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# ■ s t r a n d s



Summer is not the traditional time for launching a knitting project. Few of us look forward to spending a July afternoon with a hefty wool project in our laps. However, the knitting scene these days isn't altogether traditional, and knitting has ceased to be a seasonal—or an exclusively wooly—activity. Although nothing can beat the pleasure of watching a delicate border take shape on the edge of a shawl, or a colorful Fair Isle pattern emerge on the body of a sweater, these triumphs of traditional forms of knitting are only part of the fun. These days, we can add chair seats, tea sets, and lampshades to our knitting repertoire. Knitting today gives us many new options for putting yarn to needles, and, in order to make knitting a year-round pleasure, we welcome a variety of projects into our knitting baskets.

In this issue of *Knits*, the fourth annual gifts and special occasions issue, we've looked for projects that represent the spectrum of modern knitting—from traditional garments that take their interest from detailed stitch work, to imaginative projects that expand our ideas of what knitting can do. Because you're as likely to be at home during the summer months as you are to be out and about, we offer several projects that require a quiet, shady spot where you can count your stitches in peace, as well as easy, portable projects that you can work on while gathered with friends on the back porch.

Summer's a great time for *reading* about knitting, too. In *Beyond the Basics*, knitting expert Beth Brown-Reinsel continues to explore knitting styles. This time she explains the different ways to hold yarn and needles when working with two colors in the same row. To accompany her article, she's designed a charming Fair Isle bag to work as a sampler project.

Contemporary knitting isn't just a matter of stitches and kinds of projects; even the kinds of fibers available to us today are changing. Now, in addition to the classics—wool, cotton, and linen—we can knit with yarns made from bamboo, soy, and pineapple. In her article on nontraditional fibers, Laura Spence-Ash reviews some of the latest fibers on the market. And innovative designer Setsuko Torii takes on a new fiber by working her perfect carryall bag in a combination of yarns—silk and paper.

If the members of the staff at Interweave Press are any indication, knitters are an eclectic mix of people, whose tastes and knitting interests ramble far and wide. Summer is a great time to have a variety of projects on the needle—projects to suit your mood, your company, your wardrobe needs, even the weather. Knitting may be a traditional craft that spans centuries, yet it is anything but static. We hope this issue's mix of the timeless and the innovative will give you lots of reasons to grab your knitting bag when you're heading to the beach.

*Pam*

Pam Allen

*Many, many thanks to David Hess and Holly Tominack for welcoming the Knits photography team into their homes.*

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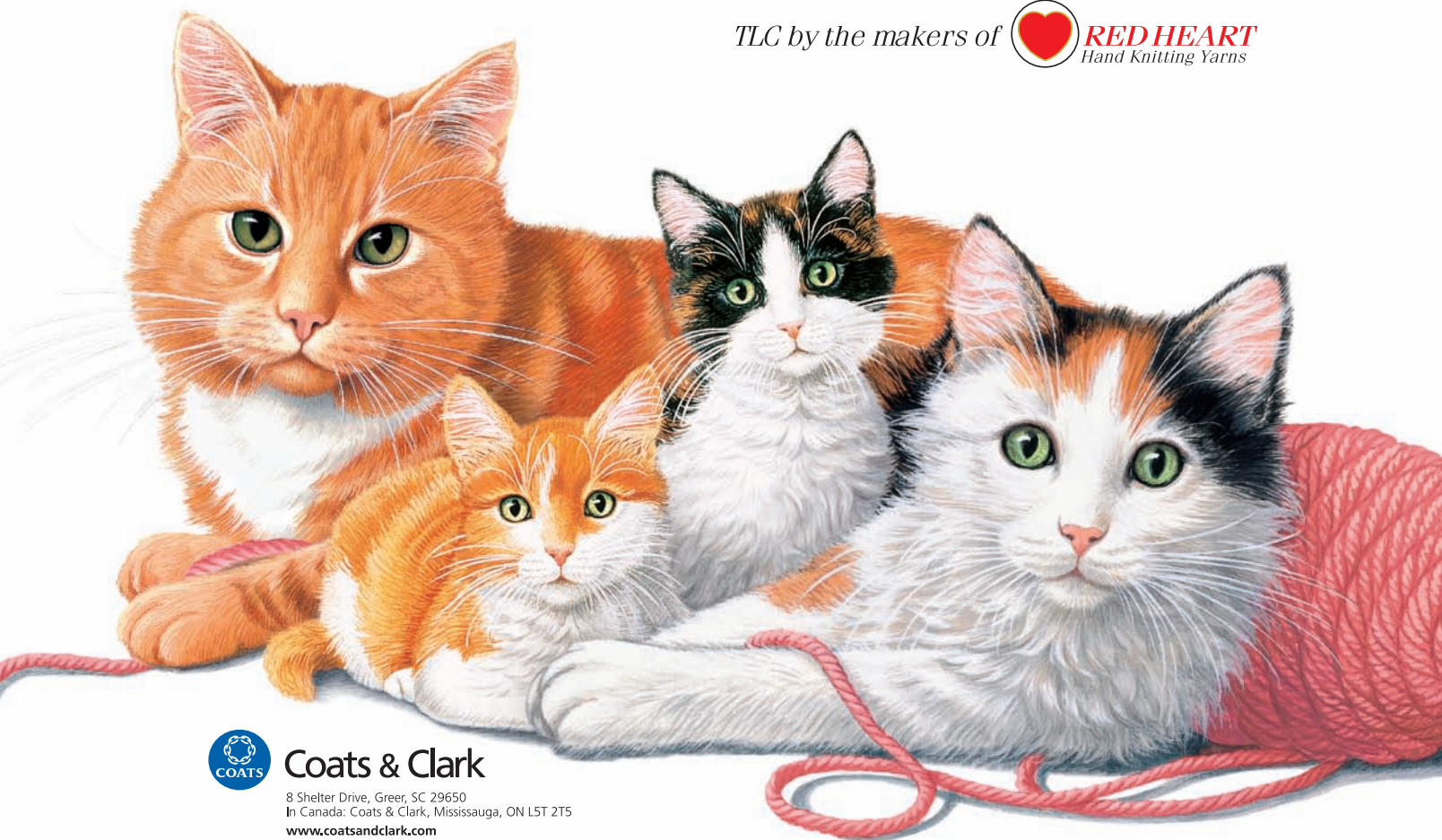
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## Of earth, sea, and air—two U.K. artists explore knitting with wire

In a shed at the back of a garden, John Binet-Fauvel knits sculpture from wire. His brightly colored work hangs in profusion from the walls and ceiling—helmets, body armor, octopi, crustaceans, insect forms, and fish. Lots and lots of fish. Knitted from coated, recycled wire, the structures are solid and sturdy, cheerful and gaudy. Despite their unnaturally bright colors, there is a lifelike quality about them. You can almost imagine the creatures jumping down and scuttling about the workshop when your back is turned.

John began knitting with wire in 1995, after the Arts Council for Wales asked him to create a piece for an exhibition depicting mathematical patterns in nature. He chose to represent the spiral shape of a seashell and knew that its systematic structure might be best understood if he could show it in a precise arrangement of knitted stitches. Knitted in wool, however, the individual stitches “just got lost,” so John tried knitting the shape using wire. The resulting sculpture was both beautiful and instructive, and he has been knitting with wire ever since.

Driven by his desire to use thicker wire and create larger pieces, John began using the flat bed of an old knitting machine to knit fabric for the basic structures of his work. His combination of techniques, which include wrapping the wire around the needles and manipulating the stitches by hand, allows him to knit a firm, supple fabric, and to create shapes that are mostly self-supporting. “As my work got

larger,” he explains, “I began re-creating the shapes of creatures with exoskeletons, or hard outer shells, as those are the ones that fascinate me.”

In contrast to John Binet-Fauvel’s solidly self-supporting shapes, the work of artist Rosie Keogh looks as if it might float away on the slightest breeze. Handknitted in fine, stainless-steel wire, Rosie’s gowns are

the stainless-steel wedding dress that she created as the centerpiece of *Lure*, her 2002 installation. As with most of Rosie’s pieces, the shape of the gown defines an invisible body beneath, suggesting a sense of loss, or of something missing. At the center of the gown, and clearly visible through the knitted filigree, a red satin heart “bleeds” satin ribbons to the floor,

where they form a puddle between the shoes of the phantom bride. Invisible hands lift the edge of the skirt, and the dress’s stance is almost defiant.

While she was creating this piece, Rosie explored the idea of exchange—asking questions like, “What must we give up in order to attain [a] dream?” and “Are there some dreams not worth having?” Rosie worked on the piece every day for over a month, knitting from a continuous strand of 0.1-mm stainless-steel wire. Such dedication is part of her connection to the work. “Mythic and fairy-tale heroines are often given set tasks to fulfill,” she explains. In a

modern context, those tasks might be seen in the preparation and planning for a wedding.

Rosie’s delicate designs carry multiple layers of meaning. The shimmering wire and sequins do not merely reflect light, they also cast shadows. It is this duality that Rosie seeks to exploit in her art. “We dress up to celebrate,” says Rosie, “Or to put on a display for pleasure, but the costumes we create also contain symbols of a more serious nature, and these symbols are what I like to explore.”

—Brenda Dayne



John Binet-Fauvel



Brian McEvoy

Clockwise from top left: *Lobster in the Rain* (John Binet-Fauvel), *wire wedding dress*, and *crown* (Rosie Keogh)



Lion Gallery

embellished with sequins and found objects. Ethereal yet playful, and always stunningly beautiful, they sparkle with light and mystery. They are so lovely it seems almost a shame that they will never be worn. As Rosie explains, “I believe if some gowns are meant to be worn once, and then put away forever, there should also be a category of gowns that are never worn at all.”

Most of the pieces Rosie creates explore themes of transformation and metamorphosis driven by desire. Take, for instance,



## Knitted Artifact



Colonial Williamsburg Foundation

**Pincushions** were a popular form for needlework in the eighteenth century and were frequently given as tokens of friendship.

Called a pinball, this example is from Colonial Williamsburg's collection and is knitted rather than embroidered or stitched. Two colors of silk were knitted (at 22 stitches per inch) into two flat pieces that were sewn together and stuffed to create a globe about two inches in diameter. The same silk was plaited or fingerlooped to make a flat cord to cover the seam. The end of the cord forms a long loop with which a lady could hang the pinball from her belt.

The inscription on the reverse side makes it clear that this pinball was made as a gift: "a trifle from Margare[t]\* 1782." This side shows a stylized carnation.

—Deborah Pulliam



William Thuss

## NETTLES FOR KNITTING

Familiar with stinging nettles in your back yard? A yarn made in Nepal from the giant Himalayan nettle *aloo* resembles hemp or linen and has no sting. Aloo grows wild in many parts of Nepal, and it's processed by hand using natural products. The handspun single ply is a little raw, almost papery, and naturally moth repellent. It is perfect for washcloths, bags, hats, or rustic table runners, and Himalaya Yarn, the importer, sells great kits. The kit for the bag pictured here, which also uses their recycled-silk yarn, retails for \$40.50 plus \$6.96 shipping. Individual skeins of about 100 yards go for \$8.50. To find a local retailer, contact <http://himalaya.yarn.home.att.net> or (802) 862-6985.

## Your Two Cents

What's your favorite yarn, tool, local retail or mail order supplier, book, magazine, teacher, website, guild, gallery, craft fair, school? Interweave Press is compiling a massive resource guide to all the crafts we cover to be published in Fall 2005, and we regard you as our expert in these matters.

Please send along your information and opinions, starting today! E-mail [LindaL@interweave.com](mailto:LindaL@interweave.com), or send snail mail to Big Odd Book, Interweave Press, 201 East Fourth Street, Loveland, CO 80537. Deadline for submissions is May 1, 2004. All information selected for inclusion will be credited.

## Knitted Treehouse

Not your everyday hideout, this knitted hammock-cum-treehouse-cum nest was knitted by eight-year-old Ethan Kellough-Warren, with the help of author/knitter Cat Bordhi. Bordhi's novel *Treasure Forest* (Namaste Publications, 2003) is geared to young people, and it's full of spinning, knitting, and adventure. Ben, one of the children in the story, knits a comparable "treehouse" under the guidance of Rupert, a mentor—and a knitter. In response to Ben's surprise at Rupert's skill with rope, Rupert explains, "Pulling loops through loops with one long thread, that's all knitting is. But ain't too many who've thought to knit a treehouse, now, is there?"



Cat Bordhi

# Knitting & Fine Art

A woman in a simple blue dress sits in the garden behind her house. Balancing a large book on her crossed legs, she reads while knitting the toe of a white stocking. It is summer; pink hollyhocks bloom beside her, and a sunflower arches higher than the gate.

Dated between 1828–1830, this painting by the Austrian artist Erasmus von Engert (1796–1871), depicts a view of daily domestic life in early nineteenth-century Vienna. The setting is a middle-class neighborhood: a storage area for lumber can be seen to the left of the white house, perhaps suggesting that a carpenter or builder lives here. Grapevines cluster on an arbor, creating a sheltering bower and private retreat for the knitter who seems to symbolize housewifely modesty and industry.



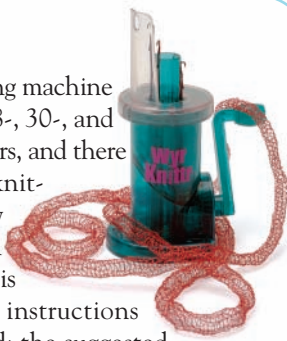
Viennese House Garden by Erasmus Ritter von Engert  
Photo: Bildarchiv Preussischer Kulturbesitz/Art Resource, NY

The details of the scene—the quiet, contemplative woman, her blue dress, the weighty book, and enclosed garden—combine to suggest that Engert, painting in Roman Catholic Austria, was depicting a secular Madonna. In traditional paintings of the Madonna, she is frequently shown reading and wearing a blue garment. In Engert's painting, the book the woman reads is probably a Bible, identified by its large size and substantial silver clasp. Although knitting as we know it developed in medieval times, artists from the fourteenth century, not worried about historical accuracy, began depicting the Virgin with knitting in her lap. The enclosed garden, filled with beautiful, fragrant flowers, may refer to the garden used in traditional pictures to symbolize the Virgin's purity. And the stacked boards point to Joseph's profession as carpenter, while the grapevine suggests the wine of the Eucharist.

—Fronia E. Wissman

## WYR KNITTR

The Wyr Knittr is a plastic, hand-held knitting machine designed to make wire mesh tubes. It uses 28-, 30-, and 32-gauge wire, which comes in many fun colors, and there are as many ways to embellish and use the knitted tubes as your imagination can create. Try prebeading the wire or enclosing baubles in the tube as you knit. Use the finished tubes as is or as “yarn” for subsequent knitting. Basic instructions and a few creative suggestions are included; the suggested retail price is \$14.99. For information or to order: (800) 941-2181; <http://www.bond-america.com/products/wyrknittr.html>.



## web watch

Amy R. Singer  
Knitty Editor



photo courtesy of Amy Singer

The Internet isn't always the solution.

Scandalous! But it's true. The Internet, possibly the best technological development in the history of shopping, can't always get you what you need.

I recently wanted a vaguely unusual material to knit with. It's widely available on the Web and comes on 25-yard spools. I needed double that. So I searched, found a 50-yard spool of something similar, and bought it. How convenient!

When it arrived, I opened the box and stared. What had I been thinking? What had just arrived was on the same size spool as the stuff that wasn't long enough. Even my math-impaired brain gets that there's only one way to fit more yardage in the same space: The material has to be significantly thinner. It was.

The inherent flaw of the Internet is the absence of the ability to touch before you buy.

Who's to blame? Just me. I saw the spools of both materials clearly before I ordered. Why didn't I take a few minutes to think it through? Clearly, this was an Internet impulse buy, the height of semi-instant gratification.

Since my money is just as valuable to me whether I hand someone my credit card or type in the numbers myself, I'll be taking the scientific approach from now on: I will do research.

Many online shops provide enough information so you can make wise purchases, even without touching the stuff. For yarn, close-ups of the texture and pictures of items knitted from that fiber—as well as standard label info like fiber content, yardage, and gauge—can tell you all you need to know. Is it drapery or firm? Does it contain a fiber you usually like to work with or one that you find fussy? For patterns, online retailers that provide schematics are my favorite; there's no guesswork about fit when you can see the numbers. When all else fails, e-mail the retailer and ask.

Sometimes only hands-on will do, and that's when you have to get out of the house and head to the store. But a little online research can turn the Internet into the powerful shopping tool it should be. Visit the Knits blog (through [www.interweave.com](http://www.interweave.com)) and I'll share more cool tools for smart Web shopping.



# NAVAJO-CHURRO

## A Rare Fleece

Carol Snyder Halberstadt

**I** put this livestock here for you; it is your father and your mother, your thoughts and your mind. You will have children and grandchildren and so forth as time goes on. Your livestock is going to be your life.<sup>1</sup>

The Navajo-Churro is descended from the first domesticated sheep in the Americas. First brought to the Southwest in the 1500s by the Spanish, the *Churra*, from an ancient Iberian breed, was welcomed by the Navajo as a sacred gift. Indigenous peoples had long been weaving with fibers from cotton and yucca plants, and fleece from mountain sheep and goats, but it was the Navajo-Churro that provided the Diné (“the People”) with a reliable food source and the strong lustrous wool in the many shades of white, gray, brown, and black used in their weavings.

Navajo-Churro flocks and fiber arts flourished until the mid-nineteenth century, when settlers moving west increasingly displaced American Indians from their ancestral homes. In 1863, when an assault on the Navajo was ordered, the Churro herds were decimated, crops and orchards destroyed, and about 9,000 Diné were forced to walk hundreds of miles from their homeland to internment at Fort Sumner in New Mexico. A few thousand Navajo were able to evade the soldiers and hid with their remnant flocks in remote canyon areas of Arizona and Utah. In 1868, about 3,000 surviving Diné were allowed to return to a portion of their homeland, where they rebuilt their lives, their culture, and their Churro herds.

Not long after, an attempt to “improve” the Navajo-Churro was imposed by the government, and forced interbreeding with other breeds, such as Rambouillet and Merino, further threatened Churro survival and identity. Nevertheless, by the 1930s, the Churro’s numbers had increased to more than a million. They were again threatened when the government imposed stock reductions on the herds, citing the need to control overgrazing and erosion. By the mid-1970s, the breed had been brought to near-extinction. Today, through the efforts of Diné and non-Diné organizations and breeders, there are now about 2,000 Navajo-Churro registered nationwide, with an estimated 800–1,000 Churro in all the Navajo Nation. In the Black Mesa region of northeastern Arizona, some 550–600 Churro continue to form an integral part of the landscape and Navajo lifeways.

The Churro and its wool are an important focus for the founders of Black Mesa Weavers for Life and Land, a nonprofit cooperative association created in 1998. Black Mesa Weavers is a Special Project of Cultural Survival, Inc., an organization incorporated in 1972 to promote the rights and voices of indigenous peoples. Faced with problems of economic and cultural survival in a fragile ecosystem, Black Mesa Weavers is working to help restore self-sufficiency to the Diné through preservation of traditional, sustainable lifeways based on shepherding. Expanding a market for Navajo-Churro wool and weavings is a major part of their effort. The co-op held a first, Churro-only wool buy in



Carol S. Halberstadt



Sara Bbbad



Jay Begay

*Clockwise from top left: Children feed an orphan lamb, woman carding wool at a Churro fleece workshop, and “Penelope,” a Navajo-Churro ewe.*

June 2002, when thirty-five households brought freshly sheared fleece to the Hardrock Chapter of the Navajo Nation. Black Mesa Weavers purchased 2,265 pounds that they used in their own weavings, sold to wool processors, and marketed through their website. In June 2003, they held a second wool buy in which fifty households participated and about 3,400 pounds of wool were purchased. Another wool buy is planned for June 2004.

The Churro, said to be “that by which one lives,” are intelligent, resistant to disease and parasites, superbly adapted to the arid ecosystem of the Southwest, and can survive with little pampering. Some have four horns, a rare trait that marks them as sacred to the Diné. The ewes are protective mothers who often give birth to twins. The fleece is one of the strongest in the world—long, lustrous, and low in grease, with a wide range of natural colors from light fawns and grays to coppery “red mesa,” chocolate browns, and black, to pure whites that take vegetable and commercial dyes with great clarity and depth. The Churro’s long, outer-hair fiber coat, measuring 6–12”, is straight and comprises about 10–15% of the fleece. The softer inner wool coat, measuring 3–5”, is 80% of the fleece and can be spun into lofty yarn for knitting and crocheting.

Although most Churro fleece has traditionally been used for weaving, at the second wool buy a young Diné woman who raises Navajo-Churro said that her father had used knitting needles shaped from juniper sticks to knit Churro yarn into warm socks, as well as dance leggings worn by men during winter ceremonies.

Black Mesa Weavers has launched a handspun yarn enterprise, with weaving yarn available at \$4 per ounce through the organization’s website; knitting yarn can be special-ordered. For more information go to [www.migrations.com/blackmesa/blackmesa.html](http://www.migrations.com/blackmesa/blackmesa.html).

<sup>1</sup>“Relocation Booklet, Teesto, Arizona,” from *Time Among the Navajo: Traditional Lifeways on the Reservation*, K. E. Hooker (Flagstaff, Arizona: Salina Bookshelf, 2002), p. 65.

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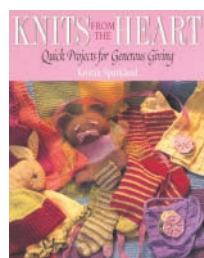


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### A Garden Stroll: Knits Inspired by Nature

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Trisha Malcolm, Editor (Sixth & Spring Books)

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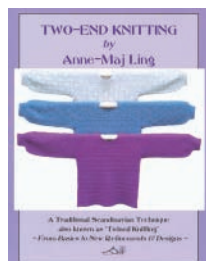
### KnitLit Too: Stories from Sheep to Shawl—And More Writing about Knitting

Edited by Linda Roghaar and Molly Wolf (Three Rivers Press)

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stories, and poems, knitters—a few weavers and spinners, too—tell stories of relationships with lovers, family, and friends, muse on the creative process, and celebrate the pleasures of color, softness, and warmth in cold times. Taken as a whole, the volume is more than a glimpse into the knitterly heart, it's a look at the depth and variety of the human spirit. ISBN 1-4000-5149-5, \$14, 288 pages, softbound.



### Two-End Knitting

Anne-Maj Ling (Schoolhouse Press)

Translated by Carol Rhoades

Also known as Swedish or twined knitting, two-end knitting is an obscure but fascinating Scandinavian knitting technique that uses two ends of yarn (traditionally from the same ball), and it creates a firm yet flexible fabric by alternating one stitch from each end and

twisting the yarns after every stitch. The technique is ideal for embossed patterns of knit and purl stitches and two-color patterns. From winding the yarn to casting on, knitting, purling, increasing, decreasing, and binding off, the somewhat unusual techniques are clearly explained with photos and illustrations. The general procedure is outlined for knitting a sweater and step-by-step instructions are given for four sweaters, a jacket, dickey, vest, blouse, three skirts, socks, hats, and several types of mittens. Although somewhat academic in presentation, the information in *Two-End Knitting* is indispensable for everyone interested in expanding their knowledge of knitting traditions. ISBN 0-942018-23-0, \$23.50 + shipping, 104 pages, softbound.



### Kids Can Knit: Fun and Easy Projects for Your Small Knitter

Carolyn Clewer (Barron's)

Kids will want to jump on the knitting bandwagon when they see *Kids Can Knit*. Illustrated with bright colors and lively photographs of boys and girls knitting and playing with their creations, this book will appeal to preteens and teens of both genders.

*Kids Can Knit* begins with instructions for finger knitting, spool knitting, and braiding, then progresses into the basics of knitting, including casting on, knitting, increasing, decreasing, purling, binding off, and fixing mistakes; all instructions are presented in small bites that kids will be able to digest. Sixteen hip projects, including simple bags, scarves, dolls, flowers, a belt, a hat, a poncho, and a striped sweater, provide ample opportunity to practice the techniques. ISBN 0-7641-2718-7, \$16.95, 128 pages, softbound.



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*Sock Whimsy* is a nifty collection of sock patterns for every month of the year. From winter snowmen to spring bunnies, summer flamingos, and autumn leaves, twelve fanciful designs celebrate the seasons.

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# CABLED HIGH-NECK TANK

design by KATHY ZIMMERMAN

A CENTRAL PANEL OF BOLD, TWINING CABLES turns Kathy Zimmerman's sleeveless turtleneck into a textural masterpiece. The vertical and diagonal lines have a slimming effect that's enhanced by the high neck. Worked in a cotton/wool yarn, the top is comfortable next to the skin (thanks to the cotton) and it retains its shape (thanks to the wool).

**Finished Size** 34 (37, 40½, 44, 47½, 51)" (86.5 [94, 103, 112, 120.5, 129.5] cm) bust/chest circumference. Sweater shown measures 34" (86.5 cm).

**Yarn** Cascade Sierra (80% pima cotton, 20% wool; 191 yd [173 m]/100 g): #62 kelp, 5 (5, 6, 6, 7, 8) skeins.

**Needles** Body—Size 7 (4.5 mm). Neckband—Size 4 (3.5 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 28 sts and 24 rows = 4" (10 cm) in rib pattern (relaxed) on larger needles; 72-st central cable panel = 10" (25.5 cm) wide, 24 rows = 4" (10 cm) on larger needles.

## Stitch Guide

**Increase Method for Base of Cables:** Only 3 sts for each 6-st cable are cast on at the beginning and worked in the set-up row. The remaining 3 sts for each cable are increased in the first row of the chart. Using the smaller needle or cable needle, pick up 3 sts from the back loops of the 3 sts worked in the set-up row. Work the appropriate cable crossing as foll: 3/3LC: (left-cross cable) K3 picked-up sts from spare needle, then k3 original sts from left needle; 3/3RC: (right-cross cable) K3 original sts from left needle, then k3 picked-up sts from spare needle.

**Ssk:** Sl 3 sts to right needle one at a time as if to knit, return slipped sts to left needle, and knit them tog through their back loops—2 sts dec'd.

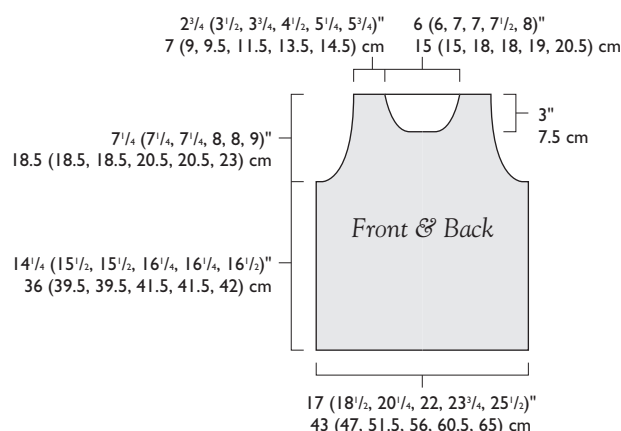
## Back

With larger needles and using the long-tail method (see Glossary, page 96), CO 108 (120, 132, 144, 156, 168) sts. **Set-up row:** (WS) [K3, p3] 4 (5, 6, 7, 8, 9) times, place marker (pm), work 60 sts according to Set-up row of Cable Panel chart (page 14), pm, [p3, k3] 4 (5, 6, 7, 8, 9) times. **Next row:** (RS) [P3, k3] 4 (5, 6, 7, 8, 9) times, slip marker (sl m), work Row 1 of chart, and at the same time inc 3 sts at the base of each cable where indicated (see Stitch Guide; 60 sts inc'd to 72 sts), sl m, [k3, p3] 4 (5, 6, 7, 8, 9) times—120 (132, 144, 156, 168, 180) sts. Maintaining k3, p3 rib at each side as established and working center 72 sts as charted, rep Rows 2–9 of chart a total of 5 (6, 6, 7, 7, 8) times—42 (50, 50, 58, 58, 66) patt rows completed (including Set-up row and Row 1). Work Rows 10–52 (52, 52, 48, 48, 42) of chart once—85 (93, 93, 97, 97, 99) patt rows completed; piece should

measure about 14¼ (15½, 15½, 16¼, 16¼, 16½)" (36 [39.5, 39.5, 41.5, 41.5, 42] cm) from beg. **Shape armholes:** Cont in patt, BO 8 sts at beg of next 2 rows—104 (116, 128, 140, 152, 164) sts rem. **Next row:** (RS) K3, sssk (see Stitch Guide), work patt as established to last 6 sts, k3tog, k3—4 sts dec'd. **Next Row:** (WS) K1, p3, work in patt to last 4 sts, p3, k1. Rep the last 2 rows 5 more times (6 double decs worked at each end of needle)—80 (92, 104, 116, 128, 140) sts rem. Cont as established, working a single selvedge st at each edge in garter st (knit every row), until Row 96 of chart has been completed—armholes should measure 7¼ (7¼, 7¼, 8, 8, 9)" (18.5 [18.5, 18.5, 20.5, 20.5, 23] cm). **Shape neck and shoulders:** (RS; Row 97 of chart) Keeping in patt, work 19 (25, 27, 33, 37, 41) sts for right shoulder and place these sts on holder, BO center 42 (42, 50, 50, 54, 58) sts in patt, work rem 19 (25, 27, 33, 37, 41) sts for left shoulder and place these sts on another holder.

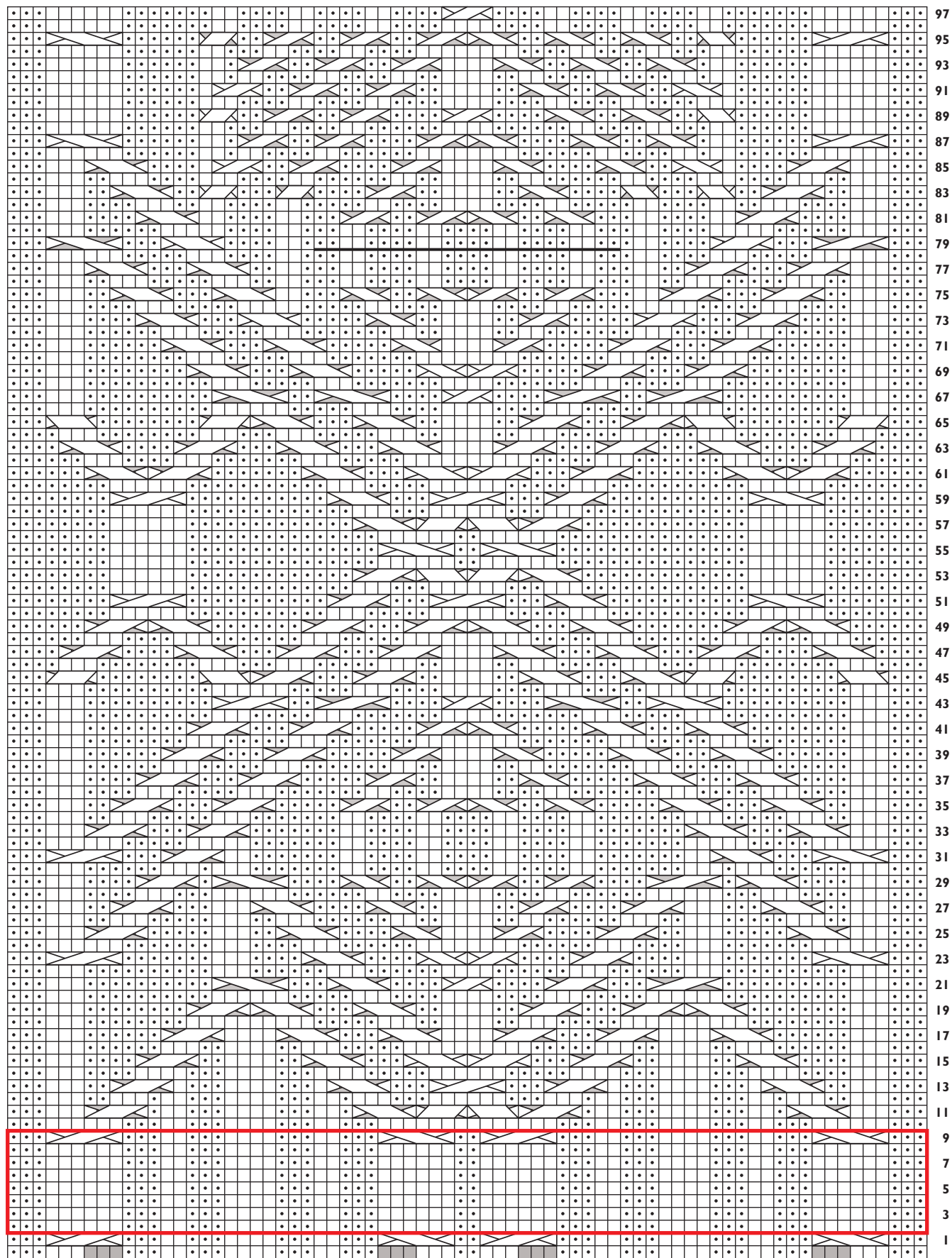
## Front

Work as back until Row 78 of chart has been completed—80 (92, 104, 116, 128, 140) sts; armhole should measure about 4¼ (4¼, 4¼, 5, 5, 6)" (11 [11, 11, 12.5, 12.5, 15] cm). **Shape neck:** (RS) Work 28 (34, 40, 46, 52, 58) sts as established, place center 24 sts on holder, join new ball of yarn and work in patt to end—28 (34, 40, 46, 52, 58) sts rem each side. Working each side separately and cont in patt, at each neck edge BO 3 sts 1 (1, 3, 3, 5, 5) time(s), then BO 2 sts 2 (2, 2, 2, 0, 1) time(s), then BO 1 st 2 (2, 0, 0, 0, 0) times—19 (25, 27, 33, 37, 41) sts rem each side. Cont in patt until Row 97 of chart of been completed. Place sts on holders.



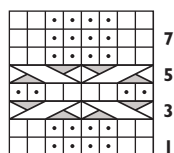








## Neckband



□ k on RS; p on WS

• p on RS; k on WS

■ no stitch

□ pattern repeat



— sts on hold for front neck



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



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



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



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



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



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



2/2RPC: sl 2 sts onto cn and hold in back, k2, p2 from cn



2/2LPC: sl 2 sts onto cn and hold in front, p2, k2 from cn



3/IRPC: sl 1 st onto cn and hold in back, k3, p1 from cn



3/ILPC: sl 3 sts onto cn and hold in front, p1, k3 from cn



3/2RC: sl 2 sts onto cn and hold in back, k3, k2 from cn



3/2LC: sl 3 sts onto cn and hold in front, k2, k3 from cn



3/2RPC: sl 2 sts onto cn and hold in back, k3, p2 from cn



3/2LPC: sl 3 sts onto cn and hold in front, p2, k3 from cn



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



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



3/3RPC: sl 3 sts onto cn and hold in back, k3, p3 from cn



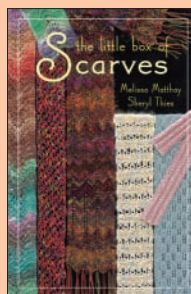
3/3LPC: sl 3 sts onto cn and hold in front, p3, k3 from cn

## Finishing

Using the three-needle method (see Glossary, page 97) BO shoulder sts tog. **Neckband:** With smaller cir needle, RS facing, and beg at left shoulder seam, pick up and knit 18 sts along left front neck, work 24 held front neck sts as they appear, pick up and knit 18 sts along right front neck and 42 (42, 48, 48, 54, 60) along back neck BO—102 (102, 108, 108, 114, 120) sts total. Place m and join. *Next rnd:* P2, [k2, p4] 4 times, pm, work Rnd 1 of Neckband chart over 8 sts at center front, pm, \*p4, k2; rep from \* to last 2 sts, p2. Working sts at center front in patt from chart and maintaining p4, k2 rib as established, work Rnds 2–8 of Neckband chart, then rep Rnds 1–8 twice, then work Rnds 1 and 2 once more—26 rnds completed. *Next rnd:* (Rnd 3 of chart) BO all sts in patt, and at the same time dec 4 sts while binding off cable at center front as foll: BO to marked cable sts, sl 2 sts onto cn and hold in front, \*knit the first st on left needle and first st on cn tog, BO 1 st, knit the next st on left needle and rem st on cn tog, BO 1 st\*, sl the next 2 sts onto cn and hold in back, rep from \* to \*, then BO rem sts. With yarn threaded on tapestry needle, sew side seams. Weave in loose ends. Block lightly to measurements. ∞

KATHY ZIMMERMAN, owner of Kathy's Kreations in Ligonier, Pennsylvania, has never met a cable she didn't like.

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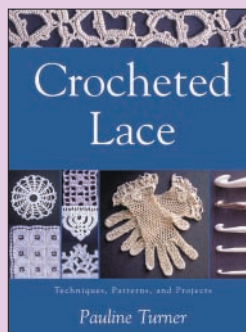
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design by SHIRLEY PADEN

SHIRLEY PADEN IS AN EXPERT AT DESIGNING ALLOVER LACE GARMENTS. In this elegant, form-fitting pullover, she capitalizes on the stretchability of openwork patterns. The zigzag lace is visually slimming and produces graceful curves along the cast-on edges. A high neck (fastened with tiny buttons at the back), tapered waist, and bell sleeves add contemporary appeal to a sophisticated look.

**Finished Size** 34 (37½, 39, 43, 44½)" (86.5 [95, 99, 109, 113] cm) bust/chest circumference. Sweater shown measures 34" (86.5 cm).

**Yarn** King Skipper (100% Egyptian cotton; 153 yd [140 m]/50 g): #147 light gray, 7 (8, 8, 9, 10) balls. Yarn distributed by Needful Yarns.

**Needles** Body and sleeves—Sizes 9, 10, 10½, and 11 (5.5 mm, 6 mm, 6.5 mm, and 8 mm): straight. Neckband—Size 9 (5.5 mm): 16" (40-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Size E/4 (3.5-mm) crochet hook; tapestry needle; stitch holders; five ⅜" (1-cm) buttons; sewing needle and matching thread for attaching buttons.

**Gauge** 26 sts and 34 rows = 6" (15 cm) in zigzag patt on size 9 (5.5-mm) needles.

## Notes

On the first row of the first patt rep do not work the cable crosses across the row on the body or the sleeves. This cable should be worked on Row 1 of all subsequent repeats.

The back and front contain an exact number of rows so that the neckband can continue in the established pattern without interruption.

When there are not enough stitches on the needle to work a 4-st cable as a result of shaping, substitute the appropriate 3- or 2-stitch cable as given in Stitch Guide below.

If there are not enough stitches to work a yarnover or decrease with its companion decrease or yarnover, work the stitches in stockinette stitch (St st). For example, on the Body and Sleeves chart, the back and front for sizes 37½" and 43" begin 4 stitches before the red repeat box. These stitches are given as yo, k2tog, k1, yo on Row 1, which would give a net increase of 1 stitch. Instead, work these 4 stitches as k1, k2tog, k1, yo to keep the stitch count constant.

A garter selvedge stitch (knit every row) is worked at each side; the selvedge stitches are not shown on chart.

## Stitch Guide

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

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

**2//RC:** Substitute for 2/2RC when there are only 3 sts available.

Sl 1 st onto cn and hold in back, k2, k1 from cn.

**2//LC:** Substitute for 2/2LC when there are only 3 sts available.

Sl 2 sts onto cn and hold in front, k1, k2 from cn.

**RT:** Right twist; substitute for 2/2RC when there are only 2 sts available. K2tog, leave sts on left needle, insert tip of right

needle from the front bet the 2 sts just knit tog, knit the first st again, then slip both sts from needle tog.

**LT:** Left twist; substitute for 2/2LC when there are only 2 sts available. Insert tip of right needle behind the left needle, knit the second st on left needle through the back loop (tbl) without removing it from needle, knit both the first and second sts on left needle tog tbl, then slip both sts from needle tog.

## Front

With size 9 (5.5-mm) needles, CO 75 (83, 87, 95, 99) sts. Maintaining 1 selvedge st at each side in garter st and beg and ending as indicated for your size, work Row 1 of Body and Sleeves chart over center 73 (81, 85, 93, 97) sts, omitting cable crosses on this row only (see Notes). Work 9 (7, 9, 7, 9) rows even in patt from chart. *Dec row:* Dec 1 st each end of needle inside selvedge st—2 sts dec'd. Work 10 (7, 10, 7, 10) rows even, then work dec row once more. Rep the last 11 (8, 11, 8, 11) rows 1 (2, 1, 2, 1) more time(s), ending with Row 8 of chart—69 (75, 81, 87, 93) sts rem; 32 rows of patt completed; piece measures about 5½" (14 cm) from beg. Work even in patt for 8 rows, ending with Row 16 of patt—40 rows of patt completed; piece measures about 7" (18 cm) from beg. *Inc row:* Inc 1 st each end of needle (inside selvedge sts)—2 sts inc'd. Work 10 (6, 10, 6, 10) rows even, then work inc row once more. Work 11 (7, 11, 7, 11) rows even, then work inc row once more. Rep the last 0 (8, 0, 8, 0) rows 0 (1, 0, 1, 0) time(s), ending with Row 16 of patt—75 (83, 87, 95, 99) sts; 64 rows of patt completed; piece measures about 11¼" (28.5 cm) from beg. Work even in patt for 12 rows, ending with Row 4 of patt—76 rows of patt completed; piece measures about 13½" (34.5 cm) from beg. **Shape armholes:** BO 2 (3, 3, 3, 3) sts at beg of next 2 (2, 2, 4, 2) rows, then BO 1 (2, 2, 2, 2) st(s) at beg of foll 6 (4, 2, 2, 6) rows, then BO 0 (1, 1, 1, 1) st at beg of foll 0 (2, 8, 6, 6) rows, ending with Row 12 (12, 16, 16, 18) of patt—65 (67, 69, 73, 75) sts rem; 8 (8, 12, 12, 14) rows completed from beg of armhole; 84 (84, 88, 88, 90) rows of patt completed. Re-establish 1 selvedge st at each end of needle in garter st and cont even in patt for 32 (34, 34, 36, 36) more rows, ending with Row 20 (22, 2, 4, 6) of chart—40 (42, 46, 48, 50) rows completed from beg of armhole; 116 (118, 122, 124, 126) rows of patt completed; armholes should measure 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm). Place sts on holder.

## Back

Work as front until armholes measure 3 (3½, 4, 4½, 5)" (7.5 [9, 10, 11.5, 12.5] cm) from beg, ending with Row 22 (24, 4, 6, 8)





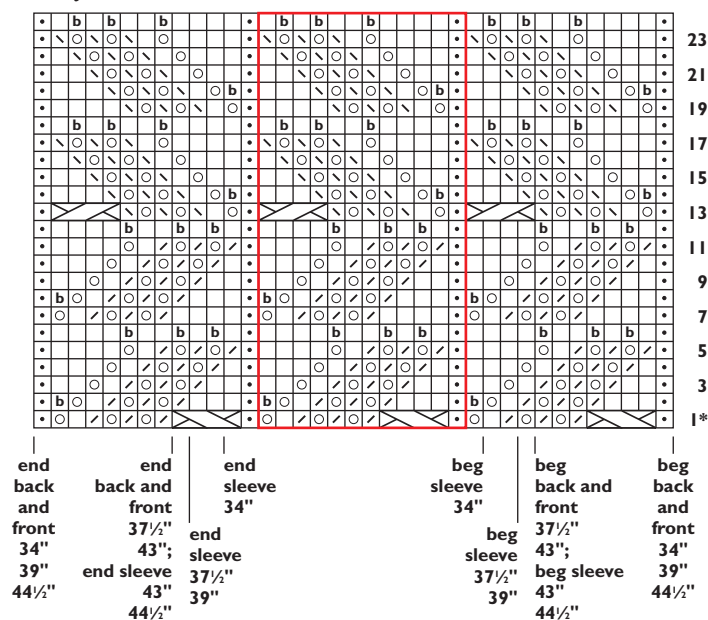
of chart—18 (20, 24, 26, 28) rows completed from beg of armhole; 94 (96, 100, 102, 104) rows of patt completed. **Divide for placket:** (RS) Keeping in patt, work 31 (31, 33, 34, 36) sts for right back neck (as worn) and place these sts on holder to work later, BO center 3 (5, 3, 5, 3) sts, work rem 31 (31, 33, 34, 36) sts for left back neck. Working sts for left back neck only, work 1 WS row in patt, inc 1 st at end of row—32 (32, 34, 35, 37) sts. Establish 1 garter st selvedge st at edge of placket, and cont even in patt for 20 more rows for all sizes, ending with Row 20 (22, 2, 4, 6) of chart—40 (42, 46, 48, 50) rows completed from beg of armhole; 116 (118, 122, 124, 126) total rows of patt completed; armholes should measure about 7 (7½, 8, 8½, 9)" (18 [19, 20.5, 21.5, 23] cm). Place sts on holder. Return 31 (31, 33, 34, 36) held sts for right back neck to needle and rejoin yarn with WS facing. Work 1 row (WS) even. **Next row:** (RS) Work in patt, inc 1 st at end of row—32 (32, 34, 35, 37) sts. Re-establish 1 garter st selvedge st at edge of placket and work even in patt for 20 more rows, ending with the same row as left back neck. Place sts on holder.

## Sleeves

With size 11 (8-mm) needles, CO 41 (45, 45, 47, 47) sts. Maintaining 1 selvedge st each end of needle in garter st and beg and ending as indicated for your size, work Body and Sleeve chart over center 39 (43, 43, 45, 45) sts for 7 rows—piece should measure about 2" (5 cm) from beg. Change to size 10½ (6.5-mm) needles and work in patt for 8 rows. Change to size 10 (6-mm) needles and work in patt for 9 rows. Change to size 9 (5.5-mm) needles and work in patt for 14 rows, ending with Row 14 of chart—38 patt rows total completed; piece should measure about 8½" (21.5 cm) from beg. **Inc row:** Inc 1 st each end of needle—2 sts inc'd. Work 5 (5, 3, 2, 2) rows even, then work inc row once more. Rep the last 6 (6, 4, 3, 3) rows 5 (5, 6, 0, 8)

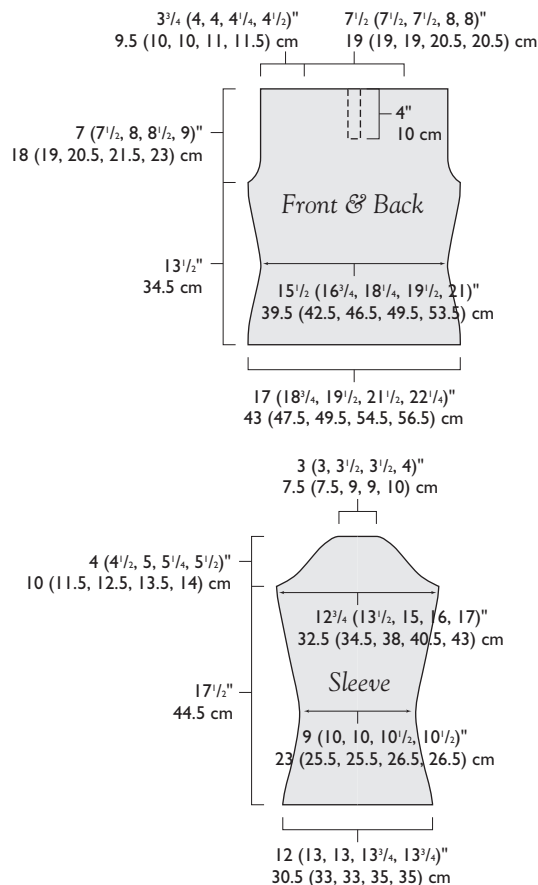
- |                            |   |
|----------------------------|---|
| k on RS; p on WS           | yo  |
| p on RS; k on WS           | p1 tbl on WS  |
| k2tog on RS; p2tog on WS   | 2/2RC: sl 2 sts onto cn and hold in back, k2, k2 from cn  |
| ssk on RS; p2tog tbl on WS | 2/2LC: sl 2 sts onto cn and hold in front, k2, k2 from cn |

## Body and Sleeves

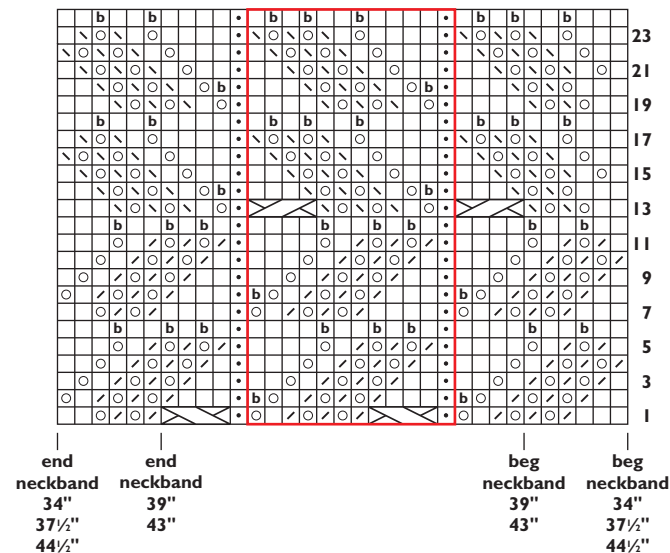


\*Work Row 1 of first rep according to Notes.

more times—55 (59, 61, 51, 67) sts. Work 6 (6, 4, 3, 3) rows even then rep inc row once more. Rep the last 0 (0, 5, 4, 4) rows 0 (0, 2, 9, 3) more times—57 (61, 67, 71, 75) sts. Cont even in patt until piece measures 17½" (44.5 cm) from beg for all sizes, ending with a WS row. **Shape cap:** BO 3 sts at beg of next 2 (2, 2, 4, 2) rows, then BO 2 sts at beg of foll 4 (4, 4, 2, 4) rows, then BO 1 st at beg of foll 2 rows, then BO 2 sts at beg of foll 6 (2, 2, 2, 6) rows—29 (41, 47, 49, 47) sts rem. For size 44½" only: BO 1 st at beg of foll 2 rows—29



## Neckband







(41, 47, 49, 45) sts rem; 14 (10, 10, 10, 16) rows completed from beg of cap shaping. \*BO 1 st at beg of foll 2 rows, then BO 2 sts at beg of foll 2 rows; rep from \* 0 (2, 3, 3, 2) more times—23 (23, 23, 25, 27) sts rem. BO 1 (1, 0, 1, 1) st at beg of foll 2 (2, 0, 2, 2) rows—21 (21, 23, 23, 25) sts rem. BO 4 sts at beg of next 2 rows—13 (13, 15, 15, 17) sts rem; 22 (26, 28, 30, 32) rows completed from beg of cap shaping. On the next row, BO rem sts.

### Finishing

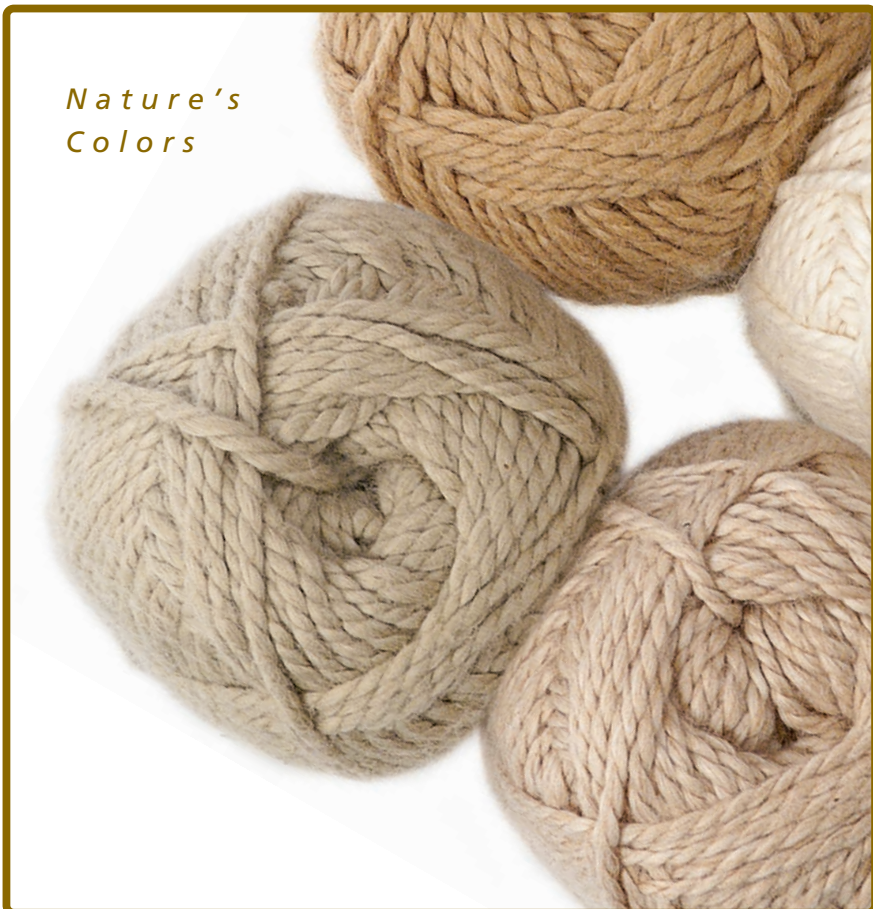
Block pieces to measurements. Mark the center 33 (33, 33, 35, 35) sts of front to indicate neckband placement. Using the three-needle method (see Glossary, page 97) and working from armhole edge toward marked center front sts, BO 16 (17, 18, 19, 20) sts tog on either side of marked neck sts for shoulder seams—33 (33, 33, 35, 35) sts rem on holder for center front, 16 (15, 16, 16, 17) sts rem on each holder for back. With yarn threaded on a tapestry needle, sew side seams. **Neckband:** With cir needle, RS facing, and beg with sts on holder for left back neck (as worn), and beg and ending on Neckband chart as indicated for your size, cont in patt with Row 21 (23, 3, 5, 7) as foll: K1 (selvedge st; knit this st every row), pm, work 10 (10, 4, 4, 10) sts before patt rep once, pm; work first 5 (4, 11, 11, 6) sts of patt rep on rem sts of left back holder; with tip of left needle, pick up 3 (4, 3, 2, 1) st(s) along shoulder seam and work the picked-up sts as the next 3 (4, 1, 1, 1) st(s) of patt rep and first 0 (0, 2, 1, 0) st(s) of foll rep; work the next 4 (4, 10, 11, 5) sts of patt rep from front holder, pm; work entire 12-st rep 2 (2, 1, 2, 2) time(s); work first 5 (5, 11, 0, 6) sts of next patt rep on rem sts of front holder; with tip of left needle, pick up 3 (4, 3, 2, 1) st(s) along shoulder seam and work

them as the next 3 (4, 1, 0, 1) st(s) of patt rep and first 0 (0, 2, 2, 0) sts of foll rep; work the next 4 (3, 10, 10, 5) sts of patt rep from right back holder, pm; work 11 (11, 5, 5, 11) sts after patt rep once, pm; end k1 (selvedge st)—71 sts. Cont even in patt for 15 more rows, ending with Row 12 (14, 18, 20, 22) of chart—neckband should measure about 3" (7.5 cm). BO all sts. **Back placket edging:** With crochet hook, RS facing, and beg at top of right neck edge, work a row of single crochet (sc; see Glossary, page 98, for crochet instructions) around placket opening as foll: 24 sc from top of neck to bottom of placket opening, 1 sc at center of BO sts for placket, 24 sc from bottom of placket opening to top of left side of neck—49 sc total. Turn, and work 1 more row of sc on top of first row. **Picot (buttonhole) row:** (RS) Work 1 slipstitch (sl st) in first sc, \*ch 3, skip 1 sc, 1 sl st in each of next 3 sc\*; rep from \* to \* 4 more times (5 picots completed on right side), 1 sl st in each of rem 3 sc on the right side of placket, 1 sl st in center sc, 1 sl st in each of first 6 sc on left side of placket; rep from \* to \* a total of 4 times (4 picots completed), end ch 3, 1 sl st in last sc (5 picots completed on left side). Cut yarn and fasten off last st. With sewing needle and thread, sew buttons to left back placket (as worn) bet the first 2 rows of sc, opposite picot buttonholes on the right back placket. With yarn threaded on a tapestry needle, sew sleeve seams. Sew sleeve caps into armholes. Weave in loose ends. Block to measurements. ∞

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

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### Nature's Colors









# CABARET RAGLAN

design by **NORAH GAUGHAN**

NORAH GAUGHAN USES EYELETS AND TRAVELING STITCHES to give definition to the angled lines of the raglan armholes in this otherwise simple pullover. A few garter ridges prevent the cuffs, lower body, and neck from rolling and give the sweater a casual look. Worked in a cotton tape named Cabaret, the sweater is comfortable and surprisingly lightweight.

**Finished Size** 36½ (40½, 44, 48, 52)" (92.5 [103, 112, 122, 132] cm) bust/chest circumference. Sweater shown measures 40½" (103 cm).

**Yarn** Reynolds Cabaret (100% cotton; 78 yd [71 m]/50 g): #158 rose, 10 (11, 12, 14, 15) balls.

**Needles** Size 7 (4.5 mm) and 9 (5.5 mm). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 17 sts and 24 rows = 4" (10 cm) in St st on larger needles.

## Back

With smaller needles CO 78 (86, 94, 102, 110) sts. Knit 3 rows. Purl 1 row. Knit 2 rows. Change to larger needles. Beg with a knit row (RS), work St st until piece measures 14 (14, 14½, 15, 15)" (35.5 [35.5, 37, 38, 38] cm) from beg, ending with a WS row. **Shape raglan:** BO 3 sts at beg of next 2 rows—72 (80, 88, 96, 104) sts rem. RS Dec Row: K1, ssk, yo, ssk, knit to last 5 sts, k2tog, yo, k2tog, k1—2 sts dec'd. WS Dec Row: P3, p2tog, purl to last 5 sts, ssp (see Glossary, page 97), p3—2 sts dec'd. Rep the last 2 rows 0 (2, 4, 6, 8) more times—68 sts rem. Work RS Dec Row once more—2 sts dec'd. Purl next row (WS) even. Rep the last 2 rows 18 more times—30 sts rem; armhole should measure about 6¾ (7¼, 8, 8¾, 9¼)" (17 [18.5, 20.5, 22, 23.5] cm). Place sts on holder.

## Front

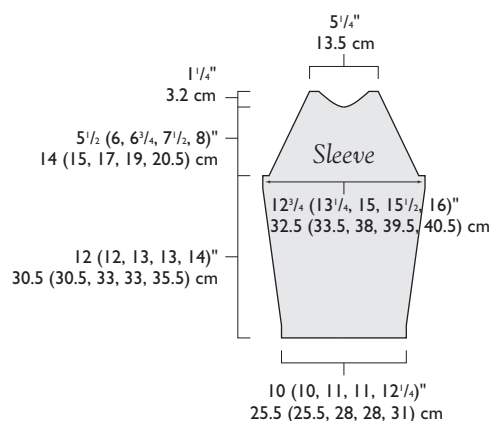
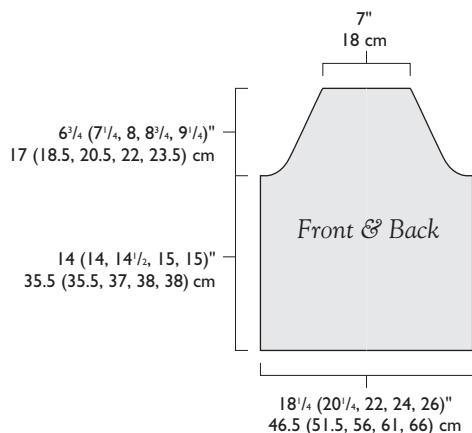
Work as for back to raglan shaping. **Shape raglan:** BO 3 sts at beg of next 2 rows—72 (80, 88, 96, 104) sts rem. *For size 36½"*

*only, skip to For all sizes below.* For rem sizes, work dec rows as foll: RS Dec Row: K1, ssk, yo, ssk, knit to last 5 sts, k2tog, yo, k2tog, k1—2 sts dec'd. WS Dec Row: P3, p2tog, purl to last 5 sts, ssp, p3—2 sts dec'd. Rep the last 2 rows (1, 3, 5, 7) more time(s)—72 sts. **For all sizes:** Work Rows 1–40 of Front Yoke chart—30 sts rem; armholes should measure about 6¾ (7¼, 8, 8¾, 9¼)" (17 [18.5, 20.5, 22, 23.5] cm). Place sts on holder.

## Sleeves

With smaller needles CO 42 (42, 46, 46, 52) sts. Knit 3 rows. Purl 1 row. Knit 2 rows. Change to larger needles. Beg with a knit row (RS), work in St st for 4 rows, ending with a WS row. **Inc row:** (RS) K2, M1 (see Glossary, page 97), knit to last 2 sts, M1, k2—2 sts inc'd. Work 9 (7, 5, 5, 7) rows even. Rep the last 10 (8, 6, 6, 8) rows 5 (6, 8, 9, 7) more times—54 (56, 64, 66, 68) sts. Cont even until piece measures 12 (12, 13, 13, 14)" (30.5 [30.5, 33, 33, 35.5] cm) from beg, ending with a WS row. **Shape raglan:** BO 3 sts at beg of next 2 rows—48 (50, 58, 60, 62) sts rem. Dec row: (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Work next row (WS) even. Rep the last 2 rows 1 (1, 7, 7) more time(s)—44 (46, 42, 44, 46) sts rem. Work Dec Row once more—2 sts dec'd. Work 3 rows even. Rep the last 4 rows 6 (7, 5, 6, 7) more times—30 sts; armhole should measure about 5½ (6, 6¾, 7½, 8)" (14 [15, 17, 19, 20.5] cm). **Divide for sleeve notch:** (RS) K1, ssk, k10, k2tog, join new yarn, ssk, knit to last 3 sts, k2tog, k1—13 sts each side. Working each side separately, cont as foll:

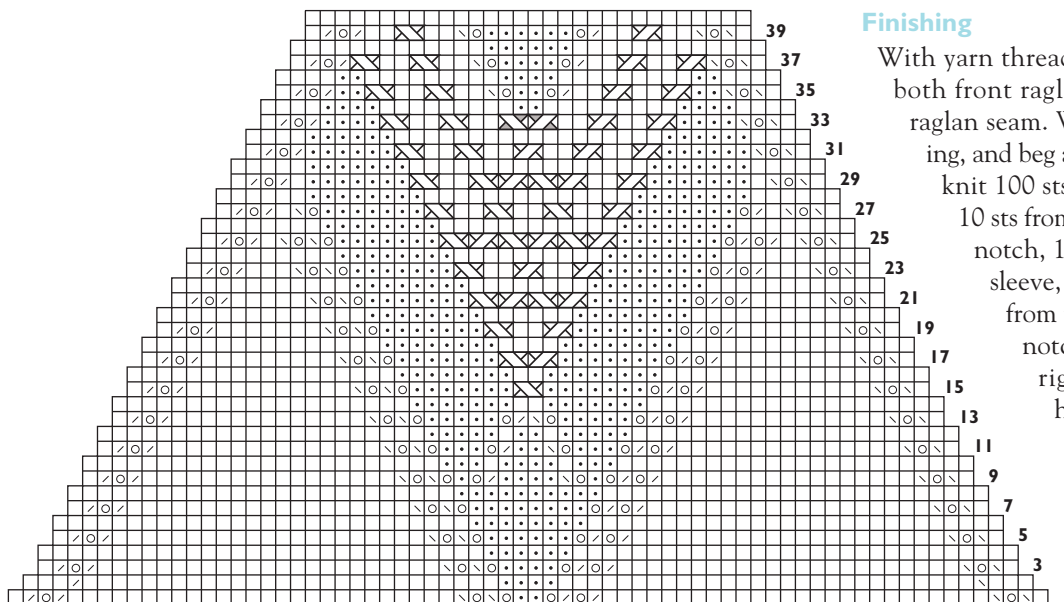
**Row 1:** (WS) For first section, purl to last 2 sts, ssp; for second



section, p2tog, purl to end—1 st dec'd each section.  
 Row 2: For first section, k1, ssk, knit to last 2 sts, k2tog; for second section, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd each section.

Rep Rows 1 and 2 two more times—4 sts rem in each section.  
 Work Row 1 once more—3 sts in each section; raglan should measure about 6¼ (7¼, 8, 8¼, 9¼)" (17 [18.5, 20.5, 22, 23.5] cm).  
 With RS facing, BO all sts kwise.

Front Yoke



- k on RS; p on WS
- p on RS; k on WS
- o yo
- / k2tog on RS; p2tog on WS

- \ ssk on RS; ssp on WS
- X sl 1 st onto cn and hold in back, k1, k1 from cn
- X sl 1 st onto cn and hold in front, k1, k1 from cn
- X sl 1 st onto cn and hold in back, k1, p1 from cn
- X sl 1 st onto cn and hold in front, p1, k1 from cn

## Finishing

With yarn threaded on a tapestry needle, sew both front raglan seams and sew right back raglan seam. With smaller needles, RS facing, and beg at left back raglan, pick up and knit 100 sts around neck opening as foll:  
 10 sts from top of left sleeve to center of notch, 10 sts from notch to top of left sleeve, 30 sts from front holder, 10 sts from top of right sleeve to center of notch, 10 sts from notch to top of right sleeve, 30 sts from back holder. Knit 2 rows. With WS facing, BO all sts kwise. Sew rem raglan seam. Sew sleeve and side seams. Weave in loose ends. Block to measurements. ∞

NORAH GAUGHAN lives in Peterborough, New Hampshire, where she is a freelance knitwear designer.



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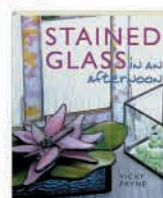
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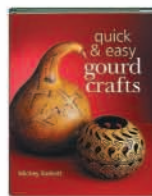
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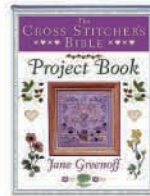
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# VICTORIA TANK

design by VÉRONIK AVERY

FOR KNITTERS WHO WANT TO TRY AN ALLOVER LACE GARMENT, this tank is the ideal project. The body is worked in the round—no side seams to interrupt the lace—in a relatively simple pattern that repeats over nine stitches and four rows. At the underarms, the front and back are divided and worked separately, but identically, to the top of the yoke. The shoulder straps are worked as continuations of the arm-bands and neckband, and finished off with a delicate picot edge.

**Finished Size** 32½ (34½, 37, 39½, 42, 44½, 47, 49½, 52, 54½)" (82.5 [87.5, 94, 100.5, 106.5, 113, 119.5, 125.5, 132, 138.5] cm) chest/bust circumference. Tank shown measures 34½" (87.5 cm).

**Yarn** Schoeller Esslinger Fortissima Cotton (75% cotton, 25% polyamide; 230 yd [210 ml]/50 g): #01 white 3 (3, 4, 4, 4, 5, 5, 5, 6, 6) balls. Yarn distributed by Skacel.

**Needles** Body—Size 3 (3.25 mm): 24" or 32" (60- or 80-cm) circular (cir). Edging—Size 2 (2.5 mm): 16" (40-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); size B/1 (2.5-mm) crochet hook; tapestry needle.

**Gauge** 29 sts and 34 rows = 4" (10 cm) in vine lace patt worked in the rnd on larger needles.

## Stitch Guide

**Vine Lace worked in the round:** (multiple of 9 sts)

Rnds 1 and 3: Knit.

Rnd 2: \*K1, yo, k2, ssk, k2tog, k2, yo; rep from \*.

Rnd 4: \*Yo, k2, ssk, k2tog, k2, yo, k1; rep from \*.

Repeat Rnds 1–4 for pattern.

**Vine Lace worked in rows:** (multiple of 9 sts)

Rows 1 and 3: (WS) Purl.

Row 2: \*K1, yo, k2, ssk, k2tog, k2, yo; rep from \*.

Row 4: \*Yo, k2, ssk, k2tog, k2, yo, k1; rep from \*.

Repeat Rows 1–4 for pattern.

## Note

If there are not enough sts as the result of shaping to work a yarnover or decrease with its companion decrease or yarnover, work the sts in St st. For this lace pattern, the first yarnover

and the ssk of each repeat form one companion pair, and the k2tog and second yarnover of each repeat form the other companion pair.

## Lower Body

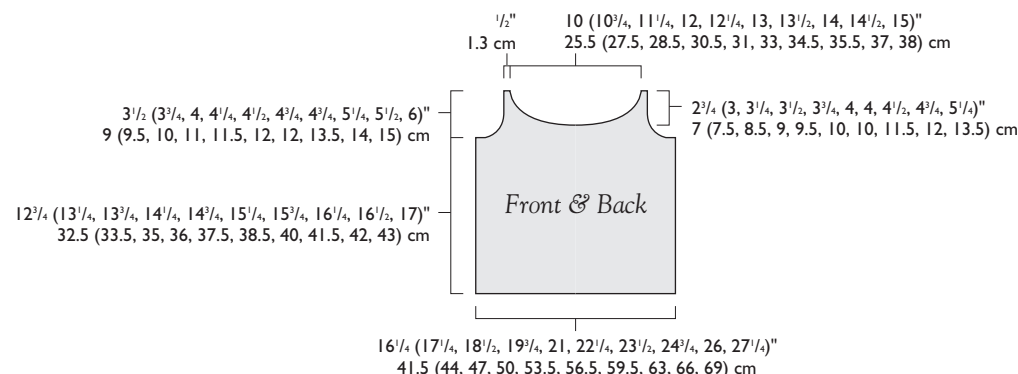
With larger cir needle, CO 234 (252, 270, 288, 306, 324, 342, 360, 378, 396) sts. Place marker (pm) and join, being careful not to twist sts. Purl 1 rnd, knit 1 rnd. Beg with Rnd 1, work the 9-st rep of vine lace patt 26 (28, 30, 32, 34, 36, 38, 40, 42, 44) times around. You may find it helpful to separate each rep with a stitch marker until the patt becomes established. Work through Rnd 4 of patt, then rep Rnds 1–4 of patt 26 (27, 28, 29, 30, 31, 32, 33, 34, 35) more times, ending with Rnd 4—108 (112, 116, 120, 124, 128, 132, 136, 140, 144) patt rnds completed; piece should measure about 12¾ (13¾, 13¾, 14¾, 14¾, 15¾, 15¾, 16¾, 16¾, 17)" (32.5 [33.5, 35, 36, 37.5, 38.5, 40, 41.5, 42, 43] cm) from beg, including the CO and the first 2 rnds before patt began.

**Divide for front and back:** (Rnd 1 of patt) Keeping patt as established, k101 (110, 117, 126, 133, 142, 149, 158, 165, 174) sts for back, BO next 16 (16, 18, 18, 20, 20, 22, 22, 24, 24) sts for left underarm, k101 (110, 117, 126, 133, 142, 149, 158, 165, 174) sts for front and place these sts on holder, BO next 16 (16, 18, 18, 20, 20, 22, 22, 24, 24) sts for right underarm. The first back st will be on the right needle after binding off last underarm st; count this st as the first st of the next row.

## Back

Working back and forth on back sts only, work Row 2 of patt (RS) across back sts, maintaining patt as established (see Note).

**Shape armholes:** (beg with WS, Row 3 of patt) BO 3 (4, 5, 6, 7, 8, 9, 10, 11, 12) sts at beg of next 2 rows, then BO 1 (2, 3, 4, 5, 6, 7, 8, 9, 10) st(s) at beg of foll 2 rows—93 (98, 101, 106, 109, 114, 117, 122, 125, 130) sts rem. Purl 1 row (WS, Row 3 of patt). **Next row:** (RS, Row 4 of patt) Dec 1 st each end of needle as foll: K1, k2tog, work in patt to last 3 sts, ssk, k1—2 sts dec'd. Purl 1 row (WS, Row 1 of patt). Mark the center 9 (10, 11, 14,









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15, 18, 19, 20, 21, 22) sts for center back neck. *Next row:* (Row 2 of patt) K1, k2tog, work in patt to marked center sts, join new ball of yarn and BO marked center 9 (10, 11, 14, 15, 18, 19, 20, 21, 22) sts, work in patt to last 3 sts, ssk, k1—40 (42, 43, 44, 45, 46, 47, 49, 50, 52) sts each side. Working each side separately in patt as established, dec 1 st at each armhole edge as before every RS row 5 times, and *at the same time* at each neck edge BO 10 (11, 11, 11, 11, 11, 12, 12, 12, 12) sts once, then BO 6 sts once, then BO 4 sts once, then BO 3 sts 2 times—9 (10, 11, 12, 13, 14, 14, 16, 17, 19) sts rem each side. Dec 1 st at each neck edge every RS row 6 (7, 8, 9, 10, 11, 11, 13, 14, 16) times—3 sts rem each side for all sizes; armholes should measure about 3½ (3¾, 4, 4¼, 4½, 4¾, 4¾, 5¼, 5½, 6)" (9 [9.5, 10, 11, 11.5, 12, 12, 13.5, 14, 15] cm). BO all sts.

## Front

Return 101 (110, 117, 126, 133, 142, 149, 158, 165, 174) held front sts to larger cir needle. Rejoin yarn with RS facing, ready to work a RS row. Work as for back.

## Finishing

**Armhole edging/strap:** With crochet hook, ch 36 (see Glossary, page 98, for crochet instructions). Set aside. With smaller needles, RS facing, and beg at the selvedge of the 3 sts BO for left back, pick up and knit 68 (76, 84, 92, 100, 108, 116, 124, 132, 140) sts along armhole opening to the edge of the 3 sts BO for left front, then pick up and knit 33 sts in the "bumps" on the underside of the crochet chain for left strap—101 (109, 117, 125, 133, 141, 149, 157, 165, 173) sts total. Place m and join, being careful not to twist sts. Purl 1 rnd, knit 1 rnd. *Next rnd:* K23 (27, 31, 35, 39, 43, 47, 51, 55, 59), [k2tog, k3] 4 times, k2tog, knit to end—5 sts dec'd; 96 (104, 112, 120, 128, 136, 144, 152, 160, 168) sts rem. Knit 1 rnd. *Picot turning rnd:* \*K2tog, yo; rep from \*. Knit 1 rnd. *Next rnd:* K23 (27, 31, 35, 39, 43, 47, 51, 55, 59), [M1 (see Glossary, page 97), k4] 4 times, M1, knit to end—5 sts inc'd; 101 (109, 117, 125, 133, 141, 149, 157, 165, 173) sts. Knit 2 rnds. With smaller needle, BO 20 sts as usual, then use the larger needle and the suspended method (see Glossary, page 97) to BO the next 28 (32, 36, 40, 44, 48, 52, 56, 60, 64) sts loosely and evenly, then use smaller needle to BO rem sts as usual. Rep for other armhole edging/strap, beg the armhole pick-up at the top of the right front. **Neck edging:** With smaller needles, RS facing, and beg at the top of the left back, \*pick up and knit 79 (84, 87, 92, 95, 100, 103, 108, 111, 116) sts along back neck, then pick up and knit 32 sts from base of provisional CO for strap ("unzipping" the crochet chain to expose the loops); rep from \* across front neck and base of provisional CO for other strap—222 (232, 238, 248, 254, 264, 270, 280, 286, 296) sts total. Place m and join. Purl 1 rnd, knit 3 rnds. *Picot turning rnd:* \*K2tog, yo; rep from \*. Knit 4 rnds. BO all sts. Fold neck and armhole edging along picot rnd and, with yarn threaded on a tapestry needle, loosely sew BO edges to WS. Weave in loose ends. Block to measurements. ∞

VÉRONIK AVERY lives in Montreal, Canada, where, somewhere among all that yarn, she has a husband and daughter. Visit her website at [www.veronikavery.com](http://www.veronikavery.com).



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# CROPPED CROSS-STITCH TOP

design by SHIRLEY PADEN

SOMETIMES A LITTLE LACE ISN'T ENOUGH. Shirley Paden has designed this feminine top for occasions when you want to cover yourself in lace. The wide border is worked sideways for the full circumference of the body and grafted into a ring. Then stitches are picked up along the edge of the ring and the body is worked in one piece to the armholes in a cross-stitch lace pattern. Above the armholes, the front and back are worked separately, and the armholes curve gently inward to the neck. Shirley has used a smooth, mercerized cotton to provide an elegant sheen.

**Finished Size** 34½ (37½, 40, 43)" (87.5 [95.5, 101.5, 109] cm) bust/chest circumference. Sweater shown measures 37½" (95.5 cm).

**Yarn** Lang Golf (100% mercerized cotton; 135 yd [123 m]/50 g): #0020 sky blue, 5 (6, 7, 8) balls. Yarn distributed by Berroco.

**Needles** Body—Size 6 (4 mm): 32" (80-cm) circular (cir).

Edging—Size 4 (3.5 mm): 16" (40-cm) cir. Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 48 sts = 8" (20.5 cm) and 41 rows = 6" (15 cm) in Indian cross-st patt on larger needle. 25 sts = 4½" (11.5 cm) and 64 rows = 8¼" (21 cm) in bottom edging patt on larger needle.

## Notes

This garment is worked in three sections: the bottom edging, which is worked flat and seamed into a ring; the lower body, which is picked up from the selvedge of the bottom edging and worked in Indian cross-stitch in the round to the armholes; and the upper body, which is worked back and forth in Indian cross-stitch after dividing for the front and back at the armholes.

A sloped bind-off technique is used for the armhole shaping to achieve a smooth edge. Work the first set of bind-offs at each side as usual. On the following bind-off rows, do not work last stitch of previous row. Instead, turn the work, which will place the leftover unworked stitch on the right needle. Slip the first stitch on the left needle to the right needle as if to purl with yarn in back (pwise wyb), then pass the leftover stitch over the slipped stitch to BO the first stitch.

When decreasing at the edges for shaping, the number of stitches available for working the crossings will vary from 2 to 8. Always work the crossing. If there are only 2 stitches, work a 1/1 crossing. If there is an odd number of stitches available for the crossing, divide them so that the group that is doing the crossing (the group on top) has the extra stitch.

## Stitch Guide

**Cross 8 Right on WS:** (used for Edging patt) Sl the next 8 sts to right needle pwise, dropping the extra wraps—8 elongated slipped sts. Return these 8 sts to left needle, insert right needle tip into the first group of 4 elongated sts on left needle, pass them backward over the second group of 4 elongated sts, then knit all 8 sts in their new order. This cross slants toward the right on the RS.

**Cross 8 Left on RS:** (used for Indian cross-st patt worked in the

round) Sl the next 8 sts to right needle pwise, dropping the extra wraps—8 elongated slipped sts. Return these 8 sts to left needle, insert right needle tip into the first group of 4 elongated sts on left needle, pass them backward over the second group of 4 elongated sts, then knit all 8 sts in their new order. This cross slants toward the left on the RS.

**Cross 8 Left on WS:** (used for Indian cross-st patt worked flat) Sl the next 8 sts to the right needle pwise, dropping the extra wraps—8 elongated slipped sts. Return these 8 sts to left needle, insert right needle tip into the second group of 4 elongated sts on left needle, pass them forward over the first group of 4 elongated sts, then knit all 8 sts in their new order. This cross slants toward the left on the RS.

**Cross 4 Left on RS:** (used for Indian cross-st patt worked in the round) Sl the next 4 sts to the right needle pwise, dropping the extra wraps—4 elongated slipped sts. Return these 4 sts to left needle, insert right needle tip into the first 2 elongated sts on left needle, pass them backward over the second 2 elongated sts, then knit all 4 sts in their new order. This cross slants toward the left on the RS.

**Cross 4 Left on WS:** (used for Indian cross-st patt worked flat) Sl the next 4 sts to the right needle pwise, dropping the extra wraps—4 elongated slipped sts. Return these 4 sts to left needle, insert right needle tip into the second 2 elongated sts on left needle, pass them forward over the first 2 elongated sts, then knit all 4 sts in their new order. This cross slants toward the left on the RS.

**Pass 10 Stitches Over 1 Stitch:** Pass 10 sts one at a time over last st on left needle. Knit the rem 1 st.

## Bottom Edging

With larger needle, CO 25 sts. Work Set-up row of Edging chart once. Rep Rows 1–16 of chart 16 (18, 20, 20) times—256 (288, 320, 320) patt rows, not including set-up row; piece should measure about 33 (37¼, 41¼, 41¼)" (84 [94.5, 105, 105] cm) from beg. BO all sts. With yarn threaded on a tapestry needle, carefully sew CO edge to BO edge, foll lines of patt so that bottom scallops appear continuous. Position the seam at center back, and arrange piece so that there are 8 (9, 10, 10) reps each for the front and back, and scalloped edge is at the bottom. Place a marker at each side "seam" along top straight edge to mark the boundary bet front and back.





## Lower Body

With RS facing and longer cir needle, pick up and knit 104 (112, 120, 128) sts evenly across straight selvedge of front edging, then pick up and knit 104 (112, 120, 128) sts evenly across straight selvedge of back edging—208 (224, 240, 256) sts total. Place marker (pm) and join for working in the rnd. Change to Indian cross-st patt and work in the rnd (all rows of chart are worked as RS rnds). Work the 8-st rep of Rnd 1 of chart 26 (28, 30, 32) times around, slipping markers (sl m) as you come to them—13 (14, 15, 16) 8-st patt reps each on back and front. Work Rnds 2–12 of chart. Rep Rnds 1–12 one (one, one, two) more time(s). Work Rnd 1 to Rnd 4 (6, 10, 2) once—28 (30, 34, 38) rnds total of Indian cross-st patt; piece should measure about 8½ (9, 9½, 10)" (21.5 [23, 24, 25.5] cm) from beg and about 4 (4½, 5, 5½)" (10 [11.5, 12.5, 14] cm) from beg of Indian cross-st patt. **Divide for front and back:** Cont on first 104 (112, 120, 128) sts of rnd for front and place rem 104 (112, 120, 128) sts for back onto holder to work later.

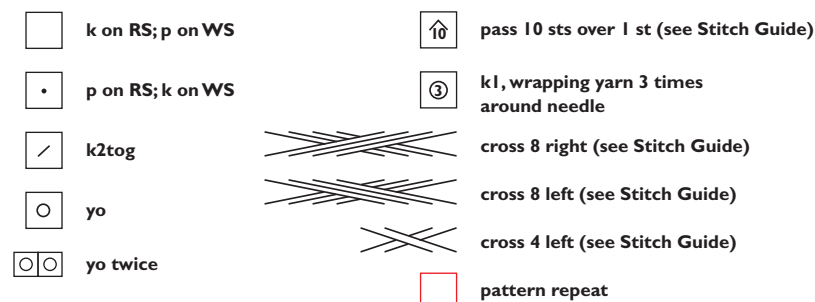
## Front

Working front sts only, cont in Indian cross-st patt from chart, working back and forth in rows (odd-numbered rows are RS rows, even-numbered rows are WS rows), as foll: Beg with the next RS row and using sloped bind-off technique and working crossings at each side as given in Notes on page 30, BO 4 (4, 4, 5) sts at beg of next 2 rows, then BO 3 (3, 3, 4) sts at beg of foll 2 (2, 4, 2) rows, then BO 2 (2, 2, 3) sts at beg of foll 4 (6, 4, 2) rows—82 (86, 92, 104) sts rem; 8 (10, 10, 6) rows worked above armhole divide. BO 1 (1, 1, 2) st(s) at beg of next 22 (24, 24, 4) rows, then BO 0 (0, 0, 1) st at beg of foll 0 (0, 0, 28) rows—60 (62, 68, 68) sts rem; 30 (34, 34, 38) rows worked above armhole divide; armhole should measure about 4½ (5, 5, 5½)" (11.5 [12.5, 12.5, 14] cm). **Shape front neck:** (RS) Mark center 12 (12, 14, 14) sts for center front neck. BO 1 st at beg of row as before, work in

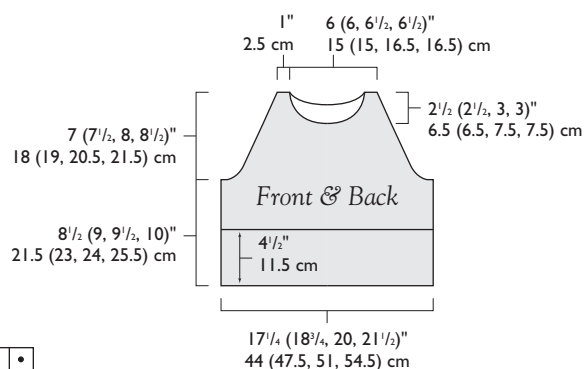
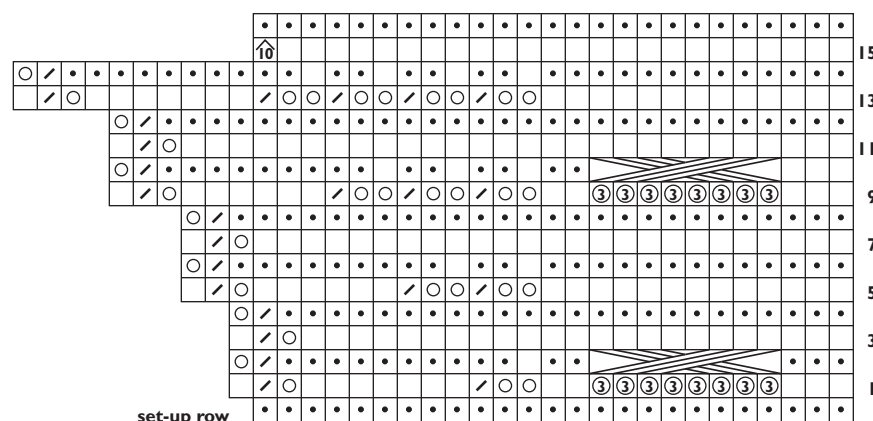
patt to marked sts, join new ball of yarn and BO center 12 (12, 14, 14) sts, work in patt to end. Turn, BO 1 st at armhole edge as before in the first section, place rem front sts on holder—23 (24, 26, 26) sts each side; sts for left front neck (as worn) are on holder. **Right front neck:** Working on right front neck sts only, BO 1 st at armhole edge at beg of next 5 (6, 6, 6) WS rows, and *at the same time* BO at neck edge 3 sts at beg of next 2 RS rows, then BO 2 sts at beg of foll 2 (1, 2, 2) RS row(s), then BO 1 st at beg of foll 2 (4, 3, 3) RS rows—6 (6, 7, 7) sts rem. Work 1 WS row, BO 0 (0, 1, 1) st at beg of row—6 sts rem for all sizes. Work even in patt until piece measures 15½ (16½, 17½, 18½)" (39.5 [42, 44.5, 47] cm) from beg. Place rem sts on holder. **Left front neck:** Return held left front sts to needle and rejoin yarn at neck edge with WS facing. Cont to BO 1 st at armhole edge at beg of next 5 (6, 6, 6) RS rows, and *at the same time* at neck edge, BO 3 sts at beg of next 2 WS rows, then BO 2 sts at beg of foll 2 (1, 2, 2) WS row(s), then BO 1 st at beg of foll 2 (4, 3, 3) WS rows—6 (6, 7, 7) sts rem. Work 1 RS row, BO 0 (0, 1, 1) st at beg of row—6 sts rem for all sizes. Work even until armholes measure 7 (7½ (8, 8½)" (18 [19, 20.5, 21.5] cm). Place rem sts on holder.

## Back

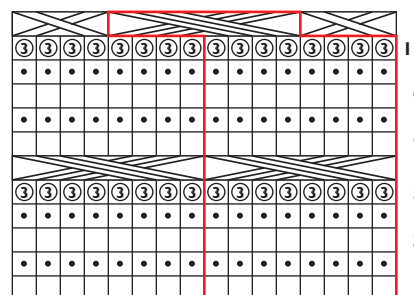
Return 104 (112, 120, 128) held back sts to needle. Using sloped bind-off technique and working crossings at each side as for front, BO 4 (4, 4, 5) sts at beg of next 2 rows, then BO 3 (3, 3, 4) sts at beg of foll 2 (2, 4, 2) rows, then BO 2 (2, 2, 3) sts at beg of foll 4 (6, 4, 2) rows—82 (86, 92, 104) sts rem; 8 (10, 10, 6) rows worked above armhole divide. BO 1 (1, 1, 2) st(s) at beg of next 34 (38, 40, 4) rows, then BO 0 (0, 0, 1) st at beg of foll 0 (0, 0, 42) rows—48 (48, 52, 54) sts rem; 42 (48, 50, 52) rows worked above armhole divide; armhole should measure about 6¼ (7, 7¼, 7½)" (16 [18, 18.5, 19] cm). **Shape back neck:** (RS) Mark center 18 (18, 20, 20) sts for center back neck. BO 1 st at beg of row as before, work in patt to marked sts, join new yarn and BO cen-



Edging



Indian Cross-Stitch







ter 18 (18, 20, 20) sts, work in patt to end. Turn, BO 1 st at armhole edge as before in the first section, place rem back sts on holder—14 (14, 15, 16) sts rem each side; sts for right back neck (as worn) are on holder. *Left back neck:* Working on left back neck sts only, BO 1 st at armhole edge at beg of next WS row, then BO 7 (7, 7, 8) sts at neck edge at beg of next RS row—6 (6, 7, 7) sts rem. Work 1 WS row, BO 0 (0, 1, 1) st at beg of row—6 sts rem for all sizes. Work even until armholes measure 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm). Place rem sts on holder. *Right back neck:* Return held right back sts to needle and rejoin yarn at neck edge with WS facing. BO 7 (7, 7, 8) sts at beg of next WS row, then BO 1 st at armhole edge at beg of next RS row—6 (6, 7, 7) sts rem. At beg of next RS row, BO 0 (0, 1, 1) st—6 sts rem for all sizes. Work even until armholes measure 7 (7½, 8, 8½)" (18 [19, 20.5, 21.5] cm). Place rem sts on holder.

### Finishing

Using three-needle method (see Glossary, page 97), BO live sts tog at each shoulder. Block garment to measurements. **Neck edging:** With smaller needle, RS facing, and beg at right shoulder seam edge, pick up and knit 130 (130, 134, 134) sts around neck opening. Place m and join. Purl 1 rnd, knit 1 rnd. BO all sts pwise on foll rnd. **Armhole edging:** With smaller needles, RS facing, and beg at underarm, pick up and knit 100 (104, 108, 112) sts evenly spaced around armhole. Place m and join. Purl 1 rnd, knit 1 rnd. BO all sts pwise on next rnd. Weave in loose ends. Block again, if desired. ∞

SHIRLEY PADEN designs knitwear for magazines, yarn companies, and private clients from her home in New York City.

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# Knitting out of the Pantry

Laura Spence-Ash

SOY. CORN. PINEAPPLE. PAPER. It looks like a shopping list for your next trip to the supermarket. But it could, in fact, be the list for your next knitting project. Plants that we're used to seeing on the dinner table are now yielding fibers that can be used to clothe us as well. Nontraditional natural fibers are starting to find a home alongside wool, cotton, and linen in the knitting marketplace. Taking their cue from innovative textile artists, weavers, and spinners, manufacturers in Japan, China, Italy, and Scandinavia are experimenting with nontraditional fibers to make yarns for weaving and knitting. And these yarns are quickly making their way out of the research lab and into the yarn bin at your local knitting store.

These new fibers offer yarns that are exciting and sometimes challenging to work with. Some, like bamboo, hemp, and soy, mimic the qualities of cotton and silk yarns. Others, like paper and nettle, create a yarn that's stiffer and less elastic than we knitters are used to. Stainless steel—another kind of nontraditional fiber finding its way into hand-knitting yarn—is so finely spun that it benefits from being worked in double or triple strands, or combined with a complementary yarn. Some of the new yarns are available in myriad colors, while others come only in their natural state, waiting for you to dye them in your favorite colorways.

William Thuss



**Hemp** Perhaps the most traditional of the nontraditional fibers, hemp is derived from the plant *Cannabis sativa*. Uses of hemp are noted as far back as 2800 B.C. Betsy Ross is said to have sewn the first American flag with fabric woven from hemp, and Levi-Strauss used hemp fiber in the first pair of blue jeans. While hemp has been used for centuries in many parts of the world, in western countries it was considered too rough a fiber for everyday use until recently. In the 1980s, a degumming process was developed to remove the natural glue from the plant fiber, and since then hemp has become increasingly popular.

The hemp plant is environmentally friendly. It grows fast, has a high fiber yield per acre, and needs no herbicides or pesticides. Garments knitted from hemp are breathable, and the fiber is strong—twice as strong as cotton—and durable. Hemp is considered a year-round fiber. It's cool in summer, warm in winter.

Hemp for knitting can be spun while wet or dry. Wet-spun hemp is smooth and good for delineating stitch patterns. Dry-spun hemp has a softer, slightly fuzzy appearance. Hemp is also available blended with cotton, wool, and silk. It comes in a range of weights from fingering to chunky and works up nicely for accessories, home décor, and sweaters. Hemp garments are machine washable and dryable on low heat, but they should be removed from the dryer while still a bit damp and dried flat. Gauge swatches are critical for knitting with hemp; be sure to wash and block the swatch before measuring in order to accurately determine gauge.

**Nettle (Alloo)** Many gardeners and hikers are familiar with the stinging nettle plant, particularly if they've had the not-so-pleasant nettle bite while weeding or walking over the plant. Like hemp, nettle fiber has been used to make textiles for hundreds of years. The Romans are credited with bringing the nettle to England in order to provide a fiber to keep them warm. Before flax was introduced, many northern European countries depended on the nettle plant as the primary source for fiber to spin and weave. Part of the appeal of nettle today is its inherent mothproofing qualities. And its strength. In Nepal, nettle is mixed with yak to make blankets, rugs, and storage bags for grain.

The process used to extract the fiber from the plant is laborious. The stems are cut and beaten to loosen the long fibers. In Nepal, it is said that workers used to pull the fibers from the stems with their teeth; nowadays, thankfully, machines do this job.

The nettle yarn—also known as alloo—available to knitters today has a rustic look and feel; it's somewhat coarse and inelastic. Working with nettle yarn is similar to working with linen. Nettle yarn is good for projects that need a sturdy and somewhat inflexible yarn, like placemats and handbags.

**Bamboo** A traditional Japanese material, bamboo yarn is produced primarily in Asian countries, but as a natural fiber it is quickly gaining popularity everywhere due to its softness and superior drape. There are several methods of producing fiber for yarn from bamboo plants. One process involves extracting the

inside of the bamboo plant and grinding and combing the pulp. A second type of bamboo yarn is made with a process similar to the one for making rayon yarn. The pulp is melted and sprayed out of a device that looks like a showerhead. The resulting very fine yarns are plied together in different weights. Bamboo is available in both natural colors and a good range of dyed colors. It's an excellent yarn for dyeing with cellulose or natural dyes.

Knitting with bamboo is similar to knitting with cotton. The fiber is cool, soft, and weighs less than cotton. Bamboo yarn shows off stitch and cable patterns, and the knitted fabric has a flowing drape and subtle sheen.

**Stainless Steel** Originally produced in the 1960s to create filters for oil production, stainless steel fiber is now used in commercial carpeting to conduct static electricity away from computers, and it's being tested as the heating element in high-tech electric blankets. Most stainless steel yarn for knitters is combined with other fibers. Silk, wool, linen, or cotton is wrapped around a stainless core to make a yarn that is incredibly strong. In some instances, the yarn has a reflective, almost translucent surface when knitted up. The fabric always has a slightly crinkled, mesh like appearance. Yarns with stainless steel are very fine and are frequently worked with more than one ply.

Dressy evening bags, necklaces, and decorative cuffs are ideal projects for exploring stainless steel yarn. But interesting clothing can be made from it as well.

**Paper** Paper yarn is currently produced in Japan and Scandinavia. Scandinavian textile artists use paper yarn to create woven rugs, lampshades, and other items. In Japan, artists and innovative fashion designers are using paper yarn made from washi, a traditional handmade Japanese paper, to create beautiful kimonos and other high-fashion garments. Another paper yarn, made from linen pulp, is also available for knitters. Huge sheets of linen paper are slit into fine widths, and the final ribbonlike yarn is often twisted or sometimes simply coated with a viscose sizing to increase its durability. Even without a coating, paper yarns, once woven or knitted, are sturdy.

Paper yarns have a dry and somewhat crisp hand. The resulting fabric, however, is surprisingly malleable. Paper yarn can be used alone or in combination with another yarn to make one-of-a-kind jackets, accessories like scarves and bags, and decorative items like lampshades.

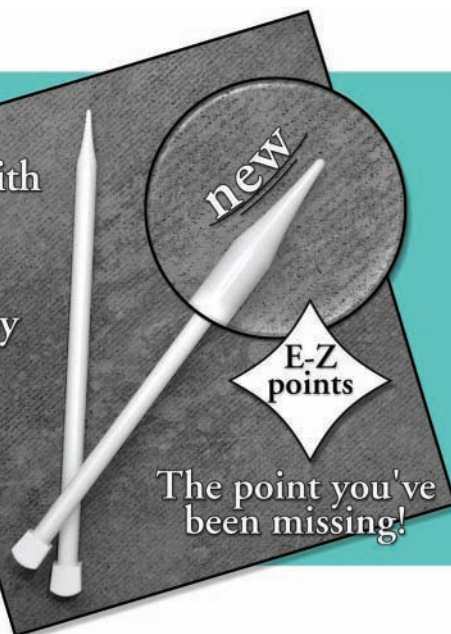
**Soy** During World War II, companies in the United States investigated the use of soy fiber as an alternative to more expensive wools. Henry Ford was even photographed wearing a suit made of soy. But production proved to be too complicated and the idea was shelved. Today, soy fiber is engineered in China to use the waste from the tofu manufacturing process. Protein from the waste of soybean cake is distilled and refined; the protein structure is changed into a liquid and acetates are added. After the liquid is cooked,

Photo on page 34: Clockwise from top left—Illusion (85% Soy Silk/15% nylon; Southwest Trading Co.), Phoenix (100% Soy Silk; Southwest Trading Co.); silk/stainless steel (Habu), Oasis (100% Soy Silk; Southwest Trading Co.); Bamboo (100% bamboo; Southwest Trading Co.), fiber from corn husks, pineapple (Habu), paper (Habu).

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fiber is created through an extrusion process. The resulting ribbonlike yarn is soft and silky. Soy yarns have a smooth hand and a wonderful drape, and they lend themselves well to knitted shawls, scarves, and drapey garments.

### Corn, Pineapple, and Wood

Although not yet readily available to American knitters, fibers derived from corn, pineapple, and wood are now featured in marketplaces around the world and may soon arrive at your knitting store.

Ingeo—a name that stands for “ingredients from the earth”—is processed from corn and manufactured in Nebraska. Not yet available as handknitting yarn, Ingeo fiber is biodegradable and extremely versatile. Pineapple fiber (piña) has long been used in Asia, particularly in the Philippines where the national costume is made from pineapple cloth.

Tencel is a fiber made from wood pulp. The manufacturing process is environmentally friendly; the raw wood ingredient is harvested during normal pruning cycles in managed forests. Although the manufacturers are highly secretive about their process, their yarn is particularly soft and takes dye well. Tencel is only available in yarns combined with other fibers—wool, cotton, and alpaca. ∞

## Sources for Nontraditional Fibers

### Aurora Silk

5806 N. Vancouver Ave.  
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[www.lanaknits.com](http://www.lanaknits.com)  
Hemp

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[www.habutextiles.com](http://www.habutextiles.com)  
Bamboo, hemp, nettle,  
paper, pineapple, stainless  
steel

### Southwest Trading Company

1867 E. Third St., Ste. 2  
Tempe, AZ 85281  
(480) 894-1818  
[www.soy silk.com](http://www.soy silk.com)  
Bamboo, Ingeo (as fiber),  
soy

### Himalaya Yarn

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Colchester, VT 05446  
(802) 858-8274  
[www.himalaya](http://www.himalaya)  
[yarn.home.att.net](http://yarn.home.att.net)  
Hemp, nettle

### Textura Trading

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(877) 839-8872  
[www.texturatrading.com](http://www.texturatrading.com)  
Paper, stainless steel,  
Tencel

Laura Spence-Ash teaches classes and designs knitwear for Pins and Needles, a knitting and needlepoint shop in Princeton, New Jersey.



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FL DELRAY BEACH • Penelope's • 561-272-1000  
FL WINTER PARK • Sip & Knit • 407-622-5648  
ID BOISE • The Thread Gatherer • 208-387-2641  
IL SPRINGFIELD • Knit Wits • 217-698-6100  
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MN MOORHEAD • Pieces of String • 218-233-6670  
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# KNOT A KNITTED PAPER BAG

design by SETSUKO TORII

JAPANESE DESIGNER SETSUKO TORII has combined three strands of linen-paper yarn with a strand of silk in a casual shoulder bag that is surprisingly sturdy. The bag is worked in a single piece from the top of one strap, down to the base, and back up to the top of the other strap. A column of cables decorates the center of each strap.

**Finished Size** About 18" (45.5 cm) wide and 12" (30.5 cm) tall, excluding handles.

**Yarn** A-1 Tsumugi Silk (100% silk; 455 yd [416 m]/50 g):

#02 medium gray, about 3 oz (85 g). A-62 Paper Moiré

(50% linen, 50% nylon; 1080 yd [988 m]/1 oz [28 g]):

#05 mocha, #06 charcoal, and #08 brown, 2 oz (57 g) each.

Yarn distributed by Habu Textiles.

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

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

**Gauge** 20 sts and 22 rows = 4" (10 cm) in St st with four strands of yarn held together (three paper and one silk); 12 sts of cable panel = 1½" (3.8 cm) wide.

## Stitch Guide

**6/6 Cable:** (worked over 12 sts)

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

Row 2 and all even-numbered rows: Purl.

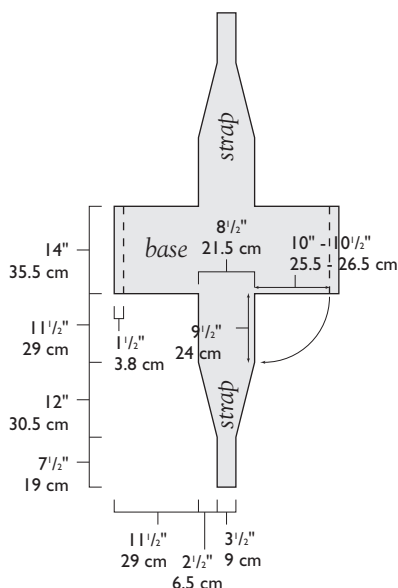
Row 11: Slip 6 sts onto cn and hold in front, k6, k6 from cn.

Row 12: Purl.

Repeat Rows 1–12 for pattern.

## Note

Bag is worked with four strands of yarn held together: three strands of paper moiré and one strand of silk.



## Bag

**First strap:** With 4 strands of yarn held tog, CO 18 sts. Work St st for 42 rows, ending with a WS row—piece should measure about 7½" (19 cm) from beg. *Next row:* K5, sl 4 sts onto cn and hold in front, yo, k4, work sts on cn as foll: (yo, k1, yo, k1, yo, k2), k5—22 sts. Work center 12 sts in 6/6 cable patt (see Stitch Guide), and at the same time begin shaping bag on next row as foll: *Inc row:* Keeping in cable patt as established, inc 1 st each end of needle—24 sts. Work 3 rows even. Rep inc row. Work 5 rows even. Rep inc row—28 sts. Rep the last 6 rows 8 more times—44 sts. Work 3 rows even. Rep inc row—46 sts. Work 1 row even. Rep inc row—48 sts; 108 rows total; piece should measure 19½" (49.5 cm) from beg. Cont even in patt for 64 more rows—172 rows total; piece should measure about 31" (79 cm) from beg. **Cast-on for base:** Using the backward-loop method (see Glossary, page 96), CO 57 sts at beg of next 2 rows—162 sts total. Work even for 76 more rows—78 rows total for base; base should measure about 14" (35.5 cm) from CO. BO 57 sts at beg of next 2 rows—48 sts rem. **Second strap:** Cont even in patt for 64 more rows, ending with a WS row—second strap should measure 11½" (29 cm) from BO. *Dec row:* Cont in patt, dec 1 st each end of needle—46 sts rem. Work 1 row even. Rep dec row—44 sts rem. Work 3 rows even. Rep dec row—42 sts rem. Work 5 rows even. Rep the last 6 rows 8 times—26 sts rem. Rep dec row—24 sts rem. Work 3 rows even. Rep dec row—22 sts rem. Work even in patt until Row 10 of cable patt has been completed. *Next row:* Dec 4 sts while crossing final cable as foll: K5, sl 6 sts onto cn and hold in front, [k2tog] 2 times, k2, work sts on cn as (k1, k2tog, k1, k2tog), k5—18 sts rem. Work even in St st for 42 rows—second strap should measure about 31" (78.5 cm) from BO row of base. BO all sts.

## Finishing

Roll selvedge edges of base to WS, and with yarn threaded on a tapestry needle, tack each roll to the WS, following a line 8 sts in from each edge. The CO edges of the base will each measure just over 9½" (24 cm) with the rolled edges secured. Line up CO edge of base with straight edge of strap and sew a 9½" (24-cm) seam, easing in any fullness. The base of the bag should be about 10"–10½" (25.5–26.5 cm) wide. Weave in loose ends. Tie straps tog in a square knot. ∞

SETSUKO TORII lives in Japan and designs projects with unusual yarns for Habu Textiles in New York City. To learn more about Setsuko, turn to page 40.







# modern takes on Old Traditions

Pam Allen



Pam Allen

**Stainless steel and paper, as well as more traditional wool and silk, are some of the components used by Masami Fukui and Setsuko Torii in their distinctive line of yarns and knitwear carried by the New York weaving studio and showroom, Habu Textiles.**

Habu is located on the eighth floor of a narrow office building mid-block in the heart of New York's garment district. Here, in a small, softly lit room, Fukui and Torii give an occasional two-day workshop to introduce their unique yarns and demonstrate simple ways to work with them alone and in combination with each other. In a recent workshop, they showed how to finger-knit a small scarf by holding together a silky rippled ribbon "yarn" with a strand resembling a thread laced with buds from a pussy willow. The result in one student's combination of a deep garnet red in the silky yarn and a chartreuse-and-black version of the "bud" yarn, was surprisingly sophisticated when held up against Torii's black turtleneck.

Fukui and Torii, business partners for twenty-five years, met in the early 1980s as students at the Ichida Knitting School, where they studied knitwear design, history, techniques, and materials. They began collaborating shortly after graduation and in 1991 opened a showroom and retail store in Kyoto, Japan, where Fukui's unusual yarns are showcased alongside Torii's imaginative, minimalist knitwear.

Fukui creates yarns from both traditional and non-traditional fibers, but the latter is only one element in his inventive process. He also experiments with yarn structures, and along with an exaggerated thick-and-thin two-ply yarn in wool from New Zealand, he recently made a "yarn" from a ruffled



Setsuko Torii

nylon trim used to edge women's lingerie. Torii, in turn, works with these innovative yarns, sometimes as single strands and sometimes in combination, to make streamlined garments and accessories that would fit nicely in a Mies van der Rohe setting. Though she reads fashion magazines from all around the world, and is partial to the Japanese designer Yamamoto, she garners ideas from other kinds of design as well, such as architecture, furniture, and traditional bobbin lace. Although she may begin the design process with a simple sketch of an idea, it's the yarn swatch, the way in which her materials behave when knitted, that steers her designs. By keeping the silhouette of her garments clean and simple, she is able to make the most of the unique characteristics of Fukui's yarns. In one garment, she may felt the finished fabric—a combination of wool and cotton—to create an unusual play of texture that results when the shrunken wool strand forces the cotton thread to loop and curl. In another garment, she may embroider with a piece of unspun wool, then wash the final piece to "felt" the stitched motif. Small embellishments, like coconut buttons from Bali which she dyes, may act as the defining detail

on a simple asymmetrical jacket.

To promote their seasonal collections, Fukui and Torii arrange fashion shows in various venues in Japan. Most recently, they hosted an exhibit of their Fall 2003 line in one of Kyoto's oldest teahouses. In keeping with the geisha tradition of serving tea in bare feet, the models were shoeless, but wore several layers of knitted leg warmers to coordinate with their outfits.

For more information on Fukui's yarns, Torii's designs, and Habu Textiles, visit [www.habutextiles.com](http://www.habutextiles.com).



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# LACE BLOUSON

design by KIM DOLCE

LIGHTWEIGHT, AIRY, AND PRETTY, this blouson top will pair well with jeans for a walk on the beach or with a gauzy skirt for an afternoon wedding. The wide lower edge is worked in a vine lace pattern, the top of which is drawn in with a narrow silk ribbon threaded through eyelets. The upper part of the yoke is worked in a different lace pattern, and the neck and armholes are trimmed with picot crochet.

**Finished Size** 35 (37½, 39½, 42, 44½, 47, 49½)" (89 [95, 100.5, 106.5, 113, 119.5, 125.5] cm) bust/chest circumference. Top shown measures 35" (89 cm).

**Yarn** Hemp for Knitting All Hemp Hemp3 (100% hemp; 150 yd (137 m)/40 g): undyed natural (taupe), 6 (6, 7, 7, 8, 9, 10) skeins.

**Needles** Size 3 (3.25 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size 2 (2.25 mm) steel crochet hook (Bates steel size 0); about 2 yd (1.8 m) ¼" (6-mm) silk ribbon.

**Gauge** 30 sts and 34 rows = 4" (10 cm) in St st.

## Stitch Guide

**Sk2p:** Slip 1 st as if to purl with yarn in back, k2tog, pass slipped st over—2 sts decreased.

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

Row 1: (RS) K3, \*yo, k2, ssk, k2tog, k2, yo, k1; rep from \* to last 10 sts, end yo, k2, ssk, k2tog, k2, yo, k2.

Row 2: Purl.

Row 3: K2, \*yo, k2, ssk, k2tog, k2, yo, k1; rep from \* to last 11 sts, end yo, k2, ssk, k2tog, k2, yo, k3.

Row 4: Purl.

Repeat Rows 1–4 for pattern.

**English Lace:** (multiple of 6 sts + 1)

Row 1: (RS) K1, \*yo, ssk, k1, k2tog, yo, k1; rep from \*.

Rows 2, 4, and 6: (WS) Purl.

Row 3: K1, \*yo, k1, sk2p (see Stitch Guide), k1, yo, k1; rep from \*.

Row 5: K1, \*k2tog, yo, k1, yo, ssk, k1; rep from \*.

Row 7: K2tog, k1, yo, \*k1, yo, k1, sk2p, k1, yo; rep from \* to last 4 sts, end k1, yo, k1, ssk.

Row 8: Purl.

Repeat Rows 1–8 for pattern.

## Notes

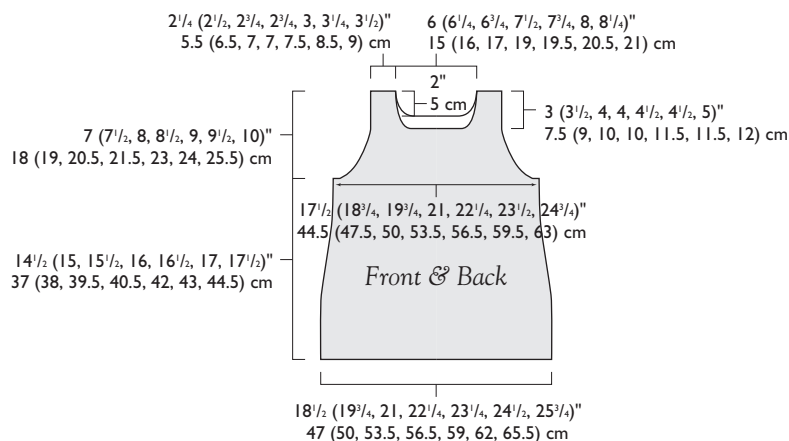
If there are not enough stitches as the result of shaping to work a yarnover or decrease with its companion yarnover or decrease, work the stitches in stockinette stitch (St st).

For Rows 1 and 5 of the English lace pattern, each yarnover forms a companion pair with the ssk or k2tog next to it.

For Row 7 of the English lace pattern, the yarnovers at each end outside the pattern repeat form companion pairs with the ssk or k2tog at the selvages. The sk2p double decrease forms a companion set with the yarnovers that appear on either side of it. If one yarnover is not present, you may work the sk2p as a single decrease (either ssk or k2tog) in order to balance its remaining yarnover. If there are not even enough stitches to work a yarnover and a single decrease, then simply work the stitches in St st.

## Back

CO 139 (148, 157, 166, 175, 184, 193) sts. Knit 4 rows. Rep Rows 1–4 of vine lace patt 4 (4, 5, 5, 6, 6, 7) times—16 (16, 20, 20, 24, 24, 28) patt rows completed; 20 (20, 24, 24, 28, 28, 32) rows total. Work 4 (4, 6, 6, 8, 8, 8) rows St st, ending with a WS row. **Eyelet row:** (RS) K1 (2, 1, 2, 1, 2, 1), \*k2tog, yo, k4; rep from \* to last 0 (2, 0, 2, 0, 2, 0) sts, end k0 (2, 0, 2, 0, 2, 0). Cont even in St st until piece measures 7½ (8, 8½, 9, 9½, 10, 10½)" (19 [20.5, 21.5, 23, 24, 25.5, 26.5] cm) from beg, ending with a WS row. **Shape waist:** (RS) Dec 1 st each end of needle—2 sts dec'd. Work 15 rows even, then rep dec row. Rep the last 16 rows once more—133 (142, 151, 160, 169, 178, 187) sts. Work 13 rows even, then rep dec row—131 (140, 149, 158, 167, 176, 185) sts rem; piece should measure about 13 (13½, 14, 14½, 15, 15½, 16)" (33 [34.5, 35.5, 37, 38, 39.5, 40.5] cm) from beg. Cont even until piece measures 14½ (15, 15½, 16, 16½, 17, 17½)" (37 [38, 39.5, 40.5, 42, 43, 44.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 5 (5, 5, 6, 6, 6, 7) sts at beg next 2 rows, then BO 2 (2, 3, 3, 4, 5, 6) sts at beg of foll 2 rows, then BO 0 (1, 2, 2, 3, 3, 3) st(s) at beg of foll 2 rows—117 (124, 129, 136, 141, 148, 153) sts rem. Dec 1 st each end of needle every









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row for the next 9 rows—99 (106, 111, 118, 123, 130, 135) sts. *Next row:* (WS) Dec 1 st each end of needle as before, and dec 0 (1, 0, 1, 0, 1, 0) st near center of piece—97 (103, 109, 115, 121, 127, 133) sts. *Next RS row:* Work Row 1 of English lace patt. Purl 1 WS row (Row 2 of patt). Maintaining patt as established (see Notes), dec 1 st each end of needle every RS row 9 times—79 (85, 91, 97, 103, 109, 115) sts rem. Cont even in patt until armholes measure 5 (5½, 6, 6½, 7, 7½, 8)" (12.5 [14, 15, 16.5, 18, 19, 20.5] cm), ending with a WS row. **Shape neck:** Keeping in patt, work 25 (27, 29, 31, 33, 35, 37) sts, join new yarn and BO center 29 (31, 33, 35, 37, 39, 41) sts, work to end—25 (27, 29, 31, 33, 35, 37) sts each side. Working each side separately in patt, BO 2 (2, 2, 2, 2, 2, 3) sts at each neck edge every other row 4 (4, 4, 5, 5, 5, 3) times, then dec 0 (0, 1, 0, 0, 0, 1) st at each neck edge every other row 0 (0, 1, 0, 0, 0, 2) time(s)—17 (19, 20, 21, 23, 25, 26) sts rem each side. Cont even until armholes measure 7 (7½, 8, 8½, 9, 9½, 10)" (18 [19, 20.5, 21.5, 23, 24, 25.5] cm). BO all sts.

## Front

Work as back until armholes measure 4 (4, 4½, 4½, 5, 5)" (10 [10, 10, 11.5, 11.5, 12.5, 12.5] cm), ending with a WS row—79 (85, 91, 97, 103, 109, 115) sts rem; armhole decs have been completed. **Shape neck:** Keeping in patt, work as for back—17 (19, 20, 21, 23, 25, 26) sts rem each side. Cont even until armholes measure same as back. BO all sts.

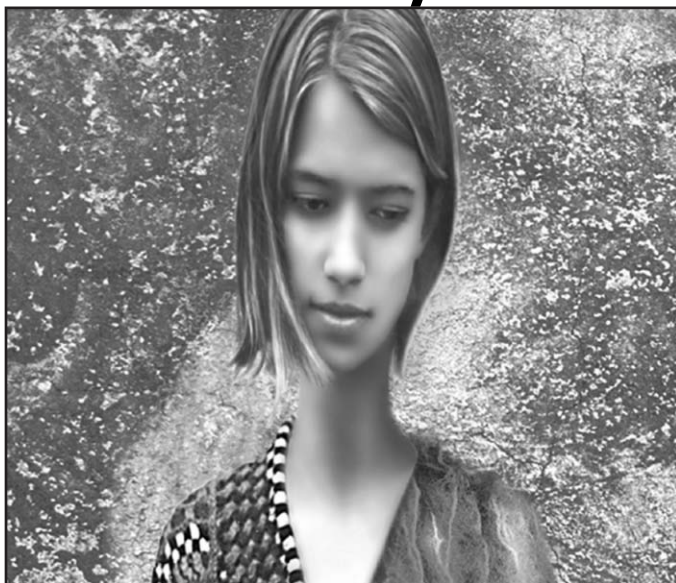
## Finishing

Block pieces to measurements. With yarn threaded on tapestry needle, sew shoulder seams. Sew side seams. **Picot edging:** With crochet hook, RS facing, and beg at side seam at base of armhole, work 1 rnd of sc (see Glossary, page 98, for crochet instructions) around armhole. *Next rnd:* \*Work 1 sc in each of next 3 st, work [1 sc, ch 2, 1 sc] all in the foll sc; rep from \*. Cut yarn and fasten off last st. Rep these 2 rnds of crochet around other armhole and neck opening. Weave in loose ends. Thread silk ribbon through eyelet row, beg and ending at center front. Tie into a bow and trim ends, if desired. ∞

KIM DOLCE is a freelance knitwear designer currently living in Oman and dreaming of knitting on her porch in Florida.

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# BALLET PULLOVER

design by TEVA DURHAM

INSPIRED BY THE CLASSIC SHAPE OF A BALLET LEOTARD, Teva Durham has designed this graceful raglan pullover in a color appropriately named Ballet Slipper. The pullover is worked in the round from the top down. Increases and decreases positioned along the center front and back draw in the waist, and the lower body and sleeves are slightly belled. Worked with a double strand of yarn at a gauge of just 3 stitches per inch, this top is as quick to knit as it is fun to wear.

**Finished Size** 27 (29, 32, 35, 39)" (68.5 [73.5, 81.5, 89, 99] cm) bust/chest circumference. Note: Fabric stretches to fit up to a 34 (36, 39, 42, 46)" (86.5 [91.5, 99, 106.5, 117] cm) bust/chest for a very close, body-conscious fit. Sweater shown measures 29" (73.5 cm).

**Yarn** Plymouth Napa (85% acrylic, 15% rayon; 99 yd [90 m]/50 g): #210 ballet slipper, 9 (10, 11, 12, 13) balls.

**Needles** Size 11 (8 mm): 16" and 24" (40-cm and 60-cm) circular (cir) and set of 4 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); removable markers or safety pins; size G/6 (4.25-mm) crochet hook; tapestry needle.

**Gauge** 12 sts and 16 rows = 4" (10 cm) in St st with 2 strands of yarn held together.

## Note

Yarn is used double throughout.

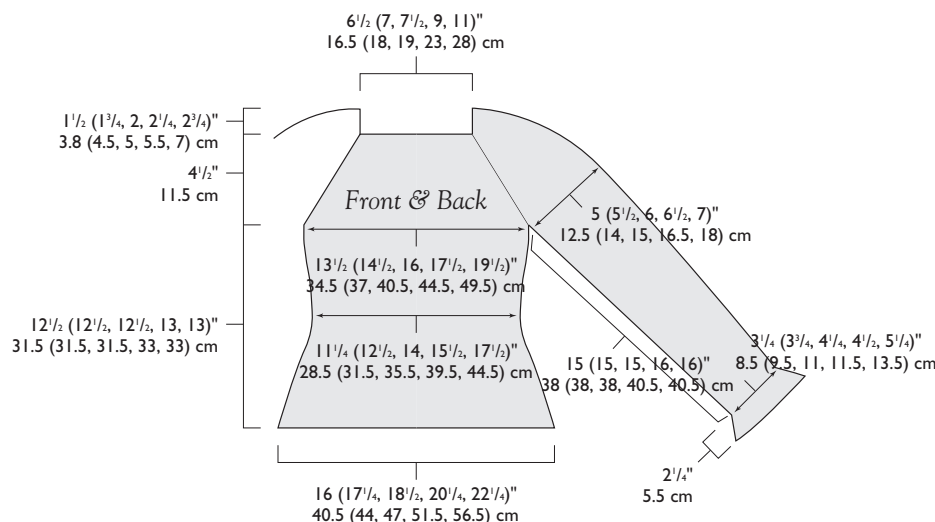
## Yoke

With longer cir needle, CO 56 (62, 68, 80, 100) sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts. Knit 2 rnds. *Set-up rnd:* K1f&b, k7 (8, 9, 11, 15), k1f&b, pm for end of first sleeve, k1f&b, k17 (19, 21, 25, 31), k1f&b, pm for end of front, k1f&b, k7 (8, 9, 11, 15), k1f&b, pm for end of second sleeve, k1f&b, k17 (19, 21, 25, 31), k1f&b—64 (70, 76, 88, 108) sts total; 21 (23, 25, 29, 35) sts each for front and back; 11 (12, 13, 15, 19) sts for each sleeve. Knit 1 rnd even. *Inc rnd:*

K1f&b, knit to 1 st before next m, k1f&b; rep from \* 3 more times—8 sts inc'd; 72 (78, 84, 96, 116) sts total. Knit 1 rnd even. Rep the last 2 rnds (inc 1 st each side of every raglan marker every other rnd) 5 more times—112 (118, 124, 136, 156) sts; 33 (35, 37, 41, 47) sts each for front and back; 23 (24, 25, 27, 31) sts for each sleeve. **Divide for armholes:** K22 (23, 24, 26, 30) sleeve sts, place last 21 (22, 23, 25, 29) sts worked on holder for sleeve, k1, remove m, k33 (35, 37, 41, 47) front sts, sl m, k22 (23, 24, 26, 30) sleeve sts, place last 21 (22, 23, 25, 29) sts worked on holder for other sleeve, knit to end—70 (74, 78, 86, 98) sts total; 35 (37, 39, 43, 49) sts each for front and back. *Next rnd:* Using the backward-loop method (see Glossary, page 96), CO 5 (7, 9, 10, 10) sts, pm, k35 (37, 39, 43, 49) front sts, pm, use backward-loop method to CO 5 (7, 9, 10, 10) sts, pm, k35 (37, 39, 43, 49) back sts—80 (88, 96, 106, 118) sts total; piece should measure about 4½" (11.5 cm) from beg.

## Lower Body

Place m and rejoin for working in the rnd. Knit 10 (10, 10, 11, 11) rnds even, slipping markers every rnd. With removable stitch marker or safety pin, mark center st of both front and back. **Body Dec Rnd 1:** \*K5 (7, 9, 10, 10), sl m, k15 (16, 17, 19, 22), ssk, k1 (center front st), k2tog, k15 (16, 17, 19, 22); rep from \* for back—4 sts dec'd; 76 (84, 92, 102, 114) sts rem; 33 (35, 37, 41, 47) sts each for front and back; 5 (7, 9, 10, 10) sts for each underarm. Knit 2 rnds even. **Body Dec Rnd 2:** K5 (7, 9, 10, 10), sl m, k14 (15, 16, 18, 21), ssk, k1 (center front st), k2tog, k14 (15, 16, 18, 21), sl m, k5 (7, 9, 10, 10), sl m, k14 (15, 16, 18, 21), ssk, k1 (center back st), k2tog, k14 (15, 16, 18, 21)—4 sts dec'd; 72 (80, 88, 98, 110) sts rem; 31 (33, 35, 39, 45) sts each for front and back. Knit 2 rnds even. **Body Dec Rnd 3:** K5 (7, 9, 10, 10), sl m, k13 (14, 15, 17, 20), ssk, k1, k2tog, k13 (14, 15, 17, 20), sl m, k5 (7, 9, 10, 10), sl m, k13 (14, 15, 17, 20), ssk, k1, k2tog, k13 (14, 15, 17, 20)—68 (76, 84, 94, 106) sts rem; 29 (31, 33, 37, 43) sts each for front and back. Knit 2 (2, 2, 3, 3) rnds even—piece should measure 4¾ (4¾, 4¾, 5¼, 5¼)" (12 [12, 12, 13.5, 13.5] cm) from underarm CO.











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*Body Inc Rnd 1:* K5 (7, 9, 10, 10), sl m, k13 (14, 15, 17, 20), k1f&b, pm, k1 (center front st), pm, k1f&b, k13 (14, 15, 17, 20), sl m, k5 (7, 9, 10, 10), sl m, k13 (14, 15, 17, 20), k1f&b, pm, k1 (center back st), pm, k1f&b, k13 (14, 15, 17, 20)—4 sts inc'd; 72 (80, 88, 98, 110) sts; 31 (33, 35, 39, 45) sts each for front and back. Knit 2 rnds even. *Body Inc Rnd 2:* K5 (7, 9, 10, 10), sl m, k14 (15, 16, 18, 21), k1f&b, sl m, k1 (center front st), sl m, k1f&b, k14 (15, 16, 18, 21), sl m, k5 (7, 9, 10, 10), sl m, k14 (15, 16, 18, 21), k1f&b, sl m, k1 (center back st), sl m, k1f&b, k14 (15, 16, 18, 21)—4 sts inc'd; 76 (84, 92, 102, 114) sts total; 33 (35, 37, 41, 47) sts each for front and back. Knit 2 rnds even. \*Work an inc rnd in this manner (inc 1 st on each side of center front and center back sts), then work 2 rnds even; rep from \* 4 more times (5 inc rnds total)—96 (104, 112, 122, 134) sts; 43 (45, 47, 51, 57) sts each for front and back; 5 (7, 9, 10, 10) sts for each underarm; piece should measure about 10 (10, 10½, 10½)" (25.5 [25.5, 25.5, 26.5, 26.5] cm) from underarm CO. Work even in St st until piece measures 12½ (12½, 12½, 13, 13)" (31.5 [31.5, 31.5, 33, 33] cm) from underarm CO, or desired length. BO all sts.

### Sleeves

Place 21 (22, 23, 25, 29) held sleeve sts on shorter cir needle and rejoin yarn with RS facing. Knit these 21 (22, 23, 25, 29) sts, pick up and knit 2 sts at side of underarm opening, pick up and knit 5 (7, 9, 9) sts along CO sts at underarm marking the center st of this group with a removable marker or safety pin, pick up and knit 2 sts at other side of underarm opening—30 (33, 36, 38, 42) sts total. Pm and join for working in the rnd. Work even in St st until sleeve measures 4 (4, 4, 4½, 4½)" (10 [10, 10, 11.5, 11.5] cm) from pick-up rnd. *Next rnd:* Dec 1 st at each side of center underarm st as foll: Knit to 2 sts before marked st, ssk, k1 (marked st), k2tog, knit to end—2 sts dec'd. Work 5 rnds even. Rep the last 6 rnds 4 more times, removing end-of-rnd m when sts on either side of it have been dec'd—20 (23, 26, 28, 32) sts rem; piece should measure about 11½ (11½, 11½, 12, 12)" (29 [29, 29, 30.5, 30.5] cm) from pick-up rnd. When all decs have been completed, place new m immediately after marked center st to indicate new beg of rnd. Work even in St st until piece measures 15 (15, 15, 16, 16)" (38 [38, 38, 40.5, 40.5] cm) from pick-up rnd. *Shape cuff:* K8 (10, 11, 12, 15), k1f&b, pm, k1 (center st on top of wrist), pm, k1f&b, k9 (10, 12, 13, 14)—2 sts inc'd; 1 st each side of st at center top wrist. Work 2 rnds even. *Next rnd:* Inc 1 st each side of center st on top of wrist as foll: Knit to 1 st before marked st, k1f&b, k1 (marked st), k1f&b, knit to end—2 sts inc'd. Work 2 rnds even. Rep the last 3 rnds once more—26 (29, 32, 34, 38) sts. Knit 2 rnds even. BO all sts.

### Finishing

**Neckband:** With yarn doubled, crochet hook, RS facing, and beg at back right raglan, work 1 sc (see Glossary, page 98, for crochet instructions) in each CO st around neck opening. Cut yarn and fasten off last st. Weave in loose ends. Block lightly if desired. ∞

TEVA DURHAM designs knitwear from her home in New York City. Visit her website at [www.loop-d-loop.com](http://www.loop-d-loop.com).





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



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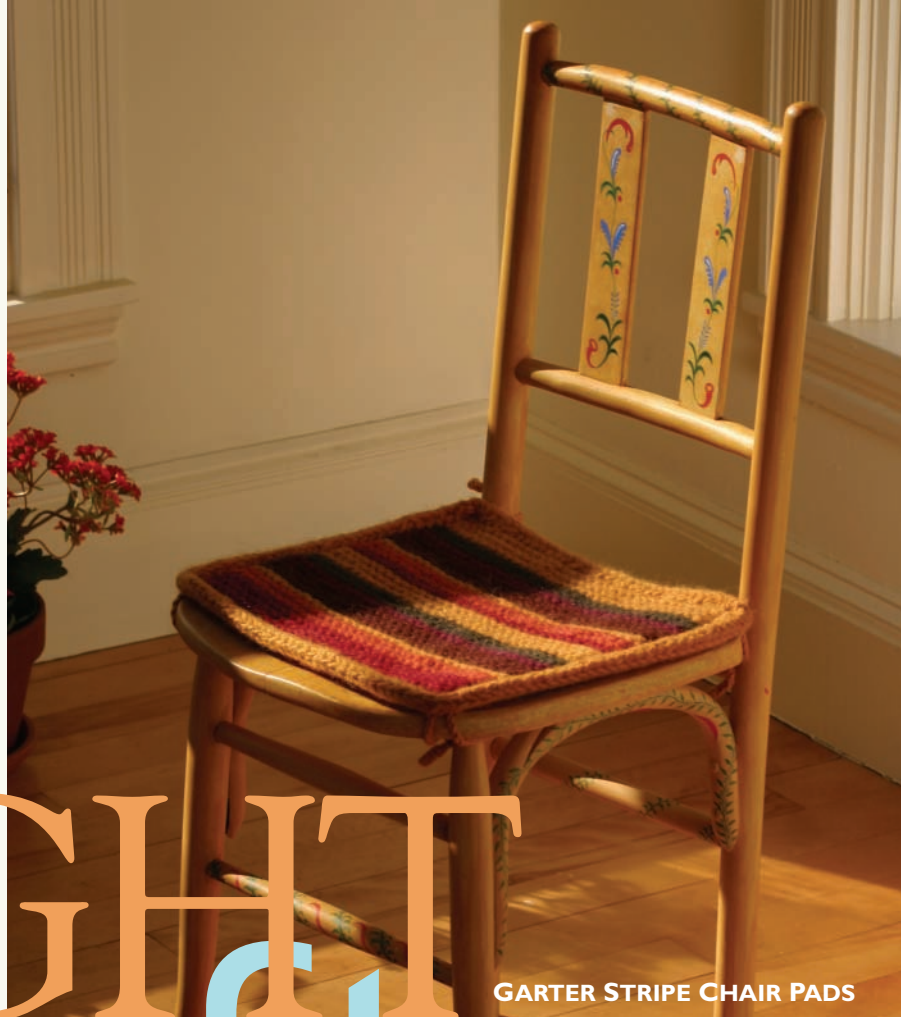
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TINKER TOTES



GARTER STRIPE CHAIR PADS

# BRIGHT gifts

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MOSAIC MITTS

William Thuss

all photos Jim Dugan unless otherwise noted



## TINKER TOTES

### Annie Modesitt

When designer Annie Modesitt was looking for a dowel for her handknitted bag, her eyes turned to her children's toybox. Inside, she found pre-cut Tinkertoy dowels that were the perfect size, plus round connectors to hold them in place with childlike style. Knitted in colorful garter-stitch stripes, the bags are worked in one piece, from the base and up to the edges. Annie also provides instructions for adding a lining. Although wooden Tinkertoy parts have not been manufactured since 1992, they can still be found at thrift stores, yard sales, and auctions, or you can substitute plain dowels from the hardware store.

**Finished Size** Large bag: About 9" (23 cm) wide, 7" (18 cm) tall, and 6" (15 cm) deep. Small bag: About 5" (12.5 cm) wide, 4" (10 cm) tall, and 2½" (6.5 cm) deep.

**Yarn** Classic Elite Provence (100% mercerized cotton; 205 yd [187 m]/100 g): #2672 French red, #2673 maize (yellow), #2682 asparagus (light green), and #2626 plum, 1 skein each will make both bags. The large bag requires about ½ skein each of red, maize, and asparagus; the small bag uses small amounts of maize, asparagus, and plum.

**Needles** Size 4 (3.5 mm): 24" (60-cm) circular (cir) and set of 4 or 5 double-pointed (dpn). Size 6 (4 mm): 24" (60-cm) cir and set of 4 or 5 dpn. Adjust needle sizes if necessary to obtain the correct gauges.

**Notions** Markers (m); stitch holders; tapestry needle; two 5¼ (9¼)" (13.5 [25]-cm) wooden Tinkertoy dowels; four 1¼ (2)" (3.2 [5]-cm) wooden Tinkertoy connectors; 1 yd (1 m) 36" (1-m)-wide fabric for lining (optional); sharp-pointed sewing needle and matching thread for lining (optional); craft felt for stiffening bottom of bag (optional); wood glue (optional).

**Gauge** 19 sts and 31 rows = 4" (10 cm) in St st on larger needles; 22 sts and 38 rows (19 garter ridges) = 4" (10 cm) in garter st on smaller needles.

## Stitch Guide

**Ssk:** Slip 3 sts individually as if to knit, return these 3 sts to left needle, and knit them together through their back loops.

**I-Cord Bind-Off:** Using the cable method (see Glossary, page 96), CO 3 sts onto left-hand needle. \*K2, ssk (last st of I-cord tog with 1 st of bag), sl 3 sts just worked back to left needle, pull yarn tight across back of work; rep from \* until all sts of bag have been bound off. Work last 3 sts as ssk to dec back to 1 st. Fasten off.

## Small Bag

**Base:** With plum and smaller dpn, CO 28 sts. Do not join. Knit 1 row. Work in garter st stripes as foll: \*2 rows green, 2 rows plum, 2 rows yellow, 2 rows plum; rep from \* 2 more times—13 garter stripes. Change to larger dpn. **Next row:** (RS) \*K3, k2tog; rep from \* to last 3 sts, k3—23 sts. **Sides:** With plum, pick up and knit 49 sts around rem 3 sides of base as foll: Place marker (pm), pick up and knit 1 st in corner, pm, 11 sts along short side of base (about 1 st for each garter stripe), pm, 1 st in corner, pm, 23 sts along long side of base (about 4 sts for every 5 rows), pm, 1 st in corner, pm, 11 sts along rem short side of base, pm, 1 st in corner, place contrasting marker to indicate beg of rnd, and join—72 sts total. **Twisted float trim:** Holding yarns on RS of work, \*p1 plum, p1 with yellow and green held tog; rep from \* to end of rnd. Knit 1 rnd plum. **Slip rnd:** \*Knit to corner m, slip marker (sl m), sl corner st, sl m; rep from \* to end of rnd. Cont to work slip rnd every *other* rnd, and work in St st in the foll stripe patt: 1 rnd yellow, 4 rnds plum, 4 rnds yellow, 4 rnds plum, 4 rnds green, 4 rnds plum, 2 rnds yellow, 2 rnds green, 2 rnds yellow—29 rnds

above twisted float trim. **Facing:** With 1 strand of plum and a strand each of yellow and green held tog, work twisted float trim as for bottom of bag. Change to smaller dpn. **Next rnd:** With plum and removing markers as you go, k23, k2tog, k10, k2tog, k22, k2tog, k9, k2tog—68 sts rem. Knit 4 rnds even. With larger needle, loosely BO all sts.



## Large Bag

**Wide Pocket:** With red and smaller cir needle, CO 23 sts. Do not join. Work St st back and forth for 28 rows—piece should measure about 3½" (9 cm) from beg. Cut yarn, leaving a 12" (30.5-cm) tail. Place sts on holder. **Narrow pocket:** With green and smaller cir needle, CO 17 sts. Do not join. Work St st back and forth for 40 rows—piece should measure about 5"

(12.5 cm) from beg. Cut yarn, leaving a 12" (30.5-cm) tail. Place sts on holder. **Base:** With red and smaller cir needle, CO 48 sts. Do not join. Knit 1 row. Work in garter st stripes (knit every row) as foll: \*2 rows green, 2 rows red, 2 rows yellow, 2 rows red; rep from \* 5 more times—25 garter stripes. Change to larger cir needle. **Next row:** (RS) With red, \*k3, k2tog; rep from \* to last 3 sts, k3—39 sts rem. **Sides:** With red, pick up and knit 89 sts around rem 3 sides of base as foll: Place marker (pm), pick up and knit 1 st in corner, pm, 23 sts along short side of base (about 1 st for each garter stripe), pm, 1 st in corner, pm, 39 sts long side of base (about 4 sts for every 5 rows), pm, 1 st in corner, pm, 23 sts along rem short side of base, pm, 1 st in corner, place contrasting marker to indicate beg of rnd, and join—128 sts total. **Twisted float trim:** Holding yarns on RS of work, \*p1 with red, p1 with yellow and green held tog; rep from \* to end of rnd. With

red, knit 1 rnd. Change to yellow. *Slip rnd:* \*Knit to corner m, slip marker (sl m), sl corner st, sl m; rep from \* to end of rnd. Cont to work slip rnd every *other* rnd, and work St st in the foll stripe patt: 4 rnds red, 4 rnds yellow, 4 rnds red, 4 rnds green, 4 rnds red, 2 rnds yellow, 2 rnds green, 2 rnds yellow—28 rnds above twisted float trim. **Insert wide pocket:** Mark center 23 sts of one long side for pocket placement. Change to red. Cont in patt to marked pocket position, work I-cord BO (see Stitch Guide) over the marked 23 sts, transfer 23 held wide pocket sts from holder to right needle, work in patt to end. Work 1 rnd red, slipping corner sts as established and knitting across wide pocket sts when you come to them. Cont in St st, slipping corner sts every other rnd, in the foll stripe patt: 2 rnds yellow, 2 rnds green, 2 rnds yellow, 2 rnds red, 2 rnds yellow. **Insert narrow pocket:** Mark center 17 sts of one short side for pocket placement. Change to green. Cont in patt to marked pocket position, work I-cord BO over the marked 17 sts, transfer 17 held narrow pocket sts from holder to right needle, work in patt to end. Work 1 rnd green, slipping corner sts as established and knitting across narrow pocket sts as you come to them. Cont in St st, slipping corner sts every other rnd, and work 2 rnds yellow, 4 rnds red—48 rnds above twisted float trim. **Facing:** With 1 strand of red and 1 strand each of yellow and green held tog, work twisted float trim as for bottom of bag. Change to smaller cir needle. *Next rnd:* With red and removing markers as you go, k39, k2tog, k22, k2tog, k38, k2tog, k21, k2tog—124 sts rem. Knit 4 rnds even. With larger needle, loosely BO all sts.

## Finishing

(Both bags) Steam-press bag, pressing sharp creases along lines of slipped corner sts. *For large bag only:* Turn bag inside out and with yarn threaded on a tapestry needle, whipstitch (see Glossary, page 97) sides and bottom of each pocket to inside of bag, and tack ends of I-cord BO pocket welt ends to bag. Weave in loose ends. If you choose not to line bag or stiffen the bottom, turn bag down

at twisted float trim and with a single strand of green threaded on a tapestry needle, whipstitch BO edge of facing to WS of bag. **Optional bottom stiffener:** After blocking, measure the base of bag. Cut a double thickness of stiff craft felt to exact measurement of base. Whipstitch both layers of felt tog while attaching them to the picked-up edge of inside of bag (this is easiest if you turn the bag inside out and tack

the corners of the felt to the bag before beginning). **Optional lining:** After blocking, lay bag flat and measure width from center of one short side to center of opposite short side, and add 1" (2.5 cm) for lining width. Measure bag depth from upper twisted float trim to lower twisted float trim. Multiply this number by 2.75, then add 1" (2.5 cm) for lining depth. Cut a piece of smooth cotton (a tea towel works well) to these measurements (lining depth by lining width) and sew sides tog to create a pouch. Steam-press seams open, then turn lining inside out so seams are on outside of lining and will be concealed between the two layers. Place lining inside bag (WS facing each other) and fold down top of bag at twisted float trim so that trim covers top of lining. Pin in place. With sewing thread and needle, whipstitch lining to BO edge. **Insert dowels:** Select two wooden Tinkertoy or other wooden dowels, each about 1" (2.5 cm) longer than the blocked wide sides of bag. Insert knitting needle into center of one corner st below twisted float trim and insert dowel straight through this st into the long-side casing formed by the turned-down facing, and then out through the opposite corner st. Rep for other side of bag. If dowel has a slit at the end, slip the two strands from the stitch through which the dowel passes into the slit. Slip a Tinkertoy connector (or large wooden bead or other stopper) over each of the 4 wooden dowel ends. If your dowel does not have a slit, slip the strands from these sts over the end of the dowel, put a dab of wood glue along the side of the dowel, and place the stoppers over the end of the dowel (tap gently with a hammer if necessary) to hold the strands in place (this will ensure that the bag remains distributed along the length of the dowel). Use wood glue to secure the connectors in place if desired (wipe off excess glue with a damp cloth before it dries). **Twisted cord handles:** (Make 2) Cut four 4-yd (366-cm) lengths of yarn for each handle: 1 red, 1 green, and 2 yellow for large bag; 1 plum, 1 green, and 2 yellow for small bag. Place one strand of red or plum tog with 1 strand of yellow and place 1 strand of green tog with rem strand of yellow. Fold each 2-strand group in half and hook them tog at their centers, like linking elbows; the entire resulting cord will be 4 strands thick all along its length, changing colors at the halfway point where the strands are linked. Make an overhand knot close to each end of the cord. Place one knotted end over a doorknob. Stand far enough away so the yarn does not touch the ground, place a pencil or knitting needle in the knot at the other end, and begin twirling the pencil, causing the cord to twist. Cont twisting until the cord begins to kink back on itself and is taut and evenly twisted (about 200 twists). Still holding the pencil end in one hand, pinch the twisted strand at its midpoint (the color change) with your other hand. Bring the two knotted ends tog and let go of the midpoint, allowing the yarn to twist on itself. Holding the ends tog to prevent cord from untwisting, remove loop from doorknob, remove pencil from other end, and tie the ends tog in an overhand knot. Run your finger between the cords to even out the twists if necessary. Trim yarn close to knot. Place a few drops of wood glue on knot to secure the strands. Open each end of twisted cord just enough to slip over Tinkertoy connectors and sew in place on bag on underside of connectors. ∞

ANNIE MODESITT lives in South Orange, New Jersey, with her husband and two children (who are missing some Tinkertoy parts).







## MOSAIC MITTS

Sandy Cushman

If you want a gift in a hurry, try these lively fingerless mitts. Two identical mitts make a pair—they fit equally comfortably on either hand. The mitts are worked in the round from cuff to finger opening, with a gusset formed for the thumb along the way. The striped ribbing and simple-to-follow slip-stitch pattern in the hand provide lots of color interest. And good news!—slip-stitch colorwork means you work with only one color in a row, so these vibrant mitts are a breeze to knit.

**Finished Size** About 8" (20.5 cm) hand circumference and 10" (25.5 cm) long. To fit an adult.

**Yarn** Plymouth Galway (100% wool; 230 yd [210 m]/100 g): #127 sage (A), #39 teal (B), and #117 fuchsia (C), 1 ball each. Also shown in #102 red (A), #92 purple (B), and #117 fuchsia (C).

**Needles** Size 4 (3.5 mm): set of 5 double-pointed (dpn). Adjust needle size if necessary to obtain correct gauge.

**Notions** Markers (m); tapestry needles; small amount of waste yarn.

**Gauge** 24 sts and 32 rows = 4" (10 cm) in slip-stitch patt, worked in the rnd.

### Notes

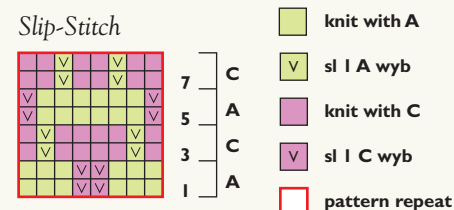
Both mitts are worked the same.

All slipped stitches are slipped as if to purl with yarn in back (wyb).

Slip-Stitch chart Rnds 1, 2, 5, and 6 are worked with color A; Rnds 3, 4, 7, and 8 are worked with color C.

### Mitt

**Cuff:** With A, CO 40 sts. Distribute sts evenly onto 4 dpn, place marker (pm) before last st of rnd, and join for working in the rnd, being careful not to twist sts. Work k2, p2 rib for 1 rnd. Join B and work 2 rnds rib as established. Cont in rib, alternating 2 rnds each of A and B until a total of 11 stripes have been worked, end



having just completed 2 rnds of A—22 rnds total. With B, work 1 more rnd rib. Next rnd: \*K5, M1 (see Glossary, page 97); rep from \* 7

more times—48 sts. **Hand:** With C, knit 1 rnd. Join A and work Slip-Stitch chart for 11 rnds, or until piece measures desired length to base of thumb. **Shape gusset:** Cont in patt as established, work 24 sts, pm, M1, work to end—49 sts. Next rnd: Work 25 sts, M1, pm, work to end—50 sts; 2 gusset sts bet markers. Work 1 rnd even in patt. Next rnd: Work in patt, inc 1 st after first gusset marker and inc 1 st before second gusset marker—2 sts inc'd. Cont to inc 1 st each edge of gusset in this manner every other rnd, working gusset sts in striped St st (not slip-stitch patt), until there are 16 gusset sts bet markers. Place 16 gusset sts on waste yarn to work later for thumb, remove m, rejoin into a rnd, and cont working rem 48 hand sts in charted patt until piece measures 9" (23 cm) from CO edge. **Top ribbing:** Cut off C. Join B and knit 1 rnd. Work 1 rnd in k2, p2 rib, dec 8 sts evenly spaced as foll: \*K2, p2, k2tog, k1, p2, k1, k2tog, p2, k2, p2tog, p1, k2, p1, p2tog; rep from \* once more—40 sts rem. Cont in rib, work 2 rnds A then work 2 rnds B. With B, BO all sts. **Thumb:** Place 16 held gusset sts on 3 dpn and join for working in the rnd. \*Knit 2 rnds C, then knit 2 rnds A; rep from \* until thumb measures 1" (2.5 cm) or ½" (1.3 cm) less than desired total length. Change to B and knit 1 rnd. Work 3 rnds k2, p2 rib. BO all sts.

### Finishing

Weave in loose ends. Block lightly. ∞

SANDY CUSHMAN designs knitwear from her home in the high mountains of Colorado.



## MITERED-SQUARE RUG

Katy Ryan

Thick cotton yarn is worked in mitered garter-stitch squares that build one upon the other in Katy Ryan's colorful rug. The yarn is doubled for a gauge of just over three stitches per inch, making this a surprisingly quick way to add a little color and comfort to a room. Visit our website at [www.interweave.com](http://www.interweave.com) for the instructions for this rug (or send us an SASE for a printed copy).



## GARTER STRIPE CHAIR PADS Erica Alexander

The worn-out rush seats on her kitchen chairs inspired Erica Alexander to make these simple garter-stitch pads. The thick pads are worked in garter stitch with a double strand of bulky yarn, edged with I-cord, and fullled (slightly felted) in the washing machine. Erica has chosen a single stripe pattern and six rich colors—she varies the placement of the colors to make six individual, yet coordinating pads. As for care, says Erica, “If the pads get dirty, just throw them back in the washing machine.”

**Finished Size** About 14" (35.5 cm) wide and 12½" (31.5 cm) long, after fulling.

**Yarn** Brown Sheep Lamb's Pride Bulky (85% wool, 15% mohair; 125 yd [114 m]/4 oz): #M-83 raspberry (red), #M-14 sunburst gold, #M-67 loden leaf (green), #M-25 garnet, #M-97 rust (orange), and #M-89 roasted coffee (brown), 3 skeins each for all six pads (two skeins of each color will make four pads).

**Needles** Size 15 (10 mm): 24" (60-cm) circular (cir) and one double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size G/6 (4-mm) crochet hook; pillow cases for fulling.

**Gauge** 15 sts and 30 rows = 6" (15 cm) in garter st with yarn doubled, unwashed; 15 sts = 5¾" (14.5 cm) in garter st with yarn doubled, washed.

### Notes

Use yarn double throughout except in picking up sts for I-cord and the crocheted ties.

Colors listed in parentheses are for alternate colorways.

### Pad

With a double strand of red (gold, green, purple, orange, brown), CO 33 sts. \*Work garter st (knit every row) for 6 rows—3 garter ridges. Work 2 garter ridges gold (green, purple, red, red, orange). Work 1 garter ridge green (purple, red, brown, gold, brown). Work 3 garter ridges purple (brown, orange, orange, green, gold). Work 1 garter ridge red (gold, brown, purple, orange, green). Work 2 garter ridges brown (orange, green, gold, purple, purple). Work 1 garter ridge orange (red, gold, green, brown, red). Rep from \* once, then work 2 more garter ridges orange (red, gold, green, brown, red). BO all sts.

### Finishing

Weave in loose ends on WS, following like colors and working into the ditch between garter ridges. **I-cord:** With a single strand of red (gold, green, purple, orange, brown), RS facing, and beg at CO edge, pick up and knit 33 sts across CO edge, 27 sts along selvedge edge, 33 sts across BO edge, and 27 sts across other selvedge edge—120 sts total. Join another strand of red (gold, green, purple, orange, brown) so there are 2 strands to work with. Using the 2 strands of yarn and the backward-loop method (see Glossary, page 96), CO 3 sts for I-cord. Place these sts onto the left tip of cir needle. With dpn, work 3-st attached I-cord as foll: \*With dpn, k2, knit the last st tog with the first of the 120 picked-up sts to join I-cord to pad. Transfer these 3 sts back onto left tip of cir needle. Rep from \*, working 3 rows of unattached I-cord at each corner (i.e., do not work last I-cord st tog with a picked-up st). BO all sts. Sew BO edge of I-cord to CO edge. **Crochet ties:** With single strand of yarn to match I-cord trim, work a crochet chain (see Glossary, page 98, for crochet instructions) at each corner as foll: Ch 24, work 3 slip sts to attach chain to WS of pad close to I-cord, ch 24. Fasten off. **Fulling:** Place each pad inside a separate pillowcase and secure open ends of pillowcases with rubber bands. Place in washing machine with bath towels or jeans to balance load, and wash on normal, warm-water cycle. Remove pads from pillowcases, pull into shape if necessary, and allow to air dry. ∞

ERICA ALEXANDER has been knitting for "decades," but this is the first time she intentionally put a project in her washing machine.



## FIESTA TEA SET Annie Modesitt

What's more enchanting than a child's tea party? Inspired by the simple style of her Fiestaware dishes, Annie Modesitt designed this colorful cup, saucer, creamer, sugar bowl, pitcher, and plaid placemat for a little princess of imagination. Except for the placemat, all the pieces begin with the same circular base, so the set is a whole lot easier to knit than you might think. Visit our website at [www.interweave.com](http://www.interweave.com) for the instructions for these pieces (or send us an SASE for a printed copy).

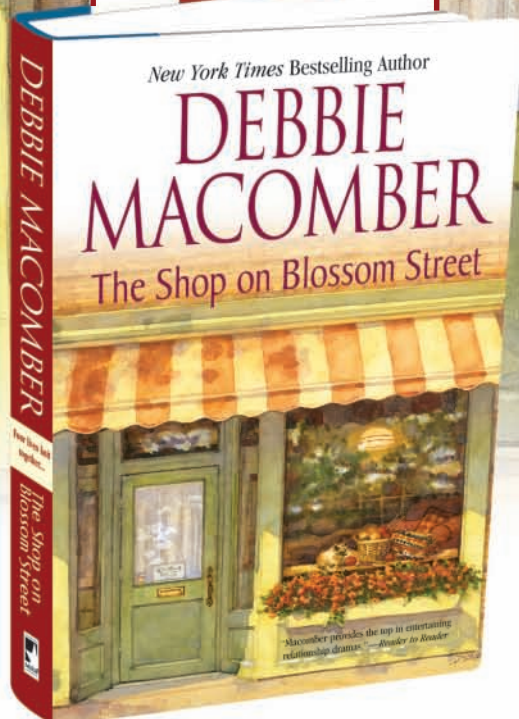


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# SERAPE JACKET

design by MAGS KANDIS

A VERITABLE ARTIST WHEN IT COMES TO COLOR COMBINATIONS, Mags Kandis has combined ten colors of cotton yarn in this lively, striped jacket. The back and fronts are worked separately from the bottom up, and extensions are knitted to the front neck to form a narrow stand-up collar. Along the center front edges, Mags uses a clever technique of casting on and binding off stitches to form loops for the button closures.

**Finished Size** 36½ (40, 44½, 48, 52½)" (92.5 [101.5, 113, 122, 133.5] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

**Yarn** Mission Falls 1824 Cotton (100% cotton; 84 yd [77 m]/50 g): #100 ebony (black), 4 (5, 5, 6, 7) balls; #302 wintergreen (green), 2 balls; #206 peony (pink), 1 (2, 2, 2, 2) ball(s); #207 chili (rust), #105 graphite (gray), #103 pebble (tan), 1 (1, 2, 2, 2) ball(s) each; #402 sea (teal) and #204 lentil (gold), 1 (1, 1, 1, 2) ball(s) each; #405 phlox (purple) and #305 lemongrass (pale green), 1 ball each. Yarn distributed by Unique Kolours.

**Needles** Body and sleeves—Size 7 (4.5 mm): straight. Edging—Size 6 (4 mm): straight and 32" (80-cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Stitch holders; markers (m); tapestry needle; three 1" (2.5-cm) buttons (buttons shown are #8 round henna bone buttons from Mission Falls).

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

## Stitch Guide

**Stripe Pattern:** Work the indicated number of rows of each color in St st: 4 rows gray, 2 rows rust, 2 rows pale green, 3 rows green, 2 rows teal, 3 rows purple, 12 rows black, 2 rows gold, 3 rows pink, 3 rows rust, 2 rows tan, 3 rows black, 2 rows green, 4 rows gray, 3 rows pink, work checkerboard patt (see below) for 2 rows, 4 rows rust, 3 rows teal, 3 rows gold, 4 rows green, 2 rows tan, 12 rows black, 2 rows pale green, 4 rows pink, 3 rows green, 2 rows gold, 2 rows teal, 2 rows purple, work checkerboard patt for 2 rows. Repeat these 97 rows for pattern.

### Checkerboard Pattern:

**Row 1:** Working in St st, work \*2 sts black, 2 sts tan; rep from \*, ending 1 st black if 1 st rem, 2 sts black if 2 sts rem, or 2 sts black and 1 st tan if 3 sts rem.

**Row 2:** Working in St st, work each st in the same color as used in Row 1.

## Back

With black and smaller straight needles, CO 82 (90, 100, 108, 118) sts. Work 4 rows garter st. Change to larger needles and St st. Beg with a RS row, work stripe patt for a total of 78 (86, 88, 88, 90) rows (end with a WS row)—piece should measure about 13½ (14¾, 15, 15½)" (34.5 [37.5, 38, 39.5] cm) from beg.

**Shape armholes:** Cont in stripe patt, BO 5 sts at beg of next 2

rows, then BO 2 sts at beg of foll 2 rows—68 (76, 86, 94, 104) sts rem. Dec 1 st each end of needle every RS row 3 (5, 5, 6, 7) times—62 (66, 76, 82, 90) sts rem. Cont in patt as established until armholes measure 8 (8, 8¾, 9, 9½)" (20.5 [20.5, 22, 23, 24] cm), ending with a WS row—about 126 (134, 140, 142, 148) rows of stripe patt have been completed. **Shape shoulders:** BO 5 (6, 7, 8, 9) sts at beg of next 4 rows, then BO 6 (6, 8, 8, 9) sts at beg of foll 2 rows—30 (30, 32, 34, 36) sts rem. BO all sts.

## Left Front

With black and smaller straight needles, CO 41 (45, 50, 54, 59) sts. Work 4 rows garter st. Change to larger needles and St st. Beg with a RS row, work stripe patt as for back until piece measures same as back to armhole, ending with a WS row. **Shape armhole:** (RS) Cont in stripe patt, BO 5 sts at beg of row, then BO 2 sts at beg of foll RS row—34 (38, 43, 47, 52) sts rem. Dec 1 st at armhole edge (beg of RS rows) 3 (5, 5, 6, 7) times—31 (33, 38, 41, 45) sts rem. Cont in patt until piece matches back at shoulder edge, ending with a WS row. **Shape shoulder:** (RS) BO 5 (6, 7, 8, 9) sts at beg of next 2 RS rows, then BO 6 (6, 8, 8, 9) sts at beg of foll RS row—15 (15, 16, 17, 18) sts rem. **Collar extension:** Cont in stripe patt for 20 (20, 21, 23, 24) more rows—collar extension should measure 3¼ (3¼, 3½, 3¾, 4)" (8.5 [8.5, 9, 9.5, 10] cm) above last shoulder BO. Place sts on holder.

## Right Front

Work as for left front, reversing shaping by decreasing for armhole and shoulder at beg of WS rows. Place rem 15 (15, 16, 17, 18) sts on holder.

## Sleeves

With black and smaller straight needles, CO 34 (36, 38, 40, 42) sts. Work 4 rows garter st. Change to larger needles and St st. Beg with a RS row, work stripe patt, and *at the same time* inc 1 st each end of needle every 8 rows 4 (11, 8, 8, 11) times, then every 10 rows 6 (0, 4, 4, 2) times—54 (58, 62, 64, 68) sts. Cont even until 98 (104, 110, 110, 114) rows of stripe patt have been completed (end with a WS row)—piece should measure about 17 (18, 19, 19, 19½)" (43 [45.5, 48.5, 48.5, 49.5] cm) from beg. **Shape cap:** BO 5 sts at beg of next 2 rows. Dec 1 st each end of needle every RS row 15 (15, 16, 17, 18) times—14 (18, 20, 20, 22) sts rem. BO 3 (5, 5, 5, 6) sts at beg of next 2 rows—8 (8, 10, 10, 10) sts rem. BO all sts.





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3 1/2 (4, 4 1/4, 5 1/4, 6)"  
9 (10, 12, 13.5, 15) cm  
6 1/4 (6 1/4, 7, 7 1/2, 8)"  
17 (17, 18, 19, 20.5) cm  
3 1/4 (3 1/4, 3 1/2, 3 3/4, 4)"  
8.5 (8.5, 9, 9.5, 10) cm

3 1/4 (3 1/4, 3 1/2, 3 3/4, 4)"  
8.5 (8.5, 9, 9.5, 10) cm  
1" 2.5 cm  
8 (8, 8 1/4, 9, 9 1/2)"  
20.5 (20.5, 22, 23, 24) cm

13 1/2 (14 1/4, 15, 15, 15 1/2)"  
34.5 (37.5, 38, 38, 39.5) cm

Left Front & Back

1 3/4 (1 3/4, 2 1/4, 2 1/4, 2 1/4)"  
4.5 (4.5, 5.5, 5.5, 5.5) cm

18 1/4 (20, 22 1/4, 24, 26 1/4)"  
46.5 (51, 56.5, 61, 66.5) cm

5 1/4 (5 1/4, 6, 6 1/4, 6 3/4)"  
14.5 (14.5, 15, 16, 17) cm

12 (12 1/4, 13 1/4, 14 1/4, 15)"  
30.5 (32.5, 35, 36, 38) cm

17 (18, 19, 19, 19 1/2)"  
43 (45.5, 48.5, 48.5, 49.5) cm

Sleeve

7 1/2 (8, 8 1/2, 8 1/4, 9 1/4)"  
19 (20.5, 21.5, 22, 23.5) cm

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. Use the Kitchener st (see Glossary, page 97) to graft live sts of collar extensions tog. Sew selvedge edges of collar extensions to back neck along BO edge. **Front band:** Mark positions for 3 evenly spaced button loops on left front edge, with the lowest 9 (10, 10 1/4, 10 1/2, 11)" (23 [25.5, 26, 26.5, 28] cm) up from CO edge, the highest 15 1/2 (16 3/4, 17, 17, 17 1/2)" (39.5 [42.5, 43, 43, 44.5] cm) up from CO edge, and the rem loop halfway in between. With black, long cir needle, RS facing, and beg at lower right front edge, pick up and knit 230 (242, 252, 258, 270) sts (about 3 sts for every 4 rows) evenly around front opening, ending at lower left front edge. Knit 2 rows. **Button loop row:** (WS) BO sts kwise until you reach the first marked button loop position, \*use the backward-loop method (see Glossary, page 96) to CO 8 sts onto right-hand needle, turn work, BO the 8 sts just CO to complete button loop, turn again—2 st on right needle; button loop "tail" hangs down from first st on left needle. Sl first st on left needle to right needle and BO 1 st, then BO the next 2 sts. Pick up 1 st from the end of the button loop tail, place it on the left needle, k2tog (picked-up st from loop and next st on left needle), BO to next loop position. Repeat from \* for rem 2 button loops, then BO rem sts. Sew sleeves into armholes. Sew sleeve and side seams. Weave in loose ends, matching colors on WS. Sew buttons opposite button loops. Lightly steam-press edging and seams. ∞

MAGS KANDIS is the creative director of Mission Falls in Canada.



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# ANNIVERSARY PULLOVER

design by KATHY ZIMMERMAN

KATHY ZIMMERMAN WAS LOOKING FOR AN ANNIVERSARY GIFT for her husband when she came up with the design for this sweater. She feels that the knitted cables and checks represent the twists and turns of married life—the texture shifts and changes, but the overall direction is straight ahead. With the motifs staggered, the pattern appears more complicated than it really is—you'll have it memorized after just a few repeats.

**Finished Size** 36½ (42, 48, 54)" (92.5 [106.5, 122, 137] cm) chest circumference. Sweater shown measures 48" (122 cm).

**Yarn** Goddess Emmanuella (100% merino; 90 yd [82 ml]/50 g): #3988 cadet blue, 20 (23, 26, 30) balls.

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

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

**Gauge** 28 sts and 24 rows = 4" (10 cm) in Twists & Checks patt on larger needles, slightly stretched.

## Stitch Guide

**RT:** (right twist) Knit the second st on left needle but do not slip st from needle, knit into the first st on left needle, then slip both sts off needle together.

## Note

Work all increases and decreases 1 stitch in from the edges.

## Back

With smaller straight needles, CO 128 (148, 168, 188) sts. Work Set-up row of Rib chart once, then rep Rows 1 and 2 of chart 11 times total (do not rep Set-up row), ending with Row 2—23 rows. Change to larger needles. Beg with Row 1, work Twists & Checks chart until piece measures 13½ (16½, 16½, 16)" (34.5 [42, 42,

40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 13 (15, 17, 19) sts at beg of next 2 rows—102 (118, 134, 150) sts rem. Cont even in patt until armholes measure 8½ (9½, 9½, 10)" (21.5 [24, 24, 25.5] cm), ending with a WS row. **Shape shoulders:** Keeping in patt, BO 5 (8, 11, 13) sts at beg of next 4 rows, then BO 6 (8, 10, 14) sts at beg of foll 2 rows, working k2tog at top of each RT (counts as 2 sts BO) in the BO row to prevent shoulder edges from flaring—70 sts rem. Place sts on holder for neck.

## Front

Work same as back.

## Sleeves

With smaller straight needles, CO 58 (68, 68, 78) sts. Work Set-up row from Rib chart once, then rep Rows 1 and 2 of chart 8 times total (do not rep Set-up row), ending with Row 2—17 rows. Change to larger needles. Beg with Row 1, work Twists & Checks chart, and *at the same time* inc 1 st each end of needle every other row 21 (20, 16, 7) times, then every 4th row 10 (13, 17, 24) times, working new sts into patt—120 (134, 134, 140) sts. Cont even in patt until piece measures 17 (18½, 19¾, 21½)" (43 [47, 50, 54.5] cm) from beg. Mark each edge of piece for armhole placement. Work even in patt for 1¾ (2, 2½, 2¾)" (4.5 [5, 6.5, 7] cm) more, ending with a WS row. BO all sts in patt, working k2tog at the top of each RT in the BO row to prevent upper edge of sleeve from flaring.

## Finishing

With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 97), graft front to back at shoulders.

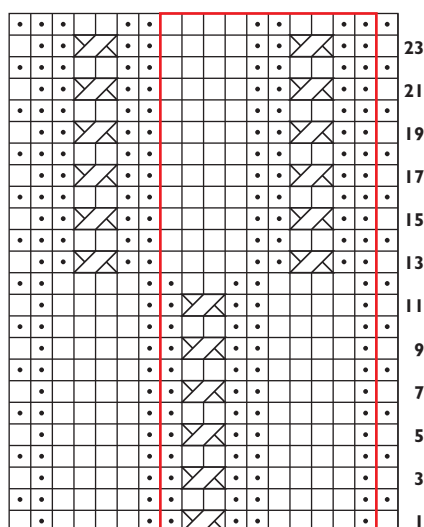
**Neck:** With smaller cir needle, RS facing, and beg at left shoulder seam, pick up and knit 70 sts along front neck and 70 sts along back neck—140 sts total. Place m and join.

**Rnd 1:** K2, \*p2, k2, p2, k4; rep from \* to last 8 sts, end [p2, k2] 2 times.

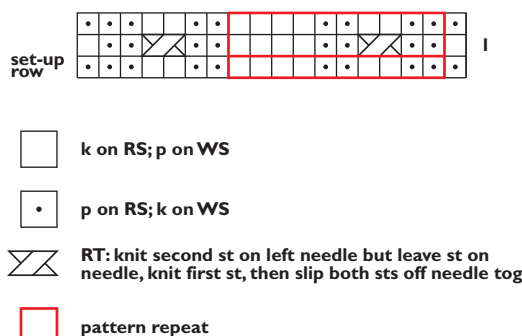
**Rnd 2:** K2, \*p2, RT, p2, k4; rep from \* to last 8 sts, end p2, RT, p2, k2.

Rep these 2 rnds until neck mea-

Twists & Checks



Rib





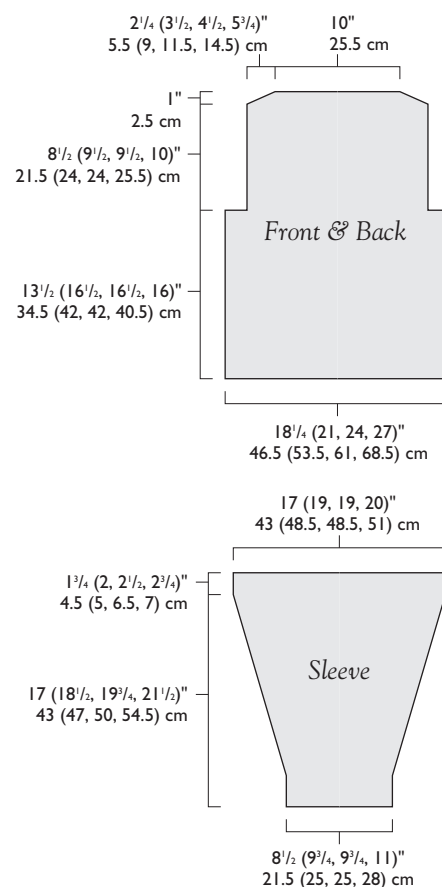
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sures 3" (7.5 cm), ending with Rnd 1. BO all sts loosely in patt, working k2tog at top of each RT. With yarn threaded on a tapestry needle, sew sleeves into armholes, matching marked sts on sleeves to beg of armhole notches. Sew sleeve and side seams. Weave in loose ends. Block lightly to measurements. ∞

KATHY ZIMMERMAN and her husband live in Ligonier, Pennsylvania.



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# MADLI'S SHAWL

design by NANCY BUSH

INSPIRED BY THE BEAUTIFUL LACE KNITTING OF HAAPSALU, ESTONIA, Nancy Bush has created this shawl to commemorate Madli Puhvel, author of *Symbol of Dawn*, Nancy's treasured book about the life of the nineteenth-century Estonian poet Lydia Koidula. The shawl includes a version of the *haga* (twig or small branch) motif, and for additional texture and interest, Nancy has added *nupps* (small bobbles), which are traditional in Estonian lace shawls and scarves.

**Finished Size** About 19" (48.5 cm) wide and 62" (157.5 cm) long, after blocking.

**Yarn** Rovings Lace Weight 2-Ply (100% polwarth wool; 1,092 yd [1,000 m]/200 g): sheep's gray, 1 skein or cone.

**Needles** Size 5 (3.75 mm). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 16 sts = 3" (7.5 cm) and 28 rows = 4" (10 cm) in center pattern stitch after blocking.

## Stitch Guide

**Nupp:** Working *very loosely*, ([k1, yo] 3 times, k1) in the same st to make 7 sts from 1. On the foll row, purl these 7 sts tog (see Note below).

## Note

The initial nupp stitches must be worked *very loosely* in order to purl the 7 stitches together on the following row.

## Shawl

With yarn doubled and using the knitted method (see Glossary, page 96), CO 101 sts. Break off extra strand of yarn, leaving an 8" (20.5-cm) tail. Work rem shawl with single strand. **First border:** Beg with Row 1 (RS), work through Row 26 of Border chart

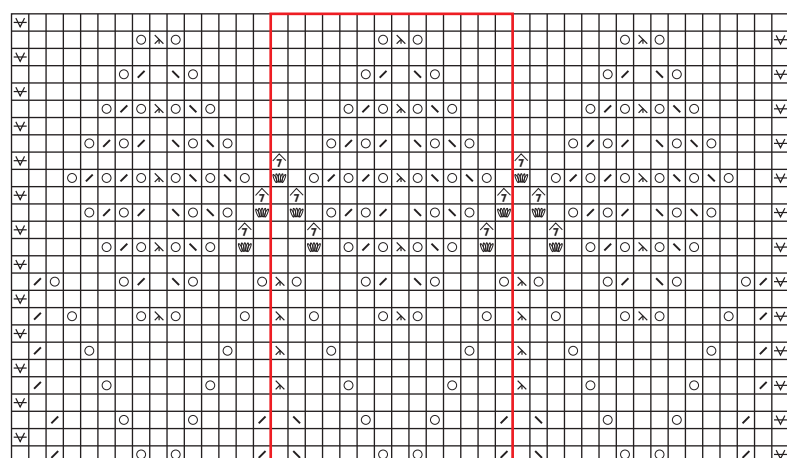
once. Cont to slip the first st every row pwise with yarn in front (wyf), knit 8 rows (garter st). **Center:** Change to Center Pattern chart and work Rows 1–12 a total of 31 times. Slipping the first st pwise wyf as before, knit 8 rows. Set aside. **Second border:** With yarn doubled and using the knitted method, CO 101 sts. Break off extra strand of yarn, leaving an 8" (20.5-cm) tail. Work Rows 1–25 of Border chart, ending with a RS row. Break yarn, leaving a tail 2 yd (1.8 m) long. With tail threaded on a tapestry needle, use Kitchener st (see Glossary, page 97) to graft the live sts of the second border to the live sts of the center.

## Finishing

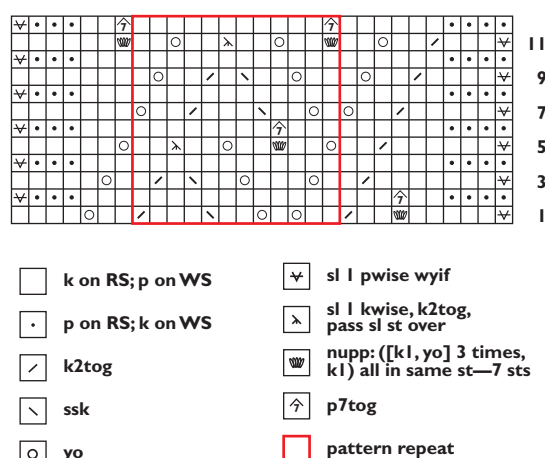
Block shawl, stretching it to desired width and length, and pinning the garter-st border into points about 4"–4½" (10–11.5 cm) apart. Allow to dry thoroughly. Weave in loose ends. ∞

NANCY BUSH is the owner of The Woolly West, a mail-order yarn store, and author of *Folk Socks*, *Folk Knitting in Estonia*, and *Knitting on the Road* (Interweave Press, 1994, 1999, and 2001, respectively).

Border



Center Pattern









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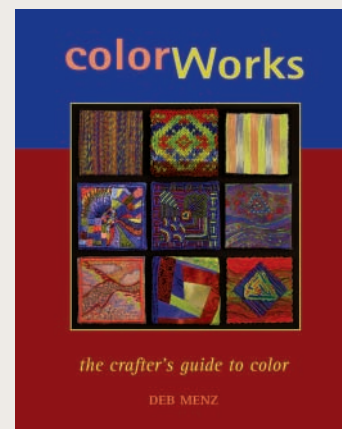
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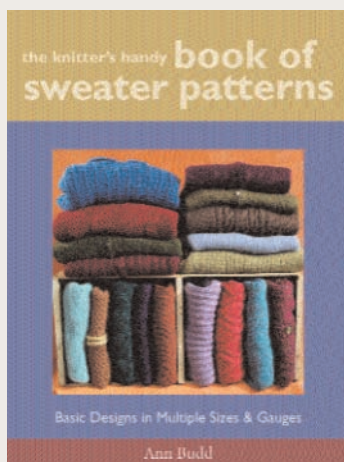
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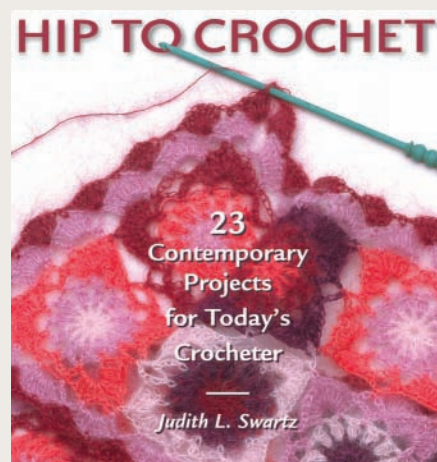
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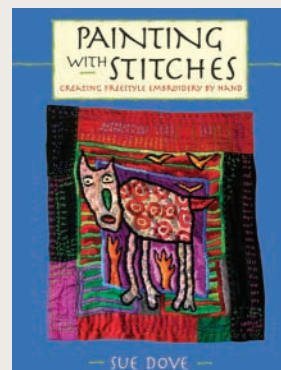
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# Working with Two Yarns

Beth Brown-Reinsel

In the “Beyond the Basics” article in the Spring 2004 issue of *Interweave Knits* (“Different Ways to Knit,” page 72), I described different ways to hold yarn and make stitches. This article is a continuation of that one, addressing ways to hold and manipulate two yarns for working color-stranded patterns—patterns that call for two (or more) colors in the same row of knitting. Keep in mind that just as there is no “right way” to knit or purl, there is no “right way” to work with two yarns: each method has its advantages. Practice the techniques described here, then use your new skills to knit the Fair Isle Bag on page 74.

In color-stranded knitting, the stitches alternate colors based on a charted pattern. Both yarns travel across the entire width of the knitting, taking turns being used. The nonworking yarn trails, or strands, behind the stitches of the working yarn. The nonworking yarn may strand for a single stitch or several stitches, depending on the pattern; then the yarns trade places and the first yarn is stranded while the other yarn is worked. Knitters who hold just one yarn at a time must drop the old yarn and pick up and tension the new yarn at every color change, a process that can be slow and tedious and make some knitters shy away from color patterns altogether. However, knitters who can hold and tension both yarns at the same time can work this type of color pattern quickly and easily.

There are two predominant styles of knitting: English, in which the working yarn is carried in the right hand, and Continental, in which the working yarn is carried in the left hand. Each style can be used with two strands of yarn, or you can combine styles and hold one yarn in each hand. Whichever method you choose, you’ll want to keep the same tension on each yarn for even stitches.

## Holding Both Yarns in the Right Hand

Most Americans learn to knit the English method, holding the yarn in their right hand. For these knitters, it is a relatively easy step to add another yarn to the same hand. Starting by placing both balls of yarn on your right side, bring the working end from each ball to the palm of your right hand, and insert your index finger down between the two yarns so that one yarn (the back yarn) is behind your index finger and the other yarn (the front yarn) is in front of your index finger (Figure 1). Tighten your other fingers around the two yarns for tension. (If necessary, wind the two yarns around your little finger for more tension.) Keep your hands relaxed and close to the needles.

### Right-Side Rows

**To knit with the front yarn:** Holding both yarns in back of the work, use the right needle to enter the stitch knitwise (from front to back), twist your wrist so that your palm faces you, wrap the yarn that’s in front of your index finger counterclockwise around the needle (Figure 2), untwist your wrist, then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

**To knit with the back yarn:** Holding both yarns in back of the work, use the right needle to enter the stitch knitwise (from front to back), twist your wrist so that your palm faces away from you, wrap the yarn that’s behind your index finger counterclockwise around the needle (Figure 3), untwist your wrist, then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

## Both Yarns in the Right Hand

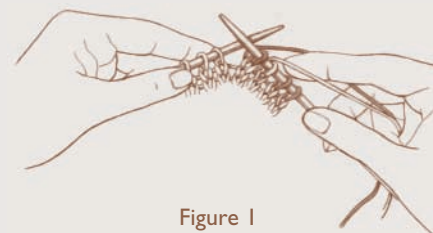


Figure 1  
Holding two yarns in the right hand.



Figure 2  
Knit with the front yarn.



Figure 3  
Knit with the back yarn.

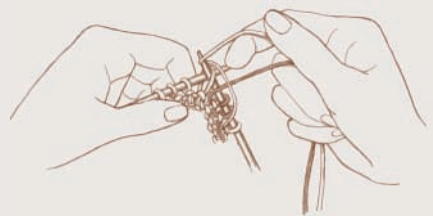


Figure 4  
Purl with the front yarn.

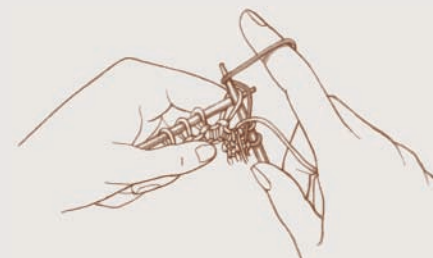


Figure 5  
Purl with the back yarn.



### Wrong-Side Rows

**To purl with the front yarn:** Holding both yarns in front of the work, use the right needle to enter the stitch purlwise (from back to front), twist your wrist so your palm faces you, wrap the yarn that's in front of your index finger counterclockwise around the needle (Figure 4), untwist your wrist, then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

**To purl with the back yarn:** Holding both yarns in front of the work, use the right needle to enter the stitch purlwise (from back to front), twist your wrist so that your palm faces away from you, wrap the yarn that's behind your index finger counterclockwise around the needle (Figure 5), untwist your wrist, then bring the new yarn through the old, pulling the old stitch off the needle as you do so.

### Holding Both Yarns in the Left Hand

Most Europeans learn to knit the Continental method, holding the yarn in their left hand. Like the English method, two colors are worked by holding a second yarn in the same hand. Knitters who hold both yarns in their left hand have an advantage when they work with double-pointed needles—the tension on both yarns can be maintained as the work progresses from one needle to the next.

Start by placing both balls of yarn on your left side, bring the working end from each ball to the palm of your left hand and over your left forefinger. Insert your middle finger between the two yarns so that one yarn (the front yarn) is under this finger and closest to your wrist, and the other yarn (the back yarn) is over the middle finger and closest to your fingertips (Figure 1). Tighten your other fingers around the two yarns for tension. (If necessary, wind the two yarns around your little finger for more tension.) Keep your hands relaxed and close to the needles, and work the stitches close to the needle tips. Practice keeping the yarns on different areas of your two fingers, such as on either side of your first index knuckle so the yarns are separated and easier to work individually.

### Right-Side Rows

**To knit with the front yarn:** Holding both yarns in back of the work, use the right needle to enter the stitch knitwise (from front to back) and scoop the yarn that's nearest to you (the one that's on your index finger only) in a counterclockwise motion (Figure 2), then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

**To knit with the back yarn:** Holding both yarns in back of the work, use the right needle to enter the stitch knitwise (from front to back), reach over the nearest yarn on your index finger (the front yarn) and scoop the farthest yarn (the one on your middle finger) in a counterclockwise motion (Figure 3), then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

### Wrong-Side Rows

**To purl with the front yarn:** Holding both yarns in front of the work, bring the right needle behind both yarns and enter the stitch purlwise (from back to front), rotate the needle counterclockwise to catch the front yarn, and complete the stitch by bringing the needle forward through the stitch as if the back yarn were not there (Figure 4), pulling the old stitch off the needle as you do so.

**To purl with the back yarn:** Holding both yarns in front of the work, bring the right needle behind both yarns and enter the stitch purlwise (from back to front), rotate the needle counterclockwise to reach over the front yarn and catch the back yarn, and complete the stitch by bringing the needle forward and out of the stitch (Figure 5), pulling the old stitch off the needle as you do so.

### Both Yarns in the Left Hand



Figure 1  
Holding two yarns in the left hand.



Figure 2  
Knit with the front yarn.



Figure 3  
Knit with the back yarn.



Figure 4  
Purl with the front yarn.



Figure 5  
Purl with the back yarn.

## Holding One Yarn in Each Hand

The method of holding one yarn in each hand involves both the English and Continental methods of knitting. If you're not already familiar with both methods, holding one yarn in each hand can be slow going at first, but once you master the technique, knitting is rapid and there is little chance of confusing the two yarns. Hold one yarn in the right hand as for the English method and one yarn in the left hand as for the Continental method (Figure 1).

### Right-Side Rows

**To knit with the yarn in the right hand:** Holding both yarns in back of the work, enter the stitch knitwise (from front to back), use your right index finger to wrap the yarn counterclockwise around the needle (Figure 2), then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

**To knit with the yarn in the left hand:** Holding both yarns in back of the work, enter the stitch knitwise (from front to back), use the right needle to scoop the yarn in a counterclockwise motion (Figure 3), then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

### Wrong-Side Rows

**To purl with the yarn in the right hand:** Holding both yarns in front of the work, bring the right needle behind the left yarn (to prevent it from stranding on the right side of the work) and enter the stitch purlwise (from back to front); use your right index finger to wrap the right yarn counterclockwise around the needle (Figure 4), then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

**To purl with the yarn in the left hand:** Holding both yarns in front of the work, enter the stitch purlwise (from back to front);

## One Yarn in Each Hand



Figure 1  
Holding one yarn in each hand.



Figure 2  
Knit with the yarn in the right hand.

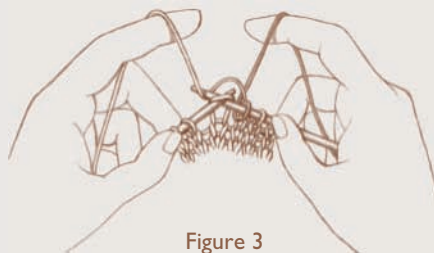


Figure 3  
Knit with the yarn in the left hand.

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use the right needle to scoop the yarn in a counterclockwise motion (Figure 5), then bring the new stitch through the old, pulling the old stitch off the needle as you do so.

## Yarn Dominance

The way that two yarns relate to each other within a row is called yarn dominance. In her book *The Art of Fair Isle Knitting* (Interweave Press, 1996), Ann Feitelson demonstrates how the yarn that comes from beneath the other will appear more prominently in a design. This yarn will make a slightly larger stitch than that formed by the yarn that travels over (see illustration below right). The dominant color is typically designated the “pattern” color and the other color is designated the “background” color. No matter how you hold your two yarns, you can consciously choose to make one yarn dominant simply by being consistent in the way that you pick up the new yarn at each color change.

When you’re working right-side rows with two yarns in the right hand, hold the pattern color behind your index finger (designated the back yarn) and always pick it up from beneath the background yarn held in front of your index finger (designated the front yarn), so that the back yarn always strands under the front yarn. The background yarn is held in front of the index finger and is always stranded over the pattern color. When you’re purling wrong-side rows, switch how you hold the two yarns so that the front yarn is the pattern yarn, and strand it under the background yarn (the back yarn).

When you’re working right-side rows with two yarns in the left hand, hold the pattern yarn closer to you (the front yarn) on your index finger and pick it up from beneath the background yarn held on your middle finger (the back yarn). When you’re purling wrong-side rows, place the pattern yarn in the back position, further away from your index finger, treat the back

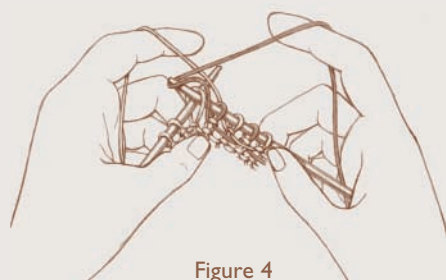


Figure 4  
Purl with the yarn in the right hand.

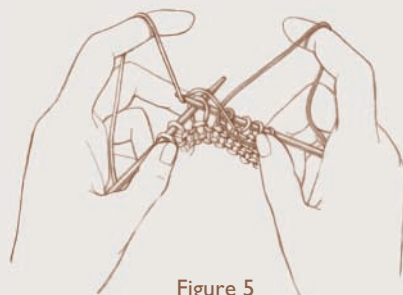


Figure 5  
Purl with the yarn in the left hand.



The yarn that is brought up from beneath will make a slightly bigger stitch, shown here as the dark yarn.



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# two-color tips

When you're working two colors with double-pointed needles, stretch the knitting widthwise after working each needle to ensure that the stranded yarn is long enough to prevent puckering.

If you find you are stranding too tightly when you're knitting circularly, turn your work inside out. The knitting is still going in the same direction and you're still working on the right side, but you face the inside of the work. The yarns are stranded around the larger outside curve of the work, which makes the floats slightly longer. This technique is especially helpful when you're working with double-pointed needles.

Be sure to block your work when the knitting is done. Most unevenness will steam out.

Don't catch or twist the yarns around each other to secure the floats more than once per inch, unless you are making a heavy garment such as a jacket. Don't secure the floats on socks; it reduces the elasticity of the fabric and you may not be able to get them over your heel.

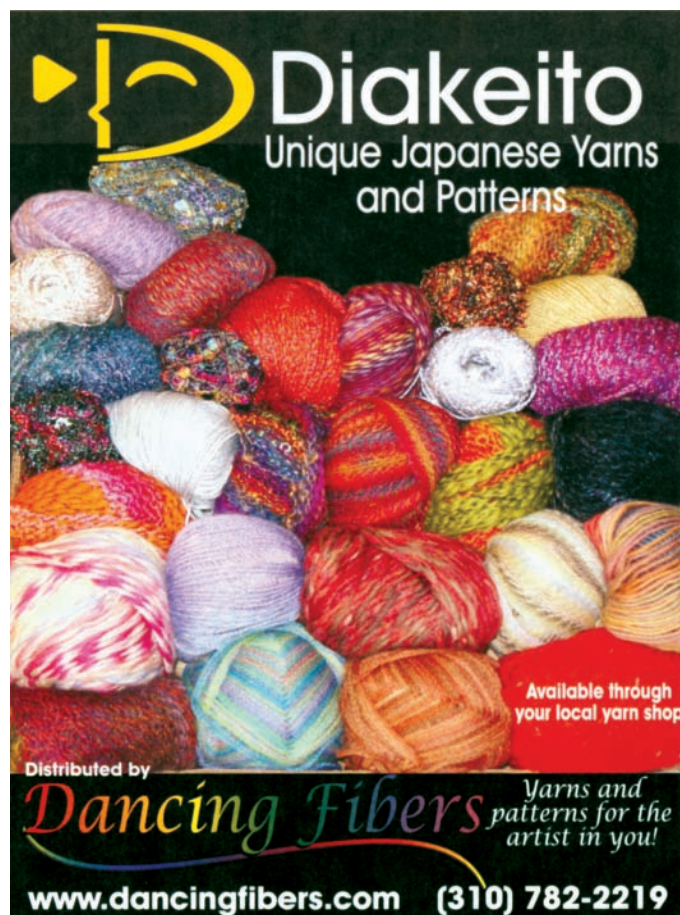
Don't switch yarns and hands; be consistent with holding the pattern yarn in one hand or position and the background yarn in the other.

yarn as the pattern yarn, and pick it up from underneath the front yarn.

When you're working right-side rows with one yarn in each hand, hold the pattern yarn in your left hand; it will naturally strand under the background yarn. Hold the background yarn in your right hand; it will naturally strand over the pattern yarn. When you're purling wrong-side rows, treat the yarn in the right hand as the pattern yarn—it will strand underneath the background yarn.

If all these variations seem too overwhelming, just look at your yarns as you work; all you need to remember is that the yarn that is picked up from underneath will be more visible.

BETH BROWN-REINSEL, author of *Knitting Ganseys* (Interweave Press, 1993), designs her own pattern line, Knitting Traditions, and teaches knitting techniques in workshops across the country.



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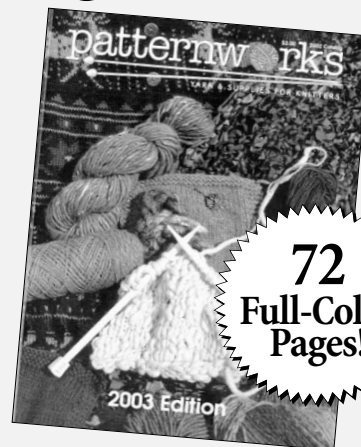


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# FAIR ISLE BAG

design by BETH BROWN-REINSEL

BETH BROWN-REINSEL DESIGNED THIS FAIR ISLE BAG as a sampler for traditional knitting techniques. Worked back and forth in rows, the bag is a good introduction to knitting and purling with two colors in the same row (described in detail in *Beyond the Basics* on page 68). In particular, this project utilizes two-color stockinette stitch and corrugated ribbing. After knitting, the sides are seamed and the top is gathered with double drawstrings made of twisted yarn.

**Finished Size** About 11" (28 cm) wide, 11½" (29 cm) tall, and 3½" (9 cm) deep.

**Yarn** Rauma Strikkegarn (100% wool; 115 yd [105 m]/50 g): #164 brown, #181 rust, #178 moss green, #146 gold, #150 yellow, #184 teal, #198 light green, #128 wine red, 1 skein each. Yarn distributed by Nordic Fiber Arts.

**Needles** Size 1 (2.5 mm). Size 2 or 3 (3 mm). Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 28 sts and 30 rows = 4" (10 cm) in two-color St st on larger needles.

## Notes

This bag is knitted flat, beginning at the top of one side, across the bottom, then back up the other side to the top.

## Bag

**Side 1:** With brown, larger needles, and using the cable method (see Glossary, page 96), CO 84 sts. Change to smaller needles. Beg with a RS row, work all sts according to Rows 1–20 of Chart A (Side 1) in purl garter st (purl every row). *Next row:* Change to moss green and work 12 sts in St st, place marker (pm), work Row 1 of Chart B over next 60 sts, pm, work rem 12 sts in St st. Cont as established, work Rows 2–10 of chart on center sts, inc 14 sts evenly spaced across last row and removing markers as you come to them—98 sts. *Next row:* Change to larger needles and wine red. Working all sts in St st and changing colors as indicated, work Rows 1–18 of Chart C as foll: Work 10 sts according to C1, 78 sts according to C2, and rem 10 sts according to C3. *Next row:* Change to smaller needles and gold, and work as foll: 14 sts in St st, pm, work Row 1 of Chart B over next 70 sts, pm, work rem 14 sts in St st. Cont as established, work through Row 10 of chart on center sts, inc 1 st on last row and removing markers as you come to them. Change to larger needles and teal as MC and work Rows

1–48 of Chart D in St st as foll (*Note:* Rows 3, 14, 25, 36, and 47 have 3 colors per row; work in stranded color work as indicated or work the third-color sts in MC and duplicate st the correct color over them when the bag is finished): Work 10 sts according to D1, 79 sts according to D2 (work 22-st rep 3 times, then work 13 sts at end of chart to complete this section), and rem 10 sts according to D3. *Next row:* (Row 49 of chart) Cont as charted, dec 1 st—98 sts rem. **Bag bottom:** Change to brown and Chart E. Beg with Row 1 (brown), BO 10 sts at beg of next 2 rows—78 sts rem. Join wine red and work Rows 3–23 of Chart E in k1, p1 rib, changing colors every row as indicated. *Next row:* With brown only and working in St st, work Rows 24 and 25 of Chart E, and *at the same time* use the backward-loop method (see Glossary, page 96) to CO 10 sts at beg of these 2 rows and inc 1 st at center of needle on Row 25—99 sts. **Side 2:** With yellow as the MC and working in St st, work Rows 1–48 of Chart D as foll: work 10 sts according to D1, center 79 sts according to D2, and rem 10 sts according to D3. *Next row:* (Row 49 of chart) Cont as charted, dec 1 st—98 sts rem. *Next row:* Change to smaller needles and teal, and work Chart B as foll: Work 14 sts in St st, pm, work Row 1 of Chart B over

next 70 sts, pm, work rem 14 sts in St st. Cont as established, work through Row 10 of chart on center sts, ending with a WS row and removing markers as you come to them. *Next row:* Change to larger needles and wine red, and work Rows 1–17 of Chart C as foll: Work 10 sts according to C1, 78 sts according to C2, and rem 10 sts according to C3. *Next row:* (Row 18 of chart) Cont as established, dec 14 sts evenly spaced—84 sts rem. *Next row:* Change to smaller needles and brown, and work as foll: Work 12 sts in St st, pm, work Row 1 of Chart B over next 60 sts, pm, work rem 12 sts in St st. Cont as established, work through Row 10 of chart on center sts, ending with a WS row and removing markers as you come to them. *Next row:* Change to moss green and work Rows 1–20 of Chart A (Side 2). With larger needles, BO all sts.



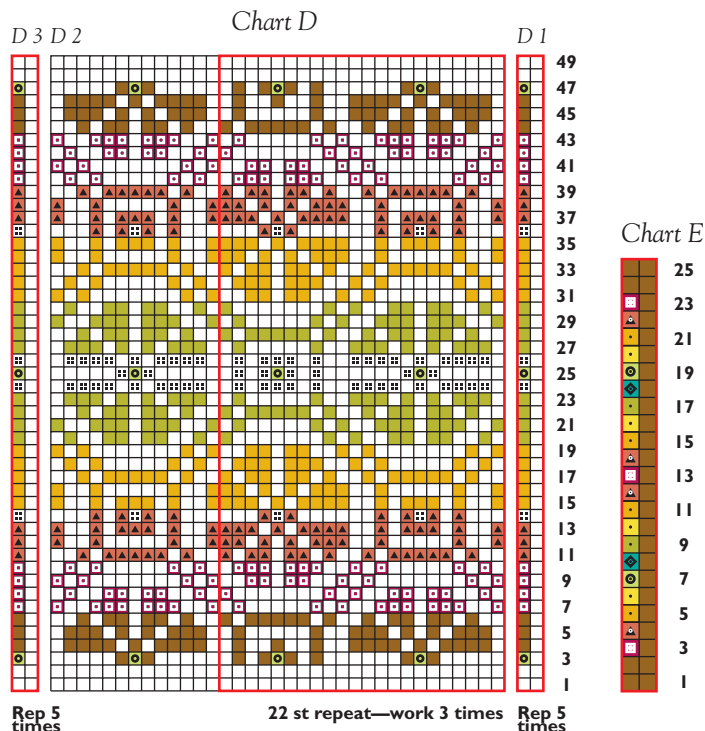
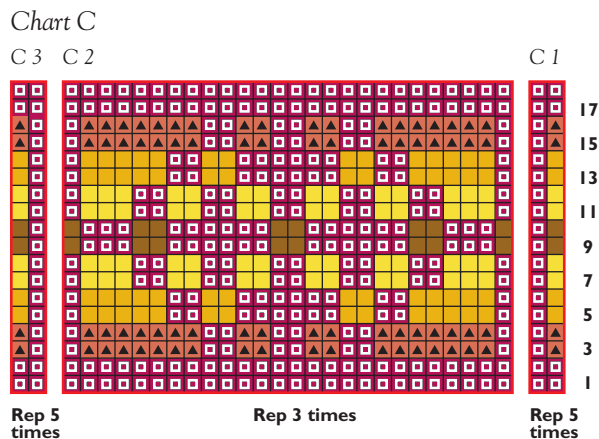
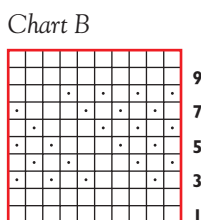
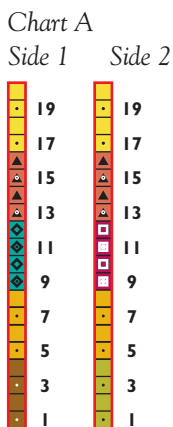







**Note: Chart D**  
Side 1: use teal for MC; yellow for MC 2  
Side 2: use yellow for MC; teal for MC 2


- k on RS; p on WS—MC
- p on RS; k on WS—MC
- k on RS; p on WS—MC 2
- k on RS; p on WS—brown
- p on RS; k on WS—brown
- k on RS; p on WS—wine red
- p on RS; k on WS—wine red
- k on RS; p on WS—rust
- p on RS; k on WS—rust
- k on RS; p on WS—gold
- p on RS; k on WS—gold
- k on RS; p on WS—yellow
- p on RS; k on WS—yellow
- k on RS; p on WS—moss green
- p on RS; k on WS—moss green
- k on RS; p on WS—light green
- p on RS; k on WS—light green
- k on RS; p on WS—teal
- p on RS; k on WS—teal
- pattern repeat



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## Finishing

Steam-block thoroughly. Fold garter ridges (Chart A sts) at each end of bag to inside, and with yarn threaded on a tapestry needle and using a whipstitch (see Glossary, page 97), stitch to WS to form a casing. With RS facing, fold bag in half and sew side seams, keeping casings open. Turn bag inside out and sew across bottom corners, perpendicular to the side seams to create a rectangular bottom. Weave in loose ends. Turn piece RS out. **Twisted cord:** (Make 2) Cut seven 4-yd (4-m) lengths of yarn. Hold the lengths tog and hook the midpoint over a doorknob and hold one group in each hand. Twist each group clockwise until they begin to kink, then let go of both ends and allow them to twist against each other. Beg at one side seam, thread one cord through entire casing, ending at the same side seam where you began. Tie the ends tog in an overhand knot. Rep with rem cord at other side seam. ∞

BETH BROWN-REINSEL is the author of *Knitting Ganseys* (Interweave Press, 1993). Visit her website at [www.knittingtraditions.com](http://www.knittingtraditions.com).





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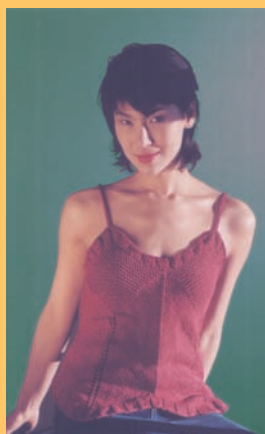


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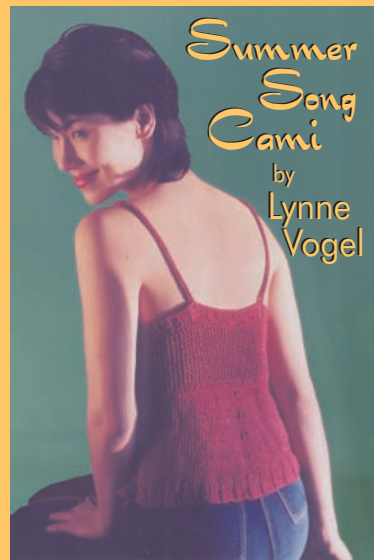
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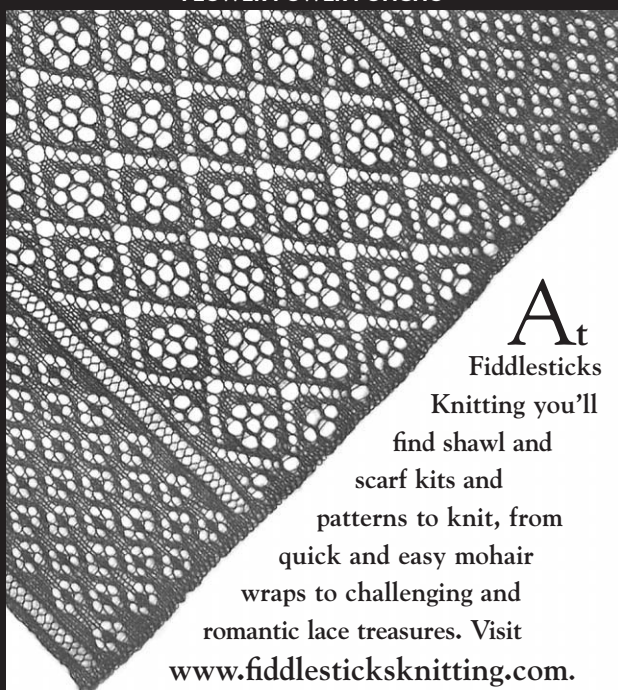
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# JULIET PULLOVER

design by ROBIN MELANSON

SILVERED, CLEAR GLASS BEADS, VELVET RIBBON, AND A BIT OF LACE add romantic sophistication to Robin Melanson's V-neck pullover—something Juliet might have worn for a clandestine meeting with Romeo. The beads are prestrung on the yarn, then slipped into place as needed. Eyelets are knitted into the body, sleeves, and neckband for holding the velvet ribbon, which is secured with snaps and can be removed when the sweater is washed. A shaped waist and gentle bell sleeves contribute to the allure.

**Finished Size** 33 (35½, 38, 40½, 42½, 45, 47½)" (84 [90, 96.5, 103, 108, 114.5, 120.5] cm) bust/chest circumference. Sweater shown measures 35½" (90 cm).

**Yarn** Garnstudio Cotton Viscose (54% mercerized Egyptian cotton, 46% viscose; 121 yd [110 m]/50 g): #017 sand, 9 (9, 10, 11, 12, 12, 13) balls. Yarn distributed by Aurora Yarns.

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

**Notions** About 1620 (1620, 1800, 1980, 2160, 2160, 2340) (2½ [2½, 2¾, 3¼, 3½, 3¾] oz) large, silver-lined Rocaille 6/0 beads (includes 20% margin of error); wire beading needle; about 2½ (2½, 2½, 2¾, 2¾, 4, 4) yd (2.25 [2.25, 2.25, 2.5, 2.5, 2.75, 2.75] m) black 9-mm velvet ribbon; tapestry needle; stitch holder; needle-nose pliers (for breaking off beads); markers (m); four ¼" (6-mm) snaps; sewing needle and matching thread (for attaching snaps).

**Gauge** 27 sts and 35 rows = 4" (10 cm) in beaded St st pattern.

## Notes

Gauge is tighter than that suggested by manufacturer to prevent beads from slipping to wrong side of fabric.

Beads must be pre-strung onto the yarn. Thread yarn through wire beading needle and string 180 beads per ball of yarn. You will use about 140–150 beads per ball; this gives you a safe margin in case you need to break off any small or misshapen beads.

Work V-neck decreases on RS rows as foll: Work left front neck in patt until 3 sts rem, k2tog, k1; then work right front neck sts as k1, ssk, work in patt to end.

## Back

Prestring beads onto yarn (see Notes). With straight needles and using the long-tail method (see Glossary, page 96), CO 114 (122, 130, 138, 146, 154, 162) sts. *Set-up row:* (WS) K1 (selvedge st), purl to last st, k1 (selvedge st). Keeping selvedge sts in garter st throughout, work Rows 1–6 of Edging chart (see page 80) over center 112 (120, 128, 136, 144, 152, 160) sts. Change to Bead Placement for Body chart, keeping selvedge sts in garter throughout, and *at the same time Shape waist:* Dec 1 st each end of needle on Row 1, then every 4 rows 9 more times—94 (102, 110, 118, 126, 134, 142) sts rem. Work 1 (WS) row even—piece should measure about 5" (12.5 cm) from beg. *Next row:* (RS; Row 39 of chart) Inc 1 st each end of needle inside selvedge sts—2 sts inc'd. Work 7 rows even. Rep the last 8 rows 3 more times, working inc sts into beading patt as they become established (rows above Row 48 are not shown on chart)—102 (110, 118, 126, 134, 142, 150) sts. Work inc row once more—104 (112, 120, 128, 136, 144, 152) sts; 71 bead patt rows completed; piece should measure about 8¾" (22 cm) from beg; 2 rows have been worked above last beaded row. Work eyelet band as foll:

*Set-up row:* (WS) Knit.

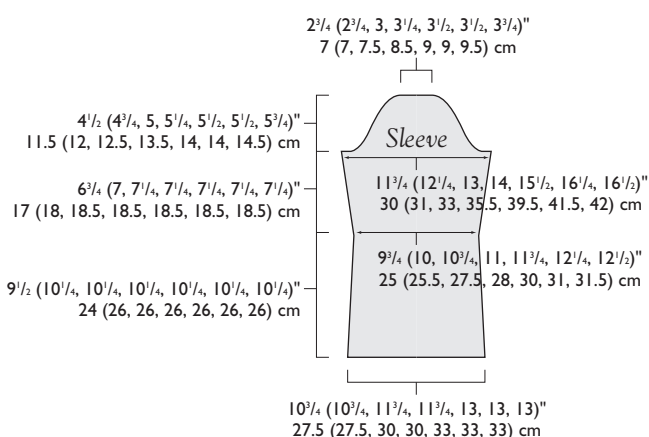
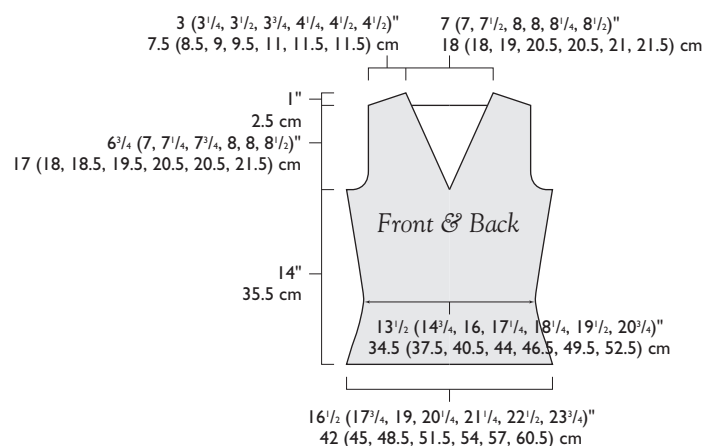
*Rows 1 and 5:* Knit.

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

*Row 3:* \*K1, yo, k2tog, k1; rep from \*.

*Row 6:* Knit.

On next row (RS), inc 1 st each end of needle as before—2 sts inc'd. Work 1 row (WS) even. On next row (RS), resume beaded patt, placing each bead in this row directly above a bead in the beaded row directly below the eyelet band to re-establish the patt. Work 5 rows even. Work inc row, then work 7 rows even—2 sts inc'd. Rep





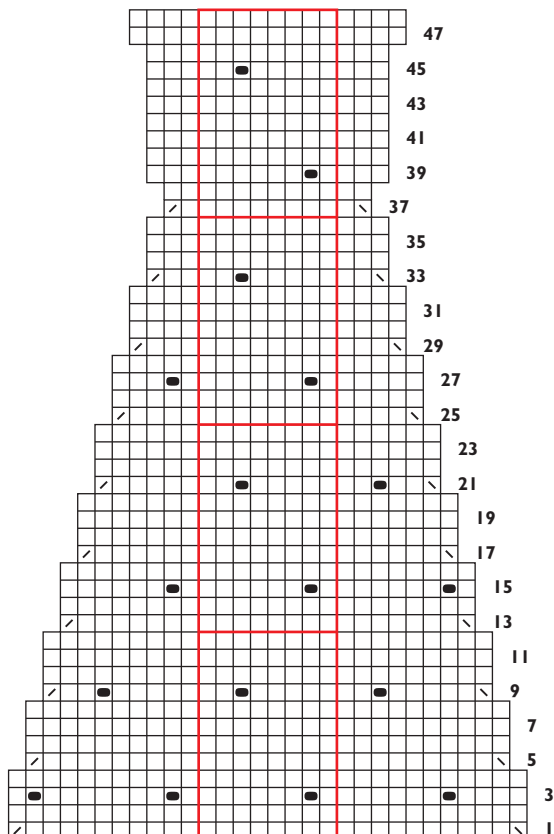


the last 8 rows 3 more times—114 (122, 130, 138, 146, 154, 162) sts. Cont even, if necessary, until piece measures 14" (35.5 cm) from beg, ending with a WS row. **Shape armholes:** Keeping in patt, BO 5 (6, 7, 7, 8, 9) sts at beg of next 2 rows—104 (110, 116, 124, 132, 138, 144) sts rem. Dec 1 st each end of needle on next row (RS), then every 2 rows 3 (3, 4, 4, 4, 4, 6) times, then every 4 rows 3 (4, 4, 4, 4, 5, 5) times—90 (94, 98, 106, 114, 118, 120) sts rem. Cont even until armholes measure 6¾ (7, 7¼, 7½, 8, 8, 8½)" (17 [18, 18.5, 19.5, 20.5, 20.5, 21.5] cm), ending with a WS row. **Shape neck and shoulders:** Keeping in patt, work 25 (27, 28, 30, 34, 35, 35) sts, join new yarn and BO center 40 (40, 42, 46, 46, 48, 50) sts, work to end—25 (27, 28, 30, 34, 35, 35) sts each side. Working each side separately, BO 2 sts at each neck edge once, then BO 1 st at each neck edge 2 times, and *at the same time* at each armhole edge BO 6 (6, 6, 7, 8, 8, 8) sts 1 (3, 4, 2, 2, 3, 3) time(s), then BO 5 (5, 0, 6, 7, 7, 7) sts 3 (1, 0, 2, 2, 1, 1) time(s).

## Front

Work as for back until piece measures 14" (35.5 cm) from beg, ending with a WS row. **Shape armholes and V-neck:** Mark center 2 sts for V-neck. *Next row:* (RS) BO 5 (6, 7, 7, 7, 8, 9) sts, work in patt to marked center sts, place 2 marked sts on a holder, join new yarn and work to end. *Next row:* (WS) BO 5 (6, 7, 7, 7, 8, 9) sts, and work each side separately to end of row—51 (54, 57, 61, 65, 68, 71) sts rem each side. Working each side separately, shape armholes as for back, and *at the same time* dec 1 st each side of V-neck on next RS row (see Notes), then every foll RS row 18 (18, 19, 18, 17, 19, 19) more times, then every 4 rows 4 (4, 4, 7, 8, 7, 8) times. When all shaping has been completed, there will

Bead Placement for Body



be 21 (23, 24, 26, 30, 31, 31) sts at each side. Cont even until armholes measure 6¾ (7, 7¼, 7½, 8, 8, 8½)" (17 [18, 18.5, 19.5, 20.5, 20.5, 21.5] cm), ending with a WS row. **Shape shoulders:** At each armhole edge, BO 6 (6, 6, 7, 8, 8, 8) sts 1 (3, 4, 2, 2, 3, 3) time(s), then BO 5 (5, 0, 6, 7, 7, 7) sts 3 (1, 0, 2, 2, 1, 1) time(s).

## Sleeves

With straight needles and using the long-tail method, CO 74 (74, 82, 82, 90, 90, 90) sts. *Set-up row:* (WS) K1 (selvedge st), purl to last st, k1 (selvedge st). Working selvedge sts in garter st throughout, work Rows 1–6 of Edging chart. Change to Bead Placement for Sleeves chart, keeping selvedge sts in garter, and cont even until 20 (38, 16, 22, 16, 22, 38) rows of beaded patt have been completed—piece should measure about 3 (5, 2½, 3¼, 2½, 3¼, 5)" (7.5 [12.5, 6.5, 8.5, 6.5, 8.5, 12.5] cm) from beg. Dec 1 st each end of needle on next row—2 sts dec'd. Work 27 (43, 21, 29, 21, 29, 43) rows even. Rep the last 28 (0, 22, 30, 22, 30, 0) rows 1 (0, 2, 1, 2, 1, 0) more time(s), then work dec row once more, ending with Row 5 (11, 11, 11, 11, 11, 11) of chart—68 (70, 74, 76, 82, 84, 86) sts rem; 77 (83, 83, 83, 83, 83, 83) rows of beaded patt have been completed; piece should measure about 9½ (10¼, 10¼, 10¼, 10¼, 10¼, 10¼)" (24 [26, 26, 26, 26, 26, 26] cm) from beg. Work eyelet band as folls:

*Set-up row:* (WS) Knit.

Rows 1 and 5: Knit.

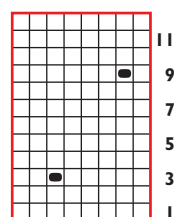
Rows 2 and 4: K1, purl to last st, k1.

Row 3: K2 (3, 1, 2, 1, 2, 3), \*k1, yo, k2tog, k1; rep from \* to last 2 (3, 1, 2, 1, 2, 3) st(s), k2 (3, 1, 2, 1, 2, 3).

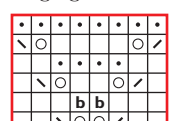
Row 6: Knit.

Beg with Row 1 (7, 7, 7, 7, 7, 7), resume working in bead patt from chart (each bead in this row will be directly above a bead in the beaded row directly below the eyelet band), and *at the same time* inc 1 st each end of needle on this row—2 sts inc'd. Work 7 (7, 5, 5, 1, 3, 3) row(s) even, then rep inc row—2 sts inc'd. Rep the last 8 (8, 6, 6, 2, 4, 4) rows 5 (5, 6, 8, 2, 6, 12) more times—82 (84, 90, 96, 90, 100, 114) sts. Work 0 (0, 0, 0, 5, 3, 0) rows even, then rep inc row 0 (0, 0, 0, 1, 1, 0) time. Rep the last 0 (0, 0, 0, 6, 4, 0) rows 0 (0, 0, 0, 7, 5, 0) times—82 (84, 90, 96, 106, 112, 114) sts. Cont even if necessary until piece measures about 16¼ (17¼, 17½, 17½, 17½, 17½)" (41.5 [44, 44.5, 44.5, 44.5, 44.5, 44.5] cm) from beg, ending with a WS row.

Bead Placement for Sleeves



Edging



- k on RS; p on WS
- p on RS; k on WS
- / k2tog
- \ ssk
- b k1 through back loop (tbl) on WS
- o yo
- oo yo twice
- bring yarn to front, slide 1 bead close to needle, sl 1 pwise, bring yarn to back
- pattern repeat





**Shape cap:** BO 5 (6, 7, 7, 7, 8, 9) sts at beg of next 2 rows—72 (72, 76, 82, 92, 96) sts rem. Dec 1 st each end of needle on next row, then every other row 12 (5, 4, 15, 14, 15, 14) more times, then every 0 (4, 4, 0, 0, 0, 0) rows 0 (1, 1, 0, 0, 0, 0) time, then every 0 (2, 2, 0, 0, 0, 0) rows 0 (6, 8, 0, 0, 0, 0) times—46 (46, 48, 50, 62, 64, 66) sts rem. BO 2 sts at beg of next 8 (8, 8, 8, 12, 6, 20) rows, then BO 3 sts at beg of next 4 (4, 4, 4, 2, 4, 0) rows, then BO 4 sts at beg of next 0 (0, 0, 0, 2, 4, 0) rows—18 (18, 20, 22, 24, 24, 26) sts rem. BO all sts.

### Finishing

Block pieces to measurements. With yarn threaded on a tapestry needle, sew shoulder seams. **Neckband:** With cir needle, RS facing, and beg at right shoulder seam, pick up and knit 6 sts along right back neck, 40 (40, 42, 46, 46, 48, 50) sts along BO of back neck, 6 sts along left back neck, 49 (49, 52, 54, 54, 57, 60) sts along left front neck, k2 from center front st holder, and pick up and knit 49 (49, 52, 54, 54, 57, 60) sts along right front neck—152 (152,

160, 168, 168, 176, 184) sts total. Place m and join.

**Rnd 1:** Purl, placing markers on either side of the 8 sts centered at center front—4 sts on either side of the middle of the V-neck.

**Rnd 2:** Knit to first marker, slip marker (sl m), k2, k2tog, ssk, k2, sl m, knit to end—2 sts dec'd; 6 sts bet markers at center front.

**Rnds 3 and 5:** Knit.

**Rnd 4:** Work according to your size as foll: *Sizes 33", 35½", and 45":* Sl 1, k1, \*k1, yo, k2tog, k1; rep from \* to first marker, sl m, k1, k2tog, ssk, k1, sl m, \*\*k1, yo, k2tog, k1; rep from \*\* to last 2 sts, end k1, yo, knit last st tog with slipped first st of rnd. *Sizes 38" and 47½":* K1, \*k1, yo, k2tog, k1; rep from \* to first marker, sl m, k1, k2tog, ssk, k1, sl m, \*\*k1, yo, k2tog, k1; rep from \*\* to last 3 sts, end k1, yo, k2tog. *Sizes 40½" and 42½":* Yo, k2tog, k1, \*k1, yo, k2tog, k1; rep from \* to first marker, sl m, k1, k2tog, ssk, k1, sl m, \*\*k1, yo, k2tog, k1; rep from \*\* to last st, end k1. *All sizes:* 2 sts dec'd after completing Rnd 4; 4 sts bet markers at center front.

**Rnd 6:** Knit to first marker, sl m, k2tog, ssk, sl m, knit to end—146 (146, 154, 162, 162, 170, 178) sts rem.

BO all sts purlwise. Sew sleeve caps into armholes. Sew sleeve and side seams. Cut four lengths of ribbon to fit through the eyelet bands around the body and V-neck, and around each sleeve. Weave ribbon through eyelets, and trim to fit, overlapping the ends ½" (1.3 cm) for snap fastenings. Sew snaps to the ends of each ribbon so that the ribbons can be unsnapped and removed for washing. Weave in loose ends. ∞

ROBIN MELANSON lives in Toronto, where she knits, sews, and enjoys popular culture.



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# STRIPES GO ROUND

design by LANA HAMES

HEMP YARN IS BOTH COMFORTABLE TO WEAR AND EASY TO CARE FOR. Lana Hames has used four shades of sportweight hemp for this simple, lightweight top. Worked in the round from the bottom up with circular yoke shaping, the stripes are uninterrupted from hem to neck. Lana twists two stitches at each side of the body to produce “phony” seams that define the boundaries between the back and front. The lower body, sleeves, and neck are edged with narrow bands of garter stitch.

**Finished Size** 31 (32½, 36, 40, 45, 49½)" (78.5 [82.5, 91.5, 101.5, 114.5, 125.5] cm) bust/chest circumference. Top shown measures 31" (78.5 cm).

**Yarn** Hemp for Knitting All Hemp Hemp3 (100% hemp; 150 yd [137 m]/40 g): brick (MC), 3 (3, 4, 4, 5, 6) skeins; pumpkin (orange), 2 (2, 2, 2, 3, 3) skeins; avocado and Dijon (gold), 1 (1, 1, 1, 2, 2) skein(s) each. Yarn distributed by Lanaknits.

**Needles** Body and sleeves—Size 3 (3.25 mm): 24" (60-cm) circular (cir) and set of 4 double-pointed (dpn). Edging—Size 2 (2.75 mm): 24" (60-cm) cir and set of 4 dpn. Adjust needle size if necessary to obtain the correct gauge.

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

**Gauge** 27 sts and 32 rnds = 4" (10 cm) in St st worked in the round on larger needles.

## Stitch Guide

**Stripe Sequence:** Work the number of rounds indicated: 1 avocado, 2 orange, 1 gold, 4 red. Rep these 8 rounds for pattern.

**Right Twist:** (RT) Skip first stitch on left needle, bring right needle in front of left needle and knit the second stitch, then knit the skipped st and slide both sts off needle.

**Left Twist:** (LT) Skip first stitch on left needle, bring right needle behind left needle and knit the second stitch through the back loop, then knit the skipped stitch as usual and slide both sts off needle.

## Body

With MC and smaller cir needle, CO 198 (210, 232, 256, 288, 318) sts. Place marker (pm) and join, being careful not to twist sts. Work garter st (knit 1 rnd, purl 1 rnd) for 4 rnds. **Next rnd:**

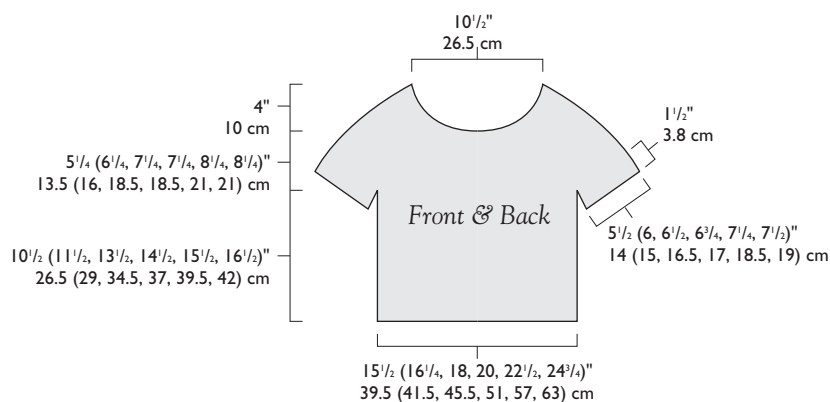
Change to larger cir needle and knit, inc 10 (10, 12, 12, 16, 16) sts evenly spaced—208 (220, 244, 268, 304, 334) sts. Change to avocado and work the first row of the stripe sequence, placing another marker after the first 104 (110, 122, 134, 152, 167) sts to indicate position of other side “seam.” Cont in stripe sequence, working twists to indicate fake seams as foll: Work LT over first 2 sts, knit to next marker (m), work RT over next 2 sts, knit to end of rnd, then work 2 rnds even in stripe patt. Rep the last 3 rnds for fake seams. Cont in stripe sequence until piece measures about 10½ (11½, 13½, 14½, 15½, 16½)" (26.5 [29, 34.5, 37, 39.5, 42] cm) from beg, ending with 1 rnd of avocado. **Shape armholes:** With orange, k8 (9, 10, 10, 11, 11) and place these sts on holder for left underarm, k88 (92, 102, 114, 130, 145) for front, knit next 16 (18, 20, 20, 22, 22) sts and place these 16 (18, 20, 20, 22, 22) sts on another holder for right underarm, k88 (92, 102, 114, 130, 145) for back, place rem 8 (9, 10, 10, 11, 11) sts on first holder for left underarm. Set aside.

## Sleeves

With MC and dpn, CO 70 (74, 78, 80, 84, 86) sts. Place m and join, being careful not to twist sts. Work garter st for 4 rnds as for body. **Next rnd:** Change to larger dpn and knit, inc 6 (8, 10, 11, 12, 13) sts evenly spaced—76 (82, 88, 91, 96, 99) sts. Change to avocado and work stripe sequence for 10 rnds, ending with the first rnd of orange of stripe sequence. Place first and last 8 (9, 10, 10, 11, 11) sts on holder for underarm—60 (64, 68, 71, 74, 77) sts rem. Set aside. Make another sleeve to match.

## Yoke

With orange, k88 (92, 102, 114, 130, 145) back sts, pm, k60 (64, 68, 71, 74, 77) left sleeve sts, pm, k88 (92, 102, 114, 130, 145) front sts, pm, k60 (64, 68, 71, 74, 77) right sleeve sts, pm, and join—296 (312, 340, 370, 408, 444) sts total. Cont working color sequence as established, knit 9 rnds. **Dec Rnd 1:** \*K6 (6, 8, 8, 10, 10), k2tog; rep from \*—259 (273, 306, 333, 374, 407) sts rem. Work 9 rnds in patt. **Dec Rnd 2:** \*K5 (5, 7, 7, 9, 9), k2tog; rep from \*—222 (234, 272, 296, 340, 370) sts rem. Work 9 rnds in patt. **Dec Rnd 3:** \*K4 (4, 6, 6, 8, 8), k2tog; rep from \*—185 (195, 238, 259, 306, 333) sts rem. Work 9 rnds in patt. **For size 31" only:** Skip to All sizes on page 83. For other sizes, cont as specified:







For sizes 32½", 36", 40", 45", and 49½" only: \*K(37, 5, 5, 7, 7), k2tog; rep from \*—(190, 204, 222, 272, 296) sts rem. Work 7 rnds in patt. For size 32½", skip to All sizes below. For sizes 36", 40", 45", and 49½" only: \*K(15, 4, 6, 6), k2tog; rep from \*—(192, 185, 238, 259) sts. Work 5 rnds in patt. For sizes 36" and 40", skip to All sizes below. For sizes 45" and 49½" only: \*K(5, 5), k2tog; rep from \*—(204, 222) sts. Work 5 rnds in patt. Next rnd: \*K(15, 4), k2tog; rep from \*—(192, 185) sts. All sizes: 185 (190, 192, 185, 192, 185) sts rem when all decs have been worked. Work 2 (2, 4, 4, 5, 5) more rnds, dec 0 (5, 7, 0, 7, 0) sts evenly in first rnd, and ending with 1 rnd gold—185 sts rem for all sizes; yoke measures about 5¼ (6¼, 7¼, 7¼, 8¼, 8¼)" (13.5 [16, 18.5, 18.5, 21, 21] cm) from joining rnd. **Neckband:** With smaller cir needles and MC, knit 1 rnd, dec 6 sts evenly spaced—179 sts rem. Purl 1 rnd. Rep the last 2 rnds once more—173 sts rem. BO all sts as foll: \*K2tog through back loop (tbl), return st on right needle to left needle; rep from \* until 1 st rem. Cut yarn and fasten off last st.

### Finishing

Place underarm sts on dpn. With matching color threaded on a tapestry needle, use Kitchener st (see Glossary, page 97) to graft sts tog. Weave in loose ends, matching colors on WS. Wash gently in mild detergent and block to measurements while wet. ∞

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

# YARN GIRL TANKS

design by JULIE CARLES AND  
JORDANA JACOBS

IN THEIR BOOK *THE YARN GIRLS GUIDE TO SIMPLE KNITS* (Clarkson Potter, 2002), Julie Carles and Jordana Jacobs help new knitters bridge the gap between making knit stitches and making knitted garments. For these breezy summer tops, designed for *Knits*, they've used two different ribbon yarns to create sweaters that share the same body but differ in their details. The sleeveless turtleneck begins with a ribbed border and ends in a ribbed collar. The second version has a fitted neckline with a small slit added for ease in getting the sweater on and off. Instead of ribbed borders, the edges are finished with a simple crochet stitch. If you've never shaped an armhole, we provide explicit step-by-step instructions (on page 86) for the Turtleneck Tank to show you how easy it is to do.

**Finished Size** 32 (36, 40, 44, 48, 52)" (81.5 [91.5, 101.5, 111.5, 122, 132] cm) bust/chest circumference. Both tanks shown measure 32" (81.5 cm).

**Yarn** Turtleneck tank: Tahki Capri (100% cotton; 52 yd [47 ml]/50 g): #600 aqua, 8 (10, 11, 13, 14, 15) balls. Front slit tank: Tahki Lily (41% cotton, 29% polyamide, 30% acrylic; 135 yd [125 ml]/50 g): #004 lime, 3 (4, 5, 6, 6, 7) balls.

**Needles** Turtleneck tank body—Size 13 (9 mm): straight. Turtle-neck tank ribbing—Size 11 (8 mm): straight and 16" (40-cm) circular (cir). Front slit tank: Size 10½ (7 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Tapestry needle; size J/10 (6-mm) crochet hook for turtle-neck tank; size I/9 (5.5-mm) crochet hook for front slit tank.

**Gauge** 12 sts and 18 rows = 4" (10 cm) with Capri in St st on size 13 (9-mm) needles. 17 sts and 20 rows = 4" (10 cm) with Lily in St st on size 10½ (7-mm) needles.

## TURTLENECK TANK

### Back

With Capri and smaller straight needles, CO 48 (54, 60, 66, 72, 78) sts. Work k2, p2 ribbing until piece measures 2" (5 cm) from beg, ending with a WS row. Change to larger needles. Work even in St st until piece measures 12½ (13¼, 15, 15½, 16)" (31.5 [35, 38, 39, 39, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** BO 3 (4, 4, 5, 5, 6) sts at beg of next 2 rows. BO 2 (2, 3, 3, 4, 5) sts at beg of foll 2 rows. BO 0 (0, 2, 2, 3, 3) sts at beg of foll 0 (0, 2, 2, 2, 2) rows—38 (42, 42, 46, 48, 50) sts rem.

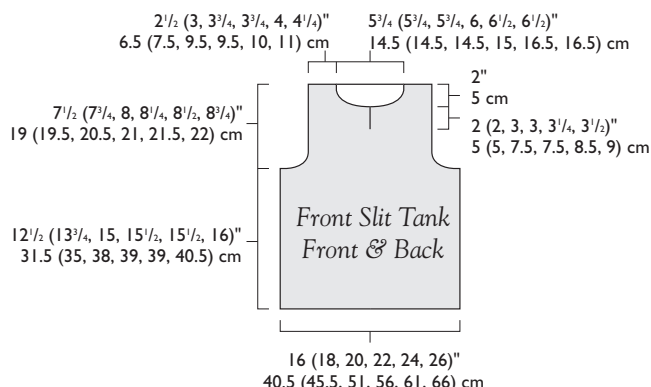
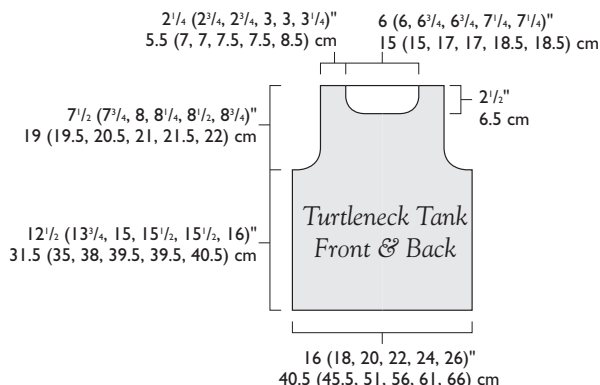
Dec 1 st each end of needle (see page 86) every RS row 2 (3, 2, 3, 3, 3) times—34 (36, 38, 40, 42, 44) sts rem. Cont even in St st until armholes measure 7½ (7¾, 8, 8¼, 8½, 8¾)" (19 [19.5, 20.5, 21, 21.5, 22] cm), ending with a WS row. BO all sts loosely.

### Front

CO and work as for back until armholes measure 5 (5¼, 5½, 5¾, 6, 6¼)" (12.5 [13.5, 14, 14.5, 15, 15.5] cm), ending with a WS row—34 (36, 38, 40, 42, 44) sts. **Shape neck:** (RS) K11 (12, 12, 13, 13, 14), join new yarn and BO 12 (12, 14, 14, 16, 16) sts, knit to end—11 (12, 12, 13, 13, 14) sts rem each side. Working each side separately, at each neck edge BO 2 sts once, then BO 1 st 2 times—7 (8, 8, 9, 9, 10) sts rem each side. Cont even until armholes measure 7½ (7¾, 8, 8¼, 8½, 8¾)" (19 [19.5, 20.5, 21, 21.5, 22] cm). BO all sts loosely.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams. **Neck:** With cir needle, RS facing, and beg at right back neck, pick up and knit 44 (44, 48, 48, 52, 52) sts evenly spaced around neck opening. Work k2, p2 ribbing until neck measures 7" (18 cm). BO alls sts loosely in patt. **Armhole edging:** With size J/10 (6-mm) crochet hook, RS facing, and beg at base of armhole, work 1 row single crochet (see Glossary, page 98, for crochet instructions), followed by 1 row of reverse single crochet. Weave in loose ends. Block lightly.







## FRONT SLIT TANK

### Back

With Lily and size 10½ (7-mm) needles, CO 68 (76, 86, 94, 102, 110) sts. Work St st until piece measures 12½ (13¼, 15, 15½, 16)" (31.5 [35, 38, 39, 39, 40.5] cm) from beg, ending with a WS row. **Shape armholes:** (Visit [www.interweave.com](http://www.interweave.com) for detailed row-by-row instructions.) BO 4 (4, 4, 5, 5, 6) sts at beg of next 2 rows, then BO 3 (3, 3, 4, 4, 6) sts at beg of foll 2 rows, then BO 2 sts at beg of foll 2 (2, 4, 4, 6, 6) rows—50 (58, 64, 68, 72, 74) sts rem. Dec 1 st each end of needle every RS row 2 (4, 4, 5, 5, 5) times—46 (50, 56, 58, 62, 64) sts rem. Cont even in St st until armholes measure 7½ (7¾, 8, 8¼, 8½, 8¾)" (19 [19.5, 20.5, 21, 21.5, 22] cm), ending with a WS row. BO all sts loosely.

### Front

CO and work as for back until armholes measure 3½ (3¾, 3, 3¾, 3¾, 3¾)" (9 [9.5, 7.5, 8, 8, 8] cm), ending with a WS row (armhole shaping may not be completed). Place marker (pm) bet 2 center sts. **Shape slit:** (RS) Cont armhole shaping as established, knit to marker, join new yarn and knit to end. Working each side separately, cont in St st until armholes measure 5½ (5¾, 6, 6¼, 6½, 6¾)" (14 [14.5, 15, 15.5, 16.5, 17] cm)—23 (25, 28, 29, 31, 32) sts each side. **Shape neck:** At each neck edge, BO 4 (4, 4, 5, 6, 6) sts once, 3 sts once, 2 sts once, and 1 st every row 3 times—11 (13, 16, 16, 17, 18) sts rem each side. Cont even in St st until armholes measure 7½ (7¾, 8, 8¼, 8½, 8¾)" (19 [19.5, 20.5, 21, 21.5, 22] cm). BO all sts loosely.



### Step-by-Step Instructions for Turtleneck Tank Armhole Shaping

Row 1: (RS; knit row) Bind off (BO) 3 (4, 4, 5, 5, 6) sts, knit to end.  
 Row 2: (WS; purl row) BO 3 (4, 4, 5, 5, 6) sts, purl to end.  
 Row 3: (RS) BO 2 (2, 3, 3, 4, 5) sts, knit to end.  
 Row 4: (WS) BO 2 (2, 3, 3, 4, 5) sts, purl to end.  
 Row 5: (RS) BO 0 (0, 2, 2, 3, 3) sts, knit to end (if number is zero, omit this row).  
 Row 6: (WS) BO 0 (0, 2, 2, 3, 3) sts, purl to end (if number is zero, omit this row).  
 Row 7: (RS) K2, k2tog, knit to last 4 sts, slip 1 knitwise, slip 1 knitwise, knit the two slipped sts tog through their back loops (ssk), k2—2 sts decreased.  
 Row 8: (WS) Purl.  
 Row 9: (RS) K2, k2tog, knit to last 4 sts, slip 1 knitwise, slip 1 knitwise, knit the two slipped sts tog through their back loops (ssk), k2—2 sts decreased.  
 Row 10: (WS) Purl.  
 Sizes 32" and 40" are completed. For sizes, 36", 44", 48", and 52", cont as follows:  
 Row 11: (RS) K2, k2tog, knit to last 4 sts, slip 1 knitwise, slip 1 knitwise, knit the two slipped sts tog through their back loops (ssk), k2—2 sts decreased.  
 Row 12: (WS) Purl.

### Finishing

With yarn threaded on a tapestry needle, sew shoulder seams. Sew side seams. **Neck edging:** With size I/9 (5.5-mm) crochet hook, RS facing, and beg at right shoulder seam, work 1 row sin-

### Step-by-Step Instructions for Turtleneck Tank Neck Shaping

Row 1: (RS) K11 (12, 12, 13, 13, 14), drop working yarn, join yarn from a new ball and use this yarn to BO center 12 (12, 14, 14, 16, 16) sts for neck, knit to end—there will be two groups of 11 (12, 12, 13, 13, 14) sts, each attached to a separate ball of yarn.  
 Row 2: (WS) Purl all sts of first group on needle; at beg of second group, BO 2 sts, purl to end.  
 Row 3: (RS) Knit all sts of first group on needle (the second group of the last row); at beg of second group, BO 2 sts, knit to end.  
 Row 4: (WS) Purl all sts of first group on needle; at beg of second group, BO 1 st, purl to end.  
 Row 5: (RS) Knit all sts of first group on needle; at beg of second group, BO 1 st, knit to end.  
 Row 6: (WS) Purl all sts of first group on needle; at beg of second group, BO 1 st, purl to end.  
 Row 7: (RS) Knit all sts of first group on needle; at beg of second group, BO 1 st, knit to end.

gle crochet (see Glossary, page 98, for crochet instructions), followed by 1 row reverse single crochet around neck and slit edges.  
**Armhole edging:** With crochet hook, RS facing, and beg at base of armhole, work 1 row single crochet, followed by 1 row reverse single crochet.  
**Body edging:** Beg at side seam, work as for armhole. Weave in loose ends. Block lightly. ∞

JULIE CARLES AND JORDANA JACOBS are owners of the Yarn Co. in New York City.



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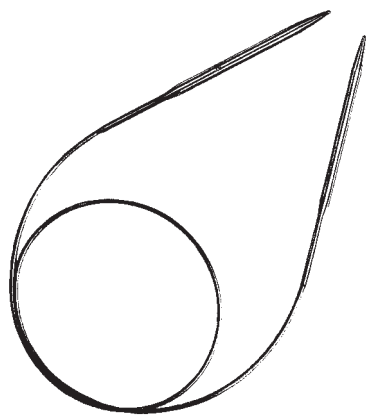
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# STREAMING LEAVES SHAWL

design by CAT BORDHI

CAT BORDHI DESIGNED THIS LACY LINEN SHAWL as the ultimate yoga accessory. The hems are worked in the round in Cat's preferred method of working with two circular needles instead of the more common four or five double-pointed needles. After an invigorating session of yoga, wrap up in the shawl, and experience total relaxation. Visit our website at [www.interweave.com](http://www.interweave.com) for a coordinating lavender-filled eye pillow.

**Finished Size** About 34" (86.5 cm) wide and 74" (188 cm) long.

**Yarn** Euroflax Linen (100% linen; 270 yd [247 m]/100 g):

#15 neptune, 6 skeins. Yarn distributed by Louet Sales.

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

**Notions** Markers (m);

tapestry needle.

**Gauge** 20 sts and 26 rows =

4" (10 cm) in streaming leaves pattern after washing and blocking.

## Stitch Guide

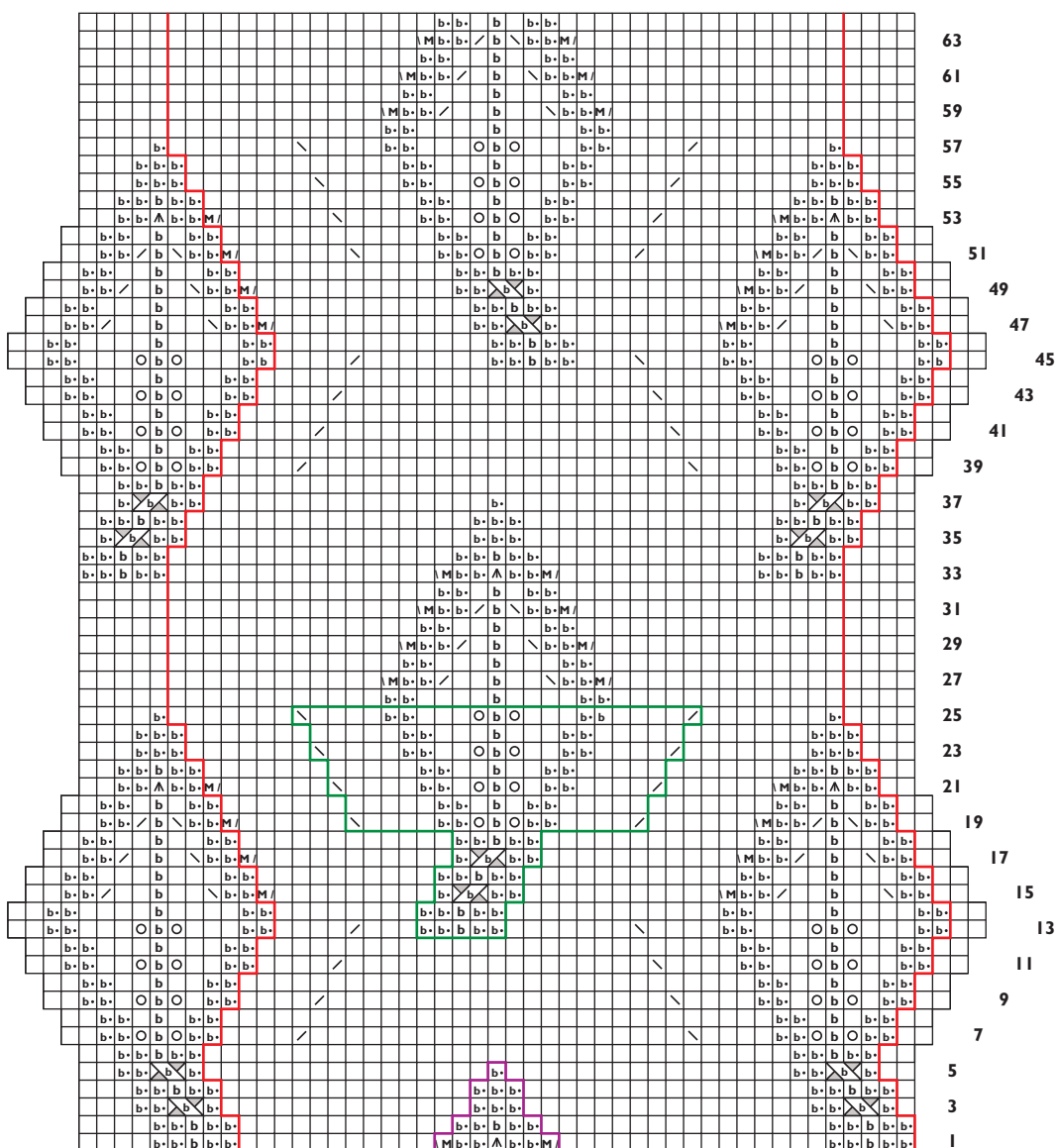
### Two-Circular-Needle Invisible (Provisional) Cast-On:

Make a slipknot and place it on one cir needle (do not count slipknot as a st). Using a second cir needle in place of waste yarn, work provisional cast-on (see Glossary, page 96) as foll: Hold the needle containing the slipknot in your right hand and hold the cable portion of the second cir needle below this needle (this is the starting position). Hold the yarn and the cable in your left hand with the yarn over your index finger and the cable below your thumb. \*Bring the right needle under the cable and over the yarn, forming a loop on the right needle, then return to the starting position (1 st on needle; 2 sts on cable). Bring the right needle over the yarn

and cable and down behind the yarn to make another loop, then return to the starting position. Repeat from \*, each time adding 2 sts to the needle and 2 sts to the cable.

**Knitting in the round with two circular needles:** Knit across the sts on the first needle, using both tips of that needle while the

Shawl







□ k on RS; p on WS

▣ k tbl on RS; p tbl on WS

▤ p tbl on RS; k tbl on WS

○ yarnover

▧ k2tog

▨ ssk

▩ left-slanting lifted inc: k1, then k1 in st below st just knit

▪ right-slanting lifted inc: k1 in st below next st on left needle, then knit next st

▴ dbl centered dec: slip 2 sts tog knitwise, k1, p2sso

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

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

□ pattern repeat

▣ partial motif: do not work on first rep; work sts in St st

▤ partial motif: do not work on last rep; work sts in St st



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other needle rests. Let the first needle rest while you knit across the sts on the other needle, using both tips from that needle. Throughout, one needle will knit the sts it holds while the other needle rests, then the other needle will knit the sts it holds while the first needle rests.

### SHAWL

**Hem:** Using 2 cir needles and the two-circular-needle invisible method (see Stitch Guide), CO 145 sts onto each of the 2 needles. Place marker (pm) for beg of rnd. *First rnd:* Knit all sts on both needles (see Stitch Guide). *Note:* it will be necessary to correct the mount of every other st on one of the needles, or simply work those sts through the back loop to correct the mount—145 sts on each needle; 290 sts total. Knit 8 more rnds. **Join hem:** Hold 2 cir needles tog, one behind the other. With a third cir needle, \*k2tog (1 st from front needle and 1 st from back needle);

rep from \*—145 sts rem. Cont working back and forth in rows with a single cir needle. *Next row:* (RS) [K1, p1] 2 times, k7 (keep in St st throughout), pm, knit to last 11 sts, pm, k7 (keep in St st throughout), [p1, k1] 2 times. *Next row:* [P1, k1] 2 times, purl to last 4 sts, [k1, p1] 2 times. Working first and last 11 sts as established, beg Shawl chart on center 123 sts, but do not work the partial motifs on Rows 1–5 of first rep—work these sts in St st. Work Rows 1–64 seven times, then work Rows 1–12 once; cont as charted through Row 25, but do not begin new leaves on Row 13—work these sts in St st. Work 5 rows St st, maintaining 4 sts in rib at each side as established, ending with a WS row. **Hem:** *Inc row:* \*K1, M1 pwise (see Glossary, page 97); rep from \* to end, pick up and purl 1 additional st—290 sts. Carefully place all of the knit sts on one cir needle and all purl sts on a second cir needle, pm for beg of rnd. Working in the rnd with both cir needles as for beginning hem, knit 9 rnds.

### Finishing

With yarn threaded on a tapestry needle and using the Kitchener st (see Glossary, page 97), graft the sts from the two needles tog. (*Note:* Do not try to graft the entire edge with a single piece of yarn; work in three or four sections of manageable length.) Weave in loose ends. Machine wash in warm water three to five times (the shawl will get softer with repeated washings). Machine dry to barely damp, then block to measurements, pulling the edges along the leaves into curves. ∞





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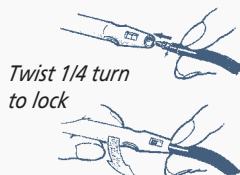
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# SNUGGLY BABY HATS

design by LORA STEIL

EVERY BABY NEEDS A HAT, maybe two, maybe three. Worked in a luxurious merino yarn in baby-soft colors, these three designs by Lora Steil will make every baby look and feel special. The hats are worked in the round from the decorative edging—choose bobbles and cables or one of two lacy versions—to the rounded top.

**Finished Size** About 14 (16, 18, 20)" (35.5 [40.5, 45.5, 51] cm) circumference. To fit 0–3 months (6–12 months, 1–2 years, 2–3 years). All hats shown measure 14" (35.5 cm).

**Yarn** Jaeger Matchmaker (100% merino; 220 yd [183 m]/50 g): 1 skein per hat. Garter Lace Hat shown in #716 lilac; Bobble-Cable Hat shown #743 aqua; Moss and Faggot Hat shown in #731 ash (tan). Yarn distributed by Westminster Fibers.

**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); tapestry needle.

**Gauge** 16 sts and 22 rnds = 2" (5 cm) in St st worked in the rnd.

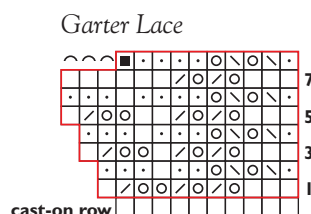
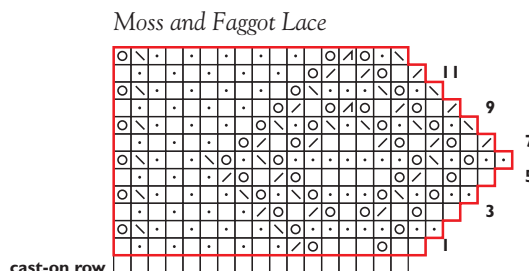
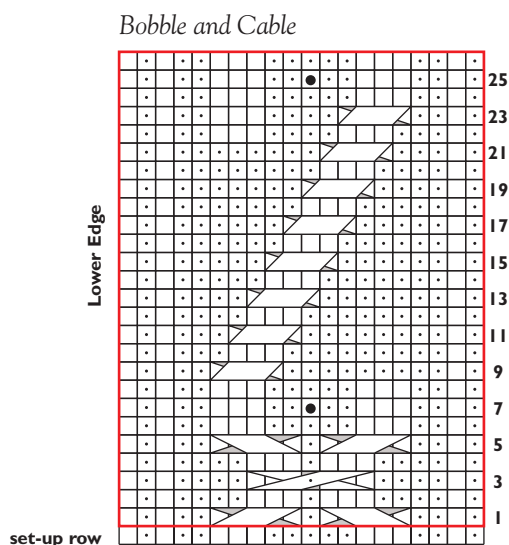
## BOBBLE-CABLE HAT

**Brim:** CO 20 sts onto one dnp. *Set-up row:* (WS) P1, k1, p1, k2, p3, k5, p3, k2, p1, k1. Work Rows 1–26 of Bobble and Cable chart until piece measures about 13 (15, 17, 19)" (33 [38, 43, 48.5] cm) from beg, slightly stretched, ending with Row 26 of chart. BO all sts. With yarn threaded on a tapestry needle, sew BO edge to CO edge to form a ring. **Crown:** With dnp, RS facing, and beg at seam, pick up and knit 104 (120, 136, 152) sts evenly spaced along top edge of ring. Place marker (pm) and join. Knit every rnd until piece measures 3 (3, 4, 4)" (7.5 [7.5, 10, 10] cm) from beg (including brim). Next rnd: \*K26 (30, 34, 38), pm; rep from \* 2 more times, knit to end of rnd—4 sections each with 26 (30, 34, 38) sts.

*Dec rnd:* \*K1, sl 1, k1, psso, knit to 2 sts before next marker, k2tog, slip m; rep from \*—8 sts dec'd. Knit 1 rnd even. Rep the last 2 rnds until 16 sts rem. *Next rnd:* \*K1, sl 1, k2tog, psso; rep from \*—8 sts rem. **Top point:** Cont knitting 8 sts in the rnd for desired length. BO all sts. Weave in loose ends. Block lightly.

## GARTER LACE HAT

**Edging:** CO 10 sts onto one dnp. Work Rows 1–8 of Garter Lace chart until piece measures about 13 (15, 17, 19)" (33 [38, 43, 48.5] cm) from beg, slightly stretched, ending with Row 8 of chart. BO all sts. With yarn threaded on a tapestry needle, sew BO edge to CO edge to form a ring. **Crown:** With dnp, RS facing, and beg at seam, pick up and knit 104 (120, 136, 152) sts evenly spaced along top edge (straight side) of ring. Place marker (pm) and join. Work garter st (purl 1 rnd, knit 1 rnd) until piece measures 3 (3, 4, 4)" (7.5 [7.5, 10, 10] cm) from beg (including edging), ending with a knit rnd. *Next rnd:* \*P26 (30, 34, 38), pm; rep from \* 2 more times, knit to end of rnd—4 sections each with 26 (30, 34, 38) sts. *Dec rnd:* \*K1, k2tog, knit to 2 sts before next marker, sl 1, k1, psso, slip m; rep from \*—8 sts dec'd. Purl 1 rnd even. Rep the last 2 rnds until 16 sts rem. Cut yarn, leaving a 10" (25.5-cm) tail. Thread tail on tapestry needle, pull through rem sts, and fasten off to WS. Weave in loose ends. Block lightly.







William Thuss

☐ k on RS; p on WS

☐ p on RS; k on WS

☐ yarnover

☒ k2tog on RS

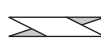
☒ k2tog on WS


☒ K3tog

☒ bobble: (k1, p1, k1, p1, k1) in same st to make 5 sts, turn, p5, turn, k5, turn, p5, turn, pass last 4 sts on right needle over first st, then knit first st through the back loop


~ BO 1 st

☒ st rem after BO

 3/2LPC: sl 3 sts onto cn and hold in front, p2, k3 from cn

 3/2RPC: sl 2 sts onto cn and hold in back, k3, p2 from cn

 2/1/2RC: sl 4 sts onto cn and hold in back, k3, slip last st on cn to left needle and purl it, k3 from cn

 3/1RC: sl 1 st onto cn and hold in back, k3, p1 from cn

☐ pattern repeat

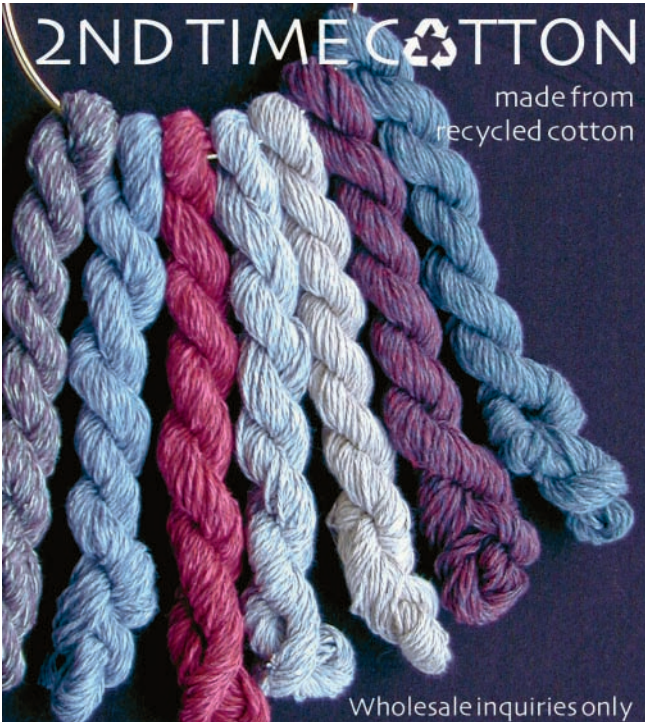
## MOSS AND FAGGOT HAT

**Edging:** CO 17 sts onto one dpn. Work Rows 1–12 of Moss and Faggot Lace chart until piece measures about 13 (15, 17, 19)" (33 [38, 43, 48.5] cm) from beg, slightly stretched, ending with Row 12 of chart. BO all sts. With yarn threaded on a tapestry needle, sew BO edge to CO edge to form a ring. **Crown:** With dpn, RS facing, and beg at seam, pick up and knit 104 (120, 136, 152) sts evenly spaced along top edge (straight side) of ring. Place marker (pm) and join. Knit even until piece measures 3 (3, 4, 4)" (7.5 [7.5, 10, 10] cm) from beg (including edging). **Next rnd:** \*K26 (30, 34, 38), pm; rep from \* 2 more times, knit to end of rnd—4 sections each with 26 (30, 34, 38) sts. **Dec rnd:** \*K1, k2tog, knit to 2 sts before next marker, sl 1, k1, pssso—8 sts dec'd. Knit 1 rnd even. Rep the last 2 rnds until 16 sts rem. Cut yarn, leaving a 10" (25.5-cm) tail. Thread tail on tapestry needle, pull through rem sts, and fasten off to WS. Weave in loose ends. Block lightly. ∞

LORA STEIL is a freelance knitwear designer and instructor who lives in Northfield, Minnesota.



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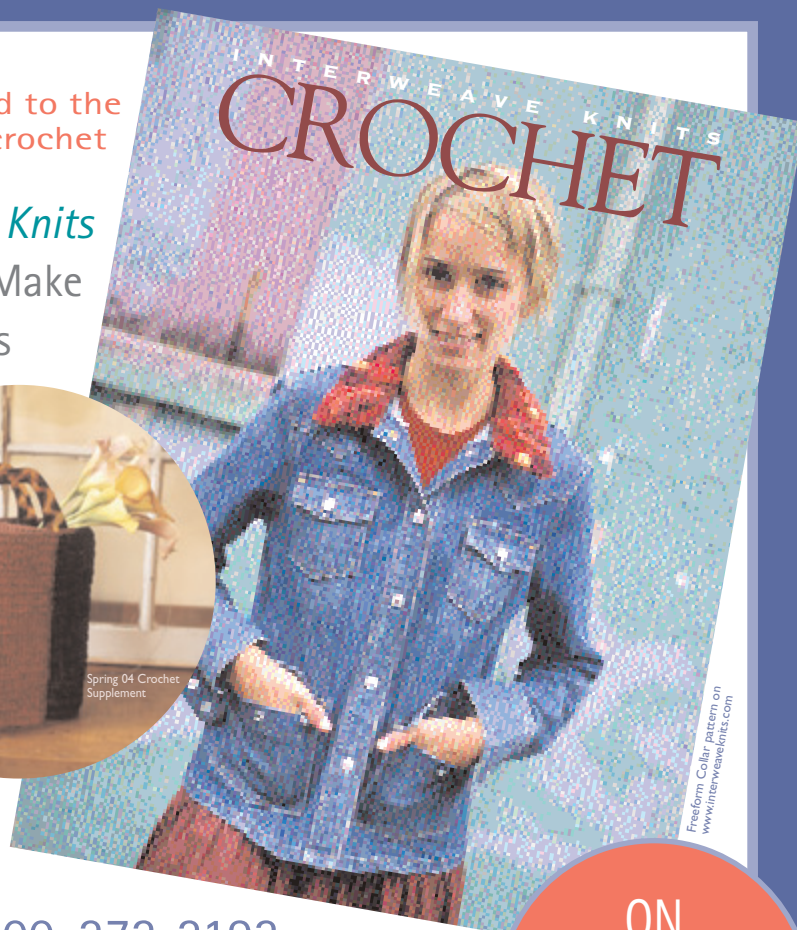
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# ■ glossary

## ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue(s); continuing
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
foll	following; follows
g	gram(s)
inc	increase(s); increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit two stitches together
knw	knitwise
LC	left cross
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one (increase)
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
pss	pass slipped stitch over
p2sso	pass two slipped stitches over
pw	purlwise
RC	right cross
rem	remain(s); remaining
rep	repeat; repeating
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
rev sc	reverse single crochet
sc	single crochet
sk	skip
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip 1 kwise, slip 1 kwise, k2 sl sts tog tbl (decrease)
ssp	slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl (decrease)
st(s)	stitch(es)
St st	stockinette stitch
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
( )	alternate measurements and/or instructions
[ ]	instructions that are to be worked as a group a specified number of times

## Knitting Gauge

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

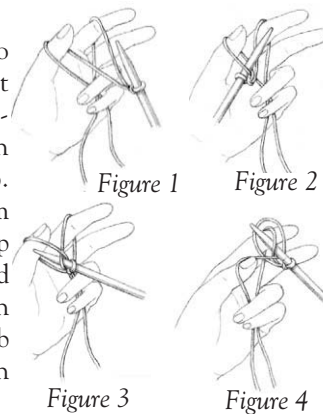
use larger needles; if you have fewer, use smaller needles. Repeat until gauge is correct.

## Wraps Per Inch (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.

## 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).



## Invisible (Provisional) Cast-On

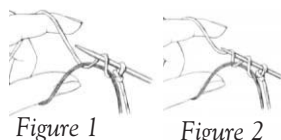


Figure 1

Figure 2

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

## Knitted Cast-On

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

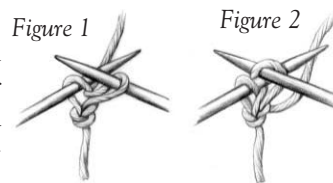


Figure 1

Figure 2

## Cable Cast-On

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

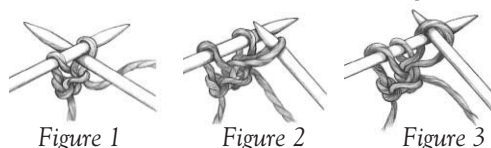


Figure 1

Figure 2

Figure 3

## Backward-Loop Cast-On



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



## Raised (M1) Increases

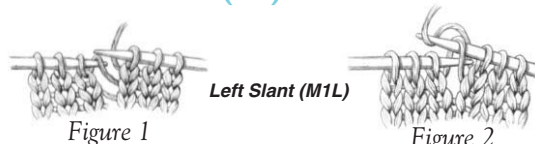


Figure 1

Left Slant (M1L)

Figure 2

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

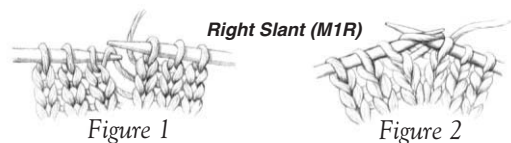


Figure 1

Right Slant (M1R)

Figure 2

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

## Purlwise (M1P)

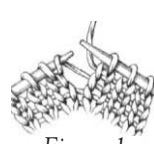


Figure 1



Figure 2

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

## Ssk Decrease

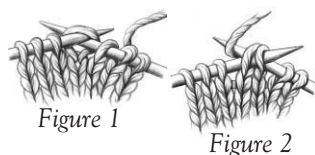


Figure 1

Figure 2

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

## Ssp Decrease

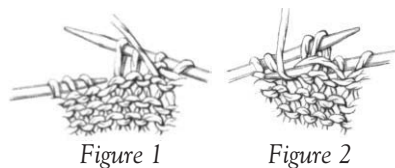


Figure 1

Figure 2

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

## Mattress Stitch Seam

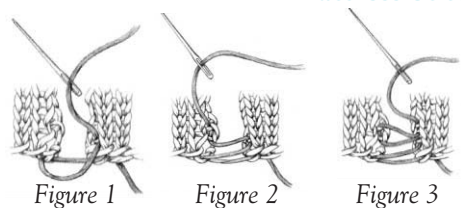


Figure 1

Figure 2

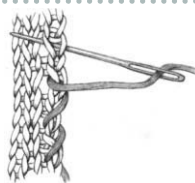
Figure 3

With RS of knitting facing, use threaded needle to pick up one bar between first two stitches on one piece (Figure 1), then corresponding bar plus the bar above it on other piece (Figure 2). \*Pick up next two bars on first

piece, then next two bars on other (Figure 3). Repeat from \* to end of seam, finishing by picking up last bar (or pair of bars) at the top of first piece.

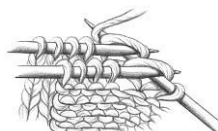
## Whipstitch

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.



## Three-Needle Bind-Off

Place stitches to be joined onto two separate needles. Hold them with right sides of knitting facing together. \*Insert a third needle into first stitch on each of the other two needles and knit them together as one stitch. Knit next stitch on each needle the same way. Pass first stitch over second stitch. Repeat from \* until one stitch remains on third needle. Cut yarn and pull tail through last stitch.



## I-Cord

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



## Kitchener Stitch

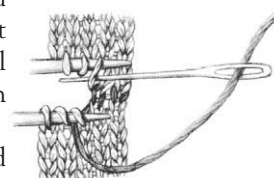
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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.



## Sewn Bind-Off

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

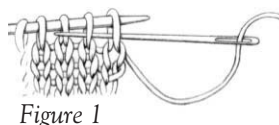


Figure 1

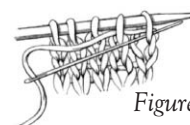


Figure 2

## Suspended Bind-Off

Slip 1 stitch, knit 1 stitch, \*insert left needle tip into first stitch on right needle and lift the first st over the second (Figure 1), leaving the first stitch on the left needle, knit the next stitch (Figure 2), then slip both stitches off the left needle—2 stitches remain on right needle and 1 stitch has been bound off (Figure 3). Repeat from \* until no stitches remain on left needle, then pass first st on right needle over the second.



Figure 1

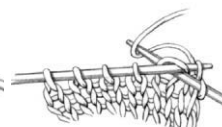


Figure 2

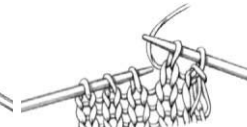


Figure 3



### Crochet Chain (ch)

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



### Slip Stitch Crochet (sl st)

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

### Single Crochet (sc)

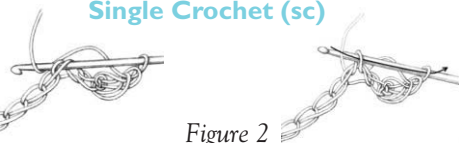


Figure 1

Figure 2

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

### Reverse Single Crochet (rev sc)

Working from left to right, insert crochet hook



Figure 1

Figure 2

Figure 3

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 \*.

## OOPS!

Visit our website at [www.interweave.com](http://www.interweave.com) for corrections to all issues of *Interweave Knits*.

### SPRING 2004

#### Swell Sweater (page 16)

The instructions for this sweater appear on page 16; the photograph is on page 17. Unfortunately, the 16-page crochet supplement was mistakenly placed between the two.

#### Polka Purl Dots (page 54)

When working the **belt opening**, you do not have to work 1 row even in patt to complete Row 14 of chart.

#### Uncommon Gardening Gloves (page 81)

The unstretched finished circumference for the gloves should read 5 (6, 7)" (12.5 [15, 18] cm).

### WINTER 2003

#### Dolman Updated (page 30)

When working the left front (and right front), work as for right back (and left back) until all sleeve incs have been made, then cont even **until a total of 19 (21, 21, 23, 23) rows have been worked for the sleeve**, then shape neck as specified. See [www.interweave.com](http://www.interweave.com) for a previous correction to this sweater.

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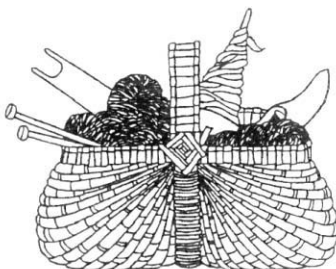
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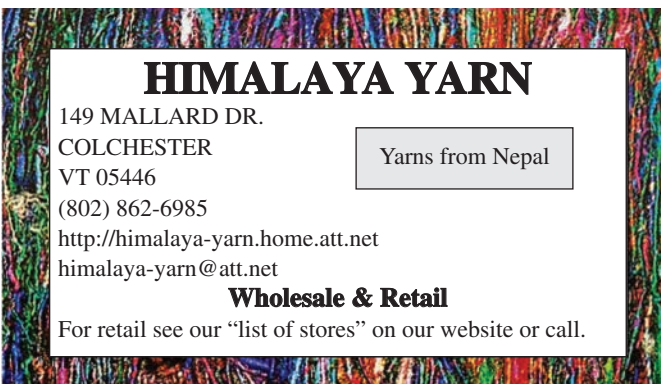
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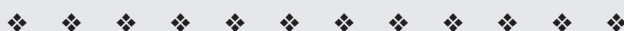
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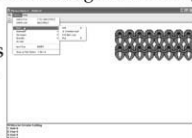
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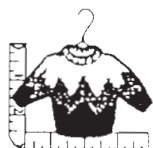
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## A Fine Balance

Adrienne Martini

If I ever meet the pop-culture pundit who dubbed knitting the new yoga, I fully intend to thump that person on the head with my sticky mat. Comparing knitting to yoga is like equating salt with pepper. Anyone who has accidentally peppered a freshly buttered ear of corn can testify to their difference. They may be complementary, but salt is not the same as pepper, and knitting is not the same as yoga.

As a beginner yogini and an intermediate knitter, I've gained enough experience in both areas to comment on their similarities—or rather, their dissimilarities. Take the level of muscle strength needed for yoga relative to that needed for knitting. I can honestly say that I've never broken a sweat behind the needles (except for one episode last July when I was knitting with a bulky wool yarn outdoors). No matter how fast I click my Addi Turbos, I can't work fast enough to bead my brow with sweat. Five minutes of yoga, however, leaves me, and those unfortunate enough to be near me, soaked.

To an outside observer, knitting looks more complicated than it is. With its constantly moving play of fingers and needles, it's impressive to those who don't know how to work the magic. "I could never do that," gushes the nonknitter presented with a new hat or sweater. Yet, even the greenest of knitters knows that, for the most part, any fabric they create is really based on just two basic stitches—knit and purl. If you can master those stitches and their variations, you can figure out how to work almost any pattern, no matter how complex.

Yoga, on the other hand, looks like that proverbial piece of cake. One of the first skills the novice must master is how to stand. "How hard can standing be?" observers will opine. "I do that every day." But standing properly requires the intricate balancing of dozens of different muscles, none of which wants to cooperate with the others. Once you've checked your standing position by working your way from your

toes to the top of your head, making minute adjustments with each step, you frequently have to return to your toes and repeat the whole process because a tiny correction in your shoulders can change the way your piggies touch the ground. While it may look like you are doing nothing but standing, your brain and body are working hard, hard enough to make you sweat.



In a yoga pose (called an *asana*), all your attention should be focused on doing the *asana* correctly. If you don't want to lose your balance and topple into the poor soul next to you, you must stay tuned to your body and make continual adjustments to what it's doing. Yoga makes you experience the Now.

Knitting, on the other hand, allows you to experience last night, next week, and all points in between. With my hands occupied, my mind drifts like a magpie's affections, picking up shiny mental trinkets and pondering them. I wander from thoughts

about what we're going to have for dinner, to what happened at the office this morning, to thoughts of the person for whom I'm crafting this fabric. By the time I put down my knitting, I've solved most of life's most pressing problems and, not infrequently, have unearthed several new ones. Often I find myself ripping out a couple of rows of work, simply because my mind has drifted so much that I've lost track of which stitch I should be making.

However, different as yoga and knitting really are, there may, in fact, be some truth to what the pundit says. Perhaps both yoga and knitting share an inherent celebration of process over product. There are faster ways to get in shape or acquire a new sweater, but the fast ways lack a deeper kind of satisfaction. I get more pleasure from learning that, with practice, I can place my hand a quarter of an inch closer to the floor when I'm in the triangle pose than I ever did from working out in aerobics. My handknitted garments feel more real to me than the scarf I picked up on a whim at The Gap. If my house were on fire—after I rushed in to save the humans and felines—I would return to the blaze for the things I've made, not the stuff I've bought.

Both knitting and yoga have made me look at my failings and forced me to accept them. My tendency to rush through details is exposed, either when I have to rip out hours of work because I twisted a cable in the wrong direction, or when I fall on my bottom because I moved too fast getting into a yoga pose. I've learned what errors I can tolerate, whether it's a stitch picked up in a clumsy fashion or a less-than-perfect interpretation of an *asana*. Slowly, I'm discovering which small stuff is worth the sweat.

Knitting may not look like yoga but, okay, together they fit like yin and yang.

ADRIENNE MARTINI knits and practices yoga (but not at the same time) in Oneonta, New York.



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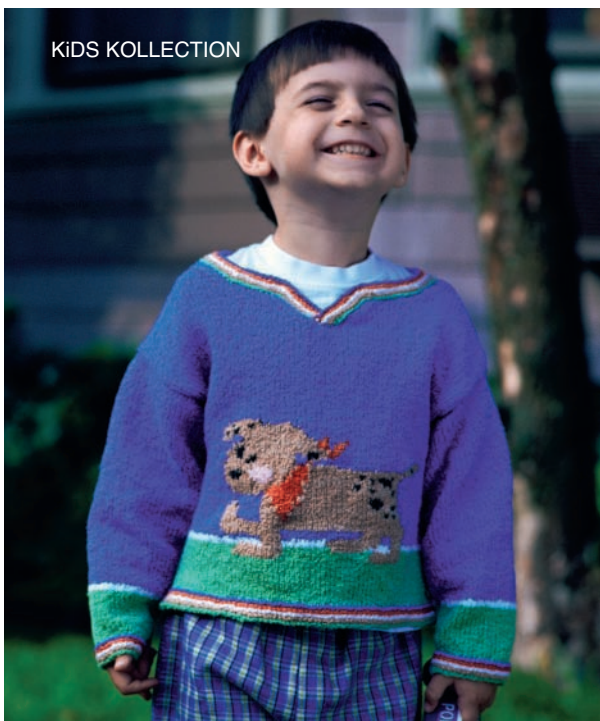


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