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SPRING 2004

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# s t r a n d s



Home. When we walk in the door, we know we're in the right place because home has a particular feel. Home comes with an undercurrent of small sounds that we hear without noticing, the hum of the fridge going on and the sudden silence when it turns off, the thrum of a neighbor's car starting at seven every morning, the stomp of the mailman on the front porch. We know the changing light-and-shadow patterns in the rooms where we spend our time, the place where the sugar is kept, which flowerpot covers the extra key. Home is a space so familiar to us that when the lights go out, we can navigate our way to a drawer for a flashlight with minimal difficulty. Home is a place of comfort and connection. And home is tactile—just as knitting is.

In this issue, we present knitting in terms of home. We knitters know that once we've become accustomed to the balance of the needles in our hands and the feel of the yarn running through our fingers, the movements of knitting are as familiar and comfortable as any well-loved armchair. Beth Brown-Reinsel, in *Beyond the Basics*, discusses the different ways that knitters can adjust, deliberately or unconsciously, the movements of needles and yarn to suit themselves. And Meg Swansen comments on the personal nature of the knitting styles we develop over many hours of moving stitches from one needle to the next. In *Ravelings*, Bethany Lyttle finds that after a several-year hiatus from knitting, the very motions of her hands and the feel of the yarn in her fingers create continuity between her present life and her beginnings.

Several projects in this issue also take their cue from the idea of being at home

or in the garden. Véronik Avery has adapted a vintage bed jacket for her modern swingy cardigan, Jennifer Appleby has used a motif from a favorite dish towel for her Aztec vest, and Debbie Bliss was picturing lazy Sunday mornings with tea and a newspaper when she designed an elegant sweater that's soft and cozy enough for just hanging about. Robin Melanson went out to her backyard to find a trellis pattern to work as stitch detail on a retro pullover, and Donna Druchunas has come up with the perfect pair of gardening gloves, whether you work in a backyard plot or a box on the fire escape.

We're not leaving home in this issue, but we are welcoming in a neighbor craft, crochet. We've added a special 16-page insert on crochet which starts after page 32. Because crochet is very much in evidence lately, on runways and on the streets, but mostly because it's an old and venerable craft, we wanted to offer our readers other possibilities for working with lovely yarns and fibers. You needn't worry that crochet designs will begin to encroach on your knitting pages; we are *Knits* magazine, after all. But we think that it's worthwhile to check out what's new (for us) on the block.

*Pam*

Pam Allen

*Special thanks to Portland, Oregon, fashion designers Kathryn Towers and Holly Stalder of Seaplane, Jess Beebe of Linea Designs, and Jenny Spurkland and Nancy Degroot of Greenhorn Goods.*

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Pictured: "Bilboa" in Enigma 146 Popsicle from the ENIGMA book.



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## The Creative Needles of Elsa Schiaparelli

Elsa Schiaparelli, inventive, witty, fearless, and elegant, was the artist-couturier and enfant terrible of Paris haute couture in the decade before World War II. Famous for her innovative clothing and accessories, Schiaparelli launched her career with a line of imaginative and modern handknitted sweaters. Her bowknot pullover, touted in a 1927 *Vogue* as “an artistic masterpiece,” transformed the everyday sweater from a strictly utilitarian garment into a symbol of contemporary chic.

Two of Schiaparelli's signature trompe l'oeil sweaters were recently exhibited in a retrospective of her work at the Philadelphia Museum of Art. The “faux” elements in these sweaters make a kind of visual joke and reflect Schiaparelli's ties to the Surrealist movement. According to the designer, these sweaters were also innovative in their method of construction. Instead of using the intarsia technique that one would expect for large motifs, the knitters carried both yarns across the entire surface of the sweater pieces, weaving in the nonworking yarn every third or fourth stitch on the wrong side, a method that yielded a “steady” fabric that held its shape without sacrificing a soft, pliable hand.

The fabric also yielded a tweedy surface in which the contrast color peeked through, breaking up the monotony of solid color. Playing up the mystery of this technique, Schiaparelli referred to it as “Armenian Knitting,” perhaps because the knitter of the prototype, Aroosiag Mikailian, came from Armenia.



*Bowknot Sweater. Philadelphia Museum of Art: Gift of Mme. Elsa Schiaparelli*

As part of the exhibit, Sara Reiter, the museum's textile conservator, and her colleague, Lisa Stockebrand, both longtime knitters, studied an original

bowknot sweater, one owned and worn by Schiaparelli herself, in order to reproduce it. Basing their pattern on one published in a 1928 issue of *Ladies Home Journal* (Schiaparelli's design became so ubiquitous that the *Journal* could offer a pattern for it without crediting its original designer), they worked with knitters Joyce Williams and Meg Swansen to develop a final version for a bowknot sweater kit. While the original sweater was knitted at a gauge of nine to ten stitches an inch, the knock-off, worked at five stitches to the inch in a Jamieson & Smith Shetland 2-ply wool, is surprisingly lofty and lightweight. The neckline is finished with a minute, almost invisible, crocheted edging.

Kits for the sweaters (\$150) are available in two colorways, black/white (the original combination) and pink/purple, from the online store found on the museum's website, [www.philamuseum.org](http://www.philamuseum.org), or by mail order: (800) 329-4856, option #1. If you don't want to knit your own sweater, you may order one custom-made through the museum for \$850.

All photos Bruce Forster unless otherwise noted.



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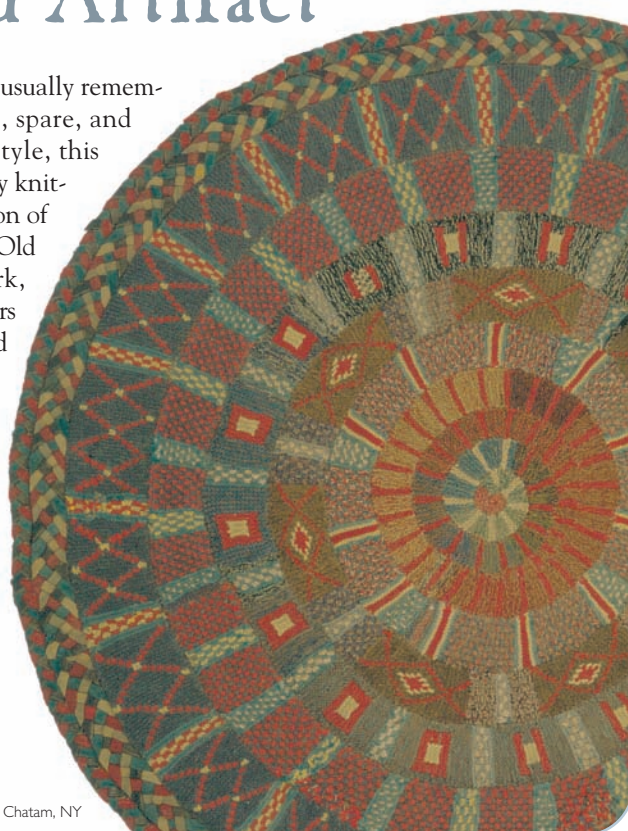




# Knitted Artifact

While the Shakers are usually remembered for their simple, spare, and quietly elegant craft style, this late-nineteenth-century knitted rug, in the collection of the Shaker Museum at Old Chatham, New York, shows that some members of the sect enjoyed and were adept at working with color and pattern. This particular rug, a harmonious combination of color and design, is attributed to Sister Elvira Hulett (1805–1885) of Hancock Shaker Village in western Massachusetts.

—Deborah Pulliam



Shaker Museum and Library, Old Chatham, NY



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## NEEDLE ARTS MENTORING PROGRAM

**The Needle Arts Mentoring Program (NAMP)**, sponsored by the nonprofit organization, Helping Hands Foundation, Inc., is committed to helping volunteers create needle-crafts mentoring programs in communities across the country. Marilyn North and Bonnie Lively first created a program for at-risk middle school students in Seaside, Oregon, in 1997; since then, NAMP has expanded, and sixty volunteers now work with over 200 children in semi-autonomous, after-school programs in Washington, Oregon, and California.

The children who participate in these activities frequently find themselves as enthusiastic as their mentors. Lively reports that two boys involved in a fight during school hours were told that if they didn’t make up, they would have to stay after school until they did. They both looked at each other and said, “We can’t stay after school, we have needle crafts!” That was the end of their disagreement.

Needle crafts appear to be a particularly good focus for a mentoring program. Anecdotal evidence shows that children engaged in needle crafts show improved concentration and enhanced hand-eye



Marilyn Kingery helps Jennie learn to knit. Buckman Grade School, Portland, Oregon.

coordination; they also get practice with problem solving and critical thinking. Students with ADD and ADHD show

noticeable success in the program. Lively says that NAMP hopes to secure a grant to “fund clinical research studying the positive effects of needle crafts activities.” Documentation of this sort would help NAMP “to create an ongoing organization that will be able to secure a solid base of needle crafters for the future and to build awareness in the general public about the positive effects of . . . these kinds of activities for children.”

NAMP mentors encourage students to create afghan squares for Warm Up America! ([www.warmupamerica.com](http://www.warmupamerica.com)), a nonprofit started by Evie Rosen in the early 1990s. The 7-by-9 inch knitted or crocheted sections make perfect first projects for children just learning the crafts. The afghans go to nursing homes, hospitals, or social service agencies and the children who have stitched them can take pride, not only in having mastered a skill, but in having contributed to their community.

(continued on page 10)

# Knitting & Fine Art

An artist sits before a canvas on an easel. He looks intently at his model, a woman in everyday dress who appears to be focused on her own thoughts while she knits. Yet the artist is not drawing an image of his model but a tangle of looping lines. If we know that the creator of this etching was Pablo Picasso (1881–1973), then that fact explains to some extent the abstract image. But there's more to the story. In 1927 Picasso made a series of etchings inspired by "The Unknown Masterpiece," a short story by the



Painter and Model Knitting. *Réunion des Musées Nationaux/Art Resource, NY.*

nineteenth-century French writer Honoré de Balzac. The story features Frenhofer, a fictional seventeenth-century artist who labored for years on a single painting of a beautiful woman. Never satisfied, he refused to allow studio visitors to view the work, although they saw the model who posed for it as they came and went. Finally, after ten years, he unveiled his work to two young artists who had long held Frenhofer in high esteem. Expecting to see a painting depicting a beautiful woman, the young men saw instead "a confused mass of colors contained by a multitude of strange lines."

Abashed by the visitors' disappointment and confusion, Frenhofer considers his masterpiece a failure and, forced to confront the futility of his efforts, burns the canvas; shortly afterwards, he dies. As a parable of the artist's faith in his work, the story shows that faith in one's art is sometimes sadly misplaced. The etching suggests Picasso's identification with the fictional painter Frenhofer in his struggle to finish a picture. Yet Picasso offers a twist on the story, because the abstraction visible on the canvas is typical of much of his art. Finally, ironically, and possibly poignantly, the model, a knitter, is making a sock, stitch by patient stitch, in sharp contrast to the painter who draws meaningless scribbles instead of the beautiful image he wants to create. —Fronia E. Wissman

## web watch

Amy R. Singer  
Knitty Editor



In the 1970s and early 1980s, my mom had an antique store. I've never been as bored as those Sunday afternoons when my folks would take me and my sister antiquing. Walking slowly through rooms full of dusty old junk? Feh.

It was pretty funny, then, when I started collecting old stuff, especially vintage knitting tools: knitting bags, needle cases, yarn holders in bright bakelite, row counters of every description, and needle-sizers in interesting shapes or materials. If you crave knitting tools with the warm patina of age, some of the best sources are online.

These days, vintage techniques are being revisited and reinvented, too. Take lace: if you think lace knitting means doilies and table runners, you're not even close. The stuff knitters are creating now takes advantage of modern, luscious materials. My personal favorite, and a huge hit among the knitbloggers, is the Charlotte's Web lace shawl from Koigu. It's worked in an easy-to-memorize lace pattern, and it's guaranteed to drop jaws. Designer Kat Coyle also does wonderful things in lace, and not one of them belongs on the back of an overstuffed armchair. She puts lace into her clothing designs, adding fun to the hem of a skirt, for example.

There's a whole whack of websites that sell real vintage patterns for everything from insanely frou-frou baby gear to sweaters so gorgeous, they call to you in your sleep. Women's jacket patterns from the 1960s have aged particularly well; but men's mid-century, skin-tight pullover patterns may need tweaking. And perhaps it's best to leave young boys' knitted knickers in the past where they belong. Some knitwear is timeless; some is cruel.

See you at the *Interweave Knits* blog (<http://blogs.interweave.com/knits>). I've got links and more old-to-new ideas. Right now, I'm off to walk slowly through some rooms full of dusty old treasures.

## Lion Brand Celebrates 125 Years

In 1878, the founding father of Lion Brand used an illustration of a lion relaxing under a palm tree for his logo, an image that continues to identify America's oldest yarn company. Recently, Lion Brand, in collaboration with the Fashion Institute of Technology (FIT) in New York, hosted a special commemorative exhibit in the school's gallery. Imaginative knitted garments, created by FIT students, hung alongside images from the company's archive of vintage patterns.

As part of its celebration, the company has reprinted a 142-page booklet of knitting and crochet patterns first published by Lion Brand in 1916. Projects include sweaters, slippers, doll clothes, baby hats, vests for men and women, coats, afghans, and a pair of horse's reins. The book is meant for inspiration; the yarns called for are long gone and no one in 1916 considered it necessary to include gauge in the introduction to the patterns.

Nonetheless, the book is a treasure for anyone interested in the history of knitting, crochet, and fashion. Congratulations to Lion Brand on their 125 years in the yarn business!







# THE KNITTED ART OF Freddie Robins

Brenda Dayne

She knits tree cosies and tea cosies that are miniature replicas of murderers' houses; sweaters with grossly elongated necks and full bodysuits pierced with knitting needles; gloves that are joined together at the wrist and others that are, literally, all thumbs. The imaginative and startlingly original knitting of British artist Freddie Robins can be seen in contemporary art galleries and permanent museum collections throughout Europe and the United Kingdom. Her aberrant knitted creations aren't wearable or functional; nevertheless, they have a certain beauty. They are technically about as perfect as they can be. Freddie ranks, I suspect, among the best hand and machine knitters in the world.

To understand her work, it helps to visit the London home that she shares with her partner, Ben Coode-Adams. Together, over the course of a decade, they have filled the place with their countless collections. From floor to ceiling, every inch of the house is packed with oddities—religious icons, dolls, taxidermy, fake food, stuffed animals, and toys—all competing with the stuff of ordinary home life. While at first glance the collections may seem chaotic, on a closer look, it turns out that they're arranged thematically and, after the initial impact, patterns begin to emerge.

There is a shelf of horses. A case of robots. There are pregnant Barbies and Barbies in wheelchairs, still in their packaging. There is a wall of seascapes, a shriveled-up baby shark found on the beach at Dungeness, and a pair of earrings made out of cod's ears. On the landing, there's a wooden cross from Zimbabwe, Mexican Day-of-the-Dead figures, a collection of rosary beads, and a few voodoo dolls. A tiny chest of drawers contains lovingly

arranged tableaux of fake severed fingers, glass eyes, and what appear to be religious relics. In the room that functions as an office there is a mummified cat that Freddie and Ben found under the garden shed, and opposite, in a glass display case, a real, stuffed, two-headed lamb. Does she know that her home is a bit macabre? "Oh yes," she says wickedly. "I like the macabre."

The highlight of the tour is the bedroom, Freddie's favorite room in the house. The theme here is wool, and the room is full of it, in every form imaginable. The curtains are made from woolen army blankets festooned with pinned-on knitted socks, balaclavas, knitted dolls' clothing, and gloves. A large glass display box sits on one wall, stuffed impossibly full of knitted and crocheted toys. Freddie points to a little face that's squashed against the glass—it could be a kitten, or maybe a cow—and identifies it as one that she purchased years ago from knitwear designer Debbie Bliss. It's vaguely cute and cuddly, unlike most of the others in the case, which are best described as hideous. For Freddie, "hideous" is the attraction.

Seen alone, most of the collections in the house are fairly benign. After all, there is nothing sinister about a display case full of stuffed toys. As part of the larger whole, however, the bizarre collections are oddly disturbing. And that's the point. The presentation of the seemingly harmless, in a way that challenges the cultural context in which it is viewed, is exactly what Freddie's work is about. She knits (a traditional female occupation) in wool (a safe and nonthreatening fiber) to create pieces that explore dark themes and challenge our sense of safety in the familiarity of everyday objects.

Take, for instance, the centerpiece of *Cosy*, her 2002 solo show in Essex, England, a series of beautifully handknitted and embroidered tea cosies. Shaped like little houses, they look as though they could be lifted to reveal a pretty china teapot. Entitled *Knitted Homes of Crime*, the tea cosies are miniature versions of the homes of women murderers or the houses in which they killed. "I've always been obsessed with murder and what makes people feel they could kill, when for most of us that sort of behavior is so outside the moral code," Freddie explains.

Created to explore themes of nurturance and to challenge cultural ideas of the ways in which women will and will not behave, the series of knitted houses also works to destabilize notions of home as a nonthreatening bastion of domesticity and knitting as a snug and comfortable pastime. "You expect tea cosies to be lovely charming things, in the way that society expects women to always be nurturing."

In the piece entitled *Craft Kills*, also a part of the 2002 show, the title of the work is emblazoned across the chest of a gray, wool, seamless figure. Freddie machine-knitted the body to her own size and shape, and the piece demanded precise handknitting in order to construct the curves of the head. (continued on page 10)

At top: *Knitted Homes of Crime*. To right: *Craft Kills*.



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(continued from page 9)



Anyway

Based on a portrait of St. Sebastian, the body is pierced not by arrows but by knitting needles. For this work Freddie used word-play—the title recalls the phrase “Speed Kills”—to challenge people’s notions “of craft as sort of a benign, harmless, pleasant pastime that doesn’t demand any emotional rigor. I wanted to challenge that and make craft dangerous and sexy.” She worked on the piece throughout 2001 and, in the period just after 9/11, the title took on another layer of meaning. “All of a sudden, loads of things were banned from hand luggage, and one of them was knitting needles. So as far as airports went, knitting *was* dangerous. It was a dangerous craft that could maybe get you killed.”

While some of Freddie’s pieces are designed to disturb, in others she simply plays with words and images to create visual puns. “The titles of my work are very important,” she says. Her playful and perhaps slightly bent sense of humor is evident in *Legroom*, a sweater with arms that end in sock shapes, and *Tree Cosies*, a series of tubular sweaters for trees. Whether she is creating impossible-to-wear garments such as *Anyway*—a series of interconnected, four-limbed sweaters—or knitting a “glove” designed to cover a prosthetic arm, Freddie seeks to subvert accepted notions of art and craft. Her art, much like the museum of curiosities in which she lives, runs the gamut from the mischievous to the macabre. If art is supposed to challenge our assumptions and to show us another way to look at our world, then the knitted art of Freddie Robins succeeds on both counts.

### Needle Arts Mentoring Program (continued from page 7)

Mentors acknowledge that they also gain from the experience; rewards include patience, humility, a sense of accomplishment, and a greater understanding of the craft at hand. The time commitment for volunteers is a two-hour training session, then one hour per week with their mentee for six to nine weeks. To start a program in your community, on your own or with members of your local knitting group or needle arts guild, look at *The Guide*—a manual that discusses recruiting mentors and making useful contacts with school administrators. You’ll find *The Guide*, plus other information, at [www.needleartsmentoring.org](http://www.needleartsmentoring.org). Those without internet access may call (877) 204-6955 or write to Helping Hands Foundation, Inc., PO Box 813, Astoria, OR 97103.



# ■ bookshelf

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## Unexpected Knitting

Debbie New (Schoolhouse Press)



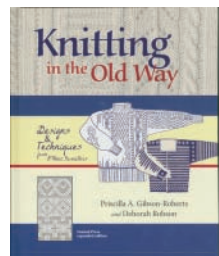
Debbie New's remarkable *Unexpected Knitting* reads like a knitter's diary of explorations into uncharted territory. The author is a master of her craft and an artist who continues to discover new ways to mine the creative possibilities of knitted fabric. *Unexpected Knitting* is three volumes in one: a beautifully photographed gallery of Debbie's original artwork, a collection of knitwear designs based on her innovative construction techniques, and a series of

mini-workshops on her inventive knitting methods and their applications. Included among the techniques she describes in depth is her method of swirl knitting in which bands of knitted stitches break from their horizontal orientation and move in graceful circular patterns within the fabric. The book is thoughtfully put together; techniques are explained in detail and amply illustrated with careful drawings. And Debbie's "unexpected knitting" isn't only a matter of garment design; the appendix provides useful variations on a number of taken-for-granted knitting techniques. *Unexpected Knitting* is an excellent book for new and experienced knitters, one that provides both inspiration and solid instruction. \$40, 248 pages, hardbound.

## Knitting in the Old Way:

### Designs & Techniques from Ethnic Sweaters

Priscilla A. Gibson-Roberts and Deborah Robson (Nomad Press)



Knitting historian and ethnic-technique expert Priscilla Gibson-Roberts has teamed up with craft editor Deborah Robson to channel her extensive knowledge into a substantial revision of the classic book of the same title (Interweave Press, 1985). According to Priscilla, to knit in the "old way" is to knit by understanding what to do rather than by blindly duplicating a printed pattern, and her

goal here is to help knitters draw from folk traditions to develop their own creations. *Knitting in the Old Way* presents fifteen sweater shapes based on traditions from around the globe and through the centuries, including the "basic blouse" derived from rectangular woven garments, ganseys and jerseys, sweaters with saddle shoulders, raglans, round yokes, and set-in sleeves. By basing construction on general proportions (similar to Elizabeth Zimmermann's percentage system), knitters are free to use the yarn and gauge of their choosing. Additional options for cardigans and necklines provide endless variations. The fifteen basic shapes are followed by eighty-five (85!) examples of folk sweaters. Each sweater is presented with a clear drawing (there are no photographs), a history of the style and patterning, and hand-drawn (black-and-white) charts of the stitch or color pattern(s). There are no step-by-step instructions, but each sweater example follows one of the fifteen basic shapes outlined in the first half of the book. It is up to the knitter to decide on the number of stitches and to balance pattern repeats at the center front, shoulders, and armholes. Scattered quotes from literature and historical figures add charm and a sense of timelessness to the book. \$39.95, 312 pages, hardbound.

(continued on page 94)

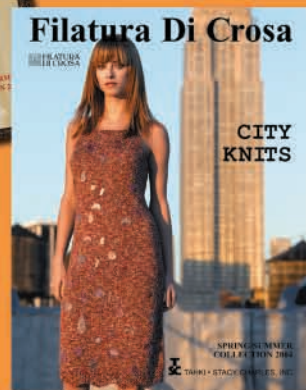
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# MISMATCHED STRIPES

design by FIONA ELLIS

SOFT SHADES OF PINK, BURGUNDY, CAMEL, AND TAUPE FORM JAZZY MISMATCHED STRIPES along the center front of this modern take on the classic striped pullover. The front is knitted as a single piece with the stripe changes worked in intarsia. To keep the lines of this raglan pullover clean, Fiona finished the neckline with a single picked-up row bound off in reverse stockinette stitch. In a soft merino, this sweater is lightweight and feels comfortable next to the skin.

**Finished Size** 35 (38, 41, 44, 47, 50, 53)" (89 [96.5, 104, 112, 119.5, 127, 134.5] cm) bust/chest circumference. Sweater shown measures 38" (96.5 cm).

**Yarn** Le Fibre Nobili Merino Superfine (100% wool; 172 yd [158 m]/50 g): #4047 medium pink (MC), 4 (4, 4, 4, 4, 5, 5) balls; #4034 cream, #4035 tan, and #4018 mink (brown), 2 (2, 2, 2, 2, 3, 3) balls each; #4006 pale pink, #4045 taupe, #4038 burgundy, and #4019 red, 1 ball each. Yarn distributed by Plymouth Yarn.

**Needles** Size 2 (2.75 mm): straight, 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 28 sts and 40 rows = 4" (10 cm) in St st.

## Stitch Guide

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

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

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

Repeat Rows 1 and 2 for pattern.

## Stripe Sequence:

Rows 1 and 3: (RS) With mink, k62 (67, 72, 77, 82, 87, 92), place marker (pm) for center of row, change to taupe, knit to end.

Rows 2 and 4: With taupe, purl to m, change to mink and purl to end.

Rows 5–7: Work St st with mink. Carry taupe up center front until next needed.

Row 8: With tan, purl to m, change to taupe, purl to end.

Row 9: With taupe, knit to m, change to tan, knit to end. Carry tan up side seam until next needed.

Row 10: With pale pink, purl to m, change to taupe, purl to end.

Row 11: With taupe, knit to m, change to pale pink, knit to end.

Row 12: With pale pink, purl to end.

Row 13: With pale pink, knit to m, change to red, knit to end.

Row 14: With red, purl to m, change to pale pink, purl to end.

Carry red up center front.

Row 15: With pale pink, knit to m, change to MC, knit to end.

Carry pale pink up center front.

Row 16: With MC, purl to m, change to red, purl to end.

Row 17: With cream, knit to m, change to pale pink, knit to end.

Row 18: With tan, purl to m, change to cream, purl to end.

Row 19: With cream, knit to m, change to burgundy, knit to end.

Row 20: With burgundy, purl to m, change to cream, purl to end.

Row 21: Rep Row 19.

Row 22: With mink, purl to m, change to cream, purl to end.

Row 23: With tan, knit to m, change to mink, knit to end.

Row 24: With cream, purl to m, change to tan, purl to end.

Row 25: With tan, knit to m, change to cream, knit to end.

Rows 26 and 27: Rep Rows 24 and 25. Carry tan up center front.

Row 28: With cream, purl to m, change to burgundy, purl to end.

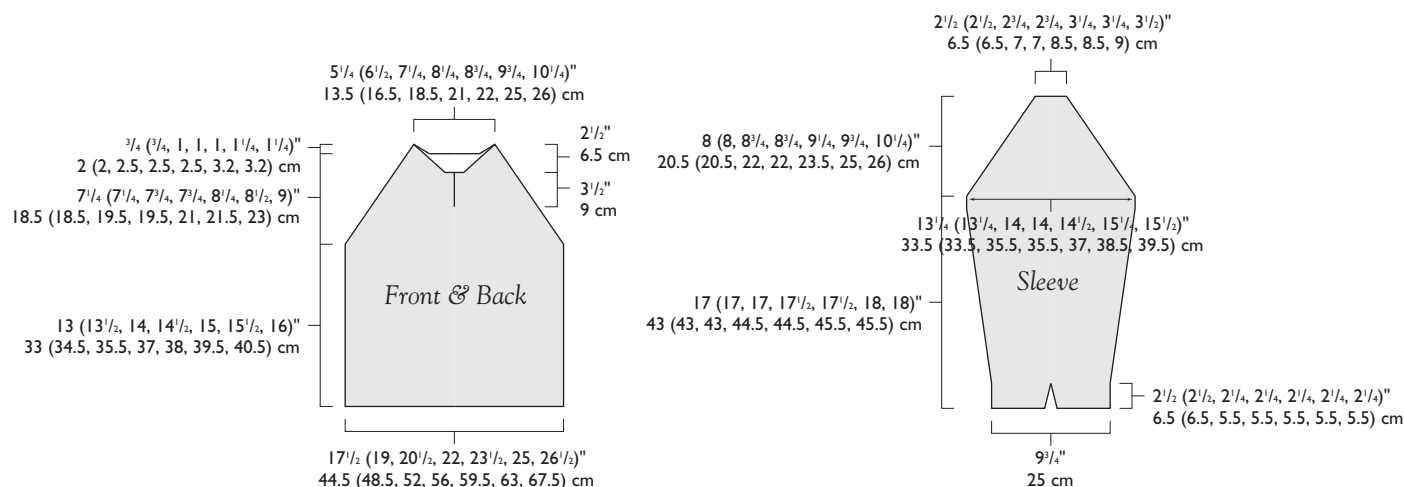
Row 29: With burgundy, knit to m, change to tan, knit to end.

Row 30: With MC, purl to end.

Row 31: With MC, knit to m, change to pale pink, knit to end.

Row 32: With pale pink, purl to m, change to MC, purl to end.

Repeat Rows 1–32 for pattern.









## Notes

Wrap yarns around each other at point of color change and adjust tension of the stitches on each side of the change for uniform appearance.

When carrying unused yarn upward, secure it to the back of the work by twisting it around a working yarn on every row.

Work decreases for raglan shaping one stitch in from the edge.

## Back

With MC and straight needles, CO 124 (134, 144, 154, 164, 174, 184) sts. Work seed st for 2 rows. Change to St st and work stripe sequence until piece measures 13 (13½, 14, 14½, 15, 15½, 16)" (33 [34.5, 35.5, 37, 38, 39.5, 40.5] cm) from beg, ending with a WS row. **Shape raglan:** Cont in stripe patt, dec 1 st each end of needle (see Notes) as foll: With color indicated by stripe patt, k1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd. Work 1 row even. Rep the last 2 rows 35 (35, 38, 38, 40, 42, 44) more times—52 (62, 66, 76, 82, 88, 94) sts rem, ending



with a WS row. **Shape neck and shoulders:** Cont in stripe patt, k1, ssk, k9 (13, 14, 17, 18, 19, 20), turn (neck edge), place rem 40 (46, 49, 56, 61, 66, 71) sts on holders as foll: 28 (30, 32, 36, 40, 44, 48) sts on one holder for neck, rem 12 (16, 17, 20, 21, 22, 23) sts on another holder for left shoulder. **Right shoulder:** Size 35" only: Cont as foll: WS rows: P1, p2tog, purl to end—1 st dec'd at neck edge; RS rows: K1, ssk, knit to end—1 st dec'd at armhole edge. Rep the last 2 rows 3 more times—3 sts rem. P3tog. Fasten off. Sizes (38, 41, 44, 47, 50, 53) only: Cont as foll: WS rows: P1, p2tog, purl to end—1 st dec'd at neck edge; RS rows: K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd, 1 each at armhole and neck edge. Rep the last 2 rows (3, 3, 4, 4, 5, 5) more times, then work WS row (0, 1, 1, 1, 0, 0) more time—(3, 3, 3, 4, 3, 4) sts rem. P3tog (k3tog, k3tog, k4tog, p3tog, p4tog). Fasten off. **Left shoulder:** Place 12 (16, 17, 20, 21, 22, 23) held sts for left shoulder on needle. With RS facing, join yarn, knit to last 3 sts, k2tog, k1—11 (15, 16, 19, 20, 21, 22) sts rem. Size 35" only: Cont as foll: WS rows: Purl to last 3 sts, p2tog tbl (through back loop), p1—1 st dec'd at neck edge; RS rows: Knit to last 3 sts, k2tog, k1—1 st dec'd at armhole edge. Rep the last 2 rows 3 more times—3 sts rem. P3tog. Fasten off. Sizes (38, 41, 44, 47, 50, 53)" only: Cont as foll: WS rows: Purl to last 3 sts, p2tog tbl, p1—1 st dec'd at neck edge; RS rows: K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd, 1 each at armhole and neck edge. Rep the last 2 rows (3, 3, 4, 4, 5, 5) more times, then work WS row (0, 1, 1, 1, 0, 0) more time—(3, 3, 3, 4, 3, 4) sts rem. P3tog (k3tog, k3tog, k4tog, p3tog, p4tog). Fasten off.

## Front

Work as for back to armholes. **Shape raglan:** Cont in stripe patt, dec 1 st each end of needle every RS row 10 (10, 14, 14, 16, 19, 21) times, ending with a WS row—104 (114, 116, 126, 132, 136, 142) sts rem; armholes should measure 2 (2, 2¼, 2¼, 3¼, 3¼, 4¼)" (5 [5, 7, 7, 8.5, 9.5, 11] cm). **Neck slit:** Cont in stripe sequence, k1, ssk, k49 (54, 55, 60, 63, 65, 68), turn (center front)—place rem 52 (57, 58, 63, 66, 68, 71) sts on holder. **Next row:** (WS) K2, purl to end. **Next row:** (RS) K1, ssk, knit to end—1 st dec'd at armhole edge. Rep these 2 rows 16 more times, then work WS once more—34 (39, 40, 45, 48, 50, 53) sts rem; armhole should measure about 5½ (5½, 6¼, 6¼, 6¼, 7¼, 7¼)" (14 [14, 16, 16, 17, 18.5, 19.5] cm). **Shape neck:** K1, ssk, knit to last 5 (6, 7, 9, 13, 13, 15) sts, place these sts on a holder—28 (32, 32, 35, 34, 36, 37) sts rem. **Next WS row:** P1, p2tog, purl to end—1 st dec'd. **Next RS row:** K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep the last 2 rows 0 (4, 5, 7, 7, 8, 8) more times—25 (17, 14, 11, 10, 9, 10) sts rem. **Next WS row:** P1, p2tog, purl to end—1 st dec'd. **Next RS row:** K1, ssk, knit to end—1 st dec'd. Rep the last 2 rows 10 (6, 4, 3, 2, 2, 2) more times—3 (3, 4, 3, 4, 3, 4) sts rem. P3tog (p3tog, p4tog, p3tog, p4tog, p3tog, p4tog). Fasten off. Place 52 (57, 58, 63, 66, 68, 71) held sts onto needle, join yarn with RS facing, and knit to last 3 sts, k2tog, k1—1 st dec'd at armhole edge. **Next row:** (WS) Purl to last 2 sts, k2. Rep the last 2 rows 17 more times—34 (39, 40, 45, 48, 50, 53) sts rem; armhole should measure about 5½ (5½, 6¼, 6¼, 6¼, 7¼, 7¼)" (14 [14, 16, 16, 17, 18.5, 19.5] cm). **Next row:** K5 (6, 7, 9, 13, 13, 15) and place these sts on a holder, knit to last 3 sts, k2tog, k1—28 (32, 32,



35, 34, 36, 37) sts rem. *Next WS row:* Purl to last 3 sts, p2tog tbl, p1—1 st dec'd. *Next RS row:* K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep the last 2 rows 0 (4, 5, 7, 7, 8, 8) more times—25 (17, 14, 11, 10, 9, 10) sts rem. *Next WS row:* Purl. *Next RS row:* K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep the last 2 rows 10 (6, 4, 3, 2, 2, 2) more times—3 (3, 4, 3, 4, 3, 4) sts rem. P3tog (p3tog, p4tog, p3tog, p4tog, p3tog, p4tog). Fasten off.

### Sleeves

**Left cuff:** With MC and straight needles, CO 32 sts. Work 2 rows seed st.

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

*Row 2:* Purl to last st, k1 (forms seed st edge).

Rep Rows 1 and 2 twice more—6 rows total. *Inc row:* (RS) K1, p1, work to last 2 sts, k1f&b, k1—1 st inc'd. Work 9 (9, 7, 7, 7, 7, 7) rows even as established. Rep the last 10 (10, 8, 8, 8, 8, 8) rows once more—34 sts; 26 (26, 22, 22, 22, 22, 22) rows total. Break off yarn. Place sts on holder. **Right cuff:** With MC and straight needles, CO 32 sts. Work 2 rows seed st.

*Row 1:* (RS) Knit to last st, p1.

*Row 2:* P1, k1, purl to end.

Rep Rows 1 and 2 twice more—6 rows total. *Inc row:* K1, k1f&b, knit to last st, p1—1 st inc'd. Work 9 (9, 7, 7, 7, 7, 7) rows even as established. Rep the last 10 (10, 8, 8, 8, 8, 8) rows once more—34 sts; 26 (26, 22, 22, 22, 22, 22) rows total. **Join cuffs:** With RS facing, k34 sts, place 34 held sts on left needle with RS facing, k34 held sts—68 sts total. Work 1 WS row even. Beg with next RS row, inc 1 st at each end of needle every 12 rows 6 (6, 4, 8, 6, 5, 4) times, then every 10 (10, 8, 6, 6, 6, 6) rows 6 (6, 11, 7, 11, 14, 16) times—92 (92, 98, 98, 102, 106, 108) sts. Work even until piece measures 17 (17, 17, 17½, 17½, 18, 18)" (43 [43, 43, 44.5, 44.5, 45.5, 45.5] cm) from beg, ending with a WS row. **Shape raglan:** Dec 1 st each end of needle on next RS row as for back—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 3 (3, 4, 5, 6, 7, 9) more times—84 (84, 88, 86, 88, 90, 88) sts rem. Dec 1 st each end of needle every RS row 33 (33, 34, 33, 33, 34, 32) times—18 (18, 20, 20, 22, 22, 24) sts rem. Place sts on holder.

### Finishing

Weave in loose ends. Block pieces to finished measurements. With yarn threaded on a tapestry needle, sew all four raglan seams. **Neckband:** With MC, cir needle, RS facing, and beg at center right front, k5 (6, 7, 9, 13, 13, 15) held right front neck sts, pick up and knit 20 (22, 22, 22, 22, 24) sts along side front neck, k18 (18, 20, 20, 22, 22, 24) held sleeve sts, pick up and knit 10 (11, 12, 13, 12, 13, 13) sts along side back neck, k28 (30, 32, 36, 40, 44, 48) held back neck sts, pick up and knit 10 (11, 12, 13, 12, 13, 13) sts along side back neck, k18 (18, 20, 20, 22, 22, 24) held sleeve sts, pick up and knit 20 (22, 22, 22, 22, 24) sts along side front neck, k5 (6, 7, 9, 13, 13, 15) held left front neck sts—134 (144, 154, 164, 178, 184, 200) sts total. Knit 1 row. BO all sts. Sew side and sleeve seams. Lightly steam-press. ∞

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

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# SWELL SWEATER

design by CINDY TAYLOR

CINDY TAYLOR HAS USED AN INGENUOUS METHOD TO SHAPE this graceful sweater and give an open, lacy feel to its slightly flared bottom and cuffs. She casts on with large needles, then, working continuously in stockinette stitch, she changes to progressively smaller needles as she knits her way up. The sweater is worked in the round to the armholes, and from there the front and back are worked separately to the shoulders. A row of single crochet around the neck maintains the uncluttered lines of this easy and elegant pullover.

**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** Euroflax Heathers (100% linen; 150 yd [137 m]/100 g): #16-2872 chamomile, 6 (6, 7, 7, 8, 9) skeins. Yarn distributed by Louet Sales.

**Needles** Body and sleeves—Size 9 (5.5 mm): 24" (60-cm) circular (cir). Edging—Sizes 10½, 13, 15, 17, and 19 (6.5 [9, 10, 12, and 15]-mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Marker (m); stitch holders; tapestry needle; size H/8 (4.75-mm) crochet hook.

**Gauge** 16 sts and 24 rows = 4" (10 cm) in St st worked in the round on size 9 (5.5-mm) needles, after blocking.

## Body

With size 19 (15-mm) cir needle, CO 144 (156, 168, 180, 192, 204) sts. Place marker (pm) and join, being careful not to twist sts. Knit 2 rnds. Change to size 17 (12-mm) cir needle and knit 2 rnds. Change to size 15 (10-mm) cir needle and knit 2 rnds. Change to size 13 (9-mm) cir needle and knit 2 rnds. Change to size 10½ (6.5-mm) cir needle and knit 2 rnds. Change to size 9 (5.5-mm) cir needle. Cont even until piece measures 17 (17, 17½, 17½, 18, 18½)" (43 [43, 44.5, 44.5, 45.5, 47] cm) from beg. **Divide for front and back:** BO 3 sts (1 st on right needle), knit the next 68 (74, 80, 86, 92, 98) sts for front, place rem 72 (78, 84, 90, 96, 102) sts on holder to work later for back—69 (75, 81, 87, 93, 99) front sts. **Front:** Work front back and forth in rows as foll: BO 3 sts at beg of next row—66 (72, 78, 84, 90, 96) sts rem. BO 2 sts at beg of next 2 rows, then BO 1 st at beg of foll 2 rows—60 (66, 72, 78, 84, 90) sts rem. Cont even until

armholes measure 5 (5½, 6, 7, 7, 7)" (12.5 [14, 15, 18, 18, 18] cm), ending with a WS row. **Shape front neck:** (RS) K26 (28, 30, 33, 35, 37), join new yarn and BO 8 (10, 12, 12, 14, 16) sts, work to end—26 (28, 30, 33, 35, 37) sts each side. Working each side separately, at each neck edge BO 3 sts 2 times, then BO 2 sts 2 times, then BO 1 st once—15 (17, 19, 22, 24, 26) sts rem each side. Cont even until armholes measure 8 (8½, 9½, 10½, 10½, 11)" (20.5 [21.5, 24, 26.5, 26.5, 28] cm). BO all sts. **Back:** Return 72 (78, 84, 90, 96, 102) held back sts to needle and join yarn, ready to work a RS row. Working back and forth in rows, BO 3 sts at beg of next 2 rows, then BO 2 sts at beg of foll 2 rows, then BO 1 st at beg of foll 2 rows—60 (66, 72, 78, 84, 90) sts rem. Cont even until armholes measure same as front. BO all sts.

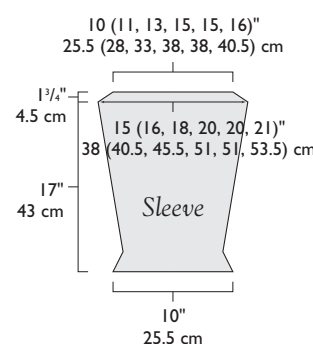
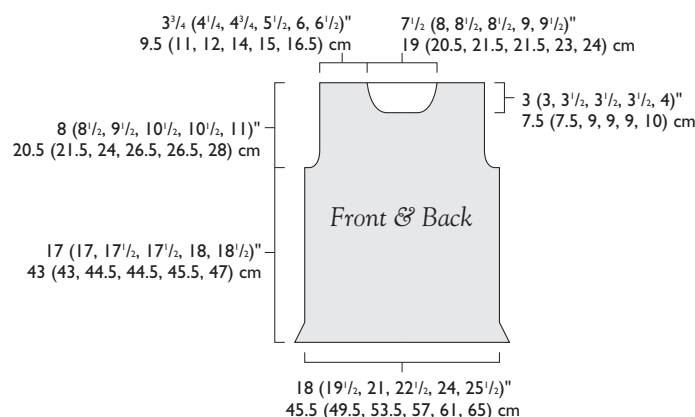
## Sleeves

With size 19 (15-mm) needle, CO 40 sts. Do not join. Working back and forth in rows, work 2 rows St st. Work 2 rows each with size 17 (12-mm), 15 (10-mm), 13 (9-mm), and 10½ (6.5-mm) needle. Change to size 9 (5.5-mm) needle and cont in St st, and *at the same time* inc 1 st each end of needle every 6 (6, 4, 4, 4, 4) rows 10 (12, 16, 10, 10, 6) times, then every 0 (0, 0, 2, 2, 2) rows 0 (0, 0, 10, 10, 16) times—60 (64, 72, 80, 80, 84) sts. Cont even, if necessary, until piece measures 17" (43 cm) from beg, or desired length to armhole, ending with a WS row. **Shape cap:** BO 2 sts at beg of next 10 rows—40 (44, 52, 60, 60, 64) sts rem. BO all sts.

## Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams. **Neck-**

**band:** With crochet hook, RS facing, and beg at one shoulder seam, work 1 row of single crochet (see page 15 of crochet insert) around neck opening. Fasten off. Weave in loose ends. Block to measurements. ∞



CINDY TAYLOR has been designing knitwear for seventeen years and teaches for the Fashion Department at Virginia Commonwealth University.



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On the cover: Wavy Ribbon Tank (page 5)

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# MORE projects at [www.interweave.com](http://www.interweave.com)



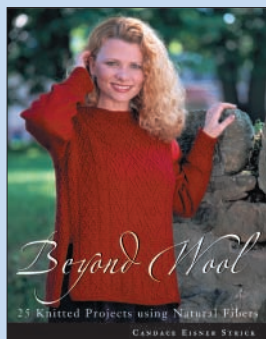
Clockwise from upper left: Round the Capelet by Teva Durham (yarn from Tahki/Stacy Charles), Freeform Crochet Collar by Margaret Hubert (yarn from Russi Sales), and Hipster Belt by Mari Lynn Patrick (yarn from Berroco). For printed instructions, send us an SASE.

**Crochet**, like knitting, has a long and venerable history. It's relatively simple to do. Instead of a row of stitches, there's one stitch to work at a time. And instead of two needles, it requires a single, simple tool—the crochet hook. Best of all, crochet makes use of the things we love—color, texture, pattern, and silhouette—and gives us more excuses to work with beautiful yarns and sumptuous fibers.

As knitters, most of us are already familiar with basic crochet stitches. We've used them as a form of decorative edging, a method of seaming, or as embroidery. Crochet stitches, however, needn't be limited to the role of afterthought helper for our knitted projects. Single crochet and its simple variations can be used to create many varied effects, from a sturdy, dense, upholstery-like fabric, to a light-and-airy lace, to a three-dimensional "embroidered" motif on a plain surface.

Crochet is experiencing a revival. Crocheted hats, scarves, bags, and garments are everywhere—on the streets and in store windows. Crochet offers many interesting and creative possibilities that we knitters can only welcome. We hope you'll be tempted to try one of the projects in this special section of *Interweave Knits*, and if you find that you like to crochet as much (or almost as much) as you like to knit, look for a special issue of *Knits*, devoted to crochet, on your local newsstand next winter.

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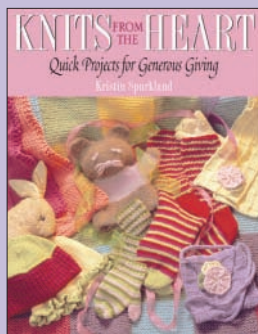
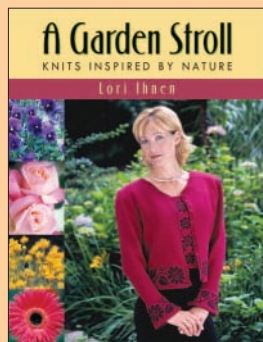
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# Get Hooked on Crochet



Turn of the Century



Brittany



Inox



Lion Brand



Skacel



Susan Bates (plastic)



Muench



Crystal Palace



Boye



Inox



Susan Bates (crystallite)

**W**ood, plastic, resin, metal—whatever your material of choice, you'll find a fine crochet hook that's right for you. The hooks shown here come in a variety of styles, sizes, and colors. Visit your local yarn shop or contact the companies listed below for the hooks shown here.

**Brittany**, PO Box 130, Elk, CA 95432; [www.brittanyneedles.com](http://www.brittanyneedles.com).

**Coats & Clark/Susan Bates**, PO Box 12229, Greenville, SC 29612;  
[www.coatsandclark.com](http://www.coatsandclark.com).

**Crystal Palace Yarns**, 3006 San Pablo Ave., Berkeley, CA 94702;  
[www.straw.com/cpy](http://www.straw.com/cpy).

**Lion Brand**, 34 W. 15th St., New York, NY 10011;  
[www.lionbrand.com](http://www.lionbrand.com).

**Muench Yarns, Inc.**, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949; [www.muenchyarns.com](http://www.muenchyarns.com).

**Skacel**, PO Box 88110, Seattle, WA 98138; [www.skacelknitting.com](http://www.skacelknitting.com).

**Russi Sales/Inox**, 1125 12th St., Bellingham, WA 98225;  
[www.russisales.com](http://www.russisales.com).

**Turn of the Century**, 1676 Millsboro Rd., Mansfield, OH 44906-3374;  
[www.turn-of-the-century.com](http://www.turn-of-the-century.com).

**Wm. Wright Co./Boye**, 85 South St., PO Box 398, West Warren, MA 01092; [www.wrights.com](http://www.wrights.com).



# WAVY RIBBON TANK

design by KATY RYAN

THE BODY OF THIS TANK IS WORKED IN A CHEVRON PATTERN USING DOUBLE CROCHET interspersed with open stitches. Zigzags are formed by working increases and decreases in vertical columns. The yoke continues in double crochet, and continuing decreases at the center back and front are used to shape the armhole edges and gently taper them to the neck. A hand-painted ribbon yarn provides soft drape and dazzling color. Turn to the front cover of this insert to see a full-page photo of this tank.

**Finished Size** 36 (40½, 45)" (91.5 [103, 114.5] cm) bust/chest circumference. Tank shown measures 36" (91.5 cm).

**Yarn** Colinette Giotto (50% cotton, 40% rayon, 10% nylon; 126 yd [115 m]/100 g): #146 popsicle, 3 (3, 4) skeins.

**Hook** Size L/11 (8 mm). Adjust hook size if necessary to obtain the correct gauge.

**Notions** Tapestry needle.

**Gauge** 10 sts and 6 rows = 4" (10 cm) in double crochet (used for yoke). Each 15 (17, 19)-st scallop motif measures about 6 (6¾, 7½)" (15 [17, 19] cm) wide.

## Note

Tank is worked back and forth in one piece to the armholes and seamed at the right side. The neck shaping is identical for back and front.

## Body

Ch 94 (106, 118).

**Row 1:** (WS): Work 2 dc in 3rd ch from hook, \*work 1 dc in each of next 6 (7, 8) ch, skip 2 ch, work 1 dc into each of next 6 (7, 8) ch, work 3 dc all in next ch; rep from \* 5 more times, ending last rep with 2 dc (instead of 3 dc) in last ch—91 (103, 115) dc. Turn.

**Row 2:** Ch 2, work 2 dc in first st of previous row, \*work 1 dc in each of next 6 (7, 8) sts, skip 2 sts, work 1 dc in each of next 6 (7, 8) sts, work 3 dc all in next st; rep from \* 5 more times, ending last rep with 2 dc in last st. Do not work any sts in the turning ch, turn.

**Rows 3 and 4:** Rep Row 2.

**Row 5:** For sizes 36" and 45": Ch 2, work 2 dc in first st of previous row, \*[ch 1, skip 1 st, 1 dc in next st] 3 (0, 4) times, skip 2 sts, [1 dc in next st, ch 1, skip 1 st] 3 (0, 4) times, 3 dc all in next st; rep from \*, ending last rep with 2 dc in last st. Do not work any sts in the turning ch, turn. For size 40½" only: Ch 2, work 2 dc in first st of previous row, \*work 1 dc in next st, [ch 1, skip 1 st, 1 dc in next st] 0 (3, 0) times, skip 2 sts, [1 dc in next st, ch 1, skip 1 st] 0 (3, 0) times, 1 dc in next st, 3 dc all in next st; rep from \*, ending last rep with 2 dc in last st. Do not work any sts in the turning chain, turn.

**Rows 6–9 and 11–14:** Rep Row 2.

**Rows 10 and 15:** Rep Row 5 for your size.

**Rows 16 and 17:** Rep Row 2.

**Shape front yoke:** Cont as foll, working on front sts only:

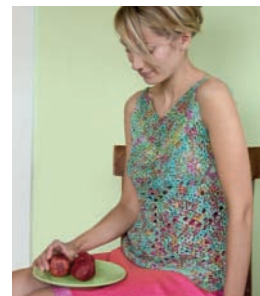
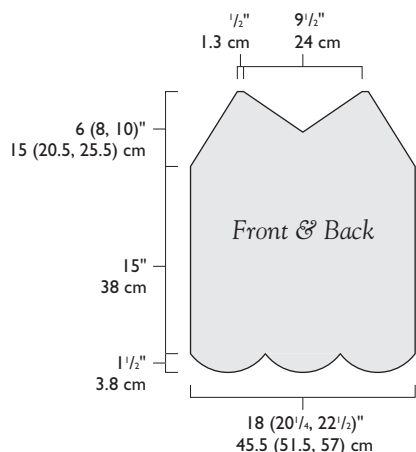
**Row 18:** (RS) Sl st in first 2 sts (begins armhole shaping), work 1 dc in each of next 20 (23, 26) sts, skip 2 sts (2 sts dec'd), work 1 dc in each of next 20 (23, 26) sts, ending last dc in the st before 3 dc of the previous row—40 (46, 52) dc. Turn.

**Row 19:** Ch 2, work 1 dc in each of next 19 (22, 25) sts, skip 2 sts, work 1 dc in each of next 19 (22, 25) sts—2 sts dec'd; 38 (44, 50) dc. Turn.

Rep the last row 7 (10, 13) more times, working 1 dc less at each armhole edge each row—24 dc in last row; 12 dc on each side of 2 center skipped sts. Cut yarn, leaving a 16" (40.5-cm) tail, and fasten off. **Shape back yoke:** Work same as front yoke, joining yarn for Row 18 in the st after the 3 dc at left armhole, and ending Row 18 by not working in the 2 sts at the end of previous row.

## Finishing

With yarn tails threaded on a tapestry needle, sew 1 selvedge st from each side of front and back yokes together at shoulders. Sew right side seam. Weave in loose ends. ∞



KATY RYAN enjoys to crochet as much as she likes to knit.

# COUNTRY RUG

design by SUSAN HUXLEY

SUNNY HUES OF APRICOT AND APPLE GREEN COMBINED WITH COOL PURPLE AND TEAL make up this randomly patterned rug inspired by folk art. Bulky alpaca yarn makes it soft and warm underfoot. The rug is worked in single crochet, beginning in the center and spiraling out, each round adding an inch (2.5 cm) to its diameter. Make the rug as small or as large as you like. Given how easy it is to make, it's perfect as a first crochet project.

**Finished Size** 30" (76 cm) diameter after fulling and blocking.

**Yarn** Blue Sky Alpacas Blue Sky Bulky Hand Dyes (50% alpaca, 50% wool; 45 yd [41 m]/100 g): #1015 orange (MC), #1011 teal, #1017 granny smith (green), and #1016 yellow, 2 skeins each; #1014 purple, 1 skein.

**Hook** Size J/10 (6 mm). Adjust hook size if necessary to obtain the correct gauge.

**Notions** Removable marker or safety pin (m); tapestry needle.

**Gauge** 5 rnds = 4" (10 cm) diameter in sc (about 9 sts and 9 rows).

## Notes

Exact gauge isn't important, but keep in mind that the stitches need to be a bit tighter than usual. Start the rug and

check the diameter at the end of Round 5. To achieve the desired size, merely work more—or fewer—rounds.

The beginning and end of each round are not joined into a closed ring, but continue to build out from the center, spiral-fashion. Move the marker at the end of every rnd. The marker is placed in the last stitch that was completed—in a top loop of the stitch immediately beside the crochet hook.

Change color at least once on larger rounds. If you place one color in the same position in two subsequent rounds, don't make the color lengths start and stop in the same place.

Change the yarn color by making the last yarnover of a single crochet stitch in the new color: Insert hook through work, yarnover with old color, pull through to front of work,

Bruce Forster





yarnover with new color, and pull through 2 loops on hook. Break old color, leaving a 3" (7.5-cm) tail. Continue working single crochet with new color. (Use purple sparingly.)

Work in the tail end of a new color while crocheting as follows: Place tail of the new color on top of unworked section of the previous round, work the first few single crochet stitches in new color through the top of the stitches and around the tail, thus trapping it inside the new stitches.

### Color Sequence

Rnds 1 and 2: Work in MC.

Rnd 3: Work in MC, cut yarn after 9 sc have been worked (at end of 3rd rep), join purple as described in Notes, work to end of rnd in purple.

Rnd 4: Cont with purple, cut yarn after 9 sc have been worked (at end of 3rd rep), join orange and work to end of rnd.

Rnd 5: Cont with orange, cut yarn after 3 sc have been worked (at end of first rep), join teal and work to end of rnd.

Rnd 6: Cont in teal, cut yarn after 25 sc have been worked (at end of 5th rep), join green and work to end of rnd.

Cont working random color changes as described in Notes.

### Rug

Rnd 1: With MC, ch 3, join with a sl st in base of first ch to make a ring, place marker (pm) in top of sl st.

Rnd 2: 8 sc into ring, pm in top of last sc—8 sc total.

Rnd 3: \*Sc in next sc, 2 sc in next sc (inc made); rep from \* 3 more times, working last 2 sc in st with marker from previous rnd (4 reps total), pm—4 sts inc'd; 12 sc total.

Rnd 4: \*Sc in next sc, 2 sc in next sc; rep from \* 5 more times, working last 2 sc in st with marker from previous rnd (6 reps total), pm—6 sts inc'd; 18 sc total.

Rnd 5: \*2 sc in next st, sc in each of next 2 sc; rep from \* 5 more times, working last sc in st with marker from previous rnd (6 reps total), pm—6 sts inc'd; 24 sc total.

Rnd 6: \*2 sc in next st, sc in each of next 3 sc; rep from \* 5 more times, working last sc in st with marker from previous rnd (6 reps total), pm—6 sts inc'd; 30 sc total.

Rnd 7: \*2 sc in next st, sc in each of next 4 sc; rep from \* 5 more times, working last sc in st with marker from previous rnd (6 reps total), pm—6 sts inc'd; 36 sc total.

Cont working additional rnds, and at the same time in every rnd work 1 more sc between each inc as established in Rnds 5, 6, and 7 until piece measures 30" (76 cm) across. Cut yarn, leaving a 6" (15-cm) tail. Fasten off.

### Finishing

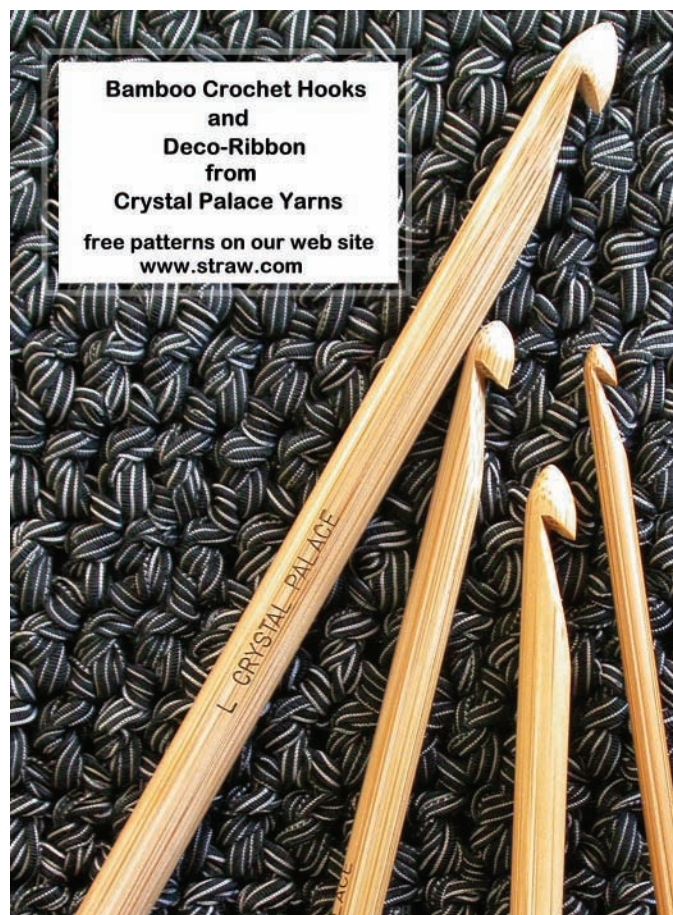
**Fulling:** Fill washing machine with warm water and small amount of mild soap. Add rug and soak for 20 minutes. Do not agitate. Spin, remove rug, fill washer with warm rinse water, add rug, and soak for 10 minutes. Spin again. **Blocking:** After fulling, lay rug flat on clean floor with towel underneath. Pin to towel and let dry undisturbed. ∞

SUSAN HUXLEY is the creator of *Crocheted Sweaters*, *Today's Crochet*, and *Crocheted Aran Sweaters* (Martingale 2001, 2003, and 2003, respectively).



### Crochet Handbag

Pattern in Blue Sky Bulky. Ask for it at your favorite yarn store.  
[www.blueskyalpaca.com](http://www.blueskyalpaca.com)



# TRI-POCKET TOTE

design by VICKI SQUARE

STAY ORGANIZED WITH THIS HANDY TOTE that boasts three compartments for stowing your necessities. Vicki Square uses an ingenious construction of two rectangles that overlap to form three segments. Two yarns—a cotton chenille and a rayon ribbon—are used together throughout, making for a stiff fabric that stands up on its own. Each half of the tote is worked in a separate, but coordinating, colorway. The base is a single crocheted oval. Faux tortoise handles top it off and lend uptown flair.

**Finished Size** About 15½" (39.5 cm) wide at top, 11" (28 cm) wide at base, and 11" (28 cm) tall, excluding handles.

**Yarn** Crystal Palace Deco Ribbon (70% acrylic, 30% nylon; 80 yd [73 m]/50 g): #106 red with black lines and #104 black with red lines, 4 balls each. Crystal Palace Cotton Chenille (100% cotton; 98 yd [90 m]/50 g): #4021 red and #9598 black, 3 skeins each.

**Hook** Size I/9 (5.5 mm). Adjust hook size if necessary to obtain the correct gauge.

**Notions** 18 open-ring markers (m); tapestry needle; sewing pins with colored heads; set of 2 purse handles (#LU 24 tortoise red and black, available from Lacy's).

**Gauge** 10 sc and 9 rows = 3" (7.5 cm) with one strand of each yarn held together.

## Notes

Bag is worked with one strand each of ribbon and chenille held together.

To start a new ball of yarn (the ribbon will run out sooner than the chenille): Work the first half of sc (insert hook into work, yarn over hook, draw first loop through work—2 loops on hook), lay end of ribbon along work to left of hook, leaving a 2" (5-cm) tail of new ribbon, hold new ribbon tog with chenille, yarn over hook, pull loop through both loops on hook, lay new ribbon end over old to left of hook and hide ends as you work sc.

## Oval Base

Work base in a spiral with RS facing as you work. With black ribbon and black chenille held together, ch 21 sts.

**Rnd 1:** Beg in second ch from hook, sc in each of next 19 ch, 3 sc in next ch, 1 sc in unused loop of each of 19 in starting chain, 3 sc in next st (very first ch that was skipped)—44 sts. Do not ch 1 or join round into a closed circle.

**Rnd 2:** \*Sc in each of next 19 sc (place open marker in first sc of rnd), 2 sc in each of next 3 sc to round corner; rep from \*—50 sts.

**Rnd 3:** \*Sc in each of next 19 sc, 2 sc in next sc, 1 sc in next sc, 2 sc in each of next 2 sc, 1 sc in next sc, 2 sc in next sc; rep from \*—58 sts.

**Rnd 4:** Sc in each of next 22 sc, \*2 sc in next sc, sc in each of next 2 sc, 2 sc in next sc\*, 1 sc in each of next 25 sc, rep from \* to \* once, sc in each of next 3 sc—62 sts.

**Rnd 5:** Sc in each of next 21 sc, \*2 sc in next sc, 1 sc in each of next 2 sc, 2 sc in next sc\*, rep from \* to \* once, 1 sc in each of next 23 sc, rep \* to \* 2 times, 1 sc in each of next 2 sc—70 sts.

**Rnd 6:** Sc in each of next 21 sc, \*\*2 sc in next sc, sc in each of next 3 sc, 2 sc in next sc\*, 1 sc in each of next 2 sc\*\*, rep from \*\* to \* once, sc in next 23 sc, rep from \*\* to \*\* 2 times—78 sts.

**Rnd 7:** Sc in each of next 23 sc, rep from \*\* to \*\* of Rnd 6 once, then rep from \*\* to \* of Rnd 6 once, sc in each of next 27 sc, rep from \*\* to \*\* of Rnd 6 once, then rep from \*\* to \* of Rnd 6 once, ending 1 sc in each of last 4 sc—86 sts.

**Rnd 8:** Sc in each of next 24 sc, [rep from \*\* to \* of Rnd 6 once, 1 sc in each of next 4 sc, rep from \*\* to \* of Rnd 6 once], sc in each of next 29 sc, rep instructions inside [brackets], 1 sc in each of next 5 sc—94 sts.

**Rnd 9:** Sc in each of next 26 sc, \*\*2 sc in next sc, 1 sc in each of next 4 sc, 2 sc in next sc\*, 1 sc in each of next 2 sc\*\*, rep from \*\* to \* once, sc in each of next 33 sc, rep from \*\* to \*\* 2 times, sc in each of next 5 sc—102 sts.

Cut yarns, pull cut ends through last st and weave in ends on WS.

## Black Side

With black ribbon and black chenille held tog, ch 71 sts.

**Row 1:** Beg in second ch from hook, sc in each ch to end, ch 1, turn.

**Rows 2–4:** Sc in each sc across row, ch 1, turn.

**Row 5:** (inc row) Sc in each of next 31 sc, 2 sc in next st (St #32), place an open marker into the front of the first of these 2 sts, sc in each sc to end, ch 1, turn—72 sts. *Note:* For all inc rows, pm into the front of the first of the 2 sts at inc; this will help you count rows, identify RS of work, and mark the “side seam” position for assembly (dotted line in Figures 2 and 3 on page 10).

**Rows 6–8, 10–12, 14–16, 18–20, 22–24, 26–28, 30–32, and 34–36:** Rep Rows 2–4.

**Row 9:** Rep Row 5—73 sts.

**Row 13:** Sc in each of next 32 sc, 2 sc in next st (St #33), sc in each sc to end, ch 1, turn—74 sts.

**Row 17:** Sc in each of next 32 sc, 2 sc in next st, sc in each sc to end, ch 1, turn—75 sts.

**Row 21:** Sc in each of next 33 sc, 2 sc in next st, sc in each sc to end, ch 1, turn—76 sts.





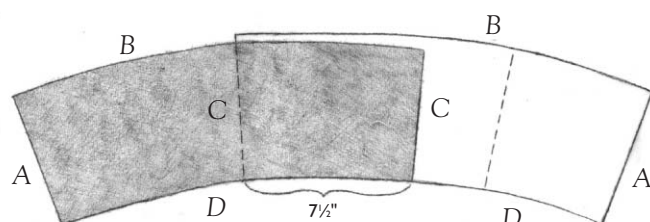


Figure 2

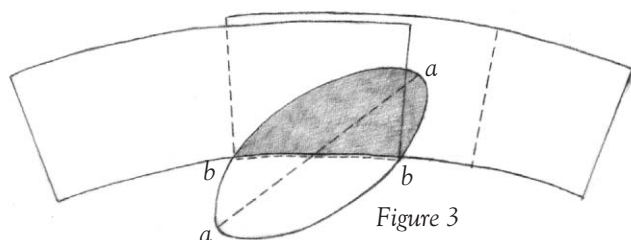


Figure 3

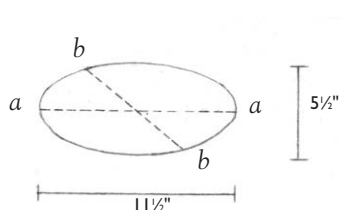


Figure 1

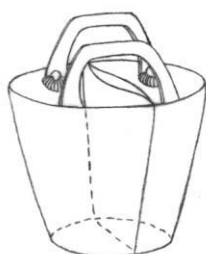


Figure 4

Row 25: Sc in each of next 33 sc, 2 sc in next st, sc in each sc to end, ch 1, turn—77 sts.

Row 29: Sc in each of next 34 sc, 2 sc in next st, sc in each sc to end, ch 1, turn—78 sts.

Row 33: Sc in each of next 34 sc, 2 sc in next st, sc in each sc to end, ch 1, turn—79 sts.

Row 37: Sc in each of next 35 sc, 2 sc in next st, sc in each sc to end, ch 1, turn—80 sts.

Rows 38–40: Rep Rows 2–4.

Cut yarn, pull end through last loop and weave ends into WS.

### Red Side

Work as for black side, using red ribbon and red chenille held tog.

### Finishing

**Edging:** With red ribbon only and RS facing, sc around sides A, B, and C of each bag side as shown in Figure 2, working 3 sc into corners to turn. Fasten off. Steam pieces flat *without* touching iron to yarn. Let dry completely.

**Assembly:** Lay base on flat surface with WS facing up. Fold in half lengthwise and use sewing pins to mark centers (a) at ends of oval (Figure 1). From these markers, measure  $9\frac{3}{4}$ " (25 cm) from first markers counterclockwise around curve and place second markers (b)  $9\frac{3}{4}$ " (25 cm) from first markers. The diagonal distance from b to b should measure about  $7\frac{1}{2}$ " (19 cm). Place black and red sides tog with RS facing each other and their C edges overlapping for  $7\frac{1}{2}$ " (19 cm) as shown in Figure 2. With red ribbon threaded on a tapestry needle, whipstitch (see Glossary, page 98) along the overlapped section of bottom edge D to close inside pocket formed by overlap. Whipstitch edge C of black side to red side, then flip the bag over and whipstitch edge C of red side to corresponding black side to close the sides of the inner pocket (Figure 2). Place edge D of joined sides onto WS of base with  $7\frac{1}{2}$ " (19-cm) whipstitched closed section along b-to-b diagonal of base. Whipstitch closed lower edge of pocket to base (Figure 3). Stand bag sides up perpendicular to base and wrap the sides around the base (Figure 4). Lap edge A of each side piece just past edge C of same piece, and pin in place. Secure edge A of each piece through both layers with red ribbon using a running stitch just inside the edge of the sc. Because of the stiffness of the crocheted fabric, you will have to work the running stitch as a two-step process: insert threaded yarn needle to inside and pull through, then to outside and pull through. Match "side seams" of bag to markers at center of each end of oval base (a) and pin sides to bottom oval along bottom edge. Working from the RS with red ribbon only, sc sides to bottom oval. Cut ribbon yarn, pull cut end through last loop and weave end in. **Handles:** Place handles on WS of bag as shown in photo and overcast with red ribbon to secure. Weave in ends on WS. ∞

VICKI SQUARE is the author of *The Knitter's Companion* (Interweave, 1995), *Knit Great Basics* (Brown Sheep Company, 2001), and *Folk Bags* (Interweave, 2003). She lives in Fort Collins, Colorado.





# FLOWER POWER SCARF AND CAP

design by LISA DANIELS

WORKED EXCLUSIVELY IN DOUBLE CROCHET, this scarf and cap are as straightforward as you can get. For the scarf, simply crochet until you've run out of yarn. The cap is worked from the crown to the brim with a row of skipped stitches forming decorative eyelets about halfway down. A crocheted flower (available from Muench Yarns) adds a dash of bright color and a bit of whimsy.



**Finished Size** Scarf: About 6" (15 cm) wide and 77" (195.5 cm) long, excluding fringe. Cap: About 22" (56 cm) in circumference at widest point. To fit an adult.

**Yarn** Muench Naturwolle/Black Forest Tweed (100% wool; 110 yd [100 m]/100 g): #T2-44 chartreuse/orange mix, 3 skeins for scarf, 1 skein for cap.

**Hook** Size K/10½ (6.5 mm). Adjust hook size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; premade flower motif for cap (optional; available from Muench Yarns); matching sewing thread and needle for attaching flower motif.

**Gauge** 10 dc sts and 5 dc rows = 4" (10 cm).

## SCARF

**Fringe:** (Make 16) Wrap yarn 3 times around a CD case, and cut for each piece of fringe (about 35" [89 cm]). Set 16 fringe pieces aside. **Scarf:** Ch 17, turn. Skip first 2 ch, work 1 dc in each ch to end—15 sts. \*Ch 2, turn, work 1 dc in each st (15 dc); rep from \* until all yarn is used up or piece measures about 77" (195.5 cm) from beg. Fasten off. Weave in loose ends. **Attach Fringe:** Attach 8 fringe pieces to each end as foll: Take 1 fringe piece and fold it evenly into thirds to create a triple strand; fold the triple strand in half, and use hook to pull the center loop of the triple strand through the edge of the scarf for 2"–3" (5–7 cm). Pass the loose ends of strand through the loop and pull tight. Trim ends.

## CAP

Ch 3. Join with a sl st to create a loop. **Next rnd:** Work 2 sc in each st—6 sts. Join into a rnd with a sl st, ch 1. Rep the last rnd 2 more times—24 sts. Work 1 rnd without increasing (work 1 sc in each st). **Next rnd:** \*Work 2 sc in next st, 1 sc in next 3 sts; rep from \*—30 sts. **Next rnd:** \*Work 2 sc in next st, 1 sc in next st; rep from \*—45 sts. Ch 2. **Decorative rnd:** \*Work 1 dc in next st, ch 1, skip 1 st; rep from \*. Work 3 rnds sc. Work the next rnd as foll for your size: *For larger heads:* \*Work 2 sc in next st, work 1 sc in each of the next 4 sts; rep from \*—54 sts. *For smaller heads:* \*Work 2 sc in the next st, work 1 sc in each of the next 5 sts; rep from \* to last 3 sts, work 3 sc—52 sts. Cont working sc in rnds until hat is desired length (try on the hat as you go) or you run out of yarn. Weave in loose ends. With sewing thread and needle, attach optional flower motif near brim. ∞

LISA DANIELS is the owner of Big Sky Studio in Lafayette, California.

# SUNSHINE SKIRT

design by MARI LYNN PATRICK

MARI LYNN PATRICK HAS COMBINED FOUR DISTINCT CROCHET PATTERNS in broad bands for this gently flared skirt. The lower edge features shallow scallops. Side-seam slits allow freedom of movement. The front and back are worked separately, then sewn together and finished off with a narrow elastic waistband. To change the skirt to a smaller or larger size, use a smaller or larger crochet hook.

**Finished Size** About 28" (71 cm) waist circumference, 38" (96.5 cm) hip circumference, and 31" (78.5 cm) long.

**Yarn** Patons Grace (100% mercerized cotton; 136 yd [125 m]/50 g): #60603 apricot, 11 balls.

**Hook** Size G/7 (4.5 mm). Adjust hook size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; 1 yd (1 m) of oval elastic (available from fabric stores); matching sewing thread and needle to secure elastic (optional).

**Gauge** 3 pattern repeats = 5" (12.5 cm) and 9 rows = 3¼" (8.5 cm) in umbrella st patt.

## Note

Use a crochet hook 1 size smaller to make a skirt with a 26" (66-cm) waist and 36" (91.5-cm) hip circumference; use a crochet hook 1 size larger to make a skirt with a 30" (76-cm) waist and 40" (101.5-cm) hip circumference.

## Stitch Guide

**2-Treble Cluster:** (2-tr cluster; worked over 2 sts)

[Yo hook twice, draw up a loop in st, yo and draw through 2 loops twice] 2 times, yo and draw through all 3 loops on hook.

**3-Treble Cluster:** (3-tr cluster; worked over 3 sts)

[Yo hook twice, draw up a loop in st, yo and draw through 2 loops twice] 3 times, yo and draw through all 4 loops on hook.

**5-Treble Cluster:** (5-tr cluster; worked over 5 sts)

[Yo hook twice, draw up a loop in st, yo and draw through 2 loops twice] 5 times, yo and draw through all 6 loops on hook.

## Umbrella Stitch:

Chain a multiple of 9 sts + 2.

**Row 1:** (RS) Work 1 sc in 2nd ch from hook, \*skip 3 ch, [1 dc, ch 2, 1 dc] in each of next 2 ch, skip 3 ch, 1 sc in next ch; rep from \* to end.

**Row 2:** Ch 1, 1 sc in first sc, \*[1 hdc, 3 dc] in next ch-2 space, [3 dc, 1 hdc] in next ch-2 space, 1 sc in next sc; rep from \* to end.

**Row 3:** Ch 7 (counts as 1 tr and ch 3), skip first 4 sts, 1 sc in each of next 2 dc, \*ch 7, skip 7 sts, 1 sc in each of next 2 dc; rep from \* to last 4 sts, ch 3, 1 tr in last sc.

**Row 4:** Ch 1, 1 sc in first tr, \*[1 dc, ch 2, 1 dc] into each of next 2 sc, 1 sc in the ch-7 loop; rep from \* to end, placing last sc into 4th ch of the ch-7 loop at beg of previous row.

Repeat Rows 2–4 for pattern.

## Back

Ch 173. Work umbrella st for 17 rows, ending with Row 2 of

patt. Fasten off. Turn work upside down and work Stacked Scallops in the beg ch as foll:

**Row 1:** (RS) Join yarn, ch 1 and work 129 sc into beg ch (about 3 sc for every 4 ch).

**Row 2:** (WS) Ch 1, 1 sc in first sc, \*ch 5, skip 3 ch, 1 sc in next ch; rep from \* to end—32 loops.

**Row 3:** Ch 1, 1 sc in first sc, \*work 7 sc in next ch-5 space, skip next sc; rep from \* to last sc, 1 sc in last sc—32 loops.

**Rows 4, 6, and 8:** Ch 3, \*1 sc in 4th sc of 7-sc group, ch 5; rep from \*, end ch 1 instead of ch 5, 1 dc in last sc.

**Row 5:** Ch 1, 1 sc in first dc, skip ch-1 space, \*7 sc in ch-5 space; rep from \*, end 1 sc in last ch-3 space—31 full loops.

**Row 7:** Rep Row 5—30 full loops rem.

**Row 9:** Rep Row 5—29 full loops rem.

**Row 10:** Ch 5, \*1 sc in 4th sc of 7-sc group, ch 4; rep from \*, end ch 2 instead of ch 4, 1 sc in last dc.

**Row 11:** Ch 1, 1 sc in first sc, 3 sc in ch-2 space, \*4 sc in ch-4 space; rep from \*, end 5 sc in last ch-5 space—121 sc.

Change to Acorn st and dec at each side as foll:

**Row 1:** (WS) Ch 4, skip 1 sc, 2 tr in next sc, \*skip 4 sc, 5 tr in next sc for a shell; rep from \*, end 3 tr in last sc.

**Row 2:** Ch 4, work 2-tr cluster over the next 2 sts (see Stitch Guide), \*ch 4, work 5-tr cluster over the next 5 sts (see Stitch Guide); rep from \*, end ch 4, 3-tr cluster over the last 2 sts and beg ch—23 full patt reps plus ½ patt at each end of piece.

**Row 3:** Ch 1, 1 sc in top of first cluster, 2 sc in first ch-4 space, 1 sc in top of cluster, \*4 sc in ch-4 space, 1 sc in top of next cluster; rep from \*, end 2 sc in last ch loop, 1 sc in top of cluster.

**Row 4:** Ch 4, skip first 3 sc, \*5 tr in next sc for a shell, skip 4 sc, rep from \*, end skip 2 sc, 1 tr in last sc.

**Row 5:** Ch 4, skip 1 tr, \*work 5-tr cluster in 5-tr shell of previous row, ch 4; rep from \*, end with 5-tr cluster in last 5-tr shell—23 full patt repeats.

**Row 6:** Ch 1, \*1 sc in top of cluster, 4 sc in ch-4 space; rep from \*, end 1 sc in top of cluster, 1 sc in ch-4 space.

**Row 7:** Rep Row 1 of Acorn st.

**Row 8:** Rep Row 2 of Acorn st—21 full patt repeats plus ½ patt at each end.

**Row 9:** Rep Row 3 of Acorn st.

**Row 10:** Rep Row 4 of Acorn st.

**Row 11:** Rep Row 5 of Acorn st—21 full patt repeats.

**Row 12:** Rep Row 6 of Acorn st, omitting last sc—101 sc.

Work Rows 2–5 of Stacked Scallops as given above—25 loops.

Work Rows 10 and 11 of Stacked Scallops as given above,





ending Row 11 with 4 sc in last loop—100 sc.

Work Flower Squares and dec at each side as foll:

Row 1: Ch 5, skip 2 sc, \*1 dc in next sc, ch 2, skip 2 sc; rep from \*, end 1 dc in last sc—33 mesh spaces. Ch 3, turn.

Row 2: Counting the ch-3 as 1 dc, work 1 dc in first ch-2 space, [1 dc in next dc, 2 dc in next ch-2 space] 3 times, 1 dc in next dc (for 12 dc), \*ch 2, 1 dc in next dc, [2 dc in next ch-2 space, 1 dc in next dc] 5 times; rep from \*, end ch 2, [1 dc in next dc, 2 dc in next ch-2 space] 4 times. Ch 3, turn.

Row 3: Dec 1 dc by working [yo and pull up a loop in next dc] 2 times, then yo and draw through all 5 loops on hook; 1 dc in each of next 9 dc, \*ch 2, 1 dc in each of next 5 dc, ch 3, skip 1 dc, 1 tr in next dc, skip 2 dc, 1 tr in next dc, ch 3, skip 1 dc, 1 dc in each of next 5 dc; rep from \*, end last rep 1 dc in each of last 10 dc, dec 1 dc over last 2 dc as before. Ch 3, turn.

Row 4: Dec 1 dc, dc in next 8 dc, \*ch 2, 1 dc in each of next 3 dc, ch 3, 1 sc in next ch-3 space, 1 sc between next 2 tr, 1 sc in next ch-3 space, ch 3, skip 2 dc, 1 dc in each of next 3 dc; rep from \*, end ch 2, 1 dc in each of next 8 dc, dec 1 dc. Ch 3, turn.

Row 5: Dec 1 dc, 1 dc in each of next 6 dc, \*ch 2, 1 dc in each of next 3 dc, ch 3, 1 sc in each of next 3 sc, ch 3, 1 dc in each of next 3 dc; rep from \*, end ch 2, 1 dc in each of last 7 dc, dec 1 dc. Ch 3, turn.

Row 6: Work 1 dc in each dc to ch-2 space, \*ch 2, 1 dc in next 3 dc, 2 dc in next ch-3 space, ch 1, skip 1 sc; 1 tr, ch 2, 1 tr in next sc, ch 1, 2 dc in ch-3 space, 1 dc in next 3 dc; rep from \*, end ch 2, dc in each dc to end. Ch 3, turn.

Row 7: \*Work 1 dc in each dc to ch-2 space, ch 2, 1 dc in each of next 5 dc, 1 dc in ch-1 space, 1 dc in tr, 2 dc in ch-2 space, 1 dc in tr, 1 dc in ch-1 space; rep from \*, end 1 dc in each of next 5 dc, ch 2, 1 dc in each dc to end. Ch 3, turn.

Row 8: \*Work 1 dc in next dc, ch 2, skip 2 dc; rep from \*, end skip 3 dc, 1 dc in top of ch. Ch 1, turn.

Row 9: Work 91 sc evenly across.

Change to Acorn st and work without decs as foll:

Row 1: Ch 4, work 2 tr in first sc, \*skip 4 sc, 5 tr in next sc for a shell; rep from \*, end 3 tr in last sc. Ch 4, turn.

Row 2: Counting ch-4 as 1 tr, work 2-tr cluster over next 2 tr, \*ch 4, 5-tr cluster over next shell; rep from \*, end ch 4, 3-tr cluster over last 2 tr and turning ch. Ch 1, turn.

Row 3: Work 1 sc in top of first cluster, \*4 sc in next ch-4 space, 1 sc in top of next cluster; rep from \* to end.

Rep the last 3 rows 2 more times. Change to Stacked Scallops and dec at each side as foll:

Row 1: Ch 1, 1 sc in first sc, \*ch 5, skip 3 sc, 1 sc in next sc; rep from \* to end, working last sc in last st.

Row 2: Ch 1, 1 sc in first sc, \*work 7 sc in next ch-5 space, skip next sc; rep from \* to last sc, 1 sc in last sc—22 loops.

Rows 3, 5, and 7: Ch 3, \*1 sc in 4th sc of 7-sc group, ch 5; rep from \*, end ch 1 instead of ch 5, 1 dc in last sc.

Row 4: Ch 1, 1 sc in first dc, skip ch-1 space, \*7 sc in ch-5 space; rep from \*, end 1 sc in last ch-3 space—21 full loops.

Row 6: Rep Row 4—20 full loops rem.

Row 8: Rep Row 4—19 full loops rem.

Row 9: Ch 5, \*1 sc in 4th sc of 7-sc group, ch 4; rep from \*, end ch 2 instead of ch 4, 1 sc in last dc.

Next row: Work 1 sc in first sc, then work 4 sc in each ch-4 space to end—77 sc. Next row: Ch 5, \*skip next 2 sc, 1 dc in next sc, ch 2;



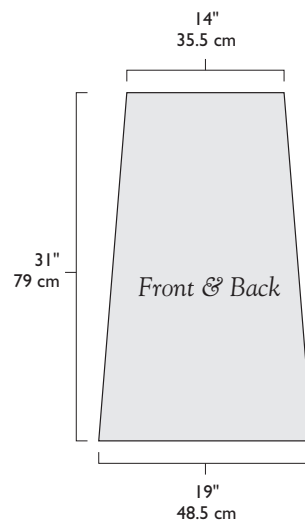
rep from \*, end skip 2 dc, 1 dc in last sc. Next row: Ch 3, 1 sc in first space, \*1 sc in next dc, 2 sc in next space; rep from \*, end 1 sc in last space—71 sc. Next row: Ch 1, dec 1 sc (by pulling up a loop in each of 2 sc, yo and draw through all loops on hook), work sc to last 2 sts, dec 1 sc. Rep last row once. Fasten off.

### Front

Work as back.

### Finishing

Block pieces to measurements, stretching as necessary to make side seams even. With WS facing, join yarn and join side seams with slip-stitch crochet (see Crochet Glossary, page 15), aligning pattern edges and leaving the lower 5 of the 6 Umbrella st patts open for side slits. **Waistband:** Working over the elastic, work 1 sc in each sc at top of skirt. Pull up elastic to fit waist as desired, pulling tightly for a snug fit and loosely for a more easy fit, and either sew or knot the ends of elastic tog to secure waist. Weave in loose ends. ∞



MARI LYNN PATRICK has worked as a knit and crochet designer as well as a technical writer for the handknitting industry since 1973.

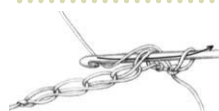


# Crochet Glossary



## Crochet Chain (ch)

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



## Slip Stitch Crochet (sl st)

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

## Single Crochet (sc)

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).

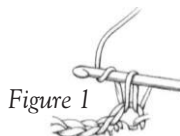


Figure 1

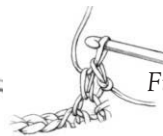


Figure 2

## Reverse Single Crochet (rev sc)

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

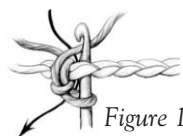


Figure 1



Figure 2

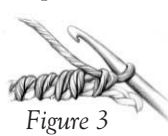


Figure 3

## Half-Double Crochet (hdc)

Take yarn over the hook, insert the hook into a stitch, yarn over the hook and draw a loop through the stitch (3 loops on hook), yarn over the hook (Figure 1) and draw it through all the loops on the hook (Figure 2).



Figure 1

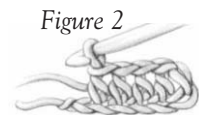


Figure 2

## Double Crochet (dc)

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



Figure 1



Figure 2

## Treble Crochet (tr)

Wrap yarn around hook two times, insert hook into a stitch, yarn over hook and draw a loop through (four loops on hook; Figure 1), yarn over hook and draw it through two loops (Figure 2), yarn over hook and draw it through the next two loops, yarn over hook and draw it through the remaining two loops (Figure 3).



Figure 1



Figure 2

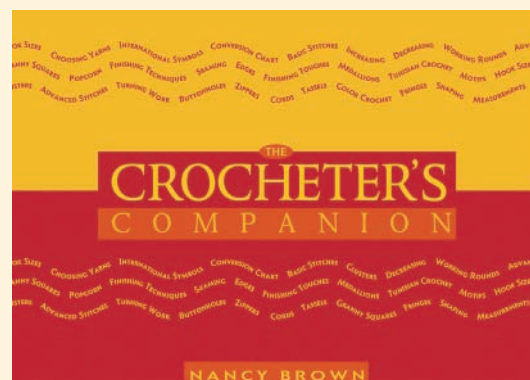


Figure 3

## ABBREVIATIONS

beg	begin; begins; beginning
bet	between
ch	chain
cm	centimeter(s)
cont	continue(s); continuing
dc	double crochet
dec(s)('d)	decrease(s); decreasing; decreased
fol	follows; following
g	gram(s)
hdc	half double crochet
inc(s)('d)	increase(s); increasing; increased
MC	main color
m	marker
mm	millimeter(s)
patt(s)	pattern(s)
pm	place marker
rem	remain(s); remaining
rep	repeat; repeating
rnd(s)	round(s)
RS	right side
sc	single crochet
sl	slip
sl st	slip(ped) stitch
st(s)	stitch(es)
tog	together
tr	treble crochet
WS	wrong side
yd	yard
yo	yarnover
*	repeat starting point
( )	alternate measurements and/or instructions
[ ]	work bracketed instructions a specified number of times

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# CARAMEL CAP-SLEEVE TOP

design by LIDIA KARABINECH

COMFORT AND STYLE COMBINE IN THIS UNUSUAL, almost-sleeveless cardigan. It's worked in a cotton chenille/viscose yarn that gives it the look and feel of knitted velour. A clever construction creates a small cap sleeve with a gentle curving line at the shoulder. The front pieces are worked a few more inches beyond the shoulder line and the extension is sewn to the back's raglan edges. This versatile sweater can be worn alone or as a vest, and it's easily dressed up or down.

**Finished Size** 33½ (36, 38½, 41, 44, 47, 50½)" (85 [91.5, 98, 104, 112, 119.5, 128.5] cm) bust/chest circumference. Sweater shown measures 36" (91.5 cm).

**Yarn** Fonty Velourine (54% cotton, 46% viscose; 120 [110 m] /50 g): #605 rust, 6 (6, 7, 7, 8, 9, 10) balls. Yarn distributed by Russi Sales.

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

**Notions** Stitch holders; tapestry needle; size E/4 (3.5-mm) crochet hook; ten ½" (1.3-cm) buttons.

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

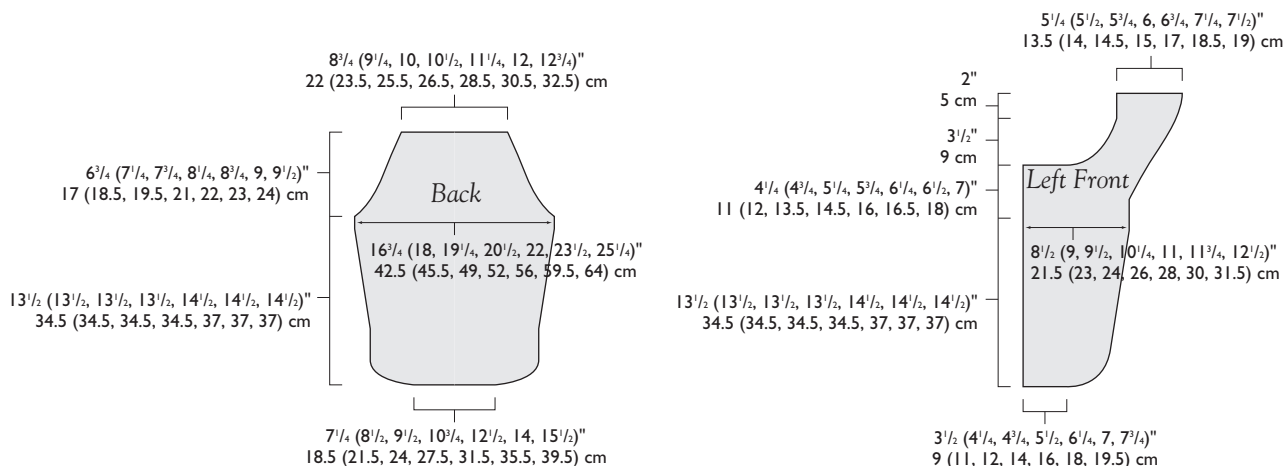
## Back

CO 36 (42, 48, 54, 62, 70, 78) sts. Beg with a RS row, work 2 rows St st. Using the knitted method (see Glossary, page 97), CO 6 sts at beg of next 2 rows—48 (54, 60, 66, 74, 82, 90) sts. In the same manner, CO 3 sts at beg of next 2 rows—54 (60, 66, 72, 80, 88, 96) sts, then CO 2 sts at beg of next 8 rows—70 (76, 82, 88, 96, 104, 112) sts. Work even for 4 rows. *Next row:* (RS) K1, M1 (see Glossary, page 97), knit to last st, M1, k1—2 sts inc'd. Inc 1 st each end of needle in this manner every foll 10 (10, 10, 10, 12, 12, 12) rows 6 more times—84 (90, 96, 102, 110, 118, 126) sts. Work even until piece measures 13½ (13½, 13½, 14½, 14½, 14½)" (34.5 [34.5, 34.5, 37, 37, 37] cm) from beg, ending with a WS row. **Shape armholes:** (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 4 rows 2 (2, 2, 2, 2, 0, 0) more times, then every other row 17 (19, 20, 22, 24, 28, 30) times—44 (46, 50, 52, 56, 60, 64) sts.

Work even, if necessary, until armholes measure 6¾ (7¼, 7¾, 8¼, 8¾, 9, 9½)" (17 [18.5, 19.5, 21, 22, 23, 24] cm). BO all sts.

## Left Front

CO 18 (21, 24, 27, 31, 35, 39) sts. Beg with a RS row, work 2 rows St st. Using the knitted method, CO 6 sts at beg of next RS row—24 (27, 30, 33, 37, 41, 45) sts. In the same manner, CO 3 sts at beg of foll RS row—27 (30, 33, 36, 40, 44, 48) sts, then CO 2 sts at beg of foll 4 RS rows—35 (38, 41, 44, 48, 52, 56) sts. Work even for 4 rows. *Next row:* (RS) K1, M1, knit to end—1 st inc'd. Inc 1 st at beg of RS rows in this manner every foll 10 (10, 10, 10, 12, 12, 12) rows 6 more times—42 (45, 48, 51, 55, 59, 63) sts. Work even until piece measures same as back to armhole, ending with WS row. **Shape shoulders and neck:** Place marker (pm) at beg of RS row to indicate beg of armhole. Cont even until armhole measures 1¾ (2¼, 2¾, 3¼, 3¾, 4, 4½)" (4.5 [5.5, 7, 8.5, 9.5, 10, 11.5] cm), ending with WS row. *Next row:* K2, M1, knit to end—1 st inc'd. Inc 1 st at beg of row in this manner every other row 7 more times, ending with a RS row—50 (53, 56, 59, 63, 67, 71) sts. *Next row:* (WS) BO 12 (12, 12, 12, 13, 15) sts, purl to end—38 (41, 44, 47, 51, 54, 56) sts rem. Cont working incs every other row (beg of RS rows) as before, and *at the same time* BO 12 (12, 12, 12, 12, 13, 13) sts at beg of next WS row, then BO 5 (7, 9, 11, 11, 11, 11) sts at beg of foll WS row—23 (24, 25, 26, 30, 32, 34) sts rem. *Next row:* (RS) K2, M1, knit to last 4 sts, k2tog, k2—number of sts does not change. Cont working incs every other row (beg of RS rows)



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Pictured: Elann Cables and Lace Cardigan in 100% Cotton.



as before, and *at the same time* dec 1 st at neck edge (end of needle on RS rows) every other row 8 more times—there will still be 23 (24, 25, 26, 30, 32, 34) sts; piece should measure about  $7\frac{3}{4}$  ( $8\frac{1}{4}$ ,  $8\frac{3}{4}$ ,  $9\frac{1}{4}$ ,  $9\frac{3}{4}$ , 10,  $10\frac{1}{2}$ )" (19.5 [21, 22, 23.5, 25, 25.5, 26.5] cm) from armhole marker, measured straight up along one column of sts. *Next RS row:* K2, M1, knit to end—1 st inc'd. Inc 1 st at beg of RS rows every 4 rows 3 more times—27 (28, 29, 30, 34, 36, 38) sts. BO all sts.

### Right Front

Work as for left front, reversing shaping by working knitted CO for shaped lower edge at beg of WS rows, working M1 incs at armhole edge at end of RS rows, and working neck shaping at beg of RS rows.

### Finishing

Block pieces to measurements. Pin BO edge of each front shoulder extension to corresponding raglan edge of back, matching edges at neck opening; front CO edges will not reach all the way to the beg of back raglan shaping. With yarn threaded on a tapestry needle, sew front shoulder extensions to back, working from the top down. Sew side seams bet top of lower edge shaping and armhole markers. Weave in loose ends. **Edging:** With RS facing and crochet hook, join yarn to lower edge of straight section of center right front opening. Work 1 row of single crochet (sc; see page 15 of crochet insert for crochet instructions) along right front, around neck, down left front, and around lower edge to where you began. Work 1 more row of sc along straight edge of center right front, working 10 buttonholes (chain 2, skip 2 sc from previous row) evenly spaced as you go. Sew buttons opposite buttonholes. Weave in loose ends. ∞

LIDIA KARABINECH lives in New York.



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# STELLA'S BLOUSE

design by ROBIN MELANSON

SMALL PLEATS THAT FLARE FROM A FITTED WAIST, SLEEVES THAT GATHER SLIGHTLY AT THE SHOULDERS, and tiny buttons on the collar give this pullover a retro feel. Changing to a larger needle size after completing the waistband adds ease to the bodice, and a zipper hidden in the side seam simplifies getting the pullover on and off. An unmercerized cotton, soft and cool, is the perfect yarn to make this blouse as comfortable to wear as it is pretty to look at.

**Finished Size** 34 (36½, 39½, 42½, 45½)" (86.5 [92.5, 100.5, 108, 115.5] cm) bust/chest circumference. Sweater shown measures 36½" (92.5 cm).

**Yarn** Rowan Cotton Glace (100% cotton; 125 yd [115 ml]/50 g): #725 ecru, 8 (8, 10, 11, 12) balls. Yarn distributed by Westminster Fibers.

**Needles** Body and sleeves—Size 4 (3.5 mm). Smocking pattern—Size 3 (3 mm): straight and 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; open-ring markers (m) or safety pins; two ⅜" (1-cm) buttons; 7" (18-cm) zipper; matching sewing thread and needle; size E/4 (3.5-mm) crochet hook.

**Gauge** 22 sts and 30 rows = 4" (10 cm) in St st on larger needles; 31 sts and 38 rows = 4" (10 cm) in pleats patt on larger needles; 28 sts and 40 rows = 4" (10 cm) in smocking patt on smaller needles.

## Stitch Guide

**Wrap 3:** With yarn in back, sl 3 sts to right needle pwise, bring yarn to front, sl 3 sts back to left needle, bring yarn to back, sl 3 sts to right needle again.

## Note

When wrapping stitches for the Smocking chart, pull the yarn just enough to draw the stitches together.

## Back

With larger needles and using the long-tail method (see Glossary, page 96), CO 121 (128, 142, 149, 156) sts. *Set-up row:* K1 (selvage st), work set-up row of Pleats chart to last st, k1 (selvage st). Knitting selvage sts every row, work Rows 1–10 of Pleats chart 2 times, then work Rows 1–9 once more (do not rep set-up row). Change to smaller needles. *Next row:* (WS) Knitting 1 selvage st at each side every row, work set-up row of Smocking chart, and *at the same time* dec 28 (27, 33, 32, 31) sts evenly spaced—93 (101, 109, 117, 125) sts rem. Work Rows 1–8 of Smocking chart 2 times, then work Rows 1–6 once more. *Next row:* (RS) Change to larger needles and St st. Cont even until St st portion measures 7½ (7¾, 8, 8¼, 8½)" (19 [19.5, 20.5, 21, 21.5] cm), ending with a WS row—piece should measure about 12¾ (13, 13¼, 13½, 13¾)" (32.5 [33, 33.5, 34.5, 35] cm) from beg. **Shape armholes:** BO 4 (5, 6, 7, 8) sts at beg of next 2 rows—85 (91, 97, 103, 109) sts rem. Dec 1 st each end of needle on next row, then every RS row 3 (5, 7, 7, 7) more times—77 (79, 81,

87, 93) sts rem. Cont even until armholes measure 5¼ (5½, 6, 6½, 7)" (13.5 [14, 15, 16.5, 18] cm), ending with a WS row. **Shape neck:** (RS) K20 (20, 20, 22, 24), join new yarn and BO center 37 (39, 41, 43, 45) sts, knit to end—20 (20, 20, 22, 24) sts rem each side. Working each side separately, at each neck edge BO 3 sts once, then BO 2 sts 4 times—9 (9, 9, 11, 13) sts rem each side. Cont even if necessary until armholes measure 6¾ (7, 7½, 8, 8½)" (17 [18, 19, 20.5, 21.5] cm). At each shoulder edge, BO 5 (5, 5, 6, 7) sts once, then BO rem 4 (4, 4, 5, 6) sts.

## Front

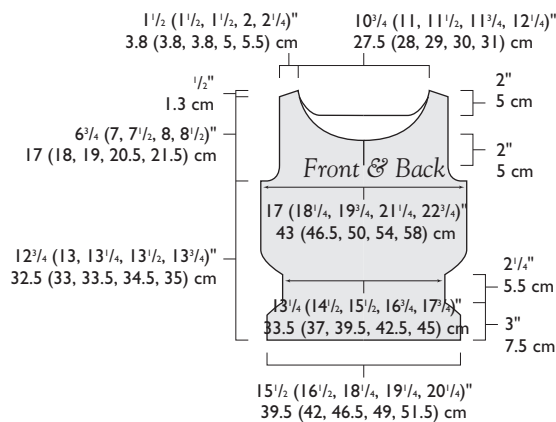
Work as for back until armholes measure ¾ (1, 1½, 2, 2½)" (2 [2.5, 3.8, 5, 6.5] cm), ending with a WS row. **Divide for front notch:** (Note: Armhole shaping may not be complete for some sizes.) Mark center st. Work to center st, join new yarn and k2tog, work to end. Working each side separately, cont until armhole shaping is complete—38 (39, 40, 43, 46) sts rem each side. Cont even until armholes measure 2¼ (3, 3½, 4, 4½)" (7 [7.5, 9, 10, 11.5] cm). **Shape neck:** At each neck edge BO 4 (4, 5, 5, 5) sts 2 (3, 1, 2, 3) time(s), then BO 3 (0, 4, 4, 0) sts 1 (0, 2, 1, 0) time(s)—27 (27, 27, 29, 31) sts rem each side. BO 2 sts at each neck edge 6 times, then dec 1 st every other row 6 times—9 (9, 9, 11, 13) sts rem each side. Cont even if necessary until armholes measure 6¾ (7, 7½, 8, 8½)" (17 [18, 19, 20.5, 21.5] cm). At each shoulder edge, BO 5 (5, 5, 6, 7) sts once, then BO rem 4 (4, 4, 5, 6) sts.

## Sleeves

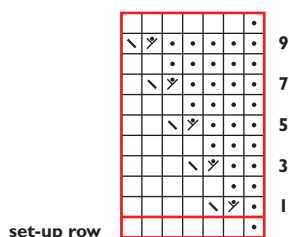
With larger needles and using the long-tail method, CO 93 (100, 100, 107, 114) sts. *Set-up row:* K1 (selvage st), work set-up row of Pleats chart to last st, k1 (selvage st). Knitting selvage sts every row, work Rows 1–9 of Pleats chart. Change to smaller needles. *Next row:* (WS) Knitting selvage sts, work set-up row of Smocking chart, and *at the same time* dec 20 (23, 19, 22, 25) sts evenly spaced—73 (77, 81, 85, 89) sts. Work Rows 1–8 of Smocking chart 1 time, then work Rows 1–6 once more. *Next row:* (RS) Change to larger needles and St st. Cont even until St st portion measures about 2½ (2½, 2¾, 3, 3¼)" (6.5 [6.5, 7, 7.5, 8.5] cm), ending with a WS row—piece should measure about 5 (5, 5¼, 5½, 5¾)" (12.5 [12.5, 13.5, 14, 14.5] cm) from beg. **Shape cap:** BO 4 (5, 6, 7, 8) sts at beg of next 2 rows—65 (67, 69, 71, 73) sts rem. Dec 1 st each end of needle on next row, then every RS row 3 (5, 7, 7, 7) more times, then every 4 rows 2 (3,



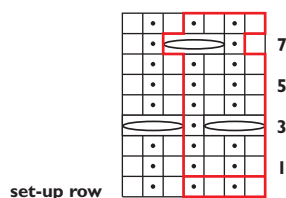




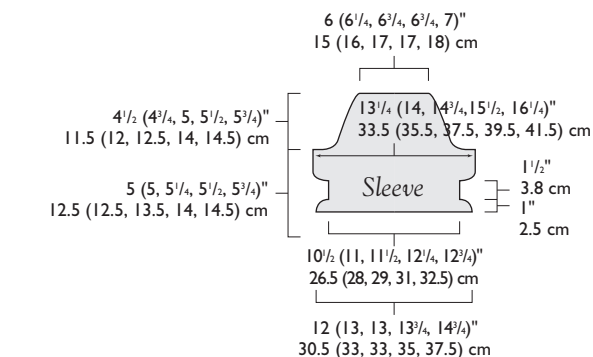
### Pleats



### Smocking



- k k on RS; p on WS
- p p on RS; k on WS
- ssk ssk
- purl into st below st just worked to inc 1
- wrap 3 wrap 3 (see Stitch Guide)
- pattern repeat



4, 4, 6) times, then every 2 rows 8 (5, 2, 3, 1) time(s)—37 (39, 41, 41, 43) sts rem. BO 2 sts at beg of next 2 rows—33 (35, 37, 37, 39) sts rem. BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Place a marker or safety pin 2 1/4 (2 1/2, 2 1/2, 2 1/2, 2 3/4)" (5.5 [6.5, 6.5, 6.5, 7.5] cm) down from shoulder seam on both sides of each armhole. Sew sleeve caps into armholes, gathering top bound-off portion bet markers. Sew sleeve and right side seams. **Zipper:** Position zipper in left side seam with zipper pull at the bottom when zipper is closed, and with bottom of zipper about 2" (5 cm) up from bottom edge. Using sewing thread and needle, sew one side of zipper to selvedge edge of left side seam. Sew left side seam above and below zipper, then sew other side of zipper to facing selvedge edge. Tack

down edges of zipper tape to inside of sweater. **Neckband:** With cir needle, RS facing, and beg at right front neck edge, pick up and knit 33 (34, 35, 36, 37) sts along right front neck edge, 63 (65, 67, 69, 71) sts across back neck, and 33 (34, 35, 36, 37) sts along left front neck edge—129 (133, 137, 141, 145) sts total. Next row: (WS) K1 (selvedge st), work set-up row of Smocking chart to last st, k1 (selvedge st). Knitting selvedge sts, work Rows 1–8 of chart once, then work Rows 1–6 once. BO all sts. **Front notch:** With crochet hook and RS facing, work a row of slip sts (see page 15 of crochet insert) bet edge st and adjacent st along each side of the front notch. Sew one button to the top edge and one to the bottom edge of the left side of the neckband. **Button loops:** Make a loop of yarn opposite each button. Work buttonhole st (see Glossary, page 98) around loops, making sure button fits snugly into button loop before tying it off. Weave in loose ends. Lightly steam-block. ☞



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ROBIN MELANSON lives in Toronto.



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# SALT PEANUTS

design by VÉRONIK AVERY

MUSIC AND MOVIES COME TOGETHER IN THIS SWINGY CARDIGAN, named for a 1941 jazz piece written by Dizzy Gillespie and Kenny Clarke. Véronik based the silhouette of this sweater on a picture of a lingerie jacket from this era, one that a glamour queen might have worn over a slinky satin nightgown. Véronik's version is worked in a tubular wool tape that makes for a springy fabric. She uses a lace rib pattern along the cuffs, the lower edge of the body, and on the wide-set shawl collar. Close the cardigan with an interesting ribbon, or find a single spectacular button to secure the fronts together at the base of the collar.

**Finished Size** 34 (37½, 41½, 45, 49, 53)" (86.5 [95, 105.5, 114.5, 124.5, 134.5] cm) bust/chest circumference, fastened. Sweater shown measures 37½" (95 cm).

**Yarn** Muench Bergamo (100% wool; 66 yd [60 m]/50 g): #3907 burnt orange, 15 (16, 18, 21, 23, 26) balls.

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

**Notions** Cable needle (cn); marker (m); stitch holders; tapestry needle; about 12" (30.5 cm) ½" (1.3-cm) wide silk ribbon for tie.

**Gauge** 17 sts and 25 rows = 4" (10 cm) in St st.

## Stitch Guide

**K2tog Back Double Decrease:** Slip 2 sts onto cn and hold cn parallel to and behind left needle. \*Insert right needle into first st on left needle and first st on cn, knit these 2 sts tog; rep from \* once—2 sts decreased.

**K2tog Front Double Decrease:** Slip 2 sts onto cn and hold cable needle parallel to and in front of the left needle. \*Insert right needle into first st on cn and first st on left needle, knit these 2 sts tog; rep from \* once—2 sts decreased.

## Back

CO 82 (90, 98, 106, 114, 122). Work lace rib as foll:

**Row 1 and all WS rows:** P1, k1, \*p2, k2; rep from \* to last 4 sts, end p2, k1, p1.

**Row 2:** K1, p1, \*k2tog, yo, p2; rep from \* to last 4 sts, end k2tog, yo, p1, k1.

**Row 4:** K1, p1, \*k2, p2; rep from \* to last 4 sts, end k2, p1, k1.

**Row 6:** K1, p1, \*yo, ssk, p2; rep from \* to last 4 sts, end yo, ssk, p1, k1.

**Row 8:** Rep Row 4.

Rep Rows 1–8 one more time, then work Row 1 again. **Shape waist:** (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Work 5 rows even in St st. Rep the last 6 rows 7 more times—66 (74, 82, 90, 98, 106) sts rem. Work even until piece measures 11½ (11½, 11¾, 11¾, 12, 12¼)" (29 [29, 30, 30, 30.5, 31] cm) from beg, ending with a WS row. **Next row:** (RS) K2, M1 (see Glossary, page 97), knit to last 2 sts, M1, k2—2 sts inc'd. Work 7 rows even in St st. Rep the last 8 rows one more time, then work inc row once more—72 (80, 88, 96, 104, 112) sts. Work even until piece measures 15 (15¼, 15½, 15¾, 16, 16¼)" (38 [38.5, 39.5, 40, 40.5, 41.5] cm) from beg, ending with a WS row. **Shape armholes:**

BO 2 (4, 5, 5, 6, 6) sts at the beg of next 2 rows, then BO 0 (0, 3, 3, 4, 4) sts at beg of foll 2 rows—68 (72, 72, 80, 84, 92) sts rem. **Next row:** (RS) K2, work k2tog back double dec (see Stitch Guide), knit to last 6 sts, work k2tog front double dec (see Stitch Guide), k2—4 sts dec'd. Work 3 rows even. Rep the last 4 rows 2 (2, 1, 2, 2, 3) more time(s)—56 (60, 64, 68, 72, 76) sts rem. Work 4 rows even. **Next row:** K2, k2tog, knit to last 4 sts, ssk, k2—54 (58, 62, 66, 70, 74) sts rem. Work even until armholes measure 7¼ (8, 8, 8, 8½, 9)" (19.5 [20.5, 20.5, 20.5, 21.5, 23] cm) from beg, ending with a WS row. **Shape shoulders and neck:** Mark center 18 (20, 20, 20, 22, 22) sts. BO 4 (4, 4, 5, 5, 5) sts at beg of row, knit to marked sts and place 14 (15, 17, 18, 19, 21) sts just worked on holder, BO 18 (20, 20, 20, 22, 22) marked center sts, knit to end.

**Left shoulder:**

**Row 1:** (WS) BO 4 (4, 4, 5, 5, 5) sts, purl to end—14 (15, 17, 18, 19, 21) sts rem.

**Row 2:** BO 5 (5, 6, 7, 7, 8) sts (neck edge), knit to end—9 (10, 11, 11, 12, 13) sts rem.

**Row 3:** BO 4 (4, 5, 5, 5, 6) sts, purl to end—5 (6, 6, 6, 7, 7) sts rem. Knit 1 row. BO rem sts.

**Right shoulder:** Place 14 (15, 17, 18, 19, 21) held sts on needle and join yarn with WS facing.

**Row 1:** (WS) BO 5 (5, 6, 7, 7, 8) sts (neck edge), purl to end—9 (10, 11, 11, 12, 13) sts rem.

**Row 2:** BO 4 (4, 5, 5, 5, 6) sts, knit to end—5 (6, 6, 6, 7, 7) sts rem. Purl 1 row. BO rem sts.

## Left Front

CO 46 (50, 54, 58, 62, 66). Work lace rib as foll:

**Row 1 and all WS rows:** K2, \*p2, k2; rep from \* to last 4 sts, end p2, k1, p1.

**Row 2:** K1, p1, \*k2tog, yo, p2; rep from \* to last 4 sts, end k2tog, yo, k2.

**Row 4:** K1, p1, \*k2, p2; rep from \* to last 4 sts, end k4.

**Row 6:** K1, p1, \*yo, ssk, p2; rep from \* to last 4 sts, end yo, ssk, k2.

**Row 8:** Rep Row 4.

Rep Rows 1–8 once more, then work Row 1 again. **Shape waist:** (RS) K1, ssk, knit to last 5 sts, p1, k2tog, yo, k2—45 (49, 53, 57, 61, 65) sts rem. Working last 5 sts in lace rib with 2 garter selvedge sts as established, work body sts in St st, and at the same time dec





1 st at beg of RS rows every 6 rows 7 more times—38 (42, 46, 50, 54, 58) sts rem. Work even until piece measures 11½ (11½, 11½, 11¼, 12, 12¼)" (29 [29, 30, 30, 30.5, 31] cm), ending with a WS row. *Next row:* (RS) K2, M1, work to end—1 st inc'd. Inc 1 st at beg of RS rows in this manner every 8 rows 2 more times—41 (45, 49, 53, 57, 61) sts. Work even until piece measures 15 (15¼, 15½, 15¾, 16, 16¼)" (38 [38.5, 39.5, 40, 40.5, 41.5] cm) from beg, ending with a WS row. *Note:* Armhole shaping, neck shaping, pattern reversal for collar, and short rows for collar are all worked at the same time; read the following instructions all the way through to the end before proceeding. **Shape armhole:** At armhole edge (beg of RS rows) BO 2 (4, 5, 5, 6, 6) sts once, then BO 0 (0, 3, 3, 4, 4) sts once—39 (41, 41, 45, 47, 51) sts rem. Work 1 WS row even. *Next row:* (RS) K2, work k2tog back double dec, work to end—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 2 (2, 1, 2, 2, 3) more time(s). Work 4 rows even. *Next row:* (RS) K2, k2tog, work to end. *At the same time,* when piece measures 15¼ (16, 16¼, 16½, 16¾, 17)" (40 [40.5, 41.5, 42, 42.5, 43] cm) from beg, ending with a RS row, **Shape neck and reverse collar patt:** (WS) K2, p2, k2tog, yo, place marker (pm), work to end. Cont working any required armhole shaping, swap the RS and WS of lace rib at center front so RS of patt will show when collar is folded back, and widen lace rib to 10 sts as foll:

*Row 1:* (RS) Work to 1 st before m, sl 1 to right needle, remove m, sl 1 back to left needle, pm (7 sts outside m), k1, p2, k4.

*Row 2:* K2, p2, yo, ssk, p1, remove m, p1, pm (8 sts outside m), work to end.

*Row 3:* Work to 1 st before m, sl 1 to right needle, remove m, sl 1 back to left needle, pm (9 sts outside m), p1, k2, p2, k4.

*Row 4:* [K2, p2] 2 times, k1, remove m, k1, pm (10 sts outside m), work to end.

*Rows 5, 7, 9, and 11:* Work to 2 sts before m, ssk, sl m, p2, k2, p2, k4.

*Row 6:* K2, p2, k2tog, yo, p2, k2tog, yo, work to end.

*Row 8:* [K2, p2] 2 times, k2.

*Row 10:* K2, p2, yo, ssk, p2, yo, ssk, work to end.

*Row 12:* Rep Row 8.

Cont lace rib patt as for Rows 5–12 on the 10 marked sts at front edge, and cont to dec before m on RS rows as before every 4 rows 4 (5, 6, 7, 8, 9) times. *At the same time,* when piece measures 16¼ (17, 17¼, 17½, 17¾, 18)" (42.5 [43, 44, 44.5, 45, 45.5] cm) from beg, insert short rows into collar as foll:

*Short-row 1:* (WS) Work 10 lace rib sts as established, turn, yo, work to end.

*Short-row 2:* Work 10 sts as established, p2tog tbl (the yo and neighboring st), work to end.

Rep these 2 short-rows 5 more times, placing them about every 4 rows, and, when piece measures 21¼ (21¼, 22, 22¼, 23, 23¼)" (54 [55, 56, 56.5, 58.5, 60.5] cm), rep these 2 short-rows 4 more times, placing them about every other row. When all armhole and neck shaping has been completed, 24 (25, 26, 27, 28, 29) sts rem. Work even in patt until armhole measures 7¾ (8, 8, 8, 8½, 9)" (19.5 [20.5, 20.5, 20.5, 21.5, 23] cm) from beg, ending with a WS row. **Shape shoulder:** At armhole edge (beg of RS rows), BO 4 (4, 4, 5, 5) sts once, then BO 4 (4, 5, 5, 5, 6) sts once, then BO 5 (6, 6, 6, 7, 7) sts once—11 sts rem. Working rem body sts in St st, cont lace rib as established on collar sts until collar measures about 5½" (14 cm) from last shoulder BO. Place sts on holder.

## Right Front

CO 46 (50, 54, 58, 62, 66). Work lace rib as foll:

*Row 1 and all WS rows:* K1, p1, \*p2, k2; rep from \*.

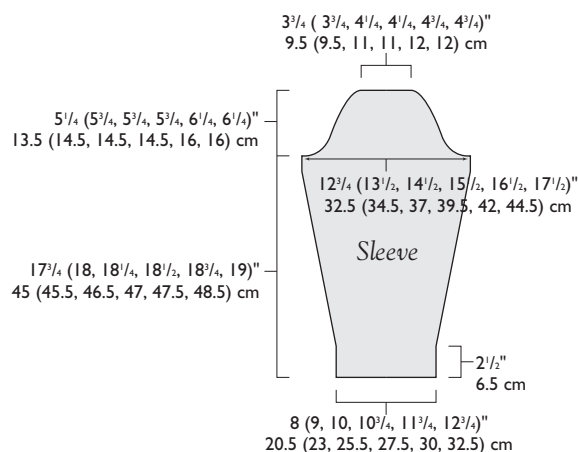
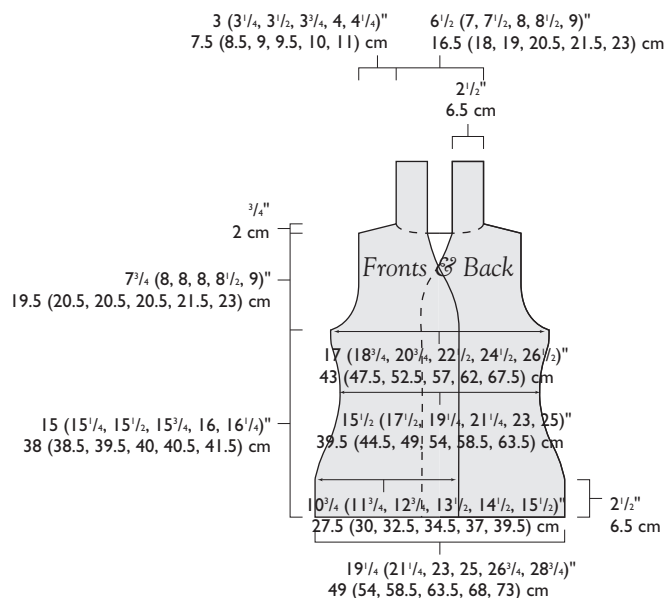
*Row 2:* K2, \*k2tog, yo, p2; rep from \* to last 4 sts, end k2tog, yo, k1, p1.

*Row 4:* K2, \*k2, p2; rep from \* to last 4 sts, end k2, p1, k1.

*Row 6:* K2, \*yo, ssk, p2; rep from \* to last 4 sts, end yo, ssk, k1, p1.

*Row 8:* Rep Row 4.

Rep Rows 1–8 once more, then work Row 1 again. **Shape waist:** (RS) K2, k2tog, yo, p1, pm, knit to last 3 sts, k2tog, k1—45 (49, 53, 57, 61, 65) sts rem. Working last 5 sts in lace rib with 2 garter selvedge sts as established, work body sts in St st, and *at the same time* dec 1 st at end of RS rows every 6 rows 7 more times—38 (42, 46, 50, 54, 58) sts rem. Work even until piece measures 11½





(11½, 11¼, 11¼, 12, 12¼)" (29 [29, 30, 30, 30.5, 31] cm) from beg, ending with a WS row. *Next row:* (RS) Work to last 2 sts, M1, k2—1 st inc'd. Inc 1 st at end of RS rows in this manner every 8 rows 2 more times—41 (45, 49, 53, 57, 61) sts. Work even until piece measures 15 (15¼, 15½, 15¾, 16, 16¼)" (38 [38.5, 39.5, 40, 40.5, 41.5] cm) from beg, ending with a RS row. *Note:* Armhole shaping, neck shaping, pattern reversal for collar, and short rows for collar are worked at the same time; read the following instructions all the way through to the end before proceeding. **Shape armhole:** At armhole edge (beg of WS rows), BO 2 (4, 5, 5, 6, 6) sts once, then BO 0 (0, 3, 3, 4, 4) sts once—39 (41, 41, 45, 47, 51) sts rem. *Next row:* (RS) Work to last 6 sts, work k2tog front double dec, k2—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 2 (2, 1, 2, 2, 3) more time(s). Work 4 rows even. *Next row:* (RS) Work to last 4 sts, ssk, k2. *At the same time*, when piece measures 15¼ (16, 16¼, 16½, 16¾, 17)" (40 [40.5, 41.5, 42, 42.5, 43] cm) from beg, ending with a RS row, **Shape neck and reverse collar patt:** (WS) Work to last 6 sts, pm, k2tog, yo, p2, k2. Cont working any required armhole shaping, swap the RS and WS of lace rib at center front so RS of patt will show when collar is folded back, and widen the lace rib to 10 sts as foll:

*Row 1:* (RS) K4, p2, remove m, k1, pm, work to end (7 sts outside m).

*Row 2:* Work to 1 st before m, sl 1 to right needle, remove m, sl 1 back to left needle, pm (8 sts outside m), p2, yo, ssk, p2, k2.

*Row 3:* K4, p2, k2, remove m, p1, pm, work to end (9 sts outside m).

*Row 4:* Work to 1 st before m, sl 1 to right needle, remove m, sl 1 back to left needle, pm (10 sts outside m), [k2, p2] 2 times, k2.

*Rows 5, 7, 9, and 11:* K4, p2, k2, p2, sl m, k2tog, work to end.

*Row 6:* Work to m, [k2tog, yo, p2] 2 times, k2.

*Row 8:* Work to m, [k2, p2] 2 times, k2.

*Row 10:* Work to m, [yo, ssk, p2] 2 times, k2.

*Row 12:* Rep Row 8.

Cont lace rib patt as for Rows 5–12 on the 10 marked sts at front edge, and cont to dec after m on RS rows as before every 4 rows 4 (5, 6, 7, 8, 9) times. *At the same time*, when piece measures 16¼ (17, 17¼, 17½, 17¾, 18)" (42.5 [43, 44, 44.5, 45, 45.5] cm) from beg, insert short rows into collar as foll:

*Short-row 1:* (RS) Work 10 lace rib sts as established, turn, yo, work to end.

*Short-row 2:* Work 10 sts as established, p2tog tbl (the yo and neighboring st), work to end.

Rep these 2 short-rows 5 more times, placing them about every 4 rows, and, when piece measures 21¼ (21¼, 22, 22¼, 23, 23¼)" (54 [55, 56, 56.5, 58.5, 60.5] cm), rep these 2 short-rows 4 more times, placing them about every other row. When all armhole and neck shaping has been completed, 24 (25, 26, 27, 28, 29) sts rem. Work even in patt until armhole measures 7¼ (8, 8, 8, 8½, 9)" (19.5 [20.5, 20.5, 20.5, 21.5, 23] cm) from beg, ending with a RS row. **Shape shoulder:** At armhole edge (beg of WS rows), BO 4 (4, 4, 5, 5, 5) sts once, then BO 4 (4, 5, 5, 5, 6) sts once, then BO 5 (6, 6, 6, 7, 7) sts once—11 sts rem. Working rem body sts in St st, cont lace rib as established on collar sts until collar measures about 5½" (14 cm) from last shoulder BO. Place sts on holder.



### Sleeves

CO 34 (38, 42, 46, 50, 54). Work lace rib as for back. Change to St st and inc as foll: K2, M1, knit to last 2 sts, M1, k2—2 sts inc'd. Inc 1 st each end of needle in this manner every 10 rows 9 more times—54 (58, 62, 66, 70, 74) sts. Work even until piece measures 17¼ (18, 18¼, 18½, 18¾, 19)" (45 [45.5, 46.5, 47, 47.5, 48.5] cm) from beg, ending with a WS row. **Shape cap:** BO 2 (4, 5, 5, 6, 6) sts at beg of next 2 rows, then BO 0 (0, 3, 3, 4, 4) sts at beg of foll 2 rows—50 (50, 46, 50, 50, 54) sts rem. *Next row:* (RS) K2, work k2tog back double dec, knit to last 6 sts, work k2tog front double dec, k2—4 sts dec'd. Work 3 rows even. Rep the last 4 rows 3 (3, 1, 1, 0, 0) more time(s)—34 (34, 38, 42, 46, 50) sts rem. *Next row:* K2, k2tog, knit to last 4 sts, ssk, k2—32 (32, 36, 40, 44, 48) sts rem. Work 3 rows even. Rep the last 4 rows 0 (1, 3, 3, 5, 5) more time(s)—32 (30, 30, 34, 34, 38) sts rem. Dec 1 st each end of needle as before every other row 3 (2, 2, 3, 2, 2) times—26 (26, 26, 28, 30, 34) sts rem. Work even if necessary until cap measures 4½ (5, 5, 5, 5½, 5½)" (11.5 [12.5, 12.5, 12.5, 14, 14] cm). BO 3 (3, 2, 3, 2, 3) sts at beg of next 2 rows, then BO 2 (2, 2, 2, 3, 4) sts at beg of foll 2 rows—16 (16, 18, 18, 20, 20) sts rem. BO all sts.

### Finishing

Wet-block pieces to measurements and allow to air dry. With yarn threaded on a tapestry needle, sew shoulder seams. Sew each side of collar to back neck from shoulder to center back neck, so that seam is on the outside. Adjust length of collar edges as necessary by adding or removing rows so the two collar halves meet exactly in the center, then use the three-needle method (see Glossary, page 97) to BO the two collar halves tog. Sew sleeve caps into armholes. Sew sleeve and side seams. Weave in loose ends. Lightly steam seams. Insert ribbon tie into lace openings at base of collar. ∞

VÉRONIK AVERY lives and knits in Montreal. Visit her website at [www.veronikavery.com](http://www.veronikavery.com).









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last 2 sts, p2tog. *Next row:* Dec 1 st at beg of row, work in patt to end—7 (7, 8, 9, 9, 10) sts rem. BO all sts.

### Finishing

Block pieces to measurements. **Embroidery:** Using 2 strands of orange threaded on a tapestry needle, use stem stitch (see Glossary, page 98) to embroider one sun motif on each red St st square on front and back, making each motif slightly different. **Side vent edging:** With orange, smaller needles, and RS facing, pick up and knit 26 sts along a side edge of red and green bands. Work seed st for 4 rows. BO all sts loosely in patt. **Neckband:** With yarn threaded on a tapestry needle, sew right shoulder seam. With orange, smaller needles, and RS facing, pick up and knit 47 (49, 50, 49, 47, 49) sts along left side neck to center, 47 (49, 50, 49, 47, 49) sts along right side neck to shoulder seam, 3 sts along back neck shaping, 30 (36, 40, 42, 46, 52) sts across back neck BO, and 3 sts along other side of back neck shaping—130 (140, 146, 146, 146, 156) sts total. Work seed st for 4 rows. BO all sts loosely in patt. Sew rem shoulder and neckband seams. **Armhole edgings:** With green, smaller needles, and RS facing, pick up and knit 114 (124, 132, 134, 136, 144) sts around armhole edge. Work seed st for 3 rows. BO all sts loosely in patt. Sew side and armhole edging seams. Sew tops of side vent edgings to 4 CO sts of body. Weave in loose ends. Block again, if desired. ∞

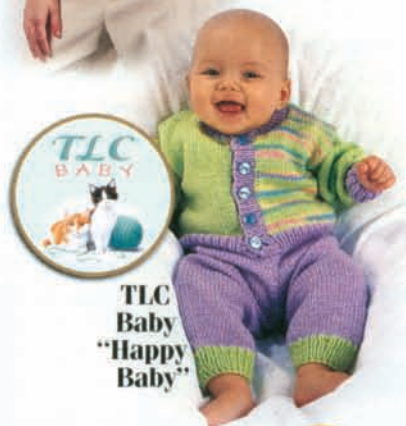
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# SIDE-TO-SIDE RIBBON PULLOVER

design by KATY RYAN

WORKED FROM RIGHT SIDE TO LEFT IN ONE PIECE IN GARTER AND STOCKINETTE STITCH, this dressy pullover couldn't be simpler to make. Using a larger needle to work the ruffles at the elbows gives them more flounce. Barely skimming the shoulders, the wide, open neck is shaped by a single stitch decreased at the right edge and increased on the left. A cotton-and-nylon ribbon yarn gives the sweater a slight texture and subtle shimmer as it falls gracefully from the shoulders.

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

**Yarn** Berroco Zen (60% nylon, 40% cotton; 110 yd [100 m]/50 g): #8244 Umeboshi plum, 6 (7, 8, 9, 10) skeins.

**Needles** Body and sleeves—Size 10 (6 mm): 24" (60-cm) or longer circular (cir). Cuffs—Size 13 (9 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

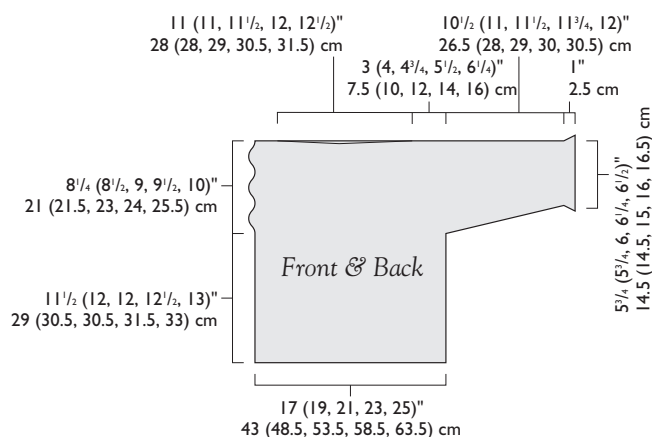
**Notions** Stitch holder; tapestry needle.

**Gauge** 16 sts and 24 rows = 4" (10 cm) in St st on smaller needles; 16 sts and 29 rows = 4" (10 cm) in garter st on smaller needles.

## Body

**Right Sleeve:** With larger needles, CO 90 (90, 94, 98, 102) sts. Knit 4 rows. Change to smaller needle. *Next row:* (RS) K1, \*k2tog; rep from \*, end k1—46 (46, 48, 50, 52) sts. Knit 9 rows. *Inc Row:* (RS) K2, M1 (see Glossary, page 97), knit to last 2 sts, M1, k2—2 sts inc'd. Knit 7 rows. Rep the last 8 rows 3 more times—54 (54, 56, 58, 60) sts. Work inc row, then knit 5 rows—2 sts inc'd. Rep the last 6 rows 3 (4, 4, 3, 2) more times—62 (64, 66, 66, 66) sts. Work inc row, then knit 3 rows. Rep the last 4 rows 1 (1, 2, 4, 6) more time(s)—66 (68, 72, 76, 80) sts. Work even until sleeve measures 11½ (12, 12½, 12¾, 13)" (29 [30.5, 31.5, 32.5, 33] cm) from CO, including ruffle, ending with a WS row. **Inc for front and back:** With RS facing and using the knitted method (see Glossary, page 96), CO 46 (48, 48, 50, 52) sts for front—112 (116, 120, 126, 130) sts. With RS still facing, k46 (48, 48, 50, 52) front sts just CO, k66 (68, 72, 76, 80) sleeve sts. With WS facing and using the knitted method, CO 46 (48, 48, 50, 52) sts for back, purl to end—158 (164, 168, 176, 184) sts. Work even in St st until piece measures 3 (4, 4¼, 5½, 6¼)" (7.5 [10, 12, 14, 16] cm) from front

and back CO, ending with a WS row. **Divide for neck:** K79 (82, 84, 88, 92) front sts, place rem 79 (82, 84, 88, 92) sts for back on holder to work later. **Front:** (WS) Working on front sts only, p1, ssp (see Glossary, page 97), purl to end—78 (81, 83, 87, 91) sts rem. Work even in St st until piece measures 14 (15, 16¼, 17½, 18¾)" (35.5 [38, 41.5, 44.5, 47.5] cm) from front CO edge, ending with a WS row; neck opening should measure about 11 (11, 11½, 12, 12½)" (28 [28, 29, 30.5, 31.5] cm) from dividing row. *Next row:* (RS) Knit to last st, M1, k1—79 (82, 84, 88, 92) sts. Place front sts on holder to work later. **Back:** Return 79 (82, 84, 88, 92) held back sts onto needle and join yarn with RS facing, ready to work a RS row. *Next row:* (RS) K1, k2tog, knit to end—78 (81, 83, 87, 91) sts rem. Work even in St st until neck opening measures about 11 (11, 11½, 12, 12½)" (28 [28, 29, 30.5, 31.5] cm) from dividing row, ending with a WS row. *Next row:* (RS) K1, M1, knit to end—79 (82, 84, 88, 92) sts. **Rejoin front and back:** (WS) P79 (82, 84, 88, 92) back sts, return 79 (82, 84, 88, 92) held front sts to needle and purl to end—158 (164, 168, 176, 184) sts. Work even in St st until piece measures 3 (4, 4¼, 5½, 6¼)" (7.5 [10, 12, 14, 16] cm) from end of neck opening; 28½ (31, 33½, 35¼, 38)" (72.5 [78.5, 85, 91, 96.5] cm) from beg. BO 46 (48, 48, 50, 52) sts at beg of next 2 rows—66 (68, 72, 76, 80) sts rem. **Left Sleeve:** Work even in garter st for the same number of rows as on the right sleeve between the last sleeve inc and the end of the sleeve, or about 1" (2.5 cm), ending with a WS row. *Dec row:* (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Knit 3 rows. Rep the last 4 rows 1 (1, 2, 4, 6) more time(s)—62 (64, 66, 66, 66) sts rem. Work dec row, then knit 5 rows—2 sts dec'd. Rep the last 6 rows 3 (4, 4, 3, 2) more times—54 (54, 56, 58, 60) sts rem. Work dec row, then knit 7 rows—2 sts dec'd. Rep the last 8 rows 2 more times—48 (48, 50, 52, 54) sts rem. Work dec row once more—46 (46, 48, 50, 52) sts rem. Knit 9 rows, or until sleeve measures 10½ (11, 11½, 11¾, 12)" (26.5 [28, 29, 30, 30.5] cm) from body BO edge, ending with a WS row. *Next row:* (RS) K1, \*k1, yo; rep from \* to last st, k1—90 (90, 94, 98, 102) sts. Change to larger needles and knit 4 rows. With WS facing, BO all sts.



## Finishing

Pin out pieces to finished measurements and steam gently. With yarn threaded on a tapestry needle, sew sleeve and side seams. Weave in loose ends. ∞

KATY RYAN knits for family and friends in coastal Maine.





# Design Sense & Sensibility

## An Interview with Debbie Bliss

Brenda Dayne

**W**arm, witty, clever, and creative, British knitwear designer Debbie Bliss has garnered devoted fans on both sides of the Atlantic during her long and successful career. Her handknits are noted for their thoughtful detail, unerring sense of proportion, and occasional understated whimsy. Nowhere is her design sensibility more apparent than in the London home she shares with her filmmaker husband Barry, son Bill, and daughter Nell.

Halls and stairwells covered with artwork give way to bright colorful rooms, and at each twist and turn through the Victorian row house there is something new to examine and marvel over. From the ochre walls of the comfortable family room, with its assortment of pewter plates and vaguely medieval-looking chests (Barry is an expert on things medieval), to the rustic dining room with its long oak table and commanding fireplace; from the small brick-paved garden, blowsy and overgrown, to Barry's sunny upstairs office, cluttered with his collection of film memorabilia and his bust of Trotsky (he's also an expert on Marx), this home vibrates with color and texture.

With soft blue walls and spacious high ceilings, the front room functions as Debbie's design studio, as well as the hub of Bliss family life. On shelves and walls, Native American artifacts blend with kitsch from America's southwest. Doll-size, plaster cowboy kids from the 1950s, with chipped noses and faded paint, flank a gilt-edged mirror that hangs over the fireplace mantel. On another wall, a bulletin board overflows with clippings of design references, and the floor is littered with piles of yarn. From an antique sideboard that Debbie uses as a computer desk, and which looks like a relic from Dickens's Old Curiosity Shop, she runs her business and works her design magic. Here, amid the mass of textile-related clutter, Debbie's kids, husband, dog, and even the



Sandra Lane

occasional neighbor routinely poke their heads in while she works. Far from their presence being an interruption, you get the sense that in this room, life and work go hand in hand.

Debbie's personal style has the same unstudied chic as her home—arty, intellectual, and approachable. Her dark hair is generously shot with silver, and she wears jeans and a softly draped sweater caught at the front with a large silver safety pin. Her complexion is enviably translucent. From behind delicate, black-rimmed spectacles, her aquamarine eyes sparkle with mirth as we talk, and she knits.





Examples of Debbie's early work left to right: knitted calla lilly, baby cardigan and toy, and baby pullover; hat, and slippers.

### Playing with Fashion

Debbie's career began with a fine arts-based Fashion and Textiles course in 1971 at North East London Polytechnic, where she and her school chums "had a lot of fun, playing around with knitting machines, wire, and plaster." She enjoyed the creative freedom that allowed her to work with unusual materials, but the course left her with few marketable skills. "I could make you a coat out of cardboard, but I never quite grasped the basics of pattern cutting."

After graduation Debbie began creating soft-sculpture plant forms out of machine-knitted fabric, a type of flora very popular in the trendy London shops of the early 1970s. London fashion editors took note of her imaginative knitted flowers and asked if she would be interested in designing handknitted garments. With characteristic brio, Debbie said, "Yes," and scrambled to acquire the skills necessary for the work. Opportunity had knocked, and it never occurred to her to let the finer points, like the fact that she couldn't handknit, stand in her way. She turned her attention to making handknitted garments and her designs were as well received as her flowers had been.

In 1978 Debbie became Press Officer for Hayfield Yarns—a position she held for fifteen years. Working with other designers, she interpreted current fashion trends into knitwear designs for publications. The job brought her into the world of fashion and publishing and led to experience working as design coordinator on a number of knitting books. Along the way she learned the nitty-gritty of book publishing, which was to prove valuable in the years to follow.

### Books and a Shop

With the birth of the Bliss' son Bill in 1985, and daughter Eleanor four years later, Debbie's personal life and career merged and she created her first book of handknitted sweaters and acces-

sories for children. Initially, her publisher was reluctant to do a book of kid's knits, believing that no one was interested in knitting for children. But *Baby Knits* (Ebury, 1988) proved otherwise and was the first book in Debbie's string of best-selling collections of handknits for children. Since then, Debbie has published over twenty books of knitwear designs for babies, children, and adults, and has become one of the most hardworking and prolific designers in the business. Despite her publishing success, however, she's found it difficult to make a living as a handknit designer. "People often assume that if you have books in print, and are selling patterns for publication, you're doing well," she says. But the reality of making a living from handknitting is that it is "very, very difficult."

Prompted by a desire to turn her design skills into a profitable business, Debbie opened a childrenswear and yarn shop in a quaint and trendy London neighborhood in the spring of 1999. The shop showcased her kids' knits in a setting plucked from a 1950s' nursery. Displayed amid a chalkboard, school desks, and diminutive chairs were Debbie's child-size cardigans, miniature Aran pullovers, whimsical hats and mittens, and her signature booties designed with tiny ears and eyes to look like baby animals.

Word of the quirky little shop soon spread, and it became a sort of pilgrimage destination for handknitters from around the world. The pilgrims, however, were more interested in visiting than buying. And like many working women, Debbie found it difficult to balance the demands of running a shop, writing and designing knitwear for her books, and spending time with her family. At the end of her three-year lease, she reluctantly decided to close the shop doors. "I still do love the idea of running a yarn shop," she says, "... and would love to do [it] again, if I could do it exclusively."

# Debbie Bliss

## some thoughts on design

The juggling of texture, color, and garment shape creates the challenge and excitement that I love in knitwear design. Unlike cutting out a pattern and sewing it together, in knitting, you create the fabric as you go along. This process opens up creative opportunities that a designer can use to enhance the aesthetic and practical elements of a garment. Neck depths and widths, for example, can be adjusted to fit where they are least likely to interfere with cable crossings or bands of Fair Isle. And subtle shaping can be introduced between textured panels or by using ribbed stitches.



One design element that I find very important is proportion. Length, width, ease, and overall silhouette should be designed to work together. This is one reason why a knitter's tension is so crucial. One or two inches wider or narrower, shorter or longer, can turn a modern boxy sweater, for instance, into a frumpy tunic.

In designing adult knitwear, I always keep in mind where the sweater will end on the body. A long sweater may be more flattering if it is slightly shaped as an A-line and given a relaxed ribbed border that doesn't cling over the hips the way a tight border can. Even in short, boxy jackets, I prefer to add a little shaping to create a hint of waist.

In terms of texture and pattern, I love linking pattern stitches on the body of the garment with the borders or welts, whether it's by running cables or bobbles down into the ribs of an Aran or by adding

a touch of color to the borders of a Fair Isle design. Connecting the borders with the body of a sweater creates a visual framework, like a picture frame that ties together all the stitch elements in the design. There are a great variety of knitted patterns for borders—pretty, delicate, bold—that can be used instead of the classic single or double rib. Adding an unexpected border to a garment can be particularly effective in childrenswear. For example, you can give a classic Guernsey a contemporary twist by adding a lacy or decorative edge.



When I'm designing sweaters for babies, I try to remember what it's like to dress them. It can be a struggle to pull a tight neck over a baby's head, or to change a baby's clothes quickly when you have to tackle complicated fastenings. An envelope neck with lots of give or a tie-on wraparound garment makes it easier to get a sweater on and off a squirming baby.

At the moment I am working on a book for older children called *Junior Knits* (Trafalgar Square, Fall 2004). I find myself paring down the decorative details on some styles, because I think that older children prefer a sporty look with zips and hoods.

Whatever the style, handknitting offers designers the opportunity to create unique fabrics by putting together in their own way stitch patterns that have been lovingly handed down over the generations.

—Debbie Bliss



## A Proper Business

Drawing on her hard-won name recognition and her reputation as a designer, Debbie collaborated with a yarn distributor to develop a line of yarns branded with Debbie's name. The joint venture was launched, the yarns took off, and Debbie had found a way to turn her skills into a "proper business."

Creating a signature line of yarns has been good for business, and it has also given Debbie more control over her design process. She is free to develop yarns in the colors, fibers, and textures that support her designs. "The yarns in my line are absolutely shaped by the work that I do. I love working with textural stitches and so, by nature, the yarns have to be smooth." While she admits that there will come a time when her line includes "fancier" yarn, she says it would be impossible for her to "design with a yarn that may be fashionable, but that I feel nothing for myself."

Debbie is also well aware that her yarns must do more than satisfy her design requirements. They must also meet the needs of demanding handknitters, particularly those in the United States. She describes the variety of yarn available to knitters in America as "jaw-droppingly incredible," and having to compete with this diversity has inspired the unusual fiber blends in the yarns that now bear her name. Her current favorite, just out this year, is a mix of cotton and angora. "The cotton allows you to really see the stitches, while the angora adds that little bit of halo, for softness and warmth. I'm amazed by how well this yarn drapes."

In creating her palette, Debbie pays close attention to the industry color forecasts used by manufacturers of ready-to-wear clothing. "I know people often want to knit something that [goes] with the clothing they already have in their wardrobes," she says. "Color is such an important decision—I agonize over the colors in my line."

## Knitting Alchemy

Debbie continues to publish her designs at an astonishing rate. In addition to the two books per year that she writes for her current publisher, Trafalgar Square, she also designs knitwear for pattern booklets to accompany her yarn. Debbie works on a given collection of sweaters at one time. Her ideas come from everywhere around her, and since she never knows when or where she will see something that triggers a design—a collar, a jacket shape, a combination of colors—she routinely carries a small sketchbook. She later transfers her sketches of garment ideas to a larger page where she can see them all together, and the book begins to take shape from there. As she chooses the yarn for a design, she tapes a snippet next to the given sketch, and as the page fills up, she gets a feel for what the group of sweaters will look like as whole. Is there enough red? Too much gray? Is the collection balanced? Has she missed anything? She checks all the details, and then knits the swatches, correcting and revising her ideas as she goes.

Perhaps her most important design consideration is the way that the shape of the garment and the stitch patterns will best showcase a given yarn. "There are so many decisions I make when I begin to design a collection," she says. "Handknitting design is certainly about fashion, but it's also about what's going to be right for the yarn." Evidence of this care and attention to detail are present throughout Debbie's latest collection, *Cotton Angora*,

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which features softly draped shapes, ballerina-wrap sweaters, and floppy collars knitted seamlessly from the bodice. “I knew that the yarns in this collection were going to drape beautifully . . . I could see in my head that the yarn should be used in things that slightly wrap, or that cross over and tie.”

Even as she prepares to send off the latest stack of finished sketches, Debbie is already thinking about what comes next. Whether she’s sketching, supervising photo shoots, writing to Peruvian suppliers, or playing around with swatches to achieve the correct balance of stitches in an Aran sweater, she works continuously. In addition to moving seamlessly from one book or booklet of patterns to the next, she also maintains a hectic schedule of trade shows, textile fairs, and workshops. It is easy



to see how she’s earned her reputation as one of the hardest working knitwear designers in the business. Though many would find the pace she keeps quite punishing, it is clear that she has achieved an enviable balance between her outside life and her work. Asked about eventual retirement, she says simply, “I find the thought quite odd—a

life where you’re not involved in something that’s to do with work.” Her knitting needles pause for a moment, and she smiles as she adds, “I can’t quite get my head around that.” ∞

A native Oregonian, BRENDA DAYNE now lives, writes, and knits in rural Wales.



Book 139

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# SIMPLY MARILYN

design by DEBBIE BLISS

THE NOT-SO-SUBTLE SHAPING AND SHOULDER-HUGGING NECKLINE on this raglan pullover are design elements that hark back to the 1950s when garments called attention to the feminine form. What's new in this sweater is the luxurious loft of the chunky cashmere/merino yarn and the single, oversized, horseshoe cable. The graceful curves of the sweater's silhouette, the wide-neck, foldover collar (it can artfully slide over the shoulder, if you like), and the buttery soft yarn make an elegant sweater that you can dress up or down.

**Finished Size** 40 (42½, 45, 48, 50½)" (101.5 [108, 114.5, 122, 128.5] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

**Yarn** Debbie Bliss Cashmerino Super Chunky (55% merino, 33% microfiber, 12% cashmere; 82 yd [75 m]/100 g): #C9 pink, 9 (11, 12, 13, 14) balls. Yarn distributed by Knitting Fever.

**Needles** Size 10¼ (7.5 mm) and size 10½ (6.5 mm). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 12 sts and 19 rows = 4" (10 cm) in St st on larger needles; 16-st cable panel measures 3¼" (8.5 cm) wide.

## Stitch Guide

**3/3RC:** Sl 3 sts onto cn and hold in back, k3, then k3 from cn.

**3/3LC:** Sl 3 sts onto cn and hold in front, k3, then k3 from cn.

**Cable Panel** (worked over 16 sts)

Row 1: (RS) P2, k12, p2.

Row 2 and all WS Rows: K2, p12, k2.

Row 3: P2, 3/3RC, 3/3LC, p2.

Row 5: Rep Row 1.

Row 6: Rep Row 2.

Repeat Rows 1–6 for pattern.

## Note

The seams use up one stitch at each side of every garment piece.

The measurements on the schematic show the actual size of the pieces including all stitches. However, the stitches lost in the seams are not counted toward the finished bust/chest size.

## Back

With larger needles CO 68 (72, 76, 80, 84) sts. Set up patt as foll: (RS) Work 26 (28, 30, 32, 34) sts in St st, place marker (pm), work Row 1 of cable panel over center 16 sts, pm, work 26 (28, 30, 32, 34) sts in St st. Work 5 more rows as established, maintaining sts outside markers in St st and working center 16 sts according to cable panel patt. **Shape waist:** Keeping in patt, cont as foll: *Dec row:* (RS) K3, sl 1, k1, pssso, work in patt to last 5 sts, k2tog, k3—2 sts dec'd. Work 5 rows in patt. Rep the last 6 rows once, then work dec row once more—62 (66, 70, 74, 78) sts rem. Cont even in patt until piece measures 6" (15 cm) from beg, ending with a WS row. *Inc row:* K3, M1 (see Glossary, page 97), work in patt to last 3 sts, M1, k3—2 sts inc'd. Work 9 rows in patt.

Rep the last 10 rows once, then work inc row once more—68 (72, 76, 80, 84) sts. Cont even in patt until piece measures 11¼ (12, 12½, 13, 13½)" (30 [30.5, 31.5, 33, 34.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 3 sts at beg of next 2 rows—62 (66, 70, 74, 78) sts rem. *Dec Row:* (RS) K2, sl 1, k1, pssso, work in patt to last 4 sts, k2tog, k2—2 sts dec'd. Work 3 rows even in patt. Rep the last 4 rows 8 (9, 10, 11, 12) more times—44 (46, 48, 50, 52) sts rem. Place sts on holder.

## Front

Work as back until a total of 7 (8, 9, 10, 11) dec rows have been completed for armhole—48 (50, 52, 54, 56) sts rem. Work 3 rows even—piece should measure about 6 (7, 7¼, 8½, 9½)" (15 [18, 19.5, 21.5, 24] cm) from beg of armhole. **Shape neck:**

Row 1: (RS) K2, sl 1, k1, pssso, k7, turn—10 sts on right needle.

Row 2: BO 2 sts, purl to end—8 sts rem.

Row 3: Knit.

Row 4: Rep Row 2—6 sts rem.

Row 5: K2, sl 1, k1, pssso, k2—5 sts rem.

Row 6: BO 2 sts, purl to end—3 sts rem.

Place sts on a holder.

With RS facing, place center 26 (28, 30, 32, 34) sts on another holder. Join yarn to rem 11 sts with RS facing and work as foll:

Row 1: (RS) Knit to last 4 sts, k2tog, k2—10 sts rem.

Rows 2, 4, and 6: Purl.

Row 3: BO 2 sts, knit to end—8 sts rem.

Row 5: BO 2 sts, knit to last 4 sts, k2tog, k2—5 sts rem.

Row 7: BO 2 sts, knit to end—3 sts rem.

Place sts on a holder.

## Sleeves

With larger needles CO 34 (34, 34, 38, 38) sts. Establish k2, p2 rib as foll: (RS) K2, \*p2, k2; rep from \*. Work in patt as established (work all sts as they appear) until piece measures 4" (10 cm) from beg, ending with a WS row. Change to smaller needles. Work rib as established for 4" (10 cm) more, ending with a WS row. Change to larger needles. Beg with a RS row, work St st for 2 rows. *Inc row:* (RS) K3, M1 (see Glossary, page 97), knit to last 3 sts, M1, k3—2 sts inc'd. Work 5 (5, 3, 3, 3) rows even in St st. Rep the last 6 (6, 4, 4, 4) rows 3 (5, 7, 7, 8) more times—42 (46, 50, 54, 56) sts rem. Cont even until piece measures 16 (16½, 17, 17½)" (40.5 [42, 43, 43, 44.5] cm) from beg, ending with a WS row. **Shape raglan top:** BO 3 sts at beg of next 2 rows—36







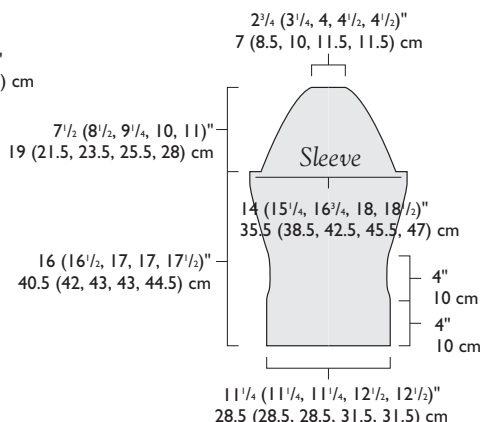
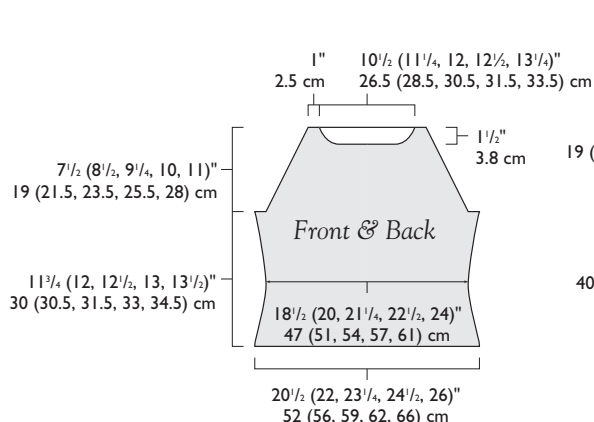
(40, 44, 48, 50) sts rem. *Dec row:* (RS) K2, sl 1, k1, psso, knit to last 4 sts, k2tog, k2—2 sts dec'd. Work 3 rows even. Dec 1 st each end of needle in this manner every 4 rows 3 (4, 5, 6, 7) more times—28 (30, 32, 34, 34) sts rem. Dec 1 st each end of needle every other row 10 times, ending with a WS row—8 (10, 12, 14, 14) sts rem. Place sts on holder.

## Finishing

With yarn threaded on a tapestry needle, sew sleeve front raglan edges to front and sew right back raglan seam. **Collar:** With smaller needles and RS facing, join yarn to beg of left sleeve sts. Work left sleeve sts as k6 (8, 10, 12, 12), k2tog; work sts on first front holder as k2tog, k1; pick up and knit 8 (10, 9, 10, 9) sts along left side front neck; work held center front sts as k7 (8, 9, 9, 10), k2tog,

k8 (8, 8, 10, 10), k2tog, k7 (8, 9, 9, 10); pick up and knit 8 (10, 9, 9, 9) sts along right side front neck; work sts on last front holder as k1, k2tog; work right sleeve sts as k2tog, k4 (6, 8, 10, 10), k2tog; work held back neck sts as k2tog, k14 (15, 16, 17, 18), [k2tog] 8 times, k12 (13, 14, 15, 16)—92 (104, 110, 119, 122) sts total. *Next row:* (WS) P2, \*k1, p2; rep from \*. *Next row:* K2, \*p1, k2; rep from \*. Rep the last 2 rows until collar measures 2" (5 cm) from pick-up row, ending with a WS row. *Inc row:* (RS) K2, \*p1, M1, k2; rep from \*—122 (138, 146, 158, 162) sts. *Next row:* P2, \*k2, p2; rep from \*. *Next row:* K2, \*p2, k2; rep from \*. Cont in rib as established until collar measures 7" (18 cm) from first row of ribbing, ending with a WS row. BO all sts pwise on next RS row (knit side of BO will show when collar is folded down). With yarn threaded on a tapestry needle, sew left back raglan and

collar seam, reversing seam allowance on rib section of collar so RS of seam will show when collar is folded down. Sew side and sleeve seams, reversing seam allowance on lower 5" (12.5 cm) of sleeve so RS of seams will show when cuffs are folded up, if desired. Weave in loose ends. ∞



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# BALLET NECK TWINSET

design by ANNIE MODESITT

ANNIE MODESITT PAIRS A FITTED TANK IN SMOOTH STOCKINETTE STITCH with a cropped, swingy, lace-and-bobble cardigan. The tank is shaped at the waist with subtle darts on the front and back, and the flattering ballet-style neckline is worked as a narrow round yoke. The cardigan neckline gathers gently on a simple drawstring; adjust it to cover the tank, or allow it to drape from the shoulders.

**Finished Size** Cardigan: 33½ (41½, 49½, 57½)" (85 [105.5, 125.5, 146] cm) bust/chest circumference, closed. Cardigan shown measures 41½" (105.5 cm). Tank: 29½ (32, 36½, 39, 42)" (75 [81.5, 92.5, 99, 106.5] cm) bust/chest circumference. Tank shown measures 32" (81.5 cm).

**Yarn** Tahki Willow (66% linen, 34% cotton; 81 yd [74 m]/50 g): #003 Wedgewood blue, 8 (10, 13, 16) skeins for cardigan, 1 skein for tank; #001 white (CC), 6 (7, 9, 10, 11) skeins for tank.

**Needles** Cardigan body and sleeves, and tank body—Size 7 (4.5 mm): 24" (60-cm) circular (cir). Cardigan front bands and neckband, and tank yoke—Size 4 (3.5 mm): 24" (60-cm) cir. Tank yoke—Size 6 (4 mm): 24" (60-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; markers (m; 6 red, 6 blue, 1 black, and 1 in a 4th non-matching color); tapestry needle.

**Gauge** 18 sts and 24 rows = 4" (10 cm) in St st on size 7 (4.5 mm) needles.

## Note

Slipped stitches are slipped as if to purl (pwif).

## Cardigan

### Lower Body

With blue and largest cir needle, CO 151 (187, 223, 259) sts. Do not join. Work garter st (knit every row) for 6 rows, ending with a WS row. **Next row:** (RS) K1 (edge st, work in garter st throughout), from Row 1 of Diamond chart work 3 sts before repeat box once, work 18-st patt rep 8 (10, 12, 14) times over 144 (180, 216, 252) sts, work 2 sts after repeat box once, k1 (edge st, work in garter st throughout). Cont from chart as established until piece measures 7 (8, 8½, 9)" (18 [20.5, 21.5, 23] cm) from beg, ending with a WS row. **Divide for fronts and back:** (RS) Cont in patt, work 39 (48, 57, 66) sts, place the sts just worked onto holder for right front, work next 73 (91, 109, 127) sts for back, place rem 39 (48, 57, 66) sts on another holder for left front. **Back:** Working back sts only, cont in patt, and *at the same time* CO sts for sleeves using the cable method (see Glossary, page 97), as foll, working inc'd sts into patt: CO 11 (13, 16, 20) sts at beg of next 2 rows—95 (117, 141, 167) sts. CO 10 sts at beg of next 10 rows—195 (217, 241, 267) sts; armholes should measure about 2" (5 cm) from first sleeve CO row. Work 1 WS row even. Work slipped-stitch double-knit edging at each cuff as foll:

**Row 1:** (RS) K1, sl 1 with yarn in front (wyif), k1, work in patt to last 3 sts, k1, sl 1 wyif, k1.

**Row 2:** Sl 1 wyif, k1, sl 1 wyif, work in patt to last 3 sts, sl 1 wyif, k1, sl 1 wyif.

Cont working Rows 1 and 2 at each cuff and center sts in patt as established until armholes measure 7 (7, 8, 9)" (18 [18, 20.5, 23] cm) from first sleeve CO row. Place all sts on holder. **Right front:** Return 39 (48, 57, 66) held right front sts to needle. With WS facing, rejoin yarn. Maintaining garter st selvedge at center front edge and working inc'd sts into patt as for back, CO 11 (13, 16, 20) sts at beg of next WS row, work in patt to end—50 (61, 73, 86) sts. Cont in patt, CO 10 sts at beg of next 5 WS rows—100 (111, 123, 136) sts. Work slipped-stitch double-knit edging at cuff (end of RS rows, beg of WS rows) as foll:

**Row 1:** (RS) Work in patt to last 3 sts, k1, sl 1 wyif, k1.

**Row 2:** Sl 1 wyif, k1, sl 1 wyif, work in patt to end.

Cont working Rows 1 and 2 at cuff and rem sts in patt as established until armhole measures 4 (4, 5, 6)" (10 [10, 12.5, 15] cm) from first sleeve CO row, ending with a WS row. **Shape neck:** (RS) BO 15 sts at neck edge (beg of RS rows) once, then BO 2 sts at neck edge 2 times, then BO 1 st at neck edge 3 times—78 (89, 101, 114) sts rem. Cont even in patt until armhole measures 7 (7, 8, 9)" (18 [18, 20.5, 23] cm) from first sleeve CO row. Place all sts on holder. **Left front:** Return 39 (48, 57, 66) held left front sts to needle. With RS facing, rejoin yarn. Maintaining garter st selvedge at center front edge, and working inc'd sts into patt as for back, CO 11 (13, 16, 20) sts at beg of row, work in patt to end—50 (61, 73, 86) sts. Cont in patt, CO 10 sts at beg of next 5 RS rows—100 (111, 123, 136) sts. Work slipped-stitch double-knit edging at cuff (beg of RS rows, end of WS rows) as foll:

**Row 1:** (RS) K1, sl 1 wyif, k1, work in patt to end.

**Row 2:** Work in patt to last 3 sts, sl 1 wyif, k1, sl 1 wyif.

Cont working Rows 1 and 2 at cuff and rem sts in patt as established until armhole measures 4 (4, 5, 6)" (10 [10, 12.5, 15] cm) from first sleeve CO row, ending with a RS row. **Shape neck:** Work as for right front, reversing shaping by working BO at beg of WS rows—78 (89, 101, 114) sts. Cont even in patt until armhole measures 7 (7, 8, 9)" (18 [18, 20.5, 23] cm) from first sleeve CO row. Place all sts on holder.

## Finishing

Holding pieces with RS touching, and working from cuff to neck, use the three-needle method (see Glossary, page 97) to join fronts to back along shoulders and sleeves, leaving 39 sts on holder for back neck. With yarn threaded on a tapestry needle, sew rem

sleeve seams. Lightly steam-block. **Front band:** With blue, size 4 (3.5-mm) needle, and RS facing, pick up and knit 58 (64, 74, 80) sts along right center front edge. Work garter st for 5 rows. With RS facing, BO all sts loosely kwise. Rep for left front edge. **Neckband:** With size 4 (3.5-mm) needle and RS facing, pick up and knit 122 sts evenly spaced around neck opening. Work garter st for 3 rows. **Eyelet row:** (RS) K1, \*k2tog, yo, k1; rep from \*, ending last rep k2. Work 2 rows garter st. BO all sts loosely kwise. **Twisted cord:** Cut a piece of blue yarn about 144" (3.65 m) long. Fold in half and tie the two ends together in an overhand knot. Anchor the knotted end to a doorknob. Place a pencil or knitting needle through the midpoint of the loop and twirl it around so that the yarn twists tightly enough that it begins to kink. Holding the pencil end in one hand, pinch the twisted strand midway between yourself and the doorknob with the other hand. Without letting go of the middle of the twisted yarn, bring the two ends together. Hold onto the ends of the yarn, let go of the pinched midpoint and allow the yarn to twist back on itself to make a twisted cord. Tie both ends tog in an overhand knot to prevent the yarn from untwisting. Thread cord through eyelets around neckband. Weave in loose ends. Block again if desired.



rep from \* to \* once, k16 (18, 20, 22, 23) to end of rnd. Work 2 rnds even. **Dec rnd:** \*\*Knit to red m, slip m, ssk, work to 2 sts before blue m, k2tog, sl blue m\*\*; knit to next red m; rep from \*\* to \*\* once more, knit to end—4 sts dec'd. Work 4 rows even. Rep last 5 rows 5 (5, 6, 7, 7) more times—6 (6, 7, 8, 8) dec rnds total; 108 (120, 136, 144, 156) sts rem; piece should measure about 7½ (7½, 8½, 9¼, 9¼)" (19 [19, 21.5, 23.5, 23.5] cm) from beg. Cont even until piece measures 8 (8, 9, 10, 10)" (20.5 [20.5, 23, 25.5, 25.5] cm) from beg. **Inc rnd:** \*\*\*Knit to red m, slip red m, M1R (see Glossary, page 97), work to blue m, M1L (see Glossary, page 97), slip blue m\*\*\*; rep from \*\*\* to \*\*\* once more, knit to end—4 sts inc'd. Work 4 rnds even. Rep last 5 rnds 5 (5, 6, 7, 7) more times—6 (6, 7, 8, 8) inc rnds total; 132 (144, 164, 176, 188) sts; piece should measure about 13 (13, 15, 16½, 16½)" (33 [33, 38, 42, 42] cm) from beg. **Divide for front and back:** Removing all markers as

you go, k66 (72, 82, 88, 94) and place these sts on holder to work later for front, k66 (72, 82, 88, 94) sts for back. **Back:** Working back sts in St st back and forth in rows, BO 2 (3, 3, 4, 5) sts at beg of next 2 rows—62 (66, 76, 80, 84) sts rem. Work slipped-stitch double-knit edging at each side, and cont armhole shaping as foll: **Row 1:** (RS) K1, sl 1 with yarn in front (wyif), k1, ssk, knit to last 3 sts, k1, sl 1 wyif, k1—1 st dec'd.

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

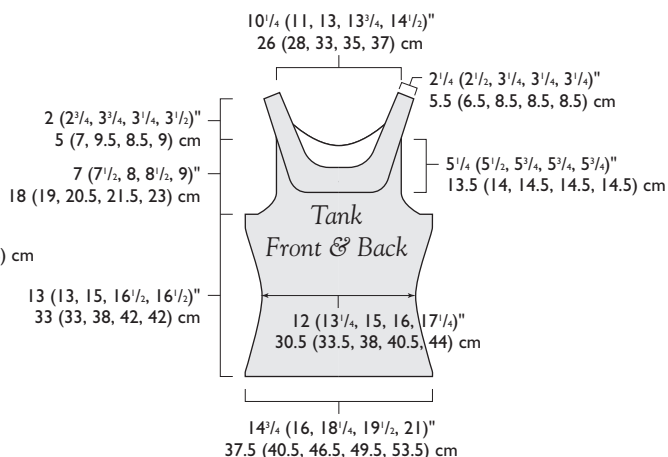
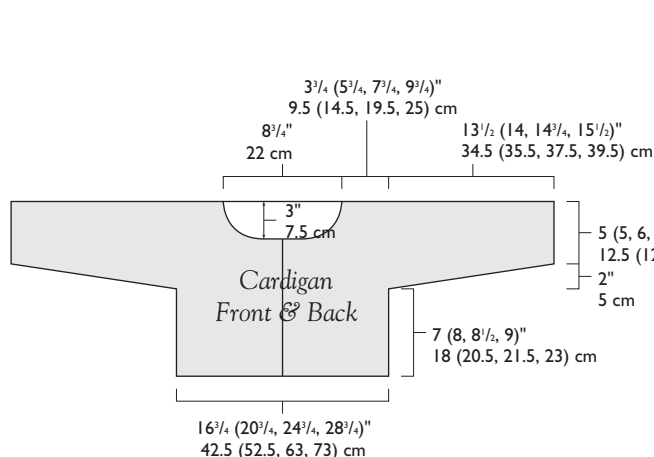
Rep last 2 rows 3 (3, 4, 4, 4) more times—54 (58, 66, 70, 74) sts rem. Cont even until armholes measure 3¾ (4, 4¼, 4½, 5¼)" (9.5 [10, 11, 11.5, 13.5] cm), ending with a WS row. **Shape neck:** Work short rows (see Glossary, page 97) to shape right side of back neck as foll:

**Short-row 1:** K22 (24, 28, 30, 32), wrap next st, turn, purl to end. **Short-row 2:** K18 (20, 24, 26, 26), wrap next st, turn, purl to end. **Short-row 3:** K16 (18, 20, 22, 22), wrap next st, turn, purl to end. **Short-row 4:** K14 (16, 18, 18, 18), wrap next st, turn, purl to end.

## TANK

### Lower body

With white and size 7 (4.5-mm) needle, CO 132 (144, 164, 176, 188) sts. Place the single marker (pm) in the 4th non-matching color to indicate beg of rnd and join, being careful not to twist sts. Work k2, p2 rib until piece measures 2" (5 cm) from beg. Change to St st. **Shape waist:** Mark positions for 2 waist darts each on front and back as foll: \*K16 (18, 20, 22, 23), place red m for first dart, k34 (36, 42, 44, 48), place blue m for second dart\*, k16 (18, 20, 22, 23), place black m to indicate halfway point of rnd;

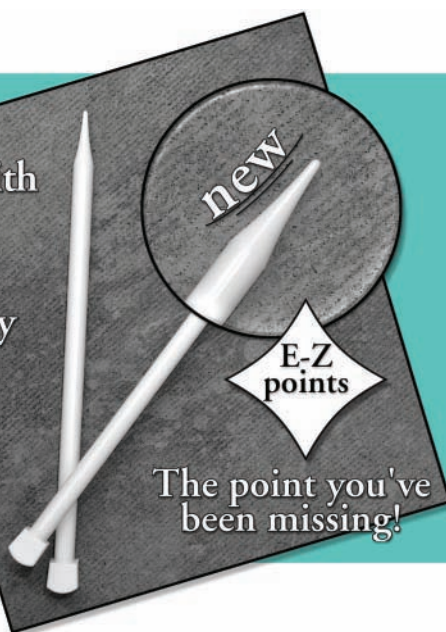




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Cont in this manner, turning after working 2 sts less each knit row, ending with a WS row of p4—9 (10, 11, 11, 11) short-rows completed. *Next row:* (RS) Work across all sts, working wraps tog with wrapped sts as you go. Work short-rows to shape the left side of back neck as foll:

*Short-row 1:* P22 (24, 28, 30, 32), wrap next st, turn, knit to end.

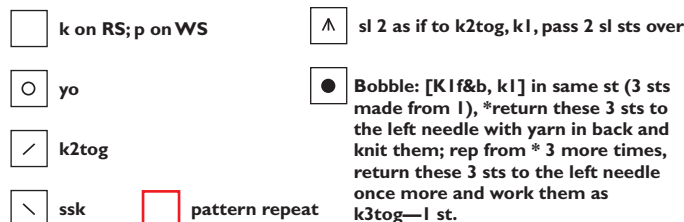
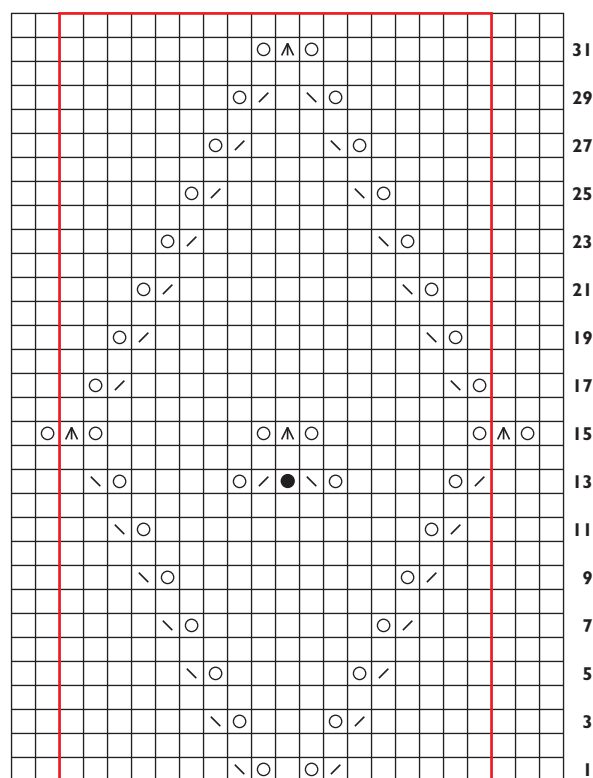
*Short-row 2:* P18 (20, 24, 26, 26), wrap next st, turn, knit to end.

*Short-row 3:* P16 (18, 20, 22, 22), wrap next st, turn, knit to end.

*Short-row 4:* P14 (16, 18, 18, 18), wrap next st, turn, knit to end.

Cont in this manner, turning after working 2 sts less each knit row, ending with a RS row of k4—9 (10, 11, 11, 11) short-rows completed. Place all 54 (58, 66, 70, 74) sts on a holder; piece should measure about 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm) above beg of armhole at highest point. **Front:** Place held front sts on needle and work as back until piece measures 1¾ (2, 2¼, 2½, 3¼)" (4.5 [5, 5.5, 7, 8.5] cm) from dividing rnd, ending with a WS row. Work short-row shaping as for back neck. When all shaping has been completed, piece should measure about 5 (5½, 6, 6½, 7)" (12.5 [14, 15, 16.5, 18] cm) above beg of armhole at highest point. Place rem 54 (58, 66, 70, 74) sts on a holder.

Diamond



## Yoke

Place 54 (58, 66, 70, 74) back sts on size 6 (4-mm) needle, and rejoin white yarn with RS facing. K54 (58, 66, 70, 74) back sts, hiding wraps as you go. Using the cable method (see Glossary, page 97), CO 12 (14, 24, 20, 22) sts for left shoulder, k54 (58, 66, 70, 74) held front sts, hiding wraps as you go, then using the cable method as before, CO 12 (14, 24, 20, 22) sts for right shoulder—132 (144, 180, 180, 192) sts. Slip the last 6 (7, 12, 10, 11) sts from right needle tip to left needle tip, and place a black m to indicate beg of rnd (centered over the right shoulder), then slip the same 6 (7, 12, 10, 11) sts back to right needle tip in order to cont where yarn is attached. *Next rnd:* K5 (5, 3, 5, 5), place blue m (11 [12, 15, 15, 16] sts between blue and black m), \*k11 (12, 15, 15, 16), place red m, k11 (12, 15, 15, 16), place blue m; rep from \* 4 more times, k11 (12, 15, 15, 16), place red m, knit to end—12 sections of 11 (12, 15, 15, 16) sts each. Purl 1 rnd. Change to blue and knit 1 rnd, then purl 1 rnd. Change to white. *Yoke Dec Rnd 1:* \*Knit to blue m, sl m, k2tog; rep from \* 5 more times, knit to end—6 sts dec'd.

*Yoke Dec Rnd 2:* \*Knit to 2 sts before red m, ssk, sl m; rep from \* 5 more times, knit to end—6 sts dec'd.

Rep the last 2 rnds 3 (4, 6, 6, 6) more times—84 (84, 96, 96, 108) sts; 3 (2, 1, 1, 2) st(s) in each of the dec'd sections; 11 (12, 15, 15, 16) sts in each of the sections without decs. Knit 1 rnd even without decreasing. *For size 29½" only:* Work Yoke Dec Rnd 1 once more—78 (84, 96, 96, 108) sts; 2 (2, 1, 1, 2) st(s) each in the dec'd sections; 11 (12, 15, 15, 16) sts each in the sections without decs. *For all sizes:* Change to blue and knit 1 rnd. Change to size 4 (3.5-mm) cir needle and knit 1 rnd. **Turning ridge:** Join a second strand of blue and work twisted edge as foll: \*P1 with original yarn, drop yarn on RS of work, p1 with second strand, drop yarn on RS of work; rep from \*, alternating 1 st each from each strand of yarn and leaving strands on RS of work. Cut off second strand of blue and cont with original strand. Knit 1 rnd. **Facing:** Change to white and size 6 (4-mm) cir needle. Knit 2 rnds. Cont as foll:

*Yoke Inc Rnd 1:* \*Knit to blue m, sl m, yo; rep from \* 5 more times, knit to end—6 sts inc'd.

*Yoke Inc Rnd 2:* \*Knit to red m, yo, sl m; rep from \* 5 more times, knit to end—6 sts inc'd.

Rep these 2 rnds 3 (4, 6, 6, 6) more times, taking care that each yo does not slip under the m into the wrong section—126 (144, 180, 180, 192) sts; 10 (12, 15, 15, 16) sts in each of the inc'd sections; 11 (12, 15, 15, 16) sts in each of the sections without incs. Knit 1 rnd even without increasing. *For size 29½" only:* Work Yoke Inc Rnd 1 once more—132 (144, 180, 180, 192) sts; 11 (12, 15, 15, 16) sts each in section. *For all sizes:* BO all sts loosely.

## Finishing

Steam-block pieces. Fold yoke along turning ridge and use yarn threaded on a tapestry needle to sew in place on WS. Weave in loose ends. Block again, if desired.

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

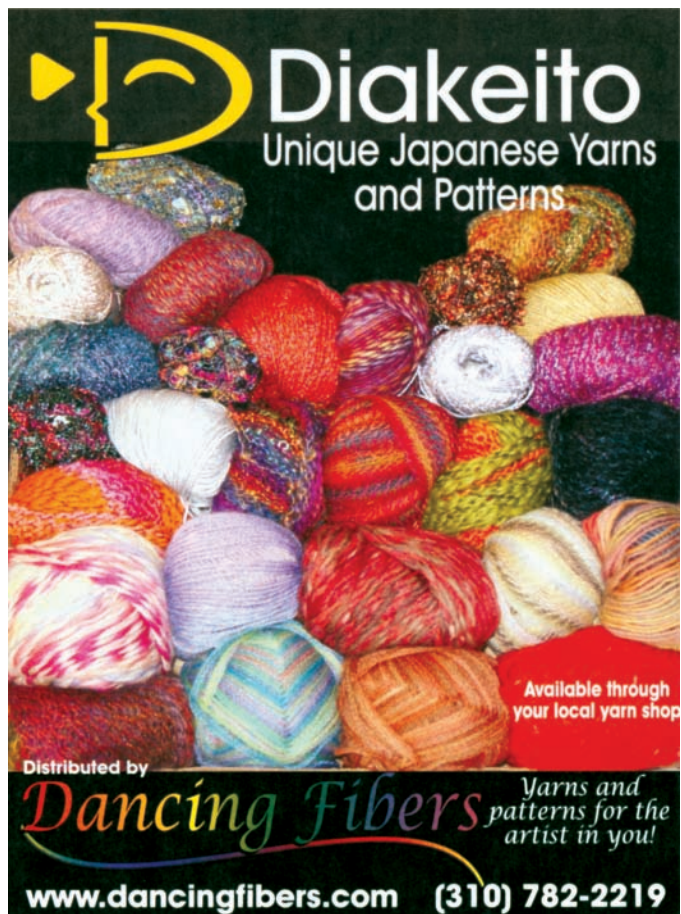


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# GYPSY MESH PULLOVER

design by NORAH GAUGHAN

A MASTER AT COMBINING SIMPLICITY WITH STYLE, Norah Gaughan has made an adaptable summer sweater that pairs as comfortably with jeans as it does with a dressy skirt. The front and back pieces are identical. After they're joined at the shoulders, stitches for the sleeves are picked up along the armhole edges, and each sleeve is worked down from there. Once you've bound off around the bottom of the cuffs, all you need to do is seam the sleeves and side edges—and you're finished!

**Finished Size** 38 (41, 44, 47½, 50½)" (96.5 [104, 112, 120.5, 128.5] cm) bust/chest circumference. Sweater shown measures 44" (112 cm).

**Yarn** Reynolds Gypsy (100% cotton; 82 yd [75 m]/50 g): #423 gold, 10 (11, 12, 13, 14) skeins. Yarn distributed by JCA, Inc.

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

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

**Gauge** 17 sts and 23 rows = 4" (10 cm) in Rows 1–4 of patt st;  
15 sts and 23 rows = 4" (10 cm) in Rows 8–11 of patt st.

## Stitch Guide

**Ssk:** Slip 3 sts individually kwise, insert left needle tip into front of these 3 sts, and knit them tog through their back loops—2 sts dec'd.

**Pattern Stitch:** (multiple of 7 sts + 1)

**Row 1:** (WS) K1, \*p5, p2tog, yo; rep from \* to last 7 sts, p6, k1.

**Rows 2 and 4:** Knit.

**Row 3:** K1, p1, \*p5, yo, p2tog; rep from \* to last 6 sts, p5, k1.

Repeat Rows 1–4 as specified in text, ending with Row 4.

**Row 5:** Rep Row 1.

**Row 6:** (big eyelet row) K1, \*k3tog, yo twice, ssk, k1; rep from \*—2 sts dec'd per rep.

**Row 7:** K1, p1, \*(p1, k1, p1) in double yo of previous row, p1, yo, p2tog; rep from \*, end last rep (p1, k1, p1) in double yo, p1, k1—1 st inc'd per rep.

**Rows 8 and 10:** \*K1, k2tog, yo, k1, yo, ssk; rep from \* to last st, end k1.

**Row 9:** K1, \*p2, k1, p1, p2tog, yo; rep from \* to last 6 sts, [p2, k1] 2 times.

**Row 11:** K1, p1, \*p1, k1, p2, yo, p2tog; rep from \* to last 5 sts, end p1, k1, p2, k1.

Repeat Rows 8–11 as specified in text.

## Back

CO 85 (92, 99, 106, 113) sts. Rep Rows 1–4 of pattern stitch until piece measures 5½" (14 cm) from beg, ending with Row 4. Work Rows 5–7 once—73 (79, 85, 91, 97) sts. Rep Rows 8–11 until piece measures 21 (21½, 22, 22½, 23)" (53.5 [54.5, 56, 57, 58.5] cm) from beg, ending with a RS row. With WS facing, loosely BO all sts.

## Front

Work as back.

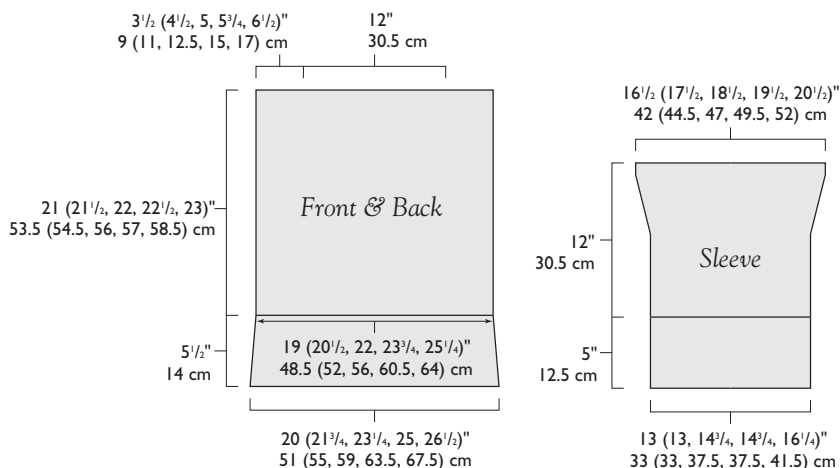
## Sleeves

With yarn threaded on a tapestry needle, sew shoulder seams, leaving 12" (30.5 cm) open for neck (see schematic). Measure down 8¼ (8¾, 9¼, 9¾, 10¼)" (21 [22, 23.5, 25, 26] cm) from each shoulder edge and mark for sleeve placement. With RS facing, pick up and knit 71 (75, 80, 84, 87) sts bet markers. **Set-up row:** (WS) P7 (9, 8, 10, 8), place marker (pm), work Row 1 of patt over center 57 (57, 64, 64, 71) sts, pm, p7 (9, 8, 10, 8). Work 4 rows even. **Dec row:** (RS) K1, k2tog, work to last 3 sts, ssk, k1—2 sts dec'd. Cont in patt as established, rep dec row every 4th row 6 (8, 7, 9, 7) more times—57 (57, 64, 64, 71) sts rem. Cont even in patt until piece measures about 12" (30.5 cm) from beg, ending with Row 4 of patt. Work Rows 5–7—49 (49, 55, 55, 61) sts rem. Rep Rows 8–11 until piece measures about 17" (43 cm) from beg. With WS facing, BO all sts loosely kwise.

## Finishing

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

NORAH GAUGHAN has recently become a freelance knitwear designer. She lives in the artist-laden town of Peterborough, New Hampshire.



# POLKA PURL DOTS

design by VÉRONIK AVERY

KNITTED IN A WARM, SPICY RED, this sleeveless top wraps around the torso and ties at the back. The body is worked in one piece to the armholes before the fronts and back are separated and worked to the shoulders. Véronik uses the suggestion of a round neckline to add a dressmaker detail to the V-neck; narrow, picked-up, seed-stitch edgings form a simple and elegant finish. A smooth, mercerized cotton yarn helps to delineate the brocade pattern of purl stitches against the stockinette-stitch background.

**Finished Size** 31 (34, 37, 40, 43, 46, 49, 51½)" (79 [86.5, 94, 101.5, 109, 117, 124.5, 131] cm) chest circumference. Sweater shown measures 34" (86.5 cm).

**Yarn** Butterfly Super 10 (100% cotton; 253 yd [230 m]/125 g): #3432 russet, 3 (3, 3, 3, 4, 4, 4, 4) skeins. Yarn distributed by S. R. Kertzer.

**Needles** Body—Size 6 (4 mm): 24" (60-cm) circular (cir). Edging—Size 4 (3.5 mm): 24" (60-cm) cir and set of 2 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

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

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

## Stitch Guide

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

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

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

Repeat Rows 1 and 2 for pattern.

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

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

Repeat this row for pattern.

## Note

This garment is worked in one piece to the underarms, then divided for fronts and back. A false "seam" of 2 seed stitches is worked at each side.

## Body

With smaller cir needle and using the tubular method (see Glossary, page 96), CO 210 (234, 258, 282, 306, 330, 354, 378) sts. Beg with a RS row, work 2 rows as foll: K1 (edge st), \*k1tbl, sl 1 wyif; rep from \* to last st, end k1 (edge st). Work all sts in seed st for 3 rows, beg and ending with a RS row. Change to larger needles.

**Establish back and fronts:** (WS) P67 (75, 83, 91, 99, 107, 115, 123) for left front, place marker (pm), work 2 sts in seed st, pm, p72 (80, 88, 96, 104, 112, 120, 128) for back, pm, work 2 sts seed st, pm, p67 (75, 83, 91, 99, 107, 115, 123) for right front. **Set up patt:** (RS, Row 1 of chart) K0 (4, 1, 12, 2, 13, 10, 0), work 62 (62, 76, 76, 90, 90, 104, 118) sts according to Polka Dot chart, k5 (9, 6, 3, 7, 4, 1, 5), slip marker (sl m), work 2 sts in seed st, sl m, k5 (9, 6, 3, 7, 4, 1, 5), work 62 (62, 76, 90, 90, 104, 118) sts according to Polka Dot chart, k5 (9, 6, 3, 7, 4, 1, 5), sl m, work 2 sts in seed st, sl m, k5 (9, 6, 3, 7, 4, 1, 5), work 62 (62, 76, 76, 90, 90, 104, 118) sts according to Polka Dot chart, k0 (4, 1, 12, 2, 13, 10, 0). Maintaining seed st "seams" as established and work-

ing sts outside polka dot patt in St st, work through Row 4 of chart. **Dec for waist:** (Row 5 of chart) Keeping patt as established, \*work to 1 st before first side "seam" marker, sl 1 to right needle, remove m, return slipped st to left needle and work 2 sts tog in established seed st (either k2tog or p2tog), sl next seed st to right needle, remove m, return slipped st to left needle and work 2 sts tog in established seed st patt (either ssk or ssp); rep from \* once more, work in patt to end—4 sts dec'd (2 sts dec'd at each side "seam"). Work 3 rows even in patt. Work dec row once more (Row 9 of chart)—202 (226, 250, 274, 298, 322, 346, 370) sts total; 65 (73, 81, 89, 97, 105, 113, 121) sts for each front, 68 (76, 84, 92, 100, 108, 116, 124) sts for back, and 2 sts at each side "seam." **Belt opening:** Make a belt opening at right side between the 2 right side "seam" sts as foll: Work in patt to the second st "seam," work the first "seam" st, join a second ball of yarn and work to end. Work 3 more rows even, working the right front with a separate ball of yarn from the back and left front to leave a belt opening slit at the right side. **Next row:** (WS; Row 14 of chart) Discontinue second ball of yarn and work across all sts with a single ball of yarn to close the top of the belt opening slit. Work 1 more row even in patt—Row 14 of chart has been completed; piece should measure about 2¼" (5.5 cm) from beg, including seed st border. **Note:** The waist shaping and center front decs are worked at the same time; please read the next section all the way through before proceeding. **Inc for waist:** (RS) \*Work in patt to seed st "seam," M1 (see Glossary, page 97), work 2 "seam" sts, M1; rep from \* once more, work in patt to end—4 sts inc'd. Work 7 rows even, then work inc row once, then work 5 rows even. Rep the last 14 rows 3 more times, working inc'd sts into patt—56 rows waist shaping. **At the same time,** on the same row as the first waist inc, **Shape center front:** Dec 1 st at each end of piece (center front edges) every row 0 (0, 6, 12, 18, 26, 32, 38) times, then every RS row 28 (28, 25, 22, 19, 15, 12, 9) times, working decs as foll: On RS rows, k1, ssk, work to last 3 sts, including any waist shaping, k2tog, k1; on WS rows p1, p2tog, work to last 3 sts, ssp, p1. After 56 rows of waist and front shaping have been completed there will be 178 (202, 220, 238, 256, 272, 290, 308) sts total; 45 (53, 58, 63, 68, 72, 77, 82) sts for each front, 84 (92, 100, 108, 116, 124, 132, 140) sts for back, and 2 side "seam" sts each side; piece should measure about 9¼" (23.5 cm) from beg. **Note:** The center front decs and division for armhole shaping are worked at the same time; please read the next section all the way through before proceeding. Cont in patts, dec





at each center front as before every RS row 0 (8, 9, 11, 11, 12, 13, 14) more times, then every 4 rows 3 times. *At the same time*, when piece measures 10 (10½, 10½, 11, 11¼, 11½, 11¾, 12)" (25.5 [26.5, 26.5, 28, 28.5, 29, 30, 30.5] cm) from beg, ending with a WS row, **Divide and shape armholes:** (RS) Work in patt to the first seed st "seam," work the first seed st, place sts just worked on holder for right front, join a second ball of yarn, work rem seed st, work across back sts to second "seam," work first seed st, place rem sts on holder for left front—86 (94, 102, 110, 118, 126, 134, 142) back sts.

## Back

**Shape armholes:** Working back and forth on back sts only, BO 4 (4, 4, 5, 7, 7, 8, 8) sts at beg of next 2 rows, then BO 1 (2, 3, 3, 3, 4, 6, 6) st(s) at beg of foll 2 rows, then BO 0 (1, 2, 3, 3, 4, 3, 5) st(s) at beg of foll 2 rows. Dec 1 st each end of needle every RS row 2 times, then every 4 rows once, then every 8 rows once as foll: K2, ssk, work in patt to last 4 sts, k2tog, k2—68 (72, 76, 80, 84, 88, 92, 96) sts rem after all decs have been completed. Work even until armholes measure 4¼ (4, 4¼, 4, 4, 4, 4, 4¼)" (11 [10, 11, 10, 10, 10, 10, 11] cm), ending with a WS row. **Shape neck:** (RS) K27 (28, 29, 30, 31, 32, 33, 34), join new yarn and BO 14 (16, 18, 20, 22, 24, 26, 28) sts, knit to end—27 (28, 29, 30, 31, 32, 33, 34) sts each side. Working each side separately, at each neck edge BO 3 sts once, then BO 2 sts 2 times—20 (21, 22, 23, 24, 25, 26, 27) sts rem each side. Dec 1 st at each neck edge every RS row 3 times, then every 4 rows 2 times as foll: For first shoulder section, work to last 3 sts, k2tog, k1; for second shoulder section, k1, ssk, work to end—15 (16, 17, 18, 19, 20, 21, 22) sts rem each side when all decs have been completed. Work even until armholes measure 7¾ (7¾, 8¼, 8¼, 8½, 9, 9, 9¼)" (19.5 [19.5, 21, 21, 21.5, 23, 23, 23.5] cm). BO all sts.

## Left Front

Return left front sts to larger cir needle, rejoin yarn with RS facing, and work in patt to end, including any required center front shaping. When center front decs have been completed, work even at center front while working armhole shaping. Beg with the next RS row, **Shape armhole:** At armhole edge, BO 4 (4, 4, 5, 7, 7, 8, 8) sts once, then BO 1 (2, 3, 3, 3, 4, 6, 6) st(s) once, then BO 0 (1, 2, 3, 3, 4, 3, 5) st(s) once. Cont center front decs as necessary, dec 1 st at beg of every RS row 2 times, then dec 1 st at beg of foll 4th row, then dec 1 st at beg of foll 8th row—34 (32, 34,

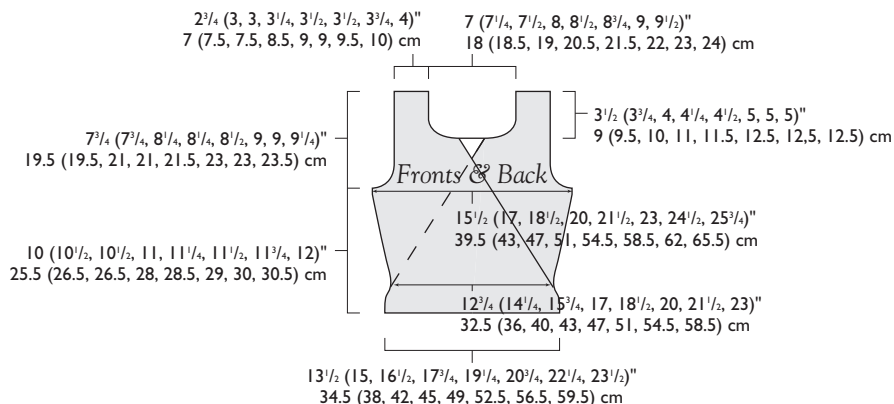
35, 38, 39, 41, 43) sts rem after armhole and center front shaping have been completed. Work even until armhole measures 4¼ (4, 4¼, 4, 4, 4, 4, 4¼)" (11 [10, 11, 10, 10, 10, 10, 11] cm), ending with a RS row. **Shape neck:** (WS) BO 6 (5, 5, 5, 7, 7, 8, 9) sts at neck edge (beg of WS row) once, then BO 4 (2, 3, 3, 3, 3, 3, 3) sts once, then BO 2 sts 2 times—20 (21, 22, 23, 24, 25, 26, 27) sts rem. Dec 1 st at neck edge every RS row 3 times, then every 4th row 2 times—15 (16, 17, 18, 19, 20, 21, 22) sts rem. Work even until armhole measures 7¾ (7¾, 8¼, 8¼, 8½, 9, 9, 9¼)" (19.5 [19.5, 21, 21, 21.5, 23, 23, 23.5] cm). BO all sts.

## Right Front

Return right front sts to larger cir needle and rejoin yarn with WS facing. When center front decs have been completed, work even at center front while working armhole shaping. Complete as for left front, reversing all shaping (i.e., BO for armholes beg with the first WS row, and BO for neck at beg of RS rows).

## Finishing

With yarn threaded on a tapestry needle, sew shoulder and side seams. **Front edges:** With smaller needle and RS facing, pick up and knit 5 sts for every 7 rows along vertical edges and 1 st for every st along horizontal and sloped edges as foll: 13 sts along lower right front vertical edge, pm, 89 (92, 95, 98, 101, 104, 107, 110) sts along right front slope, 9 (10, 11, 12, 13, 14, 15, 16) sts across right front neck, 28 (30, 32, 34, 36, 38, 40, 42) sts along right back neck, 28 (30, 32, 34, 36, 38, 40, 42) sts across center back neck, 28 (30, 32, 34, 36, 38, 40, 42) sts along left back neck, 9 (10, 11, 12, 13, 14, 15, 16) sts across left front neck, 89 (92, 95, 98, 101, 104, 107, 110) sts along left front slope, pm, and 13 sts along lower left front—306 (320, 334, 348, 362, 376, 390, 404) sts total. Work 1 row seed st. **Next row:** (RS) Work as established to m, sl m, (k1, yo, k1) in same st, work as established to 1 st before next marker, (k1, yo, k1) in same st, sl m, work as established to end—4 sts inc'd; 310 (324, 338, 352, 366, 380, 394, 408) sts. Work 1 row even in patt. Work the next 2 rows as foll to set up sts for tubular BO: Knit the first st (edge st), \*k1, sl 1 as if to purl with yarn in front (pwise wyif); rep from \* to last st, end k1. Cut yarn, leaving a tail about 4 times as long as the edge. Rearrange sts on 2 cir needles so that every other st is on one needle, and the sts in between are on the other needle—155 (162, 169, 176, 183, 190, 197, 204) sts on each needle. With tail threaded on a tapestry needle, use the Kitchener stitch (see Glos-

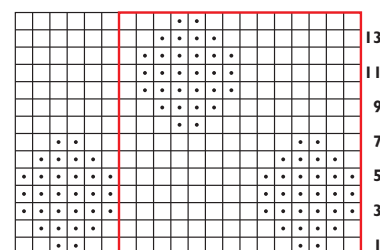


□ k on RS; p on WS

• p on RS; k on WS

□ pattern repeat

Polka Dot







sary, page 97) to graft the two sets of sts tog. **Armhole edgings:** With dpn, RS facing, and beg at seed st "seam," pick up and knit 96 (104, 110, 116, 124, 128, 136, 142) sts around armhole opening as foll: pick up and knit 6 (8, 10, 12, 14, 15, 17, 19) sts across the top of the BO sts, pm, pick up and knit 16 sts along dec'd section, pm, pick up and knit 26 (28, 29, 30, 32, 33, 35, 36) sts along straight section to shoulder seam, pick up and knit 26 (28, 29, 30, 32, 33, 35, 36) sts along straight section from shoulder seam to beg of decs, pm, pick up 16 sts along dec'd section, pm, and pick up and knit 6 (8, 10, 12, 14, 15, 17, 19) across top of BO sts. Work 1 row even in patt. **Next row:** \*Work as established to m, remove m, work 3 sts tog in patt (either k3tog or p3tog); rep from \* to end—8 sts dec'd; 88 (96, 102, 108, 116, 120, 128, 134) sts rem. Work the next 2 rows as foll to set up sts for tubular bind-off: Knit the first st (edge st), \*k1, sl 1 pwise wyif; rep from \* to last st, end k1. Cut yarn, leaving a tail about 4 times as long as the armhole edge. Rearrange sts on 2 cir needles so that every other st is on one needle, and the sts in between are on the other needle—44 (48, 51, 54, 58, 60, 64, 67) sts on each needle. With tail threaded on a tapestry needle, use Kitchener stitch to graft the two sets of sts tog. **Belt:** (make 2) With dpn and RS facing, pick up and knit 5 sts along vertical portion of center front edge, just below where the front slope begins. Work seed st until piece measures about 25 (28, 31, 34, 37, 40, 43, 46)" (63.5 [71, 78.5, 86.5, 94, 101.5, 109, 117] cm) from beg. **Next row:** K2tog, knit to end—1 st dec'd. Work 1 row even. Rep the last 2 rows until 2 sts rem. Cut yarn, pull tail through rem sts, pull tight, and fasten off. Weave in loose ends. Block to measurements. **To wear:** Thread left belt through belt opening in right "seam" from inside to outside, bring both belt ends around to the back and tie them. ∞

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

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# MANDARIN FAUX CARDIGAN

design by RONA FELDMAN

THIS LIGHT, FLUID SWEATER, WORKED IN A BLEND OF COTTON AND VISCOSE, drapes gracefully over the body. Loose sleeves and a stand-up mandarin collar give it the look of a traditional Chinese garment. A simple drop-shoulder shape and easy reverse stockinette stitch make it a breeze to knit. The shoulders of the front and back pieces are grafted together, and the stitches for the sleeves are picked up around the armhole edges and knitted down to the wrist. To create the faux cardigan front, the center front edges are stitched to a separately knitted center panel. A crocheted edging provides a tidy finish to the swingy edges.

**Finished Size** 33 (36½, 39½, 43½, 47, 50½)" (84 [92.5, 100.5, 110.5, 119.5, 128.5] cm) bust/chest circumference, with front panel inserted. Sweater shown measures 39½" (100.5 cm).

**Yarn** Trendsetter Oceano (54% cotton, 46% viscose; 120 yd [110 m]/50 g): #812 rose medley, 8 (9, 10, 11, 12, 13) balls.

**Needles** Body and sleeves—Size 4 (3.5 mm). Collar and edging—Size 3 (3 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; tapestry needle; size E/4 (3.5-mm) crochet hook.

**Gauge** 21 sts and 26 rows = 4" (10 cm) in rev St st on larger needles.

## Back

With larger needles, CO 87 (96, 104, 114, 123, 133) sts. Work even in rev St st (purl on RS; knit on WS) until piece measures 12¼ (12½, 13, 13, 13, 13)" (31 [31.5, 33, 33, 33, 33] cm), ending with a WS row. Mark both edges of next row for base of armholes. Cont even until armholes measure 6¾ (7, 7, 7½, 8, 8½)" (17 [18, 18, 19, 20.5, 21.5] cm), ending with a WS row. **Next row:** (RS) P31 (35, 38, 41, 44, 48), BO next 25 (26, 28, 32, 35, 37) sts for neck, purl to end—31 (35, 38, 41, 44, 48) sts rem each side. Place sts on holders.

## Left Front

With larger needles, CO 39 (44, 48, 53, 57, 62) sts. Work even in rev St st until piece measures 12¼ (12½, 13, 13, 13, 13)" (31 [31.5, 33, 33, 33, 33] cm) from beg, ending with a WS row. Mark beg of next RS row for base of armhole. Cont even until armhole

measures 4¾ (5, 5, 5½, 6, 6½)" (12 [12.5, 12.5, 14, 15, 16.5] cm), ending with a RS row. **Shape neck:** At neck edge (beg of WS rows), BO 4 (4, 4, 5, 5, 6) sts once, then BO 2 (3, 3, 4, 5, 5) sts once—33 (37, 41, 44, 47, 51) sts rem. Dec 1 st at neck edge every RS row 2 (2, 3, 3, 3, 3) times—31 (35, 38, 41, 44, 48) sts rem. Work even if necessary until armholes measure 6¾ (7, 7, 7½, 8, 8½)" (17 [18, 18, 19, 20.5, 21.5] cm). Place sts on holder.

## Right Front

Work as left front but reverse shaping by marking armhole at end of RS row and binding off for neck at beg of RS rows.

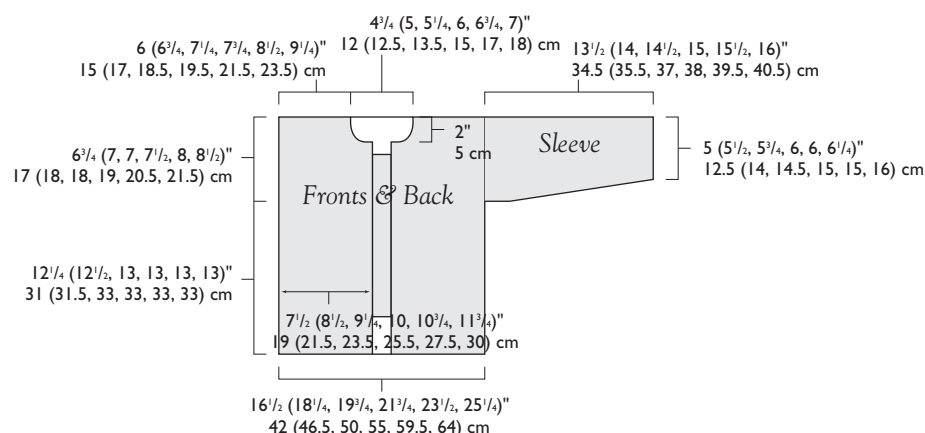
## Sleeves

Using the Kitchener st (see Glossary, page 97), graft live sts of fronts to live sts of back at shoulders. With larger needles, RS facing, and beg at armhole marker, pick up and knit 71 (74, 74, 79, 84, 90) sts evenly spaced bet armhole markers. Work 9 (11, 13, 11, 9, 9) rows even. On the next row, dec 1 st at each end of needle—2 sts dec'd. Rep the last 10 (12, 14, 12, 10, 10) rows 5 (3, 3, 6, 8, 1) more time(s)—59 (66, 66, 65, 66, 86) sts rem. Work 7 (9, 11, 9, 7, 7) rows even. On the next row, dec 1 st at each end of needle—2 sts dec'd. Rep the last 8 (10, 12, 10, 8, 8) rows 2 (3, 2, 0, 0, 9) more times—53 (58, 60, 63, 64, 66) sts rem. Work even, if necessary, until sleeve measures 13½ (14, 14½, 15, 15½, 16)" (34.5 [35.5, 37, 38, 39.5, 40.5] cm) from pick-up row. BO all sts loosely.

## Finishing

With yarn threaded on a tapestry needle, sew sleeve and side seams. **Collar:** With smaller needle, yarn doubled, RS facing, and beg at right front neck, pick up and knit 52 (54, 58, 62, 66, 70) sts as foll: 16 (17, 18, 18, 19, 20) sts along right front neck, 20 (20, 22, 26, 28, 30) sts across back neck, and 16 (17, 18, 18, 19, 20) sts along left front neck. Knit every row for 8 rows. Shape collar fronts by working short rows (see Glossary, page 97) as foll:

**Short-row 1:** \*Knit until there are 3 (3, 4, 4, 4) sts left unworked at end of row,









wrap next st, return wrapped st to left needle, turn; rep from \* once more—3 (3, 4, 4, 4, 4) sts unworked at each end of needle.

**Short-row 2:** \*Knit until there are 4 sts left unworked before previous wrapped st, wrap next st, return wrapped st to left needle, turn; rep from \* once more—7 (7, 8, 8, 8, 8) sts unworked at each end of needle.

**Short-row 3:** \*Knit until there are 3 (4, 4, 4, 4, 5) sts left unworked before previous wrapped st, wrap next st, return wrapped st to left needle, turn; rep from \* once more—10 (11, 12, 12, 12, 13) sts unworked at each end of needle.

**Short-row 4:** \*Knit until there are 4 (4, 4, 4, 4, 5) sts left unworked before previous wrapped st, wrap next st, return wrapped st to left needle, turn; rep from \* once more—14 (15, 16, 16, 17, 18) sts unworked at each end of needle.

Knit 1 row across all sts, working wraps tog with wrapped sts. Knit 1 row even. BO all sts loosely. **Front panel:** With larger needles, CO 11 sts and work in rev St st until piece measures 14 (14½, 15, 15½, 16, 16½)" (35.5 [37, 38, 39.5, 40.5, 42] cm) from beg. BO all sts. **Edging:** With crochet hook and RS facing, work reverse single crochet (rev sc; see page 15 of crochet insert), beg at first st below collar on right front, work to lower edge, around lower edge of right front, back, and left front, then up left front to 1 st below collar at left front neck. Fasten off. Work rev sc around each cuff edge. **Join front panel:** On both sides of front opening, mark 1" (2.5 cm) down from collar and 4" (10 cm) up from bottom edge. Pin front panel to both fronts between markers with rev St st side of piece showing as the RS. With yarn threaded on a tapestry needle, sew front panel to fronts 1 st in from crochet edging so



1 column of front sts and crochet edgings from each side overlap the front panel and are left free. Weave in loose ends. Steam-block lightly, pulling gently on lower sleeve and body edges to create a slight flare. ∞

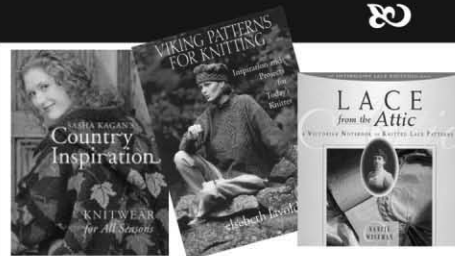
RONA FELDMAN designs ready-to-wear collections for ladies and children. Visit her website at [www.scarletandmurphy.com](http://www.scarletandmurphy.com).

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# NO-SWEAT PANTS

design by JOYCE WANG

THESE STRETCHY PANTS RIVAL SWEATS FOR COMFORT, but with a waistline that skims the hip bones and bottoms that are loose at the ankle, they look far more stylish. Worked in stockinette stitch in an easy-care, bouclé yarn, the pants are simple to make. The legs are worked in four pieces with gradual increases along the inner thigh. A few stitches are bound off for shaping before the sections are joined and worked as a seamless tube to just below the waist. A crocheted drawstring is threaded through the stitches just below the bound-off edge.

**Finished Size** 35½ (36½, 37¼)" (90 [92.5, 96] cm) hip circumference. Pants shown measure 36½" (92.5 cm).

**Yarn** Lion Brand Homespun (98% acrylic, 2% polyester; 185 yd [169 m]/6 oz [170 g]): #321 Williamsburg, 3 (4, 4) skeins.

**Needles** Size 10 (6 mm): 24" (60-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; marker (m); tapestry needle; size 1/9 (5.5-mm) crochet hook for drawstring.

**Gauge** 14 sts and 20 rows = 4" (10 cm) in St st.

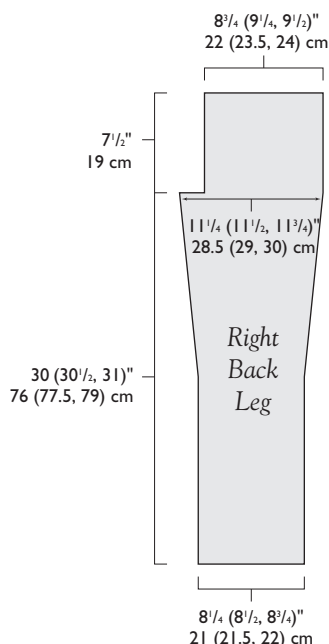
## Notes

These directions are for a 30 (30½, 31)" (76 [77.5, 79] cm) inseam. To adjust leg length, work more or fewer rows before beginning the thigh shaping.

The crotch depth is about 10" (25.5 cm) for all sizes (7½" [19 cm] above BO stitches). To adjust crotch depth, work more or fewer rows before binding off at the waist.

## Right Back Leg

CO 29 (30, 31) sts. Do not join. Work St st until piece measures 15 (15½, 16)" (38 [39.5, 40.5] cm), or desired



length from beg (see Notes), ending with a WS row.

**Shape thigh:** (RS) \*Inc 1 st each end of needle—2 sts inc'd. Work 3½" even, ending with a WS row. Rep from \* 3 more times, then rep inc row again—39 (40, 41) sts. Cont even until piece measures 30 (30½, 31)" (76 [77.5, 79] cm) from beg, ending with a RS row. **Shape crotch:** (WS) BO 8 sts at beg of row—31 (32, 33) sts rem. Place sts on holder.

## Left Front Leg

Work as right back leg.

## Right Front Leg

Work as right back leg but BO for crotch at beg of a RS row.

## Left Back Leg

Work as right front leg.

## Join Legs

Transfer held sts to cir needle so they will be worked in the foll order with RS facing: right back, left back, left front, right front—124 (128, 132) sts total. Check to make sure that the parts are in the correct position; each set of BO sts should point toward its pair. Place marker (pm) and join for working in the rnd. Work even in St st (knit every rnd) until piece measures 7½" (19 cm) from joining rnd.

## Finishing

Wet-block to measurements; do *not* use a steam iron. With yarn threaded on a tapestry needle, sew inner and outer leg seams. Sew crotch seam. Make a drawstring 52 (58, 65)" (132 [147.5, 165] cm) long by working a single crochet chain (see page 15 of crochet insert). Thread drawstring on tapestry needle and, beginning at center front, weave drawstring through the fabric just below the BO row, working over 2 sts, under 2 sts. Tie in front. ∞

JOYCE WANG works in finance and is the author of *Trendy Knit Tops* (Leisure Arts, 2003). She leads free knitting workshops at a homeless shelter in New York City.





# CO-OP CABLES

design by KATHY ZIMMERMAN

WORKED IN A SUPER SOFT, CHUNKY BLEND OF WOOL, ACRYLIC, AND ALPACA, Kathy Zimmerman's zip cardigan is a knitted take on the classic bomber jacket. On the man's version, an easy-to-work panel of two different cables covers the front, back, and sleeves. The center front edges are finished with narrow, reverse stockinette-stitch bands that are picked up and worked on each side to meet and cover the zipper. In the woman's more-fitted version, a single cable-in-a-diamond panel patterns the fronts and back on a reverse stockinette-stitch background, and the cable panel ends just short of the elbow on the set-in sleeves; the minimal use of cables offsets the bulky nature of the yarn. The tidy garter-stitch border along the center front edges is knitted in as you work the front pieces.

**Finished Size** Man's version: 43½ (48½, 53½, 58½)" (110.5 [123, 136, 148.5] cm) chest circumference, zipped. Woman's version: 34 (38, 42½, 46, 50)" (86.5 [96.5, 108, 117, 127] cm) bust/chest circumference, zipped. Sweaters shown measure 48" (122 cm) and 38" (96.5 cm).

**Yarn** Filtes King Van Dyck (46% wool, 39% acrylic, 15% alpaca; 117 yd [107 m]/100 g): 12 (13, 14, 15) balls for the man's version, 7 (8, 9, 9, 10) balls for the woman's version. Shown in #114 blue-gray heather and #120 aqua. Yarn distributed by Needful Yarns.

**Needles** Body and sleeves—Size 10½ (6.5 mm). Man's neckband—Size 9 (5.5 mm). Woman's collar—Size 10 (6 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); markers (m); stitch holders; tapestry needle; 18 (20, 20, 22)" (45.5 [51, 51, 56]-cm) separating zipper for man's version; 22 (22, 22, 24, 24)" (56 [56, 56, 61, 61]-cm) separating zipper for woman's version; matching sewing thread and needle.

**Gauge** 13 sts and 18 rows = 4" (10 cm) in rev St st on largest needles; man's 48-st cable panel = 10" (25.5 cm) wide; woman's 20-st cable panel = 9" (23 cm) wide.

## Notes

Work all increases and decreases 1 stitch in from edges.

Work double decreases as follows: Slip 1, p2tog, pssso at beg of row; p3tog at end of row.

## MAN'S VERSION

### Back

With larger needles, CO 102 (110, 118, 126) sts. *Set-up row:* (WS) [P2, k2] 0 (1, 2, 3) time(s), p2, place marker (pm), work 48 sts according to Man's Cable Panel chart (see page 66), pm, work 2 sts in rev St st, pm, work 48 sts according to Man's Cable Panel chart, pm, p2, [k2, p2] 0 (1, 2, 3) time(s). Slipping markers every row and working rib sts before and after outer markers as they appear, work 48 sts of each cable panel according to Rows 1–3 of chart. Change sts before and after outer markers to rev St st, and cont working 48 sts of each cable panel in patt as established (do not rep set-up row) until piece measures 11½ (12, 12½, 13)" (29 [30.5, 31.5, 33] cm) from beg, ending with a WS row. **Shape armholes:** BO 5 (6, 7, 8) sts at beg of next 2 rows—92 (98, 104, 110) sts rem. *Note:* For size 43½" (110.5 cm), there will not be enough sts to work a complete cable panel at each side; a

partial cable can be worked with the remainder in rev St st. Cont even in patt until armholes measure 9½ (10, 10½, 11)" (24 [25.5, 26.5, 28] cm), ending with a WS row. **Shape neck and shoulders:** Keeping in patt, work 35 (37, 39, 41) sts, join new yarn and BO center 22 (24, 26, 28) sts in patt, work to end—35 (37, 39, 41) sts rem each side. Working each side separately, BO 4 sts at each neck edge 2 times—27 (29, 31, 33) sts rem. Work 1 row even. Place sts on holders.

### Right Front

With larger needles, CO 51 (55, 59, 63) sts. *Set-up row:* (WS) [P2, k2] 0 (1, 2, 3) time(s), p2, pm, work 48 sts according to Man's Cable Panel chart, pm, k1. Slipping markers every row, working rib sts at side edge as they appear, and keeping center front edge st in garter (knit every row), work 48 sts according to Rows 1–3 of chart. Change sts at side edge to rev St st, keep front edge st in garter, and cont working 48 sts of cable panel as established (do not rep set-up row) until piece measures 11½ (12, 12½, 13)" (29 [30.5, 31.5, 33] cm) from beg, ending with a RS row. **Shape armhole:** (WS) BO 5 (6, 7, 8) sts, work to end—46 (49, 52, 55) sts rem. *Note:* For size 43½" (110.5 cm), there will not be enough sts to work a complete cable panel; a partial cable can be worked with the remainder in rev St st. Cont even in patt until armhole measures 6¾ (7¼, 7½, 8)" (17 [18.5, 19, 20.5] cm), ending with a WS row. **Shape neck:** (RS) Keeping in patt, BO 11 (12, 13, 14) sts, work to end—35 (37, 39, 41) sts rem. Work double dec (see Notes) at neck edge every RS row 4 times—27 (29, 31, 33) sts rem. Cont even in patt until piece measures same as back to shoulders. Place sts on holder.

### Left Front

With larger needles, CO 51 (55, 59, 63) sts. *Set-up row:* (WS) K1 (center front edge st), pm, work 48 sts according to Man's Cable Panel chart, pm, [p2, k2] 0 (1, 2, 3) time(s), p2. Slipping markers every row, working rib sts at side edge as they appear, and keeping center front edge st in garter st, work 48 sts according to Rows 1–3 of chart. Change sts at the side edge to rev St st, keep front edge st in garter, and cont working 48 sts of cable panel in patt from chart as for right front (do not rep set-up row), reversing shaping by binding off for armhole at beg of a RS row and binding off for neck at beg of a WS row.

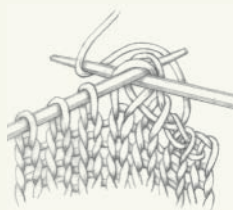




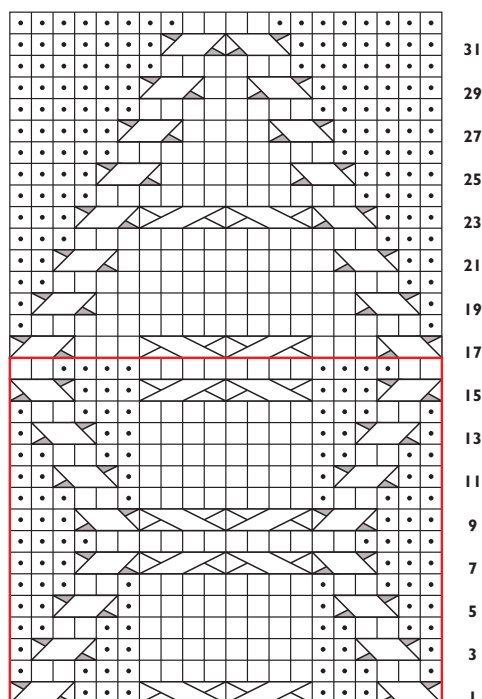


## K2tog Bind-Off

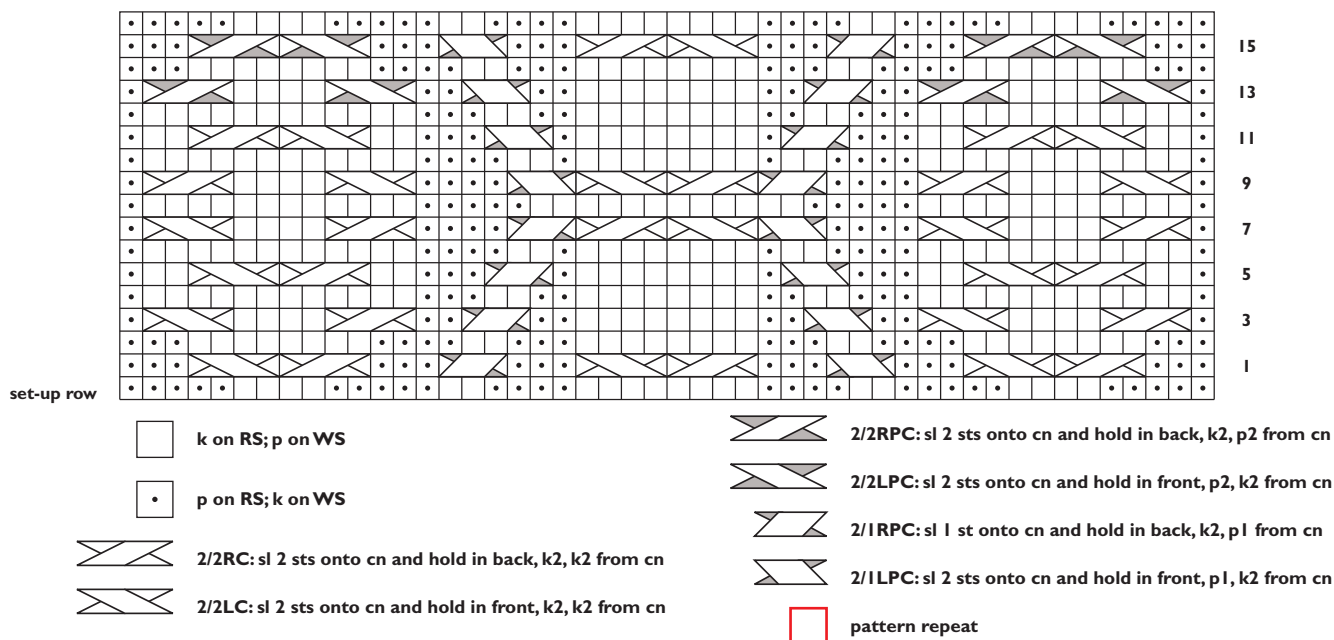
With RS facing, k2tog, \*return st on right needle to left needle without twisting it, k2tog; rep from \*.



Woman's Cable Panel



Man's Cable Panel



## Sleeves

With larger needles, CO 50 (50, 54, 54) sts. *Set-up row:* (WS) P1, k0 (0, 1, 1), p0 (0, 1, 1), pm, work 48 sts according to Man's Cable Panel chart, pm, p1, k0 (0, 1, 1), p0 (0, 1, 1). Slipping markers every row and working rib sts at the sides as they appear, work 48 sts according to Rows 1–3 of chart. Change sts at side edges to rev St st as for back, cont working 48 sts of cable panel in patt from chart (do not rep set-up row), and at the same time inc 1 st each end of needle on next RS row, then every foll 4 rows 4 (4, 4, 7) times, then every 6 rows 9 (10, 10, 9) times, working new sts in rev St st—78 (50, 84, 88) sts. Cont even in patt until piece measures 19¼ (20¼, 20½, 20¾)" (50 [51.5, 52, 52.5] cm). Mark each end of last row for underarm placement. Work even for 1½ (2, 2¼, 2½)" (3.8 [5, 5.5, 6.5] cm), ending with a WS row. BO all sts loosely.

## Finishing

Using the three-needle method (see Glossary, page 97), BO fronts to back at shoulders. **Neckband:** With smaller needles, RS facing, and beg at right front, pick up and knit 11 (12, 13, 14) sts along BO sts of right front neck, 10 (10, 11, 11) sts along side of right front neck, 38 (40, 42, 44) sts across back neck, 10 (10, 11, 11) sts along side of left front neck, and 11 (12, 13, 14) sts across BO sts of left front neck—80 (84, 90, 94) sts total. Knit 7 rows. Using the k2tog method (see above left), BO all sts loosely in patt. **Right front band:** With larger needles, RS facing, and beg at lower edge, pick up and knit 72 (76, 78, 80) sts along front edge to beg of neck. Knit 1 row. Using the k2tog method, BO all sts loosely in patt. **Left front band:** Work as right front band, beg pick up with RS facing at beg of neck. With yarn threaded on a tapestry needle, sew sleeve tops into armholes, matching marked sts on sleeves with armhole notches. Sew sleeve and side seams. Weave in loose ends. Block lightly to measurements. **Zipper:** Pin closed zipper to fronts, being sure there is the same space above and below the zipper on each side so fronts will line up properly. With sewing thread and needle, and using a backstitch (see Glossary, page 98) in the groove between the pick-up row and the nearest garter ridge, hand-sew zipper to body.





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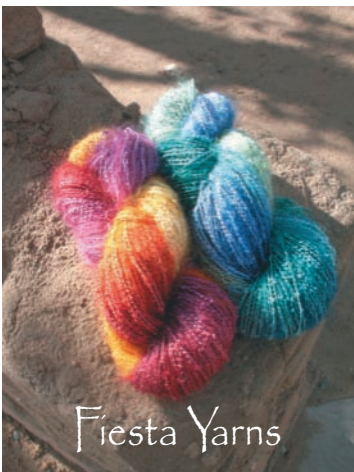
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## WOMAN'S VERSION

### Back

With larger needles, CO 66 (72, 80, 86, 92) sts. **Set-up Row 1:** (RS) P8 (11, 15, 18, 21), place marker (pm), \*k2, p4, k8, p4, k2,\* pm, p10, pm, rep from \* to \* once, pm, p8 (11, 15, 18, 21). **Set-up Row 2:** (WS) Work all sts as they appear. **Next row:** (RS) Slipping markers, work 8 (11, 15, 18, 21) sts in rev St st, work Row 1 of Woman's Cable Panel chart (see page 66) over 20 sts, work 10 sts in rev St st, work Row 1 of chart over 20 sts, work 8 (11, 15, 18, 21) sts in rev St st. Keeping patts as established, rep Rows 1–16 of chart until piece measures 15½ (15, 15, 16, 16)" (39.5 [38, 38, 40.5, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 3 (4, 5, 6, 7) sts at beg of next 2 rows—60 (64, 70, 74, 78) sts rem. **Next row:** (RS) P2, ssp (see Glossary, page 97), work to last 4 sts, p2tog, p2—2 sts dec'd. Work 1 row even. Dec 1 st each end of needle in this manner every other row 1 (3, 5, 6, 6) more time(s)—56 (56, 58, 60, 64) sts rem. Cont in patt until armholes measure 8 (8½, 9, 9½, 10)" (20.5 [21.5, 23, 24, 25.5] cm), ending with a WS row. **Shape neck and shoulders:** (RS) Work 16 (16, 16, 17, 18) sts in patt, join new yarn and BO center 24 (24, 26, 26, 28) sts in patt, work to end—16 (16, 16, 17, 18) sts each side. Working each side separately, at each armhole edge BO 8 (8, 8, 9, 9) sts once, then BO 8 (8, 8, 8, 9) sts.

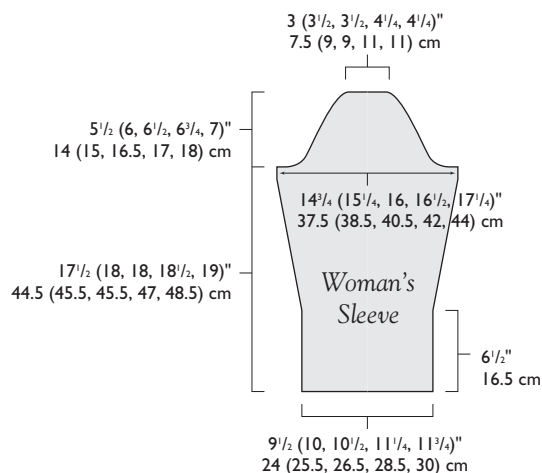
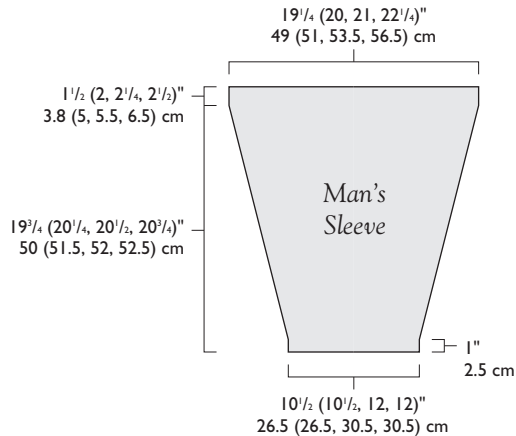
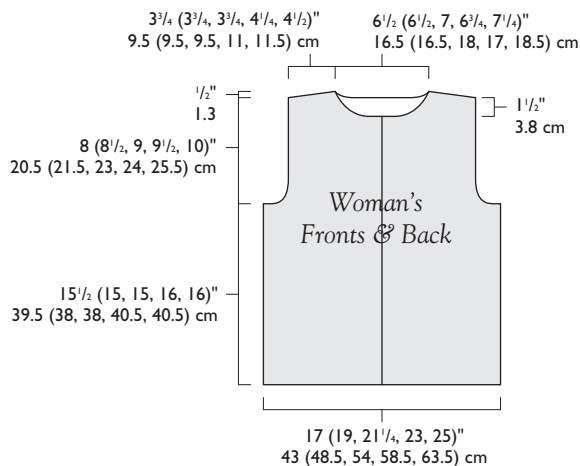
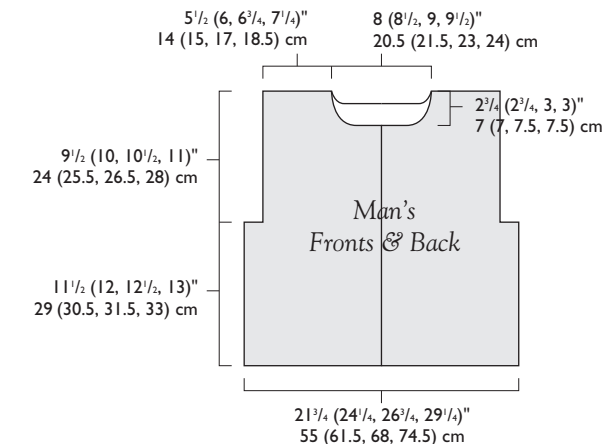
### Left Front

With larger needles, CO 33 (36, 40, 43, 46) sts. **Set-up Row 1:**

(RS) P8 (11, 15, 18, 21), pm, k2, p4, k8, p4, k2, pm, p3, k2. **Set-up Row 2:** (WS) K2, work rem sts as they appear. **Next row:** Slipping markers, work 8 (11, 15, 18, 21) sts in rev St st, work Row 1 of Woman's Cable Panel chart over 20 sts, work 3 sts in rev St st, work 2 garter sts (center front edge). Keeping patts as established, rep Rows 1–16 of chart until piece measures 15½ (15, 15, 16, 16)" (39.5 [38, 38, 40.5, 40.5] cm) from beg, ending with a WS row. **Shape armhole:** (RS) BO 3 (4, 5, 6, 7) sts, work in patt to end—30 (32, 35, 37, 39) sts rem. Work 1 row even. **Next row:** (RS) P2, ssp, work in patt to end—1 st dec'd. Work 1 row even. Dec 1 st at beg of needle in this manner every RS row 1 (3, 5, 6, 6) more time(s)—28 (28, 29, 30, 32) sts rem. Cont in patt until armhole measures 6½ (7, 7½, 8, 8½)" (16.5 [18, 19, 20.5, 21.5] cm), ending with a RS row. **Shape neck and shoulder:** At neck edge (beg of WS rows) BO 5 (5, 6, 6, 6) sts once, then BO 3 (3, 3, 3, 4) sts once, then BO 2 sts once—18 (18, 18, 19, 20) sts rem. Dec 1 st at neck edge (end of RS rows) every RS row 2 times, and at the same time, when armhole measures 8 (8½, 9, 9½, 10)" (20.5 [21.5, 23, 24, 25.5] cm), **Shape shoulder:** At armhole edge (beg of RS rows), BO 8 (8, 8, 9, 9) sts once, then BO 8 (8, 8, 8, 9) sts.

### Right Front

With larger needles, CO 33 (36, 40, 43, 46) sts. **Set-up Row 1:** (RS) K2, p3, pm, k2, p4, k8, p4, k2, pm, p8 (11, 15, 18, 21). **Set-up Row 2:** (WS) Work sts as they appear to last 2 sts, end k2. **Next row:** (RS) Slipping markers, work 2 garter sts (center front edge),





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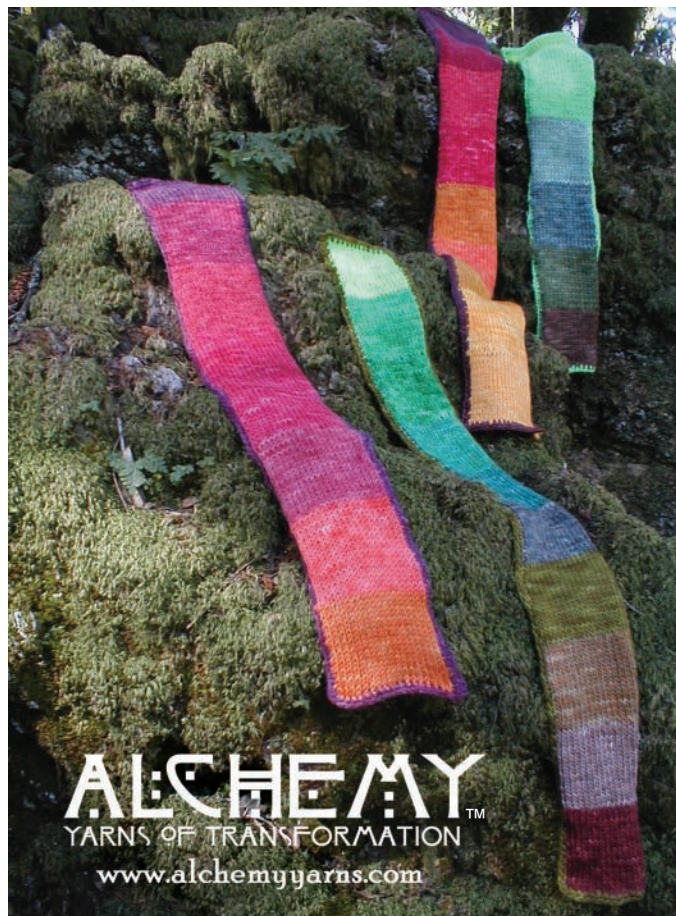


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work 3 sts rev St st, work Row 1 of Woman's Cable Panel chart over 20 sts, work 8 (11, 15, 18, 21) sts rev St st. Keeping patts as established, work as for left front, reversing shaping by binding off for armhole and shoulder at beg of WS rows, and binding off for neck at beg of RS rows.

### Sleeves

With larger needles, CO 36 (38, 40, 42, 44) sts. *Set-up Row 1:* (RS) P8 (9, 10, 11, 12), pm, k2, p4, k8, p4, k2, pm, p8 (9, 10, 11, 12). *Set-up Row 2:* (WS) Work sts as they appear. *Next row:* (RS) Slipping markers, work 8 (9, 10, 11, 12) sts in rev St st, work Row 1 of Woman's Cable Panel chart over center 20 sts, work 8 (9, 10, 11, 12) sts in rev St st. Keeping patts as established, rep Rows 1–16 of chart until piece measures 6½" (16.5 cm) from beg, ending with a WS row. *Inc row:* (RS) P2, M1 (see Glossary, page 97), work as established to last 2 sts, M1, p2—2 sts inc'd. Work 7 rows even. Inc 1 st each end of needle in this manner every 6 rows 6 more times, and *at the same time*, after two reps of Rows 1–16 of chart have been completed, work Rows 17–32 once. On the RS row after Row 32, work to center 4 sts, sl 2 sts onto cn and hold cn parallel to and behind the left needle, \*insert the right needle into the first st on the left needle and first st on the cn, knit these 2 sts tog; rep from \* once more, work to end. Cont in rev St st on all sts—48 (50, 52, 54, 56) sts when all incs and center decs have been completed. Cont in rev St st until piece measures 17½ (18, 18½, 19)" (44.5 [45.5, 45.5, 47, 48.5] cm) from beg, ending with a WS row. *Shape cap:* BO 4 sts at beg of next 2 rows—40 (42, 44, 46, 48) sts rem. *Next row:* (RS) P2, p2tog, purl to last 4 sts, ssp, p2—2 sts dec'd. *Next row:* K2, ssk, knit to last 4 sts, k2tog, k2—2 sts dec'd. Dec 1 st each end of needle every row in this manner for 2 (0, 0, 0, 0) more rows, then dec every other row 9 (11, 11, 11, 11) times—14 (16, 18, 20, 22) sts rem. Cont even, if necessary, until cap measures 5 (5½, 6, 6¼, 6½)" (12.5 [14, 15, 16, 16.5] cm), ending with a WS row. BO 2 (2, 3, 3, 4) sts at beg of next 2 rows—10 (12, 12, 14, 14) sts rem. BO all sts.

### Finishing

Wet pieces, lay them out to measurements, and let air-dry. Separate a length of yarn into its individual plies, thread three plies on a tapestry needle, and sew fronts to back at shoulders. **Zipper:** Pin closed zipper to fronts, being sure to match length of zipper on each side. With sewing thread and needle, and using a back-stitch (see Glossary, page 98) in the groove between the garter edge sts and the rev St st of body, hand-sew zipper to body. **Collar:** With smaller needles, RS facing, and beg 1 st in from center right front edge, pick up and knit 56 (56, 62, 62, 66) sts around neck opening, ending 1 st before center left front edge. Work garter st for 5 rows. *Dec row:* (RS) K2, k2tog, knit to last 4 sts, ssk, k2—2 sts dec'd. Knit 1 row even. Rep last 2 rows once more, then work dec row again—50 (50, 56, 56, 60) sts rem. With WS facing, BO all sts loosely kwise. With three plies of yarn, sew sleeve caps into armholes, lining up center of sleeve cap with shoulder seam and easing in any fullness. Sew sleeve and side seams. Weave in loose ends. ∞

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





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# Different Ways to Knit

Beth Brown-Reinsel

As a knitting instructor, I am fascinated by the myriad ways my students hold their needles, tension their yarns, and create their knit and purl stitches. Nowadays, knitters learn from relatives, through books, or at knitting classes, and this variety of sources has created a wealth of techniques. While many methods can be credited to certain areas of the world, these boundaries are blurring as the knitting community becomes more global, traveling and sharing new ideas.

Most knitters employ, throughout their lives, the method they learned first. But knitters who adopt other methods have more options open to them for achieving a tighter or looser tension, relieving muscle fatigue, or handling multiple colors. Here are some of the most common variations I've come across for holding the yarn with the right hand, the left hand, and draped around the neck, and different ways to manipulate the needles, fingers, and yarn to create stitches. Even knitters using the same method have a wide range of tiny variations and idiosyncrasies, depending on what works for them. Try your hand at each of these methods—keep in mind that initial awkwardness is quite normal—and you might find one that works as well, or better, than your current technique. In the next issue of *Interweave Knits*, I'll explore how to carry two yarns at the same time—one in each hand, both in the right hand, and both in the left hand.

## Yarn Held in the Right Hand

Knitters who hold the yarn in the right hand use what is typically called the English method. It is also called the “throwing method” because the right hand is used to “throw” the yarn around the needle to create a stitch. The stitches are tensioned by how firmly the right hand pulls the yarn as each stitch is completed. The ball of working yarn is usually placed on the knitter's right side. Tension the yarn by wrapping it around your right hand in one of the ways shown on page 75.

### Basic English Method

In the most basic form of the English method, the needles are held in the palms of the hands—with the hands on top of the needles—while the right hand manipulates the working yarn. Both hands are involved in making each stitch.

*To knit:* Hold the working yarn in back of the work and insert the right needle up (from front to back) into the first stitch on the left needle, so that the needle tip extends about an inch (2.5 cm) beyond the stitch. Grasp the right needle with your left thumb and forefinger (without letting go of the left needle), bring the yarn forward with your right forefinger, and wrap it around the right needle tip counterclockwise (behind the needle then to the front between the two needles). Retrieve the right needle with your right hand and use that needle to draw the new stitch through the old as you slide the old stitch off the left needle. Tighten the yarn with your right hand to tension the stitch.

*To purl:* Hold the yarn in front and insert the right needle “down” (from back to front) into the stitch, so that the tip extends about an inch (2.5 cm) beyond the stitch. Grasp the right needle with your left thumb and forefinger as you use your right forefinger to wrap the yarn around the right needle tip counterclockwise (over and behind the needle, then to the front between the two needles). Move both hands back into their starting position as you use the right needle to draw the new stitch through the old and off the needle. Tighten the stitch with your right hand.

### Pencil Method

This technique is similar to the basic English method, but the right hand supports the needle between the thumb and index finger, as if holding a pencil. The right hand alone performs the action of knitting or purling. The movement is more fluid (and for most knitters, quicker) than the basic method because the right needle remains in the right hand the whole time.

### Basic English Method



knit stitch



purl stitch

### Pencil Method



knit stitch



*To knit:* Hold the yarn in back and insert the right needle up (from front to back) into the first stitch on the left needle. Supporting the needle in the crutch of your hand, slide your right hand forward, and use your forefinger to wrap the yarn around the right needle tip counterclockwise (behind the needle, then to the front between the two needles). Slide your hand back into position while keeping the working yarn taut with your forefinger to tension the stitch, and use the right needle to pull the new stitch through the old as you slide the old stitch off the left needle.

*To purl:* Hold the yarn in front and insert the right needle “down” (from back to front) into the stitch. Supporting the needle in the crutch of your hand, slide your right hand forward, and use your forefinger to wrap the yarn counterclockwise (around to the back, then forward to the front). Slide your hand back into position while keeping the yarn taut with your forefinger, and use the right needle to pull the new stitch through the old as you slide the old stitch off the left needle.

### Scottish Method

In the Scottish method, the knitter supports the right needle against the torso or holds it under the right arm and against the body. The working yarn is held in the right hand, but the left needle performs most of the action. This style of knitting requires long, straight needles and is easily adapted for use with a knitting belt or knitting sheath, in which the right needle is held rigid in a special belt at the waist or pelvis, instead of under the right arm.

*To knit:* Hold the yarn in back and use the left needle to slip the first stitch onto the right needle tip, so that both needles point up through the stitch forming a “T” and the right needle is in the back. Use your right thumb to support the right needle as your forefinger flips the working yarn around the right needle tip counterclockwise (behind the needle then to the front between the two needles). Use the left needle to bring the old stitch up and over the tip of the right needle, withdraw the left needle from the stitch, leaving the new stitch on the right needle, and gently pull on the yarn to tension the stitch.

*To purl:* Hold the yarn in front and use the left needle to slip the stitch onto the right needle tip, so that the right needle tip is in front of the work and points down into the stitch. Use your right forefinger to wrap the yarn around the right needle tip counterclockwise (behind the needle then to the front between the two needles). Use the left needle to bring the old stitch up over the tip of the right needle, withdraw the needle, leaving the new stitch on the right needle, and pull on the yarn to tension the stitch.

### Yarn Held in the Left Hand

The method of holding the yarn in the left hand is typically called the Continental or German method. Many knitters refer to it as the “picking method” because a stitch is formed when the right needle scoops or “picks” the yarn held taut by the left hand. Tension the yarn by wrapping it around your left fingers in one of the ways shown on page 75.

### Basic Continental Method

In the Continental method the needles are held in the palms of the hands—with the hands on top of the needles—while the left forefinger holds the yarn taut a short distance from the needle tips. The right needle performs most of the action—going in through the stitch on the left needle, hooking around the working yarn, and pulling the new stitch through the old, all in one continuous movement.

*To knit:* Hold the working yarn behind the needles and use your right hand to bring the right needle into the first stitch on the left needle (from front to back), rotate it counterclockwise (over and behind in a scooping motion) around the taut working yarn, and back out of the stitch, pulling the new stitch through the old as you slide the old stitch off the left needle.

*To purl:* Hold the yarn in front of the work and insert the right needle behind the yarn and down (from back to front) into the first stitch on the left needle. Rotate the right needle around the yarn counterclockwise (over, behind, and around to the front again), then push the needle to the back, pulling the new stitch through the old and sliding the old stitch off the left needle as you do so. Some knitters find it helpful to use their right thumb or forefinger to prevent the yarn from sliding off the tip of the right needle as they pull the stitch through. Others like to move their left forefinger downward slightly to hold the new stitch in place as it is pulled through to completion.

### Pencil Method



### Scottish Method



### Basic Continental Method



### Norwegian Purl Method

The Norwegian purl method is similar to the conventional Continental method—the needles are held in the palms of the hands (with the hands on top of the needles) and the left forefinger holds the yarn taut a short distance from the needle tips. However, the yarn is held behind the needles for both the knit and purl stitch.

*To knit:* Work the knit stitch as for the basic Continental method.

*To purl:* Hold the yarn in back of the work, bring the right needle behind the working yarn, then forward, and insert it down (from back to front) into the first stitch on the left needle (Figure 1). Rotate the right needle around and behind the left needle tip, reaching over and behind the yarn (Figure 2), then bring the needle to the front above the stitch, push the tip back through the old stitch (from front to back), forming a new stitch on the needle as you do so (Figure 3), and slide the old stitch off the left needle.

### Norwegian Purl Method



Figure 1



Figure 2



Figure 3

### Yarn Held Around the Neck

The method of tensioning the yarn around the neck is common in the disparate countries of Greece and Peru. The ball of working yarn is located on the knitter's right side. The yarn is wrapped twice around the middle three fingers of the right hand, travels up and around the right side of the neck, then down the left side of the neck to the left thumb and needles. The needles are held in the palms of the hands and the main action is performed by the right needle and the left thumb.



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**To knit:** Hold the yarn in front of and a short distance away from the needle tips. Insert the right needle into the first stitch on the left needle, swivel the right needle around to the front of the work, and use your left thumb to wrap the yarn counterclockwise around the right needle. Push the right needle back out of the old stitch, maintaining tension on the new stitch with your thumb, and slide the old stitch off the left needle.

**To purl:** Hold the yarn as for the knit stitch. Insert the right needle down (from back to front) into the first stitch on the left needle, use your thumb to lift the yarn up and over the needle tip, and pull the new stitch through the old as you slip the old stitch off the left needle.

### Yarn Held Around the Neck



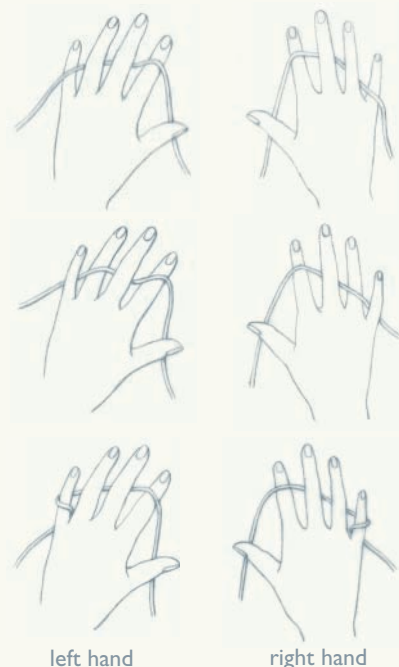
Knit stitch



Purl stitch

### Tensioning the Yarn

Whether you hold the yarn in your right or left hand, you'll want to keep it under tension so that the stitches can be made in rapid sequence and are uniformly tight. Most knitters hold the yarn so that it travels from the knitting, drapes over the forefinger and into the palm of the hand, then up over the ring or little finger, and into the ball. Bring more yarn into play by stretching the forefinger away from the knitting. There are a number of ways to add tension: use your palm to press the yarn against the needle, or wrap it around the little finger or forefinger. I find that for most knitters, wrapping the yarn around a finger creates excessive tension and the knitter has to stop frequently to loosen the yarn, then rewrap it.



left hand

right hand

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## Eastern Knitting

Less familiar to most American knitters is the Eastern style of knitting, which can be performed by holding the yarn in either hand. The distinguishing feature of this method is the orientation of the stitches on the needle and the way in which the needle enters the stitch. The term “Eastern” refers to the fact that the left side of the stitch is in front of the needle, rather than the right side as in “Western” knitting. To produce an uncrossed fabric (in which none of the stitches are twisted), the needle enters the stitch differently or the yarn is wrapped around the needle differently from the Western methods.

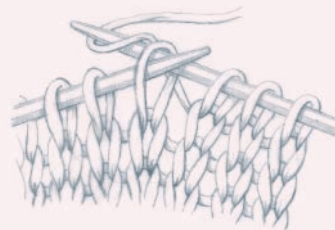
### Uncrossed Eastern Method

This method produces a fabric that looks similar to the methods previously discussed, but the stitches tend to have a square shape and the tension tends to be quite tight—equivalent to a drop of about two needle sizes. The right needle enters the side of the stitch that is on the back of the left needle (called the back loop) and the yarn is wrapped around the needle in the opposite direction (clockwise). Entering the stitches through the back uncrosses each stitch, while wrapping the yarn clockwise creates crossed stitches on the needle (the leading side of the stitch is on the back of the needle).

*To knit:* Hold the yarn in back and insert the right needle from front to back into the first stitch on the left needle. Bring the yarn around the right needle clockwise (over to the front then under to the back), and pull the new stitch through the old as you slide the old stitch off the left needle.

*To purl:* Hold the yarn in front and insert the right needle up (from back to front) into the first stitch on the left needle. Bring the yarn around the right needle tip clockwise (under the needle to the back then over to the front), and pull the new stitch through the old as you slide the old stitch off the left needle.

### Uncrossed Eastern



knit stitch



purl stitch

An advertisement for Knit One Crochet Too Italian Ice yarn. It features a glass bowl filled with several balls of yarn in various colors (red, yellow, blue, white, orange, purple) resting on a white lace doily. The background is black. Text on the image includes the brand logo, the product name, a description of the yarn blend, and a website URL.

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## Brittany



### Uncrossed Combined Method

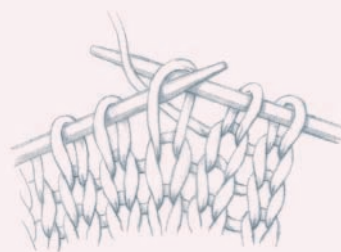
According to *Mary Thomas's Knitting Book* (Dover, 1972), this method results in the closest, firmest fabric possible because the working yarn takes the shortest route in creating a stitch. The yarn is wrapped clockwise around the needle for the purl stitch, which produces a twisted stitch (the leading edge of the stitch is at the back of the needle), then the knit technique on the following row untwists the stitch (the leading edge of the stitch is in front of the needle) by working into the back loop. This is a good method to use to tighten up the purl stitch on the left side of a cable.

**To knit:** Hold the yarn in back and insert the right needle down (from front to back) into the first stitch on the left needle. Use the needle to "pick" the yarn by going over and behind the yarn, and pull the new stitch through the old as you slide the old stitch off the left needle.

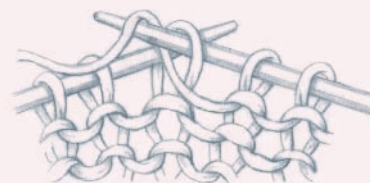
**To purl:** Hold the yarn in front of the work and insert the right needle up (from back to front) into the first stitch on the left needle, above the working yarn. Push the needle back through the stitch, catching the yarn as you go, and slide the old stitch off the left needle.

BETH BROWN-REINSEL, author of *Knitting Ganseys* (Interweave, 1993), and former owner of Knitting Traditions, teaches knitting techniques in workshops across the country.

### Uncrossed Combined Method



knit stitch



purl stitch



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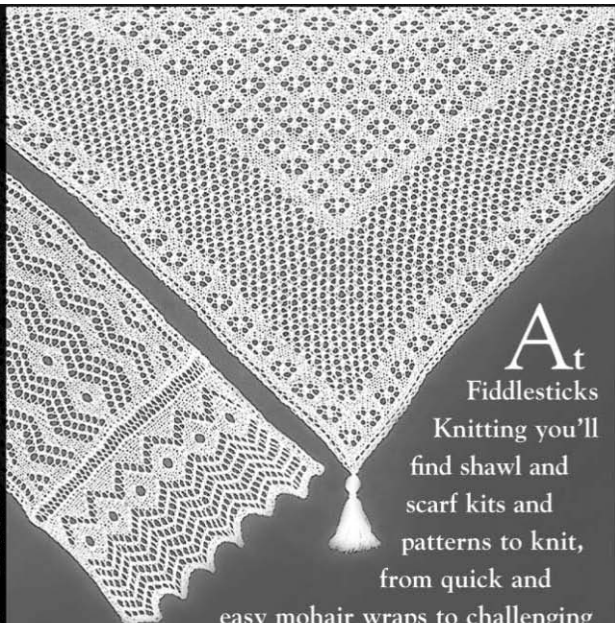
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# The Right Way to Knit. . . .

by Meg Swansen

## *The Right Way to Knit. . . The right way to knit? There is no such thing!*

This beautiful yet simple craft, with its uncertain beginnings and its global prevalence, embraces such an enormous variety of disciplines that one has to ask: how can there be one “right” way to execute the myriad techniques and tricks the craft encompasses? There may well be as many ways to knit as there are knitters, and I believe that all those ways are acceptable. I contend that if you feel comfortable as you knit and, more importantly, if you are getting the results you seek, then you are doing it right.

With plenty of practice, you will attain your own personal style. And I recommend that you not judge your results too harshly until a few thousand stitches have passed over your needles. Initially you will go through an awkward stage as your hands become familiar with a new skill and you try out various methods that you have seen and/or been taught. This period varies in length, but, if you persist, you will eventually relax and your knitting will become smoother. When you sense that you have settled into your own stride, it is the time to become more critical of your work—if you choose to. If the finished fabric (after blocking) does not measure up to your expectations, you may want to experiment with other knitting styles, or perhaps just tweak your own a little here or there.

Tweaking opportunities are many. You can hold the working wool in the left hand or you can hold it in the right. You can wrap the wool several times around assorted fingers—or not wrap it at all. You may like to knit on round needles, or you may prefer straight ones. You may hold your straight needle like a pencil—or you may perch on top of it. You may clamp one end of a straight needle under your arm, or steady it in your navel, or hold it in a knitting pouch—or not. You may mutter to yourself as you knit, or perhaps find a song that hides in the rhythm of a color pattern—or not.

When you’re working with two colors, you may find that you like to hold a color in each hand, or you may prefer to hold both in one hand, either left or right. You may trap the carried wool every inch, or you may trap it every other stitch. Perhaps you like to knit pictures in intarsia (flat or circular), or you may prefer repeated motifs in stranded color work, or simple garter-stitch stripes, or patchwork, or mosaic patterns—or all the above.

In recent years I have been pleased to note a reduction in the number of Knitting Bullies extant . . . you know, the people who are so pleased to tell you that you are holding your needles “wrong” or you aren’t executing a certain technique properly. But some knitters still firmly believe there is a “best” way to work certain techniques. By all means, try their suggestions, but make your own decisions about what is best for you. For instance, I get a much smoother result when I’m making an ssk decrease by working it in the manner that Dee Barrington uses—slipping the second

stitch as if to purl. (A technique that Dee “discovered” by misunderstanding the original instructions.) But other knitters get more distortion when they use this method and prefer Barbara Walker’s original “slip as if to knit.” You are in charge. You are the one to decide what to knit and how to knit it.

At Knitting Camp, we have seen several unique knitting styles. Andrea Wong (of Brazil) knits circular garments with the inside of the fabric facing her. The working wool either drapes around Andrea’s neck or goes through a hook pinned to the front of her blouse. With her knitting wrong side out, she holds the wool in front of the work and flips it around the needle with her left thumb as she purls each stitch—and we are all awed by her amazing speed!

Joyce Williams (author of *Latvian Dreams*, Schoolhouse Press, 2000) also works in the round and holds her work inside out, with the needle tips away from her, a method that Amy Detjen calls Knitting on the Far Side. This way, Joyce can see the right side of her work on the inside of the tube, and even though the garment is inside out, she is knitting on the right side. Joyce developed this method for knitting color patterns in order to make the carried yarn travel further—around the outside of the circle and thereby discourage puckering over the color pattern. (Puckering is a common problem for knitters new to colorwork. Be sure to carry the wool loosely across the back of the work. If the carried yarn is too loose, it can be snugged up, but too tight has no solution—except an attitudinal one. Just pretend you planned to knit a smocked garment from the outset.)

When you learn a new technique, you expect to achieve a certain result, but how you get to that result is your choice. Learn the textbook method to begin with, but after you become familiar with it and understand the stitch movement, you may observe your movements gradually evolving into something slightly different—different, not wrong, and equally effective. Never mind what someone else may tell you. Press On.

We are fortunate that handknitting nearly always presents us with a number of choices at every turn. Several decades ago, while knitting in the stands at a baseball game, I came up with a phrase that I use frequently—Knitter’s Choice. You decide what to do at any given point, according to your desired results. You are the boss of your knitting and, with comfort and gratification as your goals, you can continue to experiment and adapt the details to perfect your own Personal Knitting Style.

Meg Swansen is the owner of Schoolhouse Press in Pittsville, Wisconsin, which publishes knitting books, produces instructional knitting videos, and provides by mail order a full range of knitting supplies.



Jean Nicholls





# UNCOMMON GARDENING GLOVES

design by DONNA DRUCHUNAS

DONNA DRUCHUNAS LOOKED IN VAIN FOR GARDENING GLOVES with a comfortable fit; then she tried knitting a pair for herself. She used a washable cotton yarn blended with stretchy elastic to make her gloves snug and flexible. Easy-to-knit side gussets allow lots of room for flexing thumbs. These gloves are practical, but the lace pattern at the cuff makes them good enough (after washing) to wear for tea. Make them in a periwinkle blue for prettiness or in a bright red if you're prone to losing your garden tools among your greenery.

**Finished Size** 10 (12, 14)" (25.5 [30.5, 35.5] cm) hand circumference, unstretched. Gloves shown measure 12" (30.5 cm).

**Yarn** Cascade Fixation (98.3% cotton, 1.7% elastic; 110 yd [100 m]/50 g, relaxed): #2550 blue, 2 balls.

**Needles** Size 2 (2.75 mm): set of 4 or 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 16 sts and 24 rnds = 2" (10 cm) in St st worked in the round, after washing.

## Stitch Guide

**Garter-Stitch Eyelet Rib:** (multiple of 6 sts)  
 Rnd 1: \*P1, p2tog, yo, k1, yo, p2tog; rep from \*.

Rnds 2–4: Knit.

Repeat Rnds 1–4 for pattern.

## Right Glove

**Cuff:** CO 42 (48, 54) sts. Place marker (pm) and join, being careful not to twist sts. Work k1, p1 ribbing until piece measures 1" (2.5 cm) from beg. Beg with Rnd 1, work garter-stitch eyelet rib until piece measures 4" (10 cm) from beg, and *at the same time*, on last rep of Rnd 2 of patt, dec 2 (dec 0, inc 2) sts evenly spaced—40 (48, 56) sts. **Wrist:** Change to St st and work even for 1" (2.5 cm). **Thumb gusset:** K2, pm, M1 (see Glossary, page 97), k1, M1, pm, knit to end—3 gusset sts. Knit 2 rnds even. **Inc rnd:** Knit to m, sl m, M1, knit to next m, M1, sl m, knit to end—2 sts inc'd. Knit 2 rnds even. Inc 2 gusset sts in this manner every 3 rnds until there are 15 (17, 19) gusset sts bet markers. Knit 2 rnds even. **Next rnd:** Knit to gusset, remove marker, place gusset sts on holder, remove marker, use the backward loop method (see Glossary, page 96) to CO 1 st over gap, knit to end of rnd—40 (48, 56) sts. **Hand:** Work even in St st until section above eyelet rib measures 4¼ (4½, 4¾)" (11 [11.5, 12] cm). **Little finger:** K24 (29, 34), place next 32 (38, 44) sts on holder to work later, use backward loop method to CO 2 sts over gap, join, knit to end of rnd—10 (12, 14) little finger sts. Work even until finger measures 1¼ (2, 2¼)" (4.5 [5, 5.5] cm), or until finger is just shy of desired length. **Dec rnd:** \*K2tog; rep from \*—5 (6, 7) sts rem. Break yarn, thread tail through rem sts, pull tight, and fasten off. **Upper hand:** Place 32 (38, 44) held sts on needles. Join yarn and pick up and knit 2 sts along base of CO sts at side of little finger—34 (40, 46) sts. Join and



work in the rnd until piece measures ¼" (6 mm) from joining rnd.

**Ring finger:** Place first and last 6 (7, 8) sts on needles and rem 22 (26, 30) sts on holder. CO 1 st over gap, join, and knit to end of rnd—13 (15, 17) sts for ring finger. Work even until finger measures 2 (2¼, 2½)" (5 [5.5, 6.5] cm) from beg, or just shy of desired length. **Dec rnd:** \*K2tog; rep from \*, knitting last st of rnd tog with first st of next rnd—6 (7, 8) sts rem. Break yarn, thread tail through rem sts, pull tight, and fasten off. **Middle finger:** Place first and last 5 (6, 7) sts on needles, leaving rem 12 (14, 16) sts on holder. CO 2 st over gap, pick up and knit 1 st along CO edge of ring finger, join, and knit to end of rnd—13 (15, 17) sts for middle finger. Work even until finger measures 2½ (2¾, 3)" (6.5 [7, 7.5] cm) from beg, or just shy of desired length. Dec and fasten off as for ring finger. **Index finger:** Place rem sts on needles. Pick up and knit 1 st along CO edge of middle finger, join, and knit to end of rnd—13 (15, 17) sts for index finger. Work as for ring finger. **Thumb:** Place 15 (17, 19)

held gusset sts on needles, pick up and knit 1 st along CO edge between thumb and hand, join, and knit to end of rnd—16 (18, 20) sts for thumb. Work even until thumb measures 1½ (1¾, 2)" (3.8 [4.5, 5] cm), or just shy of desired length. **Dec rnd:** \*K2tog; rep from \*—8 (9, 10) sts rem. **For largest size only:** Knit the next 2 sts tog (first 2 sts of next rnd)—8 (9, 9) sts rem. Fasten off as for ring finger.

## Left Glove

Work as for right glove, but reverse shaping and begin thumb gusset as foll: Knit to last 3 sts, pm, M1, k1, M1, pm, k2.

## Finishing

Weave in loose ends. Wash in warm water to relax elastic. If desired, apply puffy paint in a dot or stripe pattern on fingers and palms for a non-slip surface, following the manufacturer's instructions. Use a blow-dryer to puff the paint instead of an iron. ∞

DONNA DRUCHUNAS is a freelance knitter and writer. Visit her website at [www.sheeptoshawl.com](http://www.sheeptoshawl.com).

# WAVING LACE SOCKS

design by EVELYN A. CLARK

A SIMPLE LACE PATTERN WAVES BACK AND FORTH along the length of these socks, creating a lovely and comfortable sock that designer Evelyn Clark finds particularly soothing to knit. The socks can be started with a feminine scalloped-rib border, as shown, or with a simple knit one, purl one rib for a more tailored look.

**Finished Size** About 7" (18 cm) around and 9" (23 cm) long from back of heel to toe. Sized for a woman's medium foot.

**Yarn** Lorna's Laces Shepherd Sock Yarn (80% superwash wool, 20% nylon; 215 yd [196 m]/50 g): #44NS old rose, 2 skeins.

**Needles** Size 1 (2.25 mm): set of 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 36 sts and 50 rnds = 4" (10 cm) in St st worked in the round.

## Note

The lace pattern stretches—to get an accurate measurement, put on the sock or stretch it slightly widthwise.

## Leg

Loosely CO 64 sts. Divide sts evenly onto 4 dpn (16 sts on each needle), place marker (pm), and join, being careful not to twist sts. Choose scalloped edging option (shown here) or ribbed top option as foll: **Scalloped edging option:** Work Rnds 1–14 of Scalloped Edging chart. **Ribbed top option:** Work k1, p1 rib for 11 rnds. **Next rnd:** \*P1, k6, p1; rep from \*. **Both options:** Work Rnds 1–20 of Waving Lace chart 3 times, then work Rnds 1–10 again—piece should measure 6½" (16.5 cm) from beg.

## Heel

**Heel flap:** (Begin working back and forth in rows. Sl sts should be slipped purlwise.) Turn work, and p32 heel sts onto 1 dpn.

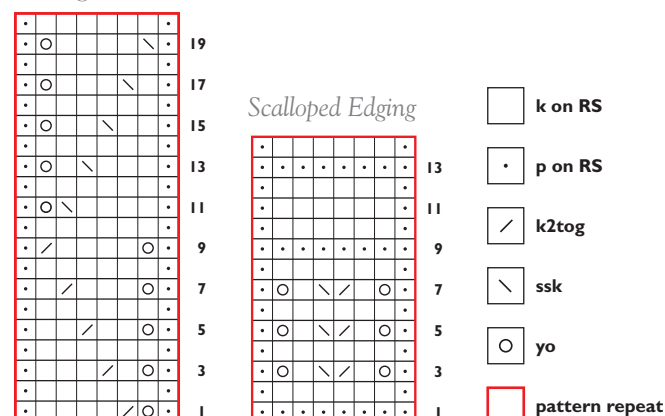
**Row 1:** \*Sl 1, k1; rep from \*.

**Row 2:** Sl 1, purl to end.

Rep these 2 rows 18 more times, then work Row 1 again—heel flap should measure 2½" (6.5 cm) from beg.

**Turn heel:** Work short rows as foll:

*Waving Lace*



**Row 1:** Sl 1, p16, p2tog, p1, turn.

**Row 2:** Sl 1, k3, ssk, k1, turn.

**Row 3:** Sl 1, p4, p2tog, p1, turn.

**Row 4:** Sl 1, k5, ssk, k1, turn.

Cont in this manner, working 1 more st before dec each row until all of the sts have been worked—18 sts rem. **Shape gusset:** With Needle 1, pick up and knit 20 sts along side of heel; divide instep sts equally between Needle 2 and Needle 3 (if they aren't already), and cont across instep sts in lace patt as established (beg with Rnd 11); with Needle 4, pick up and knit 20 sts along other side of heel, then knit first 9 heel sts. Sl rem 9 heel sts onto Needle 1—90 sts total; 29 sts each on Needles 1 and 4, and 16 sts each on Needles 2 and 3. Cont as foll:

**Rnd 1:** Needle 1: k9, k20 through back loops (tbl); Needles 2 and 3: cont in lace patt as established; Needle 4: k20 tbl, k9.

**Rnd 2:** Needle 1: knit to last 3 sts, k2tog, k1; Needles 2 and 3: cont in lace patt as established; Needle 4: k1, ssk, knit to end—88 sts rem.

**Rnd 3:** Needle 1: knit; Needles 2 and 3: cont in lace patt; Needle 4: knit.

Rep Rnds 2 and 3 until 64 sts rem—16 sts on each needle.

## Foot

\*Needle 1: knit; Needles 2 and 3: cont in lace pattern; Needle 4: knit; rep from \* until foot measures 1½" (3.8 cm) less than desired total length, ending with an even-numbered rnd of the lace patt. (To accommodate tendency of lace to stretch, try on sock or stretch it horizontally when measuring.)

## Toe

**Rnds 1 and 3:** Knit.

**Rnd 2:** Needle 1: knit to last 3 sts, k2tog, k1; Needle 2: k1, ssk, knit to end; Needle 3: knit to last 3 sts, k2tog, k1; Needle 4: k1, ssk, knit to end—60 sts rem.

Rep Rnds 2 and 3 until 32 sts rem. Then work Rnd 2 only until 12 sts rem.

## Finishing

K3 sts from Needle 1 onto Needle 4 and slip 3 sts from Needle 3 onto Needle 2—6 sts each on 2 needles. Cut yarn, leaving a 12" (30.5-cm) tail. Using the Kitchener st (see Glossary, page 97) graft sts tog. Weave in loose ends.

EVELYN A. CLARK is a writer and designer who lives simply in Seattle.







# FAIR ISLE PILLOWS

design by SANDY CUSHMAN

SANDY CUSHMAN DREW INSPIRATION FOR THESE BRIGHTLY COLORED, multi-patterned pillows from embroidered motifs on the richly decorated textiles from the Kutch region of India. She uses a crisp cotton yarn in colors of eggplant, sage, and fresh chiles. The buttons are used for closure, but they also form a prominent part of the design, adding more spark to these already lavish pillows.

Bruce Forster

**Finished Size** Circles Pillow: About 16" (40.5 cm) square, buttoned. Dots and Diagonals Pillow: About 12" (30.5 cm) wide and 16" (40.5 cm) high, buttoned.

**Yarn** Classic Elite Provence (100% cotton; 256 yd [234 m]/125 g): #2627 French red, #2619 zinnia (orange), #2652 vintner's grape (purple), #2626 plum (maroon), and #2682 asparagus (sage green), 1 skein each makes both pillows. *Note:* Almost all of the red is used.

**Needles** Size 4 (3.5 mm): 24" and 16" (60- and 40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle; five removable stitch markers or safety pins; nine  $\frac{7}{8}$ " (2.2-cm) buttons (five for Circles, four for Dots and Diagonals); two knife-edge pillow forms, one 16" (40.5-cm) square and one 12" x 16" (30.5 x 40.5 cm).

**Gauge** 23 sts and 24 rnds = 4" (10 cm) in stranded two-color St st worked in the round.

## Notes

The buttonhole band is worked back and forth in garter slip-stitch pattern. After completion, the band is joined for working in the round, and work proceeds in two-color stranded St st with each round beginning at the side edge of the pillow.

All slipped stitches are slipped as if to purl.

## Stitch Guide

**Garter Slip-stitch:**

(multiple of 8 sts + 6)

Using colors A and B as given in the





instructions for your chosen pillow, work as foll:

**Row 1:** (RS) With A, k2, sl 1 wyib (with yarn in back), \*k7, sl 1 wyib; rep from \* to last 3 sts, end k3.

**Row 2:** With A, k3, \*sl 1 wyif (with yarn in front), k7; rep from \* to last 3 sts, end sl 1 wyif, k2.

**Row 3:** With B, k1, sl 1 wyib, k1, \*sl 1 wyib, k5, sl 1 wyib, k1; rep from \* to last 3 sts, end sl 1 wyib, k2.

**Row 4:** With B, k2, sl 1 wyif, \*k1, sl 1 wyif, k5, sl 1 wyif; rep from \* to last 3 sts, end k1, sl 1 wyif, k1.

**Rows 5 and 6:** Change to A, and rep Rows 1 and 2.

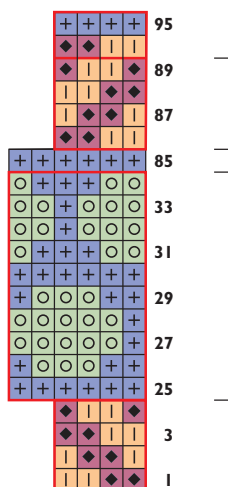
**One-Row Buttonhole:** (worked over 3 sts on WS) Drop yarn in back of work to the RS. Sl 1, bring dropped yarn between the needles to front of work on WS, [sl 1, pass second st on right needle over the first st] 2 times, pass sl st on right needle back to left needle. Bring yarn over the right needle from front to back to create a yarnover (yo). Pass the st next to the yo on right needle over the yo. Using the backward loop method (see Glossary, page 96), CO 2 sts. K2tog, M1 (see Glossary, page 97) in the strand of yarn in the same color as your working yarn.

### Circles Pillow

**Buttonhole band:** With red and longer cir needle, CO 150 sts. Do not join. Knit 4 rows. Using orange for A and red for B, work Rows 1–3 of garter slip-stitch patt. Turn work. There will be 18 groups of 5 sts knit with red on the previous row. With WS facing and using removable markers or safety pins, mark the center 3 sts of the 10th, 12th, 14th, 16th, and 18th 5-st groups for buttonhole placement. Work Row 4 of patt, making 5 buttonholes as foll: \*Work in patt to marked group of 3 sts, work one-row buttonhole (see Stitch Guide), removing markers as you complete the buttonhole; rep from \* 4 more times, work in patt to end—5 buttonholes, each in the center of a 5-st group. Work Rows 5 and 6 of garter slip-stitch patt. Cut off orange. Knit 4 rows red, and at the same time inc 36 sts evenly spaced in last row—186 sts. **Fair Isle section:** With RS facing, join for working in the rnd and place marker (pm) at beg of row to indicate beg of rnd. Set up patt from Rnd 1 of Circles chart as foll: Work first st, work 4-st rep 46 times, work last st. Work Rnds 2–6 of chart. **Rnd 7:** Set up patt as foll: \*Work first st, work 10-st patt rep 9 times, work last 2 sts\*, pm; rep from \* to \* once more. Cont in patt as established, work Rnds 8–17 once. Work in patt from chart until Rnd 42 has been completed, working circle motifs as for Rnds 7–17, and working smaller motifs as for Rnds 1–6. Rep Rnds 7–42 once more—78 rnds of chart completed.



### Dots and Diagonals

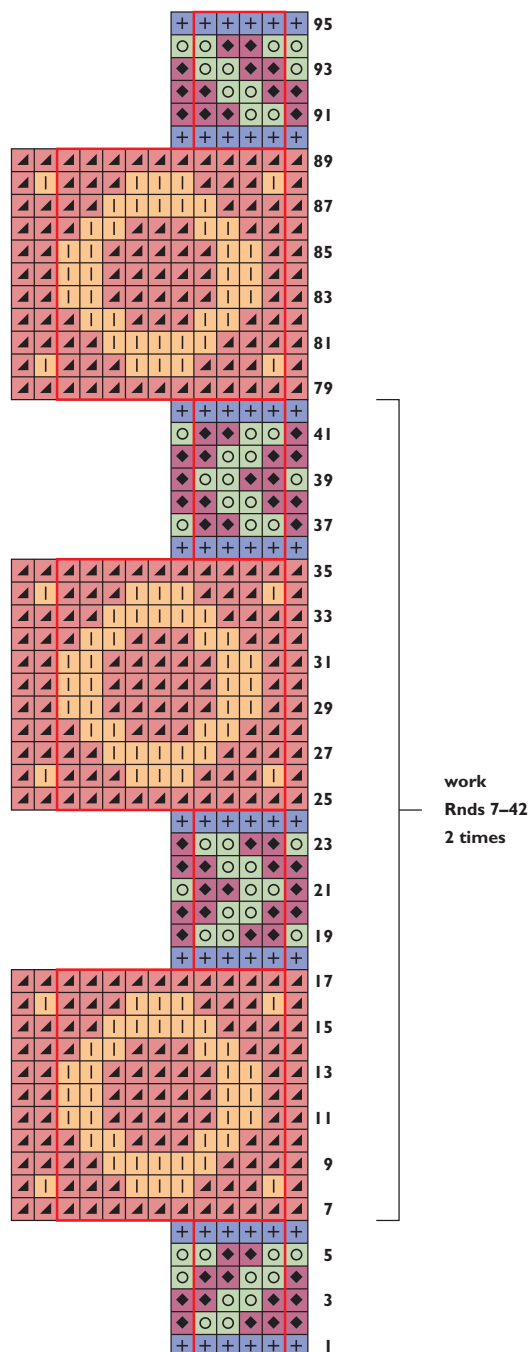


Work Rnds 79–95 once—95 rnds of chart completed; piece measures about 17½" (44.5 cm) from beg, including 1½" (3.8 cm) buttonhole band. Arrange sts on 2 cir needles with RS held tog—93 sts on each needle. Using the needle tip of the longer cir needle and purple, work three-needle BO (see Glossary, page 97) to close top of pillow.

### Dots and Diagonals Pillow

**Buttonhole band:** With sage and longer cir needle, CO 118 sts. Do not join. Knit 4 rows. Using purple for A and sage for B, work Rows 1–3 of garter slip-stitch patt. Turn work. There will be 14 groups of 5 sts knit with purple on the previous row. With WS facing and

### Circles



using removable markers or safety pins, mark the center 3 sts of the 8th, 10th, 12th, and 14th 5-st groups for buttonhole placement. Work Row 4 of patt, making 4 buttonholes as foll: \*Work in patt to marked group of 3 sts, work one-row buttonhole (see Stitch Guide), removing markers as you complete the buttonhole; rep from \* 3 more times, work in patt to end—4 buttonholes, each in the center of a 5-st group. Work Rows 5 and 6 of garter slipstitch patt. Cut off purple. Knit 4 rows sage, and *at the same time* inc 26 sts evenly spaced in last row—144 sts. **Fair Isle Section:** With RS facing, join for working in the rnd and place marker (pm) at beg of row to indicate beg of rnd. Set up patt from Rnd 1 of Dots and Diagonals chart as foll: Work 4-st rep 36 times around. Rep Rnds 1–4 of chart a total of 6 times. Rep Rnds 25–34 of chart a total of 6 times—84 chart rows completed. Knit Rnd 85 with purple. Rep Rnds 86–89 a total of 2 times, then work Rnds 94 and 95 once—95 rnds of chart completed; piece should measure about 17½" (44.5 cm) from beg, including 1½" (3.8-cm) buttonhole band. Arrange sts on 2 cir needles with RS held tog—72 sts on each needle. Using the needle tip of the longer cir needle and purple, work three-needle BO (see Glossary, page 97) to close top of pillow.

### Finishing

Block lightly. Weave in loose ends behind their corresponding colors on WS. Sew buttons opposite buttonholes. Insert pillow forms and button closed. ∞



Bruce Forster

SANDY CUSHMAN designs knitwear and accessories from her home in Colorado.

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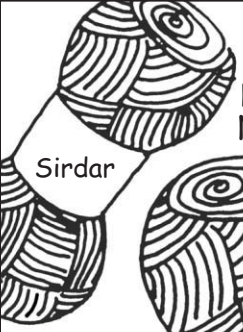

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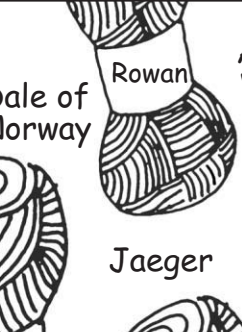
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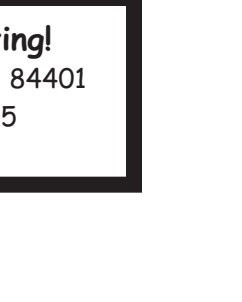
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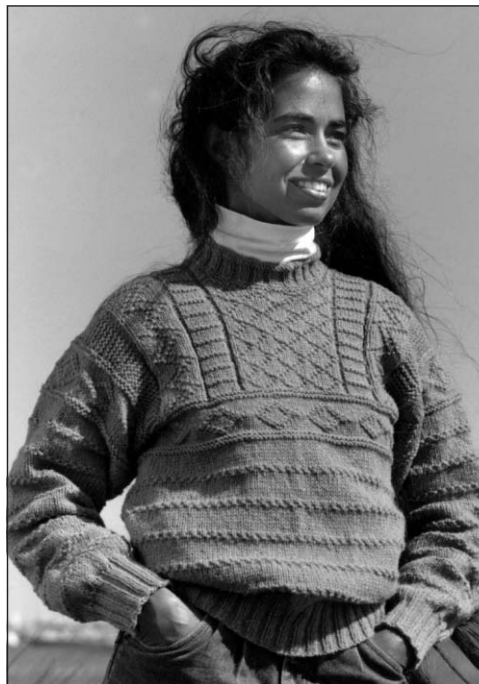
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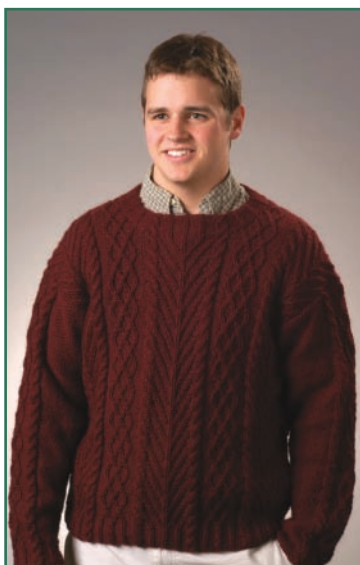
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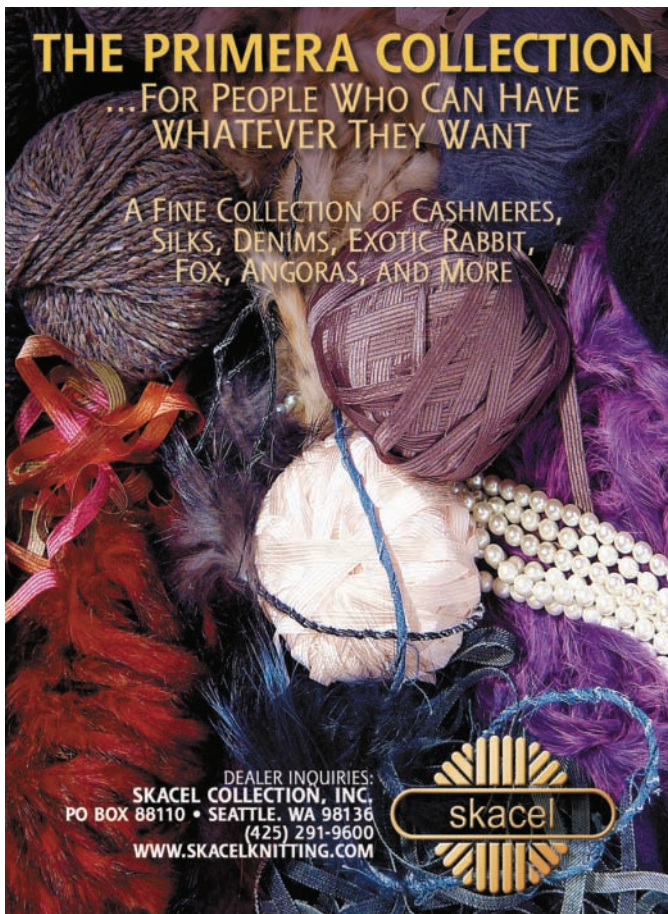
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# HEIRLOOM ARAN BABY SET

design by LISA LLOYD

LISA LLOYD'S DIMINUTIVE ARAN PULLOVER AND ACCOMPANYING HAT are not meant to be quick gifts. Instead, the fine cables and detailed styling on this duo call for the care and attention due a special newborn. Tiny versions of classic X-and-O cables and plaits flank a central staghorn cable. Saddle shoulders carry the sleeves' cable pattern over the shoulders to the neckband, and small pearl buttons along the left shoulder allow the sweater to fit easily over a baby's head. Worked in a blend of merino, silk, and cashmere, this pullover is soft as down next to baby's skin.

**Finished Size** Sweater: 18 (20½, 23, 25)" (45.5 [52, 58.5, 63.5] cm) chest circumference. To fit sizes 6 (12, 18, 24) months. Sweater shown measures 18" (45.5 cm). Hat: 16 (18)" (40.5 [45.5] cm) circumference. To fit sizes 6–12 (18–24) months. Hat shown measures 16" (40.5 cm).

**Yarn** Plymouth Taj Mahal (70% merino, 22% silk, 8% cashmere; 187 yd [170 m]/50 g): #1419 gray, 2 (3, 4, 4) balls for sweater, 1 ball for hat (all sizes).

**Needles** Size 1 (2.5 mm): straight, set of 4 or 5 double-pointed (dpn), and 16" (40-cm) circular (cir; optional). Adjust needle size if necessary to obtain correct gauge.

**Notions** Cable needle (cn); markers (m); tapestry needle; size C/2 (2.75-mm) crochet hook; five ¼" (6-mm) buttons for sweater.

**Gauge** 28 sts and 44 rows = 4" (10 cm) in moss st, blocked. Body center panel of 76 sts = 8" (20.5 cm) wide. Sleeve center panel of 28 sts = 2¾" (7 cm).

## Stitch Guide

**Moss stitch:** (multiple of 2 sts)

Rows 1 and 2: \*K1, p1; rep from \*.

Rows 3 and 4: \*P1, k1; rep from \*.

Repeat Rows 1–4 for pattern.

## SWEATER

### Back

CO 84 (92, 100, 108) sts. Work k1, p1 rib until piece measures 1" (2.5 cm) from beg, ending with a WS row. **Set-up row:** (RS) Beg with Row 1 of patts, work 4 (8, 12, 16) sts in moss st, place marker (pm), work 30 sts according to Chart A, pm, work 16 sts according to Chart B, pm, work 30 sts according to Chart A, pm, work rem 4 (8, 12, 16) sts in moss st. Cont in patt as established

until piece measures 8¼ (9¼, 9¾, 11¼)" (21 [23.5, 25, 28.5] cm) from beg. BO all sts.

### Front

Work as for back until piece measures 7 (8, 8½, 9½)" (18 [20.5, 21.5, 24] cm) from beg, ending with a WS row. **Shape neck:** Keeping in patt, work 28 (32, 35, 39) sts, place next 28 (28, 30, 30) sts on holder for neck, join new yarn and work to end—28 (32, 35, 39) sts each side. Working each side separately, dec 1 st at each neck edge every RS row 6 (6, 6, 8) times—22 (26, 29, 31) sts rem each side. Cont in patt until piece measures same as back to shoulder, ending with a WS row. BO right shoulder sts. **Button placket:** Work left shoulder sts in moss st for 6 rows. BO all sts.

### Sleeves

CO 48 (50, 52, 54) sts. Work k1, p1 rib until piece measures 1" (2.5 cm) from beg, ending with a WS row. **Set-up row:** (RS) Beg with Row 1 of patts, work 10 (11, 12, 13) sts in moss st, 28 sts according to Chart C, and rem 10 (11, 12, 13) sts in moss st. Cont as established, inc 1 st each end of needle every 3 (2, 2, 2) rows 10 (5, 4, 6) times, then every 4 (3, 3, 3) rows 5 (12, 16, 16) times, working new sts in moss st—78 (84, 92, 98) sts. Cont in patt until sleeve measures 7 (7, 7½, 8)" (18 [18, 19, 20.5] cm) from beg. **Shape cap:** BO 33 (36, 40, 43) sts at beg of next 2 rows—12 sts rem. **Saddle:** Cont working rem 12 sts in patt as established until piece measures 2¾ (3, 3½, 3¾)" (7 [7.5, 9, 9.5] cm) from last BO. BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew right saddle to front and back, then sew right sleeve into armhole. Rep for left side but leave front placket open. Sew sleeve and side seams. **Neckband:** With RS facing and beg at placket edge, pick up and knit 74 (74, 78, 86) sts evenly spaced around neck opening. Work k1, p1 rib until neckband measures 1" (2.5 cm). BO all sts loosely. **Saddle edging:** Mark placement of 5 (evenly spaced) buttons on saddle edge. With crochet hook and RS facing, work 1 row of single crochet (see page 15 of crochet insert) along front edge of saddle. Turn, ch 2, sc into each of the next 2 sts,

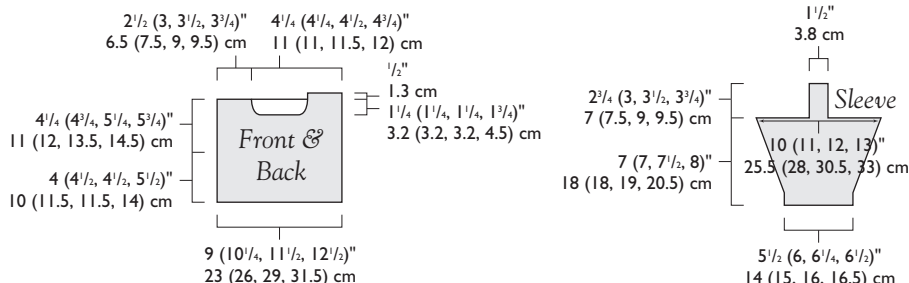








Chart A

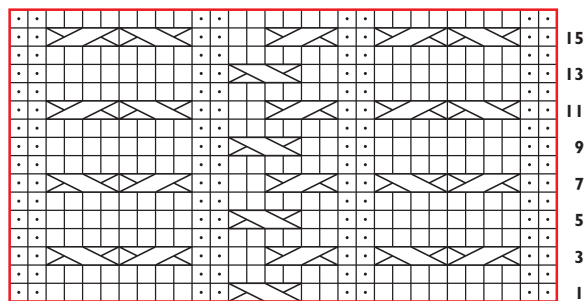
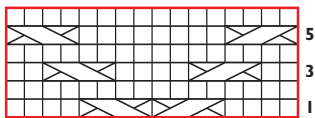


Chart B



Hat

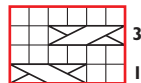
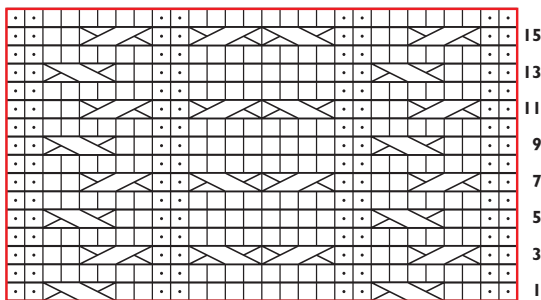


Chart C



□ k on RS; p on WS

• p on RS; k on WS

□ pattern repeat

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

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

\*ch 5 for button loop, skip 2 sc of previous row, sc into each of the next 4 sts; rep from \* 4 more times, work sc to end—5 button loops. Sew buttons to placket opposite loops. Weave in loose ends. Block again if desired.

### HAT

With dpn, CO 128 (144) sts. Place marker (pm) and join, being careful not to twist sts. Work k1, p1 rib until piece measures 1" (2.5 cm) from beg, inc 8 sts evenly spaced across last rnd—136 (152) sts. *Set-up rnd*: Beg with Rnd 1 of chart, \*work 6 sts according to Hat chart, p11 (13); rep from \*. Cont as established until piece measures 2½ (4½)" (6.5 [11.5] cm) from beg. Dec every other rnd as foll, working 1 rnd even after each dec rnd:

*Dec Rnd 1*: \*Work 6 sts in cable patt, p4 (5), p2tog, p5 (6); rep from \*—8 sts dec'd; 128 (144) sts rem.

*Dec Rnd 2*: \*Work 6 sts in cable patt, p4 (5), p2tog, p4 (5); rep from \*—120 (136) sts rem.

*Dec Rnd 3*: \*Work 6 sts in cable patt, p3 (4), p2tog, p4 (5); rep from \*—112 (128) sts rem.

*Dec Rnd 4*: \*Work 6 sts in cable patt, p3 (4), p2tog, p3 (4); rep from \*—104 (120) sts rem.

*Dec Rnd 5*: \*Work 6 sts in cable patt, p2 (3), p2tog, p3 (4); rep from \*—96 (112) sts rem.

*Dec Rnd 6*: \*Work 6 sts in cable patt, p2 (3), p2tog, p2 (3); rep from \*—88 (104) sts rem.

*Dec Rnd 7*: \*Work 6 sts in cable patt, p1 (2), p2tog, p2 (3); rep from \*—80 (96) sts rem.

*Dec Rnd 8*: \*Work 6 sts in cable patt, p1 (2), p2tog, p1 (2); rep from \*—72 (88) sts rem.

*Size large only*: Work next 2 rnds as foll:

*Dec Rnd 9*: \*Work 6 sts in cable patt, p1, p2tog, p2—80 sts rem.

*Dec Rnd 10*: \*Work 6 sts in cable patt, p1, p2tog, p1—72 sts rem.

*Both sizes*: There are 3 purl sts between cables; 72 sts total. Change to St st. Dec 8 sts evenly spaced every rnd 8 more times—8 sts rem. Cut yarn, thread tail through rem sts, pull tight, and fasten off. Weave in loose ends. Block lightly. ∞

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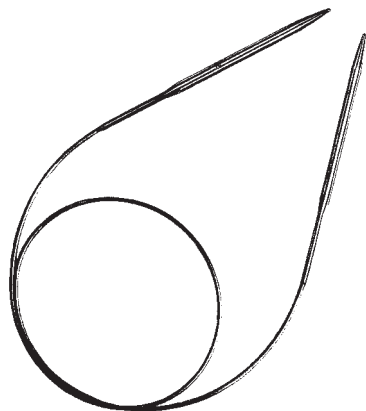
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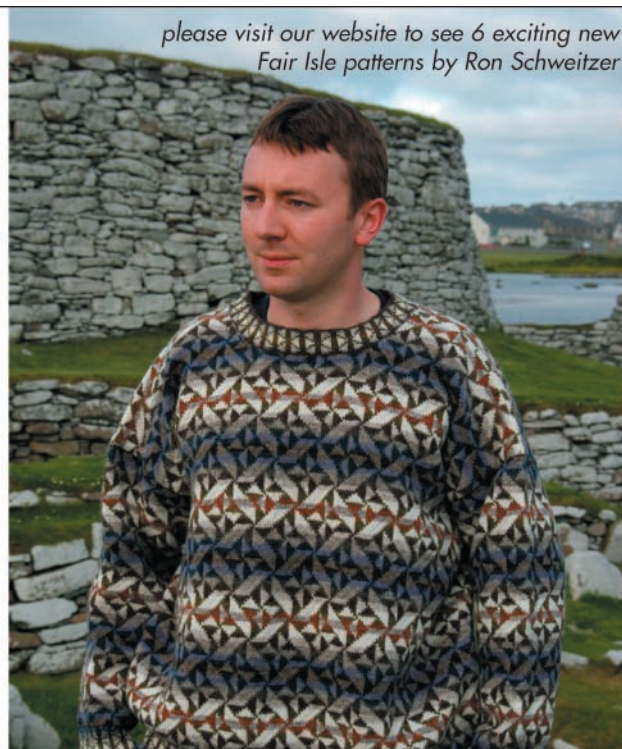
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# STRIPED ANGORA RAGLAN

design by ANN BUDD

THIS ANGORA-BLEND, CREWNECK PULLOVER is from Ann Budd's upcoming book, *The Knitter's Handy Book of Sweater Patterns* (available from Interweave Press this fall). Worked in the round from the bottom up, the stripes begin an inch or so before start of the armhole and continue into the yoke. The raglan "seams" that extend from the armhole to the neck are made by working mirrored decreases adjacent to each other. The stacked decreases form prominent diagonal lines and make the stripes bend as they move from the bodice to the sleeve sections of the yoke.

**Finished Size** 30 (32, 34, 36, 38)" (76 [81.5, 86.5, 91.5, 96.5] cm) bust/chest circumference. Sweater shown measures 34" (86.5 cm).

**Yarn** Classic Elite Lush (50% angora, 50% wool; 124 yd [113 ml]/50 g): #4407 thistle (light blue; MC), 6 (7, 8, 9, 9) skeins; #4457 blueberry (navy), #4422 glass green (sage), and #4434 berrissimo (burgundy), 1 skein each.

**Needles** Body and sleeves—Size 8 (5 mm): 24" (60-cm) circular (cir) and set of 4 double-pointed (dpn). Ribbing—Size 7 (4.5 mm): 16" and 24" (40- and 60-cm) cir and set of 4 dpn. Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 20 sts and 28 rnds = 4" (10 cm) in St st worked in the round.

## Stitch Guide

**Stripe Pattern:** Work the following number of rounds indicated for each color: 2 navy, 2 light blue, 1 navy, 2 light blue, 6 navy, 3 sage, 2 light blue, 2 sage, 2 light blue, 5 sage, 2 burgundy, 2 sage, 1 burgundy, 2 sage, 5 burgundy, 2 light blue, 1 burgundy—42 rounds total.

## Body

With MC and smaller cir needle, CO 148 (160, 172, 180, 188) sts. Place marker (pm) and join, being careful not to twist sts. Work k2, p2 rib until piece measures 2" (5 cm) from beg. Change to larger cir needle and cont in St st until piece measures 10 (11½, 13, 13, 13)" (25.5 [29, 33, 33, 33] cm), or 1" (2.5 cm) less than desired length to armhole. Work 7 rnds of

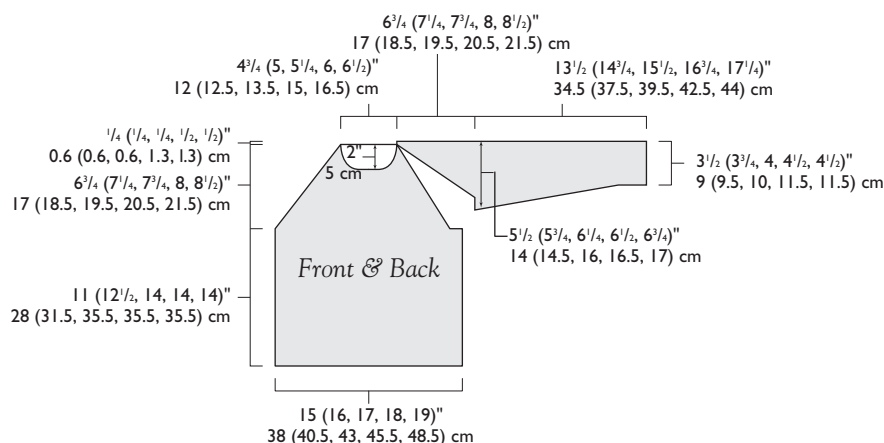
stripe patt, ending 4 (4, 4, 5, 5) sts before m on last rnd. **Divide for front and back:** (8th rnd of stripe patt) BO 8 (8, 8, 10, 10) sts, knit until there are 66 (72, 78, 80, 84) sts on right needle, BO 8 (8, 8, 10, 10) sts, knit to end—66 (72, 78, 80, 84) sts each for front and back. Set aside.

## Sleeves

With MC and smaller dpn, CO 36 (38, 40, 46, 46) sts. Place m and join, being careful not to twist sts. Work k2, p2 rib until piece measures 1½ (2, 2, 2½, 2½)" (3.8 [5, 5, 6.5, 6.5] cm) from beg. Change to larger dpn and cont in St st, and at the same time inc 1 st each side of marker every 6 rnds 9 (10, 11, 0, 0) times, then every 8 rnds 0 (0, 0, 10, 11) times—54 (58, 62, 66, 68) sts. Cont even until piece measures 12½ (13¾, 14½, 15¾, 16¼)" (31.5 [35, 37, 40, 41.5] cm), or 1" (2.5 cm) less than desired length to armhole. Work 7 rnds of stripe patt, ending 4 (4, 4, 5, 5) sts before m on last rnd. **Next row:** (8th rnd of stripe patt) BO 8 (8, 8, 10, 10) sts, knit to end—46 (50, 54, 56, 58) sts rem. Set aside. Make another sleeve to match.

## Yoke

With larger cir needle and cont with 9th rnd of stripe patt, k46 (50, 54, 56, 58) left sleeve sts, pm, k66 (72, 78, 80, 84) front sts, pm, k46 (50, 54, 56, 58) right sleeve sts, pm, k66 (72, 78, 80, 84) back sts, pm, and join into a rnd—224 (244, 264, 272, 284) sts total; rnd begs at back left raglan "seam." **Next rnd:** (Dec rnd) \*Ssk, knit to 2 sts before next m, k2tog, slip m; rep from \* 3 more times—8 sts dec'd. Work 3 rnds even. Rep the last 4 rnds 2 (1, 1, 2, 3) more time(s). Cont in stripe patt, work dec rnd every other rnd 18 (21, 23, 22, 22) times. (Note: To maintain color sequence along raglan dec lines, make color changes 2 sts before end-of-rnd marker.) When stripe patt has been completed, cont in MC. At the same time, when piece measures 4¾ (5¼, 5¾, 6, 6½)" (12 [13.5, 14.5, 15, 16.5] cm) from joining rnd, **Shape front neck:** Cont working raglan decs, BO 12 sts at center front, work to end. Working back and forth in rows and cont working raglan decs as established, at each neck edge







BO 3 sts once, then BO 2 sts 1 (1, 1, 2, 3) time(s), then dec 1 st every RS row 1 (2, 3, 2, 1) time(s), omitting dec at front raglan when just 1 front st rem. When all decs have been completed, there will be 32 (34, 36, 42, 44) sts. BO all sts.

## Finishing

Block to measurements. With yarn threaded on a tapestry needle, sew underarm seams. **Neck:** With shorter smaller needle, MC, RS facing, and beg at back right raglan line, pick up and knit 64 (68, 72, 84, 88) sts evenly spaced around neck opening. Place m and join. Work k2, p2 rib until neck measures 1" (2.5 cm). BO all sts in patt. Weave in loose ends. Block again if desired. ∞

ANN BUDD is the author of *The Knitter's Handy Book of Patterns* (Interweave, 2002). Look for an expanded range of sizes and gauges for raglan and other sweater shapes in her upcoming book, *The Knitter's Handy Book of Sweater Patterns*.



## ■ bookshelf (continued from page 11)

### The Green Mountain Spinnery Knitting Book: Contemporary and Classic Patterns



**Margaret Klein Wilson and the Green Mountain Spinnery (The Countryman Press)**

The Green Mountain Spinnery, a small yarn mill in Putney, Vermont, has been producing quality yarn for fiber craftsmen since 1975. The mill uses fleece from local sheep herds to produce beautiful yarns dyed in rich, warm colors. Over the years,

to accompany their yarns, they've published patterns for simple, timeless garments, many of which were designed by friends and neighbors of the mill. This beautifully photographed book is a collection of thirty classic sweaters culled from the company's archive of patterns. There are vests, cardigans, and pullovers in simple knit-and-purl stitch patterns, color patterns, and cables. Most are for adults and a few are for children and babies. The lovely pictures of Vermont scenery, soft yarns, and traditional sweater designs, along with a thoughtful introduction written by Katharine Cobey, remind us that knitting is a quiet and powerful antidote to the pressures of living in a world increasingly shaped by speed and the stresses of urban living. This is a wonderful book for anyone who appreciates straightforward classic designs and who might be inspired by the success of a small local business dedicated to crafting beautiful yarn. \$29.95, 104 pages, hardbound.



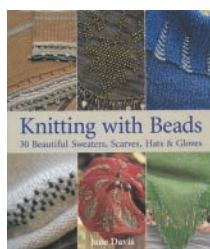
**Knit One, Felt Too**  
**Kathleen Taylor (Storey Publishing)**

Here's a levelheaded but modern look at that beguiling new fad among knitters—felting. This book is packed with twenty-five patterns for bags, hats, earmuff covers, mittens, scarves, booties, pillows, stuff for the kitchen, and toys.

In an engaging and encouraging voice, Kathleen Taylor covers all the basics of felting knitted projects; thoroughly reading her first chapter ("Honey, I Shrank Your Sweater") will allow first-time felters to bypass many common mistakes. Kathleen also discusses "The Care and Feeding of Felt" and how to make a simple lining for those felted bags

that everyone wants to try. Her projects use fashionable, bright colors (which can, of course, be altered to taste), but they are also up-to-the-minute in their shapes and in an overarching sense of fun. The instructions are laid out in clean-looking, easy-to-read charts. And Kathleen profiles other designers who use felting in their work, making this book an excellent resource for further explorations into this enchanting technique. \$18.95, 176 pages, softbound.

### Knitting with Beads: 30 Beautiful Sweaters, Scarves, Hats & Gloves



**Jane Davis (Lark Books)**

Knitters with an interest in beadwork will want to check out this book. The patterns assume an intermediate to advanced knitter, but that knitter needn't have had experience with beads; directions for the beadwork are provided. In addition to the thirty step-by-step projects, the reader is given a wealth of tips and techniques for working with beads. The projects employ

beads in a number of ways—knitted into the fabric and used for embroidery, netting, fringe, and appliqué. The graphs, photographs, and drawings are sound tools, and the broad exploration of design possibilities—in hats, sweaters, scarves, and bags—will help adventurous crafters create knitted items embellished with beads to their own tastes. \$24.95, 128 pages, hardbound.

### The Best of Knitter's: Arans & Celts



**Edited by Elaine Rowley (XRX Books)**

From a who's who of knitting designers comes a best-of that really lives up to the title. XRX has assembled twenty-six patterns from eight sold-out back issues of *Knitter's Magazine*: cardigans, pullovers, and vests in a variety of shapes for men, women, and children. Some designs are classic, some a little more daring. If you've never tried working with cables or cable charts before,

there is a helpful section that explains exactly how to get started. Yarn weights, yardages, and gauges are given for each pattern, as well as the original yarn used (which may have been discontinued since the original publication of the pattern)—extremely helpful for knitters who need or want to make substitutions. \$19.95, 108 pages, softbound.



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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
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 two stitches together
kw	knitwise
LC	left cross
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one (increase)
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
pss	pass slipped stitch over
p2sso	pass two slipped stitches over
pw	purlwise
RC	right cross
rem	remain(s); remaining
rep	repeat; repeating
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
rev sc	reverse single crochet
sc	single crochet
sk	skip
sl	slip
sl st	slip stitch (sl 1 st 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 (wpi)

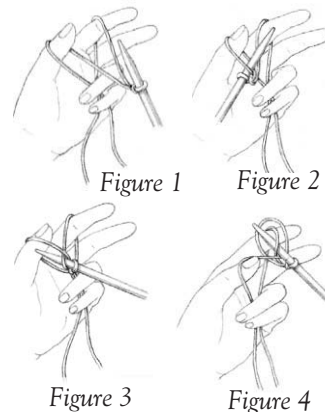
If you substitute or spin a yarn for a project, you can compare the weight of the yarn to the project yarn by comparing wraps per inch (listed in Sources for Supplies on page 101). To do this, wrap your yarn around a ruler for one inch and count the number of wraps. If you have more wraps per inch, your yarn is too thin; fewer wraps per inch, your yarn is too thick.

## Reading Charts

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

## Continental (Long-Tail) Cast-On

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



## Tubular Cast-On

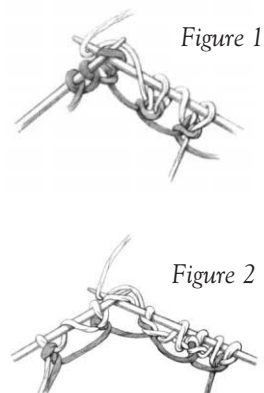
With contrasting waste yarn, use the backward loop method (see below) to cast on half the number of stitches required plus one. Cut waste yarn. Continue with working yarn.

Row 1: K1, \*bring yarn to front to form a yarnover, k1 (Figure 1). Repeat from \*.

Row 2: K1, \*bring yarn to front, slip 1 purlwise, bring yarn to back, k1 (Figure 2). Repeat from \*.

Row 3: Bring yarn to front, \*slip 1 purlwise, bring yarn to back, k1, bring yarn to front. Repeat from \* to last stitch, slip last stitch.

Work Rows 2 and 3 once more, then work k1, p1 ribbing as desired. Remove waste yarn after a few rows of ribbing.



## Backward Loop Cast-On

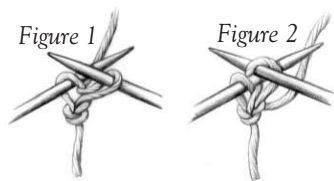
\*Loop working yarn and place it on needle backward so that it doesn't unwind. Repeat from \*.





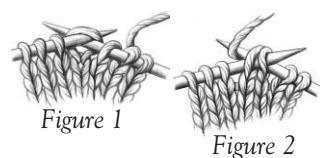
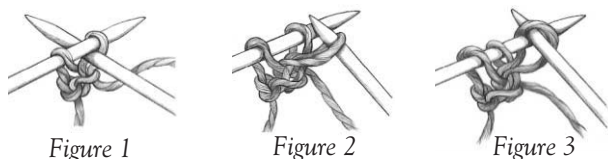
## Knitted Cast-On

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.



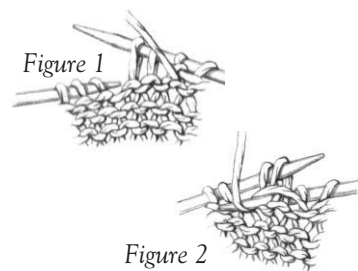
## Cable Cast-On

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 (Figure 3).



## Ssk Decrease

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

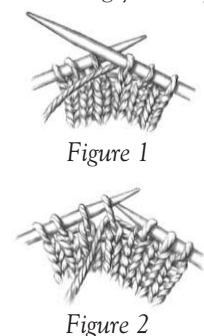


## Ssp Decrease

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

## 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.



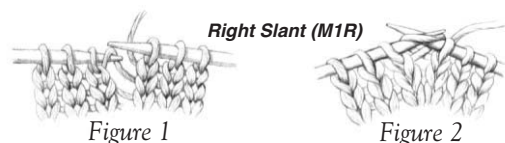
*Note:* Hide wraps in a knit stitch when right side of piece is worked in a knit stitch. Leave wrap if the purl stitch shows on right side. Hide wraps as follows: **Knit stitch:** On right side, work to just before wrapped stitch. Insert right needle from front, under the wrap from bottom up, and then 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.

## Raised (M1) Increase

*If no slant is specified, use the left slant*



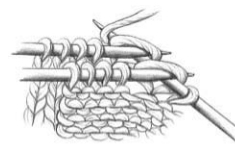
With left needle tip, lift strand between needles from front to back (Figure 1). Knit lifted loop through the back (Figure 2).



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



## Kitchener Stitch

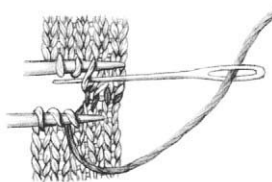
**Step 1:** Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

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

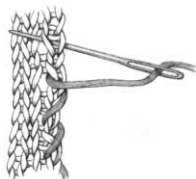
**Step 4:** Bring threaded needle through first back stitch as if to purl (as illustrated), slip this stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle.

Repeat Steps 3 and 4 until no stitches remain on needles.



### 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.



### Slip-Stitch Crochet Seam

Make a slipknot and place it on a crochet hook. \*Insert hook through both pieces of fabric one stitch in from selvedge (Figure 1), wrap yarn around hook to make a loop, pull this loop back through the fabric and through loop already on the hook (Figure 2). Repeat from \*.

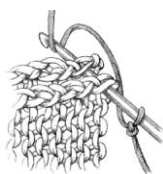


Figure 1

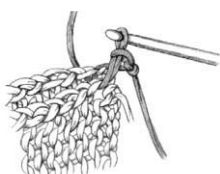


Figure 2

### Backstitch Seam

Working from right to left, one stitch in from selvedge, bring threaded needle up through both pieces of knitted fabric (Figure 1), then back down through both layers a short distance (about a row) to the right of the starting point (Figure 2). \*Bring needle up through both layers a row-length to the left of backstitch just made (Figure 3), then back down to the right, in same hole used before (Figure 4). Repeat from \*, working backward one row for every two rows worked forward.

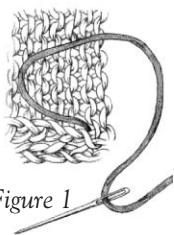


Figure 1

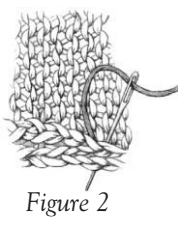


Figure 2

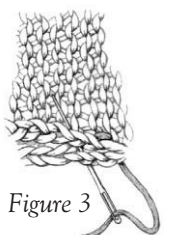


Figure 3



Figure 4

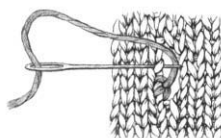
### Stem Stitch

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



### 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.





## OOPS!

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### WINTER 2003

#### Marcel's Sweater (page 16)

The key to the charts on page 18 is missing the following two symbols:  p2tog;  knit yo tbl. The ssk should be worked as foll: Slip 2 sts individually kwise, replace these sts on left needle, knit them tog through their **front loops**.

#### Dolman Updated (page 30)

The sleeve top shaping for the fronts should be as foll (i.e., do not rep the shaping for the backs): **Left Front:** Row 1: (WS) Work to last 26 (27, 28, 28, 29) sts, wrap next st, turn. Row 2 and all RS rows: Knit. Row 3: Work to 25 (27, 29, 28, 30) sts before last wrap, wrap next st, turn. Row 5: Work to 28 (28, 29, 28, 30) sts before last wrap, wrap next st, turn. Row 7: Work across all sts, working wraps tog with wrapped sts. **Right Front:** Row 1: (RS) Work to last 26 (27, 28, 28, 29) sts, wrap next st, turn. Row 2 and all WS rows: Purl. Row 3: Work to 25 (27, 29, 28, 30) sts before last wrap, wrap next st, turn. Row 5: Work to 28 (28, 29, 28, 30) sts before last wrap, wrap next st, turn. Row 7: Work across all sts, working wraps tog with wrapped sts.

### FALL 2003

#### Lace-Edged Raglan (page 28)

In the section on Finishing (page 30), instructions for working the back edging with mitered corners were missing. (Note: You may find it helpful to use a size 6 (4-mm) circular needle for the edging.) **Back Edging with Mitered Corners:** With smaller needles, RS facing, and beg at top of back left side slit, pick up and knit 25 sts along side slit (about 5 sts for every 7 rows); pick up and knit 1 st in corner and *mark this st* (work this st in St st throughout); pick up and knit 86 (94, 100, 107, 114, 121) sts along bottom edge to next 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 back right side slit (about 5 sts for every 7 rows)—139 (146, 152, 159, 166, 173) sts total. With WS facing, knit 1 row. Knit 5 more rows, and *at the same time* inc 1 st before and after each marked corner st every RS row—151 (158, 164, 171, 178, 185) sts. With WS facing, BO all sts kwise. Sew top of side slit edging to bottom of CO sts as for fronts.

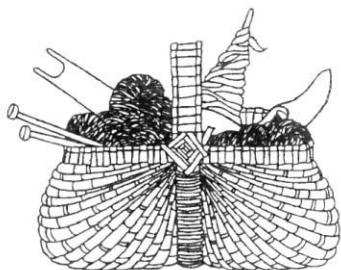
### SPRING 2003

#### Remembering Honey (page 18)

The front neck shaping should begin on a RS row (not WS as stated).



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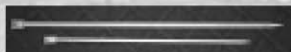


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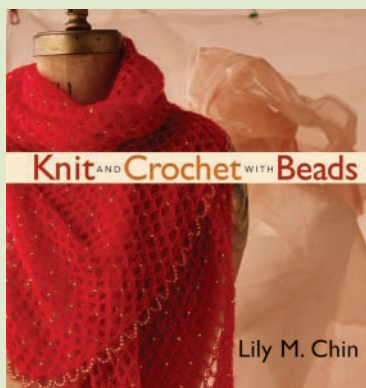
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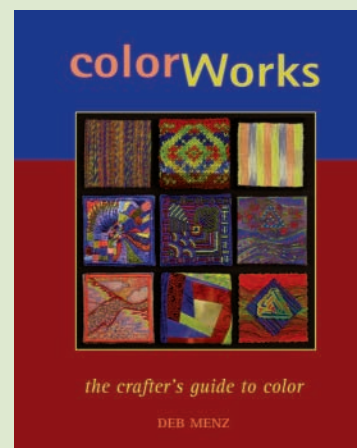
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**Louet Sales/Euroflax**, PO Box 267, 808 Commerce Park Dr., Ogdensburg, NY 13669; [www.louet.com](http://www.louet.com).  
**Muench Yarns**, 285 Bel Marin Keys Blvd., Unit J, Novato, CA 94949; [www.muenchyarns.com](http://www.muenchyarns.com). In Canada: Les Fils Muench.  
**Needful Yarns/Filtes King**, 60 Industrial Pkwy., PMB #233, Cheektowaga, NY 14227; [www.needfulyarnsinc.com](http://www.needfulyarnsinc.com).

**Plymouth Yarn/Le Fibre Nobili**, PO Box 28, Bristol, PA 19007; [www.plymouthyarn.com](http://www.plymouthyarn.com).  
**Russi Sales/Fonty**, PO Box 4199, Bellingham, WA 98227; [www.russisales.com](http://www.russisales.com).  
**Tahki/Stacy Charles**, 8000 Cooper Ave., Bldg. 1, Glendale, NY 11385; [www.tahkistacycharles.com](http://www.tahkistacycharles.com).  
**Trendsetter Yarns**, 16745 Saticoy St. #101, Van Nuys, CA 91406.  
**Unique Kolours/Colinette**, 28 N. Bacton Hill Rd., Malvern, PA 19355; [www.uniquekolours.com](http://www.uniquekolours.com).  
**Westminster Fibers/Rowan**, 4 Townsend West, Unit 8, Nashua, NH 03063; [www.knitrowan.com](http://www.knitrowan.com). In Canada: Diamond Yarn.

## CANADA SOURCES

**Aurora Yarns/Garnstudio**, PO Box 28553, Aurora, ON L4G 6S6; [www.garnstudio.com](http://www.garnstudio.com).  
**Diamond Yarn**, St. Laurent, Ste. 101, Montreal, QC H3L 2N1 or 155 Martin Ross, Unit #3, Toronto, ON M3J 2L9; [www.diamondyarn.com](http://www.diamondyarn.com).  
**Les Fils Muench**, 5640 Rue Valcourt, Brossard, QC J4W 1C5.  
**Needful Yarns/Filtes King**, 4476 Chesswood Dr., Unit 10-11, Toronto, ON M3J 2B9; [www.needfulyarnsinc.com](http://www.needfulyarnsinc.com).  
**Patons/Spinrite**, 320 Livingstone Ave., South, Listowel, ON N4W 3H3; [www.patonsyarn.com](http://www.patonsyarn.com).  
**S. R. Kertzer, Ltd./Butterfly**, 105A Wings Rd., Woodbridge, ON L4L 6C2; [www.kertzer.com](http://www.kertzer.com).

Berroco Suede; woven ribbon; 9 wraps per inch (wpi)

Berroco Zen; railroad ribbon; 4 wpi

Blue Sky Alpacas Blue Sky Bulky Hand Dyes; singles; 4 wpi

Blue Sky Alpacas Organic Cotton; 2-ply; 9 wpi

Butterfly (S. R. Kertzer) Super 10; five 2-ply strands; 14 wpi

Cascade Fixation; 2-ply; 14 wpi

Classic Elite Lush; 4-ply; 11 wpi

Classic Elite Provence; three 3-ply strands; 12 wpi

Colinette Giotto; railroad ribbon; 2.5 wpi

Crystal Palace Cotton Chenille; chenille; 8 wpi

Crystal Palace Deco-Ribbon; railroad ribbon; 3 wpi

Debbie Bliss Cashmerino Super Chunky; 4-ply; 7 wpi

Euroflax (Louet Sales) Heathers; singles with binder; 11 wpi

Filtes King (Needful Yarns) Van Dyck; 6-ply with 2-ply binder; 6 wpi

Fonty (Russi Sales) Aubade; 8-ply novelty with binder; 12 wpi

Fonty (Russi Sales) Primavera; six 2-ply strands; 15 wpi

Fonty (Russi Sales) Serpentine; tubular ribbon; 9 wpi

Fonty (Russi Sales) Velourine; chenille with 4-ply bouclé binder; 11 wpi

Garnstudio (Aurora) Silke Tweed; 2-ply; 15 wpi

Le Fibre Nobili (Plymouth) Merino Superfine; 4-ply; 18 wpi

Lion Brand Homespun; singles with binder; 7 wpi

Lorna's Laces Shepherd Sock Yarn; 4-ply; 21 wpi

Muench Bergamo; tubular ribbon; 4 wpi

Muench Naturwolle/Black Forest Tweed; multicolored singles; 7 wpi

Patons Grace; 4-ply; 16 wpi

Plymouth Taj Mahal; four 2-ply strands; 15 wpi

Reynolds (JCA) Gypsy; nine 2-ply strands; 14 wpi

Rowan (Westminster Fibers) Cotton Glace; 6-ply; 18 wpi

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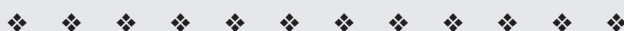
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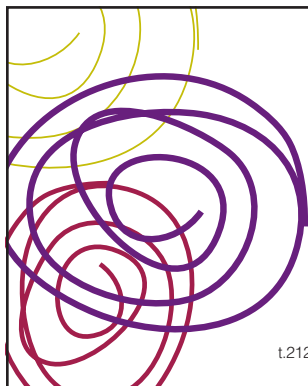
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# From Where I Sit

Bethany Lyttle

I have red hair and, for most of my childhood, I wore it in two long braids that fell to my waist. I began braiding my own hair when I was so young that I had to stand on a chair drawn up to the bathroom mirror so I could see. There was something I loved about the motion and rhythm of creating the plaits. My hands were nimble and swift, and I had a natural affinity for controlling tension and managing the flow of hair through my fingers. In fact, the women who belonged to the close-knit religious community in which I grew up came to see my skill as a somewhat admirable spectacle. “Look at her go!” they’d cluck to one another. My dexterity soon found expression in other skills. I was a near-natural knitter, for one. By the time I entered grade school, I was an expert, whipping off slippers by the dozen and stitching baby clothes for any new child born into the congregation. Legs crossed, back hunched, braids draping the floor, I’d spend hours knitting—something that was viewed by my elders as distinctly unhealthy for a child. Why I preferred to sit cross-legged in the living room knitting, instead of running outdoors, must have puzzled my parents. I was agile and energetic, and I made friends easily. But there was, for me, something compelling about my hours in the house, yarn trailing over my hands, the light outside the window changing with the time of day. It was cinematic. I could watch my mother cooking in the kitchen, her body moving silently from stove to counter. The constant flow of neighbors and friends at the door provided me with endless opportunities to listen to conversations, observe gestures, and become familiar with people from all walks of life. As I’d sit knitting, my brother would come crashing in from outdoors, friends in tow, their shoes hammering out the rhythm and bang of boyhood. And my father would move gently from bookcase to piano, always reading, it seemed.

All this took place in Canada, about six hours north of Toronto near the Quebec border, so it goes without saying that winter was the predominant season of my childhood. I grew up navigating, on skates, a system of creeks and beaver dams that led to

friends’ houses. Twilight meant three in the afternoon. Weekends were spent with friends, digging deep pits in the snow to shelter fires we’d build for roasting hot dogs and marshmallows on sticks. Hide-and-seek took place among arcs of white waves, the lake having frozen in midmotion. But as exhilarating as I found the outdoors, it was indoor life—the smell of pies baking, the musical lilt of everyday conversation, the warm light of the sun spilling across the dining-room floor—that drew me. Knitting made it possible to take all this in.



Orville Lyttle

Of course, as a child I didn’t recognize this connection between knitting and the comfort of home. By the time I was in college, I had abandoned knitting altogether, uncertain how it would be perceived by my peers. Books became my new excuse for staying indoors and, instead of knitting, I spent my time reading, shaping sentences, and debating theories. I also started to travel. I cut my hair short, like a boy’s. And I left Canada, moving to New York City to attend graduate school. But I didn’t knit.

By 1999, I was married and living in a brownstone in Brooklyn. I was writing for a living and content to be doing so. It was here, while cleaning out the basement, that I found an almost-finished sweater in an old white plastic bag. Hauling the bag of tangled yarn up the ladder and out to the stoop, I sat down and after nearly twenty years picked up my needles.

It was August, I remember—sunny, hot, and intolerably humid. The yarn kept stick-

ing to my hands and the stitches wouldn’t slide on the needles. As I worked, I was surrounded by the smell of steaming garbage, the roar of traffic on the nearby expressway, the shouts and laughter of kids gathered up the block at a deli. Yet I was no longer in Brooklyn. The click of the needles had become the voices of the women in my childhood community, leaning into my work to comment on my talent. The trail of the yarn on my skin became the touch of my mother’s hands as she’d show me a new stitch or look over the rows I’d completed. The voices of the children on the street became the shouts of my brother and his friends. At any moment, I felt, my father would appear on the stairs to announce that guests had arrived for dinner.

But it wasn’t just that the old sensations were back. The comfort was, too. And there was something else. Suddenly I was in the midst of a familiar form of attention. “Is that the garter stitch?” a woman asked, stopping at my stoop to take a look. “Can I see?” declared a young woman as she passed with a bag of groceries. “I’ve been wanting to learn to knit,” said another passerby.

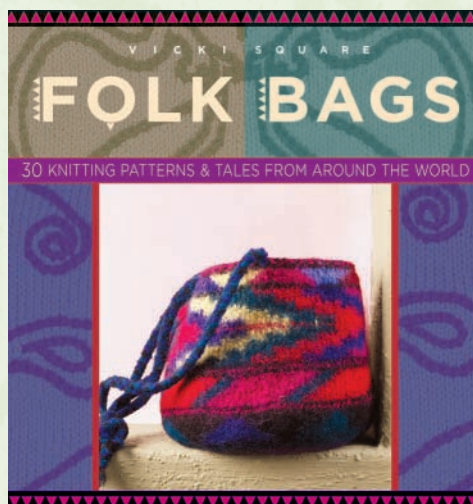
The next afternoon, I took a deep breath and did something I’ve been grateful for ever since. I hung the first of a series of handwritten “Knitting Lessons” posters on telephone poles near my house. By late the next day, I’d received dozens of calls.

That fall, my very first class of students arrived. Gathered in the lamplight, sitting on the wide-plank floors by the fireplace, were a pastry chef, a knitwear designer, a librarian, a stained-glass artist, an attorney, and a writer. Each of these women would eventually become my friend. Of course, I didn’t know that then. All I knew was that, as I moved from student to student, guiding their hands, correcting their stitches, I felt a peace I hadn’t felt in years. The room swelled with the sound of their voices. Their needles clicked. And the evening passed. No sunshine needed. I was home.

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



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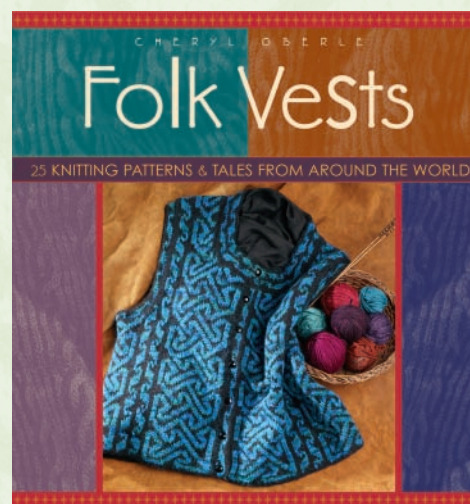
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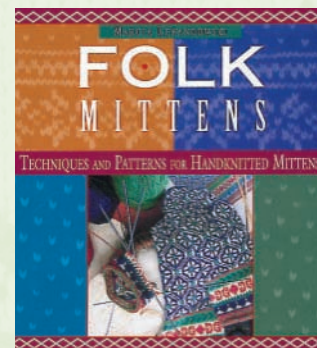
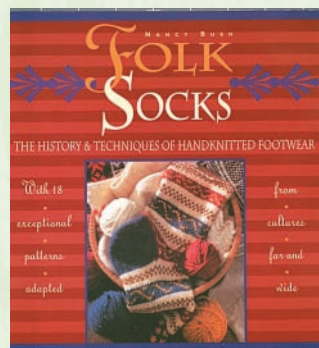
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