

INTERWEAVE KNITS

SPRING 2008
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Spring Forward

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FINISHING:
the Ultimate Guide

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Holly Jacket, page 34
Photography by Amanda Stevenson Lupke.



I've read that there are thirty-eight million knitters in the United States (or at least thirty-eight million people who know *how* to knit). That seems like an enormous number. Certainly, a group of that size will be extremely diverse, in every way that people can be different from one another. Yet we hear all the time that knitting fosters community-building, and that it leads to unexpected connections and occasional bemusement at how small the world really is. To that end, let me tell you a story:

We shot photos for two of this issue's stories (Saville Row, page 32 and Lace in the Garden, page 46) on Kelly Drive in Philadelphia, better known as Boathouse Row. Just ten closely spaced Victorian buildings along the east bank of the Schuylkill River, the Row is apparently a center of rowing culture in the United States. Not being a rower myself, I had a different appreciation for the location: The interiors have a warm vintage feel, lived-in and comfortable. They're full of old

photographs, whitewashed, somewhat scuffed wainscoting, worn-smooth banisters—and plenty of daylight.

Throughout the day, we had an extremely patient minder in Bruce, who coaches and works on the boats and was busy in the workshop while we shot next door. He was interested to hear we were shooting for a knitting magazine—"Oh! My daughter knits," he said. We chatted a bit, I gave him a card, and we wrapped up the shoot.

When I got home, I logged in to a knitting discussion board and saw a thread titled, "The Last Thing I Expected . . ." Can you guess whose daughter started the thread and what it was about? In the time it took me to take the train back to Baltimore, Bruce's daughter Rebecca—who lives on the opposite coast—heard about her dad's day, connected it with *Interweave Knits*, and posted about it to a board I also happen to post on. Scooped!

I find these kinds of connections happening all the time (though they aren't always quite so coincidental). Knitting is an old craft, multifaceted and far-reaching—by now, as diverse as knitters themselves. The common thread, of course, is that we all love knitting for knitting's sake and find beauty and infinite possibility in loops and knots of thread. Talk about the ties that bind.

Cheers,

EUNNY JANG

SPECIAL THANKS TO Andy Webster and Bruce La Lond at the University Barge Club/#7 Kelly Drive, Jeanne Scandura, South Moon Under Philadelphia (www.southmoonunder.com), Vagabond Boutique (www.vagabondboutique.com), and Lost and Found for all their help with this issue's photo shoot.

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Interweave Knits (ISSN 1088-3622) is published quarterly by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655. (970) 669-7672. USPS #017-249. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices. All contents of this issue of *Interweave Knits* are copyrighted by Interweave Press LLC, 2008. All rights reserved. Projects and information are for inspiration and personal use only. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$26.95/one year in the U.S., \$30.95/one year in Canada, and \$33.95/one year in international countries (surface delivery) U.S. funds only.

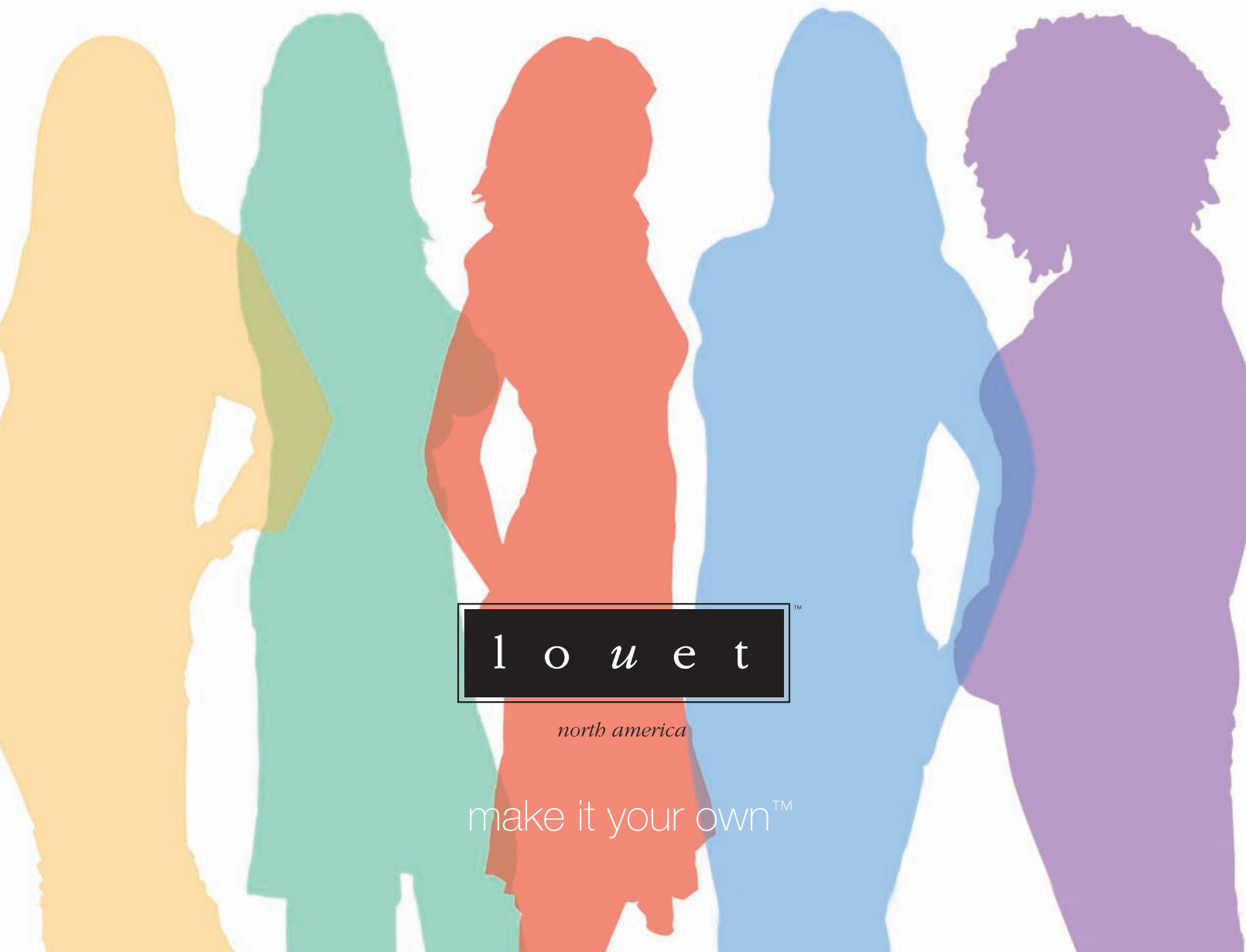
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LOUET EUROFLAX SPORT WEIGHT

KATIA LINEN

TAHKI SIERRA

YARN REVIEW:

Exploring Linens

Given the phrase “fine linen,” one might think of delicate, luxurious, and impossible-to-care-for items best left to households that include a full-time laundress. Linen the *fiber*, however, only partly deserves the reputation: It can indeed be luxurious and expensive, but it’s also a hard-wearing workhorse of a fiber that stands up to—and even benefits from—everyday use and ordinary laundering. The original easy-care fiber, linen was for centuries so ubiquitous in all the bits of cloth we use around the house that, today, it refers to a whole category of goods.

Knitters can make particularly good use of the fiber: Linen yarns, spun from the long, tough fibers buried in the stalks of the flax plant, knit up into fabrics with beautiful, lightweight drape. Linen’s smooth, straight cellulose fibers lack elasticity and springiness, resulting in garments that hang and flow flatteringly and never cling or bind. Finally, the same smoothness that makes a flax fiber inelastic also gives it sheen and luster, which shine through even in blends with just a little linen content.

One of linen’s biggest attractions for the knitter is, of course, undemanding care. Garments knit from pure linen yarns get better and better with a little rough treatment—careful machine-washing and drying can break down and soften the resilient flax fibers, eventually resulting in a fabric with a buttery-soft, flowing hand. When blended with fibers that aren’t quite so rough-and-ready, linen brings strength that stands up over time.

Linen’s unique character—papery, crisp, and somewhat stringy—can assert itself in unexpected ways, as you’ll see in the six very different yarns that follow. We’ve used mostly-stockinette swatches to give a sense of how different blends can affect stitch definition, surface appearance, and drape and adorned each with a small cable to demonstrate the relative elasticity of each yarn.

LOUET EUROFLAX SPORT WEIGHT

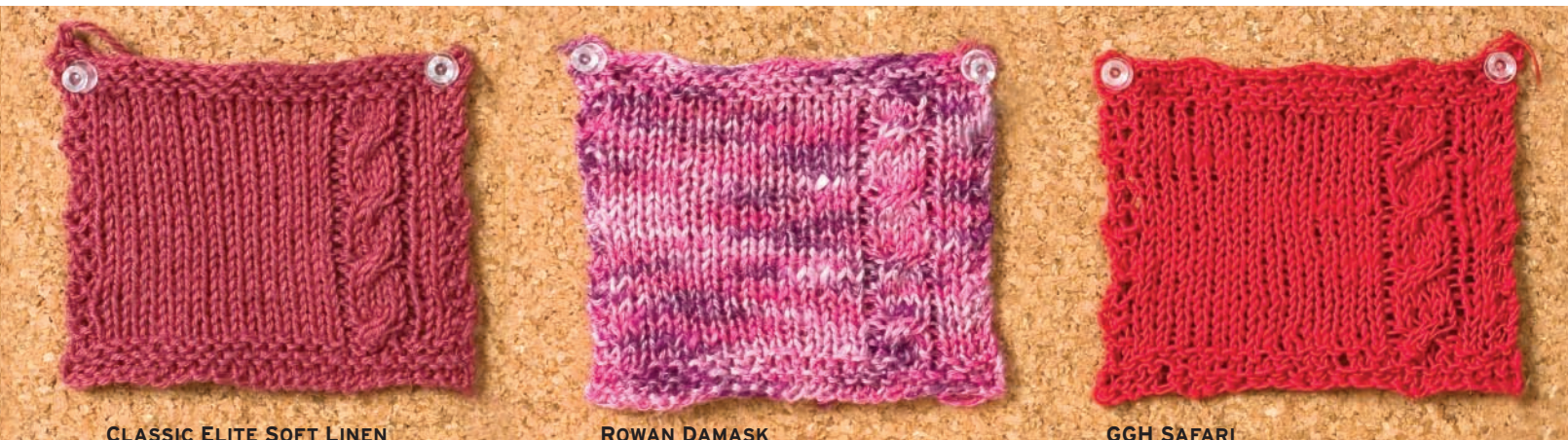
Content: 100% wet-spun linen ♦ *Put-Up: 270 yd/100 g* ♦ *Construction: 4 ply* ♦ *Care: Machine wash and dry* ♦ *Recommended Gauge: 24 stitches = 4"* ♦ *Recommended Needle: Size 2–4 (2.75–3.5 mm)*

Louet Euroflax is the quintessential linen yarn: Spun with water, the four-ply, lightly twisted strands are smooth and lustrous. In the skein, it feels somewhat twinelike—but as you knit, the twisting and turning motions of knitting begin the process of softening the tough, stringy flax fibers into a supple, light fabric (a transformation that continues with each machine wash and dry). The unmatched drape of this yarn adds refinement to warm-weather garments and can bring an interesting fluidity to cables and texture. However, pure linen’s inelasticity can lead it to stretch under its own weight, so garments with seams or other sag-combatting constructions are the best choice.

KATIA LINEN

Content: 53% cotton, 47% linen ♦ *Put-Up: 122 yd/50 g* ♦ *Construction: three 3-ply strands* ♦ *Care: Machine wash; air-dry flat* ♦ *Recommended Gauge: 22 stitches = 4"* ♦ *Recommended Needle: Size 5–6 (3.75–4 mm)*

This yarn is a straightforward blend of linen and a near neighbor, cotton. Though it retains the best linen has to offer—sheen, luster, and strength—the shorter cotton fibers keep the yarn soft and easy to knit with. A single strand of Katia Linen is made up of nine separate threads, first spun into three three-ply strands and then cabled back on each other for a dense, firm round cord with excellent stitch definition. The roundness of the yarn makes it ideal for texture or cables that stand out in high relief, but be warned: Heavier, denser fabrics may highlight the yarn’s lack of spring. Fortunately, a quick tumble in the washing machine can even out stitches and restore original measurements.



CLASSIC ELITE SOFT LINEN

ROWAN DAMASK

GGH SAFARI

TAHKI SIERRA

Content: 62% silk, 30% linen, 8% nylon ♦ *Put-Up: 135 yd/50 g*
 ♦ *Construction: 6 ply* ♦ *Care: Handwash, dry flat* ♦ *Recommended Gauge: 18 stitches = 4"* ♦ *Recommended Needle: Size 8 (5.0 mm)*

Tahki Sierra combines linen with another natural partner: silk. The six-ply yarn is fabulously light, even feathery, with a round, plump character that shows off both plain and textured stitches well. The surface of the yarn is slightly heathery and full of character, dotted with shorter fibers that add a welcome tweedy effect (seldom seen in warm-weather yarns). Because silk and linen are both fibers without crimp or spring, our swatch had beautiful drape and flow. Sierra is unusual in the knitting world: a larger-gauge yarn that manages to have great drape *without* weighing a ton.

CLASSIC ELITE SOFT LINEN

Content: 35% linen, 35% wool, 30% baby alpaca ♦ *Put-Up: 137 yd/50 g* ♦ *Construction: 4 ply* ♦ *Care: Handwash; air-dry flat* ♦ *Recommended Gauge: 22 stitches = 4"* ♦ *Recommended Needle: Size 5 (3.75 mm)*

Soft Linen begins to move us toward more unexpected blends, offsetting linen's strength and toughness with soft wool and a halo of baby alpaca. This yarn seems to have been designed for versatility: Wool's bounce and elasticity balance linen's tendency to droop, making it excellent for lofty, deeply textured cables as well as beautifully defined plain knitting; linen's lightweight cooling abilities counteract alpaca's density and warmth; alpaca's downy halo blurs linen's stringiness. Our swatch had a cozy but substantial hand: soft enough for next-to-the-skin wear and sturdy enough to support heavier and more structured garments. Soft Linen is light and neither very warm nor very cool and would work beautifully for all kinds of seasonless layers.

ROWAN DAMASK

Content: 57% viscose, 22% linen, 21% acrylic ♦ *Put-Up: 115 yd/50 g*
 ♦ *Construction: 3 single plies and one 2-ply strand* ♦ *Care: Handwash; air-dry flat* ♦ *Recommended Gauge: 22 stitches = 4"* ♦ *Recommended Needle: Size 6 (4 mm)*

Rowan Damask combines the silky slickness of viscose (a cellulose fiber derived from wood) with linen's strength and papery texture. Spun from several plies that randomly shift shades within a color group, the yarn holds the knitter's attention with ever-changing color. The finished swatch has an organically textured surface with unusual richness and depth: The subtly thick-and-thin nature of the yarn, combined with painterly colors and wonderful sheen, really does bring woven damask to mind. The highly variegated colorways can mask complex stitchwork, so Damask may be best suited for when all the focus is on the yarn.

GGH SAFARI

Content: 78% linen, 22% nylon ♦ *Put-Up: 156 yd/50 g* ♦ *Construction: Component* ♦ *Care: Handwash; air-dry flat* ♦ *Recommended Gauge: 22 stitches = 4"* ♦ *Recommended Needle: Size 5 and 6 (3.75–4 mm)*

Our last yarn, GGH Safari, is perhaps the most unusual yarn in our group. A fine thread of linen is wrapped tightly around a nylon core thread, creating a single-ply yarn with a soft, sueded look and hand. The strand is wiry and a little stiff, forming stitches that retain their shapes together almost like soft, lightweight chain mail (this stitch integrity also gives an interesting molded effect to cables). The yarn is slightly thick-and-thin, creating a subtly textured fabric with denser and lighter areas. Combined with the sheen of the linen outer thread, the effect is unusual and compelling: Safari would be beautiful in lightweight, mesh-like shells and sweaters or in knits that take advantage of the fabric's almost sculptural quality. ■

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RAVELRY RULES

Many knitters have had the experience of buying a certain size of needles at the yarn shop, only to get home and discover a set or three already. They may find just the tool they need in www.ravelry.com, the extraordinary database of knitting and crochet information created by the Boston, Massachusetts-based husband-and-wife team of Casey Forbes and Jess Marshall Forbes.

My Notebook, available free to every registered user, is a personalized online information storage space where knitters and crocheters can keep track of needles and hooks, fiber book and magazine libraries, and every skein and hank in their stashes. The Projects section of My Notebook is a special section to track, update, rate, comment on, and add photos to works in progress as well as completed projects.

Why do all this online, rather than in an actual paper notebook? Because of the robust cross-referencing and information exchange the Web can promote. When one knitter adds his own data to Ravelry, he contributes to a rich, deep pool of information about fiber. When considering purchasing a new yarn, he might first check out its page in Ravelry, which includes links to what other knitters are making with it

Ravelry's users can chat about every possible aspect of craft and fiber in hundreds of different forums and groups. Tag clouds make navigation by recent and common keywords simple.

The Queue feature in your Ravelry Notebook allows you to sort, make notes on, and even assign stashed yarns to projects you'd like to start someday.

(information from *their* Notebooks). Similarly, the community gives easy access to other knitters on the same projects—checking for errata, modifications, and how the design looks on different body shapes is easy.

Even so, the site requires surprisingly little data entry: Linked pieces of information, such as yarns and available colors, needle brands and available sizes, and even magazines or books and pattern names, appear with handy drop-down menus that allow simple selection. It's fast and easy, geared toward the casual user.

Ravelry was actually Casey's idea. "The emergence of knitblogging and all that craft information on the Web was really exciting, but it also held a lot of obvious and untapped potential," he says. As an experienced programmer, he was able to turn Jess's knitting needs into a cyber reality. As Casey began crafting what would become Ravelry, the couple turned to their initial group of testers for help. Jess says, "The importance and power of individual contributions wasn't something that we planned, but it has become an essential (and beautiful) part of Ravelry."

Today, the site is alive with tens of thousands of knitters contributing information, connecting with each other, and talking in forums for every fiber interest under the sun. Let's see your spiral-bound do all *that*.

Marilyn Roberts

YARN SPOTLIGHT

Sheep Shop Sheep Number Three

KATIE HIMMELBERG

Ann Swanson



A lovely DK weight blend of silk and wool (70% wool, 30% silk), Sheep Number Three is a tasty treat to knit with. Sheep Shop yarns are handdyed in Uruguay in a variety of multicolors and semi-solid single colors. The single-color yarns contain pleasant variations in saturation and value, creating a subtly mottled or striped fabric that looks lively in plain stockinette but can also set off a textured stitch. The coordinating multicolor yarn pictured has short repeats of color, creating a random, brocade-like dappled look that can turn a simple project into something special.

Single-color yarns complement and coordinate with the multi yarns, which makes mixing and combining yarns in a single project simple: Try a multicolored cuff or trim on a solid-color sweater or stripe a multicolored yarn with a coordinating solid for a fabric with unexpected depth. The lush, vibrant available colors make for a fool-proof palette to experiment with.

After a wash, our swatch developed a slight halo and sheen. The fabric is light but drapes well, and it has a warm, soft hand. Each skein of Sheep Shop Sheep Number Three is a generous 325 yards. The swatches shown were knit at six stitches to the inch on size 5 (3.75 mm) needles.

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 Serendipity Yarn & Gifts | 719-395-3110
Englewood
 Knitty Cat | 720-493-5648
- CONNECTICUT**
Glastonbury
 Village Wool | 860-633-0898
New Haven
 Yarn LLC | 203-389-3369
West Hartford
 Sit n Knit | 860-232-9276
Westport
 Knitting Central | 203-454-4300
Woodbridge
 Yarn Barn | 203-389-5117
- DELAWARE**
Lewes
 Ginger Moon | 302-644-2970
- FLORIDA**
Miami
 Anneke's Needleworks | 305-665-6222
- GEORGIA**
Roswell
 Cast On Cottage | 770-998-3483
- IDAHO**
Eagle
 Handmade Your Creative Expressions
 208-938-8341
- ILLINOIS**
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 Arcadia Knitting | 773-293-1211
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 Knitche Inc. | 630-852-5648
Winnetka
 Caroline's | 847-441-0400
- INDIANA**
Valparaiso
 Sheep's Clothing Knitting Supply
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- MAINE**
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East Bridgewater
 Knit Pixie | 508-378-7344
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- MICHIGAN**
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Berkeley
 Have You Any Wool? | 248-541-9665
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 Lizzie Ann's Wool Co. | 616-392-2035
Newaygo
 The New Ewe | 231-652-5262
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 Skeins on Main | 248-656-9300
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 Yarn Quest | 231-929-4277
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 Skeins | 952-939-4166
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 The Stitching Bee | 973-635-6691
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Loop-d-Loop

by
Tina Durham

Volume 2



A new collection of
14 inspired designs
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REAL KNITTERS: REAL STORIES

The Zen of 100 Hats

An unfortunate fall resulted in a creative journey for Ellen Green Stewart, who lives and knits with her family in the northern Catskills region of New York State.

A few years ago, I broke my leg and was forced to spend about six months on the couch. Anyone who knows me knows that I'm not good at sitting still. A friend had given me a book in which a practice was described, a meditative practice that involved creating 100 identical pots. I found myself thinking about this and set out to knit 100 hundred hats. It was an extraordinary journey. The repetition fed, rather than stifled, my creativity, and each hat was a little bit different than the ones before it, in spite of its obvious similarities in form.

I'd always been attracted to color, and, as I knit the hats, this found expression in polka dots and stripes and patterns that, to this day, continue to alter and change. At no point did I ever use a pattern, nor plan a design in advance. Instead, I'd knit without planning, emphasizing contrasts, or drawing in an element I'd never tried before. It wasn't unusual to discover that I'd boxed myself into a corner with a given color or pattern. Being forced to figure a way out, to solve the puzzle, was part of what I found so compelling.

Long after I'd completed the 100 hats, I continued knitting them to sell at the local greenmarket. The hats are very colorful and most have stripes and patterns of bright color, with or without large French knot polka dots. I love working with contrasts like these, which I suppose ties into my ideas about psychology: We're all a bundle of contrasts and contradictions, anyway, so why not work with that instead of pretending it isn't there?

At this point, I've made several hundred hats, but at no point has the process grown rote. When I'm making the hats, I feel as if I'm playing, not working. Maybe it's a form of rebellion or something. I refuse to consult a pattern, and I refuse to have a plan! Whatever the case, this is what fosters my creative flow. Still, I'm eager to try something new. I've been thinking about socks knit in authentic ethnic designs. Maybe I'll try knitting 100 of those. No, wait! Socks come in pairs—so that would mean knitting 200!

—AS TOLD TO BETHANY LYTTLE



Photos Bob Stewart



Web Watch

When spring comes, most of us feel the urge to tidy and organize. As knitters, we've got lots of materials that need order. I'm weird, though: As soon as winter hit, I got the organization bug—and bad. Here's how I, queen of bad housekeeping and lover of the Internet, attack organization.

Inventory

Comb every corner of your house, including under your couch cushions. Collect everything knitting-related in one place.

Categorize

Put like with like and see what you have. I put my circular needles in a big zipper bag, my double-pointed needles in a pile, and my knitting tools in a separate pile. Sort your yarn stash: Sweater quantities go in one pile, single skeins in another, sock yarns in yet another.

Organize

A needle organizer is an essential tool that can save you from buying something you've already got (my Kitty circular needle case from Lexie Barnes is my favorite). For little knitting tools, I use a flat plastic box meant for fishing lures. It comes with movable dividers, so you can make compartments exactly the size you need. I'm able to fit my stitch markers, holders, darning needles, measuring tape, awl, row counter, and other tiny things in one lockable case.

Stash storage is a bigger challenge. Huge plastic tubs may keep yarn clean, but they don't inspire me to knit with their contents, especially when I have to dig through them. Yarn shop walls are often lined with IKEA shelves, so I bought some of my own. Stocking my own "store" helped me fall in love with my stash all over again. Lots of cool storage options are available on the Web, including the nearly worldwide IKEA.

Record

Write down all the important details of the projects you knit, especially if you've changed needle sizes, yarn, gauge, or made up your own pattern. The likelihood of success with any project is, in my experience, inversely proportional to the quality of my note-taking (illegible notes = a fabulous project that I can never reproduce). A notebook works, or you can try a more high-tech solution such as Ravelry.com, which lets you log details of each project you make, queue projects you're dreaming of, and peek at different Ravelry members' versions of a pattern you want to knit. All for free.

Visit the blog (blogs.interweave.com/knits) for pictures, all these links, organization hints, and more!

Amy R. Singer
Editor, knitty.com

KNITTING AND FINE ART

Rural Courtship



Rural Courtship by Daniel Ridgway Knight. Courtesy of Gilcrease Museum, Tulsa, Oklahoma. Oil on canvas, 26 × 22 in. American, 1840-1924, 0126.2352

A young man and a young woman meet at a wooden gate in a stone wall in the countryside, perhaps the gate to the young woman's home. The young man's wooden shoes (*sabots*) indicate that the setting is northern France. The two stand in intense, wordless communication. Although the title of the painting, *Rural Courtship*, tells the story, the title isn't necessary. The young man looks down at the young woman, whose eyes are fixed on her knitting. Perhaps the time of year depicted, early autumn, is intended to hint at her response to him: The melancholy associated with fall may suggest she would say no to an offer of marriage.

In European courtship rituals of the nineteenth century, knitting played a major role. More often than not, marriage was an economic contract rather than a love match, and knitting factored into the marriage economy. A wife needed to be able to oversee an efficient, frugal household, and knitting socks and stockings (locally, virtually the only items commonly knitted at the time) was proof of a woman's ability. However the young woman in the painting might respond to her suitor, she displays her proficiency in this crucial realm.

Daniel Ridgway Knight (1839–1924), the painter of this evocative scene, was an American who lived in France beginning in the early 1870s. In 1875, he started to depict peasant subjects in paintings that proved to be extremely popular. His comely and picturesque figures are set in carefully observed landscapes, the scenes often filled with a pearly light. He chose his models not from the peasant classes but from among his neighbors in Poissy, a town northwest of Paris. Knight presented a distinctly rose-colored view of the French countryside to his audience, making his pictures more appealing and therefore more salable.

Fronia E. Wissman

THE INTERNATIONAL LANGUAGE OF STITCHES

CLARA PARKES

Like the language of love, the language of knitting is universal: The act itself doesn't change much, no matter where it takes place. And when patterns are charted out with symbols instead of words, the language barrier can disappear entirely.

BOOKS IN GERMAN



OMAS STRICKGEHEIMNISSE (Rosenheimer Verlagshaus, 2000), the title of Erika Eichenseer, Erika Grill, and Betta Krön's book, literally translates as "Grandma's Knitting Secrets." The secrets are stitch patterns—some 200 total, mostly traditional lace, openwork, and cable motifs. Each stitch pattern is photographed and charted in simple letters without a grid. If you're lucky, you'll find the 2000 edition distributed in the United States by Schoolhouse Press; it includes a two-page English key for the chart symbols. Otherwise, you can always reverse-engineer the symbols by picking patterns you recognize and matching the letters to chart symbols you're familiar with, or do a search online to see if anyone has posted a personal translation.



Then we have Lisl Fanderl's **BÄUERLICHES STRICKEN** trilogy (Rosenheimer Verlagshaus, 2001), originally published in the 1970s but recently reprinted and briefly distributed in the United States. Fanderl walks

you through traditional patterns from the Alpine regions of Austria and Germany. Photographs are in black and white (and are somewhat grainy at times), with charts in gridless rows of letters (such as O, S, Z, and V) and symbols. As with *Omas Strickgeheimnisse*, symbol translations are helpful: The book's notation is not always intuitive for those used to American books. The stitches themselves run the gamut from textured stitchwork to lace variants and exquisitely delicate twisted-stitch motifs.

BOOKS IN JAPANESE

Across the globe in Japan, some truly phenomenal stitch dictionaries are currently in print. Best of all, you don't need to be in Japan to get them: They can be purchased online. Most are entirely in Japanese—ISBNs will help you locate them.

Usually, Japanese charts are wonderfully simple and logical. These titles include extremely clear illustrations for all the chart symbols used—no ability to read Japanese necessary.

KNITTING PATTERNS 300 (ISBN 978-4-529-02071-8) is a great introduction to the layout, style, and aesthetic of Japanese stitch-pattern books. This colorful, glossy paperback focuses on lace and openwork, with a few cables thrown in. Themed sections include leaf



and diamond motifs, stripes in every direction, simple small motifs, intricate checks, eyelet pyramids, zigzag and herringbone patterns, delicate and discreet bobbles, traditionally styled lace, and lace blended with cables (something Japanese pattern books consistently do beautifully). Many of these stitches look familiar, but others come as a complete surprise.

Next, **KNITTING PATTERNS BOOK 300** (ISBN 978-4-529-04172-0) focuses on texture with purl stitches, bobbles, and cables. Some of the stitches here will also look familiar but will almost always have a surprise or an unusual twist thrown in—bobbles staggered at the top of a broken cable, single stitches that snake their way across fabric like tree roots, and so on.



Cables and stitchwork take the stage in **KNITTING PATTERNS 500** (ISBN 4-529-01588-2).



These stitches dig deeper into previous rows, pulling up single or multiple loops to create little gathered tufts or flowers. They often use interesting techniques you may not have seen before: for example, binding off one stitch over several others and then adding a yarnover to give an unusual semicabled lace effect. You'll frequently find yourself grabbing yarn and needles to prove these techniques can be done.



Finally, the pinnacle of ornate and intricate knitting: **KNITTING PATTERNS BOOK 250** (ISBN 4-529-04176-X). These are like stitches in a house of mirrors, with incredible movement and nuance everywhere you look: cables of different sizes combined in unusual ways; lace accented with wraps and cables; and more stitches that involve wrapping, twisting, and pulling up strands through previous rows. As with the previous books, the charts are exquisitely clear.

I consider the stitches in these books to be a knitter's crossword puzzle. While the *Times* puzzle may thwart you, you'll be able to finish every single challenge in these books. ■

When she doesn't have her nose in a book or a knitting project, CLARA PARKES publishes her weekly online knitting magazine, *KnittersReview.com*. She is also the author of *The Knitter's Book of Yarn* (Potter Craft, 2007).

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Photos courtesy of Jane Hutchins



KNITTING FOR KEEPS: JANE HUTCHINS

LAUREN WEINHOLD

“**T**hings deteriorate—what we try to do is slow the rate of deterioration,” says textile conservator Jane Hutchins. Her life’s work is to understand, repair, document, and preserve textiles, both historical and modern. In her world, both beautiful and mundane items are precious artifacts: The most commonplace stocking or cap can give as much insight into the society it comes from as a bit of delicate lace. Sublime or homely, Jane sees the value in every textile that enters her care.

According to the American Institute for Conservation, “Conservators are concerned with a number of factors in preserving an object, including determining structural stability, counteracting chemical and physical deterioration, and performing conservation treatment based on an evaluation of the aesthetic, historic, and scientific characteristics of the object.” In practical terms, a conservator tries to understand the fabrication, history, and condition of an object, identifying the factors that contributed to its current state and taking measures to preserve it for future enjoyment and study. Jane Hutchins’s love for and understanding of textile pres-

ervation is enhanced by her scientific background, her sheep breeding, and her own spinning and knitting.

A LIFE STEEPED IN FIBER

Jane Hutchins grew up knitting and weaving. Descended from generations of production mill workers in New England, her early education in textiles was a family rite of passage. However, it was a summer job that made her realize textiles were also in her future. While working as a weaving demonstrator at Mystic Seaport, a nineteenth-century Connecticut town preserved as an interactive maritime history museum, Jane got a chance to observe the behind-the-scenes work of the curators and the staff charged with caring for the textiles on exhibit. Encouraged and emboldened by her growing passion for textile artifacts, she wrote to the Metropolitan Museum of Art in New York City and offered to be an intern.

The Museum wrote back declining her offer but provided some encouragement for future study. After completing under-

graduate work in art history and comparative literature, Jane eventually became a full-time staff member at the museum—and has been following fiber over the North American continent ever since. In North Carolina, Jane pursued a master's degree in textiles at North Carolina State and worked as a research assistant on a grant-funded study of archaeological cellulose.

Back in New England, she became the chief conservator at what is now the American Textile History Museum in Lowell, Massachusetts, and a textile conservator at the Museum of Fine Arts in Boston.

Finally, Jane and her Canadian husband, also a conservator, moved to Vancouver Island, British Columbia, where she continues her textile conservation work as a freelancer, traveling to meet with clients at different museums, institutions, and private collections. Her knowledge of the physical sciences has given Jane a particular kind of perspective: She is intimate with the physical properties of fibers—both natural and synthetic—and thus with how they behave. For Jane, understanding the chemical makeup and structure of fibers has practical applications: Knowing a fiber from the inside out helps her deduce how it was likely to have been spun, how it might react with water, and how strong a textile made of it might be. Feeling the fibers in her hands and knowing the science behind them are two ways she approaches the textile world.

Her tool kit—which she always carries with her—contains threads and needles, crochet hooks, and different types of scissors. Good lighting, a large table, and a washing sink are the other major tools of the textile conservator. She maintains a small studio space at her home with basic conservation supplies and tools but does most of her work at host institutions.

DELICATE WORK

As she first approaches a textile to be preserved, Jane begins by identifying its fiber content, just as a handknitter would when faced with a ball of mystery yarn or an heirloom piece. She then extrapolates from a visual inspection and from context, using her knowledge of fibers common in any given time, place, and culture: For example, the majority of fabrics made before 1900 are of natural fibers, with predictable regional patterns (a centuries-old Italian stocking is hardly likely to contain rayon or fiber from the South American alpaca).

She then checks the structure of the fiber itself under a microscope, though the resulting information can still be ambiguous: The surface details that distinguish different fibers, such as the scales on different types of wool, deteriorate and become less distinct with age.

Next, knowing the structure of the fibers and the fabrics—whether animal or plant, knitted or woven—is the key to understanding how to stabilize, repair, and restore any textile. In knitted fabrics old and new, the conservator's first goal is to avoid losing additional stitches. The conservator may sometimes stitch any exposed loops to an adjacent stitch or to a backing—or re-create the structure with new yarn, with a darn or a painstaking

stitch-by-stitch graft. Matching repair yarns to the original textile can run the gamut from buying yarns off the shelf to having something specially spun and dyed.

As a conservator, Jane takes into account how the item is supposed to look and how it would have been used: What kind of weight does it have? Is it free-flowing or stiff? Does it hang, drape, or cover? But as she does so, she endeavors to maintain the integrity of the textile without too much intervention, touching it as little as possible and avoiding changing the original structure and form of the piece. These principles are important considerations for every textile encountered, regardless of its value or *kind* of value. Years of working with everyday and heirloom family pieces have led her to appreciate textiles' associative or sentimental value as well as their historical significance (she also notes that knitted pieces in museum collections are usually those made for special occasions, saved and preserved because they were considered special—common or everyday items were more often worn or used until they fell apart, ironically making them the rarer artifacts today). Though the extent of the treatment might vary, Jane says “All textiles are treated to the same standard of care.”

Finally, one of the conservator's most influential roles is that of educator. Jane helps her clients learn when and how textiles are damaged, how to recognize the damage when it occurs, and how to identify the cause, making it easier to change conditions and slow the rate of deterioration.

Given her many museum clients, Jane finds much of her work driven by exhibition schedules. Before an exhibition opens, Jane consults with museum curators and staff about how items are displayed and what kind of preventive measures can be taken to reduce the amount of deterioration due to display. Occasionally, she performs conservation treatments on textile pieces already on display in the museum cases. And she performs surveys of



museum collections to determine which items are most at risk and how those risks can be alleviated.

CONTINUAL LEARNING

When Jane moved to British Columbia, she began keeping sheep as a way to “keep the grass down” on the property. She found that “turning attention to a live creature was a counterpoint to the small intricate details of textile conservation.” She not only fell in love with keeping sheep but also gained a richer understanding of the fibers she works with every day, in a very different way: by observing the animals themselves. Her personal experiences now inform her work, making her intensely aware that geology, geography, water, weather, and the flora that grows in the pasture can all affect sheep, and in turn, their fleece and resulting fiber.

Of course, Jane also applies her conservator's knowledge of the chemical and physical properties of fiber to her personal spinning and knitting projects. The Icelandic sheep she breeds have a double coat, and Jane blends the soft undercoat with llama

fiber. She explains, “The staple fibers of the undercoat of the Icelandic sheep and the llama are about the same diameter, allowing the wool to impart some of its resilience to the silkier llama fiber. Using fibers from the same diameter makes a smoother feeling yarn, one that is less irritating next the skin.”

Although Jane's work is in textile conservation, she finds passion for her own knitting and spinning, meeting with a local knitting group every week and learning more about how fibers are handled by knitters—that is, by the textile creators. “All of the group members learned to make textiles, mostly in Europe, when they were very young. . . . It is truly amazing what these friends can do with their hands and what they know about fibers and their various uses.” Spoken like a knitter—and like a textile conservator. ■

LAUREN WEINHOLD'S passions are knitting, traveling, and reading. You can read about all of her adventures at www.lollygirl.com.

PRESERVING YOUR KNITS LIKE A PRO

PREPARING TO KNIT:

- When you choose your materials and structure, you are making choices about how long the knitted item will last. Socks made from a loose single-ply yarn won't wear well; those made from highly twisted yarns knitted on small needles will be more durable.
- Knit a gauge swatch, measure it, write down the measurements, then wash the swatch as you'll wash the finished item. Measure again from the washed swatch. Changes in dimension are normal, but there may be changes in texture and color, too.
- If you bought the yarn, keep a label, so you know the fiber content and the manufacturer's washing instructions. If you combine different yarns, make sure that the washing instructions for all the yarns are compatible. Combine the yarns in your swatch to find out what happens when you wash them together. If you're thinking to yourself, “I'm going to dry-clean the garment, so I'll skip the swatch,” please think again. Make the swatch and have it dry-cleaned; dry-cleaning can also cause changes.

CARING FOR KNITTED GARMENTS:

- Never hang knitted items—they'll stretch.
- Use a good-quality dishwashing liquid to handwash knitted garments (it won't contain bleaches or optical brighteners, enemies of delicate fabrics).
- If you have hard water, don't use soap flakes (which are soap rather than detergent). Soap can form an insoluble curd with the minerals in hard water, affecting the feel and dulling the appearance of your knitted piece.

- Washing is important, but so is drying. Dry knitted items as quickly as possible by squeezing gently, rolling in a towel, laying out flat on mesh, and then shaping to size. Drying a knitted piece too slowly may cause a moldy smell or browning at the edges.

STORING YARNS AND GARMENTS:

- If you think you may have an infestation, investigate immediately. In a single successful season, one moth can produce three generations of moths, enough to eat sixty-five sweaters. By the time you see a moth flying, it has finished eating.
- Store only clean garments. Insects prefer dirty garments to clean ones because they need the carbohydrates in the soils.
- Some mothballs are now known to be carcinogens. To be effective, they also need to be used at high concentrations and under particular conditions. They can also cause color changes. If you can, avoid them.
- Storing textiles in plastic containers can help avoid insect damage. Plastics are the best barriers to insects (however, see the caution below). Also, consider placing textiles you suspect of being infested and wool you really care about in a freezer.
- Plasticizers in plastics generate nitric acid, which can cause yellowing. You may have seen it on the shoulders of garments left in dry cleaners' bags too long. To prevent direct contact between yarn and plastic storage containers (bags and bins), put the fiber or yarn you're storing into old pillowcases.

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Skinny Cardigan

Skinny Cotton | 308 mallard & 301 glacier

LEGWARMERS

excerpted from *Knit So Fine*



With their new book *Knit So Fine*, Lisa Myers, Laura Grutzeck, and Carol Sulcoski are out to restore skinny yarn's good name. Projects run from small and quick items to elaborate garments, exploring the unique drape, exquisite fit,

and creative flexibility offered by lightweight yarns. In these light but cozy legwarmers, the delicate, filigree-like intricacy of traditional Austrian twisted-stitch motifs shines through in a sportweight wool. *Knit So Fine: Designs with Skinny Yarn* (\$24.95, Interweave Press) is available in June from your favorite yarn shop, bookstore, or online at interweave.com.



These legwarmers more closely resemble close-fitting leggings than the slouchy legwarmers of the 1980s. They hug the leg from the cuff to the thigh in an elaborate traveling-stitch pattern that comes from traditional Austrian knee socks. The calves are shaped with increases and decreases hidden in the lozenge-shaped motif. Warmer and more comfortable than tights, you'll want to pull these on with your favorite skirt all winter long.

—Lisa R. Myers

Finished Size About 10" (25.5 cm) circumference at widest part and 22½" (57 cm) long. To fit a woman.

Yarn Sportweight (#2 Fine).

Shown here: Brown Sheep Nature Spun Sport (100% wool; 184 yd [168 m]/50 g): #117S winter blue, 3 balls.

Needles U.S. size 3 (3.25 mm): set of 4 or 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 28 stitches and 37 rnds = 4" (10 cm) in reverse stockinette stitch.

STITCH GUIDE

Twisted Rib (multiple of 2 sts)

Rnd 1: *K1 through back loop (tbl), p1; rep from * to end of rnd.

Repeat this round for pattern.

LEGWARMER (MAKE 2)

CO 58 sts. Divide sts as evenly as possible on 3 or 4 dnp, place marker (pm), and join for working in rnds, being careful not to twist sts. Work twisted rib (see Stitch Guide) for 10 rnds. **Set-up rnd:** P11, pm, work set-up rnd of Hauser Model chart over next 12 sts for front of leg, pm, p21, pm, work set-up rnd of Open Twist chart over next 4 sts for back of leg, pm, p10 to end of rnd. Work in patt as established for 34 more rnds, ending with Rnd 4 of Hauser Model chart and Rnd 4 of Open Twist chart—piece measures about 5" (12.5 cm) from CO. Cont Hauser Model chart as established but work Rnds 1–98 of Lozenge chart over 4 sts that had been worked according to Open Twist chart—62 sts; piece measures about 14" (35.5 cm) from CO. The 8 sts rem from the Lozenge chart will look very similar to Rnd 3 of the Hauser Model chart, which is the rnd you are about to work on the front of the leg. Move the rnd marker exactly halfway around (31 sts each side of marker) and count the beg of the rnd from that point. *Note:* If, by some chance, you're on a different round at the

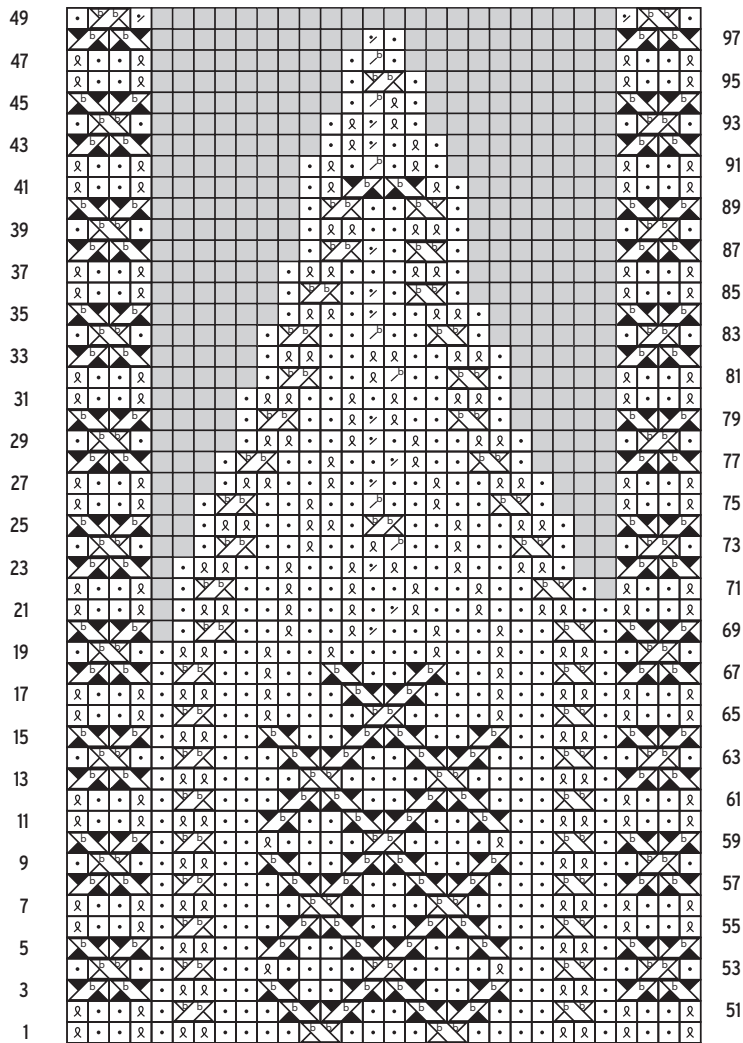
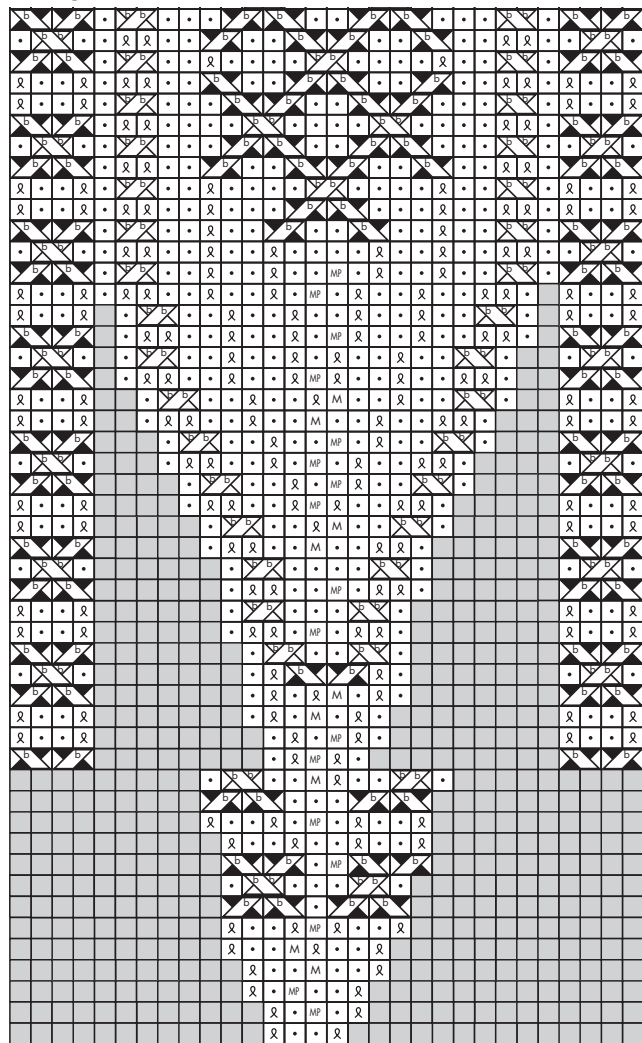
front of the leg, don't worry—you'll just have to keep track of the patterns separately. No one will notice if they're not perfectly aligned. Work 6 rnds even in patt cont Hauser Model as established on front leg and Hauser Model above Lozenge on back of leg. **Inc rnd:** Inc 1 st purlwise just before and just after the pattern panel at the back of the leg—2 sts inc'd. Work 3 rnds even. Rep the last 4 rows 7 more times, ending with Rnd 10 of Hauser

Model chart—piece measures 19½" (49.5 cm) from CO, 78 sts. Work Rnd 1 of Hauser chart once more, then work twisted rib for 3" (7.5 cm). BO all sts in k1, p1 rib (untwisted).

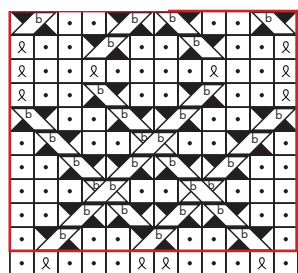
FINISHING

Weave in loose ends. Block lightly if desired.
For tips on the Traveling Stitch, see page 22. ■

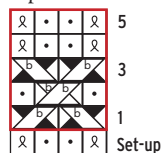
Lozenge



Hauser Model



Open Twist



- | | | | |
|--|-------------|--|--|
| | k1tbl on RS | | M1 wise |
| | k on RS | | sl 1 st onto cn, hold in back, k1 tbl, k1 tbl from cn |
| | p on RS | | sl 1 st onto cn, hold in front, k1 tbl, k1 tbl from cn |
| | p2tog | | sl 1 st onto cn, hold in back, k1 tbl, p1 from cn |
| | no stitch | | sl 1 st onto cn, hold in front, p1, k1 tbl from cn |
| | k2tog tbl | | pattern repeat |
| | M1 | | |

TRAVELING STITCH TIPS

The traveling stitch patterns in this project are really just cable patterns on an extremely small scale: One stitch crosses over another. (Plus the added difference that the knit stitches are worked through the back of the loop, to twist them and bring the design into higher relief.) So you can work them as you would any cable, with whatever cable needle you like or with none at all. But with so few stitches involved, you have a couple more options to speed up the process:

Work the stitches out of order. Insert the point of the right-hand needle into the second stitch on the left-hand needle; wrap the yarn around and pull the new stitch through, but without letting the old stitch fall off the left needle; insert the right needle into the first stitch and work it as usual; release both old stitches from the left needle together. That will twist the second stitch in front of the first. If the second stitch needs to go behind the first, bring the point of the right needle behind the work and insert it through the back of the loop of the second stitch, then proceed as above.

Cheat. Okay, I'm sure I'm not supposed to call it that because this is an authentic traditional method, but it feels like a modern convenience: Insert the point of the right-hand needle into both stitches as if to knit two together; wrap the yarn and pull the new stitch through but without letting the old stitches fall off the needle; insert the right needle into just the first stitch and knit it a second time; release both old stitches from the left needle.

Each of these methods presents its own set of challenges for some crossings (especially the case where the first stitch is knit and the second is to be purled), but you may find that they are still more efficient than stopping to pick up a cable needle every time.



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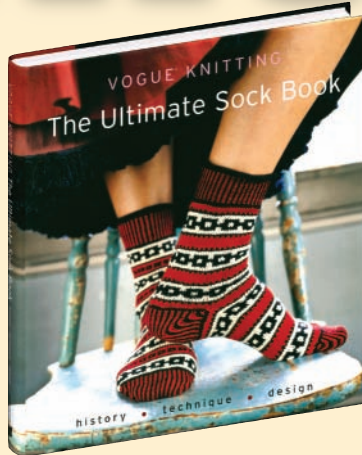
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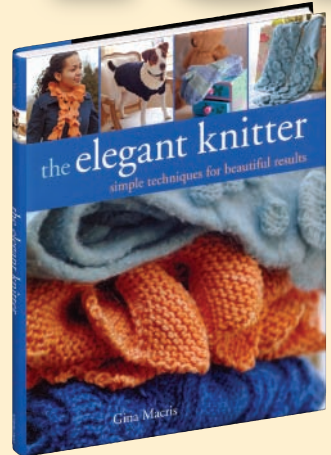
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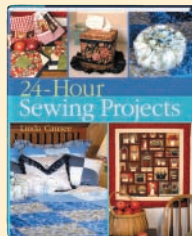
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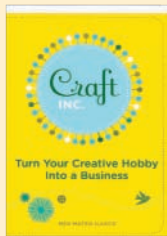
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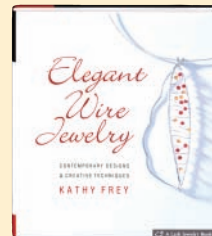
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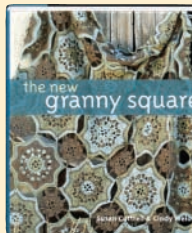
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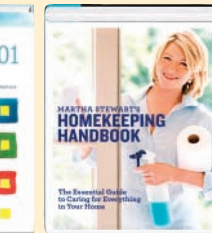
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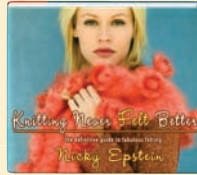
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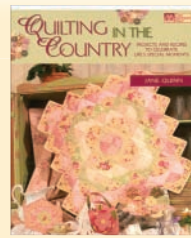
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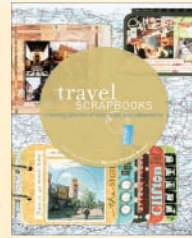
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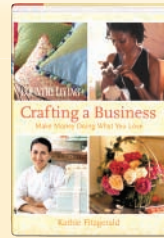
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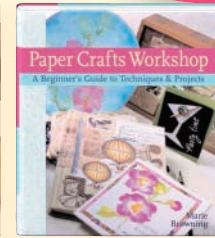
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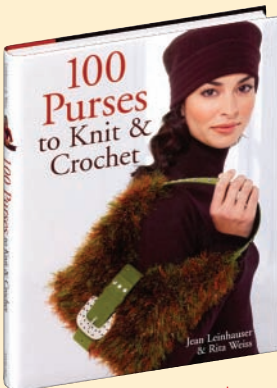
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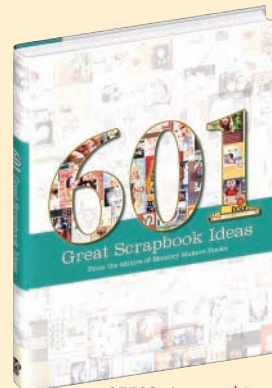
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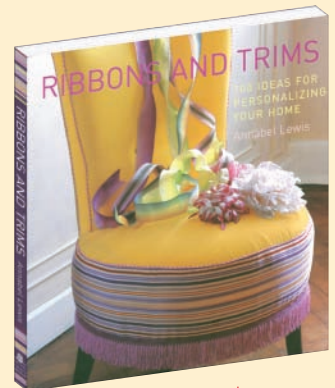
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FINISHING: The Thrill of the CHASE

VÉRONIK AVERY

In knitting, the term “finishing” refers to a stage, rather than any single technique in the knitting process. And though you might understand the individual steps involved—how to mattress stitch, graft, pick up stitches, and make a buttonhole—the overall process can seem a little overwhelming when you’re faced with a stack of sweater pieces. The general *order* in which the steps are executed is more important: Finishing should have a logical flow, with each step building on the last for the best and neatest results.

While I was planning this article, a friend mentioned that when she’d learned algebra, a mnemonic acronym, PEMDAS, reminded her that even the most complex equation could be worked methodically. First, anything inside (P)arentheses was worked, then any (E)xponents, followed by (M)ultiplications, (D)ivisions, (A)dditions, and finally (S)ubtractions. Because following this order of operations is critical to arriving at the right answer, the mnemonic acted as a cheat sheet for approaching any equation, no matter how long or short.

Finishing a knitted garment can be approached in a similar way (of course, the process is more flexible than balancing an equation; truly “wrong” answers in knitting almost never exist). Each step, from seaming to weaving in ends, has a rightful place in the order of finishing operations, with each step building on the last or setting up for the next. This article will guide you through finishing for nearly any type of sweater you can imagine. I’ve also created an acronym—CHASE—to organize the steps involved.

AS YOU KNIT, PREPARE TO FINISH

Before you use the CHASE checklist, you can prepare for

the finishing steps in several ways, beginning with swatching (see “Before You Begin”). The following tips will also help simplify the finishing process.

- In most handknitted garments, at least one or two edges are “finished” when they come off the needles and are not taken into a seam or edged in any way. For these edges, investigate and choose a cast-on and a complementary bind-off that look attractive without any further finishing. My favorite cast-ons are the long-tail method and the tubular method because they have nicely complementary bind-offs (the sewn bind-off and the tubular bind-off, respectively). Most reference books have dozens to try.
- Join new yarns at the selvedge. For seamless garments, join new yarns where a seam would ordinarily fall: at the side-seam location or along the underside of a sleeve.
- Get to know short-rows: I like to use them to avoid stepped bind-offs at shoulders, sleeve caps, and necklines, giving a smoother, more natural effect. For more information about short-rows, see *Interweave Knits* (Winter 2004): “Short Rows: A Few Stitches Short of a Row” and *Interweave Knits* (Winter 2005): “Short-Rows: The Sequel.”
- Once the knitting has been completed, block all pieces lightly (I steam-block at this point and wet-block once the finishing is complete). For a garment worked in pieces, block each part individually. For a seamless garment, lay it as flat as is possible. Block any additional pieces, such as trims, pockets, or bands, separately. A light blocking sets the stitches, flattens curling edges, and finesses the dimensions of the garment: All are helpful for even, puckerless seaming and picking up stitches.

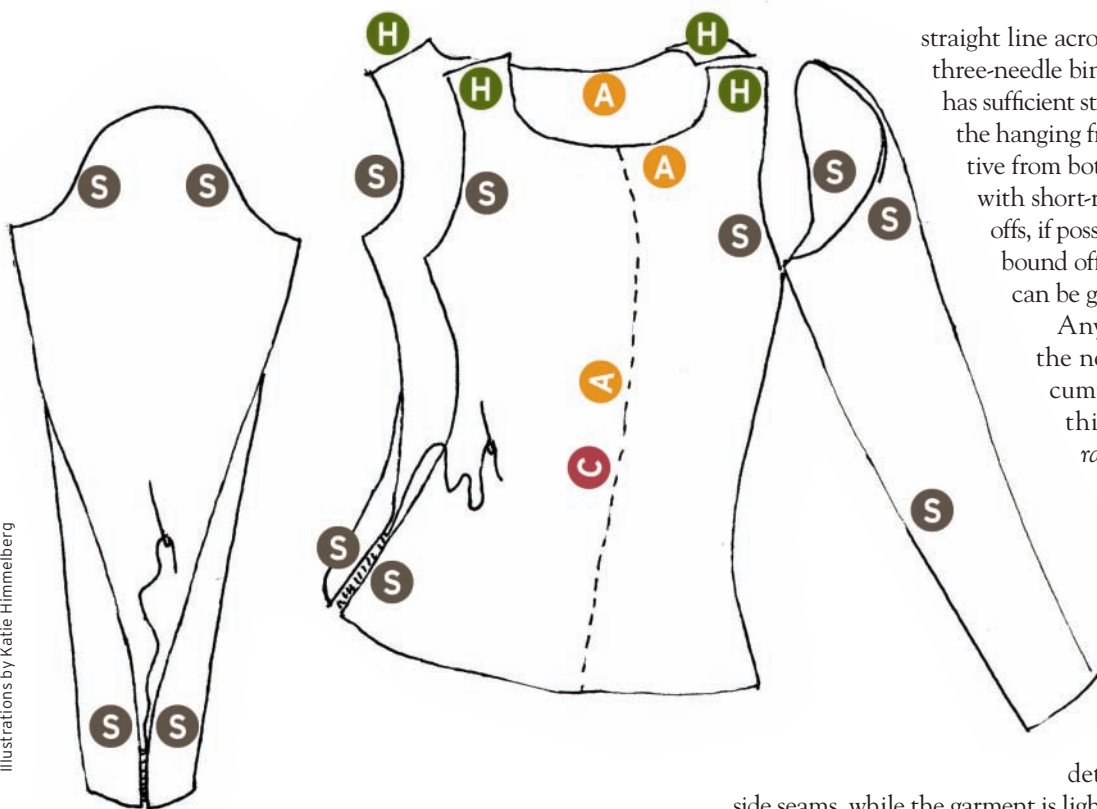
BEFORE YOU BEGIN

It’s worthwhile to think a little bit about finishing even before casting on for a new project. Consider your swatch as a testing ground: Besides its obvious use for checking gauge, it’s also the ideal playground for testing unfamiliar or exotic techniques, as well as refining and adapting the techniques you already feel confident about for that particular yarn at that particular gauge. You might try several different buttonholes, perfecting the ratio of picked-up stitches to rows, or experiment with needle size for a hem that doesn’t roll. If your pattern calls for a steak, you might try one out on your swatch before taking scissors to hours of knitting.

Once the swatch is complete, wash it the same way you plan to wash the garment in the future. It’s often useful to measure gauge both before and after washing: Some fibers change

dramatically in length, width, or texture after laundering.

Read through the pattern completely, planning for selvedge stitches around shaping in areas that will be seamed (that is, make sure you have room to decrease and increase at least one stitch away from any raw edge). I also like to adjust stitch counts, if necessary, for uninterrupted patterns after seaming. For example, a two-by-two rib could begin with a selvedge stitch followed by a single purl stitch, before beginning the knit two, purl two pattern. The same band should end with two knit stitches and a single purl stitch, followed by a selvedge stitch. When seamed, the selvedge stitches disappear, the single purl stitches meet, and the pattern appears to be continuous across the seam. To achieve the same effect, a garment worked in the round should end with a full repeat.



straight line across the top of the body. Here, a three-needle bind-off of live stitches is ideal: It has sufficient strength to support the weight of the hanging front and back and looks attractive from both sides (work sloped shoulders with short-rows rather than stepped bind-offs, if possible). If the shoulder edges were bound off, the last stitches of each piece can be grafted or stitched together.

Any sweater part that makes up the neckband or applied collar circumference should be sewn in at this time. *Saddle shoulders* and *raglan* sleeves, though they lack true shoulder seams, should be attached. A *seamless* sweater will not require this step.

ADD

After closing shoulder seams, add neckbands and front bands (if necessary). Apply these details before sewing sleeves or

side seams, while the garment is light, flexible, and easy to work on. *Pieced* and *seamless* sweaters of any construction may need applied bands.

Neckbands and collars take many forms. They can be as straightforward as a simple ribbed crewneck or as elaborate as the imagination permits. Cardigan front bands can be just as fanciful. Most *pullovers* need only a neckband added, while *cardigans* need both. Neckbands and front bands can be worked separately or together, according to the designer's preference as well as yours. In any case, the execution of these details is key to the garment's success—few things are as disappointing as a gaping buttonband or too-tight neckband. Here are some tips that may be useful:

- Stitches picked up along a vertical edge do not have a predetermined ratio; rather, the ratio for your garment depends on your gauge. Test on your swatch or your garment's edge by picking up about four inches worth of stitches. If they pull in very slightly, your ratio is correct.
- When picking up stitches for the neckband, be sure to pick up in the garment stitches themselves to maintain the flow of body stitches into collar stitches.
- When working flat bands, as for a cardigan front, pick up enough stitches for the band stitch pattern to be symmetrical from end to end. Bands worked in the round, as for many neckbands, should have enough stitches to work an exact multiple of the stitch pattern.
- Buttonholes are incredibly varied. Again, experiment!
- On high-buttoning garments, one buttonhole should be placed directly at the bust level to avoid gapping.

CHASE THE ORDER OF OPERATIONS

Now, you really are at the finishing stage. What follows is a logical, orderly checklist that can be applied to all the garments you knit. Keep in mind that just as not every operation in the algebra mnemonic will apply to every equation, not every step will apply to every sweater. But you can complete every sweater by following the CHASE guidelines: (C)ut, (H)ang, (A)dd, (S)eam, (E)nd.

CUT

Prepare and cut any steeks, using whichever method suits your fiber and temperament best. Cutting steeks, if any, necessarily comes first: Openings must be formed before seams can be seamed in or picked up and edgings applied. For more information about steeks, check out *Interweave Knits* (Winter 2006): "Cutting the Edge."

HANG

Next, bring together the main pieces (front and back) of a *pieced* garment, letting the sweater take shape before applying further details. In dressmaking, fanatical attention is given to the shoulder line, and justly so—shoulders are one of the most visible aspects of a garment and affect the drape and hang of the whole item. An improperly fitted or sagging shoulder nearly always looks sloppy; even drop-shoulder sweaters should have a shoulder seam that sits in a

beyond the basics

- Bands worked separately and sewn on to the garment may be added at this stage, stretching them gently to fit before grafting or sewing them in.

SEAM

Once bands and other additions have been applied, seams can be sewn and the garment fully assembled. *Pieced* garments will need to have their sleeves and side seams sewn, *seamless* garments will need to have their underarms grafted, and some *drop-shouldered* sweaters will need to have their sleeves picked up and worked according to pattern directions.

Sewing a set-in sleeve cap into an armhole often frustrates knitters. The process isn't complicated, but it does take a little patience. Sew in sleeves before seaming sides: Being able to lay the garment out open and flat helps tremendously in making an even seam that looks the same on both sides. Here's my method:

- Open the garment and lay it flat, right side up. Mark the center of the sleeve cap.
- Beginning at one side, graft (or sew) the matching bind-offs at the base of the cap and armhole.
- Mattress stitch the selvedges of the sleeve cap and the armhole together, until the flat bind-off at the top of the sleeve cap is reached. Continue grafting the sleeve cap stitches to the armhole so shoulder line and cap midpoint meet, easing any extra fabric into the armhole.
- Continue down the other side.

Once the sleeves have been set in, a *pieced* garment can be sewn together completely. Embellishments such as pockets can now be added to both *pieced* and *seamless* garments. Sew body and sleeve side seams using mattress stitch, beginning at the cast-on edge and working up toward the underarms. Pockets are seamed using mattress stitch along vertical edges and grafting along horizontal edges. Any hems that need to be tacked at this point with a sharp needle, taking care not to let the stitches show on the right side.

Armbands for *sleeveless* garments can be added at this point, as well as sleeves picked up and worked down toward the cuff for some *drop-shouldered* sweaters.

END

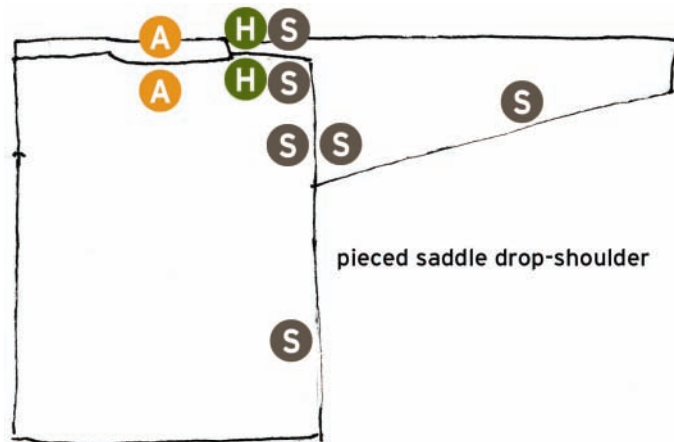
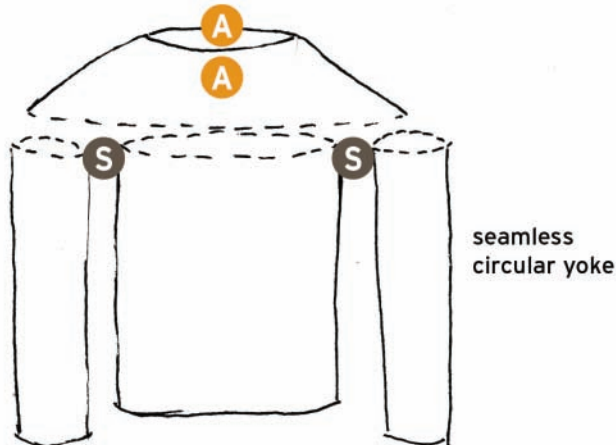
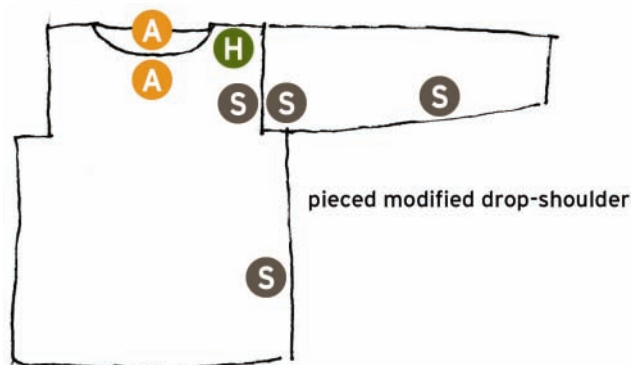
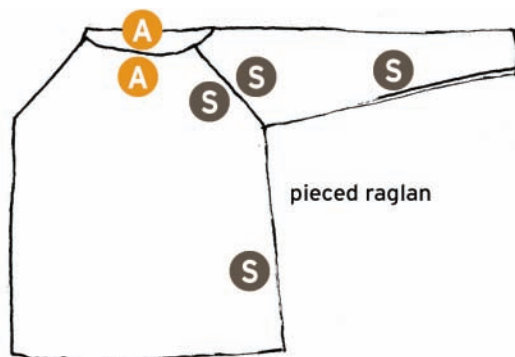
Only tidying up and final touches remain now. Weave in all ends along selvedges or as close to the sides as possible. Trim the ends to a half inch on the wrong side. Trim and neaten any raw steek edges, if necessary.

Attach buttons opposite buttonholes. If the knitted fabric is thin, reinforce the buttons with a smaller button on the wrong side.

Make and attach any cords, drawstrings, closures, or other notions needed.

Wash the garment as described on the yarn label and lay it flat to dry. ■

VÉRONIK AVERY is a freelance designer in Montreal, Quebec. Her website can be found at www.veronikavery.com.



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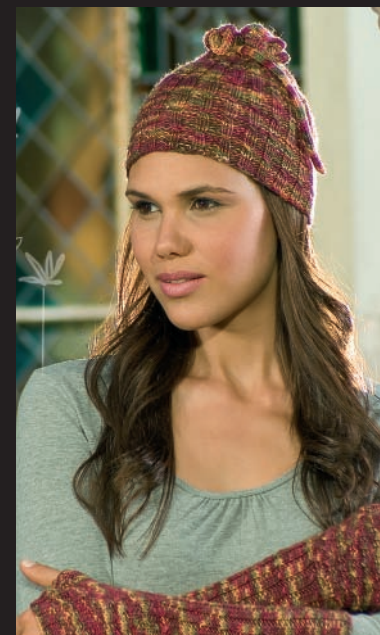
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SAVILLE ROW

Tailored details
transform knits—
from collar to cuffs.

JENNIFER TALLAPANENI designed the MIRABELLA CARDIGAN as an exercise in crisp-lined, structured knitwear: Slipped stitches highlight shaping darts, double knitting helps a delicate mandarin collar stand on its own, and a ribbed waistband creates a flattering trim shape. In chunky cotton, the cardigan is light enough to wear on its own and structured enough to wear as a spring jacket. PAGE 52. YARN: Kolláge Hope Chunky

Right: Set into a placket of deeply carved single ribs, a neat row of tiny buttons and button loops adds Victorian charm.

"Lately, I've been experimenting with sweaters whose sleeves are knitted with the body of the sweater, kimono style. No separate sleeve pieces to knit. No sleeve caps to shape and sew in. The only trick is to get the shoulder to curve nicely over the body," says PAM ALLEN about the FLUTTER SLEEVE CARDIGAN. Short-rows create the curve as well as the peak of the ribbed midriff. PAGE 56. YARN: Classic Elite Classic Silk



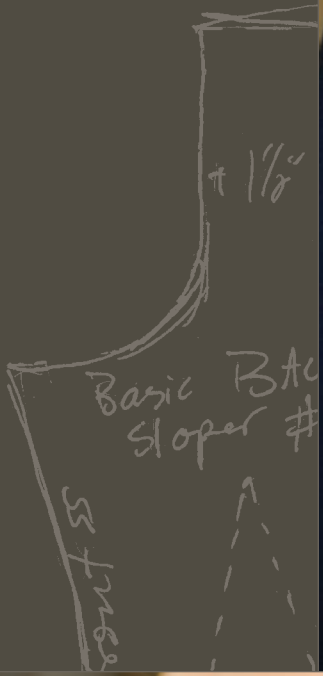
Top Left: A high ribbed waistline flatters a variety of body shapes and creates a graceful fullness in the bodice.

Bottom Left: "The little tab on the sleeve is a dressmaker touch, created in a knitterly way: It's one-by-one rib on a small needle, which looks like stockinette but doesn't curl."

The HOLLY JACKET makes a classic silhouette feel fresh again: Flared elbow-length sleeves, chunky buttons, and a wide boatneck add up to a flirty jacket ideal for cool spring days. THERESA SCHABES knits lustrous silk entirely in reverse stockinette to create a richly textured, damask-like fabric. PAGE 66. YARN: Skacel Collection Urban Silk

Below: Rapid decreases and a gauge change at the true waist create an A-line shape with a softly gathered effect.





CHRISSEY GARDINER used a silk-wool blend in a very fine gauge to reimagine a rustic classic: A wide seeded rib, waist darts, and hemmed edges give the AUBURN CAMP SHIRT seamstress finesse. Pieced and seamed construction provides support and structure for the drapery fabric. PAGE 60. YARN: Naturally Dawn, distributed by Fiber Trends

Left: A split collar lies gracefully flat while tabbed cuffs on the short sleeves add a little whimsy.




Fine Linens

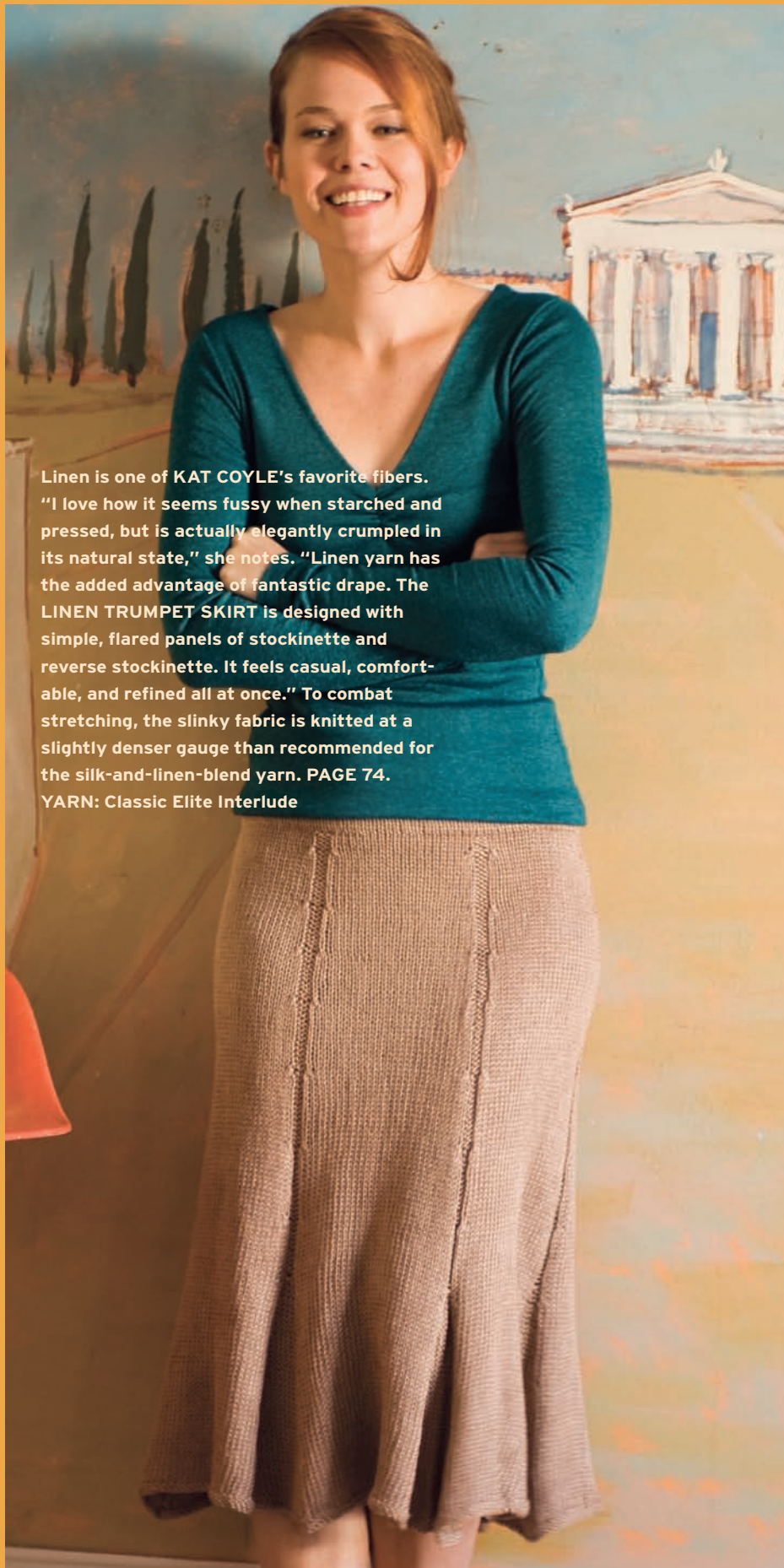
Drape, movement, and structure bring edge to an ancient fiber.

"To add interest to this basic project, I added a purl column to the center front and back of the FROCK CAMISOLE and worked the yoke in reverse stockinette stitch. The yarn gives the tank a great drape and heft and creates visual interest with its marled tone and subtle metallic fiber."—KATIE HIMMELBERG. A blousy A-line shape feels flowy and flattering in a blend that includes viscose, cotton, silk, and linen. PAGE 70. YARN: Louisa Harding Cinnabar, distributed by Knitting Fever





Austere lines can have deep impact. The ALEITA SHELL uses a crisp linen-blend yarn to emphasize strong geometry: A low, overlapping V neck set into a simple, modern reverse-rib bodice feels balanced atop a stockinette waist. Designer BONNE MARIE BURNS works in the round to the front neckline for a shell that needs only minimal finishing. PAGE 72. YARN: Plymouth Linen Isle



Linen is one of KAT COYLE's favorite fibers. "I love how it seems fussy when starched and pressed, but is actually elegantly crumpled in its natural state," she notes. "Linen yarn has the added advantage of fantastic drape. The LINEN TRUMPET SKIRT is designed with simple, flared panels of stockinette and reverse stockinette. It feels casual, comfortable, and refined all at once." To combat stretching, the slinky fabric is knitted at a slightly denser gauge than recommended for the silk-and-linen-blend yarn. PAGE 74. YARN: Classic Elite Interlude



A young girl with her hair in a bun is smiling and looking down at her dress. She is wearing a sleeveless, knitted dress with horizontal stripes in shades of light blue, tan, and a darker blue. The dress has a polo collar and a large flare at the bottom. She is standing in a kitchen with white cabinets and a countertop. On the counter, there is a blue vase with sunflowers and purple flowers, a ceramic cow figurine, and a small blue rooster figurine. The background shows a tiled wall and a white cabinet.

Tough and pretty don't have to be mutually exclusive. Knitted with chunky stripes in pure linen, the A GOOD STRIPE DRESS drapes and swirls, then bounces back with every machine washing. Designing from the top down, MAREIKE SATTLER adds playful touches: A deep, open placket finishes in a polo collar, a single stripe of unexpected color keeps the pattern fresh, and a big flare to the skirt makes for extra-effective twirling. PAGE 76. YARN: Louet Euroflax Sport Weight

TANGIBLE THINGS

Light texture speaks softly—but comes through loud and clear.

The slouchy top, perfected: **MARY JANE MUCKLESTONE** designed the **BANDED PEASANT BLOUSE** to be worked in the round from the top down, with a clever color-work neckband that grows into a dramatically full yoke. A very wide neckline, puffed sleeves, and a straight waist add up to a surprisingly versatile result. A slinky silk-blend yarn helps the top to drape and flow. **PAGE 80. YARN: GGH Mystik, distributed by Muench**

Below: A simple, graphic three-color pattern embellishes the contrast arm and neckbands, while an even simpler eyelet pattern on the body keeps the overall effect light and fresh.





CONNIE CHANG CHINCHIO makes every inch of a luxurious yarn count in the **PRINTED SILK CARDIGAN**. A hip-length flyaway waist finishes in a bodice patterned with twisted stitches that show off the luster and sheen of a pure silk singles yarn. **PAGE 82. YARN:** Fiesta Yarns La Luz

Above: Twisted stitches—worked without a cable needle—produce a softly embossed, printed effect when made with a drapery, fluid yarn.



A little cable here,
a little gather there.

ROBIN MELANSON assembles a riot of different textures—and then tames them—in the **SYLPH CARDIGAN**. Twisted stitches, faggoting, ruffles, and eyelet mesh are used together in carefully delineated areas for an effect that is at once ornate and modern. Hook-and-eye closures fasten the front unobtrusively and give a structured, tailored feel. **PAGE 88. YARN:** Valley Yarns Deerfield, distributed by **WEBS**

Below: An extended front panel, sewn in during finishing, lets a lace and twisted-stitch column continue uninterrupted around the back neck. The lower-body ruffle is picked up and knitted in one piece after assembly, using a larger needle for additional drape.





A large winglike cable unfolds between mirrored ribs and rope cables in the center of the DOVETAIL PULLOVER. KATHY ZIMMERMAN treats the reverse-stockinette background as a fourth pattern of its own, balancing texture elements with plenty of negative space. Simple set-in sleeves, waist shaping, and a wide scoop neckline keep the sweater light and streamlined. PAGE 98. YARN: Mission Falls 1824 Cotton, distributed by CNS Yarns

Above: A seasonless medium-weight cotton yarn knits up into a pebbly, richly textured fabric.





Knitting in the round from the outside in, LORILEE BELTMAN decreases at four corners and binds off quickly to make each breezy open-centered section of the CHAMELEON SCARF. Using a self-striping yarn with long repeats of color gives the scarf lively dimension and depth. PAGE 102. YARN: Knit One Crochet Too Ty-Dy





Opposite: **CHRISSEY GARDINER** uses eyelets and slim cables with twisted stitches to suggest flowers in her **TWISTED TULIP SOCKS**. PAGE 104. YARN: Blue Moon Socks that Rock Mediumweight

This page: Delicate, orderly knit-and-purl hexagons make an understated statement in **KATIE HIMMELBERG's** light jacket. With garter-stitch edgings that echo and complement the purl bumps of the body pattern, a feminine neckline, and a closely cropped fit, the **HEXACOMB CARDIGAN** is just enough of a very good thing. PAGE 106. YARN: Terra Collection Sky, distributed by Tahki Stacy Charles



LACE IN THE GARDEN


Airy, Breezy, Cool



"I love vests but find them a little awkward to wear once the weather warms up. A light, blousy little lace version in a minty green changed my mind."—EUNNY JANG. The lace body of the KATHARINE VEST is knitted in one piece before crossing the fronts and picking up a simple ribbed waistband. Short cap sleeves and a simple attached I-cord edging complete the clean look. PAGE 110. YARN: Brown Sheep Cotton Fine



MICHELE ROSE ORNE finds more than the sum of several very different parts: The gossamer lightness of traditional lace patterns from Russia and the Shetland Islands, unusual techniques inspired by the art knitting of Mary Walker Phillips, and the airy silhouette of antique lace curtains in a sunny window all influenced the **COBWEB LACE STOLE**. Combining several different openwork techniques results in a richly patterned stole that never gets boring to knit. **PAGE 112. YARN:** Jamieson & Smith 2-ply Shetland Lace Yarn



CONNIE CHANG CHINCHIO says, "Wanting to create something simple but feminine led me to accent the **DRAWSTRING CHEMISE** with a diamond mesh. Used sparingly at the notched center bodice and for breezy, vented bottom panels, the lace breaks up long stretches of plain knitting and adds an interesting geometry to the soft, gathered shape." Turned hems, I-cord drawstrings, and gentle shaping along princess seam lines emphasize the lingerie feel. **PAGE 114.** **YARN:** Rowan Cotton Glace, distributed by Westminster Fibers



The BLEEDING HEARTS STOLE comes from the garden: "I developed the stole just as the first tiny shoots were emerging from the ground," says ANNE HANSON. "The tenderness of this coincidence informed the design—I intentionally kept the motifs small in scale to achieve a delicate look." Worked in two halves and grafted at the center back, the stole showcases bleeding hearts flanked by a winding pattern of airy leaves, daintily finished with a tiny loop-stitch edging. In a luxurious handdyed yarn, the final effect is organic and blooming. PAGE 118. YARN: Jade Sapphire Silk/Cashmere

READY FOR OUR CLOSE-UP



Movie Inspired Staff Projects

1) *Barrymore Slouch Hat*, Lisa Shroyer, senior editor

This hat looks nothing like the inspiration hat; it's more a memento than a replica. I was inspired by a chullo-style earflap hat Drew Barrymore wore in one of my favorite movies—the girl-power film *Boys on the Side* (1995). The two colors of La Lana Phat Silk Phat I chose didn't have enough contrast to work the two-tone stranded pattern I originally planned, so I opted for a big, slouchy, striped hat that I think Drew (and her character Holly) would wear.

YARN La Lana Wools Phat Silk Phat (50% wool, 50% silk; 98 yd [89 m]/56 g): walnut (MC) and Navajo tea (CC), 1 skein each.

2) *Fountain Hat*, Katie Himmelberg, assistant editor

My hat was inspired by the 2006 movie *The Fountain*. Director Darren Aronofsky tells a sci-fi love story set in three tenses with amazing visuals. The floppy shape of the hat is similar to a hat worn by one of the main characters, Izzi (Rachel Weisz). I chose the beautiful molten gold-colored yarn to echo the film's frequent use of the color and divided the patterning on the hat into stars, fragmented stars, and then an empty field of stockinette to represent the three narratives of the story.

YARN ShibuiKnits Sock (100% superwash merino; 191 yd [175 m]/50 g): #S1395 honey, 2 skeins.

3) *Ladylike Gloves*, Eunny Jang, editor

Grace Kelly wears a dainty set of white driving gloves throughout an extended sequence of Alfred Hitchcock's 1955 classic *To Catch a Thief*. These gloves are meant to capture the spirit, if not the letter, of hers—a delicate, insubstantial rendering of a no-nonsense basic. Fine eyelet mesh, gusset increases hidden in the stitch pattern, and offset cuff slits are made a little less fussy by a slightly rustic, heathery laceweight. Mysterious jewel thieves, bright blue roadsters, intrigue along the Cote d'Azur, and Cary Grant not included.

YARN Morehouse Merino Lace (100% merino 220 yd [201 m]/28 g): natural oatmeal, 1 skein.

4) *Narnia White Witch Mitts*, Laura Rintala, managing editor

These color-work mitts were inspired by my third *Lion, the Witch, and the Wardrobe* experience. These mittens aren't directly related to the White Witch herself, but instead respond to the need to protect oneself from her icy touch—I see them as a wearable talisman or medicine shield against the coldness of evil. And the 100% alpaca yarn makes them as soft and cozy as summer.

YARN Blue Sky Alpacas Sport Weight (100% alpaca; 110 yd [101 m]/50 g): #533 navy blue (MC), 2 skeins; #508 natural medium gray (A), #507 natural light gray (B), and #526 blue sky (C), 1 skein each.

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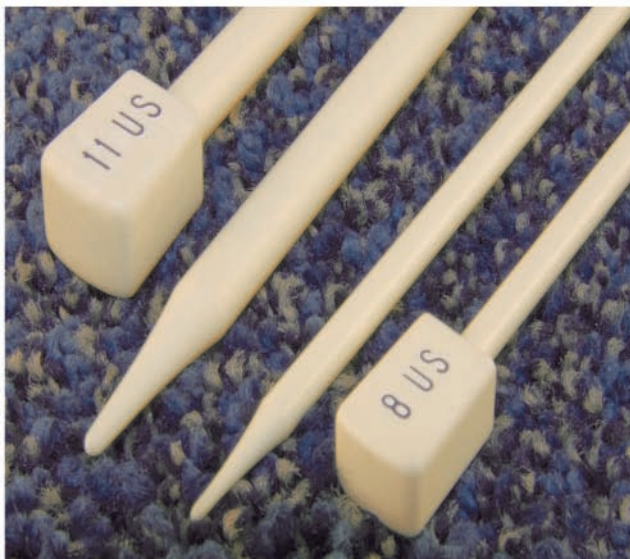
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PAGE 32

JENNIFER TALLAPANENI knits and designs in Dallas, Texas. You can see more of her work at www.piekknits.com.

Finished Size 33 (37, 41, 45, 49)" bust circumference. Sweater shown measures 37". Choose a size as close to your actual bust measurement as possible; garment is intended to be worn with minimal ease. **Yarn** Kolláge Hope Chunky (100% cotton; 80 yd [73 m]/56 g): just peachy, 7 (9, 10, 11, 12) skeins.

Needle Size 10 (6 mm): straight. Size 8 (5 mm): straight and 24" circular (cir). Size 2 (2.75 mm): 24" circular. Adjust needle size if necessary to obtain the correct gauge.

Notions Size J/10 (6 mm) crochet hook; markers (m); stitch holders; cable needle (cn); tapestry needle; thirteen $\frac{3}{8}$ " buttons.

Gauge 16 sts and 22 rows = 4" in St st on largest needle.

MIRABELLA CARDIGAN

JENNIFER TALLAPANENI

STITCH GUIDE

Purl 1 Below Increase (p1b inc): Insert right needle into right loop of st in row below st on left needle and purl, then sl the original st from the left needle to the right needle with yarn in back (wyb).

Double Knit Pattern: (multiple of 2 sts)

Row 1: *Sl 1 with yarn in front (wyf), k1; rep from * to end.
Rep Row 1 for patt.

NOTE

◆ Work all decreases one stitch in from the edge unless otherwise noted.

BACK

With middle-size straight needles, CO 66 (74, 82, 90, 98) sts. **Hem:** Beg with a WS row, work 5 rows in St st, ending with a WS row. Purl 1 RS row for hem fold line. Change to largest needles and work even in St st for 5 rows. With smallest needle, pick up each CO st. Fold work in half with WS tog, needles parallel, and needle with sts of CO held behind main needle. With largest needle, *insert needle tip into the first st on each of the two needles and knit them tog; rep from * to end of row—still 66 (74, 82, 90, 98) sts. Work 2 rows even. **Darts: Set-up row:** (WS) P17 (19, 21, 23, 25), place marker (pm), p32 (36, 40, 44, 48), pm, p17 (19, 21, 23, 25). **Dec row:** (RS) Knit to m, ssk (see Glossary), knit

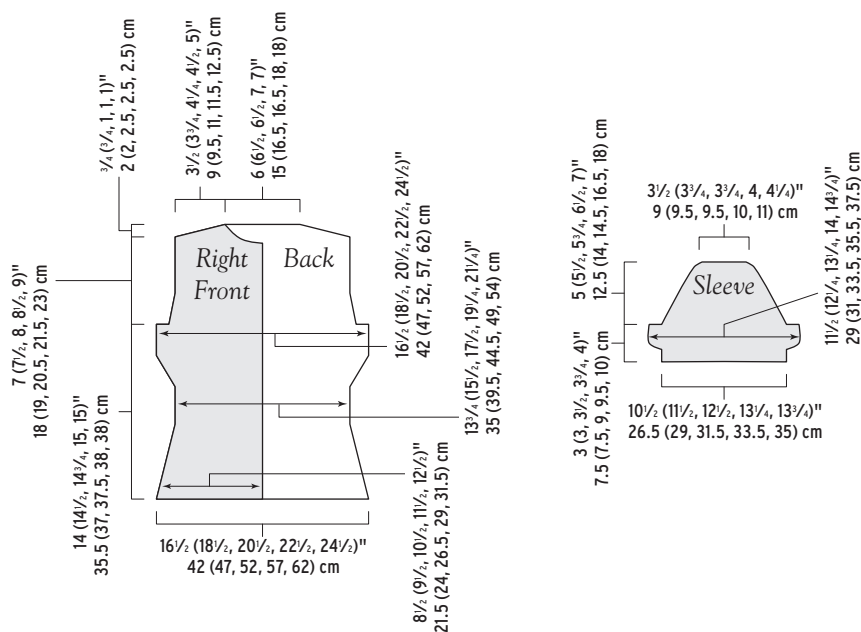
to 2 sts before next m, k2tog, knit to end—2 sts dec'd. Purl 1 row. **Next row:** Knit to m, sl m, sl 1, knit to 1 st before next m, sl 1, sl m, knit to end. Purl 1 row. Rep the last 4 rows 3 more times—58 (66, 74, 82, 90) sts rem.

Waistband: Change to middle-size needles. Work in 2×2 (k2, p2) rib, keeping markers in place, for 2 $\frac{3}{4}$ (3, 3, 3 $\frac{1}{2}$, 4)" ending with a WS row. Change to largest needles. **Next row:** (RS) Knit to m, sl m, MIR (see Glossary), knit to next m, MIL (see Glossary), sl m, knit to end—60 (68, 76, 84, 92) sts. Purl 1 row.

Rows 1 and 3: (RS) Knit to m, sl m, sl 1, knit to 1 st before next m, sl 1, sl m, knit to end.

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

Row 5: Knit to m, sl m, sl 1, MIR, knit to





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1 st before next m, M1L, sl 1, sl m, knit to end—2 sts inc'd.

Rep Rows 1–6 two more times—66 (74, 82, 90, 98) sts. Work even in

St st until piece measures 14 (14½, 14¾, 15, 15)" from bottom of hem, ending with a WS row. **Shape armholes:** BO 3 (4, 4, 5, 5) sts at beg of next 2 rows—60 (66, 74, 80, 88) sts rem. Dec 1 st each end of needle every RS row 4 (5, 7, 8, 10) times—52 (56, 60, 64, 68) sts rem. Work even in St st until armholes measure 7 (7½, 8, 8½, 9)", ending with a WS row. **Shape shoulders:** BO 7 (7, 5, 6, 6) sts at beg of next 2 rows, then 7 (8, 6, 6, 7) sts at beg of foll 2 (2, 4, 4, 4) rows. Place rem 24 (26, 26, 28, 28) sts on holder for back neck.

RIGHT FRONT

With middle-size straight needles, CO 34 (38, 42, 46, 50) sts. **Hem:** Beg with a WS row, work 5 rows in St st, ending with a WS row. Purl 1 RS row for hem fold line. Change to largest needles. **Next row:** (WS) Purl to last 8 (8, 8, 10, 10) sts, pm, [k1, p1] 4 (4, 4, 5, 5) times. Work sts as they appear (knit the knit sts and purl the purl sts) for 4 more rows. With smallest needle, pick up each CO st. Fold work in half with WS tog, needles parallel, and needle with sts of CO held behind main needle. With largest needle, *insert needle tip into the first st on each of the two needles and knit them tog; rep from * to end of row, purling tog the purl sts as you come to them—still 34 (38, 42, 46, 50) sts. Work 2 rows in patt.

Darts: **Set-up row:** (WS) P17 (19, 21, 23, 25), pm, purl to m, work in rib to end.

Row 1: (RS) Work in patt to 2 sts before second m, k2tog, knit to end—1 st dec'd.

Rows 2 and 4: Work sts as they appear.

Row 3: Work in patt to 1 st before second m, sl 1, sl m, knit to end.

Rep Rows 1–4 three more times—30 (34, 38, 42, 46) sts rem. **Waistband:** Change to middle-size needles. Work in 1×1 (k1, p1) rib to first m, work in 2×2 rib to end of row, keeping m in place. Work in patt for 2¾ (3, 3, 3½, 4)", ending with a WS row.

Change to largest needles. **Next row:** (RS) Work in patt to first m, knit to next m, M1L, sl m, knit to end—31 (35, 39, 43, 47) sts. Work 1 WS row, working sts as they appear.

Rows 1 and 3: Work in patt to 1 st before

second m, sl 1, sl m, knit to end.

Rows 2, 4, and 6: Work sts as they appear.

Row 5: Work in patt to 1 st before second m, M1L, sl 1, sl m, knit to end—1 st inc'd. Rep Rows 1–6 two more times—34 (38, 42,

46, 50) sts. Work even in patt until piece measures 14 (14½, 14¾, 15, 15)" from bottom of hem, ending with a RS row. **Shape armholes:** (WS) BO 3 (4, 4, 5, 5) sts at beg of next row—31 (34, 38, 41, 45) sts rem. Dec 1 st at end of every RS row 4 (5, 7, 8, 10) times—27 (29, 31, 33, 35) sts rem. Work even in patt until armhole measures 6 (6¼, 6¾, 7½, 7½)", ending with a RS row.

Shape neck: (WS) P19 (20, 22, 23, 25), sl next 8 (9, 9, 10, 10) sts to holder. Dec 1 st at neck edge every row 5 times—14 (15, 17, 18, 20) sts rem. Work even in St st until armhole measures 7 (7½, 8, 8½, 9)", ending with a RS row. **Shape shoulder:** (WS) BO 7 (7, 5, 6, 6) sts at beg of next row, then 7 (8, 6, 6, 7) sts at beg of foll 1 (1, 2, 2, 2) WS row(s).

LEFT FRONT

With middle-size straight needles, CO 34 (38, 42, 46, 50) sts. **Hem:** Beg with a WS row, work 5 rows in St st, ending with a WS row. Purl 1 RS row for hem fold line. Change to largest needles. **Next row:** (WS) [P1, k1] 4 (4, 4, 5, 5) times, pm, purl to end.

Work sts as they appear for 4 more rows. Join hem as for right front—still 34 (38, 42, 46, 50) sts. Work 2 rows in patt. **Darts:**



Set-up row: (WS) Work in rib to m, p9 (11, 13, 13, 15), pm, purl to end.

Row 1: (RS) Knit to m, ssk, work in patt to end—1 st dec'd.

Rows 2 and 4: Work sts as they appear.

Row 3: Knit to m, sl m, sl 1, work in patt to end.

Rep Rows 1–4 three more times—30 (34, 38, 42, 46) sts rem. **Waistband:** Change to middle-size needles. Work in 2×2 rib to second m, work in 1×1 rib to end. Work in patt for 2¾ (3, 3, 3½, 4)", ending with a WS row. Change to largest needles. **Next row:** (RS) Knit to first m, sl m, M1R, work in patt to end—31 (35, 39, 43, 47) sts. Work 1 WS row, working sts as they appear.

Rows 1 and 3: Knit to first m, sl m, sl 1, work in patt to end.

Rows 2, 4, and 6: Work sts as they appear.

Row 5: Knit to first m, sl m, sl 1, M1R, work in patt to end—1 st inc'd.

Rep Rows 1–6 two more times—34 (38, 42, 46, 50) sts. Work even in patt until piece measures 14 (14½, 14¾, 15, 15)" from bottom of hem, ending with a WS row.

Shape armholes: (RS) BO 3 (4, 4, 5, 5) sts at beg of next row—31 (34, 38, 41, 45) sts rem. Dec 1 st at beg of every RS row 4 (5, 7, 8, 10) times—27 (29, 31, 33, 35) sts rem. Work even in patt until armhole measures 6 (6¼, 6¾, 7½, 7½)", ending with a WS row. **Shape neck:** (RS) K19 (20, 22, 23, 25), sl next 8 (9, 9, 10, 10) sts to holder. Dec 1 st at neck edge every row 5 times—14 (15, 17, 18, 20) sts rem. Work even in St st until armhole measures 7 (7½, 8, 8½, 9)", ending with a WS row. **Shape shoulder:** (RS) BO 7 (7, 5, 6, 6) sts at beg of next row, then 7 (8, 6, 6, 7) sts at beg of foll 1 (1, 2, 2, 2) RS row(s).

SLEEVES

With middle-size straight needles, CO 37 (40, 44, 46, 48) sts. Work in 1×1 rib for 1", ending with a WS row. Change to largest needles. **Inc row:** (RS) K0 (0, 2, 1, 0), *k4, M1 (see Glossary); rep from * 8 (8, 8, 9, 10) more times, k1 (4, 6, 5, 4)—46 (49, 53, 56, 59) sts. Work even in St st until piece measures 3 (3, 3½, 3¾, 4)" from CO, ending with a WS row. **Shape cap:** BO 3 (4, 4, 5, 5) sts at beg of next 2 rows—40 (41, 45, 46, 49) sts rem. Dec 1 st each end of needle every RS row 13 (6, 15, 6, 6) times, then every 3rd row 0 (2, 0, 4, 4) times, then every RS row 0 (5, 0, 5, 6) times—14 (15, 15, 16, 17) sts rem. BO all sts.

FINISHING

Block pieces. Sew shoulder seams. Sew in sleeves, easing to fit. Sew sleeve and side seams. **Collar:** With RS facing, middle-size cir needle, and beg at right front, k8 (9, 9, 10, 10) from neck holder, pick up and knit 9 (10, 10, 11, 11) sts from right-front neck edge, k24 (26, 26, 28, 28) from back neck holder, pick up and knit 9 (10, 10, 11, 11) sts from left-front neck edge, then k8 (9, 9, 10, 10) from left-front neck holder—58 (64, 64, 70, 70) sts total. Purl 1 row. **Next row:** P1b inc (see Stitch Guide) in each st across—116 (128, 128, 140, 140) sts. Work in double knit patt (see Stitch Guide) for 12 rows. **Dec row:** [Sl 1 wyf, k1] 5 (3, 3, 6, 6) times, *sl 1 wyf, sl 1 st to cn and hold in front, sl 1 wyf, place st from cn onto left needle, k2tog, [sl 1 wyf, k1] 7 (6, 6, 6, 6) times; rep from * 4 (6, 6, 6, 6) more times, sl 1 wyf, sl 1 st to cn and hold in front, sl 1 wyf, place st from cn onto left needle, k2tog, [sl 1 wyf, k1] 6 (3, 3, 6, 6) times—110 (120, 120, 132, 132) sts rem. **Companion dec row:** [Sl 1 wyf, k1] 6 (3, 3, 6, 6) times, *sl 1 wyf, k2tog, [sl 1 wyf, k1] 7 (6, 6, 6, 6) times; rep from * 4 (6, 6, 6, 6) more times, sl 1 wyf, k2tog, [sl 1 wyf, k1] 5 (3, 3, 6, 6) times—104 (112, 112, 124, 124) sts rem. Work in double knit patt for 4 more rows. BO as foll: K2tog, *k2tog, pass first st on right needle over second st; rep from * to end. **Buttonband:** Pull a loop of yarn through bottom st on left front, leaving a 4 yd tail. With crochet hook, beg at bottom of left front and placing loop onto hook, slip stitch (sl st) between first 2 edge sts to collar (see Glossary for crochet instructions). Fasten off. With tail, work another row of sl st into the previous row of sl st to collar. Fasten off. **Button-loop band:** Pull a loop of yarn through bottom st on right front, leaving a 4 yd tail. Work a row of sl st as for left front. Mark placement for 13 button loops along right-front edge, with top loop about 6" below beg of collar, bottom loop 1/2" above bottom edge, and rem loops evenly spaced between. With tail, crochet another row of sl st into the previous row of sl st as foll: *Sl st to button-loop marker, ch 2, sl st in next st; rep from * 12 more times, sl st to top of garment. Fasten off. Weave in loose ends. Sew buttons to buttonband opposite button loops. ■



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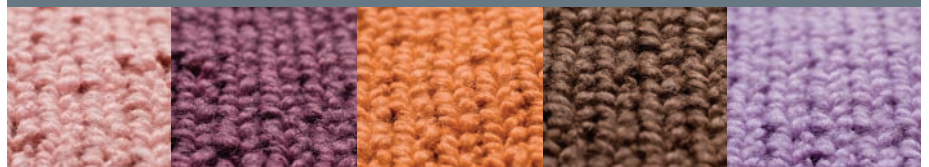


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FLUTTER SLEEVE CARDIGAN

PAM ALLEN



PAGE 33

PAM ALLEN is creative director at Classic Elite Yarns. Check out her weekly Web letter at www.classiceliteyarns.com.

Finished Size 36 (40, 44, 48, 52)" bust circumference. Sweater shown measures 36", modeled with about 1½" positive ease.

Yarn Classic Elite Classic Silk (50% cotton, 30% silk, 20% nylon; 135 yd [123 m]/50 g): #6985 South Seas coral, 7 (9, 10, 11, 12) balls.

Needles Sizes 3 (3.25 mm), 6 (4 mm), and 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Removable markers (m); stitch holders; tapestry needle; two 1" buttons and two ½" buttons.

Gauge 20 sts and 28 rows = 4" in St st on largest needles.

STITCH GUIDE

Seed Stitch: (odd number of sts)

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

Rep Row 1 on all rows for patt.

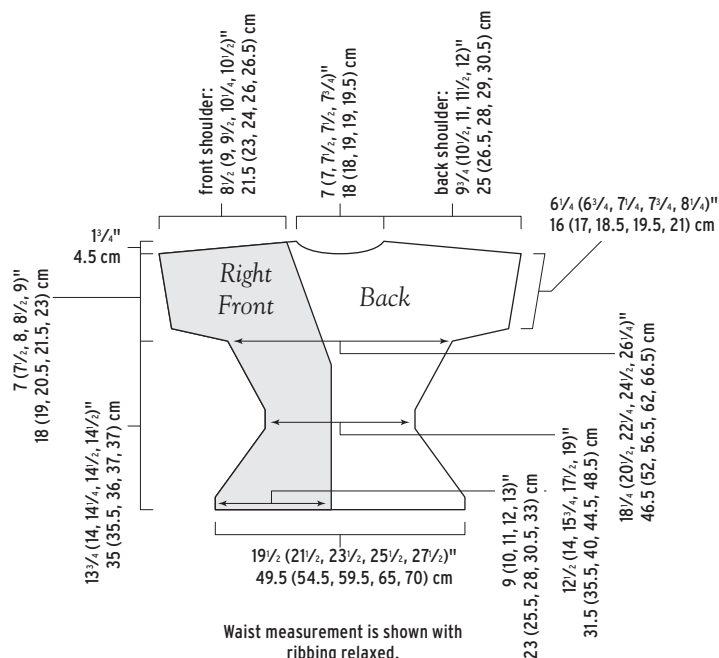
NOTES

- ◆ The number of stitches (and therefore width) for the back and front shoulders are different by seven stitches—the fronts each have seven stitches less than the corresponding back shoulders. This is to account for the front bands being set in after knitting the fronts; the bands are set directly into the excess width of the back shoulders.
- ◆ One stitch is cast on as a selvedge at the edge of each front and the body edge of each front band. These stitches are meant to be lost in the seam once the bands are sewn to the fronts (use a one-stitch selvedge from each piece when working mattress stitch).

BACK

With middle-size needles, CO 99 (109, 119, 129, 139) sts. Work 8 rows in seed st (see Stitch Guide). **Dec row:** (RS) K1, k2tog, work in patt to last 3 sts, ssk, k1—2 sts dec'd. Work 1 WS row in seed st. Change to largest needles and St st and work even for 2 (4, 6, 8, 8) rows. **Dec row:** (RS) K2, k2tog, knit to last 4 sts, ssk, k2—2 sts dec'd. Work 3 rows in St st. Rep last 4 rows 10 more times—75 (85, 95, 105, 115) sts rem. Change to smallest needles. **Next row:** (RS) K1, *p1, k1; rep from * to end. Cont in rib as established for a total of 24 rows—piece measures about 2¾" from beg

of rib, ending with a WS row. Change to largest needles and St st and work even for 6 rows. **Inc row:** K2, M1 (see Glossary), knit to last 2 sts, M1, k2—2 sts inc'd. Purl 1 row. Rep last 2 rows 7 times—91 (101, 111, 121, 131) sts. **Shape sleeve:** Cont in St st, use the backward-loop method (see Glossary) to CO 3 sts at beg of next 2 rows, then 7 sts at beg of foll 2 rows—111 (121, 131, 141, 151) sts. Work 6 (0, 8, 0, 8) rows even. **Inc row:** (RS) K2, M1, knit to last 2 sts, M1, k2—2 sts inc'd. Work 3 (5, 5, 9, 13) rows in St st. Rep the last 4 (6, 6, 10, 14) rows 10 (8, 7, 5, 3) times—133 (139, 147, 153, 159) sts. Locate center st



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and place markers (pm) 17 (17, 18, 18, 19) sts out from either side of center st—35 (35, 37, 37, 39) sts between m at center back. **Shape sleeve/shoulder/back neckband:** (RS) BO 4 (5, 6, 7, 8) sts, knit to first m, work seed st to 2nd m, knit to end. **Next row:** BO 4 (5, 6, 7, 8) sts, purl to 1 st before first m, work in seed st to 1 st past 2nd m, purl to end. **Next row:** BO 3 (4, 5, 6, 7) sts, work to 2 sts before first m, work in seed st to 2 sts past 2nd m, knit to end. **Next row:** BO 3 (4, 5, 6, 7) sts, work to 3 sts before first m, work in seed st to 3 sts past 2nd m, purl to end. Cont to work 1 more st in seed st at each side on every row until there are 51 (51, 53, 53, 55) sts in seed st, then work these sts even in seed st and shoulders sts even in St st. **At the same time** BO 3 sts at beg of every row 10 more times—89 (91, 95, 97, 99) sts rem. BO 6 (7, 8, 9, 9) sts at beg of next 2 rows. Mark center 29 (29, 31, 31, 33) sts for back neck. **Next row:** (RS) BO 6 sts, work as established to first neck m, BO neck sts, work as established to end. Working each side separately, BO 3 sts at each neck edge once and **at the same time** BO 6 sts at beg of next WS row on left shoulder. For both shoulders, BO 7 sts at each armhole edge, then 8 sts at each armhole edge—no sts rem.

LEFT FRONT

With middle-size needles, CO 53 (57, 63, 67, 73) sts. Work 8 rows in seed st.

Sizes 36 (44, 52)" only:

Dec row: (RS) K1, k2tog, work in patt to end—1 st dec'd.

Sizes 40 (48)" only:

Work 1 row even in seed st.

All sizes: Work 1 WS row in seed st.

Change to largest needles. **Next row:** (RS) Knit to last 8 sts, place rem 8 sts on holder for front band, then use the backward-loop method to CO 1 st. Turn and purl to end—45 (50, 55, 60, 65) sts. Work even in St st for 0 (2, 4, 6, 6) rows. **Dec row:** (RS) K2, k2tog, knit to end of row—1 st dec'd. Work 3 rows in St st. Rep last 4 rows 10 times—34 (39, 44, 49, 54) sts rem. Change to smallest needles.

Next row: (RS) *P1, k1; rep from * to end. Cont in rib for a total of 23 rows, ending with a RS row. Work in short-

rows (see Glossary) as foll: (WS) Work 20 sts in rib, wrap next st, turn, work in rib to end. **Next row:** (WS) Work 18 sts in rib, wrap next st, turn, work in rib to end. Cont to work in rib, stopping 2 sts short of last wrap and wrapping next st until all sts have been worked. Change to larger needle. Work next WS row in rib across all sts, working wraps tog with wrapped sts. **Next row:** (RS) K14 (19, 24, 29, 34), wrap next (purl) st, turn, purl to end. **Note:** Work wraps tog with wrapped sts as you come to them. **Next row:** (RS) K16 (21, 26, 31, 36), wrap next st, turn, purl to end. **Next row:** (RS) Knit to 2 sts beyond wrapped st from last row, wrap next st, turn, purl to end. **Inc row:** (RS) K2, M1, knit to 2 sts beyond wrapped st from previous row, wrap next st, turn, purl to end—35 (40, 45, 50, 55) total sts. Cont to work 2 more sts on each RS short-row and **at the same time** work inc at beg of every RS row 7 more times, ending at the end of a WS row—42 (47, 52, 57, 62) sts.

Shape sleeve: With WS still facing, use the backward-loop method to CO 3 sts at end of row (armhole edge). **Neck Dec row:** (RS) Knit to last 4 sts, k2tog, k2—44 (49, 54, 59, 64) sts. **Next row:** Purl to end, use the backward-loop method to CO 7 sts—51 (56, 61, 66, 71) sts. **Shape armhole and neck:** Neck and armhole shaping occur at the same time; *read foll directions all the way through before proceeding.* At armhole edge, work 6 (0, 8, 0, 8) rows even. **Sleeve Inc row:** (RS) K2, M1, knit to end—1 st inc'd. At armhole edge, work 3 (5, 5, 9, 13) rows even, then rep last 4 (6, 6, 10, 14) rows 10 (8, 7, 5, 3) times—11 (9, 8, 6, 4) sts inc'd at armhole edge. **At the same time,** at neck edge, dec 1 st every other row 12 (12, 13, 13, 14) times, then every 4 rows 8 times, then work neck edge even and **at the same time** when armhole shaping is complete, end with a WS row—42 (45, 48, 51, 53) sts rem for shoulder. **Shape shoulder:** At armhole edge, BO 4 (5, 6, 7, 8) sts once, 3 (4, 5, 6, 7) sts once, 3 sts 5 times, 6 (6, 7, 8, 8) sts once, 6 (7, 7, 7, 7) sts once—8 sts rem. BO rem sts. See Notes about front and back shoulder discrepancies.

RIGHT FRONT

With middle-size needles, CO 53 (57, 63, 67, 73) sts. Work 8 rows in seed st.

Sizes 36 (44, 52)" only:

Dec row: (RS) Work in patt to last 3 sts, ssk, k1—1 st dec'd.

Sizes 40 (48)" only:

Work 1 row even in seed st.

All sizes: Work 1 WS row even in seed st. Work first 8 sts and place on holder. Change to largest needles. CO 1 st on right needle and knit to end of row—45 (50, 55, 60, 65) sts. Work even in St st for 0 (2, 4, 6, 6) rows. **Dec row:** (RS) Knit to last 4 sts, ssk, k2—1 st dec'd. Work 3 rows in St st. Rep last 4 rows 10 times—34 (39, 44, 49, 54) sts. Change to smallest needles. **Next row:** (RS) *K1, p1; rep from * to end. Cont in rib for a total of 24 rows, ending with a WS row. Beg working short-rows as foll: (RS) Work 20 sts in rib, wrap next st, turn, work in rib to end. **Next row:** (RS) Work 18 sts in rib, wrap next st, turn, work in rib to end. Cont to work in rib, stopping 2 sts short of last wrap and wrapping next st until all sts have been worked. Change to larger needle. Work next RS row in rib, working wraps with wrapped sts. **Next row:** (WS) P14 (19, 24, 29, 34), wrap next st, turn, knit to end. **Note:** Work wraps tog with wrapped sts as you come to them. **Next row:** (WS) P16 (21, 26, 31, 36), wrap next st, turn, knit to end. **Next row:** (WS) Purl to 2 sts beyond wrapped st from previous row, wrap next st, turn. **Inc row:** (RS) Working wraps tog with wrapped sts, knit to last 2 sts, M1, k2—35 (40, 45, 50, 55) total sts. Cont to work 2 more sts on each WS short-row and **at the same time** work inc at end of every RS row 7 more times, ending at the end of a RS row—42 (47, 52, 57, 62) sts. Purl next WS row. **Shape neck and sleeve:** **Neck Dec row:** (RS) K2, ssk, knit to end, then use the backward-loop method to CO 3 sts at armhole edge—44 (49, 54, 59, 64) sts. **Next row:** Purl. **Next row:** (RS) K2, ssk, knit to end, then CO 7 sts—50 (55, 60, 65, 70) sts. **Next row:** Purl. **Shape armhole and neck:** Armhole and neck shaping occur at the same time; *read foll directions all the way through before proceeding.* At armhole edge, work 6 (0, 8, 0, 8) rows even. **Armhole Inc row:** (RS) Knit to last 2 sts, M1, k2—1 st inc'd. Work 3 (5, 5, 9, 13) rows even at armhole edge, then rep last 4 (6, 6, 10, 14) rows 10 (8, 7, 5, 3) times—11 (9, 8, 6, 4) sts inc'd at armhole edge. **At**



the same time, at neck edge, dec 1 st every other row 12 (12, 13, 13, 14) times, then every 4 rows 8 times, then work neck edge even and *at the same time* when armhole shaping is complete, end with a RS row. **Shape shoulder:** (WS) At armhole edge, BO 4 (5, 6, 7, 8) sts once, 3 (4, 5, 6, 7) sts once, 3 sts 5 times, 6 (6, 7, 8, 8) sts once, 6 (7, 7, 7, 7) sts once—8 sts rem. BO rem sts.

LEFT-FRONT BAND

With RS facing and middle-size needle, return 8 band sts to needle positioned so that the first row is a RS row. CO 1 st on right needle and work in seed st across 8 band sts—9 sts. Cont to work in seed st until band measures same length as front edge when slightly stretched; place sts on holder. Sew band to front using mattress st (CO sts from each edge are in seam; see Notes) and skipping sts along front edge as necessary for the band to lie flat. When band is attached and top edge is even with front shoulder, work 2 more rows in patt on band, dec 1 st at shoulder edge. BO 8 rem sts. Mark positions for 2 buttons: the first 7 rows below upper edge

of center front ribbing, the second 3" below the first.

RIGHT-FRONT BAND

With RS facing and middle-size needle, return 8 band sts to needle positioned so that the first row is a RS row. Work in seed st across 8 sts, then CO 1 st using the backward-loop method—9 sts. Cont to work in seed st to point of first buttonhole (corresponding to marked button placement on left band), ending with a WS row. Beg on RS, work buttonhole as foll: *Work 5 sts in patt, turn and work back to edge; rep from * twice. Place 5 sts on waste yarn. Attach yarn at bottom of buttonhole (RS facing) and *work 4 sts in patt; turn and work 4 sts in patt. Rep from * twice. Break yarn. **Next row:** (RS) With RS facing, work across all 9 sts and cont as established to next buttonhole. Work 1 more buttonhole; then cont in patt until band measures same length as front edge when slightly stretched. Place sts on holder. Sew band to front using mattress st (CO sts from each edge are in seam) skipping sts along front edge as necessary for the band to lie flat. When band is attached and top edge is even with front

shoulder, work 2 more rows in patt on band, dec 1 st at shoulder edge. BO 8 sts.

FINISHING

Block pieces. Sew shoulder seams, sewing tops of bands into excess back shoulder width (see Notes). **Sleeve cuffs:** With WS facing and using middle-size needle, pick up and knit 81 (87, 91, 97, 101) sts along bottom edge of sleeve. Work 12 rows in seed st. BO all sts. Block cuff. **Tabs (make 2):** Using smallest needle, CO 6 sts. **Row 1:** (RS) Knit. **Row 2:** K1, p4, k1. Rep Rows 1 and 2 until tab measures 2 3/4" from beg, ending with a WS row. **Next row:** Ssk, k2, k2tog—2 sts dec'd. Purl 1 row. **Next row:** Ssk, k2tog. **Next row:** (WS) Ssk and draw thread through st and fasten off. Block tabs and sew CO edge just inside sleeve at shoulder seam. Fold up sleeve cuff, lay tab on top of cuff, and tack tab down on shoulder seam. Sew side and sleeve seams. Sew larger buttons opposite buttonholes. Sew smaller buttons at tab points. ■

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AUBURN CAMP SHIRT

CHRISSEY GARDINER



PAGE 35

CHRISSEY GARDINER designs and teaches knitting in Portland, Oregon, where she lives with her two small children, one cat, three chickens, and an extremely patient husband. You can find more of her work at www.gardineryarnworks.com.

Finished Size 29 (33½, 36½, 40, 43¼, 47)" bust circumference, with front bands overlapped 1". Sweater shown measures 33½", modeled with about 1½" negative ease.

Yarn Naturally Dawn (50% wool, 50% silk; 171 yd [156 m]/25 g): #3 rust, 7 (7, 8, 9, 10, 11) skeins. Yarn distributed by Fiber Trends.

Needles Size 3 (3.25 mm): straight and double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle; stitch holders; markers (m); six ⅜" front buttons; four ⅝" cuff buttons.

Gauge 31 sts and 41 rows = 4" in wide seeded rib, after blocking.

STITCH GUIDE

Wide Seeded Rib: (multiple of 8 sts + 1)

Row 1: (RS) P1, *k7, p1; rep from * to end.

Row 2: Purl.

Rep Rows 1 and 2 for patt.

Seeded Rib: (odd number of sts)

Row 1: (RS) *K1, p1; rep from * to last st, k1.

Row 2: Purl.

Rep Rows 1 and 2 for patt.

NOTE

- ◆ Buttonholes are worked on the left-front band, instead of the right front as is customary with women's clothing, to continue the man's-tailoring theme.

BACK

With straight needles, CO 113 (129, 141, 155, 169, 183) sts. Work hem as foll:

Row 1: (WS) Purl.

Row 2: (RS) Sl 1 pwise with yarn in back (wyb) for side slit edge, k7 (3, 1, 8, 7, 2), work wide seeded rib (see Stitch Guide) over center 97 (121, 137, 137, 153, 177) sts, k8 (4, 2, 9, 8, 3).

Row 3: (WS) Sl 1 pwise wyb for side slit edge, purl to end.

Rows 4-8: Rep Rows 2 and 3 two more times, then work Row 2 once more—8 rows completed.

Row 9: (WS; fold line) Sl 1 pwise wyb, knit to end.

Rows 10-17: Rep Rows 2 and 3 four more times.

Row 18: (RS; joining row) Fold hem to WS along fold line, *insert needle tip into first live st on needle, then into corresponding st from the CO edge 17 rows below, and knit the live st tog with the loop from the CO edge; rep from * across.

Work even in established patt until piece measures 2" from fold line (end of side slits). Beg on the next row, work edge sts in St st (knit on RS; purl on WS) instead of slipping them. Work in patt until piece measures 3½" from fold line, ending with a WS row. **Shape waist:** Cont in established patt while dec for waist as foll:

Row 1: (RS) Work 9 (13, 11, 18, 25, 28) sts in patt, k1, place marker (pm), ssk (see Glossary), work 89 (97, 113, 113, 113,

121) sts in patt, k2tog, pm, k1, work in patt to end—2 sts dec'd, 1 inside each dart m.

Rows 2, 4, 6, and 8: Purl.

Row 3: Work 24 (28, 26, 33, 40, 43) sts, k1, pm, ssk, work 57 (65, 81, 81, 81, 89) sts, k2tog, pm, k1, work to end—2 sts dec'd, 1 st inside each of 2 new dart m; 4 dart m total in piece.

Row 5: Work to first m, sl m, ssk, work to 2 sts before 4th m, k2tog, sl m, work to end—2 sts dec'd, 1 st inside each of outer 2 m.

Row 7: Work to 2nd m, sl m, ssk, work to 2 sts before 3rd m, k2tog, sl m, work to end—2 sts dec'd, 1 st inside each of inner 2 m.

Rows 9-16: Rep Rows 5-8 two more times—97 (113, 125, 139, 153, 167) sts rem; piece measures about 5" from fold line; each of four k7 columns containing a dart m has been dec'd to a k3 column.

Work even in patt until piece measures 8½" from fold line, ending with a WS row.

Shape bust: Cont in established patt while inc for bust as foll:

Row 1: Work to 2nd m, sl m, k1, M1R (see Glossary), work to 1 st before 3rd m, M1L (see Glossary), k1, sl m, work to end—2 sts inc'd, 1 st inside each of 2 inner m.

Rows 2 and 4: Purl.

Row 3: Work to first m, sl m, k1, M1R, work to 1 st before 4th m, M1L, k1, sl m, work to end—2 sts inc'd, 1 inside each of 2 outer m.

Rows 5-16: Rep Rows 1-4 three more

knit COOL

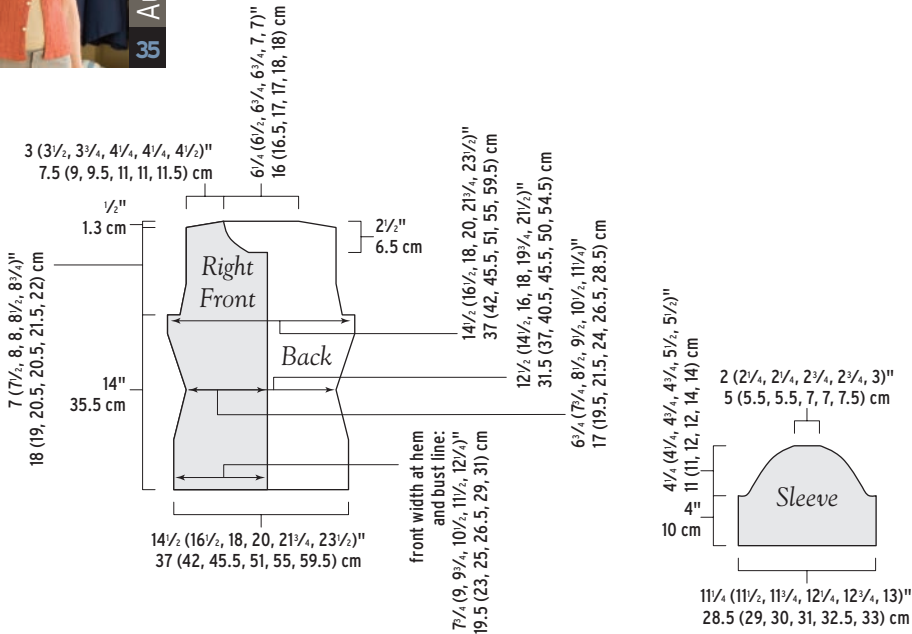


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times, removing dart m on last row—113 (129, 141, 155, 169, 183) sts; piece measures about 10" from CO; each k3 column containing a dart has been inc'd back to a k7 column.

Work even until piece measures 14" from fold line, ending with a WS row. **Shape armholes:** BO 4 (6, 6, 8, 10, 10) sts at beg of next 2 rows, then 0 (4, 4, 6, 8, 10) sts at beg of foll 0 (2, 2, 2, 2, 2) rows—105 (109, 121, 127, 133, 143) sts rem. Dec 1 st each end of needle next 4 (2, 4, 4, 6, 8) RS rows—97 (105, 113, 119, 121, 127) sts rem. Work even until armholes measure 7 (7½, 8, 8, 8½, 8¾)" ending with a WS row. **Shape shoulders:** BO 8 (9, 10, 11, 11, 12) sts at beg of next 6 rows—49 (51, 53, 53, 55, 55) sts. Place sts on holder for back neck.

RIGHT FRONT

With straight needles, CO 61 (69, 75, 82, 89, 96) sts. Work hem and establish patt as foll:

Row 1: (WS) Purl.

Row 2: (RS) Sl 1 pwise wyb for front edge, work seeded rib (see Stitch Guide) over next 7 sts for buttonband, k4 (0, 0, 0, 0, 4), work wide seeded rib over next 41 (57, 65, 65, 73, 81) sts, k8 (4, 2, 9, 8, 3).

Cont in established patt, work Rows 3–18 as for back to complete and join hem. Work even in established patt until piece

measures 2" from fold line (end of side slits). Beg on the next row, beg working slipped st at beg of WS rows in St st, but cont to slip the first st of every RS row at front edge. Work in patt until piece measures 3½" from fold line, ending with a WS row. **Shape waist:** Cont in established patts while dec for waist as foll:

Row 1: (RS) Work 49 (53, 61, 61, 61, 65) sts in patt, k2tog, pm, k1, work 9 (13, 11, 18, 25, 28) sts—1 st dec'd inside dart m.

Rows 2, 4, 6, and 8: Purl.

Row 3: Work 33 (37, 45, 45, 45, 49) sts, k2tog, pm, k1, work to end—1 st dec'd inside new dart m; 2 dart m total in piece.

Row 5: Work to 2 sts before 2nd m, k2tog, sl m, work to end—1 st dec'd inside outer m.

Row 7: Work to 2 sts before first m, k2tog, sl m, work to end—1 st dec'd inside inner m.

Rows 9–16: Rep Rows 5–8 two more times—53 (61, 67, 74, 81, 88) sts rem; piece measures about 5" from fold line; each of two k7 columns containing a dart m has been dec'd to a k3 column.

Work even in patt until piece measures 8½" from fold line, ending with a WS row.

Shape bust: Cont in established patt while inc for bust as foll:

Row 1: Work to 1 st before first m, MIL, k1, sl m, work to end—1 st inc'd inside inner m.

Rows 2 and 4: Purl.

Row 3: Work to 1 st before 2nd m, MIL, k1, sl m, work to end—1 st inc'd inside outer m.

Rows 5–16: Rep Rows 1–4 three more times, removing dart m on last row—61 (69, 75, 82, 89, 96) sts; piece measures about 10" from CO; each k3 column containing a dart has been inc'd back to a k7 column.

Work even until piece measures 14" from fold line, ending with a RS row. **Shape armhole:** BO 4 (6, 6, 8, 10, 10) sts at beg of next WS row, then 0 (4, 4, 6, 8, 10) sts at beg of foll 0 (1, 1, 1, 1, 1) WS row—57 (59, 65, 68, 71, 76) sts rem. Dec 1 st at armhole edge at end of next 4 (2, 4, 4, 6, 8) RS rows—53 (57, 61, 64, 65, 68) sts rem. Work even until armhole measures 5 (5½, 6, 6, 6½, 6¾)" ending with a WS row. **Shape neck:** Discontinue slipping first st of RS rows. BO 18 sts at beg of next RS row, then 5 (6, 7, 7, 8, 8) sts at beg of foll RS row—30 (33, 36, 39, 39, 42) sts. Dec 1 st at neck edge at beg of next 6 RS rows—24 (27, 30, 33, 33, 36) sts rem. Work even until armholes measure 7 (7½, 8, 8, 8½, 8¾)" ending with a RS row. **Shape shoulder:** BO 8 (9, 10, 11, 11, 12) sts at beg of next 3 WS rows—no sts rem.

LEFT FRONT

Mark positions on right-front band for

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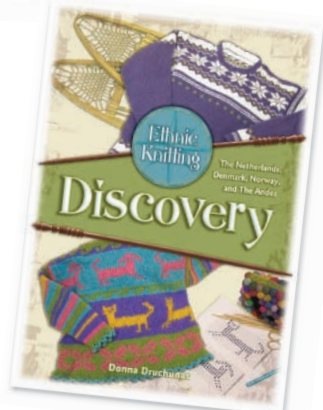
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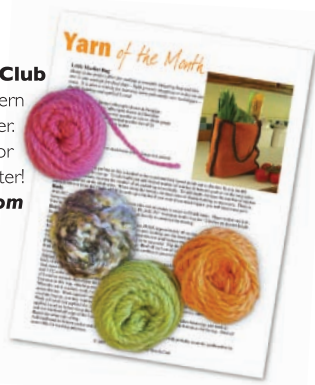
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6 buttons, the lowest about 4" up from fold line, the highest ½" down from neck shaping, and the rem 4 evenly spaced in between. **Note:** Compare the left front to the right front frequently as you work and each time you reach a marked button position, work a buttonhole on last 8 sts of next RS row as foll: K1, k2tog, yo twice, ssk, p1, k2. With straight needles, CO 61 (69, 75, 82, 89, 96) sts. Work hem and establish patts as foll:

Row 1: (WS) Purl.

Row 2: (RS) Sl 1 pwise wyb for side slit edge, k7 (3, 1, 8, 7, 2), work wide seeded rib over next 41 (57, 65, 65, 73, 71) sts, k4 (0, 0, 0, 0, 4), work seeded rib over next 7 sts for buttonhole band, k1.

Cont in established patt, work Rows 3–18 as for back to complete and join hem.

Work even in established patt until piece measures 2" from fold line (end of side slits). Beg on the next row, beg working slipped st at beg of RS rows in St st, but cont to slip the first st of every WS row at front edge. Work in patt until piece measures 3½" from fold line, ending with a WS row. **Shape waist:** Cont in established patt working buttonholes as required and dec for waist as foll:

Row 1: (RS) Work 9 (13, 11, 18, 25, 28) sts in patt, k1, pm, ssk, work 49 (53, 61, 61, 61, 65) sts in patt—1 st dec'd inside dart m.

Rows 2, 4, 6, and 8: Purl.

Row 3: Work 24 (28, 26, 33, 40, 43) sts in patt, k1, pm, ssk, work in patt to end—1 st dec'd inside new dart m; 2 dart m total in piece.

Row 5: Work to first m, sl m, ssk, work to end—1 st dec'd inside outer m.

Row 7: Work to 2nd m, sl m, ssk, work to end—1 st dec'd inside inner m.

Rows 9–16: Rep Rows 5–8 two more times—53 (61, 67, 74, 81, 88) sts rem; piece measures about 5" from fold line; each of two k7 columns containing a dart m has been dec'd to a k3 column.

Work even in patt, including buttonholes as required, until piece measures 8½" from fold line, ending with a WS row. **Shape bust:** Cont in established patt while inc for bust as foll:

Row 1: Work to 2nd m, sl m, k1, M1R, work to end—1 st inc'd inside inner m.

Rows 2 and 4: Purl.

Row 3: Work to first m, sl m, k1, M1R,

work to end—1 st inc'd inside outer m.

Rows 5–16: Rep Rows 1–4 three more times, removing dart m on last row—61 (69, 75, 82, 89, 96) sts; piece measures about 10" from CO; each k3 column containing a dart has been inc'd back to a k7 column.

Work even, including buttonholes as required, until piece measures 14" from fold line, ending with a WS row. **Shape armhole:** BO 4 (6, 6, 8, 10, 10) sts at beg of next RS row, then 0 (4, 4, 6, 8, 10) sts at beg of foll 0 (1, 1, 1, 1, 1) RS row—57 (59, 65, 68, 71, 76) sts rem. Dec 1 st at armhole edge at beg of next 4 (2, 4, 4, 6, 8) RS rows—53 (57, 61, 64, 65, 68) sts rem. Work even, including buttonholes as required, until armhole measures 5 (5½, 6, 6, 6½, 6¾)", ending with a RS row. **Shape neck:** Discontinue slipping first st of WS rows. BO 18 sts at beg of next WS row, then 5 (6, 7, 7, 8, 8) sts at beg of foll WS row—30 (33, 36, 39, 39, 42) sts. Dec 1 st at neck edge at end of next 6 RS rows—24 (27, 30, 33, 33, 36) sts rem. Work even until armholes measure 7 (7½, 8, 8, 8½, 8¾)", ending with a WS row. **Shape shoulder:** BO 8 (9, 10, 11, 11, 12) sts at beg of next 3 RS rows—no sts rem.

SLEEVES

Note: Sleeve cuffs are worked during finishing and are not shown on schematic. With straight needles, CO 87 (89, 91, 95, 99, 101) sts. Purl 1 WS row. **Next row:** (RS) K3 (8, 9, 3, 9, 2), work wide seeded rib over center 81 (73, 73, 89, 81, 97) sts, k3 (8, 9, 3, 9, 2). Keeping sts at each side in St st, work even in patt until sleeve measures 4" from CO, ending with a WS row. **Shape cap:** BO 6 sts at beg of next 2 rows, then 4 sts at beg of foll 2 rows—67 (69, 71, 75, 79, 81) sts. Dec 1 st each end of needle on next 4 RS rows—59 (61, 63, 67, 71, 73) sts rem. Dec 1 st each end of needle every other RS row 4 (4, 5, 5, 7, 7) times—51 (53, 53, 57, 57, 59) sts rem. Dec 1 st each end of next 4 RS rows, then work 1 WS row even—43 (45, 45, 49, 49, 51) sts rem. BO 3 sts at beg of next 4 rows, then 4 sts at beg of foll 4 rows—15 (17, 17, 21, 21, 23) sts rem. BO rem sts.

FINISHING

Block pieces to finished measurements. Sew shoulder seams. Sew sleeve caps into armholes. Sew sleeve and side seams,

leaving a 2" slit open at the bottom of each side seam. **Sleeve cuffs:** With dpn, CO 12 sts. With WS of sleeve facing and beg in center of sleeve CO row, pick up and knit 42 (43, 44, 46, 48, 49) sts to sleeve seam, pick up and knit 1 st in seam, 42 (43, 44, 46, 48, 49) sts to center of sleeve where you began, then CO 12 sts—109 (111, 113, 117, 121, 123) sts. **Note:** The RS of the cuff corresponds to the WS of the sleeve so the RS of the cuff patt will show on the outside when the cuff is folded up. Turn and purl 1 row (WS of cuff; RS of sleeve). **Next row:** (RS of cuff; WS of sleeve) Sl 1 pwise wyb, work Row 1 of seeded rib to last st, k1. **Next row:** (WS of cuff; RS of sleeve) Sl 1 pwise wyb, purl to end. Rep the last 2 rows until cuff measures 2" from pick-up row, ending with a WS cuff row. BO all sts in patt on next RS cuff row. Rep for other cuff. **Left collar:** With WS of garment facing, join yarn to neck edge between buttonhole band and main fabric. As with sleeve cuffs, the RS of the collar corresponds to the WS of the garment so RS of pattern will show on outside when collar is folded back. With WS of garment facing and straight needles, pick up and knit 36 (35, 38, 38, 41, 41) sts to left-shoulder seam (do not pick up any sts across top of buttonhole band), return first 25 (26, 27, 27, 28, 28) sts from back neck holder to needle and knit across them to end at center back neck—61 (61, 65, 65, 69, 69) sts for left collar; 24 (25, 26, 26, 27, 27) sts rem on holder for right back neck. Turn and purl 1 row (WS of collar; RS of garment). **Next row:** (RS of collar; WS of garment) Sl 1 pwise wyb, work Row 1 of seeded rib to last st, k1. **Next row:** (WS of collar; RS of garment) Sl 1 pwise wyb, purl to end. Rep the last 2 rows until collar measures ½" from pick-up row, ending with a RS collar row. **Inc row:** (WS of collar) Sl 1, p1, *M1P (see Glossary), p4; rep from * to last 3 sts, M1P, p3—76 (76, 81, 81, 86, 86) sts. **Next row:** (RS of collar) Sl 1, k1, *p2, k1, p1, k1; rep from * to last 4 sts, p2, k2. **Next row:** Sl 1, purl to end. Rep last 2 rows until collar measures 2" from pick-up row, ending with a RS collar row. **Inc row:** (WS of collar) Sl 1, p2, *M1P, p5; rep from * to last 3 sts, M1P, p3—91 (91, 97, 97, 103, 103) sts. **Next row:** (RS of collar) Sl 1, k1, *p3, k1, p1, k1; rep from * to last 5 sts, p3, k2. **Next row:** Sl 1, purl to end. Rep last 2 rows until collar measures 3" from



pick-up row, ending with a RS row. **Inc row:** (WS) Sl 1, p2, *M1P, p6; rep from * to last 4 sts, M1P, p4—106 (106, 113, 113, 120, 120) sts. **Next row:** (RS of collar) Sl 1, k1, *p4, k1, p1, k1; rep from * to last 6 sts, p4, k2. **Next row:** Sl 1, purl to end. BO all sts in patt on next RS collar row. **Right collar:** With WS of garment facing, return 24 (25, 26, 26, 27, 27) held back neck sts to straight needle and join yarn at center-back neck. With WS of garment facing, pick up and knit 1 st at center back, k24 (25, 26, 26, 27, 27) back neck sts, pick up and knit 36 (35, 38, 38, 41, 41) sts from right-shoulder seam to junction between buttonband and main fabric (do not pick up any sts across top of buttonband)—61 (61, 65, 65, 69, 69) sts. Work as for left collar. Sew smaller buttons to buttonband on right front to correspond to button-holes. Fold sleeve cuffs down so WS of cuff is facing out. Sew CO edges of 12-st extensions on each side of sleeve tog, beg at sleeve and ending selvages, to form French cuff tabs. Fold cuffs up so RS of cuffs are facing out. Center a large button on each side of tab and sew buttons tog, sewing through both buttons and both layers of cuff to mimic cuff links on a French cuff. Tack BO edges of cuffs to sleeve at seams and at base of tabs to keep cuffs from falling down. Weave in ends. Block collar and sleeve cuffs lightly if needed. ■

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PAGE 34

THERESA SCHABES teaches at Knitche in Downers Grove, Illinois. You can find her work in *Interweave Knits*, as well as in the book *Bag Style* (Interweave Press, 2007).

Finished Size 33 (34½, 37½, 41½, 45½, 50½)" bust circumference. Jacket shown measures 34½".

Yarn Skacel Collection Urban Silk (80% silk, 20% cotton; 92 yd [84 m]/50 g): #11 chartreuse, 11 (12, 13, 15, 17, 19) balls.

Needles Sizes 6 (4 mm) and 5 (3.75 mm). Adjust needle size if necessary to obtain the correct gauge.

Notions Removable markers (m); tapestry needle; three 1½" decorative buttons; five ½" functional buttons; sewing needle and matching thread.

Gauge 20½ sts and 30 rows = 4" in rev St st on larger needles.

HOLLY JACKET

THERESA SCHABES

BACK

With smaller needles, CO 88 (94, 102, 110, 116, 130) sts. **Next row:** (RS) Purl. **Next row:** (WS) Knit. Cont in rev St st until piece measures 1½" from CO, ending with a WS row. Change to larger needles and work in rev St st until piece measures 3" from CO, ending with a WS row. **Join hem:** With smaller needle, pick up 1 st for each CO st at edge. Holding two needles parallel with WS tog, p2tog across, working 1 st from back needle tog with 1 st from front needle—CO edge and working sts have been joined. Cont in rev St st until piece measures 9 (9½, 10, 10½, 10½, 11)" from bottom of hem, ending with a WS row.

Shape waist: Change to smaller needles and dec 16 (16, 18, 20, 20, 22) sts evenly spaced across row—72 (78, 84, 90, 96, 108) sts rem. Place marker (pm) at side edge to indicate waist dec row. Work 3 more rows with smaller needles. Change to larger needles. Work even until piece measures 1" from waist dec row, ending with a WS row. Inc 1 st each end of needle on next row, then every ¼ (1, ¼, ½, ½, ½)" 5 (4, 5, 7, 9, 10) more times—84 (88, 96, 106, 116, 130) sts. Work even until piece measures 5¼ (6, 6, 6, 6½, 6½)" from waist dec row, ending with a WS row. **Shape armholes:** BO 4 (4, 5, 5, 5, 6) sts at beg of next 2 rows, then 3 (3, 3, 3, 4, 4) sts at beg of foll 2 rows, then 2 (2, 2, 2, 2, 3) sts at beg of foll 2 rows—66 (70, 76, 86, 94, 104) sts rem. Dec 1 st each armhole edge every RS row 1 (1, 2, 3, 3, 4) time(s)—64 (68, 72, 80, 88, 96) sts rem.

Work even until armholes measure 6½ (7½, 8, 8½, 9, 9½)", ending with a WS row.

Shape neck: P13, join new yarn and BO center 38 (42, 46, 54, 62, 70) sts, work to end—13 sts rem each side. Work each side separately at the same time. At each neck edge, BO 2 sts once, then 1 st once—10 sts rem each side. **Shape shoulders:** BO 5 sts at each shoulder 2 times—no sts rem.

LEFT FRONT

With smaller needles, CO 44 (48, 52, 56, 58, 66) sts. Beg with a RS row, work in rev St st until piece measures 1½" from CO, ending with a WS row. Change to larger

needles and work in rev St st until piece measures 3" from CO, ending with a WS row. Join hem as for back. Cont in rev St st until piece measures 9 (9½, 10, 10½, 10½, 11)" from bottom of hem, ending with a WS row. **Shape waist:** Change to smaller needles and dec 8 (10, 10, 10, 10, 12) sts evenly spaced across row—36 (38, 42, 46, 48, 54) sts rem. Pm at side edge to indicate waist dec row. Work 3 more rows with smaller needles. Change to larger needles. Work even until piece measures 1" from waist dec row, ending with a WS row. Inc 1 st at beg of next RS row, then every ¼ (1, ¼, ½, ½, ½)" 5 (4, 5, 7, 9, 10) more times—42 (43, 48, 54, 58, 65) sts. Work even until piece measures 5¼ (6, 6, 6, 6½, 6½)" from waist dec row, ending with a WS row. **Shape armhole:** BO 4 (4, 5, 5, 5, 6) sts at beg of next row, then 3 (3, 3, 3, 4, 4) sts at beg of foll RS row, then 2 (2, 2, 2, 2, 3) sts at beg of foll RS row—33 (34, 38, 44, 47, 52) sts rem. Dec 1 st at beg of every RS row 1 (1, 2, 3, 3, 4) time(s)—32 (33, 36, 41, 44, 48) sts rem. Work even until armhole measures 4¼ (5¼, 6¼, 6¼, 7¼, 7¼)", ending with a RS row. **Shape neck:** BO 7 (8, 8, 9, 10, 11) sts at beg of next row, then 5 (6, 6, 7, 8, 8) sts at beg of foll WS row, then 2 (2, 3, 4, 5, 6) sts at beg of foll WS row, then 2 (2, 3, 4, 4, 5) sts at beg of foll WS row, then 2 (1, 2, 3, 3, 4) st(s) at beg of foll WS row—14 sts rem. BO 1 st at beg of next 4 WS rows—10 sts rem. **Shape shoulder:** At beg of next RS row, BO 5 sts. At beg of next RS row, BO rem 5 sts.

RIGHT FRONT

With smaller needles, CO 44 (48, 52, 56, 58, 66) sts. Beg with a RS row, work in rev St st until piece measures 1½" from CO, ending with a WS row. Change to larger needles and work in rev St st until piece measures 3" from CO, ending with a WS row. Join hem as for back. Cont in rev St st until piece measures 9 (9½, 10, 10½, 10½, 11)" from bottom of hem, ending with a WS row. **Beg placket and shape waist:** Change to smaller needles. CO 20 sts for placket, p20 placket sts, dec 8 (10, 10, 10, 10, 12) sts evenly spaced to end of



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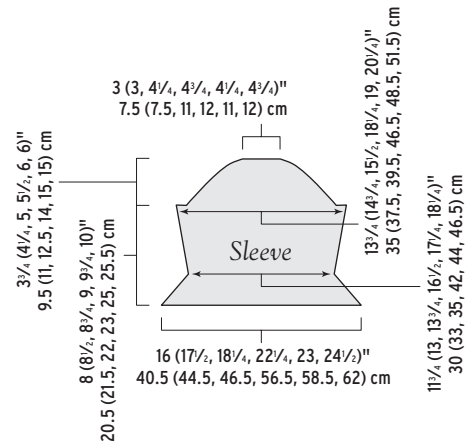
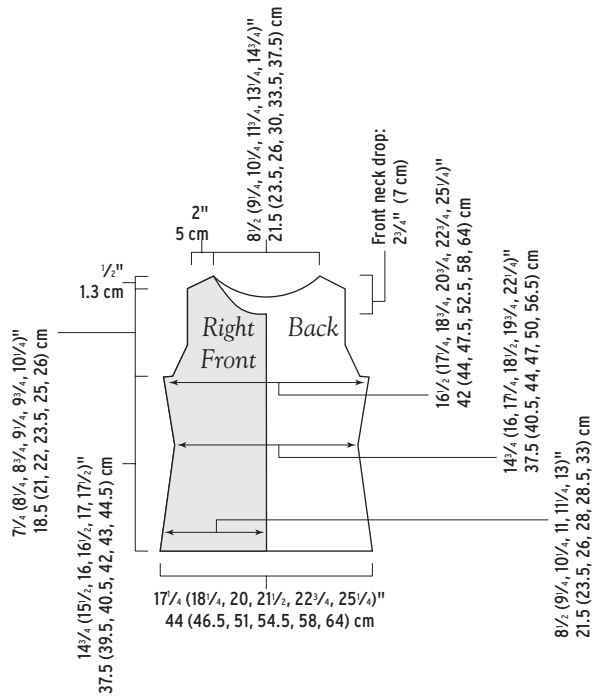
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FINISHING

Block pieces to measurements, foll yarn-label laundering instructions. **Lower front bands:** With smaller needles and RS facing, pick up and knit 45 (45, 48, 51, 51, 53) sts along right front between lower edge and waist dec row. Beg with a knit row, work 4 rows in rev St st. BO all sts kwise. Rep for left front. **Upper left-front band:** With smaller needles and WS facing, pick up and knit 50 (54, 58, 60, 64, 67) sts along center front between waist dec row and neck edge. Beg with a knit row, work 5 rows in rev St st. Mark placement for 5 evenly spaced buttonholes. **Next row:** (RS) *Purl to 2 sts before m, p2tog, yo; rep from * 4 more times, purl to end of row—5 buttonholes. Work 4 more rows in rev St st. BO all sts kwise. Fold band to RS of jacket and sew in place. **Upper right-front band:** Fold 2" of placket to WS of jacket and sew in place. **Collar:** Sew shoulder seams. With smaller needles and RS facing, pick up and knit 40 (43, 44, 46, 48, 51) sts along right-front neck edge, 60 (64, 68, 76, 84, 92) sts along back neck edge, and 35 (38, 39, 41, 43, 45) sts along left-front neck edge—135 (145, 151, 163, 175, 188) sts total. Work in rev St st for 3". BO all sts. Fold collar in half with WS tog and sew BO edge to pick-up row. Sew ends of collar closed. Sew in sleeves. Sew sleeve and side seams. Weave in loose ends. Sew the $\frac{1}{2}$ " functional buttons to underside of upper right-front band opposite buttonholes. Sew the three $1\frac{1}{2}$ " decorative buttons to the RS of upper right-front band, even with the top, middle, and bottom functional buttons. ■

row—56 (58, 62, 66, 68, 74) sts rem. Pm at side edge to indicate waist dec row. Work 3 more rows with smaller needles. Change to larger needles. Work even until piece measures 1" from waist dec row, ending with a WS row. Inc 1 st at end of next RS row, then every $\frac{1}{4}$ (1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$) 5 (4, 5, 7, 9, 10) more times—62 (63, 68, 74, 78, 85) sts. Work even until piece measures $5\frac{1}{4}$ (6, 6, 6, $6\frac{1}{2}$, $6\frac{1}{2}$)" from waist dec row, ending with a RS row. **Shape armhole:** BO 4 (4, 5, 5, 5, 6) sts at beg of next row, then 3 (3, 3, 3, 4, 4) sts at beg of foll WS row, then 2 (2, 2, 2, 2, 3) sts at beg of foll WS row—53 (54, 58, 64, 67, 72) sts rem. Dec 1 st at end of every RS row 1 (1, 2, 3, 3, 4) time(s)—52 (53, 56, 61, 64, 68) sts rem. Work even until armhole measures $4\frac{1}{4}$ ($5\frac{1}{4}$, $6\frac{1}{4}$, $6\frac{1}{4}$, $7\frac{1}{4}$, $7\frac{1}{4}$)", ending with a WS row. **Shape neck:** (RS) BO 27 (28, 28, 29, 30, 31) sts, work to end of row—25 (25, 28, 32, 34, 37) sts rem. BO 5 (6, 6, 7, 8, 8) sts at beg of next RS row, then 2 (2, 3, 4, 5, 6) sts at beg of foll RS row, then 2 (2, 3, 4, 4, 5) sts at beg of foll RS row, then 2 (1, 2, 3, 3, 4) st(s) at beg of foll RS row—14 sts rem. BO 1 st at beg of next 4 RS rows—10 sts rem. **Shape shoulder:** At beg of next WS row, BO 5 sts. At beg of next WS row, BO rem 5 sts.

SLEEVES

With smaller needles, CO 82 (90, 94, 114, 118, 126) sts. Work in rev St st until piece

measures 1" from CO, ending with a WS row. Change to larger needles and work until piece measures 2" from CO, ending with a WS row. Join hem as for back. Cont in rev St st until piece measures $2\frac{1}{2}$ " from bottom of hem, ending with a WS row. **Ruffle:** Change to smaller needles and dec 22 (24, 24, 30, 30, 32) sts evenly spaced across row—60 (66, 70, 84, 88, 94) sts rem. Pm at side edge to indicate ruffle. Work 3 more rows with smaller needles. Change to larger needles. Work even until piece measures 1" from ruffle, ending with a WS row. **Shape sleeve:** Inc 1 st each end of needle on next row, then every 1" four more times—70 (76, 80, 94, 98, 104) sts. Work even until piece measures $5\frac{1}{2}$ (6, $6\frac{1}{4}$, $6\frac{1}{2}$, $7\frac{1}{4}$, $7\frac{1}{2}$)" from ruffle, ending with a WS row. **Shape cap:** BO 4 (4, 5, 5, 5, 6) sts at beg of next 2 rows, then 3 (3, 3, 3, 4, 4) sts at beg of foll 2 rows, then 2 (2, 2, 2, 2, 3) sts at beg of foll 2 rows—52 (58, 60, 74, 76, 78) sts rem. Dec 1 st each end of needle every RS row 1 (1, 2, 3, 3, 4) time(s)—50 (56, 56, 68, 70, 70) sts rem. Dec 1 st each end of needle every fourth row 0 (0, 3, 3, 2, 2) times—50 (56, 50, 62, 66, 66) sts rem. Dec 1 st each end of needle every RS row 8 (9, 5, 6, 10, 9) times—34 (38, 40, 50, 46, 48) sts rem. BO 2 (3, 2, 4, 3, 3) sts at beg of next 2 rows, then 3 (4, 3, 4, 4, 4) sts at beg of foll 2 rows, then 4 (4, 4, 5, 5, 5) sts at beg of foll 2 rows—16 (16, 22, 24, 22, 24) sts rem. BO all sts.

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FROCK CAMISOLE

KATIE HIMMELBERG



PAGE 36

KATIE HIMMELBERG is the assistant editor of *Interweave Knits*. She enjoys the challenge of designing a project that is both simple and fashionable. She also loves knitting in the round.

Finished Size 36¼ (38¾, 42, 44¾, 48, 50½)" bust circumference, to fit actual bust measurements 31–33 (34–36, 37–39, 40–42, 43–45, 46–48)". Tank shown measures 38¾".

Yarn Louisa Harding Cinnabar (30% viscose, 25% cotton, 15% acrylic, 10% silk, 10% linen, 5% polyamide, 5% acetate; 87 yd [80 m]/50 g): #8 red/taupe/gold, 6 (7, 7, 8, 8, 9) balls. Yarn distributed by Knitting Fever.

Needles Size 7 (4.5 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 19 sts and 26 rnds = 4" in St st in the rnd.

LOWER BODY

CO 188 (200, 216, 228, 244, 256) sts. Place marker (pm) and join for working in the rnd. *Knit 1 rnd, purl 1 rnd; rep from * 2 more times. **Next rnd:** K46 (49, 53, 56, 60, 63), pm, p2, pm, k46 (49, 53, 56, 60, 63), pm for side, k46 (49, 53, 56, 60, 63), pm, p2, pm, knit to end. Work in patt as established, knitting every rnd and purling the 2 marked sts at center front and center back, until piece measures 4½ (4½, 4½, 5, 5, 5)" from CO. **Dec rnd:** K2tog, work to 2 sts before side m, ssk (see Glossary), sl m, k2tog, work to 2 sts before end-of-rnd m, ssk—4 sts dec'd. Work 5 rnds even, then rep Dec rnd. Rep last 6 rnds 2 more times—172 (184, 200, 212, 228, 240) sts rem. Work even until piece measures 14" from CO. **Armholes:** Work to 3 (3, 3, 4, 4, 4) sts before side m, BO 6 (6, 6, 8, 8, 8) sts, work to 3 (3, 3, 4, 4, 4) sts before end of rnd, BO 6 (6, 6, 8, 8, 8) sts—80 (86, 94, 98, 106, 112) sts each rem for front and back. Place back sts on holder.

FRONT

Work back and forth in patt as established for 3¾", ending with a RS row. **Next row:** (WS) K5 (6, 6, 8, 8, 9), [k2tog] to center m, sl m, k2, sl m, [k2tog] to last 5 (6, 6, 8,

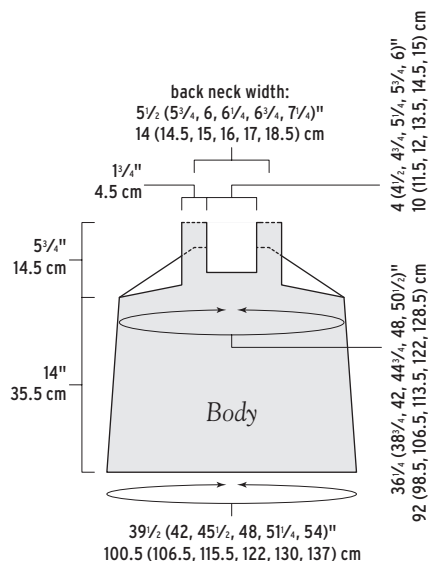
8, 9) sts, k5 (6, 6, 8, 8, 9)—46 (50, 54, 58, 62, 66) sts rem. **Next row:** (RS) Purl. **Next row:** Knit. **Next row:** Purl. **Next row:** (WS) K12, [k2tog] to last 12 sts, k12—35 (37, 39, 41, 43, 45) sts rem. Cont in rev St st until rev St st section measures 2", ending with a WS row. **Next row:** (RS) P8, join new ball of yarn, BO 19 (21, 23, 25, 27, 29) sts, purl to end of row—8 sts rem for each strap. Work straps separately at the same time in rev St st until each measures about 11¼". Place sts on holders.

BACK

With WS facing, rejoin yarn to 80 (86, 94, 98, 106, 112) back sts. Work back and forth in patt as established for 2", ending with a RS row. **Next row:** (WS) K1, [k2tog] to last st, k1—41 (44, 48, 50, 54, 57) sts rem. **Next row:** (RS) Purl. Cont in rev St st for 4 more rows. **Next row:** (WS) K6 (5, 5, 5, 5, 6), [k2tog] to last 5 sts, k5—26 (27, 29, 30, 32, 34) sts rem. Cont in rev St st until rev St st section measures 1¾". BO all sts.

FINISHING

Pin straps to sides of rev St st section of back and try on tank. Adjust strap length if necessary; then whipstitch live sts in place. Weave in loose ends. Block as desired. ■





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YARNS OF TRANSFORMATION



PAGE 37

BONNE MARIE BURNS loves clothing; you can find her adventures in wardrobe at www.chicknits.com.

Finished Size 32½ (36¼, 40, 42, 45¼)" bust circumference. Shell shown measures 32½", modeled with about 2" negative ease.
Yarn Plymouth Linen Isle (50% cotton, 30% rayon, 20% linen; 86 yd [79 m]/50 g): #7503 beige, 6 (7, 8, 8, 9) balls.
Needles Size 3 (3.25 mm): 24" circular (cir). Size 6 (4 mm): two 24" or 32" cir. Adjust needle size if necessary to obtain the correct gauge.
Notions Size D/3 (3.25 mm) crochet hook; markers (m); removable marker; stitch holders; tapestry needle.
Gauge 21 sts and 28 rows = 4" in St st on larger needle, after blocking.

ALEITA SHELL

BONNE MARIE BURNS

NOTE

- ◆ Front neck shaping begins before waist shaping ends and continues through armhole shaping to shoulder. Read through all instructions before beginning to knit.

BODY

With smaller needle, CO 170 (190, 210, 220, 240) sts. Place marker (pm) and join for working in the rnd.

Rnd 1: *[K4, p1] 17 (19, 21, 22, 24) times, pm for right side; rep from * once more.

Work in k4, p1 rib as established for 1".

Change to larger needle and knit 3 rnds.

Shape waist: Dec rnd: *K1, k2tog, knit to 3 sts before side m, ssk (see Glossary), k1; rep from * once more—4 sts dec'd. Cont in St st, rep Dec rnd every 6th rnd 4 more times—150 (170, 190, 200, 220) sts rem. Knit 9 rnds.

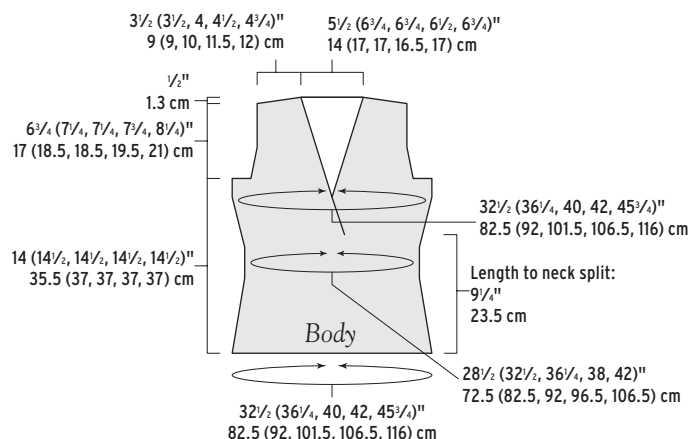
Inc rnd: *K1, M1L (see Glossary), knit to 1 st before side m, M1R (see Glossary), k1; rep from * once more—4 sts inc'd. Rep Inc rnd every 10th rnd 2 more times—162 (182, 202, 212, 232) sts.

Divide for front overlap: Pick up sts for underlap extension of left front as foll: (RS) K28 (32, 36, 37, 41), *insert crochet hook through bump on WS of st below first st on left needle and pull a loop through to form a new st, place new st onto right needle (do not knit st on left needle); rep from * for next 24 (26, 28, 31, 33) sts on left needle—25 (27, 29, 32, 34) sts added to right needle; 187 (209, 231, 244, 266) sts total: 53 (59, 65, 69, 75) sts each for left and right fronts, 81 (91, 101, 106, 116) sts for back. Piece will now be worked back and forth in rows alternating between the two

larger cir needles. With WS facing and using second cir needle, purl 1 row. **Next row:** (RS) Using first cir needle, sl 1 pwise with yarn in back (wyb), p1, k1, [p4, k1] 9 (10, 11, 12, 13) times, p5 (6, 7, 6, 7), sl m, p1, [p4, k1] 15 (17, 19, 20, 22) times, p5, sl m, p5 (6, 7, 6, 7), [k1, p4] 9 (10, 11, 12, 13) times, k1, p1, k1. **Next row:** (WS) Sl 1 pwise wyb, k1, p1, work sts as they appear to last 3 sts, p1, k1, p1. **Neck Dec row:** (RS) Sl 1 pwise wyb, p1, k1, p2tog, work in patt to last 5 sts, ssp (see Glossary), k1, p1, k1—2 sts dec'd. Work even in patt and rep Neck Dec row every 3rd row 17 (25, 27, 27, 27) more times, then every other row 6 (2, 1, 2, 4) time(s) and **at the same time** inc at waist every 6th row once (10th row after last waist inc), then every 10th row once. **Note:** Work neck dec on WS row as foll: P1, k1, p1, ssk, work in patt to last 5 sts, k2tog, p1, k1, p1. **At the same time**, when piece measures 14 (14½, 14½, 14½)" from CO, ending with a WS row, divide for left front, back, and right front as foll: (RS) Cont with neck shaping as established, *work to 6 (6, 7, 7, 8) sts before side m, BO next 12 (12, 14, 14, 16) sts, removing m; rep from * once, work to end of row. Break yarn. Place sts for right front and left front on holders.

BACK

With WS facing, join working yarn and work



across 73 (83, 91, 96, 104) back sts in patt.
Dec row: (RS) Sl 1 pwise wyb, p1, k1, p2tog, work in patt to last 5 sts, ssp, k1, p1, k1—2 sts dec'd. Rep Dec row every RS row 5 (7, 9, 10, 11) more times—61 (67, 71, 74, 80) sts rem. Work even in patt until armholes measure $6\frac{3}{4}$ ($7\frac{1}{4}$, $7\frac{1}{4}$, $7\frac{1}{4}$, $8\frac{1}{4}$)", ending with a WS row. BO 8 (8, 9, 10, 11) sts at beg of next 4 rows—29 (35, 35, 34, 36) sts rem. BO all sts. Mark center of back neck.

LEFT FRONT

Cont with neck shaping as established and **at the same time** shape armhole as foll: With WS facing and larger needle, work 1 row in patt. **Dec row:** (RS) Sl 1 pwise wyb, p1, k1, p2tog, work in patt to last 3 sts, k1, p1, k1—1 st dec'd. Rep Dec row every RS row 5 (7, 9, 10, 11) more times—19 (19, 21, 23, 25) sts rem after all shaping is complete. Work even until armhole measures $6\frac{3}{4}$ ($7\frac{1}{4}$, $7\frac{1}{4}$, $7\frac{1}{4}$, $8\frac{1}{4}$)", ending with a WS row. BO 8 (8, 9, 10, 11) sts at beg of next 2 RS rows—3 sts rem for neckband. Place sts on holder.

RIGHT FRONT

Cont with neck shaping as established and **at the same time** shape armhole as foll:



With WS facing and larger needle, work 1 row in patt. **Dec row:** (RS) Sl 1 pwise wyb, p1, k1, work in patt to last 5 sts, ssp, k1, p1, k1—1 st dec'd. Rep Dec row every RS row 5 (7, 9, 10, 11) more times—19 (19, 21, 23, 25) sts rem after all shaping is complete. Work even until armhole measures $6\frac{3}{4}$ ($7\frac{1}{4}$, $7\frac{1}{4}$, $7\frac{1}{4}$, $8\frac{1}{4}$)", ending with a RS row. BO 8 (8, 9, 10, 11) sts at beg of next 2 WS rows—3 sts rem for neckband. Place sts on holder.

FINISHING

Sew shoulder seams. **Neckband:** Place 3 held left-front sts onto smaller cir needle. With RS facing, pick up and knit 1 st from shoulder seam—4 sts total. Work original sts as established and picked-up st in St st until piece, slightly stretched, reaches to center back neck marker. Place sts on holder. Rep for right neckband. Graft neckband tog. Sew St st edge to back neck edge. Weave in loose ends. If necessary, reinforce front overlap joins from WS with a bar tack using short length of yarn. ■

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PAGE 38

KAT COYLE lives in Los Angeles. Her book *Boho Baby Knits* (Potter Craft, 2007) is a collection of clothes, accessories, and toys for the little ones. Check out her blog at katcoyle.blogspot.com.

Finished Size 34 (37½, 41½, 45½, 49½)" hip circumference and 26½ (30¼, 34, 38, 41½)" waist circumference, before inserting elastic. Skirt shown measures 34" at the hip.

Yarn Classic Elite Interlude (70% linen, 30% silk; 82 yd [75 m]/50 g): #D20262 latte, 10 (11, 12, 13, 13) skeins.

Needles Size 7 (4.5 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m; one of a different color to mark beg of rnd); removable markers; tapestry needle; ¾" wide nonrolling waistband elastic long enough to fit around waist; sharp-point sewing needle and thread.

Gauge 19 sts and 24 rows/rnds = 4" in St st.

LINEN TRUMPET SKIRT

KAT COYLE

NOTE

- ◆ Length measurements shown on schematic are for blocking purposes. The skirt will stretch to about 24" long when worn.

SKIRT

CO 403 (421, 439, 457, 475) sts. Do not join. Work first 2 rows back and forth for lower edging as foll:

Row 1: (RS) K1, *p39 (42, 43, 46, 49), place marker (pm), k28 (28, 30, 30, 30), pm; rep from * to end.

Row 2: (WS) *P28 (28, 30, 30, 30), slip marker (sl m), k39 (42, 43, 46, 49), sl m; rep from * to last st, pl.

Join for working in the rnd as foll: With RS facing and working yarn coming from first st on left needle, purl first st, sl the 2nd st on right needle over st just worked as if to BO, pm for beg of rnd; next st is beg of rnd—402 (420, 438, 456, 474) sts. Cont in the rnd.

Rnd 1: *K39 (42, 43, 46, 49), sl m, ssp (see Glossary), purl to 2 sts before next m, p2tog, sl m; rep from * to end—2 sts dec'd from each rev St st panel.

Rnd 2: Sl m as you come to them, work sts as they appear (knit the knit sts and purl the purl sts).

Rnd 3: *Knit to m, sl m, ssp, purl to 2 sts before next m, p2tog, sl m; rep from * to

end—2 sts dec'd from each rev St st panel.

Rnds 4, 5, and 6: Work sts as they appear.

Rnds 7-14: Rep Rnds 3-6 two more times—354 (372, 390, 408, 426) sts: still 39 (42, 43, 46, 49) sts each St st panel, 20 (20, 22, 22, 22) sts each rev St st panel.

Rnd 15: *K2tog, knit to 2 sts before next m, ssk, sl m, ssp, purl to 2 sts before next m, p2tog; rep from * to end—2 sts dec'd from all panels, both St st and rev St st.

Rnds 16, 17, and 18: Work sts as they appear.

Rnd 19: Rep Rnd 3—2 sts dec'd from each rev St st panel.

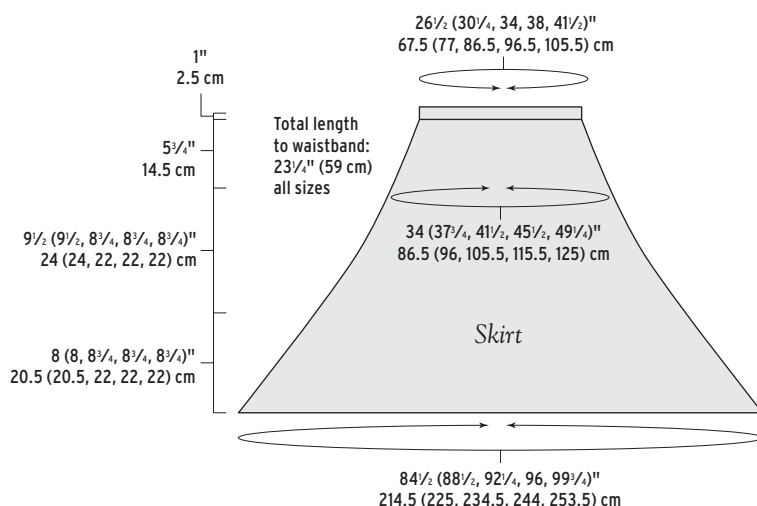
Rnd 20: Work sts as they appear.

Rnd 21: *K2tog, knit to 2 sts before next m, ssk, sl m, purl to next m, sl m; rep from * to end—2 sts dec'd from St st panels only.

Rnd 22: Work sts as they appear.

Rnd 23: Rep Rnd 3—2 sts dec'd each rev St st panel; 294 (312, 330, 348, 366) sts total: 35 (38, 39, 42, 45) sts each St st panel, 14 (14, 16, 16, 16) sts each rev St st panel.

Rnds 24, 25, and 26: Work sts as they appear.



Cont for your size as foll:

Sizes 34 (37^{3/4})" hip only:

Rnd 27: Rep Rnd 15—2 sts dec'd from all panels.

Rnds 28, 29, and 30: Work sts as they appear.

Rnd 31: Rep Rnd 3—2 sts dec'd each rev St st panel.

Rnds 32-47: Rep Rnds 28-31 four more times—210 (228) sts total: 33 (36) sts each St st panel, 2 sts each rev St st panel. Piece measures about 8" from CO with lower edge unrolled.

Sizes 41^{1/2} (45^{1/2}, 49^{1/4})" hip only:

Rnd 27: Rep Rnd 3—2 sts dec'd each rev St st panel.

Rnds 28, 29, and 30: Work sts as they appear.

Rnds 31-51: Rep Rnds 27-30 five more times, then work Rnd 27 once more—(246, 264, 282) sts total: (39, 42, 45) sts each St st panel, 2 sts each rev St st panel. Piece measures about 8^{3/4}" from CO with lower edge unrolled.

All sizes: Work sts as they appear until piece measures 10" from CO. On the next

rnd, dec 2 sts each St st panel as for Rnd 21, then work sts as they appear for 13 rnds—2 sts dec'd each St st panel. Cont in patt, rep the shaping of the last 14 rnds 2 more times, then dec 2 sts each St st panel on the foll rnd—162 (180, 198, 216, 234) sts total: 25 (28, 31, 34, 37) sts each St st panel, 2 sts each rev St st panel. Piece measures about 17^{1/2}" from CO. Work 9 rnds even, then dec 2 sts each St st panel as for Rnd 21 on foll rnd—2 sts dec'd each St st panel. Cont in patt, rep the shaping of the last 10 rnds 2 more times—126 (144, 162, 180, 198) sts rem: 19 (22, 25, 28, 31) sts each St st panel, 2 sts each rev St st panel. Work 3 rnds even—piece measures about 23^{1/4}" from CO. **Note:** Skirt will stretch out to about 24" long when worn. **Waistband:** Work all sts in St st on next rnd, removing m between panels as you come to them (keeping end-of-rnd m). With WS facing, hang removable markers at regular intervals in the purl bumps of the last rnd completed to mark this rnd for sewing waistband later. Knit 5 rnds, purl 1 rnd for fold line at top of waistband, then knit

6 more rnds. Do not BO. Cut yarn, leaving a long tail about 3 times the distance around waist for sewing waistband.

FINISHING

Measure wearer's actual waist and cut waistband elastic 1" less than this measurement. Sew ends of elastic tog using sewing needle and thread. With elastic held against WS of waistband, fold waistband to WS along fold line to cover elastic. With long tail threaded on a tapestry needle, sew each live st from top edge of waistband to its corresponding st in the rnd marked with removable m, being careful to secure each st and working loosely so waist of skirt can stretch enough to put it on. With CO tail, sew first 2 rows of skirt tog at selvages. Weave in ends. Soak skirt in cool water, gently squeeze out excess water. Block skirt, opening up the rev St st sections so the skirt flares as shown. ■

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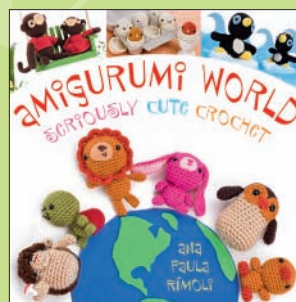
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PAGE 39

MAREIKE SATTLER was born in Germany but now lives in the United States. She is working on her dissertation on the Mayan culture.

Finished Size 22¾ (24, 25¼)" chest circumference, to fit actual chest sizes 24¾ (26, 27¼)". Dress shown measures 24", modeled on a six-year-old. This garment is very fitted in the bodice but flares out in the skirt section. The open placket will ensure a comfortable fit.

Yarn Louet Euroflax Sport Weight (100% linen; 270 yd [247 m]/100 g): #02 ginger (MC), 2 (2, 3) skeins; #48 aqua (A), 2 skeins; #36 natural (B), 1 skein.

Needles Size 2 (2.75 mm): 24" circular (cir), 32" or longer cir, set of 4 or 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; waste yarn for provisional CO; tapestry needle.

Gauge 26 sts and 37 rnds = 4" in St st after machine washing and drying.

A GOOD STRIPE DRESS

MAREIKE SATTLER

STITCH GUIDE

Jogless Stripes in the Round: Join new color and work 1 rnd. To start the second rnd, lift the st below the first st of the second rnd and place it onto the left needle. Work tog with the first st of the second rnd.

NOTES

- ◆ This dress is worked from the top down. Back neck stitches are cast on using a provisional cast on, and the back is worked down to the underarm. The front starts from the provisional cast on at the shoulder and is worked down to the underarm. The fronts are joined to the back at the underarm, the placket is finished, and the dress is worked in the round to the lower edge.

DRESS

Bodice back: With shorter cir needle, MC, and using the invisible provisional method (see Glossary), CO 51 (54, 57) sts. Do not join.

Row 1: (RS) Knit.

Row 2: (WS) Purl.

Row 3: K17 (18, 19), place marker (pm), k17 (18, 19), pm, k17 (18, 19).

Shape shoulders using short-rows (see Glossary) as foll:

Row 4: Purl to 3 (4, 4) sts past second m, wrap next st, turn.

Row 5: Knit to 3 (4, 4) sts past second m, wrap next st, turn.

Note: In foll rows, work wraps tog with wrapped sts as you come to them.

Row 6: Purl to 7 (8, 8) sts past second m, wrap next st, turn.

Row 7: Knit to 7 (8, 8) sts past second m, wrap next st, turn.

Row 8: Purl to 11 (12, 12) sts past second m, wrap next st, turn.

Row 9: Knit to 11 (12, 12) sts past second m, wrap next st, turn.

Row 10: Purl to 15 (16, 16) sts past second m, wrap next st, turn.

Row 11: Knit to 15 (16, 16) sts past second m, wrap next st, turn.

Row 12: Purl to end of row, removing m.

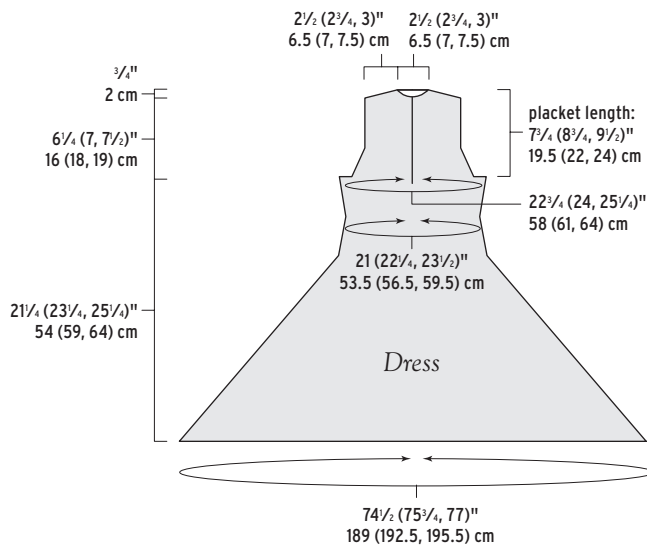
Row 13: Knit to end of row.

Work 9 (11, 13) more rows in St st. Break yarn. Join A and work 22 (24, 26) rows in St st. Break yarn. Join MC and work 10 (12, 14) rows in St st.

Shape armholes:

Row 1: K2, M1 (see Glossary), knit to last 2 sts, M1, k2—2 sts inc'd.

Row 2: Purl.



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Rep last 2 rows 5 more times—63 (66, 69) sts. Place sts on holder.

Bodice right front:

With RS facing, remove waste yarn from CO.

Place first 17 (18, 19) sts onto shorter cir needle for right-front bodice, place next 17 (18, 19) sts on holder for back neck, place last 17 (18, 19) sts on second holder for left-front bodice. Do not join. Mark this row for top of shoulder. With RS facing, join MC to right-shoulder sts. Work 3 rows in St st. **Shape shoulder:**

Short-Row 1: P3 (4, 4), wrap next st, turn, knit to end.

Short-Row 2: P7 (8, 8), wrap next st, turn, knit to end.

Short-Row 3: P11 (12, 12), wrap next st, turn, knit to end.

Short-Row 4: P15 (16, 16), wrap next st, turn, knit to end.

Work 11 (13, 15) rows in St st. Break yarn. **Shape front neck:** Join A.

Row 1: (RS) Knit to last 2 sts, M1, k2—1 st inc'd.

Row 2: Purl.

Rep last 2 rows 5 (6, 6) more times—23 (25, 26) sts. Work 10 (10, 12) rows in St st. Break yarn. Join MC. Work 10 (12, 14) rows in St st. **Shape armhole:**

Row 1: K2, M1, knit to end—1 st inc'd.

Row 2: Purl.

Rep last 2 rows 5 more times—29 (31, 32) sts. Break yarn. Place sts on holder.

Bodice left front: Place 17 (18, 19) sts of left-front bodice on needle. Do not join. Mark this row for top of shoulder. With RS facing, join MC. Work 4 rows in St st. **Shape shoulder:**

Short-Row 1: K3 (4, 4), wrap next st, turn, purl to end.

Short-Row 2: K7 (8, 8), wrap next st, turn, purl to end.

Short-Row 3: K11 (12, 12), wrap next st, turn, purl to end.

Short-Row 4: K15 (16, 16), wrap next st, turn, purl to end.

Work 10 (12, 14) rows in St st. Break yarn. **Shape front neck:** Join A.

Row 1: (RS) K2, M1, knit to end—1 st inc'd.

Row 2: Purl.

Work last 2 rows 5 (6, 6) more times—23 (25, 26) sts. Work 10 (10, 12) rows in St st. Break yarn. Join MC. Work 10 (12,

14) rows in St st. **Shape armhole:**

Row 1: (RS) Knit to last 2 sts, M1, k2—1 st inc'd.

Row 2: Purl.

Rep last 2 rows 5 more times—29 (31, 32) sts. Break yarn. **Join front and back bodice:** With RS facing, join A.

Row 1: (RS) K29 (31, 32), CO 5 (6, 6) sts for underarm, pm for left side, CO 6 (6, 7) sts, k63 (66, 69) back sts from holder, CO 6 (6, 7) sts, pm for right side, CO 5 (6, 6) sts, k29 (31, 32) right-front-bodice sts from holder—143 (152, 159) sts total. Do not join.

Row 2: Purl.

Work 4 (6, 8) more rows in St st. **Placket opening:** **Next row:** Knit to end of row, then use the invisible provisional method to CO 5 (4, 5) sts, pm for beg of rnd and join—148 (156, 164) sts total. Knit 1 rnd. **Shape waist:** **Dec rnd:** *Knit to 4 sts before side m, ssk, k2, sl m, k2, k2tog; rep from * once more, knit to end of rnd—4 sts dec'd. Rep Dec rnd every 6th rnd 2 more times—136 (144, 152) sts rem. Knit 1 rnd. Break yarn; remove m. Sl all sts to next m. M at left side is new beg of rnd. Join MC and knit 8 (10, 12) rnds. **Inc rnd:** *K2, M1, knit to 2 sts before m, M1, k2; rep from * once more—4 sts inc'd. Rep Inc rnd every 6th rnd 2 more times—148 (156, 164) sts. Knit 1 rnd. Break yarn. See Note about jogless stripes in the rnd. Join A and work 22 (24, 26) rnds in St st. Break yarn. **Flared skirt:** When necessary, change to longer needle. Join MC and knit 2 rnds.

Size 22¾" only:
Inc rnd: *K3, M1, k2, M1, k3, M1, k2, M1, k3, M1, k3, M1] 4 times, [k3, M1, k2, M1] 2 times; rep from * once more—204 sts.

Size 24" only:
Inc rnd: [K3, M1, k3, M1, k2, M1, k3, M1, k3, M1, k3, M1] 6 times, [k3, M1] 2 times—212 sts.

Size 25¼" only:
Inc rnd: *K2, M1, [k3, M1] 26 times, k2, M1; rep from * once more—220 sts.

All sizes: Knit 19 (21, 23) rnds. Break yarn. Join A and knit 2 rnds.

Size 22¾" only:
Inc rnd: *K4, M1, k3, M1, k4, M1, k3, M1, k4, M1, k4, M1] 4 times, [k4, M1, k3, M1] 2 times; rep from * once more—260 sts.

Size 24" only:
Inc rnd: [K4, M1, k3, M1, k4, M1, k3, M1, k4, M1, k4, M1] 4 times, [k4, M1, k3, M1] 2 times; rep from * once more—260 sts.

Size 25¼" only:
Inc rnd: [K4, M1, k3, M1, k4, M1, k3, M1, k4, M1, k4, M1] 4 times, [k4, M1, k3, M1] 2 times; rep from * once more—260 sts.

All sizes: Knit 19 (21, 23) rnds. Break yarn. Join A and knit 2 rnds.

Size 22¾" only:
Inc rnd: *K4, M1, k3, M1, k4, M1, k3, M1, k4, M1, k4, M1] 4 times, [k4, M1, k3, M1] 2 times; rep from * once more—260 sts.

Size 24" only:
Inc rnd: [K4, M1, k3, M1, k4, M1, k3, M1, k4, M1, k4, M1] 4 times, [k4, M1, k3, M1] 2 times; rep from * once more—260 sts.

Size 25¼" only:
Inc rnd: [K4, M1, k3, M1, k4, M1, k3, M1, k4, M1, k4, M1] 4 times, [k4, M1, k3, M1] 2 times; rep from * once more—260 sts.

Inc rnd: [K4, M1, k4, M1, k3, M1, k4, M1, k4, M1, k3, M1, k4, M1, k4, M1, k4, M1] 6 times, [k4, M1] 2 times—268 sts.

Size 25¼" only:

Inc rnd: *K3, M1, [k4, M1] 26 times, k3, M1; rep from * once more—276 sts.

All sizes: Knit 19 (21, 23) rnds. Break yarn. Join B and knit 2 rnds.

Size 22¾" only:

Inc rnd: *K5, M1, k4, M1, k5, M1, k4, M1, k5, M1, k5, M1] 4 times, [k5, M1, k4, M1] 2 times; rep from * once more—316 sts.

Size 24" only:

Inc rnd: [K5, M1, k5, M1, k4, M1, k5, M1, k5, M1, k4, M1, k5, M1, k5, M1, k5, M1] 6 times, [k5, M1] 2 times—324 sts.

Size 25¼" only:

Inc rnd: *K4, M1, [k5, M1] 26 times, k4, M1; rep from * once more—332 sts.

All sizes: Knit 19 (21, 23) rnds. Break yarn. Join MC and knit 2 rnds.

Size 22¾" only:

Inc rnd: *K6, M1, k5, M1, k6, M1, k5, M1, k6, M1, k6, M1] 4 times, [k6, M1, k5, M1] 2 times; rep from * once more—372 sts.

Size 24" only:

Inc rnd: [K6, M1, k6, M1, k5, M1, k6, M1, k6, M1, k5, M1, k6, M1, k6, M1, k6, M1] 6 times, [k6, M1] 2 times—380 sts.

Size 25¼" only:

Inc rnd: *K5, M1, [k6, M1] 26 times, k5, M1; rep from * once more—388 sts.

All sizes: Knit 19 (21, 23) rnds. Break yarn. Join A and knit 2 rnds.

Size 22¾" only:

Inc rnd: *K7, M1, k6, M1, k7, M1, k6, M1, k7, M1, k7, M1] 4 times, [k7, M1, k6, M1] 2 times; rep from * once more—428 sts.

Size 24" only:

Inc rnd: [K7, M1, k7, M1, k6, M1, k7, M1, k7, M1, k6, M1, k7, M1, k7, M1, k7, M1] 6 times, [k7, M1] 2 times—436 sts.

Size 25¼" only:

Inc rnd: *K6, M1, [k7, M1] 26 times, k6, M1; rep from * once more—444 sts.

All sizes: Knit 19 (21, 23) rnds. Break yarn. Join MC and knit 2 rnds.

Size 22¾" only:

Inc rnd: *K8, M1, k7, M1, k8, M1, k7, M1, k8, M1, k8, M1] 4 times, [k8, M1, k7, M1] 2 times; rep from * once more—484 sts.

Size 24" only:

Inc rnd: [K8, M1, k8, M1, k7, M1, k8, M1, k8, M1, k7, M1, k8, M1, k8, M1, k8, M1] 6 times, [k8, M1] 2 times—492 sts.

Size 25¼" only:

Inc rnd: *K7, M1, [k8, M1] 26 times, k7, M1; rep from * once more—500 sts.

All sizes: Knit 14 (16, 18) rnds. Purl 1 rnd, knit 1 rnd. Rep last 2 rnds once more. BO all sts pwise.

FINISHING

Armhole trim: With dpn, B, and beg at center of underarm, pick up and knit 74 (82, 88) sts around armhole, pm and join for working in the rnd.

Rnd 1: Purl.

Rnd 2: Knit.

Rep last 2 rnds once more.

Rnd 5: Purl.

Rnd 6: K2, k2tog, knit to last 4 sts, ssk, k2—72 (80, 86) sts rem.

Rnd 7: Purl.

Rnd 8: K2, k2tog, knit to last 4 sts, ssk, k2—70 (78, 84) sts rem.

BO all sts pwise. **Front placket:** Remove waste yarn from CO at base of placket and place 5 (4, 5) sts onto a dpn. With RS facing, B, and using a second dpn, beg at top of placket opening, pick up and knit 20 (23, 26) sts along left-front placket opening.

Row 1: Knit.

Row 2: Knit to last st, k2tog (last st on needle and 1 st from first dpn).

Rep these 2 rows 4 (3, 4) more times—no sts rem on first dpn. BO all sts kwise.

With RS facing, pick up and knit 20 (23, 26) sts along right-front placket opening. Knit 10 (8, 10) rows. BO all sts kwise.

Collar: With RS facing and B, beg at center of right-front placket, pick up and knit 22 (23, 24) sts along right-front neck, k17 (18, 19) back neck sts from holder, pick up and knit 22 (23, 24) sts along left-front neck, ending at center of placket—61 (64, 67) sts total. Work 16 (18, 20) rows in garter st.

Row 1: (WS) K1, M1, knit to last st, M1, k1—2 sts inc'd.

Row 2: Knit.

Rep last 2 rows 4 (5, 6) more times—71 (76, 81) sts. BO all sts kwise very loosely.

Finish placket: Sew lower edge of right-front placket to base of placket behind left-front placket. Weave in loose ends. Machine wash and dry garment, lightly blocking it into desired dimensions. Fabric will relax a little after handling and will soften with each wash. ■

Hooded Mobius... great for spring evenings!



This garter stitch hooded mobius wrap by Jeanne Abel is called *Big Hug & a Kiss*. Knit with Irish Lace, an 80% cotton, 20% linen yarn that comes just in natural. It is a fun project to knit, and the garment itself is so nice to throw on for a cool evening out. Looks great with the hood up or down. Knit on 34" or longer circular needles in size 10 or 10.5. Sized for S, M, L for chest sizes of 32-36", 36-40" and 40-44".

Pattern & Yarn: KK-YB-1099
S/M \$45.00; L \$62.25
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PAGE 40

MARY JANE MUCKLESTONE loves color work, whether allover Fair Isle patterning or the simple stranded detail that you see in her peasant blouse. She lives in Maine.

Finished Size 40 (44, 48, 52, 56)" bust. Blouse shown measures 44" (see Notes on sizing).

Yarn GGH Mystik (54% cotton, 46% viscose; 120 yd [110 m]/50 g): #004 natural (MC), 6 (6, 7, 8, 9) balls; #083 rust, #050 maroon, and #084 orange, 1 ball each. Yarn distributed by Muench.

Needles Size 4 (3.5 mm): 16" circular (cir). Size 5 (3.75 mm): 16" and 24" cir. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); waste yarn; tapestry needle.

Gauge 24 sts and 30 rows = 4" in eyelet patt on largest needle.

BANDED PEASANT BLOUSE

MARY JANE MUCKLESTONE

NOTES

- ◆ Sweater is worked in the round from the top down.
- ◆ This sweater is designed to be worn with a lot of positive ease, for a blousy effect. The sample garment was photographed with 8"–10" of ease.
- ◆ The armhole depth on this garment is rather fluid because of the drastic increasing worked after the neckband. This increasing creates a puffed shoulder, thereby adding more length to the space allotted for the armhole in a more traditional garment. The yoke depth measures 5 (5¼, 5½, 6, 6½)" (see schematic), but the armhole depth will measure about 7 (7½, 8, 8½, 9)" (notice how the neckband sits higher on the shoulder than it does on the bust), providing a normal amount of space for each respective size.

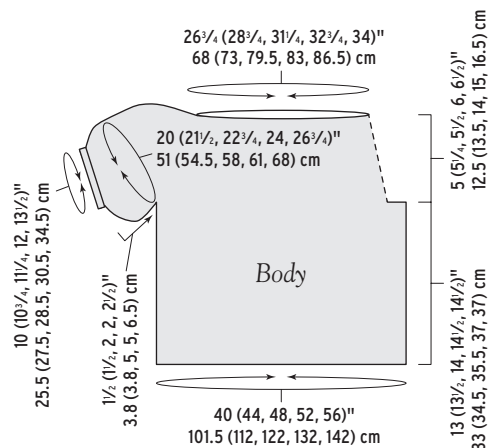
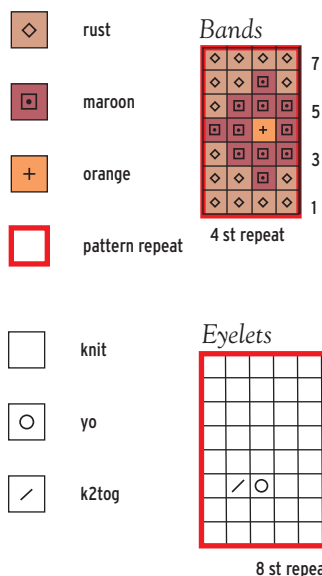
BODY

With rust and smaller needle, CO 160 (172, 188, 196, 204) sts. Place marker (pm) and join for working in the rnd. Knit 6 rnds.

Turning rnd: Purl 1 rnd. Change to larger needle and work Rnds 1–7 of Bands chart.

Join hem: With smaller cir needle, pick up the loops along CO—160 (172, 188, 196, 204) sts on smaller needle. Working with MC across larger needle, *k1 from working needle, k1 from CO; rep from * across—320 (344, 376, 392, 408) sts total. Knit 1 rnd.

Mark sleeve placement: K48 (52, 56, 56, 60) for sleeve, pm, k112 (120, 132, 140, 144) for front, pm, k48 (52, 56, 56, 60) for sleeve, pm, k112 (120, 132, 140, 144) for back. **Inc rnd:** M1 (see Glossary), knit across sleeve to next m, M1, sl m, knit across front, sl m, M1, knit across sleeve, M1, sl m, knit across back—4 sts inc'd. Beg working Eyelets chart,



centering patt on each section between markers as foll: **Sleeves:** M1, k1 (3, 1, 1, 3), work 8 st rep across 48 (48, 56, 56, 56) sts, k1 (3, 1, 1, 3), M1. **Front and back:** K0 (0, 2, 2, 0), work 8 st rep across to last 0 (0, 2, 2, 0) sts, knit to end. Cont in patt, rep Inc rnd every rnd 30 (30, 32, 34, 36) more times, keeping patt set between markers—112 (116, 124, 128, 136) sts for each sleeve. Work even until piece measures 5 (5¼, 5½, 6, 6½)" from neckband measured along the body edge of the raglan line, measured straight down from neckline. **Separate body from sleeves:** Place front and back sts on holder—224 (240, 264, 280, 288) sts for body. Work each sleeve separately in the rnd on shorter cir needle as foll: **Underarm:** Work across sts of sleeve, use the backward-loop method (see Glossary) to CO 8 (12, 12, 16, 24) sts for underarm—120 (128, 136, 144, 160) sts. Cont in patt until sleeve measures 1½ (1½, 2, 2, 2½)" from underarm. **Sleeve band:** Cont with larger needle, change to rust and [k2tog] around—60 (64, 68, 72, 80) sts rem. Work Rnds 2–7 of Bands chart. **Turning rnd:** Purl. With smaller needle, knit 7 rnds. BO all sts. Turn facing to WS and sew in place along first rnd of sleeve band. Rep from underarm CO for second sleeve. Return body sts to needle. Work across back in patt, CO 8 (12, 12, 16, 24) sts for underarm, work across front in patt, CO 8 (12, 12, 16, 24) sts for underarm—240 (264, 288, 312, 336) sts. Work even in patt until piece measures 12½ (13, 13½, 14, 14)" from underarm. Work 8 rnds in garter st (knit 1 rnd, purl 1 rnd). BO all sts loosely.

FINISHING

Steam-block thoroughly. Sew underarm seams. Weave in all ends. ▣



Sea Song 80% Pima Cotton 20% Seacell*
Pattern: Ocean Lace P0149

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CONNIE CHANG CHINCHIO



PAGE 41

CONNIE CHANG CHINCHIO is an out-of-work physicist who enjoys playing with yarn and designing in New York and New Jersey. She blogs at physicsknits.blogspot.com.

Finished Size 34 (38, 42, 46, 50)" bust circumference, buttoned (see Notes). Cardigan shown measures 34".

Yarn Fiesta Yarns La Luz (100% silk; 220 yd [201 m]/57 g): cactus bloom (salmon pink), 7 (8, 9, 10, 11) skeins.

Needles Body and sleeves—size 5 (3.75 mm). Bands—size 3 (3.25 mm).

Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle; stitch holders; five $\frac{5}{8}$ " buttons.

Gauge 25 sts and 32 rows = 4" in St st on larger needles; 27 sts and 36 rows = 4" in embossed diamonds patt from chart on larger needles; 27 sts and 36 rows = 4" in 1×1 rib on larger needles with rib stretched so p1 columns appear about $\frac{1}{2}$ st wide.

STITCH GUIDE

1×1 Rib: (odd number of sts)

Row 1: (RS) K1, *k1, p1; rep from * to last 2 sts, k2.

Row 2: (WS) K1, *p1, k1; rep from * to end.

Rep Rows 1 and 2 for patt.

Right Twist (RT): K2tog, but do not slip sts from left needle; insert right needle tip between 2 sts just worked and knit the first st again; slip both sts off needle.

Left Twist (LT): Knit the second st on left needle through the back loop but do not slip sts from left needle; knit the first st on left needle; slip both sts off needle.

NOTES

- ◆ The measurements on the schematic show the actual sizes of the pieces for blocking purposes and include the selvedge stitches. However, the selvedge stitches, which are lost in the seams, do not count toward the finished bust size.
- ◆ Knit the first and last stitch of every row for selvedge stitches and work all increases and decreases inside the selvedge stitches. The selvedge stitches are not shown on the Embossed Diamonds chart.
- ◆ When increasing for bust or decreasing for neck and armholes in embossed diamonds pattern, work any right or left twists at least two stitches in from the edges (one stitch away from each selvedge stitch). As a result of shaping, if there are not enough stitches to work a complete twist two stitches from the edge, work the stitches in stockinette instead.
- ◆ If the beginning and ending points for your size do not contain enough stitches to work a complete twist, work the stitches in stockinette instead. For example, in Row 1 of the chart there are not enough stitches for the size 42" back to work a complete twist at each end of the pattern. In this case, substitute k1 for the first and last pattern stitches.
- ◆ Button and buttonhole bands are worked at the same time as the fronts until the beginning of the embossed diamonds pattern; then they are worked separately to the neck opening and sewn to the front edges during finishing.

BACK

With larger needles, CO 113 (125, 137, 149, 161) sts. Knitting first and last st of every row for selvedge sts (see Notes), work in St st (knit on RS; purl on WS) until piece measures $3\frac{3}{4}$ ($3\frac{3}{4}$, $3\frac{3}{4}$, $2\frac{3}{4}$, $2\frac{3}{4}$)" from CO, ending with a WS row. **Shape waist:** (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Dec 1 st each end of needle in this manner every 8th row 6 (6, 6, 7, 7) more times—99 (111, 123, 133, 145) sts rem. Work even in St st with selvedge sts until piece measures $10\frac{1}{4}$ ", ending with a RS row. **Next row:** (WS) K1, purl to last st while inc 12 (14, 14, 16, 18) sts evenly, k1—111 (125, 137, 149, 163) sts. Work in 1×1 rib (see Stitch Guide) for 12 rows,

ending with a WS row—ribbed waist section measures about $1\frac{1}{2}$ " above end of St st section. **Next row:** (RS) K1 (selvedge st), work Row 1 of Embossed Diamonds chart over center 109 (123, 135, 147, 161) sts, beg and ending as indicated for your size (see Notes), k1 (selvedge st). Keeping selvedge sts at each side, work 3 rows even in patt, ending with WS Row 4 of chart. **Inc row:** (RS) K1, M1 (see Glossary), work in patt to last st, M1, k1—2 sts inc'd. Cont in patt as established, inc 1 st each end of needle in this manner every 12th row 2 (2, 2, 3, 3) more times, working new sts into embossed diamonds patt (see Notes)—117 (131, 143, 157, 171) sts. Work even until piece measures $15\frac{3}{4}$ ($16\frac{1}{4}$, $16\frac{3}{4}$, $17\frac{1}{4}$, $17\frac{3}{4}$)" from

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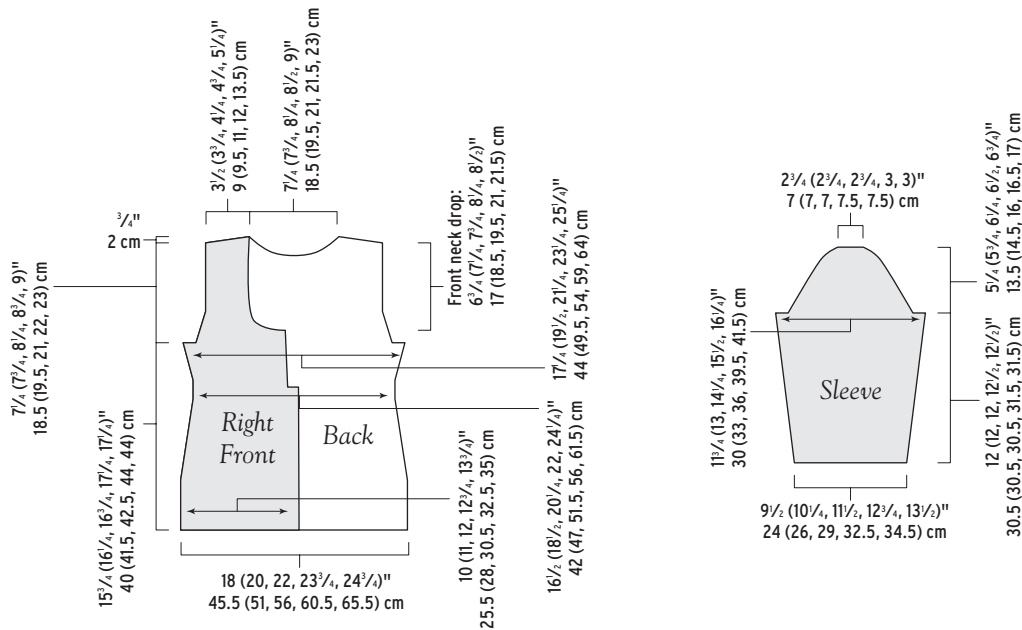
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CO, ending with a WS row. **Shape armholes:** BO 5 (7, 8, 9, 10) sts at beg of next 2 rows—107 (117, 127, 139, 151) sts rem. Dec 1 st each end of needle on the next 6 (7, 8, 9, 10) RS rows—95 (103, 111, 121, 131) sts rem. Work even until armholes measure 6 3/4 (7 1/4, 7 3/4, 8 1/4, 8 1/2)" , ending with a WS row. **Shape back neck:** Work 25 (27, 30, 34, 37) sts in patt, join new yarn, BO center 45 (49, 51, 53, 57) sts, work in patt to end—25 (27, 30, 34, 37) sts at each side. Working each side separately, work 1 WS row even across both groups of sts. Dec 1 st at each neck edge on next 2 RS rows, ending with a RS row—23 (25, 28, 32, 35) sts each side; armholes measure about 7 1/4 (7 3/4, 8 1/4, 8 3/4, 9)". **Left-back shoulder: Note:** Embossed diamonds patt of the fronts and back will not match at the shoulder seams, so shoulder shaping is worked in St st to minimize the difference. Right-shoulder sts can rem on the needle during left-shoulder shaping or be placed on a holder as desired. Work sts of left shoulder only using St st short-rows (see Glossary) as foll:

Row 1: (WS) Purl to end of left-shoulder sts, turn.

Row 2: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Rows 3 and 5: Purl to end.

Row 4: Knit to last 15 (16, 18, 21, 23) sts, wrap next st, turn.

Row 6: (RS) Knit across all left-shoulder sts, working wrapped sts tog with their wraps as you come to them; place 23 (25, 28, 32, 35) sts for left shoulder on holder.

Right-back shoulder: Rejoin yarn to beg

of right-shoulder sts with WS facing. Work short-rows as foll:

Row 1: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Rows 2 and 4: (RS) Knit to end.

Row 3: Purl to last 15 (16, 18, 21, 23) sts, wrap next st, turn.

Row 5: (WS) Purl across all right-shoulder sts, working wrapped sts tog with their wraps as you come to them.

Row 6: Knit to end; place 23 (25, 28, 32, 35) sts for right shoulder on holder.

LEFT FRONT

With larger needles, CO 62 (68, 74, 80, 86) sts. **Next row:** (RS) Knit to last 9 sts, [p1, k1] 4 times, k1 (selvage st). **Next row:** (WS) K1 (selvage st), [p1, k1] 4 times, purl to last st, k1 (selvage st). Maintaining selvage sts at each side, 8 sts at front edge in rib as established, and working rem sts in St st, work even until piece measures 3 3/4 (3 3/4, 3 3/4, 2 3/4, 2 3/4)" from CO, ending with a WS row. **Shape waist:** (RS) K1, ssk, knit to last 9 sts, work rib and selvage sts as established—1 st dec'd. Dec 1 st at beg of needle in this manner every 8th row 6 (6, 6, 7, 7) more times—55 (61, 67, 72, 78) sts rem. Work even in established patt until piece measures 10 1/4", ending with a RS row. **Next row:** (WS) K1, work 8 sts in established rib, purl to last st, inc 6 (7, 7, 8, 9) sts evenly, k1—61 (68, 74, 80, 87) sts. **Next row:** (RS) K1, k1 (0, 0, 0, 1), *p1, k1; rep from * to last st, k1. Maintaining selvage sts at each side, work sts in established rib for 11 more rows, ending with a

WS row—ribbed waist section measures about 1 1/2" above end of St st section. **Next row:** (RS) K1, work Row 1 of Embossed Diamonds chart over next 51 (58, 64, 70, 77) sts, beg and ending as indicated for your size, M1 to create new selvage st, place last 9 sts on holder to be worked later for upper section of buttonband—53 (60, 66, 72, 79) sts. **Note:** Embossed diamonds patt will not be symmetrical at the side seams, in order to have a complete diamond motif on each side of the center-front opening. Keeping selvage sts at each side, work 3 rows even in patt, ending with WS Row 4 of chart. **Inc row:** (RS) K1, M1, work in patt to end—1 st inc'd. Cont in patt as established and inc 1 st at beg of needle in this manner every 12th row 2 (2, 2, 3, 3) more times, working new sts into embossed diamonds patt—56 (63, 69, 76, 83) sts. Work even until piece measures 15 1/4 (16 1/4, 16 3/4, 17 1/4, 17 1/4)" from CO, ending with a WS row. **Note:** Front neck shaping beg while armhole shaping is still in progress; read the foll sections all the way through before proceeding. **Shape armhole and front neck:** For armhole shaping, BO 5 (7, 8, 9, 10) sts at beg of next RS row, then dec 1 st at beg of needle on the next 6 (7, 8, 9, 10) RS rows—11 (14, 16, 18, 20) sts total removed at armhole edge. **At the same time,** when armhole measures 1/2", shape neck by BO 10 (11, 11, 12, 13) sts at beg of next WS row, then 5 (6, 6, 6, 6) sts at beg of foll WS row, then 2 sts at beg of next 2 WS rows, then 1 st at beg of next 3 (3, 4, 4, 5) WS rows—22 (24, 25, 26, 28) sts total removed

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by armhole shaping. When all shaping has been completed—23 (25, 28, 32, 35) sts rem. Work even until arm-

hole measures 7¼ (7¾,

8¼, 8¾, 9)", ending with a RS row. **Shape shoulder:** Work St st short-rows as fall:

Row 1: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Rows 2 and 4: (RS) Knit to end.

Row 3: Purl to last 15 (16, 18, 21, 23) sts, wrap next st, turn.

Row 5: Purl across all sts, working wrapped sts tog with their wraps as you come to them.

Row 6: Knit to end; place 23 (25, 28, 32, 35) sts on holder.

RIGHT FRONT

With larger needles, CO 62 (68, 74, 80, 86) sts. **Next row:** (RS) K1 (selvage st), [k1, p1] 4 times, knit to end. **Next row:** (WS) K1, purl to last 9 sts, [k1, p1] 4 times, k1. Maintaining selvage sts at each side, 8 sts at front edge in rib as established, and working rem sts in St st, work even until piece measures 3¼ (3¾, 3¾, 2¾, 2¾)" from CO, ending with a WS row. **Shape waist:** (RS) Work in patt to last 3 sts, k2tog,

k1—1 st dec'd. Dec 1 st at end of needle in this manner every 8th row 6 (6, 6, 7, 7) more times—55 (61, 67, 72, 78) sts rem.

Work even in established patt until piece measures 10¼", ending with a RS row. **Next row:** (WS) K1, purl to last 9 sts, inc 6 (7, 7, 8, 9) sts evenly, work 8 sts in established rib, k1—61 (68, 74, 80, 87) sts. **Next row:** (RS) K1, *k1, p1; rep from * to last 2 (1, 1, 1, 2) st(s), k2 (1, 1, 1, 2). Maintaining selvage sts at each side, work sts in established rib for 5 more rows, ending with a WS row. **Next row:** (RS; buttonhole row) K2, p1, work a 3 st 1-row buttonhole (see Glossary), work in patt to end. Work sts in established rib for 5 more rows, ending with a WS row—ribbed waist section mea-

sures about 1½" above end of St st section. **Next row:** (RS) Work first 9 sts in patt and transfer 9 sts just worked to holder to be worked later for upper section of buttonhole band, M1 for new selvage st, work Row 1 of Embossed Diamonds chart over next 51 (58, 64, 70, 77) sts, beg and ending as indicated for your size, k1—53 (60, 66, 72, 79) sts. Keeping selvage sts at each side, work 3 rows even in patt, ending with WS Row 4 of chart. **Inc row:** (RS) Work in patt to last st, M1, k1—1 st inc'd.

Cont in patt as established, inc 1 st at end of needle in this manner every 12th row 2 (2, 2, 3, 3) more times, working new sts into embossed diamonds patt—56 (63, 69, 76, 83) sts. Work even until piece mea-

sures 15¼ (16¼, 16¾, 17¼, 17¼)" from CO, ending with a RS row. **Note:** Front neck shaping beg while armhole shaping is still in progress; read the foll sections all the way through before proceeding. **Shape armhole and front neck:** For armhole shaping, BO 5 (7, 8, 9, 10) sts at beg of next WS row, then dec 1 st at end of needle on the next 6 (7, 8, 9, 10) RS rows—11 (14, 16, 18, 20) sts total removed at armhole edge. **At the same time,** when armhole measures ½", shape neck by BO 10 (11, 11, 12, 13) sts at beg of next RS row, then 5 (6, 6, 6, 6) sts at beg of foll RS row, then 2 sts at beg of next 2 RS rows, then 1 st at beg of next 3 (3, 4, 4, 5) RS rows—22 (24, 25, 26, 28) sts total removed by neck shaping. When all shaping has been completed, 23 (25, 28, 32, 35) sts rem. Work even until armhole measures 7¼, (7¾, 8¼, 8¾, 9)", ending with a WS row. **Shape shoulder:** Work St st short-rows as fall:

Row 1: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 2: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 3: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 4: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 5: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 6: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 7: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 8: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 9: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 10: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Cont in patt as established, inc 1 st at end of needle in this manner every 12th row 2 (2, 2, 3, 3) more times, working new sts into embossed diamonds patt—56 (63, 69, 76, 83) sts. Work even until piece mea-

sures 15¼ (16¼, 16¾, 17¼, 17¼)" from CO, ending with a RS row. **Note:** Front neck shaping beg while armhole shaping is still in progress; read the foll sections all the way through before proceeding. **Shape armhole and front neck:** For armhole shaping, BO 5 (7, 8, 9, 10) sts at beg of next WS row, then dec 1 st at end of needle on the next 6 (7, 8, 9, 10) RS rows—11 (14, 16, 18, 20) sts total removed at armhole edge. **At the same time,** when armhole measures ½", shape neck by BO 10 (11, 11, 12, 13) sts at beg of next RS row, then 5 (6, 6, 6, 6) sts at beg of foll RS row, then 2 sts at beg of next 2 RS rows, then 1 st at beg of next 3 (3, 4, 4, 5) RS rows—22 (24, 25, 26, 28) sts total removed by neck shaping. When all shaping has been completed, 23 (25, 28, 32, 35) sts rem. Work even until armhole measures 7¼, (7¾, 8¼, 8¾, 9)", ending with a WS row. **Shape shoulder:** Work St st short-rows as fall:

Row 1: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 2: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 3: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 4: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 5: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 6: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 7: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

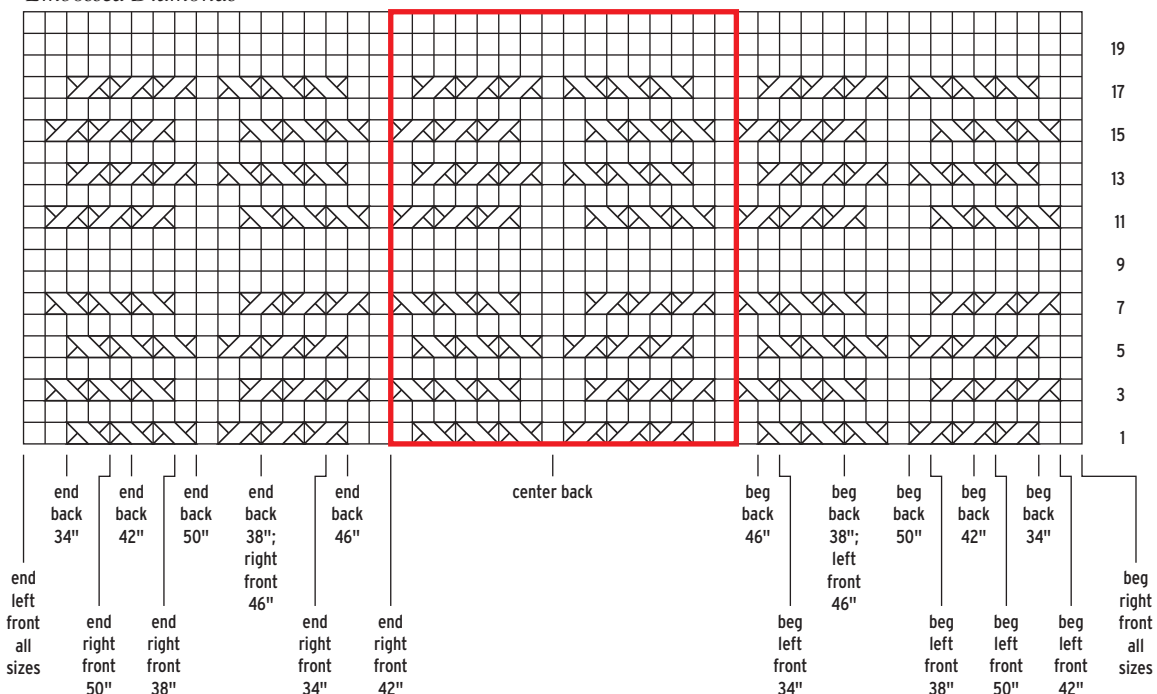
Row 8: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 9: (RS) Knit to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

Row 10: (WS) Purl to last 7 (8, 9, 10, 11) sts, wrap next st, turn.



Embossed Diamonds



Rows 2 and 4: (WS) Purl to end.

Row 3: Knit to last 15 (16, 18, 21, 23) sts, wrap next st, turn.

Row 5: Knit across all sts, working wrapped sts tog with their wraps as you come to them.

Row 6: Purl to end; place 23 (25, 28, 32, 35) sts on holder.

SLEEVES

With larger needles and the tubular method (see Glossary), CO 64 (70, 78, 86, 92) sts. **Next row:** (RS) K1 (selvedge st), *k1, p1; rep from * to last st, k1 (selvedge st). Cont in established rib with selvedge sts at each side for 19 (19, 19, 23, 23) more rows, ending with a WS row—piece measures about 2¼ (2¼, 2¼, 2¼, 2¼)" from CO. **Inc row:** K1, M1, work in rib patt to last st, M1, k1—sts inc'd. Cont in established patt, inc 1 st each end of needle in this manner every 12 (10, 10, 10, 10)th row 7 (8, 8, 8, 8) more times, working new sts into rib patt—80 (88, 96, 104, 110) sts. Work even until piece measures 12 (12, 12, 12½, 12½)" from CO, ending with a WS row. **Shape cap:** BO 5 (7, 8, 9, 10) sts at beg of next 2 rows—70 (74, 80, 86, 90) sts. Dec 1 st each end of needle on the next 3 (3, 5, 5, 5) rows—64 (68, 70, 76, 80) sts. Dec 1 st each end of the needle every other row 5 (6, 7, 8, 8) times, then every 4th row 4 times, then every other row 5 (6, 6, 6, 6) times, then every row 3 (3, 3, 3, 5) times—30 (30, 30, 34, 34) sts rem. BO 3 sts at beg of next 2 rows, then 3 (3, 3, 4, 4) sts at beg of next 2 rows—18 (18, 18, 20, 20) sts rem. BO all sts.

FRONT BANDS

Buttonband: Place 9 held sts of left front on smaller needle with RS facing, and rejoin yarn to first band st (the st closest to the rest of the left front). **Next row:** (RS) Use the backward-loop method (see Glossary) to CO 1 st at start of band for garter selvedge st to be used for seaming band to front later, [p1, k1] 4 times, k1—10 sts. Knitting the selvedge sts every row, work in rib until band reaches the start of the neck shaping when slightly stretched to about 8 rows per inch, ending with a WS row. With RS facing, BO 1 selvedge st and place rem 9 sts on a holder. Mark positions on buttonband for 5 buttons, the highest about 2 rows down from top of band, the

lowest to correspond with buttonhole already completed in center of waistband on right front, and the rem 3 evenly spaced in between. Note the number of rows between button positions as an aid for working buttonholes. **Buttonhole band:** Place 9 held sts of right front on smaller needle with WS facing and rejoin yarn to first band st (the st closest to rest of right front). **Next row:** (WS) Use the backward-loop method to CO 1 st at start of band for garter selvedge st to be used for seaming band to front later, [k1, p1] 4 times, k1—10 sts. Knitting the selvedge sts every row, work in rib until buttonhole band reaches next marked button position on left front, ending with a WS row. **Next row:** (RS; buttonhole row) K2, p1, work a 3 st 1-row buttonhole (see Glossary), work in patt to end. Cont in established patt, working a 3 st 1-row buttonhole in this manner to correspond to rem 3 button positions on left front, then work even in patt until buttonhole band is same length as buttonband, ending with a RS row. With WS facing, BO 1 selvedge st, and place rem 9 sts on a holder.

FINISHING

Block pieces to measurements (see Notes). Join live sts at shoulders using the three-needle BO (see Glossary). Sew sleeve caps into armholes, then sew sleeve and side seams using mattress st (see Glossary). Sew the button and buttonhole bands to fronts with mattress st, using the 1-st seam allowances on each piece and making sure the held band sts are even with the start of the neck shaping. **Neckband:** Return 9 held buttonhole-band sts of right front to smaller needles with RS facing and rejoin yarn. Work 9 buttonhole-band sts in established patt, pick up and knit 64 (70, 74, 78, 81) sts along right-front neck, 59 (63, 65, 67, 71) sts across back neck, 64 (70, 74, 78, 81) sts along left-front neck, then work 9 held buttonband sts as they appear—205 (221, 231, 241, 251) sts total. **Next row:** (WS) K1, *k1, p1; rep from * to last 2 sts, k2. Keeping garter selvedge sts at each side, work sts in established rib until neckband measures about ¾" from pick-up row. BO all sts using the sewn BO method (see Glossary). Weave in ends. Sew buttons to left front, opposite buttonholes. Weave in ends. ■

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ROBIN MELANSON is the author of *Knitting New Mittens and Gloves* (STC Craft, 2008). She lives and works in Toronto, Ontario. Visit her website at www.robinmelanson.com.

Finished Size 33 (35, 36½, 39¾, 43, 45¾, 50)" bust circumference, including 1½" width of edgings at center front. Sweater shown measures 35". Zero to 1" positive ease is recommended for this project.

Yarn Valley Yarns Deerfield (80% baby alpaca, 20% silk; 109 yd [100 m]/50 g): mauve, 8 (9, 9, 10, 11, 12, 14) balls. Yarn distributed by WEBS.

Needles Body and sleeves—size 6 (4 mm): straight. Neck edging—size 6 (4 mm): 32" to 40" circular (cir). Ruffles—size 7 (4.5 mm): 32" circular. Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle; removable markers (m); stitch holders; 7 sets of hook-and-eye fasteners; sharp-point sewing needle and matching thread.

Gauge 22 sts and 28 rows = 4" in twist st and faggoting patt and twist st stripe patt, on smaller needles; 20 sts and 24 rows = 4" in St st on larger needles.

SYLPH CARDIGAN

ROBIN MELANSON

STITCH GUIDE

Twist Stitch and Faggoting Pattern: (multiple of 6 sts + 3)

Set-up row: (WS) *P1, k1, p1, k3; rep from * to last 3 sts, p1, k1, p1.

Row 1: (RS) *[K1tbl, p1] twice, yo, p2tog; rep from * to last 3 sts, k1tbl, p1, k1tbl.

Row 2: (WS) *[P1tbl, k1] twice, yo, ssk (see Glossary); rep from * to last 3 sts, p1tbl, k1, p1tbl. Rep Rows 1 and 2 for patt; do not rep set-up row.

Twist Stitch Stripe Pattern: (multiple of 6 sts + 3)

Row 1: (RS) *K1tbl, k1, k1tbl, k3; rep from * to last 3 sts, k1tbl, k1, k1tbl.

Row 2: (WS) *P1tbl, p1, p1tbl, p3; rep from * to last 3 sts, p1tbl, p1, p1tbl. Rep Rows 1 and 2 for patt.

NOTES

- ◆ The measurements on the schematic show the actual sizes of the pieces for blocking purposes and include the selvedge stitches. However, the selvedge stitches, which are lost in the seams, do not count toward the finished bust size.
- ◆ The back neck finish is worked as an extension of the left front. Then the extension is sewn along the back neck edge, and the live stitches are grafted to live stitches on the right front.

BACK

With smaller straight needles, CO 77 (83, 89, 95, 107, 113, 125) sts. **Next row:** (WS) P1 (selvedge st; work in St st), work set-up row of twist st and faggoting patt (see Stitch Guide) over center 75 (81, 87, 93, 105, 111, 123) sts, p1 (selvedge st; work in St st). Cont in patt with St st selvedge sts at each side until piece measures about 2½" from CO, ending with WS Row 2 of patt. **Next row:** (RS) Establish twist st stripe patt (see Stitch Guide) and inc 1 st at each side as foll: K2, MIR (see Glossary), k1, k1tbl, k3, work Row 1 of twist st stripe patt over center 63 (69, 75, 81, 93, 99, 111) sts, k3, k1tbl, k1, M1L (see Glossary), k2—2 sts inc'd. **Next row:** (WS) P2, work Row 2 of twist st stripe patt over center 75 (81, 87, 93, 105, 111, 123) sts, p2. Cont in established twist st stripe patt, and **at the same time** inc 1 st at each end of needle (2 sts in from the edges as above) every 6th row 6 (6, 2, 6, 2, 2, 2) times, then every 8th row 1 (1, 4, 1, 4, 4, 4) time(s), working new sts into twist st stripe patt—93 (99, 103, 111, 121, 127, 139) sts. Work 3 rows even in patt, ending with a WS row—piece measures about 9¼" from CO. **Shape armholes:** BO 4 (5, 6, 7, 7, 7, 8) sts at beg of next 2 rows, then 0 (0, 0, 0,

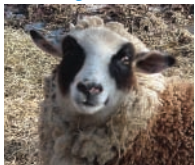
2, 2, 2) sts at beg of next 0 (0, 0, 0, 2, 2, 4) rows—85 (89, 91, 97, 103, 109, 115) sts rem. **Dec row:** (RS) K1, ssk (see Glossary), work in patt to last 3 sts, k2tog, k1—2 sts dec'd. Rep Dec row every RS row 3 (4, 4, 5, 5, 5) more times, then every other RS row 2 (2, 2, 2, 2, 3, 3) times—73 (75, 77, 81, 87, 91, 97) sts rem. Work 16 (16, 18, 20, 20, 20, 20) rows even in patt after the last RS dec row to end with a RS row—armholes measure about 4¼ (5, 5¼, 6, 6¼, 6¾, 7)".

Shape neck: Place removable markers (m) on each side of center 17 (19, 19, 21, 21, 21, 21) sts. **Next row:** (WS) Work in patt to first m, join new yarn and BO center 17 (19, 19, 21, 21, 21, 21) sts, work in patt to end—28 (28, 29, 30, 33, 35, 38) sts at each side. Working each side separately, at each neck edge BO 4 (4, 4, 4, 4, 5, 5) sts once, then 4 sts once, then 3 sts twice, then 2 sts twice, then 1 st once, ending with a WS row—9 (9, 10, 11, 14, 15, 18) sts rem each side; armholes measure about 6¼ (7¼, 7½, 8, 8¼, 8¾, 9¼)". **Shape shoulders:** At each armhole edge, BO 5 (5, 5, 6, 7, 8, 9) sts once, then 4 (4, 5, 5, 7, 7, 9) sts once.

LEFT FRONT

With smaller straight needles, CO 35 (38, 41, 44, 50, 53, 59) sts. **Next row:** (WS) P1

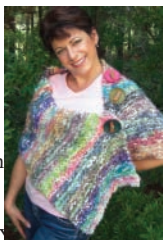
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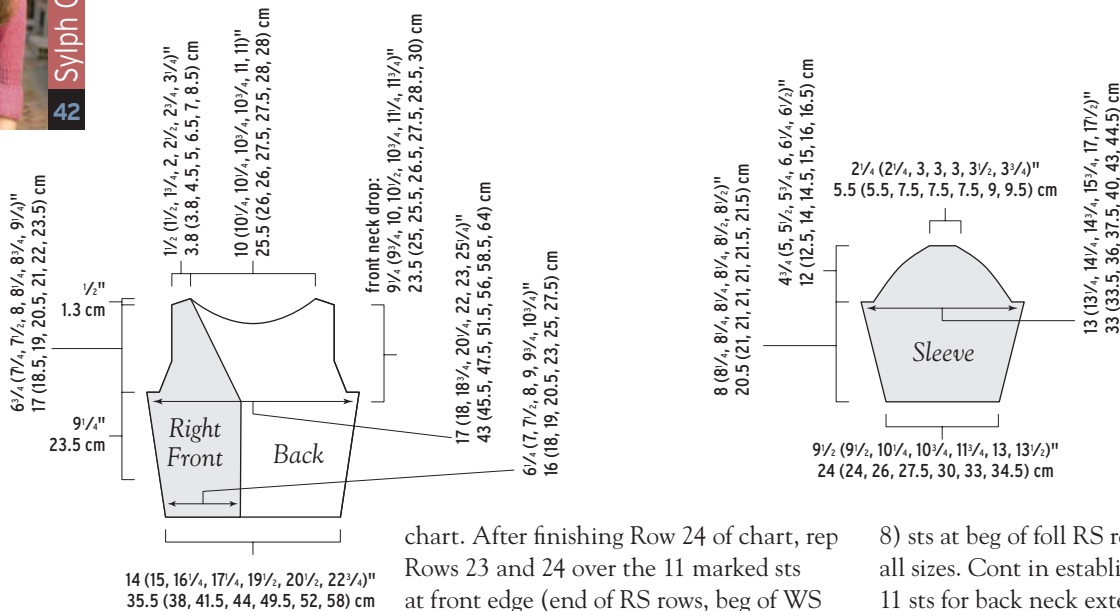
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(selvage st; work in St st), work set-up row of twist st and faggoting patt over next 33 (33, 39, 39, 45, 51, 57) sts, k0 (3, 0, 3, 3, 0, 0), p1 (selvage st, work in St st). **Next row:** (RS) K1, [p1, yo, p2tog] 0 (1, 0, 1, 1, 0, 0) time, work Row 1 of patt over next 33 (33, 39, 39, 45, 51, 57) sts, k1. **Next row:** (WS) P1, work Row 2 of patt over next 33 (33, 39, 39, 45, 51, 57) sts, work [k1, yo, ssk] 0 (1, 0, 1, 1, 0, 0) time, p1. Rep the last 2 rows for patt until piece measures about $2\frac{1}{2}$ " from CO, ending with WS Row 2. Place removable m (pm) 28 sts in from front edge (end of RS rows)—with RS facing, 7 (10, 13, 16, 22, 25, 31) sts before m, 28 sts after m. Establish twist st stripe patt while inc at side edge (beg of RS rows) 2 sts in from the edge as foll: (RS) K2, M1R, [k2, k1tbl] 0 (1, 0, 1, 1, 0, 0) time, work first 5 sts from Row 1 of Left Front chart once, work next 6 st section of chart 0 (0, 1, 1, 2, 3, 4) time(s), slip marker (sl m), work 28 sts from chart to end—1 st inc'd at side. **Next row:** (WS) Work Row 2 of chart over first 28 sts, sl m, work next 6 st section 0 (0, 1, 1, 2, 3, 4) time(s), work last 5 sts of chart once, [p1tbl, p2] 0 (1, 0, 1, 1, 0, 0) time, p3. **Note:** Side shaping cont while chart finishes and neck shaping beg, then armhole shaping is introduced while neck shaping is still in progress; read the foll sections all the way through before proceeding. With RS facing, move m 3 sts to the left before working Rows 3, 5, 7, 11, and 17 of chart, and 2 sts to the left before Row 23, to correspond to m position shown on

chart. After finishing Row 24 of chart, rep Rows 23 and 24 over the 11 marked sts at front edge (end of RS rows, beg of WS rows) and work rem sts in twist st stripe patt. **Shape side, front neck, and armhole:** Cont in established patt and working sts outside chart in twist st stripe patt, inc 1 st at beg of needle (2 sts in from the edge as above) every 6th row 6 (6, 2, 6, 2, 2, 2) times, then every 8th row 1 (1, 4, 1, 4, 4, 4) time(s), working new sts into twist st stripe patt—8 (8, 7, 8, 7, 7, 7) sts total inc'd at side edge, including first side inc. **At the same time,** when piece measures $6\frac{3}{4}$ " from CO, dec 1 st at neck on next RS row as foll: Work in patt including any required side and armhole shaping to 2 sts before m, k2tog, sl m, work last 11 sts in established patt—1 st dec'd at neck edge. Cont in patt, dec 1 st at neck edge in this manner every other RS row 2 times, then every RS row 8 (9, 9, 10, 10, 10, 10) times, then every other RS row 3 (3, 3, 3, 3, 4, 4) times—14 (15, 15, 16, 16, 17, 17) sts total removed from neck edge, including first neck dec. **At the same time,** when piece measures about $9\frac{1}{4}$ " from CO, shape armhole by BO 4 (5, 6, 7, 7, 7, 8) sts at beg of next RS row, then 0 (0, 0, 0, 2, 2, 2) sts at beg of next 0 (0, 0, 0, 1, 1, 2) RS row(s), then dec 1 st at armhole edge by working k1, ssk at beg of next 4 (5, 5, 6, 6, 6, 6) RS rows, then dec 1 st at beg of every other RS row 2 (2, 2, 2, 2, 3, 3) times—10 (12, 13, 15, 17, 18, 21) sts total removed at armhole edge. When all shaping has been completed—19 (19, 20, 21, 24, 25, 28) sts rem. Work even in patt until armhole measures about $6\frac{3}{4}$ " (7 $\frac{1}{4}$, 7 $\frac{1}{2}$, 8, 8 $\frac{1}{4}$, 8 $\frac{3}{4}$, 9 $\frac{1}{4}$)", ending with a WS row. **Shape shoulder:** BO 5 (5, 5, 6, 7, 8, 9) sts at beg of next RS row, then 3 (3, 4, 4, 6, 6,

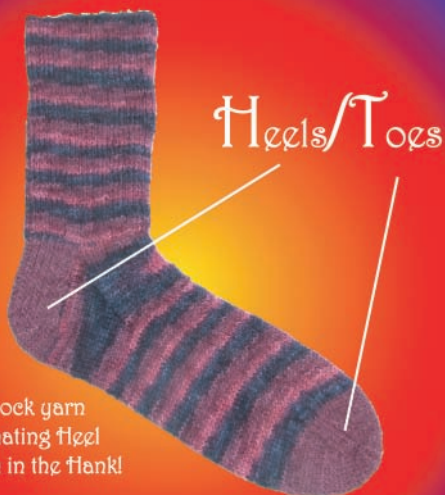
8) sts at beg of foll RS row—11 sts rem for all sizes. Cont in established patt on rem 11 sts for back neck extension until piece measures about $12\frac{1}{4}$ " (12 $\frac{1}{2}$, 12 $\frac{1}{2}$, 12 $\frac{3}{4}$, 12 $\frac{3}{4}$, 13, 13)" from last shoulder BO row when slightly stretched to a row gauge of about 6 rows per inch. Place sts on a holder. Cut yarn, leaving a 12" tail for grafting.

RIGHT FRONT

With smaller straight needles, CO 35 (38, 41, 44, 50, 53, 59) sts. **Next row:** (WS) P1 (selvage st; work in St st), k0 (3, 0, 3, 3, 0, 0), work set-up row of twist st and faggoting patt over next 33 (33, 39, 39, 45, 51, 57) sts, p1 (selvage st). **Next row:** (RS) K1, work Row 1 of patt over next 33 (33, 39, 39, 45, 51, 57) sts, [p1, yo, p2tog] 0 (1, 0, 1, 1, 0, 0) time, k1. **Next row:** (WS) P1, [k1, yo, ssk] 0 (1, 0, 1, 1, 0, 0) time, work Row 2 of patt over next 33 (33, 39, 39, 45, 51, 57) sts, p1. Rep the last 2 rows for patt until piece measures about $2\frac{1}{2}$ " from CO, ending with WS Row 2. Pm 28 sts in from front edge (beg of RS rows)—with RS facing, 28 sts before m, 7 (10, 13, 16, 22, 25, 31) sts after m. Establish twist st stripe patt while inc at side edge (end of RS rows) 2 sts in from the edge as foll: (RS) Work Row 1 of Right Front chart over first 28 sts, sl m, work next 6 st section of chart 0 (0, 1, 1, 2, 3, 4) time(s), work last 5 sts of chart once, [k2, k1tbl] 0 (1, 0, 1, 1, 0, 0) time, M1L, k2—1 st inc'd at side. **Next row:** (WS) P3, [p1tbl, p2] 0 (1, 0, 1, 1, 0, 0) time, work first 5 sts of Row 2 of chart once, work next 6 st section 0 (0, 1, 1, 2, 3, 4) time(s), sl m, work last 28 sts of chart. **Note:** As for left front, shaping cont while chart finishes and neck shaping beg, then armhole shaping is introduced while neck shaping is still

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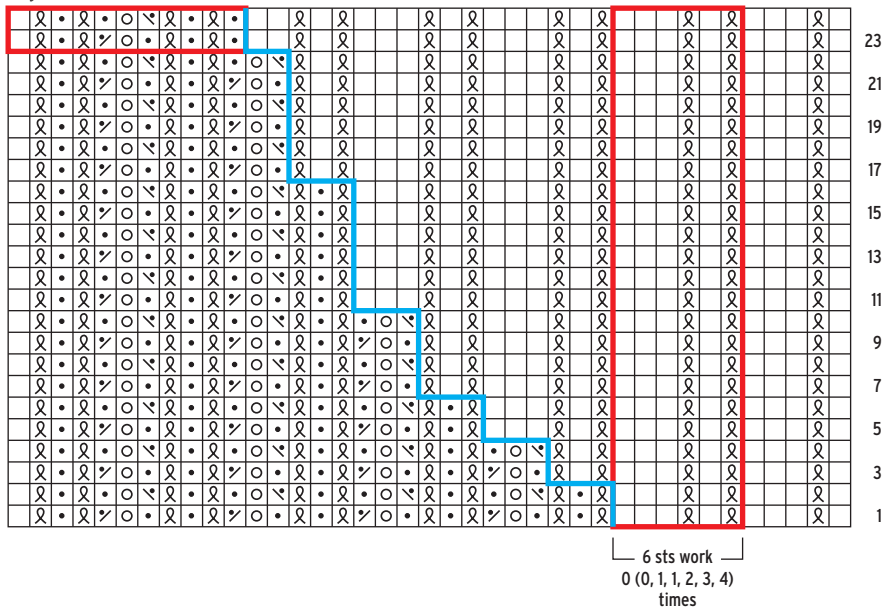
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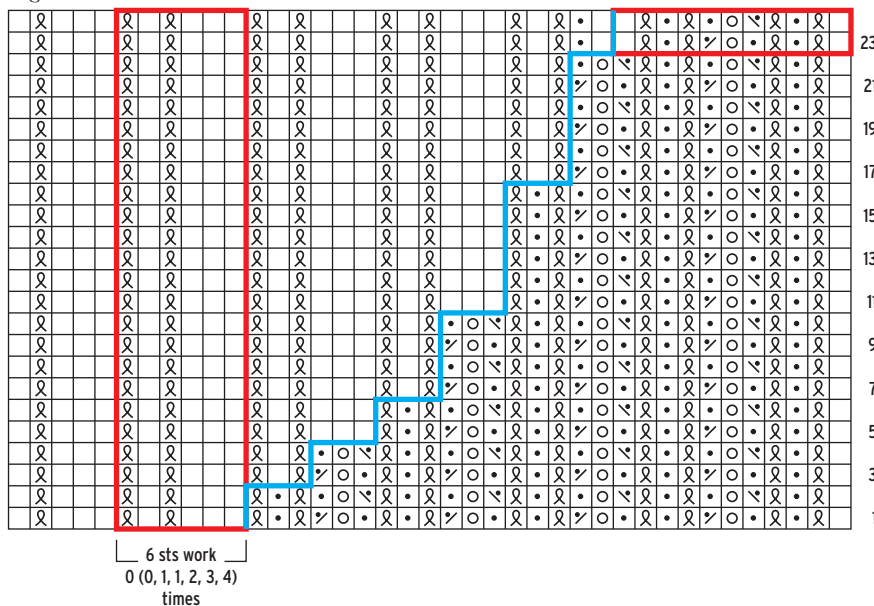


	k on RS; p on WS		yo		pattern repeat
	p on RS; k on WS		p2tog on RS		marker position
	k1tbl on RS; p1tbl on WS		ssk on WS		

Left Front



Right Front



in progress; read the foll sections all the way through before proceeding. With RS facing, move m 3 sts to the right before working Rows 3, 5, 7, 11, and 17 of chart, and 2 sts to the right before Row 23, to correspond to m position shown on chart. After finishing Row 24 of chart, rep Rows 23 and 24 over the 11 marked sts at front edge (beg of RS rows, end of WS rows), and work rem sts in twist st stripe patt. **Shape side, front neck, and armhole:** Cont in established patt and working sts outside chart in twist st stripe patt, inc 1 st at end of needle (2 sts in from the edge as above) every 6th row 6 (6, 2, 6, 2, 2, 2) times, then every 8th row 1 (1, 4, 1, 4, 4, 4) time(s), working new sts into twist st stripe patt—8 (8, 7, 8, 7, 7, 7) sts total inc'd at side edge, including first side inc. **At the same time,** when piece measures 6¼" from CO, dec 1 st at neck on next RS row as foll: Work 11 sts in patt, sl m, ssk, work to end including any required side or armhole shaping—1 st dec'd at neck edge. Cont in patt, dec 1 st at neck edge in this manner every other RS row 2 times, then every RS row 8 (9, 9, 10, 10, 10, 10) times, then every other RS row 3 (3, 3, 3, 3, 4, 4) times—14 (15, 15, 16, 16, 17, 17) sts total removed from neck edge, including first neck dec. **At the same time,** when piece measures about 9¼" from CO, shape armhole by BO 4 (5, 6, 7, 7, 7, 8) sts at beg of next WS row, then 0 (0, 0, 0, 2, 2, 2) sts at beg of next 0 (0, 0, 0, 1, 1, 2) WS row(s), then dec 1 st at armhole edge by working last 3 sts as k2tog, k1 at end of next 4 (5, 5, 6, 6, 6, 6) RS rows, then dec 1 st at end of every other RS row 2 (2, 2, 2, 2, 3, 3) times—10 (12, 13, 15, 17, 18, 21) sts total removed at armhole edge. When all shaping has been completed—19 (19, 20, 21, 24, 25, 28) sts rem. Work even in patt until armhole measures about 6¼ (7¼, 7½, 8, 8¼, 8¾, 9¼)", ending with a RS row. **Shape shoulder:** BO 5 (5, 5, 6, 7, 8, 9) sts at beg of next WS row, then 3 (3, 4, 4, 6, 6, 8) sts at beg of foll WS row—11 sts rem for all sizes. Place sts on holder.

SLEEVES
With smaller straight needles, CO 53 (53, 56, 59, 65, 71, 74) sts. **Next row:** (WS) P1 (selvage st; work in St st), work set-up row of twist st and faggoting patt over next 51 (51, 51, 57, 63, 69, 69) sts, k0 (0, 3, 0, 0, 0, 3), p1 (selvage st; work in St st). **Next row:** (RS) K1, [p1, yo, p2tog] 0 (0, 1, 0, 0, 0, 1)

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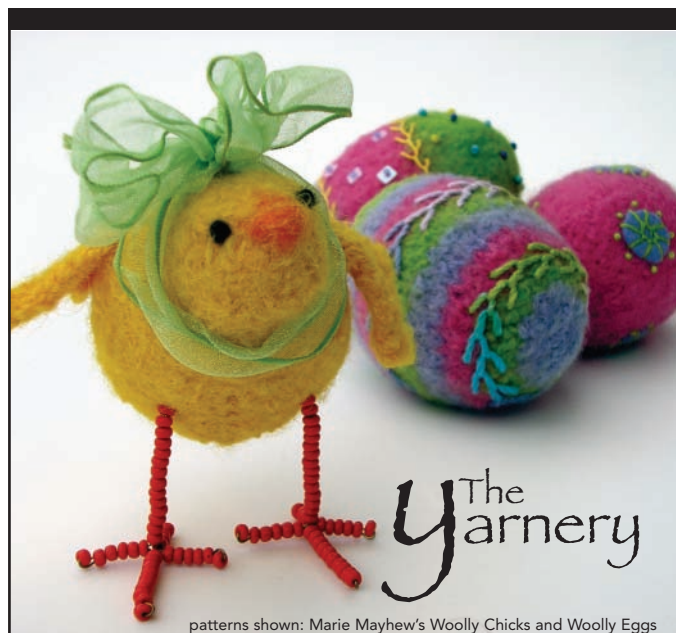


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time, work Row 1 of patt over next 51 (51, 51, 57, 63, 69, 69) sts, k1. **Next row:** P1, work Row 2 of patt over next 51 (51, 57, 63, 69, 69) sts, work [k1, yo, ssk] 0 (0, 1, 0, 0, 0, 1) time, p1. Cont in patt with St st selvedge sts at each side until piece measures about 2½" from CO, ending with WS Row 2 of patt. **Next row:** (RS) Establish twist st stripe patt and inc 1 st at each side as foll: K2, M1R, k1 (1, 2, 1, 1, 1, 2), [k1tbl, k3] 1 (1, 0, 1, 1, 1, 0) time, work Row 1 of twist st stripe patt over next 39 (39, 45, 45, 51, 57, 63) sts, k3, k1tbl, k1, M1L, k2—2 sts inc'd. **Next row:** (WS) P2, work Row 2 of twist st stripe patt over next 51 (51, 51, 57, 63, 69, 69) sts, [p1tbl, p1, p1tbl] 0 (0, 1, 0, 0, 0, 1) time, p2. Cont in established twist st stripe patt and **at the same time** inc 1 st at each end of needle (2 sts in from the edges as above) every RS row 0 (0, 2, 2, 2, 1, 1) time(s), then every 4th row 7 (9, 8, 8, 8, 9, 9) times, then every 6th row 1 (0, 0, 0, 0, 0, 0) time, working new sts into patt—71 (73, 78, 81, 87, 93, 96) sts. Work 3 rows even, ending with a WS row—piece measures about 8 (8¼, 8¼, 8¼, 8¼, 8½, 8½)" from CO. **Shape cap:** BO 4 (5, 6, 7, 7, 8, 8) sts at beg of next 2 rows, then 0 (0, 0, 0, 2, 2, 2) sts at beg of next 0 (0, 0, 0, 2, 2, 4) rows—63 (63, 66, 67, 69, 73, 72) sts rem. **Dec row:** (RS) K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd. Rep Dec row every RS row 9 (11, 4, 5, 5, 5, 5) more times, then every other RS row 0 (0, 1, 2, 1, 1, 2) time(s), then every RS row 0 (0, 6, 4, 6, 7, 5) times—43 (39, 42, 43, 43, 45, 46) sts rem. BO 2 sts at beg of next 6 (4, 4, 4, 4, 4, 4) rows, then 3 sts at beg of next 6 rows—13 (13, 16, 17, 17, 19, 20) sts rem. BO rem sts.

FINISHING

Block pieces to measurements, without blocking neckband extension. Sew shoulder seams. Sew neckband extension along back neck edge, stretching edge to fit and sewing with a 1 st seam allowance on neckband. Add or remove rows from the extension as necessary to achieve the best fit, then graft live sts of extension to held sts of right front using Kitchener st (see Glossary). **Front edging:** Pm at the edges of both fronts where the first neck dec row occurs to mark start of neck shaping. **Note:** When picking up sts, pick up about 3 sts for every 4 rows along front edges, and about 2 sts for every

3 rows across the back neck extension. Work St st front edging as foll, working short-rows (see Glossary) to build up more rows at center front than around the neck: **Row 1:** (RS) With smaller cir needle and RS facing, beg at lower corner of right front, pick up and knit 36 sts to m at base of right neck shaping, turn. **Row 2:** (WS) Sl last picked-up st to right needle without working it, purl to end, turn. **Row 3:** K36, and with RS still facing, pick up and knit 53 (54, 56, 59, 60, 63, 65) sts to shoulder seam, 49 (50, 50, 51, 51, 52, 52) sts across back neck extension to shoulder seam, 53 (54, 56, 59, 60, 63, 65) sts along left neck edge to m, and 36 sts from m to lower edge to end at left-front corner—about 227 (230, 234, 241, 243, 250, 254) sts total. Do not join. **Row 4:** P35, wrap st before m, turn. **Row 5:** Knit to end. **Row 6:** P35, purl next st tog with its wrap, purl to end. **Rows 7 and 9:** Knit. **Row 8:** (WS) Knit all sts for fold line. **Row 10:** Purl. **Row 11:** K35, wrap st before m, turn. **Row 12:** Purl to end. **Row 13:** K35, knit next st tog with wrap, knit to end. **Row 14:** P35, wrap st before m, turn. **Row 15:** Knit to end. BO all sts. Fold edging to inside along fold line. Sew BO edge invisibly along pick-up row, then sew short side seams closed. **Lower body ruffle:** Sew side seams. **Note:** When picking up sts along lower edge, pick up from between the sts of the CO edge, instead of picking up in the sts themselves. Hold garment upside-down so CO edge of body is uppermost. With larger cir needle and RS facing, beg at left-front corner, pick up and knit 33 (36, 39, 42, 48, 52, 57) sts along left front, 76 (82, 88, 94, 106, 114, 124) sts across back, and 33 (36, 39, 42, 48, 52, 57) sts along right front—142 (154, 166, 178, 202, 218, 238) sts. Do not join. **Next row:** (WS) *P2, yo; rep from * to last 2 sts, p2—212 (230, 248, 266, 302, 326, 356) sts. Slipping the last st of each row pwise with yarn held in back (wyb) on RS rows and in front (wyf) on WS rows, work 20 rows even in St st, ending with a WS row. **Next row:** (RS) K1, *k2tog, yo; rep from * to last st, sl 1 pwise wyb. **Next row:** (WS) P1, *yo, p2tog; rep from * to last st, p1—ruffle measures about ¾" from pick-up row. BO all sts. **Sleeve ruffles:** With larger cir



needle and RS facing, pick up and knit 52 (52, 55, 58, 64, 70, 73) sts along CO edge of sleeve, picking up as for lower body ruffle. Do not join. **Next row:** (WS) *P2, yo; rep from * to last 2 (2, 1, 2, 2, 2, 1) st(s), p2 (2, 1, 2, 2, 2, 1)—77 (77, 82, 86, 95, 104, 109) sts. Work 20 rows in St st, slipping last st of each row as for lower body ruffle. **Next row:** (RS) K1, *k2tog, yo; rep from * to last 2 (2, 1, 1, 2, 1, 2) st(s), k2 (2, 1, 1, 2, 1, 2). **Next row:** (WS) P2 (2, 1, 1, 2, 1, 2), *yo, p2tog; rep from * to last st, p1—ruffle measures about ¾" from pick-up row. BO all sts. Work ruffle for other sleeve in the same manner. Press all ruffles lightly using steam iron set on the correct setting for the fiber in your yarn and a damp press cloth. Sew sleeve and sleeve ruffle seams. Sew sleeves into armholes. Mark positions for 7 hook-and-eye closures along fold line of front edging, the lowest at the bottom of the front edging, the highest even with the first neck dec row, and the rem 5 evenly spaced in between. With sewing needle and thread, sew hooks to inside of left front and eyes to inside of right front opposite the hooks. Weave in ends. ■

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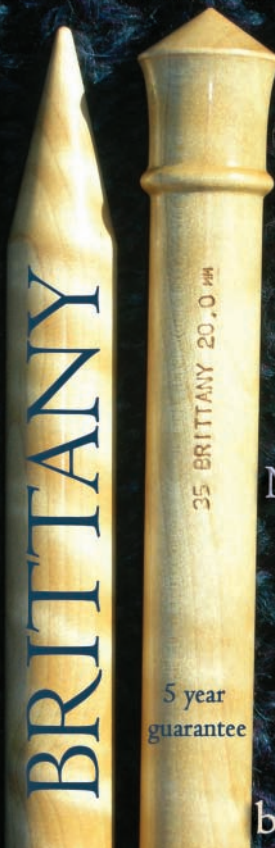
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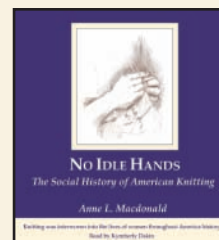
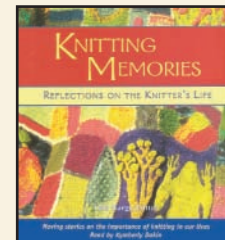
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PAGE 43

KATHY ZIMMERMAN is the owner of Kathy's Kreations in Ligonier, Pennsylvania. She loves cable pattern stitches, especially large ones that make a statement.

Finished Size 34½ (38, 41, 44½, 48, 51½)" bust circumference, after blocking. Sweater shown measures 38".

Yarn Mission Falls 1824 Cotton (100% cotton; 85 yd [78 m]/50 g): #405 phlox (purple), 13 (14, 15, 16, 18, 19) balls. Yarn distributed by CNS Yarns.

Needles Body—size 7 (4.5 mm). Body and sleeve rib—size 5 (3.75 mm). Neckband—size 5 (3.75 mm): 16" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Cable needle (cn); markers (m); tapestry needle.

Gauge 19 sts and 25 rows = 4" in rev St st on larger needles, after blocking; 70 sts of cable = 13" wide; 26 rows of cable = 4" high.

NOTES

- ◆ Work all increases and decreases one stitch in from edges.
- ◆ When working shaping, if there are not enough stitches remaining to complete cable, work stitches in reverse stockinette stitch.

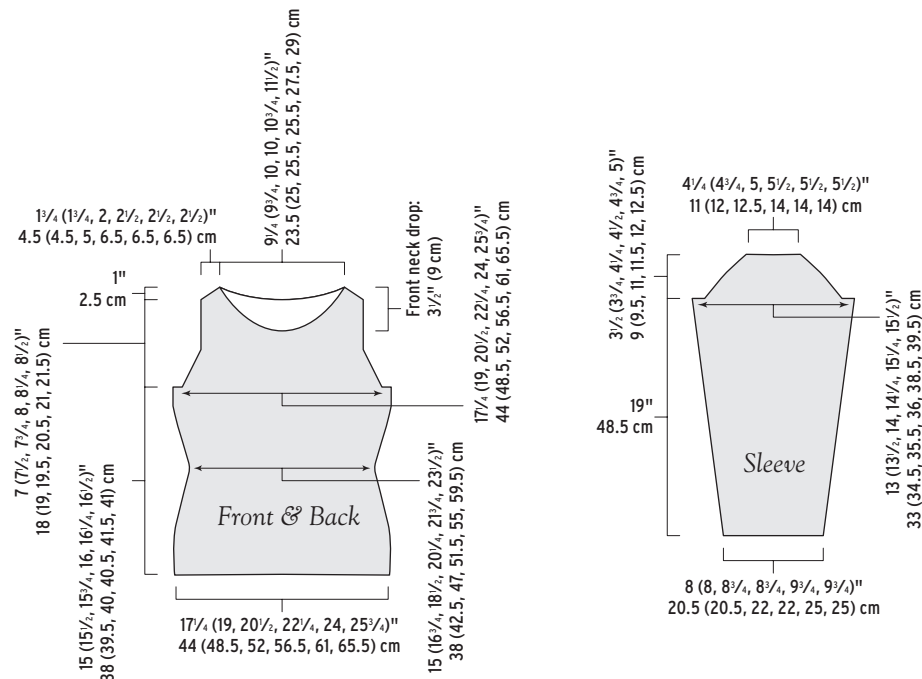
BACK

With smaller needles, CO 90 (98, 106, 114, 122, 130) sts. **Set-up row:** (WS) K2, [p2, k2] 2 (3, 4, 5, 6, 7) times, place marker (pm), p6, [k4, p2] 2 times, k2, [p2, k4] 2 times, p2, k2, [p2, k4] 2 times, p2, k2, [p2, k4] 2 times, p6, pm, [k2, p2] 2 (3, 4, 5, 6, 7) times, k2.

Row 1: (RS) Slipping m and beg with Row 1 of chart, work in rib over 10 (14, 18, 22, 26, 30) sts to m, work Cable chart over 70 sts, work in rib over 10 (14, 18, 22, 26, 30) sts to end.

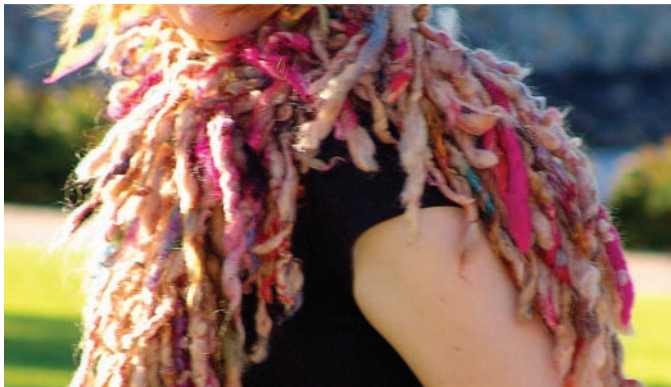
Cont in patt as established through chart Row 8, ending with a WS row. Change to larger needles. **Next row:** (RS) P10 (14, 18, 22, 26, 30), work next 70 sts in charted patt, p10 (14, 18, 22, 26, 30). Cont in patt, working outer sts in rev St st (purl on RS; knit on WS) and center panel according to chart, for 12 (14, 14, 16, 16, 16) more rows, ending with a RS row. **Shape waist:**

Dec 1 st each end of needle (see Notes) on next row, then every 8th row 0 (0, 0, 0, 1, 1) time, then every 6th row 4 (4, 4, 4, 3, 3) times—80 (88, 96, 104, 112, 120) sts rem. Work even in patt for 7 rows, ending with a RS row. Inc 1 st each end of needle on next row, then every 6th row 4 (4, 4, 4, 3, 3) times, then every 8th row 0 (0, 0, 0, 1, 1) time—90 (98, 106, 114, 122, 130) sts. Work even in patt until piece measures 15 (15½, 15¾, 16, 16¼, 16½)" from CO, ending with a WS row. **Shape armholes:** Keeping in patt, BO 5 (5, 6, 7, 8, 9) sts at beg of next 2 rows—80 (88, 94, 100, 106, 112) sts rem. BO 2 sts at beg of next 0 (0, 2, 4, 6, 8) rows, then dec 1 st each end of needle every other row 6 (8, 7, 6, 5, 4) times—68 (72, 76, 80, 84, 88) sts rem. Work even in patt until armholes measure 7 (7½, 7¾, 8, 8¼, 8½)" ending with a WS row. **Shape neck:** (RS) Work 27 (28, 29, 31, 33, 35) sts in patt, join new yarn, BO



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center 14 (16, 18, 18, 18, 18) sts, work to end in patt. Working each side separately at the same time, BO 9 (9, 9, 9, 10, 11) sts at each neck edge 2 times and **at the same time** BO 3 (4, 3, 5, 5, 5) sts at each armhole edge once, then BO 3 (3, 4, 4, 4, 4) sts at each armhole edge 2 times—no sts rem.

FRONT

Work as for back until armholes measure 4½ (5, 5¼, 5½, 5¾, 6)", ending with a WS row. **Shape neck:** Keeping in patt, work 26 (27, 28, 30, 32, 33) sts in patt, join new yarn, BO center 16 (18, 20, 20, 20, 22) sts, work to end in patt. Working each side separately at the same time, at each neck

edge BO 3 sts 3 (3, 3, 3, 3, 4) times, then BO 2 sts 2 (2, 2, 2, 4, 3) times—13 (14, 15, 17, 15, 15) sts rem. Dec 1 st at each neck edge every other row 4 (4, 4, 4, 2, 2) times—9 (10, 11, 13, 13, 13) sts rem. **At the same time**, when piece measures same as back to shoulders, shape shoulders as for back—no sts rem.

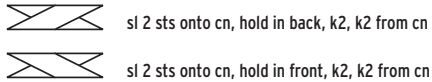
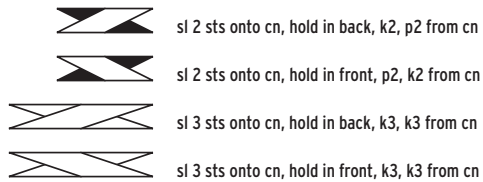
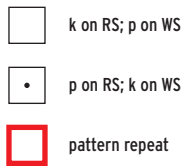
SLEEVES

With smaller straight needles, CO 38 (38, 42, 42, 46, 46) sts. **Set-up row:** (WS) K2, *p2, k2; rep from * to end. Work in rib for 8 more rows, ending with a WS row. Change to larger needles and rev St st. Inc 1 st each end of needle every 6th row 1 (3, 2, 3, 3, 6) time(s), then every 8th row 7 (8, 5, 8, 8, 7) times, then every 10th row 4 (2, 5, 2, 2, 1) time(s), working all new sts in rev St st—62

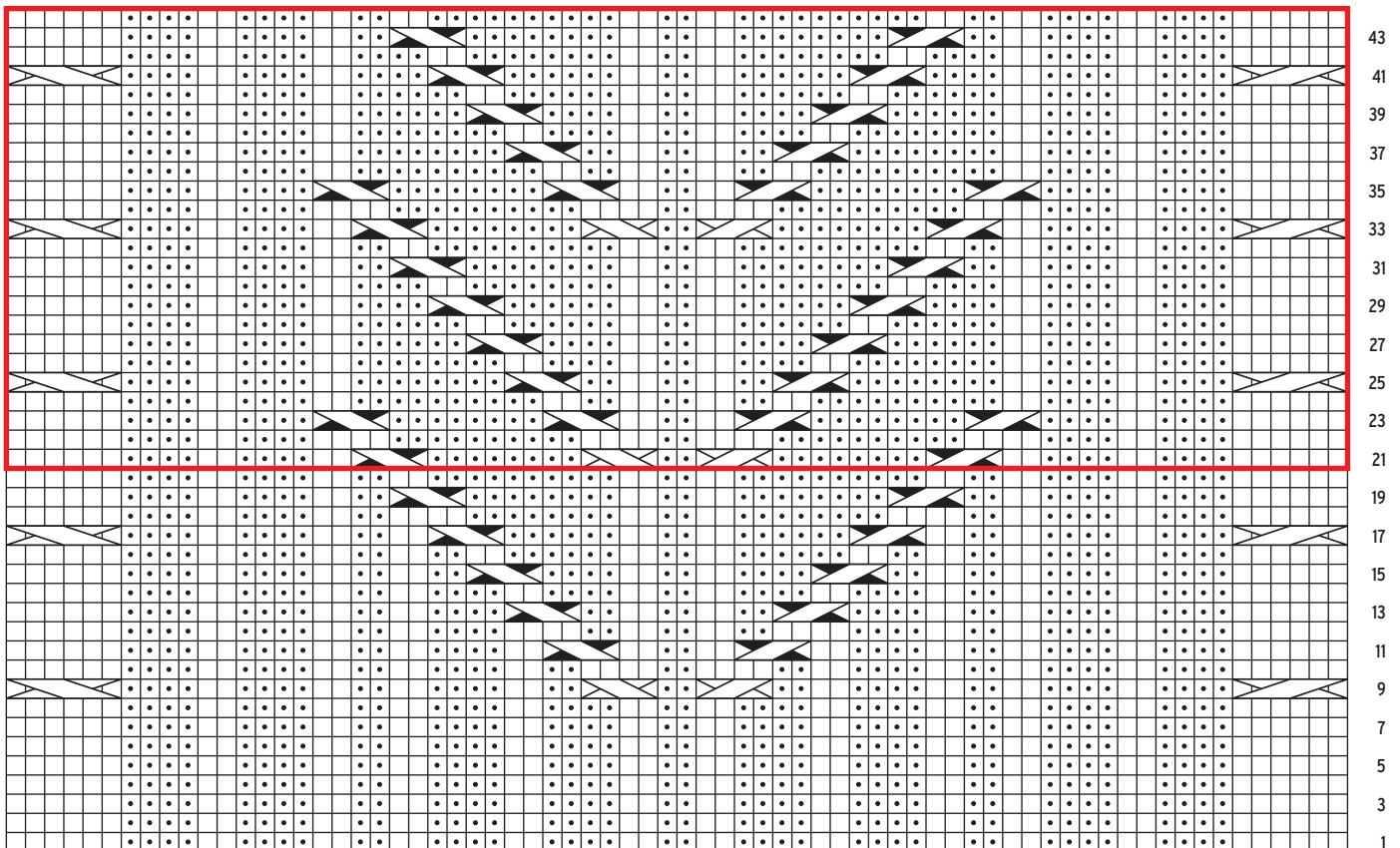
(64, 66, 68, 72, 74) sts. Work even in rev St st until piece measures 19" from CO, ending with a WS row. **Shape cap:** BO 5 (5, 6, 7, 8, 9) sts at beg of next 2 rows—52 (54, 54, 54, 56, 56) sts rem. BO 2 sts at beg of next 0 (0, 2, 4, 6, 4) rows—52 (54, 50, 46, 44, 48) sts rem. Dec 1 st each end of needle every other row 6 (8, 5, 2, 0, 2) times, then every 4th row 0 (0, 2, 4, 5, 5) times—40 (38, 36, 34, 34, 34) sts rem. BO 2 sts at beg of next 6 (4, 2, 0, 0, 0) rows, then 4 sts at beg of foll 2 rows—20 (22, 24, 26, 26, 26) sts rem. BO all sts in patt.

FINISHING

Sew shoulder seams. With cir needle, RS facing, and beg at left-shoulder seam, pick up and knit 24 sts along left-front neck, 16 (18, 20, 20, 20, 22) sts along BO of front neck, 24 sts along right-front neck, 52 (54, 56, 56, 60, 62) sts along back neck—116 (120, 124, 124, 128, 132) sts total. Pm and join for working in the rnd. **Next rnd:** *K2, p2; rep from * around. Rep last rnd 13 more times—neckband measures about 2" from pick-up. BO all sts in rib. Sew in sleeves. Sew side and sleeve seams. Weave in loose ends. Block lightly to measurements. ■



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LORILEE BELTMAN is the owner of City Knitting in Grand Rapids, Michigan. When she's not knitting, she enjoys gardening and camping with her family of all boys. You can find her at www.city-knitting.com.

Finished Size About 4" wide and 80" long.

Yarn Knit One Crochet Too Ty-Dy (100% cotton; 196 yd [179 m]/100 g): #289 painted desert and #574 magenta moss, 1 ball each.

Needles Size 5 (3.75 mm): set of 5 double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle.

Gauge 24 sts and 48 rows = 4" in garter st.

CHAMELEON SCARF

LORILEE BELTMAN

NOTES

- ◆ Squares are worked with wrong side facing.
- ◆ The scarf's pizzazz results from the slowly changing colors in the skeins. Follow these four tips:
 - Use two different colorways of the same self-striping yarn.
 - Work from a center-pull ball, so you can knit some squares from the inside and some from the outside, thus changing the color order.
 - Within the skein, the colors run many yards before changing. It is possible to knit a nearly solid-color square if you start at the very beginning of a color. If you want a more vibrant piece, start from somewhere in the middle of a color.
 - Save your seaming until the end, so you can arrange the squares for greater contrast, in a way that pleases you.
- ◆ Avoid sloppy corners by tugging on the first and, more importantly, the second stitch of each section.

LARGE SQUARES (MAKE 11)

Beg with an 8' tail and using the long-tail method, CO 96 sts; this leaves about 24" of tail for seaming. Distribute sts evenly onto 4 dpn: 24 sts each needle. Join for working in the rnd.

Rnd 1: *K2tog, knit to last 2 sts of needle, ssk; rep from * 3 more times—8 sts dec'd.

Rnd 2: Purl.

Rep Rnds 1 and 2 seven more times, then work Rnd 1 again—24 sts rem; 6 sts each needle. BO all sts pwise. Break yarn, leaving a 6" tail.

SMALL SQUARES (MAKE 10)

Beg with a 7' tail, CO 72 sts. Distribute sts evenly onto 4 dpn: 18 sts each needle. Work as for large square, working Rnds 1 and 2 five times, then working Rnd 1 again—24 sts rem. Finish as for large square.

FINISHING

Darn in tails at center: Thread tail on a tapestry needle. Go under the V of the very first BO st. Return needle to the last BO st and go into the V from which the tail emerged. This creates a smooth, uninterrupted chain of sts lining the hole. Darn in rem tail for about 5 sts along purl bumps of a row adjacent to the hole. Trim excess tail. **Seaming:** Arrange all squares in an order that pleases you. With RS facing (see Notes), center small square

along edge of large square. Using CO tail threaded on a tapestry needle, join squares using mattress st (see Glossary), inserting needle below purl bumps above CO edge. Do not pull too tightly. When finished, the seam will appear on the RS as a row of knit sts. Weave in loose ends. ■



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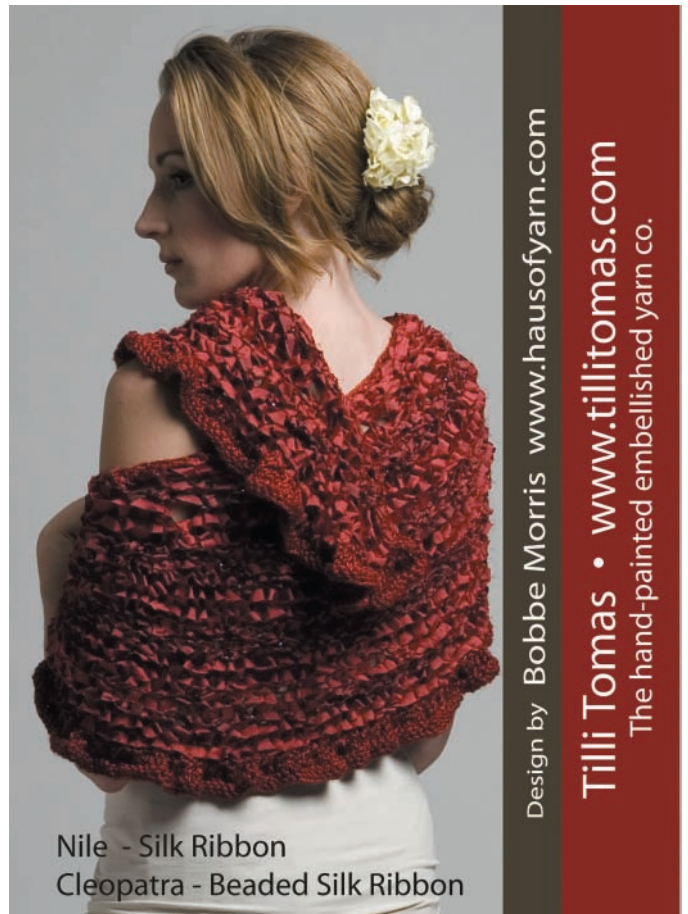
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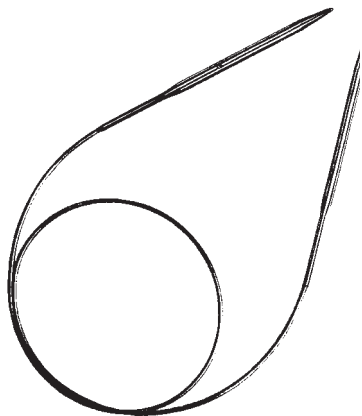
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TWISTED TULIP SOCKS

CHRISSEY GARDINER

NOTES













- ◆ When working a cable across the join between two needles, slip one stitch to cable needle and hold in front or back as directed, then work a stitch from next double-pointed needle. Work the stitch from the cable needle onto the empty double-pointed needle, then continue working with that double-pointed needle as usual. The number of stitches on each needle will remain the same.

SOCKS

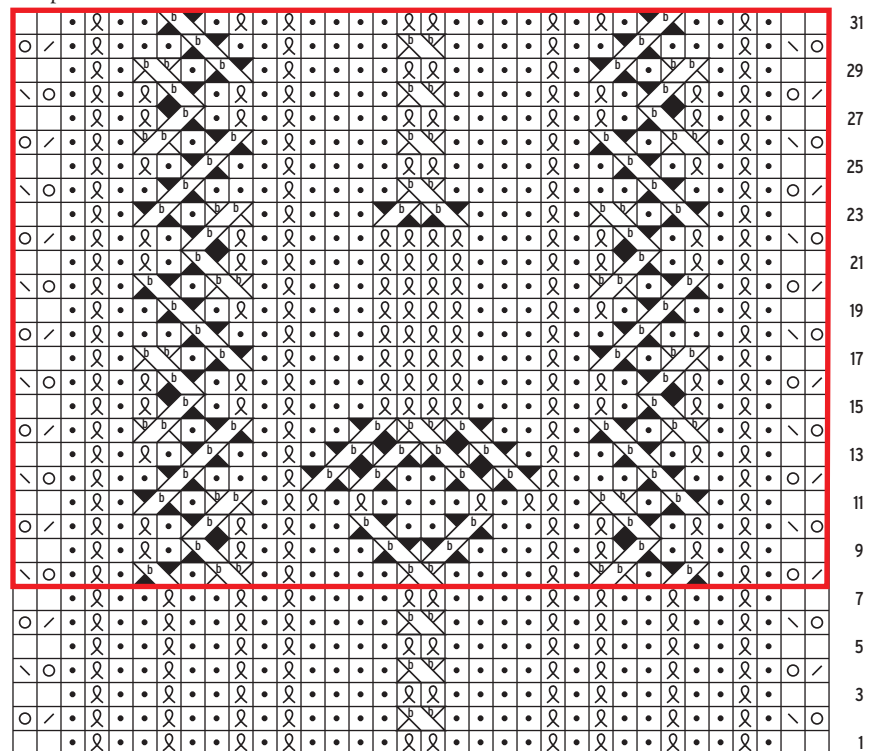
Leg: CO 64 sts and divide onto 4 dpn as foll: 16 sts on Needle 1, 14 sts on Needle 2, 18 sts on Needle 3, and 16 sts on Needle 4. Needles 1 and 2 will hold the sole sts and Needles 3 and 4 the instep sts with the join at the side of the leg. Place marker (pm) and join for working in the

rnd. Work Rows 1–31 of Tulip chart, then work Rows 8–29 again, working sts as foll: work sts 3–18 from chart across Needle 1, sts 19–32 across Needle 2, sts 1–18 across Needle 3, and sts 19–34 across Needle 4.

Heel flap: The heel flap will be worked back and forth on the 30 sts of Needles 1 and 2.

	knit		k2tog		sl 1 st onto cn, hold in back, k1tbl, k1tbl from cn
	purl		ssk (see Glossary)		sl 1 st onto cn, hold in front, k1tbl, k1tbl from cn
	k1tbl		pattern repeat		sl 1 st onto cn, hold in back, k1tbl, p1 from cn
	yo				sl 1 st onto cn, hold in front, p1, k1tbl from cn

Tulip



CHRISSEY GARDINER designs and teaches knitting in Portland, Oregon, where she lives with her two small children, one cat, three chickens, and an extremely patient husband. You can find more of her work at www.gardineryarnworks.com.

Finished Size 7½" foot circumference and 8½" long from back of heel to tip of toe. To fit women's U.S. shoe sizes 7–8.
Yarn Blue Moon Fiber Arts Socks that Rock Mediumweight (100% superwash merino; 380 yd [347 m]/156 g): sand, 1 skein.

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

Notions Cable needle (cn); marker (m); tapestry needle.

Gauge 14 sts and 19 rows = 2" in St st.



Twisted Tulip
44

Row 1: (RS) *Sl 1, k1; rep from * across all sts on Needles 1 and 2, working them onto a single needle (the heel needle), turn.
Row 2: (WS) Sl 1, purl to end of needle.
Row 3: *Sl 1, k1; rep from * to end of needle.
Row 4: Sl 1, purl to end.
 Rep Rows 3 and 4 twelve more times—14 chain sts on each side of heel flap. **Turn heel:**
Row 1: (RS) K16, ssk (see Glossary), k1, turn.
Row 2: Sl 1, p3, 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.
 Rep Rows 3 and 4 four more times—18 sts rem for heel; 1 st rem after gap at each end of needle. **Next row:** (RS) Sl 1, k14, ssk, turn. **Next row:** Sl 1, p14, p2tog, turn—16 sts rem for heel. **Gusset:** Knit heel sts. Using the same needle and working along the side of the heel flap, pick up and knit 14 sts (now Needle 2 again). In the gap between Needle 2 and Needle 3, pick up and purl 1 st onto Needle 2, aligning it with the purl column on the right edge of the lace panel.

Work Row 30 of chart on Needles 3 and 4. Using empty needle (now Needle 1), pick up and purl 1 st in the gap between Needle 4 and the heel flap, aligning it with the purl column on the left edge of the lace panel, then pick up and knit 14 sts along side of heel flap. K8 from Needle 2 onto Needle 1—80 sts total: 23 sts each on Needles 1 and 2, 18 sts on Needle 3, and 16 sts on Needle 4. **Shape gusset: Note:** Gusset rnds will beg with Needle 2 and end with Needle 1. On Needles 3 and 4, work Row 31 of chart, then rep Rows 8–31 to toe.
Rnd 1: Needle 2: Knit to last 3 sts, k2tog, p1; Needles 3 and 4: work charted patt as established; Needle 1: p1, ssk, knit to end—2 sts dec'd.
Rnd 2: Needle 2: Knit to last st, p1; Needles 3 and 4: work charted patt as established; Needle 1: p1, knit to end.
 Rep Rnds 1 and 2 seven more times—64 sts rem: 15 sts each on Needles 1 and 2. **Foot:** Work even as established, purling first st on Needle 1 and last st on Needle 2, knitting the sts in between, and working Needles 3 and 4 in charted patt, until 4 complete patt reps have been worked down

the front of the sock, ending with Row 31.
Next rnd: Needles 1 and 2: Knit; Needle 3: k5, k2tog, k3, k2tog, knit to end; Needle 4: k4, ssk, k3, ssk, knit to end—60 sts rem. Rearrange sts on Needles 3 and 4 so that there are 15 sts on each needle. If needed, work even in St st until foot measures 6½", or 2" less than desired finished length. **Toe:**
Rnd 1: Needle 1: K1, ssk, knit to end of needle; Needle 2: knit to last 3 sts, k2tog, k1; Needle 3: k1, ssk, knit to end of needle; Needle 4: knit to last 3 sts, k2tog, k1—4 sts dec'd.
Rnd 2: Knit.
 Rep Rnds 1 and 2 six more times—32 sts rem; 8 sts on each needle. Rep Rnd 1 four times—16 sts rem; 4 sts on each needle. Break yarn, leaving a 12" tail.

FINISHING

With tail threaded on a tapestry needle, graft toe closed using Kitchener st (see Glossary). Weave in loose ends. Lay socks flat to block or use sock blockers. ■

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PAGE 45

KATIE HIMMELBERG is the assistant editor of *Knits* and enjoys the challenge of designing a project that is both simple and fashionable.

Finished Size 32½ (35½, 38¾, 42, 45¼, 48½, 51½)" bust circumference. Sweater shown measures 32½".

Yarn Terra Collection Sky (100% Biofil cotton; 92 yd [85 m]/50 g): #2 almond (MC), 5 (6, 7, 8, 9, 11, 12) balls; #1 vanilla (CC), 1 (1, 1, 1, 1, 2, 2) ball(s). Yarn distributed by Tahki Stacy Charles.

Needles Size 6 (4 mm): 20" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Tapestry needle; seven ⅝" buttons.

Gauge 20 sts and 28 rows = 4" in St st, after washing and blocking.

HEXACOMB CARDIGAN

KATIE HIMMELBERG

BODY

With CC, CO 162 (178, 194, 210, 226, 242, 258) sts. Knit 3 rows. Change to MC and knit 1 row. Change to CC and knit 3 rows.

Next row: (WS) Knit with MC. **Next row:** (RS) Cont with MC, k1 (selvage st), work Row 1 of Hexacomb chart (see page 108) to last st, k1 (selvage st). Rep Rows 1–12 of chart, maintaining first and last sts in St st, until piece measures 7 (7, 8, 8, 9, 9, 10)" from CO, ending with a WS row. **Divide for fronts and back:** (RS) Work 37 (40, 43, 47, 50, 53, 56) sts in patt (right front), BO 8 (10, 12, 12, 14, 16, 18) sts (underarm), work 72 (78, 84, 92, 98, 104, 110) sts in patt (back), BO 8 (10, 12, 12, 14, 16, 18) sts (underarm), work in patt to end (left front). Place back sts and right-front sts on separate holders; note which row of patt you ended with.

LEFT FRONT

Next row: (WS) Working on 37 (40, 43, 47, 50, 53, 56) sts of left front only, work 1 row even. **Dec row:** (RS) K1, ssk (see Glossary), work in patt to end—1 st dec'd for armhole. Work 1 row even. Rep last 2 rows 3 (4, 5, 6, 7, 8, 10) more times—33 (35, 37, 40, 42, 44, 45) sts rem. Work even until armhole measures 2½ (3, 3½, 4, 4, 4½, 5)", ending with a RS row. **Shape neck:**

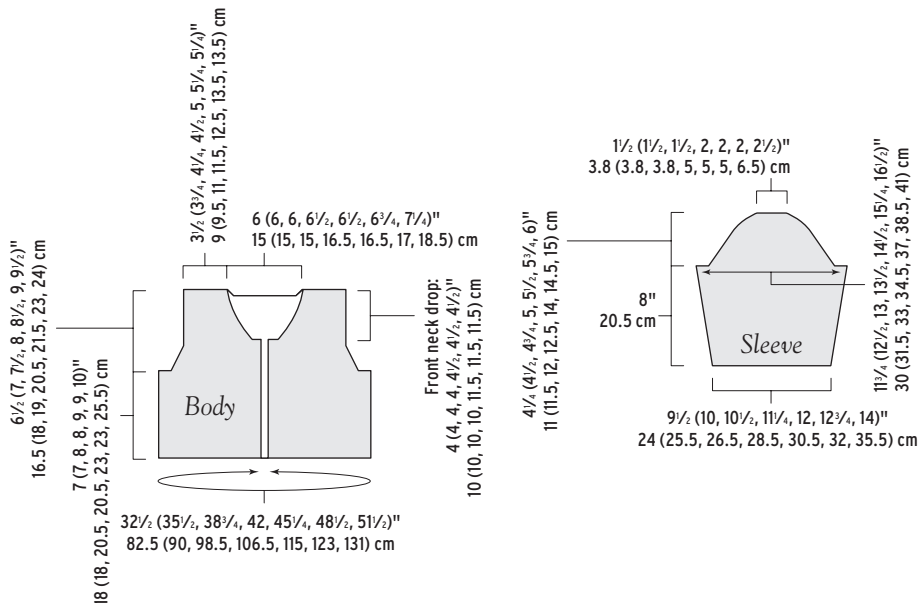
(WS) BO 4 (4, 4, 5, 5, 6, 7) sts, work in patt to end. Work 1 RS row even. At neck edge, BO 4 sts every other row 3 times—17 (19, 21, 23, 25, 26, 26) sts rem for shoulder. Work even in patt until armhole measures 6½ (7, 7½, 8, 8½, 9, 9½)", noting which row of patt you end with. BO all sts.

RIGHT FRONT

Place 37 (40, 43, 47, 50, 53, 56) sts of right front on needle. With WS facing, join yarn at armhole. Cont in patt, work 1 row even. **Dec row:** (RS) Work in patt to last 3 sts, k2tog, k1—1 st dec'd for armhole. Rep last 2 rows 3 (4, 5, 6, 7, 8, 10) more times—33 (35, 37, 40, 42, 44, 45) sts rem. Work even until armhole measures 2½ (3, 3½, 4, 4, 4½, 5)", ending with a WS row. **Shape neck:** (RS) BO 4 (4, 4, 5, 5, 6, 7) sts, work in patt to end. Work 1 WS row even. At neck edge, BO 4 sts every other row 3 times—17 (19, 21, 23, 25, 26, 26) sts rem for shoulder. Work even in patt until armhole measures 6½ (7, 7½, 8, 8½, 9, 9½)", ending with same row of patt as left front. BO all sts.

BACK

Place 72 (78, 84, 92, 98, 104, 110) back sts on needle. With WS facing, join yarn at armhole. Cont in patt, work 1 row even. **Dec row:** (RS) K1, ssk, work in patt to last



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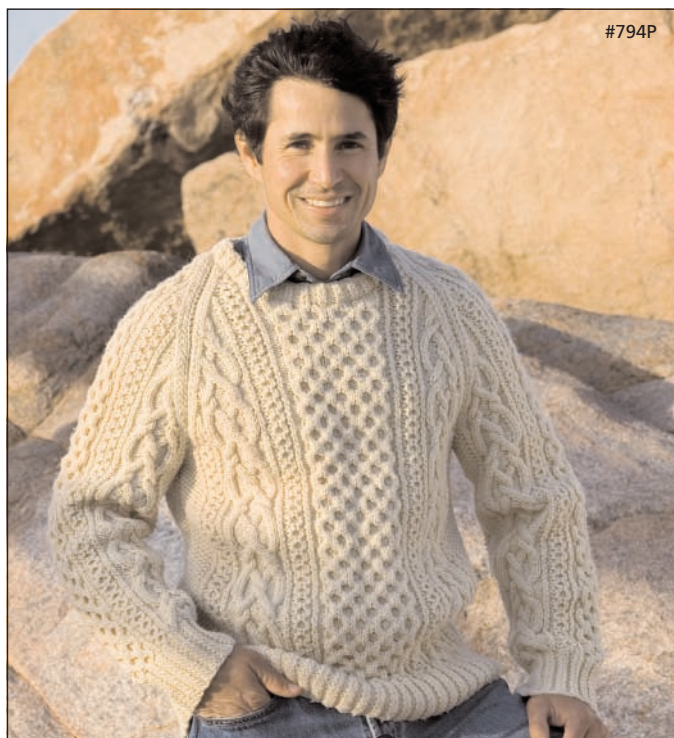
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3 sts, k2tog, k1—2 sts dec'd for armholes. Work 1 row even. Rep last 2 rows 3 (4, 5, 6, 7, 8, 10) more times—64 (68, 72, 78, 82, 86, 88) sts rem.

Work even in patt until armholes measure $5\frac{1}{2}$ (6, $6\frac{1}{2}$, 7, $7\frac{1}{2}$, 8, $8\frac{1}{2}$)", ending with a WS row. **Shape neck:** Work 16 (18, 20, 22, 24, 25, 25) sts in patt, k1, join new yarn, BO 30 (30, 30, 32, 32, 34, 36) sts, k1, work in patt to end. Working each side separately, work even in patt until armholes measure $6\frac{1}{2}$ (7, $7\frac{1}{2}$, 8, $8\frac{1}{2}$, 9, $9\frac{1}{2}$)", ending with the same patt row as right and left fronts. BO all sts.

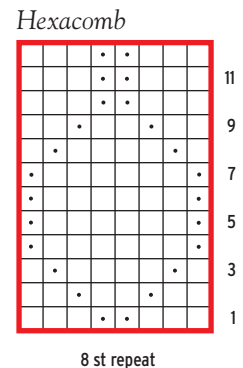
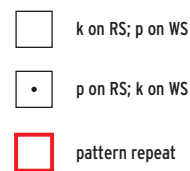
SLEEVES

With CC, CO 47 (50, 53, 56, 60, 64, 70) sts. Knit 3 rows. Change to MC and knit 1 row. Change to CC and knit 3 rows. **Next row:** (WS) Knit with MC. Cont with MC, change to St st and shape sleeve: (RS) K1, M1 (see Glossary), knit to last st, M1, k1. Work even in St st for 9 rows. Rep last 10 rows 5 more times—59 (62, 65, 68, 72, 76, 82) sts. Work even until sleeve

measures 8" from CO, ending with a WS row. BO 5 (6, 7, 7, 8, 9, 10) sts at beg of next 2 rows. **Dec row:** (RS) K1, ssk, knit to last 3 sts, k2tog, k1. Work 1 row even. Rep last 2 rows 11 (12, 13, 14, 15, 16, 17) more times—25 (24, 23, 24, 24, 24, 26) sts rem. BO 6 (5, 5, 4, 4, 4, 4) sts at beg of next 2 rows, then 3 sts at beg of foll 2 rows—7 (8, 7, 10, 10, 10, 12) sts rem. BO all sts.

FINISHING

Sew shoulder seams. **Neckband:** With RS facing and MC, pick up and knit 120 (120, 120, 124, 130, 134, 138) sts evenly around neck edge. Change to CC and knit 3 rows. Change to MC and knit 1 row. Change to CC and knit 3 rows. BO all sts. **Buttonband:** With RS facing and MC, beg at left-front neckband edge, pick up and knit 53 (55, 63, 65, 70, 73, 80) sts down left front. Change to CC and knit 3 rows. Change to MC and knit 1 row. Change to CC and knit 3 rows. BO all sts. **Buttonhole band:** Place markers for 7 buttonholes along right-front edge: first centered in neckband, last centered in lower band, rem 5 evenly spaced between. With RS facing



and MC, beg at lower edge, pick up and knit 53 (55, 63, 65, 70, 73, 80) sts up right front to neckband edge. Change to CC and knit 3 rows. **Buttonhole row:** (RS) Change to MC and work buttonholes as foll: K3, *[yo, k2tog] for buttonhole, knit to next marker; rep from * 5 more times, yo, k2tog, k3. Change to CC and knit 3 rows. BO all sts. Sew buttons opposite buttonholes. Sew sleeve seams, then set sleeves into armholes. Weave in all loose ends. Block according to yarn-label instructions. ■



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KATHARINE VEST

EUNNY JANG

NOTES

- ◆ The body of this vest is worked flat in one piece from the bottom to underarm, divided for fronts and back and worked to shoulder. Fronts are then crossed and ribbing worked down from the waist.
- ◆ Before assembly, the body fabric should be carefully blocked to measurements.
- ◆ Slip underarm markers as you come to them. If a marker must be moved due to a decrease in the lace pattern, move it back to its original position on the next row.
- ◆ Stitch count throughout lace pattern varies; do not count stitches after Rows 3, 4, 9, and 10.

BODY

Using the invisible provisional method (see Glossary), waste yarn, and largest needle, CO 111 (123, 135, 147, 159) sts. Change to main yarn. **Next row:** (WS) P28 (31, 34, 37, 40), place marker (pm), p1, pm, purl to last 29 (32, 35, 38, 41) sts, pm, p1, pm, purl to end—28 (31, 34, 37, 40) sts each side for fronts, 53 (59, 65, 71, 77) sts for back, 2 marked underarm sts.

Row 1: (RS) K2 (selvedge sts), work Lace chart over 107 (119, 131, 143, 155) sts, k2 (selvedge sts).

Row 2: (WS) Purl.

Rep last 2 rows 4 more times. **Dec row:** (RS) Cont in charted patt, dec 1 st each end of needle, inside selvedge sts. Cont in patt and rep Dec row every 10th row 2 more times, then every 8th row 6 times, then every 6th row 5 times—28 sts removed by front shaping. Work front edges even from this point.

At the same time, when 5 (5, 5, 6, 6) reps of lace patt have been worked, end with a WS Row 12; then work Rows 1–6 again—66 (66, 66, 78, 78) rows of lace worked. **Divide for front and back:** (RS) Working front decs as established and keeping in patt, work to 3 (3,

3, 4, 4) sts before first m (right front), loosely BO 7 (7, 7, 9, 9) sts, removing m, work to 3 (3, 3, 4, 4) sts before next m (back), loosely BO 7 (7, 7, 9, 9) sts, removing m, work to end (left front). Working left front only, purl 1 WS row. Cont to shape front edge as established and maintaining a 2 st selvedge at armhole edge, dec 1 st at armhole edge every RS row 6 (6, 6, 7, 7) times—9 (9, 9, 11, 11) sts removed by armhole shaping; 5 (8, 11, 12, 15) sts rem after all front and armhole shaping is completed. Work even in patt until a total of 9 (9, 9, 10, 10) patt reps have been worked from CO. Work Rows 1–6 of lace patt 1 time. BO left-front sts loosely. **Right front:** With WS facing, rejoin yarn to armhole edge. Purl 1 WS row. Cont to shape front edge as established and maintaining a 2 st selvedge at armhole edge, dec 1 st at armhole edge every RS row 6 (6, 6, 7, 7) times. Work even in patt until a total of 9 (9, 9, 10, 10) patt reps have been worked from CO. Work Rows 1–6 of lace patt 1 time. BO right-front sts loosely.

Back: With WS facing, rejoin yarn and purl 1 WS row. Cont in patt and maintaining a 2 st selvedge at each armhole edge, dec 1 st at each armhole edge every RS row 6 times—41

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EUNNY JANG is the editor of *Interweave Knits*, and she loves lacy layers almost as much as she loves alliteration.

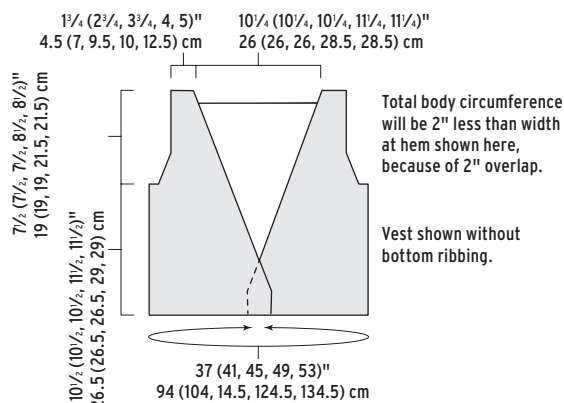
Finished Size 35 (39, 43, 47, 51)" bust circumference. Vest shown measures 35", modeled with about 1/2" positive ease.

Yarn Brown Sheep Cotton Fine (80% cotton, 20% merino; 154 yd [140 m]/50 g): #113 grey heather, 4 (4, 5, 5, 6) skeins.

Needles Size 6 (4 mm): 29" or longer circular (cir). Size 3 (3.25 mm) 16" cir. Size 5 (3.75 mm): double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Waste yarn; markers (m); tapestry needle.

Gauge 12 sts and 24 rows = 4" in lace patt, after blocking; 24 sts and 30 rows = 4" in 2x2 rib.





(47, 53, 59, 65) sts rem. Work even in patt until a total of 9 (9, 9, 10, 10) patt reps have been worked from CO, pm each side of center 31 (31, 31, 35, 35) sts on last WS row. **Next row:** (RS) Work to first m, join new yarn and BO center sts, work to end—5 (8, 11, 12, 15) sts each side for shoulders. Work 5 rows even. BO all sts loosely.

FINISHING

Wet-block body piece, pinning carefully to measurements. When piece is completely dry, sew shoulder seams. Overlap fronts by about 2", with right front on top. With smaller cir needle, pick up and knit 2 sts in each st from provisional CO around bottom edge of body picking up through both layers of fabric where overlapped (multiple of 4 sts)—208 (232, 256, 280, 304) sts. Join in the rnd and work in 2x2 (k2, p2) rib until rib measures 4½ (4½, 5, 5, 5½)" from pick-up. BO all sts loosely in rib. **Cap sleeves:** With smaller cir needle and beg at underarm with RS facing, pick up and knit 56 (56, 56, 66, 66) sts up front of armhole and 56 (56, 56, 66, 66) sts down back. Join and knit 1 rnd. Work in short-rows (see Glossary) as foll:

Row 1: (RS) K86, wrap next st, turn.

Row 2: (WS) P60, wrap next st, turn.

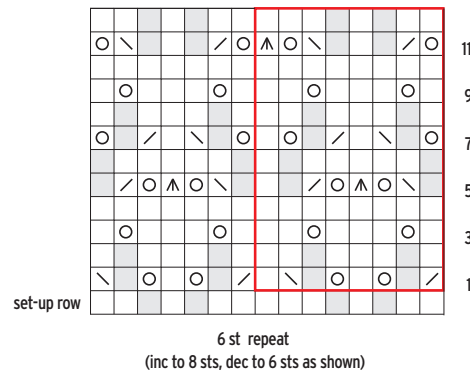
Row 3: Knit to 4 sts before last wrap, wrap next st, turn.

Row 4: Purl to 4 sts before last wrap, wrap next st, turn.

Rep Rows 3 and 4 five more times. Knit to end of rnd on next RS row, working wraps tog with wrapped sts. Knit 1 rnd even, hiding rem wraps. Knit 1 more rnd. **I-cord BO:** Remove m and change to dpn. Using the knitted method (see Glossary) and beg at first st of rnd, CO 3 sts onto left needle—3 sts. **Next rnd:** *K2, ssk (working 1 st from sleeve into I-cord; see Glossary), slide sts to end of needle; rep from * until all sts have been joined. BO 3 rem sts. **Neckband:** With smaller cir needle, pick up and knit 260 (260, 260, 280, 280) sts all around fronts and back neck. Cut yarn. **I-cord BO:** Using the knitted method, CO 4 sts onto dpn. Beg at bottom of front edging, *k3 from dpn, ssk (last st of dpn and first picked-up st), place 4 sts back onto left needle, k3, ssk; rep from * until all sts have been joined. BO 4 rem sts. Sew ends of sleeve I-cord tog. Sew ends of neckband I-cord down to base of rib. Weave in all ends and steam-block garment for optimum drape. ■

- k on RS; p on WS
- k2tog
- ssk
- yo
- sl 2 as if to k2tog, k1, p2sso
- no stitch
- pattern repeat

Lace



6 st repeat
(inc to 8 sts, dec to 6 sts as shown)

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COBWEB LACE STOLE

MICHELE ROSE ORNE

FIRST HALF

CO 161 sts. Knit 1 row. Work Rows 1–48 of Lace chart, working marked patt rep 6 times across row—119 sts rem. Work Rows 49–61 once—105 sts rem. Work Rows 62–69 three times. Work Rows 70–84 once—127 sts. Work Rows 85–104 five times, working marked patt rep 8 times across row. Place sts on holder.

SECOND HALF

Work as for first half, working Rows 85–104 six times. Leave sts on needle.

FINISHING

Using Kitchener st (see Glossary), join both halves of stole tog. Block stole lightly using iron and wet cloth, being careful not to press stitches, but slightly stretching out lace to define lace patt. ■



This project is a special *Interweave Knits*-exclusive bonus project from **MICHELE ROSE ORNE**'s new book *Inspired to Knit: Creating Exquisite*



Handknits (Interweave Press, June 2008). The book includes projects for all four seasons and gives rare behind-the-scenes insight into the design process for

each style. Michele hopes her book will help knitters bring their own inspired thoughts into knitting reality. Available in June from your favorite bookstore or online at interweave.com.

Finished Size 24" wide and 62" long.

Yarn Jamieson & Smith 2-ply Shetland Lace (100% wool; 252 yd [230 m]/25 g): #L27 grey heather, 7 skeins.

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

Notions Stitch holder; tapestry needle.

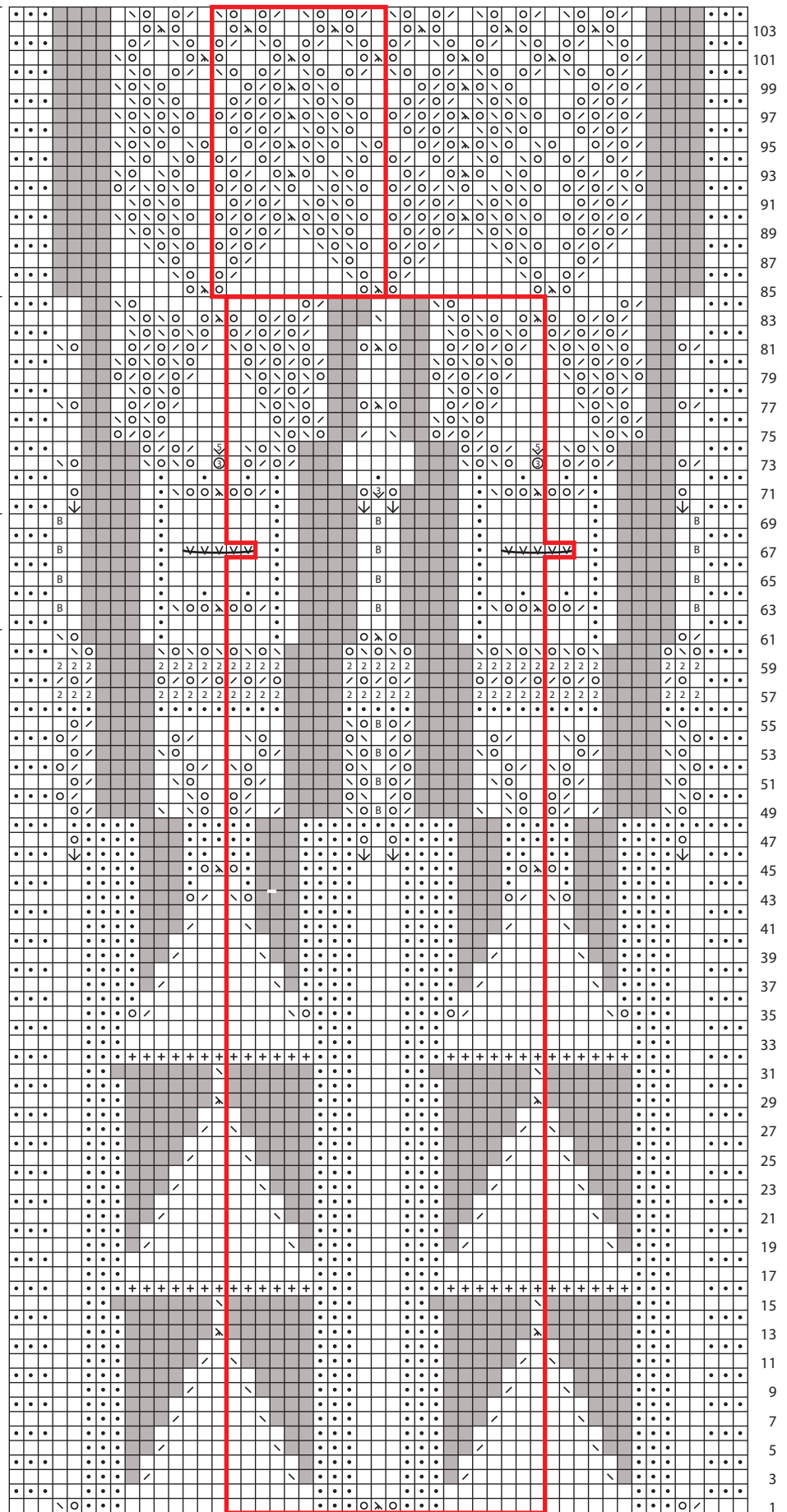
Gauge 22 sts = 4" in St st; 19 sts and 26 rows = 4" in lace patt, after blocking.

Lace

- k on RS; p on WS
 - p on RS; k on WS
 - yo
 - k2tog on RS; p2tog on WS
 - ssk on RS; ssp on WS (see Glossary)
 - on RS: sl 1, k2tog, pss0; on WS: p2tog, sl 1 kwise, return 2 sts to left needle, pass 2nd st over first, sl st to right needle
 - 2 k1 wrapping yarn around needle 2 times; on next row, drop extra wrap
 - (k1, yo, k1) into same st
 - yo 3 times
 - (k1, p1, k1, p1, k1) into triple yo
 - drop st from needle and ravel down to previous yo
 - B knit into center of st below st on left needle, then drop st from left needle
 - no stitch
 - + cast on 1 st
 - pattern repeat
- VVVVV sl 5 wyb, bring yarn to front, return 5 sts to left needle, k5

work 5 (6) times

work 3 times





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DRAWSTRING CHEMISE

CONNIE CHANG CHINCHIO

NOTES

- ◆ The measurements on the schematic show the actual sizes of the pieces for blocking purposes and include the selvedge stitches. However, the selvedge stitches, which are lost in the seams, do not count toward the finished bust size.
- ◆ In the diamond mesh lower border section, knit the first and last two stitches of every row to create garter-stitch edgings for the side slits. In the stockinette sections, knit the first and last stitch of every row for single garter-stitch selvages.
- ◆ For the Diamond Mesh and Lace Insert charts, if the beginning and ending points for your size do not contain enough stitches to work a decrease with its companion yarnover, work the stitches in stockinette instead to maintain the correct stitch count. For example, in Row 1 of the Diamond Mesh chart there are not enough stitches for size 30" to work the decrease at each end of the pattern along with its corresponding yarnover. In this case, omit both decreases and substitute k1 for the first and last pattern stitches.
- ◆ If there are not enough stitches to work a double decrease and both its yarnovers, change the double decrease to a single decrease (either k2tog or ssk [see Glossary] to match the nearest single decreases you will be working) and work the substituted single decrease with the yarnover shown. For example, in Row 11 of the chart there are not enough stitches for sizes 40" and 48" to work the double decrease at each end of the pattern with a yarnover on each side. In this case, work [k2tog, yo] for the first two stitches at the beginning of the row and [yo, ssk] for the last two stitches at the end of the row.

CONNIE CHANG CHINCHIO is an out-of-work physicist who enjoys playing with yarn and designing in New York and New Jersey. She blogs at physicsknits.blogspot.com.

Finished Size 30 (33, 36, 38, 40, 44, 48)" bust circumference. Chemise shown measures 33". Garment can be worn with negative ease, as shown, for a close fit or up to 1" positive ease for a softer effect.

Yarn Rowan Cotton Glace (100% cotton; 125 yd [114 m]/50 g): #812 ivy (medium green), 5 (6, 6, 7, 7, 8, 8) skeins. Yarn distributed by Westminster Fibers.

Needles Body—size 3 (3.25 mm). Edgings and I-cord straps—size 2 (3 mm): straight and double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

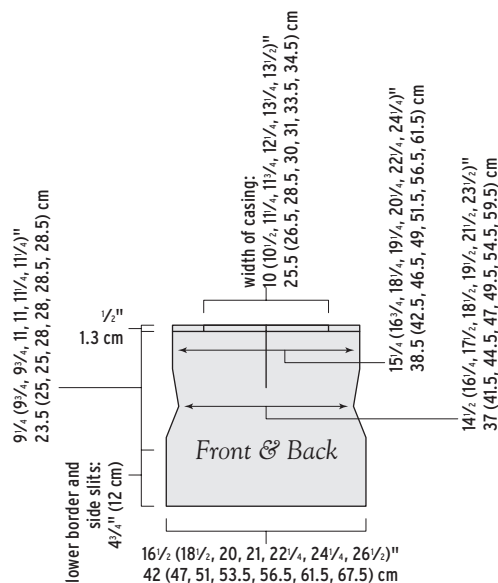
Notions Tapestry needle; stitch holders; markers (m); removable markers or waste yarn.

Gauge 24 sts and 38 rows = 4" in St st on larger needles; 22½ sts and 40 rows = 4" in diamond mesh patt from chart on larger needles.

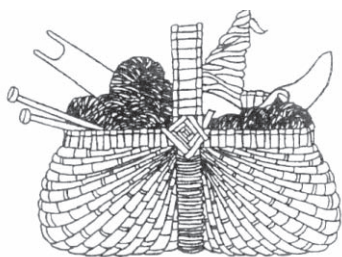
BACK

With larger needles, CO 93 (105, 113, 119, 125, 137, 149) sts. Knit 2 rows, ending with a WS row. **Next row:** (RS) K2 (selvedge sts; knit every row), work Row 1 of Diamond Mesh chart, beg and ending as indicated for your size (see Notes), k2 (selvedge sts; knit every row). Keeping 2 sts at each end of needle in garter st, work Rows 2–20 of chart once, rep Rows 1–20 once, then work

Rows 1–6 once—46 chart rows completed; piece measures about 4¾" from CO. **Next row:** (RS) K23 (26, 28, 29, 31, 34, 37), place marker (pm) for right-back dart, k47 (53, 57, 61, 63, 69, 75), pm for left-back dart, k23 (26, 28, 29, 31, 34, 37). **Next row:** (WS) K1, purl to last st, k1. Keeping 1 st at each end of needle in garter st, rep the last 2 rows once more—piece measures about 5¼" from CO. **Dec row:** (RS) Knit to first



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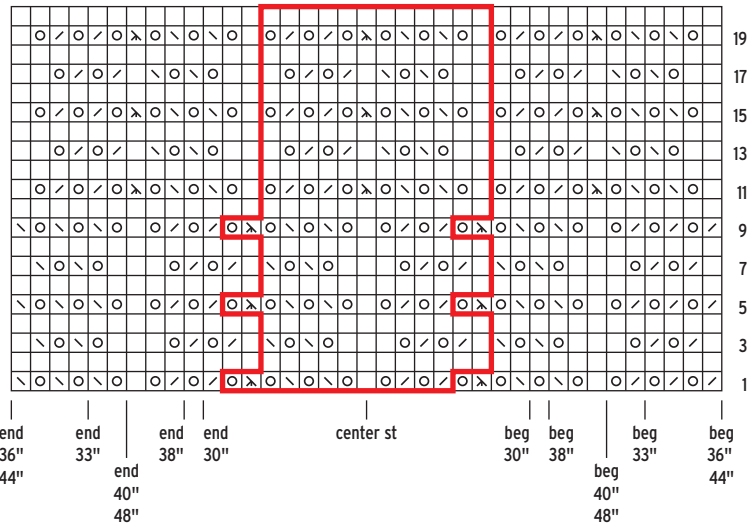


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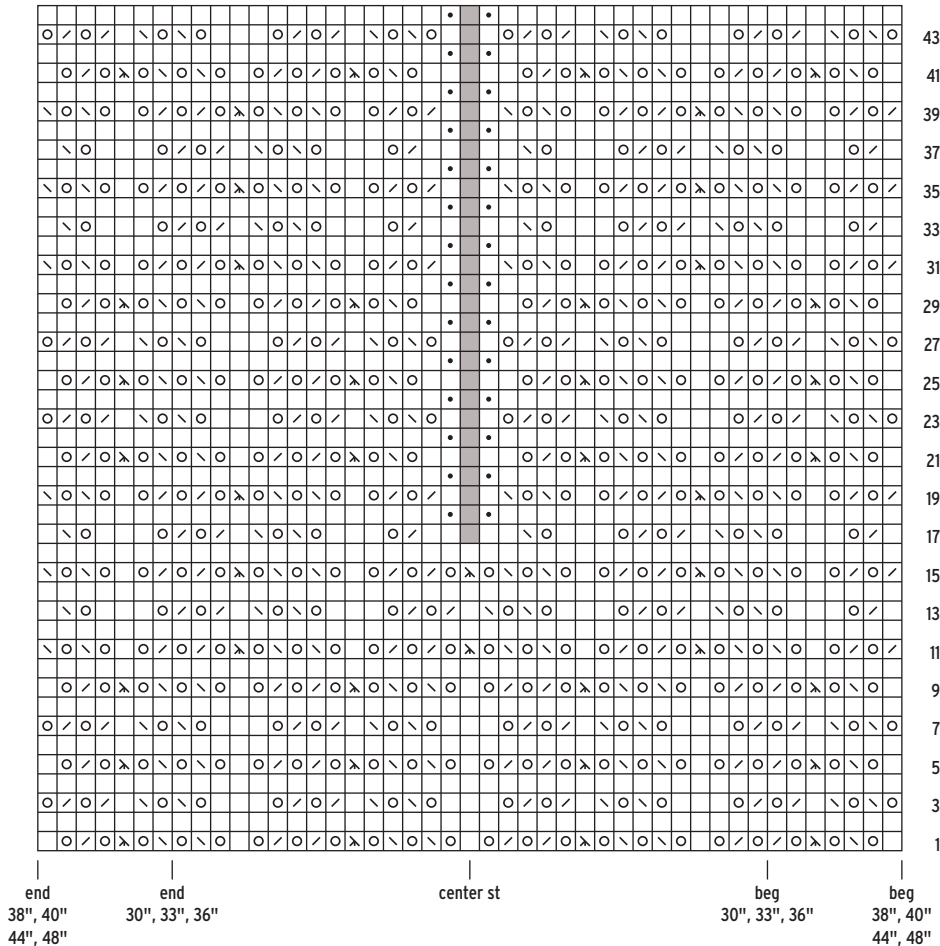
- k on RS; p on WS
- p on RS; k on WS
- yo
- k2tog
- ssk
- sl 1, k2tog, pss0
- no stitch
- pattern repeat

Diamond Mesh



m, sl m, ssk, knit to 2 sts before second m, k2tog, sl m, knit to end—2 sts dec'd, 1 st on inner side of each m. Rep Dec row every 10th row 2 (3, 3, 3, 3, 3) more times—87 (97, 105, 111, 117, 129, 141) sts rem. Work 11 rows even after last dec row, ending with a WS row—piece measures about 8½ (9½, 9½, 9½, 9½, 9½, 9½)" from CO. **Inc row:** (RS) Knit to first m, sl m, M1 (see Glossary), knit to second m, M1, sl m, knit to end—2 sts inc'd, 1 on inner side of each m. Rep Inc row every 12th row 1 more time—91 (101, 109, 115, 121, 133, 145) sts; piece measures about 10 (11, 11, 11, 11, 11, 11)" from CO. Work even in St st until piece measures 14 (14½, 14½, 15¾, 15¾, 16, 16)" from CO, ending with a WS row. **Strap casing:** (RS) K16 (19, 21, 22, 24, 27, 32) sts, place the sts

Lace Insert



just worked on a holder to be worked later, k59 (63, 67, 71, 73, 79, 81), place next 16 (19, 21, 22, 24, 27, 32) sts on holder to be worked later. Change to smaller needles. Work 4 rows in St st on center 59 (63, 67, 71, 73, 79, 81) sts, ending with a RS row—strap casing measures about ½" high. Knit 1 WS row for turning ridge. Work 5 more rows even in St st, ending with a RS row. BO all sts.

FRONT

Note: Lace insert is introduced while waist incs are still in progress for some sizes. Work as for back until piece measures 9¼ (10¼, 10¼, 11½, 11½, 11¼, 11¼)" from CO, or 4¼ (4¼, 4¼, 4¼, 4¼, 4¼, 4¼)" less than back measurement to start of strap casing, ending with a WS row. Mark center 31 (31, 31, 45, 45, 45, 45) sts with removable markers or waste yarn for lace insert.

Next row: (RS) Work in patt including any required shaping to first removable m, work Row 1 of Lace Insert chart over center 31 (31, 31, 45, 45, 45, 45) sts, beg and ending as indicated for your size (see Notes), work in patt to end, including any required shaping. Cont in established patt with any required shaping until Row 16 of chart has been completed—all incs have been completed; 91 (101, 109, 115, 121, 133, 145) sts total; piece measures about 11½ (12, 12, 13¼, 13¼, 13, 13)" from CO.

Dividing row: (RS; Row 17 of chart) Knit to marked lace insert section, work 15 (15, 15, 22, 22, 22, 22) sts in patt, join new yarn, BO 1 st at center, work 15 (15, 15, 22, 22, 22, 22) sts in patt, knit to end—45 (50, 54, 57, 60, 66, 72) sts each side. Working each side separately, cont in patt until Row 40 (40, 40, 40, 40, 44, 44) of chart has been completed—piece measures about 14 (14½, 14½, 15¾, 15¾, 16, 16)" from CO. **Strap casing:** (RS) Still working each side separately, k16 (19, 21, 22, 24, 27, 32), place the sts just worked on a holder to be worked later, k29 (31, 33, 35, 36, 39, 40) for left-front casing, k29 (31, 33, 35, 36, 39, 40) for right-front casing, place next 16 (19, 21, 22, 24, 27, 32) sts on holder to be worked later. Change to smaller needles. Work 4 rows in St st, ending with a RS row—strap casings measure about ½" high. Knit 1 WS row for turning ridge. Work 5 more rows even in St st, ending with a RS row. BO all sts.

FINISHING

Block pieces to measurements, blocking front lace insert to match St st gauge so surrounding St st areas lie flat and smooth. Sew side seams from BO edge to top of diamond mesh patt, leaving lower lace borders open at bottom for side slits.

Armhole edgings: Return both groups of held sts at left armhole to smaller needle, and join yarn with RS facing—32 (38, 42, 44, 48, 54, 64) sts. Knit 2 rows, then BO all sts kwise on next row. Rep for held sts at right armhole. Fold strap casings to WS along turning ridges and sew BO edge of casings invisibly to WS. **Strap:** With dpn, work a 3 st I-cord (see Glossary) about 72 (75, 79, 82, 85, 89, 91)" long. BO all sts. Beg at center-front opening, thread I-cord through right-front casing, leave a long enough loop for right strap, thread through back casing, leave a long enough loop for left strap, and thread through left-front casing. Pull ends of I-cord even, adjust strap lengths to where the best fit is achieved, and tie in a bow in front as shown. Block again if desired. ■

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ANNE HANSON is the owner and designer of Knitspot patterns. She also works as a production artist for an educational publisher; teaches knitting classes; and writes about knitting, spinning, and designing at www.knitspot.com.

Finished Size 23" wide and 84" long, blocked. 18" wide and 64" long, unblocked (gain in size is about 25%).

Yarn Jade Sapphire Silk/Cashmere (55% silk, 45% cashmere; 400 yd [366 m]/55 g): #016 everglades, 3 balls.

Needles Sizes 3 (3.25 mm) and 4 (3.5 mm): straight or 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holder; tapestry needle.

Gauge 27 sts and 26 rows = 4" in main body panel patt on larger needle, after blocking.

BLEEDING HEARTS STOLE

ANNE HANSON

NOTE

◆ Throughout the stole, the stitch count will vary in the edgings and hem border patterns. Stitch count increases on Rows 1 and 11 of the hem border pattern and returns to the original number on Rows 9 and 19. The bleeding hearts motif increases on Rows 5 and 15 and returns to its original number on Rows 6 and 16.

FIRST HALF

Hem border: With smaller needles and the knitted method (see Glossary), loosely CO 105 sts as foll: CO 7 sts, place marker (pm), CO 91 sts, pm, CO 7 sts. **Set-up row:** (WS) K5, yo, k2tog, sl m, p91, sl m, k7.

Note: On first rep of Hem Border chart, do not work first 3 BO sts on Row 1 (i.e., beg Row 1 with k5). Work Rows 1–20 of Hem Border chart 2 times, then work Rows 1–5 once more. Work Row 6 of chart as foll to set up for next section: Work left edging, sl m, p13, pm, p95, pm, p13, sl m, work right edging—141 sts total; 10 left-edging sts, 13 left-border sts, 95 main-panel sts, 13 right-border sts, 10 right-edging sts. This completes the hem border section; the markers are now in place to work the transition section. The new markers mark the division between the leaf border that runs up each side of the stole's main panel and the bleeding hearts section that makes up

the center of the stole. **Transition section:** Change to larger needles and work Rows 1–10 of Transition chart—piece measures about 7" from CO; 138 sts total: 7 left-edging sts, 13 left-border sts, 95 main-panel sts, 13 right-border sts, 10 right-edging sts.

Main-body section: Work Rows 1–20 of Main-Body Panel chart 10 times—piece measures about 32" from CO. Cut yarn, leaving a 72" tail. Place all sts on a holder while second half of stole is worked.

SECOND HALF


Work as for first half but end the last chart rep of Main-Body Panel with Row 14. Work Row 15 as foll: BO 3 sts, knit to 2 sts before m, yo, k2tog, sl m, ssk, yo, k5, [yo, k1] 3 times, sl m, k2tog, k3, yo, k1, *yo, k4, sl 1, k2tog, pssso, k4, yo, k1; rep from * to 5 sts before m, yo, k3, ssk, sl m, [k1, yo] 3 times, k5, yo, k2tog, sl m, k2, yo, k2tog, k6. Break yarn, leaving a 40" tail.

 k on RS; p on WS

 p on RS; k on WS

 yo

 k2tog on RS; p2tog on WS

 ssk on RS; ssp on WS (see Glossary)

 p2tog on RS; k2tog on WS

 k3tog on RS; p3tog on WS

 sl 1, k2tog, pssso

 k3tog through back loop (tbl) on RS; p3tog tbl on WS

 sl 2 as if to k2tog, k1, p2sso

 no stitch

 BO 1 st

 pattern repeat

 marker position

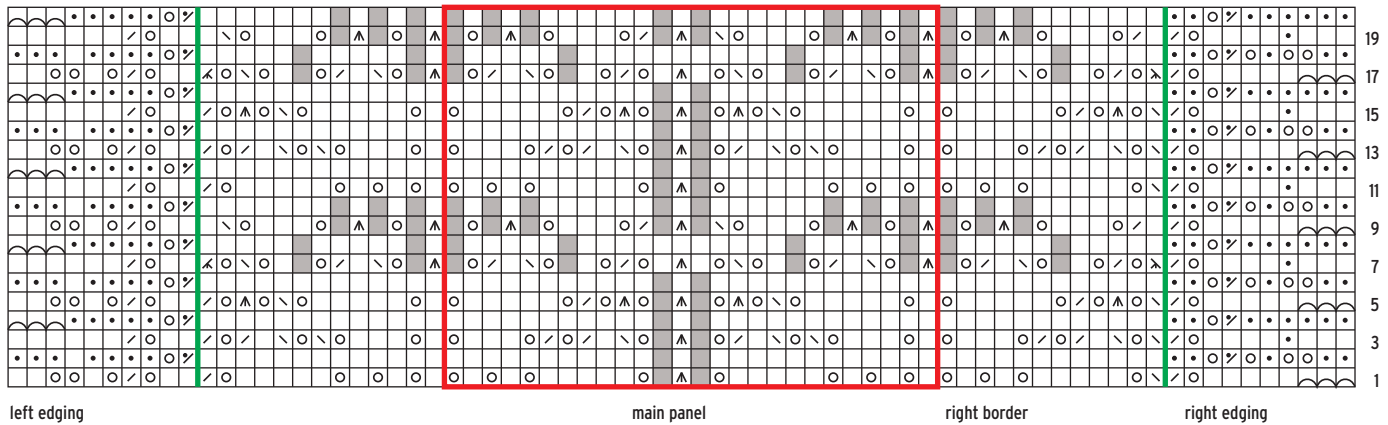


FINISHING

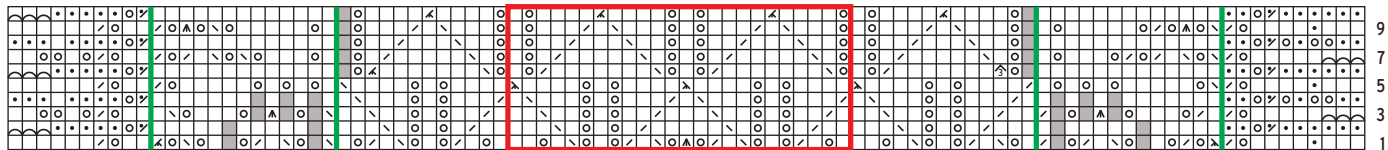
Place each stole half on a separate needle. Holding needles parallel with WS tog, graft the sts tog using Kitchener st (see Glossary), working partway across using shorter tail, then working remainder using longer tail. Soak stole in lukewarm water

with wool soap for about an hour or until fiber is fully saturated. Roll in a towel and squeeze out excess moisture. Stretch and pin piece to the finished dimensions. Allow to dry completely; piece may be steamed and air-dried as a final step to encourage fiber to bloom. ■

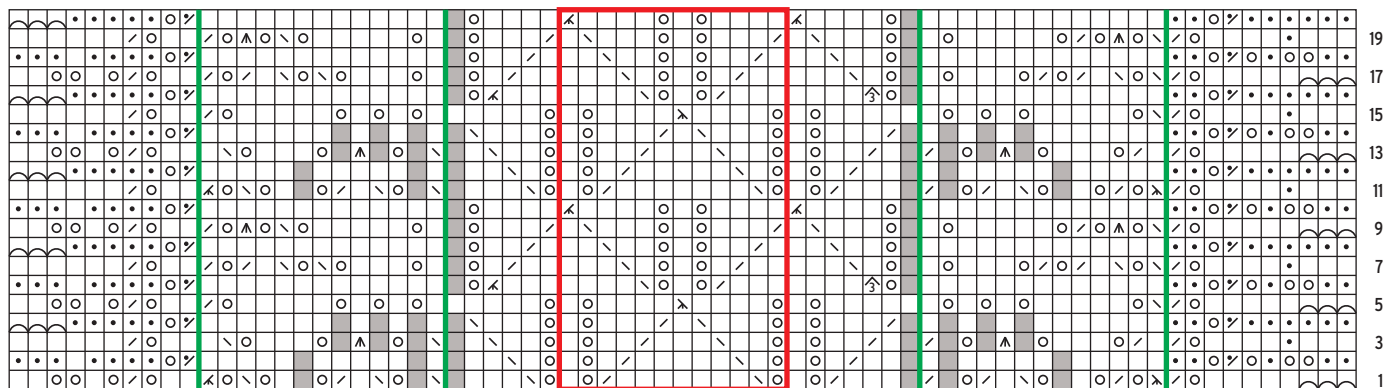
Hem Border



Transition



Main-Body Panel



ABBREVIATIONS

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

Knitting Gauge

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

Wraps Per Inch

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

Reading Charts

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

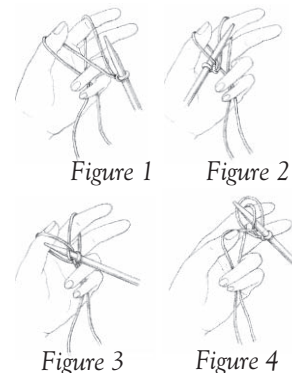
Backward-Loop Cast-On

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



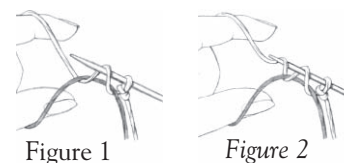
Continental (Long-Tail) Cast-On

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



Invisible (Provisional) Cast-On

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



I-Cord

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



Kitchener Stitch

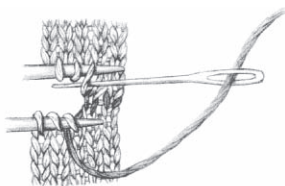
Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

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

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

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



Knitted Cast-On

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



Figure 1

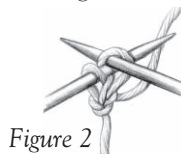


Figure 2

Mattress Stitch Seam

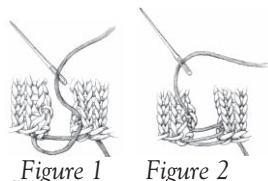


Figure 1

Figure 2



Figure 3

With RS of knitting facing, use threaded needle to pick up one bar between first two stitches on one piece (Figure 1), then corresponding bar plus the bar above it on other piece (Figure 2). *Pick up next two bars on first piece, then next two bars on other (Figure 3). Repeat from * to end of seam, finishing by picking up last bar (or pair of bars) at the top of first piece.

Raised (M1) Increases

Left Slant (M1L) and Standard M1



Figure 1

Figure 2

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

Right Slant (M1R)



Figure 1

Figure 2

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

Purlwise (M1P)



Figure 1

Figure 2

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

Short-Rows: Wrapping a Stitch

Work to turn point, slip next stitch purlwise to right needle. Bring yarn to front (Figure 1). Slip same stitch back to left needle (Figure 2). Turn work and bring yarn in position for next stitch, wrapping the stitch as you do so.

Note: Hide wraps in a knit stitch when right side of piece is worked in a knit stitch. Leave wrap if the purl stitch shows on right side. Hide wraps as follows: Knit stitch: On right side, work to just before wrapped stitch. Insert right needle from front, under the wrap from bottom up, and then into wrapped stitch as usual. Knit them together, making sure new stitch comes out under wrap. Purl stitch: On wrong side, work to just before wrapped stitch. Insert right needle from back, under wrap from bottom up, and put on left needle. Purl them together.



Figure 1



Figure 2

Sewn Bind-Off

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

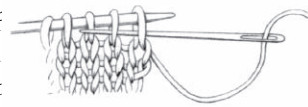


Figure 1

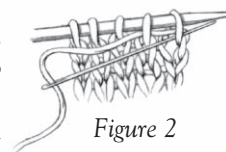


Figure 2

Ssk Decrease



Figure 1



Figure 2

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

Ssp Decrease



Figure 1



Figure 2

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

glossary

Three-Needle Bind-Off

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

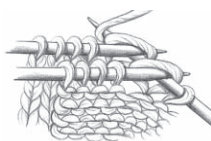
**2 (3, 4, 5) Stitch One-Row Buttonhole**

Figure 1



Figure 2



Figure 3



Figure 4

Work to where you want the buttonhole to begin, bring yarn to front, slip one purlwise, bring yarn to back (Figure 1). *Slip one purlwise, pass first slipped stitch over second; repeat from * one (two, three, four) more time(s). Place last stitch back on left needle (Figure 2), turn. Cast-on three (four, five, six) stitches as follows: *Insert right needle between the first and second stitches on left needle, draw up a loop, and place it on the left needle (Figure 3); repeat from * two (three, four, five) more times, turn. Bring yarn to back, slip first stitch of left needle onto right needle and pass last cast-on stitch over it (Figure 4), work to end of row.

Tubular Cast-On

With contrasting waste yarn, use the backward-loop method (see page 120) to cast on half the number of stitches required. Cut waste yarn. Continue with working yarn.

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

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

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

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

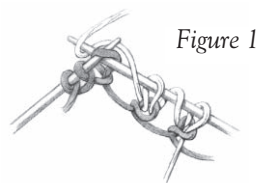


Figure 1

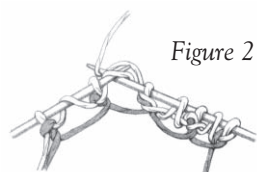


Figure 2

Crochet Chain (ch)

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

**Slip Stitch Crochet (sl st)**

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



OOPS!

Visit interweaveknits.com/corrections for corrections to all issues of *Interweave Knits*.

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Blue Sky Alpacas, PO Box 88, Cedar, MN 55011; (763) 753-5815; www.blueskyalpacas.com.
Brown Sheep Co., 100662 Ctry. Rd. 16, Mitchell, NE 69357; (800) 826-9136; www.brownsheep.com.
Classic Elite Yarns, 122 Western Ave., Lowell, MA 01851; (978) 453-2837; www.classiceliteyarns.com.
Fiber Trends/Naturally, PO Box 7266, East Wenatchee, WA 98802; (509) 884-8631; www.fibertrends.com.
Fiesta Yarns, 5401 San Diego NE, Albuquerque, NM 87113; (505) 892-5008; www.fiestayarns.com.
Jade Sapphire, (866) 857-3897; info@jadesapphire.com.
Knit One Crochet Too, 91 Tandberg Trl., Unit 6, Windham, ME 04062; (207) 892-9625.
Knitting Fever/Louisa Harding, PO Box 336, 315 Bayview Ave., Amityville, NY 11701; (516) 546-3600; www.knittingfever.com. In Canada: Diamond Yarn.
Kollage Yarns, 3304 Blue Bell Ln., Birmingham, AL 35242; (888) 829-7758; www.kollageyarns.com.
Morehouse Merino, 141 Milan Hill Rd., Red Hook, NY 12571; (866) 470-4852; www.morehousefarm.com.
Muench Yarns Inc./GGH, 1323 Scott St., Petaluma, CA 94954-1135; (800) 733-9276; www.muenchyarns.com. In Canada: Oberlyn Yarns.
Plymouth Yarn Co., PO Box 28, Bristol, PA 19007; (215) 788-0459; www.plymouthyarn.com.
Skacel Collection/Zitron, PO Box 88110, Seattle, WA 98138; (800) 255-1278; www.skacelknitting.com.

ShibuiKnits, 1101 SW Alder St., Portland, OR 97205; (503) 595-5898; www.shibuiknits.com.
Tahki Stacy Charles Inc./Terra Collection, 70-30 80th St., Bldg. 36, Ridgewood, NY 11385 (800) 338-YARN; www.tahkistacycharles.com.
WEBS/Valley Yarns, 75 Service Center Rd., Northhampton, MA 01060; (800) FOR-WEBS; www.yarn.com.
Westminster Fibers/Nashua/Rowan, 165 Ledge St., Nashua, NH 03060; www.westminsterfibers.com. In Canada: Diamond Yarn.

CANADIAN YARN SOURCES

CNS Yarns/Mission Falls, 5333 Casgrain Ave, Ste. 1204, Montreal, QC H2T 1X3.
Diamond Yarn, 9697 St. Laurent, Ste. 101, Montreal, QC H3L 2N1, and 115 Martin Ross, Toronto, ON M3J 2L9; www.diamondyarn.com.
Louet North America, 3425 Hands Rd., Prescott, ON K0E 1T0; (613) 925-4502; www.louet.com.
Oberlyn Yarns, 5640 Rue Valcourt, Brossard, QC J4W 1C5; www.muenchyarns.com.

UNITED KINGDOM YARN SOURCES

Shetland Wool Brokers/Jamieson & Smith, 90 North Rd., Lerwick, Shetland Islands, ZE1 0PQ; www.shetland-wool-brokers.zetnet.co.uk.



Yarns shown at actual size.



*For an explanation of wraps per inch, see page 120.



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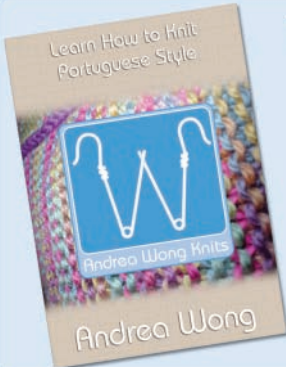
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AND THE OSCAR for Best Sweater Goes to . . .

JULIA FARWELL-CLAY



Ann Swanson

A friend leaned across our knitting circle last spring and stage-whispered, “Have you seen the sweaters Penelope Cruz wears in *Volver*? Definitely worth the price of admission.” I went to see the movie. They were.

Hollywood take note: Knitters will go to a movie, regardless of the reviews, if they hear the knitting is good. I have a friend who went to see *The Bourne Supremacy* entirely based on the rumor of a scarf. A decent scarf in a movie such as *Lost in Translation* may send a little thrill through the wool crowd, but, for real draw from the knitting demographic, I suggest a lingering 360-degree shot of an honest handknitted sweater whenever possible.

There have been some good movie sweaters in the last few years: Marcus’s sweet but cringe-worthy sweaters in *About a Boy* (never mind that Toni Colette never picks up a needle in the film; the sweaters speak volumes about cloying mother love); the dad in a handknitted vest and his flock of children in candy-colored mohair in *Nanny McPhee*; Lucy’s precious argyle motif cardigan in *The Lion, the Witch and the Wardrobe*; and the ratty yet somehow stylish sweaters Keanu Reeves and crew wear in *The Matrix* (the sweaters’ severe stitch issues indicate a world so bleak that no one possesses a crochet hook). These are all lovely supporting roles for knitting and should give you, filmmakers of the world, an idea of what we knitters crave.

Because this is Oscar season, in the spirit of the Academy, I’d like to offer a few honors to my favorite movie sweaters, just to illustrate the opportunities for excellence in this category.

Best Fair Isle: In *Charlie and the Chocolate Factory*, Freddie Highmore comes from a loving home full of handmade afghans, scarves, cardigans, and funny hats, but he outshines them all in perhaps the best Fair Isle V neck in the history of Fair Isles on fictional English movie children. Richly patterned with alternating bands of red, gold, black, and blue, the traditional motifs are carefully matched across the sleeve seams. It’s enough to make a North American knitter want to pack up and move to Yorkshire.

Best Gratuitous Sweater Shot: There is a minute and a half of full stitch monty at the seventy-three-minute mark in *Far from Heaven*, a Douglas Sirk-esque drama set in the American 1950s. Christmas morning, Dennis Quaid opens his presents in a stunning oatmeal tweed Aran with vertical Fair Isle panels and a period-perfect shawl collar. For most of the scene, the camera dwells lovingly on his left shoulder, so I could count the cable-row repeats and make note of the cornflower blue edging on the collar. It’s a brief knitter’s moment in a movie where the only wool is Pendleton and the only scarves are chiffon, but it’s worth every moment of the wait.

Best Tough-Guy Sweater: The most masculine sweater in cinematic history has to be the one Samuel Jackson wears in *The 51st State* (*Formula 51* for its United States release), a drug-runner flick with lots of grim-reaper humor, many hapless skinheads, and Mr. Jackson in cornrows, tam-o’-shanter, and a kilt. Granted, he could make a peignoir and bunny slippers look like skull-cracking business, but this black turtleneck covered in sharply slanting, scale-like cables and ribs is so gladiatorial, it’s the wool equivalent of an Ultimate Fighting match. It’s so cool even my husband wants one.

Best Knitting as Cultural Fabric: There are a few movies in which knitted garments are part of the daily business of keeping warm, and knitters can play “eye spy” with the stockinette. We wait for the shawl in *The Village* and spot the mittens in *Whale Rider*. Half the fun of watching any Harry Potter movie is waiting for the knitted things; school-color scarves and Weasley sweaters aside, the density of the wool population progresses along with the series. But my favorite of all these cinematic knitted objects appears in *The Shipping News*, which I would sit through again just to see the deeply textured, waffle-knit blue pullover worn by the Quoyle’s family contractor. That one alone had me at “saddle shoulder.”

Hollywood, please, take advantage of any opportunity to drape your ingénues in argyle and your leading men in ganseys. Flash an ankle clad in superwash and I can promise you a flock of knitters with the price of admission. Cables, intarsia, poor construction, or couture: If you knit it, we will come. ■

JULIA FARWELL-CLAY rents and watches movies at home in Massachusetts, where she can keep the lights on because it’s too hard to turn a heel in the dark of a theater.

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