/Cotton (50% merino, 50% cotton; 123 yd [113 m]/50 g): #908 inky (black; MC), 8 balls, #947 spark (dark orange), 2 balls, #950 mango (light orange), 1 ball. Rowan Summer Tweed (70% silk, 30% cotton; 118 yd [108 m]/50 g): #514 reed (tan tweed), #503 nectar (coral), #522 smoulder (dark red tweed), #523 legend (dark olive tweed), 1 ball each. Rowanspun DK (100% wool; 219 yd [200 m]/50 g): #732 chilli (red), #747 catkin (lime), 1 ball each. Yarns distributed by Westminister Fibers.

Needles Body—Size 5 (3.75 mm). Edging—Size 3 (3.25 mm).

Adjust needle sizes if necessary to obtain the correct gauge.

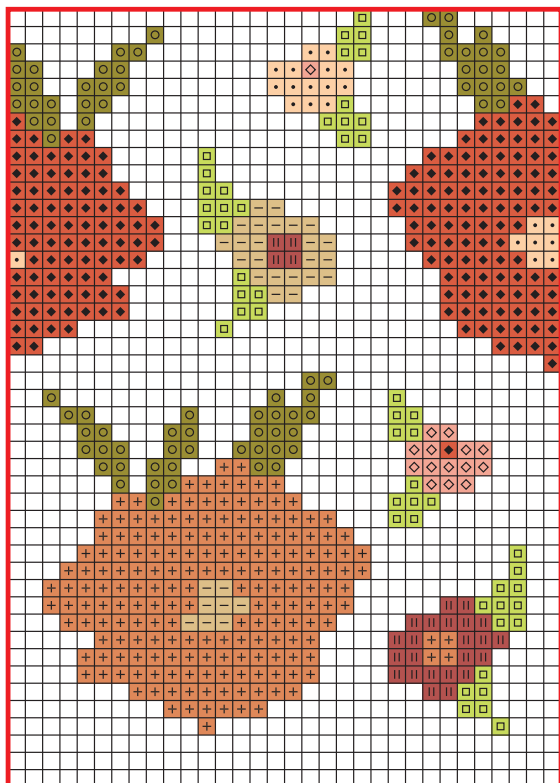
Notions Tapestry needle; size B/1 (2.5-mm) crochet hook.

Gauge 23 sts and 29 rows = 4" (10 cm) in St st on larger needles.

Note

Use separate balls or bobbins of yarns for motifs; carry background yarn (MC) behind, catching it in on every other stitch.

Fall Flowers



set-up row

First Half

With MC and smaller needles CO 256 sts. Work 4 rows garter st (knit every row). Change to larger needles and St st. *Next row:* (WS) Work set-up row of Fall Flowers chart 8 times across. Work 2 rows as charted. Cont as charted and *at the same time*, beg with Row 3 of chart, dec as foll: Dec 1 st each end of needle on next 2 rows—252 sts rem. Work 1 row even. Work through Row 44 of chart, then rep Rows 1–44 (do not rep set-up row) and *at the same time*, work decs as before (2 dec rows followed by 1 row worked even) 42 more times, ending with Row 43 of chart—84 sts rem; 131 patt rows completed (excluding set-up row); piece should measure about 19" (48.5 cm) from beg. Work 2 more rows, dec 2 sts at each end of needle on each row—80 sts rem. Change to smaller needles and work 4 rows garter st, dec 2 sts at each end of needle on the second and third rows—76 sts rem. BO all sts.

Second Half

Work as a mirror image of first half: Follow chart from left to right for RS rows; follow chart from right to left for set-up and WS rows.

Finishing

Weave in loose ends behind their corresponding motifs. With yarn threaded on a tapestry needle, sew the two halves together at center front and center back. **Lower edging:** With MC, crochet hook (see Glossary, page 122, for crochet instructions), RS facing, and beg with a slip st in first CO edge st at center back seam, work crochet around lower edge as foll:

Rnd 1: *Ch 5, 1 sc into fourth CO edge st; rep from * around, join with a sl st in base of first ch.

Rnd 2: Work to center of first 5-ch loop by working 3 sl sts up side of chain, *ch 5, 1 sc into center of next 5-ch loop; rep from * around, join with a sl st at the base of the first 5-ch loop of this rnd.

	black (MC)		dark red tweed
	dark orange		dark olive tweed
	light orange		red
	tan tweed		lime
	coral		pattern repeat



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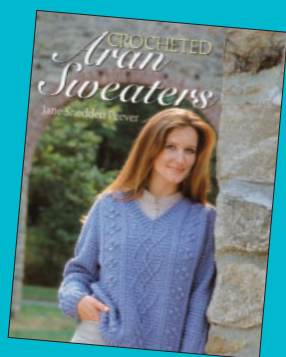
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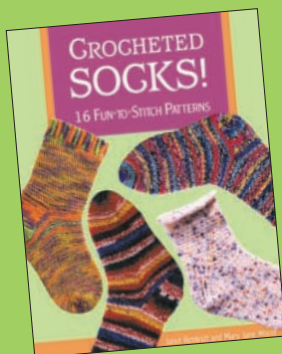
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Rnds 3, 4, 5, and 6: Rep Rnd 2.

Rnds 7 and 8: With red, rep Rnd 2.

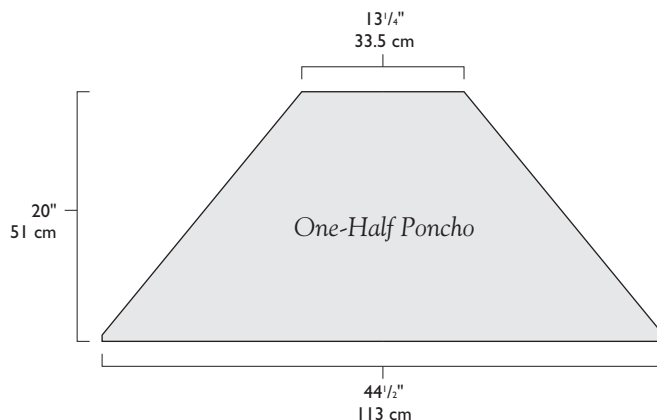
Rnds 9 and 10: With light orange, rep Rnd 2.

Rnds 11 and 12: With dark orange, rep Rnd 2.

Rnds 13, 14, and 15: With MC, rep Rnd 2.

Rnd 16: (Picot rnd) *Sl st up side of 5-ch loop as before, ch 3, 1 sc into base of 3-ch loop to close picot, work 2 sl sts down side of 5-ch loop, sl st into sc of previous row; rep from * around. Fasten off.

Neck edging: With MC, crochet hook, and RS facing, join yarn to center back neck. Inserting hook under both halves of each BO st, work 1 sc into each BO st around neck opening, join with a sl st in first sc. **Next rnd:** (picot rnd) *Ch 3, sl st into base of 3-ch loop to close picot, skip 1 st from previous row, work 1 sl st in next 3 sts; rep from * around. Fasten off. Block to measurements. ∞

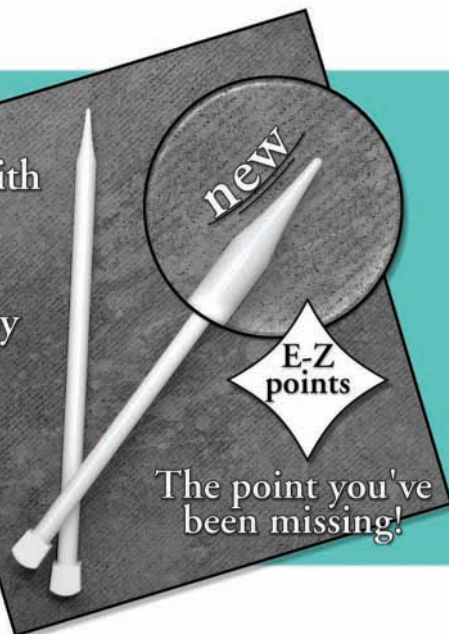


Sasha Kagan is the author of *Sasha Kagan's Country Inspiration: Knitwear for All Seasons* (Taunton, 2000). She lives in Wales.

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LEAF COAT

design by TEVA DURHAM

TEVA DURHAM BASED HER DESIGN FOR THIS GRACEFUL COAT on the curving, intertwining stem-and-leaf motifs of the Arts and Crafts movement. To define and add dimension to the "branches" that form the vertical "seams" of the coat, she experimented with slipping and wrapping stitches. Initially, she found that the fabric puckered along her "seams" because slipped stitches are worked every other row—half as frequently as the rest. So she started over, first knitting then slipping the pattern stitches. She calls this method of working "slip-wrap." The leaf pattern slightly stretches the fabric along its length to add an unexpected and graceful scallop at the lower edges of the coat's body and sleeves. A tweedy yarn gives the leaf-and-branch motifs a barklike background texture.

Finished Size 40 (45, 50)" (101.5 [114.5, 127] cm) bust/chest circumference, closed; 42 (47, 52)" (106.5 [119.5, 132] cm) hip circumference. Coat shown measures 40" (101.5 cm) around bust.

Yarn Fonty Soft Tweed (60% wool, 40% acrylic; 126 yd [115 m]/50 g): #1105 russet, 29 (33, 37) balls (used doubled). Yarn distributed by Russi Sales.

Needles Size 10½ (6.5 mm): 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch holders; markers (m); small amount of contrasting waste yarn; tapestry needle; ten ½" (1.3-cm) snaps (fabric-covered, if possible); matching sewing thread and needle.

Gauge 13 sts and 16 rows = 4" (10 cm) in right twist or left twist pattern with yarn doubled.

Note

Charts are on page 62.

Stitch Guide

Right Twist: (even number of sts)

Row 1: (RS) *With yarn in back (wyib), insert right needle kwise into second st on left needle and knit this st but leave on needle, knit first st, then slide both sts off needle; rep from *.

Rows 2 and 4: Purl.

Row 3: K1, *wyib, insert right needle kwise into second st on left needle and knit this st but leave on needle, knit first st, then slide both sts off needle; rep from * to last st, k1.

Rep Rows 1–4 for pattern.

Left Twist: (even number of sts)

Row 1: (RS) *With yarn in front (wyif), insert right needle pwise into back loop of second st on left needle, purl this st, knit the first st, then slide both sts off needle; rep from *.

Rows 2 and 4: Purl.

Row 3: K1, *wyif insert right needle pwise into back loop of second st on left needle, purl this st, knit the first st, then slide both sts off needle; rep from * to last st, k1.

Rep Rows 1–4 for pattern.

Slip-Wrap: Bring yarn to front bet needles, sl 3 (or 4) sts pwise to right needle, bring yarn to back bet needles, sl sts back onto left needle, knit the 3 (or 4) sts, being careful to keep the slip-wrap tensioned loosely and evenly so the wrapped sts lie flat. On WS rows, purl all sts.

Right Twist Increase: With yarn in back, insert right needle kwise into second st on left needle, knit this st but leave it on the needle, knit into the front and back of the first st on the left needle (making 2 sts from 1), slide both sts off needle.

Left Twist Increase: With yarn in front, purl second st on left needle through the back loop and leave this st on needle, knit into the back of the same st (making 2 sts from 1), knit the first st on the needle, slide both sts off needle.

Body

With yarn doubled and using the long-tail method (see Glossary, page 120), CO 187 (203, 219) sts. Purl 1 (WS) row.

Row 1: (RS) *Slip-wrap 3 sts, work Row 1 of right twist over 20 (22, 24) sts, slip-wrap 3 sts, work Row 1 of left twist over 20 (22, 24) sts; rep from * 3 more times, end slip-wrap 3 sts.

Row 2 and all WS rows: Purl.

Row 3: *Slip-wrap 3 sts, work Row 3 of right twist over 20 (22, 24) sts, slip-wrap 3 sts, work Row 3 of left twist over 20 (22, 24) sts; rep from * 3 more times, end slip-wrap 3 sts.

Row 5: Slip-wrap 3 sts, work Row 1 of right twist over 0 (2, 4) sts, place marker (pm), work Row 1 of Big Leaf chart over 43 sts, pm, work Row 1 of left twist over 0 (2, 4) sts, *slip-wrap 3 sts, work Row 1 of right twist over 20 (22, 24) sts, slip-wrap 3 sts, work Row 1 of left twist over 20 (22, 24) sts; rep from * 1 more time, slip-wrap 3 sts, work Row 1 of right twist over 0 (2, 4) sts, pm, work Row 1 of Big Leaf chart over 43 sts, pm, work Row 1 of left twist over 0 (2, 4) sts, slip-wrap rem 3 sts—199 (215, 231) sts; each leaf panel has inc'd from 43 to 49 sts in Row 1 of chart.

Cont in right twist, left twist, and slip-wrap patts as established until Row 36 of Big Leaf chart has been completed—183 (199, 215) sts; 41 sts in each leaf panel bet markers; piece should measure about 10" (25.5 cm) from beg. **Dec row:** Work in patt to slip-wrap after first leaf panel, slip-wrap 3 sts, *work right twist to 2 sts before next slip-wrap, k2tog, slip-wrap 3 sts, ssk, work left twist to next slip-wrap, slip-wrap 3 sts; rep from * once more, work in patts to end—1 st dec'd from each of the 4 twist panels for back.

Note: When there is an odd number of sts in each twist panel, maintain the continuity of the twist patts as much as possible, working sts outside patt in St st as necessary. Cont even in patts for 3 rows. Rep the last 4 rows 4 more times, then work dec row



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once more, and *at the same time*, when Big Leaf chart has been completed, remove markers and cont leaf panel sts in patts as established—139 (155, 171) sts; 14 (16, 18) sts in each twist panel. Work even until piece measures 19" (48.5 cm) from beg, about 6" (15 cm) above last row of Big Leaf chart, ending with Row 4 of twist patts. *Next row:* Slip-wrap 3 sts, work Row 1 of right twist over 0 (2, 4) sts, pm, work Row 1 of Small Leaf chart over next 31 sts, inc 1 st in the first and last of these sts to make 33 sts, pm, work Row 1 of left twist over 0 (2, 4) sts, [slip-wrap 3 sts, work right twist over 14 (16, 18) sts, slip-wrap 3 sts, work left twist over 14 (16, 18) sts] 2 times, slip-wrap 3 sts, work Row 1 of right twist over 0 (2, 4) sts, pm, work Row 1 of Small Leaf chart over 31 sts, inc 1 st in the first and last of these sts to make 33 sts, pm, work Row 1 of left twist over 0 (2, 4) sts, slip-wrap 3 sts—155 (171, 187) sts; each leaf panel has inc'd from 33 to 39 sts in Row 1 of chart. Work in patts as established until Row 20 of Small Leaf chart has been completed. Work 4 rows even in right twist, left twist, and slip-wrap patts as established. *Next row:* Slip-wrap 3 sts, work Row 1 of right twist over 0 (2, 4) sts, pm, work Row 1 of Small Leaf chart over 33 sts, pm, work Row 1 of left twist over 0 (2, 4) sts, [slip-wrap 3 sts, work right twist over 14 (16, 18) sts, slip-wrap 3 sts, work left twist over 14 (16, 18) sts] 2 times, slip-wrap 3 sts, work Row 1 of right twist over 0 (2, 4) sts, pm, work Row 1 of Small Leaf chart over 33 sts, pm, work Row 1 of left twist over 0 (2, 4) sts, slip-wrap 3 sts. Work in patts as established until Row 5 of chart has been completed—155 (171, 187) sts; 39 sts in each leaf panel. *Dec row:* (WS) Purl to slip-wrap after first leaf panel, p3 (slip-wrap), *work to 2 sts before next slip-wrap, p2tog, p3, ssk, purl to 2 sts before next slip-wrap, ssp, p3, p2tog, purl to 2 sts before next slip-wrap, p2tog, p3, ssp, work in patts to end—6 sts dec'd in back panels; 1 st each side of the 3 slip-wrap columns. Work 3 rows even in patt. Rep dec row once more, end-



ing with Row 10 of Small Leaf chart—143 (159, 175) sts; 39 sts in each leaf panel bet markers; 10 (12, 14) sts in each twist panel on either side of center back slip-wrap column; 12 (14, 16) sts each in the 2 twist panels on either side of the center ones. Work 2 rows even. *Inc row:* (Row 13 of Small Leaf chart) Work to 1 st before slip-wrap after first leaf panel, k1f&b, slip-wrap 3 sts, k1f&b, work to 1 st before center back slip-wrap, k1f&b, slip-wrap 3 sts, k1f&b, work to 1 st before slip-wrap before the second leaf panel, k1f&b, slip-wrap 3 sts, k1f&b, work to end—6 sts inc'd; 1 st inc'd at each side of center back slip-wrap column, and at each side of 2 slip-wrap columns at "side seams" of body. Work 3 rows even. Rep the last 4 rows 2 more times, then work 1 row, inc on either side of center back slip-wrap column *only*, ending with Row 5 of Small Leaf chart—163 (179, 195) sts; 39 sts in each leaf panel bet markers; 14 (16, 18) sts in each twist panel on either side of center back slip-wrap column; 15 (17, 19) sts each in the 2 twist panels on either side of the center ones; 3 (5, 7) sts at each side bet the leaf panel markers and the "side seam" slip-wrap columns. Work 1 WS row even—piece should measure about 31½" (80 cm) from beg. **Divide for fronts and back:** (Row 7 of Small Leaf chart) Work across 45 (49, 53) sts to slip-wrap column after first leaf panel for right front and place on a holder, BO next 3 slip-wrap sts, work across 67 (75, 83) sts to slip-wrap column before second leaf panel for back, then place rem 48 (52, 56) sts on another holder for other underarm and left front. **Back:** Cont in patts on 67 (75, 83) back sts, dec 1 st each end of needle every other RS row 4 times, ending with Row 16 of Small Leaf chart—59 (67, 75) sts rem. Cont even until armholes measure 9½ (10½, 11)" (24 [26.5, 28] cm). BO all sts. **Left front:** (Row 7 of Small Leaf chart) Place held left front sts on needle. With RS facing, join doubled yarn at underarm and BO 3 slip-wrap sts, work in patts to end—45 (49, 53) sts rem. Cont as established, dec 1 st at armhole edge (beg of RS rows) every other row 4 times, ending with Row 16 of Small Leaf chart—37 (41, 45) sts rem; 34 (35, 35) sts in leaf panel; *Note:* For size 40" *only*, you will need to remove the leaf panel marker in order to dec 1 st from the leaf panel for the last armhole dec. Cont even until armhole measures 7½ (8½, 9)" (19 [21.5, 23] cm), ending with a WS row, and when 4th rep of Small Leaf chart has been completed, discontinue leaf patt, and work sts in twist and slip-wrap patts as established to end—35 (39, 43) sts rem when last rep of Small Leaf chart has been completed. **Shape neck:** (RS) Work to last 10 sts, wrap next st (see Glossary, page 121), turn, purl to end. *Next row:* *On RS, work in patt to 2 sts before previously wrapped st, turn, purl to end; rep from * 2 more times. *Next row:* Work across all sts in patt. Cont even until armholes measure 9½ (10½, 11)" (24 [26.5, 28] cm), ending with a RS row. At beg of next row, BO 19 (23, 27) sts for shoulder. Place rem 16 sts on holder for neck. **Right front:** Place 45 (49, 53) held sts for right front on needle and rejoin doubled yarn with WS facing. Work 1 WS row (Row 8 of Small Leaf chart). Work as for left front, reversing armhole shaping by dec for armhole at end of RS rows. When armhole measures 7½ (8½, 9)" (19 [21.5, 23] cm), ending with a RS row, reverse neck shaping as foll: (WS) Work to last 10 sts, wrap next st, turn, work in patt to end. *Next row:* *Purl to 2 sts before previously wrapped st, turn, work in patt to end; rep from * 2 more times. *Next row:* Work across all sts in patt. Complete as for left front.



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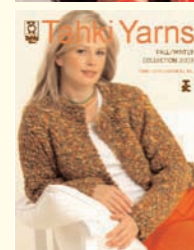
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Sleeves

With yarn doubled and using the long-tail method, CO 46 (50, 54) sts. Purl 1 (WS) row.

Row 1: (RS) Slip-wrap 3 sts, work Row 1 of right twist over 20 (22, 24) sts, slip-wrap 3 sts, work Row 1 of left twist over 20 (22, 24) sts. *Note:* Pattern placement for sleeves is not symmetrical.

Row 2 and all WS rows: Purl.

Row 3: Slip-wrap 3 sts, work Row 3 of right twist over 20 (22, 24) sts, slip-wrap 3 sts, work Row 3 of left twist over 20 (22, 24) sts.

Row 5: Slip-wrap 3, work Row 1 of right twist over 0 (2, 4) sts, pm, work Row 1 of Big Leaf chart over 43 sts, pm, work Row 1 of left twist over 0 (2, 4) sts—52 (56, 60) sts; leaf panel has inc'd from 43 to 49 sts in Row 1 of chart.

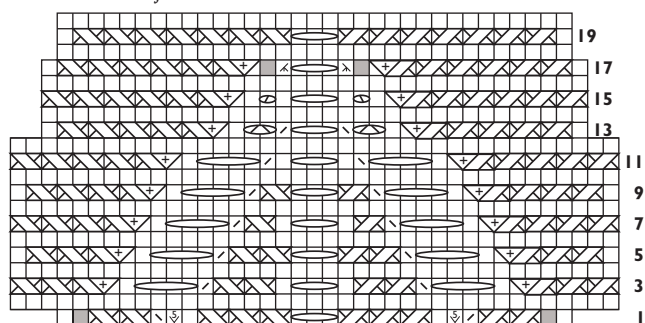
Cont in patts as established until Row 40 of Big Leaf chart has been completed—piece should measure 11" (28 cm) from beg—44 (48, 52) sts; 41 sts in leaf panel. *Inc row:* (RS) Slip-wrap 3 sts, k1f&b, work in patt to last st, k1f&b, work last st—2 sts inc'd.

Work 3 rows even. Rep the last 4 rows once more, working new sts into twist patts as they become available—38 (42, 46) sts; 31 sts in leaf panel; Row 48 of Big Leaf chart has been completed. Discontinue leaf panel and work sts in twist and slip-wrap patts as established. Inc 1 st at each side as before every 4 rows 5 more times—48 (52, 56) sts. Cont even until piece measures 20" (51 cm) from beg, ending with a WS row. BO 3 slip-wrap sts at beg of next row (these BO sts will be grafted to "side seam" slip-wrap column of body at underarm), work to end—45 (49, 53) sts. Dec 1 st each end of needle every other row 4 times—37 (41, 45) sts rem. Work even for 2" (5 cm). Dec 1 st each end of needle every row 11 (13, 15) times—15 sts rem. BO all sts.

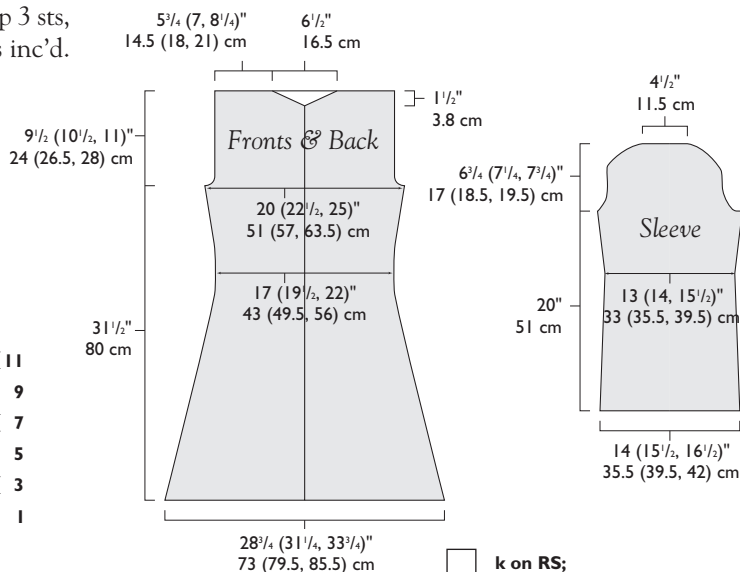
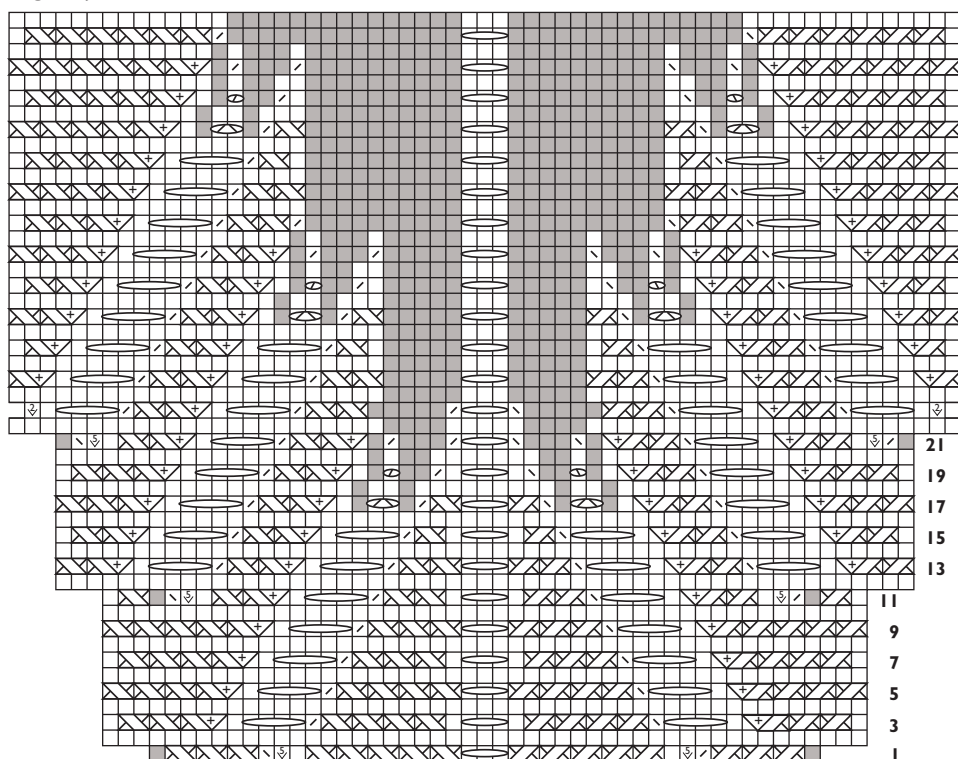
Finishing

With yarn doubled on a tapestry needle and using the Kitchener st

Small Leaf



Big Leaf



- k on RS;
p on WS
- p on RS;
k on WS
- ↘ knit in front, back, front, back,
front of same st to inc to 5 sts
- ↙ knit in front and back of same st
to inc to 2 sts (k1f&b)
- / k2tog
- \ ssk
- < k3tog
- > sssk
- no stitch
- X right twist
- X left twist
- + right twist increase
- + left twist increase
- slip-wrap 3 sts
- slip-wrap 4 sts
- slip-wrap 4 sts, then work
k2tog, ssk instead of k4
- slip-wrap 2 sts, then work
k2tog instead of k2
- slip-wrap 2 sts, then work
ssk instead of k2



(see Glossary, page 121), graft shoulder sts. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends. Steam-block. **Snaps:** Mark position for 10 snaps along front edges, the lowest 4" (10 cm) up from bottom edge, the highest 1" (2.5 cm) below held neck sts, and the others evenly spaced in between. Sew female side of snaps to RS of left front edge, and male sides of snaps to WS of right front edge at marked positions. **Collar:** With yarn doubled, RS facing, and beg at right front neck, k16 held right front neck sts, pick up and knit 5 sts along right side neck, 24 sts across back neck, and 5 sts along left side neck, k16 held left front neck sts—66 sts total. Break yarn. Rejoin doubled yarn at other end of needle in preparation to work another RS row. *Next row:* (RS) Slip-wrap 3 sts, work Row 1 of right twist over 18 sts, work Row 1 of left twist over 12 sts, work Row 1 of right twist over 12 sts, work Row 2 of left twist over 18 sts, slip-wrap 3 sts. Purl 1 (WS) row. Cont as established until collar measures 9" (23 cm) from beg, ending with a RS row. With a spare needle, WS facing, and yarn doubled, pick up and knit 1 st in each st along pick-up row of collar. Fold collar in half with RS outermost and BO live sts to picked-up sts using the three-needle method (see Glossary, page 121). Sew sides of collar tog. ∞

TEVA DURHAM designs, knits samples, and teaches knitting in New York City. Visit her website at www.loop-d-loop.com.

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CHINESE SWEATER

design by I-HWA HO

I-HWA HO USED HER KNOWLEDGE OF CHINESE CALLIGRAPHY as the starting point for her elegant Chinese sweater. She's taken the symbol for longevity and turned it into a stylized motif that repeats in a horizontal panel around her feminine pullover. She's added other elements from traditional Chinese garments—a loop-and-knot front closure and side slits.

Finished Size 36 (38, 40, 42, 44½, 47½, 50½)" (91.5 [96.5, 101.5, 106.5, 113, 120.5, 128.5] cm) chest/bust circumference. Sweater shown measures 38" (96.5 cm).

Yarn Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [173 m]/114 g): #145 spice (dark red; MC), 6 (6, 7, 7, 7, 8, 8) skeins. Brown Sheep Nature Spun Sport (100% wool; 184 yd [168 m]/50 g): #105 bougainvillea (coral; CC), 1 skein (used double).

Needles Sizes 5 (3.75 mm) and 7 (4.5 mm): straight. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Tapestry needle; size F/5 (3.75-mm) crochet hook; stitch holders; markers (m); sewing needle and matching thread.

Gauge 17 sts and 24 rows = 4" (10 cm) in wide rib stitch pattern on larger needles.

Stitch Guide

Wide Rib Stitch: (multiple of 6 sts + 1)

Row 1: (RS) Knit.

Row 2: *K1, p5; rep from * to last st, k1.

Repeat Rows 1 and 2 for pattern.

Side Slit Selvedges: The side slits have a 3-st edging worked as foll:

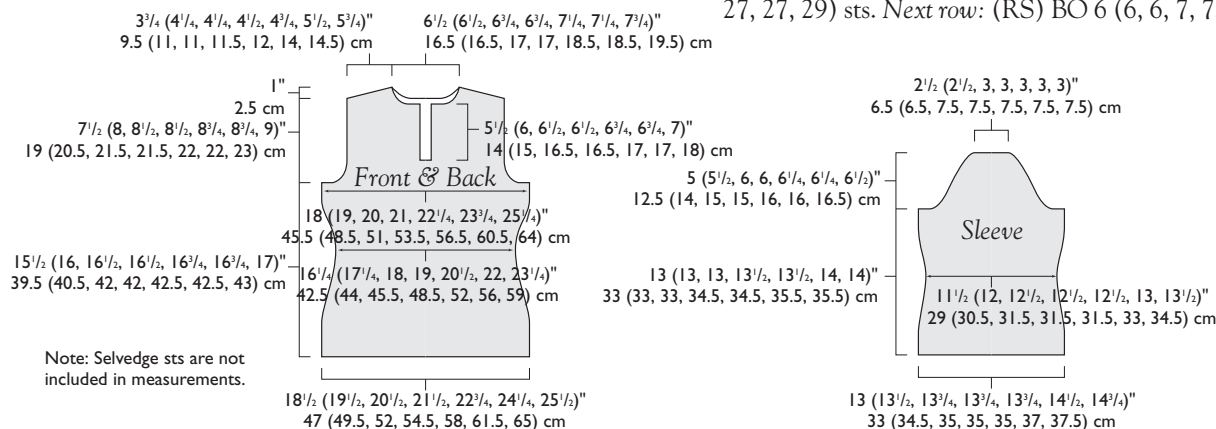
All RS rows: Sl 1 pwise with yarn in front, p2, work as indicated to last 3 sts, p3. All WS rows: Sl 1 pwise with yarn in front, k2, work as indicated to last 3 sts, k3.

Back

With MC and smaller needles CO 81 (85, 89, 93, 99, 105, 111) sts. Knit 2 rows, purl 1 row. **Set-up row:** (WS) Change to larger needles and work as foll: Sl 1 pwise, k2, p7 (6, 5, 7, 7, 7, 7), work Row 2 of wide rib st over center 61 (67, 73, 73, 79, 85, 91) sts, p7 (6, 5, 7, 7, 7, 7), k3. **Next row:** (RS) Sl 1 pwise, p2, k7 (6, 5,

7, 7, 7, 7), work Row 1 of wide rib st over center 61 (67, 73, 73, 79, 85, 91) sts, k7 (6, 5, 7, 7, 7, 7), p3. Cont as established until 13 (15, 17, 17, 19, 19, 21) rows of rib patt have been completed, maintaining 3 sts at each side in side slit selvedge patt (see Stitch Guide), ending with a WS row—piece should measure about 2¼ (2¾, 3¼, 3¼, 3½, 3¾)" (5.5 [7, 8.5, 8.5, 9, 9, 9.5] cm) from beg. **Dec row:** (RS) Sl 1 pwise, p2, k2tog, work to last 5 sts, ssk, p3—2 sts dec'd. Work even for 11 rows. Rep the last 12 rows 2 times more—75 (79, 83, 87, 93, 99, 105) sts rem. **Next row:** (RS) Sl 1 pwise, p2tog, k2tog, work to last 5 sts, ssk, ssp (see Glossary, page 121), p1—71 (75, 79, 83, 89, 95, 101) sts rem. Using a scrap of CC, mark each end of work to indicate end of side slits. Cont even for 11 rows, ending with a WS row—piece should measure about 10¼ (10¾, 11¼, 11¼, 11½, 11½, 11¾)" (26 [27.5, 28.5, 28.5, 29, 29, 30] cm) from beg. **Inc row:** (RS) K1 (selvedge), M1 (see Glossary, page 121), knit to last st, M1, k1 (selvedge)—73 (77, 81, 85, 91, 97, 103) sts. Working selvedge sts and inc'd sts in St st, work even for 9 rows, ending with a WS row. Rep inc row once—75 (79, 83, 87, 93, 99, 105) sts. [Work even for 7 rows, rep inc row] 2 times—79 (83, 87, 91, 97, 103, 109) sts. Work even for 5 rows, ending with a WS row—piece should measure about 15½ (16, 16½, 16½, 16¾, 16¾, 17)" (39.5 [40.5, 42, 42, 42.5, 42.5, 43] cm) from beg. **Shape armholes:** BO 4 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 (2, 4, 4, 4, 4, 4) rows, then BO 1 st at beg of foll 4 (4, 2, 4, 6, 6, 8) rows—63 (67, 69, 71, 75, 81, 85) sts rem. Work even for 2 rows. BO 1 st at beg of next 2 rows—61 (65, 67, 69, 73, 79, 83) sts rem. Work even until armholes measure 7½ (8, 8½, 8½, 8¾, 8¾, 9)" (19 [20.5, 21.5, 21.5, 22, 22, 23] cm), ending with a WS row. **Shape shoulders and neck:** BO 6 (6, 6, 6, 7, 8, 8) sts at beg of next 2 rows—49 (53, 55, 57, 59, 63, 67) sts rem. Mark center 23 (23, 25, 25, 27, 27, 29) sts. **Next row:** (RS) BO 6 (6, 6, 7, 7, 8, 8) sts, work to

marked sts, place 23 (23, 25, 25, 27, 27, 29) center sts on holder, join new yarn and work to end. Working each side separately, BO 6 (6, 6, 7, 7, 8, 8) sts at beg of next



row (armhole edge), work to end—7 (9, 9, 9, 9, 10, 11) sts rem at each shoulder. BO 2 sts at each neck edge once, then BO rem 5 (7, 7, 7, 7, 8, 9) sts at each armhole edge.

Front

Work as back until piece measures about 13¼ (14¼, 14¼, 14¼, 15, 15, 15¼)" (35 [36, 37.5, 37.5, 38, 38, 38.5] cm) from beg, ending with a WS row 10 rows before armhole shaping—77 (81, 85, 89, 95, 101, 107) sts (final inc as for back has not been worked). Change to smaller needles and purl 1 row, then knit 1 row, inc 1 st in last row—78 (82, 86, 90, 96, 102, 108) sts. Front has 1 less st than back. *Next row:* (RS) Change to larger needles, and beg and end as indicated for your size, work Rows 1–20 of Yoke chart using a single strand of MC and a double strand of CC, and *at the same time*, when piece measures 15½ (16, 16½, 16½, 16¾, 16¾, 17)" (39.5 [40.5, 42, 42, 42.5, 42.5, 43] cm), ending with a WS row, shape armholes as for back—60 (64, 66, 68, 72, 78, 82) sts rem. When chart has been completed, knit 1 (RS) row with MC. Change to smaller needles and knit 1 (WS) row, then purl 1 (RS) row. Change to larger needles and establish wide rib as foll (WS) P0 (5, 3, 4, 3, 3, 2), [k1, p5] 4 (3, 4, 4, 4, 5, 5) times, k1, p3 (6, 3, 3, 6, 3, 6), place center 4 sts on holder, join new yarn, p3 (6, 3, 3, 6, 3, 6), k1, [p5, k1] 4 (3, 4, 4, 4, 5, 5) times, p0 (5, 3, 4, 3, 3, 2)—28 (30, 31, 32, 34, 37, 39) sts at each side. Working each side separately, cont in patt until armholes measure 7½ (8, 8½, 8½, 8¾, 8¾, 9)" (19 [20.5, 21.5, 21.5, 22, 22, 23] cm), ending with a WS row. **Shape neck and shoulders:** At each neck edge BO 9 (9, 10, 10, 11, 11, 12) sts once—19 (21, 21, 22, 23, 26, 27) sts rem. At each armhole edge, BO 6 (6, 6, 6, 7, 8, 8) sts once, then BO 6 (6, 6, 7, 7, 8, 8) sts once, then BO 5 (7, 7, 7, 7, 8, 9) sts once and *at the same time*, at each neck edge BO 2 sts once. **Left front opening:** With MC, smaller needles, WS facing, and beg at bottom of left front opening, pick up and knit 22 (24, 26, 26, 27, 27, 28) sts along left front edge. *Next row:* (RS) Purl to last st, sl last st to right needle wise, sl first st on holder to right needle wise, return these 2 sts to left needle, ssp. Turn, knit to end. Rep the last 2 rows once more. BO all sts pwise on next RS row. **Right front opening:** With MC, smaller needles, WS facing, and beg at top of right front opening, pick up and knit 22 (24, 26, 26, 27, 27, 28) sts along right front edge. *Next*

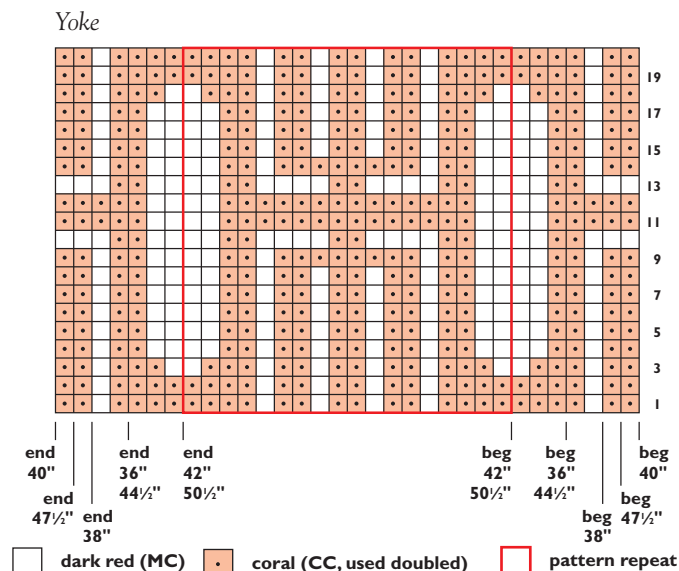
row: (RS) Sl first st from holder to left needle, k2tog (last picked-up st and st from holder), purl to end. Turn, knit to end. Rep the last 2 rows once more. BO all sts pwise on next RS row.

Sleeves

With MC and smaller needles, CO 57 (59, 61, 61, 61, 63, 65) sts. Knit 2 rows then purl 1 row. Change to larger needles and set up patt as foll: (WS) P4 (5, 3, 3, 3, 4, 5), work Row 2 of wide rib st over center 49 (49, 55, 55, 55, 55, 55) sts, p4 (5, 3, 3, 3, 4, 5). *Next row:* K4 (5, 3, 3, 3, 4, 5), work Row 1 of wide rib st over center 49 (49, 55, 55, 55, 55, 55) sts, k4 (5, 3, 3, 3, 4, 5). Rep the last 2 rows until piece measures 2 (2, 2, 2½, 2½, 3, 3)" (5 [5, 5, 6.5, 6.5, 7.5, 7.5] cm), ending with a WS row. *Dec row:* (RS) K1, k2tog, work to last 3 sts, ssk, k1—2 sts dec'd. Work even for 11 rows. Rep the last 12 rows 2 more times—51 (53, 55, 55, 55, 57, 59) sts rem. *Inc row:* (RS) K1, M1, work in pattern to last st, M1, k1—2 sts inc'd. Working inc'd sts in St st, work even for 11 rows. Rep the last 12 rows 1 more time. Rep inc row once more—57 (59, 61, 61, 61, 63, 65) sts. Work even for 5 rows, ending with a WS row—piece should measure 13 (13, 13, 13½, 13½, 14, 14)" (33 [33, 33, 34.5, 34.5, 35.5, 35.5] cm) from beg. **Shape cap:** BO 4 sts at beg of next 2 rows, then BO 2 sts at beg of next 4 rows, then BO 1 st at beg of next 12 rows—29 (31, 33, 33, 33, 35, 37) sts. Work even for 2 rows. BO 1 st at beg of next 8 (10, 14, 14, 14, 16, 18) rows, then BO 2 (2, 1, 1, 1, 1, 1) st(s) at beg of next 4 rows—13 (13, 15, 15, 15, 15, 15) sts rem. BO all sts.

Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. **Neckband:** With MC, smaller needles, RS facing, and beg at right front edge, pick up and knit 68 (68, 71, 71, 76, 76, 81) sts evenly spaced around neck opening. Work rev St st for 4 rows. BO all sts kwise. Sew sleeve caps into armholes. Sew sleeve and side seams, leaving side seams open below marked positions for side slits. Weave in loose ends. **Closures:** (see Glossary, page 122, for crochet instructions) With MC and crochet hook, make 3 crochet chains of 50 sts each, and 3 crochet chains of 30 sts each, leaving 4" (10-cm) tails at each end of each chain. Fold each 50-st chain in half and tie an overhand knot as close to the folded end as possible to form the "button" part of each closure. Position button closures on right front opening, with the lowest ½" (1.3 cm) up from bottom of neck slit, the highest just below the neckband, and the remaining closure halfway between, with the button knots extending beyond the front edge. With thread and sewing needle, sew each closure to right front by stitching across the closure about ½" (1.3 cm) away from the button, then again 1½" (3.8 cm) away from first line of stitching. Pull loose ends of button closures to WS and weave in ends. Fold each 30-st chain in half for buttonholes and position on left front opposite buttons with the folded ends even with the left front edge. With thread and sewing needle, sew each closure to left front by stitching across the closure 1" (2.5 cm) away from the fold to form a button loop, and then 1½" (3.8 cm) away from the first line of stitching. Pull loose ends of loop closures to WS, matching the length of the button closures. Weave in loose ends. ∞



I-HWA HO learned to knit when she was seven years old. She lives in Ames, Iowa.

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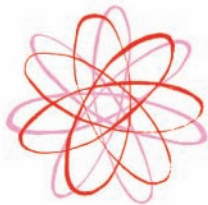
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Science and mathematics knit up beautifully

Brenda Dayne

Down through the centuries, knitters have sought to capture their natural landscape and reflect the world around them in the fabric they create. Chunky moss stitch has captured the rough-and-ready texture of a stone cottage; intarsia wildflowers have blossomed in brightly colored wool; Fair Isle strands have suggested the colors of a desert sunrise. For some designers, however, it is not the world outside their window that informs their work, but a hidden landscape within the mind, where knitting is used to describe the esoteric rather than the earthly. From the molecular building blocks of life on earth, to mathematical concepts of great beauty and intellectual challenge, designers are capturing this often hidden, sometimes arcane landscape within the stitches of their work.



June Oshiro

When microbiology student and knitwear designer June Oshiro allowed her mind to wander during a biochemistry lecture at Rutgers University, she wasn't worried about keeping pace with the rest of the class. Inspiration had struck, and she let the tape recorder in her purse pick up the lecture notes while she took out a piece of graph paper and carefully charted a complicated stitch

pattern. By the end of the lecture she had created a scientific model that would make her famous, if not among biochemists, at least among countless numbers of knitters working in the field of science.

June's elegant cable pattern, based on the double helix shape of a DNA strand, is both stylish and accurate. The cable correctly displays the major and minor grooves of the DNA molecule and includes the hydrogen bonds between nucleotides, as well as the correct degree and rate of twist. Important details to an up-and-coming molecular scientist!

The quirky cable became the basis for a chic scarf design, which caught the eye of Rutgers microbiologist Professor Thomas

Montville. He commissioned a scarf from June, and agreed in return to sit on her Ph.D. thesis committee. June's scarf features a central DNA cable flanked by two smaller cables spiraling toward the edges of the fabric. The ribbed center of the scarf hugs the back of the neck, reducing bulk, and is reminiscent of traditional patterns for seaman's scarves. Unlike seaman's scarves, however, which require that both ends be knitted from the "top"—or back of the neck—downward in order for the ends to match, June's symmetrical double helix pattern allows the scarf to be knitted from one end to the other. June herself calls the design "both stylish and geeky—a true fashion paradox!"

Once the scarf was completed, June posted pictures of the finished design on the web (<http://noodle.pds.k12.nj.us/june>), as well as detailed instructions and charts, and went back to work on her Ph.D. Over the next year or so she pretty much put the scarf out of her mind, although a steady trickle of e-mails reminded her that the DNA cable was still "out there." In January of 2002 she got word that her cable pattern had made the cover of *Nature Genetics*, and had also been mentioned in the "Lighter Elements" section of *Today's Chemist*.

Being on the cover of *Nature* was thrilling, to be sure. For June, however, the most exciting outcome of her DNA cable's renown occurred when an e-mail note asked for clarification of the scarf pattern. Over the course of communication, June discovered that her correspondent was planning on knitting the scarf for her boyfriend's father—none other than Nobel laureate James Watson, one of the men whose discovery of the double helix as a model for DNA ranks among the most important scientific findings of the last century.

Having earned her Ph.D., and working now as a research scientist, June is delighted that her creation has made her something of a name in academic circles, although she does find her situation ironic. "It's a bit odd to be famous for this scarf, and not molecular biology," she admits with a laugh. Nevertheless, she continues to allow her scientific research to inform her design work. "It just never stops," she says. "I recently noticed

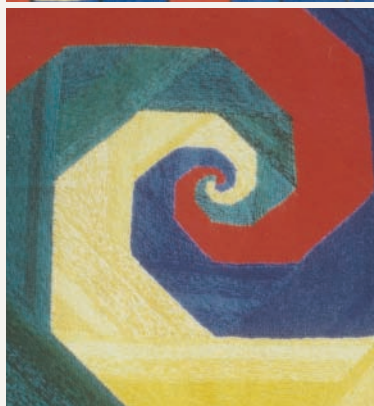
that the chain nucleotide sequence of a budding yeast cell that I've been studying would make a really cool Fair Isle pattern."

NUMBER GAMES

Across the Atlantic Ocean and far from the research laboratories and hallowed halls of Academia, a young girl, age thirteen, stands mesmerized in front of a knitted afghan displayed at the annual North-East Math Fair in Lancashire, England. Constructed of one hundred brightly colored squares, the intricately striped fabric is the creation of Pat Ashforth and Steve Plummer (www.woolythoughts.com). Knitters, teachers, mathematicians, and partners, Pat and Steve have found that basic mathematical principles make for beautiful knitwear designs, and that knitting is an excellent way of explaining complex theorems to their students.

Vibrating with color, and reminiscent of African Kente cloth, the Counting Panes afghan is so beautiful it's hard to accept that it was created as a teaching tool. Within its one hundred brightly colored squares, in ten columns and ten rows, however, lie lessons in multiplication, division, pattern, and numerical relationships. Says Pat: "At its most basic, the afghan offers a very graphic way for children to understand the difference between odd and even, and to realize that this difference is really the same as knowing if a number is divisible by two." Even the average person, however, who considers that they have a reasonable grasp of the numbers 1–100, may find that the afghan raises interesting questions about the relationships between the colors. Why is there a backward sloping line of orange? Why does green always appear with baby blue?

Questions like these were posed to the thirteen-year-old girl at the math fair. Pat and Steve spoke with her about the patterns she was seeing, and her responses suggested that she had a very logical train of thought, as well as a thorough understanding of the mathematical concepts they were discussing. The teachers were surprised to find that the girl was in a "useless at math," low-ability class, and that she hadn't really wanted to attend the fair at all. Her teacher had made her come. The young girl returned to



All photos Pat Ashforth and Steve Plummer

"Counting Panes" again and again throughout the day, bringing with her a succession of friends and, finally, her math teacher. She described the relationships and patterns in the afghan: the one hundred squares are color-coded. If a square contains yellow, it indicates a number divisible by two, if it contains red then that number divides by three. The more colors in a square, the more numbers it divides by. Her teacher was astounded. It is easy to see why Counting Panes remains the perpetual favorite of the teachers from Lancashire who created it.

Pat Ashforth took up knitting seriously in 1986, as a way of regaining mobility in her hands and arms after a battle with serious illness left her with restricted strength. A mathematician's fascination with simple geometric shapes led her to explore what she could make out of knitted squares and a limited palette. She began by using up an inheritance of countless balls of wool from her mother, all in various shades of blue. Pat's father had been a policeman, and every year Pat's mother had knitted him a sweater. "There was always wool left over," Pat says, "but as she never seemed to use the same blue twice, I was left with all this wool in different shades of blue."

Working in simple garter stitch, which (as fans of Elizabeth Zimmermann know) is one of the few stitch patterns that will create a true square with the number of rows equal to the number of cast-on stitches, Pat constructed diagonally knitted squares which she later joined to make simple sweaters. By dividing each square diagonally, and knitting each half in a different shade of blue, the educator in her delighted to discover a design with limitless potential for lessons on rotation, reflection, symmetry, and tessellation—a term used to describe how pieces fit together to form a pattern. When she wore her geometric sweaters to class, Pat says, "The kids were always coming up and touching me, tracing the shapes with their fingers."

Steve Plummer, a mathematician with arts training, arrived at the school where Pat was

Opposite page: June Oshiro's DNA cable scarf. This page (top to bottom): Detail of Counting Panes, Swirl Without End, Square Deal, and Take Five.

teaching and also took an interest in her knitting, realizing the tremendous teaching value inherent in her creations. She soon taught him to knit, and they spent hours together creating mathematical models. Romance blossomed over the knitting needles, and they are now partners in every sense of the word. They spent several years designing sweaters based on mathematical principles, but it wasn't until Brown Sheep Yarn saw their sweater designs, and suggested that the couple design an afghan based on mathematical principles, that their mathematical models really took off.

The increased size of the afghan canvas allowed them to represent mathematical models on a much larger scale than ever before. Their first designs for Brown Sheep Yarns—simple tessellations of bicolored squares—opened their eyes to the possibilities inherent in their new “blanket canvas.” They went on to create Counting Panes, and hundreds of other intricately patterned, and wittily named pieces—Square Deal, Best of Both Whirls, and Take Five—patterns acclaimed both for their beauty and their value as mathematical models.

These geometrically based patterns have all been applied to

knitwear, although it is their value as teaching tools that forms the basis for most of Pat and Steve's work. The Brown Sheep commission was “a real breakthrough in our designing careers,” says Steve. “But,” adds Pat, “our main function is still as mathematics teachers.” The afghan continues to be their favored form because, Pat explains,

“They feel nice and look good. They can be touched, and counted. There is just so much math we can get out of them.” It is clear that Pat and Steve have created a model for both design and teaching, which they can use, quite literally, to infinite potential.



Best of Both Whirls.

KNITTING CHEMISTRY

Using knitting as a way of exploring mathematical and physical relationships is not a new concept. Crum Brown, a nineteenth-century mathematician, knitter, and professor of

chemistry at Edinburgh University, believed passionately in the value of model making as “helps to the imagination.” As a child, he was fascinated by models and inventions, and he held a life-long interest in knots and three-dimensional knitting. Brown was a mathematician of great imagination and ingenuity, and rumor has it that he sat up in bed every night knitting. He used whatever knitting material was at hand to construct models that describe

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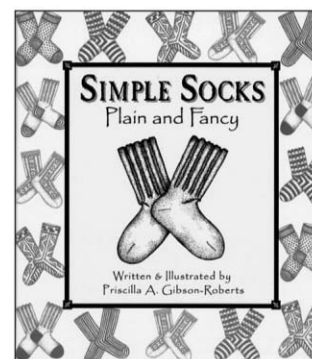
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the complex relationships of plane geometry, or chemical structure, models of which many examples survive, both at the Science Museum of London, and the Beevers Miniature Models Unit at Edinburgh University.

One remarkable exhibit is a model that defines the structure of rock salt. Using nothing but balls of wool held together with knitting needles, Brown correctly illustrated the precise arrangement of ions in the crystalline structure long before x-ray diffraction proved him right. It is, however, his knitted examples of interlaced planes that remain the most fascinating, and perhaps the most mysterious, examples of how his mind worked. In one instance, he worked a simple, unprepossessing looking 8" (20.5-cm) long knitted tube in a pentagram pattern, alternating shades of red, green, and cream-colored Aran-weight yarn. Looking down inside the tube one can see that the piece is actually constructed of three separate tubes which interlace with one another. No one quite knows how Brown constructed the models because he apparently created the interlaced planes of his seamless knitting without the aid of circular or double-pointed needles, using only a single pair of straight wooden needles.

KNITTING IN FOUR DIMENSIONS

A similar fascination with planes and surfaces led Cliff Stoll, California mathematician, physicist, astronomer, and best-selling author, to a Berkeley yarn shop. A man whose enthusiasm for his subject makes it seem that he speaks in exclamation marks, Cliff was searching for tools he could use to describe the complex world of topology—the study of surfaces. Although Cliff had never knitted in his life, he wanted to create a quirky little vessel known as a Klein Bottle.

This impossible object, which technically exists only in four dimensions, has no inside, no outside, and no edges. It is a “zero-volume container,” which is to say that it’s not capable of holding liquid. At least not in a three-dimensional world, which is the one we happen to occupy. But how is it possible to create such an object? Cliff explains: “Think about a photograph. A photo is a two-dimensional representation of something in three-dimensional space. The photo shows height and width—two dimensions—but not depth. A Klein Bottle is



Klein Bottle and Klein Bottle Hat.

(continued on page 118)

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KNITS GENE-IUS SCARF

NOT TO BE OUTDONE BY BIOCHEMISTS, the *Knits* team decided to see what we could do with June Oshiro's DNA cable (see *Geek Chic*, page 68). Our projects take off in different directions, reflecting our various molecular make-ups. Instructions for June's DNA scarf and our variations for this knitted version of nature's building block begin on page 116.

BARBARA ALBRIGHT Contributing Editor

I tried to follow the scarf pattern exactly as it appears on June Oshiro's website. However, there's a slight glitch on one of the DNA links in my scarf, which is representative of my lack of sense of direction. I'm glad I took a class on Viking knitting with Elsebeth Lavold right before I started this project, so I knew how to work cables without a cable needle.

PAM ALLEN Editor

Lucky me. When I started this pillow, I jumped right in and started knitting from the first row of the chart. I was about 4" (10 cm) along when it registered that I was knitting a *square* and when I'd worked enough rows for the piece to measure the same height as width, I might have to end the pattern mid-cable. In other words, the pillow might end before the cable pattern, leaving me a nice even square with a lopsided pattern. As it turns out, gauge, pattern, and pillow shape cooperated. I deliberately used a needle that was really too small for the yarn weight—a bit like knitting upholstery fabric.

IVY BIGELOW Editorial Assistant

I'd planned to make a long, narrow opera scarf using just the DNA cable pattern; the silky, royal purple yarn simply begged to be made into something dressy. Three feet in, I found an inspiring set of vintage buttons at a flea market, and ripped the whole thing back to make this collar that looks amusingly, anachronistically Victorian—and yet is wonderfully comfortable.

ANN BUDD Managing Editor

After several false starts, I decided that the DNA cable pattern simply wouldn't show up in the mohair yarn I'd chosen. I decided to take artistic license and work a wide, asymmetrical cable pattern to loosely mimic the twists and turns of the DNA helix. The knitting was easy and the scarf has an interesting, sculptural look—somewhat like a double helix.

ADINA KLEIN Contributing Editor

Considering that no stitch pattern—cable, lace, or otherwise—would show in the handpainted bulky mohair yarn I chose to

work with, I opted to use the shape of the cable as the basis for my scarf. I knitted a succession of three garter-stitch parallelograms outlined with “knit-as-you-go” I-cord edges. The lighter color stripes read almost like “the hydrogen bonds between the nucleotides” on June's cable. I turned the first and third parallelograms 180 degrees, causing the I-cord edgings to twist like cables, added decorative buttons, and basted the whole thing together.

MISTY M. LEES Editorial Assistant

Having a love for chunky yarn and wanting the DNA helix to stand out, I doubled the strands throughout. The scarf is for my significant other, a medical and pharmaceutical researcher who appreciates the origins of the design. Being a Duke graduate, he complained that the yarn was “Carolina Blue”—the color belonging to Duke's arch-rival UNC—so I incorporated some green around the edges.

DEE LOCKWOOD Controller

When I went to pick my yarn, I immediately gravitated to the wonderful brown alpaca—it's so soft and luscious to knit with. At first I worried that the color would be too dark to show off the pattern, but the cables show up quite well. This pattern is regular enough that I became comfortable with it after a few repeats, but I like that it isn't obsessively symmetrical. While knitting the scarf I noticed that the back is almost as attractive as the front—steps of purl stitches travel across the stockinette back.

LEIGH RADFORD Art Director

I've always wanted to try a cable pattern as the band of a hat and the gauge for this yarn made for the perfect width. Picking up stitches along the edge of the cable band for the crown made this a quick and easy project.

SUSAN STERNLIEB Editorial Assistant

To encourage this rich hand-dyed yarn to sing through the complex cables, I kept the pattern simple. I worked a stockinette-stitch border around the DNA pattern. The border rolls gently to the wrong side, framing the cable pattern. ∞

Our projects reflect our various DNAs. From left to right are projects by Ivy, Pam, Adina, Leigh, Dee, Misty, Ann, Barbara, and Susan.



SHORT-ROW STRIPED PULLOVER

design by FIONA ELLIS

THE GENTLY TILTING STRIPES IN THIS RETRO PULLOVER WERE INSPIRED by the look of striped fabric cut on the bias. Fiona Ellis experimented with short rows to angle her stripes rather than working separate pieces and joining them. She calls her method of invention "matchmaking." She plays with tried and true design elements and techniques—in this case stripes and short rows—and "marries" them in a sweater that has a contemporary look. The plain raglan sleeves and styling give the pullover a retro feel and enhance the sporty play of the stripes.

Finished Size 35½ (40½, 46, 51)" (90 [103, 117, 129.5] cm) bust/chest circumference. Sweater shown measures 40½" (103 cm).

Yarn Dale of Norway Heilo (100% wool; 109 yd [100 m]/50 g): #8972 olive (MC), 6 (6, 7, 8) balls; #9335 green (A) and #2931 oatmeal (C), 2 (2, 3, 3) balls each; #9834 mustard (B) and #0083 charcoal (D), 1 (1, 2, 2) ball(s) each.

Needles Body and sleeves—Size 6 (4 mm). Neckband bind-off—Size 7 (4.5 mm). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Stitch holders; tapestry needle.

Gauge 22 sts and 30 rows = 4" (10 cm) in St st on smaller needles.

Notes

Work all increases and decreases 1 stitch in from edge.

Work all increases as M1 (see Glossary, page 121).

All short rows involve a partial right-side row and a partial wrong-side row.

Stitch Guide

Seed Stitch: (even number of sts)

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

Row 2: Knit the purls and purl the knits.

Repeat Row 2 for pattern.

Stripe Sequence:

Rows 1–3: Work in A. Cut yarn at end of Row 3.

Rows 4 and 5: Work in MC. Cut yarn at end of Row 5.

Row 6: Work in B. Do not cut yarn.

Rows 7–9: Work in C. Cut yarn at end of Row 9.

Row 10: Work in D. Do not cut yarn.

Row 11: Work in B. Do not cut yarn.

Row 12: Work in A. Do not cut yarn.

Row 13: Work in D. Cut yarn.

Row 14: Work in MC. Cut yarn.

Repeat Rows 1–14 for pattern.

Back

With MC and smaller needles, CO 98 (112, 126, 140) sts. Work seed st for 4 rows. Beg with Row 1 (1, 1, 7), work stripe sequence for 14 (14, 14, 22) rows. **Shape waist:** Cont in stripe sequence, dec 1 st each end of needle on next row (see Notes), then work 7 rows even. Rep the last 8 rows 2 more times, then work dec row once more—90 (104, 118, 132) sts rem. Work 3 rows even. Maintaining stripe sequence, work short rows as foll (see Glossary, page 121, for short-row instructions):

Short-Row Sequence 1:

Short-Row 1: Knit to last 3 (4, 5, 6) sts, wrap next st, turn, purl to end.

Short-Rows 2, 3, and 4: Knit to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, purl to end.

Short-Row 5: K1, M1 (see Glossary, page 121), knit to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, purl to end—1 st inc'd.

Rep Short-Rows 2–5 two more times.

Short-Row 6: Knit to last wrap, wrap same st, turn, purl to end.

Next row: Work across all sts, working wraps tog with wrapped sts (see Glossary, page 121)—93 (107, 121, 135) sts. Work 3 rows even, ending with a WS row. **Next row:** K1, M1, knit to end—94 (108, 122, 136) sts. Work 3 rows even. **Next row:** Knit to last st, M1, k1—95 (109, 123, 137) sts. Work 6 rows even, ending with a RS row.

Short-Row 7: Purl to last 7 (8, 9, 10) sts, wrap next st, turn, knit to last st, M1, k1—96 (110, 124, 138) sts.

Short-Rows 8, 9, and 10: Purl to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, knit to end.

Short-Row 11: Purl to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, knit to last st, M1, k1—97 (111, 125, 139) sts.

Short-Rows 12, 13, and 14: Purl to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, knit to end.

Rep Short-Rows 11–14 once more—98 (112, 126, 140) sts.

Short-Row 15: Purl to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, knit to end.

Next row: Omit Row 14 (MC) and Row 1 (A) of stripe sequence, and beg with Row 2 (A) of sequence, work across all sts, working wraps tog with wrapped sts—98 (112, 126, 140) sts. Cont in stripe sequence, work 12 rows even. **Shape armholes:** Cont to work short rows and at the same time, dec 1 st at each armhole edge every other row as foll:

Short-Row Sequence 2:

Short-Row 1: Knit to last 7 (8, 9, 10) sts, wrap next st, turn, purl to end.

Short-Rows 2–13: K1, k2tog through back loop (tbl), knit to 7 (8, 9, 10) sts before last wrap, wrap next st, turn, purl to end—86 (100, 114, 128) sts rem after Short-Row 13.

Next row: Omitting the last 2 rows of the stripe sequence, work Row 1 (A) of stripe sequence as foll: (RS) K1, k2tog tbl, knit to end, working wraps tog with wrapped sts—85 (99, 113, 127) sts rem. Work 1 WS row even. **Next row:** (RS) K1, k2tog tbl, knit



to last 3 sts, k2tog, k1—2 sts dec'd. Work 1 WS row even. Dec 1 st each end of needle in this manner every RS row 7 more times, ending with a RS row—69 (83, 97, 111) sts rem. Cont working short-rows as foll (*Note:* The following multiples of sts left unworked are different from previous short-row multiples):

Short-Row 14: Purl to last 2 (2, 2, 3) sts, wrap next st, turn, knit to last 3 sts, k2tog, k1—68 (82, 96, 110) sts rem.

Short-Rows 15 and 16: Purl to 4 (6, 7, 8) sts before last wrap, wrap next st, turn, knit to last 3 sts, k2tog, k1—66 (80, 94, 108) sts rem after Short-Row 16.

Short-Rows 17–24: Purl to 5 (6, 7, 8) sts before last wrap, wrap next st, turn, knit to last 3 sts, k2tog, k1—58 (72, 86, 100) sts rem after Short-Row 24.

Short-Row 25: Purl to 4 (4, 7, 8) sts before last wrap, wrap next st, turn, knit to last 3 sts, k2tog, k1—57 (71, 85, 99) sts rem.

Short-Row 26: (All sizes) P3, wrap next st, turn, k2tog, k1—56 (70, 84, 98) sts rem.

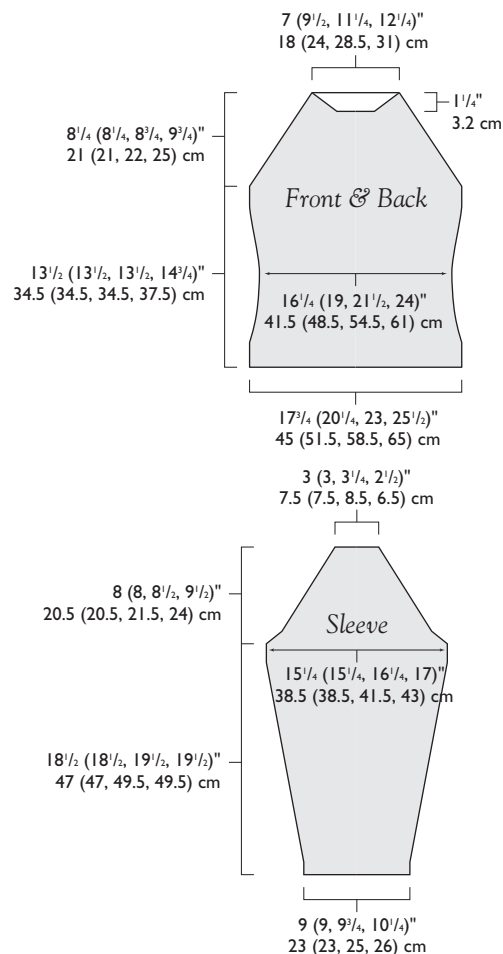
Omit the last 2 rows of the stripe sequence, purl across all sts according to Row 2 (A) of stripe sequence, working wraps tog with wrapped sts. *Next row:* (RS) K1, k2tog tbl, knit to last 2 sts, k2tog, k1—54 (68, 82, 96) sts rem. Dec 1 st each end of needle every RS row in this manner 8 (8, 10, 14) more times—38 (52, 62, 68) sts rem. Place sts on holder.

Front

Work as for back through Short-Row 26 of short-row sequence 2—56 (70, 84, 98) sts. Purl across all sts (Row 2 [A] of stripe sequence), working wraps tog with wrapped sts. *Next row:* (RS) K1, k2tog tbl, knit to last 2 sts, k2tog, k1—54 (68, 82, 96) sts rem. Work 1 WS row even. Dec 1 st each end of needle every RS row in this manner 2 (2, 4, 8) more times, ending with a WS row—50 (64, 74, 80) sts rem. **Shape neck:** (RS) K1, k2tog, k14, k2tog (neck edge), place rem 31 (45, 55, 61) sts on holder to work later. Cont in stripe sequence on 17 live sts and *at the same time*, dec 1 st at neck edge every row 9 times and *also at the same time*, cont working raglan decs at armhole edge on RS rows 4 more times—4 sts rem. *Next row:* K1, k3tog tbl, turn, purl last 2 sts tog, cut off yarn and draw through last st. Return to 31 (45, 55, 61) held sts and place center 12 (26, 36, 42) of these sts onto holder for front neck—19 sts rem. Work these sts as foll: (RS) K2tog, k14, k2tog, k1—17 sts rem. Cont in stripe sequence and *at the same time*, dec 1 st at neck edge every row 9 times and *also at the same time*, cont working raglan decs at armhole edge on RS rows 4 more times—4 sts rem. *Next row:* K3tog, k1, turn, purl last 2 sts tog, cut off yarn and draw tail through last st.

Sleeves

With MC and smaller needles, CO 50 (50, 54, 56) sts. Work seed st for 4 rows. Beg with a RS row, work St st for 4 (4, 4, 2) rows. Inc 1 st each end of needle on next row, then every foll 8 (8, 6, 6) rows 16 (16, 1, 2) time(s), then every foll 0 (0, 8, 8) rows 0 (0, 16, 16) times—84 (84, 90, 94) sts. Cont even until piece measures 18½ (18½, 19½, 19½)" (47 [47, 49.5, 49.5] cm) from beg, ending with a WS row. **Shape raglan:** Dec 1 st each end of needle every row 8 times—68 (68, 74, 78) sts rem. Dec 1 st each end of needle every RS row 26 (26, 28, 32) times—16 (16, 18, 14) sts rem. Place sts on holder.



Finishing

Weave in loose ends. Block pieces to measurements, making sure that horizontal stripes on front and back are parallel. With yarn threaded on a tapestry needle, sew three of the raglan seams, leaving the left back seam open. **Neckband:** (worked in MC on the sts rem from sleeves, and in stripe sequence across front and back as established) With smaller needles, MC, and RS facing, k16 (16, 18, 14) held left sleeve sts, join appropriate yarn to cont stripe sequence for held front neck sts, pick up and knit 12 (8, 8, 8) sts along left front neck edge, k12 (26, 36, 42) held front neck sts, pick up and knit 12 (8, 8, 8) sts along right front neck edge, join new MC and k16 (16, 18, 14) held right sleeve sts, join appropriate yarn to cont stripe sequence and k38 (52, 62, 68) held back neck sts and *at the same time*, dec 2 (8, 12, 8) sts evenly spaced across the back neck sts—104 (118, 138, 146) sts total. Working sleeve sts in MC and continuing stripe sequence on front and back sts, cont in St st for 7 rows, twisting yarns at color changes to prevent holes. Change to MC for all sts. Knit 3 rows (forming 1 garter ridge), then beg with a purl row (WS), cont in St st for 7 rows. With larger needle (to prevent BO sts from being too tight), BO all sts loosely. Sew rem raglan and neckband seam. Fold neckband to inside along garter ridge and stitch loosely in place to pick-up row. Sew side and sleeve seams. Steam lightly. ∞

FIONA ELLIS lives in Toronto, where she works as a freelance knitwear designer and leads inspirational workshops for fiber artists.

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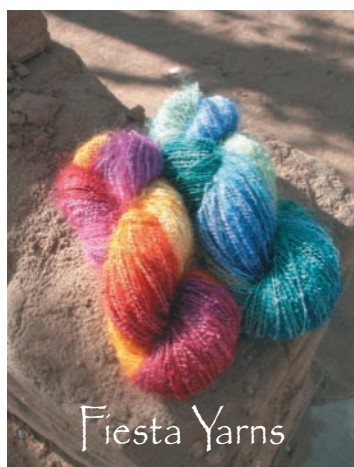


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DIMINISHING CABLES

design by ANNIE MODESITT

ANNIE MODESITT'S SOFTLY COLORED CABLE PULLOVER IS A LOVELY EXAMPLE of how to marry garment shaping to stitch structure. Instead of preserving the integrity of her cable panels by working increases and decreases in the adjacent background stitches, Annie deliberately plays with the stitches within the cable to shape the body and yoke. Waist shaping disrupts the predictable cable crossings to create a completely new stitch detail. To form the round yoke, subtle decreases diminish the cable stitches as they approach the neck.

Finished Size 35 (38½, 41, 44, 47, 50½)" (89 [98, 104, 112, 119.5, 128.5] cm). Sweater shown measures 35" (85 cm).

Yarn GGH Merino Soft (100% merino; 186 yd [170 m]/50 g): #78 blue (MC), 10 (11, 12, 13, 15, 16) balls; #60 green (CC), 4 (4, 4, 5, 5, 6) balls. Yarn distributed by Muench.

Needles Size 7 (4.5 mm): straight and 24" (60-cm) circular (cir).

Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 20 sts and 27 rows = 4" (10 cm) with two strands of yarn held together in textured rib pattern from chart.

Stitch Guide

Twisted Rib: (multiple of 4 sts)

Row 1: (RS) *P1, knit into front of second st on left needle but leave st on needle, knit into front of first st on needle, slip both sts off tog, p1; rep from *.

Row 2: *K1, p2, k1; rep from *.

Repeat Rows 1 and 2 for pattern.

With one strand of each color held tog, CO 88 (96, 102, 110, 118, 126) sts. **Set up patt:** (RS) K1 (selvage st; knit every row), p1 (1, 0, 0, 0, 0), work Row 1 of twisted rib patt to last 2 (2, 1, 1, 1, 1) st(s), end p1 (1, 0, 0, 0, 0), k1 (selvage st; knit every row). **Next row:** K2 (2, 1, 1, 1, 1), work Row 2 of twisted rib to last 2 (2, 1, 1, 1, 1) st(s), end k2 (2, 1, 1, 1, 1). Keeping in patt as established, rep the last 2 rows 5 (5, 6, 6, 7, 7) more times. Change to 2 strands of blue. **Transition row 1:** (RS) K2 (2, 1, 1, 1, 1), [p1, k2, p1, k4] 10 (11, 12, 13, 14, 15) times, p1, k2, p1, k2 (2, 1, 1, 1, 1). **Transition row 2:** (WS) K1, p1 (5, 0, 4, 0, 4), [k4, p4] 10 (10, 12, 12, 14, 14) times, k4, p1 (5, 0, 4, 0, 4), k1. **Next row:** K1 (selvage st; knit every row), work 1 (5, 0, 4, 0, 4) sts in St st, work Row 1 of Textured Rib chart (see page 80) over center 84 (84, 100, 100, 116, 116) sts, work 1 (5, 0, 4, 0, 4) sts in St st, k1 (selvage st; knit every row). Keeping patt as established, work 2 more rows, ending with Row 3 of chart. **Next row:** Work 34 (38, 41, 45, 41, 45) sts, place marker (pm), work Row 4 of chart over center 20 (20, 20, 20, 36, 36) sts, pm, work rem 34 (38, 41, 45, 41, 45) sts. **Shape waist:** **Dec row:** (RS) Work to 2 sts before first m, k2tog, slip (sl) m, work to next m, sl m, ssk, work to end—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 7 more times—72 (80, 86, 94, 102, 110) sts rem; piece measures about 7½ (7½, 7¾, 7¾, 8, 8)" (19 [19, 19.5, 19.5, 20.5, 20.5] cm)

from beg. Work 6 rows even. **Inc row:** (RS) Work to 1 st before first m, M1R (see Glossary, page 121), k1, sl m, work to next m, sl m, k1, M1L (see Glossary, page 121), work to end—2 sts inc'd. Work 3 rows even. Rep the last 4 rows 6 more times, then work inc row once more, working new sts into textured rib patt—88 (96, 102, 110, 118, 126) sts. Cont even in patt until piece measures 13 (14, 14½, 15, 15½, 16)" (33 [35.5, 37, 38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 5 sts at beg of next 2 rows, then dec 1 st each end of needle every row 4 (4, 6, 6, 7, 7) times—70 (78, 80, 88, 94, 102) sts rem. Cont even if necessary until piece measures 14¼ (15¼, 16, 16½, 17¼, 17¾)" (36 [39, 40.5, 42, 44, 45] cm) from beg, ending with a WS row. Place sts on holder. Set aside.

Front

Work as for back.

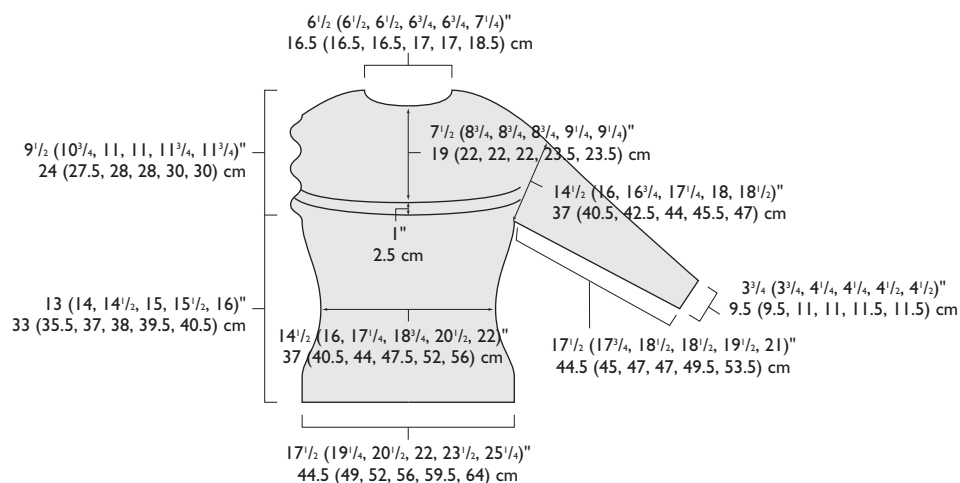
Sleeves

With one strand of each color held tog, CO 38 (38, 42, 42, 46, 46) sts. **Set up patt:** (RS) K1 (selvage st; knit every row), work Row 1 of twisted rib to last st, k1 (selvage st; knit every row). **Next row:** (WS) K1, work Row 2 of twisted rib to last st, k1. Keeping in patt as established, rep the last 2 rows 1 (1, 2, 2, 3, 3) more time(s)—4 (4, 6, 6, 8, 8) rows total. Change to 2 strands of blue. **Transition Row 1:** (RS) K1 (selvage), p0 (0, 2, 2, 0, 0), [p1, k2, p1, k4] 4 (4, 4, 4, 5, 5) times, p1, k2, p1, p0 (0, 2, 2, 0, 0), k1 (selvage). **Transition Row 2:** (WS) K1, k0 (0, 2, 2, 4, 4), [k4, p4] 4 times, k4, k0 (0, 2, 2, 4, 4), k1. **Next row:** (RS) K1, work 0 (0, 2, 2, 4, 4) sts in rev St st, work Row 1 of Textured Rib chart over center 36 sts, work 0 (0, 2, 2, 4, 4) sts in rev St st, k1. Work 1 row even. **Inc row:** (RS) Cont in patt, work 18 (18, 20, 20, 22, 22) sts, M1R, p1, pm, p1, M1L, work to end—2 sts inc'd. Work 3 rows even. Rep the last 4 rows 16 (20, 20, 21, 21, 22) more times, working new sts into patt—72 (80, 84, 86, 90, 92) sts. Cont even until piece measures 17½ (17¼, 18½, 18½, 19½, 21)" (44.5 [45, 47, 47, 49.5, 53.5] cm), ending with a WS row. **Shape cap:** BO 5 sts at beg of next 2 rows, then dec 1 st each end of needle every row 4 (4, 6, 6, 7, 7) times—54 (62, 62, 64, 66, 68) sts rem. Place sts on holder. Set aside.

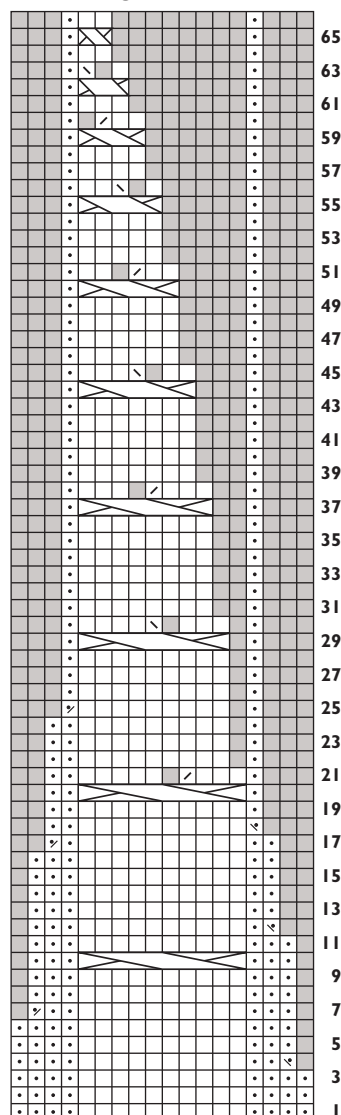
Yoke

Place all pieces on cir needle as foll: 54 (62, 62, 64, 66, 68) sleeve sts, 70 (78, 80, 88, 94, 102) front sts, 54 (62, 62, 64, 66, 68) sleeve

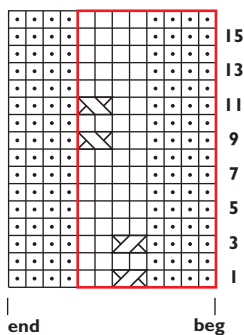




Diminishing Cable



Textured Rib



- k on RS; p on WS
- p on RS; k on WS
- k2tog
- ssk
- p2tog
- ssp
- no stitch
- pattern repeat

- 1/1RC: sl 1 st onto cn and hold in back, k1, k1 from cn
- 1/1LC: sl 1 st onto cn and hold in front, k1, k1 from cn
- 2/1LC: sl 2 sts onto cn and hold in front, k1, k2 from cn
- 2/2LC: sl 2 sts onto cn and hold in front, k2, k2 from cn
- 3/2LC: sl 3 sts onto cn and hold in front, k2, k3 from cn
- 3/3LC: sl 3 sts onto cn and hold in front, k3, k3 from cn
- 4/3LC: sl 4 sts onto cn and hold in front, k3, k4 from cn
- 4/4LC: sl 4 sts onto cn and hold in front, k4, k4 from cn
- 5/4LC: sl 5 sts onto cn and hold in front, k4, k5 from cn
- 5/5LC: sl 5 sts onto cn and hold in front, k5, k5 from cn

sts, 70 (78, 80, 88, 94, 102) back sts—248 (280, 284, 304, 320, 340) sts total. Place m and join for working in the rnd. With 1 strand of each color held tog, knit 1 rnd, closing gaps between pieces as foll: Knit to last st of sleeve, k2tog (last st of sleeve and first st of front), knit to last st of front, k2tog (last st of front with first st of next sleeve), knit to last st of sleeve, k2tog (last st of sleeve with first st of back), knit to last st of back, sl last st to right needle, temporarily remove m, return st to left needle and k2tog (last st of back with first st of sleeve), replace m to indicate new beg of rnd—244 (276, 280, 300, 316, 336) sts rem.

Twisted float trim: Carrying yarns on RS of work, *p1 with 2 strands of blue held tog, p1 with 2 strands of green held tog; rep from *, always bringing the new color up from underneath the previous color. With 1 strand of each color held tog, knit 1 rnd. Rep the last 2 rnds 2 more times, dec 4 (4, 8, 11, 10, 12) sts evenly in last rnd—240 (272, 272, 289, 306, 324) sts; 6 rnds completed; 3 twisted float welts. Change to 2 strands of green. Beg with Rnd 13 (5, 5, 5, 1, 1), work Diminishing Cable chart 16 (16, 16, 17, 17, 18) times around. Work through Rnd 64 of chart—64 (64, 64, 68, 68, 72) sts rem. With 1 strand of each color held tog, work Rnds 65 and 66 of chart. Rep the last 2 rnds 1 (2, 2, 1, 1, 4) more time(s). BO all sts loosely in rib.

Finishing

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

ANNIE MODESITT lives in South Orange, New Jersey. Visit her website at www.modeknit.com.



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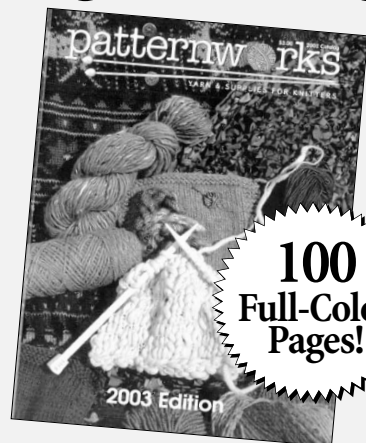
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GEISHA CAPE

design by NICKY EPSTEIN

NICKY EPSTEIN USES YARN THE WAY AN ARTIST USES PAINT. With inspiration from the Far East and her gift for pictorial knitting, she has created an elegant vestlike cape. The cape is knitted in intarsia and embellished with embroidered details. Frog closures, a mandarin collar, knitted facings, and beautiful border repeats give this piece a refined finish. Instructions are given for both a short and long version.

Finished Size 66" (167.5 cm) bust/chest circumference, buttoned, and 25½ (30½)" (65 [77.5] cm) long. Vest shown is 25½" (65 cm) long.

Yarn Filatura di Crosa 501 (100% wool; 137 yd [125 m]/50 g): #244 loden (MC), 8 (10) balls; #115 black, 3 (4) balls; #220 blue, 2 (3) balls; #181 brown, #218 dark red, and #148 medium red, 1 ball each. Filatura di Crosa Zara (100% merino; 137 yd [125 m]/50 g): #1450 ecru, #1660 gold, and #1496 pale beige-pink, 1 ball each.

Yarn distributed by Tahki/Stacy Charles.

Needles Body—Size 6 (4 mm): 29" (80-cm) circular (cir). Hems and collar—Size 5 (3.75 mm): 29" (80-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; 3 small black three-leaf-clover frogs (available from fabric stores).

Gauge 20 sts and 27 rows = 4" (10 cm) in brocade pattern on larger needles; 19 sts of colorwork border pattern measures 3¾" (8.5 cm) wide in St st on larger needles.

Stitch Guide

Brocade Pattern:

(multiple of 10 sts + 6)

Row 1: (RS) P6, *k4, p6; rep from *.

Row 2 and all even-numbered rows: Purl.

Rows 3, 5, and 7: Knit.

Row 9: K1, *k4, p6; rep from * to last 5 sts, k5.

Rows 11, 13, and 15: Knit.

Row 16: Purl.

Repeat Rows 1–16 for pattern.

Notes

The right and left fronts are worked separately from hem to shoulders, then joined together as additional stitches are cast on for the back neck, then the back is worked in one piece downward to the hem.

Instructions in parentheses refer to the longer version. The slipped stitches that form the vertical turning lines for

the facings are slipped as if to purl with yarn in back.

For the Border chart, strand the black background color behind all stitches; work the blue and brown sections with separate balls or bobbins of each color.

For the Geisha chart, work in St st intarsia, using separate balls or bobbins of yarn each color. Do not carry unused colors across the back.

The Geisha chart begins on Row 35 for the short version, and on Row 1 for the long version.

Right Front

With smaller needle, CO 20 sts with black, then CO 66 sts with MC—86 sts total. **Hem:** Beg and end with a knit row, work St st with established colors (twist yarns at color changes to prevent gaps) for 7 rows. Using colors as established, knit 1 WS row for turning row. With MC and using the cable method (see Glossary, page 120), CO 8 sts at end of turning row—94 sts. Change to larger needle. *Next row:* (RS) Keeping colors as established, k7 for front band, slip (sl) 1

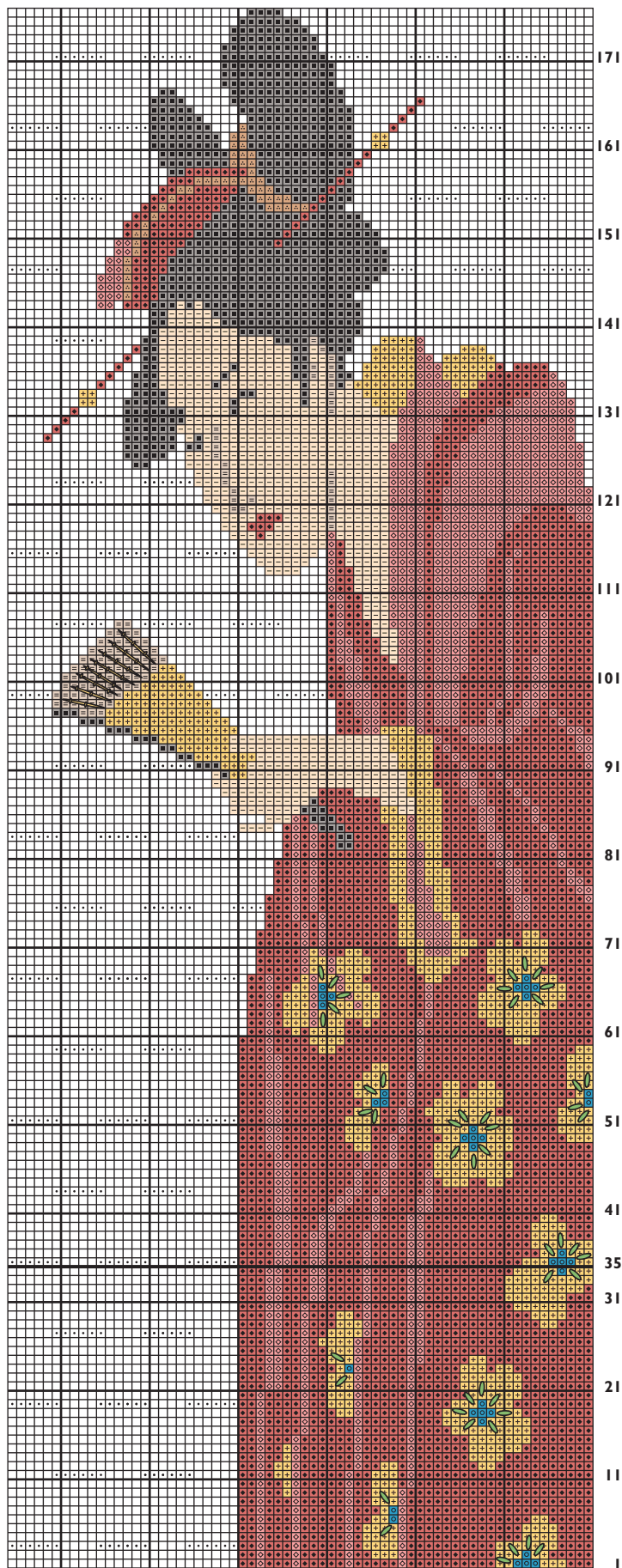
pwise with yarn in back, knit to last st, sl last black st, then use the cable method and black to CO 19 sts—113 sts. Purl 1 (WS) row with established colors. *Next row:* (RS) Set up patt as foll: K7, sl 1, work Row 1 (15) of brocade patt across 66 sts in MC, work Row 1 of Border chart (see page 84 for charts) across 19 sts, sl 1, k19 with black. Rep Rows 1–12 of Border chart and Rows 1–16 of brocade patt (with MC) until piece measures 23 (28)" (58.5 [71] cm) from beg, ending with a WS row. **Shape neck:** (RS) BO 16 sts, work to end in patt as established. BO 2 sts at neck edge every foll RS row 5 times—87 sts rem. Cont even in patt until piece measures 25½ (30½)" (65 [77.5] cm) from beg, ending with a RS row. Note which rows of patt you have just completed so you can resume with the correct rows later. Place sts on holder.

Left Front

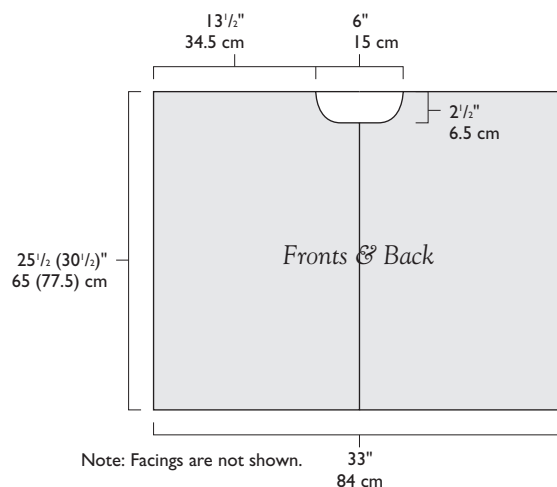
With smaller needle, CO 66 sts with MC, then CO 20 sts with black—86 sts total. Beg with a knit row, work







hem in St st with established colors for 6 rows as for right front. *Next row:* (RS) *Size 25½"*: K20 with black, k8 with yellow, k32 with dark red, k26 with MC; *Size 30½"*: K20 with black, k3 with dark red, k8 with yellow, k29 with dark red, k26 with MC. Keeping colors as established, knit 1 (WS) row for turning ridge. With black and using the cable method, CO 19 sts at end of turning row—105 sts. Change to larger needle. *Next row:* (RS) K19, sl 1, k19, work to end in established colors. With MC and using the cable method, CO 8 sts at end of last row—113 sts. Purl 1 (WS) row in established colors. *Set up patt:* (RS) K19, sl 1, work Row 1 of Border chart across 19 sts, work Row 35 (Row 1) of Geisha chart across 66 sts (twisting yarns at color changes to prevent gaps), sl 1, k7. Work patt as established until Row 176 of Geisha chart has been completed. Cont even in border and brocade patts until piece measures 23 (28)" (58.5 [71] cm) from beg, ending with a RS row. **Shape neck:** (WS) BO 16 sts, work to end as established—97 sts rem. BO 2 sts at neck edge every foll WS row 5 times—87 sts rem. Cont

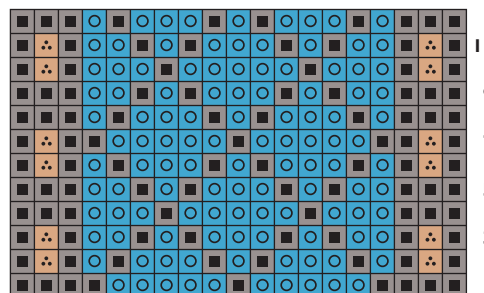


Note: Facings are not shown.

- | | | | |
|--|----------------------------|--|----------------------------|
| | loden MC; k on RS, p on WS | | ecru |
| | loden MC; p on RS, k on WS | | beige-pink |
| | black | | blue |
| | dark red | | brown |
| | medium red | | straight stitch embroidery |
| | gold | | couching embroidery |

35 – beg 25½" length

Border



1 – beg 30½" length

even in patt until piece measures $25\frac{1}{2}$ ($30\frac{1}{2}$)" (65 [77.5] cm) from beg, ending with the same RS row of patts as for right front. Place sts on holder.

Back

Return sts for right front to larger needle and join yarn, ready to work a WS row. Work across 87 right front sts in patt, use the cable method and MC to CO 30 sts for back neck, return 87 left front sts to needle and work across them in patt—204 sts total. Cont in patt as established, working brocade patt over center 126 sts, until piece measures $25\frac{1}{2}$ ($30\frac{1}{2}$)" (65 [77.5] cm) from back neck CO, ending with a RS row. Change to smaller needle. BO 19 sts at beg of next 2 rows—166 sts rem. Discontinue blue and brown of border patt. Knit 1 (WS) row for turning ridge, using MC for center 126 sts and black for 20 sts at each side. Beg and end with a knit row, cont in St st with established colors for 7 rows for facing. BO all sts.

Finishing

Collar: With MC, smaller needle, and beg at column of slipped sts at center right front, pick up and knit 78 sts around neck opening. Work St st for $1\frac{1}{2}$ " (3.8 cm), ending with a WS row. **Next row:** (RS) K2tog, knit to last 2 sts, k2tog—76 sts rem. Knit 1 (WS) row for turning ridge. Cont in St st for $1\frac{1}{2}$ " (3.8 cm) for facing. BO all sts. With yarn threaded on a tapestry needle, sew BO edge of collar facing to base of collar. Fold hems along turning ridges and sew invisibly to WS of garment. Fold center front and border facings along columns of slipped sts and sew invisibly to WS of garment. **Embroidery:** (see Glossary, page 122, for embroidery instructions) For embroidery, split each 4-ply strand of yellow or MC into two 2-ply strands. Using the chart as a guide, use 2-ply strands of yellow work couching embroidery on fan, and use 2-ply strands of MC to work straight stitches around flower centers. **Frogs:** With MC, cover purchased frogs by wrapping yarn around three loops of each piece, leaving the connecting loop and button exposed. Sew frogs to front 1" (2.5 cm), 6" (15 cm), and 11" (28 cm) down from beg of neck shaping. Weave in loose ends. Block lightly. ∞

NICKY EPSTEIN knits, writes knitting books, and teaches knitting workshops. She lives in New York City.



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ANGORA WRAP CARDIGAN

design by DEBORAH NEWTON

DEBORAH NEWTON'S EASY V-NECK CARDIGAN is knitted in a soft angora-wool blend. A clean shape and simple stitch pattern allow the yarn's texture and luminous colors to be the central feature of the design. Two chain-stitch ties attached to the inside lightly hold the fronts of the sweater in place. The one-button closure is a great opportunity to show off a special button.

Finished Size 36 (37½, 39½, 41½, 43½, 47½, 50)" (91.5 [95, 100.5, 105.5, 110.5, 120.5, 127] cm) bust/chest circumference. Sweater shown measures 37½" (95 cm).

Yarn Anny Blatt Angora Super (70% angora, 30% wool; 116 yd [106 m]/25 g): #275 multicolored imperial, 11 (12, 14, 15, 16, 18, 19) balls.

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

Notions Tapestry needle; size J/10 (6-mm) crochet hook; one 1" (2.5-cm) button; one ½" (1.3-cm) plain backing button.

Gauge 21 sts and 26 rows = 4" (10 cm) in St st; 24 sts and 26 rows = 4" (10 cm) in 4/4 rib.

Stitch Guide

4/4 Rib: (multiple of 8 sts + 4)

Row 1: (RS) K4, *p4, k4; rep from *.

Row 2: P4, *k4, p4; rep from *.

Repeat Rows 1 and 2 for pattern.

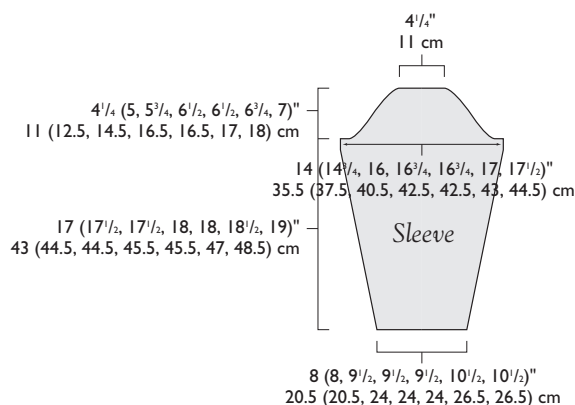
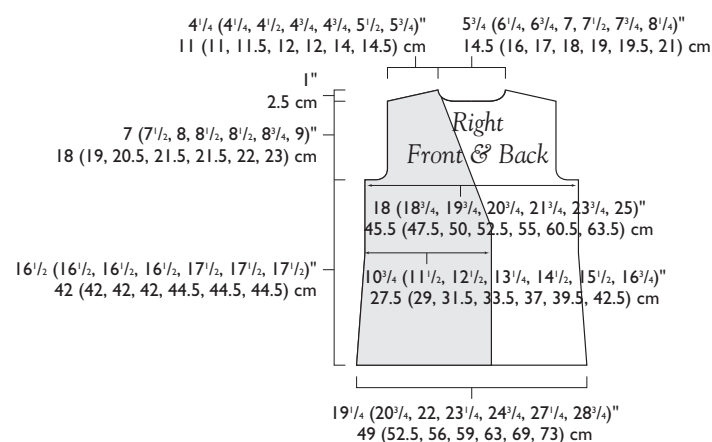
Back

CO 116 (124, 132, 140, 148, 164, 172) sts. Beg with Row 2 (WS), work 4/4 rib until piece measures 12½ (12½, 12½, 12½, 13, 13, 13)" (31.5 [31.5, 31.5, 31.5, 33, 33, 33] cm) from beg, ending with a RS row. **Next row:** Purl, dec 22 (25, 28, 31, 34, 39, 41) sts evenly spaced—94 (99, 104, 109, 114, 125, 131) sts rem. Cont even in St st until piece measures 16½ (16½, 16½, 16½, 17½, 17½)" (42 [42, 42, 42, 44.5, 44.5, 44.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 5 sts at beg of next 2 rows—84 (89, 94, 99, 104, 115, 121) sts rem. **Dec row:** (RS) K2, ssk, knit to last 4 sts, k2tog, k2—2 sts dec'd. Dec 1 st each end of needle in this manner every RS row 4 (5, 5, 5, 6, 7, 8) more

times—74 (77, 82, 87, 90, 99, 103) sts rem. Work even in St st until armhole measures 7 (7½, 8, 8½, 8½, 8¾, 9)" (18 [19, 20.5, 21.5, 21.5, 22, 23] cm), ending with a WS row. **Shape shoulders and neck:** (RS) K32 (32, 33, 35, 35, 39, 40), join new yarn and BO center 10 (13, 16, 17, 20, 21, 23) sts, knit to end—32 (32, 33, 35, 35, 39, 40) sts each side. Working each side separately, at each neck edge BO 5 sts 2 times and *at the same time*, at each armhole edge BO 8 (8, 7, 9, 9, 9, 10) sts once, then 7 (7, 8, 8, 8, 10, 10) sts 2 times.

Left Front

CO 68 (76, 84, 92, 100, 108, 116) sts. Beg with Row 2 (WS), work 4/4 rib until piece measures 12½ (12½, 12½, 12½, 13, 13, 13)" (31.5 [31.5, 31.5, 31.5, 33, 33, 33] cm) from beg, ending with a RS row. **Next row:** Purl, dec 12 (16, 18, 22, 24, 26, 28) sts evenly spaced—56 (60, 66, 70, 76, 82, 88) sts rem. **Note:** Front neck and armhole shaping are worked at the same time; read the following instructions all the way through before proceeding. Change to St st. **Shape neck:** **Dec row:** (RS) Knit to last 4 sts, k2tog, k2—1 st dec'd. Work dec row every RS row 15 (20, 28, 31, 39, 40, 44) times total, then work dec row every other RS row 9 (7, 4, 3, 0, 0, 0) times. *At the same time*, when piece measures 16½ (16½, 16½, 16½, 17½, 17½, 17½)" (42 [42, 42, 42, 44.5, 44.5, 44.5] cm) from beg, ending with a WS row, **Shape armhole:** BO 5 sts at armhole edge once (beg of RS row), then dec as foll every RS row 5 (6, 6, 6, 7, 8, 9) times: K2, ssk, knit to end—22 (22, 23, 25, 25, 29, 30) sts rem when all neck and armhole shaping has been completed. Work even in St st until armhole measures 7 (7½, 8, 8½, 8½, 8¾, 9)" (18 [19, 20.5, 21.5, 21.5, 22, 23] cm), ending with a WS row. **Shape shoulder:** BO 8 (8,



7, 9, 9, 9, 10) sts at beg of next RS row, then BO 7 (7, 8, 8, 8, 10, 10) sts at beg of foll 2 RS rows.

Right Front

Work as for left front, reversing shaping. For neck shaping, work dec row as foll: (RS) K2, ssk, knit to end. Work armhole shaping by BO 5 sts at beg of a WS row once, and working armhole dec rows as foll: (RS) Knit to last 4 sts, k2tog, k2. Work shoulder shaping by BO at beg of WS rows.

Sleeves

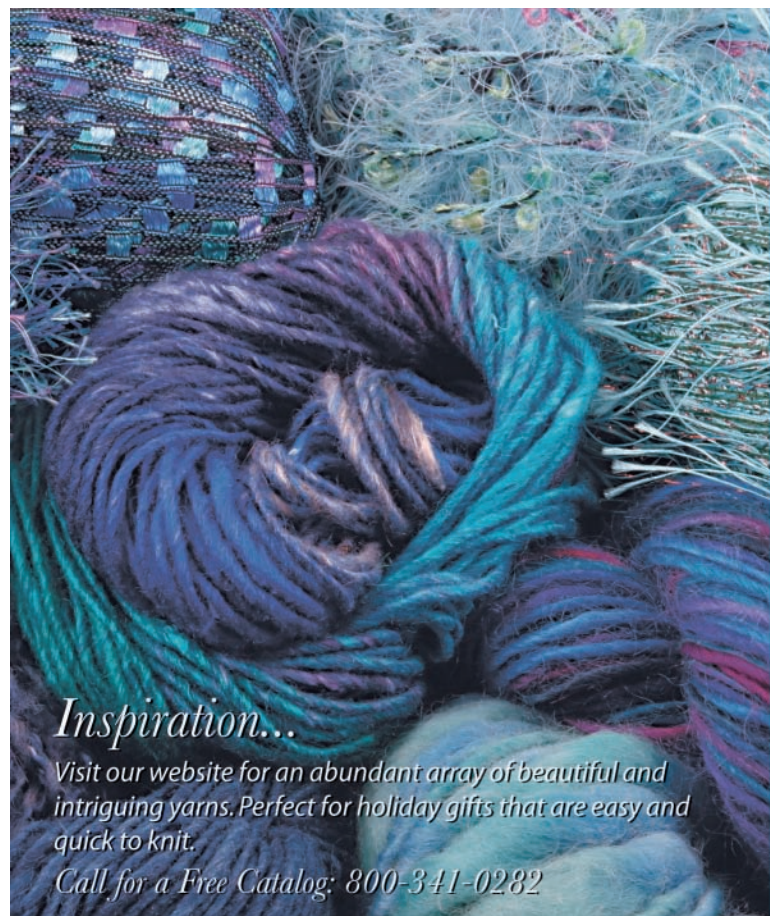
CO 48 (48, 56, 56, 56, 64, 64) sts. *Set-up row:* (WS) P2, k4, *p4, k4; rep from * to last 2 sts, end p2. Work the first 2 and last 2 sts in St st and center 44 (44, 52, 52, 52, 60, 60) sts in 4/4 rib as established for 10 more rows, ending with a WS row. *Inc row:* (RS) K2, M1 (see Glossary, page 121), work established rib to last 2 sts, M1, k2—2 sts inc'd. Work 3 rows even. Rep the last 4 rows 4 more times, working new sts into patt—58 (58, 66, 66, 66, 74, 74) sts. Work inc row again, then work 5 rows even. Rep the last 6 rows 8 more times, working new sts into patt—76 (76, 84, 84, 84, 92, 92) sts; piece should measure about 13" (33 cm) from beg. *Next row:* (RS) Change to St st and knit, dec 8 (4, 6, 2, 2, 8, 6) sts evenly spaced—68 (72, 78, 82, 82, 84, 86) sts rem. Work even in St st and *at the same time*, cont to inc as before every 6 rows 3 more times—74 (78, 84, 88, 88, 90, 92) sts. Work even until piece measures 17 (17½, 17½, 18, 18, 18½, 19)" (43 [44.5, 44.5, 45.5, 47, 48.5] cm) or desired length to armhole, ending with a WS row. *Shape cap:* BO 5 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows—60 (64, 70, 74, 74, 76, 78)

sts rem. *Next row:* (RS) K2, ssk, work to last 4 sts, k2tog, k2—2 sts dec'd. Purl 1 WS row. Rep the last 2 rows 7 (9, 12, 14, 14, 15, 16) more times—44 sts rem. BO 2 sts at beg of next 4 rows, then BO 3 sts at beg of foll 2 rows, then BO 4 sts at beg of foll 2 rows—22 sts rem. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. Sew sleeve caps into armholes, easing in fullness. Sew sleeve and side seams. **Neck edging:** With crochet hook and RS facing, join yarn to right front edge at beg of V shaping. Work 1 row of single crochet (see Glossary, page 122, for crochet instructions) around entire neck edge, ending at beg of left front V shaping. Work with even tension so the neck lies smooth without puckering. **Inner ties:** With crochet hook, join yarn to beg of V on left front neck and work a crochet chain 10" (25.5 cm) long. Fasten off. Work another 10" (25.5-cm) chain attached to the inside of the right side seam, positioned where the 4/4 rib changes to St st. On right front, at beg of V shaping, join yarn and work a crochet chain 2" (5 cm) long to form buttonhole loop. Close loop by working a slipstitch at base of chain. Fasten off. Try on sweater and tie cords to secure left front, adjusting the fit as desired. Lap right front over left and mark placement for button. Sew button on left front opposite button loop, anchoring it with a smaller backing button on the WS. Weave in loose ends. ∞

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Manzanares flock at sunrise. Robin Collier photo



TRADITIONAL TECHNIQUES FOR Creating Ethnic Intarsia Designs

Priscilla Gibson-Roberts

Many ethnic knitting traditions involve colorwork, beginning with the oldest known knitwear (socks with Islamic designs from Egypt) and continuing to present-day pieces from far-flung regions of Scandinavia and South America. For the most part, colorwork on sweaters is achieved through color stranding (also called Fair Isle), where two or more colors of yarn are used throughout a single row in a repeated pattern—typically, a background or main color that alternates with one or more pattern colors. The color not in use is stranded across the back of the work. The strands, or floats, double the thickness of the garment, greatly increasing its warmth. However, the floats do not have the stretch of stitches, and thus reduce the overall elasticity of the knitting.

Colorwork designs involving non-repeating motifs or isolated blocks of color, like those found in Andean hats, are worked in the intarsia technique. Each section of color pattern, limited to a particular area of the garment, is worked with a separate ball of yarn. Because there are no floats, the colorwork maintains the same elasticity as solid-color knitting. The yarns are crossed, or twisted, around each other to prevent holes at the color changes. When working in the conventional direction, a yarn is worked from the right edge of a color block to the left edge, then dropped until it is needed on the next row. To have the yarn in the correct position—at the right edge of the color block—on the following row, the work needs to be turned around (so that the wrong side is facing). For this reason, intarsia patterns are usually knitted back and forth in rows, not in the circular technique favored in most traditional knitting.

Not surprisingly, however, knitters of old discovered a number of ways to achieve isolated blocks of color while working in the round. The four most common techniques for working this type of colorwork in the round are described below, and used in the Love Stamp Socks on page 94. Like all colorwork techniques, the methods may feel awkward at first and uniform tension and even stitches will require practice.

MODIFIED COLOR STRANDING TECHNIQUES

The following two “intarsia” methods are simply modifications of the color stranding technique—both involve yarn floats across the back of the work. However, these methods work best for areas that are just a few stitches wide or motifs with the background color worked within the design unit.

Zigzag Intarsia This, the simplest and probably the oldest technique for creating narrow vertical stripes (less than 1" [2.5 cm] wide) of colorwork, dates back to the nineteenth century in both South America and the Middle East. The technique is so simple that many of today's knitters have “discovered” it on their own when working vertical stripes. This technique is used for the rose stems and open hearts in the Love Stamp Socks on page 94.

The first round of zigzag intarsia is worked as for color-stranding—stitches are knitted in the pattern color while the main color is woven behind *every stitch* of the pattern color to secure the stripe securely into the body of the piece. At the left edge



Figure 1

Zigzag Intarsia

of the stripe, the pattern color is dropped and the main color is carried over the pattern yarn and used to finish the round. On the following round, the main color is worked to the right edge of the pattern section, at which point the main color is dropped, the pattern color is picked up from where it lies at the left of the color stripe, brought across the back of the color stripe to the right edge where it is needed (Figure 1), twisted with the main color (to prevent a hole), and used to knit the color stripe while the main color is woven behind. The pattern color zigzags behind the pattern area to bring it into working position to the right of the pattern, hence the term “zigzag intarsia.”

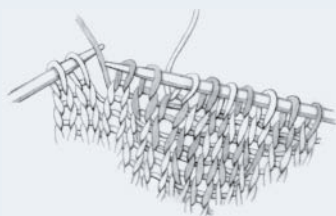


Figure 1

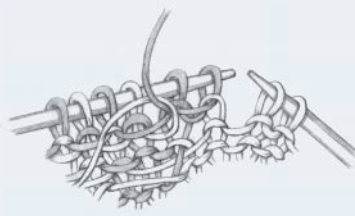


Figure 2



Figure 3

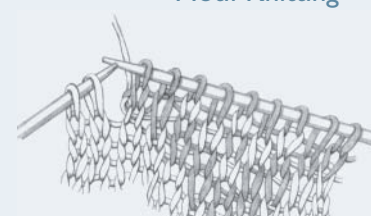


Figure 4

Motif Knitting This method, similar to zigzag intarsia but used for wider areas of pattern, probably evolved from the floral socks favored in many parts of Bulgaria. The motif must include stitches worked in the main color to avoid excessively long floats. The designs can range from simple, single-color motifs to complex designs involving several colors. This method is used for the checkerboard hearts on the Love Stamp Socks on page 94. Motif knitting is worked in a sequence of two rounds as follows.

Round 1: Working from right to left, the motif is worked as for normal color stranding of main and pattern colors, with the unused yarn stranded across the back of the work. At the left edge of the motif, the pattern color(s) is dropped, and the main color is used to finish the round.

Round 2: This round is worked in two steps, the first in the main color and the second in the design color(s). **Step 1:** Work with the main color to right edge of the motif, then continue across the motif, knitting all the main-color stitches in the motif while slipping all the pattern-color stitches purlwise with yarn in back. Drop the main color at the left edge of the motif. Both

the main color and the pattern color are now at the left edge of the motif (Figure 1). **Step 2:** Turn the work so that the wrong side is facing, pick up the pattern color, which is at the right edge of the motif (as seen from the wrong side), cross it over the main color (Figure 2), and work to the end of the motif, purling the pattern-color stitches and slipping the main-color stitches purlwise (the ones that were worked in Step 1). Drop the pattern color at the end of the motif, in position to work Step 1 on the next round (Figure 3). Turn the work so that the right side is facing and, if you are working on a circular needle, slip all of the motif stitches purlwise to where the main color is waiting. (If you are working on double-pointed needles, you can reposition the stitches so all motif stitches are on one needle, eliminating the need to slip the stitches to where the main color is waiting—simply move to the appropriate needle.) Pick up the main color (Figure 4) and work to end of the round. Repeat Rounds 1 and 2 to complete the motif. If you prefer not to turn the work and purl the motif stitches, you can knit them in reverse (see box on page 93) so that the right side of the work is always facing you.

TRUE INTARSIA TECHNIQUES

The following techniques are true intarsia in that there are no floats along the wrong side of the knitting. But, to keep the integrity of the intarsia pattern, both methods require that the stitches be worked back and forth as if in rows. Both of these techniques have their roots in Andean knitting.

Intarsia with a Seam Line Join This technique is suitable for motifs that have irregular edges and no background stitches. A separate bobbin or butterfly of yarn is used for each area of color, just as for intarsia that is worked back and forth in rows. Like motif knitting, intarsia with a seam line join involves two steps—a right-side (knit) row followed by a wrong-side (purl) row. The point where the knitting switches from right side to wrong side is called the seam line. Because the join is not truly invisible, the seam line should be placed where it is least visible—I prefer to place the seam line at the inside edge or center back of the leg of a sock or at the side “seam” of a sweater. Think of it as working around the outside of the tube, turning the work, and working back along the inside of the tube; the turning point is the seam line. To prevent a hole from forming at the seam line, two stitches are worked together: the last stitch of the current row with the first stitch (a yarnover) of the preceding row. Each row begins with a yarnover increase to provide the extra stitch to work together with the last stitch. This technique is used for the solid-color hearts and leaves on the Love Stamp Socks on page 94.

On the first round of the design, establish the pattern units according to the chart, knitting to the seam line. Turn, work a yarnover increase (Figure 1), then purl to the first color

Intarsia with a Seam Line Join



Figure 1



Figure 2

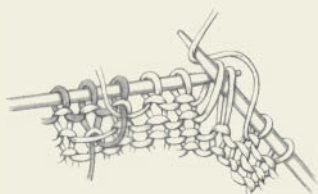


Figure 3

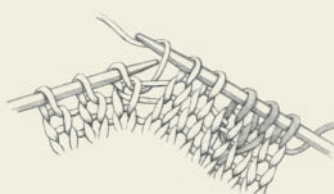


Figure 4

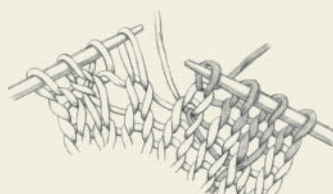


Figure 5



Figure 6

change. Drop the first color. Pick up the second color from *under* the first to twist the yarns (Figure 2), then purl the specified stitches with the second color. Drop the second color. Pick up the third color from *under* the second to twist the yarns, then purl the specified stitches with the third color. Continue in this manner until one stitch remains before the seam line. Work a p2tog decrease to join the last stitch with the yarnover made at the beginning of the round (Figure 3). Turn the work around. Work a yarnover increase (Figure 4) and knit all stitches with the appropriate colors, twisting the yarns as before at each color change, until one stitch remains before the seam line (Figure 5), work an ssk decrease (see Glossary, page 121) to join the last stitch with the yarnover made at the beginning of the round (Figure 6). Repeat these two rounds, always working two stitches together at the turning point (seam line). If you prefer not to purl every wrong-side round, you can knit every other round in reverse (see box on page 93), working a k2tog decrease at the seam line.

Seamless Circular Intarsia This technique is also rooted in Andean knitting, specifically in the folded cuffs on socks from Bolivia and Ecuador. It is worked in such a way that there is no visible join. Instead, the turning point is aligned with a color change. For this reason, seamless circular intarsia works best in designs that have a fairly regular outline, particularly small geometric patterns. As before, the tube is worked back and forth in knit and purl rows, not in circular rounds. This technique is not difficult, although it is confusing on the first attempt. Seamless circular intarsia is used in the rosebud and letters in the Love Stamp Socks on page 94.

To set up seamless circular intarsia, knit the first round of the intarsia design in the standard manner, using a separate ball for each color and twisting the yarns at each color change by bringing the new color from under the old. At the end of

the round, the yarns will be at the left edge of each color section. Work next round to first color change. Continue by working back and forth in rows as follows (or knit in reverse as described on page 93 instead of purling alternate rows): turn the work so that the purl side is facing you. In this orientation, each yarn will be at the right edge of its color section; the first section to be worked is the one you just finished that ended the previous row, and the last section to be worked will be the one that began the previous row. The next step is to position the yarn for the last color section of the row. Twist the yarn of the first color section around the yarn of what will become the last color section for this row. To do this, the yarn for the last color section will have to float across the face of the stitches to the twisting point (Figure 1). The float will be taken care of at the end of the row. Purl across the row, twisting the yarns at each color change as before. The yarn for the last color section will appear unavailable for work—it forms a float that originates in the stitches of the previous row and ends where it was twisted with the first color at the beginning of the row. To work the last color section, twist the yarns by slipping the yarn of the second-to-last section through the floating loop of the last color (Figure 2), pull on the float of the last color to create a working length of yarn to knit with, causing the yarn to slide through the twist at the beginning of the row as you do so. Beginning with the end of yarn extending from the last stitch of the previous row, work the final color section (Figure 3). Eliminate the yarn loop by pulling the excess back through the twist (Figure 4). The first and last sections of the row have been seamlessly joined and the piece is again circular. Turn the piece to work in the other direction, continuing in rows rather than rounds, and repeating the process of setting up the end of the row by twisting the colors of the first and last sections at the beginning of the row. Remember that when you change directions, you will be

Seamless Circular Intarsia



Figure 1



Figure 2



Figure 3



Figure 4

working with different “first” and “last” colors—the color that was first on the previous row will be last on this row.

Because the starting point of every row must occur at a color change, it will be necessary to shift the position of the join to accommodate changes in the shape of the first color block. If the color change shifts to the left, slip the stitches from left needle to the right needle at the end of the round until you reach the new position of the color change. If the color change shifts to the right, work to the end of the row, then slip stitches from the right needle to the left needle to reach the new color change. In either case, a shift in the starting point will involve a yarn float across the back of the work to move the yarn to the new edge of the color section. If this float is long, secure it on the following row by inserting the needle tip under the float before working a stitch, work the stitch, then draw the needle tip back under the float. The working yarn will cross over the float (and secure it) when the next stitch is worked. ∞



Knitting in Reverse

To create a standard knit stitch in reverse, enter the stitch with the left needle tip from left to right, behind the right needle tip, wrap the yarn from back to front, coming up and over the left needle tip, and pull the yarn wrap through the loop on the right needle to form the new stitch on the left needle, letting the loop drop from the right needle.

Priscilla Gibson-Roberts delights in resurrecting ethnic knitting designs. These techniques and a whole lot more are detailed in *Simple Socks: Plain and Fancy* (Nomad, 2002) and the newly revised *Knitting in the Old Way* (Nomad, 2003), both available from Unicorn Books and Crafts and yarn shops.



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LOVE STAMP SOCKS

design by PRISCILLA GIBSON-ROBERTS

PRISCILLA GIBSON-ROBERTS DESIGNED THESE SOCKS AS SAMPLERS to illustrate the intarsia-in-the-round techniques she discusses in "Traditional Techniques for Creating Ethnic Intarsia Designs" in her *Beyond the Basics* article on page 90. Each motif calls for one of four different methods for working isolated motifs that Priscilla has identified in her study of traditional ethnic knitting. Make these socks to learn a new skill and wear them (or give them away) for fun.

Finished Size About 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm) around foot and about 9½" (24 cm) long from back of heel to toe. Socks shown measure 7" (18 cm) around.

Yarn Regia Sock Yarn (75% wool, 25% polyamide; 230 yd [210 m]/50 g): #2972 ecru (MC), 2 balls; #2045 chianti (dark red), #327 tanne (dark green), #2082 blatt (bright green), #2002 kirsche (bright red), and #2082 email (black), 1 ball each. Small amount of waste yarn. Yarn distributed by Knitting Fever.

Needles Size 0 (2.0 mm) and 1 (2.5 mm): set of 5 double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle.

Gauge 19 sts and 28 rnds = 2" (5 cm) in St st worked in the rnd on smaller needles.

Notes

See *Beyond the Basics* on page 90 for details on how to work the motifs in these socks.

These socks begin at the toe shaping on the top of the foot, continue around to the bottom of the foot to finish the toe shaping, then continue upward to the cuff.

Stitch Guide

Ssp: Slip 2 sts individually kwise, return these 2 sts to left needle, and purl them tog through their back loops.

Sssp: Slip 3 sts individually kwise, return these 3 sts to left needle, and purl them tog through their back loops.

RIGHT SOCK

Toe

With waste yarn, dark red, smaller dpn, and using the invisible method (see Glossary, page 120), provisionally CO 34 (36, 38, 40, 42) sts. Work short rows as foll: Knit to last st (leave last st unworked), turn, backward yo (see "Toe and Heel Construction" on page 96), purl to last st (leave last st unworked), turn. *Yo as usual (from front to back), knit to 1 st before yo, turn, backward yo, purl to 1 st before yo, turn. Rep from * until there are 14 (16, 16, 16, 18) sts between yarnovers, ending with a WS row. Turn. With RS facing, yo as usual, k14 (16, 16, 16, 18) to first yo, correct the mount of the yo (so that leading side of loop is on the

front of the needle), k2tog (yo and next st), turn. Backward yo, p15 (17, 17, 17, 19) to first yo on left needle, ssp (yo and next st). **Turn, yo as usual, knit to first yo of 2 yos, correct mount of yo loop as before, k3tog (2 yos plus the next st), turn. Backward yo, purl to first yo of 2 yos, sssp (2 yos and the next st; see Stitch Guide). Rep from ** until all sts have been worked, ending with a WS row. Turn—35 (37, 39, 41, 43) sts on needle; 34 (36, 38, 40, 42) original sts plus 1 yo at far end of needle when RS is facing. Yo as usual, k17 (18, 19, 20, 21) to middle of needle—18 (19, 20, 21, 22) sts each on 2 dpn,

including yos; working yarn is bet the 2 needles. Carefully remove waste yarn from provisional CO and place 34 (36, 38, 40, 42) live sts on 2 dpn so that there are 17 (18, 19, 20, 21) sts on each needle for top of foot. Resuming where you left off, knit to yo, sl yo to next needle, ssk (yo and first st of next needle), knit to end of needle. On following needle, work to last st, sl yo from beg of next needle to end of working needle and k2tog (last st and transferred yo)—68 (72, 76, 80, 84) sts; 17 (18, 19, 20, 21) sts each on 4 dpn; working yarn is at side of toe.

Foot

Place marker (pm) for beg of rnd. Knit 1 rnd even. Change to dark green and knit 2 rnds. Change to MC and work even until piece measures 8 (8, 8, 7¾, 7¾)" (20.5 [20.5, 20.5, 19.5, 19.5] cm) from beg, or a toe's length less than desired total foot length.

Heel

The heel is worked in short rows, just as the toe, beg with the bottom of the heel. Place 34 (36, 38, 40, 42) sole sts onto one needle for ease in working. Change to dark green. Knit to last st (leave last st unworked), turn, backward yo, purl to last st (leave last st unworked), turn. Change to dark red. Work according to toe instructions from * until there are 14 (16, 16, 16, 18) sts bet yarnovers, ending with a WS row. Turn. With RS facing, yo as usual, k14 (16, 16, 16, 18) to first yo, correct mount of the yo, k2tog (yo and next st), turn. Backward yo, p15 (17, 17, 17, 19)





to first yo on left needle, ssp (yo and next st). Work according to toe instructions from ** until there is 1 st left unworked at each end of heel needle. Change to dark green. Work 2 more rows as for toe (all sts have been worked), ending with a WS row. Turn—35 (37, 39, 41, 43) sts on needle; 34 (36, 38, 40, 42) original sts plus 1 yo at far end of needle when RS is facing. Change to MC. Yo as usual, k17 (18, 19, 20, 21) to middle of heel needle—70 (74, 78, 82, 86) sts; 17 (18, 19, 20, 21) sts each on 2 instep needles; 18 (19, 20, 21, 22) sts each on 2 heel needles, including yos; working yarn is bet the 2 heel needles. *Next rnd:* Knit to yo, sl yo to next needle, k2tog (yo and 1 st of first instep needle), knit to last st on second instep needle, sl yo at beg of foll needle to instep needle and ssk (last instep st and transferred yo), knit to end of second needle for heel (72, 76, 80, 84) sts; working yarn is at side of sock.

Leg

With MC, knit 14 rnds even. Work across 17 (18, 19, 20, 21) sts of first needle and pm for new beg of rnd at center back. Work New Love chart (see page 96), referring to Beyond the Basics

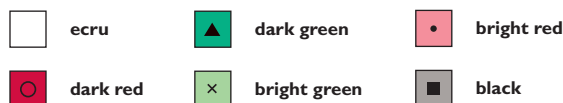
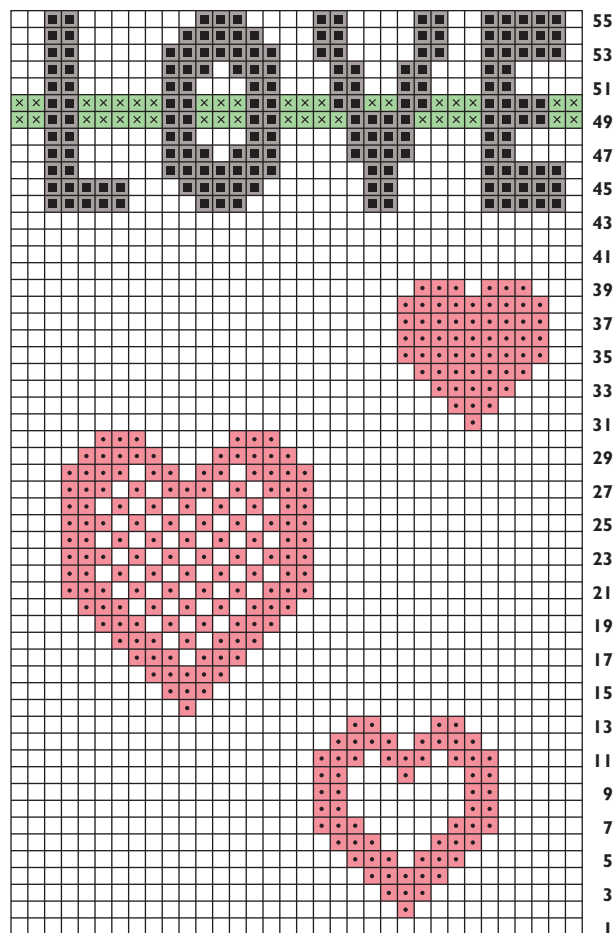
article on page 90 for working intarsia in the rnd, and centering chart on outside of right leg as foll: K34 (37, 40, 43, 46), pm, work Rnd 1 of chart over 34 sts, pm for all sizes *except* 7" (18 cm), k0 (1, 2, 3, 4) to end. For Rnds 49 and 50, substitute bright green for MC as the background color, creating a 2-rnd stripe of bright green around the entire sock. For Rnd 51, change back to MC. When Rnd 55 of chart has been completed, knit 10 rnds MC.

Cuff

Change to larger dpn, join dark red and dark green, and work as foll: *Rnd 1:* *K1 with dark red, k1 with dark green; rep from *.

Rnd 2: (left twined purl stitch) With both yarns in front, *bring working strand of red *over* green and p1 with red, drop red, bring working strand of green *over* red, p1 with green, drop green; rep from *. The two strands will end up twisted around each other bet the work and the yarn supply; the next rnd will undo the twists.

Rnd 3: With both yarns in front, *bring working strand of red *under* green and p1 with red, drop red, bring working strand of green *under* red, p1 with green, drop green; rep from *.

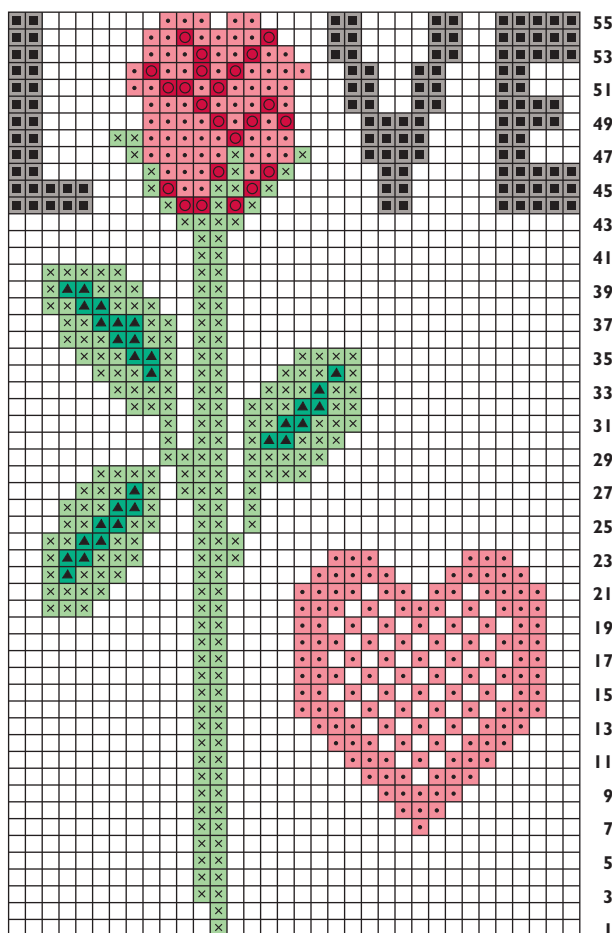


Toe and Heel Construction

The toe and heel are constructed with short rows that produce an hourglass shape. Each short row begins with a yarnover that is instrumental in preventing gaps. When the knit side is facing, work the yarnover in the usual manner, bringing yarn forward under needle then over the top to the back. When the purl side is facing, bring yarn to the back under needle, then over the top to the front as illustrated below. This forms a “backward” yarnover—the leading side of the loop is on the back of the needle—with the distance traveled by the yarn equal to that of the standard yarnover on the knit side, an important distinction for truly even stitches. The stitch mount will be corrected later.



backward yarnover



Rnds 4 and 5: *K2 with red, k2 with green; rep from *.
Rnds 6 and 7: *K2 with green, k2 with red; rep from *.
Rnds 8 and 9: Rep Rnds 4 and 5.
Rnds 10, 11, and 12: Rep Rnds 1, 2, and 3.
With red, BO all sts.


LEFT SOCK

Work toe, foot, and heel as for right sock—68 (72, 76, 80, 84) sts, working yarn is at side of sock.

Leg

With MC, knit 14 rnds even. Work across 17 (18, 19, 20, 21) sts of first needle and pm for new beg of rnd at center back. Work True Love patt from chart, centering chart on outside of left leg as foll: k0 (1, 2, 3, 4), pm, work Rnd 1 of chart over 34 sts, pm, k34 (37, 40, 43, 46) sts to end. When Rnd 55 of chart has been completed, knit 10 rnds MC. Work cuff as for right sock.

Finishing

Weave in loose ends. Block. 

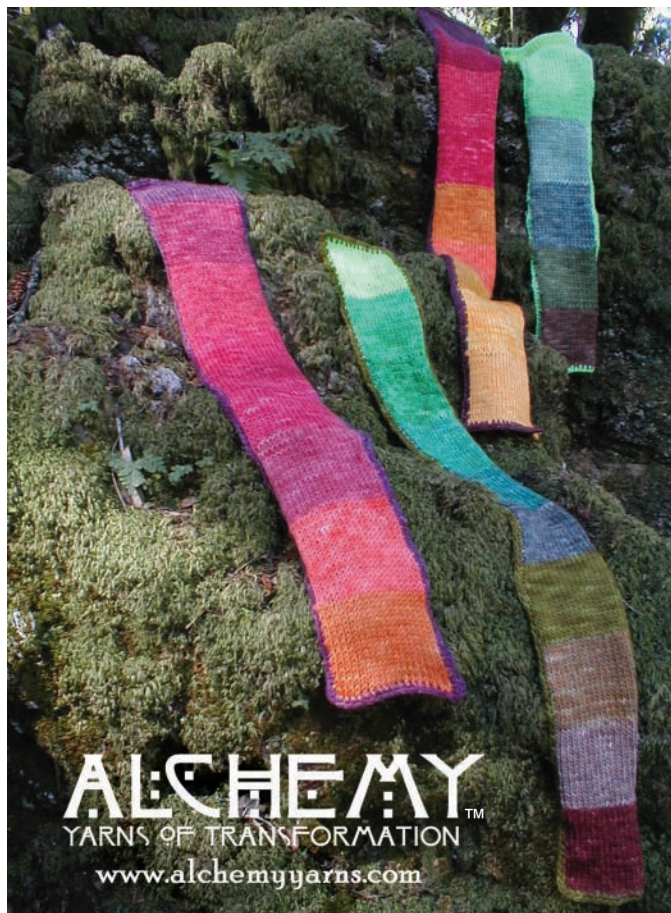
PRISCILLA GIBSON-ROBERTS lives in western Colorado, where she has just completed a revision of her classic book, *Knitting in the Old Way* (Nomad, 2003).

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LITE LOPI PULLOVER

design by NORAH GAUGHAN

NORAH GAUGHAN LOOKS TO TRADITIONAL BOHUS KNITTING for the color and stitch patterns on her round-yoke sweater. The signature purl stitches in Bohus designs create a subtle "pop" effect—small dots of color and texture in an otherwise straightforward Fair Isle pattern. The sweater is seamless; body and sleeves are knitted in the round in simple stockinette stitch, transferred to a single circular needle, then the yoke is worked to the neck in pattern. The soft mellow colors and rustic yarn combine to make this an all-around comfort sweater, the kind of garment you toss on a chair, ready to throw on morning, noon, and night.

Finished Size 36 (39, 42, 45, 48, 51)" (91.5 [99, 106.5, 114.5, 122, 129.5] cm) bust/chest circumference. Sweater shown measures 39" (99 cm).

Yarn Reynolds Lite Lopi (100% wool; 109 yd [100 m]/50 g): #418 light blue heather (MC), 7 (7, 8, 9, 10, 11) balls; #421 celery heather and #427 rust heather, 1 (1, 1, 2, 2, 2) ball(s) each; #417 cordovan and #432 grape heather, 1 ball each.

Needles Body and sleeves—Size 8 (5 mm): 16" and 24" (40- and 60-cm) circular (cir) and set of 4 (or 5) double-pointed (dpn). Neck-band—Size 6 (4 mm): 16" (40-cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Marker (m); stitch holders or waste yarn; tapestry needle.

Gauge 16 sts and 24 rnds = 4" (10 cm) in St st on larger needles, worked in the round.

Body

With longer cir needle and MC, CO 144 (156, 168, 180, 192, 204) sts. Place marker (pm) and join, being careful not to twist sts. Work even in St st until piece measures 15½" (39.5 cm) from beg, ending 6 sts before marker on last rnd. **Divide for front and back:** BO 12 sts (1 st on right needle), k59 (65, 71, 77, 83, 89) for front, BO 12 sts, knit to end for back—60 (66, 72, 78, 84, 90) sts each for front and back. Do not break yarn. Set aside.

Sleeves

With dpn and MC, CO 28 (32, 36, 40, 44, 48) sts. Place m and join, being careful not to twist sts. Work even in St st until piece

measures 1" (2.5 cm) from beg. *Inc rnd:* K1, M1 (see Glossary, page 121), knit to last st, M1, k1—2 sts inc'd. Inc 1 st each side of m in this manner every 10 rnds 9 more times—48 (52, 56, 60, 64, 68) sts. Cont even until piece measures 17½" (44.5 cm) from beg, ending 6 sts before m on last rnd. **Bind off for armholes:** BO 12 sts, knit to end—36 (40, 44, 48, 52, 56) sts rem. Place sts on holder or waste yarn.

Yoke

Note: Change to shorter needle when necessary. **Join for yoke:** Return sts for first sleeve to dpn, and using yarn and needles from body, k36 (40, 44, 48, 52, 56) sleeve sts, pm, k60 (66, 72, 78, 84, 90) front sts, pm, return sts for second sleeve to dpn and k36 (40, 44, 48, 52, 56) sleeve sts, pm, k60 (66, 72, 78, 84, 90) back sts—192 (212, 232, 252, 272, 292) sts total. Place m for beg of rnd and join. Knit 4 rnds. *Dec rnd:* *K1, k2tog, knit to 3 sts before next m, ssk, k1, slip m; rep from * 3 times more—8 sts dec'd. Dec in this manner every 4 rnds 2 (3, 4, 5, 6, 7) more times—168 (180, 192, 204, 216, 228) sts rem. Knit 4 rnds. Work Rnds 1–13 of Chart 1 (see page 100). With celery, knit 1 rnd. *Next rnd:* With celery, knit 1 rnd and at the same time, dec 14 (19, 24, 22, 27, 32) sts evenly spaced—154 (161, 168, 182, 189, 196) sts rem. Work Rnds 1–9 of Chart 2. With rust, knit 1 rnd. *Next rnd:* With rust, knit 1 rnd and at the same time, dec 28 (29, 36, 44, 45, 46) sts evenly spaced—126 (132, 132, 138, 144, 150) sts rem. Work 9 rnds as foll:

Rnds 1 and 2: *P1 with celery, k2 with rust; rep from *.

Rnd 3: Knit with grape.

Rnd 4: Purl with grape.

Rnd 5: Knit with rust.

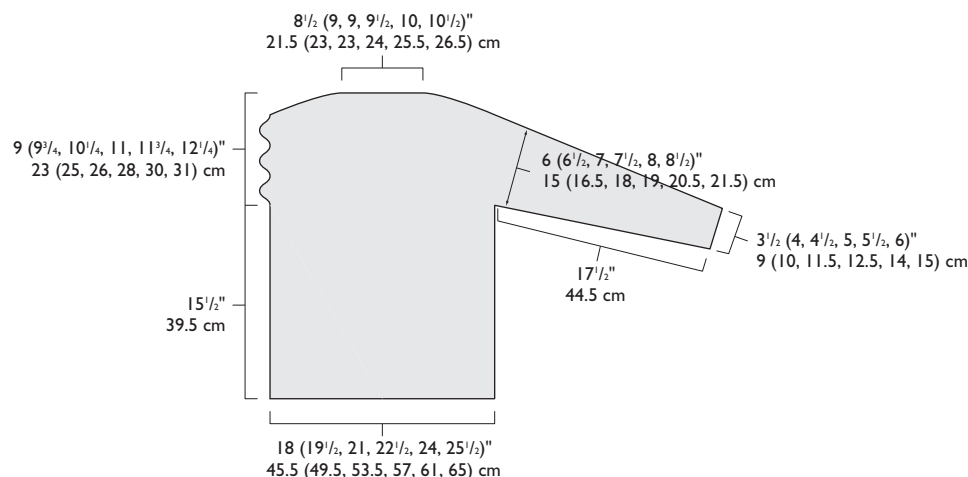
Rnd 6: Knit with cordovan and at the same time, dec 31 (33, 33, 34, 35, 36) sts evenly spaced—95 (99, 99, 104, 109, 114) sts rem.

Rnd 7: Purl with rust.

Rnd 8: Knit with rust.

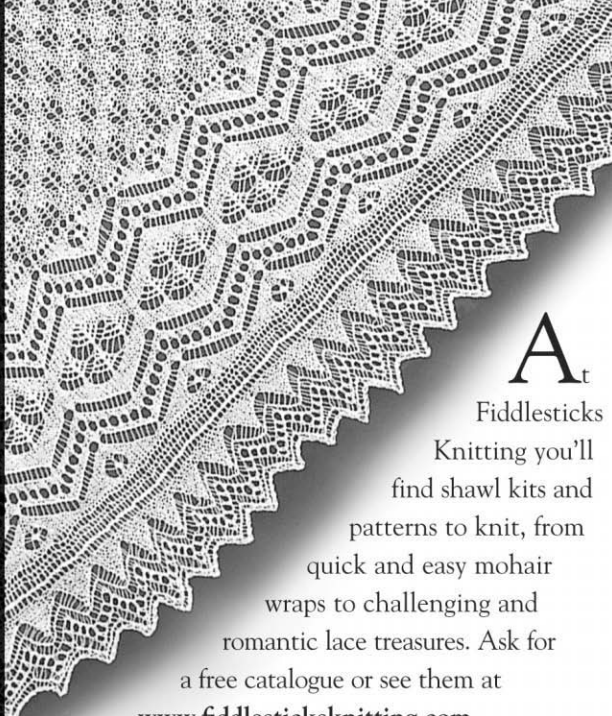
Rnd 9: Knit with rust and at the same time, dec 25 (25, 25, 26, 27, 28) sts evenly spaced—70 (74, 74, 78, 82, 86) sts rem.

Change to smaller cir needle and with rust, knit 1 rnd, dec 2 sts evenly





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Chart 1

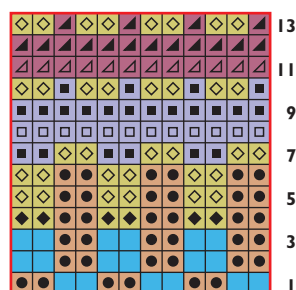
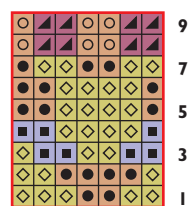


Chart 2



- knit MC
- knit rust
- purl rust
- knit celery
- purl celery
- knit grape
- purl grape
- knit cordovan
- purl cordovan
- pattern repeat

spaced—68 (72, 72, 76, 80, 84) sts rem. **Neckband:** Work k2, p2 rib as foll: 2 rnds rust, 2 rnds celery, 1 rnd grape—5 rnds total. With cordovan, BO all sts in rib.

Finishing

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

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

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CHINCHILLA CAPELET AND SCARF

design by VÉRONIK AVERY

THE IDEA FOR THIS CAPELET-WITH-SCARF CAME FROM A ROMANTIC RUSSIAN-LOOKING GARMENT that might have been worn in the movie *Dr. Zhivago*. To keep the romance and downplay the costume element, Véronik drew on the shaping and feel of 1950s designs. In deciding where to end the cape, she stopped just shy of the waist—to show it off, of course. The cape is knitted in one piece—from the top down—like a giant yoke. Although the increases are worked with simple yarnovers, the texture of the chenille yarn hides the resulting eyelets. The capelet can be worn with the opening in front, back, or on the side. You can order the buttons used here from Véronik's favorite button shop in Montreal or seek out something vintage. The scarf is separate—wear it or not.

Finished Size Capelet: 13" (33 cm) long at center front and back, and about 54" (137 cm) circumference (buttoned). Scarf: about 7" (18 cm) wide and 42" (106.5 cm) long.

Yarn Berroco Chinchilla Bulky (100% rayon; 41 yd [38 m]/ 50 g): #7538 tan, 7 balls for capelet; 3 balls for scarf.

Needles Size 9 (5.5 mm): 32" (80-cm) circular (cir) for capelet; straight for scarf. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle; size I/9 (5.5-mm) crochet hook; four 3/8" (2.2-cm) buttons. Buttons shown are Antique Finish Italian Ball buttons from Rix Rax.

Gauge 15½ sts and 26 rows = 4" (10 cm) in St st.

CAPELET

CO 65 sts. Beg and end with a WS row, work 5 rows St st. Set up incs and work first buttonhole as foll:

Row 1: (RS) K6, [pm, k7] 8 times, yo, k3—66 sts.

Row 2: Purl to last 4 sts, BO 2 sts for buttonhole, p2.

Row 3: K2, use the backward loop method (see Glossary, page 120) to CO 2 sts over BO sts of previous row to complete buttonhole, k2, [slip m, k1, yo, knit to 1 st before next m, yo, k1] 8 times, k4—82 sts.

Note: Work incs and rem buttonholes at the same time; read the

full instructions all the way through before proceeding. Work in St st for 5 rows, beg and ending with a WS row. *Inc row:* K6, [slip m, k1, yo, knit to 1 st before next m, yo, k1] 8 times, k4—16 sts inc'd. Rep the last 6 rows 7 times more and *at the same time*, work buttonholes as before 14 rows apart 3 times more—210 sts, 4 but-

tonholes, 56 rows completed. Cont even in St st until piece measures 13" (33 cm) from beg, ending with a WS row. Work picot BO as foll: *BO 2 sts, then use tip of left needle to CO 2 sts on right needle using a mirror-image of the cable CO (see Glossary, page 120)—3 sts on right needle. Pass the second and third sts in turn over the first st—1 st rem on right needle. Rep from * until 1 st rem. Do not cut yarn. With RS facing, use working yarn and crochet hook to work 1 row of single crochet (see Glossary, page 122, for crochet instructions) up the right center front, around the neck opening, and down the left center front. Cut yarn and fasten off.

Finishing

Weave in loose ends. Sew buttons opposite buttonholes.



SCARF

CO 24 sts. Slipping the first st of every row with yarn in front, knit 3 rows. Cont as foll:

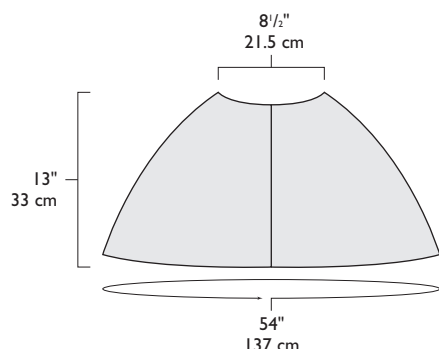
Row 1: (RS) Sl 1, knit to end.

Row 2: Sl 1, k1, purl to last 2 sts, k2.

Rep Rows 1 and 2 until piece measures 1" (2.5 cm) less than desired total length, or until about 8 ft (2.5 m) of yarn rem. Slipping the first st of every row, knit 3 rows. BO all sts.

Finishing

Weave in loose ends. ∞



VÉRONIK AVERY designs knitwear from her home in Montreal. Visit her website at www.veronikavery.com.



CHILD'S OXFORD SHIRT

design by LISA LLOYD

LISA LLOYD BASED HER DESIGN FOR AN EASY-GOING CHILD'S PULLOVER on a comfortable classic—the flannel shirt. Worked in washable wool, it's the knitted equivalent of a grown-up shirt in miniature. In simple-to-knit stockinette, the sweater replicates oxford styling in its careful details—a shaped shirt collar, a curved shirthead hem, and rows of crisp seed stitch to mimic top-stitching on the front placket and pocket.

Finished Size 28½ (31½, 35¼)" (72.5 [80, 89.5] cm) chest circumference, buttoned. To fit sizes 2 (4, 6) years. Oatmeal sweater shown measures 31½" (80 cm); pink sweater measures 35¼" (89.5 cm).

Yarn Jaeger Matchmaker DK (100% wool; 131 yd [120 m]/50 g): 5 (6, 7) balls. Shown in #784 oatmeal and #883 petal (pink). Yarn distributed by Westminister Fibers.

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

Notions Markers (m); tapestry needle; four ⅝" (1.5-cm) buttons for front; two ⅝" (1.5-cm) buttons for collar (optional).

Gauge 22 sts and 30 rows = 4" (10 cm) in St st.

Notes

Slip the first stitch of every row for selvedge when working shirthead and collar shaping.

Instructions are for working buttonholes on left front, as shown on oatmeal sweater; pink sweater has buttonholes on right front.

Pocket

CO 19 sts. Work St st until piece measures 1¼" (3.2 cm) from beg for facing, ending with a WS row. *Turning row:* *K1, sl 1 pwise with yarn in front; rep from *. Cont in St st until piece measures 1¼" (3.2 cm) from turning row. *Next row:* *K1, p1; rep from *. Cont in St st until piece measures 4¼" (11 cm) from turning row. BO all sts.

Back

CO 52 (60, 70) sts. Work in St st, inc 1 st each end of needle as foll: Sl 1 pwise, M1 (see Glossary, page 121), knit to last st, M1, k1. Inc 1 st each end of needle in this manner every RS row 10 times more—74 (82, 92) sts. Cont even until piece measures 14

(16, 18)" (35.5 [40.5, 45.5] cm) from beg. BO all sts.

Left Front

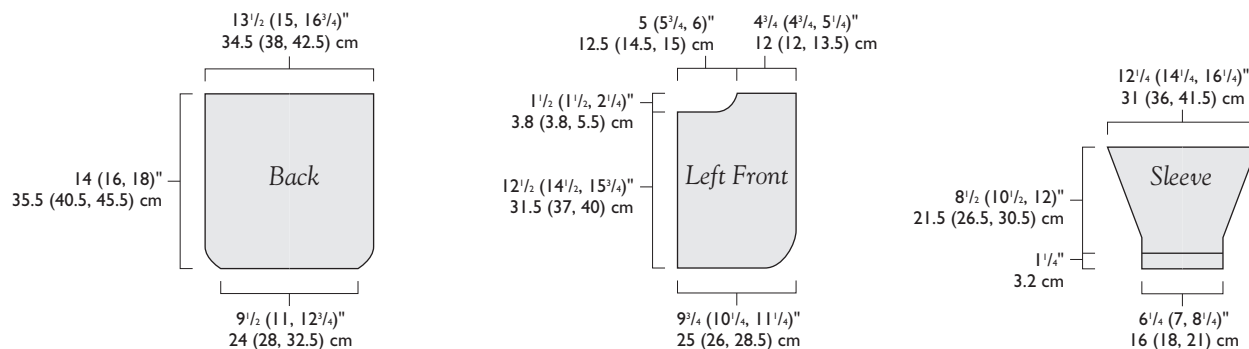
CO 42 (46, 51) sts. Work in St st, set up buttonband, and inc 1 st at beg of row as foll: (RS) S1 pwise, M1, knit to last 16 sts, place marker (pm), p1, k7, sl 1 pwise, k7. Purling slipped sts on WS and working rem sts as established, inc 1 st at side edge in this manner every RS row 10 times more, and *at the same time*, when piece measures 3" (7.5 cm) from beg, work buttonhole on RS rows as foll: Work to m, p1, k3, BO 1, k2, sl 1 pwise, k3, BO 1, k2. On next row use backward loop method (see Glossary, page 120) to CO 1 st over each BO st. Work three more buttonholes in this manner, one every 2¾ (3½, 4)" (7 [9, 10] cm). When all incs are complete, there will be 53 (57, 62) sts. Cont even until piece measures 12½ (14½, 15¾)" (31.5 [37, 40] cm) from beg, ending with a RS row. **Shape neck:** (WS) BO 23 (27, 26) sts at beg of row—30 (30, 36) sts rem. Dec 1 st at neck edge every other row 4 (4, 7) times—26 (26, 29) sts rem. Cont even until piece measures 14 (16, 18)" (35.5 [40.5, 45.5] cm) from beg. BO all sts.

Right Front

Work as for left front, reversing shaping to set up button band and working incs as foll: K7, sl 1 pwise, k7, p1, pm, knit to last st, M1, k1. Omit buttonholes and BO for neck at beg of RS rows.

Sleeves

CO 35 (39, 45) sts. Work in St st until piece measures 1¼" (3.2 cm) for facing, ending with a WS row. *Turning row:* *K1, sl 1 kwise with yarn in front; rep from *. Cont in St st until piece measures 1¼" (3.2 cm) from turning row. *Next row:* *K1, p1; rep from *. Cont in St st, inc 1 st each end of needle every 2 (3, 3) rows





2 (14, 14) times, then every 3 (4, 4) rows 14 (6, 8) times—67 (79, 89) sts. Cont even until piece measures 8½ (10½, 12)" (21.5 [26.5, 30.5] cm) from turning ridge. BO all sts.

Finishing

With yarn threaded on a tapestry needle, sew fronts to back at shoulders. Measure down 6 (7, 8)" (15 [18, 20.5] cm) from shoulder seam on front and back and mark placement for sleeves. Sew sleeves in place between markers. Sew sleeve and side seams, leaving open the lower 3" (7.5 cm) of body. Fold button band along turning row and sew in place to inside of garment, so that band is double thickness. Work whipstitch (see Glossary, page 122) around buttonholes, joining both layers together. Fold sleeve facing to WS along turning row and sew in place. **Collar:** With RS of shirt facing, pick up and knit 58 (74, 84) sts around neck edge, omitting tops of button bands. Working in rev St st (so that RS of collar is WS of sweater), inc 1 st each end of needle every collar RS row as foll: Sl 1, k2, M1, knit to last 3 sts, M1, k3. Cont in this manner for a total of 22 rows, ending with a purl row—80 (96, 106) sts. BO all sts loosely. **Collar edging:** With RS facing and beg at center front edge, pick up and knit 7 sts along each button band top, 11 sts along each collar side, 1 st on each collar point, and 78 (94, 104) sts along long collar edge—116 (132, 142) sts total. Knit 1 row, pm after st at each collar point. On next row (RS), inc around each collar point as foll: *Knit to 1 st before m, k1f&b into each of the next 3 sts; rep from *—3 sts inc'd at each point; 122 (138, 148) sts total. Knit 1 row even. With RS facing, BO all sts loosely pwise. **Body edging:** With RS facing and beg at center front edge (work through both layers of front bands), pick up and knit 32 (36, 41) sts along straight part of each front lower edge, 50 (58, 68) sts along straight part of back lower edge, and 22 sts along each of the four curved edges—202 (218, 238) sts total. Knit 3 rows. With RS facing, BO all sts loosely pwise. Sew buttons to button band opposite buttonholes. Turn pocket facing to WS along turning row. Using a whipstitch, sew pocket to left front. Weave in loose ends. Block to measurements. ∞

LISA LLOYD lives in Canaan, New Hampshire, where she designs knitwear for all ages. Visit her website at www.Lloydknitting.com.



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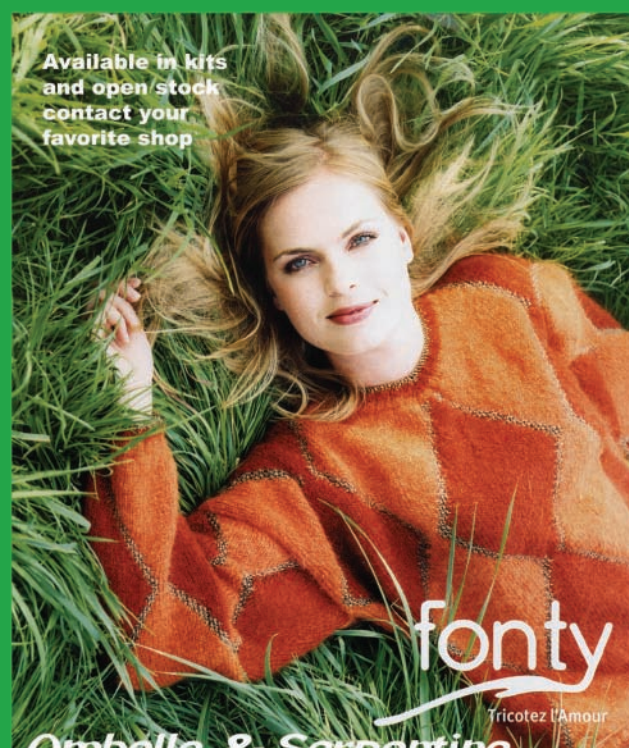
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COLORWORK HAT AND MITTENS

design by REBECCA HARRIS

THIS LIVELY HAT-AND-MITTEN SET IS A PERFECT EXAMPLE OF TWEAKING TRADITION for an unexpected and stunning effect. The hat top is shaped like a traditional tam and combines Fair Isle technique with Scandinavian motifs and Estonian braid. But instead of using the muted hues of the Hebrides or the bright primary colors of Scandinavia, Rebecca has worked the hat in a warm, spicy Indian palette. The mittens borrow motifs from the hat, but the stars worked for the head and the hand are subtly different from each other. Knit this pair in the colors shown here, or choose your own not-so-usual palette.

Finished Size Hat: 20¾" (52.5 cm) circumference. Mittens: About 8¾" (22 cm) around. To fit an adult.

Yarn Cascade Yarns Cascade 220 (100% wool; 220 yd [201 m]/100 g): #2412 pink, #2414 orange, #2417 green, 1 skein each.

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

Notions Marker (m); small amount of contrasting waste yarn; tapestry needle.

Gauge 27 sts and 29 rnds = 4" (10 cm) in color pattern, worked in the round.

HAT

Holding orange and green tog and leaving tails about 2 yd (2 m) long, make a slipknot with the two yarns and place knot on cir needle. Using the long-tail method (see Glossary, page 120) with orange over the thumb and green over the index finger, CO 140 sts (do not include the slipknot in the stitch count). Remove slipknot. Place marker (pm) and join, being careful not to twist sts. Work braid pattern as foll:

Rnd 1: *K1 orange, k1 green; rep from *.

Rnd 2: Bring both yarns to front and work as foll: *P1 orange, p1 green; rep from *, always bringing the new color *over* the last color used.

Rnd 3: With both yarns in front, *p1 orange, p1 green; rep from *, always bringing the new color *under* the last color used.

With orange, knit 1 rnd. Beg with Rnd 1, rep Hat chart (see page 110) 5 times around. Work through Rnd 62 of Hat chart, purling where indicated on Rnd 38 and changing to dpn when necessary—10 sts rem; piece should measure about 9" (23 cm) from beg. Using a tapestry needle, gather up rem sts and pull tightly to close. Fasten off to inside of hat. **Hem:** With hat held upside down, and using pink with RS facing, pick up and knit 140 sts along CO edge. Place m for beg of rnd. *Dec rnd:* *K8, k2tog; rep from *—126 sts rem. Work even in St st until hem measures 2" (5 cm) from dec rnd. BO all sts loosely. With yarn threaded on a tapestry needle, tack hem to inside of hat. Weave in loose ends.

MITTENS

Right Mitten

Cuff: With pink and green, and using dpn, CO 50 sts as for hat,

holding pink over thumb and green over index finger (do not include the slipknot in the stitch count). Remove slipknot. Place marker (pm) and join, being careful not to twist sts. Work Rnds 1–3 of braid patt as for hat, substituting pink for orange. With pink, knit 1 rnd, purl 1 rnd, knit 1 rnd. Beg with Rnd 1, work Cuff chart (see page 110) 5 times around. Work through Rnd 11 of Cuff chart. With pink, knit 1 rnd, purl 1 rnd, knit 1 rnd, dec 2 sts evenly spaced in last rnd—48 sts rem. **Hand:** Beg with Rnd 1, work Right Mitten Palm chart over 20 sts, pm, work Mitten Back chart over 28 sts. Inc as indicated for thumb gusset, work through Rnd 17 of charts—56 sts. **Mark thumb placement:** (Rnd 18 of charts) Work first st in patt, k11 sts with waste yarn, return the last 11 sts to left needle and knit them again with green, work in patt to end. Work through Rnd 54 of charts—8 sts rem. Rearrange sts so that there are 4 sts on each of 2 dpn. With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 121), graft live sts tog.

Left Mitten

Work cuff as for right mitten—48 sts. **Hand:** Beg with Rnd 1, work Mitten Back chart over 28 sts, pm, work Left Mitten Palm chart over 20 sts. Inc as indicated for thumb gusset, work through Rnd 17 of charts—56 sts. **Mark thumb placement:** (Rnd 18 of charts) Work 28 sts of Mitten Back chart, work first 13 sts of Left Mitten Palm chart, knit the next 11 sts with waste yarn, return the last 11 sts to left needle and knit them again with green, work in patt to end. Work through Rnd 54 of charts—8 sts rem. Finish as for right mitten.

Thumbs

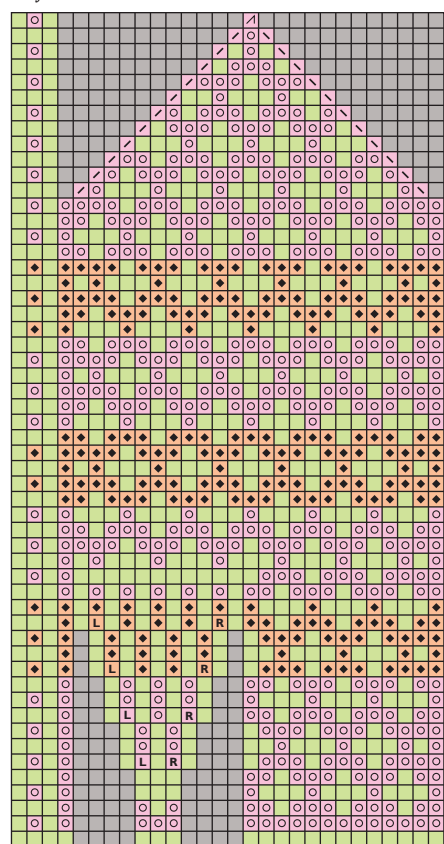
Right thumb: Carefully remove waste yarn from right thumb opening, and with dpn pick up 11 sts at base of thumb opening, 12 sts at top of thumb opening, and 1 st at each side—25 sts. Arrange sts on 3 dpn and join green and orange yarn at inner side of thumb. Work Rnds 1 and 2 of Right Thumb chart—22 sts rem. Rep Rnds 3–6 (do not rep Rnds 1 and 2) until thumb measures ½" (1.3 cm) less than desired length.

Shape tip: Cont in patt as much as possible, dec as foll:

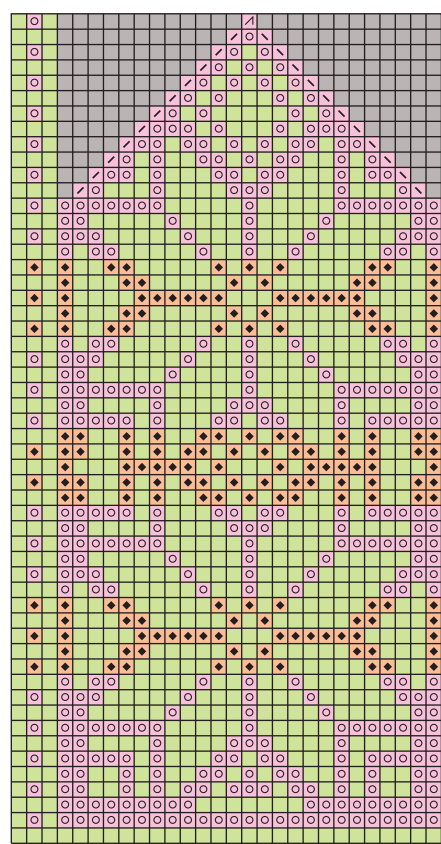
Rnd 1: *K1, k2tog; rep from * to last st, k1—15 sts rem.



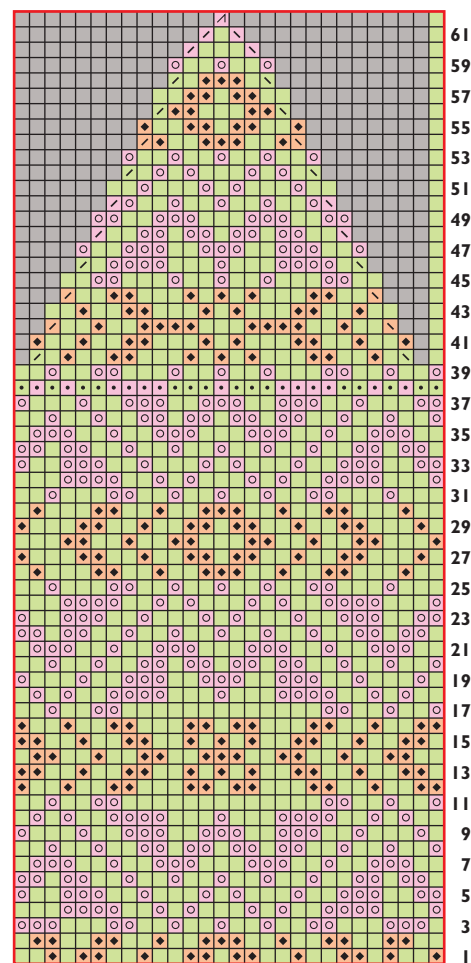
Left Mitten Palm



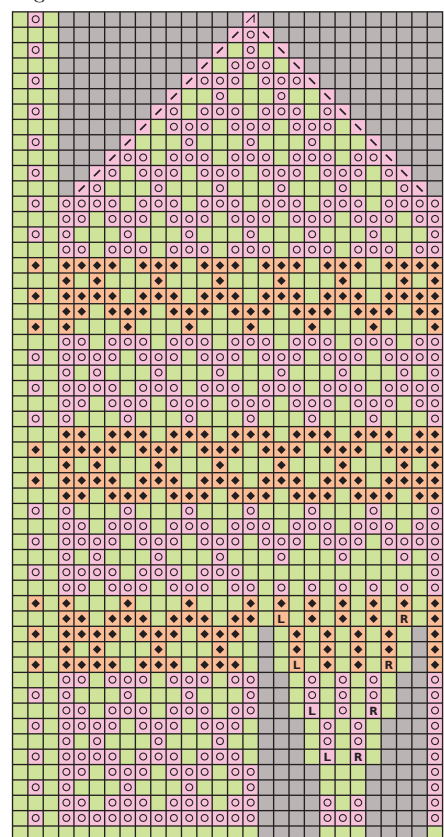
Mitten Back



Hat

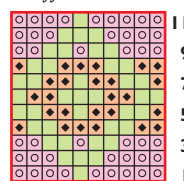


Right Mitten Palm

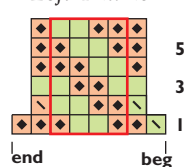


- green
- orange
- pink
- k3tog with pink
- purl with color shown
- k2tog with color shown
- ssk with color shown
- MIR (see Glossary) with color shown
- MIL (see Glossary) with color shown
- no stitch
- pattern repeat

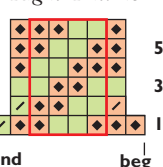
Cuff



Left Thumb



Right Thumb



Rnd 2: Work even in patt.

Rnd 3: *K2tog; rep from * to last st, k1—8 sts rem.

Cut yarn, thread tail through rem sts, pull tightly, and fasten off. **Left thumb:** Work as for right thumb, using Left Thumb chart, until thumb measures ½" (1.3 cm) less than desired length—22 sts rem.

Shape tip: Cont in patt as much as possible, dec as foll:

Rnd 1: *K1, ssk; rep from * to last st, k1—15 sts rem.

Rnd 2: Work even in patt.

Rnd 3: *Ssk; rep from * to last st, k1—8 sts rem.

Cut yarn, thread tail through rem sts, pull tightly, and fasten off.

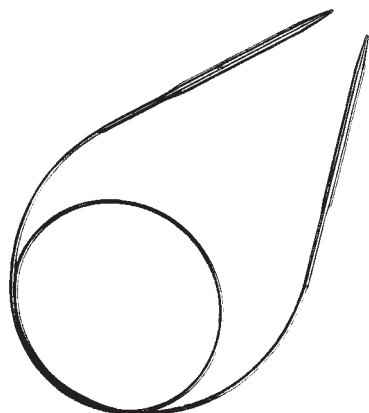
Finishing

Weave in loose ends. Block lightly. ∞

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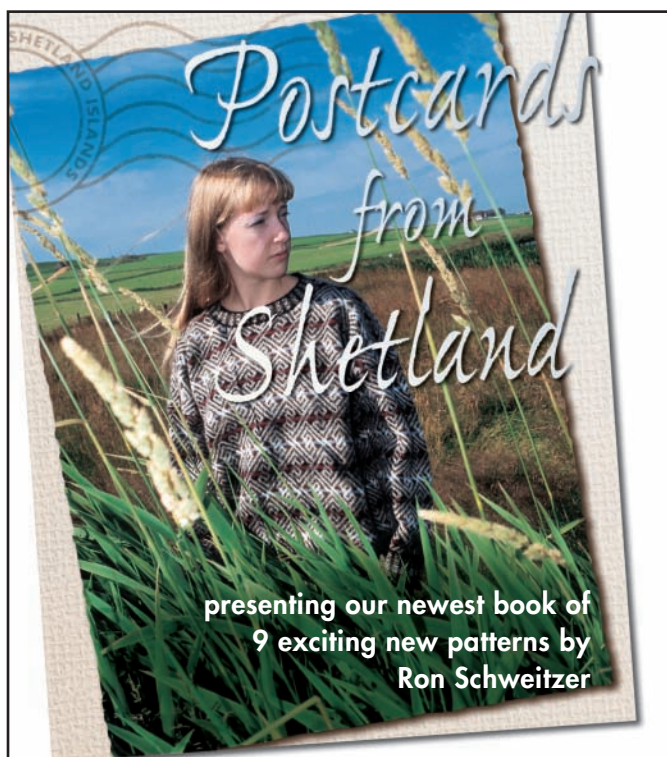
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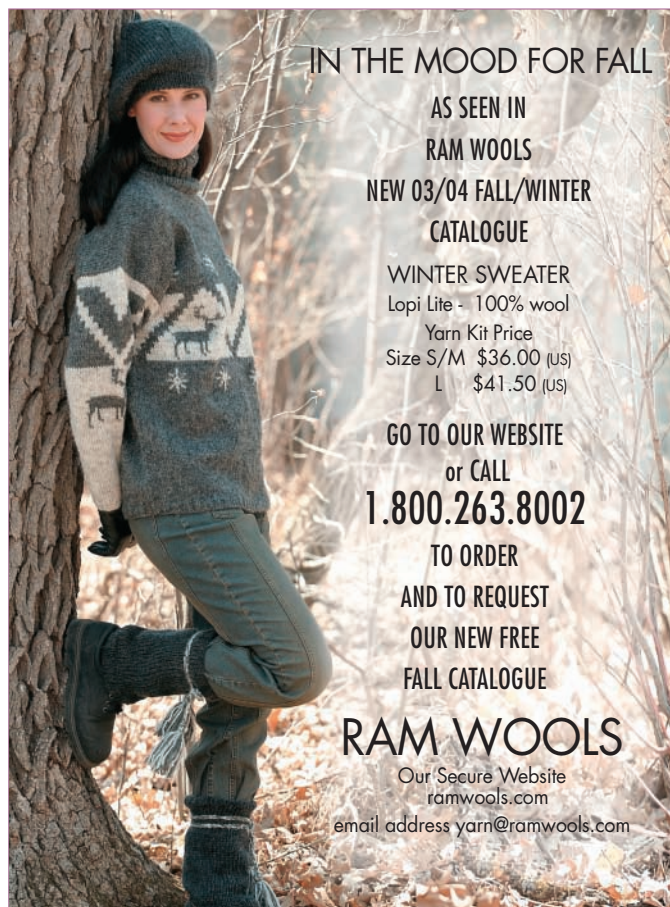
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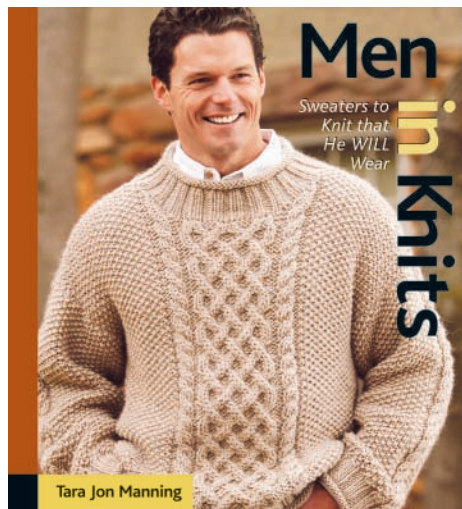
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GARTER STITCH ARAN CARDIGAN

design by TARA JON MANNING



Tara Jon Manning

TAKEN FROM TARA JON MANNING'S UPCOMING BOOK *Men in Knits*, this Aran V-neck cardigan combines casual elements with modern style. It is knitted in a rich tone and thick wool, and can easily dress up or down. It's trimmed with garter stitch in place of traditional ribbing, making it great for all body types.

Finished Size 42 (47, 50, 54)" (106.5 [119.5, 127, 137] cm) chest circumference, buttoned. Sweater shown measures 47" (119.5 cm).

Yarn Ashford Tekapo (100% wool; 218 yd [199 m]/100

g): #09 dark red, 8 (9, 10, 11) balls. Yarn distributed by Crystal Palace.

Needles Body and sleeves—Size 8 (5 mm): straight. Edging—Size 7 (4.5 mm): straight. Adjust needle sizes if necessary to obtain the correct gauge.

Notions Markers (m); cable needle (cn); stitch holders; tapestry needle; five ¾" (2-cm) buttons.

Gauge 19 sts and 28 rows = 4" (10 cm) in garter st with larger needles; 25-st center diamond panel measures 4½" (11.5 cm) wide.

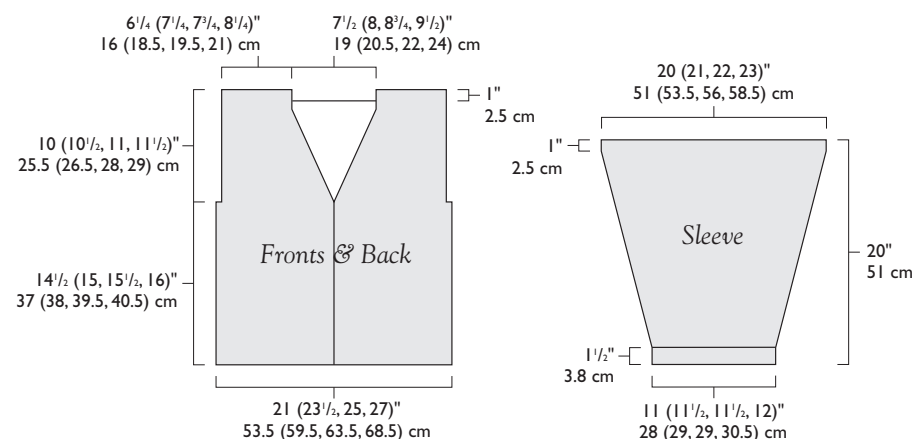
Back

With smaller needles, CO 114 (125, 133, 143) sts. Work garter st (knit every row) for 9 rows. Change to larger needles. **Set-up row:** (WS) K1 (4, 8, 8), place marker (pm), k1, p1, k2, p2, M1 (see Glossary, page 121), p1, k2, p1, k1 (left cable), pm, k4 (5, 5, 7), pm, k1, p1, k8, p2, M1, p2, k8, p1, k1 (center diamond), pm, k4 (5, 5, 7), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (left cable), pm, k4 (5, 5, 7), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (right cable), pm, k4 (5, 5, 7), pm, k1, p1, k8, p2, M1, p2, k8, p1, k1 (center diamond), pm, k4 (5, 5, 7), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1

(right cable), pm, k1 (4, 8, 8)—120 (131, 139, 149) sts. **Next row:** (RS) Work in garter st or according to Row 1 of charts as foll: 1 (4, 8, 8) st(s) in garter st, 12 sts according to Right Cable chart, 4 (5, 5, 7) sts in garter st, 25 sts according to Center Diamond chart, 4 (5, 5, 7) sts in garter st, 12 sts according to Right Cable chart, 4 (5, 5, 7) sts in garter st, 12 sts according to Left Cable chart, 4 (5, 5, 7) sts in garter st, 25 sts according to Center Diamond chart, 4 (5, 5, 7) sts in garter st, 12 sts according to Left Cable chart, 1 (4, 8, 8) st(s) in garter st. Work in patts as established until piece measures 14½ (15, 15½, 16)" (37 [38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 2 sts at beg of next 2 rows—116 (127, 135, 145) sts rem. Work even in patt until piece measures 23½ (24½, 25½, 26½)" (59.5 [62, 65, 67.5] cm) from beg, ending with a WS row. **Shape back neck:** Work 37 (41, 43, 46) sts in patt, join new yarn and BO center 42 (45, 49, 53) sts, work in patt to end. Working each side separately, cont even in patt until each side measures 24½ (25½, 26½, 27½)" (62 [65, 67.5, 70] cm) from beg. Place sts on holders.

Right Front

With smaller needles, CO 60 (66, 70, 76) sts. Work in garter st for 9 rows. Change to larger needles. **Set-up row:** (WS) K1 (4, 8, 8), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (left cable), pm, k4 (5, 5, 7), pm, k1, p1, k8, p2, M1, p2, k8, p1, k1 (center diamond), pm, k4 (5, 5, 7), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (left cable), pm, k5 (6, 6, 8) for front band—63 (69, 73, 79) sts. **Next row:** (RS) Work in garter st or according to Row 1 of charts as foll: 5 (6, 6, 8) sts in garter st for front band, 12 sts according to Left Cable chart, 4 (5, 5, 7) sts in garter st, 25 sts according to Center Diamond chart, 4 (5, 5, 7) sts in garter st, 12 sts according to Left Cable chart, 1 (4, 8, 8) st(s) in garter st. Work even as established until piece measures 14½ (15, 15½, 16)" (37 [38, 39.5, 40.5] cm) from beg, ending with a RS row. **Shape armhole:** (WS) BO 2 sts, work in patt to end—61 (67, 71, 77) sts rem. **Shape V neck:** (RS) K5 (6, 6, 8) for front band, remove m, p1 (first st of left cable), place new m, ssk, work in patt to end—1 st dec'd. Work 1 row even in patt. Rep the last 2 rows 18 (19, 21, 22) more times, dec by working ssk after front band m on each RS row—42 (47, 49, 54)



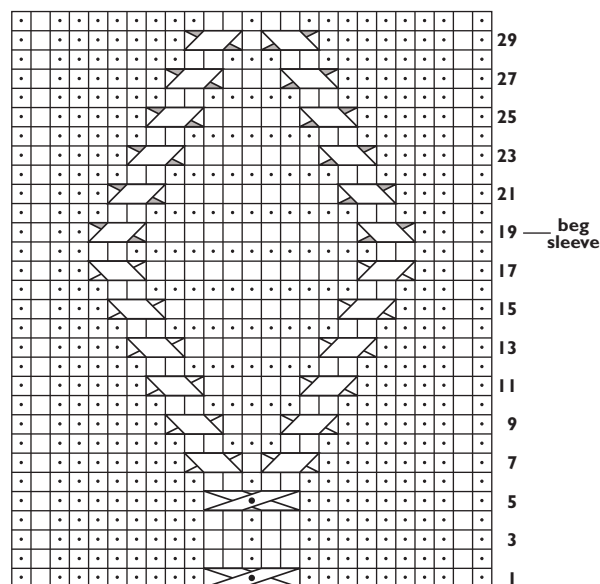


sts rem. *Note:* When there are not enough sts in the first left cable panel to work the cable crossings, work these sts in St st until they are dec'd away. Work even until piece measures 24½ (25½, 26½, 27½)" (62 [65, 67.5, 70] cm) from beg, ending with a WS row. *Next row:* (RS) K5 (6, 6, 8) for front band, place rem 37 (41, 43, 46) sts on holder for shoulder. **Front band extension:** Working front band sts only, cont in garter st until extension measures ¾ (4, 4½, 4¾)" (9.5 [10, 11.5, 12] cm) when slightly stretched, or halfway across back neck. Loosely BO all sts.

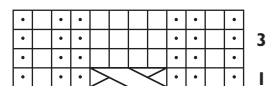
Left Front

With smaller needles, CO 60 (66, 70, 76) sts. Work garter st for 6 rows. *Buttonhole row:* (RS) Knit to last 4 (4, 4, 5) sts, BO 2 sts, knit to end. On the foll row, use backward loop method (see Glossary, page 120) to CO 2 sts over gap in previous row to complete buttonhole. Knit 1 row. Change to larger needles. *Set-up row:* (WS) K5 (6, 6, 8) for front band, pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (right cable), pm, k4 (5, 5, 7), pm, k1, p1, k8, p2, M1, p2, k8, p1, k1 (center diamond), pm, k4 (5, 5, 7), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (right cable), pm, k1 (4, 8, 8)—63 (69, 73, 79) sts. *Next row:* (RS) Work in garter st or according to Row 1 of charts as foll: 1 (4, 8, 8) st(s) in garter st, 12 sts according to

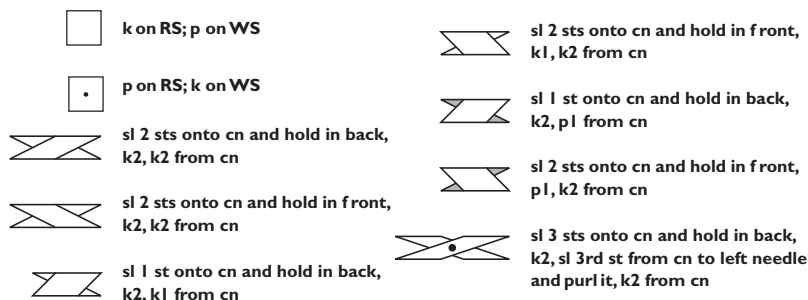
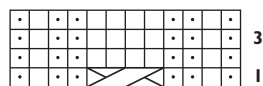
Center Diamond



Left Cable



Right Cable



Right Cable chart, 4 (5, 5, 7) sts in garter st, 25 sts according to Center Diamond chart, 4 (5, 5, 7) sts in garter st, 12 sts according to Right Cable chart, 5 (6, 6, 8) sts in garter st for front band. Mark position for 5 buttons on right front, the lowest corresponding to buttonhole already worked in lower band of left front, the highest ½" (1.3 cm) below beg of V-neck shaping, and the other 3 evenly spaced in between. Work even as established, working a 2-st buttonhole as before to correspond with each marked button position, until piece measures 14½ (15, 15½, 16)" (37 [38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape armhole:** (RS) BO 2 sts, work to end—61 (67, 71, 77) sts rem. Work 1 WS row even. **Shape V neck:** (RS) Work to last 8 (9, 9, 11) sts, k2tog, pm, p1 (last st of right cable), remove m, k5 (6, 6, 8) for front band—1 st dec'd. Work 1 row even. Rep the last 2 rows 18 (19, 21, 22) more times, dec by working k2tog on the 2 sts before front band m on each RS row—42 (47, 49, 54) sts rem. *Note:* When there are not enough sts in the last right cable panel to work the cable crossings, work these sts in St st until they are dec'd away. Work even until piece measures 24½ (25½, 26½, 27½)" (62 [65, 67.5, 70] cm) from beg, ending with a RS row. K5 (6, 6, 8) for front band, place rem 37 (41, 43, 46) sts on holder for shoulder. Work front band extension as for right front.

Sleeves

Matching right front and back shoulders, with RS tog, BO shoulder sts tog using the three-needle method (see Glossary, page 121). Rep for left shoulder. With larger needles, RS facing, and beg at inner corner of armhole notch, pick up and knit 102 (106, 110, 116) sts bet armhole notches. *Set-up row:* (WS) K31 (33, 35, 38), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (left cable), pm, k1, p2, k6, M1, k6, p2, k1 (center diamond), pm, k1, p1, k2, p2, M1, p1, k2, p1, k1 (right cable), pm, k31 (33, 35, 38)—105 (109, 113, 119) sts. *Next row:* (RS) Work in garter st or according to Row 1 of charts as foll: 31 (33, 35, 38) sts in garter st, 12 sts according to Row 1 of Right Cable chart, 19 sts according to Row 19 of Center Diamond chart (beg and end as indicated for sleeve), 12 sts according to Row 1 of Left Cable chart, 31 (33, 35, 38) sts in garter st. Work even as established for 5 more rows—piece should measure about 1" (2.5 cm) from pick-up. Beg with the next row (RS), dec 1 st each end of needle every 6 rows 14 (12, 8, 4) times, then every 4 rows 8 (11, 17, 23) times—61 (63, 63, 65) sts rem. Work even until piece measures 18½" (47 cm) from pick-up, or ½" (3.8 cm) less than desired total length, ending with a WS row. Change to smaller needles. Knit 1 row (RS), dec 11 sts evenly spaced—50 (52, 52, 54) sts rem. Work even in garter st for 1½" (3.8 cm). Loosely BO all sts kwise.

Finishing

Lightly steam-block only if necessary; blocking can compromise the rich texture of the Aran knitting you have worked so hard to achieve. With yarn threaded on a tapestry needle, sew straight sections at top of sleeves to armhole notches. Sew sleeve and side seams, matching garter st cuffs and bottom borders at sides. Sew BO edges of front band extensions tog, and sew extensions in place across back neck. Sew buttons opposite buttonholes. Weave in loose ends. ∞

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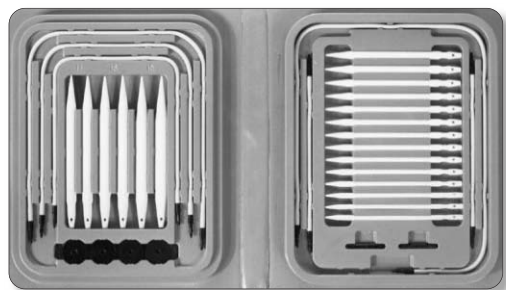


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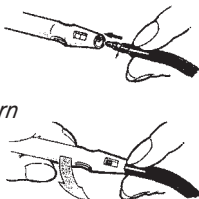
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Below are June Oshiro's DNA Scarf pattern and our staff variations. See page 73 for photos. For more information on Jane's pattern, visit her website at (<http://noodle.pds.k12.nj.us/june>).

JUNE'S DNA SCARF

Finished Size About 58" (147.5 cm) long and 6" (15 cm) wide.

Yarn Haneke Exotics (25% baby alpaca, 25% merino, 50% tencel; 120 yd [110 m]/50 g): #20723 white, 4 skeins.

Needles Size 4 (3.5 mm).

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

Gauge 12 sts and 18 rows = 2" (5 cm) in seed st.

Stitch Guide

Seed Stitch: (even number of sts)

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

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

Repeat Rows 1 and 2 for pattern.

Right-Twist Mini-Cable: (worked over 2 sts)

Row 1: (RS) K2.

Rows 2 and 4: P2.

Row 3: Skip the first st and knit the second st, leave both sts on needle, knit the first st again, slip both sts off needle.

Repeat Rows 1–4 for pattern.













Left-Twist Mini-Cable: (worked over 2 sts)

Row 1: (RS) K2.

Rows 2 and 4: P2.

Row 3: Slip the first st and knit the second st through the back loop, leave both sts on needle, knit the first st through the back loop, slip both sts off needle.

Repeat Rows 1–4 for pattern.

	pattern repeat		2/2RC: Place 2 sts onto cn and hold in back, k2, k2 from cn
	k on RS; p on WS		2/2LC: Place 2 sts onto cn and hold in front, k2, k2 from cn
	p on RS; k on WS		2/1PLC: Place 2 sts onto cn and hold in front, p1, k2 from cn
	make 1 increase		2/2PLC: Place 2 sts onto cn and hold in front, p2, k2 from cn
	k2tog		2/1LC: Place 2 sts onto cn and hold in front, k1, k2 from cn
	ssk		2/1PRC: Place 1 st onto cn and hold in back, k2, p1 from cn
			2/2PRC: Place 2 sts onto cn and hold in back, k2, p2 from cn
			2/1RC: Place 1 st onto cn and hold in back, k2, k1 from cn


DNA Cable

A 30x30 grid with a red border, containing a complex geometric pattern of black and white squares. The pattern consists of various shapes, including triangles, rectangles, and larger polygons, arranged in a way that creates a sense of depth and movement. The grid is numbered 1 through 30 on the right side, corresponding to the rows.



BARBARA ALBRIGHT

Finished Size About 6" (15 cm) wide and 60" (152.5 cm) long.

 **Yarn** Goddess Yarns Julia (50% wool, 25% kid mohair, 25% alpaca; 93 yd [85 m]/50 g): #3961 lady's mantle, 4 balls.

Needles Size 4 (3.5 mm).

Gauge 12 sts and 16 rows = 2" (5 cm) in St st.

CO 40 sts. Work exactly as for the June's DNA scarf.



PAM ALLEN

Finished Size About 14" (35.5 cm) square, after blocking.

Yarn Stahl Limbo (100% wool; 137 yd [125 m]/50 g):

#4533 jeans (MC), 6 balls; #4471 laub (green; CC), 2 balls. Yarn distributed by Skacel.

Needles Pillow front and back—Size 8 (4.75 mm). I-cord edging—Size 6 (4.25 mm): set of 2 double-pointed (dpn).

Notions 14" (35.5-cm) square pillow form.

Gauge 20 sts and 36 rows = 5" (12.5 cm) in cable pattern, blocked.

Pillow Front: With larger needles and MC doubled, CO 74 sts.
Row 1: (RS) P5, *work sts 3–18 of Row 1 of DNA Cable chart, then work sts 18–3 of same row; rep from * once, p5.

Row 2: K5, *work sts 3–18 of Row 2 of chart, then work sts 18–3 of same row; rep from * once, k5.

Cont as established, beg and end each row with 5 sts of rev St st. Work through Row 38 of chart, work Rows 3–38, then work Rows 3–20. *Next row:* (RS) Rep Row 2. *Next row:* Rep Row 1. BO all sts. **Pillow Back:** With larger needle, MC doubled, and RS facing, pick up and knit 74 sts along CO edge of pillow front. *Next row:* (WS) K2, *p4, k2; rep from *. *Next row:* (RS) K2, *p4, k2; rep from *. Cont as established until piece measures 8" (20.5 cm) from pick-up edge, ending with a WS row. With CC doubled, work 2 rows in patt as established. BO all sts. With larger needles, MC doubled, and RS facing, pick up and knit 74 sts along BO edge of pillow front. Work as before. **Finishing:** Weave in loose ends. Block to 14" (35.5 cm) square. Fold bottom half of pillow back to back. With yarn threaded on a tapestry needle, sew in place. Fold top half of pillow back to back, overlapping bottom half, and sew in place. **I-cord trim:** With dpn and CC doubled, CO 4 sts. Work 4-st I-cord (see Glossary, page 121) until piece measures 56" (142 cm) from beg. BO all sts. Sew I-cord around edges of pillow.



IVY BIGELOW

Finished Size 3½" (9 cm) wide and 17" (43 cm) around, buttoned.

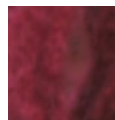
Yarn La Lana Phat Silk Worsted (50% Bombyx silk, 50% wool; 750 yd [685 ml]/lb): burgundy, 1.5 oz.

Needles Size 7.

Notions Three ¾" (2-cm) buttons.

Gauge 20 sts and 38 rows = 4" (10 cm) in garter st.

CO 20 sts. Work 6 rows garter st. Work DNA Cable chart, modifying chart by knitting first 2 and last 2 sts of each row for garter selvedge, and making the following exceptions: For Rows 3, 25, and 37 of chart, k1, p1, work as charted to 18th st, knit last 2 sts of row; for Rows 7 and 19 of chart, knit first 2 sts, work as charted to 18th st, p1, k1. Rep modified cable chart twice more, or until piece measures 16" (40.5 cm) from beg. Work 5 rows garter st. *Buttonhole row:* K2, yo, k2tog, k5, yo, k2tog, k5, k2tog, yo, k2—3 buttonholes. Work 6 rows garter st. BO all sts. Sew buttons opposite buttonholes. Weave in loose ends.



ANN BUDD

Finished Size About 3½" (9 cm) wide and 64" (162.5 cm) long.

Yarn Filaro 12 Ply Mohair (74% mohair, 24% wool, 2% nylon; 109 yd [100 ml]/50 g): burgundy, 2 balls. Yarn distributed by Cherry Tree Hill.

Needles Size 10 (6 mm).

Gauge About 8 sts and 10 rows = 2" (5 cm) in St st.

CO 26 sts. Beg and end with a WS row, work first 3 and last 3 sts in garter st, and center 20 sts in St st for 9 rows. *Cable Row 1:* (RS) K3, place 14 sts onto cn and hold in back, k6, k14 from cn, k3. Cont as established for 14 rows. *Cable Row 2:* (RS) K3, place next 6 sts onto cn and hold in back, k14 sts, k6 from cn, k3. Cont as established for 18 rows. Rep Cable Row 1. Cont as established for 20 rows. Rep Cable Row 2.

Cont in this manner, alternating Cable Row 1 and Cable Row 2 every 14 to 20 rows until piece measures about 64" (162.5 cm), ending about 2" (5 cm) after a cable row. Loosely BO all sts in patt. Block if desired.



ADINA KLEIN

Finished Size About 6" (15 cm) wide and 44" (112 cm) long.

Yarn Mountain Colors Mohair (78% mohair, 13% wool, 9% nylon; 225 yd [205 ml]/100 g): ladyslipper, 1 skein. A few yards of waste yarn.

Needles Size 11 (8 mm): set of 2 double-pointed (dpn).

Notions Two 1½" (3.8-cm) buttons.

Gauge 11 sts and 22 rows = 4" (10 cm) in garter st.

With waste yarn and using a provisional method (see Glossary, page 120), CO 6 sts. Change to main yarn. **First Parallelogram:** *Work 2 rows as foll: Knit to last 3 sts, bring yarn to front and slip 3 (for I-cord). *Inc row:* Knit to last 3 sts, M1 (see Glossary, page 121), bring yarn to front and slip 3 (for I-cord)—1 st inc'd. Rep inc row 20 more times—27 sts. *Corner turn row:* knit to last 3 sts, bring yarn to front and slip 3. Work bias rows as foll: *Row 1:* K2, ssk, knit to last 3 sts, M1, bring yarn to front and slip 3. *Row 2:* Knit to last 3 sts, bring yarn to front and slip 3. Rep the last 2 rows until long side measures 11" (28 cm). Work



Povy Kendal Atchison

corner turn row as before. *Dec row:* K2, ssk, knit to last 3 sts, bring yarn to front and slip 3—1 st dec'd. Rep dec row until 6 sts rem.**

Second Parallelogram: Work as for first parallelogram (from * to **), but work bias rows for 22" (56 cm). **Third Parallelogram:** Work as for first parallelogram (from * to **)—6 sts rem. Break yarn, leaving an 8" (20.5-cm) tail.

Finishing: Place first 3 sts onto 1 dpn and last 3 sts onto another dpn. With tail threaded on a tapestry needle, use the Kitchener st (see Glossary, page 121) to graft sts tog. Remove waste yarn from CO and place live sts on dpn and graft as before. Twist the first parallelogram 180° to cause the I-cord edges to twist and form pseudo-cables, twist the third parallelogram 180° in the opposite direction, and tack both in place. Try scarf on, positioning the long center parallelogram around your neck. Overlap the other two parallelograms to a comfortable

position and pin in place, allowing enough leeway to slip over your head. Loosely baste pieces in place. Sew decorative buttons through fabric at corners as shown in photo. Weave in loose ends.



MISTY M. LEES

Finished Size About 5" (12.5 cm) wide (allowing edges to roll under) and 68" (173 cm) long, excluding fringe.

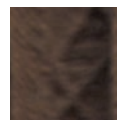
Yarn Ashford Tekapo (100% wool; 218 yd [199 ml]/100 g): #16 light blue (MC), 3 skeins and #18 mid green (CC), 1 skein.

Needles Size 11 (8 mm). Yarn distributed by Crystal Palace.

Gauge 14 rows and 16 sts = 4" (10 cm) in cable pattern with yarn doubled.

With yarn doubled, CO 22 sts. Sl 1 (selvedge), work 20 sts according to Row 1 of DNA Cable chart, k1 (selvedge). Cont as estab-

lished, slipping the first st and knitting the last st of every row until the 38-row chart has been worked a total of 6 times. BO all sts. **Border:** With CC threaded on a tapestry needle, sew diagonal stitches around all edges. Fasten off. **Fringe:** Cut 48 lengths of MC and 48 lengths of CC (96 total), each about 20" (51 cm) long. Hold 4 lengths tog, fold them in half to form a loop, and use a crochet hook to pull the loop through the CO end of the scarf, about ½" (1.3 cm) in from the edge. Pull the loose ends through the loop. Repeat 11 more times, evenly spaced. Take half of the ends from adjacent tassels and tie them tog in an overhand knot. Trim ends to desired length. Repeat for BO end of scarf. Weave in loose ends.



DEE LOCKWOOD

Finished Size About 5" (12.5 cm) wide and 70" (178 cm) long.

Yarn Blue Sky Alpacas Sport Weight (100% alpaca; 134 yd [122 m]/2 oz): #001 natural dark brown, 3 balls.

Needles Size 4 (3.5 mm).

Gauge 12 sts and 14 rows = 2" (5 cm) in St st.

CO 40 sts. Work exactly as for June's DNA scarf.



LEIGH RADFORD

Finished Size About 19" (48.5 cm) circumference. Brim measures about 4½" (11.5 cm) deep.

Yarn Filtes King Ker (33% wool, 30% nylon, 28% acrylic, 9% alpaca; 74 yd [68 m]/50 g): #717 rust, 2 balls.

Yarn distributed by Needful Yarns.

Needles Size 11 (8 mm): set of 4 double-pointed (dpn).

Notions One ⅝" (1.5-cm) gold bead; size G/6 (4.25-mm) crochet hook.

Gauge 12 sts and 18 rows = 4" (10 cm) in St st.

Brim: CO 18 sts. Omitting the first st and last st of chart, work Rows 1–38 of DNA Cable chart, then work Rows 3–38. BO all

sts. With yarn threaded on a tapestry needle, sew CO edge to BO edge to form a tube. **Crown:** With dpn and RS facing, pick up and knit 72 sts around one open end of tube. Place marker and join into a rnd. Work as foll:

Rnd 1: *K1, sl 1, k1, pssso, k7, k2tog; rep from *—60 sts rem.

Rnds 2, 4, 6, and 8: Knit.

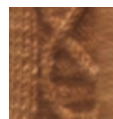
Rnd 3: *K1, sl 1, k1, pssso, k5, k2tog; rep from *—48 sts rem.

Rnd 5: *K1, sl 1, k1, pssso, k3, k2tog; rep from *—36 sts rem.

Rnd 7: *K1, sl 1, k1, pssso, k1, k2tog; rep from *—24 sts rem.

Rnd 9: *K2tog; rep from *—12 sts rem.

Break yarn, leaving an 8" (20.5-cm) tail. Thread on tapestry needle, pull through live sts, and fasten off. Make a 5" (12.5-cm) tassel and attach to center of crown, adding a bead between tassel and top of hat. Weave in loose ends. With crochet hook and RS facing, work slip st crochet (see Glossary, page 122, for crochet instructions) around base of brim and around boundary between brim and crown.



SUSAN STERNLIEB

Finished Size About 5½" (14 cm) wide (allowing edges to curl under) and 68" (172.5 cm) long.

Yarn Fiesta Yarns Kokopelli, (60% Mohair, 40% wool; 130 yd [119m]/4 oz.): #K13 saddle brown, 3 skeins.

Needles Size 10 (6 mm).

Gauge 20 sts and 24 rows = 3½" (7.5 cm) in charted pattern, blocked.

CO 32 sts. Work 8 rows St st. *Next row:* Sl 1 (selvedge), k5, work Row 1 of DNA Cable chart over next 20 sts, k5, k1 (selvedge). *Next row:* Sl 1, p5, work Row 2 of chart over next 20 sts, p5, k1. Cont as established, slipping the first st and knitting the last st of every row, and working the center 20 sts as charted until piece measures about 66½" (167 cm) from beg. Maintaining selvedge sts as established, work center 30 sts in St st. BO all sts. Weave in loose ends. Block to measurements.

(continued from page 71)

just like a photo, except that it is a *three-dimensional* representation of something which exists in *four-dimensional* space."

Cliff had been making and selling blown glass Klein Bottles, under his Acme label, over the Internet for several years (www.kleinbottle.com). However, wanting to explore other ways of producing the object, he hit upon the idea of Klein Bottle Hats which, in our three-dimensional universe, seemed like they would do a good job of keeping his ears warm. He doggedly went to work on the prototype. With a bag full of old sweaters from a local thrift shop, he began by cutting and sewing in a largely futile effort to create the shape he wanted. Realizing that handknitting the hats would be a far easier way of producing them, he set out for the local yarn shop, where the friendly proprietor soon taught him the basics of knitting and purling, increasing and decreasing.

By his own admission, Cliff is the world's worst knitter. "I keep a basket for dropped stitches beside me while I knit," he says, tongue in cheek. "And it's always full." Determined to solve the problems born of his unfamiliarity with the way knitted fabric behaves, he approached Bay Area knitters Beth Lambert and Eleanor Kent. Between them they quickly created a workable

pattern, and the world's first zero-volume hat was born.

Finding a way to manufacture the hats became the next obstacle to overcome, because commercial knitwear companies were simply unable to produce the oddly shaped hat. Cliff's sample hat traveled all over the world, eventually returning home, along with the realization that the hats could not be mass-produced. In the end, Cliff settled on a team of handknitters on the east coast, who now produce his "zero-volume hats, for zero-volume heads" using Brown Sheep Yarn. The collection has even been expanded to include another topological favorite, matching Moebius Strip scarves, which are similar to a Klein bottle in that they have only one side and one edge. In the process of sorting out the manufacturing, Cliff eventually learned what many knitters already know: there isn't a lot of profit in handknitted garments. For Cliff, however, "It never was about money." With fervor familiar to both scientists and knitters everywhere, Cliff explained his motivation for creating the Klein Bottle Hat: "Once I got the idea, I couldn't let it go."

BRENDA DAYNE lives, writes, and knits in rural Wales.



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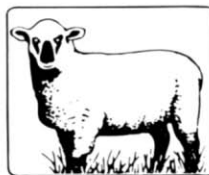
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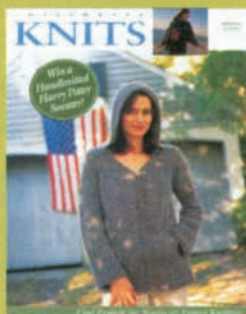
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ABBREVIATIONS

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)
fol	following; follows
fwd	forward
g	gram(s)
inc	increase; increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit 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
psso	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

Knitting Gauge

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

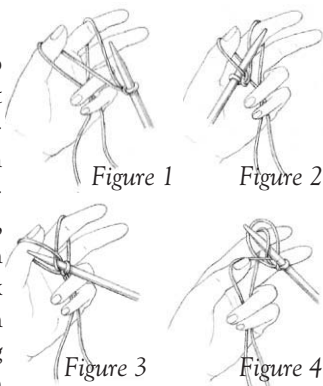
use larger needles; if you have fewer, use smaller needles. Repeat until gauge is correct.

Wraps Per Inch

If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 124). To do this, wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.

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).



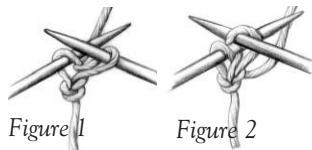
Backward Loop Cast-On

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



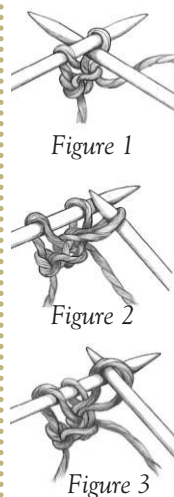
Knitted Cast-On

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.



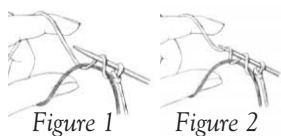
Cable Cast-On

Begin with a slipknot and one knitted cast-on stitch if there are no established stitches. Insert right needle between first two stitches on left needle (Figure 1). Wrap yarn as if to knit. Draw yarn through to complete stitch (Figure 2) and slip this new stitch to left needle as shown (Figure 3).



Invisible (provisional) Cast-On

Place a loose slipknot on needle held in your right hand. Hold waste yarn next to slipknot and around left thumb; hold working yarn over left index finger. *Bring needle forward under waste yarn, over working yarn, grab a loop of working yarn (Figure 1), then bring needle to the front, over both yarns, and grab a second loop (Figure 2). Repeat from *. When you're ready to work in the opposite direction, pick out waste yarn to expose live stitches.



Raised (M1) Increases



Figure 1

Left Slant (M1L)



Figure 2

wise increase (M1L pwise), purl the lifted loop instead of knitting it.



Figure 1

Right Slant (M1R)



Figure 2

crease (M1R pwise), purl the lifted loop instead of knitting it.

Ssk Decrease



Figure 1



Figure 2

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

Ssp Decrease



Figure 1

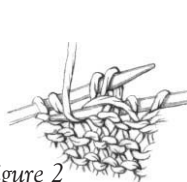


Figure 2

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

Short Row: Wrapping a Stitch

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.



Figure 1



Figure 2

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.

Pom-Pom

Cut two circles of cardboard, each ½" (1.3 cm) larger than desired finished pom-pom width. Cut a small circle out of the center and a small edge out of the side of each circle (Figure 1). Tie a strand of yarn between the circles, hold circles together and wrap with yarn—the more wraps, the thicker the pom-pom. Cut between the circles and knot the tie strand tightly (Figure 2). Place pom-pom between two smaller cardboard circles held together with a needle and trim the edges (Figure 3). This technique comes from *Nicky Epstein's Knitted Embellishments*, Interweave Press, 1999.



Figure 1

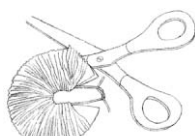


Figure 2

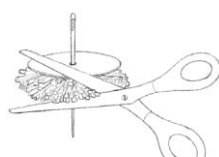
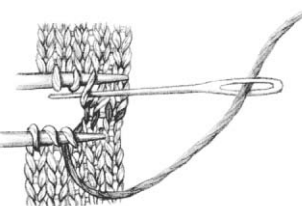


Figure 3

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 *.

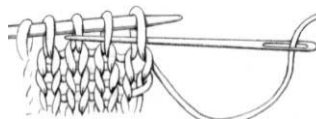


Figure 1

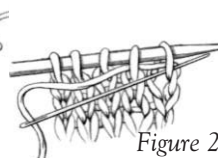
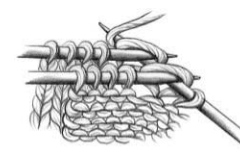


Figure 2

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.

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.





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.

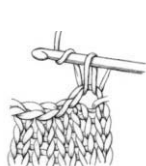


Figure 1



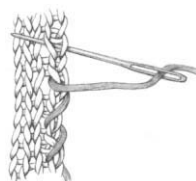
Figure 2

Single Crochet (sc)

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).

Whipstitch

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



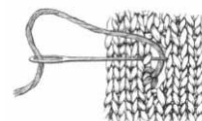
Straight Stitch

*Bring threaded needle out from back to front at base of knitted stitch(es) you want to cover. Insert needle at top of stitch(es) you want to cover. Repeat from *.



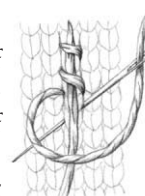
Buttonhole Stitch

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.



Couching Stitch

Lay thread(s) to be covered on top of knitted background. Bring threaded needle out from back to front at side of thread(s). *Bring needle over thread(s) and insert it close to other side. Bring needle back out a short distance away. Repeat from *.



OOPS!

Visit our website at www.interweave.com for corrections to all issues of Interweave Knits.

SPRING 2003

Raccoon Jacket (page 54)

The instructions for the sleeve (page 58) are missing a section. After working the **Contrasting band** and before **Shape cap right edge**, insert the following:

"V" fill:

Row 1: (RS) Knit to center m, sl m, wrap next st, turn.
Row 2: Purl to center m, sl m, wrap next st, turn.
Row 3: Knit to 1 st beyond center m, wrap next st, turn.
Row 4: Purl to 1 st beyond center m, wrap next st, turn.
Row 5: Knit to 2 sts beyond center m, wrap next st, turn.
Row 6: Purl to 2 sts beyond center m, wrap next st, turn.
Cont in this manner, working 1 st more beyond center m on each RS row before wrapping and turning, and working the same number of sts beyond center m on the foll WS row. On the final 2 rows you will end having just wrapped the edge sts. Next row: (RS) After turning for last wrapped st, knit to end. On the foll row, purl across all sts—41 (44, 46, 46) sts. Cont with **Shape cap right edge** as written.

SUMMER 2003

A Sterling Reputation (page 7)

To contact Denyse Specktor for the NeedleSizer and other knitting tools, write The Big Yarn, PO Box 84519, Los Angeles, CA 90073; or phone (310) 358-5105.

Forest Path Stole (page 24)

Row 37 of the charts for Lily of the Valley and Birch Leaves charts (page 28) are incorrect.

For Lily of the Valley, Row 37 should be worked as foll: K16, k2tog, k1—18 sts. For there to be the correct number of sts before the dec, the box to the right of the k2tog symbol should be gray to indicate "no stitch."

For Birch Leaves, Row 37 should be worked as foll: K9, sl 1 kwise, k2tog, pssso, k6, k2tog, k1—18 sts. For there to be the correct number of sts before and between the decs, the boxes on each side of the double dec symbol and the box to the right of the k2tog symbol should be gray to indicate "no stitch."

Luminous Lace Camisole (page 56)

The instructions for the right cup are incomplete. After working 31 (31, 41, 41) sts in St st for ½ (1, 1½, 2)" (1.3 [2.5, 3.8, 5] cm), insert the foll: **For C and D cups only:** K2tog at beg of last row—31 (31, 40, 40) sts rem. Cont with lace patt as written.

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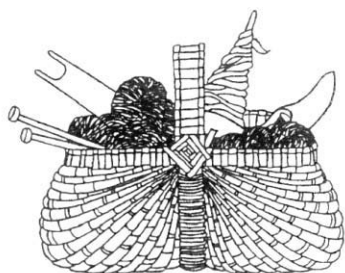
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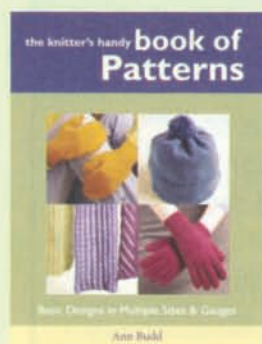


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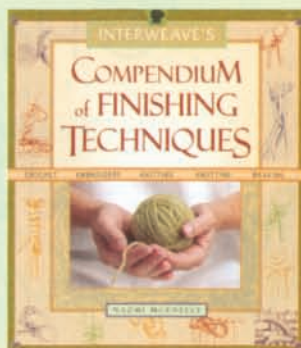
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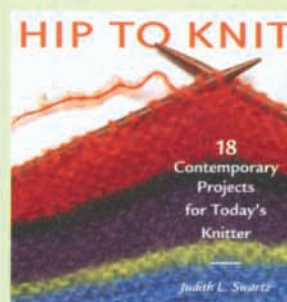
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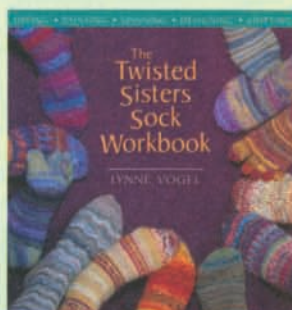


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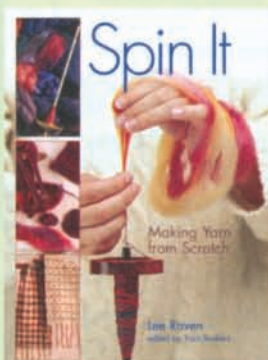
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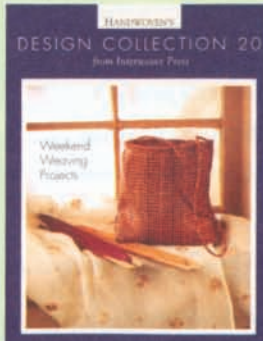
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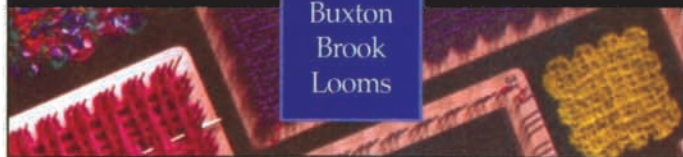
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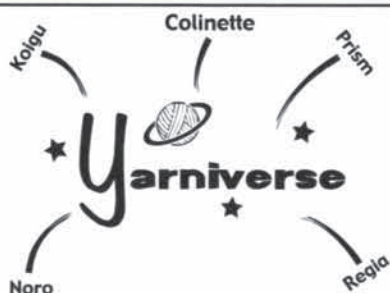
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The Art of Knitting

Teva Durham

My mother owns an art gallery and introduces me at openings as “my daughter, the knitter.” I glare at her surreptitiously, as daughters will do. The description sounds so, well, domestic. I usually get the polite response: “That’s cool, I know some girl who knits,” or “Didn’t I just read it’s coming back?” This is not the response I would get if I were introduced as a fiber artist sculpting totems out of wads of felt or a fashion designer working in cut-and-sew fabrics. As a knitter, I see myself as both fiber artist and fashion designer. But others don’t.

What is it about handknitting that drags it down? It’s not that you wear what you create, or fashion designers wouldn’t be so esteemed. Could it be that knitting is seen as Third World or woman’s handicraft and, thus, is neither Art nor the modern, sleek, media-friendly term Design? When I explain that I create garments and accessories for enthusiasts to replicate or improvise on, why does that explanation seem further to devalue my work, making it more paint-by-numbers than musical composition designed to be interpreted and played? Do I have a self-esteem problem, or is knitting, even with its recent hype and popularity, a mouse among the arts?

“Next time, Mom,” I plead, “can you call me a designer, at least?”

“But dear, you are a knitter. It is best to be modest, and be proud of the craft you’ve pursued.” Once, she did admit that, in our family of artists, I have perhaps been the most successful at my creative endeavor. But this bit of praise did not sit well with me either. I suddenly felt guilty. Maybe years of study of anatomy, composition, and draftsmanship *does* add up to more than being able to decipher any cable or invent new stitch patterns.

In my family art was like religion. We were special because Dad was an artist. My mom was an artist, too. My father had con-

verted the garage into a studio, and its lofty roof reminded me of a steeple. He carried his studio’s mysterious scent with him through the house: a pungent blend of oils and turpentine. He would take his cups of coffee back where we wouldn’t disturb him and do his abstract expressionist work that looked like big scribbles filled in with different patterns. My mother, in stolen moments, poured her creative energy into small projects—children’s books that would be hidden away in a drawer when they were met with disinterest, pastel portraits drawn at street fairs and parties, often

allowed to visit an exhibit of weavers. A nice lady sat behind a giant wooden-framed loom throwing a shuttle through an opening in the multicolored strings that she created by stepping on a peddle. Occasionally, she’d take a giant comb and beat down the fabric that was forming. That day, my mother ordered a loom for me.

It is easy for me to see why I prefer a life of “craft” rather than “art.” As a child, I used to scribble in imitation of my father’s work and look for appreciation. But what really got me jumping out of bed in the morning was weaving. Now I am staying up late knitting to see how a new yarn works up. In *The Art Spirit* (1923), Robert Henri, an American painter, wrote, “The object which is at the back of every work of art, is the attainment of a state of being, a state of functioning, a more than ordinary moment of existence.” Knitting transports me in this way.

The more I master it, the more I see its possibilities. I see that it deserves the respect and serious consideration of any art. A knitted garment doesn’t (usually) convey the tragedy of the human condition. Rather, but just as importantly, it celebrates the quality of being human, the exploration of what our minds and hands can do. A knitted piece can tell a story much as a canvas can, utilizing form, surface texture, color, and composition. Furthermore, the energy of the body is used to create a covering for the body; a handknitted piece is a dance of energy; it is conceptual art and performance art rolled into one. Wouldn’t it be fabulous to speak of Norah Gaughan with the same awe we feel for Gauguin, to study the significance of Kaffe Fassett as some do Faulkner, to discuss late into the night how a knitting pattern can be interpreted like sheet music?



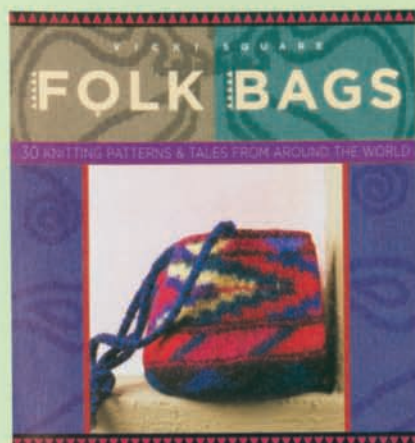
Ann Swanson

while we restless kids clung to her skirt. Many times the grownups talked late into the night when I had to be upstairs in bed. Art seemed such a serious struggle, and it got them so excited. I understood that art was about danger, indulgence, celebration, and suffering, and was done in special places by exceptional people.

We often visited the St. Louis Art Museum where my mother worked for a time. The art inside was intimidating—all the somber portraits with haunting eyes, the religious scenes, the classical statues of naked women with missing arms. One day, while my mother was working, I was

TEVA DURHAM enjoys art and craft in New York City.

anticipation new knitting books fall 2003



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\$21.95 • Paperbound • 8½ x 9 • 136 pages

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October



Felted Knits

The Art of Shrinking Your Knitting

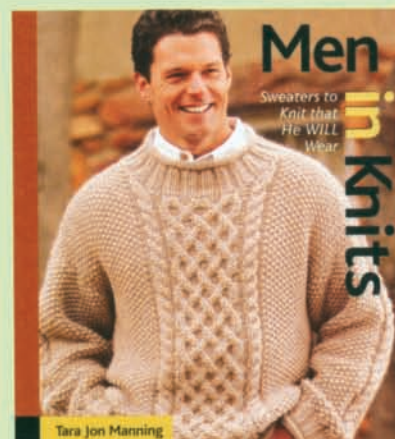
Beverly Galeskas

Just about anything you can knit can be felted—that is, shrunk with heat and agitation to create a thicker, more durable fabric. The knitting goes fast with fat yarn on big needles, and felting is easy and fun, but learning how to make all of it come together takes some skill. Beverly Galeskas, the owner of Fiber Trends and a nationally recognized authority on felting, shares her secrets in *Felted Knits*. More than just a pattern book, Beverly shows you how to choose and test yarns, correctly size a knitted piece for felting, accurately shrink items by hand- and machine-washing, improve your results with blocking, and how to care for your felted knits. Novice and experienced knitters alike can choose from the book's 36 projects to create bags and totes, hats, mittens, vests, and slippers, as well as pillows, placemats and coasters to complement your décor. This invaluable resource also includes sections on embellishing your felting and about felting on felt (needle felting).

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November



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October



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