

# SOCCER SOCKS®

Deborah Tomasello



*My husband is a soccer fan. Sometimes a soccer nut. This pattern is long overdue, but here it is! Soccer Socks. You can make them for men, women, or teens...sizes are adjustable depending on your needle size and how long you work the foot portion. You can knit the socks using classic black and white, or you can use other highly contrasting colors. But you want the words, heels, and ball outlines (shown here in black) to be the dominant color. See information on color dominance at the end of the pattern.*

**SIZE:** Small-Medium-Large You can tweak the sizing on this one by going up or down a needle size or two. Use a #1(US) needle for x-small, #2 needle for small. For a women's medium/large and men's small/med, use a #3 or #4 needle.) Or you can combine needle sizes, as I did. **Pattern socks used #2 DPNs for the leg portion, and #3 DPNs for heel and foot portions for a men's medium/large. (But hubby has very thin ankles and legs—you might want to start with a #3 and go to a #4 for heel and feet for a men's medium sock.)**

**MATERIALS:** One skein each of Cascade Heritage Solids fingering Yarn: *Real Black* and *White*. Or use any two highly contrasting colors of your choice.

Five #2 and #3 DPNs (or size needed to obtain desired size)

Tapestry needle

**GAUGE:** 8 sts = approx. 1 inch using #3 needles

**ABBREVIATIONS:** K = knit

P = purl

K2TOG = knit 2 stitches together

**Before starting, please read *A Word about Color Dominance* at end of pattern.**

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## SOCKS: Make 2

**Instructions:** Socks are worked top-down. On the chart, sts on the right are at the center back of the sock.

**LEG: (Instructions are given for men's medium sock. Adjust needle size to suit your specs.)** Using #2 DPNs and *Real Black*, CO 72 sts, split evenly among 4 DPNs. (Join to work in round, placing marker and being careful not to twist stitches if using a circular needle.) Knit 19 rounds 2x2 rib. Then knit one round.

After ribbing and one solid round, add *White*, and begin following sock CHART. Holding yarns so the *Real Black* is dominant, work chart through round 56. **NOTE:** Carry floating yarn loosely and evenly every 3 or 4 stitches.

**HEEL:** My socks feature the Sweet Tomato Heel (STH). You may use the heel of your choice, but I recommend one that does not employ a heel flap or gussets to allow for an even design flow through the instep and foot. For a tutorial on the STH, see this video: <https://www.youtube.com/watch?v=IRc3309JUyc> Note that in the STH tutorial, the heel begins on one side of the heel. In this pattern, the heel rounds begin in the center back of the sock, but the principle and method of creating the STH wedge is the same.

Once you understand how to knit the STH, proceed using the STH heel instructions, switching to #3 PDNs and knitting heel with *Real Black*. Work three wedges on the 36 sts on needles 1 and 4. Work wedges leaving 8 stitch pairs on each side (4 heel sts left unpaired—depending on how you want the heel to fit). Knit according to chart across the instep stitches between wedges. When you begin the first half of the first wedge, loosely carry *White*, every second st, down and leave it at the end so it is in place when you need it to work across the instep. Follow the chart for the instep stitches (the sts you have on needles 2 and 3). After working the first half of wedge 1, work across the instep per round 57 of the chart. When closing up gaps on the second half of the chart, knit the *Real Black* and *White* alternately as you go. Now work round 58 even, alternating the *Real Black* and *White* yarns on needles 1 and 4, and working instep stitches according to the chart. Alternate stitches on the last needle so they alternate with the round below. (In other words, you don't want a white stitch on top of white and black on top of black. See pattern photo.) Then beginning wedge 2, continue to alternate the *Real Black* and *White*, leaving the *White* at the end so it is in place when you are ready to work the instep. Work the heel wedge. The instep of the 2<sup>nd</sup> wedge will use the appropriate part of round 59. Work to complete the second wedge as you did to complete the first wedge, knitting the *Real Black* and *White* alternately as you close the gaps. Now work round 60 even, alternating the *Real Black* and *White* yarns and working instep stitches according to the chart. Alternate stitches on the last needle so they alternate with the round below and back down needle 1 again as you begin the 3<sup>rd</sup> wedge; leaving *White* so it is there when you need it to knit across the instep. The instep of the 3<sup>rd</sup> wedge will use the appropriate part of round 61. Note that when closing up the gaps on the final side of third wedge, you **do not** alternate knitting the *Real Black* and *White*. Rather, you carry the *White* as you knit all stitches and close gaps using *Real Black*.

**FOOT:** Working all sts on circular needle or split on DPNs as with leg, work chart from round 62 through round 125. (This is for a men's medium. You may knit more or fewer rounds depending on foot length desired. Detach *White*.)

**TOE:** Using a single strand of *Real Black*, decrease for toe as follows:

Needle 1: K to last 3 sts of NEEDLE 1, K2TOG, K1

Needle 2: K1, K2TOG, knit remaining sts.

Needle 3: K to last 3 stitches of NEEDLE 3, K2TOG, K1

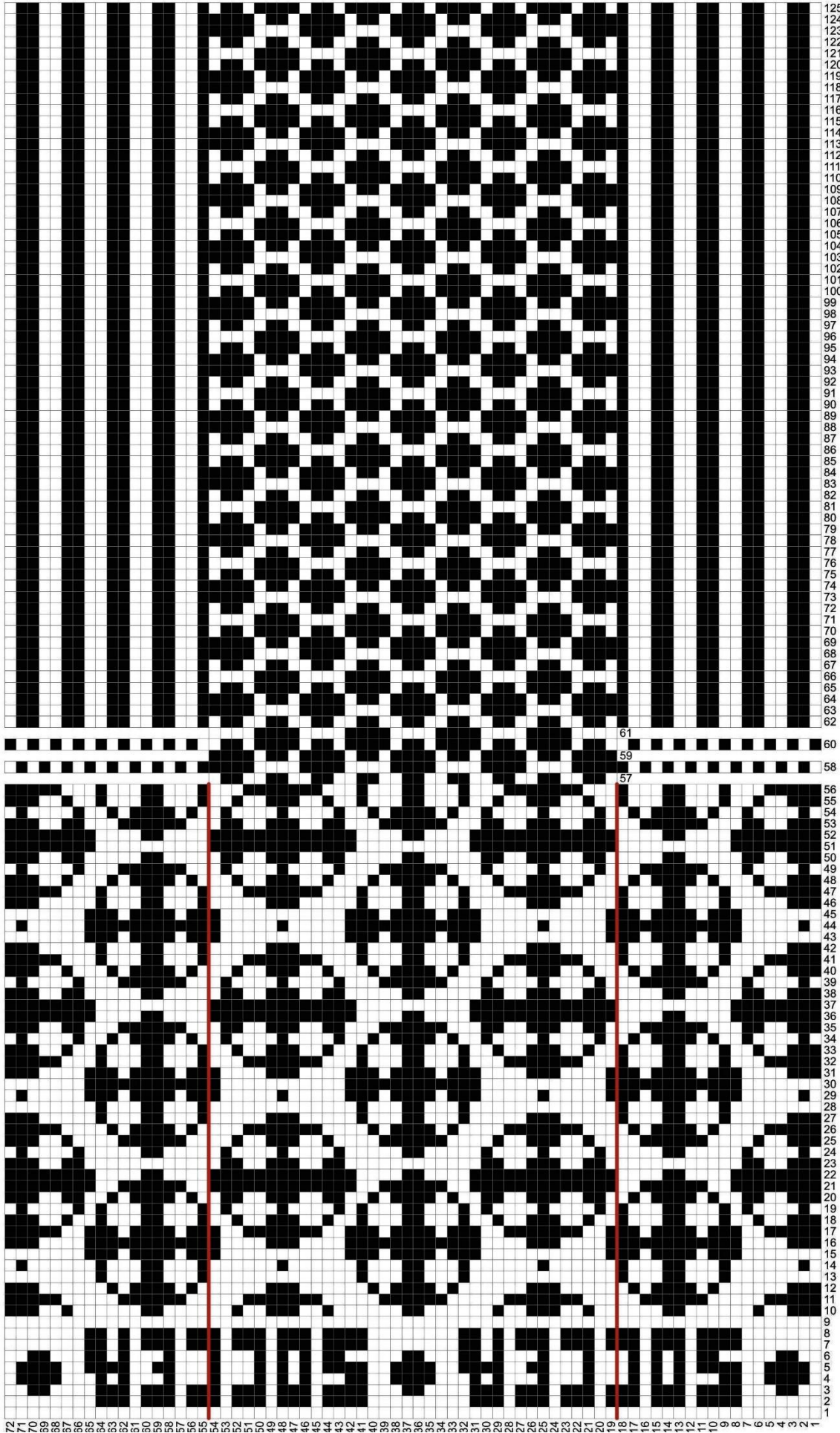
Needle 4: K1, K2TOG, knit remaining sts.

Repeat until there are 14 sts total on needles 1 and 4 and 14 sts total on needles 2 and 3 (7 sts on each of the 4 needles). Place sts from needles 4 and 1 onto one needle. Place sts from needles 2 and 3 onto one needle.

Graft the remaining stitches together using Kitchener st. <https://www.youtube.com/watch?v=W7i5JwEReW0>

**FINISHING:** Tie and weave in or trim all yarn end. Wash & block to fit.

CHART: Adult/Teen Red lines in chart indicate change of needles, every 18 sts, if using DPNs



## A Word about Color Dominance



In the above swatch, I knitted the same motif across the piece, and then I repeated it. The only difference I made was the position in which I held my yarns. In the bottom half, I held my yarns so that the blue was dominant, that is to say more obvious than the white, on the front of the work, and the white receded into the background. On the top half, I knitted the same stitches but I held my yarns so that the white dominated and the blue receded. You see a definite difference in the appearance of the motifs when comparing the top and bottom halves of my swatch.



Viewing my swatch from the back, you notice that the color that dominated on the front recedes on the back, and the color that was recessive on the front dominates on the back. A color cannot be dominant both on the front and the back at the same time.

So, how do you control for this? How does a color become dominant? I have read many explanations of color dominance, and frankly, they all leave me scratching my head. Terms are used like “over” and “under,” which are nonsensical to me. Over where? Under where? Also, each knitter has her own yarn-holding method. We need an explanation that works no matter how we hold our yarns.

First, it is important to point out that, whatever way you hold your yarns when stranding, you want to maintain the same position throughout the piece so that you catch your floats the same way, consistently. That said, here’s how color dominance happens. (And it happens whether you like it or not!) The color that will dominate---or stand out---on the front of your work is the color that consistently *lies closer to your work* as you go. In the above example, on the bottom half of the front of the piece, the blue is more prominent than it is on the top portion of the piece. This is because it lay closer to the piece as I was working the bottom half. How do we know this? Look at the back of the swatch. The bottom on the back shows more white relative to the top of the swatch. You see more white because the floating yarn, the white, is floating over, or around, the blue...it lies further from the piece, has farther to travel, than the blue. Because the white lies closer to you on the bottom half when viewing the back, it is more visible to you than is the blue. Because it is more visible—dominant—on the back, it cannot be, at the same time, the dominant color on the front.

No matter how you choose to hold your yarns, one in each hand, both in the right hand, or between your toes as I do, the above rules apply. Try a swatch as I did. Try knitting with the yarns in one position and then switching them. Take note of the color that has to travel to float around the color that lies closer to the work. The one that has to travel to float around the close color is not the color that will dominate on the front of your swatch, but it is the color that will be most evident on the back.

Try knitting this chart with two, highly-contrasting colors and DPNs so that you are working in-the-round. You will cut the swatch open when you complete it:

