Knitting Traditions

Fall 2017

18 PROJECTS
Inspired by the 19th Century

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Interweave

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Flourishes throughout the magazine courtesy of Getty Images.

If I had to describe Victorian Britain succinctly, I could do it in one word: contradictions. Give me three words, and "action and reaction" might better capture the mood. And if I had to name one event that best expressed this period, it would have to be the Great Exhibition of the Works of Industry of All Nations, also known as the Great Exhibition of 1851. Prince Albert's Royal Commission planned and administered this six-month celebration in Kensington Park's Crystal Palace, collecting the machine-made and the hand-crafted, artifacts from distant antiquity and products of the newest manufacturing technologies, in displays dedicated to European fine arts and non-Western "curiosities."

These exhibits tapped into all the paradoxes of the Modern Age. In the first half of the nineteenth century, positivism spread to England from France, espousing social progress through logic and science. Meanwhile, numerous Romantic poets, painters, and authors looked to the past, to nature, and to their emotions as an escape from the present. The Industrial Revolution had introduced mechanization and a rudimentary factory system to replace artisans working with hand tools in cottage industries. Britain's growing empire had access to global markets for exports as well as imports, and while some believed that English rule would offer incalculable benefits to its colonial subjects, others agonized over policies that hurt native people and encouraged slavery. Controversial new theories about the natural world, especially Darwin's model of evolution, spurred some scholars to hunt for archeological evidence and scientific proof of biblical events.

These contradictions—looking forward to the future while reveling in the past, encouraging mechanization while valuing craftsmanship—appear in the feature articles and projects here. We begin with a tour of the Great Exhibition at the Crystal Palace: "World's Fair" showcases new technologies in the nineteenth and early twentieth centuries, then "Curiosities" reveals wonders from exotic locations. Finally, travel back in time to an Arts and Crafts view of the past with "Knight on the Town." Each story opens with features that provide historical context, then a gallery of projects (including several sweaters published in our sister magazine *knitscene*). We hope that this new format lets you experience each story to its fullest and enjoy all the themes together.

Happy reading and knitting,

Deborah

*Thank you to **Castle Marne Bed & Breakfast** (www.castlemarne.com) in Denver for hosting a day of photography. We loved the Victorian Gothic atmosphere of this beautiful house, built in 1889 and lovingly preserved.*

EMBRACING PROGRESS
AT THE GREAT EXHIBITION

Bonnie-Lynn Nadzeika
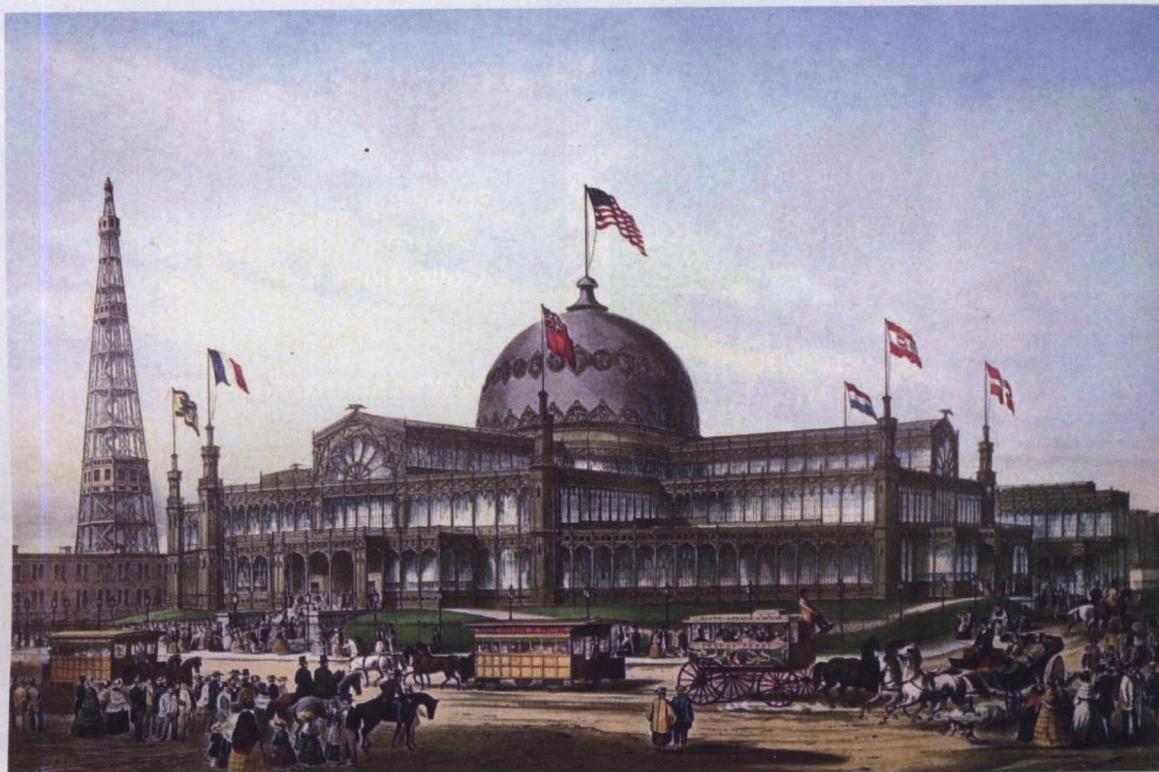
The Crystal Palace in a Currier & Ives lithograph, 1851. Photo by Photo12/Universal Images Group/Getty Images.

In the twenty-first century, we can access all the wonders of the world from a small device that fits in the palm of our hand. Anyone with an Internet connection has pictures, videos, and endless information at their fingertips, so it can be hard for us to fully appreciate how the world marveled at the 1851 Great Exhibition in London, officially titled the Great Exhibition of the Works of All Nations. British author Charlotte Brontë proclaimed, "Its grandeur does not consist in one thing, but in the unique assemblage of things." Although not the first exhibition of its kind, its impact is perhaps the most lasting. From the prefabricated glass and steel building that housed the Exhibition (including full-grown elm trees) to the London museums that it spawned (such as the Victoria and Albert Museum, a leading museum of design) to the first public restrooms, the seeds of modern life were sewn in London's Hyde Park.

The Great Exhibition, as it was known, was organized by Henry Cole (1808–1882) and Prince Albert (1819–1861), Royal Consort of Queen Victoria (1819–1901). The two men were the leaders of the Royal Commission for the Exhibition of 1851, an organization that still exists today. Their design competition for a gigantic exhibition hall produced over 240 entries. Joseph Paxton (1803–1865) submitted a last-minute winning design for the Exhibition's chosen site in London's Hyde Park. Drawing on his background as a greenhouse designer to the duke of Devonshire, Paxton proposed an enlarged version of a greenhouse, which became known as the Crystal Palace. The completed structure stood 1,848 feet long, 408 feet wide, and 108 feet high, and was capable of housing over 100,000 objects from over 14,000 exhibitors. The Crystal Palace was a testament to British ingenuity. Prefabricated cast-iron columns and girders and 300,000 plate glass sheets (at 4'1" by 10", the largest plate glass produced to date) all came from the Birmingham area. Manufacturers in the Midlands could communicate with London builders through another invention of the early Victorian era: the telegraph.

The Great Exhibition opened on May 1, 1851. Writing to her uncle two days later, Queen Victoria proclaimed, "This day is one of the greatest and most glorious of our lives." She perceived the event as a triumph not only for herself and her empire, but also for Prince Albert, who was not a native of Great Britain. The royal consort's efforts made a lasting contribution to his adopted nation.

INDUSTRY & EMPIRE

The Exhibition honored the modern age that Victorians found themselves in. To them, "modern" meant unbridled optimism about the human condition. As the frontispiece of the *Official Catalogue of the Great Exhibition of the Works of All Nations, 1851* stated, "The progress of the human race, resulting from the common labour of all men, ought to be the final object of the exertion of each individual."

Industry offered an impressive pathway to progress. Although international exhibitors displayed everything from traditional native costumes to animal and vegetable products, Great Britain and its manufacturing processes were the stars of the show. H. Beal's *A Visit to London During the Great Exhibition* proudly proclaimed, "In a word, every one may be able to see how cloth is made for his clothes, leather for boots, linen for shirts, silk for gowns,

The Great Exhibition's opening on May 1, 1851, attracted a crowd of more than 25,000 spectators. In this painting, Queen Victoria and the royal family appear in the center; at left, the archbishop of Canterbury offers a benedictory prayer. Painting by Henry Courtney Selous. Photo by The Print Collector/Getty Images.

treasures of the British Crown Jewels. Art and design were also important to the Exhibition's creators, who saw the event as an opportunity to shape the tastes of the public. The Exhibition's fine arts section became the basis for the Victoria and Albert Museum.

SOCIAL MOVEMENT

There were numerous travel options for Britons who wanted to visit the Crystal Palace. Season tickets were available for 3 pounds, 3 shillings for men and 2 pounds, 2 shillings for women. Excursion trains brought visitors from across the country. Pioneering travel agent Thomas Cook (1808–1892) brought 150,000 people to the Exhibition from Yorkshire and the Midlands. One of those trains brought Mary Smith, a schoolteacher from Oxfordshire, who wrote, "The time came that we started off on a week's excursion to London, to see this latest wonder of the world. We travelled, as everyone did, by an 'excursion train.'" It took most travelers outside of London several days to get to the Exhibition, and workers of all types were given leave for the journey. All told, an estimated one-third of the British population attended, from poor agricultural workers to famous Britons such as Charles Dickens, Lewis Carroll, Charles Darwin, and the aforementioned Charlotte Brontë.

New and previously unheard-of facilities were available to the public. Although the rules specifically stated that there were "no dogs allowed," and alcohol was prohibited, there were a variety of ways to rest and recuperate during a day at the Crystal Palace. Filtered water, supplied by the Chelsea Waterworks Company, flowed through large fountains; people brought their own glasses with them to get a free drink. The Court of Saxony passed out free chocolate to entice people to its exhibits. Refreshment stands sold nearly one million Bath buns and over one million soft drinks. For the first time in history, there were public "rest rooms" for ladies and gentlemen.

Yet despite the Exhibition's accessibility to the masses, it did not question or challenge existing social structures. A complicated price system ensured that the classes were unlikely to mix: some days entry cost only 1 shilling, while other days the admission fee was a guinea (roughly 21 shillings). For many Victorians, progress meant social stability, which could best advance without the revolutions or other dangerous upheavals other European nations had experienced.

ribbons, and handkerchiefs; how lace is made; how a pin and needle, a button, a knife, a sheet of paper, a ball of thread, a nail, a screw, a pair of stockings are made, how a carpet is woven. . . . In addition to this, the machinery will be exhibited in motion." In an era before the mass reproduction of photographs and the moving picture, machinery that could move on its own must have seemed almost unreal to many of those who attended.

Within the twenty-one acres of exhibit space, the entire western half of the building was dedicated to the British Empire; of the 15,000 products displayed, half were British. Every corner of the Empire was featured, from the nearby islands of Jersey and Guernsey to Barbados and Antigua. Every possible product of the British Empire was showcased. The catalogue listed such departments as Mining and Mineral Products; Chemical and Pharmaceutical Products; Substances used as Food; and Manufactures in Mineral Substances, for Building or Decorations, to name just a few. Not surprisingly, one of the most popular exhibits was the Koh-i-Noor diamond from India, still one of the

The Indian Department included impressive jewels, a large collection of paisley shawls, and a howdah. The Royal Commission borrowed a stuffed elephant from a museum in Essex for the Great Exhibition. Drawing by Jean-Marie Chavanne. Photo by Guildhall Library & Art Gallery/Heritage Images/Getty Images.

INTERNATIONAL EXHIBITS

Over forty nations participated in the Exhibition, with France (another country with a history of large-scale exhibitions) as the second-largest exhibitor, following Great Britain. The *Official Catalogue* listed wire ropes from France, specimens of printing from Germany, a "liquid manure-machine" from Holland, musical snuff boxes from Switzerland, and an artificial leg—one of many artificial limbs on display—from the United States. Famed American photographer Matthew Brady (1822–1896) was awarded a medal for his photographs.

Textiles played a huge role in the Exhibition: wool, flax, silk, and cotton in all their forms and methods of production and processing could be seen in nearly every section. Every country displayed samples of wool from its sheep breeds, and flax had its own display section. Machines for every aspect of fiber production were on view, including some that made cotton yarn, others that made lace, and a "patented machine for winding yarn from the hank" invented by T. L. Paterson in Glasgow. W. P. Eastman of Newark, New Jersey, brought a knitting machine to exhibit. Examples of handknitted products ranged from the white knitted counterpanes of Mrs. Waltham Abbey Ratcliff to "cuffs, hand-spun and knitted, from the wool of French poodle dogs" to a "shawl-veil, knitted in imitation of lace . . . made by the blind inmates" of the the Royal Victoria Asylum for the Blind. Some single entries that stand out include a shawl from Edinburgh "knitted on wires by an aged person" and an infant's knitted robe "consisting of 1,464,859 stitches, and 6,300 yards of cotton."

As it celebrated a bright future, the Exhibition simultaneously honored history. Perhaps coincidentally (or perhaps not), England's position as a world power would become even more apparent against a historical

England's textile mills produced a great deal of cotton fabric. From *Dickinson's Comprehensive Pictures of the Great Exhibition*. Photo by Science & Society Picture Library/Getty Images.

The Egyptian Court featured enormous statues from ancient Egypt. This popular court was rebuilt when the Crystal Palace moved to Sydenham. Stereo-daguerrotype by Henry Negretti and Joseph Zambra. Photo by Science & Society Picture Library/ Getty Images.
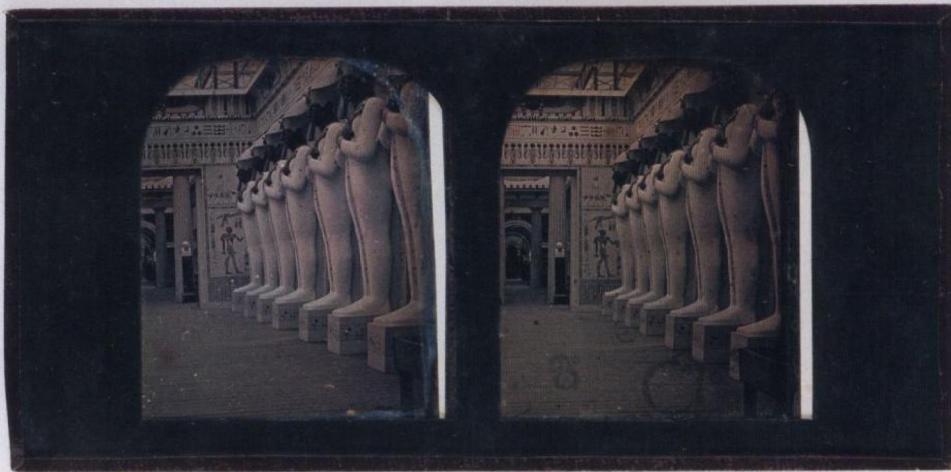
Exhibitions and world's fairs became popular all over the United States after the 1851 Exhibition. The World's Fair in Chicago, 1893, was the first to run off electricity. Photo by Chicago History Museum/Getty Images.

backdrop. After all, British ingenuity had built the Exhibition. Visitors could hardly have failed to notice that, for instance, colossal antiquities from ancient Egypt literally and figuratively dwarfed Egypt's nineteenth-century products. Britain, in contrast, had developed steam power and now ruled a world empire. An opening essay in *Dickinsons' Comprehensive Pictures of The*

Great Exhibition (1854) titled "Waiting for the Queen" further invited readers to recognize that progress would now come from the West:

> Many a thoughtful observer, standing in the Transept of the Crystal Palace . . . could embrace the industrial position of the East, represented by the productions of India, Persia, Turkey, Egypt and China. . . . [In] all these he could see the gradually fading image of the Past, whilst in the dazzling display of the contributions of our own land, of France, and of Germany, he could read all the glorious promises which these nations are holding out to the world, of a resplendent Future.

AFTER THE EXHIBITION

The Exhibition was an undoubted success, from its first day to its closing six months later. About six million people visited; the majority lived in Britain, but visitors came from nearly every corner of the world. Albert's grand initiative raised £170,000 for the Royal Commission of the Exhibition of 1851. Those funds helped to establish the Victoria and Albert Museum, the Science Museum, the Natural History Museum, the Royal Albert Hall, the Imperial College, the Royal College of Art, and the Royal College of Music. The Commission is still in existence and, according to its website, gives twenty-five postgraduate fellowships and scholarships of over £2 million each year for advanced study and research in science, engineering, the built environment, and design. Paxton's Crystal Palace was disassembled and reassembled in Sydenham, a site in southeast London, where it remained until a fire in 1936 destroyed it.

The Exhibition also created something of a mania for what came to be known as world's fairs. A Crystal Palace opened in New York City just two years after the London exhibition; it was followed by fairs held across the United

Although not the first exhibition of its kind, its impact is perhaps the most lasting.

States. The 1876 Philadelphia Centennial Exhibition hosted the first large public demonstration of Alexander Graham Bell's telephone. The Columbian World Exposition, held in Chicago in 1893, was not only the first electrified fair, it also introduced the Ferris wheel and Thomas Edison's motion-picture machine. It was during the 1901 Buffalo Pan-American Exposition that President William McKinley was shot (he later died of his wounds and was succeeded by Theodore Roosevelt). The 1904 St. Louis World's Fair popularized ice cream, hamburgers, iced tea, and Dr. Pepper. The 1939 New York World's Fair hosted the first major display of television, nylon pantyhose ($20 a pair in today's currency!), and a 7-foot-tall robot named Elekto. The 1964–65 New York World's Fair introduced the Ford Mustang, jet packs, Walt Disney's "It's a Small World" ride, and a scale model of the Twin Towers. Perhaps the most universally recognized relic of world's fairs and exhibitions is the Eiffel Tower, built for the 1889 World's Fair in Paris.

World's fairs took on a new name in the 1960s and a new identity by the late 1980s. They're now called World Expositions, ever since organizers marketed the 1967 event in Montreal as Expo 67. Visitors nowadays see less emphasis on inventions and more emphasis on national branding, because at Expo 88 in Brisbane, Australia (1988), countries set up popular international pavilions. The 1851 created a legacy that continues to this day, alongside modern conveniences such as smart phones. ✎

Bonnie-Lynn Nadzeika lives in northern New Jersey, where she works in the museum field. An avid needle-worker, knitter, and crocheter, she is excited to write for *Knitting Traditions*, which combines her love of knitting with her love of history.

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Top: John Tenniel's cartoon from *Punch* celebrated the Great Exhibition's financial success: here, Prince Albert cuts a £20,000 slice of "surplus" pudding and offers it to Henry Paxton, designer of the Crystal Palace. Photo by Photo12/Universal Images Group/ Getty Images.

Bottom: The Crystal Palace at Sydenham burned down on November 30, 1936. Photo by Daily Herald Archive/Science & Society Picture Library/Getty Images.

NEEDLES OF A NATION

Knitting at the Great Exhibition of 1851

by Lisa Jacobs

The ART of STOCKING-FRAME-WORK-KNITTING.

Engrav'd for the Universal Magazine 1750, for J. Hinton at the Kings Arms in St. Pauls Church Yard LONDON.

A stocking frame workshop, with a man operating the knitting frame and women reeling yarn. From *The Universal Magazine of Knowledge and Pleasure,* London, 1750. Photo by Universal History Archive/Getty Images.

Few people today look at their stockings and marvel at the manufacturing technology or the knitting artistry that produced them (unless they're wearing handknitted socks). Victorians, however, did both at the Great Exhibition of 1851. John Timbs, documenter of the Exhibition, explained Prince Albert's goals in some detail: In 1846, the royal consort called together the captains of British industry and asked them to support a Great Exhibition of the Works of Industry of All Nations. The prince exhorted the members of Britain's Society of Arts to "wed mechanical skill with high art," following the tradition of French exhibitions. Too often, he feared, the rush for profit led to tawdry, tasteless, and cheap mass-produced goods, while the dream of perfection led to beautiful but exorbitant handmade works of art. The Great Exhibition should showcase and reward companies and individuals who blended art with manufacturing, creating beauty accessible to the masses (*The Yearbook of Facts in the Great Exhibition of 1851*). Surprisingly, knitted stockings could serve all these purposes.

Because virtually everyone in Britain wore stockings, handknitters and knitting frameworkers produced thousands of pairs each year.

More than 14,000 companies brought exhibits from around the world, with goods ranging from steam engines to stained glass to lumber to lace stockings. Over a hundred exhibitors displayed machine or handmade knitted goods and the knitting frames that created them. Knitting exemplified Prince Albert's goal of combining beauty with mass production. Charles Babbage, an Englishman who documented the Exhibition's origins, wrote in 1851 that the fine art of a delicate handknitted shawl was once only available to the wealthiest women. Now, with improved machine-knitting equipment, knitted lace could be mass produced and sold to lower- and middle-class women as well. Certainly, inexpensive machine-made goods filled the homes and closets of Victorians.

The Exhibition displays, however, provided a more complex view of British knitting and its place within society. Both handknitted and machine-knitted garments were displayed at the Crystal Palace, and both types won jury prizes for excellence. Because virtually everyone in Britain wore stockings, handknitters and knitting frameworkers produced thousands of pairs each year. Women typically worked as handknitters, carrying their projects with them and knitting as time permitted, and men usually ran knitting frames because the heavy wooden equipment required great strength. Although framework knitting was concentrated in Midland towns such as Leicester, Derby, and Nottingham, handknitters could be found throughout the countryside. To meet the British demand for knitted garments and hosiery, the needles of the nation had to be wielded by fingers and machines.

HANDKNITTING

In the nineteenth century, women across the British Isles knitted at home for their families. "Commercial" handknitters also sold their work to bring money into the household. Victorians encouraged the poor and disabled to support themselves through handknitting, and visitors to the Great Exhibition applauded their work.

London firms displayed handmade knitwear at the Exhibition, which they often imported from the farthest edges of the British Isles. Contemporary newspapers revealed the economic circumstances under which knitters produced these goods. *The Morning Chronicle* noted that "there are . . . many

specimens of the hand-knitted woolen hose of the south and west of Ireland among which . . . are some made by the children of Ballandine in the County Mayo, . . . which are remarkable for their regularity of workmanship" (September 11, 1851). During the depths of Ireland's Great Famine, the skillful knitting of young people could help support their families. The Exhibition catalogue reveals many displays with similar backstories. At William Baillie's stall, visitors could see ladies' stockings, handkerchiefs,

A Shetland woman knitting woolen stockings. Engraving published at Ongar, 1823. Photo by Universal History Archive/Getty Images.

William Lee, sixteenth-century inventor of the first knitting frame. According to legend (repeated in this illustration), he got the idea for his machine after watching his wife knitting by hand. Wood engraving, nineteenth century. Photo by Universal History Archive/Getty Images.

A woolen mill in Portree, Isle of Skye, built in the 1880s and powered by the millpond visible at right. This building replaced a smaller mill built in 1848, which the Highland Relief Board established to card and spin wool for sock knitters on the island during the famine. Courtesy of Skye and Lochalsh Archive Centre, High Life Highland.

children's frocks, and veils handknit by Shetland Islanders using local wool. "Knitting," the Exhibition Catalogue stated, "is the chief employment of the female inhabitants on these isles in their own homes." The beautiful handwork of the Shetland Islanders was as critical for their survival as it was for children in Ireland.

Handknitting, in fact, had contributed greatly to regional economies, especially in times of famine. In 1846, potato blight reached northern Scotland, ravaging crops there as it had in Ireland. The Highland Relief Board quickly distributed grain and provided employment to "infirm men and women in knitting and spinning," according to the Edinburgh paper *Caledonian Mercury* (February 8, 1847). By August 1847, the newspaper reported improved conditions in places such as Shetland, which combined subsistence potato farming with fishing and knitting (August 9, 1847). Indeed, the Shetland knitters provided such a successful financial buffer that the Highland Relief Board decided to copy their success on the hard-hit Isle of Skye. In 1848, the committee established a spinning mill on Skye to process local wool into yarn for island sock knitters. By 1851, the committee reported that the company made 137 pairs of socks per month and employed ten women at the mill and 1,050 women as knitters (as related in London's *Morning Chronicle*, December 27, 1851). Back at the Exhibition, judges awarded a jury prize to the work of Highland knitters shown by textile merchant Donald MacDougall from Inverness, Skye's shire seat.

FRAME KNITTING

The Great Exhibition also featured stockings knit by machine; indeed, most of the knitting manufacturers at the Crystal Palace included hosiery in their displays. T. Holland and Co. received a jury prize for fleecy hosiery for medical uses. Several companies received prizes for low-cost stockings and others for high-quality silk, cotton, and wool hose. Of the 212 exhibitors in the clothing category, at least thirty displayed frame-knitted pieces (mostly stockings) and nineteen won prizes for their workmanship. J. and R. Morley of Nottingham won awards for its display of ultrafine cotton and silk hose.

Nottingham was one of the Midland centers for machine knitting. A local curate named William Lee invented the stocking frame in 1589, thus founding the machine-knitting industry. The first frames made coarse woolen stockings, but improvements to the machines later allowed them to produce stockings in thinner silk yarns. Queen Elizabeth I refused to grant Lee a patent for his stocking frame, fearing that it might drive handknitters out of business. Lee moved his production to France, but after his death in 1616, his brother returned to England and established frame knitting in London. By 1641, there were stocking frames at work again in Nottingham.

Knitting frames functioned rather like mechanized knitting spools. In Lee's design, the frameworker sat on a bench in front of a large wooden frame mounted with a row of horizontal hooks. Beginning with a row of stitches on the hooks, or needles, he laid a strand
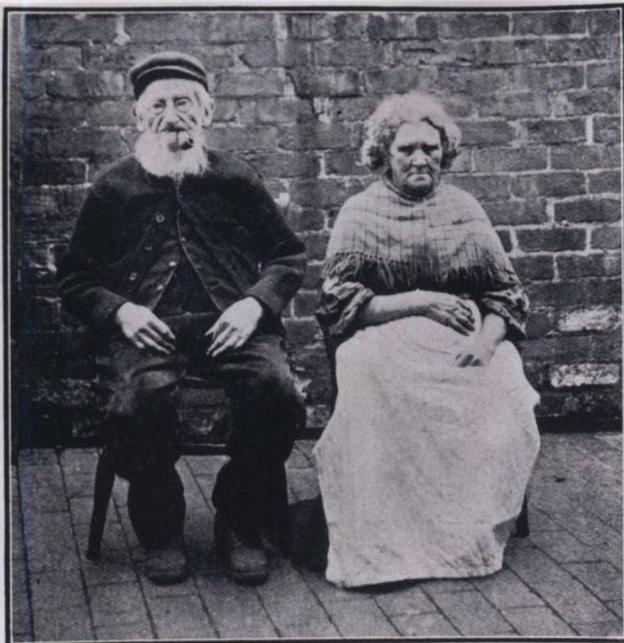
TYPES OF THE OLD-TIME STOCKINGERS.

This illustration shows an old stockinger and his wife, who for many years worked together in hand stocking frames.

Frameworkers in the stocking industry. Illustration in J. H. Quilter and J. Chamberlain's *Framework Knitting and Hosiery Manufacture,* Volume 1, 1911. Photo by NEMPR Picture the Past/Heritage Images/Getty Images.

purlwise, creating ribbing by hand. The family shared in the income from the stockings they made, after deducting costs for the frame rental, maintenance, and weekly travel to and from the manufacturer's warehouse to get yarn and return completed stockings.

By 1800, however, wages were no longer keeping up with the cost of living, and the poverty of frameworkers and their families had become legendary. The machine-breaking protests of the Luddites between 1811 and 1816 drew attention to their plight but did little to change working conditions. Indeed, as exhibitors such as J. and R. Morley displayed their machine-made stockings at the Great Exhibition, the "Poor Stockinger" was writing to the editor of the *The North Star and National Trades Journal* describing his destitution.

The Stockinger had little control over his own work:

> I make stockings at 1s 3d per dozen pairs… at my employer's frame, he finding the materials, and I cannot under severe penalty of law work

of yarn across the hooks in front of the stitches, then brought a metal sinker plate down between the needles that pushed the yarn into loops over the hooks. The sinker then slid the yarn forward until the loops caught in the hooks. A presser bar came down and forced the hooks closed, keeping the loops inside. As the sinker continued forward, it pushed the old stitches off over the closed hooks and formed the next row of knitting. When the presser and sinker moved back to their starting positions, they slid the new stitches back to the ends of the hooks so that the next row could be made. The frameworker controlled the machine by moving levers with his hands and feet and manually shifted loops between the hooks to increase or decrease the number of stitches or to add lacy effects in the cloth.

Over the next century and a half, the stocking frame and the lives of frameworkers changed very little. Frame knitters worked at home on a frame that they either owned or (more often) rented from a master manufacturer. The husband ran the heavy machine while his wife and children wound bobbins, seamed the flat pieces of socks, and added ribbing by hand. The stocking frame could only produce stockinette cloth, so when ribbing was necessary, women dropped stitches down the finished fabric and then picked them up again

A narrow knitting frame, circa 1760. The frameworker could work one panel at a time. This machine still works and can make shawls. Photo courtesy of the Framework Knitters Museum, Ruddington.

A circular knitting frame with a hand crank shown in a woodcut from 1871. Photo by iStock/Getty Images.

and countryside of the Midlands, abusive employment practices remained common. Manufacturers had little incentive to upgrade machinery that remained largely unchanged since its invention in the sixteenth century. The invention of Jedediah Strutt's ribbing attachment in 1759 and attachments that created lace patterns made little difference in the daily lives of the frameworkers. Then, in 1816, M. I. Brunel invented the circular knitting frame, and in 1847, M. Townsend developed a variation that could produce ribbing. The stage had been set for the full mechanization of frame knitting and the movement of frameworkers into the better working conditions of factories.

AT THE GREAT EXHIBITION

By the time of the Great Exhibition, visitors marveled at Peter Claussen's circular knitting frame, patented in 1845. Unlike Brunel's design, it could run either with a hand crank or by steam power. *The Morning Chronicle* reported that because this frame was easy to use and required little physical strength, girls as young as fifteen could manage several feeders at once, producing up to twenty-dozen socks (August 25, 1851). Because Claussen's machine automatically moved the yarn in a spiral, it could knit much faster than previous designs. It also could use softly spun yarn, which expanded the range of knitted items that could be produced. Claussen's popular machine was already in use before the Exhibition; *The Morning Chronicle* credited it with helping to bring low-priced hosiery production back to Nottingham (November 1, 1851). The judges of the Great Exhibition awarded Claussen's circular knitting frame one of the coveted Council Prizes. Council Prize winners demonstrated "important novelty of invention or application," and Claussen's simple, lightweight circular frame certainly fit the bill. Innovations like Claussen's would slowly end the misery and isolation of frameworkers as they moved into factories like the new steam-driven mill built in Nottingham in 1851.

When the Great Exhibition closed on October 11, 1851, over six million people had visited. On shilling days, even members of the working classes could afford to attend—though this entry fee was still beyond the means of The Poor Stockinger of Nottingham and handknitters in Ireland, Shetland, and Skye. Yet people who couldn't travel to the Crystal Palace had read about the fine art and the manufacturing genius of the exhibits and seen illustrations in newspapers and commemorative books. On the week of July 19, *The Illustrated Exhibitor* published "a large, double-page Engraving of the Queen and Cortege inspecting the machinery Department, in addition to Engravings of . . . [the] Invention of the Stocking Loom; the Stocking Frame, [etc.]." Even if the names of the knitters were rarely spoken at the Exhibition, millions marveled at their workmanship, their tools,

in his frame for anyone else. He only gives me as many stockings as he thinks proper.

The Stockinger reported that his employer had recently refused to pay him for six-dozen pairs of stockings. The employer claimed that after deducting back rent for the frame (which the Stockinger had to pay each week regardless of whether he had been given any work), the Stockinger in fact owed his employer money. In order to survive, he had been forced to join the parish poor rolls, from which he received three loaves of bread and 1 shilling 3 pence (the same as his wages for a dozen pairs of stockings given above) per week. The Stockinger noted with irony,

I have never received from my employer more than 1s 3d a week although I have never made for him … less than 6 doz of stockings per week. I am now existing on what I get from the parish and what I get from my employer—although I get from the parish three loaves more than what I get from my employer, still the parish gets no benefit from my labor.

As long as frame knitting remained a cottage industry, with knitting families spread throughout the cities

A stocking knitted on a frame in the early nineteenth century. Hand-embroidered floral motifs embellish the ankle and instep. A hand-embroidered rat decorates one side of the leg, perhaps taunting the cat on the other side (not shown here). Photo courtesy of the Framework Knitters Museum, Ruddington.

Women in a Leicester knitting factory operating large circular knitting frames, early twentieth century. Photo by Library of Congress/CORBIS/VCG via Getty Images.

and the prizes their labor won. Frameworkers and handknitters alike wielded the needles of the nation, dressing inhabitants of the British Isles in plain and fancy stockings. �

Lisa Jacobs designs nature-inspired patterns for Fiber Tree Designs in Nether Providence, Pennsylvania. You can find her on Ravelry as fibertreedesigns and online at www.fibertreedesigns.com.

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The Framework Knitters Museum (www.framework knittersmuseum.org.uk) in Ruddington, Nottingham occupies a building complex where frameknitters lived and worked throughout the nineteenth century. Staff maintain the museum's collection of knitting frames and preserve the technical skills necessary to work these machines.
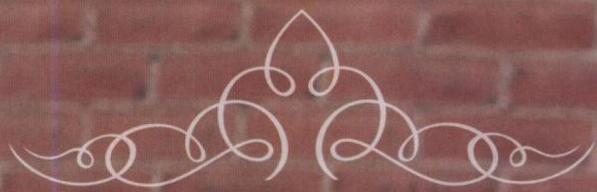
World's Fair
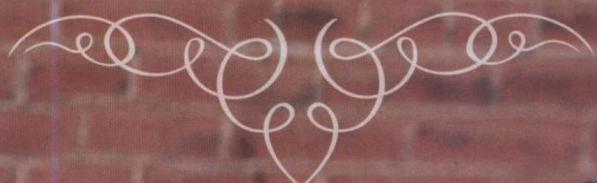
CRYSTAL PALACE SHAWL

Mone Dräger

The Crystal Palace, site of the Great Exhibition, relied on technological innovations to achieve its open, airy appearance. The shawl it inspired, however, requires only knitting needles and beautiful yarn. Solid stripes alternate with panels of lace mesh to mimic the Crystal Palace's famous entry hall.

YARN SweetGeorgia Yarns Merino Silk Lace

PATTERN PAGE 36

"Still further north
was a vast assemblage
of Machines in Motion,
showing cotton,
woollen, power looms,
&c.; flax, silk, lace, and
rope making; lathes and
tool machines; building
contrivances; railway
and steam machinery
in motion—a plurality
of living interests;
naval models, indicative
of man's ingenuity
in all ages; and
printing machinery—
the leverage which
Archimedes sighed
for—to move the world."

*—THE YEAR-BOOK OF FACTS IN
THE GREAT EXHIBITION OF 1851*
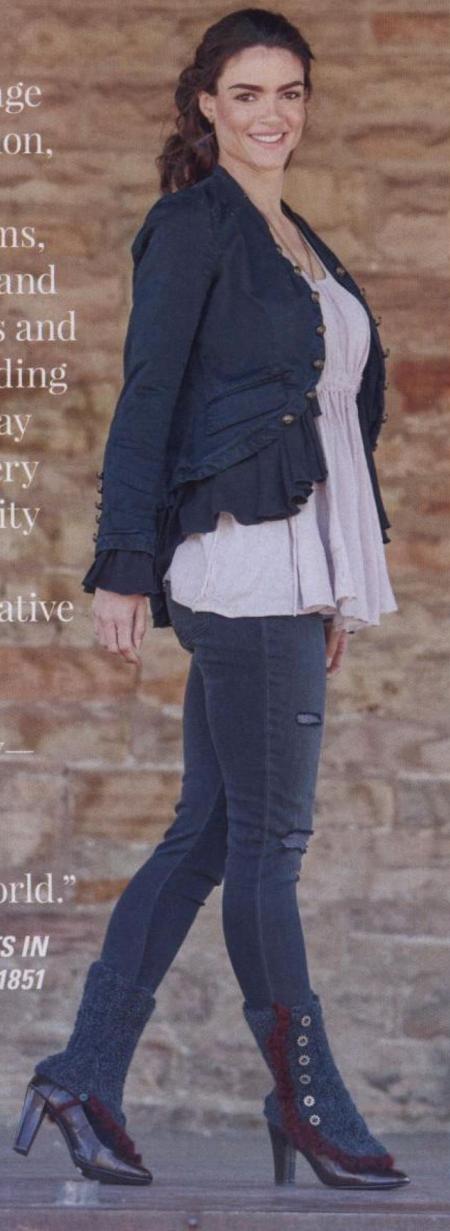
INCOGNITO SPATS

Laura Ricketts

Dress up the plainest shoes with these distinctive accessories.
Utilitarian ribbing and cog-shaped buttons pair with gauzy
ruffles to add a steampunk touch to any outfit.

YARN Rowan Cocoon & Rowan Kidsilk Haze, distributed by Sirdar USA

PATTERN PAGE 37

STEAMPUNK SWEATER

Julia Farwell-Clay

Displays at the Great Exhibition proudly showed off steam-driven machinery that could speed up manufacturing and knitting. The Steampunk Sweater sports large cogs and "toothed" bands at the cuffs.

YARN Lorna's Laces Shepherd Sport

PATTERN PAGE 40

CAMERA BAG

Lisa Cruse

Cameras and photographic prints, invented in the first half of the nineteenth century, changed art and print media—it's impossible to imagine our world today without them. Knit and full your own camera-shaped bag, then embellish it with gears and gizmos.

YARN Cascade Yarns Cascade 220

PATTERN PAGE 42

JACQUARD BOOT TOPPERS

Sherrie Kibler

The Jacquard attachment for looms, developed in 1804, revolutionized textile production: weavers could easily introduce elaborate color and texture patterns into fabric. These boot toppers use slip stitches and contrasting colors to create a similar effect through knitting.

YARN Patons Classic Wool Worsted, distributed by Spinrite

PATTERN PAGE 44
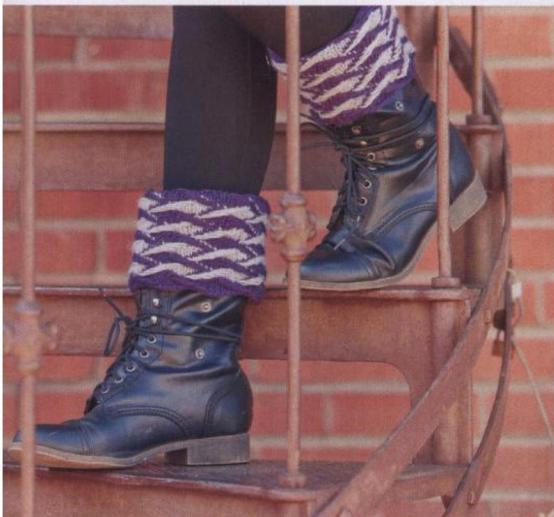
FLYING CAR BOLERO

Adrienne Larsen

The Great Exhibition included a kite carriage, or flying car, that could move at 20 to 25 miles per hour. Imagine traveling at such speeds! Any lady daring enough to travel in such a vehicle would have loved this dashing bolero with braided edgings and buckle closure—bystanders could notice her style as the flying car sped past.

YARN Malabrigo Yarn Rios

PATTERN PAGE 46
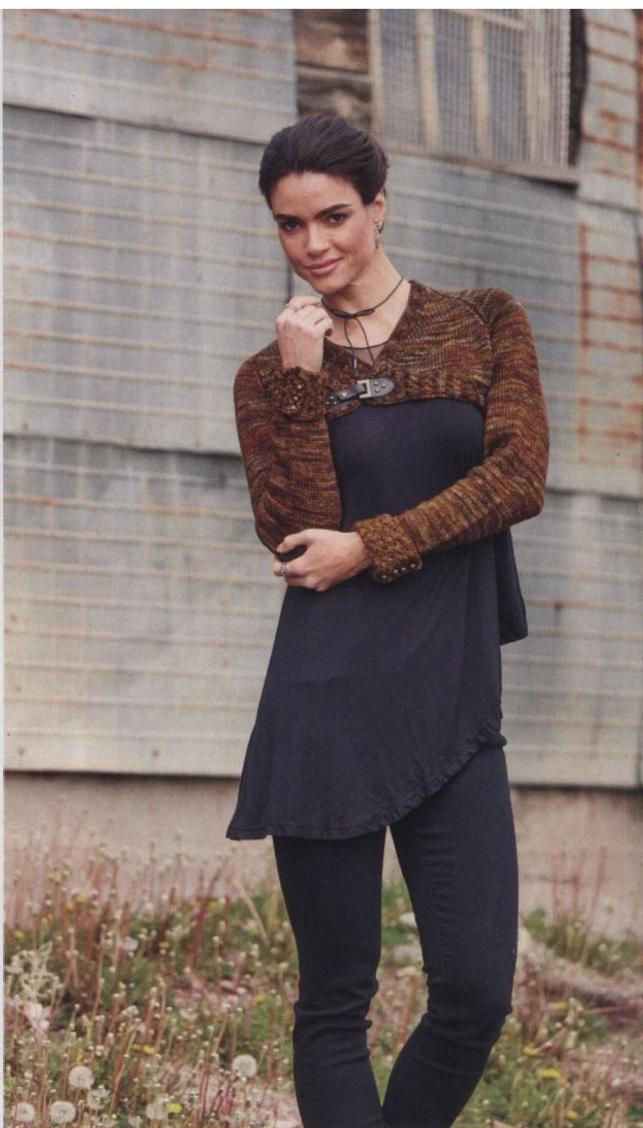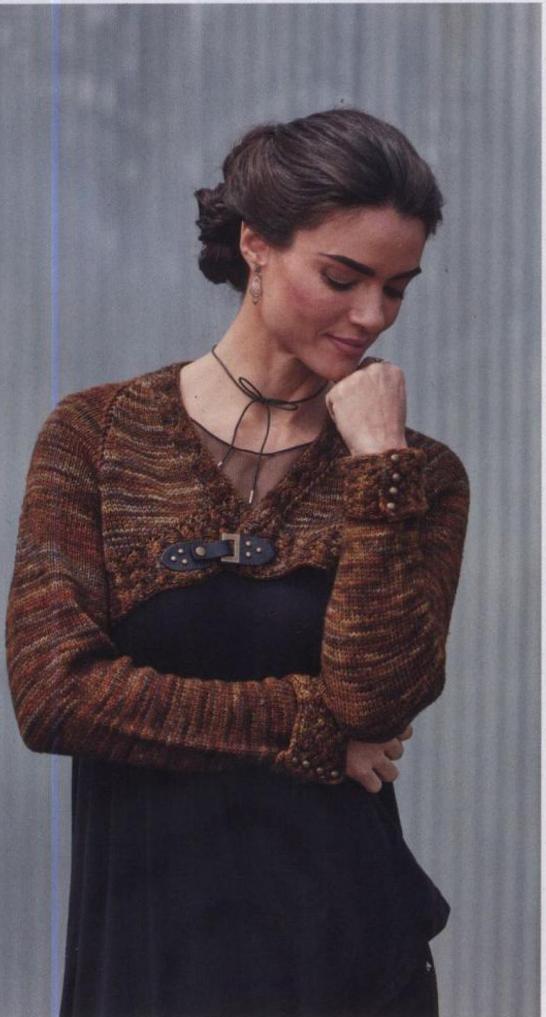
AVIATRIX PULLOVER

Denise Lavoie

This pullover is inspired by Baroness Elise Raymonde de Laroche, the first licensed female pilot. Elise's aviation license photo shows her in a heavy white sweater that could keep her warm as she flew; our version includes grommets and lacing on the front.

YARN Neighborhood Fiber Co. Studio Chunky

PATTERN PAGE 48

CRYSTAL PALACE SHAWL
Mone Dräger

● ● ● ● **page 29**

SweetGeorgia Yarns Merino Silk Lace

Yarn Weight (0)

Finished Size 68" wide across upper edge and 31" tall at center.

Yarn SweetGeorgia Yarns Merino Silk Lace (50% merino wool, 50% silk; 765 yd [700 m]/3½ oz [100 g]): silver, 1 skein.

Needles Size 3 (3.25 mm): 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); size D/3 (3.25 mm) crochet hook; tapestry needle.

Gauge 18 sts and 32 rows = 4" in Twisted St st; 18 sts and 24 rows = 4" in Lace patt.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes
- This shawl is worked back and forth in rows from the top down.
- A circular needle is used to accommodate the large number of stitches.

Stitch Guide
Twisted Stockinette Stitch:

Row 1 (RS) K3, sl m, knit all sts tbl to m, sl m, k3.

Row 2 (WS) K3, sl m, purl to m, sl m, k3.
Rep Rows 1 and 2 for patt.

Lace Pattern: (multiple of 4 sts + 7)

Row 1 (RS) K3, sl m, k1, *yo, k3tog tbl, yo, k1; rep from * to m, sl m, k3.

Row 2 (WS) K3, sl m, p2tog, yo, *p1, yo, p3tog, yo; rep from * to last 6 sts, p1, yo, p2tog, sl m, k3.
Rep Rows 1 and 2 for patt.

SHAWL
CO 3 sts. Knit 7 rows; do not turn after last row. Rotate work so selvedge at end of last row is across the top, pick up and knit 3 sts along selvedge (1 st for each garter ridge), then pick up and knit 3 sts along CO edge—9 sts total. Turn.

Row 1 (WS) K3, place marker (pm), [yo, p1] 3 times, yo, pm, k3—13 sts.

Row 2 and all even-numbered rows (RS) K3, knit all sts tbl to m, k3.

Row 3 K3, p1, [yo, p1] 6 times, k3—19 sts.

Row 5 Purl.

Row 7 K3, p1, [yo, p1] 12 times, k3—31 sts.

Rows 9 and 11 Purl

Row 13 K4, [yo, k2] 12 times, k3—43 sts.

Row 14 K3, knit all sts tbl to m, k3.

Row 15 Purl.

Rep last 2 rows 3 more times, then rep Row 14 once. **Inc row** (WS) K3, p2tog, yo, p1, [yo, p1] 32 times, yo, p2tog, k3—75 sts. Work Rows 1 and 2 of Lace patt (see Stitch Guide) 11 times, then work Row 1 once more. **Inc row** (WS) K3, p1, [yo, k2] 33 times, yo, p2, k3—109 sts. Work Rows 1 and 2 of Twisted St st (see Stitch Guide) 5 times, then work Row 1 once more. **Inc row** (WS) K3, p1, yo, [p1, yo, p2tog, yo] 33 times, p1, yo, p2tog, k3—143 sts. Work Rows 1 and 2 of Lace patt 11 times, then work Row 1 once more. **Inc row** (WS) K3, p3, [yo, k4] 33 times, yo, p2, k3—177 sts. Work Rows 1 and 2 of Twisted St st 5 times, then work Row 1 once more. **Inc row** (WS) K3, [p1, yo] 2 times, p3tog, yo, [p1, yo, p2tog, yo, p1, yo, p3tog, yo, p1, yo, p2tog, yo] 16 times, p1, yo, p3tog, [yo, p1] 2 times, k3—211 sts. Work Rows 1 and 2 of Lace patt 11 times, then work Row 1 once more. **Inc row** (WS) K3, p4, [yo, p6] 33 times, yo, p3, k3—245 sts. Work Rows 1 and 2 of Twisted St st 5 times, then work Row 1 once more. **Inc row** (WS) K3, p2tog, yo, p1, [yo, p3tog, yo, p1, yo, p2tog, yo, p1] 33 times, yo, p3tog, [yo, p1] 2 times, k3—279 sts. Work Rows 1 and 2 of Lace patt 11 times, then work Row 1 once more. **Inc row** (WS) K3, p5, [yo, p8] 33 times, yo, p4, k3—313 sts. Work Rows 1 and 2 of Twisted St st 5 times, then work Row 1 once more. **Inc row** (WS) K3, p2tog, yo, p1, *[yo,

p3tog, yo, p1, yo, p2tog, yo, p1] 2 times, yo, p3tog, yo, p1; rep from * 15 more times, [yo, p3tog, yo, p1, yo, p2tog, yo, p1] 2 times, yo, p2tog, k3—347 sts. Work Rows 1 and 2 of Lace patt 11 times, then work Row 1 once more. **Inc row** (WS) K3, yo, p6, [yo, k10] 33 times, yo, p5, yo, k3—383 sts. Work Rows 1 and 2 of Twisted St st 5 times, ending with a WS row and removing m on last row. **Border:**

Row 1 (RS) K2, [k1f&b, k5 tbl] 63 times, k1f&b, k2—447 sts.

Row 2 (WS) K2, purl to last 2 sts, k2.

Row 3 K1, k2tog, yo, *ssk, work [k3tog tbl, yo, k3tog tbl] all in same 3 sts, k2tog, yo; rep from * 62 more times, ssk, k1—383 sts.

Row 4 K1, purl to last st, k1.

Row 5 K2tog, yo, k1f&b, [yo, ssk, k1, k2tog, yo, k1f&b] 63 times, yo, ssk—447 sts.

Row 6 Purl.

BO all sts as foll: Insert crochet hook in first st on needle and sl st off needle, wrap yarn over hook from back to front and draw though loop on hook—446 sts on needle; 1 loop on crochet hook. *[Insert crochet hook in next st on needle and sl st off needle, wrap yarn over hook from back to front and draw through both loops] 2 times—2 sts BO; 1 loop on hook. Ch 3. [Insert crochet hook in next st on needle and sl st off needle, wrap yarn over hook from back to front and draw through both loops] 2 times—2 sts BO; 1 loop on hook. Insert crochet hook in next 3 sts on needle and sl sts off needle—4 loops on hook. Wrap yarn over hook from back to front and draw through 4 loops—3 sts BO; 1 loop on hook. Rep from * 62 more times—5 sts rem on needle; 1 loop on hook. [Insert crochet hook in next st on needle and sl st off needle, wrap yarn over hook from back to front and draw through both loops] 2 times—3 sts rem; 1 loop on hook. Ch 3. [Insert crochet hook in next st on needle and sl st off needle, wrap yarn over hook from back to front and draw through both loops] 3 times—no sts rem; 1 loop on hook. Break yarn and fasten off rem st.

FINISHING

Weave in ends. Block. 🪡

Mone Dräger lives in a village in Germany and loves creative crafting. She can't imagine a day without knitting. She enjoys playing with colors and stitch patterns and has a special fancy for knitted accessories. Discover more about her craft adventures at www.monemade.com.

INCOGNITO SPATS
Laura Ricketts
● ● ● ○ **page 30**

Rowan Cocoon

Rowan Kidsilk Haze

Yarn Weight (5) (Cocoon) (1) (Kidsilk Haze)

Finished Size 8¾" ankle circumference, 12" calf circumference (tall size only), and 3¾ (8½)" tall. Spats shown measure 8½".

Yarn Rowan Cocoon (80% wool, 20% mohair; 126 yd [115 m]/3½ oz [100 g]): #805 mountain (dk gray; MC), 2 balls. Rowan Kidsilk Haze (70% kid mohair, 30% silk; 230 yd [210 m]/⅞ oz [25 g]): #595 liqueur (red; CC), 1 ball. Yarn distributed by Sirdar USA.

Needles Size 6 (4 mm): straight. Size 10½ (6.5 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holder; tapestry needle; six (twelve) ¾" buttons (shown: #460004637 "Steampunk buttons" in silver from www.buttons.com); four ½" buttons; needle and thread.

Gauge 15 sts and 22 rows = 4" in rib patt using MC on larger needles; 26 sts and 32 rows = 4" in St st using CC on smaller needles.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes
- These spats are worked in the round from the top down to the gusset, then the instep is worked back and forth in rows.
- Slip knit stitches purlwise with yarn in back and slip purl stitches purlwise with yarn in front.

SPATS

Taller size only:
With MC and dpn, CO 45 sts. Place marker (pm) and join in the rnd.

Rnd 1 K1tbl, p1, *k2, p2; rep from * to last 3 sts, k2, p1.

Rnd 2 and all even-numbered rnds K1tbl, p1, knit to last st, p1.

Rnd 3 Rep Rnd 1.

Rnd 5 K1tbl, p1, k2, p2tog, *k2, p2; rep from * to last 7 sts, k2, p2tog, k2, p1—43 sts rem.

Rnd 7 K1tbl, p1, k2, p1, *k2, p2; rep from * to last 6 sts, [k2, p1] 2 times.

Rnd 9 K1tbl, [p1, k2] 2 times, p2tog, [k2, p2] 6 times, k2, p2tog, [k2, p1] 2 times—41 sts rem.

Rnd 11 K1tbl, [p1, k2] 3 times, [p2, k2] 6 times, [p1, k2] 2 times, p1.

Rnd 13 K1tbl, [p1, k2] 3 times, p2tog, [k2, p2] 4 times, p2tog, [k2, p1] 3 times—39 sts rem.

Rnd 15 K1tbl, [p1, k2] 3 times, p1, [k2, p2] 4 times, [k2, p1] 4 times.

Rnd 17 K1tbl, p1, ssk, [p1, k2] 2 times, p1, [k2, p2] 4 times, [k2, p1] 3 times, k2tog, p1—37 sts rem.

Rnd 19 K1tbl, p1, k1, [p1, k2] 2 times, p1, [k2, p2] 4 times, [k2, p1] 3 times, k1, p1.

Rnd 21 K1tbl, p1, k1, p1, ssk, p1, k2, p1, [k2, p2] 4 times, [k2, p1] 2 times, k2tog, p1, k1, p1—35 sts rem.

Rnd 23 K1tbl, [p1, k1] 2 times, p1, k2, p1, [k2, p2] 4 times, [k2, p1] 2 times, [k1, p1] 2 times.

Rnd 25 K1tbl, [p1, k1] 2 times, p1, ssk, p1, [k2, p2] 4 times, k2, p1, k2tog, p1, [k1, p1] 2 times—33 sts rem.

Rnd 26 K1tbl, p1, knit to last st, p1.

Shorter size only:
With MC and dpn, CO 33 sts. Place marker (pm) and join in the rnd.

Both sizes:
Shape gusset:
Rnd 1 K1tbl, [p1, k1] 3 times, p1, [k2, p2] 4 times, k2, [p1, k1] 3 times, p1.

Rnd 2 and all even-numbered rnds K1tbl, p1, knit to last st, p1.

Rnds 3 and 5 Rep Rnd 1.

Rnd 7 K1tbl, [p1, k1] 3 times, p1f&b, pm, [k2, p2] 4 times, k2, p1f&b, pm, [k1, p1] 3 times—35 sts.

Rnd 8 K1tbl, p1, knit to last st, p1.

Rnd 9 K1tbl, [p1, k1] 3 times, purl to m, M1P,

TOE RUFFLE

With CC and smaller needles, CO 180 sts. Work in St st for ¾". BO all sts.

FOOT STRAP

With CC and smaller needles, CO 5 sts. **Next row** (RS) [K1, p1] 2 times, k1. **Next row** (WS) [P1, k1] 2 times, p1. **Buttonhole row** (RS) K1, p2tog, yo, p1, k1. Work in k1, p1 rib patt as established until piece measures 4" from CO, ending with a WS row. Rep buttonhole row once. Work 2 rows in rib patt. BO all sts in patt.

FINISHING

Weave in ends. Block. With MC and using photo as a guide, sew leg ruffle to outside of leg using running st, beg at bottom of gusset on instep side and ending at CO edge, gathering ruffle evenly as you go. With MC and using photo as a guide, sew toe ruffle around edge of toe using running st, gathering ruffle evenly as you go. Sew three (six) ¾" buttons evenly spaced along leg in front of ruffle. Sew ½" buttons to each side of foot where gusset meets instep. Button foot strap to foot.

Laura Ricketts lives and works in north central Indiana. A former history teacher, she now knits, crochets, spins, and weaves, incorporating history into her articles, patterns, and classes. See more of her work and upcoming classes at www .laurarickettsdesigns.com.

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sl m, [k2, p2] 4 times, k2, M1P, purl to m, sl m, [k1, p1] 3 times—2 sts inc'd.
Rep last 2 rnds 6 more times—49 sts. **Next rnd** Sl 1 (see Notes), p1, k32, BO 31 sts (last 15 sts of this rnd and first 16 sts of next rnd) removing m—18 sts rem. Shape instep using short-rows as foll:
Short-row 1 (RS) K1, p2, [k2, p2] 3 times, turn.
Short-row 2 (WS) Sl 1, p13, turn.
Short-row 3 Sl 1, p1, [k2, p2] 2 times, k2, turn.
Short-row 4 Sl 1, p9, turn.
Short-row 5 Sl 1, k1, p2, k2, p2, turn.
Short-row 6 Sl 1, p5, turn.
Short-row 7 Sl 1, p1, k2, [p2, k2] 2 times.
Next row (WS) Sl 1, purl to end.
Next row (RS) Sl 1, k1, [p2, k2] 4 times.
Rep last 2 rows once more. **Dec row** (WS) Sl 1, p1, p2tog, purl to last 4 sts, p2tog, p2—16 sts rem. Shape toe using short-rows as foll:
Short-row 1 (RS) Sl 1, k1, p1, k2, p2, turn.
Place 9 rem sts on holder—7 sts rem.
Short-row 2 (WS) Sl 1, purl to end.
Short-row 3 Sl 1, k1, p1, k2, p1, turn.
Short-row 4 Sl 1, purl to end.
Short-row 5 Sl 1, k1, p1, k2, turn.

Short-row 6 Sl 1, purl to end.
Short-row 7 Sl 1, k1, p1, k1, turn.
Short-row 8 Sl 1, purl to end.
Short-row 9 Sl 1, k1, p1, turn.
Short-row 10 Sl 1, purl to end.
Short-row 11 Sl 1, k6, turn.
Short-row 12 Sl 1, k1, p2, k1, p2.
Short-row 13 Sl 1, k5, turn.
Short-row 14 Sl 1, p2, k1, p2.
Short-row 15 Sl 1, k4, turn.
Short-row 16 Sl 1, p1, k1, p2.
Short-row 17 Sl 1, k3, turn.
Short-row 18 Sl 1, k1, p2.
Short-row 19 Sl 1, k6, k1 from holder, turn—8 sts.
Short-row 20 Sl 1, k2, p2, k1, p2.
Rep Short-rows 11–18 once more. Break yarn, leaving an 18" tail. With tail threaded on a tapestry needle, graft sts to held sts using Kitchener st.

LEG RUFFLE

With CC and smaller needles, CO 90 (180). Work in St st for ¾". BO all sts.

A: 32 (35¾, 39¾, 43½, 47¼)"
B: 28¼ (32, 35¾, 39¾, 43½)"
C: 13 (14, 14¼, 14½, 14¾)"
D: 7¼ (8½, 8¾, 9¼, 10¼)"
E: 18 (19¼, 21, 23, 23)"
F: 9½ (11, 11, 12, 12)"
G: 10¼ (11, 12¼, 12¾, 12¾)"
H: 11½ (12½, 14, 14¾, 15¼)"
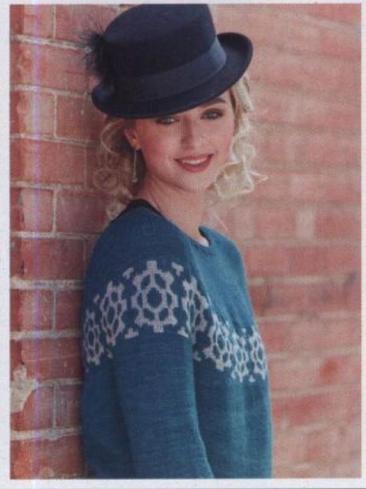
STEAMPUNK SWEATER

Julia Farwell-Clay

●●●○ page 31

Lorna's Laces Shepherd Sport

Yarn Weight [2]

Finished Size 32 (35¾, 39¾, 43½, 47¼)" bust circumference. Pullover shown measures 35¾"; modeled with ¼" of positive ease.

Yarn Lorna's Laces Shepherd Sport (100% superwash merino wool; 200 yd [183 m]/2 oz [57 g]): #60ns waistcoat (teal; MC), 5 (6, 7, 8, 9) skeins and #9ns pewter (gray; CC), 1 skein.

Needles Sizes 3 (3.25 mm) and 4 (3.5 mm): 16" and 24" circular (cir) needles and set of double-pointed needles (dpn).

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

Gauge 25 sts and 37 rnds = 4" in St st on larger needle.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes

The body and sleeves of this pullover are worked in the round from the bottom to the yoke, then the pieces are joined for working the circular yoke.

BODY

With MC and smaller needle, CO 100 (112, 124, 136, 148) sts, place marker (pm), CO 100 (112, 124, 136, 148) sts—200 (224, 248, 272, 296) sts total. Pm and join in the rnd. **Next rnd** P1, *k2, p2; rep from * to last 3 sts, k2, p1. Rep last rnd until piece measures 1½" from CO. Change to larger needle. Work in St st until piece measures 2¼" from CO. **Shape waist: Dec rnd** *K4, ssk, knit to 6 sts before m, k2tog, k4; rep from * once more—4 sts dec'd. Rep dec rnd every 7th rnd 5 more times—176 (200, 224, 248, 272) sts rem. Knit 6 rnds. **Inc rnd** *K5, M1L, knit to 5 sts before m, M1R, k5; rep from * once more—4 sts inc'd. Rep inc rnd every 7th rnd 5 more times—200 (224, 248, 272, 296) sts. Work even until piece measures 13 (14, 14¼, 14½, 14¾)" from CO. **Divide for front and back: Next rnd** *Knit to 7 (8, 8, 8, 7) sts before m, BO 14 (16, 16, 16, 15) sts, removing m; rep from * once more—86 (96, 108, 120, 133) sts each for front and back. Do not break yarn. Set aside.
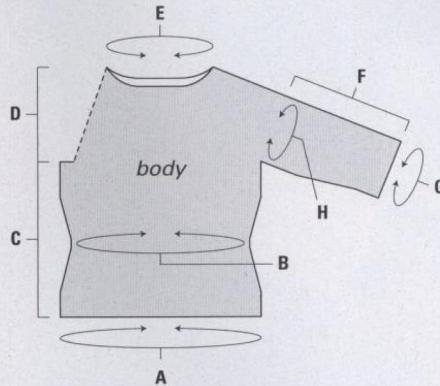
SLEEVES

With CC and smaller dpn, CO 64 (68, 76, 80, 80) sts. Pm and join in the rnd. **Next rnd** *P2, k2; rep from * to end. **Next rnd** *With CC, p2, with MC, k2; rep from * to end. Rep last rnd once more. Break CC and cont with MC only. **Next rnd** Knit. **Next rnd** *P2, k2; rep from * to end. Rep last rnd until piece measures 1" from CO. Change to larger dpn. Knit 12 rnds. **Inc rnd** K2, M1L, knit to last 2 sts, M1R, k2—2 sts inc'd. Rep inc rnd every 14 (12, 10, 10, 8)th rnd 3 (4, 5, 5, 7) more times—72 (78, 88, 92, 96) sts. Work even until piece measures 9½ (11, 11, 12, 12)" from CO, ending 7 (8, 8, 8, 8) sts before end of rnd on last rnd. BO next 14 (16, 16, 16, 15) sts—58 (62, 72, 76, 81) sts rem. Place sts on holder.

YOKE

Join body and sleeves: With MC from body, k86 (96, 108, 120, 133) back sts, pm, k58 (62, 72, 76, 81) sleeve sts, pm, k86 (96, 108, 120, 133) front sts, pm, k58 (62, 72, 76, 81) sleeve sts—288 (316, 360, 392, 428) sts total. Pm and join in the rnd.

Sizes 32 (35¾, 39¾)" only:

Next rnd Knit, dec 2 (8, 8) sts evenly spaced—286 (308, 352) sts rem. Knit 0 (0, 2) rnds.

Sizes 43½ (47¼)" only:

Next rnd Knit, inc 4 (12) sts evenly spaced—396 (440) sts. Knit 4 (8) rnds.

All sizes:

Work Rows 1–28 of Cog chart once. Break CC and cont with MC only. **Next rnd** Knit, dec 1 (3, 0, 0, 0) st(s) evenly spaced—

285 (305, 352, 396, 440) sts rem. **Dec rnd**
*K3 (3, 2, 2, 2), k2tog; rep from * to
end—228 (244, 264, 297, 330) sts rem.
Work 11 (14, 15, 16, 18) rnds even. **Dec rnd**
*K2 (2, 1, 1, 1), k2tog; rep from * to
end—171 (183, 176, 198, 220) sts rem. Work
5 (13, 14, 15, 17) rnds even. Shape neck
using short-rows as foll:

Short-row 1 (RS) [Knit to m, sl m] 2 times,
k4, wrap next st, turn.

Short-row 2 (WS) [Purl to m, sl m] 4 times,
p4, wrap next st, turn.

Short-row 3 Knit to 5 sts before wrapped st,
wrap next st, turn.

Short-row 4 Purl to 5 sts before wrapped st,
wrap next st, turn.

Rep last 2 short-rows 2 more times—4
wrapped sts on each side. Knit to end of rnd.
Next rnd Knit, dec 0 (0, 0, 2, 1) st(s) evenly
spaced and working wraps tog with wrapped
sts—171 (183, 176, 196, 219) sts rem. **Next
rnd** *K1 (1, 2, 2, 1), k2tog; rep from * to
end—114 (122, 132, 147, 146) sts rem. **Next
rnd** Knit, dec 2 (2, 0, 3, 2) sts evenly
spaced—112 (120, 132, 144, 144) sts rem.
Change to smaller needle. Work in k2, p2 rib
for ¾". BO all sts in patt.

FINISHING

Sew underarm seams. Weave in ends. Block
to measurements. 🐦

Julia Farwell-Clay lives and knits near
Boston, where she has a weedy garden and a
neglected bike whose tires need to be filled.

Cog

MC
CC
pattern repeat

22 st repeat

16" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; 12" black zipper; sewing needle; gray embroidery floss; black heavy-duty thread; heavy-duty scissors or tin snips; needle-nose pliers; soda can; black acrylic paint; high-gloss varnish; 2 overall fasteners; 2 sewing machine bobbins; size 6/0 glass E beads in silver finish, 1 tube; thirteen 1 cm silver finish square brads; 24" silver ball chain; all-purpose glue.

Gauge 20 sts and 24 rows = 4" on smaller needle, before felting; 16 sts and 20 rows = 4" with two strands held tog on larger needle, before felting.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes
• This bag is worked in the round from the bottom up.
• The sample used almost all of three skeins of yarn. Consider purchasing an extra skein as insurance.
• When working the straps, slip the first stitch of every right-side row purlwise with yarn in back and the first stitch of every wrong-side row purlwise with yarn in front.

Stitch Guide
Sk2p: Sl 1 kwise, k2tog, pass sl st over—2 sts dec'd.

CAMERA BAG
Lisa Cruse
● ● ● ○ **page 32**

Cascade Yarns Cascade 220

Yarn Weight (4)
Finished Size 7" tall, 6" wide, and 4" deep, not including strap.
Yarn Cascade Yarns Cascade 220 (100% Peruvian highland wool; 220 yd [200 m]/3½ oz [100 g]): #8555 black, 3 skeins.
Needles Sizes 8 (5 mm) and 10 (6 mm):

EMBELLISHMENTS
The designer used a diverse selection of interesting items to embellish this bag. For the shutter release button, a red and a white shank button were sewn together with a can pull tab to the top right corner of the bag. Wire springs and metallic gimp, steel washers and brass button covers all have a place in the decoration of this bag. Reclaimed jewelry findings, such as the backing of a vintage clip earring and a barrel clasp, were also used to approximate various camera functions and hardware.

JACQUARD BOOT TOPPERS
Sherrie Kibler

● ● ● ○ page 33

Patons Classic Wool Worsted

Yarn Weight 4

Finished Size 12¼" circumference and 5¼" tall after folding down ribbing.

Yarn Patons Classic Wool Worsted (100% pure new wool; 210 yd [192 m]/3½ oz [100 g]): #00212 royal purple (MC) and #00224 grey mix (CC), 1 ball each. Yarn distributed by Spinrite.

Needles Size 8 (5 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Marker (m); tapestry needle.

Gauge 23 sts and 42 rnds = 4" in charted patt.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes
- These boot toppers are worked in the round from the bottom up.
- Slip stitches purlwise with yarn in front unless indicated otherwise.
- When working the chart, the beginning of round shifts 5 stitches to the left before working Row 7, and shifts 5 stitches to the right after working Row 12. Leave color not in use at back of work until it is required again.

BOOT TOPPERS
With MC and dpn, CO 70 sts. Place marker (pm) and join in the rnd. *Work Rows 1–6 of Jacquard chart. **Next rnd** (Rnd 7 of chart) Drop MC at back of work (see Notes), remove beg-of-rnd m, sl 5 wyb (see Notes), replace m, with CC, work as charted to end. Work Rows 8–11 of chart. **Next rnd** (Rnd 12 of chart) Work to end of rnd, remove m, transfer 5 sts from right needle to left needle, pm for new beg of rnd. Rep from * 3 more times, then work Rows 1–6 of chart once more. Break CC. **Cuff: Dec rnd** With MC, p2tog, p33, p2tog, p33—68 sts rem. Work in k2, p2 rib for 18 rnds. BO all sts as foll: K2, return both sts to left needle, k2tog tbl, *[p1, return 2 sts to left needle, p2tog] 2 times, [k1, return 2 sts to left needle, k2tog tbl] 2 times; rep from * until 2 sts rem, [p1, return 2 sts to left needle, p2tog] 2 times—1 st rem. Break yarn and fasten off last st.
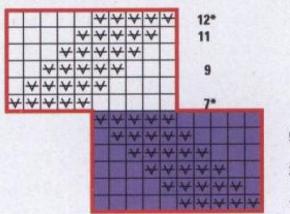
FINISHING
Weave in ends. Block. ✒

Sherrie Kibler comes from a family of knitters inspired by Morticia, the prolific knitter of the original *The Addams Family* television show. A trained engineer and high-school pre-engineering teacher, Sherrie enjoys using her knitting skills to create designs that focus on simple solutions to knitting challenges.

Jacquard

12*
11
9
7*
5
3
1

10-st rep

■ (purple)	knit with MC
□	knit with CC
✓ (purple)	sl 1 wyf using MC
✓	sl 1 wyf using CC
▭ (red)	pattern repeat
*	work as indicated in instructions

FLYING CAR BOLERO

Adrienne Larsen

●●●○ page 34

Malabrigo Yarn Rios

Yarn Weight (4)

Finished Size 19¼ (21¼, 23¼, 25¼, 27¼)" back width, from center of underarm to center of underarm. Bolero shown measures 19¼" on model with 35½" bust.

Yarn Malabrigo Yarn Rios (100% superwash merino wool; 210 yd [192 m]/3½ oz [100 g]): glitter, 4 (5, 5, 6, 6) skeins.

Needles Size 8 (5 mm): 16" and 32" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); removable m; stitch holders; cable needle (cn); size H/8 (5 mm) crochet hook; tapestry needle; 4½" long leather buckle closure; eight ⅜" buttons; awl; leather sewing needle; thread to match buckle.

Gauge 20 sts and 27 rows = 4" in St st.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes

- The body of this bolero is worked in one piece to the underarm, then divided for working the fronts and back separately. The sleeves are worked in the round, with the sleeve cap worked flat.

- On the left front, the armhole decreases are begun on the same row as the front edge cast-ons. When repeating the armhole decrease row, repeat only the decrease at the beginning of the row.

BODY

With longer cir needle, CO 112 (126, 144, 162, 182) sts. Do not join. **Next row** (WS) Purl to end, using the cable method, CO 4 (3, 3, 3, 2) sts—116 (129, 147, 165, 184) sts. **Next row** (RS) Knit to end, CO 5 (4, 4, 4, 4) sts—121 (133, 151, 169, 188) sts. **Next row** (WS) Purl to end, CO 3 (3, 3, 3, 2) sts—124 (136, 154, 172, 190) sts. **Next row** (RS) Knit to end, CO 5 (4, 4, 4, 4) sts—129 (140, 158, 176, 194) sts. **Next row** (WS) Purl to end, CO 3 (3, 3, 3, 2) sts—132 (143, 161, 179, 196) sts. **Next row** (RS) Knit to end, CO 4 sts—136 (147, 165, 183, 200) sts. **Next row** (WS) Purl to end, CO 3 (3, 3, 3, 2) sts—139 (150, 168, 186, 202) sts. **Divide for fronts and back: Next row** (RS) K13 (12, 14, 16, 15) then place these sts on holder for right front, BO 16 (20, 24, 28, 32) sts for underarm, k80 (86, 92, 98, 104) (including last st from BO) then place these sts on separate holder for back, BO 16 (20, 24, 28, 32) sts for underarm, knit to end, CO 4 sts—18 (16, 18, 20, 23) sts rem for left front.

LEFT FRONT

Next row (WS) Purl to last st, k1. **Shape armhole, front edge, and neck: Note:** Armhole, front edge, and neck shaping occur simultaneously; read the foll section all the way through before proceeding. **Armhole dec and front edge CO row** (RS) P1, k2tog (armhole dec), knit to end, place removable m (pm) in last st, CO 4 sts (front edge
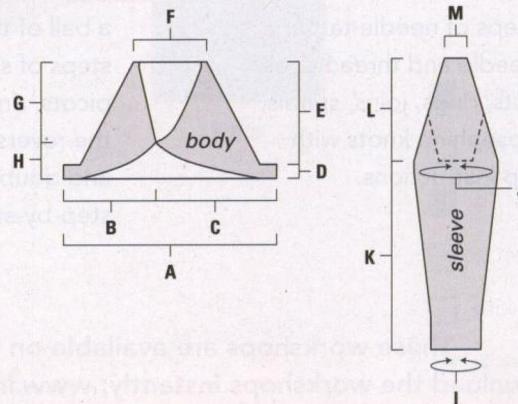
CO)—21 (19, 21, 23, 26) sts. Rep armhole dec row (see Notes) every RS row 18 (18, 20, 22, 25) more times, then every 4th row 5 (6, 6, 6, 5) times and, **at the same time,** at end of RS rows CO 4 sts 6 (7, 6, 5, 0) times, then 3 sts 0 (0, 2, 4, 11) times at front edge—28 (32, 34, 36, 37) sts CO after removable m. **Also at the same time,** once front edge CO is complete, work 1 WS row even, remove m, then shape neck as foll:

Sizes 46½ (50½, 54½)"only:

Dec row (RS) Work to last 3 sts, ssk, p1—1 st dec'd. **Dec row** (WS) K1, p2tog, work to end—1 st dec'd. Rep last 2 rows 0 (2, 3) more times—2 (6, 8) sts total dec'd.

All sizes:

Dec row (RS) Work to last 3 sts, ssk, p1—1 st dec'd. Rep dec row every RS row 14 (15, 16, 14, 16) more times, then every 4th row 4 (4, 3, 3, 1) time(s)—3 sts rem when all shaping is complete. Work 3 (3, 3, 1, 1) row(s) even after last armhole dec row. BO all sts.

RIGHT FRONT

Return 13 (12, 14, 16, 15) held right front sts to needle and, with WS facing, rejoin yarn. **Next row** (WS) K1, purl to end, pm in last st, CO 3 sts—16 (15, 17, 19, 18) sts. **Shape armhole, front edge, and neck: Note:** Armhole, front edge, and neck shaping occur simultaneously; read the foll section all the way through before proceeding. **Armhole dec row** (RS) Work to last 3 sts, ssk, p1—1 st dec'd. Rep armhole dec row every RS row 18 (18, 20, 22, 25) more times, then every 4th row 5 (6, 6, 6, 5) times. **At the same time,** at end of WS rows CO 3 sts 6 (8, 8, 5, 6) times then 2 sts 0 (0, 0, 4, 4) times at front edge—21 (27, 27, 26, 29) sts CO after removable m. **Also at the same time,** once front edge CO is complete, remove m and
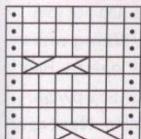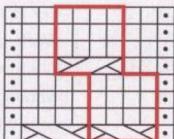
A: 19¼ (21¼, 23¼, 25¼, 27¼)"
B: 8½ (9¾, 10½, 11¼, 12)"
C: 10¾ (11½, 12¾, 14, 15¼)"
D: 1¼"
E: 9¼ (9¾, 10¼, 10¾, 11)"
F: 6½ (7¼, 7½, 8, 8½)"
G: 7 (7½, 7¾, 7¾, 7½)"
H: 3¼ (3½, 4, 4¼, 4¾)"
I: 8½ (9¼, 10, 11¼, 12)"
J: 14¾ (15½, 17¼, 19¼, 20¾)"
K: 17 (17½, 17½, 18, 18)"
L: 9¼ (9¾, 10¼, 10¾, 11)"
M: 2"

Narrow Band

```
        7
        5
        3
        1
```
8 sts

Wide Band

```
        7
        5
        3
        1
```
4-st rep

☐ k on RS; p on WS

• p on RS; k on WS

⧄ sl 2 sts onto cn, hold in back, k2, k2 from cn

⧅ sl 2 sts onto cn, hold in front, k2, k2 from cn

☐ pattern repeat

shape neck as foll: **Dec row** (RS) P1, k2tog, work to end—1 st dec'd. Rep dec row every 6 (4, 4, 4, 4)th row 3 (9, 7, 4, 4) more times, then every 8 (6, 6, 6, 6)th row 3 (1, 3, 5, 5) time(s)—3 sts rem when all shaping is complete. Work 3 (3, 3, 1, 1) row(s) even after last armhole dec row. BO all sts.

BACK

Return 80 (86, 92, 98, 104) held back sts to needle and, with WS facing, rejoin yarn. **Next row and all WS rows** K1, purl to last st, k1. **Shape armholes: Dec row** (RS) P1, k2tog, knit to last 3 sts, ssk, p1—2 sts dec'd. Rep dec row every RS row 18 (18, 20, 22, 25) more times, then every 4th row 5 (6, 6, 6, 5) times—32 (36, 38, 40, 42) sts rem. Work 3 (3, 3, 1, 1) row(s) even, ending with a WS row—armhole measures about 9¼ (9¾, 10¼, 10¾, 11)". BO all sts.

SLEEVES

With dpn, CO 42 (46, 50, 56, 60) sts. Pm and join in the rnd. Knit until piece measures 3" from CO. **Inc rnd** RLI, knit to last st, LLI, k1—2 sts inc'd. Rep inc rnd every 5 (6, 5, 5, 4)th rnd 2 (14, 10, 18, 8) more times, then every 6 (7, 6, 6, 5)th rnd 13 (1, 7, 1, 13) time(s)—74 (78, 86, 96, 104) sts. Work even until piece measures 17 (17½, 17½, 18, 18)" from CO, ending 8 (10, 12, 14, 16) sts before m on last rnd. **Shape cap: Next rnd** BO 16 (20, 24, 28, 32) sts (removing m), knit to end—58 (58, 62, 68, 72) sts rem. Beg working back and forth in rows. **Next row and all WS rows** K1, purl to last st, k1. **Dec row** (RS) P1, k2tog, knit to last 3 sts, ssk, p1—2 sts dec'd. Rep dec row every RS row 18 (16, 18, 22, 25) more times, then every 4th row 5 (7, 7, 6, 5) times—10 sts rem. Work 3 (3, 3, 1, 1) row(s) even, ending with a WS row. BO all sts.

CUFFS

With shorter cir needle, CO 18 sts. Do not join. **Next row** (WS) K1, purl to last st, k1. Work Wide Band chart until piece measures 9½ (10¼, 11, 12¼, 13)" from CO. BO all sts.

NECKBAND

With shorter cir needle, CO 8 sts. Do not join. **Next row** (WS) K1, purl to last st, k1. Work Narrow Band chart until piece measures 23½ (25¼, 26, 26½, 26½)" from CO. BO all sts.

BODY BAND

With shorter cir needle, CO 14 sts. Do not join. **Next row** (WS) K1, purl to last st, k1. Work Wide Band chart until piece measures 42 (46, 50, 54, 58)" from CO. BO all sts.

FINISHING

Block pieces to measurements. Sew in sleeves. Sew neckband around neck edge. Sew body band to lower edge, including

bottom of neckband. Work single crochet edging along body and neck edgings, working 3 sts for every 4 rows. With WS of cuff and RS of sleeve tog, matching center of cuff with beg-of-rnd of sleeve and overlapping cuff edges by 1" with overlap at front and underlap at back of sleeve, attach cuff to sleeve using single crochet. Work single crochet edging around rem sides of cuffs. Sew 4 buttons to each cuff along overlap, catching both layers. Puncture leather of buckle closure evenly around edges with awl to make holes for sewing. Overlap front edgings with left front on top and sew each side of buckle to bottom band with leather needle. Weave in ends. ❧

Adrienne Larsen works as a knitting instructor and yarn guru at Prairie Fiber Arts Center in Moorhead, MN. She lives with her loving husband and industrious ferret. Her two books are *Welts & Waves* and *Flutter & Flow*.
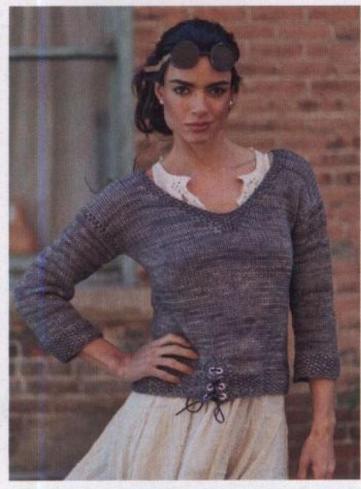
AVIATRIX PULLOVER
Denise Lavoie
● ● ○ ○ page 35

Neighborhood Fiber Co. Studio Chunky

Yarn Weight (5)
Finished Size 35 (39, 42½, 46, 50, 53½)" bust circumference. Pullover shown measures 35"; modeled with ½" of negative ease.

Yarn Neighborhood Fiber Co. Studio Chunky (100% superwash merino; 275 yd [250 m]/8 oz [227 g]): Patterson Park, 3 (3, 4, 4, 5, 5) skeins.

Needles Sizes 9 (5.5 mm) and 10½ (6.5 mm): 16" and 29" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Removable markers (m); stitch holders; tapestry needle; ¼" eyelet kit (includes 12 eyelets plus 2 tools); small hammer or rubber mallet; 1 yd leather cord.

Gauge 13 sts and 18 rows = 4" in St st on larger needles.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes
• The back and front of this pullover are worked back and forth in separate pieces, then joined at the shoulders using the three-needle bind-off. The sleeves are picked up from the armholes and worked back and forth in rows.

• A circular needle is used to accommodate the large number of stitches.

Stitch Guide
Seed Stitch: (odd number of sts)
Row 1 K1, *p1, k1; rep from * to end.
Rep Row 1 for patt.

BACK
With smaller 29" needle, CO 57 (63, 69, 75, 81, 87) sts. Do not join. Work in Seed st (see Stitch Guide) for 12 rows, ending with a WS row. Change to larger 29" needle. Work even in St st until piece measures 13½ (14, 14, 14, 15, 17)" from CO, ending with a WS row. Place removable markers (pm) in the fabric at each end of row for underarm. Slipping first st of every row pwise wyb on RS and pwise wyf on WS, work even in St st until piece measures 6½ (7, 7½, 8, 8, 8½)" from underarm m, ending with a WS row. **Shape shoulders and neck: Next row** (RS) K14 (16, 19, 21, 23, 25), place next 29 (31, 31, 33, 35, 37) sts on holder for neck, join 2nd ball of yarn, knit to end—14 (16, 19, 21, 23, 25) sts rem for each shoulder. **Note:** Both sides of neck are worked simultaneously, each with its own ball of yarn. Slipping first st of every row at both neck and armhole edges, work even for 1", ending with a WS row—piece measures 7½ (8, 8½, 9, 9, 9½)" from underarm m. Place sts on separate holders.

FRONT
Right front: With smaller 16" needle, CO 15 (17, 19, 21, 23, 25) sts. Do not join. Work in Seed st for 12 rows, ending with a WS row. Change to larger 16" needle. Beg working in St st. **Inc row** (RS) Sl 1 pwise wyb, M1, knit to end—1 st inc'd. **Next row** (WS) Purl. Rep last 2 rows 3 more times—19 (21, 23, 25, 27, 29) sts. Break yarn and leave sts on needle. **Left front:** With smaller 29" needle, CO 33 (37, 41, 45, 49, 53) sts. Do not join. Work in Seed st for 12 rows, ending with a WS row. Change to larger 29" needle. Beg working in St st. **Inc row** (RS) Knit to last st, M1, k1—1 st inc'd. **Next row** (WS) Sl 1 pwise wyf, purl to end. Rep last 2 rows 3 more times—37 (41, 45, 49, 53, 57) sts. **Joining row** (RS) Knit to last st, M1, k1, then k19 (21, 23, 25, 27, 29) right front sts from 16" needle—57 (63, 69, 75, 81, 87) sts total. Work even until piece measures 12½ (13, 13, 13, 14, 16)" from CO, ending with a WS row. **Shape neck: Next row** (RS) K25 (28, 31, 34, 37, 40), k2tog, place center 3 sts on holder, then place rem 27 (30, 33, 36, 39, 42) sts on separate holder—26 (29, 32, 35, 38, 41) left shoulder sts rem. **Left shoulder: Next row** (WS) Sl 1 pwise wyf, purl to end. **Next row** (RS) Knit to last 2 sts, k2tog—25 (28, 31, 34, 37, 40) sts rem. **Next row** (WS) Sl 1 pwise wyf, purl to end—piece measures 13½ (14, 14, 14, 15, 17)" from CO. With RS facing, pm in fabric at beg of row for underarm. **Dec row** (RS) Sl 1 pwise wyb, knit
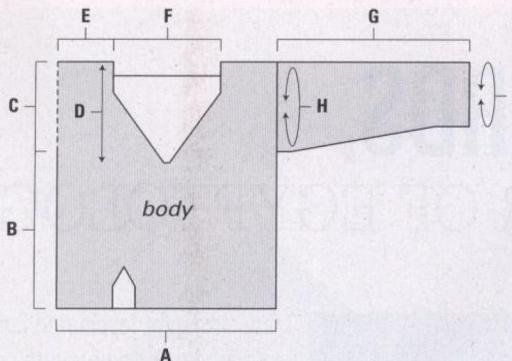
A: 17½ (19½, 21¼, 23, 25, 26¾)"
B: 13½ (14, 14, 14, 15, 17)"
C: 7½ (8, 8½, 9, 9, 9½)"
D: 8½ (9, 9½, 10, 10, 10½)"
E: 4¼ (5, 5¾, 6½, 7, 7¾)"
F: 9 (9½, 9½, 10¼, 10¾, 11½)"
G: 17 (17, 17, 18, 18, 18)"
H: 15 (16, 17, 17¾, 17¾, 19)"
I: 10¾ (12, 12½, 12½, 13½, 13¾)"

to last 2 sts, k2tog—1 st dec'd. **Next row** (WS) Sl 1 pwise wyf, purl to end. Rep last 2 rows 10 (11, 11, 12, 13, 14) more times— 14 (16, 19, 21, 23, 25) sts rem. Work even, slipping first st at beg of each row, until piece measures 7½ (8, 8½, 9, 9, 9½)" from underarm m, ending with a WS row. Place sts on holder. **Right shoulder:** Leaving 3 center front sts on holder, return 27 (30, 33, 36, 39, 42) held right shoulder sts to larger needle, and, with RS facing, rejoin yarn. **Next row** (RS) K2tog, knit to end—1 st dec'd. **Next row** (WS) Sl 1 pwise wyf, purl to end. Rep last 2 rows once more—25 (28, 31, 34, 37, 40) sts rem. With RS facing, pm in fabric at end of row for underarm. **Dec row** (RS) K2tog, knit to end—1 st dec'd. **Next row** (WS) Sl 1 pwise wyf, purl to end. Rep last 2 rows 10 (11, 11, 12, 13, 14) more times—14 (16, 19, 21, 23, 25) sts rem. Work even, slipping first st at beg of each row (on RS sl pwise wyb), until piece measures 7½ (8, 8½, 9, 9, 9½)" from underarm m, ending with a WS row. Place sts on holder.

SLEEVES

Join shoulders using three-needle BO. With larger needle and RS facing, pick up and knit 49 (52, 55, 58, 58, 62) sts along armhole edge between underarm m. Do not join. Work even in St st for 1", ending with a WS row. **Right dec row** (RS) K1, k2tog, knit to end—1 st dec'd. Work 3 rows even. **Left dec row** (RS) Knit to last 3 sts, k2tog, k1—1 st dec'd. Work 3 rows even. Rep last 8 rows 6 (5, 6, 7, 5, 7) more times, then work right dec row 0 (1, 0, 1, 1, 1) more time—35 (39, 41, 41, 45, 45) sts rem. Work even until piece measures 14 (14, 14, 16, 16, 16)" from pick-up row, or 3 (3, 3, 2, 2, 2)" less than desired length from underarm. Change to smaller needle. Work in Seed st for 3 (3, 3, 2, 2, 2)". BO all sts in patt.

FINISHING

Block to measurements. Sew sleeve and side seams. **Front slit edging:** With smaller needle and RS facing, pick up but do not knit 13 sts along right edge of insert, pm, pick up but do not knit 1 st at top of V, pm, pick up but do not knit 13 sts along left edge of insert—27 sts total. Do not join. With RS facing, join yarn. **Dec row 1** (RS) Work in Seed st to 2 sts before m, p2tog, sl m, k1, sl m, p2tog, work to end—2 sts dec'd. **Dec row 2** (WS) Work to 2 sts before m, k2tog, sl m, p1, sl m, k2tog, work to end—2 sts dec'd. Rep last 2 rows once more—19 sts rem. BO all sts in patt. **Neckband:** With smaller 16" cir needle and RS facing, place 29 (31, 31, 33, 35, 37) held back neck sts on needle, pick up but do not knit 3 sts along left back shoulder, 26 (28, 30, 30, 32, 32) sts along left front neck, place 3 held sts on needle while at the same time pm on each side of center st, pick up but do not knit 26 (28, 30, 30, 32, 32) sts along right front neck and 4 sts along right back neck—91 (97, 101, 103, 109, 111) sts total. Do not join. With RS facing, join yarn. **Dec row 1** (RS) Work in Seed st to 2 sts before marked st at center front,

p2tog, sl m, k1, sl m, p2tog, work to end—2 sts dec'd. **Dec row 2** (WS) Work to 2 sts before m, k2tog, sl m, p1, sl m, k2tog, work to end—2 sts dec'd. Rep last 2 rows once more—83 (89, 93, 95, 101, 103) sts rem. BO all sts in patt. Sew neck band seam. Weave in ends. Following directions on eyelet kit package, place 4 eyelets evenly spaced along each side of front slit edging, 1 row down from the BO edge. Secure eyelets firmly in place with mallet. Starting with the center of the cord at the top of the slit, lace leather cord back and forth through eyelets, trim to desired length, and loosely tie at the bottom.

Denise Lavoie designs crochet and knitwear, paints, and creates mixed-media art pieces. In 2015, she self-published her first book of designs, *Leather, Lace, Grit & Grace,* inspired by the early women of flight. Her designs and articles have been published in books and magazines, as well as online. She blogs about her interests at www.voiedevie.blogspot.com. You can also find her on Twitter and Instagram as DeniseVoiedeVie and on Pinterest at www.pinterest.com/voiedevie.

THE UNEQUALED BEAUTY
OF PAISLEY SHAWLS

Linda Carlson

A mid-nineteenth-century Jacquard woven shawl. Courtesy of the Historic Costume and Textiles Collection, Colorado State University. Photo by Joe Coca.

Documented evidence of the origins of the Kashmiri shawl dates back to the mid-fifteenth century, when Sultan Zayn Al-Abidin of Kashmir summoned from Turkestan highly skilled weavers who were already using the twill tapestry technique to build looms and weave shawls. Although probably intended for use by the sultan and his family, the shawls were eventually traded throughout northern India and Central Asia. In the second half of the eighteenth century, the British East India Company introduced the Kashmiri shawl to Europe. Early documentation of Indian woolen shawls being worn in Europe is found in Laurence Sterne's 1767 *Journal to Eliza*.

The Kashmiri shawls were made of *pashmina* (Persian for wool), a protein animal fiber from the

In the late 1960s and early 1970s, psychedelic paisley became a symbol of change for a generation of young men and women dissatisfied with the Vietnam War. This protest personality is only one of many reincarnations of the varied and intricate floral teardrop pattern that originated in India and spread around the world through European trade.

The origins of paisley date back to ancient times. The drooping teardrop motif was originally called *buti* (anglicized to *buteh*), a Hindi word meaning little flower. Also referred to as "pine," the design has been likened to the fruit of the mango tree or the shoot of the date palm, regarded by many as the tree of life. The latter is an ancient religious symbol related to fertility and renewal, with origins in many ancient civilizations.

The paisley design was woven into shawls originating in Kashmir, a once-independent country north of India whose fertile valleys are surrounded by the Himalayas.

Detail of the reverse side of a foldover shawl. Courtesy of the Historic Costume and Textiles Collection, Colorado State University. Photo by Joe Coca.

undercoats of wild Asian mountain goats. The fiber was gathered from the shrubs and rough rocks the animals rubbed against when molting their winter coats. The original Kashmiri shawls were made by one of two methods: *kanikar* or *amlikar*. Kanikar, from the word *kani*, meaning shuttle, refers to the technique of weaving the shawl in a twill tapestry technique. Sometimes as many as fifty shuttles were required, each carrying a specific colored weft or filling thread. As in traditional tapestry, each weft thread was woven in only where that particular color was called for in the pattern. The weaving of such shawls was labor intensive, each taking a weaver between two and three years to complete.

Amlikar shawls were made of a plain ground fabric with the decorative pine motifs embroidered after the weaving was complete. Since many embroiderers could work simultaneously on different sections, a single amlikar shawl took considerably less time to complete.

Because of the cost (200 to 300 guineas for the earliest woven examples) and scarcity of shawls from Kashmir, the manufacture of shawls "in imitation of Indian" was encouraged in Europe, where the initial cost of 20 guineas eventually dropped to 3 guineas. In the 1780s and 1790s, attempts to produce shawls were made first in Norwich, England, and then in Edinburgh, Scotland. Efforts to domesticate and introduce the Kashmir goat into Europe during the height of the shawls' popularity proved futile when the goats failed to thrive in the continent's lower altitude. As a result, European shawls were made of silk, wool, or silk and wool blends; the hand, softness, and drape were always inferior to the original.

By 1808, professional weavers in the small town of Paisley, outside Glasgow, Scotland, were producing shawls in the Kashmiri pattern, hence the name "paisley." Production of shawls "in imitation of Indian" began not long after in Lyons, France. Lyons had long been a center of European silk weaving, and France was Europe's established center of fashion, so that country came to dictate the Continent's taste in shawls. Eventually, British manufacturers were imitating the French imitations of Kashmiri originals.

In Europe, the shawls were woven on draw looms, the pattern weft or filling yarn passing from selvedge to selvedge. The shawl-weaving industry was complex, with numerous specialists involved. Designers drew the latest designs, craftsmen translated them into weaving patterns, and weavers dressed the loom. The master weaver wove the cloth, following a paper grid of the color changes. A draw boy sat atop the loom and manipulated the individual warp threads so that the colored wefts would be seen only where they occurred in the pattern. Invented in the early 1800s and widely used by the 1830s, the Jacquard loom attachment revolutionized the production of shawls. The Jacquard attachment used punch cards much
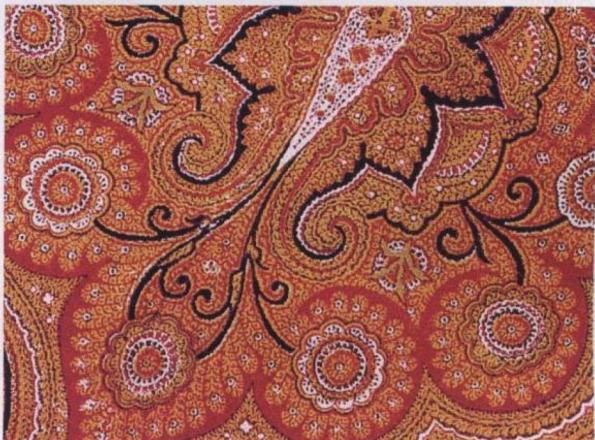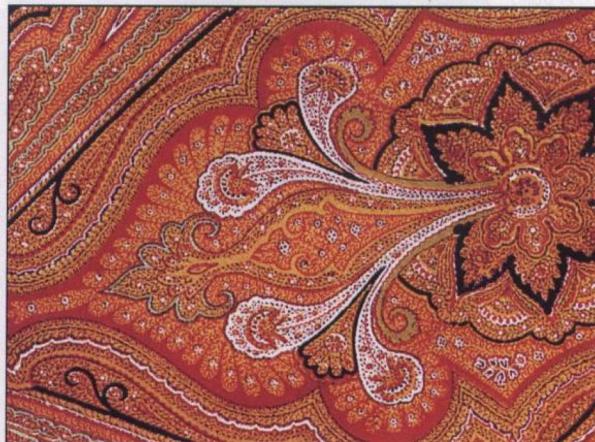
Details of a printed handkerchief shawl showing the varying patterns. Courtesy of the Historic Costume and Textiles Collection, Colorado State University. Photos by Joe Coca.

Left: A plaid shawl illustrating a "fringe gate" edging (circa 1870) placed over a harlequin striped shawl (circa 1850). Courtesy of the Historic Costume and Textiles Collection, Colorado State University. Photo by Joe Coca.

Right: A double-weave shawl (circa 1870) purchased in 1980 at an antique store in Lyons, Colorado. Courtesy of Linda Ligon. Photo by Joe Coca.
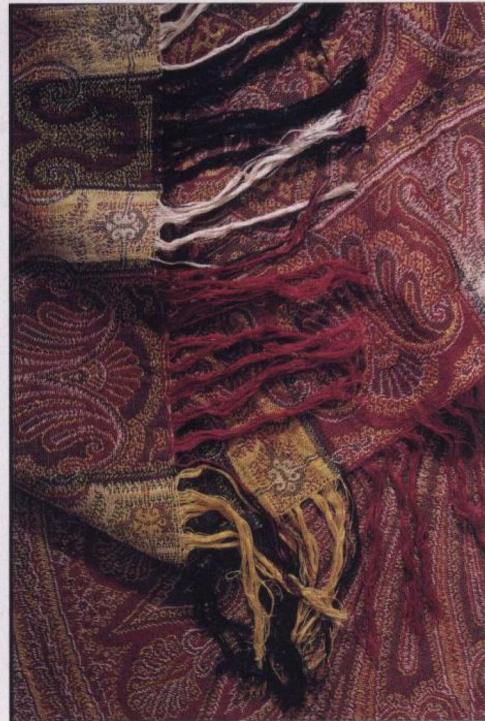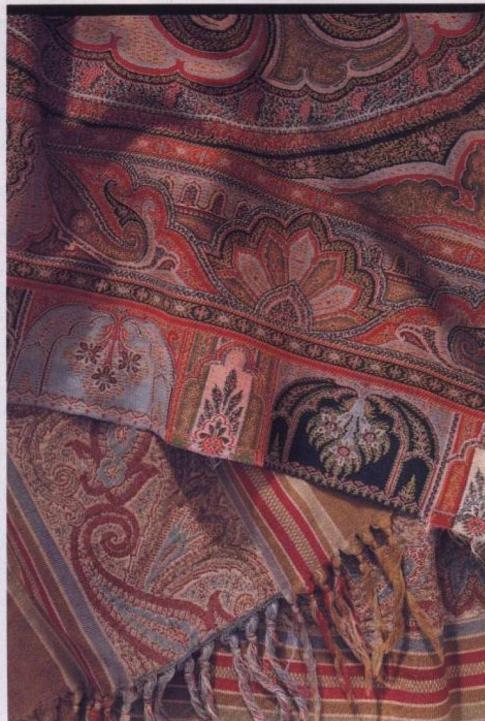
like those of a player piano to raise and lower individual warp threads, eliminating the need for a draw boy. Once the warp was on the loom, the Jacquard attachment automatically wove the design according to the pattern of holes in the warp punch cards.

Both the shape of the "pine" motif and the shape of the shawl changed over time. The earliest shawls from Kashmir were long and narrow, typically measuring 9 feet long by 20 inches wide. More ornamental than useful, these were the casually draped shawls often visible in late-eighteenth and early-nineteenth century portraits of ladies. There is a wonderful painting of Napoleon's Empress Josephine by Antoine-Jean Gros (1771–1835) titled *L'Impératrice Josephine* in which she not only has a Kashmir shawl draped over her shoulder but is wearing a gown made of shawls. Other shawls depicted in period paintings include the 1790 *Portrait of the Marquise de Sorcy de Thélusson* by Jacques Louis David (1748–1825) and the 1805 *Madame Rivière* by Jean Auguste Dominique Ingres (1780–1867).

The floral motifs on this long, narrow shawl were generally limited to the edges with perhaps a narrow band running along the length of the shawl. Flowers typical of northern India were arranged at random within the shape of the pine. Over time, as exports increased into Europe and the Kashmiri weavers addressed the preferences of their buyers, the shawls came to include typical European floral motifs.

A "foldover" shawl showing its embroidered and pieced edging. Circa 1830. Courtesy of the Historic Costume and Textiles Collection, Colorado State University. Photo by Joe Coca.

Early examples of square shawls measured about 3 feet square. Classified as handkerchiefs to lower the export duties, they became known as handkerchief shawls. In time, these "handkerchiefs" grew to a size of 6 feet square, and the floral motifs went around all four sides. A variation of the handkerchief shawl was

Shawls were printed as well as woven. This handkerchief shawl is an excellent example of multicolored printing. Circa 1850. Courtesy of the Historic Costume and Textiles Collection, Colorado State University. Photo by Joe Coca.

the "foldover," in which a unique application of the border design caused it to show on all edges when the shawl was folded in a triangle.

The third distinct shape in which shawls were made was the plaid. Measuring up to 12 by 5 feet, these shawls were called plaid after the Gaelic word for blanket, not because they had a series of warp and filling stripes. A "three-fourths plaid" measured 8 by 4 feet and became the normal outdoor accessory of the mid-nineteenth century. It was the preference of Queen Victoria, who was quite supportive of the weaving industry in Paisley.

Black was the color of choice for a shawl's solid center, but white or scarlet centers were preferred for summer wear. Green and burgundy were dominant colors for plaids with overall patterns, and harlequin or striped shawls also enjoyed a period of popularity.

Over time, the solid ground in the center of the shawl became progressively smaller until it disappeared entirely. The shape of the paisley design also changed: it went from a delicate and naturalistic floral motif to a tightly packed pyramid of flowers above a vase to a shape of curling pointed leaves filled with floral motifs. By 1870, when the shawl's popularity was waning, the paisley had become a long, swirling, tear-shaped motif typical of what is often described as the excessiveness of Victorian design.

One other feature was typical of paisley shawls. Along the width edges, which were almost always fringed, were a series of small decorative motifs. Although their meaning was most certainly lost on Europeans, the motifs were known as fringe gates and represented a *mihrab*, the niche in the inner wall of a mosque that indicates the direction of Mecca.

The paisley shawl fell victim to changing fashion trends in the 1870s. In the early decades of the century, the empire dress, a simple chemise modeled after the dress of ancient Greece and Rome, was the fashion choice, and the paisley shawl was the perfect accompaniment. As the century progressed, women were severely corseted and increasingly fuller skirts balanced huge sleeves. A wire-hoop petticoat, the "cage americaine," replaced multiple petticoats to fill out the full skirts. After mid-century, the front of the skirt began to collapse and the fullness moved to the back as the bustle, which from 1870 to 1890 provided a bizarre appearance for women. The paisley shawl just did not work with this dress structure. Other, more fitted outer garments challenged the popularity of the shawl and won.

Nonetheless, the paisley shawl has become a classic and a favorite with many who collect textiles. The motif itself survives, enjoying periodic revivals. ❧

A collector of paisley shawls and a quilter, **Linda Carlson** was the curator of the Historic Costume and Textiles Collection at Colorado State University in Fort Collins, Colorado.

FURTHER READING

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Ratti and Paisley. New York: Fashion Institute of Technology, 1987. Out of print.

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Curiosities

NOTTINGHAM SOCKS

Lisa Jacobs

Manufacturers understandably saw the Great Exhibition as an incredible marketing opportunity. The knitting-frame manufacturer W. H. Morley combined technology and the Scottish tartan craze in its display of plaid stockings that could be knitted on stocking frames. The Nottingham Socks, like the originals that inspired them, are knitted flat and seamed at the back.

YARN Cascade Yarns Heritage

PATTERN PAGE 72

KASHMIRI SHAWL

Lana Jois

Europeans loved the beautiful shawls imported from Kashmir, but few people could afford them. This demand helped advance the Industrial Revolution: Scottish manufacturers in Paisley created cheaper alternatives on looms with Jacquard attachments. Our Kashmiri Shawl re-creates traditional Kashmiri designs with lace patterning.

YARN Anzula Cloud

PATTERN PAGE 73

SCARAB COWL

Tanis Gray

Egypt fascinated nineteenth-century archeologists as well as travelers. Excavators located previously unknown tombs, temples, and mummy caches seemingly every year in this golden age of archeology, and their finds fed the Victorian appetite for "exotic" decorative motifs.

YARN Lisa Souza Polwarth/Silk

PATTERN PAGE 75

THOUSAND MILES PURSE

Kathy Augustine

Victorian ladies would have swooned over this dainty purse with its beaded lotus blossom, especially after they read Amelia Edwards's memoir *A Thousand Miles up the Nile*.

YARN Knit Picks Gloss Fingering, distributed by Crafts Americana

PATTERN PAGE 76

"We must look to the East for the first real exhibition of industrial produce— in the Oriental Bazaars, suggesting the system of classification, which has been in part followed in the Great Exhibition. The word bazaar is Persian, and its primary meaning is a market, a forum."

—*THE YEAR-BOOK OF FACTS IN THE GREAT EXHIBITION OF 1851*

SHEBEKE TAM

Laura Ricketts

Although stained glass is often thought of as a Western art form, it was also popular in eighteenth- and nineteenth-century Persia (modern-day Iran and Azerbaijan) for mosques, palaces, and other buildings. Shebeke windows joined small panes of colorful glass with wood strips rather than leading. The Shebeke Tam uses the same bright colors a shebeke artisan might choose today.

YARN Elemental Affects Shetland

PATTERN PAGE 78

SAMURAI COWL

Emma Welford

Japan did not participate in the Great Exhibition, despite the Royal Commission's invitation and Europe's fascination with the Orient. Visitors to the Exhibition would have loved the Samurai Cowl, in which bands of garter stitch alternate with lozenge motifs resembling the scales (*kozane*) of early samurai armor. Wear this versatile accessory as a cowl, a poncho, or even a hood.

YARN Plymouth Yarn Linaza

PATTERN PAGE 80
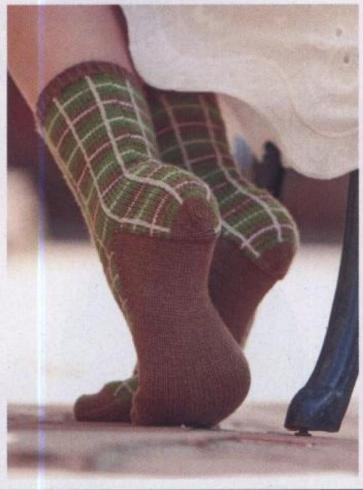
NOTTINGHAM SOCKS

Lisa Jacobs

●●●○ page 66

Cascade Yarns Heritage

Yarn Weight 1

Finished Size 6¾ (7¾, 8¾)" foot circumference and 8½ (9½, 10½)" long from back of heel to tip of toe; foot length is adjustable. Socks shown measure 7¾".

Yarn Cascade Yarns Heritage (75% superwash merino wool, 25% nylon; 437 yd [400 m]/3½ oz [100 g]): #5638 walnut (brown; MC), #5684 cedar green (CC1), and #5681 limestone (gray; CC2), 1 skein each.

Needles Sizes 1 (2.25 mm) and 2 (2.75 mm): 16" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

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

Gauge 34 sts and 46 rows = 4" in St st on larger needle.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes

- These socks are worked back and forth in separate pieces and seamed.
- Use the intarsia method and a separate strand of yarn for each column of CC2.
- On the chart, row numbers indicate whether a row is a right-side row or a

wrong-side row. If the row number is on the right, work the row as a right-side row. If it is on the left, work the row as a wrong-side row. When there are two consecutive right-side or wrong-side rows, slide the stitches to the other end of the needle to work the next row.

Stitch Guide
Twisted Rib: (odd number of sts)
Row 1 (WS) P1tbl, *k1, p1tbl; rep from * to end.
Row 2 (RS) K1tbl, *p1, k1tbl; rep from * to end.
Rep Rows 1 and 2 for patt.

SOCKS

Leg: With MC and smaller needle, leaving a 24" tail, CO 59 (67, 75) sts. Do not join. Work in Twisted Rib (see Stitch Guide) until piece measures 1" from CO, ending with a WS row. Change to larger needle and St st. Work Plaid chart (see Notes) until piece measures 6 (6½, 7)" from CO, ending with a WS row.
Right heel flap: Work 15 (17, 19) sts in patt, place next 44 (50, 56) sts on holder. Work even in patt until heel flap measures 2 (2½, 3)", ending with a RS row. **Note:** Make a note of last chart row worked. **Next row** (WS) Work 3 sts in patt, pm, work 5 (6, 7) sts,

Plaid
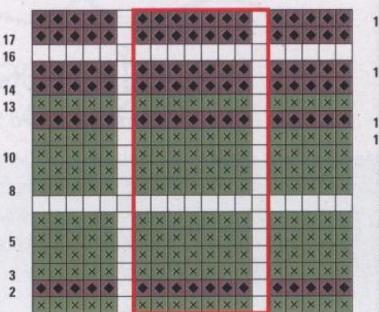
8-st rep

◆	MC	
×	CC1	
☐	CC2	
▭	pattern repeat	

pm, work to end. If necessary, break yarn and join MC. **Turn heel: Dec row** (RS) [Knit to 2 sts before m, k2tog, sl m] 2 times, knit to end—2 sts dec'd. Purl 1 WS row. Rep last 2 rows 3 more times—7 (9, 11) heel sts rem. Place sts on holder. **Left heel flap:** Return 15 (17, 19) held sts from left side of leg to needle and, with RS facing, rejoin yarn. Work in patt until heel flap measures 2 (2½, 3)", ending with same chart row as right heel flap. **Next row** (WS) Work 7 (8, 9) sts in patt, pm, work 5 (6, 7) sts, pm, work to end. If necessary, break yarn and join MC. **Turn heel: Dec row** (RS) [Knit to m, sl m, ssk] 2 times, knit to end—2 sts dec'd. Purl 1 WS row. Rep last 2 rows 3 more times—7 (9, 11) heel sts rem. Place sts on holder. **Instep:** Return 29 (33, 37) held sts to needle and, with RS

facing, rejoin yarn. **Set-up row** (RS) Cont in patt, k1f&b, work to last st, k1f&b— 31 (35, 39) sts. Work even until piece measures 6 (6½, 7)" from heel division, ending with a RS row. If necessary, break yarn and join MC. Purl 1 WS row. **Shape toe: Dec row** (RS) K2, ssk, knit to last 4 sts, k2tog, k2—2 sts dec'd. Rep dec row every RS row 6 (8, 10) more times—17 sts rem. Place sts on holder.

SOLE

With MC and larger needle, CO 49 (57, 65) sts. Do not join. Purl 1 WS row. **Dec row** (RS) K1, k2tog, knit to last 3 sts, ssk, k1—2 sts dec'd. Rep last 2 rows 8 (10, 12) more times—31 (35, 39) sts rem. Work even until piece measures 6 (6½, 7)" from CO, ending with a WS row. **Shape toe: Dec row** (RS) K2,

ssk, knit to last 4 sts, k2tog, k2—2 sts dec'd. Rep dec row every RS row 6 (8, 10) more times—17 sts rem. Place sts on holder.

FINISHING

With CO tail threaded on a tapestry needle, sew leg seam. With same tail, graft heel sts using Kitchener st. Sew CO edge of sole from one corner of instep around heel to other corner of instep. Sew sides of sole to instep. Graft toe sts using Kitchener st. Weave in ends. Block. ✎

Lisa Jacobs designs nature-inspired patterns for Fiber Tree Designs in Nether Providence, Pennsylvania. You can find her on Ravelry as fibertreedesigns and online at www.fibertreedesigns.com.

Notions Markers (m); waste yarn for provisional CO; tapestry needle.
Gauge 19 sts and 24 rows = 4" in lace patt.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes
• This shawl is worked back and forth in rows, starting with a provisional cast-on.

When the shawl is complete, a lace border is worked at each end.
• A circular needle is used to accommodate the large number of stitches.
• The sample used almost all of two skeins of yarn. Consider purchasing an extra skein as insurance for the larger shawl.

SHAWL
Using a provisional method, CO 75 (115) sts. Do not join. Knit 1 RS row. **Next row** (WS) K2, purl to last 2 sts, k2. Rep last 2 rows 8

KASHMIRI SHAWL
Lana Jois
● ● ● ○ page 67

Anzula Cloud

Yarn Weight (1)
Finished Size 59 (73¾)" wide and 15¾ (24¼)" tall. Shawl shown measures 73¾".
Yarn Anzula Cloud (80% merino, 10% cashmere, 10% nylon; 575 yd [525 m]/3½ oz [100 g]): madam, 2 skeins.
Needles Size 5 (3.75 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Paisley Lace

19
17
15
13
11
9
7
5
3
1

10-st rep

Legend:
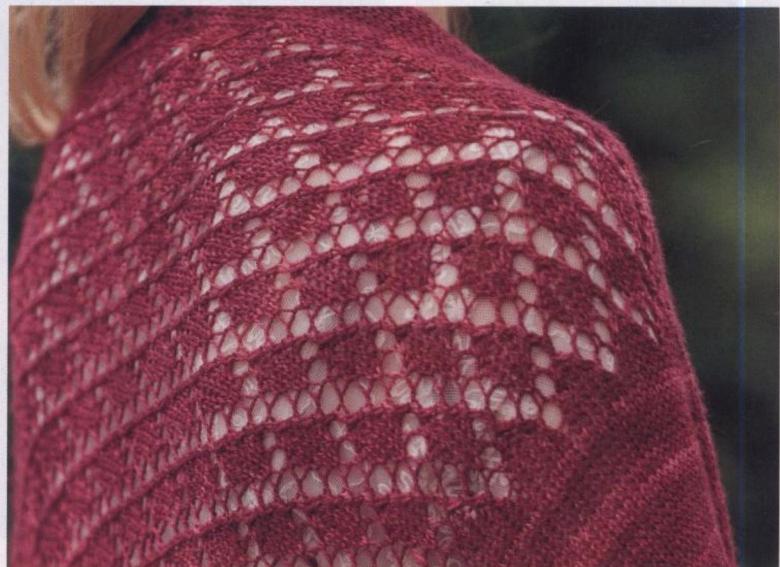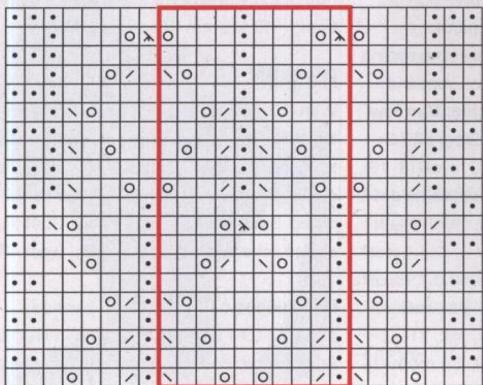
Symbol	Meaning
(blank)	k on RS; p on WS
•	p on RS; k on WS
o	yo
/	k2tog
\	ssk
⅄	sl 1, k2tog, psso
(grey)	no stitch
(red box)	pattern repeat

Border

3
1

10-st to 12-st rep

Diamond Lace

11
9
7
5
3
1
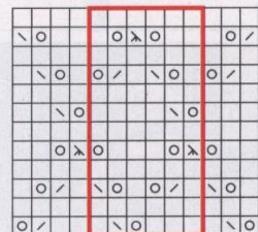
6-st rep

(11) more times. **Next row** (RS) K13 (18), place maker (pm), work Diamond Lace chart to last 13 (18) sts, pm, knit to end. **Next row** (WS) K2, purl to m, sl m, work chart to m, sl m, purl to last 2 sts, k2. Cont in patt as established until Rows 1–12 of chart have been worked 11 (14) times, then work Rows 1 and 2 of chart once more. Knit 1 RS row, removing m. **Next row** (WS) K2, purl to last 2 sts, k2. Rep last 2 rows 8 (11) more times. **First border:** Work Rows 1–20 of Paisley Lace chart 4 (5) times, then work Rows 1–4 once more. Work Rows 1–3 of Border chart once—89 (137) sts. BO all sts on WS as foll: P2, sl 2 sts back to left needle, p2tog, [sl st back to left needle, using the backward-loop method CO 3 sts, BO 4 sts] (picot made), *[p1, sl 2 sts back to left needle, p2tog] 11 times, sl st back to left needle, CO 3 sts, BO 4 sts; rep from * to last 2 sts, [p1, sl 2 sts back to left needle, p2tog] 2 times. **2nd border:** Remove waste yarn from provisional CO and place 75 (115) sts on needle. With RS facing, join yarn. Complete as for first border.

FINISHING

Weave in ends. Block to measurements.

Lana Jois loves knitting lace, mostly because she loves lace but also because of the tropical climate of her home. You can find her on Ravelry as lanacraft.

Stitch Guide

Latvian Braid: (worked over an even number of sts)

Rnd 1 *With A, k1, with B, p1; rep from * to end.

Rnd 2 Bring both yarns to front of work. *With A, p1 bringing strand over B strand; with B, p1 bringing strand over A strand; rep from * to end.

Rnd 3 Bring both yarns to front of work. *With A, p1 bringing strand under B strand;

Scarab

20-st rep

SCARAB COWL
Tanis Gray

● ● ● ○ **page 68**

Lisa Souza Polwarth/Silk

Yarn Weight (3)

Finished Size 26¾" circumference and 14½" tall.

Yarn Lisa Souza Polwarth/Silk (85% Polwarth wool, 15% silk; 400 yd [366 m]/4¾ oz [136 g]): Tahitian blue (A) and terracotta (tan; B), 1 skein each.

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

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

Gauge 21 sts and 24 rnds = 4" in charted patt.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes

• This cowl is worked in the round from the bottom up.

• The charts are worked using the stranded method. Always pick up the first color over the second and pick up the second color from under the first; this will prevent tangling. Keep floats loose. For floats longer than four stitches, tack stranded yarn on wrong side of work.

A

B

pattern repeat

with B, p1 bringing strand under A strand; rep from * to end.

COWL

With A, CO 140 sts. Place marker (pm) and join in the rnd. Knit 1 rnd. Work Rnds 1–3 of Latvian Braid (see Stitch Guide). Work Rows 1–83 of Scarab chart. Work Rnds 1–3 of Latvian Braid. With A, knit 1 rnd. BO all sts pwise.

FINISHING

Weave in ends. Block. 🖉

Tanis Gray lives in the Washington, D.C., metro area with her mechanical engineer husband, Lego-obsessed son, and infant daughter. When not tangled in yarn, she likes to hike, take photos, do puzzles, and sew. She's obsessed with Fair Isle knitting, has five hundred published knitting designs under her belt, and is currently working on her tenth knitting book, as you'll see at www.tanisknits.com.

THOUSAND MILES PURSE
Kathy Augustine
● ● ● ○ **page 69**

Knit Picks Gloss Fingering

Yarn Weight ① 1
Finished Size 7½" tall, excluding frame, and 6" wide.
Yarn Knit Picks Gloss Fingering (70% merino wool, 30% silk; 220 yd [201 m]/1¾ oz [50 g]): #24610 Bordeaux, 1 skein. Yarn distributed by Crafts Americana.
Needles Size 2 (2.75 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.
Notions Markers (m); waste yarn for provisional CO; stitch holder; size 9 (1.25 mm) steel crochet hook (see Notes); tapestry needle; five 24 g tubes of size E (size 6/0) Beader's Paradise Czech glass beads in amethyst; 6" gold purse frame; 4' of gold chain; ¼ yd fabric for lining (optional); sewing needle and thread to match.
Gauge 27 sts and 38 rnds = 4" in St st.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes
• This purse is worked in the round from the bottom up.

- The metric equivalents for steel crochet hooks vary for different brands; choose a size that will pass through the hole of the beads.

Stitch Guide

Place bead: Slide bead onto crochet hook. Insert crochet hook pwise into st and sl st onto crochet hook. Slide bead down hook onto st, then return st to left needle and work it.

PURSE

Using a provisional method, CO 22 sts. Do not join. Work 4 rows in St st. Remove waste yarn from provisional CO and place 22 sts onto dpn—44 sts total. Place marker (pm) and join in the rnd. **Next rnd** K22, pm, knit to end. **Inc rnd** [K1, M1, knit to 1 st before m, M1, k1] 2 times— 4 sts inc'd. Rep inc rnd every other rnd 3 more times—60 sts. Work 1 rnd even. **Next rnd** Work Bead chart to m, sl m, k1, M1, knit to last st, M1, k1—4 sts inc'd. Rep last rnd every other rnd 4 more times—80 sts. Work even in patt through Row 44 of chart. **Divide for front and back: Next row** (RS) Work Row 45 of chart to m, place next 40 sts on holder for back—40 sts rem for front. Beg working back and forth in rows. **Front:** Work through end of chart. Work 12 rows in St st, ending with a WS row. BO all sts. Break yarn, leaving a 24" tail. **Back:** Return 40 held sts to dpn and, with RS facing, rejoin yarn. Work 16 rows in St st. BO all sts. Break yarn, leaving a 24" tail.

Bead

30 sts to 40 sts

47
45
43
41
39
37
35
33
31
29
27
25
23
21
19
17
15
13
11
9
7
5
3
1

☐ k on RS; p on WS

Ⓜ M1

● place bead (see Stitch Guide)
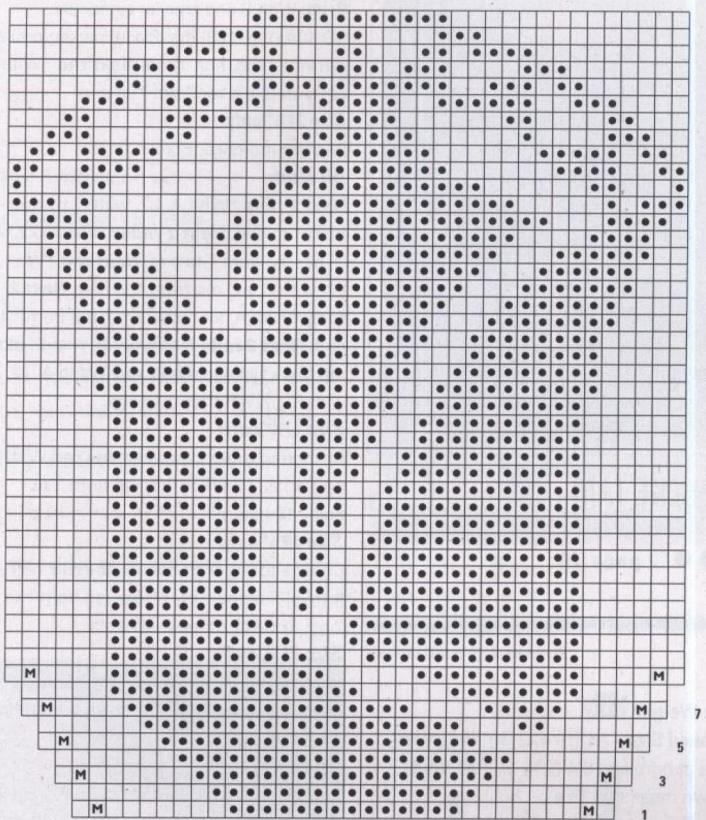
FINISHING

Weave in ends, except BO tails. Block. **Lining (optional):** Trace outline of bag onto a piece of paper. Mark an extra ½" around shape for seam allowance. Cut out pattern piece. Notch side edges of pattern 2½" down from top edge on each side. Fold fabric in half with RS tog. Pin paper pattern to double layer of fabric along straight of grain and cut out 2 pieces. Mark fabric at notches. With RS tog, using sewing needle and matching thread, sew sides and bottom of pieces tog between notches, using a ½" seam allowance. Press seam allowances open. Press seam allowances above notches and along top edges of front and back to WS. **Fringe:** For each fringe loop, string 19 beads onto a single strand of yarn. Sew 15 loops of fringe evenly spaced along bottom of purse. With BO tails, sew bag to frame. Place lining inside bag with WS tog and neatly sew lining to bag along top of front and back and down sides to frame hinge, concealing raw edges. Fasten chain handle to purse frame.

Although she has yet to stand in the shadow of the pyramids, **Kathy Augustine** has traveled extensively along the Nile through the pages of Amelia Edwards and Elizabeth Peters. When she is not having armchair adventures, she is tending to her small woolly flock, as well as spinning, knitting, and weaving. She lives with her family in Pennsylvania.

SHEBEKE TAM
Laura Ricketts
● ● ● ○ **page 70**

Elemental Affects Shetland

Yarn Weight (1)
Finished Size 17¼ (19¼, 21¼)" circumference at brim and 8¾ (9¾, 11)" tall. Tam shown measures 19¼".
Yarn Elemental Affects Shetland (100% North American Shetland; 118 yd [108 m]/1 oz [28 g]): moorit (brown; A), 2 skeins; #35 agave (dark teal; B), #32 Agean Sea (light teal; C), #26 ochre (medium yellow; D), and #25 old gold (dark yellow; E), 1 skein each.
Needles Size 2 (2.75mm): 16" circular (cir). Size 3 (3.25 mm): 16" cir and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.
Notions Markers (m); cable needle (cn); tapestry needle.
Gauge 24 sts and 46 rnds = 4" in garter patt on larger needles.
⁞⁞⁞

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes
• This hat is worked in the round from the bottom up.
• Slip stitches purlwise with yarn in back.

TAM
Brim: With B and smaller cir needle, CO 104 (116, 128) sts. Place marker (pm) and join in the rnd. Knit 1 rnd. **Next rnd** *With A, k2, with B, p2; rep from * to end.
Size 21¼" only:
Rep last rnd once more.
All sizes:
Next 2 rnds *With A, k2, with E, p2; rep from * to end. **Next 2 rnds** *With A, k2, with D, p2; rep from * to end. **Next rnd** *With A, k2, with C, p2; rep from * to end. **Next 2 rnds** *With A, k2, with D, p2; rep from * to end. **Next 2 rnds** *With A, k2, with E, p2; rep from * to end. **Next rnd** *With A, k2, with B, p2; rep from * to end.
Size 17¼" only:
Change to larger cir needle. **Inc rnd** With B, *[k1, k1f&b] 5 times, k3; rep from * to end—144 sts.
Size 19¼" only:
Change to larger cir needle. **Inc rnd** With B, [k1f&b] 2 times, *k1, k1f&b; rep from * to last 2 sts, [k1f&b] 2 times—176 sts.
Size 21¼" only:
Rep last rnd once more. Change to larger cir needle. **Inc rnd** With B, *k1f&b, k1; rep from * to end—192 sts.
All sizes:
Knit 1 rnd. With A, knit 1 rnd. Purl 2 rnds.
Rnd 1 *Sl 2 (see Notes), with C, k7 (9, 10); rep from * to end.
Rnd 2 *Sl 2, with C, p7 (9, 10); rep from * to end.
Rnd 3 With A, knit.
Rnd 4 *K2, p7 (9, 10); rep from * to end.

Rnd 5 *Sl 2, with B, k7 (9, 10); rep from * to end.
Rnd 6 *Sl 2, with B, p7 (9, 10); rep from * to end.
Rnds 7 and 8 Rep Rnds 3 and 4.
Rep last 8 rnds until piece measures about 4½ (5, 5½)" from CO, ending with Rnd 2 or 6.
Shape crown:
Size 17¼ (19¼)" only:
Dec rnd With A, *k2, ssk, k5 (7); rep from * to last 2 sts, k2—128 (160) sts rem.
Size 21¼" only:
With A, knit 1 rnd.
All sizes:
Next rnd *Sl 2, p6 (8, 10); rep from * to end.
Next rnd *K2, p6 (8, 10); rep from * to end.
Knit 1 rnd. Work Rows 14–30 (7–30, 1–30) of Crown 1 chart—112 sts rem. Work Rnds 1–6 of Crown 2 chart—96 sts rem. **Next rnd** Remove m, sl 1, pm for new beg of rnd, work Rnd 7 of chart to end. Work Rnds 8–28 of chart—8 sts rem. Break yarn and draw tail through rem sts. Pull tight to gather sts and fasten off on WS.

FINISHING
Weave in ends. Block. With C, embroider chain st in each V of center star. ✎

Laura Ricketts lives and works in north central Indiana. She wishes to thank Alan Adams and Marina Alin for their research and work in the gorgeous field of Islamic Art. See more of her work and upcoming classes at www.laurarickettsdesigns.com.

Legend

- ⬛ with A, knit
- 🔷 with B, knit
- ☐ with C, knit
- | with D, knit
- ✕ with E, knit
- · with A, purl
- · with B, purl
- · with C, purl
- · with D, purl
- · with E, purl
- v sl 1 pwise wyb
- v sl 1 pwise wyb
- ╱ with A, k2tog
- ╱ with D, k2tog
- ╲ with A, ssk
- ╲ with D, ssk
- ⟋ with E, p2tog
- ⟍ with E, ssp
- ⋀ with B, sl 2 as if to k2tog, k1, p2sso
- ⋀ with C, sl 2 as if to k2tog, k1, p2sso
- ▦ no stitch
- ▭ pattern repeat
- sl 1 st onto cn, hold in back, with A, k2, k1 from cn
- sl 2 sts onto cn, hold in front, with A, k1, k2 from cn
- sl 1 st onto cn, hold in back, with A, k2, with B, k1 from cn
- sl 2 sts onto cn, hold in front, with B, k1, with A, k2 from cn
- sl 1 st onto cn, hold in back, with A, k2, with C, k1 from cn
- sl 2 sts onto cn, hold in front, with C, k1, with A, k2 from cn

Crown 1

29 27 25 23 21 19 17 15 13 11 9 7 5 3 1

24-st to 14-st rep

Crown 2

27 25 23 21 19 17 15 13 11 9 7 * 5 3 1
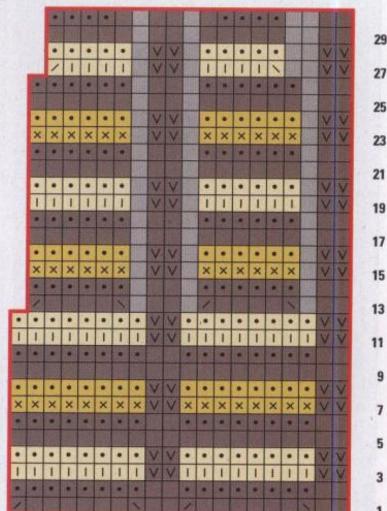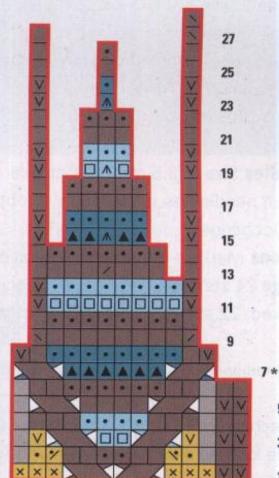
14-st to 1-st rep

* Work as given in instructions

SAMURAI COWL
Emma Welford
●●●● page 71

Plymouth Yarn Linaza

Yarn Weight ⓶

Finished Size 24" neck circumference and 24" tall at deepest point.

Yarn Plymouth Yarn Linaza (50% alpaca, 25% linen, 25% Tencel; 440 yd [402 m]/3½ oz [100 g]): #1662 sapphire, 2 skeins.

Needles Size 4 (3.5 mm): 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); tapestry needle.

Gauge 24 sts and 30 rows = 4" in lace patt, blocked; 22 sts and 44 rows = 4" in garter st.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Note
• This cowl is worked from the top down. It is first worked back and forth in rows, then it is joined and worked in the round to the end.

Stitch Guide
Move m 1 st right:
Sl last st of rnd from left needle to right

Edging

O	/	O	⋏	O	\	O					11
	O	/	O	/		\	O	\	O		9
		O	/	O	⋏	O	\	O	\		7
O	/	O	/				\	O	\	O	5
	O	/	O	⋏	O		\	O	\		3
O	/	O	/	⋏	/	O	\	O			1

12-st rep
to 10-st rep

needle, remove end-of-rnd m, return slipped st to left needle, and replace m—m has moved 1 st to the right; last st of rnd is now the first st of next rnd.

Move m 1 st left:
Remove end-of-rnd m, k1, replace m—m has moved 1 st to the left; first st of rnd just completed is now the last st of rnd.

COWL
CO 2 sts. Knit 4 rows, ending with a RS row; do not turn after last row. With RS still facing, rotate work so selvedge at end of row is across the top, pick up and knit 2 sts (1 st for each garter ridge) along the selvedge, rotate work again to bring CO to the top, then pick up and knit 2 sts along CO edge—6 sts total. Turn.

Row 1 (WS) K2, place marker (pm), k2, pm, k2.

Row 2 (RS) K2, sl m, *yo, k1; rep from * to m, yo, sl m, k2—9 sts.

Row 3 Knit.

Row 4 K2, sl m, *yo, k1; rep from * to m, yo, sl m, k2—15 sts.

Rows 5–7 Knit.

Row 8 K2, sl m, *yo, k1; rep from * to m, yo, sl m, k2—27 sts.

Rows 9–15 Knit.

Row 16 K2, sl m, *yo, k1; rep from * to m, yo, sl m, k2—51 sts.

Rows 17–31 Knit.

Row 32 K2, sl m, *yo, k1; rep from * to m, yo, sl m, k2—99 sts.

Legend
- ☐ k on RS; p on WS
- O yo
- / k2tog
- \ ssk
- ⋏ k3tog on RS; p3tog on WS
- ⋏ sl 1 kwise, k2tog, pass sl st over
- ⋏ sl 2 sts as if to k2tog, k1, pass 2 sl sts over
- ⇂ k1f&b
- ⩔ knit into front, back, front of same st
- → move m 1 st right (see Stitch Guide)
- ← move m 1 st left (see Stitch Guide)
- ▨ no stitch
- ☐ pattern repeat

Rows 33–63 Knit.

Row 64 K2, sl m, *k1f&b; rep from * to m, sl m, k2—194 sts.

Row 65 K2, sl m, k1f&b, k46, k1f&b, k47, [k1f&b, k46] 2 times, k1f&b, sl m, k2—199 sts.

Next row (RS) K2, sl m, work Row 1 of Lace in Rows chart over 195 sts, sl m, k2. Keeping 2 sts at each end of row in garter st, work Rows 2–20 of chart. Knit 1 RS row, removing m; do not turn. With RS still facing, use the backward-loop method to CO 5 sts, pm, and join in the rnd—204 sts. [Purl 1 rnd, knit 1 rnd] 3 times. Purl 1 rnd. **Inc rnd** *[K2, k1f&b] 3 times, [k3, k1f&b] 2 times; rep from * 11 more times—264 sts. Purl 1 rnd. Work Rows 1–24 of Lace in Rnds chart, then work Rows 1–8 of chart once more. [Purl 1 rnd, knit 1 rnd] 4 times. **Inc rnd** K3, [k6, k1f&b] 36 times, k9—300 sts. Purl 1 rnd. Work Rows 1–24 of Lace in Rnds chart, then work Rows 1–8 of chart once more. Work Row 1 of Edging chart—250 sts. Work Rows 2–11 of chart. BO all sts loosely.

FINISHING

Weave in ends. Block. 🧶

Emma Welford is a knitwear designer from western Massachusetts. You can follow her work online at www.emmawelford.com.
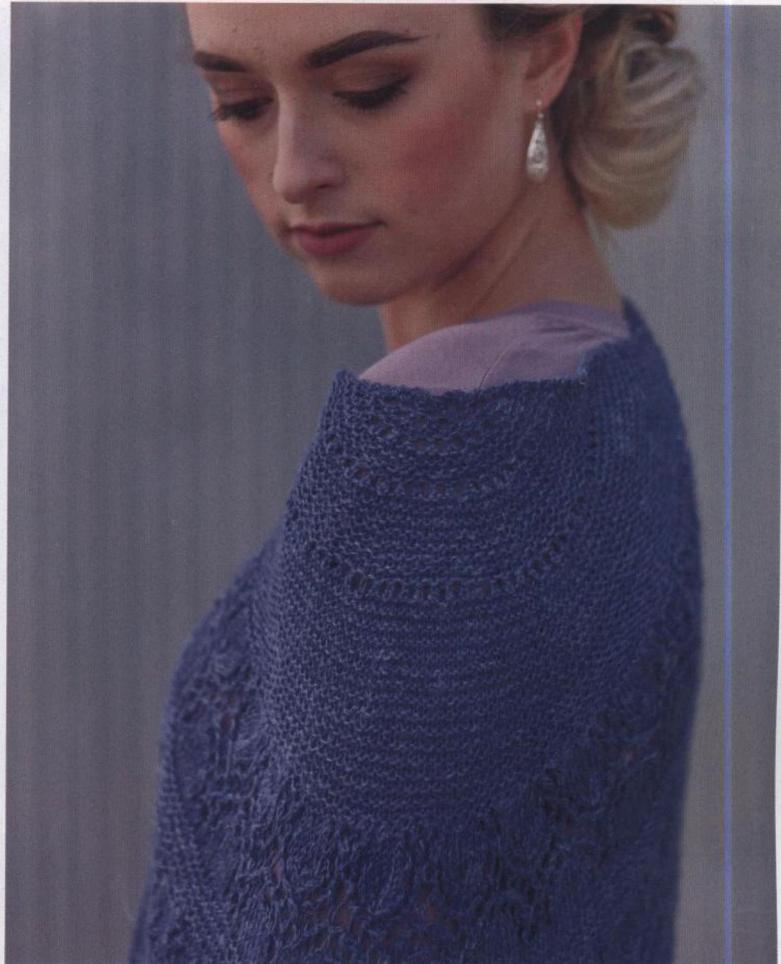
Lace in Rows
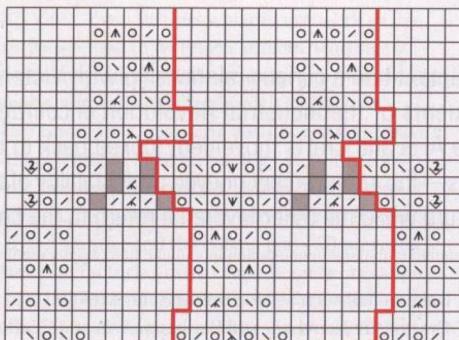
12-st rep

Lace in Rounds
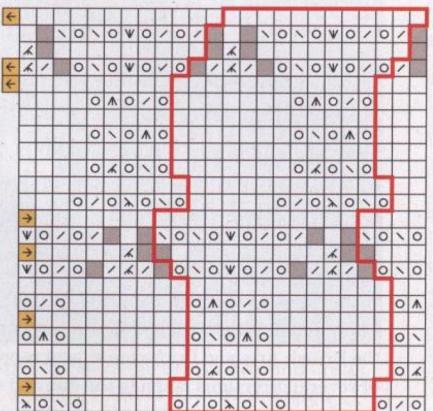
12-st rep
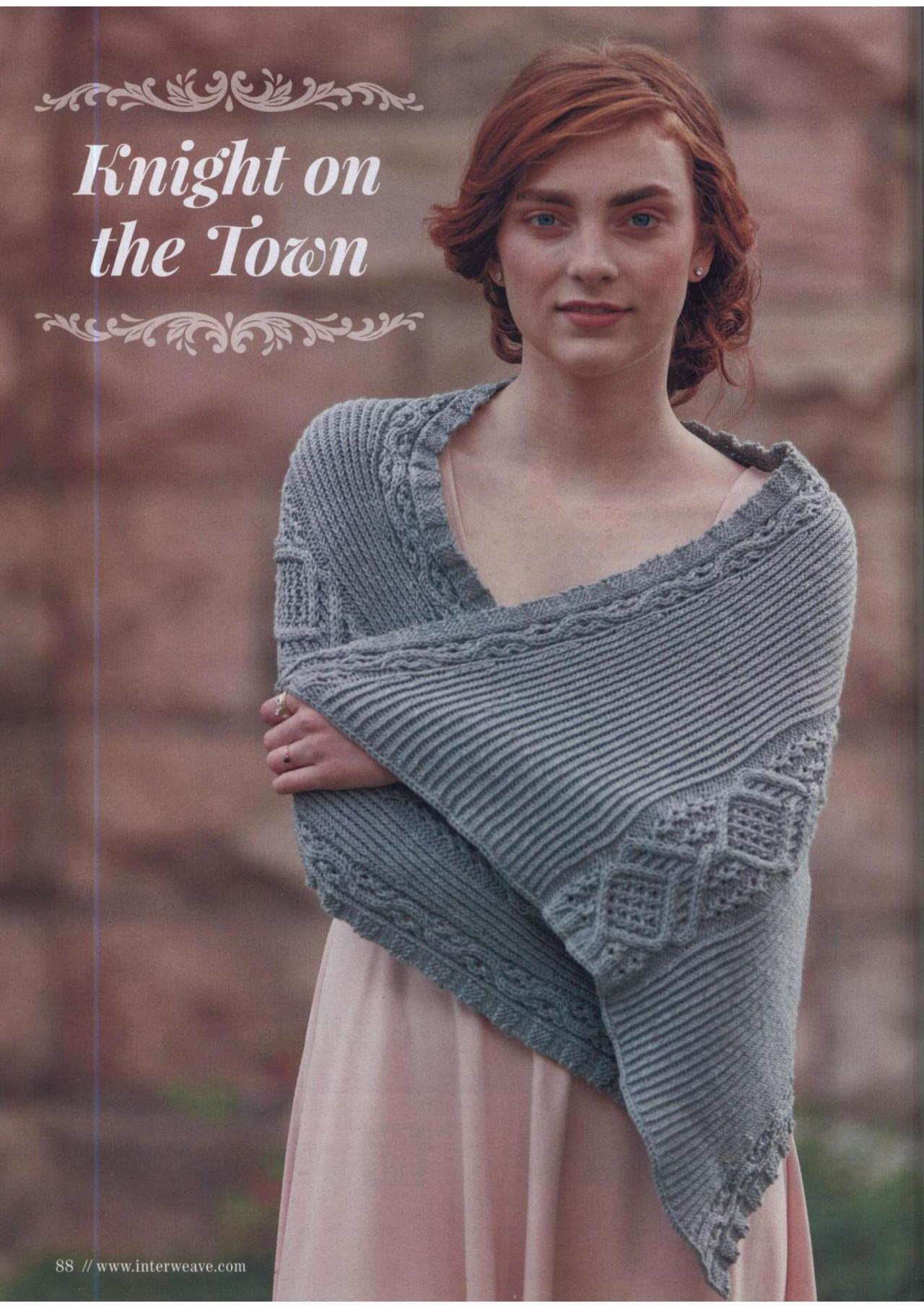
Knight on
the Town
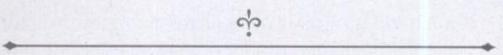
"The exhibitors who contributed their several productions to form the Mediaeval Court had in view the illustration of a style of decoration now almost totally neglected, except in Roman Catholic churches; and well was their design carried out. On his entrance, the visitor was struck with the awe which is so often felt in a sanctuary: the place was, as it were, set apart from the rest of the Exhibition, looking dark and solemn, for the display of the taste and art of dead men; and, indeed, when a comparison was attempted with the things without, the mind was not always able to award the higher praise to the latter . . ."

—*DICKINSONS' COMPREHENSIVE PICTURES OF THE GREAT EXHIBITION,* "*MEDIAEVAL COURT*"
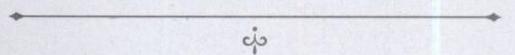
CUIRASSIER'S CARDIGAN

Emma Welford

The hip-length Cuirassier's Cardigan resembles medieval armor for the torso. Here, cabled motifs embellish the shoulders, just as decorative tabs would have connected a knight's breastplate and back armor. Although this cardigan won't ward off arrows, it will protect you from the elements in style.

YARN Valley Yarns Colrain, distributed by WEBS

PATTERN PAGE 99

MANCHESTER PULLOVER

Julia Farwell-Clay

Medieval garments for women often used lacing in strategic places instead of sewn seams—loosen or tighten these ties, and the tunic or gown could fit more women over its life cycle. The flirtatious Manchester Pullover echoes this look with I-cord lacing on the sleeves.

YARN Valley Yarns Southwick, distributed by WEBS

PATTERN PAGE 102
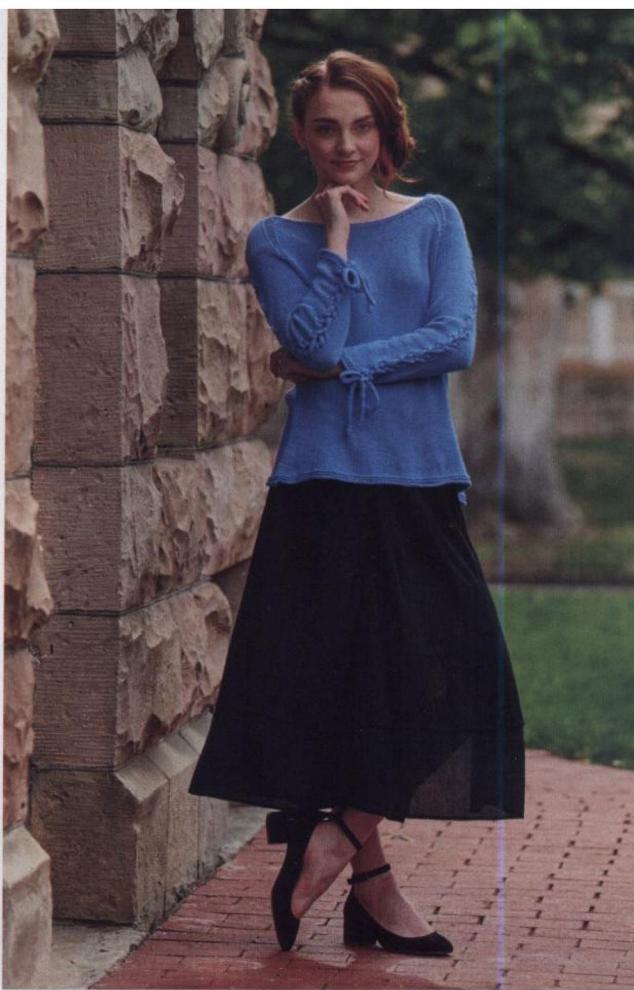
GRAVEN WRAP

Meghan Jones

Neo-Gothic architects in the nineteenth century eagerly imitated the massive stone fireplaces of late-medieval castles and manor houses. Elaborate carvings decorated the chimneypieces and mantel shelves of these structures; the trapezoidal Graven Wrap reproduces this high-relief texture in soft wool.

YARN Plymouth Yarn DK Merino Superwash

PATTERN PAGE 104

HAUBERGEON SWEATER

Emma Welford

If you can't find a blacksmith to make you a chain mail shirt, try knitting your own. The Haubergeon Sweater's shapely fit and beautifully textured sleeves take chain mail to a whole new level.

YARN The Fibre Co. Organik, distributed by Kelbourne Woolens

PATTERN PAGE 107
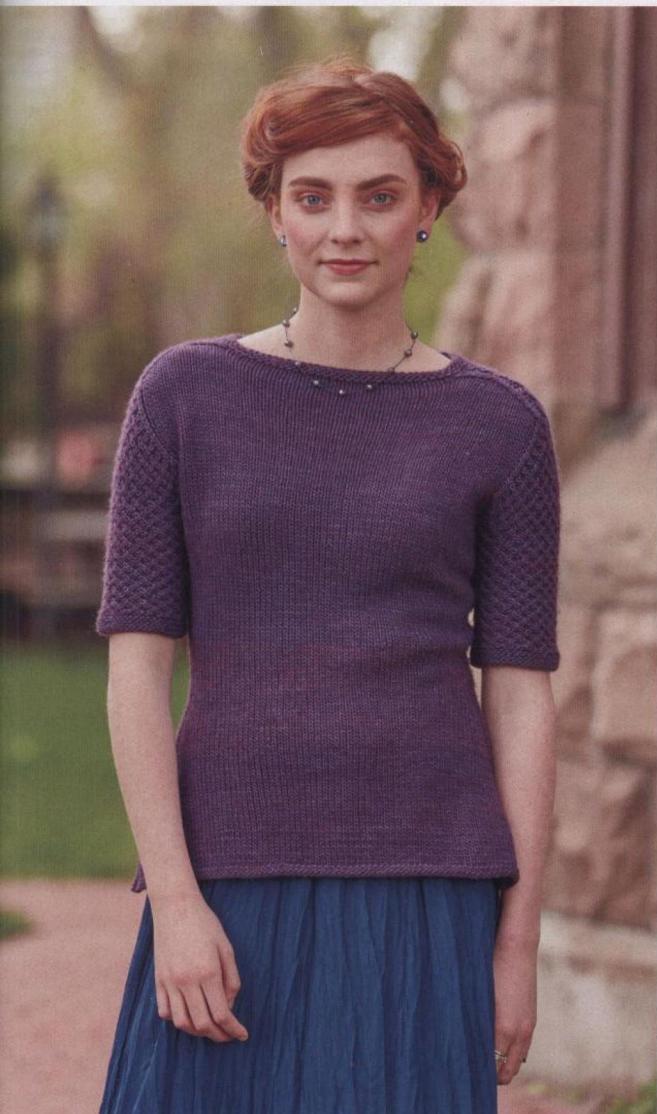
MORRIS FLOWER & VINE MITTS

Carol Huebscher Rhoades

These Arts and Crafts mitts were inspired by *Peacock & Vine: On William Morris and Mariano Fortuny*, A. S. Byatt's beautifully illustrated volume about two famous textile artists. Flower and vine beaded motifs on the hands borrow from William Morris's intricate designs for fabrics, tapestries, and wallpaper; the pleated lacy cuffs recall Fortuny's famous pleated dresses.

YARN Juniper Moon Farm Findley, distributed by Knitting Fever

PATTERN PAGE 96

MORRIS FLOWER & VINE MITTS

Carol Huebscher Rhoades

● ● ● ○ **page 94**

Juniper Moon Farm Findley

Yarn Weight

Finished Size 6¾" hand circumference and 10" tall.

Yarn Juniper Moon Farm Findley (50% merino wool, 50% silk; 798 yd [730 m]/3½ oz [100 g]): #01 fresco, 1 skein. Yarn distributed by Knitting Fever.

Needles Size 00 (1.75 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holder; size 0 (2 mm) crochet hook; size 11/0 Miyuki delica glass seed beads (¼ oz [7.2 g]/tube) (see Notes): #DB011-TB metallic olive (green), #DB282-TB lined amber vermilion (red), #DB119 transparent honey luster (yellow), #DB464-TB galvanized dark purple, #DB177-TB transparent aquamarine AB (blue), and #DB1201-TB marigold (orange), 1 tube each; #10 beading needle; short length of sewing thread for beading needle; tapestry needle.

Gauge 43 sts and 59 rnds = 4" in St st.

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes

- The cuffs of these mitts are worked from side to side, then the two ends are grafted together. Stitches are picked up along the top edge and the hand is worked in the round from the cuff up.
- If working at a looser gauge, consider using size 10/0 beads so they won't slide around the stitches.
- When working the bind-offs on the cuff, knit rather than slipping the first stitch to make a sharper point.
- Slip stitches knitwise with yarn in back.

Stitch Guide

Stringing beads: Thread the beading needle with the sewing thread and tie the thread into a loop with a small knot at the end. Insert the knitting yarn into the thread loop and bring down a tail about 6" long. String beads onto needle, over sewing thread loop, down to doubled strand of yarn, and finally down to single strand of yarn.

String the beads following the chart. The first bead you string is the last one to be knit, so read the chart from top to bottom and left to right on each row. For example, for the right mitt, begin with Row 77: 1 green; then

Row 76: 1 red, 2 green, 1 yellow, 2 green. Count twice to make sure you haven't made any mistakes in the sequence. Keep the beads for each of the three motif sections separated on the yarn. After all the beads have been strung, slide the groups down, with the first set about 15–20 yards down, the next set about 10–15 yards down, and the last one about 3 yards down. You will likely have to slide the beads further as you work.

Knitting beads: Work in stockinette stitch, but, when working a stitch with a bead, knit through the back loop. Make sure that bead comes through the stitch and lies on the right side of the piece (i.e., both bead and new stitch are pulled through center of old stitch). The bead will lie to the right, on the front leg of the stitch. If working a non-beaded stitch above a beaded stitch, also knit that stitch through the back loop to lock the bead into place. After the stitch above a bead has been knitted through the back loop, the bead below will lie on left side of the stitch face and lean to the left. As you work, make sure that no stray beads lie on the wrong side. Count out the number of beads for a small repeat to make sure you use the precise number needed. It isn't easy to undo bead knitting.

Left Mitt
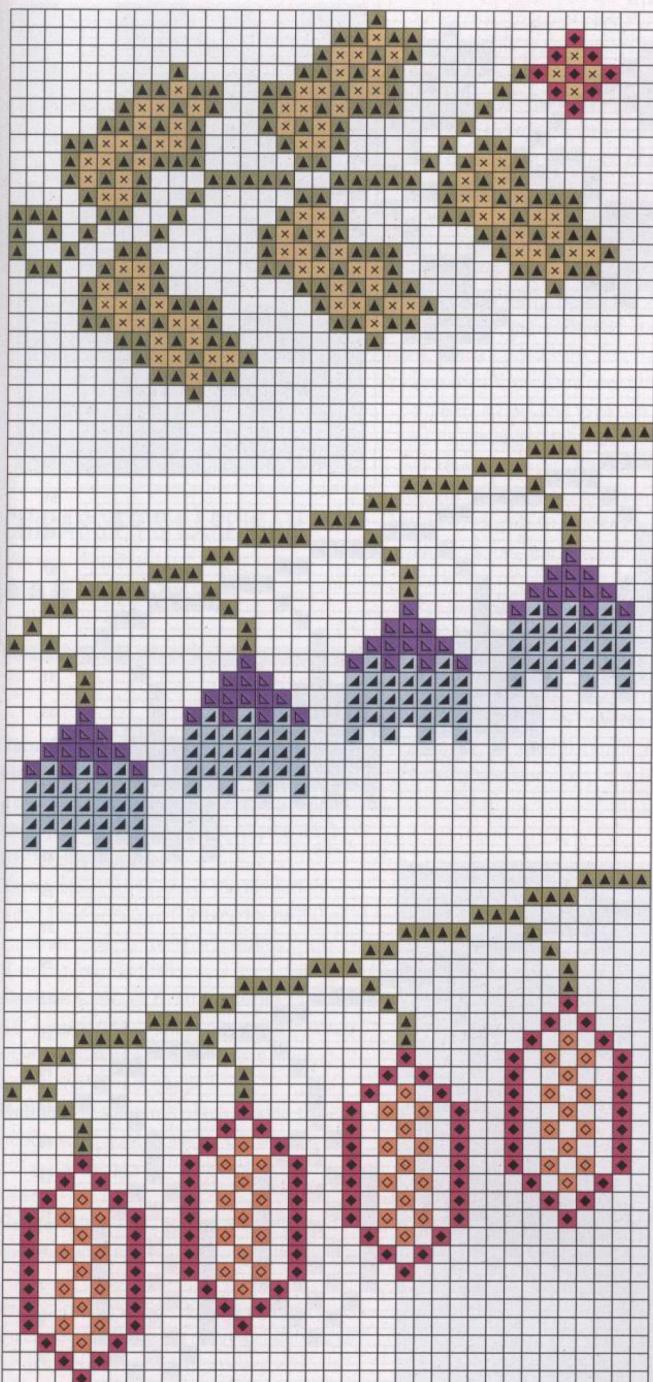
36 sts

Row numbers (right side of chart, odd): 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77

Legend:

- ☐ knit
- ▲ green bead
- ◆ red bead
- ✕ yellow bead
- ◪ purple bead
- ◪ blue bead
- ◇ orange bead

MITTS

Cuff: With 2 dpn held tog and using the long-tail method, CO 24 sts. Carefully remove one dpn. Do not join.

Set-up Row 1 (RS) K23, p1.

Set-up Row 2 (WS) Sl 1 (see Notes), k20, k2tog, p1—23 sts rem.

Row 1 (RS) Sl 1, k3, [yo, k2tog] 8 times, [yo] 2 times, k2tog, p1—24 sts.

Row 2 (WS) Sl 1, k1, (k1, p1) into double yo, k19, p1.

Row 3 Sl 1, k4, [yo, k2tog] 8 times, [yo] 2 times, k2tog, p1—25 sts.

Row 4 Sl 1, k1, (k1, p1) into double yo, k20, p1.

Row 5 Sl 1, k5, [yo, k2tog] 8 times, [yo] 2 times, k2tog, p1—26 sts.

Row 6 Sl 1, k1, (k1, p1) into double yo, k21, p1.

Row 7 Sl 1, k24, p1.

Row 8 Sl 1, k24, p1.

Row 9 Sl 1, k24, p1.

Row 10 BO 3 sts (see Notes), knit to last st, p1—23 sts rem.

Row 11 Sl 1, k21, p1.

Row 12 Sl 1, k21, p1.

Rep last 12 rows 16 more times, then work Rows 1–10 once more. Break yarn, leaving a 12" tail. Leave sts on needle. With 2nd dpn and RS facing, pick up but do not knit 23 loops along CO edge. With tail threaded on a tapestry needle, graft sts using Kitchener st.

Pleat cuff: Working along straight edge of cuff, fold 5 pleats around, arranged so that you can work 6 sts into 3 layers of pleat and 4 sts into single-layer sts between pleats, and pin in place. **Note:** Fold pleats to the left for right mitt and to the right for left mitt. With crochet hook, work 50 sc around pleated edge, working through all 3 layers of each pleat. Fasten off. **Hand:** String beads (see

Stitch Guide). With RS facing, pick up and knit 50 sts, working through back loop of each sc. Place marker (pm) and join in the rnd. **Inc rnd** *[K2, M1] 11 times, k3, pm; rep from * once more—72 sts. Knit 4 rnds. **Thumb gusset:**

Right mitt only:

Inc rnd Yo, k2, yo, pm, knit to m, work Right Mitt chart to end (see Stitch Guide)—74 sts. Work 3 rnds even. **Inc rnd** Yo, knit to m, yo, sl m, work to end—2 thumb sts inc'd.

Left mitt only:

Inc rnd K34, pm, yo, k2, yo, sl m, work Left Mitt chart to end (see Stitch Guide)—74 sts. Work 3 rnds even. **Inc rnd** Knit to m, sl m, yo, knit to m, yo, sl m, work to end—2 thumb sts inc'd.

Both mitts:

Rep inc rnd every 4th rnd 8 more times—92 sts; 22 thumb sts. Work 1 rnd even.

Right mitt only:

Next rnd (Row 39 of chart) Place 22 thumb sts on holder, remove m, using the backward-loop method, CO 2 sts, work to end—72 sts rem.

Left mitt only:

Next rnd (Row 39 of chart) Work to m, remove m, place 22 thumb sts on holder, using the backward-loop method, CO 2 sts, sl m, work to end—72 sts rem.

Both mitts:

Work through end of chart. Knit 3 rnds. **Dec rnd** [K4, k2tog] 12 times—60 sts rem. **Edging:** Purl 1 rnd. Knit 1 rnd. Purl 1 rnd.

Right mitt only:

Next rnd *Ssk, yo; rep from * to end. Purl 1 rnd.

Left mitt only:

Next rnd *Yo, k2tog; rep from * to end. Purl 1 rnd.

Both mitts:

Rep last 2 rnds once more. Knit 1 rnd. Purl 1 rnd. BO all sts somewhat firmly. **Thumb:** With RS facing, k22 held thumb sts, then pick up and knit 6 sts along crook of thumb—28 sts total. Pm and join in the rnd. Knit 10 rnds. Work edging as for hand. BO all sts somewhat firmly.

FINISHING

Weave in ends. Block, pinning out points on cuff.

Carol Huebscher Rhoades of Madison, Wisconsin, has a doctorate in comparative literature, specializing in nineteenth-century British and Swedish women's writing. She teaches workshops on and writes about traditional British and Scandinavian knitting and crochet. She has also translated many books on Scandinavian knitting, crochet, and cooking.

Right Mitt
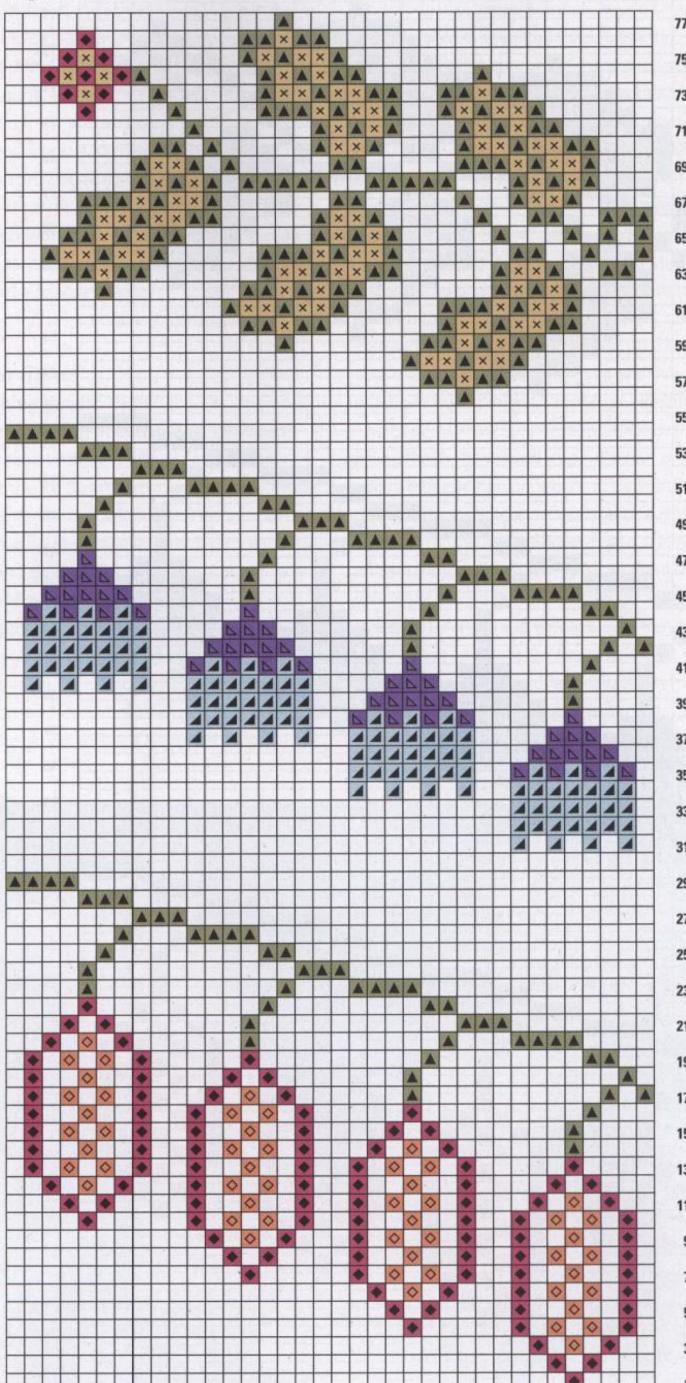
36 sts

CUIRASSIER'S CARDIGAN

Emma Welford

● ● ● ○ page 90

Valley Yarns Colrain

Yarn Weight (4)

Finished Size 30¾ (34¾, 38½, 41¾, 45¾, 49½)" bust circumference. Cardigan shown measures 38½"; modeled with 6½" of positive ease.

Yarn Valley Yarns Colrain (50% merino, 50% Tencel; 109 yd [100 m]/1¾ oz [50 g]): caramel, 7 (8, 9, 10, 11, 12) skeins. Yarn distributed by WEBS.

Needles Size 7 (4.5 mm): straight, 60" circular (cir), and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holder; cable needle (cn); waste yarn for provisional CO; 12" separating zipper (optional); tapestry needle.

Gauge 19 sts and 25 rows = 4" in St st.
||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes

- This cardigan is worked back and forth in separate pieces and seamed.
- For sizes 30¾" and 34¾", some of the back armhole shaping will occur inside the chart

markers. Move the marker closest to the armhole so that there are always 21 stitches between the chart markers. After the armhole shaping is complete, for size 30¾", the first chart marker will be before the first stitch of the row and the last chart marker will be after the last stitch of the row.

BACK

With straight needles and using a provisional method, CO 74 (84, 92, 100, 110, 118) sts. **Set-up row** (RS) K18 (21, 23, 25, 28, 29), place marker (pm), k38 (42, 46, 50, 54, 60), pm, k18 (21, 23, 25, 28, 29). Purl 1 row. Knit 1 row. Purl 1 row. **Dec row** (RS) Knit to 2 sts before m, k2tog, knit to m, ssk, knit to end—2 sts dec'd. Rep dec row every 4th row 10 more times—52 (62, 70, 78, 88, 96) sts rem. Work even until piece measures 9½ (9½, 9½, 10, 10, 10)" from CO, ending with a WS row. **Inc row** (RS) Knit to m, M1R, sl m, knit to m, sl m, M1L, knit to end—2 sts inc'd. Rep inc row every 4th row 8 more times, removing m on last row—70 (80, 88, 96, 106, 114) sts. Work even until piece measures 15 (15, 15, 15½, 15½, 15½)" from CO, ending with a RS row. **Next row** (WS) P6 (10, 12, 14, 17, 20), pm, p21, pm, p16 (18, 22, 26, 30, 32), pm, p21, pm, p6 (10, 12, 14,

17, 20). **Shape armholes: Note:** Back charts beg before armhole shaping ends; read the foll section all the way through before proceeding. BO 2 (2, 3, 3, 4, 4) sts at beg of next 4 rows—62 (72, 76, 84, 90, 98) sts rem. **Dec row** (RS) K1, k2tog, work to last 3 sts, ssk, k1—2 sts dec'd. Rep dec row every RS row 1 (4, 3, 5, 6, 8) more time(s) (see Notes)—58 (62, 68, 72, 76, 80) sts rem. **At the same time,** when armhole measures ½ (1, 1½, ¾, 1¼, 1¾)", ending with a WS row, work Back chart as foll: **Next row** (RS) *Work to m, work Back chart to m; rep from * once more, work to end. Cont in patt, working chart as foll: Work Rows 1–22 once, then work Rows 23–30 of chart 2 (2, 2, 3, 3, 3) times—armhole measures about 6½ (7, 7½, 8, 8½, 9)". **Next row** (RS) BO 21 (22, 23, 23, 23, 24) sts, k16 (18, 22, 26, 30, 32) and place these sts on holder for neck, BO 21 (22, 23, 23, 23, 24) sts.

LEFT FRONT

With straight needles and using a provisional method, CO 38 (42, 47, 51, 56, 60) sts. **Set-up row** (RS) K18 (21, 23, 25, 28, 29), pm, k20 (21, 24, 26, 28, 31). Purl 1 row. Knit 1 row. Purl 1 row. **Dec row** (RS) Knit to 2 sts before m, k2tog, knit to end—1 st dec'd. Rep

Schematic diagram labeled: right front, back

Schematic diagram labeled: sleeve
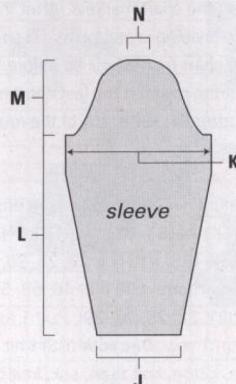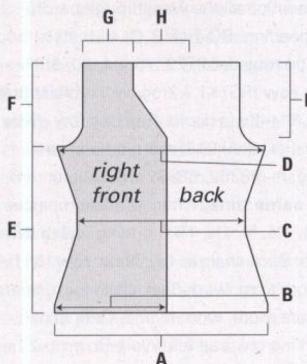
A: 15½ (17¾, 19¼, 21, 23¼, 24¾)"
B: 8 (8¾, 10, 10¾, 11¾, 12¾)"
C: 11 (13, 14¾, 16½, 18½, 20¼)"
D: 14¾ (16¾, 18½, 20¼, 22¼, 24)"
E: 15 (15, 15, 15½, 15½, 15½)"
F: 6½ (7, 7½, 8, 8½, 9)"
G: 4 (4¼, 4½, 4½, 4½, 4¾)"
H: 3¼ (3¾, 4¾, 5½, 6¼, 6¾)"
I: 5¾ (6¼, 6¾, 7¼, 7¾, 8¼)"
J: 6¾ (7¼, 7½, 8, 8½, 8¾)"
K: 11 (11¾, 12¾, 14¼, 15¼, 16½)"
L: 18"
M: 5¾ (6¾, 6¾, 7¾, 8¼, 9¼)"
N: 2"

dec row every 4th row 10 more times—27 (31, 36, 40, 45, 49) sts rem. Work even until piece measures 9½ (9½, 9½, 10, 10, 10)" from CO, ending with a WS row. **Inc row** (RS) Knit to m, M1R, sl m, knit to end—1 st inc'd. Rep inc row every 4th row 8 more times, removing m on last row—36 (40, 45, 49, 54, 58) sts. Work even until piece measures 15 (15, 15, 15½, 15½, 15½)" measures 3 (3½, 4, 3¾, 4¼, 4¾)", ending with a WS row, work Left Front chart as foll: **Next row** (RS) Work to m, work Left Front

chart to m, work to end. Cont in patt, working chart as foll: Work Rows 1–18 once, then work Rows 19–22 of chart 1 (1, 1, 2, 2, 2) time(s)—armhole measures about 6½ (7, 7½, 8, 8½, 9)". BO all sts.

RIGHT FRONT

With straight needles and using a provisional method, CO 38 (42, 47, 51, 56, 60) sts.
Set-up row (RS) K20 (21, 24, 26, 28, 31), pm, k18 (21, 23, 25, 28, 29). Purl 1 row. Knit 1 row. Purl 1 row. **Dec row** (RS) Knit to m, ssk, knit to end—1 st dec'd. Rep dec row every 4th row 10 more times—27 (31, 36, 40, 45, 49) sts rem. Work even until piece measures 9½ (9½, 9½, 10, 10, 10)" from CO, ending with a WS row. **Inc row** (RS) Knit to m, sl m, M1L, knit to end—1 st inc'd. Rep inc row every 4th row 8 more times, removing m on last row—36 (40, 45, 49, 54, 58) sts. Work even until piece measures 15 (15, 15, 15½, 15½, 15½)" from CO, ending with a WS row. **Next row** (RS) K11 (11, 14, 16, 18, 19), pm, k17, pm, k8 (12, 14, 16, 19, 22). **Shape armhole and neck: Note:** Right Front chart beg before V-neck shaping ends; read the foll section all the way through before proceeding. At beg of WS rows, BO 2 (2, 3, 3, 4, 4) sts 2 times—32 (36, 39, 43, 46, 50) sts rem. **Dec row** (RS) K1, ssk, work to last 3 sts, ssk, k1—2 sts dec'd. Rep dec row every RS row 1 (4, 3, 5, 6, 8) more time(s)—28 (26, 31, 31, 32, 32) sts rem. Work 1 WS row. **Dec row** (RS) K1, ssk, work to end—1 st dec'd. Rep dec row every RS row 6 (3, 7, 7, 8, 7) more times—21 (22, 23, 23, 23, 24) sts rem. **At**

the same time, when armhole measures 3 (3½, 4, 3¾, 4¼, 4¾)", ending with a WS row, work Right Front chart as foll: **Next row** (RS) Work to m, work Right Front chart to m, work to end. Cont in patt, working chart as foll: Work Rows 1–18 once, then work Rows 19–22 of chart 1 (1, 1, 2, 2, 2) time(s)—armhole measures about 6½ (7, 7½, 8, 8½, 9)". BO all sts.

SLEEVES

With straight needles and using a provisional method, CO 32 (34, 36, 38, 40, 42) sts. Knit 1 row. Purl 1 row. **Inc row** (RS) K2, M1R, knit to last 2 sts, M1L, k2—2 sts inc'd. Rep inc row every 8 (8, 8, 6, 6, 6)th row 9 (10, 11, 14, 15, 17) more times—52 (56, 60, 68, 72, 78) sts. Work even until piece measures 18" from CO, ending with a WS row. **Shape cap:** BO 2 (2, 3, 3, 4, 4) sts at beg of next 4 rows—44 (48, 48, 56, 56, 62) sts rem. **Dec row** (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. **Dec row** (WS) P1, p2tog, purl to last 3 sts, ssp, p1—2 sts dec'd. Rep RS dec row once more—38 (42, 42, 50, 50, 56) sts rem.
Size 41¾" only:
Rep WS dec row—48 sts rem.
All sizes:
Rep dec row every RS row 1 (2, 2, 2, 1, 1) time(s), then every 4th row 5 (6, 6, 7, 8, 9) times, then every row 3 (3, 3, 5, 6, 8) times—20 sts rem. Work 0 (0, 0, 0, 1, 1) WS row even. BO 2 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows—10 sts rem. BO all sts.

FINISHING

Weave in ends. Block pieces to measurements. Sew shoulder seams. Sew in sleeves. Sew sleeve and side seams. **Edging:** With cir needle and RS facing, beg at right shoulder, k16 (18, 22, 26, 30, 32) held neck sts, pick up and knit 1 st for each st and 2 sts for every 3 rows along left front, remove waste yarn from provisional CO and k38 (42, 47, 51, 56, 60) left front sts, k74 (84, 92, 100, 110, 118) back sts, k38 (42, 47, 51, 56, 60) right front sts, pick up and knit 1 st for each st and 2 sts for every 3 rows along right front to neck. Do not join. Using the backward-loop method, CO 4 sts onto right needle and sl these sts to left needle. With RS facing

and using the I-cord method, BO all sts. Graft I-cord ends tog. **Cuffs:** Remove waste yarn from provisional CO and place 32 (34, 36, 38, 40, 42) sts onto dpn. **Next row** (RS) Knit. Using the backward-loop method, CO 4 sts to right needle and sl these sts to left needle. Using the I-cord method, BO all sts. Graft I-cord ends tog. Steam-block I-cord edges if needed. If using a zipper, sew into front opening, positioning bottom of zipper so it ends slightly above hem of garment. ✦

Emma Welford is a knitwear designer from western Massachusetts. You can follow her work online at www.emmawelford.com.

Left Front

work 1 (1, 1, 2, 2, 2) time(s)

21 19 17 15 13 11 9 7 5 3 1

17 sts

Right Front

work 1 (1, 1, 2, 2, 2) time(s)

21 19 17 15 13 11 9 7 5 3 1

17 sts

Back

work 2 (2, 2, 3, 3, 3) times

29 27 25 23 21 19 17 15 13 11 9 7 5 3 1
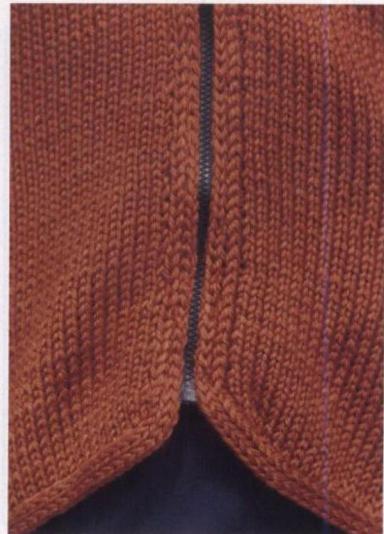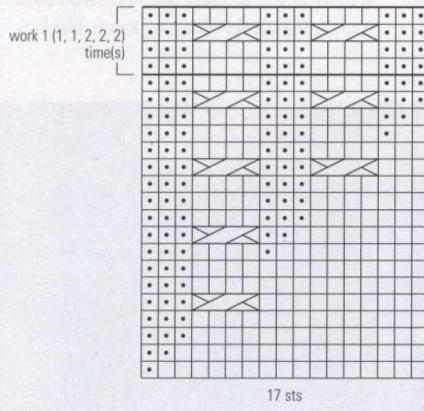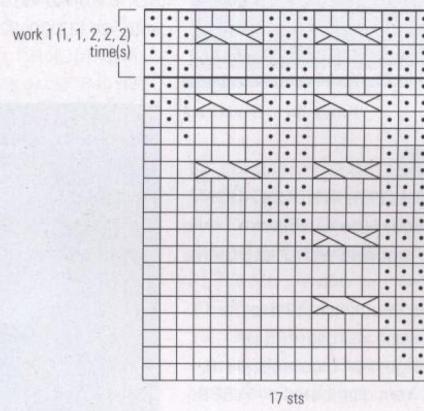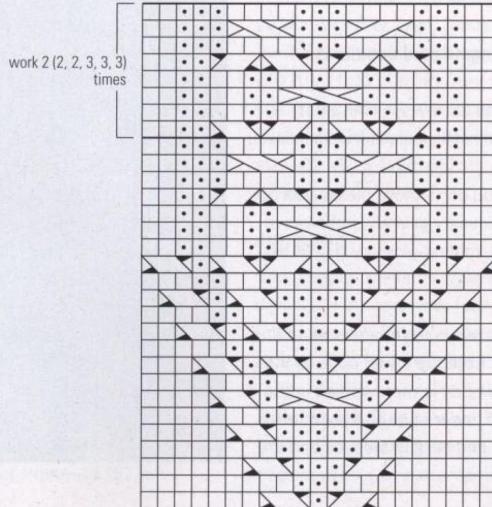
21 sts

□ k on RS; p on WS

• p on RS; k on WS

⤸ sl 1 st onto cn, hold in back, k2, p1 from cn

⤹ sl 2 sts onto cn, hold in front, p1, k2 from cn

⤸ sl 2 sts onto cn, hold in back, k2, k2 from cn

⤹ sl 2 sts onto cn, hold in front, k2, k2 from cn

⤹ sl 3 sts onto cn, hold in front, k2, sl st from cn to left needle and p1, k2 from cn

MANCHESTER PULLOVER

Julia Farwell-Clay

●●●● page 91

Valley Yarns Southwick

Yarn Weight ④

Finished Size 33½ (37½, 41½, 45½, 49½)" bust circumference. Pullover shown measures 37½"; modeled with 3" of positive ease.

Yarn Valley Yarns Southwick (52% pima cotton, 48% bamboo viscose; 105 yd [96 m]/1¾ oz [50 g]): #04 blue lapis, 9 (10, 11, 12, 14) balls. Yarn distributed by WEBS.

Needles Size 5 (3.75 mm): 32" circular (cir) and two double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

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

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

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes

• The sleeves of this pullover are worked first back and forth from the lower edge to the underarm. The body is then worked in the round from the lower edge to the under- arm. The back and back of sleeves and the front and front of sleeves are worked separately back and forth.

SLEEVES

With cir needle, CO 42 (44, 48, 50, 52) sts. Do not join. [Knit 1 row, purl 1 row] 2 times, knit 1 row. Knit 3 rows. **Eyelet row** (RS) *K2, yo, ssk, knit to last 4 sts, k2tog, yo, k2. Cont in St st, rep eyelet row every 8th row to end of sleeve. **At the same time,** when sleeve measures 5" from CO, end with a WS row and place marker (pm) after 21st (22nd, 24th, 25th, 26th) st to mark underarm "seam." **Inc row** (RS) Work to 2 sts before m, RLI, k2, sl m, k2, LLI, work to end—2 sts inc'd. Rep inc row every 8 (6, 4, 4, 4)th row 7 (8, 3, 6, 8) more times, then every 0 (8, 6, 6, 6)th row 0 (1, 8, 6, 7) time(s)—58 (64, 72, 76, 84) sts. Work even until sleeve measures 16¾ (17, 17, 17¼, 17¼)" from CO, ending with a RS row. **Next row** (WS) P24 (27, 30, 32, 35), BO 10 (10, 12, 12, 14) sts, purl to end—24 (27, 30, 32, 35) sts rem each side.

Do not break yarn. Place sts each side on separate holders.

BODY

With cir needle, CO 168 (188, 208, 228, 248) sts. Pm and join in the rnd. **Next rnd** K84 (94, 104, 114, 124), pm, knit to end. Knit 4 more rnds. Purl 1 rnd. Knit 1 rnd. Purl 1 rnd. Work in St st until piece measures 2½ (2¾, 3, 2½, 3)" from CO. **Shape waist: Dec rnd** *K2, ssk, knit to 4 sts before m, k2tog, k2, sl m; rep from * once more—4 sts dec'd. Rep dec rnd every 8 (8, 8, 9, 9)th rnd 4 more times—148 (168, 188, 208, 228) sts rem. Knit 8 rnds. **Inc rnd** *K2, M1, knit to 2 sts before m, M1, k2, sl m; rep from * once more—4 sts inc'd. Rep inc rnd every 8 (8, 8, 9, 9)th rnd 4 more times—168 (188, 208, 228, 248) sts. Work even until piece measures 14½ (15, 15½, 16, 16½)" from CO. **Divide for front and back: Next row** (RS) Knit to 5 (5, 6, 6, 7) sts before m, BO 10 (10, 12, 12, 14) sts, removing m, knit to last 5 (5,
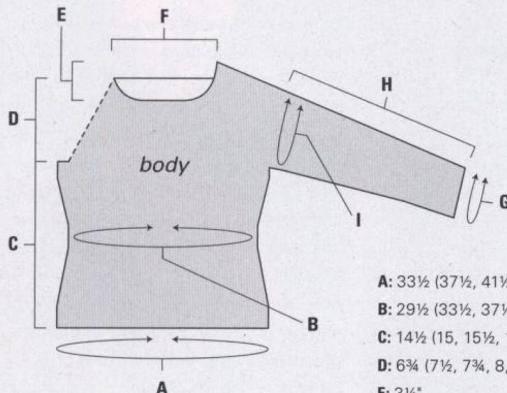
A: 33½ (37½, 41½, 45½, 49½)"
B: 29½ (33½, 37½, 41½, 45½)"
C: 14½ (15, 15½, 16, 16½)"
D: 6¾ (7½, 7¾, 8, 8¾)"
E: 3¼"
F: 9½ (9¼, 9½, 10½, 10¾)"
G: 8½ (8¾, 9½, 10, 10½)"
H: 16¾ (17, 17, 17¼, 17¼)"
I: 11½ (12¾, 14½, 15¼, 16¾)"

6, 6, 7) sts, BO 10 (10, 12, 12, 14) sts, removing m—74 (84, 92, 102, 110) sts rem each side. Break yarn. Place last 74 (84, 92, 102, 110) sts on holder for front.

BACK

Join back and back of sleeves: Note: Cont working eyelet rows as established at sleeve edges. With RS facing, and using working yarn from first sleeve, work first 24 (27, 30, 32, 35) sts of sleeve, pm, k74 (84, 92, 102, 110) back sts, pm, then work 24 (27, 30, 32, 35) sts on left-hand side (where yarn is not attached) of 2nd sleeve—122 (138, 152, 166, 180) sts. Work back and forth as foll: **Next row** (WS) Purl.

Size 33½" only:

Shape raglan armholes: Sleeve dec row (RS) Work to 3 sts before m, k2tog, p1, sl m, p1, knit to 1 st before m, p1, sl m, p1, ssk, work to end—2 sleeve sts dec'd. **Next row** Purl. **Sleeve and body dec row** (RS) Work to 3 sts before m, k2tog, p1, sl m, p1, ssk, knit to 3 sts before m, k2tog, p1, sl m, p1, ssk, work to end—4 sts dec'd. **Next row** Purl. Rep last 4 rows 3 more times—98 sts rem. Work 2 rows even, ending with a WS row. Work sleeve and body dec row on next row, then every 4th row 3 more times, then every other row 5 times—62 sts rem: 7 sts each sleeve, 48 back sts. **Note:** Do not make eyelets if they land in last dec row. **Next row** (WS) Knit. **Next row** (RS) Knit and make eyelets at each end of row if there have been no eyelets for 4 rows or more. **Next row** Knit. BO all sts.

Sizes 37½ (41½, 45½, 49½)" only:

Shape raglan armholes: Dec row (RS) Work to 3 sts before m, k2tog, p1, sl m, p1, ssk, knit to 3 sts before m, k2tog, p1, sl m, p1, ssk, work to end—4 sts dec'd. Rep dec row every other row 4 (6, 23, 27) more times, then every 4th row 5 (3, 1, 0) time(s), then every other row 9 (12, 0, 0) times—62 (64, 66, 68) sts rem: 8 (8, 7, 7) sts each sleeve, 46 (48, 52, 54) back sts. **Note:** Purl all WS rows and work RS rows without dec as foll: Work to 1 st before m, p1, sl m, p1, knit to 1 st before m, p1, sl m, p1, work to end. Do not make eyelets if they land in last dec row. **Next row** (WS) Knit. **Next row** (RS) Knit, and make eyelets at each end of row if there have been no eyelets for 4 rows or more. **Next row** (WS) Knit. BO all sts.

FRONT

Join front and front of sleeves: Note: Cont working eyelet rows as established at sleeve edges. With RS facing, and using working yarn from first sleeve, work first 24 (27, 30, 32, 35) sts of sleeve, pm, k74 (84, 92, 102, 110) front sts, pm, then work rem 24 (27, 30, 32, 35) sts of 2nd sleeve—122 (138, 152, 166, 180) sts. **Note:** Neck shaping beg before raglan shaping ends; read the foll section all the way through before proceeding. Shape raglan armholes as for back, **at the same time,** end after 34 (40, 42, 44, 48) armhole rows (including joining row) have been worked and armhole measures about 4¾ (5¾, 6, 6¼, 6¾)" measured at center front—82 (82, 84,

82, 88) sts rem: 12 (13, 13, 11, 12) sleeve sts, 58 (56, 58, 60, 64) front sts. **Shape neck: Next row** (RS) Cont working raglan armhole shaping as established, work 31 (31, 32, 31, 33) sts, join new yarn and BO 20 (20, 20, 20, 22) center front sts, work to end—29 (29, 30, 29, 31) sts rem each side. Working each side separately and at the same time, BO 4 sts at each neck edge once, then 3 sts once, then 2 sts once, then dec 1 st at each neck edge every row 2 times—10 (10, 11, 12, 12) sts rem each side after all shaping complete. Work 1 WS row even. Break yarn from right front. **Front neck finishing:** With RS facing, k10 (10, 11, 12, 12) left front sts, pick up and knit 42 (42, 42, 42, 44) sts evenly along front neck, k10 (10, 11, 12, 12) right front sts—62 (62, 64, 66, 68) sts. Knit 3 rows. BO all sts.

FINISHING

Sew underarm seams. Weave in ends. With dpn, CO 4 sts and work I-cord for 68". Thread I-cord through sleeve eyelets using photo as a guide. Rep for other side. ✎

Julia Farwell-Clay lives and knits near Boston, where she has a weedy garden and a neglected bike whose tires need to be filled.
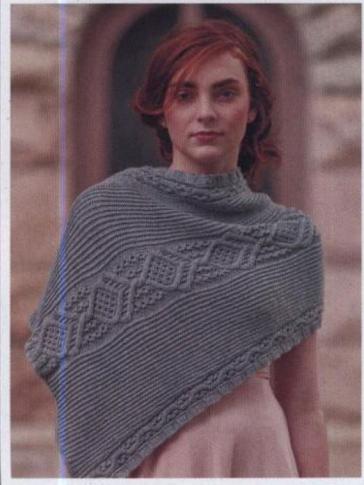
GRAVEN WRAP

Meghan Jones

●●●● page 92

Plymouth Yarn DK Merino Superwash

Yarn Weight (3)

Finished Size 52" long, 10" wide at narrow end, and 25½" wide at wider end.

Yarn Plymouth Yarn DK Merino Superwash (100% fine merino superwash wool; 130 yd [118 m]/1¾ oz [50 g]): #1117 light grey, 7 skeins.

Needles Size 6 (4 mm): 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); 2 cable needles (cn); tapestry needle.

Gauge 23 sts and 28 rows = 4" in k1tbl, p1 rib; 27 sts of Center Cable chart measure 3¾" wide.

|||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||

For techniques you don't know, please visit our online knitting glossary at www.interweave .com/interweave-knitting-glossary.

Notes
- This wrap is worked back and forth in rows.
- A circular needle is used to accommodate the large number of stitches.

Stitch Guide

Welt Pattern: (any number of sts)

Rows 1 and 3 (RS) Knit.

Rows 2 and 4 (WS) Purl.

Rows 5 and 7 Purl.

Rows 6 and 8 Knit.

Rep Rows 1–8 for patt.

WRAP

Using the old Norwegian method, CO 63 sts. Do not join. **Next row** (RS) Work Row 1 of Welt patt (see Stitch Guide) over 4 sts, place marker (pm), k1tbl, [p2, k2] 2 times, p2, k1tbl, p1, k1tbl, pm, p3, [k2, p2] 2 times, k2, p1, k2, [p2, k2] 2 times, p3, pm, k1tbl, p1, k1tbl, [p2, k2] 2 times, p2, k1tbl, pm, work Row 1 of Welt patt over 4 sts. Slipping markers (sl m) as you come to them and working sts outside Welt patt as they appear (knit the

knits, purl the purls, and twist all tbl sts), work 3 rows in patt as established, ending with Row 4 of Welt patt. **Next row** (RS) Work Welt patt over 4 sts, sl m, work Row 1 of Right Cable chart over 14 sts (inc'd to 15 sts), sl m, work Row 1 of Center Cable chart over 27 sts, sl m, work Row 1 of Left Cable chart over 14 sts (inc'd to 15 sts), sl m, work Welt patt over 4 sts—65 sts. Cont in patt as established until Rows 1–32 of Center Cable chart have been worked a total of 11 times, and Rows 1–16 of Right and Left Cable charts have been worked a total of 22 times—151 sts; 58 sts each for Right and Left Cable charts. **Next row** (RS) Work Welt patt over 4 sts, sl m, work Row 17 of Right Cable chart to m, sl m, work Row 33 of Center Cable chart to m, sl m, work Row 17 of Left Cable chart to m, sl m, work Welt patt

to end. Cont in patt through end of charts.
BO all sts in patt with WS facing.

FINISHING

Weave in ends. Block to measurements. ✎

Meghan Jones is a full-time knitwear designer who also nurses obsessions with cooking, sharks, gardening, and chickens, but not necessarily in that order. You can find more of her work at www.littlenutmeg productions.com and on Instagram as @meghanjoneslnmp.

Center Cable

35 33 31 29 27 25 23 21 19 17 15 13 11 9 7 5 3 1

32-row rep

27 sts

Left Cable

19 17 15 13 11 9 7 5 3 1

18-row rep

2-st rep

Right Cable

19 17 15 13 11 9 7 5 3 1

18-row rep
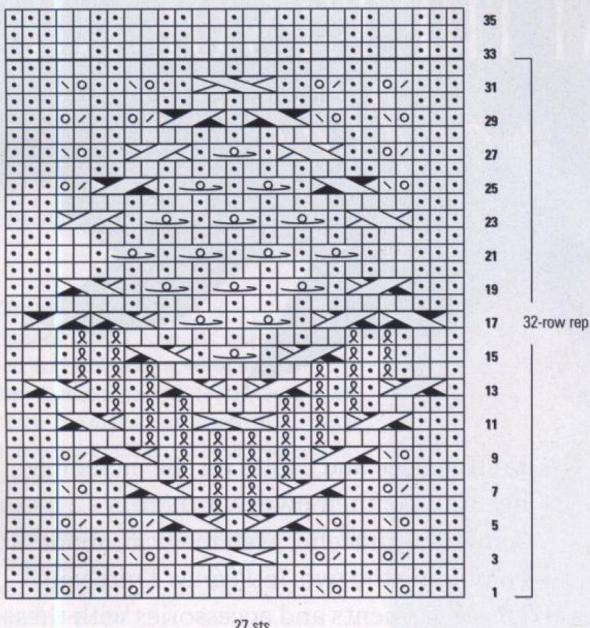
2-st rep

⬜	k on RS; p on WS
•	p on RS; k on WS
ℚ	k1tbl on RS; p1tbl on WS
○	yo
╱	k2tog
╲	ssk
R	M1R
RP	M1RP
L	M1L
LP	M1LP
▨	no stitch
▭	pattern repeat
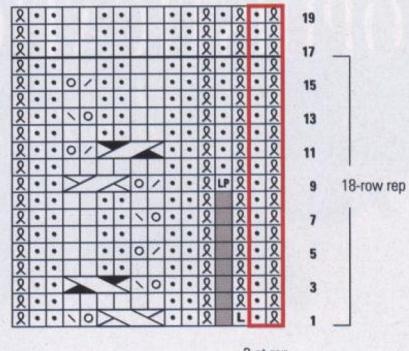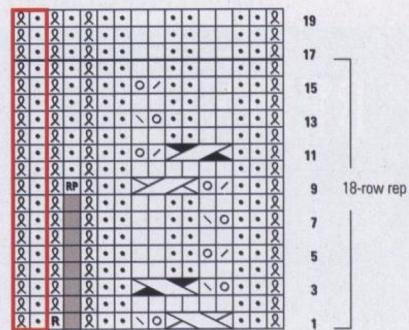
sl 2 sts onto cn, hold in front, k2, k2 from cn

sl 2 sts onto cn, hold in back, k2, k2 from cn

sl 2 sts onto cn, hold in front, p2, k2 from cn

sl 2 sts onto cn, hold in back, k2, p2 from cn

sl 2 sts onto cn, hold in front, k1, p1, k2 from cn

sl 2 sts onto cn, hold in back, k2, [p1, k1] from cn

sl 2 sts onto cn, hold in front, sl next st to 2nd cn, hold in front, k2, p1 from 2nd cn, k2 from first cn

pass 3rd st on left needle over first 2 sts and off needle, work first 2 sts on left needle as k1, yo, k1

A: 34¾ (38¼, 41¾, 46¼, 49¾, 54¼)"
B: 23 (26¾, 31, 34¾, 39, 42¾)"
C: 30¼ (34¾, 38¼, 41¾, 46¼, 49¾)"
D: 17 (17, 17½, 17½, 18, 18)"
E: 6 (6½, 6¾, 7¼, 7¾, 8¼)"
F: 1 (1, 1, 1¼, 1¼, 1¼)"
G: 3¾ (3¾, 3¾, 4¼, 4¼, 4¼)"
H: 4 (5, 5¾, 7, 8, 9)"
I: 6 (6, 6, 6½, 6½, 6½)"
J: 9 (10½, 10½, 12¼, 12¼, 13¾)"

HAUBERGEON SWEATER

Emma Welford

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The Fibre Co. Organik

Yarn Weight (4)
Finished Size 30¼ (34¾, 38¼, 41¾, 46¼, 49¾)" bust circumference. Pullover shown measures 34¾"; modeled with ¾" of positive ease.
Yarn The Fibre Co. Organik (70% organic merino, 15% baby alpaca, 15% silk; 98 yd [90 m]/1¾ oz [50 g]): heather moorland, 8 (9, 10, 11, 13, 14) skeins (see Notes). Yarn distributed by Kelbourne Woolens.
Needles Size 8 (5 mm): 32" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.
**Notions** Markers (m); stitch holders; cable needle (cn); spare size 8 (5 mm) or smaller cir needle; tapestry needle.
Gauge 18 sts and 24 rnds = 4" in St st.

For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.

Notes

• The hem of this pullover is worked flat in two pieces, then the pieces are joined and the rest of body is worked in the round to the underarm. The sleeves are worked in the round from the bottom up, then the body and sleeves are joined to work the yoke and saddle shoulders.

• This yarn has been discontinued; a good substitute is The Fibre Co. Cumbria Worsted.

BODY

Hem: With cir needle, CO 79 (87, 95, 105, 113, 123) sts. Do not join. Knit 3 rows. **Next row** (RS) K1, p2, knit to last 3 sts, p2, k1.
Next row (WS) K3, purl to last 3 sts, k3. Rep last 2 rows until piece measures 2" from CO, ending with a WS row. Break yarn. Place sts on spare cir needle and set aside. Make another hem in same way, except leave sts on needle and do not break yarn. **Join hems: Next row** (RS) K1, p2, knit to last 3 sts, p2, purl last st tog with first st from first hem, place marker (pm), p2, knit to last 3 sts of first hem, p2, purl last st tog with first st of 2nd hem—156 (172, 188, 208, 224, 244) sts. Pm for beg of rnd. **Next rnd** *P2, knit to 3 sts before m, p3; rep from * once more.
Next rnd *P2tog, knit to 3 sts before m, p2tog, p1; rep from * once more—152 (168, 184, 204, 220, 240) sts rem. **Next rnd** *P1, knit to 2 sts before m, p2, sl m; rep from * once more. Rep last rnd once more. **Dec rnd** *P1, k1, k2tog, knit to 5 sts before m, ssk,

k1, p2, sl m; rep from * once more—4 sts dec'd. Rep dec rnd every 3rd rnd 11 (11, 10, 11, 10, 11) more times—104 (120, 140, 156, 176, 192) sts rem. Work even until piece measures 10 (10, 10½, 10½, 11, 11)" from CO. **Inc rnd** *P1, k1, M1L, knit to 3 sts before m, M1R, k1, p2, sl m; rep from * once more—4 sts inc'd. Rep inc rnd every 3rd rnd 7 (8, 7, 7, 7, 7) more times—136 (156, 172, 188, 208, 224) sts. Work even until piece measures 17 (17, 17½, 17½, 18, 18)" from CO. Set aside; do not break yarn.

SLEEVES

With dpn, CO 48 (52, 52, 64, 64, 72) sts. Pm and join in the rnd. *Knit 1 rnd, purl 1 rnd; rep from * until piece measures 1" from CO. **Inc rnd** [K5 (3, 3, 4, 4, 5), M1, k1] 8 (12, 12, 12, 12, 12) times, k0 (4, 4, 4, 4, 0)—56 (64, 64, 76, 76, 84) sts. Work Sleeve chart until piece measures 6 (6, 6, 6½, 6½, 6½)" from CO, ending with Row 4 (1, 1, 4, 4, 4) of chart, ending 8 sts before end of rnd on last rnd, and working Row 4 of chart as foll: **Row 4** Remove m, transfer 1 st from right needle to left needle, work cable cross, pm for beg of rnd between cable sts, work in patt to end of rnd. Place next 16 sts on holder for under-arm—40 (48, 48, 60, 60, 68) sts rem. Place sts on holder.

YOKE

Joining rnd Using yarn attached to body, *work body to 8 sts before m, place next 16 sts on holder for underarm, removing m, pm, work Row 1 (2, 2, 1, 1, 1) of Yoke chart over 40 (48, 48, 60, 60, 68) sleeve sts, pm; rep from * once more—184 (220, 236, 276, 296, 328) sts: 52 (62, 70, 78, 88, 96) sts each for front and back, 40 (48, 48, 60, 60, 68) sts for each sleeve. Keeping front and back sts in St st and sleeve sts in patt, work 10 (6, 6, 6, 5, 3) rnds even.

Sizes 34¾ (38¼, 41¾, 46¼, 49¾)" only:
Dec rnd *Ssk, knit to 2 sts before m, k2tog, sl m, work in patt to m; rep from * once more—4 sts dec'd. Rep dec rnd every rnd 2 (4, 3, 6, 8) more times—208 (216, 260, 268, 292) sts rem: 56 (60, 70, 74, 78) sts each for front and back, 48 (48, 60, 60, 68) sts for each sleeve.

All sizes:
Next rnd Remove m, k1, pm, knit to 1 st before m, pm, ssk (removing m), work to 1 st before m, k2tog (removing m), pm, knit to 1 st before m, pm, ssk (removing m), work to 2 sts before m, k2tog—180 (204, 212, 256, 264, 288) sts rem: 50 (54, 58, 68, 72, 76) sts each for front and back, 40 (48, 48, 60, 60, 68) sts for each sleeve. **Dec rnd** *Knit to m, sl m, ssk, work to 2 sts before m, k2tog, sl m; rep from * once more—4 sts dec'd. Rep dec rnd every rnd 13 (17, 17, 21, 21, 25) more times—124 (132, 140, 168, 176, 184) sts rem: 50 (54, 58, 68, 72, 76) sts each for front and back, 12 (12, 12, 16, 16, 16) sts for each sleeve; Row 2 (4, 2, 4, 4) of Yoke chart is complete. **Next rnd** Remove m, transfer 1 st from right needle to left needle, pm for new beg of rnd, ssk, knit to 1 st before m, k2tog (removing m), pm, work Row 3 (3, 1, 3, 1, 1) of Saddle chart over 10 (10, 10, 14, 14, 14) sts, pm, ssk (removing m), knit to 1 st before m, k2tog (removing m), pm, work Row 3 (3, 1, 3, 1, 1) of Saddle chart over 10 (10, 10, 14, 14, 14) sts—120 (128, 136, 164, 172, 180) sts rem: 50 (54, 58, 68, 72, 76) sts each for

Saddle

3

1

4-st rep

Sleeve

4 *

3

1

4-st rep
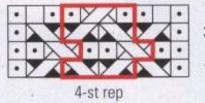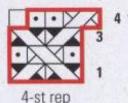
* Work as given in directions

Yoke

3

1

4-st rep
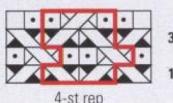
☐ k on RS; p on WS

· p on RS; k on WS

☐ pattern repeat

sl 1 st onto cn, hold in back, k1, p1 from cn

sl 1 st onto cn, hold in front, p1, k1 from cn

on RS: sl 1 st onto cn, hold in back, k1, k1 from cn; on WS: sl 1 st onto cn, hold in back, p1, p1 from cn

on RS: sl 1 st onto cn, hold in front, k1, k1 from cn; on WS: sl 1 st onto cn, hold in front, p1, p1 from cn
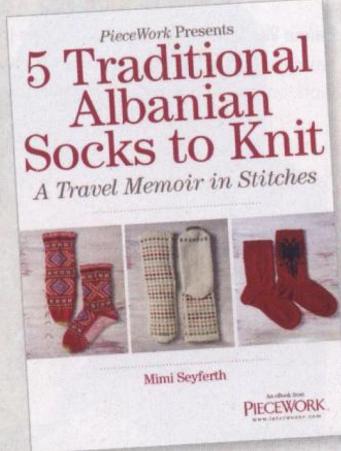
front and back, 10 (10, 10, 14, 14, 14) sts for each sleeve. **Dec rnd** *Ssk, knit to 2 sts before m, k2tog, sl m, work to m; rep from * once more—4 sts dec'd. Rep dec rnd every rnd 8 more times—84 (92, 100, 128, 136, 144) sts rem: 32 (36, 40, 50, 54, 58) sts each for front and back, 10 (10, 10, 14, 14, 14) sts for each sleeve. Work saddle shoulders back and forth as foll: **Dec row** (RS) Knit to m, remove m, work to m, remove m, ssk, turn—1 st dec'd. **Dec row** (WS) Sl 1 pwise wyf, work 10 (10, 10, 14, 14, 14) sts in patt, p2tog, turn—1 st dec'd. **Dec row** (RS) Sl 1 pwise wyb, work 10 (10, 10, 14, 14, 14) sts in patt, ssk, turn—1 st dec'd. Rep last 2 rows 4 (4, 4, 6, 6, 6) more times, then work WS row once more—6 (6, 6, 8, 8, 8) sts dec'd on each of front and back. **Next row** (RS) Sl 1 pwise wyb, work to m, remove m, work to m, remove (beg-of-rnd) m, ssk, turn—1 st dec'd. **Dec row** (WS) Sl 1 pwise wyf, work 10 (10, 10, 14, 14, 14) sts in patt, p2tog, turn—1 st dec'd. **Dec row** (RS) Sl 1 pwise wyb, work 10 (10, 10, 14, 14, 14) sts in patt, ssk, turn—1 st dec'd. Rep last 2 rows 4 (4, 4, 6, 6, 6) more times, then work WS row once more—60 (68, 76, 96, 104, 112)

sts rem: 18 (22, 26, 32, 36, 40) sts each for front and back, 12 (12, 12, 16, 16, 16) sts for each saddle. **Next row** (RS) Sl 1 pwise wyb, work 11 (11, 11, 15, 15, 15) sts in patt. Shape back neck using short-rows as foll:

Short-row 1 (RS) K48 (56, 64, 80, 88, 96), wrap next st, turn.

Short-row 2 (WS) P18 (22, 26, 32, 36, 40), wrap next st, turn.

Short-row 3 Knit to wrapped st, knit wrap tog with wrapped st, wrap next st, turn.

Short-row 4 Purl to wrapped st, purl wrap tog with wrapped st, wrap next st, turn.

Rep Short-rows 3 and 4 two more times.

Next row (RS) Knit to end, working wrap tog with wrapped st. Purl 1 rnd, working rem wrap. Knit 1 rnd. Purl 1 rnd. BO all sts pwise.

FINISHING

Graft underarm sts using Kitchener st. Weave in ends. Block. 🍂

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