

# The Unofficial Harry Potter Knits

MAGICAL

30+

PROJECTS

knit this

Owl  
Cardigan  
inspired  
by Ginny

keep  
warm  
with

Albanian  
Forest Mitts

Tent-Like  
Canary-Yellow  
Pullover **Fit For  
Hagrid**

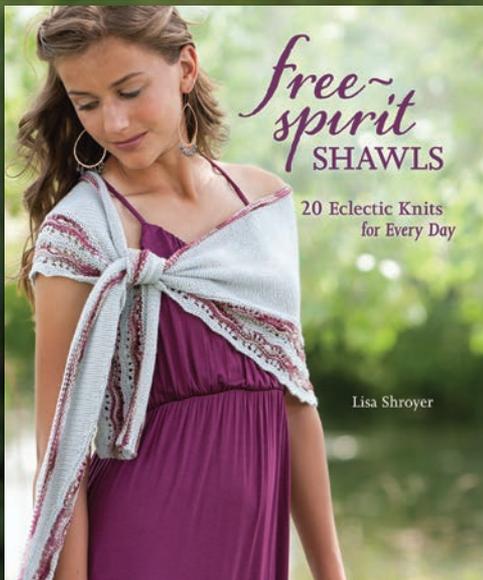
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# Contents

## Features

**CASTING ON MAGIC:  
DESIGNING THE KNITWEAR  
FOR THE HARRY POTTER FILMS**

by Amanda Kirk 8

**TINY OWL KNITS:  
AN INTERVIEW WITH  
STEPHANIE DOSEN**

by Amy Clarke Moore 10

**HARRY POTTER'S BRITAIN**

by Sarah-Jane Stratford 14

**THE MAGIC OF KNITTED  
SYMBOLS**

by Sarah-Jane Stratford 18

**SNITCHED WITH LOVE**

by Amanda Kirk 22

**A BIT OF MAGIC** 144



26

## History of Magic

**26** Modern Stripes House Scarves

Kim Haesemeyer *Instructions page 32*

**28** The Sorcerer's Sweater

Catherine Salter Bayar *Instructions page 36*

**29** Dragon's Egg Socks

Anne Podlesak *Instructions page 42*

**30** Heliopath Vest

Emma Welford *Instructions page 33*

**31** Tracery Vest

Kathleen Sperling *Instructions page 45*

## Care of Magical Creatures

**48** Dumbledore's Smoking Hat

Moira Engel *Instructions page 54*

**49** Dumbledore's Warm Socks

Josie Mercier *Instructions page 55*

**50** Herbology Socks

Rachel Coopey *Instructions page 62*

**51** Pomona Mitts

Jennifer Dassau *Instructions page 64*

**52** Hagrid's Sweater

Anne Podlesak *Instructions page 57*

**52** Forbidden Forest Scarf

T. L. Alexandria Volk *Instructions page 60*

**53** Juicy Fly

Kathleen Sperling *Instructions page 66*

## Transfiguration

**68** The Gray Lady's Cloak

Bethany Hick *Instructions page 76*

**69** Albanian Forest Mitts

Anne Podlesak *Instructions page 78*

**70** Fred & George Socks

Rachel Coopey *Instructions page 82*

**71** E.L.F. Cap

Kendra Nitta *Instructions page 80*

**72** Ignotus Peverell's Cloak

Joanna Johnson *Instructions page 74*

**73** Mermaid's Song

Susanna IC *Instructions page 83*

*The*  
**Unofficial**  
**Harry Potter**  
**Knits**

Special Issue 2013



48



109



72



87

On the Cover: *Ginny's Cardigan* by Mari Chiba, page 86.

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## Charms

- 86** Ginny's Cardigan  
Mari Chiba *Instructions* page 92
- 87** Sword of Gryffindor Mitts  
Elizabeth Cherry *Instructions* page 95
- 88** Mudblood Cardigan  
Tian Connaughton *Instructions* page 97
- 88** Hermione's Time-Turner Mitts  
Sherri Sulkowski *Instructions* page 99
- 89** Yule Ball Engageantes  
Corrina Ferguson *Instructions* page 106
- 90** Bluebell Flames  
Hannah Poon *Instructions* page 101
- 91** O.W.L. Mittens  
Celeste Young *Instructions* page 103

## Defense Against the Dark Arts

- 108** Order of the Phoenix Winged Vest  
Kyle Kunnecke *Instructions* page 124
- 109** Severus Pullover  
Josie Mercier *Instructions* page 114
- 110** Tonks's Togs  
Laura Lynch *Instructions* page 118
- 111** Narcissa Socks  
Rachel Coopey *Instructions* page 122
- 112** Malfoy Manor Wrapper  
Vicki Square *Instructions* page 116
- 113** Lestrangle Cloak  
Catherine Salter Bayar *Instructions* page 128

## Departments

- 4** From the Editor
- 132** Glossary/Abbreviations
- 138** Yarn Sources
- 140** Classifieds
- 142** Project Index



# From the Editor



CHRISTA TIPPMAHN

## Who doesn't need a little magic in their lives?

Imagine this scenario: You think you are utterly alone in a world where no one seems to understand who you are. Then you discover that there is a secret society of people coexisting right alongside

of you, and in fact, they are looking out for you—waiting for when you are ready to handle the truth about who you really are. The only thing that kept you from seeing them was that you weren't looking for them. You are a knitter living in a Muggle world that just doesn't appreciate the garments that are the product of the yarn and sticks you carry with you always. Fortunately, you've finally discovered the secret door at the back of the coffee shop; tap a couple of bricks and find yourself among your peers in a magical world filled with yarn, fiber, needles, spinning wheels, and much more—friends.

And yet, the time we spend knitting is often a solitary time wonderful for contemplating the big questions (as well as the little ones). When we knit, our thoughts and feelings get caught up in the yarn and worked into the piece. From ancient times, the idea that a bit of fabric can protect the ones we love when we're not with them persists. It isn't very different from the protection Lily Potter knitted into the magic that protected Harry from Voldemort for so long.

## Why knitting and Harry Potter?

Since 1997, J. K. Rowling's Harry Potter novels have been inspiring readers (young and old alike) to imagine a world where the seemingly unempowered discover hidden strengths and abilities that allow them to conquer insurmountable odds. Her books have sparked the

imaginings of millions of readers, and many of us knit. Our knitted interpretations of garments and accessories from the books and movies abound on the Internet, on Harry Potter fan sites and on knitting forums such as Ravelry. It's not surprising as J. K. Rowling is a knitter herself and several of her characters knit—from Hagrid (making a canary-yellow circus-tent) to Molly Weasley (knitting sweaters for all her children) to Hermione (making hats for house-elf liberation). Even Dumbledore contemplates the value of a nice warm pair of socks and enjoys reading Muggle knitting publications.

J. K. Rowling drew from age-old fairy-tale and folk traditions when she created the magical world that coexists next to our own Muggle world. She has walked in the path of those who have imagined magical worlds filled with witches and wizards, fairies and elves, dragons and hippogriffs and contemplated the struggle between good and evil in the world as well as within ourselves.

## Seeking meaning in life

And at the same time that the books are about magical objects and beings—they are also about the power of love and friendship in the destructive path of hatred. Some scholars believe that Joseph Campbell would have placed Harry Potter alongside other heroes such as Inanna, Jesus, Luke Skywalker, Mohammed, Odysseus, Osiris, and Penelope in his book with Bill Moyers, *The Power of Myth* (1988). He might have seen Harry as a hero who leaves the mundane world to encounter strange and supernatural creatures and forces over which he triumphs after suffering great hardship and loss, emerging transformed and empowered to lead others to live lives governed by peace and love.

More importantly, through this epic modern fairy tale, we walk with Harry as he struggles to understand the darkness within himself and overcome it. In writing about Voldemort, who unwittingly created his own vanquisher in Harry Potter in his attempt to destroy him by giving Harry the same parentless and bleak childhood that he himself had suffered, J. K. Rowling underscored her philosophy that it is our choices that determine who we are more than anything else.

Part of this hero's journey is facing challenges—and anyone who has decided to take on the mysterious process of knitting socks or lace for the first time understands that sometimes the temptation to abandon the project altogether is overwhelming. But when one persists, the inner peace that is achieved upon completion of the journey is almost as rewarding as donning the socks or shawl for the first time.

May your knitting always contain a bit of magic,

Amy Clarke Moore, editor  
aclarkemoore@interweave.com

**L**ike Jane Austen Knits (our first foray into knitting magazines inspired by literature), this publication contains many patterns for intermediate to advanced knitters. We have included a few patterns that will appeal to beginning knitters as well. For our readers who are compelled to knit for the first time because of this publication, you'll find resources akin to the treasure at Gringotts at your fingertips at [knittingdaily.com](http://knittingdaily.com).

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## Rooms of Requirement

While northern Colorado might not be the first place you'd consider when staging a photoshoot for a knitting magazine inspired by the Harry Potter novels by J. K. Rowling, we were able to capture the essence with the help of a few unique locations.

### D&F Clock Tower

In downtown Denver, we shot several scenes on the upper floors of the Daniels & Fisher Clock Tower ([www.clocktower-events.com](http://www.clocktower-events.com))—the impressive face of the clock and the spiral staircase helped allude to aspects of the passage of time and transcendence that are important in the novels.



### The Colorado Railroad Museum

In Golden, Colorado, the Colorado Railroad Museum ([www.coloradorailroadmuseum.org](http://www.coloradorailroadmuseum.org)) not only provided the essence of the Hogwarts Express but also the interior of the luxurious railroad cars provided nods to the likes of Malfoy Manor and Number 12 Grimmauld Place.

### Compass Montessori, Golden campus

The campus of Compass Montessori (a prekindergarten through twelfth grade public charter school in Golden, Colorado) provided a rich assortment of Harry Potteresque locations—including a great hall complete with house tables and benches and a stone fireplace, a kitchen populated with house-elves, a working farm, and a forested drainage ditch. On the campus of Compass Montessori, we were able to allude to the tension between the wild and the cultivated, inside and outside, light and dark.



spring break, but she also graciously modeled (as Professor Pomona Sprout).

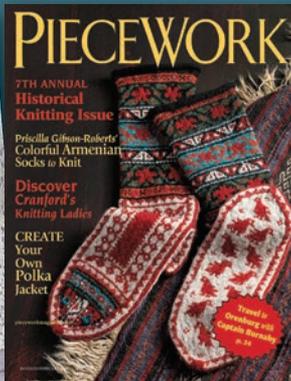
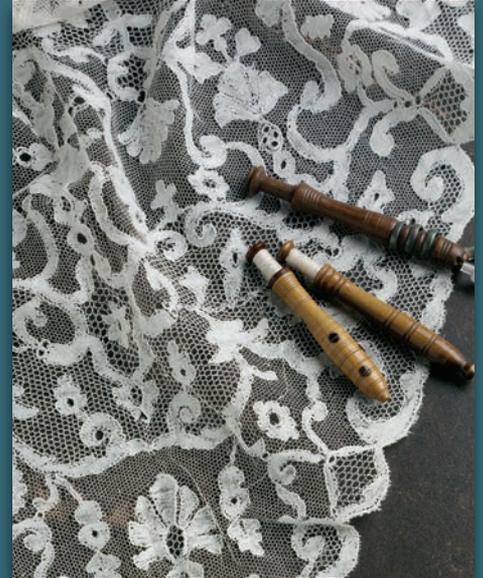
The mural featured in the Mermaid's Song scenes is called Compass, and it was created by students Kylie Gibbs and Emily Flora, and guide Devonna Currah, September 2012.

Students Emily Morf and Sydney Bowen helped us arrange tables and find benches. Guide Bekah Piepergerdes not only gave us access to the grounds during



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## CASTING ON MAGIC:

# Designing the knitwear for the Harry Potter films

by Amanda Kirk

### An interview with costume designer Jany Temime

 London-based French costume designer Jany Temime received her Hogwarts letter in time to join Harry and his cohort for their third year at school. After outfitting the cast for their adventures in *Harry Potter and the Prisoner of Azkaban* (released in 2004), she remained in the magical world for eight more years, dressing both wizard and Muggle through the final film, *Harry Potter and the Deathly Hallows: Part 2* (released in 2011).

From Mrs. Weasley's holiday sweaters, Hermione's elf liberation hats, and Dobby's socks, to Hagrid's "canary-yellow circus tent" (a sweater for himself, perhaps?), the magic of creating garments from two sticks and some string is prominently featured in the Harry Potter books. Dumbledore loves a good knitting pattern and so, apparently, does J. K. Rowling.

Knitters worldwide have been inspired to design patterns that realize these knitted items from Harry's world (even that yellow circus tent, see page 52) and also to create knitted or crocheted versions of things that are not knitted in the books, such as an amigurumi Hedwig and a lace Invisibility Cloak (see page 72). The films fed this Harry Potter knitting frenzy by giving knitters even more

wizard garments to sink their needles into. No sooner had the first film hit theaters than someone was knitting a Hogwarts scarf.

Costume designer Jany Temime took advantage of the chilly castle and damp British climate to dress Harry, Ron, Hermione, and the other students in an eclectic selection of cozy knitwear, including cable-and-eyelet hats and Fair Isle scarves. She has given knitters a lot to work with in our quest to feel part of Harry's world by wearing a piece of it, and she kindly agreed to answer some questions about the knitwear she designed for the films.

It is my understanding that local knitters in the United Kingdom handknitted the knitwear worn by the characters in the films. Can you tell us about that process? Did local knitters participate in designing the knitwear patterns as well? How were they recruited for the project?

*For the big volume numbers like school uniforms, and the Quidditch uniforms, the samples were always made by small English companies and then put in production when approved. However, some characters like Ron Weasley, Ginny Weasley, and Luna Lovegood had handmade sweaters that I specially designed and that were knitted by different persons.*

What inspired you to change the stripes on the house scarves when you came on board with the third film, *Harry Potter and the Prisoner of Azkaban*? Did you want to make your personal design mark on the Hogwarts school uniform, or perhaps it had to do with the students getting older and needing a more mature look?

*I changed the stripes pattern because I preferred something more specific to Hogwarts, a more sophisticated design.*

How did you choose the fibers and colors for the knitted garments? Were yarns chosen for warmth or durability or how they would look on camera?

*I like wool and natural fibers. Even if it was more difficult to wash, I chose wool for the uniform sweaters and all the other knitwear. The look is unbeatable, elegant, and nonchalant at the same time.*

Were there any items that the actors loved and asked to keep after filming ended?

*They all stole the school sweaters, especially the cardigan!*

Pattern designers occasionally have ideas that work better in theory than in practice. Was there any design or ex-

ecution of a design that did not work out? If so, what was it and why was it rejected?

*All the designs, even very complicated ones like Ron's sweater in Harry Potter and the Goblet of Fire (released in 2005), worked because we had amazing knitters!*

You mentioned in a previous interview that the Weasleys do not have the best taste in clothes. How did you seek to convey that lack of good taste in the knitwear and other clothing worn by the Weasley family? Are you surprised that so many fans love Ron's sweaters and have attempted to reproduce them to wear?

*Bad taste is relative; the Weasleys are not fashionable, but they always look comfortable, cozy, and colorful, a little like your favorite sweater!*

You worked on six Harry Potter films over about eight years. How did your design ideas for the films evolve as the main characters grew up and the situations became darker?

*I just followed the script.*

There is a sense in the Harry Potter books that wizards and witches are quite old-fashioned in their dress. Did certain historical periods inspire your costumes for the films?

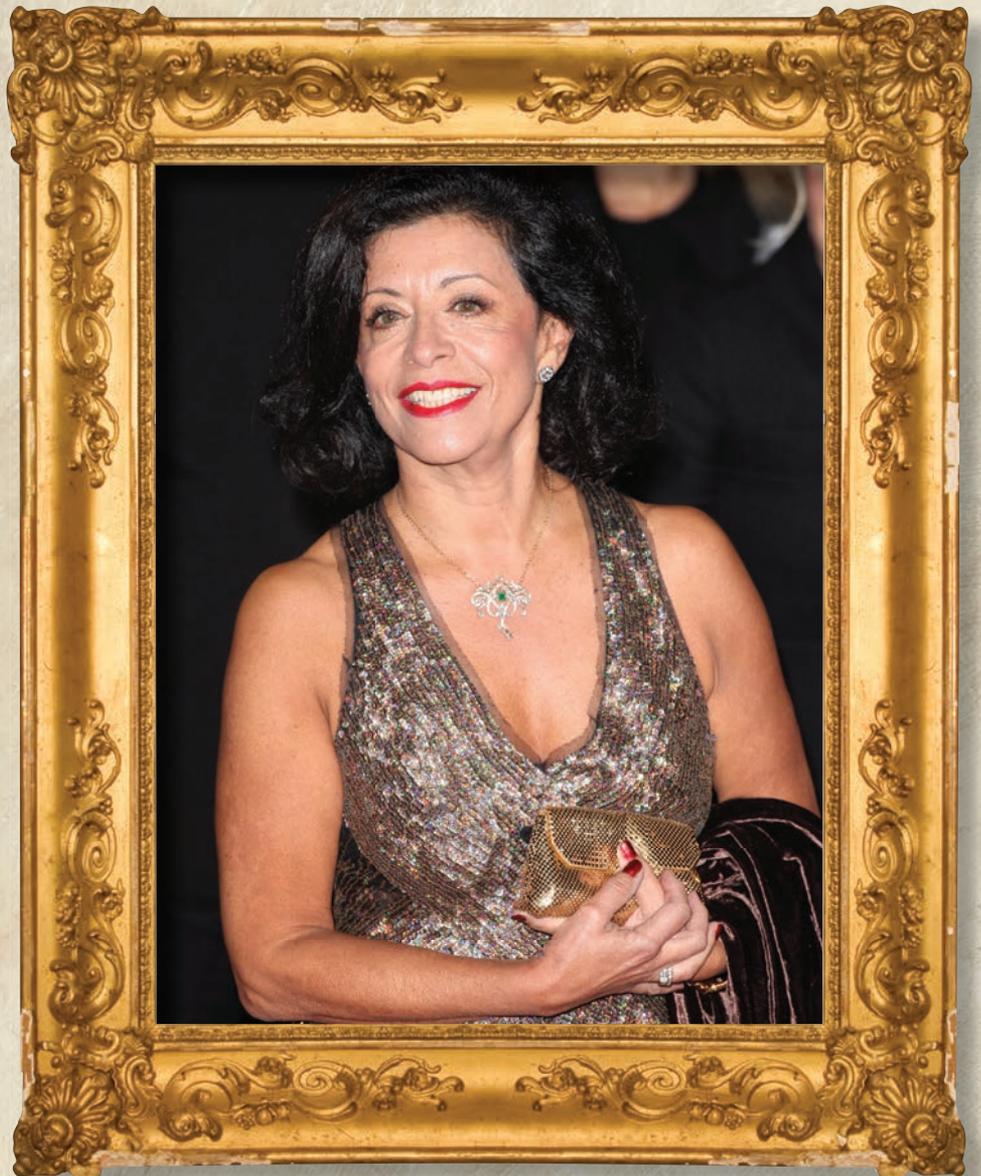
*Witches and wizards have their own style based on their culture and individuality—advice that I can apply to everybody. The Harry Potter books have their own history, and we tried to respect J. K. Rowling's world.*

You have to balance so many things in creating the costumes—the books, the script, the director's and set designer's visions, the actors embodying the characters, etc. How do

you marry all those disparate elements and come up with, say, Hermione's bobble hat? It seems like quite a daunting challenge to distill all of these influences into a single costume.

*It usually comes quite organically. I always try to follow my instincts, knowing what actors can wear often better than they do themselves!* 

AMANDA KIRK is a writer and editor living in western Massachusetts with her horse, hens, cat, stash, and knight-in-shining-armor.



Jany Temime arriving for the Royal World Premiere of *Skyfall* at Royal Albert Hall, London, in October 2012.



# Tiny Owl Knits

by Amy Clarke Moore

An interview with  
Stephanie Dosen

FREDDIE OCHOA

Stephanie Dosen's Spirit of the Birch scarf and cuffs were inspired by the trees in her grandmother's yard while she was growing up. Her grandmother told her to write her wishes on the little bits of bark that naturally fell from the trees onto the ground.

PHOTOS BY STEPHANIE DOSEN, UNLESS OTHERWISE NOTED

**S**tephanie Dosen is a knitwear designer (Tiny Owl Knits) and a singer/songwriter. Her work is infused with magic and inspired by literature.

It's obvious from your body of work that you take a lot of inspiration from literature—can you tell us about how literature inspires the knitting you do? What does that process look like?

I think it's pretty easy to fall in love with characters from books. Some of them make their way into our hearts pretty quickly. It's fun for me to think about what kind of little knitty bits they might have stashed in their wardrobes. The Harry Potter books have inspired almost everyone, and how could they not? It's everything magical all of the time, and it makes me want to make something for every character! Of course, we're gonna need to save up when we knit for Hagrid because we are gonna need a lot of wool.

Many of your pieces are inspired by the Harry Potter books—when did you discover the books and how did reading them inspire your knitting?

When I was in college, I lived in an apartment right across the hallway from my best friend. We were (and still are) totally inseparable. We would knock like crazy chipmunks on each other's doors at all hours and always be there for each other at a moment's notice. One time, she went on a trip back home to see her folks for a week. When she came back, I was so excited. I ran to her door and started knocking with both hands and squealing. I heard her come to the door, the doorknob turned, the door was flung open, and there she was, holding some kind of brightly colored children's book in her hands. She literally yelled, "Sorry, I can't talk! . . . Um! Harry Potter!" and slammed the door right in my face. Now I didn't know at the time who the heck this Harry Potter person was, but I was sure I didn't like him at all. We still laugh about it now. She brought all three of the books (released at the time) over to me when she was finished and promised that I'd completely understand once I read them, too. The next thing I knew, we were standing in line together to get our hands on book four.

If there was one bit of magic from the Harry Potter series that you could do, what would it be?

Apparate! When that happens in the Muggle world, life is going to get fun.

If there was one magical object from the books that you could have, what would it be?

A Nimbus! I don't care what year it is. I'll even take an old model and fix it up. Wait, no, the Invisibility Cloak. Wait, no, the Time-Turner. Um, I'm going to have to get back to you on this one.

What tiny owl inspired the name of your blog and knitwear designing company?

I think there is one famous white owl that we all know and love, and can name in a heartbeat. None other than our sweet Hedwig inspired the name Tiny Owl Knits. What is more magical sounding than having your very own pet owl? After I read the books, I was mesmerized by the idea and bought a life-sized stuffed feathery owl to keep in a large cage on top of my bookshelf. Around that time, I also remember reading a story about Merlin flipping a coin up in the air and it turning into a tiny owl. I was hooked on the tiny owl from that point on. When it came time to pick a name for my blog in 2003, I simply looked up and saw my owl looking down at me. The name Tiny Owl Knits popped out without a second thought.

Singer/songwriter and knitwear designer—extrovert and introvert—are you both?

I think I am definitely both. My early songwriting stemmed from the need to express and heal from painful experiences. My goal was to help give a voice to the healing process for others and that was how my connection to other people with my work started. On the knitty side of things, I had worked at a yarn shop before I got signed to a record label and moved to London. While I was recording and on tour, I continued knitting and designing little bits here and there, but I really missed my yarn shop! I missed coming in with a new thing and writing it down so everyone could make it. In 2007, I remember getting back from tour and seeing that my knitty friends were on this thing called Ravelry. I started putting projects up online, and before I knew it, I was offering my designs for sale. The best feeling in the world is seeing someone wearing one of my designs with a huge smile on their face. I get so much from making people happy in that way, and I never want to stop! At the end of the day, sharing bliss is my goal, and I have such a blast doing that through my designs.

Your creative outlets come in so many shapes and forms—you draw, spin, design, knit, sing, write, photograph, video blog—where does all this creativity come from?

I think we are all creators. I have a book by Gordon MacKenzie who worked at Hallmark Cards. He used to go around to schools to teach kids about being creative. He said that in the kindergarten classes, he would ask, "Who here in this room is an artist?" and every child would raise their hand. Then as the years go on up to sixth grade, the show of hands is less and less until maybe one or two kids still believe that they are



Stephanie Dosen modified Lucinda Guy's pattern for Little Otto Owl (<http://lucindaguy.bigcartel.com/product/otto-owl>) by making it into a bag and fulling it.



Stephanie Dosen's fairy castles double as storage for your double-pointed needles, crochet hooks, and tapestry needles.

artists. I think that stems from the fact that we as humans are too perfectionistic. We take it all way too seriously and judge our own work too harshly! We make something that isn't good, and then we just stop and say, "I'm not good enough." We are all creators; the only thing we all need to be is brave. We should be free to make mistakes or make something that is just plain ol' junk sometimes. I know that only about one out of every five of my designs will be okay and worthy of releasing. I don't quit because that next one could be great.

In one of the interviews that you did online, you mentioned that you tried to be Hermione but you're Luna Lovegood from head to toe—so what about the nargles? How do you keep them at bay?

Easy! Nargles are always about, but it's best to not give them too much mental power. I've found through my own experiments that burning cedar incense and wearing jasmine oil can help, but also nargles simply detest the sound of laughter! I recommend laughing as much as possible to keep the nargles at bay. Watch silly shows and keep plenty of comedy around to raise the vibrations in your heart, then nargles simply can't stick around to muck things up.

It seems that you've been able to hold onto a lot of the innocence, a love of magic, and the playfulness of child-

hood in your music and knitwear—and in the process you've been able to make a living doing it. How do you balance these things that seem, at times, at odds with each other?

I think it's important to work hard but not be too attached to the results. Take a carefree, childlike attitude when it comes to making your stuff but also be carefree about making a living. I know that might seem unrealistic and naive, but once we begin to relax about our abundance, it seems to flow a lot more easily. Sometimes when we start a creative career, we worry too much about how we will survive from it. We need to remember that we are like gardeners. We want a tree, so we plant a little seed, and then we worry about how we are going to get a tree house in it! Poor little crushed seedling! First it needs a little water and some careful tending. That's when it starts to grow. Someday, with patience, it will become a tree, and we can really climb up into it for protection. All it takes is time, faith, and a little patience. Oops, I mean a lot of patience.

Visit Stephanie's website at [www.tinyowlknits.wordpress.com](http://www.tinyowlknits.wordpress.com) to see more of her magical work. 🦉

AMY CLARKE MOORE is the editor of the *Unofficial Harry Potter Knits*, *Jane Austen Knits*, and *Spin-Off* magazines. Being able to combine her love of textiles with her love of literature makes her feel luckier than drinking a potent dose of Felix Felicis.



On her pattern page for this hat, Stephanie asks if you've always wanted to speak Parseltongue just like Harry. She says that if you knit this hat, sssssnakes will do exactly what you say.

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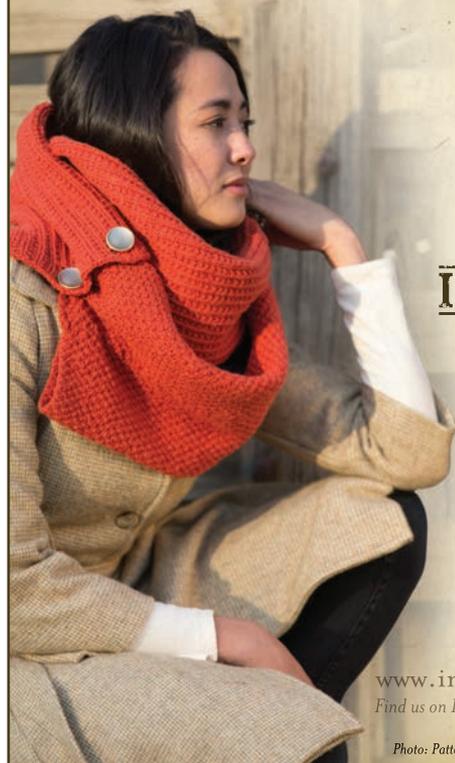
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Photo: Pattern C22 Convertible Button Scarf

Tinworth, Upper Flagley,  
Spinner's End, Ottery St. Catchpole,  
and Godric's Hollow

# Harry Potter's Britain

By Sarah-Jane Stratford

Part of what makes the Harry Potter books such delightful reads is the specificity of the locations. J. K. Rowling's descriptions are so detailed that readers can visualize the castle and grounds that comprise Hogwarts, the string of shops in Diagon Alley, and the cozy village of Hogsmeade—all as if they have been there themselves.

There are real locations mentioned in the books—places in London such as Tottenham Court Road, the Underground, and, of course, King's Cross Station. While the mundane Muggleness of these places is all too clear, they do become a bit more magical when the wizards walk through them.

J. K. Rowling evokes the England of classic literature, and the imagination, in her descriptions of villages, graveyards, and woods. Harry Potter's world has a timeless quality, a snug postwar Britain full of warm tea and biscuits, handknitted sweaters, and villages that have barely changed since their cottages and shops were first erected. The young witches and wizards might wear jeans and sneakers, but they write everything by hand with

quill pens using parchment. They keep warm with fires, have radio but not television, and when they do use cars for travel, it's a magically enhanced classic Ford Anglia straight out of the 1950s.

These witches and wizards sometimes live in strange buildings—such as Luna Lovegood's round “rook” house—no one lives in a high-rise, or city flat. Sirius Black's family house is a five-story, probably Georgian, single-family house in a traditional London square, but that is the extent of urban living in the books.

Nearly everyone else in the British wizarding world lives in peaceful villages with names like Tinworth, Upper Flagley, Spinner's End, Ottery St. Catchpole, and Godric's Hollow. All of these villages might bear similarity to Tutshill in Gloucestershire, where Rowling lived as a child. Her family's house, Church Cottage, is a Victorian Gothic with several details a Harry Potter fan will recognize, including an under-stairs cupboard.

Britain is full of villages nearly untouched by time, all of which have a sort of quaint magic of their own. The tiny villages of Tolpuddle and Puddletown (Potter-esque names if ever there were any) on the River Piddle in

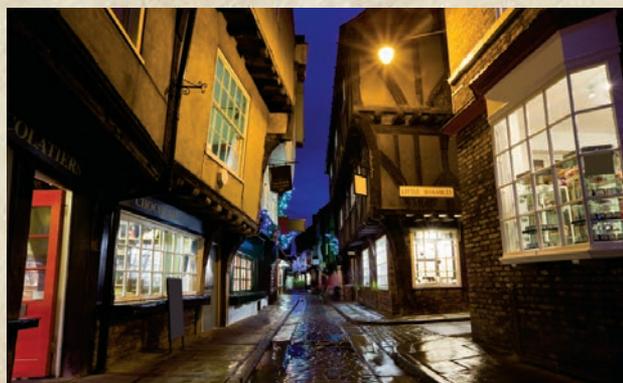
Forest of Dean, Gloucestershire, England.

Dorset are famed for their thatched-roof cottages and could readily stand in for Hogsmeade. Small, sleepy, and charming, Tolpuddle is also famous for a nineteenth-century labor action that resulted in six men agitating for better wages being sent to Australia as an example. This sad story fits the ethos of the Harry Potter books, as Rowling argues for social justice and makes clear that injustice can take place in even the most innocent locations.

## Pendle

J. K. Rowling makes mention of witch burnings in the Harry Potter books, most notably in *Harry Potter and the Prisoner of Azkaban* (Scholastic, 1999) when Harry writes his essay on Wendelin the Weird, who enjoyed the burnings. Rowling is quick to note that none of the accused was actually practicing witchcraft. This was true . . . but that minor factual detail didn't stop many people from being accused and murdered during the early modern era.

One British town famous for witch trials is Pendle—a Lancashire town whose surrounding hills still bear a lonely, spooky look. In 1612, a group met in a place called Malkin Tower—a name Rowling must have known when she gave it to the famous dressmaker Madam Malkin—and were said to be planning to harm several people by witchcraft. The ensuing trials led to the deaths of twelve people—the most hanged in a witch trial at any one time in Britain. The story is made even more harrowing because a nine-year-old girl, Jennet Device, gave testimony



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The Shambles at nighttime in York, North Yorkshire, England.



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Chilham Village, Kent, England.



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A cottage in England.



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Cottage in Cornwall, England.

that led to the deaths of her mother, brother, and sister. This poor, harsh, wild place, already under suspicion for having harbored Catholic priests and for being unwilling to accept the Church of England, evokes the mood of fear and uncertainty that descends over the wizarding world as Voldemort rises to power once again. The great hill above Pendle bears the year of the trial—1612—in stones. It stands as a testament to what the belief in dangerous superstition can do to ordinary people, and the promise that it will not happen again.

## York

The magnificent medieval city of York was no doubt home to many of Britain’s magical community over the years. Among its many claims to fame—it was the Roman, Viking, and Norman capital and retained the name “Capital of the North” until Tudor times—it is also designated as the most haunted city in Britain, with over 140 ghosts sighted. There is no word on the state of their head attachments.

Although York also has its dark history—most notably the 1190 massacre of its Jewish population—it is the striking beauty of its medieval architecture that makes one think of the world of Harry Potter. The Shambles, a winding street of shops, some so close that the opposite roofs almost touch, bears the exact look of a (shorter) Diagon Alley. With its cobbled streets, faded gravestones, and charmingly crooked buildings, York

possesses an undeniable enchantment. And on a clear, quiet winter’s night, one can definitely feel the presence of ghosts.

## Chilham Village

The Kent village of Chilham is often used for film locations, which is hardly surprising—it has resisted development and modernization so that, except for cars, it looks like the sort of village that was ever the heart of Britain. With half-timbered houses, white-fenced gardens, and some of the smallest churches in the world, it is just the sort of place that might stand in for Hogsmeade.

## Mevagissey

Bill and Fleur Weasley make their home in Shell Cottage, near Tinworth, a seaside village in Cornwall. Harry is struck by the immeasurable beauty of the place, as are most visitors to Cornwall. You feel as though you’ve stepped out of the world when you come here, even in the heart of a charming village like Mevagissey. Although the shops are geared for tourists, the narrow streets, three holy wells, and the harbor built on the site of a medieval quay all conspire to make you feel as though you’ve fallen through a Pensieve and into the distant past.

## Forest of Dean

Some of the most important action of the saga takes place in the Forest of Dean—a real location in Gloucestershire which Rowling’s childhood village of Tutshill abuts. The forest was a Roman hunting ground and of great interest for its iron ore and charcoal. The Normans favored it as well, and by the time of the Tudors, it was exclusively a royal hunting ground.

Today, much of the signs of mining have been swept away and the area returned to its more picturesque self. Amidst the trees reside deer, wild boar, birds, and butterflies. The lake at Mallards Pike can freeze in winter—just enough to hide a sword at the bottom. It is a popular place to come and spend a day or a weekend, which is what would have attracted the Granger family, and it is just lonely and sheltering enough that Hermione would have remembered it and thought of it as the perfect place to stay while on the hunt for Horcruxes.

The books do not tell us where Harry and Ginny Potter chose to live, but we can be sure that they picked the sort of historic wizarding village in which they were both born, and which, after Hogwarts, felt the most like home. 🐾

SARAH-JANE STRATFORD is a writer, editor, and history geek who lives in New York City. She always has far too many writing and knitting projects to manage. You can follow her highly varied tweets @stratfordsj.

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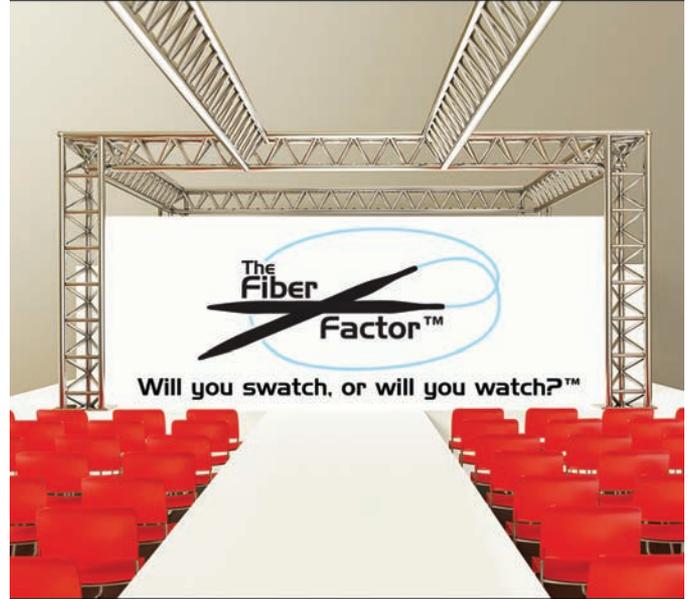
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# The Magic of Knitted Symbols

By Sarah-Jane Stratford

Part of the enchantment of the Harry Potter books is the magic in ordinary things, without any symbolic adornment. But in the use of animals and in subtle descriptions of books, paintings, weapons, and clothing, J. K. Rowling consistently evokes the ancient symbols that bound our ancestors to the land, to the past and present, and to each other.

Animal symbolism goes back to cave art and is seen in every culture and religion across the globe. The human relationship with animals is deeply complex and layered. We hunt and cultivate them for food, we used them for travel and farming until very recently, and, of course, we bond with them as companions. Animals have long been anthropomorphized, imbued with human personality traits, and conversely, both humans and ancient deities have been associated with animal qualities, such as Athena with owls. This was particularly true with Greco-Roman and Celtic gods, which helped inform both Christian pictography and fairy-tale allegories. Our love, fascination, and need for animals are why their images were also used on ordinary items in addition to talismans. J. K. Rowling weaves these traditions into her depictions of animal symbolism throughout the books.

## Patronus

One of the most important animal symbols used in the Harry Potter books is the Patronus. Conjured using a strong happy memory, the Patronus protects its user against the evil power of Dementors, who have the ability to suck out a person's soul. A Patronus literally chases away misery and despair. J. K. Rowling does not go into many details as to why some characters have certain animals as their Patronuses, although some are obvious: Harry's is a stag because it represents his father. Other characters have a Patronus that represents someone they love or an animal to whom they have a particular affinity.

Animals depicted in heraldry represent animal spirits that are thought to protect the wearer.

ALL ANIMALS © VECTORSTOCK/PATHIQUE

The Patronus serves as a magical version of the animal spirit guides seen in many non-Christian cultures, particularly many Native American tribes. Animal spirit guides assisted in difficult journeys that were either physical or emotional, could be used in healing, and helped individuals understand themselves and be understood by those around them. The same theory translated to medieval heraldry, where knights adopted animal emblems to wear on their shields as both indicative of their prowess and as a means of conveying something of their personality.

From shields to ordinary clothes, animals and other symbols continued to appear on clothing and jewelry through the ages. J. K. Rowling calls upon the ancient usage of animals in heraldry in her design of the Hogwarts crest, which features a lion, eagle, badger, and snake. The Hogwarts motto “Never tickle a sleeping dragon” is both a play on the idiom “Let sleeping dogs lie” and incorporates mythological beasts into the story, highlighting the interplay between the real and magical, which has always been part of the allure of great children’s literature and certainly served to enchant Harry Potter fans from the outset.

### Three and seven

While animal symbolism and magic are notable throughout the Harry Potter books, there is also some usage of geometric and numeric symbols. J. K. Rowling alludes to the important symbol of the triangle in creating the triad of Ron, Hermione, and Harry to carry us through the saga. In addition to the triangle being a shape that cannot change unless a side is bent, the number three occurs throughout religions. It is, of course, the Christian Trinity, but it is also used in Islam, Judaism, Hinduism, Buddhism, and Wicca.

The number seven is evoked throughout the series, even in the number of books. Voldemort wanted to split his soul into seven, and Harry’s true love, Ginny, is the seventh and youngest of the Weasley children. Harry is number seven on the Gryffindor Quidditch team and was born in the seventh month of the year. The power and mythology of the number seven refer to the lunar cycle and the seven days of the week. It is referenced throughout myth and literature, as in Shakespeare’s seven cycles of man. While J. K. Rowling does not dwell too much on numeric symbolism, it is no coincidence that Voldemort’s seven-part soul is meant to ward off death, just as the three Deathly Hallows will allow their owner to be master of death.

### Symbolism on clothing

While there are few surviving examples of knitted work from ancient times, knitters (like other crafters) have long incorporated symbols into their work, making the pieces move beyond the purely functional garment into something more powerful. Symbolism as used



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Among many Native American peoples, there are beliefs that animal guides help lead us through life, not unlike Patronuses.



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The all-seeing eye of providence.

in clothing, whether animals or designs, dates back to well before Judeo-Christianity. Motifs such as crisscrossing ropes, representing both binding and ladders, are seen in stone carvings and tapestries. The cord as a symbol of union has a powerful biblical significance and so was incorporated into liturgical clothing design and then, much later, evolved into the cables we use in knitting. The twisted rope motif that forms the basic cable stitch also has a long symbolic history. It forms a prayer rope consisting of the “magic three” strands and featuring a series

of knots that guide monks through their daily liturgies. Ropes are seen in illuminations, featured as trim on the clothing of the wealthy throughout much of history, and are, of course, a key feature in knitting. It is hardly a coincidence that when the filmmakers designed Harry’s Invisibility Cloak, they covered it in images of Celtic knotwork.

Spirals, interlacing, and plaits were important symbols seen adorning religious clothing, edging illuminations, and decorating churches. They were often based on pre-Christian decorative art that had deep meaning—endless knots such as the Celtic knot, for example, represented the eternal. Adorning oneself with a symbol showed that you were faithful, and the wearing of certain symbols was thought to confer protection, much the way Luna Lovegood viewed her Gurdyroots. In uncertain times, being able to sport a symbol was often one of the few comforts a person had, so many people wove or embroidered symbols into their clothing. These formed the basis for the earliest design motifs in knitting patterns.

Animals are certainly still used in knitting, and they are often used to adorn children’s clothes. The reasoning is that this ups the adorability factor, which is undeniable. One can’t help wondering, however, whether it also speaks to our most ancient memories. Animals represented aspects of our character, and were also our protectors and guides. There is no one we want to give further protection and guidance to more than the children in our lives. 🐾

SARAH-JANE STRATFORD is a writer, editor, and history geek who lives in New York City. She always has far too many writing and knitting projects to manage. You can follow her highly varied tweets @stratfordsj.



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The Celtic knot alludes to the eternal.



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The cord as a symbol evolved into the cables we use in knitting.



The Celtic knot featured in the Sorcerer’s Sweater by Catherine Salter Bayar on page 28.

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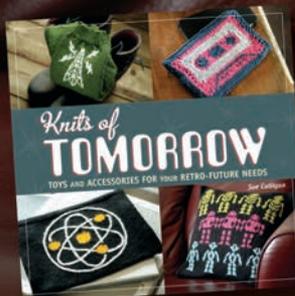
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# Snitched with Love

*How knitting means love and family in the magical world.*

by Amanda Kirk

TATTOO GRAPHIC ©VECTORSTOCK.COM/AKY

E.L.F. Cap, Page 71.

Harry Potter's first Christmas at Hogwarts is remarkable for several reasons, not least because he receives real Christmas presents for the first time since his parents died. Of course, his attention is drawn to the extraordinary, and mysteriously given, Invisibility Cloak that belonged to his father, but he is also touched by the sweater and fudge sent by Ron's mother. We quickly learn that Mrs. Weasley knits a Christmas sweater for each of her seven children and that they are not especially fond of them: Ron grumbles about the color of his sweaters—always maroon, which he loathes; the twins note that Harry's sweater isn't as lumpy as theirs and opine that she must have made more of an effort because he isn't family.

The thing is, receiving that sweater is precisely what marks him as part of the family. At that point in the story, Molly Weasley has only met Harry once, but she has already taken him under her wing and sees him as one of her own brood, recognizing his brotherly friendship with Ron and foreshadowing his marriage to Ginny and the major role that the Weasley family will play in aiding and protecting Harry until Voldemort is finally vanquished.

Harry receives a Weasley sweater at each subsequent Christmas, personalized with such icons as the Gryffindor lion, a Hungarian Horntail dragon, and a Snitch. (Magical

needles notwithstanding, Mrs. Weasley's intarsia skills are formidable.) Those sweaters are not the only handknitted gifts Harry receives. Dobby the house-elf expresses his love and devotion to Harry by knitting him a pair of mismatched socks in *Harry Potter and the Goblet of Fire* (Scholastic, 2000). One sock features broomsticks and the other, Snitches, a recurring motif for Harry (his coming-of-age birthday cake, baked by Mrs. Weasley, is in the shape of a Snitch).

The Hogwarts house-elves are also on the receiving end of handknitted clothing. At least Dobby acquires a lifetime supply of hats. Hermione's passionate outrage at the slavery of house-elves drives her to knit hats in a vain attempt to free them. At school, she can use magic to speed the knitting process but during the summer holidays, when students are forbidden from using magic at home, she must knit them in the labor-intensive Muggle way. The fact that she devotes her vacation to this task signals her dedication to the cause of elf rights.

Alas, Dumbledore does not receive the warm woolen socks he desires but, unlike the Weasley boys, he seems to appreciate handknitted gifts. Nonknitters are often unaware of the work and skill required to produce a knitted gift. Even a simple scarf takes many hours of devoted labor, never mind a Fair Isle sweater or lace shawl. In an era of cheap and readily available machine-

made accessories, some people are baffled as to why someone would handknit a pair of socks or gloves. That is, until they have received a pair and worn them.

For the recipient, the proof is in the wearing; for the knitter, the love is in the stitching. The time and care that go into choosing a pattern and yarn that are just right for the person receiving the gift reflect the knitter's love and affection. Every moment spent working on the item, perhaps rushing to finish it before a holiday or birthday, is a gesture of devotion. Knitting for a romantic partner is a special case: Are you at the hat or sock stage of the relationship? If you are thinking sweater, then you had better be married already to avoid the Curse of the Boyfriend Sweater.

One cannot help wondering if Hermione later puts her knitting skills to use making sweaters for Ron. It is difficult to imagine him mustering up the proper gratitude, which can be a problem encountered by any knitter of gifts. There is always going to be someone, boyfriend or otherwise, who just does not get it. The investment of time and money, the skill, even the personalization is completely lost on them: "Oh, gee, a pair of socks. How, erm, nice. I just bought a ten-pack last week, but I suppose one can always use more socks." We knitters tend to cross the unappreciative recipient off our handknitted gift list and reserve our hard work for loved ones who are

genuinely touched and delighted to be honored with the work of our hands.

Harry embraced the gift of his first green Weasley sweater and each subsequent one as he grew. In *Harry Potter and the Order of the Phoenix* (Scholastic, 2003), Molly Weasley finally articulates the fact that she views Harry as her son, but her gifts handmade with love had already made that clear. Harry endured great loss and privation, but by being indelibly stitched into this close-knit family, he is given the warm gift of love that carries him through. 🦉

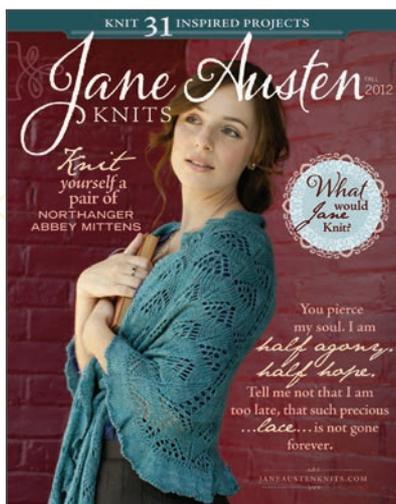
AMANDA KIRK is a writer and editor in Northampton, Massachusetts, where she is surrounded by great yarn stores. Temptation is a constant part of her life.



Dragon's Egg Socks, Page 29.

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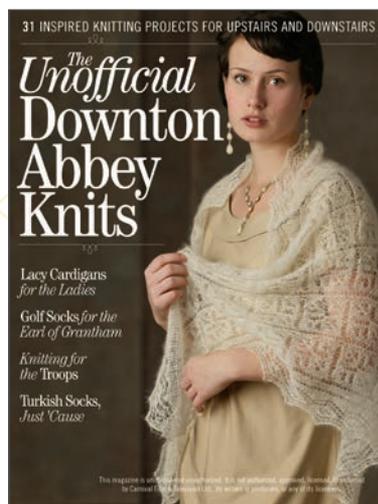
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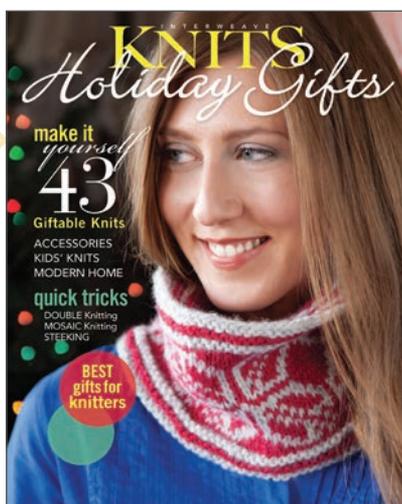


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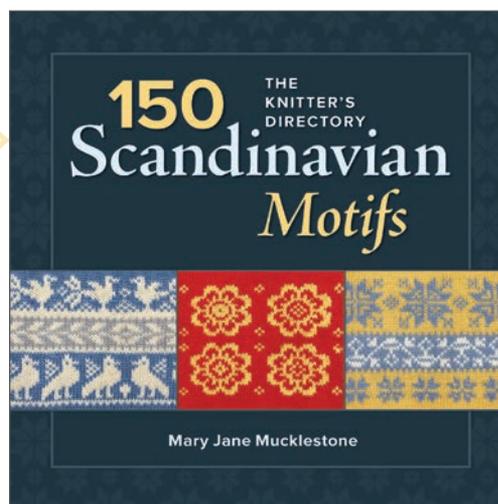
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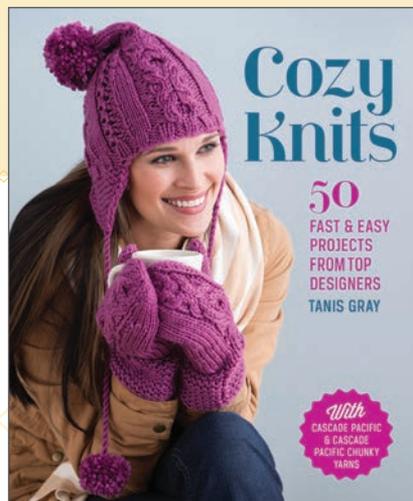
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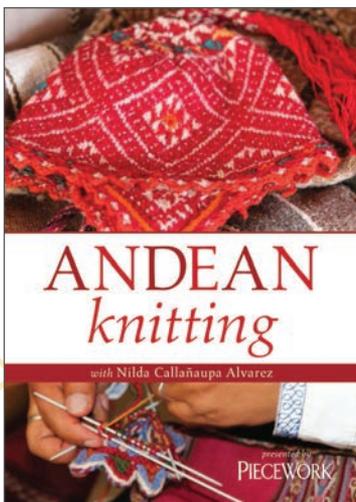
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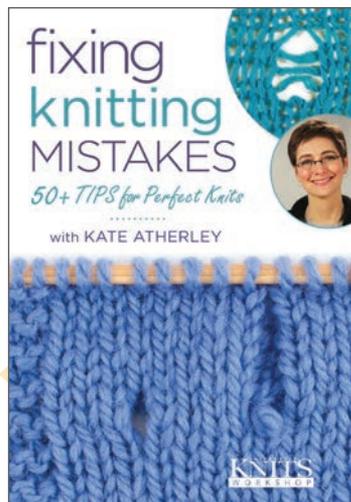
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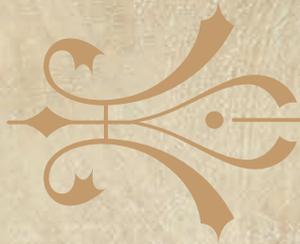
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# History of Magic





## Modern Stripes House Scarves

Designed by Kim  
Haesemeyer. **PAGE 32.**

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## The Sorcerer's Sweater

Designed by Catherine  
Salter Bayar. **PAGE 36.**

**YARN:** Cascade Yarns  
Cascade 220 Sport.





## Dragon's Egg Socks

Designed by Anne Podlesak. **PAGE 42.**

**YARN:** Wooly Wonka Fibers Ceridwen Sock.



## Heliopath Vest

Designed by Emma Welford. **PAGE 33.** **YARN:** Imperial Yarn Columbia.







## Modern Stripes House Scarves

Kim Haesemeyer

From the Quidditch pitch to a late night walk to Hagrid's hut, these scarves will ward off the chill. The faux seam is created by a simple yarnover that is passed over the next two stitches, hiding the color change.



**FINISHED SIZE** 8¼" wide and 71" long.

**YARN** The Fibre Company Organik (70% organic Merino, 15% baby alpaca, 15% silk; 98 yd [90 m]/1¾oz [50 g]): claystone (MC), 4 skeins; night sky (Ravenclaw), yellowstone (Hufflepuff), rainforest (Slytherin), or magma (Gryffindor) (CC), 2 skeins.

Yarn distributed by Kelbourne Woolens.

**NEEDLES** Size 9 (5.5 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Tapestry needle.

**GAUGE** 18 sts and 22 rows = 4" in St st.

### NOTES

- Twist yarns when changing colors to prevent holes.
- Working the yarnovers loosely makes them easier to pass over the following two sts.

### SCARF

Using the long-tail method (see Glossary), CO 22 sts with MC, then CO 15 sts with CC—37 sts. **Beginning ribbing:**

**Row 1** (WS) With CC, k3, [p2, k2] 3 times; with MC, p3, [k2, p2] 4 times, k3.

**Row 2** (RS) With MC, k5, [p2, k2] 4 times, yo, k1; with CC, p1, pass yo over last 2 sts, p1, [k2, p2] 2 times, k5.

**Row 3** Rep Row 1.

**Row 4** With MC, k5, [p2, k2] 4 times, yo, k2, pass yo over last 2 sts, knit to end.

**Row 5** With MC, k3, [p2, k2] 3 times, p3, [k2, p2] 4 times, k3.

**Row 6** With MC, k5, [p2, k2] 4 times, yo, k1, p1, pass yo over last 2 sts, p1, [k2, p2] 2 times, k5.

**Row 7** Rep Row 5.

**Row 8** With MC, k5, [p2, k2] 4 times, yo, k1; with CC, k1, pass yo over last 2 sts, knit to end.

**Row 9** Rep Row 1.

**Row 10** Rep Row 2.

**Row 11** Rep Row 1.

Rep Rows 4–11 two more times.

Work measures about 4¼" from CO.



### Body of scarf:

**Next row** (RS) With MC, k21, yo, k2, pass yo over last 2 sts, knit to end.

**Next row** (WS) With MC, k3, purl to last 3 sts, k3. Rep the last 2 rows 3 more times. **Next row** (RS) With MC, k21, yo, k1; with CC, k1, pass yo over last 2 sts, knit to end. **Next row** (WS) With CC, k3, p12; with MC, purl to last 3 sts, k3. Rep the last 2 rows 3 more times. Rep these 16 rows 20 more times, then first 8 rows only once. Scarf measures about 66¾" from CO. **Ending ribbing:** [Work Rows 8–11, then Rows 4–7 of beginning ribbing] three times, then Rows 8–11 only once. Loosely BO all sts, matching colors.

### FINISHING

Weave in ends. Wash and block according to yarn label. 

KIM HAESEMEYER knits nonstop in Billings, Montana, with her husband and three kids. Her first book with Leisure Arts is now available, *Expand Your Knitting Skills*. She blogs at [www.bigskyyarnsandcrafts.com](http://www.bigskyyarnsandcrafts.com) and is KimH on Ravelry. She thinks a refilling plate of chocolate would be just about perfect!



## Heliopath Vest

Emma Welford

 What would Luna Lovegood knit for herself? I picture Luna (my favorite Harry Potter

character) knitting this vest—a quirky take on a traditional layering piece. The body is worked in a multitextured stitch pattern that combines cables, eyelet lace, and dropped stitches (for when Luna was distracted by nargles, of course!). Knitted in one piece from the bottom up, the stitch pattern keeps you on your toes until the big reveal comes when select stitches are dropped at the end.

**FINISHED SIZE** 26½ (30½, 34, 38, 41½, 45½, 49)" bust circumference, buttoned. Vest shown measures 30½".

**YARN** Imperial Yarn Columbia (100% wool; 220 yd [201 m]/4 oz

[113 g]): #113 golden sun, 3 (4, 4, 4, 5, 5, 6) skeins.

**NEEDLES** Size 7 (4.5 mm): 32" circular (cir) and set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; cable needle (cn); tapestry needle; eight 1" buttons.

**GAUGE** 20 sts and 28 rows = 4" in patt, after dropping sts.

### NOTES

- This vest is worked in one piece to the underarms, then the fronts and back are worked separately.
- A circular needle is used to accommodate the large number of stitches.
- When decreasing for the armholes and neckline, work stitches in stockinette stitch if they cannot easily be worked in pattern. Each k2tog and p2tog is paired with a yarnover; if there are not enough stitches to work the decrease, work the stitch in stockinette stitch and omit the yarnover.
- When binding off or decreasing a stitch marked as "drop stitch" on the chart, drop the stitch from the left needle and ravel it to the cast-on rather than binding off or decreasing it.

### BODY

CO 132 (151, 170, 189, 208, 227, 246) sts. Do not join. Work in k1, p1 rib for 2", ending with a WS row. Purl 1



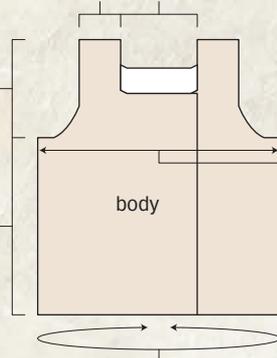
2¾ (2¾, 2¾, 3¼, 3¼, 3¼, 3¼)" 4½ (5½, 6½, 6¼, 6¾, 7½, 8¼)"  
7 (7, 7, 8.5, 8.5, 8.5, 8.5) cm 11.5 (14, 16.5, 16, 17, 19, 21) cm

6¼ (6¾, 7¼, 7¾, 8¼, 8¾, 9¼)"  
16 (17, 18.5, 19.5, 21, 22, 23.5) cm

3¼ (3¾, 4¼, 4¼, 4¾, 5, 5½)"  
8.5 (9.5, 11, 11, 12, 12.5, 14) cm

13¼ (15¼, 17, 19, 20¾, 22¾, 24½)"  
33.5 (38.5, 43, 48.5, 52.5, 58, 62) cm

14"  
35.5 cm



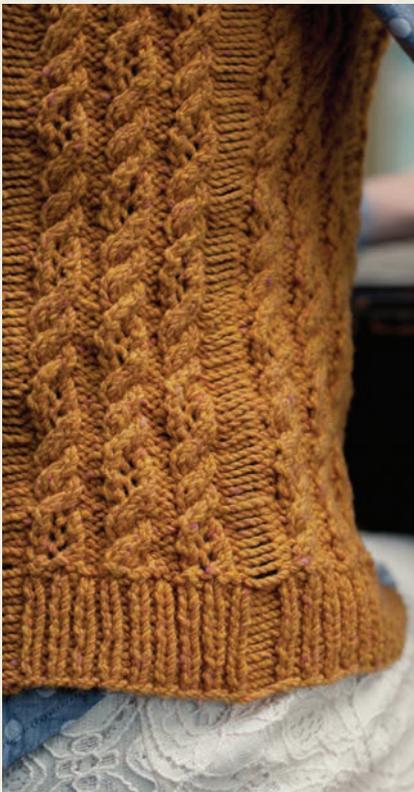
26½ (30½, 34, 37¾, 41½, 45½, 49¼)"  
67.5 (77, 86.5, 96, 105.5, 115.5, 125) cm



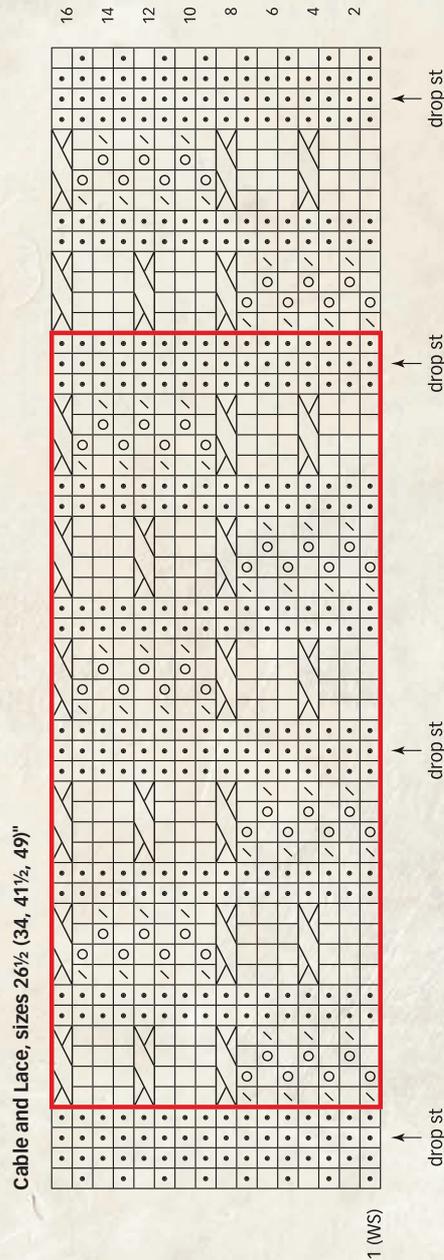
RS row. Work Cable and Lace chart for your size over all sts until piece measures 14" from CO, ending with a WS row. **Shape armholes:** Work 42 (48, 55, 60, 67, 73, 79) sts in patt, BO 4 (4, 4, 6, 6, 6, 6) sts for underarm (see Notes), work 62 (72, 81, 89, 98, 108, 117) sts for back, BO 4 (4, 4, 6, 6, 6, 6) sts for underarm, work to end—124 (143, 162, 177, 196, 215, 234) sts rem: 42 (48, 55, 60, 67, 73, 79) sts for right front, 62 (72, 81, 89, 98, 108, 117) sts for back, 20 (23, 26, 28, 31, 34, 38) sts for left front. Place right front and back sts on holders. **Left front:** Work 1 WS row. At beg of RS rows, BO 2 (2, 2, 3, 3, 3, 3) sts 2 times—16 (19, 22, 22, 25, 28, 32) sts rem. Work 1 WS row. **Dec row** (RS) K1, ssk, work to end—1 st dec'd. Rep Dec Row every 0 (6, 3, 2, 1, 1, 1) row(s) 0 (2, 4, 5, 8, 11, 13) more times, working WS Dec Row (if needed) as foll: Work to last 3 sts, ssp, p1—15 (16, 17, 16, 16, 16, 18) sts rem. Work even until armhole measures 3 (3, 3, 3½, 3½, 3¾, 3¾)", ending with a RS row. **Shape neck:** BO 1 (2, 3, 0, 0, 0, 2) st(s) at beg of next WS row—14 (14, 14, 16, 16, 16, 16) sts rem. Work even in patt until armhole measures 6¼ (6¾, 7¼, 7¾, 8¼, 8¾, 9¼)". Place sts on holder. **Back:** With WS facing, rejoin yarn to 62 (72, 81, 89, 98, 108, 117) back sts. **Shape armholes:** BO 2 (2, 2, 3, 3, 3, 3) sts at beg of next 4 rows—54 (64, 73, 77, 86, 96, 105) sts rem. Work 1 WS row. **Dec row** (RS) K1, ssk, work to last 3 sts, k2tog, k1—2 sts dec'd. Rep Dec Row every 4 (2, 2, 1, 1, 1, 1) row(s) 1 (3, 4, 5, 7, 9, 11) more time(s), working WS Dec Row (if needed) as foll: P1, p2tog, work to last 3 sts, ssp, p1—50 (56, 63, 65, 70, 76, 81) sts rem. Work even in patt until armholes measure 4¼ (4¾, 5¼, 5¾, 6¼, 6¾, 7¼)", ending with a WS row. **Shape neck:** Work 14 (14, 17, 18, 20, 22, 24) sts in patt, BO 22 (28, 29, 29, 30, 32, 33) sts, work to end—14 (14, 17, 18, 20, 22, 24) sts rem each side. Place right back sts on holder. **Left back:** Work 1 WS row. At beg of RS rows, BO 0 (0, 3, 2, 2, 3, 4) sts 0 (0, 1, 1, 2, 2, 2) time(s)—14 (14, 14, 16, 16, 16, 16) sts rem. Work even in patt until armhole measures 6¼ (6¾, 7¼, 7¾, 8¼, 8¾, 9¼)". Place sts on holder.



**Right back:** With WS facing, rejoin yarn to right back shoulder. At beg of WS rows, BO 0 (0, 3, 2, 2, 3, 4) sts 0 (0, 1, 1, 2, 2, 2) time(s)—14 (14, 14, 16, 16, 16, 16) sts rem. Work even in patt until armhole measures 6¼ (6¾, 7¼, 7¾, 8¼, 8¾, 9¼)". Place sts on holder. **Right front:** With WS facing, rejoin yarn to 42 (48, 55, 60, 67, 73, 79) right front sts. **Shape armhole:** At beg of WS rows, BO 2 (2, 2, 3, 3, 3, 3) sts 2 times—38 (44, 51, 54, 61, 67, 73) sts rem. **Dec row** (RS) Work to last 3 sts, k2tog, k1—1 st dec'd. Rep Dec Row every 0 (6, 3, 2, 1, 1, 1) row(s) 0 (2, 4, 6, 9, 11, 13)

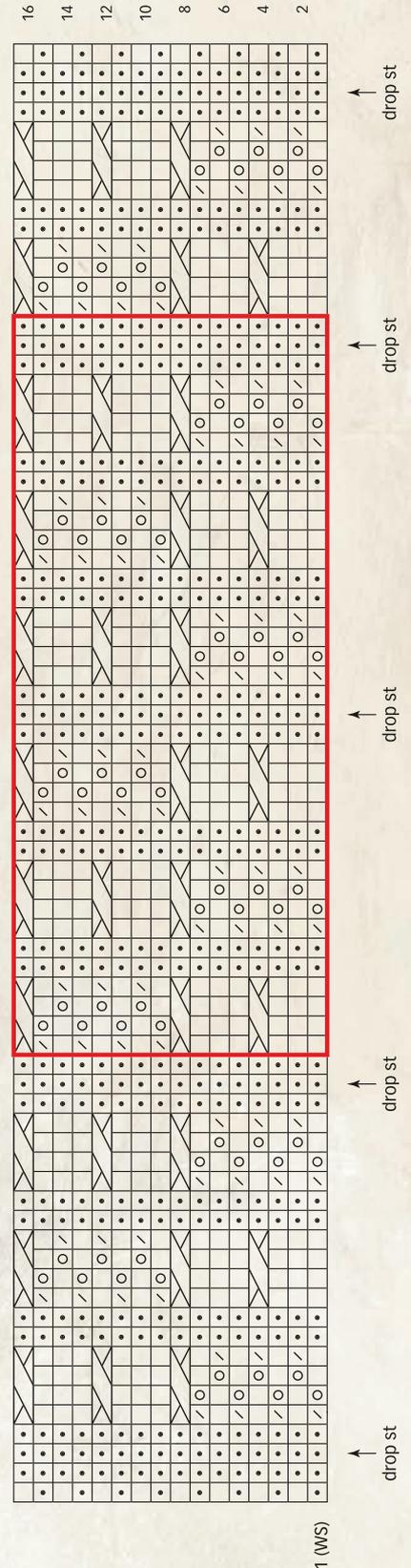


Cable and Lace, sizes 26½ (34, 41½, 49)"



1 (WS)

Cable and Lace, sizes 30½ (38, 45½)"



1 (WS)

more times, working WS Dec Row (if needed) as foll: P1, p2tog, work to end—37 (41, 46, 47, 51, 55, 59) sts rem. Work even until armhole measures 3 (3, 3, 3½, 3½, 3¾, 3¾)" ending with a WS row. **Shape neck:** BO 22 (25, 26, 28, 32, 35, 37) sts at beg of next RS row—15 (16, 20, 19, 19, 20, 22) sts rem. Work 1 WS row. At beg of RS rows, BO 1 (2, 3, 3, 3, 2, 3) st(s) 1 (1, 2, 1, 1, 2, 2) time(s)—14 (14, 14, 16, 16, 16, 16) sts rem. Work even until armhole measures 6¼ (6¾, 7¼, 7¾, 8¼, 8¾, 9¼)". Place sts on holder.

### FINISHING

With RS tog, join shoulders using three-needle BO (see Glossary).

**Armband:** With dpn and RS facing, pick up and knit 74 (80, 86, 92, 98, 104, 110) sts evenly spaced around armhole. Place marker (pm) and join in the rnd. Work in k1, p1 rib for 3 rnds. BO all sts in patt. **Neckband:** With RS facing and beg at right front neck edge, pick up and knit 93 (107, 119, 117, 125, 137, 149) sts around neck opening, ending at left front neck edge. Do not join. Work in k1, p1 rib for 3 rows. With RS facing, BO all sts in patt. **Buttonband:** With RS facing, pick up and knit 81 (81, 81, 83, 83, 85, 85) sts along left front edge. Work in k1, p1 rib for 9 rows. With RS facing, BO all sts in patt. Mark for placement of 8 buttons, one 1" from lower edge, one 1" from neck edge, and others evenly spaced between. **Buttonhole band:** With RS facing, pick up and knit 81 (81, 81, 83, 83, 85, 85) sts along right front edge. Work in k1, p1 rib for 3 rows. **Buttonhole row (RS)** Cont in patt, work 2-st one-row buttonhole (see Glossary) opposite each m. Work 5 rows even, ending with a WS row. With RS facing, BO all sts in patt. Weave in loose ends. Block to measurements. 🦉

EMMA WELFORD wishes she attended Hogwarts and could help Loony Lovegood uncover the Rotfang Conspiracy. When she's not perpetually rereading Harry Potter, Emma designs dreamy knitwear and harasses her cats in Greenfield, Massachusetts. You can find her online at [www.emmawelford.com](http://www.emmawelford.com).



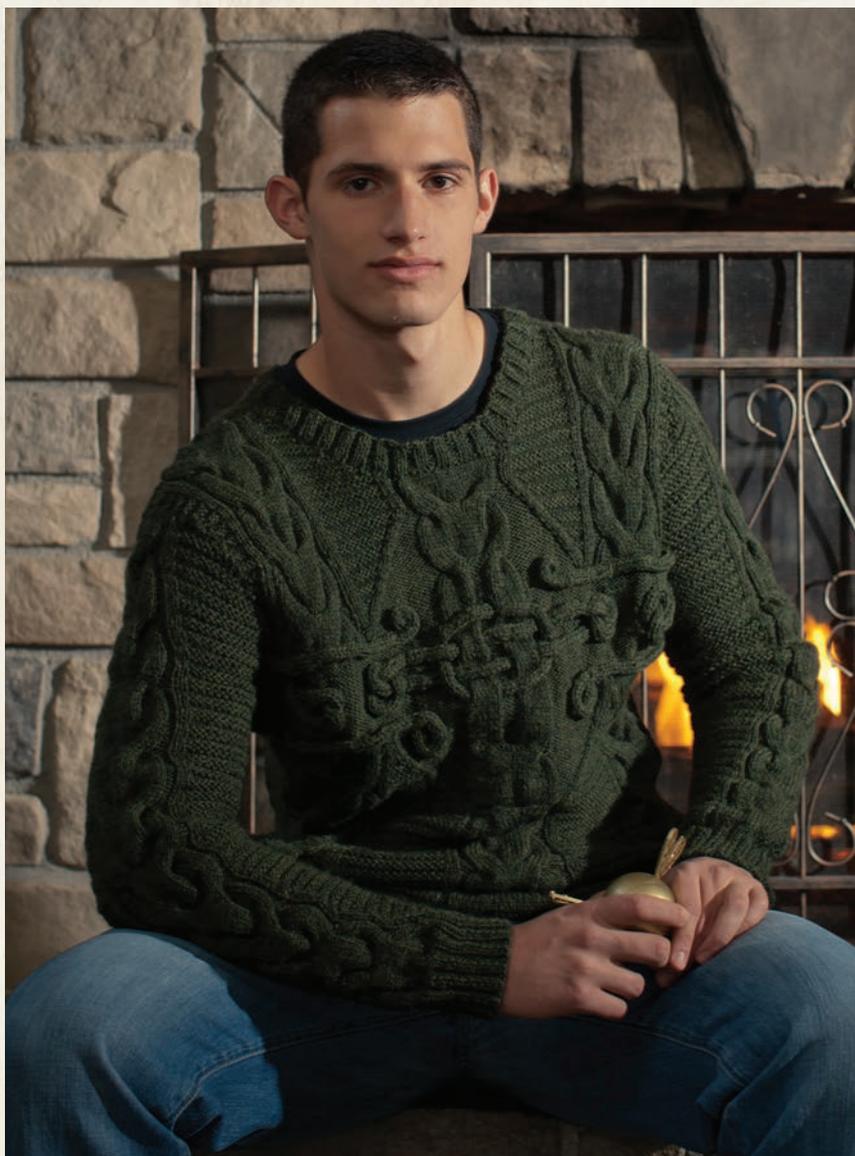
## The Sorcerer's Sweater

Catherine Salter Bayar

It must be my Celtic roots: I've always loved the ancient symbols of the Celtic culture—the crosses and highly textured carvings in particular. Celtic knotwork provides the inspiration for this masculine wool sweater, with details fit for a sorcerer . . . or a philosopher, if you prefer. Brawny cables and fluid I-cord motifs cast stony spells against a horizontal rib ground in mossy green.

**FINISHED SIZE** 39 (43¼, 47¾)" chest circumference. Sweater shown measures 43¼".

**YARN** Cascade Yarns Cascade 220 Sport (100% Peruvian





Highland wool; 164 yd [150 m]/1¼ oz [50 g]: #9448 olive heather, 11 (12, 13) skeins.

**NEEDLES** Size 4 (3.5 mm): 16" and 29" circular (cir); size 6 (4 mm): 29" cir and set of double-pointed (dpn); size 7 (4.5 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; cable needle (cn); straight pins; tapestry needle.

**GAUGE** 22 sts and 34 rnds = 4" in rev St st on middle-size needle; 38 (42, 46) sts of Cable chart = 5¼ (6, 6¾)" wide on middle-size needle.

## NOTES

- Charts for sizes 39 and 47¾ can be found online at [knittingdaily.com](http://knittingdaily.com).
- The body is worked in one piece from the bottom in the round to the armholes, then front and back are worked separately.
- I-cord trims in various lengths are applied through openings and along guidelines worked in while knitting the chest.

## BODY

With smallest needle, CO 228 (252, 276) sts. Place marker (pm) and join in the rnd. Work in k2, p2 rib for 1½". Change to middle-size needle. Work Rows 1–16 of Cable chart for your size 4 times. **Next rnd** Work Row 1 of Front chart for your size over 114 (126, 138) sts, pm, work 5 (7, 9) sts in patt, pm for waist shaping,

work in cable patt to last 5 (7, 9) sts, pm for waist shaping, work to end. Work 1 rnd even. **Inc rnd** Work in patt to 2nd m, M1P, sl m, work in patt to m, sl m, M1P, work to end—4 sts inc'd. Rep Inc Rnd every 4th rnd 9 more times—268 (292, 316) sts. Work even through Row 50 of chart, ending 4 sts before end of rnd on last rnd. **Next rnd** BO 4 sts, work Row 51 of Front chart, BO 4 sts of back, work to end—126 (138, 150) sts rem for each of front and back. Place front sts on holder. **Back:** Work 1 WS row. BO 2 sts at beg of next 2 rows—122 (134, 146) sts rem.

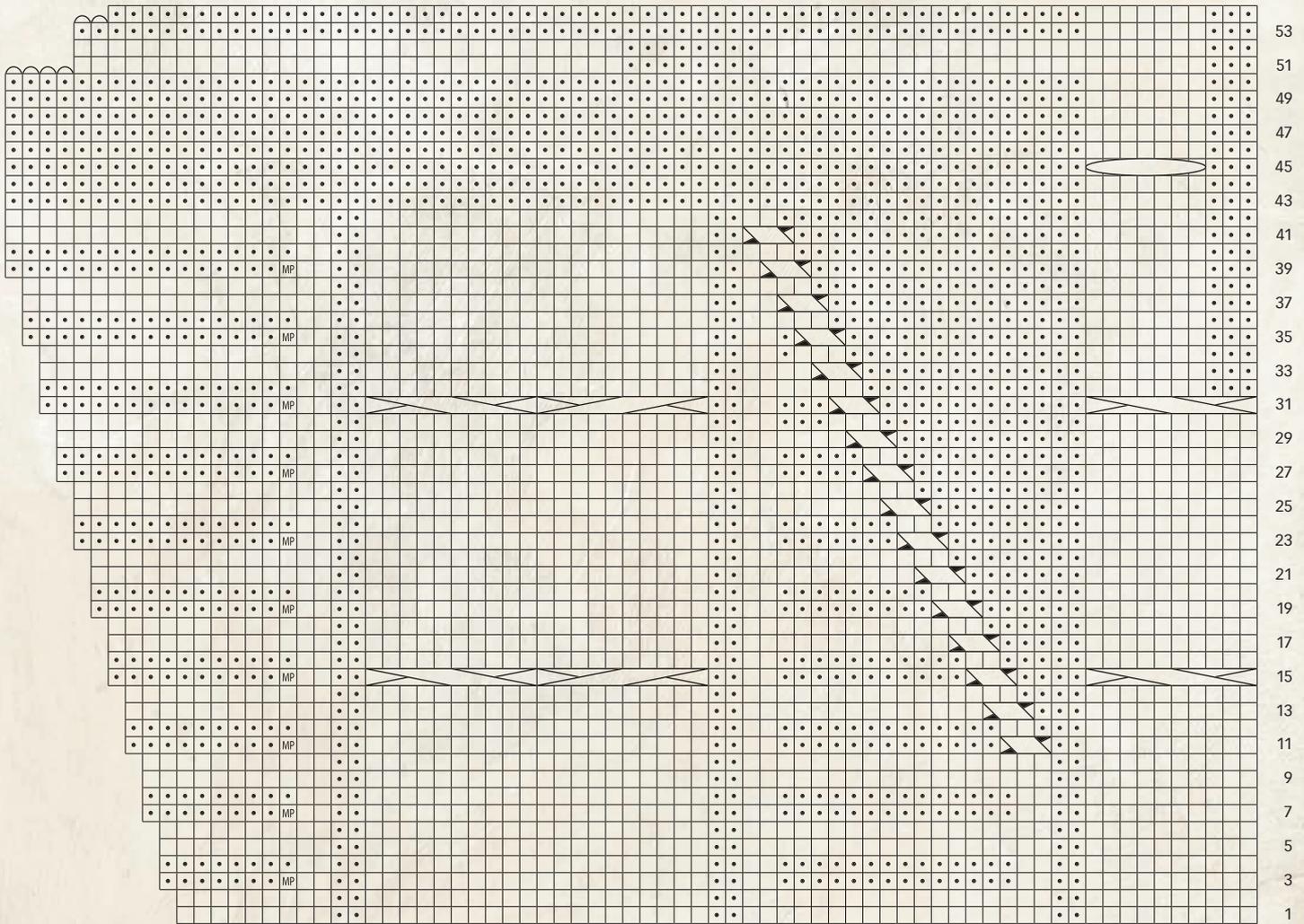
**Knit dec row** (RS) Ssk, work to last 2 sts, k2tog—2 sts dec'd. Work 1 WS row. **Purl dec row** (RS) Ssp, work to last 2 sts, p2tog—2 sts dec'd. Work 1 WS row. Rep last 4 rows 2 more times, then work Knit Dec Row once more—108 (120, 132) sts rem. Work through Row 16 of Cable chart, then work Rows 1–16 two more times, then work Rows 1–12 once more—11 cable crosses from CO. **Shape neck:** **Next row** (RS; Row 13 of chart) Work 42 (48, 54) sts in patt, BO 24 sts for neck, work in patt to end—42 (48, 54) sts rem each side. Place right back sts on holder. **Left back:** Work 1 WS row. At beg of RS rows, BO 4 (5, 6) sts once, then BO 5 sts once, then BO 2 sts once—31 (36, 41) sts rem. Work 1 WS row. BO all sts.

**Right back:** With WS facing, rejoin yarn to right back sts. At beg of WS rows, BO 4 (5, 6) sts once, then BO 5 sts once, then BO 2 sts once—31 (36, 41) sts rem. Work 2 rows even. BO

all sts. **Front:** With WS facing, rejoin yarn to 126 (138, 150) front sts. Work Rows 52–102 of Front chart—108 (120, 132) sts rem. **Next row** (RS; Row 103 of chart) Work 42 (47, 52) sts in patt, BO 24 (26, 28) sts as shown on chart, work in patt to end—42 (47, 52) sts rem for each front. Place left front sts on holder. **Right front:** Work through Row 132 of chart—31 (36, 41) sts rem. BO all sts. **Left front:** With WS facing, rejoin yarn to 42 (47, 52) left front sts. Work Rows 104–132 of chart—31 (36, 41) sts rem. BO all sts.

## SLEEVES

With smallest needle, CO 58 (60, 64) sts. Do not join. Work in k2, p2 rib for 2¼", ending with a RS row. Change to middle-size needle. **Set-up row** (WS) P17 (18, 20), k2, p20, k2, p17 (18, 20). Work Rows 1–16 of Sleeve chart for your size once. **Shape sleeve:** Cont in patt, inc 1 st each end of needle on next row, then every 4th row 7 (7, 8) more times, working new sts into welt patt—74 (76, 82) sts. Change to largest needles. Work even through Row 16 of chart, then work Rows 1–16 of chart 4 (4, 3) more times—7 cable crosses from CO. Inc 1 st each end of needle on next row, then every 4th row 4 (4, 5) more times—84 (86, 94) sts. Work 1 WS row. **Shape cap:** BO 5 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows, then BO 2 sts at beg of foll 6 rows—56 (58, 66) sts rem; Row 12 (12, 16) of chart is complete. Work 12 (12, 8) rows even, ending with



Row 8 of chart. Dec 1 st each end of needle every RS row 4 times, then every row 8 times—32 (34, 42) sts rem. Loosely BO all sts.

**FINISHING**

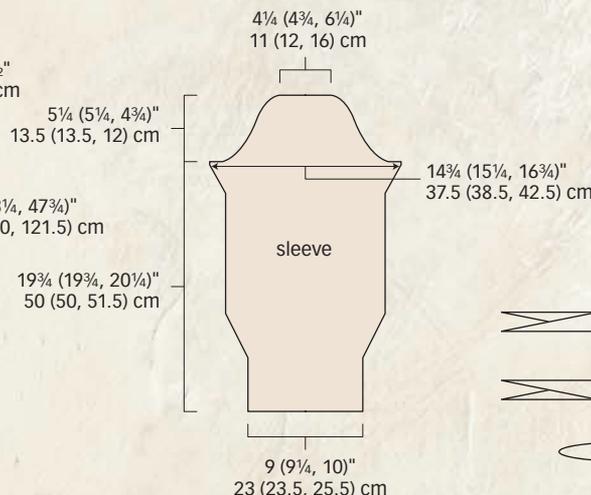
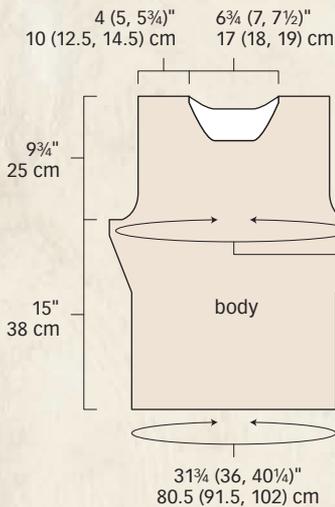
**I-Cords:** With middle-size dpn and holding 2 strands tog, work

4-st I-cords (see Glossary) in foll lengths: Center circle, 12"; center horizontal with 2 overhand knots, 28 (30, 32)"; top, 2 I-cords, each 9 (10, 11)"; bottom, 2 I-cords, each 12 (13, 14)"; middle with 1 overhand knot, 2 I-cords, each 15 (16, 17)".

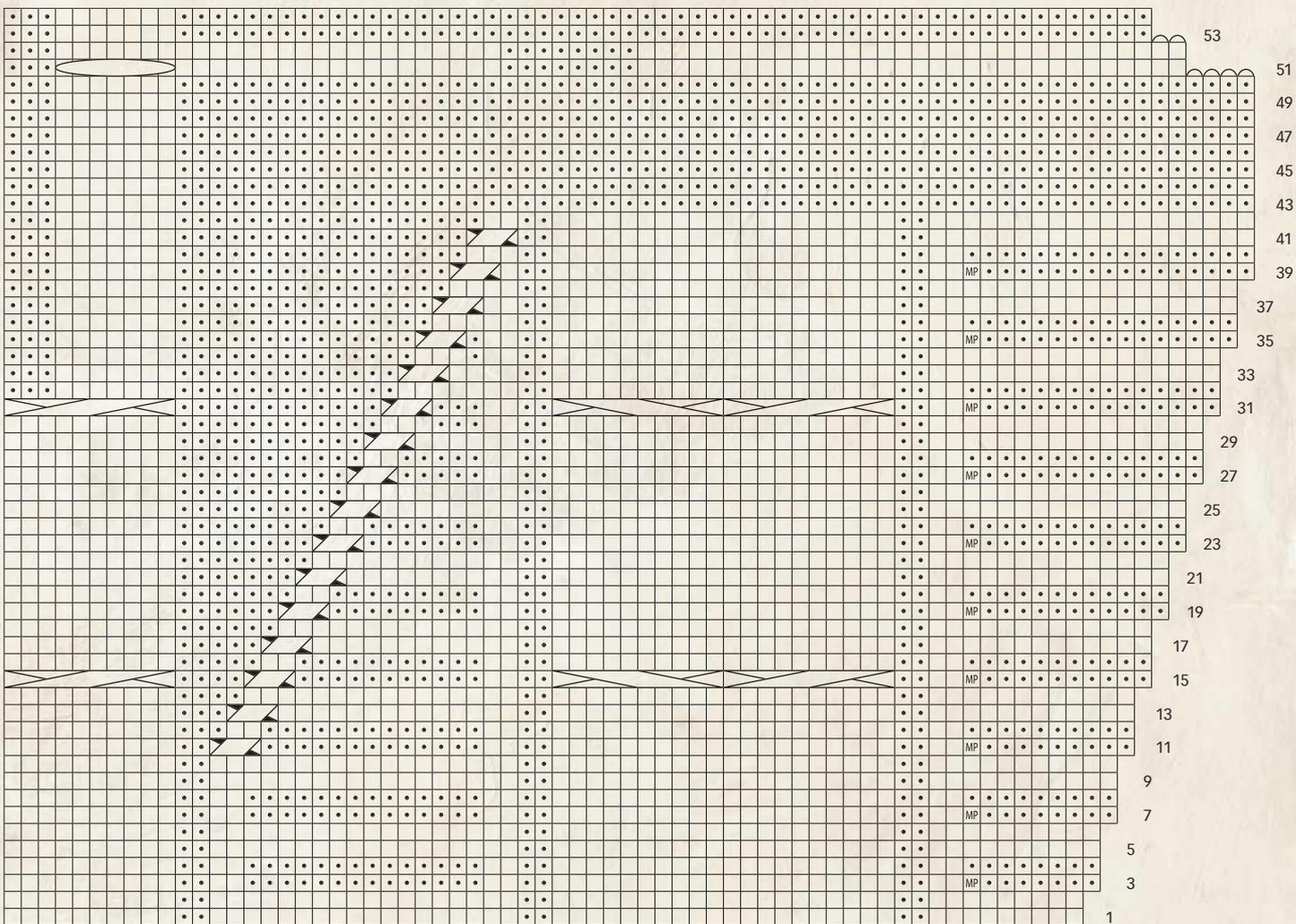
**Place I-cords:** *Note:* St st rows across chest are guidelines for placing I-cords.

**Key**

- k on RS; p on WS
- p on RS; k on WS
- k2tog
- ssk
- p2tog
- ssp
- M1P
- bind off 1 st
- pattern repeat
- sl 1 st onto cn, hold in back, k2, p1 from cn
- sl 2 sts onto cn, hold in front, p1, k2 from cn
- sl 5 sts onto cn, hold in back, k5, k5 from cn
- sl 5 sts onto cn, hold in front, k5, k5 from cn
- k7, turn, p7, turn, k7

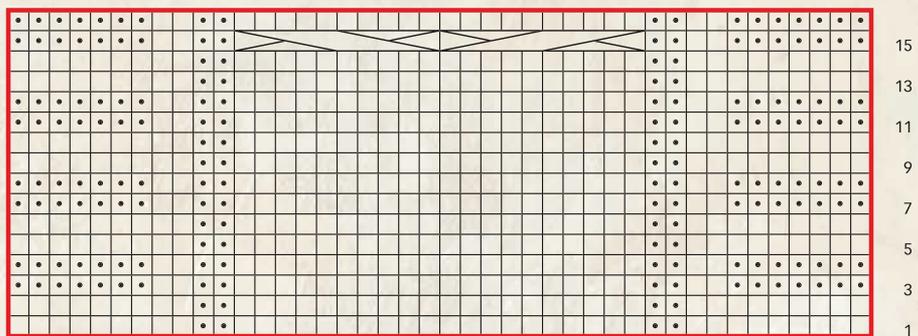


Front, size 43¼" (lower right)



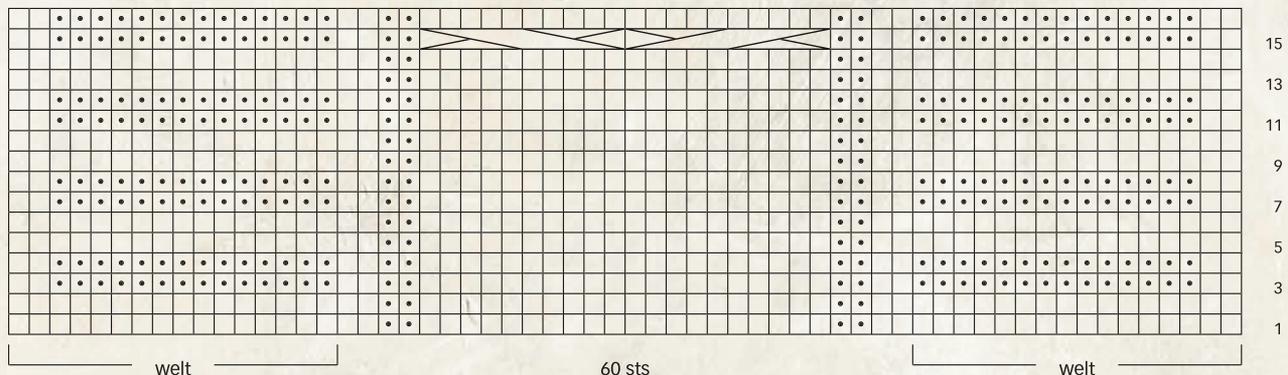
In foll instructions, "left" and "right" refer to garment as you are looking at it. **Center:** Insert center circle I-cord through top right and bottom left openings in center cable patt, tucking ends to WS and forming a circle. Tie a loose overhand knot about 7 (7½, 8)" from end of center horizontal I-cord. Insert short end through top left opening in center cable patt, using a straight pin to secure end on WS in center behind cable. With

Cable, size 43¼"



Sleeve, size 43¼"

42 st repeat



I-cord going over center circle, pin overhand knot over left chest where center guidelines end. Work long end of I-cord under center circle, over cable, through bottom right opening, and over center circle. Loosely tie a 2nd overhand knot

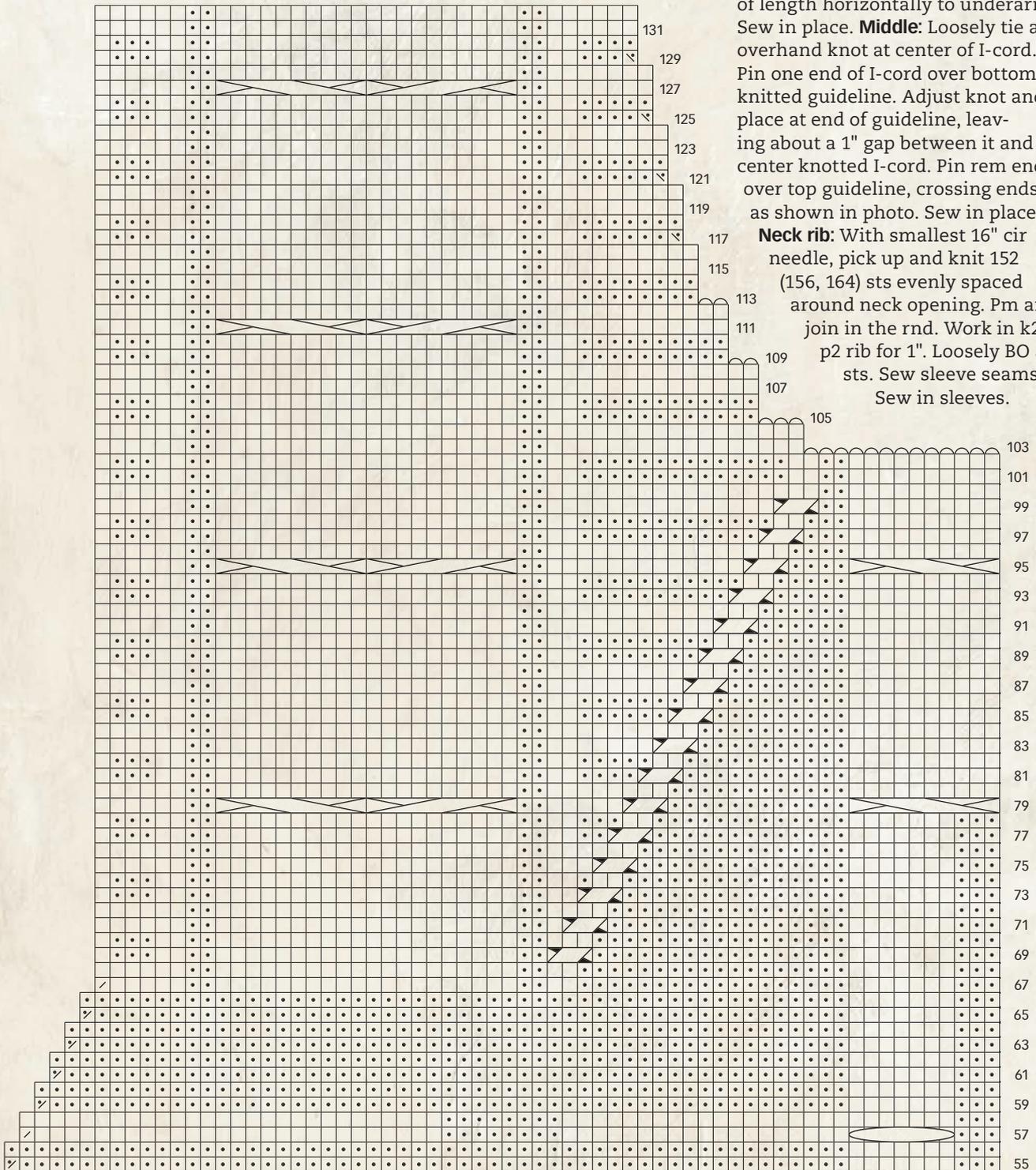
and pin over right chest where center guidelines end. Work rem end under center circle, over cable, and into top left opening. Pin ends of I-cord tog on WS. Checking to see that center circle and center horizontal I-cords are as shown in photo, sew I-cords to body, sewing

along underside of I-cord with yarn and tapestry needle. **Top:** Coil end of I-cord and place in area between center cable and point at base of welts, then pin rest of length horizontally to armhole. Sew in place.

**Bottom:** Coil end of I-cord and place in area between center cable and point at top of welts, then pin rest of length horizontally to underarm. Sew in place. **Middle:** Loosely tie an overhand knot at center of I-cord. Pin one end of I-cord over bottom knitted guideline. Adjust knot and place at end of guideline, leaving about a 1" gap between it and center knotted I-cord. Pin rem end over top guideline, crossing ends as shown in photo. Sew in place.

**Neck rib:** With smallest 16" cir needle, pick up and knit 152 (156, 164) sts evenly spaced around neck opening. Pm and join in the rnd. Work in k2, p2 rib for 1". Loosely BO all sts. Sew sleeve seams. Sew in sleeves.

Front, size 43 1/4" (upper left)



**Key**

□ k on RS; p on WS

◦ p on RS; k on WS

↙ k2tog

↘ ssk

↗ p2tog

↘ ssp

MP M1P

⤿ bind off 1 st

□ pattern repeat

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

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

↔ sl 5 sts onto cn, hold in back, k5, k5 from cn

↔ sl 5 sts onto cn, hold in front, k5, k5 from cn

○ k7, turn, p7, turn, k7

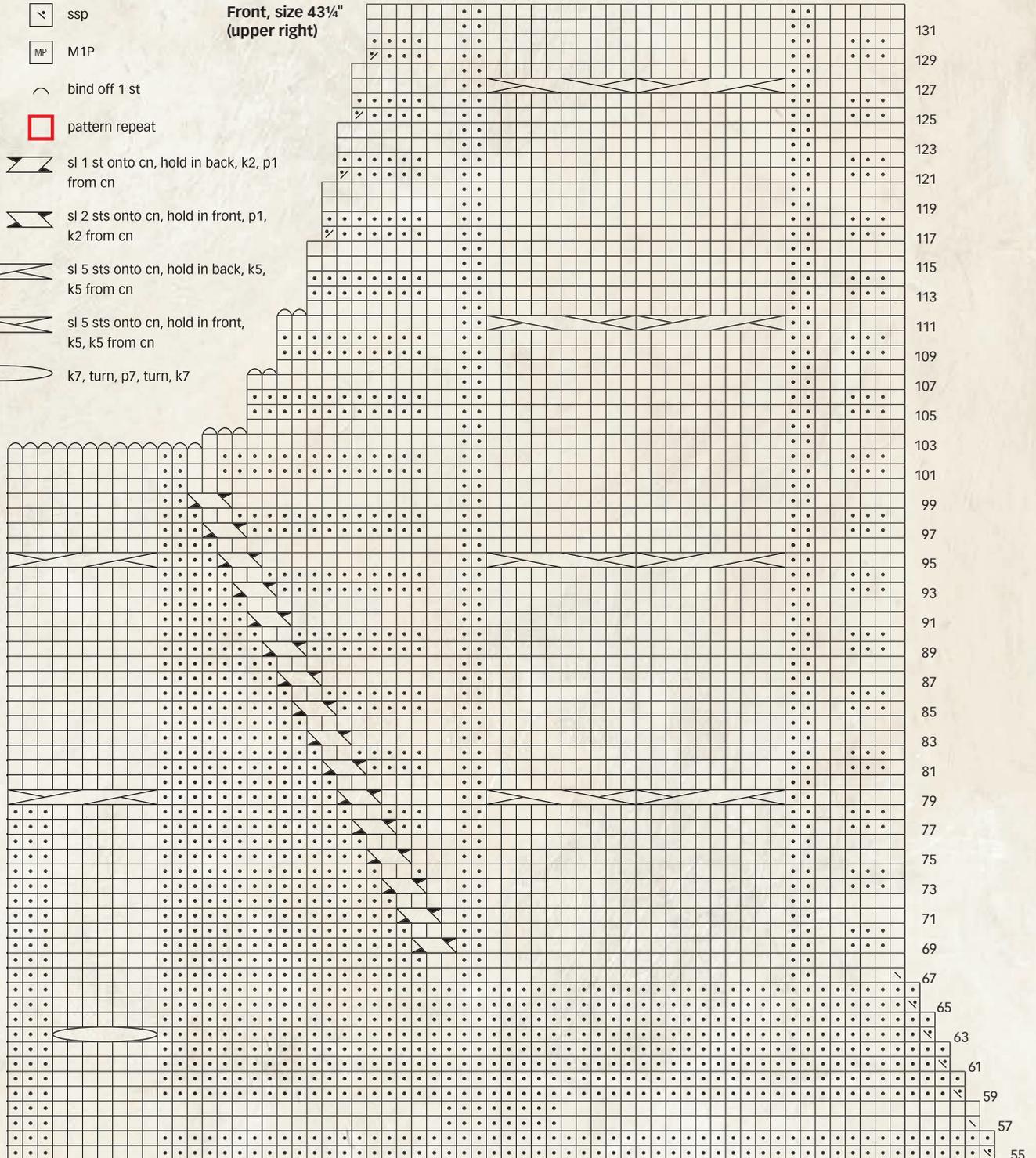
Weave in loose ends. Very lightly block garment without flattening texture of rib, cables, and I-cords.



California native CATHERINE SALTER BAYAR is a clothing, interior, and knitwear designer who relocated to Turkey in 1999

to pursue her love of handmade textiles and fiber arts. Bazaar Bayar is a handcrafts workshop she founded in Istanbul to provide work for local artisans and to teach visiting women about Turkish handcrafts—both traditional and modern. Learn more at [www.bazaarbayar.com](http://www.bazaarbayar.com).

Front, size 43 1/4" (upper right)





## Dragon's Egg Socks

Anne Podlesak

The game of Quidditch features prominently in the Harry Potter books. The imagery of Harry's Firebolt, the Golden Snitch, and the dragon's egg Harry retrieves as the first task in the Triwizard Tournament in *Harry*

*Potter and the Goblet of Fire* (Scholastic, 2000) are featured on these socks. These unisex socks are knitted from the cuff down, featuring a standard square heel flap and a wide tapered toe.

**FINISHED SIZES** Men's 8½ (9, 10)" foot circumference, 10 (10, 10¼)" foot length from back of heel to tip of toe. Shown in 9" circumference.

**YARN** Woolly Wonka Fibers Ceridwen Sock (100% superwash Merino; 400 yd [366 m]/3½ oz [100 g]): brocade, 1 (2, 2) skein(s).

**NEEDLES** Size 1 (2.25 mm): set of 5 double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**GAUGE** 34 sts and 50 rows = 4" in St st.

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

### SOCK

**Leg:** CO 72 (76, 84) sts. Divide evenly onto 4 dnp. Place marker (pm) and join in the rnd. Work in k1, p1 rib for 1". Work Rows 1–21 (25, 23) of Dragon's Egg chart for your size. Work in k1, p1 rib for 1". Work Rows 1–24 of Quidditch chart for your size 2 (2, 3) times, then work Row 1 once more.

**Heel flap:** Place last 36 (38, 42) sts on holder for instep. Work heel back and forth in rows on rem 36 (38, 42) sts.

**Next row (RS)** \*Sl 1 pwise with yarn in front (wyf), k1; rep from \* to end.

**Next row (WS)** Sl 1 pwise with yarn in back (wyb), purl to end. Rep last 2 rows 17 (18, 20) more times—36 (38, 42) rows completed.

### Turn heel:

**Short-row 1 (RS)** K21 (22, 24), ssk, k1, turn.

**Short-row 2 (WS)** Sl 1 pwise wyf, p7, p2tog, p1, turn.



**Key**

- knit
- purl
- o yo
- / k2tog
- \ ssk
- ⌞ k1tbl
- ⌟ p1tbl
- pattern repeat

B MB: [K1, yo, k1, yo, k1] into next st, turn. K5, turn. P5, turn. K2tog, k1, k2tog, turn. P3tog.

- ⌞ sl 1 st onto cn, hold in back, k1, k1 from cn
- ⌟ sl 1 st onto cn, hold in front, k1, k1 from cn
- ⌞ sl 2 sts onto cn, hold in back, k1, k2 from cn
- ⌟ sl 1 st onto cn, hold in front, k2, k1 from cn
- ⌞ sl 3 sts onto cn, hold in front, k3, k3 from cn

**Short-row 3 (RS)** Sl 1 pwise wyb, knit to 1 st before gap, ssk, k1, turn.

**Short-row 4 (WS)** Sl 1 pwise wyf, purl to 1 st before gap, p2tog, p1, turn.

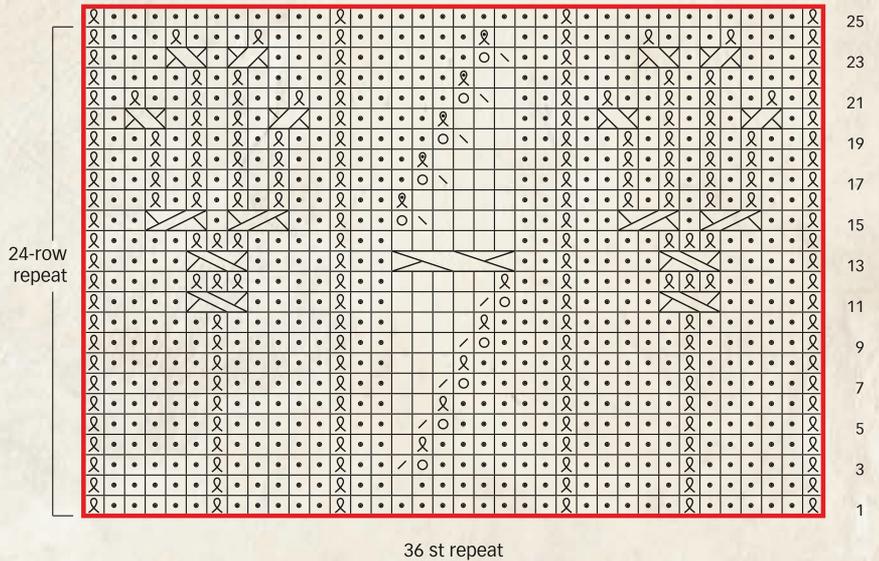
Rep last 2 short-rows 6 (6, 7) more times—20 (22, 24) sts rem.

**Gusset:**

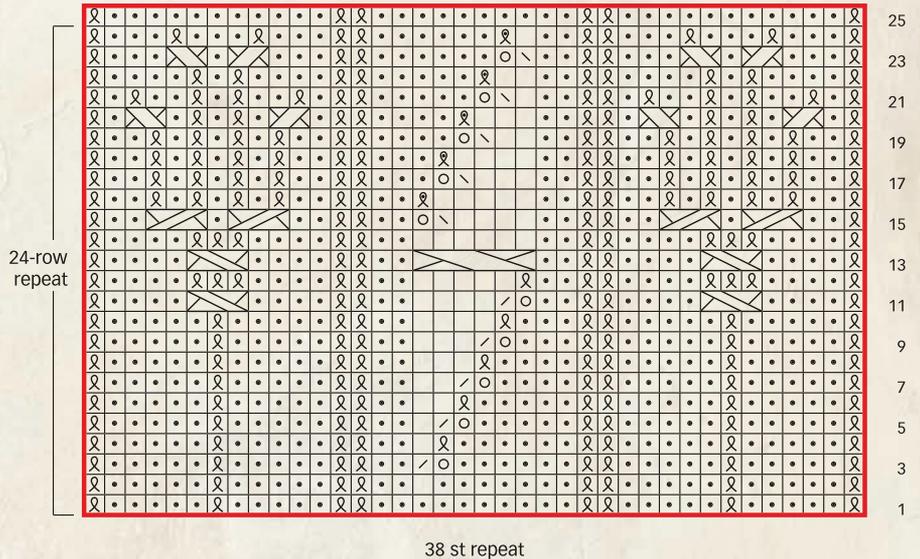
**Next rnd (RS)** On needle 1, K20 (22, 24) heel sts, pick up and knit 18 (19, 21) sts along the edge of the heel flap; on needles 2 and 3, beg with Row 2 of Quidditch chart, work across 36 (38, 42) instep sts in patt as established; on needle 4, pick up and knit 18 (19, 21) sts along the edge of the heel flap, k10 (11, 12) heel sts from needle 1 to needle 4—92 (98, 108) sts total. Pm for new beg of rnd (at the center of the heel). Needles 1 and 4 are the sole of the foot sts, and will be worked in St st. Needles 2 and 3 are the instep and will be worked in the Quidditch chart patt.

**Dec rnd** Knit to the last 3 sts on needle 1, k2tog, k1; cont even

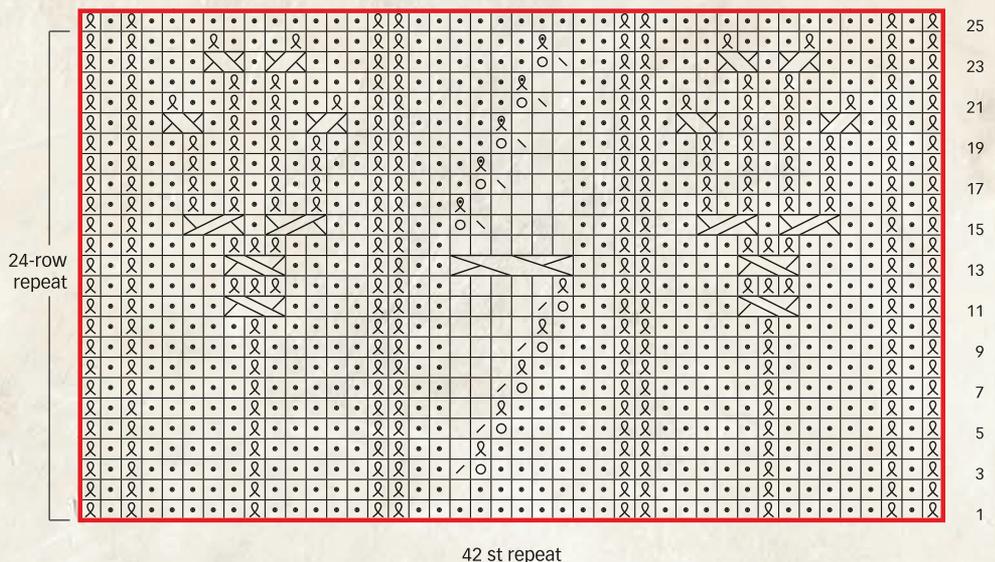
**Quidditch, size 8½"**



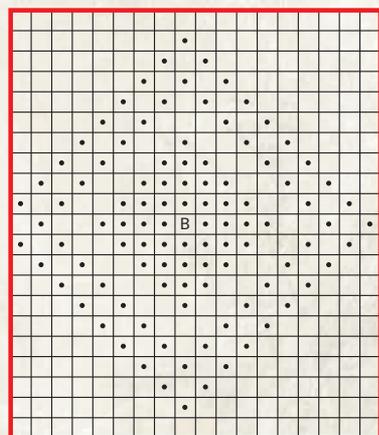
**Quidditch, size 9"**



**Quidditch, size 10"**

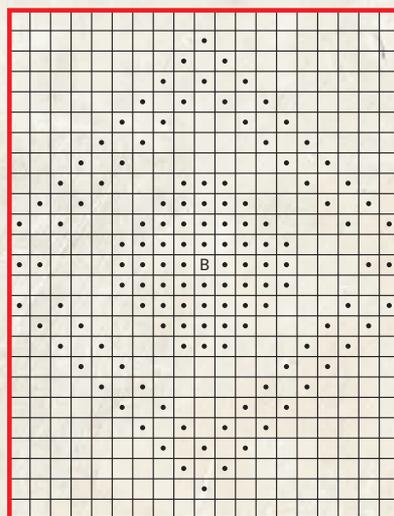


Dragon's egg, size 8½"



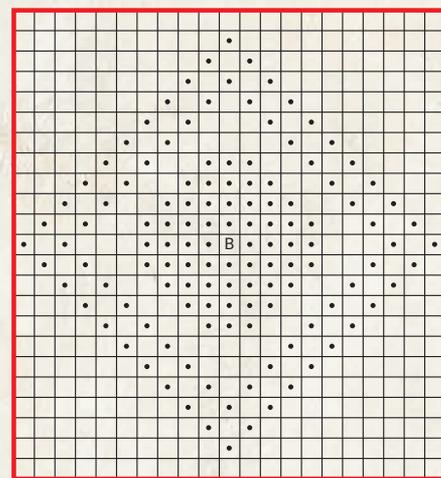
18 st repeat

Dragon's egg, size 9"



19 st repeat

Dragon's egg, size 10"



21 st repeat

**Key**

□ knit

• purl

**B** MB: [K1, yo, k1, yo, k1] into next st, turn. K5, turn. P5, turn. K2tog, k1, k2tog, turn. P3tog.

in patt across needles 2 and 3; on needle 4, k1, ssk, knit to end—2 sts dec'd.

Work 1 rnd even in patt. Rep last 2 rnds 9 (10, 11) more times—72 (76, 84) sts rem.

**Foot:** Work even in patt as established until the foot measures about

8" from the back of the heel, ending with Row 24 of the Quidditch chart. Work 4 more rnds, maintaining St st on the sole of the foot, and working Row 25 of the Quidditch chart on the top of the foot. **Note:** Sock will measure about 2 (2, 2¼)" less than total desired foot length.

**Toe: Dec rnd** Knit to the last 3 sts on needle 1, k2tog, k1; on needle 2, k1, ssk, and knit to the end; on needle 3, knit to the last 3 sts, k2tog, k1; on needle 4, k1, ssk, knit to end—4 sts dec'd.

Knit 1 rnd even. Rep last 2 rnds 12 (12, 14) more times—20 (24, 24) sts rem. Knit sts from needle 1 onto needle 4. Then sl sts from needles 2 and 3 onto 1 needle. Break yarn leaving a long tail for grafting.

**FINISHING**

With tail threaded on a tapestry needle, graft sts using Kitchener st. Weave in ends. 

ANNE PODLESAK of White Rock, New Mexico, has been knitting since the squirmy age of six. She was taught to knit by her grandmother and great-aunt in an attempt to get her to sit still but didn't officially become an addict until she was in high school, at which point, there was no looking back. She is the owner of the indie dye studio Wooly Wonka Fibers.





# Tracery Vest

Kathleen Sperling

**G**othic—a style of architecture from the high and late medieval period of European history—is what people probably most often envision when they think of Hogwarts castle. This garment was inspired by Gothic-style stained-glass windows, such as might be found in the Great Hall at Hogwarts and the little church in Harry Potter's ancestral village of Godric's Hollow. The name of the pattern, Tracery, is the term used for the stonework sections that contain the glass of Gothic windows.

**FINISHED SIZE** 30¾ (35, 38¾, 43, 46¾, 52)" bust circumference with 2¾ (3, 2¾, 3, 2¾, 4)" positive ease. Vest shown measures 35".

**YARN** Plymouth Yarn Company Happy Feet (90% Merino, 10% nylon; 192 yd [176 m]/1¾ oz [50g]): #500 (MC), 3 (3, 3, 3, 4, 4) skeins; #27 (CC), 2 (2, 3, 3, 3, 3) skeins.

**NEEDLES** Size 2.5 (3 mm): 16 and 24–32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); waste yarn; stitch holders; tapestry needle.

**GAUGE** 30 sts and 33 rows = 4" in chart patt st, blocked.

## NOTES

- When working in the round, read all chart rows from right to left.

- When working back and forth in rows, read RS chart rows from right to left and WS rows from left to right.
- When increasing, incorporate the new sts into the chart patt.
- Make any decreases or bind-offs in chart patt, unless otherwise indicated.

## Stitch Guide

2-color rib (multiple of 4 sts)

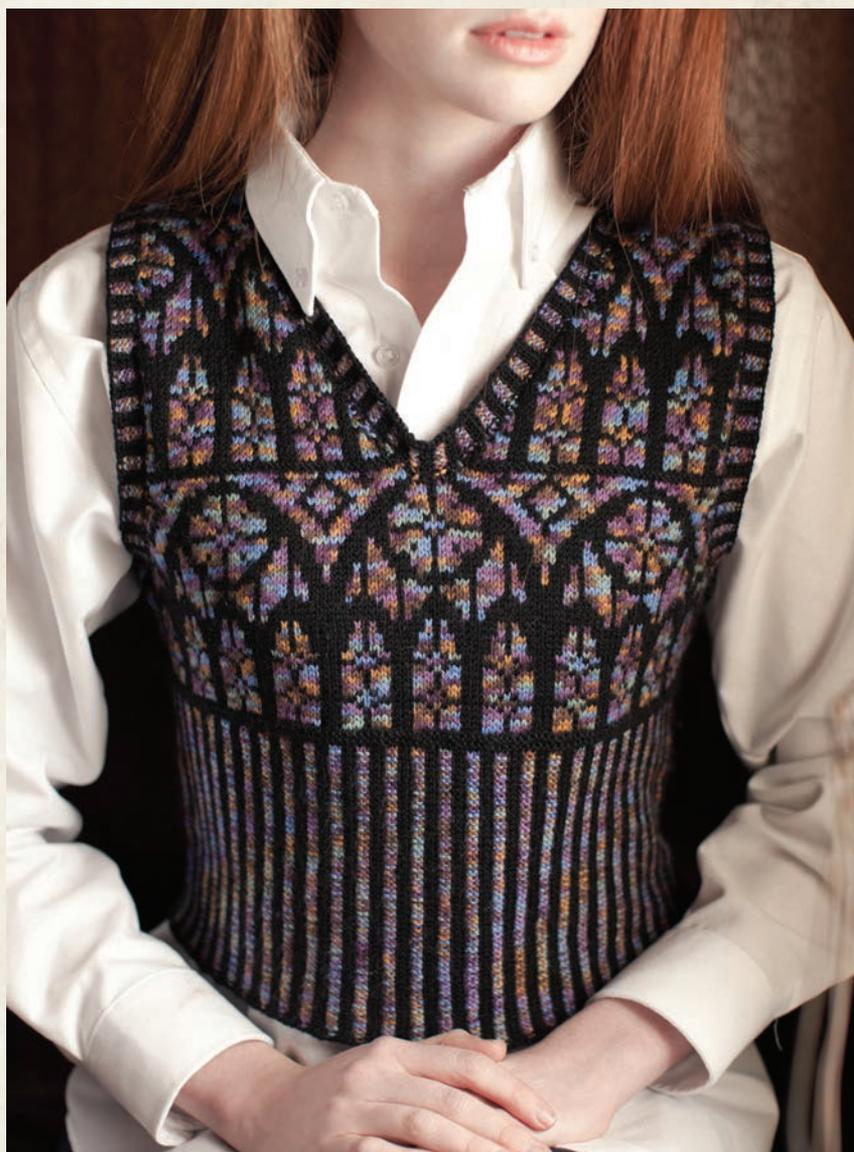
**Rnd 1:** \*With MC, k2, with CC, p2; rep from \* to end.

Rep Rnd 1 for patt.

## BODY

With MC, longer needle and long-tail method, CO 200 (224, 252, 280, 312, 340) sts.

Place marker (pm) and join in the rnd. Join CC and work in 2-color rib (see Stitch Guide) for 5¾". With MC, knit 1 rnd. Purl 1 rnd. **Next rnd** With MC, purl inc 2 sts evenly around—202 (226, 254, 282, 314, 342) sts. **Set-up rnd** [With MC, k1, beg and ending as indicated for your size, work Tracery chart over 99 (111, 125, 139, 155, 169) sts, with MC, k1, pm] 2 times (using rnd m as last pm). **Inc rnd** [With MC, k1, LLI, work in patt to 1 st before m, RLI, with MC, k1, sl m] 2 times—4 sts inc'd. Rep Inc Rnd every other rnd 6 (8, 8, 9, 8, 11) more times—230 (262, 290, 322, 350, 390) sts. Work even in patt until piece measures 9" from CO edge. **Divide for front and back:** Place last 115 (131, 145, 161, 175, 195) sts on holder for back.

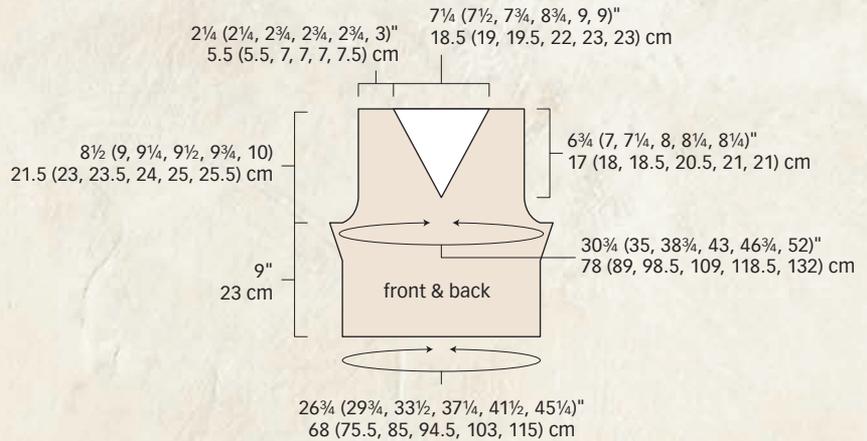


Tracery



Key

- With MC, knit on RS, purl on WS
- With MC, purl on RS, knit on WS
- With CC, knit on RS, purl on WS
- pattern repeat
- size 30 3/4"      size 43"
- size 35"      size 46 3/4"
- size 38 3/4"      size 52"



## FRONT

BO 7 (9, 10, 10, 11, 14) sts at beg of next 2 rows, then BO 3 (5, 5, 5, 6, 6) sts at beg of next 2 (2, 2, 4, 4, 4) rows, then BO 0 (0, 0, 0, 2, 3) sts at beg of next 0 (0, 0, 0, 2, 2) rows—95 (103, 115, 121, 125, 137) sts rem. Dec 1 st at each end of every RS row 4 (6, 6, 3, 2, 3) times—87 (91, 103, 115, 121, 131) sts rem. Work 3 (1, 1, 1, 1, 1) more row(s) even in patt, ending with a WS row. **Next Row** (RS) Ssk 0 (1, 1, 1, 1, 1) time(s), work in patt across next 43 (43, 49, 55, 58, 63) sts, join new yarn and BO 1 st, work in patt to last 0 (2, 2, 2, 2, 2) sts, k2tog 0 (1, 1, 1, 1, 1) time(s)—86 (88, 100, 112, 118, 128) sts rem; 43 (44, 50, 56, 59, 64) sts each side.

**Sizes 30¾ (35, 38¾)" only:** Working each side separately, dec 1 st at each neck edge every RS row 27 (28, 29) times—16 (16, 21) sts rem each side. Armhole measures 8½ (9, 9¼)". Break yarn and place all rem sts on holder.

**Sizes 43 (46¾, 52)" only:** Working each side separately, dec 1 st at each end of every RS row 3 (5, 8) times, then dec 1 st at each neck edge every RS row 29 (28, 25) times—21 (21, 23) sts rem. Armhole measures 9½ (9¾, 10)". Break yarn and place all rem sts on holder.

## BACK

With RS facing, place 115 (131, 145, 161, 175, 195) back sts from holder onto needle. Join yarns as needed. BO 7 (9, 10, 10, 11, 14) sts at beg of next 2 rows, then BO 3 (5, 5, 5, 6, 6) sts at beg of next 2 (2, 2, 4, 4, 4) rows, then BO 0 (0, 0, 0, 2, 3) sts at beg of next 0 (0, 0, 0, 2, 2) rows—95 (103, 115, 121, 125, 137) sts rem. Dec 1 st at each end of every RS row 4 (7, 7, 7, 8, 12) times—87 (89, 101, 107, 109, 113) sts rem. Work even in patt until armhole measures 8½ (9, 9¼, 9½, 9¾, 10)", ending with same chart row as front. Break yarns, leaving sts on needle.

## FINISHING

**Join back and fronts:** With RS facing, place first 16 (16, 21, 21, 21, 23) sts of right back shoulder sts on holder, place next 55 (57, 59, 65, 67, 67) center back sts on waste yarn—16 (16, 21, 21, 21, 23) left back shoulder



sts rem on needle. **Join shoulders:** Place 16 (16, 21, 21, 21, 23) left front shoulder sts from holder onto shorter needle. With MC, join front and back shoulders using three-needle BO (see Glossary). Rep for right shoulder. **Neck edging:** With RS facing, place the 55 (57, 59, 65, 67, 67) center back sts from waste yarn onto shorter needle. **Next rnd** With MC, pick up 1 st in the gap between the right front neck edge and the center back sts and knit it tog with the first center back st, k53 (55, 57, 63, 65, 65), sl 1, pick up 1 st in the gap between the center back sts and left front neck edge, sl st back to left needle and k2tog, pick up and knit 52 (55, 58, 63, 66, 66) sts evenly along left front neck edge, pick up and knit 1 st at center bottom of neck, pick up and knit 52 (55, 58, 63, 66, 66) sts evenly along right front neck edge—160 (168, 176, 192, 200, 200) sts. Pm and join in rnd. Work 5 rnds in 2-color rib. With MC, BO all sts in patt. **Armhole edgings:** With RS facing, MC, and beg

at bottom of armhole, pick up and knit 10 (14, 15, 20, 25, 29) sts along the BO edges of one side of armhole, pick up and knit 59 (63, 64, 65, 64, 66) sts up one edge of armhole, pick up and knit 1 st at top of armhole, pick up and knit 59 (63, 64, 65, 64, 66) sts down the other edge of armhole, pick up and knit 10 (14, 15, 20, 25, 29) sts along the BO edges of the other side of armhole, pick up and knit 1 st at center bottom of armhole—140 (156, 160, 172, 180, 192) sts. Pm and join in rnd. Work 5 rnds in 2-color rib. With MC, BO all sts in patt. Weave in all ends. Block to measurements. 

KATHLEEN SPERLING learned how to knit when she was about seven, but became utterly obsessed with it in adulthood, trying out any technique that struck her fancy, no matter how simple or complex. Eventually, she began thinking up her own patterns and now finds herself spontaneously inspired with ideas. This, naturally, has led to an extremely large list of works in progress, which are chronicled at [wipinsanity.blogspot.com](http://wipinsanity.blogspot.com).

# Care of Magical Creatures

Flourish graphics: ©vectorstock.com



## Dumbledore's Smoking Hat

Designed by Moira Engel.  
**PAGE 54.** YARN: Berroco  
Ultra Alpaca Light.





## Dumbledore's Warm Socks

Designed by Josie Mercier.  
**PAGE 55.** YARN: Shibui  
Knits Staccato.





## Herbology Socks

Designed by Rachel  
Coopey. **PAGE 62.**

YARN: Malabrigo Sock.



Flourish graphics: ©vectorstock.com



## Pomona Mitts

Designed by Jennifer Dassau.  
**PAGE 64.** YARN: Rowan Felted  
Tweed DK, distributed by  
Westminster Fibers.

## Forbidden Forest Scarf

Designed by T. L. Alexandria Volk.

**PAGE 60. YARN:** Knit Picks Andes del Campo, Knit Picks Chroma Worsted, Knit Picks Swish Tonal, Knit Picks Wool of the Andes Worsted, and Knit Picks Wool of the Andes Tweed, distributed by Crafts Americana.



## Hagrid's Sweater

Designed by Anne Podlesak.

**PAGE 57. YARN:** Knit Picks City Tweed Aran/HW, distributed by Crafts Americana.



## Juicy Fly

Designed by Kathleen  
Sperling. **PAGE 66. YARN:**  
Plymouth Yarn Company  
Angora Glitz.



Background: ©iStockphoto.com/Joshua Caldwell | Fotografic; cat photos courtesy of Liz Gibson; flourish graphics: ©Vectorstock.com



# Dumbledore's Smoking Hat

Moira Engel

**D**umbledore's smoking hat is casually magical without screaming "I'm a Wizard!" I loved the several versions of the smoking hat that showed up in the movies, so I created my own version with a subtle Fair Isle color story that gave a well-worn and a bit faded feel. Great liberties can be taken with embellishing this hat. I used tassels and a few beads. I think anything from pom-poms to drapery tassels could be used on top to really make a creative and individual statement. The piece is knitted in the round, so no sewing! It also uses an I-cord cast-on and bind-off to define the architecture. I-cord is wonderful to use in place of ribbing to give stockinette stitch support and prevent rolling edges.



**FINISHED SIZE** 20¾ (22, 23¼)" circumference and 8¾ (9, 9¾)" tall. Hat shown measures 22".

**YARN** Berroco Ultra Alpaca Light (50% super fine alpaca, 50% Peruvian wool; 144 yd [133 m]/1¾ oz [50 g]): #4284 prune mix (A), #4282 boysenberry mix (B), #4285 oceanic mix (C), #4288 blueberry mix (D), 1 skein each.

**NEEDLES** Size 6 (4 mm): set of 5 double-pointed (dpm); optional size 6 (4 mm) circular (cir).

Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapersy needle; (optional) glass "e" 6/0 beads.

**GAUGE** 23 sts and 28 rows = 4" in St st.

## HAT

With A, CO 6 sts. Work 6 st I-cord (see Glossary) for 20¾ (22, 23¼)". BO all sts. With RS facing and A, pick up and knit 119 (126, 133) sts along edge of I-cord, being careful not to twist cord. Place marker (pm) and

join to work in the rnd. Knit 1 rnd. Ending as indicated for your size, work Rnds 1–21 of Fair Isle chart. With A, work in St st until piece measures 5¼ (5½, 5¾)" from bottom of I-cord edge. Work 3 st I-cord BO (see Glossary) over all sts—3 sts rem. BO rem sts as foll: Sl 1, k2tog, pss0—1 st rem. Do not break yarn.

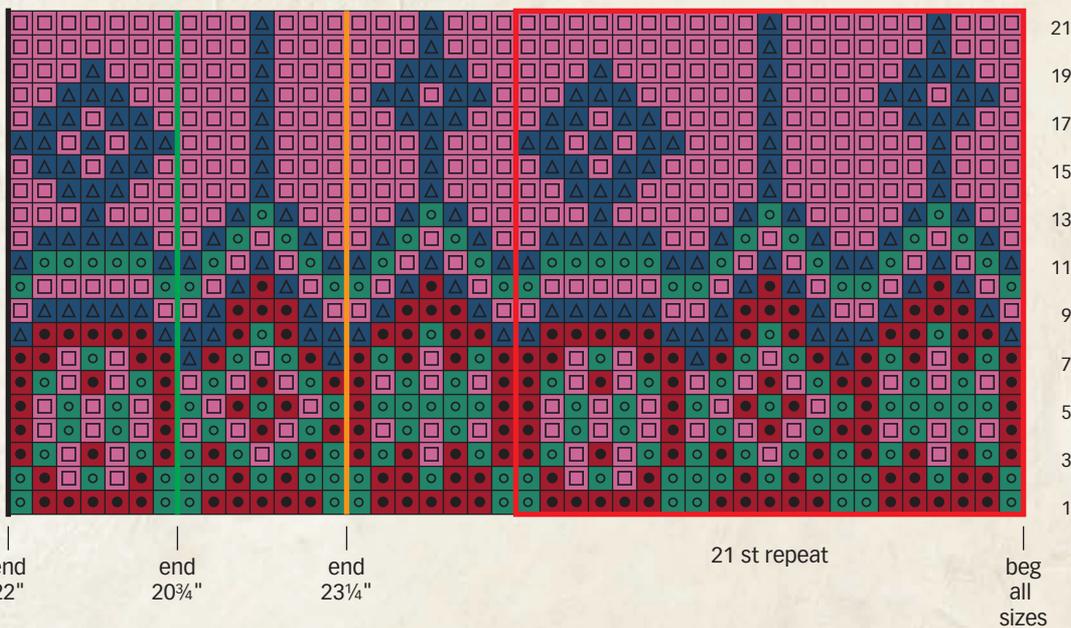
## CROWN

With RS facing, pick up and knit 109 (119, 129) sts from I-cord BO edge—110 (120, 130) sts, including st rem on needle from I-cord BO. Pm

**Key**

- A
- B
- C
- D
- pattern repeat
- end size 20¾"
- end size 22"
- end size 23¼"

**Fair Isle**



and join in the rnd. Knit 1 rnd. **Next rnd** [K10, pm] 11 (12, 13) times (using rnd m as last pm). **Dec rnd** [Knit to 2 sts before m, ktog, sl m] 11 (12, 13) times—11 (12, 13) sts dec'd. Knit 2 rnds even. Rep last 3 rnds 7 more times—22 (24, 26) sts rem. **Next rnd** [K2tog] 11 (12, 13) times—11 (12, 13) sts rem. Break yarn and thread through rem sts. Pull tight to close.

**FINISHING**

Graft 6 st I-cord edges tog. Weave in ends.

**TASSELS**

Cut 6 lengths of 32" yarn choosing any combination from the 4 yarn colors. With a tapestry needle, sl the lengths of yarn through the top knot of the hat so that 6 strands of 16" are on either side of the top knot. Arrange the yarn strands in 3 groups of 4, using pieces from both sides. Braid for 5" and then make a knot, leaving the ends free. Add beads to one or two (or more) strands for a snazzier tassel.

MOIRA ENGEL is a Pacific Northwest designer married to a tugboat captain. Comfort requires a certain creativity with warm woolies for wet weather. Moira desires to design unique items that are fun to knit and practical enough to use often. You can find her on Ravelry as the Backloop.



# Dumbledore's Warm Socks

Josie Mercier

In *Harry Potter and the Philosopher's Stone* (Bloomsbury, 1997), Dumbledore laments that he has once again received books for Christmas, when what he really wanted was a pair of warm, woolen socks. Dumbledore's Warm Socks are designed especially for spending long hours in ancient, drafty castles. They are worked primarily in a speckled rib pattern, whose heavy texture promises warm feet. Near the top of the sock, the initials "A P W B D"—for Albus Percival Wulfric Brian

Dumbledore—are worked across the front of the sock in contrast color using duplicate stitch on a background of stockinette-stitch squares fitted neatly into the speckled rib pattern.

**FINISHED SIZE** 7¼ (8½, 9¾)" foot circumference and 8½ (10, 11½)" foot length from back of heel to tip of toe. Socks shown measure 8½".

**YARN** Shibui Knits Staccato (65% superwash Merino, 30% silk, 5% nylon; 191 yd [175 m]/1¼ oz [50 g]): #117 artichoke (MC), 2 (2, 2) skeins; #2017 velvet (CC), 1 (1, 1) skein.

**NEEDLES** Size 2 (2.75 mm). (See Notes.) Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; stitch holder (optional).

**GAUGE** 28 sts and 40 rows = 4" in St st; 40 sts and 44 rows = 4" in Seeded Rib, relaxed.

**NOTES**

- These socks are worked from the toe up with a short-row heel.
- The letters are worked in duplicate stitch after the socks are completed.

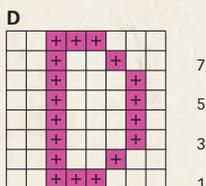
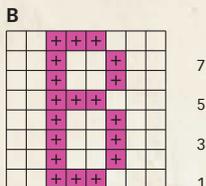
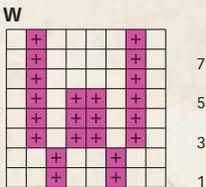
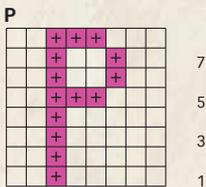
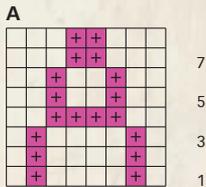


- Socks may be worked using a set of double-pointed needles, two circular needles, or one long circular needle as preferred.

### Stitch Guide

**Seeded Rib:** (multiple of 5 sts)

**Rnd 1** \*P1, k3, p1; rep from \* to end.



**Key**  
+ duplicate st with CC

**Rnd 2** \*[P1, k1] 2 times, p1; rep from \* to end.  
Rep Rnds 1–2.

### FIRST SOCK

**Toe:** Using CC, CO 28 (34, 40) sts using Judy's Magic Cast-on (see Glossary), placing 14 (17, 20) sts on each needle. Place marker (pm) and join in the rnd. **Next rnd** K14 (17, 20), pm, knit to end. **Inc rnd** [K1, M1L, knit to 1 st before m, M1R, k1] 2 times—4 sts inc'd. Rep Inc Rnd on every other rnd 7 (8, 9) more times—60 (70, 80) sts. Knit 3 rnds. Change to MC. **Foot:** **Next rnd** Work Seeded Rib over next 30 (35, 40) sts, knit to end. Continue in patt until piece measures 6½ (7¾, 9)" from CO, ending with Rnd 1 of Seeded Rib. **Next rnd** Work 30 (35, 40) sts in patt and place on holder—30 (35, 40) sts rem. **Heel:** Change to CC. Shape first half of heel using short-rows as foll:

**Short-row 1 (RS):** Knit to last st, wrap next st, turn.

**Short-row 2 (WS)** Purl to last st, wrap next st, turn.

**Short-row 3** Knit to 1 st before previous wrapped st, wrap next st, turn.

**Short-row 4** Purl to 1 st before previous wrapped st, wrap next st, turn.

Rep Short-rows 3 and 4 eight (ten, eleven) more times—10 (11, 14) unwrapped sts rem in center of heel. Shape second half of heel using short-rows as foll:

**Short-row 1 (RS)** Knit to first wrapped st, work wrap tog with wrapped st, wrap next st, turn.

**Short-row 2 (WS)** Purl to first wrapped st, work wrap tog with wrapped st, wrap next st, turn.

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



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

Rep Short-rows 3 and 4 seven (eight, nine) more times—28 (33, 38) unwrapped sts in center of heel. Change to MC. **Next rnd** Working rem wraps tog with wrapped sts, work Rnd 1 of Seeded Rib to end of heel sts, place 30 (35, 40) sts from holder onto needle(s), work in established patt to end—60 (70, 80) sts. Pm for new beg of rnd. **Leg:** Continue in patt until leg measures 6½ (6¾, 7)" from point of heel, or 3½" less than desired length. **Letter boxes:**

**Next rnd** Work 19 (24, 24) sts in patt, pm for new beg of rnd, [p2, k8] 5 times removing old m, work in patt to end.

**Next rnd** [P2, k8] 5 times, work in patt to end. Rep last rnd 14 more times.

**Cuff:** Change to CC. **Next rnd** Work in k1, p1 rib, inc 8 sts evenly spaced—68 (78, 88) sts. Continue in rib until leg measures 10 (10¼, 10½)" from point of heel. BO loosely using sewn BO (see Glossary) or stretchy BO of choice.

## SECOND SOCK

**Sizes 7¼ (9¾)" only:**

Make second sock the same as the first sock.

**Size 8½" only:**

Work as for first sock until leg measures 6¾" from point of heel, or 3½" less than desired length. **Letter boxes:** Work 29 sts in patt, pm for new beg of rnd, [p2, k8] 5 times removing old m, work in patt to end. **Next rnd** [P2, k8] 5 times, work in patt to end. Rep last rnd 14 more times. Work cuff as for first sock.

## FINISHING

Weave in ends. Using CC and tapestry needle, embroider charted initials into letter boxes using duplicate stitch (see Glossary). Block to measurements. 

JOSIE MERCIER has been designing knitwear since 2005, and her designs include a pair of fantasy pointed ears, a pullover with pagan influences, and a line of patterns inspired by J. R. R. Tolkien's novel *The Hobbit*. Her son started to read the Harry Potter books in 2010, and, determined not to be out-read by a six-year old, she soon devoured the series. Three times. Josie lives in Belleville, Ontario, Canada, and can be found online at [www.mercierknittingpatterns.blogspot.com](http://www.mercierknittingpatterns.blogspot.com), or on Ravelry as Pibble.



# Hagrid's Sweater

Anne Podlesak

 Hagrid, Harry's very large friend, is one of my favorite characters in the series. He's got a heart of gold and

anyone who loves animals that much has to be a good soul. I wanted to design a nice warm sweater that Hagrid could wear outside, taking care of the grounds or pattering about with his animal friends, something with some interesting details, but not overly technically difficult. And I love the scene from *Harry Potter and the Sorcerer's Stone* (Scholastic, 1998) when Hagrid is working on his canary-yellow circus-tent-like sweater on the train during Harry's first encounter with the magical world.

This sweater features a simple, easy-to-remember Buckbeak cable

panel, flanked by twisted-stitches in a "Follow the Spiders" pattern, which is also found on the ribbing. The rest of the sweater is worked in a very quick-to-knit Norbert(a) the Dragon scale pattern with a staggered wrap stitch texture. This is a great first-time cable/textured stitch pattern, which requires minimal shaping to work.

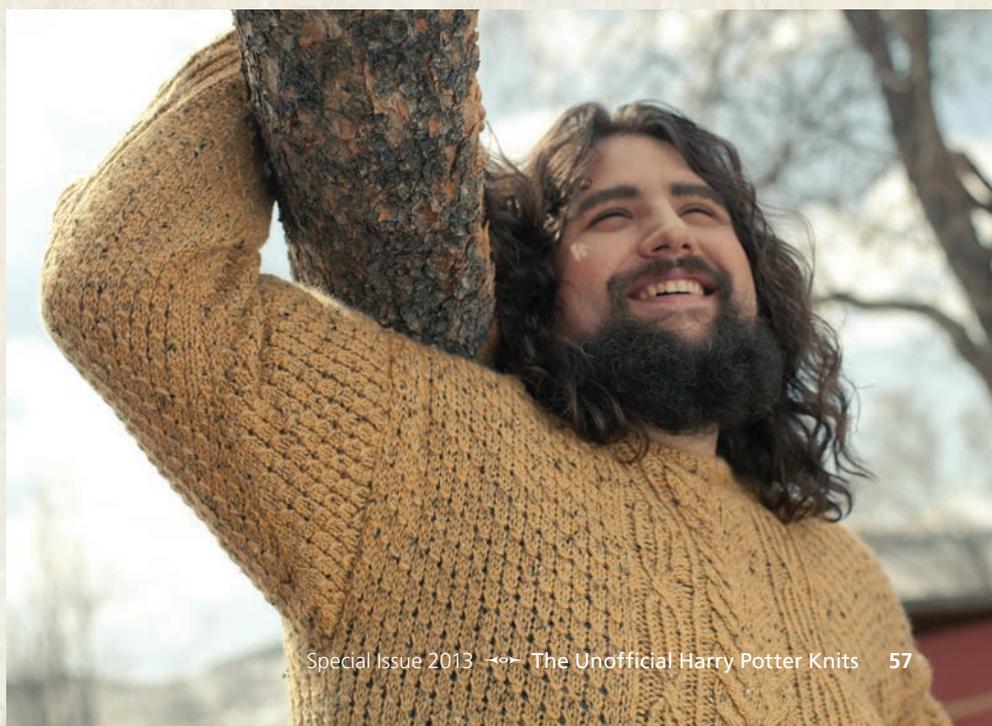
**FINISHED SIZE** 34½ (38½, 42½, 46½, 50½)" chest circumference. Sweater shown measures 50½".

**YARN** Knit Picks City Tweed Aran/HW (55% Merino, 25% superfine alpaca, 20% Donegal tweed; 164 yd [150 m]/3½ oz [100 g]); #24526 lemon curd, 7 (8, 9, 11, 11) skeins. Yarn distributed by Crafts Americana.

**NEEDLES** Body and sleeves—size 8 (5 mm): 32" circular (cir) and straight. Body and sleeve ribbing—size 6 (4 mm) straight. Neckband—size 6 (4 mm) 12" cir or set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); tapestry needle; 3 stitch holders.

**GAUGE** 16 sts and 24 rows = 4" in Dragon Scale patt, blocked; 36 st Buckbeak cable patt measures 7¼", blocked. Both are part of the Buckbeak chart.





**NOTE**

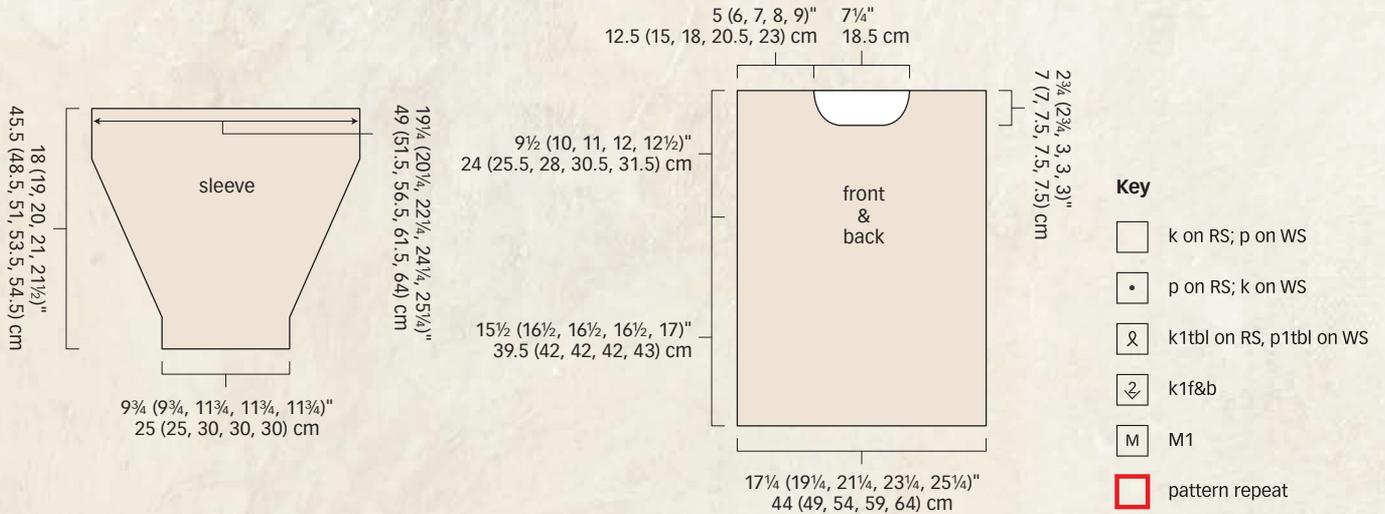
When working increases for the sleeves, while incorporating the textured portion of the pattern into the increases, only work the wrap two stitches if there are two knit stitches to be worked after the increase. Otherwise, knit the stitches.

**Stitch Guide**

**Twisted Rib:** (multiple of 2 sts)

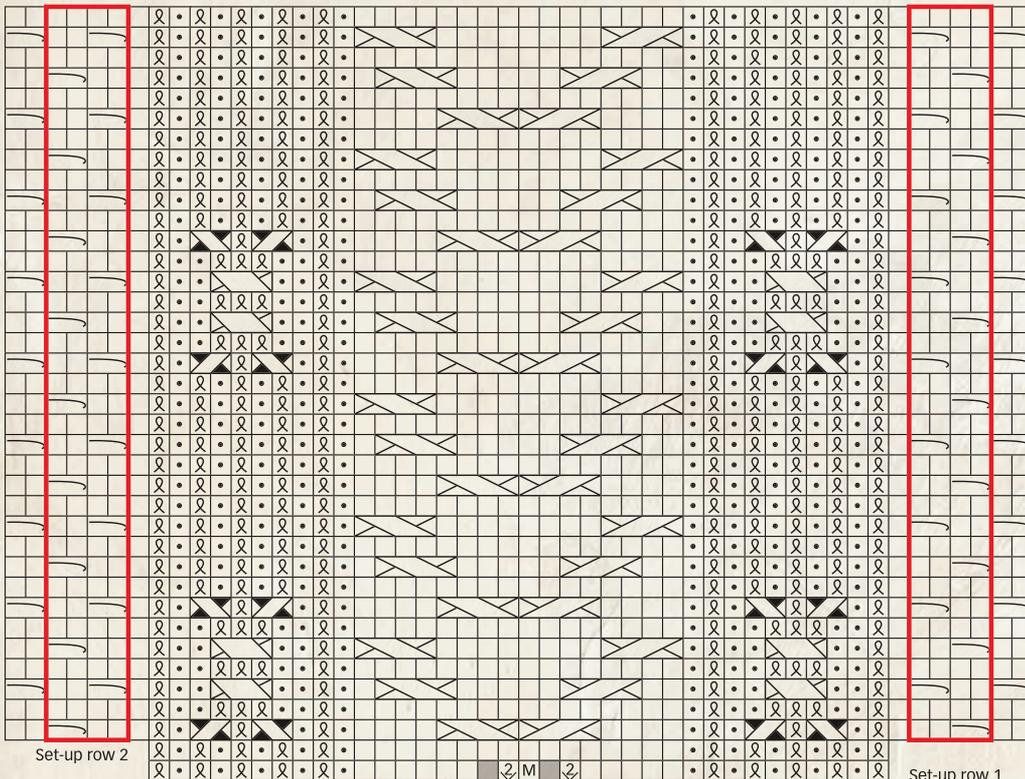
**Rnd 1** \*K1tbl, p1; rep from \* around.

Rep Rnd 1 for patt.



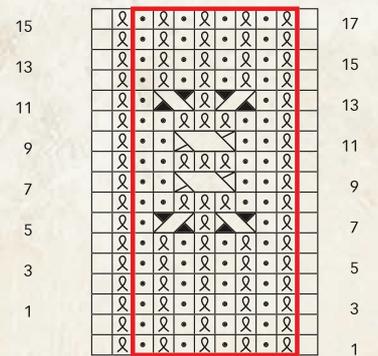
- Key**
- k on RS; p on WS
  - p on RS; k on WS
  - k1tbl on RS, p1tbl on WS
  - k1f&b
  - M1
  - pattern repeat
  - wrap 2 (see Stitch Guide)

**Buckbeak**



- 35 sl 1 st onto cn, hold in back, k1, p1 from cn
- 33 sl 1 st onto cn, hold in front, p1, k1 from cn
- 29 sl 2 sts onto cn, hold in front, k1, k2 from cn
- 27 sl 2 sts onto cn, hold in back, k2, k2 from cn
- 25 sl 2 sts onto cn, hold in front, k2, k2 from cn
- 23 sl 2 sts onto cn, hold in front, k2, k2 from cn

**Follow the Spiders Rib**





**Wrap 2:** With right needle tip, lift strand between needles from front to back, k2, pass the lifted strand over the 2 sts just knitted.

## BACK

With smaller needles, CO 67 (75, 83, 91, 99) sts. **Next row** (WS) Purl. Work Rows 1–17 of Follow the Spiders Rib chart. Change to larger needles. **Next row** (RS) [K3 (4, 5, 6, 7), k1f&b] 3 times, k5 (6, 7, 8, 9), work Set-up Row 1 of Buckbeak chart over 33 sts, k5 (6, 7, 8, 9), [k1f&b, k3 (4, 5, 6, 7)] 3 times—76 (84, 92, 100, 108) sts. **Next row** (WS) P20 (24, 28, 32, 36), work Set-up Row 2 of Buckbeak chart over 36 sts, purl to end. **Next row** (RS) K1, work next row of Buckbeak chart to last st, k1. Working first and last st in St st, work in patt as established until piece measures 25 (26½, 27½, 28½, 29½)" from CO, ending with chart row 6, 12, 18, 24, 30, or 36. **Next row** (RS) BO 20 (24, 28, 32, 36) sts, break yarn, place the center 36 sts on a holder, join yarn and BO

rem 20 (24, 28, 32, 36) sts.

## FRONT

Work as for back until piece measures 22¼ (23¾, 24½, 25½, 26½)" from CO, ending with a WS row. **Next row** (RS) Work 26 (30, 34, 38, 42) sts in patt, k2tog, k1, break yarn, place center 18 sts on a holder, join new ball of yarn, k1, ssk, work in patt to end—28 (32, 36, 40, 44) sts rem each side. Place left shoulder sts on holder. **Right front neckline shaping:** Work 1 WS row in patt. **Dec row** (RS) K1, ssk, work in patt to end—1 st dec'd. Rep Dec Row every RS row 7 more times—20 (24, 28, 32, 36) sts rem. Work even in patt until right front measures 25 (26½, 27½, 28½, 29½)" from CO, ending with chart row 6, 12, 18, 24, 30, or 36. BO all rem sts. **Left front neckline shaping:** With WS facing, return 28 (32, 36, 40, 44) left front sts to needle and join yarn. Work 1 WS row in patt. **Dec row** (RS) Work in patt to last 3 sts, k2tog, k1—1

st dec'd. Rep Dec Row every RS row 7 more times—20 (24, 28, 32, 36) sts rem. Work even in patt until left front measures 25 (26½, 27½, 28½, 29½)" from CO, ending with chart row 6, 12, 18, 24, 30, or 36. BO all rem sts.

## SLEEVES

With smaller needles, CO 43 (43, 51, 51, 51) sts. **Next row** (WS) Purl. Work Rows 1–17 of Follow the Spiders Rib chart. Change to larger needles. **Next row** (RS) K1 (1, 2, 2, 2), [K1f&b, k0 (0, 1, 1, 1)] 3 times, k1, pm, work Set-up Row 1 of Buckbeak chart over 33 sts, pm, k1, [k0 (0, 1, 1, 1), k1f&b] 3 times, k1 (1, 2, 2, 2)—52 (52, 60, 60, 60) sts. **Next row** (WS) P8 (8, 12, 12, 12), work Set-up Row 2 of Buckbeak chart over 36 sts, purl to end. **Inc row** (RS) K1, M1, work next row of Buckbeak chart to last st, M1, k1—2 sts inc'd. Rep Inc Row every 4th row 15 (17, 17, 21, 23) more times (see Notes)—84 (88, 96, 104, 108) sts. Work even in patt until sleeve measures 18 (19, 20, 21, 21½)" from CO, ending with chart row 6, 12, 18, 24, 30, or 36. BO all sts.

## FINISHING

Block all pieces to measurements. Allow to dry thoroughly before unpinning. Sew shoulder seams.

**Neckband:** With smaller dpn or cir needle and beg at left shoulder seam, pick up and knit 7 (7, 9, 12, 12) sts along left front neck edge, k18 front neck sts from holder, pick up and knit 7 (7, 9, 12, 12) sts along right front neck edge, k36 back neck sts from holder—68 (68, 72, 78, 78) total sts. Place marker (pm) and join in the rnd. Work in Twisted Rib (see Stitch Guide) for 8 rnds. BO loosely in patt. Centering the middle of the upper edge of the sleeve at the shoulder seam, sew sleeves onto body. Sew sleeve and side seams. Weave in ends. 

ANNE PODLESACK of White Rock, New Mexico, has been knitting since the squirmy age of six. She was taught to knit by her grandmother and great-aunt in an attempt to get her to sit still but didn't officially become an addict until she was in high school, at which point, there was no looking back. She is the owner of the indie dye studio, Wooly Wonka Fibers.



## Forbidden Forest Scarf

T. L. Alexandria Volk

In so many fairy tales, the woods play an integral role. Places of adventure, growth, and exploration, they are venues of escape and exile, of secrets and discovery, of trysts and clandestine meetings. This scarf is your own personal improvisational journey—just as a forest is a mixture of vegetation and pathway, this scarf is a deceptively simple mix of basic stitches and interwoven construction. Be inspired by interwoven tree trunks and branches, intersecting pathways, and the way a thin stream can meander along, giving sinuous shape to a darker shore.

**FINISHED SIZE** About 11" wide and 90" long.

**YARN** Knit Picks Chroma Worsted (70% wool, 30% nylon; 198 yd [181 m]/3½ oz [100 g]): #26164 seaweed (MC), 2 skeins. Knit Picks Wool of the Andes Tweed (80% Peruvian highland wool, 20% Donegal tweed; 110 yd [101 m]/1¼ oz [50 g]): #25448 sequoia heather tweed (CC1), 2 skeins.

Knit Picks Swish Tonal (100% superwash Merino; 220 yd [201 m]/3½ oz [100 g]): #25432 canopy (CC2), 2 skeins.

Knit Picks Wool of the Andes Worsted (100% wool; 110 yd [101 m]/1¼ oz [50 g]): #25647 fjord heather (CC3), 1 skein;

#25989 larch heather (CC4), 2 skeins.

Knit Picks Andes del Campo (100% highland wool; 164 yd [150 m]/3½ oz [100 g]): #25476 wharf heather (CC5), 1 skein. Yarn distributed by Crafts Americana.

**NEEDLES** Strip A—size 6 (4.0 mm) and size 9 (5.5 mm): straight. Strips B, C, and D—size 7 (4.5 mm): straight. Strips E, F, and G—size 8 (5.0 mm): 60" circular (cir). Strip H—size 9 (5.5 mm): straight. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Tapestry needle; cable needle (cn); yarn pins or knitter's safety pins.

**GAUGE** Gauge is not crucial to this project and varies with the strips and yarn used; 18 st and 20 rows = 4" in St st on size 8 (5.0 mm) needles is baseline.

### NOTE

- The success of this project depends upon the mixture of color, gauge, and texture of the yarns. Each strip should vary a bit in length.

### Stitch Guide

#### Ribbon Stripe:

**Row 1 (and all other WS rows)** Purl.

**Rows 2, 4, 6, 10, and 12** Knit.

**Row 8** \*K1f&b; rep from \* to end.

Change to smaller needle size as indicated.

**Row 14** \*K2tog; rep from \* to end.

Change back to original needle size. Rep Rows 1–14 for patt.

**Cable 3 Front (C3F):** Sl 3 sts to cn, hold in front, k3, k3 from cn.

### MAKE THE STRIPS

**Strip A:** Using MC and size 9 needles, CO 18 sts. Work in Ribbon Stripe patt until strip is about 90" long, ending on larger needles. BO



all sts. **Strip B:** Using MC and size 7 needles, CO 12 sts. Work in St st until strip is about 90" long. BO all sts. **Strip C:** Using CC1 and size 7 needles, CO 16 sts. Work 28 rows in St st, ending with a purl row. Work cable row as foll: K5, C3F, k5. Work 45 rows in St st. Work cable row. Work 23 rows in St st. Work cable row. Work 63 rows in St st. Work cable row. Work 33 rows in St st. Work cable row. Work 53 rows in St st. Work cable row. Work 29 rows in St st. Work cable row. Work 31 rows in St st. Work cable row. Work 47 rows in St st. BO all sts.

**Strip D:** Using CC2 and size 7 needles, CO 18 sts. Work in St st until strip is about 90" long. BO all sts. **Strip E:** Using CC2 and size 8 cir, CO 400 sts. Do

not join. Work in St st for 7 rows. BO all sts. **Strip F:** Using CC3 and size 8 cir, CO 390 sts. Do not join. Work in St st for 7 rows. BO all sts. **Strip G:** Using CC4 and size 8 cir, CO 378 sts. Do not join. Work in garter st for 20 rows. BO all sts. **Strip H:** Using CC5 and size 9 needles, loosely CO 14 sts. Work in St st until strip is about 90" long. BO 3 sts, drop next st. BO 6 sts, drop next st. BO rem sts. Work dropped sts down to end of strip.

### FINISHING

Just as there are many ways to take a walk through the woods, there are many ways of assembling this scarf. Experimentation is the key to success! Do not block pieces. The natural roll of the fabric is important to the shape of the finished scarf. Strips E and F will curl into tubes. Lay the strips out on a table beside each other in a pleasing arrangement. Have yarn pins or knitter's safety pins at the ready. Weave and twist



strips around each other, crossing 1–5 times down the length of the scarf. Let the narrowest pieces move in a serpentine manner, travelling more angularly. With pins, attach strips to each other at intervals along the length of the scarf; each stitching point should be between ½" and 2" long. Hold up the pinned scarf and drape it around your neck. Is the arrangement pleasing and the structure hanging together, but not stiff? If not, go back and adjust. When the arrangement is pleasing and the drape is as you like it, with appropriate yarn threaded on a tapestry needle, seam the points of contact together. Don't overseam! The scarf's movement and beauty rests in its fluid nature. 🐼

T. L. ALEXANDRIA VOLK learned to knit (continental and combination) at the age of four, and the fiber arts are an integral part of her practice as a costumer, artist, milliner, writer, and teacher. She is intrigued by the tension between the construction of objects from yarn and the construction of objects from fabric and how tailoring, millinery, and older garment-fitting methods and solutions can inspire design. She is also interested in how the patterns within biology and mathematics can be a fertile ground for developing beauty and functionality and for knitting and crocheting techniques. On Ravelry she is BlackSwan.





# Herbology Socks

Rachel Coopey

Inspired by the lessons about mysterious magical plants at Hogwarts, leaves and twisted vines wind their way down these socks.

**FINISHED SIZE** 6¼ (7¼, 8¼)" foot circumference. Will stretch to fit 8 (9, 10)", leg length 6". Shown in size 7¼" foot circumference.

**YARN** Malabrigo Sock (100% superwash Merino; 440 yd [402 m]/3½ oz [100 g]): #138 ivy, 1 skein.

**NEEDLES** Size 1½ (2.5 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.



**NOTIONS** Cable needle (cn); stitch holder; tapestry needle.  
**GAUGE** 32 sts and 50 rnds = 4" in St st; 39 sts and 50 rnds = 4" in patt.

## Stitch Guide

**1/2 RC:** Sl 2 sts onto cn, hold in back, k1, k2 from cn.

**1/2 LC:** Sl 1 st onto cn, hold in front, k2, k1 from cn.

## RIGHT SOCK

**Cuff**  
 CO 56 (64, 72) sts. Divide sts evenly over dpn and join in the rnd.

**Rnds 1–3** \* [P1, k1tbl] 9 times, p2, [k3, p1] 2 (3, 4) times; rep from \* once more.

**Rnd 4** \* [P1, k1tbl] 9 times, p2, [1/2 RC, p1] 2 (3, 4) times; rep from \* once more.

Rep last 4 rnds 4 more times. Work Rnds 1–8 of Right Sock chart 8 times.

**Heel flap:** Heel is worked back and forth in rows over last 28 (32, 36) sts. Place rem 28 (32, 36) sts on holder for instep.

**Row 1** (WS) Sl 1 pwise with yarn in front (wyf), [p3, k1] 2 (3, 4) times, k1, p18.

**Row 2** (RS) [Sl 1 pwise with yarn in back (wyb), k1] 9 times, p2, [k3, p1] 2 (3, 4) times.

**Row 3** (WS) Sl 1 pwise wyf, [p3, k1] 2 (3, 4) times, k1, p18.

**Row 4** (RS) [Sl 1 pwise wyb, k1] 9 times, p2, [1/2 RC, p1] 2 (3, 4) times. Rep last 4 rows 6 more times, then work Rows 1–3 once more.

**Turn heel:** Work short-rows as foll:

**Short-row 1** (RS) Sl 1 pwise wyb, k16 (18, 20), ssk, k1, turn.

**Short-row 2** (WS) Sl 1 pwise wyf, p7, p2tog, p1, turn.

**Short-row 3** (RS) Sl 1 pwise, wyb, knit to 1 st before gap, ssk, k1, turn.

**Short-row 4** (WS) Sl 1 pwise wyf, purl to 1 st before gap, p2tog, p1, turn. Rep last 2 short-rows 3 (4, 5) more times, ending with a WS row—18 (20, 22) heel sts rem.

## Gusset:

**Set-up rnd** Sl 1 pwise wyb, k17 (19, 21), pick up and knit 16 sts along edge of heel flap (1 st in each chain-edge st), work in charted patt as established over 28 (32, 36) instep sts, pick up and knit 16 sts along edge of heel flap, k34 (36, 38)—78 (84, 90) sts. Rnd beg at instep.

**Dec rnd** Work in patt over 28 (32, 36) instep sts, ssk, knit to last 2 sts, k2tog—2 sts dec'd.

**Next rnd** Work in patt over instep sts, knit to end.

Rep last 2 rnds 10 (9, 8) more times—56 (64, 72) sts rem; 28 (32, 36) sts each for instep and sole.

**Foot:** Working in charted patt on instep sts and St st on sole sts, work even in patt until foot measures 2" less than desired finished length.

## Toe:

**Dec rnd** K1, ssk, knit to last 3 instep sts, k2tog, k2, ssk, knit to last 3 sole sts, k2tog, k1—4 sts dec'd.

**Next rnd** Knit.

Rep last 2 rnds 8 (10, 11) more times—20 (20, 24) sts rem. Break yarn, leaving a 12" tail.

## LEFT SOCK

### Cuff

**Rnds 1–3** \* [P1, k3] 2 (3, 4) times, p2, [k1tbl, p1] 9 times; rep from \* once more.

**Rnd 4** \* [P1, 1/2 LC] 2 (3, 4) times, p2, [k1tbl, p1] 9 times; rep from \* once more.





## Pomona Mitts

Jennifer Dassau

**P**rofessor Pomona Sprout's fingerless mitts reflect her personality: earthy, robust, and ready for hard

work. Cast on provisionally at the outer edge of the hand, they are worked flat using short-rows, then grafted for a seamless finish. The cuff is shaped into a point with increases and decreases, and made to flare with a short-row wedge. The finger opening is embellished with a spiky picot edge worked by casting on and binding off stitches.

**FINISHED SIZE** 6½ (7½, 8¾)" circumference and 7½ (8½, 9½)" length from cuff point to tip. Mitts shown measure 6½".  
**YARN** Rowan Felted Tweed DK (50% wool, 25% alpaca, 25% viscose; 191 yd [175 m]/1¼ oz [50 g]): #154 ginger, 1 ball.



Yarn distributed by Westminster Fibers.  
**NEEDLES** Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.  
**NOTIONS** Markers (m), 1 color A and 1 color B; scrap yarn; stitch holders; tapestry needle.  
**GAUGE** 20 sts and 40 rows = 4" in garter st. **Note:** Row gauge determines hand circumference, while stitch gauge determines length in this sideways knit.

### NOTES

- Gloves are knitted side to side and shaped with short-rows. There is no need to pick up the wraps, as they disappear into the garter-stitch fabric.
- When casting on stitches at the beginning of a row, always use the cable cast-on method (see Glossary).

### MITT

Using provisional CO method (see Glossary), CO 29 (33, 37) sts. **Set-up row** (RS) K7 (6, 5), place marker (pm) A, k19 (24, 29), pm B, k3. **Next row** CO 2 sts, BO 2 sts just cast on, knit to end.

### FIRST SIDE

#### Shape cuff:

**Short-row 1** (RS) K1, k1f&b, knit to 1 st before mB, wrap next st, turn—1 st inc'd.

**Short-row 2** (WS) Knit to 1 st before mA, wrap next st, turn.

**Next row** Knit to end. **Next row** (WS) CO 2 sts, BO 2 sts, knit to end. **Inc row** (RS) K1, k1f&b, knit to end—1 st inc'd. **Next row** CO 2 sts, BO 2 sts, knit to end. Rep the last 6 rows 1 (2, 2) more times, then last 2 rows only 1 (0, 1) time—34 (39, 44) sts. **Work eyelet wedge:**

**Short-row 1** (RS) K1, k1f&b, [yo, k2tog] 4 times, wrap next st, turn—35 (40, 45) sts.

**Short-rows 2, 4, 6, 8, 10, 12, 14, 16** (WS) Knit to end.

**Short-row 3** K1, k1f&b, k2, wrap next st, turn—36 (41, 46) sts.

**Short-row 5** K1, k1f&b, k6, wrap next st, turn—37 (42, 47) sts.

**Short-row 7** K1, k1f&b, k10, wrap next st, turn—38 (43, 48) sts.

**Short-row 9** Knit to 1 st before mA,

wrap next st, turn.  
**Short-row 11** K1, ssk, knit to 2 sts before previous wrapped st, wrap next st, turn—37 (42, 47) sts.

**Short-rows 13 and 15** K1, ssk, knit to 3 sts before previous wrapped st, wrap next st, turn—35 (40, 45) sts.

**Short-row 17** K1, ssk, [yo, k2tog] 4 times, wrap next st, turn—34 (39, 44) sts.

**Short-row 18** (WS) Knit to end.

**Sizes 6½ (8¾) only:**

**Next row** (RS) K1, ssk, knit to end. **Next row** CO 2 sts, BO 2 sts, knit to end—33 (43) sts.

**All sizes: Shape cuff:**

**Short-row 1** (RS)

K1, ssk, knit to 1 st before mB, wrap next st, turn—1 st dec'd.

**Short-row 2** (WS) Knit to 1 st before mA, wrap next st, turn.

**Next row** Knit to end.

**Next row** CO 2 sts, BO 2 sts, knit to end. **Dec row** K1, ssk, knit to

end—1 st dec'd. **Next row** CO 2 sts, BO 2 sts, knit to end. Rep the last 6 rows 1 (2, 2) more times—29 (33, 37) sts.

**Sizes 6½ (8¾) only:**

Knit 1 row. **Next row** (WS) CO 2 sts, BO 2 sts, knit to end.

## THUMB

**Next row** (RS) Knit to last 8 (10, 12) sts, place next 8 (10, 12) sts with mB on holder; using provisional method, CO 4 sts onto right needle—25 (27, 29) sts. **Shape first half of thumb:**

**Short-row 1** (WS) Knit to 1 (2, 3) sts before mA, wrap next st, turn.

**Short-row 2** Knit to end.

**Short-row 3** Knit to 1 st before previous wrapped st, wrap next st, turn.

**Short-row 4** Knit to end.

Rep Short-rows 3 and 4 two (three, four) more times. Knit 2 rows.



## Shape second half of thumb:

**Short-row 1** (WS) Knit to 4 (6, 8) sts before mA, wrap next st, turn.

**Short-row 2** Knit to end.

**Short-row 3** Knit to previous wrapped st, knit wrapped st, wrap next st, turn.

**Short-row 4** Knit to end.

Rep Short-rows 3 and 4 two (three, four) more times. Knit 1 row. **Next row** (RS) Knit to last 4 sts, place next 4 sts on a separate holder, transfer 8 (10, 12) sts from first holder to needle and knit across—29 (33, 37) sts. **Next row** CO 2 sts, BO 2 sts, knit to end.

## SECOND SIDE

Work as for First Side. Cut yarn leaving a 20" tail for grafting.

## FINISHING

**Graft CO hand sts to live sts on needle as foll:** Place 29 (33, 37) sts from provisional CO on second needle, removing waste yarn as you go. Holding needle with CO sts in back (BN) and needle with live sts in front (FN), thread tail onto tapestry needle. **Graft in garter st:** **Step 1:** Insert tapestry needle pwise into first st on FN, draw yarn through, leave st on FN.

**Step 2:** Insert tapestry needle kwise into first st on BN, remove st onto tapestry needle, but do not draw yarn through until next step.

**Step 3:** Insert tapestry needle pwise into next st on BN, draw yarn through, leave st on BN.

**Step 4:** Insert tapestry needle kwise into first st on FN, remove st onto tapestry needle, but do not draw yarn through until next step.

Rep Steps 1–4.

Graft CO thumb sts to held sts as foll: Place 4 sts from provisional CO on needle, removing waste yarn as you go. Place 4 held sts on second needle. Holding needle with CO sts in back (BN) and needle with held sts in front (FN), using a

new length of yarn threaded on tapestry needle, rep Steps 1–4 as for hand. Weave in ends.

Blocking is not necessary, as the textural garter stitch and uneven quality of the yarn enhances Pomona's particular charm. 🦉

JENNIFER DASSAU is a recovering attorney and emigrée from Seventh Avenue (Manhattan), who never misses an opportunity to design with short-rows. She began reading *Harry Potter and the Deathly Hallows* (Scholastic, 2007) on a plane the day it was released and then stayed up all night reading to find out how it ended. Find her in The Knitting Vortex at [www.jenniferdassau.com](http://www.jenniferdassau.com), and on Ravelry at [knittingvortex.com](http://knittingvortex.com).



## Juicy Fly

Kathleen Sperling

So me, Dolores Umbridge is one of the most vile characters in the entire Harry Potter series. Her sickening sweetness—illustrated by all the kittens, floral prints, frothy cardigans, and girly hair bows she surrounds herself with—only emphasizes the despicability of her opinions and actions. When we are first introduced to her, in *Harry Potter and the Order of the Phoenix* (Scho-

lastic, 2003), she is described as toadlike and wearing a black velvet hair bow that makes Harry think of a succulent fly. Throughout the series, this hair bow seems to be the least horrendous thing that she ever wears, so I thought I would duplicate it through knitting!



**FINISHED SIZE** About 5½" wide and 2¾" high.

**YARN** Plymouth Yarn Company Angora Glitz (96% angora, 2% nylon, 2% metallic; 49 yd [45 m]/1/3 oz [10 g]): #713, 1 skein.

**NEEDLES** Size 10 (6 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Marker (m); 3" long barrette blank; tapestry needle.

**GAUGE** 14 sts and 20 rows = 4" (10 cm) in St st with 2 strands held tog.

### BOW

With 2 strands held tog, CO 20 sts, leaving a 20" tail. Place marker (pm) and join in the rnd. Knit 3 rnds.

**Dec rnd** [Ssk, k6, k2tog] 2 times—16 sts rem. Knit 3 rnds.

**Dec rnd** [Ssk, k4, k2tog] 2 times—12 sts rem. Knit 3 rnds.

**Dec rnd** [Ssk, k2, k2tog] 2 times—8 sts rem. Knit 3 rnds.

**Inc rnd** [RLI, k4, LLI] 2 times—12 sts. Knit 3 rnds.

**Inc rnd** [RLI, k6, LLI] 2 times—16 sts. Knit 3 rnds.

**Inc rnd** [RLI, k8, LLI] 2 times—20 sts. Knit 3 rnds.

Place the first 10 sts of the rnd on 1 dpn, and the last 10 sts of the rnd on a 2nd dpn. Using a 3rd dpn, join these 2 sets of sts tog using the three-needle BO. Break yarn.

### CINCHER TAB

Turn bow 90 degrees. With 2 strands held tog, pick up and knit 8 sts in the center of the bow about ⅓ of the way from the top. You will be working back and forth in rows on these 8 sts, perpendicular to the direction in which you worked the bow.

**Row 1** (WS) Sl 1 pwise, purl to end.

**Row 2** (RS) Sl 1 kwise, knit to end.

Rep last 2 rows 7 more times, then work Row 1 once more—17 rows total. BO all sts, leaving an 18" tail.

### FINISHING

Wrap the cincher tab around the center of the bow and thread it through the barrette. Sew the BO edge of the cincher tab to the line of picked-up cincher sts on the underside of the bow using the tail from the cincher BO. Slide the barrette along the cincher into place at the underside of the bow and secure it there by sewing a seam on the other side of the barrette. Use the tail from the CO of the bow to sew the CO edge of the bow closed. Weave in ends at the underside of the barrette. 

KATHLEEN SPERLING learned how to knit when she was about seven, but became utterly obsessed with it in adulthood, trying out any technique that struck her fancy, no matter how simple or complex. Eventually, she began thinking up her own patterns and now finds herself spontaneously inspired with ideas. This, naturally, has led to an extremely large list of works in progress, which are chronicled at [www.wipinsanity.blogspot.com](http://www.wipinsanity.blogspot.com).



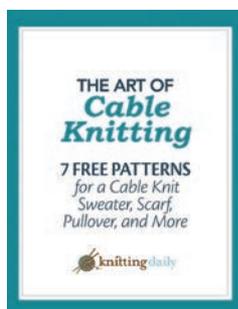
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# Transfiguration



## The Gray Lady's Cloak

Designed by Bethany Hick.

**PAGE 76.** YARN: Classic Elite  
Yarns Giselle.



## Albanian Forest Mitts

Designed by Anne Podlesak.

**PAGE 78. YARN:** Debbie Bliss Rialto DK and Debbie Bliss Party Angel, distributed by Knitting Fever.





## Fred & George Socks

Designed by Rachel Coopey.  
**PAGE 82. YARN:** Three Irish  
Girls Adorn Sock.



## E.L.F. Cap

Designed by Kendra Nitta.

**PAGE 80.** YARN: Spud & Chloë Fine,  
distributed by Blue Sky Alpacas.



## Ignotus Peverell's Cloak

Designed by Joanna Johnson.  
**PAGE 74. YARN:** Blue Sky  
Alpacas Metalico.





The mural, *Compass*, was created by students Kylie Gibbs, Emily Flora, and guide Devonna Currah at Compass Montessori in Golden, Colorado, September 2012.

## Mermaid's Song

Designed by Susanna IC.

**PAGE 83. YARN:** Lorna's Laces Helen's Lace.



# Ignotus Peverell's Cloak

Joanna Johnson

Inspired by our daughter's fascination with Ignotus Peverell's Cloak of Invisibility, I set out to create a garment reminiscent of the unassuming piece of fabric with great magical powers. The blend of alpaca and silk yarn creates a wonderfully fluid drape, and its name, Metalico, aptly describes its seemingly metallurgical shimmer, which is a key component of this design. With a nod to Ignotus Peverell's thirteenth-century roots, the unisex cloak mimics chain mail, and is suitable for an advanced beginning knitter.

**FINISHED SIZE** 37¾ (41½, 45¾)" to fit size 32 (36, 40)" chest circumference, 20 (22½, 25½)" neck circumference, 46¼ (50¼, 54½)" lower edge circumference, and 28" tall. Cloak shown measures 37¾".

**YARN** Blue Sky Alpacas Metalico (50% baby alpaca, 50% raw silk; 147 yd [135 m]/1¾ oz [50 g]); #1612 platinum, 8 (9, 11) skeins.

**NEEDLES** Size 5 (3.75 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); one ½" button.

**GAUGE** 22 sts and 29 rows = 4" in St st; 22 sts and 29 rows = 4" in pattern st.

## NOTES

- This cloak is worked seamlessly in one piece from the hem up and is secured with a single button at the neck. If you wish to make the cloak longer, you may do so as indicated in the instructions.
- Slip the first stitch of every row purlwise with yarn in front.

## Stitch Guide

**S2kp2:** Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over the knit st—2 sts dec'd.

**Star Rib Mesh** (worked over 25 sts):

**Row 1** (RS) K1, [yo, s2kp2, yo, k1] 6 times.

**Row 2** Purl.

**Row 3** Ssk, yo, k1, [yo, s2kp2, yo, k1] 5 times, yo, k2tog.

**Row 4** Purl.

Rep Rows 1–4 for patt.

## CLOAK

CO 192 (207, 225) sts. **Next row** (WS) Sl 1, knit to end. Rep last row 5 more times, ending with a RS row.

**Inc row** (WS) Sl 1, [k1f&b, k2] 63 (68, 74) times, k1f&b, k1—256 (276, 300)

sts. **Set-up row** (RS) Sl 1, k4, place marker (pm), k17 (21, 26), pm, k25, pm, k39 (43, 48), pm, k25, pm, k34 (38, 42), pm, k25, pm, k39 (43, 48), pm, k25, pm, k17 (21, 26), pm, k5. **Next row** (WS) Sl 1, k4, purl to last 5 sts, k5. **Next row** (RS) Sl 1, k4, sl m, [sl 1 pwise with yarn in back (wyb), knit to 1 st before next m, sl 1 pwise wyb, sl m, work in Star Rib Mesh (see Stitch Guide) over next 25 sts, sl m] 4 times, sl 1 pwise wyb, knit to 1 st before next m, sl 1 pwise wyb, sl m, k5. **Next row** (WS) Sl 1, k4, purl to last 5 sts, k5. Work in patt as established for 24 rows. **Dec row** (RS) Sl 1, k4, sl m, sl 1 pwise wyb, [knit to 3 sts before next m, k2tog, sl 1 pwise wyb, sl m, work in Star Rib Mesh over next 25 sts, sl m, sl 1 pwise wyb, ssk] 4 times, knit to 1 st before next m, sl 1 pwise wyb, sl m, k5—8 sts dec'd. Rep Dec Row every 24th row 5 more times—208 (228, 252) sts rem. Work even in patt for 23 rows, ending with a WS row. **Note:** Lengthen by working more rows even here if desired. Work Dec Row. Work 3 rows even. Rep last 4 rows 5 more times, removing m(s) on the final (WS)



row—160 (180, 204) sts rem. **Shape neckline: Dec row** (RS) Sl 1, k4, \*k1, k2tog; rep from \* to last 5 (7, 7) sts, k5 (7, 7)—110 (124, 140) sts rem. **Next row** (WS) Sl 1, knit to end. Rep last row 4 more times. **Buttonhole row** (RS) Sl 1, k3, yo, k2tog, knit to end. **Next row** (WS) Sl 1, knit to end. Rep last row 2 more times, ending with a WS row.

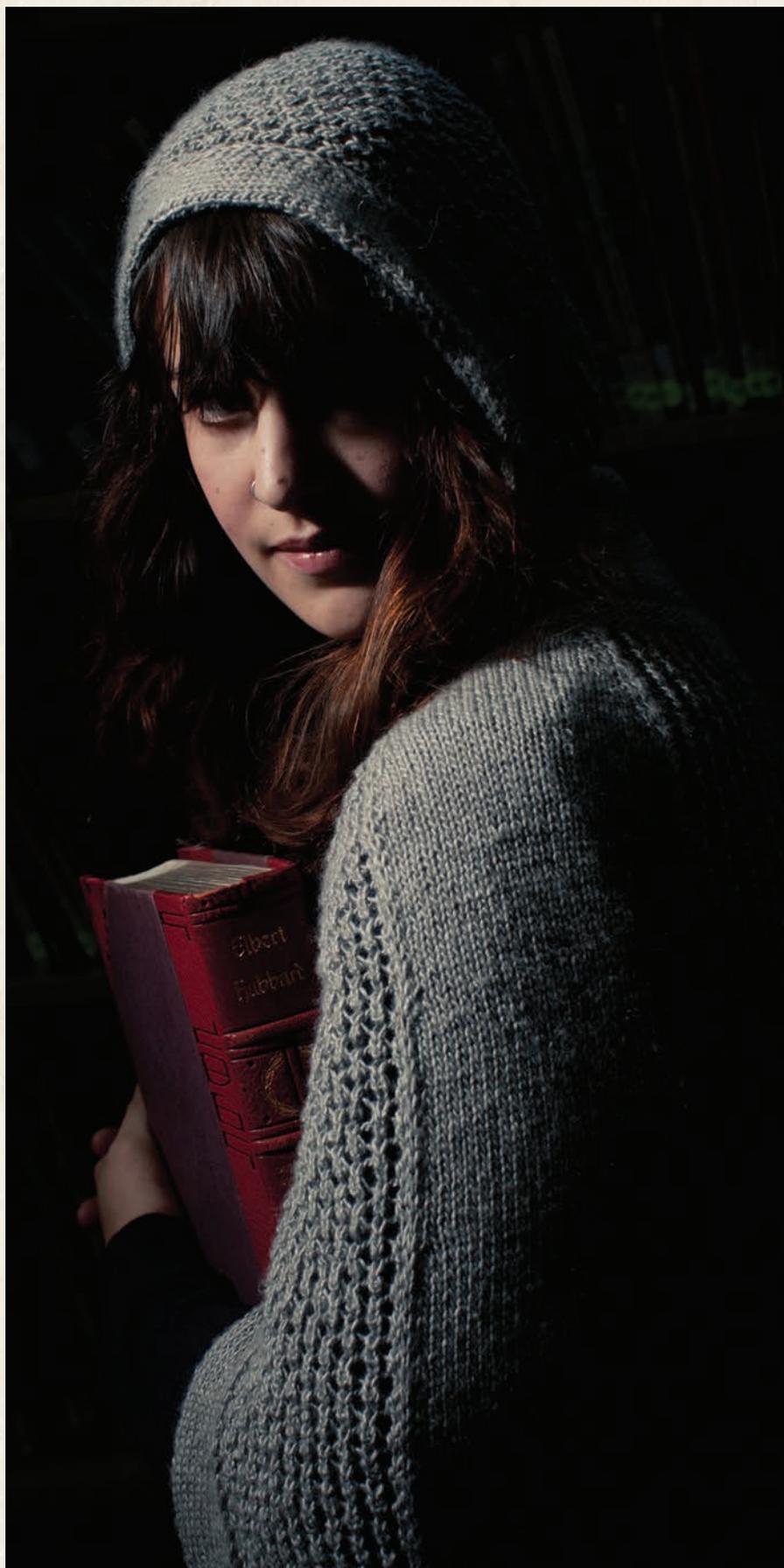
## HOOD

**Inc row** (RS) Sl 1, k4, pm, k10 (17, 25), pm, k25, pm, (k2, k1f&b) 10 times, pm, k25, pm, k10 (17, 25), pm, k5—120 (134, 150) sts. **Next row** (WS) Sl 1, k4, purl to last 5 sts, k5. **Next row** (RS) Sl 1, k4, [sl 1 pwise wyb, knit to 1 st before next m, sl 1 pwise wyb, sl m, work in Star Rib Mesh over 25 sts, sl m] 2 times, sl 1 pwise wyb, knit to 1 st before next m, sl 1 pwise wyb, sl m, k5. **Next row** (WS) Sl 1, k4, purl to last 5 sts, k5. Work in patt as established until hood measures 10¾", ending with Row 1 of Star Rib Mesh patt. **Next row** (WS) Sl 1, k4, p55 (62, 70), pm, purl to last 5 sts, k5. **Shape hood: Dec row** (RS) Sl 1, k4, sl m, sl 1 pwise wyb, knit to 1 st before next m, sl 1 pwise wyb, sl m, work in Star Rib Mesh over 25 sts, sl m, sl 1 pwise wyb, knit to 3 sts before next m, k2tog, k1, sl m, k1, ssk, work in patt to end—2 sts dec'd. Rep Dec Row every 4th row 4 more times—110 (124, 140) sts rem. Rep Dec Row every RS row 10 times, ending with a RS row—90 (104, 120) sts rem. Divide hood sts in half, and graft the top of the hood tog using Kitchener stitch (see Glossary).

## FINISHING

Weave in ends. Block to measurements. Sew button on opposite buttonhole. 

JOANNA JOHNSON is the author and pattern designer of knitting storybooks *Phoebe's Sweater*, *Freddie's Blanket*, and *Phoebe's Birthday* (Slate Falls Press, 2010, 2011, 2012). She lives in a little house with big shelves full of books, fabric, and yarn in Loveland, Colorado, with her husband and their three children. She and her illustrator husband own Slate Falls Press ([www.slatefallspress.com](http://www.slatefallspress.com)) and are always dreaming up more book ideas.





# The Gray Lady's Cloak

Bethany Hick

his garment pays homage to a Harry Potter character who may have been overlooked in the beginning but who became vital at the end of the series, the Ravenclaw ghost known as the Gray Lady. She was supposedly beautiful and wore a floor-length cloak. The cloak was updated to be a more modern length, and made diaphanous to reflect her ghostly status.

**FINISHED SIZE** 49½ (56¼, 63)" circumference at lower edge, 20¾" neck circumference, and 17½ (18½, 20¼)" tall. Cloak shown measures 49½" lower edge circumference.

**YARN** Classic Elite Yarns Giselle (64% kid mohair, 25% wool, 11% nylon; 230 yd [210 m]/1¼ oz [50 g]); #4193 porcelain blue, 3 (3, 4) skeins.

**NEEDLES** Size 5 (3.75 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); 2½ yds 1" navy satin ribbon; 2½ yds ¼" silver ribbon; tapestry needle; school glue.

**GAUGE** 13½ sts and 26 rows = 4" in St st; 22 st lace rep measures 6¾".

## NOTES

- If you are between sizes, make the smaller size.

- The hood is worked the same for all sizes.
- For nonhooded version, BO after the 4 St st rows following Neck Eyelet chart.

## CLOAK

Using the long-tail method (see Glossary), CO 161 (183, 205) sts. Do not join.

**Row 1** (RS) Sl 1 pwise with yarn in back (wyb), \*p1, k1; rep from \* to end.

**Row 2** (WS) Sl 1 pwise with yarn in front (wyf), \*p1, k1; rep from \* to end.

Rep last 2 rows once more. Work Rows 1–61 of the Lace Motif chart.

**Next row** (WS) Sl 1 pwise wyf, p1, k1, purl to last 4 sts, [p1, k1] twice.

**Next row** (RS) Sl 1 pwise wyb, p1, k1, p1, knit to last 4 sts, [p1, k1] twice.

Work 7 (9, 13) more rows in patt as established, ending with a WS row.

**Dec row** (RS) Sl 1 pwise wyb, p1, k1, p1, k3 (0, 2), \*k2tog, k3; rep from \* to last 4 sts, [p1, k1] twice—131 (148, 166) sts rem. Work 9 (11, 15) rows even in patt, ending with a WS row.

**Dec row** (RS) Sl 1 pwise wyb, p1, k1, p1, k3 (0, 2), \*k2tog, k2; rep from \* to last 4 sts, [p1, k1] twice—101 (113,

127) sts rem. Work 9 (11, 15) rows even in patt, ending with a WS row.

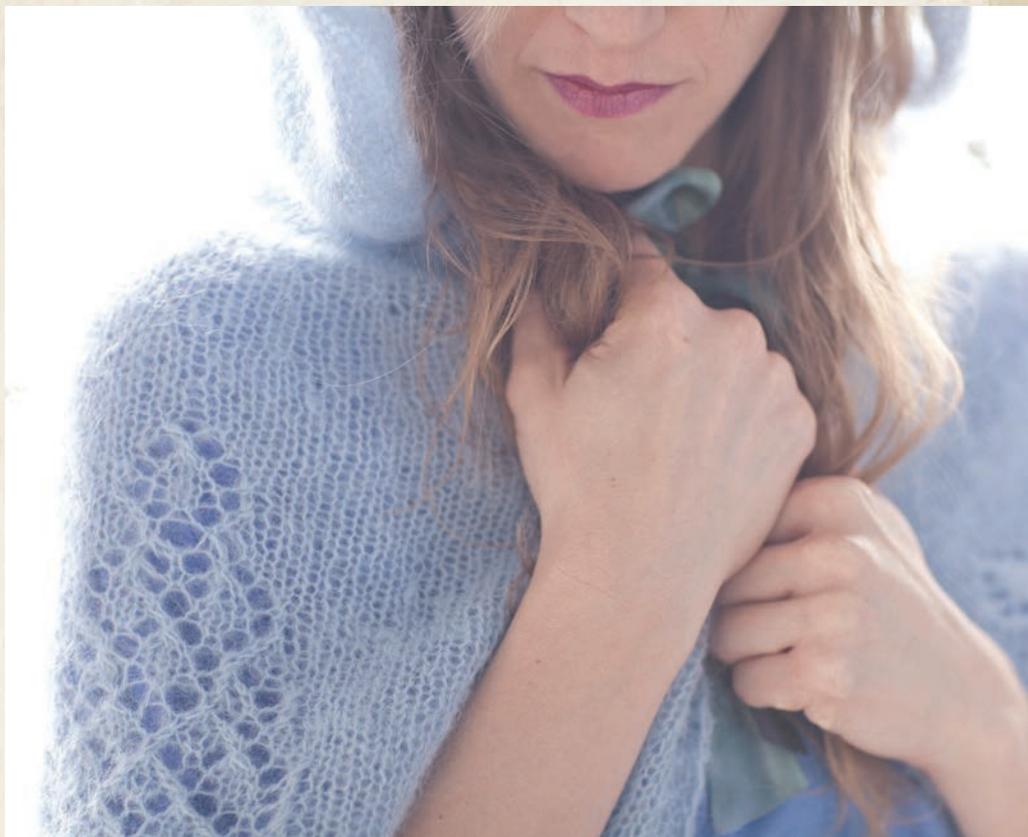
**Dec row** (RS) Sl 1 pwise wyb, p1, k1, p1, k0 (0, 2), \*k2tog, k1; rep from \* to last 4 sts, [p1, k1] twice—70 (78, 88) sts rem. Work 7 rows even in patt, ending with a WS row. **Next row** (RS) Sl 1 pwise wyb, p1, k1, p1, dec 0 (8, 18) sts evenly, knit to last 4 sts, [p1, k1] twice—70 sts rem. Work 4 rows even in patt, ending with a RS row. Beg with a WS row, work Rows 1–3 of Neck Eyelet chart. Working edge sts in patt as established, work 4 rows in St st, ending with a WS row.

## HOOD

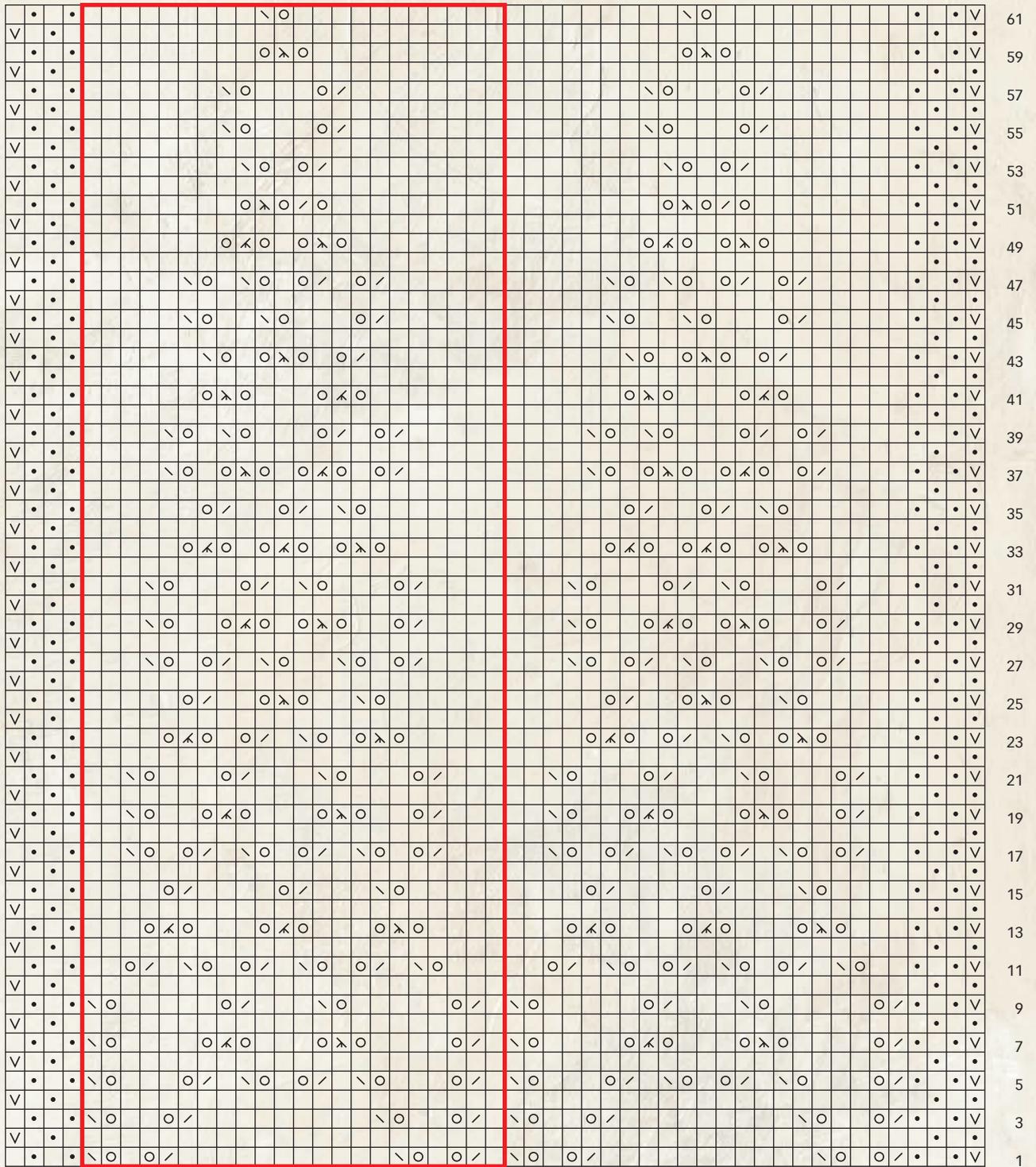
**Inc row** (RS) Sl 1 pwise wyb, p1, k1, p1, k2, \*M1, k2; rep from \* to last 4 sts, [p1, k1] twice—100 sts. Working edge sts in patt as established, work 17 rows even in St st, ending with a WS row.

**Inc row** (RS) Sl 1 pwise wyb, p1, k1, p1, k2, \*M1, k3; rep from \* to last 4 sts, [p1, k1] twice—130 sts. Work 17 rows even in patt, ending with a WS row.

**Set-up row** (RS) Sl 1 pwise wyb, p1, k1, p1, k30, place marker (pm), k2tog, k58, ssk, pm, k30, [p1, k1] twice—128 sts rem. Work 1 WS row

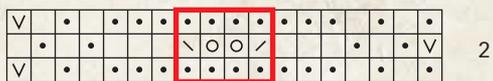


Lace Motif



22 st repeat

Neck Eyelet



4 st repeat

Key

- k on RS; p on WS
- yo
- ◁ k3tog
- p on RS; k on WS
- / k2tog
- ⋈ sssk (see Glossary)
- ∇ sl 1 wyb on RS; sl 1 wyf on WS
- \ ssk
- pattern repeat



even in patt. **Dec row** (RS) Sl 1 pwise wyb, p1, k1, p1, k30, sl m, k2tog, knit to 2 sts before m, ssk, sl m, k30, [p1, k1] twice—2 sts dec'd. Rep Dec Row every RS row 28 more times—70 sts rem. Cut yarn, leaving a 36" tail for grafting.

**FINISHING**

With tail threaded on a tapestry needle, graft top of hood using Kitchener st (see Glossary). Weave in ends and block to measurements. Once dry, weave ribbons through the eyelets at the neck. To finish the ribbons, apply a small amount of school glue to the cut edge to keep the ribbons from raveling. 🐾

BETHANY HICK, who lives in northern Virginia, is a software developer for a local school system. She has always been a lover of mythology and fairy tales, and always has an e-Reader in her purse. When not knitting, she can be found on many local soccer fields captaining her team.



## Albanian Forest Mitts

Anne Podlesak

When Helena Ravenclaw fled to Albania with her mother's stolen diadem, she may have been wearing these mitts—they would have kept her hands warm but still allowed her to grip the

diadem and her wand. Simple, but very fun to knit, these mitts have fully fashioned decreases to shape the mitts over the back of the hands, and sparkling corset-style lace-up ties. While size is not critical for these mitts, choose a size that most closely matches your arm circumference around the forearm. The length may be customized as you knit by adding or subtracting rows before the hand decreases.

**FINISHED SIZE** 8 (9, 10)" circumference; 9½ (9¾, 10)" in length from cuff to tip of back-of-hand shaping. Sample mitts shown in size 8".  
**YARN** Debbie Bliss Rialto DK (100% Merino superwash; 115 yd [105 m]/1¼ oz [50 g]); #23044 gray (MC), 1 (2, 2) skein(s). Debbie Bliss Party Angel (72% mohair, 24% silk, 4% metallic polyester; 220 yd [201 m]/

$\frac{7}{8}$  oz [25 g]: #15503 gray (CC), 1 skein.

Yarn distributed by Knitting Fever.

**NEEDLES** Body—size 6 (4 mm): 16" circular (cir); I-cord edging and ties—size 4 (3.5 mm): double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Removable/coil-less safety pin markers (m), tapestry needle.

**GAUGE** 19 sts and 28 rows = 4" in k2, p2 rib on larger needles, slightly stretched.

### MITT

With CC and dpn, CO 4 sts. Work I-cord (see Glossary) for 50 (56, 62)". BO all sts. Fold I-cord in half to find the midpoint and place removable marker. Place removable marker 4 (4½, 5)" from each side of midpoint. Remove midpoint m. With back side of the I-cord facing, using

MC, cir needle, and beg at the first m, pick up and knit 38 (42, 46) sts evenly to next m. Do not join. **Next row** (WS) \*P2, k2; rep from \* to last 2 sts, p2. Work 10 rows in rib patt as established. **Eyelet row** (RS) K2, BO 2 sts, work in rib patt as established to last 4 sts, BO 2 sts, k2. **Next row** (WS) P2, using the backward-loop method (see Glossary) to CO 2 sts, work in rib patt as established to last 2 sts, CO 2 sts, p2. Rep last 12 rows 3 more times—4 eyelets on each side of the mitt. Work 6 rows even in patt, ending with a WS row.

### HAND DECREASES

**Dec row** (RS) K1, sssk, work in rib until the last 4 sts, k3tog, k1—4 sts dec'd.

Work 1 WS row in patt. Rep last 2 rows 7 (8, 9) more times—6 sts rem.

**Next row** K1, ssk, k3tog—3 sts rem. Using these 3 sts, work I-cord for 4" or desired length of finger loop. BO all sts. Break yarn leaving a 12" tail.

### FINISHING

With tail threaded on tapestry needle, sew the loose end of the finger loop securely to WS of mitts. Weave in ends. To block, allow mitts to soak in a lukewarm bath, and then press or gently spin out excess water. Lay flat, patting the rib into place gently. Do not stretch the rib out or it will lose its elasticity. Once fully dry, thread the ends of the lacings through the eyelet holes along the sides of the mitts. Adjust laces to fit as desired, and then secure ends in a simple tie on the underside of the wrist. 

ANNE PODLESAK of White Rock, New Mexico, has been knitting since the squirmy age of six. She was taught to knit by her grandmother and great-aunt in an attempt to get her to sit still but didn't officially become an addict until she was in high school, at which point, there was no looking back. She is the owner of the indie dye studio, Wooly Wonka Fibers.





## E.L.F. Cap

Kendra Nitta

The E.L.F. (Elf Liberation Front) Cap was inspired by the scene in *Harry Potter and the Order of the Phoenix* (Scholastic, 2003) where Dobby wore a stack of hats that Hermione had handknitted to free the house-elves as a part of her S.P.E.W. organization. This riot of textures and colors looks like five separate hats, but through the magic of knitting is really one continuous piece. Short-rows tilt each section at an angle to make the hat look even more jumbled together. The E.L.F. Cap is perfect for leftover yarn scraps, with each hat section using less than an ounce.

**FINISHED SIZE** 15½ (17, 18½)" brim circumference and 10¾ (11½, 12)" long. Hat shown measures 17". Hat is intended to be asymmetrical so length is approximate.

Yarn Spud & Chloe Fine (80% superwash wool, 20% silk; 248 yd [227 m]/2¼ oz [65 g]): #7818 green bean (A), #7819 orangutan (B), #7811 bumble bee (C), #7805 anemone (D), #7804 cricket (E), #7820 wildberries (F), #7800 popcorn (G), #7817 goldfish (H), 1 skein each.

**YARN** distributed by Blue Sky Alpacas.

**NEEDLES** Size 3 (3.25 mm): 16" circular (cir) and set of double-pointed (dnp); size 4 (3.5 mm): 16" cir. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); tapestry needle.  
**GAUGE** 28 sts and 36 rows = 4" in St st on smaller cir needle. 31 sts and 40 rows = 4" in k2, p2 rib on smaller cir needle, relaxed.

### NOTES

- Hats 1, 3, and 4 begin with the long-tail cast-on for ribbing demonstrated by Eunny Jang in this Knitting Daily video: [www.knittingdaily.com/blogs/daily/archive/2010/10/6/cast-on-with-eunny.aspx](http://www.knittingdaily.com/blogs/daily/archive/2010/10/6/cast-on-with-eunny.aspx). This cast-on produces a lovely edge that creates an unbroken line of knits and purls on each side. You can also use any stretchy cast-on, such as the Old Norwegian (also known as Twisted German) cast-on.
- When working the final round of Hats 1–4, don't worry if you end up with small holes. These holes will be covered up by the bottom edge of the hat that is joined above it.

### Stitch Guide

**C6B:** Sl 3 sts onto cn and hold in back, k3, k3 from cn.

### HAT 1

With A and smaller cir needle, using the long-tail CO for ribbing and working in k2, p2 pattern (see Notes), CO 120 (132, 144) sts. Place marker (pm) and join in the rnd. Work k2, p2 rib until hat measures 1 (1¼, 1½)" from CO. **Short-row shaping:**

**Short-row 1** (RS) Work in patt to last 10 (15, 15) sts, wrap next st, turn.

**Short-row 2** (WS) Work in patt to last 10 (15, 15) sts, wrap next st, turn.

**Short-rows 3–6** Work in patt to 6 (6, 7) sts before previous wrapped st, wrap next st, turn.

**Short-row 7** Knit to 6 (6, 7) sts before previous wrapped st, wrap next st, turn.

**Short-row 8** Purl to 6 (6, 7) sts before previous wrapped st, wrap next st, turn.

**Short-rows 9–10** Rep Short-rows 7 and 8.

**Next rnd** Work sts as they appear (knit the knit sts and purl the purl sts) to end of rnd, working wraps tog with wrapped sts. **Next rnd**

Knit, working rem wraps tog with wrapped sts. Remove m. Sl 52 (58, 63) sts pwise, leave sts on needle. Break yarn.

### HAT 2

With B and larger cir needle, CO 132 (144, 156) sts. Pm and join in the rnd. Work in St st for 1". Place hat 1 inside hat 2 so that the left needle for hat 1 is directly behind the left needle for hat 2.

**Next rnd** \*[Knit first st of hat 2 tog with first st of hat 1] 10 (11, 12) times, k1 from hat 2 needle only; rep from \* to end—132 (144, 156) sts. Change to smaller cir needle and knit 1 rnd. **Short-row shaping:**

**Short-row 1** (RS) Knit to last 10 (15, 15) sts, wrap next st, turn.

**Short-row 2** (WS) Purl to last 10 (15, 15) sts, wrap next st, turn. Break yarn B. Join C.

**Short-row 3** Knit to 6 (6, 7) sts before previous wrapped st, wrap next st, turn.

**Short-row 4** Purl to 6 (6, 7) sts before previous wrapped st, wrap next st, turn.

**Short-rows 5–6** Rep Short-rows 3 and 4. Break yarn C. Join B.

**Short-rows 7–8** Rep Short-rows 3 and 4. Break yarn B. Join C.

**Short-rows 9–12** Rep Short-rows 3 and 4 twice. Break yarn C. Join B.

**Short-rows 13–14** Rep Short-rows 3 and 4.

**Next rnd** Knit to end, working wraps tog with wrapped sts. **Next rnd** Knit, working rem wraps tog with wrapped sts. Remove m. Sl 85 (95, 101) sts pwise, leave sts on needle. Break yarn. This is now the hat body.

### HAT 3

With D and larger cir needle, using the long-tail CO for ribbing (see Notes) and working in k6, p1 pattern, CO 154 (168, 182) sts. Pm and join in the rnd. Work in k6, p1 rib for 3 rnds. **Cable rnd** \*K6, p1, C6B (see Stitch Guide), p1; rep from \* to end. Place hat body inside hat 3 so that the left needle for hat body is directly behind left needle for hat 3. \*[Knit first st of hat 3 tog with first st of hat body] 6 times, p1 from hat 3 needle only; rep from \* to end.



### Short-row shaping:

**Short-row 1** (RS) [K6, p1] 20 (22, 24) times, wrap next st, turn.

**Short-row 2** (WS) [K1, p6] 18 (20, 22) times, wrap next st, turn.

**Short-row 3** [C6B, p1, k6, p1] 8 (9, 10) times, C6B, p1, wrap next st, turn.

**Short-rows 4, 6, 8, 10, 12, and 14** (WS) \*K1, p6; rep from \* to 7 sts before previous wrapped st, wrap next st, turn.

**Short-row 5** [C6B, p1, k6, p1] 7 (8, 9) times, C6B, p1, wrap next st, turn.

**Short-row 7** [K6, p1] 12 (14, 16) times, wrap next st, turn.

**Short-row 9** [K6, p1, C6B, p1] 5 (6, 7) times, k6, p1, wrap next st, turn.

**Short-row 11** [K6, p1, C6B, p1] 4 (5, 6) times, k6, p1, wrap next st, turn.

**Short-row 13** [K6, p1] 6 (8, 10) times, wrap next st, turn.

### Sizes 17 (18½)" only:

**Short-row 15** [C6B, p1, k6, p1] 3 (4) times, k6, p1, wrap next st, turn.

**Short-row 16** [K1, p6] 5 (6) times.

### All sizes:

**Next rnd** [C6B, p1, k6, p1] 3 (3, 4) times, \*k6, p1; rep from \* to end.

Change to smaller cir needle. **Dec**

**rnd** \*K5, ssk; rep from \* to end—132 (144, 156) sts rem. Remove m. Sl 68 (75, 81) pwise, leave sts on needle. Break yarn.

### HAT 4

With E and larger cir needle, using the long-tail CO for ribbing and working in k3, p3 pattern, CO 132 (144, 156) sts. Pm and join in the rnd. Work k3, p3 rib until hat measures 1" from CO. Knit 1 rnd. Work 3 rnds k3, p3 rib. Place hat body inside hat 4 so that the left needle for hat body is directly behind the left needle for hat 4. \*Knit first st of hat 4 tog with first st of hat body; rep from \* to end. Change to smaller cir needle and work 3 rnds k3, p3 rib.

**Short-row 1** (RS) Work in patt to last 15 sts, wrap next st, turn.

**Short-row 2** Work in patt to last 15 sts, wrap next st, turn.

**Short-rows 3–6** Work in patt to 9 sts before previous wrapped st, wrap next st, turn.

**Next rnd** Work in patt to end, working rnds tog with wrapped sts.

**Dec rnd** \*Work 10 sts in patt, p2tog;

rep from \* to end—121 (132, 143) sts rem. Work 1 rnd even. **Dec rnd** \*Work 9 (10, 11) sts in patt, k2tog; rep from \* to end—110 (121, 132) sts rem. Transfer sts to larger cir needle to hold. Break yarn.

### HAT 5

With F and smaller cir needle, CO 110 (121, 132) sts. Purl 2 rnds. Place hat body inside hat 5 so that the left needle for hat body is directly behind the left needle for hat 5.

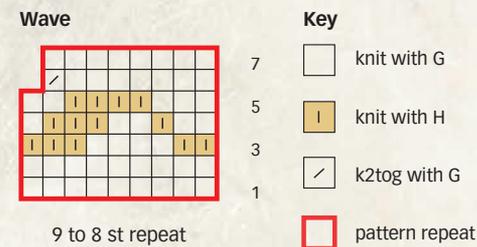
\*Knit first st of hat 5 tog with first st of hat body; rep from \* to end.

Knit 1 rnd. **Set-up rnd** \*K11, pm; rep from \* to end. **Dec rnd** \*Knit to 2 sts before m, k2tog; rep from \* to end—100 (110, 120) sts rem. Work 5 rnds even. Rep Dec Rnd—90 (99, 108) sts rem. Break F. Using G and H, work Rnds 1–7 of Wave chart—80 (88, 96) sts rem. Change to F and work 4 (4, 9) rnds even. Rep Dec Rnd—70 (77, 84) sts rem. Rep Dec Rnd every 6th rnd 6 more times—10 (11, 12) sts rem. Break yarn, draw tail through rem sts. Pull tight to gather sts and fasten off on WS.

### FINISHING

With H, make a 2" pom-pom. Secure pom-pom to top of hat. Weave in ends. Steam-block, taking care to slightly unroll the edges of hats 2 and 3, and set the fold of hat 4. 

KENDRA NITTA read the first two Harry Potter books on a return flight from Hong Kong to Los Angeles in 2000. By the time she landed, she was wishing she had also bought *Harry Potter and the Prisoner of Azkaban* (Bloomsbury, 1999) since it wasn't out in the United States yet! Her work has been featured in numerous books and magazines, including *Jane Austen Knits* and *Interweave Knits Holiday Gifts 2010*. Follow her knitting, sewing, and designing adventures at [www.missknitta.com](http://www.missknitta.com).





## Fred & George Socks

Rachel Coopey

Inspired by Fred and George Weasley, these fun and bright socks are a bit mischievous and perhaps imbued with a charm or two.

**FINISHED SIZE** 7½ (8½, 9½)" foot circumference; foot length is adjustable. Will stretch to fit foot circumference 8½ (9½, 10½)", leg length 6½". Shown in size 8½" foot circumference.

**YARN** Three Irish Girls Adorn Sock (80% Merino, 20% nylon; 430 yd [393 m]/3½ oz [100 g]): Padraig and Lucky Penny, 1 skein each.

**NEEDLES** Size 1½ (2.5 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Stitch holder; tapes-try needle.

**GAUGE** 30 sts and 44 rnds = 4" in St st; 36 sts and 44 rnds = 4" in rib patt.

### NOTES

- Sock 1 uses Padraig as color 1 and Lucky Penny as color 2.
- Sock 2 uses Lucky Penny as color 1 and Padraig as color 2.

### SOCK

**Cuff:** With color 1, CO 64 (72, 80) sts. Divide sts evenly over dpn and join in the rnd. **Next rnd** \*K1tbl, p1; rep from \* to end. Cont in rib patt as established for 15 more rnds.

**Leg:** Work Rnds 1–6 of Cuff chart 4 times, then work Rnd 1 once more. Use color 2 for the rem sock. Work Rnds 1–4 of Rib chart 7 times, then work Rnds 1–3 once more.

### Heel Flap:

**Set-up rnd** Work Rnd 4 of Rib chart to last 0 (2, 4) sts.

Heel is worked back and forth in rows over last 33 (37, 41) sts. Place rem 31 (35, 39) sts on holder for instep.

**Row 1** (WS) Sl 1 pwise with yarn in front (wyf), p32 (36, 40).

**Row 2** (RS) \*Sl 1 pwise with yarn in back (wyb), k1; rep from \* to last st, k1. Rep last 2 rows 15 more times.





**Turn Heel: Work short-rows as foll:**

**Row 1** (RS) Sl 1 pwise wyb, k17 (19, 21), ssk, k1, turn.

**Row 2** (WS) Sl 1 pwise wyf, p4, p2tog, p1, turn.

**Row 3** (RS) Sl 1 pwise wyb, knit to 1 st before gap, ssk, k1, turn.

**Row 4** (WS) Sl 1 pwise wyf, purl to 1 st before gap, p2tog, p1, turn.

Rep last 2 rows 5 (6, 7) more times, ending with a WS row—19 (21, 23) heel sts rem.

**Gusset:**

**Set-up rnd** Sl 1 pwise wyb, k18 (20, 22), pick up and knit 16 sts along edge of heel flap (1 st in each chain-

edge st); beg and ending where indicated for your size, work Instep chart over 31 (35, 39) instep sts, pick up and knit 16 sts along edge of heel flap, k35 (37, 39)—82 (88, 94) sts. Rnd beg at instep.

**Dec rnd** Work in patt over 31 (35, 39) instep sts, ssk, knit to last 2 sts, k2tog—2 sts dec'd.

**Next rnd** Work in patt over instep sts, knit to end.

Rep last 2 rnds 9 (8, 7) more times—62 (70, 78) sts rem; 31 (35, 39) sts each for instep and sole.

**Foot:** Working in charted patt on instep sts and St st on sole sts, work even in patt until foot measures 2" less than desired finished length.

**Toe:**

**Dec rnd** K1, ssk, knit to last 3 sts of instep, k2tog, k2, ssk, knit to last 3 sts of sole, k2tog, k1—4 sts dec'd.

**Next rnd** Knit. Rep last 2 rnds 10 (11, 13) more times—18 (22, 22) sts rem. Break yarn, leaving a 12" tail.

**FINISHING**

With tail threaded on a tapestry needle, use Kitchener st (see Glossary) to graft sts tog. Weave in ends and block. 

RACHEL COOPEY of Worcestershire, United Kingdom, loves designing and knitting socks. You can read about her constant quest for warm feet, her ever-growing sock yarn collection, and her knitting and spinning adventures on her blog, [www.coopknits.co.uk](http://www.coopknits.co.uk), and find her on Ravelry as Coopknit.

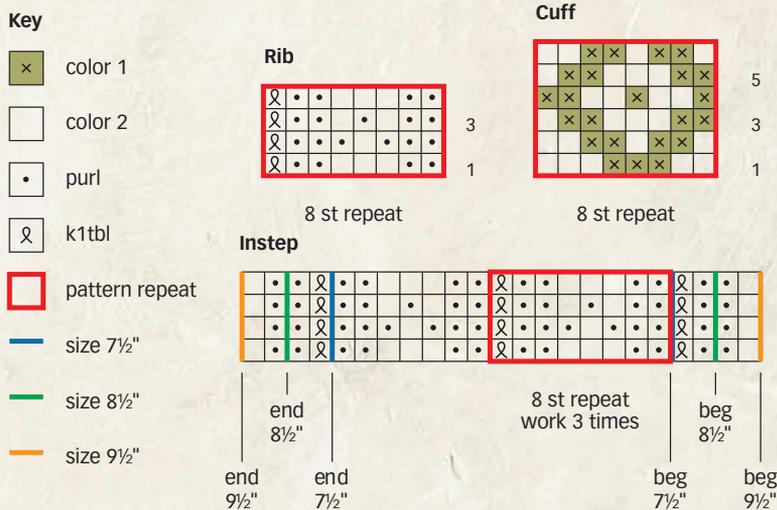


# Mermaid's Song

Susanna IC

This shawl is inspired by the mysterious world of mermaids so vividly imagined in *Harry Potter and the Goblet of Fire* (Scholastic, 2000). First, the deep border is knitted in one piece, side to side. The border mimics the movement and texture of waves by combining cables with lace. The open lace along the bottom edge imitates the sinuous movement of underwater plants, and the elongated beads glimmer and shine in sunlight much like water droplets. After the border is completed, stitches are picked up along the top edge, and the shawl is shaped into a crescent with a set of simple stockinette short-rows.

**FINISHED SIZE** 18" tall at center point and 51" wide.  
**YARN** Lorna's Laces Helen's Lace (50% silk, 50% wool; 1,250 yd [1,143 m]/4 oz [113 g]): #512 cermak, 1 skein.  
**NEEDLES** Size 6 (4 mm): 32" circular (cir); size 7 (4.5 mm): 1 needle for bind off. Adjust needle sizes if necessary to obtain the correct gauge.  
**NOTIONS** 75 magatama drop beads 4 mm x 7 mm; size 14 (.75 mm) crochet hook for bead placement; tapestry needle; blocking pins.  
**GAUGE** 19 sts and 28 rows = 4" in St st on smaller needles.





**NOTE**

• Correct gauge is not critical for this project, but your final measurements and yardage requirements may vary if your gauge is different.

**SHAWL**

With smaller needle, CO 21 sts. **Next row** (WS) Purl. Work Rows 1–18 of Mermaid’s Song chart 25 times.

**Next row** (RS) Knit. BO all sts pwise. Break yarn. **With RS of border facing, join yarn at CO edge and pick up and knit 229 sts along straight edge of border as foll:**

Pick up and knit 1 st from CO edge st, pick up and knit 1 st from next row st, pick up and knit 1 st in each of next 225 sl sts, pick up and knit 1 st from next row st, pick up and knit 1 st from BO edge st. **Inc row** (WS) P7, \*yo, p5; rep from \* to last 7 sts, yo, p7—273 sts.

Knit 1 RS row. Purl 1 WS row. **Shape shawl with short-rows as foll:**

**Short-row 1** (RS) K140, turn.

**Short-row 2** (WS) P7, turn.

**Short-row 3** K6, ssk, k3, turn.

**Short-row 4** P9, p2tog, p3, turn.

**Short-row 5** K12, ssk, k3, turn.

**Short-row 6** P15, p2tog, p3, turn.

**Key**

□ k on RS; p on WS

• p on RS; k on WS

∨ sl 1 wyb

○ yo

/ k2tog

∖ ssk

⊗ sssk (see Glossary)

⬇ sl 1, k4tog, pssso—4 sts dec’d

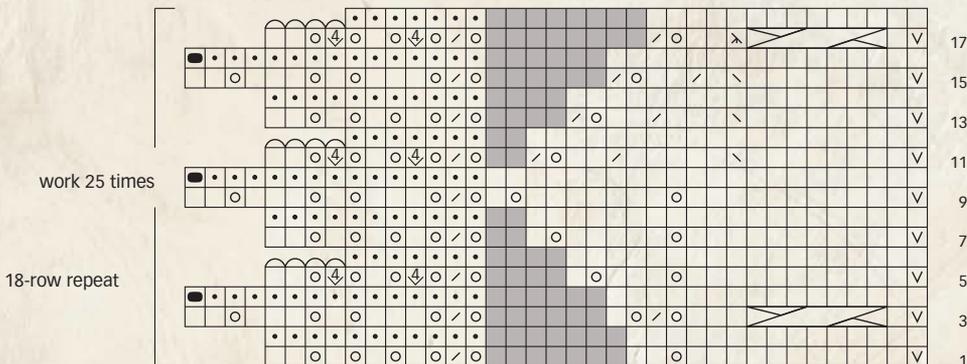
⤿ bind off 1 st

■ no stitch

● place bead: Slide bead onto crochet hook, insert crochet hook pwise into st and sl st onto crochet hook, slide bead down hook onto st, then return st to left needle and k1

⌘ sl 3 sts onto cn, hold in back, k4, k3 from cn

**Mermaid’s Song**



21 to 37 sts

**Short-row 7** K18, ssk, k3, turn.

**Short-row 8** P21, p2tog, p3, turn.

Rep last 2 short-rows 29 more times, working 3 additional sts before each turn, ending with a WS row.

**Next short-row** (RS) K198, ssk, k4, turn.

**Next short-row** (WS) P201, p2tog, p4, turn—all sts have been worked.

**Next row** (RS) Purl. **Next row** (WS)

Knit. **Next row** (RS) K1, \*yo, k2tog; rep from \* to end. **Next row** (WS) Knit. **With larger needle, BO all sts as foll:** \*P2tog, return st to left needle; rep from \* to end. Break yarn and pull through rem st.

#### **FINISHING**

Weave in ends. Block piece to measurements, pinning out the points along edge. 🐱

SUSANNA IC once devoured the entire Harry Potter series in a single weekend-reading marathon. She ended up sleep deprived and ever so slightly obsessed. Now living in San Antonio, Texas, she always looks for magic in the ordinary. Her projects and designs can be found on Ravelry, user name zuzusus, and at [www.ArtQualia.com](http://www.ArtQualia.com).



# Charms



## Ginny's Cardigan

Designed by Mari Chiba.  
**PAGE 92.** YARN: Classic  
Elite Yarns Woodland.



Flourish graphic, this page: ©vectorstock.com/ SERG-WSQ; Flourish graphic, opposite page: ©vectorstock.com



## Sword of Gryffindor Mitts

Designed by Elizabeth Cherry.  
**PAGE 95. YARN:** The Fibre Company Road to China Light, distributed by Kelbourne Woolens.





## Mudblood Cardigan

Designed by Tian Connaughton.  
**PAGE 97.** YARN: Universal Yarn  
Deluxe Worsted.



Flourish graphic, opposite page, upper right: ©vectorstock.com/ SERG-WSQ; Other flourish graphics: ©vectorstock.com

JOE COCA



## Hermione's Time-Turner Mitts

Designed by Sherri Sulkowski.  
**PAGE 99.** YARN: Swans Island  
Fingering.



## Yule Ball Engageantes

Designed by Corrina Ferguson.

**PAGE 106.** YARN:

Madelinetosh Tosh Sock.





**Bluebell Flames**  
Designed by Hannah Poon.  
**PAGE 101** YARN: Manos del Uruguay Silk Blend, distributed by Fairmount Fibers.



## O.W.L. Mittens

Designed by Celeste Young.  
**PAGE 103.** YARN: Harrisville  
Designs Shetland.

Flourish graphics: ©Vectorstock.com



## Ginny's Cardigan

Mari Chiba

I love all of the beautiful knitted sweaters and accessories in the movies inspired by the Harry Potter series of books. It takes a lot of wool to keep off the damp chill of the British winters and especially in a drafty old castle! Ginny's Cardigan features owls on the back—the owls' eyes peer out and look for any mischief. The small pockets in the front are mostly decorative but could be used to hold something small and important like a fake Galleon to call the members of Dumbledore's Army together.

**FINISHED SIZE** 28¼ (32¼, 36¼, 40¼, 44¼, 48¼, 52¼)" bust circumference, buttoned. Cardigan shown measures 32¼".

**YARN** Classic Elite Yarns Woodland (65% wool, 35% nettles; 131 yd [119 m]/1¼ oz [50g]): #3148 Prussian blue, 7 (7, 8, 9, 10, 11, 13) skeins.

**NEEDLES** Body and Sleeves—size 6 (4 mm): 32" circular (cir) and double-pointed (dpn). Ribbing—size 4 (3.5 mm): 32" cir and dpn. Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; tapestry needle; eight 1" buttons.

**GAUGE** 20 sts and 26 rows = 4" in St st on larger needles.

### NOTES

- This cardigan is knitted from the bottom up in one piece. The body is worked from the bottom up, then the sleeves are worked in the round from the cuff, then body and sleeves are joined and knitted to the neck. The button band is picked up and knitted afterwards.
- The number of stitches in the Owl pattern changes each row. Stitch counts will be given for front panels and the number of stitches on either side of the Owl chart.

### BODY

With smaller cir needle, CO 132 (152, 172, 192, 212, 232, 252) sts.

**Row 1** (WS) K1, \*p2, k2; rep from \* to last 3 sts, p3.

**Row 2** (RS) K1, \*k2, p2; rep from \* to last 3 sts, k3.

Rep Rows 1 and 2 until piece measures 4", ending with a WS row. Change to larger cir needle.

**Set-up row** (RS) K31 (36, 41, 46, 51, 56, 61), place marker (pm), k19 (24,

29, 34, 39, 44, 49), pm, k15, k2tog, k15, pm, k19 (24, 29, 34, 39, 44, 49), pm, k31 (36, 41, 46, 51, 56, 61) sts—131 (151, 171, 191, 211, 231, 251) sts rem.

**Next row** (WS) K1, purl to last st, k1.

**Dec row** (RS) Knit to 3 sts before m, ssk, k1, sl m, k1, k2tog, knit to next m, sl m, work Owl chart over 31 sts, sl m, knit to 3 sts before m, ssk, k1, sl m, k1, k2tog, knit to end—4 sts dec'd. Rep Dec Row every 8th row 2 more times—28 (33, 38, 43, 48, 53, 58) sts rem each front; 16 (21, 26, 31, 36, 41, 46) sts rem each back side panel on either side of Owl chart. Work 7 (7, 9, 9, 7, 9, 9) rows even in patt, ending with a WS row.

**Inc row** (RS) Knit to 1 st before m, M1R, k1, sl m, k1, M1L, knit to m, sl m, work charted patt as established to m, sl m, knit to 1 st before m, M1R, k1, sl m, k1, M1L, knit to end—4 sts inc'd. Rep Inc Row every 8th row 2 more times—31 (36, 41, 46, 51, 56, 61) sts each front; 19 (24, 29, 34, 39, 44, 49) sts each back side panel on either side of Owl chart. Work







**SLEEVES**

With smaller dpn, CO 28 (32, 36, 40, 44, 48, 52) sts. Pm and join in the rnd. **Next rnd** \*P2, k2; rep from \* to end. Work in rib as established until piece measures 4". Change to larger dpn. Knit 1 rnd.

**Inc rnd:** K1, M1L, knit to last st, M1R, k1—2 sts inc'd. Rep Inc Rnd every 7 (7, 7, 6, 6, 6, 6)th rnd 10 (10, 10, 12, 12, 14, 14) more times—50 (54, 58, 66, 70, 78, 82) sts. Work even in St st until sleeve measures 17½ (18, 18½, 18½, 19, 19)" from CO edge.

**Next rnd** Knit to last 6 (6, 7, 8, 9, 10, 10) sts, place next 12 (12, 14, 16, 18, 20, 20) sts on holder for underarm—38 (42, 44, 50, 52, 58, 62) sleeve sts rem.

**YOKE**

**Joining row (RS)** With RS facing, knit front sts to 6 (6, 7, 8, 9, 10, 10) sts before m, place next 12 (12, 14, 16,

18, 20, 20) sts on holder for underarm, removing m, k38 (42, 44, 50, 52, 58, 62) sleeve sts, knit to m, sl m, work charted patt as established to m, sl m, knit to 6 (6, 7, 8, 9, 10, 10) sts before m, place next 12 (12, 14, 16, 18, 20, 20) sts on holder for underarm, removing m, k38 (42, 44, 50, 52, 58, 62) sleeve sts, knit to end—76 (90, 100, 114, 124, 138, 152) sts each side of m; 25 (30, 34, 38, 42, 46, 51) sts each front; 38 (42, 44, 50, 52, 58, 62) sts each sleeve; 13 (18, 22, 26, 30, 34, 39) sts each back side panel on either side of Owl chart.

**Next row (WS)** K1, purl to m, sl m, work charted patt as established to m, sl m, purl to last st, k1.

**Next row (RS)** K1, knit to m, sl m, work charted patt as established to m, sl m, knit to end.

Rep last 2 rows until piece measures 2 (2½, 3, 3½, 4, 4½, 5)" from underarm, ending with a WS row.

**Dec row (RS)** K1, ssk, k3 (2, 2, 1, 1, 0, 4), \*ssk, k3; rep from \* to m, sl m, work charted patt as established to m, sl m, k3 (2, 2, 1, 1, 0, 4), \*k2tog, k3; rep from \* to last 3 sts, k2tog, k1—61 (72, 80, 91, 99, 110, 122) sts rem each side of m.

**Next row (WS)** K1, purl to m, sl m, work charted patt as established to m, sl m, purl to last st, k1.

**Dec row (RS)** K1, ssk, knit to m, sl m, work charted patt as established to m, sl m, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep last 2 rows 5 more times—55 (66, 74, 85, 93, 104, 116) sts rem each side of m.

**Dec row (RS)** K1, ssk, k0 (3, 3, 2, 2, 1, 1), \*ssk, k2; rep from \* to m, sl m,

work charted patt as established to m, sl m, k0 (3, 3, 2, 2, 1, 1), \*k2tog, k2; rep from \* to last 3 sts, k2tog, k1—41 (50, 56, 64, 70, 78, 87) sts rem each side of m.

**Next row (WS)** K1, purl to m, sl m, work charted patt as established to m, sl m, purl to last st, k1.

**Dec row (RS)** K1, ssk, knit to m, sl m, work charted patt as established to m, sl m, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep last 2 rows 4 more times—36 (45, 51, 59, 65, 73, 82) sts rem each side of m.

**Dec row (RS)** K1, ssk, k0 (0, 0, 2, 2, 1, 1), \*ssk, k1; rep from \* to m, sl m, work charted patt as established to m, sl m, k0 (0, 0, 2, 2, 1, 1), \*k2tog, k1; rep from \* to last 3 sts, k2tog, k1—24 (30, 34, 40, 44, 49, 55) sts rem each side of m.

**Next row (WS)** K1, purl to m, sl m, work charted patt as established to m, sl m, purl to last st, k1.

**Dec row (RS)** K1, ssk, knit to m, sl m, work charted patt as established to m, sl m, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep last 2 rows 3 more times—36 (45, 51, 59, 65, 73, 82) sts rem each side of m.

**Dec row (RS)** \*Ssk; rep from \* to center st of Owl chart, \*k2tog; rep from \* to end—the number of sts will vary depending on which row of the Owl chart you knit last.

If you just completed Row 1—35 (41, 45, 51, 55, 60, 66) sts rem.

If you just completed Row 3—34 (40, 44, 50, 54, 59, 65) sts rem.

If you just completed Row 5—33 (39, 43, 49, 53, 58, 64) sts rem.

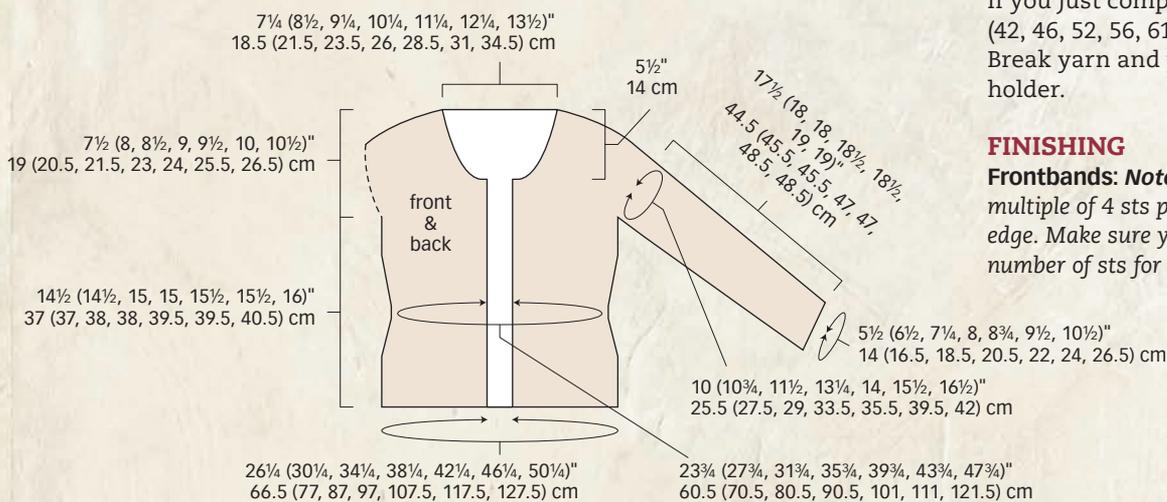
If you just completed Rows 7, 9, 11 or 13—32 (38, 42, 48, 52, 57, 63) sts rem.

If you just completed Row 15—36 (42, 46, 52, 56, 61, 67) sts rem.

Break yarn and place all rem sts on holder.

**FINISHING**

**Frontbands: Note:** Pick up and knit a multiple of 4 sts plus 3 along each front edge. Make sure you pick up the same number of sts for each band. **Button-**



**band:** With smaller cir needle and RS facing, pick up and knit 2 sts for every 3 rows along left front.

**Next row (WS)** \*P2, k2; rep from \* to last 3 sts, p3. Work in rib patt as established for 2", ending with a WS row. BO all sts kwise. **Buttonhole band:** With smaller cir needle and RS facing, pick up and knit 2 sts for every 3 rows along right front. **Next row (WS)** P3, \*k2, p2; rep from \* to end. Work in rib patt as established for 1", ending with a WS row. Mark 8 button holes evenly on the button band. **Buttonhole row (RS)** \*Work in patt to hole placement, k2tog, using the backward-loop method (see Glossary), CO 2 sts, ssk; rep from \* 7 more times, work in patt to end. Work in patt until buttonhole band measures 2", ending with a WS row. BO all sts kwise.

**Neck edging:** With smaller cir needle, RS facing, and beg at right front, pick up and knit 2 sts for every 3 rows along the top of the button band and right front neck to back of neck sts, knit back neck sts from holder, pick up and knit 2 sts for every 3 rows along the left front neck and the top of left button band. Work in garter st (knit every row) for 6 rows. BO all sts.

**Pockets (make 2):** With larger needle, CO 20 sts. Work in St st until piece measures 3". Work in garter st for 6 rows. BO all sts. Weave in ends. Graft underarm sts. Block sweater to measurements. Sew pockets to fronts about  $\frac{3}{4}$ " above the bottom ribbing and  $\frac{3}{4}$ " from button band. Sew on buttons. 🐉

MARI CHIBA has been a Harry Potter fan from the very beginning—she read the first two Harry Potter books when her mother bought them on clearance, and then the phenomenon exploded and she stood in line with her mother and sister at the bookstore waiting until midnight for books three through six. By the time book seven was published, Mari was in college, but she still read the whole book in three days. When the seventh movie was released, she was living in China, so she dragged her husband to the theater to watch it with Chinese subtitles. Mari currently knits in Raleigh, North Carolina, and can be found on Ravelry as MariChiba, and at <http://mariknits.com>.



## Sword of Gryffindor Mitts

Elizabeth Cherry

If you are determined to join Dumbledore's Army and resist Voldemort's regime at Hogwarts, then you'll need some lacy mitts to keep your hands warm as you sneak around the castle at night. These functional and pretty mitts also provide a handy place to conceal your wand in case you come across the Carrows in the corridors. The asymmetrical lace panel, found in an old German lace book, and buttoned side panel give them a delicate elegance, perfect for your own wanderings on a chilly afternoon.



**FINISHED SIZE** 6¼ (7, 7¾)" hand circumference and 11¾" long. Shown in size 6¾".

**YARN** The Fibre Company Road to China Light (65% baby alpaca, 15% silk, 10% cashmere, 10% camel; 159 yd [145 m]/1¼ oz [50 g]): #691 abalone, 1 (2, 2) skeins.

Yarn distributed by Kelbourne Woolens.

**NEEDLES** Size 5 (3.75 mm): straight and set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; twelve ½" buttons.

**GAUGE** 24 sts and 32 rows = 4" in St st.

### NOTES

- Mitts are knitted flat from the bottom edge to the end of the button placket, then joined and worked in the round to the top.

### RIGHT MITT

With straight needles, CO 46 (50, 55) sts. Knit 1 row. Purl 1 row. **Next row** (RS) K1 (3, 1), \*yo, k2, ssk, k2tog, k2, yo, k1; rep from \* to last 0 (2, 0) sts, k0 (2, 0). Rep the last 2 rows 3 more times. **Next row** (WS) Purl, dec 0 (1, 0) st—46 (50, 54) sts. **Buttonhole row** (RS) P2, k2tog, yo, place marker (pm), work Row 1 of Lace chart over 9 sts, pm, knit to end. **Next row** (WS) Purl to m, sl m, work Lace chart, sl m, p2, k2. Continue in patt for 6 more rows ending with a WS row. **Buttonhole row** (RS) P2, k2tog, yo, sl m, work in patt to end. Work 7 rows even. **Dec row** (RS) P2, k2tog, yo, sl m, work Lace chart, sl m, k8 (10, 12), k2tog, knit to last 3 sts, ssk, k1—44 (48, 52) sts rem. Work 7 rows even. **Dec row** (RS) P2, k2tog, yo, sl m, work Lace chart, sl m, k7 (9, 11), k2tog, knit to last 3 sts, ssk, k1—42 (46, 50) sts rem. Work 7 rows even. **Dec row** (RS) P2, k2tog, yo, sl m, work Lace chart, sl m, k6 (8, 10), k2tog, knit to last 3 sts, ssk, k1—40 (44, 48) sts rem. Work 7 rows even. **Form placket overlap:** (RS) Transfer sts to dnp. Sl 3 sts from right needle onto a spare needle. Hold spare needle behind left needle. [Knit 1 st from left needle

tog with 1 st from spare needle] 3 times, k1, yo, sl m, work to end—38 (42, 46) sts rem. **Next rnd** K2, k2tog, pm for beg of rnd, work to end—37 (41, 45) sts rem. Work 6 rnds even. **Thumb gusset:** **Next rnd** Work 15 (17, 19) sts, pm for gusset, yo, pm, knit to end—38 (42, 46) sts. Work 1 rnd even. **Inc rnd** Work to gusset m, sl m, yo, knit to m, yo, sl m, knit to end—2 sts inc'd. Rep Inc Rnd on every other rnd 6 (6, 7) more times—52 (56, 62) sts. Work 1 rnd even. **Next rnd** Work to gusset m, remove m, loosely BO 15 (15, 17) sts, removing m, knit to end—37 (41, 45) sts rem. **Next rnd** Work to BO gap, use the backward-loop method (see Glossary) to CO 3 sts, knit to end—40 (44, 48) sts. **Next rnd** Work to 1 st before CO sts, k2tog, k1, ssk, knit to end—38 (42, 46) sts rem. Work 8 (8, 6) rnds even. Purl 1 rnd. Knit 1 rnd. Purl 1 rnd. Loosely BO all sts.

### LEFT MITT

With straight needles, CO 46 (50, 55) sts. Knit 1 row. Purl 1 row. **Next row** (RS) K1 (3, 1), \*yo, k2, ssk, k2tog, k2, yo, k1; rep from \* to last 0 (2, 0) sts, k0 (2, 0). Rep the last 2 rows 3 more times. **Next row** (WS) Purl, dec 0 (0, 1) st—46 (50, 54) sts. **Buttonhole row** (RS) K33 (37, 41), pm, work Row 1 of Lace chart over 9 sts, pm, yo, ssk, p2. **Next row** (WS) K2, p2, sl m, work Lace chart, sl m, purl to end. Continue in patt for 6 more rows ending with a WS row. **Buttonhole row** (RS) Work to last 4 sts, sl m, yo, ssk, p2. Work 7 rows even. **Dec row** (RS) K1, k2tog, knit to 9 (11, 13) sts before m, ssk, work to last 4 sts, sl m, yo, ssk, p2—44 (48, 52) sts rem. Work 7 rows even. **Dec row** (RS) K1, k2tog, knit to 8 (10, 12) sts before m, ssk, work to last 4 sts, sl m, yo, ssk, p2—42 (46, 50) sts rem. Work 7 rows even. **Dec row** (RS) K1, k2tog, knit to 7 (9, 11) sts before m, ssk, work to last 4 sts, sl m, yo, ssk, p2—40 (44, 48) sts rem. Work 7 rows even. **Form placket overlap:** (RS) Transfer sts to dnp. Sl 3 sts from right needle onto a spare needle. Hold spare needle in front of left needle. [Knit 1 st from spare needle tog with 1 st from left needle] 3 times, work to last st, yo, k2tog (last st of rnd tog with first st

of rnd)—37 (41, 45) sts rem. **Next rnd** K2, pm for beg of rnd, work to end. Work 6 rnds even. **Thumb gusset:** **Next rnd** K18 (20, 22), pm for gusset, yo, pm, work to end—38 (42, 46) sts. Work 1 rnd even. **Inc rnd** Knit to gusset m, sl m, yo, knit to m, yo, sl m, work to end—2 sts inc'd. Rep Inc Rnd on every other rnd 6 (6, 7) more times—52 (56, 62) sts. Work 1 rnd even. **Next rnd** Knit to gusset m, remove m, loosely BO 15 (15, 17) sts, removing m, knit to end—37 (41, 45) sts rem. **Next rnd** Knit to BO gap, use the backward-loop method to CO 3 sts, work to end—40 (44, 48) sts. **Next rnd** Knit to 1 st before CO sts, k2tog, k1, ssk, work to end—38 (42, 46) sts rem. Work 8 (8, 6) rnds even. Purl 1 rnd. Knit 1 rnd. Purl 1 rnd. Loosely BO all sts.

### FINISHING

Weave in ends. Block. Sew on buttons. 

ELIZABETH CHERRY is a seamstress, milliner, and knitter for theater in New York City, whose work can be seen on Broadway, on national tours, as well as in the occasional dance and opera company. She also spins and teaches knitting for Maupston Design Studio, a New York-based fiber company that sells to private clients as well as at several farmers markets throughout the New York State area. Read her blog at <http://drowninginpretty.blogspot.com>.

### Lace

•		○	↖	○		•	
•	○	↖	○	↗	○	•	3
•	↖	○			○	↗	•
•	↖	○	○	↗		•	1

9 sts

### Key

- k on RS; p on WS
- p on RS; k on WS
- k2tog on RS; p2tog on WS
- ssk on RS; ssp on WS
- yo
- k3tog on RS; p3tog on WS



# Mudblood Cardigan

Tian Connaughton

**S**ermione Granger was the inspiration for this design. She may be Muggle-born, but she's also the cleverest witch her age. Her cleverness and strength make her a favorite. The Mudblood Cardigan is inspired by her fitted, simply lined, girl-next-door style, a look that is perfect for doing battle against the Dark Arts.

**FINISHED SIZE** 28½ (32½, 36¾, 40½, 44¼, 48½, 52¾)" bust/chest circumference, buttoned. Cardigan shown measures 32½".

**YARN** Universal Yarn Deluxe Worsted (100% wool; 220 yd [200 m]/3½ oz [100 g]): #91476 fire red, 4 (4, 5, 5, 6, 6, 7) skeins.

**NEEDLES** Body and sleeves—size 7 (4.5 mm): 32" circular (cir) and set of double-pointed (dpn); ribbing—size 6 (4 mm): 32" cir and dpn. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; tapestry needle; nine ⅞" (22 mm) buttons.

**GAUGE** 21 sts and 28 rows = 4" in St st on larger needles.

## NOTES

- The sweater is worked in one piece from the bottom up to the underarms, then divided to work the front and back pieces separately.

- Shoulders are seamed and then stitches are picked up to work sleeves from the top down in the round using short-rows to shape sleeve caps.
- Top 3 buttons are placed on the inside of the collar. If you don't intend to work buttons up the high collar, sew the 3 extra buttons on wrong side of buttonband.
- Work increases (M1) using backward-loop CO.

## Stitch Guide

**Twisted Rib** (worked over an odd number of sts):

**Row 1** (WS) P1, k1, \*p1tbl, k1; rep from \* to last st, p1.

**Row 2** (RS) K1, p1, \*k1tbl, p1; rep from \* to last st, k1.  
Rep Rows 1–2 for patt.

**Twisted Rib in the rnd** (worked over an even number of sts):

**Rnd 1** \*K1tbl, p1; rep from \* to end.  
Rep Rnd 1 for patt.

## BODY

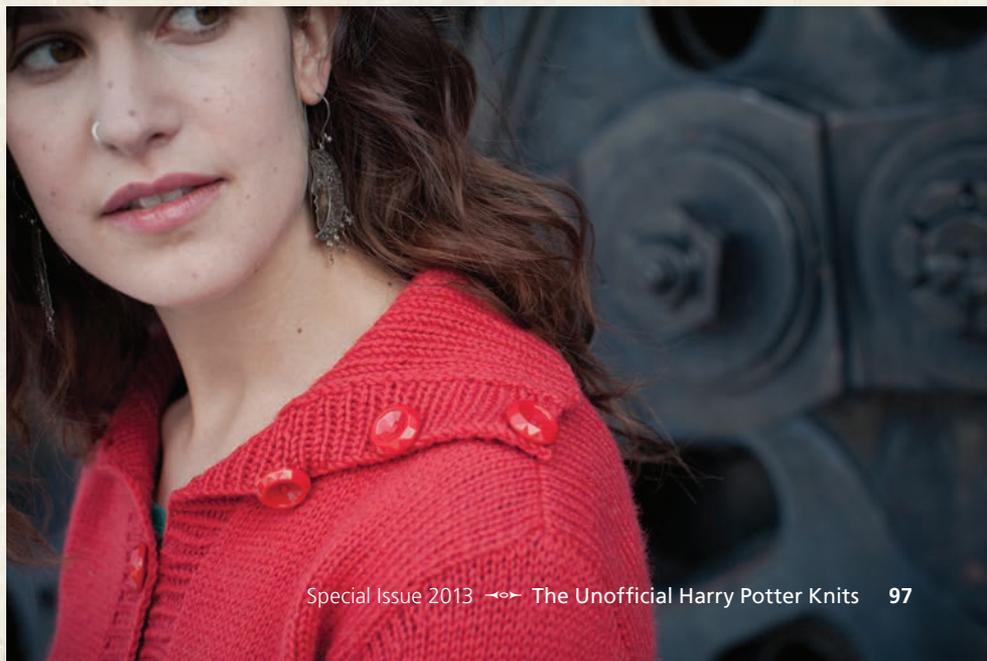
With smaller cir needle, CO 143 (163, 185, 205, 225, 247, 269) sts. Do not join. Work in Twisted Rib (see Stitch Guide) until piece measures 3" from CO, ending with a WS row. Change to larger cir needle. **Next row** (RS) K34 (39, 45, 50, 55, 60, 66), place marker (pm), k75 (85, 95, 105, 115, 127, 137), pm, k34 (39, 45, 50, 55, 60, 66). Work 3 rows in St st. **Shape waist:** **Dec row** (RS) \*Knit to 3 sts before m, k2tog, k1, sl m, k1, ssk; rep from \* once more, knit to end—4

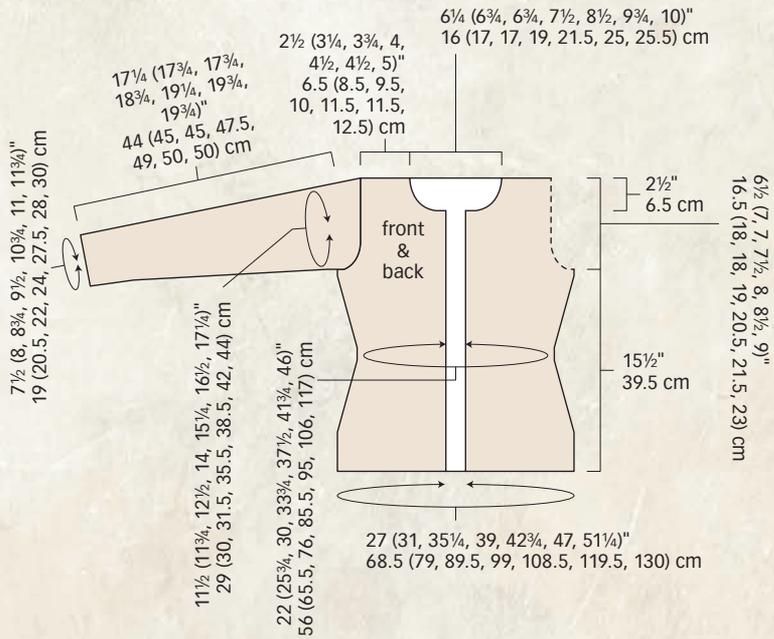
sts dec'd. Rep Dec Row every 6th row 6 more times—115 (135, 157, 177, 197, 219, 241) sts rem. Work 7 rows even in St st, ending with a WS row. **Inc row** (RS) \*Knit to 1 st before m, M1, k1, sl m, k1, M1; rep from \* once more, knit to end—4 sts inc'd. Rep Inc Row every 6th row 6 more times—143 (163, 185, 205, 225, 247, 269) sts rem. Work 3 rows even in St st. Piece measures 15½" from CO. **Divide for fronts and back:** K34 (39, 45, 50, 55, 60, 66), place next 75 (85, 95, 105, 115, 127, 137) sts on holder for back and last 34 (39, 45, 50, 55, 60, 66) sts on holder for left front—34 (39, 45, 50, 55, 60, 66) sts rem for right front.

## RIGHT FRONT

**Shape armhole:** **Next row** (WS) BO 4 (4, 6, 8, 8, 10, 12) sts, purl to end—30 (35, 39, 42, 47, 50, 54) sts rem. **Dec row** (RS) Knit to last 3 sts, k2tog,

k1—1 st dec'd. Rep Dec Row every RS row 3 more times—26 (31, 35, 38, 43, 46, 50) sts rem. Work even in St st until armhole measures 4 (4½, 4½, 5, 5½, 6, 6½)" , ending with a WS row. **Shape neck:** **Next row** (RS) BO 8 (8, 8, 10, 12, 12, 12) sts, knit to end—18 (23, 27, 28, 31, 34, 38) sts rem. Purl 1 WS row. **Next row** (RS) BO 2 (2, 2, 2, 2, 4, 6) sts, knit to end—16 (21, 25, 26, 29, 30, 32) sts rem. Purl 1 WS row. **Dec row** (RS) K1, ssk, knit to end—1 st dec'd. Rep Dec Row every RS row 2 (3, 4, 4, 5, 5, 5) more times—13 (17, 20, 21, 23, 24, 26) sts rem. Work even in St st until armhole measures 6½ (7, 7, 7½, 8, 8½, 9)" , ending with RS row. Place all sts on holder.





**LEFT FRONT**

With RS facing, return 34 (39, 45, 50, 55, 60, 66) left front sts to larger circ needle and join yarn. **Next row** (RS) BO 4 (4, 6, 8, 8, 10, 12) sts, knit

to end of row—30 (35, 39, 42, 47, 50, 54) sts rem. Purl 1 WS row. **Dec row** (RS) K1, ssk, knit to end—1 st dec'd. Rep Dec Row every RS row 3 more times—26 (31, 35, 38, 43, 46,

50) sts rem. Work even in St st until armhole measures 4 (4 1/2, 4 1/2, 5, 5 1/2, 6, 6 1/2)", ending with a RS row. **Shape neck: Next row** (WS) BO 8 (8, 8, 10, 12, 12, 12) sts, purl to end—18 (23, 27, 28, 31, 34, 38) sts rem. Knit 1 RS row. **Next row** (WS) BO 2 (2, 2, 2, 2, 4, 6) sts, purl to end—16 (21, 25, 26, 29, 30, 32) sts rem. **Dec row** (RS) Knit to last 3 sts, k2tog, k1—1 st dec'd. Rep Dec Row every RS row 2 (3, 4, 4, 5, 5, 5) more times—13 (17, 20, 21, 23, 24, 26) sts rem. Work even in St st until armhole measures 6 1/2 (7, 7, 7 1/2, 8, 8 1/2, 9)", ending with WS row. Place all sts on holder.

**BACK**

With RS facing, return 75 (85, 95, 105, 115, 127, 137) back sts to larger circ needle and join yarn. BO 4 (4, 6, 8, 8, 10, 12) sts at beg of next 2 rows—67 (77, 83, 89, 99, 107, 113) sts rem. **Dec row** (RS) K1, ssk, knit to last 3 sts, k2tog, k1—2 sts dec'd. Rep Dec Row every RS row 3 more times—59 (69, 75, 81, 91, 99, 105) sts rem. Work even in St st until armhole measures 6 1/2 (7, 7, 7 1/2, 8, 8 1/2, 9)", ending with RS row. Place all sts on holder.

**SLEEVES**

Use three-needle BO (see Glossary) to join shoulder seams. With RS facing, smaller dpn and beg at center underarm, pick up and knit 60 (62, 66, 74, 80, 86, 90) sts evenly around armhole. Pm and join in the rnd. Change to larger dpn. Knit 3 rnds. **Shape cap with short-rows as foll:**

**Short-row 1** (RS) K38 (40, 42, 47, 50, 54, 56) sts, wrap next st, turn.

**Short-row 2** (WS) Sl 1 pwise with yarn in front (wyf), p15 (17, 17, 19, 19, 21, 21), wrap next st, turn.

**Short-row 3** (RS) Sl 1 pwise with yarn in back (wyb), knit to wrapped st, work wrap tog with next st, wrap next st, turn.

**Short-row 4** (WS) Sl 1 pwise wyf, purl to wrapped st, work wrap tog with next st, wrap next st, turn. Rep last 2 short-rows 19 (19, 21, 24, 27, 29, 31) more times—1 st on each side of m at underarm rem unworked. Working wraps tog with wrapped st when you get to them,



work even in St st until sleeve measures  $1\frac{1}{2}$  (2, 2, 2,  $2\frac{1}{2}$ ,  $2\frac{1}{2}$ ,  $2\frac{1}{2}$ )" from underarm. **Dec rnd** K1, k2tog, knit to last 3 sts, ssk, k1—2 sts dec'd. Rep Dec Rnd every 9 (9, 9, 8, 8, 7, 7)th rnd 9 (9, 9, 11, 11, 13, 13) more times—40 (42, 46, 50, 56, 58, 62) sts rem. Change to smaller dpn. Work in Twisted Rib in the rnd (see Stitch Guide) for 4". BO all sts loosely in patt.

## FINISHING

Block to measurements. **Collar:** With RS facing, smaller cir needle and beg at right front neck, pick up and knit 22 sts along right neck, k33 (35, 35, 39, 45, 51, 53) back neck sts from holder, pick up and knit 22 sts along left front neck—77 (79, 79, 83, 89, 95, 97) sts. Do not join. Work in Twisted Rib for 6 (6, 6, 7, 7, 7, 7)" from pick-up row. BO all sts in patt. **Buttonband:** With RS facing, smaller cir needle, and beg at top of left front collar, pick up and knit 143 (147, 147, 155, 157, 161, 163) sts evenly along left front edge. Work in Twisted Rib for 9 rows. BO all sts in patt. Mark placement for buttons (see Notes), placing one button  $\frac{1}{2}$ " from top and another  $\frac{1}{2}$ " from bottom, evenly place the rem buttons. **Buttonhole Band:** With RS facing, smaller cir needle, and beg at lower right front edge, pick up and knit 143 (147, 147, 155, 157, 161, 163) sts evenly along right front edge. Work in Twisted Rib for 5 rows, ending with a WS row. **Buttonhole row (RS)** \*Work in patt to placement of buttonhole, BO 2 sts; rep from \* for rem of buttonholes, work in patt to end. **Next row (WS)** \*Work in patt to BO sts; using the backward-loop method, CO 2 sts; rep from \* for each buttonhole, work in patt to end. Work 2 rows in patt. BO all sts in patt. Sew buttons opposite buttonholes. Weave in all ends. 

TIAN CONNAUGHTON is a crochet and knitwear designer and teacher living in rural western Massachusetts with her fantasy author husband, son, 3 cats, and an ever-growing chicken population. You can find her on Ravelry and Twitter as KnitDesigns and see more of her designs on her blog at <http://tian-knitdesigns.blogspot.com>.



JOE COCA

# Hermione's Time-Turner Mitts

Sherri Sulkowski

Hermione applies her knitting skills in her attempts to liberate the Hogwarts house-elves in *Harry Potter and the Order of the Phoenix* (Scholastic, 2003), but before she embarked on charity knitting, she may have tried her hand at a few functional garments for herself, such as these mitts. With a Time-Turner in her possession, she could have found the extra time that every knitter craves to finish projects. Maybe she carried her entire knitting library around with her in her bag with the Undetectable Extension Charm? "Accio Knitter's Companion!"

**FINISHED SIZE**  $5\frac{1}{2}$  (6,  $6\frac{1}{2}$ )" wrist circumference, unstretched. Mittens shown measure 6".

**YARN** Swans Island Fingering (100% organic Merino; 525 yds [480 m]/ $3\frac{1}{2}$  oz [100 g]): #118 logwood (MC), 1 skein; #101 garnet (CC), 1 skein.

**NEEDLES** Size 3 (3.25 mm): set of double-pointed needles (dpn). Adjust needle size if necessary to obtain correct gauge.

**NOTIONS** Size 6 (1.8 mm) steel crochet hook; markers (m); stitch holder; cable needle (cn); tapestry needle.

**GAUGE** 44 sts and 47 rows = 4" in Cable patt, relaxed.

## Stitch Guide

### Crochet CO:

With crochet hook and CC, ch the number of sts needed for CO. Fasten off. With dpn and MC, pick up and knit 1 st in each bump along back of crochet ch.

### LEFT MITT

**Cuff:** Using crochet CO (see Stitch Guide), CO 60 (66, 72) sts. Place marker (pm) and join in the rnd. Work Rnds 1–6 of Left Cable chart 6 times. **Thumb gusset:** **Next rnd** Work 6 sts in patt, pm, work Rnd 1 of Left Initial chart over 18 sts, pm, work in patt to last 20 sts, [p1, k1f&b, work 4 sts in patt] 3 times, k1f&b, p1—64



JOE COCA

(70, 76) sts. **Next rnd** Work in patt to last 24 sts, [p3, work 4 sts in patt] 3 times, p3. **Next rnd** Work in patt to last 24 sts, [p2, k1f&b, work 4 sts in patt] 3 times, k1f&b, p2—68 (74, 80) sts. **Next rnd** Work in patt to last 28 sts, [p4, work 4 sts in patt] 3 times, p4. Continue in patt until Left Initial chart is complete, ending with Rnd 6 of Left Cable chart. **Next rnd** Work to m, remove m, work Rnd 1 of Left Cable chart over 18 sts, remove m, work in patt to end. Continue in patt until mitt measures about

6" from CO, ending with Rnd 6 of chart. **Next rnd** Work in patt to last 26 sts, place next 24 sts on holder for thumb, use the knitted CO (see Glossary) to CO 4 sts, work to end—48 (54, 60) sts. **Hand:** Work next rnd of Left Cable chart over all sts. Continue in patt until mitt measures about 7¼" from CO, ending with Rnd 4 of chart. Using CC, BO all sts kwise. **Thumb:** Place 24 sts from holder on needles. Join MC, pick up and knit 8 sts across CO edge, work in established cable patt over 24 sts, pm for beg of rnd—32 sts. **Next rnd** P2, k4, [p2, p2tog, work 4 sts in patt] 3 times, p2tog—28 sts. Work 1 rnd even. **Next rnd** P2tog, work 4 sts in patt, [p1, p2tog, work 4 sts in patt] 3 times, p1—24 sts. Work

7 rnds even. Using CC, BO all sts kwise.

**RIGHT MITT**

**Cuff:** Using crochet CO (see Stitch Guide), CO 60 (66, 72) sts. Pm and join in the rnd. Work Rnds 1–6 of Right Cable chart 6 times. **Thumb gusset:** **Next rnd** [P1, k1f&b, work 4 sts in patt] 3 times, k1f&b, p1, work in patt to last 24 sts, pm, work Rnd 1 of Right Initial chart over 18 sts, pm, work 6 sts in patt—64 (70, 76) sts. **Next rnd** [P3, work 4 sts in patt] 3 times, p3, work in patt to end.

**Next rnd** [P2, k1f&b, work 4 sts in patt] 3 times, k1f&b, p2, work in patt to end—68 (74, 80) sts. **Next rnd** [P4, work 4 sts in patt] 3 times, p4, work in patt to end. Continue in patt until Right Initial chart is complete, ending with Rnd 6 of Right Cable chart. **Next rnd** Work in established patt to m, remove m, work Rnd 1 of Right Cable chart over 18 sts, remove m, work to end. Continue in patt until mitt measures about 6" from CO,

ending with Rnd 6 of chart. **Next rnd** Work 2 sts in patt, place next 24 sts on holder for thumb, use the knitted CO to CO 4 sts, work to end—48 (54, 60) sts. **Hand:** Work next rnd of Right Cable chart over all sts. Continue in patt until mitt measures about 7¼" from CO, ending with Rnd 4 of chart. Using CC, BO all sts kwise. Work thumb as for left mitt.

**FINISHING**

Weave in ends. Work monogram in duplicate st, following chart. 

SHERRI SULKOWSKI lives in southwestern Pennsylvania with her husband, James (an artist), and a greyhound named Grace. She has knitted since childhood and has taught knitting since 1992, including to her favorite students—children. In addition to being the mother of two grown children, she has worked at a local yarn shop, a felted handbag company, and has hosted KnitOn! (a knitting show on a local community television station). Now she works as a wine consultant.

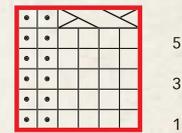


**Key**

-  k
-  p
-  duplicate st with CC
-  pattern repeat

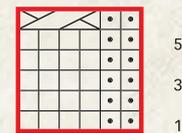
-  sl 1 st onto cn, hold in back, k2, k1 from cn
-  sl 2 sts onto cn, hold in front, k1, k2 from cn
-  sl 2 sts onto cn, hold in back, k2, k2 from cn
-  sl 2 sts onto cn, hold in front, k2, k2 from cn

**Left Cable**



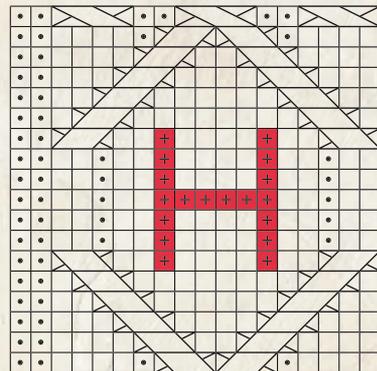
6 st repeat

**Right Cable**



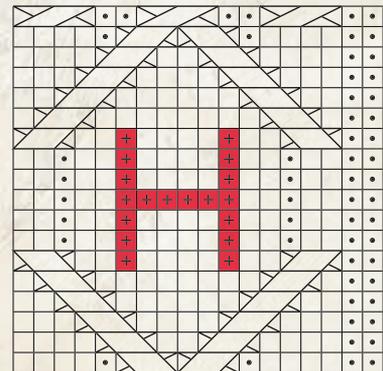
6 st repeat

**Left Initial**



18 sts

**Right Initial**



18 sts

JOE COCA



# Bluebell Flames

Hannah Poon

**B**luebell Flames is the name of the bright blue fire conjured by Hermione Granger in *Harry Potter and the Philosopher's Stone* (Bloomsbury, 1997). The flames can be carried about in a jar and can be used for warmth and light. Use the magic of your needles to knit this delightful shawl and wrap yourself in these blue entrelac flames.

**FINISHED SIZE** 14" wide and 63" long, excluding edging.

**YARN** Manos del Uruguay Silk Blend (70% Merino, 30% silk; 150 yd [137 m]/1¼ oz [50 g]); #3043 juniper, 6 skeins. Yarn distributed by Fairmount Fibers.

**NEEDLES** Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Tapestry needle.

**GAUGE** 24 sts and 32 rows = 4" in St st.

## NOTE

- K1f&b can be replaced with k1, M1R. K1b&f can be replaced with M1L, k1. The slightly different look of these stitches will affect the edges of the work, so use one or the other throughout for consistency.

## Stitch Guide

**Sk2p:** Sl 1 kwise, k2tog, pss0—2 sts dec'd.

## SHAWL

CO 55 sts.



## Base triangle:

**Row 1** (WS) Sl 1, p1, turn.  
**Row 2** K2, turn.  
**Row 3** Sl 1, p2, turn.  
**Row 4** K3, turn.  
**Row 5** Sl 1, p3, turn.  
**Row 6** K4, turn.  
**Row 7** Sl 1, p4, turn.  
**Row 8** K5, turn.  
**Row 9** Sl 1, p5, turn.  
**Row 10** K6, turn.  
**Row 11** Sl 1, p6, turn.  
**Row 12** K7, turn.  
**Row 13** Sl 1, p7, turn.  
**Row 14** K8, turn.

**Row 15** Sl 1, p8, turn.

**Row 16** K9, turn.

**Row 17** Sl 1, p9, turn.

**Row 18** K10, turn.

**Row 19** Sl 1, p10, do not turn.

Rep Rows 1–19 four more times—5 base triangles.

## Tier 1:

**Right side triangle:**

**Row 1** (RS) K2, turn.

**Row 2** P2, turn.

**Row 3** K1f&b, ssk, turn.

**Row 4** P3, turn.

**Row 5** K1f&b, k1, ssk, turn.



**Row 6** P4, turn.  
**Row 7** K1f&b, k2, ssk, turn.  
**Row 8** P5, turn.  
**Row 9** K1f&b, k3, ssk, turn.  
**Row 10** P6, turn.  
**Row 11** K1f&b, k4, ssk, turn.  
**Row 12** P7, turn.  
**Row 13** K1f&b, k5, ssk, turn.  
**Row 14** P8, turn.  
**Row 15** K1f&b, k6, ssk, turn.  
**Row 16** P9, turn.  
**Row 17** K1f&b, k7, ssk, turn.  
**Row 18** P10, turn.  
**Row 19** K1f&b, k8, ssk, do not turn.  
**Left-slanting flame rectangle:** With RS facing, pick up and knit 11 sts along left side of triangle or rectangle from previous row, turn.  
**Row 1 and all WS rows** P11, turn.  
**Row 2** K3, k2tog, yo, k1, yo, ssk, k2, ssk, turn.

**Row 4** K2, k2tog, [k1, yo] 2 times, [k1, ssk] 2 times, turn.  
**Row 6** K1, k2tog, k2, yo, k1, yo, k2, [ssk] 2 times, turn.  
**Row 8** K1f&b, ssk, k5, k2tog, M1L, ssk, turn.  
**Row 10** K1f&b, k1, ssk, k3, k2tog, k1, M1L, ssk, turn.  
**Row 12** K1f&b, k2, ssk, k1, k2tog, k2, M1L, ssk, turn.  
**Row 14** K1f&b, k3, sk2p (see Stitch Guide), k3, M1L, ssk, turn.  
**Rows 16, 18, and 20** K10, ssk, turn.  
**Row 22** K10, ssk, do not turn; do not work a WS row.  
 Work 3 more left-slanting flame rectangles.  
**Left side triangle:** With RS facing, pick up and knit 11 sts along left side of triangle or rectangle from previous row, turn.

**Row 1** (WS) P2tog, p9, turn.  
**Row 2** K10, turn.  
**Row 3** P2tog, p8, turn.  
**Row 4** K9, turn.  
**Row 5** P2tog, p7, turn.  
**Row 6** K8, turn.  
**Row 7** P2tog, p6, turn.  
**Row 8** K7, turn.  
**Row 9** P2tog, p5, turn.  
**Row 10** K6, turn.  
**Row 11** P2tog, p4, turn.  
**Row 12** K5, turn.  
**Row 13** P2tog, p3, turn.  
**Row 14** K4, turn.  
**Row 15** P2tog, p2, turn.  
**Row 16** K3, turn.  
**Row 17** P2tog, p1, turn.  
**Row 18** K2, turn.  
**Row 19** P2tog, do not turn.

### Tier 2:

**Right-slanting flame rectangle:** With WS facing, pick up and purl 10 sts along side of triangle or rectangle from previous row, turn—11 sts for rectangle.

**Row 1** (RS) K3, k2tog, yo, k1, yo, ssk, k3, turn.  
**Row 2 and all WS rows** P10, p2tog, turn.  
**Row 3** K2, k2tog, [k1, yo] 2 times, k1, ssk, k2, turn.  
**Row 5** K1, k2tog, k2, yo, k1, yo, k2, ssk, k1, turn.  
**Row 7** K1, M1R, ssk, k5, k2tog, k1b&f, turn.  
**Row 9** K1, M1R, k1, ssk, k3, k2tog, k1, k1b&f, turn.  
**Row 11** K1, M1R, k2, ssk, k1, k2tog, k2, k1b&f, turn.  
**Row 13** K1, M1R, k3, sk2p, k3, k1b&f, turn.  
**Rows 15, 17, 19, and 21** K11, turn.  
**Row 22** P10, p2tog, do not turn.  
 Work 4 more right-slanting flame rectangles, picking up and purling 11 sts rather than 10.

### Tiers 3–35:

[Work tier 1, then tier 2] 16 times, then work tier 1 once more.

### Ending triangle:

With WS facing, pick up and purl 9 sts along triangle or rectangle from previous row, then pick up and purl 1 st tog with first st from next rectangle or triangle, turn—11 sts for triangle.  
**Row 1** (RS) K11, turn.

**Row 2** P2tog, p8, p2tog, turn.  
**Row 3** K10, turn.  
**Row 4** P2tog, p7, p2tog, turn.  
**Row 5** K9, turn.  
**Row 6** P2tog, p6, p2tog, turn.  
**Row 7** K8, turn.  
**Row 8** P2tog, p5, p2tog, turn.  
**Row 9** K7, turn.  
**Row 10** P2tog, p4, p2tog, turn.  
**Row 11** K6, turn.  
**Row 12** P2tog, p3, p2tog, turn.  
**Row 13** K5, turn.  
**Row 14** P2tog, p2, p2tog, turn.  
**Row 15** K4, turn.  
**Row 16** P2tog, p1, p2tog, turn.  
**Row 17** K3, turn.  
**Row 18** [P2tog] 2 times, turn.  
**Row 19** K2, turn.  
**Row 20** Sl 1, p2tog, turn.  
**Row 21** K2, turn.  
**Row 22** P2tog, do not turn.  
 Work 4 more ending triangles.  
 Fasten off last st.

### FINISHING

Weave in loose ends. **Edging:** With RS facing, pick up and knit 7 sts along a base triangle, centering sts on triangle.

**Row 1 and all WS rows** Purl.  
**Row 2** K1, k2tog, yo, k1, yo, ssk, k1.  
**Row 4** K2tog, k1, yo, k1, yo, k1, ssk.  
**Row 6** Ssk, k3, k2tog—5 sts rem.  
**Row 8** Ssk, k1, k2tog—3 sts rem.  
**Row 10** Sk2p—1 st rem.

Break yarn, leaving a 6" tail. Fasten off last st. Cut a 12" length of yarn and pull halfway through top of point just worked. Braid (see Glossary) 3 strands tog and finish with an overhand knot 2" from end. Rep for all base and ending triangles. 🦉

HANNAH POON lives and knits in Ontario, Canada, where the many varied seasons provide plenty of inspiration for cozy knits. When she is not knitting, she is running after a toddler or enjoying time with her husband of eight years—she has long since given up the pastime of attempting to keep a tidy home. Hannah is a knitter, a spinner, a weaver, and a designer, and owns and operates Mousewife on Etsy. She is a big fan of science fiction and fantasy and enjoys soaking away the troubles of her day in a bubble bath with a good book—any good book will do. Hannah has read the Harry Potter series enough times to have most of the books memorized and has spent many a sleepless night reading them to her daughter.



## O.W.L. Mittens

Celeste Young


 n one side, a parliament of owls keeps watch beneath a twinkling night sky. On the reverse, a collection of spells—turn palms up and read Expecto Patronum! Accio Wand! Incendio! Quietus! and more.

These mittens are a handy reference for any wizard on the go, and an essential study tool for any fifth-year student at Hogwarts hoping to pass the Ordinary Wizarding Level exams! Knitted in stranded colorwork using a warm Shetland wool and sized for adults in small, medium, and large, this is a great project for practicing two-handed colorwork and experimenting with yarn dominance.

**FINISHED SIZE** 7½ (8, 8½)" hand circumference and 9¾ (10¼, 10¾)" long. Mittens shown measure 8".

**YARN** Harrisville Designs Shetland (100% virgin wool; 217 yd [198 m]/1¼ oz [50 g]): midnight blue (MC), 1 (1, 2) skeins; silver mist (CC), 1 (1, 1) skein.





74 to 22 sts



**NEEDLES** Size 1 (1½, 2) [2.25 (2.5, 2.75 mm)]: set of 5 double-pointed (dpp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holder; tapestry needle.

**GAUGE** 39 (37, 35) sts and 44 (41, 38) rnds = 4" in charted patt.

**NOTES**

- All sizes of the mitten are worked from the same charts. Different finished measurements are achieved by working at a

tighter or looser gauge.

- Exploring yarn dominance for two-handed colorwork knitters: On the back of the hand (owl side), carry the MC in the right hand and the CC in the left hand to make the owls more dominant. On the palm side (spell side), carry the CC in the right hand and the MC in the left hand to make the spells more dominant.
- Secure floats about every 5 sts on long single-color sections.
- When decreasing, twist the yarns together as you move from

the front of the hand to the back of the hand and vice versa. This will prevent gaps from forming as the background color changes.

**Stitch Guide**

**K2, P2 Rib:** (multiple of 4 sts)  
 Rnd 1 \*K2, p2; rep from \* to end.  
 Rep Rnd 1 for patt.

**LEFT MITTEN**

Using MC and needles for chosen size, CO 68 sts. Divide sts evenly over 4 dpp. Place marker (pm) and join in the rnd. **Cuff:** Work in k2,



74 to 22 sts



p2 rib for 2¾". **Inc rnd** [K10, k1f&b] 6 times, knit to end—74 sts. **Establish Hand chart and thumb gusset:** M1L, pm for gusset. St just made is first st of Thumb Gusset chart. Join CC and work Rnd 1 of Left Hand chart. Cont working Thumb Gusset chart between beg of rnd and gusset m and Left Hand chart over rem sts, ending with Rnd 25 of charts—74 hand sts and 25 thumb sts. **Next rnd** Place 25 held thumb sts on holder, remove gusset m, and continue working Left Hand chart only—74 sts rem. Work through Rnd 75 of Left

Hand chart—22 sts rem. Cut yarns, leaving 12" tails. Arrange palm sts on one dpn and back of hand sts on second dpn. Using MC and tapestry needle, graft palm and back of hand tog using Kitchener st (see Glossary). **Thumb:** Place 25 held thumb sts on needles. Join MC, pick up and knit 2 sts from gap at base of thumb, pm for beg of rnd, pick up and knit 1 more st from gap at base of thumb, knit to end—28 sts. Join CC and work Rnds 1–18 of Thumb chart—7 sts rem. Cut yarn, draw through rem sts, and pull tight to close.

**RIGHT MITTEN**

Work same as Left Mitten but using Right Hand chart.

**FINISHING**

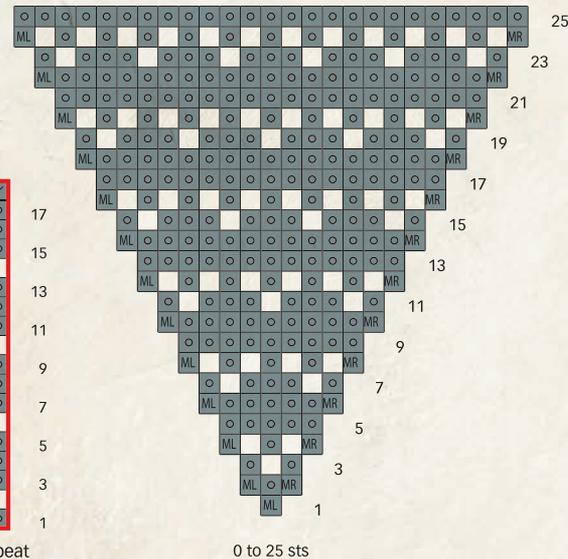
Weave in ends. Block to measurements. 

CELESTE YOUNG owns the first edition of every Harry Potter book together with her mother, who is also a voracious reader of all things magical, historical, and in between. Her O.W.L. Mittens were designed in honor of her funny, talented, Harry-obsessed friend Jamaica. Celeste teaches knitting, crochet, and spinning at Trumpet Hill Fine Yarns and Accents in Albany, New York. Her first book, *Knits of a Feather*, is due out from Sellers Publishing in September. Find her online at [www.celesteyoungdesigns.com](http://www.celesteyoungdesigns.com).

**Key**

-  knit with CC
-  knit with MC
-  M1R with MC
-  M1L with MC
-  k2tog with CC
-  ssk with CC
-  k2tog with MC
-  ssk with CC
-  pattern repeat

**Thumb Gusset**



**Thumb**



**Yule Ball Engageantes**

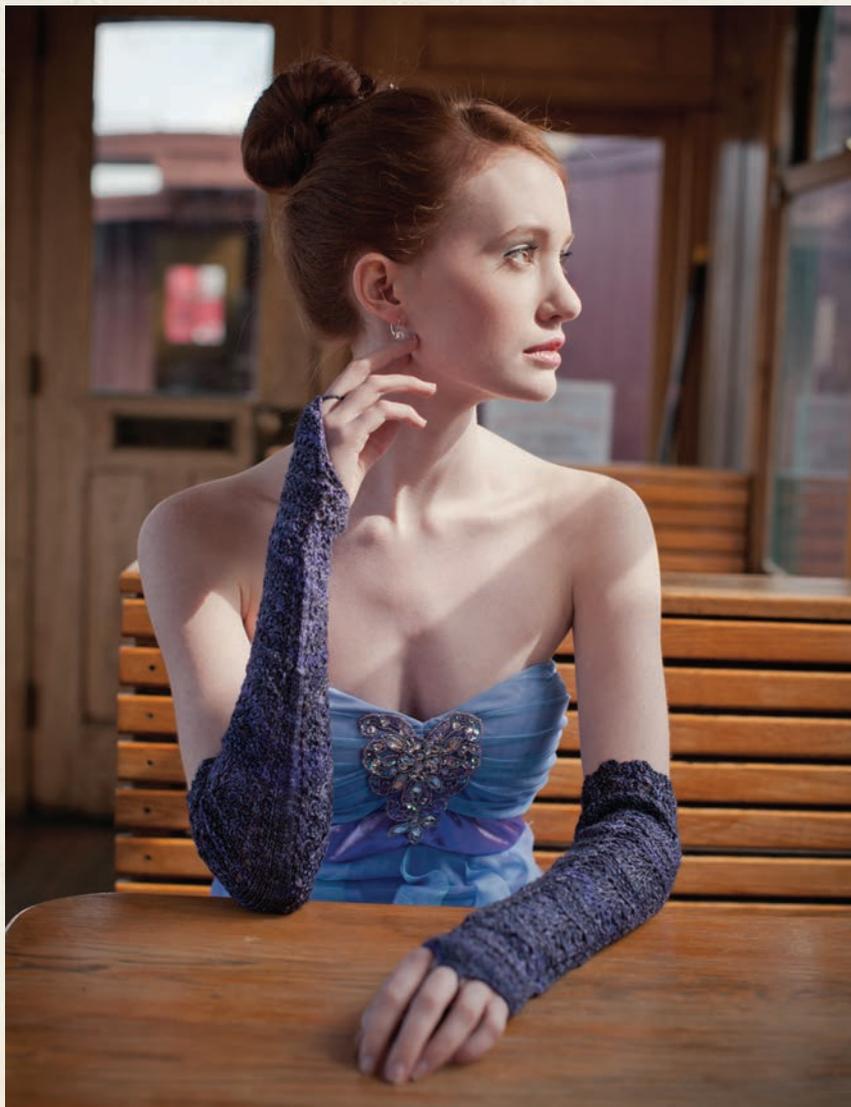
Corrina Ferguson

 wanted to knit up fancy gloves that would complement a lovely ball gown.

These gloves combine classic feather and fan patterning with seed stitch and just a smidge of crochet to make up gloves suitable for any dress-up occasion. And with all the rich Tosh Sock colors to choose from, you can't go wrong.

 **FINISHED SIZE** 6¼ (6½, 7½)" wrist circumference, 8½ (9½, 10¼)" upper arm circumference, and 17 (18½, 19½)" long from cuff to tip. Glove shown measures 6¼" at wrist.

**YARN** Madelinetosh Tosh





Sock (100% superwash Merino; 395 yd [361 m]/3½ oz [100 g]): clematis, 1 skein.

**NEEDLES** Size 6 (4 mm): set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); tapestry needle; size E/4 (3.5 mm) crochet hook.

**GAUGE** 28 sts and 32 rows = 4" in St st. 21 st Lace = 3" wide.

### NOTES

- The cuff is worked back and forth beginning with a provisional CO, then the ends are grafted together. Stitches are picked up from the cuff and the glove is worked in the round to the wrist. The hand triangle is worked back and forth and finished with a simple single-crochet edging.

### CUFF

Using the provisional CO method (see Glossary), CO 12 sts. Work Rows 1–8 of Cuff chart 10 (11, 12) times. Cut yarn leaving a 12" tail. Place 12 sts from provisional CO on a second needle. Use Kitchener st (see Glossary) and yarn tail to graft CO sts together with last row of live sts.

### SLEEVE

Beg at grafted seam, with RS facing, pick up and knit 60 (66, 72) sts from straight edge of cuff. Place marker (pm) for beg of rnd. Purl 1 rnd. **Set-up rnd:** K9 (12, 15), pm, work Rnd 1 (11, 1) of Lace chart over 21 sts, pm, k9 (12, 15), pm, work Rnd 1 (11, 1) of Lace chart over 21 sts. Continue in patt, work 19 (9, 19) rnds even, ending with Rnd 20 of chart. **Dec rnd** \*Ssk, knit to 2 sts before m, k2tog, sl m, work next rnd of chart, sl m; rep from \* once more—4 sts dec'd. Work 19 rnds even. Rep the last 20 rows 3 (4, 4) more times—44 (46, 52) sts rem. **Shape point: Next rnd:** Loosely BO 23 (25, 31) sts, work Row 1 of Hand Point chart—19 sts rem. Working back and forth, work Rows 2–18 of chart—1 st rem. Do not fasten off and do not cut yarn.

### Key

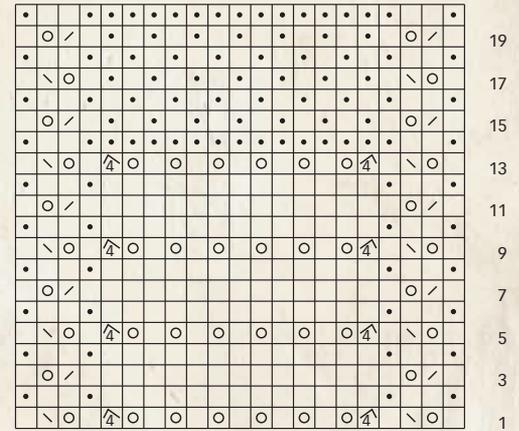
- k on RS; p on WS
- p on RS; k on WS
- k2tog
- ssk
- p2tog on RS; k2tog on WS
- k3tog on RS; p3tog on WS
- sl 1, k2tog, pss0
- sl 1, k3tog, pss0
- yo
- st on needle after BO
- bind off 1 st

### FINISHING

Using crochet hook and beg with rem st at point of glove, ch 12 (14, 16), or long enough to loop comfortably around the middle finger. Join end of ch to point with sl st. With RS facing, work 1 row of sc along each side of hand point. Weave in ends. Block. 

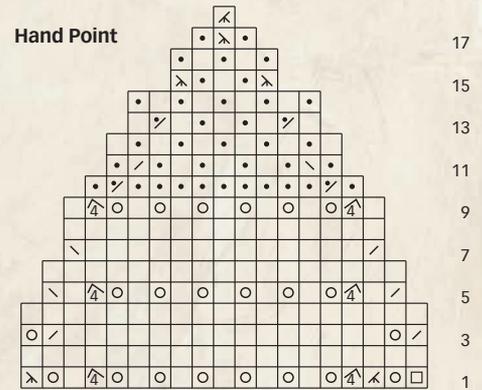
CORRINA FERGUSON knits and designs in Florida where there are only about three sweater days per year. But she keeps on knitting anyway and dreams of someday retiring somewhere where it snows.

### Lace



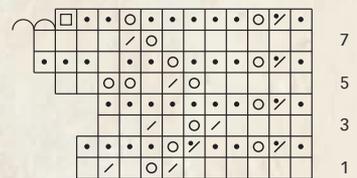
21 sts

### Hand Point

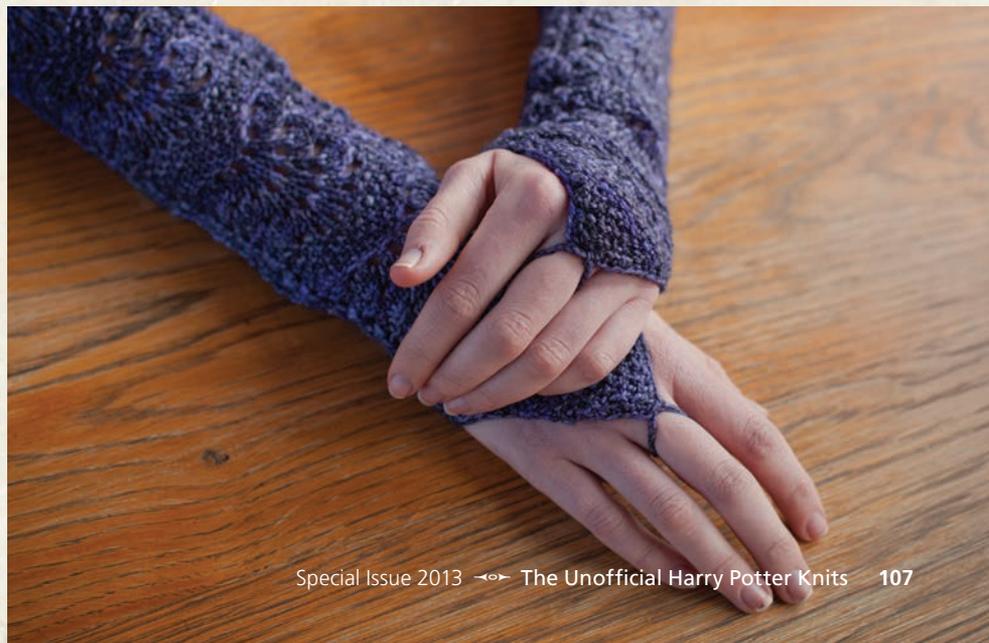


21 sts dec'd to 1 st

### Cuff



12 sts



# Defense Against the Dark Arts



## Order of the Phoenix Winged Vest

Designed by Kyle Kunnecke.

**PAGE 124.** YARN: Zitron Lifestyle,  
distributed by Skacel.



## Severus Pullover

Designed by Josie Mercier.

**PAGE 114.** YARN: Patons  
Classic Wool Worsted.



## Tonks's Togs

Designed by Laura Lynch. **PAGE 118.**

**YARN:** Brown Sheep Company Shepherd's Shades and Brown Sheep Company Legacy Lace.





Flourish graphics: ©vectorstock.com/SERG-WSQ

## Narcissa Socks

Designed by Rachel Coopey.  
**PAGE 122. YARN:** Blue Moon  
Fiber Arts Socks That Rock  
Lightweight.





## Malfoy Manor Wrapper

Designed by Vicki Square.

**PAGE 116. YARN:**  
Madelintosh Tosh Sock.

Flourish graphics: ©vectorstock.com/ SERG-WSQ



## Lestrange Cloak

Designed by Catherine  
Salter Bayar.

**PAGE 128. YARN:**  
Hand Maiden Mini  
Maiden, distributed  
by ColorSong.



# Severus Pullover

Josie Mercier

This sweater is inspired by what Professor Severus Snape might wear if it became necessary for him to don Muggle clothes, such as for a covert mission for the Order of the Phoenix. Since he often had to wear poor-fitting clothes as a child, the adult Snape owns a small number of garments that are excellently fitted and of top quality. The Severus Pullover features a central column of offset cables reminiscent of flickering flames, flanked by narrow, serpentine cables. The sleeves feature the same serpentine cable that travels the length of the sleeve and forms a saddle shoulder. Snape is often described as sweeping “batlike” through Hogwarts in his wizard’s robes, so the sleeves of the Severus pullover are minimally tapered, as Snape does not care for restrictive sleeves.

**FINISHED SIZE** 32 (38½, 42½, 46½, 50)" chest circumference. Pullover shown measures 42½".

**YARN** Patons Classic Wool Worsted (100% wool; 210 yd [192 m]/3½ oz [100 g]): #77044 mercury, 8 (9, 10, 11, 12) skeins.

**NEEDLES** Body and sleeves—size 7 (4.5 mm): 24" circular (cir). Ribbing—size 6 (4 mm): 16" and 24" cir. Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holders; cable needle (cn); tapestry needle.

**GAUGE** 20 sts and 26 rows = 4" in rev St st on larger needle; 24 sts of Center Cable patt = 3½" wide.

## NOTES

- This sweater is worked flat in pieces from the bottom up. The sleeves are worked flat with a saddle shoulder.
- A circular needle is used to accommodate the large number of stitches.

## BACK

With smaller needle, CO 106 (128, 144, 154, 168) sts. Do not join. Work in k1, p1 rib until piece measures 1½" from CO, ending with a WS row. Change to larger needle. **Next row** (RS) P6 (6, 3, 8, 4), [work Row 1 of Right Cable chart, p2] 1 (2, 3, 3, 4) time(s), work Row 1 of Center

Cable chart over 24 sts, work Row 13 of Center Cable chart over 24 sts, work Row 1 of Center Cable chart over 24 sts, [p2, work Row 1 of Left Cable chart] 1 (2, 3, 3, 4) time(s), p6 (6, 3, 8, 4). Work even in patt until piece measures 15½ (16¼, 16¼, 16¾, 17)" from CO, or desired length to underarm, ending with a RS row.

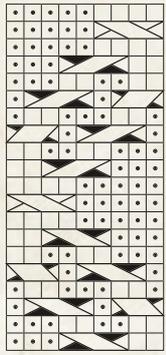
**Shape armholes:** BO 3 (4, 5, 6, 7) sts at beg of next 2 rows—100 (120, 134, 142, 154) sts rem. **Dec row** (WS) K2, ssk, work to last 4 sts, k2tog, k2—2 sts dec'd. Rep Dec Row every WS row 1 (3, 5, 5, 6) more time(s)—96 (112, 122, 130, 140) sts rem. Work even until armholes measure 7¾ (7¾, 8½, 8¾, 9¼)" ending with a WS row.

**Shape neck and shoulders:** Mark center 46 (50, 52, 56, 60) sts.

**Next row** (RS) BO 8 (10, 11, 12, 13) sts, work to m, join new yarn and BO 46 (50, 52, 56, 60) sts for neck, work to end of row—17 (21, 24, 25, 27) sts rem for right back, 25 (31, 35, 37, 40) sts for left back. Working each side

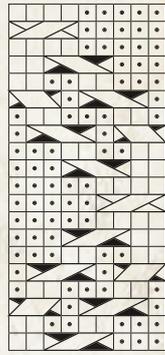


### Left Cable



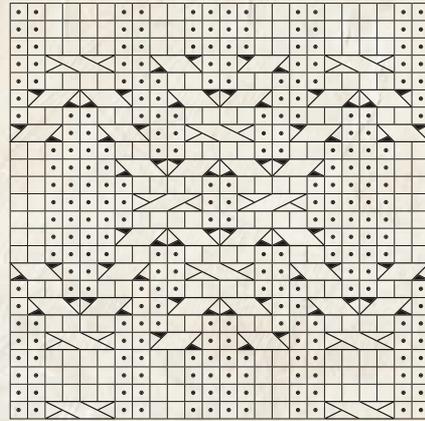
9 sts

### Right Cable



9 sts

### Center Cable



24 sts



### Key

k on RS; p on WS

p on RS; k on WS

- sl 1 st onto cn, hold in back, k2, p1 from cn
- sl 2 sts onto cn, hold in front, p1, k2 from cn
- sl 2 sts onto cn, hold in back, k2, p2 from cn
- sl 2 sts onto cn, hold in front, p2, k2 from cn
- sl 2 sts onto cn, hold in back, k2, k2 from cn
- sl 2 sts onto cn, hold in front, k2, k2 from cn

separately, BO 8 (10, 11, 12, 13) sts at beg of next row, then BO 8 (10, 12, 12, 13) sts at beg of foll 2 rows, then BO 9 (11, 12, 13, 14) sts at beg of foll 2 rows—no sts rem.

### FRONT

Work as for back until armholes measure  $5\frac{3}{4}$  ( $5\frac{1}{2}$ ,  $6\frac{1}{4}$ , 6,  $6\frac{3}{4}$ )", ending with a WS row. **Shape neck:** *Next row* (RS) Work 33 (40, 44, 47, 50) sts, join new yarn and BO 30 (32, 34, 36, 40) sts, work to end—33 (40, 44, 47, 50) sts rem each side. Working each side separately, dec 1 st at each neck edge every row 8 (9, 9, 10, 10) times—25 (31, 35, 37, 40) sts rem each side. Work even until armholes measure  $7\frac{3}{4}$  ( $7\frac{3}{4}$ ,  $8\frac{1}{2}$ ,  $8\frac{3}{4}$ ,  $9\frac{1}{4}$ )", ending with a WS row. **Shape shoulders:** BO 8 (10, 11, 12, 13) sts at beg of next 2 rows, then BO 8 (10, 12, 12, 13) sts at beg of foll 2 rows, then BO 9 (11, 12, 13, 14) sts at beg of foll 2 rows—no sts rem.

### SLEEVES

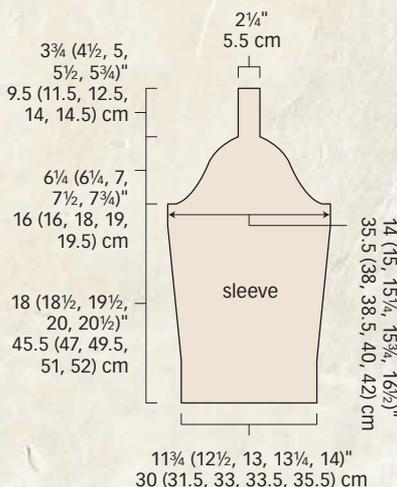
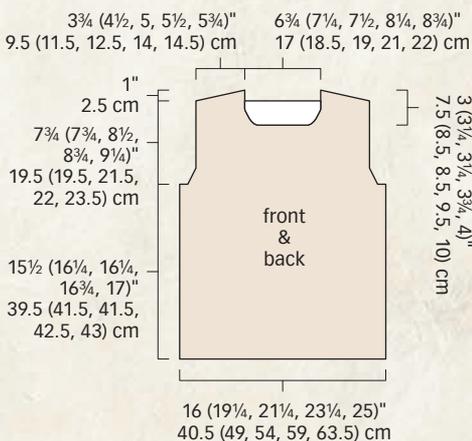
With smaller needle, CO 61 (65, 67, 69, 73) sts. Do not join. Work in k1, p1 rib until piece measures  $1\frac{1}{2}$ " from CO, ending with a WS row. Change to larger needle. *Next row* (RS) P26 (28, 29, 30, 32), work Row 1 of Right Cable chart over 9 sts, p26 (28, 29, 30, 32). Work 13 (15, 15, 17, 17) rows even in patt, ending with a WS row. Inc 1 st each end of needle on next row, then every 14 (16, 16, 18, 18) rows 5 more times—73 (77, 79, 81, 85) sts. Work even in patt until piece measures 18 ( $18\frac{1}{2}$ ,  $19\frac{1}{2}$ , 20,  $20\frac{1}{2}$ )" from CO, ending with a WS row. **Shape cap:** BO 3 (4, 5, 6, 7) sts at beg of next 2 rows—67 (69, 69, 69, 71) sts rem. Dec 1 st each end of needle every row 4 (0, 0, 0, 0) times, then every RS row 15 (16, 19, 6, 8) times, then every 4th row 0 (0, 0, 4, 3) times, then every RS row 0 (0, 0, 6, 8) times—29 (37, 31, 37, 33) sts rem. BO 3 sts at beg of next 4 rows, then BO 2 (3, 3, 3, 4) sts at beg of foll 2 (4, 2, 4, 2) rows—13 sts rem. **Saddle:**

Work even until piece measures  $3\frac{3}{4}$  ( $4\frac{1}{2}$ , 5,  $5\frac{1}{2}$ ,  $5\frac{3}{4}$ )" from last BO, or width of one shoulder. BO all sts.

### FINISHING

Block pieces to measurements. With yarn threaded on a tapestry needle, sew saddle to front and back shoulders. Sew sleeves into armholes. Sew sleeve and side seams. **Neckband:** With 16" cir needle and RS facing, pick up and knit 126 (134, 140, 154, 162) sts around neck opening. Place marker (pm) and join in the rnd. Work in k1, p1 rib until piece measures 1" from pick-up rnd. BO all sts in patt. Weave in loose ends. Block again, if desired.

JOSIE MERCIER has been designing knitwear since 2005, and her designs include a pair of fantasy pointed ears, a pullover with pagan influences, and a line of patterns inspired by J. R. R. Tolkien's novel *The Hobbit*. Her son started to read the Harry Potter books in 2010, and, determined not to be out-read by a six year old, she soon devoured the series. Three times. Josie lives in Belleville, Ontario, Canada, and can be found online at [www.mercierknittingpatterns.blogspot.com](http://www.mercierknittingpatterns.blogspot.com), or on Ravelry as Pibble.





# Malfoy Manor Wrapper

Vicki Square

Even when you have magic at your beck and call, ancient family manors can be drafty—a wrapper is what you need to keep the chill at bay. The tapered arms and snug fit mean that you won't be in danger of snagging your sleeves if, perchance, prisoners escape from your dungeon and a battle ensues.

**FINISHED SIZE** 14¾ (17, 18, 20¾, 22¾, 24½, 26¾)" back width. Wrapper shown measures 17".

**YARN** Madelintosh Tosh Sock (100% wool; 395 yd [361 m]/4¼ oz [120 g]): cosmos, 3 hanks for all sizes.

**NEEDLES** Size 3 (3.25 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Removable markers (m); waste yarn; stitch holder; tapestry needle; stick pin closure.

**GAUGE** 22 sts and 38 rows = 4" in lace patt.

## NOTE

- This lace wrapper is knitted in one piece beginning at the lower edge of the back, casting on and binding off for the sleeves. It is separated at the back neck and each front is worked separately. Keep continuity of lace pattern throughout.



## BACK

CO 81 (93, 99, 111, 123, 135, 147) sts.

**Row 1** (RS) \*P1, k1; rep from \* to last st, p1.

**Row 2** (WS) \*K1, p1; rep from \* to last st, k1.

Work rows 1–6 of Lace chart, ending with a WS row.

## SLEEVES

**Shape sleeves:** *Note:* Work new sts in lace patt and slip m when you come to them. **Next row** (RS) Place marker (pm), using the cable method (see Glossary), CO 3 sts, place marker (pm), work in patt to end—3 sts inc'd for sleeve. **Next row** (WS) Pm, using the cable method, CO 3 sts, work in patt to end—3 sts inc'd for

sleeve. **Next row** (RS) Using the cable method, CO 3 sts, work in patt to end—3 sts inc'd. **Next row** (WS) Using the cable method, CO 3 sts, work in patt to end—3 sts inc'd. Rep last 2 rows 20 (20, 20, 21, 21, 21, 21) more times, ending with a WS row—213 (225, 231, 249, 261, 273, 285) sts total: 66 (66, 66, 69, 69, 69, 69) sts for each sleeve; 81 (93, 99, 111, 123, 135, 147) sts for back. **Next row** (RS) Using the cable method, CO 6 sts, work in patt to end—6 sts inc'd for sleeve. **Next row** (WS) Using the cable method, CO 6 sts, work in patt to end—6 sts inc'd for sleeve. Rep last 2 rows 4 more times, ending with a WS row—273 (285, 291, 309, 321, 333, 345) sts total; 96 (96, 96, 99, 99, 99,

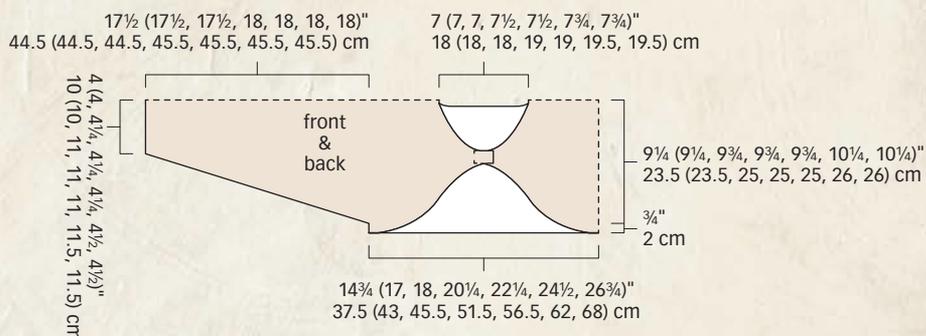
99) sts for each sleeve before and after m, 81 (93, 99, 111, 123, 135, 147) sts for back. Work even in patt until piece measures 9½ (9½, 10, 10, 10, 10½, 10½)" from CO edge, ending with a WS row.

**Shape back neck:** Work 123 (129, 132, 140, 146, 151, 157) sts in patt, BO 27 (27, 27, 29, 29, 31, 31) sts for center back, work in patt to end—123 (129, 132, 140, 146, 151, 157) sts rem each side. Place all sts for right sleeve and shoulder on holder or waste yarn.

### LEFT FRONT AND SLEEVE

Work 1 WS row even. **Next row** (RS) BO 6 sts pwise, work in patt to end—117 (123, 126, 134, 140, 145, 151) sts rem. Work 1 WS row in patt. Place removable m into work at beg and end of row to mark shoulder seam/halfway point and sleeve halfway point. Work 4 rows even in patt, ending with a WS row.

**Shape neck: Inc row** (RS) K1, using the backward-loop method (see Glossary), CO 1 st, work in patt to end—1 st inc'd at neck edge. Rep Inc Row every other RS row 3 times, then every RS row 6 (6, 8, 8, 8, 10, 10) times—127 (133, 138, 146, 152, 159, 165) sts. Work 1 WS row in patt. Using the cable method, CO 2 sts at the beg of next RS row, then CO 3 sts at the beg of the foll RS row, then CO 5 sts at the beg of the foll RS row—137 (143, 148, 156, 162, 169, 175) sts. Work even in patt for 1" from last CO row, ending with a WS row. **Note** Front shaping and sleeve shaping happen at the same time. Read through the foll section before proceeding. **Shape front: Next row** (RS) BO 4 (6, 6, 6, 7, 7, 7) sts, work in patt to end. Work 1 WS row in patt. BO 4 sts at the beg of next 0 (0, 0, 1, 1, 1, 2) RS row(s), then BO 3 sts at the beg of the foll 0 (1, 2, 1, 1, 2, 2) RS row(s), BO 2 sts at the beg of the foll 2 (1, 1, 1, 1, 0, 0) RS row(s)—8 (11, 14, 15, 16, 17, 21) sts dec'd at front edge. Work 1 WS row in patt. **Dec row** (RS) K1, k2tog, work in patt to end—1 st dec'd at front edge. Work 1 WS row in patt. Rep Dec Row every RS row 19 (19, 19, 19, 21, 21) more times. Work 1 WS row in patt. BO 2 (3, 2,

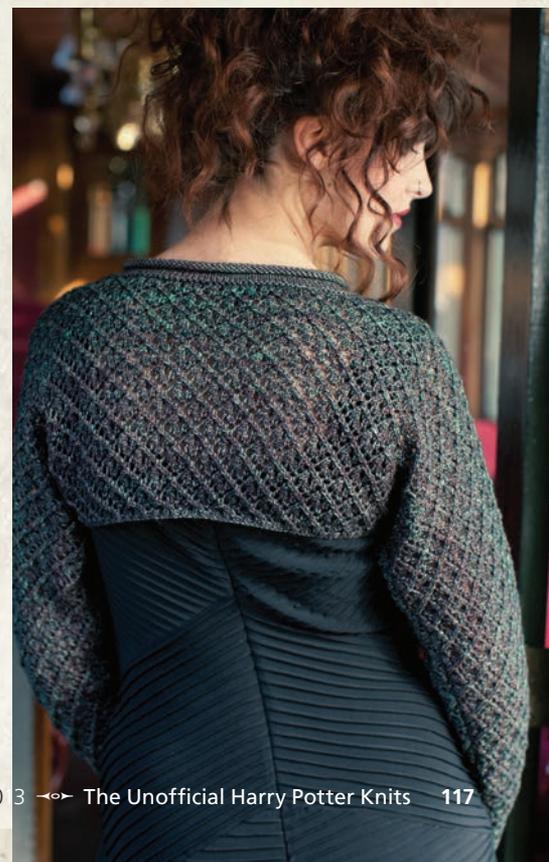


3, 3, 3) sts at beg of next RS row, then BO 4 (5, 3, 3, 4, 5, 5) sts at beg of next RS row, then BO 7 (8, 5, 6, 7, 8, 9) sts at beg of next RS row—0 (0, 8, 10, 13, 15, 16) sts rem. BO all rem sts. **At the same time**, when work measures 4 (4, 4¼, 4¼, 4¼, 4½, 4½)" from m at cuff, **Shape sleeve:** BO 6 sts at beg of next 5 WS rows, then BO 3 sts at beg of next 22 (22, 22, 23, 23, 23, 23) WS rows—96 (96, 96, 99, 99, 99, 99) sleeve sts dec'd. Work even at sleeve edge while cont to shape front edge.

### RIGHT FRONT AND SLEEVE

Return 123 (129, 132, 140, 146, 151, 157) right sleeve and shoulder sts to needle. With WS facing, join yarn at neck edge. **Next row** (WS) BO 6 sts pwise, work in patt to end—117 (123, 126, 134, 140, 145, 151) sts rem. Work 2 rows even in patt. Place removable m into work at beg and end of row to mark shoulder seam/halfway point and sleeve halfway point. Work 4 rows even in patt, ending with a WS row. **Shape neck: Inc row** (RS) Work in patt to last st, using the backward-loop method, CO 1 st, k1—1 st inc'd at neck edge. Rep Inc Row every other RS row 3 times, then every RS row 6 (6, 8, 8, 8, 10, 10) times—127 (133, 138, 146, 152, 159, 165) sts. Work 2 rows even in patt. Using the cable method, CO 2 sts at the beg of next WS row, then CO 3 sts at the beg of the foll WS row, then CO 5 sts at the beg of the foll WS row—137 (143, 148, 156, 162, 169, 175) sts. Work even in patt for 1" from last CO row, ending with a RS row. **Note** Front shaping and sleeve shaping happen at the same time. Read through the foll section before proceeding. **Shape front: Next row** (WS) BO 4 (6, 6, 6, 7, 7, 7) sts, work in patt

to end. Work 1 RS row in patt. BO 4 sts at the beg of next 0 (0, 0, 1, 1, 1, 2) WS row(s), then BO 3 sts at the beg of the foll 0 (1, 2, 1, 1, 2, 2) WS row(s), BO 2 sts at the beg of the foll 2 (1, 1, 1, 1, 0, 0) WS row(s)—8 (11, 14, 15, 16, 17, 21) sts dec'd at front edge. **Dec row** (RS) Work in patt to last 3 sts, ssk, k1—1 st dec'd at front edge. Work 1 WS row in patt. Rep Dec Row every RS row 19 (19, 19, 19, 19, 21, 21) more times. BO 2 (3, 2, 3, 3, 3) sts at beg of next WS row, then BO 4 (5, 3, 3, 4, 5, 5) sts at beg of next WS row, then BO 7 (8, 5, 6, 7, 8, 9) sts at beg of next WS row—0 (0, 8, 10, 13, 15, 16) sts rem. BO all rem sts. **At the same time**, when work measures 4 (4, 4¼, 4¼, 4¼, 4½, 4½)" from m at cuff, shape sleeve: BO 6 sts at beg of next 5 RS rows, then BO 3 sts at beg of next 22 (22, 22, 23, 23, 23) RS rows—96 (96, 96, 99, 99,





99, 99) sleeve sts dec'd. Work even at sleeve edge while cont to shape front edge.

### FINISHING

Block and let dry completely. **Right front edging:** Beg at right sideseam,

pick up and knit 60 (66, 68, 74, 80, 86, 92) sts evenly along curved lower edge of front to lower corner of center front, pick up and knit 7 sts along 1" of center front—67 (73, 75, 81, 87, 93, 99) sts, turn.

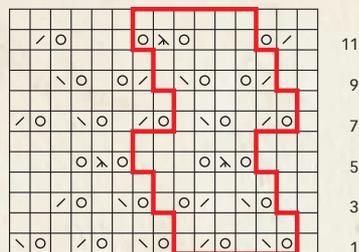
**Row 1 (WS)** \*P1, k1; rep from \* to last st, p1.

**Row 2 (RS)** \*K1, p1; rep from \* to last st, k1.

BO all sts in patt.

**Left front edging:** Beg at upper corner of center front, pick up and knit 7 sts along 1" of center front, pick up and knit 60 (66, 68, 74, 80, 86, 92) sts along curved lower edge of left front—67 (73, 75, 81, 87, 93, 99) sts.

### Lace



6 st repeat

### Key

- k on RS; p on WS
- yo
- k2tog
- ssk
- X sl 1, k2tog, p2tog
- pattern repeat

**Row 1 (WS)** \*P1, k1; rep from \* to last st, p1.

**Row 2 (RS)** \*K1, p1; rep from \* to last st, k1.

BO all sts in patt.

**Neck edging:** Beg at front edge of right front, pick up and knit 43 (43, 45, 45, 48, 48) sts along right front neck edge to m, pick up and knit 42 (42, 42, 44, 44, 46, 46) sts along curved back neck to next m, pick up and knit 43 (43, 45, 45, 45, 48, 48) sts along left front neck edge—128 (128, 132, 134, 134, 142, 142) sts. Do not join. Knit 1 WS row.

**Row 1 (RS)** Sl 1 pwise with yarn in back, knit to end.

**Row 2 (WS)** Sl 1 pwise with yarn in front, purl to end.

Rep last 2 rows until collar measures 1¼" from garter ridge. BO all sts. (Collar will roll naturally, revealing the purl side.)

**Sleeve edging:** Pick up and knit 49 (49, 51, 51, 51, 53, 53) sts along cuff edge. Do not join. Knit 2 rows.

**Row 1 (WS)** \*P1, k1; rep from \* to last st, p1.

**Row 2 (RS)** \*K1, p1; rep from \* to last st, k1.

BO all sts in patt.

Fold work with WS tog lengthwise at shoulder and sleeves. Sew side seams using mattress st (see Glossary) with ½ st seam allowance. Sew cuff rib and garter ridge using mattress st with ½ st seam allowance. With RS tog, work slip-stitch crochet seam (see Glossary) for sleeve seams. Weave in ends and lightly steam seams.

VICKI SQUARE of Fort Collins, Colorado, learned to knit from her grandmother more than fifty years ago and has been designing her own garments ever since. She is the author of a number of knitting books from Interweave in addition to the best-selling book, *The Knitter's Companion* (Interweave, 1996).



## Tonks's Togs

Laura Lynch

**V**ymphadora Tonks's ability to change her appearance at will inspired this sweater that can be styled

for a quiet evening in, an afternoon of shopping, or a night on the town. A close-fitting tunic in a bulky-weight yarn is covered in wide, soft cables that evoke rippling fluidity. It is designed to be worn with about two inches of negative ease. A coordinating laceweight oversweater can be added or removed to change the look. The oversweater is sleeveless and oversized widthwise, with a generous cowl neck, and is worked in an airy lace pattern. It can be worn with the main sweater or over a tank in warmer weather. Please note that the lace has a tendency to grow widthwise when stored flat, but will return to its proper blocked measurements after being hung or worn for a few minutes. Blocking is key to both sweaters fitting properly.

**FINISHED SIZES** Main sweater 27½ (30¼, 35¾, 38½, 44, 46¾, 52)" bust circumference. Lace oversweater 37¾ (42¼, 46¾, 53¾, 58¼, 62¾, 67½)" bust circumference. Main sweater shown in size 30¼". Lace oversweater shown in size 42¼"  
**YARN** Main sweater—Brown Sheep Company Shepherd's Shades (100% wool; 131 yd [118 m]/3½ oz [100 g]); #SS281



eggplant (MC), 7 (8, 8, 9, 10, 11, 11) skeins. Lace oversweater—Brown Sheep Company Legacy Lace (75% superwash wool, 25% nylon; 1,500 yd [1,372 m]/6 oz [170 g]): #Lace90 electric violet (CC), 1 skein.

**NEEDLES** Main sweater—size 10 (6 mm): 24" circular (cir) and double-pointed (dnp); Lace oversweater—size 6 (4 mm): 24" and 16" cir and dnp. Adjust needle sizes if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); cable needle (cn); stitch holders; tapestry needle.

**GAUGE** 17½ sts and 22½ rows = 4" in cable patt with MC on larger needles; 3 multiples and 22 rows = 4" in lace patt with CC on smaller needles, blocked.

## NOTES

- Due to the density of the cable pattern, the body of the main sweater will pull in much more than the gauge swatch as you are working. This will block back out to the correct measurements.
- The body of the oversweater is worked in the round to the underarms, then the front and back are worked separately back and forth.

- The body and sleeves of the main sweater are worked in the round from the bottom to the yoke, then the pieces are joined for working the yoke.
- Charts are worked both in the round and back and forth in rows.

## Stitch Guide

**Sk2p:** Sl 1 kwise, k2tog, pass slipped st over—2 sts dec'd.

**RT:** Knit two together, leaving stitches worked on left needle. Knit into first stitch again, dropping both stitches worked from left needle.

**LT:** Knit into the second stitch on left needle, leaving stitch worked on left needle. Work into first stitch on left needle, dropping both stitches worked from left needle.

## LACE OVERSWEATER

### Body:

With CC and smaller 24" cir needles, CO 198 (222, 246, 282, 306, 330, 354) sts. Place marker (pm) and join in the rnd. Knit 1 rnd. Purl 1 rnd. Knit 1 rnd. **Next rnd** \*K2, pm, work Row 1 of Lace chart over 96 (108, 120, 138, 150, 162, 174) sts, pm, k1; rep from \* once more. Cont in patt as established through Rnd 12 of the 6 (6, 6, 6, 7, 7)th rep of chart.

**Divide for front and back:** Place last

99 (111, 123, 141, 153, 165, 177) sts on holder for back.

## FRONT

**Next row (RS)** Work in patt as established to last st, k1f&b—100 (112, 124, 142, 154, 166, 178) sts. **Next row (WS)** K2, work in patt to last 2 sts, k2. Working first and last 2 sts in garter st (knit every row), cont in patt as established through Row 12 of the 9 (9, 9, 9, 10, 11, 11)th rep of chart from CO. **Shape shoulders:** Next 2 rows K20 (26, 32, 38, 44, 47, 53), work 60 (60, 60, 66, 66, 72, 72) in lace patt, k20 (26, 32, 38, 44, 47, 53). BO 20 (26, 32, 38, 44, 47, 53) at beg of next 2 rows—60 (60, 60, 66, 66, 72, 72) sts rem. Break yarn and place all sts on holder.

## BACK

Work as for front but do not break yarn.

## FINISHING

**Neckband:** Change to smaller 16" cir needle. Work in patt over 60 (60, 60, 66, 66, 72, 72) back neck sts, work in patt over 60 (60, 60, 66, 66, 72, 72) front neck sts from holder—120 (120, 120, 132, 132, 144, 144) sts total. Pm and join in the rnd. Cont in lace patt as established through Rnd 12 of the 12 (12, 12, 12, 13, 14, 14)th rep of chart from CO. Knit 1 rnd. Purl 1 rnd. Knit 1 rnd. BO all sts very loosely. Sew shoulder seams. Weave in ends. Block to measurements.





## MAIN SWEATER

### Body:

With MC and larger cir needles, CO 120 (132, 156, 168, 192, 204, 228) sts. Place marker (pm) and join in the rnd. Knit 1 rnd. Purl 1 rnd. Knit 1 rnd.

### Sizes 27½ (38½)" only:

**Set-up rnd** P1, k1, p1, k2, [p2, work Cable A chart over 10 sts, p2, work Cable B chart over 10 sts] 2 (3) times, p2, k2, p1, k1, p1, pm, p1, k1, p1, k2, [p2, work Cable B chart over 10 sts, p2, work Cable A chart over 10 sts] 2 (3) times, p2, k2, p1, k1, p1.

### Sizes 30¼ (52)" only:

**Set-up rnd** K2, [p2, work Cable A chart over 10 sts, p2, work Cable B chart over 10 sts] 2 (4) times, p2, work Cable A chart over 10 sts, p2, k2, pm, k2, [p2, work Cable B chart over 10 sts, p2, work Cable A chart over 10 sts] 2 (4) times, p2, work Cable B chart over 10 sts, p2, k2.

### Sizes 35¾ (46¾)" only:

**Set-up rnd** K2, [p2, work Cable A chart over 10 sts, p2, work Cable B chart over 10 sts] 3 (4) times, p2, k2, pm, k2, [p2, work Cable B chart over 10 sts, p2, work Cable A chart over 10 sts] 3 (4) times, p2, k2.

### Size 44" only:

**Set-up rnd** P1, k1, p1, k2, [p2, work Cable A chart over 10 sts, p2, work Cable B chart over 10 sts] 3 times,

p2, work Cable A chart over 10 sts, p2, k2, p1, k1, p1, pm, p1, k1, p1, k2, [p2, work Cable B chart over 10 sts, p2, work Cable A chart over 10 sts] 3 times, p2, work Cable B chart over 10 sts, p2, k2, p1, k1, p1.

### All sizes:

Work even in patt as established until piece measures 17 (18, 18, 18, 19, 19, 19)" from CO, ending with Row 12 of charts. Break yarn.

## SLEEVES

With MC and dpn, CO 36 sts. Pm and join in the rnd. Knit 1 rnd. Purl 1 rnd. Knit 1 rnd. **Set-up rnd** P1, work Cable A chart over 10 sts, p2, work Cable B chart over 10 sts, p2, work Cable A chart over 10 sts, p1. Work 11 rnds even in patt. **Note:** Work all new sts in p1, k1 rib. **Inc rnd** M1L, work in patt to end, M1R—2 sts inc'd. Rep Inc Rnd every 6th rnd 7 (7, 7, 7, 9, 9, 9) times, then every 8th rnd 3 times, then every 10th rnd once—60 (60, 60, 60, 64, 64, 64) sts. Work even in patt until piece measures 19" from CO, ending with Row 12 of charts.

## YOKE

**Joining rnd** With larger cir needle, \*K2 from sleeve, work rem sleeve sts in patt as established to last 2

sleeve sts rem, k2, pm, work 60 (66, 78, 84, 96, 102, 114) body sts to m, sl m, rep from \* to end—240, (252, 276, 288, 320, 332, 356) sts. **Shape armhole:**

**Rnd 1** \*K2, k2tog, work in patt to 4 sts before m, ssk, k2, sl m, rep from \* 3 more times—8 sts dec'd.

**Rnd 2** Work even in patt.

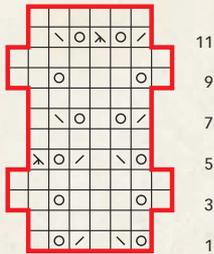
**Rnd 3** \*RT (see Stitch Guide), k2tog, work in patt to 4 sts before m, ssk, LT (see Stitch Guide), sl m, rep from \* 3 more times—8 sts dec'd.

**Rnd 4** Work even in patt.

Rep last 4 rnds 3 (4, 4, 4, 5, 5, 5) more times—176 (172, 196, 208, 224, 236, 260) sts rem. **Shape neck:** **Note:** Beg working back and forth in rows. Raglan shaping is worked on the sleeves and back only. **Set-up row** (RS) \*K2, k2tog, work in patt to 4 sts before m, ssk, k2, sl m, k2, work 28 (29, 37, 41, 53, 57, 58) sts in patt, place temporary m, sk2p (see Stitch Guide), ssk, work 7 (8, 12, 14, 17, 19, 23) sts in patt, k2, [sl m, k2, k2tog, work in patt to 4 sts before m, ssk, k2] 2 times—167 (163, 187, 199, 215, 227, 251) sts rem; 11 (12, 16, 18, 21, 23, 27) sts for right

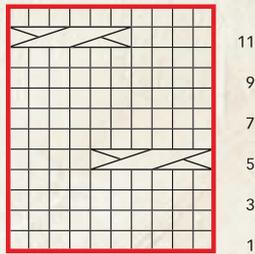


### Lace



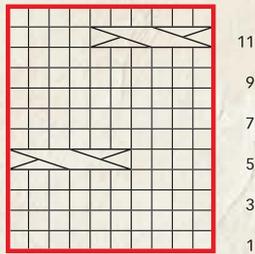
6 to 8 st repeat

### Cable A



10 st repeat

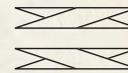
### Cable B



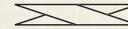
10 st repeat

### Key

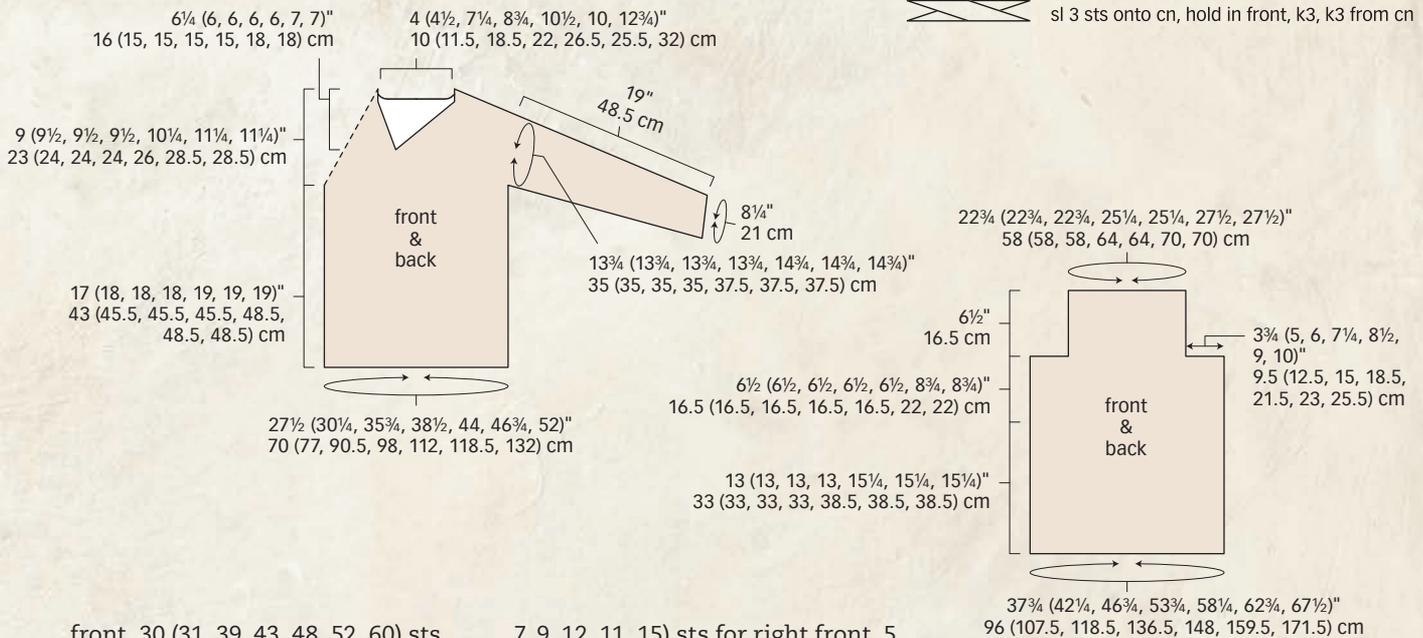
- k on RS; p on WS
- yo
- / k2tog
- \ ssk
- > sl 1, k2tog, p2ss0
- pattern repeat



sl 3 sts onto cn, hold in back, k3, k3 from cn



sl 3 sts onto cn, hold in front, k3, k3 from cn



front, 30 (31, 39, 43, 48, 52, 60) sts for left front, 42 (44, 56, 62, 70, 76, 88) sts for back, 42 (38, 38, 38, 38, 38, 38) sts for each sleeve. Break yarn. With WS facing, rejoin yarn at temporary m and remove m.

**Rows 2, 4, 6, 8, 10** (WS) P1, p2tog, work in patt to last st, p1—1 st dec'd.

**Rows 3 and 7** (RS) Work even in patt to 2 sts before 1st m, LT, \*sl m, RT, k2tog, work in patt to 4 sts before next m, ssk, LT; rep from \* 2 more times, sl m, RT, work even to last 3 sts, k2tog, k1—7 sts dec'd.

**Row 5** Work even in patt to 1st m, \*sl m, k2, k2tog, work in patt to 4 sts before next m, ssk, k2; rep from \* 2 more times, work even to last 3 sts, k2tog, k1—7 sts dec'd.

**Row 9** K1, sk2p, ssk, work to 1st m, \*sl m, k2, k2tog, work in patt to 4 sts before next m, ssk, k2; rep from \* 2 more times, work even to last 3 sts, k2tog, k1—10 sts dec'd.

Rep Rows 3–10 two (two, two, two, three, three) more times—61 (57, 81, 93, 109, 86, 110) sts rem; 2 (3,

7, 9, 12, 11, 15) sts for right front, 5 (6, 14, 18, 23, 19, 27) sts for left front, 18 (20, 32, 38, 46, 44, 56) sts for back, 18 (14, 14, 14, 14, 6, 6) sts for each sleeve. **Next row** (RS) Work even in patt to 2 sts before 1st m, LT, \*sl m, RT, work in patt to 2 sts before next m, LT; rep from \* two more times, sl m, RT, work in patt to last 3 sts, k2tog, k1—60 (56, 80, 92, 108, 85, 109) sts rem; 2 (3, 7, 9, 12, 11, 15) sts for right front, 4 (5, 13, 17, 22, 18, 26) sts for left front, 18 (20, 32, 38, 46, 44, 56) sts for back, 18 (14, 14, 14, 14, 6, 6) sts for each sleeve. **Shape back neck: Next row** (WS) P1, p2tog, work to 2 (3, 5, 5, 6, 6, 8) sts past 2nd m, join new ball of yarn and BO 14 (14, 22, 28, 34, 32, 40) center back sts, work even in patt to end—22 (20, 26, 28, 32, 23, 29) sts rem for right shoulder; 23 (21, 31, 35, 41, 29, 39) sts rem for left shoulder. **Shape shoulders: Next row** (RS) Working both shoulders separately, on each shoulder, work even to m, sl m, k2, [k2tog] 3 (2, 2, 2, 2, 0, 0) times, [ssk] 4 (3, 3, 3, 3, 1, 1) times, k2, sl m, work

in patt to end—15 (15, 21, 23, 27, 22, 28) sts rem for right shoulder; 16 (16, 26, 30, 36, 28, 38) sts rem for left shoulder. BO all rem sts.

### FINISHING

**Neckband:** With MC, dpn, and beg at back neck, pick up and knit 99 (105, 113, 121, 129, 139, 151) sts evenly around neck. Pm and join to work in the rnd. Purl 1 rnd. BO all sts pwise. Weave in ends. Block to measurements.

LAURA LYNCH was introduced to fantasy at a young age and began devouring all the stories about fairies, elves, wizards, and dragons she could find. She spends her time creating everything from pies to sweaters and incorporates her love of chocolate, bacon, and Star Wars (and other geeky things) into as many of her projects as possible. She does all this creating in northern New Jersey, and you can find her current blog online at [www.tastefuldiversions.wordpress.com](http://www.tastefuldiversions.wordpress.com).





pwisw, wyb, knit to 1 st before gap, ssk, k1, turn.

**Short-row 4** (WS) Sl 1 pwisw wyf, purl to 1 st before gap, p2tog, p1, turn.

Rep last 2 short-rows 4 (5, 6) more times, ending with a WS row—17 (20, 22) heel sts rem.

**Gusset:**

**Set-up rnd** Sl 1 pwisw wyb, k16 (19, 21), pick up and knit 16 sts along edge of heel flap (1 st in each chain-edge st), work Instep chart for your size over 28 (32, 37) instep sts, pick up and knit 16 sts along edge of heel flap, k33 (36, 38)—77 (84, 91) sts. Rnd beg at instep. **Note:** Work through Rnd 12 of Instep chart once, then rep Rnds 7–12.

**Dec rnd** Work in patt over 28 (32, 37) instep sts, ssk, knit to last 2 sts, k2tog—2 sts dec'd.

**Next rnd** Work in patt over instep sts, knit to end.

Rep last 2 rnds 9 (9, 7) more times—57 (64, 75) sts rem.

**Sizes 6¼" and 8¼" only:**

**Next rnd** Work in patt over instep sts, ssk, knit to end—56 (74) sts rem.

**All sizes:**

**Foot:** Working in charted patt on instep sts and St st on sole sts, work even in patt until foot measures 2" less than desired finished length.

**Toe:**

**Dec rnd** K1, ssk, knit to last 3 sts of instep, k2tog, k2, ssk, knit to last 3 sts of sole, k2tog, k1—4 sts dec'd.

**Next rnd** Knit.

Rep last 2 rnds 8 (10, 12) more times—20 (20, 22) sts rem. Break yarn, leaving a 12" tail.

**FINISHING**

With tail threaded on a tapestry needle, graft sts using Kitchener st (see Glossary). Weave in ends and block. 

RACHEL COOPEY of Worcestershire, United Kingdom, loves designing and knitting socks. You can read about her constant quest for warm feet, her ever-growing sock yarn collection, and her knitting and spinning adventures on her blog, [www.coopknits.co.uk](http://www.coopknits.co.uk), and find her on Ravelry as Coopknit.



# Order of the Phoenix Winged Vest

Kyle Kunnecke

e are surrounded by superheroes. Firefighters, nannies, doctors, and teachers all give selflessly of their time and knowledge to help others. When "out of uniform," they may quietly pass by us on the street, but when duty calls, they leap into action. The Order of the Phoenix Winged Vest is inspired by this idea of "hidden identity." Worn with a jacket, it's an unassuming, timeless vest. When the jacket is removed, the back reveals an intricately stranded wing pattern, symbolizing the wearer's strengths and abilities. The best thing about stories like Harry Potter



is how they remind us that we have the power to make a difference. Wearing a vest emblazoned with wings is a subtle reminder of how much of an impact the “everyday hero” has on his or her community.

This project is worked flat and requires intermediate knitting knowledge, including stranded knitting, managing floats, simple shaping, and finishing. One row at a time, the knitter attempting a complex stranding project for the first time will gain confidence and learn, as Harry did, that with ordinary determination and practice, something wonderful can happen.



**FINISHED SIZE** 38 (42, 45½, 50, 54)" chest circumference. Vest shown measures 45½".

**YARN** Zitron Lifestyle (100% superfine superwash Merino; 170 yd [155 m]/1¾ oz [50 g]): #54 nutmeg (MC), 7 (8, 9, 10, 12) balls; #33 corn (CC), 2 balls. Yarn distributed by Skacel.

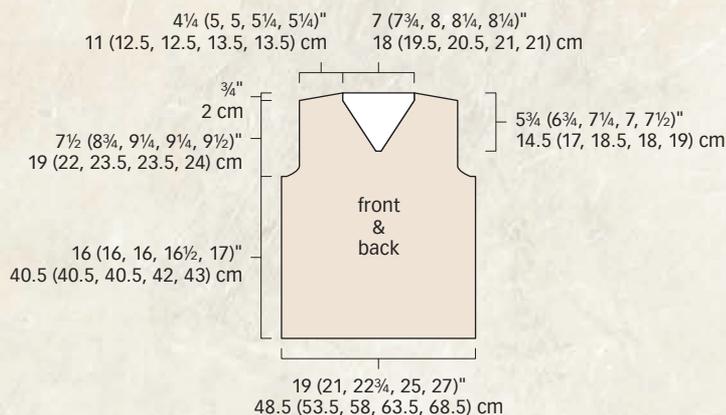
**NEEDLES** Body—size 3 (3.25 mm): 24" circular (cir). Ribbing—size 2 (2.75 mm): 16" and 24" cir. Adjust needle size if necessary to obtain the correct gauge.

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

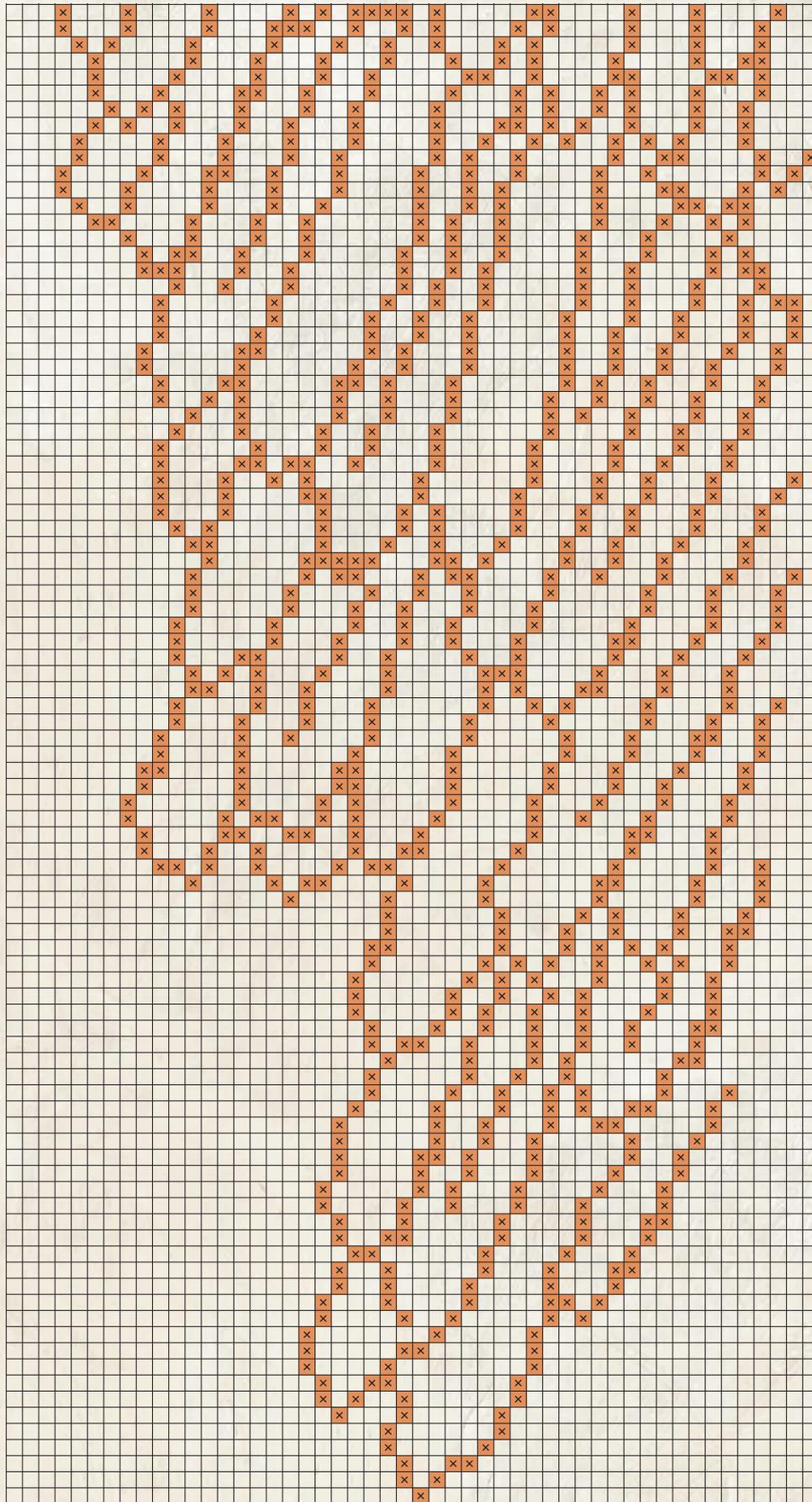
**GAUGE** 27 sts and 37 rows = 4" in St st on larger needle.

## NOTES

- The chart shows half of the wing pattern. Work each row of the chart to the end, then repeat the same row in reverse for the second half of the pattern.
- Work the chart using the stranded knitting technique. Strand the unused yarn loosely across the back.
- To avoid long floats at the bottom and top of the chart, use separate balls of CC for each half of the chart through Row 110, then use 1 ball of CC through Row 174, then use two balls of CC to the end of the chart. At the end of each section of CC, twist MC and CC together as for intarsia knitting to avoid holes.



Wings (lower half)



50 sts

**Key**

□ MC    × CC

**BACK**

With MC and smaller needle, CO 128 (142, 154, 168, 182) sts. Do not join. Work in k2, p2 rib until piece measures 2½" from CO. Change to larger needle. Work in St st until piece measures 3½ (4¾, 5¼, 5½, 6½)" from CO, ending with a RS row.

**Next row (WS)** P14 (21, 27, 34, 41), place marker (pm), p50, pm, p50, pm, purl to end. **Next row** Work in St st to m, work Row 1 of Wings chart to m, then, reading chart from left to right (see Notes), work Wings chart to m, work in St st to end. Cont in patt until piece measures 16 (16, 16½, 17)" from CO, ending with a WS row.

**Shape armholes:** Cont in patt, BO 4 (4, 4, 5, 6) sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows—114 (128, 140, 152, 164) sts rem. BO 2 sts at beg of next 2 (4, 4, 4, 6) rows—110 (120, 132, 144, 152) sts rem. **Dec row (RS)** K2, k2tog, work in patt to last 4 sts, ssk, k2—2 sts dec'd. Rep Dec Row every RS row 1 (0, 4, 8, 11) more time(s)—106 (118, 122, 126, 128) sts rem. Work even in patt until armholes measure 7½ (8¾, 9¼, 9¼, 9½)", ending with a WS row. **Note:** After chart is complete, work all sts with MC. **Shape shoulders:** **Shape shoulders using short-rows (see Glossary) as foll:**

**Short-rows 1 and 2** Work to last 7 (8, 9, 10, 11) sts, wrap next st, turn.

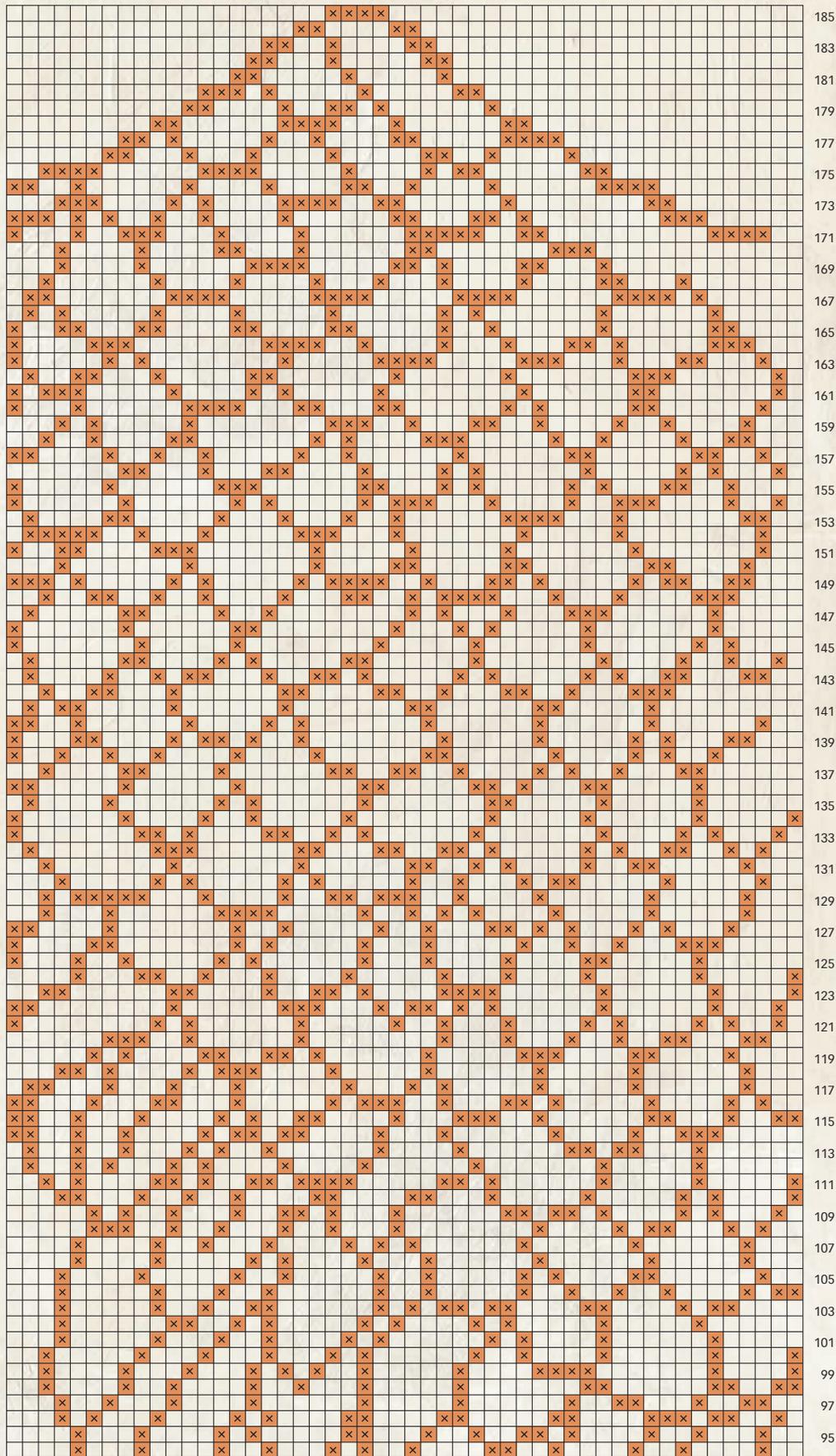
**Short-rows 3 and 4** Work to last 15 (17, 18, 18, 19)

Wings (upper half)

sts, wrap next st, turn.  
**Short-rows 5 and 6** Work to last 22 (25, 26, 27, 28) sts, wrap next st, turn.  
**Next row (RS)** Work to end of row, working wraps tog with wrapped sts as you come to them. **Next row (WS)** Work to end of row, working rem wraps. **Next row** BO 29 (33, 34, 35, 36) sts, k48 (52, 54, 56, 56), BO 29 (33, 34, 35, 36) sts. Place 48 (52, 54, 56, 56) sts on holder for neck.

**FRONT**

With MC, work as for back, omitting chart and m, until armholes measure 2½ (2¾, 2¾, 3, 2¾)", ending with a WS row. **Note:** Armhole shaping may not be complete; finish armhole shaping while working neck shaping. **Shape neck:** Mark center 2 sts. **Next row (RS)** Work to m, place next 2 sts on holder for neck, place foll sts on holder for right front. **Left front:** Work 1 WS row. **Dec row (RS)** Knit to last 3 sts, k2tog, k1—1 st dec'd. Rep Dec Row every RS row 22 (24, 25, 26, 26) more times—29 (33, 34, 35, 36) sts rem. Work even until armhole measures 7½ (8¾, 9¼, 9¼, 9½)", ending with a RS row. **Shape shoulder: Shape shoulder using short-rows as foll:**  
**Short-row 1 (WS)** Work to last 7 (8, 9, 10, 11) sts, wrap next st, turn, (RS) work to end.  
**Short-row 2 (WS)** Work to last 15 (17, 18, 18, 19) sts, wrap next st, turn, (RS) work to end.  
**Short-row 3 (WS)** Work to last 22 (25, 26, 27, 28) sts, wrap next st, turn, (RS) work to end.  
**Next row (WS)** Work to end, working wraps tog with wrapped sts as you come to them. BO all sts. **Right front:** **Note:** Work armhole shaping at the same time as neck shaping if necessary. With RS



50 sts

facing, rejoin yarn to right front sts. Work 1 RS row, then 1 WS row. **Dec row** (RS) K1, ssk, work to end—1 st dec'd. Rep Dec Row every RS row 22 (24, 25, 26, 26) more times—29 (33, 34, 35, 36) sts rem. Work even until armhole measures 7½ (8¾, 9¼, 9¼, 9½)", ending with a WS row. **Shape shoulder: Shape shoulder using short-rows as foll:**

**Short-row 1** (RS) Work to last 7 (8, 9, 10, 11) sts, wrap next st, turn, (WS) work to end.

**Short-row 2** (RS) Work to last 15 (17, 18, 18, 19) sts, wrap next st, turn, (WS) work to end.

**Short-row 3** (RS) Work to last 22 (25, 26, 27, 28) sts, wrap next st, turn, (WS) work to end.

**Next row** (RS) Work to end, working wraps tog with wrapped sts as you come to them. BO all sts.

### FINISHING

Block pieces to measurements. Sew shoulder and side seams. **Neckband:** With RS facing, MC, and smaller 16" cir needle, beg at center front neck, k2 held sts, pick up and knit 54 (62, 66, 65, 68) sts along right neck to shoulder, k48 (52, 54, 56, 56) back neck sts from holder, pick up and knit 54 (62, 66, 65, 68) sts down left neck to base of V—158 (178, 188, 188, 194) sts total. Pm and join in the rnd. **Next rnd** K2, k2tog, \*p1, k1; rep from \* to last 2 sts, ssk—156 (176, 186, 186, 192) sts rem. **Dec rnd** K2, k2tog, work in rib to last 2 sts, ssk—2 sts dec'd. Rep Dec Rnd every rnd until piece measures 1" from pick-up rnd. BO all sts in patt. **Armhole trim:** With RS facing, MC, and smaller 16" cir needle, beg at side seam, pick up and knit 114 (132, 140, 140, 144) sts evenly spaced around armhole opening. Pm and join in the rnd. Work in k1, p1 rib until piece measures 1" from pick-up rnd. BO all sts in patt. Weave in loose ends. Block again, if needed. 🐈

At KYLE KUNNECKE'S San Francisco studio, he does his best to translate experiences into work that inspires awareness, involvement, and action. He believes creativity has the power to heal, and that we all have the ability to make a difference in our communities. Visit his website to learn more, [www.kylewilliam.com](http://www.kylewilliam.com).



## Lestrangle Cloak

Catherine Salter Bayar



The character of Bellatrix Lestrangle is everything an evil witch should be: treacherous, conniving,

completely without morals, and with a bit of uncontrolled lunacy—not unlike this intricate maze of lace. A large collar wraps the neck and front, and rounds the bottom to become the hem, creating an airy cocoon of interlocking pattern, suitable for witches who love to knit. Typically, cloaks have no sleeves, yet adding them is more practical for modern witchery.

**FINISHED SIZE** 30 (36, 42)" bust circumference. Cloak shown measures 30".

**YARN** Hand Maiden Mini Maiden (50% wool, 50% silk; 547 yd [500 m]/3½ oz [100 g]): ebony, 5 (6, 7) skeins. Yarn distributed by ColorSong Yarn.

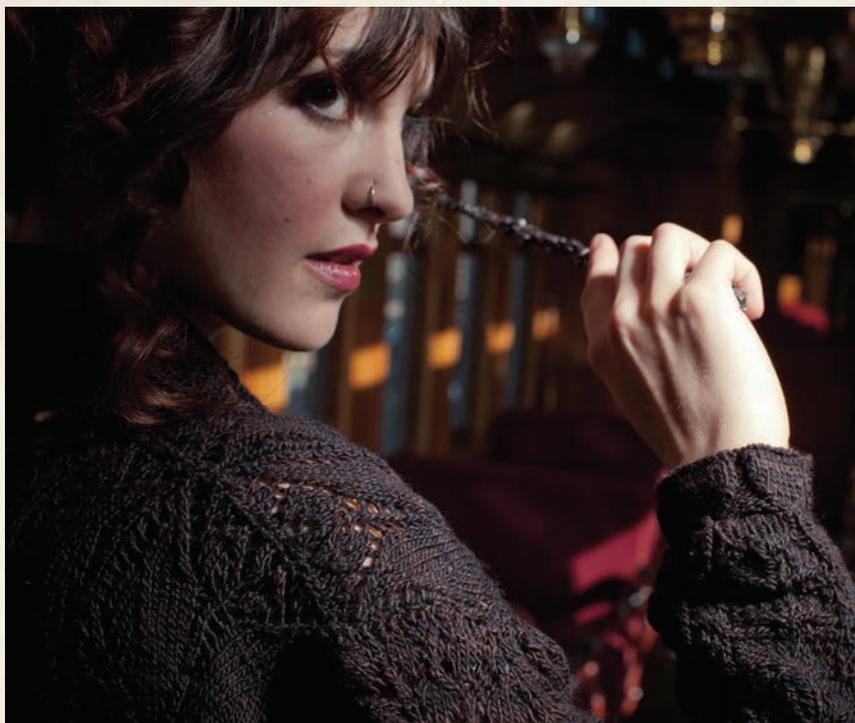
**NEEDLES** Sizes 1½ (2.5 mm) and 3 (3.25 mm): 24"–32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**NOTIONS** Markers (m); stitch holder; waste yarn for easing sleeve cap; tapestry needle.

**GAUGE** 28 sts and 34 rows = 4" in St st on larger needle; 1 body patt rep = 3" wide on larger needle.

### NOTES

- The body is worked in one piece from bottom to underarms, then divided into two fronts and a back and worked to the shoulders. The sleeves are worked separately and sewn in.
- The collar is worked around the fronts and neck, first on the right side, then on the wrong side, to create a pattern that folds at the rib section to the right side.





- The bottom edging is worked next and joined to the collar at the front corners to create the cloak's curved shape.
- A circular needle is used to accommodate the large number of stitches.

### BODY

With larger needle, CO 215 (238, 261) sts. Do not join. **Next row** (RS) Work Edging chart over 4 sts, work Body chart to last 4 sts, work Edging chart over 4 sts. Cont in patt through Row 42 of Body chart, then work Rows 3–42 of chart 3 more times—251 (278, 305) sts. **Right front:** **Next row** (RS) Work 58 sts in patt (to end of 2nd patt rep), place next 193 (220, 247) sts on holder—54 sts rem for right front. Cont in patt through Row 42 of chart, then work Rows

3–22 (3–22, 3–32) once more. BO all sts. **Back:** With RS facing, rejoin yarn. Work 135 (162, 189) sts according to Row 3 of chart, leave next 58 sts on holder for left front—125 (150, 175) sts rem for back. Cont in patt through Row 42 of chart, then work Rows 3–22 (3–22, 3–32) once more. BO all sts. **Left front:** With RS facing, rejoin yarn to 58 held sts. Work Rows 3–42 of chart once, then work Rows 3–22 (3–22, 3–32) once more. BO all sts.

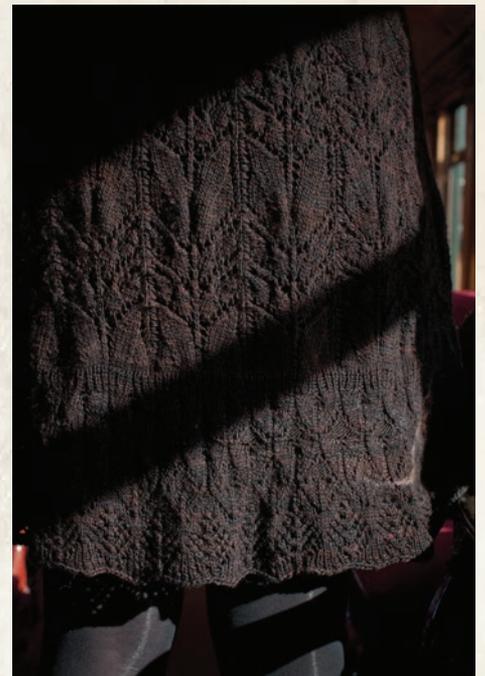
### SLEEVES

With smaller needle, CO 74 (74, 98) sts. Do not join. Work Rows 1–54 of Sleeve chart once, then rep Rows 47–54 four more times—89 (89, 118) sts. Change to larger needle. Work Rows 47–54 once more. Inc 1 st each end of needle on next row, then

every 8th row 8 (9, 10) more times, working new sts into patt—89 (91, 116) sts. Work 1 WS row (Row 48 of chart). **Shape cap:** Cont in patt, BO 5 sts at beg of next 2 rows, then BO 3 sts at beg of foll 2 rows, then BO 2 sts at beg of foll 12 rows—Row 48 of chart is complete. Work Rows 49–54 once, then work Rows 47–54 once, then work Rows 47 and 48 once. BO 5 sts at beg of next 4 (4, 8) rows—Row 52 (52, 48) of chart is complete. Loosely BO all sts.

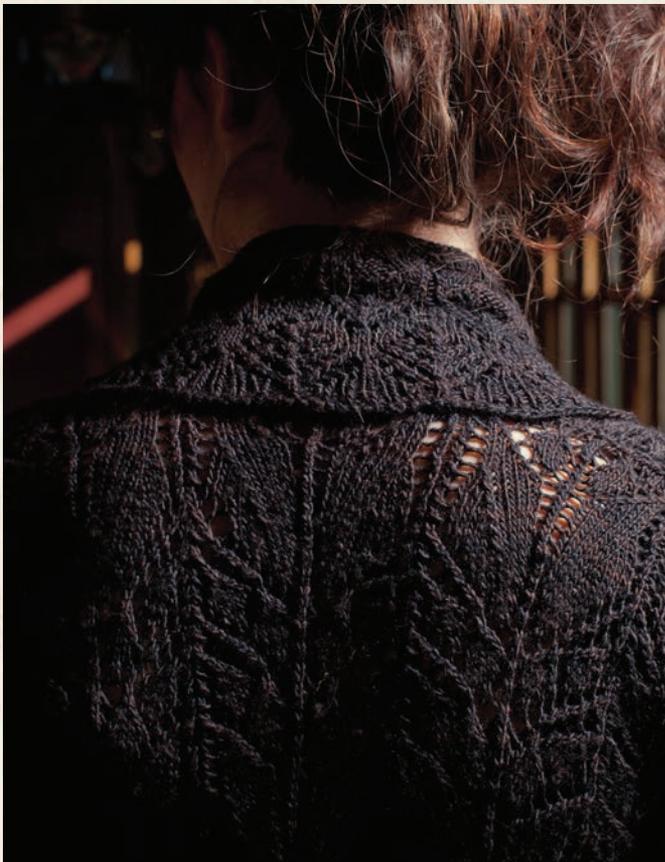
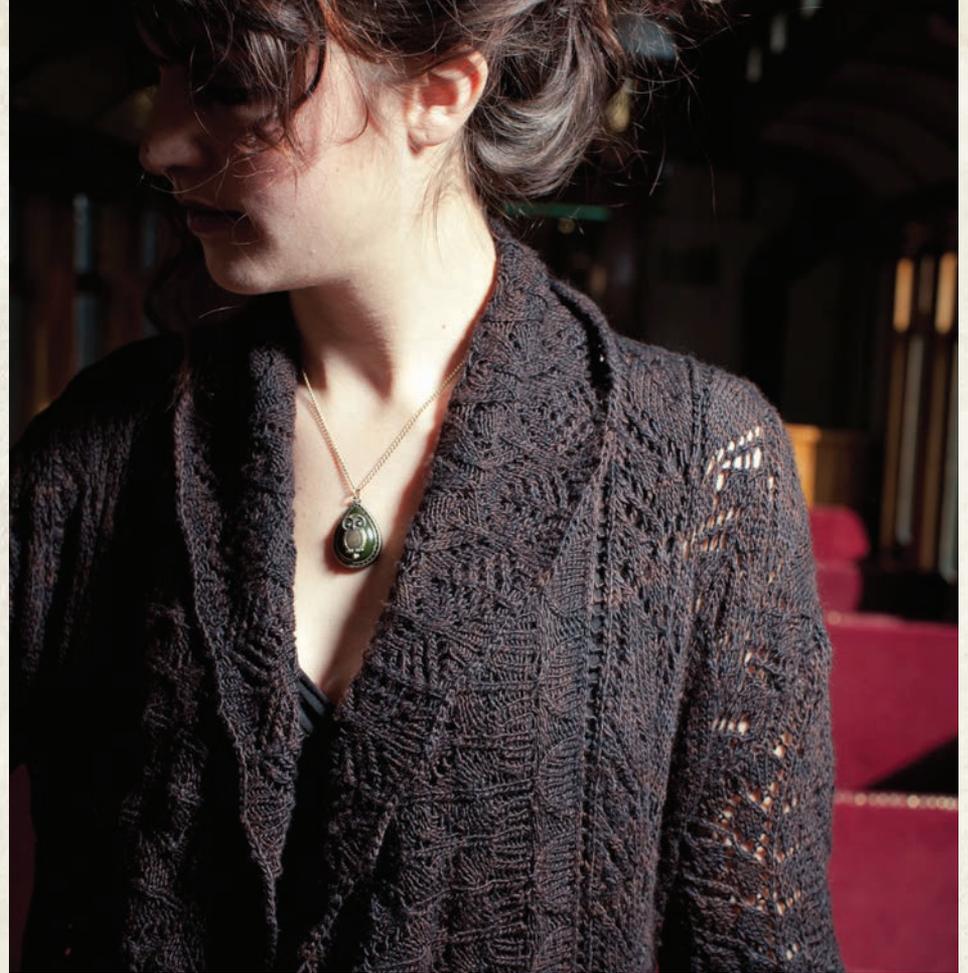
### FINISHING

Sew shoulder seams. **Collar:** With smaller needle, RS facing, and beg at right front lower edge, pick up (but do not knit) 115 (115, 121) sts along right front to shoulder, 24 (48, 72) sts across back neck, and 115 (115, 121) sts down left front to lower edge—254 (278, 314) sts total. With RS facing and beg at right front lower edge, work Rows 1–21 of Collar chart once—507 (555, 627) sts. **Note:** At this point, WS of body becomes RS of collar; collar will fold back. With WS of body (new RS of collar) facing, work Rows 1–56 of Lower Edging chart once—515 (563, 635) sts. Loosely BO all sts in patt. **Lower edging:** With smaller needle, RS facing, and beg at Row 15 of Collar chart on left front, pick up (but do not knit) 243 (267,

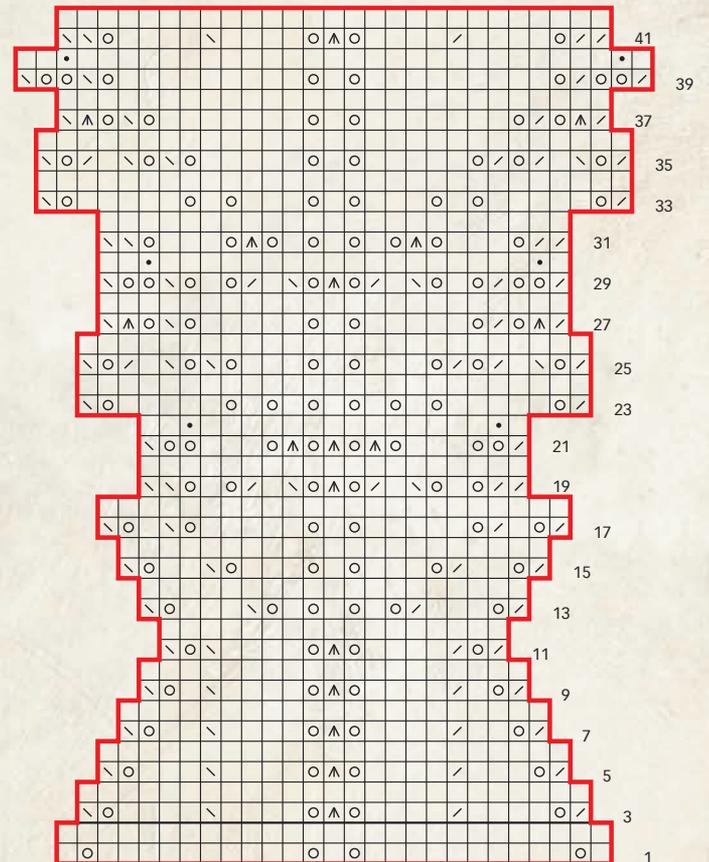


291) sts along lower edge, ending at Row 15 of Collar chart on right front. With RS facing and beg at left front lower edge, work 6 rows in k1, p1 rib. Work Rows 1–56 of Lower Edging chart once and, **at the same time**, inc 1 st each end of needle every WS row, working new sts into patt. Loosely BO all sts in patt. Sew selvedge edge of collar to selvedge edge of lower edging. Sew sleeve seams. Run waste yarn through top of sleeve cap to ease cap evenly into armhole. Sew in sleeves. Remove waste yarn. Weave in loose ends. Very lightly block garment and collar points without losing texture of lace patt. 🐾

California native CATHERINE SALTER BAYAR is a clothing, interior, and knitwear designer who relocated to Turkey in 1999 to pursue her love of handmade textiles and fiber arts. Bazaar Bayar is a handcrafts workshop she founded in Istanbul to provide work for local artisans and to teach visiting women about Turkish handcrafts—both traditional and modern. Learn more at [www.bazaarbayar.com](http://www.bazaarbayar.com).



**Body**



**Key**

- k on RS; p on WS
- p on RS; k on WS
- yo

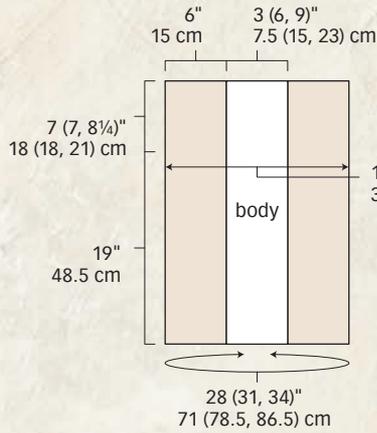
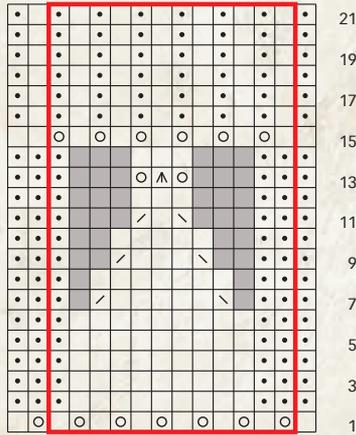
- / k2tog
- \ ssk
- Λ sl 2 as if to k2tog, k1, p2sso

- no stitch
- pattern repeat

**Edging**



**Collar**



about 4 (4 1/4, 5) inches  
10 (11, 12.5) cm

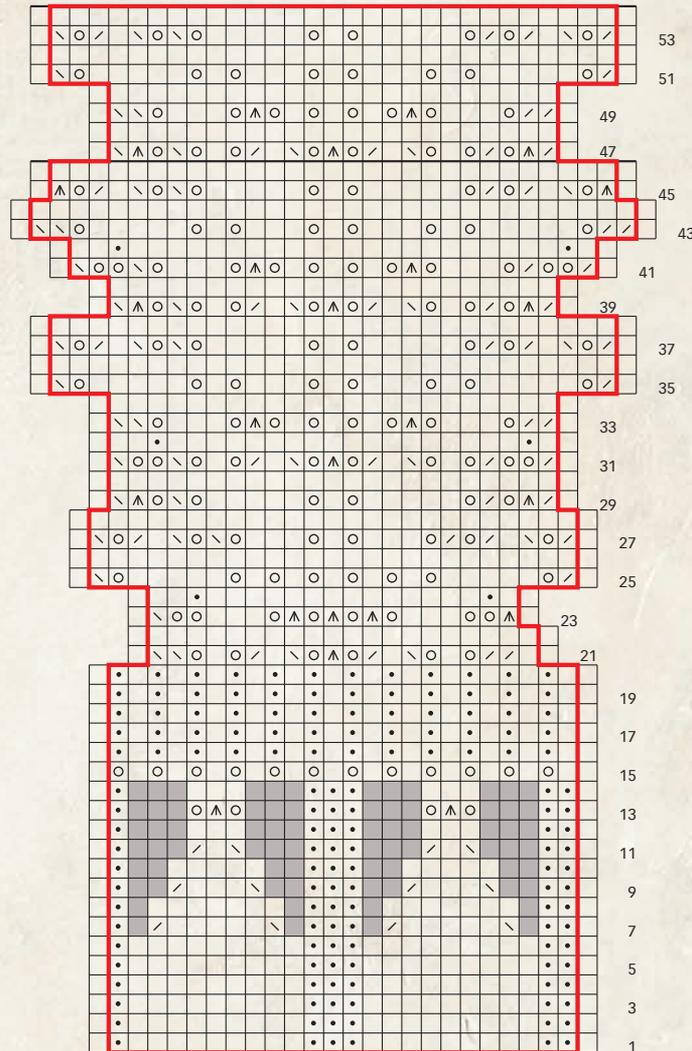
4 1/4 (4 1/4, 4 3/4) inches  
11 (11, 12) cm

12 1/2 (12 3/4, 16 1/4) inches  
31.5 (32.5, 41.5) cm

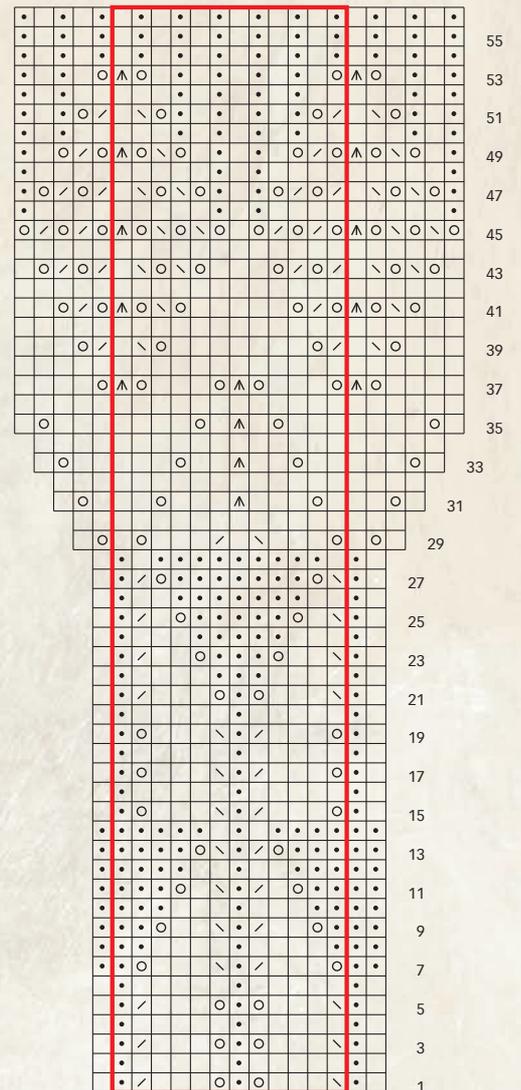
17 1/4 (18 3/4, 19 1/2) inches  
45 (47.5, 49.5) cm

9 1/2 (9 1/2, 12 3/4) inches  
24 (24, 32.5) cm

**Sleeve**



**Lower Edging**



12 st repeat

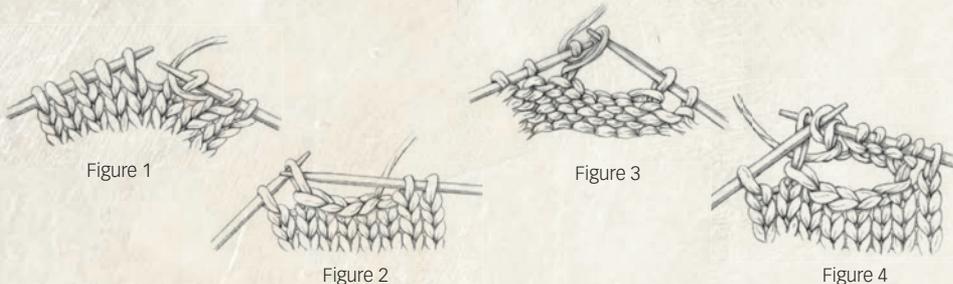
# Glossary

## ABBREVIATIONS

beg	beginning; begin; begins
bet	between
BO	bind off
CC	contrasting color
ch	chain
cm	centimeter(s)
cn	cable needle
CO	cast on
cont	continue(s); continuing
dc	double crochet
dec(s)	decrease(s); decreasing
dpn	double-pointed needle(s)
fol	following; follows
g	gram(s)
inc	increase(s); increasing
k	knit
k1f&b	knit into front and back of same st
k2tog	knit two stitches together
k3tog	knit three stitches together
kwise	knitwise
m(s)	marker(s)
MC	main color
mm	millimeter(s)
M1	make one (increase)
p	purl
p1f&b	purl into front and back of same st
p2tog	purl two stitches together
patt(s)	pattern(s)
pm	place marker
psso	pass slipped stitch over
p2sso	pass two slipped stitches over
pwise	purlwise
rem	remain(s); remaining
rep	repeat; repeating
rev St st	reverse stockinette stitch (purl on RS, knit on WS)
rib	ribbing
rnd(s)	round(s)
RS	right side
sc	single crochet
sk	skip
Sk2p	slip 1 st kwise, k2tog, pass sl st over—2 sts dec'd
sl	slip
sl st	slip stitch (sl 1 st pwise unless otherwise indicated)
sp	space
ssk	slip 1 kwise, slip 1 kwise, k2 sl st tog tbl (decrease)
sssk	slip 3 sts kwise individually, then knit them tog tbl—2 sts dec'd
ssp	slip 1 kwise, slip 1 kwise, p2 sl st tog tbl (decrease)
st(s)	stitch(es)
St st	stockinette stitch (knit on RS, purl on WS)
tbl	through back loop
tog	together
WS	wrong side
wyb	with yarn in back
wyf	with yarn in front
yo	yarn over
*	repeat starting point (i.e., repeat from *)
**	repeat all instructions between asterisks
()	alternate measurements and/or instructions
[]	instructions that are to be worked as a group a specified number of times

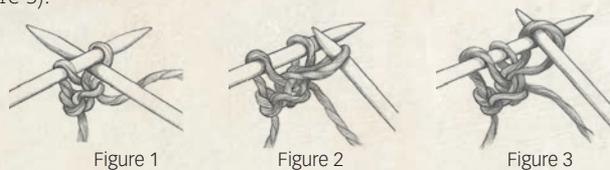
## 2 (3, 4, 5) Stitch One-Row Buttonhole

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



## Cable Cast-On

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



## Backward-Loop Cast-On

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



## Kitchener Stitch

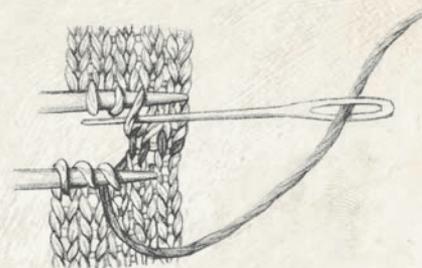
**Step 1:** Bring threaded needle through front stitch as if to purl and leave stitch on needle.

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

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

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

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



## Three-Needle Bind-Off

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



—continued on page 134

A woman with brown hair styled in a bun, wearing a blue lace dress with a white collar and white gloves, holding a small bouquet of pink roses. She is looking towards the camera with a slight smile. The background is a soft-focus green outdoor setting.

# Coming Soon!

## Jane Austen Knits

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### 2013

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Simple style meets elegant design in this brand new edition of the popular special issue. Discover knitting patterns inspired by the works and time of admired author Jane Austen.

Look for *Jane Austen Knits* 2013 on newsstands or at **Shop.KnittingDaily.com** in October 2013!

## Judy's Magic Cast-On

**Note:** Judy's magic CO was invented by Judy Becker as a CO for toe-up socks. The technique made its debut in the Spring 2006 issue of Knitty magazine and her detailed tutorial can be found at [www.knitty.com](http://www.knitty.com). The technique is modified here so that it uses a half-twist rather than a slipknot.

**Step 1:** Hold one needle tip horizontally and drape the yarn over it with the tail toward you and the yarn going to the ball (working yarn) away from you. Give the yarn a half twist below the needle so that the tail is now away from you and the working yarn is toward you (the reverse of long-tail CO).

**Step 2:** Hold another needle tip just below the needle with the yarn loop already on it. The yarn loop will be the first st CO to the top needle. Tent the yarn strands over the thumb and index finger of your left hand as if doing a long-tail CO. The tail will rest on your index finger and the working yarn will rest on your thumb.

**Step 3:** Cast the first st onto the bottom needle by bringing both needles up and around the yarn tail on your index finger, scooping up the yarn using a clockwise motion with your right hand. The yarn will wrap around the bottom of the empty bottom needle from back to front as for a yarnover. Sl the yarn tail between the needles to complete the loop around the bottom needle. There is now one st CO to each needle. Be sure to pull these first sts tight to avoid loose sts at the edge of the CO row.

**Step 4:** Cast the next st onto the top needle by bringing both needles down and around the working yarn on your thumb, scooping up the yarn using a counterclockwise motion with your right hand. The yarn will wrap around the top of the top needle from back to front. Sl the working yarn between the needles to complete the loop around the top needle.

**Step 5:** Cast the next st onto the bottom needle as in Step 3. Rep Steps 4–5 until there are the desired number of sts on each needle. Rotate needles so that the yarn tail and working yarn are on your right. The working yarn should be coming off the bottom needle and the yarn tail off the top needle. You will begin working across the sts on the top needle. Make sure to capture the yarn tail by placing it between the top needle and the working yarn as you start knitting across the sts on the top needle. You can pull the yarn tail to firm up any looseness at the beginning of this rnd. **Note:** When working the sts on the second (bottom) needle, you will need to knit them through the back loops to avoid twisting them.

## Pom-Pom

Cut two circles of cardboard, each  $\frac{1}{2}$ " (1.3 cm) larger than desired finished pom-pom width. Cut a small circle out of the center and a small edge out of the side of each circle (Figure 1). Tie a strand of yarn between the circles, hold circles together and wrap with yarn—the more wraps, the thicker the pom-pom. Cut between the circles and knot the tie strand tightly (Figure 2). Place pom-pom between two smaller cardboard circles held together with a needle and trim the edges (Figure 3). This technique comes from Nicky Epstein's *Knitted Embellishments*, Interweave Press, 1999.

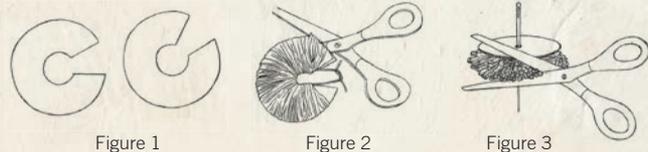


Figure 1

Figure 2

Figure 3



## I-Cord

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

## I-Cord Bind-Off

When there are live stitches or picked-up stitches: With right side facing, cast on number of stitches directed in pattern onto left needle. \*Knit to last I-cord stitch (e.g., if working a three-stitch I-cord, knit two), knit two together through the back loop, transfer all stitches from right needle to left needle; repeat from \* for I-cord.

## Short-Rows (Knit Side)

Work to turning point, slip next stitch purlwise (Figure 1), bring the yarn to the front, then slip the same stitch back to the left needle (Figure 2), turn the work around and bring the yarn in position for the next stitch—one stitch has been wrapped and the yarn is correctly positioned to work the next stitch. When you come to a wrapped stitch on a subsequent knit row, hide the wrap by working it together with the wrapped stitch as follows: Insert right needle tip under the wrap from the front; Figure 3), then into the stitch on the needle, and work the stitch and its wrap together as a single stitch.

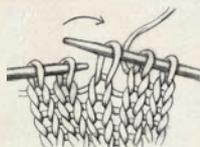


Figure 1

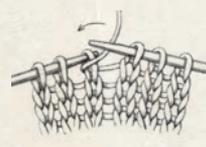


Figure 2

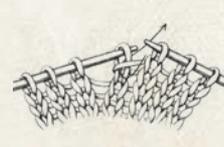


Figure 3

## Short-Rows (Purl Side)

Work to the turning point, slip the next stitch purlwise to the right needle, bring the yarn to the back of the work (Figure 1), return the slipped stitch to the left needle, bring the yarn to the front between the needles (Figure 2), and turn the work so that the knitted side is facing—one stitch has been wrapped and the yarn is correctly positioned to knit the next stitch. To hide the wrap on a subsequent purl row, work to the wrapped stitch, use the tip of the right needle to pick up the wrap from the back, place it on the left needle (Figure 3), then purl it together with the wrapped stitch.

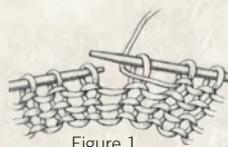


Figure 1

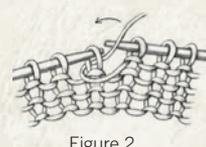


Figure 2

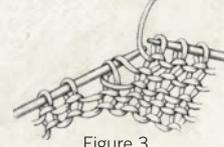


Figure 3

## Provisional Cast-On

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

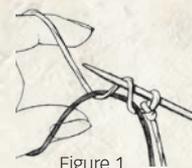


Figure 1

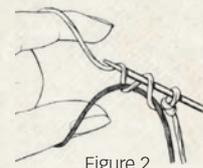
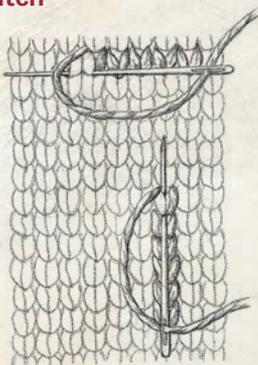


Figure 2

## Duplicate Stitch

Horizontal: Bring threaded needle out from back to front at the base of the V of the knitted stitch you want to cover. \*Working right to left, pass needle in and out under the stitch in the row above it and back into the base of the same stitch. Bring needle back out at the base of the V of the next stitch to the left. Repeat from \*. Vertical: Beginning at lowest point, work as for horizontal duplicate stitch, ending by bringing the needle back out at the base of the stitch directly above the stitch just worked.



## Knitted Cast-On

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

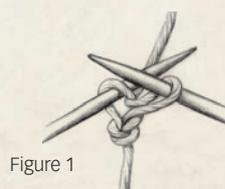


Figure 1



Figure 2

## Sewn Bind-Off

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



Figure 1

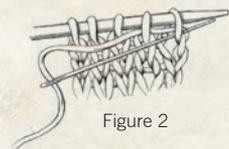


Figure 2

## Make One Increases

**Make one right (M1R):** Insert left needle from back to front under strand of yarn running between last stitch on left needle and first stitch on right needle, then knit the lifted strand through its front loop—one stitch increased.

**Make one left (M1L):** Insert left needle from front to back under strand of yarn running between last stitch on left needle and first stitch on right needle, then knit the lifted strand through its back loop—one stitch increased.

**Make one purl (M1P):** Insert left needle from back to front under strand of yarn running between last stitch on left needle and first stitch on right needle, then purl the lifted strand through its front loop—one stitch increased.

—continued on page 136

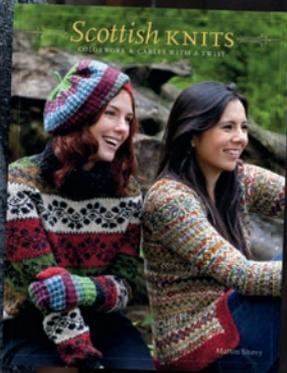
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## Intarsia

### Joining a New Color

**Knit side (RS)** When the chart shows that the next stitch or set of stitches is worked in a new color, drop the old color to the WS of the work. \*Insert the right needle into the next stitch as if to knit. Leaving a 4" (10-cm) tail of the new color, work the stitch with the new color. Let go of the new color, then pick up the strand of the old color and place it over the strand of the new color just worked. Keeping a slight tension on the old yarn, pick up the new yarn from *under* the old and make the next stitch with the new yarn (Figure 1). Drop the old yarn and continue to work the stitches indicated on the chart for the new color. When it's time to change colors again, repeat from \*. If the chart indicates that the next set of stitches is worked in a color that you've already used, start a brand new strand of yarn or bobbin of that color. Don't carry the old strand across the back of the work.



Figure 1

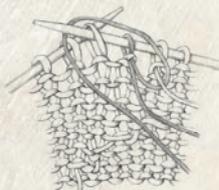


Figure 2

**Purl side (WS)** When the chart shows that the next stitch or set of stitches is worked in a new color, drop the old color to the WS (the side facing you). \*Insert the right needle into the next stitch as if to purl. Leaving a 4" (10-cm) tail of the new color, work the stitch with the new color. Drop the new color. Pick up the strand of the old color and place it over the strand of the new color just worked. Keeping a slight tension on the old yarn, pick up the new yarn from *under* the old and make the next stitch with the new yarn (Figure 2). Continue to work the stitches indicated on the chart for the new color. When it's time to change colors again, repeat from \*.

—Leigh Radford, *Interweave Knits*, Spring 2006

## Braid (Three Strand)

1. Begin with three strands or three groups of strands. Tie an overhand knot at one end (Figure 1).
2. Lay the right strand over the middle strand. The right strand becomes the new middle strand.
3. Lay the left strand over the new middle strand (Figure 2).
4. Repeat Steps 2 (Figure 3) and 3 (Figure 4) to desired length.

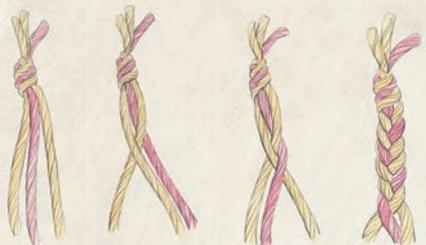
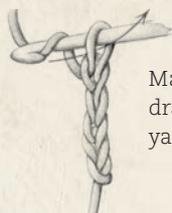


Figure 1

Figure 2

Figure 3

Figure 4



## Crochet Chain (ch)

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

## Slip-Stitch Crochet (sl st)



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

## Lifted Increase

### Right (RLI)

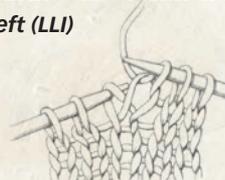


Knit into the back of stitch (in the "purl bump") in the row directly below the stitch on the left needle.

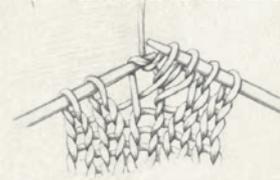
### Purl (RLPI)

Purl into the stitch in the row directly below the stitch on the left needle.

### Left (LLI)



Insert left needle into back of the stitch below stitch just knitted.



Knit this stitch.

### Purl (LLPI)

Purl into the stitch below the stitch just purled.

## Old Norwegian Cast-On

Leaving a long tail, make a slipknot, and hold yarn as shown (Figure 1). \*Bring needle in front of thumb, under both yarns around thumb loop, back forward, and over top of yarn around index finger (Figure 2), catch this yarn, and bring needle back down through thumb loop (Figure 3), turning thumb slightly to make room for needle to pass through. Drop loop off thumb and place thumb back in V configuration while tightening up resulting stitch on needle (Figure 4). Repeat from \*.



Figure 1



Figure 2

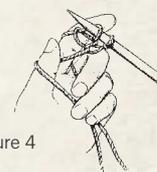


Figure 4

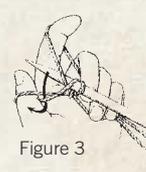


Figure 3

## Continental (Long-Tail) Cast-On

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

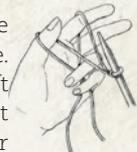


Figure 1



Figure 2

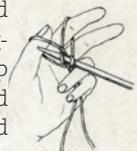


Figure 3



Figure 4

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**Blue Sky Alpacas/Spud & Chloë**, (763) 753-5815; [www.spudandchloe.com](http://www.spudandchloe.com).  
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**Cascade Yarns**, [www.cascadeyarns.com](http://www.cascadeyarns.com).  
**Classic Elite Yarns**, (800) 343-0308; [www.classiceliteyarns.com](http://www.classiceliteyarns.com).  
**ColorSong Yarn/Hand Maiden**, (541) 929-2359; [www.colorsongyarn.com](http://www.colorsongyarn.com).  
**Crafts Americana/KnitPicks**, (800) 574-1323; [www.knitpicks.com](http://www.knitpicks.com).  
**Fairmount Fibers/Manos del Uruguay**, [www.fairmountfibers.com](http://www.fairmountfibers.com).  
**Harrisville Designs**, (603) 827-3996; [www.harrisville.com](http://www.harrisville.com).  
**Imperial Yarn**, (541) 395-2507; [www.imperialyarn.com](http://www.imperialyarn.com).  
**Kelbourne Woolens/The Fibre Company**, (484) 368-3666; [www.kelbournewoolens.com](http://www.kelbournewoolens.com).

**Berroco Ultra Alpaca Light**; (48, 54) 50% alpaca, 50% wool; 144 yd [133 m]/1¼ oz [50 g]; 3-ply.

**Blue Moon Fiber Arts Socks That Rock Lightweight**; (111, 122) 100% superwash Merino; 405 yd [370 m]/5½ oz [155 g]; 3-ply.

**Blue Sky Alpacas Metalico**; (72, 74) 50% baby alpaca, 50% raw silk; 147 yd [135 m]/1¼ oz [50 g]; singles.

**Brown Sheep Company Legacy Lace**; (110, 118) 75% superwash wool, 25% nylon; 1,500 yd [1,372 m]/6 oz [170 g]; 2-ply.

**Brown Sheep Company Shepherd's Shades**; (110, 118) 100% wool; 131 yd [118 m]/3½ oz [100 g]; multi-ply.

**Cascade Yarns 220 Sport**; (28, 36) 100% wool; 164 yd [150 m]/1¼ oz [50 g]; 2-ply.

**Classic Elite Yarns Woodland**; (86, 92) 65% wool, 35% nettles; 131 yd [119 m]/1¼ oz [50 g]; singles.

**Classic Elite Yarns Giselle**; (68, 76) 64% kid mohair, 25% wool, 11% nylon; 230 yd [210 m]/1¼ oz [50 g]; 2-ply.

**Debbie Bliss Rialto DK (Knitting Fever)**; (68, 79) 100% Merino superwash; 115 yd [105 m]/1¼ oz [50 g]; multi-ply.

**Debbie Bliss Party Angel (Knitting Fever)**; (68, 79) 72% mohair, 24% silk, 4% metalized polyester; 220 yd [201 m]/¾ oz [25 g]; multi-ply.

**The Fibre Company Road to China Light (Kelbourne Woolens)**; (87, 95) 65% baby alpaca, 15% silk, 10% cashmere, 10% camel; 159 yd [145 m]/1¼ oz [50 g]; 3-ply.

**The Fibre Company Organik (Kelbourne Woolens)**; (26, 32) 70% organic Merino, 15% baby alpaca, 15% silk; 98 yd [90 m]/1¼ oz [50 g]; singles.

**Hand Maiden Mini Maiden (ColorSong Yarn)**; (113, 128) 50% wool, 50% silk; 547 yd [500 m]/3¾ oz [100 g]; singles.

**Harrisville Designs Shetland**; (91, 103) 100% wool; 217 yd [198 m]/1¼ oz [50 g]; 2-ply.

**Imperial Yarn Columbia**; (30, 33) 100% wool; 220 yd [201 m]/4 oz [113 g]; 2-ply.

**Knit Picks City Tweed Aran/HW (Crafts Americana)**; (52, 57) 55% Merino, 25% superfine alpaca, 20% Donegal tweed; 164 yd [150 m]/3½ oz [100 g]; 2-ply.

**Knit Picks Chroma Worsted (Crafts Americana)**; (52, 60) 70% wool, 30% nylon; 198 yd [181 m]/3½ oz [100 g]; singles.

**Knitting Fever/Debbie Bliss**, (516) 546-3600; [www.knittingfever.com](http://www.knittingfever.com).

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**Madelinetosh**, (817) 249-3066; [www.madelinetosh.com](http://www.madelinetosh.com).

**Plymouth Yarn Company**, (215) 788-0459; [www.plymouthyarn.com](http://www.plymouthyarn.com).

**Shibui Knits**, (503) 595-5898; <http://shibuiknits.com>.

**Skacel/Zitron Lifestyle**, (800) 255-1278; [www.skacelknitting.com](http://www.skacelknitting.com).

**Swans Island**, (888) 526-9526; [www.swansislandblankets.com](http://www.swansislandblankets.com).

**Universal Yarn**, (877) 864-9276; [www.universalyarn.com](http://www.universalyarn.com).

**Westminster Fibers/Rowan**, (800) 445-9276; [www.westminsterfibers.com](http://www.westminsterfibers.com).

**Wooly Wonka Fibers**, <http://woolywonkafiber.com>.

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**Malabrigo**, (786) 866-6187; [www.malabrigoyarn.com](http://www.malabrigoyarn.com).

**Patons**, (800) 351-8357; [www.patonsyarns.com](http://www.patonsyarns.com).

**Three Irish Girls**, [www.threeirishgirls.com](http://www.threeirishgirls.com).

**Knit Picks Wool of the Andes Tweed (Crafts Americana)**; (52, 60) 80% wool, 20% Donegal tweed; 110 yd [101 m]/1¼ oz [50 g]; 4-ply.

**Knit Picks Swish Tonal (Crafts Americana)**; (52, 60) 100% superwash Merino; 220 yd [201 m]/3½ oz [100 g]; 4-ply.

**Knit Picks Wool of the Andes Worsted (Crafts Americana)**; (52, 60) 100% wool; 110 yd [101 m]/1¼ oz [50 g]; 4-ply.

**Knit Picks Andes del Campo (Crafts Americana)**; (52, 60) 100% wool; 164 yd [150 m]/3½ oz [100 g]; 2-ply.

**Lorna's Laces Helen's Lace**; (73, 83) 50% silk, 50% wool; 1,250 yd [1,143 m]/4 oz [113 g]; 2-ply.

**Madelinetosh Tosh Sock**; (89, 106, 112, 116) 100% superwash wool; 395 yd [361 m]/4¼ oz [120 g]; 2-ply.

**Malabrigo Sock**; (50, 62) 100% superwash Merino; 440 yd [402 m]/3½ oz [100 g]; 3-ply.

**Manos del Uruguay Silk Blend (Fairmount Fibers)**; (90, 101) 70% Merino, 30% silk; 150 yd [137 m]/1¼ oz [50 g]; singles.

**Patons Classic Wool Worsted**; (109, 114) 100% wool; 210 yd [192 m]/3½ oz [100 g]; 3-ply.

**Plymouth Yarn Company Angora Gitz**; (53, 66) 96% angora, 2% nylon, 2% metallic; 49 yd [45 m]/¼ oz [10 g]; 3-ply.

**Plymouth Yarn Company Happy Feet**; (31, 45) 90% Merino, 10% nylon; 192 yd [176 m]/1¼ oz [50 g]; 2-ply.

**Rowan Felted Tweed DK (Westminster Fibers)**; (51, 64) 50% wool, 25% alpaca, 25% viscose; 191 yd [175 m]/1¼ oz [50 g]; 2-ply.

**Shibui Knits Staccato**; (49, 55) 65% superwash Merino, 30% silk, 5% nylon; 191 yd [175 m]/1¼ oz [50 g]; 2-ply.

**Spud & Chloë Fine (Blue Sky Alpacas)**; (71, 80) 80% superwash wool, 20% silk; 248 yd [227 m]/2¼ oz [65 g]; multi-ply.

**Swans Island Fingering**; (88, 99) 100% organic Merino; 525 yds [480 m]/3½ oz [100 g]; 3-ply.

**Three Irish Girls Adorn Sock**; (70, 82) 80% Merino, 20% nylon; 430 yd [393 m]/3½ oz [100 g]; 3-ply.

**Universal Yarn Deluxe Worsted**; (88, 97) 100% wool; 220 yd [200 m]/3½ oz [100 g]; 4-ply.

**Wooly Wonka Fibers Ceridwen Sock**; (29, 42) 100% superwash Merino; 400 yd [366 m]/3½ oz [100 g]; 2-ply.

**Zitron Lifestyle (Skacel)**; (108, 124) 100% superwash Merino; 170 yd [155 m]/1¼ oz [50 g]; 4-ply.

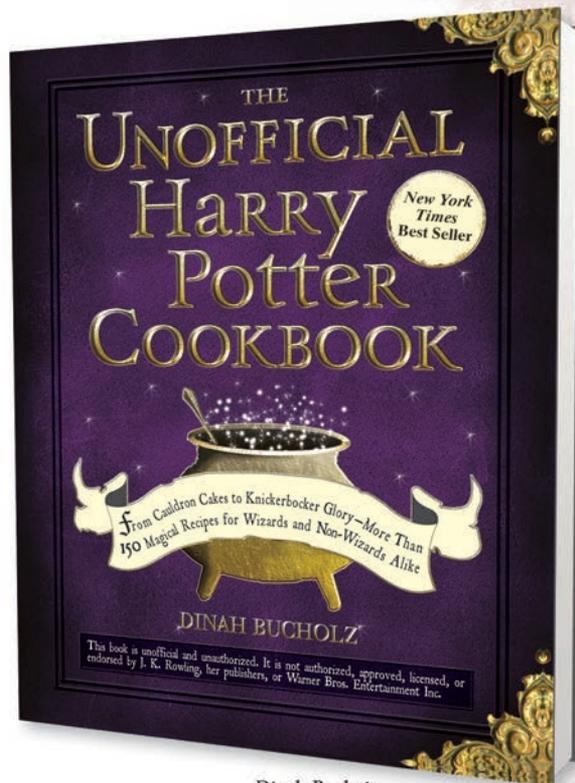
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## ILLINOIS

### Knot Just Knits—*Oak Park* www.knotjustknits.com

The new nook for creative knitting, crocheting, and canvas work. No matter what your skill level.

1107-1109 Westgate (708) 948-7943

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Spinning, weaving, and knitting supplies and equipment. Tue-Fri 7pm-9:30pm, Sat-Sun 10-5.

5605 Mill St. (815) 678-4063

## INDIANA

### Knitting Off Broadway—*Fort Wayne* www.knittingoffbroadway.com

Located in a restored 1890's building, this full-service yarn store specializes in unique and hard-to-find fibers.

1309 Broadway (260) 422-YARN

## KENTUCKY

### ReBelle—*Lexington* www.rebellegirls.com

Equipment, fiber, yarn and dyes for the fiber enthusiast. Fibers range from domestic to exotic, natural and dyed. Classes, equipment rental and private lessons available.

225 Rosemont Garden (859) 389-9750

## MARYLAND

### Millicent's Yarns & More—*Cumberland* www.millicentsyarns.com

Premier yarn shop: one of East Coast's top 10! Easy on/off I-68 in western Maryland. Find us on Facebook too.

27 N. Centre St. (855) 722-8200

### WOOLWINDERS YARN SHOP—*Rockville* www.woolwinders.com

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404 King Farm Blvd. (240) 632-9276

## MASSACHUSETTS

### The Woolpack—*Acton* www.woolpackyarn.com

Yearn for Yarn? Unwind your mind and knit yourself silly in our cozy fiber mercantile.

Acton Woods Plaza/340 Great Rd. (978) 263-3131

### Stitch House—*Dorchester* www.stitchhousedorchester.com

Very cool place to buy yarn, learn to knit, sew, crochet, or have a party.

846 Dorchester Ave. (617) 265-8013

### The Fiber Loft—*Harvard* www.TheFiberLoft.com

Knitting-Weaving-Spinning-Felting. Serving fiber enthusiasts for over 30 years. We have what you need!

9 Massachusetts Ave. (Rt. 111) (978) 456-8669

### Hub Mills Yarn Store—*North Billerica* www.hubmillsstore.com

An outlet for discontinued Classic Elite Yarns and a full-service yarn shop carrying many fine yarns.

16 Esquire Rd. Unit 2 (978) 408-2176

## MINNESOTA

### Amazing Threads—*Maple Grove* www.amazing-threads.com

Unique yarn, textile, and fiber arts in NW suburbs. Knit and crochet classes.

11262 86th Ave. N. (763) 391-7700

## MISSISSIPPI

### Knit Studio LLC—*Jackson* www.theknitstudio.com

Studio atmosphere with hand-dyed, upscale, natural yarns and fibers as well as nouveau knitting accessories.

1481 Canton Mart Rd., Ste. B (601) 991-3099

### Knutty Knitters—*Yazoo City*

We carry over 60 lines of lovely yarns as well as books, needles, lessons, workshops, fellowship, and great fun.

128 S. Main St. (662) 746-7555

## MISSOURI

### jwrayco—*Nevada* www.jwrayco.com

Hand-painted yarns in sock, fingering, sport, and worsted weights. Fibers. Weaving kits. Books, pattern support, needles, notions, classes.

521 S. Lynn (417) 549-6948

## NEBRASKA

**The Plum Nelly—Hastings**  
www.theplumnelly.com

"Plum Nelly" means just about everything. In this case everything a fiber artist needs—looms, spinning wheels, fleece, yarn, shuttles, books, magazines, classes. Email info@theplumnelly.com.

731 W. 2nd St. (402) 462-2490

## NEW HAMPSHIRE

**Harrisville Designs Knitting and Weaving Center—Harrisville**  
www.harrisville.com

The most beautiful fiber shop in America, with HD's full product line on display, spinning equipment from Ashford, Kromski, Louet, fibers, yarns, books, and classes.

43 Main St. (603) 827-3996

**The Fiber Studio—Henniker**  
www.fiberstudio.com

Natural-fiber yarns for knitting and weaving, needles, books, looms, and spinning wheels. Our own handpainted yarns.

161 Foster Hill Rd. (603) 428-7830

## NEW JERSEY

**A Stitch In Time—Farmingdale**  
www.sityarn.com

A charming and friendly shop offering yarn, patterns, and notions for knitting and crocheting enthusiasts. Come in and get inspired!

93 Main St., Ste. 100A (732) 938-3233

**Woolbearers—Mount Holly**  
www.woolbearers.com

Full-service knitting, spinning, weaving, and dyeing shop specializing in handpainted fiber and yarns, spinning, and weaving equipment.

90 High St. (609) 914-0003

## NEW YORK

**The Yarne Source—Pittsford**  
www.yarnesource.com

Home of the Knit Parisian Tote and the hottest yarns in cold upstate NY. Remember: We leave no knitters behind.

7 Schoen Pl. (585) 662-56

## NORTH CAROLINA

**The Tail Spinner—Richlands**  
www.tail-spinner.com

Complete fiber arts center: Quality yarns, spinning wheels, looms, classes, related tools, and equipment.

109 N. Wilmington St. (910) 324-6166

## OREGON

**Knot Another Hat—Hood River**  
www.knotanotherhat.com

Your source for everything hip and knit-worthy! Find fine yarns, needles, accessories, gifts, and more!

16 Oak St., Ste. 202 (541) 308-0002

## PENNSYLVANIA

**Gosh Yarn It!—Kingston**  
www.goshyarnitshop.com

A beautiful yarn boutique in Northeastern PA. Visit us for fine yarn, patterns, notions, and knitting & crochet classes.

303 Market St. (570) 287-9999

**Natural Stitches—Pittsburgh**  
www.naturalstitches.com

Best selection of natural fibers in Pittsburgh. Knowledgeable staff. Open 7 days. Evenings, too!

6401 Penn Ave. (412) 441-4410

## TEXAS

**Yarntopia—Katy**  
www.yarntopia.net

Yarntopia carries a multitude of specialty yarns that are sure to please every crafter. Stitching groups and classes available.

2944 S. Mason Rd., Ste. M (281) 392-2386

## UTAH

**The Wool Cabin—Salt Lake City**  
www.woolcabin.com

Serving the SLC knitting community for 32 years! Friendly service, classes, yarn, books, notions, needles, and patterns.

2020 E. 3300 S., Ste. 11 (801) 466-1811

## VIRGINIA

**Uniquities Yarn Shop—Vienna**  
www.uniquitiesyarnshop.com

An extensive selection of knitting and spinning supplies, books, needles, and patterns. Shop online at www.shop.uniquitiesyarnshop.com.

421-D Church St. NE (888) 465-5648

## WASHINGTON

**Paradise Fibers—Spokane**  
www.paradisefibers.net

Terrific selection of wool yarn, knitting needles, wheels, and looms. Order online or stop in. Same-day shipping!

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## ONTARIO CANADA

**the knit cafe—Toronto**  
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Original patterns; colorful, natural, local yarns and knitting accessories; one-of-a-kind gifts; and knitting classes.

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## TRAVEL

**CRAFT CRUISES**—Join us on a knitting Cruise! Visit fascinating places with like-minded travelers while learning new skills, meeting local artists and shopping for souvenir yarn. Visit www.craftcruises.com or call (877) 97-CRAFT.

## FIBER PROCESSING

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Serving your fiber and processing needs for over 25 years.

## SHOPS/MAIL ORDER

**Woobee KnitShop**  
www.woobeeknitshop.com  
(307) 760-2092

Products include Brown Sheep, Waverly, Jean Greenhowe, Addi, and Skacel.

## YARNS

**Skacel Collection Inc.**  
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Over 100 yarns, the entire Addi line, and much more!

## ADVERTISERS' INDEX

Chicken Boots .....	21
Classic Elite Yarns .....	7
Denise Interchangeable Knitting & Crochet .....	13
Eucalan Inc .....	17
Green Mountain Spinnery .....	21
Imperial Stock Ranch Fiber .....	13
Interweave .....	ifc, 1, 6, 7, 13, 21, 24, 25, 67, 133, 135, 137, 139, ibc
Kelbourne Woolens (The Fibre Co) .....	bc
Mannings Handweaving, The ....	21
Skacel Collection .....	17
Webs/America's Yarn Store .....	17

# Project Index

## History of Magic



The Sorcerer's Sweater  
pages 28, 36



Heliopath Vest  
pages 30, 33



Tracery Vest  
pages 31, 45



Modern Stripes House Scarves  
pages 26, 32



Dragon's Egg Socks  
pages 29, 42

## Care of Magical Creatures



Hagrid's Sweater  
pages 52, 57



Dumbledore's Warm Socks  
pages 49, 55



Forbidden Forest Scarf  
pages 52, 60



Herbology Socks, Pomona Mitts  
pages 50, 62 | pages 51, 64



Juicy Fly  
pages 53, 66



Dumbledore's Smoking Hat  
pages 48, 54

# Transfiguration



Ignotus Peverell's Cloak  
pages 72, 74



Albanian Forest Mitts  
pages 69, 78



The Gray Lady's Cloak  
pages 68, 76



Fred & George Socks  
pages 70, 82



E.L.F. Cap  
pages 71, 80



Mermaid's Song  
pages 73, 83

# Defense Against the Dark Arts

## Charms



Yule Ball Engageantes  
pages 89, 106



O.W.L. Mittens  
pages 91, 103



Hermione's Time-Turner Mitts  
pages 88, 99



Severus Pullover  
pages 109, 114



Order of the Phoenix Winged Vest  
pages 108, 124



Ginny's Cardigan | Sword of Gryffindor Mitts  
pages 86, 92 | pages 87, 95



Mudblood Cardigan  
pages 88, 97



Narcissa Socks  
pages 111, 122



Lestrangle Cloak  
pages 113, 128



Malfoy Manor Wrapper  
pages 112, 116



Tonks's Togs  
pages 110, 118



Bluebell Flames  
pages 90, 101

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# A Bit of Magic

We asked the knitwear designers from *The Unofficial Harry Potter Knits*, “What bit of magic from the Harry Potter series do you wish you could do?”

**Mari Chiba:** I wish the **Floo Network** were real! If we had the Floo Network we could have some really great yarn crawls!

**Rachel Coopey:** I love Tonks’s **ability to change her appearance**—I would love to be able to change my hair color to match my shoes!

**Jennifer Dassau: Destination, Determination, and Deliberation!** When one must cast on *right now* and nothing in the stash will do, simply Apparate to the LYS to find the perfect skein!

**Moira Engel: Platform nine and three-quarters.** I love the idea of slipping through a wall into a world where it’s okay to be yourself.

**Corrina Ferguson:** Is it sad to say that I want the **cooking and cleaning magic**? Pots that scrub themselves, brooms that sweep the floor? Besides, I’m pretty sure I’m too sneaky to be trusted with the power of invisibility.

**Kim Haesemeyer:** I think **flying cars** would make traveling so much easier, for sure.

**Bethany Hick: Apparition.** It would free up so much time and cut my curse-word usage in half. Ultimately, I would want to be good enough to not splinch myself!

**Susanna IC:** I am sure that an **Invisibility Cloak** could come in handy, but I would really like all of Mrs. Weasley’s housework charms. It would be great to have all the chores taken care of, but not the magic knitting. I prefer to do my own knitting.

**Joanna Johnson:** Oh, I wish I could fly! Some of my favorite literary characters—Mary Poppins, Peter Pan, and, of course, Harry on his broom—could fly.

**Kyle Kunnecke:** Since “**Deadlinium Extendium**” didn’t make it to the series, I’d have to go with **Reparo** (the repairing charm)—used to restore any object to its original state . . . un-breaking plates, un-felting sweaters, un-snagging lace!

**Laura Lynch:** I would love to be able to call up a **Room of Requirement** . . . there would always be a place for my stash or a lovely sunny studio whenever I needed a quiet place to work.

**Josie Mercier:** It only takes chasing a vomiting cat throughout the house once to make learning the **Petrificus Totalis** spell highly appealing.

**Kendra Nitta:** I really wish I could do the **Undetectable Extension Charm** that Hermione puts on her small beaded handbag in *Harry Potter and the Deathly Hallows* (Scholastic, 2007). I’d keep my entire stash of yarn, needles, books, and notions inside—it would be the ultimate knitting bag!

**Anne Podlesak:** I will be the first to admit I’m more than a little like Hermione, and as a chronic multitasker, I would love to have her **Time-Turner** and be able to be in two places at once! Think of everything I’d get done!

**Hannah Poon:** I would love to be able to do the **Accio charm**! I am forever losing things, and it would be great to have my keys or knitting needles or ball of yarn come to me when I’m looking for them.

**Kathleen Sperling:** As the mother of children in cloth diapers, being able to clean clothes with **Scourgify** or **Tergeo** would be unspeakably fabulous.

**Sherri Sulkowski:** I think my preference would be for **Felix Felicis**. Everyone needs a bit of good luck, and I would love to be able to share it!

**Emma Welford:** That’s easy, **Legilimens**. Who doesn’t want to know someone’s innermost memories and thoughts? But I promise to use my power for good . . . 

Room of Requirement  
Petrificus Totalis  
Scourgify  
Time-Turn  
Reparo  
Apparition  
Undetectable Extension Charm  
Accio

# Custom Vintage

## VINTAGE *design workshop*

KNITTING TECHNIQUES  
FOR MODERN STYLE

Learn how to update vintage knitting patterns for modern sizes, yarns, and fit. Plus, adapt modern patterns to create vintage silhouettes and details. This key resource equips retro-loving knitters with all the tools and techniques needed to rock a custom vintage wardrobe.

*Geraldine Warner*

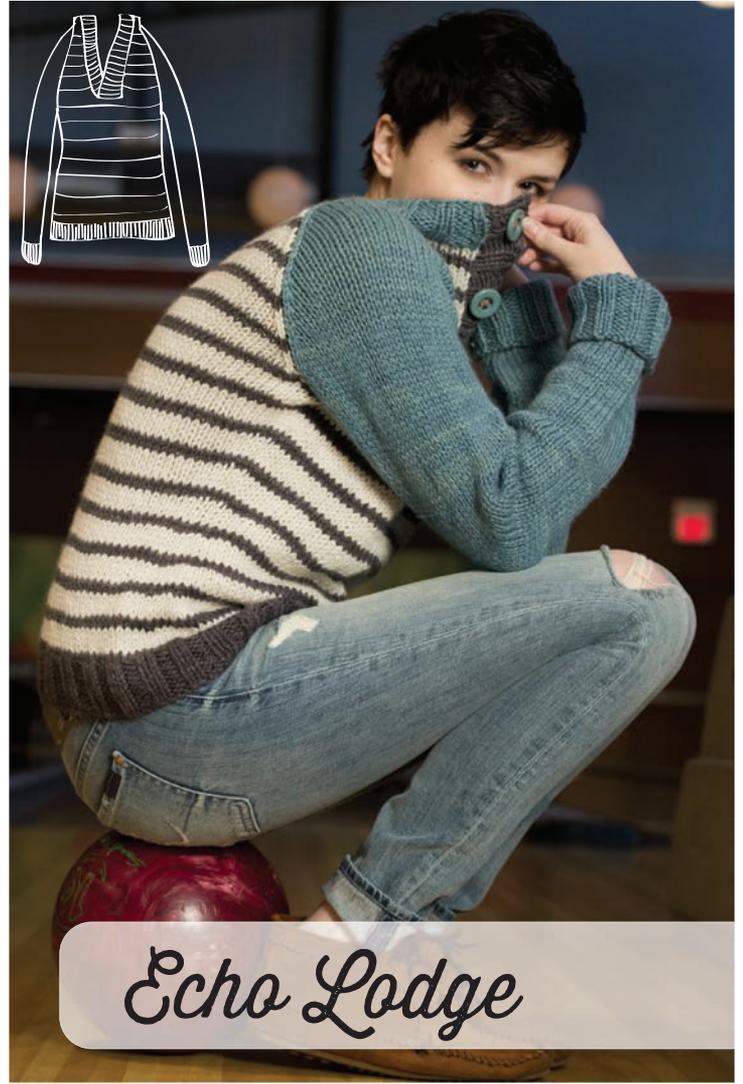
*Vintage Design Workshop: Knitting  
Techniques for Modern Styles*

Geraldine Warner  
ISBN: 978-1-59668-839-1  
176 Pages, \$24.95

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*Anchor Mine*

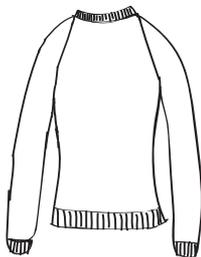


*Echo Lodge*

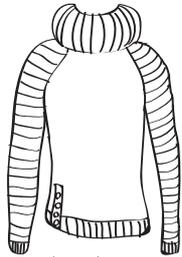
The Fibre Company & Kelbourne Woolens introduce

# *Tundra: Elements*

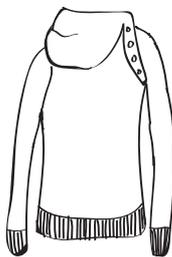
a choose-your-own-adventure sweater collection by Maura Kirk



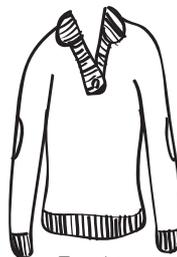
Packard



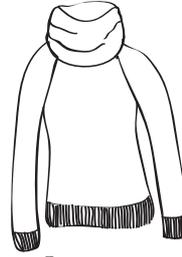
Luckiest Day



Dragonslark



Reality Machine



Sugarcane Island



Batterslea Hall