

A Fourth Treasury
of
Knitting Patterns

Barbara G. Walker

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by

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My Life in a Nutshell

Born Barbara Goodwin Jones, of Welsh-English ancestry, I grew up in a suburb of Philadelphia. In my teens I was horse-crazy and went riding as much as possible. I attended the University of Pennsylvania and graduated (Phi Beta Kappa, magna cum laude) with a bachelor's degree in journalism. After marrying Gordon Walker, Ph. D., an organic research chemist, I went to work for a newspaper in Washington D.C. I soon found that I had to unlearn most of what I had learned in college journalism courses and learn a new set of rules for writing and reporting.

About the same time, I became interested in Martha Graham-style modern dance. I studied for seven years and began teaching adult classes after my husband and I moved to northern New Jersey. After the birth of our son I continued to teach, off and on, but by then I was turning my attention not only to motherhood, but also to what would become a twenty-five-year project, my *Woman's Encyclopedia of Myths and Secrets*.

As a family we spent a half year in Switzerland (my husband worked for a Swiss pharmaceutical company) and dabbled in a little mountain climbing in the Alps. After we returned to the US, I resumed my usual scholarly pursuits.

Ever since college, it was my habit to take up a new field of study each winter, when the weather was conducive to staying indoors and reading. I would go to the public library and collect any available books on my subject, read and take notes. In this way I went through a number of self-made "courses" such as astronomy, English literature, architecture, paleontology, entomology, geology, opera, ancient and medieval history, sewing, mythology, Renaissance art, comparative religion, archeology, mineralogy, gemology, theology, symbolism, anatomy, animal biology and others. In my thirty-fifth year I decided to spend that winter learning to knit.

I had tried knitting once before, in college, when all my sorority sisters were making argyle socks for their boyfriends. After making one miserable, ratty-looking swatch full of holes and dropped stitches, I gave up in disgust at my own ineptitude. I hadn't tried it since. But in my thirty-fifth year I was more determined. I bought a little beginner's book published by a yarn company and from this I learned to knit American style. Later a European friend taught me the "other" way (holding the yarn in the left hand) which I found faster and more convenient, so I switched.

At first I thought knitting was an awful bore. The same little motions, over and over thousands of times! Then I discovered pattern stitches and began to be intrigued. I collected patterns from magazines and old books, even making a special trip to the Library of Congress in Washington to go through everything on knitting in their dark, dusty, catacomb-like stacks. I published my first two Treasuries and went to work as a freelance designer for yarn companies. Meanwhile, I was inventing hundreds of new, original pattern stitches to be published in subsequent books.

Over the next decades I created more than three hundred garments, fifteen large afghans, bedspreads and blankets and innumerable smaller projects such as socks, mittens, hats, doilies, table covers and knitted lampshades. I was obsessed; every knitter knows what that means. One friend asked me whether I was planning to knit a house-cosy. Even my studies in women's "herstory" languished for a while, but I soon came back to them.

In 1983 my *Woman's Encyclopedia* was published, to be followed by eight other nonfiction books on feminist themes, plus one novel, one book of *Feminist Fairy Tales*, many magazine articles and two batches of original paintings, seventy-eight of them and sixty-four of them, for my books on the Tarot and the I Ching respectively. All this led to a certain amount of traveling, lecture-touring and interviewing for radio, TV and

print. I was invited to be keynote speaker for several women's conferences and received some awards: the Women Making Herstory award from New Jersey NOW and the Humanist Heroine of the Year award for 1993 from the American Humanist Association. I became involved in women's spirituality groups in New Jersey and later in south Florida, where we moved after my husband retired.

In the process of relocating, I sold or gave away almost all of my knitted articles, including more than half of my four-hundred-plus dolls dressed in knitted "Barbara Walker originals". Where I live now, the standard year-round garb is not a sweater but a tee shirt. Still, I have pleasant memories of the enjoyment of making all those sweaters, suits and knit dresses. I'm glad to have overcome my initial distaste for knitting and happy indeed that I decided to give it another try.

Glossary of Chart Symbols

page xiv to xxii

Glossary of Cable Symbols

page xxiii to xxvii

Complete List of Symbols

I. GENERAL

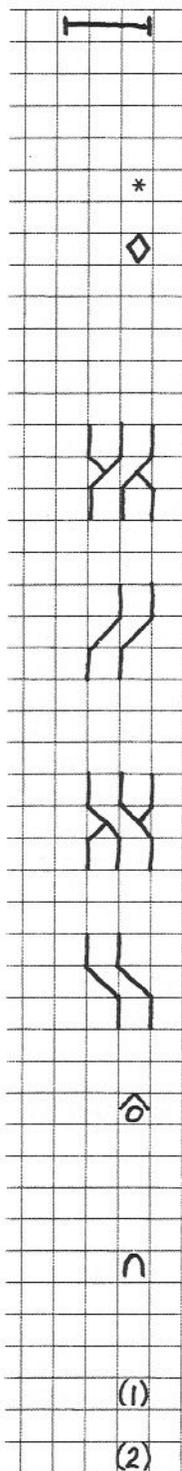
On a right-side row (row number at right of chart)
this symbol means:

	K1—knit one stitch (blank).
	P1—purl one stitch.
	K1-b—knit one stitch in back loop.
	K1 in the row below, inserting needle from front through the st in the row below left-hand needle instead of the st on left-hand needle.
	K1 elongated—knit one stitch wrapping yarn twice; drop extra wrap from needle on next row.
	K1 elongated twice—knit one stitch wrapping yarn three times; drop extra wraps from needle on next row.
	Sl 1 wyib—slip one stitch as if to purl, holding yarn in back (i.e., on wrong side).
	Sl 1 wyif—slip one stitch as if to purl, holding yarn in front (i.e., on right side).
	No stitch.
	Color symbol; see Mosaic Patterns.
	Bind 2—yo, k2, pass the yo over the 2 knit sts (may apply to 1, 2, 3 or more sts).

On a wrong-side row (row number at left of chart)
this symbol means:

	P1—purl one stitch (blank).
	K1—knit one stitch.
	P1-b—purl one stitch in back loop.
	P1 in the row below, inserting needle from behind through the st in the row below left-hand needle instead of the st on left-hand needle.
	P1 elongated—purl one stitch wrapping yarn twice; drop extra wrap from needle on next row.
	P1 elongated twice—purl one stitch wrapping yarn three times; drop extra wraps from needle on next row.
	Sl 1 wyif—slip one stitch as if to purl, holding yarn in front (i.e., on wrong side).
	Sl 1 wyib—slip one stitch as if to purl, holding yarn in back (i.e., on right side).
	No stitch.
	Color symbol; see Mosaic Patterns.
	Bind 2—yo, p2, pass the yo over the 2 purl sts (may apply to 1, 2, 3 or more sts).

On a right-side row (row number at right of chart)
this symbol means:



Cluster 3—sl 3 wyib, pass yarn to front, sl the same 3 sts back to left-hand needle, pass yarn to back, k3. (May apply to 2, 3 or more sts).

* Special instructions, given with chart.

MB—make bobble: (k1, yo, k1, yo, k1) in one st, turn and p5, turn and k5, turn and p2 tog, p1, p2 tog, turn and sl 1—k2 tog—pssso, completing bobble. (Alternate methods of making bobbles are given with charts.)

RT—Right Twist: k2 tog, leave on needle; then insert right-hand needle between the sts just knitted tog, and knit the first st again; then sl both sts from left-hand needle.

OR

Skip 1 st and knit the 2nd st in front loop, then knit the skipped st in front loop, then sl both sts from needle together.

LT—Left Twist: skip 1 st and knit the 2nd st in back loop, then k2 tog-b (the skipped st and the knit st); sl both sts from needle together.

OR

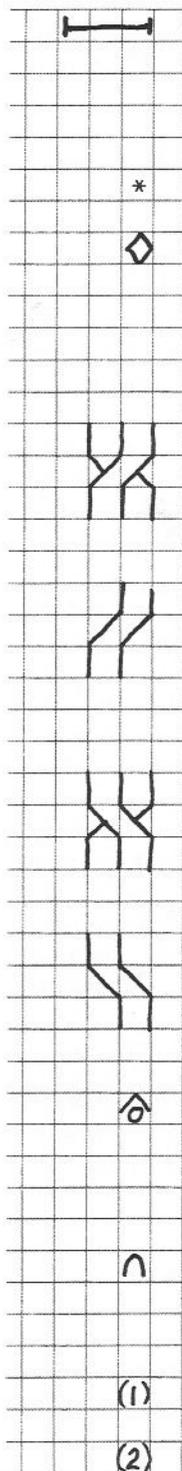
Skip 1 st and knit the 2nd st in back loop, then knit the skipped st in front loop; sl both sts from needle together.

Daisy Cluster—same as for wrong-side rows.

∩ K1 under the loose strand or strands of a preceding row, or rows, on front of fabric.

(1) Numbers in parentheses indicate special directions for that space (temporarily increased stitches).
(2)

On a wrong-side row (row number at left of chart)
this symbol means:



Cluster 3—sl 3 wyif, pass yarn to back, sl the same 3 sts back to left-hand needle, pass yarn to front, p3. (May apply to 2, 3 or more sts).

* Special instructions, given with chart.

MB—not used on wrong-side rows.

PRT—Purl Right Twist: skip 1 st and purl the 2nd st, then p2 tog (the skipped st and the 2nd st); sl both sts from needle together.

OR

Skip 1 st and purl the 2nd st, then purl the skipped st, then sl both sts from needle together.

PLT—Purl Left Twist: skip 1 st and purl the 2nd st in back loop (i.e., from behind), then purl the skipped st; sl both sts from needle together.

Also see special charts for CABLES.

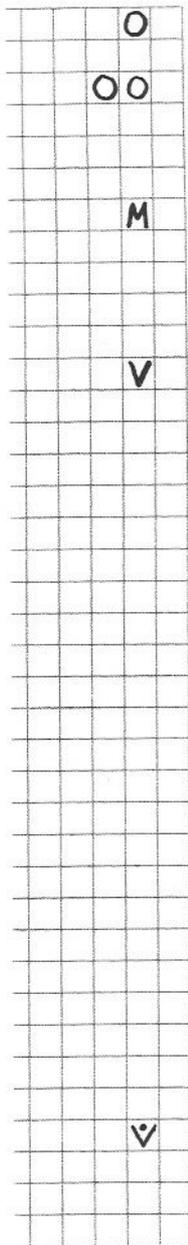
Daisy Cluster—p3 tog, leave on needle; yo, then purl the same 3 sts tog again; sl all 3 sts from needle together.

∩ Not used on wrong-side rows.

(1) Numbers in parentheses indicate special directions for that space (temporarily increased stitches).
(2)

II. INCREASES

On a right-side row (row number at right of chart) this symbol means:



Yo—yarn over.

(Yo) twice—yarn over twice; on the next row work (k1, p1) into the double loop unless otherwise specified.

M1—Make One; lift running thread between the st just worked and the next st, and knit into the back of this thread.

Inc 1—increase 1 stitch; knit into the back of the st in the row below first st on left-hand needle (inserting needle point from the top down into the purled head of st); then knit into the front (or back, if preferred) of the first st on left-hand needle.

OR

Insert left-hand needle from front into the st in the row below the first st on right-hand needle; pick up right-hand loop of this st onto left-hand needle and knit into the front of this loop.

OR

(K1-b, k1) in one stitch.

OR

(K1, k1-b) in one stitch.

OR

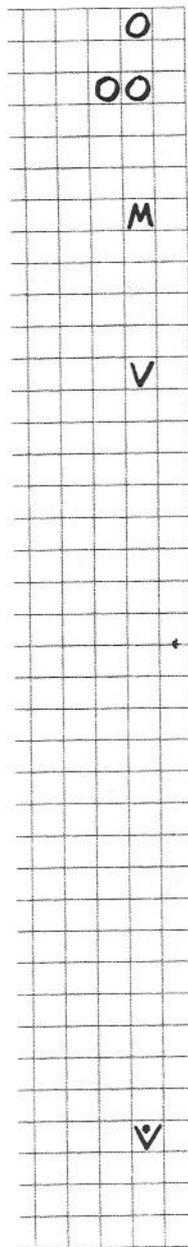
(K1, p1) in one stitch.

OR

K1 in the row below, then knit the st on needle.

(K1, p1, k1) in 1 st—knit, purl, and knit again, all in the same st, to make 3 sts from 1.

On a wrong-side row (row number at left of chart) this symbol means:



Yo—yarn over.

(Yo) twice—yarn over twice; on the next row work (k1, p1) into the double loop unless otherwise specified.

M1—Make One; lift running thread between the st just worked and the next st, and purl into the back of this thread.

Inc 1—increase 1 stitch; purl into the top loop of the st in the row below first st on left-hand needle (inserting needle point downward from front *not* through the st from behind, which would be “p1 in the row below”) then purl into the first st on left-hand needle. (This increase is used when the st in the row below is a purl st.)

OR

(P1-b, p1) in one stitch.

OR

(P1, p1-b) in one stitch.

OR

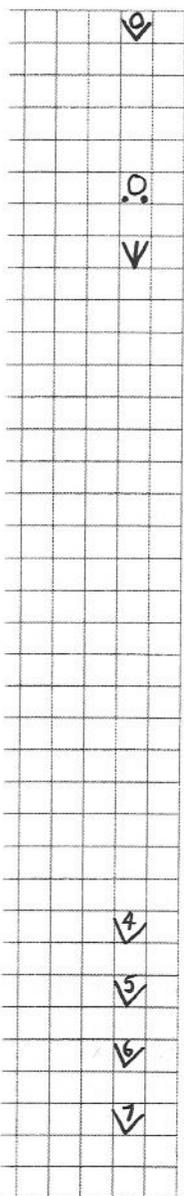
(P1, k1) in one stitch.

OR

P1 in the row below, then purl the st on needle.

(P1, k1, p1) in 1 st—purl, knit, and purl again, all in the same st, to make 3 sts from 1.

On a right-side row (row number at right of chart) this symbol means:



(K1, yo, k1) in 1 st—k1, leave on needle; yo right-hand needle, then knit again into the same st, to make 3 sts from 1.

(P1, yo, p1) in 1 st.

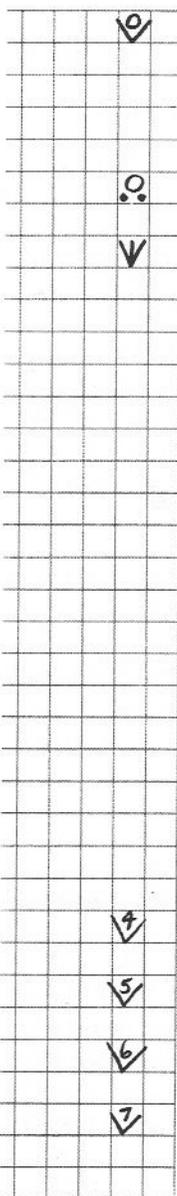
Central double increase—(k1-b, k1) in one stitch, then insert left-hand needle point behind the vertical strand that runs downward from between the 2 sts just made, and k1-b into this strand to make the 3rd st of the group.

OR

Knit into the back of the st in the row below (as in 1st version of ); then knit into the back of first st on left-hand needle; then with left-hand needle point pick up *left* side strand of the same st in the row below, and k1-b into this strand to make the 3rd st of the group. (This second version is an excellent, invisible double increase for any stockinette fabric, especially for raglan seams worked from the top down.)

Multiple increases—from one stitch, make the total number shown above the increase V symbol. For example, if the number is 4, (k1, p1, k1, p1) in 1 st; if the number is 5, (k1, yo, k1, yo, k1) in 1 st; etc. For even numbers, knit and purls are usually preferable; for odd numbers, knits and yo's.

On a wrong-side row (row number at left of chart) this symbol means:



(P1, yo, p1) in 1 st—p1, leave on needle; yo right-hand needle, then purl again into the same st, to make 3 sts from 1.

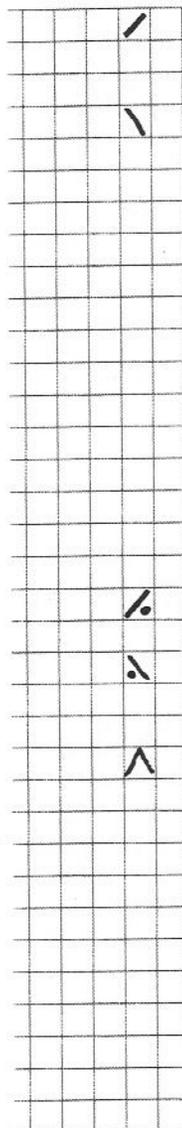
(K1, yo, k1) in 1 st.

Central double increase—not used on wrong-side rows in this collection of patterns, but it may be worked as follows: (p1-b, p1) in 1 st, then insert left-hand needle into strand between the 2 sts just made, and p1 into this strand to make the 3rd st of the group.

Multiple increases—from one stitch, make the total number shown above the increase V symbol. For example, if the number is 4, (p1, k1, p1, k1) in 1 st; if the number is 5, (p1, yo, p1, yo, p1) in 1 st; etc. For even numbers, purls and knits are usually preferable; for odd numbers, purls and yo's.

III. DECREASES

On a right-side row (row number at right of chart)
this symbol means:



K2 tog—knit two stitches together in front loops as one stitch.

Ssk (slip, slip, knit)—slip the first and second stitches one at a time as if to knit, then insert point of left-hand needle into the fronts of these 2 sts, and knit them together from this position.

OR

K2 tog-b—knit two stitches together in back loops as one stitch.

OR

Sl 1, k1, psso—slip one stitch with yarn in back, knit next stitch, then pass the slipped stitch over the knit stitch and off needle.

P2 tog—purl 2 sts together.

P2 tog-b—same as the wrong-side versions of .

Sl 1—k2 tog—psso—slip 1 st with yarn in back, knit next two stitches together, then pass the slipped stitch over the knit stitch (this makes a double decrease slanting to the left).

OR

Ssk, return resulting st to left-hand needle, then pass the *next* st over it and off needle; then slip the st back to right-hand needle (this makes a double decrease slanting to the right).

On a wrong-side row (row number at left of chart)
this symbol means:



P2 tog—purl two stitches together as one stitch.

P2 tog-b—purl two stitches together in back loops, inserting needle from the left, behind, into the backs of the 2nd and 1st stitches, in that order, then wrapping yarn in front to complete the purl stitch in the usual way.

OR

Purl 1 st, return it to left-hand needle, then with point of right-hand needle pass the *next* st over it and off needle; then slip the st back to right-hand needle.

K2 tog—knit 2 sts together.

Ssk—same as the right-side versions of .

P2 tog, return resulting st to left-hand needle (keeping yarn in front), then pass the *next* st over it and off needle; then slip the st back to right-hand needle (this makes a double decrease slanting to the left).

OR

Sl 1 wyif, p2 tog-b, then pass the slip-stitch over the p2 tog-b stitch and off needle (this makes a double decrease slanting to the right).

On a right-side row (row number at right of chart) this symbol means:



K3 tog—knit three stitches together as one stitch (double decrease slanting strongly to the right).

OR

Knit 2 sts together, return resulting st to left-hand needle, pass the next st over it and off needle, then slip the st back to right-hand needle (double decrease slanting strongly to the right).



K3 tog-b—knit three stitches together through back loops (double decrease slanting strongly to the left).

OR

Sl 1, ssk, pssso.

OR

Sssk (slip, slip, slip, knit)—slip 3 sts knitwise, one at a time, then insert left-hand needle into the fronts of the 3 sts and knit them together from this position.



P3 tog—same as the wrong-side versions of .



P3 tog-b—same as the wrong-side versions of .



Sl 2—kl—p2sso—vertical double decrease: insert needle into the 2nd and 1st stitches as if to k2 tog, and slip both stitches at once from this position; knit next stitch, then pass the 2 slipped stitches together over the knit stitch.

On a wrong-side row (row number at left of chart) this symbol means:



P3 tog—purl three stitches together as one stitch (double decrease slanting strongly to the right).

OR

Sl 1—p2 tog—pssso—slip one stitch with yarn in front, purl 2 stitches together, pass the slipped stitch over the purl stitch (double decrease slanting strongly to the right).



P3 tog-b—purl three stitches together through back loops, inserting needle from the left, behind, into the 3rd, 2nd, and 1st stitches (double decrease slanting strongly to the left).

OR

Work the same as the *first* wrong-side version of .



K3 tog—same as the right-side versions of .

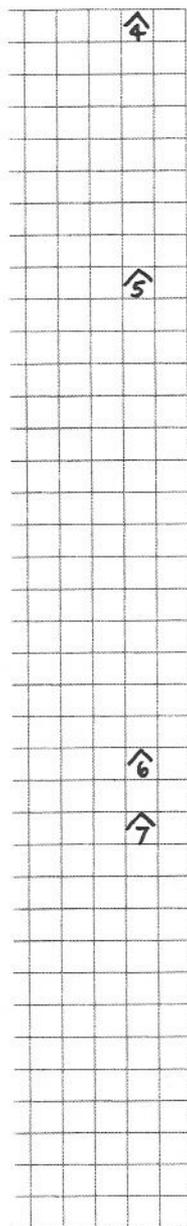


K3 tog-b—same as the right-side versions of .



Sl 2—pl—p2sso—vertical double decrease: insert needle into the 2nd and 1st stitches as if to p2 tog-b, and slip both stitches at once from this position; purl next stitch, then pass the 2 slipped stitches together over the purl stitch.

On a right-side row (row number at right of chart)
this symbol means:



Work 4 sts tog—ssk, k2 tog, then pass
the ssk stitch over the k2-tog stitch.

OR

K4 tog in front or back loops.

OR

See multiple slipped decrease, below.

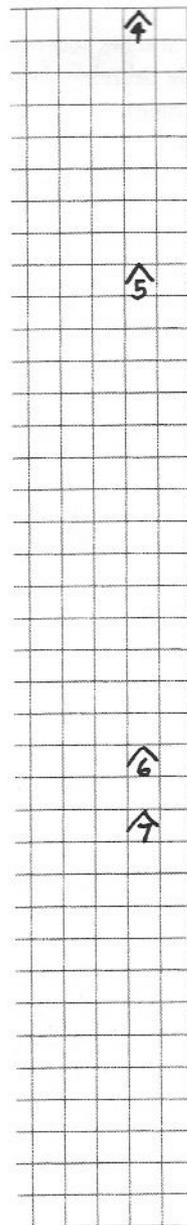
Work 5 sts tog by multiple slipped
decrease: sl 3 with yarn in back, drop
yarn; then ° pass the 2nd st on right-
hand needle over the 1st (center) st;
slip the center st back to left-hand
needle and pass the 2nd st on left-
hand needle over it; ° slip the center
st back to right-hand needle again
and repeat from ° to ° once more.
Pick up yarn and knit (if the back-
ground is knit) or purl (if the back-
ground is purl) the center st.

OR

Ssk, k3 tog, pass the ssk st over the
k3-tog st.

Other numbers within the “decrease
tent” mean that that many stitches
are to be decreased to one. The mul-
tiple slipped decrease is to be pre-
ferred. For example, on seven stitches:
sl 4 wyib, ° pass the 2nd st on right-
hand needle over the 1st (center) st;
sl the center st back to left-hand
needle and pass the 2nd st on left-
hand needle over it; ° slip the center
st back to right-hand needle again
and repeat from ° to ° twice more.
Pick up yarn and work the center st.

On a wrong-side row (row number at left of chart)
this symbol means:



Work 4 sts tog—p2 tog, p2 tog-b,
then pass the p2-tog stitch over the
p2-tog-b stitch.

OR

P4 tog.

OR

See multiple slipped decrease, below.

Work 5 sts tog by multiple slipped
decrease: sl 3 with yarn in front, drop
yarn; then ° pass the 2nd st on right-
hand needle over the 1st (center) st;
slip the center st back to left-hand
needle and pass the 2nd st on left-
hand needle over it; ° slip the center
st back to right-hand needle again
and repeat from ° to ° once more.
Pick up yarn and knit (if the back-
ground is knit) or purl (if the back-
ground is purl) the center st.

OR

P2 tog, p3 tog-b, pass the p2-tog st
over the p3-tog-b st.

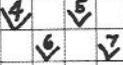
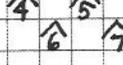
Other numbers within the “decrease
tent” mean that that many stitches
are to be decreased to one. The mul-
tiple slipped decrease is to be pre-
ferred. For example, on seven stitches:
sl 4 wyif, ° pass the 2nd st on right-
hand needle over the 1st (center) st;
sl the center st back to left-hand
needle and pass the 2nd st on left-
hand needle over it; ° slip the center
st back to right-hand needle again
and repeat from ° to ° twice more.
Pick up yarn and work the center st.

Quick-Reference List of Symbols

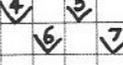
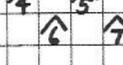
	Right side
	K1
	P1
	K1-b
	K1 in the row below
	K1 wrapping yarn twice
	K1 wrapping yarn 3 times
	Sl 1 wyib
	Sl 1 wyif
	No stitch
	Bind 2 (yo, k2, pass yo over)
	Cluster 3 (or more)
	Special instruction
	Make bobble
	RT (Right Twist)
	LT (Left Twist)
	P3 tog, yo, purl same 3 tog
	K1 under loose strand
	Yo
	(Yo) twice

	Wrong side
	P1
	K1
	P1-b
	P1 in the row below
	P1 wrapping yarn twice
	P1 wrapping yarn 3 times
	Sl 1 wyib
	Sl 1 wyif
	No stitch
	Bind 2 (yo, p2, pass yo over)
	Cluster 3 (or more)
	Special instruction
	Not used
	PRT (Purl Right Twist)
	PLT (Purl Left Twist)
	P3 tog, yo, purl same 3 tog
	Not used
	Yo
	(Yo) twice

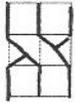
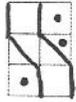
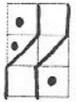
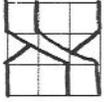
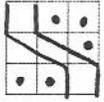
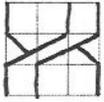
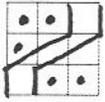
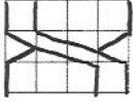
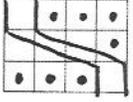
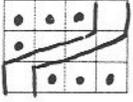
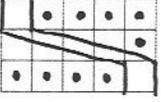
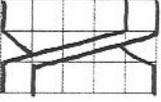
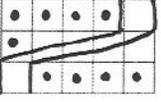
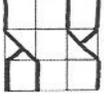
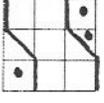
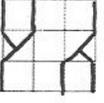
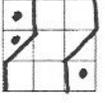
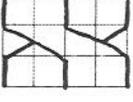
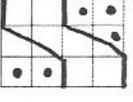
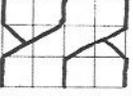
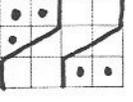
Right side

	M1 (Make One)
	Inc 1
	(K1, p1, k1) in 1 st
	(K1, yo, k1) in 1 st
	(P1, yo, p1) in 1 st
	Central double increase
	Make 4 (or more) sts from 1
	K2 tog
	Ssk—or etc.
	P2 tog
	P2 tog-b—or etc.
	Sl 1—k2 tog—pssso; or etc.
	K3 tog—or etc.
	K3 tog-b—or etc.
	P3 tog
	P3 tog-b
	Sl 2—k1—p2sso
	Work 4 (or more) sts tog into 1 st: see Complete List
	Special directions for a particular space
	
	Color symbol: see Mosaic Patterns
	Cable charts: see Cables

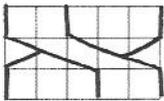
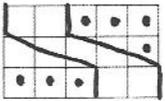
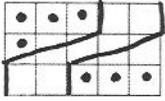
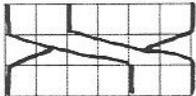
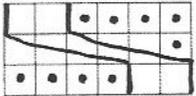
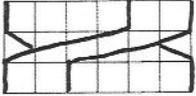
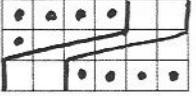
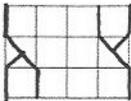
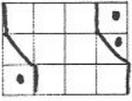
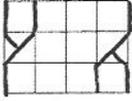
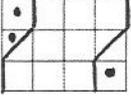
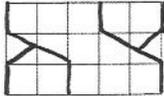
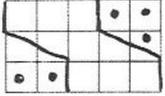
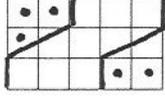
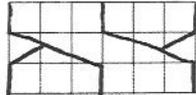
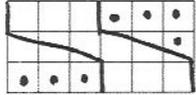
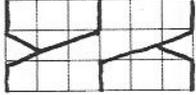
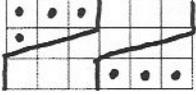
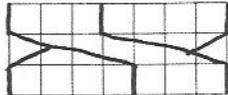
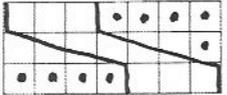
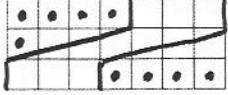
Wrong side

	M1 (Make One)
	Inc 1
	(P1, k1, p1) in 1 st
	(P1, yo, p1) in 1 st
	(k1, yo, k1) in 1 st
	Not used
	Make 4 (or more) sts from 1
	P2 tog
	P2 tog-b—or etc.
	K2 tog
	Ssk—or etc.
	Sl 1—p2 tog-b—pssso; or etc.
	P3 tog—or etc.
	P3 tog-b—or etc.
	K3 tog
	K3 tog-b
	Sl 2—p1—p2sso
	Work 4 (or more) sts tog into 1 st: see Complete List
	Special directions for a particular space
	
	Color symbol: see Mosaic Patterns
	Cable charts: see Cables

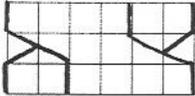
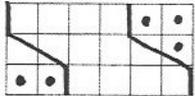
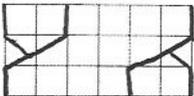
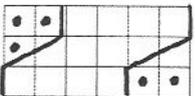
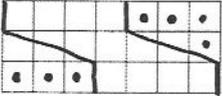
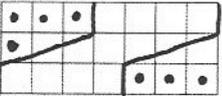
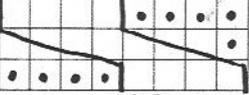
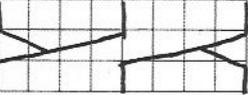
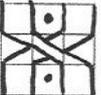
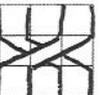
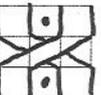
80 BASIC CABLE CROSSINGS

NUMBER OF STS.	FRONT CROSS		BACK CROSS	
	<i>All Knit</i>	<i>Purl Background</i>	<i>All Knit</i>	<i>Purl Background</i>
1-over-1 cross (2 sts)				
	Sl 1 st to dpn and hold in front, k1, then k1 from dpn.	Sl 1 st to dpn and hold in front, p1, then k1 from dpn.	Sl 1 st to dpn and hold in back, k1, then k1 from dpn.	Sl 1 st to dpn and hold in back, k1, then p1 from dpn.
1-over-2 cross (3 sts)				
	Sl 1 st to dpn and hold in front, k2, then k1 from dpn.	Sl 1 st to dpn and hold in front, p2, then k1 from dpn.	Sl 2 sts to dpn and hold in back, k1, then k2 from dpn.	Sl 2 sts to dpn and hold in back, k1, then p2 from dpn.
1-over-3 cross (4 sts)				
	Sl 1 st to dpn and hold in front, k3, then k1 from dpn.	Sl 1 st to dpn and hold in front, p3, then k1 from dpn.	Sl 3 sts to dpn and hold in back, k1, then k3 from dpn.	Sl 3 sts to dpn and hold in back, k1, then p3 from dpn.
1-over-4 cross (5 sts)				
	Sl 1 st to dpn and hold in front, k4, then k1 from dpn.	Sl 1 st to dpn and hold in front, p4, then k1 from dpn.	Sl 4 sts to dpn and hold in back, k1, then k4 from dpn.	Sl 4 sts to dpn and hold in back, k1, then p4 from dpn.
2-over-1 cross (3 sts)				
	Sl 2 sts to dpn and hold in front, k1, then k2 from dpn.	Sl 2 sts to dpn and hold in front, p1, then k2 from dpn.	Sl 1 st to dpn and hold in back, k2, then k1 from dpn.	Sl 1 st to dpn and hold in back, k2, then p1 from dpn.
2-over-2 cross (4 sts)				
	Sl 2 sts to dpn and hold in front, k2, then k2 from dpn.	Sl 2 sts to dpn and hold in front, p2, then k2 from dpn.	Sl 2 sts to dpn and hold in back, k2, then k2 from dpn.	Sl 2 sts to dpn and hold in back, k2, then p2 from dpn.

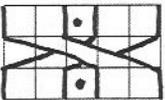
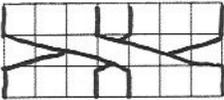
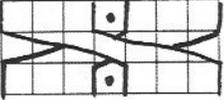
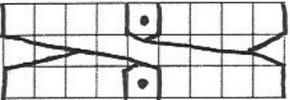
80 BASIC CABLE CROSSINGS

NUMBER OF STS.	FRONT CROSS		BACK CROSS	
	<i>All Knit</i>	<i>Purl Background</i>	<i>All Knit</i>	<i>Purl Background</i>
2-over-3 cross (5 sts)				
	Sl 2 sts to dpn and hold in front, k3, then k2 from dpn.	Sl 2 sts to dpn and hold in front, p3, then k2 from dpn.	Sl 3 sts to dpn and hold in back, k2, then k3 from dpn.	Sl 3 sts to dpn and hold in back, k2, then p3 from dpn.
2-over-4 cross (6 sts)				
	Sl 2 sts to dpn and hold in front, k4, then k2 from dpn.	Sl 2 sts to dpn and hold in front, p4, then k2 from dpn.	Sl 4 sts to dpn and hold in back, k2, then k4 from dpn.	Sl 4 sts to dpn and hold in back, k2, then p4 from dpn.
3-over-1 cross (4 sts)				
	Sl 3 sts to dpn and hold in front, k1, then k3 from dpn.	Sl 3 sts to dpn and hold in front, p1, then k3 from dpn.	Sl 1 st to dpn and hold in back, k3, then k1 from dpn.	Sl 1 st to dpn and hold in back, k3, then p1 from dpn.
3-over-2 cross (5 sts)				
	Sl 3 sts to dpn and hold in front, k2, then k3 from dpn.	Sl 3 sts to dpn and hold in front, p2, then k3 from dpn.	Sl 2 sts to dpn and hold in back, k3, then k2 from dpn.	Sl 2 sts to dpn and hold in back, k3, then p2 from dpn.
3-over-3 cross (6 sts)				
	Sl 3 sts to dpn and hold in front, k3, then k3 from dpn.	Sl 3 sts to dpn and hold in front, p3, then k3 from dpn.	Sl 3 sts to dpn and hold in back, k3, then k3 from dpn.	Sl 3 sts to dpn and hold in back, k3, then p3 from dpn.
3-over-4 cross (7 sts)				
	Sl 3 sts to dpn and hold in front, k4, then k3 from dpn.	Sl 3 sts to dpn and hold in front, p4, then k3 from dpn.	Sl 4 sts to dpn and hold in back, k3, then k4 from dpn.	Sl 4 sts to dpn and hold in back, k3, then p4 from dpn.

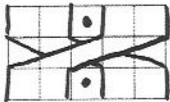
80 BASIC CABLE CROSSINGS

NUMBER OF STS.	FRONT CROSS		BACK CROSS	
	<i>All Knit</i>	<i>Purl Background</i>	<i>All Knit</i>	<i>Purl Background</i>
4-over-1 cross (5 sts)				
	Sl 4 sts to dpn and hold in front, k1, then k4 from dpn.	Sl 4 sts to dpn and hold in front, p1, then k4 from dpn.	Sl 1 st to dpn and hold in back, k4, then k1 from dpn.	Sl 1 st to dpn and hold in back, k4, then p1 from dpn.
4-over-2 cross (6 sts)				
	Sl 4 sts to dpn and hold in front, k2, then k4 from dpn.	Sl 4 sts to dpn and hold in front, p2, then k4 from dpn.	Sl 2 sts to dpn and hold in back, k4, then k2 from dpn.	Sl 2 sts to dpn and hold in back, k4, then p2 from dpn.
4-over-3 cross (7 sts)				
	Sl 4 sts to dpn and hold in front, k3, then k4 from dpn.	Sl 4 sts to dpn and hold in front, p3, then k4 from dpn.	Sl 3 sts to dpn and hold in back, k4, then k3 from dpn.	Sl 3 sts to dpn and hold in back, k4, then p3 from dpn.
4-over-4 cross (8 sts)				
	Sl 4 sts to dpn and hold in front, k4, then k4 from dpn.	Sl 4 sts to dpn and hold in front, p4, then k4 from dpn.	Sl 4 sts to dpn and hold in back, k4, then k4 from dpn.	Sl 4 sts to dpn and hold in back, k4, then p4 from dpn.
1-over-1 cross (3 sts)				
	Sl 2 sts to dpn and hold in front, k1, the sl the center st from dpn back to left-hand needle and knit it; k1 from dpn.	Sl 2 sts to dpn and hold in front, k1, then sl the center st from dpn back to left-hand needle and purl it; k1 from dpn.	Sl 2 sts to dpn and hold in back, k1, then sl the center st from dpn back to left-hand needle and knit it; k1 from dpn.	Sl 2 sts to dpn and hold in back, k1, then sl the center st from dpn back to left-hand needle and purl it; k1 from dpn.

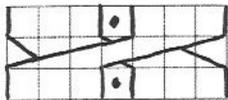
80 BASIC CABLE CROSSINGS

NUMBER OF STS.	FRONT CROSS		BACK
	<i>All Knit</i>	<i>Purl Background</i>	<i>All Knit</i>
2-over-2 cross (5 sts)	 <p>Sl 3 sts to dpn and hold in front, k2, then sl the center st from dpn back to left-hand needle and knit it; k2 from dpn.</p>	 <p>Sl 3 sts to dpn and hold in front, k2, then sl the center st from dpn back to left-hand needle and purl it; k2 from dpn.</p>	 <p>Sl 3 sts to dpn and hold in back, k2, then sl the center st from dpn back to left-hand needle and knit it; k2 from dpn.</p>
3-over-3 cross (7 sts)	 <p>Sl 4 sts to dpn and hold in front, k3, then sl the center st from dpn back to left-hand needle and knit it; k3 from dpn.</p>	 <p>Sl 4 sts to dpn and hold in front, k3, then sl the center st from dpn back to left-hand needle and purl it; k3 from dpn.</p>	 <p>Sl 4 sts to dpn and hold in back, k3, then sl the center st from dpn back to left-hand needle and knit it; k3 from dpn.</p>
4-over-4 cross (9 sts)	 <p>Sl 5 sts to dpn and hold in front, k4, then sl the center st from dpn back to left-hand needle and knit it; k4 from dpn.</p>	 <p>Sl 5 sts to dpn and hold in front, k4, then sl the center st from dpn back to left-hand needle and purl it; k4 from dpn.</p>	 <p>Sl 5 sts to dpn and hold in back, k4, then sl the center st from dpn back to left-hand needle and knit it; k4 from dpn.</p>

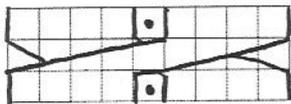
CROSS

Purl Background

Sl 3 sts to dpn and hold in back, k2, then sl the center st from dpn back to left-hand needle and purl it; k2 from dpn.



Sl 4 sts to dpn and hold in back, k3, then sl the center st from dpn back to left-hand needle and purl it; k3 from dpn.



Sl 5 sts to dpn and hold in back, k4, then sl the center st from dpn back to left-hand needle and purl it; k4 from dpn.

Here's a useful hint for do-it-yourself designers. Remember that cables draw the fabric together very strongly, requiring a larger-than-usual number of stitches for any given width. So to work the ribbing, or some other border, for an Aran-style sweater or any article in a combination of cables, always cast on less than the number required for the cable knitting. Nine border stitches for every ten in the cable pattern is about right; or, if you want to plan it more exactly, increase one or two stitches at the base of each cable rib before starting the pattern. Similarly, when binding off, or decreasing for the ribbing in a sweater worked from the top down, work two or more stitches together in each cable rib. That way, you can be sure that your bind-off row will not have the unsightly flare that is the result of an excessive number of stitches too tightly crowded together.

Charting is especially helpful in planning cable-combination garments, where different adjacent patterns have different numbers of rows to their repeats, and might be mixed up. If the cables are neatly drawn side by side on a chart, there is never any doubt about what happens to each one on any given row. Shaping, such as that of a sleeve cap or underarm, can be handled very nicely too, because you can narrow the chart as you narrow the knitting, and still see how to keep the patterns correct without any re-counting and worrying.

Cables and cable-stitch patterns are endlessly fascinating and endlessly variable. As you work some of these originals you will discover how versatile the cabling technique can be.

SAMPLER KNITTING

(color plates not included)

Chapter One:

Basic Shapes in Garter Stitch

Take yarn and needles, cast on some stitches, and knit some rows. This, as every knitter knows, is the most basic of knitted fabrics: garter stitch, or “plain knitting.” It looks like a series of horizontal ridges, on both sides. Therefore, it is reversible. It stretches readily. It doesn’t curl. It doesn’t require blocking. And it has some other quite remarkable characteristics that I’ll bet you never thought about before. In some ways, the humble garter-stitch fabric is an amazing construction.

For instance, it is the easiest knitting in the world on which to count rows. Some knitters have trouble counting rows on stockinette stitch or other patterns; but even a beginner can count garter-stitch rows without difficulty, because every one of those obvious horizontal ridges is formed by two rows. Another highly convenient aspect of garter stitch is that it always has the same proportion of vertical to horizontal gauge (number of stitches and rows to the inch). The proportion is two to one; that is, every ridge (two rows) is as tall as one stitch is wide. Thus any piece of garter stitch worked to twice as many rows as there are stitches will be a perfect square. It follows then that any increase or decrease shaping that adds or removes one stitch every other row at the edge will make a 45-degree angle. It also follows, further, that any *double* increase or decrease shaping that adds or removes two stitches every other row at one spot will make a 90-degree angle. Much use will be made of these convenient facts later on in this book, so keep them in mind.

The perfect two-to-one proportion of a garter-stitch fabric also makes it very easy for the knitter to pick up stitches from the side edge of one piece and work

another piece at right angles to the first. There is no need to measure or mark the side edge, or to worry about picking up too many stitches or too few. It is only necessary to pick up one stitch from every ridge, an easy operation because the ridges are so plain to see.

Are you beginning to think that there is more to basic garter stitch than meets the eye? Let's consider another aspect of it. Garter stitch can be a sort of "sampler" in its own way—a sampler of colors, not of patterns. Color stripes work beautifully in garter stitch. But as soon as you introduce another color, something else happens: the fabric is no longer reversible. Now it has a right side and a wrong side, which look different from each other. Though the working technique is the same, the color stripes show what was not obvious before, that each ridge on one side of the fabric is a valley on the other side. Each row of knitting makes a ridge on the side that faces away from the knitter. When colors are alternated every other row, the ridges on the right side are stripes of solid color, while the ridges on the wrong side are made of interlocked loops of both colors.

An introduction to garter-stitch knitting in color stripes, let's make a little "carnival booth" shape (Figure 1) with two colors, just to prove some of the things that have been discussed so far. With one of the two strands of yarn, Color A, cast on an *uneven* number of stitches (about 25), and knit one row. This is the first wrong-side row; it will make a ridge of Color A on the right side of the work. Drop A strand and tie B strand onto it. With B, knit two rows. Drop B, pick up Color A again and knit two rows. Continue in this manner, changing colors every other row. The yarn that is not in use is left hanging at the right-hand edge. When you pick it up again, always pick it up *behind* the strand that was just dropped.

When there are as many stripes on the right side as the number of stitches, the piece will be a square. Bind off the square and study it a little. You can see that it could have been worked in more colors than two; a third, fourth, or fifth color could have been tied in at the beginning of any right-side row. You can also see that the stripes are distinct on the right side, blended on the wrong side. Having an uneven number of stitches, the square also has an uneven number of stripes, so that it ends with the same color that was cast on.

Now check the stitch-to-row proportions of garter stitch, by working another piece at right angles to the first. Hold your square with the right side facing you and a *side* edge uppermost. Join the Color A yarn to the upper right-hand corner, and pick up one stitch from every stripe (or ridge) along this side edge. You have now "cast on" the second piece, which starts with the same number of stitches as the first one. Turn and knit the first wrong-side row with Color A, as before. Tie on Color B.

Of course you could work another square just like the first. But instead, make a little triangle for the roof of the carnival booth, by decreasing one stitch each side every other row. When you start the row with B, work a left-slanting decrease (ssk, k2 tog-b, or sl 1-k1-pssso) on the first two stitches. At the end of the row, knit together the last two stitches for a right-slanting decrease. Turn and knit the follow-



Figure 1 THE CARNIVAL BOOTH

ing wrong-side row as before. Decrease in this manner at the beginning and end of every right-side row, until only 3 stitches remain. Then work the 3 stitches together, draw the yarn through the last loop, and fasten off.

Study this little triangle. It is a very important bit of shaping. The base of it is quite flat and well fitting, because it was picked up in the correct proportion from another piece of garter stitch. The two pieces are solidly joined together without any seam. The sides of the triangle slope inward at a 45-degree angle, so that if you were to place four such triangles together with their points touching in the center, you would have another kind of square! Also, notice that it took just half as many

rows to finish the triangle as to finish the square. If you fold the triangle over onto the square, you'll find that the triangle's apex touches the square's exact center.

All of these convenient circumstances will be made use of later, in developing other types of basic shapes. By extrapolation, let's consider a few other circumstances about the triangle. You made it with decreases, but a shape of precisely the same proportions could be made with increases, by adding a stitch to each side every other row. Suppose you were to knit an increased triangle up to a certain width, and follow immediately with a decreased triangle above it. The result would be a diamond—or, to picture it in another way, a square turned on edge with the stripes running diagonally across it. Place the points of four such diamonds together at a common center, and you have still another kind of square!

You made your triangle with single decreases at the side edges, but would it be possible to make the same kind of shape with *double* decreases in the center instead? Go ahead and try it. Cast on an uneven number of stitches and work in garter-stitch stripes, and on every right-side row make a double decrease (sl 1-k2 tog-p2so, or sl 2 knitwise-k1-p2so, or k3 tog) on the central 3 stitches. This is not shown in a picture because the result might surprise you, and it's something that

you ought to discover for yourself. Watch what happens to your cast-on edge! Afterward, try working the same thing from the opposite direction. Begin by casting on 3 stitches and working in garter-stitch stripes with a double *increase* in the central stitch every other row. This one could be another surprise. Watch what happens to the stripes!

So the carnival booth has taught you several things that you may not have known before: how to make a perfect square, how to shape a triangle with sides slanting at 45 degrees, how to attach two pieces of knitting together neatly without sewing. Subsequent projects will teach you many other things about basic shaping. This introductory chapter is intended to prepare you to qualify as a real knitter—that is, one who can knit an article of any shape and size, quite naturally, without having to refer to another person's directions. Each project treats the matter of knitting geometry in a different way, so that you can gain an appreciation of the things that can be done with knitting and comprehend the construction of knitted samplers.

PARQUET SQUARES

When you picked up stitches for a second piece of garter stitch from the side edge of a first piece, in the carnival booth, didn't it occur to you that it might be possible to go on and on like that, adding more perpendicular squares without ever having to sew any of them together? Indeed it is possible. If you really hate to sew seams, it will be worth your while to learn how to make parquet squares, which are blocks of striped garter stitch knitted in to each other without sewing. This kind

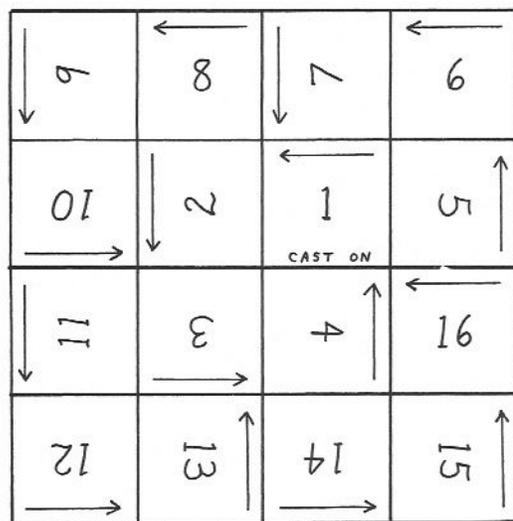


DIAGRAM 1
Parquet Squares

of knitting guarantees a very elastic fabric, because there are no bound-off edges embedded in it. The rows of garter stitch, worked vertically and horizontally by turns, will give the finished article a springy four-way stretch. This method of construction is good for two- or three-color afghans, baby blankets, scarves, pillows, lap robes, and shawls. The squares can be big or little. They can be worked with any kind of yarn on any needle size. And all the knitting goes back and forth in rows.

Diagram 1 shows the first central block of 16 parquet squares. Each square has its number turned in the direction of the knitting, and the

arrow at the top of the square shows the direction of the final right-side row. As you knit, it is easy to see where to pick up stitches for each new square, because the Color A yarn, which is never broken, always finishes in position to pick up a new square from the nearest handy side edge. Remember that stitches are always picked up from right to left, with the right side of the fabric facing.

Square 1. With Color A, cast on any uneven number of stitches. Knit one row (first ridge). Join Color B. Knit 2 rows B (second ridge), 2 rows A (third ridge), and so on, until there are as many ridges as there are stitches. Since the stitches are an uneven number, the last ridge, like the first, will be a stripe of Color A. Break off Color B and tie it. Knit one final right-side row with Color A. Do not break Color A yarn. Do not bind off; slip the stitches onto a piece of string, using a yarn needle to pass the string through them.

Square 2. With A, pick up 1 stitch from each ridge down the left-hand edge of Square 1, thus making the same original number of stitches. Turn and knit one row (first ridge). Join Color C. If you are working with 3 colors, B and C are used in alternate squares. Finish Square 2 the same as Square 1, leaving the stitches on a second piece of string. Do not break Color A yarn.

Square 3. With A, pick up 1 stitch from each ridge down the left-hand edge of Square 2, and work Square 3 in the same way, leaving the stitches on a third piece of string. Do not break Color A yarn.

Square 4. Joining the cast-on edge. With A, pick up 1 stitch from each ridge down the left-hand edge of Square 3. In addition, pick up 1 extra stitch from the nearest cast-on stitch in Square 1. With the free needle, pass the second stitch on right-hand needle over the first stitch—i.e., over the stitch picked up from Square 1. Turn and knit one row (first ridge). While working the rest of Square 4, slip the last stitch of each row knitwise, then pick up 1 extra stitch from the next stitch of the cast-on edge and work a pss0 (or, ssk). After completion of this square, all the stitches of the cast-on edge are joined to the left side of Square 4.

If you should find it awkward, for any reason, to pick up stitches from the cast-on edge, you can join this edge after Square 4 is finished, using a long end of yarn left over from casting on to weave each stitch into the corresponding ridge. This leaves the working yarn free to continue.

Square 5. Pick up stitches for this square from the right-hand edge of Square 1.

Square 6. Pick up stitches for this square from the left-hand edge of Square 5.

Square 7. Joining a left-hand edge. Pick up stitches for this square from the left-hand edge of Square 6; then take the nearest stitch from the Square 1 string onto the needle and pass the last picked-up stitch over it. At the end of every right-side row, slip the last stitch knitwise, take the next stitch from the Square 1 string, and work a pss0 (or ssk), as when joining the cast-on edge. When Square 7 is completed, all the stitches of Square 1 are joined to its left-hand edge, and the Square 1 string is eliminated.

Square 8. Joining a right-hand edge. Slip the last stitch of Square 7 from its string onto the right-hand needle. Then pick up the first stitch of Square 8 from the right-hand edge of Square 2, and with the free needle pass the Square 7 stitch over this first picked-up stitch. Continue to pick up the rest of the stitches for Square 8 from the right-hand edge of Square 2. Turn and knit the first ridge. Join the second color. Turn. Slip the next stitch from the Square 7 string onto needle, making an extra stitch; then with the second color, k2 tog; knit to the end of the row. Continue to work this way at the beginning of each right-side row, knitting together the first stitch of the row with a stitch from the Square 7 string. When Square 8 is completed, all the stitches of Square 7 are joined to its right-hand edge, and the Square 7 string is eliminated.

When changing colors at this right-hand edge, first drop the strand just used to the wrong side of the work. Second, slip the next stitch from the string onto the needle. Third, pick up the other color to the *left* of the strand that was just dropped, and k2 tog to begin the row. This will give the neatest possible stripes, with the least bulk, and will leave no holes.

Square 9. Pick up stitches for this square from the left-hand edge of Square 8.

Square 10. Pick up stitches for this square from the left-hand edge of Square 9; join the left-hand edge of Square 10 to the stitches of Square 2.

Square 11. Pick up stitches for this square from the right-hand edge of Square 3; join the right-hand edge of Square 11 to the stitches of Square 10.

Square 12. Pick up stitches for this square from the left-hand edge of Square 11.

Square 13. Pick up stitches for this square from the left-hand edge of Square 12; join the left-hand edge of Square 13 to the stitches of Square 3.

Square 14. Pick up stitches for this square from the right-hand edge of Square 4; join the right-hand edge of Square 14 to the stitches of Square 13.

Square 15. Pick up stitches for this square from the left-hand edge of Square 14.

Square 16. Joining the final edge of a round. Pick up stitches for this square from the left-hand edge of Square 15; join the left-hand edge of Square 16 to the stitches of Square 4. After this square is finished, break Color A yarn for the first time, leaving a long end. With this yarn-end, weave the stitches of Square 16 into the corresponding ridges of Square 5. Fasten off.

This completes the central 4-by-4 square, which may continue to grow to any size by the addition of more squares. Join the Color A yarn to the bottom of any side edge exposed on the outside, and pick up stitches from this edge for another square. Continue to make squares around the outside in a counterclockwise direction, joining left- or right-hand edges as before. As each square is finished, the Color A yarn will be in position to pick up stitches for a new square from the nearest available side edge. At the end of each round, close it up by weaving the final square into the first.

To make a garter-stitch border around the outside when the piece has reached the desired size, work from right to left around the edge with a long circular needle,

picking up stitches from all exposed side edges and also from all exposed strings. Work in rounds, making a double increase at each corner every other round. If the piece is too large for a continuous border, like a double-bed cover or a big afghan, then make 4 separate borders, one on each side, working back and forth in rows on a circular needle and making a single increase at each end of every other row. Weave the mitered corners together. You can also make a crocheted border, or simply bind off all the way around the outside with a continuous thread, crossing the exposed side edges by picking up stitches and immediately binding them off.

PARQUET SQUARES BAG

To demonstrate the use of two sets of parquet squares back to back, here is a square tote bag (Figure 2) which—deprived of handles—would serve equally well as a pillow cover. Materials used are size 4 needles, knitting worsted (Color A), two metallic yarns (Colors B and C), fabric for lining, and a zipper (optional).

Make two 4-by-4 sets of parquet squares. Weave or crochet them together back to back around 3 sides. With a circular needle, pick up stitches all the way around the open side and work a border in rounds. (Or, make a crocheted border.) Knit, crochet, or braid 2 straps for handles. There are dozens of knitted patterns suitable for bag handles; Figure 2 shows handles worked in one of the simplest of these, Fabric Stitch. To work Fabric Stitch, cast on an uneven number of stitches. Row 1—K1, * sl 1 wyif, k1; rep from *. Row 2—Sl 1 wyib, * p1, sl 1 wyib; rep from *. Repeat these 2 rows to desired length. Knitted handles may be backed with ribbon or lining fabric, if desired.



Figure 2 PARQUET SQUARES BAG

Cut lining fabric to fit the bag. Sew lining pieces together, turning raw edges

to wrong side at the top. Sew ends of handles firmly to wrong side of lining. Insert lining into bag and sew in place around the upper edges. If a zipper is wanted, sew it in carefully, by hand, with extra-strong thread.

This bag (or pillow) could be worked with rug yarn, linen, cotton, ribbon, cord, or a combination of any of these with yarn. You can make it match your knitted suit or coat, by using leftovers of the same materials. To help a bag keep its shape, use heavy canvas or upholstery fabric for lining.

You can also ornament the plain parquet squares with more exciting stitch patterns, as will be shown quite clearly in the next chapter.

SEAMLESS SQUARE PILLOW IN GARTER STITCH STRIPES

You have already learned that four triangles, increased or decreased at the rate of 2 stitches each on every other row, can be placed together with their points meeting in the center to form a square. Such a square is particularly attractive in color stripes, because the stripes will bend at right angles along each diagonal. But why should the four triangles be worked separately? The square can just as easily be made seamless, and hence more tidy, by working it on circular needles. Double increases or double decreases placed at each corner of the square every other round will make exactly the same shape in each quarter of the square as a triangle worked in rows with single increases or decreases. To demonstrate this to yourself, you can make a little pillow cover (Figure 3) that is totally seamless, which may seem very ingenious to the inexperienced knitter but is really quite a standard procedure.

For this project you will need two colors of yarn, A and B, and a set of 4 double-pointed needles, a 16" circular needle, and a 24" circular needle, all in the same size. The double-pointed needles are required to work near the center, where the piece is too small to stretch around a circular needle. Before you begin, remind yourself that garter stitch in the round is not constantly knitted, like garter stitch back-and-forth; instead, it is made by knitting one round and purling the next, alternately. Therefore, garter-stitch stripes in circular knitting are formed by knitting a round and purling a round with one color, then knitting a round and purling a round with the other color, alternately.

Another thing to think about before you begin is the kind of double increase that you would like to use. There are many possibilities: "(k1, yo, k1) in one stitch," "(k1, p1, k1) in one stitch," "yo, k1, yo," "Make 1, k1, Make 1," and quite a few others. If you want to use the one that I used in this project, it goes like this: (k1-b, k1) in one stitch, then insert left-hand needle point behind the vertical strand that runs downward from between the 2 sts just made, and knit into the back of this strand to make the third stitch.

Begin with Color A and one double-pointed needle. Cast on 8 stitches; then distribute these 8 stitches on 3 needles and join, being careful not to twist the stitches.

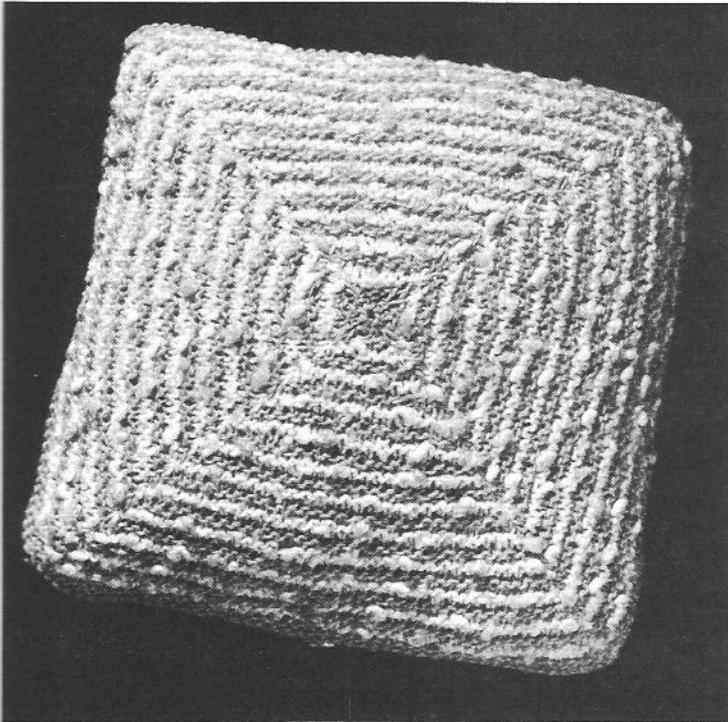


Figure 3 SEAMLESS SQUARE PILLOW IN GARTER STITCH STRIPES

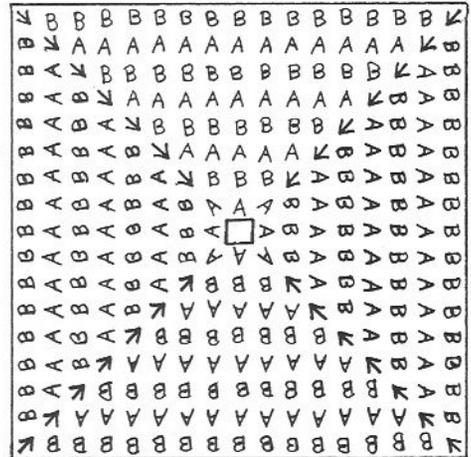


DIAGRAM 2 Showing first 8 Increase rounds of Seamless Square Pillow.

↓ = double increase

A = an increase round, plus the following purl round (1 two-round stripe) of Color A

B = an increase round, plus the following purl round (1 two-round stripe) of Color B

Round 1—With A, knit into the front and back of each stitch, making 16 stitches.

Round 2—With A, * k1, p3; rep from * around. Tie in Color B.

Round 3—With B, * double inc in the first st, k3; rep from * around. (24 sts)

Round 4—With B, sl 1, * k1, p5; rep from * around. The first slip stitch of the round will be the last purl stitch of the last repeat. This is the same on all subsequent even-numbered rounds. There is only one slip stitch per round.

Round 5—With A, * double inc, k5; rep from *. (32 sts)

Round 6—With A, sl 1, * k1, p7; rep from *.

Round 7—With B, * double inc, k7; rep from *. (40 sts)

Round 8—With B, sl 1, * k1, p9; rep from *.

Round 9—With A, * double inc, k9; rep from *. (48 sts)

Round 10—With A, sl 1, * k1, p11; rep from *.

Continue in this manner, alternating colors and adding 2 more stitches to each quarter of the square every other round with the double increases in each corner. When changing colors, drop the strand just used on the wrong side of the work, and pick up the new strand to the left of it. That way, the strands will spiral neatly

along from stripe to stripe. As the piece grows, you can change from double-pointed needles to the 16" needle, then to the 24" needle.

When the square is big enough to cover one side of the pillow, you are ready to make a second piece for the other side. You *could* make another piece just like the first, and sew them together back to back; but you can be much more elegant about it and work your pillow with no seams at all. This can be done in two ways, with another increase square or with a decrease square. For the first, bind off one side of your first square for a zipper opening, then leave the stitches of the other three sides on a long piece of string. Make a second increase square having the same number of stripes in it as the first, bind off one side of that one, then weave the stitches of the other three sides together, using Kitchener stitch. Or, take one stitch from each piece alternately onto a circular needle, and bind off around the three sides working "k2 tog" each time you bind off—that is, knitting together one stitch from *each* piece. Work loosely. When done on the right side, this makes a nice decorative welt around the pillow.

For the second way, bind off one side of the first square for a zipper opening, work around the other three sides, and then cast on the same number of stitches that were bound off, for the other side of the zipper opening. Continue working the second square from the outside inward, making a double *decrease* (sl 1-k2 tog-*psso*, or sl 2 knitwise-k1-p2*ssso*) in each corner every other round. This second piece will be perfectly continuous with the first and will shrink inward just as the first one grew, until there are only 8 stitches remaining in the center. Of course, you will change to the shorter needle and then back to double-pointed needles as the stitches are decreased away. Thread the yarn through the final 8 stitches and fasten off.

To make a box-shaped pillow by either method, all you have to do is work a few rounds even, without either increasing or decreasing, to form the straight sides. The number of even rounds worked will determine the width of the straight sides. The zipper opening can be placed at the beginning, in the middle, or at the end of the straight portion, like a giant buttonhole.

Decorator pillows in simple garter-stitch stripes can be very interesting when worked with unusual yarns. Try a combination of smooth yarn with a fancy slubbed, shaggy, or loopy yarn or with ribbon. The pillow shown in Figure 3 was worked with a nubby yarn in combination with a smooth one. You can also try cottons, metallics, chenilles or bulky yarns. And for the ultimate in luxury, how about tubular velvet ribbon?

After your pillow is finished, contemplate it for a little while and think about the following things. Suppose you were to make a lot of seamless squares by this method, leaving all their stitches free on strings, and then weave them together in a checkerboard design? You'd have a seamless color-striped afghan, wouldn't you? If each square were made of a different combination of colors, the result could be a brilliant afghan that would use up small quantities of yarn scraps for you in a delightfully easy way. Best of all, it would be the kind of afghan that always keeps

its shape, because the grain of fabric in each square always stretches in all four directions.

Now suppose further that you were to use pattern stitches in each of the four triangles composing each square, instead of plain garter-stitch stripes. Mosaic patterns, for example, are almost the same as garter-stitch stripes, but a lot more interesting (see next chapter). Knit-purl patterns could be used in squares made of a single color; so could twist-stitch, lace, and texture patterns. If you like to do Fair Isle knitting in colors, you could work your squares that way. Once you have grasped the idea of making seamless squares with four double increases every other round, you have opened your own eyes to a great many possible treatments of this basic shape.

OCTAGONAL FORMS, SWIRLED AND STRAIGHT

People who yearn to create their own doilies, mats, pillows, coasters, and other flat pieces in seamless circular knitting are often stumped by the problem of keeping

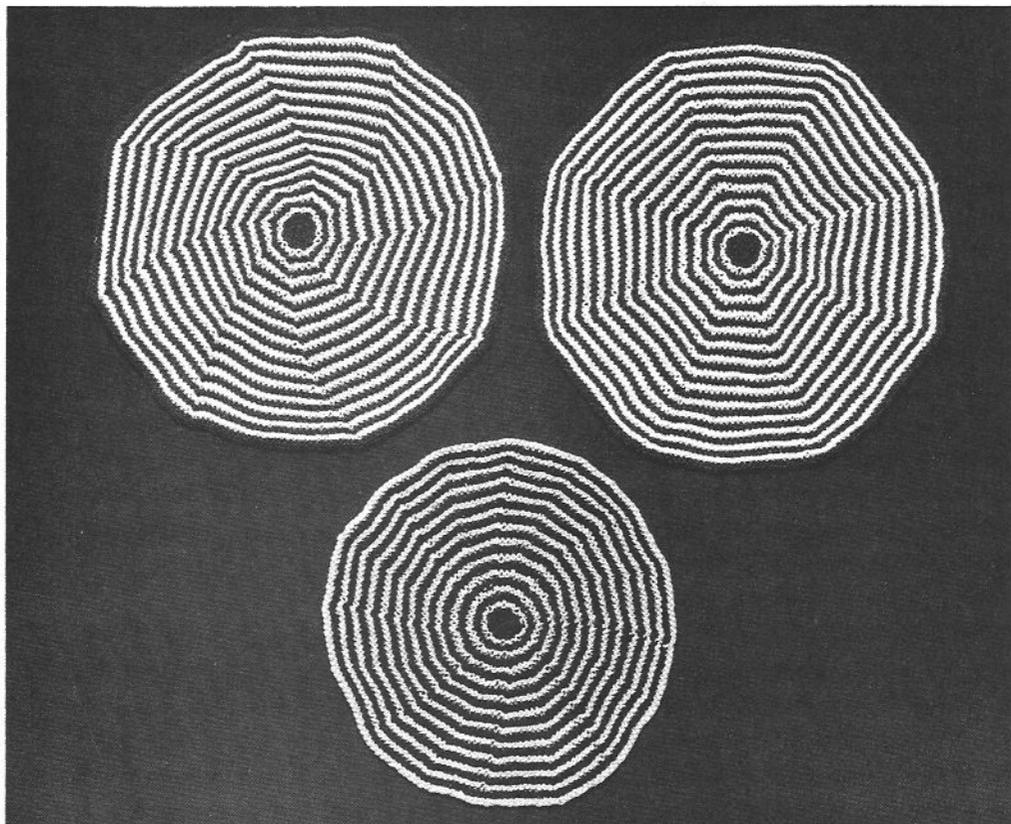


Figure 4 Above, left: **SWIRLED OCTAGON**, Above, right: **STRAIGHT OCTAGON**, Below: **HEXADECAGON**

the pieces flat. Too many or too few increases (if the piece is worked from the center) or decreases (if the piece is worked from the outer edge), spaced too close together or too far apart, can make the knitting either overstretched and hence dome-shaped, or overfull and hence ruffy. It is certainly too much trouble to take the knitting off the needle every few rounds to see whether it is keeping flat. But if you've ever been stumped by this problem, cheer up; your worries are over. There is a very simple and infallible rule for shaping flat pieces in circular knitting.

The seamless square pillow provides the clue. You've just seen that a flat pillow cover is created by working 8 shaping units every other round. This is the magic number. Any article knitted according to this rule will be neither domed nor ruffy, but flat. The shaping units do not have to be restricted to every other round. Four of them on every round, or twelve of them on every third round, or sixteen of them on every fourth round, or twenty of them on every fifth round, etc., will give exactly the same result. Neither do the shaping units have to be placed in pairs or at corners, as in the square pillow that you've just observed. They can be placed anywhere to create shapes other than square, as long as the same rate of increasing or decreasing is adhered to.

Octagonal shapes (Figure 4) are obviously very easy to make, according to this rule for flat seamless knitting. There are two possible ways to knit an octagon. The lines dividing the 8 sections may curve, forming a swirled octagon, or they may be straight, forming an octagon of 8 triangular pie slices. The swirled octagon places the shaping units at the same side of each section; the straight one places them on left and right sides alternately.

SWIRLED OCTAGON

With a set of double-pointed needles and Color A, cast on 8 stitches. Divide the 8 stitches on 3 needles and join, being careful not to twist them.

Round 1—With A, knit into the front and back of each stitch, making 16 stitches, just as for the seamless pillow.

Round 2—With A, * p2, place a marker on the needle; rep from * around.

Now there are 8 markers spaced 2 stitches apart. Join Color B.

Round 3—With B, knit, slipping all markers.

Round 4—With B, * p1, purl into front and back of next stitch, slip marker; rep from * around.

Rounds 5 and 6—With A, repeat Rounds 3 and 4, this time working “p2” before each increase.

Rounds 7 and 8—With B, repeat Rounds 3 and 4, this time working “p3” before each increase.

Rounds 9 and 10—With A, repeat Rounds 3 and 4, this time working “p4” before each increase.

Continue in this manner, increasing 8 stitches every other round, each increase being placed at the left-hand side of its section. As the piece grows, change to longer circular needles as needed. You will soon begin to see the swirled lines curving to the left. You can make them curve the other way, if you wish, by placing the increases at the right-hand side of each section instead of at the left-hand side. This is done by *beginning* each section with the increase, so every other round would go: “* inc, purl to next marker, slip marker; rep from *”.

The purled increase is used in this demonstration, but you can use any other type of single increase that you wish: yarn-over, make one, knit under the running thread, knit into the row below and then into the stitch on needle, etc. It is equally possible to work the swirled octagon from the outside in, using decreases instead of increases. In this case you would begin by casting on to a circular needle the number of stitches desired around the outer edge, making sure it is a number divisible by 8. Work inward, decreasing at either the left or the right side of each section every other round, changing to a smaller circular needle and later to double-pointed needles as you near the center. When only 8 stitches remain, pull the last yarn-end through the 8 stitches to draw them together, and fasten off.

STRAIGHT OCTAGON

This is worked exactly like the swirled octagon, with just one exception: the increases are placed alternately to the left and to the right of each section, so that the lines remain straight. It's especially easy to remember where to increase when you are using two colors, for each Color A increase round will do it one way, and each Color B increase round the other way. For instance, if each Color A increase round is done as given in the directions above, i.e., purl to 1 stitch before the marker, inc, slip marker, then each Color B increase round will be done the other way, i.e., inc, purl to next marker, slip marker. A decreased octagon from the outside inward is worked the same way, placing decreases alternately to the right and left of each section. A seamless octagonal pillow can be made all in one piece, just like the square pillow, by increasing the first side and decreasing the second side. Octagons can also be made with double increases, 8 in every fourth round. Octagons are attractive as little coasters, larger place mats, bags (with stiff interlining to keep them in shape), and—as you will see later—even garments.

VARIATION: A HEXADECAGON

Hexadecagon is a four-dollar word meaning a figure with 16 sides—in other words, two octagons superimposed. The outline of a knitted hexadecagon looks almost round; therefore it is useful for making rounded pillows, doilies, coasters, potholders, and also garments such as skirts, capes, ponchos, and sweaters with

rounded yokes. You can knit a hexadecagon either swirled or straight, like the octagon. Just use 16 markers instead of 8; on the first increase round, increase only at markers 1, 3, 5, 7, 9, 11, 13, and 15; on the second increase round, increase only at markers 2, 4, 6, 8, 10, 12, 14, and 16. Continue in this manner, alternating odd-numbered markers and even-numbered markers, so that the shaping units are spaced twice as many rounds and half as many stitches apart as they are in the octagon. You still have 8 shaping units on every other round, but they are staggered. The same figure can be made from the outside inward, with decreases instead of increases.

THE 60-DEGREE ANGLE: HEXAGONAL FORMS

As you probably remember from your elementary geometry, an equilateral triangle is one whose angles are 60 degrees each, and six such triangles placed together at their apexes will form a hexagon. The distance between the center of a hexagon and any one of its points is the same as the distance between any two adjacent points. You cannot make 60-degree angles, or equilateral triangles, in knitting with the same every-other-row shaping demonstrated by the carnival booth and the seamless pillow, but there is a different rule for making them. The rule is 3 shaping rows out of every 8 rows, instead of the more usual 4 out of 8.

I. BASIC TWO-NEEDLE HEXAGON

To demonstrate, let's make a simple arrangement of 6 equilateral triangles in garter-stitch stripes, working them seamlessly on two needles after the manner of parquet squares. This basic hexagon (Figure 5) is an attractive design that serves well for doilies, hot-dish mats, and potholders. Two of them, back to back, will make a hexagonal pillow or a bag. And if you were to make a lot of them, each in a different color combination, you could sew them together in honeycomb formation to make a truly wonderful afghan.

Begin by casting on an uneven number of stitches with Color A. Turn and knit one row. This is the first wrong-side row, and all other wrong-side rows are the same: just knit, using the same color as the preceding right-side row. Join Color B.

Row 2—With B, ssk (or k2 tog-b), knit to the last 2 sts, k2 tog.

Row 4—With A, repeat Row 2.

Row 6—With B, repeat Row 2.

Row 8—With A, knit.

Repeat these 8 rows until only 3 stitches remain; then sl 1-k2 tog-pss0 to bring the top of the triangle down to one stitch. Knit this last stitch with Color A, and hold on to the Color A strand because now you will use it to pick up stitches for



Figure 5 BASIC TWO-NEEDLE HEXAGON

a second triangle down the left-hand side edge of the first. You can't pick up one stitch from every stripe, as for the square shapes, because your equilateral triangle has only *two-thirds* as many stripes as the number of stitches cast on. Subtract the number of stripes that you see from the number of stitches that you cast on; this will tell you how many additional stitches you will need to pick up for the required total. The proportion will be very close to 3 stitches from every 4 rows—or 1 stitch from one stripe and 2 stitches from the next stripe, alternately, so the additional stitches will be evenly spaced. One stitch, the

last one worked with Color A, is already on the needle; so call that stitch no. 1, and pick up the rest of the required stitches down the left-hand side of the first triangle in order to "cast on" the second.

Each of the six triangles is worked the same way, by repeating the same 8 rows. It is not necessary to break any of the strands until the hexagon is finished, because at the end of each first row of a new triangle, the Color B yarn is still conveniently waiting at the tip of the old one, in position to be used. When the sixth and last triangle has been worked, break the yarns, leaving a long strand of Color A. Use this strand to sew the side edge of the last triangle neatly into the cast-on edge of the first. This seam carries the yarn-end down into the center of the hexagon where it can be woven in on the wrong side.

For a potholder or a hot-dish mat, try working the hexagon in extra heavy cotton or in rug yarn. For a pillow, work it in smooth, shaggy, or loopy yarns, or a combination thereof. For a bag, work it in straw or ribbon. It's an easy, quick-knit project that can pass a couple of hours very pleasantly and result in a tidy-looking, useful object.

II. SIX-POINTED STAR

This (Figure 6) is a development of the hexagon that works exactly the same way, except that the right-hand edge of each triangle is increased instead of decreased. Therefore every row retains the same number of stitches.

Cast on an uneven number of stitches with Color A and knit the first wrong-side row. Join Color B and work as for the basic hexagon with the 8 rows going like this:

Row 2—With B, k1, M1 (Make One), knit to the last 2 sts, k2 tog. (To Make One, lift the running thread between the st just worked and the next st, and knit into the back of this thread.)

Row 4—With A, repeat Row 2.

Row 6—With B, repeat Row 2.

Row 8—With A, knit.

Repeat these 8 rows until there are two-thirds as many stripes as the number of stitches cast on. At this point, the piece will be a parallelogram, or lozenge, with

four sides equal in length. The same shape is achieved by placing together the sides of two equilateral triangles, one upside down, the other right side up. Check this, by laying your free needle diagonally across the lozenge from the lower right-hand corner to the upper left-hand corner. You will see a triangle, or pyramid shape, to each side of the needle. The one to the left is right side up, the one to the right upside down.

Break Color B yarn and end with 2 Color A rows; then with Color A bind off loosely on the right side, keeping the last bound-off stitch on the needle. This will be the first stitch of the next lozenge. Pick up stitches for this second lozenge down the left-hand edge of the first, as for

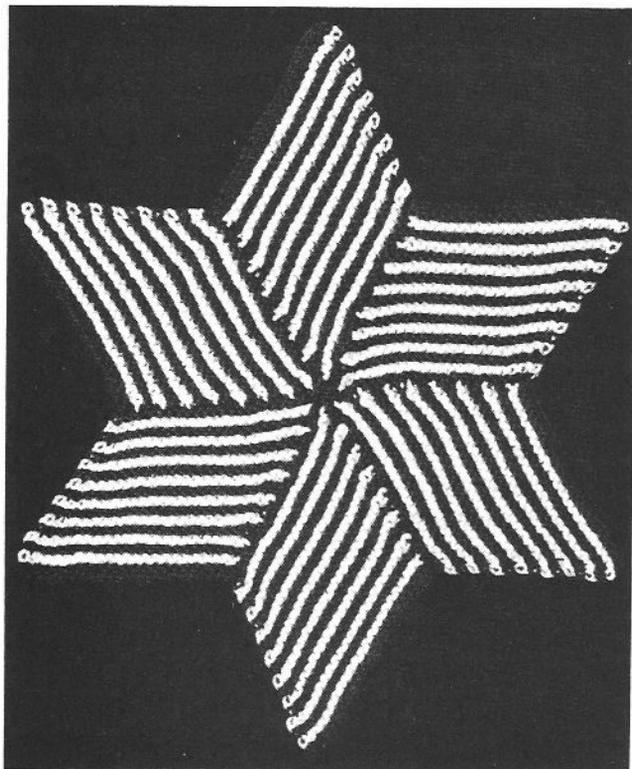


Figure 6 SIX-POINTED STAR

the hexagon, adding the required extra one-third of the stitches to make the original total, and spacing the extra stitches evenly as you pick them up.

Work the second lozenge exactly like the first, pick up stitches for the third in the same way, and so on around to the sixth and last lozenge. When this one is finished, use a long end of Color A yarn to weave the star together at the cast-on edge, like the hexagon. In this design, the Color B yarn must be broken and rejoined every time a new section is started, but the Color A yarn remains whole throughout.

The star makes a pretty doily when worked in cotton. Two large stars could be put together and stuffed to shape a highly unusual pillow. A medium-sized star can be appliquéd on a garment or a baby blanket. Tiny stars, stiffly starched, can be used as Christmas decoration.

III. ILLUSION CUBE

What do you suppose happens if you slant the lozenges of the star in the other direction—to the left instead of to the right? The result is rather surprising. It isn't a star at all, but another kind of hexagon (Figure 7) that resembles a three-dimensional view of a cube. Only three lozenges—not six—will complete this figure. The stripes on the three lozenges run at 60-degree angles to each other. Can you guess what that means? It means that this kind of hexagon is the basic unit of one of the world's most famous optical illusions, a specimen of which is shown in Diagram 3.

Study this diagram for a while, and notice how its shapes shift and change before your eyes in many different angles of perspective. You can see it as cubes stacked below eye level in the corner of a floor; you can see it as cubes stacked above eye level in the corner of a ceiling. You can see it as stair-steps going left or right, upside down or right side up, or straight across from either side. Embedded in the design you can see six-pointed stars, which interlock with other six-pointed stars or shift and

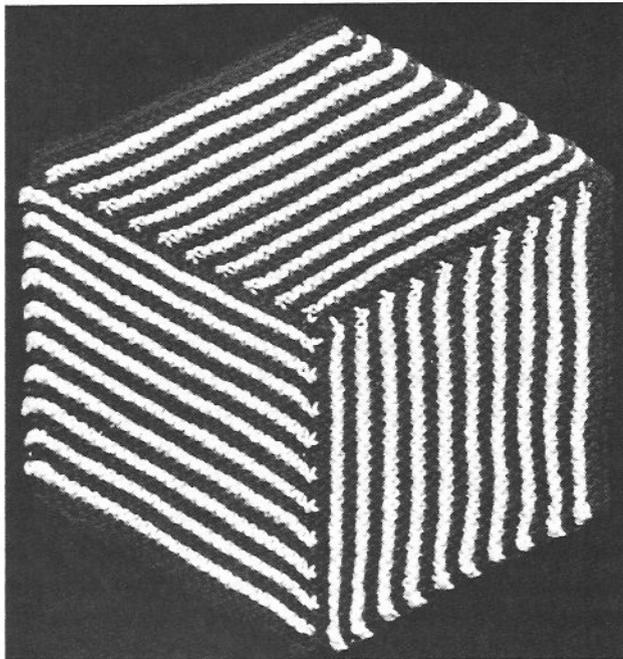


Figure 7 ILLUSION CUBE

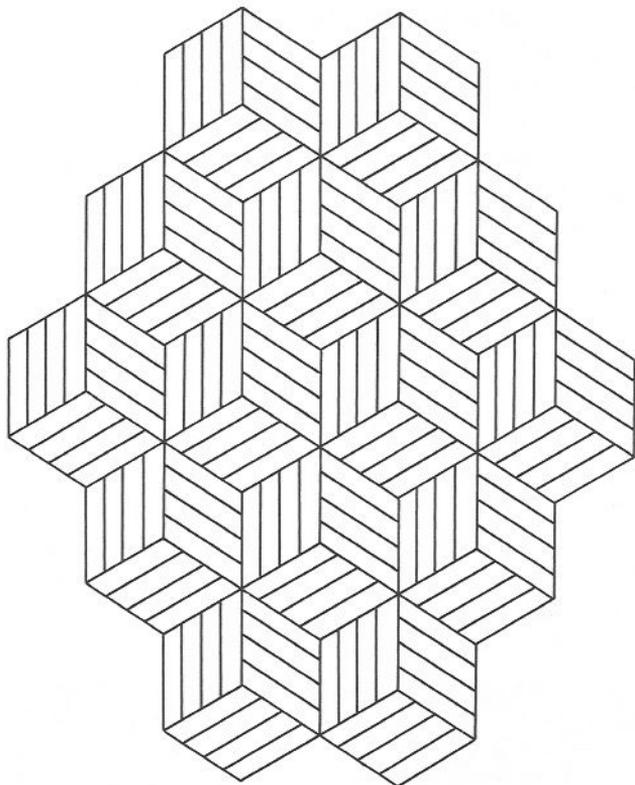


DIAGRAM 3

Illusion Cubes

Row 2—With B, ssk, knit to the last st, M1, k1.

Row 4—With A, repeat Row 2.

Row 6—With B, repeat Row 2.

Row 8—With A, knit.

Repeat these 8 rows until there are two-thirds as many stripes as the number of stitches cast on. You will have a parallelogram, or lozenge, sloping to the left instead of to the right as in the star. Break the Color B yarn, work the last 2 rows with Color A, and bind off loosely on the right side, keeping the last bound-off stitch on the needle. Pick up the rest of the stitches required to make the original total, down the left-hand side of the lozenge. Knit the first wrong-side row of this second lozenge, join Color B again, and work the second lozenge exactly like the first. Then pick up and work a third lozenge in the same way on the left-hand edge of the second. After binding off the third lozenge, leave a long end of Color A yarn and use it to weave the side of the third lozenge into the cast-on edge. This completes the single illusion cube.

convert themselves into boxes. Turn the picture around and look at it from several different angles, watching the shifts in perspective as you change your point of view.

This fascinating optical illusion is easily translated into striped garter-stitch knitting with 60-degree bias shaping. Cast on an uneven number of stitches with Color A and knit the first wrong-side row. Join Color B and work as for the basic hexagon with the 8 rows going like this:

ILLUSION CUBE AFGHAN IN FOUR COLORS

You can make a unique optical-illusion afghan just by sewing a number of illusion cubes together. The size of your afghan, of course, depends on the number of cubes you want to make. Use four different yarn colors, A, B, C, and D, the last three in equal amounts and Color A three times as much as the others. For each cube, work the first lozenge in A and B, the second lozenge in A and C, the third lozenge in A and D. Sew the cubes together as shown in Color 2, and add a crocheted edge all the way around.

ILLUSION CUBE PILLOW COVER

Seven colors, A, B, C, D, E, F, and G, may be used to make an attractive pillow cover (Color 3) out of illusion cubes, with a different color scheme on each side. Use six times as much Color A as any of the other colors, which are all equal in amount. For the first side of the pillow, make seven cubes, working the three lozenges of each cube in A and B, A and C, and A and D. In addition, make three

extra single lozenges, one in each color combination. Sew them together as shown in Diagram 4. For the second side of the pillow, work the same as the first side, combining A and E, A and F, and A and G. Cut two lining pieces out of fabric to the shape of the two cover pieces, sew together and stuff. One side of the pillow may be left open for a zipper application, if desired.

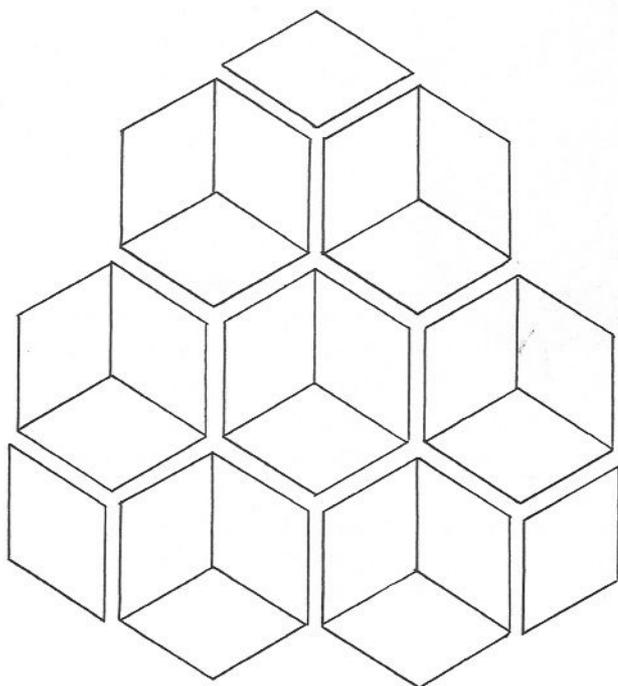


DIAGRAM 4

Illusion Cube Pillow Cover

SHORT-ROW PINWHEEL (WORKED ON TWO NEEDLES)

Pinwheels (Figure 8) are interesting and easy to knit, and have many uses. You can make small ones in straw, heavy string, or cord for a set of coasters. You can make larger ones in rug yarn or heavy cotton for potholders and hot-dish mats. You can make a set of them in knitting cotton for place mats or doilies. You can make two pinwheels, sew them together, and stuff them for a decorator pillow; or make two out of straw, twine, rug yarn, or worsted, add handles and a lining, and there's a highly unusual pocketbook! Single pinwheels in matching or contrasting yarn can be striking fashion accents, like patch pockets, for a garment. You can even make a large pinwheel in heavy rug yarn for a bath mat or hearth rug.

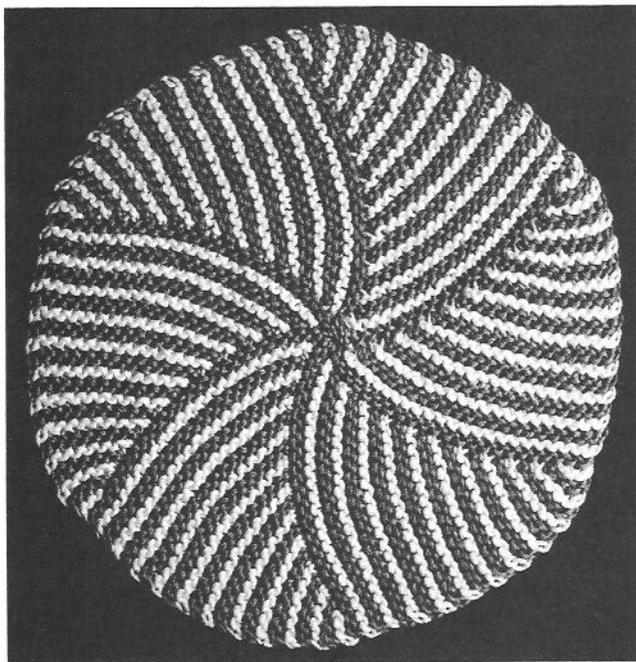


Figure 8 SHORT-ROW PINWHEEL WORKED ON TWO NEEDLES

Cast on this number of stitches. (Note: If pinwheel is to be worked in two different colors, be sure to cast on an *odd* number of stitches. Work the first row in Color A, join Color B and work the second row; continue alternating colors every row, changing from one to the other at the outer edge. If pinwheel is to be worked in only one color, the number of stitches may be odd or even.)

Row 1 (Wrong side)—Sl 1 wyib, knit to end of row.

Row 2—Knit all sts except the last two, then turn, as follows: sl 1 wyib, pass yarn to front, turn work around, knit to end of row.

Of course, this is not the only possible design for a pinwheel. By leaving one, two, or three stitches between turnings, instead of turning on every stitch as directed, you can make pinwheels with narrower segments, so that more segments will be required to go all the way around. You can also add various pattern stitches to the segments. Slip-stitch color patterns, such as Mosaics, adapt very well to this kind of a design.

To begin, make a test swatch of garter stitch, using desired yarn and needles, and take gauge. Multiply gauge by the desired number of inches in the radius of pinwheel.

Row 3—Knit all sts except the last three, then turn as before and knit back to end.

Row 4—Knit all sts except the last four, then turn as before and knit back to end.

Continue in this manner, working each turn one stitch earlier than the last, until the final, smallest short row is made on only three stitches at the outer edge (i.e., k3, turn, k3). Then work a right-side consolidation row, as follows:

Beginning at outer edge, k3, * insert point of right-hand needle from front under the strand that was passed around the next st, lift up this strand, carry it over the st around which it was passed, and place it on left-hand needle behind the st; then k2 tog-b (the st and the strand); rep from * to last st, end k1.

Repeat the pattern from Row 1 five times more, making six short-row segments in all. Do not bind off. Break yarn, leaving a long end, and weave the sts of the final consolidation row into the sts of the cast-on row. Draw the center of the pinwheel together and fasten off.

Six segments are all that are required to go all the way around if the turnings are made at every stitch, as directed above. If, instead, the turnings are made farther apart—at every third or fourth or fifth stitch—the segments will be narrower, and therefore more of them will be required to make a full circumference. For the latter type of pinwheel, the consolidation rows naturally do not pick up the passed strands of the turnings at every stitch. The stitches that were knitted plain in between the turnings are also knitted plain on the consolidation rows.

CHEVRON AND RIPPLE KNITTING

As you began to discover during those little experiments in the introductory section, garter-stitch stripes are easily drawn into graceful waves with the help of a few increases and decreases. If you place double increases in the center of a piece of garter stitch, you can maintain straight edges by compensating for these increases with a single decrease placed at each side, and the result is a chevron. Conversely, you can make a chevron pointing the other way with double decreases in the center and single increases at each side.

Try one sample chevron, in the following manner. With Color A, cast on 31 stitches. Knit one row. Join Color B. Row 1—With B, k1, ssk, k12, (k1, yo, k1) in one stitch, k12, k2 tog, k1. Row 2—With B, knit. Rows 3 and 4—With A, repeat Rows 1 and 2. Repeat these 4 rows, and watch your chevron develop. Add as many new colors as desired, having 2 rows of each.

The same kind of chevron can be made on any uneven number of stitches. Subtract 7 from the number of stitches cast on, divide the remainder by 2, then work as above, substituting *this* resulting number for the “12” in the directions given.

Thus you can make a chevron strip narrow enough for a belt or wide enough for the entire back or front of a garment, if you wish.

Four chevrons sewn together at their points will make a pretty star-shaped mat or a decoration (Color 4) that can be appliquéd on mittens, hats, sweaters, pillows and other articles. Work these accent pieces in brightly colored stripes, using any leftover yarn-ends that you may have lying around. Even a yarn-end too short for any other useful purpose will make at least one stripe!

Ripple knitting is the same as working a number of chevrons side by side. The only difference is that the single decreases (or increases) at the outside edges are worked only once, while in the midst of the row they are consolidated into double decreases (or increases). Here is a basic pattern direction for working ripples on any multiple of stitches:

Row 1 (Right side)—K1, ssk, * kX, (k1, yo, k1) in 1 st, kX, sl 2-k1-p2sso; repeat from *, ending last repeat k2 tog, k1 instead of sl 2-k1-p2sso.

Row 2—Knit. Repeat these 2 rows for each color stripe, changing colors every other row. Establish "X" numbers in the following manner:

For a multiple of 12 stitches plus 3, X = 4.

For a multiple of 14 stitches plus 3, X = 5.

For a multiple of 16 stitches plus 3, X = 6.

For a multiple of 18 stitches plus 3, X = 7.

For a multiple of 20 stitches plus 3, X = 8. Etc.

Thus you can make ripples as wide or as narrow as you wish, by using any multiple according to this basic pattern direction. You can also pass from one multiple to another, as when increasing or decreasing in pattern for a tapering article like a skirt. In-pattern increases, making 2 more stitches to each repeat, are worked by omitting every double decrease on one of the right-side rows; so if you were working on a multiple of 14, the next and subsequent stripes would be on a multiple of 16. In-pattern decreases, making 2 less stitches to each repeat, are worked by omitting every double increase on one of the right-side rows; so if you were working on a multiple of 14, the next and subsequent stripes would be on a multiple of 12. This is a very good way to shape a seamless skirt, because the shaping units never show. To omit a double decrease, work "k3" in place of "sl 2-k1-p2sso". To omit a double increase, work "k1" in place of "(k1, yo, k1) in 1 st".

To work ripples in circular knitting, omit the 3 edge stitches and cast on only the correct desired multiple. This makes a seamless article in which all increases and decreases are double. Extra edge stitches are never used in circular knitting because they would interrupt the pattern lines.

Another attractive embellishment of the basic ripple pattern is a small rib at each of the double-decrease lines. This is very easily created by *purling* the central stitch (i.e., the one above "sl 2-k1-p2sso") on every wrong-side row.

If you haven't tried ripple knitting before, it is well worth your while to become acquainted with it. No other knitting method can use up leftover yarn-ends so easily, pleasantly, and attractively. Small ripple-knit rectangles in cotton or hard-twist acrylic will make bright luncheon mats; long skinny rectangles ripple-knit in many colors will make beautiful scarves; wider ones will make baby blankets (Color 4) or afghan strips. All such articles can be made with a minimum of finishing, since the cast-on and bound-off edges will always make their own handsomely scalloped self-borders.

Ripple knitting in the round can be worked either as a seamless tube or sideways, as a flat piece that wraps around something. The latter is demonstrated in the following two designs.

SIDEWAYS RIPPLE-KNIT BAG

Make a swatch of the basic ripple pattern of your choice, and decide how many pattern repeats will be required for the desired height of your bag. Cast on the appropriate number of stitches and work in ripple pattern until the strip is long enough to go *around* the bag. Do not bind off. Weave the stitches one by one into the corresponding stitches of the cast-on edge, thus creating a seamless tube that is worked sideways. Sew the bottom of bag together at one side of this ripple-knit tube; pick up stitches from the other side onto a circular needle and work a small border. (Or, crochet a border.) Add lining, handles, and a zipper, if desired.

SIDEWAYS RIPPLE-KNIT PILLOW

Work a sideways tube (Color 5), as above, wide enough to cover the width of the pillow and long enough to reach all the way around it, weaving the last row into the cast-on edge. Sew the edges of one side together, and sew a zipper in the other side. Insert pillow and zip up!

Both the bag and the pillow can be started with an Invisible Cast-On (see Appendix), which makes it next to impossible for anyone to see where the knitting was begun. You can mystify your friends by inviting them to find the first row of your bag and/or pillow; they will probably conclude that you have access to some cosmic knitting secret not available to lesser mortals, until you take pity on them and explain how easy it was to manage, after all.

TEN-POINT SUNBURST

A sunburst is ripple knitting in the round. The basic flat doily-type sunburst has ten points because that is the number of segments required to make a full circle,

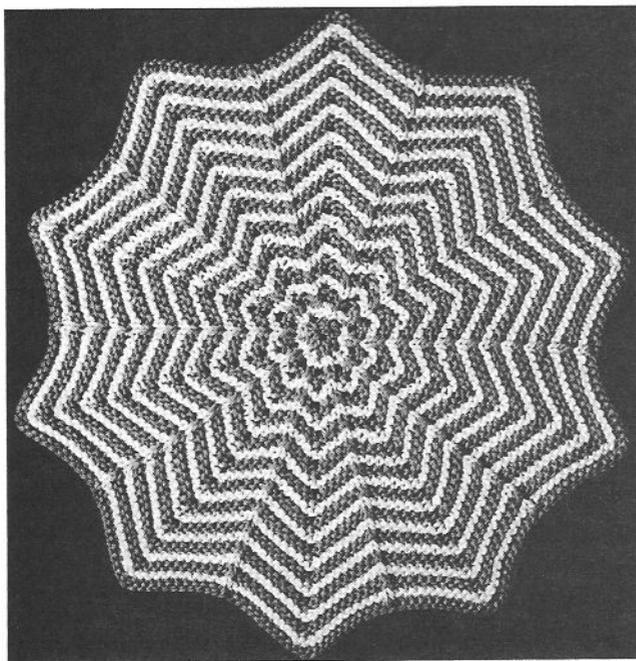


Figure 9 TEN-POINT SUNBURST

since each segment makes an angle of approximately 36 degrees. This pretty design (Figure 9) has many uses. A small sunburst worked in heavy yarn makes an attractive coaster, potholder, or place mat. A larger sunburst worked in cotton makes a table centerpiece or, worked in rug yarn, a mat for hearth or bath. A still larger sunburst worked with big needles and fine yarn in several delicate colors makes a lovely shawl that drapes gracefully without losing its shape. Two sunbursts, sewn together back to back and stuffed, make a charming decorator pillow.

To start the basic sunburst, cast on 10 stitches and divide these stitches on 3 of a set of 4 double-pointed needles. Join, being careful not to twist stitches. (An alternate way of starting is with a crochet hook: chain 10 stitches, join to make a ring, then with the dp needles pick up 1 stitch from each chain.)

Round 1—With A, * p1, k1; rep from *. Join Color B.

Round 2—With B, * (k1, yo, k1) in 1 st, k1; rep from *. (20 sts)

Round 3—With B, repeat Rnd 1.

Round 4—With A, repeat Rnd 2. (40 sts)

Round 5—With A, * p3, k1; rep from *. At the end of this rnd, sl the first st of the rnd over to the last needle.

Round 6—With B, * (k1, yo, k1) in 1 st, sl 2-k1-p2sso; rep from *.

Round 7—With B, repeat Rnd 5. At the end of this rnd, sl the first st over to last needle.

This completes the preliminary rounds. The next 4 rounds (8 through 11) establish the 4-round pattern. We will repeat this 4-round pattern again (Rounds 12 through 15) to make the development of the sunburst absolutely clear.

Round 8—With A, * (k1, yo, k1) in 1 st, k3; rep from *. (60 sts)

Round 9—With A, p4, * k1, p5; rep from *, ending last repeat p1. At the end of this rnd, sl the first st over to last needle.

Round 10—With B, * (k1, yo, k1) in 1 st, k1, sl 2-k1-p2sso, k1; rep from *.

Round 11—With B, repeat Rnd 9.

Round 12—With A, * (k1, yo, k1) in 1 st, k5; rep from *. (80 sts)

Round 13—With A, p5, * k1, p7; rep from *, ending last repeat p2. At the end of this rnd, sl the first st over to last needle.

Round 14—With B, * (k1, yo, k1) in 1 st, k2, sl 2-k1-p2sso, k2; rep from *.

Round 15—With B, repeat Rnd 13.

Continue with the 4-round pattern as established, increasing 20 stitches every 4th round (i.e., in each first Color A round) by omitting the decreases. Color B rounds, which have decreases, maintain the same number of stitches as the preceding A rounds. After each increase round, there will be 2 stitches more in each of the 10 segments.

As the sunburst increases in size, change from double-pointed needles to a 16" circular needle, then to longer circular needles as required. When the piece is big enough for your purpose, bind off and weave all loose ends in on the wrong side.

SUNBURST ON TWO NEEDLES

For those who are nervous about starting a circle on double-pointed needles, here is a version that can be worked back and forth in rows, and joined together after it is finished with a single seam.

With A, cast on 10 sts. Increase in each st to make 20 sts. Join B, and knit one row; then with B, knit and increase in each st to make 40 sts. With A, knit one row; then with A, knit and increase 3 sts evenly spaced—43 sts. Begin pattern as follows:

Row 1—With B, k3, * (k1, yo, k1) in 1 st, k3; rep from *.

Row 2—With B, k1, * p1, k5; rep from *; end p1, k1.

Row 3—With A, k1, ssk, * k1, (k1, yo, k1) in 1 st, k1, sl 2-k1-p2sso; rep from *; end last repeat k2 tog, k1 instead of sl 2-k1-p2sso.

Row 4—With A, repeat Row 2.

This establishes the 4-row pattern. On each succeeding repeat of the 4 rows, there will be 2 more stitches between double increases on Row 1 and between purl stitches on Rows 2 and 4, while Row 3 will have one more stitch between increases and decreases. Two more repeats follow, to make it crystal clear:

Row 5—With B, k4, * (k1, yo, k1) in 1 st, k5; rep from *; end last repeat k4.

Row 6—With B, k1, * p1, k7; rep from *, end p1, k1.

Row 7—With A, k1, ssk, * k2, (k1, yo, k1) in 1 st, k2, sl 2-k1-p2sso; rep from *; end last repeat k2 tog, k1 instead of sl 2-k1-p2sso.

Row 8—With A, repeat Row 6.

Row 9—With B, k5, * (k1, yo, k1) in 1 st, k7; rep from *; end last repeat k5.

Row 10—With B, k1, * p1, k9; rep from *, end p1, k1.

Row 11—With A, k1, ssk, * k3, (k1, yo, k1) in 1 st, k3, sl 2-k1-p2sso; rep from *; end last repeat k2 tog, k1 instead of sl 2-k1-p2sso.

Row 12—With A, repeat Row 10. Etc.

The developing sunburst will want to curve, so it's best to work it back and forth on a circular needle; besides, there will soon be too many stitches for a straight needle to hold comfortably. This open sunburst worked in rows can make an exceedingly handsome cape, if you don't sew it up at all but add front bands to the open edges instead. With knitting worsted and size 7 or 8 needles, cast on 83 stitches and begin the pattern at Row 9. A full-circle cape will accumulate a great many stitches before reaching the right length, so you may want to slow down the rate of increasing later to every 6th row or every 8th row or every 10th row, depending on the desired degree of fullness. Add a neckband and front bands, and there's your cape!

Further variations on the seamless sunburst, a poncho or a circular skirt, can be created in the same way by leaving a hole in the center. The poncho and skirt can be the same article, depending on whether you insert your neck or your waist into the hole. Begin such an article with a 24" circular needle instead of a set of double-pointed needles, and start the ripple knitting on any number of stitches divisible by 20 that will give the correct circumference.

To illustrate, let's assume that you want to make a skirt for a 26" waist with a gauge of 5 stitches to the inch. $26 \times 5 = 130$, so you cast on 130 stitches and work the waistband. Then increase 10 stitches evenly spaced to make 140, the nearest multiple of 20. (Multiples of 10 won't work, because the sunburst has 10 segments and each segment must have an even number of stitches. 130 divided by 10 segments would give 13 stitches per segment, an odd number.)

140 divided by 10 segments gives 14 stitches per segment, so, adjusting the basic ripple pattern to 14 stitches, begin the first round with: (k1, yo, k1) in 1 st, k5, sl 2-k1-p2sso, k5; rep from * around. Continue as given in the basic directions, increasing 2 stitches in each segment every 4th round by omitting the decreases. Use as many colors as you want, changing them often for a really brilliant effect.

For a skirt or poncho that is less than a full circle, you can either space the increase rounds farther apart, after a while, or else begin with a reduced number of segments—say, 6, 7, or 8, instead of 10. I make this suggestion because any fairly long full-circle skirt has many yards around the lower edge, which means an enormous number of stitches per round; this is not for knitters who tire easily, but only for the dogged. If you are less than dogged, you may prefer to make your skirt less than a flat circle, by developing its width more gradually. Space the increase rounds closer together at the beginning and farther apart later, because a skirt (or poncho) needs more rapid increasing around the hips (or shoulders) than lower down.

DOLL'S SKIRT AND CAPE

Before embarking on full-size sunburst skirts and capes, you may like to try them out in miniature, as doll clothes. The sunburst on two needles (Figure 10) makes an attractive little cape. Increase every fourth row for one-third of the length, then every sixth row for the next one-third, then not at all for the last one-third. Add a border of single crochet at the front edges and a pair of small crochet chains for neckline ties. A skirt may be made on two needles and sewn up the back, or it may be made seamless. Begin with enough stitches to go around the doll's waist; then increase as required for the pattern. For a seamless skirt, be sure the waistband is loose enough to slip over the doll's legs; sew in a thin elastic. Divide the length into thirds, and use the same proportion of increasing as for the cape. Fine yarn and small needles are best for doll clothes, because miniaturized garments should not look too bulky.

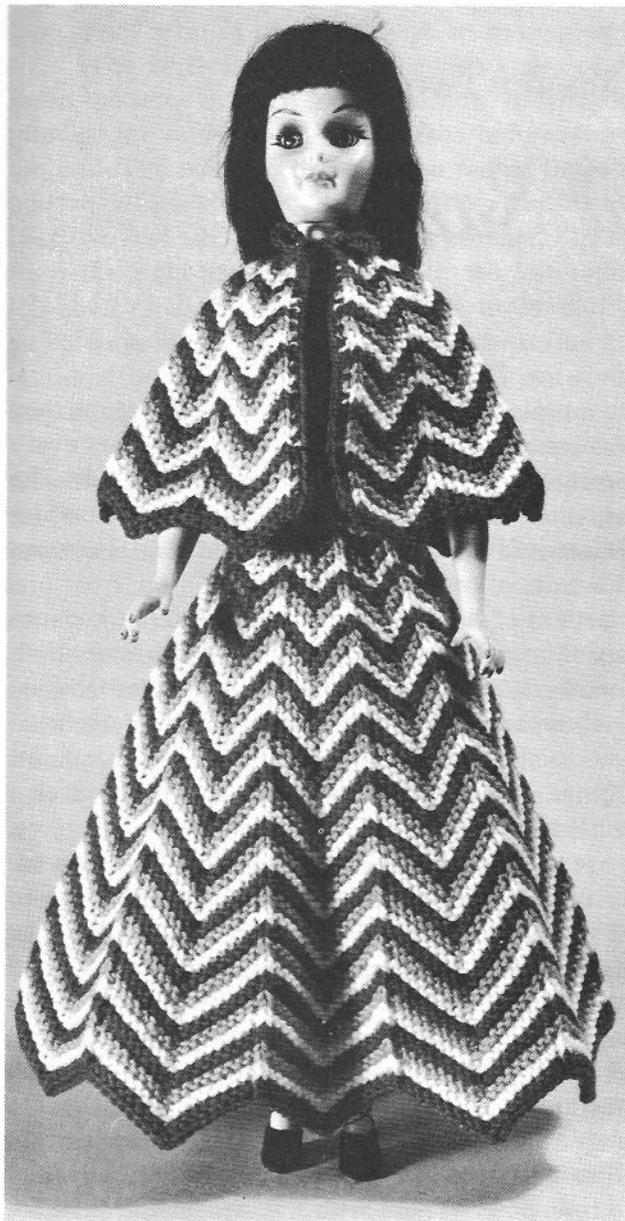


Figure 10 DOLL'S SKIRT AND CAPE

Chapter Two:

Mosaic Samplers

From garter-stitch stripes to mosaic patterns is only a short step, since they are almost the same thing. Mosaics are two-color stripes, alternating colors every other row, with the addition of slip stitches that form designs on the right side. The two-to-one proportion of rows and stitches is still there, and all the other principles of garter-stitch knitting can be applied with equal ease to mosaic knitting. However, the simple stripes now become the units of true pattern samplers.

Mosaic knitting is a handy method of forming designs in two colors, because the knitter never has to hold more than one strand at a time. As in garter-stitch stripes, one color simply hangs around waiting while the other is being used. Mosaic patterns behave like garter stitch when the wrong-side rows are knitted (or purled in circular knitting) and like stockinette stitch when the wrong-side rows are purled (or knitted in circular knitting). Either way, the slip stitches that form the design are always slipped with the yarn held to the wrong side of the work.

The patterns featured here are new and original mosaics. The directions for working each pattern are given in the form of an easy-to-read chart, according to the same system of mosaic charting that was introduced in *Charted Knitting Designs*. The basic rule for knitting from these charts is very simple: on every row that begins and ends with a black square, you knit all the black stitches and slip all the white stitches; and on every row that begins and ends with a white square, you knit all the white stitches and slip all the black stitches.

Charts are read exactly as the knitting is worked: from the bottom to the top, going from right to left on right-side rows, from left to right on wrong-side rows. On mosaic charts, each horizontal row of squares represents two rows of knitting, a right-side row and a wrong-side row, both worked with the same color, just like a single stripe in garter stitch. Right-side row numbers are at the right-hand edge

of the chart. Wrong-side row numbers are at the left-hand edge of the chart; but you don't really have to follow the chart at all to work the wrong-side rows, because each wrong-side row is an exact copy (from left to right) of the preceding right-side row. The same stitches are knitted, the same stitches slipped, and the colors of the stitches on the needle will tell you which is which. The only difference between right-side and wrong-side rows is that on the former, all slip stitches are slipped *with yarn in back*; on the latter, all stitches are slipped *with yarn in front*, so that the carried strands remain always on the wrong side of the work.

The vertical lines near the side edges of each chart are repeat lines. They mean the same thing as "repeat from **" in written-out directions. The edge stitches (outside the repeat lines) are worked only once in each row, at the beginning and the end. The material between the repeat lines is the single complete unit of the pattern, which is repeated over and over until all the stitches on your needle have been worked except the last edge stitches. On right-side rows, you always work from the right-hand repeat line to the left-hand repeat line, never crossing the left-hand repeat line until you come to the end of the row. On wrong-side rows, you always work from the left-hand repeat line to the right-hand repeat line, never crossing the right-hand repeat line until you come to the end (that is, back to the beginning) of the row.

In circular knitting, all rounds are worked from right to left, so all rows of the chart are read as right-side rows, from the right-hand repeat line to the left-hand repeat line. Edge stitches are omitted in seamless circular knitting, so you use an exact multiple of the stitches required to make the pattern, without edge stitches, and work only the material between the repeat lines. Thus the first stitch of any round is the first square *inside* the right-hand repeat line, and the last stitch of any round is the last square *inside* the left-hand repeat line. For a garter-stitch effect in circular knitting, each second round of the same color is purled instead of knitted; for a smooth stockinette-stitch effect, all rounds are knitted. In either case, all slip stitches are always slipped with yarn in back, as for right-side rows.

Every chart begins with a black row; therefore, to begin any pattern, you must always knit a preliminary row with white, so that you will have white stitches on the needle to be slipped in Row 1.

Of course, black and white squares are only arbitrary designations for two yarn colors. The pattern does not have to follow the same arrangement of dark and light that is shown on the chart. In the photographs, patterns are shown sometimes as the chart pictures them, sometimes the opposite way, with dark yarn for light squares and light yarn for dark squares. Sometimes the photograph may show the pattern both ways, for a positive-and-negative effect. Another way to vary the use of the charts, if you wish, is to work a pattern upside down. Any chart can be turned around and worked in reverse, from the last (white) row to the first (black) row. Often a pattern can be attractively varied by working the first repeat right side up, the next repeat upside down, and so on.

You need the exact multiples given with each chart (a) in circular knitting,

as previously mentioned, or (b) in straight-knit pieces where you wish to center the pattern, if it is a pattern with an obvious center. Otherwise, mosaic patterns can be worked on *any number of stitches*, without any counting or worrying about multiples. To work any right-side row on a random number of stitches, just begin at the right-hand edge of the chart and work until you run out of stitches, always *knitting* the last stitch of the row. The following wrong-side row just copies the preceding right-side row, whether it has ended on an exact multiple or not. This is a very useful characteristic of mosaic patterns in general. Another useful characteristic is that all mosaic patterns have the same gauge, as long as the same yarn type and needle size are used; so different patterns can be mixed together at will in the same article, an obvious invitation to the exuberant self-expression of sampler knitting.

The mosaic sampler articles use patterns from this present collection, but for your own work you may also substitute mosaic patterns from the collections in *A Second Treasury of Knitting Patterns* or *Charted Knitting Designs*. All of these simple two-color slip-stitch designs are virtually interchangeable, so you can use both old and new favorites to make samplers that are uniquely your own.

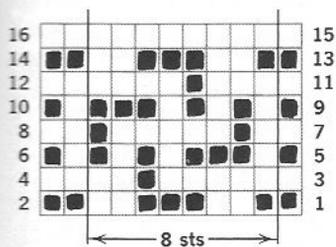


Figure 11 Top to bottom: MOSAICS 1, 2, 3, 4,
AND 5

Figures 11-45 MOSAIC PATTERNS

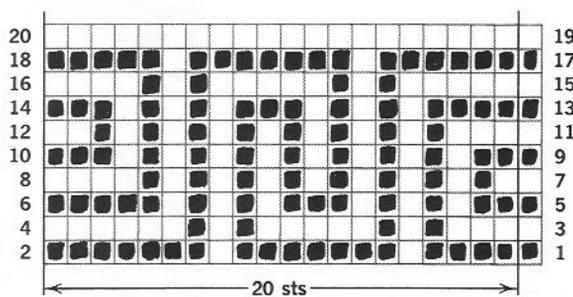
MOSAIC 1

Multiple of 8 sts plus 3.



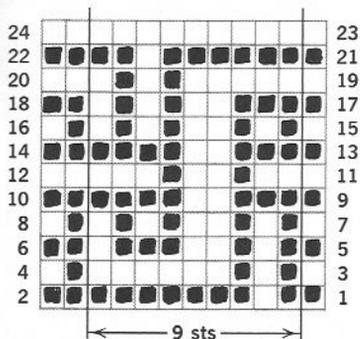
MOSAIC 2

Multiple of 20 sts plus 1.



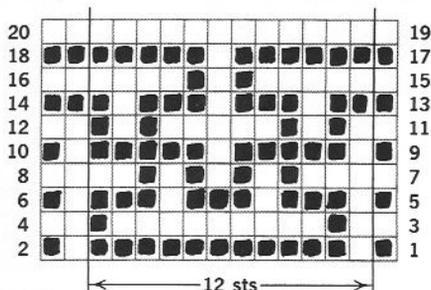
MOSAIC 3

Multiple of 9 sts plus 3.



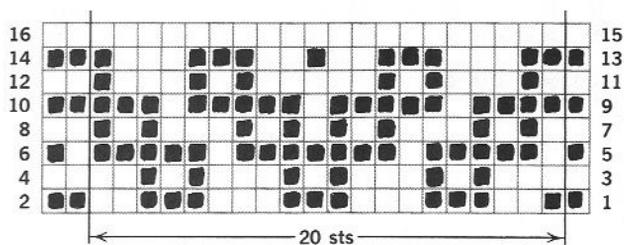
MOSAIC 5

Multiple of 12 sts plus 3.



MOSAIC 4

Multiple of 20 sts plus 3.



MOSAIC 7

Multiple of 16 sts plus 3.

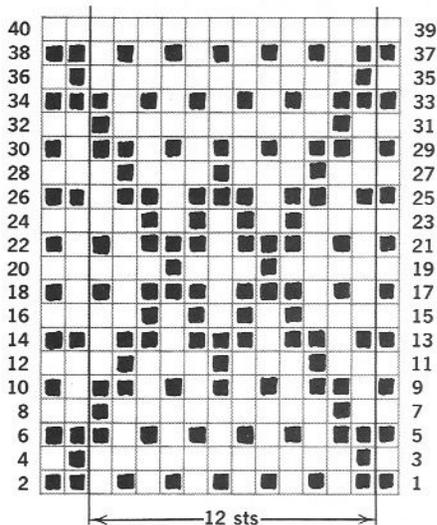
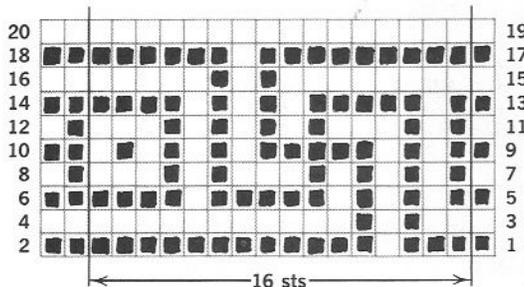


Figure 12 Top to bottom: MOSAICS 6, 7, AND 8

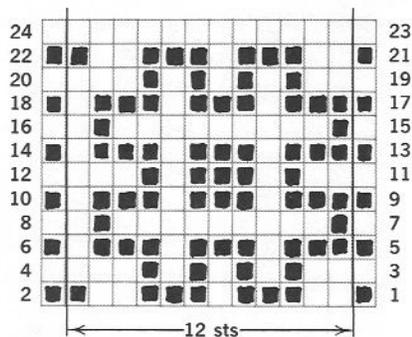
MOSAIC 6

Multiple of 12 sts plus 3.



MOSAIC 8

Multiple of 12 sts plus 2.



MOSAIC 9

Multiple of 14 sts plus 3.

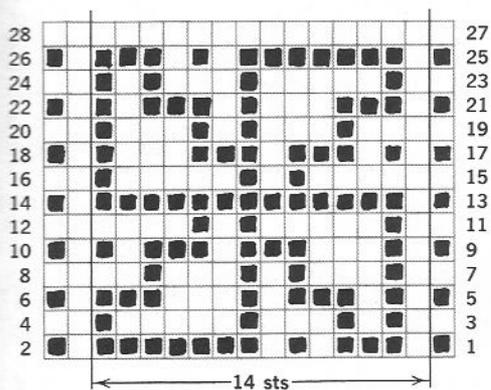
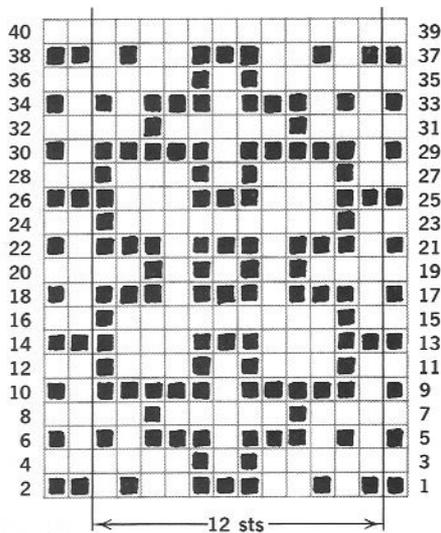


Figure 13 Top to bottom: MOSAICS 9, 10, AND 11

MOSAIC 10

Multiple of 12 sts plus 3.



MOSAIC 11

Multiple of 28 sts plus 3.

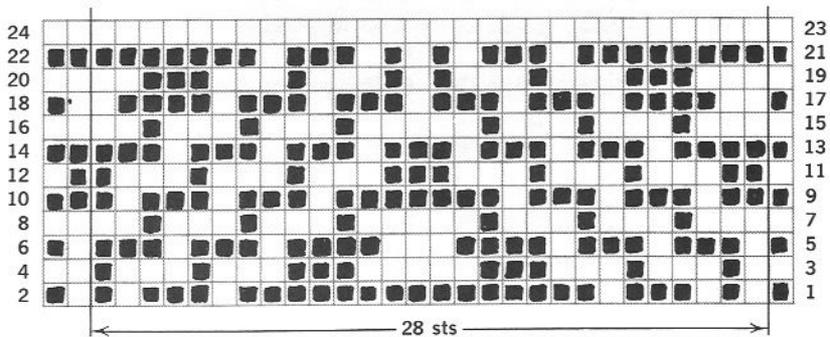
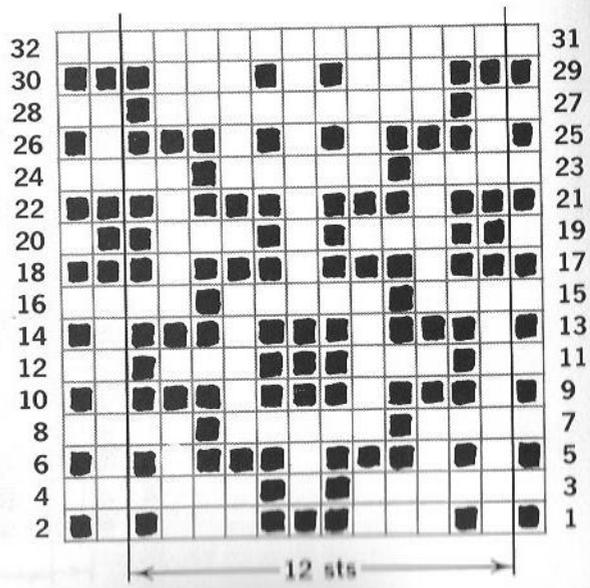




Figure 16 MOSAIC 14

MOSAIC 14

Multiple of 12 sts plus 3.



MOSAIC 16

Multiple of 24 sts plus 3.

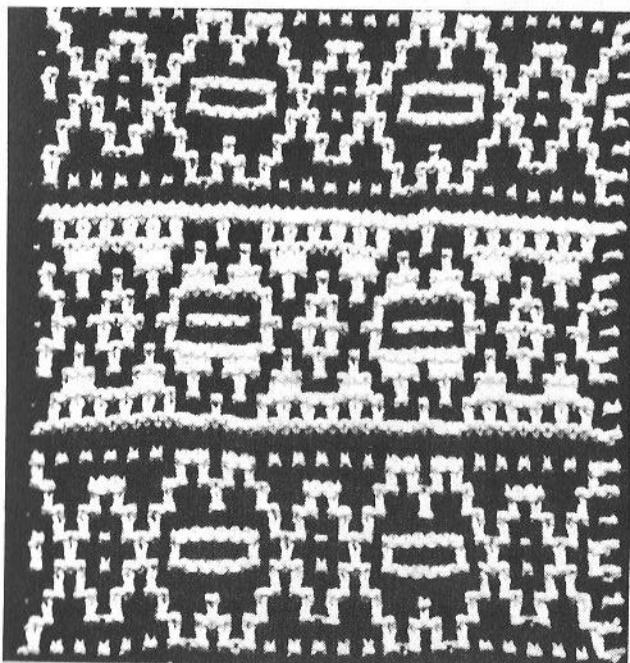
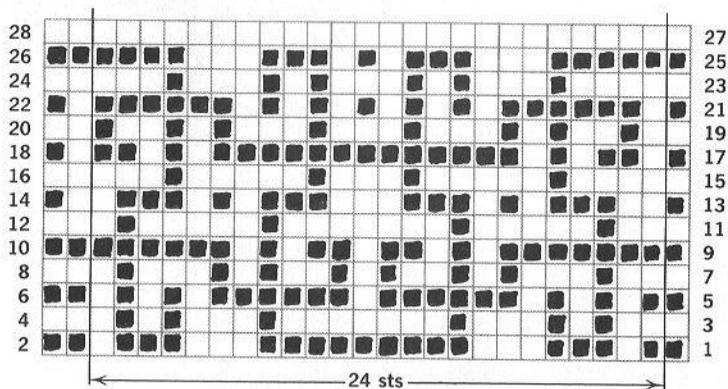
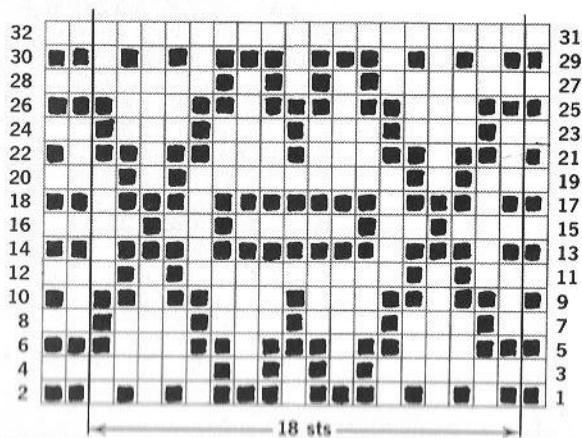


Figure 20 MOSAIC 18

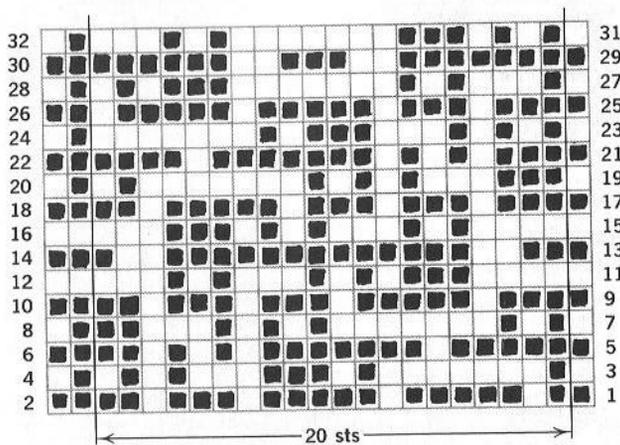
MOSAIC 18

Multiple of 18 sts plus 3.



MOSAIC 33

Multiple of 16 sts plus 3.



MOSAIC 32

Multiple of 20 sts plus 3.

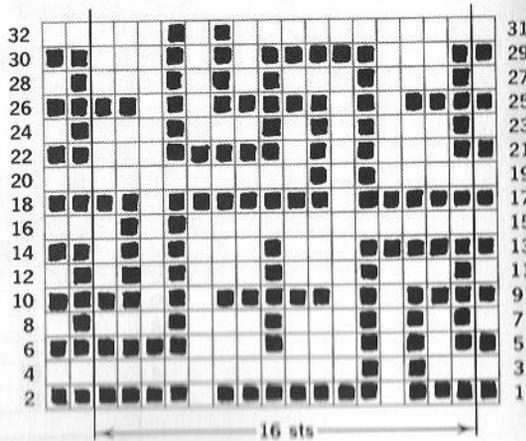


Figure 33 MOSAIC 32

STRAIGHT-STRIP SAMPLERS

The straight strip, worked in a sampling of mosaic patterns, is the easiest of all sampler designs, and may well serve as a beginner's project for the purpose of practicing various patterns. A single strip, worked on about 100 stitches, can be a wall hanging (Color 6) or a stole; a short strip, nearly square, can be a pillow cover; a number of strips fastened together can be a larger wall hanging or a baby blanket or an afghan. Since mosaics can be worked on any number of stitches, no exact multiples are required; since mosaics all have the same gauge, patterns can be changed at will without changing the width of the piece; and since mosaics can be started or finished on any pattern row, the depth of each band is purely arbitrary, adapting itself to the knitter's whim with perfect sangfroid.

The straight-strip sampler afghan shown in Color 8 is worked with knitting worsted and size 8 needles, in the following manner. Take about 26 ounces of Color A (the background and border color), and 2 to 3 ounces each of 10 or 12 assorted B colors. This affords a good opportunity to use up odds and ends of leftover yarn. With A, cast on 63 stitches (or whatever number you want, depending on the desired width of strip), and knit 8 rows for a plain garter-stitch border. Join one of the B colors and work in any mosaic pattern until you've had enough of it. Break off the B color and knit 8 more plain rows with Color A, to make a divider band between patterns. Then join another B color and work another pattern. Follow this with another divider band, another pattern in another B color, another divider, and so on until the strip is long enough to reach across the width of an afghan—or longer, if you want to lay the strips lengthwise. Finish by knitting 8 final rows with Color A for the outside border, bind off, then begin another strip to be worked in the same way. The second strip and all subsequent strips must be worked to the same total length as the first, but the spacing of patterns within any given strip is strictly As You Like It.

When there are enough strips to compose an afghan, fasten them together in the following way. With a long circular needle and Color A, pick up one stitch from every 2 rows all along the side of a strip. Knit 8 rows, working back and forth on the long needle. Do not bind off. Weave the stitches into the corresponding rows of an adjoining strip, taking them off the needle one by one. When all the strips are thus joined, work two final borders in the same fashion at the top and bottom of the afghan, but this time bind off in the usual way. Edges may be crocheted all around, if you wish, or simply left plain.

If you don't have enough of any one color to make A the same throughout, but instead have many different colors in small amounts, you can work a variation of this afghan by changing both colors A and B when changing patterns. The borders and divider bands should be the same color—something neutral, perhaps, like black, white, or gray—while the patterns themselves riotously display every possible combination under the sun. Any knitter who happens to have a real rainbow of yarn scraps on hand can have a lot of fun with this design.

As another variation, you can make the same afghan in a series of squares or matching rectangles, checkerboard style, just by placing the divider bands at the same positions in each strip, so they will match all the way across when the strips are joined together. This is easily accomplished by working every pattern band the same number of rows high as every other pattern band. Then the dividers will automatically match, instead of jogging about at random, as shown in Color 7.

CONTINUED-STRIP SAMPLERS

Here is an easy, ingenious method for working mosaic-patterned bands into square and rectangular sampler articles, such as afghans, lap robes, pillow covers, baby blankets, and rugs. The unique continued-strip sampler is designed to eliminate every kind of figuring! All you have to do is knit.

Not only is this kind of sampler easy to make without any calculation whatever, but it also has these other features: it is worked from the center outward, and so can be made any size and finished off at any level; it is totally seamless, and so requires no sewing; and every part of it is worked back and forth in rows. Sounds impossible? Not at all.

A glance at Diagram 5 will give you the clue to the construction secret of a continued-strip sampler. Its success is due to the convenient relative proportions of garter-stitch and mosaic patterns. The article is begun in the center with piece no. 1, a small square or oblong swatch worked on two needles. After finishing this pattern, you change to another pattern and another color combination to work band 2A at the top. Break the yarns, but don't bind off the stitches. Leave them on a piece of string or a spare needle.

Using the same color with which you began 2A, pick up stitches across the cast-on edge of piece no. 1 for band 2B—one new stitch for

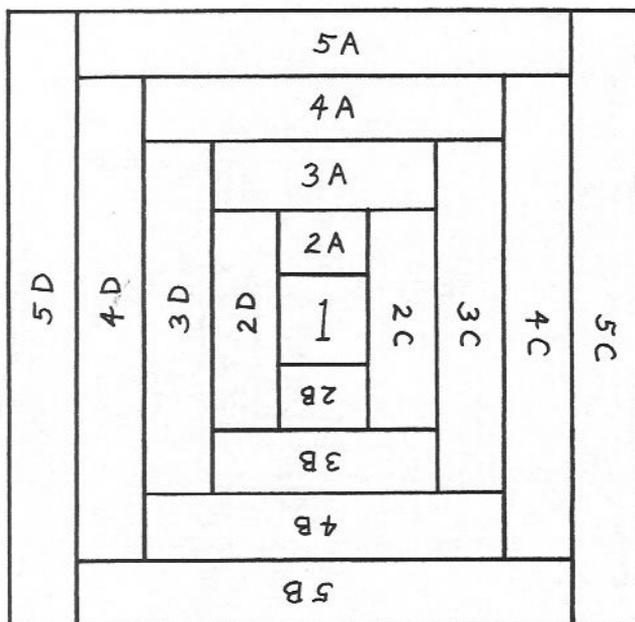


DIAGRAM 5

Continued-Strip Samplers

each stitch cast on. Finish 2B exactly like 2A. Leave these stitches on a string or spare needle, and pick up another band, 2C, up the entire right-hand edge—one stitch for every 2 rows, according to the rule. Then, leaving 2C behind on a string or needle, pick up stitches all down the opposite side for band 2D. This band completes the first “round,” which actually consists of four separate strips worked in rows, with all their stitches left loose for later continuation.

To begin the next “round,” attach the yarn for a new pattern at the upper corner of band 2C, and pick up one stitch from every 2 rows along this side edge; then knit across the free stitches of 2A (first slipping them onto a needle if they are being held by string); then pick up the rest of the stitches from the side edge of 2D. From here on, all bands are begun in this same way, by picking up stitches from both free side edges and knitting across the stitches of a preceding band, in the center. The diagram shows you exactly how to proceed with as many different bands of pattern and color as you wish. You don’t have to figure anything at all, because the number of stitches in any given band is automatically determined by the number of side-edge rows and top-edge stitches available for continuing. Since mosaic patterns can be worked on any number of stitches, all you have to do is begin at the right-hand edge of each chart and work each right-side row across until you run out of stitches, always knitting the last stitch of the row as usual. So

the continued-strip sampler grows one pattern at a time, without preplanning of any kind.

If you want a square sampler (Figure 46), begin with a square central piece having twice as many rows as stitches; then work all four of the strips in each round with the same pattern and the same number of rows. That doesn’t mean that *all* rounds must have the same number of rows. You may want to work a wide round, then a narrow one, then another wide one, and so on; even so, the shape will always remain square. So bands 2A, 2B, 2C, and 2D have the same pattern, and bands 3A, 3B, 3C and 3D have the same pattern, though different from the 2’s

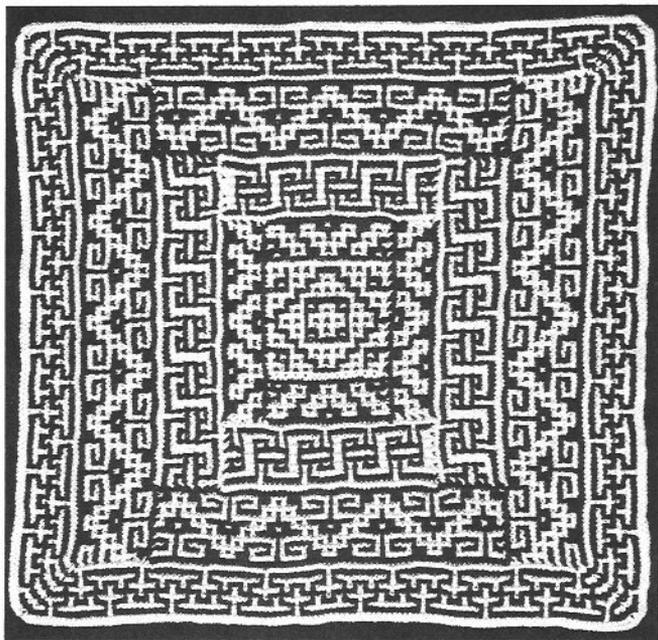


Figure 46 SQUARE CONTINUED-STRIP PILLOW COVER IN MOSAICS 3. 5. 4. 17. AND 31

No matter how many different patterns you add in this way, the piece will still be a square.

If you want an oblong sampler like an afghan (Color 9), the central piece may be either square or rectangular, and you can work wider bands in the length dimension than in the width. This means that the A and B bands must have the same number of rows, and the C and D bands must have the same number of rows, but they can differ from each other in both width and pattern. So you do not have to work the same pattern four times, but only twice in each round, while the sampler grows faster in length than in width. The corners remain neat and square, so the article can be finished off whenever you like.

In case you're fussy about centering your mosaic patterns and don't want to work along without figuring, but prefer to place patterns symmetrically on each band, you can depend on the charts to help you see where each central stitch should be. Divide the number of stitches on your needle by the pattern multiple, then divide the remainder by 2. When you plan the pattern, place that many extra stitches at each end. Count that many squares in from the left-hand edge of the chart (omitting edge stitches), and begin working the pattern from there. An extra vertical line may be drawn on the chart at that point, to tell you where to begin each pattern row.

The best way to work a fair-sized continued-strip sampler is with four long circular needles, one for each side. As you work on one side of the piece at a time, the other three sides can be left on needles tipped with rubber point protectors to keep the stitches from falling off. Each strip is worked back and forth in rows on its own needle.

A border for a small article like a pillow cover can be worked in rounds on one circular needle, with the corners mitered by a double increase at each corner every other round. Similar mitered borders for larger articles can be worked one side at a time, in rows, with a single increase at each end of the border strip every other row. Such border strips can be sewn together later at their mitered corners. A continued-strip sampler can be finished, also, with crochet, or with a (more elegant) continuous bind-off all the way around. The continuous bind-off is worked like this:

With right side facing, bind off the last strip (i.e., fourth strip of the last round) in the usual manner, leaving the last bound-off stitch on the needle. Then with the same needle, pick up one stitch from every two rows down the left-hand side edge of the same strip. Turn the work and knit back again to the corner; do not knit the final (bound-off) stitch. Turn the work again and continue to bind off as before, over the new side-edge stitches and right on over the waiting stitches of the next strip. Go all the way around in the same manner, making a small short row on each exposed side edge and then proceeding to bind off all stitches without a pause.

If two similar pieces are to be joined together back to back, as for a pillow or bag, three sides of each piece can be left unbound, on strings, to be woven together for an invisible join.

A square continued-strip sampler can be not only a pillow or a bag, but a wall hanging, a table cover, or a double-bed-size afghan. A rectangular continued-strip sampler can be a baby blanket, a lap robe, a standard afghan, another wall hanging, or—with the addition of canvas backing and edge binding—a hearth mat or rug. If you take out your scrap-box of leftover yarn and begin a continued-strip sampler, there's no telling how big it may grow. Use it for any purpose that seems to suit its eventual size.

PARQUET SQUARE SAMPLERS

Everything that needs to be said about parquet squares has already been said in the preceding chapter. The only difference between parquet squares worked in

plain striped garter stitch and parquet squares worked in mosaic patterns is that the latter just add slip-stitch designs. The methods of attaching one square to another, and adding new squares to the piece, are all the same.

Parquet squares worked in mosaic patterns (Figures 47 and Color 7) make very attractive afghans, blankets, pillows and lap robes. And if you don't mind sewing and would rather work one square at a time than use the parquet technique, you can make the same kind of mosaic samplers in that way, too. As long as each square has twice as many rows as it has stitches, and all squares have the same number of stitches and rows, they will fit together perfectly when arranged half up-and-down, half side-to-side. Sew them together by matching stitches and rows; then add a picked-up or crocheted border

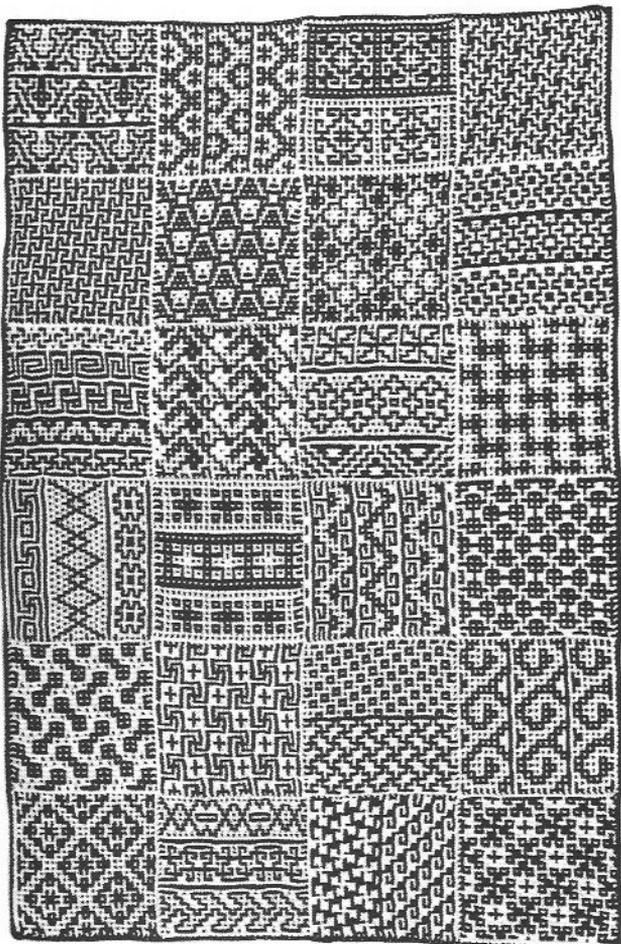


Figure 47 PARQUET SQUARES AFGHAN IN 36 MOSAIC PATTERNS

around the outside edges. An article made of sampler pattern squares like this can be worked in two, three, or many colors, according to taste.

SEAMLESS CONCENTRIC SQUARES

Any patterns suitable for horizontal bands and having approximately the same stitch gauge—like mosaic patterns—can be worked in concentric squares on a circular needle. The method is exactly like that of the seamless pillow in garter-stitch stripes. You may begin in the center with 8 stitches and work outward, making double increases in the corners every other round and changing patterns and colors at will.

If you should find the few beginning center stitches awkward to manage, you can work seamless concentric squares in a slightly different way. Start with a mosaic square worked back and forth on straight needles, having 2 stripes less than the number of stitches cast on. This means that the number of rows will be twice the number of stitches minus 4. When this central square is finished, join a new color for the next pattern at the upper right-hand corner of the square, and knit across with sock needles or a 16" circular needle. Turn the upper left corner and pick up one stitch from each ridge down the left-hand side. This will be 2 stitches less than the number cast on. Turn the lower left corner and pick up one stitch from each stitch across the cast-on edge; then turn the lower right corner and pick up one stitch from each ridge up the right-hand side. From here on, you can work in rounds, making the corner increases as usual. The 4 extra stitches on the ends of the upper and lower edges of the central square will be corner stitches. On every other round, you can make a double increase in each corner stitch, or a single increase on each side of it, whichever you prefer. Between the 4 corner stitches there will be exactly the same number of stitches on each side of the square, so that you can center each pattern to give your work the expert look of symmetry. When patterns are centered on the sides of the square so that their partial repeats meet symmetrically at the corners, some interesting effects are achieved. These effects will vary, of course, depending on the different pattern multiples and the point at which each pattern row meets the corner.

The central straight-knit piece need not be a square. If it is a rectangle, either longer than it is wide or wider than it is long, then all the subsequent concentric patterns will follow the same outline, and the resulting piece will be rectangular. Thus even a large afghan can be worked with concentric patterns. For a large article like this, however, you will find sooner or later that the number of stitches will be too great to fit on a single circular needle—even a long one—without excessive crowding. At that point you can change to several long circular needles, knitting around from one to the next, just as you do on a sock.

The two seamless concentric squares shown in Color 10 begin with a patterned central piece and add three more patterns in seamless bands around the outside. Each square has the same 4 patterns and the same 8 colors, but the colors are differently arranged. These two squares may be sewn together back to back around three sides, and lined; then you can add stuffing and a zipper to make a pillow, or you can add handles to make a bag. Or, you can knit just one square to make a decorative mat. Still a fourth possibility is a multiple-piece afghan made of a number of small, seamless, concentric squares of the same size. For such an afghan, do not bind off the outside edges of your finished squares. Leave the stitches loose, on strings; then all the squares can be woven together with Kitchener stitch, so that the afghan appears totally seamless, even though it was made in separate pieces.

GARMENTS WITH OCTAGONAL SHAPING

1. THE OCTAGONAL-SWIRL CAPE

The octagonal swirl is a pretty design not only for pillows, bags, and doilies, but also for garments such as skirts and capes, ponchos, and shawls. The knitting of such an article is very simple; to begin, all you have to do is cast on a multiple of 8 stitches (for a circular, seamless garment like a skirt or poncho), or a multiple of 8 stitches plus 1 (for a garment worked back and forth in rows, like a cape). We'll use a cape (Color 11) as an example here, to show you how it's done. Assuming that your gauge is 5 stitches to the inch and you want a neckline about 16" around, you would therefore cast on 81 stitches with your first color, Color A.

Row 1—With A, knit. This is the first right-side row.

Row 2—With A, k1, * place a marker on the needle, k10; rep from *. Now you have 8 markers in place, 10 stitches apart, to indicate the increases.
Join Color B.

Row 3—With B, * work in pattern for 9 stitches, k1, slip marker; rep from *, always re-starting the pattern from the same place after each marker so that all 8 sections are identical. End the row with k1 after slipping the last marker.

Row 4—With B, k1, * slip marker, knit into front and back of next stitch, work in pattern 9 stitches to the next marker; rep from *, ending the row with 9 stitches in pattern.

Rows 5 and 6—With A, work the same as in Rows 3 and 4, except that each section now has 10 stitches in pattern.

Rows 7 and 8—With B, work the same as in Rows 3 and 4, except that each section now has 11 stitches in pattern.

Rows 9 and 10—With A, work the same as in Rows 3 and 4, except that each section now has 12 stitches in pattern.

Continue in this manner throughout, changing colors and pattern bands as you go along, always making 8 increases each wrong-side row at the markers, until the cape is long enough to reach over the shoulders and about one-third of the way down the upper arms. Then you may slow down the rate of increasing to 8 stitches every fourth row, working alternate wrong-side rows straight across without any increases. When the cape length is about to the elbow, you may slow down even further, to 8 increases every sixth row. Depending on the fullness desired, you may slow down even more to 8 increases every eighth row or 8 increases every tenth row. For the last few inches, if the cape is already full enough, you may not work any increases at all. Finish the lower edge with a plain garter-stitch border, or a fringe, or crochet, or a knitted edging.

For the front bands, pick up one stitch from every 2 rows all the way up the open side edges, and make bands with or without buttonholes, or else crochet the bands, using buttons, zipper, frogs, or any other form of closure. For the neckband, pick up one stitch from every cast-on stitch around the neck edge, and knit a neckband, working a few short rows across the back to raise the neck—for, you remember, there was no front-neck shaping. Add a collar if desired.

2. THE OCTAGONAL-YOKE SWEATER

The straight octagon may be used successfully for a sweater yoke, either pullover or cardigan style. It isn't too different from a standard raglan yoke, which is a rectangle increased at 4 points. The octagon (Color 12) just halves the number of increase rows (or rounds) and doubles the number of increases per row. The hexadecagon makes a round yoke, like that of a traditional Icelandic sweater.

To begin, just cast on a number of stitches sufficient to go around the neck, being sure that there are 8 sections with equal numbers of stitches in them; then work an octagon in any combination of patterns until it is big enough to reach down below the underarms. Then lay it over your shoulders; divide it into front, back, and sleeve sections; and continue to work the body and sleeves as for any standard raglan. A pullover yoke is a seamless octagon worked in rounds; a cardigan yoke is an octagon split in one place and worked back and forth in rows.

Since there is no neck shaping, you can build up the back of the neck with short rows after picking up stitches for the neckband or collar; or, you can leave the neck unshaped for a reversible garment with either a turtleneck or a plain band.

SEAMLESS MOSAIC SAMPLER SKIRT

A skirt, being a tapering tube, is one of the easiest articles to work in consecutive bands of different patterns. Each pattern band can have its own required multiple of stitches, so that the design is continuous all the way around—as any

design in a seamless garment should be. Shaping units (increases or decreases) can be evenly spaced in the patternless rounds between the bands. Thus the tapering shape of the skirt can be achieved with a minimum of measuring.

A sampler skirt may be worked from the bottom up, beginning with the number of stitches desired for the hem circumference and using decreases for the shaping units. But it is better to work such a design-as-you-go skirt from the waist down, shaping with increases. When the waistband has been finished first, the skirt may be tried on at any point during the knitting and checked for fit. This helps the knitter to keep a much clearer idea of the number of increases to be worked at any given level.

With a 24" circular needle, therefore, cast on the number of stitches required to go around the waist, join, and work a waistband. Then increase the number of stitches needed for an *exact multiple* of the first pattern, omitting edge stitches. The exact multiple is the number of stitches shown *between* the repeat lines on the chart, so every round begins with the first stitch inside the right-hand repeat line and ends with the last stitch inside the left-hand repeat line. Edge stitches are not used because they would interrupt the continuity of the pattern. In circular knitting, of course, every row of the chart is read from right to left, and if a garter-stitch type of fabric is wanted, every "wrong-side" round is purled. All slip stitches are slipped with yarn in back on every round.

The increases for each pattern band should be evenly spaced around the tube. To calculate this even spacing, simply subtract the number of stitches on the needle from the total number of stitches that you want to establish for the next exact pattern multiple. Then divide this answer into the number of stitches on the needle. This will tell you how many stitches apart the increases should be placed. For instance, if the result is 9, with 5 left over, then you increase in every 9th stitch of the increase round, leaving the extra 5 to be worked plain at the end of the round. The next band may have a different number of increases, differently spaced, but each band is calculated in the same way, and thus you will always have the right multiple for each new pattern and the right distribution of shaping units.

Having established the correct number of stitches for the first pattern band, work that band without further increasing, and then work some plain rounds, using one of them as an increase round for the next pattern band. Two plain rounds, then the increase round, then a fourth plain round will make a pleasant interval between patterns. As the skirt grows wider from band to band, change to longer circular needles to accommodate the growing number of stitches. During any of these needle changes you can try on the skirt, while half of the stitches are on the new needle and the other half on the old, to see that the shaping is progressing satisfactorily. You can, if you wish, try on the skirt any time at all, just by slipping half of the stitches to a second circular needle temporarily in order to spread out the garment around the body.

Patterns worked in consecutive bands like this have no relation to each other. The stitch count for each band is calculated separately, and no two increase rounds

need to increase the same number of stitches. The number of increases in any increase round depends entirely on the multiple required for the next pattern. A skirt should increase a little more rapidly in the hip area than lower down, so you can keep this in mind and be more generous with increases toward the beginning; but aside from this hint there are no rules for making this sampler skirt. You can use any patterns, any colors, and a band-by-band construction method that allows you to make everything up as you go along. There is no “centering” of patterns, so you never have to plan the entire skirt at the start.

The evening skirt shown in Figure 48, worked in metallic yarn combined with wool, is intended to inspire rather than to be copied exactly. But I will give its directions (size 10) anyway, so that you can follow the increasing calculations and gain a better understanding of the arithmetic involved.

With a 24" needle of a size to give 5 stitches to the inch, cast on 119 stitches. Join, being careful not to twist the stitches. Work a $1\frac{1}{2}$ " waistband in seed stitch (or garter stitch, or ribbing, or any other suitable pattern). Then increase 1 stitch in order to make a correct multiple for the first band, which is Mosaic 4, a multiple of 20 stitches ($6 \times 20 = 120$ stitches). After one repeat of this pattern, increase for the next and subsequent bands as follows:



Figure 48 SEAMLESS SAMPLER SKIRT IN (from top) **MOSAICS 4, 12, 13, 17, 19, 22, 20, 32, AND 5**

- For band 2 (Mosaic 12, a multiple of 14) increase 20 sts: $10 \times 14 = 140$.
 For band 3 (Mosaic 13, a multiple of 12) increase 16 sts: $13 \times 12 = 156$.
 For band 4 (Mosaic 17, a multiple of 20) increase 24 sts: $9 \times 20 = 180$.
 For band 5 (Mosaic 19, a multiple of 28) increase 16 sts: $7 \times 28 = 196$.
 For band 6 (Mosaic 22, a multiple of 18) increase 20 sts: $12 \times 18 = 216$.
 For band 7 (Mosaic 20, a multiple of 22) increase 26 sts: $11 \times 22 = 242$.
 For band 8 (Mosaic 32, a multiple of 16) increase 14 sts: $16 \times 16 = 256$.
 For band 9 (Mosaic 5, a multiple of 12) increase 8 sts: $22 \times 12 = 264$.

The third number from the end of each of the above lines is the number of pattern repeats in the band, obviously; and you can see that these numbers have nothing to do with each other. The number of times you repeat a pattern around the skirt depends only on the width of the pattern and the number of available stitches. So you can use patterns of all multiples, wide or narrow, in any combination. The sample skirt ends with 264 stitches at the bottom, but your skirt can be more or less full according to taste.

As long as each pattern has its correct multiple, all the bands will proceed very smoothly around the skirt without interruption. The tiniest of jogs in the patterns will show at only one spot, where the rounds begin and end. You can easily find this spot in Figure 48, because it is deliberately shown there. A skirt worked back and forth in rows, with a single seam, is also possible; but its seam might be a little more evident than the pattern-jog of a seamless skirt, unless the rows were matched with extreme care in the sewing.

MOSAIC-PATTERNED BAG

A pretty bag (Figure 49) to match your mosaic skirt can be made in very much the same way, as a seamless tube. However, this is going to be a "flat" tube, not a "round" tube; so the increases are grouped together, two at a time, at the same points on opposite sides.

Decide on the width that you want the top of the bag to have; then cast on to a 16" circular needle enough stitches to make twice that width. Join, being careful not to twist the stitches, and place a marker. Work exactly halfway around, and place another marker. Proceed to work the bag in rounds, using any pattern, and making one single increase each side of each marker about every half-inch, until the bag has sufficient depth. Fold the tube flat at the markers, and weave the stitches together all the way across the bottom of the bag. (To facilitate this weaving, place each half of the bag on a separate needle.)

Add a lining; a zipper; and two corded, braided, crocheted, or knitted handles.

If you want to make a straight, unshaped bag, omit the increases. If you want to make a bag from the bottom up, decrease the sides instead of increasing; the

cast-on edges are sewn together at the bottom. Worked from any direction or in any shape, it's still a seamless tube.



Figure 49 MOSAIC-PATTERNED BAG IN
MOSAIC 31

SHORT-ROW OR SIDEWAYS SKIRT

Handsome arrangements of pattern sections or bands, running vertically, are possible in skirts that are worked sideways. With mosaic patterns, such bands can be knitted in many contrasting color schemes while the knitter has the convenience of handling only one strand of yarn at a time, without dangling bobbins. Shaping of a sideways skirt is achieved by short rows, just as in the short-row pinwheel. The garment is very easy to plan, since its design does not depend on width measurements. For the correct width of the skirt, all you have to do is keep knitting until there is enough skirt to go around the waist—or, for a wrap-around skirt, even more.

There are two basic ways to make a short-row skirt. The first method is almost exactly like that of the short-row pinwheel, except that the turnings are made several stitches apart instead of at every stitch. The number of stitches between turnings depends on the desired fullness of the skirt. For a full skirt, turnings can be placed about $\frac{1}{2}$ " apart; for a narrow skirt, about 2" apart.

Let's assume that your gauge is 5 stitches to the inch and you want to turn the short rows 1 inch (i.e., 5 stitches) apart. Cast on a number of stitches sufficient to reach from the waist to the desired lower edge of skirt. (For the smoothest method of joining the skirt together when it is finished, you may want to use the Invisible Cast-On—see page 177.) Work in any mosaic pattern for about 2". As you look at the right side of the work, call the right-hand edge the hem, the left-hand edge the waist. Begin the first short row at the right-hand (hem) edge. Work in pattern to 5 stitches from the end of the row, stop there and turn. Remember that in turning, you should pass a strand of the working yarn around the next stitch beyond the turn, by slipping this stitch to the right needle temporarily and carrying the yarn around it. Work back on the wrong side to the hem edge. The second short row is turned 10 stitches from the end, the third short row 15 stitches from the end, and so on, making each short row 5 stitches shorter than the last. If you don't want to bother with counting stitches, simply place markers on the needle 5 stitches apart before beginning the short rows; then remove the markers one at a time as you make the turn at each position.

When all the short rows have been worked, it is time to make a consolidation row (see short-row pinwheel, page 22) and begin the next pattern section. On the consolidation row, pick up the passed strand at each turning, knit the passed strand together with the stitch around which it was passed, and carry the row all the way across to the left-hand edge.

Continue making one section after another in the same way, working each section straight for about 2" and then shaping with short rows. After 12 such sections, the skirt will fit a 24" waist; after 13 such sections, it will fit a 26" waist; or after 14 sections, it will fit a 28" waist. You can make wider sections by working straight for more than 2" before starting each set of short rows; or you can make narrower sections by working straight for less than 2". When the skirt is long (wide) enough to fit, join it together by weaving the final row into the cast-on edge. Then with a 24" circular needle, pick up stitches around the waist edge and work a seamless waistband in garter stitch, ribbing, seed stitch, or any other suitable pattern. (The skirts shown in Color 13 have their waistbands added before joining, so that the skirts may be spread out to show all the patterns; but in practice it is more convenient to add the waistband last.)

The second method of knitting a short-row skirt is a variation on the pinwheel. The short rows are worked both ways, upward and downward, in narrow triangles of plain knitting between pattern bands. These triangles can be made of garter stitch, stockinette stitch, or any fabric pattern that you prefer. Work the short rows first from left to right, as in the first method; then work them back again from right to left. On the second set of short rows, place each turning *beyond* (i.e., to the left of) the last turning. In this method the short rows may be placed 10 stitches apart, because there are two sets of them, to achieve the same taper as the 5-stitch turnings in the first method. Each time you go by a previous turning on the following right-side row, work its passed strand together with its stitch in the usual way.

To make a continuous border at the lower edge of the skirt, begin each right-side row by working a few stitches in the same border color. Assuming this is Color A, then each Color A row goes all the way from, and back to, the right-hand edge, while each Color B row begins and ends *inside* the border. That is, you work the border stitches in Color A, then drop the Color A strand on the wrong side and pick up Color B, twisting the strands around each other to avoid leaving holes. On the wrong-side Color B row, stop at the edge of the border, drop the Color B strand on the wrong side, pick up Color A, and finish the row. Plain garter stitch is suitable for such a continuous border, but any other noncurling pattern will do just as well. Also, any increase-and-decrease edging pattern (see *A Second Treasury of Knitting Patterns*) can be used to make scallops or points or some other decorative edge worked right along with the knitting. If you prefer to finish the border later instead of working it simultaneously with the rest of the skirt, you can add a crocheted edge or a knitted vertical border worked on picked-up stitches, after the skirt has been completed.

Both skirts shown in Color 13 are worked with knitting worsted on size 8 needles, the first skirt being 140 stitches long and the second 150 stitches long. The latter has a continuous border of garter stitch; the former is bordered with Plain Scalloped Edging which is worked in garter stitch by increasing one stitch at the outer edge every row for 7 or 8 rows, then decreasing one stitch at the outer edge every row for the same number of rows.

Not only skirts, but also capes, shawls, ponchos, and aprons can be worked sideways by the short-row technique; so can the yoke portion of a round-yoke sweater. For such a sweater the yoke would be made as a roughly disc-shaped piece, like the pinwheel, with a hole in the center for the neck; then the rest of the garment would be worked on stitches picked up around the outside edges of this disc and worked straight down in the form of body and sleeve tubes.

MOSAIC SWEATER, HAT, AND MITTENS

The sweater in this set (Figure 50) is a classic raglan pullover worked from the top down without a seam in the standard manner. The matching of pattern lines in the centers of the sweater sections and along the raglans is planned by charting the pattern in both directions. The pattern used in the illustrated example is one that lends itself to this kind of treatment; but any other pattern or combination of patterns will do just as well for a basic mosaic sweater.

A classic hat, worked from the top down, begins as a swirled octagon, either seamless or seamed. When the octagon is big enough to cover the top of the head, stop increasing and work straight for the desired hat length, either binding off when the hat is long enough to cover the ears or working a few more inches for a turned-up cuff.

Mittens are pleasant little exercises in shaping, which can pass an idle hour



**Figure 50 SWEATER, HAT, AND MITTENS IN
MOSAICS 40 and 41**

or two as engagingly as a crossword or jigsaw puzzle. Like most knitters, you probably have a favorite set of basic mitten directions tucked away somewhere, and it's quite possible that you know them by heart. So all you have to do is work a pair of mosaic-patterned mittens in your own way. The following directions are not the stitch-by-stitch kind, but rather an explanation of standard mitten construction, to enable you to work out your own designs according to your own gauge and materials. The best way to work any mitten is to fit it to the hand as you go. In this way the necessary shaping becomes quite obvious. Write down the stitch and row di-

rections as the first mitten is worked, so the second mitten can be made in exactly the same way.

For a "beginner's mitten," worked back and forth in rows, first cast on enough stitches to go around the wrist. Work in ribbing for the desired length of cuff. Then increase enough stitches, evenly spaced, for the mosaic pattern of your choice to reach all the way around the hand. If the total is an odd number, subtract 3; if an even number, subtract 2. Divide the remainder by 2. On the next row work this many stitches, place a marker, work the center 3 (or 2), place another marker, and finish the row. The stitches in the center of the row, between the two markers, are the start of the thumb gusset.

On the next right-side row, begin increasing the gusset by working a single increase in each stitch just inside each marker, and continue increasing this way every fourth row, which is the best proportion for a mosaic pattern. The gusset stitches that are added between the markers may be worked in plain striped garter stitch or in a continuation of the pattern motifs. When the V-shaped gusset has grown as far as the base of the thumb, it will have approximately the right number of stitches to go around the thumb. On the next right-side row, you can work the entire thumb in the center before finishing the row.

Knit across the right-hand side of the mitten and across the thumb stitches,

removing markers. Stop at the second marker, turn the work and cast on one stitch. Work back across the wrong side of the thumb, casting on another stitch at the other side. Continue working the thumb stitches only, with a separate pair of needles, until the strip is long enough to cover the thumb. Decrease the thumb stitches suddenly in the next couple of rows so that only 5 or 6 of them remain. Break the yarn, leaving a long end. Thread this long end into a yarn needle and pass it through the remaining thumb stitches, drawing them together tightly. Then sew the seam down the back of the thumb to its base. With the same yarn-end, pick up 2 or 3 stitches from the back of the completed thumb, and finish the original row as if nothing had happened.

From here on, the mitten is worked straight until it reaches the tip of the little finger. At this point, begin decreasing for the top. Place a marker in the center. Each decrease row will make 4 decreases: one stitch each side of the center marker, and one stitch in from each side edge. Work these decreases every fourth row at first, then every other row, to round off the top of the mitten. When two-thirds of the stitches have been decreased away, fold the remaining third and weave the stitches together across the top. Continue weaving the side seam all the way down the hand to the base of the cuff.

Seamless mittens are worked exactly the same way, as far as shaping is concerned. The only difference is that seamless mittens are worked on a set of sock needles, thumb and all, so there is no sewing or weaving to be done except for the final join across the top.

This is not the only way to construct a mitten, but it is a good basic design that can be relied on and makes it easy for the knitter to watch her own progress and judge the shaping accordingly. Mosaic patterns are ideal for mittens, because they are fairly dense to begin with, and can be worked with heavy yarn on small needles for extra warmth and firmness. For even more warmth and firmness, you can try felting your mittens. Make them larger than they need to be; then shrink them by washing in hot water and machine-drying. Wool fibers will mat under this kind of treatment, to make an extremely dense, windproof fabric. Felted wool can have no further incarnations in other knitted projects, because it won't unravel and hence cannot be re-used. But it is so durable that its one lifetime will be a very long one.

FREE-FORM DESIGNS IN MOSAIC KNITTING

After you've worked some mosaic patterns and grasped their principles, you can use this technique to create your own designs in almost any form. Just draw a simple picture on graph paper. Fill in the outlines with white squares on a black background and black squares on a white background, keeping in mind that solid areas of one color must contain dots of the other color in order to carry the strands all the way across each row. Make your design with uncomplicated vertical, hori-



Figure 51 JOLLY ROGER WALL HANGING IN MOSAIC KNITTING

zontal, or diagonal lines at first. Later you can try fancier forms with curved lines. When the picture is all filled in, knit the pattern right from your chart.

My Jolly Roger wall hanging (created, by special request, for my son's room) is an example of a free-form design in mosaic knitting. A pattern chart for this design would be too large to include in this book, but Figure 51 shows you the general method; it is even possible to count the stitches for yourself from such an illustration. Try a design of your own, and discover how easy it is to translate a picture drawn on graph paper directly into a piece of mosaic knitting.

Chapter Three:

Lace Samplers

Here is a collection of 42 newly-invented lace patterns, combined in different ways to make different sampler articles. The techniques used in these patterns are very simple and basic. Single decreases, double decreases, and yarn-overs are the only knitting operations required to form the designs. Each pattern is developed by diagonal lines and *only* by diagonal lines. The rich variety of shapes that can be achieved within these technical restrictions is clearly demonstrated by the surprisingly different effects of the patterns.

Directions for each individual pattern are given in the form of a graphic chart, which shows the design centered in a diamond 69 stitches wide and 132 rows deep. Each chart shows RIGHT-SIDE ROWS ONLY. All wrong-side rows are plain purl rows, and therefore require no charted directions. The right-side rows are always read from right to left, and from the bottom of the chart to the top, just like the progress of the knitting itself.

The basic fabric here is stockinette stitch instead of garter stitch; so, naturally, this means that the designs are somewhat elongated vertically in the actual fabric. The finished diamond will look a little taller and thinner than its pictured counterpart on the chart, but still the picture shows clearly how the pattern is formed. If you prefer to make shorter, squarer diamonds, you can work the same patterns on a garter-stitch fabric simply by knitting all wrong-side rows instead of purling them.

To start any diamond, cast on 3 stitches. Row 1 (wrong side)—P3. Row 2 (this is the first right-side row shown on the chart)—K1, make a double increase in the center stitch, k1. Row 3—P5. Row 4—K2, make a double increase in the center stitch, k2. Row 5—P7. Row 6—K3, yo, k1, yo, k3. Row 7—P9. Continue working the pattern rows from the chart and purling the wrong-side rows in this manner, using the following set of symbols:



K1 (blank square)



K2 tog



Ssk (slip, slip, knit)—i.e., slip the first and second stitches on the left needle *knitwise*, one at a time, then insert point of left needle into the fronts of these 2 stitches and knit them together from this position. This is a left-slanting decrease, which may also be worked “sl 1, k1, pss0”, or “k2 tog in back loops”.



Sl 1-k2 tog-pss0



Ssk and pass next st over—i.e., ssk, return the stitch to left needle, pass the next stitch on left needle over the ssk stitch, then return the ssk stitch to right needle. This is a right-slanting double decrease, which may also be worked “k3 tog”.



Double increase—(k1-b, k1) in one stitch, then place the left needle point behind the vertical strand that runs downward from between the 2 stitches just made, and knit into the back of this strand to make the third stitch.



Yo—yarn over

These seven symbols (six really, since every knit stitch is a symbol-less square) are all you need to know in order to make any of the 42 pattern diamonds. To finish the diamond, after working Row 132 (k1, sl 1-k2 tog-pss0, k1), bind off the remaining 3 stitches in purl on the wrong side.

To work any one of these patterns in a formation other than a diamond—for example, as a panel—simply enclose the actual design within a square or rectangle drawn right on the chart, omitting any extra stitches and rows at the top, bottom, and sides, and work only within these lines. In this way you can mix and match patterns in a garment or any other kind of sampler article that you want to make. Every pattern has yarn-overs and decreases precisely balanced so that the total number of stitches will always be the same on every row of the panel; there are no “long” or “short” rows where the stitch count may vary.

In addition to the sampler articles for which specific directions are given in this section, there are many other articles that can be made by using combinations of these patterns. Some are briefly described, as hints, along with the directions. Others you can think up for yourself. The patterns are yours to create with; and since all of them are brand-new originals, it follows that whatever you create will be unlike anything seen before. So try out all the patterns, and enjoy yourself.

Figures 52-93 LACE PATTERNS

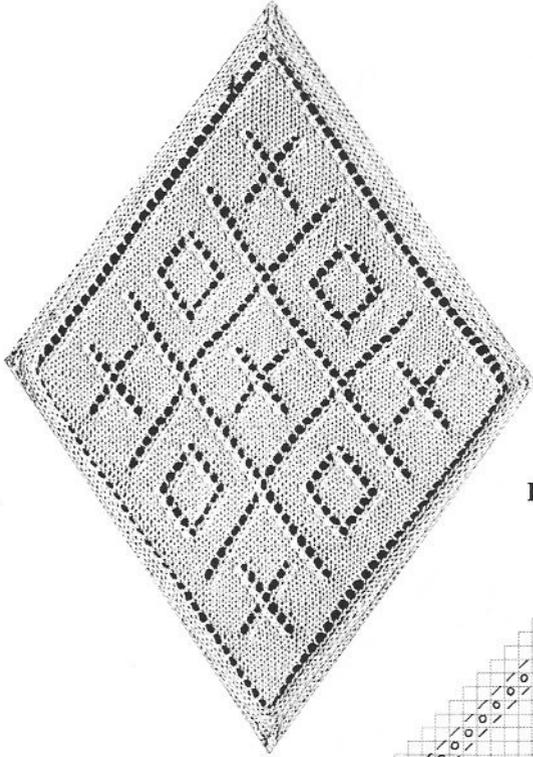
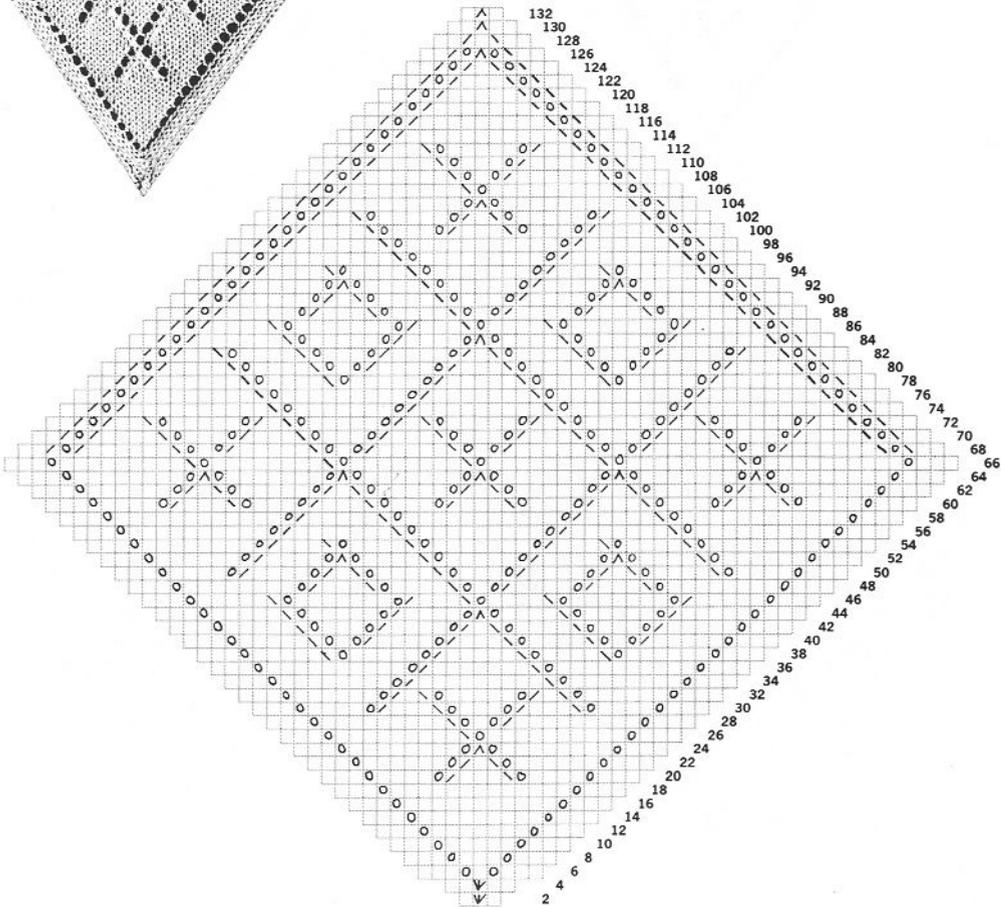


Figure 52 LACE 1: "TICTACTOE"



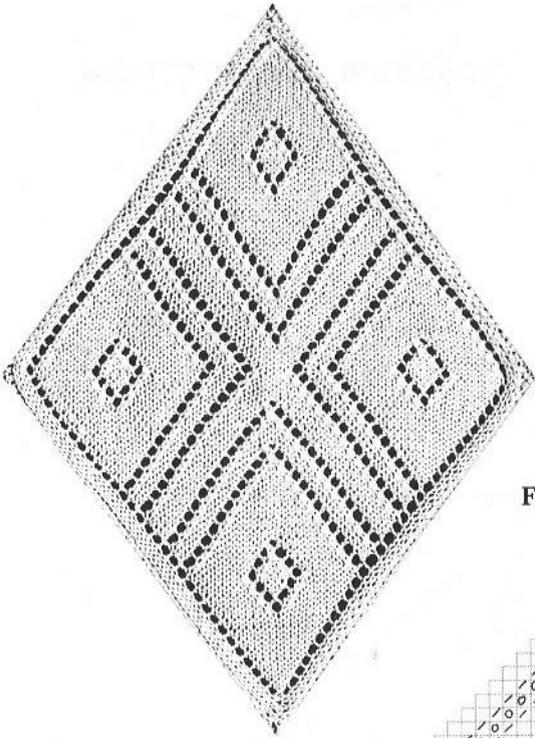
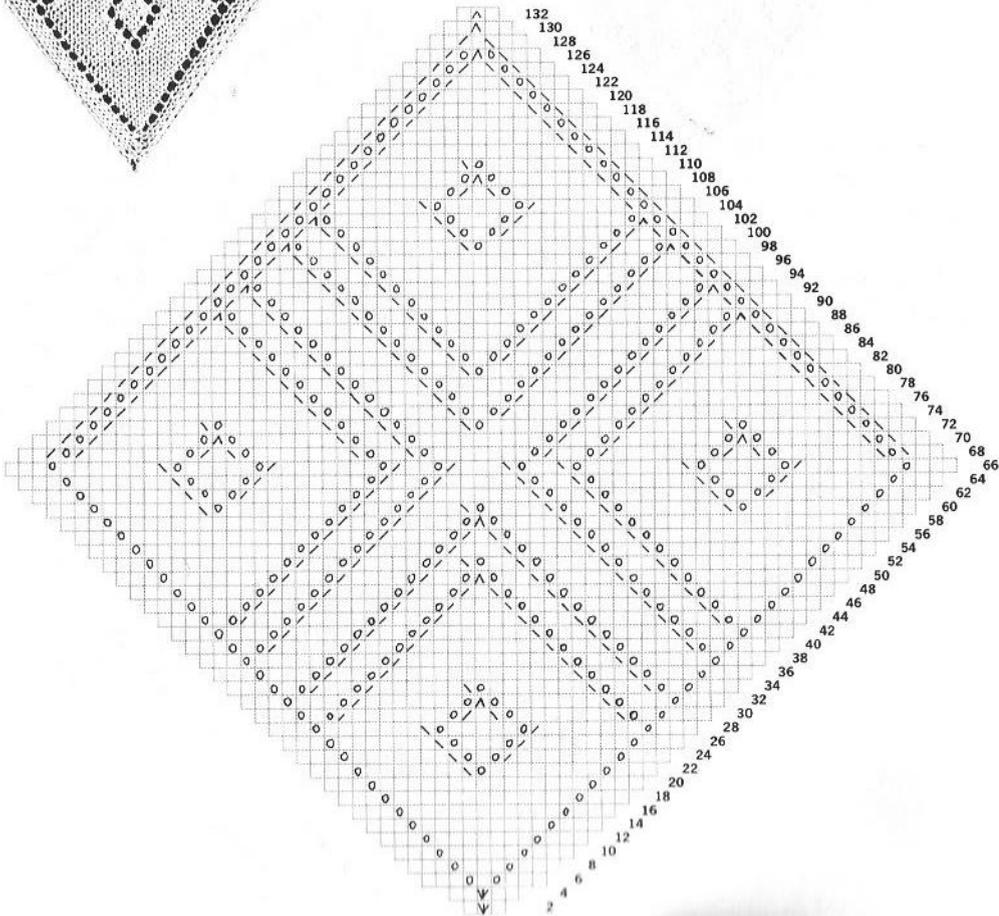


Figure 53 LACE 2



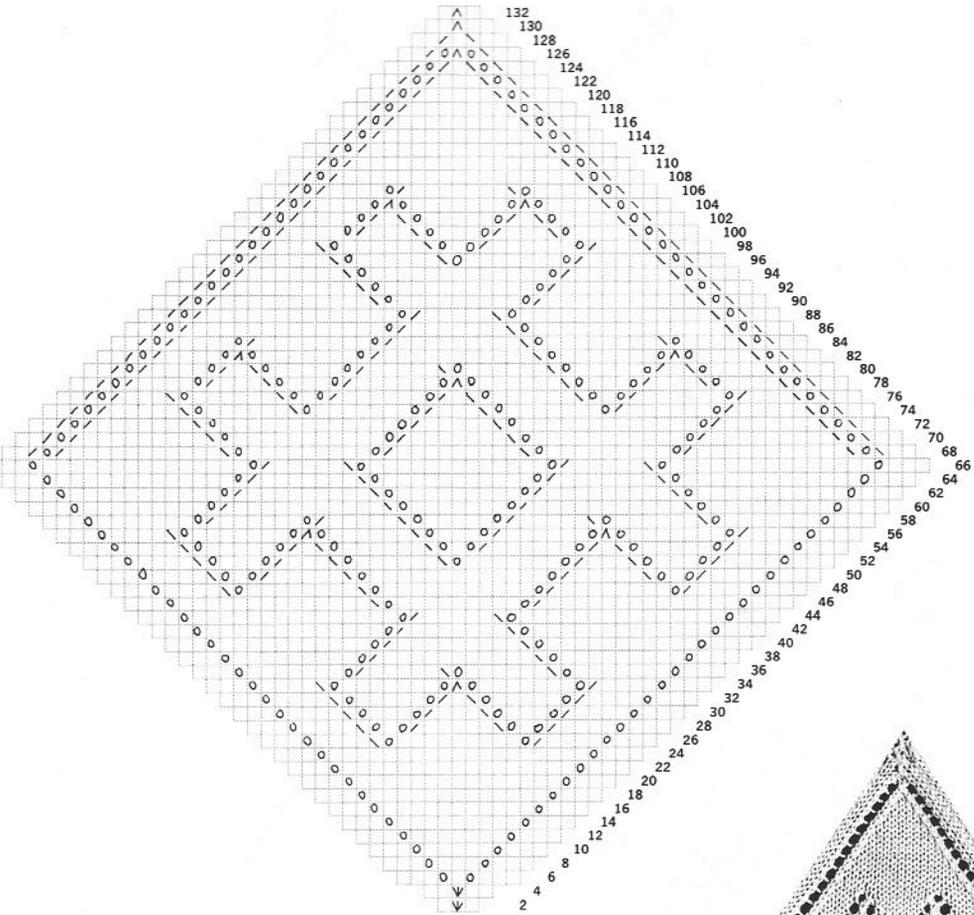
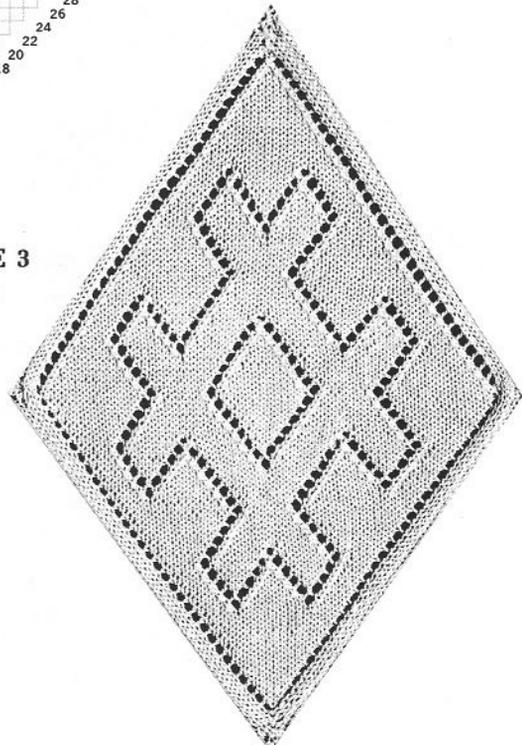


Figure 54 LACE 3



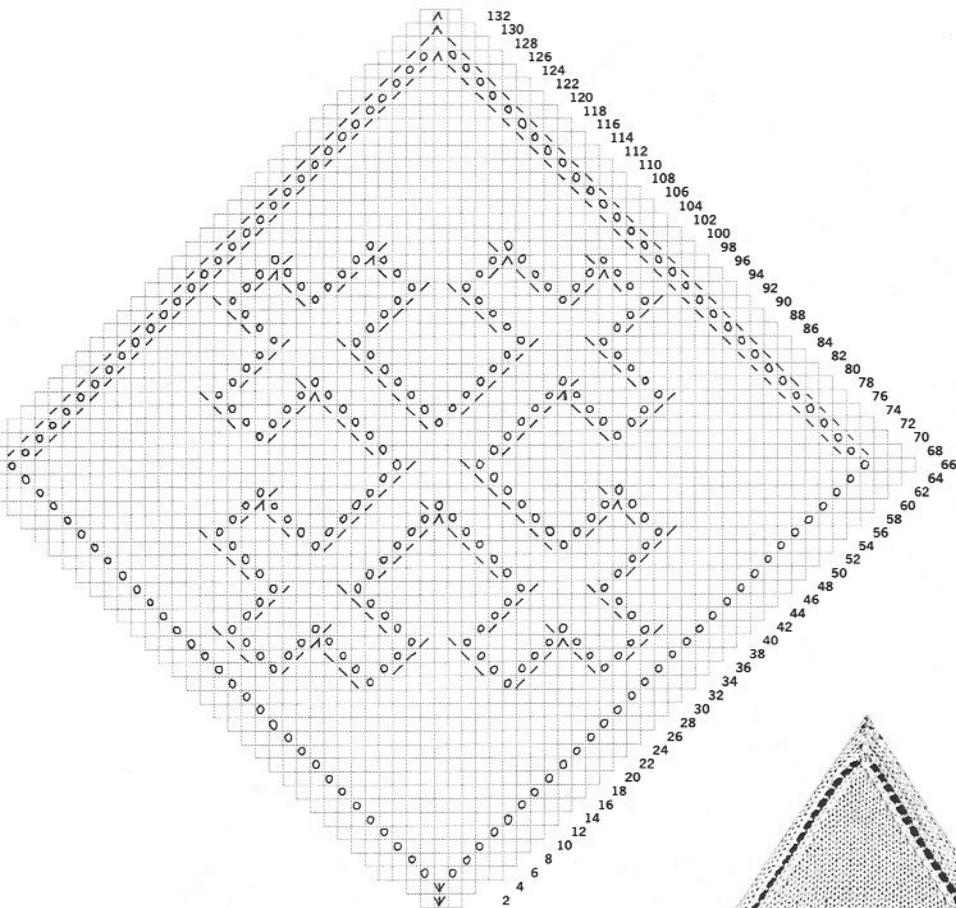
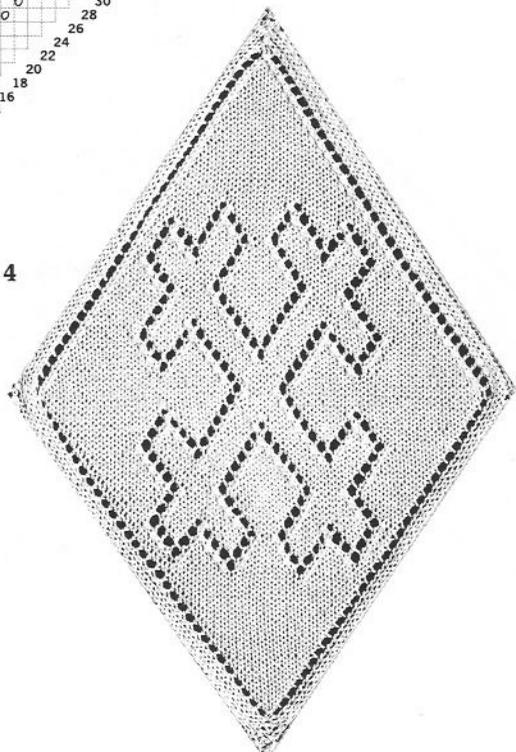


Figure 55 LACE 4



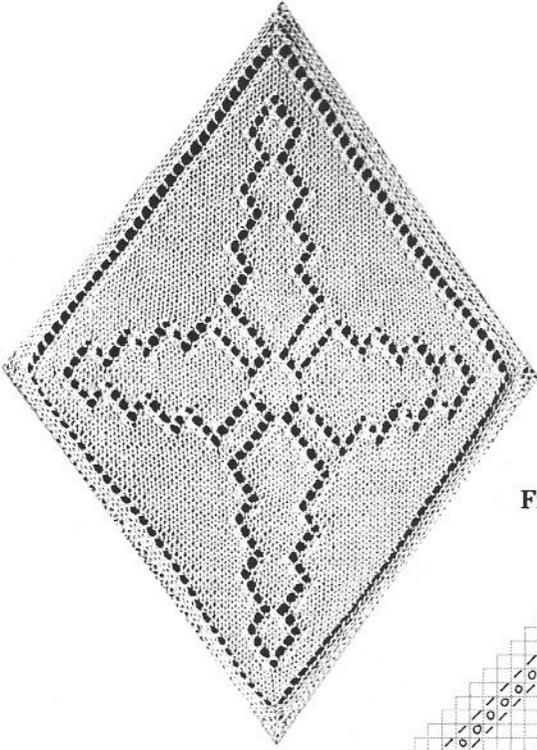
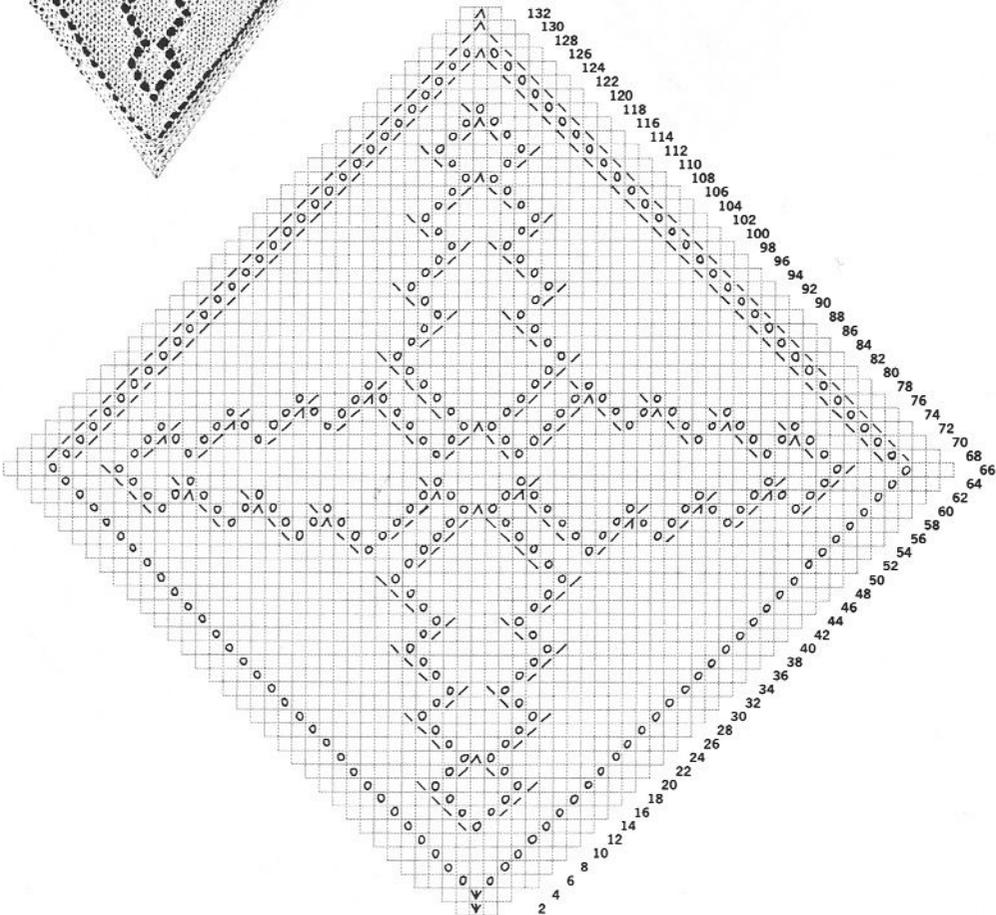


Figure 56 LACE 5



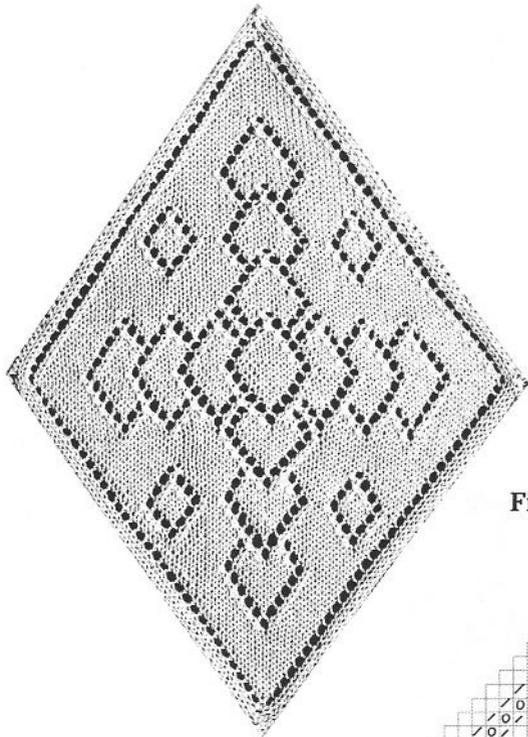
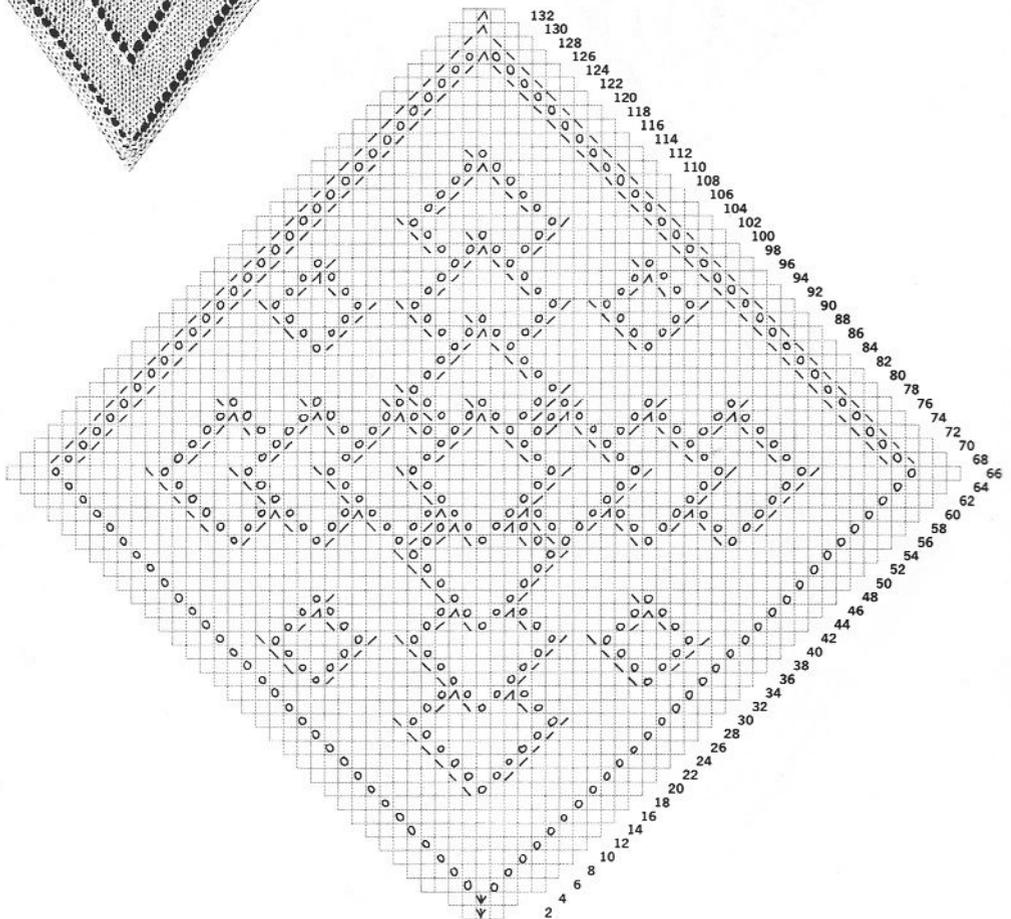


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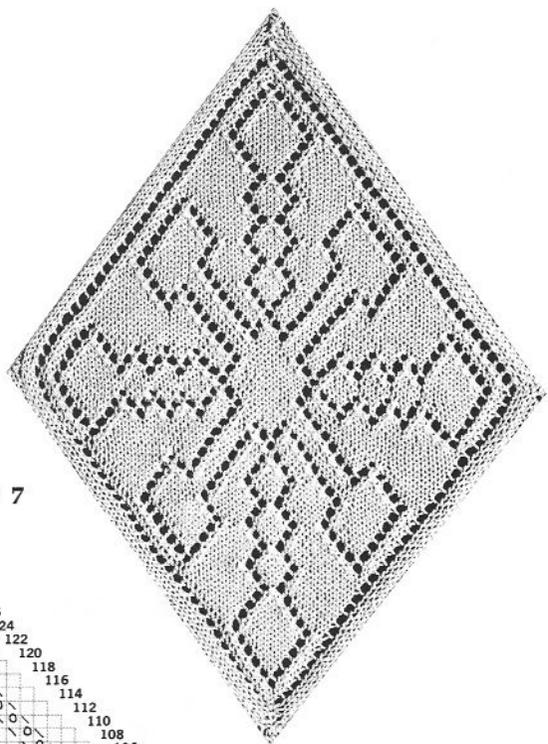


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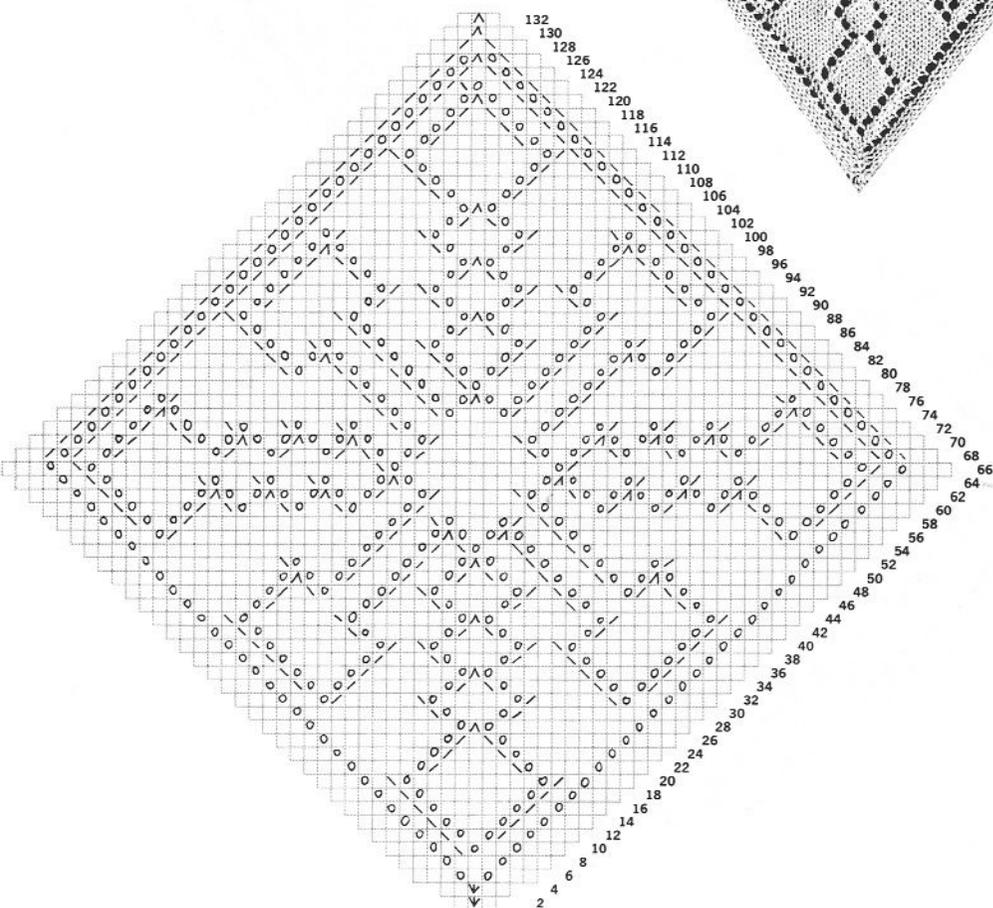
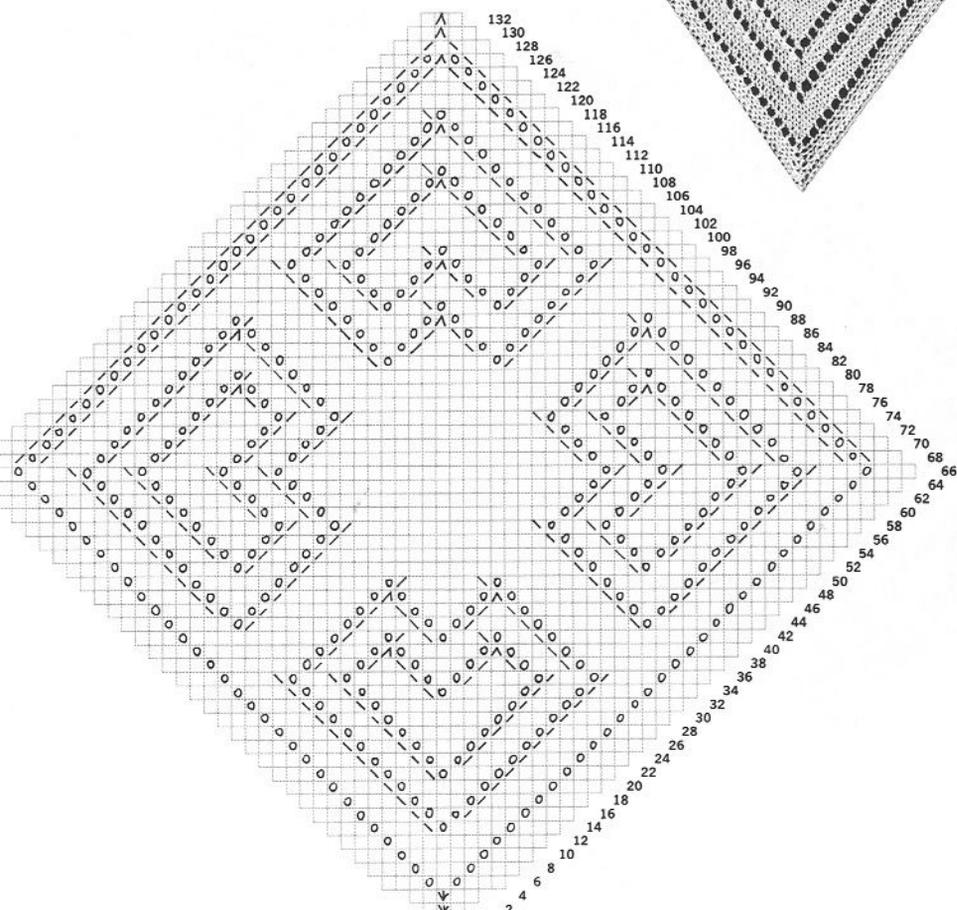
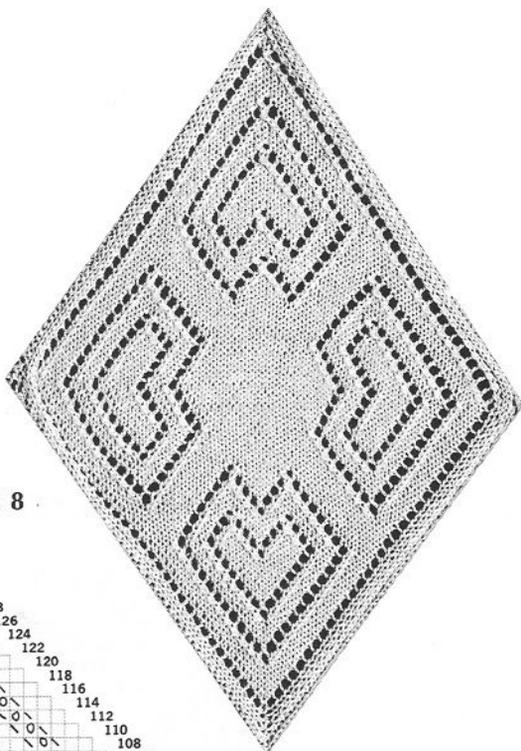


Figure 59 LACE 8



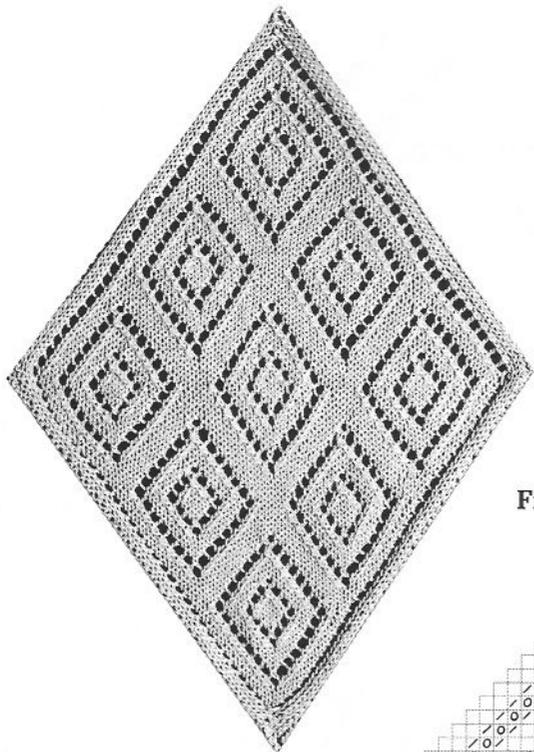
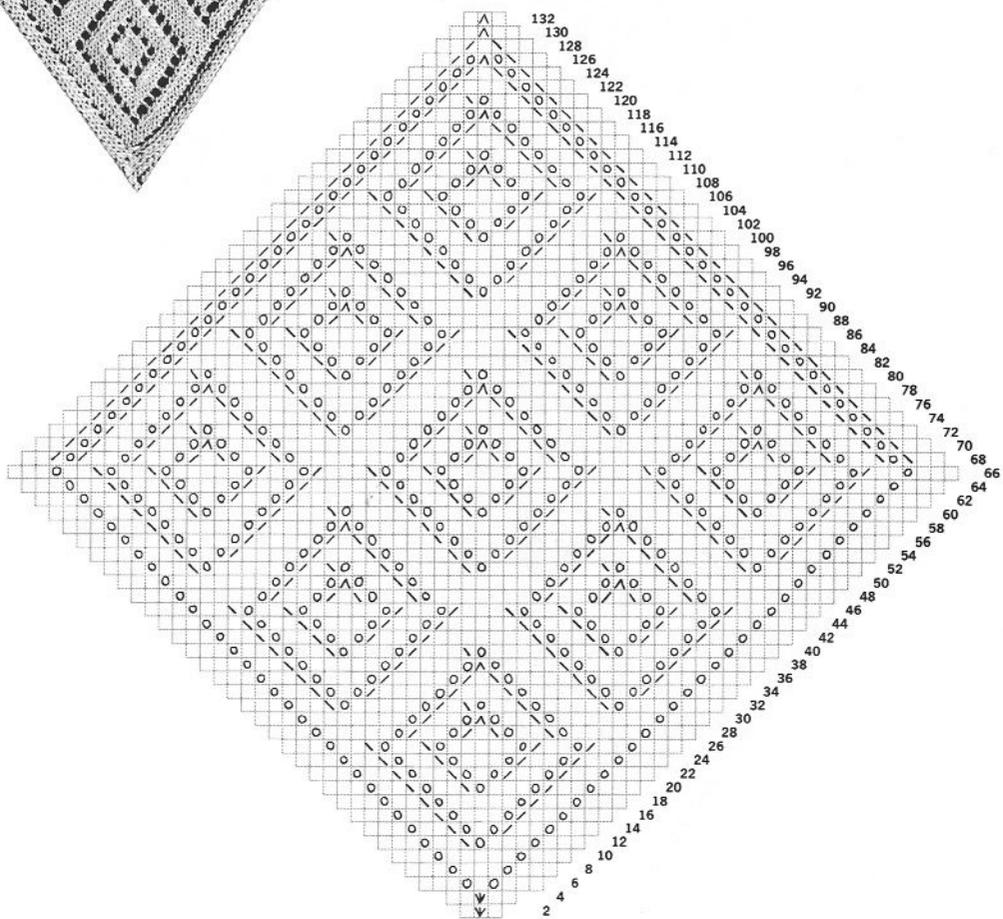


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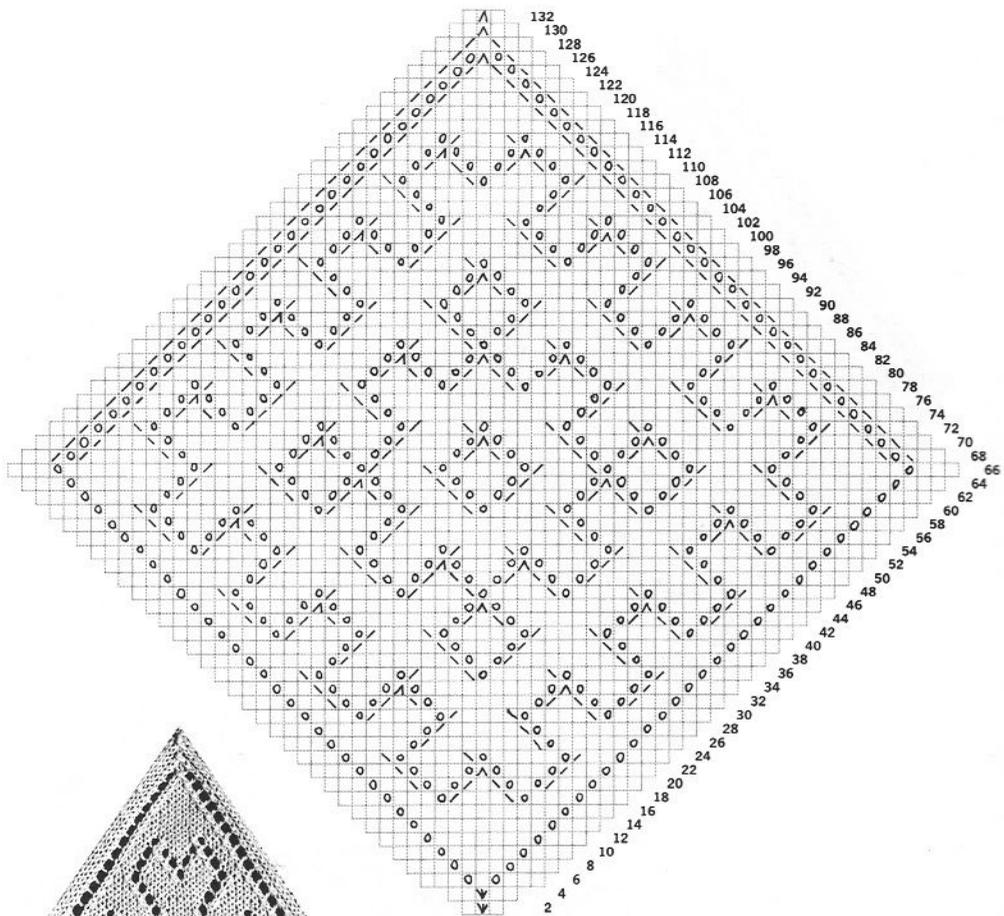
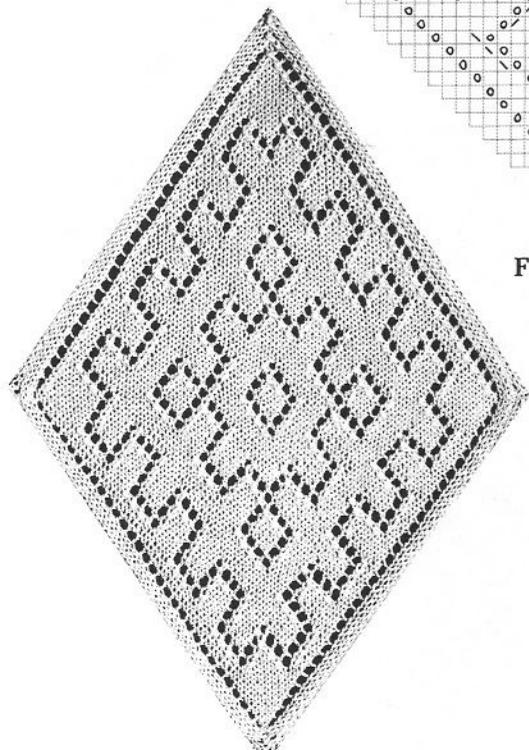


Figure 61 LACE 10



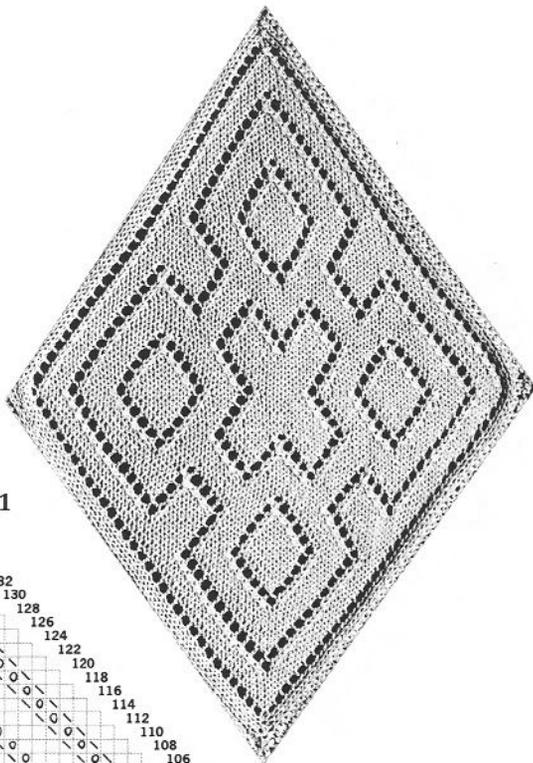
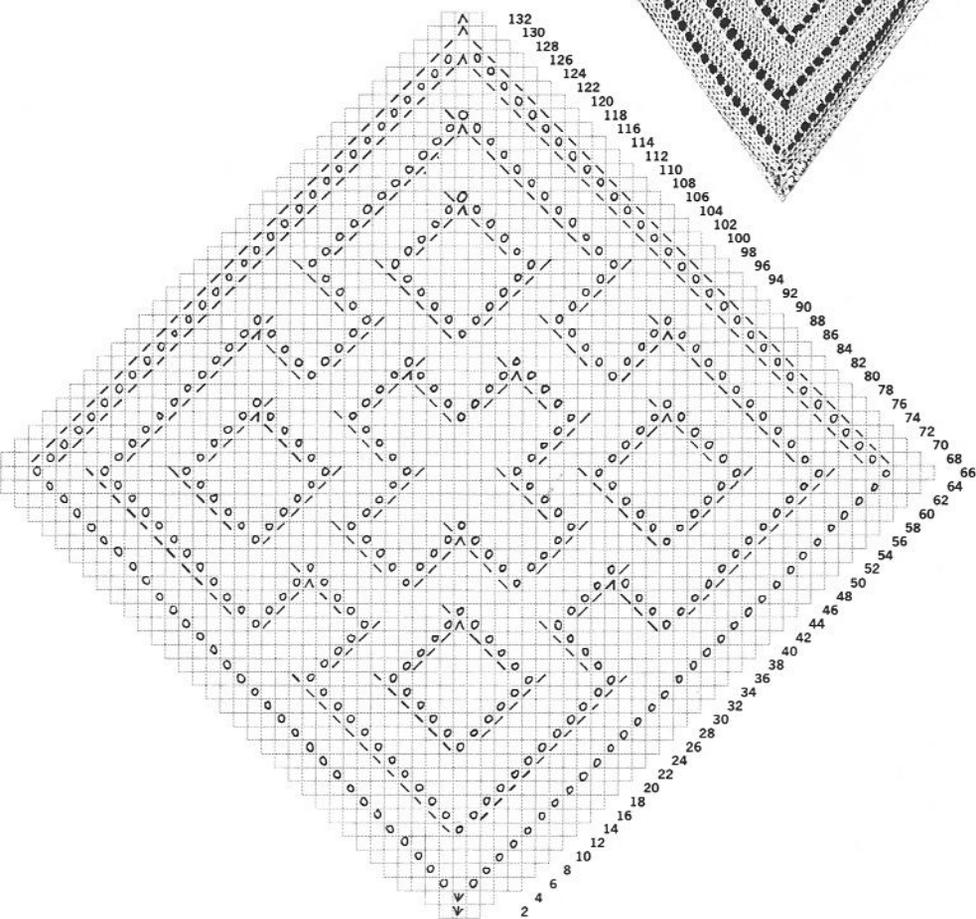


Figure 62 LACE 11



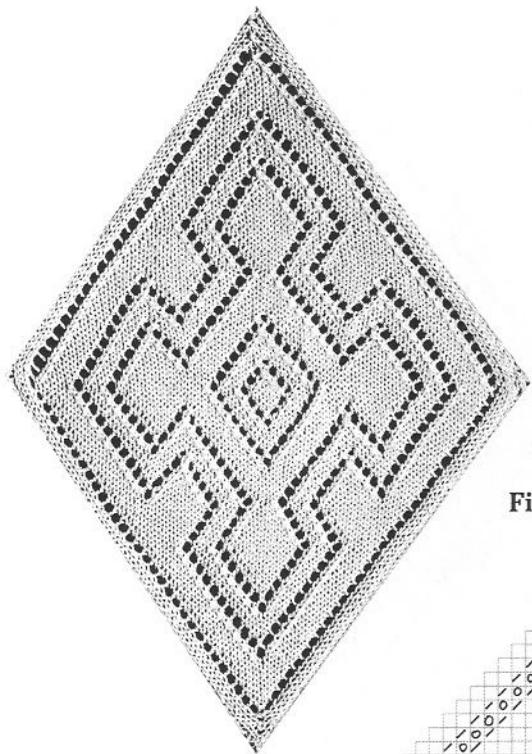
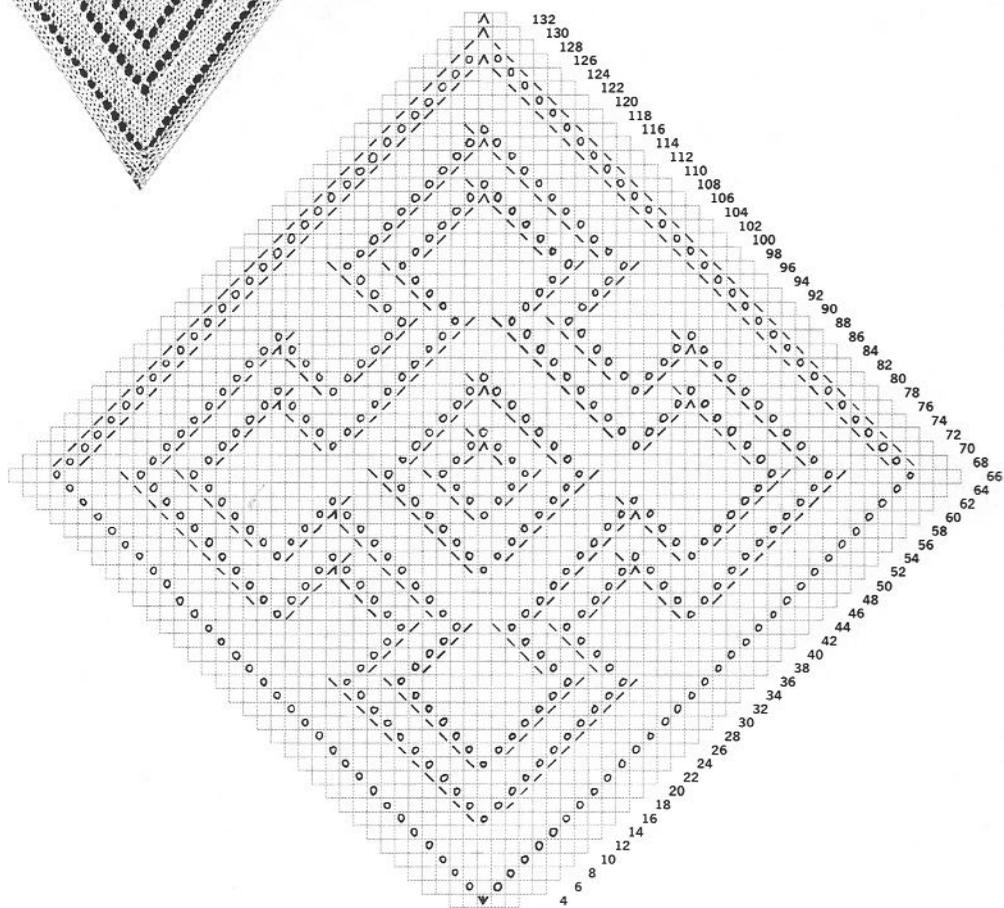


Figure 63 LACE 12



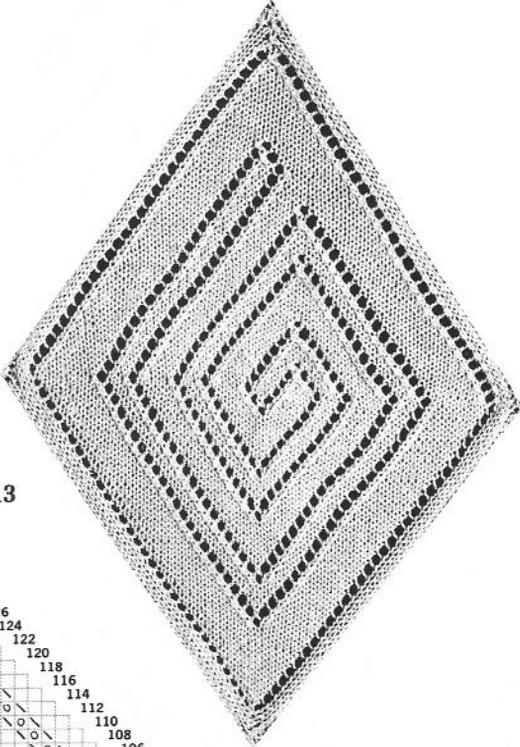
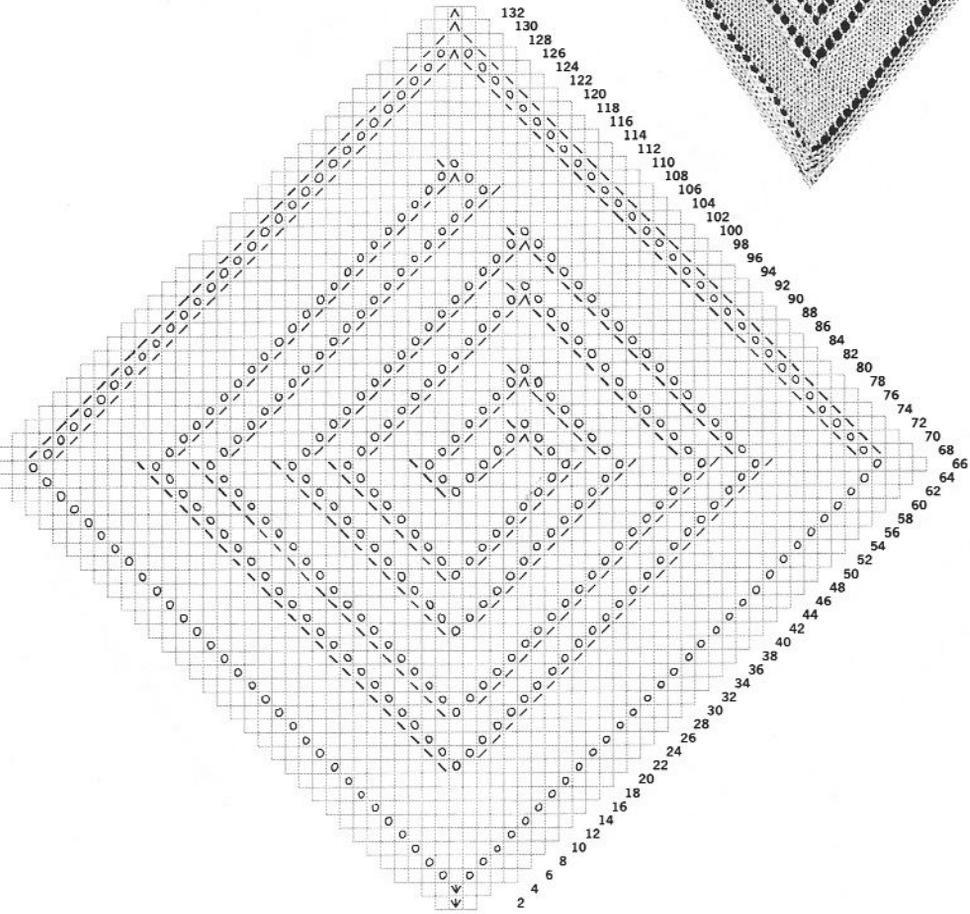


Figure 64 LACE 13



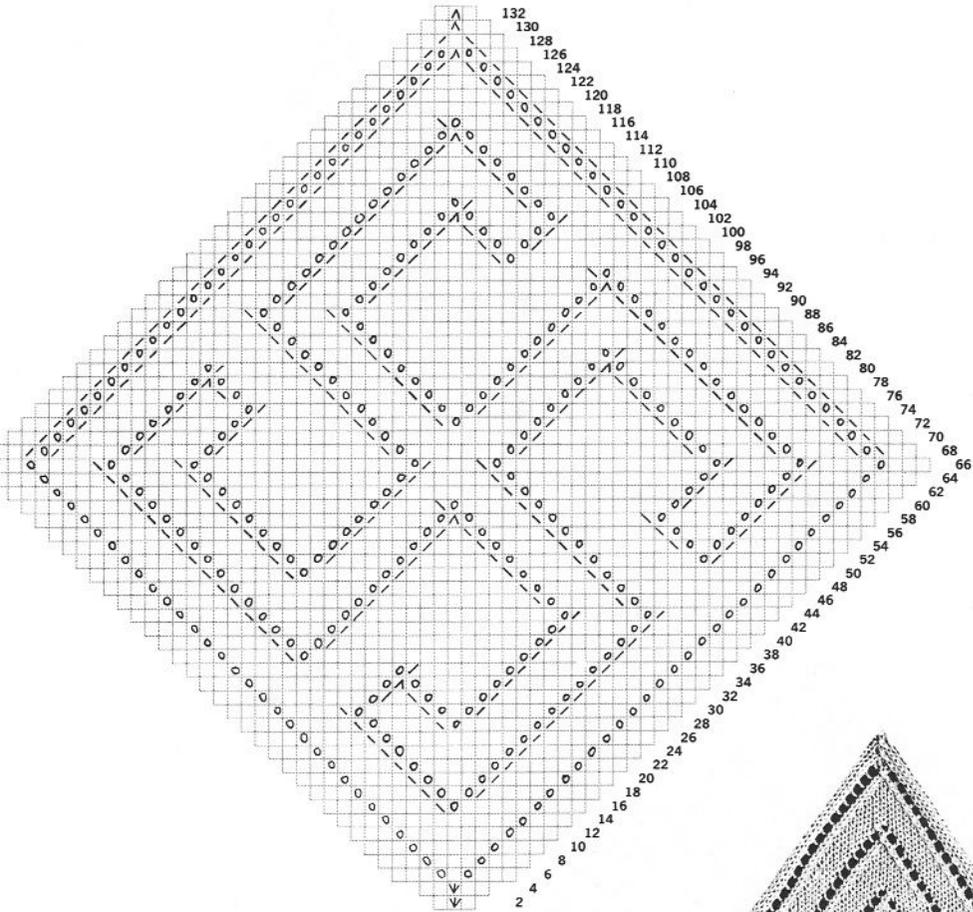
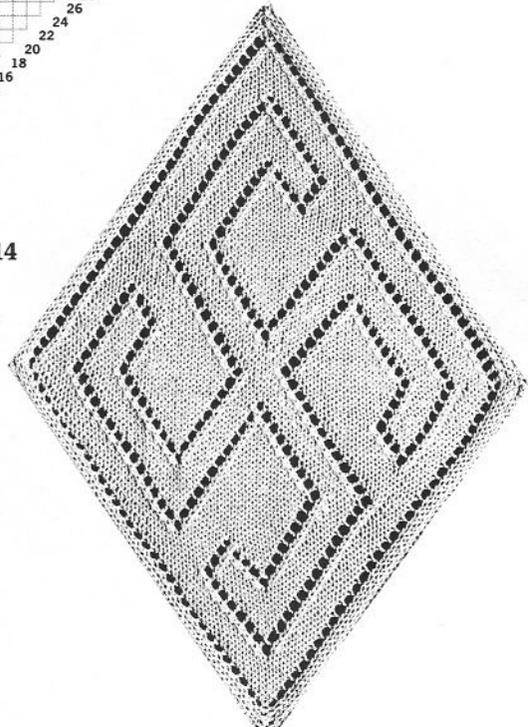


Figure 65 LACE 14



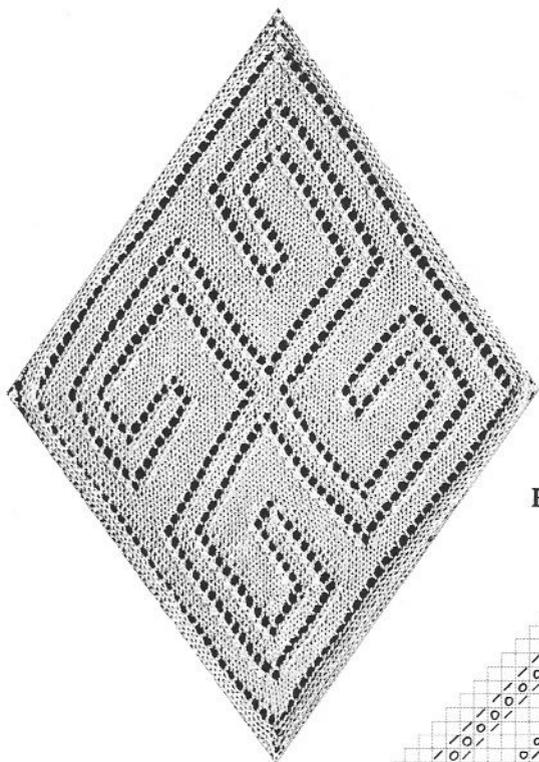
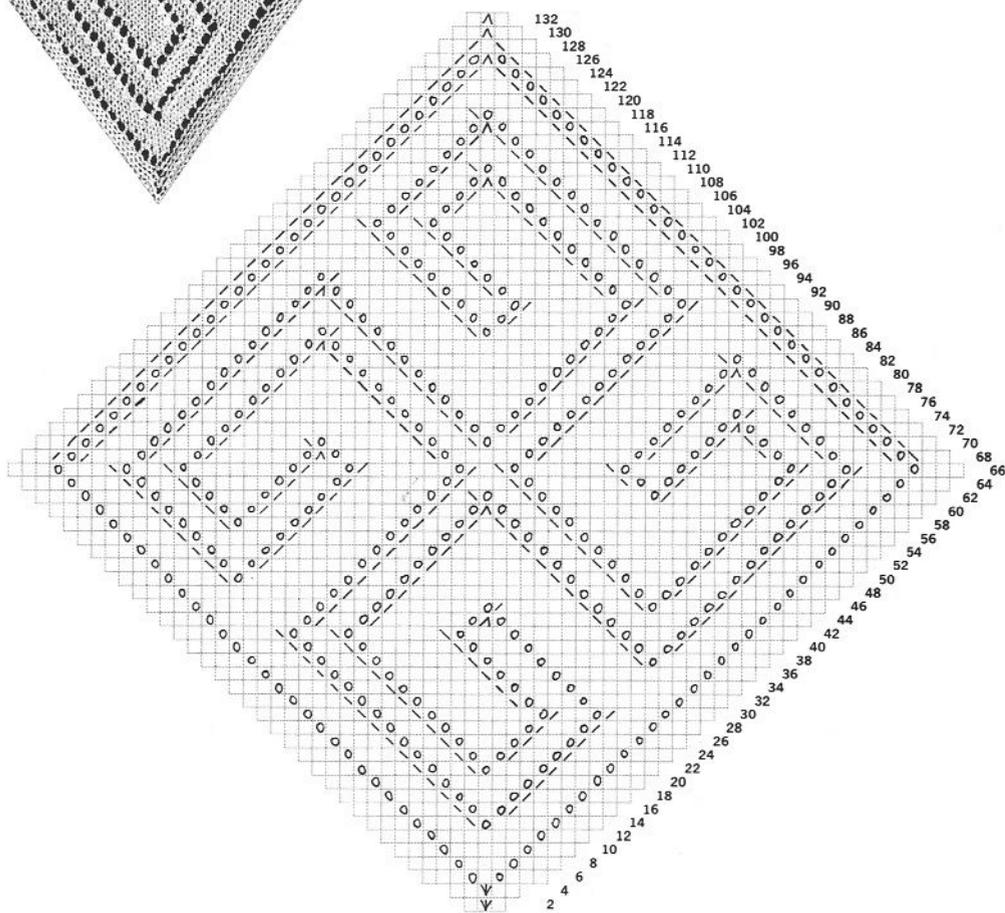


Figure 66 LACE 15



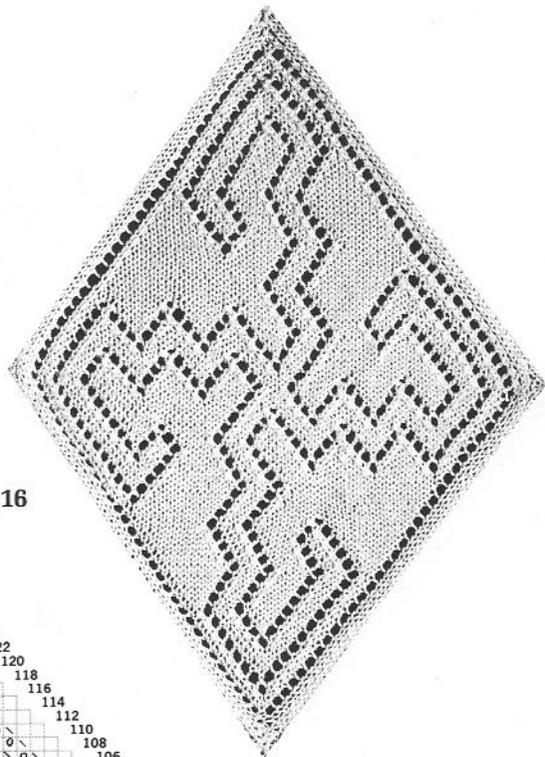
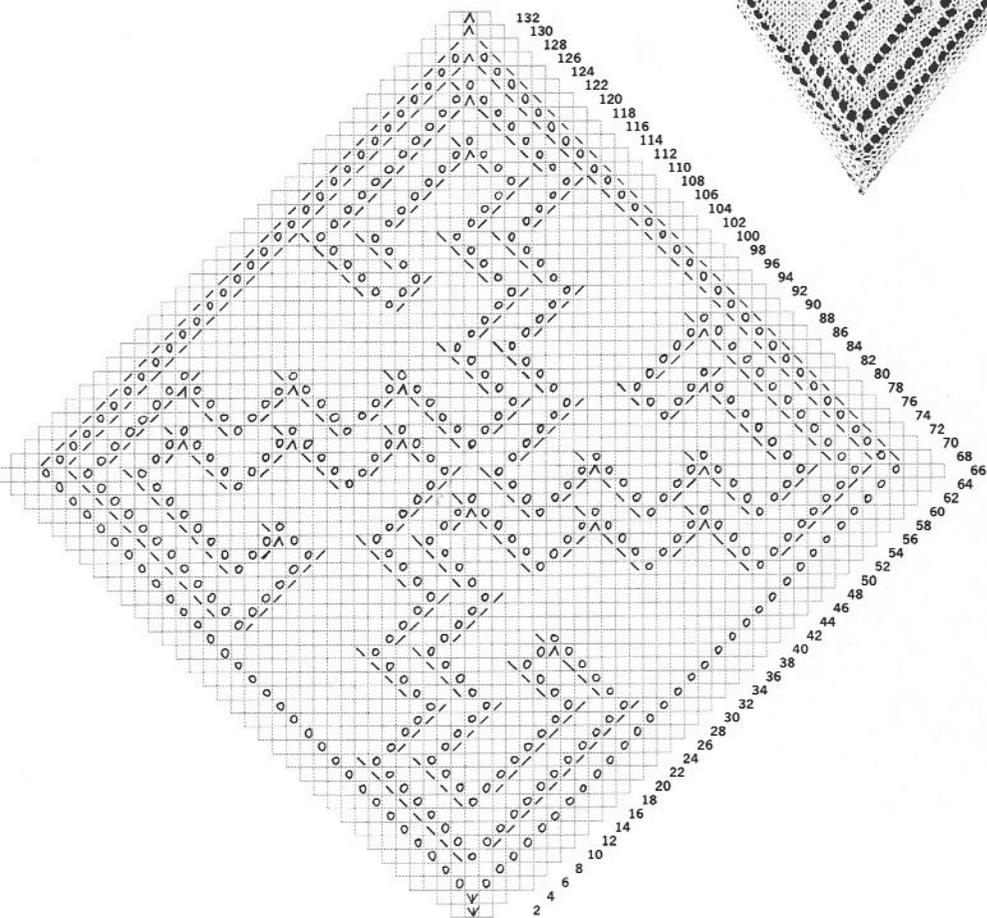


Figure 67 LACE 16



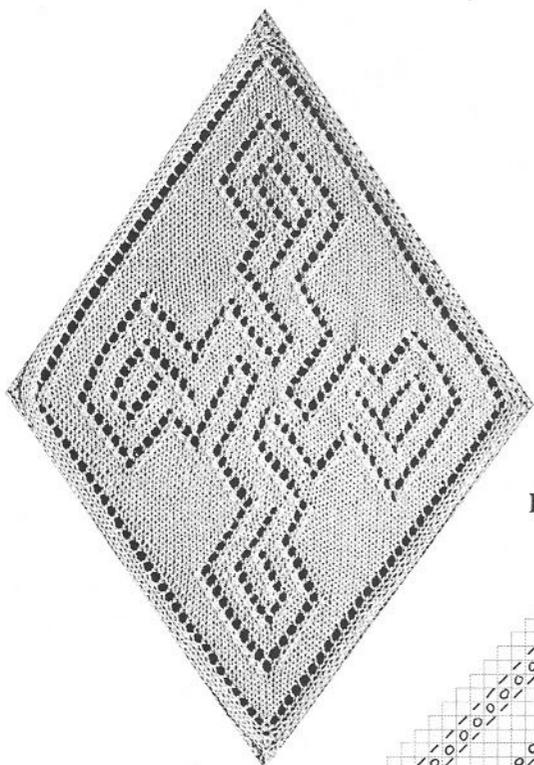
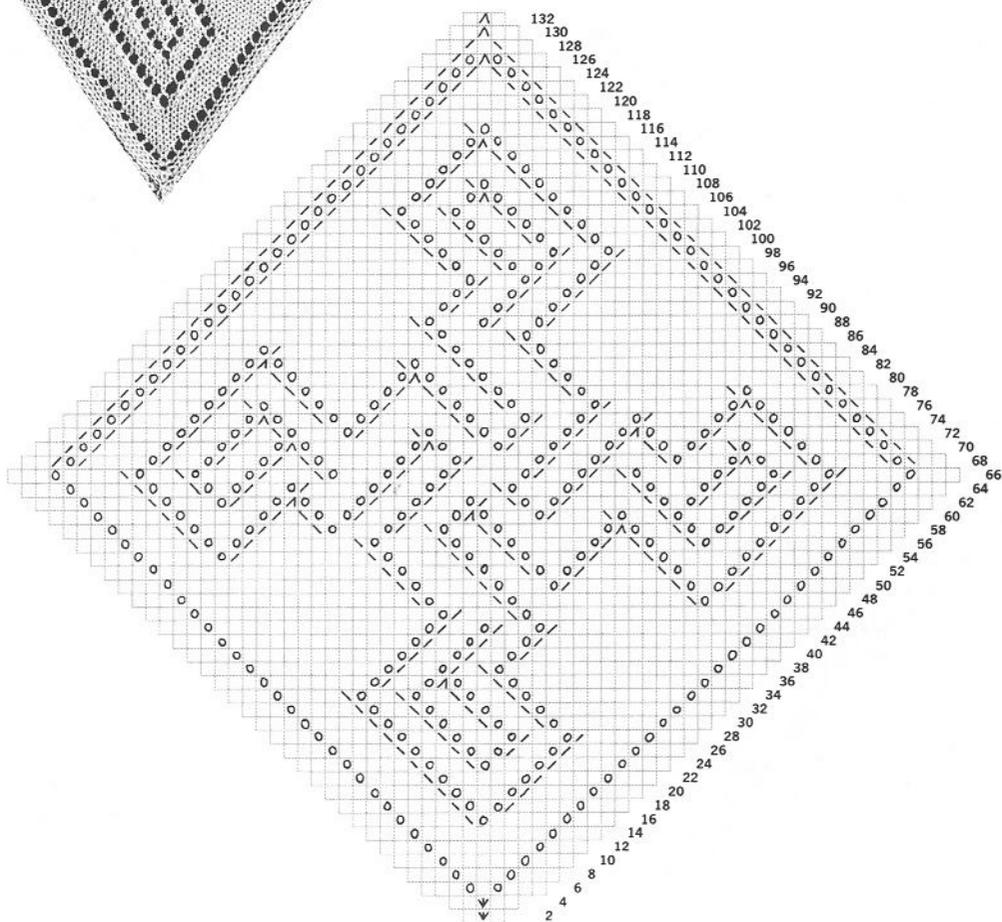


Figure 68 LACE 17



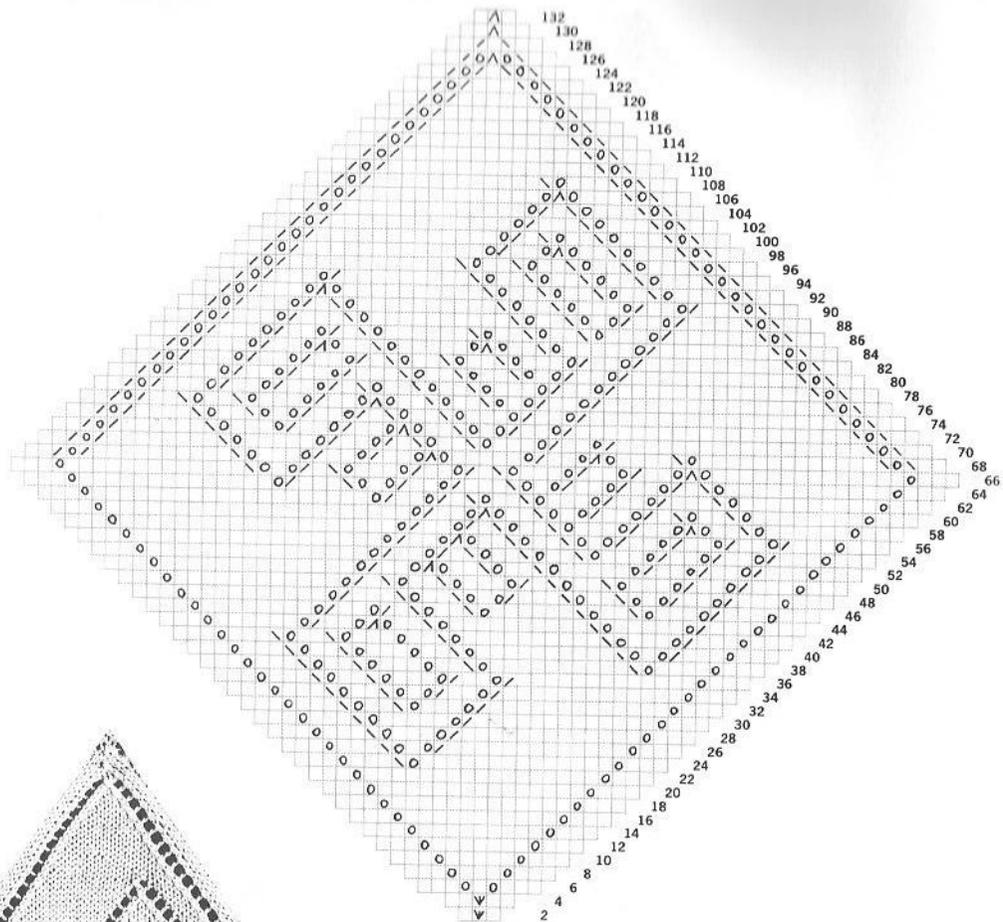
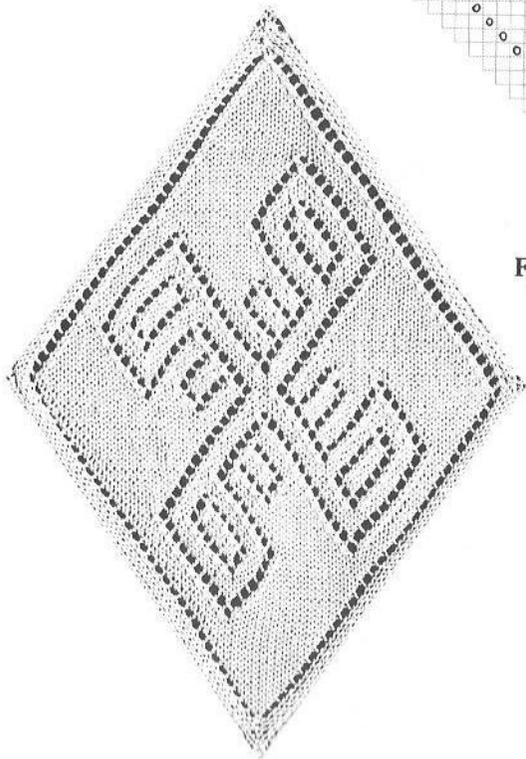


Figure 69 LACE 18



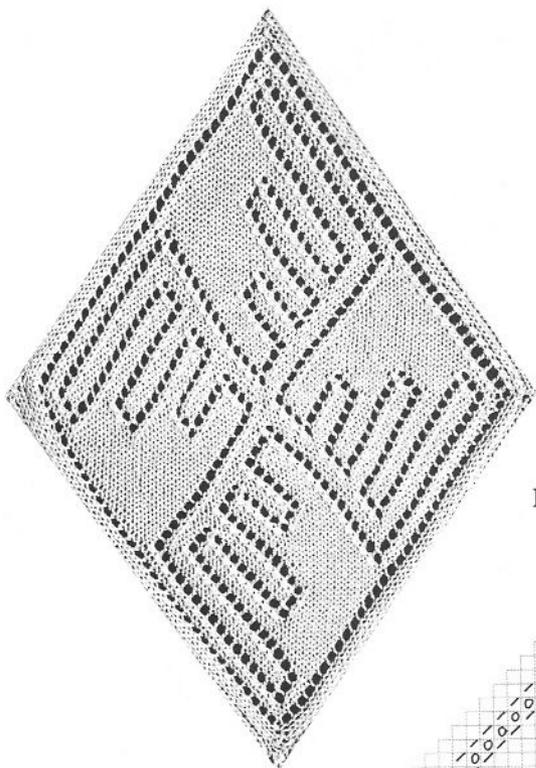
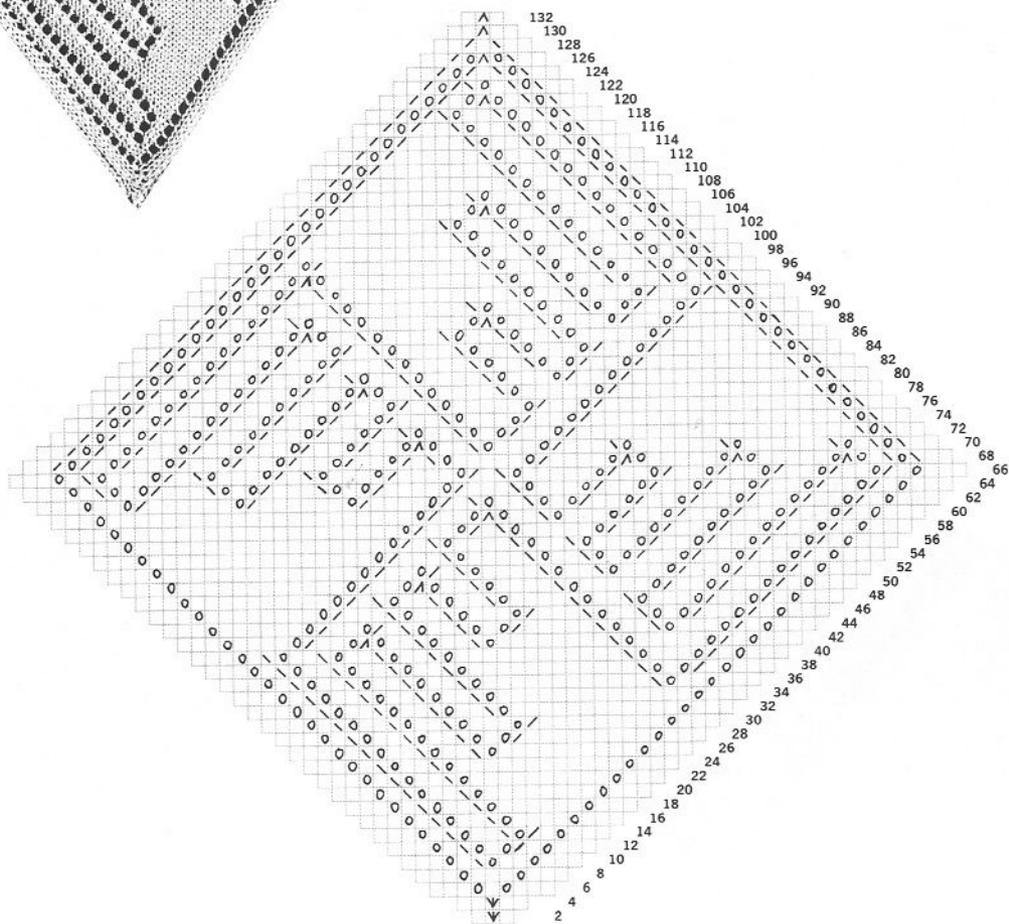


Figure 70 LACE 19



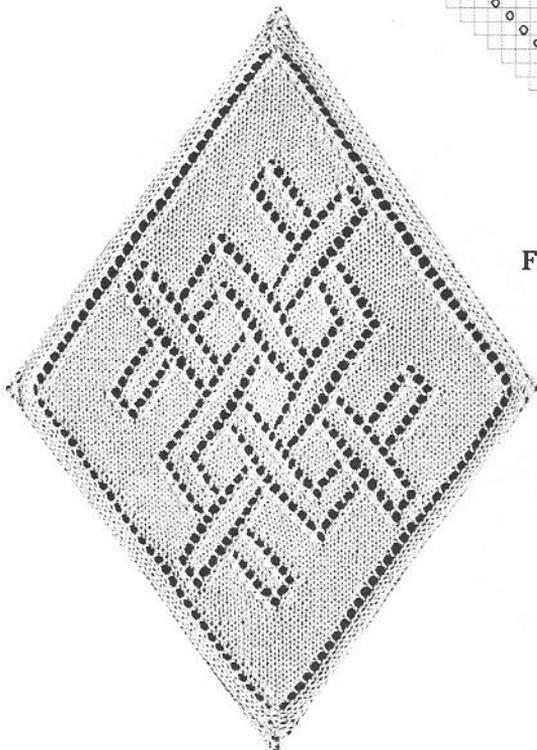
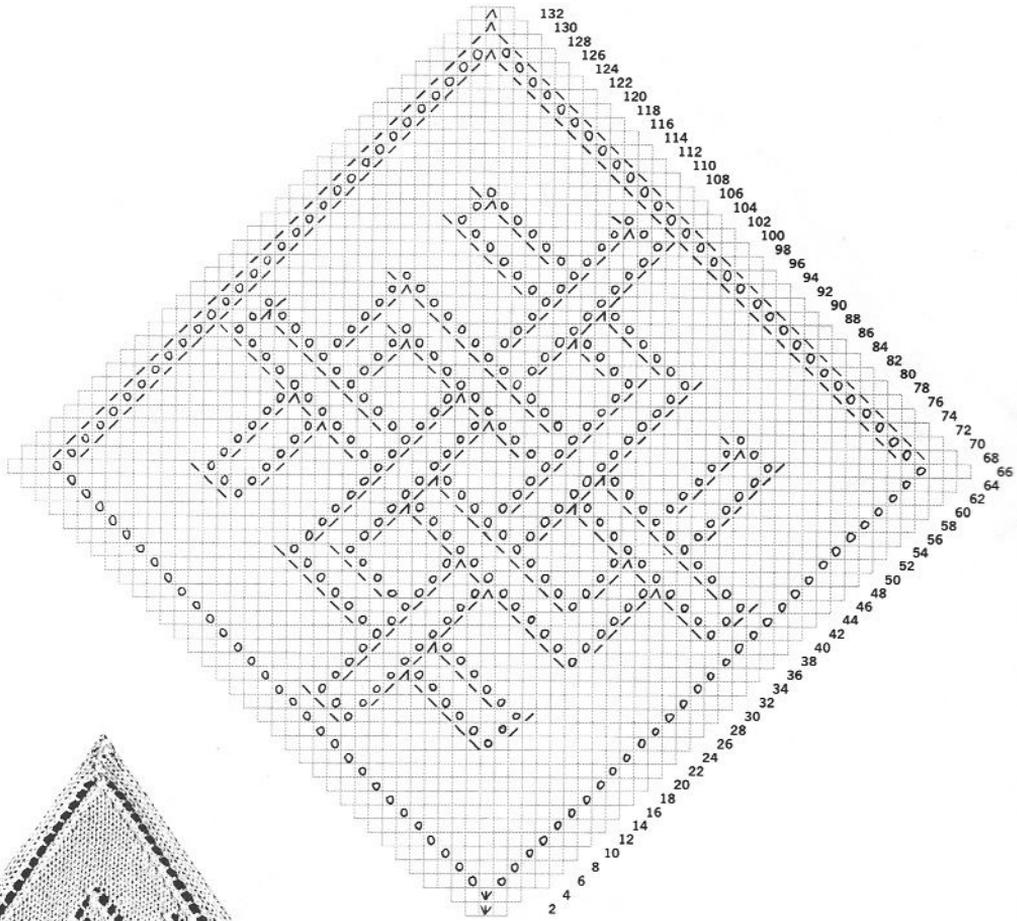


Figure 71 LACE 20

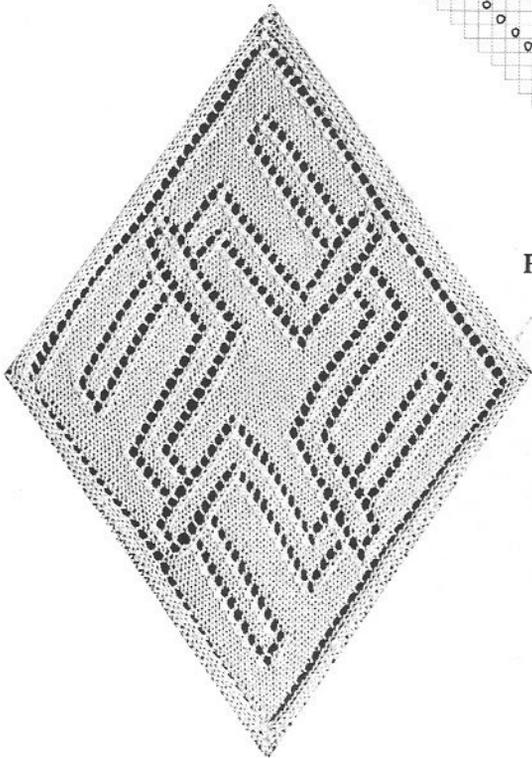
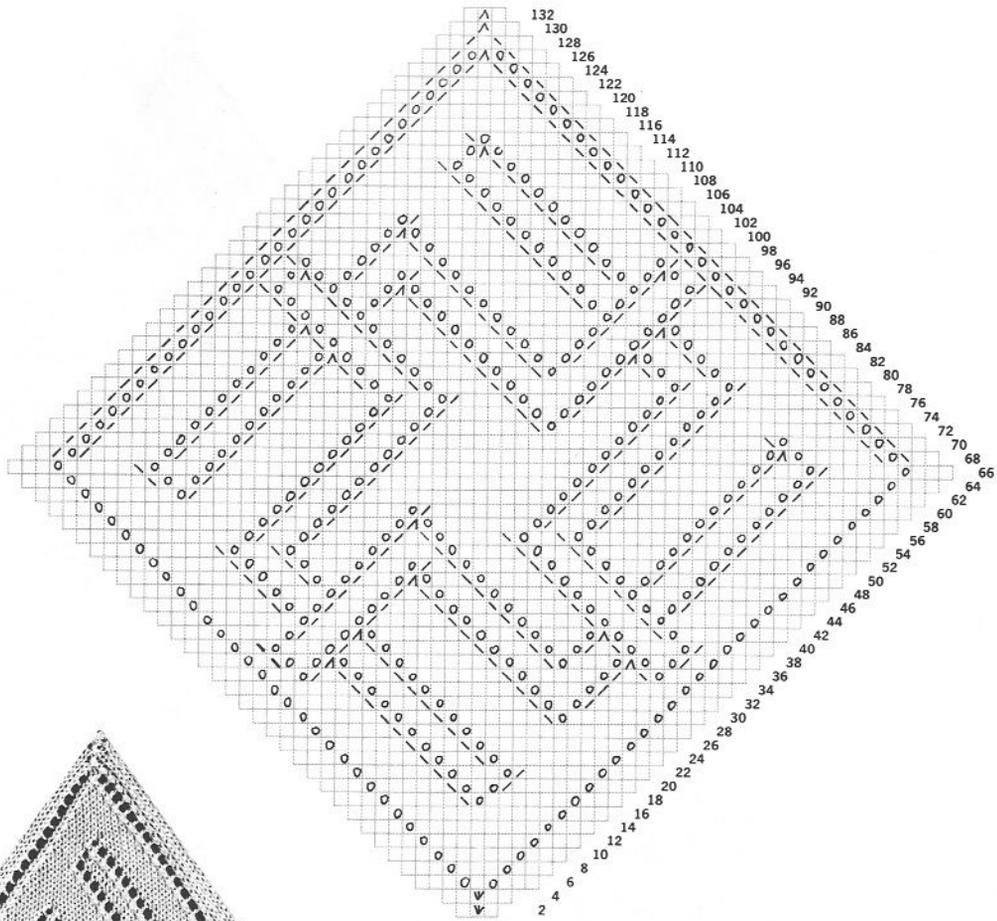
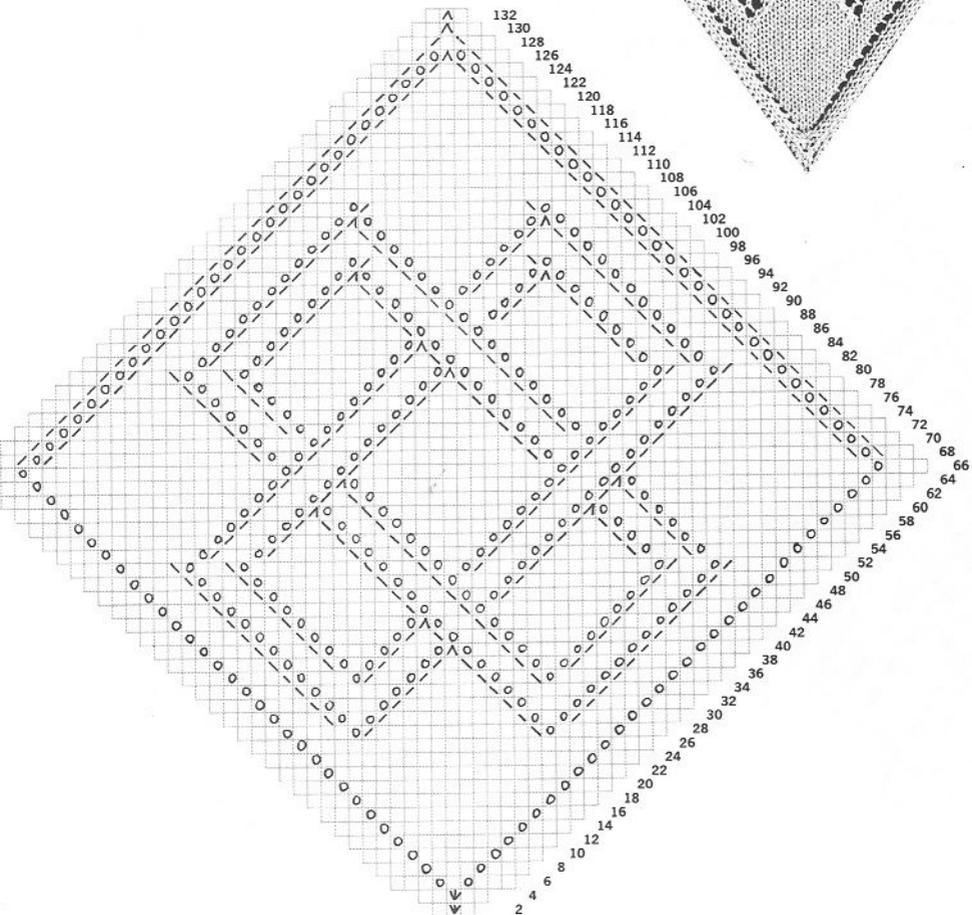
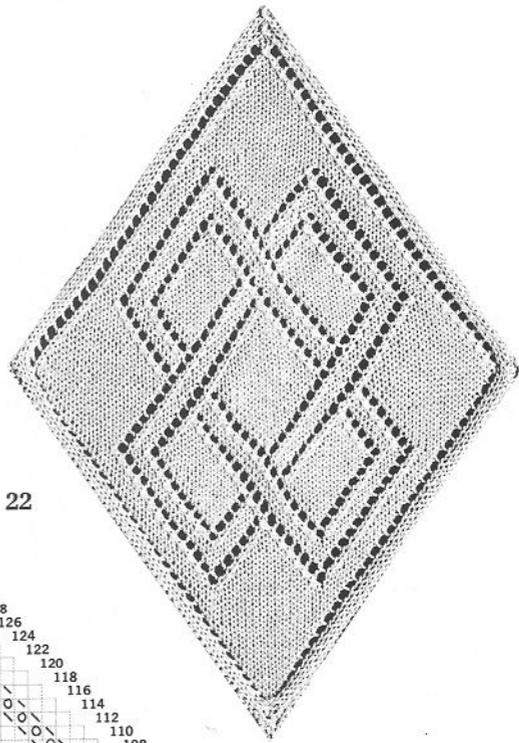


Figure 72 LACE 21

Figure 73 LACE 22



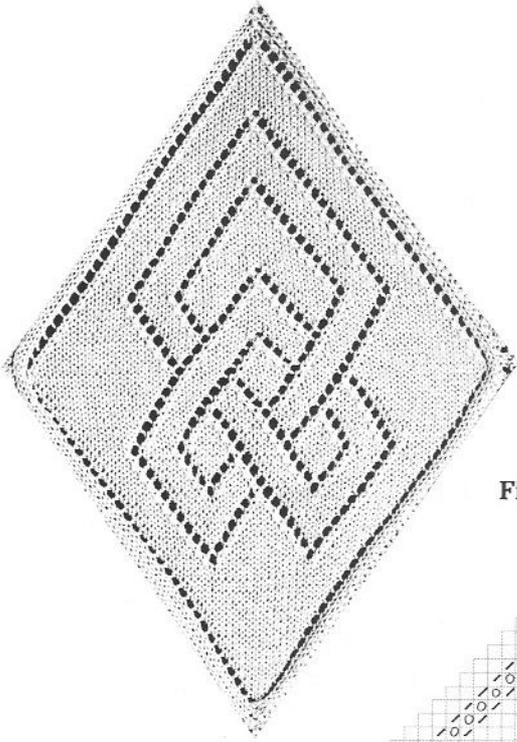
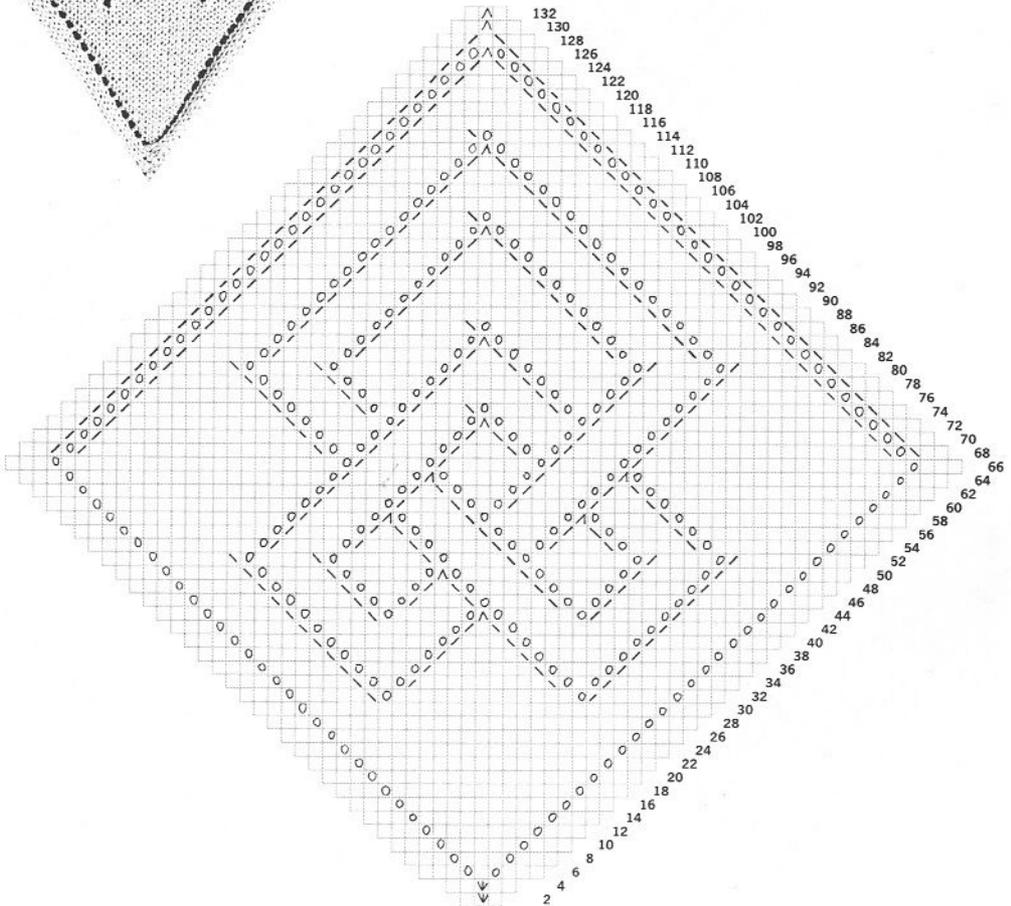


Figure 74 LACE 23



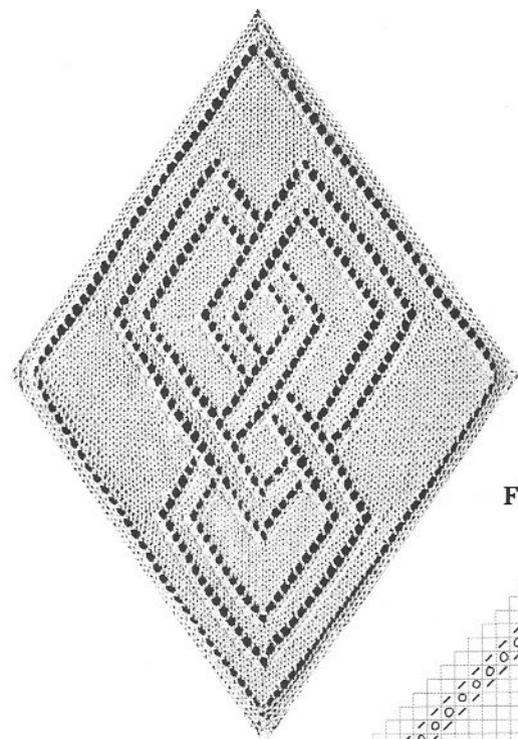
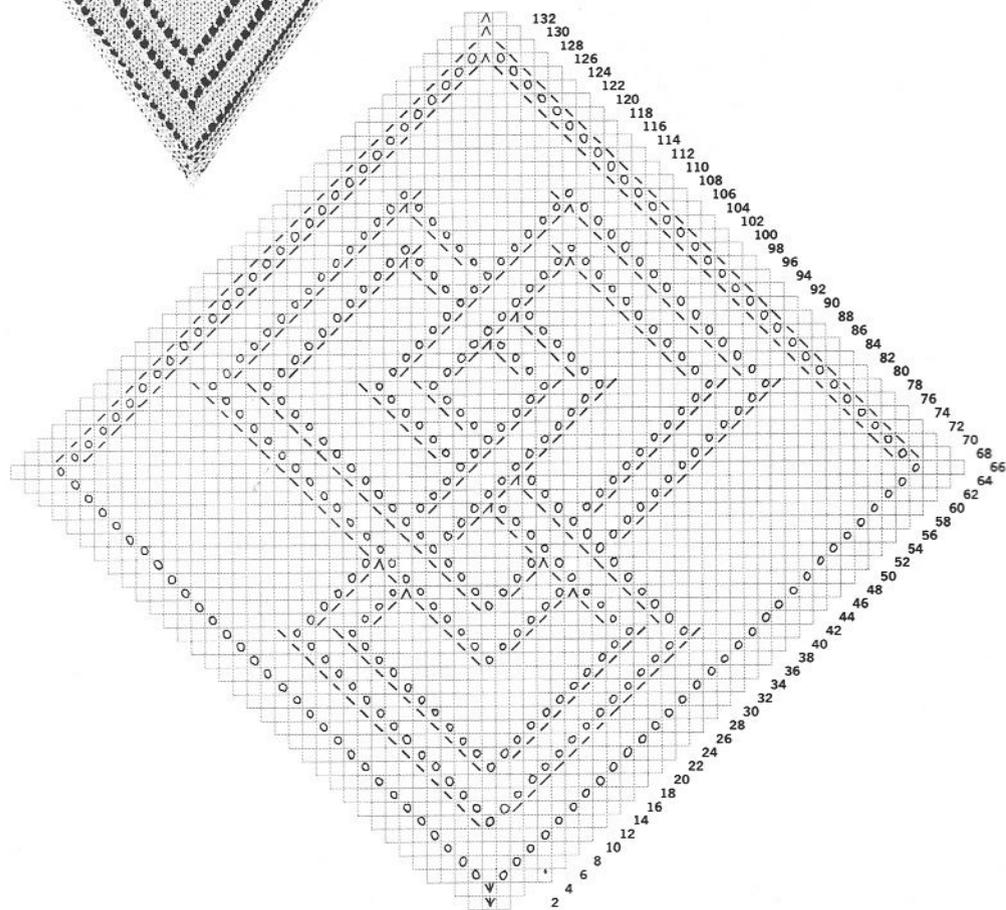


Figure 75 LACE 24



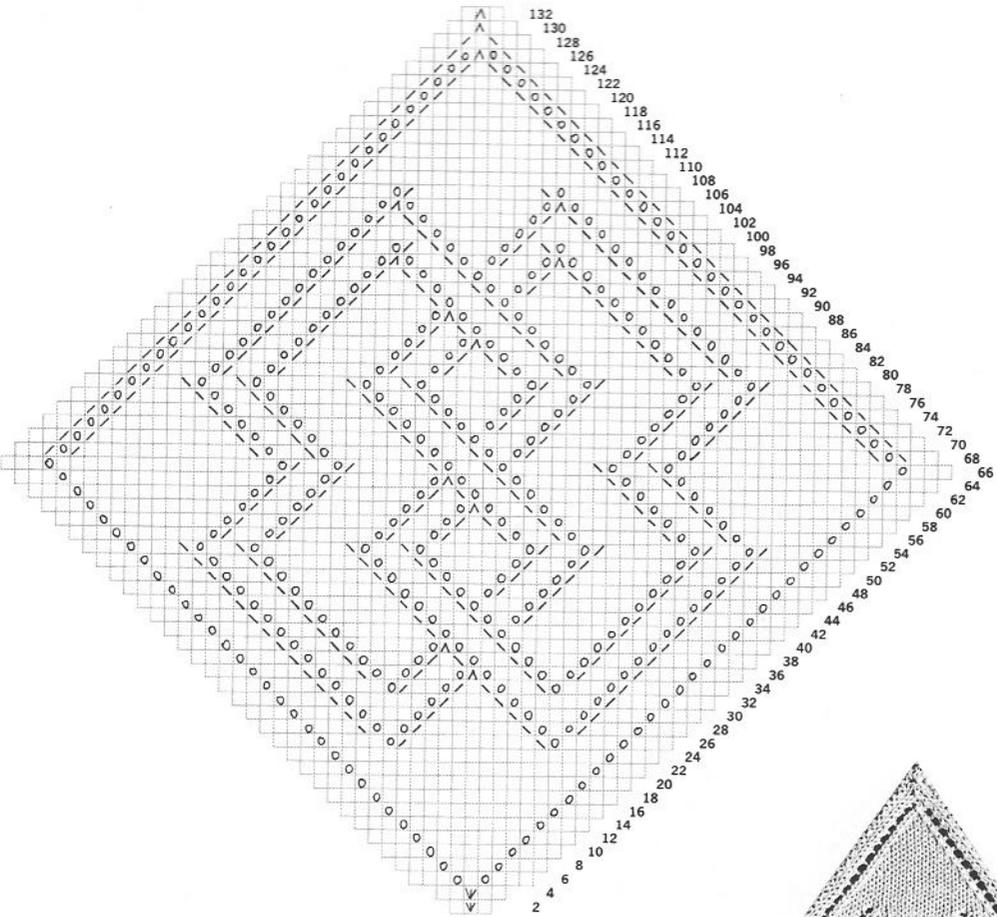
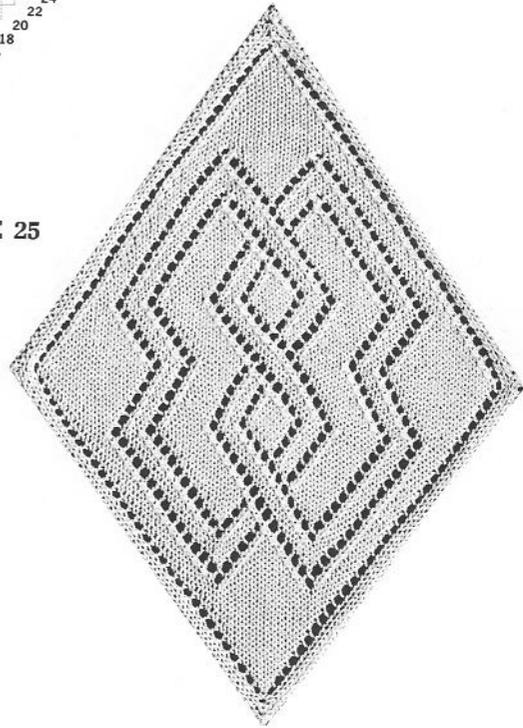


Figure 76 LACE 25



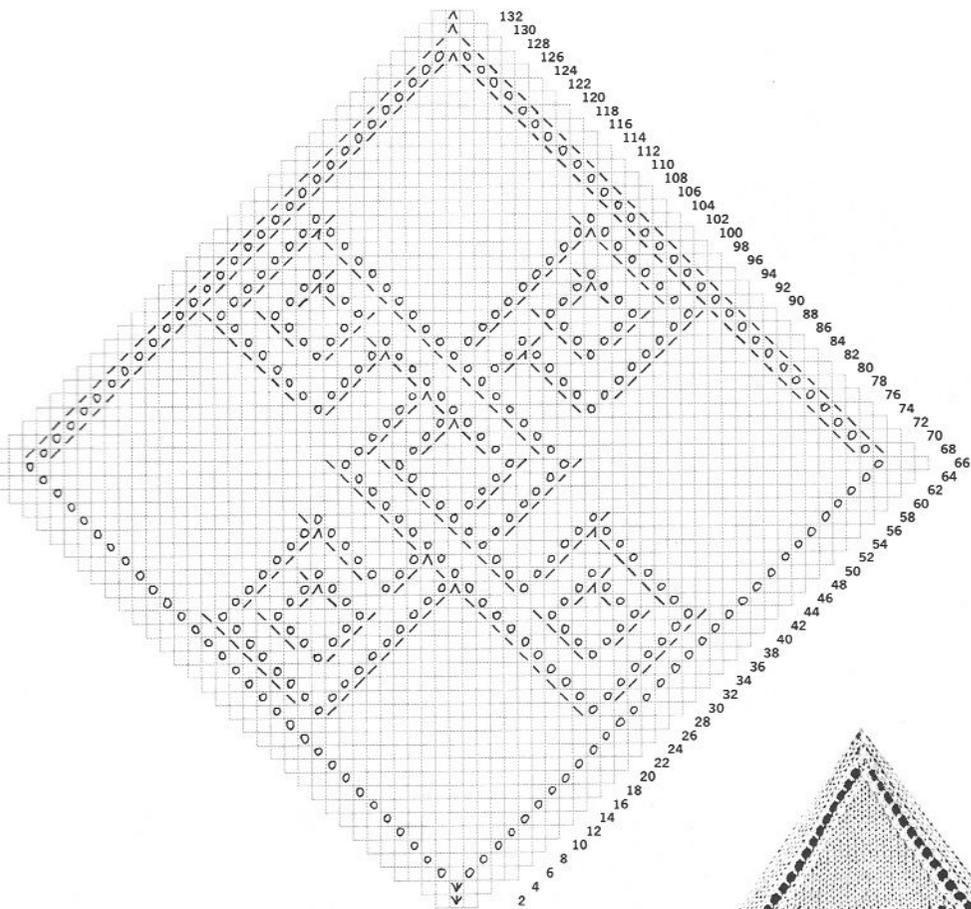
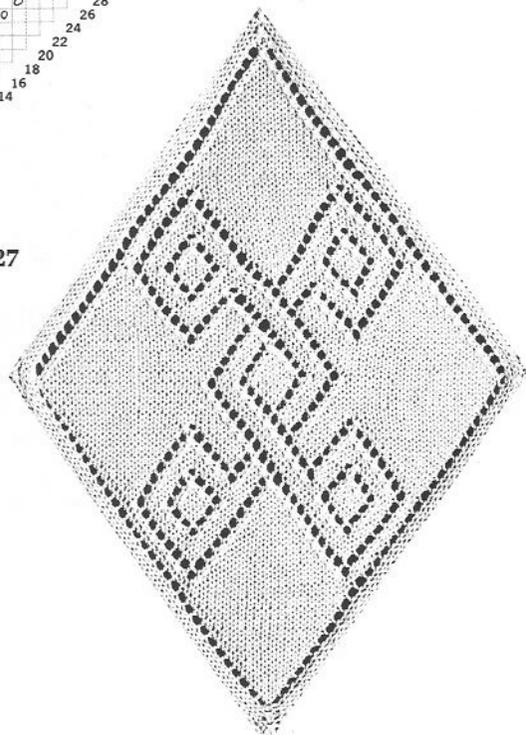


Figure 78 LACE 27



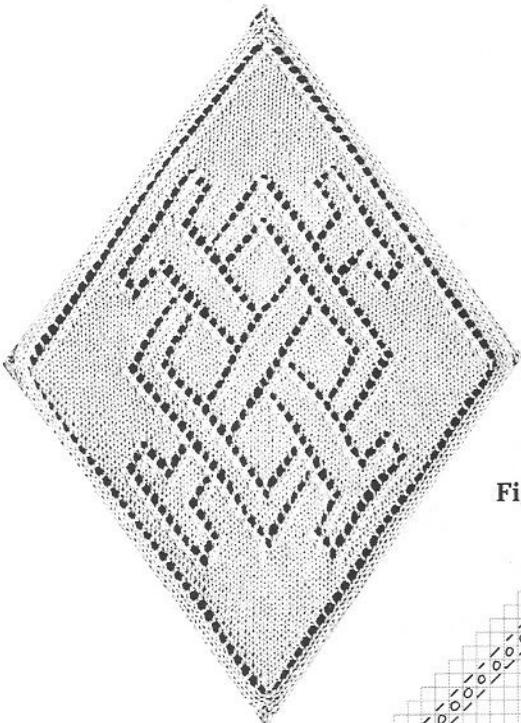
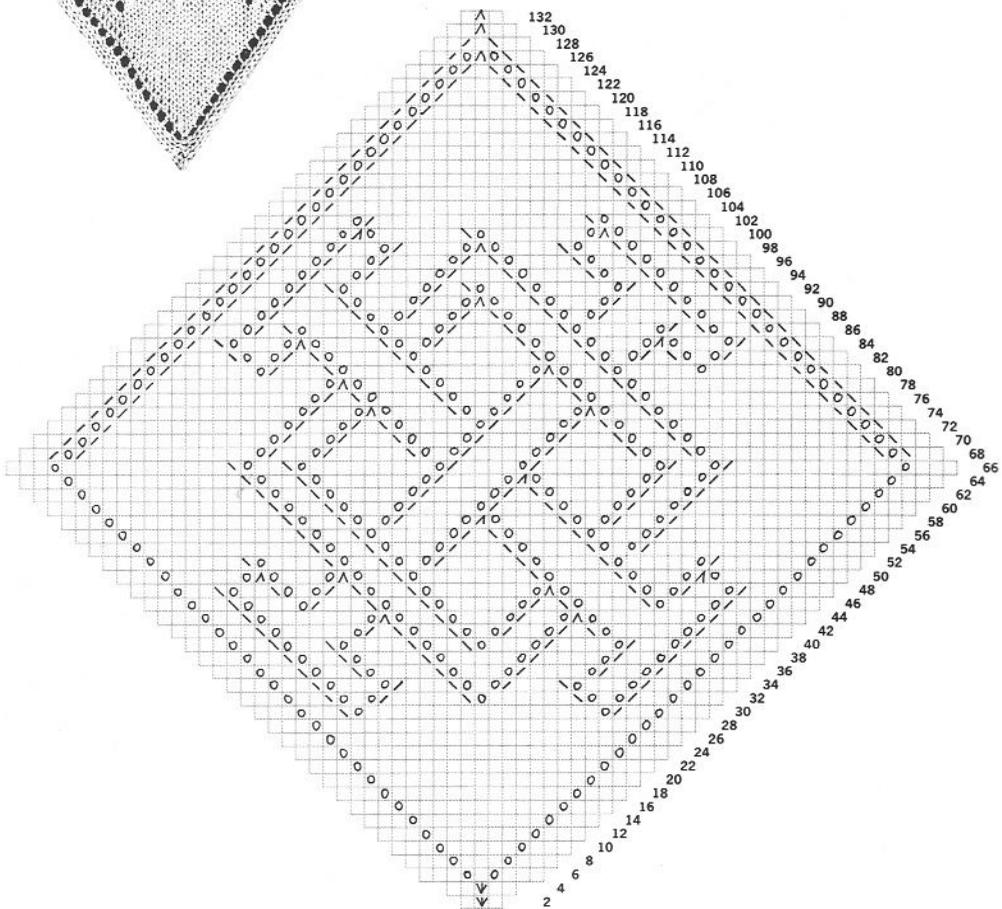


Figure 79 LACE 28



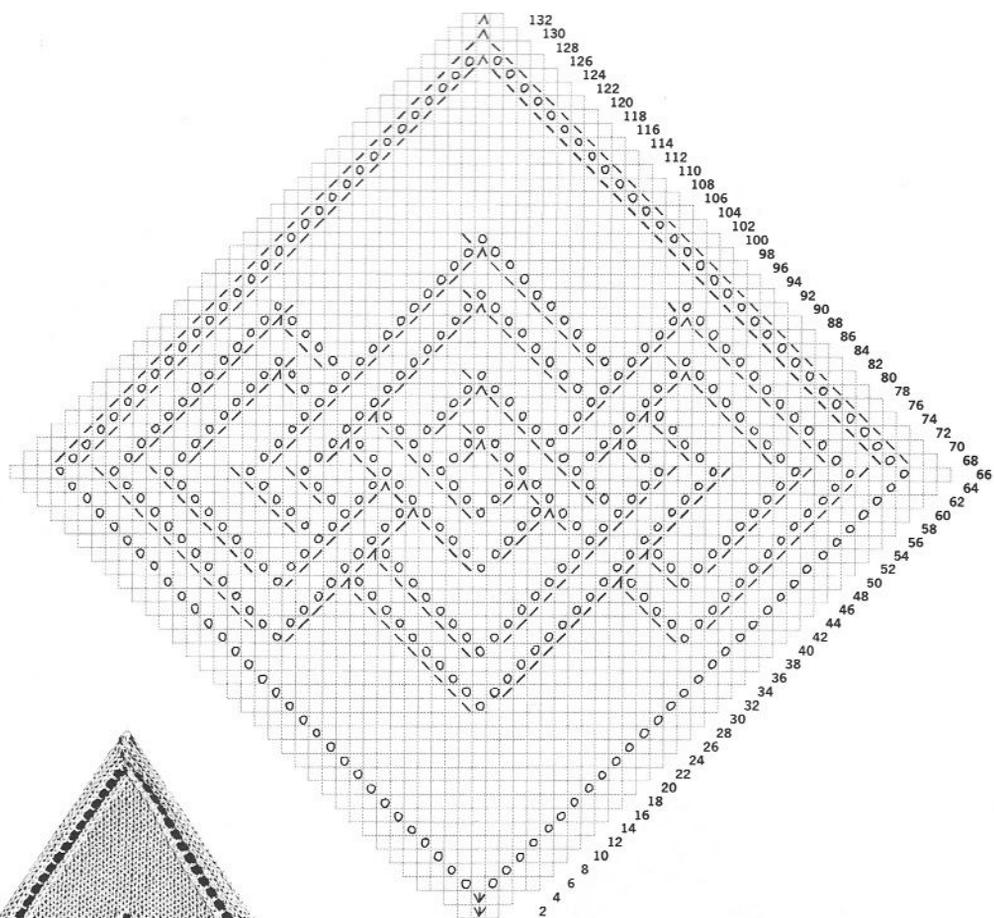
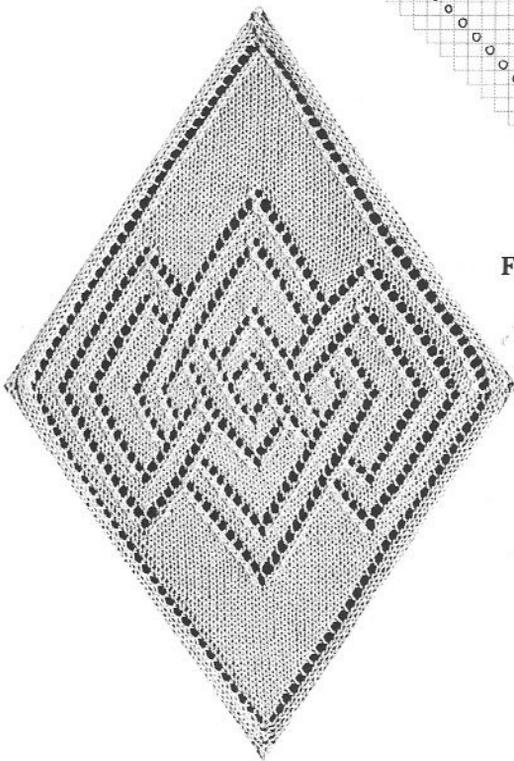


Figure 80 LACE 29



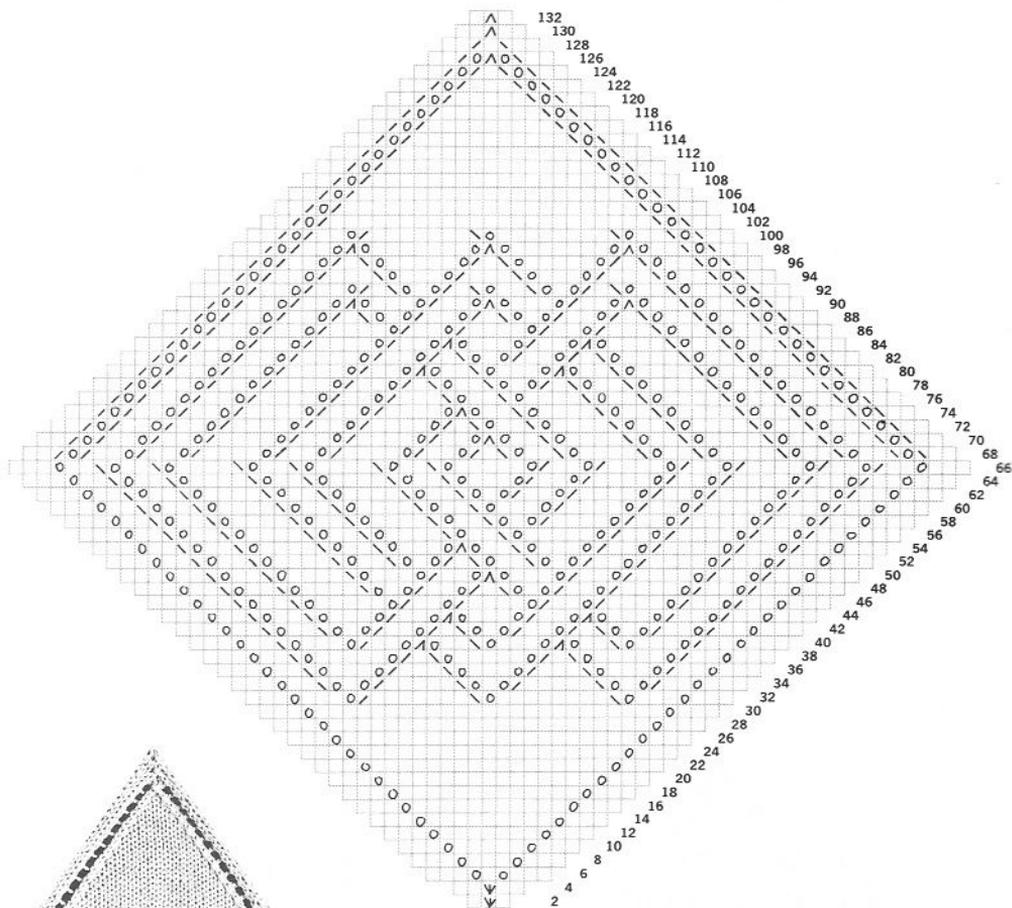
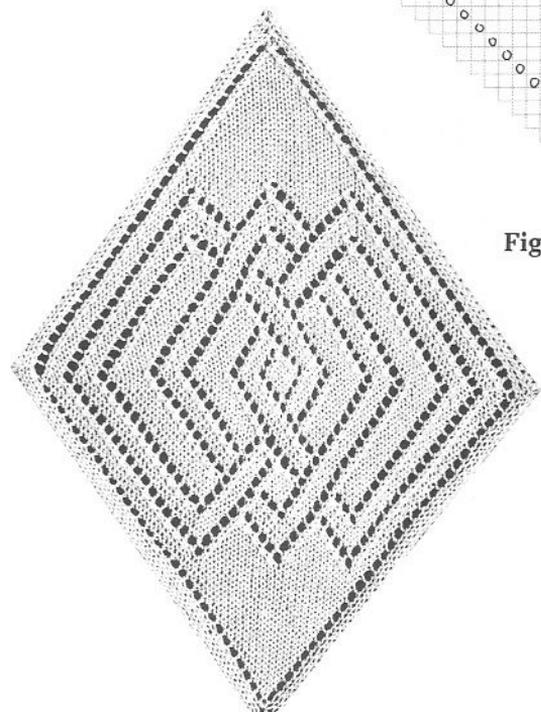


Figure 81 LACE 30



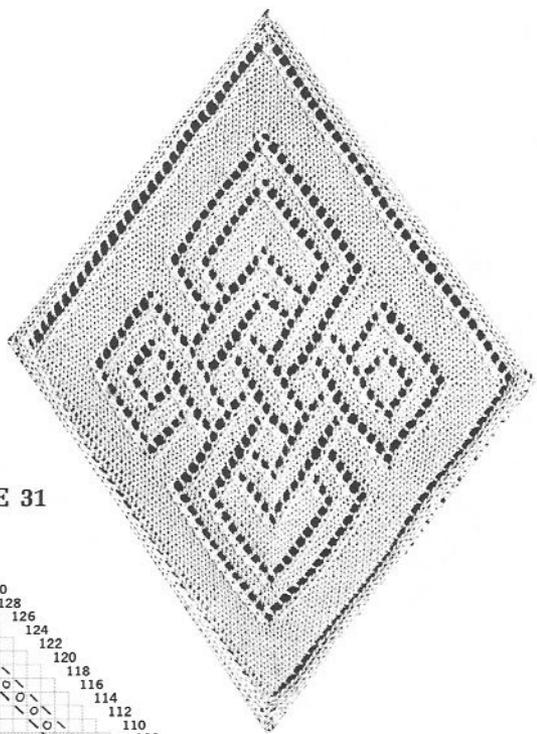
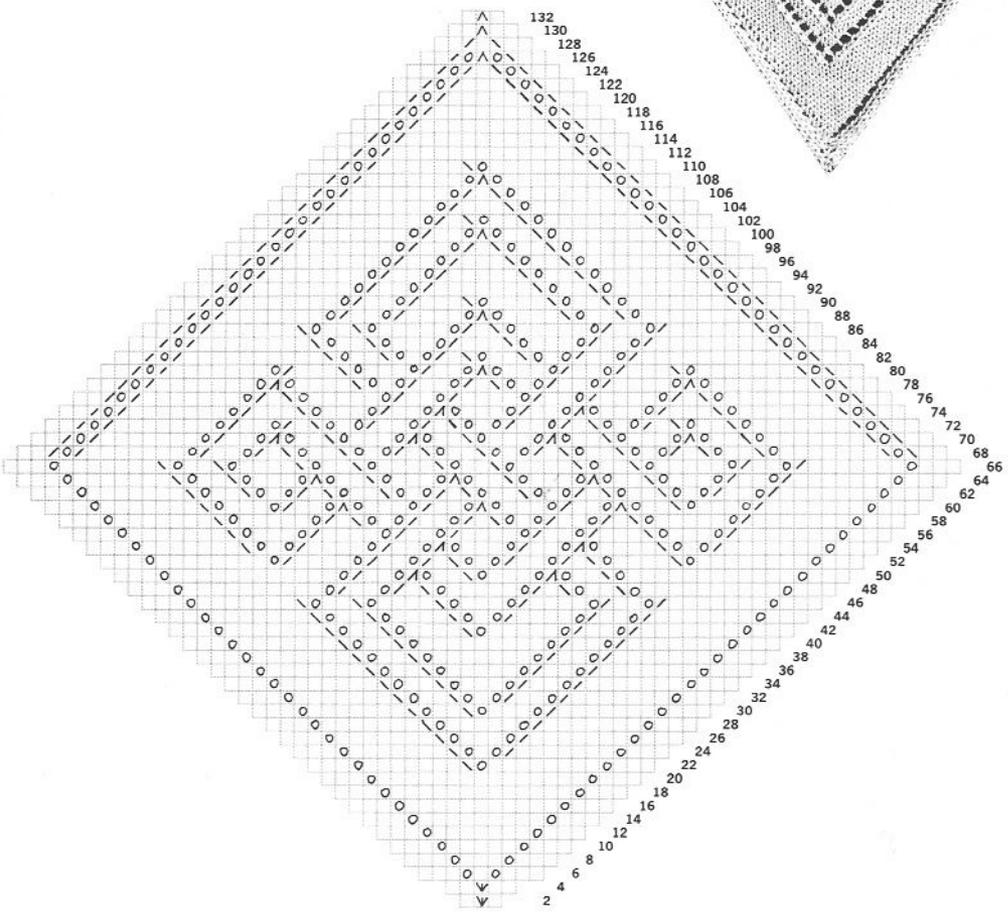


Figure 82 LACE 31



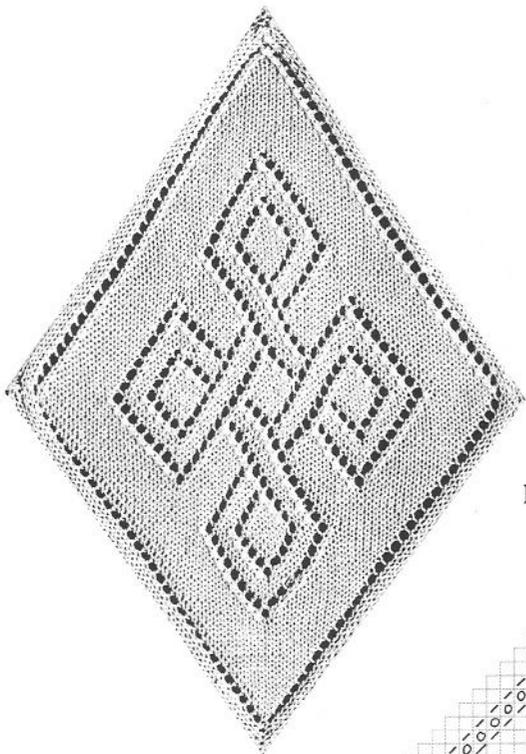
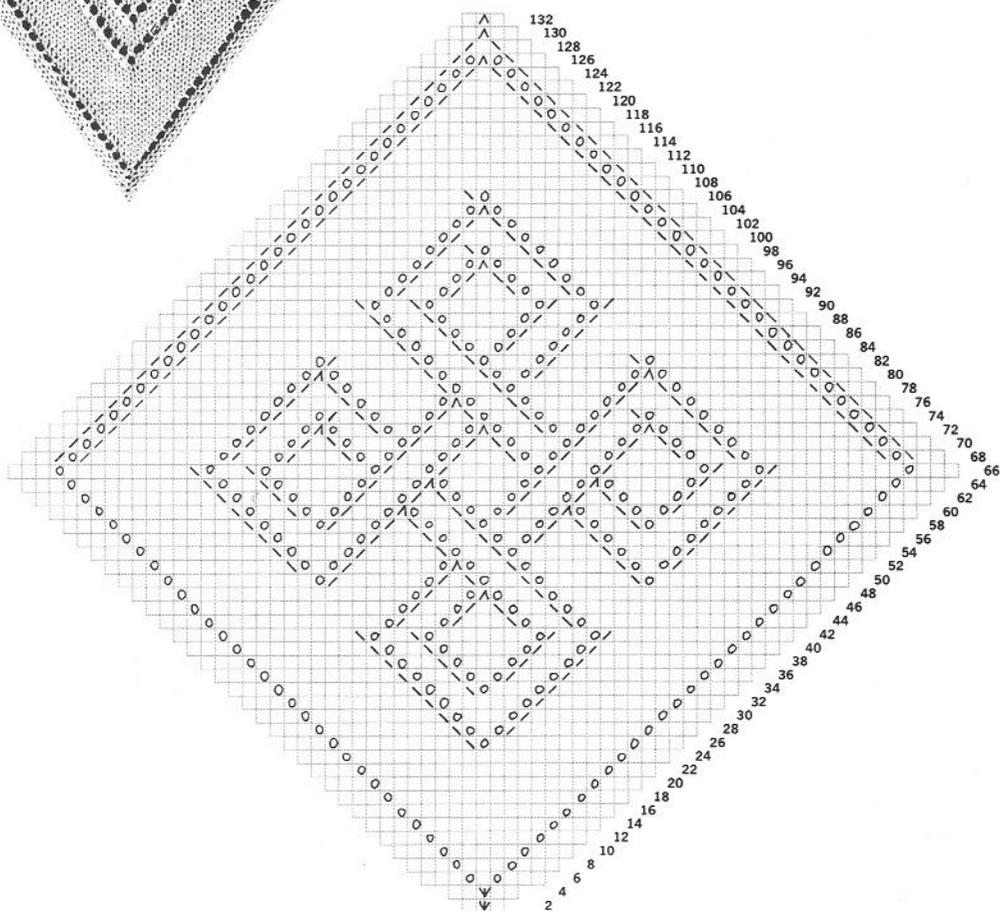


Figure 83 LACE 32



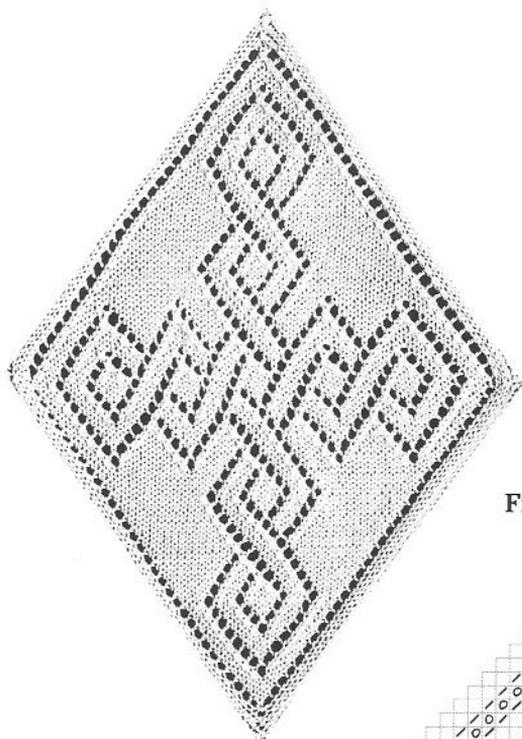
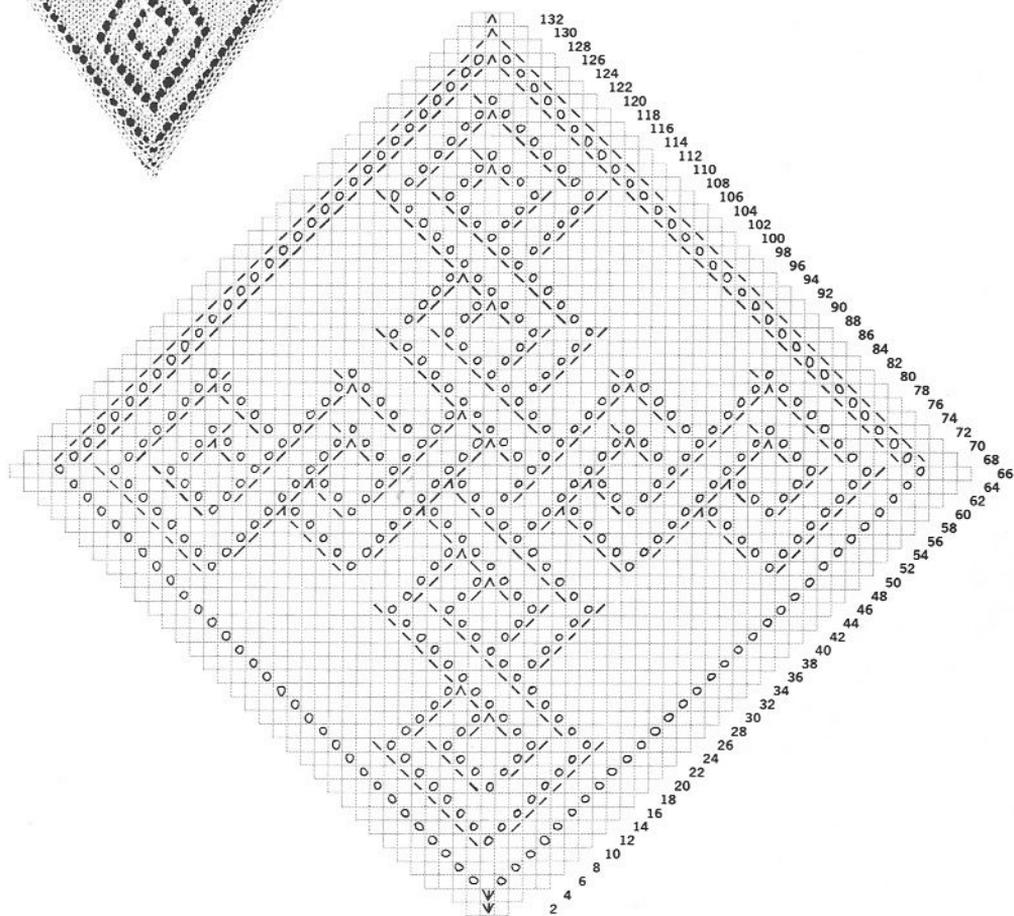


Figure 84 LACE 33



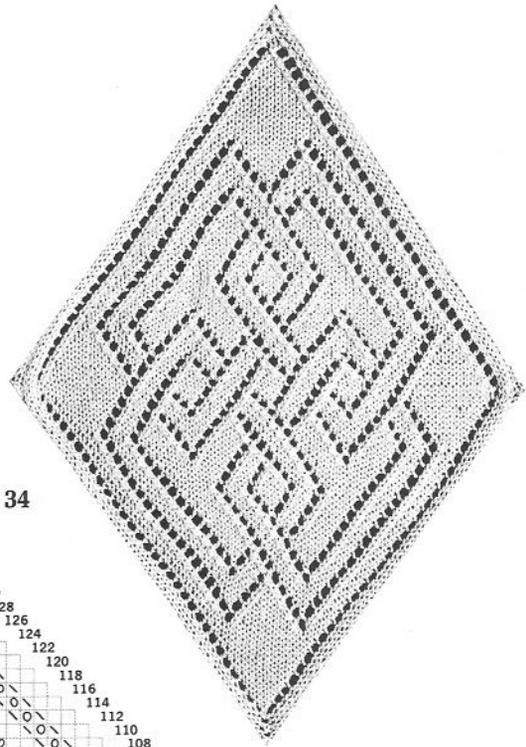
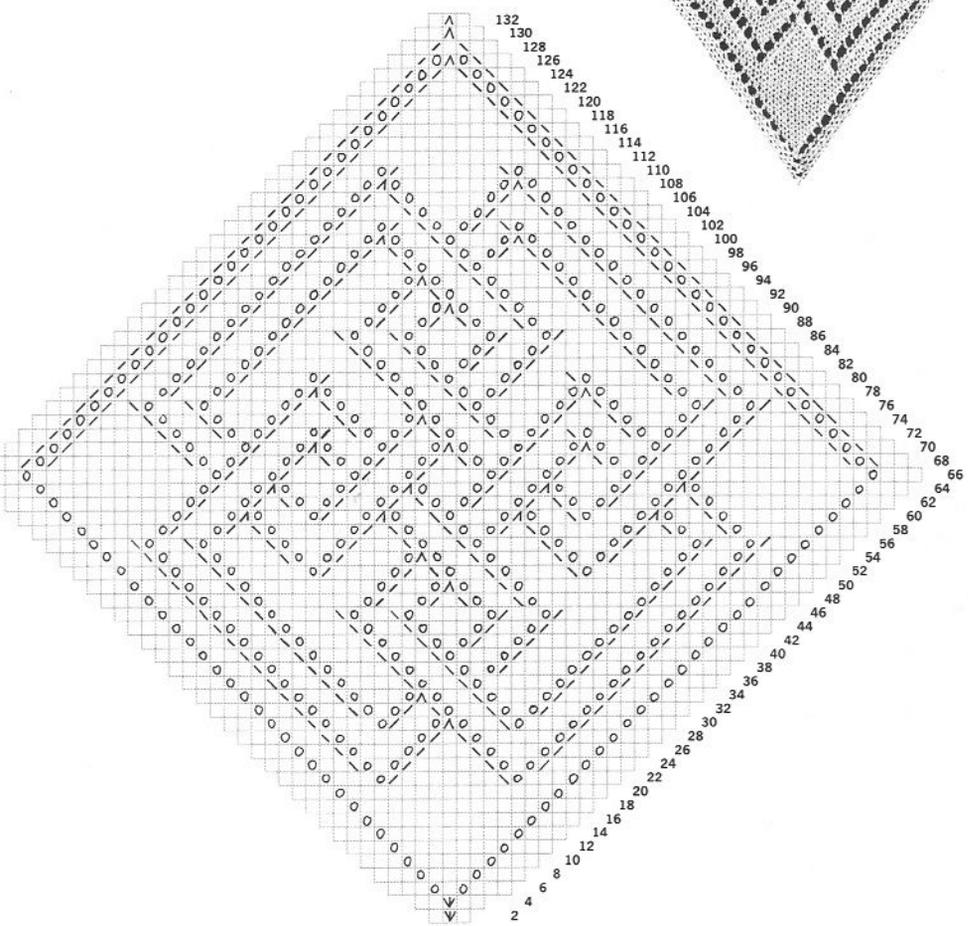


Figure 85 LACE 34



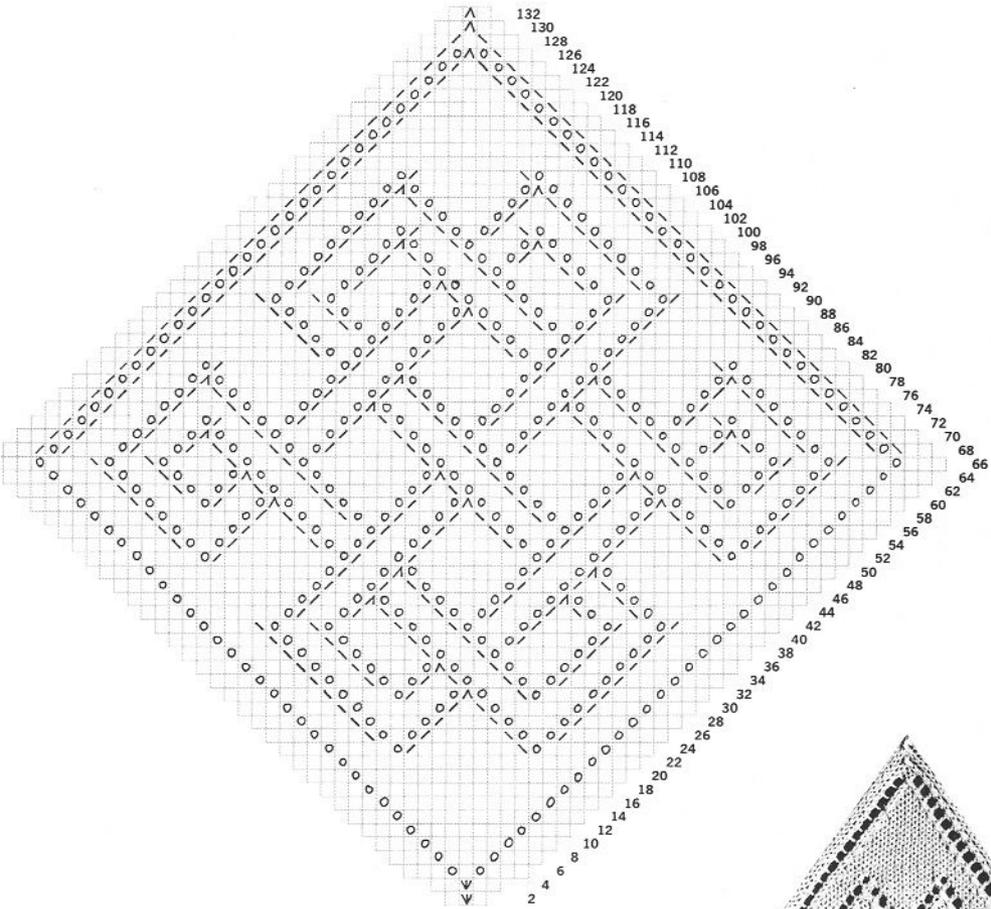
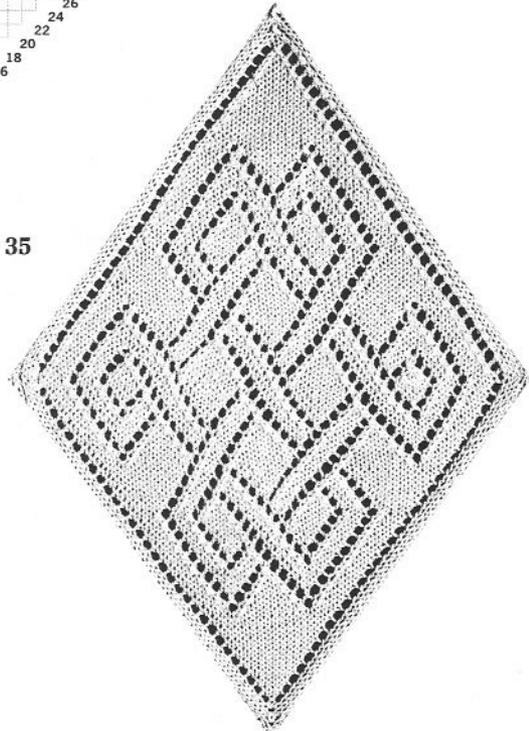


Figure 86 LACE 35



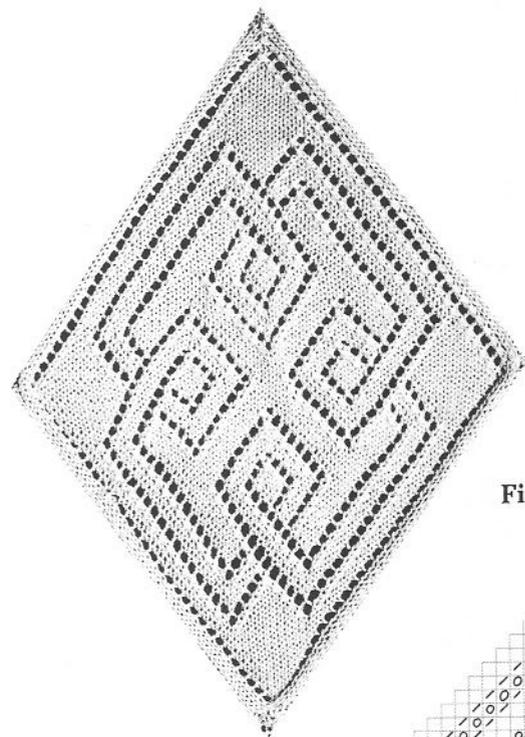
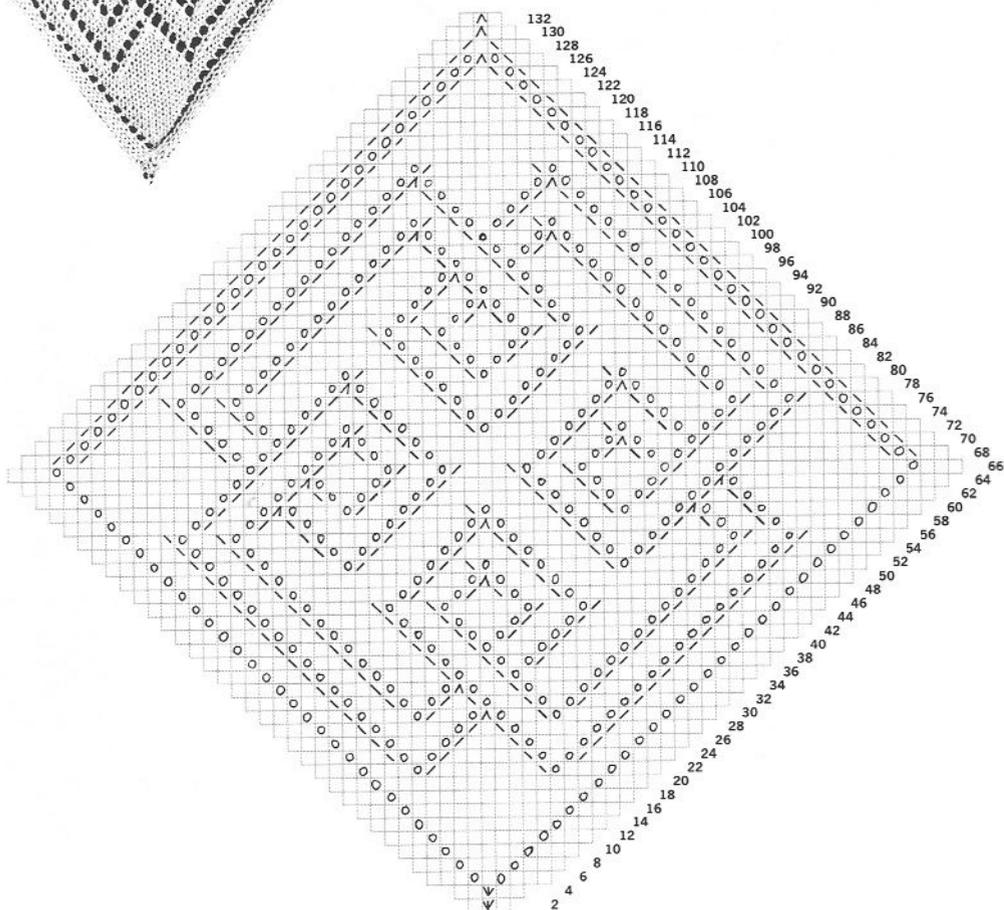


Figure 87 LACE 36



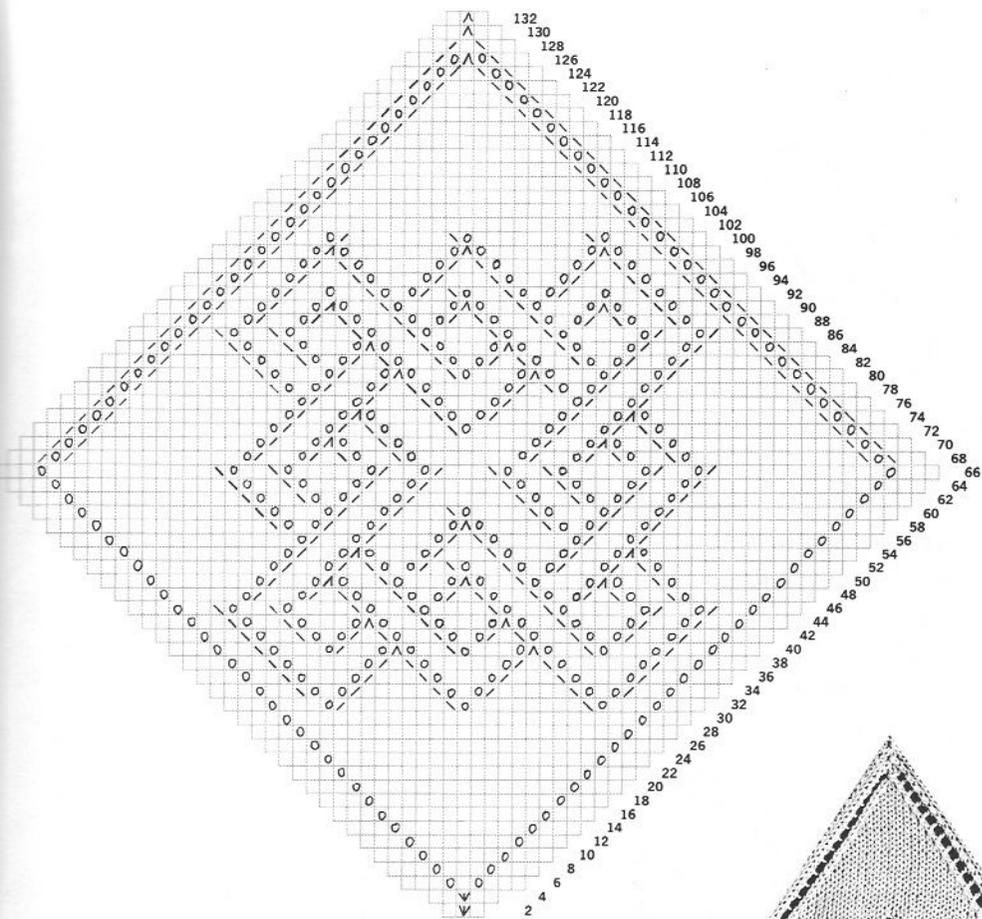
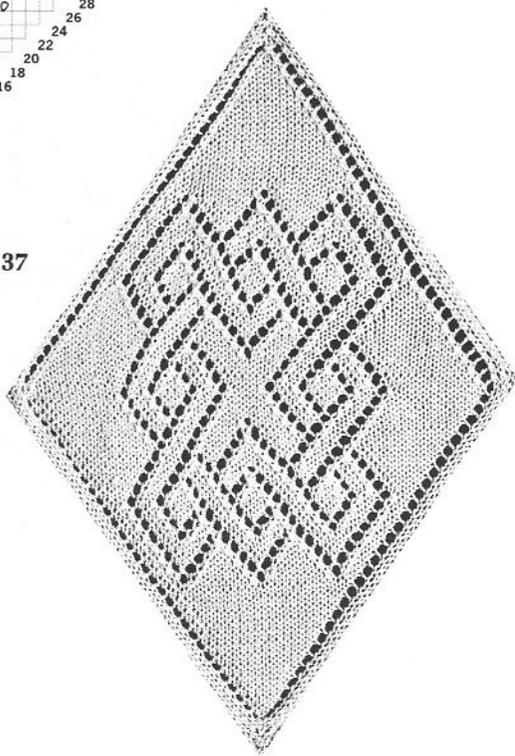


Figure 88 LACE 37



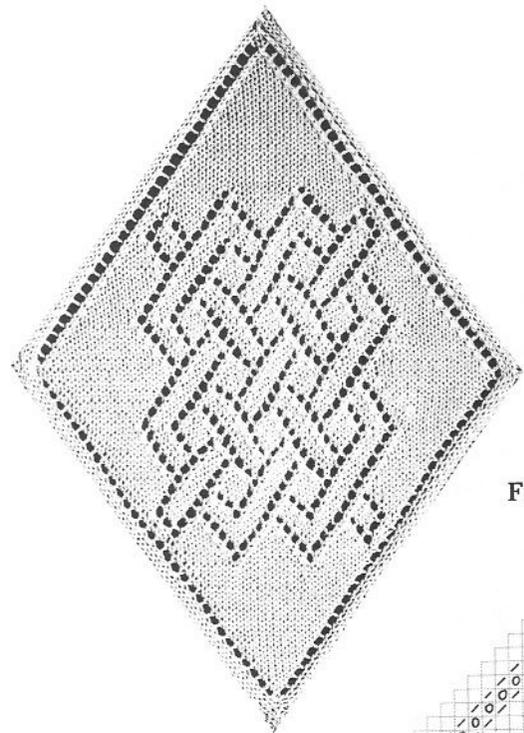
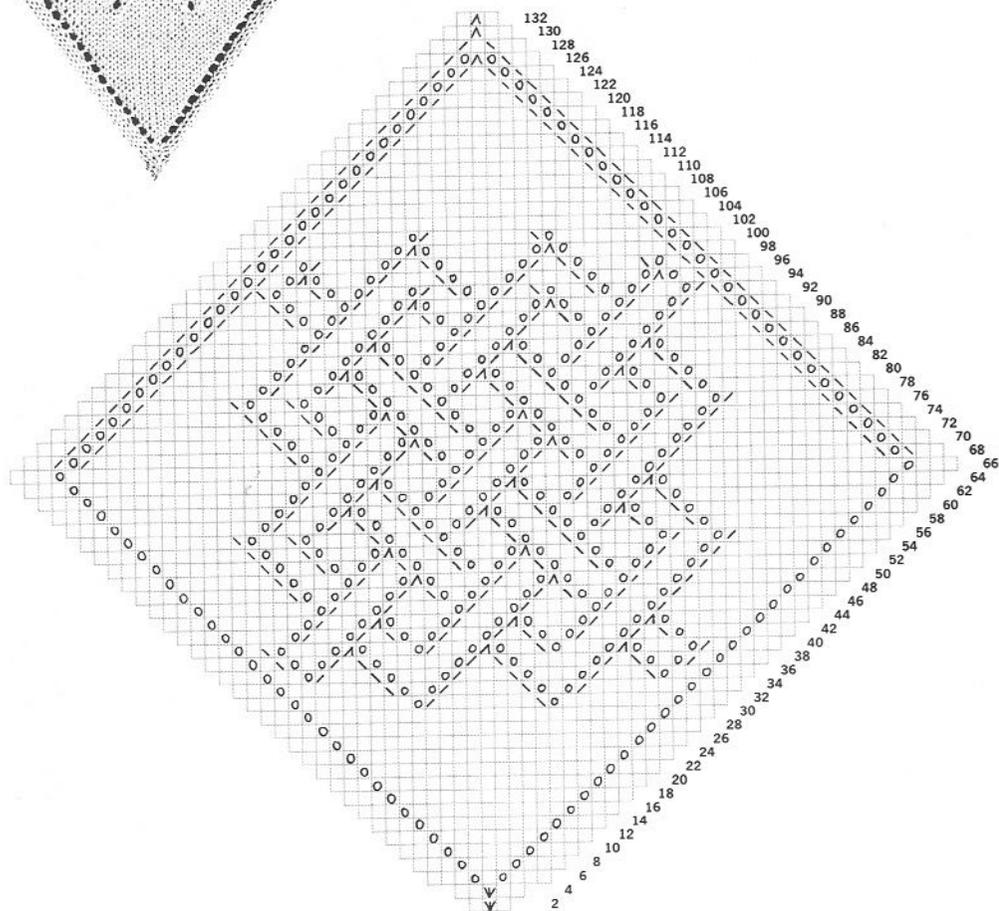


Figure 89 LACE 38



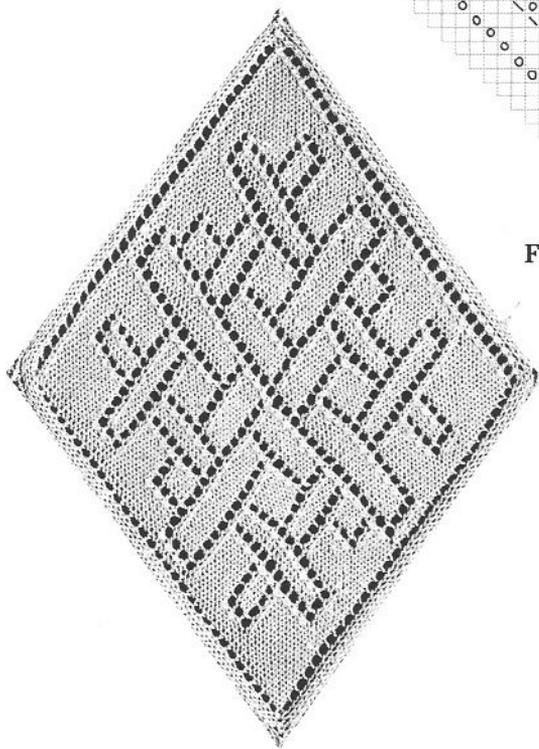
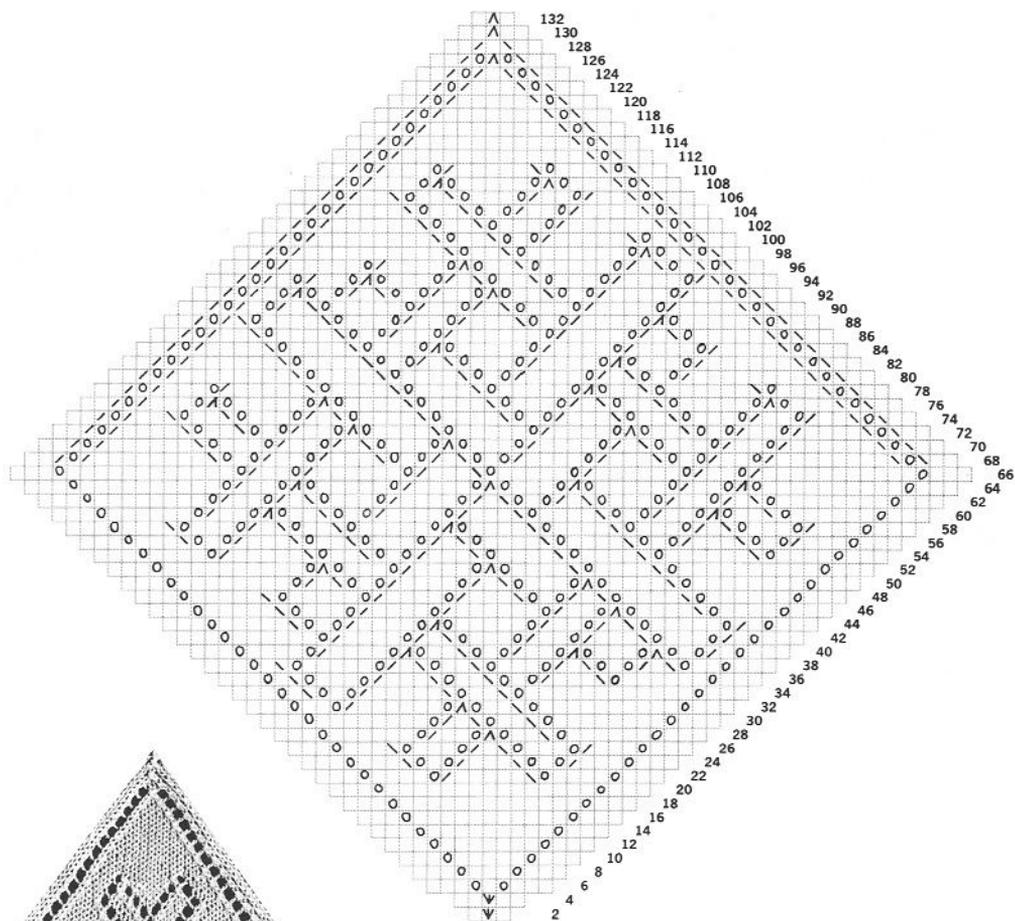


Figure 90 LACE 39

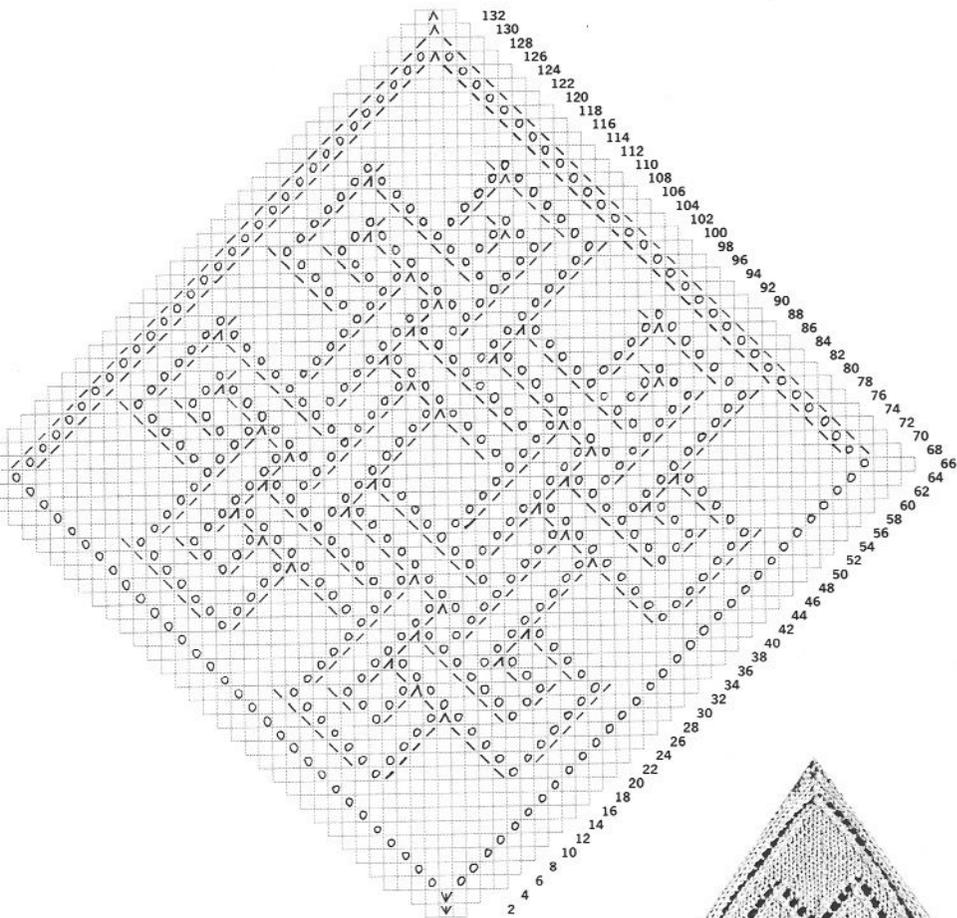
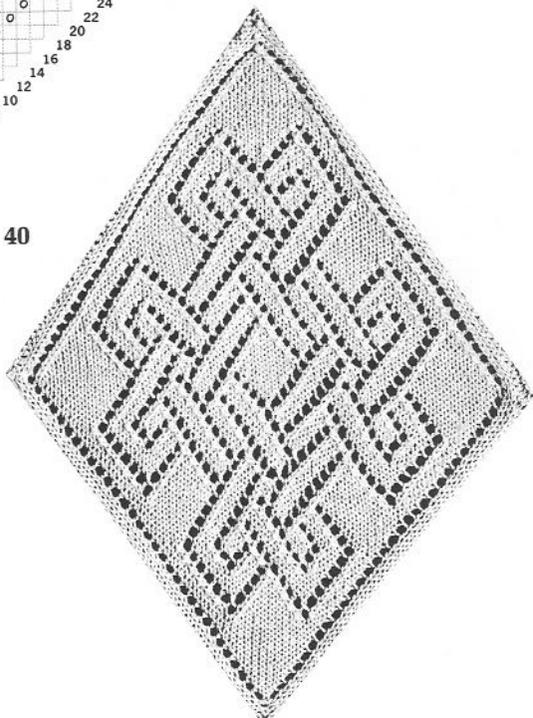


Figure 91 LACE 40



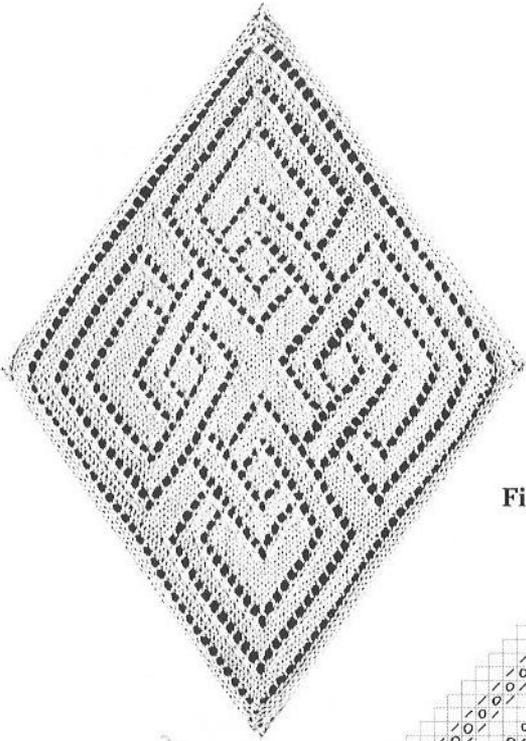
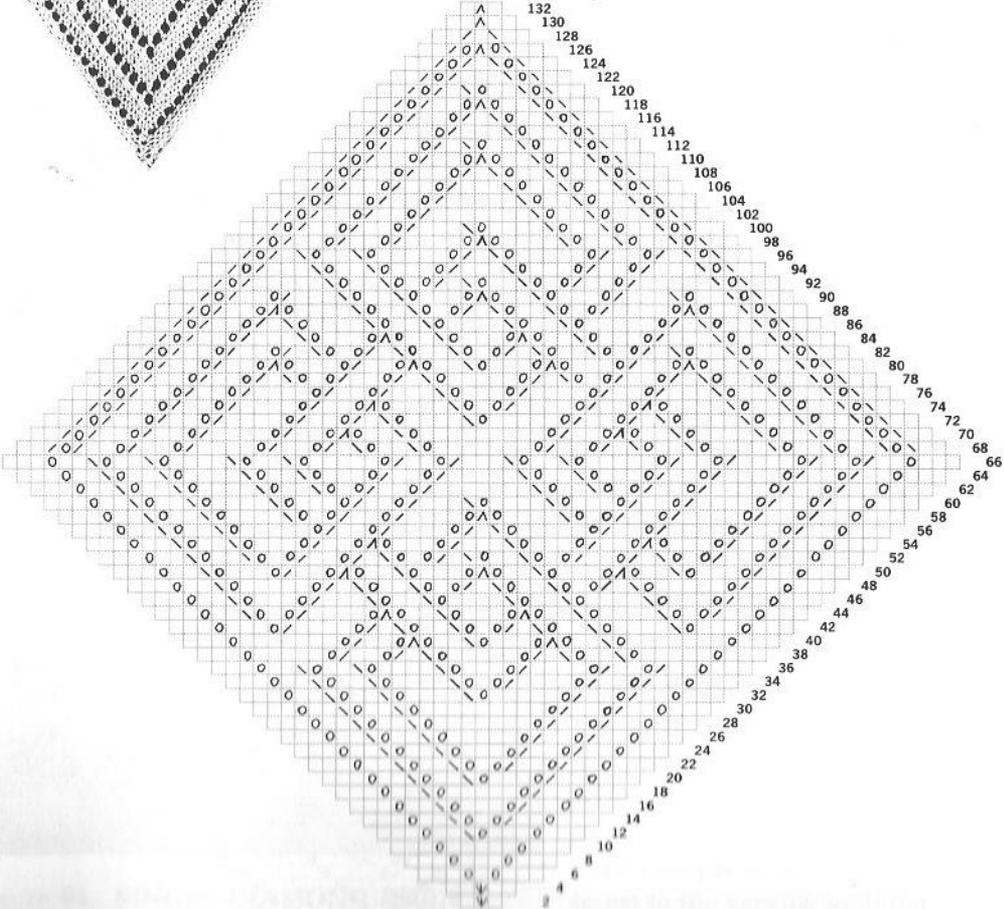


Figure 92 LACE 41



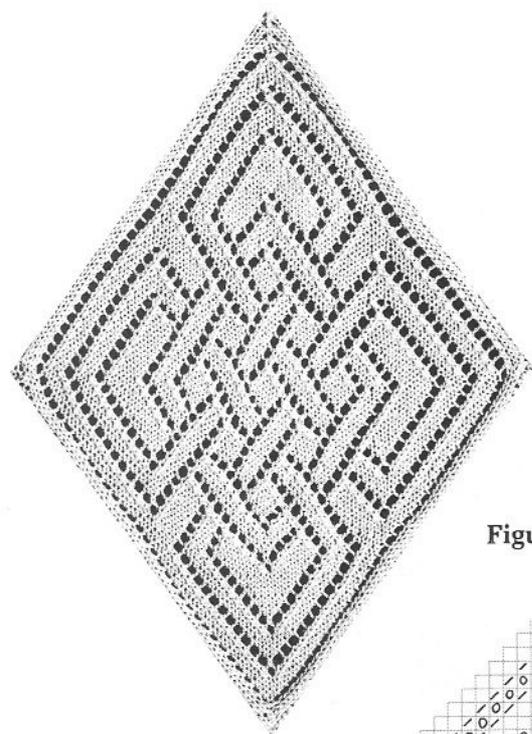
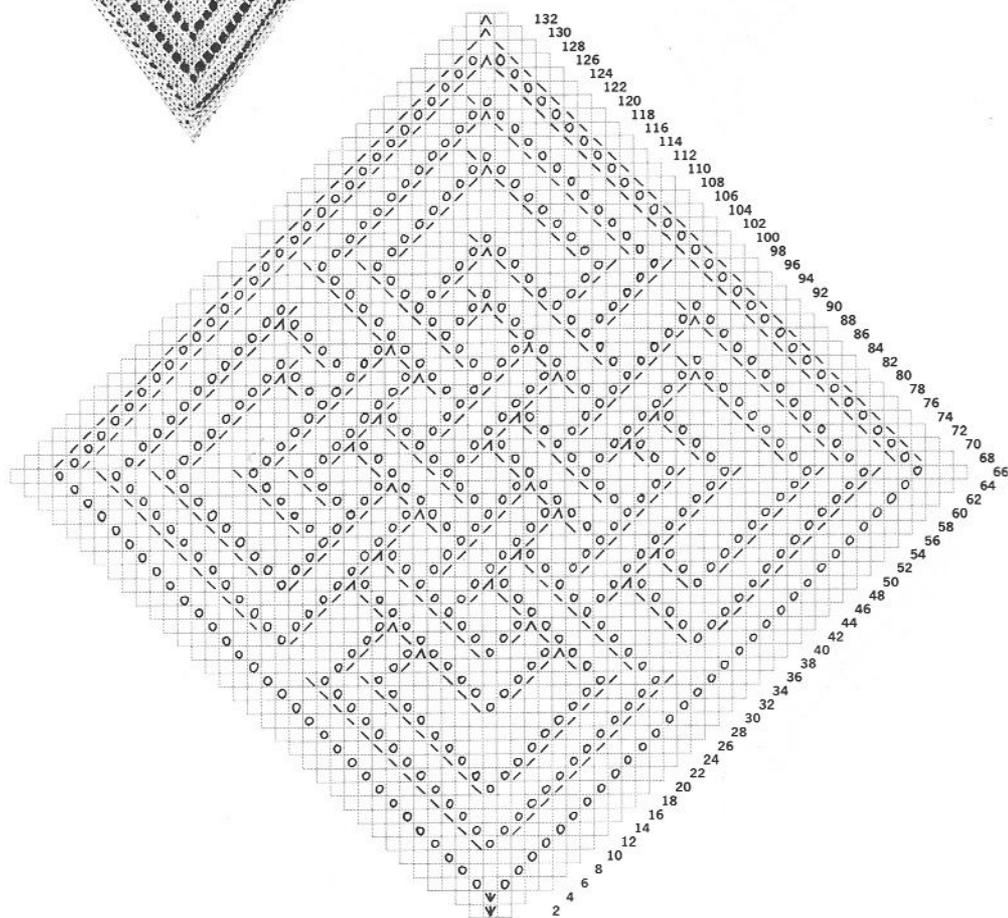


Figure 93 LACE 42



SINGLE-DIAMOND DOILY OR PILLOW

Any one of the lace-patterned diamonds can be used all alone to make a little doily or hot-dish mat; any two of them can be sewn together back to back, to make a little pillow that will echo the theme of the bedspread. See Figure 94.

An attractive garter-stitch border can be added to either doily or pillow in the following manner. After the diamond is knitted, take a circular needle and pick up one stitch in two rows out of every three around all side edges, plus one extra stitch in each of the four corners. Since there are 66 rows on each side of the diamond, two-thirds of this number would make 44 stitches to be picked up on each side—a total of 176 stitches, plus the 4 corner stitches which bring the grand total to 180. Work in rounds, in garter stitch, making 1 single increase on each side of each corner stitch every other round, or 1 double increase in each corner stitch, whichever you prefer. In Figure 94, the increases are in the form of a “yo, k1, yo,” with the corner stitch acting as the central “k1”. When enough rounds have been worked to make the border as wide as you want it to be, bind off loosely. Or, if you are planning to attach the piece to another similar piece to make a pillow, bind off only one side for a zipper opening, leaving the other 3 sides on a string so that

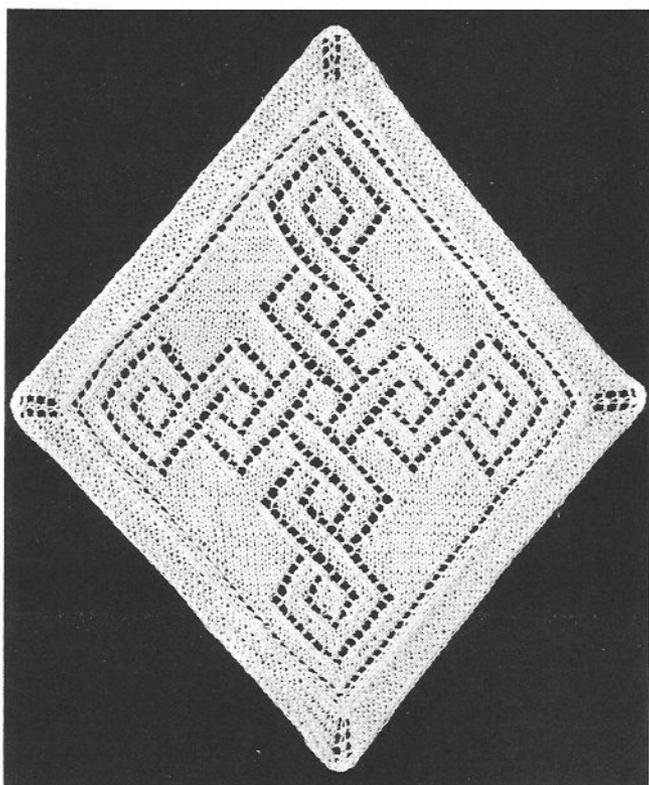


Figure 94 SINGLE-DIAMOND DOILY
OR PILLOW IN LACE 33

the stitches may be woven into the corresponding stitches of the second piece. A pillow doesn't really need a garter-stitch border, since its side edges will be concealed by sewing them together; but a border gives it a pleasing finish.

You can also add a garter-stitch border to every diamond in the bedspread if you wish; then put the bedspread together by weaving all the border stitches to each other. Of course this would make a somewhat larger bedspread than one without internal borders. You could use a contrasting color for all these inside borders, which would make a pretty two-tone lattice design of your bedspread and add interest to the varying patterns thus framed in color.

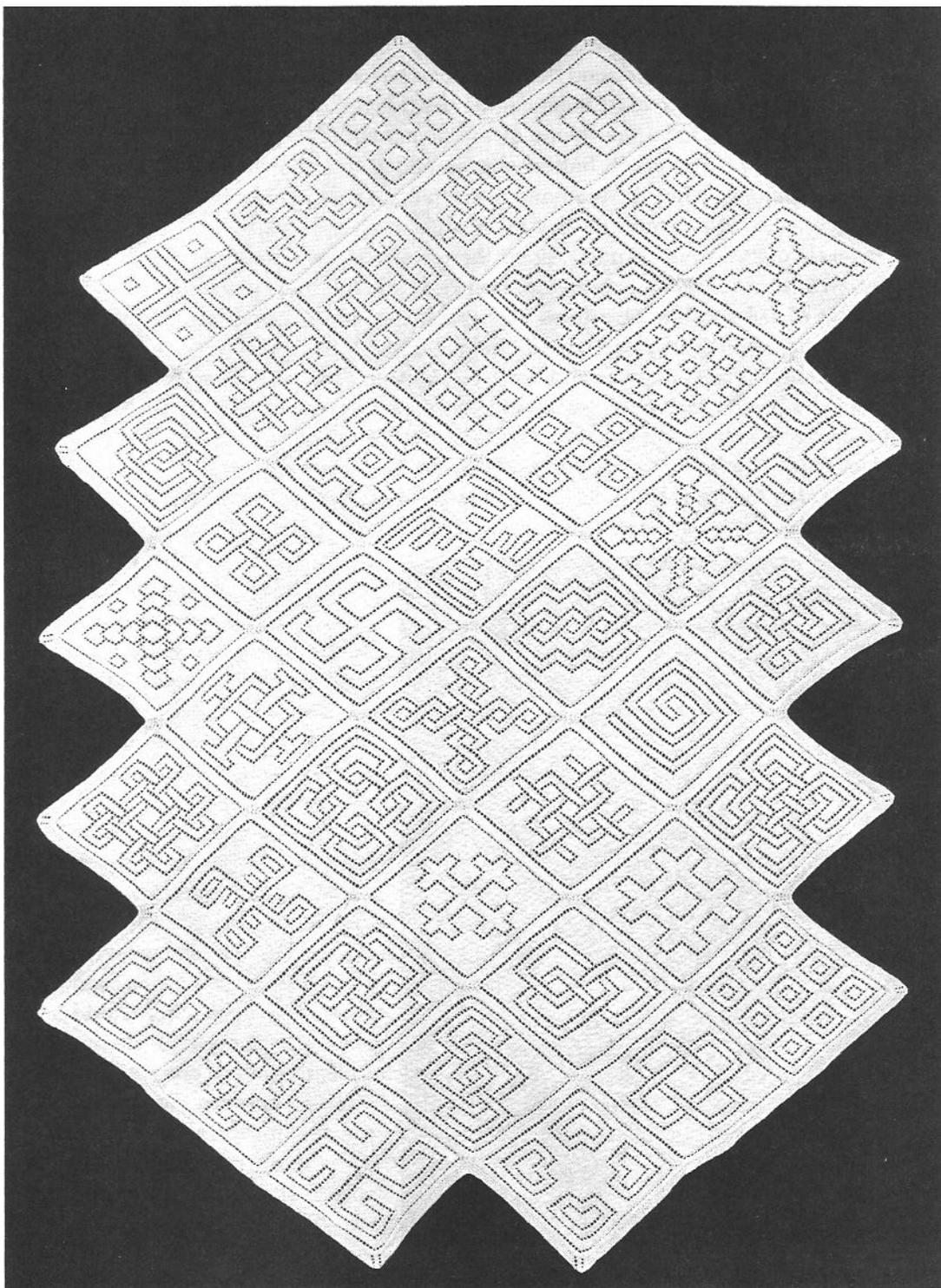


Figure 95 LACE SAMPLER BEDSPREAD IN 42 LACE PATTERNS

LACE SAMPLER BEDSPREAD

Knitting cotton, or thinner crochet cotton used double, can be good material for bedspreads. But of course you don't have to stick to the cotton tradition. Bedspreads can also be made of wool or synthetic sport yarn or crepe or even worsted-weight yarn.

Work each pattern diamond once, according to directions given in the preceding introductory section. Leave a long end of thread each time you cast on or bind off; then use these long ends to sew the diamonds together, as shown in the illustration. Weave side edges carefully from the right side, matching the top and bottom of each diamond to the widest part of adjacent diamonds.

To make a garter-stitch border as shown in Figure 95, you can proceed in either of two ways. (1) Pick up border stitches all the way around the outer edges of the bedspread, using several long circular needles, and work the border in rounds; or (2) pick up border stitches in shorter sections, using one circular needle, and work each border section back and forth in rows, later sewing the side edges of the sections together. Either way, the garter-stitch border goes like this:

Pick up 3 stitches from every 4 rows along all side edges, placing markers at the outer points and the inner corners. Be sure that you have the same number of stitches between markers. On every other row or round, increase one stitch on *each* side of each outer point, and decrease one stitch on *each* side of each inner corner. Increases may be yarn-overs, M1 (Make One), or a simple "k1-b, k1 in one stitch"—whatever you prefer and are used to. Decreases should be paired: k2 tog on one side of the marker, ssk on the other. Increasing and decreasing in this manner will make the border conform to the deeply scalloped edges and lie flat. When the border has reached the desired width, bind off loosely.

Instead of making a garter-stitch border, you may make a crocheted border (increasing at outer points, decreasing at inner corners), or attach a knitted lace edging, or sew on a binding strip in matching or contrasting color, or apply fringe.

To make a double-bed spread, work each pattern diamond twice, and sew them together in the same formation but twice as wide.

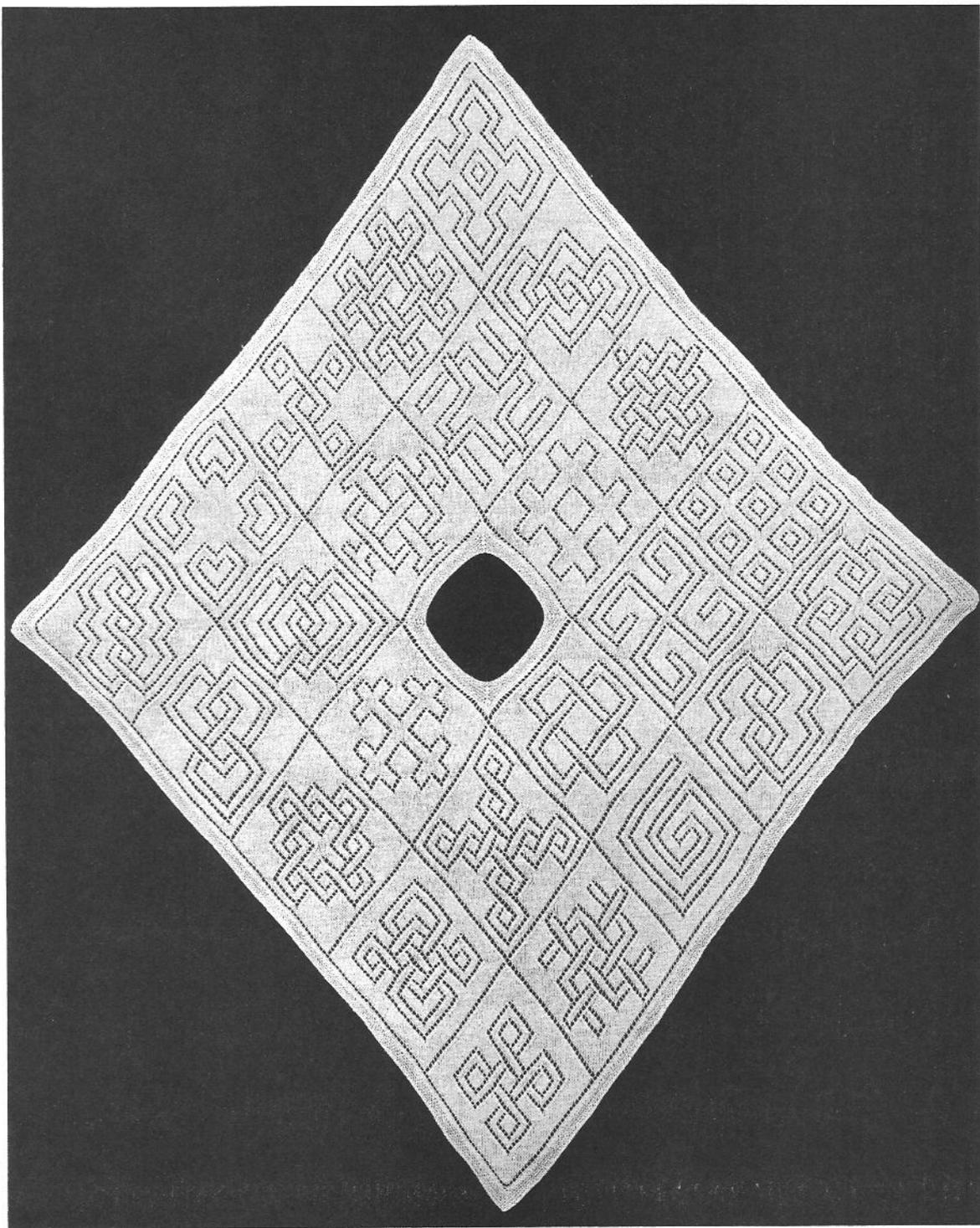


Figure 96 LACE SAMPLER PONCHO IN 24 LACE PATTERNS

LACE SAMPLER PONCHO

The lace sampler poncho shown in Figure 96 is a large, flat diamond that drapes with remarkable grace over a figure of any size and shape.

This garment can be made in either of two ways. (1) Make 24 separate diamonds and sew them together, as in the bedspread, in the arrangement shown in Diagram 6. The center is left open for the reversible-V neck. (2) A much more elegant method is to make the poncho totally seamless, worked all in one piece from one point to the other. Figure 96 shows a poncho made by this second method.

To begin the seamless poncho, make the first diamond (no. 1 on Diagram 6) at the lower point of back or front, working back and forth in rows on the circular needle. On the 68th row, where the decreases begin, work the first 6 stitches as follows: k3, yo, k1, yo, ssk; and work the last 6 stitches as follows: k2 tog, yo, k1, yo, k3. Thus you begin the development of diamonds 2 and 3 while the outside edges

DIAGRAM 6

Plan for seamless lace sampler poncho. Borders are shown actual size, but pattern diamonds are reduced.

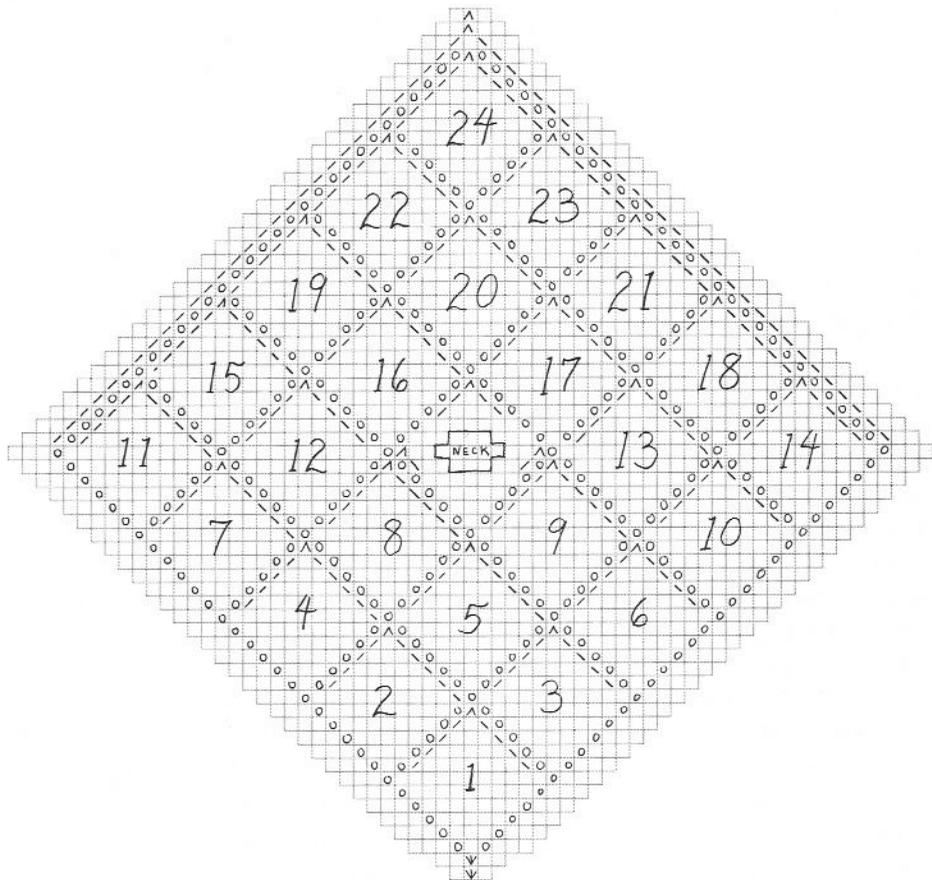
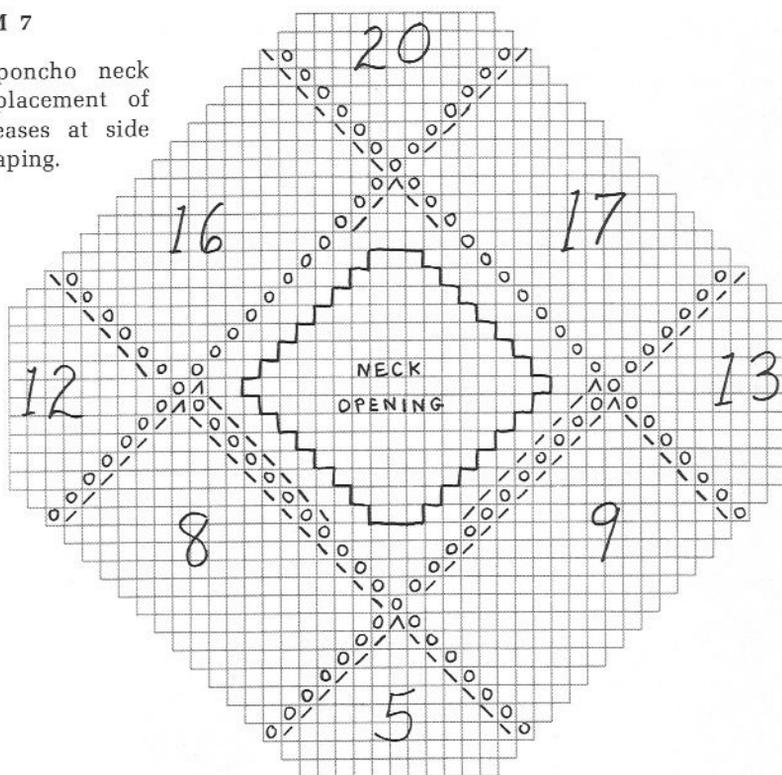


DIAGRAM 7

Closeup view of poncho neck opening, showing placement of decreases and increases at side edges for shaping.



continue to increase. Continue as shown on Diagram 6, adding new patterns as the piece grows wider, through Row 12 of diamonds 11, 12, 13, and 14. This row puts 7 stitches between the yo's of each of these diamonds. Mark the center stitch. On the next wrong-side row, bind off this center stitch and finish the row, leaving the left half of the poncho on the spare needle. Continue to work diamonds 13 and 14 on the right half only, shaping the neck opening as shown in Diagram 7. Work through Row 118 of diamonds 13 and 14 (which is also Row 56 of diamonds 17 and 18), purl the next wrong-side row, and leave the right half of the poncho on its needle, to wait there until the left half catches up.

Join a new ball of yarn at the center. With the second needle, work the left side (diamonds 11, 12, 15, and 16) to the same pattern row, reversing neck shaping as shown in Diagram 7. When the left and right halves are of equal length, the neck opening is finished and you are ready to join the two sides together again. Having ended the left side with a purl row across to the center, break the yarn and take up the original ball of yarn still attached to the right-hand edge. Work the next pattern row across the right half to the center, cast on one stitch, and continue across the left half to the end of the row. Now the two halves are back together again on the same needle. Continue as shown on Diagram 6, decreasing your way down to the end of the last diamond, no. 24. Bind off the last 3 stitches.

Whether your poncho is sewn together or seamless, you can make neckline and outside borders in the same way. Garter-stitch borders can be made just like borders for the bedspread. For the neckline, use a 16" circular needle and pick up 2 stitches from every 3 rows around the neck opening. Mark each of the 4 corner stitches. Work in rounds, making a double decrease at each of the 4 corners every other round, until border is desired width. Bind off. For the outer edges, either pick up stitches all the way around, using several long circular needles, and work the border in rounds; or pick up stitches from just one or two sides at a time and work border sections in rows. Mark each of the 4 outer points and work double *increases* there on every other round; or, when making short-section rows that begin and end at two of the points, work single increases at each end of the section every other row.

Edges may be finished also with fringe, crochet, or any other kind of edging that you prefer.

One large seamless diamond of 25 patterns (that is, with a pattern in the center position instead of an opening) can be worked in back-and-forth rows all the way, to make an attractive cloth for an oval or round table, or for a piano. Smaller seamless combinations can serve other purposes: for instance, four-diamond place mats can be knitted with fine cotton on small needles, or nine-diamond mats can enhance a sideboard or serving table. The poncho can also be converted into a pretty shawl by working only diamonds 1 through 14 plus diamonds 15 and 18 to finish off two front points.

CONTOUR SCARF IN TWO LACE DIAMONDS

A scarf shaped roughly like a fat, double-pointed arrow (Figure 97) fits gracefully around the neck and shoulders, and holds itself in place rather better than a straight rectangular scarf. It makes a simple "quickie" knitting project that will give practice in the working of any two lace patterns used to embellish it. You can probably see how the scarf is constructed from the picture alone; but, briefly, the directions go like this: cast on 3 stitches and work in garter stitch, increasing 1 stitch each side every other row until there are about 15 stitches—7 border stitches on each side, plus 1 stitch in the center to begin the first diamond pattern. Continue to increase every other row while working the first half of the pattern; then decrease 1 stitch each side every other row for the second half of the pattern, but do not continue these decreases all the way. About three-quarters of the way through the diamond, stop decreasing and work the side edges straight while finishing the diamond. Maintain this number of stitches until one-quarter of the second diamond has been completed; then begin to increase again, until the halfway point of the second diamond is reached. Then carry the every-other-row decreases down to the end, past the last row of the second diamond and on to the other point of the scarf, until 3 stitches remain. Bind off the final 3 stitches, or work sl 1-k2 tog-*psso* and draw the yarn end through.

If you want a longer scarf, you can work an inch or two of plain garter stitch in the center, before beginning the second diamond. The patterns themselves may be worked partly in garter stitch, partly in stockinette stitch, as shown, or else you may simply knit straight across every wrong-side row. Use large needles so that the knitting will be soft and loose, as a properly supple scarf should be.

This is an attractive design for soft, fuzzy yarns such as mohair, or smooth, glossy yarns such as rayon and silk, or fleecy materials like baby wool and nylon.

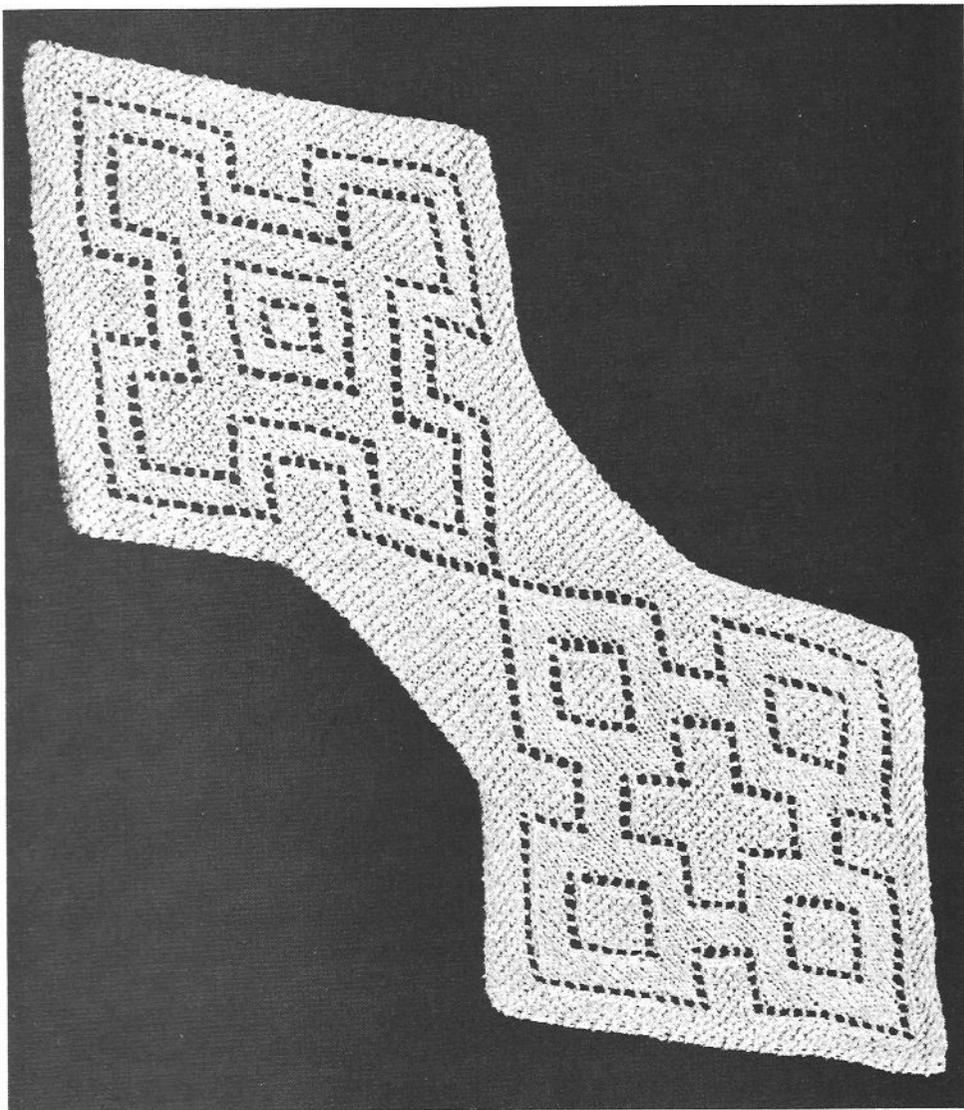


Figure 97 CONTOUR SCARF IN LACES 11 AND 12

"TIC-TAC-TOE" TABLE MAT

This little mat (Figure 98), featuring the "tic-tac-toe" lace pattern and a variation, is worked in crochet cotton almost exactly like the contour scarf, except that there is no indentation in the center. The side edges are worked even, all the way from the middle row of the first pattern to the middle row of the second pattern. The basic fabric is garter stitch, all rows being knitted on both right and wrong sides.

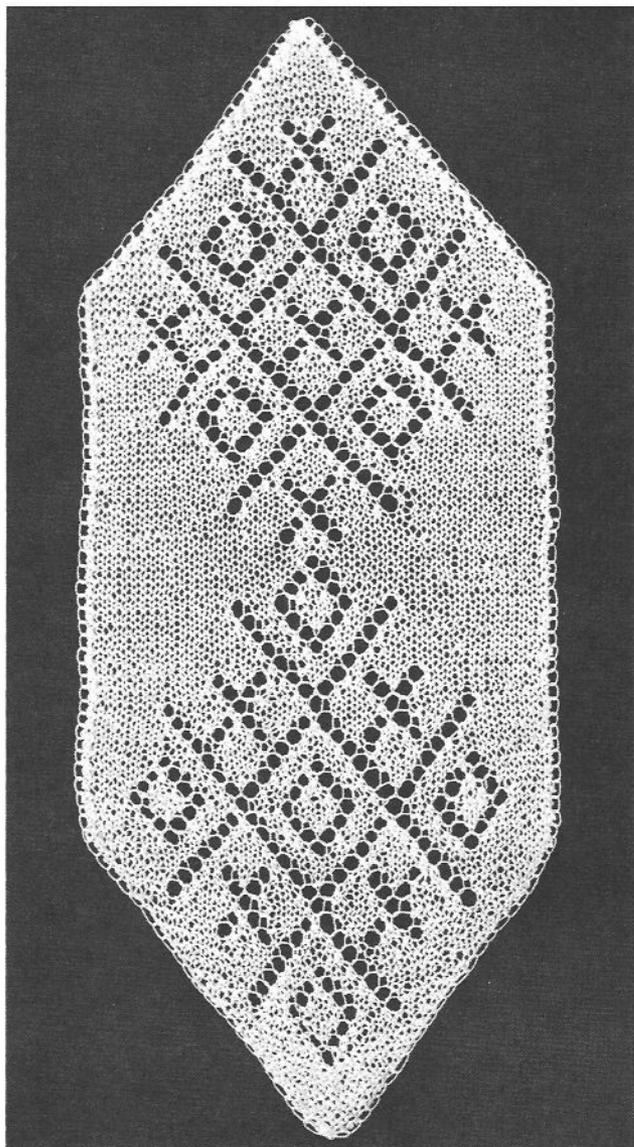


Figure 98 "TICTACTOE" TABLE MAT IN LACE 1

The only other difference between this mat and the scarf is that the mat is given a dainty picot edge. This is easily done by working a yarn-over at the beginning of every row. When increasing, simply place a yo on the needle at the start of each row, before knitting the first stitch; on the return row this yo is knitted, which makes a new stitch. When working even, begin every row with "yo, k2 tog," which makes an extra loop at the edge but maintains the same number of stitches. When decreasing, begin every row with "yo, k3 tog," which continues to add loops but takes away one stitch at the beginning of each row.

The mat can be made any length, by adding as many patterns as you wish before decreasing at the end; or widened into a diamond shape with four patterns and no straight rows, like the beginning and end of the lace poncho. To finish a table mat knitted with cotton, starch lightly and press, stretching the fabric as much as possible to open up the lace.

SQUARE OR RECTANGULAR WALL HANGING OR TABLECLOTH

To make a seamless square with lace patterns is just as easy as to make a seamless pillow in garter-stitch stripes. Any seamless square begins in the same way, with 8 stitches cast on to a set of double-pointed needles. The first, third, fifth, and seventh stitches are corner stitches; the second, fourth, sixth, and eighth stitches are the first points of the four triangles that form the square. To increase a lace square, work a yo on each side of each corner stitch every other round, meanwhile developing your favorite lace patterns in the growing triangles. When the square has reached a satisfactory size for its purpose—pillow, bag, table cover, hanging, or whatever-it-is—finish with a few rounds of garter stitch, or a hem, or an edging, or a knitted or crocheted border.

A rectangular piece is a little trickier, but not much. Begin by casting on any even number of stitches that will make about twice the desired length of the rectangle's center line. Use double-pointed needles or, if there are enough stitches, a 16" circular needle. Use the invisible cast-on (see directions page 177) or cast on with a contrasting-colored thread that can be pulled out later, leaving free loops that can be woven together for a seamless center closure. Join, being careful not to twist the stitches.

DIAGRAM 8

Arrangement of cast-on stitches.

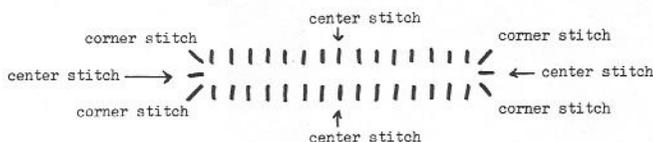


Diagram 8 shows you the position of the stitches in the cast-on ring. Figure it as follows: subtract 6 stitches from the number you have cast on, and divide the remainder by 2. This is the number of stitches on each long side of the rectangle. (If you need an odd number to center the patterns, see to it that each side has this odd number.) Of the 6 stitches that you subtracted first, 3 are placed at each end of the center line—which is not yet a line as in the diagram, but a ring. The middle stitch of each 3 is the first point of a triangle that will grow into the rectangle's short side. The other 2 are corner stitches. Work in rounds, as for the square, increasing by making a yo on each side of each corner stitch every other round, and developing lace patterns as the spirit moves you.

After you have worked 4 or 5 inches of knitting, you will have a sort of oval doughnut with a hole in the middle. Now you may close up the hole. This is not done right at the start because it would make it difficult, if not impossible, to work the stitches around the perimeter; the two long sides would be too close together. Weave the invisibly cast-on loops (or, the loops left free after the cast-on row is pulled out) carefully together with a matching thread. This closes the hole invisibly and causes every knitter who looks at your rectangle to wonder where on earth you could have started it!



Figure 99 LACE SAMPLER WALL HANGING OR TABLECLOTH IN LACES 8, 9, 22, 25, 29, 31, 32, 33, 34, 37, AND 41

Changing to longer circular needles as the piece grows larger, simply continue to increase at the same rate and add new patterns until the rectangle is big enough to cover your table or the spot on the wall where it is to hang. Patterns can be scattered over the surface in any sort of arrangement, as shown in Figure 99; you don't have to keep to the diamond formation enclosing each motif. When you begin a pattern near an increasing corner, just be sure that there will be enough stitches to accommodate the pattern at its widest point, without bumping into the lines of an adjacent pattern. Finish the outermost edges in any way that appeals to you. This method of making a tablecloth will give you a real dinner-conversation piece. If you have enough endurance, yarn, and long circular needles, you can even make the rectangle bedspread-size, and cover your bed beautifully without a seam.

OCTAGONAL TABLECLOTH

This tablecloth. (Figure 100) employs both of the previously-mentioned methods for knitting an octagon. It begins in the center, briefly, as the swirled form, then switches to the straight form to accommodate several lace patterns symmetrically disposed. The increases used are yo's, as is usual in the shaping of lace designs.

Use either a heavy knitting cotton or a double strand of thin crochet cotton, with needles size 4 or 5. You'll need a set of double-pointed needles to begin, plus circular needles in increasingly longer lengths—16", 24", 29", and 36"—for changing needles as the article grows bigger. If the tablecloth is to be very large, you may use several long circular needles for the outer rounds, working from one to the next as if they were sock needles.

Cast on 8 stitches and divide them on 3 of the double-pointed needles. Join, being careful not to twist the stitches. Place a marker to indicate the beginning and end of rounds. Rnd 1—increase in each stitch—16 stitches. Rnd 2 and all other alternate rounds—Knit. Rnd 3—* Yo, k2; rep from *—24 stitches. Rnd 5—* Yo, k3; rep from *—32 stitches. Rnd 7—* Yo, k4; rep from *—40 stitches. Rnd 9—* Yo, k5; rep from *—48 stitches. Continue in this manner, adding 8 stitches every other round, until the 8 sections are wide enough to begin a pattern.

At this point, change the increase lines from spiral to straight by placing new yo's immediately to the *left* of preceding ones on the next increase round, then to the *right* of these on the next increase round, then to the *left* again, and so on alternately. This system of increasing is followed throughout most of the article illustrated. Another system, which achieves exactly the same rate of growth, is to work "yo, k1, yo" at each of the 8 increase lines every *fourth* round. You can see a little bit of this at the outer corners of the tablecloth, and if you like it better, you can increase this way throughout.

When adding new patterns, remember that the sides of the 8 sections spread out only half as fast as the diagonal lines of the patterns, so you should not begin

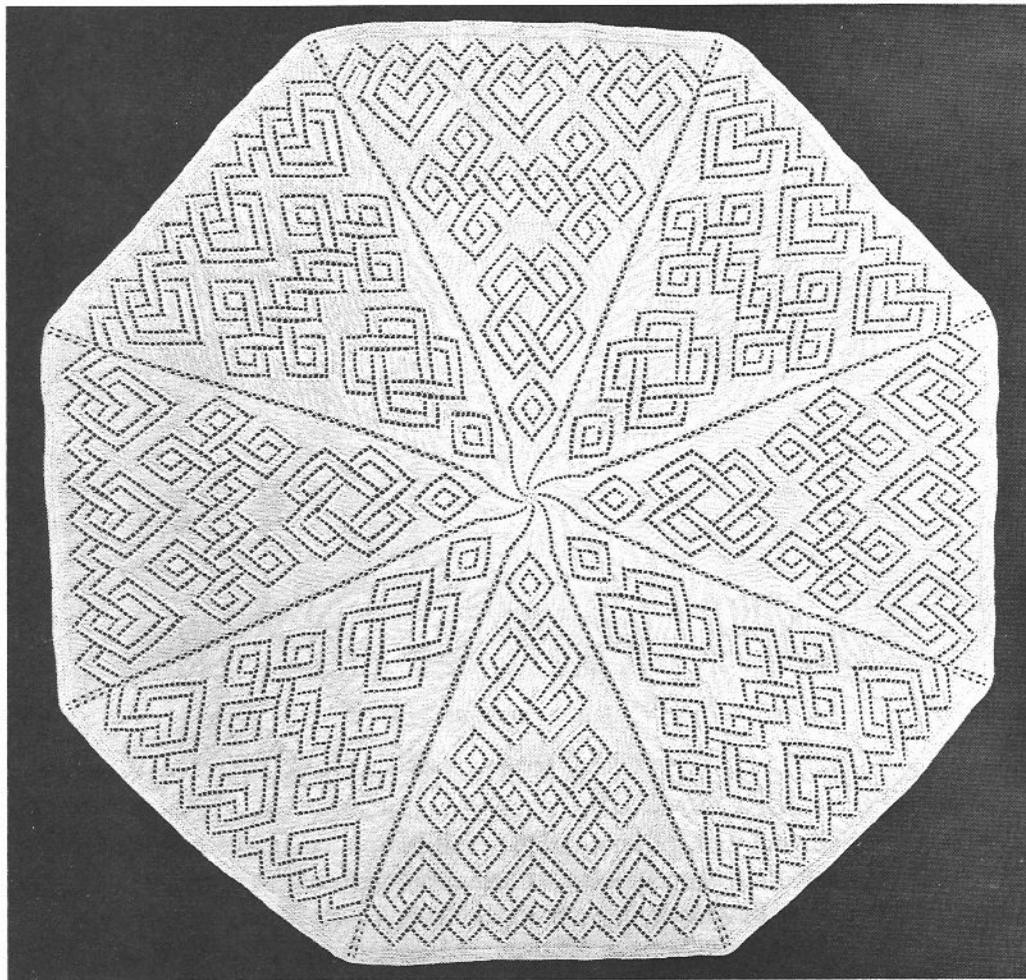


Figure 100 OCTAGONAL TABLECLOTH IN LACES 9, 22, 32, AND 41

a new pattern until you are sure that there will be enough stitches to accommodate its full width. The best way to be totally sure is to chart the patterns in one section as you go along, repeating the same thing in the other 7 sections each round. Such a chart would look something like Diagram 9 on the following page.

It isn't absolutely necessary to chart the entire series of patterns, but it helps to eliminate doubt and guesswork wherever the pattern might be coming a little too close.

If you want to be a real virtuoso in your knitting, you can put *different* patterns into the different sections as they grow, instead of repeating each pattern 8 times all the way around, as shown. What this arrangement lacks in symmetry it makes up for in variety, so you can use the lace patterns in any way that appeals to you.

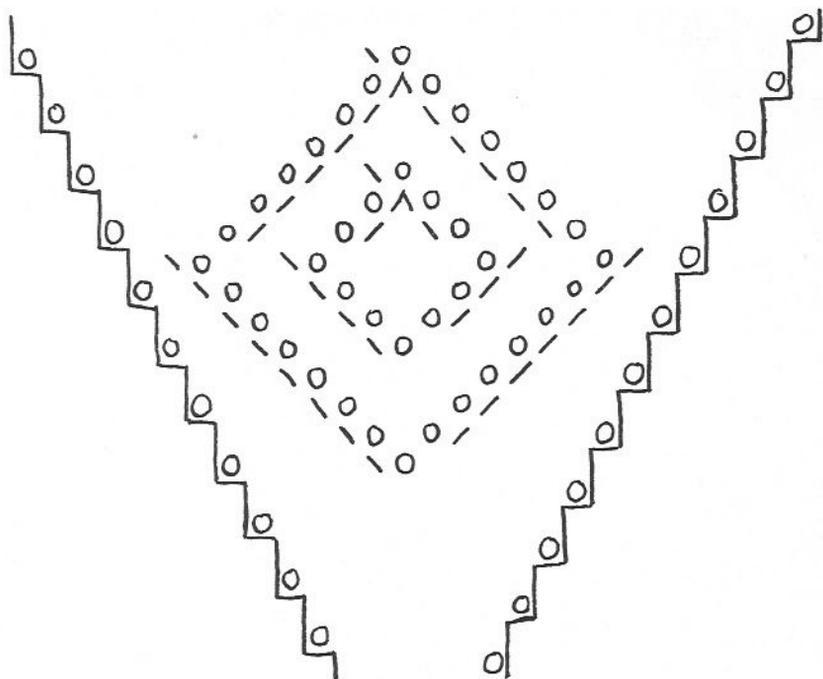


DIAGRAM 9

Octagonal section, charted

When the tablecloth is big enough to cover the table (in measuring, remember that it will stretch a bit when pressed), finish simply with a few rounds of garter stitch and bind off, or finish with a hem or an edging. Big or small, doily size, pillow size, tabletop size, or huge enough to drape King Arthur's Table Round, it is an attractive design that you will find very easy to work once you begin.

SHORT-ROW OR SIDEWAYS SKIRT IN 5 LACE PATTERNS

This gracefully full, long skirt (Figure 101) is worked in sport yarn on size 4 or 5 needles, and will fit a waist size from 22" to 26", depending on the number of waistband stitches picked up. Larger needles will make a larger skirt. The faggoted edging is worked lengthwise and is integral with the rest of the skirt.

To start, cast on 155 stitches and work the first wrong-side row as follows: *P5, place a marker on needle; repeat from * until 22 markers have been placed, then purl to the end of the row. On the next right-side row, begin working the first pattern row, plus any desired edging pattern (see *A Second Treasury of Knitting Patterns*). Carry this row as far as the first marker, and stop. Remove the marker. Slip the next stitch temporarily, pass the yarn around it from front to back, replace

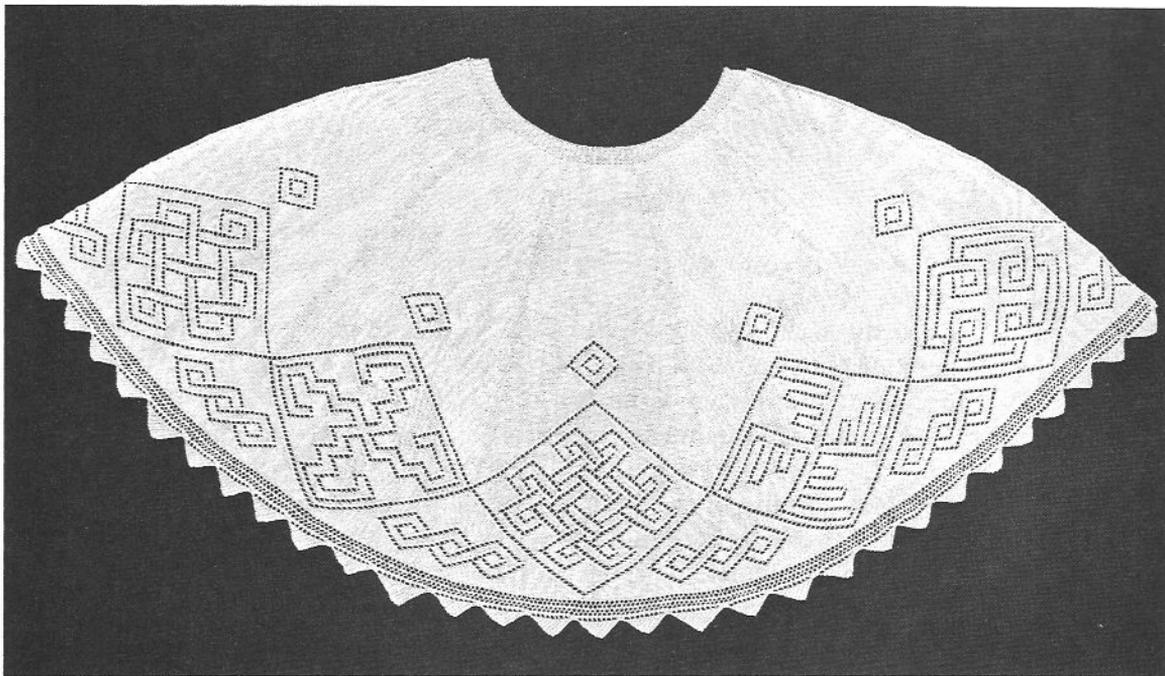


Figure 101 SHORT-ROW OR SIDEWAYS SKIRT IN LACES 16, 19, 35, 36, AND 40

the stitch on left needle, and turn the work. Purl back again to the end of the row. On the next right-side row, proceed only as far as the second marker. Stop, remove the marker, and make the turn as before. As you go by the first turning, pick up the passed strand and place it on left-hand needle behind the stitch around which it was passed, then knit strand and stitch together through back loops. This should be done every time you go by a previous turning. It makes the most invisible short rows possible in stockinette stitch, as you can see from the picture, where you have to look very hard to discern the 44 turnings in each skirt section.

Continue in this manner, carrying the short rows up to the waist edge one marker at a time, until all markers have been removed. Note the pattern row on which the last marker is removed. Count the number of pattern rows still remaining before you reach the center (widest part) of the diamond. Work even, until you reach this *same* number of pattern rows *past* the center. At this point, begin the second set of short rows.

This time the short rows begin at the waist edge and work backward. Carry the next right-side row to 5 stitches from the end, stop there, and turn. Carry the next right-side row to 10 stitches from the end, and turn. Go on "backing up" 5 stitches more with every subsequent short row, until all 22 short rows have been worked. Knit the next right-side row all the way across, picking up all the passed strands at once as you go. This is like the consolidation row of the short-row pinwheel.

Each section of the skirt is made in the same manner, with 2 sets of short rows, one advancing, the other retreating. You can make as many sections as you wish, until the skirt is full enough to suit you. For a really full skirt of 7 or 8 sections, you'll want to work more short rows turned at closer intervals, so that the waist edge does not become too large. A certain amount of gathering can be done at the waist by picking up fewer waistband stitches per inch than you would normally take (the standard proportion is 2 out of every 3 rows), but if you don't want any gathers, you will need to work fewer even rows in each section so that the waist edge will not be too many inches long.

When the skirt is finished, weave the stitches of the last row into the cast-on edge, matching patterns. With a circular needle, pick up stitches for the waistband. Work the waistband in rounds until it is of sufficient width. Bind off. Attach an elastic to the waistband by means of a crocheted beading, a herringbone stitch, or a casing.

Now knit a pretty blouse with one of the diamond patterns on it, to go with your skirt! And if you want to make a real costume out of it, you can knit another "skirt" with more sections, working borders at the cast-on and bound-off edges instead of joining these edges together. The result will be a beautiful matching shawl!

HALF-SQUARE SHAWL

Half of a seamless square (i.e., two triangular segments) can be decorated with lace patterns and used as a shawl. The half-square, of course, is worked back and forth in rows, instead of in rounds like a full square. The illustrated shawl (Figure 102) is given the elastic, noncurling qualities of garter stitch, by the simple expedient of knitting—instead of purling—all wrong-side rows.

For a soft, lacy shawl, use medium-fine yarn such as sport or fingering yarn with fairly large needles, size 7 or 8. Begin by casting on 9 stitches. Knit one row.

Row 2—K3, (yo, k1) 3 times, yo, k3.

Row 3 and all other odd-numbered rows—Knit.

Row 4—(K3, yo) twice, k1, (yo, k3) twice.

Row 6—K3, yo, k5, yo, k1, yo, k5, yo, k3.

Row 8—K3, yo, k7, yo, k1, yo, k7, yo, k3.

Row 10—K3, yo, k9, yo, k1, yo, k9, yo, k3.

Continue in this manner, increasing 4 stitches every other row by adding one new yo stitch to each side of the two triangles. The 3 stitches at the beginning and end of the row are border stitches. After the triangles have grown a few inches, weave these 6 border stitches together at the cast-on edge, which is the center back of the shawl.

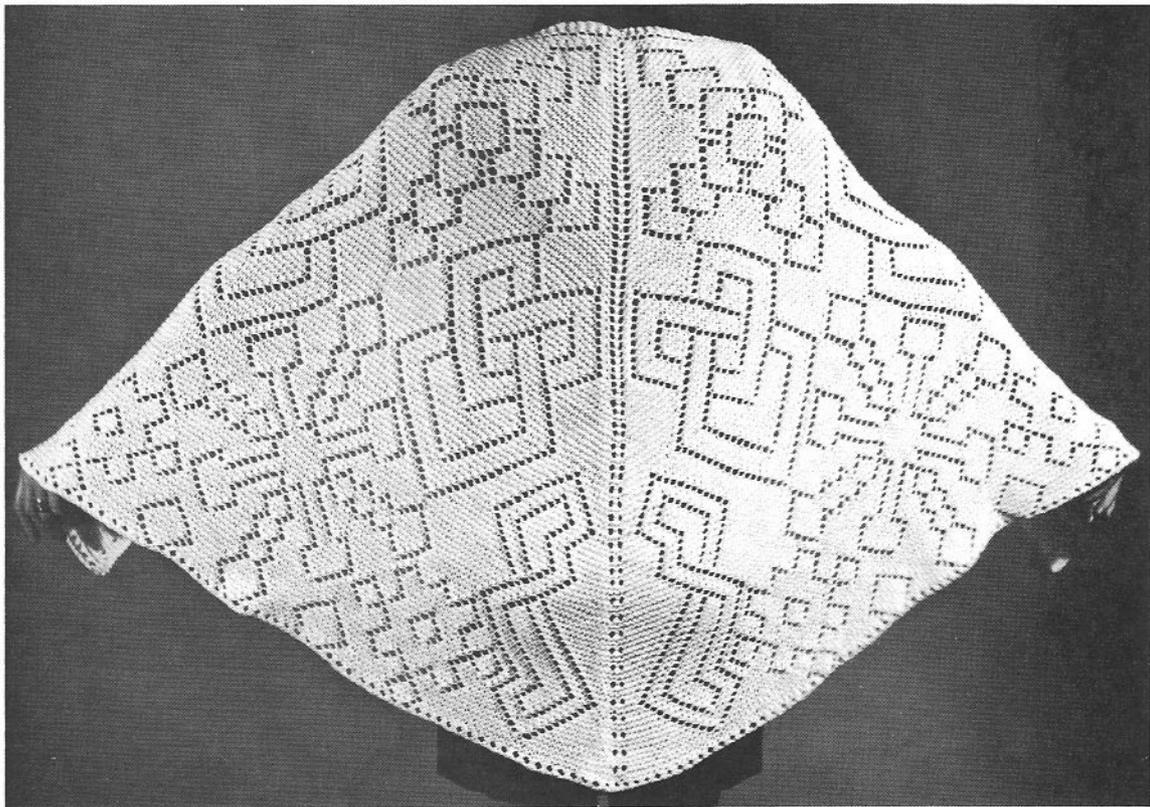


Figure 102 HALF-SQUARE SHAWL IN LACES 6, 7, 8, 10, AND 23

This shawl may be worked to any desired length and width, and the lace patterns may be started anywhere. Use the charts to make sure there will be enough room for each pattern at its greatest width. When the center back “seam” stitch has come down to about waist level, you may slow down the rate of increasing; this will create a gently-rounded curve, instead of a sharp point, at the center. Work the 4 increases every third row for a while, then every fourth row, then every fifth row, then every sixth row. The farther apart the increase rows are placed, the more shallow the curve at the lower edge of the shawl.

Bind off when you run out of yarn or when the shawl is long enough. There is no finishing to be done, unless you’d like to dress up the lower edge with fringe or with a lace edging.

A shawl of this shape may be very gracefully worn up over the head, like a mantilla or madonna veil. Worn so, and perhaps secured with a narrow fillet about the head, such a shawl worked in very delicate yarn can be a unique and lovely bridal veil—one which the bride may not only cherish as an heirloom, but also use in future years as an exquisite fashion accent to her favorite summer-evening finery.

Chapter Four:

Cable Samplers

The traditional way to make samplers of cable patterns is to place different cable panels side by side in the same piece of knitting, as in the Aran fisherman sweater, or to work different cable panels in individual strips and sew the strips together side by side, as shown in the afghan in Color 15.

The afghan used as a demonstration of the 20 newly-invented cable patterns in this chapter, however, is put together in an unusual way, because most of these new cable patterns are not single panels but all-over designs. (See Color 14.) Directions for these 20 patterns are given on charts, according to the system of cable charting that was introduced in *Charted Knitting Designs*. Each chart shows one repeat of the pattern, isolated between two vertical repeat lines, outside of which lie the beginning and ending edge stitches. Read these charts just as the knitting goes, from the bottom to the top, working from right to left on right-side rows and from left to right on wrong-side rows. Right-side row numbers are at the right-hand edge of the chart, wrong-side row numbers at the left-hand edge. To work any pattern to any desired width, just cast on the correct multiple of that pattern, plus edge stitches, and work the edge stitches (outside the repeat lines) only once at the beginning and end of each row, while the material between the repeat lines is worked over and over. To work any pattern in circular knitting, cast on a correct multiple *without* edge stitches, and work every round from right to left, beginning with the first stitch inside the right-hand repeat line, and ending with the last stitch inside the left-hand repeat line.

Aside from the cable crossings, these charts use only 8 symbols. They are:

	Blank square—on a right-side row, this means k1; on a wrong-side row, it means p1.
•	Dotted square—on a right-side row, this means p1; on a wrong-side row, it means k1.
X	No stitch—the X fills in a space on the chart where no stitch exists in the knitting.
/	K2 tog
\	Ssk (or k2 tog-b, or sl 1-k1- <i>psso</i>)
^	Sl 1-k2 tog- <i>psso</i>
∨	Increase 1 stitch—by knitting or purling into front and back of the same stitch or by any other single increase that you like.
∇	Increase 2 stitches (double increase)—(k1-b, k1) in the same stitch; then insert left needle behind the verticle strand that runs downward between the 2 stitches just made, and k1-b in this strand.

As for the cable crossings themselves, they are restricted to a very limited number of possible types. Only 18 of the 80 Basic Cable Crossings given in *Charted Knitting Designs* are used here. Each pattern has cable ribs 3 stitches in width, so the only crossings required to move these ribs are 3-over-1, 3-over-2, and 3-over-3 crossings. Only one pattern shows a few 2-over-3 crossings.

The crossings are charted as outlined groups of stitches (or squares) traveling, on each crossing row, to the left in the case of a front cross, or to the right in the case of a back cross. In a front cross, the cable needle is held at the front of the work. In a back cross, the cable needle is held at the back of the work. The number of squares traveled over by each outlined group of stitches tells you the number of background stitches involved in the crossing. If these background squares are blank, it is an all-knit cross; if they are dotted, it is a cross on a purl background, and therefore the background stitches are purred. Read the directions given beneath each picture of the 80 Cable Crossings. These directions tell only what is happening on the right-side crossing row in the middle. The two wrong-side rows above and below show the positions of the stitches before and after the crossing. After studying these little pictures, note how the same arrangements are reproduced as portions of vertical ribs on the cable charts themselves. Once you have committed these few cable crossings to memory, you are prepared to work all 20 of the cable patterns. In working items other than the afghan from these charts, you can ignore the directions for afghan Row 11, and also ignore the wrong-side foundation row numbered 0 on each chart. This Row 0 is not part of the pattern; it is worked only once, at the beginning, and is never repeated.

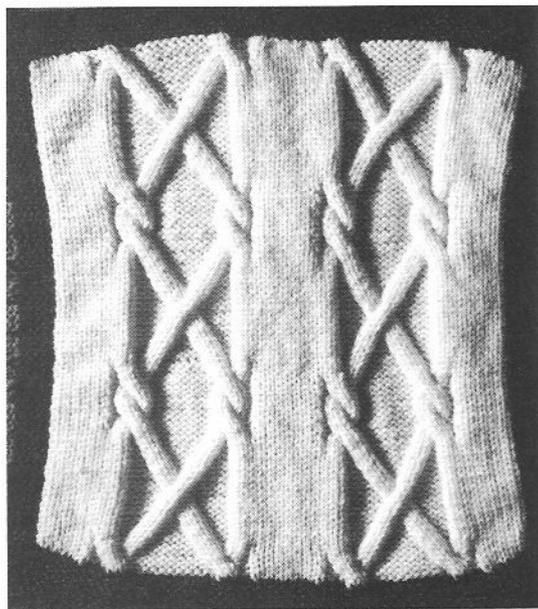


Figure 103 CABLE 1

CABLE 1

Multiple of 34 sts plus 6.

For afghan row 11: k4, * inc. k3, (inc) 3 times, k10, (inc) 3 times, k3, inc, k2; rep from * once more; k2. 16 sts increased-74 sts.

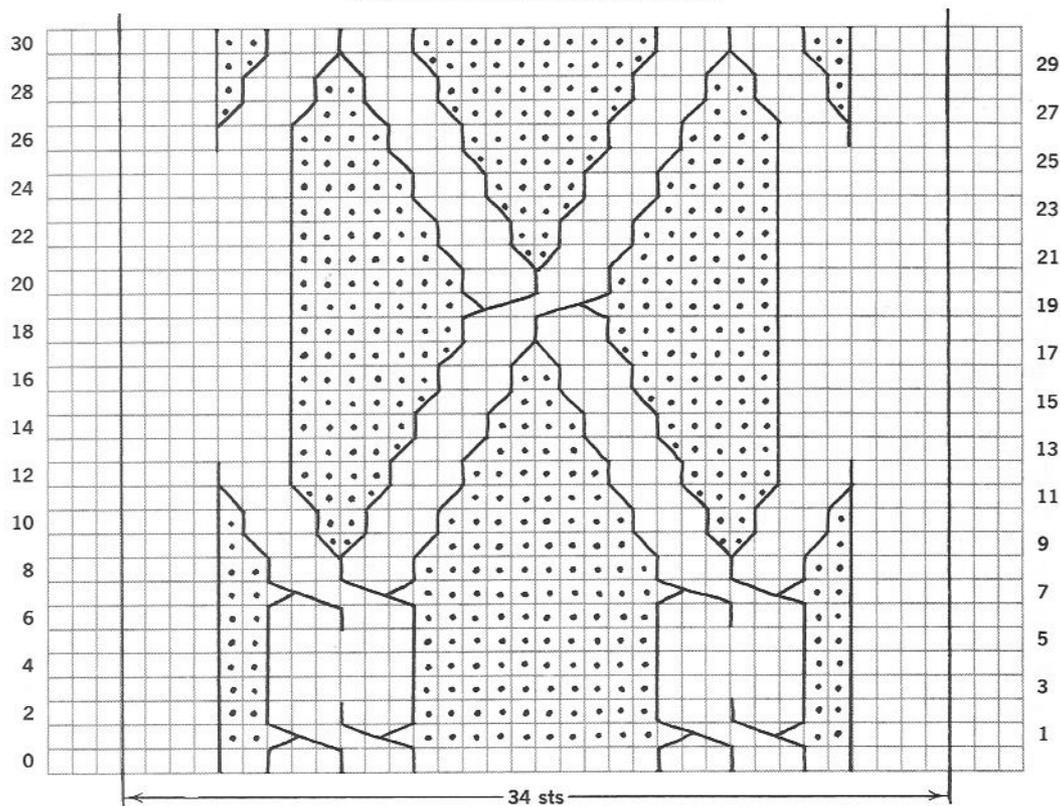


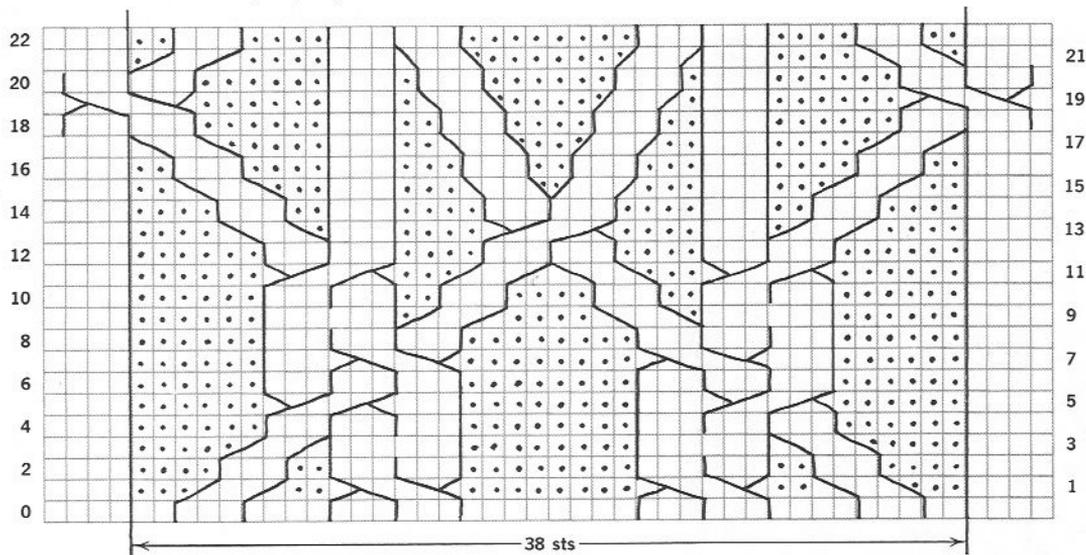


Figure 104 CABLE 2

CABLE 2

Multiple of 38 sts plus 8.

For afghan row 11: k1, inc, k1, * (inc) 3 times, k3, (inc) 3 times, k8, (inc) 3 times, k2, (inc) 3 times, k1; rep from * once more; inc, k2. 26 sts increased-84 sts.



CABLE 3

Multiple of 17 sts plus 9.

For afghan row 11: (k1, inc) twice, * k5, (inc) 3 times, k4, inc; rep from * 3 times more; inc, k1. 19 sts increased-77 sts.

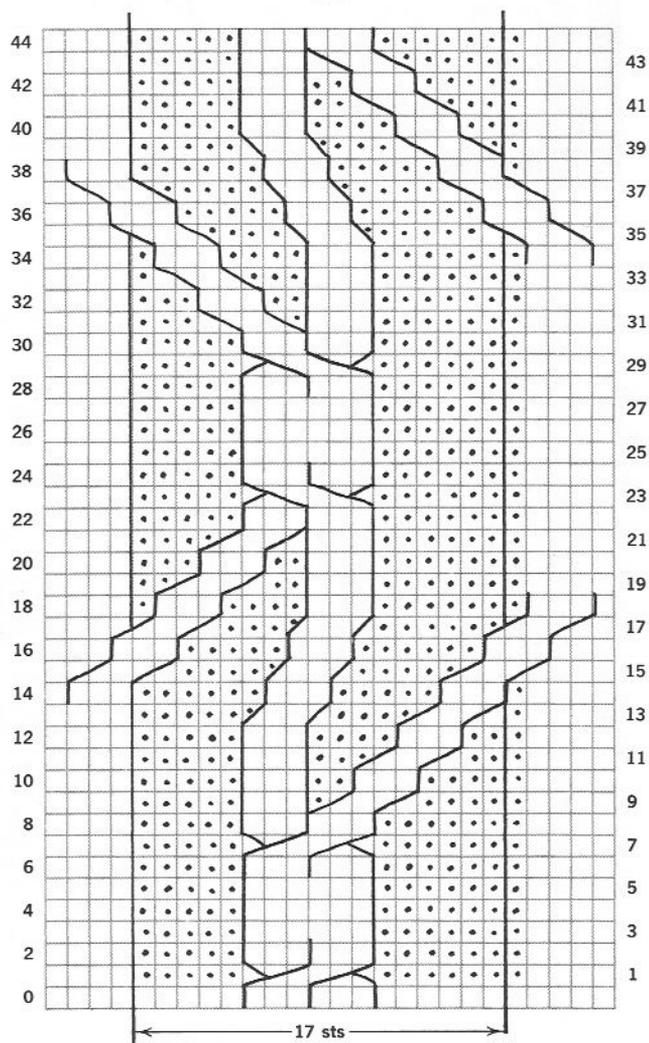
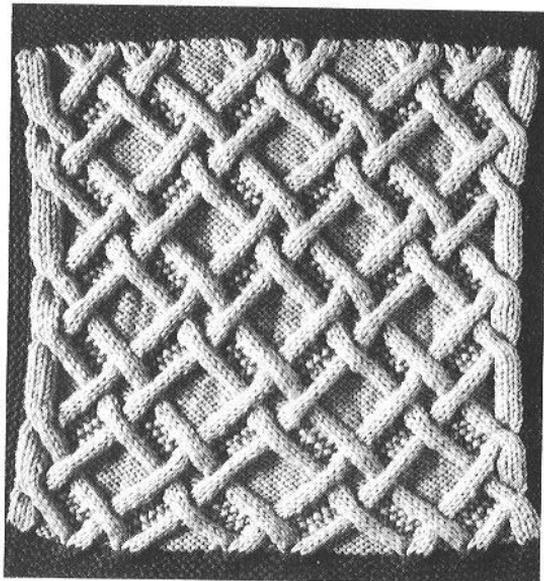


Figure 105 CABLE 3

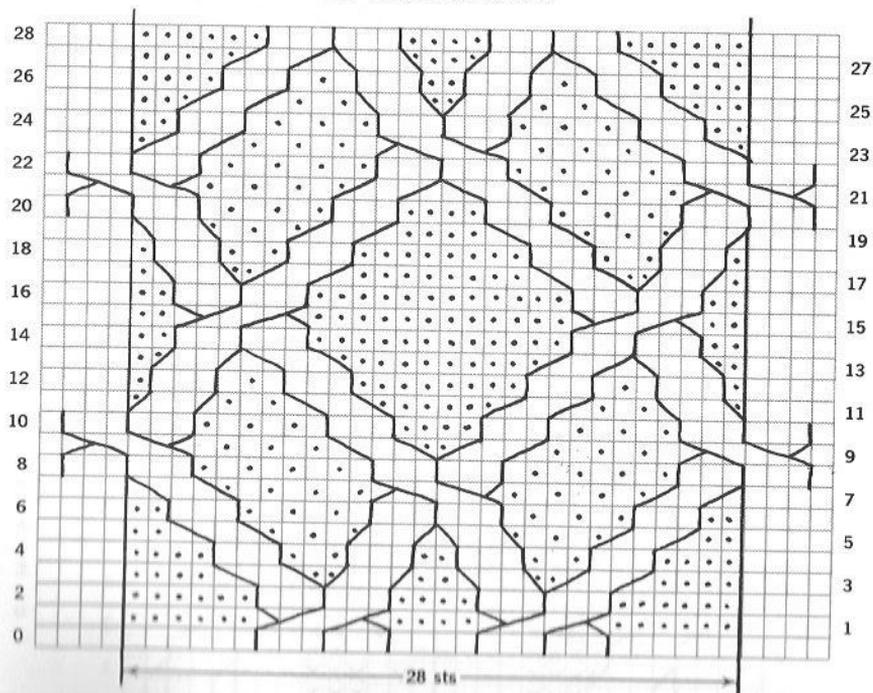
Figure 106 CABLE 4



CABLE 4

Multiple of 28 sts plus 8.

For afghan row 11: k1, (inc) twice, k1, * inc, k1, (inc) 4 times, k2, (inc) 4 times, k1, inc, k4; rep from * once more; inc, k1, (inc) 4 times, k2, (inc) 4 times, k1, inc, k1, (inc) twice, k1. 34 sts increased-92 sts.



CABLE 3

Multiple of 17 sts plus 9.

For afghan row 11: (k1, inc) twice, * k5, (inc) 3 times, k4, inc; rep from * 3 times more; inc, k1. 19 sts increased-77 sts.



Figure 105 CABLE 3

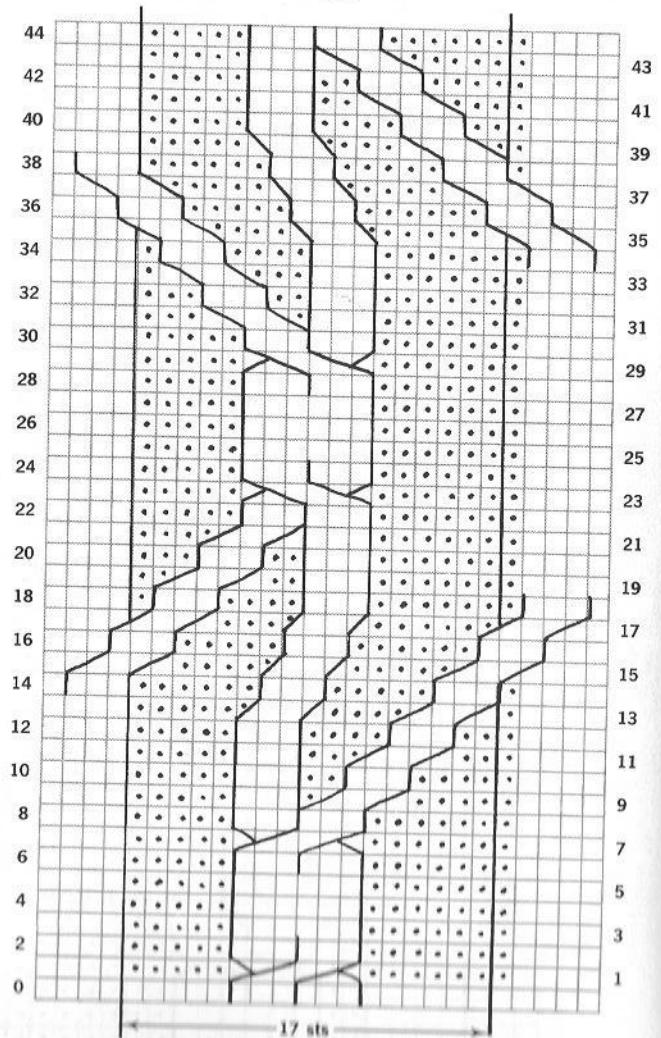
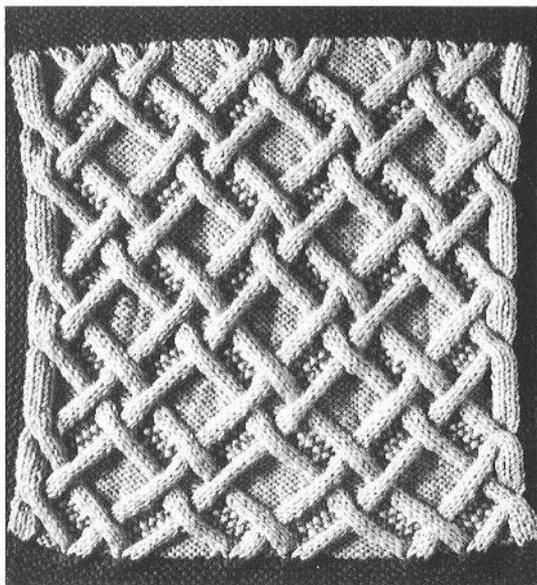


Figure 106 CABLE 4



CABLE 4

Multiple of 28 sts plus 8.

For afghan row 11: k1, (inc) twice, k1, * inc, k1, (inc) 4 times, k2, (inc) 4 times, k1, inc, k4; rep from * once more; inc, k1, (inc) 4 times, k2, (inc) 4 times, k1, inc, k1, (inc) twice, k1. 34 sts increased-92 sts.

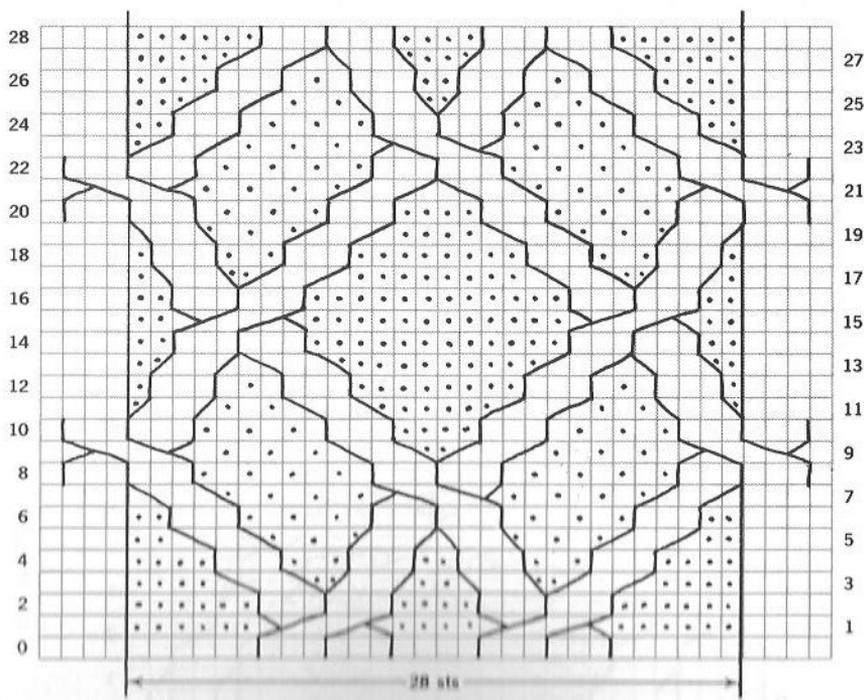


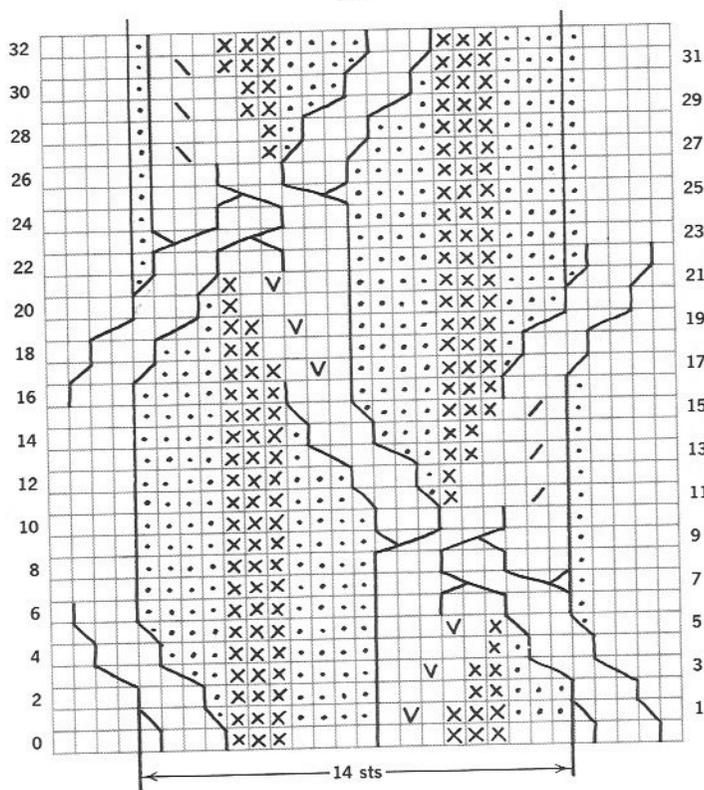


Figure 107 CABLE 5

CABLE 5

Multiple of 14 sts plus 9.

For afghan row 11: k1, * (inc) twice, k3; rep from * 9 times more; inc, k6. 21 sts increased-79 sts.



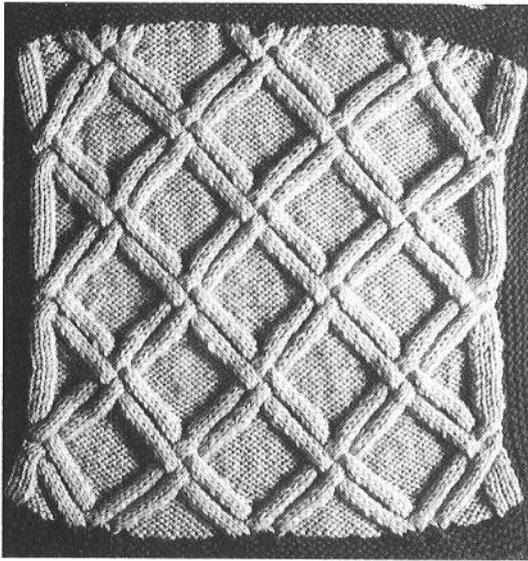
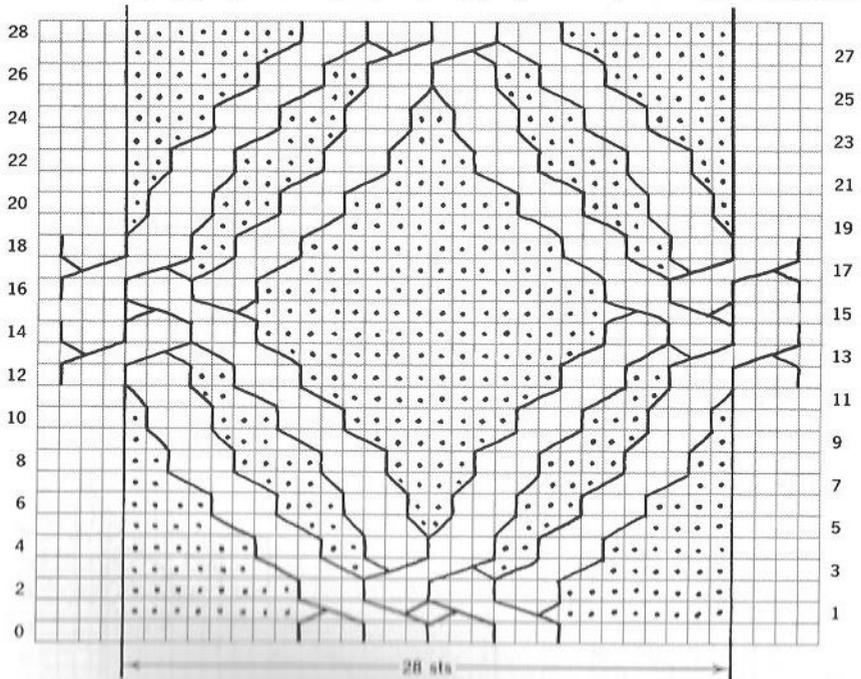


Figure 108 CABLE 6

CABLE 6

Multiple of 28 sts plus 8.

For afghan row 11: k1, (inc) 3 times, k2, inc, k1, * (inc) 6 times, k1, (inc, k2) 3 times, inc, k1; rep from * once more; (inc) 6 times, k1, inc, k2, (inc) 3 times, k1. 34 sts increased-92 sts.



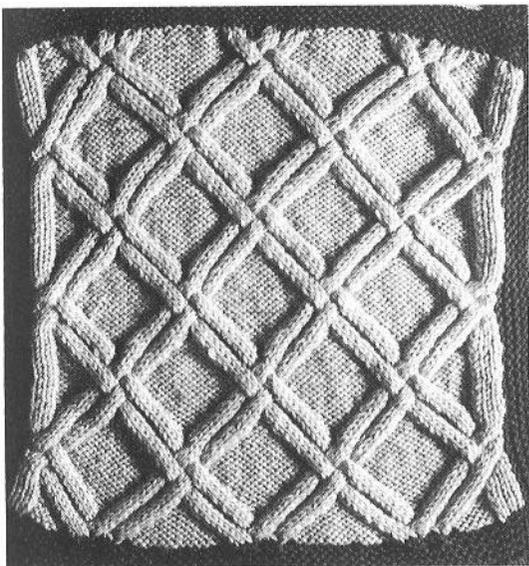


Figure 108 CABLE 6

CABLE 6

Multiple of 28 sts plus 8.

For afghan row 11: k1, (inc) 3 times, k2, inc, k1, * (inc) 6 times, k1, (inc, k2) 3 times, inc, k1; rep from * once more; (inc) 6 times, k1, inc, k2, (inc) 3 times, k1. 34 sts increased-92 sts.

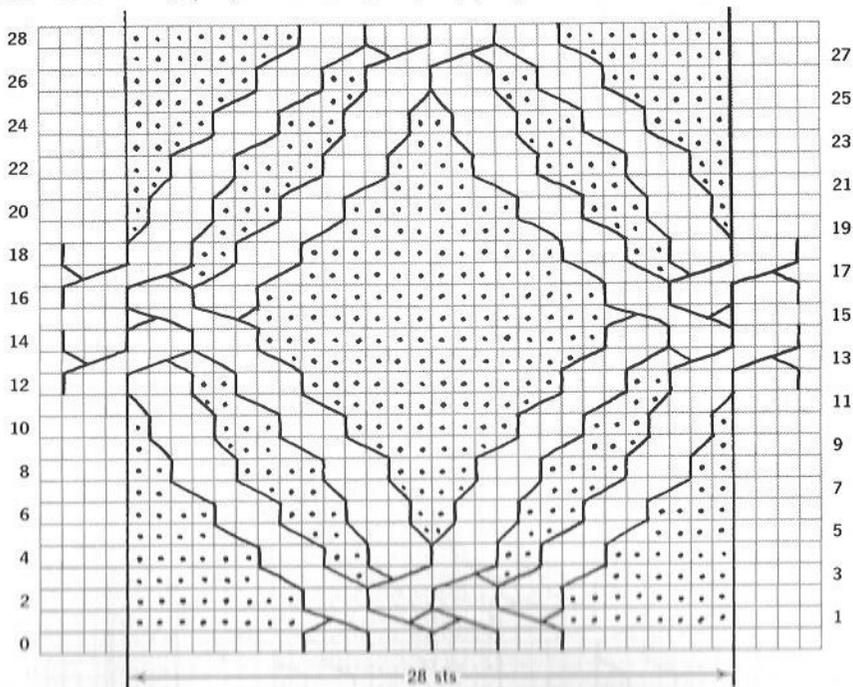




Figure 109 CABLE 7

CABLE 7

Multiple of 40 sts plus 8.

For afghan row 11: k1, (inc 3 times, k6, * (inc 3 times, k2, (inc 3 times, k2, inc, k2; rep from * twice more; (inc) 3 times, k2, (inc) 3 times, k1. 30 sts increased-88 sts.

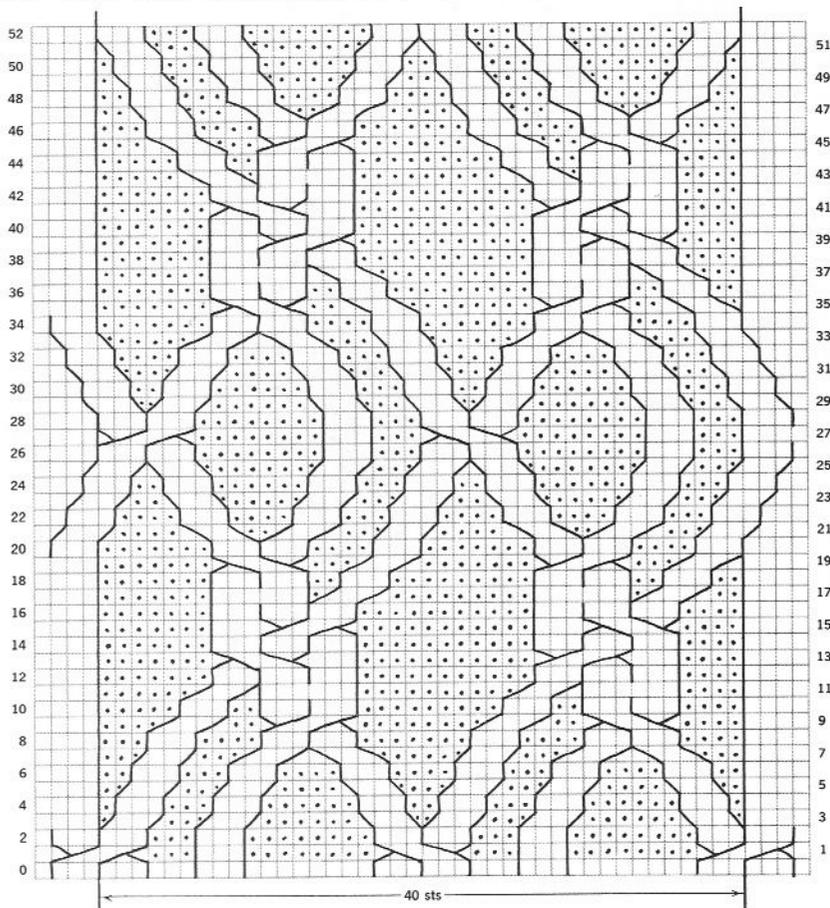
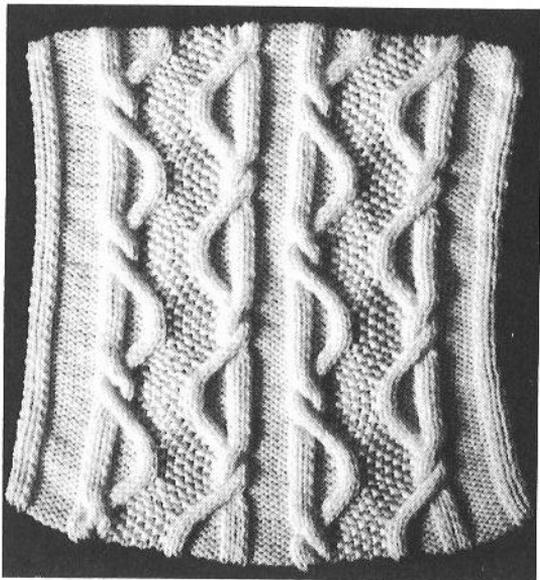


Figure 110 CABLE 8



CABLE 8

Multiple of 31 sts plus 12.

For afghan row 11: k1, inc, * k6, inc, k4, (inc) 3 times, k7, (inc) 3 times; rep from * once more; k6, inc, k1. 16 sts increased-74 sts.

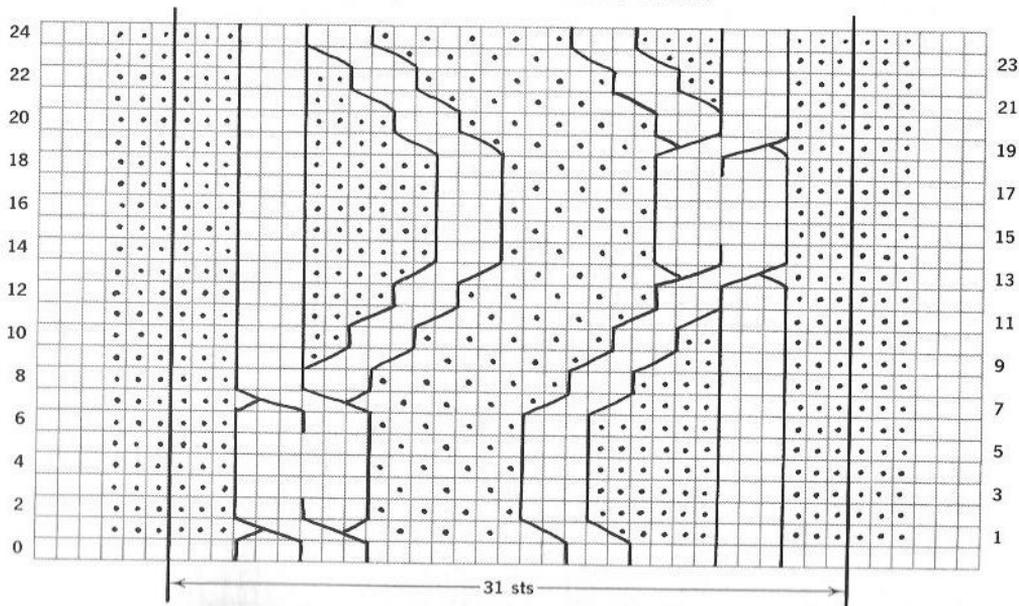


Figure 111 CABLE 9



CABLE 9

Multiple of 38 sts plus 8.

For afghan row 11: k1, inc, k1, * (inc) 3 times, k3, (inc) 3 times, k8, (inc) 3 times, k3, (inc) 3 times; rep from * once more; k1, inc, k1. 26 sts increased—84 sts.

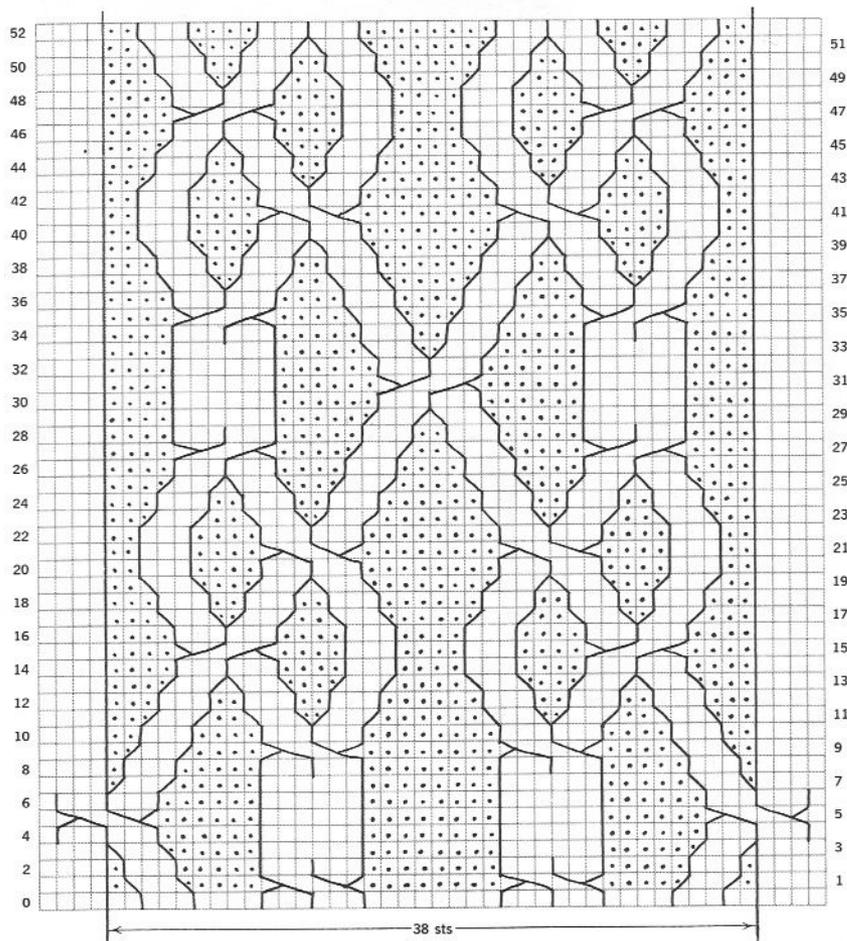
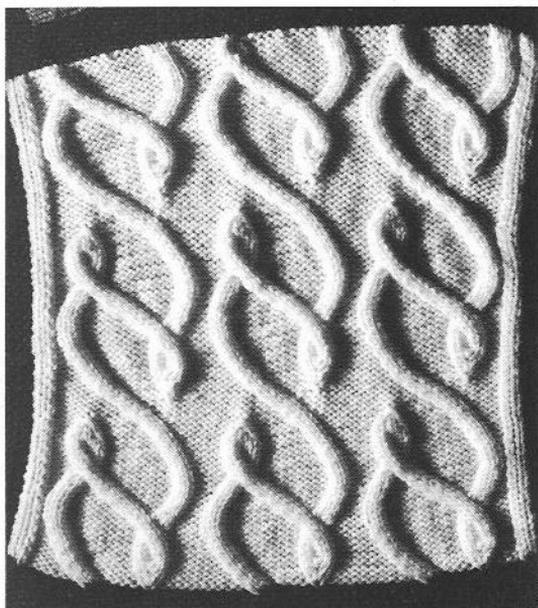


Figure 112 CABLE 10



CABLE 10

Multiple of 21 sts plus 6.

For afghan row 11: k1, inc, k7, * (inc) 3 times, k15; rep from * once more;
(inc) 3 times, k8, inc, k1. 11 sts increased—69 sts.

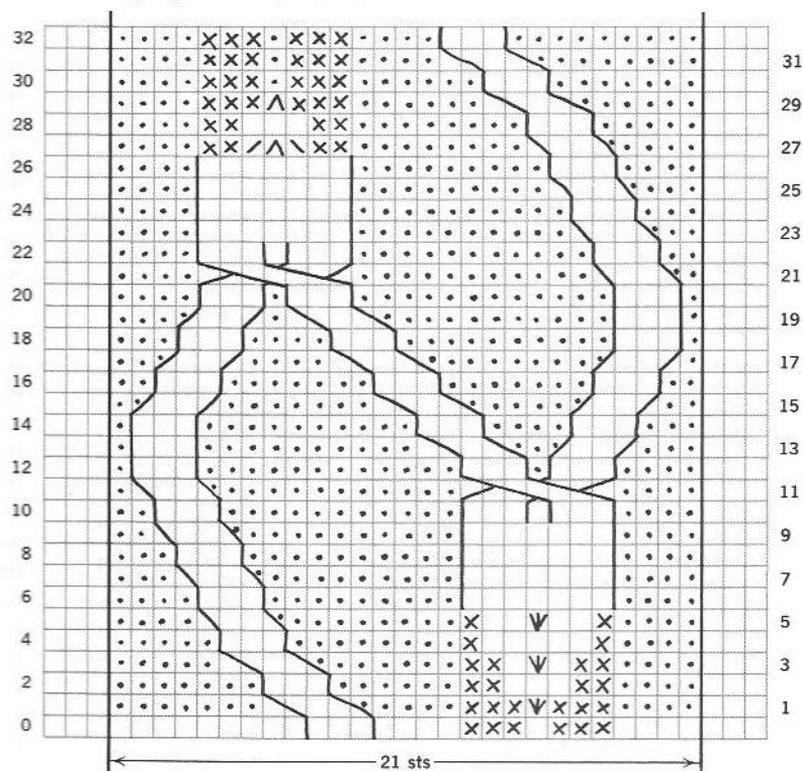




Figure 113 CABLE 11

CABLE 11

Multiple of 32 sts plus 15.

For afghan row 11; k2, (inc) 3 times, k1, * (inc) twice, k3, (inc) twice, k8, (inc) twice, k3, (inc) twice, k2; rep from * once more; (inc) twice, k2. 21 sts increased—79 sts.

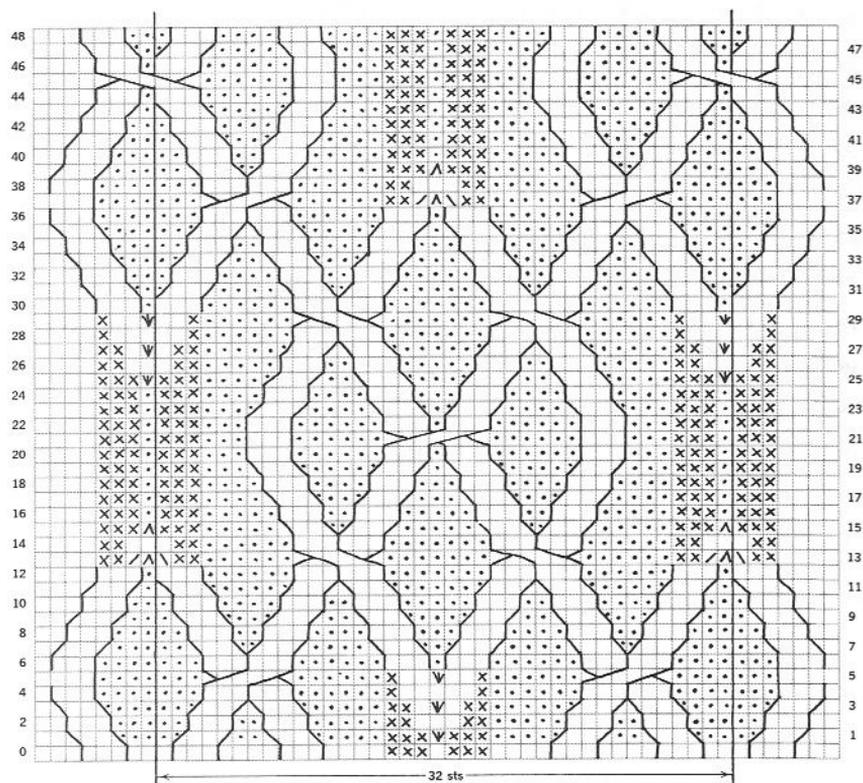




Figure 114 CABLE 12

CABLE 12

Multiple of 38 sts plus 4.

For afghan row 11: (k1, inc) twice, * k6, (inc) 3 times, k2, inc, k2, (inc) 3 times, k6, * (inc, k1) twice, inc; rep from * to * once more, (inc) 3 times. 22 sts increased—80 sts.

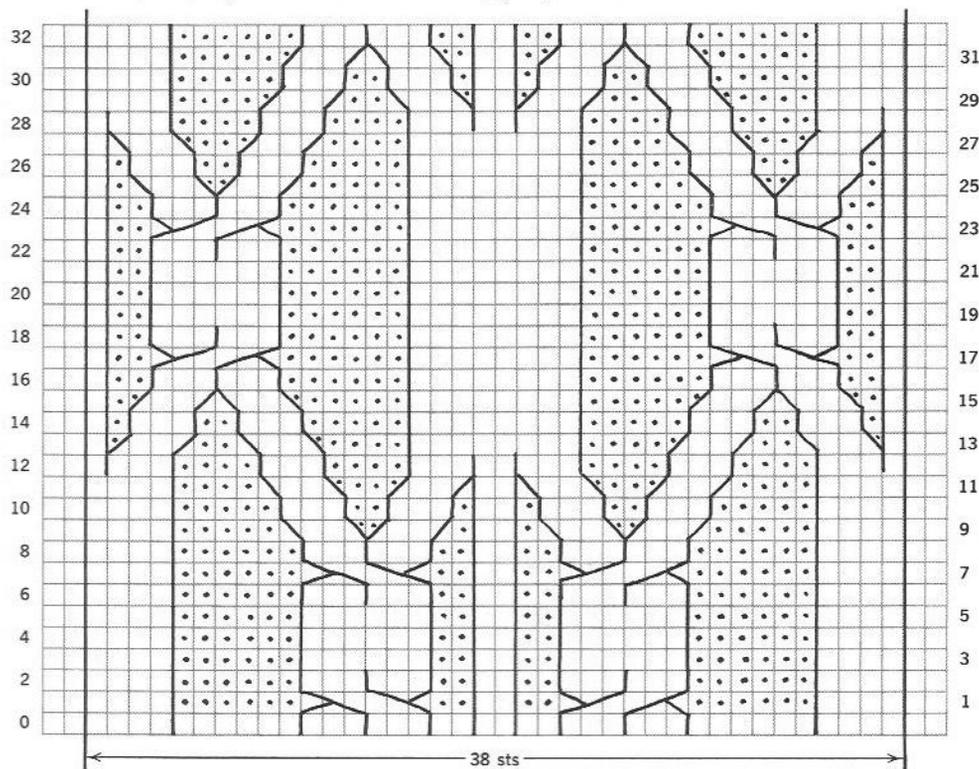


Figure 115 CABLE 13



CABLE 13

Multiple of 28 sts plus 22.

For afghan row 11: k1, (inc) 3 times, k1, * (inc) 3 times, k8; rep from * 3 times more; (inc) 3 times, k3, (inc) twice, k1. 20 sts increased—78 sts.

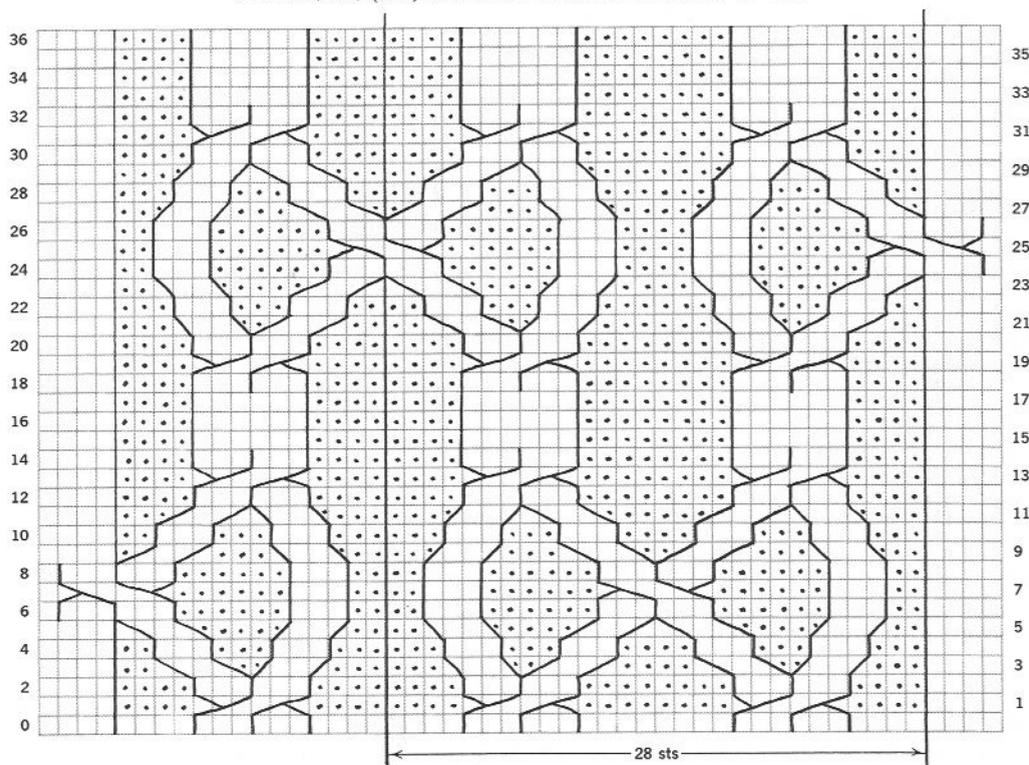




Figure 116 CABLE 14

CABLE 14

Multiple of 24 sts plus 8.

For afghan row 11: k1, * (inc) 3 times, k6; rep from * 4 times more;
 (inc) 3 times, k4, (inc) 4 times, k1. 22 sts increased-80 sts.

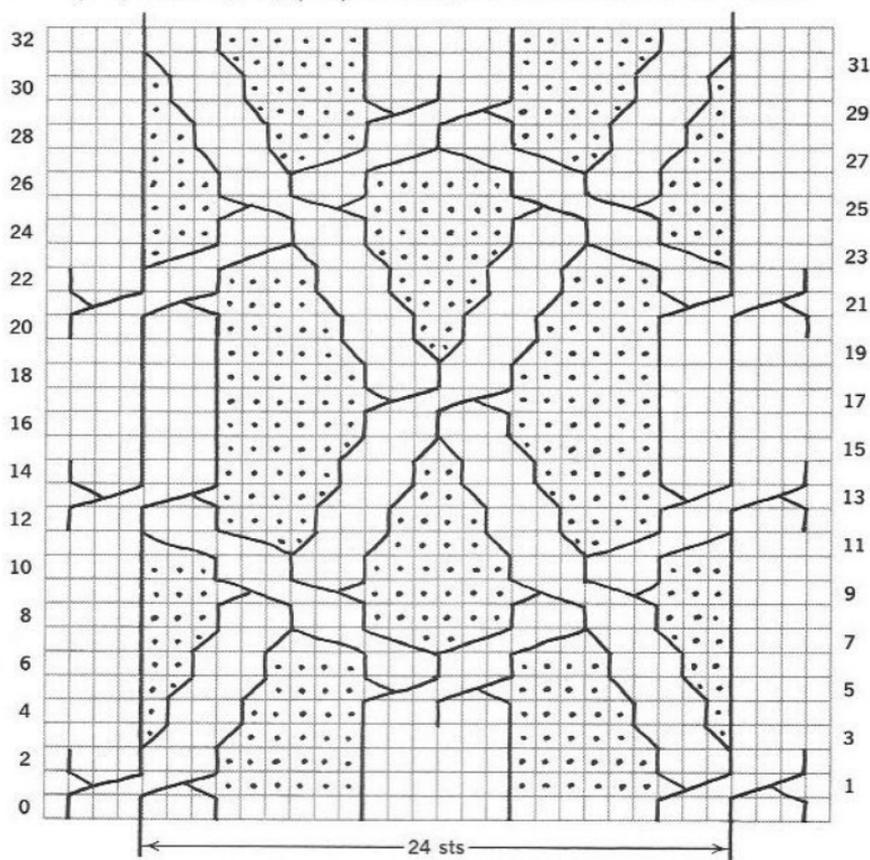




Figure 117 CABLE 15

CABLE 15

Multiple of 34 sts plus 8.

For afghan row 11: k1, (inc) 3 times, (k4, inc) 4 times, k4, (inc) 3 times, (k4, inc) 4 times, k2, (inc) 4 times, k1. 18 sts increased-76 sts.

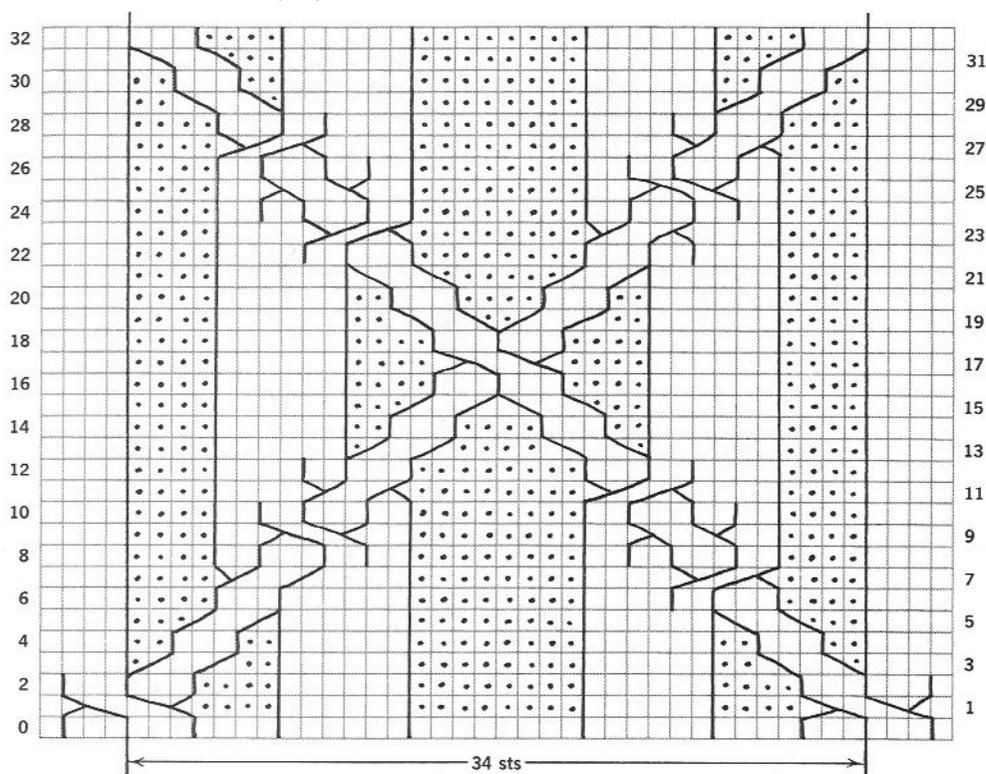


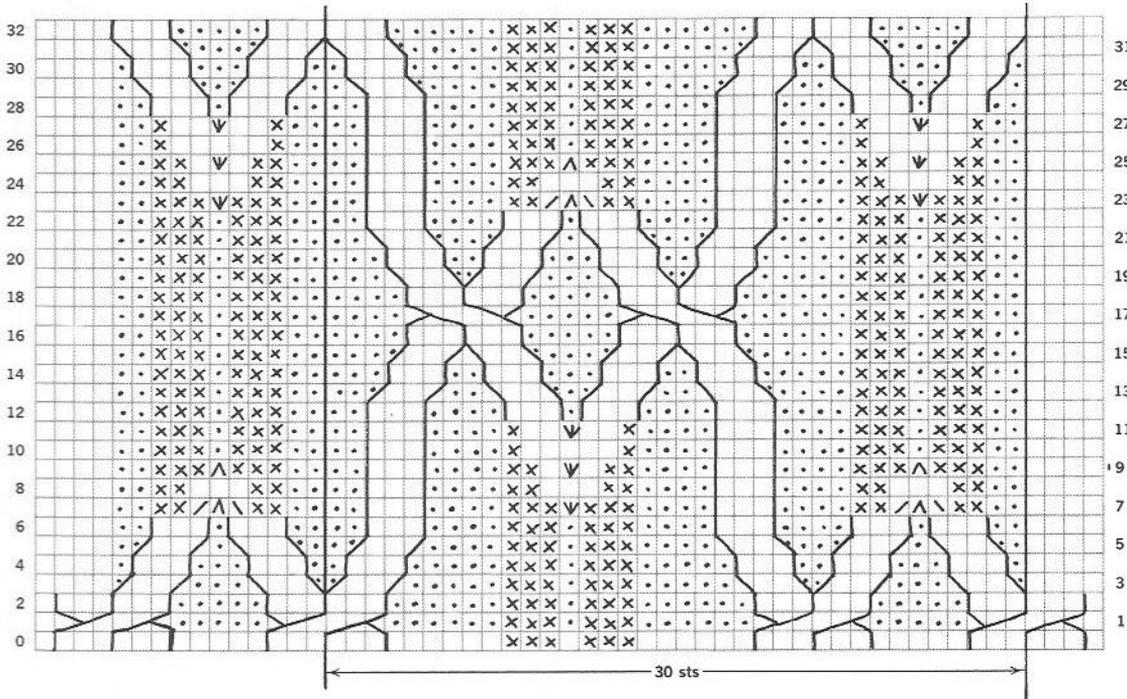


Figure 118 CABLE 16

CABLE 16

Multiple of 30 sts plus 19.

For afghan row 11: k1, (inc) 4 times, k3, * (inc) 3 times, k12, (inc) 4 times, k4; rep from * once more; (inc) 3 times, k1. 21 sts increased-79 sts.



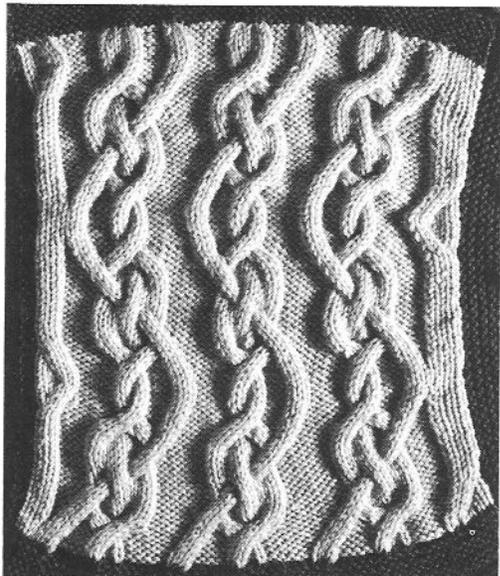


Figure 119 CABLE 17

CABLE 17

Multiple of 21 sts plus 11.

For afghan row 11: k4, * (inc) twice, k5, (inc) 3 times, k6; rep from * twice more; inc, k5. 16 sts increased-74 sts.

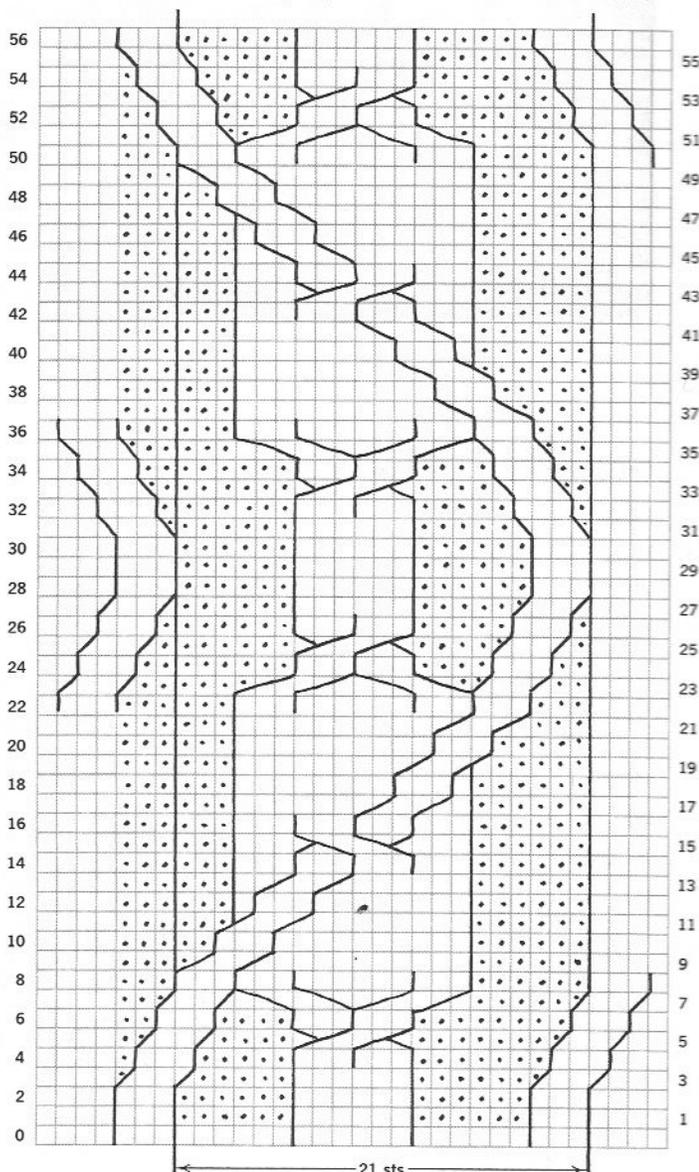


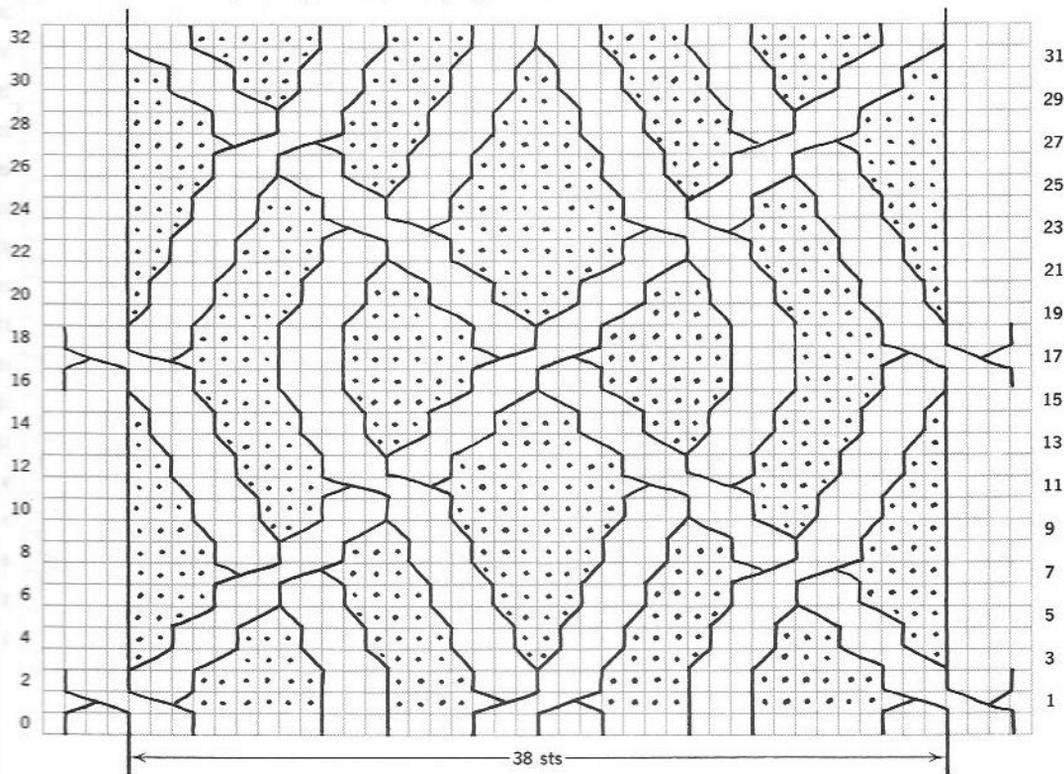


Figure 120 CABLE 18

CABLE 18

Multiple of 38 sts plus 8.

For afghan row 11: (inc 4 times, * (k3, inc) twice, k3, (inc) 3 times; rep from * twice more; (k3, inc) twice, k1, (inc) 5 times. 26 sts increased—84 sts.



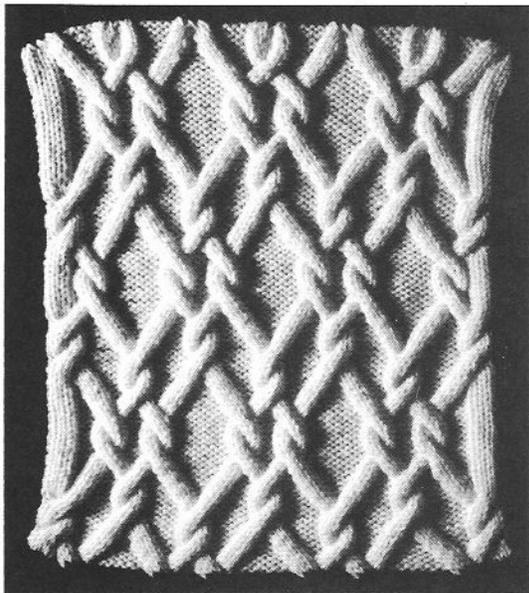
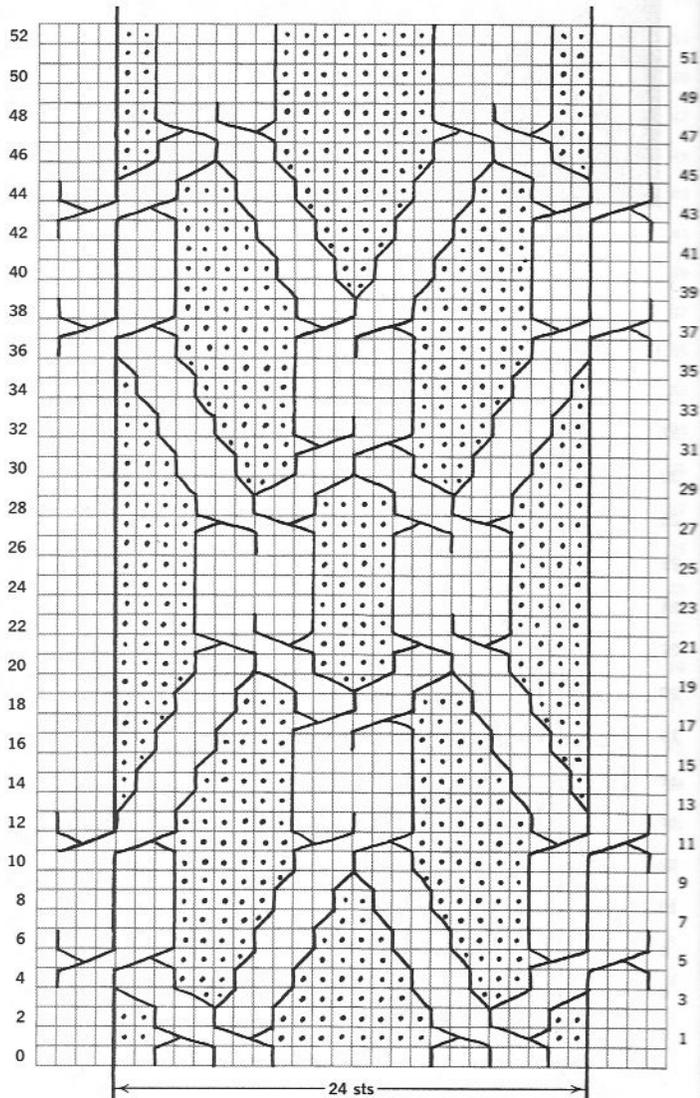


Figure 121 CABLE 19

CABLE 19

Multiple of 24 sts plus 8.

For afghan row 11: k2, inc, k2, * (inc) 3 times, k3, inc, k3, (inc) 3 times, k4; rep from * twice more; k2. 22 sts increased-80 sts



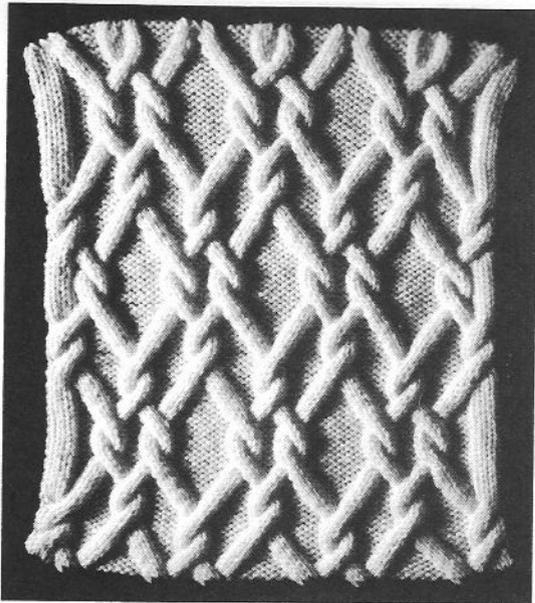


Figure 121 CABLE 19

CABLE 19

Multiple of 24 sts plus 8.

For afghan row 11: k2, inc, k2, * (inc) 3 times, k3, inc, k3, (inc) 3 times, k4; rep from * twice more; k2. 22 sts increased-80 sts.

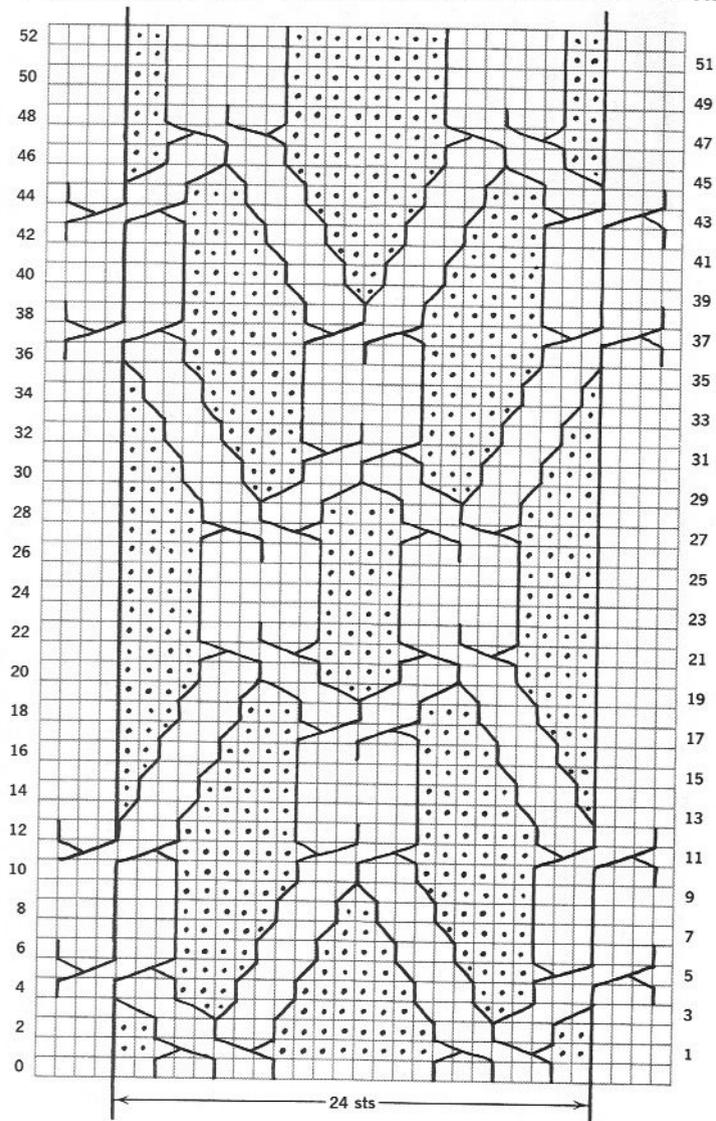


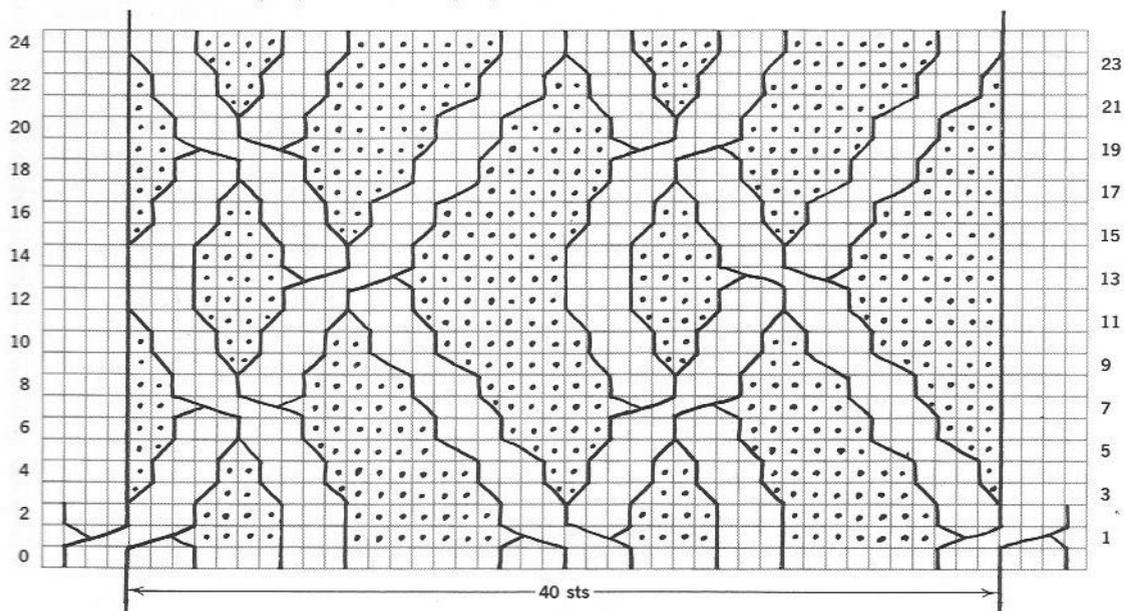


Figure 122 CABLE 20

CABLE 20

Multiple of 40 sts plus 8.

For afghan row 11: k1, * (inc) 3 times, k4, (inc) 4 times, k2; rep from * twice more; (inc) 3 times, k5, (inc) 3 times, k3, (inc) 3 times, k1. 30 sts increased-88 sts.



CABLE SAMPLER AFGHAN

This afghan (Color 15) makes appropriate use of the natural tendency of cable patterns to squeeze themselves together like ribbing. This tendency, plus the fact that each afghan piece is a little longer than it is wide, draws the knitted-in borders into attractively curved lines that make the finished product more interesting to look at than an afghan knitted in flat squares. The borders, worked in the infinitely flexible garter stitch, conform gracefully to this stretching and contracting treatment. The pieces are joined together after the manner of parquet squares, with the grain running alternately up and down and across the afghan.

Use 2 pairs of needles, one 2 sizes smaller than the other. With smaller needles and border color, cast on 58 stitches, leaving a long end of yarn for later sewing. Knit 10 rows. The 11th row (a right-side row) is an increase row; directions for increasing each pattern piece, individually, are given with the chart for that pattern. These directions are to be read as follows: one "inc" means a single increase in one stitch (knit into the front and back of the same stitch); "(inc) twice" means a single increase in each of the next 2 stitches; "(inc) 3 times" means a single increase in each of the next 3 stitches, and so on.

At the end of the increase row, break border color, tie on pattern color, and change to larger needles. With pattern color, *purl* the 12th row straight across. This is the wrong-side foundation row numbered 0 and shown as a row of blank squares at the bottom of each chart. This row is *not* to be repeated; each subsequent repeat of the pattern will begin with right-side Row 1.

The 13th row, therefore, is pattern Row 1. From here, work up to the top of the chart and then begin again with Row 1 until a total of 88 pattern rows have been worked. At the end of the 88th row, at the right-hand edge, break pattern color, tie on border color, and change to smaller needles. The next right-side row is a decrease row. Knit across with border color, decreasing the same number of stitches that were increased on Row 11, so that 58 stitches remain. Some patterns have variable stitch counts, so that the 88th row may have more or fewer stitches than the first row; in these cases, simply decrease as many stitches as necessary to leave a remainder of 58.

Knit 9 more rows for the upper border. Bind off loosely on the right side, leaving another long end of yarn. Use these long ends to sew the afghan pieces together, placing the top and bottom of each piece against the sides of adjacent pieces. Thus the rows of border color form a continuous frame throughout the afghan.

If you want to minimize the sewing, you can work this afghan like parquet squares, using the border color to pick up 58 stitches for each new piece from the side edge of a previously finished piece. This makes the afghan-in-progress less portable (small pieces are easy to carry about, whole afghans are not), but you can weigh the advantages of portability vs. seamlessness for yourself and decide which way you want to do it.

When all 20 pieces are joined together, one way or the other, work a short-row border for each exposed side edge around the outside, as follows:

With border color and smaller needles, pick up 58 stitches along the raw side edge. Sl 1 wyif, k51, turn, k46, turn, k40, turn, k34, turn, knit to end of row, slipping the last stitch wyif. At each turn, pass the yarn around the next unworked stitch to avoid leaving holes. Bind off loosely on the right side and weave the yarn-ends into adjacent borders.

Each photograph given with each cable chart shows you a closeup view of the afghan piece worked in that pattern. If you have any doubts regarding the number of pattern repeats in any afghan square, you can resolve them by studying the photograph and comparing it with the chart.

CABLE SAMPLER GARMENTS

The new cable patterns shown in the sampler afghan can be used to decorate garments of any kind. As inspirational examples, a sweater and coat are shown in Figures 123, 124, and 125, incorporating some of these patterns.



Figure 123 CABLE SAMPLER SWEATER IN CABLES 1, 8, AND 12

CABLE SAMPLER AFGHAN

This afghan (Color 15) makes appropriate use of the natural tendency of cable patterns to squeeze themselves together like ribbing. This tendency, plus the fact that each afghan piece is a little longer than it is wide, draws the knitted-in borders into attractively curved lines that make the finished product more interesting to look at than an afghan knitted in flat squares. The borders, worked in the infinitely flexible garter stitch, conform gracefully to this stretching and contracting treatment. The pieces are joined together after the manner of parquet squares, with the grain running alternately up and down and across the afghan.

Use 2 pairs of needles, one 2 sizes smaller than the other. With smaller needles and border color, cast on 58 stitches, leaving a long end of yarn for later sewing. Knit 10 rows. The 11th row (a right-side row) is an increase row; directions for increasing each pattern piece, individually, are given with the chart for that pattern. These directions are to be read as follows: one "inc" means a single increase in one stitch (knit into the front and back of the same stitch); "(inc) twice" means a single increase in each of the next 2 stitches; "(inc) 3 times" means a single increase in each of the next 3 stitches, and so on.

At the end of the increase row, break border color, tie on pattern color, and change to larger needles. With pattern color, *purl* the 12th row straight across. This is the wrong-side foundation row numbered 0 and shown as a row of blank squares at the bottom of each chart. This row is *not* to be repeated; each subsequent repeat of the pattern will begin with right-side Row 1.

The 13th row, therefore, is pattern Row 1. From here, work up to the top of the chart and then begin again with Row 1 until a total of 88 pattern rows have been worked. At the end of the 88th row, at the right-hand edge, break pattern color, tie on border color, and change to smaller needles. The next right-side row is a decrease row. Knit across with border color, decreasing the same number of stitches that were increased on Row 11, so that 58 stitches remain. Some patterns have variable stitch counts, so that the 88th row may have more or fewer stitches than the first row; in these cases, simply decrease as many stitches as necessary to leave a remainder of 58.

Knit 9 more rows for the upper border. Bind off loosely on the right side, leaving another long end of yarn. Use these long ends to sew the afghan pieces together, placing the top and bottom of each piece against the sides of adjacent pieces. Thus the rows of border color form a continuous frame throughout the afghan.

If you want to minimize the sewing, you can work this afghan like parquet squares, using the border color to pick up 58 stitches for each new piece from the side edge of a previously finished piece. This makes the afghan-in-progress less portable (small pieces are easy to carry about, whole afghans are not), but you can weigh the advantages of portability vs. seamlessness for yourself and decide which way you want to do it.

In the sweater illustration, notice the tapering shape achieved by narrowing the plain bands between cables with decreases, and the smooth blending of cable patterns with border ribbings. Both of these styling details are useful in enhancing the appearance and fit of any cable-patterned sweater. In the coat, the opposite kind of shaping is used to flare the skirt by increasing in the purled background of the cables.

You can make cable-patterned garments like these by working from your own measurements, or you can simply substitute some of these new cables for the old ones in any commercial design, providing stitch gauges and width measurements are the same.



Figure 124 CABLE SAMPLER COAT IN CABLES 9, 15, AND 17, WITH SEAMLESS BAG IN CABLE 5



Figure 125 CABLE COAT AND BAG, BACK DETAIL

CABLE-PATTERNED BAG

This bag is another seamless tube, very easy to make. First knit a test swatch of the cable pattern or patterns of your choice and take the gauge; then, with a circular needle, cast on as many stitches as needed for the desired circumference of the bag, making sure that the total number of stitches is an exact multiple of the pattern, without edge stitches. Join, being careful not to twist the stitches, and insert a marker to indicate the beginning and end of rounds. Work from the pattern chart, going from right to left on every round and keeping always between the repeat lines, until the tube is tall enough for the desired height of the bag.

In an all-over cable pattern, the various ribs will continue in their diagonal

courses around the tube without a break, which means that sooner or later there will be some cable crossings at the place where your round marker lies. To work these crossings, just move the marker a few stitches to the right or left where it will be out of the way. Some rounds later, you can replace it in its original position; or if you prefer, you can let it continue to travel, either leading or following one of the cable ribs. It doesn't really make much difference whether the change of rounds remains at the same place or not, as long as the pattern continues unbroken.

To convert some cable ribs into bag handles, as shown in Figures 124 and 125, is a handsome refinement that can be accomplished quite easily. Having decided which cables are to become handles, knit around to one stitch before the first of these cables; then take the stitches of the cable plus one background stitch each side of the cable onto a stitch holder. Then turn the work and cast on 2 or 3 less stitches than the stitches of the cable. Continue knitting to the next handle-cable and do the same thing again; then repeat the process twice more for the handles on the other side of the bag. Be sure that the handles are separated by the same number of stitches in the centers and around both sides, and they will automatically match. Continue knitting a few more rounds for a border. Bind off. Then take up each set of handle stitches in turn, and work in stockinette stitch until the handles are long enough, weaving the stitches together at the top and sewing the side edges on the inside. The holes behind the handle stitches in the body of the bag can be closed with another touch of weaving.

Sew the cast-on edge together at the bottom, add a lining and zipper, and there you are, ready to carry all your carryables in elegant style.

CABLE-PATTERNED PILLOW COVER

Like the bag, the pillow cover (Figure 126) is a seamless tube. Begin it by measuring the width of your pillow. Cast on twice the number of stitches required to make that width in your chosen cable pattern, making sure that the total number of stitches is an exact multiple of the pattern, without edge stitches. Work a tube in the same manner as for the bag, letting the pattern run continuously around the tube without a break.

When the tube is long enough to cover the length of the pillow, divide the stitches half-and-half on two separate needles, and weave them together. A zipper may be inserted at the cast-on edge. Add tassels, fringe, or any other kind of trimming that you like.

The pattern used in the illustrated pillow is a nice one for seamless tubes, as it allows the eye to follow intricately interlacing cable ribs around the tube without interruption.

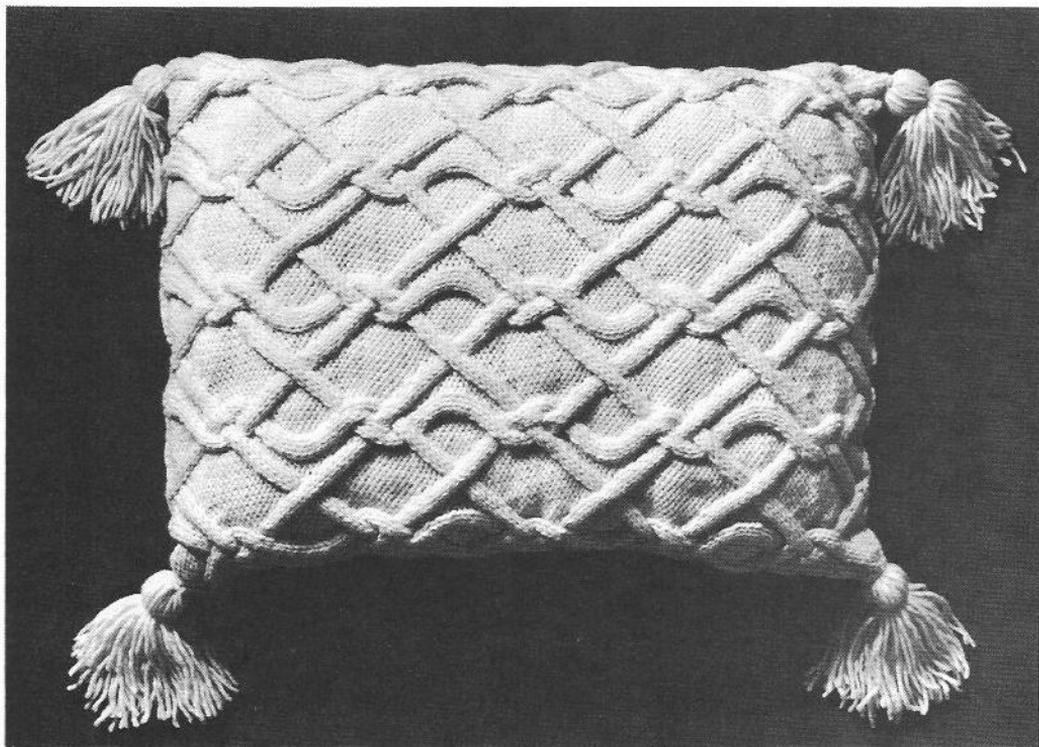


Figure 126 PILLOW COVER IN CABLE 7

CABLE-PATTERNED LAMPSHADE

Cables are extremely effective when illuminated from behind (hold a piece of cable knitting up to a light, and see how pretty it looks), which makes them especially suitable for knitted lampshades. Worked with fairly small needles and a good firm yarn, such a lampshade can be knitted closely enough to be left unlined. If you want to add a lining, the knitting can be a little looser.

You can cover an existing lampshade with a seamless tube worked in cable patterns, or you can start with a bare lampshade frame from which an old shade has been removed. Use the kind of frame that has vertical supports between the upper and lower rings.

Measure the circumference of the frame, and cast onto a circular needle enough stitches to go around. Purl 7 or 8 rounds for a border; then begin working a seamless tube in any pattern or combination of patterns. You can use a single, continuous, all-over pattern as shown in the pillow, or you can plan a series of pattern panels to coincide with the spaces between the vertical supports of the frame. The lampshade illustrated in Figure 127 is of the latter type.

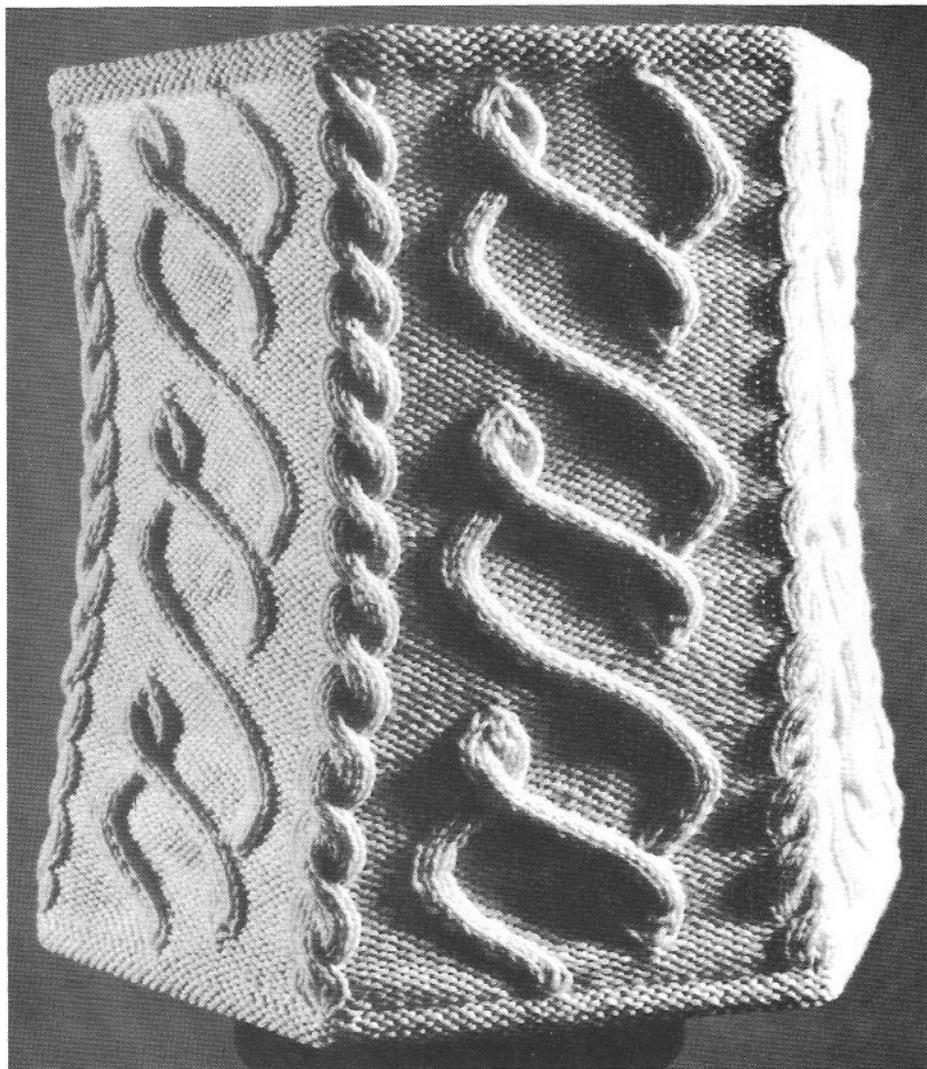


Figure 127 LAMPSHADE IN CABLE 10

When the tube is long enough to reach from top to bottom of the lampshade frame, purl another 7 or 8 rounds for the second border, and bind off. The purred borders will curl naturally around the rings of the frame, making it easier for you to sew them on. A fabric lining, if desired, can be sewn to the lampshade frame first, or else it can be added as an afterthought by tacking it to the inside of the knitted borders.

Of course, lampshades can be knitted with patterns of any type; but lace and other openwork patterns must be lined. Dense cable patterns can usually get away without nonknitted additions.

CABLE-PATTERNED CAPE-SHAWL

The final design in this book is basically the same as one of the earliest. It is another incarnation of the seamless square. This cape-shawl (Figure 128) is a seamless square left open along one of its corners, so it is worked back and forth in rows, instead of in rounds. The fun part of the knitting is the manipulation of the cable ribs along increase lines, where the pattern develops interesting and unpredictable variations on itself as the matched increases add new stitches.

Begin by casting on enough stitches to go around the neck, plus overlapping front borders. Working back and forth on a long circular needle, first in garter stitch or some other border pattern, make some short rows across the center of the piece to raise the back of the neckband. Then, with markers, divide the stitches not included in the front borders into 4 equal parts. From here you will be working a seamless square in rows, placing double increases every other row at each of the 3 inner markers (which mark the shoulders and the center back), and single increases every other row just inside the front border stitches on each side. These front borders are continued straight, in garter stitch, at each end of the row. Buttonholes may be placed in one of them at desired intervals.

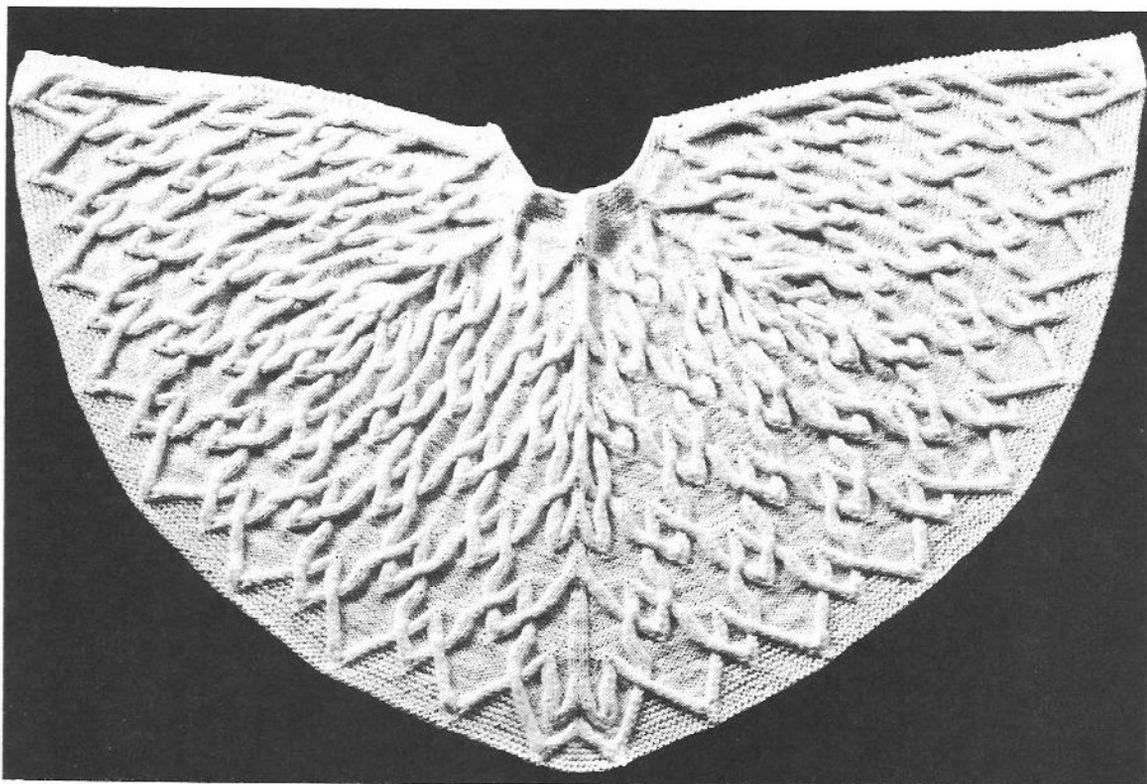


Figure 128 CAPE-SHAWL IN CABLE 16

Remember that, as in all seamless squares, pattern motifs will always match across the increase lines as long as the motifs are centered in each section of the square. So you begin 4 pattern motifs, each centered in its own section, with equal numbers of stitches between each center and each adjacent increase marker. Starting these 4 motifs all alike will enable the pattern to develop evenly on all 4 sections with symmetrical variations at the increase lines. To work a pattern like Cable 16, which has its own internal increases and decreases, in this manner, may look like pretty fancy knitting. But it isn't really hard to establish the correct alignment of pattern motifs at the increase lines when you have a chart to guide you. By counting rows on the chart, you can see when it will be time to add new pattern motifs on the increased stitches, thus creating the intriguing corner-variations characteristic of this kind of design.

Continue increasing 8 stitches every other row as established, until the piece has grown out past the points of the shoulders. The shoulder increases can be discontinued then, leaving only the front single and back double increases to be carried all the way to the lower edge. Let the shoulder increases stop at a point where each side has the right multiple of stitches to make the pattern continuous below the shoulders, as shown in the picture.

From here on, you will be working a half-square, with 4 increases every other row. Continue until the lower edge has reached the desired length, somewhere in the region of the wrist on each side. The front and back will dip lower than the sides, which makes a gracefully wearable shape. In the illustrated example, the lower edge is finished with garter stitch worked into the final repeats of the pattern. It could also be finished with an edging, fringe, or some other kind of border. With a design of this sort, you can display all your creativity and skill, using any patterns that please you and working them into a cleverly-shaped and interestingly-decorated garment.

INVISIBLE CAST-ON

The invisible cast-on has already been excellently described by Elizabeth Zimmerman (*Knitting Without Tears*, p. 20) and by Mary Thomas (*Mary Thomas's Knitting Book*, p. 66); but I have a somewhat different approach to it, and so will describe it again in my own way. It is not only invisible, but it is unquestionably the fastest cast-on in the universe. Once you have the knack of it, you can cast on stitches as fast as you can flick your left wrist. If you started now, you could probably cast on well over 300 stitches in the time it will take you to read the following directions.

Step 1. Take a length of string, more than enough to hold comfortably all necessary stitches.

Step 2. With one needle and the end of your yarn, cast on one stitch, and place it near the needle point. Hold this needle in your right hand.

Step 3. With the same hand, hold the end of the string under, and against, the needle, so that the string passes in *front* of the ball end of the yarn. Keep hold of the string and needle together, throughout.

Step 4. Put the left hand around the long strands of both yarn and string, and keep hold of both, henceforth. Put the left thumb between yarn and string, *below* the point where the string crosses in front of the yarn. Bring the thumb forward, carrying the yarn on it.

Step 5. Put the left forefinger between yarn and string, and open it backward, carrying the string on it. You now have a diamond-shaped opening between yarn and string, with the yarn on the thumb toward you, and the string on the forefinger away from you. The other three fingers of the left hand continue to hold both strands against the palm.

Step 6. Dip the needle point down into the diamond-shaped opening and bring it up toward you, thus picking up a loop of yarn from behind onto the needle. This is the second stitch.

Step 7. Without changing the position of the left hand, turn it over so that the back of the hand comes toward you. This reverses the positions of yarn and string; now the yarn, on the thumb, is at the back of the diamond, and the string, on the forefinger, is at the front. As you turn the left hand over, the yarn wraps itself *under* the string beneath the needle.

Step 8. Dip the needle point down behind the yarn, on the far side of the diamond, and bring it up *through* the diamond to put another yarn loop on the needle. This is the third stitch.

Step 9. Still keeping the left hand in its position, turn it over away from you again, so that the yarn and string return to their original positions—yarn in front, string behind. As you do this, the yarn is brought forward under the string, which is still beneath the needle.

Repeat Steps 6, 7, 8, and 9 for every subsequent pair of stitches, ending the cast-on with Step 8. There will be an uneven number of stitches, because the very

first stitch on the needle is an extra one. If an even number of stitches is wanted, you can work "k2 tog" at the end of *each* first row.

Now you have a lot of yarn loops over the needle and the string running along beneath the needle with the yarn twisted around it. Be sure the string has not been passed over the needle at any point and the loops on the needle are yarn only.

To work the first row, put the needle into the left hand, carefully holding the last cast-on loop on the needle meanwhile. Take the yarn *under* the string to the back, and begin the row, knitting all stitches through the front loops in the ordinary way. After 2 or 3 rows, you can see that the string is still holding exactly the same number of loops as the number of stitches cast on. Each of these loops will be a stitch to knit in the opposite direction. Leave the string in place until you are ready to pick up these loops onto a needle.

When you are ready to knit in the opposite direction, hold the work with right side facing, cast-on edge up. From the left, carefully slide the needle through

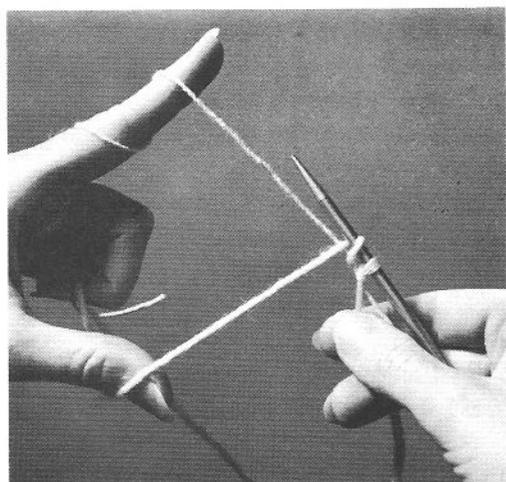


Figure 129 INVISIBLE CAST-ON,
STEP 6

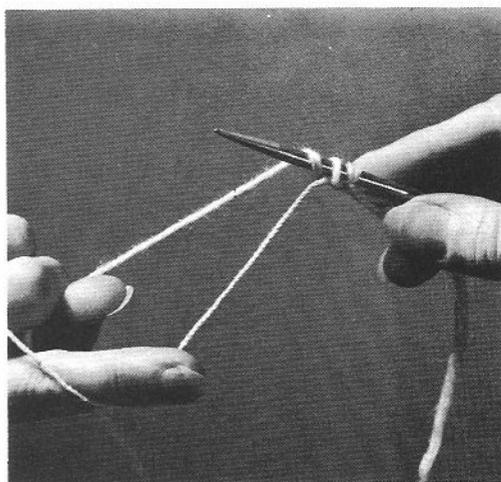


Figure 130 INVISIBLE CAST-ON,
STEP 8

all the loops that are on the string. Then pull out the string. Join the yarn at the right-hand edge and work the first row as follows: k1, * k1-b, k1; rep from *. The reason for knitting every even-numbered stitch through the back is that each of these stitches is twisted and must be knitted in back to straighten it out again. If you were to knit each of the even-numbered stitches in the front loop, it would be crossed at the base, like a normal "k1-b". This might provide a very acute observer with a clue concerning the place where you cast on. But without such a clue, no one in the whole wide world—not even the most expert of experts—can ever see the slightest trace of this cast-on row.

Chapter Five

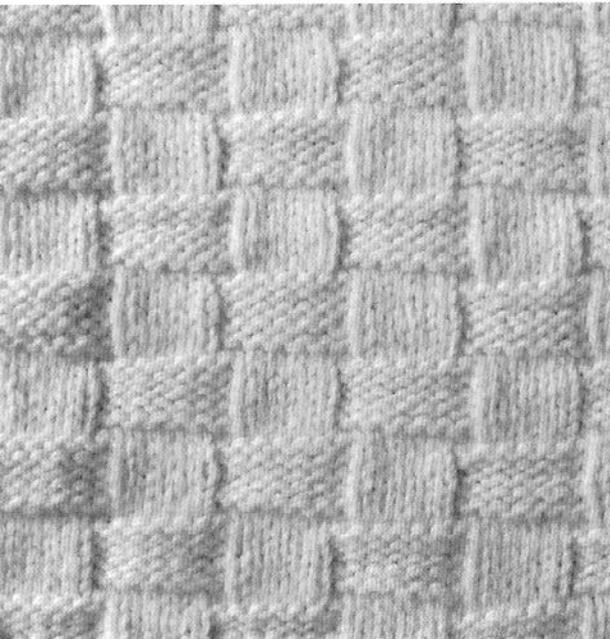
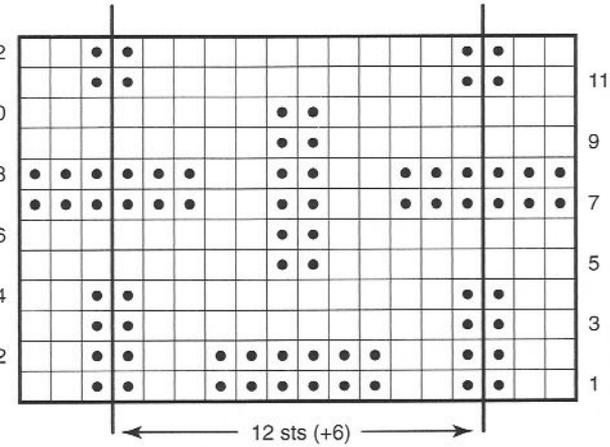
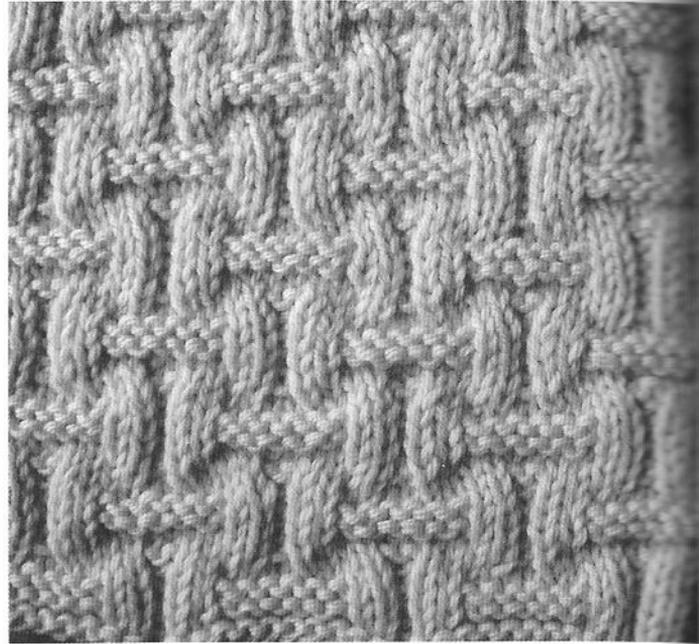
82 New Stitch Patterns

New knitting patterns seem to be always simmering somewhere in my subconscious. I have only to lift the lid and they bubble up. Because there is no end to them, it's hard to know when to stop bringing them forth. I must simply set a date, clamp the lid back on and keep it there.

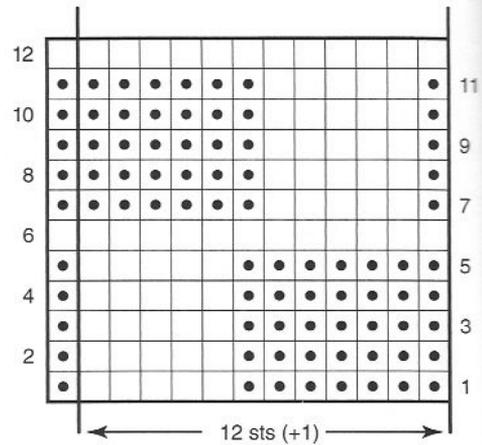
The patterns in this little collection have arisen out of variations on older ones, or new uses of technique, or new forms based on my question to myself, "How can I make *that* shape with knitting?" Pattern creation is a trial-and-error process and occasionally the errors work out to look attractive. I hope you will enjoy these new inventions.

Knit, Purl & Texture Stitches

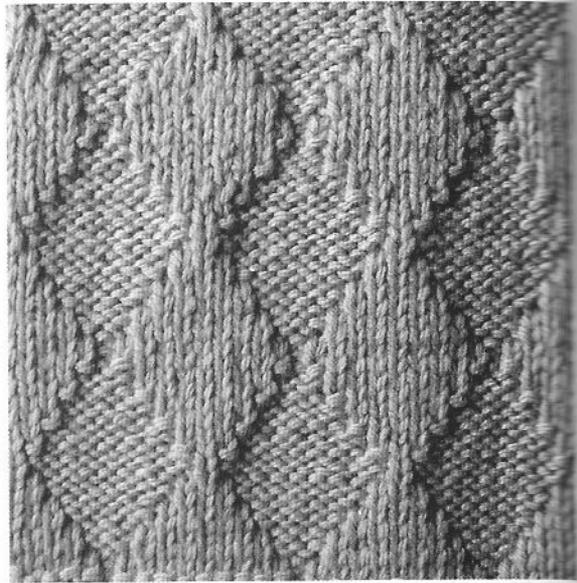
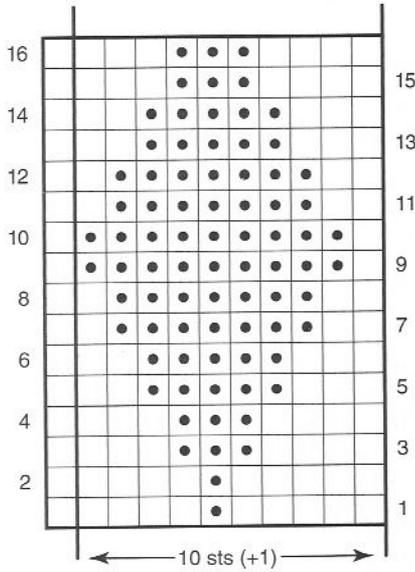
Gateposts



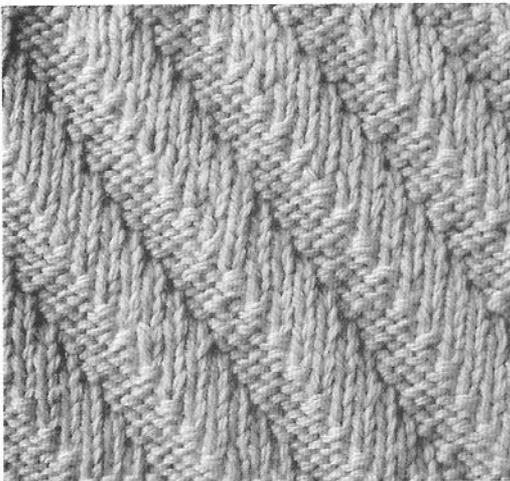
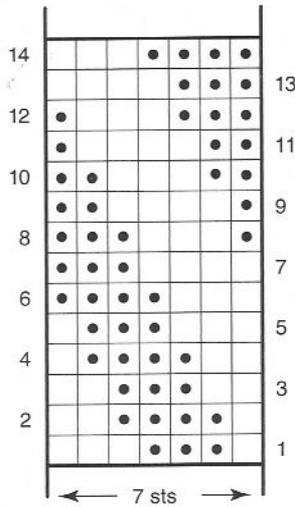
Big Basketweave

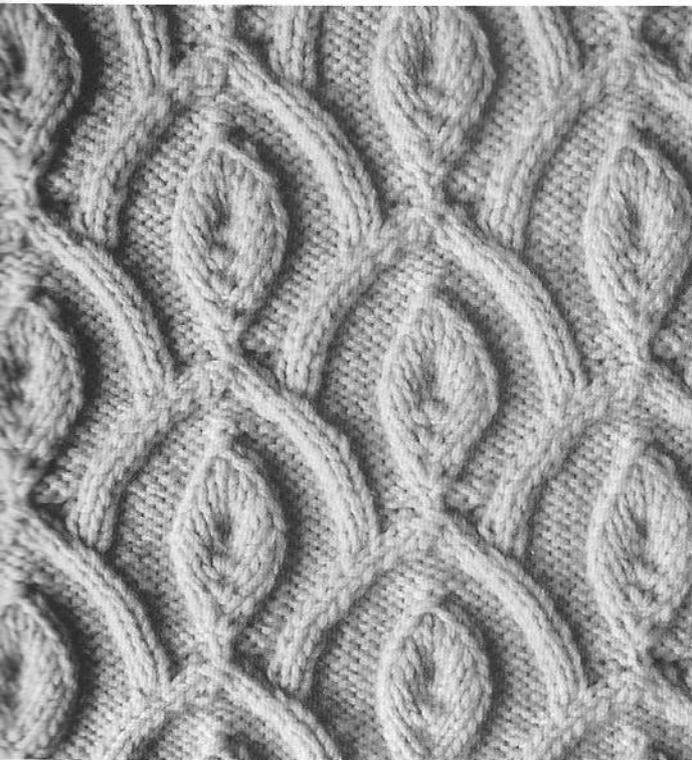


Knit & Purl Diamonds

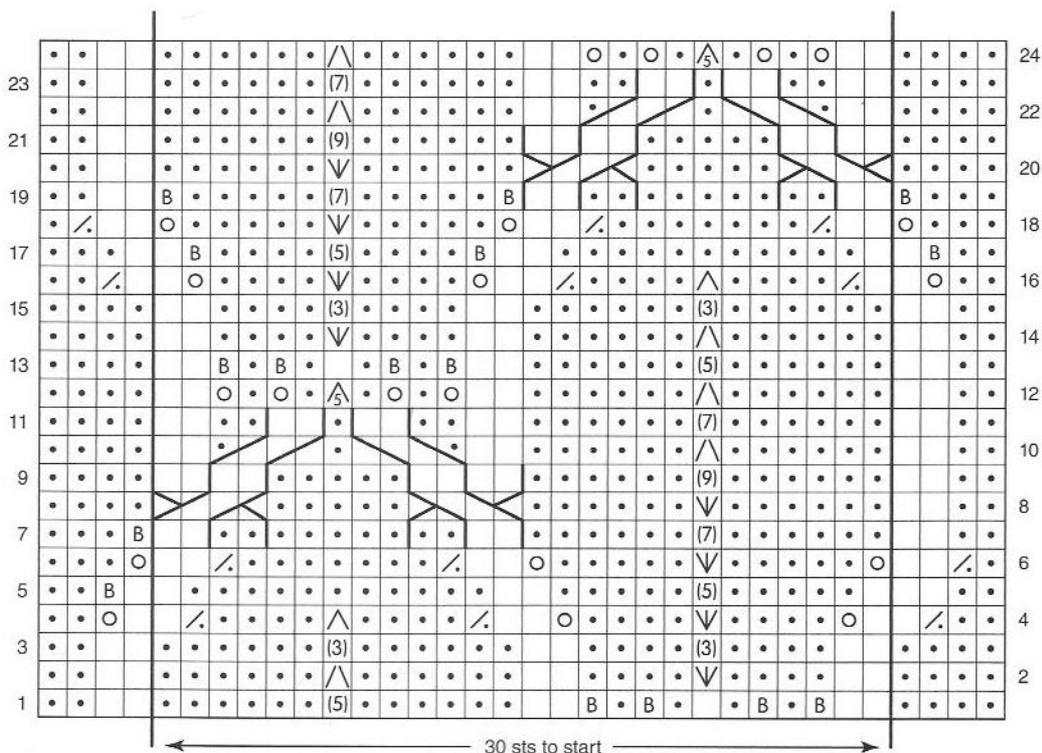


Traveling Rib

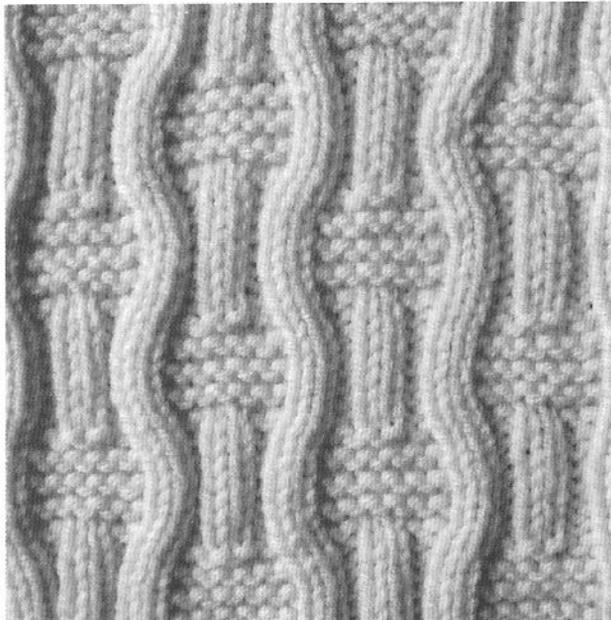
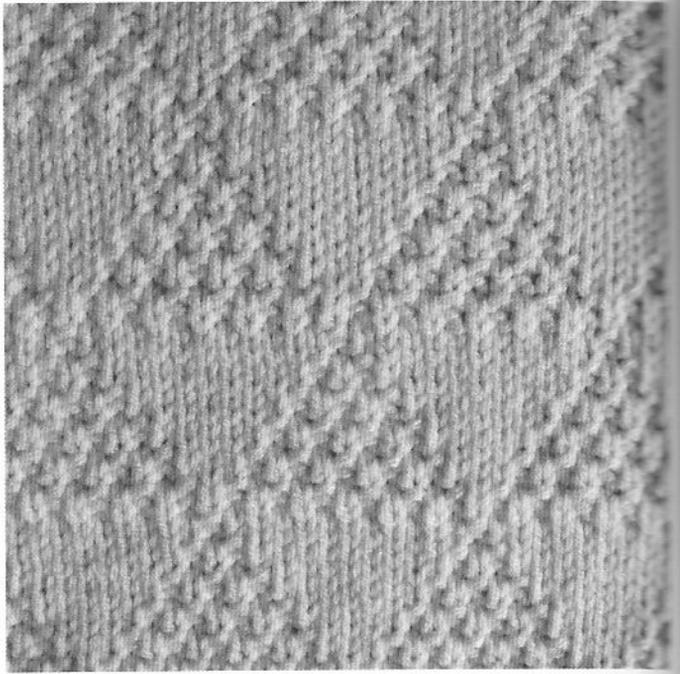
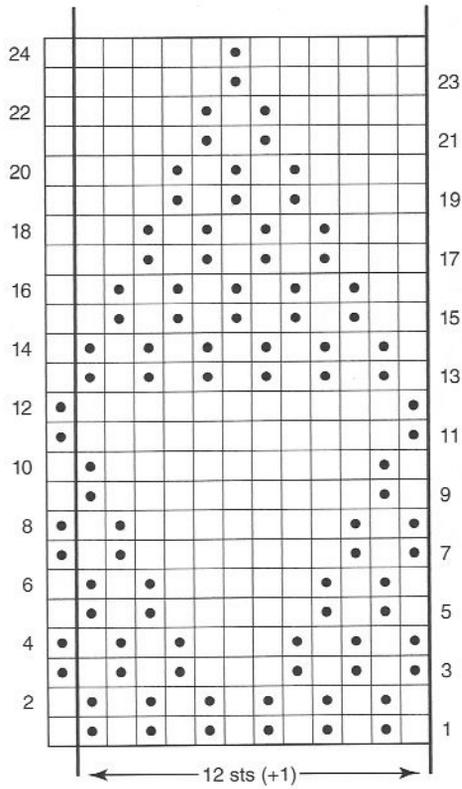




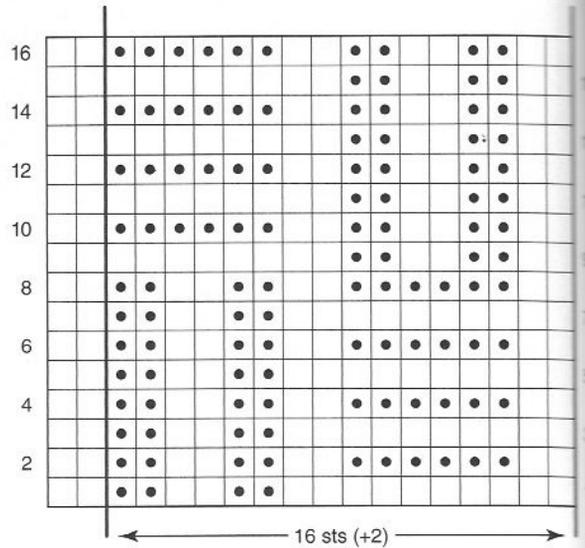
Arch and Leaf Pattern Multiple of 30 sts + 8 to begin (variable stitch count)
 Notes: 5 sts shown in 1 square on Row 1. Numbers on wrong-side rows refer to the number of sts in each leaf motif.
 \wedge = dec edges of leaf motif: ssk at R edge, K2 tog at L edge.
 On wrong-side rown, knit all yo loops in back to close holes..

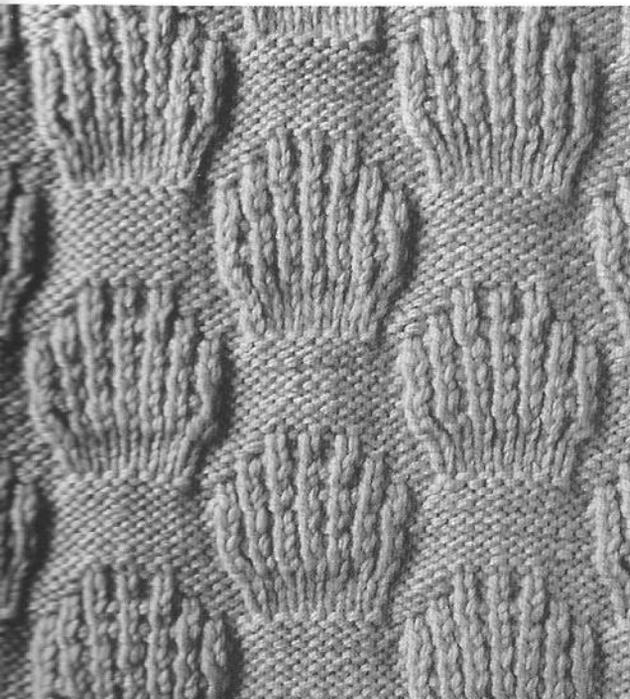


Moss Stitch Pyramids



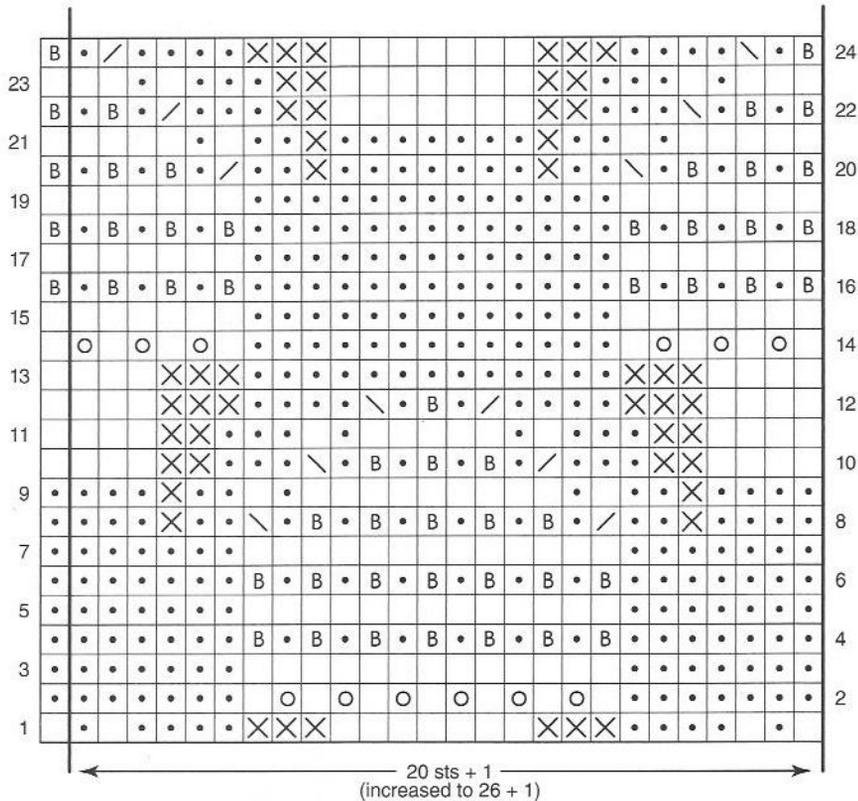
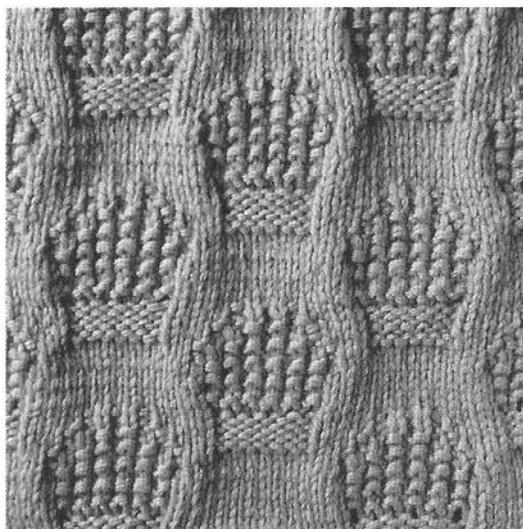
Wavy Ribbing





Crowns

This stitch pattern is also handsome on the reverse side

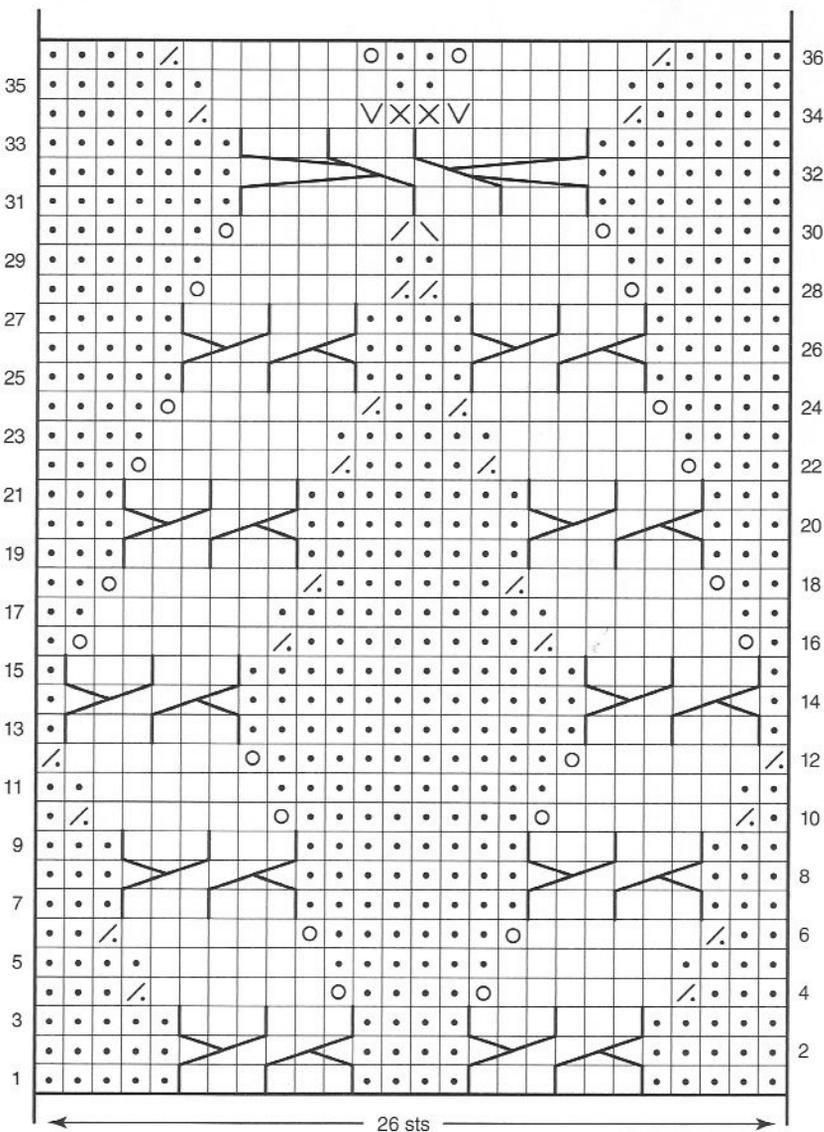
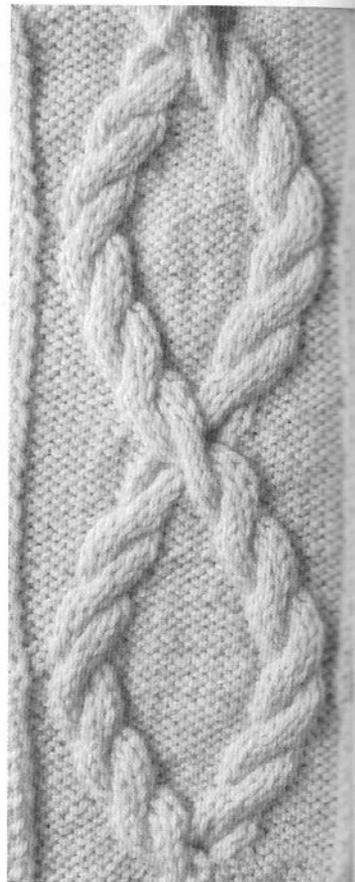


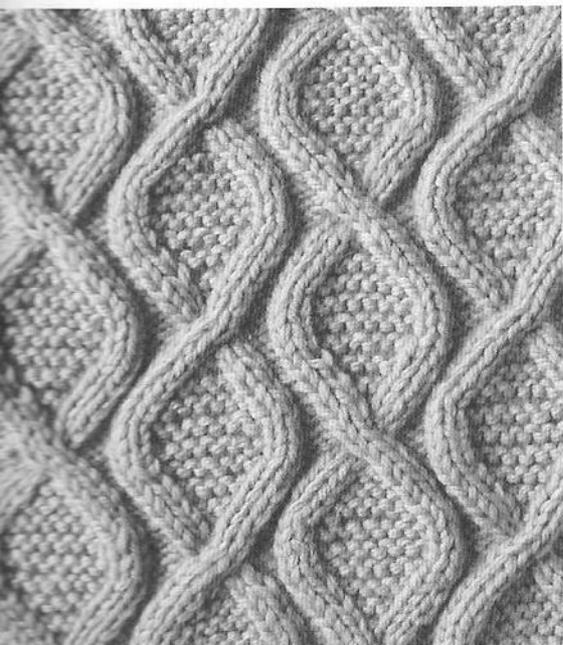
Cables & Traveling Stitches

Cables Crossing

On wrong-side rows, knit all yo loops in back.

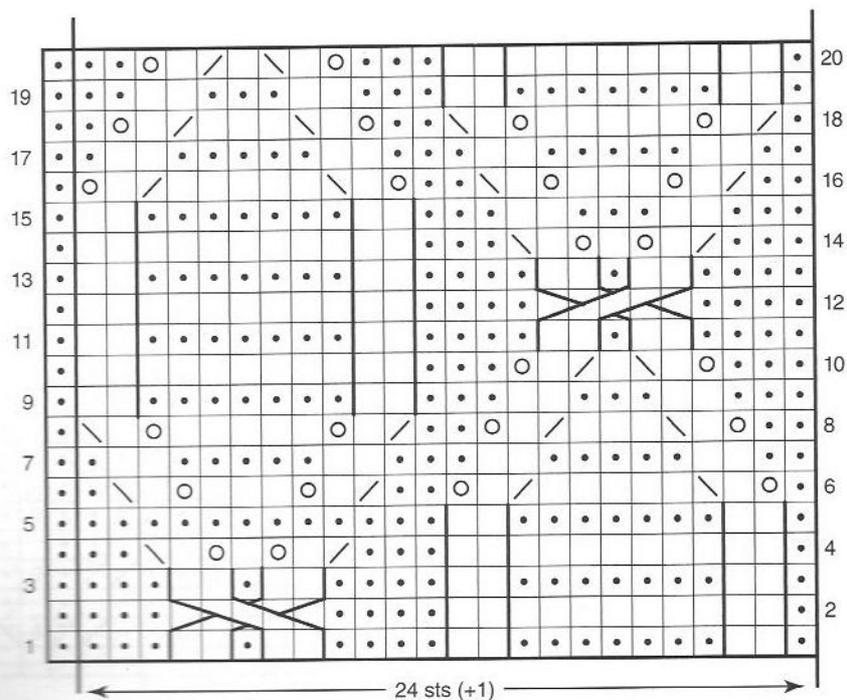
12-st cross, row 32: sl 6 sts to dpn and hold in front. K6. Sl 3 from dpn back to L needle. Put dpn in back. K 3 from L needle, then K3 from dpn.





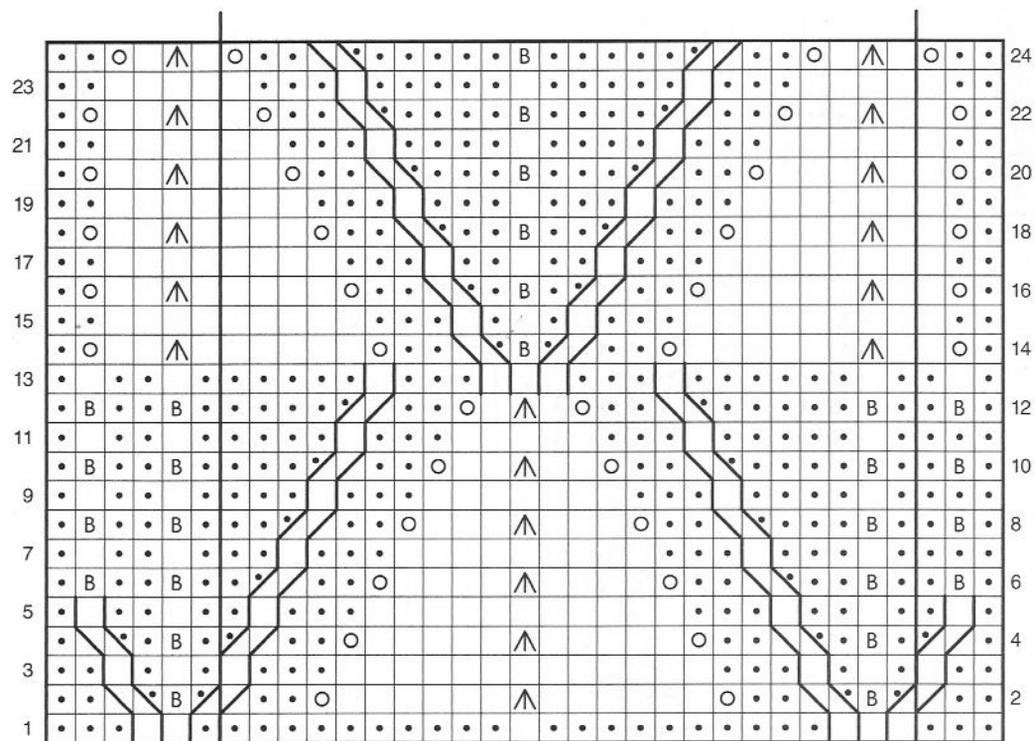
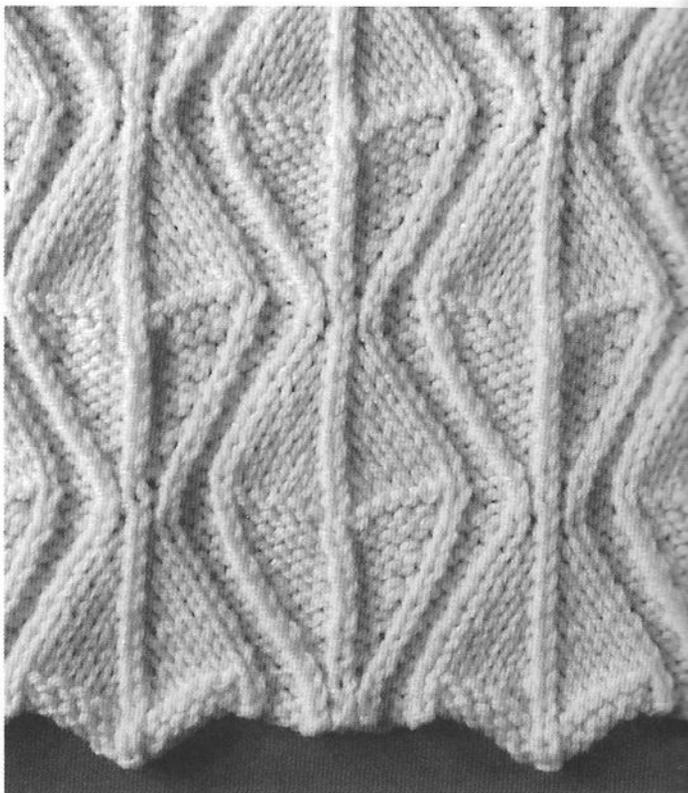
Increase and Decrease Medallion Cables

Note: On wrong-side rows, Knit all yo sts in back loop to close holes.

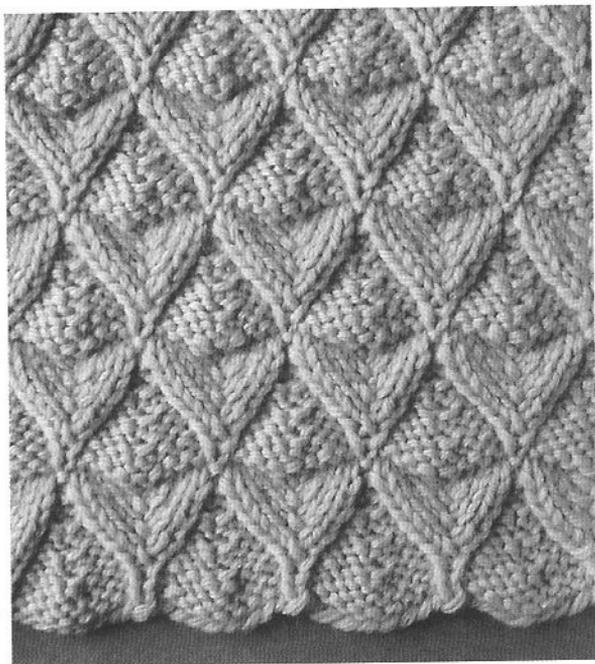


Two Texture Diamond

Note: on wrong side rows, knit yo loops in back to close holes.

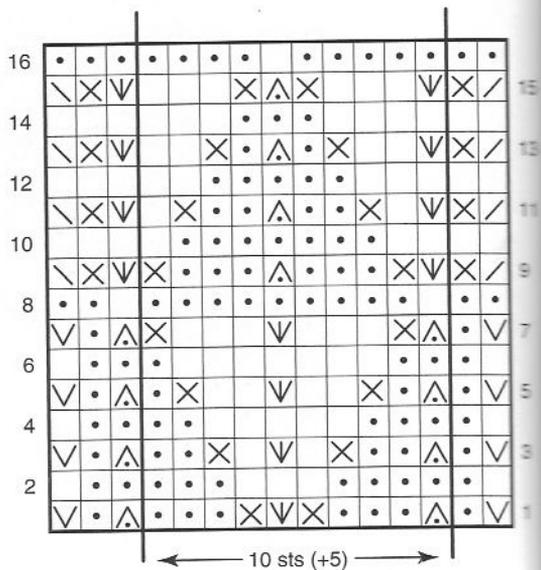


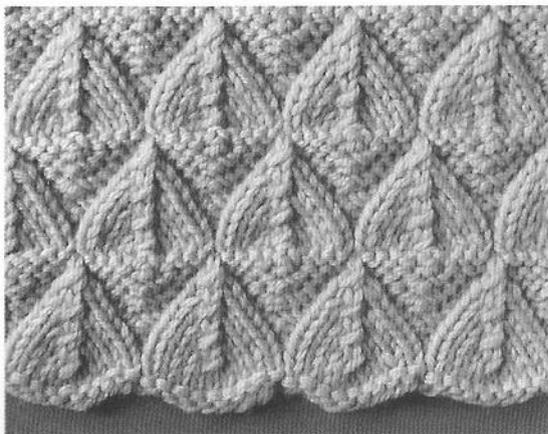
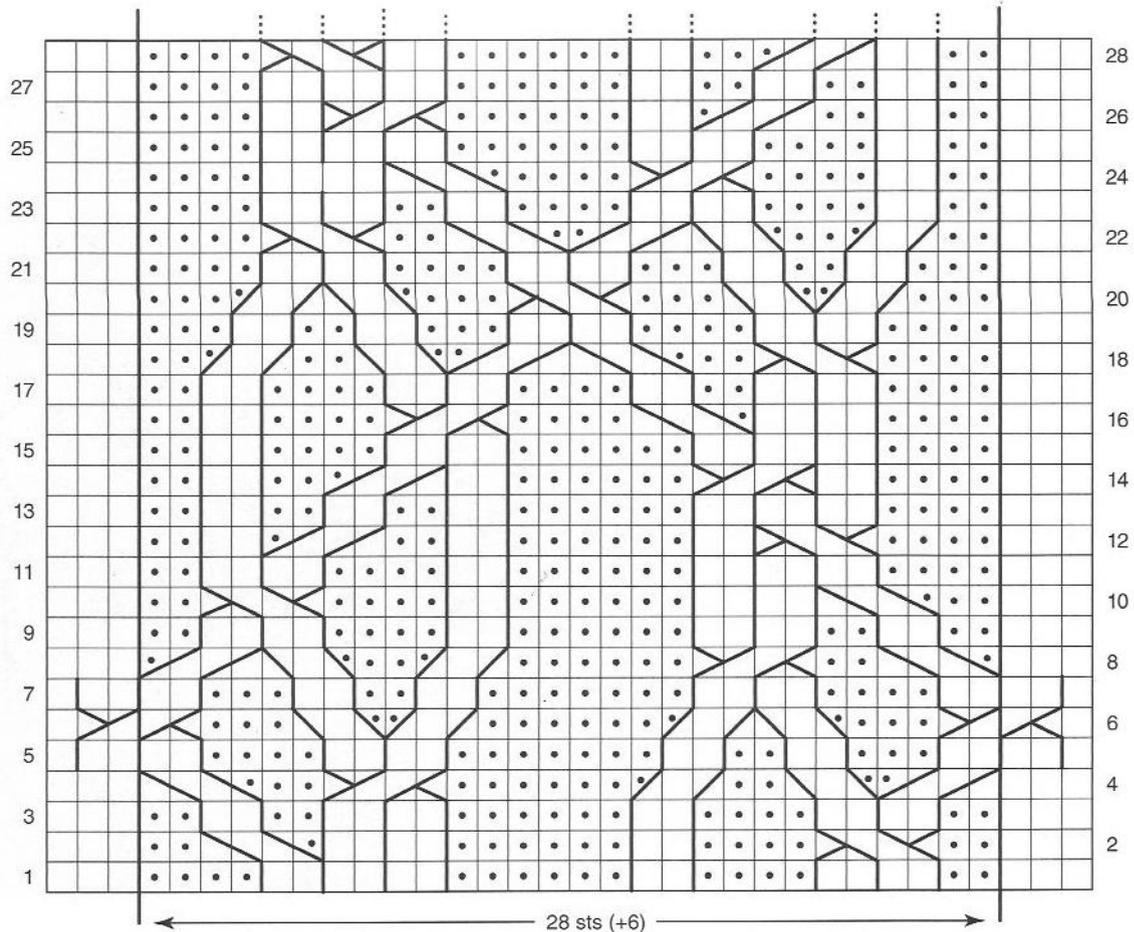
Threaded Loops
(chart opposite)

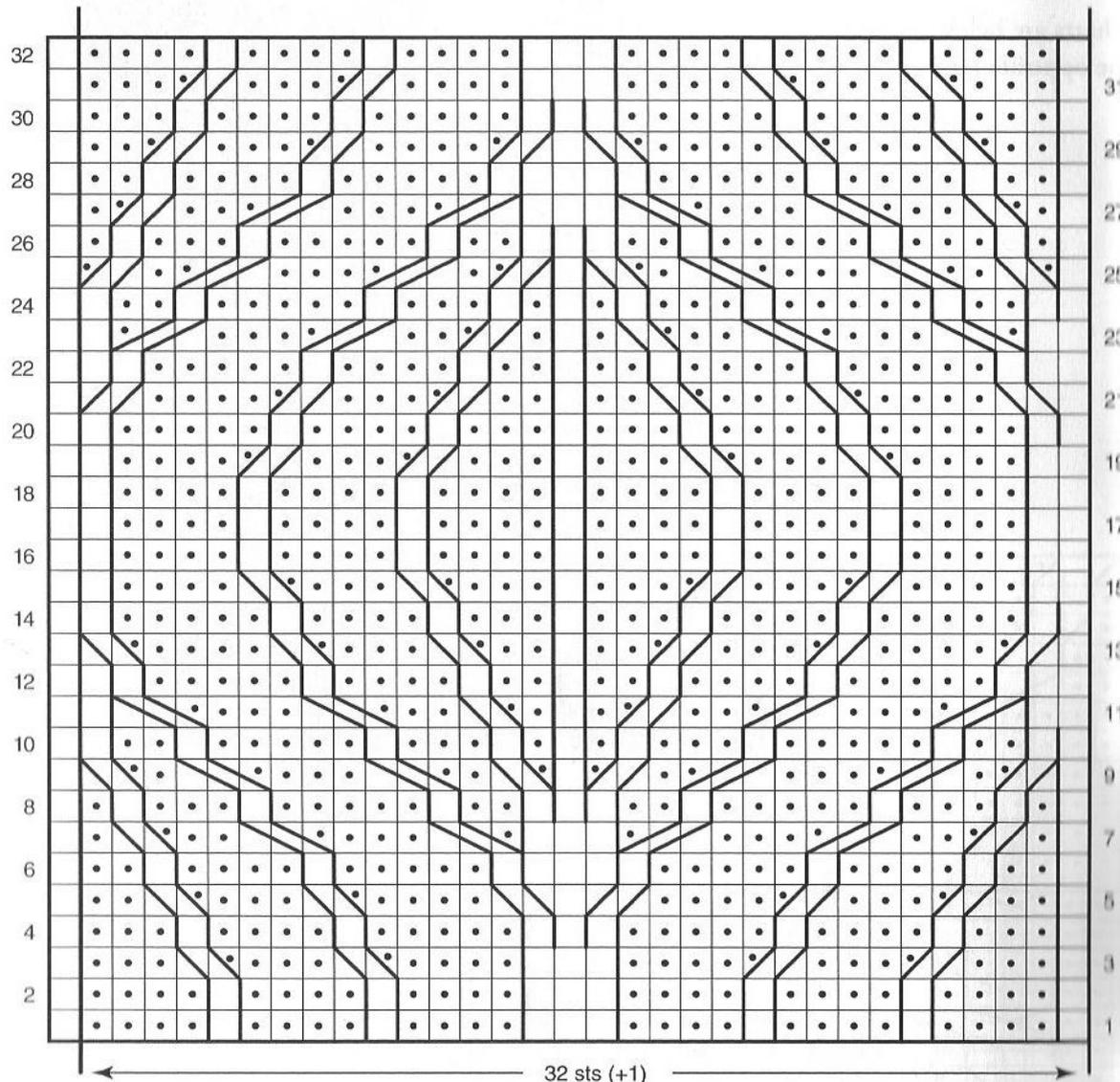
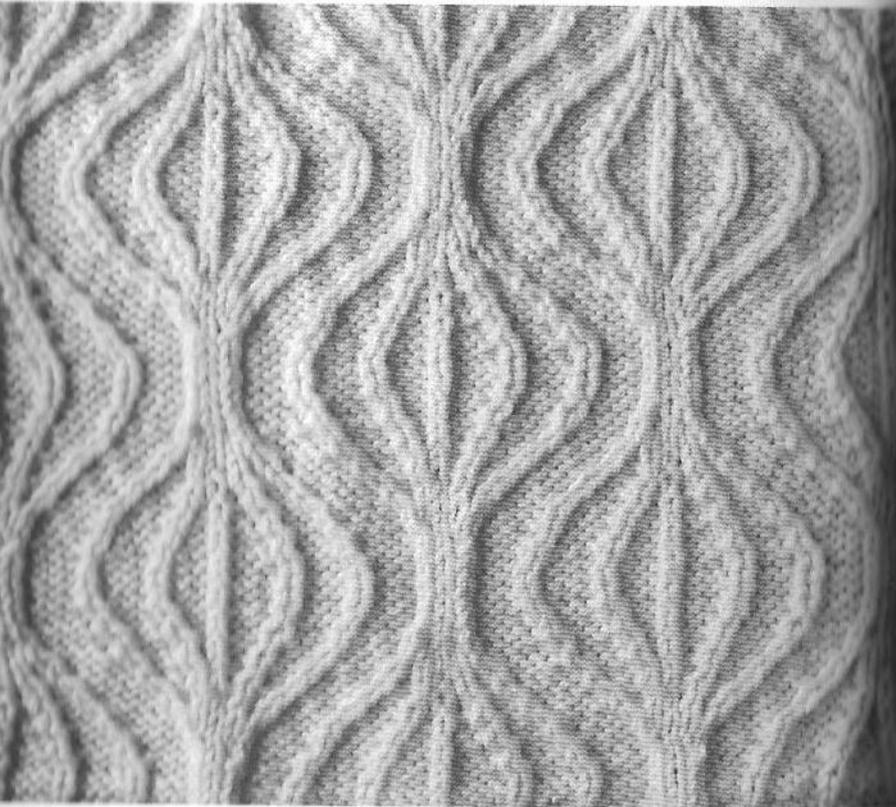


Hearts of Oak

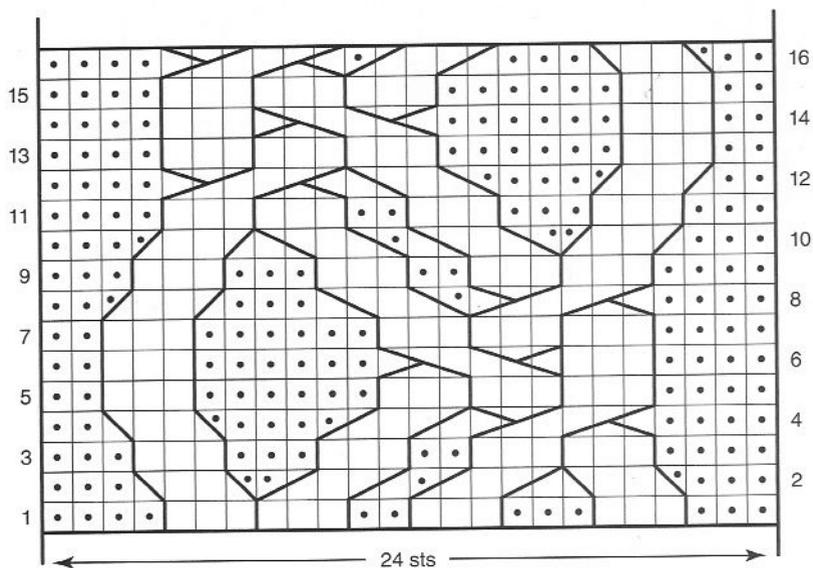
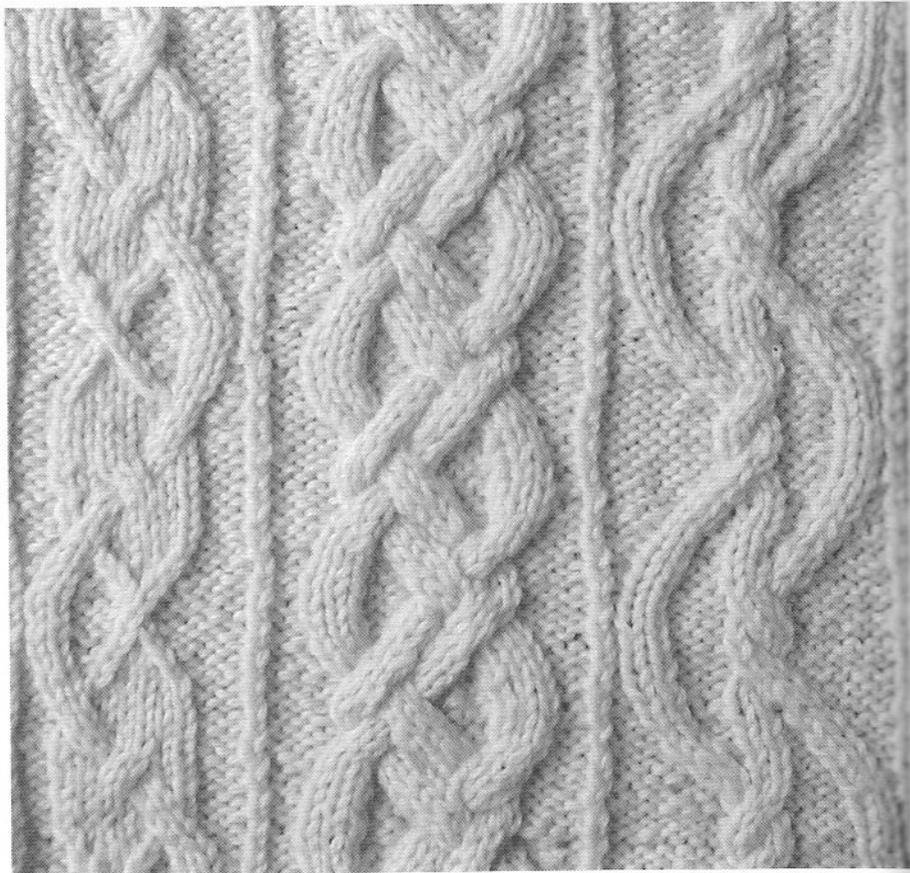
This stitch is equally interesting on the reverse side (photo opposite)



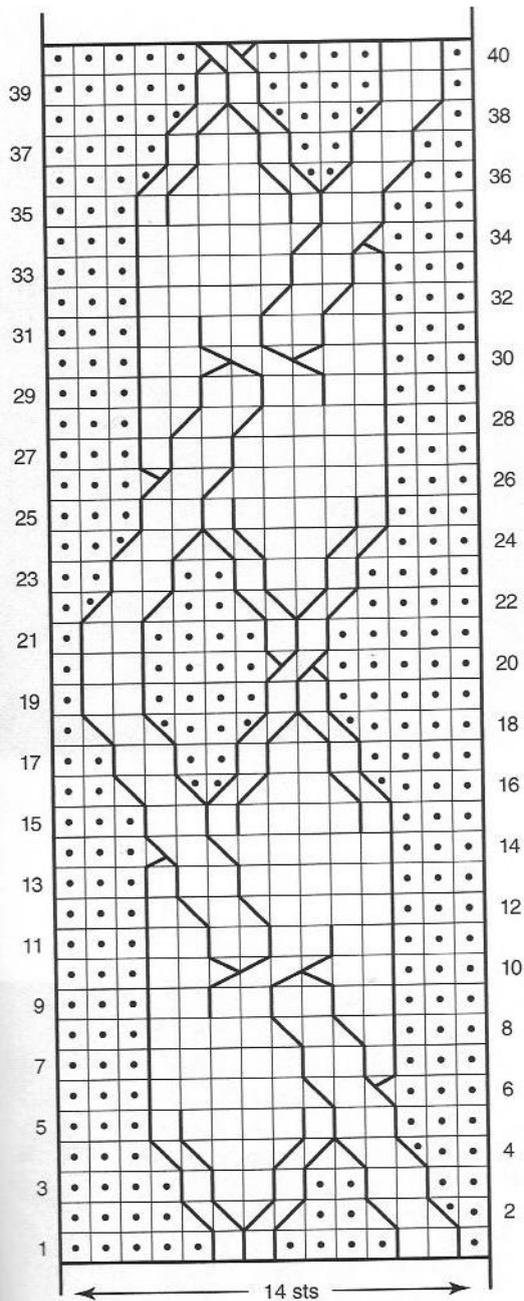




Charts are below and on
the opposite page.

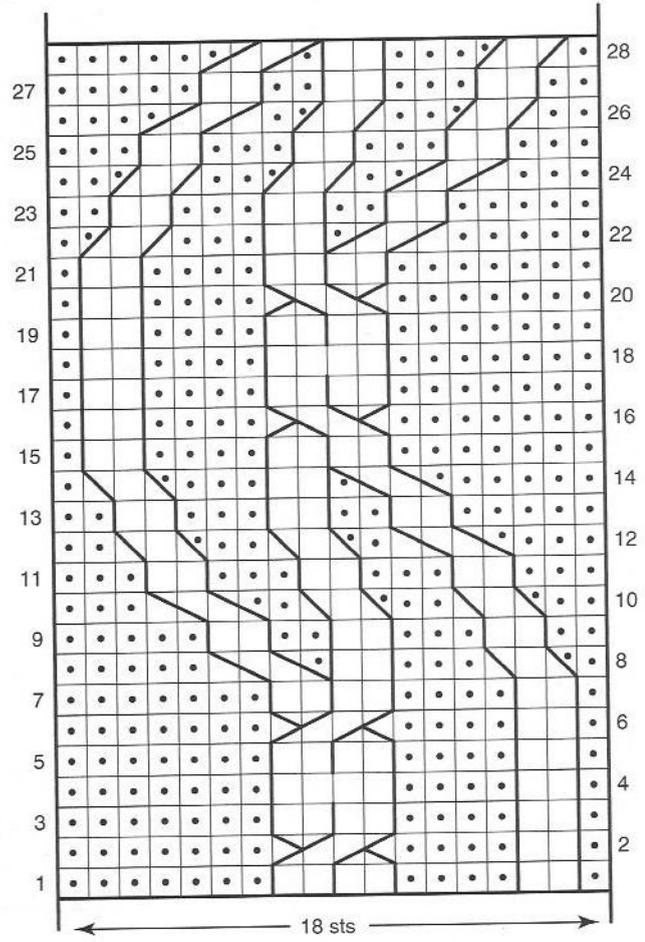


Heavy Braid
(photo above, center)

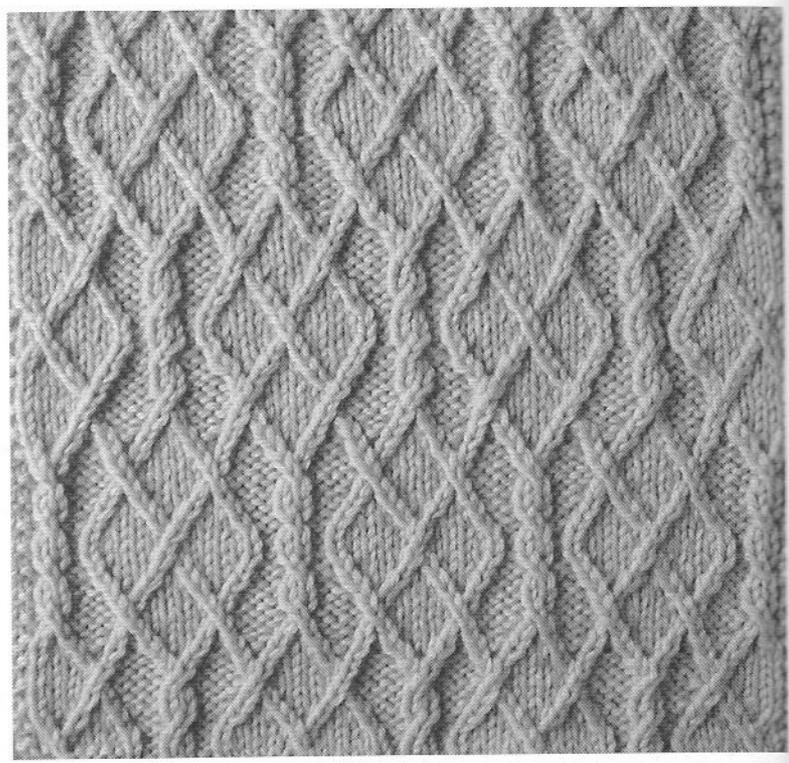


Threaded Cable
(photo opposite, left)

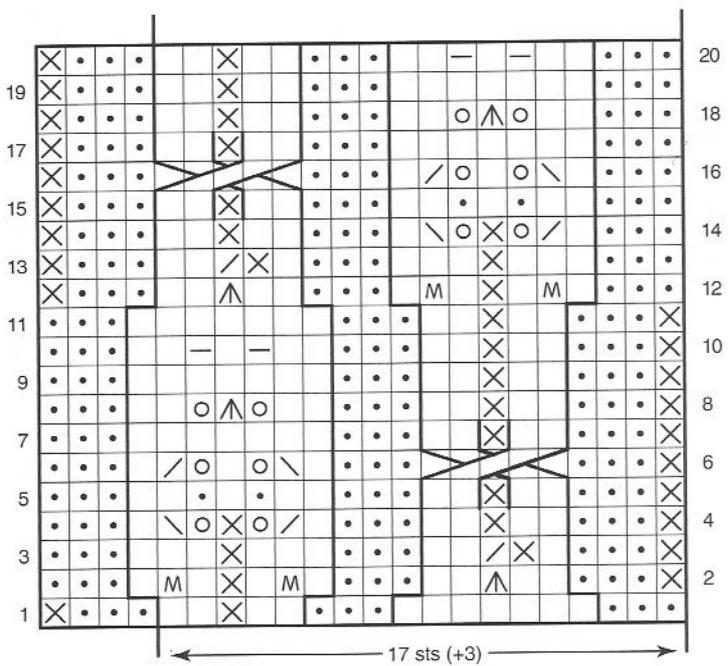
Dancing Cable
(photo opposite, right)



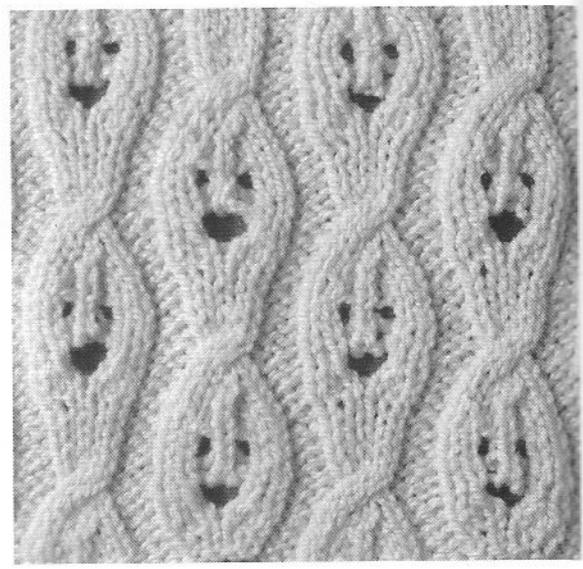
Diamond Network
(chart opposite)

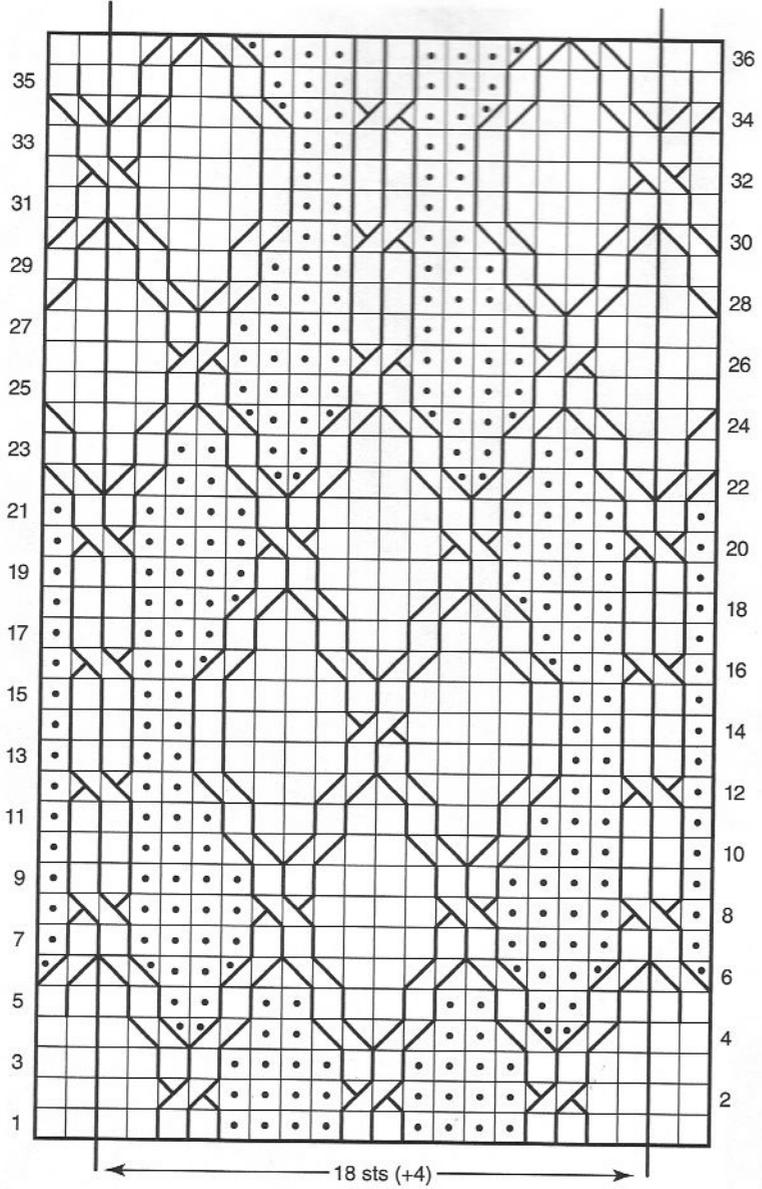


On rows 5 and 15 (wrong side): k, p, k into double yo

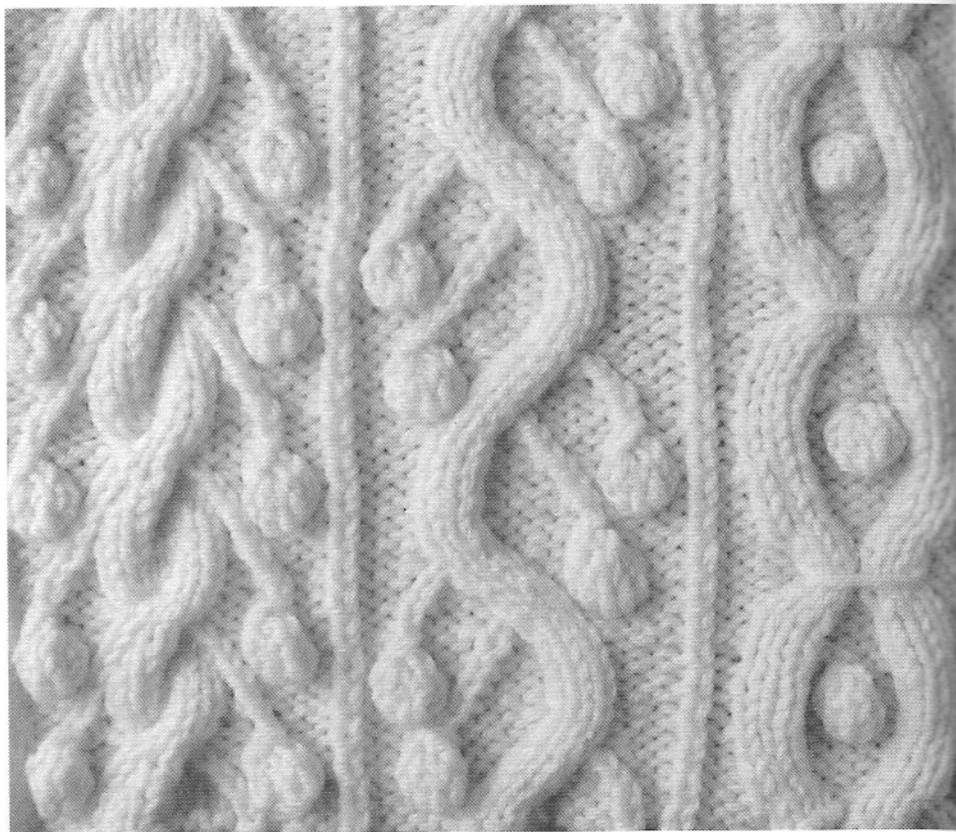


Laughing Cable





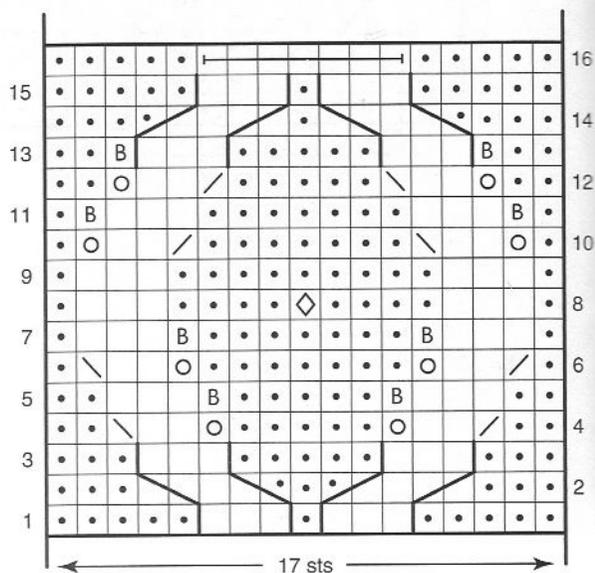
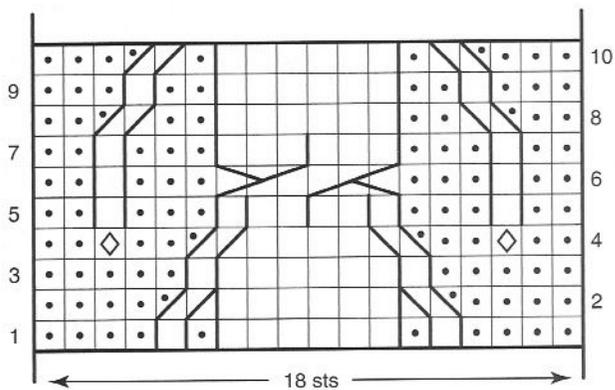
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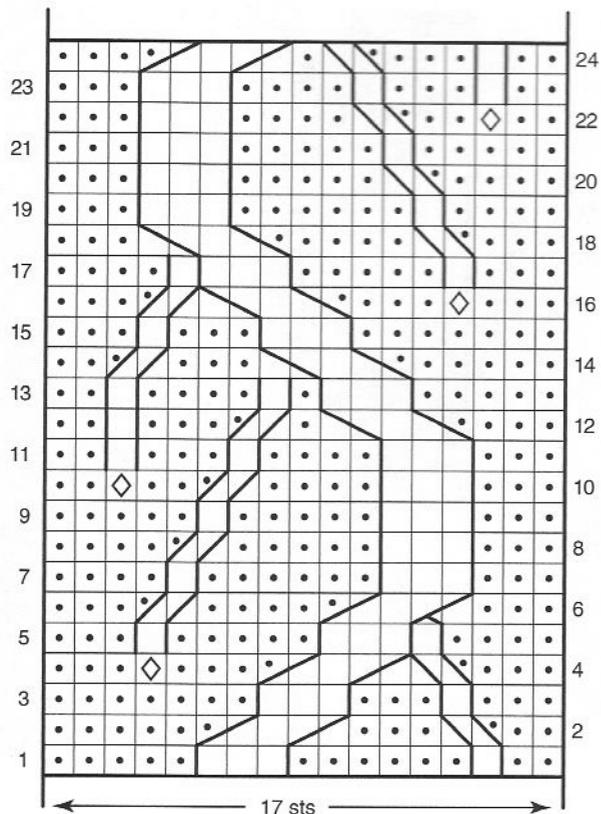


Enclosed Bobble (above, right)

Note: Knit yo loops in back on wrong side rows to close holes.

Two-Fisted Cable (above, left)



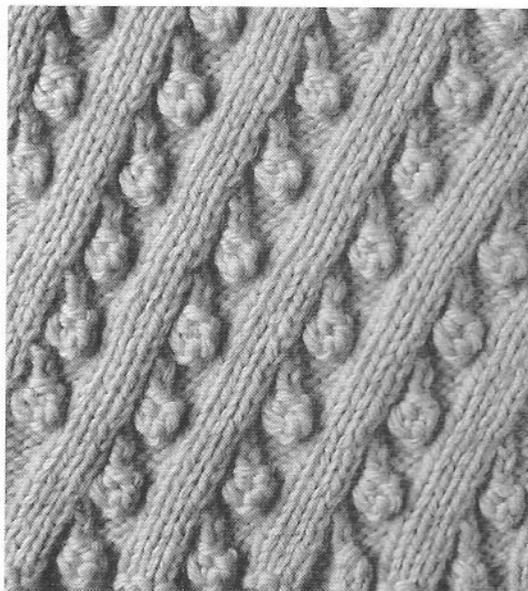
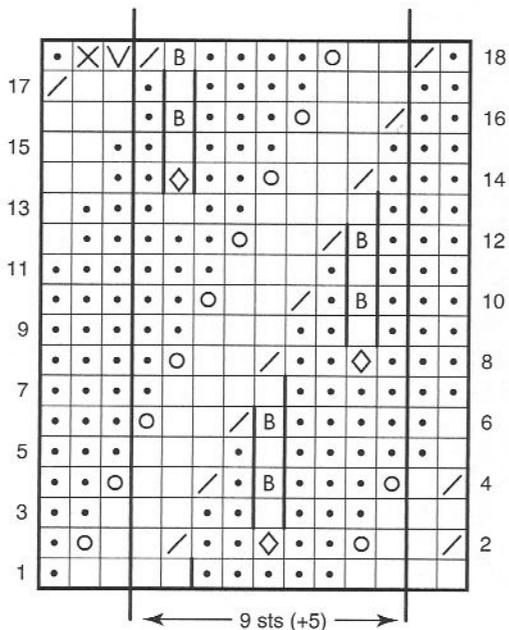


Berryvine (opposite, center)

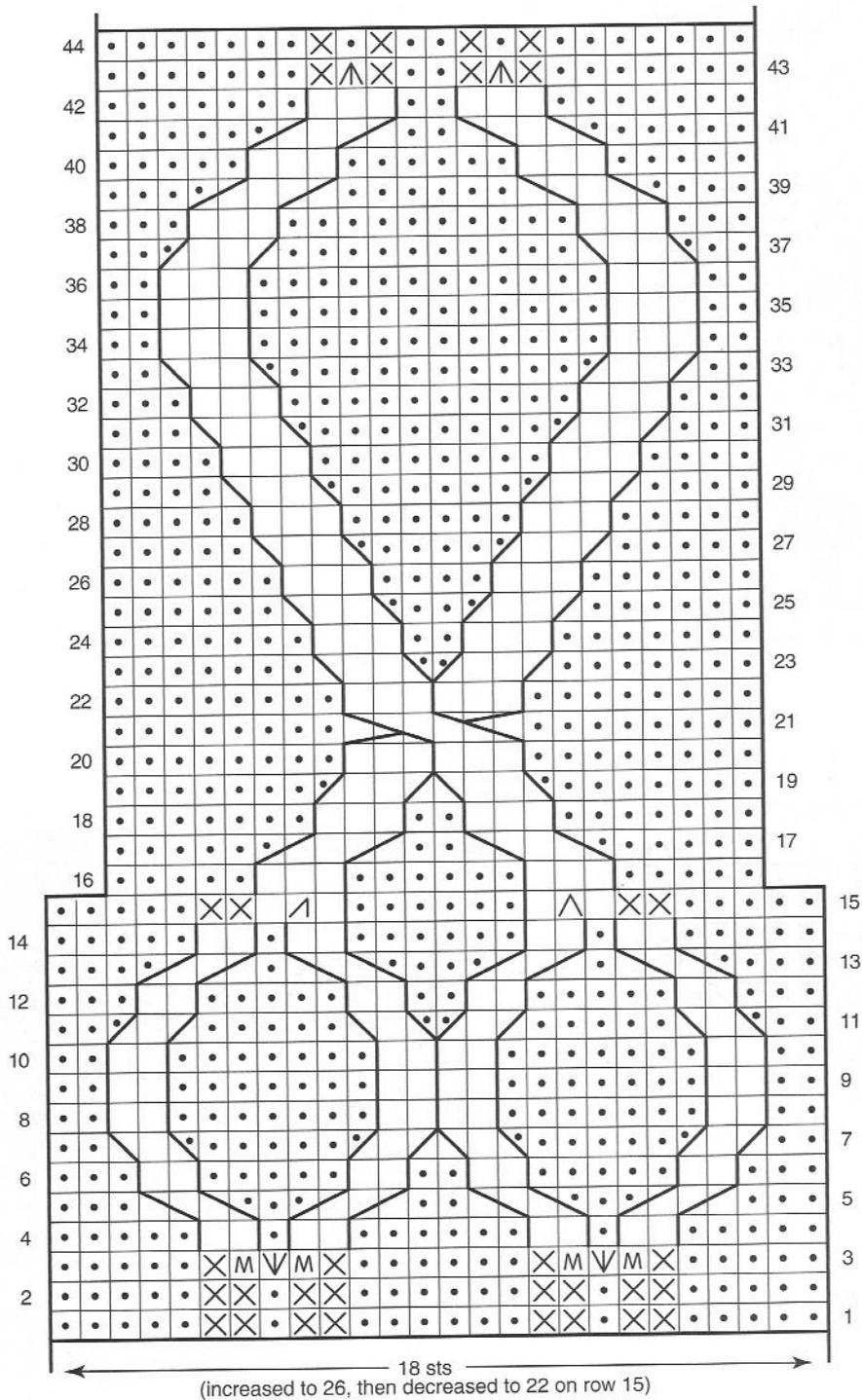
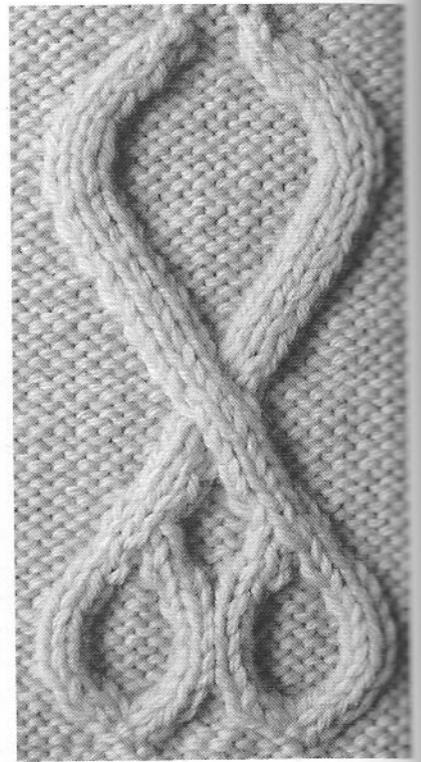
Raspberry Rib (below)

Notes: ◇ Make Bobble as follows: (K1, yo, K1) in 1 st, turn, P3, turn, K3, then with L needle pass 2nd and 3rd st on R needle over 1st st.

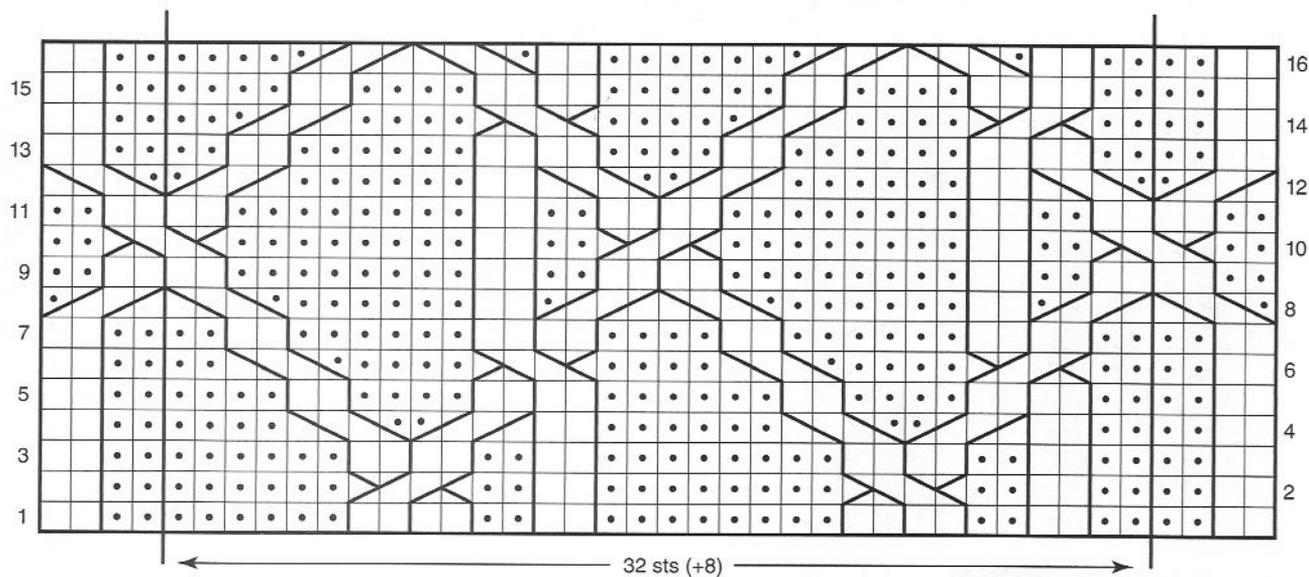
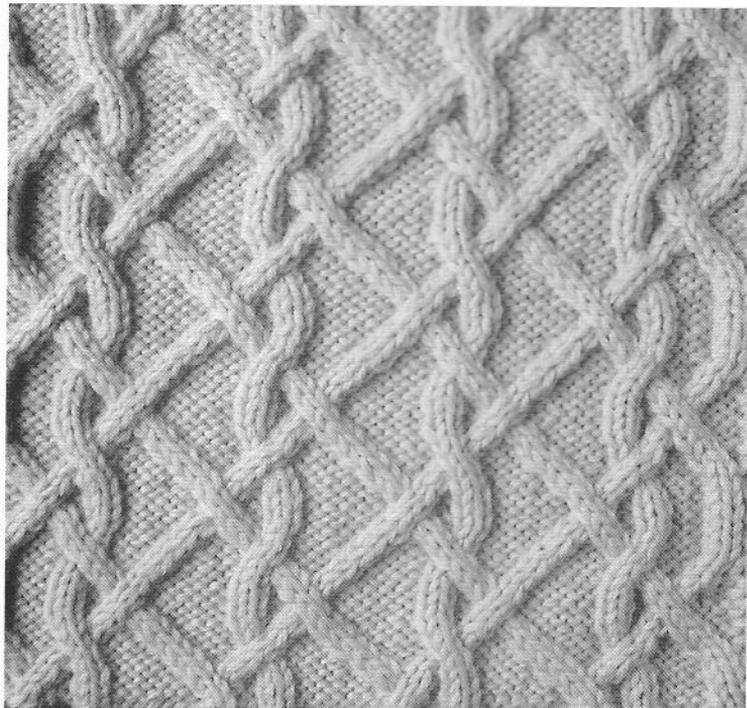
On wrong-side rows, knit yo strands in back loops to close holes.



Tongs



Snakes and Lattice



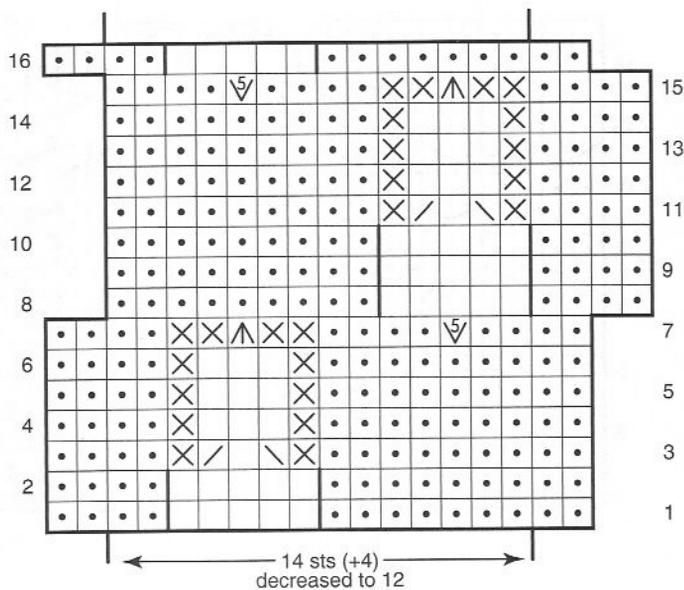
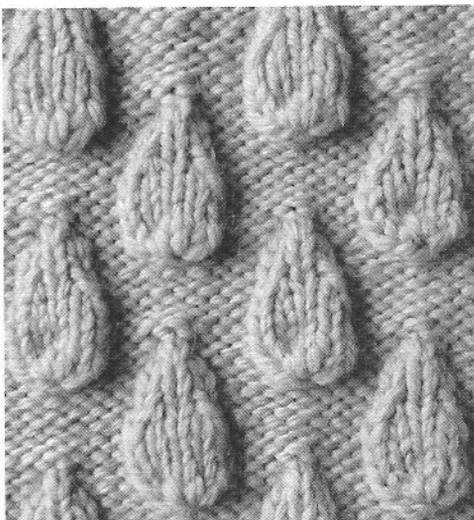
Lattice with Cherries
(chart opposite)

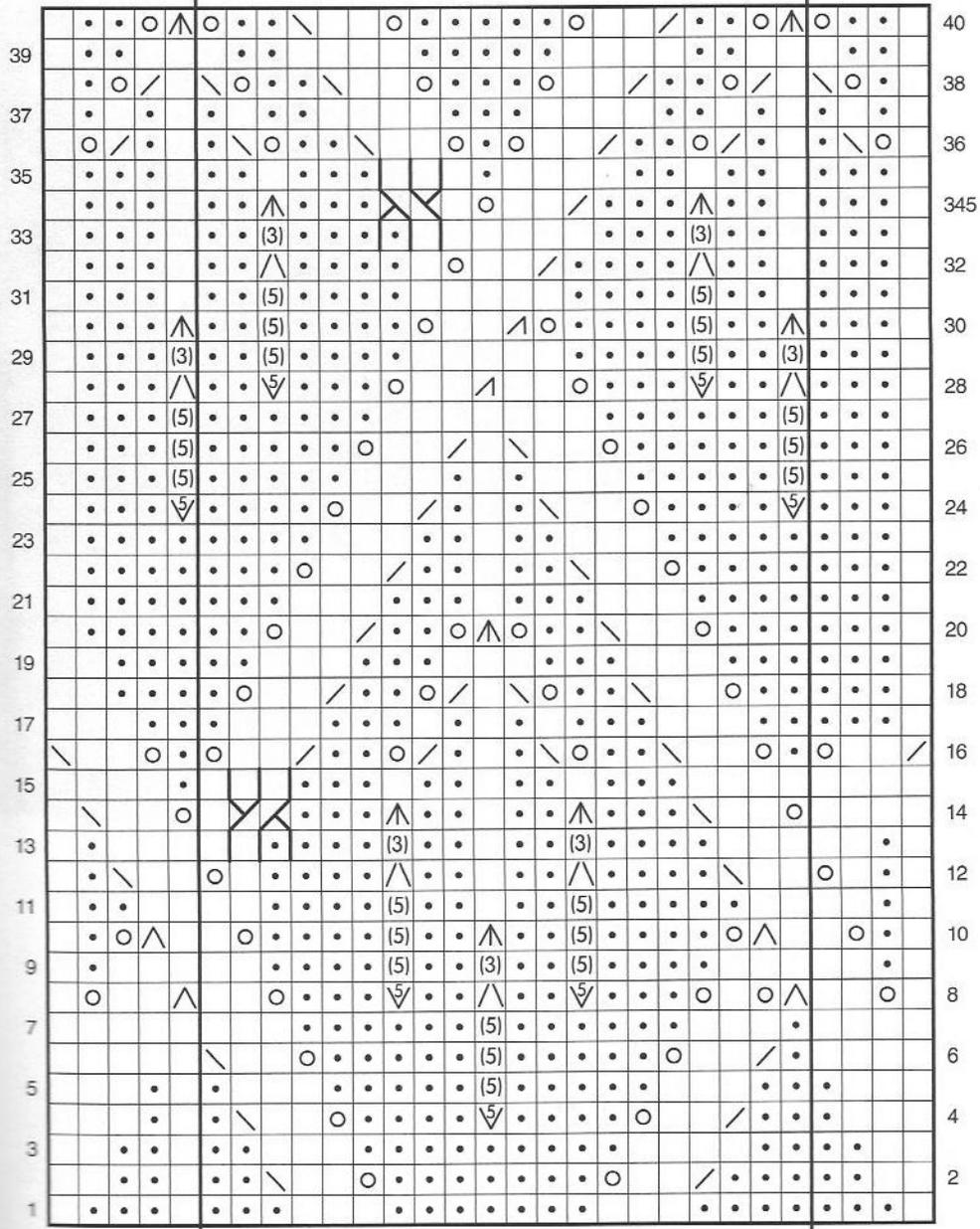


Teardrops (below)

Notes: \5/ Make 5-st increases as follows:
(K1, yo, K1, yo, K1) in 1 st, turn, p5,
turn, k5.

The jog shown on the chart does not
appear in the knitting, which keeps
perfectly straight edges.





Lattice with Cherries

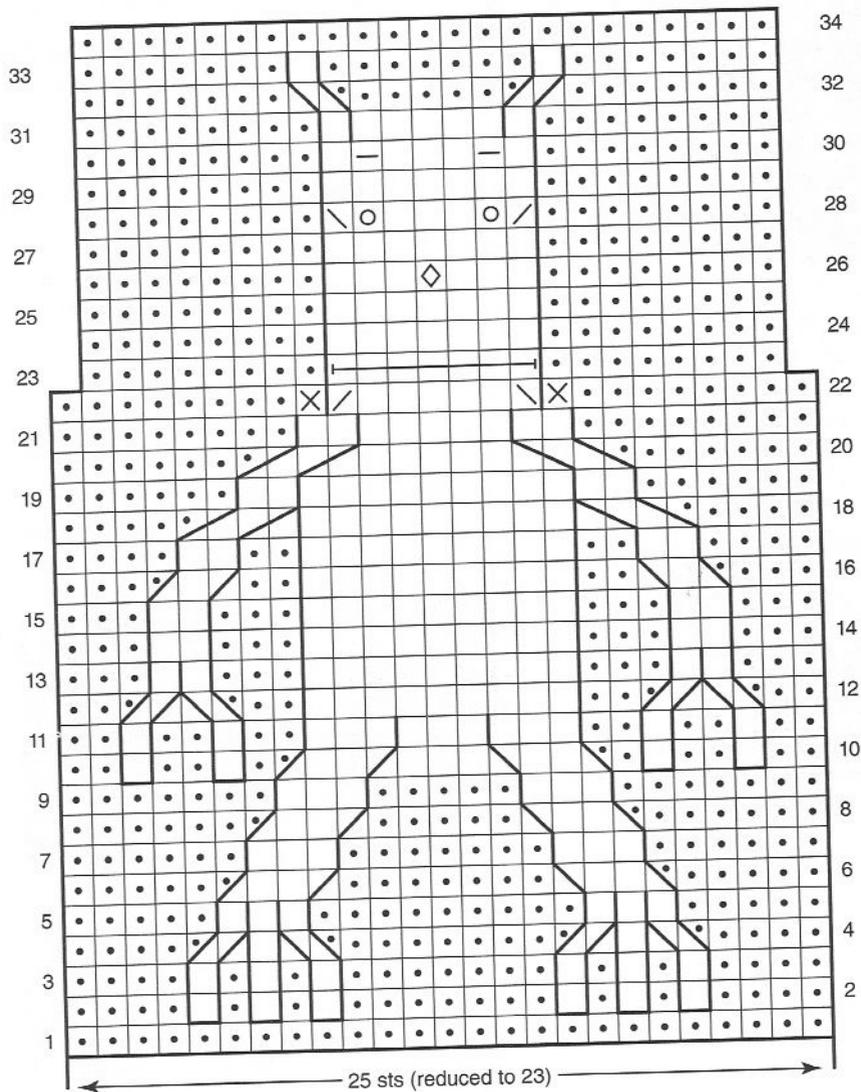
Notes: $\sqrt{5}$ = make 5-st increases as follows: (k1, yo, k1, yo, k1) in 1 st. Numbers in parentheses indicate sts in the "cherry".
 \wedge = ssk, k1, k2 tog.

To make a lace pattern, leave yo loops open. To close loops, k in back on wrong side to twist closed.

Teddy Bear

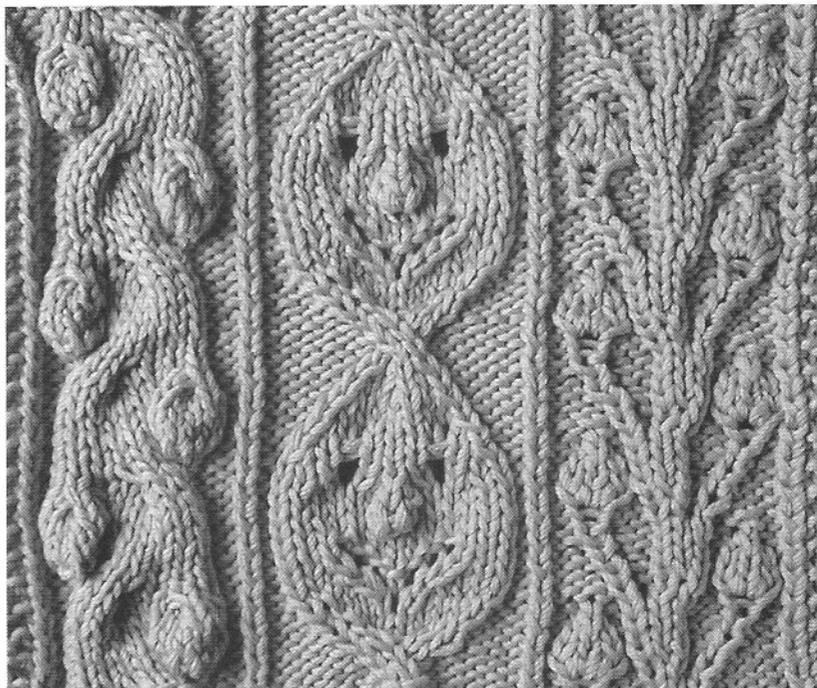
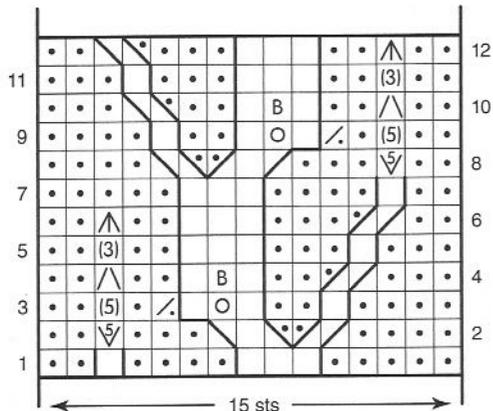
|—| = Cluster: Slip 7 wyib, yarn to front, return 7 sts to L needle. P7.

◇ = Bobble: (K1, yo, K1) in 1 st, turn, p3, turn, slip 2-k1-p2sso



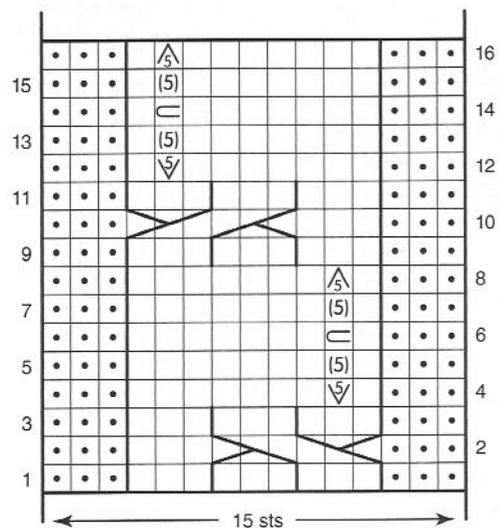
Budding Vine Cable (right)

Yo's can be knit in back to close the holes. Wrong-side numbers indicate number of inc sts shown in 1 square.

**Purl Drops** (left)

Yo's can be knit in back to close the holes. Wrong-side numbers indicate number of inc sts shown in 1 square.

 = Short Row: k5, turn, p5, turn, k5

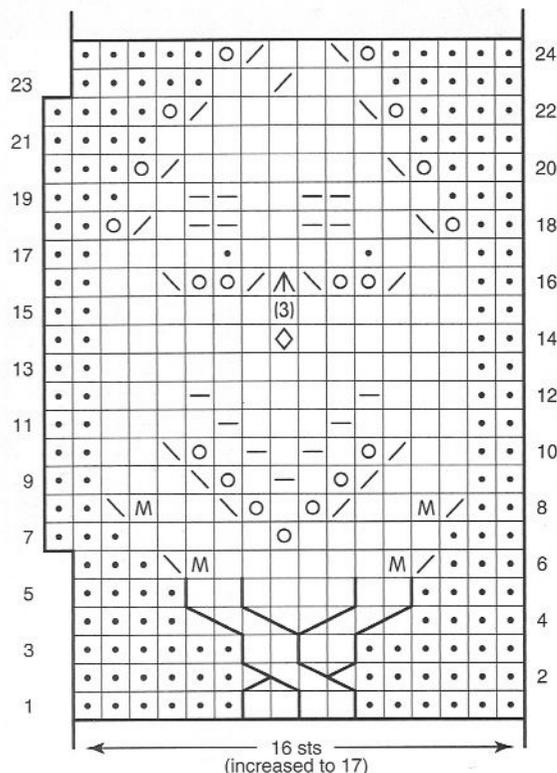
**Jack-O-Lantern**

(center)

Yo's can be knit in back to close the holes.

Wrong-side numbers indicate number of inc stitches shown in 1 square.

Row 14 bobble: (k1, 0, k1, 0, k1) in 1 stitch, turn, p5, turn, k1, sl 2-K1-p2sso, k1.
Row 17: p1, k1 in each dbl yo

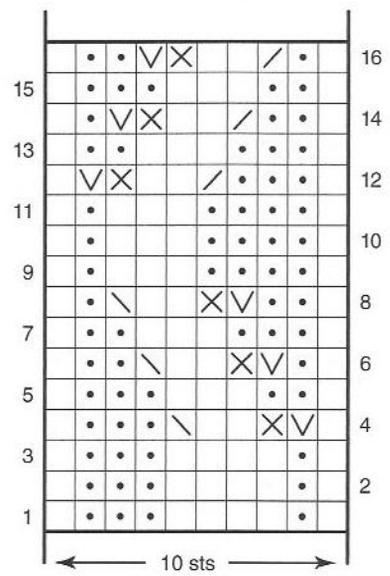
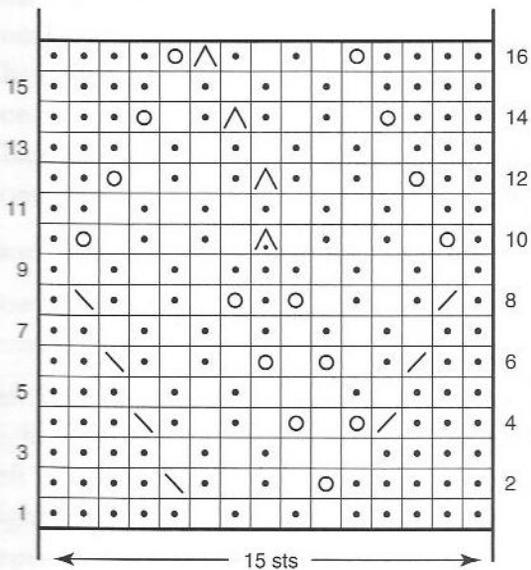
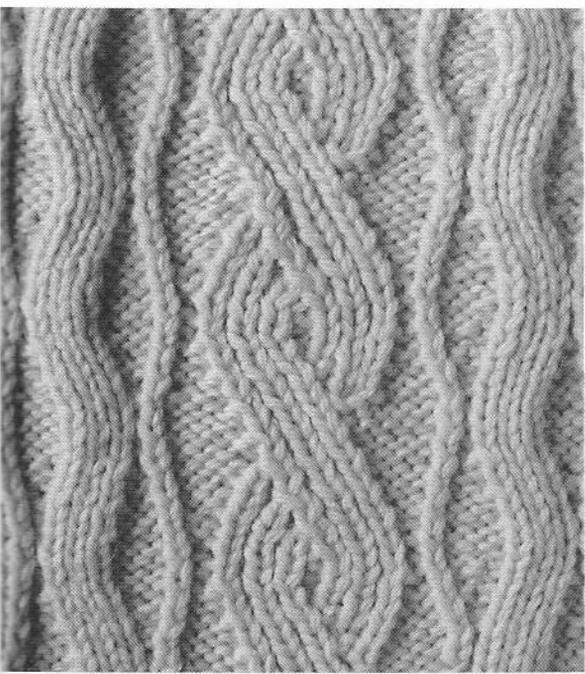


44. Ribbed Mock Cable

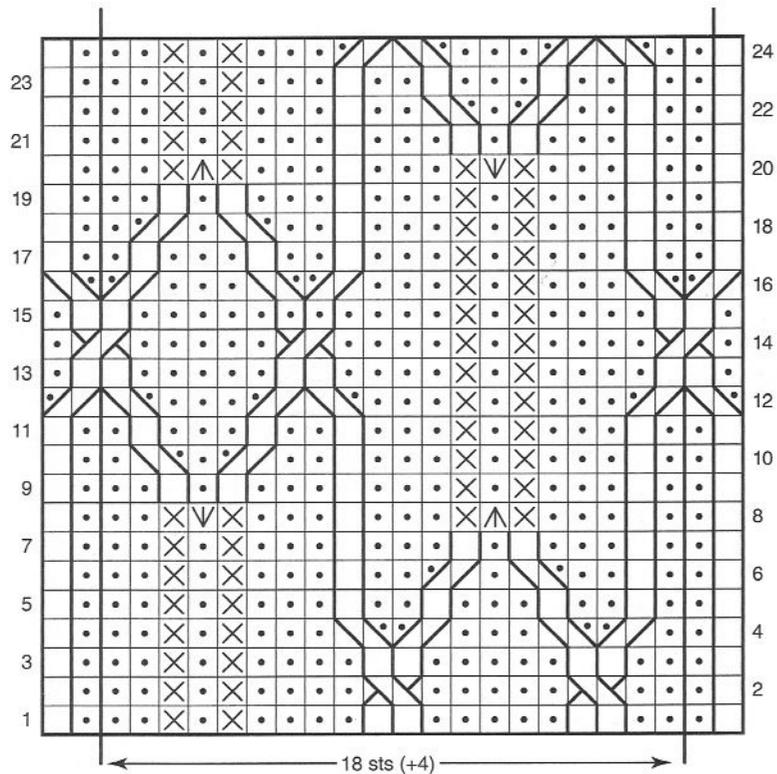
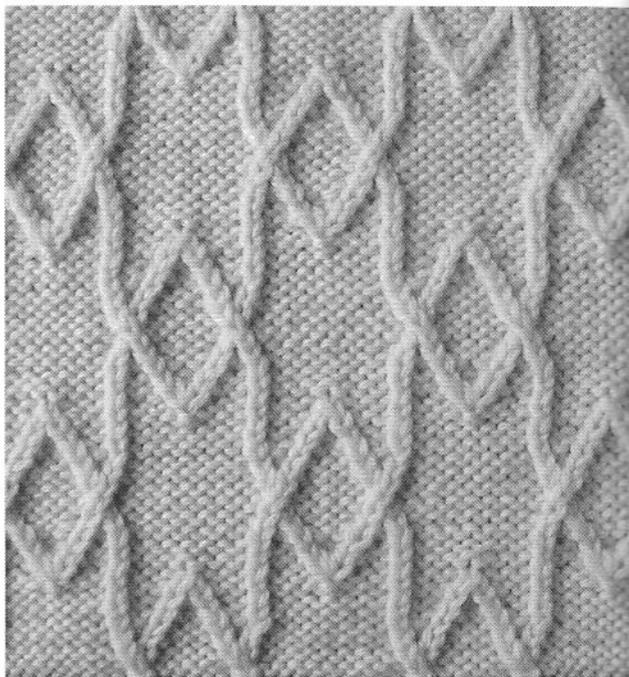
(center; chart below left)

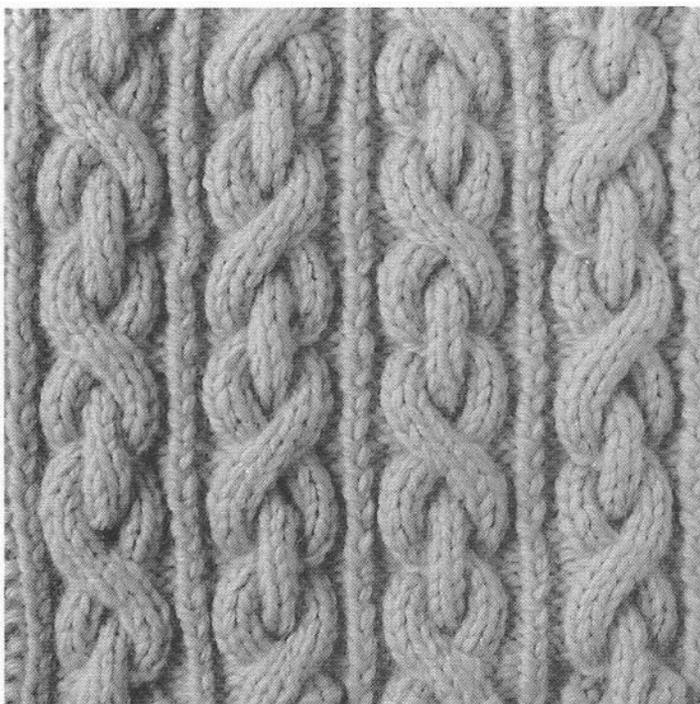
45. Mock Wave Cable

(right and left; chart below right)



Minarets





Chain Link Cables:

Far left: Left Wave Chain

Center left: Right Cross Chain

Center right: Left Cross Chain

Far right: Right Wave Chain

Chain Link Cables

Worked with *two* extra double-pointed needles.

Chain Crossing A: Sl 3 sts to dpn and hold in back, sl next 3 sts to second dpn and hold in front, k3 from L needle, then k3 from second dpn, then k3 from first dpn.

Chain Crossing B: sl 3 sts to dpn and hold in front, sl next 3 sts to second dpn and hold in back, k3 from L needle, then k3 from second dpn, then k3 from first dpn.

Chain Crossing C: Sl 3 sts to dpn and hold in back, sl next 3 sts to second dpn and hold in back, k3 from L needle, pass first dpn through to front, then k3 from second dpn, then k3 from first dpn.

Chain Crossing D: sl 3 sts to dpn and hold in front, sl next 3 sts to second dpn and hold in front, k3 from L needle, pass first dpn through to back, then k3 from second dpn, then k3 from first dpn.

Panel of 13 sts

Row 1 (wrong side) and all other wrong-side rows: k2, p9, k2.

Rows 2, 4, 6, 10, 12, 14,: P2, k9, p2.

Left Wave Chain: Work Crossing A on Row 8. Crossing B on Row 16.

Right Cross Chain: Work Crossing C on Row 8, Crossing A on Row 16.

Left Cross Chain: Work Crossing B on Row 8, Crossing D on Row 16.

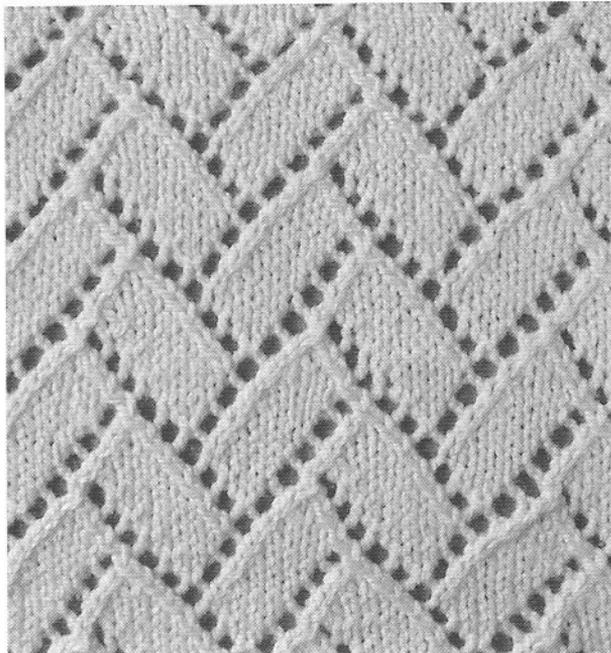
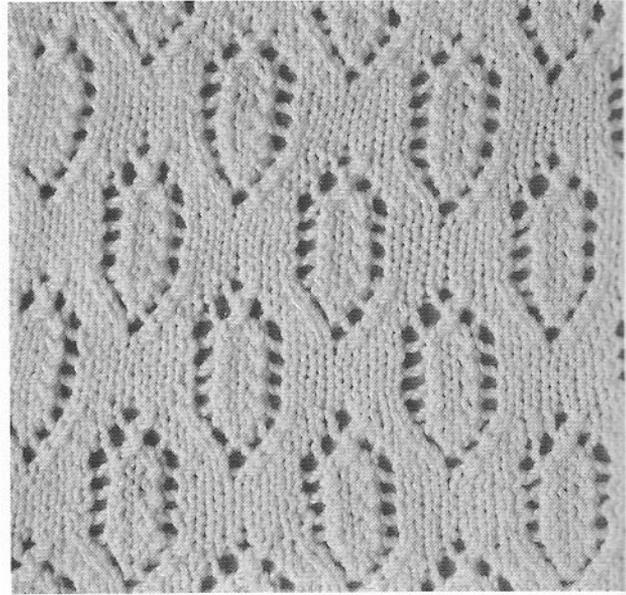
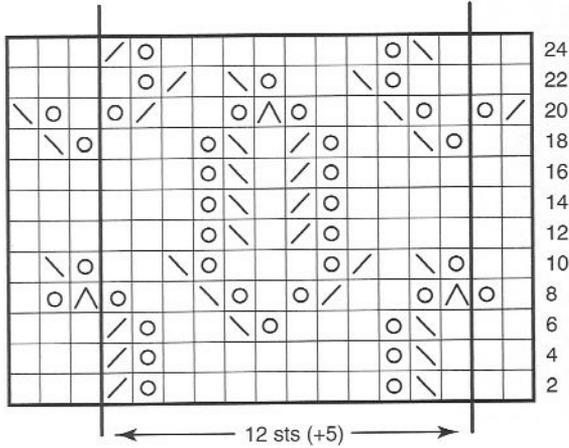
Right Wave Chain: Work Crossing D on Row 8, Crossing C on Row 16.

Repeat Rows 1-16.

Lace

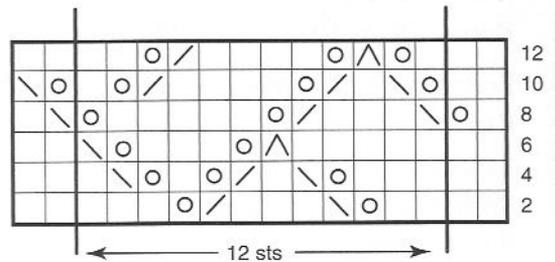
Medallions

Row 1 (WS) and all other
wrong-side rows: Purl.



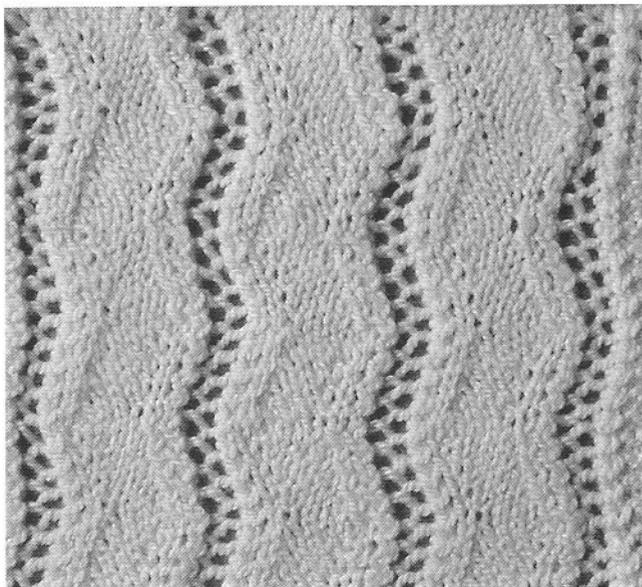
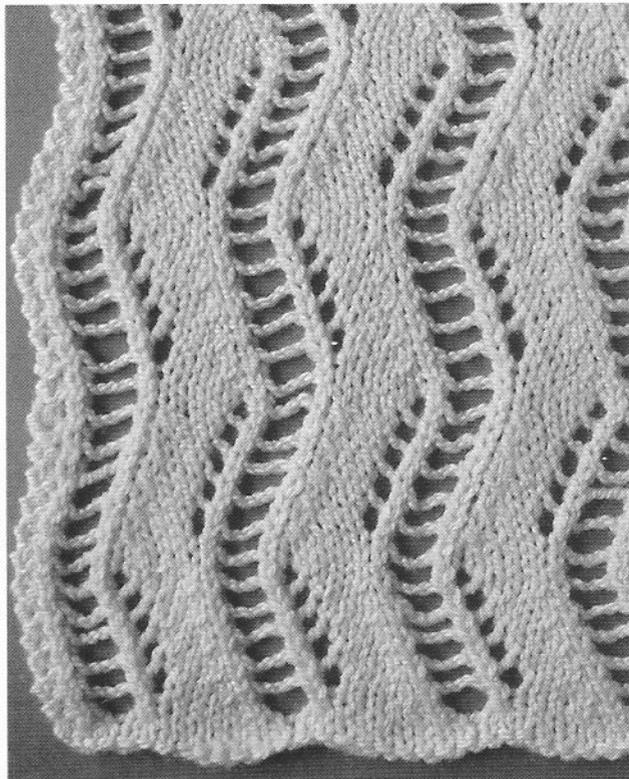
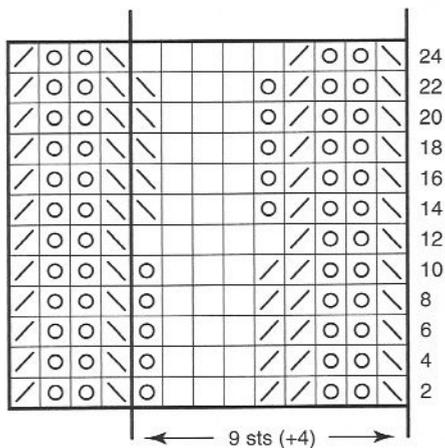
Bricklayer's Lace

Row 1 (WS) and all other
wrong-side rows: Purl.



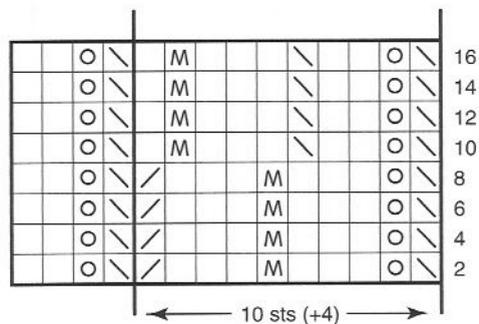
Leaning Ladders

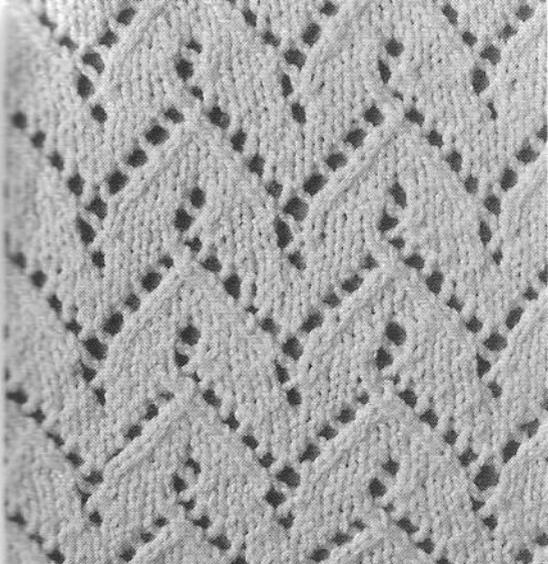
Note: Row 1 (wrong side) and all other wrong side rows: Purl, working (P1, K1) into each double yo loop.



Serpentine Rib

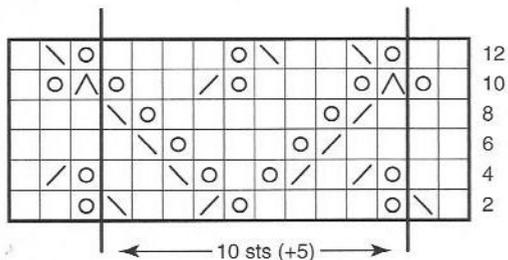
Row 1 (WS) and all other wrong-side rows: *P2 tog, yo, P8: rep from *, end last repeat P2.





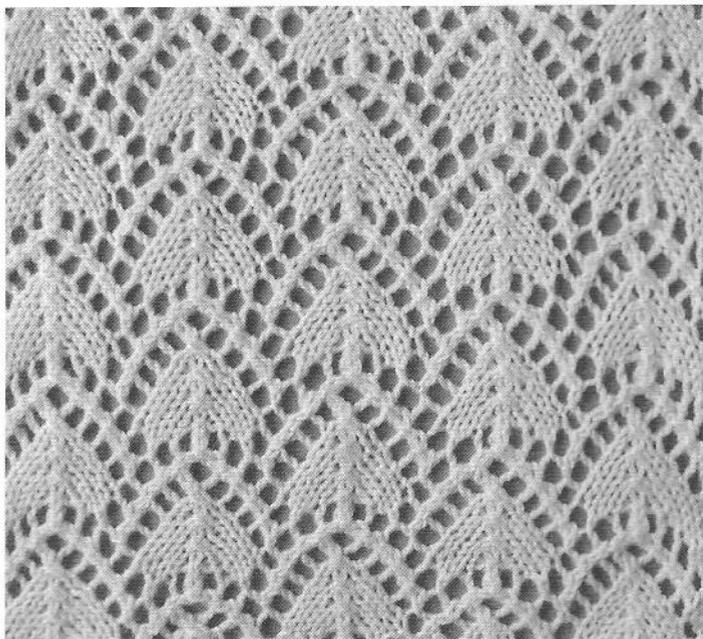
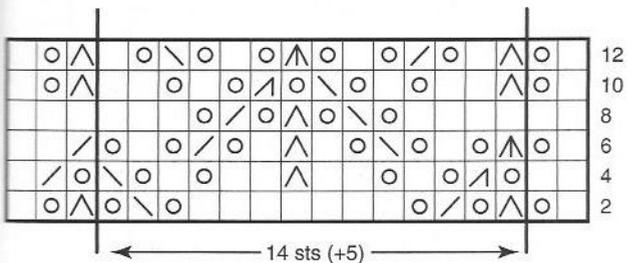
New Wave

Row 1 (WS) and all other wrong-side rows: Purl.



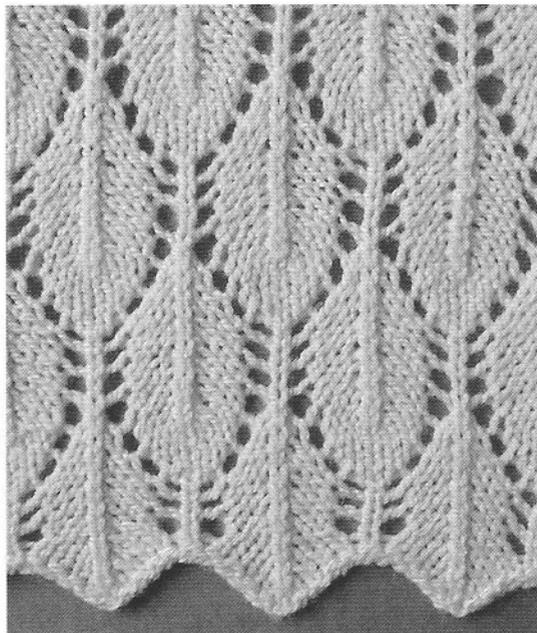
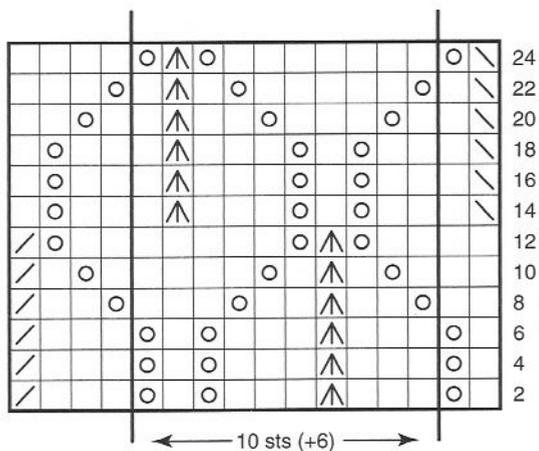
Pine Tree Lace

Row 1 (WS) and all other wrong-side rows: Purl.

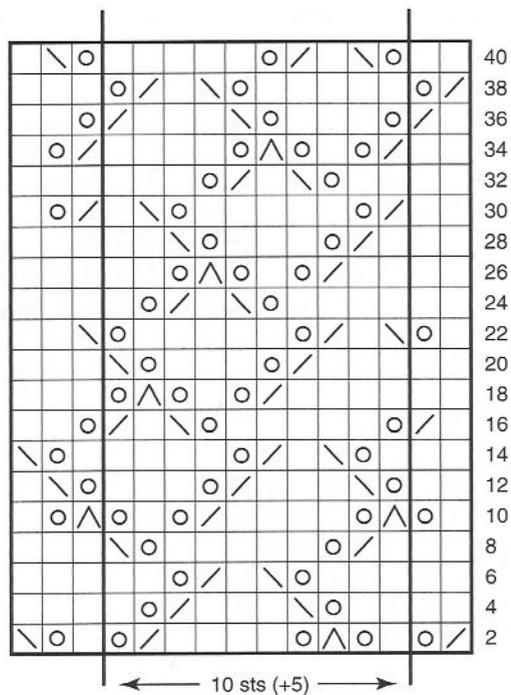
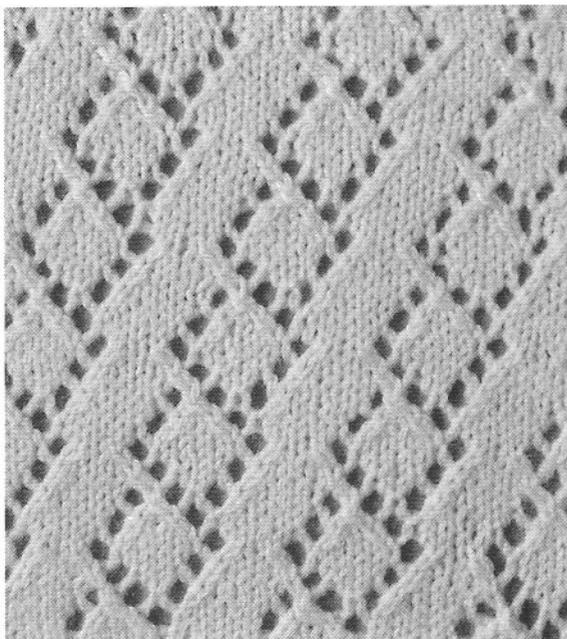


Long Leaf Lace

Row 1 (WS) and all other
wrong-side rows: Purl.

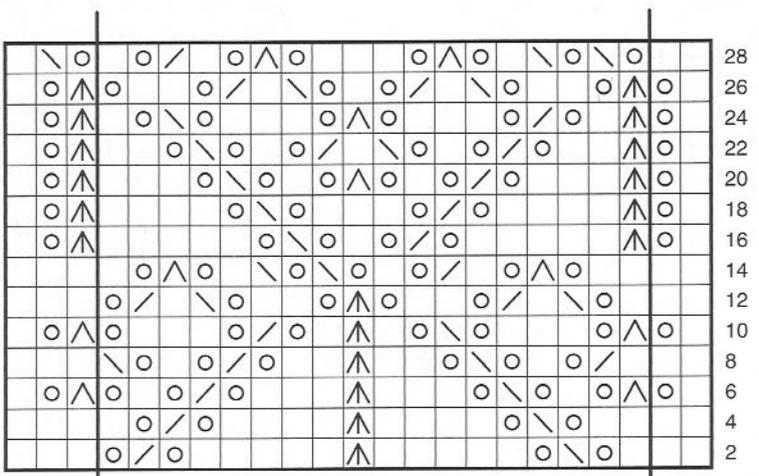
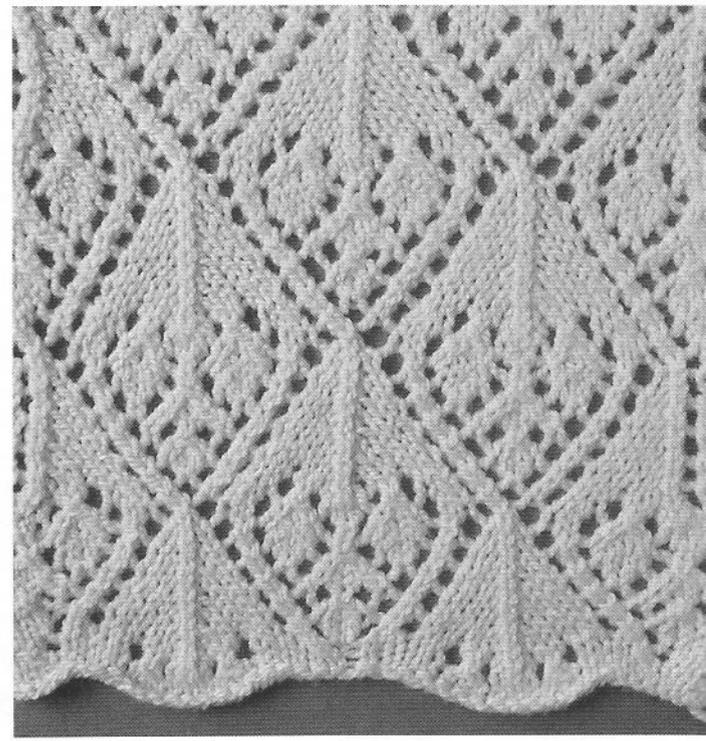
**Offset Diamonds**

Row 1 (WS) and all other
wrong-side rows: Purl.



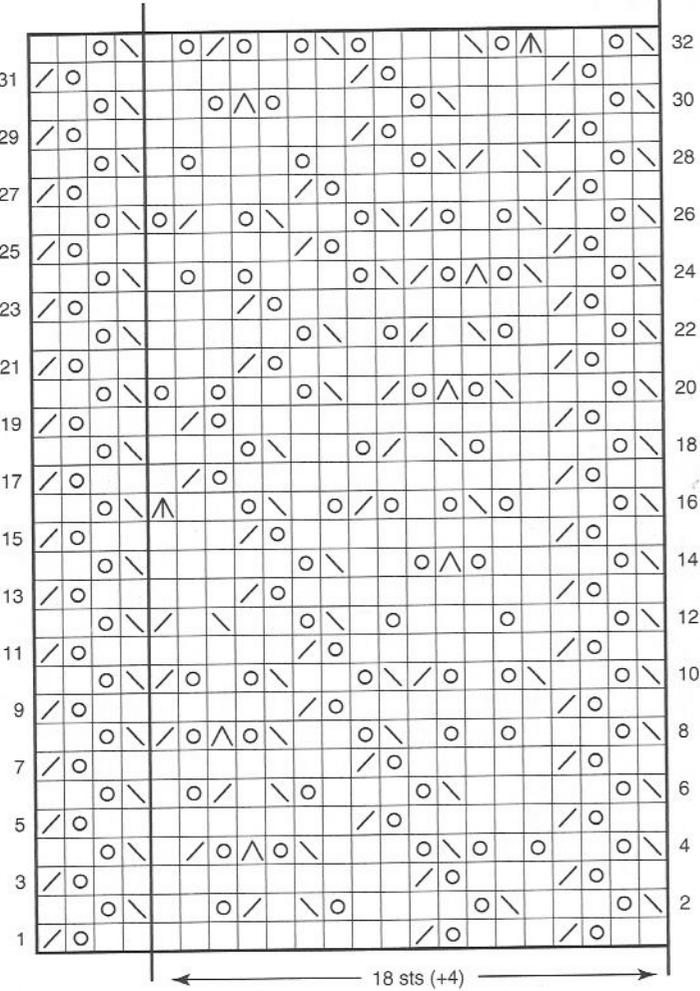
Picture Lace

Row 1 (WS) and all other wrong-side rows: Purl.



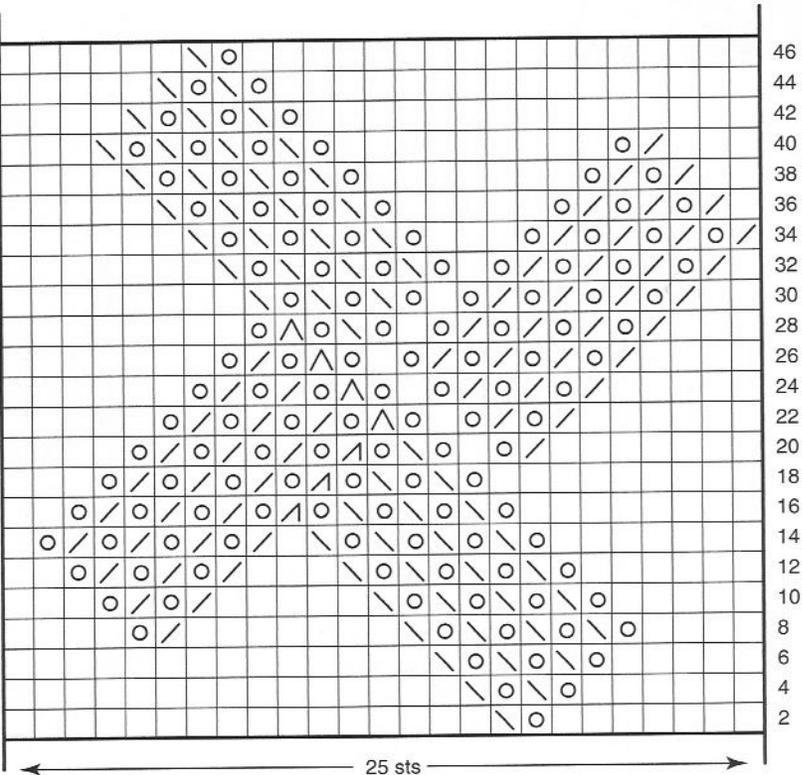
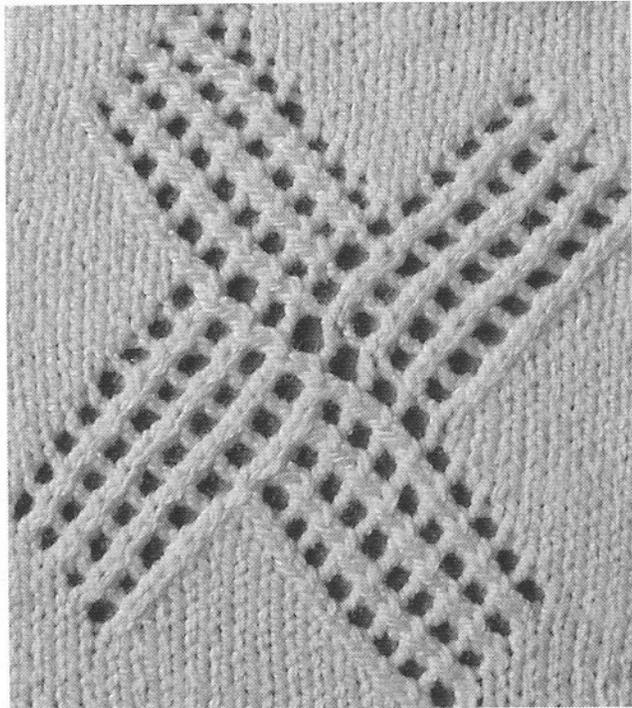
Waving Lace

Note: Except for faggoting sts, chart notations will not be in the same vertical alignment as the actual knitting.



Windmill

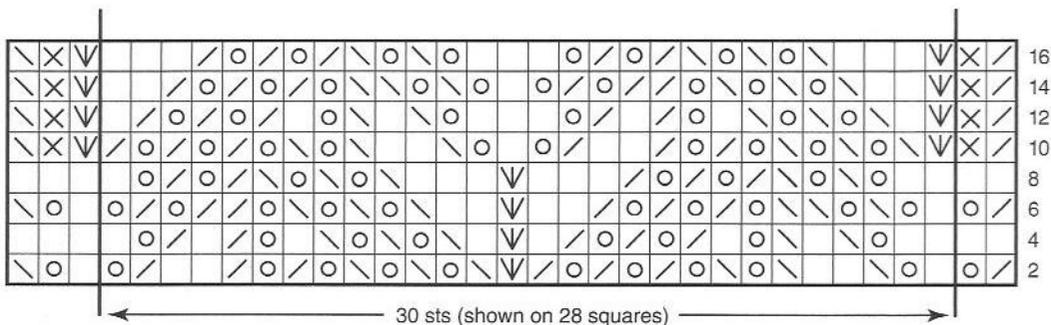
Row 1 (WS) and all other wrong-side rows: Purl.



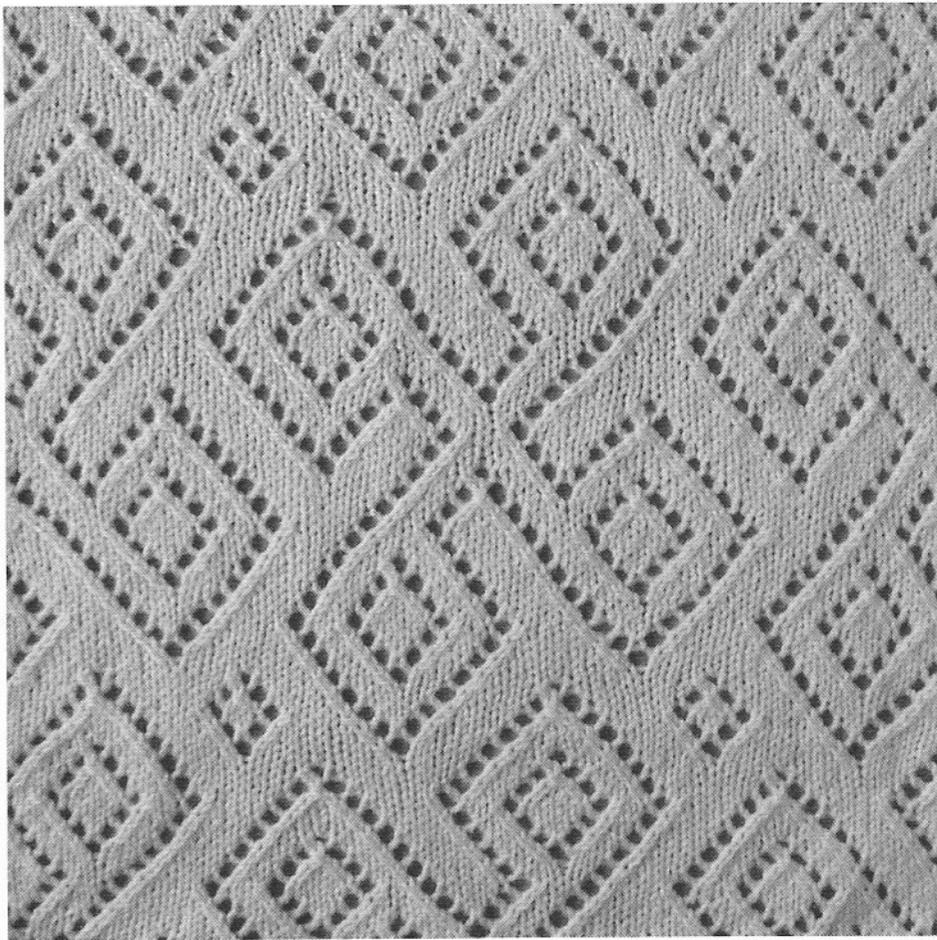
Swag Lace -

Multiple of 30 sts + 5
(shown on 28 squares) Row 1 (wrong side) and all other wrong-side row: Purl.

 central double increase:
Knit into the back of the st in the row below, then knit into the back of the first st on L needle; then with L needle lift the left side stand of the same st in the row below and K1b into this strand.



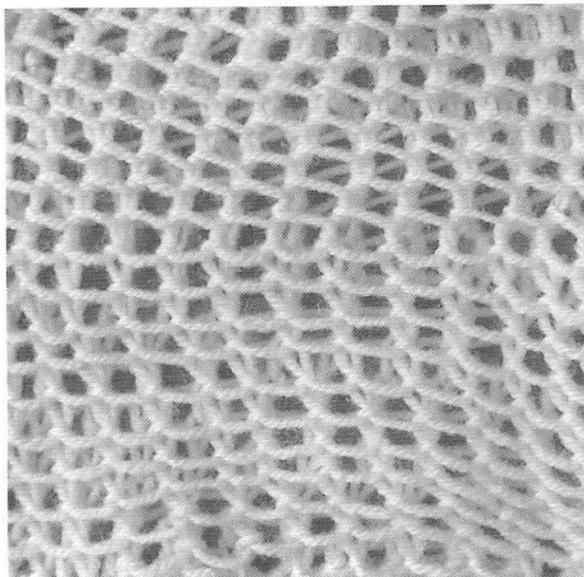
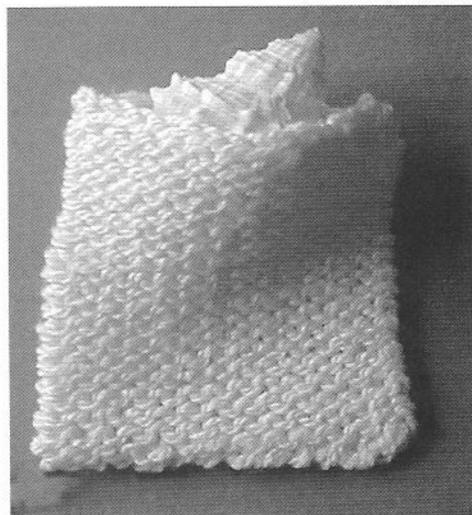
Fylfot Lace (chart opposite)
Row 1 (WS) and all other
wrong-side rows: Purl.



Uncharted Miscellany

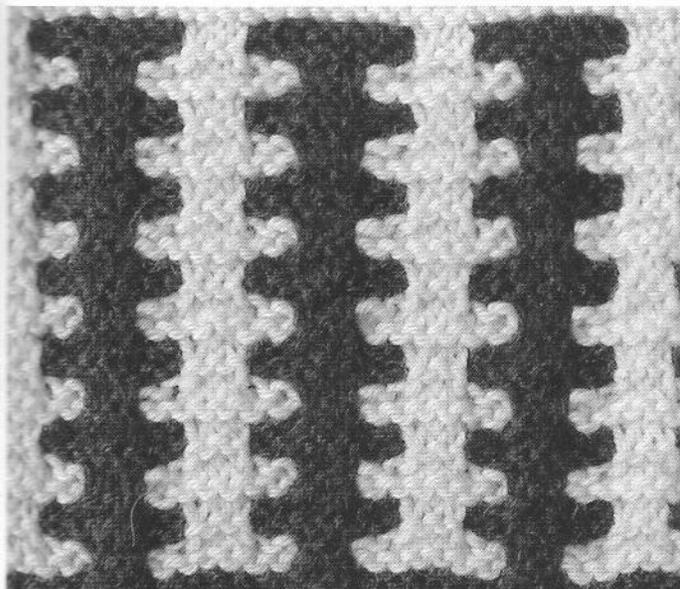
Purl Pocket -

Even number of sts. *K1, sl 1 wyib on every row. Bind off loosely, separating sides.



Mesh Tube Fabric -

Even number of sts. *Yo, k1, pass yo loop over, sl 1 wyif; repeat from * every row.



Ladder -

Multiple of 10 sts + 7. Two colors, A and B. Cast on with A.

Rows 1 & 3 (right side): With B, *k7, sl 3 wyib; repeat from *, end k7.

Rows 2 & 4: With B, *k7, sl 3 wyif; repeat from *, end k7.

Rows 5 & 7: With A, K2, *sl 3 wyib, K7; repeat from *, end last repeat k2.

Rows 6 & 8: With A, k2, *sl 3 wyif, k7; repeat from *, end last repeat k2.

Repeat Rows 1-8.

Pseudocrochet - Odd number of sts. Double-pointed or circular needle.

Two colors, A and B. Cast on with A.

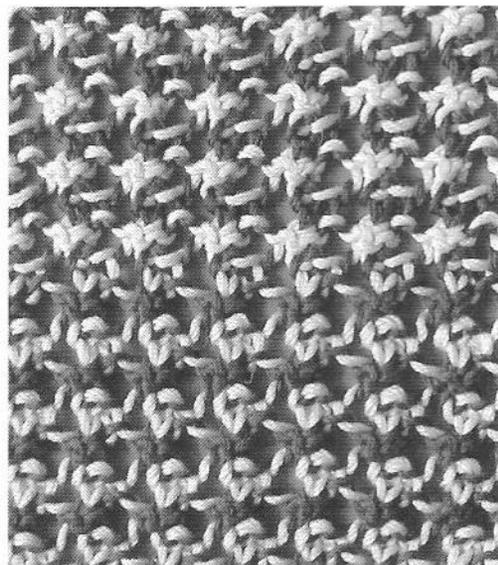
Row 1: With A, k1, *yo, k2; repeat from *. Slide sts to other end of needle.

Row 2: With B, P1, *k1 (the yo loop), p2 tog; repeat from *. Turn.

Row 3: With B, K1, *yo, k2; repeat from *. Slide sts to other end of needle.

Row 4: With A, P1, *k1 (the yo loop), p2 tog; repeat from *. Turn.

Repeat Rows 1-4.



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