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Interweave

Winter 1997

Knits



**HANDY
NEEDLE
GUIDE**
page 63

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Interweave Knits

WINTER 1997
VOLUME II, NUMBER 4

Features & Projects

- 10 **Cluny Jacket**, BARBARA VENISHNICK
- 19 **Double Exposure Jacket**, M'LOU LINSERT BABER
- 25 **Twice as Nice**, M'LOU LINSERT BABER
- 28 **Bobby's Blankie**, JUDITH DURANT
- 31 **Houndstooth Double-Knit Mittens**, MARCIA LEWANDOWSKI
- 34 **Ribbons and Snowberries**, JACQUELINE W. HOYLE
- 37 **Entrelac Ensemble**, MAUREEN EGAN EMMET
- 40 **Nordic Impressions**, DONNA KAY
- 44 **Snow Sports**, LINDA CYR
- 50 **Eesti Trail Hiking Socks**, NANCY BUSH
- 52 **Shetland Knitting**, MELANIE MANWARING-SPENCER
- 56 **Crofting & Crafting on Skye**, MARILYN MURPHY
- 58 **Skye Scarf, Hat, and Mittens**, AUDREY MANWARING-SPENCER
- 63 **To the Point:
A Knitting-Needle Review**, CHARLENE ANDERSON-SHEA
- 71 **"Dino" Mite Mittens**, JANE ROSS WHEDBEE
- 76 **Tam Talk**, KNITS STAFF

FRONT COVER: *Cluny Jacket*, Barbara Venishnick

Twice as Nice
page 25

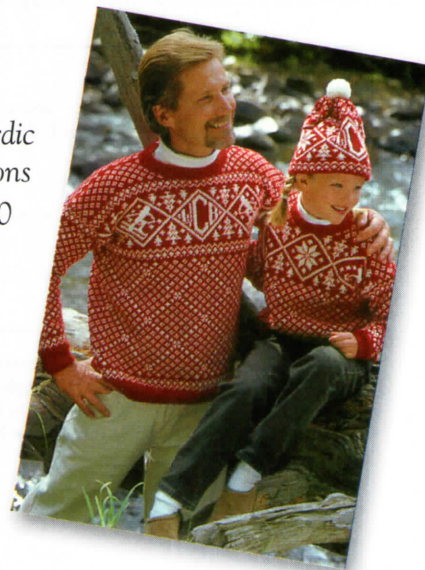
Departments

- 2 **Strands**
FROM THE EDITORS
- 4 **Cables**
LETTERS FROM OUR READERS
- 6 **Glossary**
- 8 **Oops**
- 16 **Beyond the Basics**
DOUBLE KNITTING
- 61 **Connections**
JAMIESON & SMITH SHETLAND WOOL BROKERS, LTD.
CATHERINE VARDY
- 79 **Folk Lore**
GIVE HIM MITTENS, BUT NOT THE MITTEN
- 80 **Sources for Supplies**
- 81 **Advertisers' Index**
- 88 **Ravelings**
METHOD OR MADNESS?
JUDITH DURANT



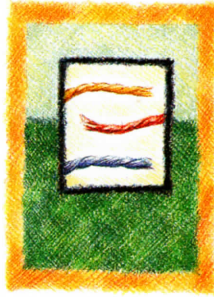
"Dino" Mite Mittens
page 71

Nordic
Impressions
page 40



STRANDS

FROM THE EDITORS



THE HOLIDAY SEASON is fast approaching and I find myself in the same situation every year—determined to get a sweater made for my husband. The problem is I haven't even started it yet, unless I consider having the yarn and needles a start. A few years ago I gave my husband a handknitted vest. It was supposed to be a V-neck pullover but I ran out of time and decided I could add the sleeves later. I bet this saga is ringing true for you, too. Some years you start with enough time to actually finish all the gifts—it's happened to me and I enjoy giving completed pieces. And then there's the years of giving the pieces not stitched together yet or just yarn and a sketch. I think of the adage, "The gift that keeps on giving." Somehow I don't think it was meant for sweater parts.

When I owned a yarn store we would be flooded with holiday requests for last-minute knitting or sweater finishing. We were indeed Santa's little elves. After a little experience, we had to establish a date by which customers could drop off their projects and still expect to pick them up in time to give away. A few years we offered an all-night finishing session. We provided videos and pizza. Customers brought

their unfinished projects and we stayed up until the wee hours of the morning. The long hours were actually enjoyable as we encouraged each other and completed our projects.

Knowing what the holiday rush really means, in this issue of *Knits* we offer some quick-knit projects that you can

make in a few hours—hats, socks, mittens, or scarves. Or you can start on the more challenging double-knit pieces that will carry you through the long winter days ahead.

If you've never tried double knitting before, start with the hotpad on page 18. That's what those of us on staff did, except for Judith who jumped right in with Bobby's Blankie on page 28. Now all of us feel like we could tackle any of the double-knit projects: "The Houndstooth Mittens" by Marcia Lewandowski, or M'Lou Linsert Baber's two designs, "Double Exposure" and "Twice as Nice".

We've redesigned our project pages and I hope you like the new layout. With the start of the new year, please let us know what you like about the magazine or what you'd like to see included. Send in your personal stories for "In the Round", "Connections", and "Ravelings". We do enjoy hearing from you.

And if you're up late at night in the month of December, be assured you're not alone. May none of the knitting elves sleep until the last stitch is knit.

Marilyn Murphy

In the next

Knits

Creative Knitting

The kaleidoscopic world of
Valentina Devine.

Creative Color

Formulas for success with space-dyed,
hand-painted, and variegated yarns.

Creative Uses

Domino Knitting, Part II.
What to do with bits and pieces.

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CABLES

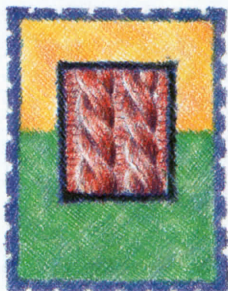
LETTERS FROM OUR READERS

I commend you on your article on the nøstepinde. I enjoy reading about old knitting tools and practices. My grandmother taught me to knit when I was four years old. She also taught me to wind a center-pull, flat-bottomed ball of yarn by wrapping the yarn around my thumb and rotating it every few turns. Though I've a modern ball winder, I still go back to Grandma's old way. It gives me a warm feeling to see the ball form.

I call knitting my "nerve pill". It lets me relax and calm down and breathe life's worries away.

Meri Cowles, Beaverton, Michigan

I love the magazine. The projects are challenging and the articles are all very interesting. Currently I am working on the Passion Vine Cardigan (Fall 1996). To keep track of what row I am on, I use a magnetic board that comes with rectangular magnetic strips (available where cross stitch supplies are sold). I put the chart (enlarged on a color copier) on the mag-



netic board and use the strips to mark the row I'm working on.

Maryellen Garrison, Goose Creek, South Carolina

We give permission to all our readers to enlarge our charts for personal use. Our color charts also have symbols in the boxes for black-and-white reproduction.

Would you discuss different neck shapings in an upcoming issue? I'd also like to see more lace patterns and a pattern for a basic V-neck pullover.

Bettee Grubs, Clarkston, Georgia

As you can imagine, there are more ideas for knitting articles than there will ever be pages in our magazine! But we will certainly take your suggestions under advisement. In the meantime, we can recommend two books for neck shapings. The Sweater Workshop by Jacqueline Fee (Interweave Press, 1983) and Designing Knitwear by Deborah Newton (Taunton Press, 1992) are both excellent sources of shaping information for beginners and experienced knitters alike. We also have plans to provide you with lots of lace patterns. Interweave Press is launching a Knitting Lace Series of books, the first two of which will be published in Spring 1998: The Lacy Knitting of Mary Schiffman by Nancy Nehring, and Traditional Knitted Lace Shawls, revised edition, by Martha Waterman. Watch for ads in the next issue of Interweave Knits.

We welcome your comments and questions. Write to "Cables", Interweave Knits, 201 East Fourth Street, Loveland, Colorado 80537-5655; fax (970) 669-6117.

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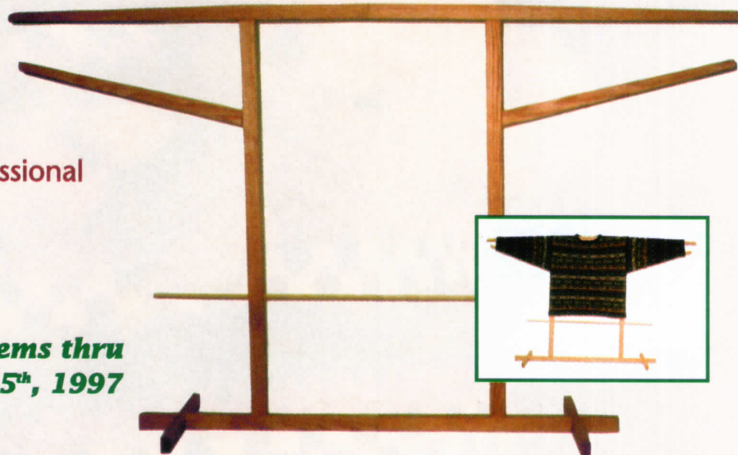
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Glossary

Abbreviations

alt	alternate
BC	back cross
beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
FC	front cross
foll	following
g	gram(s)
inc	increase; increasing
k	knit
k tbl	knit through back of loop
k2tog	knit two stitches together
knitwise	knitwise
LC	left cross
LT	left twist
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one
p	purl
patt(s)	pattern(s)
pm	place marker
pssso	pass slip stitch over
p2tog	purl two stitches together
pwise	purlwise
RC	right cross
rem	remaining
rep	repeat
rev St st	reverse stockinette stitch
rib	ribbing
rnd(s)	round(s)
RS	right side
RT	right twist
sc	single crochet
sk	skip
skp	sl 1, k1, pssso
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
ssk	slip, slip, k 2 sl sts tog
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

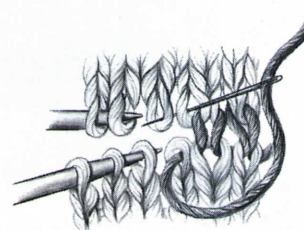
Knitting Gauge

To check gauge, CO 30 to 40 sts using the recommended needle size. Work in pattern stitch until the piece measures at least 4" (10 cm) from the cast-on edge. Remove the swatch from the needles or BO loosely, and lay the swatch on a flat surface. Place a ruler over the swatch and count the 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 the swatch to confirm your measurements. If you have more stitches and rows than called for in the instructions, use larger needles; if you have fewer, use smaller needles. Repeat until the gauge is correct.

Reading Charts

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

Kitchener Stitch

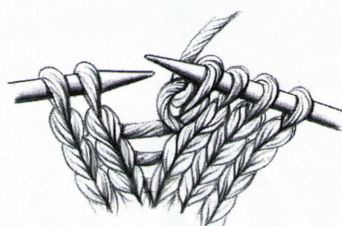


1. Bring yarn needle through the front st as if to purl, leaving the stitch on needle.
2. Bring yarn needle through the back st as if to knit, leaving the stitch on needle.
3. Bring yarn needle through the same front st as if to knit, and then sl this st off needle. Bring needle through the next front st as if to purl, again leaving the st on needle.
4. Bring yarn needle through the first back st as if to purl, sl that st off, and then bring yarn needle through the next back st as if to knit, leaving it on needle. Rep steps 3 and 4 until no sts remain.

M1 Increase

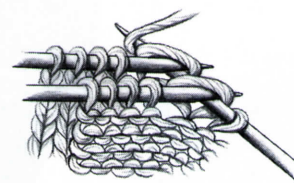


With left needle tip, lift the strand between the last knitted stitch and the first stitch on the left needle, from front to back.



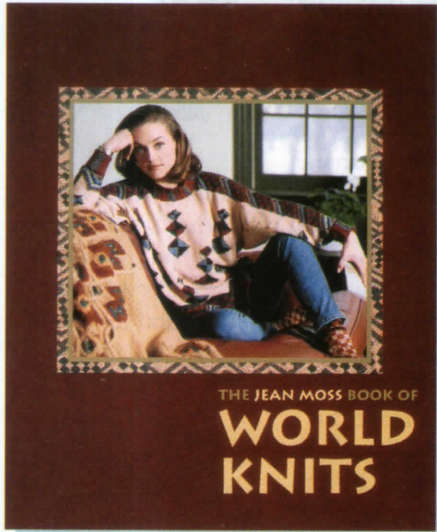
Knit the lifted loop through the back.

Binding Off Shoulder Seams Together



Place the front and back shoulder stitches onto two separate needles. Hold them in your left hand with the right sides of the knitting facing together. In your right hand, take another needle and insert the right-hand needle into the first stitch on each of the left-hand needles and knit them as one stitch. Knit the next stitch the same way. You now have two stitches on the right-hand needle. Pass the first stitch over the second stitch. Repeat until only one stitch remains on the right-hand needle. Cut the yarn and pull the tail through last stitch.

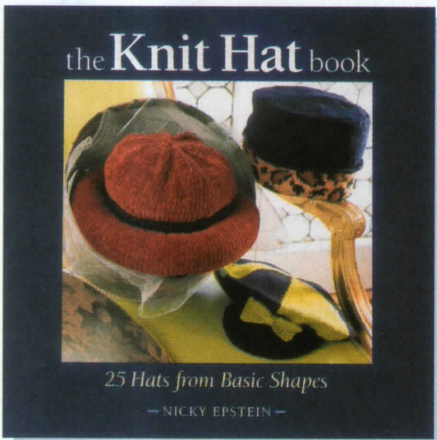
Inspiration from the experts!



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The Jean Moss Book of World Knits by *Jean Moss*
Internationally known knitwear designer Jean Moss offers unique designs for sweaters, hats, socks and soft furnishings. Includes 35 designs with detailed instructions and charts. Each is based on a traditional textile which Moss shows with her patterns. Blends the richness of tradition with the finest fashions.

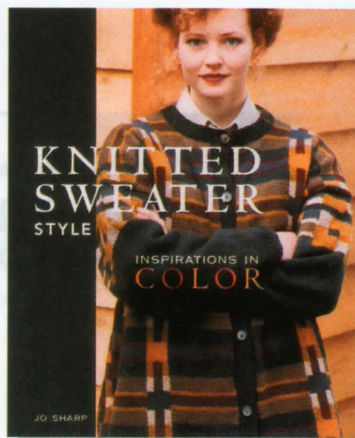
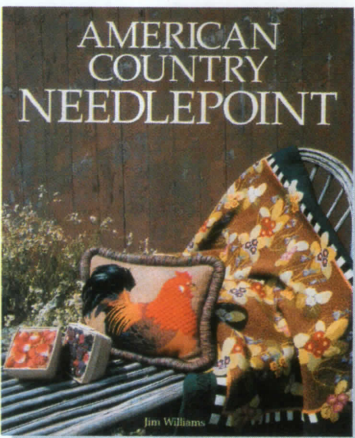
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CLUNY JACKET

BARBARA VENISHNICK

Worked in one piece

Swing shaping

FINISHED SIZE 46" (117 cm) bust circumference, buttoned.

YARN Cascade Yarns Cascade 220 (100% wool; 220 yd [210 m]/100 g): #8010 natural (MC), 9 skeins; #8329 blue, #4148 lavender, #8234 dark sage, #8407 light sage, #8413 gold, #8412 yellow, #8114 rose, #8825 pink, #8417 terra-cotta, #8411 flesh, #8311 aqua, 1 skein each.

NEEDLES Size 7 (4.5 mm): 60" (150 cm) or five 29" (80 cm) circular (cir). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Markers (m); four 1 1/4" (3.2 cm) buttons; woven bias interfacing 1 1/4" by 8 yd (3.2 cm by 7.3 m).

GAUGE 21 sts and 27 rows = 4" (10 cm) in dice pattern and St st.



Cascade Yarns Cascade 220
4-ply; 11 wraps per inch

THIS DRAMATIC jacket is shaped with "raglan" increases at the center front, center back, and top of each shoulder, giving a bias effect to the patterning. The jacket is worked in one piece from the neck down to the underarms, at which point stitches are set aside for each sleeve, and the fronts and back are joined and worked in one piece to the desired center front and back length. Short rows are worked to fill in the triangular sections at each side "seam" to the desired length. Stitches along the lower edge are then worked for the border and facing. The sleeves are worked in a similar manner. The length can be adjusted in the dice pattern area. The longer the jacket, the more it will flare at the hem; the shorter the jacket, the less the flare.

Because there are so many stitches, especially when working the yoke, you may want to use a separate 29" (80 cm) circular needle to hold each quarter of the jacket, and a fifth needle to work with.

The medallions on the yoke are worked in the intarsia method. If you don't want to use bobbins, use small butterflies of yarn. The smaller yoke motifs and the dice pattern on the body are worked with color stranding in the Fair Isle technique. Because there are so many color changes, weave in the ends as you go.

•**Center Back Triangle:** With MC, CO 34 sts. Work to end of Back Triangle chart, working decs 1 st in from each edge—4 sts rem. On next row (RS), k1, k2tog, k1—3 sts rem. Purl 1 row. Then sl 1, k2tog, pss0—1 st. Place rem st on holder for center back "seam".

•**Yoke:** With MC, CO 37 sts. Break yarn. On the same needle, CO 37 sts more. Do not break yarn.



Row 1: With RS facing, a second needle, and MC, knit the 37 sts just cast on, pick up 35 sts along right dec edge of center back triangle, k1 from holder, pick up and knit 35 sts along left dec edge of center back triangle, then knit across the first 37 CO sts—145 sts.

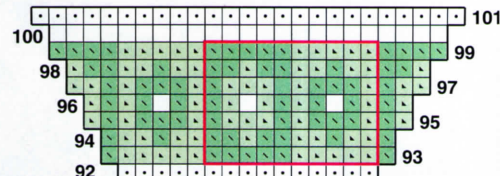
Row 2: (WS) P1, pm, k35, pm, p1, pm, k35, pm, p1, pm, k35, pm, p1, pm, k35, pm, p1.

The single sts that are set off with ms are the "seam" sts; they are always worked in St st with MC. They *do not* appear on the chart. Using the M1 method (see Glossary, page 8), inc 1 st each side of each seam st and after the first edge st and before the last edge st (8 incs total) every other row and *at the same time*, beg with Row 3 of Yoke chart, work through Row 101 as follows: *Work 1 edge or seam st, work 1 row of chart (read chart from right to left for RS rows and from left to right for WS rows; rep the portion outlined in red in the color sequence specified) to the next m (ending with the same partial rep—in the specified colors—as you began with); rep from * 3 times, ending with 1 edge st. Change to a longer needle or use additional needles as necessary. Work Row 102 (WS) of Fleur-de-Lis and Dice chart from left to right in color sequence specified on chart. Maintaining established color sequence, work through Row 109 of chart—143 sts in each section plus 5 edge or seam sts; 577 sts total. *Divide for sleeves and body:* On the next row, with MC, p73 for right front, p143 and place on holder for sleeve, p145 for back, p143 and place on holder for other sleeve, p73 rem sts for left front. Working body sts only and cont incs as established, work to 1 st before underarm on left front section, pm, k2tog (1 st from left front, 1 st from back), pm, work across back to within 1 st before underarm, pm, k2tog (1 st from back, 1 st from right front), pm, work to end—289 sts total. The sts bet ms are the side "seams". Cont foll chart, working incs as established. (Because the fabric is worked on the bias, motifs will be added on the inc edge and eliminated on the dec edge.) *At the same time*, dec 1 st each side of each "seam", alternating every 4th then every 2nd row. (Because incs are made every other row, these decs give the effect of inc every 6th row.) Work to end of chart—81 sts in each section plus 5 edge and seam sts; 329 sts total. The center front and back are now their finished length. Cont working the

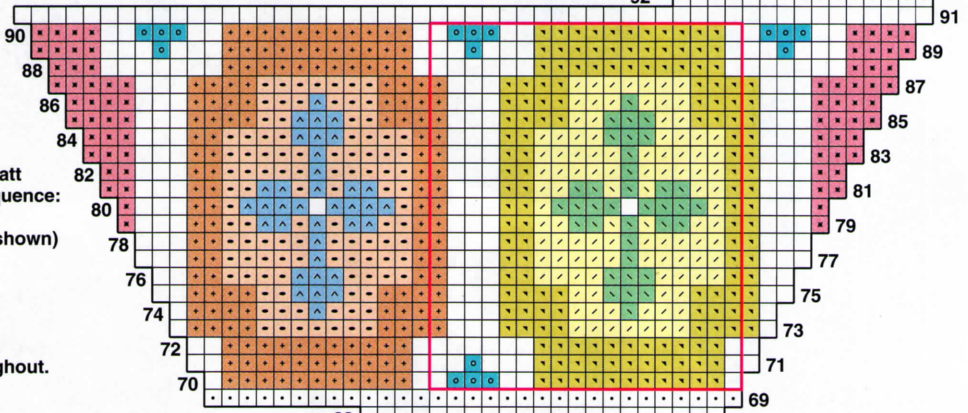


Note: Inc 1 st each side every RS row.
 Rep outlined area as needed.
 Read chart from right to left for RS rows;
 from left to right for WS rows.

Yoke

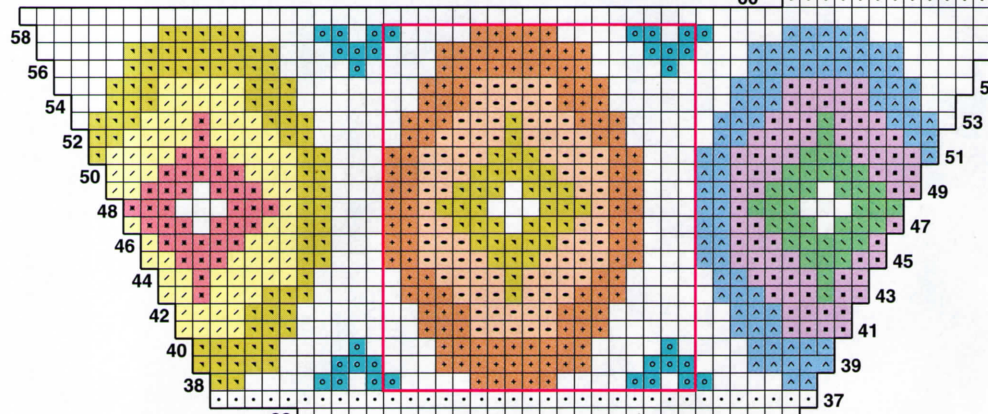
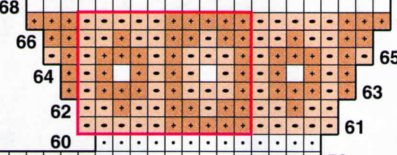


Rows 93-99: Cont to next m; rep
 patt outlined, end as shown.



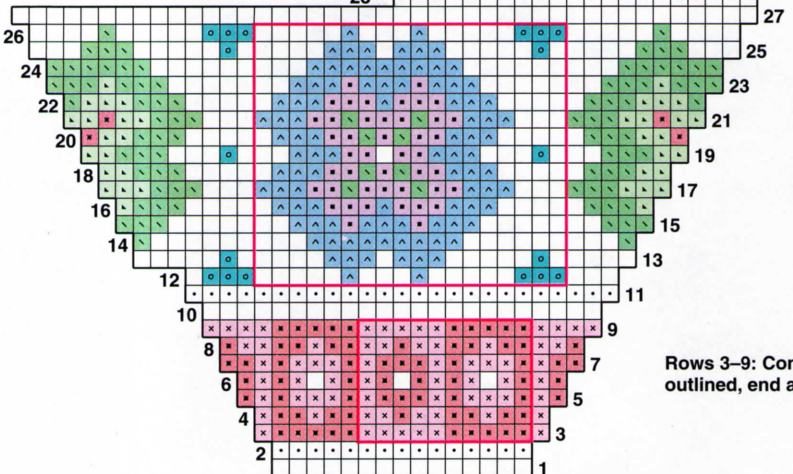
Rows 70-90: Continue to next m; rep patt
 outlined for large motif in foll color sequence:
 outer rim inner rim cross
 gold yellow dark sage (shown)
 dark sage light sage blue
 rose pink gold
 blue lavender terra-cotta
 dark sage light sage rose
 End as shown.
 Note: small motifs are turquoise throughout.

Rows 61-67: Cont to next m; rep
 patt outlined, end as shown.



Rows 38-58: Continue to next m; rep
 patt outlined for large motif in foll color
 sequence:
 outer rim middle rim inner pattern
 terra-cotta flesh gold (shown)
 dark sage light sage terra-cotta
 rose pink blue
 End as shown.
 Note: small motifs are turquoise
 throughout.

Rows 29-35: Cont to next m; rep
 patt outlined, end as shown.

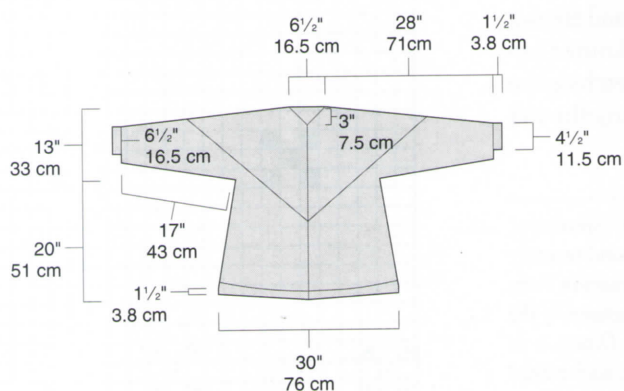


Rows 12-26: Continue to next m; rep patt
 outlined for large motif in foll color sequence:
 outer rim middle rim cross
 blue lavender dark sage (shown)
 gold yellow terra-cotta
 End as shown.
 Note: small motifs are turquoise throughout.

Rows 3-9: Cont to next m; rep patt
 outlined, end as shown.

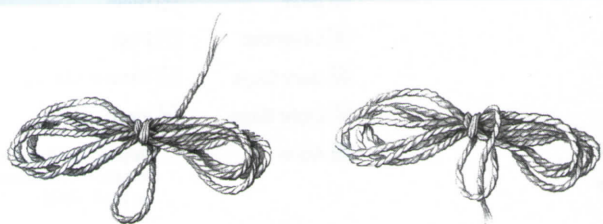
sides with short rows to the same length of center front and back as follows: *Short row shaping:* Cont dice patt as established, *knit to 2 sts from center back, sl 1 st from left to right needle, bring yarn forward, sl this st back to left needle (wrapped st), return yarn to back of work, turn. Purl to within 2 sts of front edge. Sl 1 st from left to right needle, put yarn to back, return slipped st to left needle (wrapped st), return yarn to front, turn. Rep from *, working 2 fewer sts at the end of every row for 55 rows—7 sts rem each side of the seam st. Break off yarn. Rejoin yarn at center back and work second side to correspond to the one just completed—257 sts rem. **Bottom band:** With MC and RS facing, knit across all 257 sts, knitting the wraps tog with the sts they are wrapped around. Purl back, inc 64 sts (use M1 inc) evenly spaced—321 sts. (Note: If after short rows the st count is just a few off, don't panic. Simply adjust the incs here to a total of 321 sts.) Work the fleur-de-lis motif in the reverse direction (Rows 109–102 of Fleur-de-lis and Dice chart). With MC, knit next 2 rows for a turning edge. Work St st for 12 rows, dec 1 st at beg and end of each row for mitered corners. BO all sts.

—continued on page 14



MAKING A BUTTERFLY

For the intarsia portions of the yoke patterning, use yarn butterflies. Make a butterfly by placing a tail of yarn in the palm of your left hand, end down towards the wrist, clasp it with your last three fingers while holding your thumb and index finger out straight. With your right hand, wrap the yarn around your thumb and index finger in a figure-eight pattern. When the butterfly is the size you want, remove your fingers, hold the bundle in the middle, and wrap yarn firmly around the center several times. Cut the yarn, leaving a short tail. Twist a loop in the tail, wrap the yarn once around the bundle in the opposite direction, put the end through the loop, and pull it tight. The yarn will pull easily from the center of the butterfly beginning with the tail that was in the palm of your hand.



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(continued from page 13)

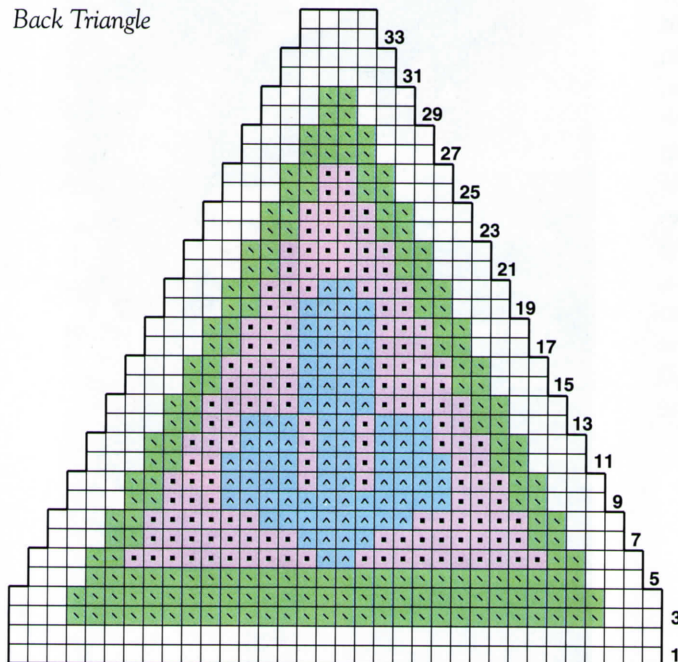
• **Sleeves:** Place sleeve sts on needle. Cont incs at the top of sleeve as established, work 55 rows of dice patt, dec 1 st each end of needle every RS row and every other WS row. (This results in a dec in the total number of sts every 4th row.) Cont in dice patt, work short rows as for body, working 2 sts fewer each side until 5 sts rem each side of center st—73 sts rem. **Cuff:** With RS facing, knit across all sts, knitting the wraps tog with the sts they are wrapped around. Purl back, dec 27 sts evenly spaced—46 sts. Work fleur-de-lis motif as for bottom band. With MC, knit next 2 rows for a turning edge. Work St st for 12 rows. BO all sts.

• **Finishing: Neckband:** With MC, RS facing, and beg at left front edge, pick up and knit 34 sts along left neck opening, 33 sts along top of back triangle, and 34 sts from right neck opening—101 sts. Work 8-row fleur-de-lis motif starting at the base and working to the point of the motif. With MC, purl 1 row, then knit next 2 rows for a turning edge. On next row, k31, k2tog twice, k31, k2tog twice, k31—97 sts. Work 10 rows St st. On next row (WS), p31, M1, p1, M1, p35, M1, p1, M1, p31—101 sts. BO all sts. **Front facings:** With MC, pick up and knit 162 sts

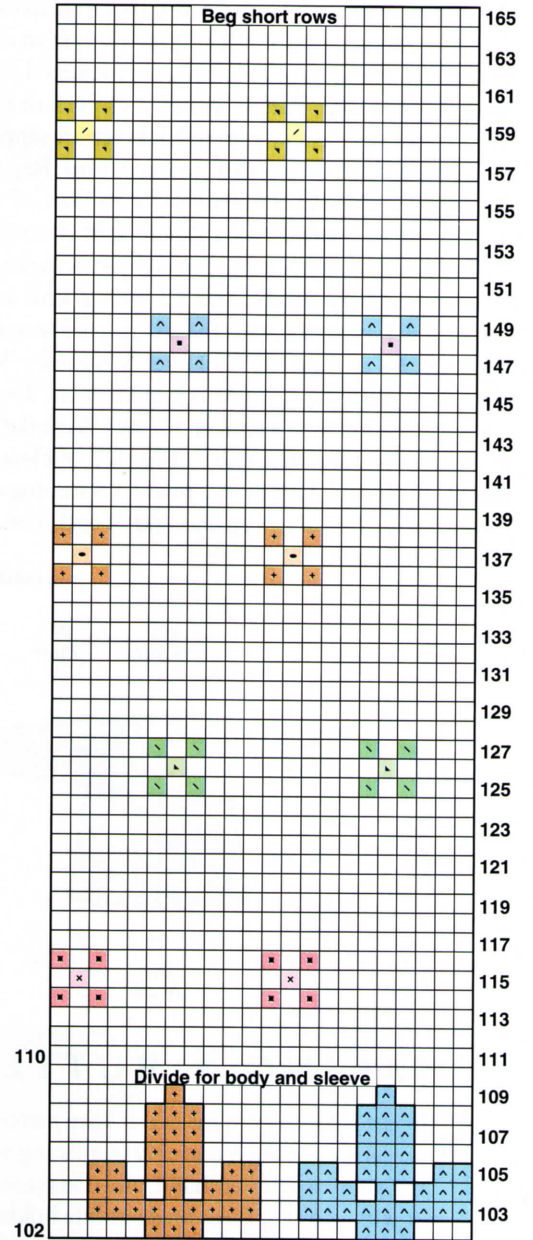
along front edge. With WS facing, knit 1 row. Cont in St st, dec 1 st at bottom edge every row for 12 rows—150 sts rem. BO all sts. Fold neckband facing to inside and with yarn threaded on a tapestry needle, sew in place. Sew mitered corners of front facings tog with hem facing. Cut two layers of interfacing to fit around bottom hem, with hem slightly stretched. Pin double layer of interfacing in place and sew hem to inside of jacket. Single crochet four chains 1 1/4" (3.2 cm) long each for buttonhole loops. Sew in place on right front at the ends of each checker section. Cut interfacing as for hem, fold facing to inside, and sew in place. With sewing needle and thread, invisibly tack interfacing to knitted facing on the inside. Block, stretching the center back and fronts along the M1 incs if necessary. ∞

Barbara Venishnick lives in Simsbury, Connecticut. She and her husband recently spent their 25th wedding anniversary in Paris where they visited the Cluny Museum of the Middle Ages and viewed *La Dame à la Licorne*, a series of five tapestries, each named for one of the five senses. This jacket design was inspired by the tapestry for Hearing.

Back Triangle



Fleur-de-lis and Dice



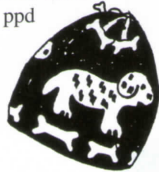
Row 102 (WS): Set up motifs in the following color sequence: *blue, terra-cotta, gold, dark sage, rose, and gold; rep from * to end of row.

- ◻ p on RS; k on WS
- ◻ Natural (MC)
- ◻ Blue
- ◻ Lavender
- ◻ Dark Sage
- ◻ Light Sage
- ◻ Aqua
- ◻ Gold
- ◻ Yellow
- ◻ Rose
- ◻ Pink
- ◻ Terra-cotta
- ◻ Flesh
- ◻ Repeat outlined sts in color sequence as indicated



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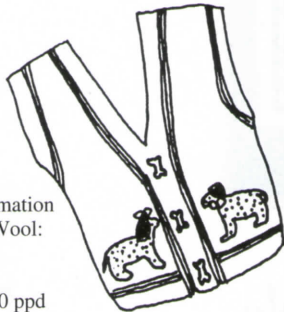
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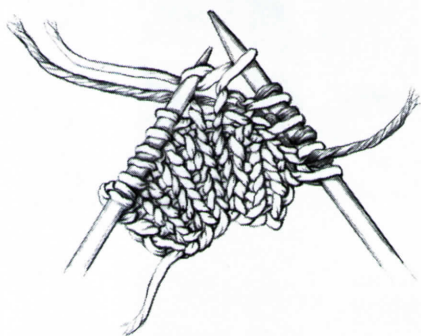
BEYOND THE BASICS

DDOUBLE KNITTING is an ingenious technique that simultaneously forms two layers of knitted fabric while you knit with just two needles. The stitches of the two layers alternate on the needles, and for the simplest double knitting, the stitches for each layer are worked with separate balls of yarn. But exciting reversible color patterns can be worked when you interchange the yarns for the two layers.

For double knitting worked in stockinette stitch, which is the focus of this issue of *Interweave Knits*, one “stitch” represents two loops of yarn—a knit stitch of yarn A and a purl stitch of yarn B. (A and B can be either same or different colors of yarn.) The knit stitch forms the right side of the fabric facing you, the purl stitch forms the wrong side of the fabric facing away from you. When instructions say to knit a particular number of stitches, knit the knit stitch of the pair with one yarn and purl the purl stitch with the other. In so doing, you work the rows of both layers at the same time.

ESTABLISHING DOUBLE STITCHES (DS)

Work a foundation row of A—this can be the cast-on row if you want to start double knitting right away. (The illustration shows double stitches being estab-



With A, knit into the first stitch and leave it on the needle.



Double Knitting

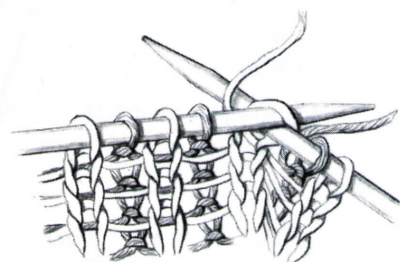
lished from single-color ribbing.) Tie on B. *With A, knit the first stitch and leave it on the left needle, bring both yarns to the front, and with B, purl the same stitch, then slide the stitch off the needle. Return both yarns to the back and repeat from *. This makes two stitches (one of each color) from each stitch.



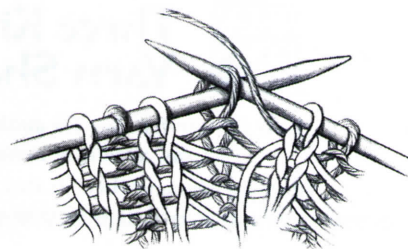
With B and both yarns forward, purl into the same stitch.

STANDARD DOUBLE STITCH

Work the stitches as they appear with the color in which they appear (or the color indicated on the chart you’re following) as follows: with both yarns in back, knit the knit stitch with A, then with both yarns in front, purl the purl stitch with B.



Standard double-stitch knit.

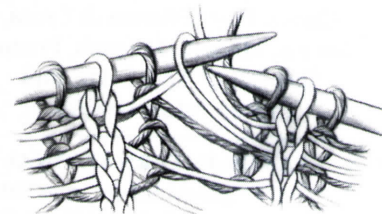


Standard double-stitch purl.

DOUBLE-STITCH INCREASES

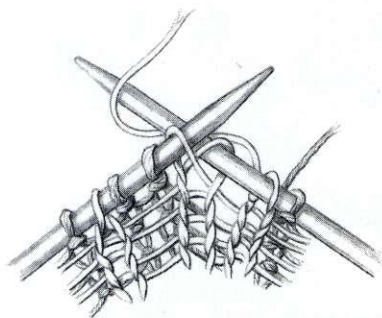
Just as in single-layer knitting, there are several ways to increase stitches in double knitting. Unless the instructions specify a particular type of increase, use whichever method is easiest for you.

Method 1: This is the same as the M1 increase used in single-layer knitting. Lift and twist the running stitch between two knit stitches and knit this loop with A. Lift and twist the running stitch between two purl stitches and purl this loop with B. This makes one new stitch of each color.



Lift and twist the running stitch between two knit stitches.

Method 2: This is the same as increasing by knitting into the stitch below the one on the needle in single-color knitting. With the same color yarn as the next stitch, and keeping both yarns to the back, knit into the stitch below the one on the needle and then knit the stitch on the needle. Slip the last stitch worked onto a cable needle and hold in front. Bring both yarns forward and with the other color, purl into the stitch below the associated stitch and then purl the stitch on the needle. Slip the last stitch worked onto a cable needle and hold in back. Place the stitch from the front cable needle onto the right-hand needle, and then place the stitch from the back cable needle onto the right-hand needle. The stitches should be in knit, purl, knit, purl order.

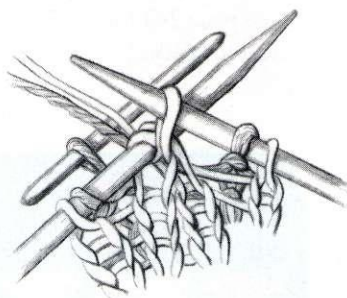


Knit into the stitch below the one on the needle.

Method 3: This is the same as knitting through both the front and back of a stitch in single-layer knitting. With A and both yarns in back, knit through front of the next knit stitch, leave the stitch on the left needle and then knit through the back of the same stitch. Then with B and both yarns in front, purl through front of the corresponding purl stitch, leave the stitch on the needle, and then purl through the back of the same stitch. Rearrange the stitches so that they alternate A and B as follows: Slip the purl stitches from the right needle back to the left. Slip the first knit stitch from the right needle onto a cable needle and hold in front. Slip the first purl stitch from the left needle back to the right needle. Slip the knit stitch from the cable needle back to the right needle. Slip the last purl stitch back to the right needle.

DOUBLE-STITCH DECREASE

Slip the next knit stitch from the left needle to the right needle. Slip the purl stitch onto a cable needle and hold in back. Return the knit stitch to the left needle. With A and both yarns in back, knit the two knit stitches together. Place the purl stitch from the cable needle onto the left needle and with B and both yarns forward, purl the two purl stitches together.



With the associated purl stitch on a cable needle and held in back, knit two knit stitches together.

ENDING DOUBLE STITCHES

To begin or return to single knitting, you need to eliminate all B stitches. With A, work each pair of knit and purl stitches together.

BINDING OFF

Here are two methods for binding off in double knitting. Method 1 results in purl bumps of color B on the side that faces away from you as you work and is suitable for edges that will be seamed or covered with some type of edge finishing. Method 2 results in a smooth edge of A on both sides of the fabric and is suitable for edges that have no additional finishing.

Method 1: With A only, knit through the first knit-purl pair of stitches together, knit through the second pair of stitches together, then pass the first stitch on the right needle over the second stitch. Then knit through the next pair of stitches, pass the first stitch on the right needle over the second, and repeat until the desired number of stitches have been bound off.

Method 2: With A only, knit the knit stitch and then purl the purl stitch then

knit the next knit stitch, and then lift the first stitch worked over the next two on the right needle, and repeat until the desired number of stitches have been bound off.

GAUGE

The gauge you get with double knitting is different from the gauge you get using the same yarn and needles for single knitting. It is difficult to get a tight gauge, even on small needles. Therefore, take the time to work a generous test piece and block it before you measure it for gauge.

READING CHARTS

You can use any colorwork chart for double knitting. Think of each square on the chart as one stitch of each layer (two stitches total). Each row on the chart is one row of knitting (for each of the two layers). For two-color double knitting, read the first row of the chart from right to left, working the knit stitches according to the charted pattern and working the corresponding purl stitches in the opposite color. For the color changes, work as you would for single-layer knitting. The only difference is that each knit stitch is followed by a purl stitch worked in the opposite color. Wherever the chart calls for a color change (which you would do on a knit stitch), there will be two stitches of the same color next to each other on the needles—the purl stitch of the previous pair and the knit stitch of the color-change pair. At the end of the first row of the chart you will have worked one row for each layer of knitting. The two layers will differ only in the position of the colors.

If you are working back and forth, the layer of fabric that faces you on the second row will be the layer that was facing away from you on the previous row. You will have to mentally adjust how you read the chart. For this and all other even-numbered rows, read the chart from left to right, working the knit stitches in the color opposite what is charted and working the purl stitches in the color that is charted.

If you are working in the round, the same layer of fabric will always face you. Therefore, the chart is read from right to left for all rounds and the knit stitches are always worked as charted (and the purl stitches are worked in the opposite color).

HIDING TAILS OF YARN

Because there is no "wrong" side to double knitting, yarn ends or tails must be dealt with differently than in single knitting.

To join a new color in the middle of a row, leave a 4-inch (10-cm) tail of the new yarn hanging between the two layers, work to the end of the row, then thread the tail on a tapestry needle and weave it into the purl side of the layer of fabric facing you.

When a ball of yarn runs out and another must be started in the middle of a row, leave a 4-inch (10-cm) tail of the new yarn hanging between the two layers, work three to four stitches with both yarns together, then leave a 4-inch (10-cm) tail of the old yarn hanging between the two layers. Work to the end of the row and then thread the tails on a tapestry needle and weave them into the purl side of the layer facing you.

The cast-on and bind-off tails, as well as any other tails left at the edge of the fabric, can be threaded onto a tapestry needle and worked into the edge of the double fabric for a few inches. Pull snugly on the tail and snip it near the surface of the knitting. When the tension is released, the yarn will pull back into the fabric and the tail will not be visible. In many cases, these tails can be hidden in a seam or edge finish.

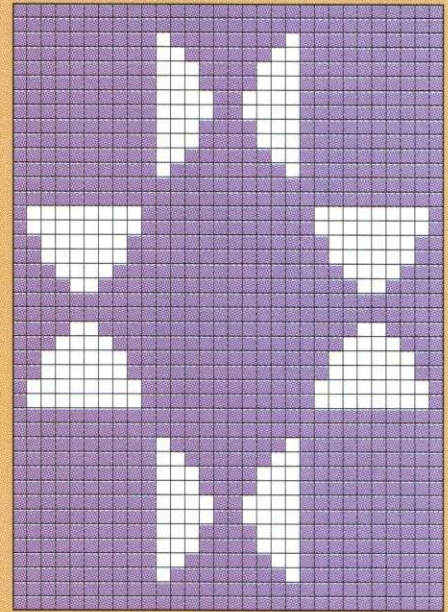
TIPS FOR FIRM EDGES

To prevent gaps at the edges (selvedges) between the two layers, twist the two yarns around each other at the end of every row. Slipping the first stitch of each row helps to firm up the edge. ∞

A QUICK DOUBLE-KNIT HOTPAD!

Try your hand at double knitting with this quick and easy hotpad. You'll need two balls (in contrasting colors) of worsted-weight yarn and a pair of size 6 (4 mm) needles.

With color A, CO 30 sts. Join B and establish double knitting as described on page 16. Work according to the chart, twisting the two yarns at the end of each row. Then work the last row of the chart once more. Bind off all sts using Method 2 described on page 17. Make a 3-st I-Cord (see page 24) long enough to go around the edges of the hotpad. Sew cord in place.



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DOUBLE EXPOSURE JACKET





DOUBLE EXPOSURE JACKET

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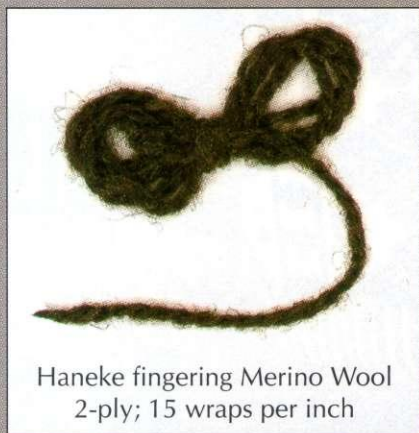
FINISHED SIZE 42" (106.5 cm) bust/chest circumference, tied.

YARN Haneke 2-ply fingering Merino Wool (100% wool; 263 yd/2 oz [240 m/57 g]); #800 Chocolate (A) and #847 White (B), 4 skeins each.

NEEDLES Size 3 (3.25 mm): 16" and 24" (40 and 60 cm) circular (cir) and double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Markers (m); cable needle (cn); point protectors or corks; tapestry needle.

GAUGE 20 sts and 30 rows = 4" (10 cm) in double knitting. **Note:** To make this sweater larger or smaller than the given measurement, adjust the gauge.



Haneke fingering Merino Wool 2-ply; 15 wraps per inch

MOTIFS THAT change from light to dark along the body and sleeves of this lightweight but warm double-knit jacket create a subtle color change and tease the eye. The bonus is that the jacket is reversible—truly double exposure. This seamless, raglan-shaped garment is worked from the neck down in one piece to the underarms, the sleeve stitches are put on holders, and the body is worked to the lower ribbing. The sleeve stitches are then picked up and worked in the round to the cuffs. To shape the front neck, the ribbed front band stitches are incorporated into the double-knit body front, two stitches at a time.

The two-color, reversible ribbing looks the same on both sides, but is inelastic. Three-stitch attached I-cord finishes the front edges and the front opening is held together with I-cord ties that are simply pushed through the knitting. They can be pulled from one side to the other, depending on which side of the jacket is worn on the outside.

For details on double knitting, read "Beyond the Basics", page 16.

Note: All stitches in these instructions are worked in double stitches (DS) in pairs—a knit stitch of one color and a companion purl stitch of the other color. When the instructions say to work a particular number of stitches, work that number of stitch pairs. For example, to work 5 stitches, work 5 knit stitches *and* 5 purl stitches.

Stitches

Two-Color Double-Stitch Rib (DS Rib):

Row 1: *With both yarns in back, k1 with B, put both yarns in front and p1 with A, put A in front and B in back and p1 with A then k1 with B; rep from *.

Row 2: *With both yarns in back, k1 with A, put both yarns in front and p1 with B, put A in back and B in front and p1 with B then k1 with A; rep from *.

Rep Rows 1 and 2 for pattern.

•**Body:** With A and 24" (60 cm) cir needle, CO 91 sts. Work k1, p1 rib for 1 row. **Next row:** Knit and purl into each st—182 sts. Tie on B. Work Two-Color DS Rib for 9 rows. **Next row:** (WS) Cont in DS Rib, place ms to mark sections as follows: After 8 sts (i.e., 8 sts each color) for one front band, 9 sts for front, 5 sts for front raglan rib, 7 sts for one sleeve, 5 sts for one back raglan rib, 23 sts for back, 5 sts for other

back raglan rib, 7 sts for other sleeve, 5 sts for other front raglan rib, 9 sts for front, then 8 sts for rem front band—10 ms total.

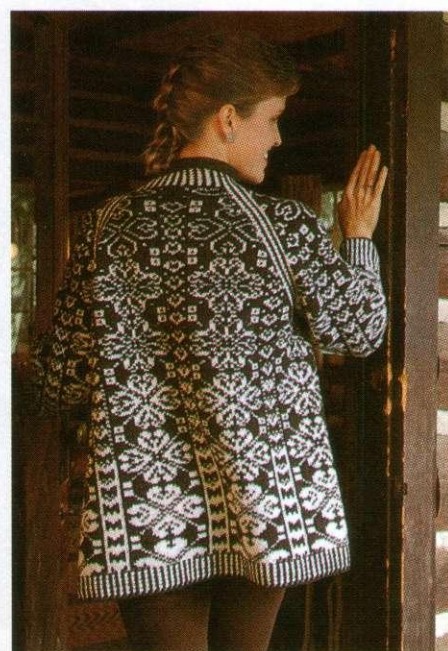
Row 1 of Body and Sleeve charts: (This is the most complicated row. It includes raglan incs and conversion of some front band sts into DS.) With dpn, rib 14 sts slipping m. Cork the ends of this needle (these sts will be worked off into DS for the front). Work 2 sts, work a DS inc (see Method 2, page 16) in the next st, sl m, DS Rib 5 sts for raglan stripe, sl m, DS inc, work 7 sleeve sts, DS inc, sl m, DS Rib 5 sts for raglan stripe, sl m, DS inc, work 23 back sts, DS inc, sl m, DS Rib 5 sts for raglan stripe, sl m, DS inc, work 7 sleeve sts, DS inc, sl m, DS Rib 5 sts for raglan stripe, sl m, DS inc, work 3 sts. Place rem 14 sts on dpn and cork the ends so the sts don't fall off.

Row 2: Begin patt on Body chart without inc at sleeve. Sl the first st and work Row 2 from the chart. At the end of the row, DS 3 sts (6 loops) from the ribbing on the dpn. Re-cork the needle.

Row 3: Sl the first st, work according to Row 3 of chart, inc on either side of raglan stripe as before, and at the end of the row, DS 2 sts from the dpn.

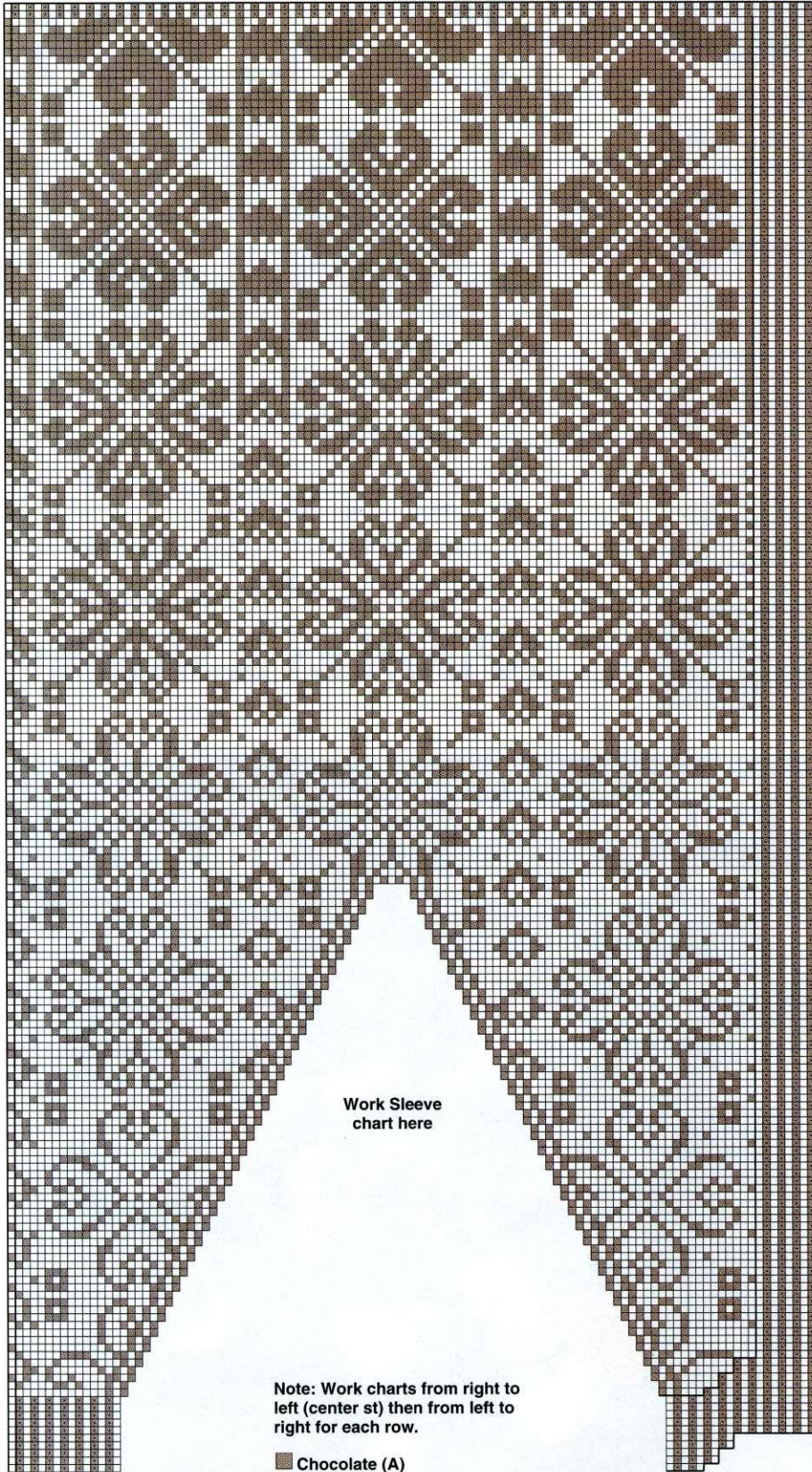
Row 4: Sl the first st, work as charted (do not inc), and at the end of the row, DS 2 sts from the dpn.

Row 5: Work as Row 3, foll Row 5 of chart.



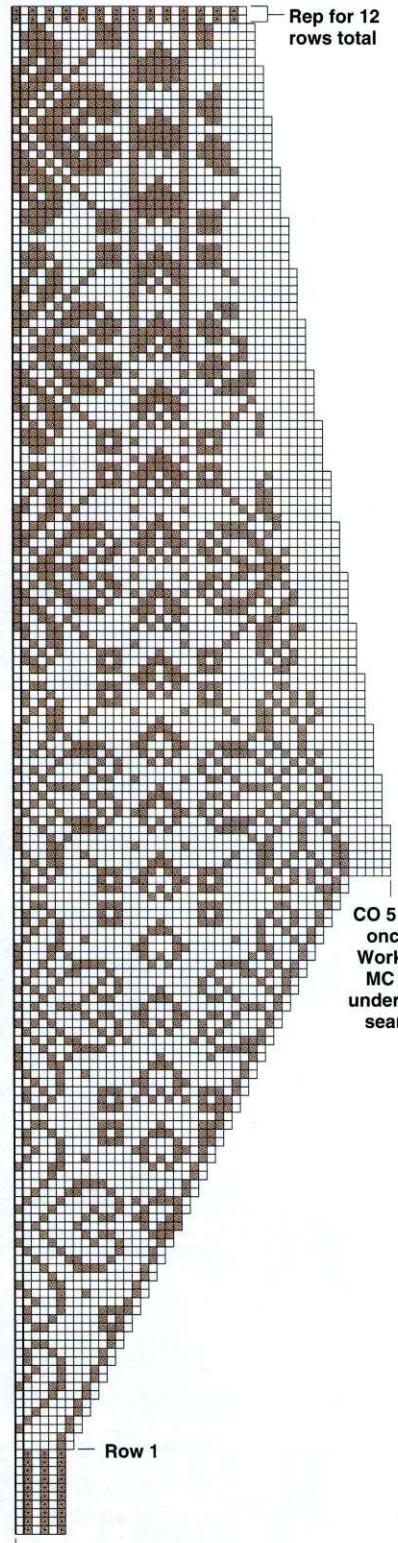
Jacket on reversed side.

Body



Rep for 12 rows total

Sleeve



Rep for 12 rows total

CO 5 sts once. Work in MC at underarm seam.

Work Sleeve chart here

Note: Work charts from right to left (center st) then from left to right for each row.

Chocolate (A)

White (B)

Center st

Row 1

Row 1

Center st

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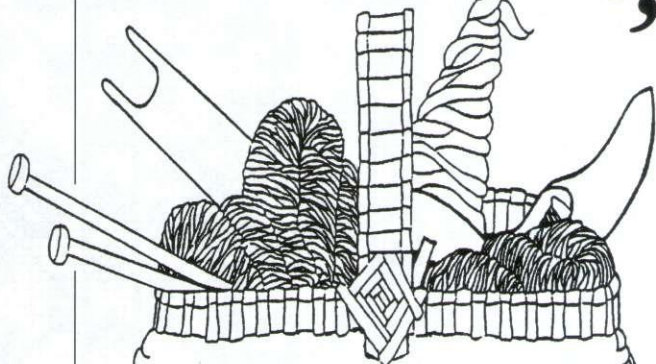
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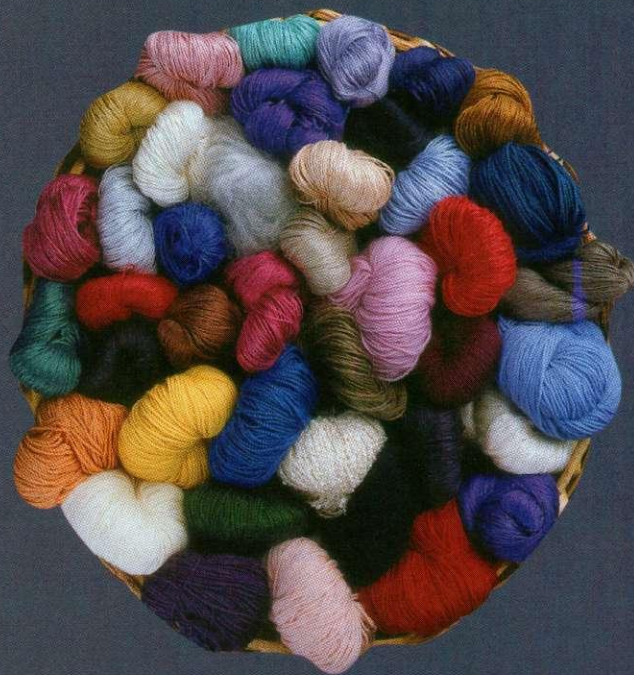
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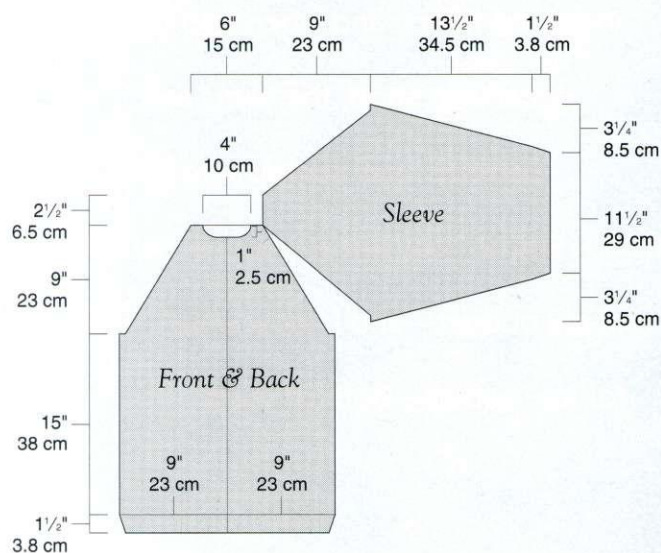
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Row 6: Work as Row 4, foll Row 6 of chart.
 Rows 7 and 8: Sl the first st, work across row as charted to last 8 sts, and DS Rib 8 sts for front band.
 Always work the front band sts in DS Rib, and at the front edges, twist the two yarns around one another to prevent holes. Work as charted, inc on either side of each raglan band every other row to the armhole. **Shape armholes:** At the armhole, cont in patt across front to sleeve, remove m, work 3 ribs of the front raglan stripe, *place 2 ribs of the front stripe, 81 sleeve sts, and 2 ribs of the back stripe on holder—85 sts total*, work 3 ribs of the back raglan stripe, DS across the back sts, work 3 ribs of the back raglan stripe; rep from * to *, then work to the end. **Next row:** Cont in patt and with both A and B, CO 5 DS sts over each underarm hole (after casting on, adjust the sts so that they are in the correct color order)—180 sts. Cont to end of Body chart. Then work DS Rib for 12 rows. Fasten off B. With A only and working in k1, p1 rib, work the A and B sts tog every st. Work 1 more row of k1, p1 rib. BO all sts loosely in rib.

•**Sleeves:** Place 85 sleeve sts from holder onto 16" (40 cm) cir needle. Attach yarn and pick up a total of 5 sts from the underarm (10 loops total). Work these 5 sts in solid color and dec on either side of the center st (mark the center st). Follow Sleeve chart (note that only half of the sleeve is charted), changing to dpn when necessary. Try on the sweater and adjust the sleeve length if necessary, allowing for 3" (7.5 cm) ribbing. Dec to 50 sts on last row. Because the sleeve ribbing will be inelastic, the sleeve cannot be pushed up if it is too long. If you want a shorter sleeve, work less ribbing. If you want a longer sleeve, add more rows of pattern as charted on the Body chart. Work DS Rib for 24 rows. Tie off B. With A only, rib 1 row, working 2 sts tog. Rib 1 row. BO all sts loosely in rib.



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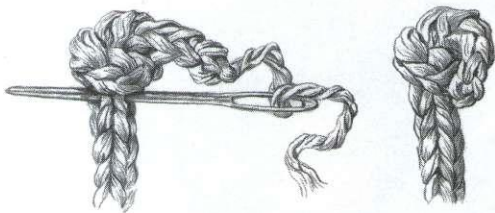
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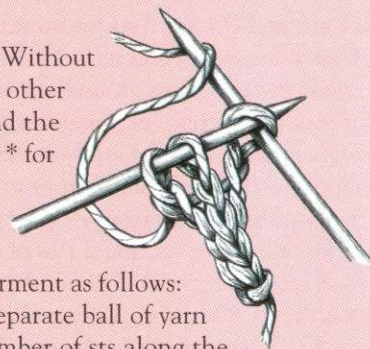
•**Finishing: Front edges:** With A, work 3-st applied I-cord along both front openings. Weave in loose ends. Block lightly if necessary. **Ties:** Make six 6-st I-cords, each 12" (30.5 cm) long. Tie one end of each cord in an overhand knot, and use a tapestry needle to neatly stitch the short end to the cord as illustrated below. Thread the yarn tail at the other end of the cord through a tapestry needle and pull it through the sweater where desired at the boundary between the fronts and front bands. Tie the rem end in another overhand knot and secure the short end to the cord as before. ∞

M'Lou Linsert Baber designs knitwear (specializing in reversible double knitting), writes, paints, and gardens. She lives in Nampa, Idaho, with her sculptor husband and their cat, Cocoa.



I-Cord

With dpn, CO desired number of sts. *Without turning the needle, slide the sts to the other end of the needle, pull the yarn around the back, and knit the sts as usual; rep from * for desired length.

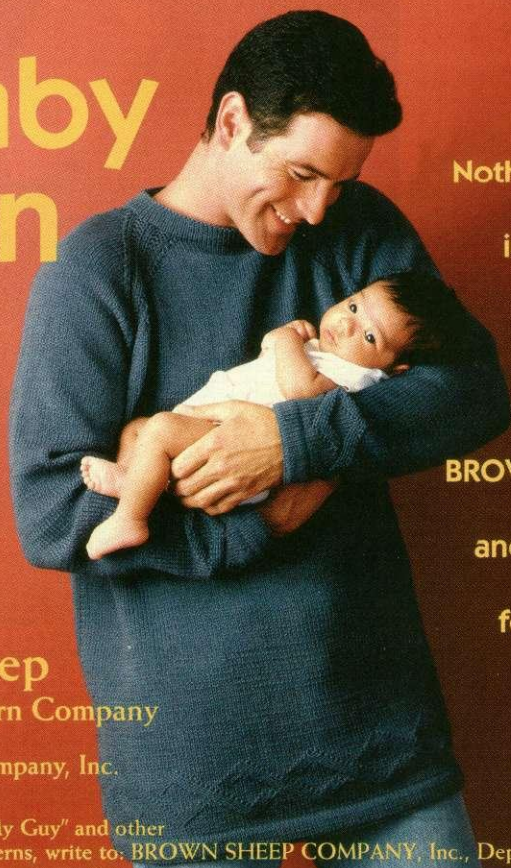


Applied I-Cord

As I-cord is knitted, attach it to the garment as follows: With garment RS facing and using a separate ball of yarn and cir needle, pick up the desired number of sts along the garment edge. Slide these sts down the needle so that the first picked-up st is near the opposite needle point. With dpn, CO desired number of I-cord sts. Knit across the I-cord to the last st, then knit the last st tog with the first picked-up st on the garment, and pull the yarn behind the cord. Knit to the last I-cord st, then knit the last I-cord st tog with the next picked-up st. Cont in this manner until all picked-up sts have been used.

Note: When working applied I-cord, as in all picked-up edge finishes, do not pick up every st. Work the edging for about 2" (5 cm), then lay the piece flat to make sure that the cord lies flat along the edge—if not, pull out the necessary sts and rework, picking up more or fewer sts along the garment edge, as needed.

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TWICE AS NICE

M'LOU LINSERT BABER

*Double-knit from
the neck down*

Reversible

FINISHED SIZE *Sweater:* 33" (84 cm) chest circumference, buttoned. (To fit size 4 years.)

Hat: About 16½" (42 cm) around by 8" (20.5 cm) tall.

YARN Haneke 2-ply fingering Merino Wool (100% wool; 263 yd/2 oz [240 m/57g]); #837A Stormy Grey (A), 3 skeins; #449 White (B), 2 skeins.

NEEDLES Size 4 (3.5 mm): 24" (60 cm) circular (cir) and double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Markers (m); cable needle (cn); tapestry needle; ten 1/2" (1.3 mm) buttons (5 dark, 5 light).

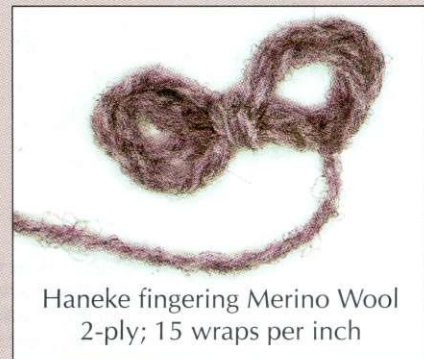
GAUGE 18 sts and 24 rows = 4" (10 cm) in double knitting. **Note:** To make this sweater larger or smaller than the given measurements, adjust the gauge.

THIS CHILD'S raglan-shaped cardigan is worked in double knitting from the neck down. The front bands (including buttonholes) are worked simultaneously with the sweater body. At the underarms, the sleeve stitches are put on holders and the remainder of the body is worked in one piece downward, ending with the lower ribbing. The sleeves are then worked in the round downward from the underarms to the cuffs, leaving only

small underarm seams to be stitched by hand. The neckband is picked up from the cast-on stitches. Buttons are sewn to both sides of the button band for reversibility.

The hat is worked from the bottom up, with 6-point decreases forming the crown. The ribbed ties hold it in place under the chin, making it especially good for windy weather.

For details on double knitting, read "Beyond the Basics", page 16.



Haneke fingering Merino Wool
2-ply; 15 wraps per inch

Notes: To adjust the body and/or sleeve length, add or subtract rows in the polka-dot area of the pattern.

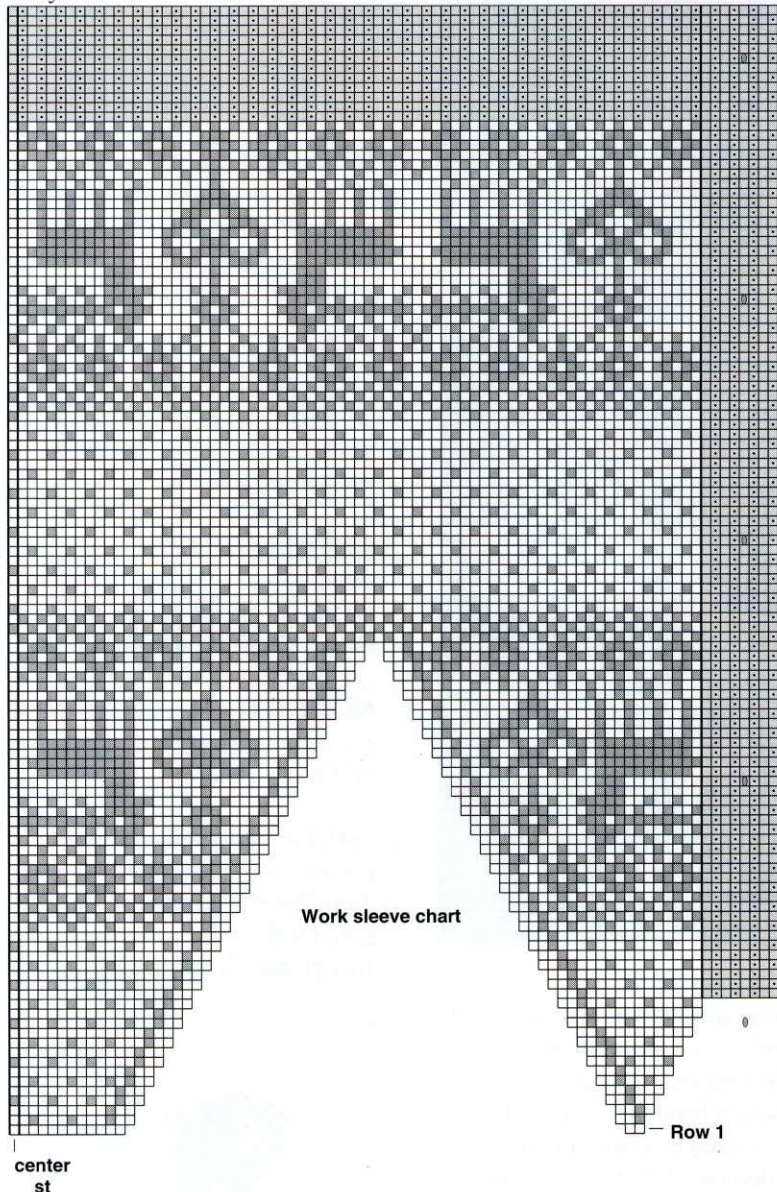
All stitches in these instructions are worked in double stitches (DS) in pairs—a knit stitch of one color and a companion purl stitch of the other color. When the instructions say to work a particular number of stitches, work that number of stitch pairs. For example, to work 5 stitches, work 5 knit stitches and 5 purl stitches.

SWEATER

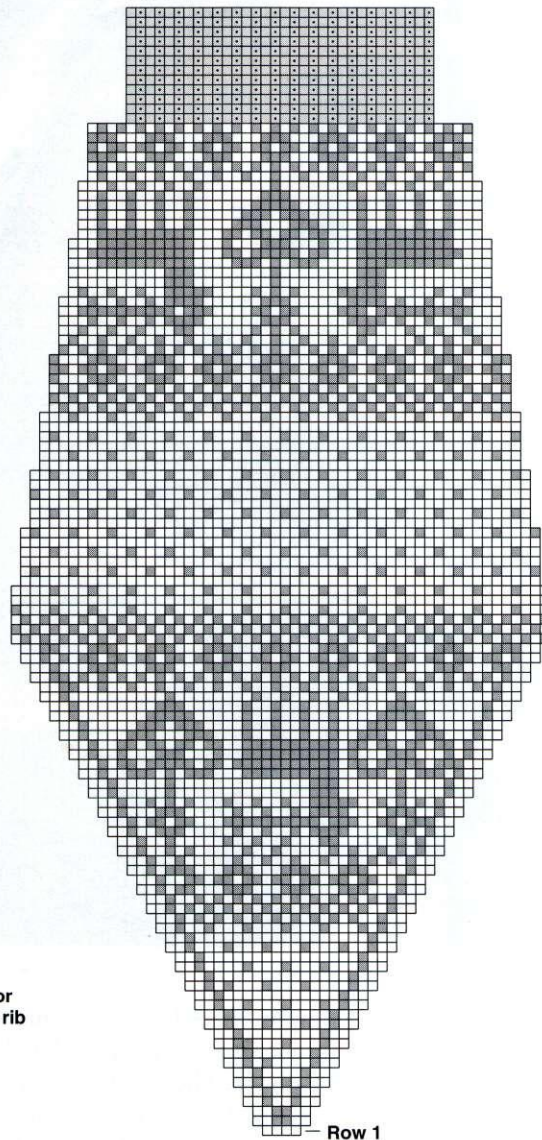
•**Body:** With cir needle and A, CO 35 sts. Tie on B and work 2 sts into each CO st to establish DS as described on page 16. Work next row in DS, marking body sections as follows: K2 (i.e., work 2 sts of each color) for front, pm, k4 for sleeve, pm, k23 for back, pm, k4 for sleeve, pm, k2 for front.
Row 1: Beg Body and Sleeve charts at Row 1, work a DS inc (see Method 2, page

16) each side of each m (8 incs total).
Row 2: Work as charted, working a DS inc in the first and last st (each front edge). Cont inc in this manner, foll the chart, until 6 raglan incs have been made—14 sts on each front section. Discontinue inc at the front edges. The front bands are worked in k1, p1 ribbing with A only; the first st is always slipped to keep the edge taut and prevent the band from rippling. Beg with front side facing, CO 8 sts with

Body



Sleeve



- Grey (A)
- White (B)
- Buttonhole: sl 1 kwise, rib 2 sts, yo, k2tog, rib rem 3 sts
- ▣ p on RS; k on WS
- ▢ k on RS; p on WS

A at the end of each of next 2 rows to begin front band. Work front band sts as follows: Sl 1 kwise, [k1, p1] 3 times, k1. At the intersection of the front band and the body, always twist the 2 yarns around each other. Cont foll Body chart, working 1 DS inc each side of the sleeve ms (8 DS incs) every other row, and working buttonholes where indicated on chart until a total of 26 raglan incs separate the sleeves and body, ending with an inc row. **Shape armholes:** Work in patt across 34 front sts, place 54 sleeve sts on a holder, with both yarns tog, CO 2 sts for the underarm, work in patt across 75 back sts, place 54 sleeve sts on a holder, with both yarns tog, CO 2 sts for the underarm, and work in patt across rem 34 front sts—143 DS body sts plus 16 band sts. Work even in patt to end of chart—piece measures about 9" (23 cm) from armhole. **Dec row:** Rib across front band sts, dec all sts worked in B as follows: With A, work each pair of A and B sts tog in ribbing. With A, work k1, p1 ribbing for 2" (5 cm). BO all sts loosely in ribbing.

• **Sleeves:** Tie on both colors. Divide the 54 sleeve sts evenly over 3 dpn, pm, CO 2 sts for the underarm, pm, and join—56 sts. Work according to Sleeve chart, dec 1 st each side of the 2 underarm sts every 6th rnd 8 times as follows: Sl the knit st onto the right needle, sl the purl st to a cn, sl the next knit st to the right needle, sl the purl st on the cn back to the left needle, sl the 2 knit sts back to the left needle, then knit the 2 knit sts tog and purl the 2 purl sts tog—40 sts rem. Work to the end

of the chart—piece will measure about 9" (23 cm) from underarm, or work until piece measures 2" (5 cm) less than desired length. Break off B. **Next rnd:** With A, work each pair of A and B sts tog in ribbing. **Next rnd:** Dec 8 sts evenly spaced—32 sts rem. Work k1, p1 ribbing for 2" (5 cm). BO all sts loosely in ribbing.

• **Finishing: Neckband:** With A only, pick up and knit 73 sts around CO edge. Work k1, p1 ribbing for 1½" (4 cm), working a buttonhole as before in line with others after ¾" (2 cm). BO all sts loosely in ribbing. With yarn threaded on a tapestry needle, sew underarm seam. Weave in loose ends. Sew buttons on both sides of button band so that the sweater can be buttoned on either side.

HAT

With A only, CO 125 sts.

Rows 1–6: Work in k1, p1 ribbing.

Row 7: BO 32 sts loosely in ribbing, rib to end.

Row 8: BO 32 sts loosely in ribbing, rib to end—61 sts rem.

Rows 9–11: Work in k1, p1 ribbing.

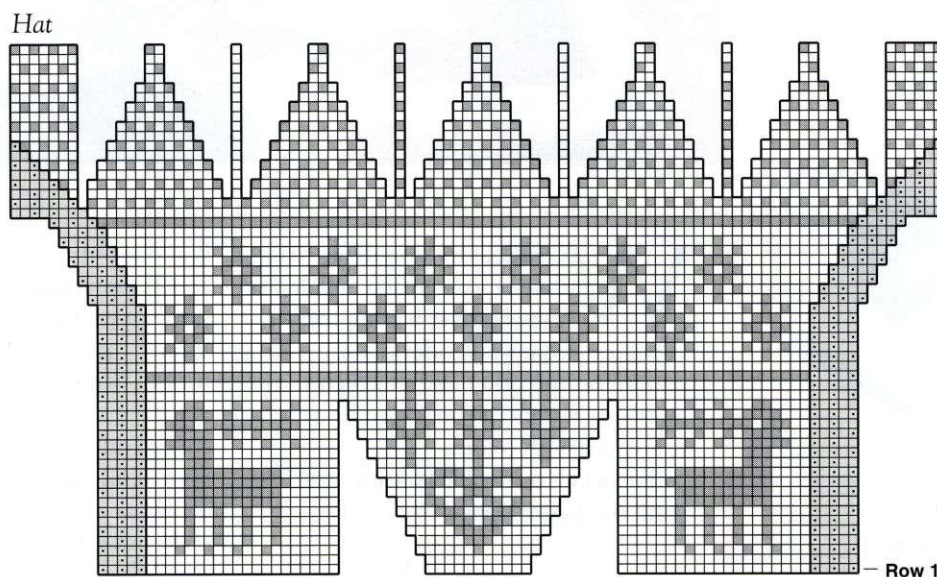
Row 12: With A, rib 5 sts, tie on B and work DS inc (see Method 2, page 16) in each of the next 51 sts, twist the 2 yarns tog, and with A only, rib the rem 5 sts—5 sts each side in A only and 51 sts in each color for the DS pattern.

Rows 13 and 14: Rib 5 sts in A only, twist the 2 yarns tog, DS to last 5 sts, twist yarns tog, with A only, rib 5 sts.

Row 15: Rib 5 sts in A, twist yarns, DS 20 sts according to chart, pm, DS in next st, inc as follows: knit twice in the next knit st and purl twice in the next purl st, then sl the purl sts from the right needle back to the left needle, sl the last knit st to a cn and sl the first purl st back to the right needle, sl the knit st from the cn back to the right needle, and sl the last purl st back to the right needle, DS 9 sts, DS inc as above, pm, DS 20 sts, twist yarns, rib 5 sts in A.

Cont working chart and incs until there are 69 DS sts. Work 1 DS inc next to each ribbed band every other row 5 times as charted. And *at the same time*, at the end of the last 2 rows, CO 4 sts with A only. These sts will be stitched tog later. On every other foll row, change one rib st into a DS st (simply make a DS in the rib st closest to the DS body) until no rib sts rem. **Dec for crown:** Rib 6 sts, pm, dec 1 DS, DS across 14 sts, pm, dec 1 DS, DS 1 st, pm, dec 1 DS. Cont as charted—10 ms, with 10 places to dec. On one row, dec 10 times, and on the next row change 1 rib st into 1 DS st at each side. Rep these 2 rows until 14 sts rem bet first and last m. **Next row:** Work 6 DS, k2tog, [k1, k2tog] 4 times removing ms, work 6 DS.

• **Finishing:** Break off both yarns. With a tapestry needle, run A yarn through the A sts and B yarn through the B sts. Pull the sts tight and secure tail to wrong side. With yarn threaded on a tapestry needle, sew the crown tog. Weave in loose ends. Block lightly if necessary. ∞





BOBBY'S BLANKIE

JUDITH DURANT

Reversible

Machine-washable

FINISHED SIZE About 28 $\frac{1}{4}$ " (71.5 cm) wide and 37" (94 cm) long.

YARN Berroco Lang Bebe (100% superwash wool; 222 yd [203 m]/50 g): #7112 lavender (A), 5 balls; #7102 natural (B), 4 balls.

NEEDLES Size 5 (3.75 mm): 32" (80 cm) circular (cir) and double-pointed (dpn).

NOTIONS Stitch markers (m); tapestry needle.

GAUGE 24 sts and 32 rows = 4" (10 cm) in double knitting.



Berroco Lang Bebe
4-ply; 18 wraps per inch

WORKED IN double knitting, this surprisingly soft and drapy baby blanket is completely reversible—what's lavender on one side is natural on the other and vice versa. The motifs are traditional ones used by quilters. It is edged with I-cord.

For details on double knitting, read "Beyond the Basics", page 16.

With A and cir needle, CO 160 sts. Tie on

B and set up for double knitting: *K1 A and leave stitch on needle, bring both yarns forward, p1 B, slide st off needle. Rep from *—320 sts; 160 each of A and B. Work even in double knitting with one color each side for 26 rows or 3 $\frac{1}{3}$ " (8.5 cm). Work 20 sts, pm, work 80 sts reversing colors, pm, work 20 sts reversing colors. Work as established for 26 rows or 3 $\frac{1}{3}$ " (8.5 cm). On the next row, set up pattern as follows: Work 40 sts as established, work

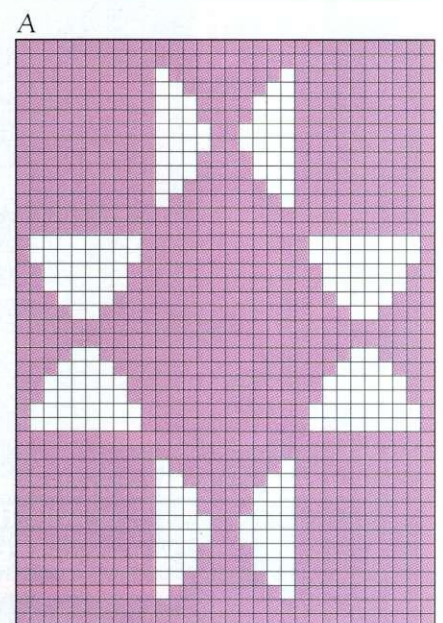
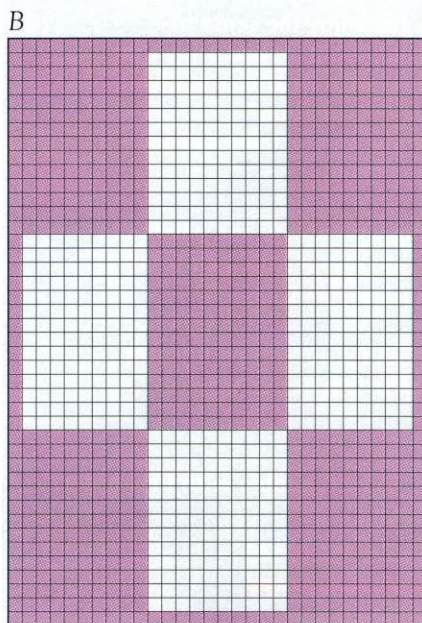
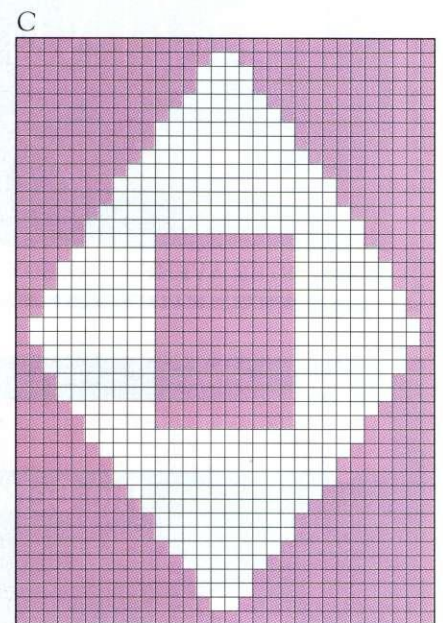
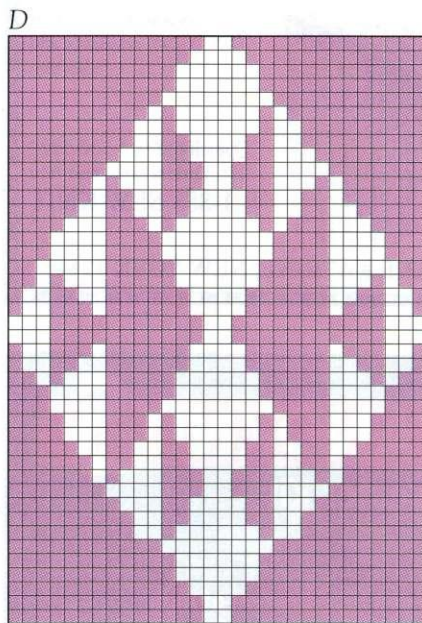
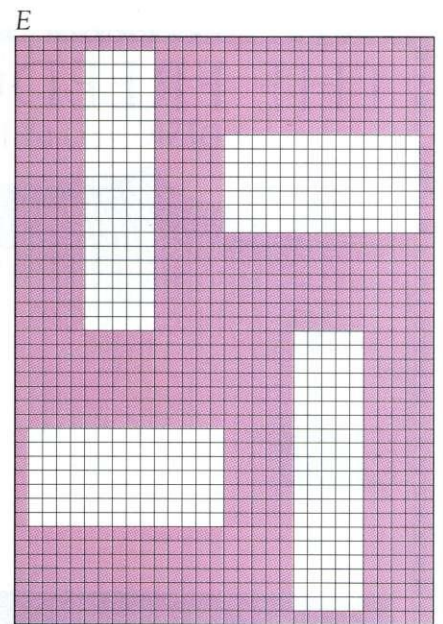
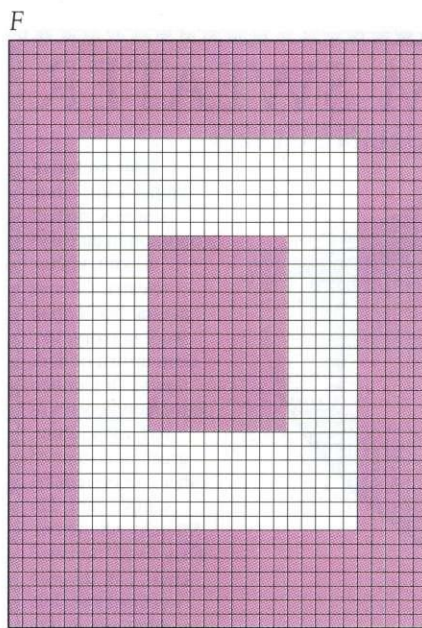
chart A over 30 sts, work 20 sts as established, work chart B over 30 sts, work rem 40 sts as established. Cont in this manner foll layout shown in photo below and working 26 rows or $3\frac{1}{3}$ " (8.5 cm) bet charted motifs and mirroring borders. With A only, BO as follows: K1, p1, *k1, BO first st over next 2, p1, BO 1 st over 2; rep from * to last 2 sts. Break yarn and draw tail through rem sts.

•**Finishing: Edging:** Measure blanket along one short and one long edge. With lavender and dpn, work 4-st I-cord (see page 24) to this length—about $65\frac{1}{2}$ " (166.5 cm). Leave the sts on the needle. Beg at one corner, pin the cord to the blanket edge along one side, ease it around the corner, and along the adjacent side to the next corner. Stitch in place using an even overcast st. Cont working I-cord for rem two sides, stitch in place as before, and graft the ends of the cord tog with kitchener st (see Glossary, page 6). Use a tapestry needle to weave loose ends into the blanket between the two layers. Block. ∞

Judith Durant can often be found under her desk with Bobby's Blankie and graham crackers.

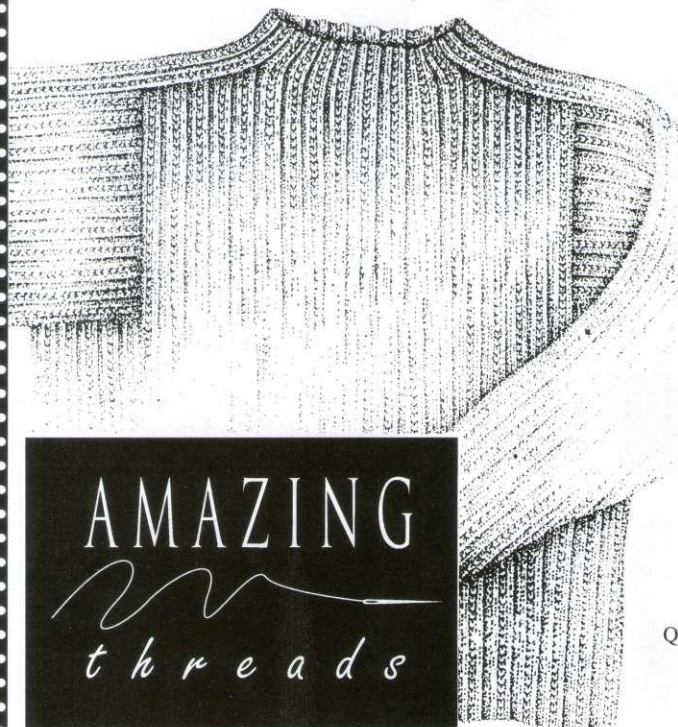


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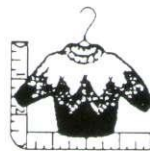
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HOUNDSTOOTH DOUBLE-KNIT MITTENS

MARCIA LEWANDOWSKI

*An original pair from
Folk Mittens,
a new book from
Interweave Press.*

FINISHED SIZE 8³/₄" (22 cm)
around by 9" (23 cm) long.
To fit adults.

YARN Plymouth Galway (100%
wool; 230 yd [210] m/100g):
#01 natural and #90 sage green,
1 skein each.

NEEDLES Size 2 (2.75 mm):
double-pointed (dpn).

NOTIONS Marker (m); stitch
holder; cable needle (cn); tapestry
needle.

GAUGE 22 sts and 34 rows =
4" (10 cm) in double knitting.

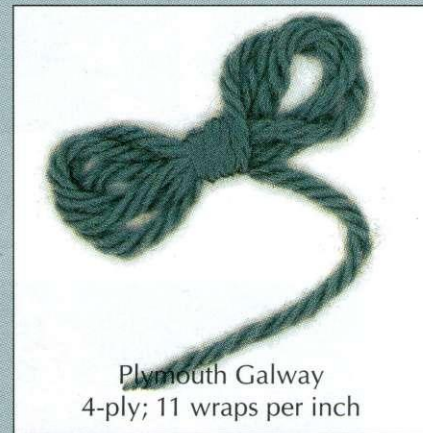
THESE DOUBLE-KNIT mittens are thick, comfortable, and completely reversible. Because air is trapped between the double-facing fabric, they provide unsurpassed warmth. For general information on double knitting, please read "Beyond the Basics" on page 16.

• **Mitten body:** With green and one dpn, CO 48 sts. Divide the sts evenly over 3 dpn, pm, and join, being careful not to twist sts. Join natural and establish double knitting (see page 16) in each st—96 sts total; 48 knit/purl pairs. Begin double knitting, working pattern as charted (see page 32) for 16 rnds. **Thumb gore:** On next rnd, begin inc for side seam thumb gore as charted, working Thumb and Gore chart into Mitten Body chart as indicated. (Work double stitch inc as follows: Lift and twist the running st bet 2 knit sts and knit this loop, lift and twist the running st between 2 purl sts and purl this loop—this makes 1 new st of each color.) Cont as charted for 20 rnds—40 extra thumb sts (20 sts of each color). Place these thumb sts on holder. Rejoin and cont double knitting as charted or until piece measures to tip of little finger. **Dec for top:** Work as charted. (To dec, sl the knit st off the left needle onto the right needle, sl the purl st onto a cn, place the

first sl st back onto the left needle and k2tog, return the purl st from cn to the left needle, and p2tog.) Draw up sts for front-facing fabric separately from the inner-facing fabric as follows: Break off both yarns leaving 6" (15-cm) tails. To draw up the inner fabric layer, slide the first knit st onto a holding needle, then thread the tail of yarn used for the last purl st through the first purl st. Cont sliding the subsequent knit sts onto a holding needle and threading the purl sts onto the yarn length. Draw up stitches and fasten off. Draw up the outer fabric in the same way, using the other yarn tail. **Thumb:** Place thumb sts on needles and join. Work as charted or until piece measures to middle of thumbnail. Dec as charted, working decs as before. Draw up rem sts as before.

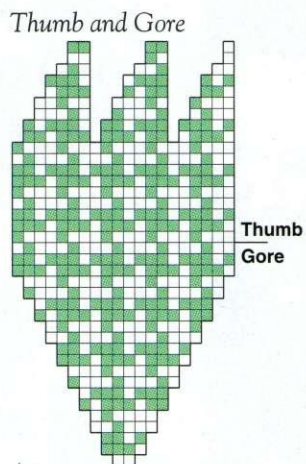
• **Finishing:** Weave in loose ends. Block if necessary. ∞

Marcia Lewandowski spent her first twenty-five years in Minnesota where the long winters taught her to appreciate warm serviceable mittens. She currently resides in the south of Bolivia where she is working with the Mennonite Central Committee to strengthen women's groups. This pattern is one of thirty-eight offered in her new book, Folk Mittens, available from Interweave Press.

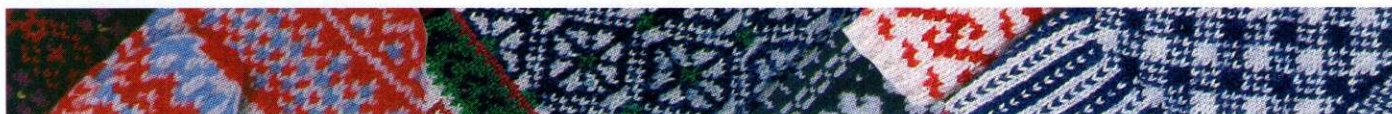
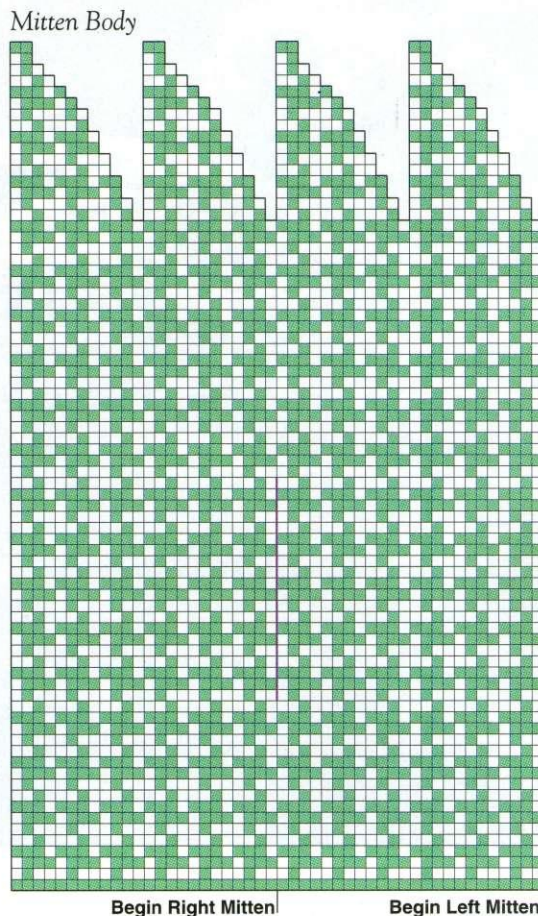


Plymouth Galway
4-ply; 11 wraps per inch

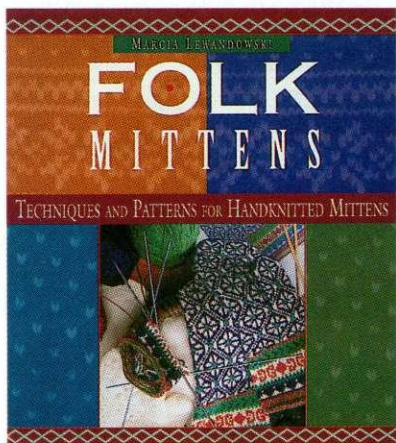
Note: The charts for these mittens show only the pattern for the knit stitch, which is the fabric facing you. Its uncharted partner stitch is always purled with the opposite color yarn.



- Natural
- Green
- | Right thumb gore
- | Left thumb gore



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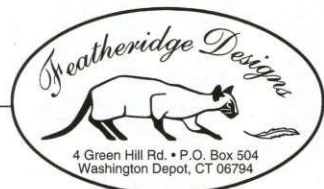
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THIS COZY loose-fitting pullover features drop shoulders and a rolled collar embossed with clusters of snowberries. Panels of zigzag and rope stitches offer slimming lines against a reverse stockinette stitch background. The lower sleeve and body edges echo the gentle undulations of the ribbon stitch and are finished with a combination of single crochet and reverse single crochet.

•**Back:** Using the long-tail method (see Glossary, page 8), CO 91 (101, 111, 121) sts. *Set-up row:* (WS) K16 (21, 26, 31), pm, [k4, p1] 3 times, k4, pm, p20, k16 (21, 26, 31). Working first 16 (21, 26, 31) sts in rev St st, next 20 sts according to Ribbon chart from A to C, next 19 sts according to Triple Berry chart, next 20 sts according to Ribbon chart from A to C, and last 16 (21, 26, 31) sts in rev St st, beg with Row 1 of charts and work specified patts until piece measures 13 (13, 14, 15)" (33 [33,



35.5, 38] cm) from beg. **Mark armholes:** Mark each edge for base of armhole. Cont in patt until armhole measures 10 (10, 10½, 11)" (25.5 [25.5, 26.5, 28] cm). **Shape neck:** (RS) Work 29 (33, 37, 41) sts in patt, join new yarn, BO 33 (35, 37, 39) sts for back neck, work rem 29 (33, 37, 41) sts in patt. Working each side separately, work 1 row. Place sts on holders.

•**Front:** Using the long-tail method, CO 92 (102, 112, 122) sts. *Set-up row:* (WS) K17 (22, 27, 32), pm, p10, pm, k4, p1, k4, pm, p20, pm, k4, p1, k4, pm, p10, pm, k17 (22, 27, 32). Working first 17 (22, 27, 32) sts in rev St st, next 10 sts according to Ribbon chart from A to B, next 9 sts according to Single Berry chart, next 20 sts according to Ribbon chart from A to C, next 9 sts according to Single Berry chart, next 10 sts according to Ribbon chart from B to C, and last 17 (22, 27, 32) sts in rev St st, beg with Row 1 of charts and work specified patts until piece measures 13 (13, 14, 15)" (33 [33, 35.5, 38] cm) from beg. **Mark armholes:** Mark each edge for base of armhole. Cont in patt until armhole measures 6½ (6½, 7, 7½)" (16.5 [16.5, 18, 19] cm). **Shape neck:** Work 34 (38, 42, 46) sts in patt, join new yarn, BO center 24 (26, 28, 30) sts for front neck, work rem 34 (38, 42, 46) sts in patt. Working each side separately, dec 1 st at neck edge every 2 rows twice, then every 4 rows three times—29 (33, 37, 41) sts rem each side. Cont in patt until armhole measures 10 (10, 10½, 11)" (25.5 [25.5, 26.5, 28] cm), ending with a WS row. Place sts on holders.



RIBBONS AND SNOWBERRIES

JACQUELINE W. HOYLE

Cozy merino and angora

Slimming lines

FINISHED SIZE 36 (40, 44, 48)" (91.5 [101.5, 112, 122] cm) bust/chest circumference. Sweater shown measures 40" (101.5 cm).

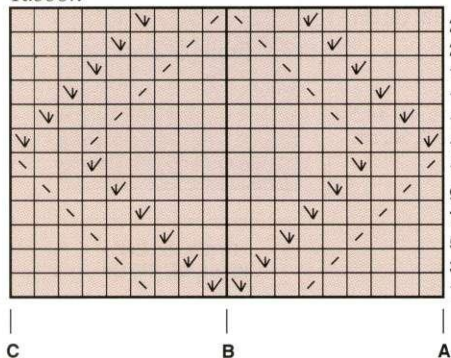
YARN Tahki Yarns Sable (70% Merino wool/30% French angora; 140 yd [128 m]/50 g): #1624 dusty rose, 8 (9, 10, 11) balls.

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

NOTIONS Markers (m); four stitch holders; tapestry needle; size H (5 mm) crochet hook.

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

Ribbon

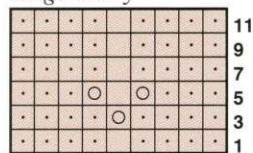


- k on RS; p on WS
- ◻ k2tog
- ◻ p on RS; k on WS
- ◻ ssk
- knot: [k1, p1] 3 times in same st, then pull the 1st, 2nd, 3rd, 4th, and 5th st over 6th st just made.
- ▽ Right inc: insert needle in front of next st in row below and knit it, then knit st on needle.
- ▽ Left inc: insert needle in back of next st in row below and knit it, then knit st on needle.

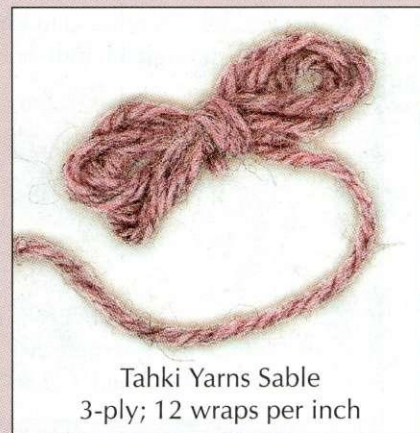
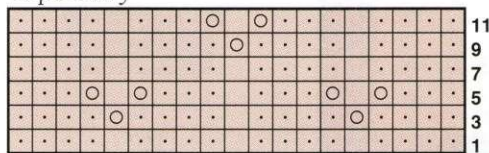
Purl all even-numbered (WS) rows.

Because of incs and decs, only 18 sts are shown on the Ribbon chart although the pattern repeats over 20 sts.

Single Berry



Triple Berry



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•**Sleeves:** CO 52 sts (all sizes). *Set-up row:* (WS) k16, pm, p20, pm, k16. Work the first and last 16 sts in rev St st and the center 20 sts according to Ribbon chart. Cont in established patt and *at the same time*, inc 1 st in rev St st 2 sts in from each edge every 4 rows 25 (25, 27, 29) times—102 (102, 106, 110) sts. Cont in patt until piece measures 17 (17, 17, 18)" (43 [43, 43, 46] cm). BO all sts.

•**Finishing:** Bind off shoulder sts tog (see Glossary, page 6). With yarn threaded on a tapestry needle, sew sleeves into armholes and sew side and sleeve seams. **Collar:** With cir needle, RS facing, and beg at left shoulder, pick up and knit 15 sts along left side of front neck, 23 (25, 27, 29) front neck sts, 15 sts along right side of front neck, and 31 (33, 35, 37) back neck sts—84 (88, 92, 96) sts total. Place m and join. Purl 3 rnds. Knit 10 rnds. *Next rnd:* [k21 (22, 23, 24), pm] 3 times, k21 (22, 23, 24).

Rnd 1: Knit to 1 st before first m, make knot (MK), k1, MK, cont to end of rnd, working a knot on each side of rem ms.

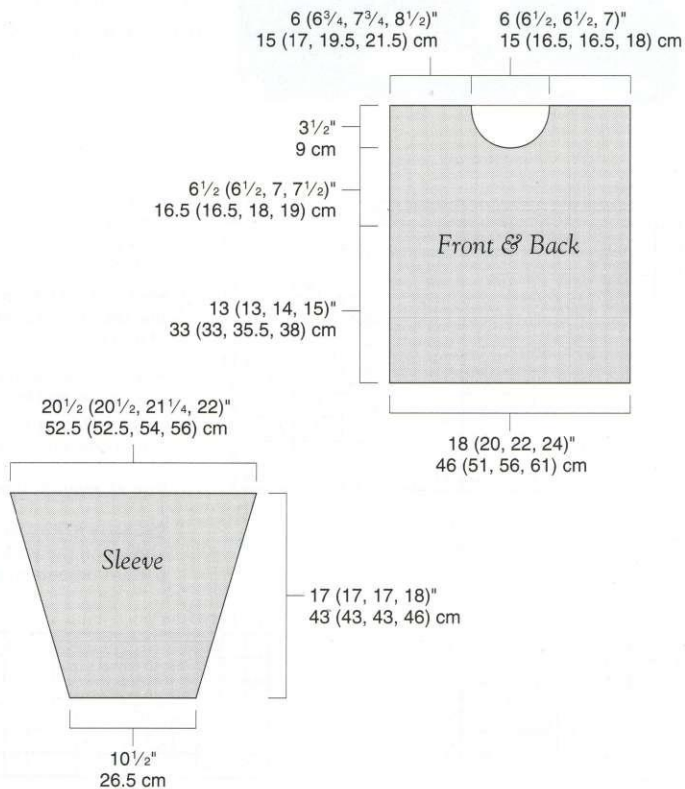
Rnd 2: *Knit to knot, push knot to outside of collar, k1, push next knot to outside of collar; rep from *.

Rnd 3: *Knit to m, MK; rep from *.

Rnd 4: *Knit to knot, push knot to outside of collar; rep from *. Knit 4 rnds even. BO all sts loosely, allowing collar to roll to outside.

Sleeve edging: With crochet hook, RS facing, and beg at seam, work 2 rows sc around lower sleeve edges. Then work 1 row rev sc (see Glossary, page 8). **Body edging:** With crochet hook, RS facing, and beg at one side seam, work 3 rows sc. Then work 1 row rev sc. Weave in loose ends. Steam lightly. ∞

Jacqueline W. Hoyle of Gallatin, Tennessee, has been knitting for forty years and holds Master Knitter certification from The Knitting Guild of America. She has been designing garments for publication since 1990.





ENTRELAC ENSEMBLE

MAUREEN EGAN EMMET

Easy entrelac

Worked in the round

FINISHED SIZE *Glove*: Women's small/medium; 6³/₄" (17 cm) around by 8¹/₂" (21.5 cm) long, including cuff. ***Hat*:** Women's medium; about 21" (53.5 cm) circumference at widest point.

YARN Classic Elite Inca Alpaca (100% alpaca; 116 yd [105 m]/50 g); #1196 Mango (A), 2 skeins; #1178 Persimmon (B), #1126 Opal Basil (C), 1 skein each.

NEEDLES *Hat*: Top—Size 5 (3.75 mm): double-pointed (dpn) and 16" (40 cm) circular (cir); Sides and Ribbing—Size 3 (3.25 mm): 16" (40 cm) cir.

***Gloves*:** Body—Size 5 (3.75 mm): dpn; Ribbing and Entrelac—Size 3 (3.25 mm): dpn. Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Marker (m); two stitch holders; tapestry needle.

GAUGE 22 sts and 28 rows = 4" (10 cm) in circular St st on larger needles.

TWO-COLOR entrelac patterning and popcorn stitches decorate this hat and glove set. The hat is worked in the round from the crown to the ribbing. The sides are worked in a six-stitch entrelac pattern repeat and are finished with a row of popcorns and a few rows of ribbing. The fingerless gloves are knit in the round from the cuffs to the finger openings. The entrelac patterning is worked in a four-stitch pattern repeat. Because the pattern is continuous around the cuff and because the thumb openings are shaped with side seam gores, the gloves can be worn on either hand; there is no need to make a "right" and "left" glove.

Note: To simplify the work, use the technique described in "Knitting in Reverse" on page 38 for the entrelac and popcorn patterns.

Stitch

Popcorn (pc): ([K1, yo] twice, k1) in the same st—5 sts, turn and purl these sts, turn and knit these sts, turn and p1, p3tog, p1, turn and k3tog.

Entrelac Pattern

The entrelac pattern is worked in multiples of 4 sts for gloves and 6 sts for hat. Directions below are given for gloves with changes for hat in parentheses. When only one number or direction is given, it applies to both projects.

Base Triangle: Worked with B.

Row 1: K2, turn.

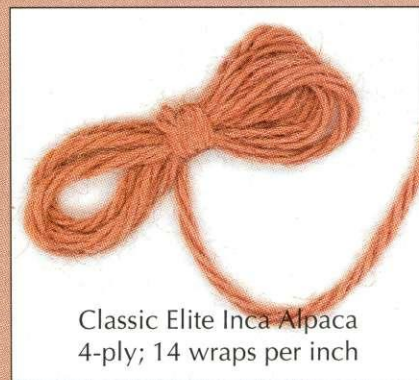
Row 2: Sl 1, p1, turn.

Row 3: K3, turn.

Row 4: Sl 1, p2, turn.

Row 5: K4. (Turn for hat only.)

For hat only:



Classic Elite Inca Alpaca
4-ply; 14 wraps per inch

Row 6: Sl 1, p3, turn.

Row 7: K5, turn.

Row 8: Sl 1, p4, turn.

Row 9: K6.

Rep Rows 1–5 (9) until all sts have been worked, break off B.

Square One: With A and RS facing, pick up and knit 3 (5) sts along the side edge of the last triangle or square worked, beg at the top and working down to the base from left to right (this is the opposite direction from which you normally pick up sts), then k1 from right-hand needle (this will be a color B st).

Row 1: Sl 1, k3 (5), turn.

Row 2: P3 (5), p2tog, turn.

Rep these 2 rows until all sts from adjacent triangle or square have been worked, ending with Row 2. Rep until all squares have been worked, break off A.

Square Two: With B and RS facing, pick up and knit 3 (5) sts along the side edge of the square just worked, beg at the top and working down to the base from the right to the left, then k1 from left-hand needle, turn.

Row 1: Sl 1, p3 (5), turn.

Row 2: K3 (5), ssk, turn.

Rep these 2 rows until all sts from adjacent square have been worked, ending with Row 2. Rep until all squares have been worked, break off B.

Finishing Triangle: With B and RS facing, pick up and knit 3 (5) sts along the side edge of the last square worked, beg at the top and working down to the base from right to left, then k1 from left-hand needle (this will be a color A st), turn.

Row 1: Sl 1, p1, turn.

Row 2: Sl 1, ssk, turn.

Row 3: Sl 1, p2, turn.

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

Row 5: Sl 1, p3, turn.

Row 6: Sl 1, k2, ssk. (Turn for hat only.)

For hat only:

Row 7: Sl 1, p4, turn.

Row 8: Sl 1, k3, ssk, turn.

Row 9: Sl 1, p5, turn.

Row 10: Sl 1, k4, ssk.

Rep Rows 1–6 (10) until all triangles have been worked.

HAT

• **Top:** With C and larger dpn, CO 1 st. Knit the st. Then make a pc in this st. Place the st from the CO row on the needle and knit it tog with the rem st from the pc. Then knit into the front and back of this st 3 times—6 sts. Divide these sts onto 3 dpn and join, being careful not to twist sts.

Rnd 1: Knit. Join B.

Rnd 2: K1C, [M1B, k1C] 5 times—11 sts. Twist yarns around each other at color changes to prevent holes.

Rnd 3: K1C, [M1B, k1B, M1C, k1C] 5 times—21 sts. Join A.

Rnd 4: M1A, *k2B, M1A, k2C, M1A; rep from *, end 1 st before end of rnd (the last st of this rnd becomes the first st of the next rnd)—31 sts total; 30 sts worked.

Notes: To help you keep track of the beg of the rnd from here on, place m at the beg of the rnd and end the rnd 1 st before m, then move m 1 st to the right on each rnd. From this point on, work with one ball of A as the main color and use separate strands of B

KNITTING IN REVERSE

MAUREEN EGAN EMMET

“**W**hat do you mean knitting in reverse? I have enough trouble knitting forward!” If this is what you’re thinking, keep reading. Knitting in reverse is exactly what it says—knitting across the row from left to right rather than right to left. With a little practice, the process is quite simple and very useful. You will save time, frustration, and tangles on stitches like popcorns that call for frequent turns on a few stitches.

To begin, cast on 10 stitches and knit across the row watching carefully how the working yarn travels. Regardless whether you hold the yarn in your right or left hand, you will notice that after you insert the tip of the right-hand (RH) needle into the stitch as usual (i.e., go in front of stitch, insert needle from right to left, and place the RH needle behind the LH needle), you then bring the yarn under the RH needle, around to the front of the needle, over the top, and to the back. Then you pull the RH needle and yarn through to form the new stitch. Work across the row memorizing this movement.

Once you have completed the row, *do not turn*. You will now work back to the beginning of the row in reverse. Visualize the path the yarn and needles followed on the row just worked. With all the stitches on the RH needle, insert the tip of the LH needle into the first stitch through the back going from left to right (needles will form an X through the stitch with the RH needle in front of the LH needle). Wrap yarn around the LH needle from back to front going over the top of the needle, and lift old stitch over new stitch and off the needle. The new stitch will now be on your LH needle. If you examine what you have done, you will see that it is exactly the opposite procedure from regular forward knitting.



The same principle applies to purling in reverse. This technique is useful to know, especially if you want the purl side of your popcorns to show. In regular purling, you insert the RH needle into the front of the stitch from right to left. You bring the yarn around the front of the needle, over the top and to the back. In reverse purling, you insert the LH needle into the front of the stitch from left to right, bring the yarn under the LH needle to the back and over the top of the needle, then pull the yarn through the stitch and drop the old stitch from the needle.

and C for each swirl. All future incs will be made with A and all swirls will travel to the right.

Rnd 5: *K1A, M1A, k2B, k1A, M1A, k2C; rep from *, end 1 st before m—41 sts total; 40 sts worked.

Rnd 6: *K2A, k2B, k2A, k2C; rep from *.

Rnd 7: *K2A, M1A, k2B, k2A, M1A, k2C; rep from *—51 sts total; 50 sts worked.

Rnd 8: *K3A, k2B, k3A, k2C; rep from *.

Cont in this manner, inc 1 st at end of each section of color A (10 sts inc'd per rnd) every other rnd, until there are 121 sts, changing to cir needle when necessary. *Popcorn rnd*: *With C, make pc, k5A; rep from *, ending last rep make pc, k4A, k2togA—120 sts rem. Break off C. With A, knit 1 rnd, dec 18 sts evenly spaced—102 sts rem.

•**Sides**: Change to smaller cir needle and work Entrelac Pattern as follows: Work Base Triangle in 6-st multiples. [Work Square One then work Square Two] 2 times. Work Square One once more. Work Finishing Triangle. Work Popcorn rnd once. With A, knit 1 rnd, dec 10 sts evenly spaced—92 sts. Work k1, p1 ribbing for 5 rnds. BO all sts loosely in ribbing.

GLOVES

•**Cuff**: With A and smaller dpn, CO 42 sts. Divide sts evenly onto 3 dpn, pm, and join, being careful not to twist sts. Work k1, p1 ribbing for 5 rnds, dec 6 sts evenly spaced on last rnd—36 sts rem. *Popcorn rnd*: *With C make pc, k3A; rep from *. Work Entrelac Pattern as follows: Work Base Triangle in 4-st multiples, work Square One, Square Two, Square One, then Finishing Triangle. Break off B. Rep Popcorn rnd inc 3 sts on last rnd—39 sts. Change to larger dpn and A. K19, pm, k1, pm, knit to end of rnd (the gusset will be made between the ms).

•**Gusset**:

Rnd 1: Knit to 1st gusset m, M1, knit to 2nd gusset m, M1, knit to end of rnd.

Rnds 2 and 3: Knit.

Rep Rnds 1–3 five more times—51 sts. Place 13 thumb sts on holder. CO 5 sts over thumb gap—43 sts. Knit 14 rnds.

•**Hand**: *Little finger*: K5, place next 33 sts on holder, CO 3 sts, knit last 5 sts—13 sts. Join. Knit 5 rnds. With B, [knit 1 rnd then purl 1 rnd] twice. BO all sts in knit. *Ring finger*: Pick up and knit 4 sts along 3 CO sts of little finger, knit first 5 sts on holder, CO 4 sts, knit last 5 sts on holder—18 sts. Join. Knit 7 rnds. With B, [knit 1 rnd then purl 1 rnd] twice. BO all sts in knit. *Middle finger*: Pick up and knit 4 sts along CO sts of ring finger, knit first 6 sts on holder, CO 4 sts, knit last 6 sts on holder—20 sts. Join. Knit 8 rnds. With B, [knit 1 rnd then purl 1 rnd] twice. BO all sts in knit. *Index finger*: Pick up and knit 4 sts along CO sts of middle finger, k11 sts from holder—15 sts. Knit 7 rnds. With B, [knit 1 rnd then purl 1 rnd] twice. BO all sts in knit. *Thumb*: Starting at center of CO sts at base of thumb, pick up and knit 3 sts, k13 sts from thumb holder, pick up and knit last 2 CO sts and mark as new beg of rnd—18 sts. Join. Knit 8 rnds. With B, [knit 1 rnd then purl 1 rnd] twice. BO all sts in knit. ∞

Maureen Egan Emlet lives in Concord, California, where she knits every day and everywhere. She's always on the lookout for time-saving techniques like knitting in reverse. She loves fingerless gloves because they allow her to knit in cold weather while watching her children's soccer and football games.



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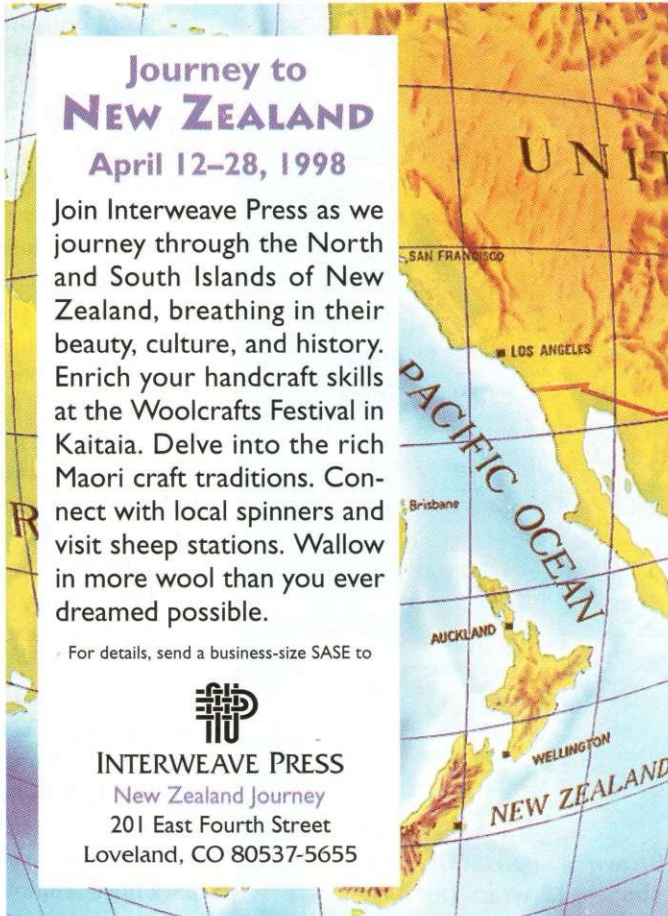


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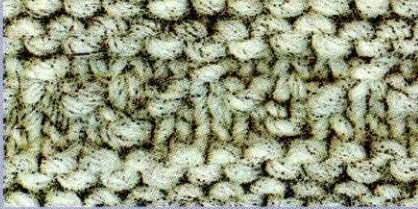
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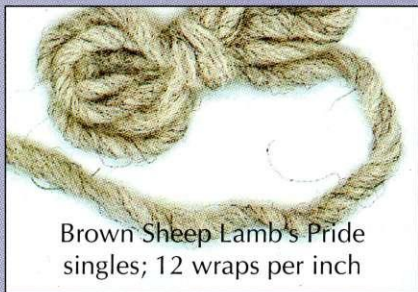
FINISHED SIZE *Cardigan*: 41 (45, 49, 53)" (104 [114.5, 124.5, 134.5] cm). **Pullover**: 40 (44, 48, 52)" (101.5 [112, 122, 132] cm) bust/chest circumference (buttoned). Cardigan measures 45" (114.5 cm); pullover measures 52" (132 cm).

YARN Brown Sheep Lamb's Pride Worsted (85% wool, 15% mohair; 190 yd [174 m]/100 g): *Colorway A*: #M-130 Silver Sliver; *Colorway B*: #M-51 Winter Blue, 8 (9, 10, 12) skeins.

NEEDLES Body and Sleeves—Size 6 (4 mm): 16" and 29" (40 and 80 cm) circular (cir). Ribbing and Bands—Size 4 (3.5 mm): 16" and 24" (40 and 60 cm) cir and double-pointed (dpn). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Markers (m); six stitch holders; tapestry needle; seven $\frac{3}{4}$ " (2 cm) pewter buttons for cardigan.

GAUGE 20 sts and 28 rows = 4" (10 cm) in St st on larger needles; 20 sts and 36 rows = 4" (10 cm) in yoke pattern st.



Brown Sheep Lamb's Pride singles; 12 wraps per inch

THESE SWEATERS blend two knitting traditions—classic Guernsey shaping and a two-color Norwegian motif translated into knit and purl stitches. Both the cardigan and pullover are worked in one piece to the underarm: the pullover is worked in the round; the cardigan is worked back and forth (beginning and ending at the center front). Both styles are worked back and forth from the armholes to the shoulders, with the fronts and backs worked separately. The sleeves are worked in the round from the cuff upward.

CARDIGAN

•**Body**: With longer ribbing cir needle, CO 180 (200, 216, 236) sts.

Row 1: (WS) P3, *k2, p2; rep from *, end k2, p3.

Row 2: (RS) K3, *p2, k2; rep from *, end p2, k3.

Rep these 2 rows until ribbing measures 2 (2 $\frac{1}{4}$, 2 $\frac{1}{2}$, 2 $\frac{1}{2}$)" (5 [5.5, 6.5, 6.5] cm), inc 19 (23, 25, 23) sts evenly spaced on the last row—199 (223, 241, 259) sts. Change to longer body needle. Work to end of chart A, beg and ending as indicated. Then work chart B until piece measures about 13 (14, 15, 16)" (33 [35.5, 38, 40.5] cm) from beg, ending with Row 5 or 11, and inc 4 (0, 2, 4) sts evenly spaced on last row—203 (223, 243, 263) sts. **Divide for armholes and yoke**: (WS) P51 (56, 61, 66) sts and slip on holder for left front, p101 (111, 121, 131) sts and leave on needle for back, place rem 51 (56, 61, 66) sts on another holder for right front. **Back**: Work to end of chart C, then chart D (beg as indicated for your size), chart E (beg as indicated for your size), chart D, and then chart F. Then beg with WS facing, work chart D 1 (2, 3, 4) times, and *at the same time*, on the first row of the last rep of chart D for your size, **shape back neck**: work 36 (40, 44, 48) sts in patt, place center 29 (31, 33, 35) sts on holder for back neck, join a second ball of yarn and work rem 36 (40, 44, 48) sts in patt. Working both sides separately, dec 1 st each neck edge every other row twice—34 (38, 42, 46) sts rem each side. Work to end of chart D. Piece should measure about 22 (23 $\frac{3}{4}$, 25 $\frac{1}{2}$, 27 $\frac{1}{2}$)" (56 [60.5, 65, 70] cm) from beg. Place sts on holders. **Left front**: Place 51 (56, 61, 66) left front sts on needle and join yarn. Beg with RS row, work chart sequence as for back until armhole measures 6 $\frac{1}{2}$ (7, 7 $\frac{1}{2}$,

8 $\frac{1}{4}$)" (16.5 [18, 19, 21] cm), ending with a RS row. **Shape front neck**: Cont in patt, BO 6 (7, 8, 9) sts at the beg of the next row, then BO at neck edge 3 sts once, 2 sts twice, and 1 st 4 times—34 (38, 42, 46) sts rem. Cont in patt until piece is same length as back. Place sts on holder. **Right front**: With WS facing, place 51 (56, 61, 66) right front sts on needle. Join yarn at armhole and work as for left front, reversing all shapings.

•**Sleeves**: With ribbing dpn, CO 44 (48, 52, 56) sts. Divide sts evenly onto 3 dpn, pm, and join, being careful not to twist sts. Work k2, p2 ribbing for 2 (2 $\frac{1}{4}$, 2 $\frac{3}{4}$, 3)" (5 [5.5, 7, 7.5] cm), inc 10 (12, 14, 16) sts evenly spaced on last row—54 (60, 66, 72) sts. Change to shorter sleeve cir needle. Inc 1 st each side of m every 4th row 18 (20, 20, 22) times, working new sts in patt while *at the same time*, working to end of chart A and then rep chart B until piece measures about 16 $\frac{1}{2}$ (17, 18 $\frac{1}{2}$, 20 $\frac{1}{2}$)" (42 [43, 47, 52] cm) from beg, ending with Row 2 or 8 of chart—90 (100, 106, 116) sts. Work to the end of chart G. Sleeve should measure about 18 (18 $\frac{1}{2}$, 20, 22)" (46 [47, 51, 56] cm) from beg. BO all sts loosely.

•**Finishing**: BO front shoulder sts tog with back shoulder sts (see Glossary, page 6). **Neckband**: With shorter ribbing cir needle, RS facing, and beg at right front opening, pick up and knit 28 (33, 34, 37) sts along right neck edge, k29 (31, 33, 35) back neck sts, pick up and knit 28 (33, 34, 37) sts along left neck edge—85 (97, 101, 109) sts. Do not join. Work to end of chart H. Work 7 rows St st for facing. BO all sts loosely. Fold neckband to the inside along purl row and with yarn threaded on a tapestry needle, stitch in place. **Button band**: With longer ribbing cir needle and RS facing, pick up and knit 109 (121, 125, 133) sts along the front edge of the left front. Work to end of chart H, beg and ending as indicated. Work 7 rows St st for facing. Fold band to the inside along purl row and with yarn threaded on a tapestry needle, stitch in place. Mark placement of 7 buttons evenly spaced, the upper one in the neckband and the lower one $\frac{1}{2}$ " (1.5 cm) from the lower edge. **Buttonhole band**: Pick up sts as for button band and work through Row 3 of chart H. On next row, cont in patt, BO 2 sts opposite ms. On next row, CO 2 sts over each gap. Cont in



patt through Row 12 of chart. On the next 2 rows, BO and CO sts as before. Work to end of chart. Finish as for button band. With yarn threaded on a tapestry needle, whip stitch around buttonholes. Sew sleeves into armhole openings. Sew on buttons. Weave in loose ends. Block lightly, being careful not to flatten patterning.

PULLOVER

• **Body:** With longer ribbing cir needle, CO 180 (200, 216, 236) sts. Place m and join, being careful not to twist sts. Work k2, p2 ribbing until piece measures 2 (2¼, 2½, 2½)" (5 [5.5, 6.5, 6.5] cm), inc 18 (22, 24, 22) sts evenly spaced on the last row—198 (222, 240, 258) sts. Change to longer body needle. Work to end of chart A, beg and ending as indicated. Then work chart B until piece measures about 13 (14, 15, 16)" (33 [35.5, 38, 40.5] cm) from beg, ending with Row 6 or 12, and inc 4 (0, 2, 4) sts evenly spaced on last row—202 (222, 242, 262) sts. **Divide for armholes and yoke:** (WS) P101 (111, 121, 131) and place these sts on holder for front, purl rem 101 (111, 121, 131) sts for back. **Back:** Work as for cardigan back. **Front:** Place 101 (111, 121, 131) front sts on needle and join yarn. Beg with RS row, work chart sequence as for back until armhole measures 6½ (7, 7½, 8¼)" (16.5 [18, 19, 21] cm), ending with a WS row. **Shape front neck:** Cont in patt across 45 (49, 53, 57) sts, place center 11 (13, 15, 17) sts onto holder for front neck, join new yarn, and work rem 45 (49, 53, 57) sts in patt. Working each side separately, dec at each neck edge 3 sts once, 2 sts twice, then 1 st 4 times—34 (38, 42, 46) sts rem. Cont in patt until piece measures same length as back. Place sts on holder.

• **Sleeves:** Work as for cardigan sleeves.

• **Finishing:** BO front shoulder sts tog with back shoulder sts (see Glossary, page 6). **Neckband:** With shorter ribbing cir needle, RS facing, and beg at right back neck, k29 (31, 33, 35) back neck sts, pick up and knit 22 (26, 28, 28) sts along left neck edge, k11 (13, 15, 17) front neck sts from holder, and pick up and knit 22 (26, 28, 28) sts along right neck edge—84 (96, 104, 108) sts. Place m and join. Work to end of chart H. Work 7 rnds St st. BO all sts loosely. Fold neckband to the inside along purl rnd and with yarn threaded on a tapestry needle, stitch in place. Sew sleeves into armhole openings. Weave in loose ends. Block lightly, being careful not to flatten patterning. ∞

Donna Kay lives on a small farm in New Hampshire with her husband and four children. She has been knitting for fifteen years and teaching for twelve. Donna became serious about traditional knitting after a chance meeting with Elizabeth Zimmermann.

Nordic Impressions

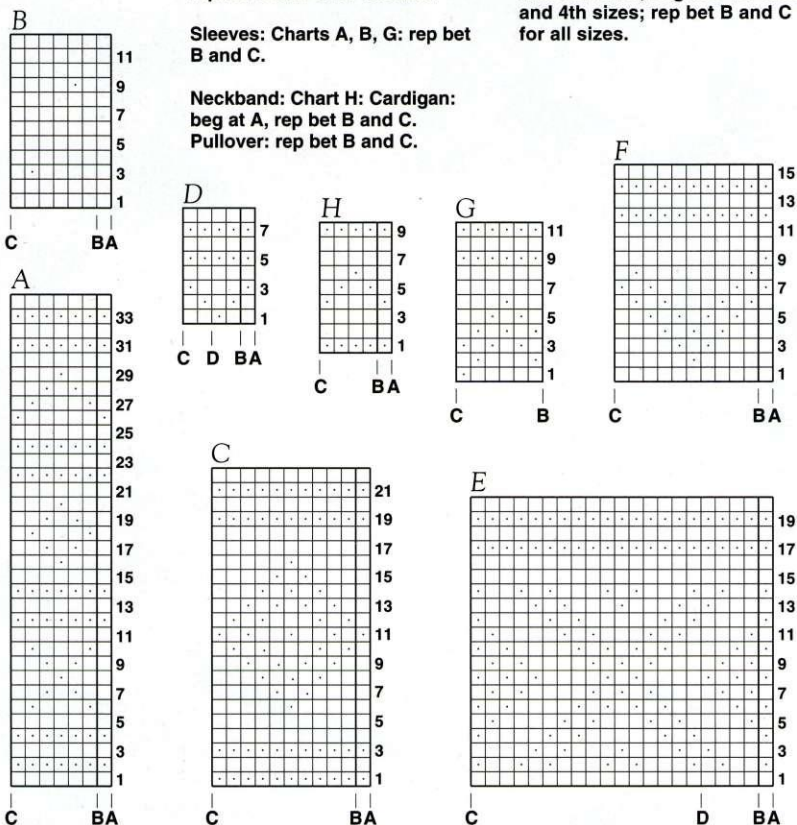
□ k on RS;
p on WS
◦ p on RS;
k on WS

Cardigan: Charts A, B, C, F: beg at A, rep bet B and C. Charts D, E: beg at A for 1st and 3rd sizes, beg at D for 2nd and 4th sizes; rep bet B and C for all sizes.

Pullover: Charts A, B: rep bet B and C for all sizes. Chart C, F: beg at A, rep bet B and C. Charts D, E: beg at A for 1st and 3rd sizes, beg at D for 2nd and 4th sizes; rep bet B and C for all sizes.

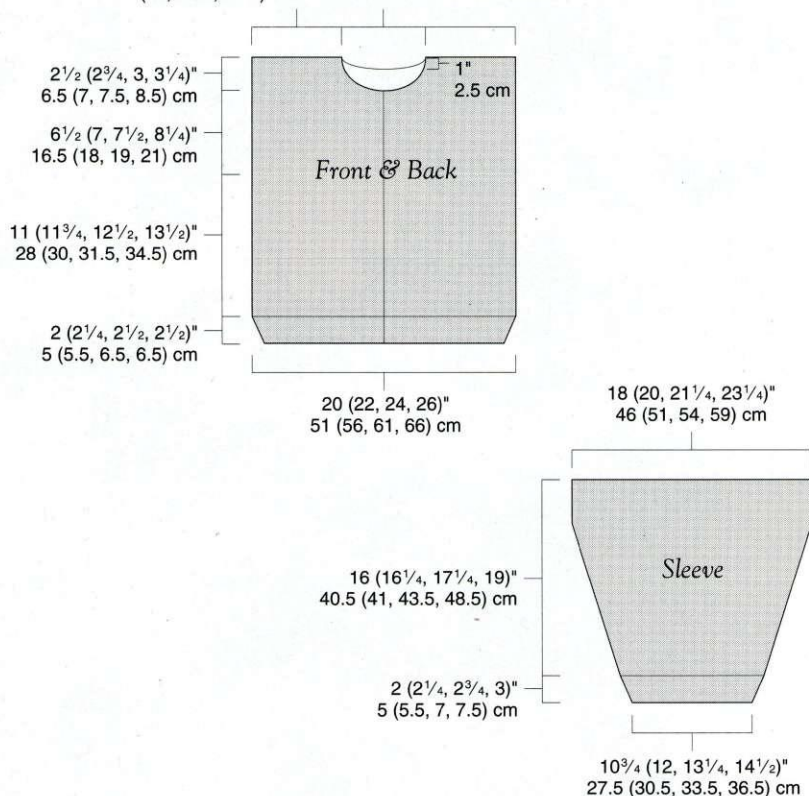
Sleeves: Charts A, B, G: rep bet B and C.

Neckband: Chart H: Cardigan: beg at A, rep bet B and C. Pullover: rep bet B and C.



6¾ (7½, 8½, 9¼)"
17 (19, 21.5, 23.5) cm

6½ (7, 7, 7½)"
16.5 (18, 18, 19) cm





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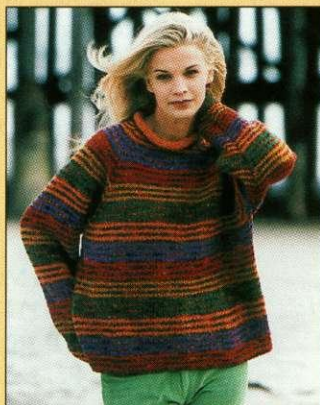
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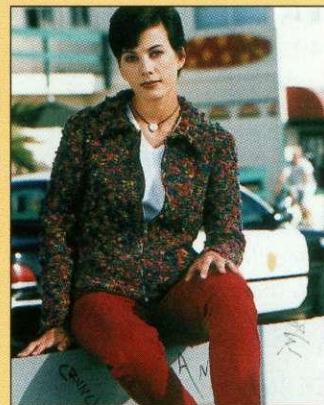
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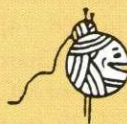
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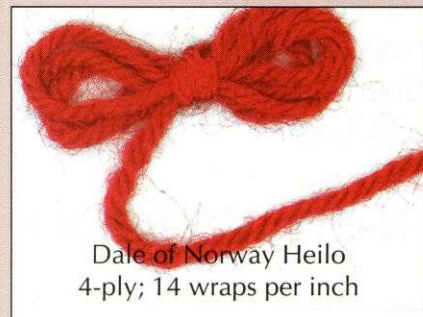
FINISHED SIZE Sweater: (34, 36½, 39) [45, 50, 55]" (86.5, 92.5, 99.5) [114.5, 127, 139.5] cm bust/chest circumference. *Note:* Children's sizes are listed in parentheses; adult sizes are in brackets. Sweaters shown measure 34" (86.5 cm) and 45" (114.5 cm). **Hat:** (20) [22¾]" [(51) [58] cm] circumference. Hat shown measures 20" (51 cm).

YARN Dale of Norway Heilo (100% wool; 91 yd [100 m]/50 g): **Sweater:** #4018 red (MC), (7, 8, 9) [12, 14, 16] balls; #0017 white (CC), (4, 5, 6) [7, 9, 11] balls. **Hat:** #4018 red (MC), 2 balls; #0017 white (CC), 1 ball.

NEEDLES Sweater Body and Sleeves, Hat Sides and Top—Size 3 (3.25 mm). Sweater and Hat Ribbing—Size 2 (3.0 mm). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Tapestry needle.

GAUGE 26 sts and 30 rows = 4" (10 cm) in color pattern on larger needles.



Dale of Norway Heilo
4-ply; 14 wraps per inch

THIS NORWEGIAN-STYLE sweater is sized for the entire family. It is personalized with a panel of motifs in the yoke that includes a monogram. The pieces are worked separately from the ribbing upwards and then sewn together. The matching hat is worked with the same motifs used in the sweater yoke.

Note: Before you begin, chart the motifs panel for the yoke as detailed on page 48.

SWEATER

•**Back** With MC and smaller needles, CO (99, 105, 111) [129, 143, 157] sts. **Ribbing:** Row 1: K2, *p1, k1; rep from *, end k2. Row 2: P2, *k1, p1; rep from *, end p2. Rep these 2 rows until ribbing measures (2, 2¼, 2½) [2½, 2¾, 2¾]" [(5, 5.5, 5.5) [6.5, 7, 7] cm], ending with a WS row. Change to larger needles. Work 2 rows St st, inc (12, 14, 16) [18, 20, 22] sts evenly spaced on the first row—(111, 119, 127) [147, 163, 179] sts. Join CC. *Note:* There is a selvedge st on each edge worked in MC; twist the two yarns around each other at the edges. *For adult sizes only:* K1MC (selvedge), work to end of Chart 1 across [145, 161, 177] sts, k1MC (selvedge). Work 2 rows MC. *For all sizes:* K1MC, beg as indicated for your size, work to end of Chart 2 across (109, 117, 125) [145, 161, 177] sts, k1MC. Cont in patt until piece measures (10½, 13, 15) [14¾, 15¾, 16½]" [(26.5, 33, 38) [37.5, 40, 42] cm] from beg, ending with a WS row. *For child sizes only:* Work 2 rows MC. *For adult sizes only:* K1MC (selvedge), work to end of Chart 3 across [145, 161, 177] sts, k1MC (selvedge). Work 2 rows MC. *For all sizes:* Work Motifs Panel as you've charted (see sidebar, page 48). Then work 2 rows MC. *For adult sizes only:* K1MC, work to end of Chart 1 across [145, 161, 177] sts, k1MC. Then work 2 rows MC. *For all sizes:* K1MC, beg as indicated, work Chart 4 across (109, 117, 125) [145, 161, 177] sts, k1MC. Cont in patt until piece measures (18½, 20½, 22½) [25, 26¾, 27½]" [(44.5, 52.5, 57.5) [63.5, 68, 70] cm] from beg. Work 1 row MC. BO all sts.

•**Front:** Work as for back until (47, 50, 53) [62, 68, 74] sts have been worked on Row 1 of Chart 4. **Shape neck:** Join second ball of MC, BO center (15, 17, 19) [21, 25, 29] sts, work in patt to end. Work-

ing both sides separately, BO (3, 3, 3) [4, 5, 6] sts at each neck edge once, then BO 3 sts once. Dec 1 st at each neck edge every row (1, 1, 2) [1, 2, 2] time(s), then every other row (2, 2, 2) [3, 4, 4] times—(38, 41, 43) [51, 54, 59] sts (plus a selvedge st) rem each side. Cont in patt until piece measures same length as back. BO all sts.

•**Sleeves:** With MC and smaller needles, CO (45, 47, 49) [51, 53, 55] sts. **Ribbing:** Work as for back until piece measures (2, 2¼, 2½) [2½, 2¾, 2¾]" [(5, 5.5, 5.5) [6.5, 7, 7] cm], ending with a WS row. Change to larger needles and St st, inc (10, 10, 12) [12, 12, 12] sts evenly spaced on the next row—(55, 57, 61) [63, 65, 67] sts. Work 1 row even. Then, inc 1 st at each end of every 4th row (10, 13, 12) [12, 15, 14] times, then every 6th row (7, 6, 8) [10, 9, 11] times, while *at the same time for adult sizes only:* working to end of Chart 1 followed by 2 rows MC, and *for all sizes:* working Chart 2 (centering patt across sts), until piece measures (14, 15, 16) [18, 19, 20]" [(35.5, 38, 40.5) [46, 48.5, 51] cm] from beg, ending with a WS row—(89, 95, 101) [107, 113, 117] sts. Work to end of Chart 3. BO all sts.

•**Finishing:** Block all pieces. With yarn threaded on a tapestry needle, sew right shoulder seam. **Neckband:** With MC and smaller needles, pick up and knit (90, 94, 104) [108, 124, 134] sts around neck edge. Knit 1 row. Work k1, p1 rib for 1" (2.5 cm). BO all sts loosely in rib. With yarn threaded on a tapestry needle, sew left shoulder seam, including neckband seam. Sew in sleeves, matching centers to shoulder seams. Sew side and underarm seams.

HAT

With MC and smaller needles, CO (127) [145] sts. Work ribbing as for sweater back until piece measures 1" (2.5 cm), ending with a RS row. With WS facing, knit 1 row for turning ridge. Change to larger needles and St st. Work 3 rows. *Note:* There is a selvedge st on each edge worked in MC. K1MC (selvedge), work to end of Chart 3 across (125) [143] sts, k1MC (selvedge). Work 2 rows MC. Work Motifs Panel as you've charted (see sidebar). Then work 2 rows MC. Then k1MC, work to end of Chart 1 across (125) [143] sts, k1MC. Work 2 rows MC. Then k1MC, work Chart 4 across (125) [143] sts, k1MC until





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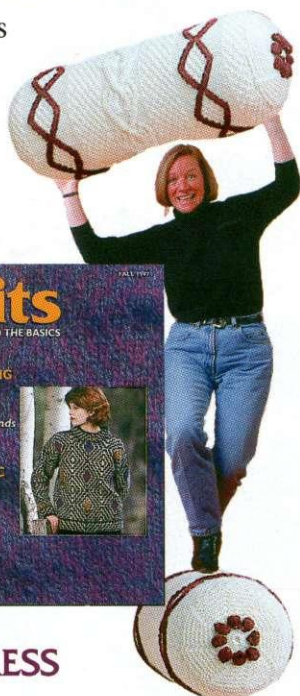
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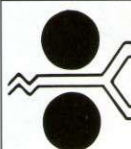
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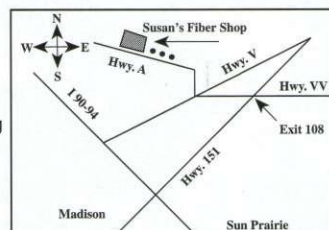
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piece measures (11) [13] [(28) [33] cm] from beg. Work 1 row MC. BO all sts.

• **Finishing:** Block. Fold ribbing to inside along turning ridge and with yarn threaded on a tapestry needle, stitch hem in place. Sew back seam. Using 2 strands of MC, gather top of hat, pull tightly, and secure in place. With CC, make a 2½" (6.5 cm) pom-pom. Attach to top of hat. ∞

Linda Cyr lives in Cincinnati, Ohio, where she is a full-time mother by day and a needlework designer by night.



CS: child small
CM: child medium
CL: child large
AS: adult small
AM: adult medium
AL: adult large

Chart 1

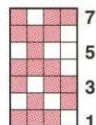


Chart 3

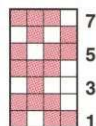
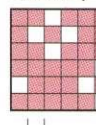
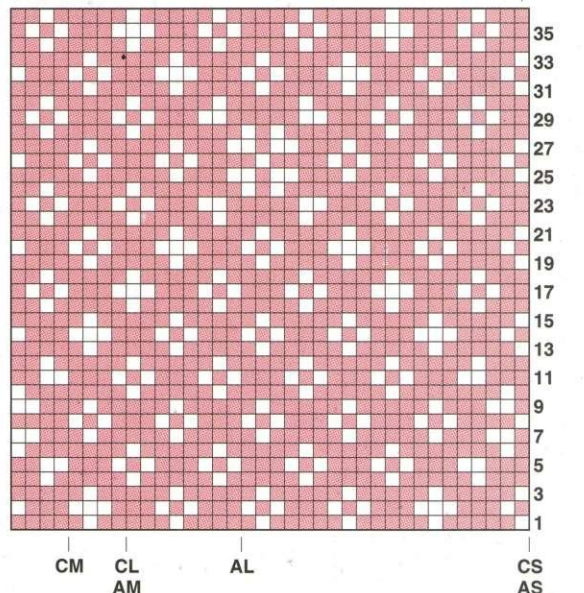


Chart 4



CM CL CS
AL AM AS

Chart 2

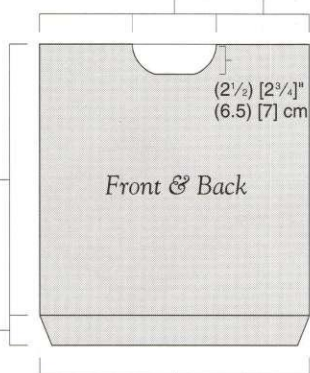


Edge sts are not shown on chart.
Beg as indicated for each size.

(5½, 5¾, 6½) [7, 8½, 9½]"
(14, 14.5, 16.5) [18, 21.5, 24] cm

(5¾, 6¼, 6½) [7¾, 8¼, 9]"
(14.5, 16, 16.5) [19.5, 21, 23] cm

(16½, 18¼, 20¼) [22½, 24, 24¾]"
(42, 46.5, 51.5) [57, 61, 63] cm

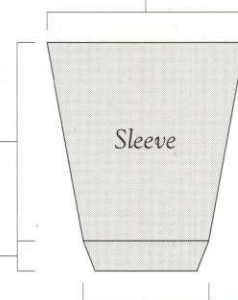


(2, 2¼, 2¼) [2½, 2¾, 2¾]"
(5, 5.5, 5.5) [6.5, 7, 7] cm

(17, 18¼, 19½) [22½, 25, 27½]"
(43, 46.5, 49.5) [57, 63.5, 70] cm

(13¾, 14½, 15½) [16½, 17½, 18]"
(35, 37, 39.5) [42, 44.5, 46] cm

(13, 13¾, 14¾) [16½, 17¼, 18¼]"
(33, 35, 37.5) [42, 44, 46.5] cm



(2, 2¼, 2¼) [2½, 2¾, 2¾]"
(5, 5.5, 5.5) [6.5, 7, 7] cm

(8½, 8¾, 9½) [9½, 10, 10¼]"
(21.5, 22, 24) [24, 25.5, 26] cm

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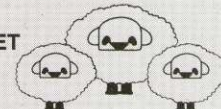
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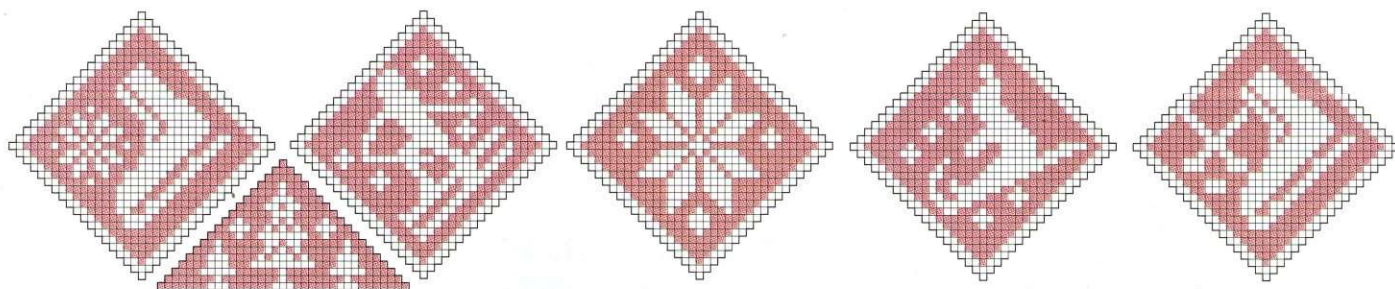
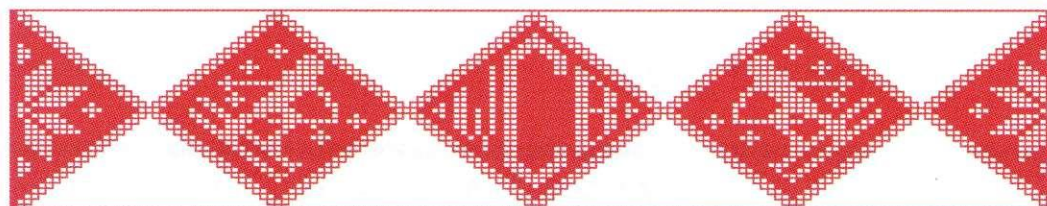
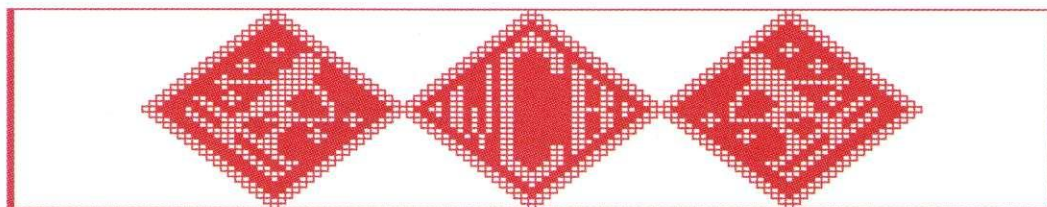
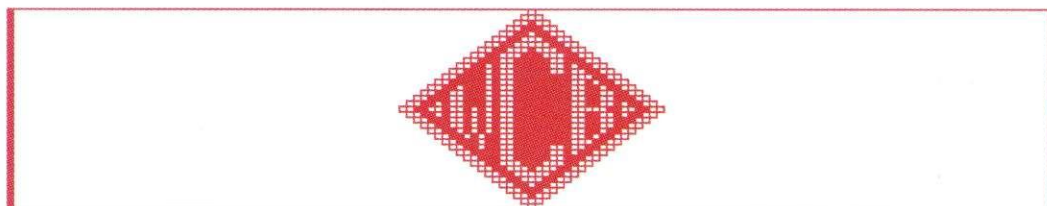
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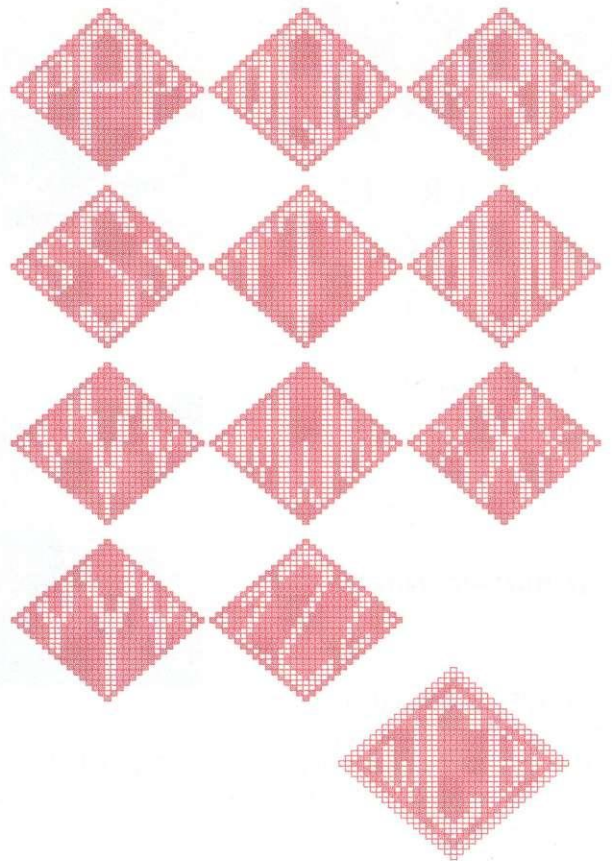
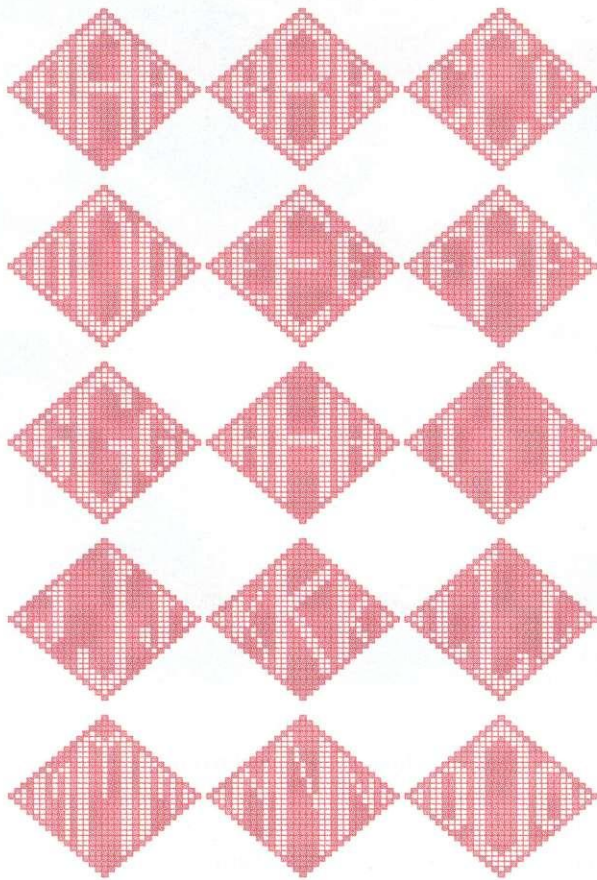
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CHARTING MOTIFS PANEL

Design your own panel of motifs to decorate your sweater or hat. All you'll need is some knitter's graph paper charted at 6.5×7.5 to the inch (2.5 cm), a pencil, and an eraser; or a computer charting program. Follow the five easy steps listed below.

1. Determine the number of stitches in the panel width. For a sweater, this is the number of stitches across the back (including stitches increased above the ribbing). For a hat, this is the number of stitches cast on. Allowing one square per stitch and one square per row, mark a rectangle on the graph paper that is the required number of stitches wide by 37 rows high (the height required for Snow Sports). Mark one selvedge st on each side of this rectangle to be worked in MC.
2. Select a center motif from those provided or design your own. Or compose a monogram from the alphabet at right. Copy the motif to graph paper, centering it in the middle of the rectangle.
3. Select motifs to flank center motif. Copy the side motifs to graph paper, mirroring left and right images and overlapping the single border stitches at the edges of the motifs (so that there is only one single border stitch between motifs).
4. Fill in the remaining stitches at the sides with the snowflake pattern, mirroring images and overlapping the single border stitches as before. *Note:* This will not be necessary for the smallest children's size.
5. Fill in the lower triangles between motifs with the tree pattern. Fill in the corresponding upper triangles with the inverted tree pattern.





Beth Brown-Reinsel

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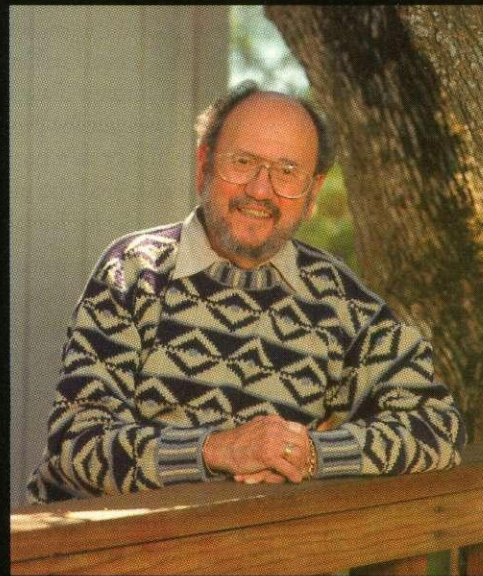
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NANCY BUSH

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Estonian-inspired

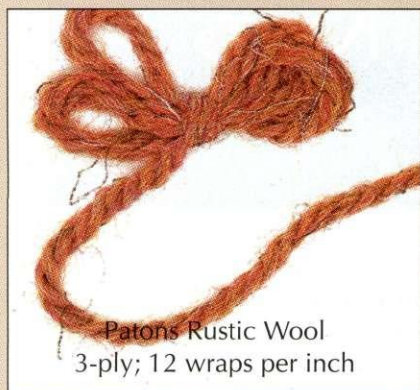
FINISHED SIZE Men's medium. 10³/₄" (27.5 cm) from back of heel to tip of toe; 11" (28 cm) from top of ribbing to top of heel. *Note:* To make a women's size, use needles one size smaller and shorten the foot as necessary.

YARN Patons Rustic Wool (100% wool; 205 yd [187 m]/100 g): #1009 Natural (MC), 2 balls; #1008 Copper (CC), 1 ball.

NEEDLES Size 3 (3.25 mm): set of four double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

NOTIONS Marker (m); thread for reinforcing the heel and toe (optional); tapestry needle.

GAUGE 24 sts and 30 rnds = 4" (10 cm) worked in St st, before blocking.



Patons Rustic Wool
3-ply; 12 wraps per inch



THESE MEN'S hiking socks were modeled after a pair of socks I purchased in a village market in Kuresaare, on the island of Saaremaa in Estonia. The woman who sold them was selling onions and eggs, as well as other knitted goods. The pattern around the calf of the original sock is a heavy XO design. I chose to change this into the snowflake or cross pattern. The long ribbed cuff and calf-height patterning add interest. Easy to knit, the socks are perfect as a gift for those men who hike into your life, or as a project for any man who has discovered the pleasures of making handknit socks for himself.

•**Leg:** With MC, CO 56 sts onto 1 dnp. Divide sts evenly onto 3 dnp. Place m and join, being careful not to twist sts. Work k2, p2 ribbing for 21 rnds. With CC, rib 2 rnds. With MC, rib 2 rnds. With CC, rib 1 rnd. With MC, rib 1 rnd. With CC, rib 1 rnd. With MC, rib 2 rnds. With CC, rib 2 rnds. With MC, rib 13 rnds, then work 5 rnds St st. Beg with Rnd 1, work to end of chart, inc and dec 8 sts evenly spaced on Rnds 4 and 19 as specified. With MC, work St st for 9 rnds, or until piece measures desired length to heel.

•**Heel:** Join reinforcing thread if desired. K14, turn work. Sl 1, p27. These 28 sts will form the heel; the rem 28 sts will be used later for the instep. **Heel flap:** Work the 28 heel sts back and forth as follows:
Row 1: (RS) *Sl 1, k1; rep from *.

Row 2: Sl 1, purl to end.

Rep these 2 rows 13 times more, ending with a WS row—28 rows and 14 chained edge sts total. **Turn heel:** The heel is made with a series of short rows as follows:

Row 1: K16, ssk, k1, turn.

Row 2: Sl 1, p5, p2tog, p1, turn.

Row 3: Sl 1, knit to 1 st before gap, ssk, k1, turn.

Row 4: Sl 1, purl to 1 st before gap, p2tog, p1, turn.

Cont in this manner, always working tog the 2 sts on each side of the gap, until all sts on both sides have been used (ending with a WS row)—16 sts rem. On next row, k8 and then break off reinforcing thread.

Heel gussets: With needle #1, knit rem 8 heel sts and then pick up and knit 14 sts along left side of heel flap. With needle #2, pick up 1 st, k28 instep sts, and pick up 1 st. (*Note:* These 2 extra sts on the instep needle will be dec'd on the next rnd. They are worked to close up the hole that appears at the corner of instep and heel flap.) With needle #3, pick up and knit 14 sts along right side of heel flap and work across 8 heel sts—74 sts (22 sts each on needle #1 and #3; 30 sts on needle #2). The rnd now begins at the back of the heel.

•**Foot:** Work to 3 sts from end of needle #1, k2tog, k1. K2tog the first 2 sts of needle #2, work across instep sts to 2 sts from end, ssk—28 instep sts rem. At beg of needle #3, k1, ssk, then work to end. Knit 1

rnd. Rep these 2 rnds, dec at the end of needle #1 and the beg of needle #3 until 14 sts rem each on needles #1 and #3 (56 sts total). Cont even in St st until foot measures about 3½" (9 cm) less than desired length from heel to toe.

•**Toe:** Join reinforcing thread if desired.

Rnd 1: *K6, k2tog; rep from *.

Rnds 2-7: Knit.

Rnd 8: *K5, k2tog; rep from *.

Rnds 9-13: Knit.

Rnd 14: *K4, k2tog; rep from *.

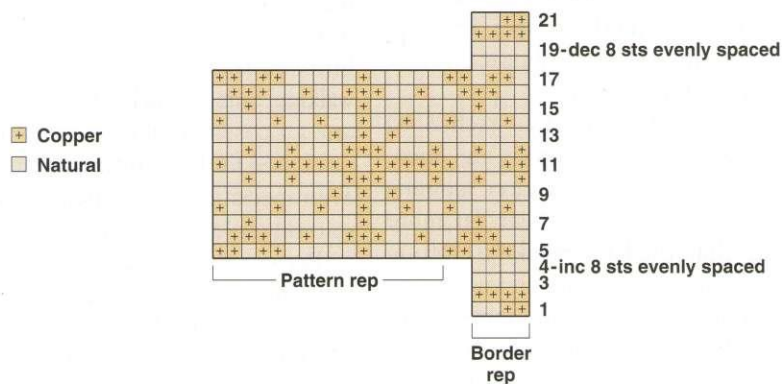
Rnds 15-18: Knit.

Cont in this manner, working 1 less st bet

each dec and knitting 1 less rnd bet dec rnds until 14 sts rem, ending with knit 1 rnd. On next rnd, *k2tog; rep from *.

•**Finishing:** Break yarn leaving 8" (20.5 cm) tail. Thread tail on tapestry needle, draw through rem sts, and draw up snug. Weave in loose ends. Block under a damp towel or on sock blockers. ∞

Nancy Bush, author of *Folk Socks* (Interweave Press, 1994) and owner of *The Woolly West* in Salt Lake City, is researching Estonian knitting for her upcoming book on the subject, to be published by Interweave Press in the fall of 1999.



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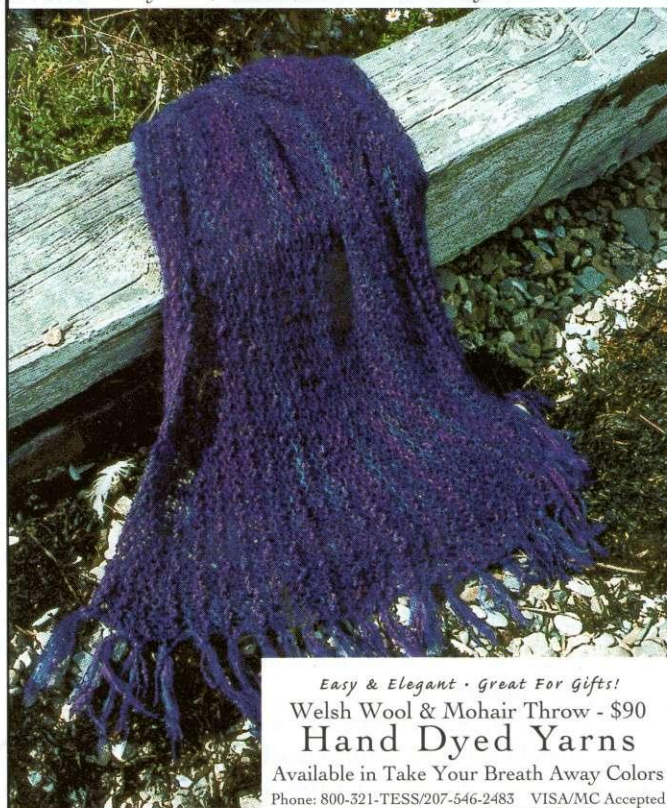
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SHETLAND



KNITTING

Melanie Manwaring-Spencer

TWO WORLD-RENOWNED styles of knitting have originated in the Shetland Islands—Fair Isle and Shetland lace.

Situated between Mainland Scotland and Norway, the Shetlands consist of more than one hundred islands. The southern part of mainland Shetland has the same latitude as the southern tip of Greenland and, as in Greenland, summer days are long and winter days are short. Although the islands are close to the Arctic Circle, the North Atlantic Drift, an extension of the Gulf Stream, makes for a mild climate. The islands are great reserves for sea birds, seals, otters, whales, and dolphins, whereas less than 25,000 people inhabit only fifteen of the islands.

Despite the island's geographic isolation, Shetland life has been influenced by many seafaring cultures. Over the cen-

turies, fishermen from Norway, Greenland, France, Holland, Germany, and Spain have traveled to the Shetlands for herring. In fact, Lerwick, on mainland Shetland, was for many years the dominant herring port in Northern Europe. Foreign influences have contributed a great deal to the unique traditions of Shetland life as well as to Shetland knitting.

In the past Shetlanders derived their income from fishing and crofting, and supplemented it by knitting. Because the men were absent during fishing season, much of the crofting fell to the women. These duties were primary, and most women could knit only after crofting was finished. Some did combine their tasks, knitting while carrying a "kishie" of peat on their backs or herding animals.

Knitted articles were often exchanged for luxuries such as tea, tobacco, and linen. Though not viewed as recreation, spinning and knitting must have been far more pleasant than the back-breaking crofting work. Although the tourism and oil industries are currently the mainstays of Shetland economy, knitwear is still exported and many households make some extra cash from knitting. And the beautiful, colorful Fair Isle sweaters and delicate cobweb shawls inspire knitters everywhere.

SHETLAND SHEEP

Before the 1900s, all Shetland Islands knitwear was handspun from indigenous sheep. Shetland sheep are small, about twenty to twenty-four pounds, hardy, and produce a one- to one-and-a-half-pound fleece of very fine wool that is well-suited to knitting. The sheep usually graze in the hills but, when food is scarce, go down to the shore at low tide and feed on seaweed. There is no evidence that a seaweed diet creates a finer fleece, but as a source of nutrition it can't have a detrimental effect. Shetland fleeces come in a wide range of colors: Shetland black (a very dark brown), *shaela* and *sholmit* (dark and light grays), natural white, and *eosit*, *mooskit*, *mogit* and *moorit* (varying shades of brown). Other Scottish sheep were introduced to the Shetlands in the early 1800s, but they are less hardy and more prone to disease than the native breed.

ROOING, SPINNING, AND DYEING

Custom had it in the nineteenth century

that sheep were gathered in early summer, after lambing, and wool was pulled from their coats in a process called *rooing*. Unlike shearing, rooing brought tufts of wool off the sheep with no cut ends. These were easier to spin than conventionally sheared tufts, and the gentle process also left the growing fleece on the sheep undamaged.

As with their knitting, women carded and spun after finishing crofting tasks—outside if possible to take advantage of the natural light. They sometimes carded and spun in groups, exchanging stories and gossip.

Upright Scottish spinning wheels were probably introduced in the early nineteenth century, but hand or drop spindles were also common—they offered portability so that women could spin while walking. Some households had two wheels, one for coarse wool and one for the finer wool used for lace knitting. Some women even specialized as spinners of lace wool, spinning solely to supply knitters.

Because the wool came in such a range of natural colors, dyeing was not always necessary. Shetland lace, either yarn or finished item, was sometimes bleached white by sulphur fumes. The wool was placed in sulphur boxes which were heated over a peat fire. Dyes for the more colorful Fair Isle products—traditional shades were blue, red, and yellow—were either obtained from local plants and lichens or imported.

Most Shetland wool used for knitting Fair Isle garments and Shetland lace is now spun on the mainland of Scotland, as has been the case from the very early 1900s. However, authenticity has recently become a prime concern; customers want to buy Shetland knitwear that is made exclusively on the islands, so a few new mills have renewed the Shetland spinning tradition.

FAIR ISLE KNITTING

Today, "Fair Isle" is used as a descriptive term for the colorfully banded knitwear made with Shetland wool, whether or not it is actually knitted in Fair Isle. Questions of authenticity aside, Shetland is famous for its Fair Isle knitwear, which was popularized in the early 1920s by Edward, Prince of Wales.

In the *Handbook to the Shetland Isles* written in the early 1870s, William Peace says of Fair Isle knitting:

... the females employ themselves in knitting hosiery, the curious patterns

and variegated colors of which make the articles so much sought after that they are kept for sale by most of the merchants both in Kirkwall and Lerwick.

SHETLAND LACE

Also in his *Handbook to the Shetland Isles*, Peace talks about Shetland lace:

Shetland hosiery, from the softness of its texture and general excellencies, is known in all parts of the world and is eagerly sought after by tourists when in the islands. The articles chiefly in demand are shawls and veils, but underclothing of all descriptions may be had, and those who have once used it do not care to adopt that made from the ordinary lamb or merino wool.

By the time of Peace's writing, the hosiery trade in Shetland was well-established, if poorly-paid. The Statistical Accounts of 1797–1799 mention the trade again and again.

Some parishes manufactured coarse stockings of allegedly poor quality. But other places such as Unst, a small island to the northeast of the Shetland mainland, produced more acceptable garments. From the late 1700s to the present day, Unst has been famous for Shetland lace knitting.

Visiting fishermen started the demand for Shetland hosiery. Arriving at the Shetland fishing stations from all over Europe, the fishermen would buy large quantities of the woollen stockings to take home. The demand was heightened, to the extent that lace stockings became a popular London fashion item, when Queen Victoria and the Duchess of Kent were presented with fine samples in 1837.

Shetland knitters knitted either in the round or on two needles or "wires", depending on what they were knitting.

When working in the round, knitters used a knitting belt. One needle was lodged in the belt, which was worn around the waist and relieved much of the weight from the knitters' hands. The belt also made it easier to knit on the move. Hooks

were used to hold knitted work to the side and out of the knitter's way when she was walking, although lace knitting probably required more concentration than this method would allow.

In addition to hosiery, knitters produced the famous Shetland lace shawls, renowned for the fact that they could be drawn through a wedding ring. In the Shetlands, veils and shawls were used in daily life as well as for special occasions. The everyday *ha* was worn over the head and shoulders to provide some protection from the often wet and windy weather. A bride's veil could be



Above: This knitter is both sporting and knitting traditional Fair Isle garments.

Right: Shetland lace cobweb shawls are famous for being knit so fine they slide easily through a wedding band.

used as a gown at the equally important event of her child's christening. The shawls exported to Edinburgh and to London became fashionable evening wear. Other items produced in Shetland lace included stoles, scarves, underwear, and spencers (long-sleeved vests).

Shetland knitters did not work from written patterns; they learned stitch patterns and combinations from their mothers at an early age, and in turn passed their skills on to their own children. Skilled knitters could invent new combinations as they went along. The only limits were those of the imagination.

There are actually few stitch patterns in shetland lace knitting. All-over stitches, such as "basket stitch", "moss stitch", and "all-over bead stitch" were used as the center squares of shawls. Around these, stitch-

es like "Shetland Fern" or "Horse-Shoe stitch" created a scalloped border.

"Diamond Chain" and "Print o' the Wave" made effective paneling suitable for scarves, and "Old Shale", a very old Shetland wave pattern, produced a shawl like the traditional warm hap, showing off to great effect different stripes of color from the natural fleeces.

Although the stitch patterns are few and not so difficult to produce as they look, Shetland lace knitting is a painstaking process and today is done for interest, not profit. This lack of economic viability puts the craft at risk; however, Shetland lace continues to be an influence and an inspiration to many knitters. And because the techniques may be adapted to different yarns and integrated into other types of knitting such as Aran, the tradition, for the time being at least, lives on. ∞

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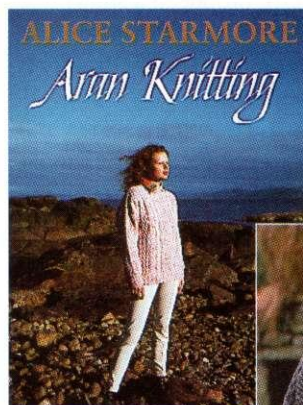
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Melanie Manwaring-Spencer grew up on the Isle of Skye and is currently living and studying local history in Inverness, Scotland. Her interest in knitting derives from her involvement in the family museum and shop that sells the work of local knitters and spinners.

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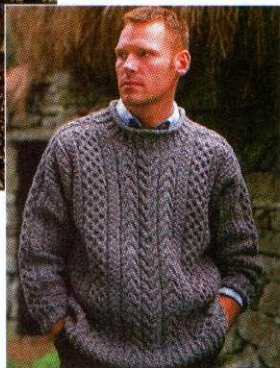


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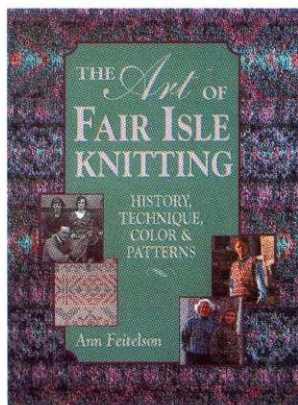
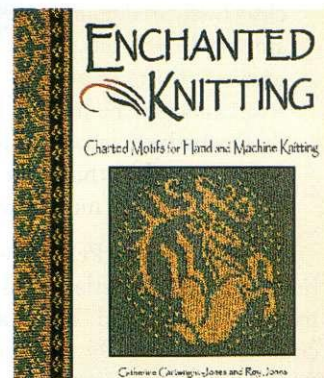
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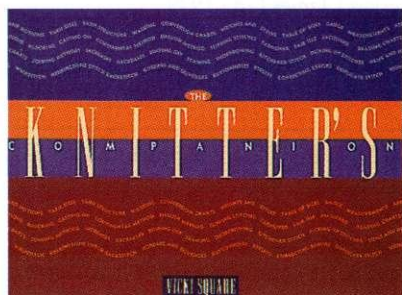
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Ann Feitelson

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The Knitter's Companion

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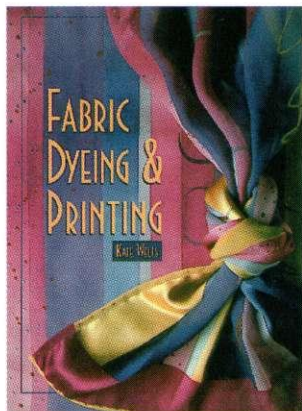
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Kate Wells

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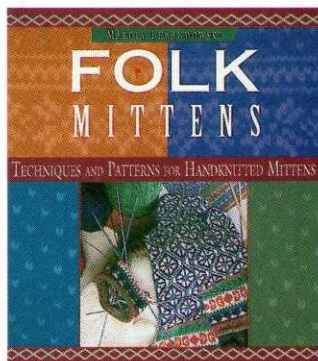
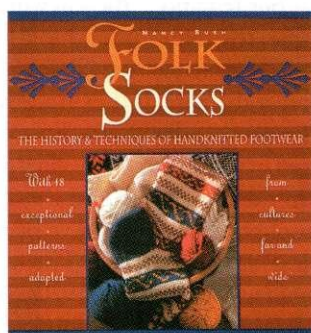
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Nancy Bush

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Marcia Lewandowski

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All in all, there are 38 mitten patterns in this companion to the Interweave Press bestseller *Folk Socks*, including mittens from Austria, Kashmir, and colonial New England. All patterns are presented with full-color graphs. Other technical coverage includes gauge, washing and felting, casting on, plaited edging, ribbed and unribbed cuffs, and a long section on thumbs, including three types of gores.

Make lots of people happy this holiday season. Give them mittens from the book. Give them the book itself. Either way, they're *Folk Mittens* winners.

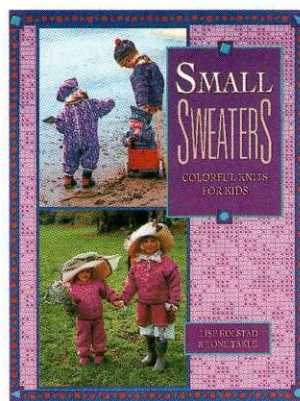
8½ × 9, paperbound, 120 pages, color photos and graphs. #694—\$18.95

Small Sweaters Colorful Knits for Kids

Lise Kolstad & Tone Takle

People lucky enough to have children to knit for will delight in *Small Sweaters*. Authored by the Norwegian design team of Kolstad and Takle, this new collection offers instructions for over 50 garments, including sweaters, coats, hats, tights, mittens, and socks, in sizes ranging from newborn to 12 years. When it comes to *Small Sweaters*, you will have as much fun knitting the garments as your kids will have wearing them.

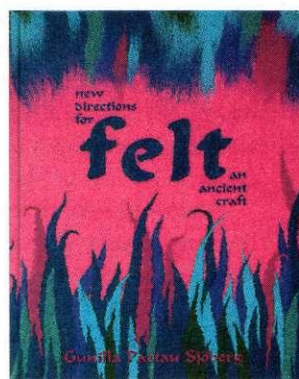
8½ × 11, paperbound, 144 pages, color photos. #687—\$21.95



Felt New Directions for an Ancient Craft

Gunilla Paetau Sjöberg, Patricia Spark, translator

All the information to start felting is here—including equipment, instructions, and patterns. Experienced felters will benefit from the chapters on sculpture and relief work, while teachers and parents will appreciate the chapter on teaching children to felt. Everyone will profit from the introductory chapter on the history of felting. Whether you're making an elf, a vest, a rug, or a storytelling yurt, there's hardly anything you won't have lots of fun felting.



8 × 9, hardbound, 216 pages, color and b&w photos. #678—\$24.95

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Crofting & Crafting on Skye

Marilyn Murphy

Audrey Manwaring-Spencer and her daughter, Melanie, had submitted articles and designs for this issue of *Interweave Knits*. As luck would have it, I was traveling in Scotland this past summer and took a day to stop by the family croft (a small farm) for a visit.

MID-MORNING I called Audrey and told her we were on our way. She assured me that if I followed the signs to Dunvegan Castle and turned off at Borreraig Park, I would have absolutely no problem finding the croft. Well, even though I was driving on a single-lane road, in a car with the steering wheel on the right, and my traveling companions were watching out for sheep and reading the road signs, it was not what I would call *no problem*. Furthermore, to my cosmopolitan way of thinking, a museum and shop out here, away from major roads, away from towns, couldn't possibly exist. Finally I spotted a sign that read "Open" and "Knitwear". I turned in, figuring there couldn't be more than one such place in the region.

Pulling up in front of a building under construction, my friends left to explore the island and I walked up the slight incline



Dulcie, Sophie, Audrey, and Melanie

towards three white stucco structures—a house, a museum, and a shop. I poked my head inside the dimly-lit shop—a space about 8' x 12' filled with sweaters, yarn, quilts, toys, and souvenir gifts—and queried the woman inside. Yes, she was Audrey; she welcomed me, came out of the shop, and locked the door. I thought this a bit strange considering where we were, in the middle of farmland. She must have noticed my expression because she quickly remarked that the shop doubles as the town post office and that it's her duty to secure it.

We walked to her garden at the front of the house, and Melanie, her eldest daughter and author of the article "Shetland Knitting" (page 52), brought out tea and homemade bread. Soon Sophie, the middle daughter of high-school age, joined us. Whenever a car pulled in, one of the family departed to the shop or museum to talk with the visitor. Still perplexed by the notion of a museum and shop in the middle of farmland, I asked how people find her. Audrey smiled and admitted it is rather rare that a coach full of people appears at the front door. Generally people wander by with the local map that highlights hand-crafts on the Isle of Skye.

Audrey likes to chat with visitors, finding out where they're from and why they've come to visit the museum or shop. Frequently she receives calls such as this: "Remember the socks you sold me? Can you send three more pairs?" It's by word-of-mouth that she's acquired a reputation for traditional Aran work and her son Stephen, a bagpipe player, has contributed to his mother's reputation. Once she knit-

ted kilt hose for him, all the other pipers wanted handknitted hose, too. Presently she has enough commission work to keep her going for three months.



I sit looking out over the seventeen acres of land, gazing at sheep, basking in the sun which has been rare this past week, and thinking what it would be like to live on Skye. My questions begin: How did they find this land, when did they move here, how did this all come to be?

Audrey and her family were looking for a home in Northumberland but ended up in Skye by a fluke. That was twelve years ago. The house they occupy was built in the 1920s. Another former house has been the museum for about nine years. The third building was built as a workroom for Audrey, but she only used it as such for about three months before it became the shop. Audrey had been selling her own knitwear from the porch of the museum, but once the shop opened she started selling the work of local craftspeople, too.

This group of artisans, now numbering twenty-eight, meets weekly during the winter months, although not everyone regularly attends. Between them the artisans own Black-face, Jacob, Hebridean,

Cheviot, Gotland, Soay, and Shetland sheep, and they swap fleeces for hand-spinning. The colored fleeces from all but the Black-face are hard to come by and are therefore reserved a year in advance among the craftspeople. Because summertime is off-season for the group—some run Bed & Breakfast Inns, some have other obligations—shop inventory is built up during the winter. But if inventory runs low, Audrey will get on the phone during the summer to cajole her comrades to produce more knitwear. She impresses me by saying that one knitter can make an Aran sweater in a week.

During our conversation, Dulcie arrives home from school. She is the youngest in the family, eleven, and she too knows how to knit and has toyed with spinning on the wheel. I ask her to show me her current project and she brings out a hat that's under way, a design of knit and purl stitches. Dulcie doesn't follow a written pattern but knits under her mother's tutelage. She has started selling her hats in the shop.

A discussion ensues about how old each of us was when we learned to knit, who taught us, and what our first projects were. Audrey says she was very young, probably eight years old, when her mother taught her. Her first scarf was yellow and brown stripes worked in garter stitch. She quickly adds that she started designing her own projects because she didn't like the available patterns; she didn't like reading them, either. As far as her daughters were concerned, they almost learned by osmosis because "I have knitting in every room of the house."

It appears that all the Manwaring-Spencers have a talent for designing their own patterns. Sophie prefers knitting Hebridean to Aran patterns because she finds them more flexible for designing as she knits; Melanie nods her head in agreement. Melanie helps out with knitting but doesn't consider herself as skillful as her mother. She has not learned to spin, but is intrigued by the craft and is considering learning. Audrey spins but primarily on a hand spindle so she can spin in the shop. Sophie likes spinning on the wheel and doesn't use a hand spindle.

With all the sheep running around, I think they'd all be spinning quite a bit. The Manwaring-Spencer flock consists of about thirty sheep—Scottish Black-face and Cheviot. Cheviot is the more favored

fleece to spin because Black-face is coarse, but they do spin Black-face. In fact, Harris Tweed is made from Black-face. Fleeces not used by handspinners are sent away to the wool market to be sold to commercial spinning mills.

I've lost track of time by now; it's easily mid-afternoon. My traveling companions have returned and Melanie gives us a guided tour of the museum. It contains items of historic and folkloric value donated by the local villagers—fishing implements, domestic tools, and items from the black-smithing, spinning, and weaving trades. Melanie enjoys giving the museum tours but can only be at the croft about three days every three weeks. Work is difficult to find on Skye so she's been living and working in Inverness since graduating from the University of St. Andrews.

We wander back into the shop and, with my newly gleaned knowledge, I scrutinize the sweaters and other knitted articles. My friends are in a corner trying on sweaters, determining which pattern looks exactly right on them, and I know that at least one Aran sweater will leave with us. I ask Au-

drey if any sweaters are handspun. No, but out comes a bin of handspun yarns. She says the local spinners can't spin enough for garment production, so the Arans are of wool commercially spun in Scotland.

We discover that the building under construction will house the new museum and shop and is scheduled to open in July (today is July 3). Inside we meet Audrey's husband and her younger son Guleesh. They are busy painting walls and floors. Audrey remarks that "the workman was called three weeks ago and he said he was on his way. But that's island time for you." I can sense that Audrey is anxious for the day when the present shop becomes her studio again. In the corner of the new museum sits an old Harris loom and Guleesh expresses his interest in learning to weave on it. I imagine him sitting there, weaving tweed, and telling stories to the visitors who happen by.

As we head toward the car, strains of bagpipe music fill the air. Looking out across the field, I spot Sophie in her daily practice. I close my eyes, listen, and know that life here on Skye, the isle of the fairies, is magical indeed. ∞

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SKYE SCARF, HAT, AND MITTENS

AUDREY
MANWARING-SPENCER

Aran patterns

*Thicker wool,
quicker knitting*

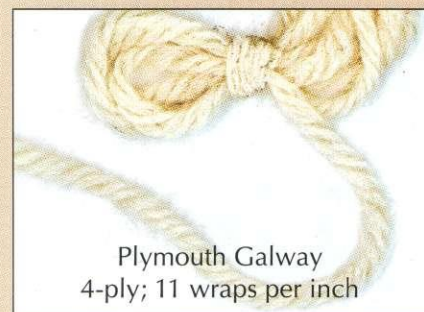
FINISHED SIZE Scarf: 66" by 12" (167.5 cm by 30.5 cm), without tassels. **Hat:** 7¹/₄" (18.5 cm) diameter. To fit a medium woman's head. **Mittens:** 8" (20.5 cm), excluding cuff. To fit a medium woman's hand.

YARN Plymouth Galway (100% wool; 230 yd [210 m]/100g), natural: **Scarf:** 2 balls; **Hat:** 1 ball; **Mittens:** 1 ball.

NEEDLES Scarf—Size 8 (5 mm): straight; **Hat and Mitten**—Size 6 (4 mm): set of 5 double-pointed (dpm). Adjust needle sizes if necessary to obtain the correct gauge.

NOTIONS Cable needle (cn); markers (m); tapestry needle; crochet hook for attaching tassels.

GAUGE Scarf: 18 sts and 28 rows = 4" (10 cm) in Garter st. **Hat and Mittens:** 22 sts and 28 rnds = 4" (10 cm) in St st.



THESE PIECES are worked in traditional patterns. The scarf combines Shetland lace patterns with the Aran cabling that is more typical on the west coast of Scotland. The usual single-fine lace wool is replaced with thicker wool, making these pieces quicker to knit and more suited to daily wear. The lack of shaping on the scarf allows you to concentrate on the stitch pattern, which is not as difficult as it looks. "Kyle Chain" comes

from the legend of a Norwegian Princess who stretched a chain from Kyle of Lochalsh to Kyleakin on the Isle of Skye in order to exact tolls from any ships wishing to pass through the narrows.

The hat and mittens are worked in the round and are small enough to accomplish quickly. They are worked on smaller needles to make the fabric dense and firm. The ribbed linings give a snug fit to the mitten cuff and help to hold the shape of the hat.

SCARF

CO 53 sts. Knit 6 rows. Work Church Windows chart over 53 sts for 26 rows. Knit 4 rows. *Next row:* (RS) *K2tog, yo; rep from *, end k1. Knit 6 rows. *Next row:* (WS) K5, pm, work Kyle Chain chart over 9 sts, pm, work Borreraig Fern chart over 25 sts, pm, work Kyle Chain over 9 sts, pm, k5. Work as established for 8 reps of Borreraig Fern, then work Rows 1 and 2 again. Knit 5 rows. *Next row:* *K2tog, yo, rep from *, end k1. Knit 5 rows. Work Church Windows for 26 rows. Knit 6 rows. BO all sts.

•**Finishing:** Weave in loose ends. Block lightly. **Tassels:** (Make 18): Measure seven 14" (18 cm) strands of yarn, fold them in half and with crochet hook, draw them through the end of the scarf from front to back, bring all ends through the loop formed, and pull to tighten. Attach 9 tassels evenly spaced to each end of scarf.

HAT

CO 132 sts. Arrange sts so that there are 33 sts on each of 4 needles. Place m and join, being careful not to twist sts. Work k2, p1 ribbing for 22 rnds. Purl 3 rnds. **Band:** Work Bramble chart over 132 sts for 21 rnds. On next rnd, purl into the front and back of the first st—133 sts. Purl 2 rnds. Knit 1 rnd. **Crown:** Rearrange sts so that there are 38 sts each on needles #1, #2, and #3, and 19 sts on needle #4. *Rnds 1 and 2:* *P1, [k1, p1] 7 times, k4; rep from *. *Rnd 3:* *P1, 1/1LCP, p1, [k1, p1] 4 times, 1/1RCP, p1, 2/2RC; rep from *. *Rnd 4:* *P2tog, [k1, p1] 5 times, k1, p2tog, k4; rep from *. *Rnd 5:* *P1, 1/1LCP, p1, [k1, p1] 3 times, 1/1RCP, p1, k4; rep from *. *Rnd 6:* *P2, [k1, p1] 5 times, p1, k4; rep from *. *Rnd 7:* *P2tog, 1/1LCP, p1, [k1, p1] twice, 1/1RCP, p2tog, 2/2RC; rep from *. *Rnd 8:* *P2, [k1, p1] 4 times, p1, k4; rep from *. *Rnd 9:* *P2, 1/1LCP, p1, k1, p1, 1/1RCP, p2, k4; rep from *. *Rnd 10:* *P2tog, p1, [k1, p1] 3 times, p2tog, k4; rep from *. *Rnd 11:* *P2, 1/1LCP, p1, 1/1RCP, p2, 2/2RC; rep from *. *Rnd 12:* *P3, k1, p1, k1, p3, k4; rep from *. *Rnd 13:* *P3, sl 1, k2tog, pss0, p3, k4; rep from *. *Rnd 14:* *P7, k4; rep from *.

Rnd 15: *P7, 2/2RC; rep from *. *Rnd 16:* *P2tog, p3, p2tog, k4; rep from *. *Rnds 17 and 18:* *P5, k4; rep from *. *Rnd 19:* *P2tog, p1, p2tog, 2/2RC; rep from *. *Rnds 20 and 21:* *P3, k4; rep from *. *Rnd 22:* *P3tog, k4; rep from *. *Rnd 23:* *P1, 2/2RC; rep from *. *Rnd 24:* *P1, k4; rep from *. *Rnd 25:* *P1, k2tog twice; rep from *. *Rnd 26:* *P1, k2tog; rep from *. *Rnd 27:* *K2tog; rep from *—7 sts rem.

•**Finishing:** Break off yarn. Thread tail on tapestry needle and pull through rem sts. Secure tail neatly to inside of hat. Turn lining to inside (behind Bramble band) and stitch in place with yarn threaded on tapestry needle.

MITTENS

•**Cuff:** CO 42 sts. Arrange sts so that there are 11 sts each on needles #1 and #3, and 10 sts each on needles #2 and #4. Place m and join, being careful not to twist sts. Work k2, p1 ribbing for 16 rnds. Purl 3 rnds, inc 1 st at end of 2nd and 4th needle on first rnd—44 sts; 11 on each needle. Work Rnds 4 to 19 of Bramble chart. Purl 2 rnds. Knit 1 rnd, inc 12 sts evenly spaced—56 sts.

•**Left Mitten:** Arrange sts so that there are 14 sts on needle #1, 13 sts on needle #2, and 29 sts on needle #3. (Needle #4 will be used for the thumb gusset.) The palm sts on needles #1 and #2 are worked throughout in Irish Moss st, the sts on needle #3 are worked in Moss Diamond and 2/2 cables.

Rnds 1 and 2: Work Irish Moss (IM) on 27 sts, pm, k1, p1, k4, pm, work Moss Diamond (MD) over 17 sts, pm, k4, p1, k1. *Rnd 3:* IM on 27 sts, M1, k1, p1, 2/2LC, MD, 2/2RC, p1, k1—57 sts. *Rnd 4:* IM on 27 sts, M1, k1, M1, place last 3 sts onto empty needle #4 for the thumb gusset, k1, p1, k4, MD, k4, p1, k1—59 sts. *Rnd 5:* IM on 27 sts, M1, k3, M1, k1, p1, k4, MD, k4, p1, k1—61 sts. *Rnd 6:* IM on 27 sts, M1, k5, M1, k1, p1, k4, MD, k4, p1, k1—63 sts. *Rnd 7:* IM on 27 sts, k7, k1, p1, 2/2LC, MD, 2/2RC, p1, k1.

Cont to inc gusset by 2 sts every other rnd in this manner, turning cables every fourth

rnd, until there are 17 gusset sts—16 rnds and 73 sts total. Place 17 gusset sts on holder—56 sts.

Rnd 17: Work IM on 27 sts, CO 6 sts over thumb gusset, k1, p1, k4, work MD, k4, p1, k1—62 sts. *Rnd 18:* Work IM on 27 sts, k7, p1, k4, work MD, k4, p1, k1. *Rnd 19:* Work IM on 27 sts, k2tog, k2, ssk, k1, p1, 2/2LC, work MD, 2/2RC, p1, k1. *Rnd 20:* Work IM on 27 sts, k5, p1, k4, work MD, k4, p1, k1. *Rnd 21:* Work IM on 27 sts, k2tog, ssk, k1, p1, k4, work MD, k4, p1, k1. *Rnd 22:* Work IM on 27 sts, k3, p1, k4, work MD, k4, p1, k1. *Rnd 23:* Work IM on 27 sts, k2tog, k1, p1, 2/2LC, work MD, 2/2RC, p1, k1. *Rnd 24:* Work IM on 27 sts, k1, p2tog, k4, work MD, k4, p1, k1—56 sts.

Cont on 56 sts as established until Moss Diamond has been worked twice, plus Rnds 2 and 3.

Shape top:

Rnd 1: SSK, work IM on 23 sts, k2tog, k1, p1, k4, p2tog, p13, p2tog, k4, p1, k1. *Rnd 2:* K1, work IM on 23 sts, k2, p1, k4, p15, k4, p1, k1. *Rnd 3:* SSK, work IM on 21 sts, k2tog, k1, p1, k4, p2tog, p11, p2tog, k4, p1, k1. *Rnd 4:* K1, work IM on 21 sts, k2, p1, 2/2LC, p13, 2/2RC, p1, k1. *Rnd 5:* SSK, work IM on 19 sts, k2tog, k1, p1, k4, p2tog, p9, p2tog, k4, p1, k1. *Rnd 6:* K1, work IM on 19 sts, k2, p1, k4, p11, k4, p1, k1. *Rnd 7:* SSK, work IM on 17 sts, k2tog, k1, p1, k4, p2tog, p7, p2tog, k4, p1, k1. *Rnd 8:* K1, work IM on 17 sts, k2, p1, 2/2LC, p9, 2/2RC, p1, k1. *Rnd 9:* SSK, work IM on 15 sts, k2tog, k1, p1, k4, p2tog, p5, p2tog, k4, p1, k1. *Rnd 10:* K1, work IM on 15 sts, k2, p1, k4, p7, k4, p1, k1. *Rnd 11:* SSK, work IM on 13 sts, k2tog, k1, p1, k4, p2tog, p3, p2tog, k4, p1, k1. *Rnd 12:* SSK, work IM on 11 sts, k2tog, k1, p1, k2tog, k2, p5, k2, ssk, p1, k1. *Rnd 13:* Sl 1, k2tog, pss0, work IM on 7 sts, k3tog, k1, p1, k2tog, k1, p2tog, p1, p2tog, k1, ssk, p1, k1. *Rnd 14:* SSK, work IM on 5 sts, k2tog, ssk, k2, p3, k2, k2tog. *Rnd 15:* SSK, work IM on 3 sts, k2tog, ssk, k1, p3, k1, k2tog—12 sts.

Place 6 sts on each needle and use kitchener st (see Glossary, page 6) to graft rem

sts tog. **Thumb:** With needle #1, pick up the 6 CO sts from upper thumb gusset plus 4 sts from holder, with needle #2, pick up next 4 sts from holder, with needle #3, pick up next 4 sts from holder, with needle #4, pick up rem 5 sts—23 sts total.

Rnd 1: Knit.

Rnd 2: K2tog, k2, ssk, knit to end.

Transfer sts from needle #4 to beg of needle #1 and rep Rnd 2 until 15 sts rem. Knit

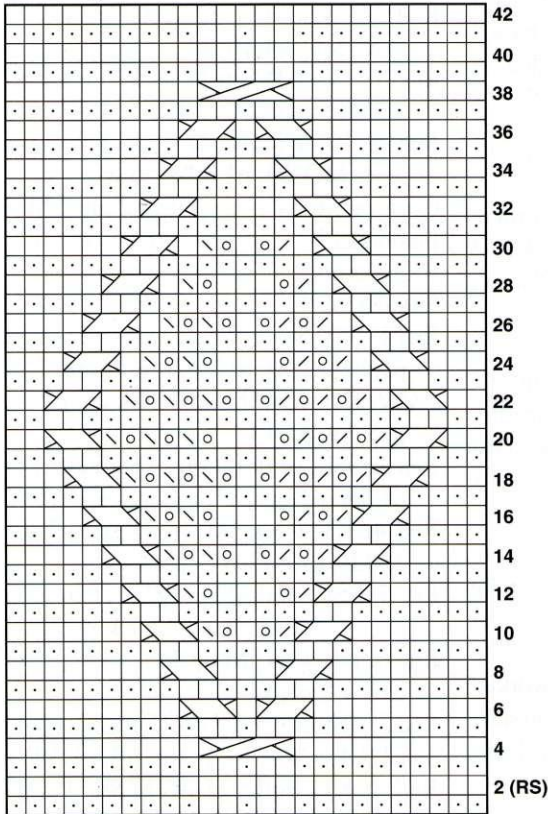
4 more rnds. *Next rnd:* K2tog to last st, k1—8 sts. Knit 1 rnd. Break yarn. Thread tail through tapestry needle, pull through rem sts, and secure to the inside.

•**Right Mitten:** Work lining and Bramble chart as for left mitten. Arrange sts so that there are 29 sts on needle #1, 13 sts on needle #2, and 14 sts on needle #3. (Needle #4 will be used for the thumb gusset.) The palm sts on needles #2 and #3 are

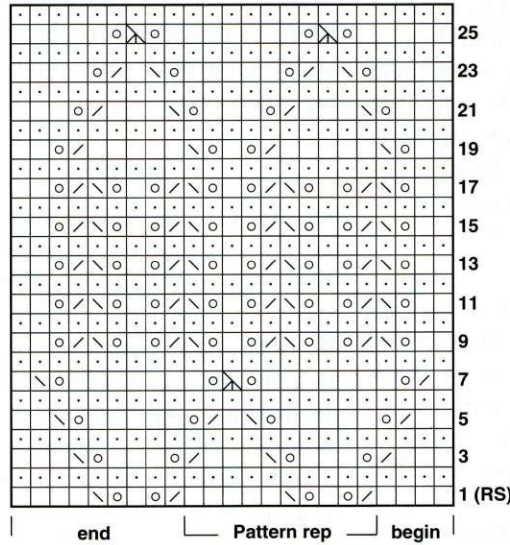
worked throughout in Irish Moss st. The sts on needle #1 are worked as needle #3 for left mitten. Cont as for left mitten, except work Rnd 24 as follows: work IM on 26 sts, p2tog, k1, p1, 2/2LC, work MD, 2/2RC, p1, k1—56 sts.

•**Finishing:** Fold lining to inside and, with yarn threaded on a tapestry needle, stitch in place. Weave in loose ends. Block lightly if necessary. ∞

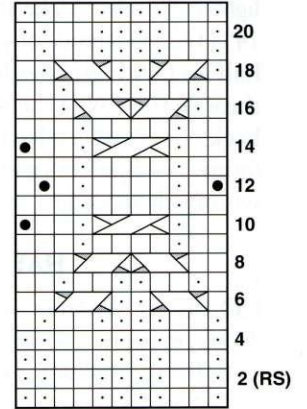
Borreraig Fern



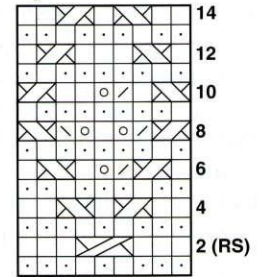
Church Windows



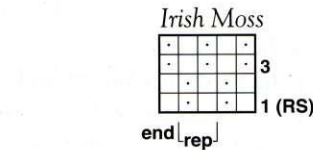
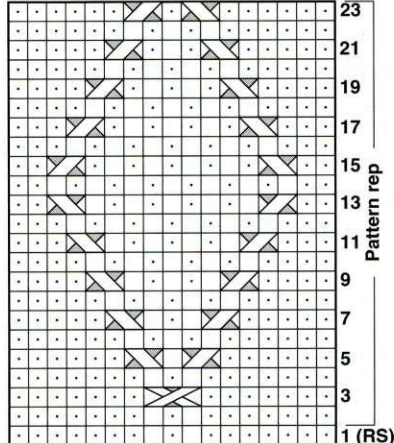
Bramble



Kyle Chain



Moss Diamond



□ k on RS; p on WS

◻ p on RS; k on WS

○ yo

◻ k2tog

◻ ssk

◻ sl 1 kwise, k2tog, pss0

● Bobble: (k1, p1, k1) in next st, turn, k3, turn, k3tog

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

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

◻ 1/2RC: sl 2 sts onto cn and hold in back, k1, k2 from cn

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

◻ 2/1LC: sl 2 sts onto cn and hold in front, k1, 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

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

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

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

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

◻ 2/1LCP: sl 2 sts onto cn and hold in front, p1, k2 from cn

◻ 1/2RCPK: sl 2 sts onto cn and hold in back, k1, then p1, k1 from cn

CONNECTIONS

Catherine Vardy



Jamieson & Smith Shetland Wool Brokers, Ltd.



Oliver Henry, right, grades Shetland fleece at Jamieson & Smith. Photo by John Coutts.

THE SHETLAND ISLANDS are home to a rich and fascinating knitting tradition. In the literature about the knitwear of the British Isles, one name often appears: Jamieson & Smith Shetland Wool Brokers. When I recently took the ferry to Lerwick in Shetland, this shop was my destination.

Jamieson & Smith is housed in a surprisingly small, plain building with corrugated metal siding. Behind this demure facade are floor-to-ceiling shelves filled with yarn, books, and kits. Tucked away in a room upstairs is a beautiful display of knitted garments.

Oliver Henry, a long-time employee of the firm, took me on a personal tour of the facility. In the process, he told me about yarn and knitting in Shetland.

The yarn at Jamieson & Smith is spun by a mainland Scottish firm called Hunter's of Brora. They have been spinning Shetland wool since 1919 and are one of a very few mills that uses genuine Shetland fleece.

The Department of Agriculture and Fisheries estimates that about 310,000 kilos of wool are produced in Shetland every year. Of that, Jamieson & Smith buys about 225,000 to 250,000 kilos and the remainder is usually bought by Jamieson's Spinning, not associated with Jamieson & Smith. These two concerns find themselves competing with multinational companies that use wool from New Zealand and Australia and call it Shetland. This is a serious problem, says Mr. Henry, but the way around it is to keep quality and service high. The main purchasers of Shetland yarn are hand knitters, and Jamieson & Smith are broadening their market share through use of the internet.

My tour guide speaks warmly about the art of hand knitting. "A hand knitter puts love into creating a garment. I'm not knocking the people who use knitting machines, but they don't capture that magic thing that's in the craft. In a craft there's a love of doing it. I have a friend here who has been spinning for about twenty years. She's been trying to make a business of it while raising her family on her own. She's

found it very, very difficult. But despite this, she hasn't lost the love of the craft.

"We have a strong tradition of lace knitting on the islands, and love of the craft is what shows through in Gladys Amedro's book *Shetland Lace*. She gets a bit of criticism locally because she hasn't gone the purely traditional design route—she expresses an interpretation of Shetland lace in her designs. But many Shetlanders have knitted up her patterns and are pleased with the result. Tradition is not at risk because of new designs. Rather, tradition evolves from the bedrock of skills.

"In 1978, Gladys did her first design for us. It was a lace shawl pattern that's been very popular. According to Gladys, any competent knitter can complete a lace shawl. Patterns like hers have helped sell thousands of kilos of our fine yarn.

"There is a collection of traditional lace shawls on display upstairs, and you can also see several pieces at the Shetland Museum in Lerwick. Some people say that Shetland lace is a design, some people say it's a term for garments like Shetland lace booties, caps, jumpers, or whatever. I say that Shetland lace is the yarn, as in 'that's our Shetland Cobweb lace and that's our Shetland two-ply lace.'"

Most of Jamieson & Smith's wool comes from Shetland sheep that are hill-fed, rather than park-fed. Sheep fed on the hills produce a fine fleece, while sheep that graze on richer pastures produce a dense fleece. Lately, Jamieson & Smith has seen some of the lace getting a harsher handle, and that could be because there are more park-fed sheep on the islands.

One of Oliver Henry's concerns is the use of imported yarns by local knitters. It's a very embarrassing situation—local knitters using imported yarn to knit "Shetland" jumpers. All he can say is that the yarn sold by Jamieson & Smith is genuine Shetland wool. Other mills in Scotland spin Australian and New Zealand wool because it's cheaper.

On Shetland, you can feel the jumpers in the shops and know if they are made with real Shetland wool. Some yarns from imported wool are good quality, but they just don't have the special handle that the real Shetland does. Unfortunately, some imported yarns are also itchy, and it's sad that this characteristic is then applied to all of Shetland, giving people the wrong impression that Shetland knitwear is rough or scratchy. "We live with that attitude here," says Mr. Henry. "The local mill lives with it too. But we have to keep doing our own thing. We have to keep our heads down and avoid the bullets!"

And that, you could say, is one way to describe the business of Jamieson & Smith since they started in the 1930s. ∞

Catherine Vardy is an avid knitter, spinner, and dyer based in Moncton, New Brunswick. Her lifestyle is best described by her moniker: the traveling, knitting biologist.

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TO THE POINT

A KNITTING-NEEDLE REVIEW

Charlene Anderson-Shea

KNITTING NEEDLES are the tools of our trade—yet many of us just pick up whatever needle of the right size happens to be at hand, without a thought to what we are knitting or how we knit. The type of needle we choose for a particular project has a profound effect on how much we enjoy the process. Knitting on metal needles with very slippery yarns can be difficult at best. Using wood or bamboo needles to begin a circular shawl on eight stitches can make a difficult process almost pleasurable.

This needle review began in November 1994, when I began seriously looking at the needles I was using and considering why I did or didn't enjoy knitting with certain ones. Two years and hundreds of woman-hours later, here are the results of our testing a variety of needles. Though the reviewers came to the same conclusions about most needles, several caused wildly differing opinions. We hope this review will help you find the perfect needle for each project.

THE REVIEWERS

Three knitters reviewed the knitting needles: Jerie Lucas, Marcy Petrini, and me. We conducted our evaluations independently, each filling out a two-page review form for every needle tested. All needle types—straight, circular, and double-pointed—were tested in three sizes: U.S. 3 (usually 3.25 mm), U.S. 6 (usually 4 mm to 4.5 mm), and U.S. 8 (usually 5 mm to 5.5 mm), and with an appropriate yarn. Size 3 was tested with Jamieson and Smith Jumper-Weight Shetland, size 6 was tested with Tahki Cotton Classic, and size 8 was tested with Brown Sheep Superwash Wool.

The three knitters tested a total of thirty-two circular needles, one circular set with interchangeable tips, forty-four sets of double-pointed needles, and thirty-six pairs of straight needles—for a mind-boggling total of 339 reviews to collate, evaluate, and chart.

Knitter 1 has been knitting for fifteen years, considers herself an advanced knitter, and knits in the British fashion (throws yarn with right hand). She considers her tension to be on the tight side, and her average project is knitted on U.S. 2 to U.S. 6 circular or double-pointed needles, as the circumference of the project demands. Her preferred fibers are wool, wool blends, and silk; she loves knitting with handspun fibers; and she knits more shawls, scarves, and socks than sweaters.

Knitter 2 has been knitting for fifty-three years, considers herself an advanced knitter, and also knits in the British fashion. She considers her knitting tension to be normal and her average project is knitted on U.S. 5 to U.S. 8 circular needles. Her favorite fiber is wool, and she knits mostly sweaters, usually with her own handspun.

Knitter 3 has been knitting off and on for twenty-eight years, steadily for the past thirteen. She considers herself an advanced beginner—she can do a lot of “advanced” stuff but doesn't because she knits on the go. She knits in both British and Continental fashions. Her knitting tension is loose to normal, and she knits regularly on a wide range of needle sizes—from U.S. 3 to U.S. 13. She uses circular needles for everything, switching to double-pointed when necessary, and knits mostly hats, scarves, and socks. She likes wool, cotton, cotton and silk blends, and other luxury yarns equally well. She knits almost exclusively with handspun.

Chart of Reviews

Comments from the individual review sheets are organized into the charts on pages 66, 67, and 68. Some of the needles received mixed reviews; hence there may be conflicting comments on individual needles.

NEEDLE MATERIALS

Knitting needles have been made of almost every material imaginable, including bone, goose quills, ivory, tortoiseshell, bamboo, briar, vulcanite, celluloid, glass, amber, wood, and a variety of metals. Even umbrella ribs and bicycle spokes sometimes double as knitting needles. Readily available today are needles made from wood, bamboo, casein (a milk protein), fiberglass and other plastics, and a variety of metals, including steel, aluminum, and brass.

BRASS

Addi Turbo needles are nickel-plated brass. For those with nickel allergies, they are also available with a 24-karat gold plating.

ALUMINUM

Susan Bates Silverado circular needles and those labeled Inox Express seem to be identical nickel-plated aluminum needles. Inox and Susan Bates also produce straight and double-pointed aluminum needles. Both Novi and Boye manufacture straight, circular, and double-pointed aluminum needles.

HARDWOOD

Nobel needles from Muench are made of ebony and rosewood and are available in straight, circular, and double-pointed. Nobel circular needles employ 24-karat gold on the sleeve that joins the nylon cable to the needle.

Brittany and Twin Birch needles are also made of wood. Brittany produces needles in birch and walnut; Twin Birch uses only birch. Be advised that manufacturers use different finishes on their wood needles. Before buying an unfamiliar brand, ask the shop owner if you may remove the needles from the package to feel the finish. Some are definitely smoother than others.

BAMBOO

Bamboo needles are available from Crystal Palace, Plymouth, and Clover. Construction methods differ: Crystal Palace needles are impregnated with a hardening resin, while Clover needles are polished and coated with a finish.

Plymouth also produces a small compact set of bamboo circular needle tips that screw on to three different lengths of cable. We were impressed with the packaging and the smoothness of the needle/cable join.

CASEIN

Swallow needles are made from casein, a protein found in cow's milk. These needles are more rigid than plastic but more giving than metal. The manufacturers claim that perspiration and oils from knitters' hands improve the flexibility and feel of the needles. They do caution, however, to keep the needles away from heat and not to soak them in water.

FIBERGLASS

Sheep Kebobs from the Lunatic Fringe are new on the market. Made of a fiberglass composite with fiberglass thread running the length of the needle, they are strong and resist bending, assets difficult to find in small needle sizes. Currently available only in double-points in U.S. 1 and 3; Lunatic Fringe has plans to expand their range of sizes and will custom-make needles to your specifications.

NEEDLE

Needle sizing can be confusing! There are at least four different sizing systems currently in use: United States, United Kingdom, metric, and Japanese. While the United States sizing system may be the one with which we are most familiar, it leaves room for improvement. Because the U.S. Bureau of Standards has no standard on record for measuring knitting needles and crochet hooks, manufacturers produce and label needles according to a system that doesn't actually exist! That is why needles from different companies, while marked with the same U.S. size, may vary slightly in their actual diameter.

In the metric system, needle-diameter is measured in millimeters, so there is no room for size interpretation. Metric sizing is precise and allows for steps not normally found in U.S. sizing: if your gauge swatch indicates that you need a needle between U.S. 10½ (6.5 mm) and U.S. 11 (8.0 mm), you can probably have it, since some manufacturers produce needles in two steps between these sizes (7.0 mm and 7.5 mm).

There are different sizing systems in place in the U.K. and Japan, but I won't muddy the waters by discussing them. Just be aware that they exist, and be especially careful when using patterns from these countries. Make a generous gauge swatch to ensure you are using the size needles you need, whether they be U.S., U.K., metric, or Japanese. In the end, it doesn't matter what size your needle is as long as you obtain the gauge specified by the pattern you're using, or the gauge that provides the hand you want in your knitted fabric.

All forms of needles are available in a variety of lengths. The average straight needle measures 14 inches (35 cm) long. Some manufacturers produce longer and shorter straight needles. Very long straight needles can be hard to knit with, especially in confined places, like cars and airplanes, or in chairs with arms.

Circular needles are available in a variety of lengths, from a stunted 11-inch (28-cm) needle for socks and sleeves, to 30-foot (9-m) needles available on special order from Skacel. Some knitters find the very short circular needles difficult to knit with while others prefer them to the double-

SIZING

pointed needles. Circular needles in 16- and 24-inch (40- and 60-cm) lengths seem to be the most commonly used; you might want to consider building a stash of needles in these lengths once you discover your favorite brand.

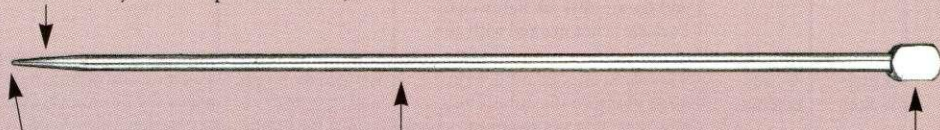
Double-pointed needles are most commonly found in 7-inch (18-cm) lengths, but several manufacturers offer 8-inch (20-cm) needles as their standard. Other companies offer a range of needle lengths to suit all applications, gloves to sweaters. Double-pointed needles are sold in sets, usually of four or five. Our reviewers were united in their desire that double-pointed needles come in sets of five.

METRIC		U.S.
2	●	0
2¼	●	1
2½	●	
2¾	●	2
3	●	
3¼	●	3
3½	●	4
3¾	●	5
4	●	6
4½	●	7
5	●	8
5½	●	9
6	●	10
6½	●	10½
7	●	
7½	●	
8	●	11
9	●	13
10	●	15

NEEDLE ANATOMY

There is no universal vocabulary to describe the parts of a knitting needle. For the purposes of this review, we used the following terms:

TAPER. The taper of the needle is the portion from the tip up to and including the point where the needle reaches the full diameter of the shaft. Tapers can vary from short and quick to long and gradual. Long tapers make it easier to move the stitches along the needle, but too long a taper can cause you to knit on the tips of the needles; this throws gauge off and is tiring to boot. (If you knit on the tips, the stitches will be too tight to slide easily from taper to shaft.)



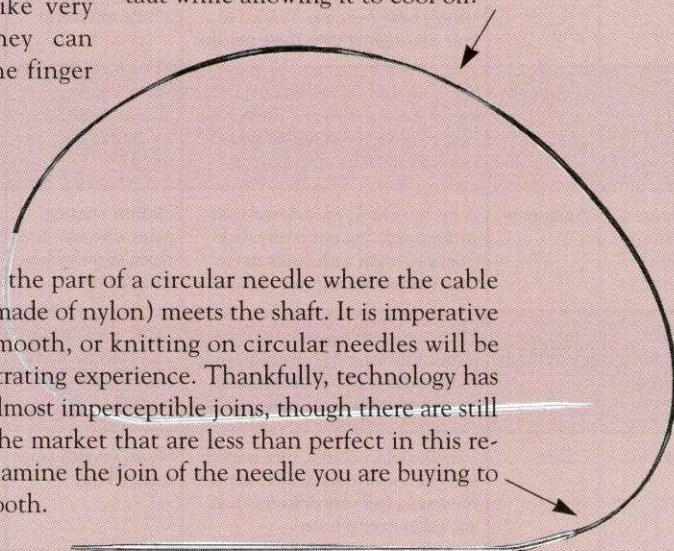
TIP. The tip is the very end of the needle, the part that catches the stitches and moves them from needle to needle. Tip shapes can range from very pointed to very rounded, almost blunted. In general, tight knitters prefer sharp tips, while loose knitters prefer more rounded tips. The yarn you use can also affect the tip shape you choose. Blunt tips seem to work better for lumpy, bumpy, fuzzy, or easily split yarns, while sharp tips are great for highly twisted yarns or for knitting cables and other stitch patterns where you need to “dig in” to catch the stitches. Knitters who use a finger to push the working needle back out of the newly made stitch may not like very sharp points—they can poke a hole in the finger doing the work!

SHAFT. The shaft is the portion of the needle where the stitches rest both before and after they have been knitted by the tips and moved up the taper. The entire shaft should be smooth to avoid catching the stitches as they move along.

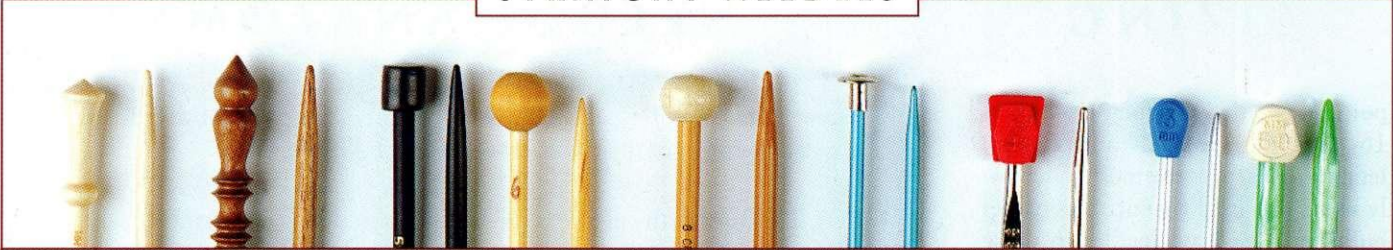
KNOB. This is the node at the end of a straight needle which keeps the stitches from falling off the shaft. Knob shapes vary tremendously from simple round balls to very decorative turnings. Balance is important—if a knob is too heavy it will pull down on the end of the needle and make knitting difficult.

CABLE. This is the flexible portion of a circular needle. Long-time knitters may remember circular needles that had twisted wire cables that popped loose, kinked, or had one of the twisted wires break, making knitting on circular needles an iffy proposition. We found a variety of size, thickness, and stiffness in the circular needles we tested. If you find that the nylon cable on your circular needle is kinked, making it difficult to knit, you can remove the kink(s) by dipping the cable (not the needles themselves) in hot water for a few seconds and then pulling the cable taut while allowing it to cool off.

JOIN. The join is the part of a circular needle where the cable (most commonly made of nylon) meets the shaft. It is imperative that the join be smooth, or knitting on circular needles will be nothing but a frustrating experience. Thankfully, technology has provided us with almost imperceptible joins, though there are still some needles on the market that are less than perfect in this respect. It pays to examine the join of the needle you are buying to make sure it is smooth.



STRAIGHT NEEDLES



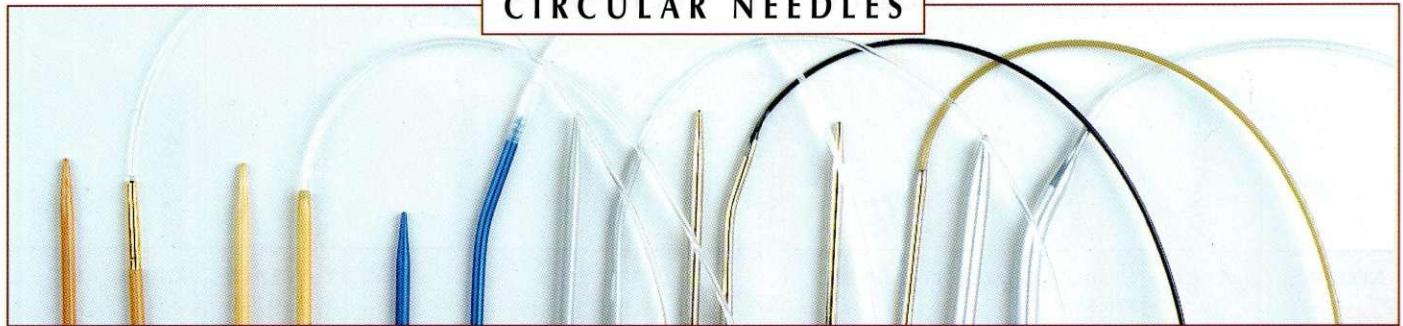
NEEDLE	MATERIAL	GENERAL COMMENTS	TIP SHAPE	KNOB SHAPE AND BALANCE	YARNS BEST SUITED FOR	KNITTER BEST SUITED FOR
Brittany Birch	Wood (birch)	The finish lets the beauty of the wood through. Knitting is smooth, and the needles are lightweight. Package is not marked with size.	Nicely tapered with rounded tip.	Slightly elongated deco-style; pretty and elegant with good balance.	Yarns that stick.	Especially good for tight knitters.
Brittany Walnut	Wood (walnut)	Very warm and beautiful with a finish that feels like satin. Fairly lightweight except for knobs, which are a pleasure to look at.	Medium round tip, long taper with definite beginning.	Beautiful and ornate, well-crafted ends. For some, the heavy ends throw balance off, for others they balance well. Extra length makes it difficult to knit in the car.	All. Walnut color great for light-colored yarns.	Those who like needles heavy at the ends.
Nobel	Wood (ebony and rosewood)	Gorgeous, elegant, beautiful wood. Well crafted, smooth as glass, easy to handle. The nicest straight needles ever.	Tip moves to needle shaft with no hint of shoulder point. Relatively sharp tip.	Cylindrical knob doesn't affect balance and looks good with this sleek needle.	All, especially lightweight, slippery, or fuzzy yarns.	All.
Twin Birch	Wood (birch)	Very lightweight and well-balanced. While smooth but not slick, finish seemed a bit sticky or rough. Sizing did not always seem accurate.	Short, nicely-shaped taper. Very sharp tip which can split yarn.	Round knob, a bit rough (could be sanded smoother). Balance okay.	Tightly spun and plied yarns, smooth and slippery yarns.	Most, especially knitters with hand problems who need a lightweight needle.
Clover Takumi	Bamboo	Lightweight, with a strong yet hollow feeling. Finish smooth as silk for fast knitting. Nice storage bag.	Seamless taper blends well with body. Round, blunted tip.	Cylindrical knob doesn't affect balance in a negative way and is unobtrusive.	Smooth, slick, soft, and lightweight yarns.	Those with hand problems, those who knit tightly.
Crystal Palace	Bamboo	Smooth, lightweight, and elegant. Slightly shorter size (12 inches) can be an asset. Satin-like finish so yarn slides easily. Nice plastic case.	Short, slightly rounded or blunted tip with nice taper.	Simple and rounded with a flat end, the knob does not affect balance negatively.	Any yarn that needs to slide easily.	Those who like lightweight needles, those with hand problems.
Plymouth	Bamboo	Smooth, lightweight but sturdy. Size stamped on shaft. Nice case.	Well tapered and not too pointy.	Round knob, lightweight and balances well.	All.	All.
Novi	Aluminum or synthetic depending on size.	Smooth, heavy needle with mm size stamped on knob.	Smooth, well tapered with a rounded tip.	Knob is heavy and drags down on needles.	All.	Any who like metal needles.
Boye	Aluminum	Classic sturdy metal needles. Cold to touch, heavy but not too slick, strong, resist bending. Tended to knit a bit tighter with these needles.	Short, good taper to tip. Tip rounded but a little too pointy.	Classic button (rivet) knob that can catch on yarn.	Fluffy yarn, yarn that is not slick.	All knitters, but especially beginners because they are so sturdy.
Inox	Aluminum	Slick, smooth, heavy, and cold. One found the coating keeps them from being too slippery, another said the yarn can slide too easily. No case.	Smooth taper, blunted point, not too pointed or sharp.	Oblong rounded knob with good balance. Yarn did not catch on it.	Most, especially sticky yarns.	All, especially those who knit tightly.
Susan Bates Quick-silver	Aluminum	A bit too heavy, smooth and cold to the touch, but not overly slick. Sticky to begin with but better as they warmed up and yarn slid easily.	Definite starting point with nice long taper, slightly blunt, rounded tip.	Nicely shaped, flat and oblong. No problem with balance.	Dense yarn where weight of needles may be an asset, sticky yarns.	Those who like heavier needles.
Skacel (Addi Turbo)	Nickel-plated brass	Heavy, cold, shiny, and slick. For some awkward to use, for others yarn slides easily on the nickel plating. Wish plastic case had better closing.	Short, rounded tip with distinct start, stubby but well tapered.	Flat, unattractive red plastic with part of needle flattened. Knob is light and balances well.	Most, especially sticky or fuzzy yarns.	Sturdy and suited for most. Tight knitters may find the rounded tip a problem.
Swallow	Casein	Very flexible, colorful, nice smooth feel but not slippery. Quiet, warm to the touch, feel very different than any other needle tested.	Short, smooth taper, rounded tip.	One found an unattractive knob on a pretty needle that did not negatively affect balance. Another found good knob shape that pulled needles off balance.	All yarns.	All but tight knitters, who may feel the needle could snap.

DOUBLE-POINTED NEEDLES



NEEDLE	MATERIAL	NEEDLES PER SET	GENERAL COMMENTS	TIP SHAPE	YARNS BEST SUITED FOR	KNITTER BEST SUITED FOR
Brittany Birch	Wood (birch)	5	Lightweight and smooth, well-crafted with beautiful finish. Easy to use, and variety of lengths. Nice unobtrusive needles.	Excellent taper with slightly rounded tip.	Most, especially slippery yarns.	Those who like lightweight needles.
Nobel	Wood (ebony and rosewood)	5	Elegant, beautiful, and well-crafted. Soft to the touch, lightweight but strong, very smooth but not slippery. A pleasure to knit with. Need a case.	Perfect taper and relatively sharp tip.	Most.	Those who like lightweight, elegant needles.
Twin Birch	Wood (birch)	5	Lightweight, not as smooth as they could be. Finish came off on hands when first using. Yarn does not slide easily.	Nice sharp tips, maybe too sharp. Well tapered.	Most.	Those who like lightweight needles, those who knit tightly.
Clover Takumi	Bamboo	4	Nice weight and length, smooth, and easy on the hands.	Gradual taper with a perfect, slightly rounded, almost blunt tip.	Most.	Most, especially those who need lightweight, strong needles.
Crystal Palace	Bamboo	5	Smooth finish, lightweight, retain the special feel of bamboo. Extra length (8 inches) can be help or hindrance. Nice case a plus.	Perfect short, well-done taper with a smooth, rounded tip.	Most, especially slippery yarns.	All.
Plymouth	Bamboo	5	Nice case. Lightweight, smooth but not slick, pleasant to use.	Well tapered and smooth rounded tip that's easy on fingers.	Any.	All but tense beginners who might break them.
Novi	Aluminum or synthetic, depending on size.	5	Aluminum is smooth but not slick while the synthetic compound is a little rough.	Both materials have well tapered, smooth, nicely rounded and fairly blunt tip.	Any.	All.
Boye	Aluminum	4	Sturdy, strong, relatively heavy and smooth. Cold to the touch and felt bigger than marked size. Yarn slides easily. Bright colors.	Good taper, nice tip shape, not too round, not too sharp. One needle had rough tip that caught on yarn.	Most, but not great for slippery yarns.	Any, but especially beginners because the needles are so sturdy.
Inox	Aluminum	5	Heavy, strong, sturdy, smooth, and quiet. Sliding of yarn over needle could be better. One knitter found them too slick.	Nicely rounded, gradual, smooth taper with a perfect, slightly rounded tip.	Most.	All, especially those who like substantial, slick needles.
Susan Bates Quicksilver	Aluminum	4	Cold and heavy compared to wood or bamboo. Smooth and slick; one knitter found them too slick. Case is nice.	Nice long taper and rounded to medium-sharp tip.	Most, especially those that are sticky.	Those who like heavy and smooth needles.
Skacel (Addi Turbo)	Aluminum	5	Similar to Inox, these are sturdy and lightweight. Slippage along needle excellent. One needle had nick. No identification. Case is hard to open.	Rounded tip with longish taper. Taper not gradual but does not pose a problem.	Most, but especially sticky yarns.	All.
Sheep Kebobs	Reinforced fiberglass	5	Smooth but not slick. Strong and hard to break (I tried!), making them great for travel. Hope this is just the beginning of the line.	Well rounded and tapered tip, some points not identical in shape.	Any.	All, especially tight knitters who snap small-sized wooden needles.
Swallow	Casein	5	Lightweight, flexible, don't want to bend too much for fear they will break. Very smooth, almost slick.	Short taper with somewhat sharp tip that pricked finger periodically.	All.	Knitters who like sharp points.

CIRCULAR NEEDLES



NEEDLE	MATERIAL	GENERAL COMMENTS	TIP SHAPE	JOIN AND CABLE	YARNS BEST SUITED FOR	KNITTER BEST SUITED FOR
Nobel	Wood (ebony and rosewood)	Lightweight, well-crafted, warm to the touch. Very smooth with flexible cord. Easy to see stitches.	Smooth, long taper with a maybe too-pointed tip.	Well-tapered, smooth join from needle to fine cable. No catching.	All.	All, especially tight ones who will appreciate pointy tips.
Clover Takumi	Bamboo	Excellent lightweight needles with a smooth finish and thick, stiff cord.	Medium to long smooth taper with slightly rounded tip (though some sizes have sharp tips).	Plastic cable is a bit stiff, and there is a definite step from needle to cable but the join is good; no catching.	Most.	All.
Crystal Palace	Bamboo	Lightweight, smooth, excellent bamboo needle that is a pleasure to use.	Well tapered with slightly rounded tip.	Cable is lightweight and flexible, join is metal ferrule reinforced. Cord moves within connection, making it difficult to keep kinks out of cable.	Most.	Those who like lightweight needles.
Plymouth	Bamboo	Lightweight needles with smooth finish that lets yarn slide easily. Size stamped on needle, but smallest size is U.S. 5.	Well tapered, smooth, rounded tip that does not split yarn and is easy on the fingers.	Plastic cable is pinched at join but transition is fine. Appears sturdy.	Any, especially soft, elastic yarns.	Those who like lightweight needles.
Plymouth Bamboo Set	Bamboo	Nice compact packaging which fits in pocket or purse. Great for travel but sizes U.S. 5 to 10 are limiting.	Smooth, gradual taper with slightly rounded tip.	Cable ends threaded to receive the interchangeable needles. Very smooth, solid join which will not separate as a press-fit needle can.	All.	All, especially travelers.
Boye	Aluminum	Medium weight in pretty colors with specks of silver showing through coating. Basic and sturdy, not slippery, not smooth.	This needle got very mixed reviews: from long taper with pointed tips to long taper with slightly rounded tips.	Step down to cable not very smooth, cable pinched.	Most, especially slippery ones.	All.
Inox	Coated aluminum	Medium weight, comfortable to hold, smooth. Good sturdy needle. Coating was missing in places.	Good, long, gradual taper with slightly rounded tip.	Good join with no catching. Bends where needle attaches to lightweight, thin cable.	Most, especially slippery yarns: coating gives a grip.	Most.
Inox Express	Nickel-plated	Slick, smooth, heavy, needle identical in appearance to Susan Bates Silverado, nice fine cable, nickel plating helps the yarn slide easily.	Bent where needle tapers, relatively blunt, rounded tip. Two tips were not the same!	Lightweight cable, very smooth join bends where cable attaches so yarn slides easily from needle to cable.	Most to all.	Those who like more substantial needles.
Susan Bates Silverado	Nickel-plated	Smooth, a bit heavy. Identical in appearance to Inox Express.	Good long taper with slightly rounded, relatively blunt tips.	Black cable is thin and flexible, join flattened for reinforcement. Bend before attachment to cable. Stitches move easily over join.	Not for slippery yarns!	Most.
Susan Bates Quicksilver	Coated aluminum	Slick, medium-weight, sturdy, smooth. Durable but cold to the touch and very slippery.	Good medium taper with rounded, relatively blunt tip.	Thin cable, a bit stiff. Needle bent, tapering towards cable, smooth join with no catching.	All but very slippery yarns.	Most to all, but especially beginners because they're durable.
Skacel (Addi Turbo)	Nickel-plated brass	Very slick and heavy, strong sturdy needle, easy to knit with.	Long, gradual taper with blunted, slightly rounded tip.	Cable smooth and thin. Needle steps down to cable in one step with definite beginning and little knob on end, very smooth join. Knitting slides easily.	All but very slippery or easily split ones.	All who like heavy, slick needles.
Novi	Aluminum or synthetic, depending on size	Light, comfortable. Bend of needle before join allows hands to stay in natural position. Smooth but not slick.	Slightly rounded with short, even taper. Does not split yarn.	Needle tapered to cable and flattened before join, cable flexible and smooth.	All.	All who like metal needles.

CONCLUSION

Should one of your needles develop a small chip, crack, split, or other annoyance, check with the shop where you purchased them. Many needle manufacturers provide long-term warranties and may replace them. If there is no warranty, or you need to get back to knitting right away, you may want to invest in a small piece of Crocus cloth, a denim fabric impregnated with jeweler's rouge, a fine buffing compound. Lightly rub the Crocus cloth over the damaged portion of the needle of any material and you may smooth and rejuvenate it enough to continue knitting.

Use our comments and opinions as a jumping-off point for your own investigation of knitting needles. Really look at the needles you are using and why you are using them. Are they making your knitting as easy as possible? If not, try another brand. Keep searching until you find the needles that meet your needs and make knitting the pleasure it should be.

Charlene Anderson-Shea, currently of Jackson, Wyoming, has been a knitter, weaver, and quilter for most of her adult life. In 1992, Charlene decided to learn to spin. Handspun yarns have since become an integral part of her knitting passions, and she now has the right needle for each one!

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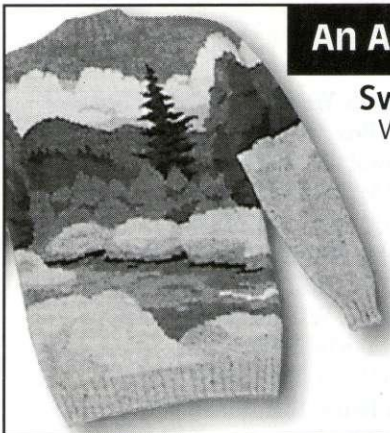
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"DINO" MITE MITTENS

JANE ROSS WHEDBEE

Knit in the round

Short-row shaping

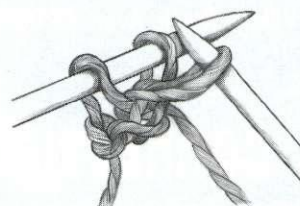
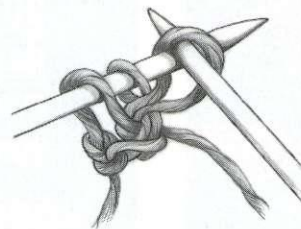
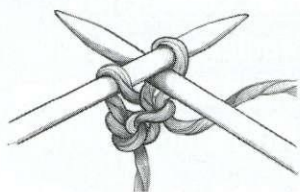
ONCE UPON a time, a long, long time ago, a boy who loved dinosaurs—especially the stegosaurus and triceratops—had a mom who loved tinkering with knitting stitches. And that's how the "Dino"mite mittens came to be. They were and are a game of "what-ifs" and "how do you suppose" inspired initially by the stegosaurus's distinctive bony plates and a curiosity about how far short rows, picked-up and cast-on stitches, and other shaping techniques could be extrapolated into design elements.

The mittens are knit in the round on double-pointed needles. The right-hand mitten is a triceratops; the left-hand mit-

ten is a stegosaurus. Except for the bony plates on the stegosaurus, all of the features (bobble eyes, tubular horns, and ruff) are worked as the mittens are knit. Stitches for the bony plates are picked up and worked in the round. On the large mittens, the bony plates are graded in size.

Stitches

Bobble Eye: ([K1, yo] twice, k1) into the same st, turn. K5 (5, 2), M0 (0, 1), k0 (0, 1), M0 (0, 1), k0 (0, 2), turn. P5 (5, 7). Work 0 (0, 2) rows rev St st (purl on RS rows, knit on WS rows) on these 5 (5, 7) sts, turn. K2tog, k1 (1, 3), k2tog, turn. K0 (0, 2) tog, k0 (0, 1), k0 (0, 2)tog, turn. Sl 1, k2tog, pss0.



Cable Cast-On. Cast on two stitches using the knitted cast-on method. Insert the right needle between the two stitches on the left needle. Wrap the yarn as if to knit. Draw the yarn through to complete the stitch, but do not drop the stitch from the left needle. Slip the new stitch to the left needle as shown.

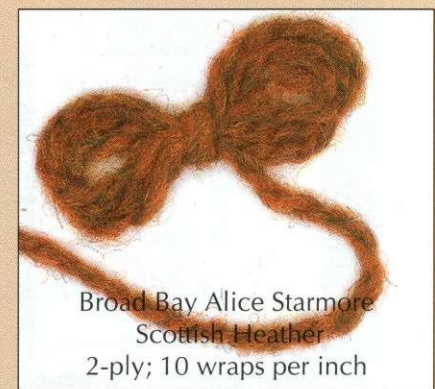
FINISHED SIZE 6½ (7¼, 8)" (16.5 [18.5, 20.5] cm) around by 4¼ (5¾, 7¼)" (11 [14.5, 18.5] cm) long, excluding cuff; to fit 3–6 years (6–10 years, 10 years–adult). Mittens shown in small and large sizes.

YARN Broad Bay Alice Starmore Scottish Heather (100% wool; 120 yd/2 oz [110 m]/57 g): #1030 Eider Duck and #1190 Burnt Umber, 1 skein each. *Note:* This is enough yarn to make two pairs of the small mittens or one pair of the medium or large mittens.

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

NOTIONS Marker (m); three stitch holders; crochet hook; tapestry needle.

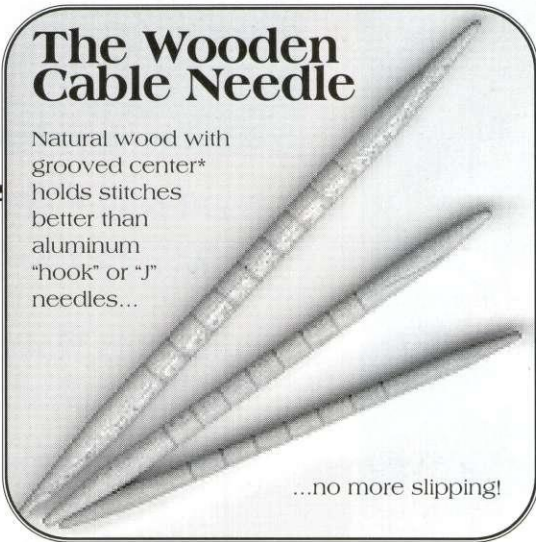
GAUGE 20 sts and 30 rnds = 4" (10 cm) in circular St st.



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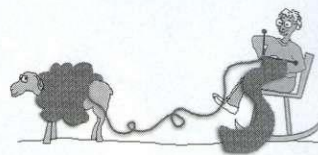
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STEGOSAURUS (LEFT MITTEN)

•**Cuff:** CO 32 (36, 38) sts onto 1 dpn. Divide sts evenly onto 3 dpn, pm, and join, being careful not to twist sts. Work k1, p1 ribbing for 18 (18, 20) rnds, or desired length. Change to St st and inc 0 (0, 2) sts evenly in the next rnd—32 (36, 40) sts. Work 3 (3, 5) rnds even.

•**Gusset:** Work 14 (16, 18) sts, pm, M1, k2, M1, pm, work to end of rnd. Inc 1 st after 1st m and before 2nd m in this manner every other rnd 4 (5, 6) times total—8 (10, 12) rnds and 10 (12, 14) gusset sts. Knit 0 (1, 2) rnd(s) even. Place 10 (12, 14) thumb sts on holder, removing gusset ms, and work to end of rnd.

•**Hand:** Using the cable method (see page 71), CO 2 sts over gap and rejoin—32 (36, 40) sts, work to end of rnd. Knit 13 (15, 17) rnds. **Eyes:** K20 (22, 25), make bobble eye, k6 (8, 8), make bobble eye, knit to m. K4 (9, 12) rnds. **Shape top:** *K2, k2tog; rep from *—24 (27, 30) sts rem. Knit 1 (1, 2) rnd(s). *K1, k2tog; rep from *—16 (18, 20) sts rem. Knit 1 rnd. *K2tog; rep from *—8 (9, 10) sts rem. Knit 1 rnd. *K2tog; rep from *, end k0 (1, 0)—4 (5, 5) sts rem. Break yarn and pull tail through rem sts. **Thumb:** Place 10 (12, 14) thumb sts on needle, pick up 2 sts in the CO sts at the base of the thumb, and join—12 (14, 16) sts total. *For small size only:* Knit 12 rnds. *For medium size only:* Knit 5 rnds. *Dec 1 st on next rnd. Knit 5 rnds. Rep from *—12 sts; 16 rnds. *For large size only:* Knit 4 rnds. *On next rnd, ssk, k2tog above picked-up sts, work to end. Knit 6 rnds. Rep from *—12 sts; 18 rnds. *For all sizes:* On next rnd, *k2tog; rep from *—6 sts rem. Break yarn and pull tail through rem sts. Secure thread. **Bony plates:** Two double rows of sts are picked up for the plates along the center back of the mitten; each row of sts should be 2 (3, 3) sts in from each bobble eye and should begin about 12 (13, 16) rows down from each bobble eye. With a crochet hook, pick up 15 (20, 25) sts and place them on a dpn (pick up 3 sts for every 4 rows, reaching through the st and picking up under the horizontal bar at the back). Then pick up 15 (20, 25) sts in the column of stitches next to and parallel to the first row of picked-up sts and place them on another dpn—30 (40, 50) sts total. Using a third needle, knit around twice

on these 30 (40, 50) sts. (The work is a little stiff and awkward at this point, but gets easier.) Leave the first 5 (5, 6) sts on each needle and place the rem 20 (30, 38) sts on holders. **Working 5 (5, 6) sts from each side in the rnd, knit 1 (1, 3) rnd(s). On the next rnd, *k2 (2, 3), inc 1 in the next st, k2; rep from *—12 (12, 14) sts. Knit 0 (0, 1) rnd. On the next rnd, *ssk, k2 (2, 3), k2tog; rep from *. Then, *ssk, k0 (0, 1), k2tog; rep from *. *For small and medium sizes:* K2tog twice. *For large size:* *Sl 1, k2tog, pss0; rep from *. Break yarn and pull tail through both sts. *For small and medium sizes:* Cont to next 5 sts on each holder (10 sts total) and rep from ** 2 (3) more times—3 (4) plates total. *For large size:* Cont to next 6 sts on each holder (12 sts total) and rep from ** once. Cont to next 7 sts on each needle (14 sts total). Knit 3 rnds. On the next rnd, *k1, inc 1 in the next st, k2, inc 1 in the next st, k2; rep from *—18 sts. Knit 1 rnd. On the next rnd, *k3, k2tog, k4; rep from *. Then, *ssk, k4, k2tog; rep from *. Then, *ssk, k2, k2tog; rep from *. Break yarn and pull tail through both sts. Cont to rem 6 sts on holder (12 sts total) and rep from **. *For all sizes:* Work another row of 3 (4, 4) plates parallel to first, positioned 1 (1, 2) row(s) over.

•**Finishing:** With a tapestry needle, weave in loose ends and use yarn tails to reinforce sides of thumb. If necessary, sew the edges of the bobbles to the surrounding sts.

TRICERATOPS (RIGHT MITTEN)

•**Cuff:** Work as for Stegosaurus to thumb gusset.

•**Gusset:** K16 (18, 20), pm, M1, k2, M1, pm, work to end of rnd. Work gusset as for Stegosaurus, then place thumb sts on holder.

•**Hand:** CO 2 sts over gap, work to end of rnd. Knit 1 (1, 2) rnd(s). Skip first st and mark the next 15 (17, 19) sts on WS. **Ruff:** Beg at m, work back and forth in short rows as follows (note: slip all sts as to purl):

Row 1: K9 (10, 11), sl 1, turn.

Row 2: P3 (including the sl st), sl 1, turn—4 sts.

Row 3: K2, inc 1 in next st, k2, sl 1, turn—7 sts.

Row 4: P8, sl 1, turn—9 sts.

Row 5: K1, [inc 1 in next st, k2] 3 times, sl 1, turn—14 sts.

Row 6: P15, sl 1, turn—16 sts.

Row 7: [K2, inc 1 in next st] 5 times, k2, sl 1, turn—23 sts.

For small size only:

Rows 8 and 10: P24, turn.

Row 9: K24, turn.

Row 11: [K2tog, yo] 11 times, end k2tog, turn—23 sts.

Row 12: P23, turn.

Row 13: K23, turn.

Row 14: Sl 1, p22, turn.

Row 15: Sl 1, [k2, k2tog] 5 times, k1, turn—16 sts excluding slipped st.

Row 16: Sl 1, p15, turn.

Row 17: Sl 1, [k2, k2tog] 3 times, k2, turn—11 sts excluding slipped st.

Row 18: Sl 1, p10, turn.

Row 19: Sl 1, k9, turn.

For medium and large sizes:

Row 8: P24, sl(1, 1), turn—25 sts.

Row 9: [K2, inc 1 in next st] 8 times, k(1, 2), sl(1, 1), turn—(34, 35) sts.

Row 10: P(34, 36), turn.

For medium size only:

Row 11: K34, turn.

Row 12: P34, turn.

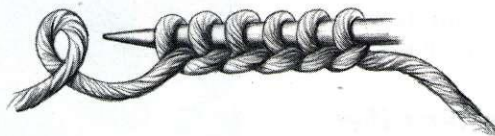
Row 13: *K2tog, yo; rep from * 16 times, end k2tog—33 sts.

Row 14: P33, turn.

Row 15: K33, turn.

Row 16: Sl 1, p32, turn.

Row 17: Sl 1, [k2tog, k2] 7 times, k2tog, k1, turn—23 sts excluding slipped st.



Backward Loop Cast-On. Make a loop in the yarn and place it on the needle backward so that it doesn't unwind. Continue for required number of stitches, adjusting tension.

Rows 18–23: Rep Rows 14–19 of smallest size.

For large size only:

Row 11: K2, [inc in next st, k5] 5 times, inc in next st, k3, turn—42 sts.

Rows 12 and 14: P42, turn.

Row 13: K42, turn.

Row 15: *K2tog, yo; rep from * 20 times, end k2tog—41 sts.

Row 16: P41, turn.

Row 17: K41, turn.

Row 18: Sl 1, p40, turn.

Row 19: Sl 1, k1, [k2tog, k5] 5 times, k2tog, k1, turn—33 sts excluding slipped st.

Row 20: Sl 1, p32, turn.

Row 21: Sl 1, k2tog, [k2, k2tog] 7 times, k1, turn—23 sts excluding slipped st.

Rows 22–27: Rep Rows 14–19 of smallest size.

For all sizes:

Next row: Sl 1, p11 (12, 13), turn.

Next row: Sl 1, k14 (16, 18), turn.

Fold ruff in half. Pick up marked sts on small dpn and purl the sts on both nee-

dles tog, end p1 (or cont to end of mitten and stitch the ruff tog later). You are now back to where you began the ruff and ready to resume working in the rnd. Knit 5 (6, 6) rnds. **Horns:** K4 (5, 4), *k2 (2, 3), CO 4 (4, 5) sts, using the backward loop method (see page 73). Place these 6 (6, 8) sts onto 1 dpn and work I-cord (see page 24) as follows: *Work 4 (4, 3) rows. On next row, k2tog, k4 (4, 6)—5 (5, 7) sts rem. Work 2 rows. On next row, k2tog, k3 (3, 5)—4 (4, 6) sts rem. Work 1 row. For large size only: **On next row, dec 1 st as before, work to end. Work 1 row. Rep from ** once more—4 sts rem. For all sizes: On next row, k2tog twice—2 sts rem. Break yarn and pull yarn through both sts. Rejoin yarn. With left needle, pick up first CO st at left edge of horn and knit this st tog with first st on left needle, k3 (3, 5); rep from * to make another horn, work to end of rnd. On next rnd, *work to 1 st before horn, sl 1, pick up last CO st in base of horn, and knit it tog with the sl st, pick up and knit 2 (2, 3)

sts along base of horn; rep from *, work to end of rnd—32 (38, 40) sts. Work 5 (6, 8) rnds. **Eyes:** K4 (5, 5), make bobble eye, k6 (6, 8), make bobble eye, knit to end. Knit 4 (9, 12) rnds. On next rnd, make another horn on 2 (2, 3) sts as before centered between eyes. **Shape top:** Work as for Stegosaurus. **Thumb:** Work as for Stegosaurus.

•**Finishing:** With yarn threaded on a tapestry needle and WS facing, stitch the ruff tog if you didn't already knit it tog. With RS facing, stitch the sides of the ruff to the mitten. With a tapestry needle, weave in loose ends and use yarn tails to reinforce sides of thumb. If necessary, sew the edges of the bobbles to the surrounding sts. ∞

Jane Ross Whedbee teaches textile classes at Columbia College and in various other programs in Chicago. Jane's son Johnny, who wore the original "Dino" mite mittens as a preschooler, is now ten years old but still thinks his mom is "probably about the best knitter in the world".

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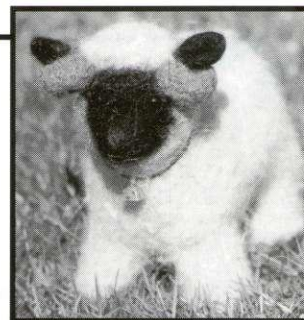
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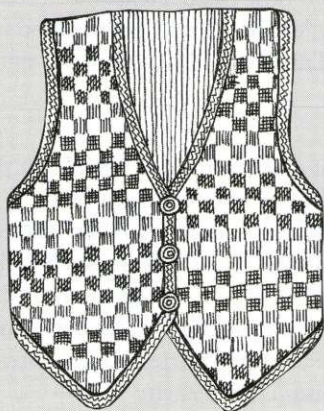
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Tam

Our challenge for this issue was to knit a tam based on instructions for the “Basic Tam” from Mary Rowe’s book *Knitted Tams*. (The designation fingering-, sport-, and worsted weight refers to the size instruction followed in the basic tam pattern.)

Jillian Moreno Associate Publisher

When I heard we were doing tams for our staff project I was pretty troubled. Round face, round tam, all that hair—not a great match. I’ve never worn a tam and have never wanted to. I have no dreams of sporting one of those smart tam/kilt combos and kicking up my heels on the banks of Loch Ness. But I felt obligated to other non-tam wearers to rise to this challenge. So here it is, the most non-tam tam I could come up with—think of it as a flower from some Dr. Suess-inspired hallucination. **Yarn:** Classic Elite; Poet (worsted weight): #5357 Robert Burns Royal, #5302 Nikki Giovanni Lime; 2 skeins each.

Nancy Disney Assistant Production Editor

I thought my tam would be done before vacation. But I procrastinated! So I put my half-knit tam into a waterproof stuff-sack and tucked it into my backpack for a week in Rocky Mountain National Park. I made mental designs of purple and white mountain peaks while we hiked, but I didn’t knit a stitch. I returned to work doubtful that I would finish my colorful designs in time. Guilt! The night before photography I stayed up knitting a tam the color of Frigid Lake. **Yarn:** Harrisville Designs; Highland Style (worsted weight): #14 Woodsmoke, 1 skein.

Ann Budd Assistant Editor

I admit it. I cheated. I wanted to finish my tam in record time so I made a miniature. And in about two hours I had a tam fit for a Barbie doll or Christmas tree ornament. I pulled apart the two plies in a sport-weight yarn and worked with just one ply on size 0 (2 mm) needles. Though the preparation was a bit tedious, the knitting was so much fun, I made five tams! **Yarn:** Alice Starmore; Scottish Champion (sport weight): #700 Royal Blue (MC), about 8 yd (7 m); #265 Coral and #410 Gold, about 4 yd (3.5 m) each.

Susan Strawn Bailey Illustrator

While planning last summer’s visit to Estonia, my expectations about traveling into primo knitting territory were high. I was not disappointed. On the little Baltic island of Hiiumaa, for example, I found handspun yarn and handknitted mittens and socks in traditional patterns and lace designs, one of which I charted and adapted for my tam. I was fortunate to have Deb Robson, *Spin·Off* editor and knitter *par excellence*, as a charting guide. The pattern worked just fine around the largest part of the tam, but as I knitted, I wondered how the decreases would affect the pattern. I was happy to watch a pretty leaf shape take form. Good happenstance! **Yarn:** Lane Borgosia; Super Lambswool (fingering): #1 natural, 2 balls.

Jennifer Nastu Marketing

I hate following rules (it’s the youngest child in me), so I made up this tam as I went along. Halfway through, I thought a felted tam might be nice, so I made it extra big. (Actually, it was too big already—oops—so I decided to shrink it.) I winged it on the stripes, and did a sort of swirly decrease. Finally, feeling whimsical, I knitted flowers and leaves and sewed them on like a grapevine, then felted the whole darn thing until it fit. I love it—but do I dare wear it in public? **Yarn:** Brown Sheep; Prairie Silk (worsted weight): #PS800 Guildler Green, #PS700 Franc Framboise; 1 skein each.



Talk

Marilyn Murphy ♦ Editor

Winter is always so dreary that it's the only time I wear bright-colored clothing, particularly hats. I like being bundled up in the cold, and having warm colors near my face helps to cheer me up. In this tam I'll stand out in a crowd of people wearing billowing winter coats or trudging through a snow storm. **Yarn:** Classic Elite; Tapestry (worsted weight): #2279 Istanbul Marketplace, #2218 Moroccan Bazaar, #6772 Gobelin Green, #2268 Casbah Red; 1 skein each.

Judith Durant ♦ Associate Editor

I love the idea of hats but, like many of you, think I look dorky in them, so I sport them only when weather conditions dictate. But this simple design done in two delicious colors will look great with my ski clothes—and the slope is the one place that I wear any kind of hat. **Yarn:** Classic Elite; Inca Alpaca (sport weight): #1178 Persimmon, #1110 Aztec Indigo; 1 skein each.

BASIC TAM

Adapted from Knitted Tams by Mary Rowe (Interweave Press, 1989).

Finished Size: 10" (25.5 cm) in diameter. Head circumference of 21" (53.5 cm).

Yarn: Fingering- (sport-, worsted-) weight yarn: 2 (3, 4) oz (57 [85, 114] g).

Needles: Body—Size 3 (5, 8) (3.25 [3.75, 5] mm): 16" (40 cm) circular (cir) and double-pointed (dpn); Ribbing—Size 1 (3, 6) (2.25 [3.25, 4] mm): 16" (40 cm) cir. Adjust needle sizes if necessary to obtain the correct gauge.

Notions: Markers (m); tapestry needle.

Gauge: 14 (12, 10) sts = 2" (5 cm) in circular St st on larger needles.

With ribbing cir needle, CO 144 (112, 92) sts. Place m and join, being careful not to twist sts.

Work k1, p1 ribbing until piece measures 1" (2.5 cm), inc 2 (0, 1) sts evenly spaced on last rnd—146 (112, 93) sts. Change to larger cir needle. **Inc Rnd:** *K3 (1, 1), inc by knitting into front and back of next st; rep from *, end k2 (0, 1)—182 (168, 139) sts. On next rnd, inc 0 (0, 1) st in first st—182 (168, 140) sts. Cont even in St st until piece measures 3½ (3½, 3¼)" (9 [9, 8.5] cm) from inc rnd.

Dividing Rnd: *K26 (24, 20), pm; rep from *—piece will be divided into 7 equal sections.

Top Decreases: Work dbl dec (sl 2 tog kwise, k1, p2sso) in the center of each section as follows:

Rnd 1: *K12 (11, 9), dbl dec, k11 (10, 8); rep from *.

Rnd 2 and all even-numbered rnds: Knit.

Rnd 3: *K11 (10, 8), dbl dec, k10 (9, 7); rep from *.

Cont dec every other rnd, working 1 less st before and after the dec points in the previous dec rnd until 14 sts rem. *K1, dbl dec; rep from *, end k2tog. Break yarn, leaving a 6" (15 cm) tail. Thread tail on a tapestry needle, draw through live sts, and pull through center to the inside. Weave in all ends. Hand wash in lukewarm water and blot out excess moisture with towels. Place 10" (25.5 cm) plate inside damp tam. Allow tam to completely air dry before removing plate.

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FOLK LORE

Robin Hansen



Give him mittens, but not THE mitten.

Once when I was young as you,
and not so smart perhaps, / For me
she mittened a lawyer and several
other chaps. —Carleton, *Farm Ball*

Not all mittens or gloves are knitted, but they *are* all mittens and gloves. Or are they?

Consider what they're for—protecting hands from cold, heat, or sharp things (thorns and clams come to mind), or changing the surface of the hand (sisal soap mitts, dusting mitts, or horse curry mitts). Any handcovering shaped like a mitten or glove falls readily into this definition. Most expressions relating to gloves and mittens—"fits like a glove", "mittened cats catch no mice", "hand-in-glove"—refer to handcoverings.

But some don't. Some are pure metaphor based on characteristics of mittens and gloves not as obvious as fit and protection.

Take boxing gloves: "Put up your mitts" is an American expression that predates "Put up your dukes". "Mitten mill" is an old English expression for a fist fight, with or without actual mitts—so here "mitten" is a metaphor for "hand".

Awhile back, Canadian knitter Jeannie

Wild wrote me about the expression, "to give him the mitten." "It is meant," she said, "for an unwanted suitor, and he is presented with a tiny mitten." This family expression had come to her with "a very small mitten . . . knitted with fine wool . . . in a striped pattern of yellow, red, and black."

Jeannie and I corresponded about the little mitten. She sent a photocopy of it with the colors labeled. After speaking to an Iowa friend who hadn't heard the expression, Jeannie concluded it was English, from her family's British past. We stopped writing, and I filed our correspondence.

One day years later, I opened up my English-Japanese dictionary to check a spelling, and there it was: "to give him the mitten [vernacular]: to repulse a suitor." Also, "to get the mitten [vern.]: to be rejected by a suitor." I ran to my *Riverside Webster's*. Nothing. I checked another, even smaller, Japanese dictionary. It was even in the Japanese-to-English portion: "hijiteppo kuwaseru: to get the mitten." *The American Heritage Dictionary*, third edition, 1992, had nothing. In our library I took down the *Oxford English Dictionary* (OED). This compact edition is compressed into two massive volumes whose type is so minute that, even with my glasses and a magnifying glass, I had to enlarge the entries on the photocopier 200 percent to read them. "Mitten" has a full column with multiple definitions of miteyens, mitens, mittings, and so forth, dating back to Beowulf, who also wore them (as did Hiawatha, I recall).

Near the bottom of the OED entry I found: "(slang or colloq.) To get the mitten: of a lover, to be dismissed or rejected; hence in wider application, to be dismissed from any office or position. Similarly, to give (a

A MITTEN TO GIVE

This mitten is not meant to be beautiful or even warm, but to convey a message: Forget it; give it up. So think carefully about how the recipient will take this. It's a rather heavy-mitted slap.

The original was made of wool at about 9 stitches per inch (2.5 cm) with red, yellow, and black stripes. This reproduction is made of cotton and wool scraps.

FINISHED SIZE 1¼" (3.2 cm) wide by 2½" (6.5 cm) long. The exact size is not important as long as the mitten fits in an envelope but not on a hand. If the message is not clear, you may have to refer the recipient to the *Oxford English Dictionary* entry on mittens.

YARN Fingering or sport-weight yarn: Less than ½ oz (14 g) total of red,



yellow, and black, each at least 4 yd (3.6 m) long.

NEEDLES Size 2 (2.75 mm): set of 4 double-pointed (dnp).

NOTIONS Tapestry needle.

GAUGE About 7 sts and 11 rows = 1" (2.5 cm) in cir St st.

CO 18 sts onto one dnp. Divide sts evenly onto 3 dnp. Join, being careful not to twist sts. Work stripes as desired until

piece measures about ¾" (2 cm) from beg.

Thumb gore: Rnd 1: Inc 1 st each side of the 2nd st.

Rnds 2, 4, and 6: Knit.

Rnds 3 and 5: Inc on either side of the original 2nd st.

Rnd 7: K1, place 7 thumb sts on holder, CO 1 st over gap, knit to end—18 sts rem.

Work 7 more rnds. **Shape top:** *K2tog, k2; rep from * around, end k2tog—13 sts rem. Knit 1 rnd. *K2tog, k1; rep from * around, end k1—9 sts rem. Knit 1 rnd. Break yarn, thread tail on a tapestry needle, and draw up rem sts. **Thumb:** Distribute 7 thumb sts on 3 dnp, CO 1 st over gap, and join—8 sts. Knit 1 rnd in established stripe patt. On next rnd, *k2tog, k1; rep from * around, end k2tog. Break yarn, thread tail on a tapestry needle, and draw up rem sts. Weave in loose ends.

person) *the mitten*." The sources for the expression are about fifty-fifty English and American, and include an Indiana Collegiate Institute student expression for expulsion and a sweet, sad verse from James Russell Lowell's *A Fable for Critics*: "Here comes Dana . . . Who'll be going to write what'll never be written/Till the Muse, ere he thinks of it, gives him the mitten."

Looking over my shoulder as I write, my husband tells me that in Denmark, a man pulling out of an engagement was once obligated to give his jilted bride a dozen white, knitted gloves.

The finely knit, silk glove found in the tomb of Sten Svantesson Sture in Uppsala Cathedral carries exactly the opposite meaning: abiding love. Not as tiny as Jeanie Wild's, it is still too small for a hand. Such gloves were popular love tokens in the mid-1500s and were worn on the helmet or hat. Sten Sture's has six gold rings knitted on the fingers and thumb in gold-washed silver lamé wrapped on silk, and the name of his German fiancée, "Freuchen Sophia" is knitted into the hand. Sten Sture died in battle at the age of twenty-one, unmarried. Miss Sophia's gift, the lit-

tle glove, is displayed in the Nordisk Museum in Stockholm.

Lizabeth Uptis mentions mittens as a bride's gift to her new family in *Latvian Mittens* (revised edition, Schoolhouse Press, 1997).

Mittens and gloves are small, portable, and of measurable value in terms of knitter-hours and materials. So they once represented a very personal currency in the give-and-take of marriage and courting. In a time when clever use of language was valued, rejecting a young man who had asked for "your hand" in marriage by giving him an empty mitten may have been just right.

Did Jeannie Wild's grandmother use her little mitten to reject a suitor she later married (and so got it back)? Were such tiny mittens commonly used to drive off unwanted suitors or was she inspired by the expression to make a joke? We can't know, but we can imagine lots of good stories. And if we need to, we can make such a little mitten ourselves (see page 79). ∞

Robin Hansen is a folklorist and freelance writer and knitter with a passionate interest in traditional knitting.

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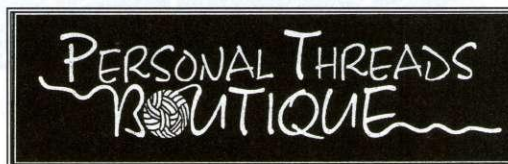
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Amazing Threads	30	Mannings, The	80
Autumn House Farm	33	Mountain Colors	78
Aylin's Woolgatherer	78	Muench Yarns	43
Baaz	5	Nancie Knits	33
Bag Lady Press	22	Needlepoint Joint, The	18
Barkim Ltd.	75	Oomingmak, Musk Ox Producers	43
Borealis Sweaterscapes	70	Paris Southern Lights	46
Brittany Company	8	Patternworks	ibc
Brown Sheep Company	24	Personal Threads Boutique	81
Carolina Homespun	43	Plymouth Yarn Company	23
Cherry Tree Hill Yarn	70	Rovings	9
Coats Patons	3	Samuel Charis Knits	49
Cottage Creations	33	Schaefer Yarns	33
Cotton Clouds	72	Sealed With A Kiss	36
Crystal Palace Yarns	69	Shuttles, Spindles & Skeins	22
Featheridge Designs	33	Skacel Collection	81
Fiber Fantasy	75	Spincraft Pattern Newsletter	70
Fiber Trends	75	Spinner's Hearth	81
Fibretech	72	Susan's Fiber Shop	46
Floucault Handknits	30	Sylvia Graham, Fiber Kingdom	78
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Halcyon Yarn	4	Taunton Press	7
Haneke Wool Fashions	bc	Te Corporation	62
Harrisville Designs	62	Tess' Designer Yarns	51
Heirloom Woven Labels	62	Threadbender Yarn Shop	75
Heite, Louise	78	Three Kittens Yarn Shoppe	15
Interweave Press	32, 36, 39, 46, 54, 74, 80	Unicorn Books & Crafts, Inc.	57
John Q. Goldingham Ltd.	72	Victorian Video Productions	30
Joseph Galler, Inc.	51	Web*Sters	15
Knitting Guild of America	70	Webs	75
Knitting Traditions	49	Westminster Fibers	74
L'Atelier	ifc	What's Needling You	78
Lambspun of Colorado	39	Wool Connection	72
Lampen, Betty	30	Wooly West	78
Lion Brand Yarn Co.	75	Yarn Barn	47
		Yarns International	15

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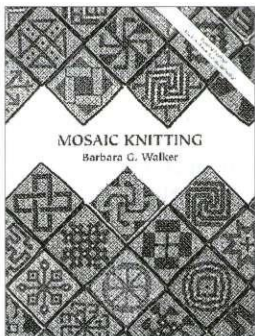
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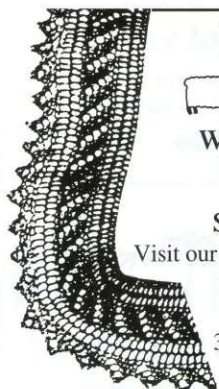
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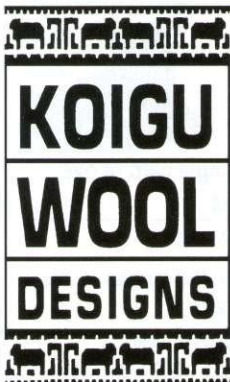
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Method or Madness?

BEFORE WORKING ON this issue of *Interweave Knits*, I'd never done double knitting. I became fascinated with this extraordinary reversible technique, and a simple baby blanket seemed the perfect venue for showing off. My first idea came quickly: I'd knit a small blanket with a striped border around blocks of teddy bears, rocking horses, and other such "baby" things. I chose yarn, knitted swatches, sketched out the blanket, graphed the pictorial patterns. And decidedly disliked this blanket. I'm not a mother and have no young children in my life at the moment. And while I love small and sweet things, I just wasn't satisfied with these hackneyed motifs. I wanted something less obvious, perhaps less "cutesy".

I decided a trip back to the drawing board was in order. I thumbed through my children's knitting books in search of inspiration. Everything I saw was along the lines of what I wanted to avoid: alphabets, animals, trains, and dolls. I racked my brain for a new idea. I felt pressured to come up with an inspired idea fast—I'd promised to provide a blanket for the issue and there are deadlines to meet. Blank. Zero. Zip. I finally gave up and went to bed where I practice a much-loved nightly ritual—reading.

I had borrowed Margaret Atwood's *Alias Grace* from a colleague and couldn't wait to start. Atwood is one of my favorite authors and I am her perfect foil, blithely allowing myself to be swept up in her prose. While living in New York City in the early 1980s, I'd read *The Handmaid's Tale*. That eerie volume outlines the very simple way that men go about enslaving women by systematically stripping them of their independence. A rudimentary step is to separate women from their money. The tactic is simple: a woman goes to the grocery store with her bank debit card (*de rigueur* in this fictional society). At the checkout, the clerk informs the unsuspecting customer that she has no funds available. No money, no power. It all

seemed so feasible. The scheme haunted me for weeks and, against all good sense, I began to shop with cash only.

As I picked up the new, hardbound copy of *Alias Grace* that night, I looked forward to another memorable adventure, this time inside a courthouse, madhouse, and murder scene. (By the way, those are three different places.) That first night I found myself stuck on page 33, where the author gives a curious description of madness:

I never do such things, however. I only consider them. If I did them, they would be sure I had gone mad again. *Gone mad* is what they say, and sometimes *Run mad*, as if mad is a direction, like west; as if mad is a different house you could step into, or a separate country entirely. But when you go mad you don't go any other place, you stay where you are. And somebody else comes in.

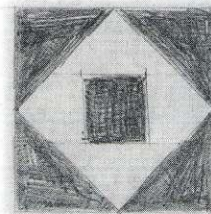
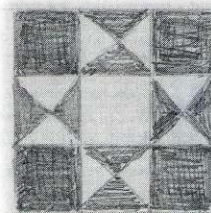
I read that passage over and over. Each time I picked up the book I went to page 33, reread the passage, and moved forward from there. Needless to say, I wasn't making much progress. Finally, I was able to get on with the book. The passage stayed with me, but I locked it in my subconscious where it belonged.

The morning after I'd completed about a third of the novel, the solution to the baby-blanket design problem was apparent. I would keep the basic idea of striped borders around blocks of squares, but rather than knitting the aforementioned pictorials, I'd knit traditional quilt motifs. Eureka!

I set off for work and spent too much of the day at my desk contemplating the new blanket design.

Returning home from the office that evening, I gave my husband a quick kiss and headed for my studio. I loved my idea and relished the excuse to pull out my long-neglected quilting books. I thumbed through them all, placing Post-its on the pages that spoke to me. I sketched out my favorite motifs and began charting them on knitter's graph paper. After discarding some of the more complicated patterns that did not adapt well to the limits of knit stitches, I ended up with six motifs that I think work well in two colors. Satisfied with the design, I closed up shop, had dinner, and later snuggled into bed with my dear husband and *Alias Grace*.

Fifteen minutes into the read, the obvious hit me like a ton of bricks. Each chapter of the book is introduced with a small pencil sketch of a quilt motif. What



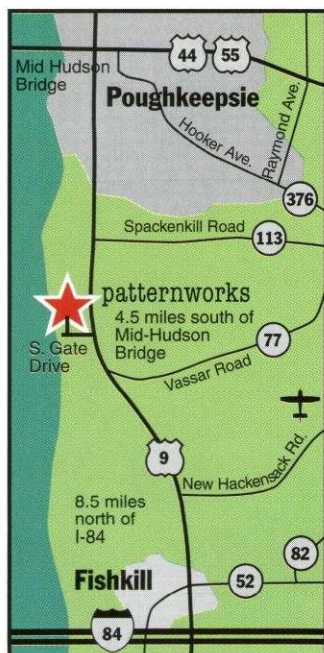
I had thought was an idea that I finally found after days of running around looking for it was actually something that was there all along—I had only to stay where I was and let it in. ∞

Judith Durant lives in Loveland, Colorado, where she always welcomes inspiration.

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8.5 miles north of Interstate Rte. 84, turn left on S. Gate Drive *at the Car Wash, the first left after the Best Western Conference Center on the right and directly opposite the Ford dealership sign.* Patternworks is a quarter mile in, on the right. Follow signs.

From north of Poughkeepsie:

Take US Rte. 9 south.

4.5 miles south of the Mid Hudson (FDR) Bridge turn right on S. Gate Dr. *at the car wash after the Red Lobster.* Patternworks is a quarter mile in, on the right. Follow signs.

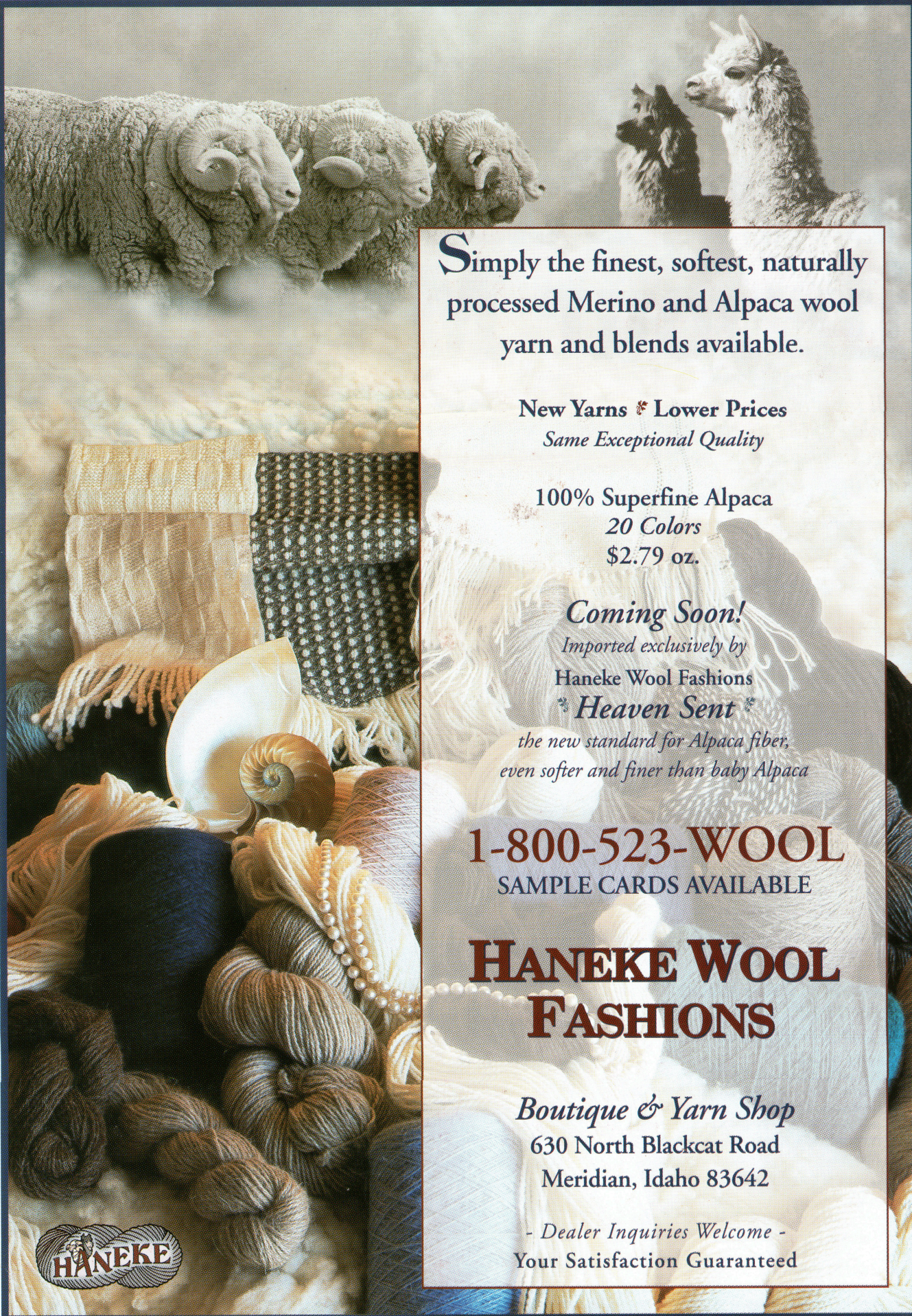


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