

NEW

Knitting for Beginners

Everything you need
to know to get started
with knitting

- ✓ Master the basic stitches
- ✓ Learn to read a pattern
- ✓ Great starter projects
- ✓ Essential techniques



Welcome to **Knitting** for Beginners

From baby hats to scarves to gloves, with the winter months setting in there is no better time to learn to knit. With this, Knitting for Beginners, we aim to teach you the ropes of how to get started with knitting. There are lessons in casting on, how to follow a pattern, the different stitches and different ways in which you can use them. This simple guide aims to have you creating great personal effects in no time at all. And really, once you get started, it isn't as daunting as you might think.

Enjoy the book.



Knitting for Beginners

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Tools and materials



Yarns

A yarn is the long, stranded, spun fibre that we knit with. There are many types of yarns, allowing knitters to enjoy a variety of sensory experiences as they express themselves through the medium. Yarns may be made of different fibres (see pp.10–13) and have a range of textures. Their possibilities are exciting: you can, in theory, knit with anything – from a skein of supple silk sock yarn to the plastic bag that you brought it home in. Choose from a colour palette that sweeps from subtle, muted tones to eye-popping brights.

Fibres

Yarns, like fabrics, are made from fibres. A fibre may be the hair from an animal, man-made (synthetics), or derived from a plant. The fibres are processed and spun to make a yarn. A yarn may be made from a single fibre, such as wool, or mixed with other fibres to enhance its attributes (for example to affect its durability or softness). Different blends are also created for aesthetic reasons, such as mixing soft, luxurious cashmere with a rougher wool. As a result, all yarns have different properties, so it is important to choose an appropriate blend for your project.

Natural fibres



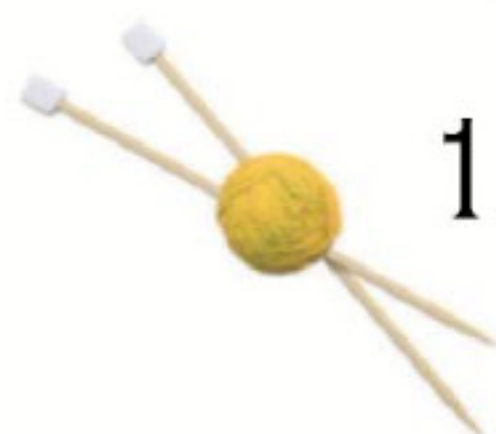
← Wool

The hair, or wool, of a variety of breeds of sheep, such as the Shetland Moorit or Bluefaced Leicester, is made into pure wool yarns, or blended with other fibres. It is very warm and hard-wearing, and great for winter wear, such as jackets, cardigans, hats, and gloves. Some wool is rough, but it will soften with wear and washing. Wool sold as “organic” generally contains a higher proportion of lanolin, offering a soft, but strong yarn which retains some of its natural water-repellant properties.



← Merino wool

This is wool from the merino sheep, which is said to have one of the softest wools of any sheep breed. The bouncy, smooth-surfaced fibre is just as warm as a more wiry, coarse wool. Merino is a fantastic choice for wearing against the skin, and is often treated to make it suitable for machine-washing. Good for soft scarves, armwarmers, and children's garments.





← Mohair

This fibre is the hair of the Angora goat, and it produces a unique natural “halo” when knitted up. Working with it is quite challenging, as its frizzy appearance makes it difficult to see the structure of the knitting and any mistakes made. Mohair makes particularly interesting oversized jumpers or accessories. It is not advisable to use it for babywear as it may shed hair when newly made, which could be dangerous if inhaled.



← Alpaca

This fibre has a luxurious feel and is one of the warmest natural fibres you can knit with. Even a fine, 4-ply garment provides sufficient insulation in bitterly cold weather. The alpaca is related to the llama. Alpaca yarn is perfect for ski hats and thick, cosy jumpers and socks. You will also find baby alpaca yarn available, which is softer still.



← Cashmere

This fibre is the hair from a goat, which makes an ultra-luxurious, velvety soft yarn. It is light but incredibly strong, and weighs very little by the metre; it often goes further than a pure wool or cotton yarn. It is expensive to produce and is often blended with other fibres in a yarn to add softness. Cashmere can be enjoyed close to the skin in scarves, snoods, or jumpers. Treat it with great care; may be dry-clean only.



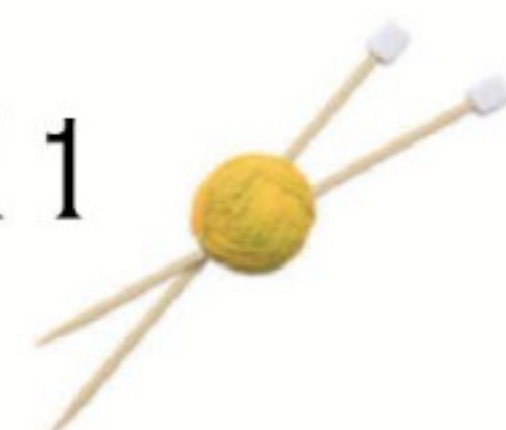
← Angora

The lush coat of the Angora rabbit produces a fibre that is softer and lighter than mohair, and produces the same furry “halo” effect. Each individual rabbit hair is very silky and long, and the resulting spun yarns, although soft, are inclined to shed slightly. Angora makes particularly pretty hats, but is very delicate and so is not recommended for bags or homewares.



← Soya or milk protein

Proteins derived from soya and milk can be used to make fibres that are often seen in blended yarns. The stringy, sleek fibres add a soft, silky quality to rougher fibres such as linen or wool. Yarns containing soya or milk protein are less likely to be machine-washable, and do not retain heat particularly well. They are suitable for lightweight shrugs, flowing cardigans, and summer wear.





Mercerized cotton ↑

Cotton fibre can be mercerized, a treatment during which it undergoes mechanical and chemical processing to compress it and transform it into an ultra-strong yarn with a reflective sheen. It is a fine choice of fibre for a project that needs to be strong and hold its shape, such as a shiny evening bag, a long summer cardigan, or a throw.



Linen ↑

This fibre is commonly derived from the flax plant. It is rather wiry, with an oily, waxy surface, but blossoms into a sleek, soft, breathable yarn that is ideal for knitting into lightweight cardigans and tops to wear in warm weather.



Matt cotton ↑

Cotton is the fluffy mass that grows around the seeds of the cotton plant. It is spun into a breathable, summery fibre. Most cotton yarns are easy to wash and, when cared for correctly, can be incredibly robust and last for decades. It is therefore a good fibre for homewares, knitted pouches, and shoulder bags. Pure, untreated cotton is ideal for hand-dyeing.



Silk ↑

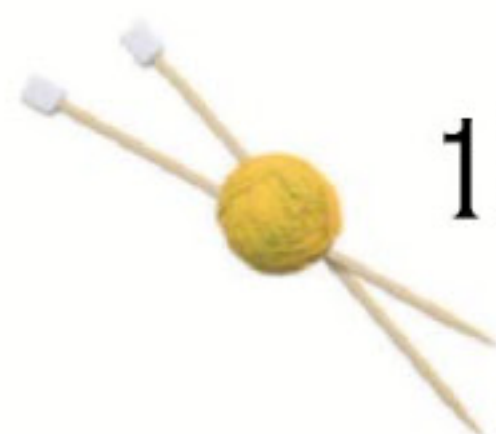
The silkworm, a caterpillar that eats mulberry leaves, spins a cocoon in order to develop into a moth. It is from the fibres of the cocoon that silk is made. Silk is shiny and sleek, very delicate and, owing to its extraordinary source, very expensive. The luxurious texture of silk yarn makes it ideal for wedding and christening gifts, and indulgent fitted knitwear.

Synthetic fibres



← Microfibre

With a quality of velvety softness, microfibre is increasingly common in multi-fibre yarns, as it is efficient at holding other fibres together as one yarn. Synthetic fibres such as this may not appeal to you, but they are often included in a yarn to reduce density, add texture, or to prevent excess spun fibre from migrating and pilling on the surface of a piece of knitting.





← Nylon

Polyamide, or nylon, is an incredibly strong and lightweight fibre. Its elasticity makes it perfect for use in knitted fabrics, and it is often used to reinforce yarn blends for items that may be subjected to heavy wear, such as sock and darning yarns. Like other man-made fibres, nylon improves the washability of the fibres it is blended with by preventing shrinkage and felting.

Yarn blends



← Wool and cotton mixes

The strength and softness of cotton adds smoothness, breathability, and washability to wool's very warm (and sometimes scratchy) qualities. The blend is great for those with sensitive skin and babies. Cotton and wool absorb dye differently, which may lead to a stranded colour appearance in such blends. Wool sheds fewer hairs when mixed with a stabilizing plant fibre.



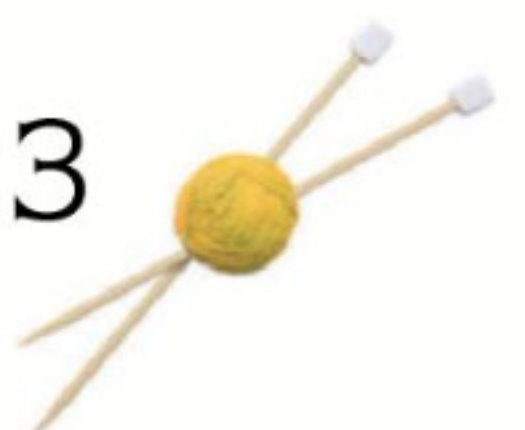
← Natural and synthetic mixes

Man-made fibres are often blended with natural fibres to bring structure, strength, and washability; also to alter their appearance, such as to add a sheen. They help bind other yarns such as mohair and wool together and prevent shedding; they also prevent animal fibres shrinking. The strength of such blends makes them perfect for socks or gloves.



← Synthetic-only mixes

Manufacturers can mix man-made, easily manipulated fibres to create a variety of textures, such as furry eyelash yarns, soft and smooth babywear yarns, and rough Aran substitutes. Although they do not hold much warmth in comparison to animal fibres, most synthetic-only blends can be washed at a high temperature and tumble-dried.



Yarn labels

Everything you need to know about a yarn is on its label. It will include symbols that tell you how to knit with it and how to clean it. Here is just a selection of the most common symbols. Always keep the labels: they are vital for identifying the yarn if you run short and need more. New yarn needs to have the same dye lot number as the original purchase in order to avoid a slight difference in colour in the finished item.

SYMBOLS

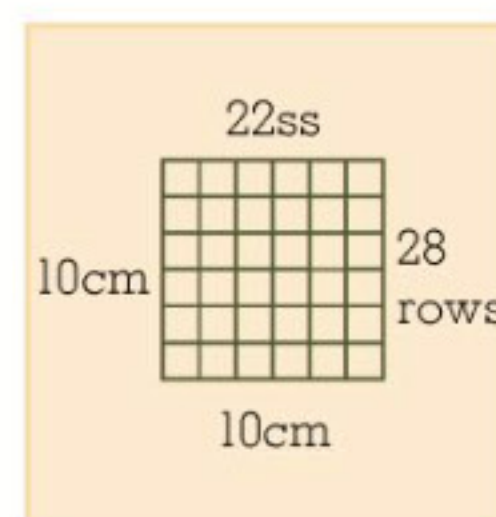
Yarn manufacturers may use a system of symbols to give details of a yarn. These include descriptions of suitable needles and the required tension.



YARN WEIGHT AND THICKNESS



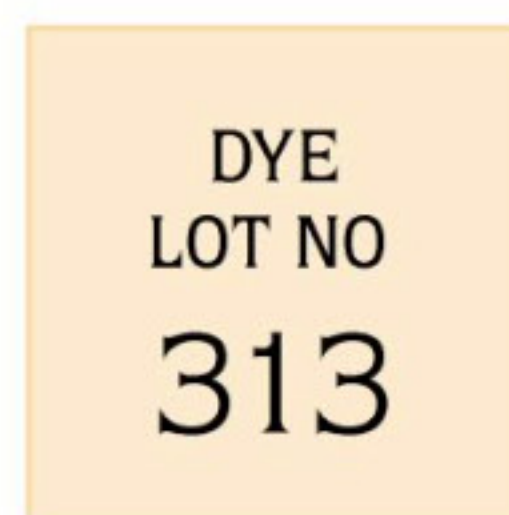
RECOMMENDED NEEDLE SIZE



TENSION OVER A 10CM (4IN) TEST SQUARE



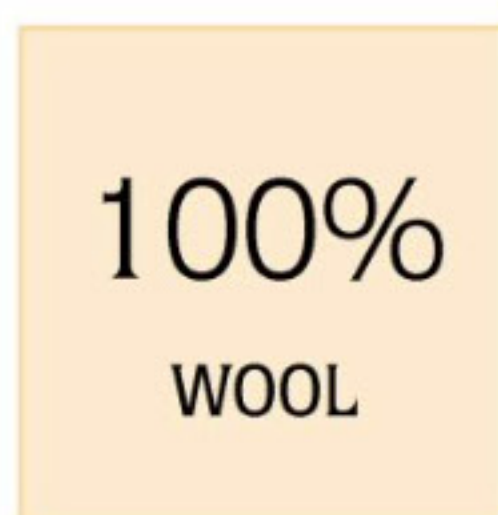
SHADE/COLOUR NUMBER



DYE LOT NUMBER



WEIGHT AND LENGTH OF YARN IN BALL



FIBRE CONTENT



MACHINE-WASH COLD



MACHINE-WASH COLD, GENTLE CYCLE



HAND-WASH COLD



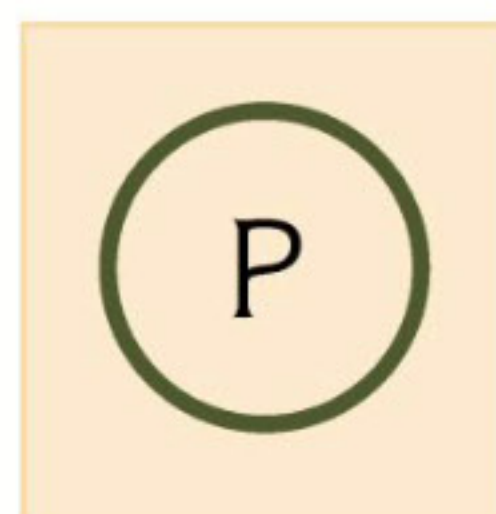
HAND-WASH WARM



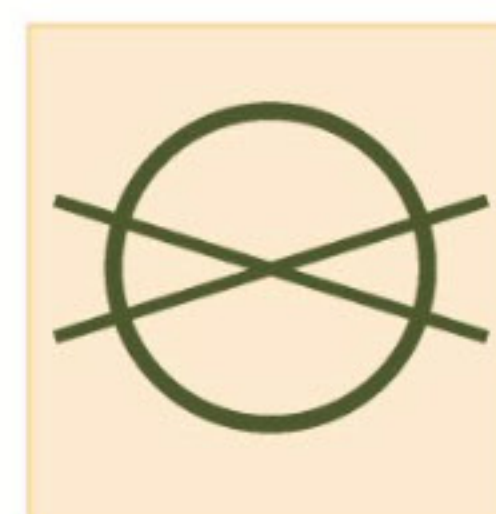
DO NOT BLEACH



DRY-CLEANABLE IN ANY SOLVENT



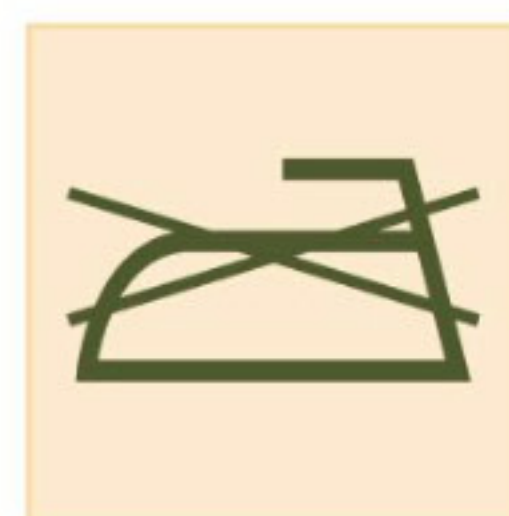
DRY-CLEANABLE IN CERTAIN SOLVENTS



DO NOT DRY-CLEAN



DO NOT TUMBLE-DRY



DO NOT IRON



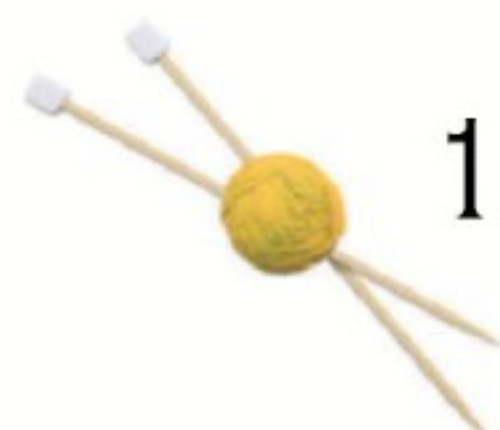
IRON ON A LOW HEAT



IRON ON A MEDIUM HEAT

Ballband →

A yarn label is also known as a ballband. It features information on the yarn's weight and thickness, as well as washing guidelines. Yarns range from the very fine and light to the thick, dense, and heavy.



Choosing yarn colours

When embarking on a new knitting project, the choice of colour is a very important decision. The colour wheel is a useful tool, which will introduce you to colour theory. Each segment shows the hue, shade, tone, and tint of a colour. A hue is the pure, bright colour; a shade is the colour mixed with black; a tone is the colour mixed with grey; and a tint is the colour mixed with white (pastels). The use of colour can affect the appearance of a project dramatically. When picking colours for Fair Isle, use a mixture of dark, mid-tone, and pale shades to optimize the contrasts in the pattern.



← Using a colour wheel

Artists use this to see how colours work together. Blue, red, and yellow are primary colours; green, orange, and purple are secondary colours and the colours in between these are tertiary colours. Colours that lie side by side harmonize with each other. Colours that are directly opposite, such as purple and yellow, complement each other and provide a bold contrast in a design.

Black and white Black and white are not included on the colour wheel as they are not classified as colours. Black is an absence of all colour and white is a combination of all colours in the spectrum. Bear in mind that when using black, not only is your work more difficult to see, but also that complex cables and texture work will not be seen to best effect in the final garment. White, however, guarantees that every stitch and detail will be clear; the drawback is that white knits show smudges of dirt more quickly and therefore need washing more frequently.



← Warm shades

The warm end of the colour spectrum consists mainly of red and yellow tones; browns, oranges, and purple are part of this group. Use these colours to bring richness and depth. A blend of warm shades can be a very flattering mixture to use, depending on your colouring: hold yarn against your face to see what suits you.



← Cool shades

Blue, green, and violet are at the cool end of the spectrum, and these can look very good used together. Cool colours are generally darker in tone than warm ones. If used with warm shades, their impact is lessened: if you need to balance a warm mixture in a project, you will need a higher proportion of cool than warm colours to do it.



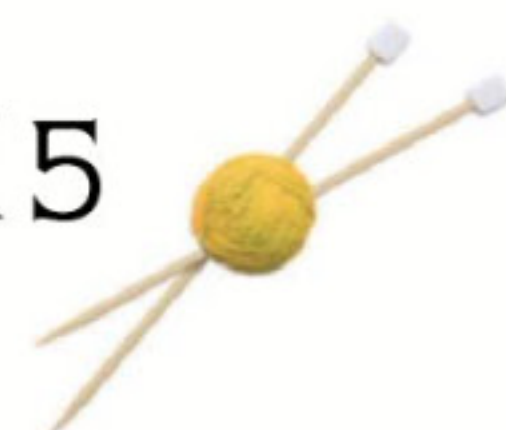
← Pastels

These very pale, often cool variations of deeper, darker colours are very popular for babies' and small children's garments; consequently, a variety of suitable synthetic yarns and blends are available. Pastels also feature strongly in spring/summer knitting patterns for adults: look for ice-cream colours in lightweight yarns, and enjoy using a delicate colour palette.



← Brights

Vivid and fluorescent shades are fun to use in a project, and often make particularly eye-catching accessories or intarsia motifs. A great way to liven up a colourwork project that consists of muted shades is to add a bright edging or set of buttons. This burst of colour can change the project's overall impact completely.

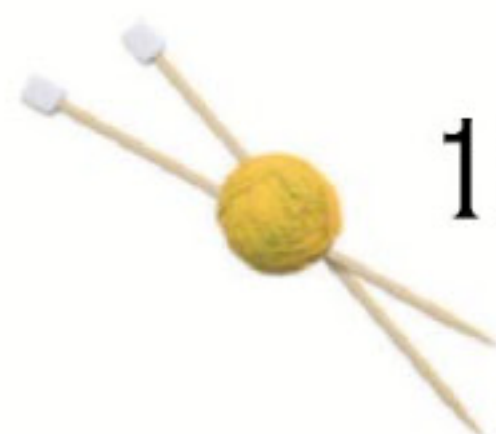


Yarn weights

Yarns come in many different weights and thicknesses, which affect the appearance of a finished item and the number of stitches required to knit a sample tension square of 10cm (4in). Find the most suitable weight of yarn, according to project, below. The samples on page 17 show what the yarns look like when knitted in stocking stitch (p.51). The yarn weight names give the common UK term(s) first, followed by the US term(s).

YARN WEIGHT CHART

WHAT DO YOU WANT TO KNIT?	YARN WEIGHT	YARN SYMBOL	RECOMMENDED NEEDLE SIZES			
			METRIC	US	OLD UK	
LACE	Lace, 2-ply, fingering	 Lace	2mm 2.25mm 2.5mm	0 1	14 13	
FINE-KNIT SOCKS, SHAWLS, BABYWEAR	Superfine, 3-ply, fingering, baby	 Superfine	2.75mm 3mm 3.25mm	2 N/A 3	12 11 10	
LIGHT JUMPERS, BABYWEAR, SOCKS, ACCESSORIES	Fine, 4-ply, sport, baby	 Fine	3.5mm 3.75mm 4mm	4 5 6	N/A 9 8	
JUMPERS, LIGHT-WEIGHT SCARVES, BLANKETS, TOYS	Double-knit (DK), light worsted, 5–6 ply	 Light	4.5mm	7	7	
JUMPERS, CABLED MENSWEAR, BLANKETS, HATS, SCARVES, MITTENS	Aran, medium, worsted, Afghan, 12-ply	 Medium	5mm 5.5mm	8 9	6 5	
RUGS, JACKETS, BLANKETS, HATS, LEGWARMERS, WINTER ACCESSORIES	Bulky, chunky, craft, rug, 14-ply	 Bulky	6mm 6.5mm 7mm 8mm	10 10½ N/A 11	4 3 2 0	
HEAVY BLANKETS, RUGS, THICK SCARVES	Super bulky, super chunky, bulky, roving, 16-ply and upwards	 Super Bulky	9mm 10mm	13 15	00 000	

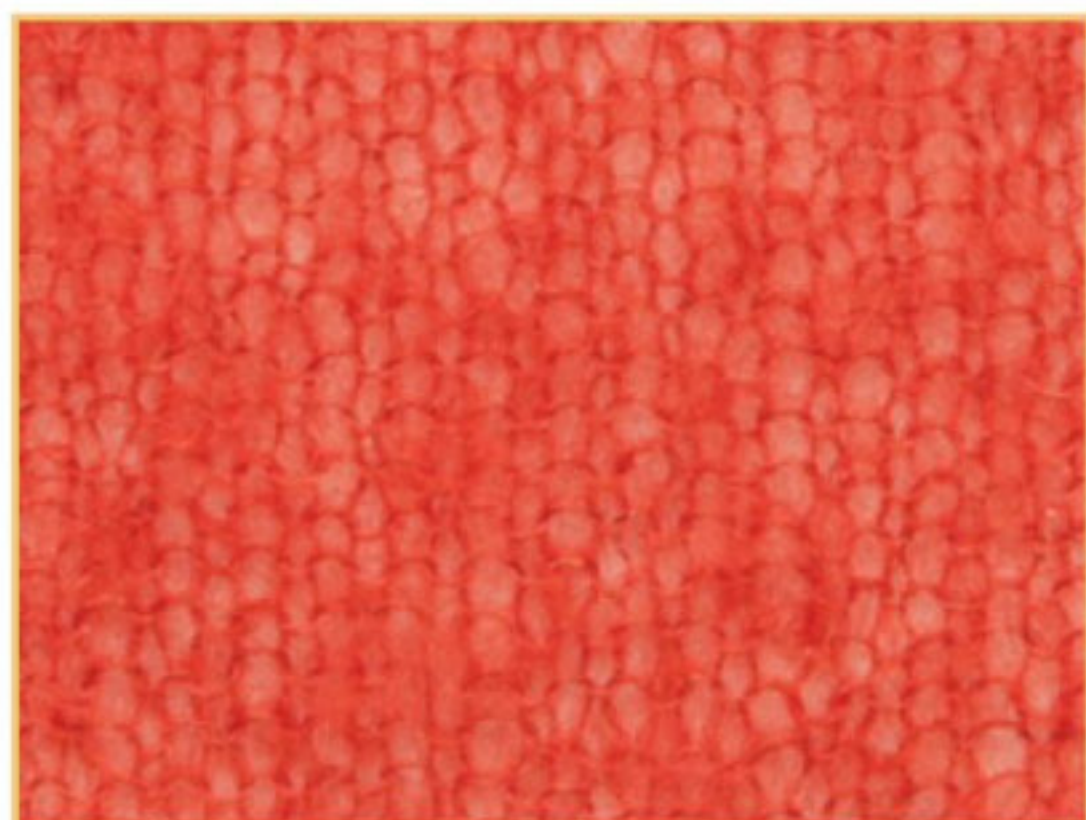


KNITTING WITH DIFFERENT WEIGHTS OF YARN



LACE/2-PLY

Extremely light and often sold in a plentiful quantity. If worked on needles of the recommended size, the yarn produces a very fine-knit, delicate result. It can be more pleasurable to use the yarn with slightly larger needles for a more open fabric and a slightly quicker knit.



SUPERFINE/3-PLY

An ideal choice for lightweight lace work. It goes a long way per ball, and requires very slim needles. A gossamer yarn such as this one highlights stitch definition and very fine detail, and intricate lace work looks stunning in it.



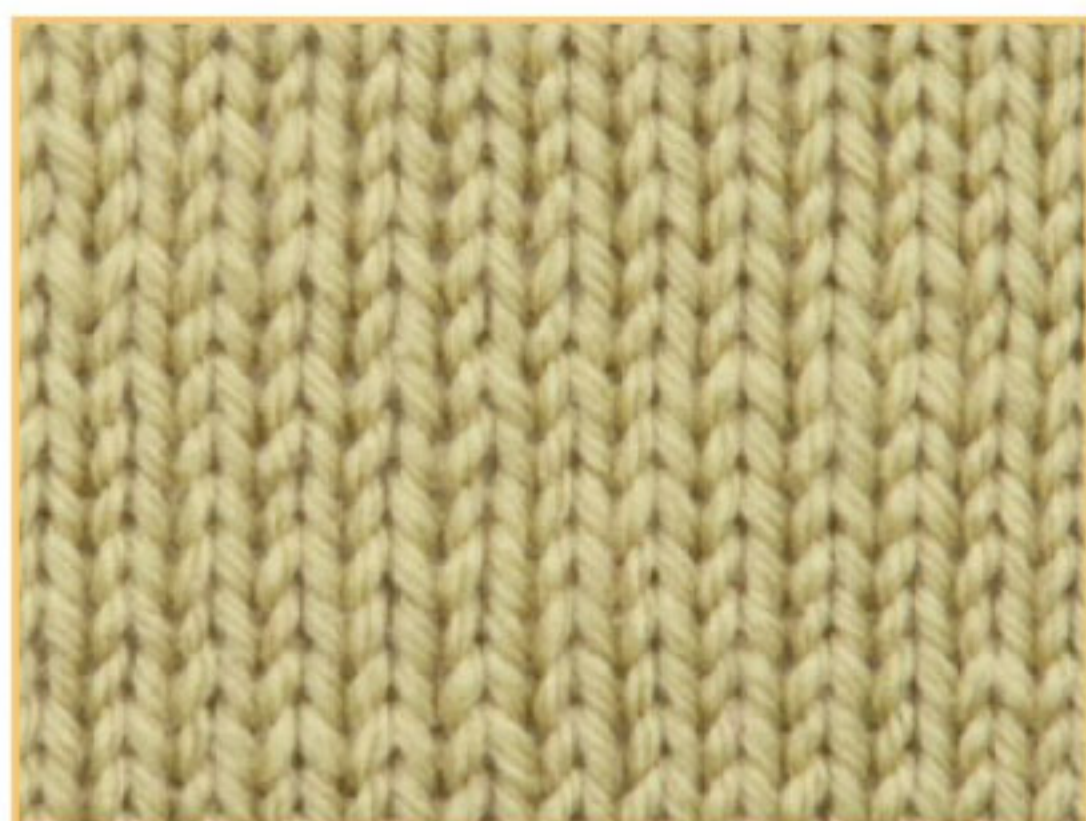
FINE/4-PLY

Many knitters prefer Fine to Superfine, as it uses a more comfortable needle size yet still produces a very fine knit. This yarn is good for socks and baby clothes; the small stitches and neat appearance also suit items with designs that feature delicate texture or colourwork.



DOUBLE-KNIT (DK)/ LIGHT WORSTED/5-6 PLY

Double-knit yarn is used for anything from blankets and toys to jumpers and cardigans. It is commonly associated with 4mm (UK8/US6) needles, and this slightly thicker alternative to 4-ply yarn knits up more quickly and may therefore be preferable to work with.



ARAN/WORSTED/12-PLY

This thick, warm yarn commonly uses 5mm (UK6/US8) needles. It is good for men's garments with thick cabled detail, and the result is not too heavy. Good for functional items; many yarns in this thickness employ a large variety of fibres to make them machine-washable.



BULKY/CHUNKY/14-PLY

Although bulky, the yarn mainly consists of lightweight fibres to prevent garments from drooping out of shape over time. Commonly worked on 7mm (UK2/USn/a) needles to create a chunky fabric for outerwear, hats, and legwarmers. Quick to knit; perfect for gifts.



SUPER BULKY/SUPER CHUNKY/16 PLY+

The yarn thickness varies, but it is commonly used with very large needles from 10mm (UK000/US15) upwards. A great choice for beginners, as stitches are so large that mistakes are easily visible. Knits up very quickly; good for rugged scarves.



Knitting needles

Experienced knitters often settle on a preferred needle type according to their knitting style and tension. Needles come in assorted types and are made of different materials, and both have benefits when using particular techniques or working with certain fibres. Discover here how to choose the most suitable needles for the project you have in mind.

Straight needles

Straight needles give a great deal of support to the hand when knitting. If you are new to knitting, start with these. Short needles are recommended for small projects; long needles are more suitable for wider knits, such as a pullover or a baby's blanket, and for knitters who like to work by holding the needles underneath their arms or elbows.



← **Size**
Knitting needles vary in diameter, from just 1.5mm ($\frac{1}{16}$ in) thick to over 25mm (1 in). There are three common needle-sizing systems: European metric, old British sizes, and American sizes. The chart opposite shows you how to convert between systems; notice that there are not always exact equivalents. Needles are also available in various lengths to suit different projects and different ways of holding needles.



Metal needles ↑

When working with hairy fibres such as mohair or wool, which may stick, slippery metal needles are great. If you find that you tend to knit too tightly, the slippery surface can help as it will cause a knitter's tension to loosen. Needles of more than 8mm (UK0/US11) in diameter can be clunky to work with, so are rarely available.



Plastic needles ↑

For needles with a surface that is halfway between that of metal and that of bamboo, choose plastic. Plastic remains at a steady temperature during use, which may suit people who have arthritis. Avoid plastic needles of 4mm (UK8/US6) or smaller, as heavy projects may bend or break them.



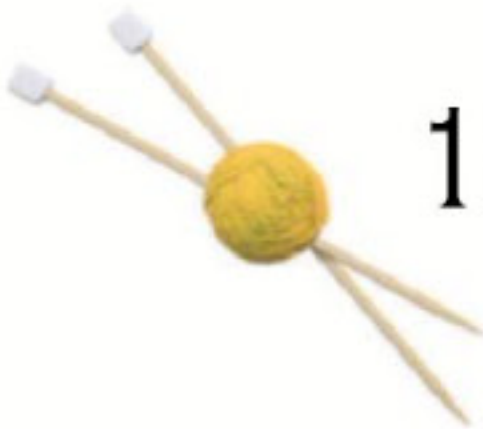
Bamboo needles ↑

Bamboo is a lightweight, flexible material, and makes excellent knitting needles. It helps to keep stitches regularly spaced, creating an even knitted fabric with a good tension. Great for slippery fibres such as silk, mercerized cotton, and bamboo yarn. Recommended for arthritis sufferers. Thin needles will gradually warp slightly with use, to fit the curvature of your hand.

CONVERSION CHART

This chart gives the closest equivalents between the three needle-sizing systems. If you have some old needles and are not sure of their size, buy a needle size gauge (see p.20) and push the needles through a selection of holes to establish their size.

EU METRIC	OLD UK	US
1.5mm	N/A	000 00
2mm	14	0
2.25mm 2.5mm	13	1
2.75mm	12	2
3mm	11	N/A
3.25mm	10	3
3.5mm	N/A	4
3.75mm	9	5
4mm	8	6
4.5mm	7	7
5mm	6	8
5.5mm	5	9
6mm	4	10
6.5mm	3	10½
7mm	2	N/A
7.5mm	1	N/A
8mm	0	11
9mm	00	13
10mm	000	15
12mm	N/A	17
15mm	N/A	19
20mm	N/A	35
25mm	N/A	50



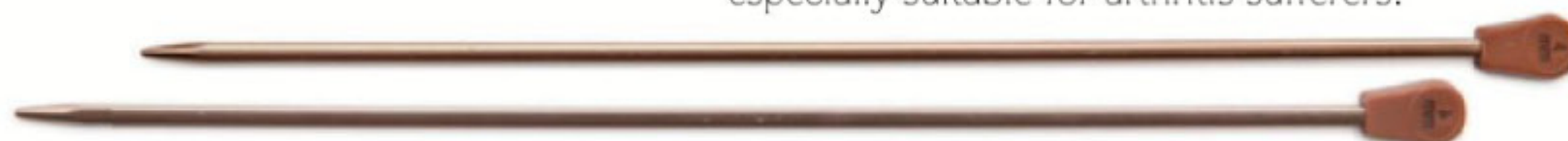


Ebony/rosewood needles ↑

These wooden needles feel luxurious to work with, and can be quite expensive. They often have a waxy surface, which becomes smooth with wear, creating a soft and tactile surface. Like bamboo needles, they help to create an even tension; they hold their shape and remain straight when used, giving them a solid feel.

Square needles ↓

Most needles are cylindrical with a pointed tip; these unusual new needles have a faceted surface and a pointed tip. Made from metal, they lie over each other better, which is particularly useful when working with double-pointed needles, and cause less strain on the hands, making them especially suitable for arthritis sufferers.



Double-pointed and circular needles

Some projects require you to knit in the round, to produce a tube of knitting without a seam. You can use both double-pointed needles and circular needles to do this, but the choice of needles is usually down to length. Most circular needles are too large to knit socks or gloves on, so double-pointed needles, which can knit a very narrow tube, are used instead. Your tension and style will change according to which you use.



Bamboo double-pointed needles



Metal double-pointed needles



Plastic double-pointed needles

← Double-pointed needles

The recommended option for socks and gloves, and narrow tubes. These needles are short and do not accommodate a large number of stitches. At first, some knitters may find that ladders form on each corner between the needles; however, this problem will disappear over time as you practise. Double-pointed needles are less slippery when made of bamboo or wood and most people agree that these types are more comfortable to work with.



Circular needles ↑

A flexible tube joins two needles to make a pair of circular needles. These come in a selection of different lengths and thicknesses. It is important to choose a length that is most appropriate for your project: it should match the anticipated diameter of the knitted tube. For instance, a hat would call for shorter circular needles than a jumper knitted in this way. Knitting patterns usually specify the size required. A piece of flat knitting can also be worked on circular needles: just turn your needles around after each row instead of working in the round.



Interchangeable circular needles ↑

These are a worthwhile investment if you think you will use circular needles frequently in the future, or if you generally prefer to use circular knitting needles for all your knitting projects. The set comes with connecting tubes or wires in various lengths, and a selection of tips. Simply attach your chosen tips to each end of the wire to "build" a pair of circular needles to a specific length and size. Some sets allow you to attach several wires together to create very long circular needles.

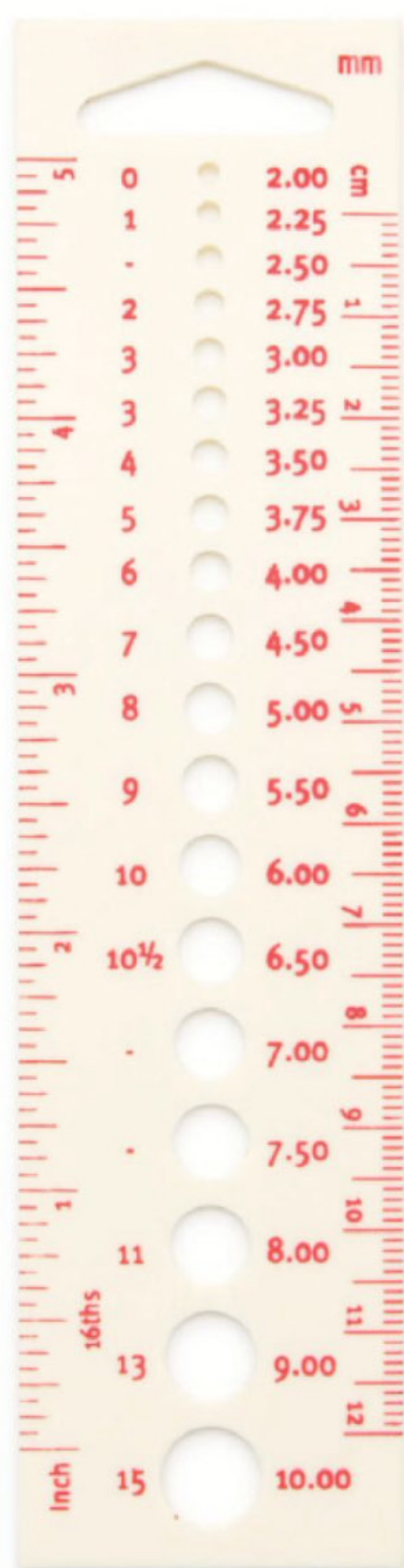


Other equipment

Hundreds of different gadgets are available to knitters. Some are merely for convenience, whereas others are absolutely vital and perform specific tasks. Here are the absolute essentials..

The essentials

These basic items should always be to hand when you are working on a project. Most knitters have a portable knitting bag or case to keep them in, so that it is easy to take everything to wherever they want to sit and knit. The tools below are relatively inexpensive, and can be purchased from haberdashery stores and knitting suppliers.



← Knitting needle gauge

Many knitting needles, such as double-pointed needles, circular needles, interchangeable needles, and vintage needles are not marked with a size. It is vital to know what size a needle is, so poke it through the holes in the gauge to find out. Many also feature a ruler, which you can use to measure tension squares.

Scissors ↓

Keep a pair of good-quality scissors to hand for cutting off yarn and trimming ends. Sharp, short-bladed scissors are perfect: they allow you to snip very close to the work and so trim darned-in ends neatly when finishing a seam.

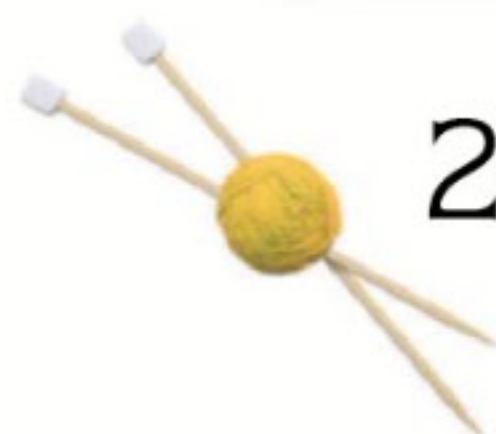
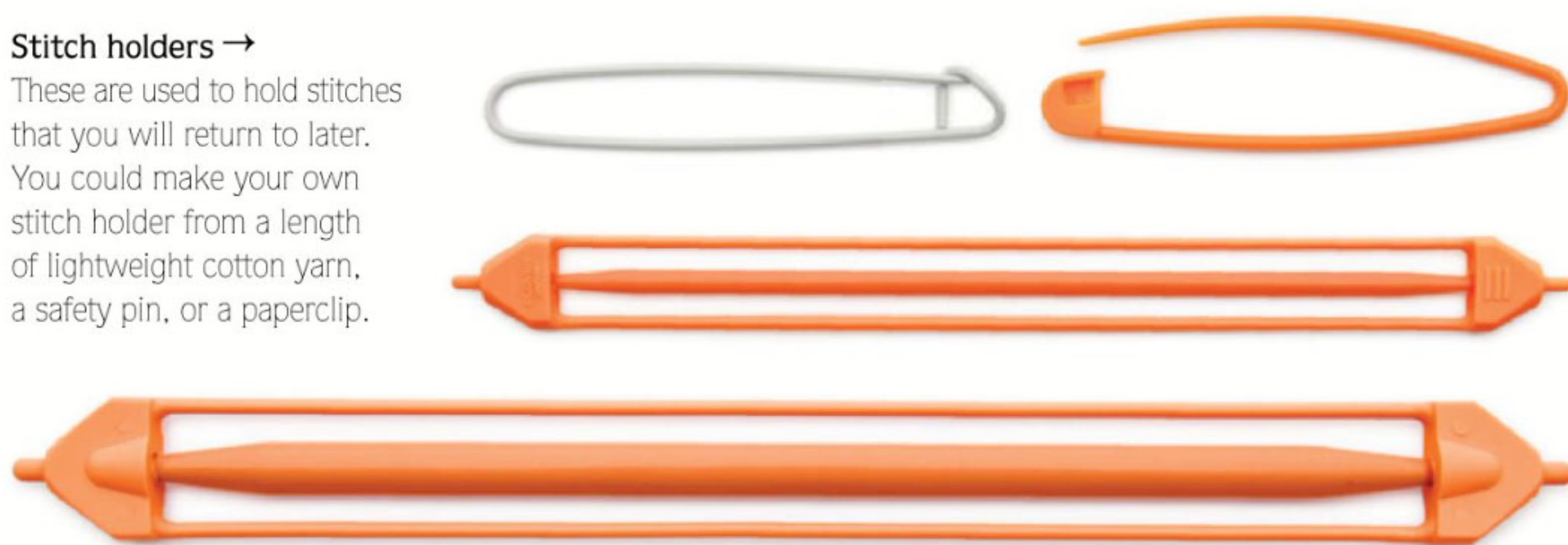


← Pins

The large heads on these pins prevent them from getting lost in a piece of work. Use them to pin pieces of knitting together when sewing up, as well as to pin out work to the correct measurements when blocking.

Stitch holders →

These are used to hold stitches that you will return to later. You could make your own stitch holder from a length of lightweight cotton yarn, a safety pin, or a paperclip.





Needle organizer ↑

Use this to keep your knitting needles organized and protected against damage. Needle rolls and bags are available in a range of shapes and sizes. Thick needles are best suited to a needle bag (like a long pencil case); double-pointed needles can be stored in a short needle roll.



Tape measure ↑

Use this to measure the person you are knitting for, and for gauging sizing accurately. Also use it to check tension and measure knitting. Stick to either metric or imperial measurements, not a mixture of both.



← Stitch markers

Use these to mark the beginning and end of a panel of stitches, and to identify the end of each row when working in the round. As you arrive at a marker, transfer it from the right-hand to the left-hand needle; continue working the row as normal.



← Row counter

Available as a tube that sits at the end of a knitting needle: change the counter when you complete a row; also as a clicker, which you "click" each time you finish a row.



Point protectors ↑

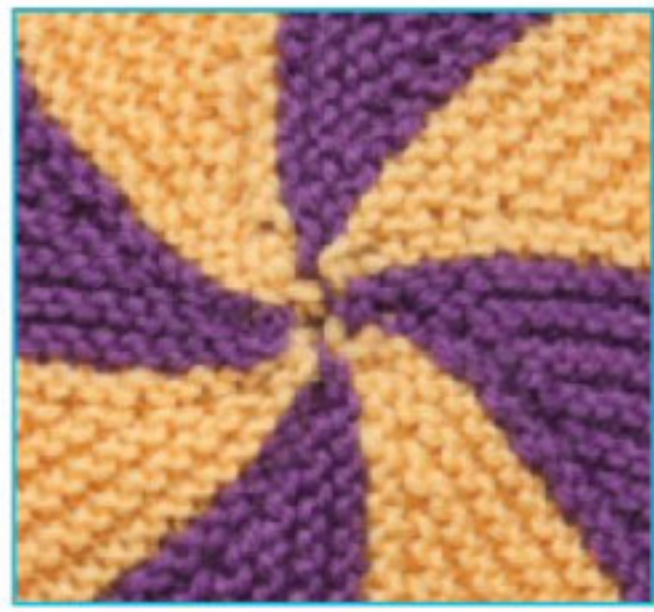
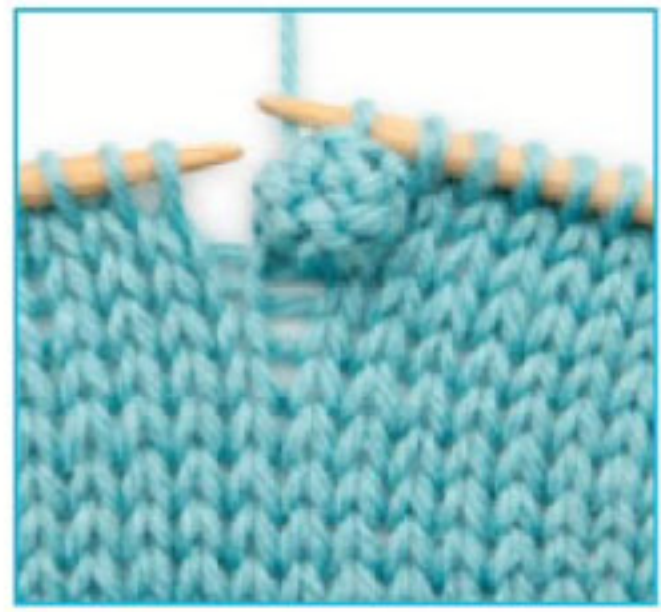
Pop these over fragile needle tips to guard against damage; use them to protect your knitting bag from punctures; and to stop stitches from sliding off needles and unravelling when not in use.

Knitting bag ↓

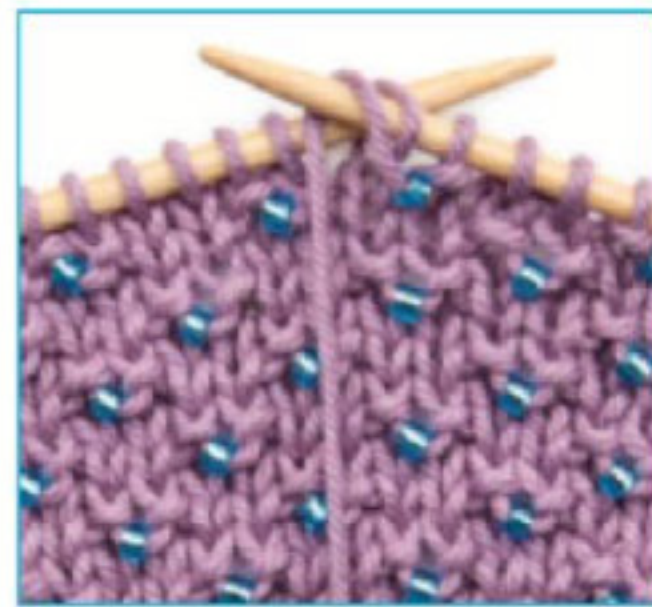
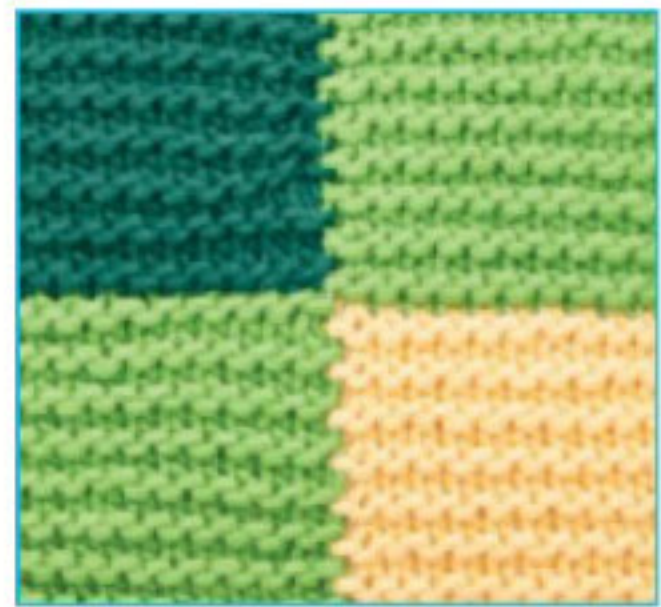
Bags for knitters often have many compartments, perfect for storing equipment and materials for your current project. To protect knitting from damp and moths, keep a cedar cube inside.







Techniques



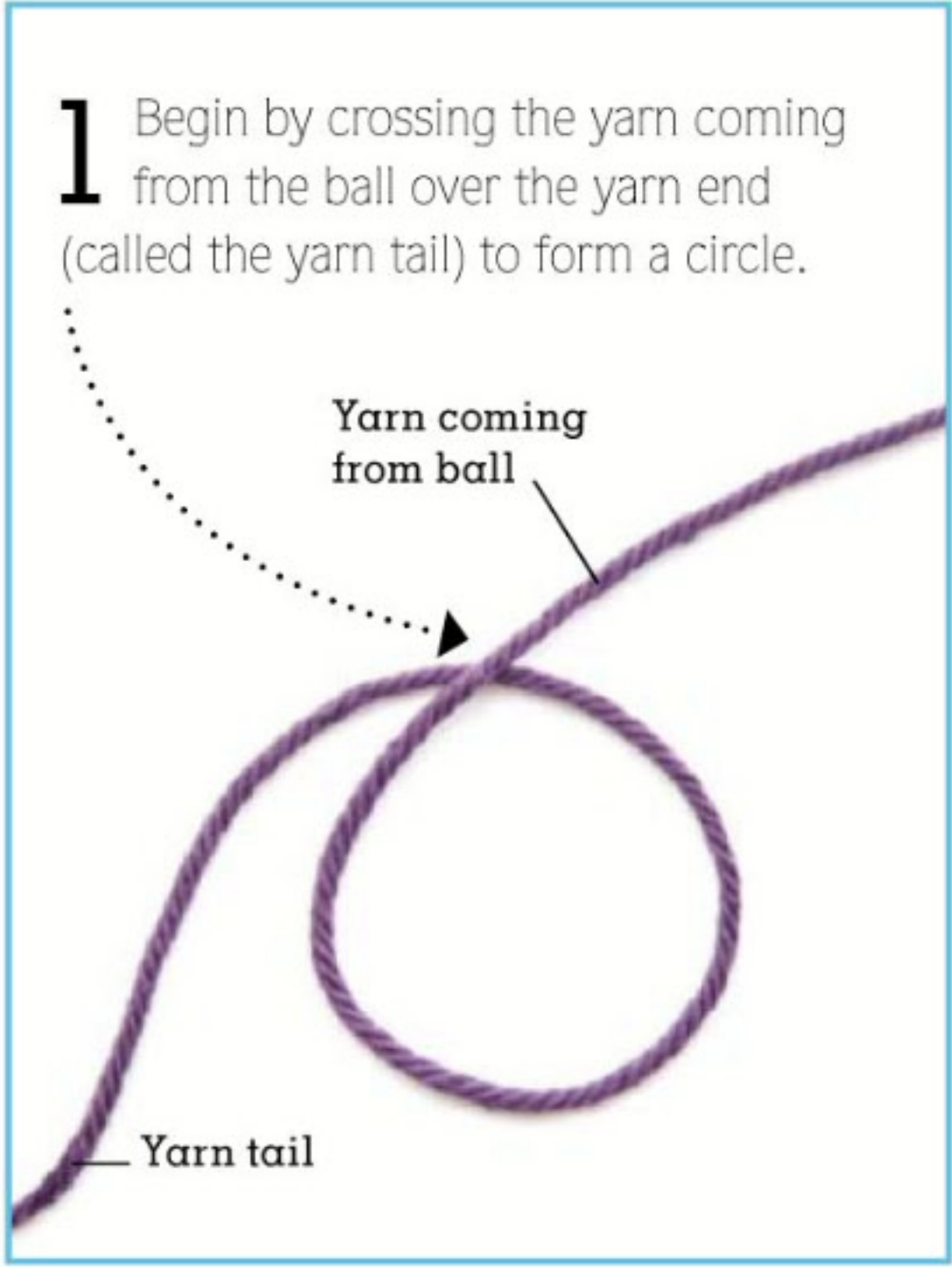
Key techniques

Learning to knit is a very quick process. There are only a few key techniques to pick up before you are ready to make simple shapes like scarves, baby blankets, cushion covers, and throws. The basics include casting stitches onto the needle, the knit and purl stitches, and casting the stitches off the needles.

Making a slip knot

Before you start knitting, you must first learn how to place the first loop on the needle. This loop is called the slip knot and it is the first stitch formed when casting on stitches.

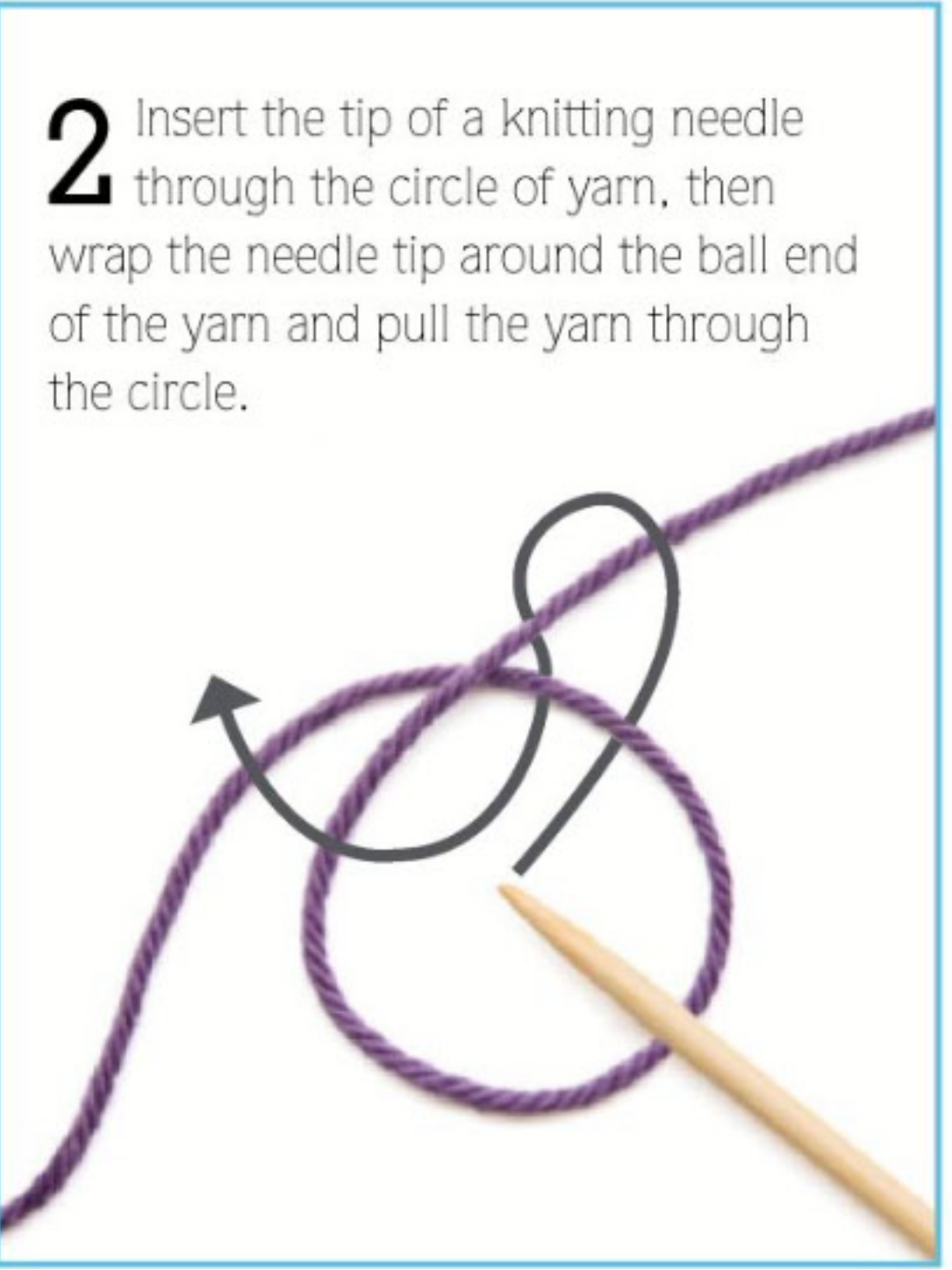
1 Begin by crossing the yarn coming from the ball over the yarn end (called the yarn tail) to form a circle.



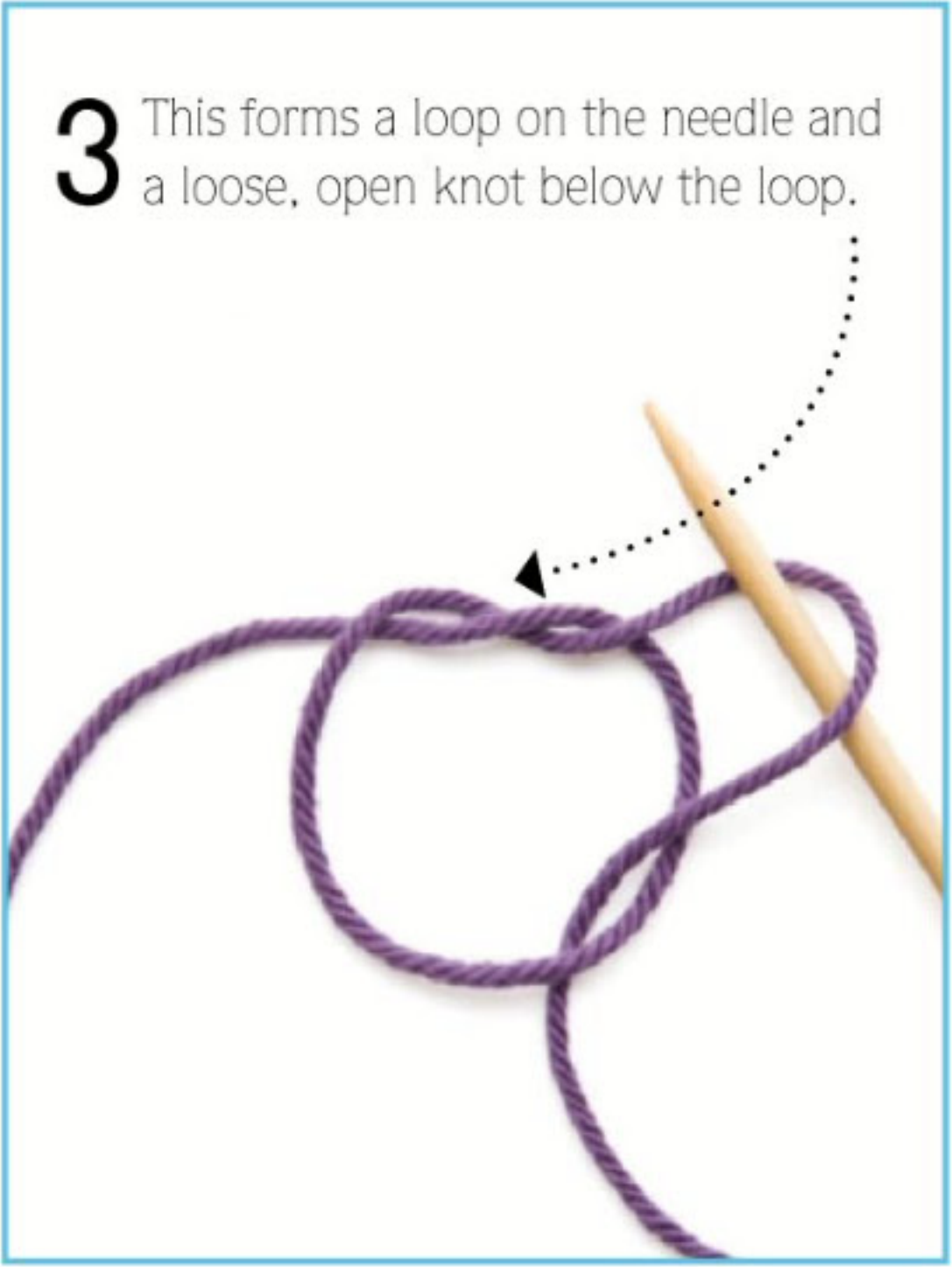
Yarn coming from ball

Yarn tail

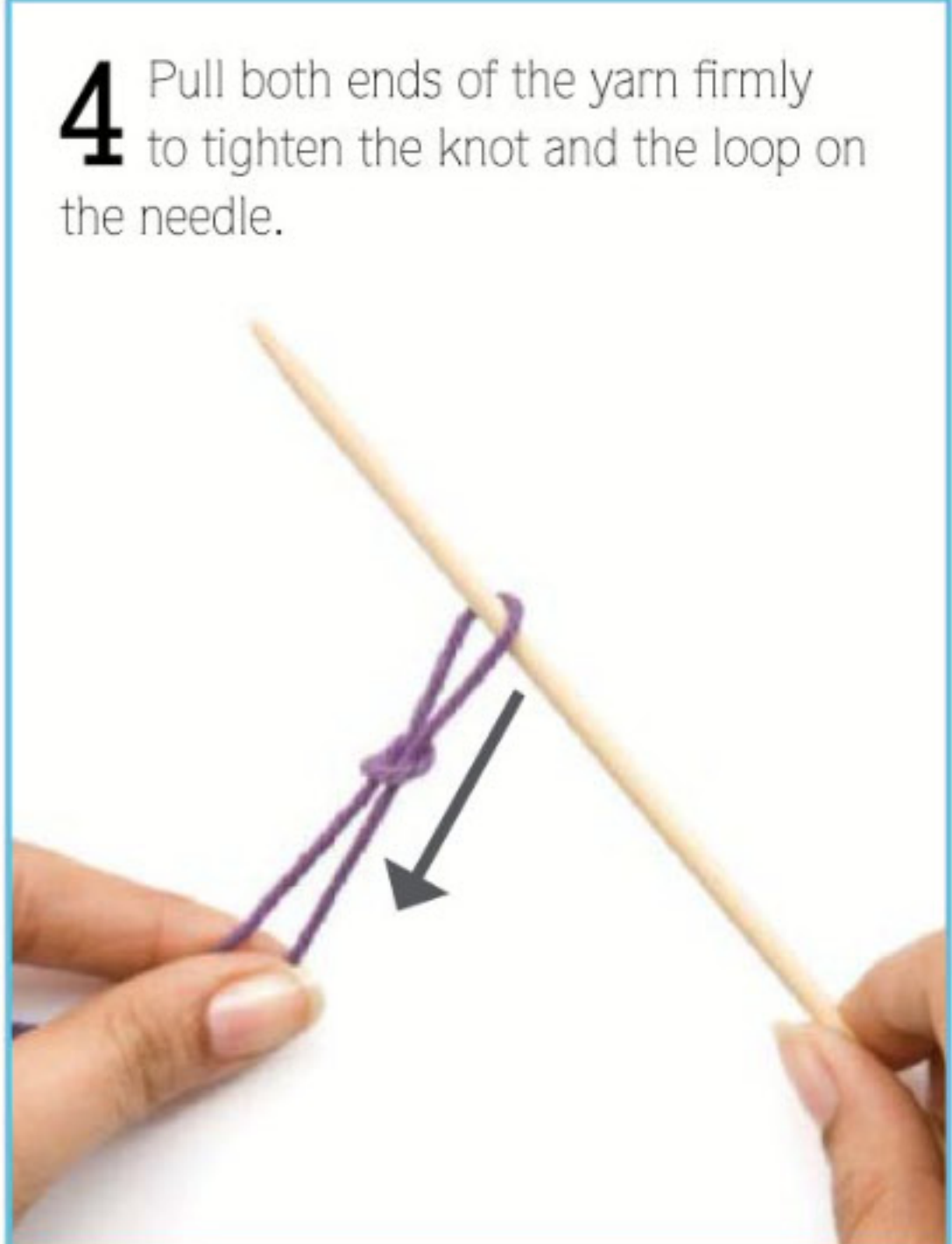
2 Insert the tip of a knitting needle through the circle of yarn, then wrap the needle tip around the ball end of the yarn and pull the yarn through the circle.



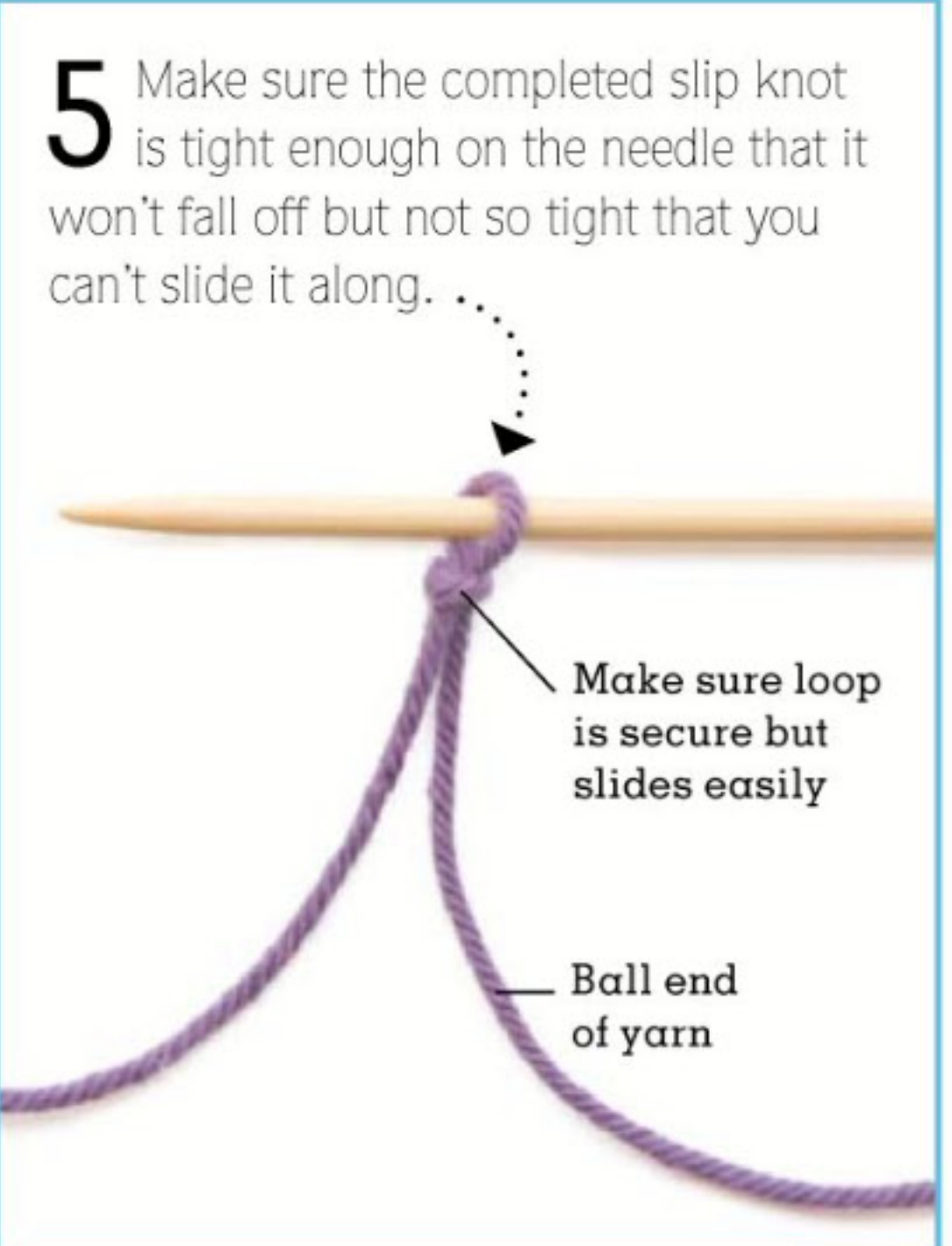
3 This forms a loop on the needle and a loose, open knot below the loop.



4 Pull both ends of the yarn firmly to tighten the knot and the loop on the needle.



5 Make sure the completed slip knot is tight enough on the needle that it won't fall off but not so tight that you can't slide it along.



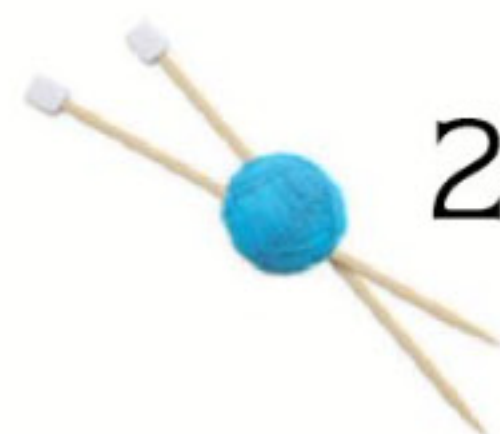
Make sure loop is secure but slides easily

Ball end of yarn

6 The yarn tail should be at least 10–15cm (4–6in) long so it can be darned in later. Your knitting pattern, however, may instruct you to leave an extra-long yarn tail (called a long loose end) to use for seams or other purposes.



Extra-long yarn tail



Holding yarn and needles

Although all knitting is formed in exactly the same way, you can hold the yarn in either the right or left hand. These two yarn-holding techniques are called the “English” and “Continental” methods. Knitting is ambidextrous, so right-handed and left-handed knitters should try both knitting styles to see which one is easier.

KNITTING “ENGLISH” STYLE

1 The yarn is laced around the fingers of the right hand. Aim to control the yarn firmly but with a relaxed hand, releasing it to flow through the fingers as the stitches are formed.



2 Try this alternative technique as well or make up your own. You need to tension the yarn just enough with your fingers to create even loops that are neither too loose nor too tight.

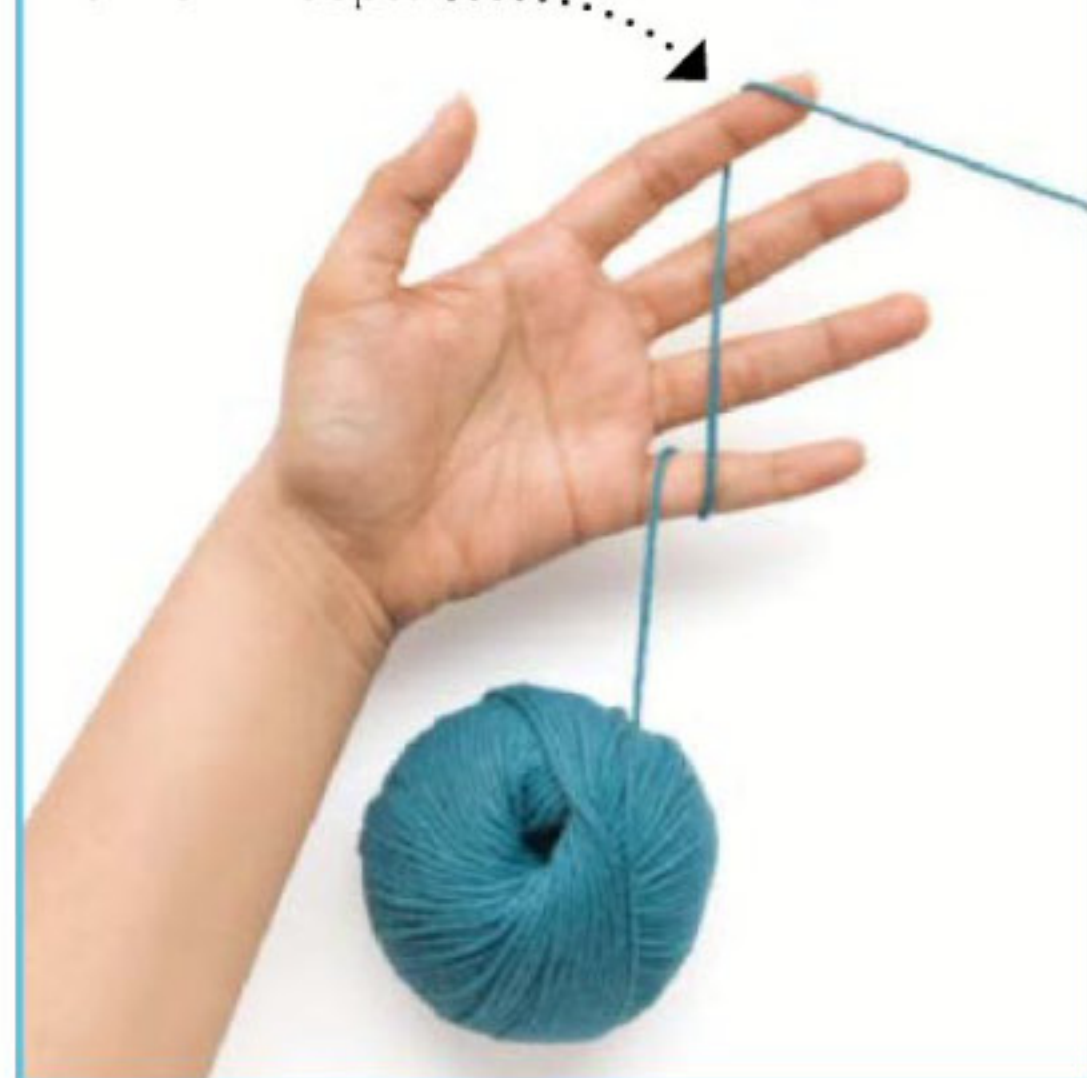


3 Hold the needles with the stitches about to be worked in the left hand and the other needle in the right hand. Use the right forefinger to wrap the yarn around the needle.

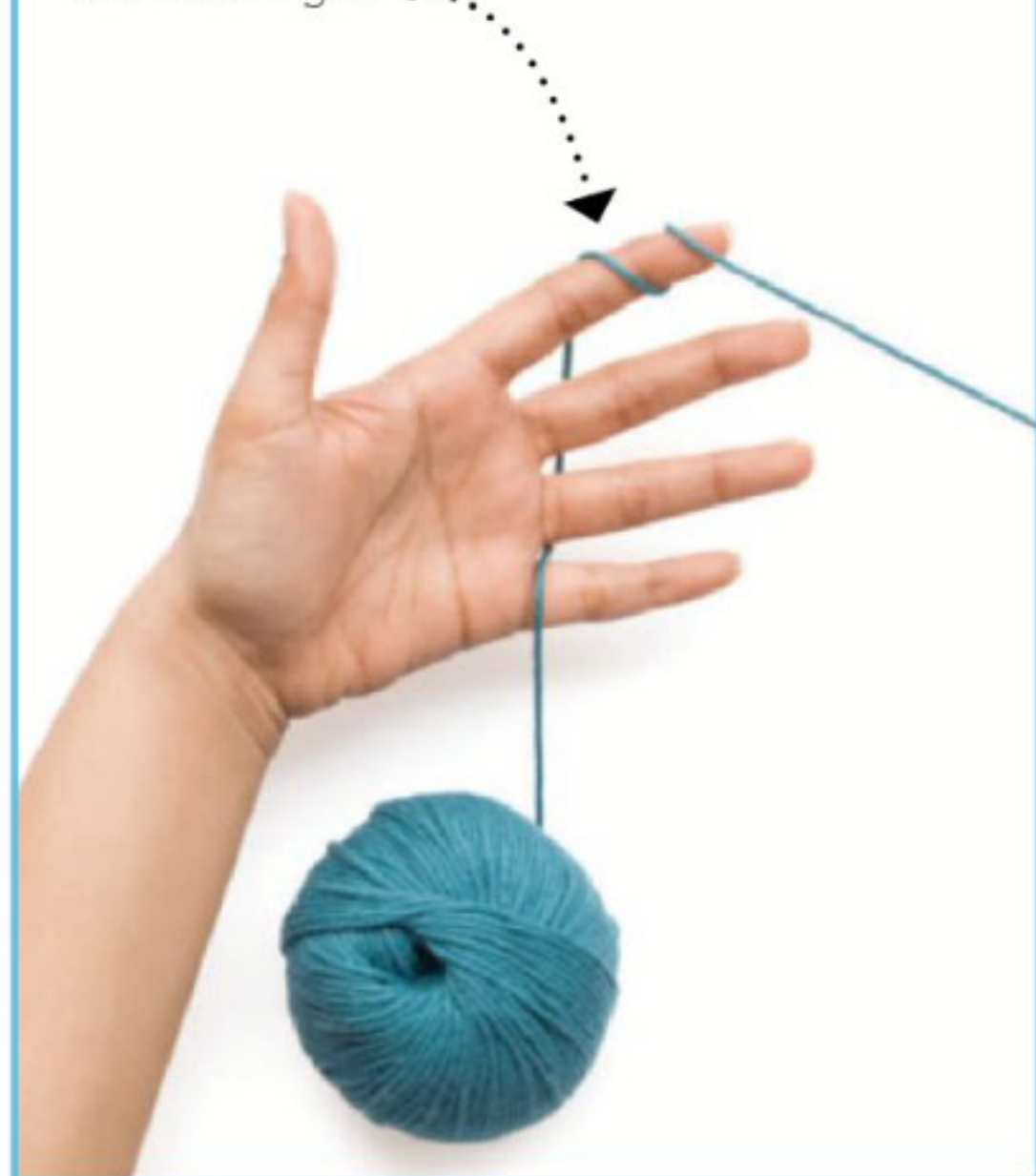


KNITTING “CONTINENTAL” STYLE

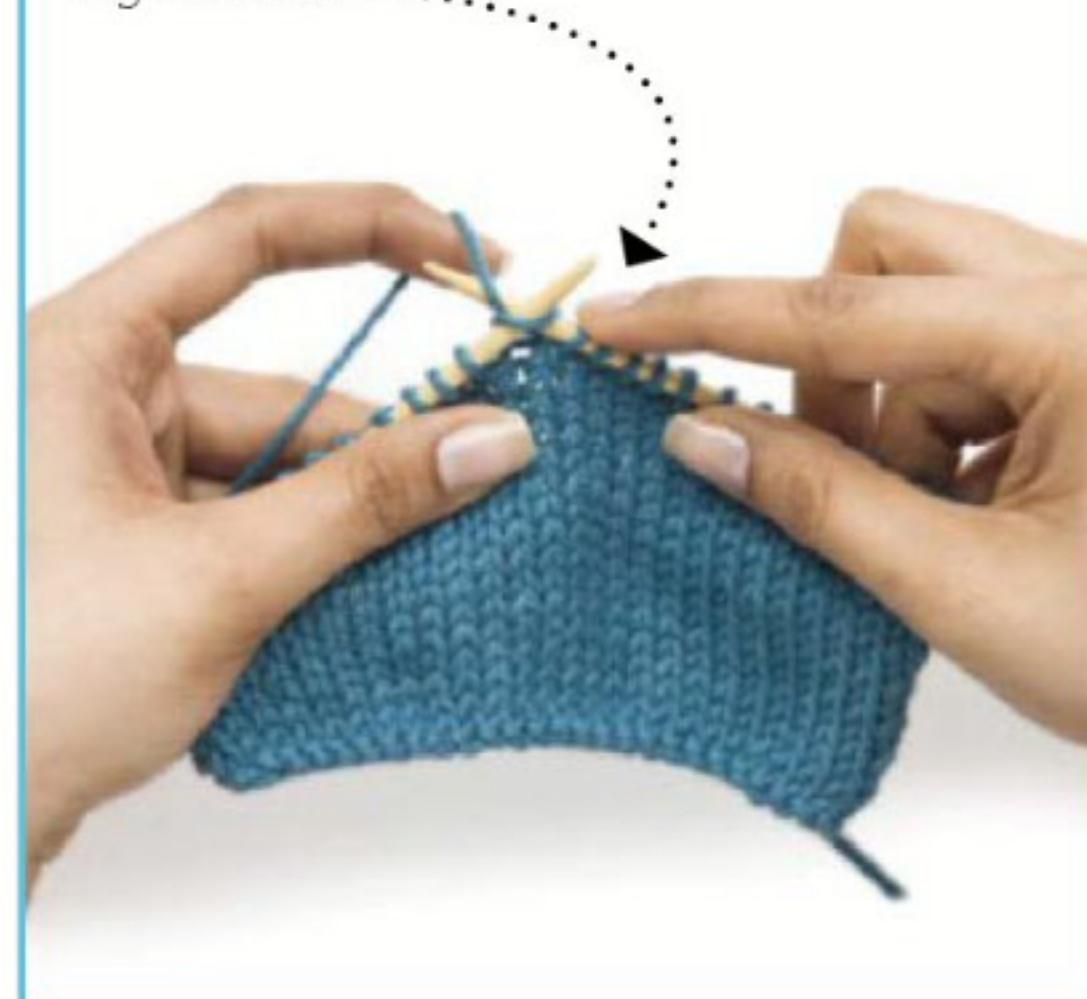
1 Lace the yarn through the fingers of the left hand in any way that feels comfortable. Try to both release and tension the yarn easily to create uniform loops.



2 In this alternative technique, the yarn is wrapped twice around the forefinger.



3 Hold the needle with the unworked stitches in the left hand and the other needle in the right hand. Position the yarn with the left forefinger and pull it through the loops with the tip of the right needle.



Alternative “Continental” style knitting

This alternative method makes knit stitches very easy, and is ideal for garter or circular stocking stitch. As you work near the tip, short tapered needles are best for this method. When knitting Continental style you may find your tension loosens, in which case use smaller needles.

For both the knit and the purl stitches, wrap the yarn around your left little finger, but keep it over all your fingers. This makes purling easier.



ALTERNATIVE “CONTINENTAL” KNIT STITCH

1 Hold your index finger up with the yarn over it and use the pad of your middle finger to hold the yarn against the left needle, slightly forwards of the stitch.



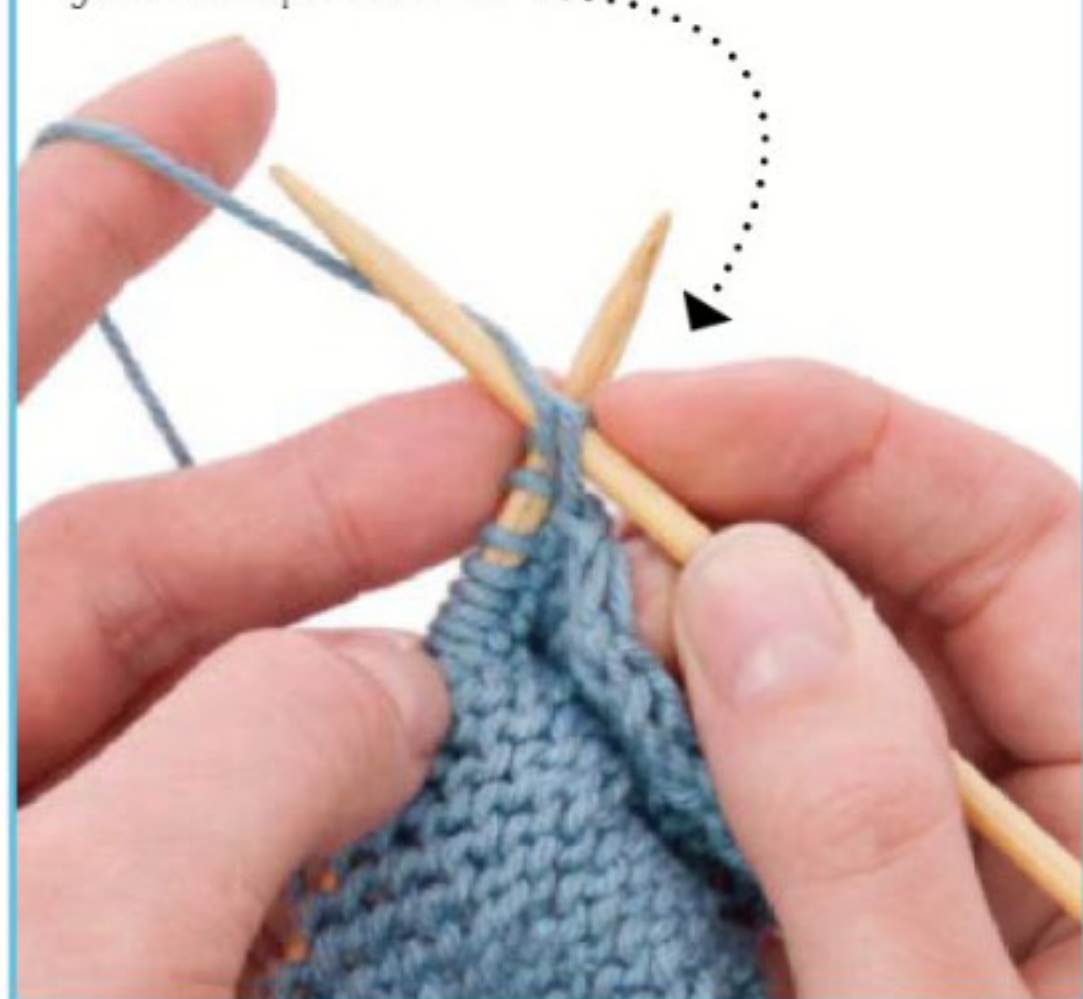
2 Insert the right tip into the stitch, pull and catch the yarn on your middle finger, draw it through the stitch on the left needle and off.



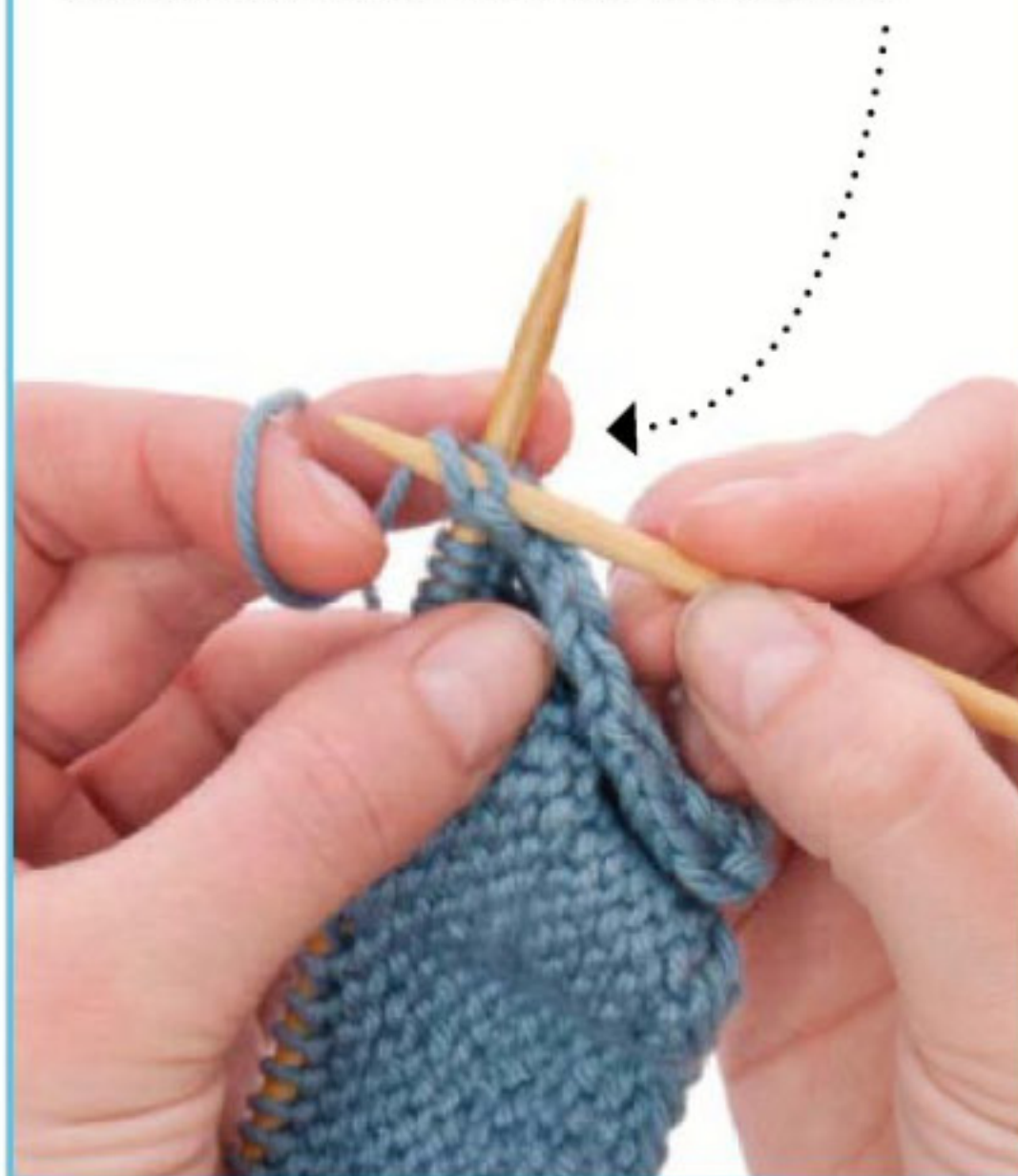
3 At the end of the row, keep the yarn around your left fingers. Swap the needles to start the next row.

ALTERNATIVE “CONTINENTAL” PURL STITCH

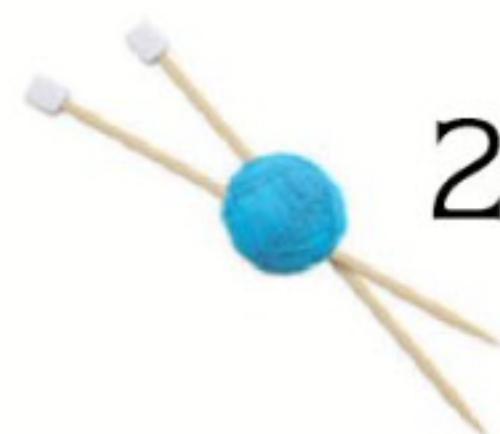
1 Hold the yarn as for knit stitch. Bring yarn to front. With your index finger raised and your middle finger touching the left needle near the tip, insert needle as for purl. Tilt the right tip towards you and then back in a small circular movement so that the yarn wraps over it.



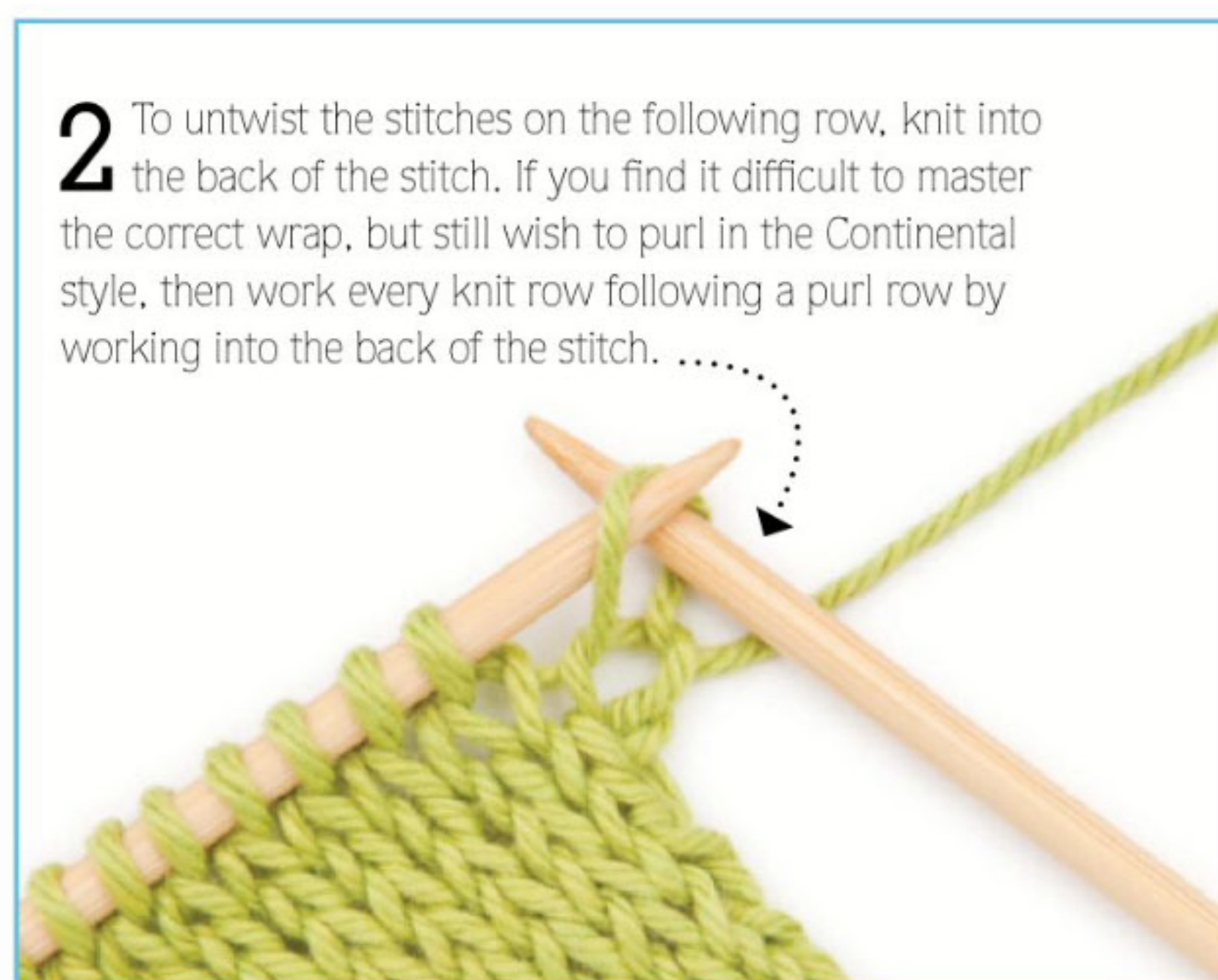
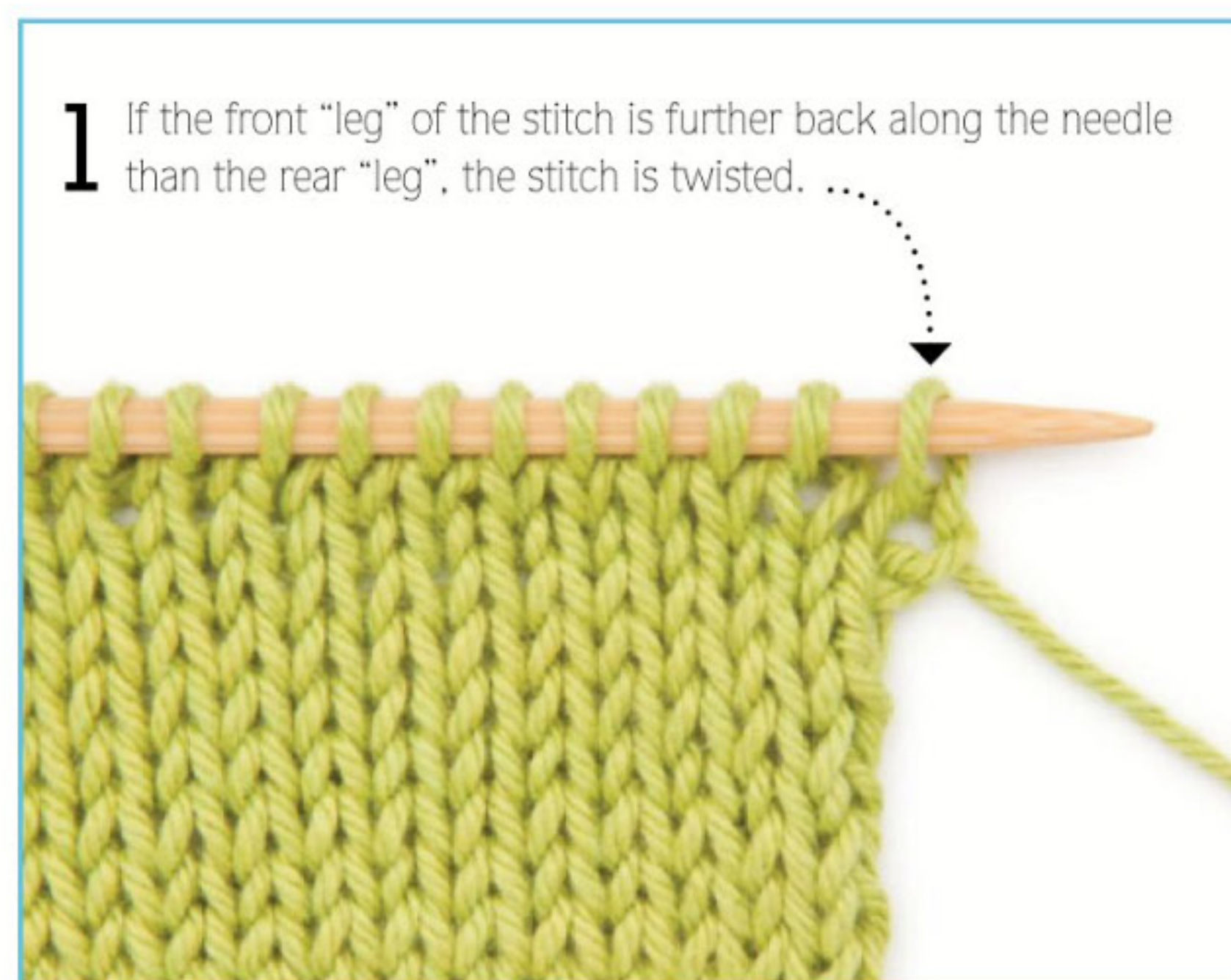
2 At the same time, bring your left index finger with the yarn on it forwards, wrapping the yarn around the needle. Keep your index finger in constant contact with the left needle.



3 Immediately dip the right needle tip slightly away from you to hook the yarn and pull the old stitch open. Take the needle backwards through the old stitch and make a new purl loop. Slide the old stitch off the left needle.



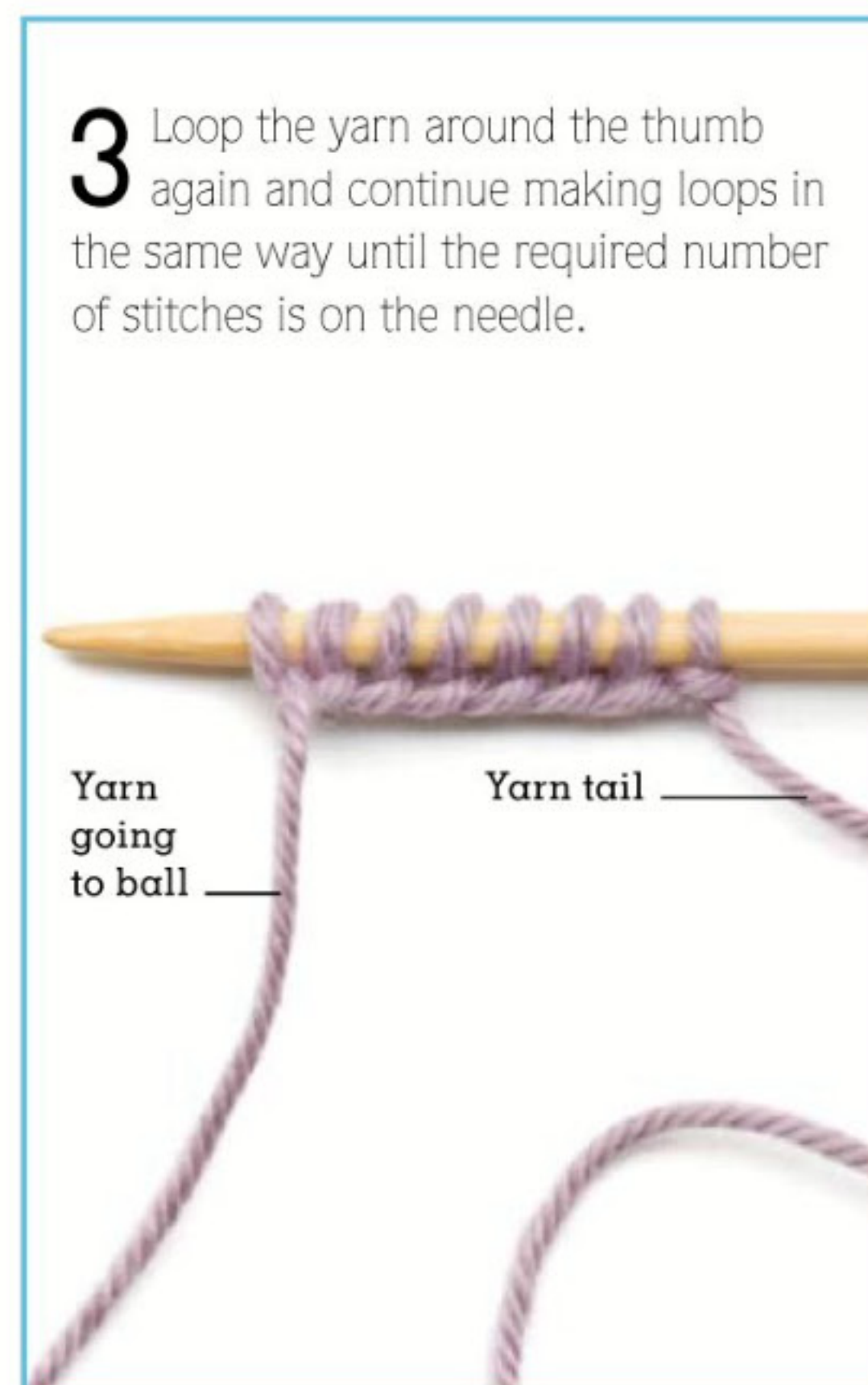
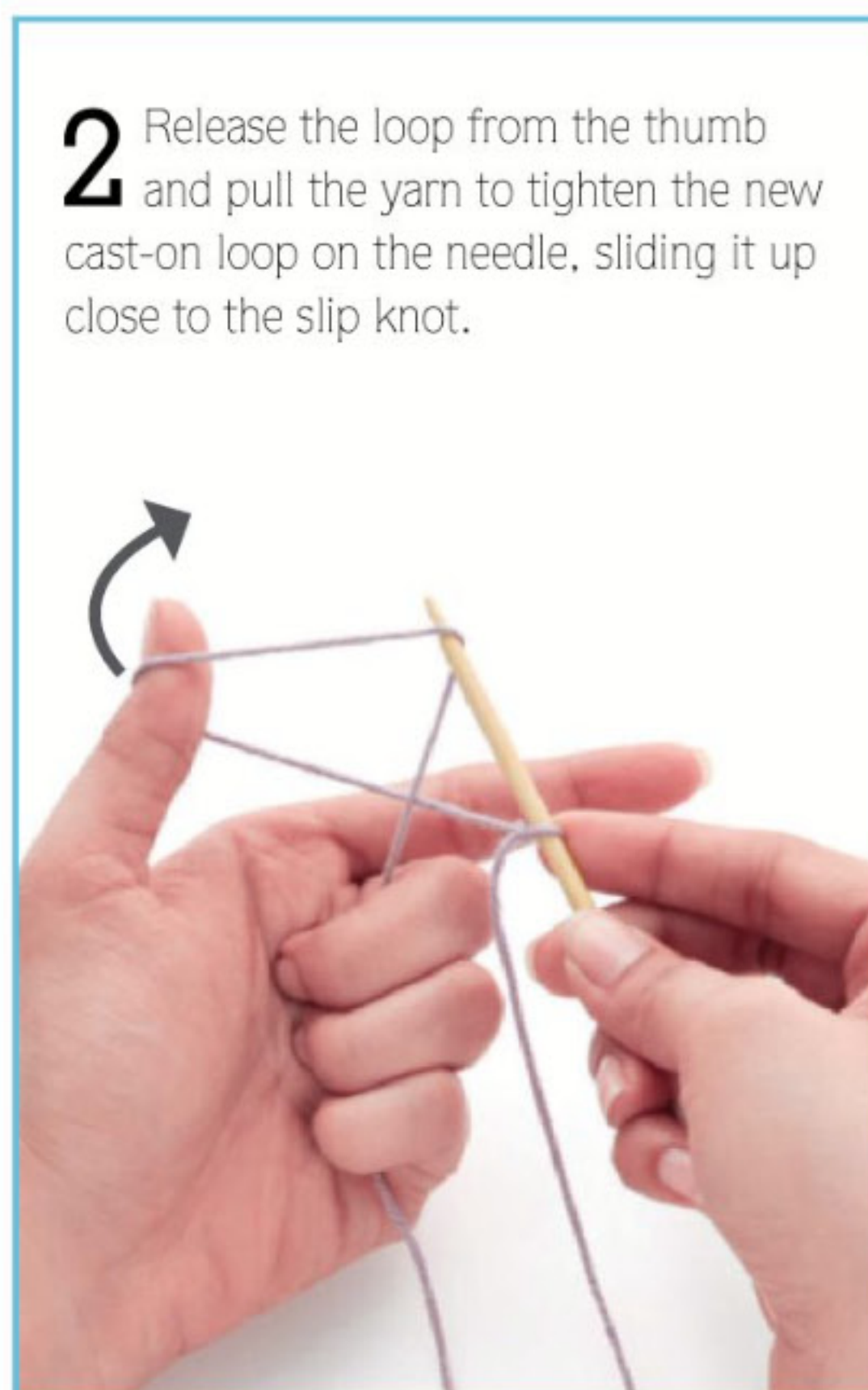
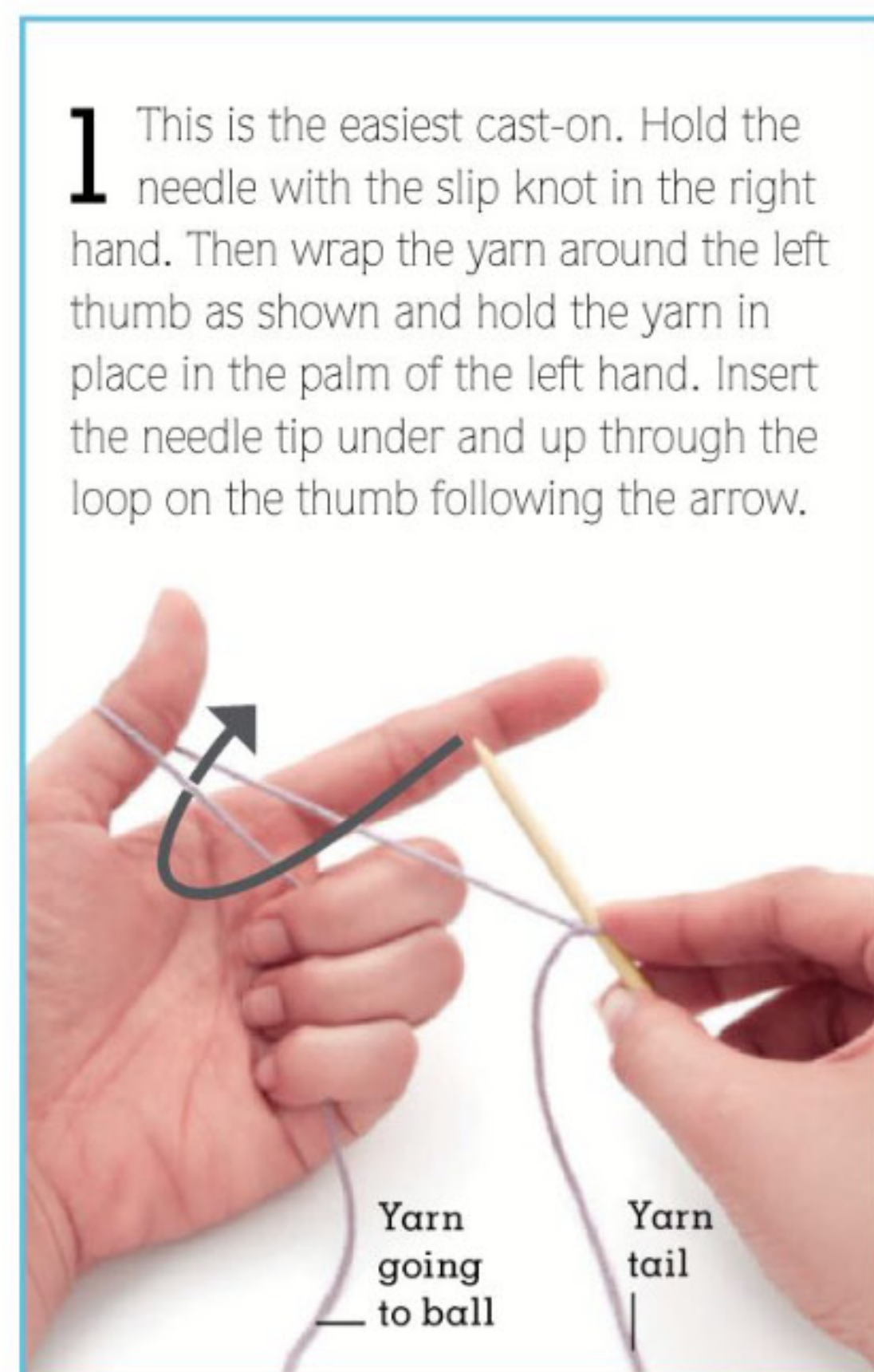
ALTERNATIVE “CONTINENTAL” PURL STITCH – UNTWISTING AN INCORRECT STITCH



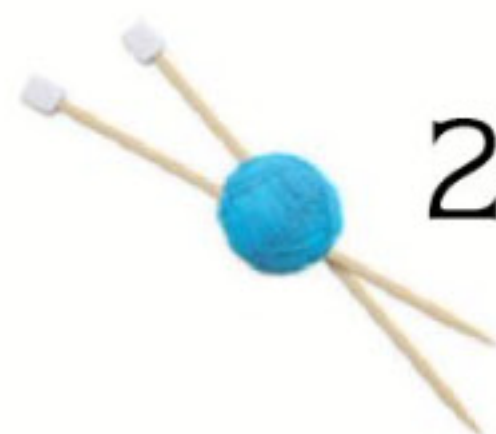
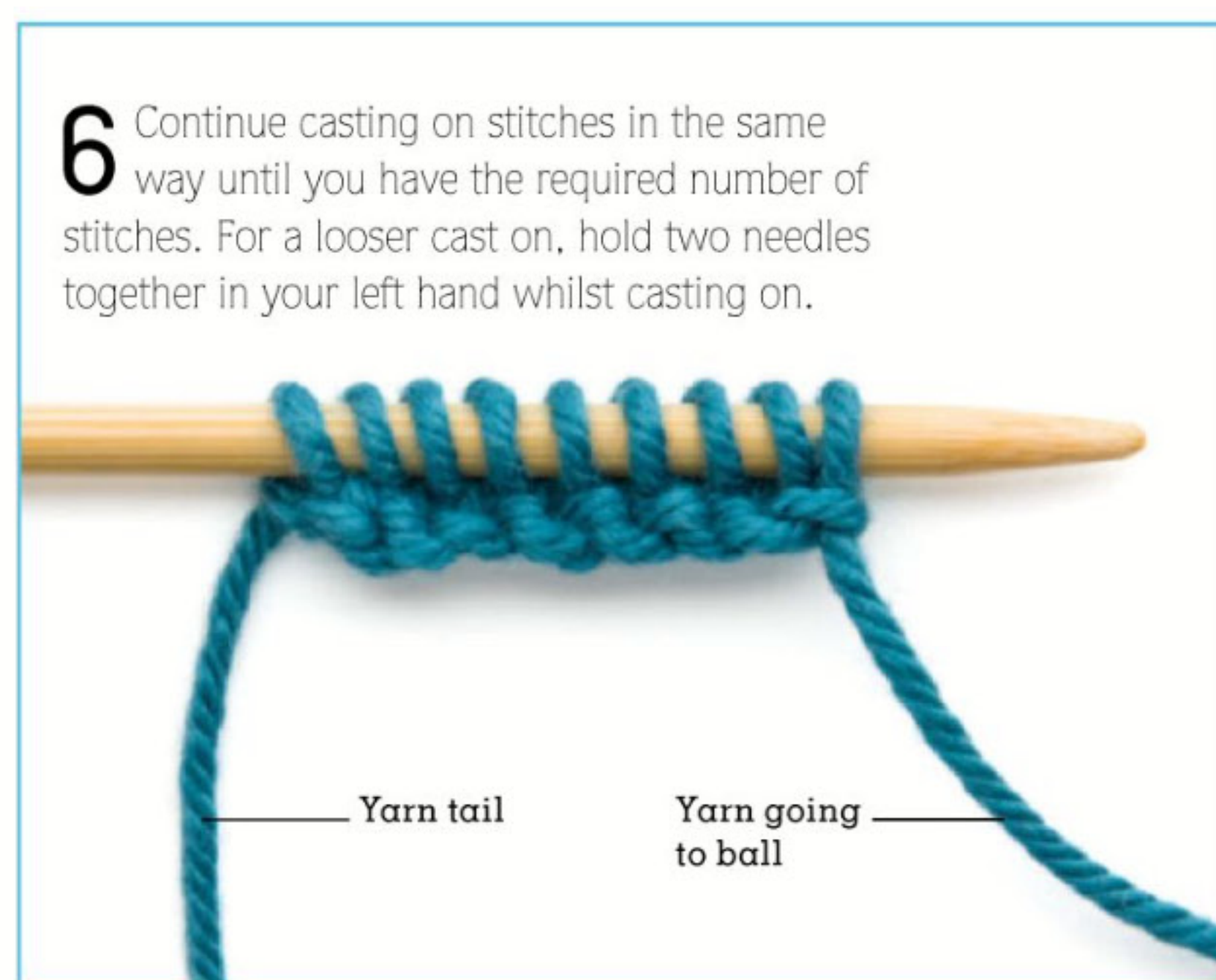
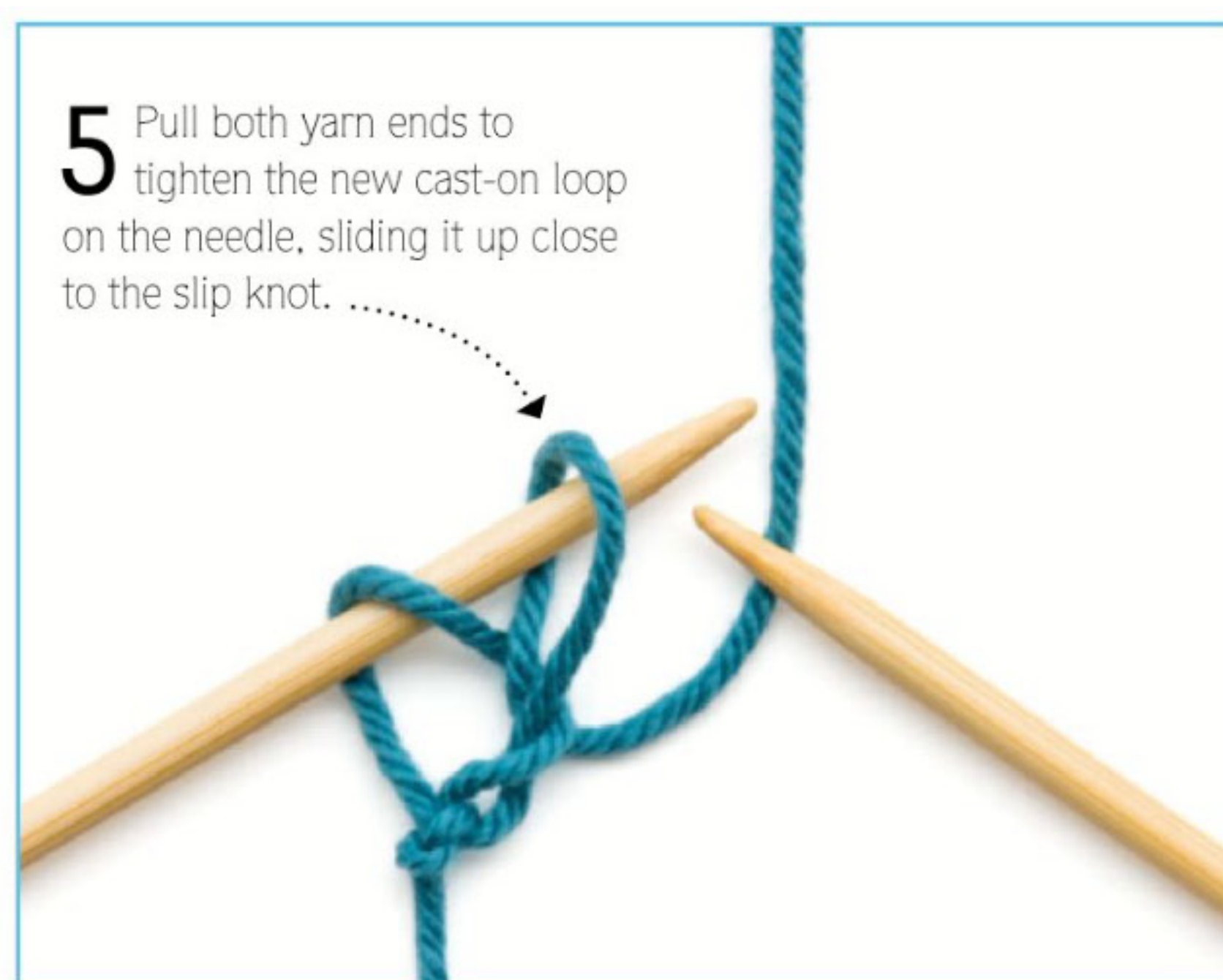
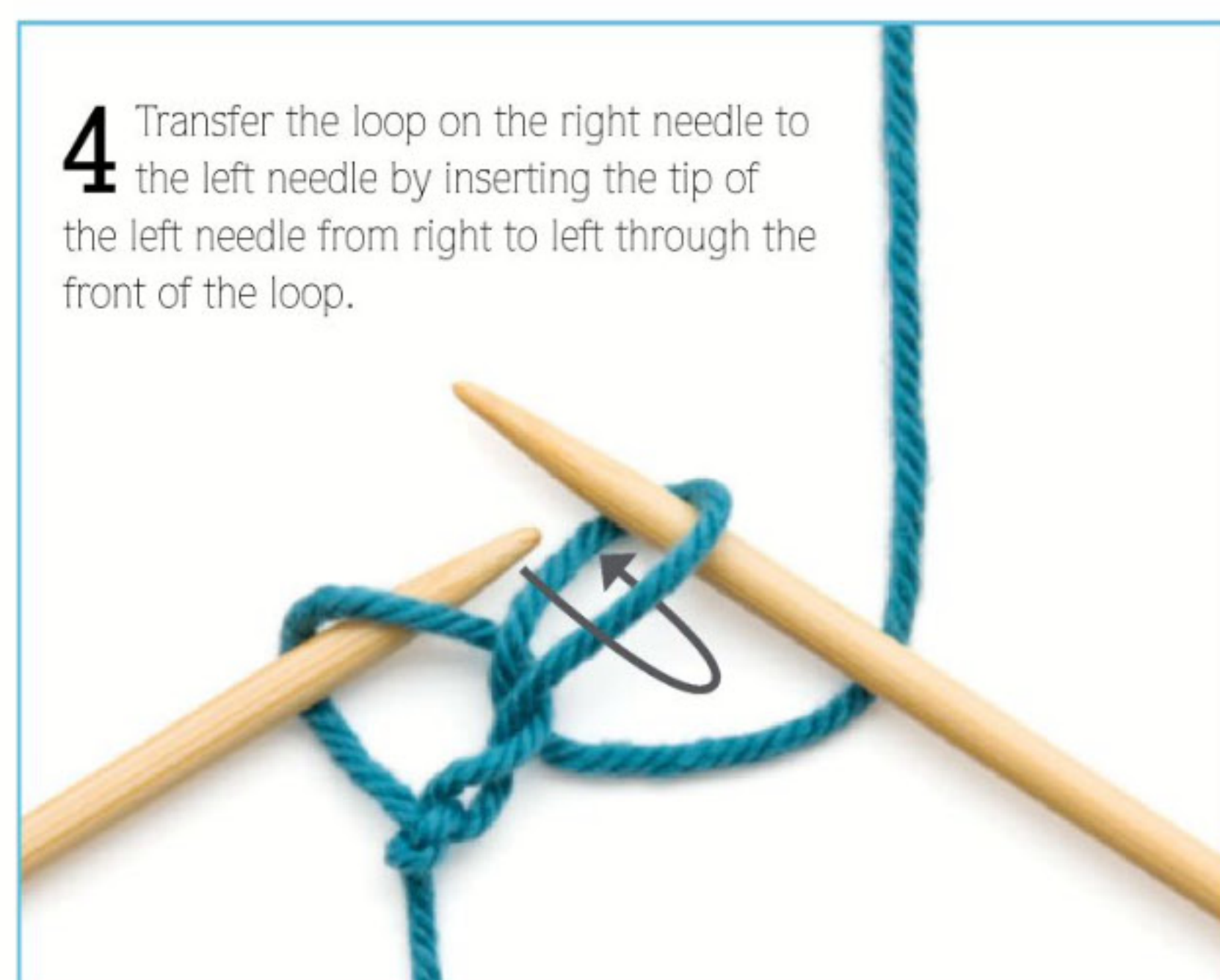
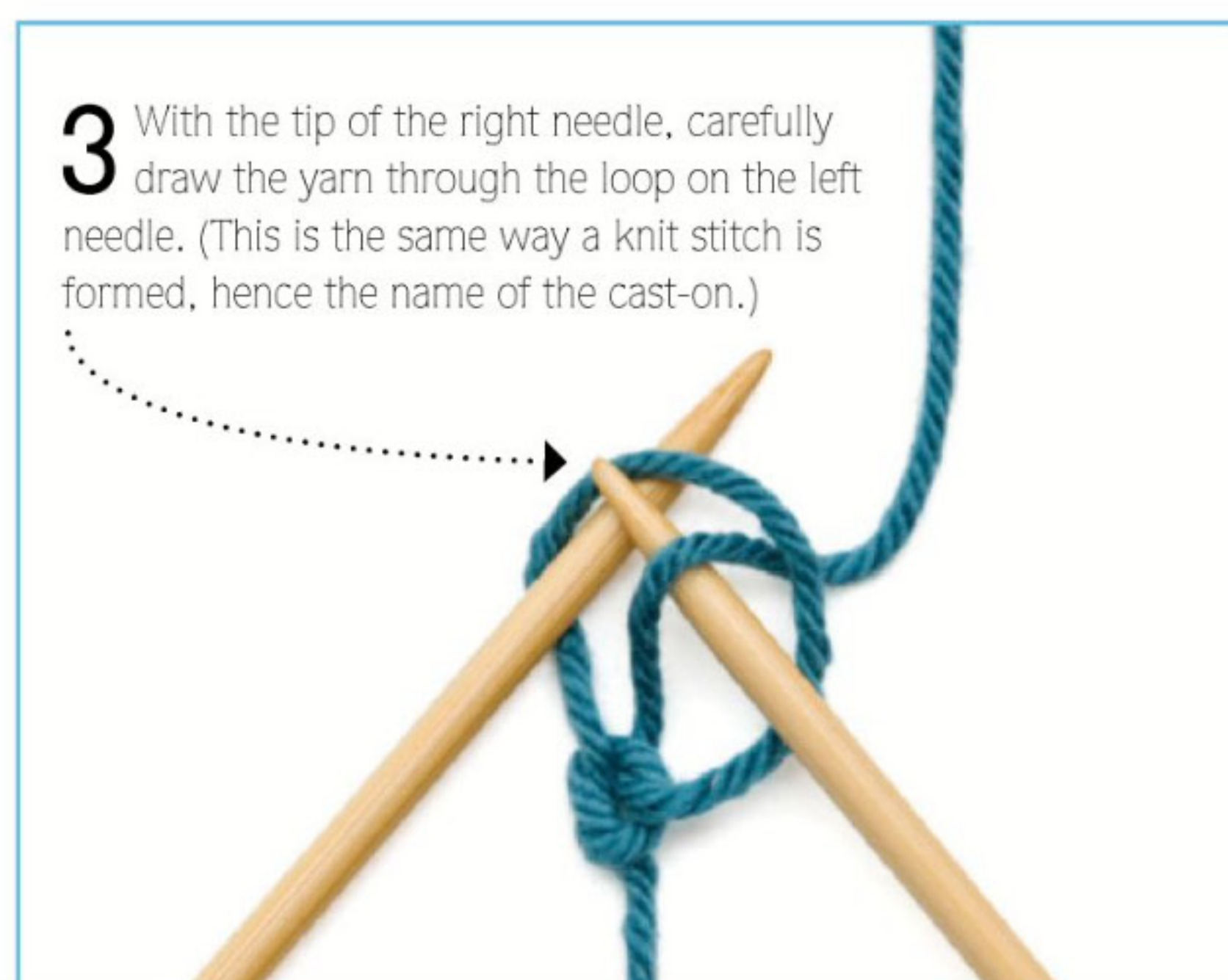
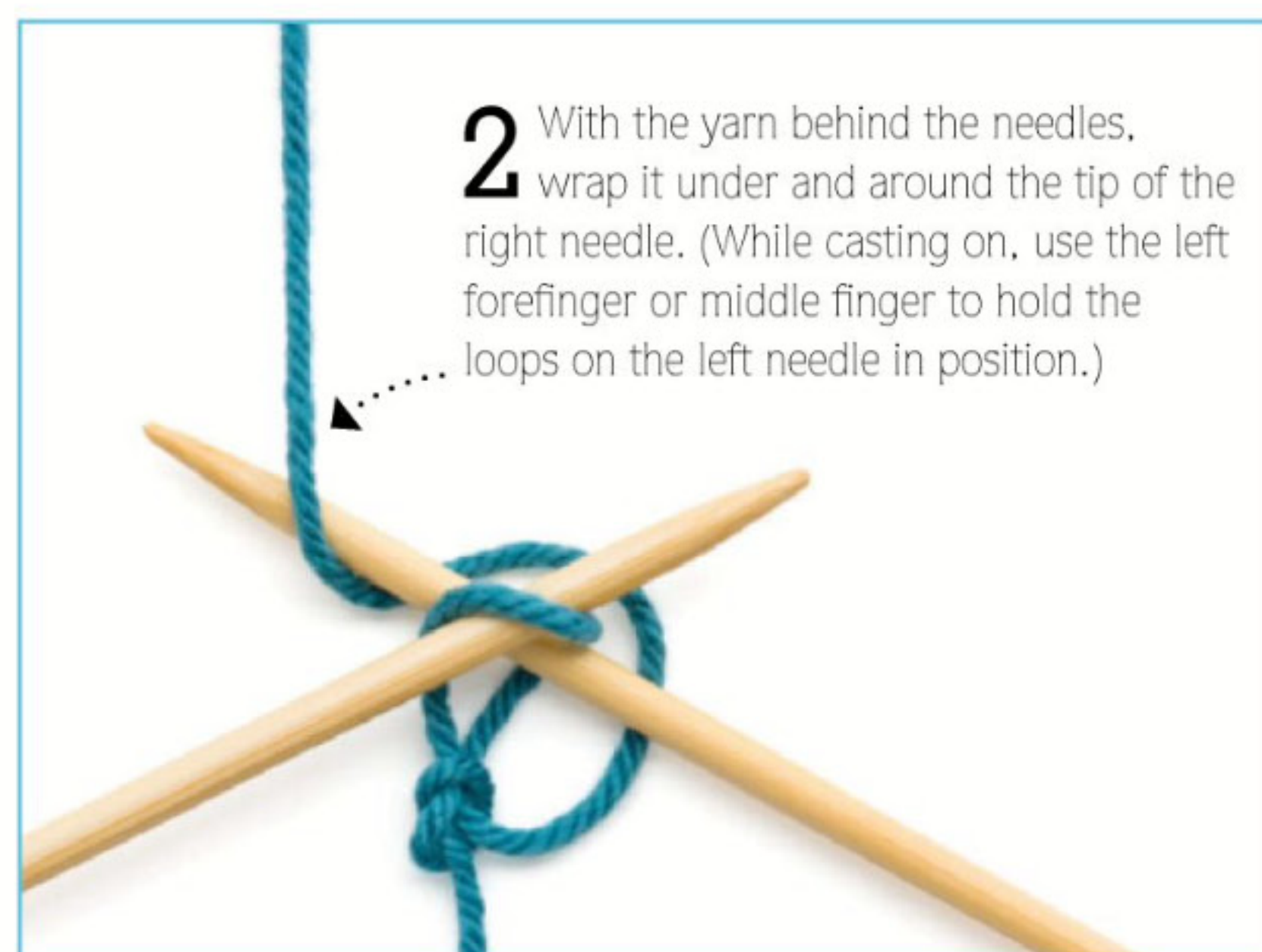
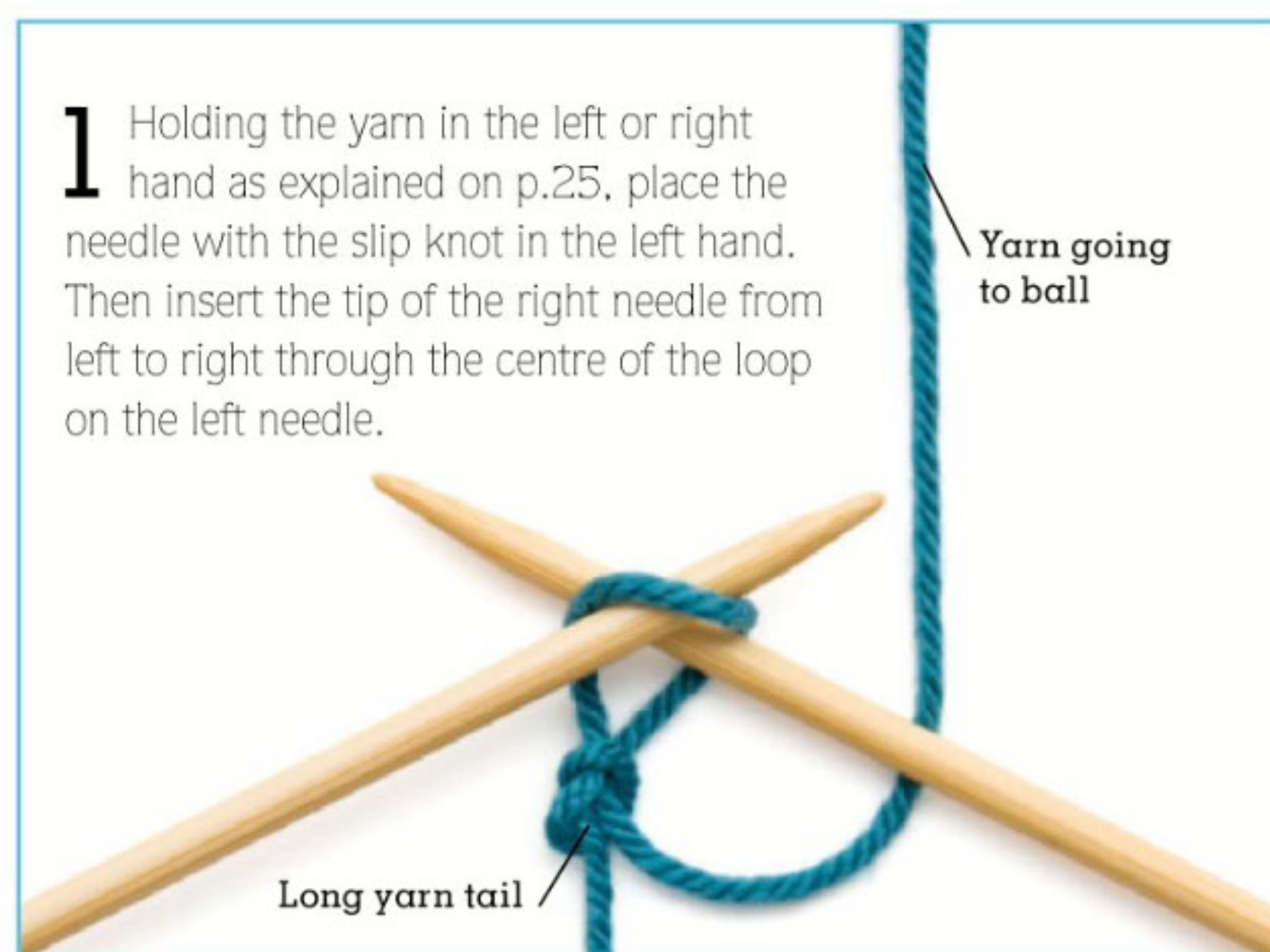
Single strand cast-ons

These cast-ons are all related to the single cast-on and use one strand. They tend to be soft, but can be made firmer by twisting. Alternating loop cast-on makes a decorative edge. Casting on knitwise and cable cast-on are useful for casting on in the middle of a piece, for example if you need to add more than one stitch when increasing. When followed by stocking stitch (see p.51), casting on knitwise can curl towards the knit side. For edges where this matters, choose a two strand tubular cast-on (see p.38).

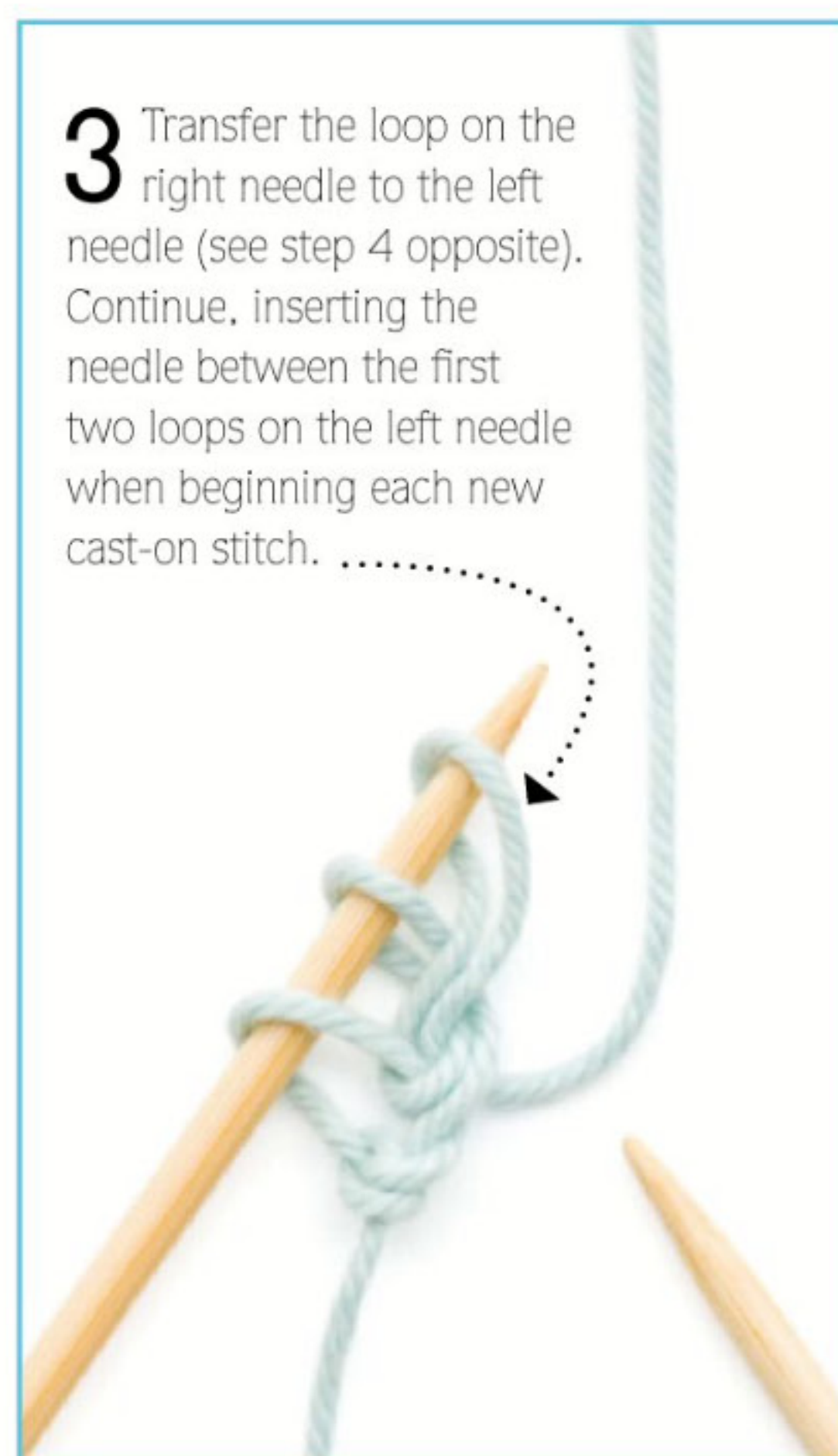
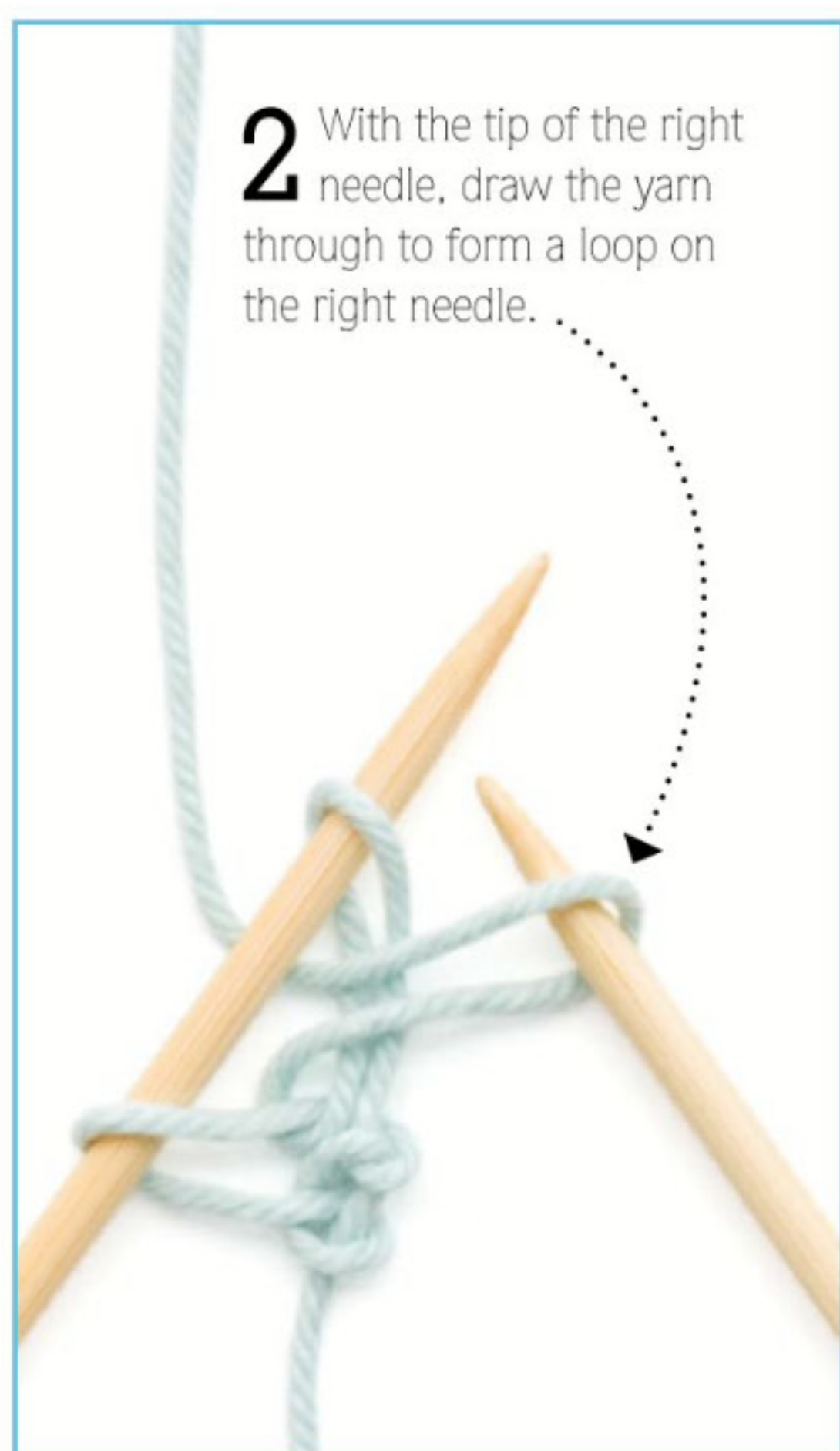
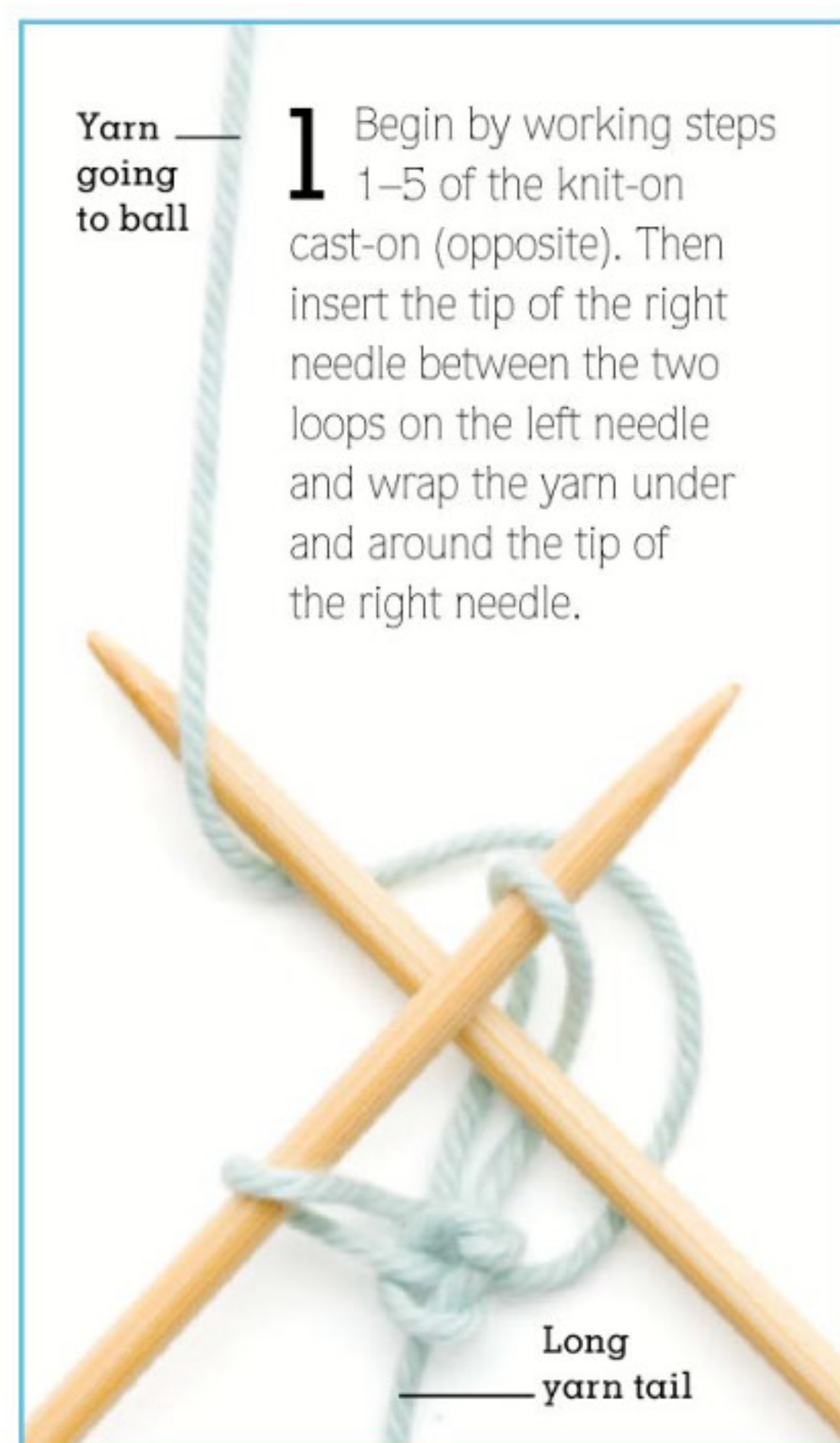
SINGLE CAST-ON (also called *thumb cast-on*)



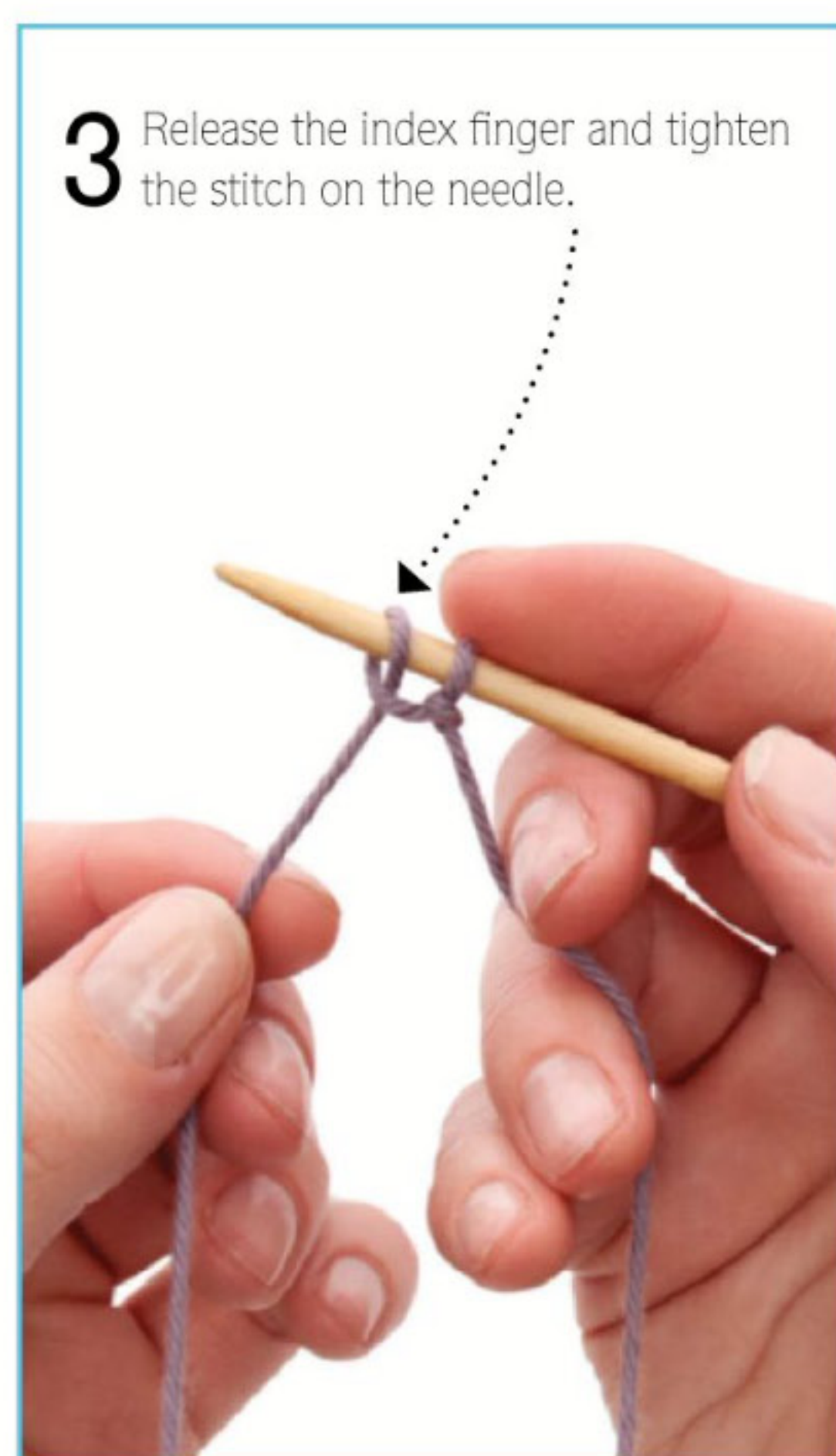
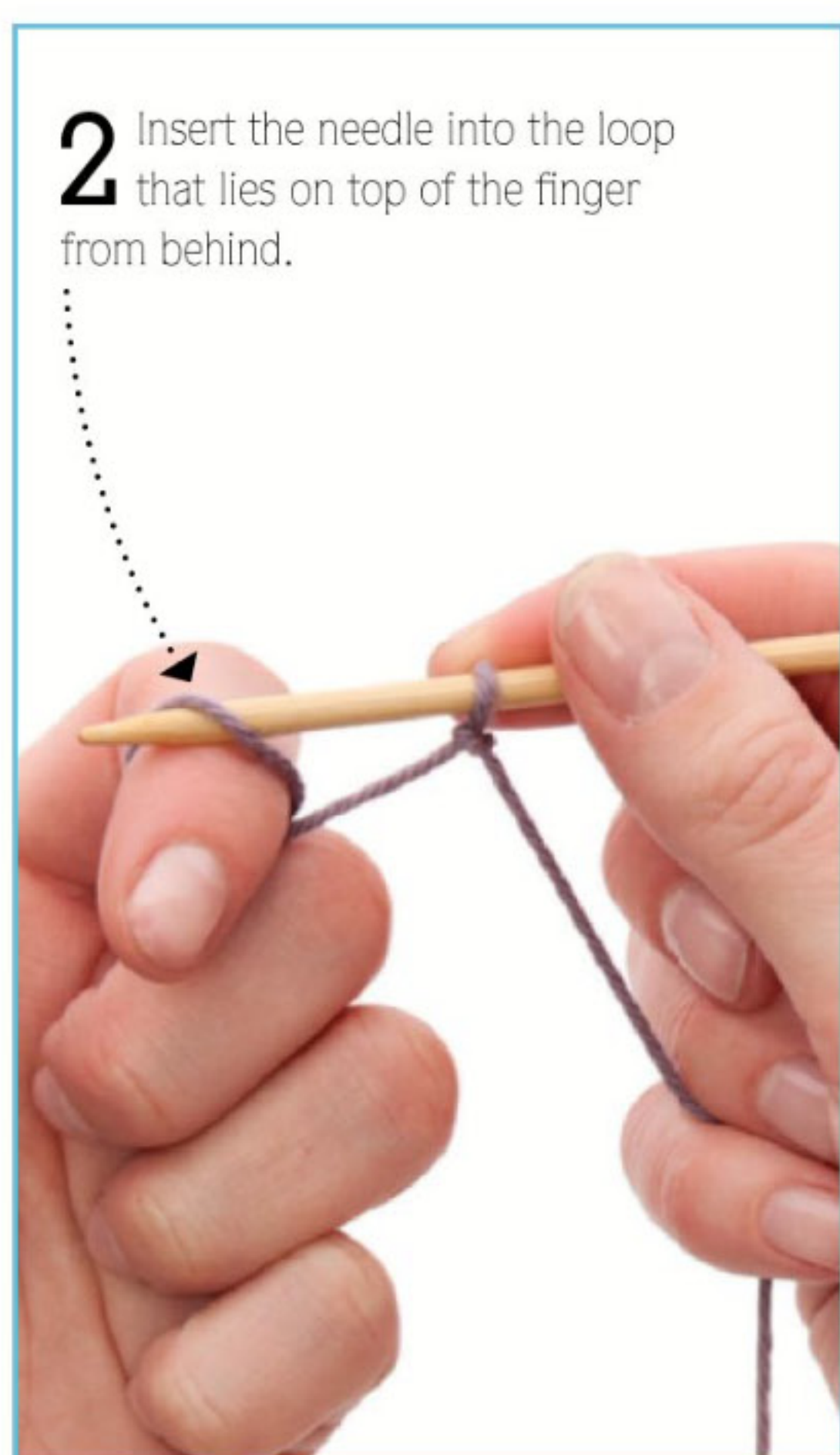
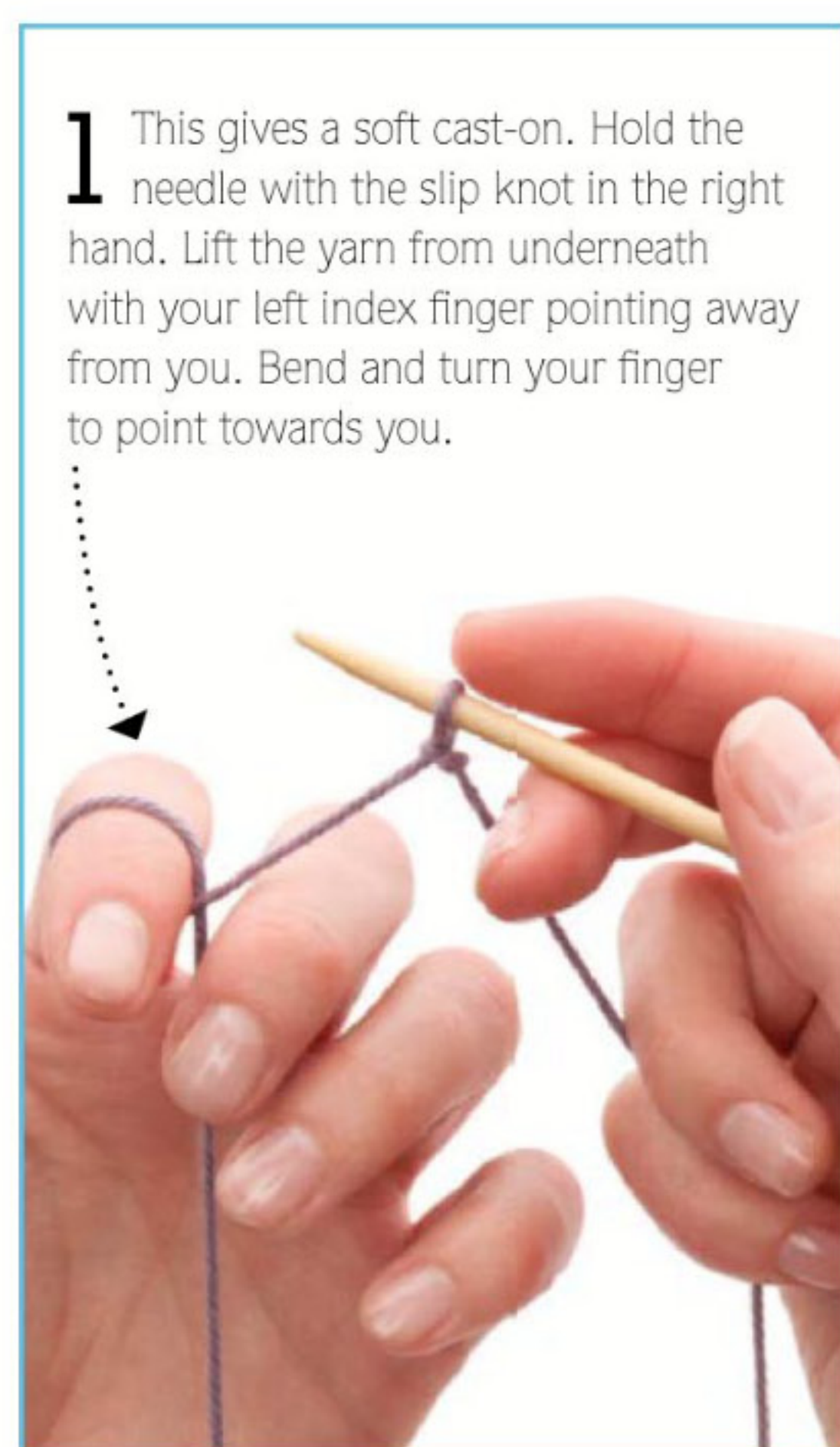
KNIT-ON CAST-ON (also called *knit-stitch cast-on*)



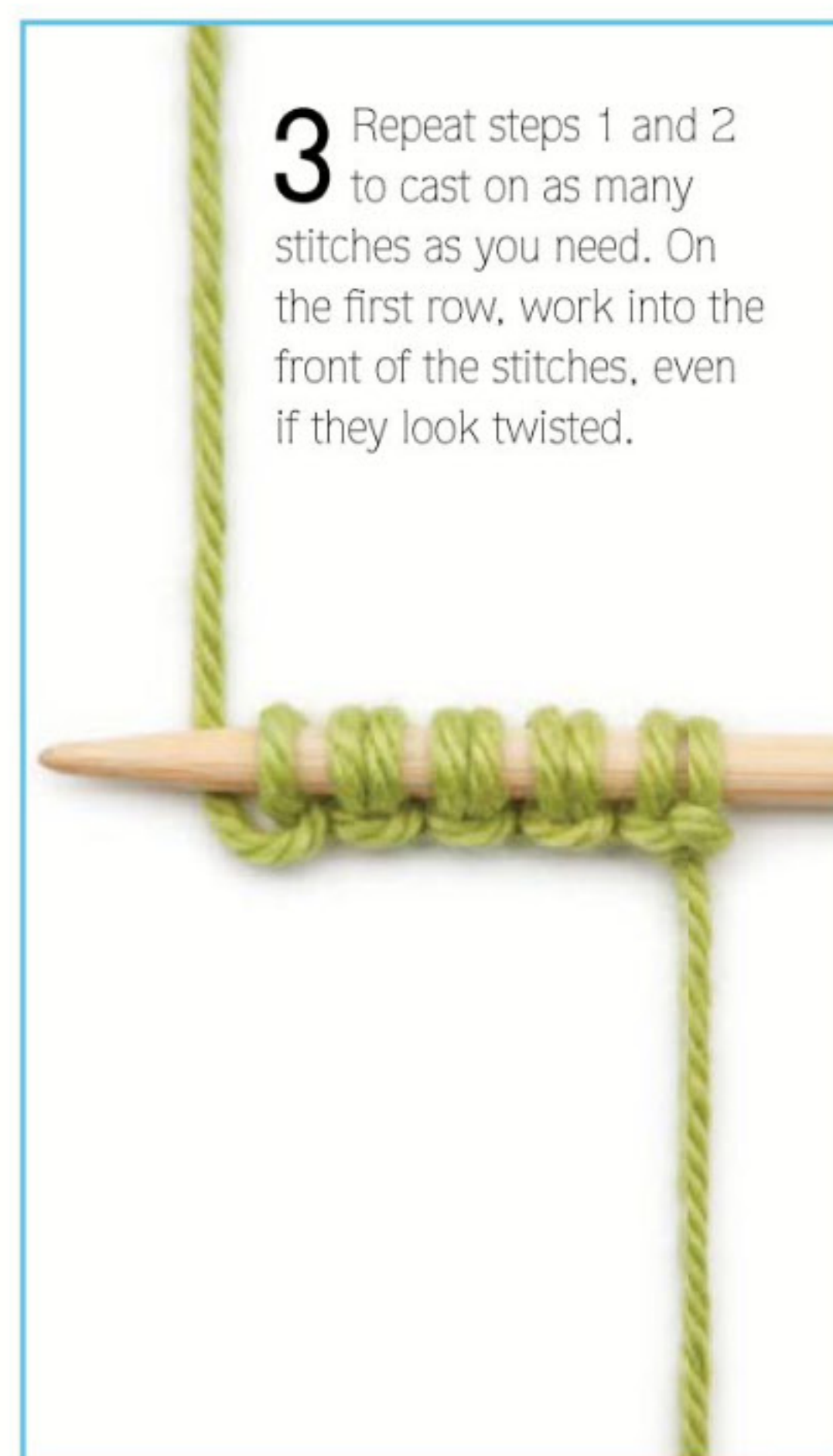
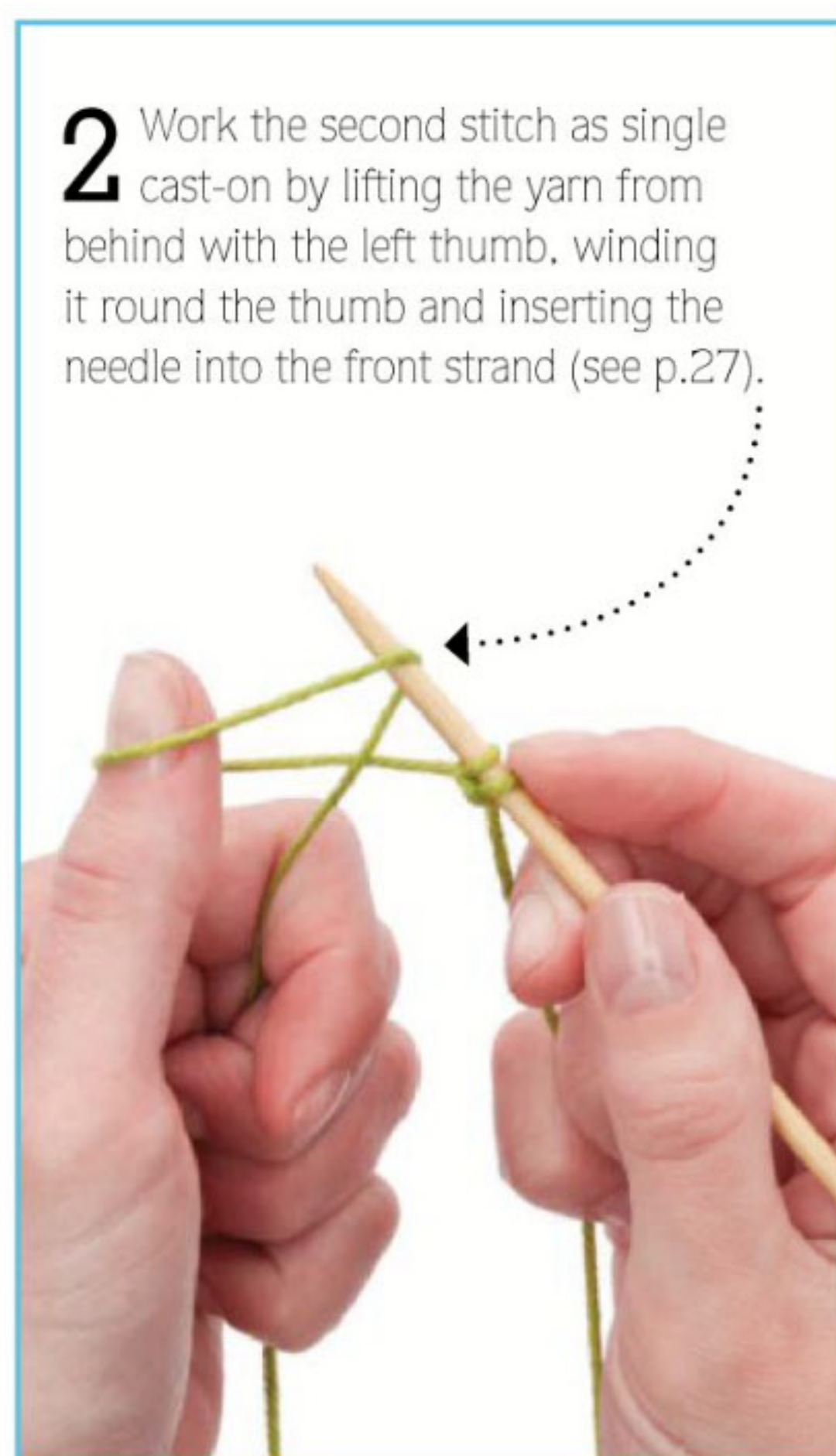
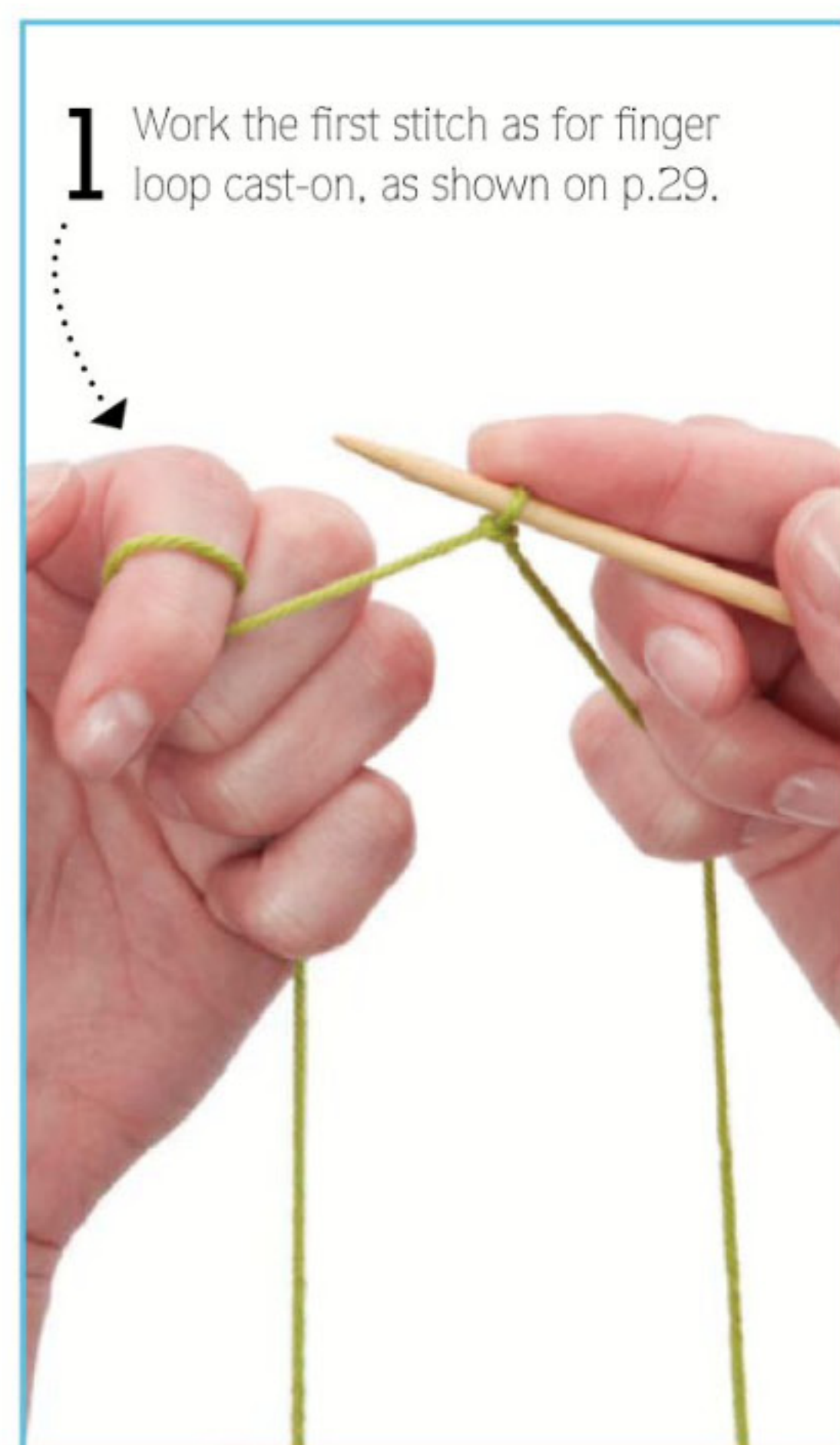
CABLE CAST-ON



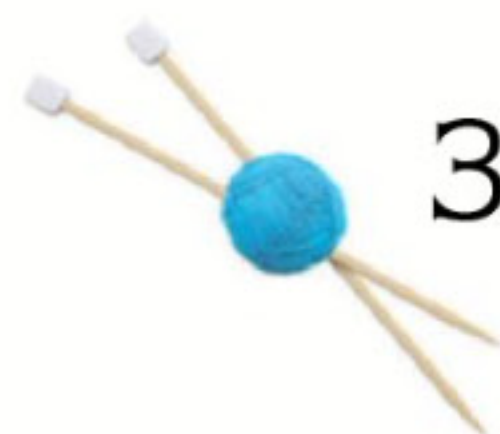
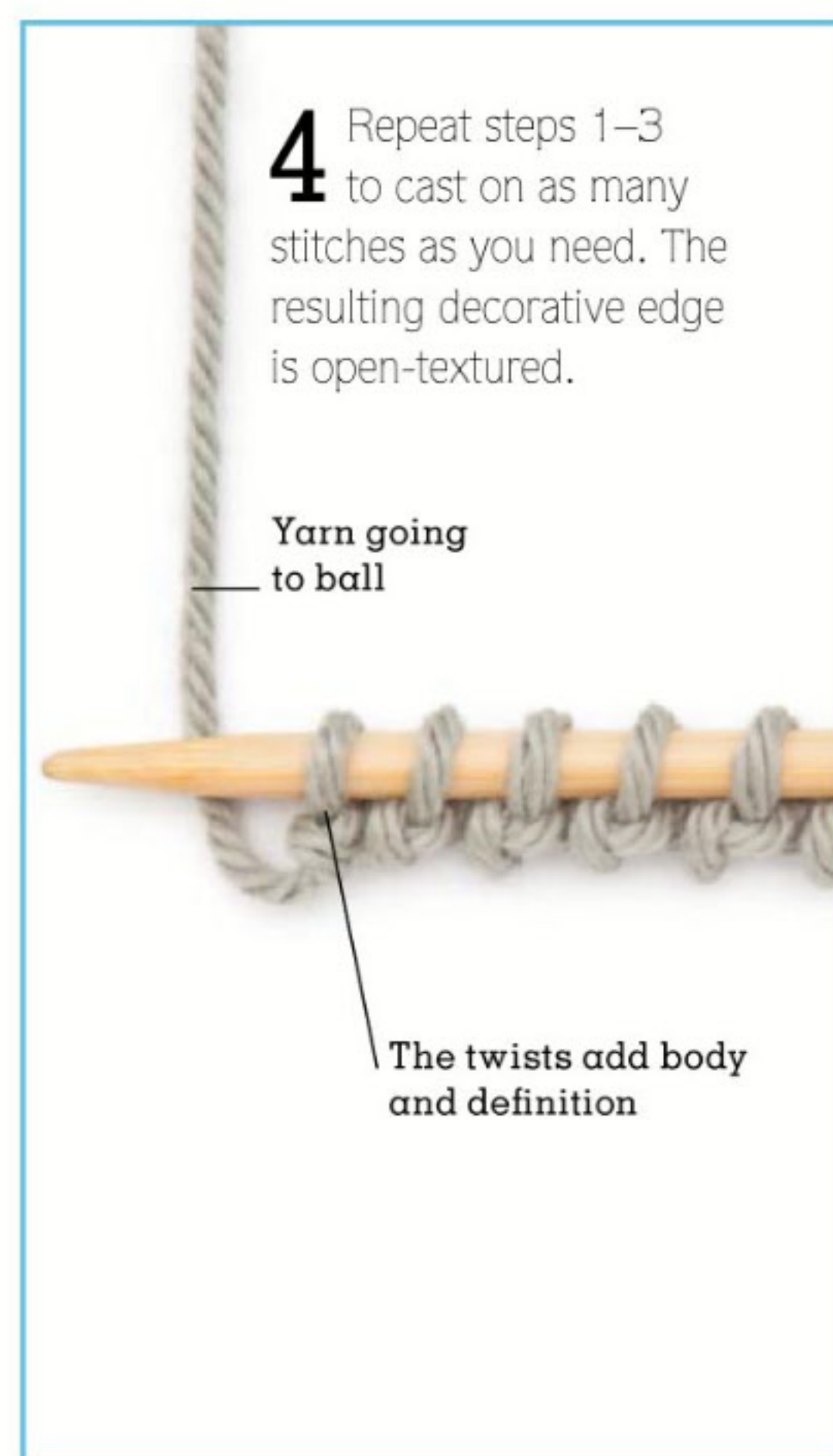
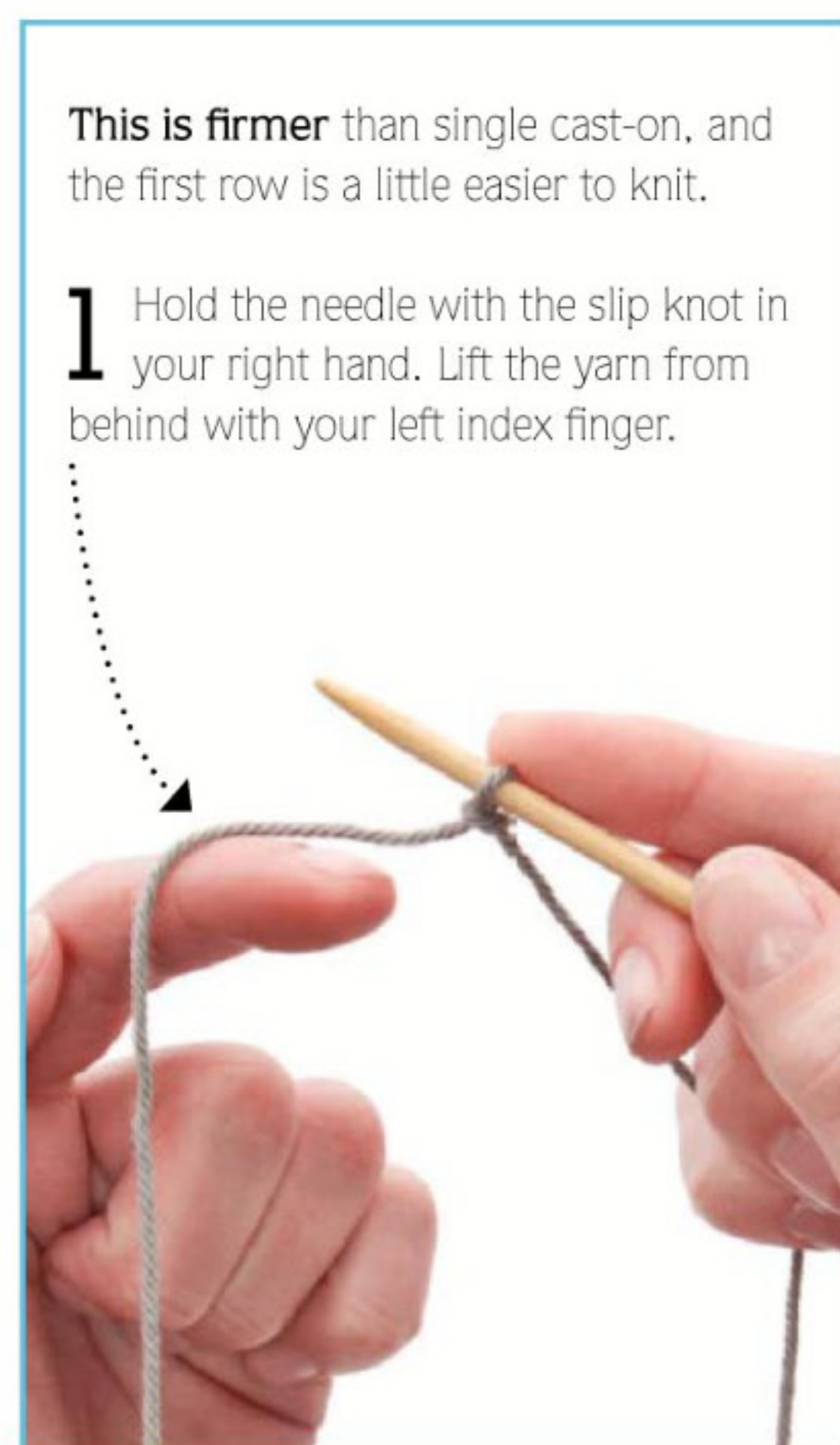
FINGER LOOP CAST-ON



ALTERNATING LOOP CAST-ON



DOUBLE TWIST LOOP CAST-ON



Two strand cast-on

These cast-on techniques all use two strands, but generally only one needle, and are strong, elastic, and versatile. They are usually followed by a wrong side row, unless the reverse is the right side. As with double cast-on, start all these with a slip knot made after a long tail at least three times as long as the planned knitting width.

DOUBLE CAST-ON (also called *long-tail cast-on*)

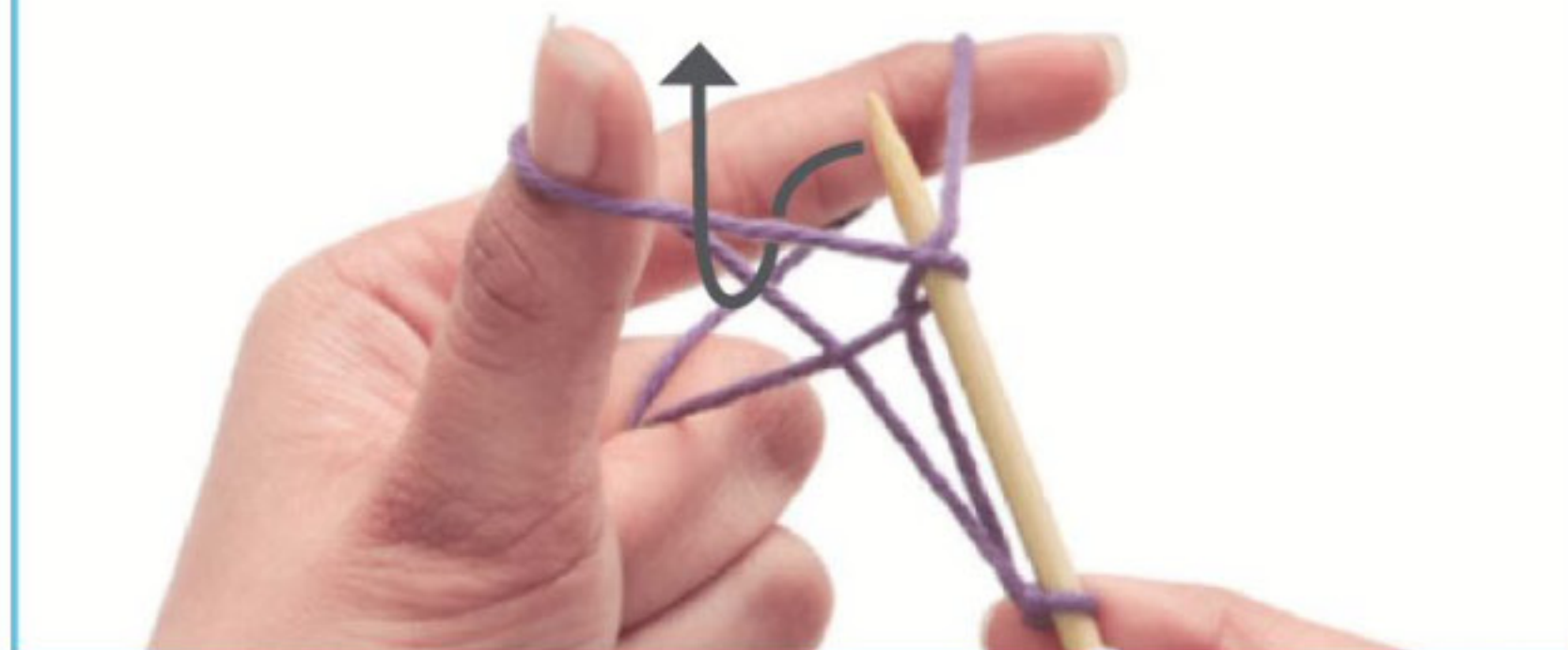
1 Make a slip knot on the needle, leaving a very long yarn tail – allow about 3.5cm (1 $\frac{3}{8}$ in) for each stitch being cast on. Hold the needle in your right hand. Then loop the yarn tail over the left thumb and the ball yarn end over the left forefinger as shown. Hold both strands in the palm of the left hand.



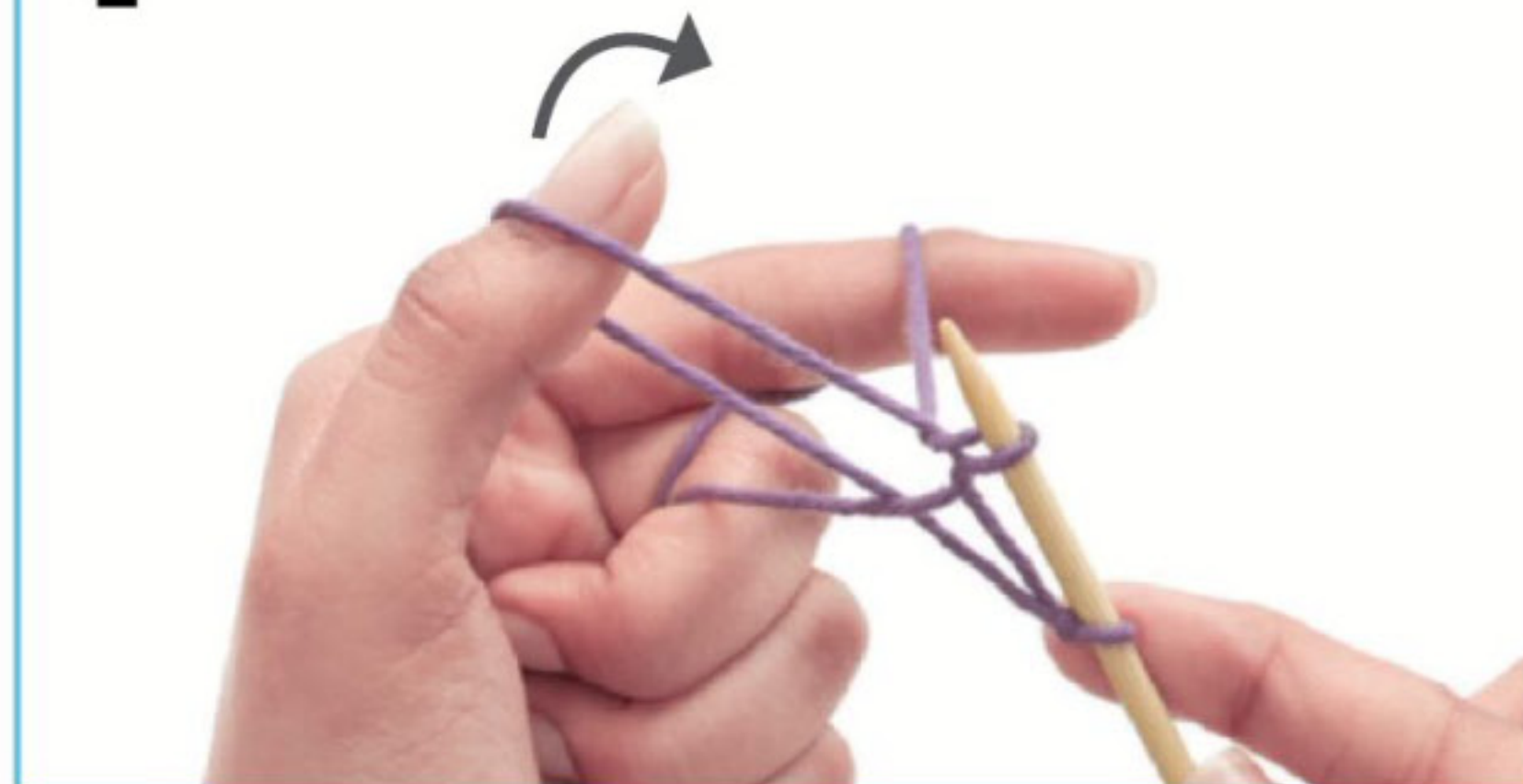
2 Insert the tip of the needle under and up through the loop on the thumb.



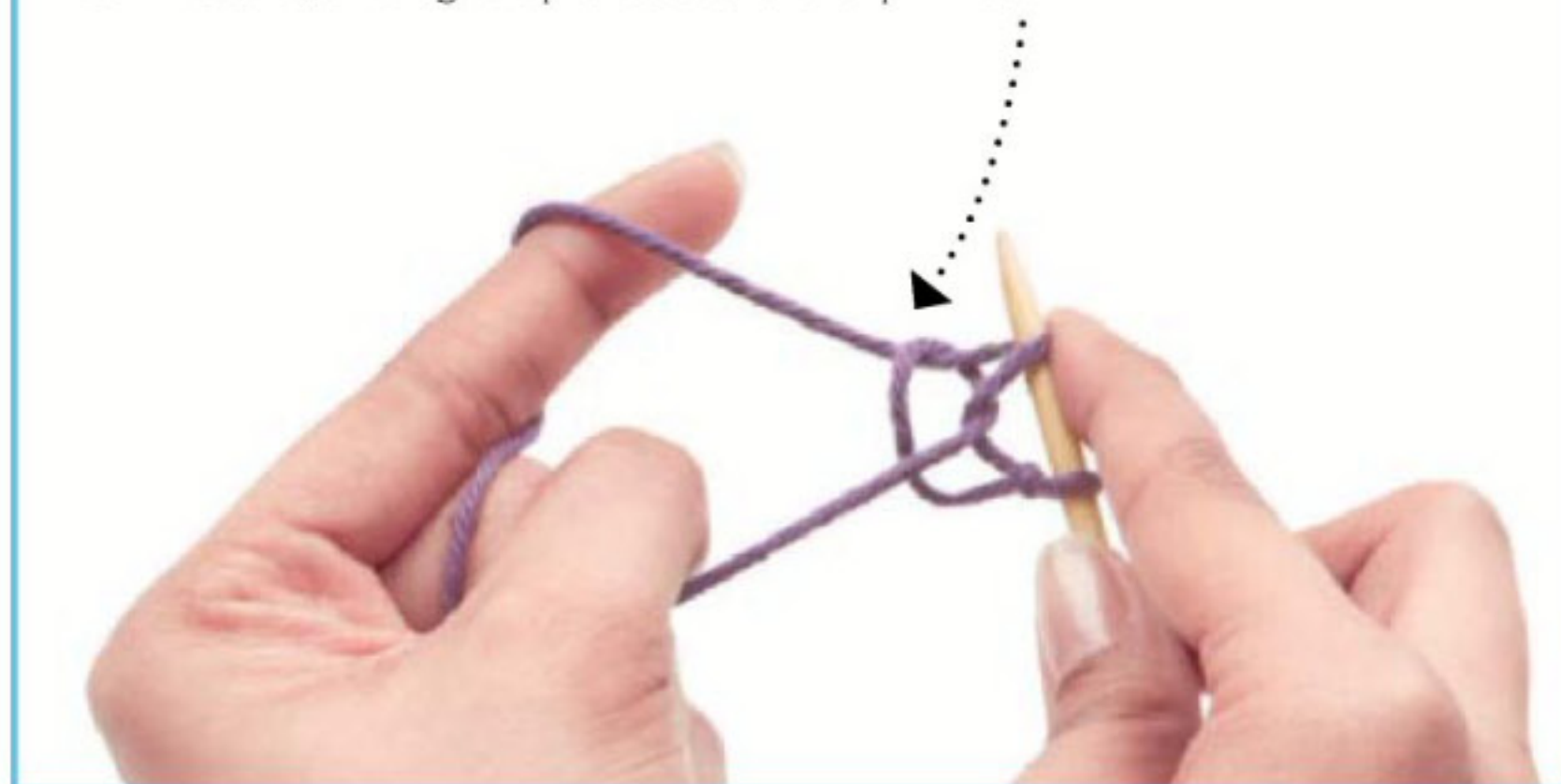
3 Wrap the tip of the needle around the loop on the forefinger from right to left and use it to pull the yarn through the loop on the thumb as shown by the arrow.



4 Release the loop from the thumb.



5 Pull both yarn ends to tighten the new cast-on loop on the needle, sliding it up close to the slip knot.



6 Loop the yarn around the thumb again and cast on another stitch in the same way. Make as many stitches as you need.



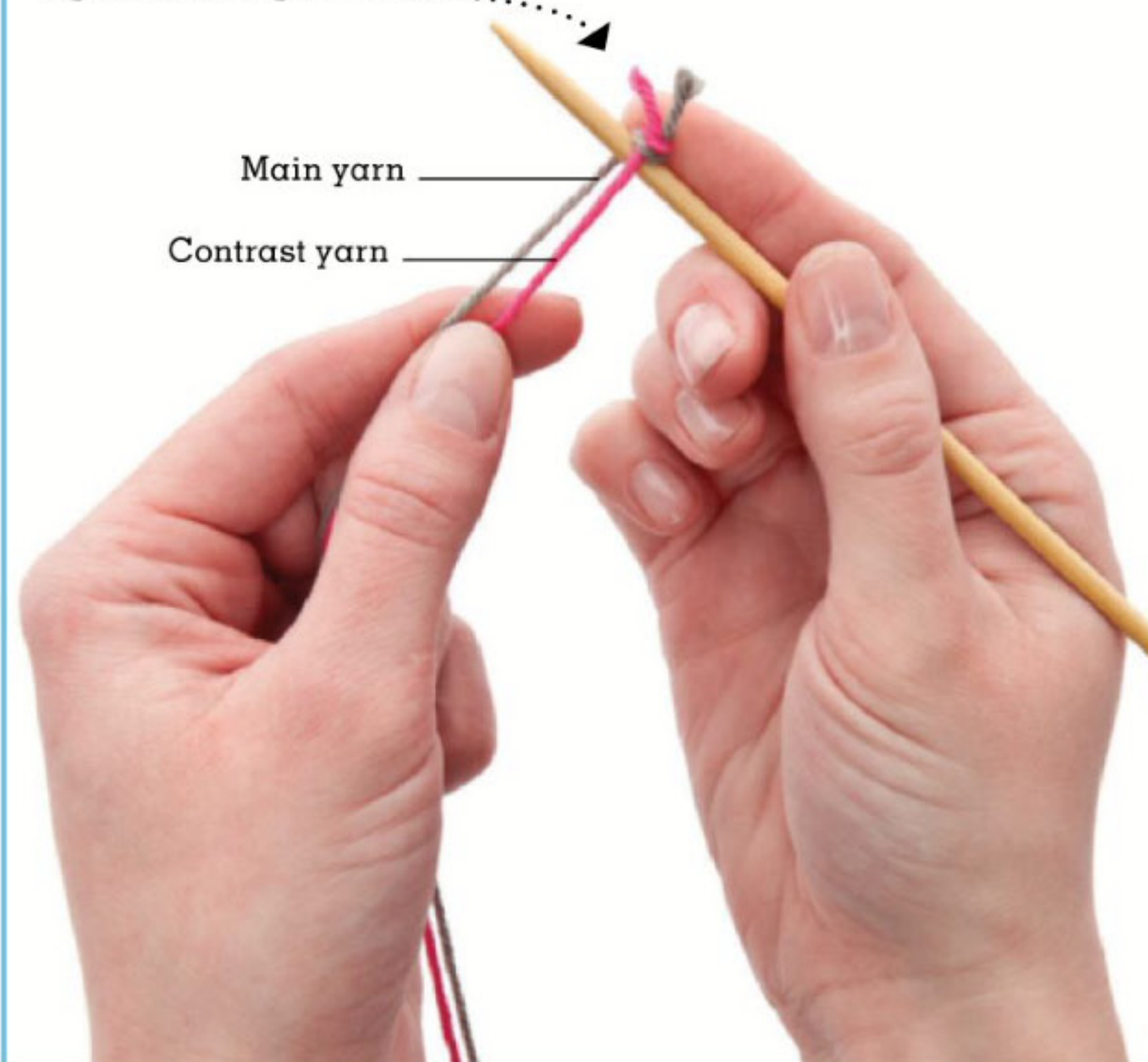
CONTRAST EDGE CAST-ON

1 Cut a piece of contrast yarn three times the length of the cast-on, and tie one end onto the end of the ball of main coloured yarn.

2 Hold both strands of yarn in your left hand, with the contrast yarn towards you and the knot at the end.

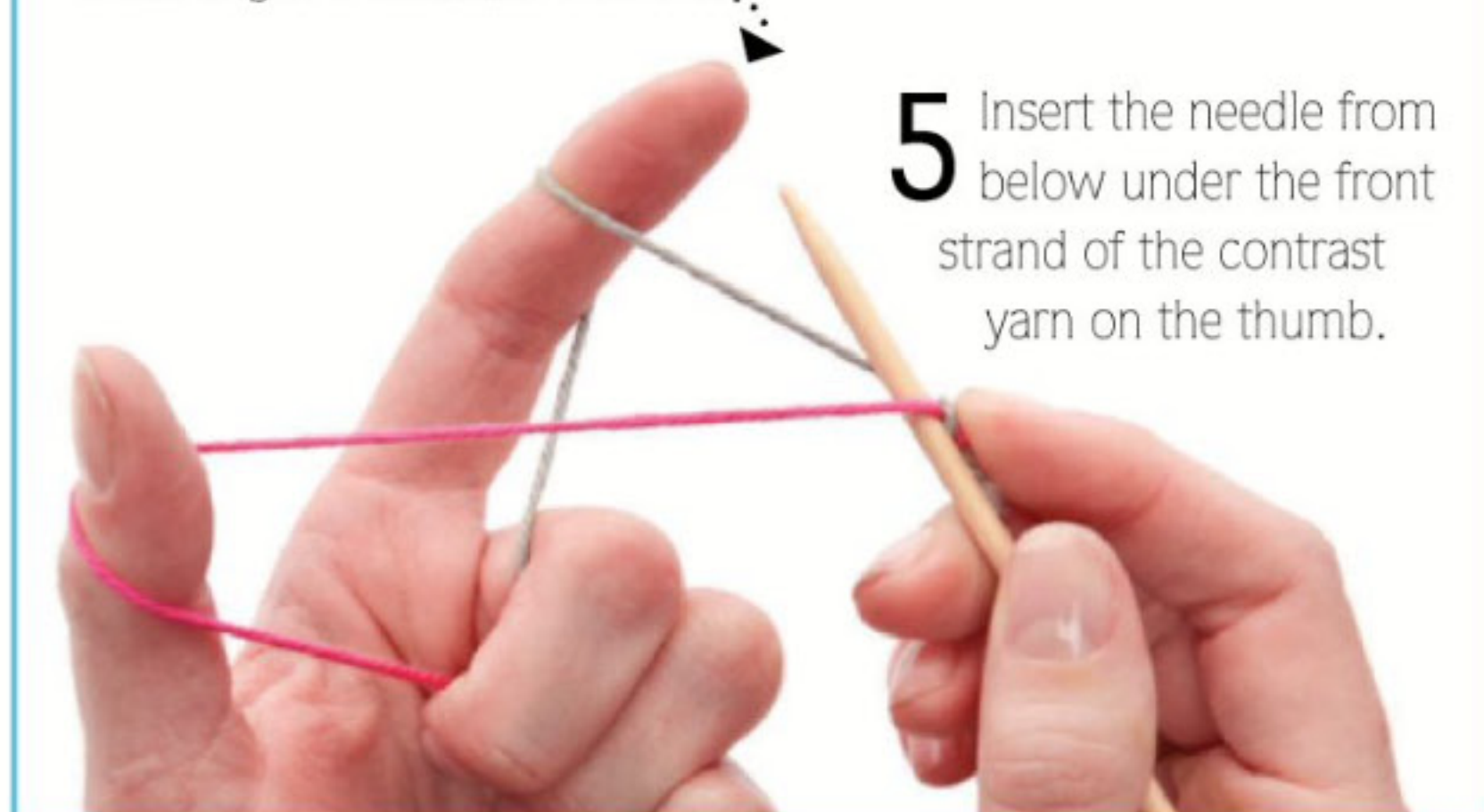
3 Slide the needle along between the yarns so that the knot sits snugly on the right side of the needle. Hold it in place with your right index finger.

Main yarn
Contrast yarn

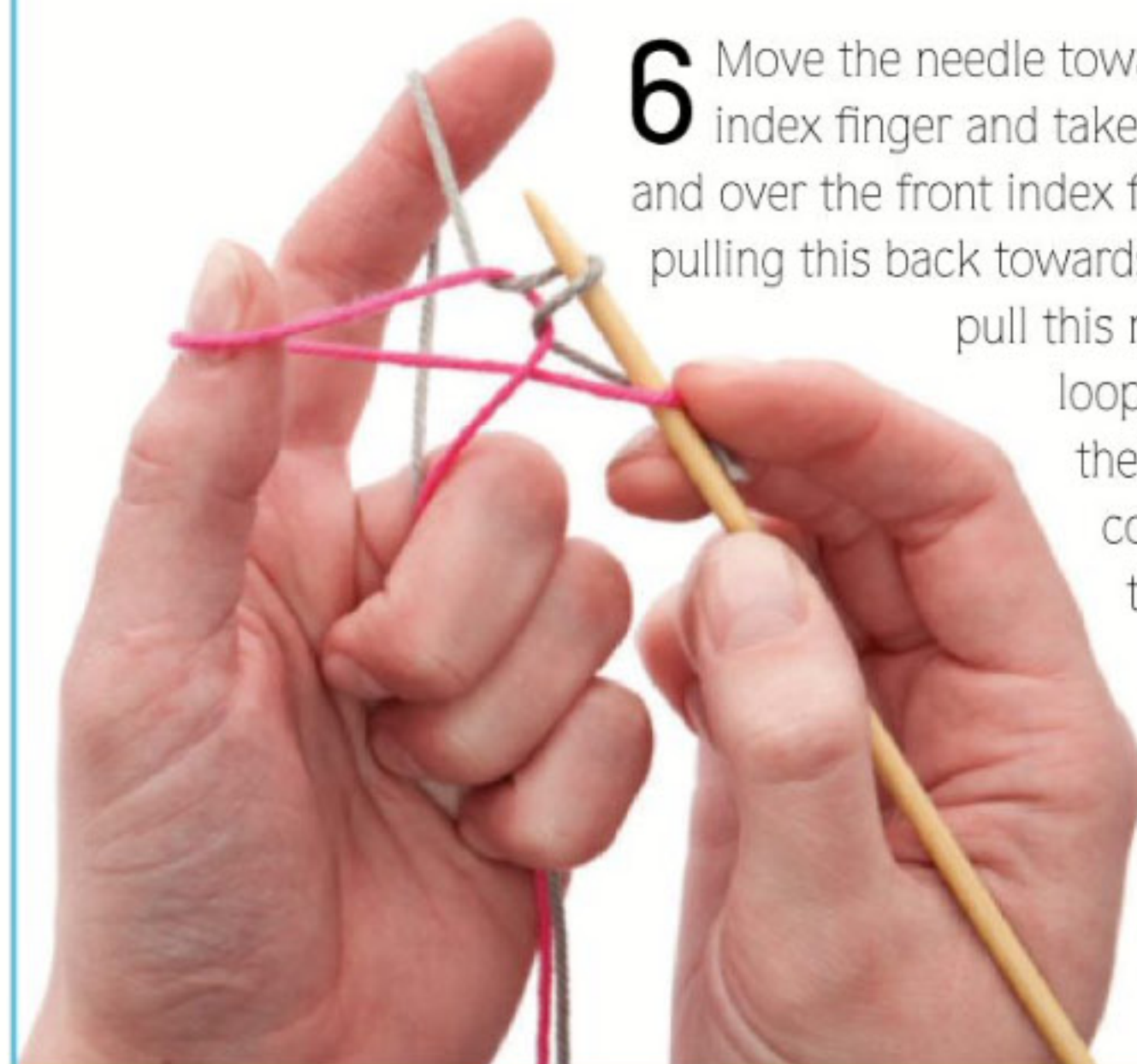


4 Loop the contrast yarn over your thumb by moving it in an anticlockwise circle, and loop the main colour over your index finger as shown.

5 Insert the needle from below under the front strand of the contrast yarn on the thumb.



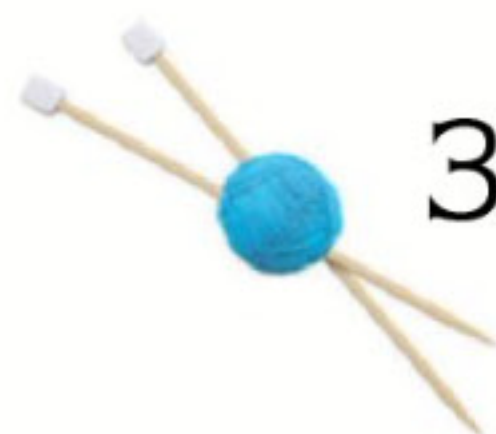
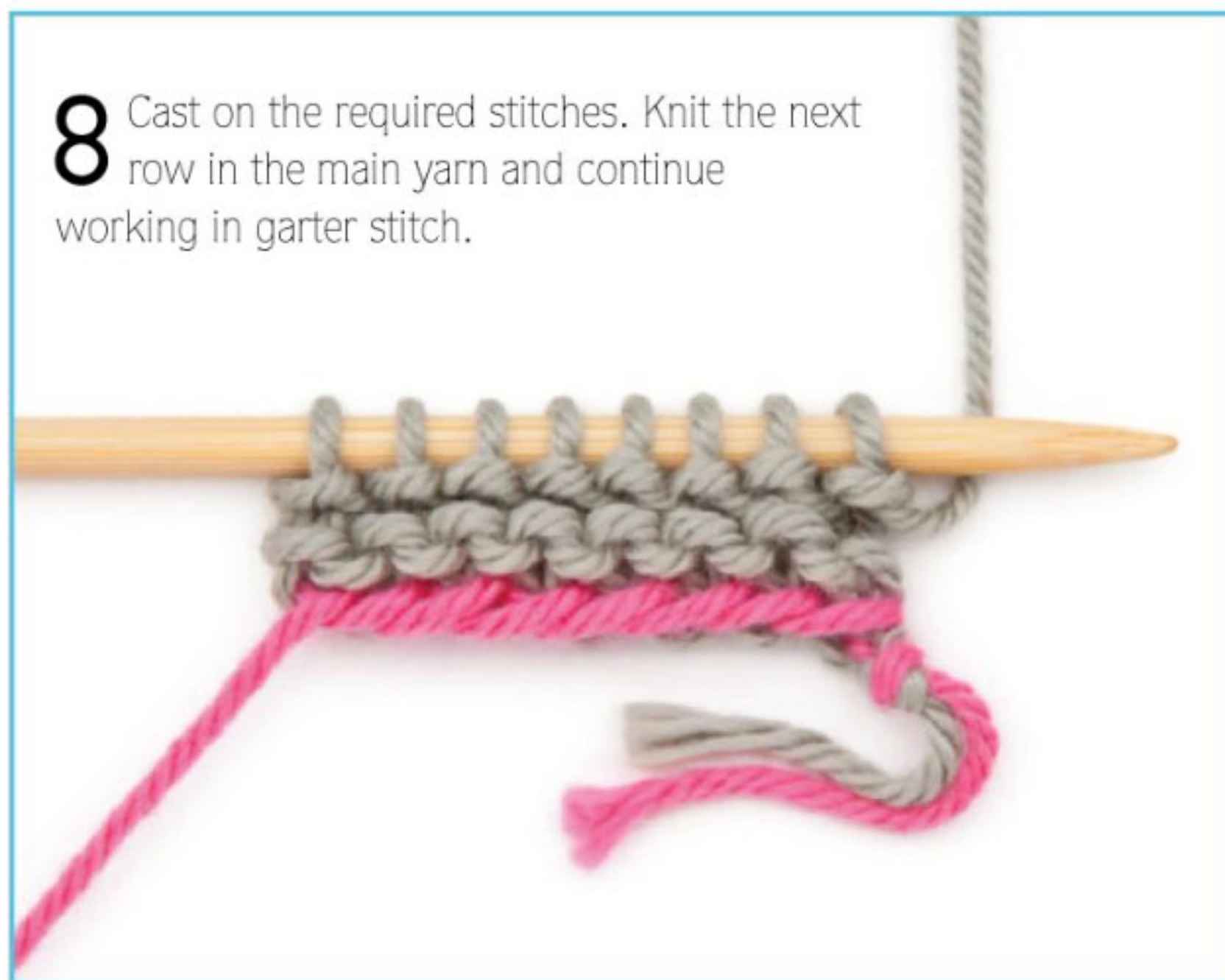
6 Move the needle towards your index finger and take the tip up and over the front index finger loop, pulling this back towards you, then pull this main colour loop through the contrast-coloured thumb loop.



7 Release the contrast yarn thumb loop. Pull both yarn ends to hold the needle snugly, and slide the cast-on stitch close to the slip knot. Repeat steps 4–7.



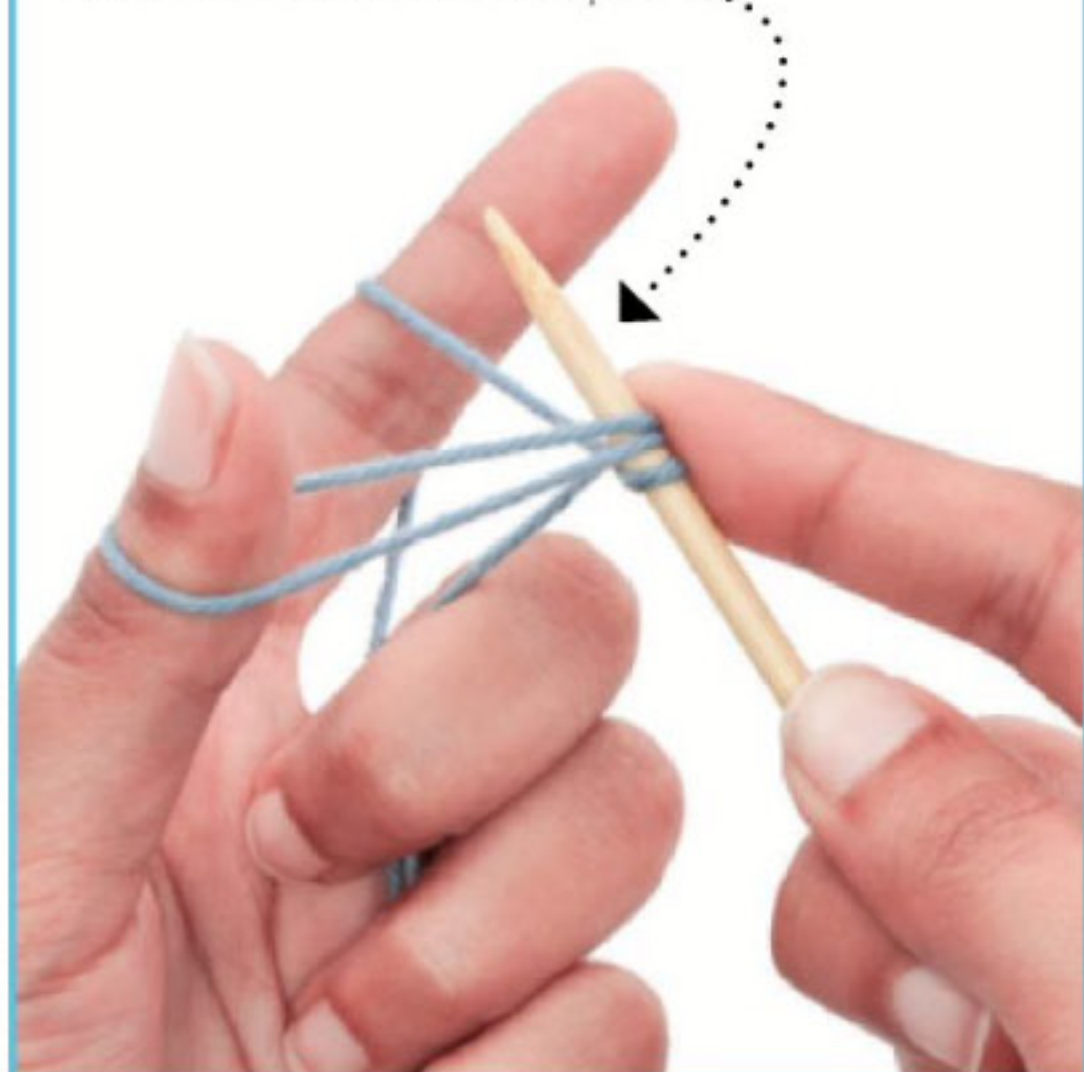
8 Cast on the required stitches. Knit the next row in the main yarn and continue working in garter stitch.



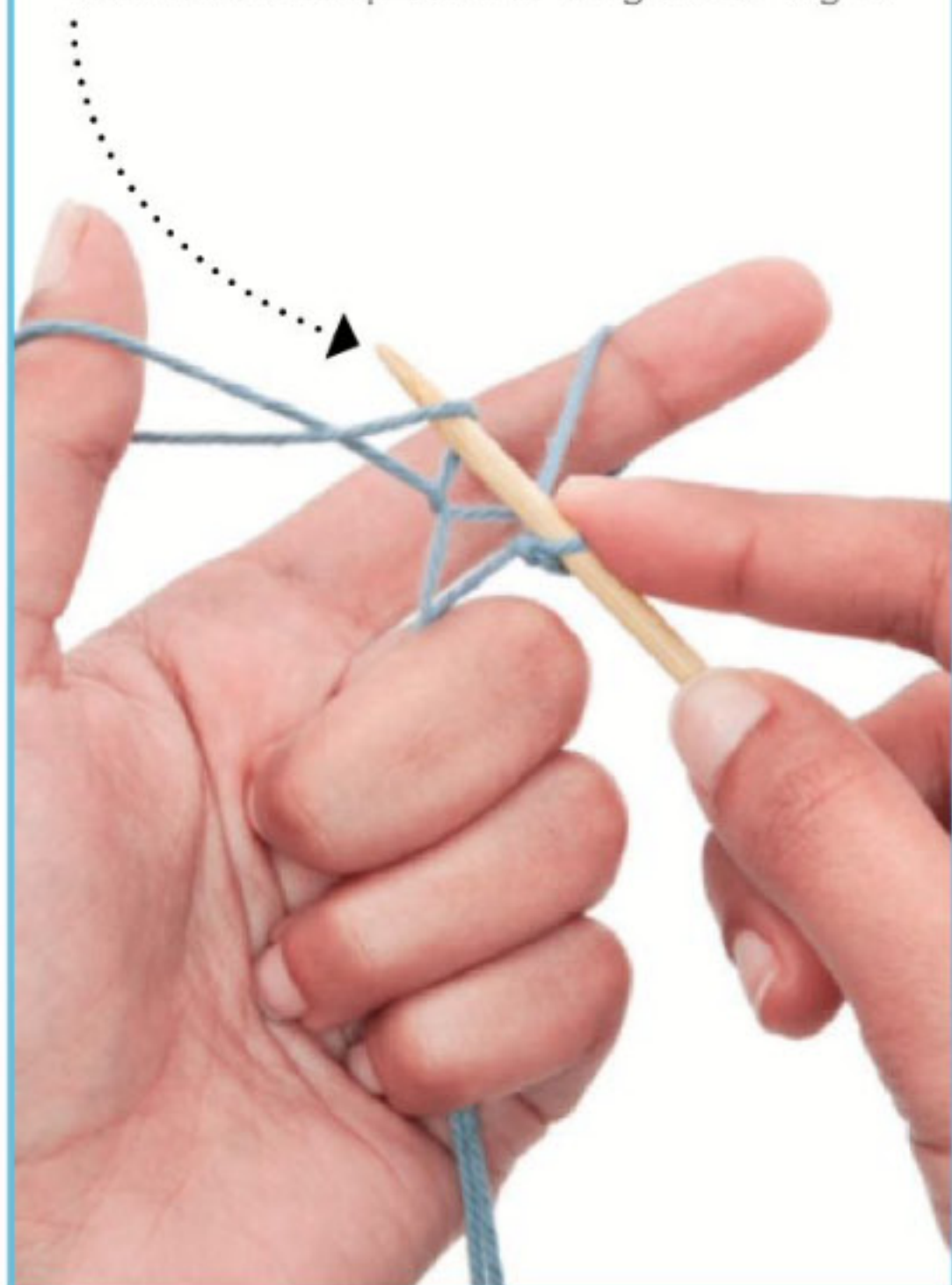
TWISTED DOUBLE CAST-ON

This cast-on is very stretchy, so is useful before a rib. It can be made even stretchier by working it over two needles held together.

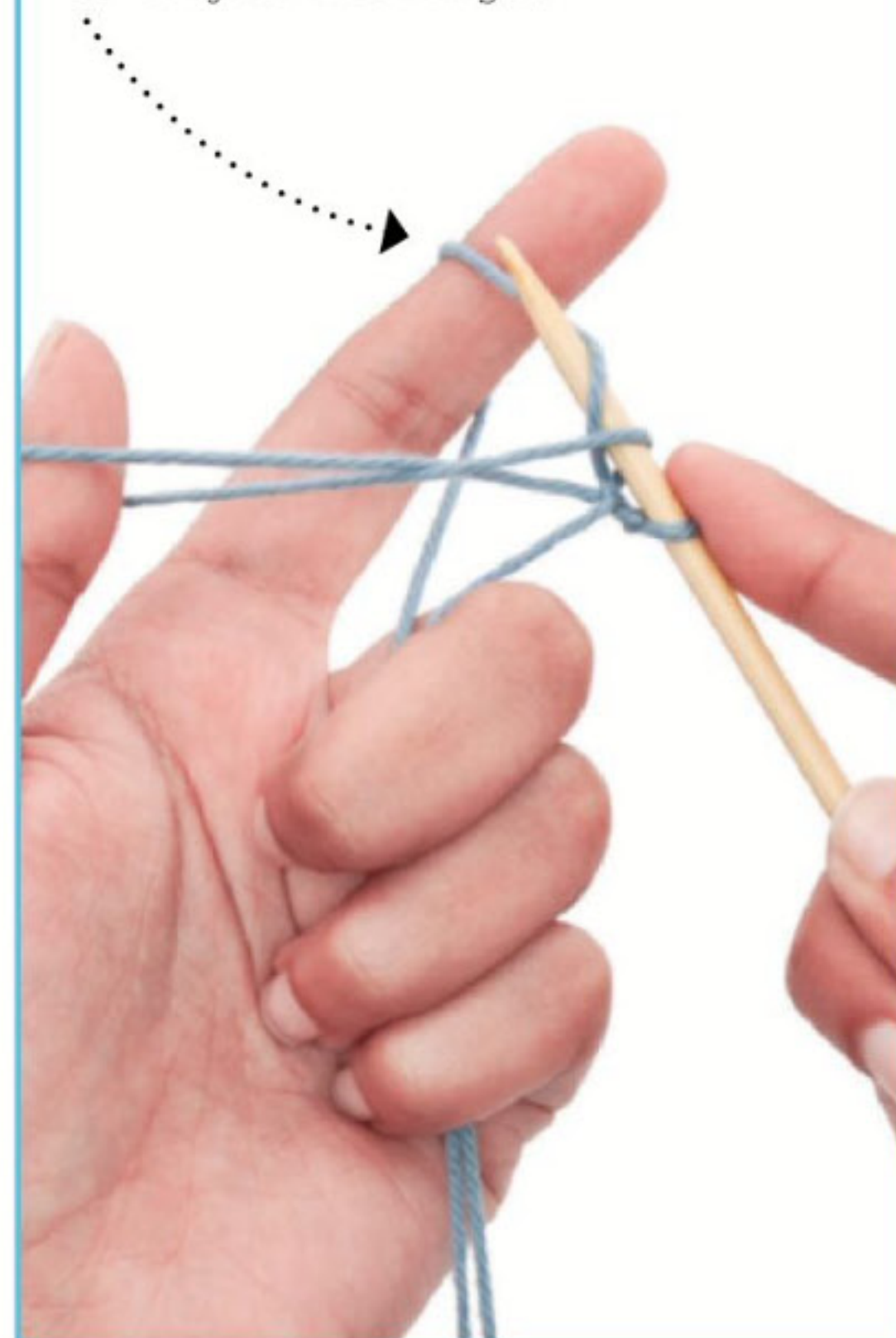
1 Hold the yarn and needle as for double cast-on (see p.31). Bring the needle towards you and then back under both thumb loops.



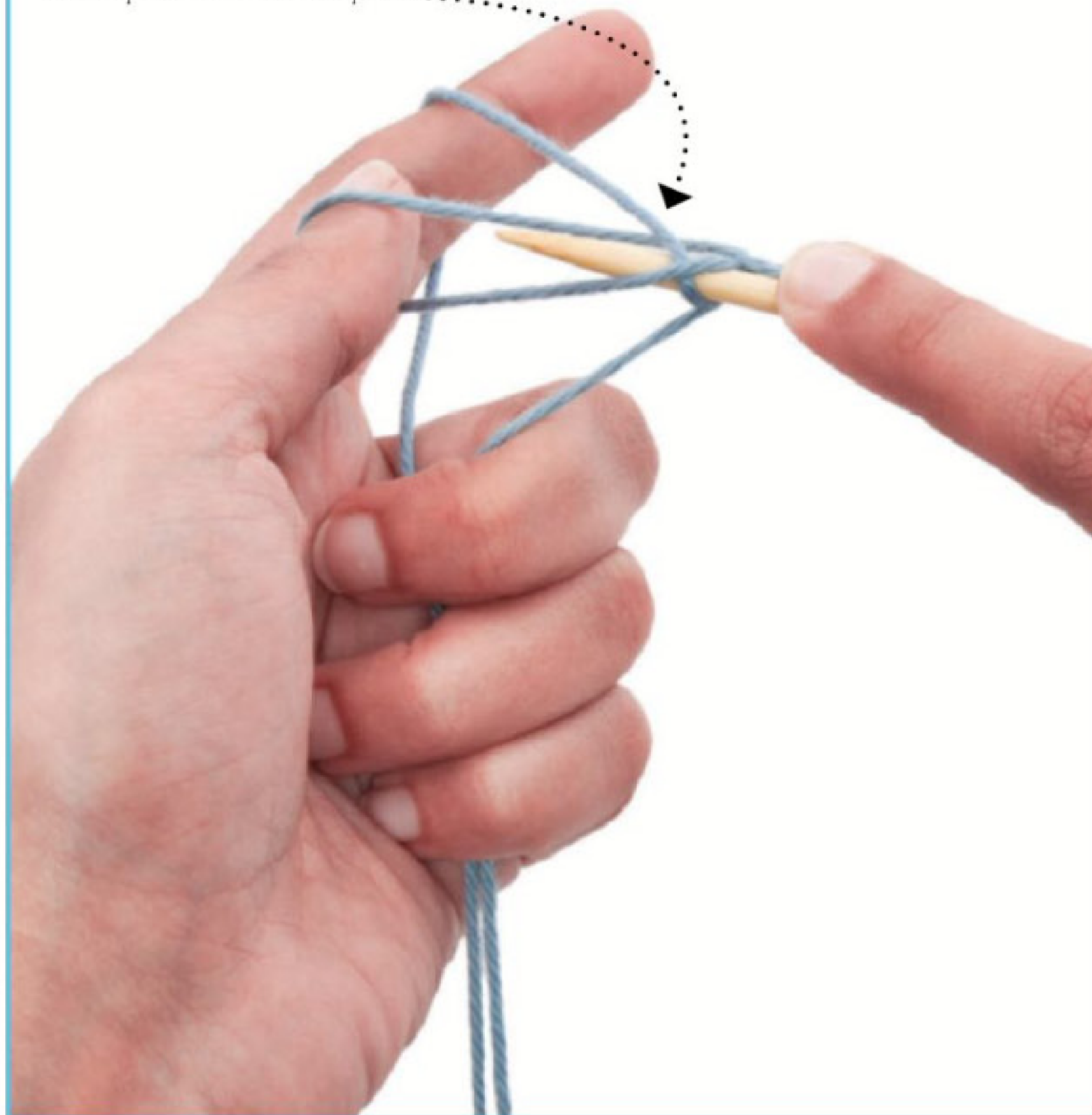
2 Bring the needle towards you over the top of the furthest thumb loop and down between both thumb strands. The thumb loop is now a figure of eight.



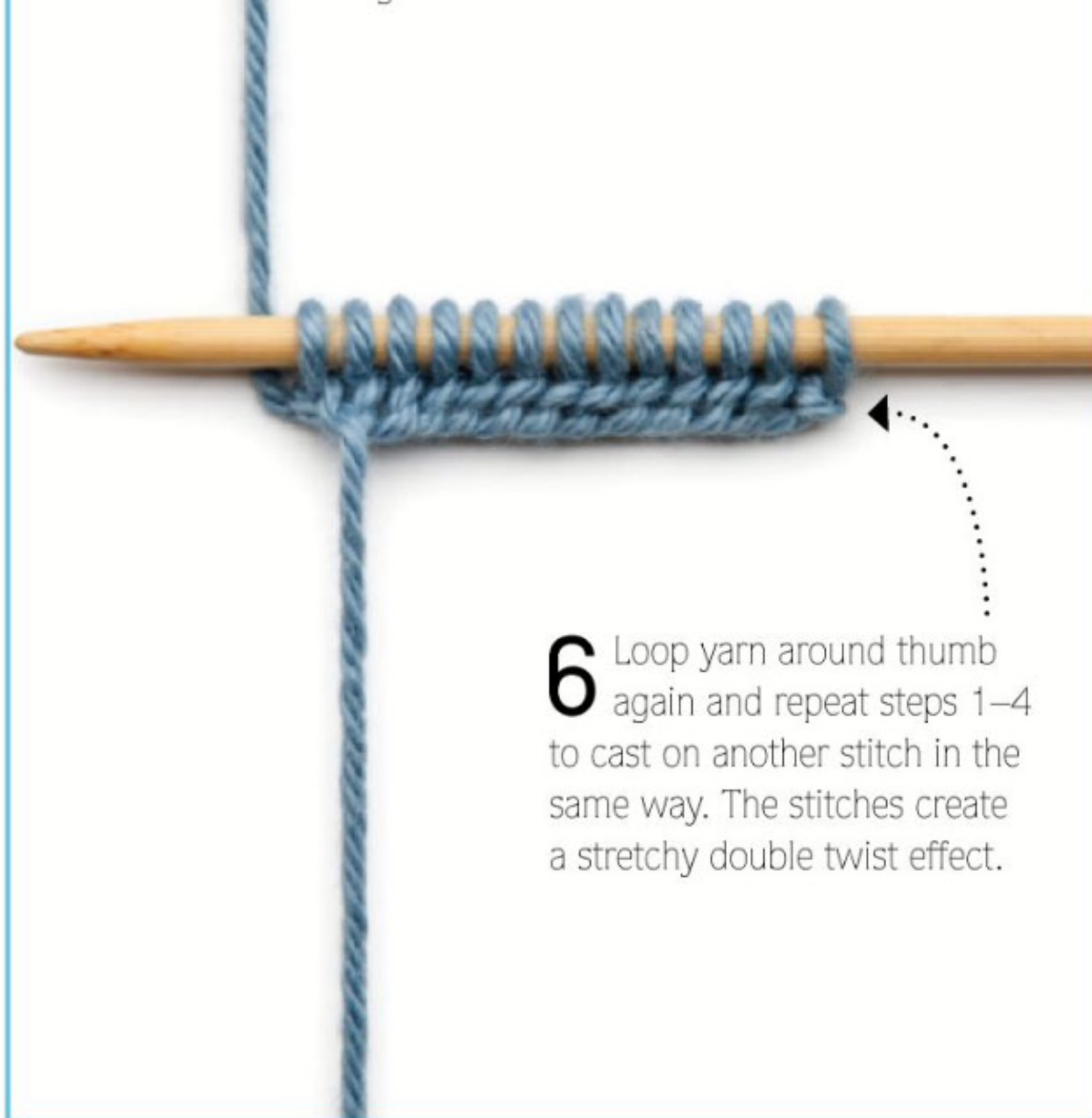
3 Take the needle over the first loop on your index finger.



4 Bring the needle towards you. Drop the end of your thumb away from you and let the loop slide down towards the end to open the thumb loop. Bring the needle down through the open thumb loop.



5 Release the thumb loop keeping the yarn around your index finger ready to start the next cast-on loop. Pull the short strand to tighten the stitch.



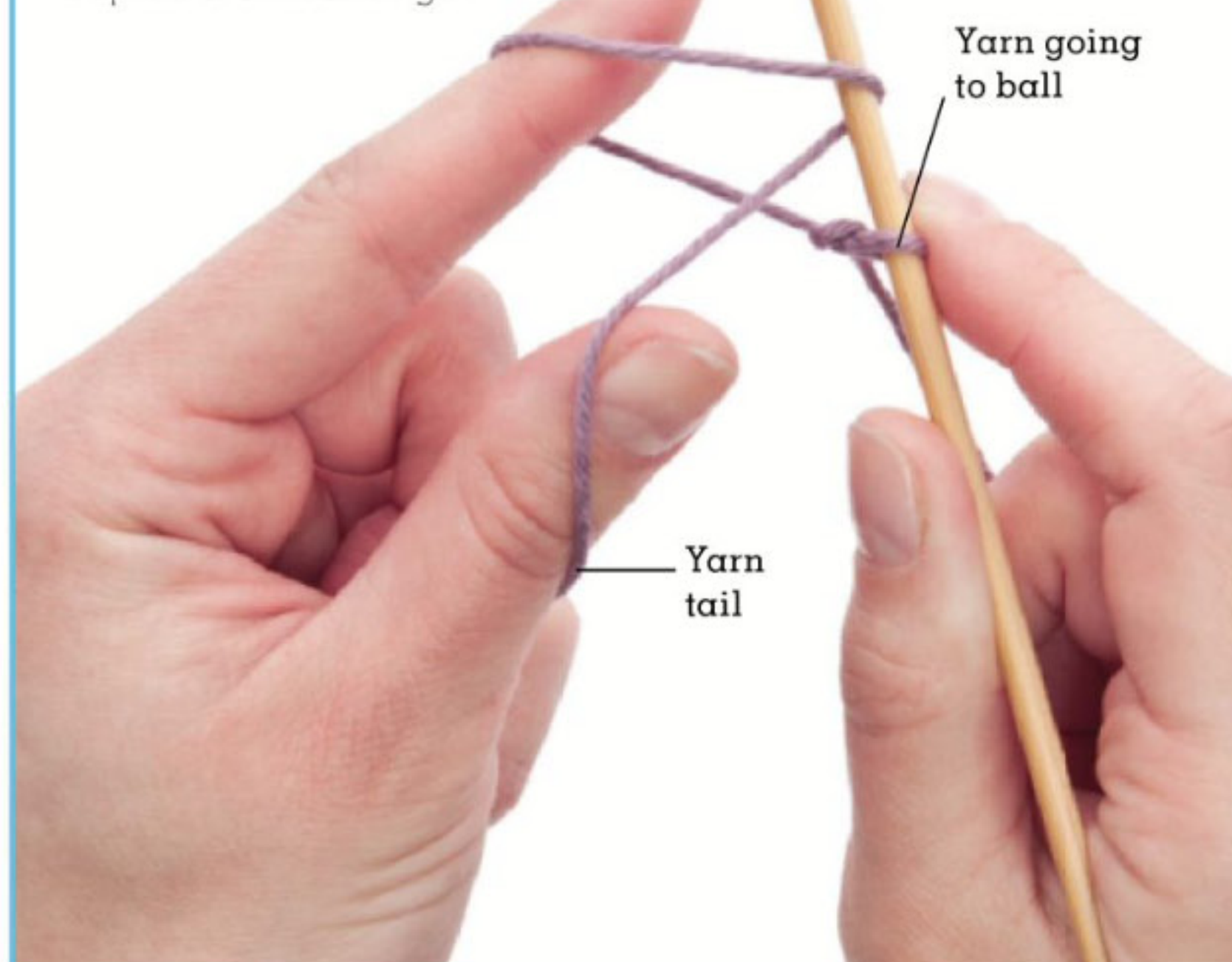
6 Loop yarn around thumb again and repeat steps 1–4 to cast on another stitch in the same way. The stitches create a stretchy double twist effect.



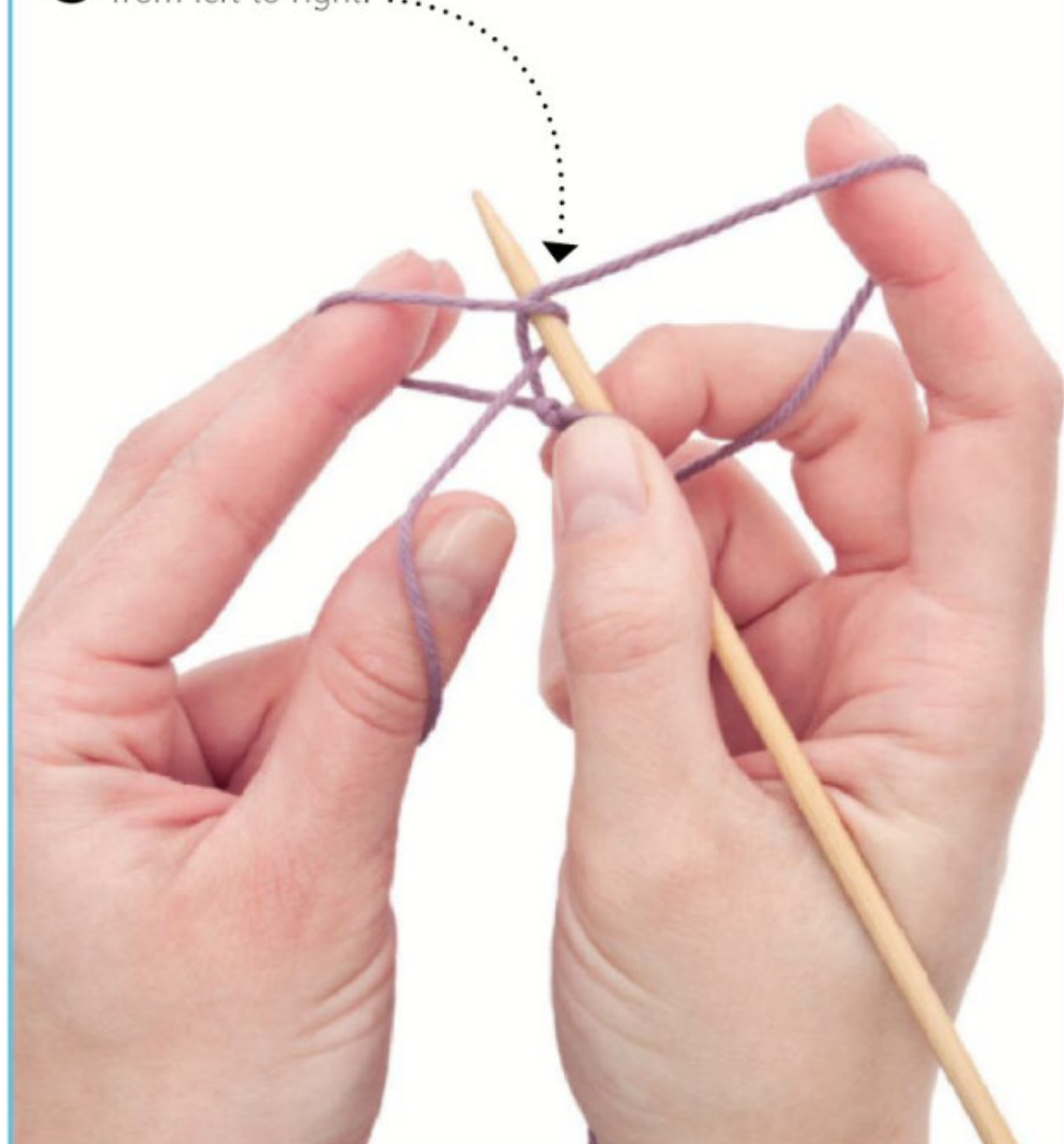
ITALIAN CAST-ON

1 Hold the needle with the slip knot and ball yarn end in the right hand, tail in the left.

2 Bring the left index finger and thumb forwards under the short yarn tail. Take the needle over and back under this strand, making a loop on the index finger.



3 Holding this position, wrap the ball yarn around the needle from left to right.

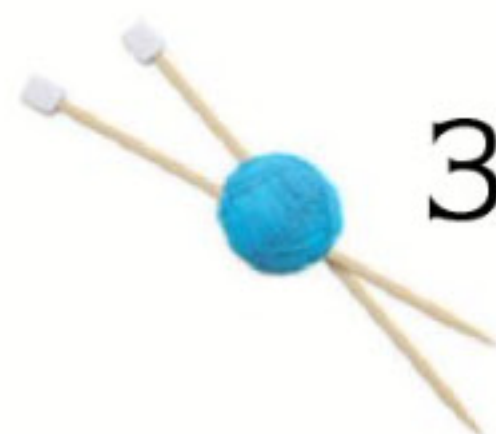
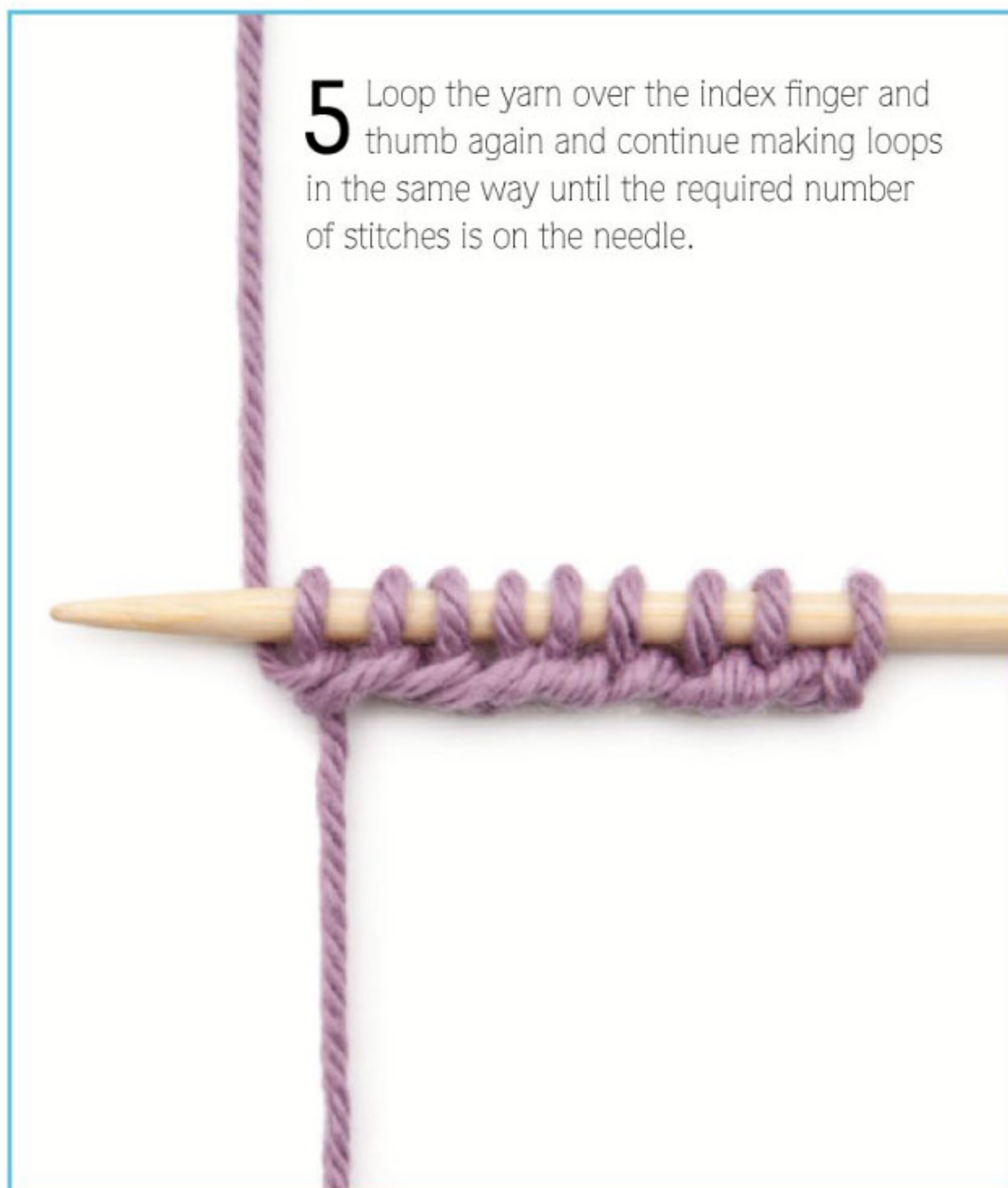


4 Slip the index finger loop over the tip of the needle. Pull the short yarn tail to tighten.

Slip loop over
needle tip

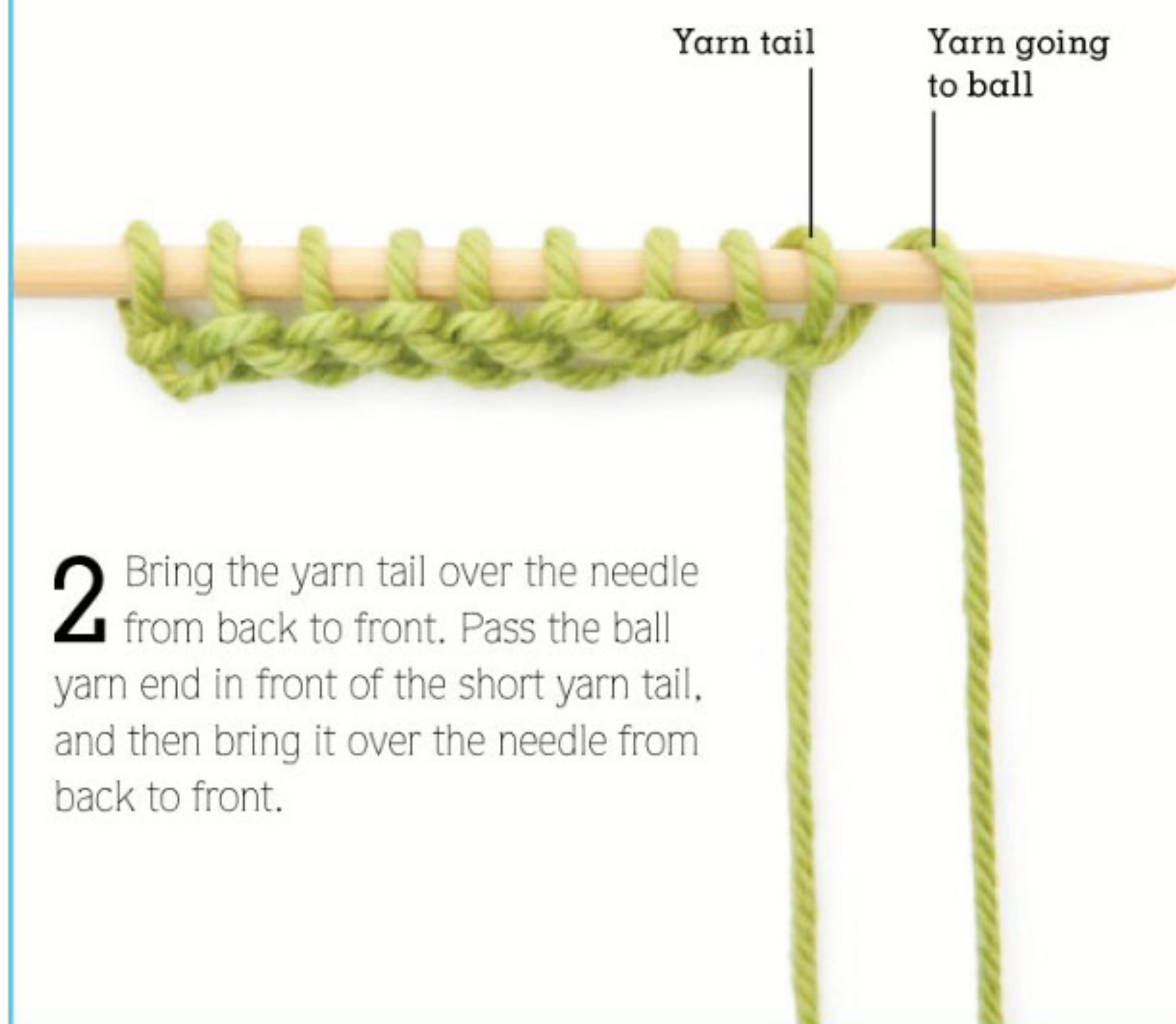


5 Loop the yarn over the index finger and thumb again and continue making loops in the same way until the required number of stitches is on the needle.



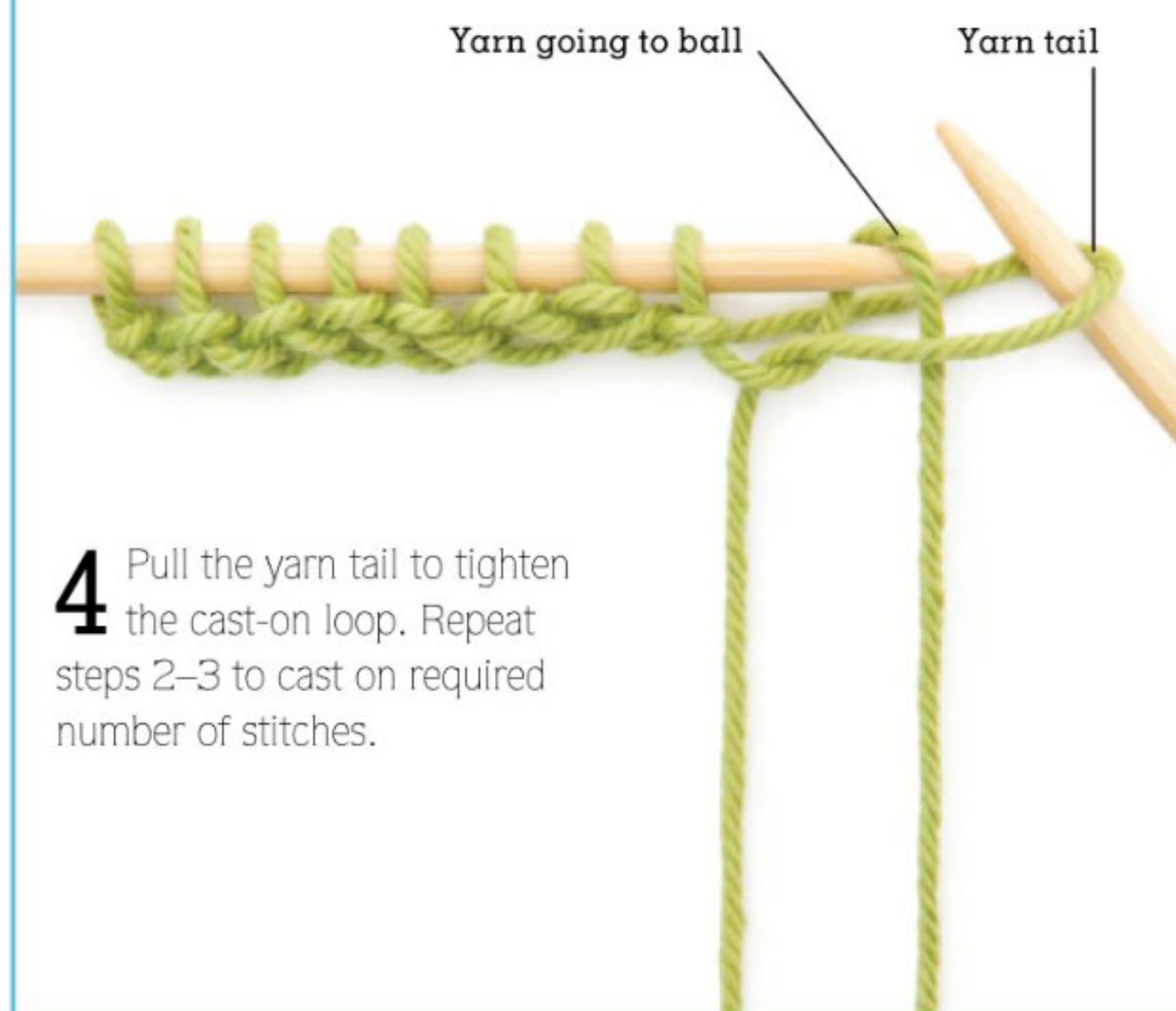
TWO-NEEDLE CAST-ON

1 Hold the needle with the slip knot in the left hand, with the short yarn tail at the back.



2 Bring the yarn tail over the needle from back to front. Pass the ball yarn end in front of the short yarn tail, and then bring it over the needle from back to front.

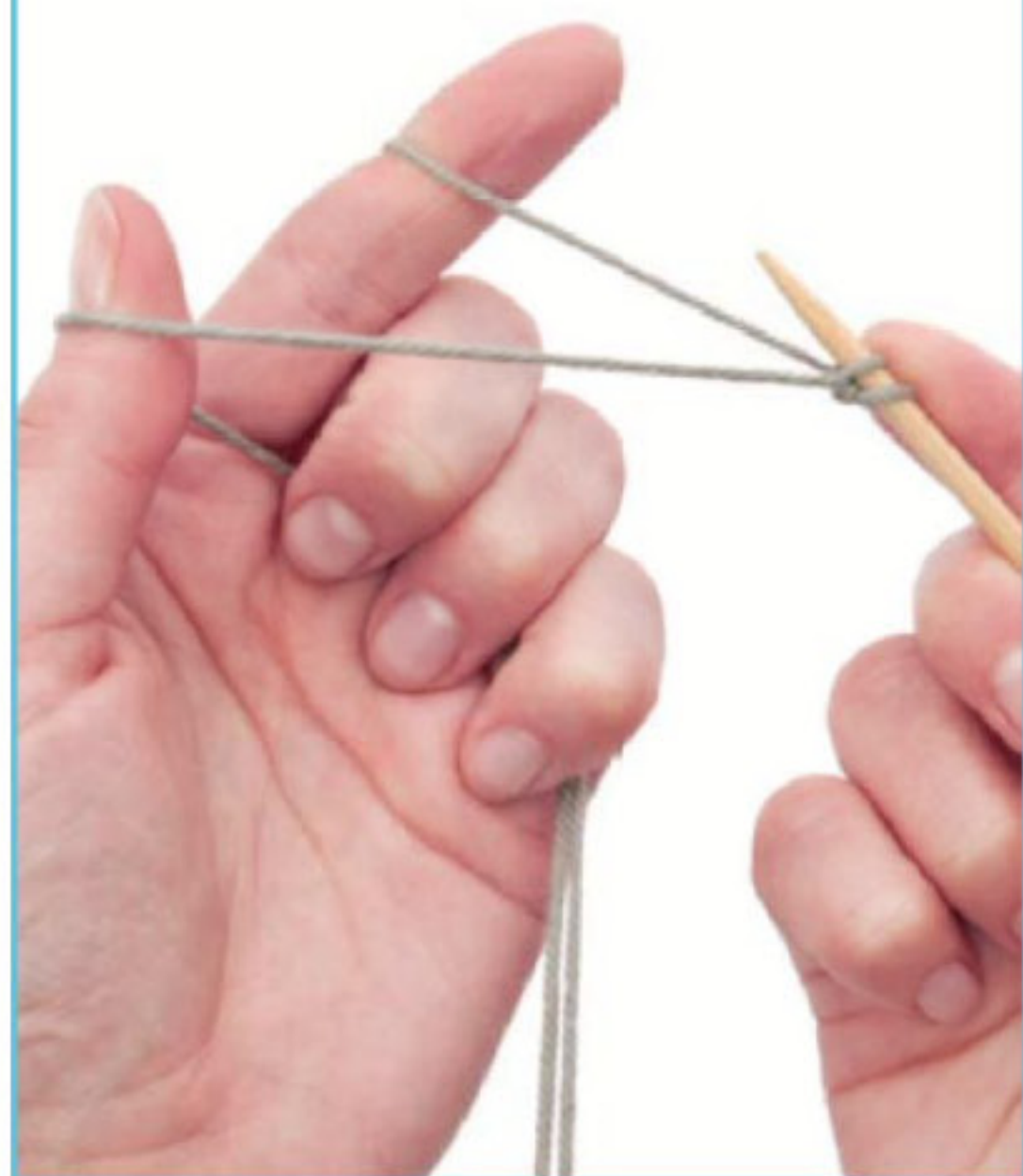
3 Using an empty needle in the right hand, pass the first loop over the second and remove the right needle.



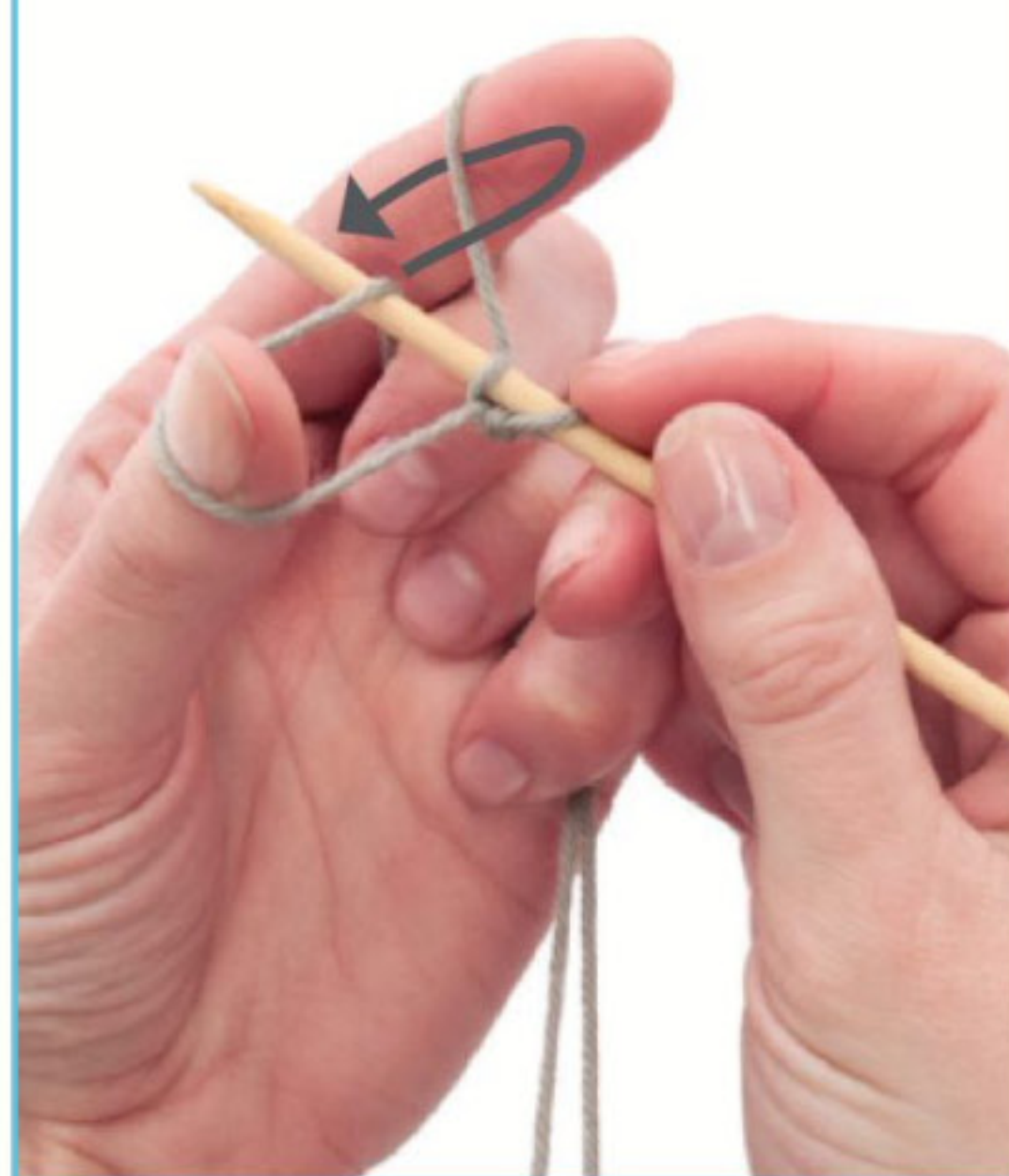
4 Pull the yarn tail to tighten the cast-on loop. Repeat steps 2–3 to cast on required number of stitches.

COMBINED TWO-STRAND CAST-ON

1 Make the first stitch as double cast-on (see p.31). The second stitch is similar, except you turn your thumb in the opposite direction to catch the yarn. The end of the strand is now to the inside of your thumb.



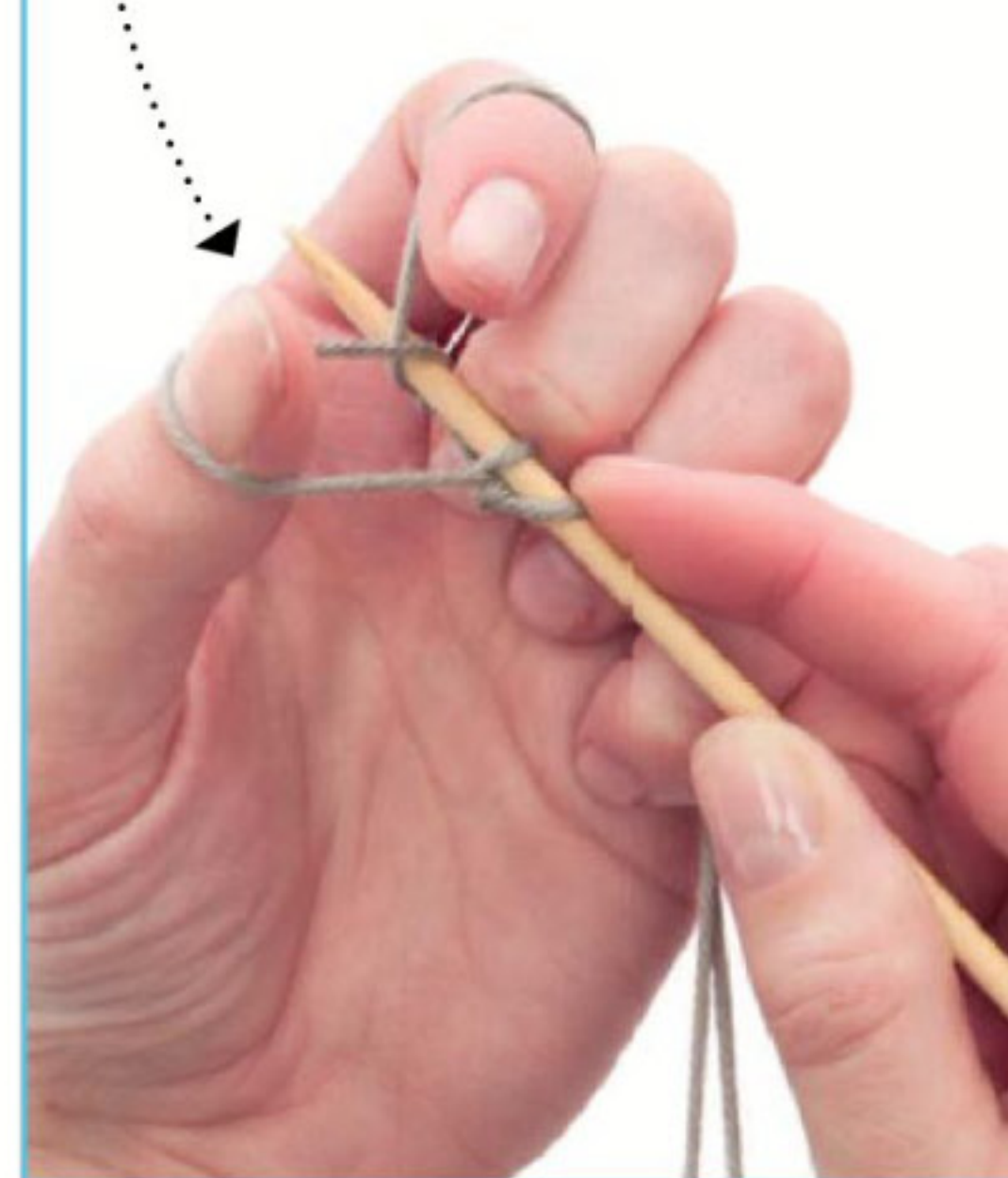
2 With the needle pointing away, take it over the first thumb loop and then under the loop on the inside of the thumb. Take the needle over the nearest loop on the index finger.



3 Draw the loop through the thumb loop.



4 Drop the thumb loop. Pull the yarn tail to tighten the new loop. Repeat to cast on the required stitches.



Special cast-ons

The following cast-ons are useful for specific purposes and may be specified in your pattern. However, many patterns simply say “cast on”, in which case you should select one of these methods to add functionality or individuality to your project.

CHANNEL ISLANDS CAST-ON FOR SINGLE RIB

1 Fold the yarn tail, so that you have a doubled yarn four times the length of your cast-on edge, plus 10cm (4in).

2 Make a slip knot on the doubled strand, about 10cm (4in) down from the free end. Transfer to a needle. Hold the doubled strand in left hand, single strand and needle in the right.



3 Bring the left thumb under the doubled strand from the front, in a clockwise circle, winding the doubled yarn twice around the thumb. Insert the needle up through both loops.

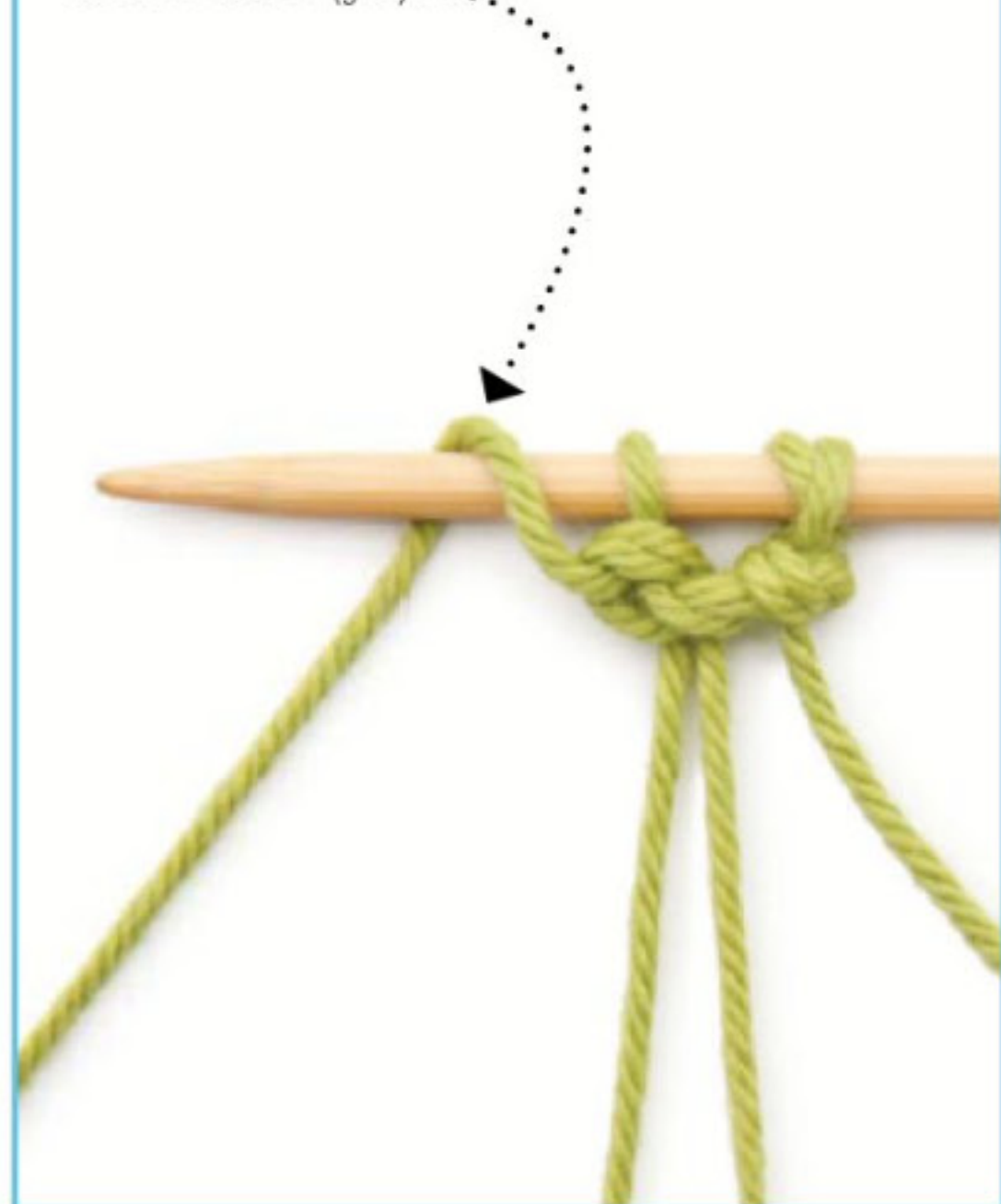
4 Pass the single strand around the needle and slip thumb loops over to make a stitch as normal.



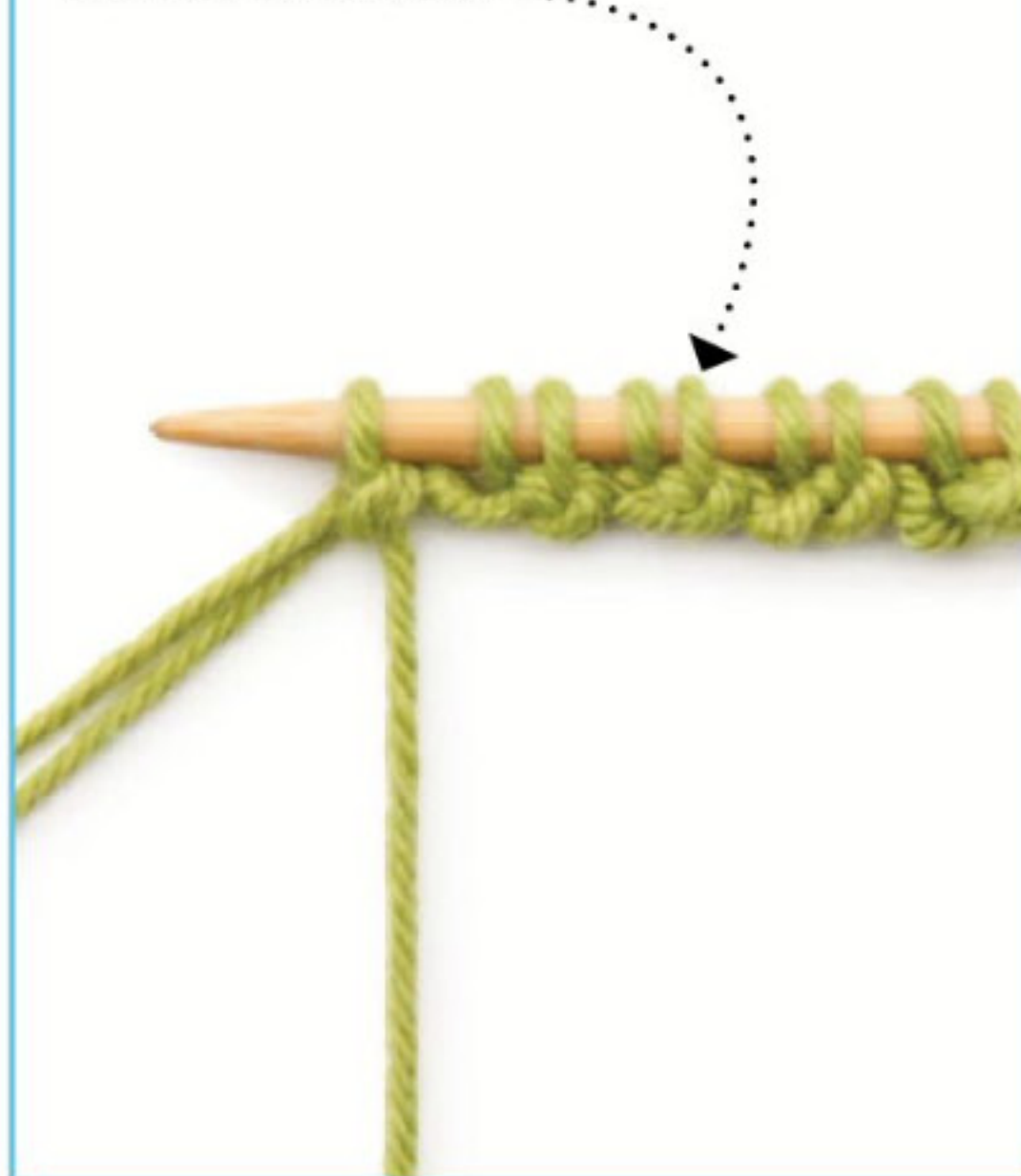
5 Release the loop from the thumb and pull the double strand first to tighten the loop on the needle.



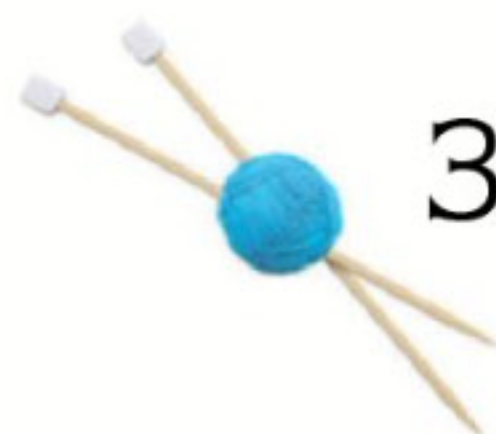
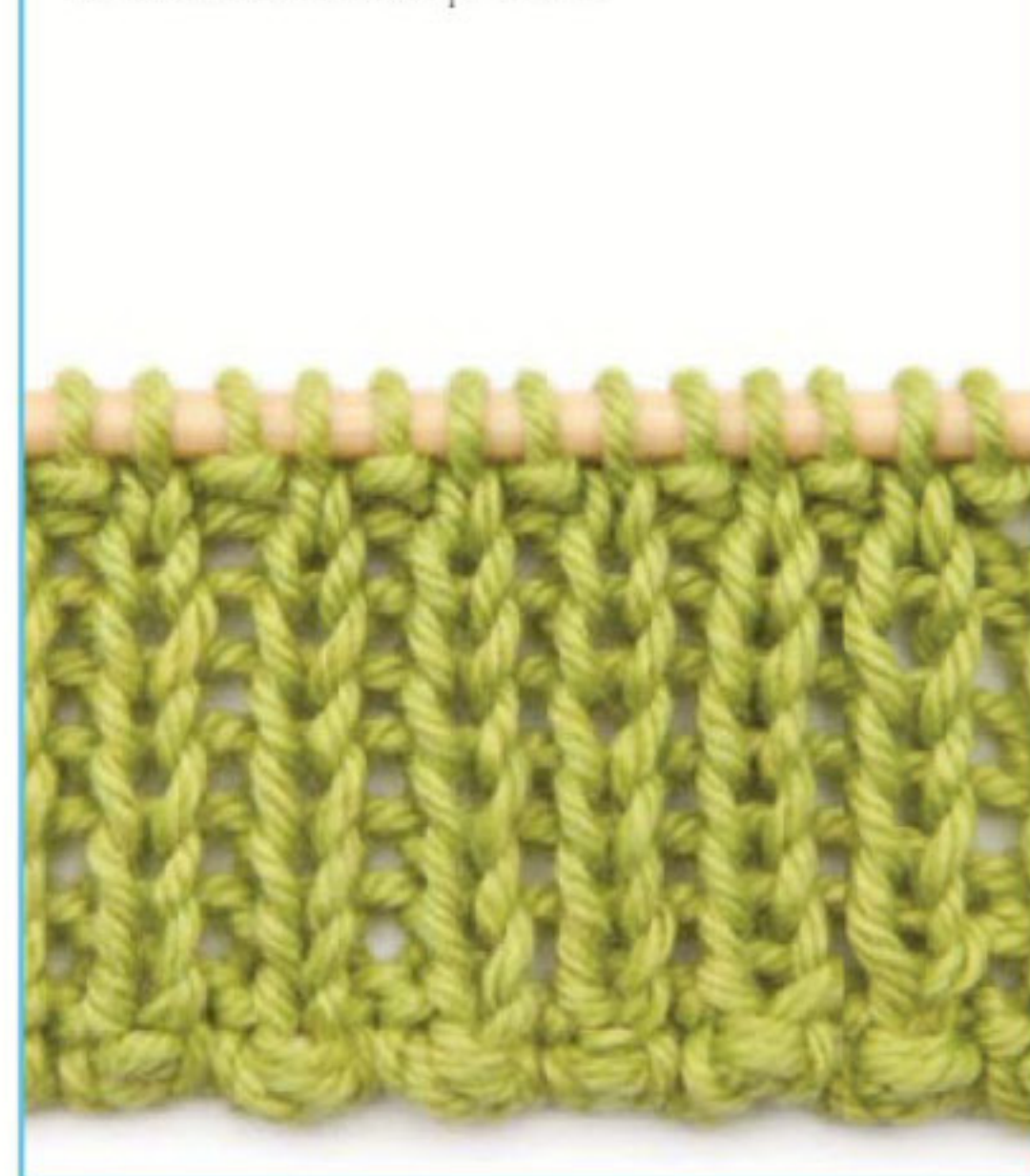
6 To make the next stitch, take the single yarn over the needle to the back (yo).



7 Repeat steps 2–4 to the required cast-on length, finishing with a thumb wrapped stitch, making an even number of stitches.



8 To work the first row, knit the first stitch (thumb loop) and purl the next (yo). Finally, purl into the initial double strand slip knot.

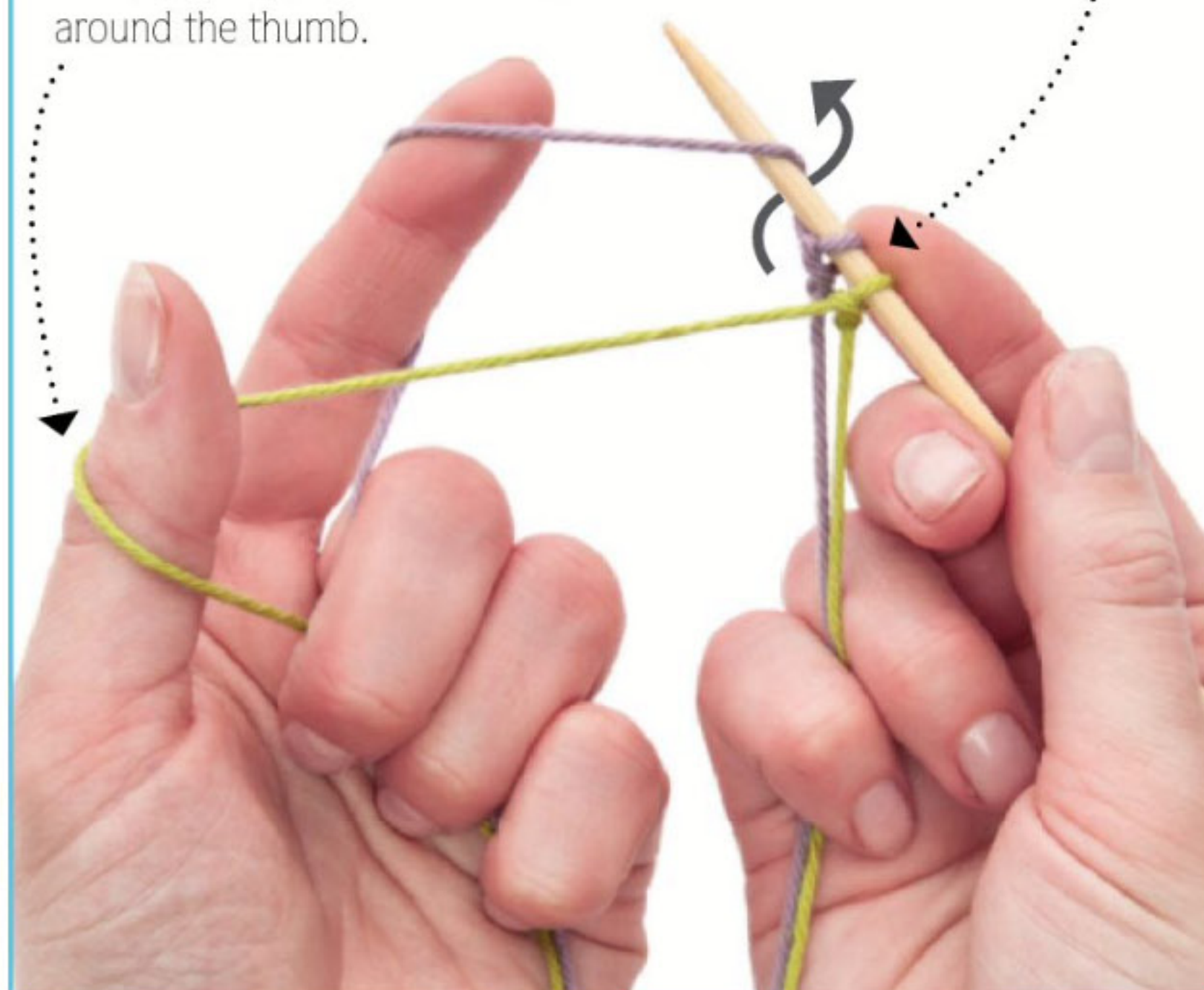


PROVISIONAL CAST-ON

1 Take a length of contrast yarn over twice the required length of your cast-on, tie a slip knot at one end and transfer to a needle.

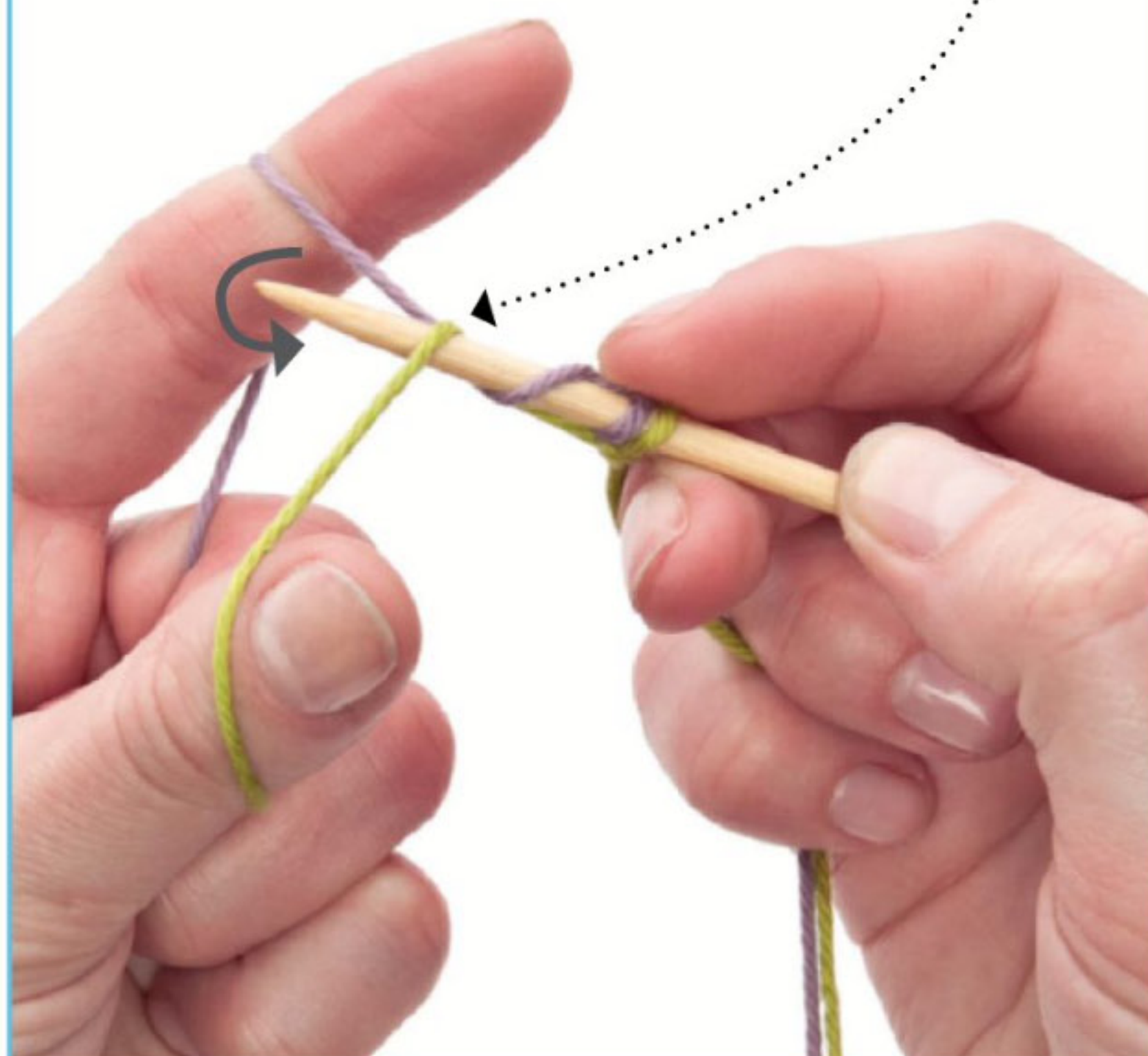
2 Make a slip knot in the main yarn. Transfer to the same needle.

3 Hold as for double cast-on (see p.31), with contrast yarn around the thumb.

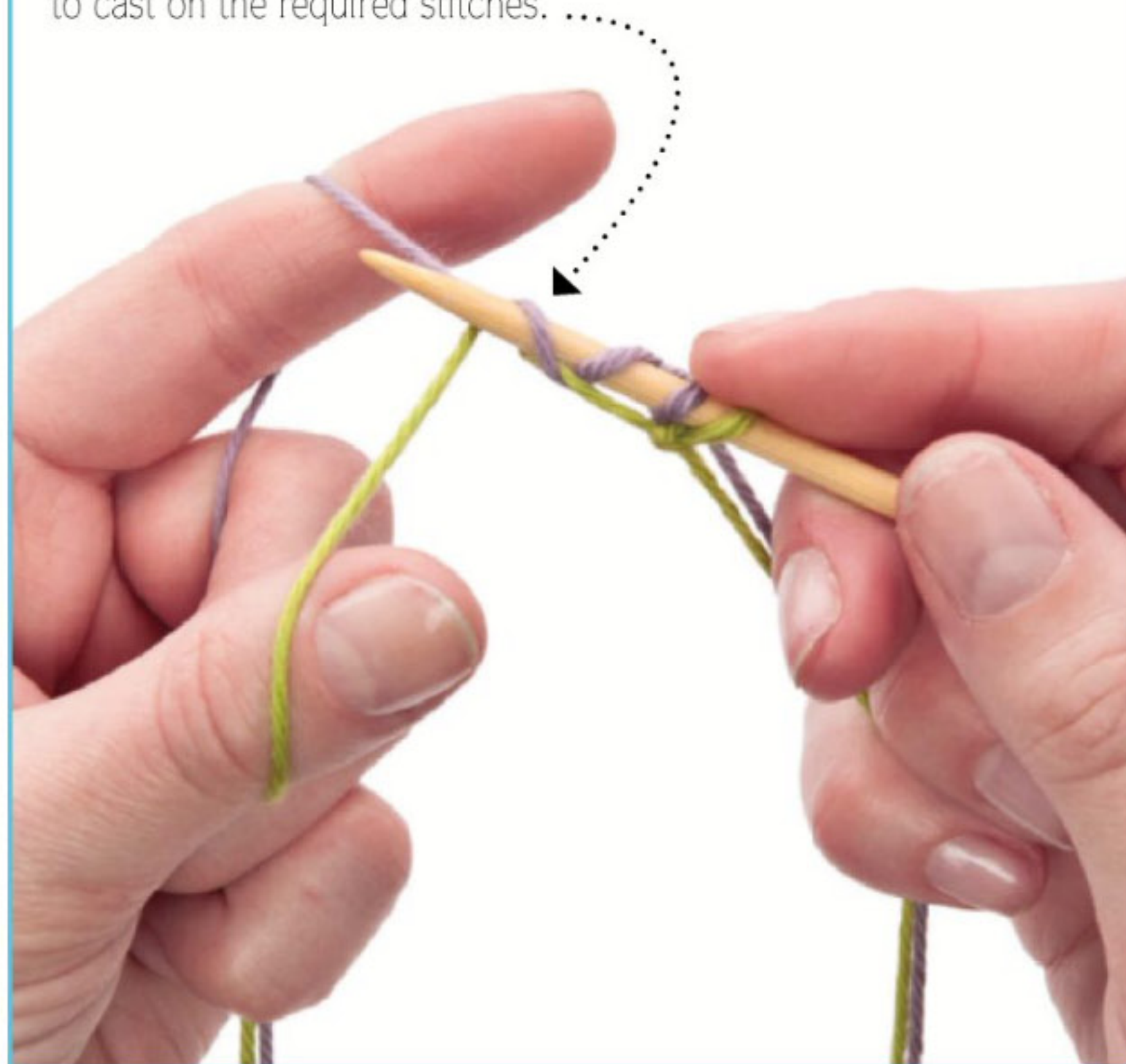


4 Flick your right wrist and take the needle down between the yarns and up under main yarn.

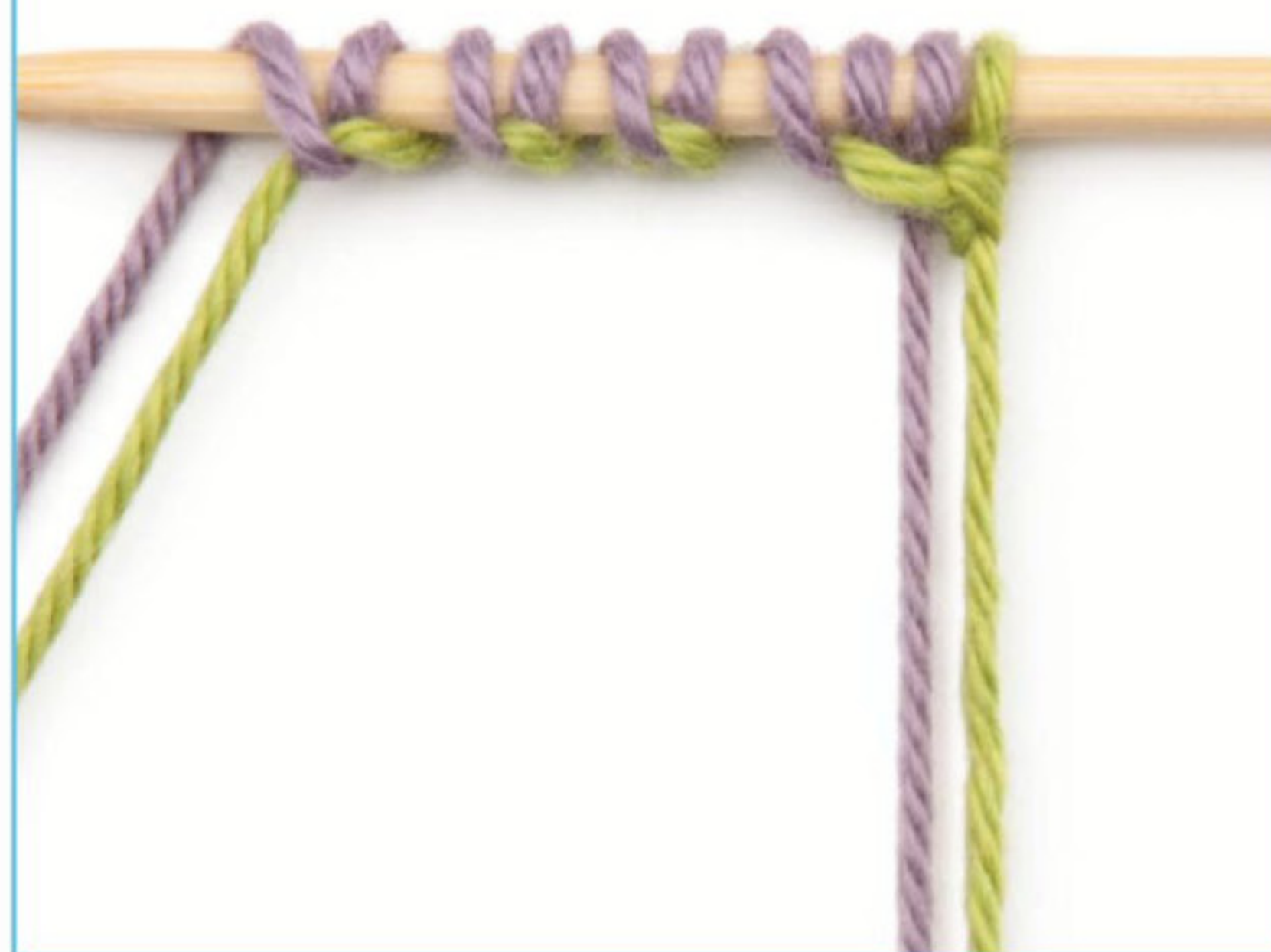
5 Turn the needle towards you and bring it over, and then back away from you under the contrast yarn.



6 Catch the main yarn from above and behind, and bring it under the contrast yarn and around the needle. Let the contrast yarn slip to the back of the needle. Repeat steps 4–6 to cast on the required stitches.

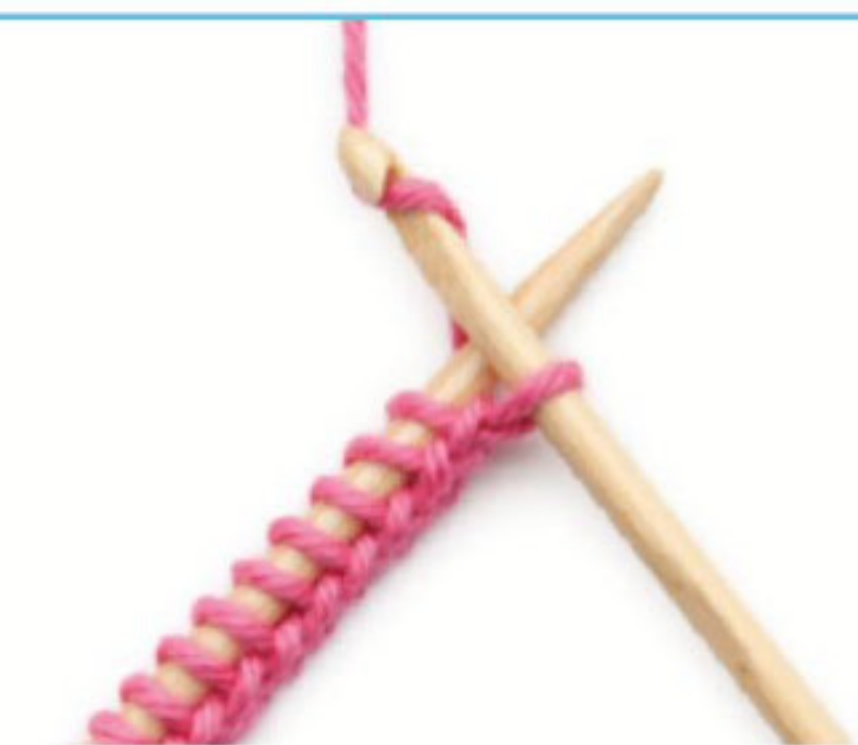
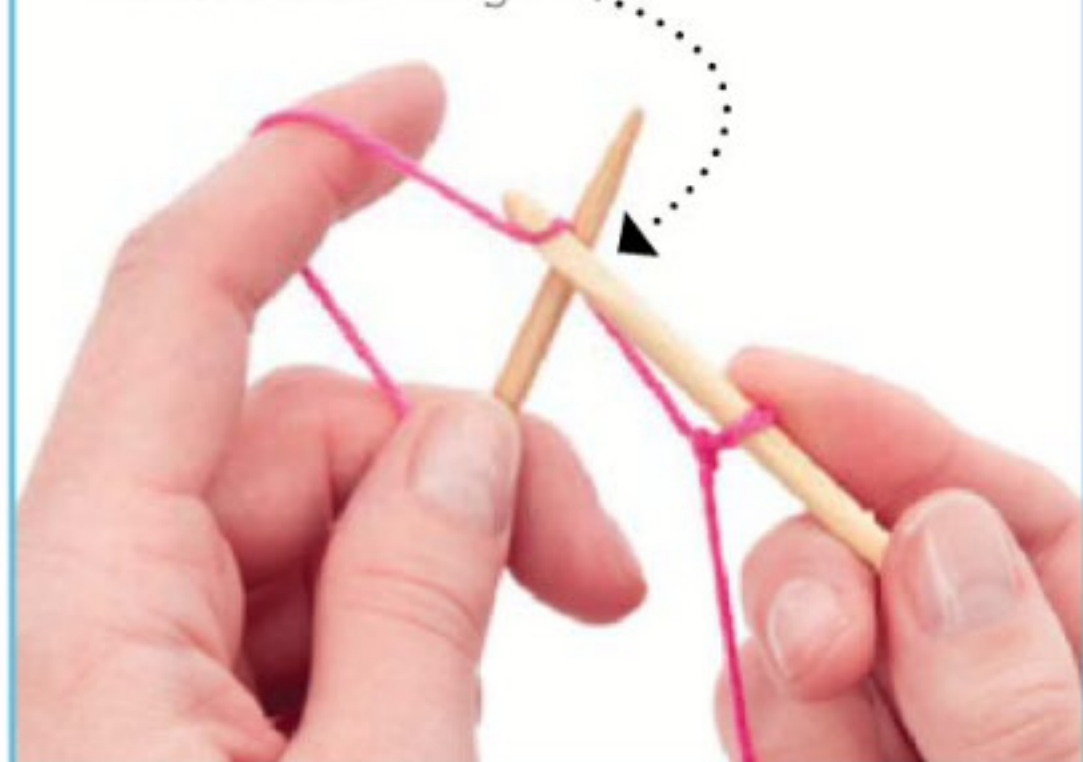


7 Drop the contrast slip knot at the end of the cast-on. Tie the contrast ends together until you want to pull the contrast yarn out and pick up the "live" open stitches. Knit into the front of the first row.



CROCHET PROVISIONAL CAST-ON

1 Make a slip knot on a crochet hook with contrast yarn. Hold yarn and needle in the left hand and hook in the right. Take the yarn behind the needle and over left index finger. Hold needle and hook crossed, with the hook in front. Lay yarn in the hook with left index finger.



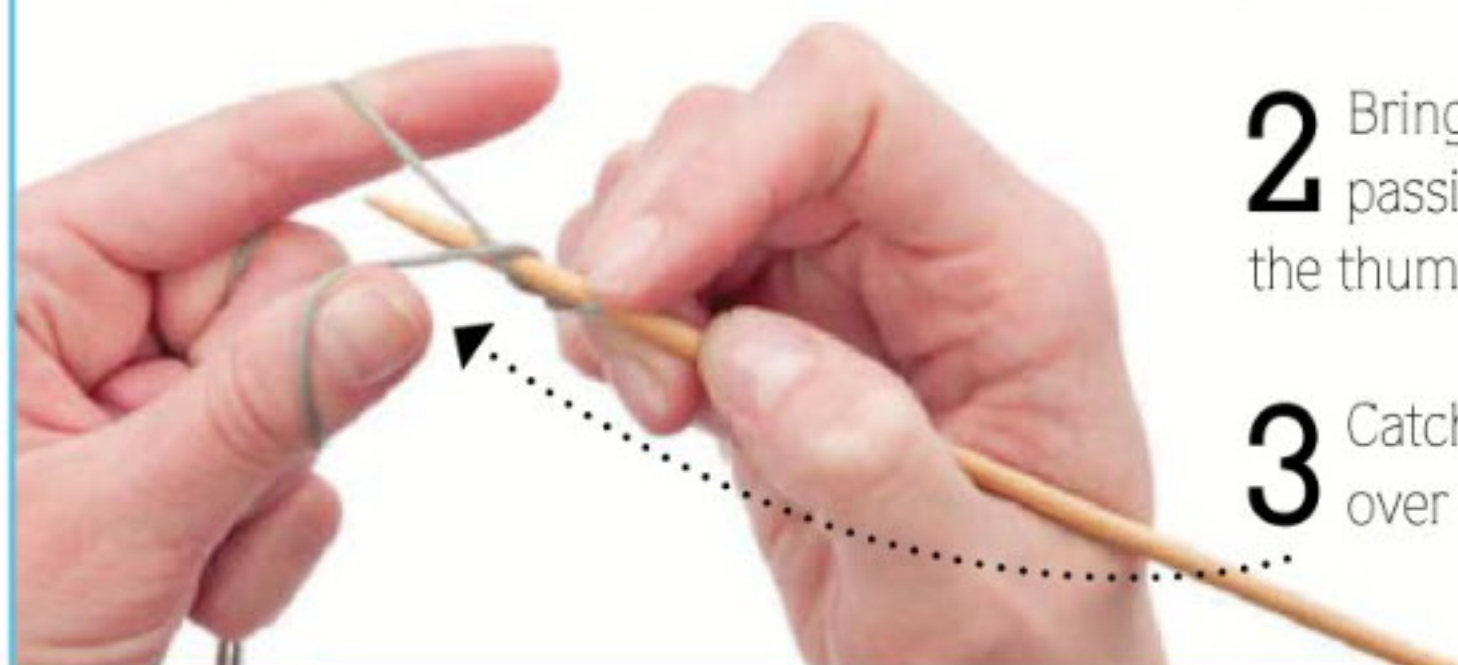
2 Pull the yarn through the slip knot. The yarn will loop over the needle making a stitch. Take the yarn behind the needle and make another loop. Continue to cast on required stitches. Cut the yarn and pull it through the last chain on the hook. Mark this end so it is clear which end will unravel.



3 Work your knitting. When ready to work on the cast-on edge, pull the marked thread back out of the last chain after which the whole chain can be unravelled and the "live" open stitches picked up.

TUBULAR CAST-ON (also called *invisible cast-on*)

This is good for single rib, but can become wavy if over-stretched. Use needles at least two sizes smaller than those used for the main fabric.

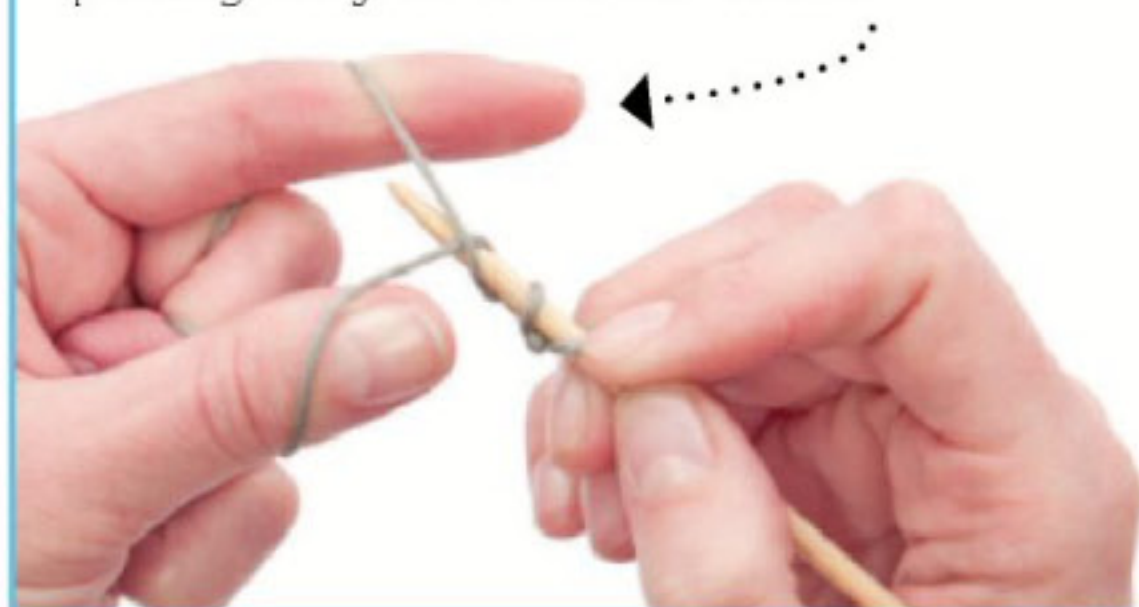


1 Hold yarn and needles as for double cast-on (see p.31), but with the palm facing down, creating a "V" of yarn pointing to the right.

2 Bring the needle forwards, passing over and back under the thumb strand.

3 Catch the index-finger strand, going over and back towards you.

4 Turn your thumb away from you in a circular movement, flicking the thumb strand over the needle. Bring the left hand back to its original position, passing the yarn under the needle.



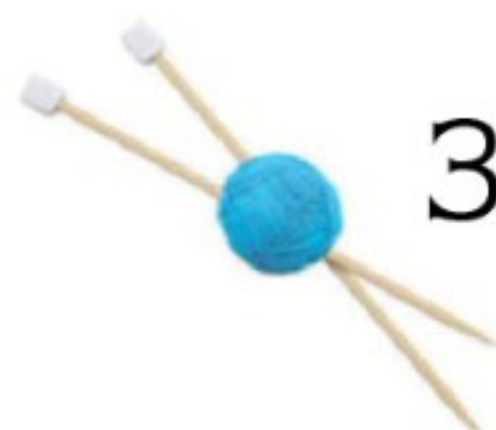
5 Make sure that the stitch goes all the way around the needle, and lies centrally under the needle.

6 Take the needle back over and under the index finger strand. With needle towards you, take it over and back under the thumb strand.

7 Move your index finger towards you in a circular movement, passing the yarn over the needle, and return your hand to its original position, making sure the stitch goes all the way around the needle. Repeat steps 2–7 to cast on an even number of stitches.



8 At the end, tie the two strands together under the needle. Knit the first row by knitting into the back of the first stitch, bring the yarn to front and slip the next stitch purlwise. Repeat along the row. For the second row, repeat without knitting into back of stitch.



ALTERNATIVE ROLL-EDGE TUBULAR CAST-ON

1 Using a smooth yarn, work a crochet provisional cast-on (see opposite) of half the required stitches plus one. In main colour and on small-sized needles, knit three rows of stocking stitch, starting with a knit row and ending with the wrong side facing.

2 Purl one stitch and take yarn to back. Insert the right needle tip from top to bottom through the purl bar of main colour bar at the colour join three rows down.



3 Insert the left needle from front to back into the picked-up stitch. Knit into front of stitch. Bring yarn to front. Repeat steps 2 and 3 until row is complete. Finish with a purl stitch, and no pick up.



4 Change to main needles. This cast-on makes an odd number of stitches. A single rib will have a knit stitch at each end and must be worked with rows starting as follows: knit one, purl one; then the next row purl one, knit one; and so on. Decrease one at the end of ribbing or when convenient. Remove crochet provisional cast-on.



KNOTTED CAST-ON

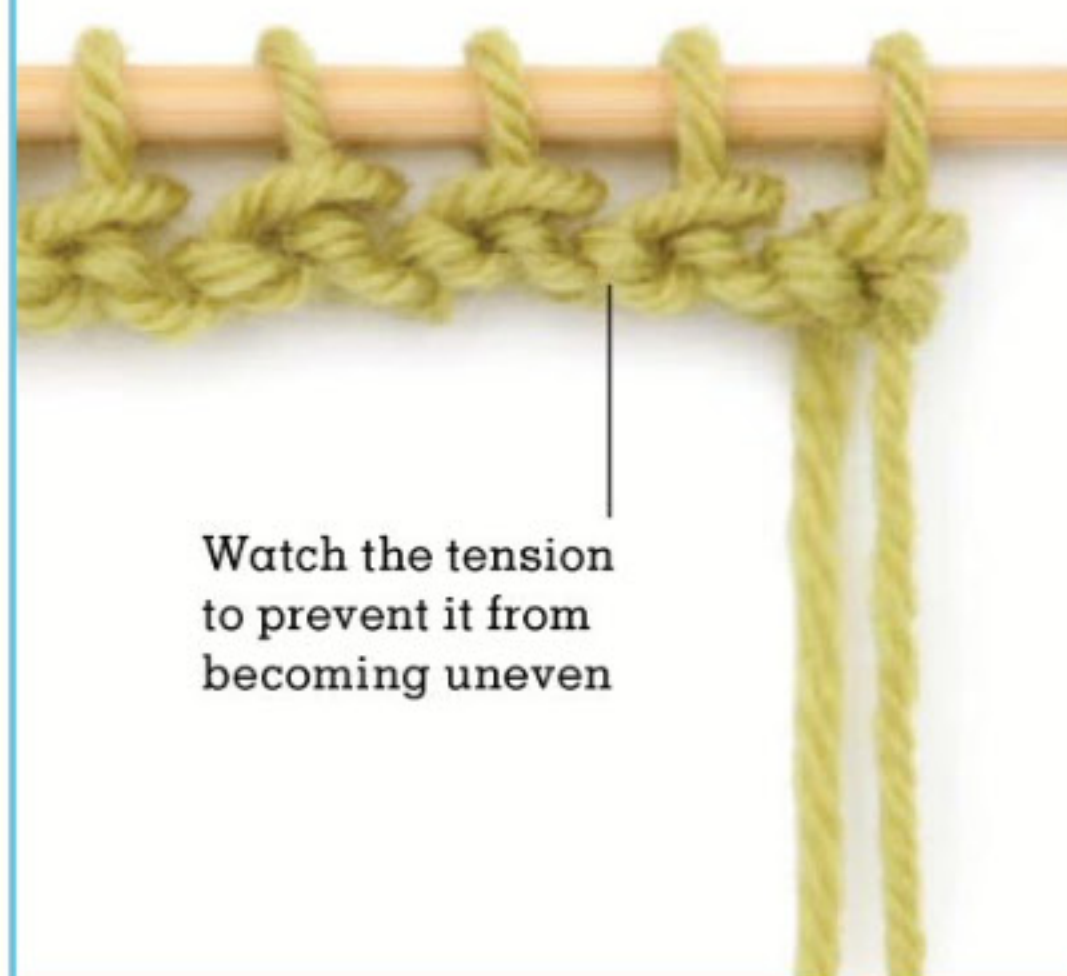
This can be tight, so work loosely on thick needles. This makes a strong, decorative edge.

1 Make a slip knot on the needle and cast on one stitch as double cast-on (see p.31).

2 Hold the second needle in the left hand, insert it into the slip knot and pass this over the last stitch made and off the right needle.



3 Repeat, casting on two stitches and passing first over second to required length of cast-on. Single cast-on may be substituted for double cast-on if preferred. The first stitch of the first row should always be knitted.



TWICE-KNITTED CAST-ON

Excellent for fringed edges and before twice knitted work. Always knit first stitch of first row.

1 Working loosely, make a slip knot and cast on one stitch using the knit-on method (see p.28).

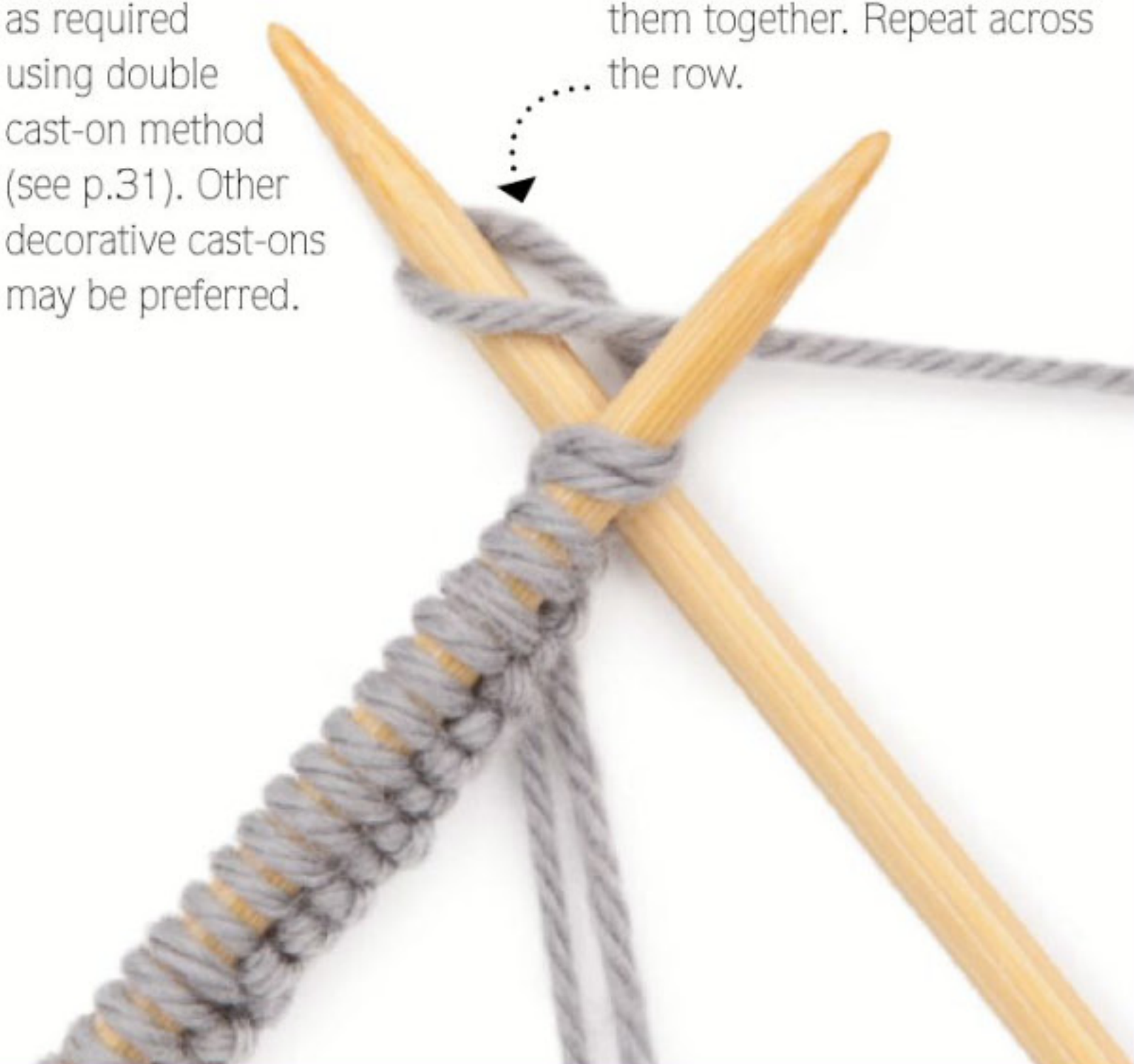
2 Insert the right needle into both loops and knit together, but do not slip stitches off. Slip new loop from right needle to left. Knit new stitch together with the preceding stitch. Repeat step 2 to cast on required stitches.



FRILLY CAST-ON

1 Cast on an even number of stitches that is twice as many as required using double cast-on method (see p.31). Other decorative cast-ons may be preferred.

2 Insert the right needle into the first two stitches from front to back and knit them together. Repeat across the row.



3 Work the next row as normal.

4 This creates a pretty, decorative edge. You may need extra yarn as the cast-on uses twice as many stitches.

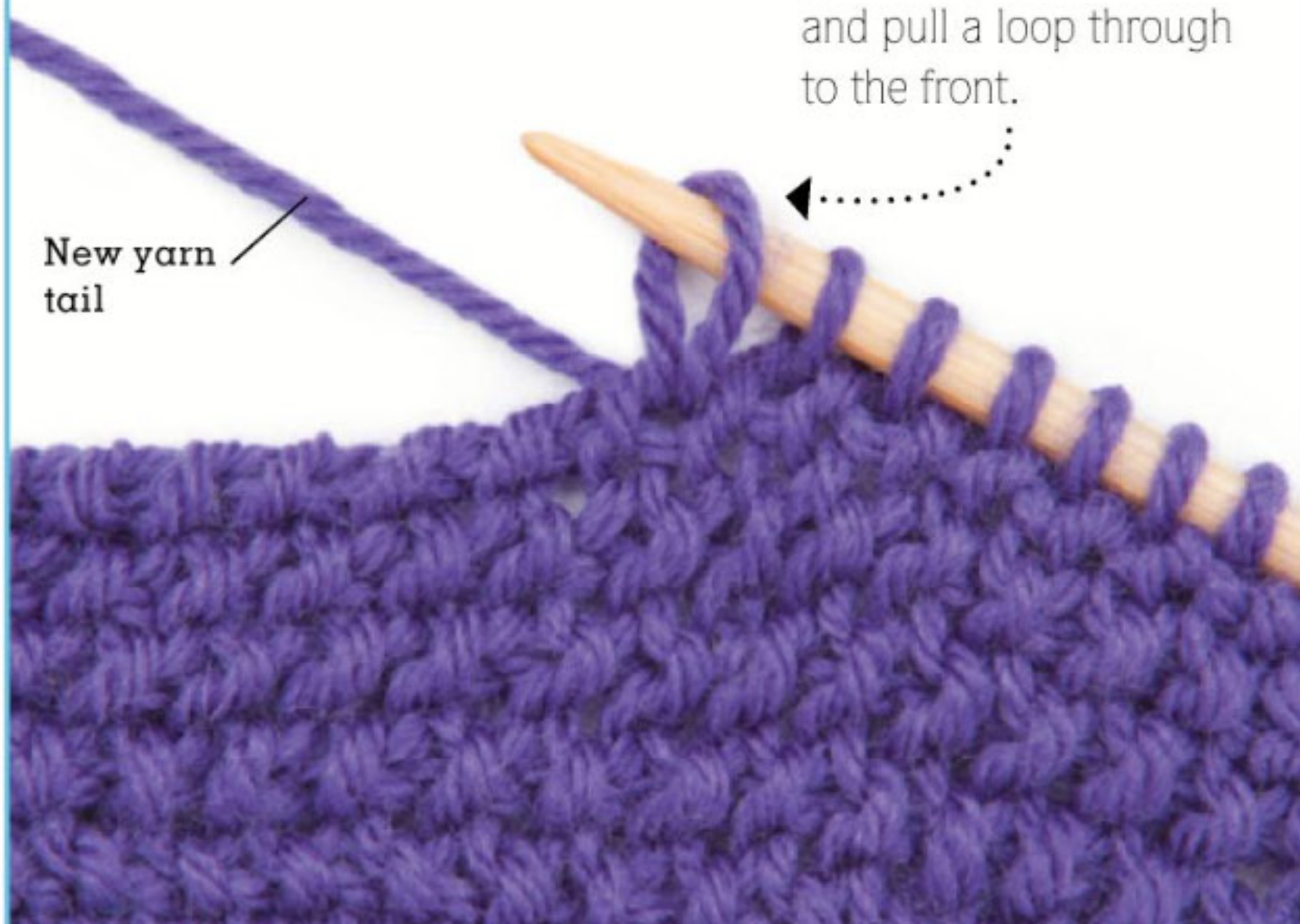


EDGING CAST-ON

1 Knit a piece of a narrow edging to the required length of your cast-on. If you are unsure of the correct length, slip stitches onto a holder at end (see p.42) and alter as necessary.

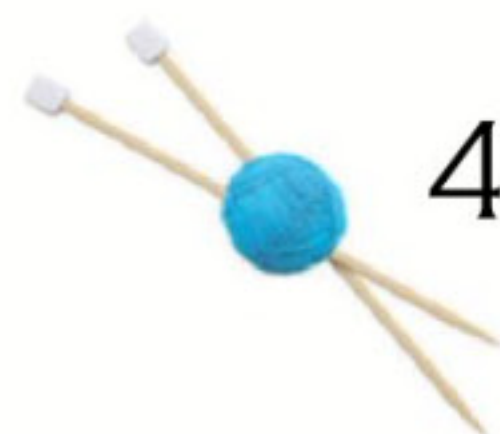
2 Work along the right side. Hold the new yarn at the back. Insert the needle tip from front to back through the first edge stitch, wrap the yarn around the needle, and pull a loop through to the front.

New yarn tail



3 Continue along the full length of the edge, picking up the new yarn evenly to form stitches on the needle. If necessary, miss out some rows to prevent the cast-on distorting.

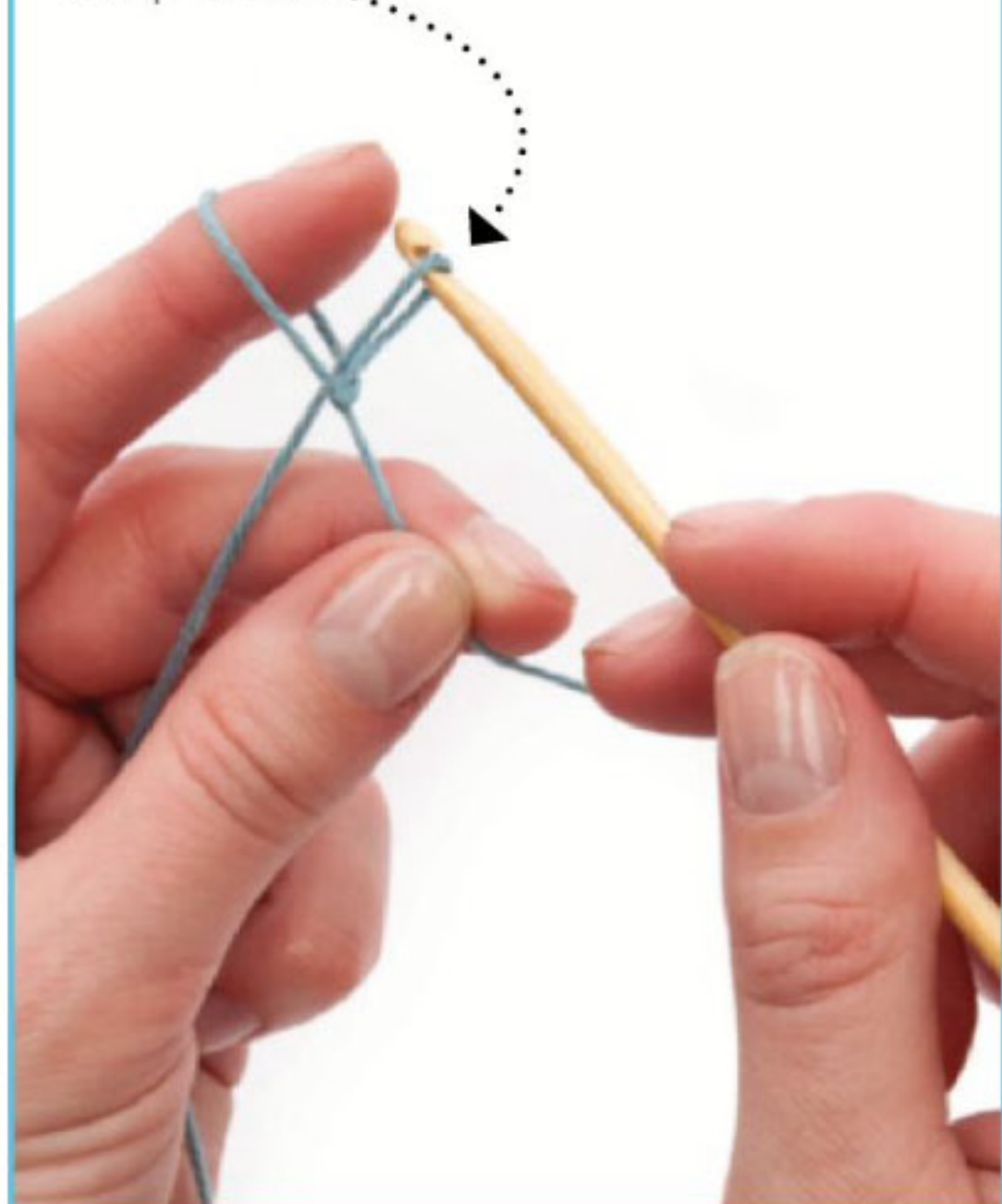
4 Knit the main fabric upwards from the edge trim as required. Start with a purl row if the main fabric is stocking stitch.

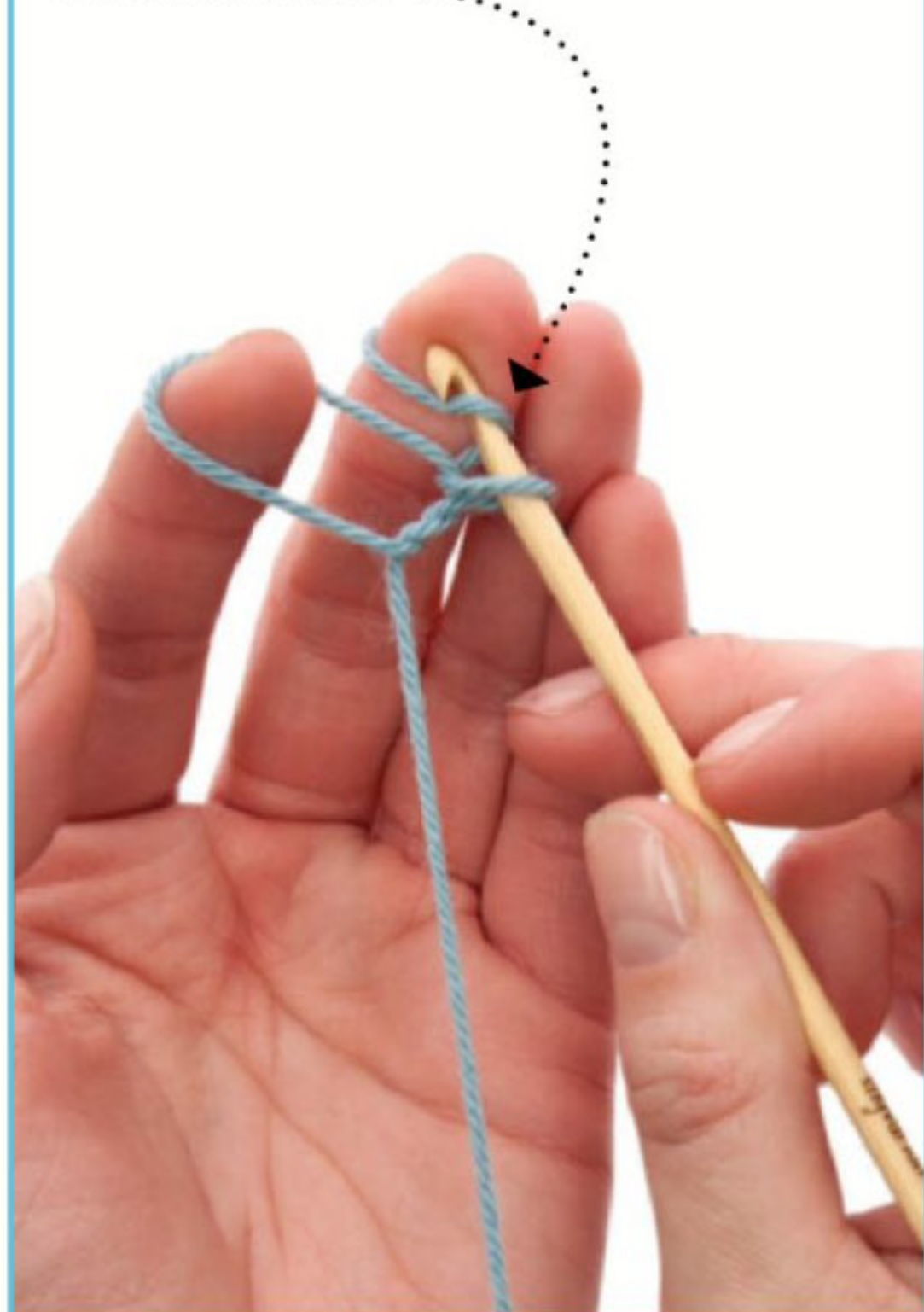
PINHOLE CAST-ON

This is ideal for starting circular medallions.

1 Wrap the yarn around your left index finger. Insert a crochet hook and draw a loop through as if making a slip knot.



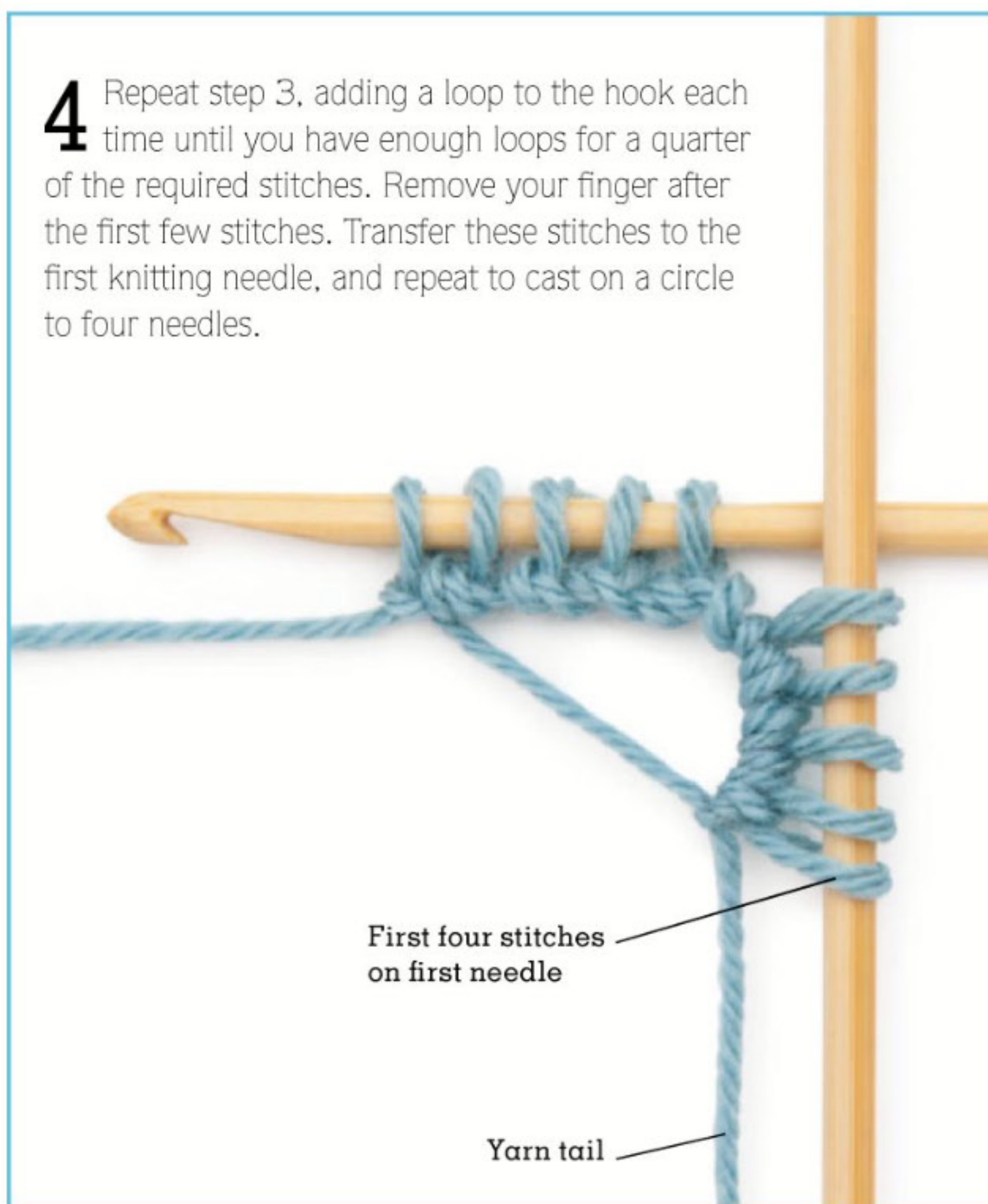
2 Keep your index finger in the knot. Hook the yarn again and draw the new loop through the loop on the hook. One stitch made.



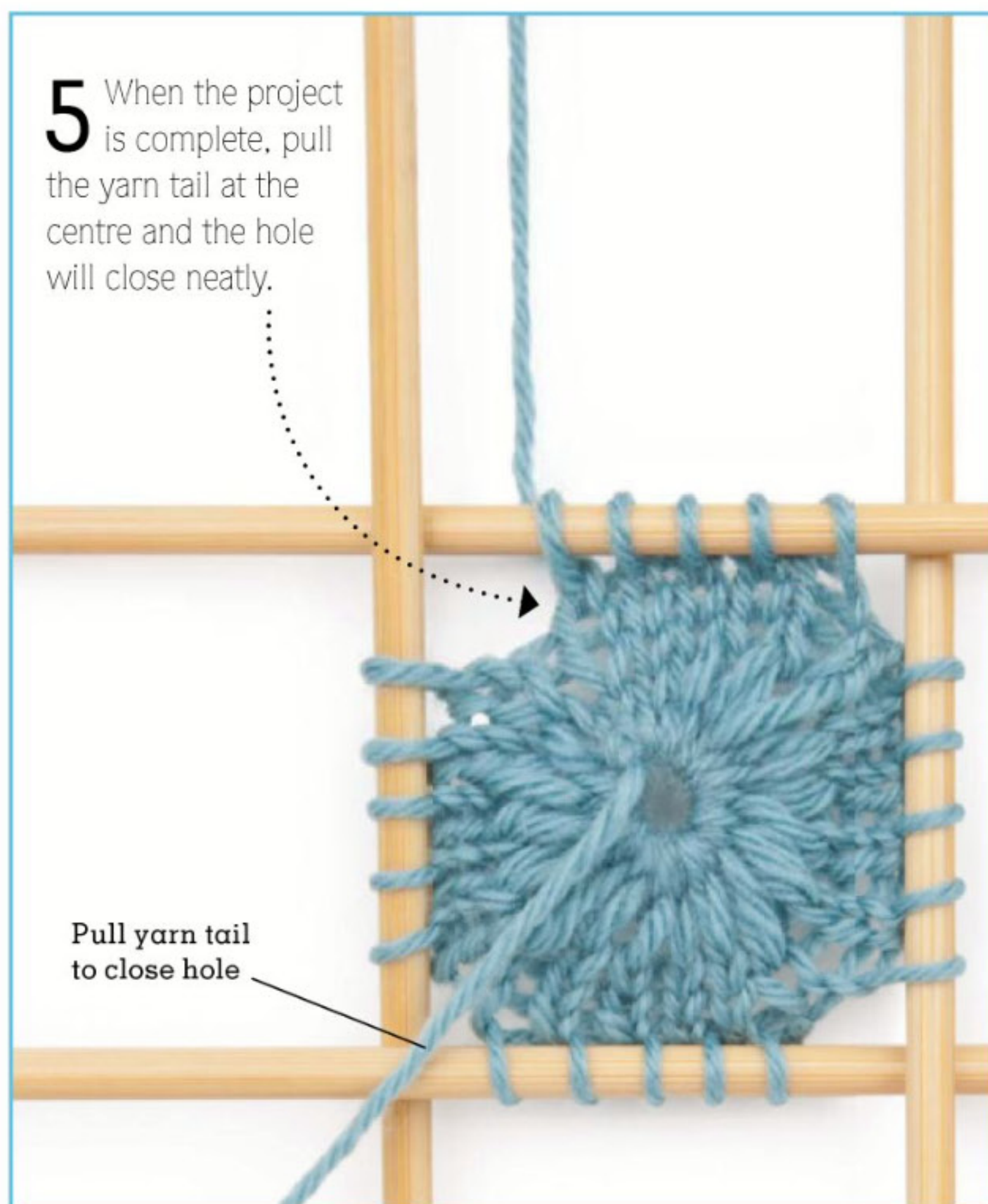
3 Put the hook back into the knot loop on your finger and pull another loop through. Draw another loop through this one. There are now two stitches on the hook.



4 Repeat step 3, adding a loop to the hook each time until you have enough loops for a quarter of the required stitches. Remove your finger after the first few stitches. Transfer these stitches to the first knitting needle, and repeat to cast on a circle to four needles.



5 When the project is complete, pull the yarn tail at the centre and the hole will close neatly.



Simple cast-offs

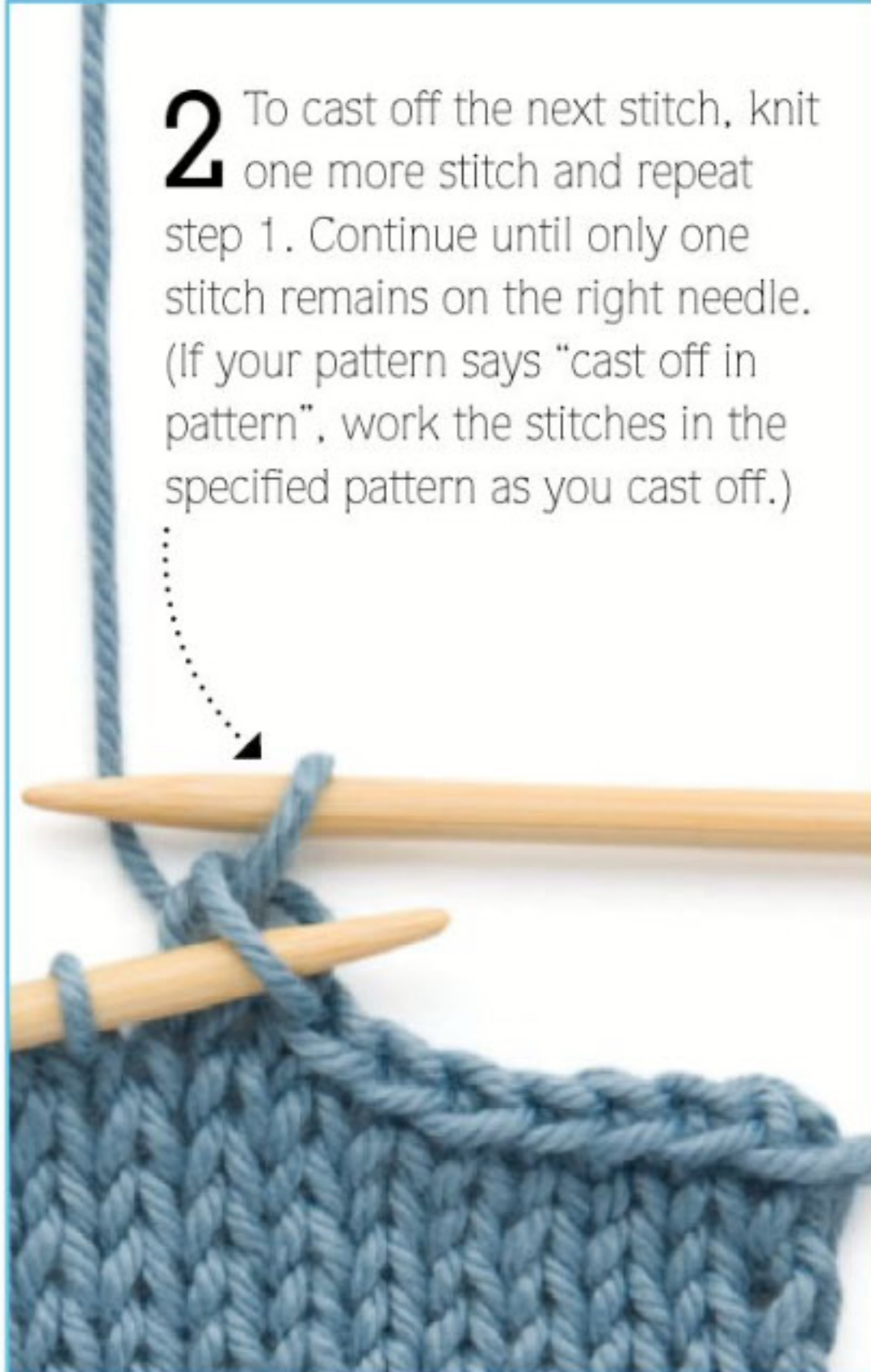
When your piece of knitted fabric is complete you need to close off the loops so that they can't unravel. This is called casting off the stitches. Although casting off is shown worked across knit stitches, the principle is the same for purl stitches. If instructed to retain stitches for future use, slip your stitches onto a spare needle or a stitch holder.

CASTING OFF KNITWISE

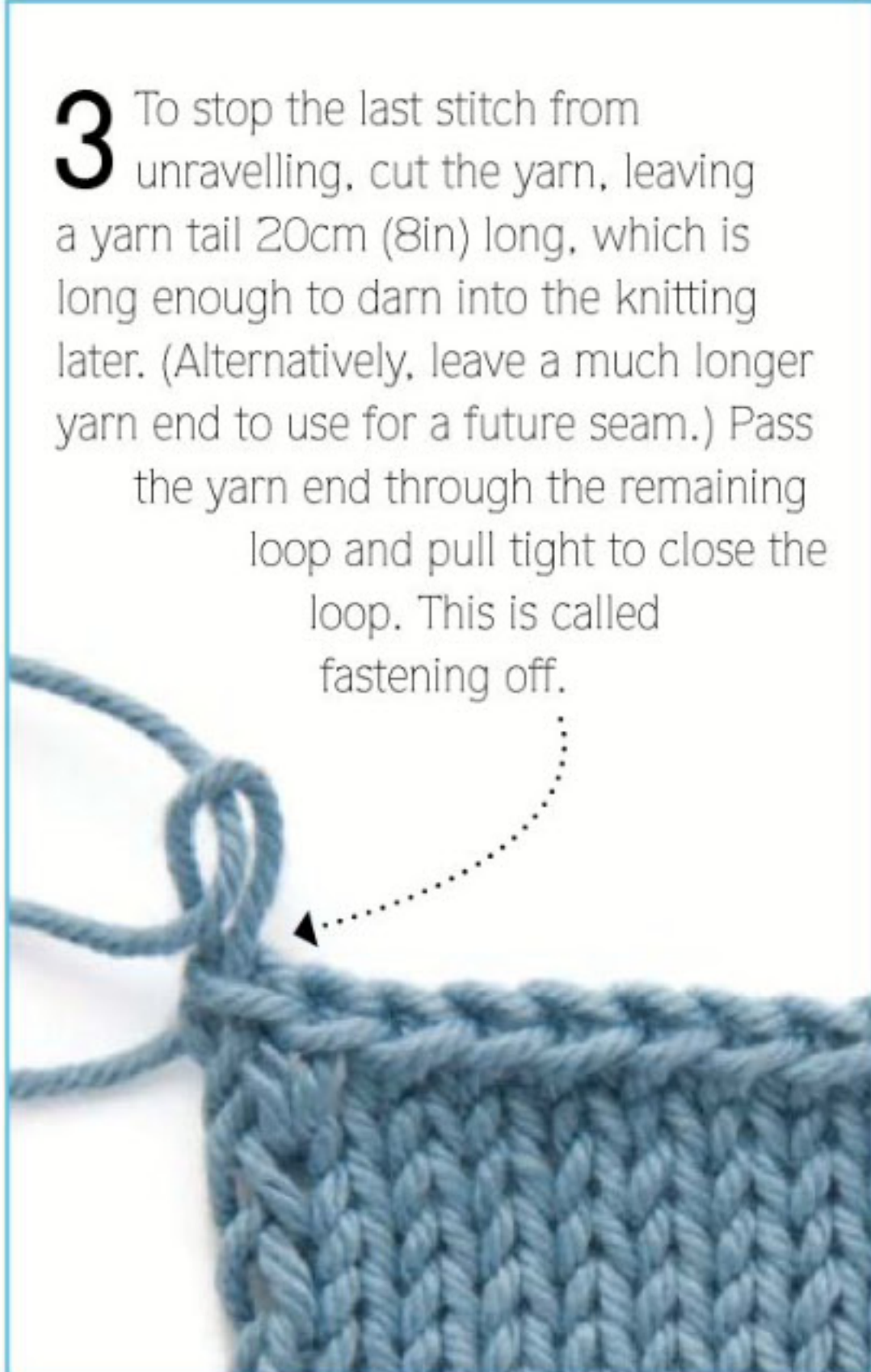
1 Begin by knitting the first two stitches. Then insert the tip of the left needle from left to right through the first stitch and lift this stitch up and over the second stitch and off the right needle.



2 To cast off the next stitch, knit one more stitch and repeat step 1. Continue until only one stitch remains on the right needle. (If your pattern says "cast off in pattern", work the stitches in the specified pattern as you cast off.)



3 To stop the last stitch from unravelling, cut the yarn, leaving a yarn tail 20cm (8in) long, which is long enough to darn into the knitting later. (Alternatively, leave a much longer yarn end to use for a future seam.) Pass the yarn end through the remaining loop and pull tight to close the loop. This is called fastening off.

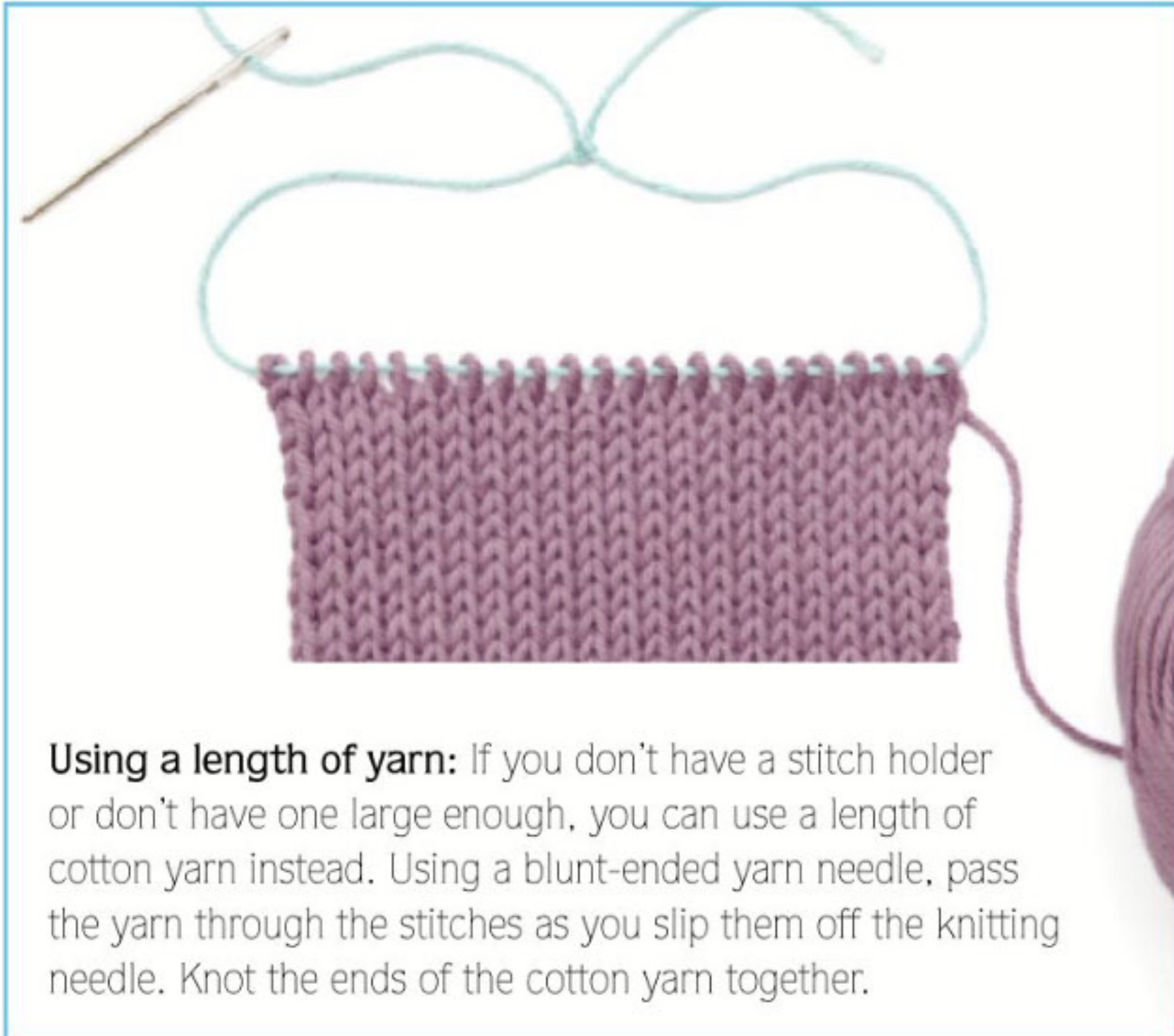


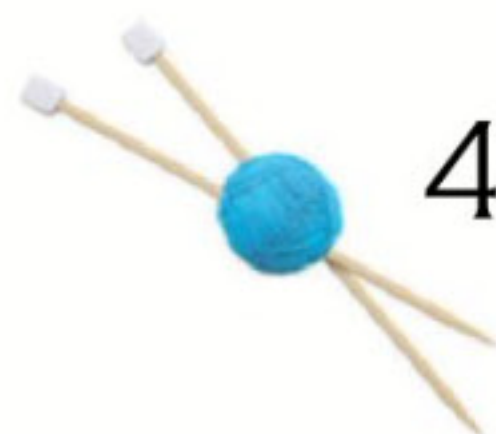
SLIPPING STITCHES OFF NEEDLE

Using a stitch holder: If you are setting stitches aside to work on later, your instructions will tell you whether to cut the yarn or keep it attached to the ball. Carefully slip your stitches onto a stitch holder large enough to hold all the stitches. If you are only slipping a few stitches, use a safety pin.



Using a length of yarn: If you don't have a stitch holder or don't have one large enough, you can use a length of cotton yarn instead. Using a blunt-ended yarn needle, pass the yarn through the stitches as you slip them off the knitting needle. Knot the ends of the cotton yarn together.

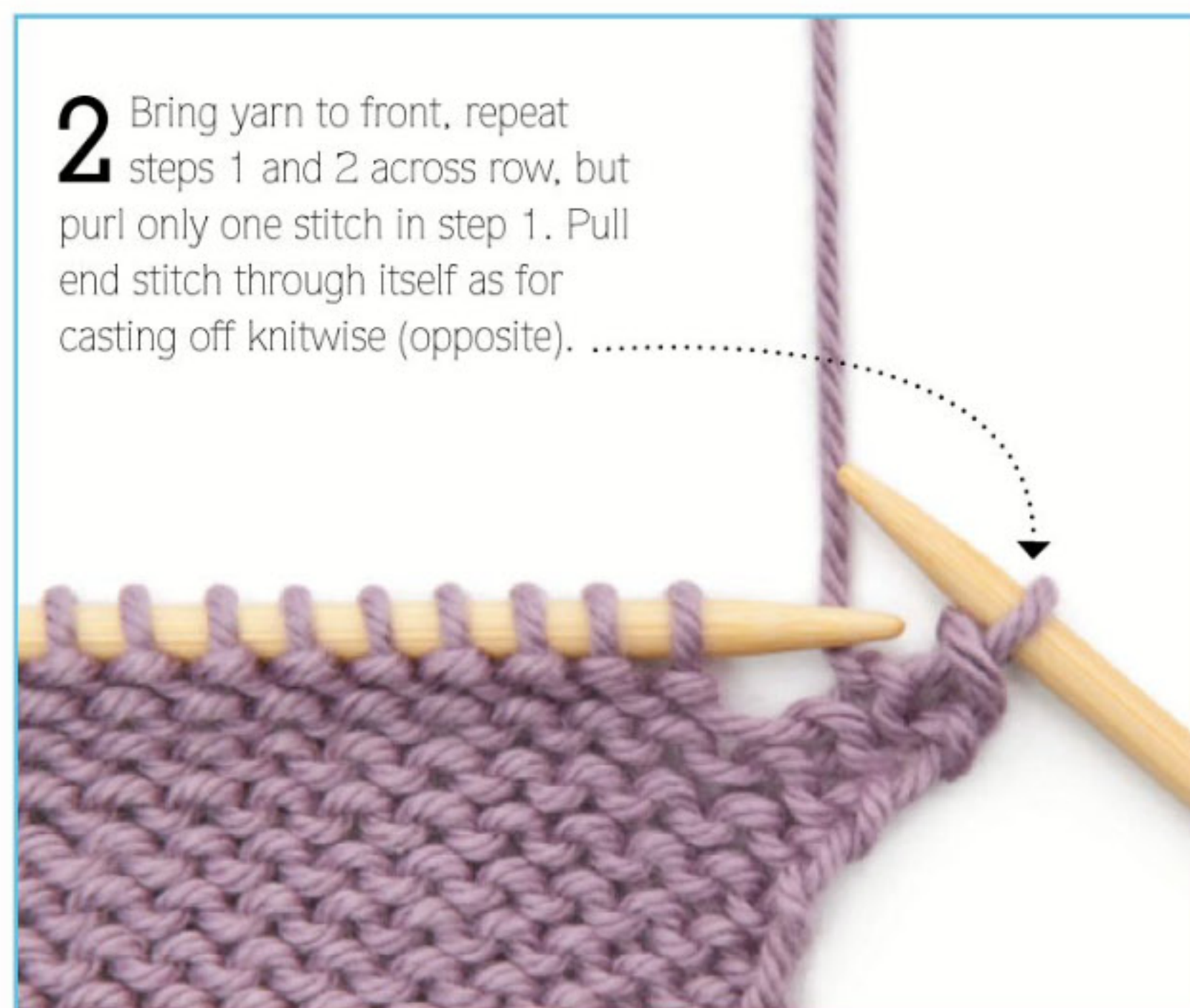
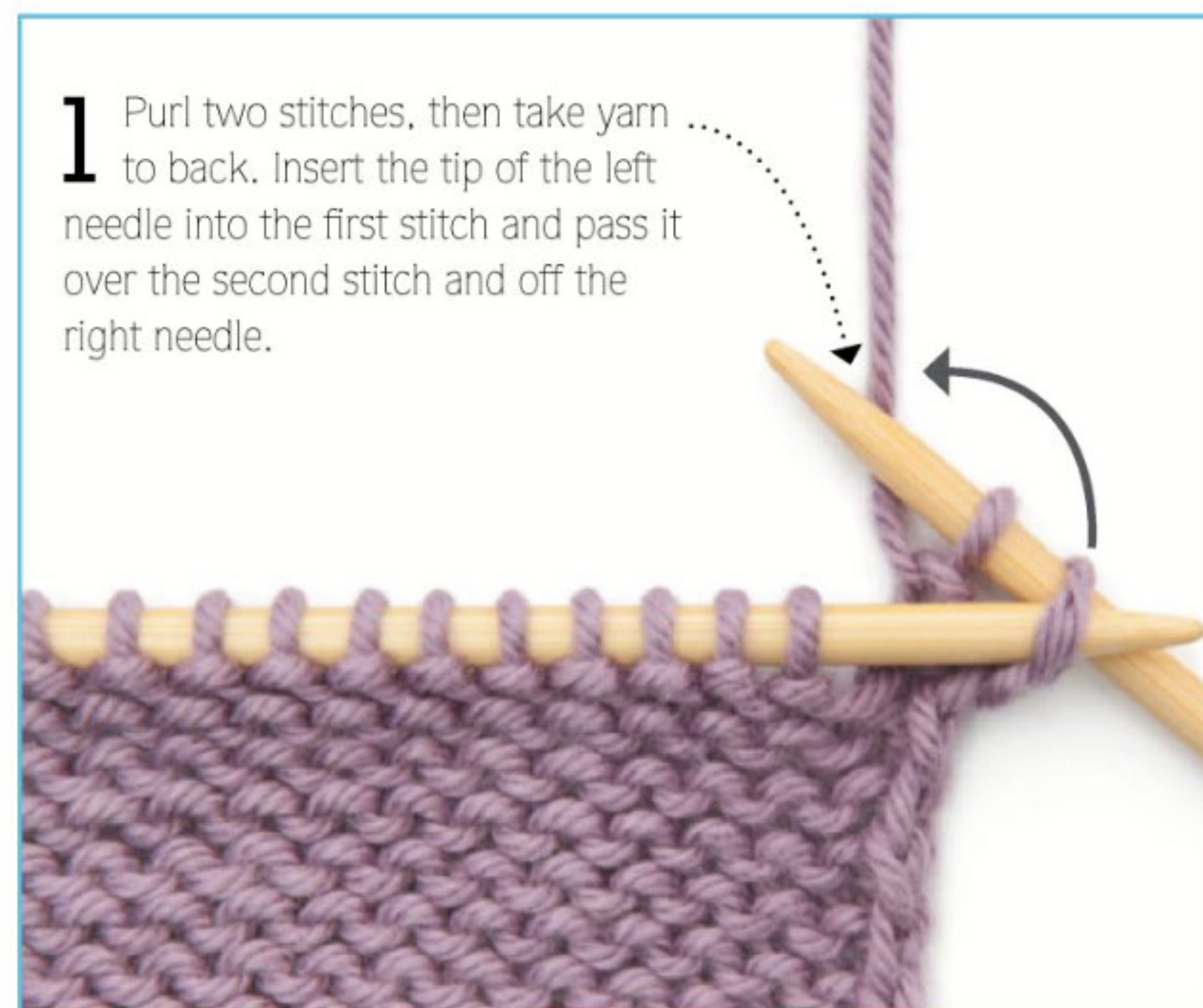




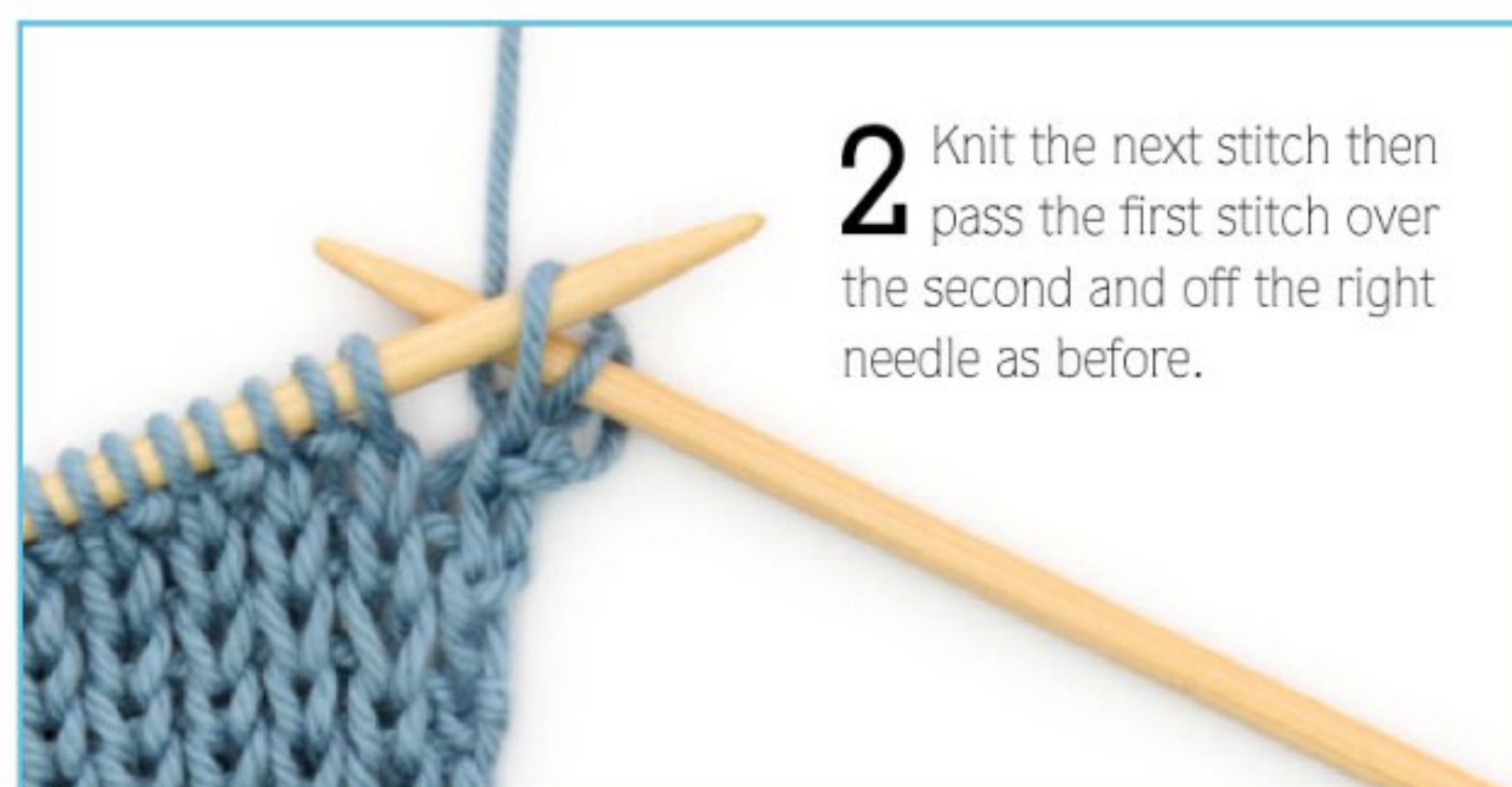
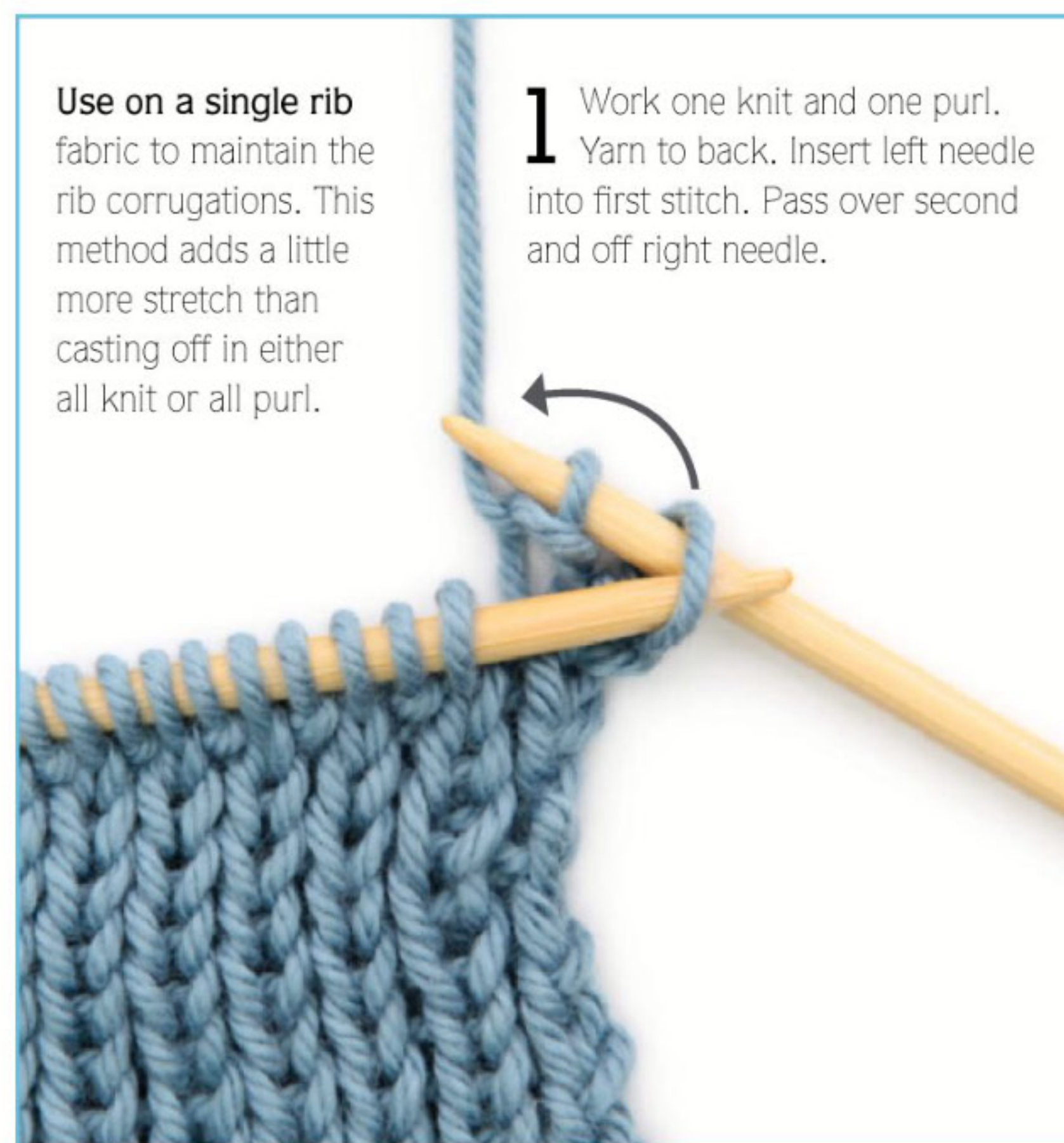
Alternative cast-offs

Try using one of these casting-off techniques to complement your project. Consider using a contrast colour, either in the basic cast off or combined with a decorative style. Cast-offs are included that give more stretch to ribs or loosen an edge; adaptation of the three-needle cast-off may even be used to join pockets and hems.

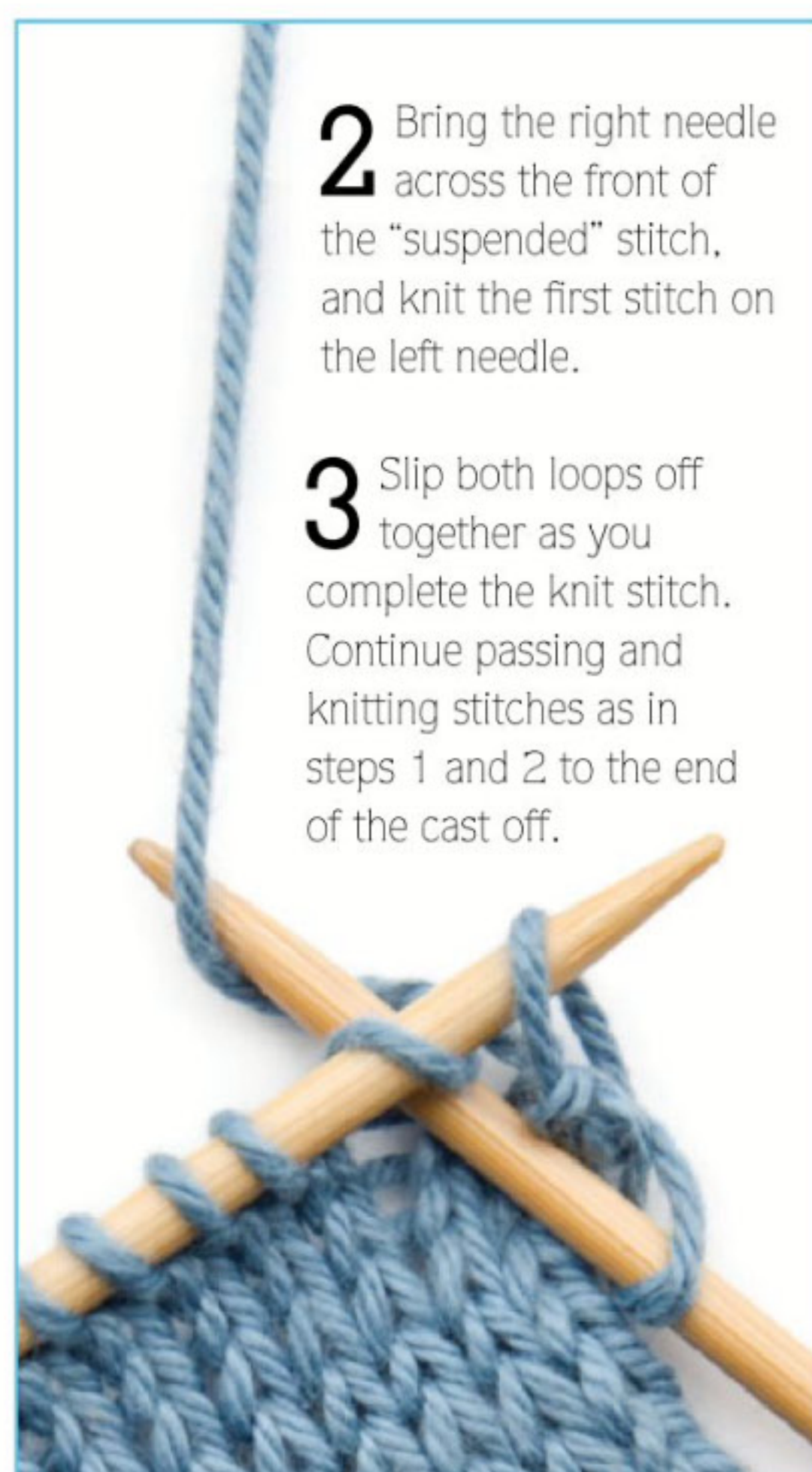
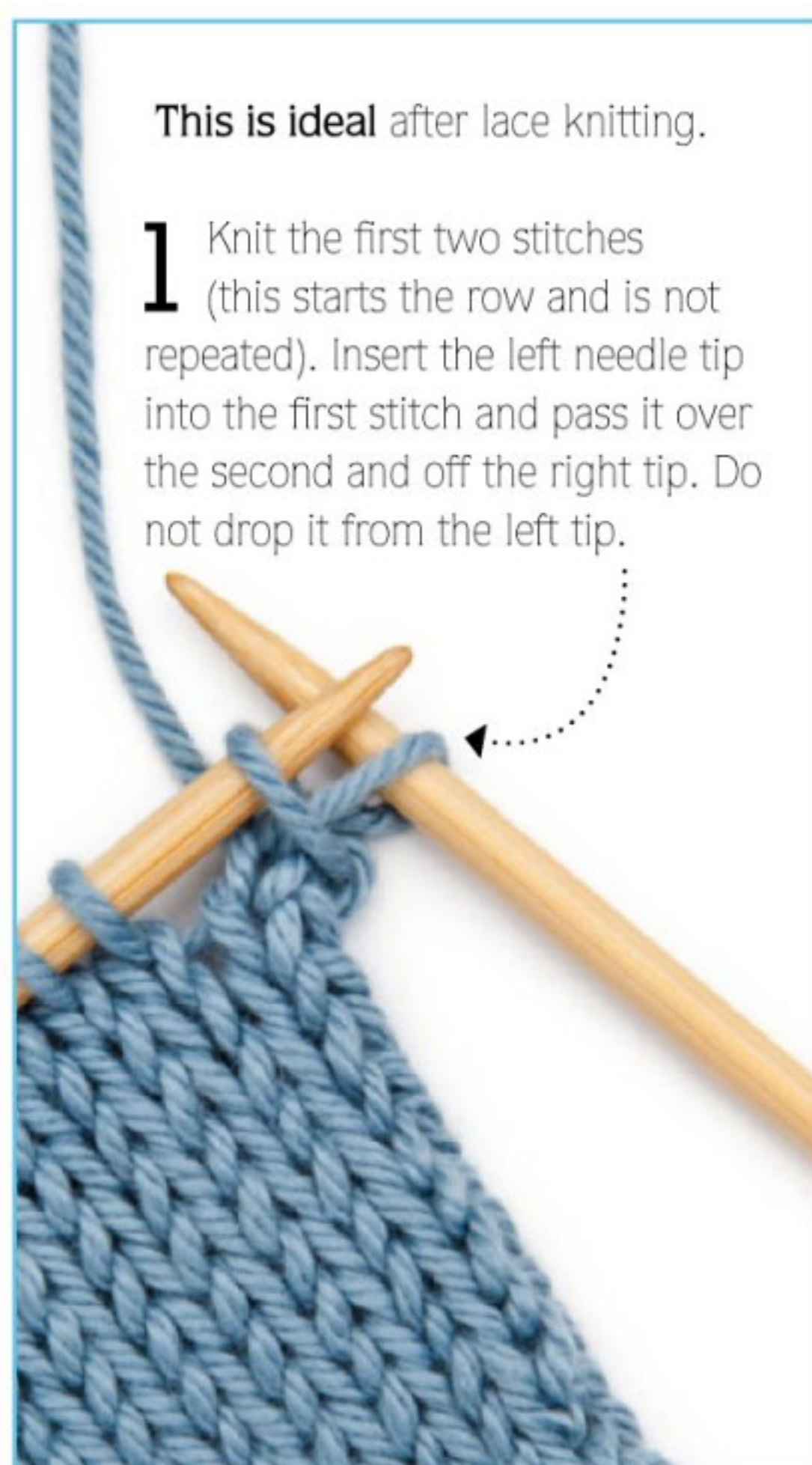
PURL CAST-OFF



CASTING OFF IN RIB EFFECT



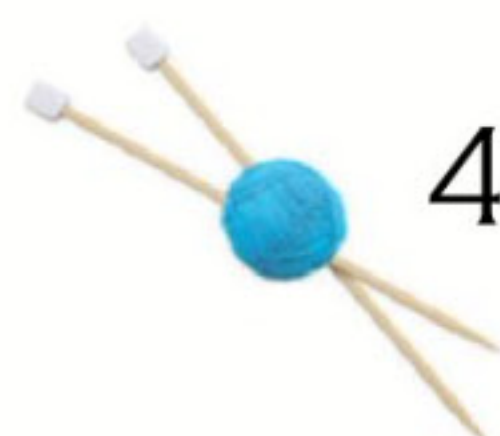
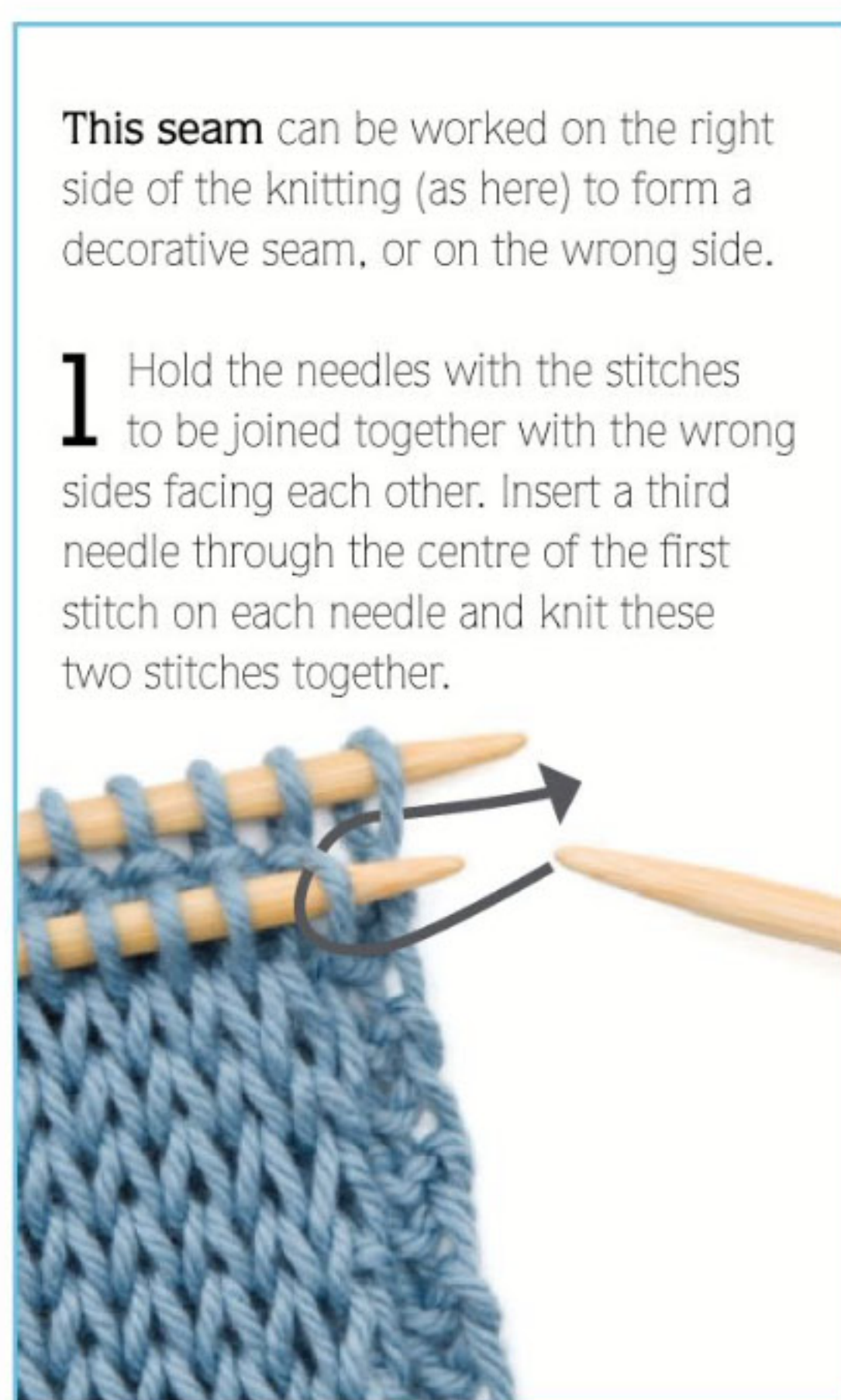
SUSPENDED CAST-OFF (also called *delayed cast-off*)



CROCHET CAST-OFF



THREE NEEDLE CAST-OFF



PICOT POINT CAST-OFF

Where there is a seam, cast off the first stitch to leave a selvedge before starting the picot edge.

1 Knit two stitches, insert the left needle into the first stitch on the right needle and pass it over the second stitch and off the right needle (casting off knitwise, see p.42).



2 Slip the remaining right stitch onto the left needle without twisting it. Cast on two stitches by the cable cast-on method (see p.29).

3 Cast off three stitches knitwise as described in step 1. Cast off another two stitches. (These form the straight edge between the picot points.)



4 Repeat steps 2–3 across the row.



5 A lamb's tail edge can be made by casting on more stitches in step 2 (the longer example shown has 20 stitches cast on). However many you choose, always cast off one more stitch in step 3 than you cast on. To make the tails twist, as shown centre, cast off tighter than you cast on.



6 To use contrast colour for the picots, work the last row of the main fabric in contrast (purl row in stocking stitch). To prevent the edge rolling to the knit side, work the last two rows of the main fabric in garter stitch (see p.59) or moss stitch (see p.158). For a clean colour join introduce contrast yarn on the knit row before you start the garter or moss stitch. A picot cast-on can also be worked using this method of casting on and casting off the extra stitches between making each group of edge cast-on stitches (see p.28-29 for suitable cast ons).



TWO ROW CAST-OFF

1 Work on an even number of stitches. Knit the first stitch and purl the second. With the yarn at the back, insert the left needle in the first stitch and pass it over the second stitch and off the right needle.



2 Knit and purl the next two stitches on the left needle. Take yarn to back. Pass the second (knit) stitch over the third (purl) stitch on the right needle to cast off one stitch.

3 Repeat step 2 across the row. This leaves you with half the number of original stitches on the needle. Cut the yarn leaving a tail. Do not turn the work.



4 Slip the last stitch on the right needle onto the left needle without twisting it, slip the next stitch in the same way. Pass the second stitch along on the left needle over the last stitch.



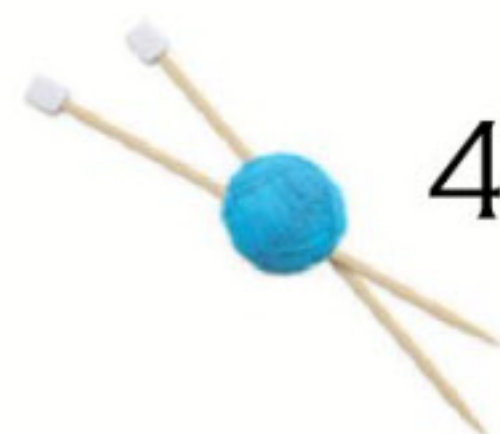
5 Repeat across the row, slipping only one stitch each time. Sew the last stitch in with a blunt-ended yarn needle and a separate piece of yarn.



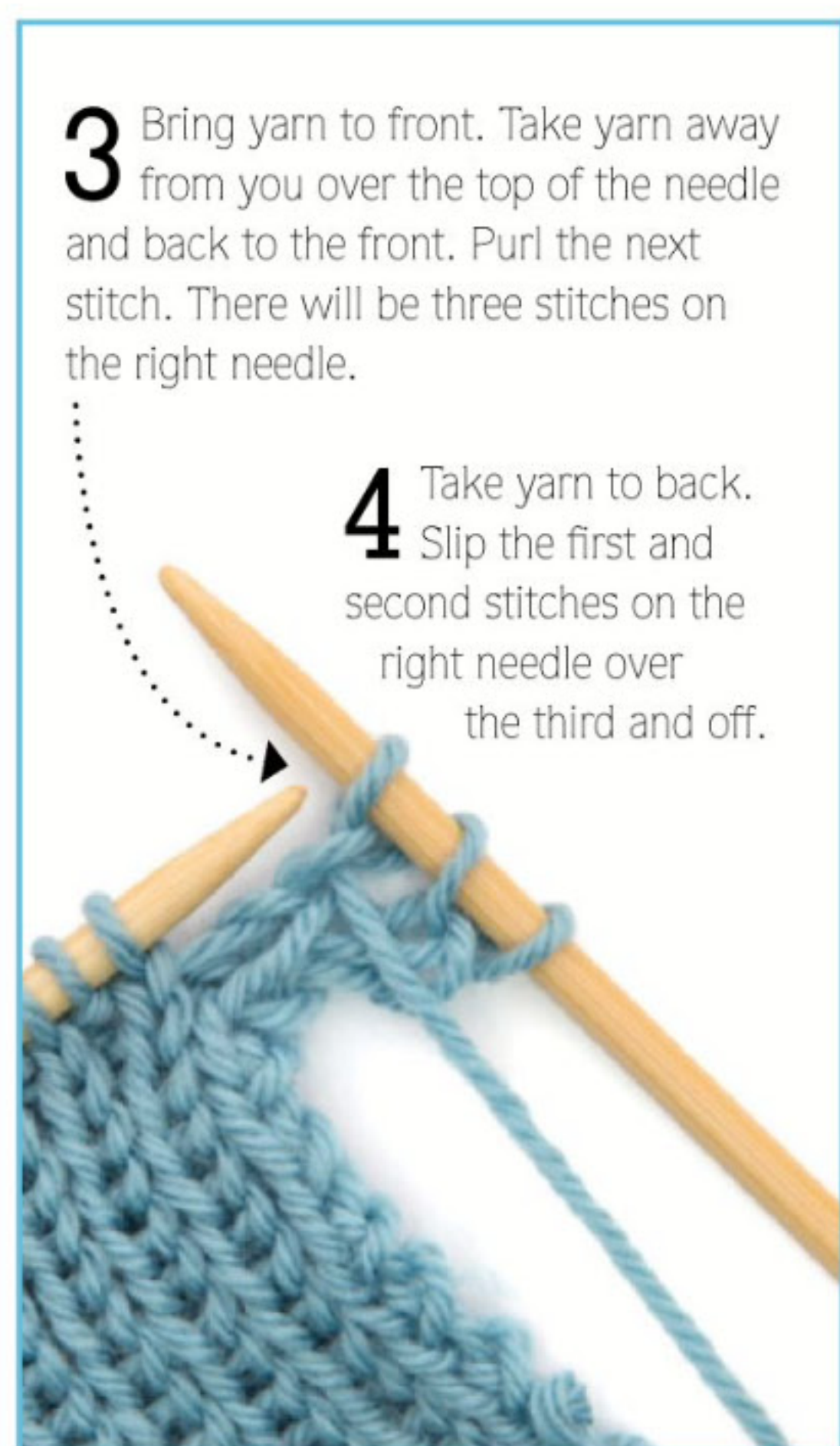
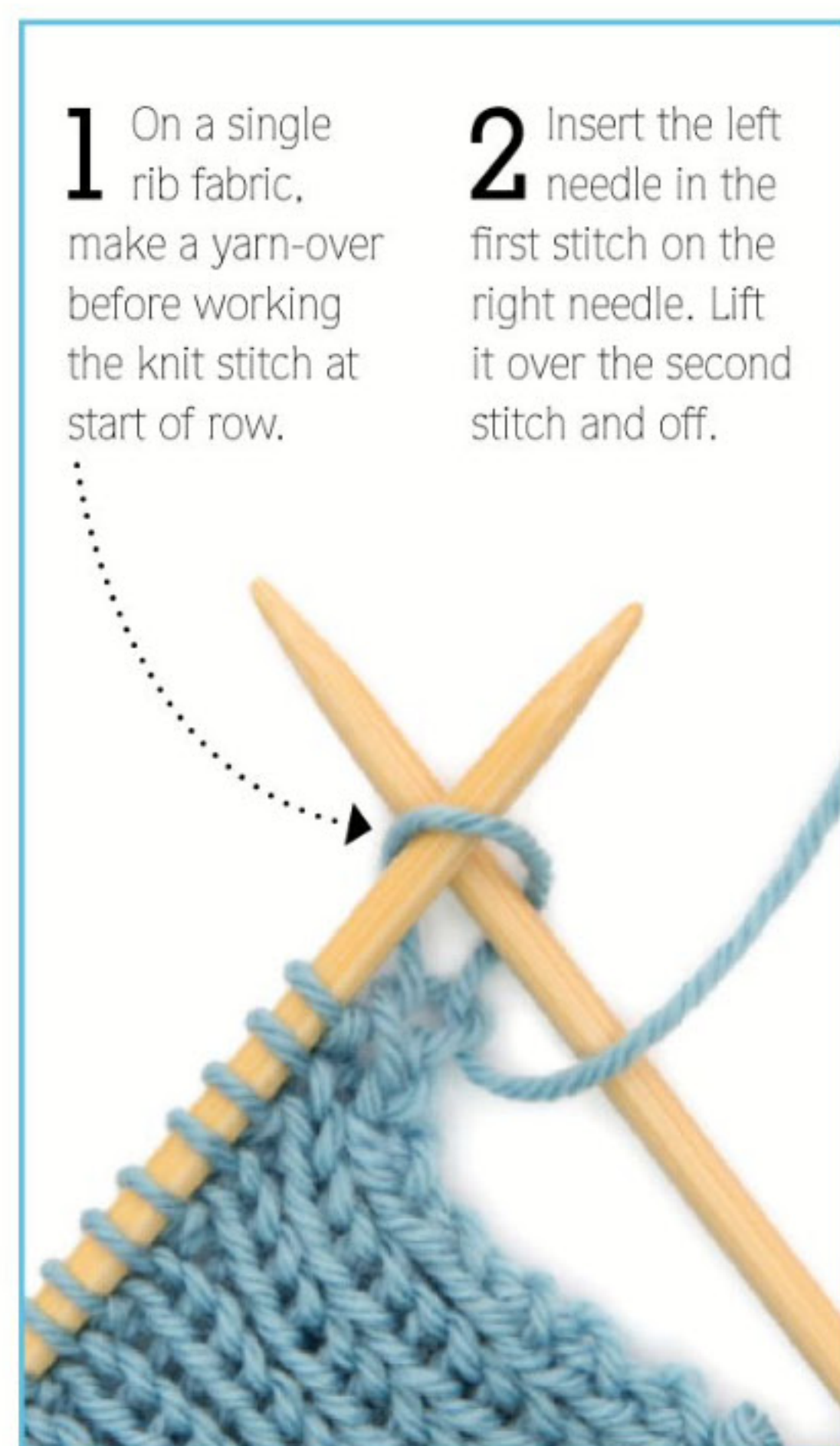
DECREASE CAST-OFF

A decorative cast-off, this is better for single ribs than plain casting off knitwise.

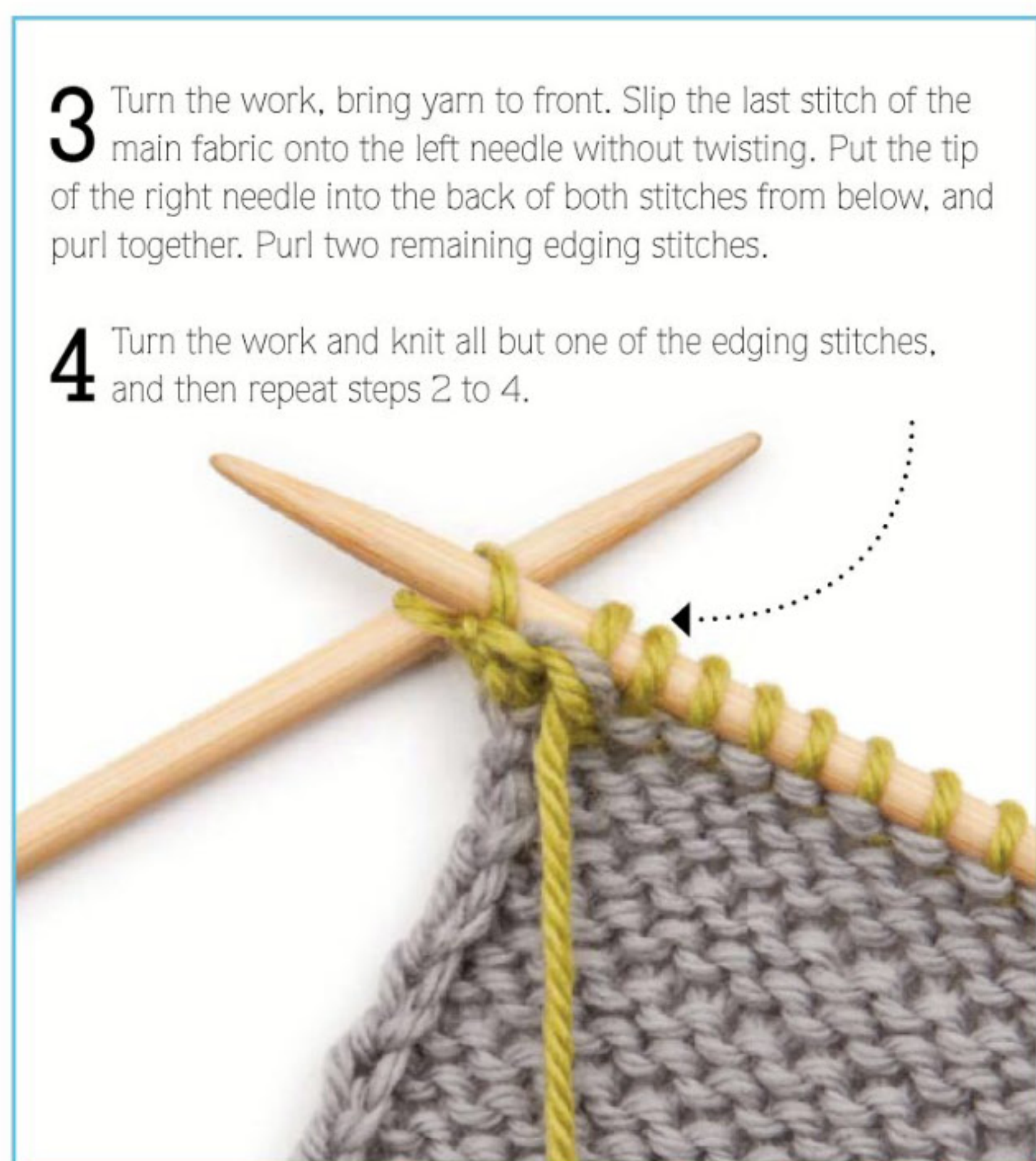
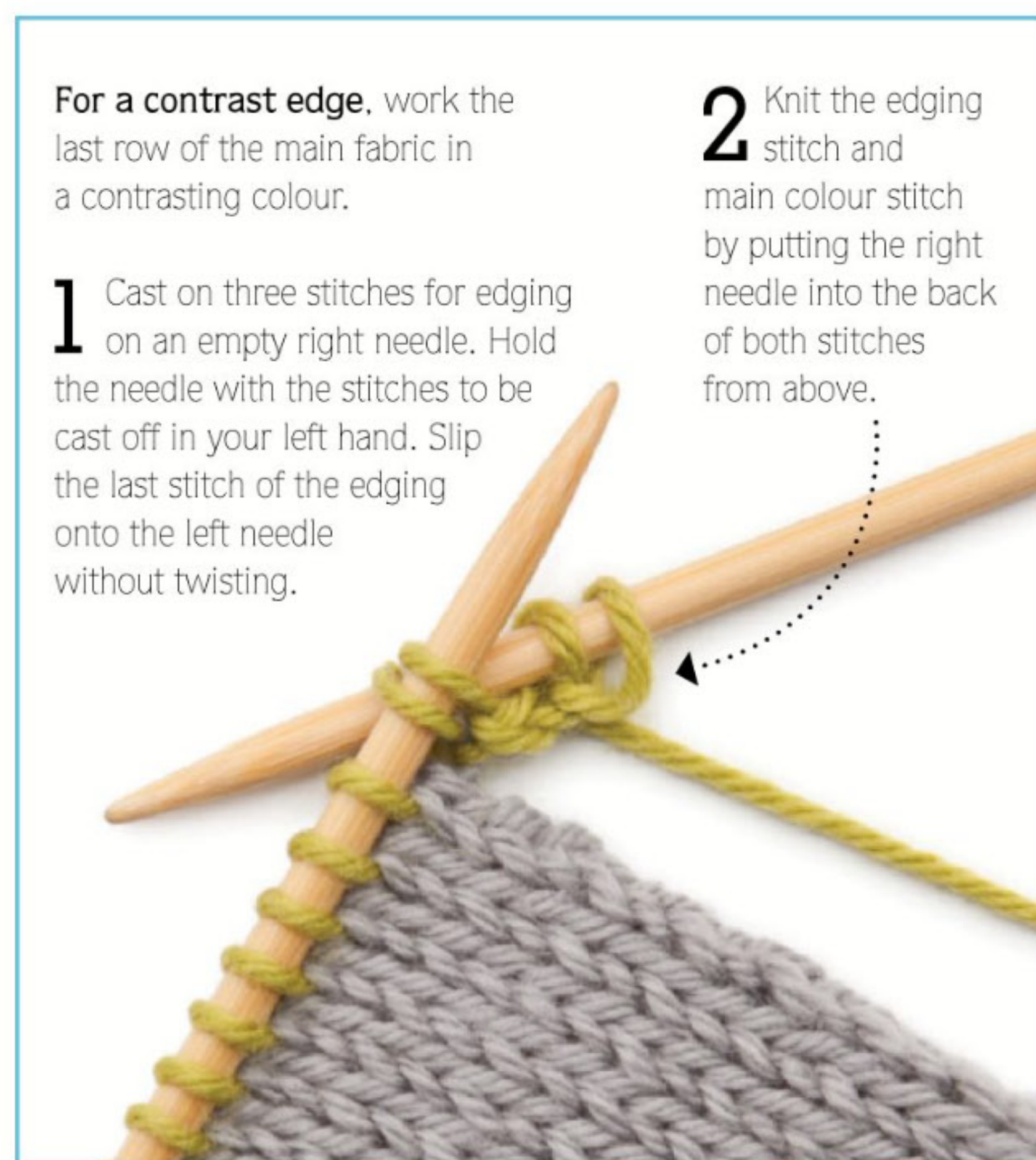
1 Insert the tip of the right needle into the front of the first two stitches on the left needle and knit them together. Slip the new stitch on the right needle back onto the left without twisting it. Repeat across the row, pulling the thread through the last stitch to secure the end.



VERY STRETCHY SINGLE RIB CAST-OFF



EDGING CAST-OFF



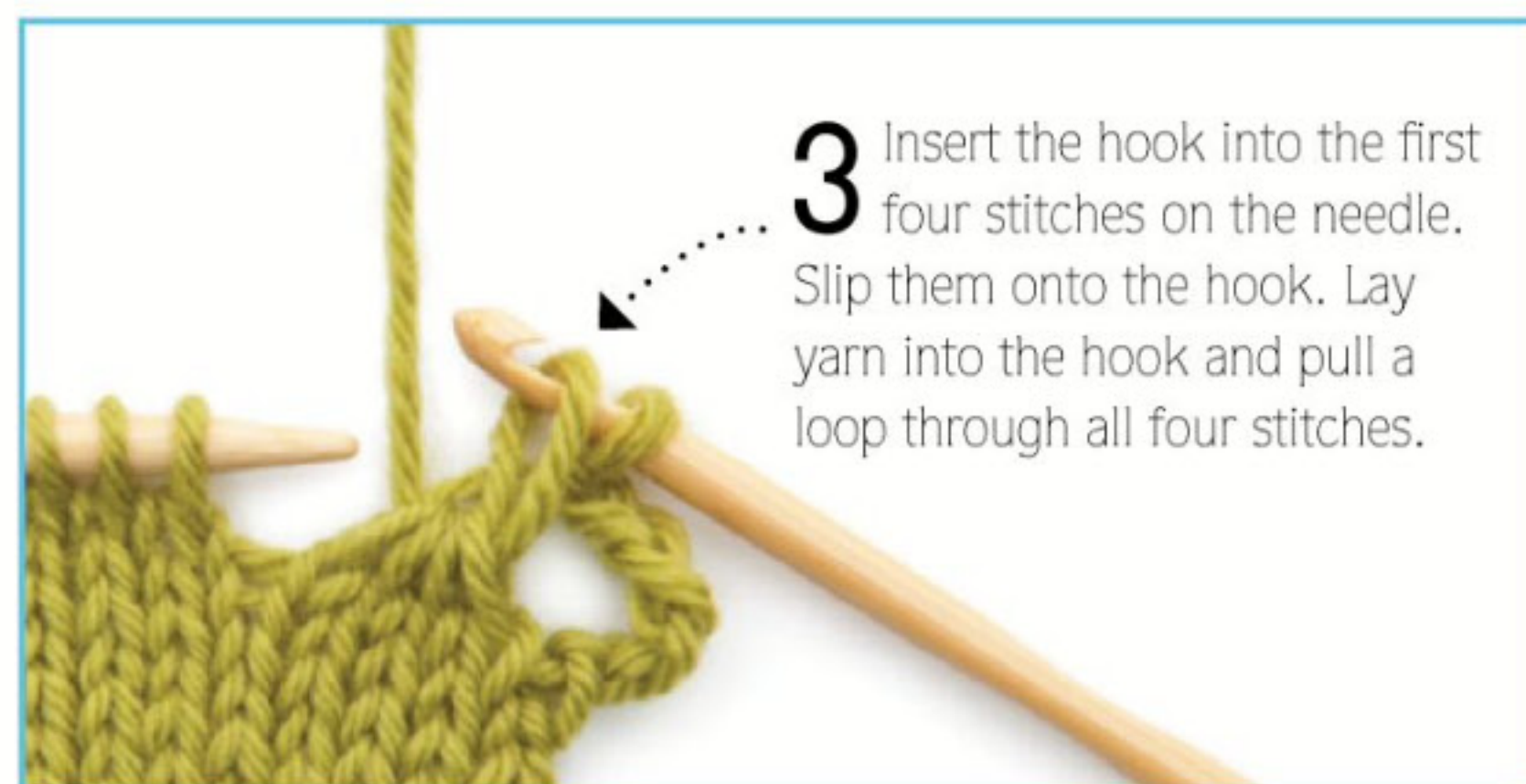
CROCHET CHAIN LOOP CAST-OFF

This decorative cast-off helps prevent edges from stretching, particularly on lacy knitting.

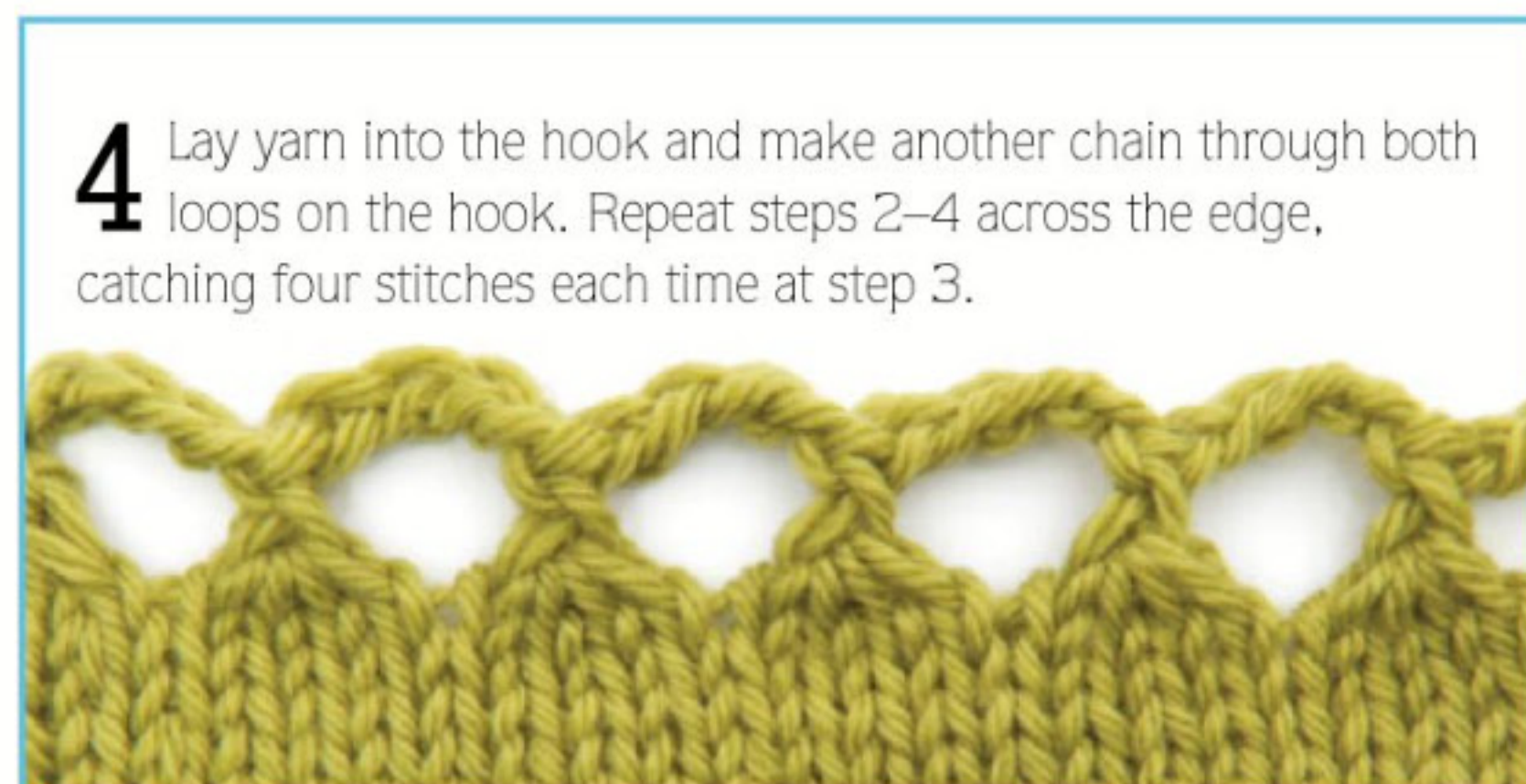
1 The stitches should be divisible by four. Hold the stitches with the right side facing you in your left hand. Slip the first stitch onto a crochet hook.



2 Lay the yarn into the hook and pull it through to make a new chain, repeat until you have enough stitches to make a loop along the cast-off edge when it is stretched.



3 Insert the hook into the first four stitches on the needle. Slip them onto the hook. Lay yarn into the hook and pull a loop through all four stitches.



4 Lay yarn into the hook and make another chain through both loops on the hook. Repeat steps 2–4 across the edge, catching four stitches each time at step 3.

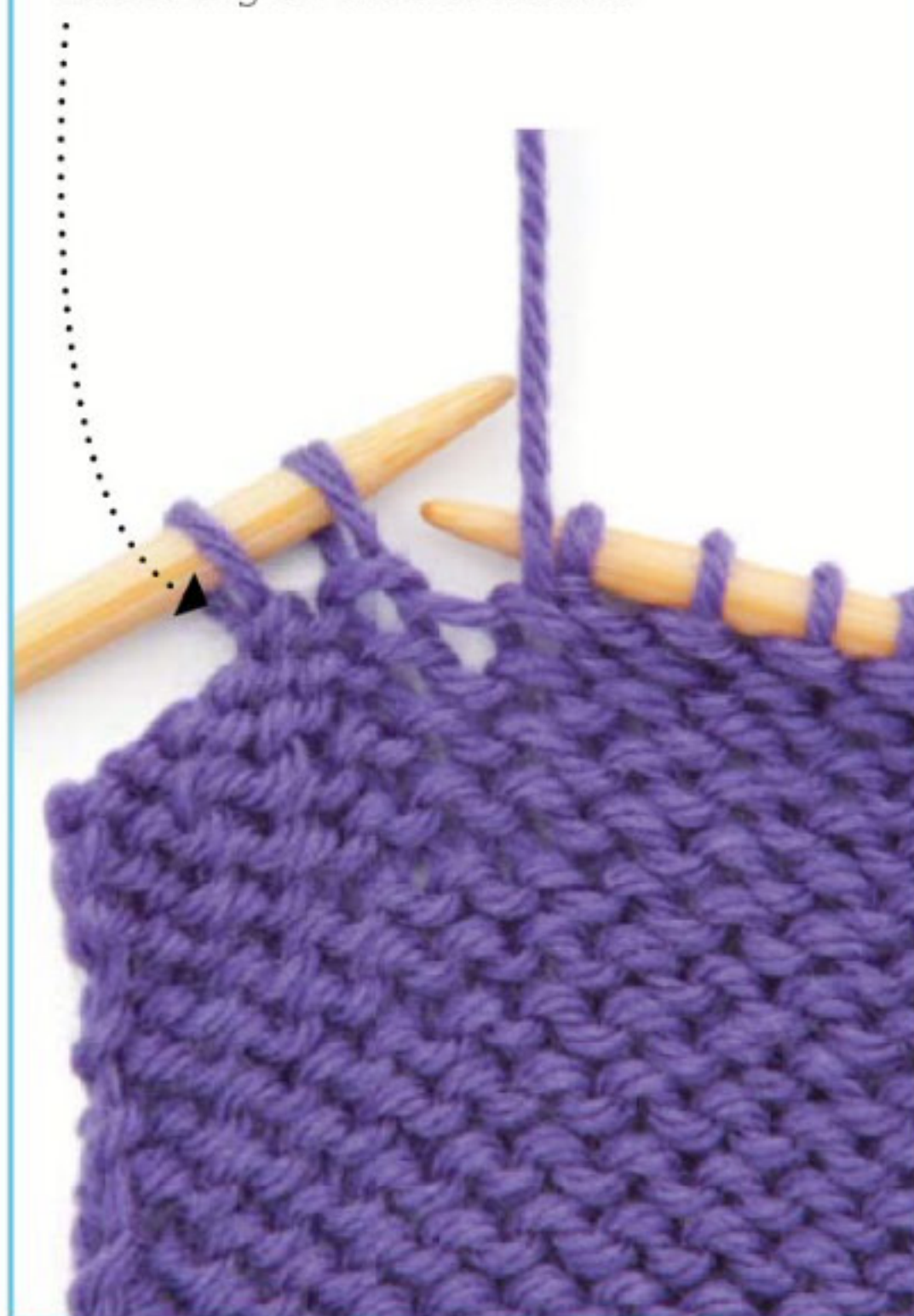
SMOOTH DIAGONAL CAST-OFF

This example assumes you are working a pattern with a diagonal edge to cast off in groups of five (such as a shoulder seam).

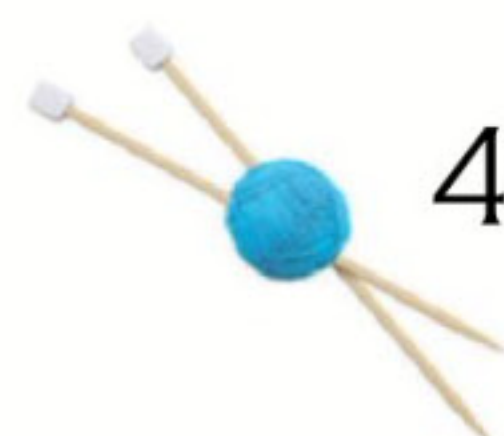
1 Cast off four stitches using the cast-off knitwise method (see p.42), leaving the last stitch of the cast-off on the right needle.



2 Knit to the end of the row on the left needle, turn the work and purl until there are only two stitches remaining on the left needle.

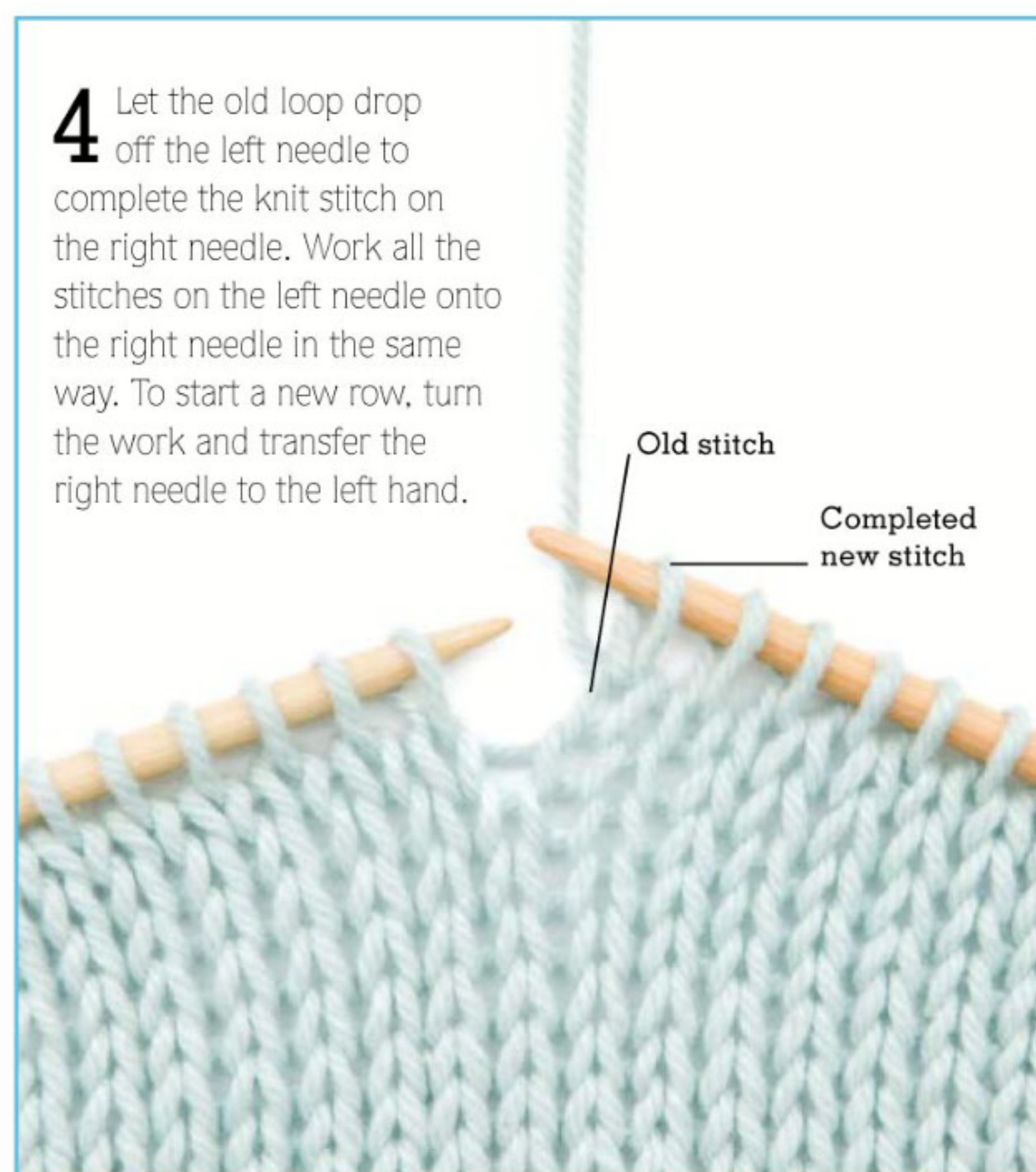
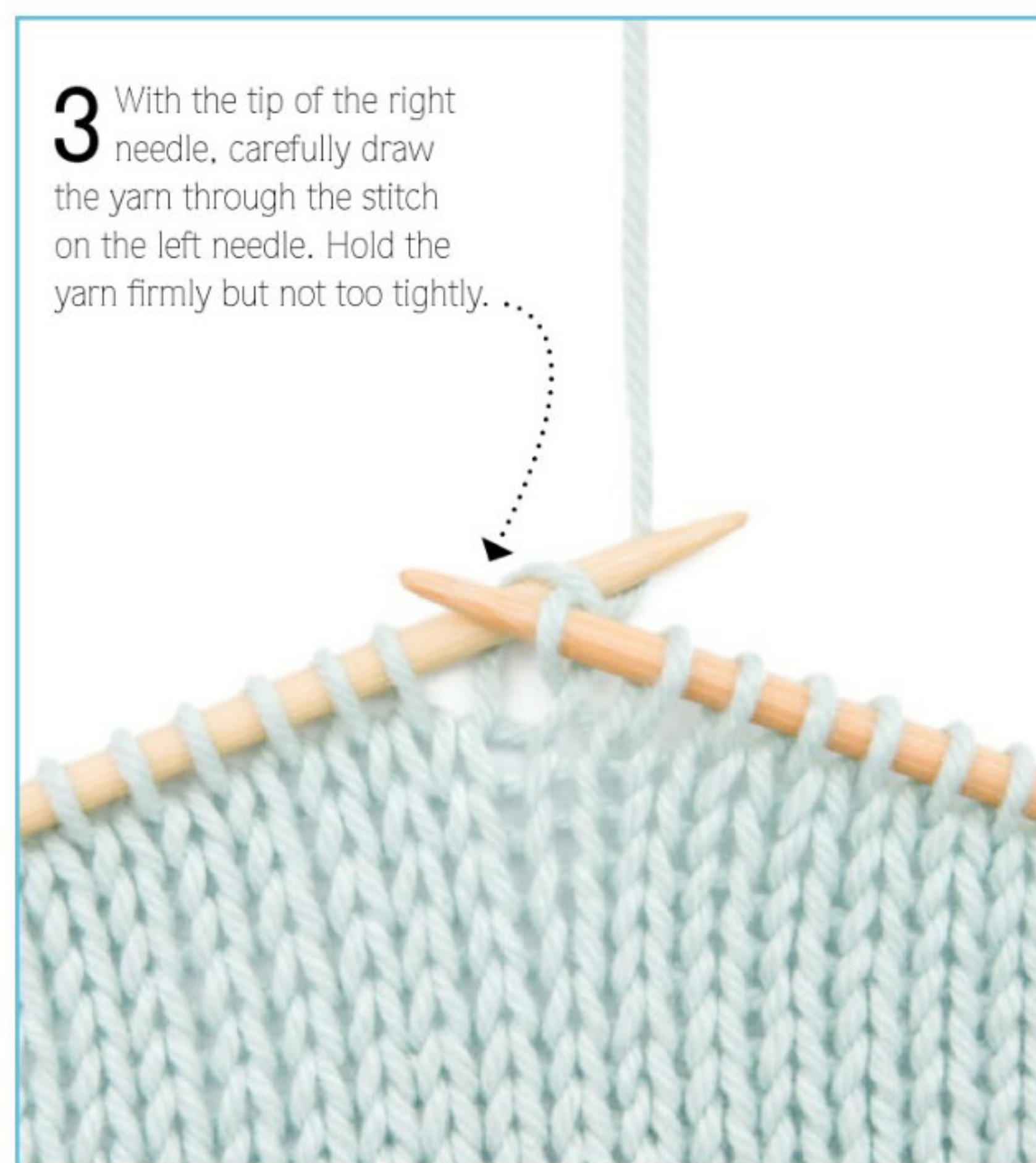
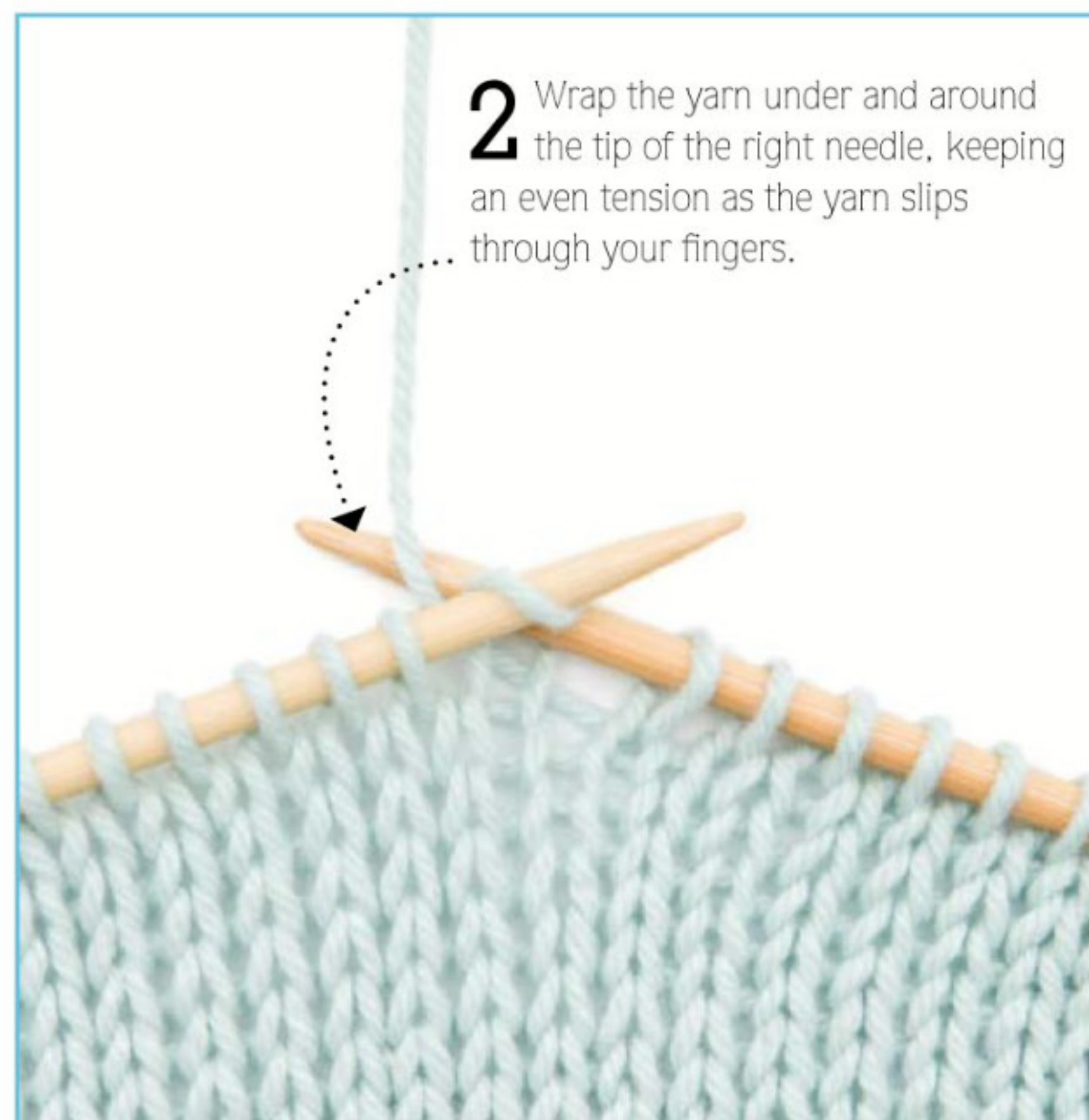
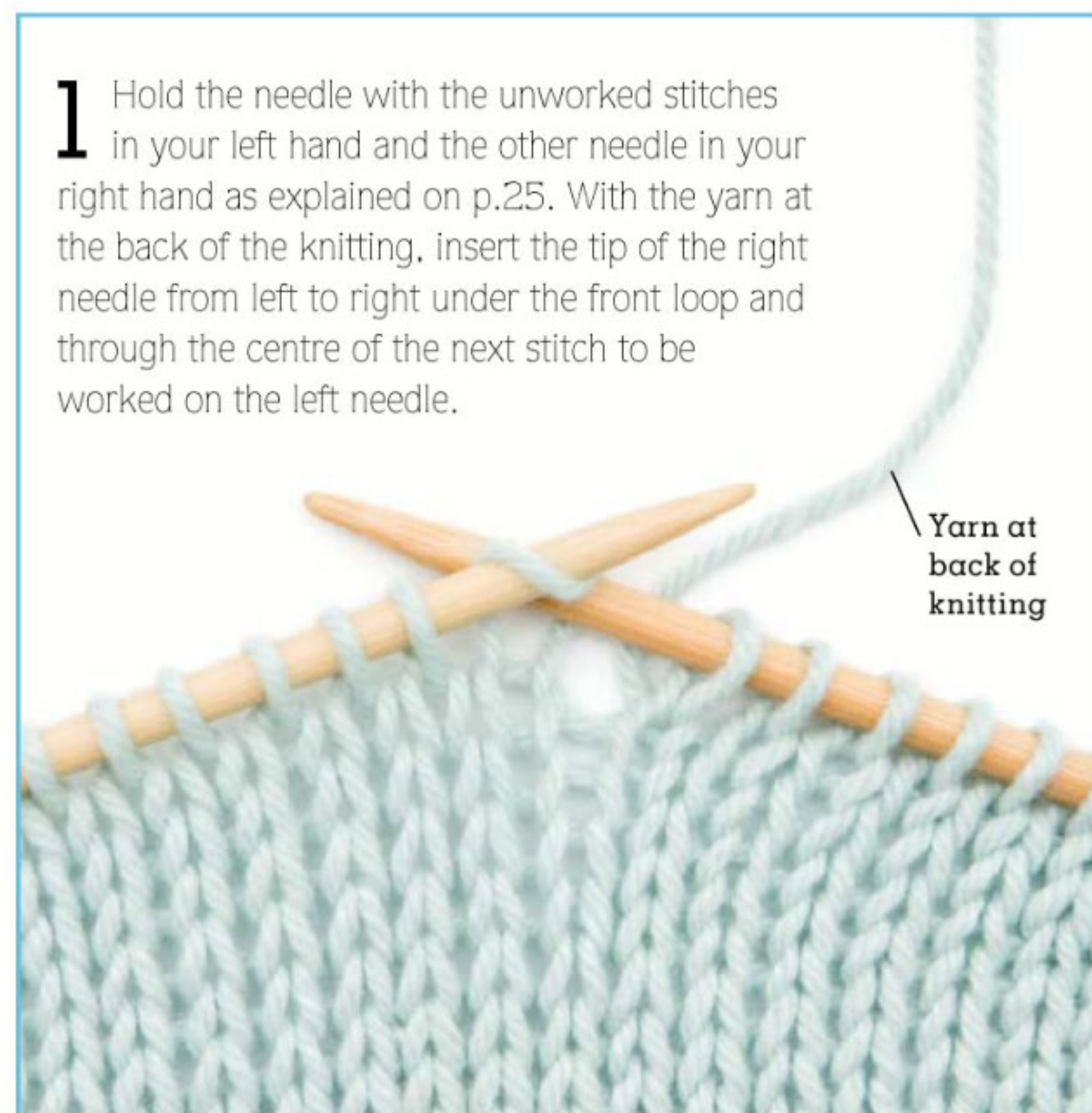


3 Purl these two stitches together. Turn the work. Repeat steps 2–4 until the cast-off length is completed.



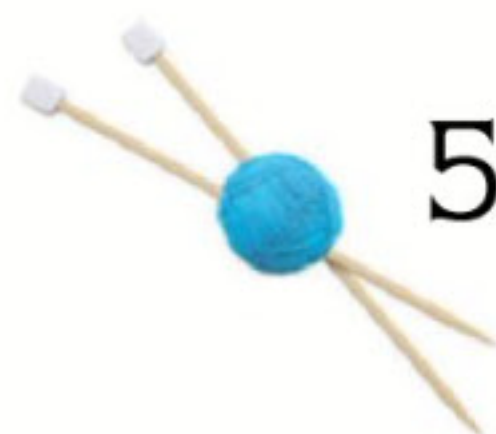
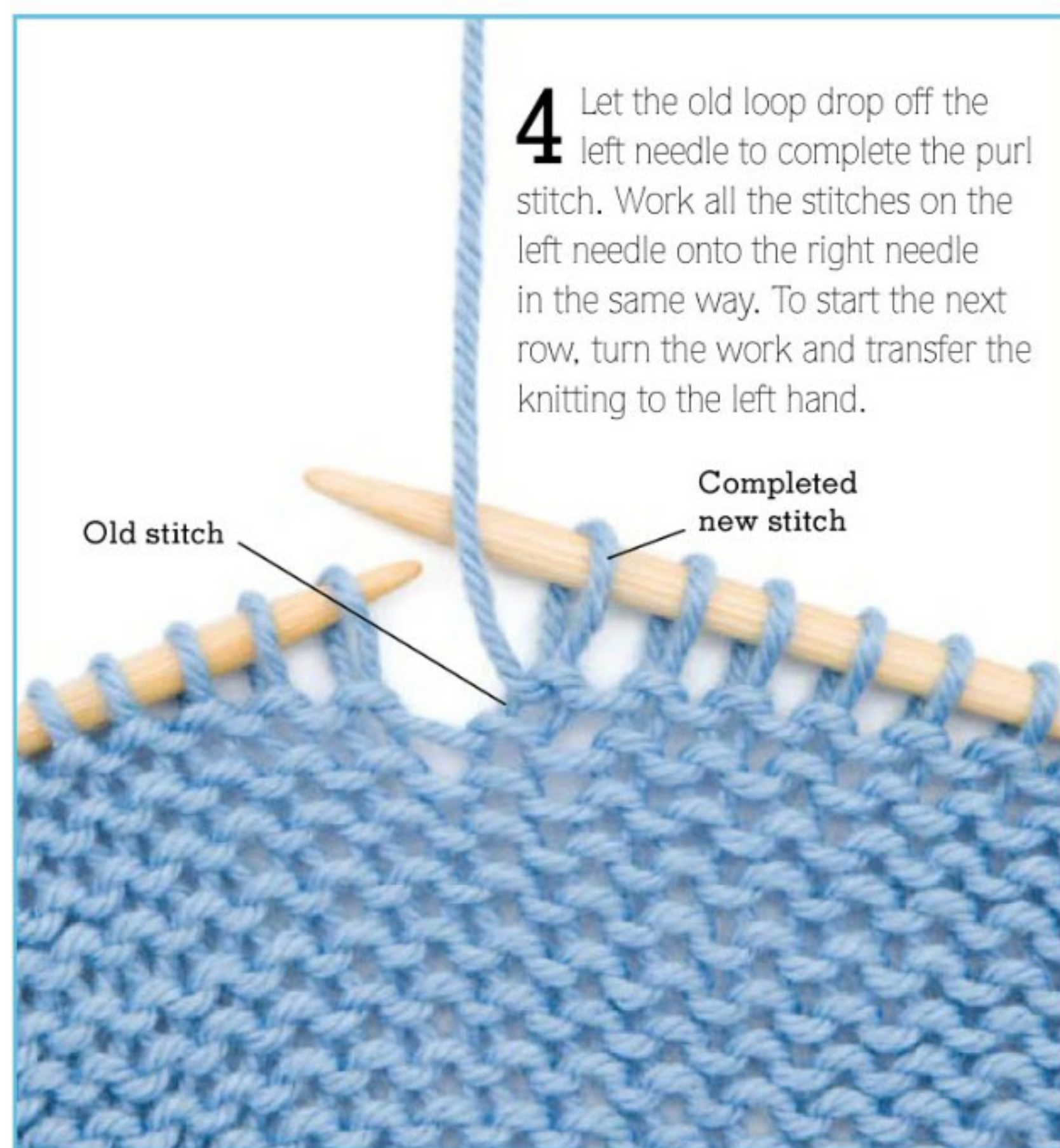
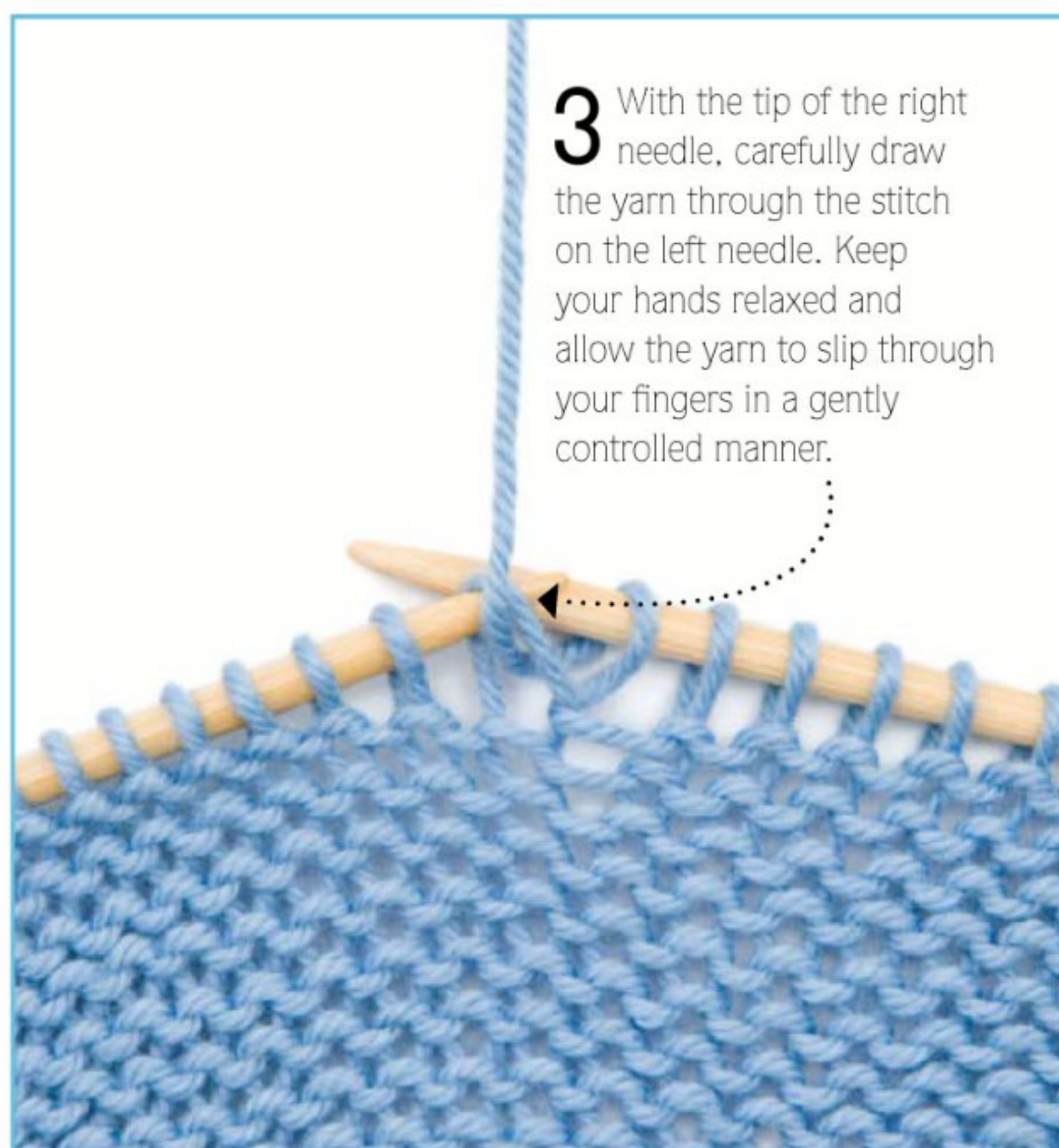
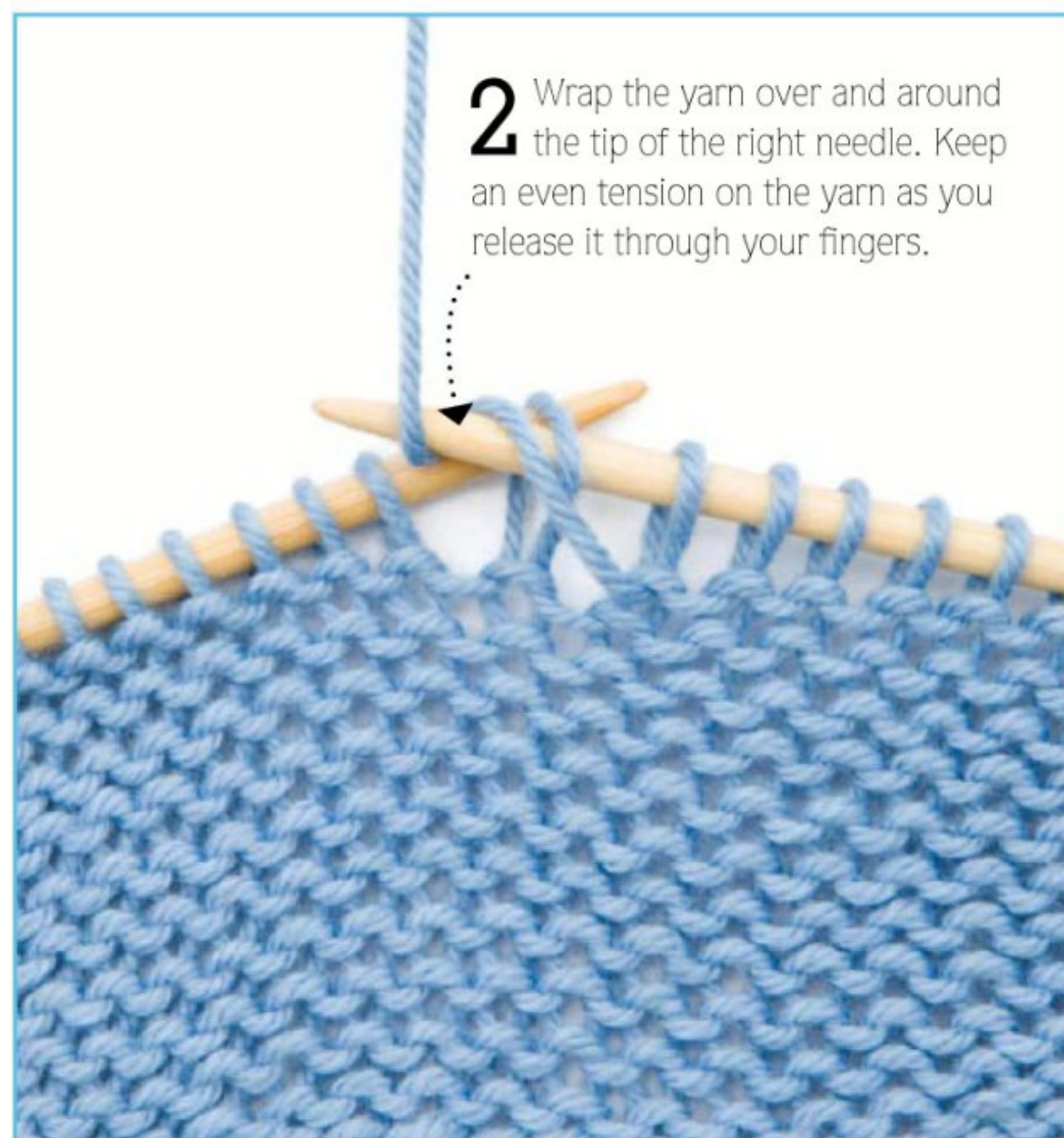
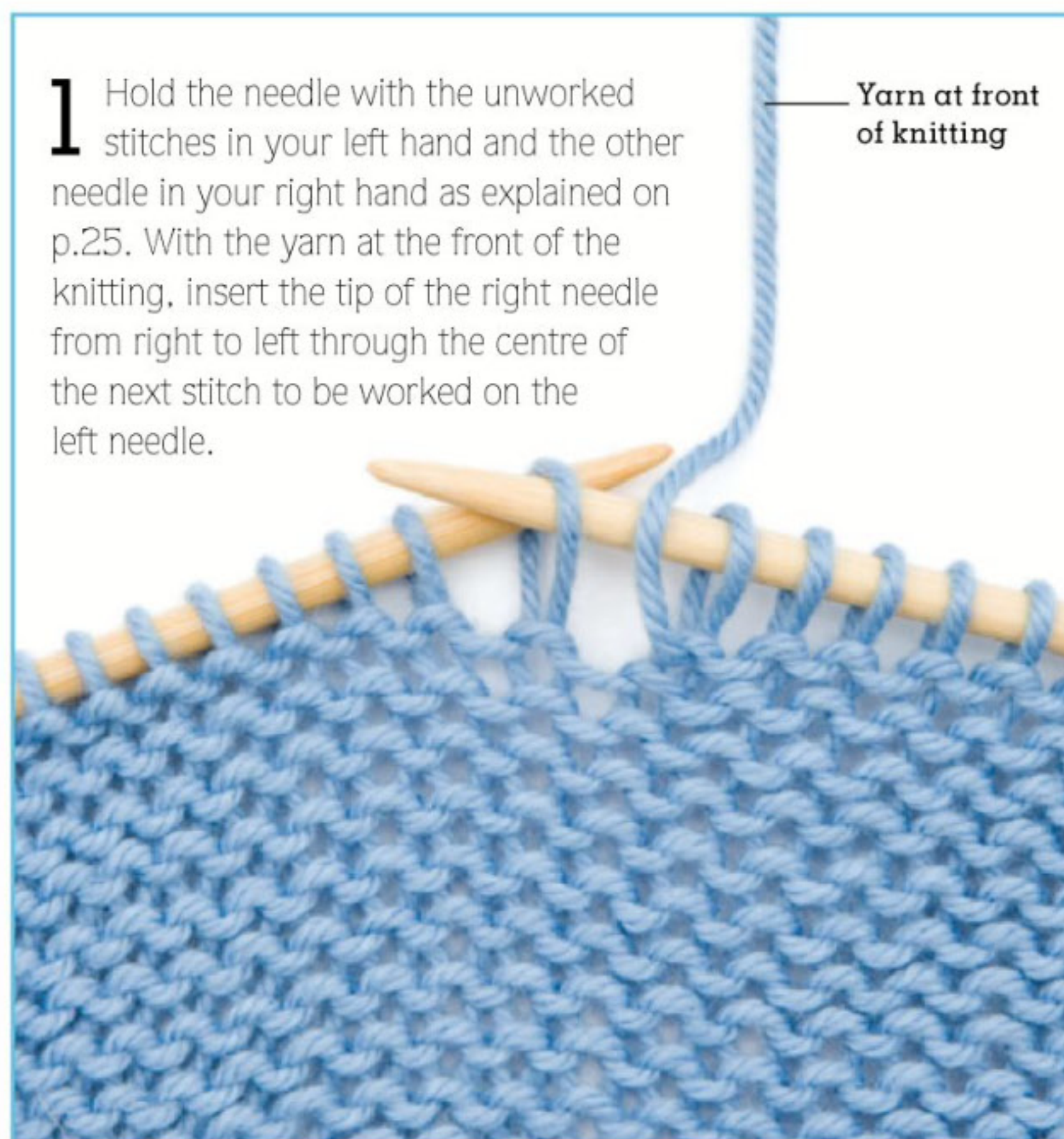
Working a knit stitch Abbreviation = k

All knitting is made up of only two basic stitches – knit and purl. The knit stitch is shown here on stocking stitch (see p.51), which alternates rows of knit and purl stitches. Choose single, finger, or knit-on cast-on and start with garter stitch (see p.51), which uses only knit stitch. Try out some fun stripes and experiment with different yarns before you learn purl stitch. The odd dropped stitch doesn't matter so much, put a safety pin through it so it does not drop further and sew it in later.



Working a purl stitch Abbreviation = *p*

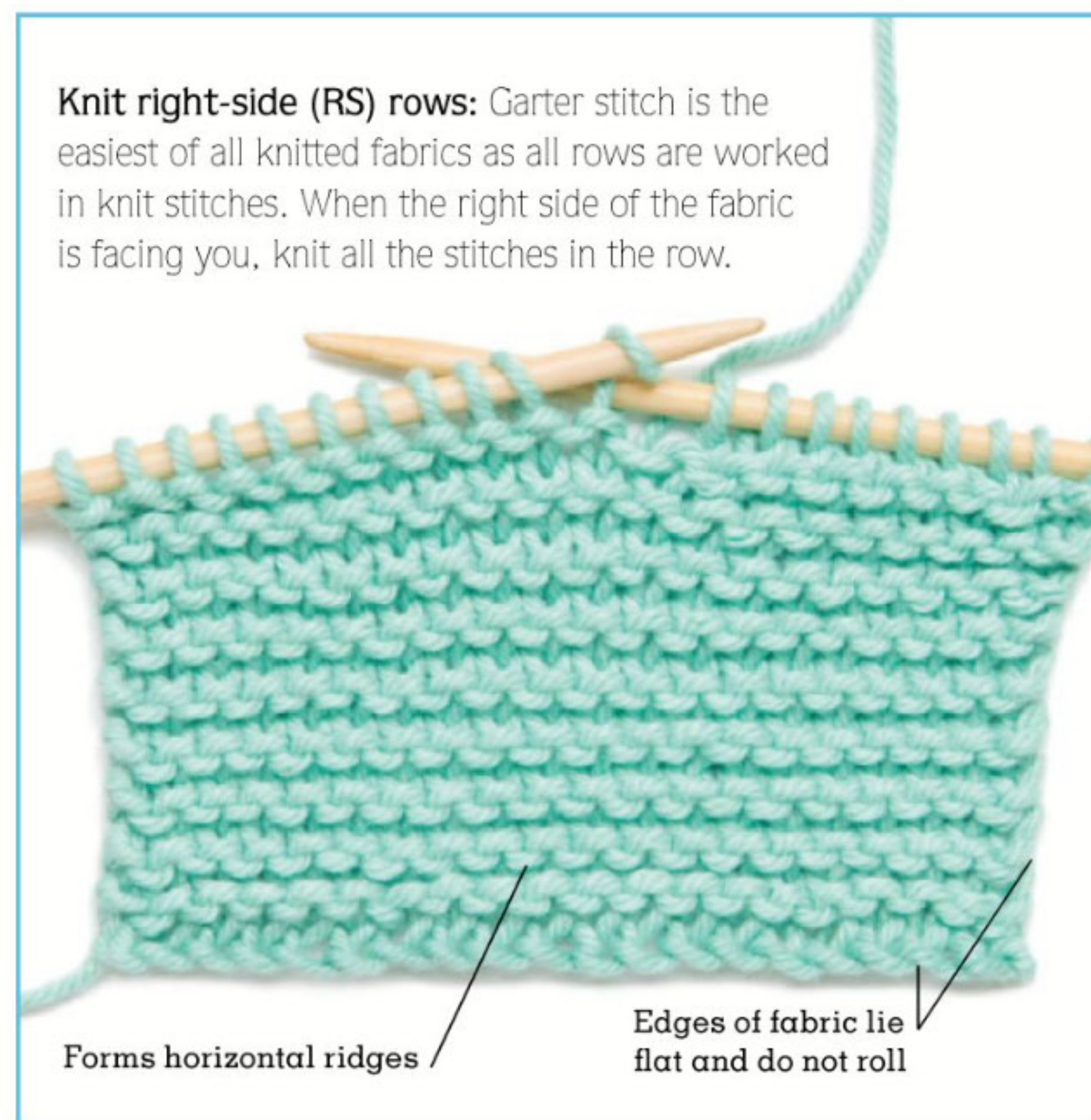
The purl stitch (shown here on stocking stitch, see opposite) is a little more difficult than knit stitch, but like knit stitch it becomes effortless after a little practice. Once you are a seasoned knitter, you will feel as if your hands would know how to work these basic stitches in your sleep. Work your first purl row after you have cast on and knitted a few rows of garter stitch. You may find your tension alters on purl stitches, so try holding your yarn a little tighter or looser to compensate.



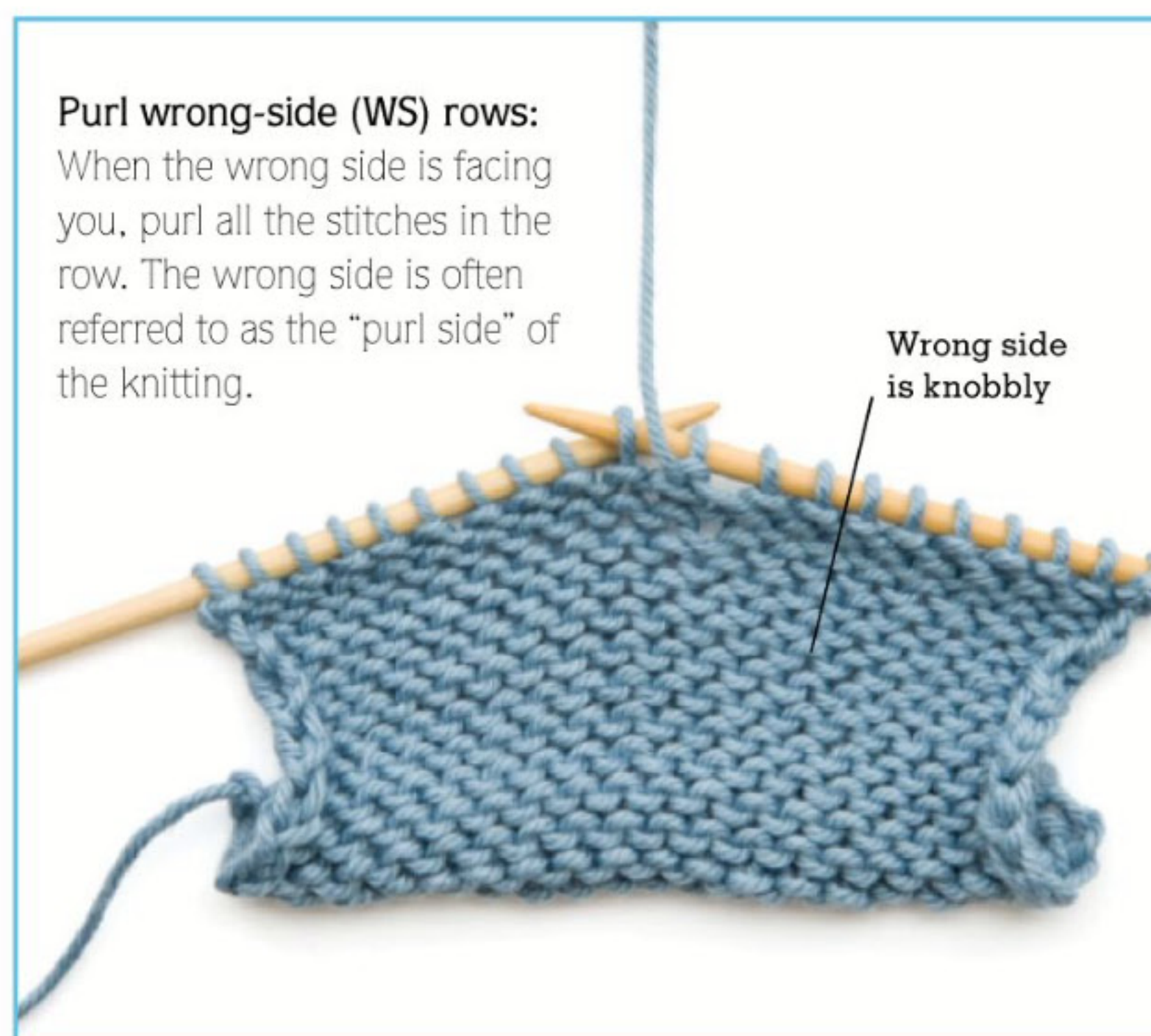
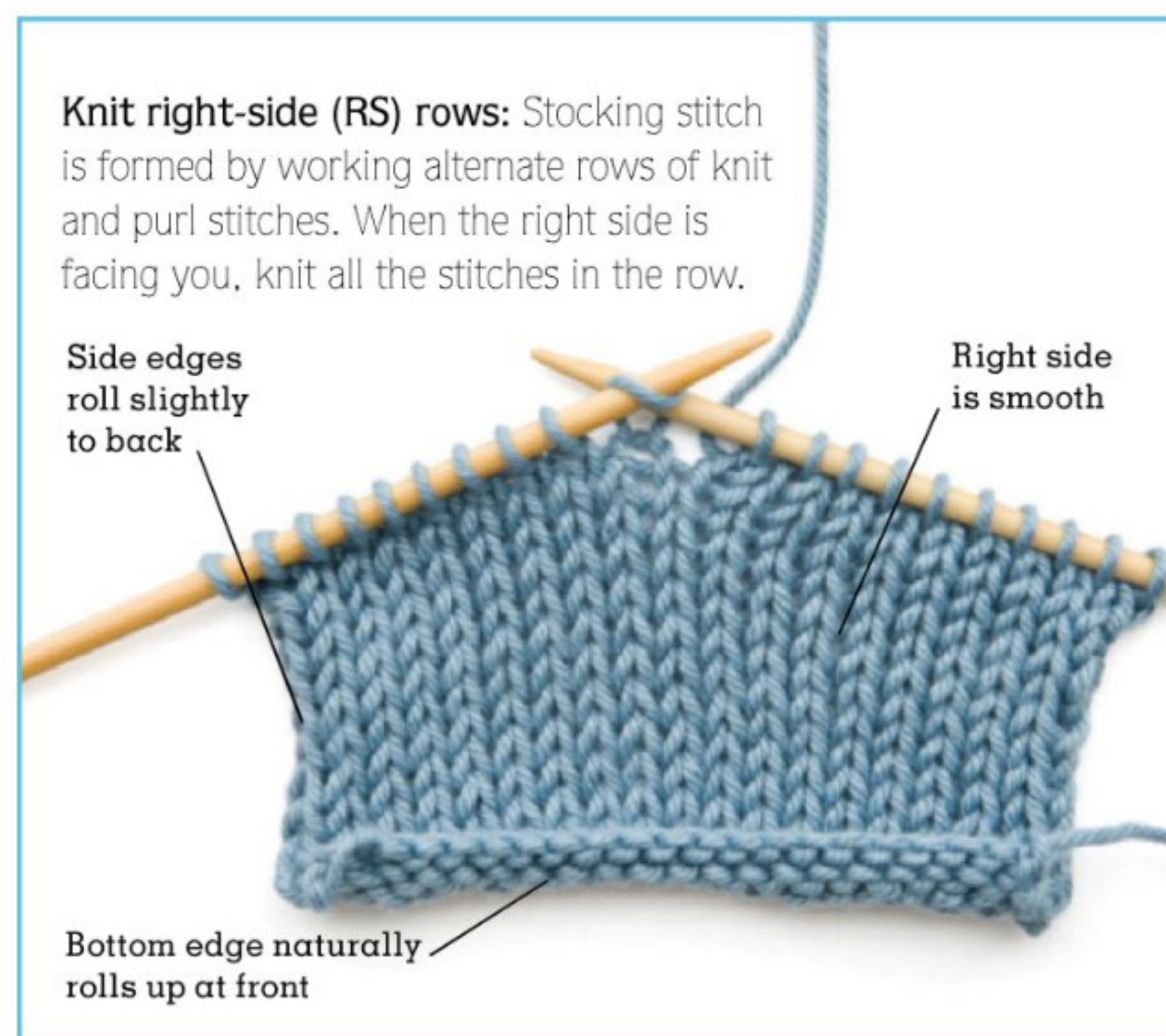
Basic knit and purl stitches

Once you know how to work knit and purl stitch with ease, you will be able to work the most frequently used stitch patterns – garter stitch, stocking stitch, reverse stocking stitch, and single ribbing. Stocking stitch and reverse stocking stitch are commonly used for plain knitted garments, and garter stitch and single ribbing for garment edgings.

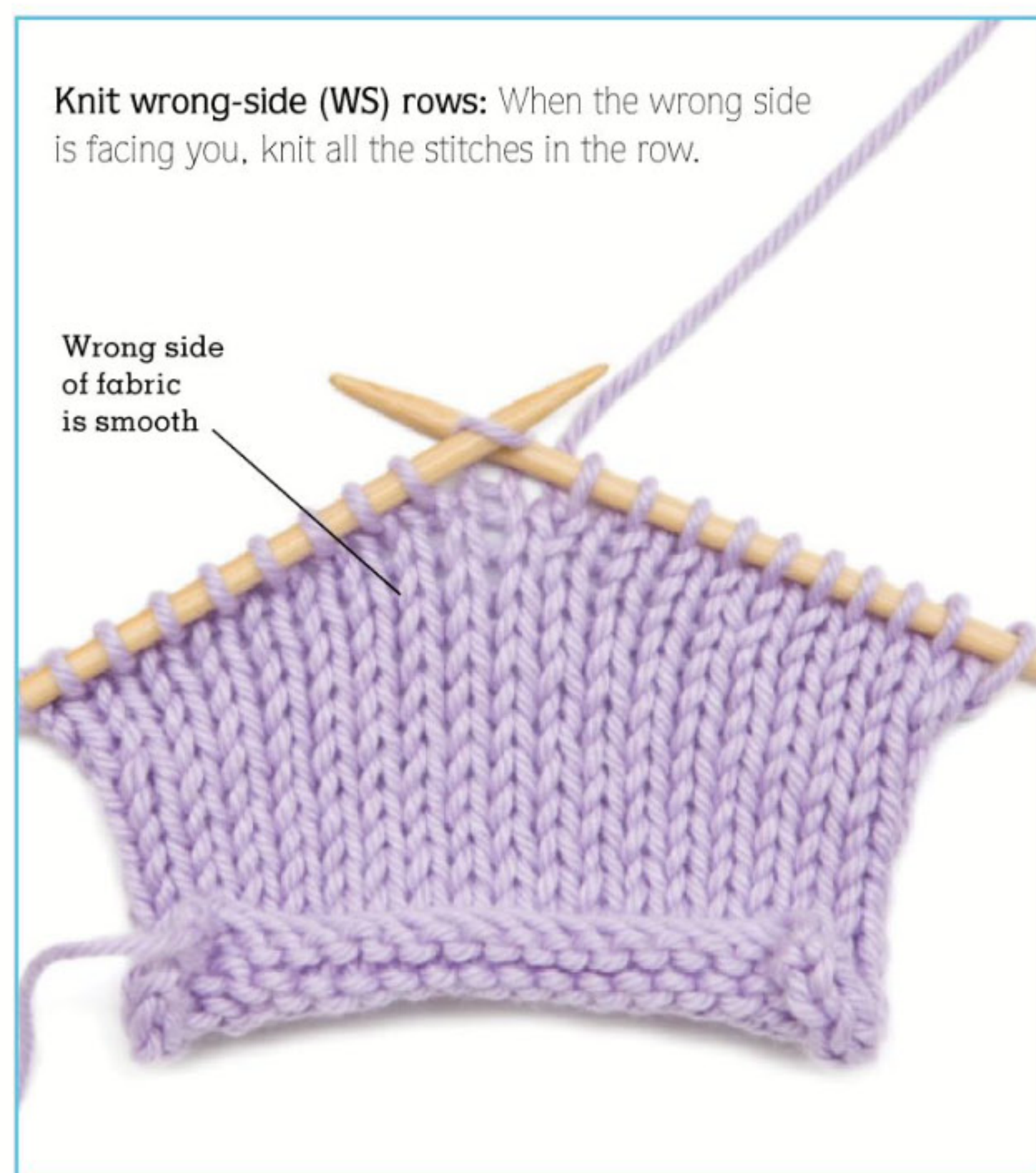
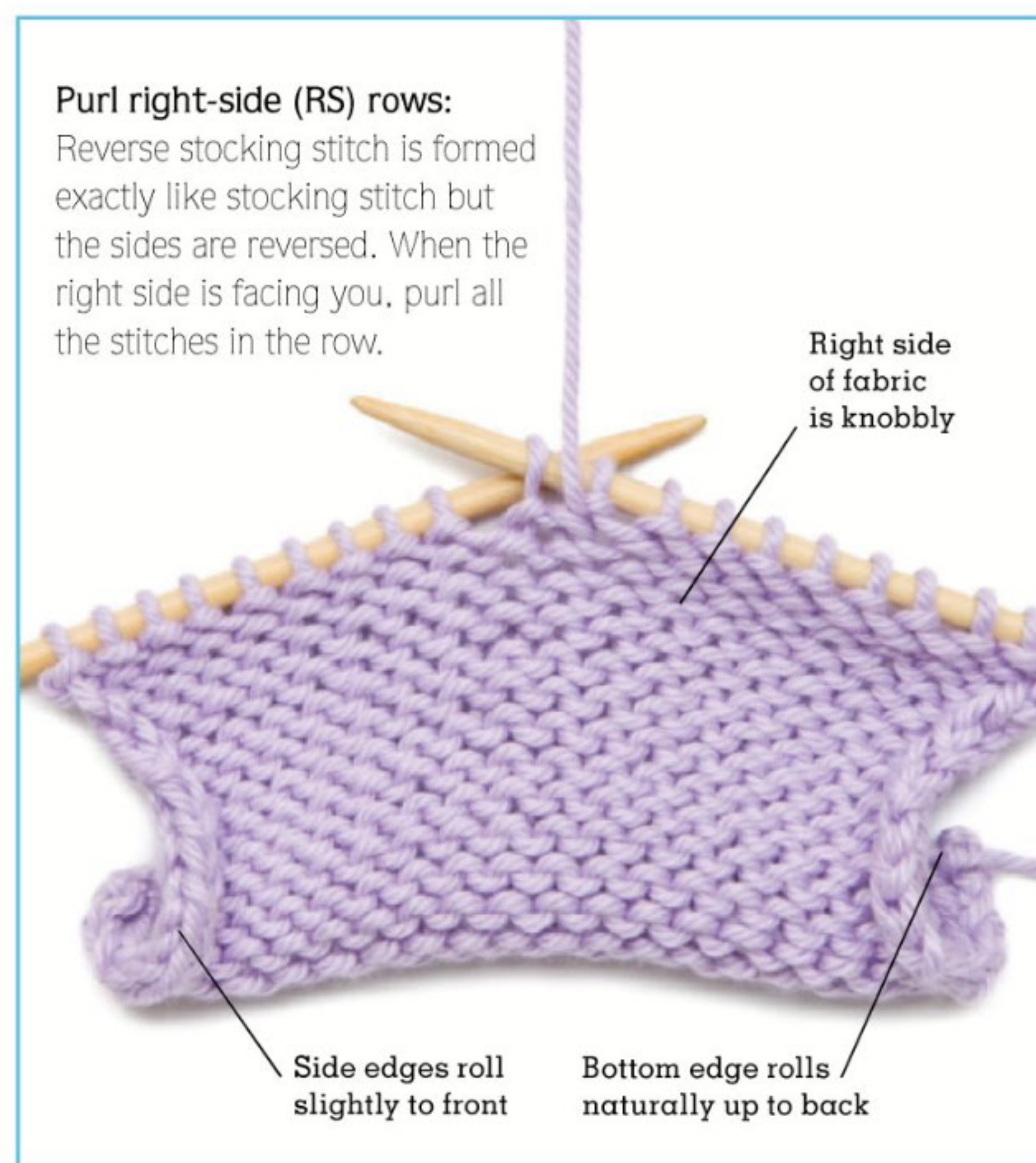
GARTER STITCH (Abbreviation = *g st*)



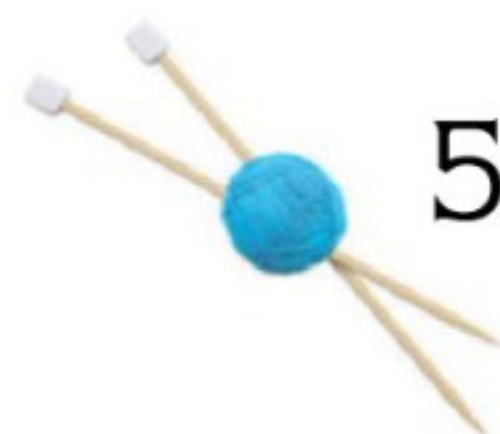
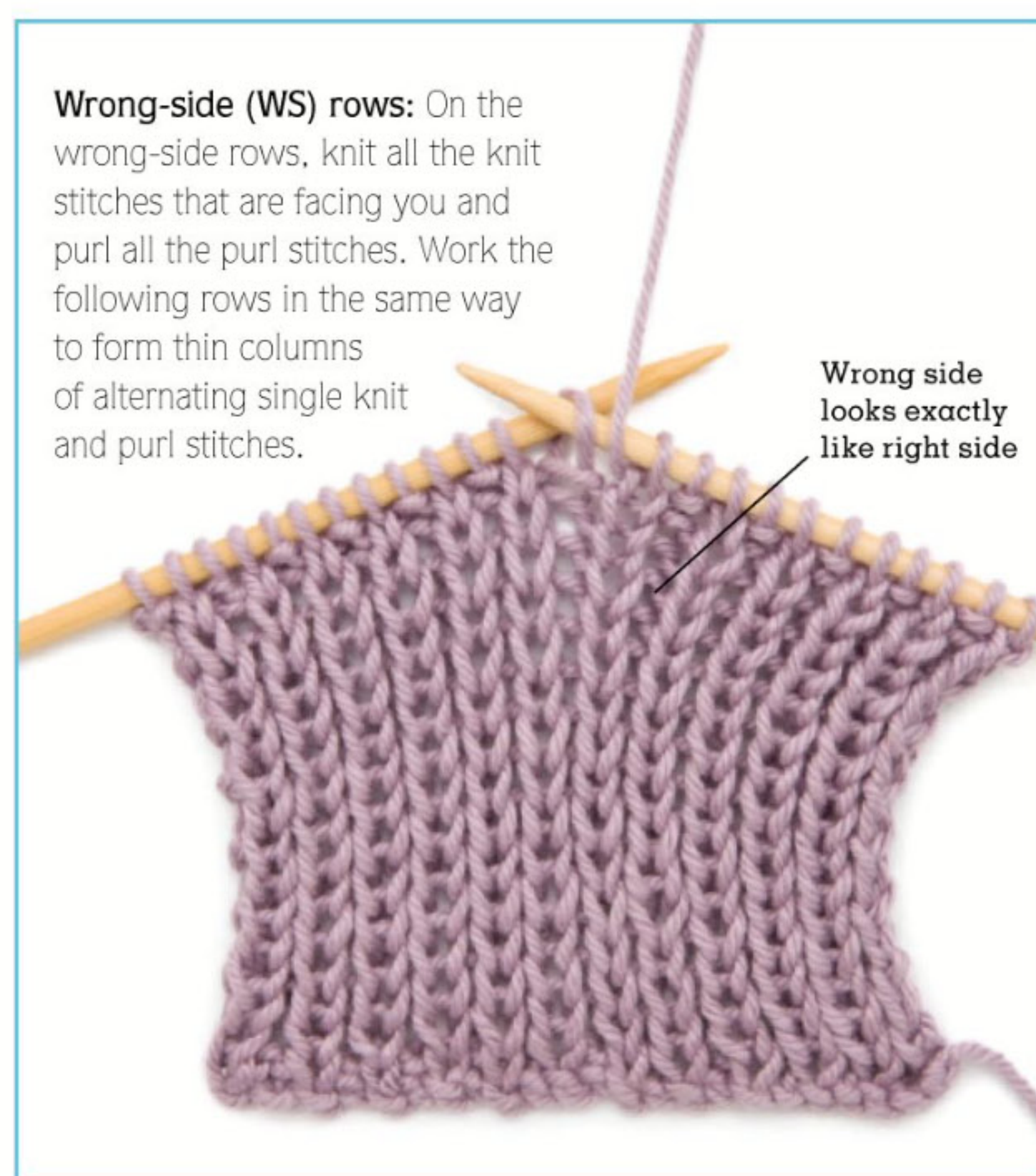
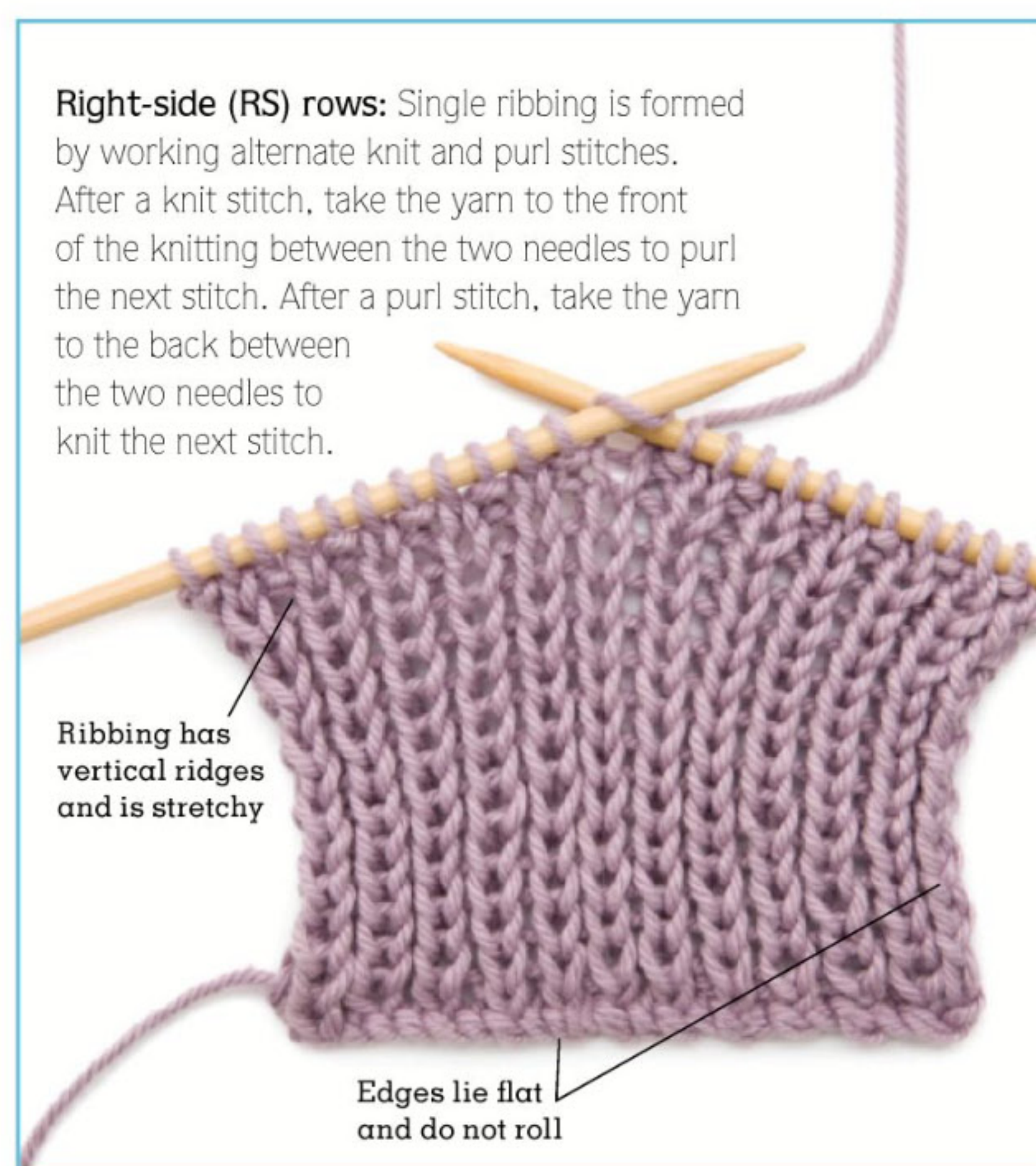
STOCKING STITCH (Abbreviation = *st st*)



REVERSE STOCKING STITCH (Abbreviation = *rev st st*)



SINGLE RIBBING (Abbreviation = *k1, p1 rib*)



Preparing and repairing

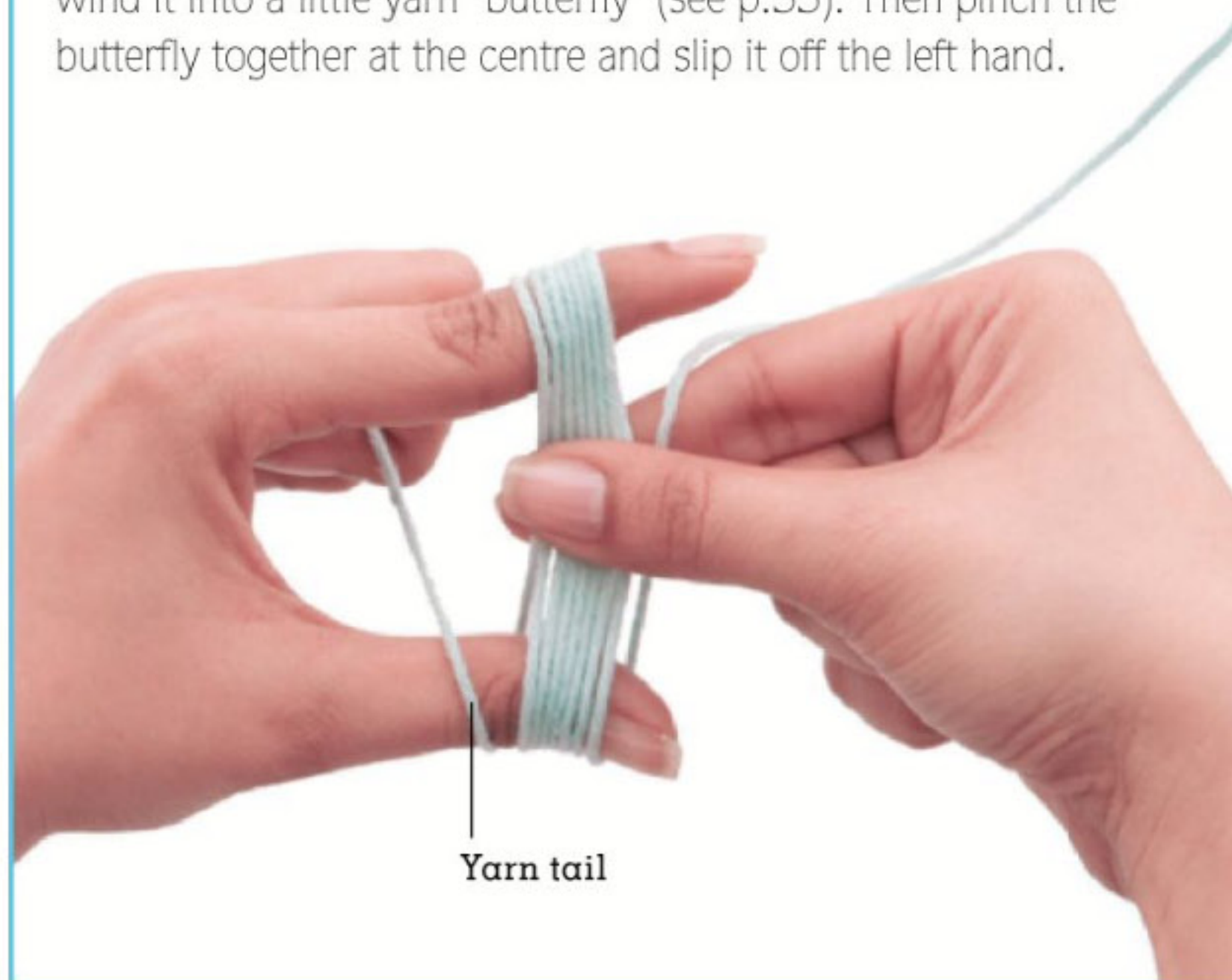
These useful tips will help both absolute beginners and more advanced knitters to prepare and complete their work with ease. Even experienced knitters can have problems joining on a new ball of yarn, and sewing in yarn ends correctly is the final touch for a professional finish.

Winding and joining yarns

Knowing how to wind a hank into a ball is a useful skill, especially as many luxury yarns are sold as hanks. Joining a new ball of yarn when the first has run out, or a colour change is necessary, is a little daunting at first but easy to master.

WINDING A HANK INTO A BALL

1 Untwist the hank and carefully undo the knot joining the two ends of the yarn. Ask someone to hold the hank, or place it over a chair back. Pull out one of the yarn ends and wind it into a little yarn “butterfly” (see p.55). Then pinch the butterfly together at the centre and slip it off the left hand.



2 Start wrapping the yarn around the butterfly and the thumb to create a hole in the centre of the ball. Keep winding until the whole hank is used up. Be sure to change the positioning of the wraps frequently to keep the ball round. Secure the yarn end under a few of the outer wraps. When you start knitting, pull the butterfly out of the centre and use this end. Pulling the yarn from inside stops the ball rolling around.



SQUARE KNOT

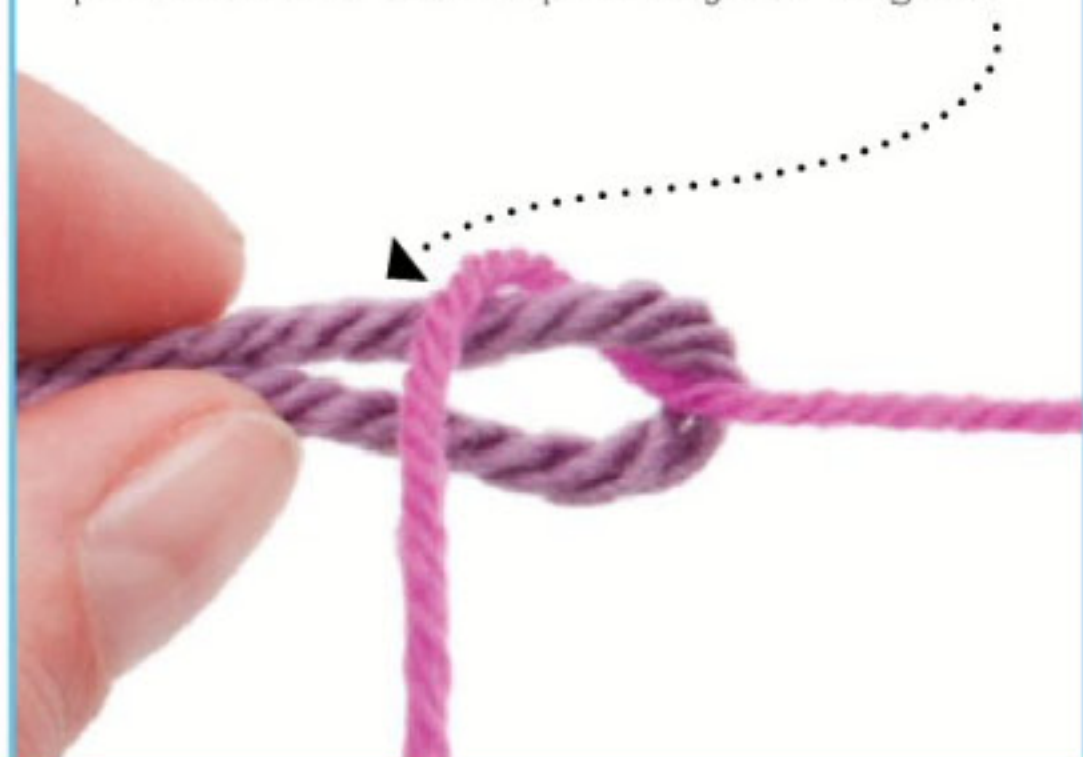
This is made like a granny knot, but take left over right, then right over left. This is best made at the point where it is needed in the knitting so you can make sure it goes to the back.



WEAVER'S KNOT

Use when joining yarns of different thicknesses.

1 Make a loop of the thick yarn and pinch the neck together. Thread a longish end of the thin yarn through the loop from above, and wrap it over the neck of the loop from back to front, pinch this to the loop with your fingers.



2 Take the thin yarn end that is wrapped around the loop under the front thread of the thick yarn loop. Pass it over itself as you take it towards the back and then pass it under the rear thread of the thick yarn loop.



3 Holding both thick yarns in one hand and both thin in the other, gently pull the short ends apart with your fingers to close the knot.



Joining on a new yarn

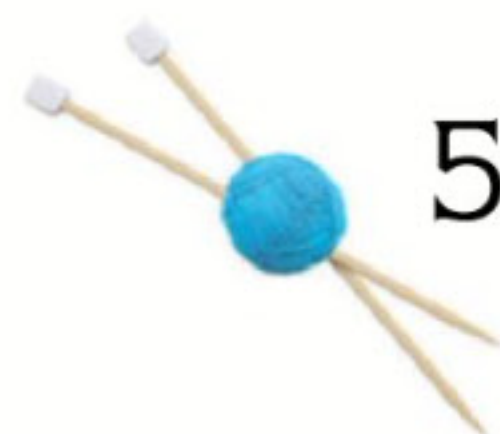
To calculate if there is enough yarn to complete two rows, fold the remaining yarn in half and make a slip knot at the fold. Knit the first row. If the knot comes before the end of the row you don't have enough yarn and need to join on a fresh ball.

JOINING ON A NEW BALL

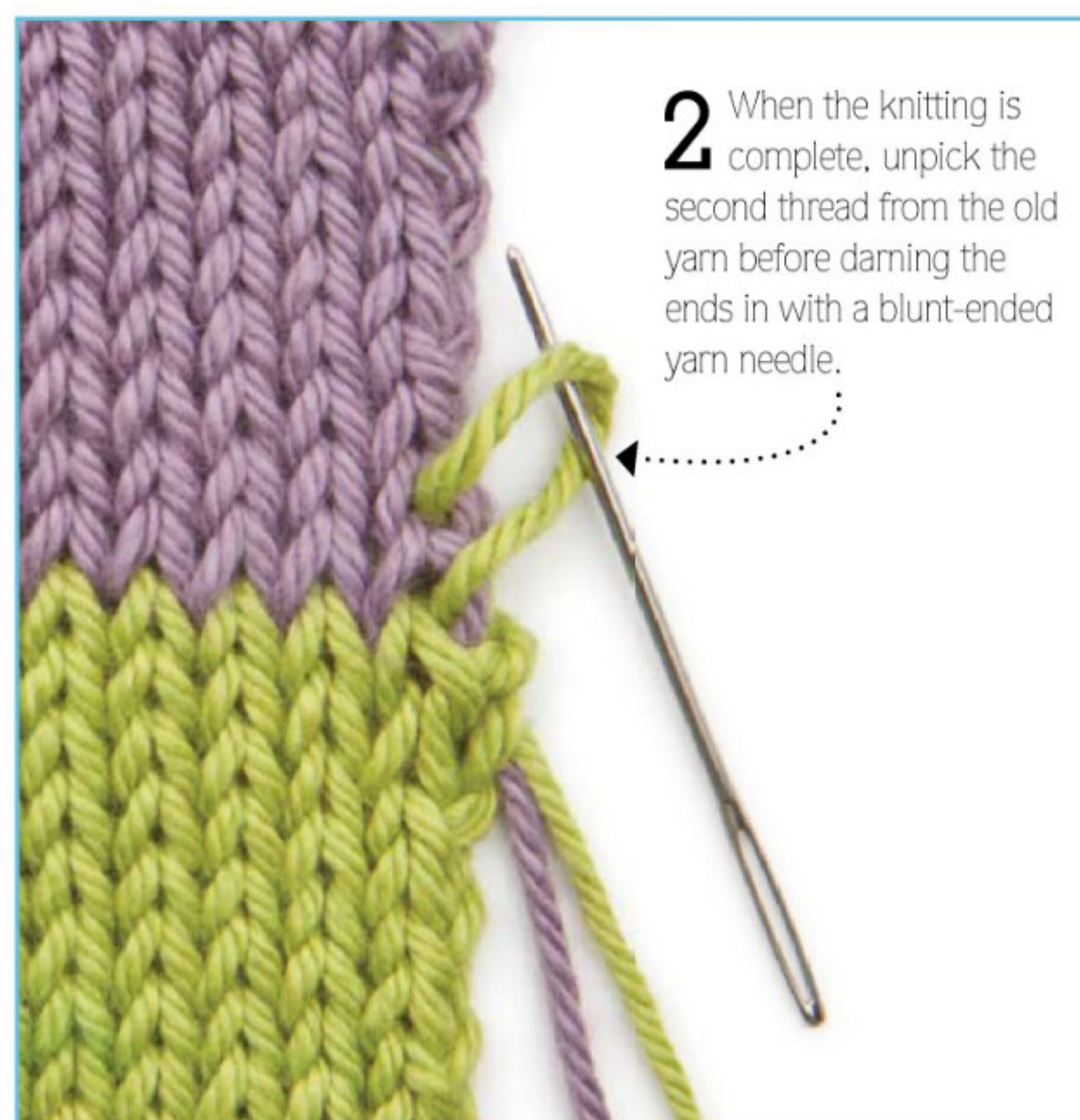
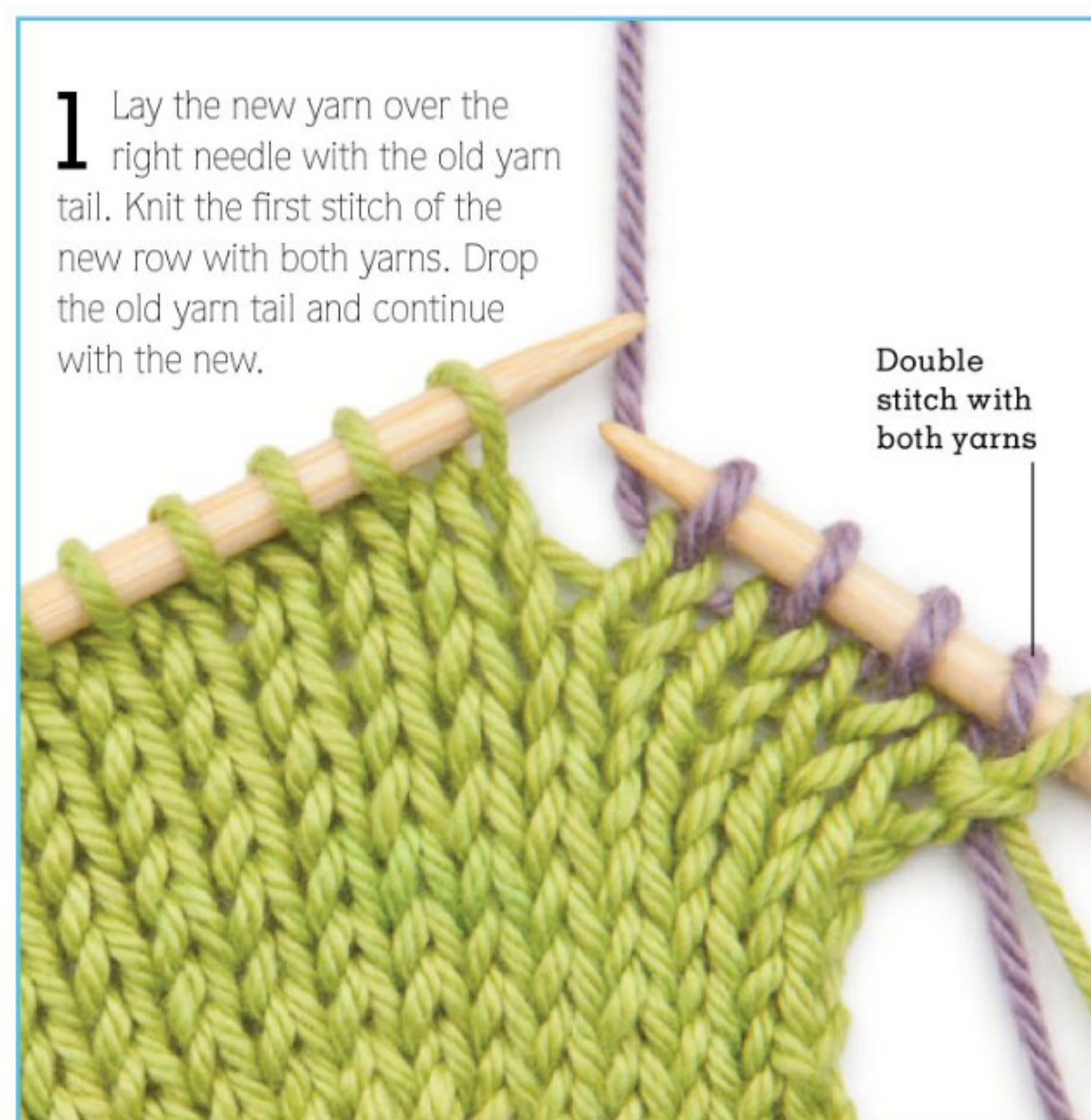
1 Always join on a new ball at the beginning of a row. Knot the new end of yarn onto the old yarn.



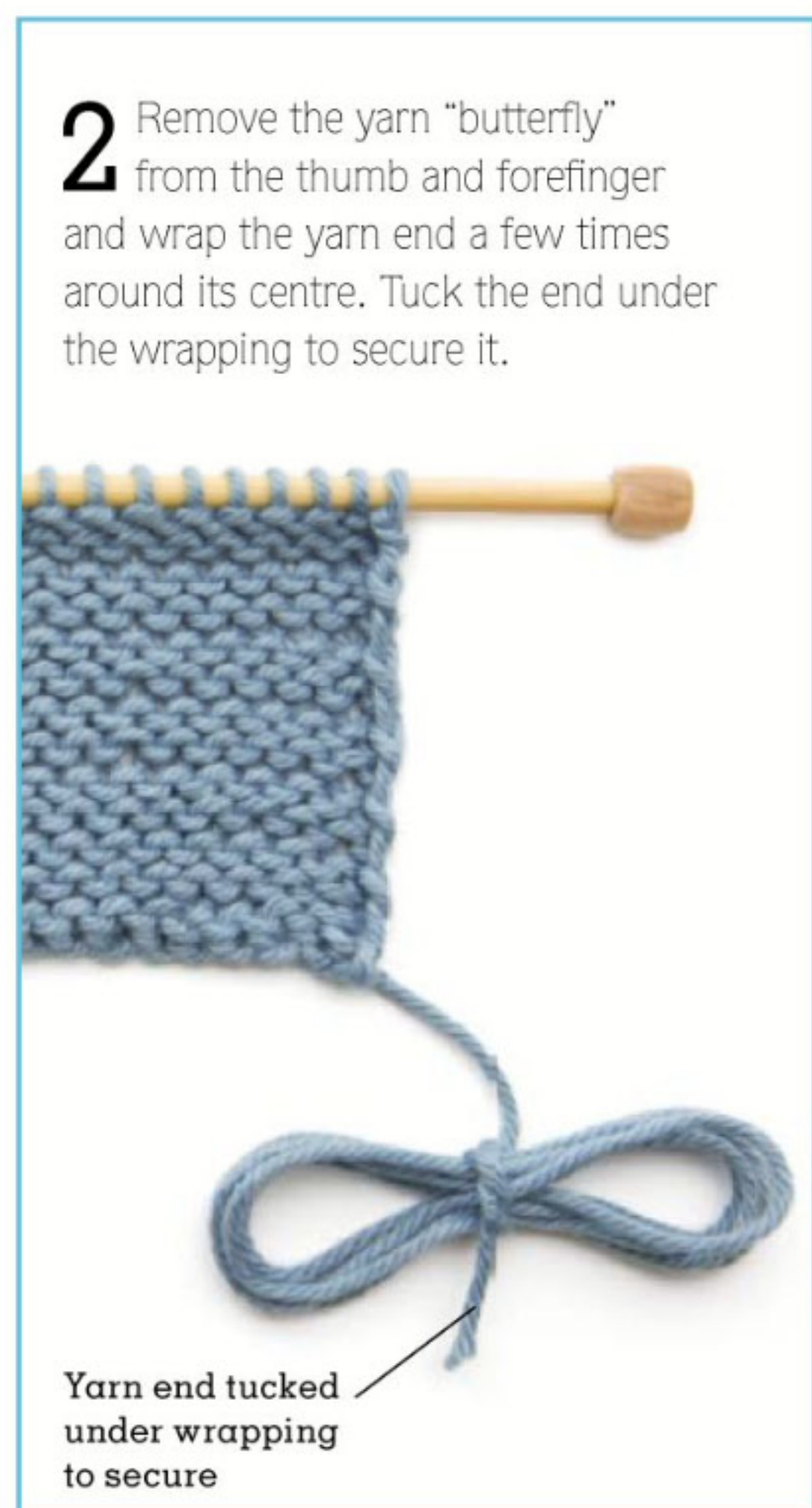
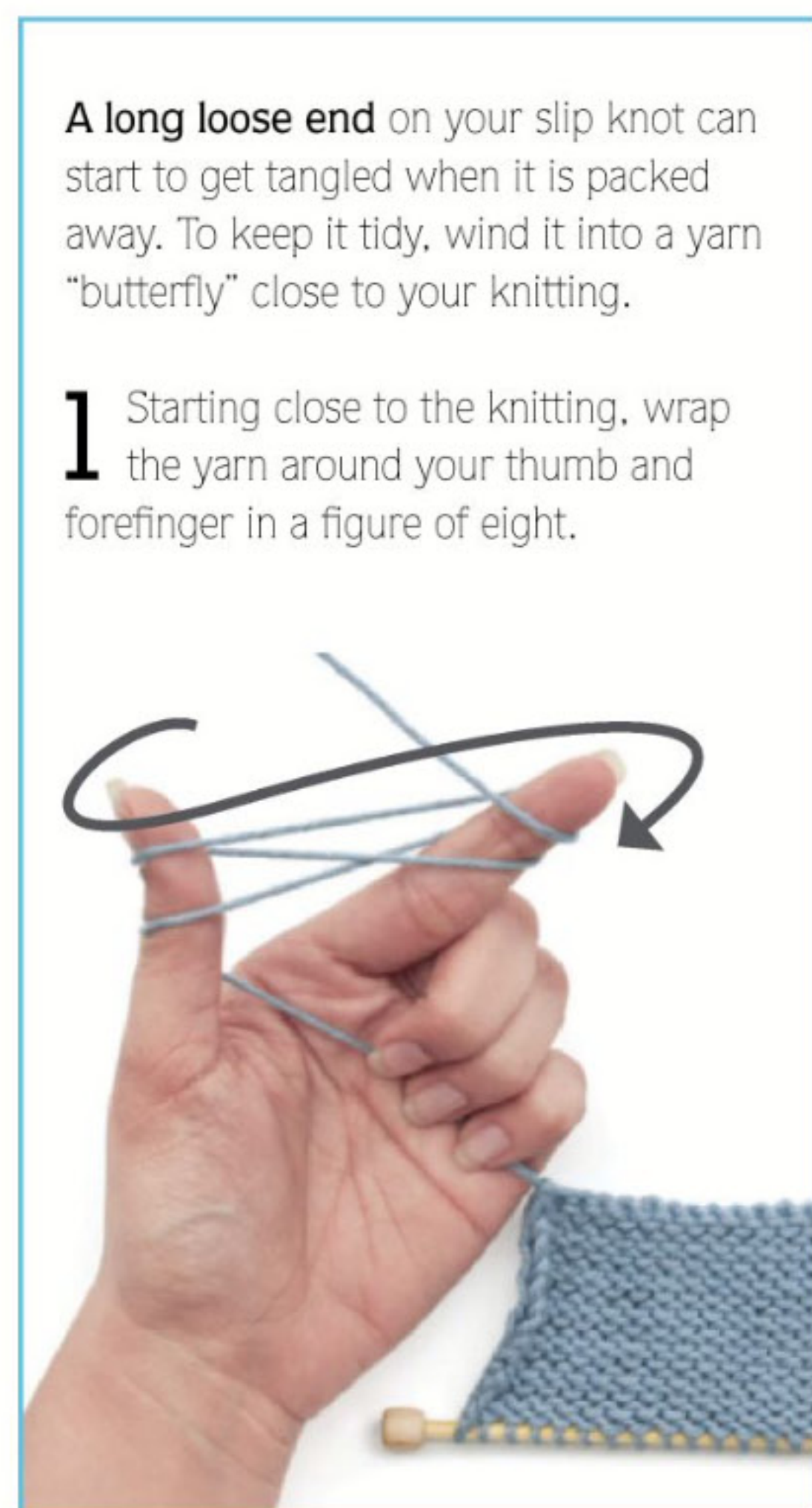
2 Slide the knot up very close to the knitting. The knot can be hidden in the seam later. If you are knitting a scarf or blanket, tie the knot loosely so you can undo it later and darn in the ends.



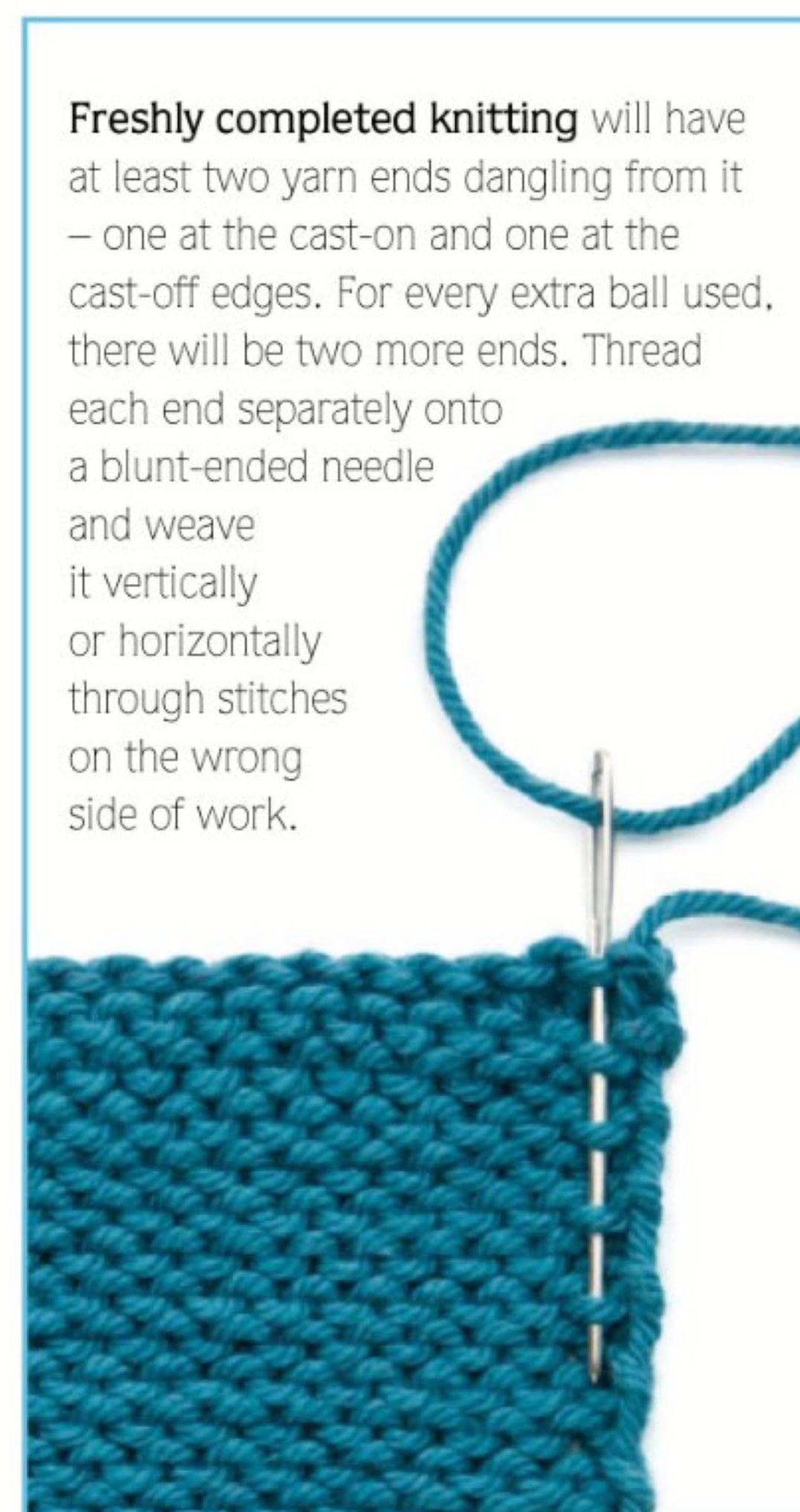
JOINING ON A NEW YARN – ALTERNATIVE METHOD



WINDING UP A LONG YARN TAIL



DARNING IN AN END

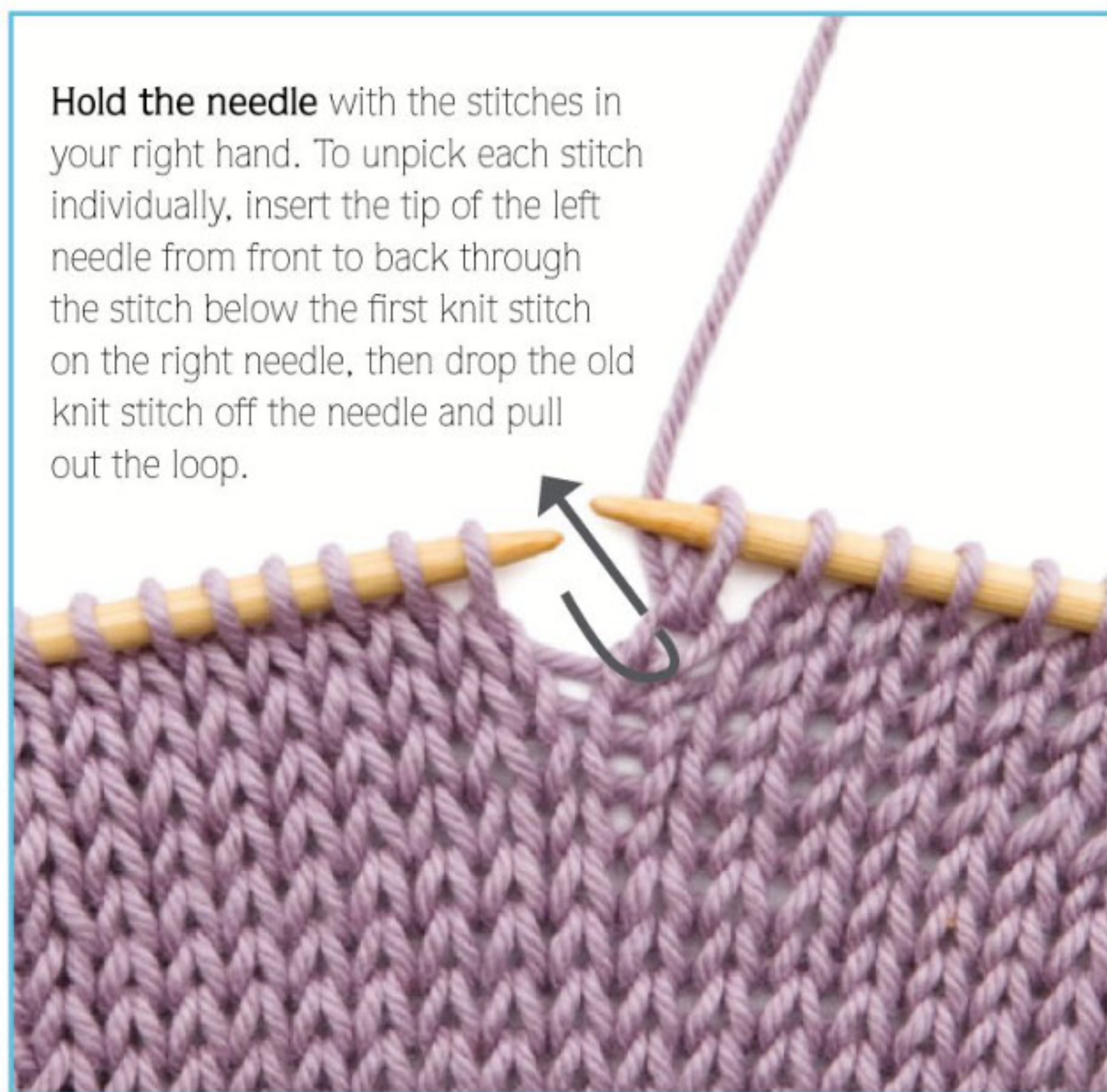


Correcting mistakes

The best thing to do if you make a mistake in your knitting is to unravel it back to the mistake by unpicking the stitches one by one. If you drop a stitch, be sure to pick it up quickly before it comes undone right back to the cast-on edge.

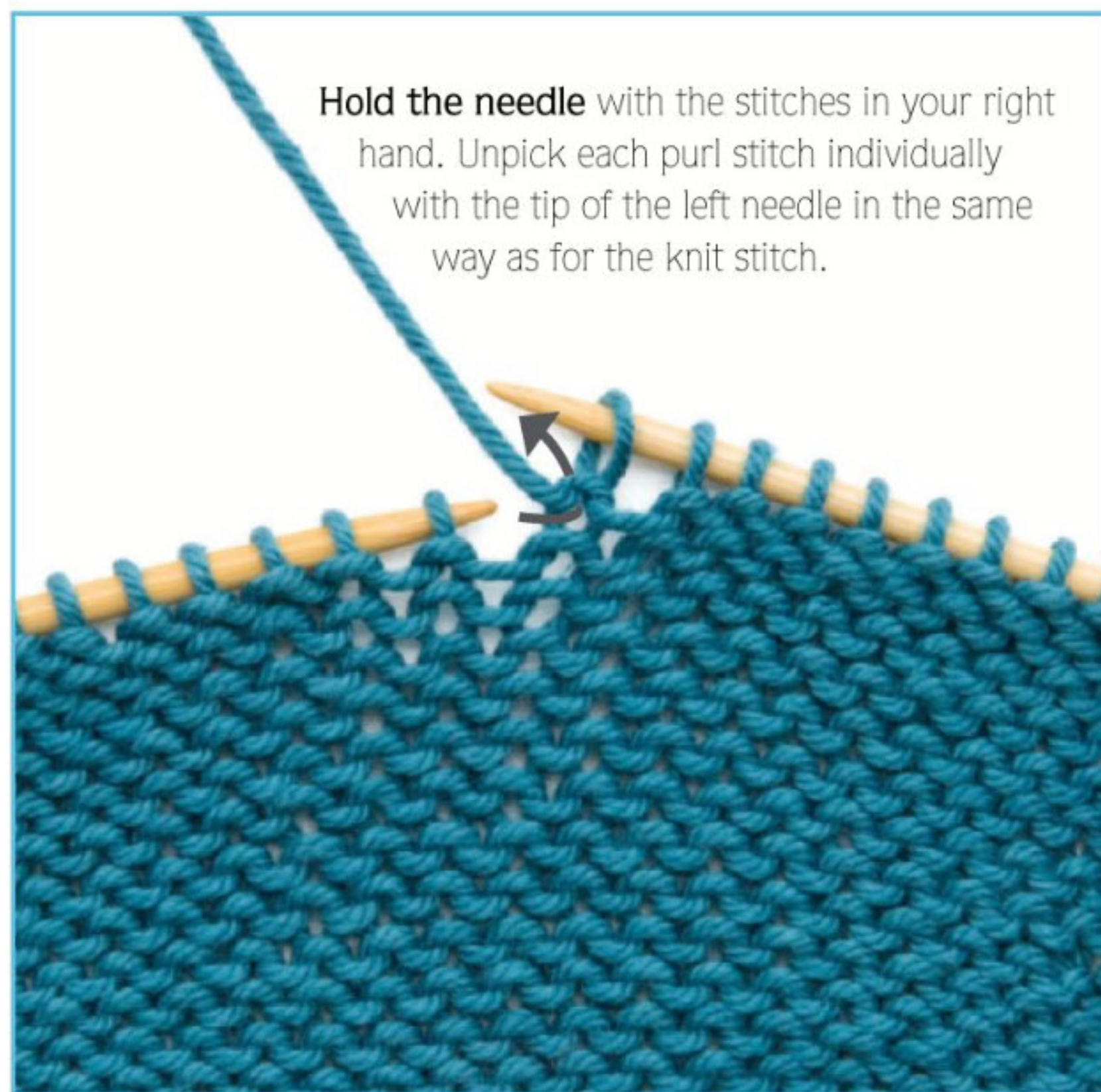
UNPICKING A KNIT ROW

Hold the needle with the stitches in your right hand. To unpick each stitch individually, insert the tip of the left needle from front to back through the stitch below the first knit stitch on the right needle, then drop the old knit stitch off the needle and pull out the loop.



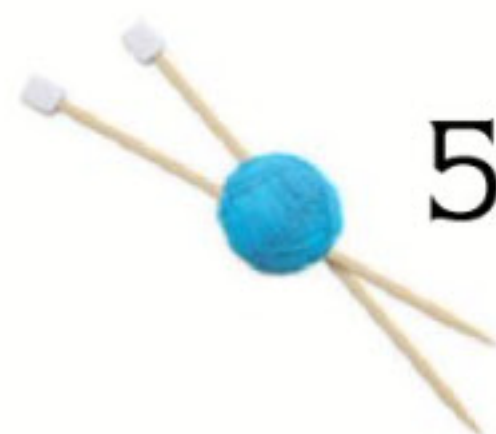
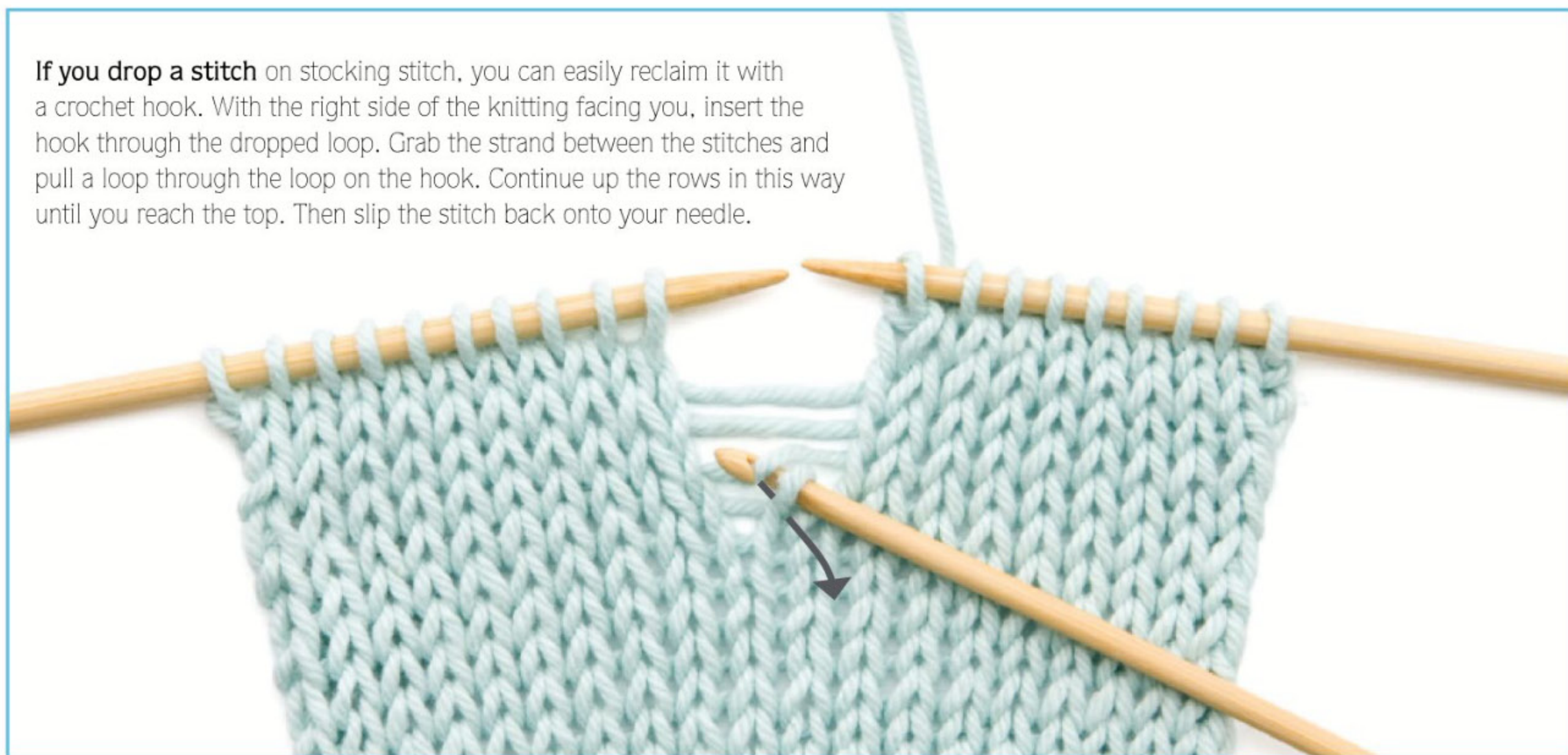
UNPICKING A PURL ROW

Hold the needle with the stitches in your right hand. Unpick each purl stitch individually with the tip of the left needle in the same way as for the knit stitch.



PICKING UP A DROPPED STITCH

If you drop a stitch on stocking stitch, you can easily reclaim it with a crochet hook. With the right side of the knitting facing you, insert the hook through the dropped loop. Grab the strand between the stitches and pull a loop through the loop on the hook. Continue up the rows in this way until you reach the top. Then slip the stitch back onto your needle.



Following stitch patterns

Stitch pattern instructions are written or charted directions for making all sorts of textures – knit and purl combinations and cables. Knitting stitch pattern swatches is the best possible introduction to row instructions. Beginners should try some out before attempting to follow a proper knitting pattern.

UNDERSTANDING WRITTEN INSTRUCTIONS

Anyone who can cast on, knit and purl, and cast off will be able to work from simple knit-and-purl-combination stitch pattern instructions with little difficulty. It is just a question of following the instructions one step at a time and getting used to the abbreviations. A list of common knitting abbreviations is given on p.59, but for simple knit and purl textures all you need to grasp is that “k1” means “knit one stitch”, “k2” means “knit two stitches”, and so on. And the same applies for the purl stitches – “p1” means “purl one stitch”, “p2” means “purl two stitches”, and so on.

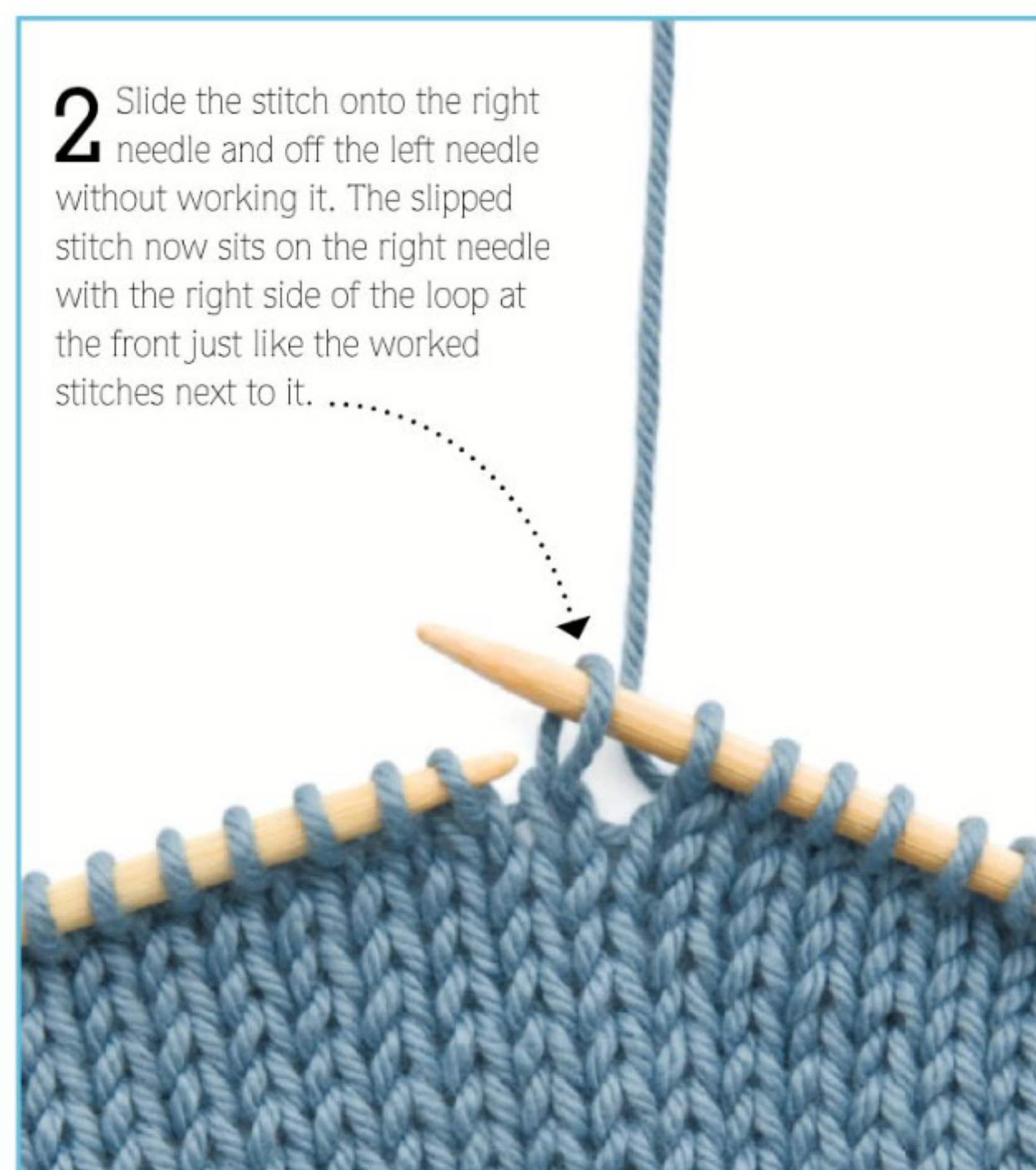
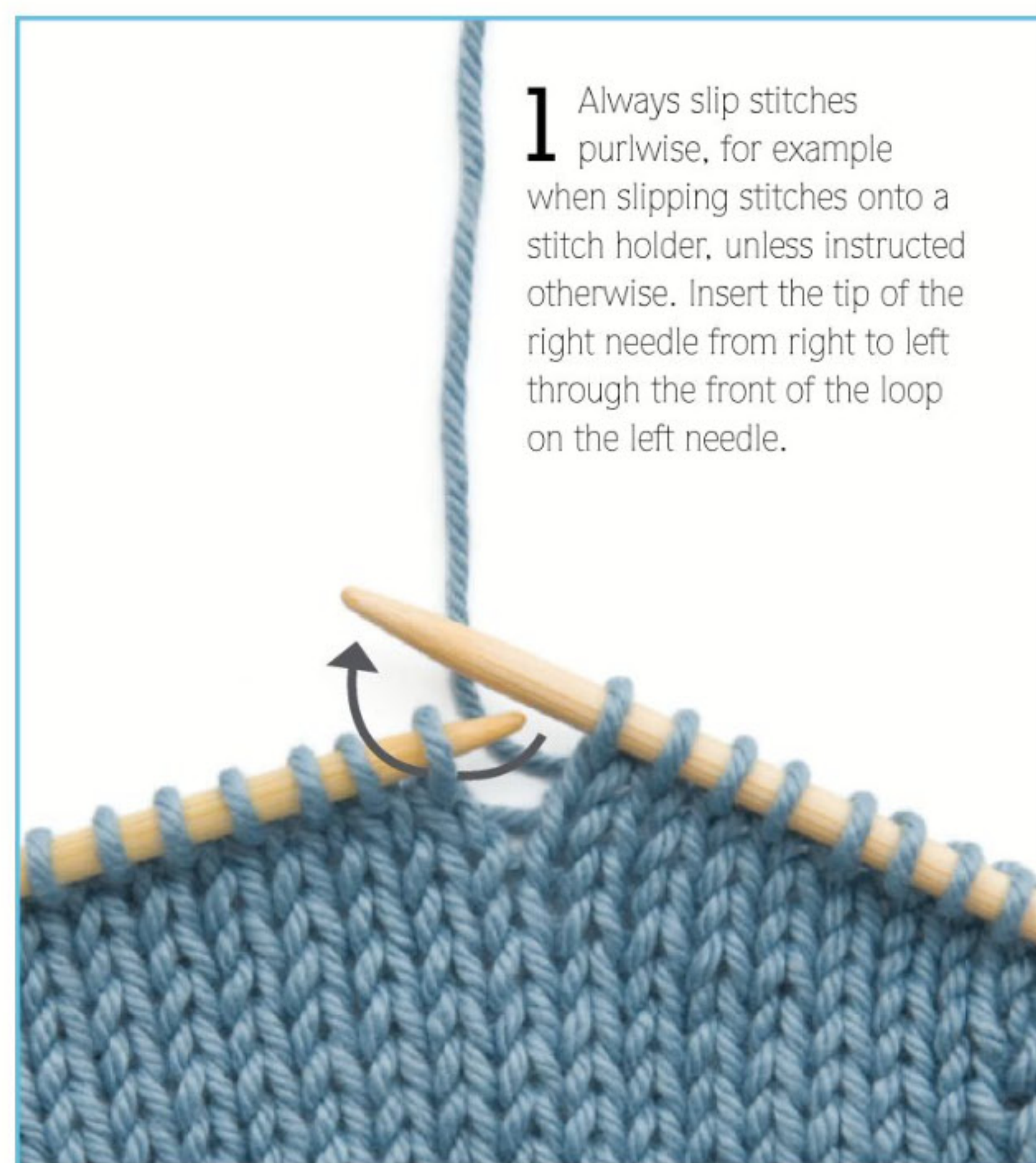
To begin a stitch pattern, cast on the number of stitches that it tells you to, using your chosen yarn and the yarn manufacturer’s recommended needle size. Work the stitch row by row, then repeat the rows as instructed and the stitch pattern will grow beneath the needles. When your knitting is the desired size, cast off in pattern (see p.42).

The best tips for first-timers are to follow the rows slowly; mark the right side of the fabric by knotting a coloured thread onto it; use a row counter to keep track of where you are (see p.21); and pull out your stitches and start again if you get in a muddle. If you love the stitch pattern you are trying out, you can make a scarf, blanket, or cushion cover with it – no need to buy a knitting pattern.

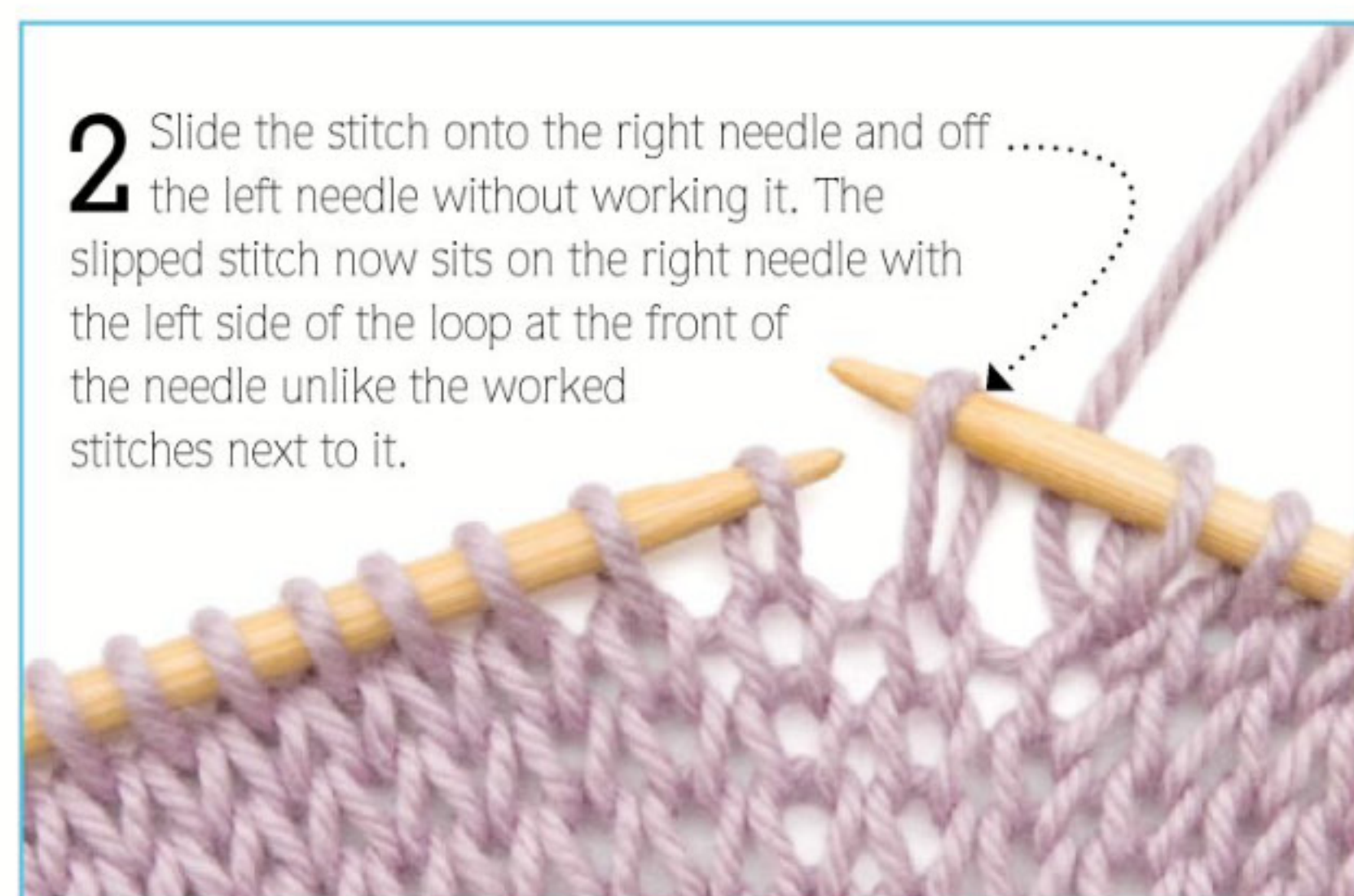
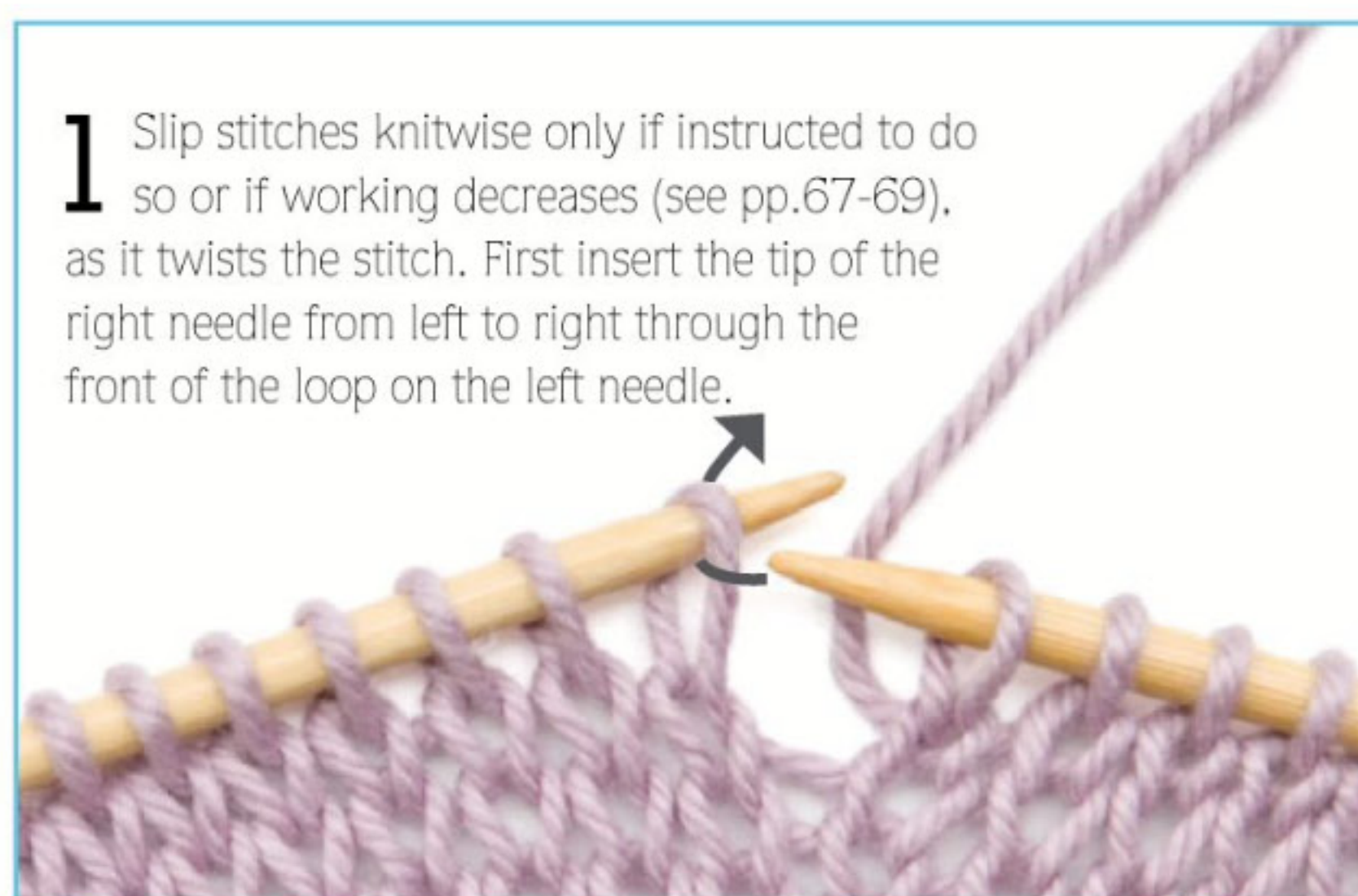
The principles for following stitch patterns are the same for cables (see pp.77-78) which you will be able to work once you learn cable techniques and how to increase and decrease.

Some stitch patterns will call for “slipping” stitches and knitting “through the back of the loop”. These useful techniques are given next as a handy reference when you are consulting the abbreviations and terminology list.

SLIPPING STITCHES PURLWISE



SLIPPING STITCHES KNITWISE



KNITTING THROUGH BACK OF LOOP (Abbreviation = *k1 tbl*)



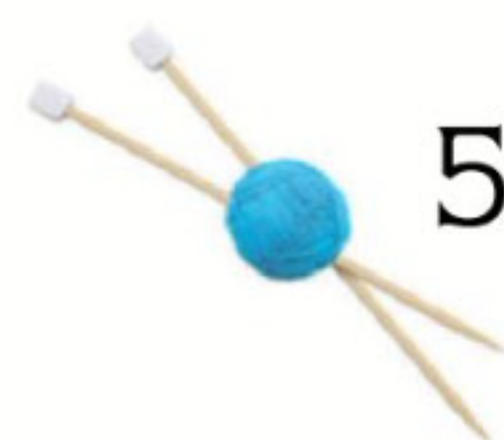
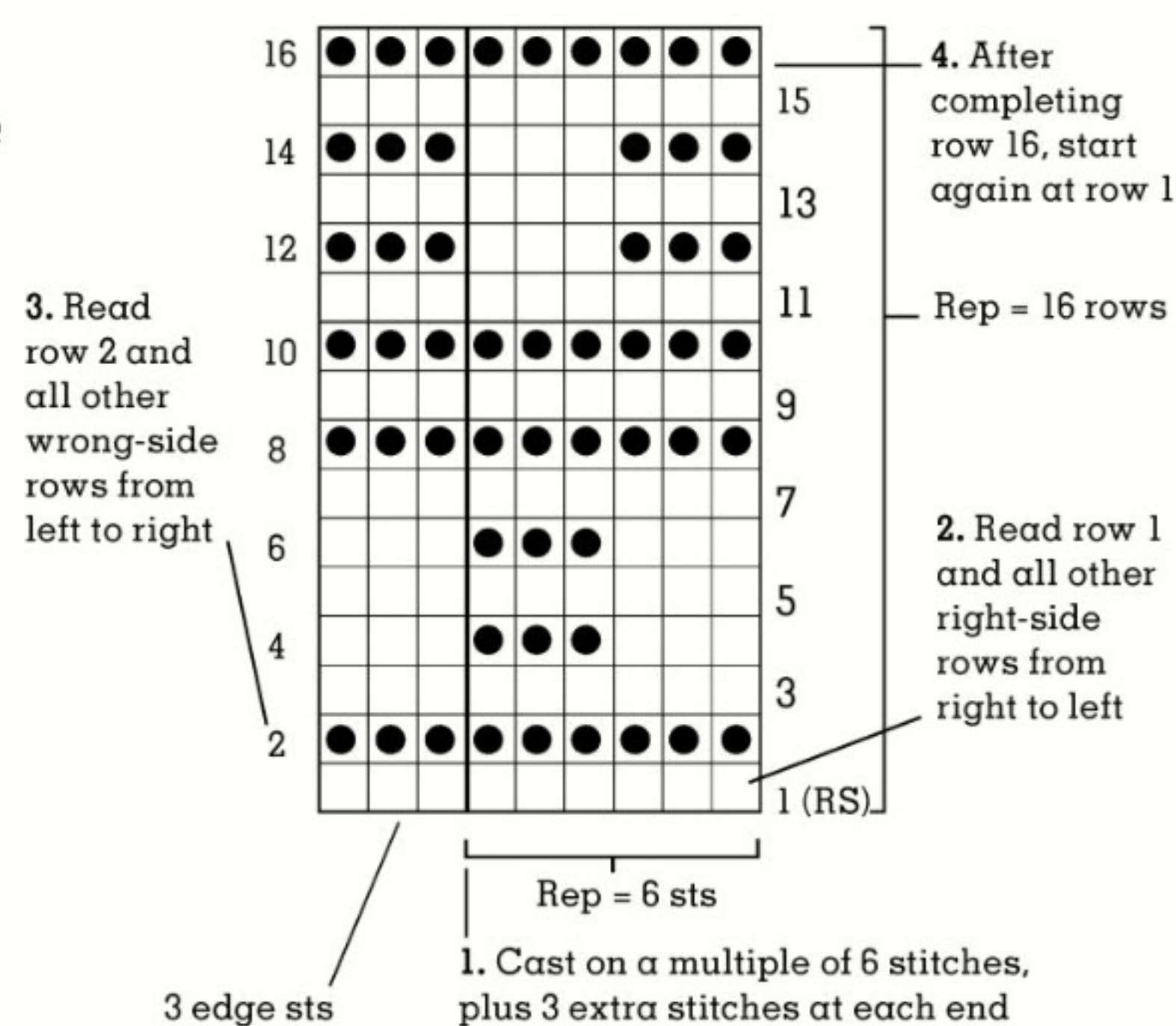
UNDERSTANDING STITCH SYMBOL CHARTS

Knitting instructions for stitch patterns can also be given in chart form. Some knitters prefer working from stitch symbol charts because they are easy to read, and they build up a visual image of the stitch repeat that is quick to memorize.

Even with charted instructions, there are usually written directions for how many stitches to cast on. If not, you can calculate the cast-on from the chart, where the number of stitches in the pattern “repeat” are clearly marked. Cast on a multiple of this number, plus any edge stitches outside the repeat.

Each square represents a stitch and each horizontal line of squares represents a row. After casting on, work from the bottom of the chart upwards. Read odd-numbered rows (usually RS rows) from right to left and even-numbered rows (usually WS rows) from left to right. Work the edge stitches, then work the stitches inside the repeat as many times as required. Some symbols may mean one thing on a RS row and another on a WS row (see opposite).

Once you have worked all the charted rows, start again at the bottom of the chart to begin the “row repeat” once more.



KNITTING ABBREVIATIONS

These are the most frequently used knitting abbreviations. Any special abbreviations in knitting instructions are always explained within the pattern.

alt	alternate	p	purl	s2 k1 p2sso	slip 2, knit one, pass slipped stitches over (see p.69)
beg	begin(ning)	p2tog (or dec 1)	purl next 2sts together (see p.77)	st(s)	stitch(es)
cm	centimetre(s)	patt	pattern, or work in pattern	st st	stocking stitch
cont	continu(e)(ing)	Pfb (or inc 1)	purl into front and back of next st (see p.70)	tbl	through back of loop(s)
dec	decreas(e)(ing)	psso	pass slipped stitch over	tog	together
foll	follow(s)(ing)	rem	remain(s)(ing)	WS	wrong side (of work)
g	gram(s)	rep	repeat(ing)	yd	yard(s)
g st	garter stitch	rev st st	reverse stocking stitch	yfwd	yarn forward (US yo; see p.65)
in	inch(es)	RH	right hand	yfrn	yarn forward round needle (US yo; see p.65)
inc	increas(e)(ing)	RS	right side (of work)	yon	yarn over needle (US yo; see p.65)
k	knit	s1 k1 psso (skp)	slip one, knit one, pass slipped st over (see p.78)	yrn	yarn round needle (US yo; see p.64)
k1 tbl	knit st through back of loop	s1 k2tog psso (or sk2p)	slip one st, knit 2sts together, pass slipped sts over (see p.79)	[] *	Repeat instructions between brackets, or after or between asterisks, as many times as instructed
k2tog (or dec 1)	knit next 2 sts together (see p.67)	ssk	slip, slip, knit (see p.78)		
kfb (or inc 1)	knit into front and back of next st (see p.60)	s	slip stitch(es)		
LH	left hand				
m	metre(s)				
M1 (or M1k)	make one stitch (see pp.61–63)				
mm	millimetre(s)				
oz	ounce(s)				

KNITTING TERMINOLOGY AND SYMBOLS

The following terms are commonly used in knitting patterns. Where terminology differs between the UK and US, the US equivalent is given in parentheses.

cast on Create a series of loops on a knitting needle to form the foundation for the piece of knitting.

cast off Close off stitches and drop from knitting needle (US: bind off).

cast off knitwise/purlwise Cast off while working stitches in knit/purl.

cast off in pattern Cast off while working stitches in the pattern used in the previous row.

cast off in ribbing Cast off while working stitches in the ribbing used in the previous row.

decrease Decrease the number of stitches in a row (see pp.77–79).

garter stitch Knit every row. In circular knitting (see p.123), knit one round and purl one round alternately.

tension The size of the stitches in a piece of knitting (US: gauge), measured by the number of stitches and rows to

10cm (4in), or to 2.5cm (1in) on fine knitting.

increase Increase the number of stitches in a row (see pp.60–66).

knitwise Insert the right needle into the stitch on the left needle as if starting a knit stitch.

pick up and knit Draw loops through the edge of the knitting and place them on the needle (see p.132).

purlwise Insert the right needle into the stitch on the left needle as if starting a purl stitch.

stocking stitch Knit all RS rows and purl all WS rows (US: stockinette stitch).

reverse stocking stitch Purl all RS rows and knit all WS rows (US: reverse stockinette stitch).

work straight Work in specified pattern without increasing or decreasing (US: work even).

yarn-over increase Wrap yarn around right needle to make a new stitch; abbreviated yfwd, yfrn, yon, or yrn (US yo; see pp.64–66).

STITCH SYMBOLS

These are some of the commonly used knitting symbols in this book. Any unusual symbols will be explained in the pattern. Symbols can vary, so follow the explanations in your pattern.

□ = k on RS rows, p on WS rows

◼ = p on RS rows, k on WS rows

⊙ = yarn-over (see p.74)

▤ = k2tog (see p.77)

▥ = ssk (see p.78)

▧ = sk2p (see p.79)

▨ = s2k k1 p2sso (see p.79)



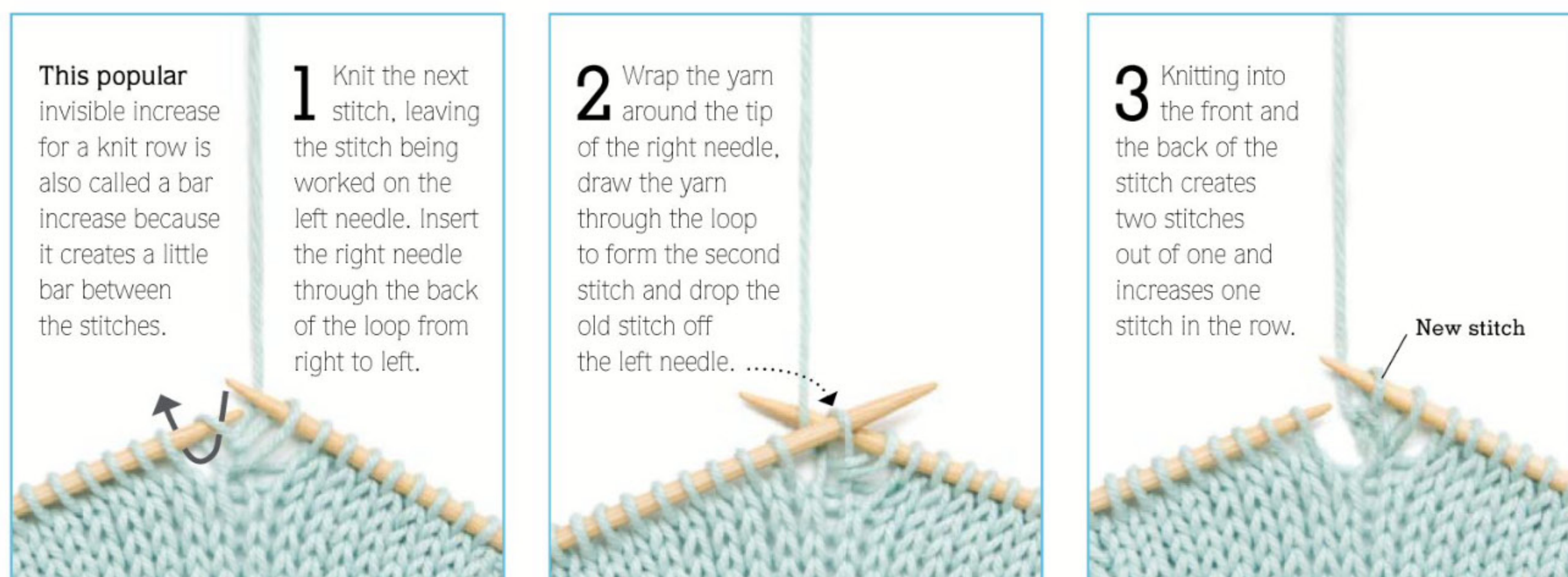
Increases and decreases

Increasing and decreasing the number of stitches on the needle is the way knitting is shaped, changing the edges from straight vertical sides to curves and slants. But increases and decreases are also used in combinations with plain knit and purl stitches to form interesting textures in the knitted fabric.

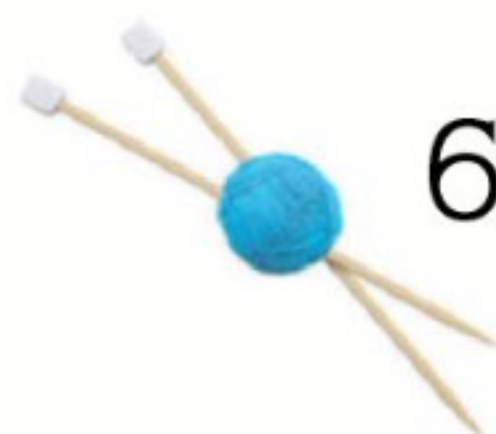
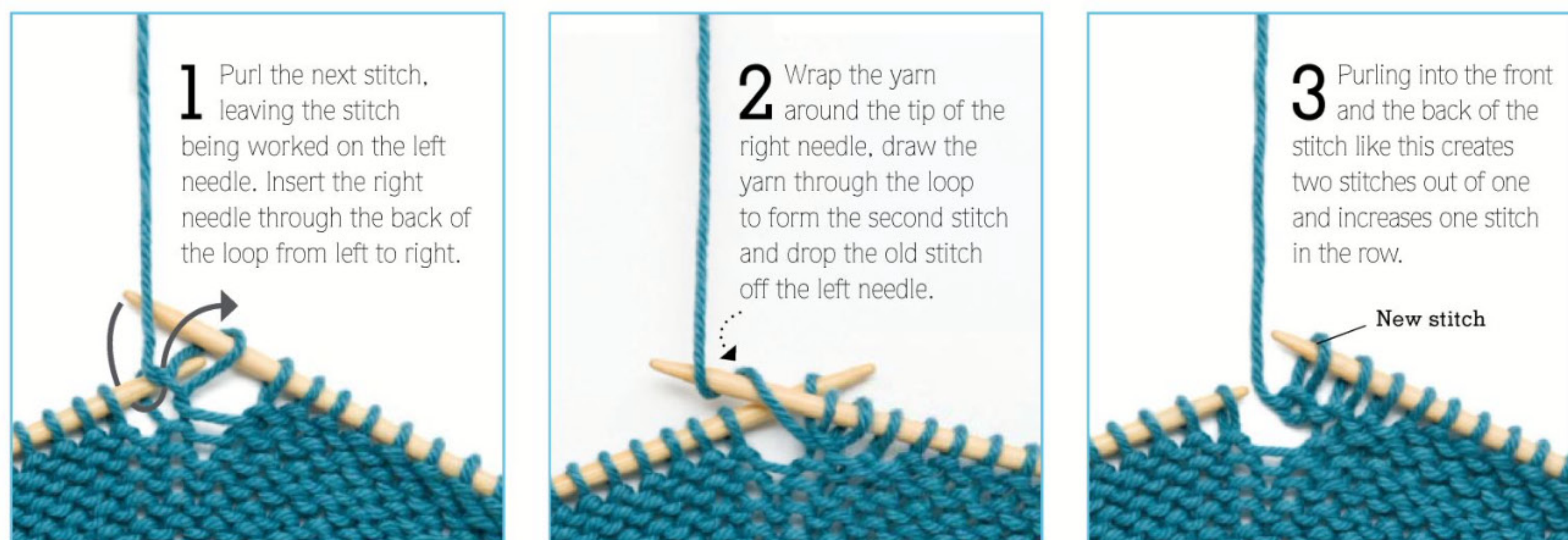
Simple increases

The following techniques are simple increases used for shaping knitting. They create one extra stitch without creating a visible hole and are called invisible increases. Multiple increases, which add more than one extra stitch, are used less frequently and are always explained fully in the knitting pattern – one is given here as an example.

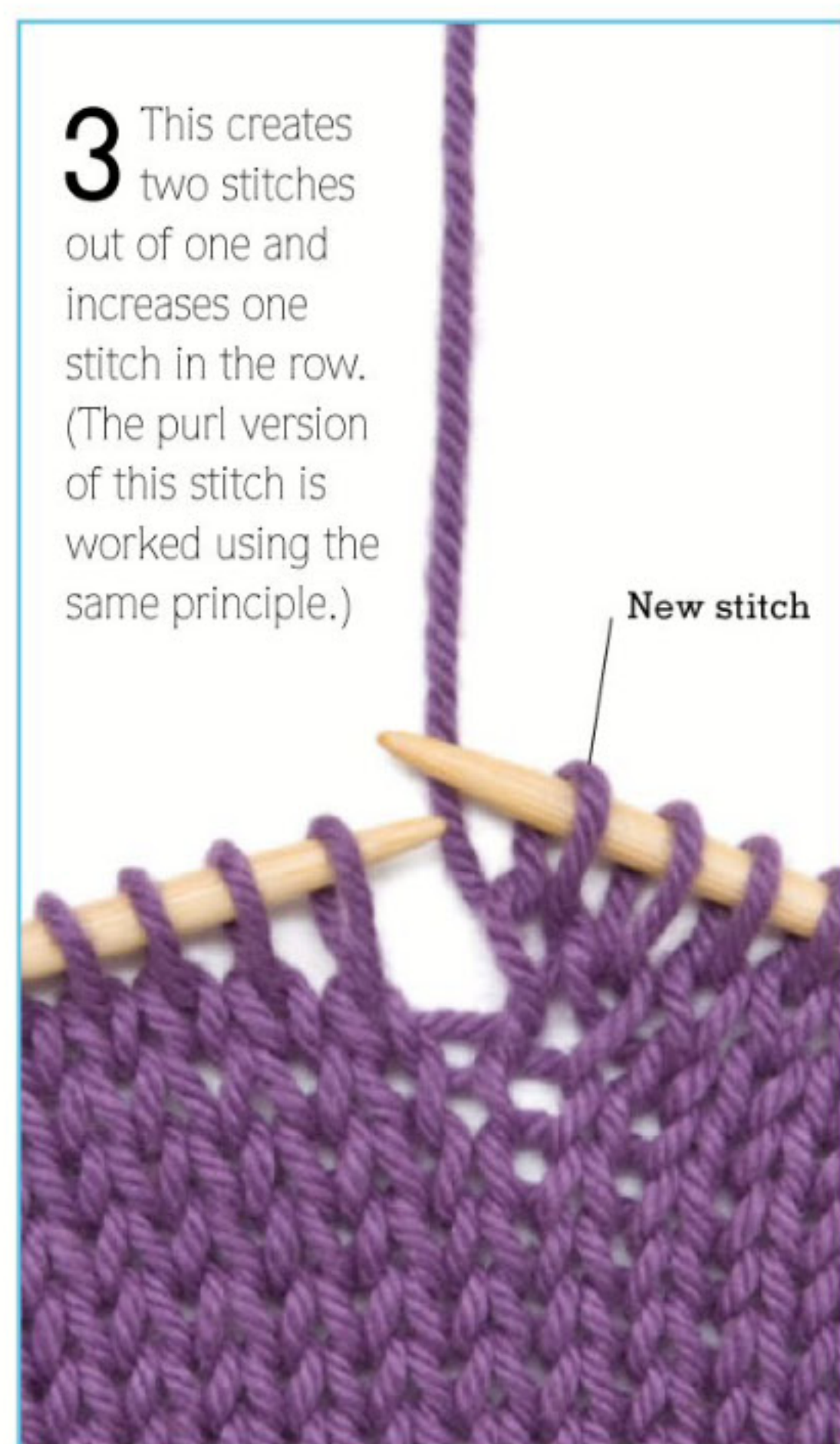
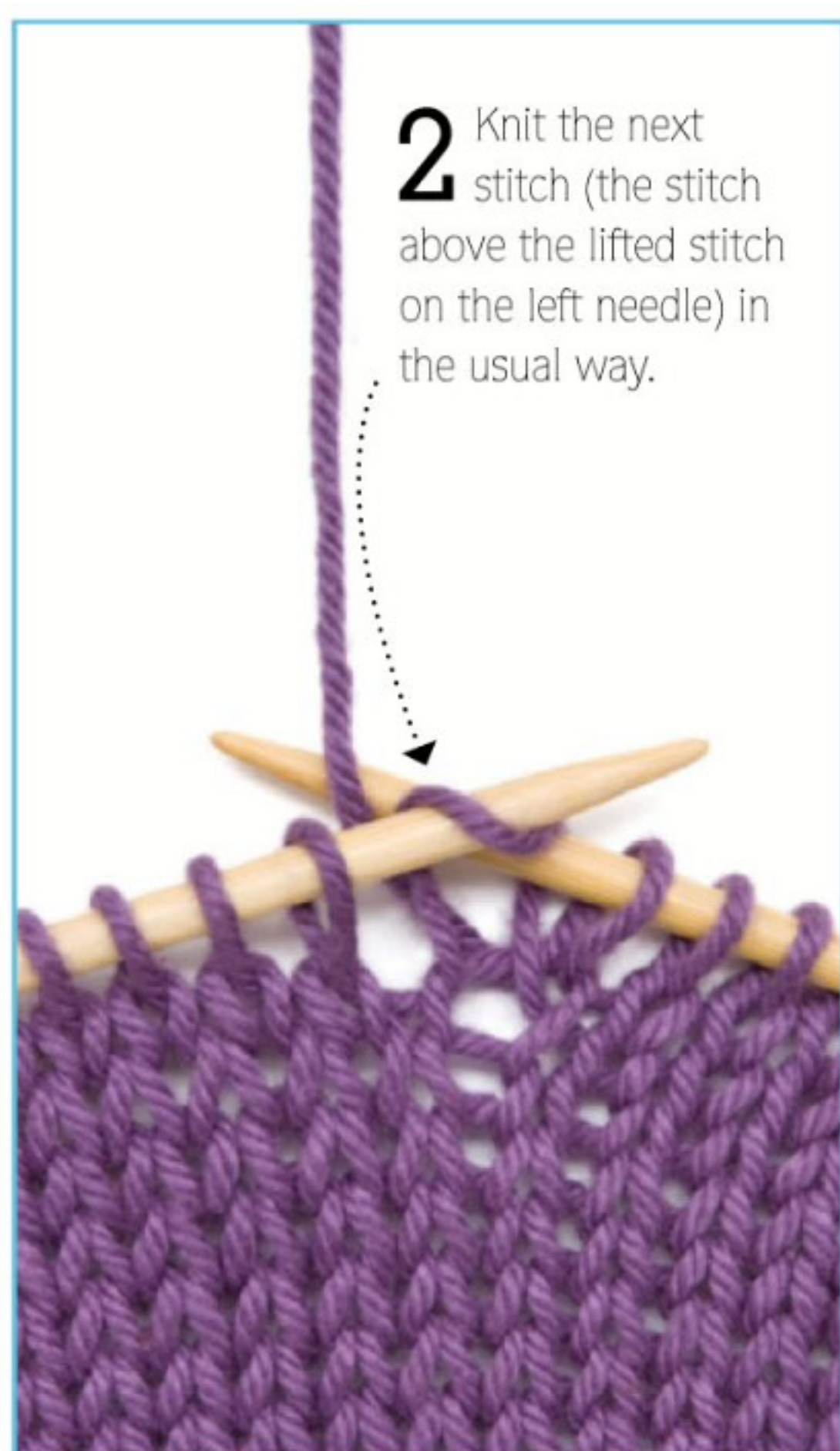
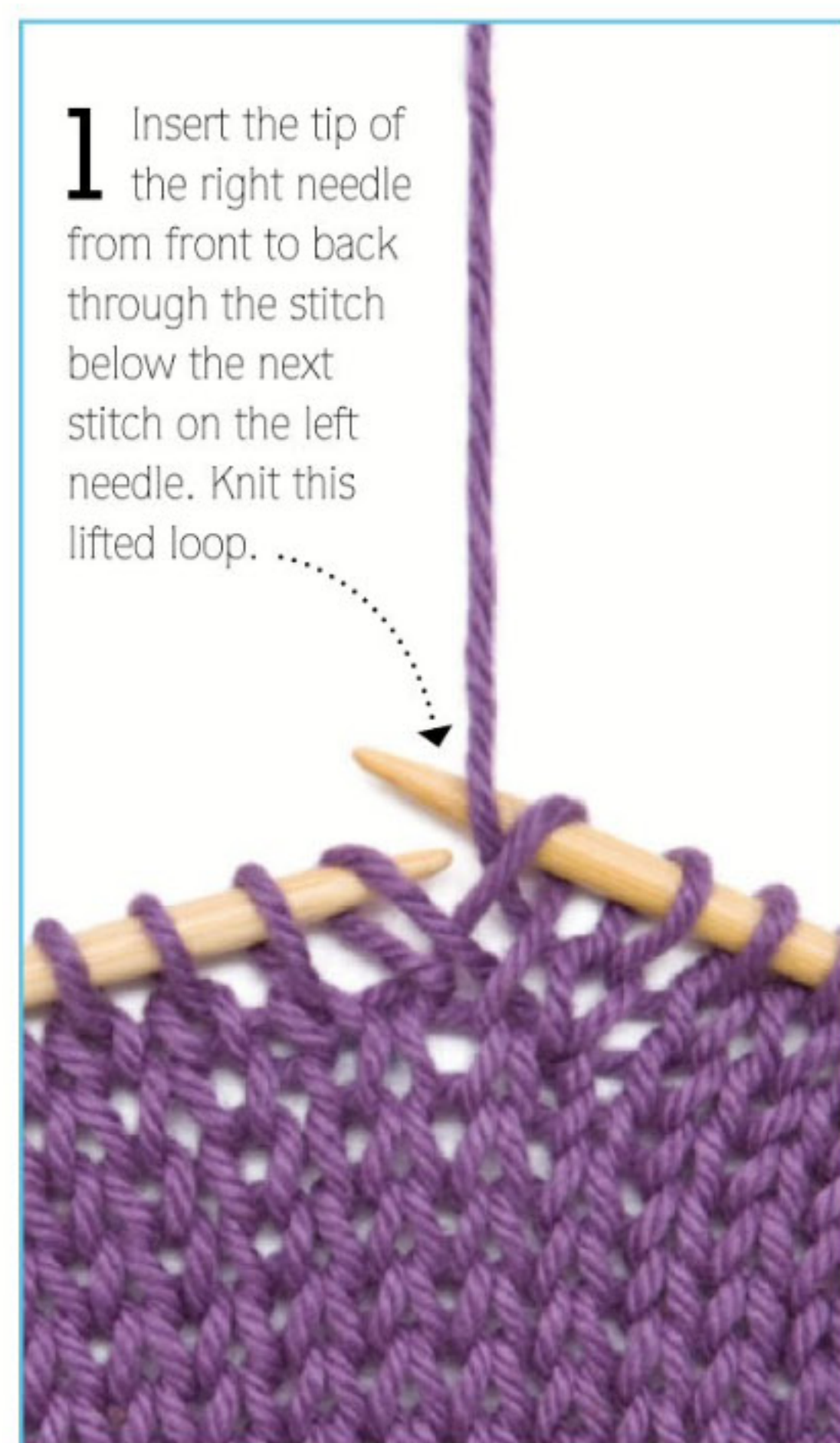
KNIT INTO FRONT AND BACK OF STITCH (Abbreviation = *kfb* or *inc 1*)



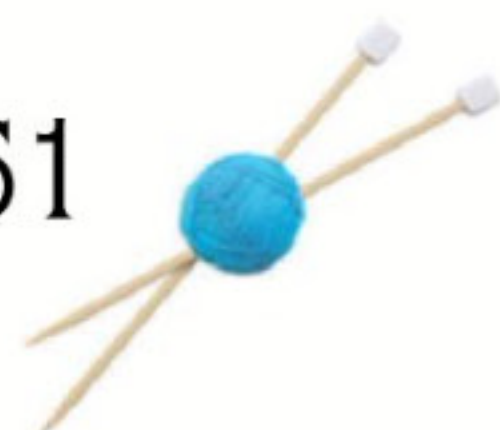
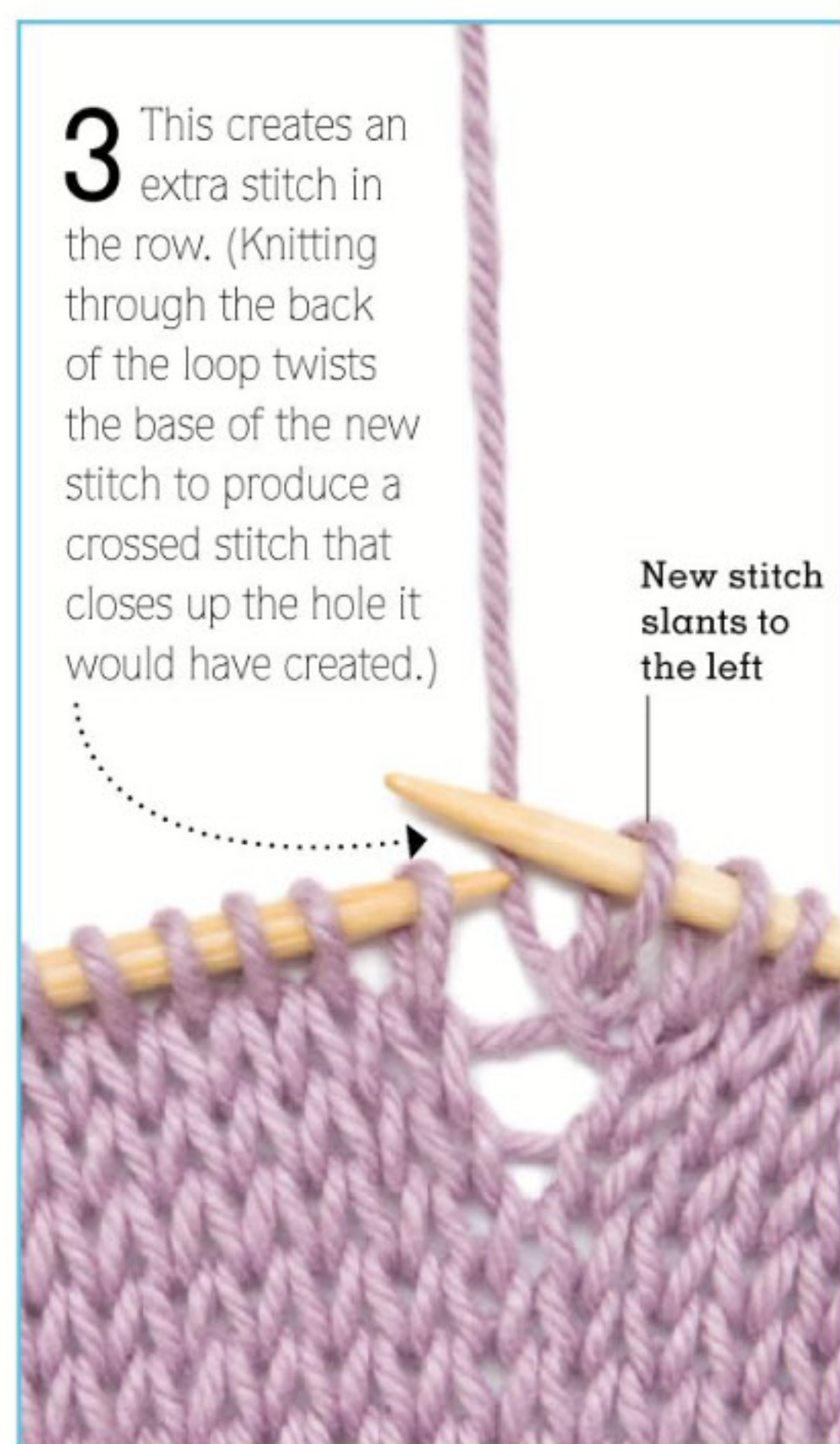
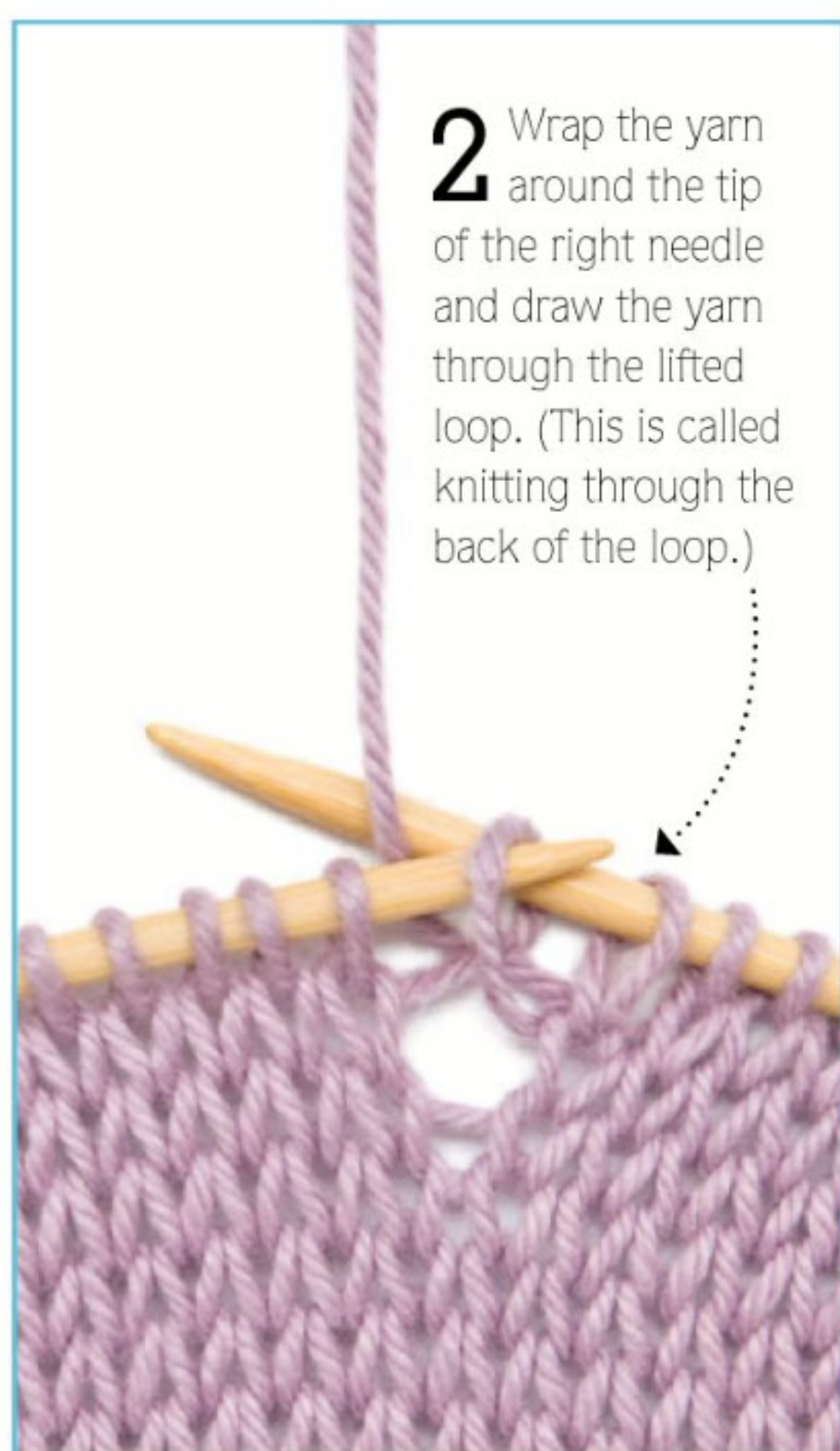
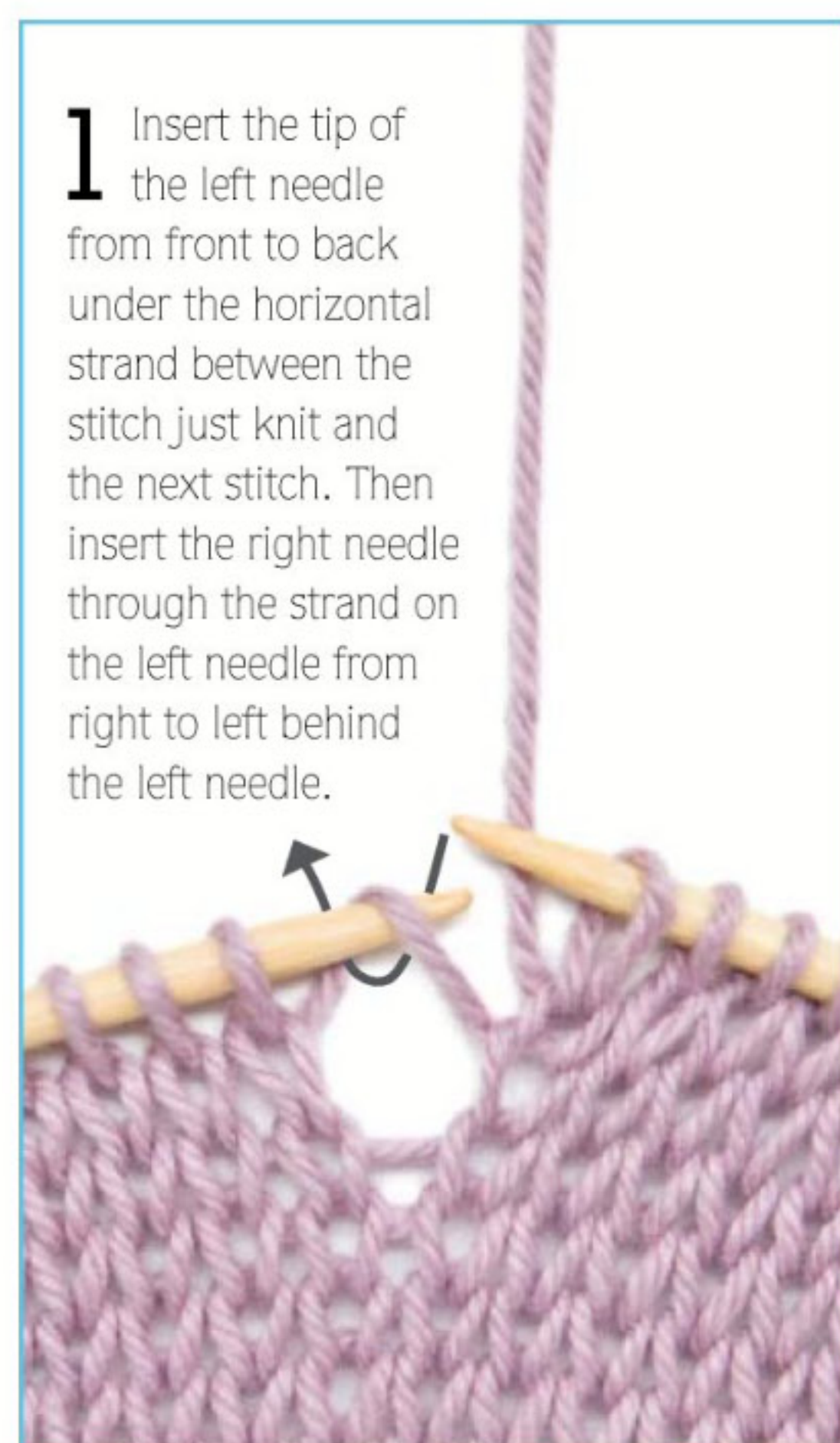
PURL INTO FRONT AND BACK OF STITCH (Abbreviation = *pfb* or *inc 1*)



LIFTED INCREASE ON KNIT ROW (Abbreviation = *inc 1*)



“MAKING-ONE” LEFT CROSS INCREASE ON A KNIT ROW (Abbreviation = *M1* or *M1k*)



“MAKE-ONE” RIGHT CROSS INCREASE ON A KNIT ROW (Abbreviation = *M1* or *M1k*)

Patterns do not always differentiate between left and right “make-one” increases. Choose the most suitable for your project.

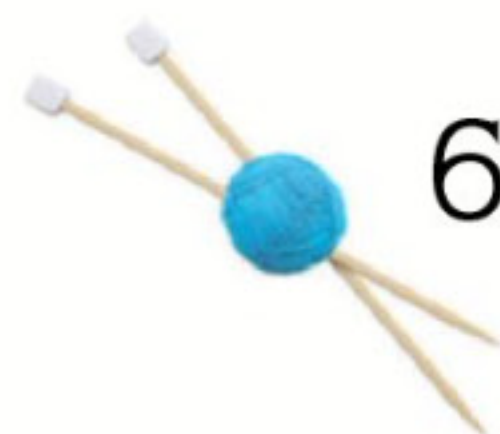
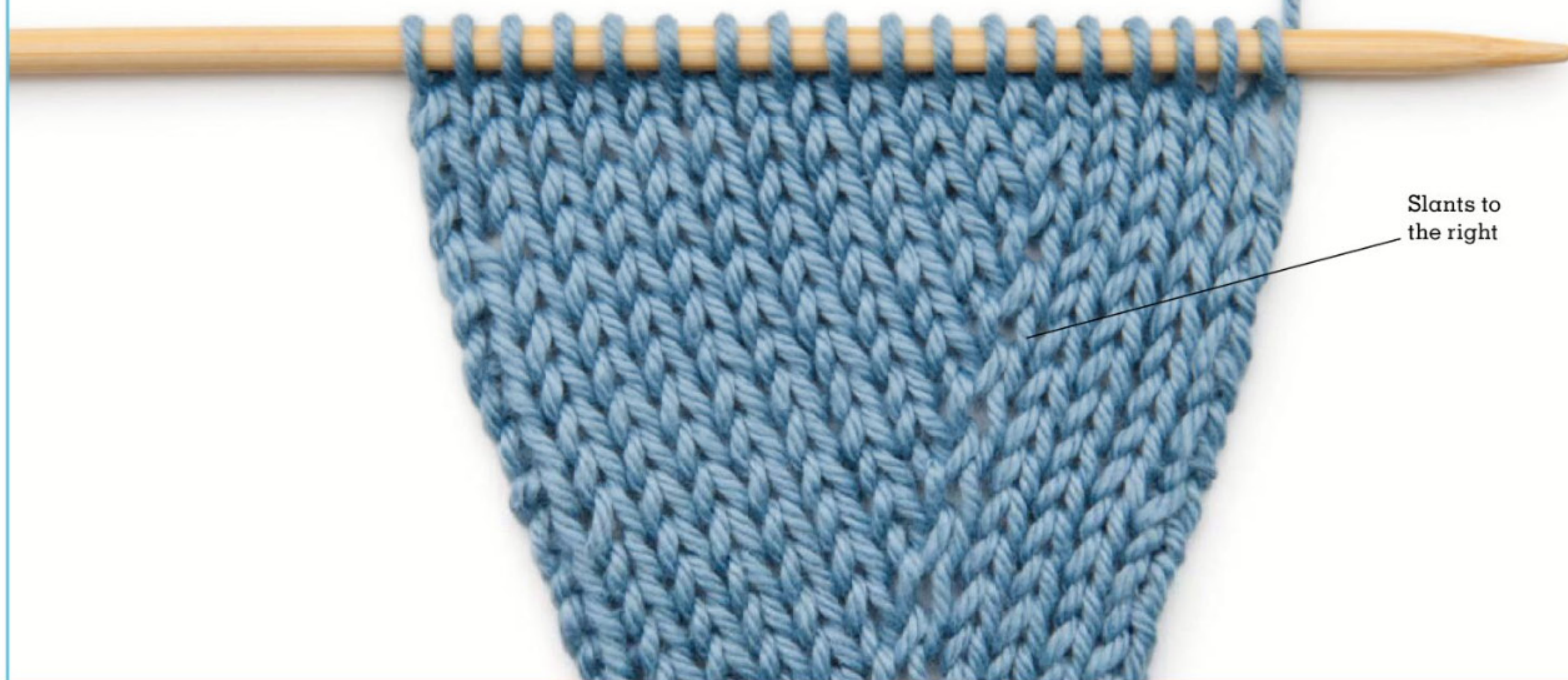
1 Insert the tip of the left needle from back to front under the horizontal strand between the stitch just knit and the next stitch. Insert the right needle from left to right into the front of this new loop, twisting the stitch.



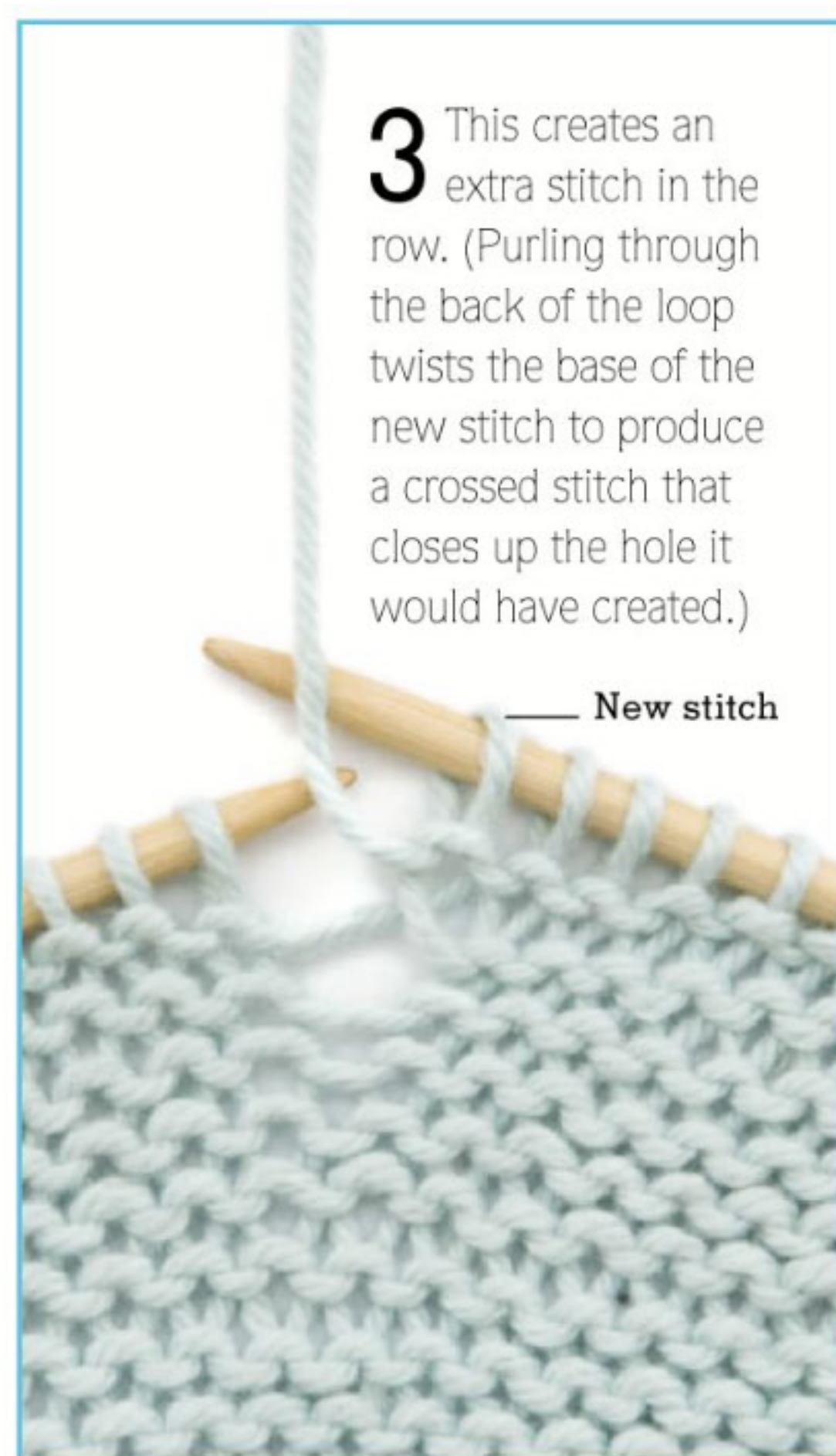
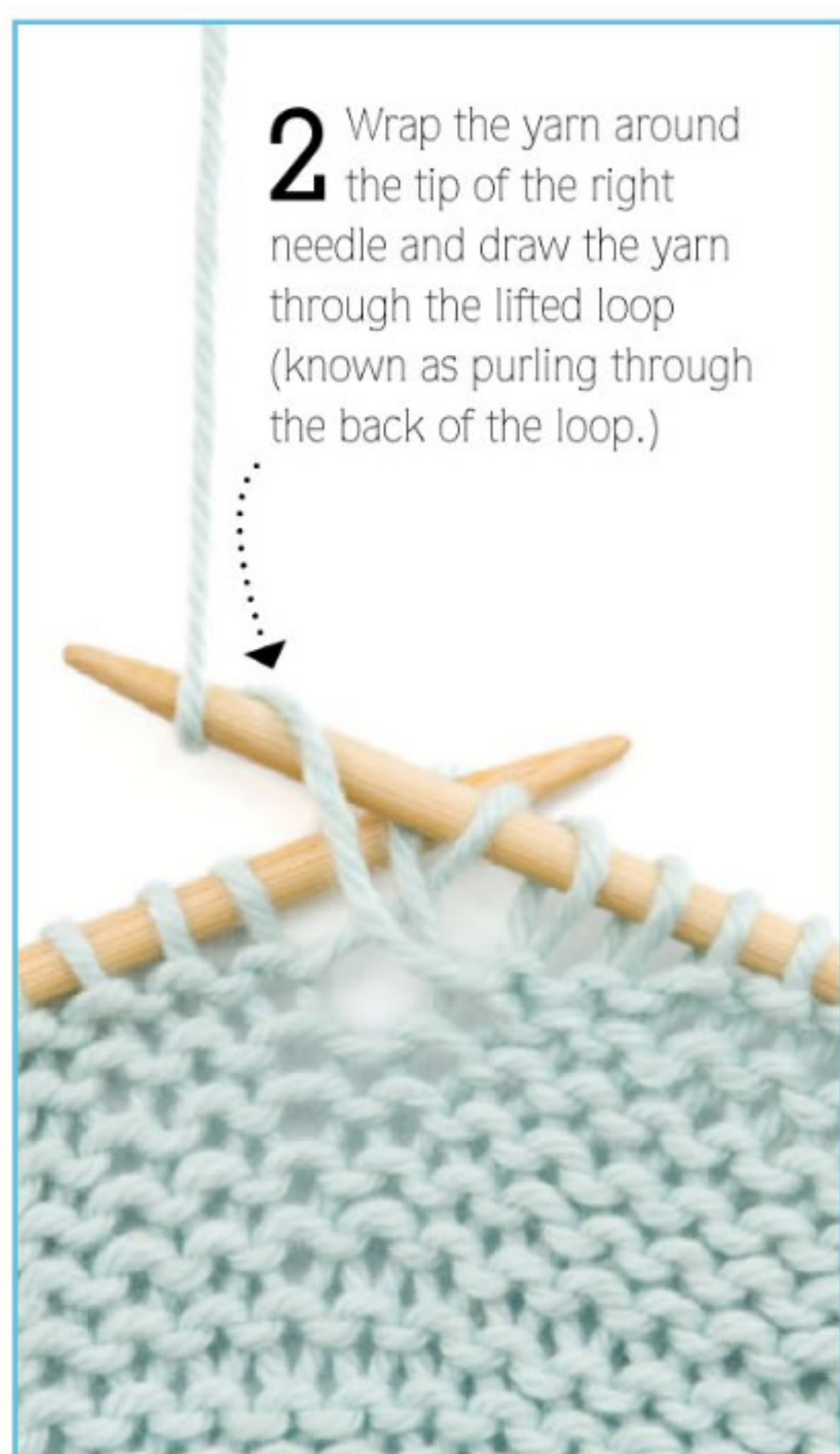
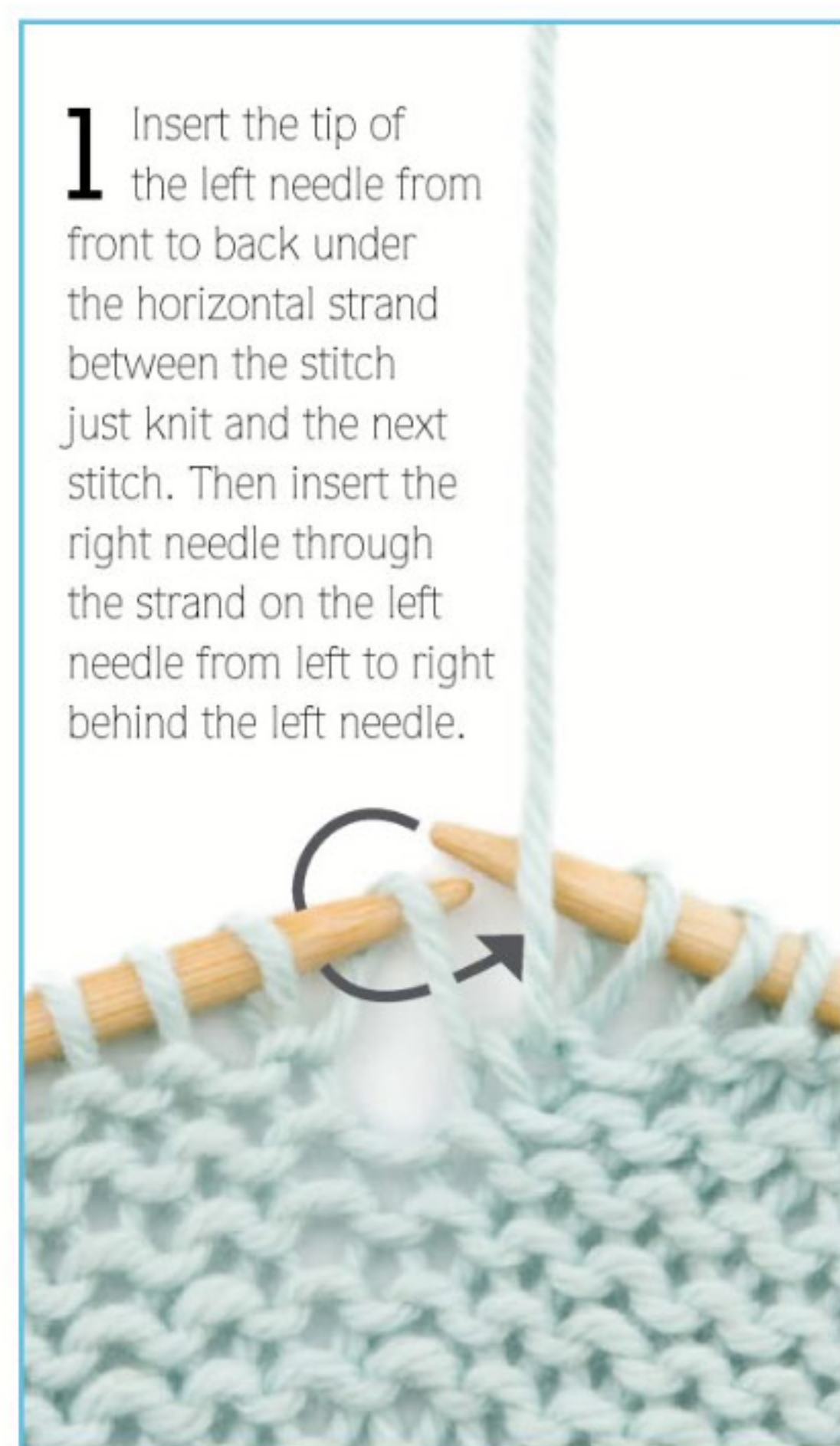
2 Wrap the yarn around the tip of the needle and draw the yarn through the lifted loop, knitting into the front of the stitch.



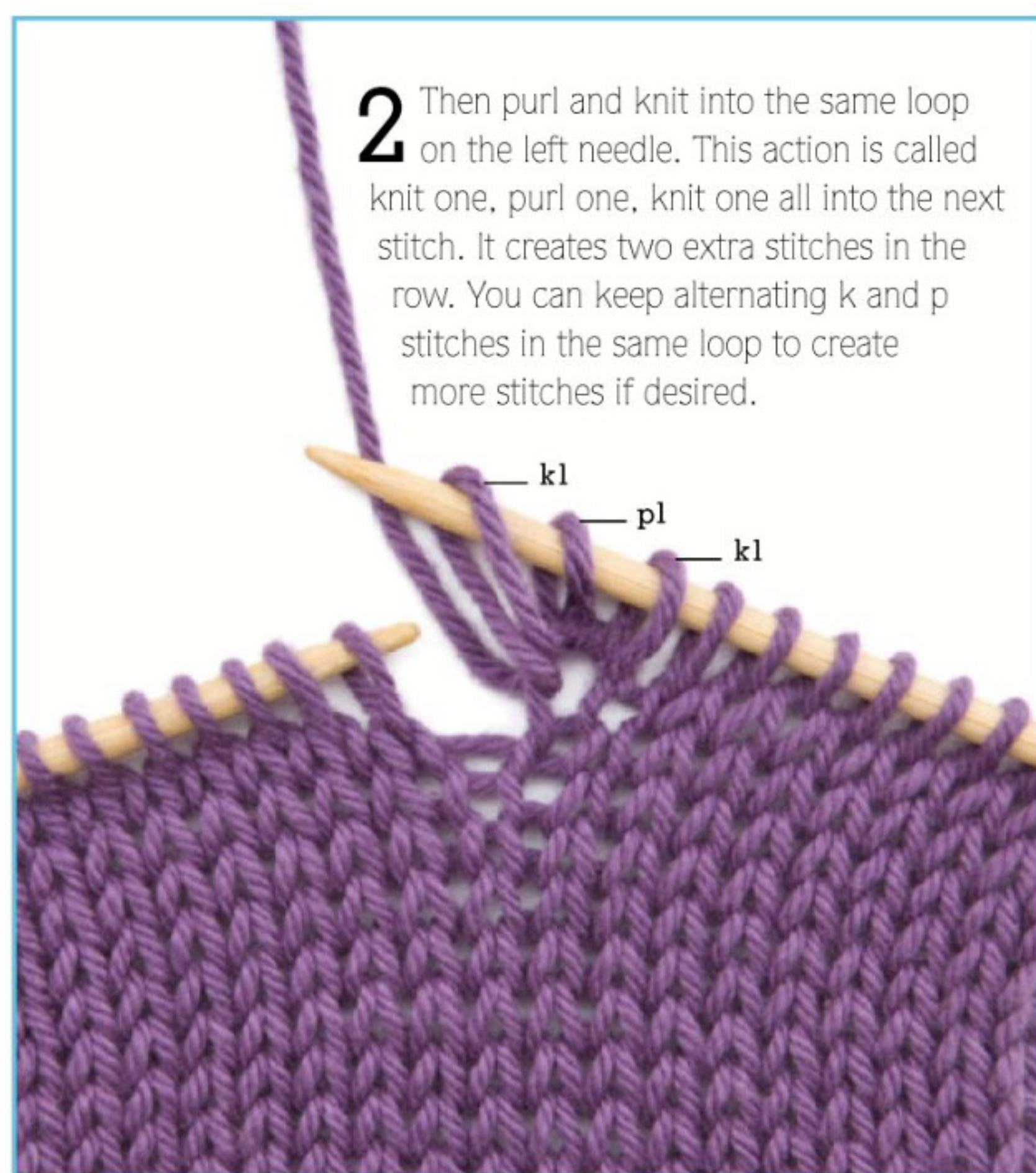
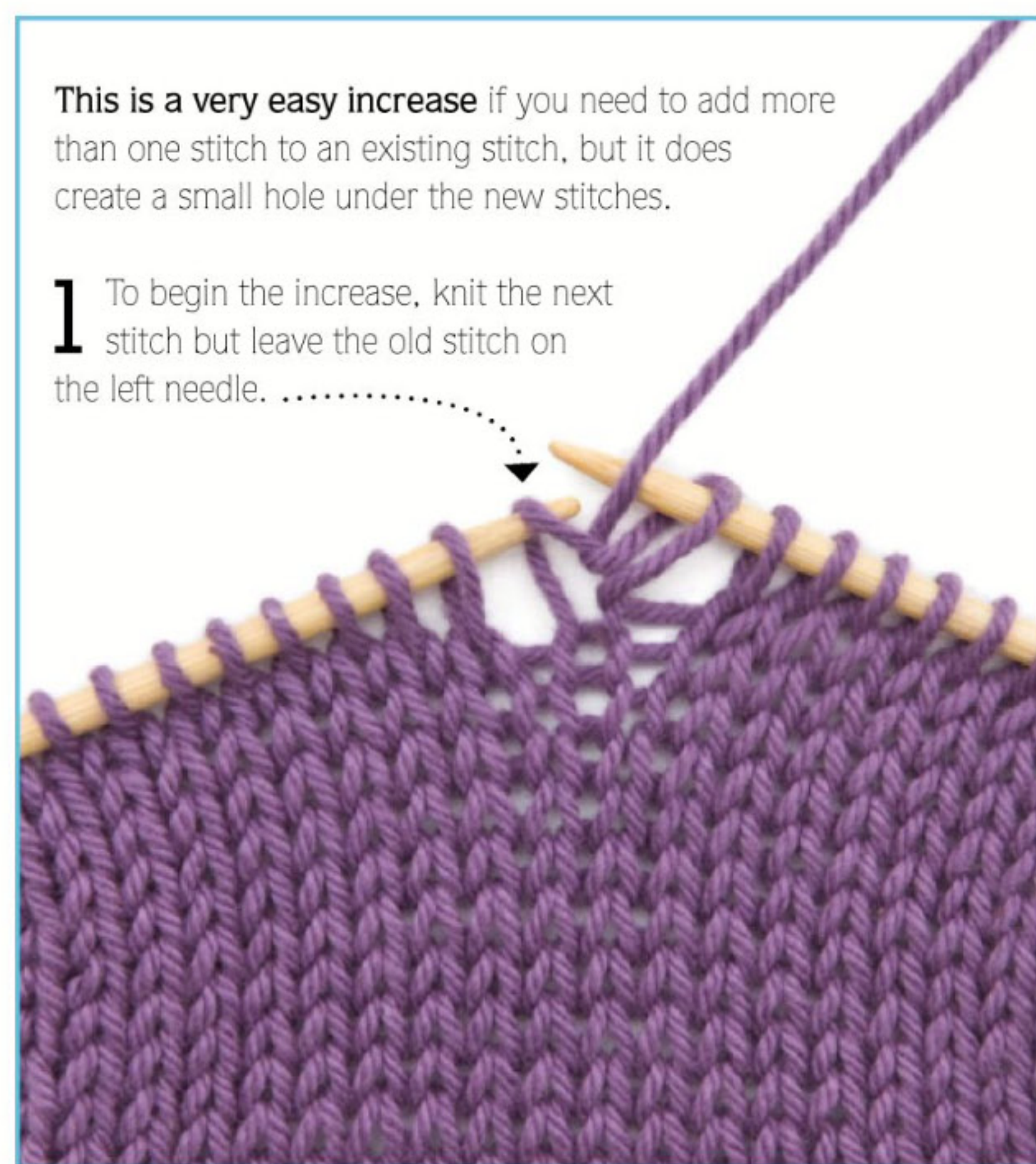
3 This action crosses the lifted stitch, and closes the hole made by picking up the loop. The resulting increase slants to the right and is normally worked at the end of a knit row.



"MAKE-ONE" INCREASE ON PURL ROW (Abbreviation = *M1* or *M1p*)



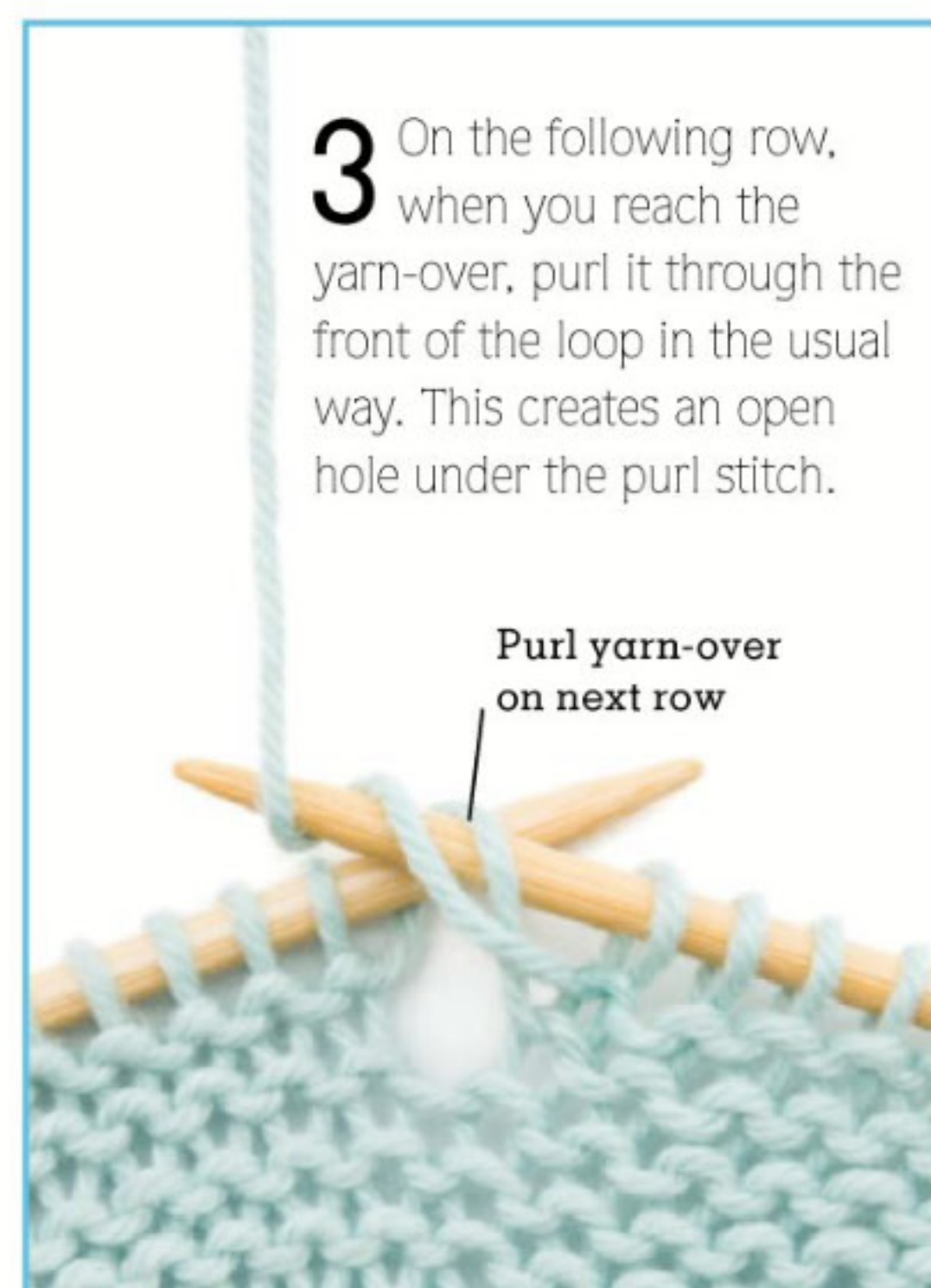
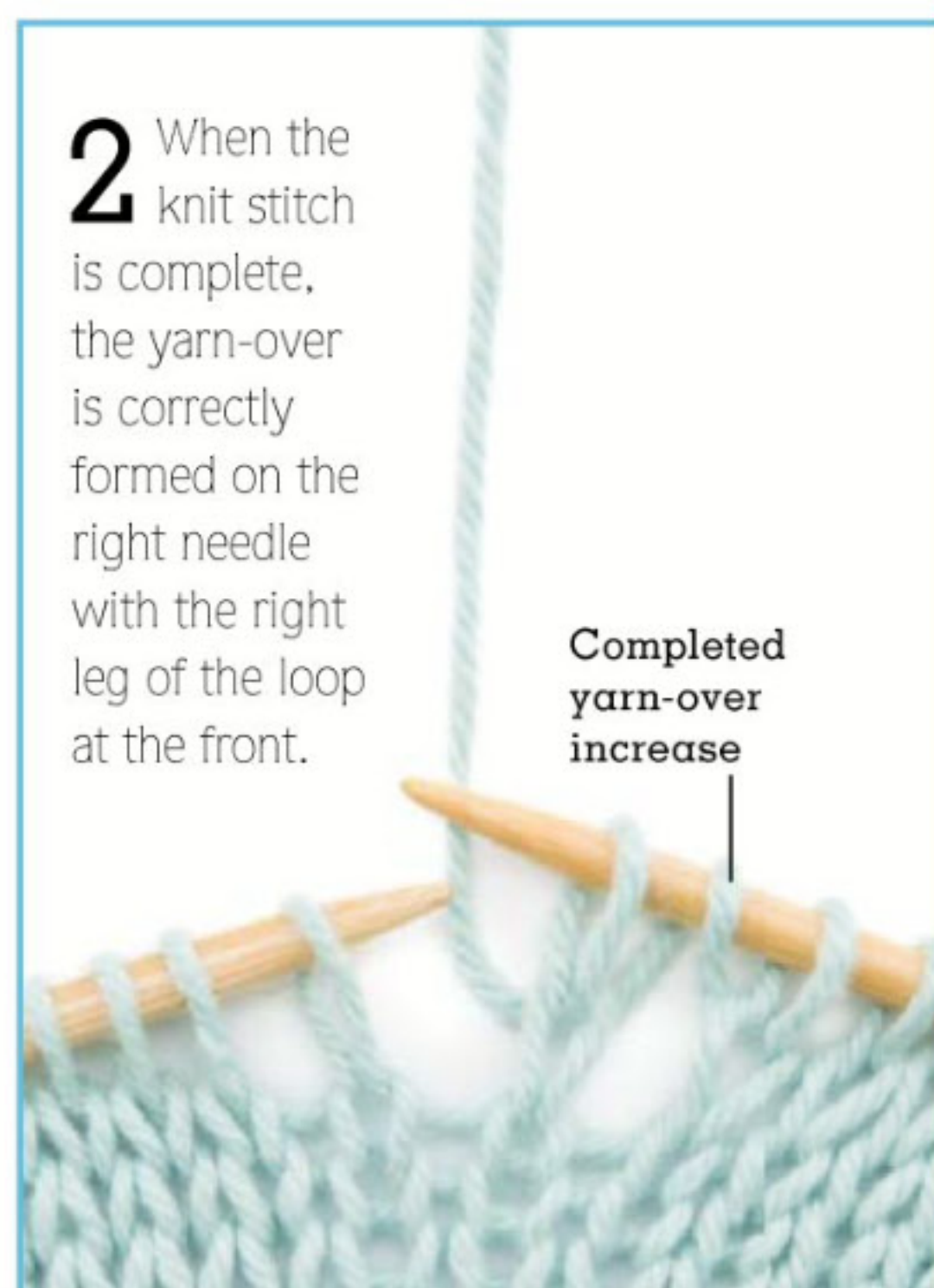
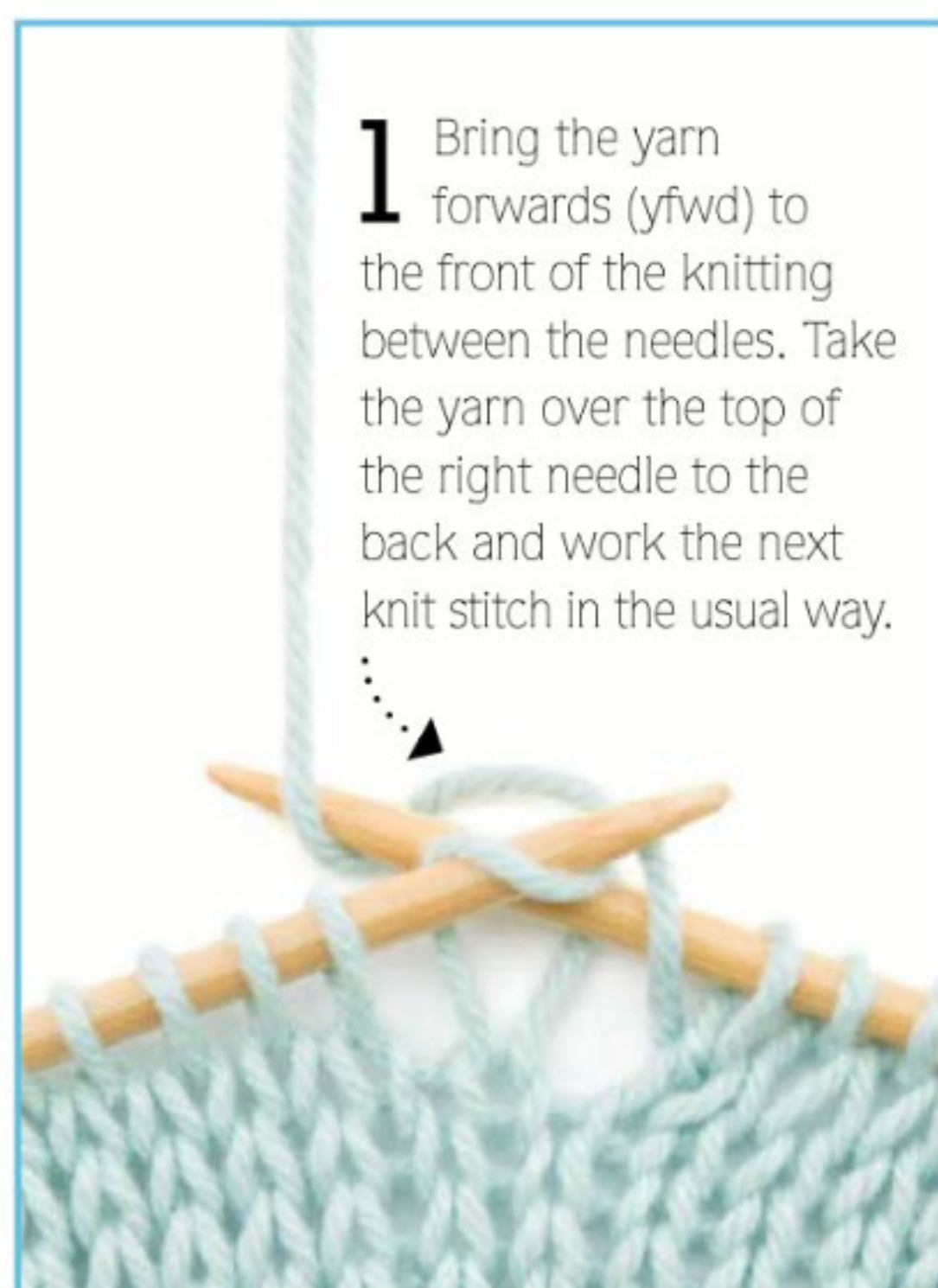
MULTIPLE INCREASES (Abbreviation = *[k1, p1, k1] into next st*)



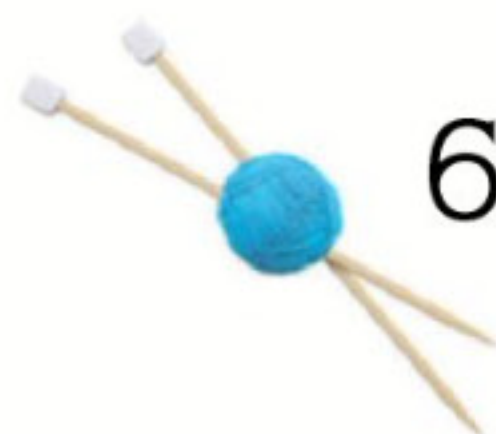
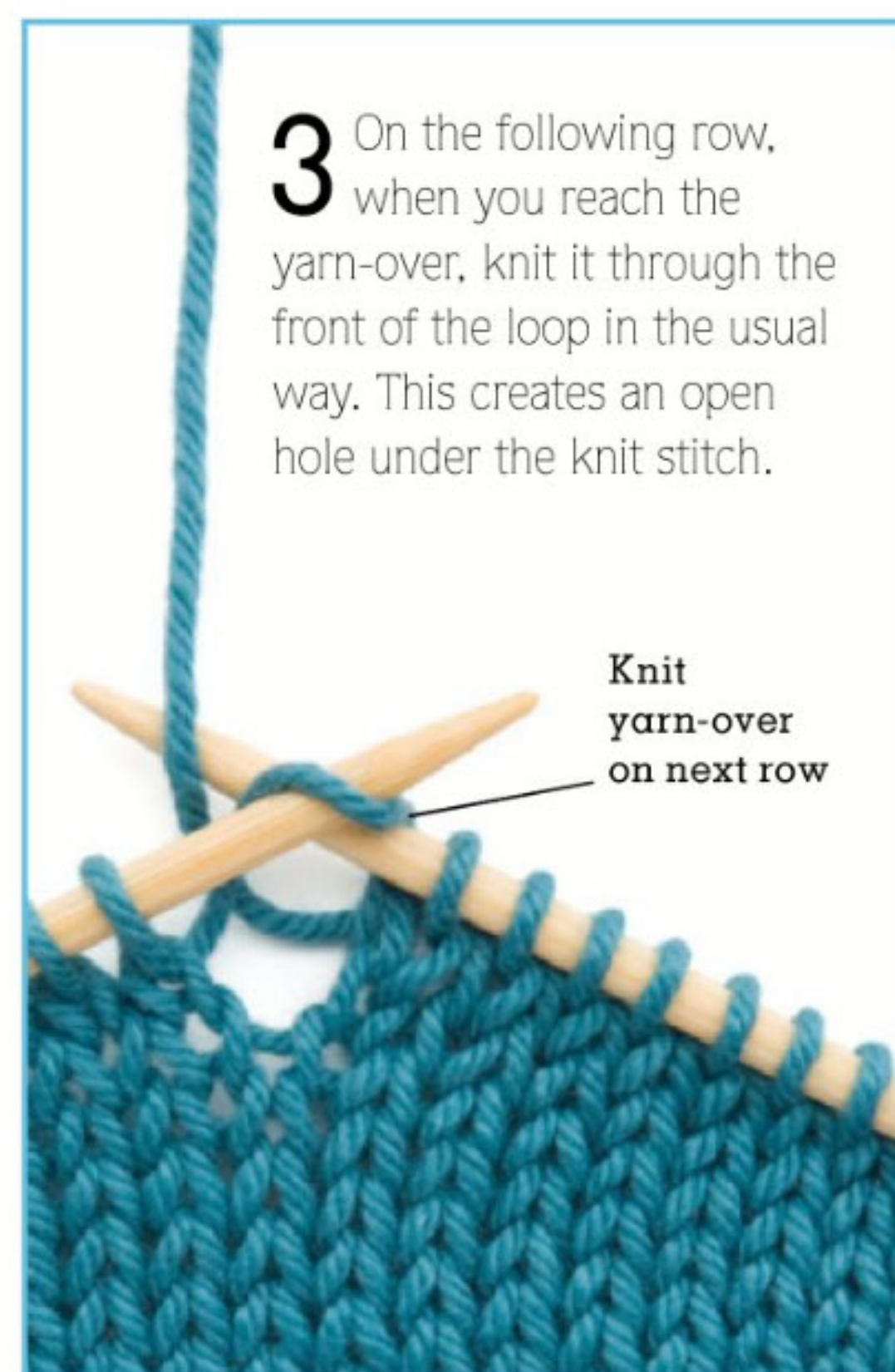
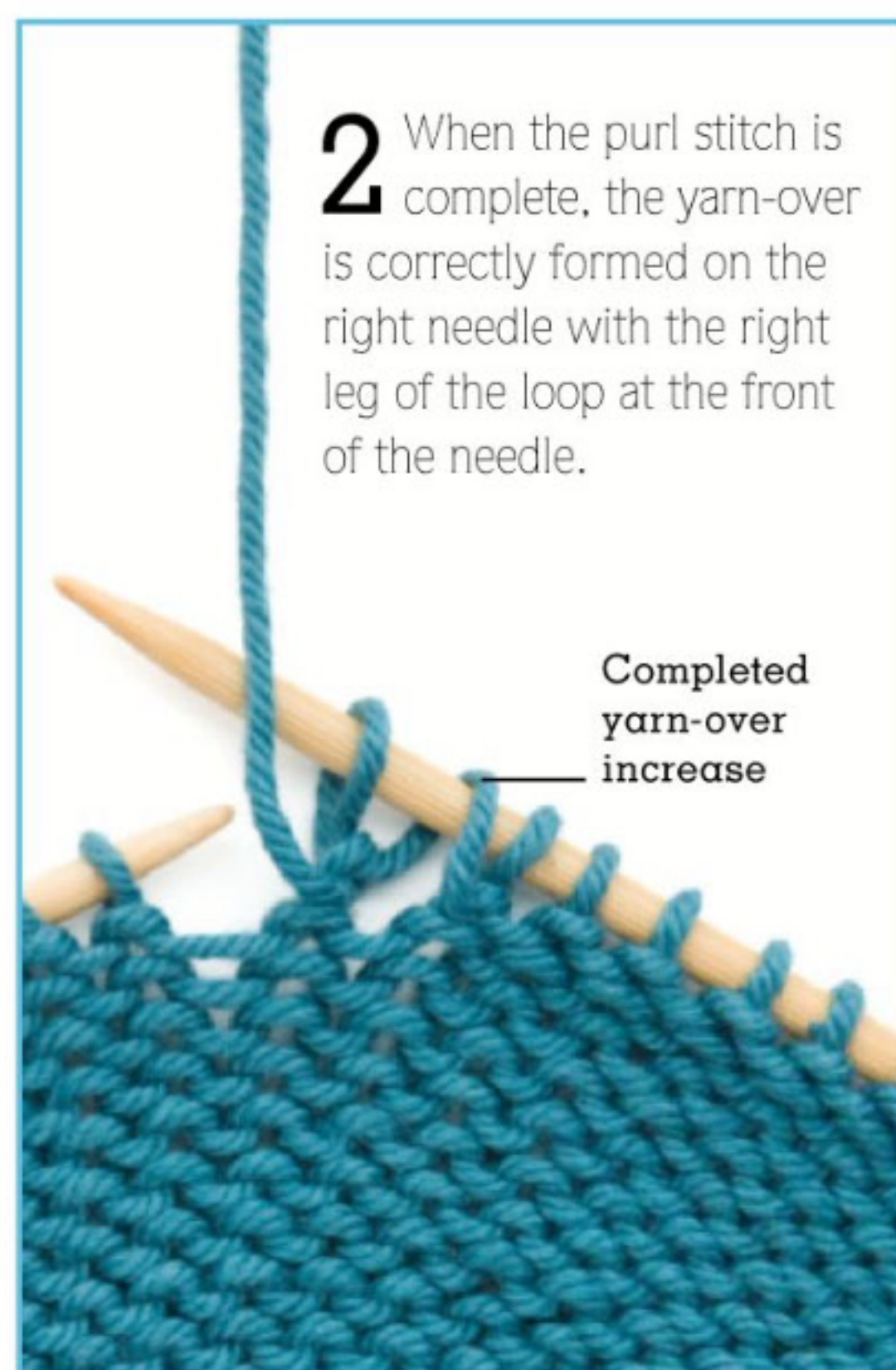
Yarn-over increases

Yarn-over increases add stitches to a row and create holes at the same time, so are often called visible increases. They are used to produce decorative laces. A yarn-over is made by looping the yarn around the right needle to form an extra stitch. It is important to wrap the loop around the needle in the correct way or it will become crossed when it is worked in the next row, which closes the hole.

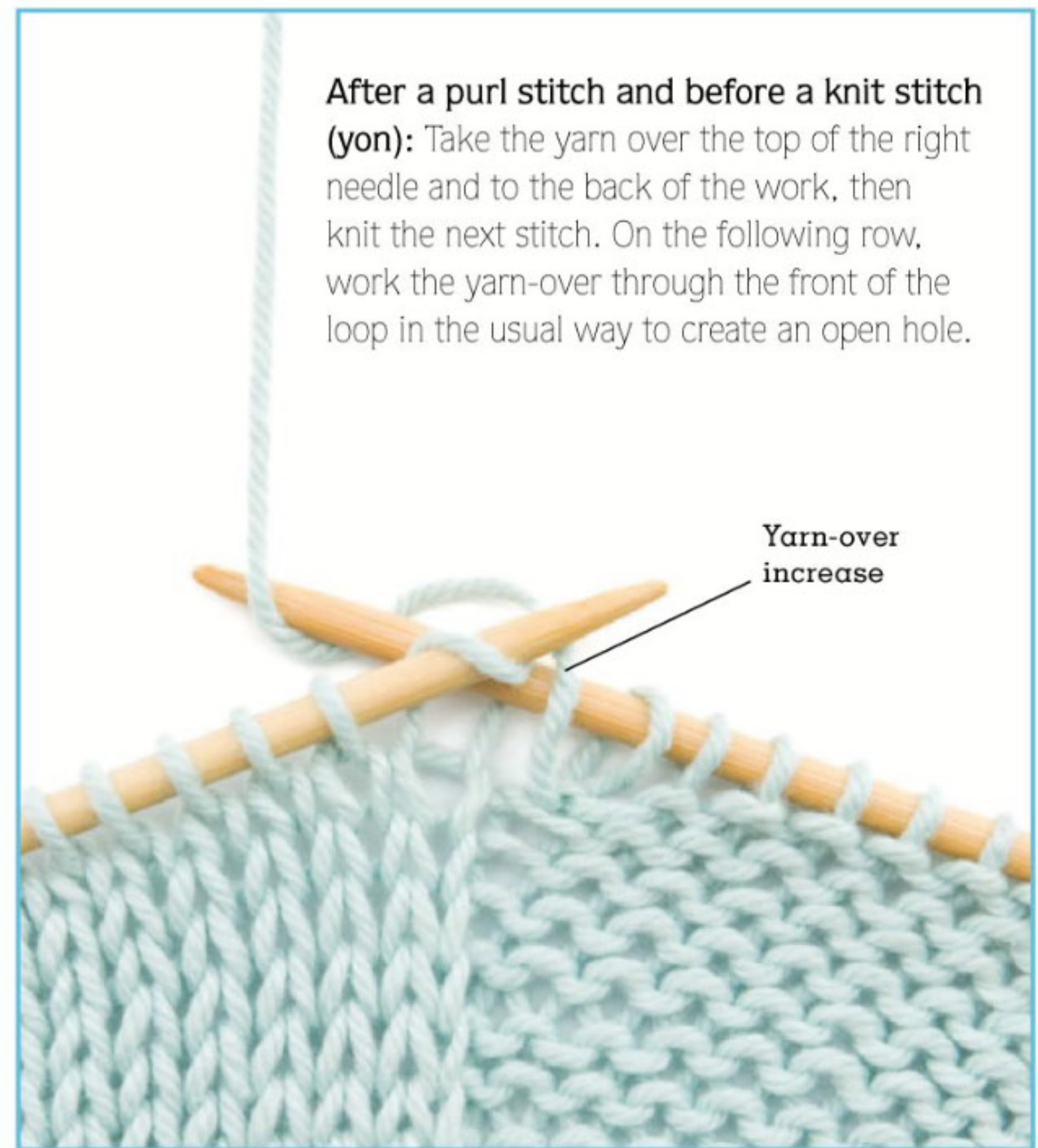
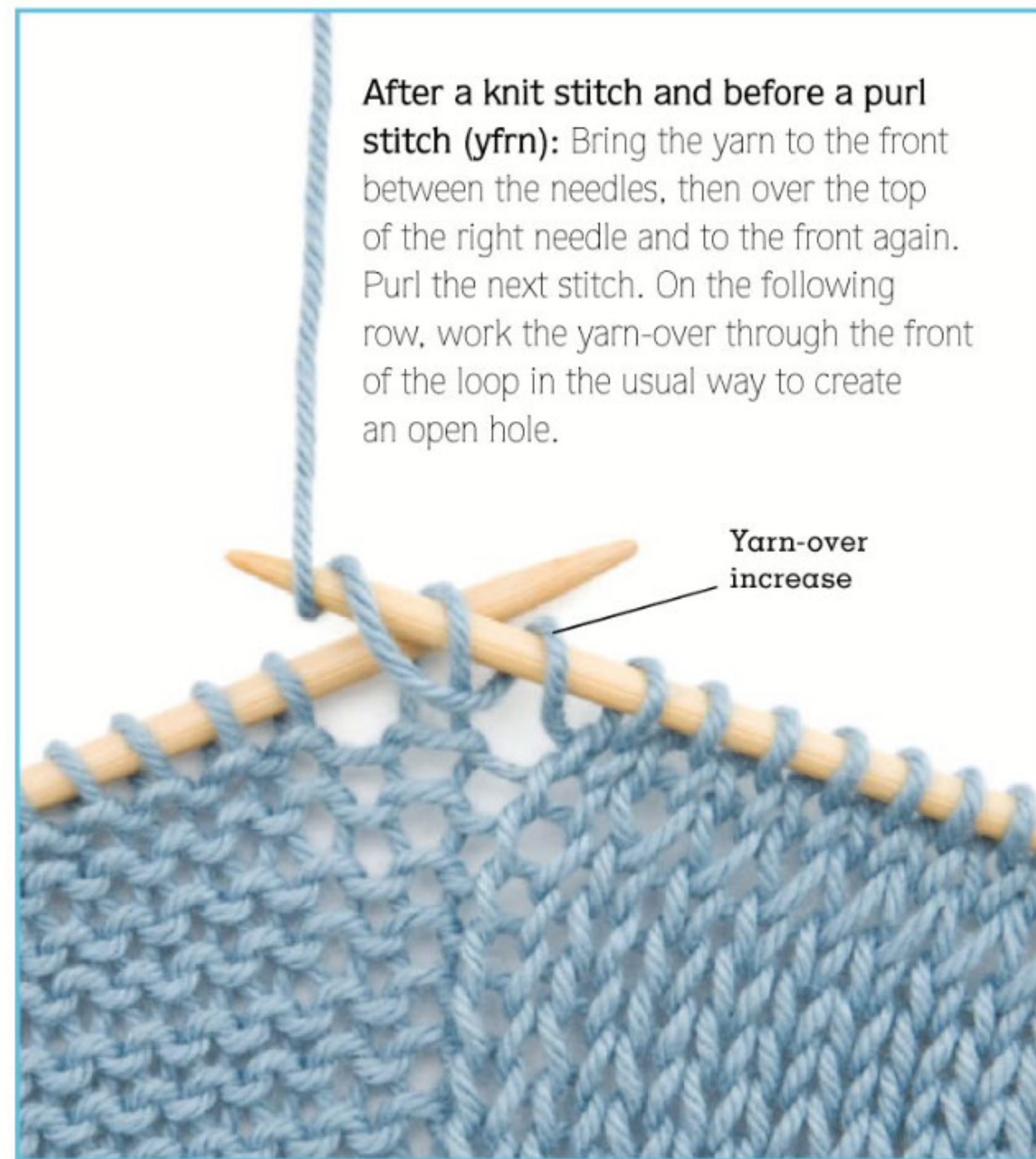
YARN-OVER BETWEEN KNIT STITCHES (Abbreviation = UK *yfwd*; US *yo*)



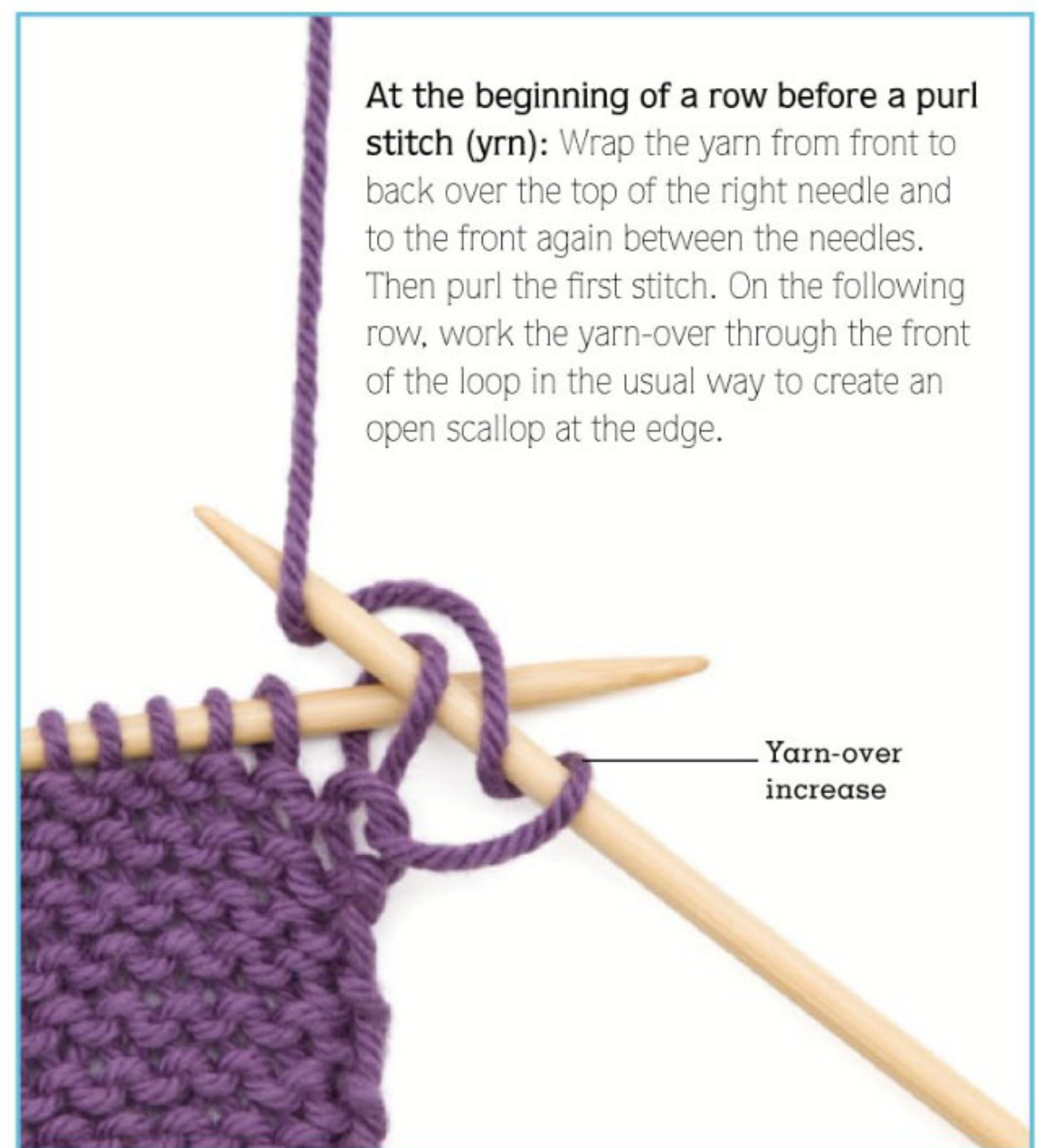
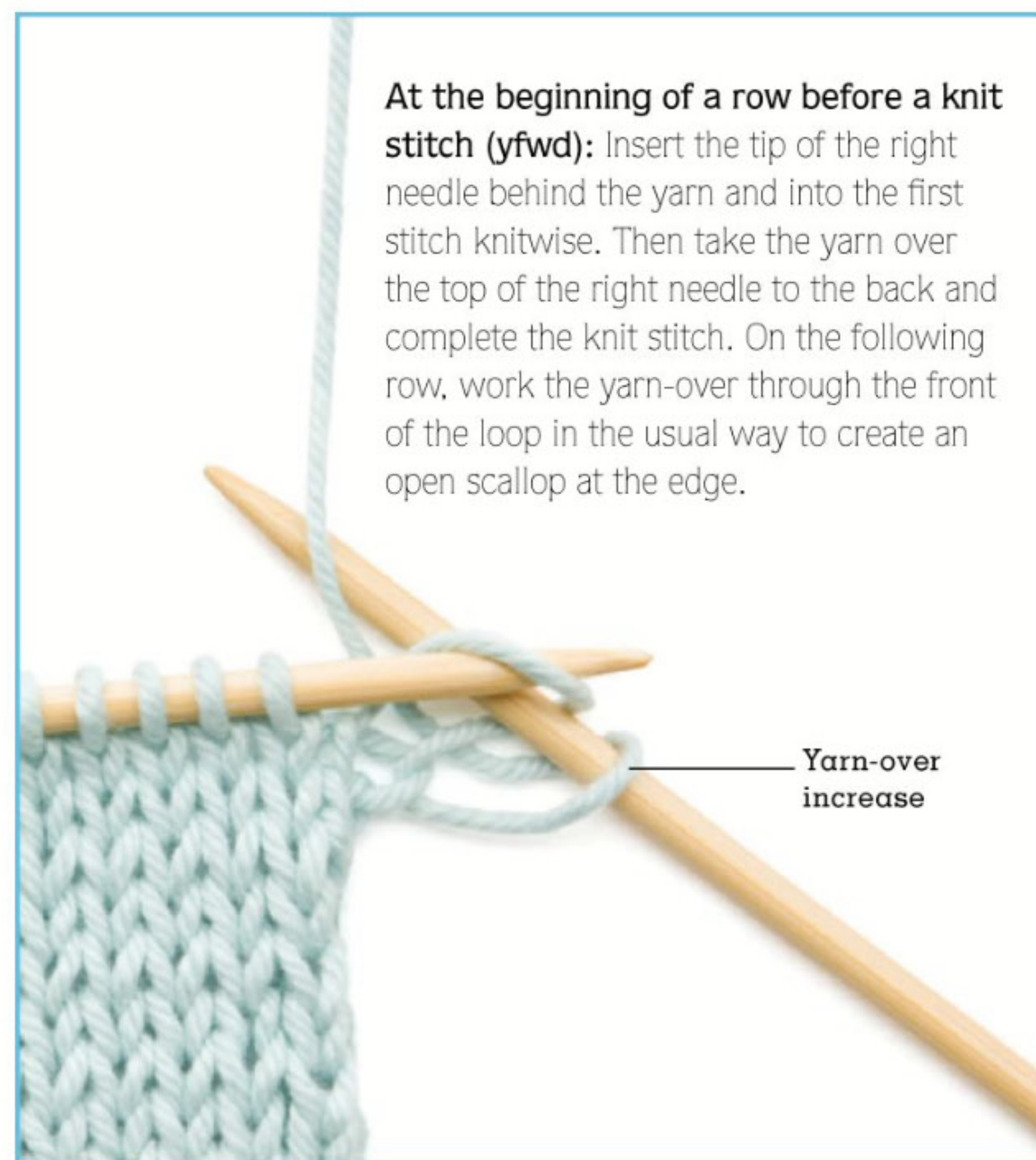
YARN-OVER BETWEEN PURL STITCHES (Abbreviation = UK *yrn*; US *yo*)



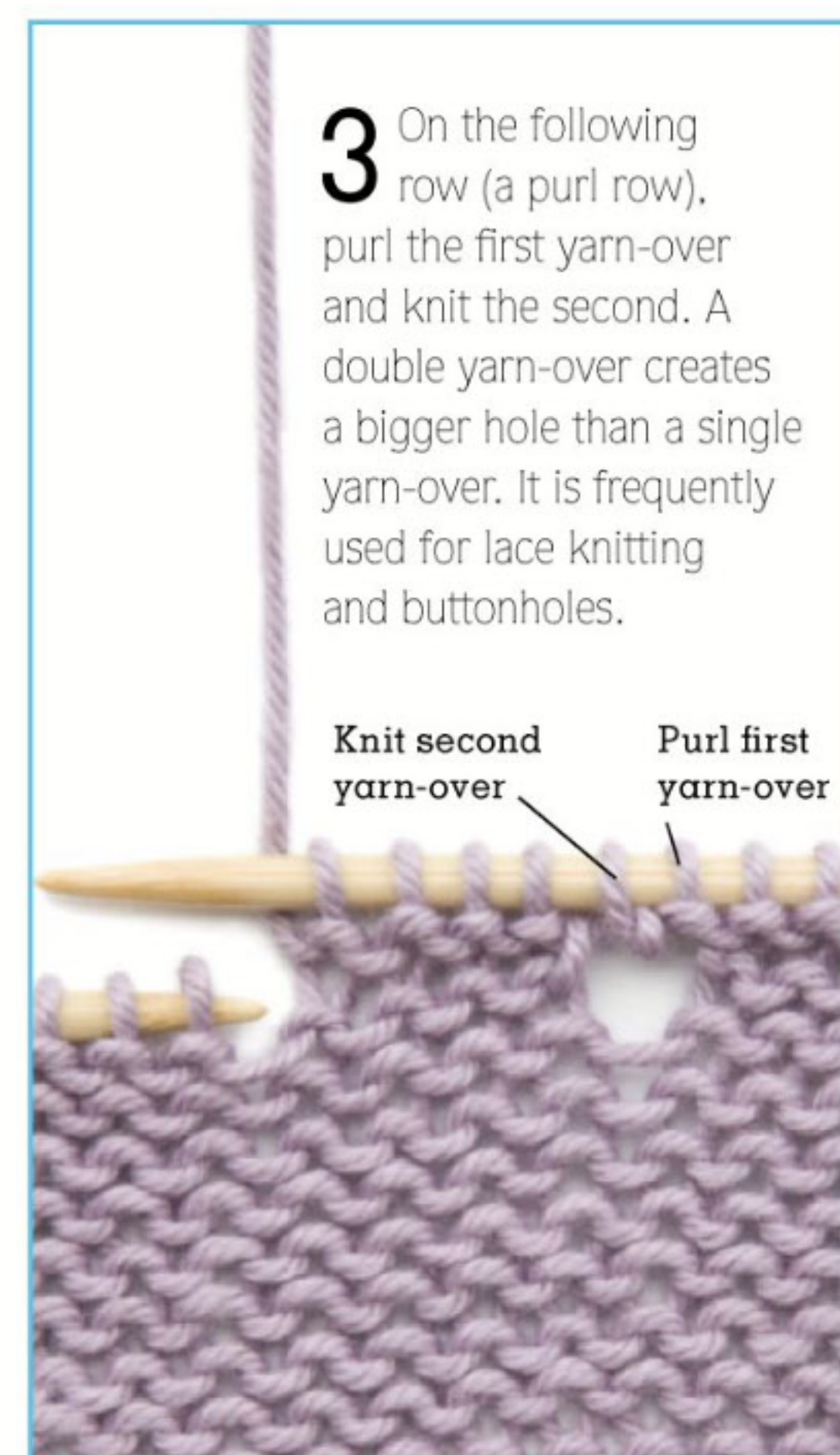
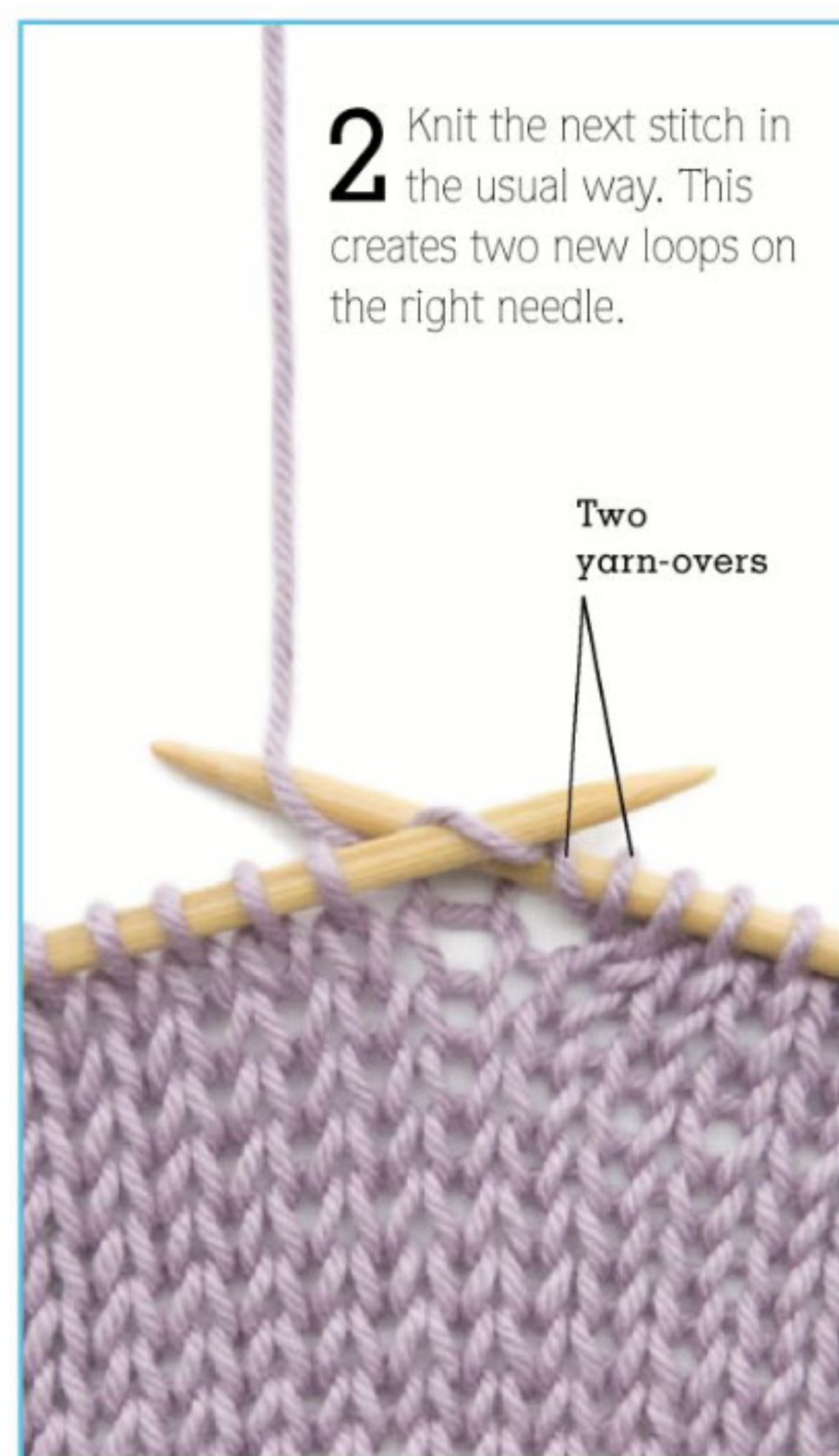
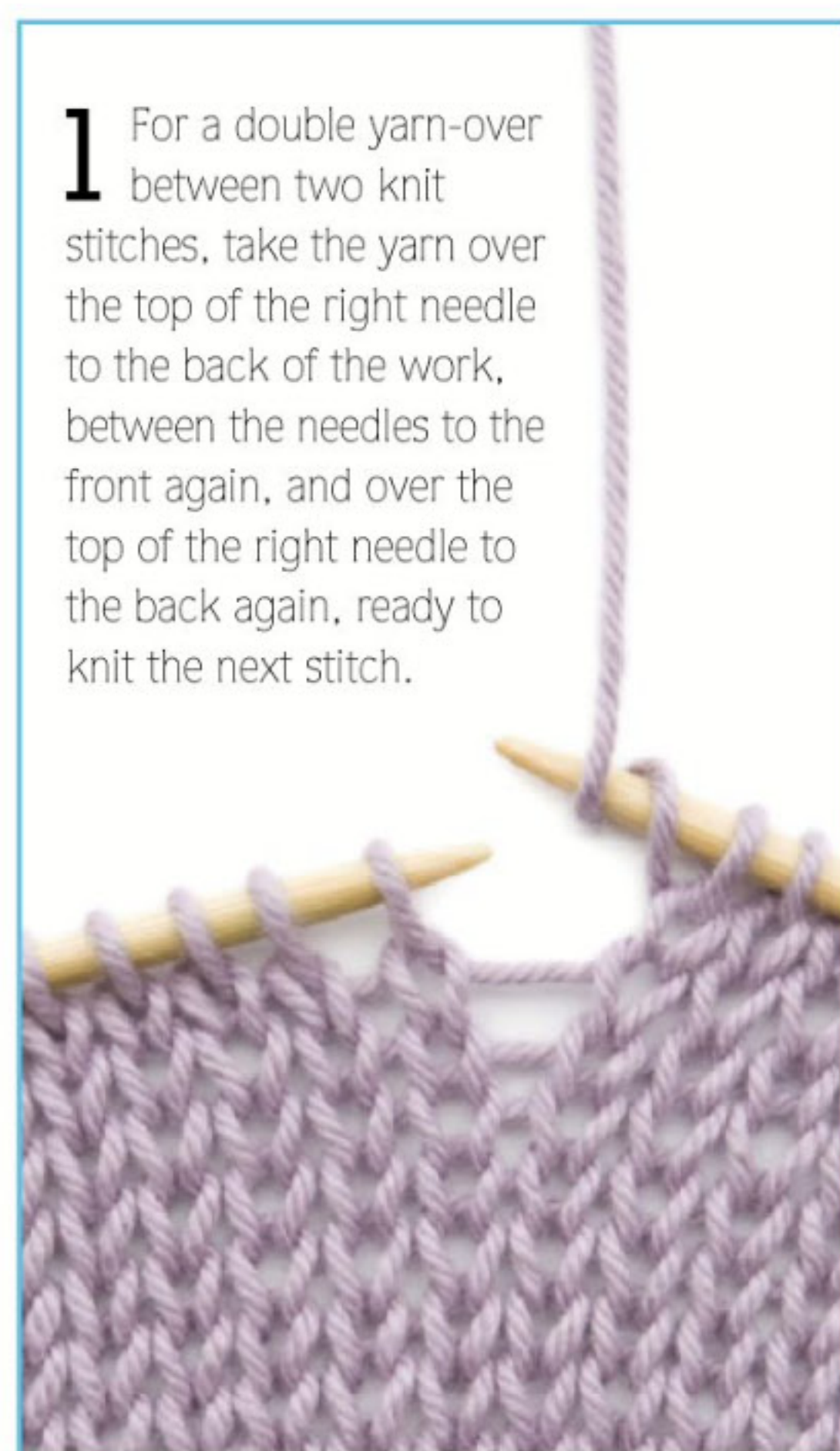
YARN-OVER BETWEEN KNIT AND PURL STITCHES (Abbreviation = UK *yfrn* and *yon*; US *yo*)



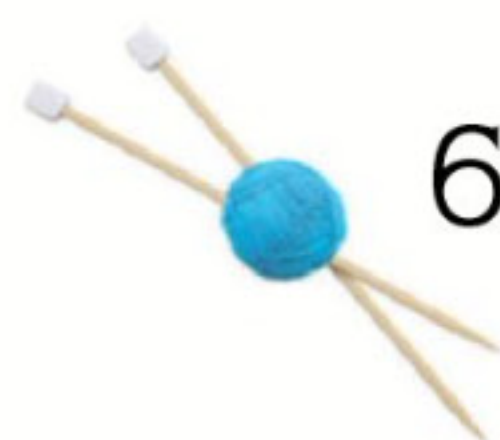
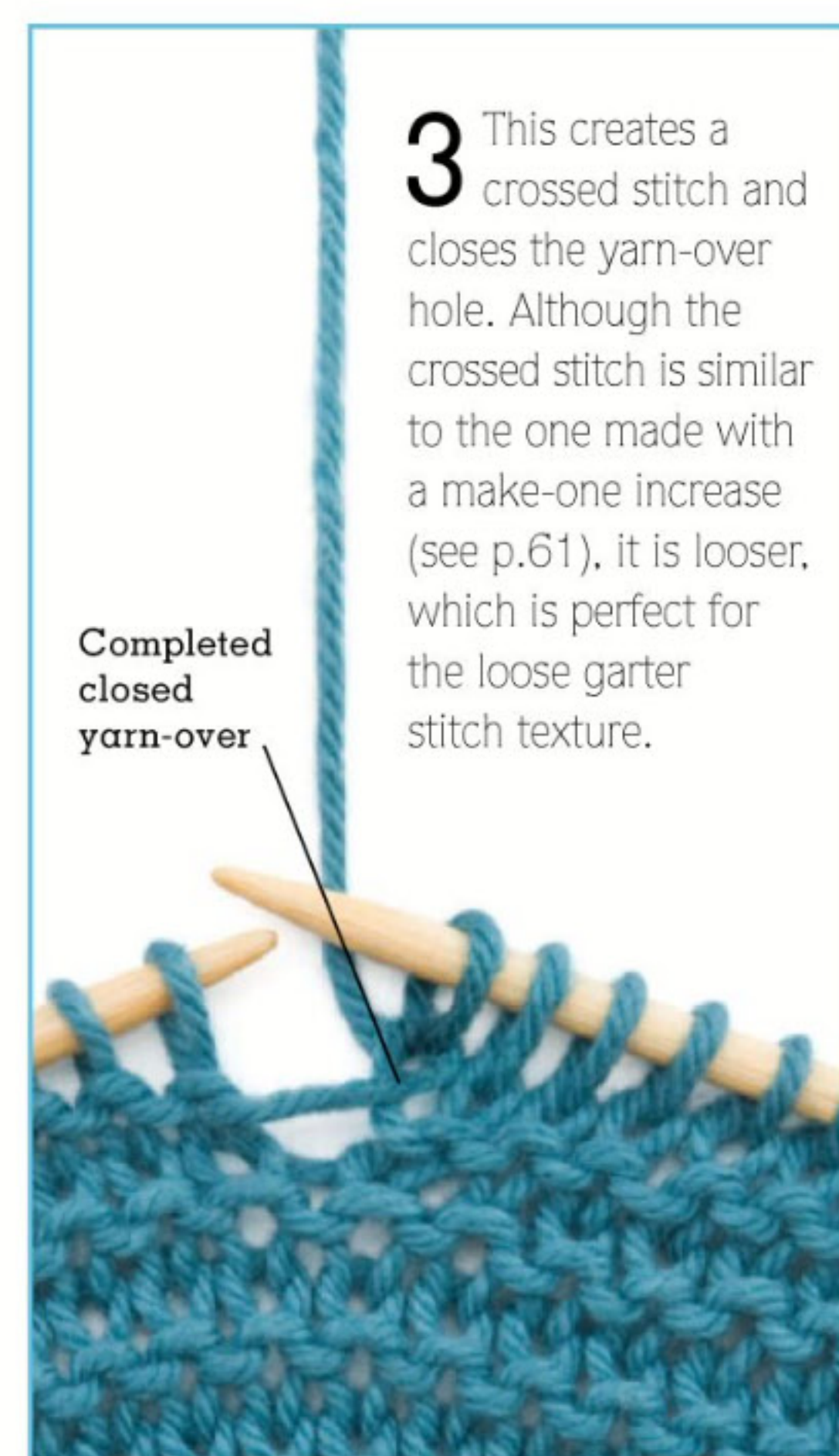
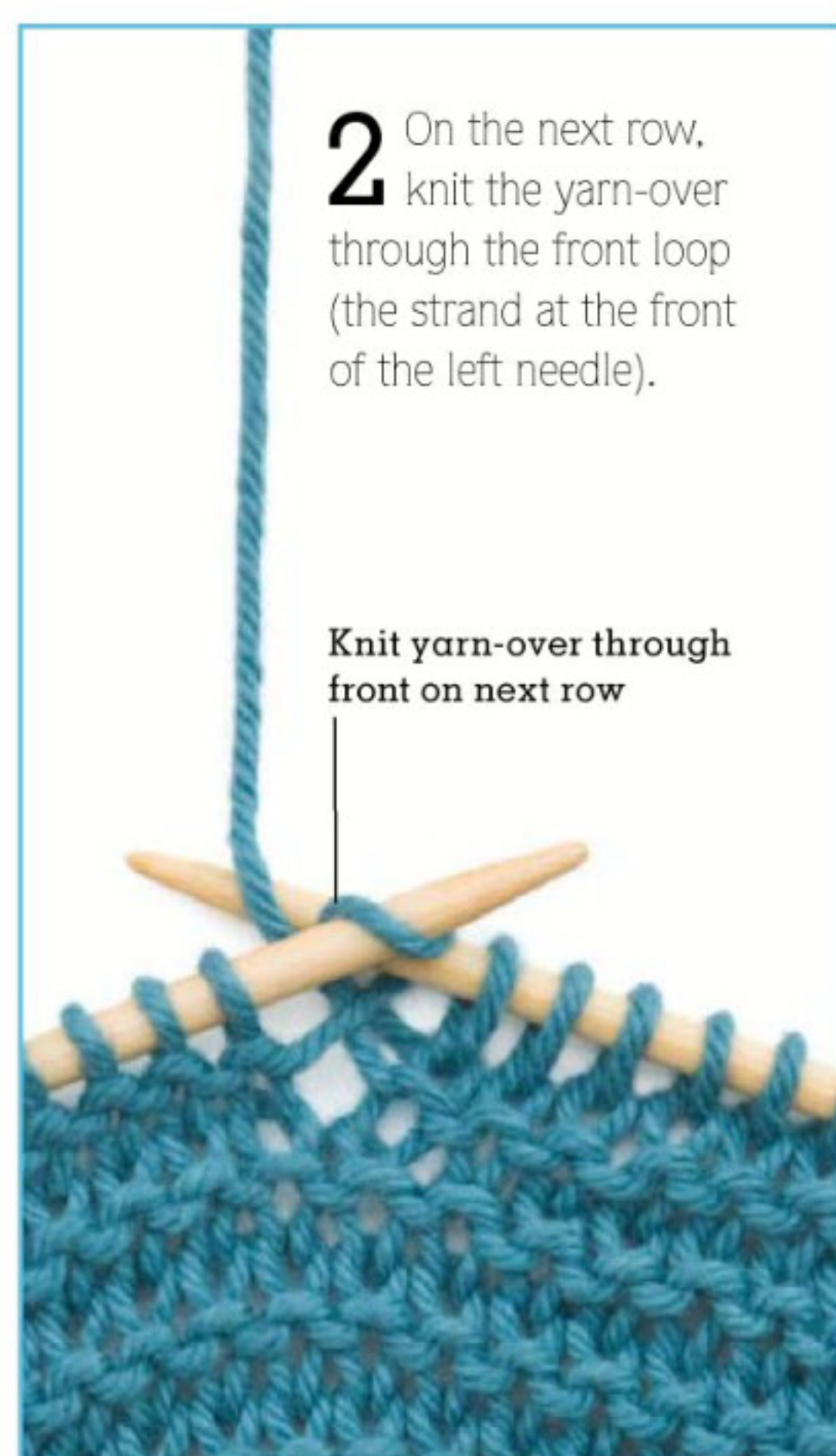
YARN-OVER AT THE BEGINNING OF A ROW (Abbreviation = UK *yfwd* and *yfn*; US *yo*)



DOUBLE YARN-OVER (Abbreviation = UK *yfwd* twice; US *yo2*)



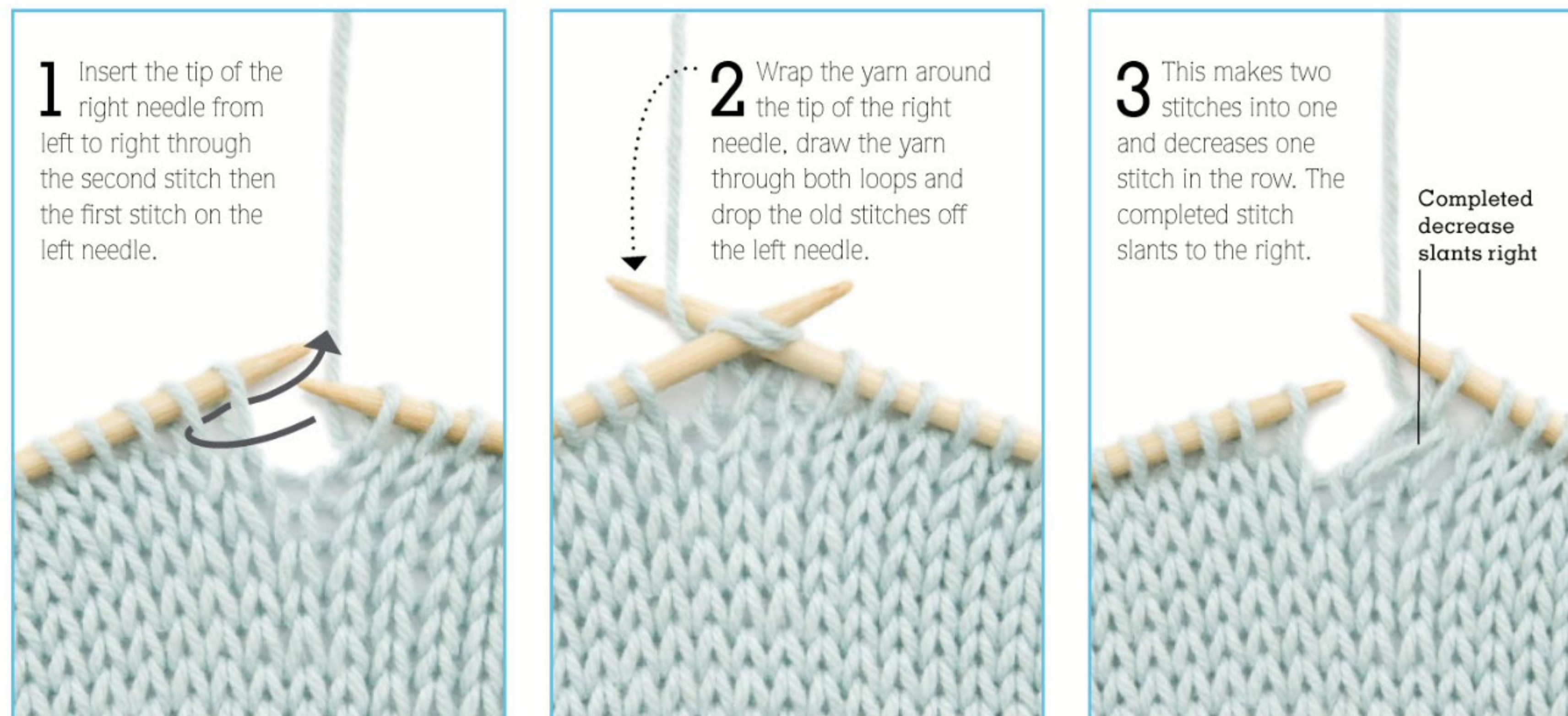
CLOSED YARN-OVER ON GARTER STITCH



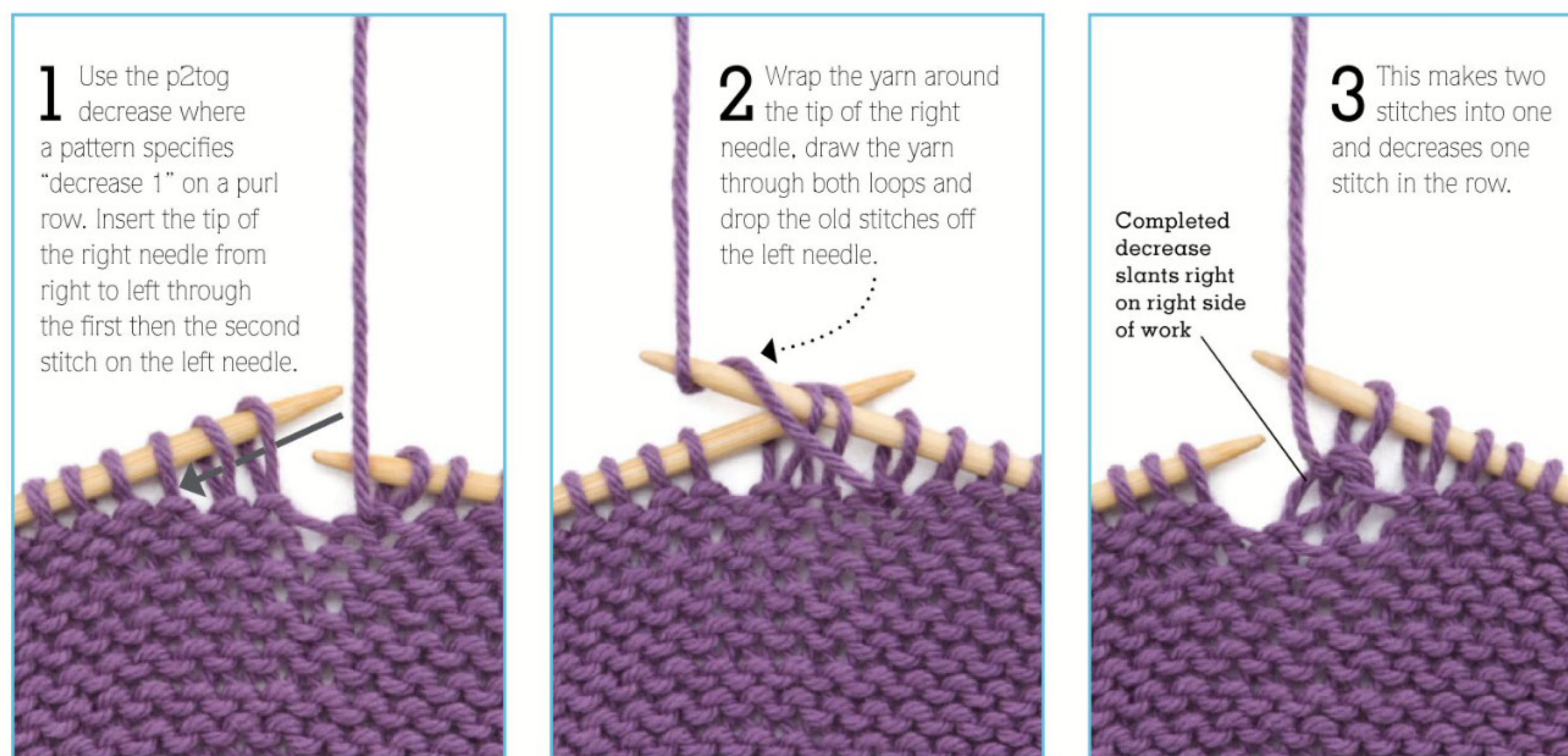
Simple decreases

These simple decreases are often used for shaping knitting and, paired with increases, for textured and lace stitches. More complicated decreases are always explained in knitting instructions. Most of the decreases that follow are single decreases that subtract only one stitch from the knitting, but a few double decreases are included.

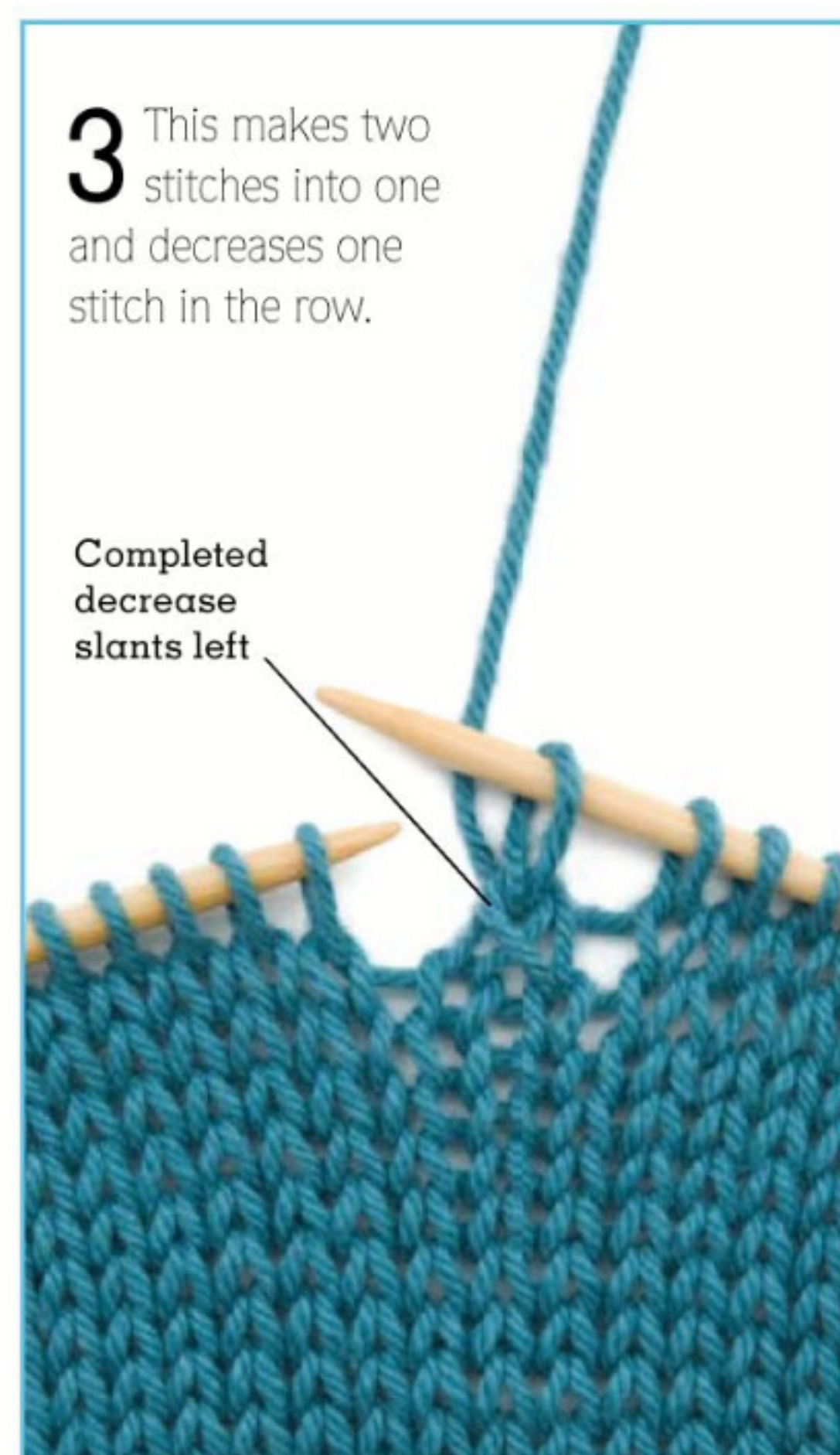
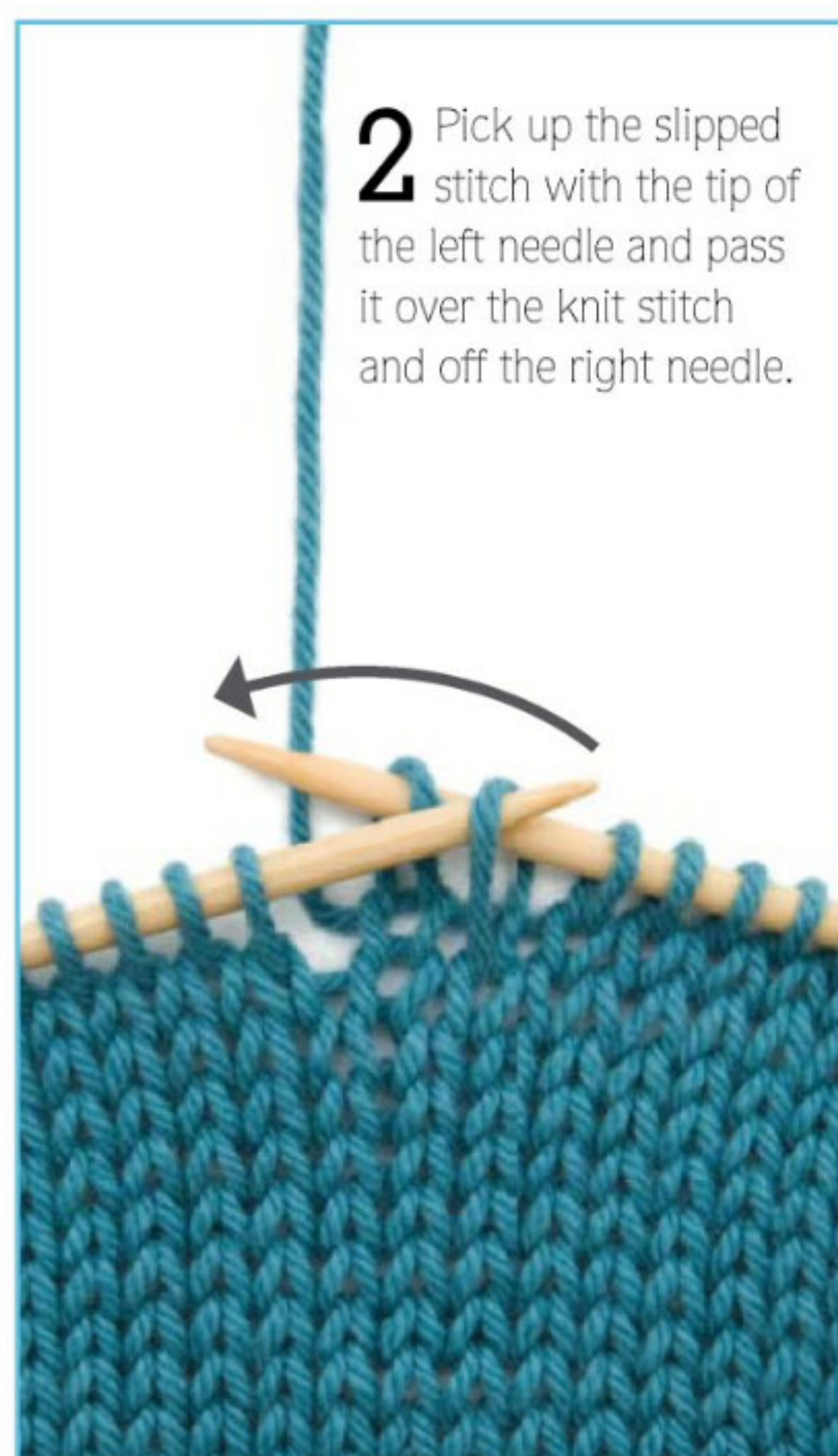
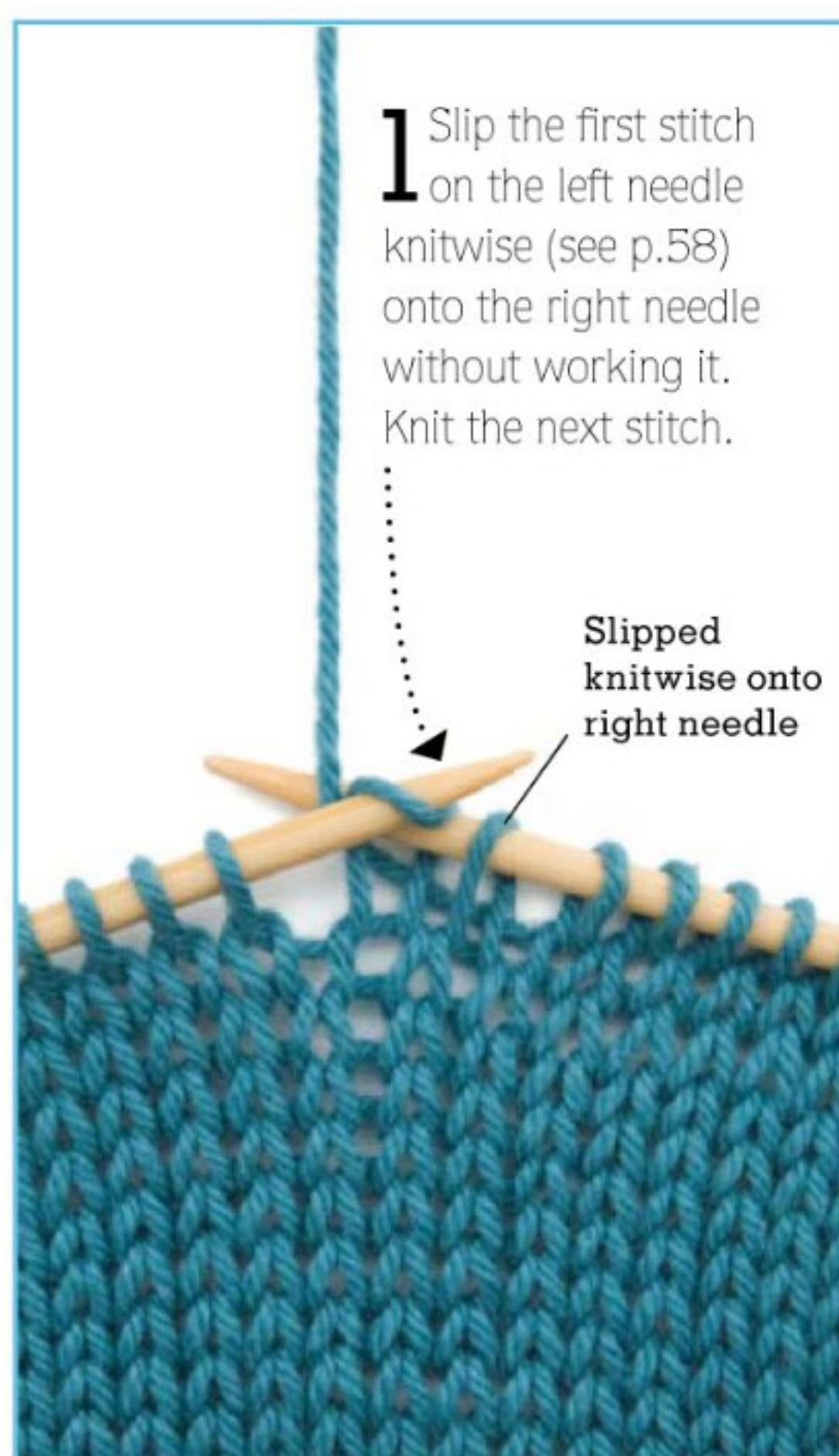
KNIT TWO TOGETHER (Abbreviation = *k2tog* or *dec 1*)



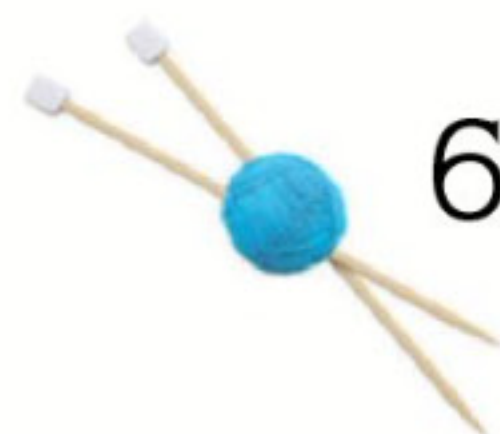
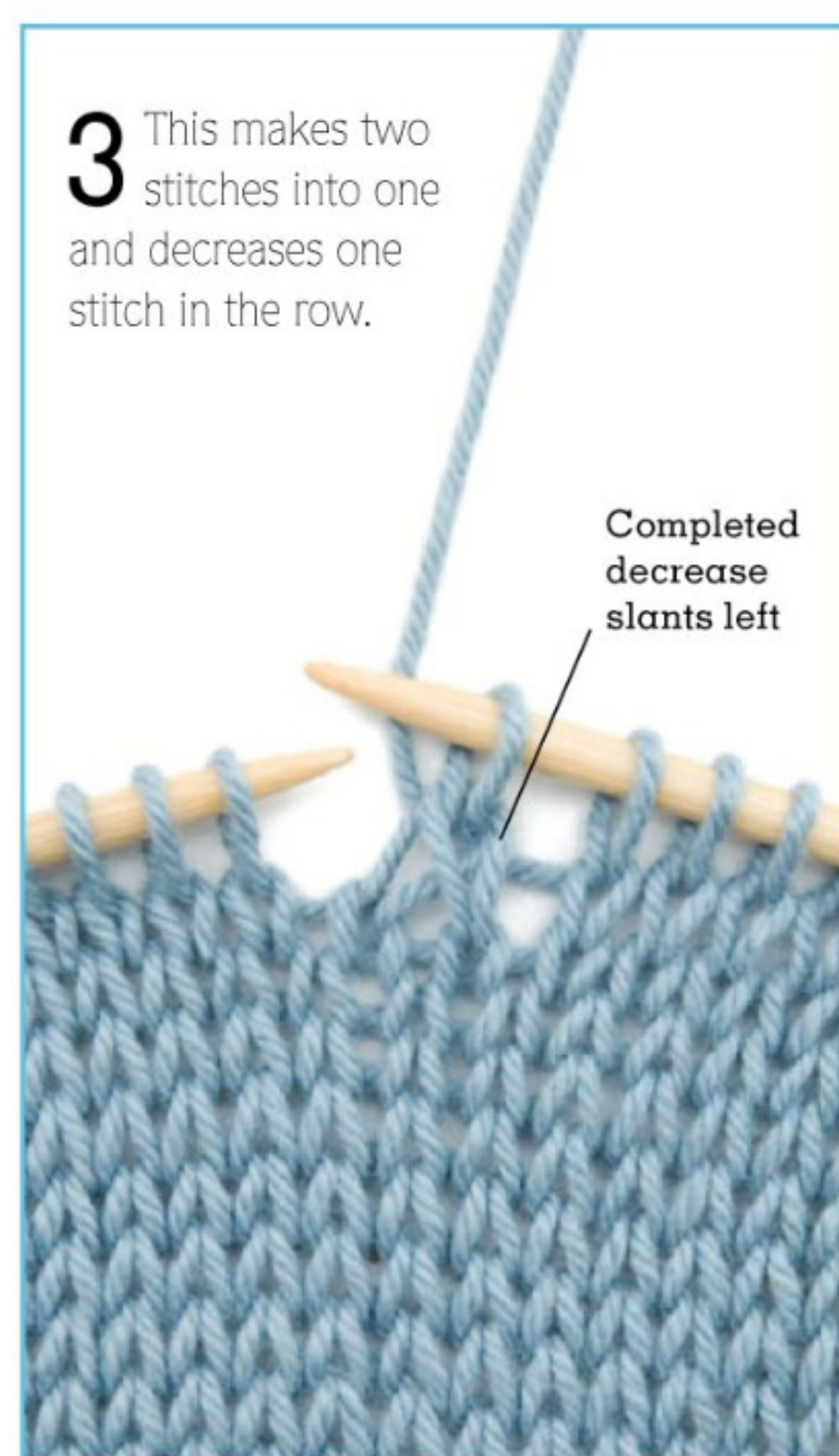
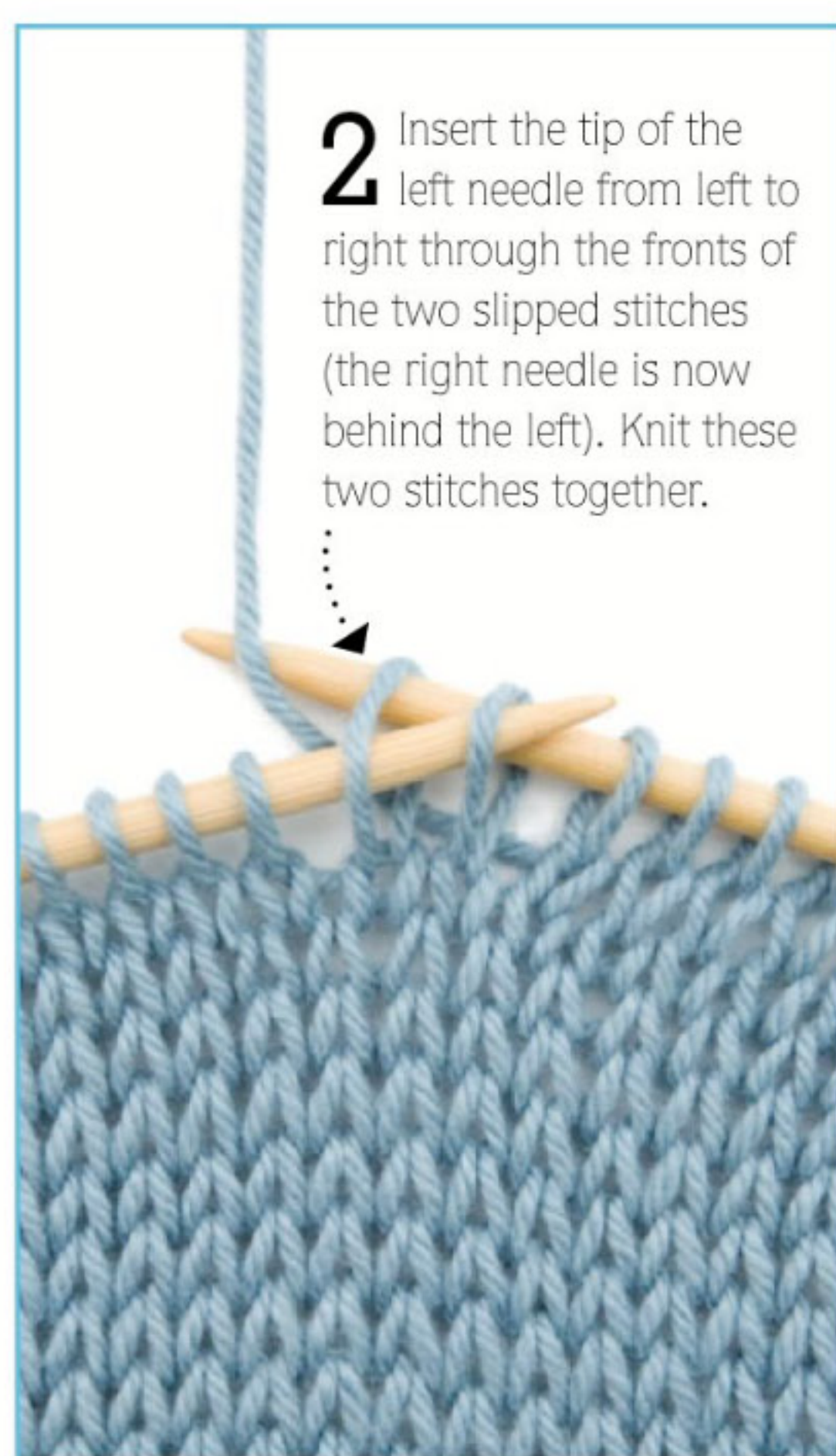
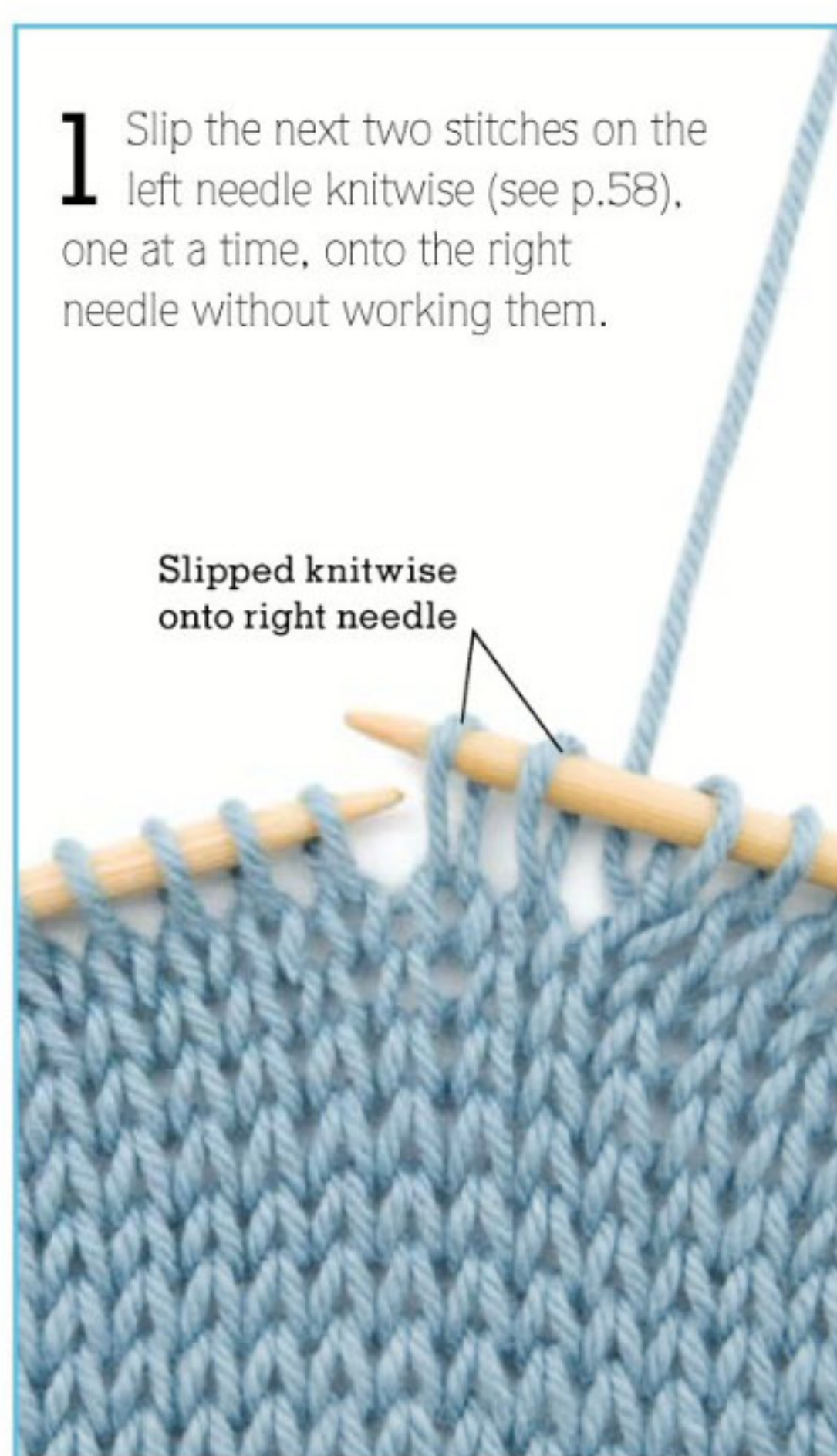
PURL TWO TOGETHER (Abbreviation = *p2tog* or *dec 1*)



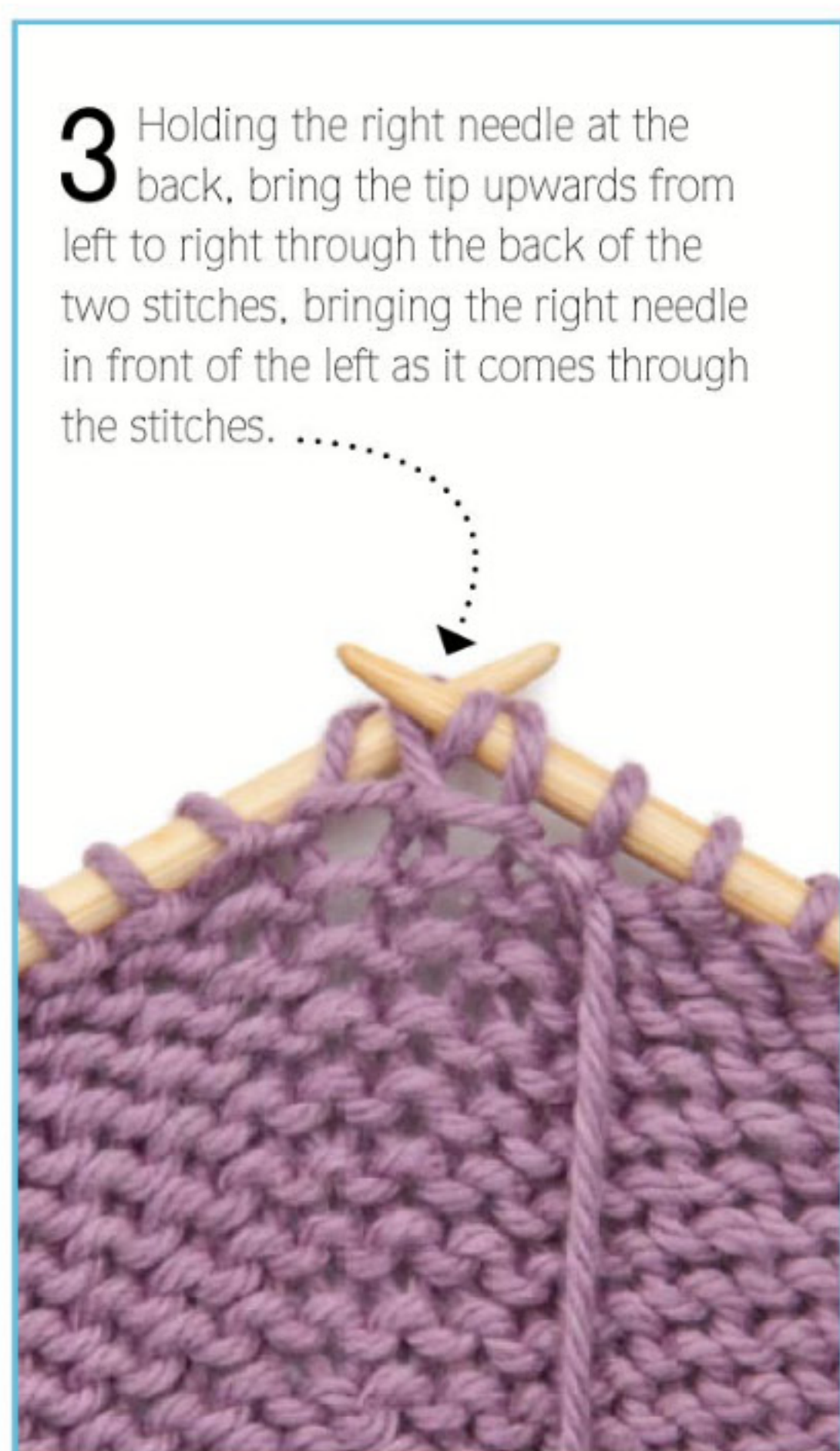
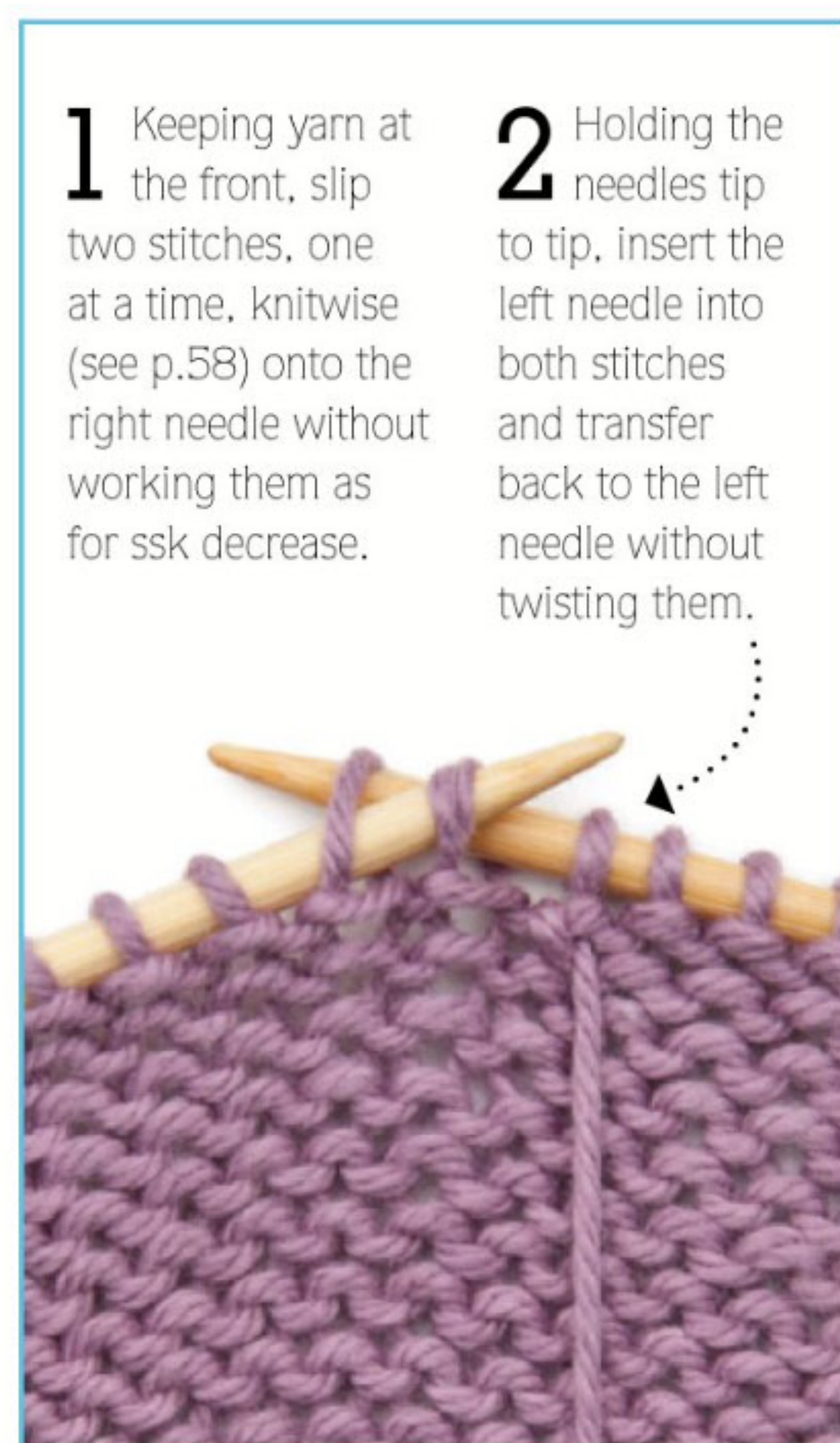
SLIP ONE, KNIT ONE, PASS SLIPPED STITCH OVER (Abbreviation = *s1 k1 pss* or *skp*)



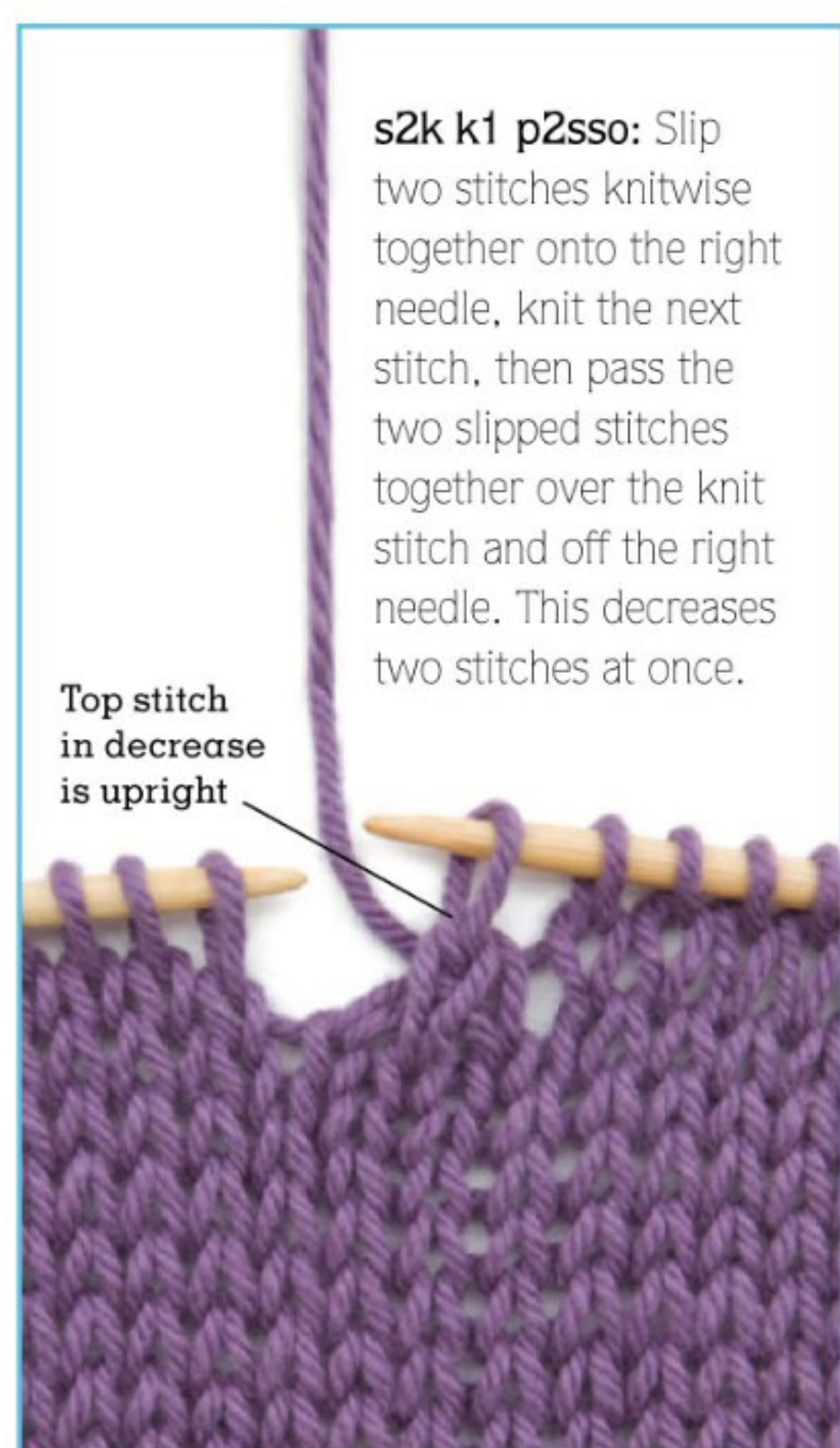
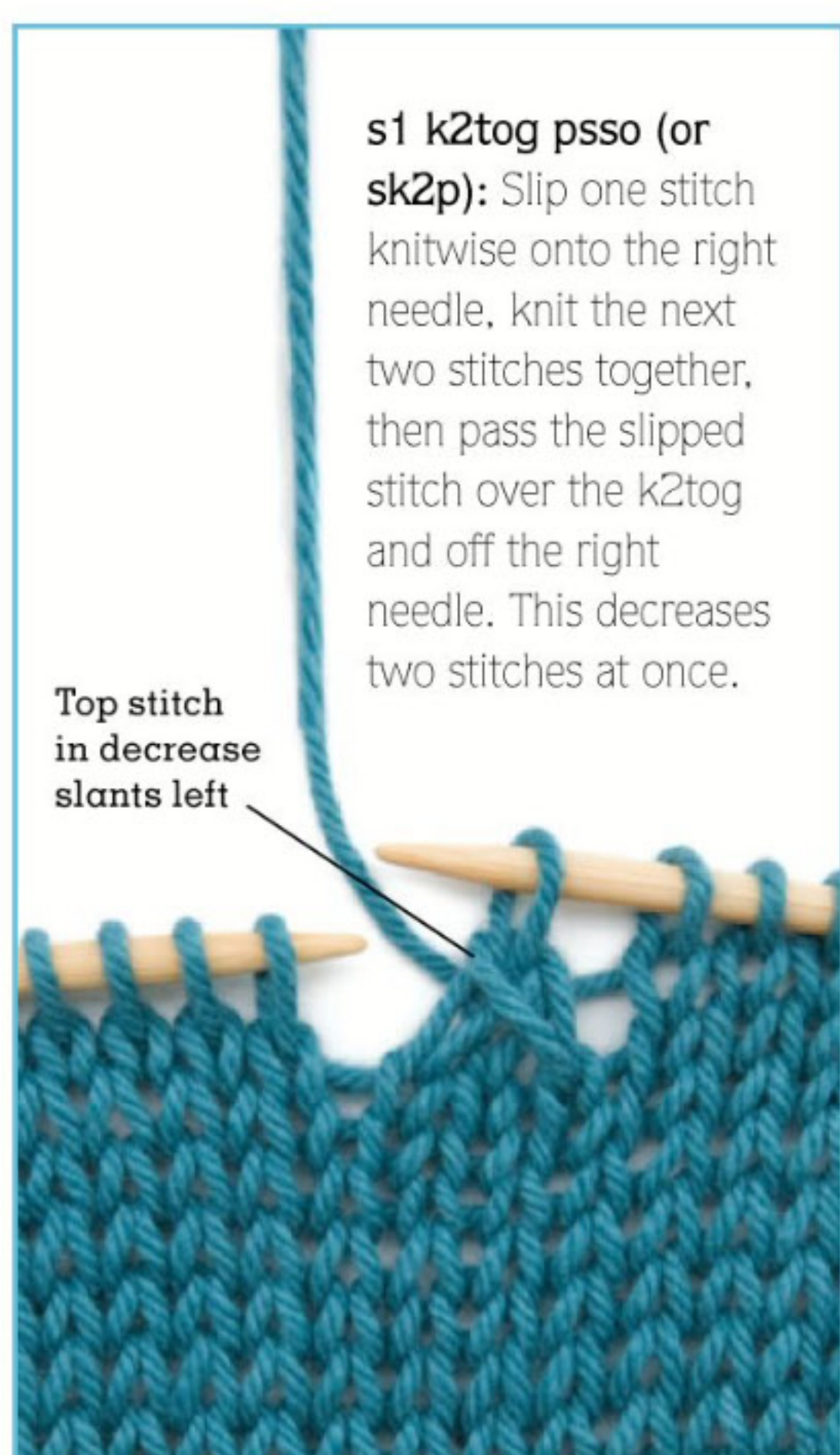
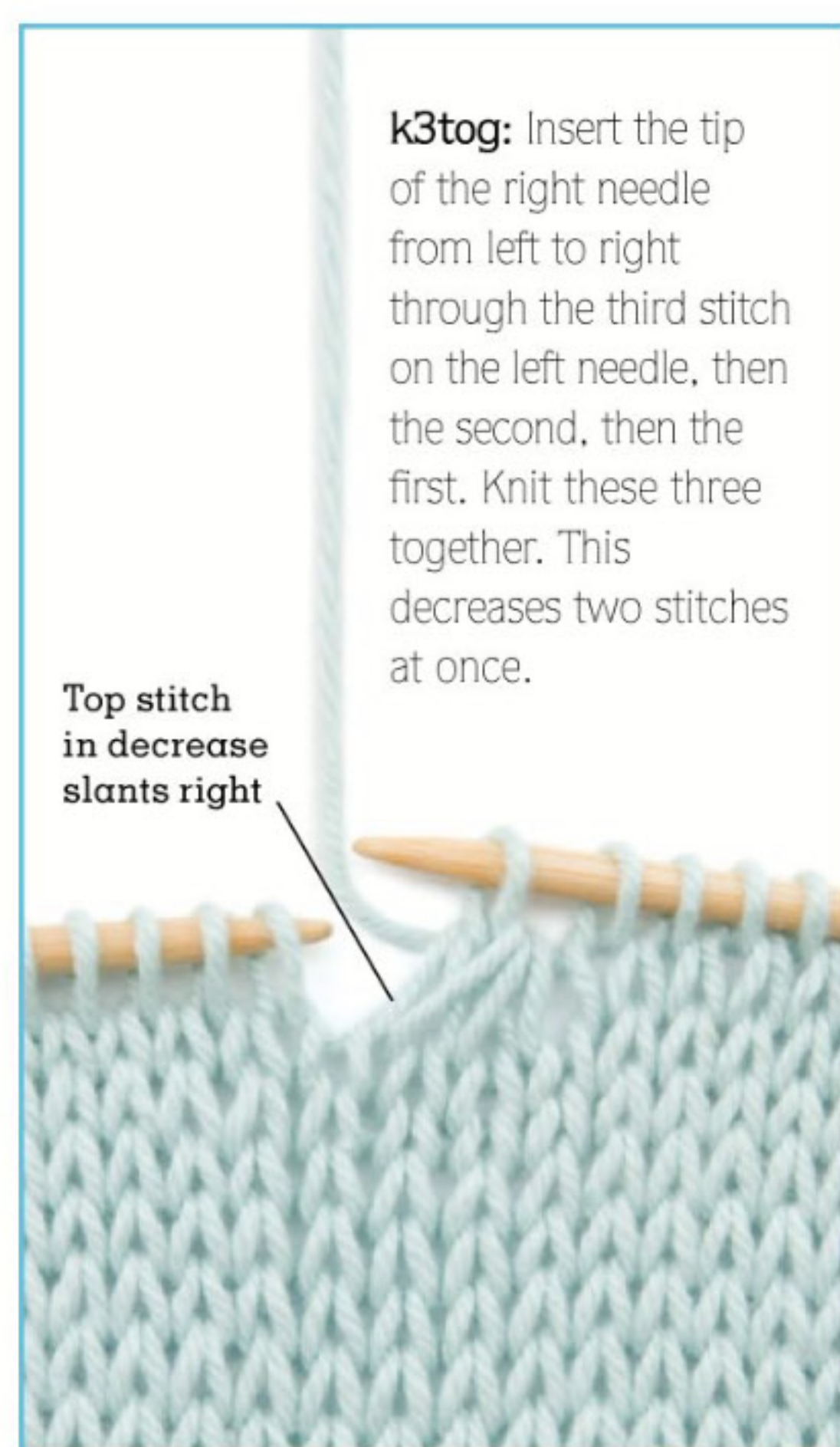
SLIP, SLIP, KNIT (Abbreviation = *ssk*)



SLIP, SLIP, PURL (Abbreviation = *ssp*)



DOUBLE DECREASES

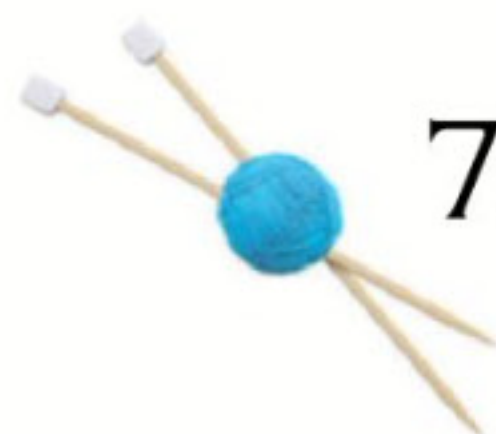


Paired increases and decreases

Increases or decreases at each end of a row can be worked to slant left or right so that the edges mirror each other. Paired shapings should be worked at consistent intervals, and are easier if worked on a knit row. When working a pattern, one or two edge stitches can be worked plain so that the shaping does not affect the pattern.

SUMMARY OF INCREASES AND DECREASES

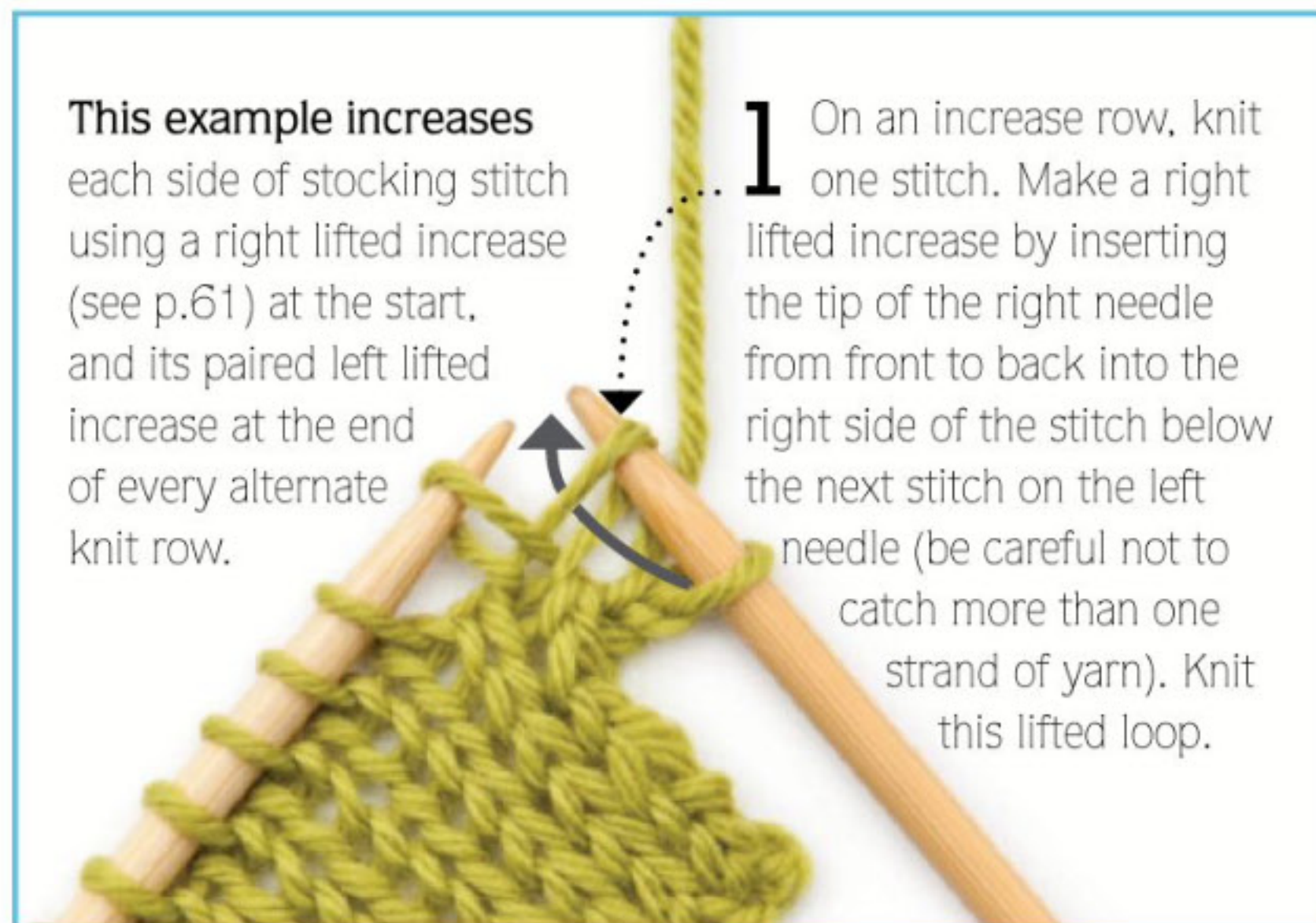
PAIRED INCREASES			
When made at end of a row	Abbreviation	When made at beginning of a row	Abbreviation
Slants left – increases the left edge of the knit side of stocking stitch		Slants right – shapes the right edge of the knit side of stocking stitch	
Left lifted increase	<i>inc1</i>	Right lifted increase	<i>inc1</i>
• virtually invisible • must have rows between or will pull • shows to right of increased stitch – slants the original stitch to the left and towards the selvedge when used for edge shaping		• virtually invisible • must have rows between or will pull • shows to left of increased stitch – slants the original stitch to the right and towards the selvedge when used for edge shaping	
Knit (or purl) in front and back of stitch	<i>kfb or inc1</i>	Knit (or purl) in front and back of stitch	<i>kfb or inc1</i>
Purl in front and back increases: • on a purl row seen from knit side, bar to the right of the stitch into which increase is made		Knit in front and back increases: • on a knit row seen from knit side, bar to the left of the stitch into which increase is made	
Make one knit (or purl) left cross	<i>M1k (M1p)</i>	Make one knit (or purl) right cross	<i>M1k (M1p)</i>
• virtually invisible • must have rows between or will pull • made between stitches, so shows where placed • slants the stitch worked after it to the left		• virtually invisible • must have rows between or will pull • made between stitches, so shows where placed • slants the stitch worked before it to the right	
PAIRED DECREASES			
When made at end of a row	Abbreviation	When made at start of a row	Abbreviation
Right slant – decreases the left of the knit side of stocking stitch		Left slant – decreases the right of the knit side of stocking stitch	
Knit (or purl) two together	<i>k2tog (p2tog)</i>	Slip, slip, knit (or slip, slip, purl)	<i>ssk (ssp)</i>
Knit (or purl) two together	<i>k2tog (p2tog)</i>	Slip1, knit1, pass slipped stitch over	<i>skp, s1 K1 pss0, or skpo</i>
Knit (or purl) two together	<i>k2tog (p2tog)</i>	Knit (or purl) two together through back of loops	<i>k2tog tbl (p2tog tbl) or k-b2tog (p-b2tog)</i>



PAIRED LIFTED EDGE INCREASE

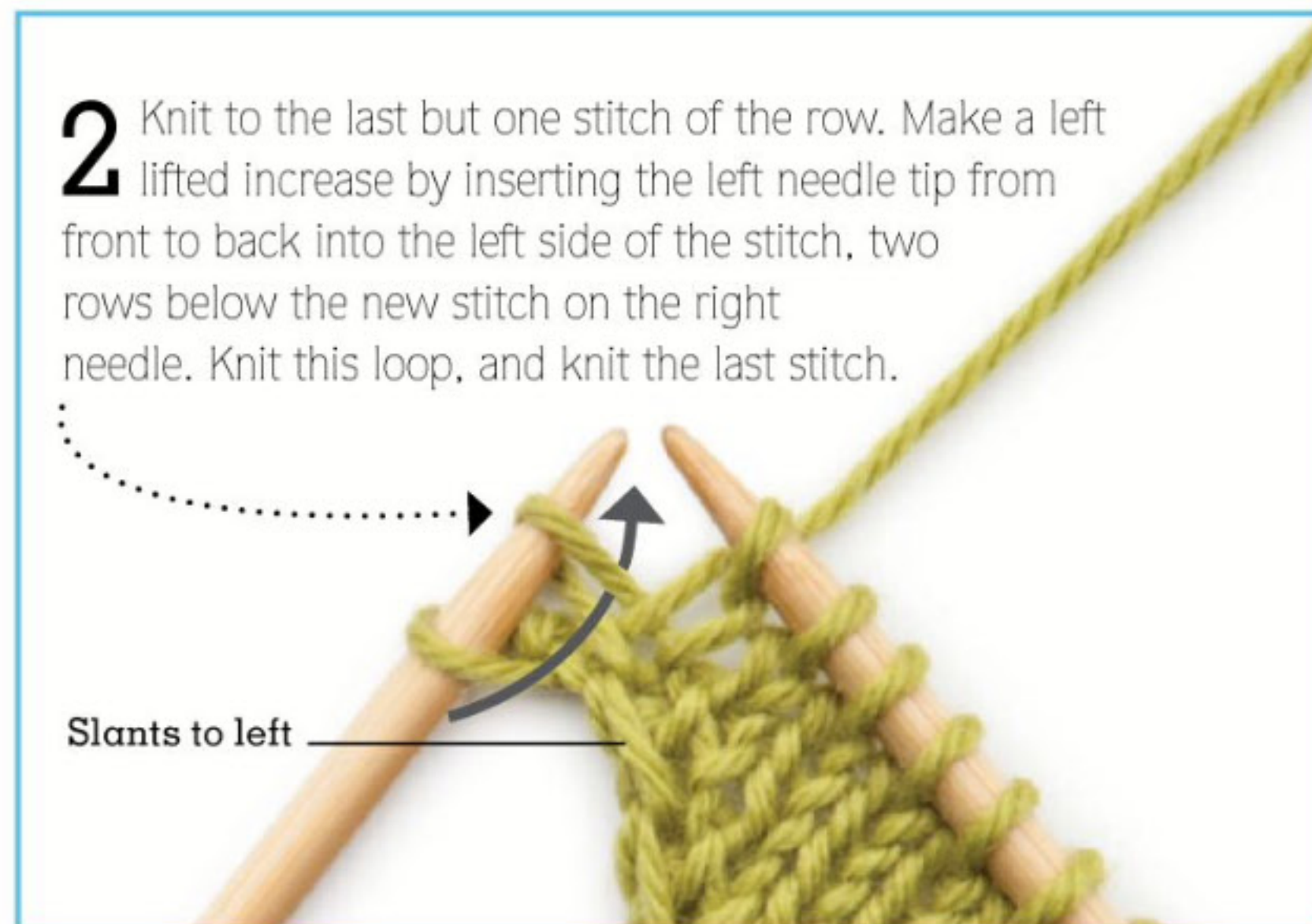
This example increases each side of stocking stitch using a right lifted increase (see p.61) at the start, and its paired left lifted increase at the end of every alternate knit row.

1 On an increase row, knit one stitch. Make a right lifted increase by inserting the tip of the right needle from front to back into the right side of the stitch below the next stitch on the left needle (be careful not to catch more than one strand of yarn). Knit this lifted loop.

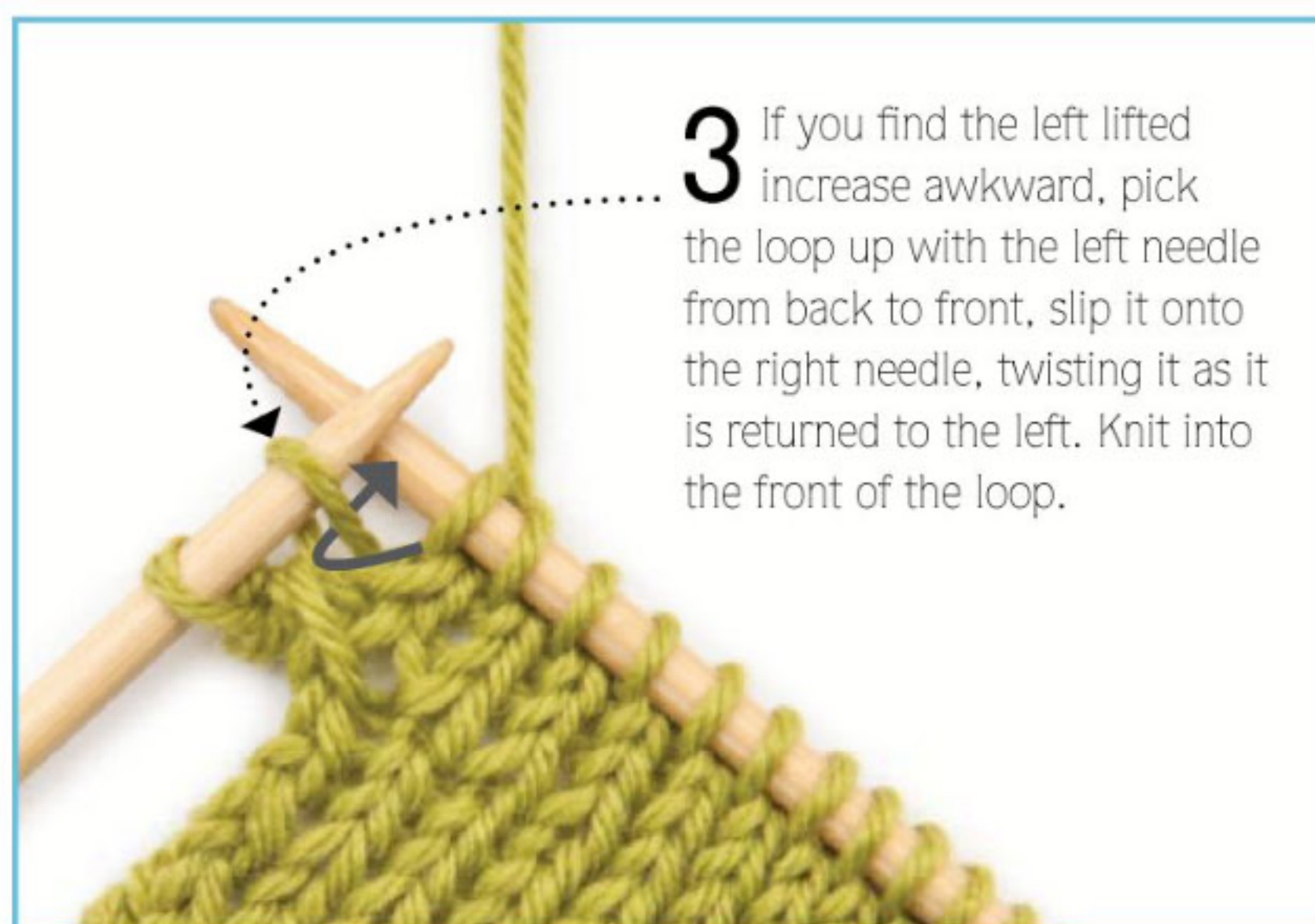


2 Knit to the last but one stitch of the row. Make a left lifted increase by inserting the left needle tip from front to back into the left side of the stitch, two rows below the new stitch on the right needle. Knit this loop, and knit the last stitch.

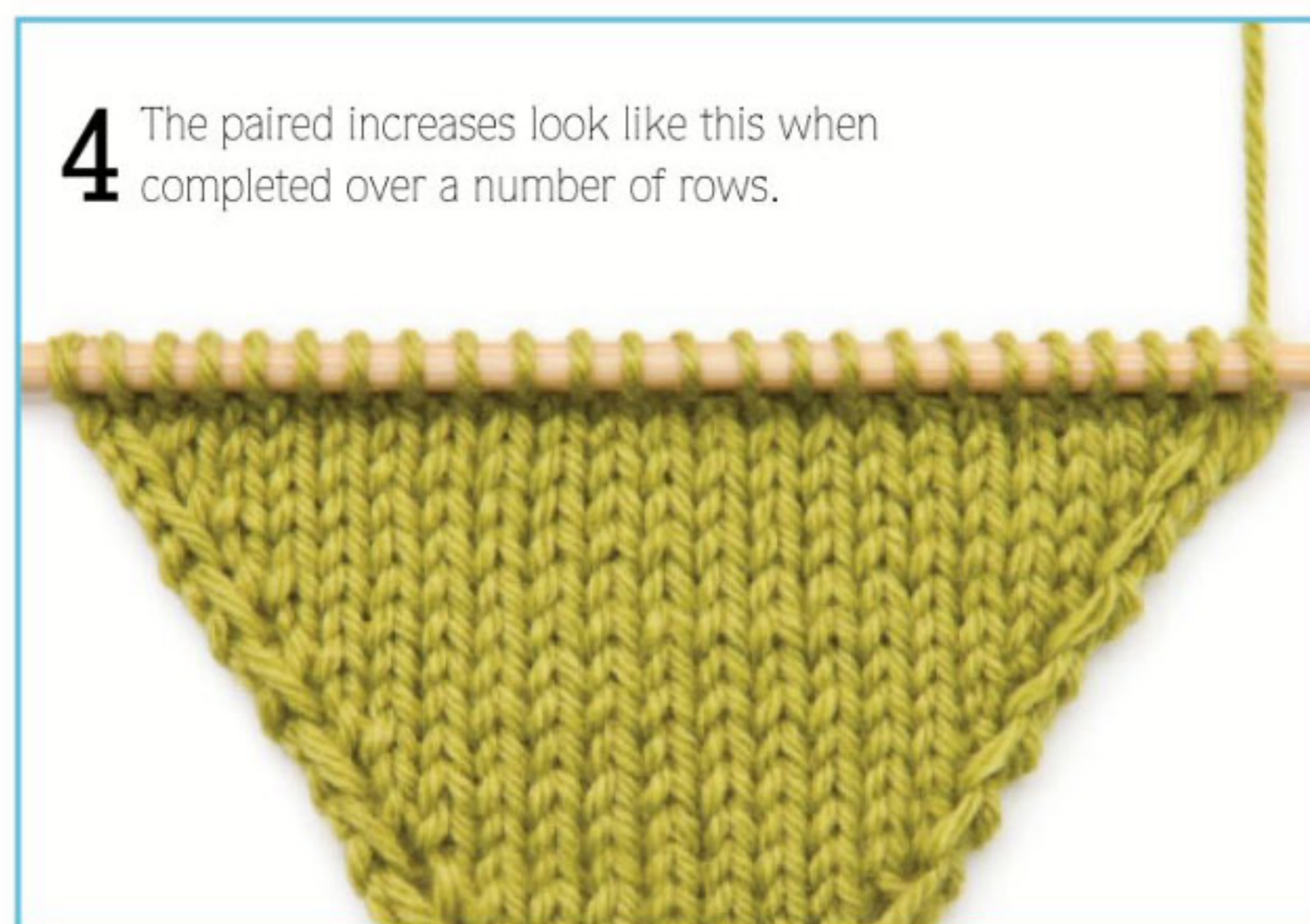
Slants to left



3 If you find the left lifted increase awkward, pick the loop up with the left needle from back to front, slip it onto the right needle, twisting it as it is returned to the left. Knit into the front of the loop.



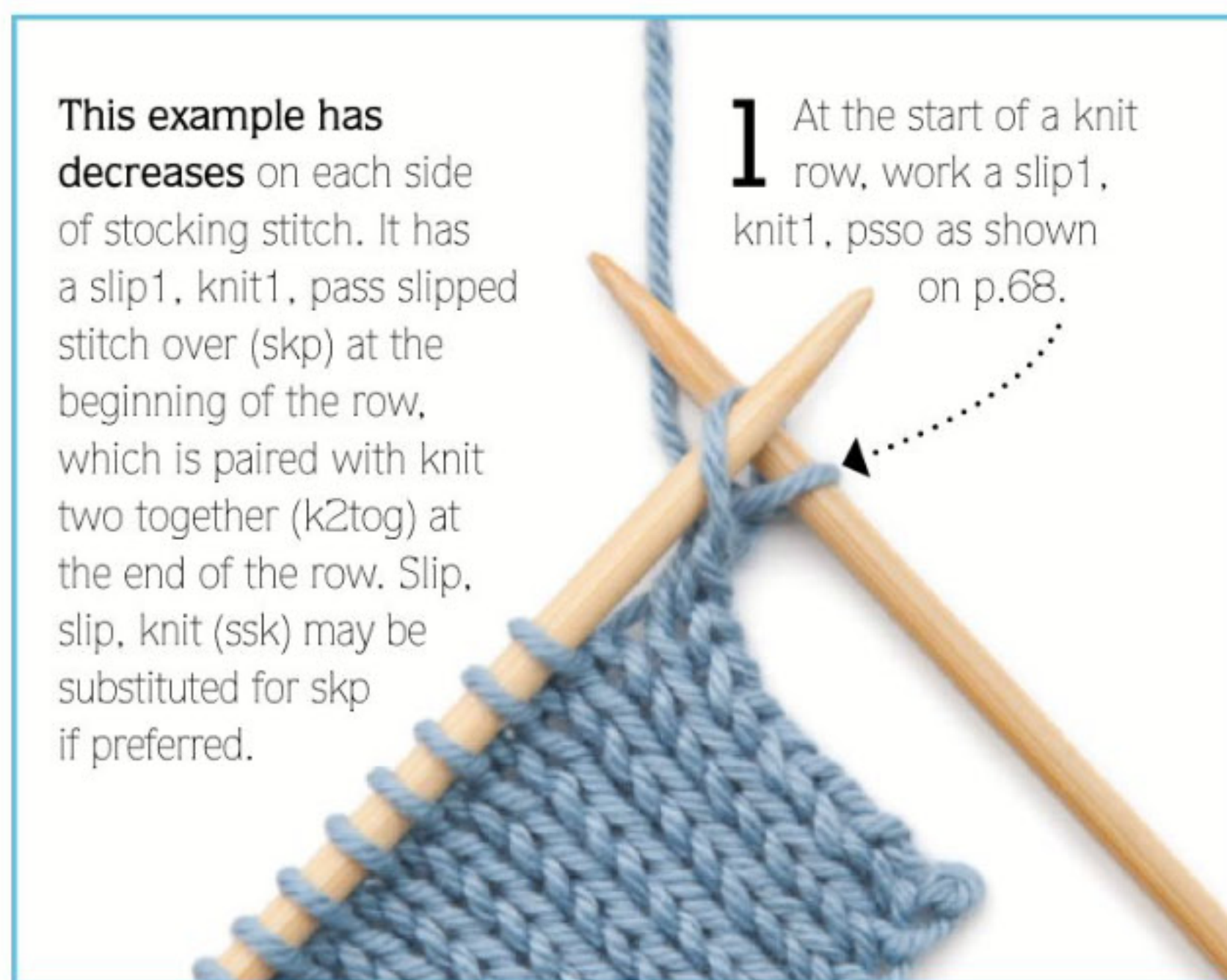
4 The paired increases look like this when completed over a number of rows.



PAIRED EDGE DECREASES (Abbreviation = *skp* and *k2tog*)

This example has decreases on each side of stocking stitch. It has a slip1, knit1, pass slipped stitch over (*skp*) at the beginning of the row, which is paired with knit two together (*k2tog*) at the end of the row. Slip, slip, knit (*ssk*) may be substituted for *skp* if preferred.

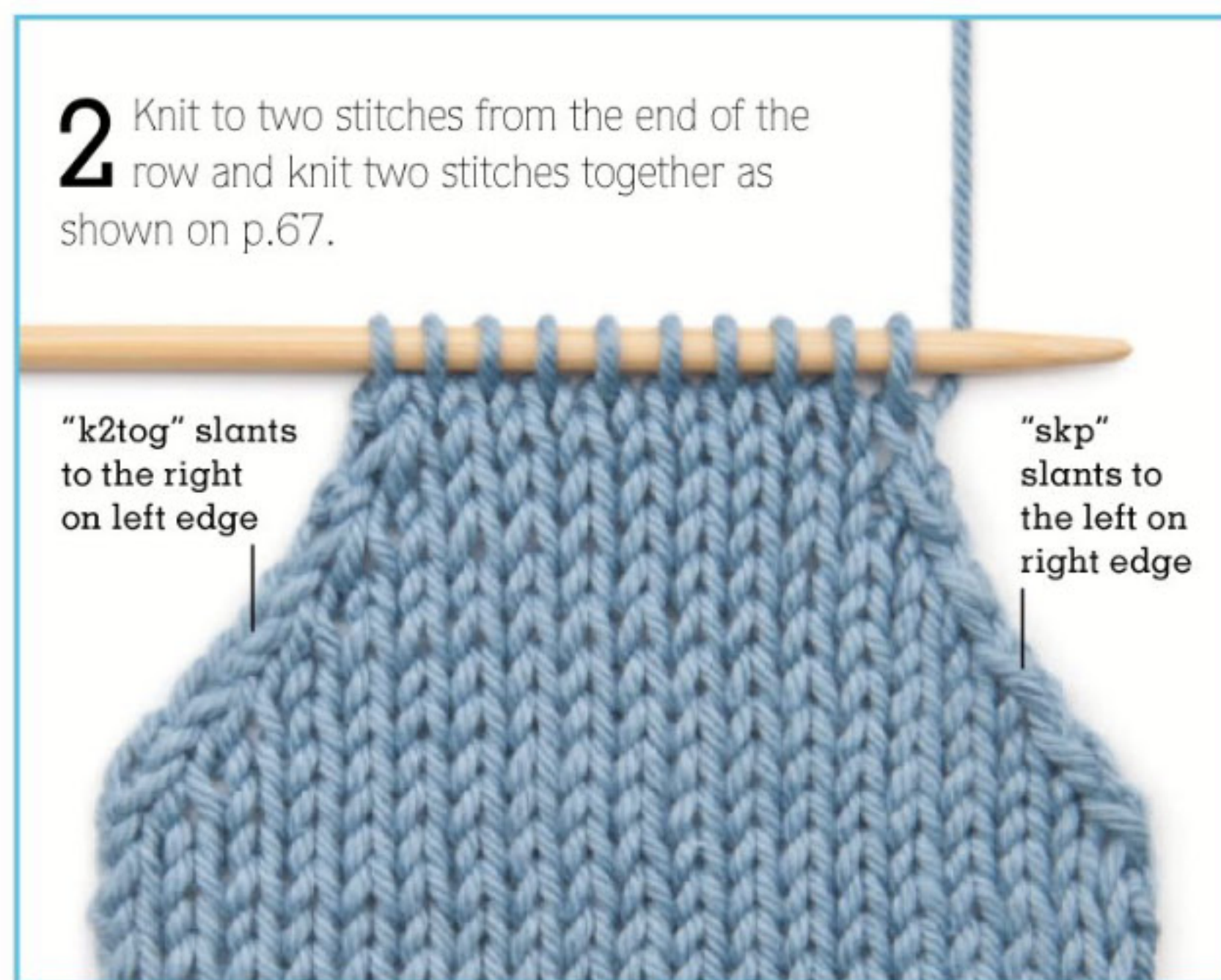
1 At the start of a knit row, work a slip1, knit1, pssso as shown on p.68.



2 Knit to two stitches from the end of the row and knit two stitches together as shown on p.67.

"k2tog" slants to the right on left edge

"skp" slants to the left on right edge



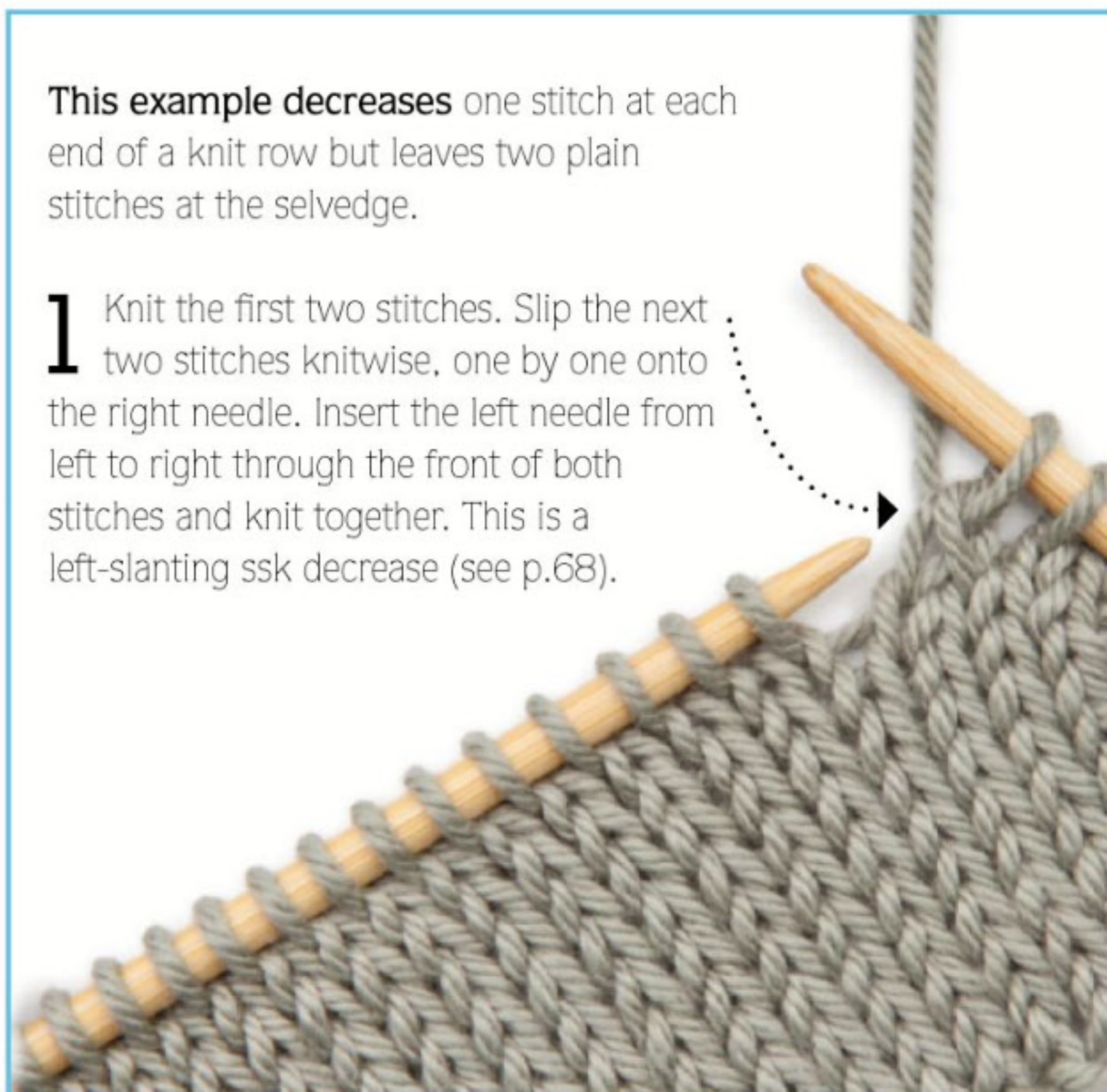

Fully fashioned shaping

This is a method of increasing or decreasing the width of stocking stitch whilst preserving a line of stitches that follow the outline of the piece. This looks attractive and makes sewing up easier. Use “paired” increases and decreases on a symmetrical piece: a left slope decrease must be mirrored by a right sloping one at the other side.

ON A KNIT ROW (Abbreviation = *ssk* and *k2tog*)

This example decreases one stitch at each end of a knit row but leaves two plain stitches at the selvedge.

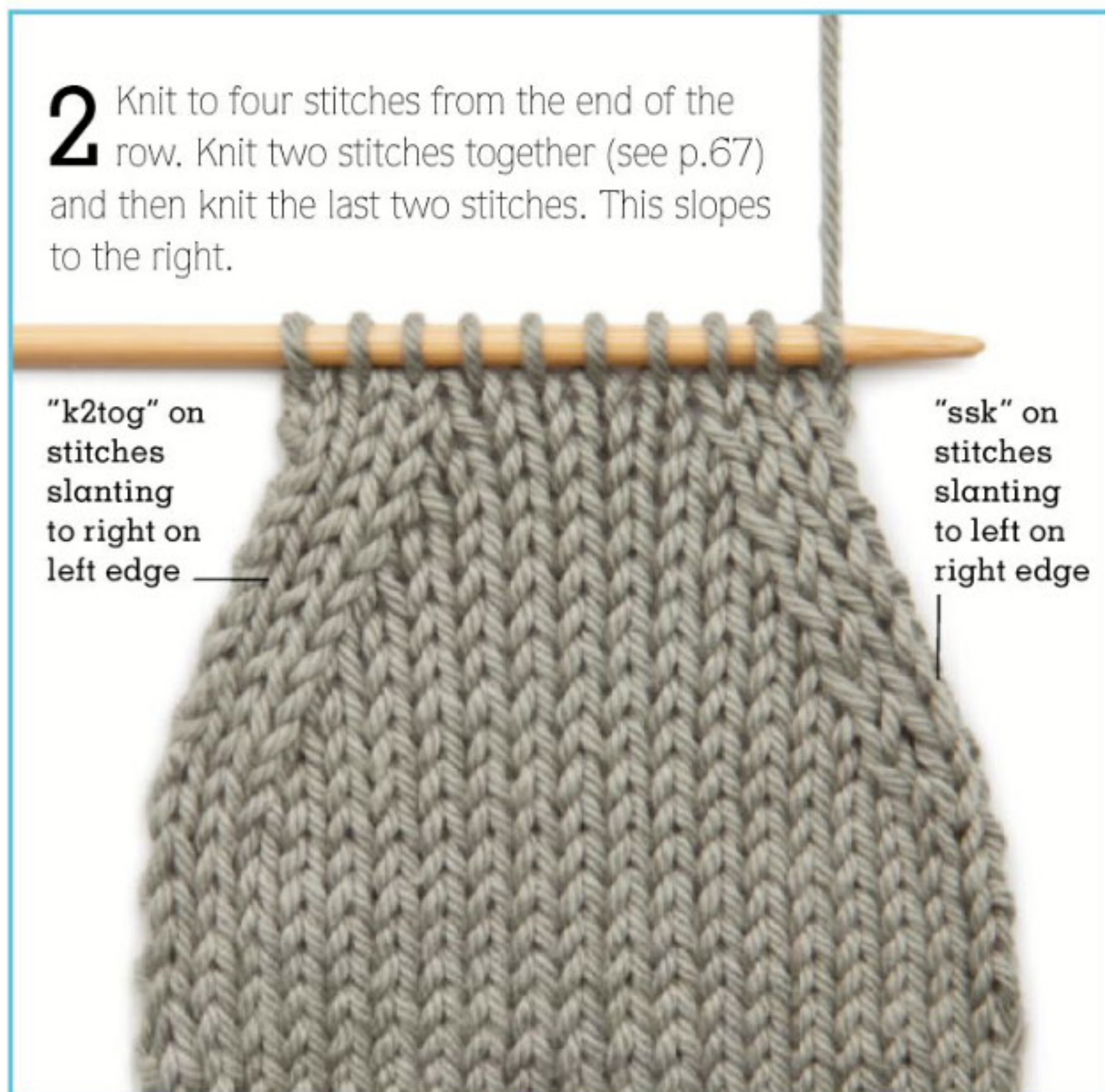
1 Knit the first two stitches. Slip the next two stitches knitwise, one by one onto the right needle. Insert the left needle from left to right through the front of both stitches and knit together. This is a left-slanting *ssk* decrease (see p.68).



2 Knit to four stitches from the end of the row. Knit two stitches together (see p.67) and then knit the last two stitches. This slopes to the right.

“*k2tog*” on stitches slanting to right on left edge

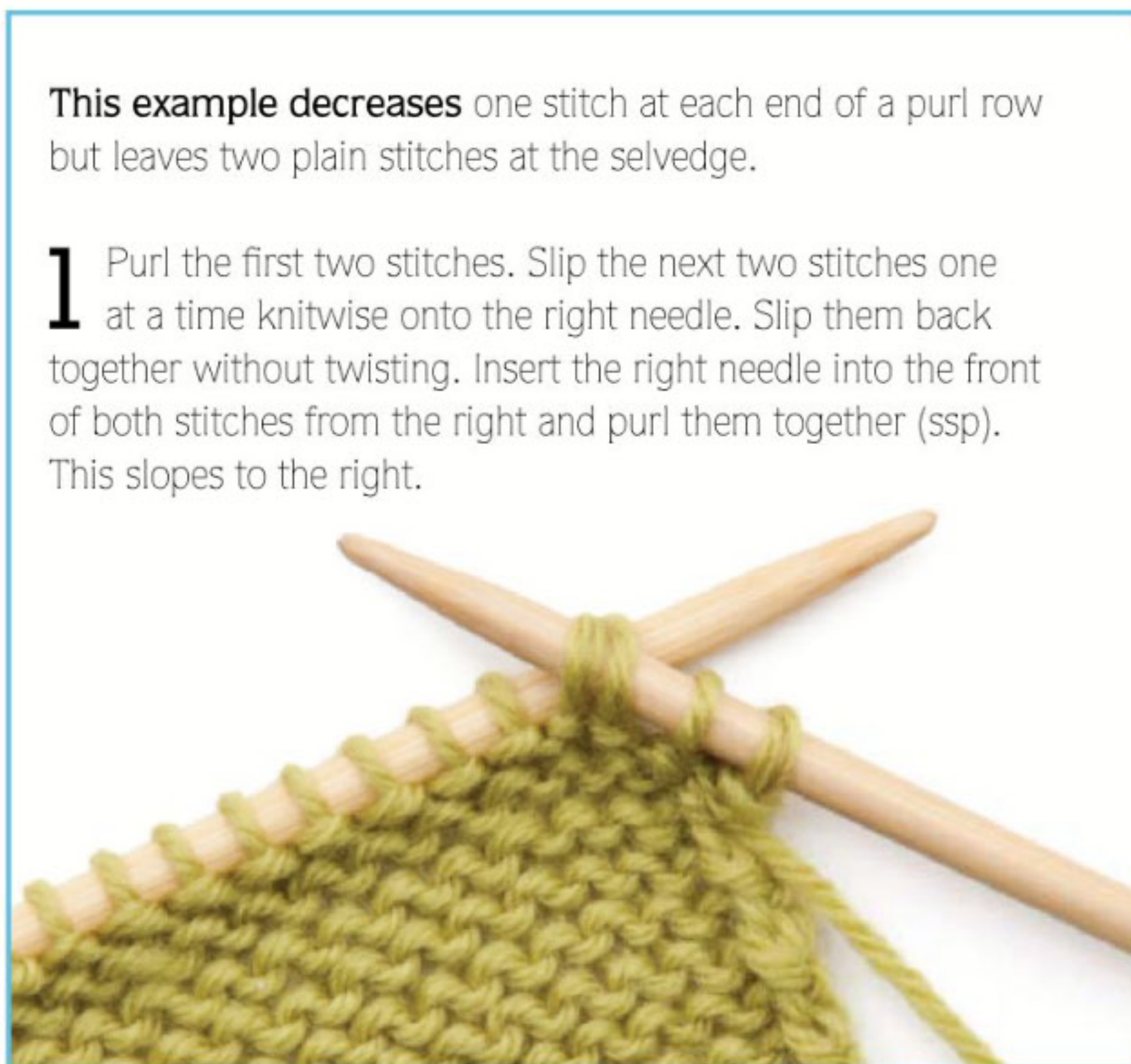
“*ssk*” on stitches slanting to left on right edge



ON A PURL ROW (Abbreviation = *ssp* and *p2tog*)

This example decreases one stitch at each end of a purl row but leaves two plain stitches at the selvedge.

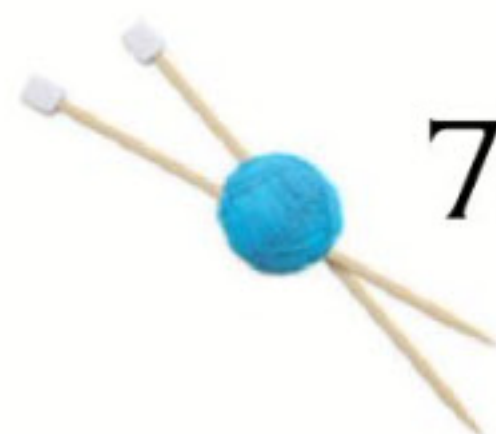
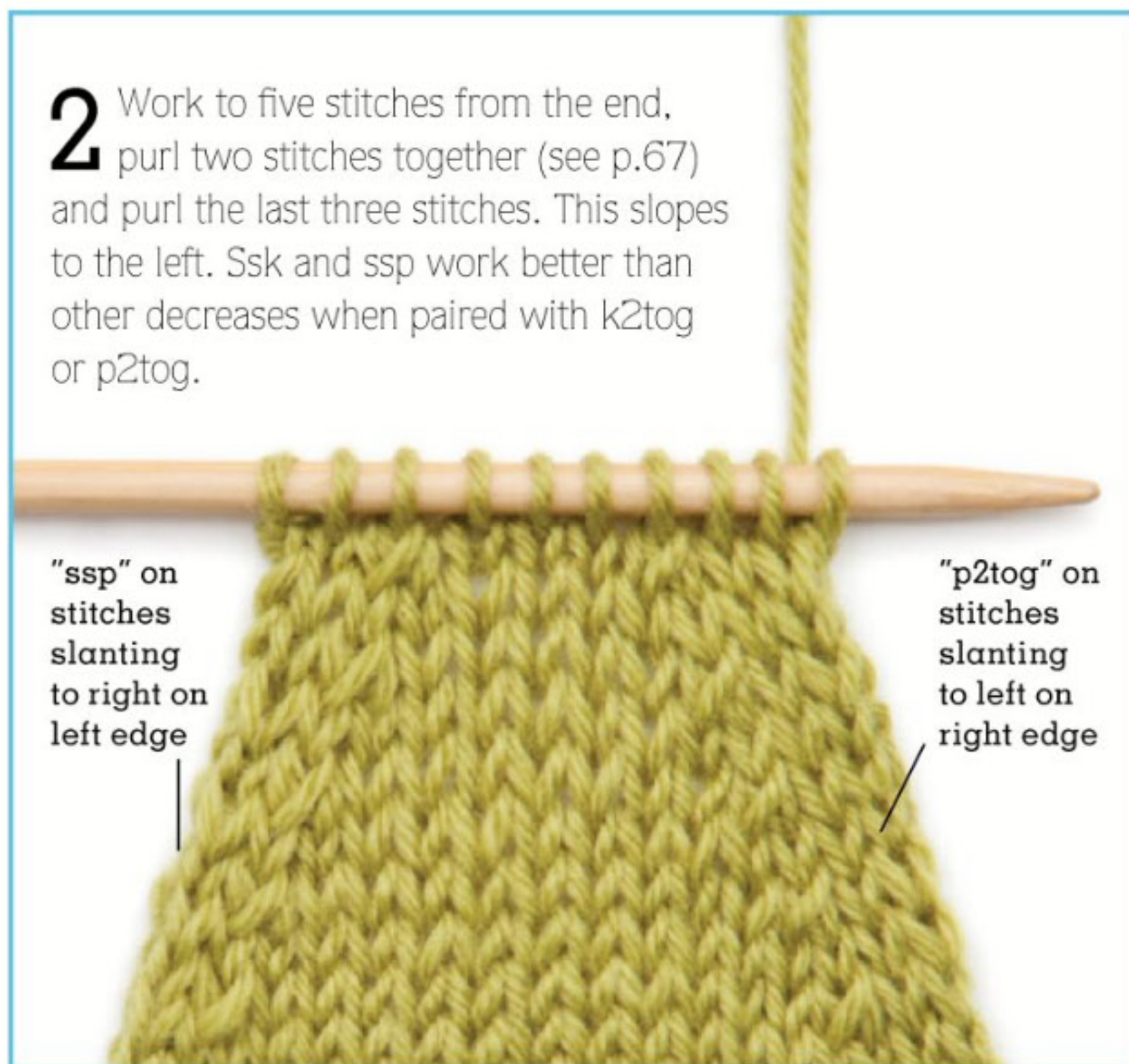
1 Purl the first two stitches. Slip the next two stitches one at a time knitwise onto the right needle. Slip them back together without twisting. Insert the right needle into the front of both stitches from the right and purl them together (*ssp*). This slopes to the right.



2 Work to five stitches from the end, purl two stitches together (see p.67) and purl the last three stitches. This slopes to the left. *Ssk* and *ssp* work better than other decreases when paired with *k2tog* or *p2tog*.

“*ssp*” on stitches slanting to right on left edge

“*p2tog*” on stitches slanting to left on right edge

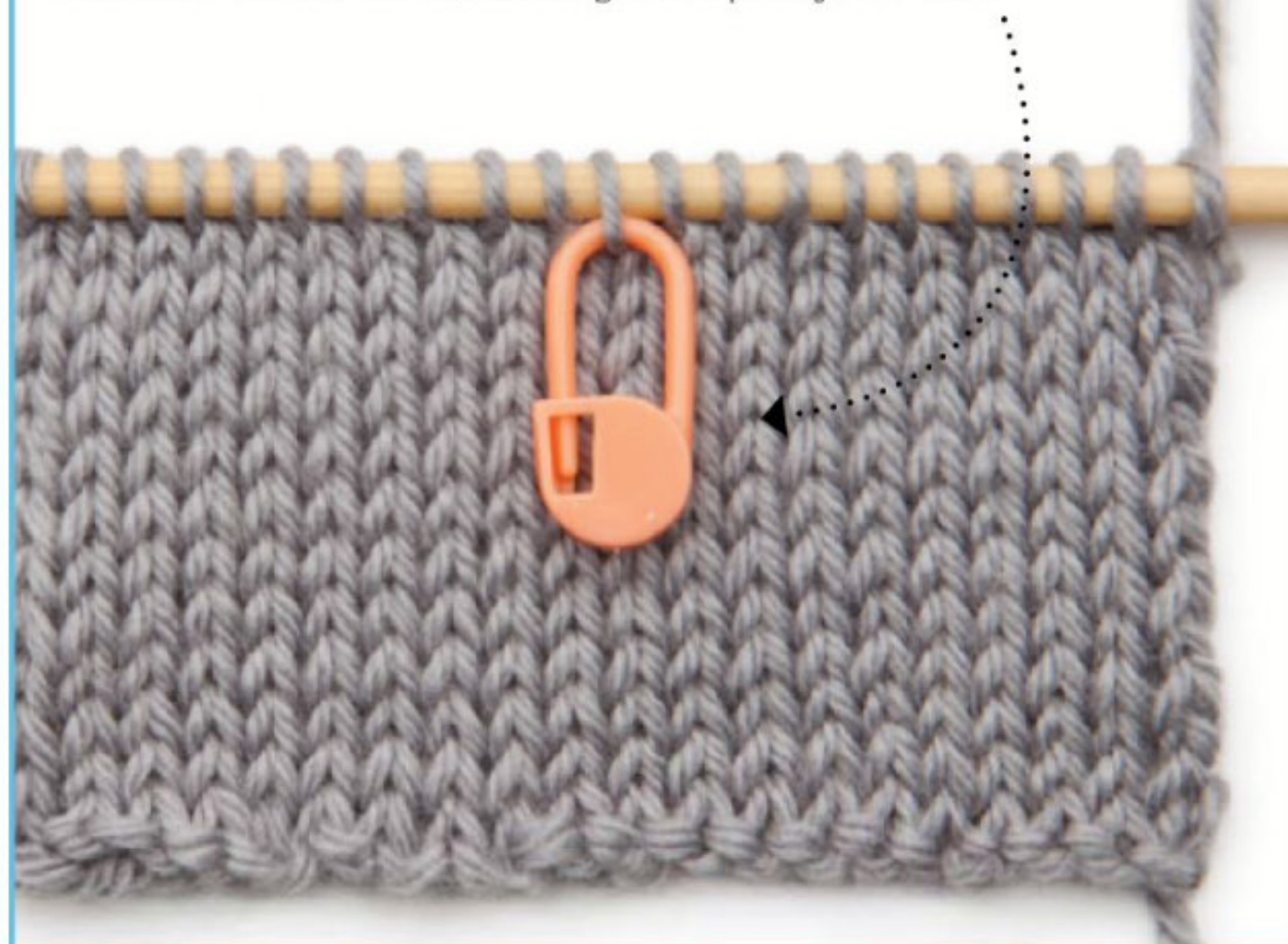


Decorative central increases and decreases

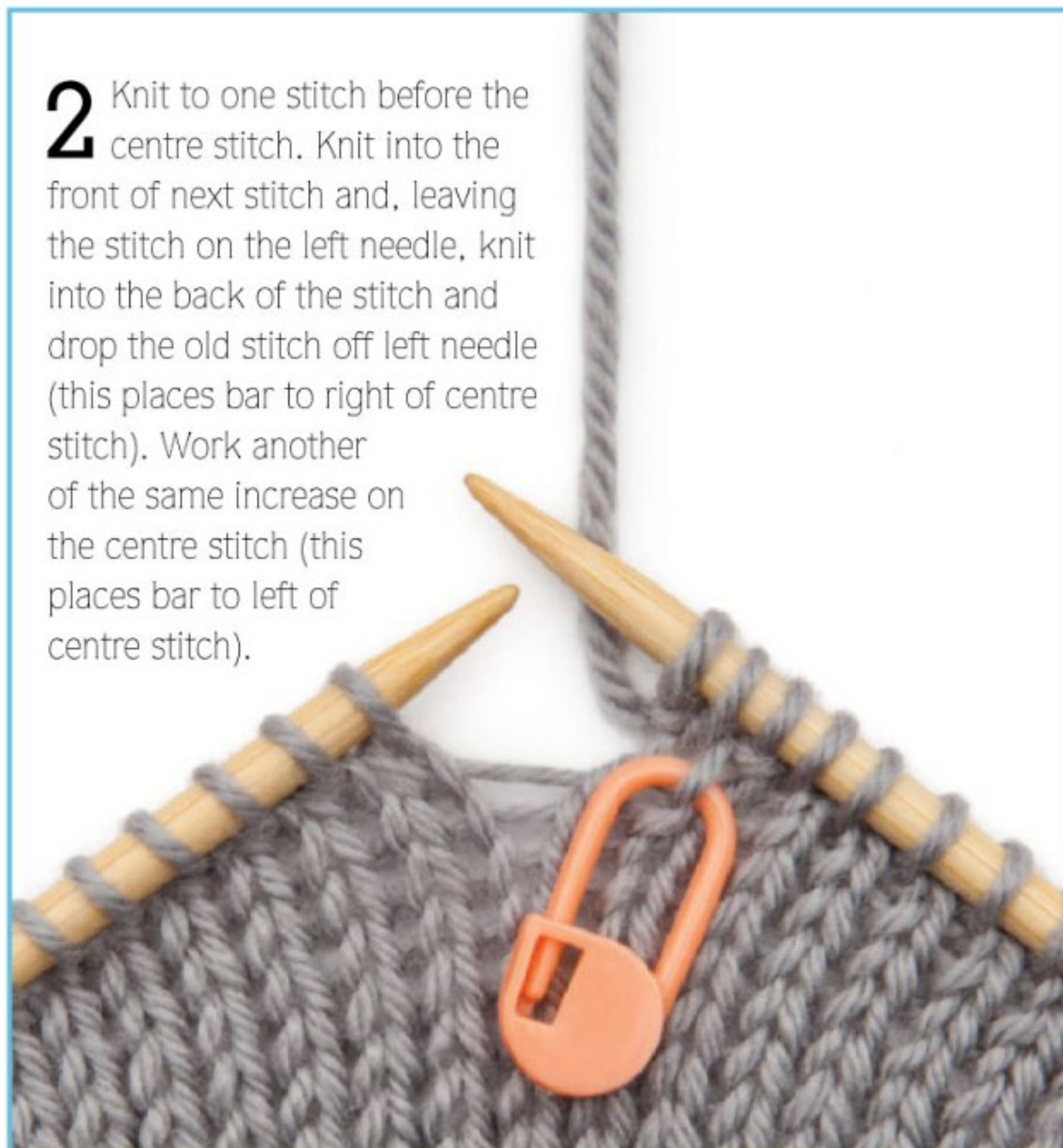
Although paired increases and decreases are most commonly used for edge shaping in knitting, they become highly decorative as well as functional when worked close together within the main fabric. For example, central decreases might be spaced around a flared peplum as part of the pattern whilst central increases could emphasize waist-to-bust darting. Decorative central decreases are sometimes combined with yarn-over increases in more complex lace patterns.

KNIT INTO FRONT AND BACK AS A PAIRED CENTRAL INCREASE (Abbreviation = *kfb*)

1 This example works a central paired increase on the knit rows of stocking stitch. It uses the knit into front and back increase (see p.60). This forms a “bar” to the left of the stitch into which the increase is worked; therefore it must be offset when worked as a balanced, paired increase. Mark the centre stitch, moving this up as you work.

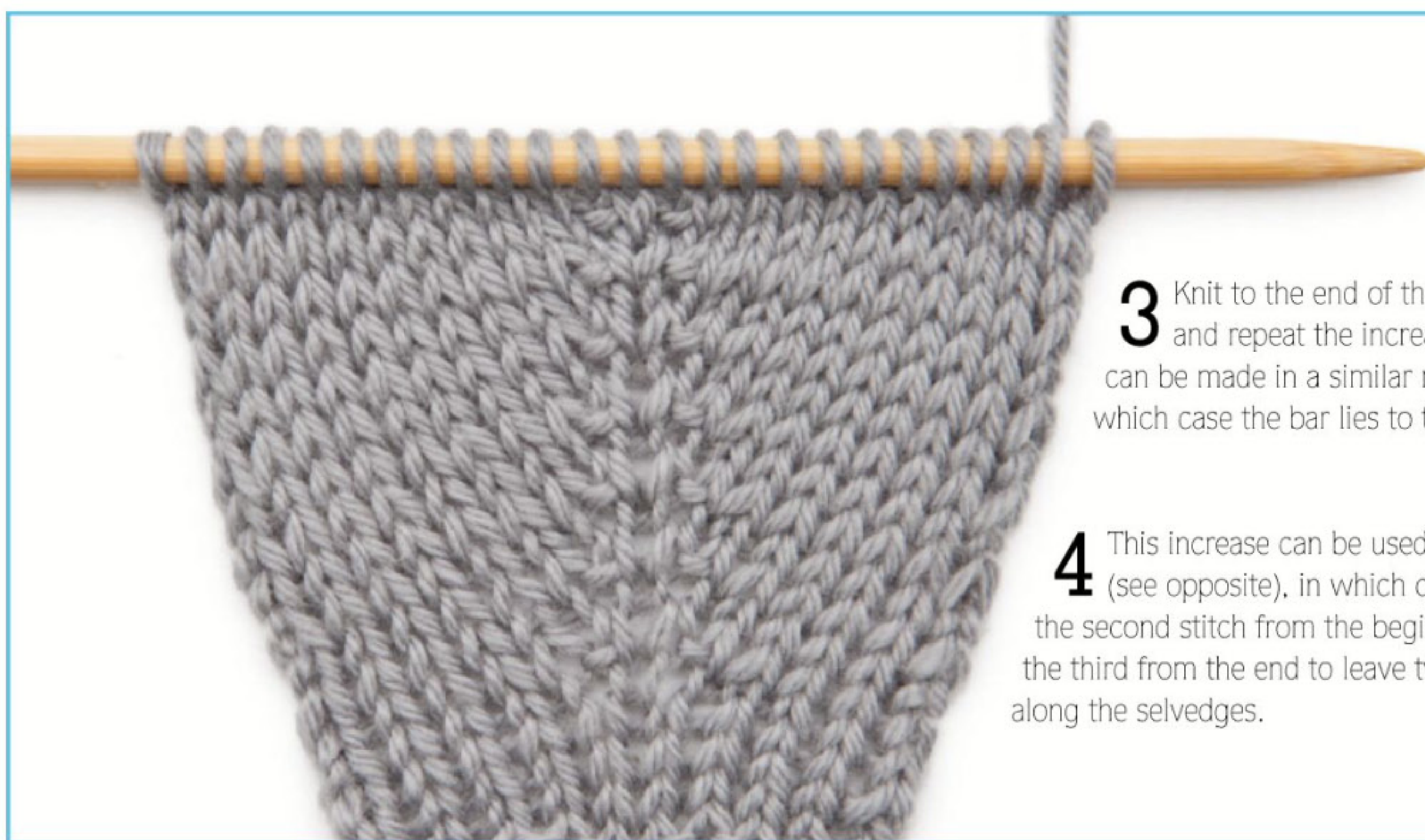


2 Knit to one stitch before the centre stitch. Knit into the front of next stitch and, leaving the stitch on the left needle, knit into the back of the stitch and drop the old stitch off left needle (this places bar to right of centre stitch). Work another of the same increase on the centre stitch (this places bar to left of centre stitch).

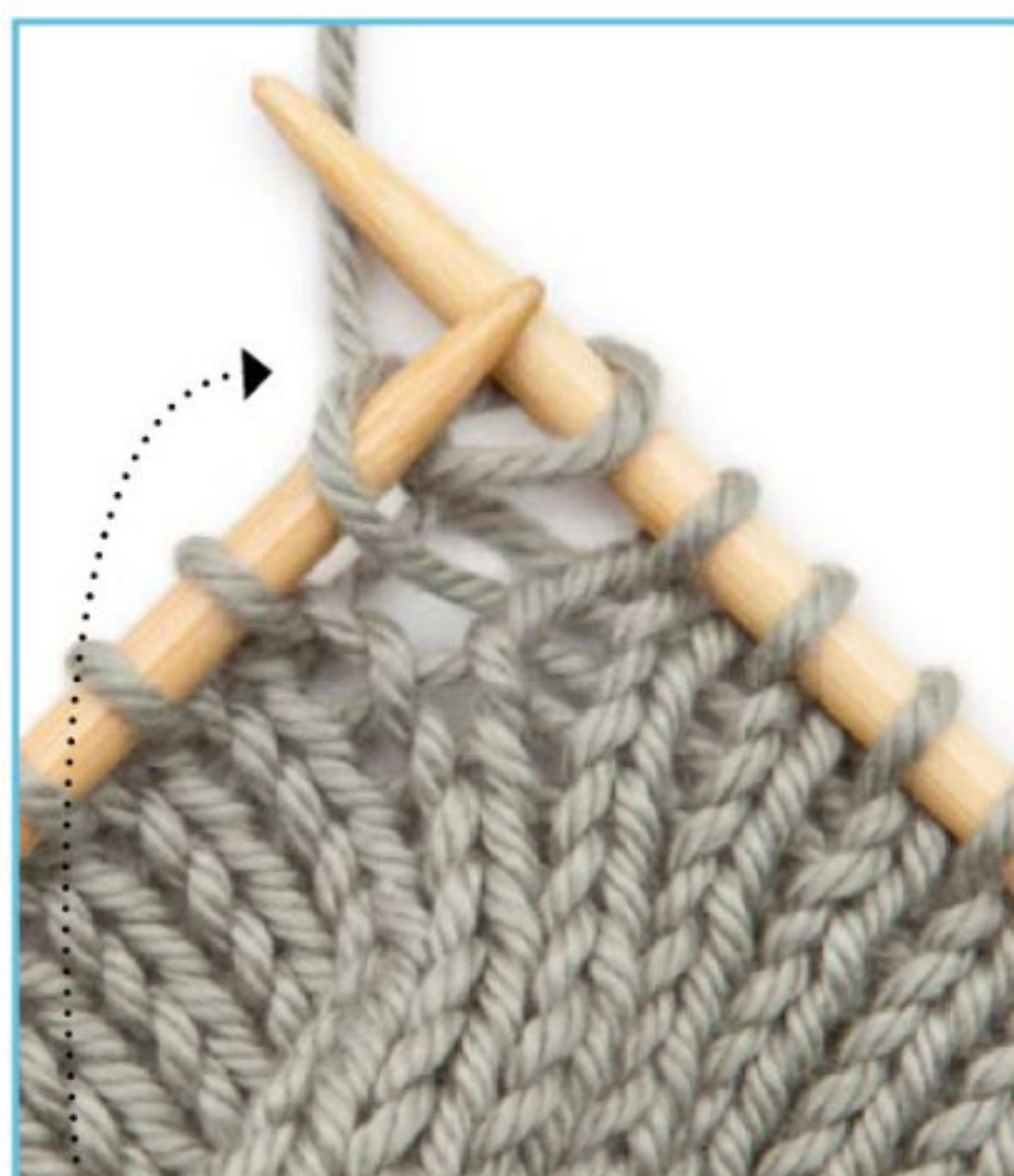


3 Knit to the end of the row. Purl one complete row, and repeat the increase sequence. This increase can be made in a similar manner into a purl stitch, in which case the bar lies to the right of the stitch.

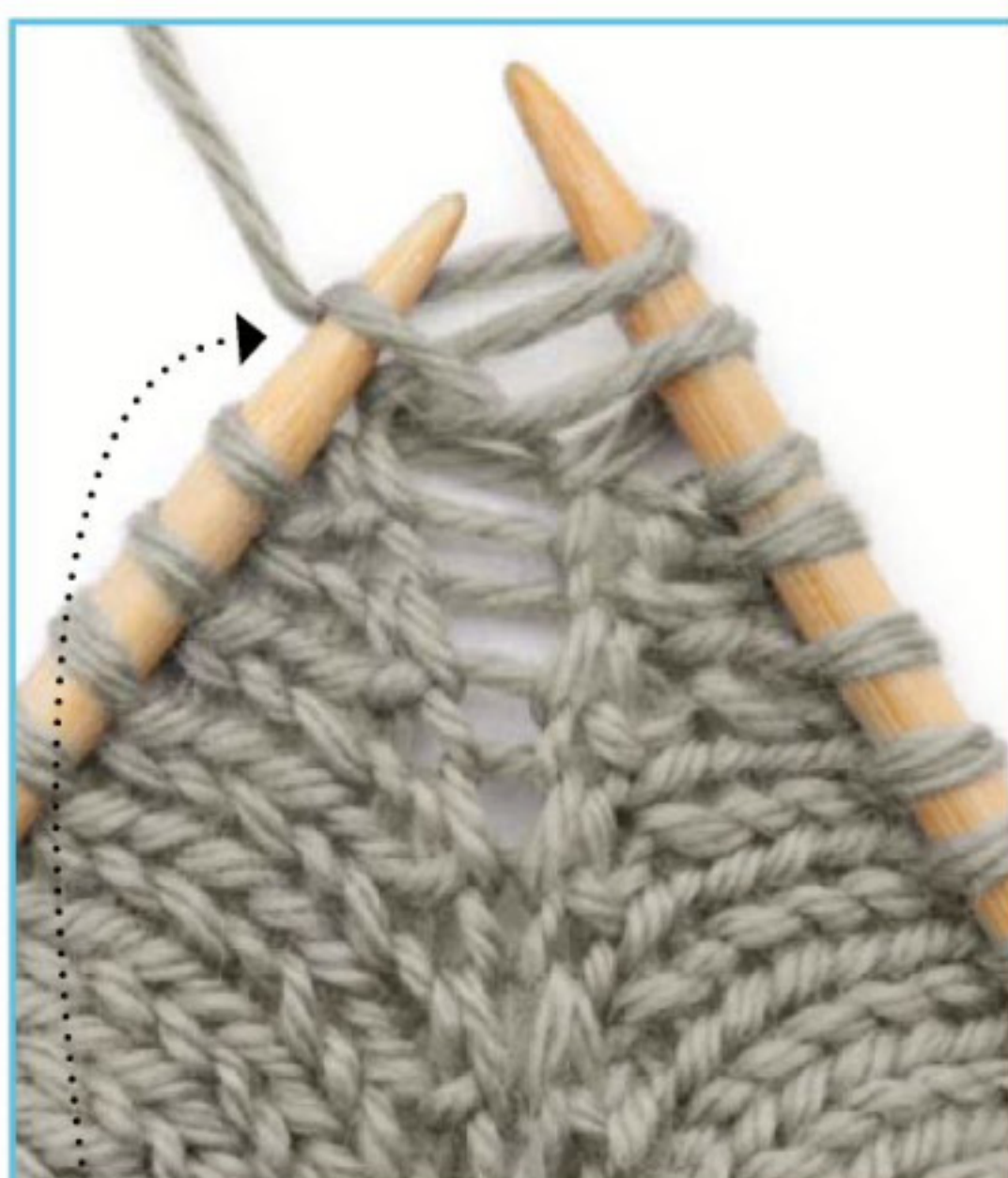
4 This increase can be used in fully fashioned shaping (see opposite), in which case work the increase on the second stitch from the beginning of the row and the third from the end to leave two stitches symmetrically along the selvages.



OPEN CENTRAL INCREASE



1 On the purl row before the increase, make a yarn-over at the position of the increase. Knit to the increase position on the next row. Knit into the back of the yarn-over, and drop the yarn-over off the left needle.



2 Insert the left needle back into the dropped loop from back left so it is twisted as shown, and knit into the front of the loop.

3 Repeat steps 1 and 2 as you work up the piece. This increases two stitches every other row.



CLOSED CENTRAL INCREASE

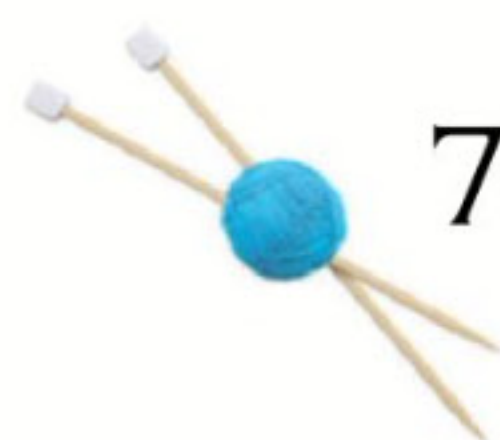


1 Work the row, stopping before knitting the central stitch. Knit into the back and front of the central stitch and slide off the left needle. Gently pull the yarn to tension the last stitch.

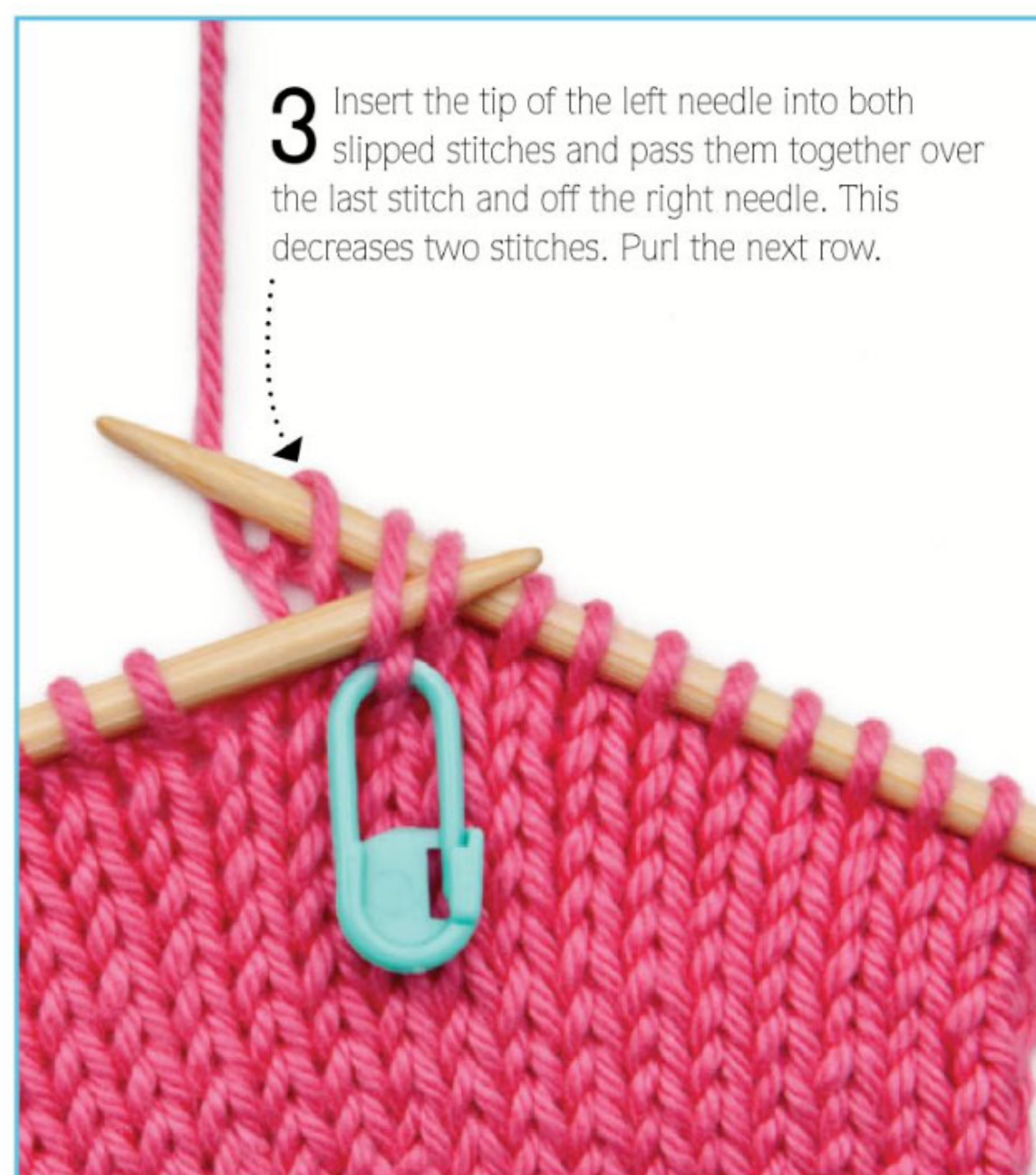
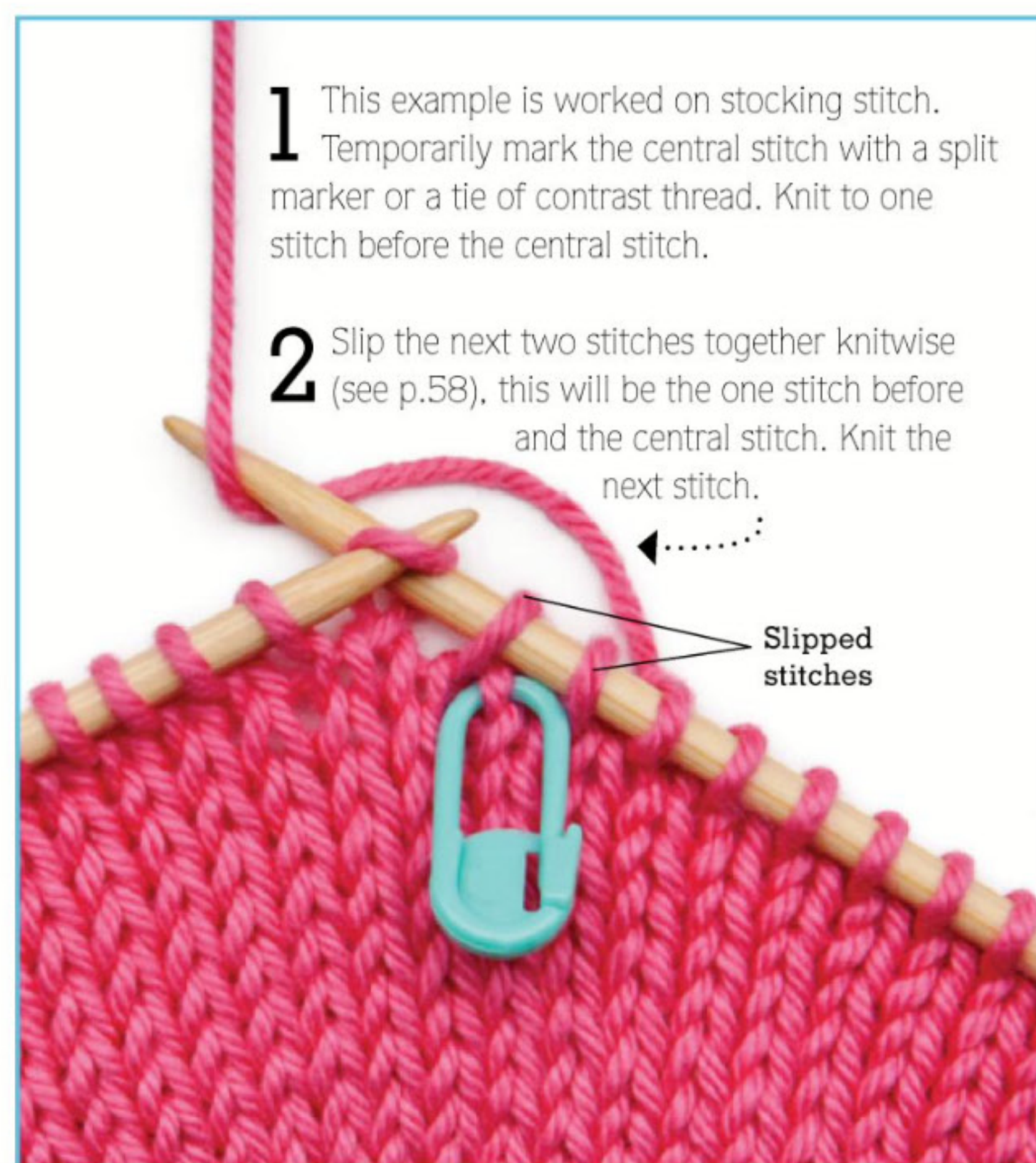


2 Look for the vertical strand stretching downwards immediately to the right of this stitch. Insert the tip of the left needle from the left into this strand and knit into the back of the loop.

3 Knit to the end of the row. Purl the next row. Repeat steps 1–3, remembering that there will be one more stitch to knit on each row before working the increase.



RAISED CENTRAL DECREASE



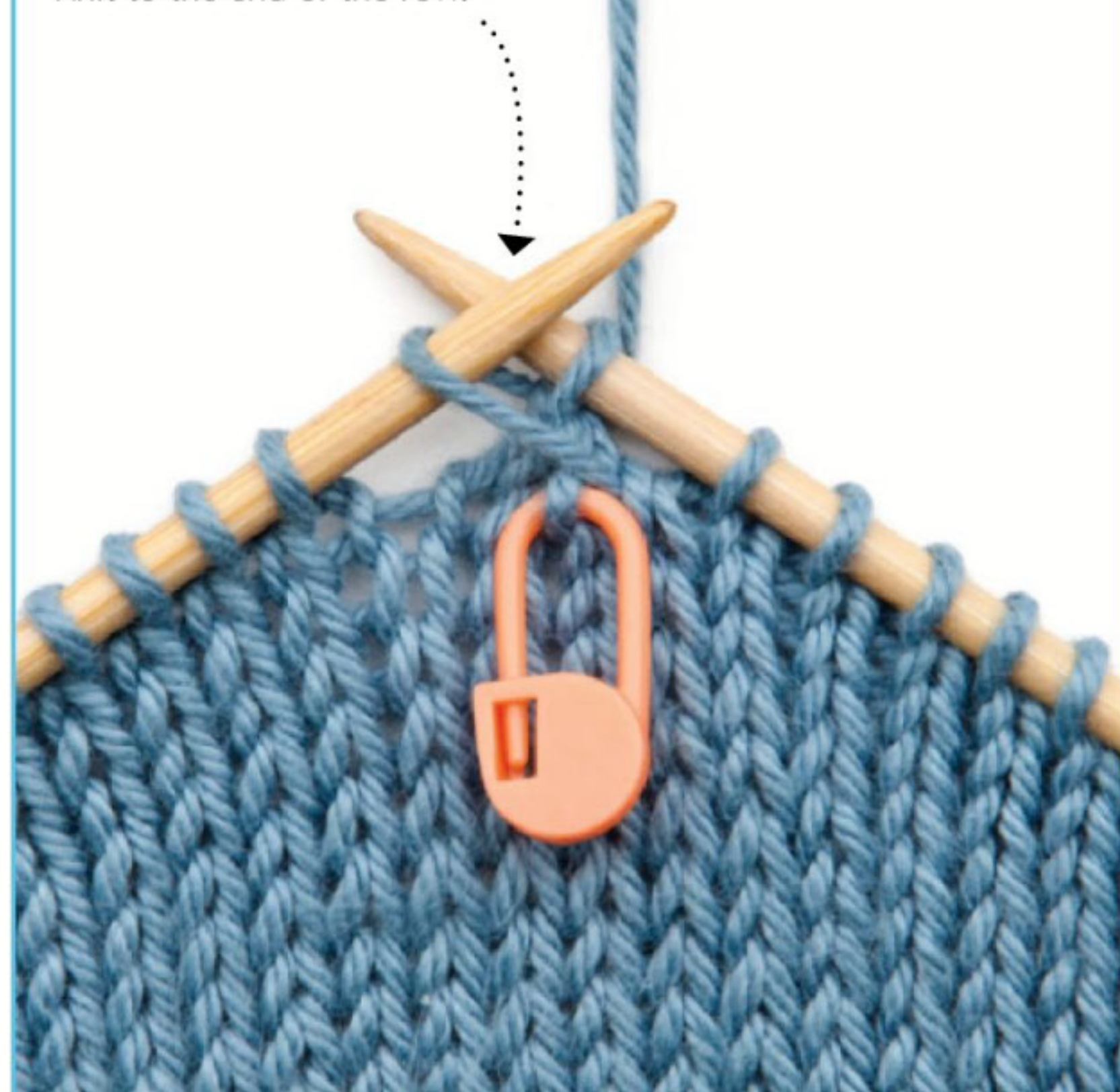
FLAT CENTRAL DECREASE

1 This example is worked on stocking stitch. Working only on knit rows, knit to one stitch from the central stitch. Temporarily mark the central stitch with a split marker or a tie of contrast thread. Slip the next stitch knitwise (see p.58).

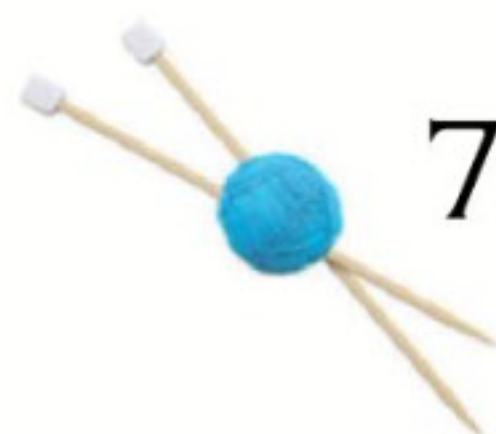


2 Insert the right needle knitwise through the next two stitches at once, and knit them together.

3 Insert the left needle into the second stitch on the right needle and pass it over the last stitch and off the needle. Knit to the end of the row.



4 To keep the decrease central, knit to one stitch before the central stitch of the decrease below before repeating steps 1–3. This technique decreases one stitch either side of the central stitch.



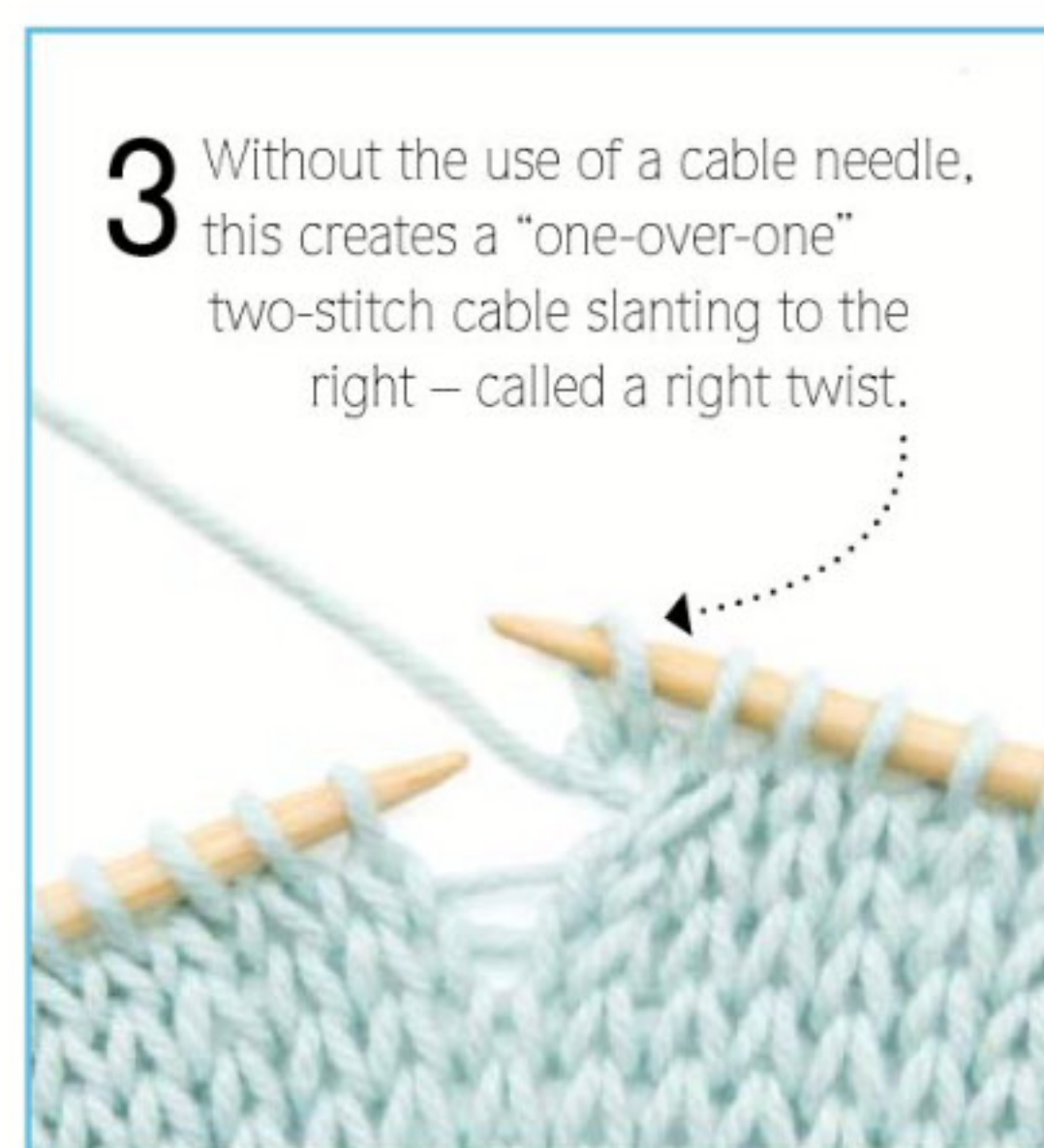
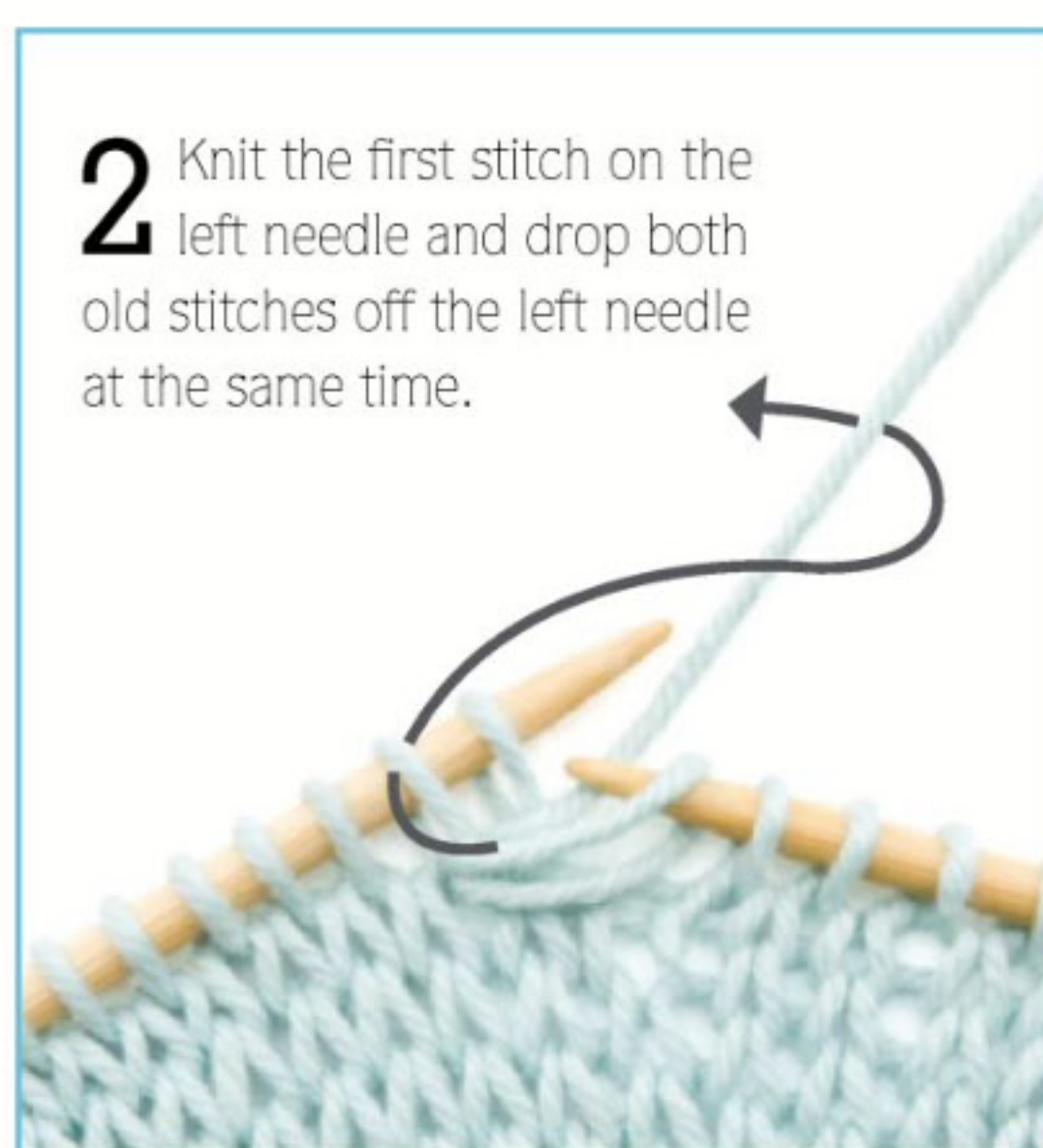
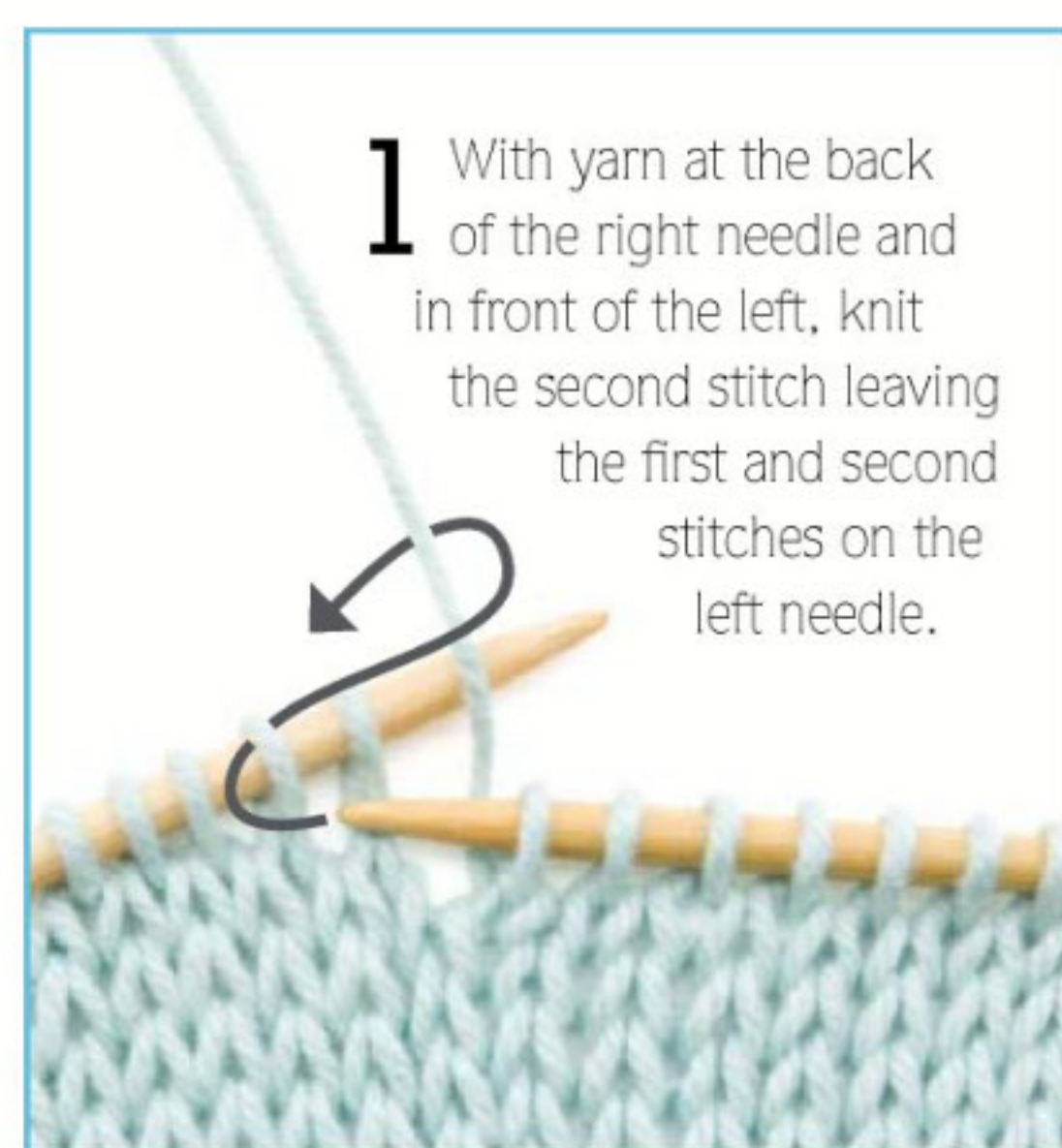
Cables and twists

Many interesting textures can be created by combining knit and purl stitches in various sequences (see pp.160–161), but if you are looking for textures with higher relief and more sculptural qualities, cables and twists are the techniques to learn. Both are made by crossing stitches over each other in different ways to form an array of intricate patterns.

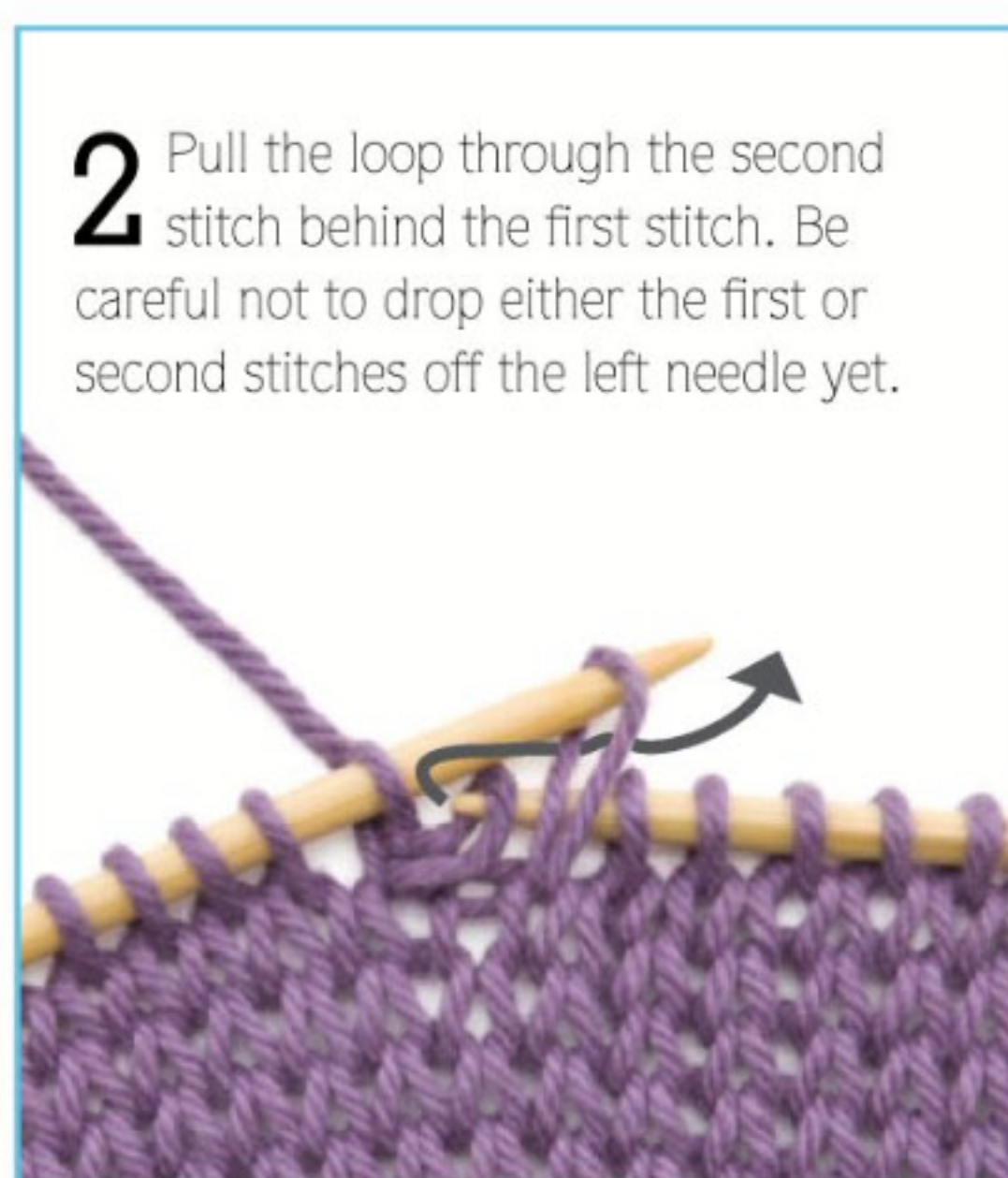
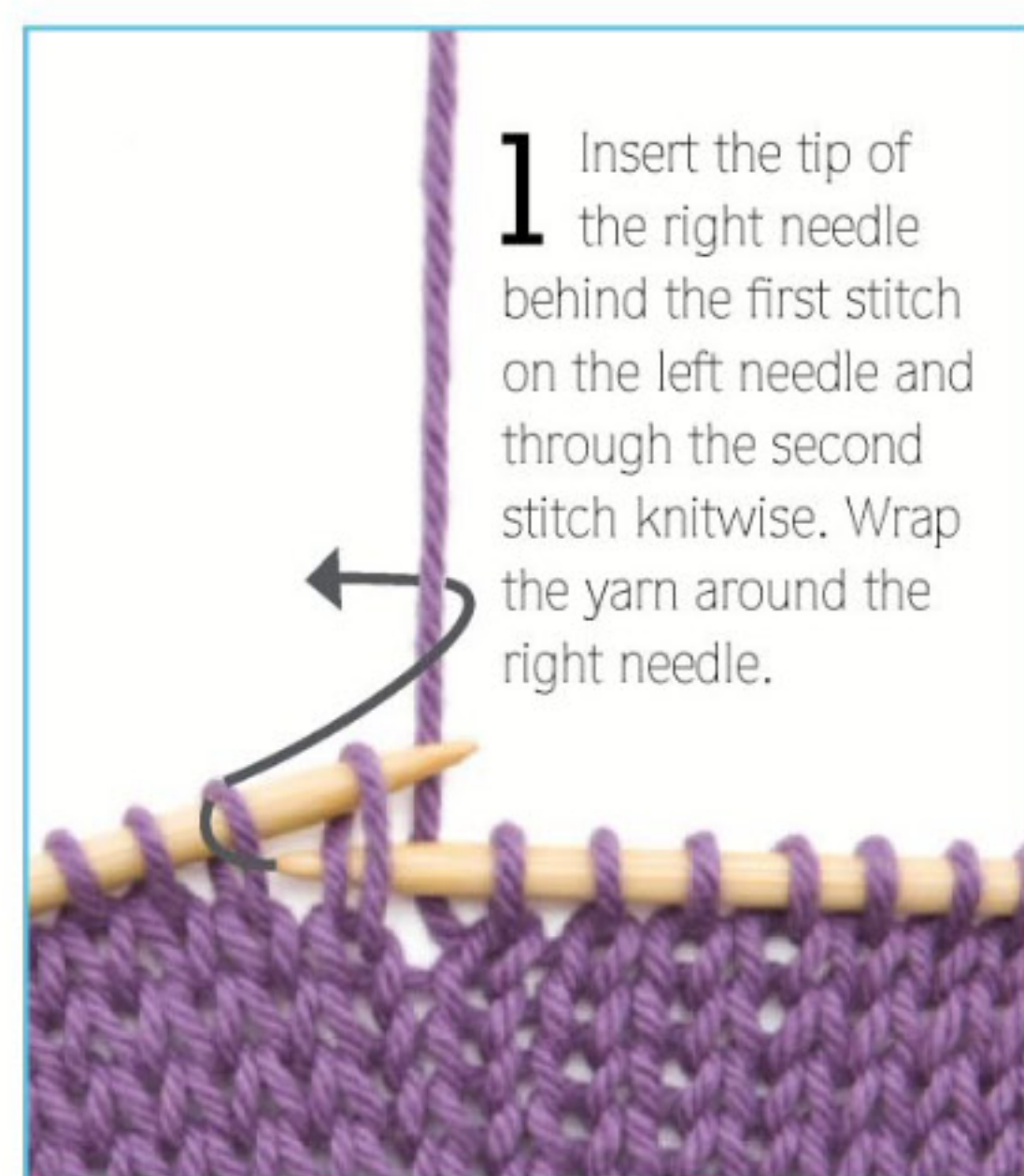
Simple twists

A simple twist is made over only two stitches, without a cable needle. Although twists do not create such high relief as cables, their ease and subtlety makes them very popular. The following twists are worked in stocking stitch on a stocking stitch ground. They can also be worked with one knit and one purl stitch – the principle is the same.

RIGHT TWIST (Abbreviation = *T2R*)



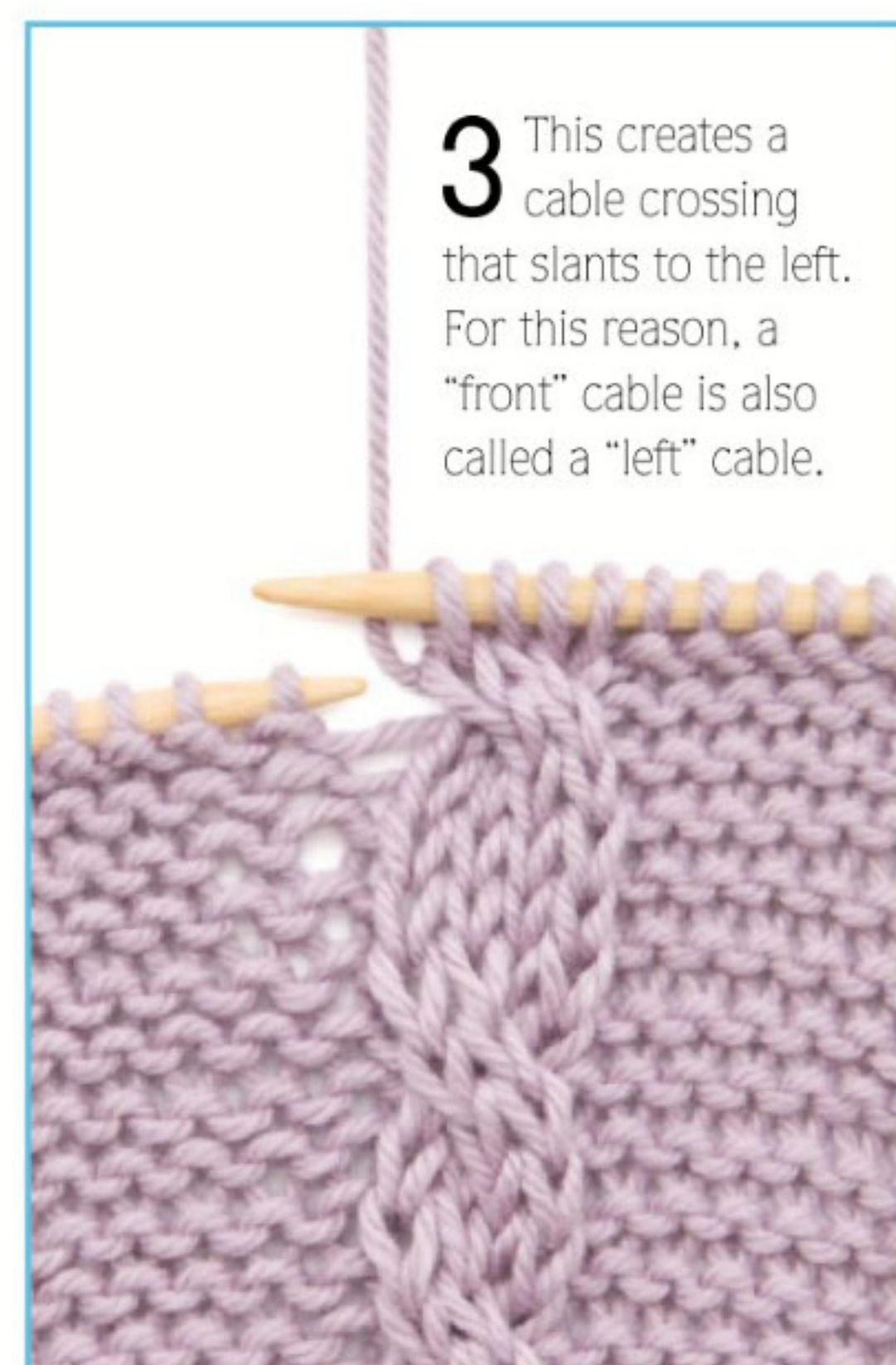
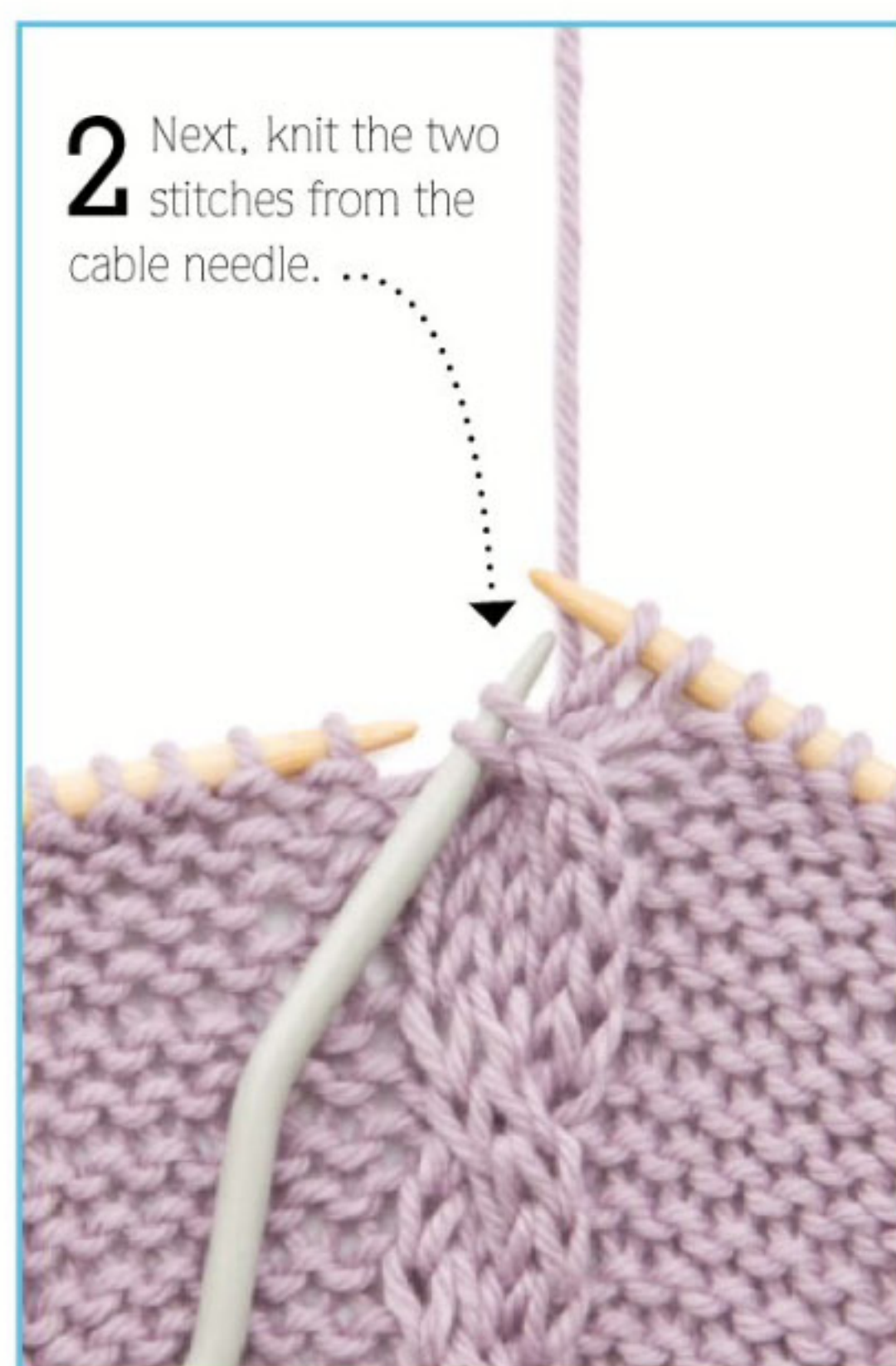
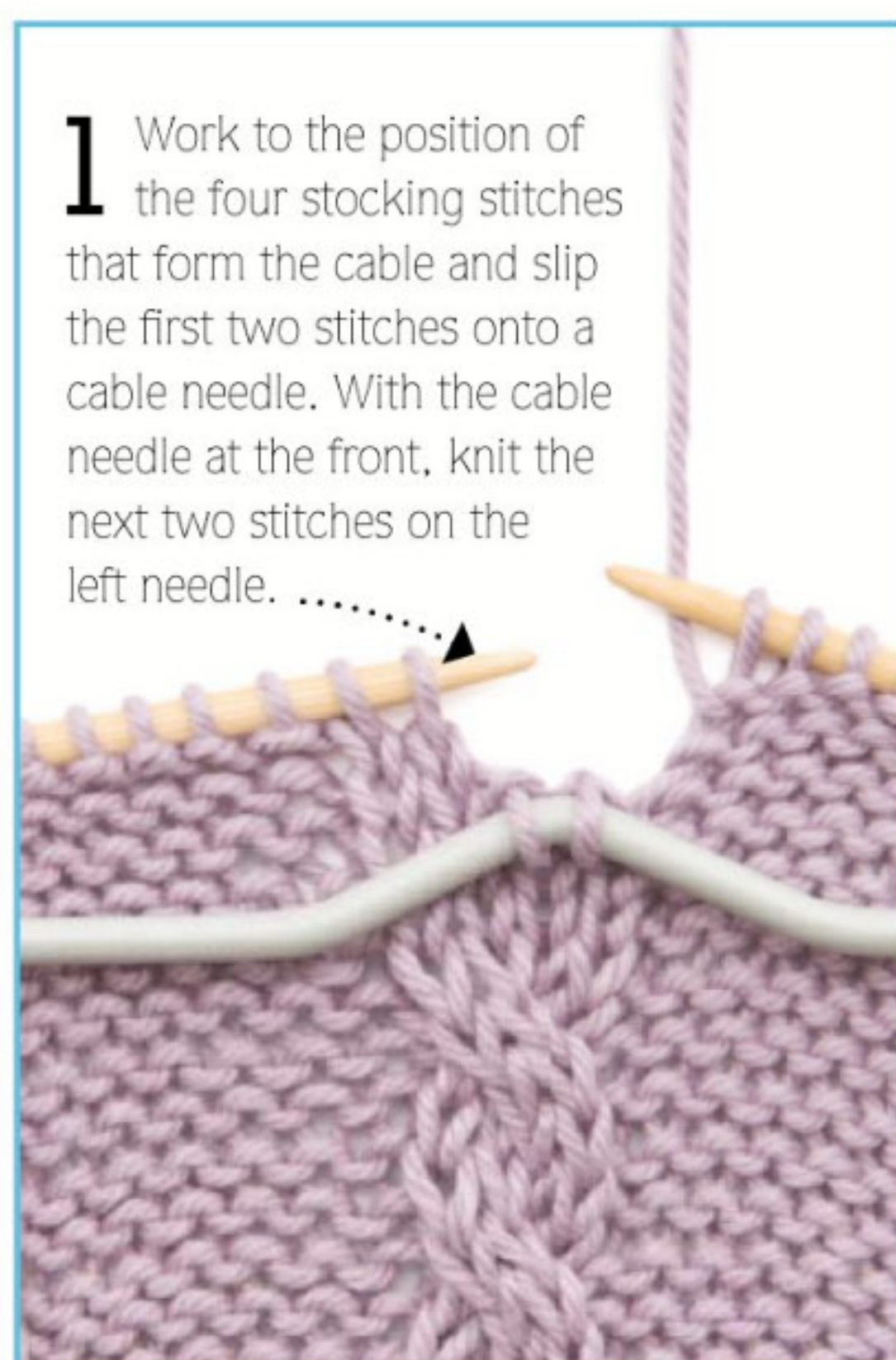
LEFT TWIST (Abbreviation = *T2L*)



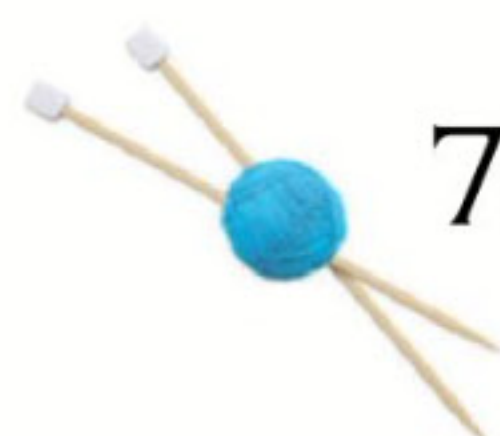
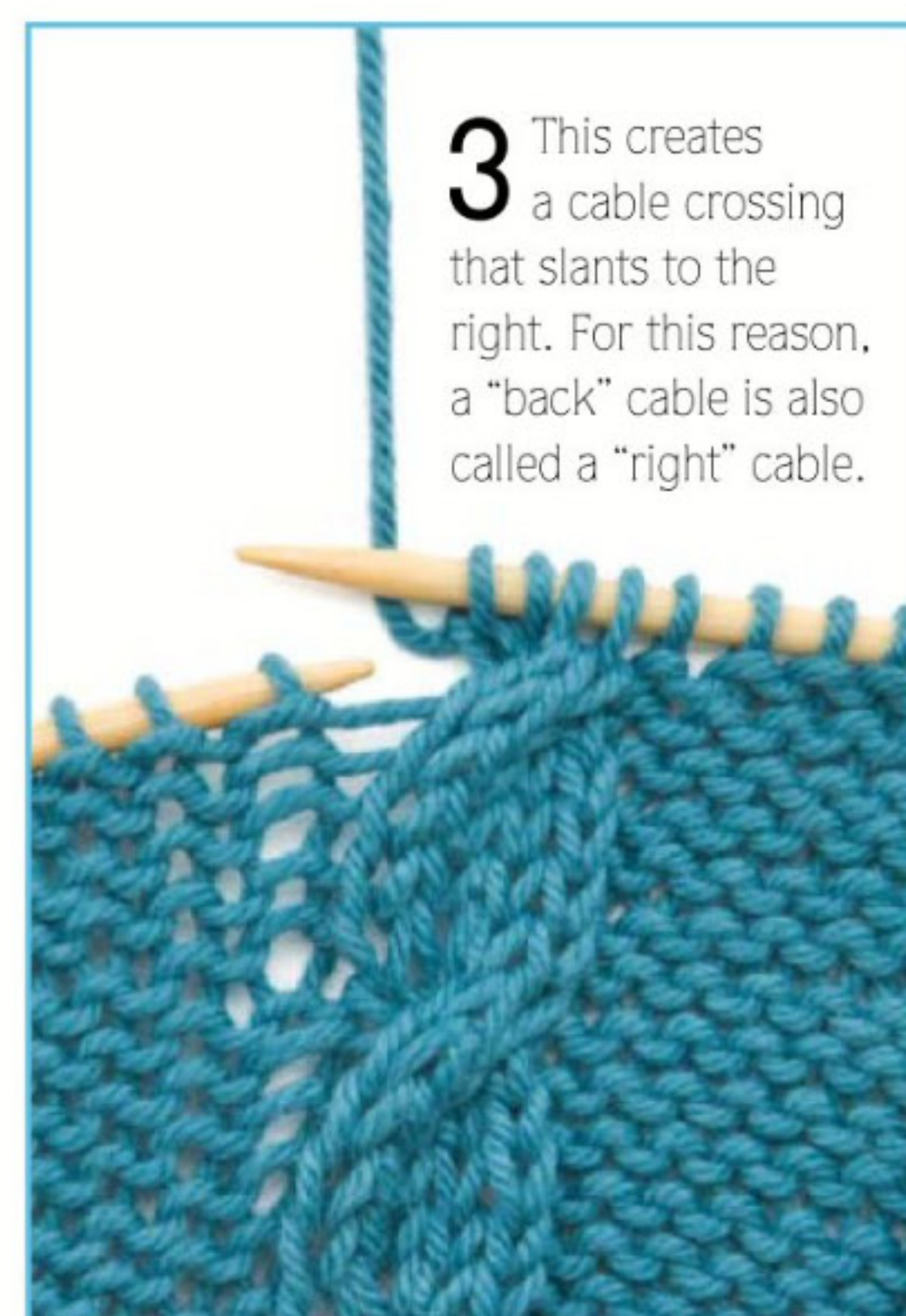
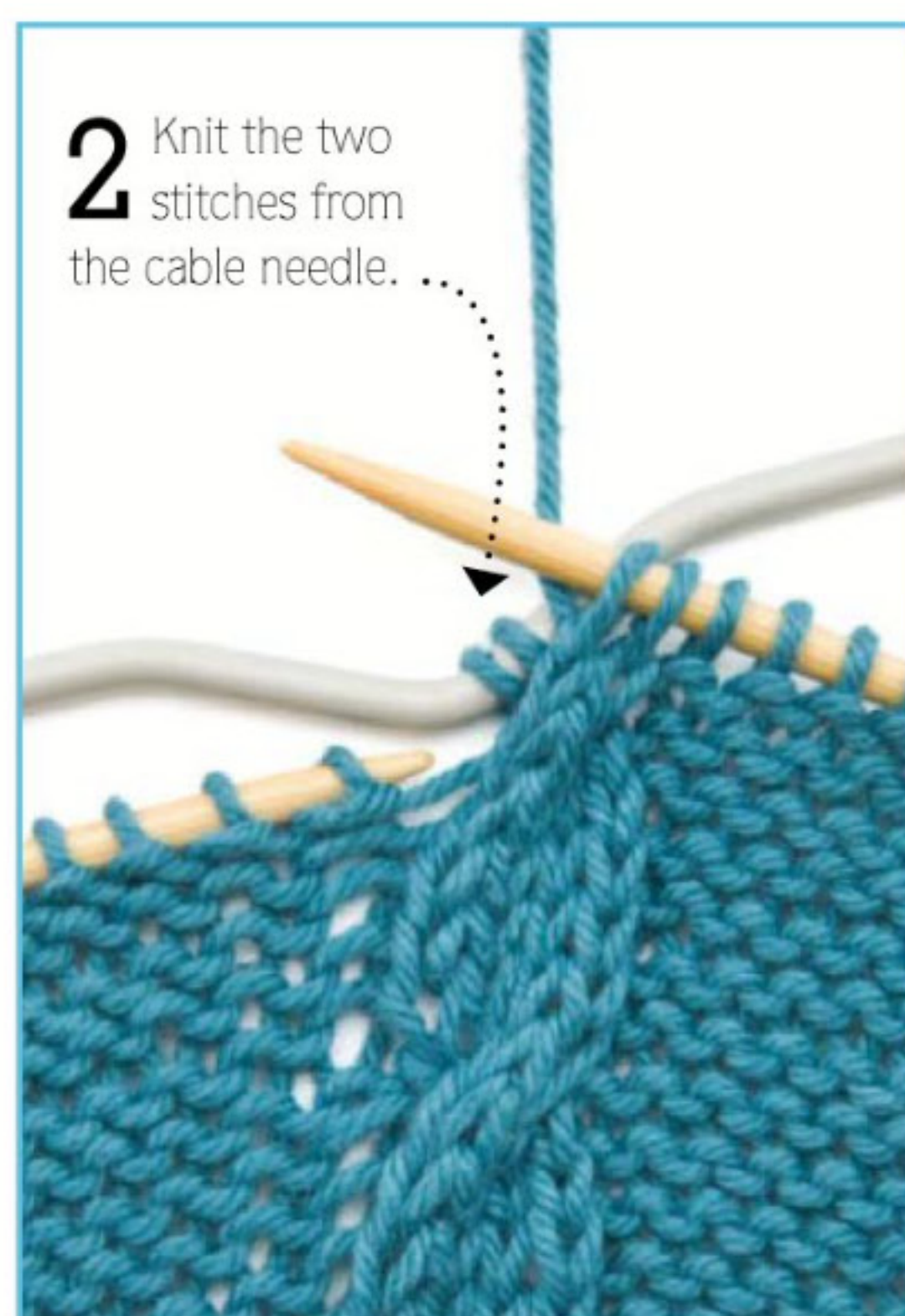
Cables

Cables are usually worked in stocking stitch on a reverse stocking stitch (or garter stitch) ground. They are made by crossing two, three, four or more stitches over other stitches in the row. This technique is illustrated here with the cable 4 front and cable 4 back cables, which are crossed on every sixth row.

CABLE 4 FRONT (Abbreviation = *C4F*)



CABLE 4 BACK (Abbreviation = *C4B*)



I-cord

I-cord stands for “idiot” cord and is also known as slip cord. It is knitted on double-pointed needles and makes a neat edging or can be used for straps and ties, or for appliqué in a contrast colour. Use smaller needles for a tighter edge and work at a firm tension.

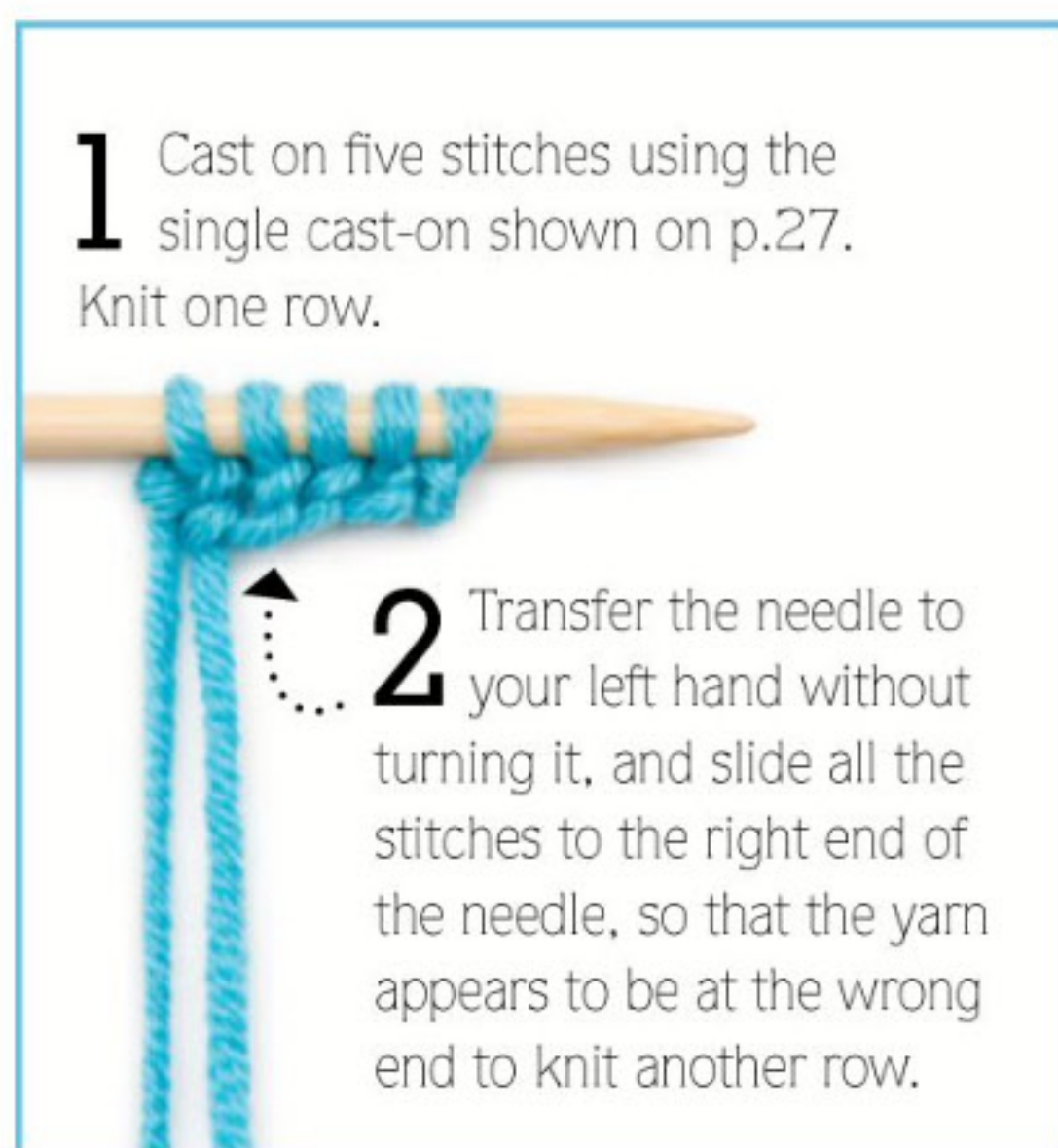
Free form I-cord

These cords can be applied to an item later, so it is possible to add extra detail as they are worked. Stripes, texture, structural effects, and even beads can be incorporated. With its simple method but multiple uses, I-cord is a very versatile technique.

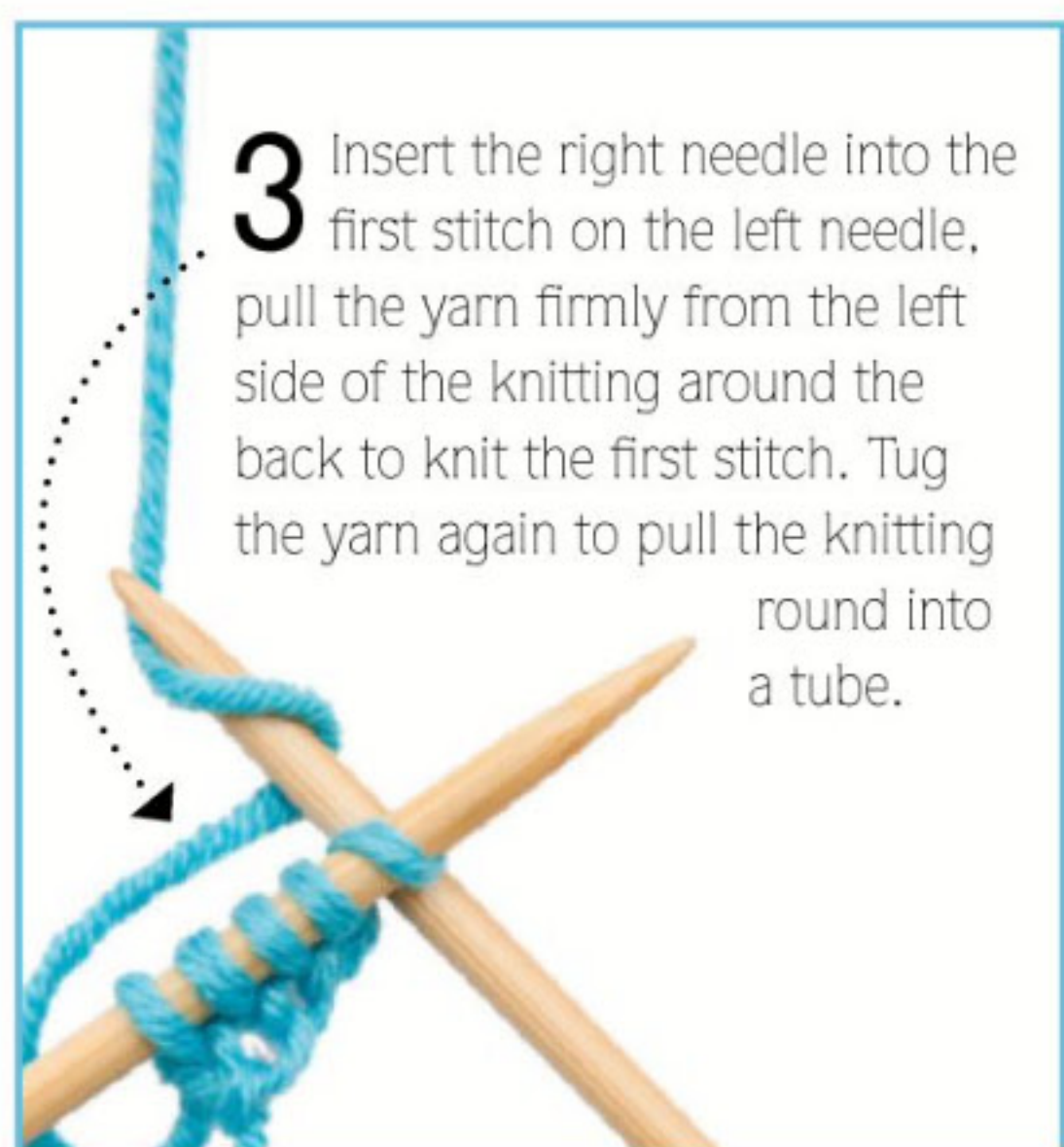
SIMPLE I-CORD – FOR APPLIQUÉ, TIES, AND STRAPS

1 Cast on five stitches using the single cast-on shown on p.27. Knit one row.

2 Transfer the needle to your left hand without turning it, and slide all the stitches to the right end of the needle, so that the yarn appears to be at the wrong end to knit another row.



3 Insert the right needle into the first stitch on the left needle, pull the yarn firmly from the left side of the knitting around the back to knit the first stitch. Tug the yarn again to pull the knitting round into a tube.



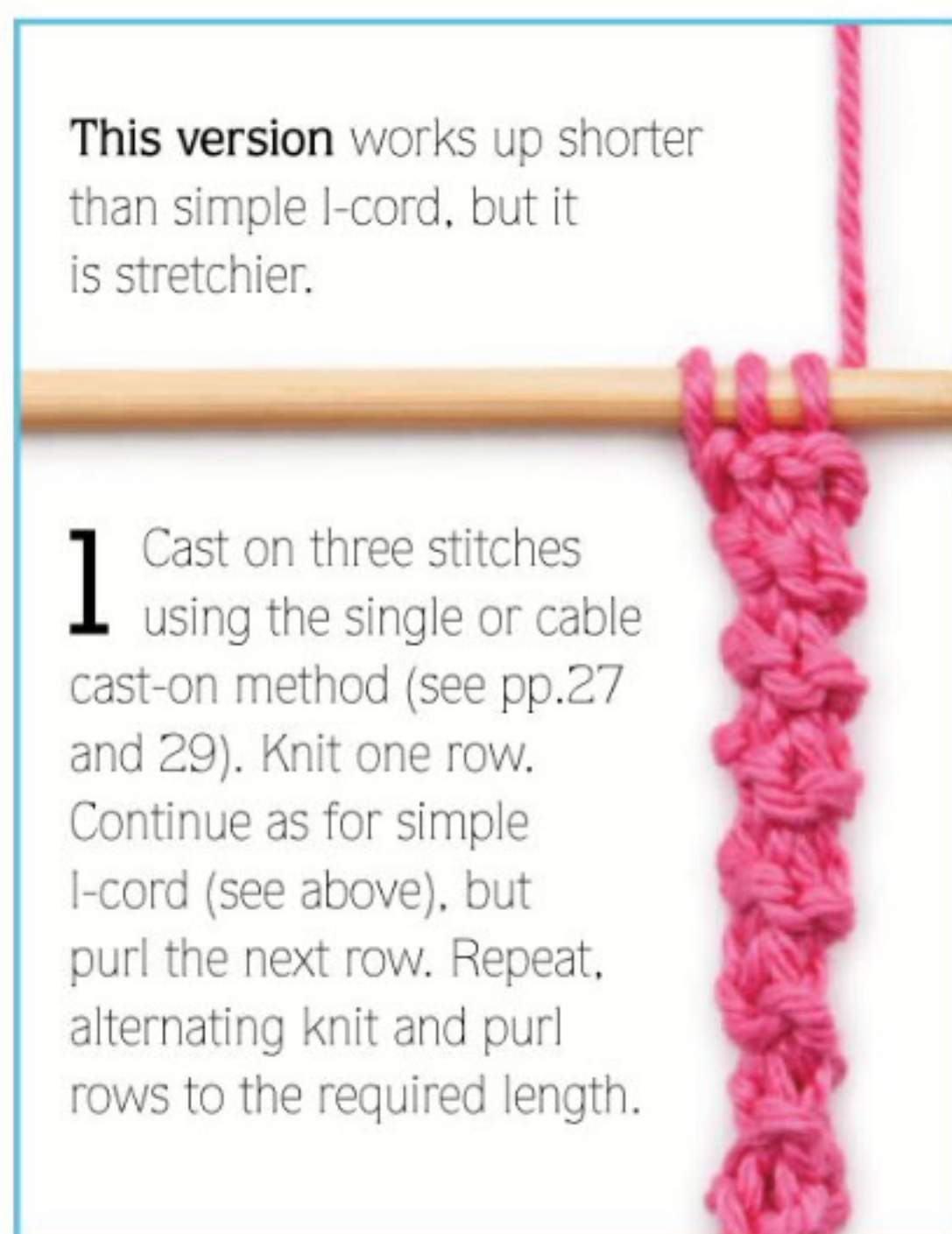
4 Repeat steps 2 and 3 until the cord is the required length.



SPIRAL I-CORD

This version works up shorter than simple I-cord, but it is stretchier.

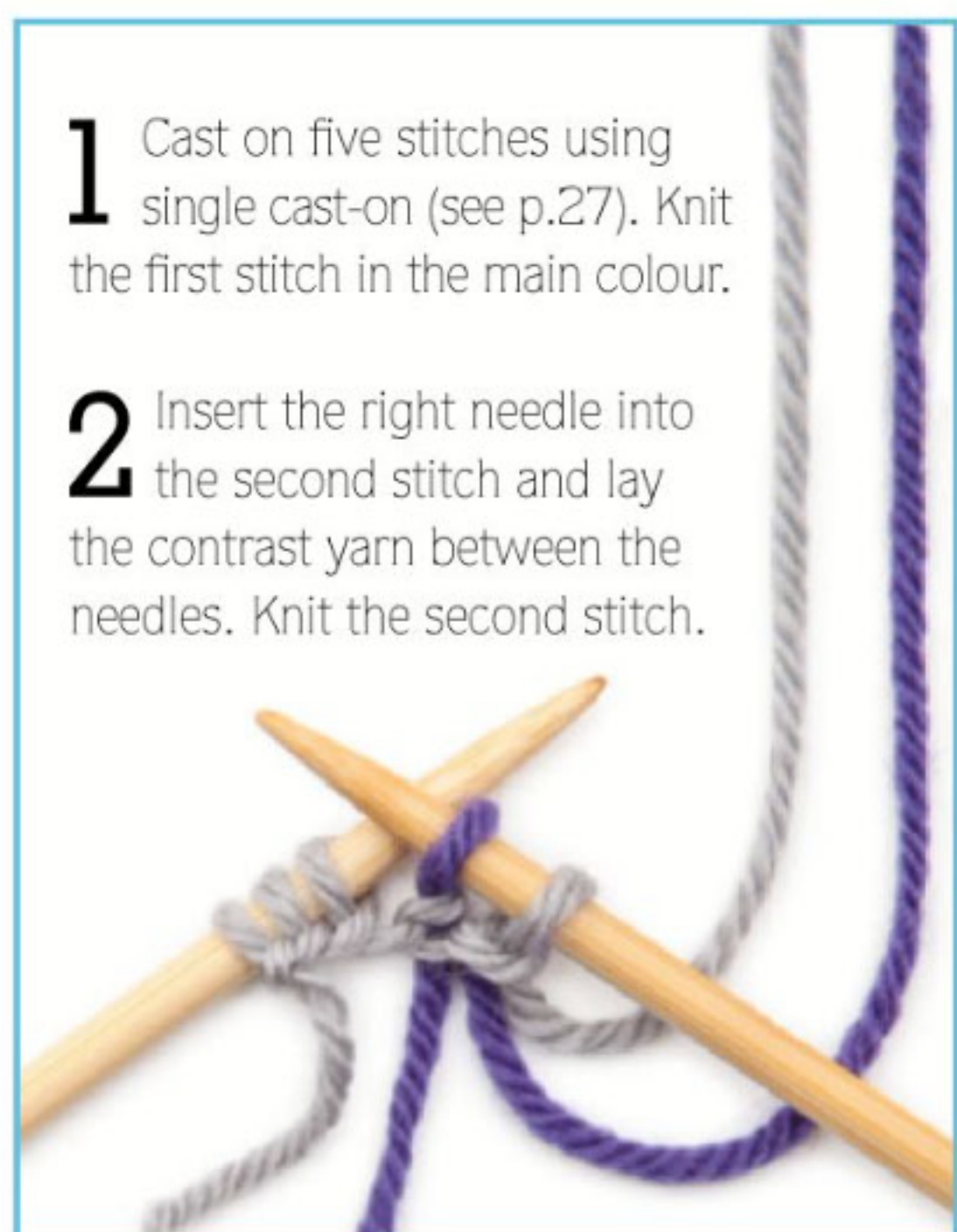
1 Cast on three stitches using the single or cable cast-on method (see pp.27 and 29). Knit one row. Continue as for simple I-cord (see above), but purl the next row. Repeat, alternating knit and purl rows to the required length.



TWO COLOUR I-CORD

1 Cast on five stitches using single cast-on (see p.27). Knit the first stitch in the main colour.

2 Insert the right needle into the second stitch and lay the contrast yarn between the needles. Knit the second stitch.



3 Drop the contrast, pick up the main colour, and knit the third stitch. Repeat, alternating colours, ending with main colour.

4 Slide stitches to other end of needle as in simple I-cord (above). Keeping the colours in sequence, knit next row. Repeat steps 2–4 to required length. See techniques for holding the yarns on pp.88–89.




Attached I-cord

Attaching I-cords as you work saves time sewing up later on. I-cords can be added to a finished piece for edging, or form part of the main project as a cast-off. Their use as button loops and soft buttons add attractive and unique finishes to garments.

I-CORD EDGING

1 Cast on between two and five stitches. Knit one row. Transfer the needle to your left hand. Slide stitches as for simple I-cord (see p.79).

2 Pull yarn around back of stitches and knit all but the last stitch of the next row. Slip the remaining stitch knitwise from left to right needle.

3 With empty left needle, pick up the extreme right loop of the lowest stitch on the main fabric edge from left to right. (This ensures the stitch is correctly positioned for the next step.)

4 Hold the needle with I-cord to the right of the edge of the main fabric. Knit the stitch on the left needle onto the right one. There will now be one extra stitch on the right needle. Insert the left needle into the second stitch on the right needle (slipped stitch) and pass it over the first stitch.

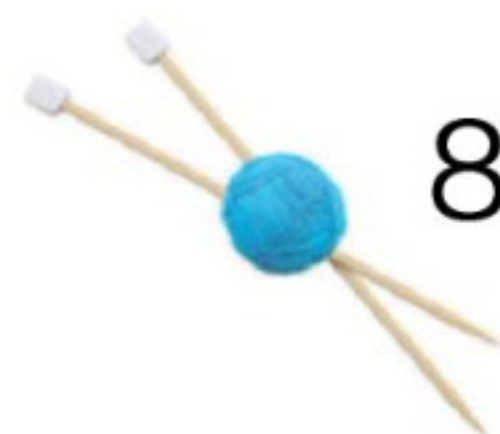
5 Repeat steps 2–4. Tip: To smoothly join i-cord end to end, graft across open stitches. When edging curves, use a larger needle in the right hand, reverting to original size on straight sections.

I-CORD BUTTON LOOP

1 Leave a tail of yarn four times the selvedge length. Using a circular needle and the yarn tail, pick up the selvedge (right side facing). Return to the starting end of the needle, and cast on three stitches using cable cast-on (p.37).

2 Knit two stitches. Work an ssk with last I-cord stitch and next picked up stitch.

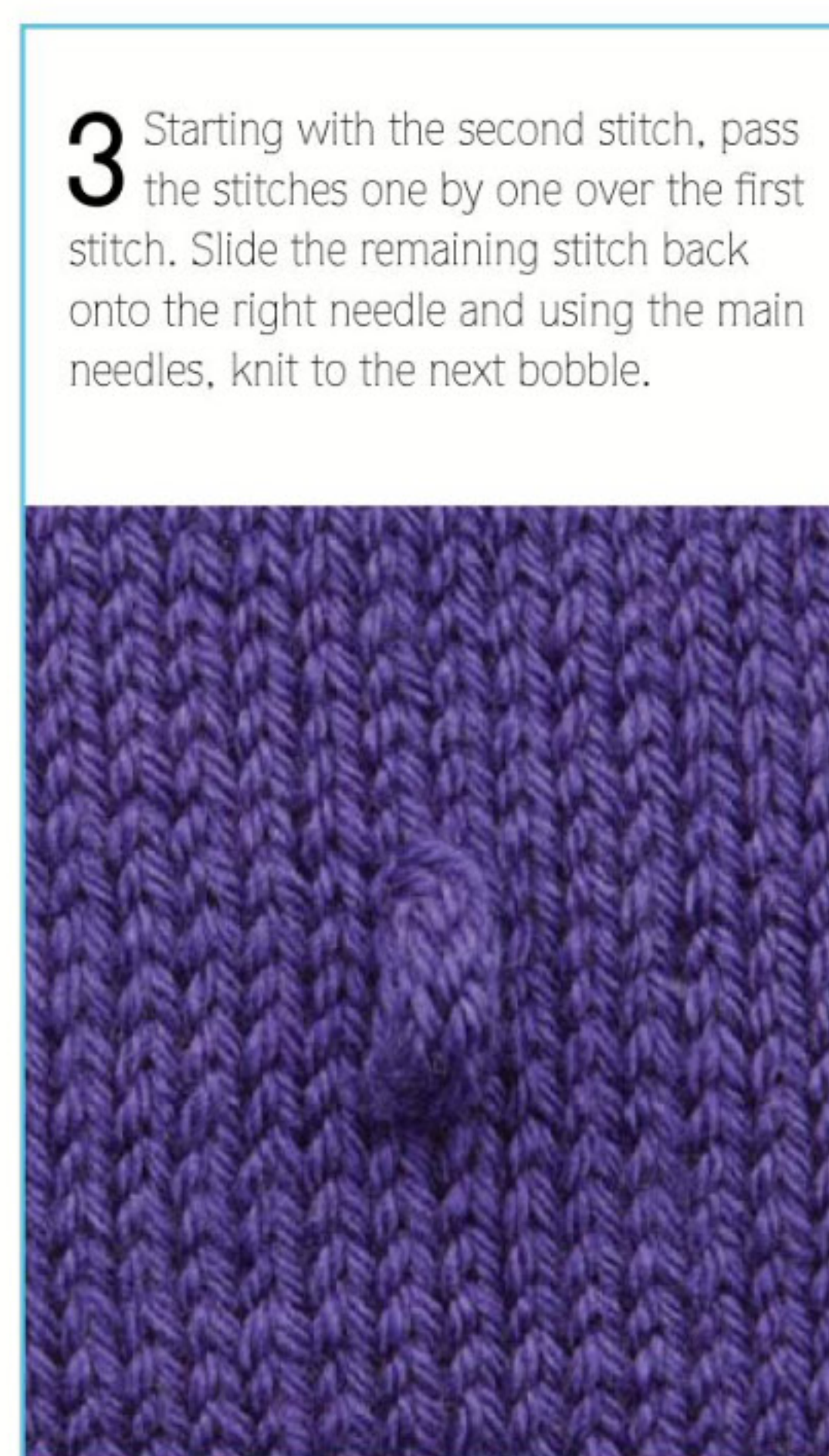
3 Slip the three I-cord stitches to left needle without twisting (or use two double pointed needles). Work I-cord edging to the starting point of the button loop. Knit the three I-cord stitches, then slip them onto left needle. Continue with unattached I-cord until loop is correct size for button. Join I-cord to main fabric as in step 2.



I-CORD CAST-OFF



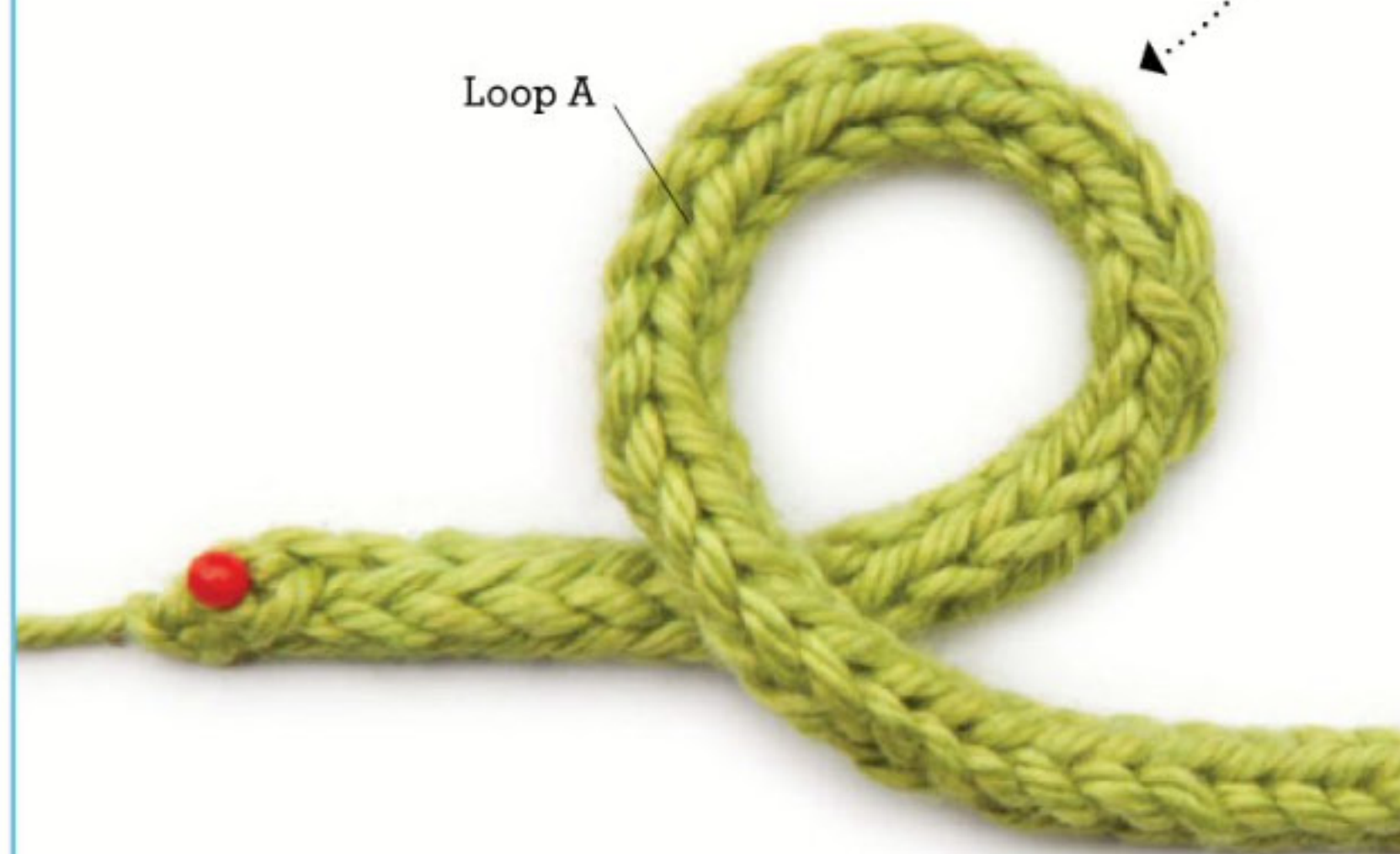
I-CORD BOBBLE



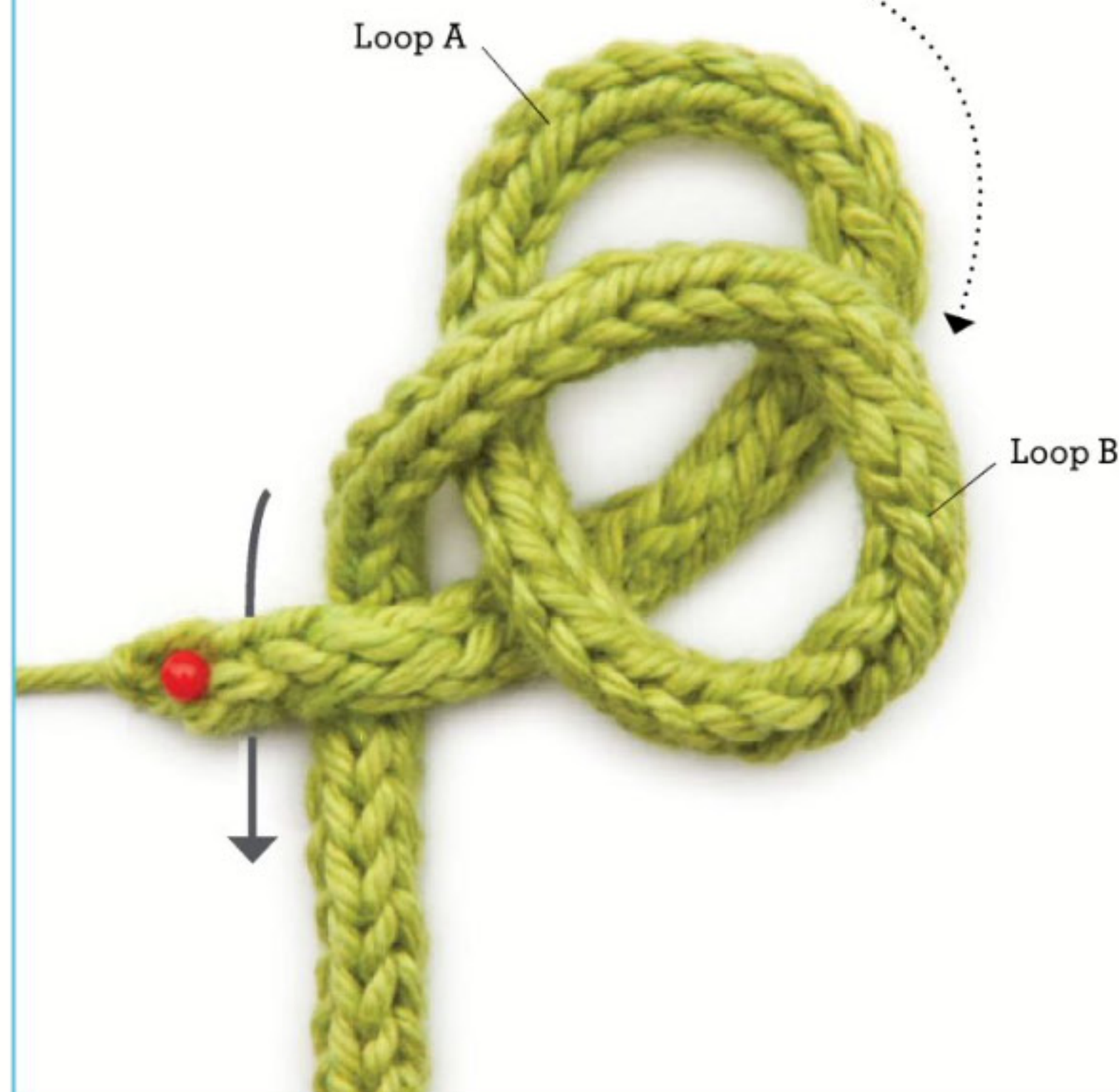
I-CORD BUTTON

For a bigger button, work a four or five stitch I-cord.

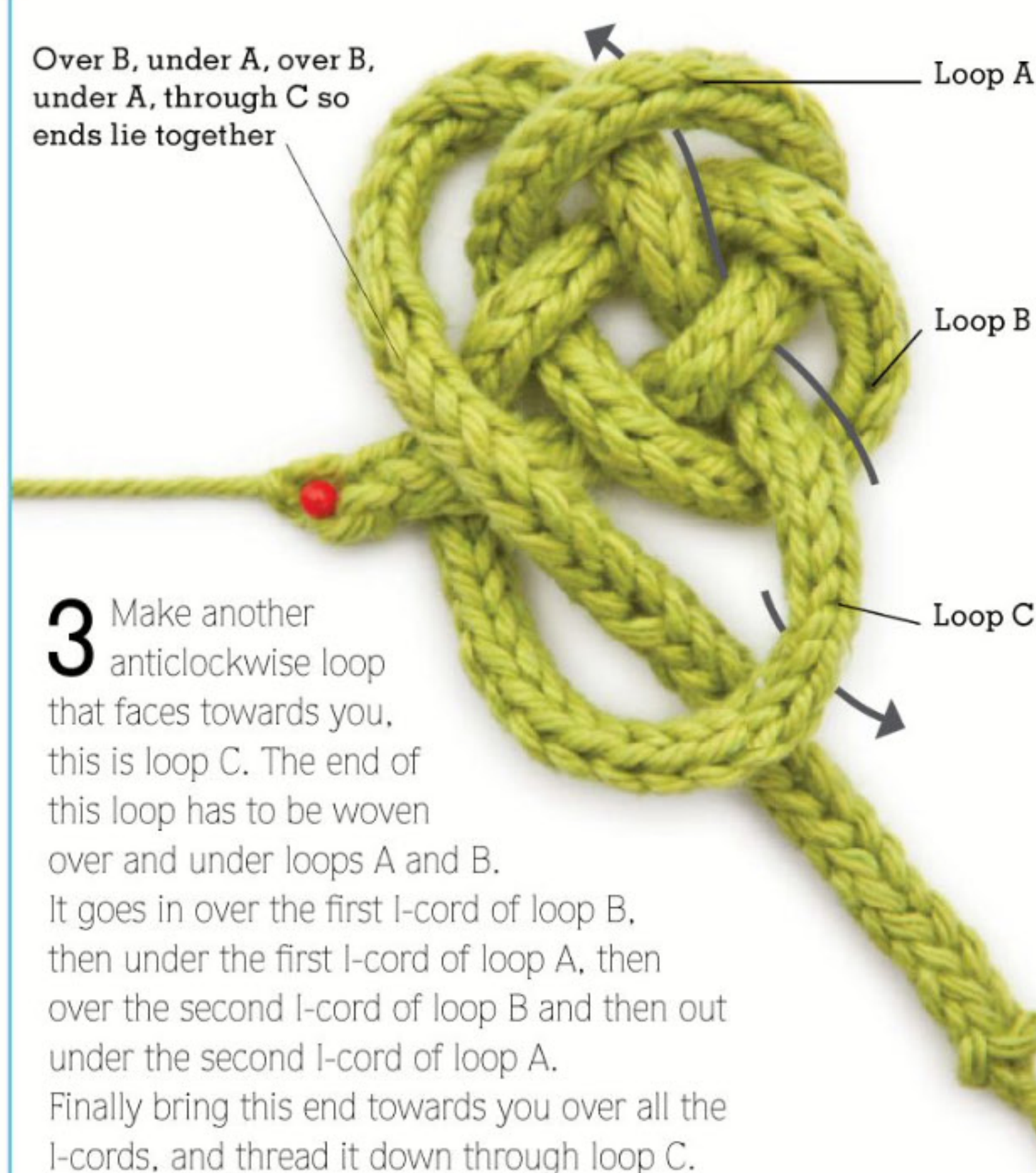
1 Knit 40cm (15¾in) of three stitch I-cord using a provisional cast-on (see pp.37–38) and cast-off (see p.42). Pin the left end to something secure with the I-cord stretching to the right. Make an anticlockwise loop that crosses back over itself to the right of the pin. This is loop A and it points away from you.



2 Make another anticlockwise loop that lies sideways on, facing to the right, and which crosses over loop A except at the end, where it passes under the I-cord coming from the pin. This is loop B.

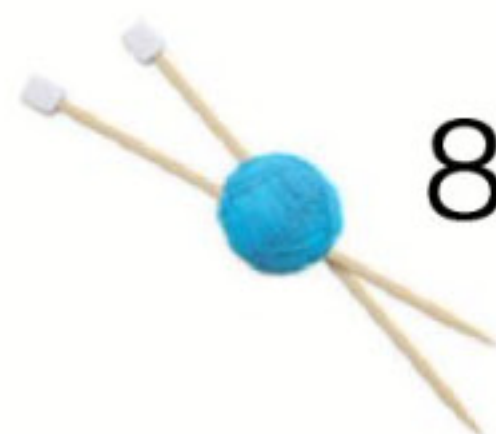


Over B, under A, over B,
under A, through C so
ends lie together



3 Make another anticlockwise loop that faces towards you, this is loop C. The end of this loop has to be woven over and under loops A and B. It goes in over the first I-cord of loop B, then under the first I-cord of loop A, then over the second I-cord of loop B and then out under the second I-cord of loop A. Finally bring this end towards you over all the I-cords, and thread it down through loop C.

4 Gently pull both ends to shape the button into a ball. Either unravel the ends of the cord and sew the yarn ends in to complete the button, or cast off and appliqué the I-cord ends to the garment for a decorative “frogging” effect.



Colourwork

You have many technique choices if you like adding colours to your knitting. The easiest method is to knit plain stocking stitch using a multicoloured yarn or a variegated yarn, which changes colour along the strand. To add colours into the knitting yourself, you can work simple stripes, easy colourwork stitch patterns, or charted Fair Isle or intarsia motifs.

Simple stripes

Horizontal stripes are perfect for knitters who want to have fun with colour without learning more advanced techniques. These examples show the variety of stripe widths, colours, and textures available. You can follow any plainly coloured pattern and introduce stripes without affecting the tension or shape of the knitting.

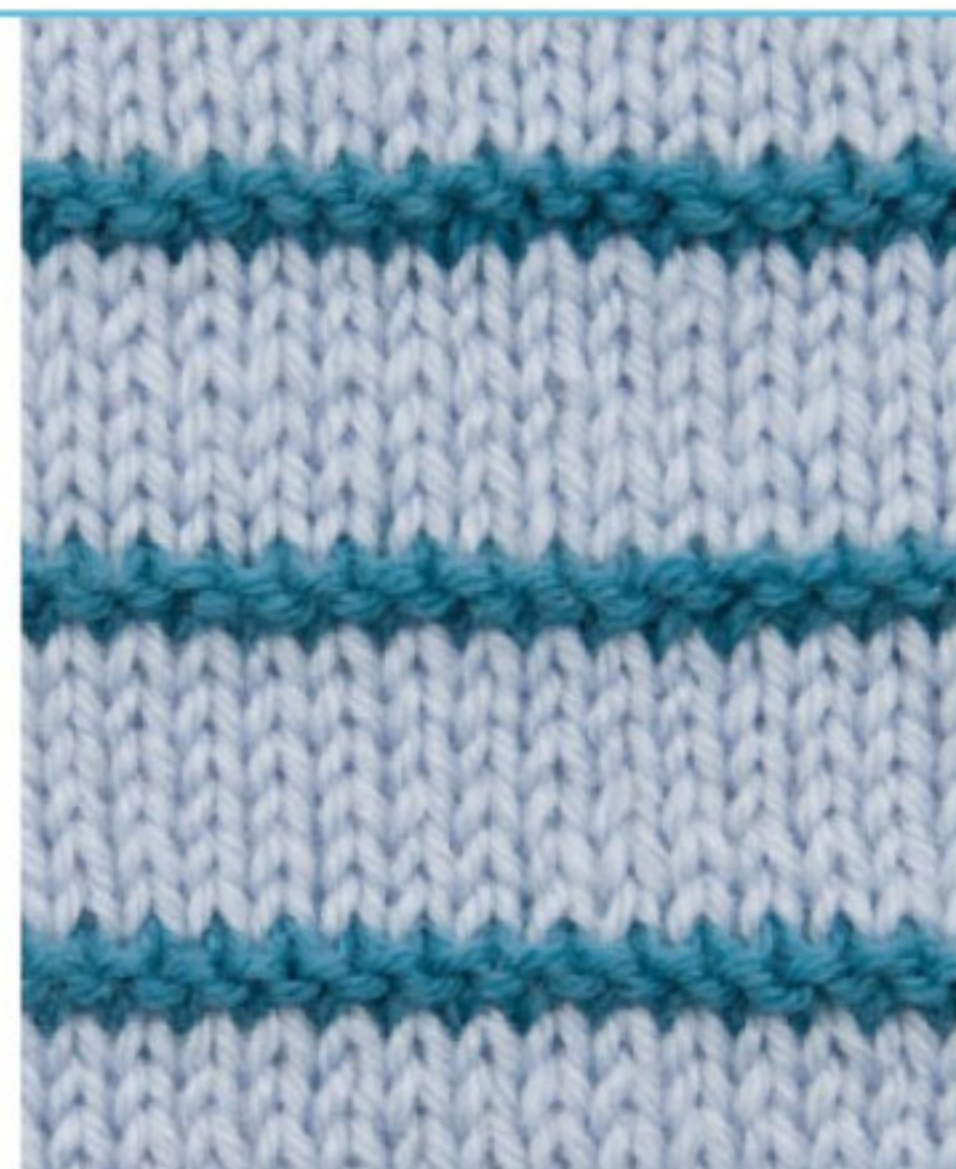
TWO-COLOUR GARTER-STITCH STRIPE

This stripe pattern is worked in garter stitch in two colours (A and B). To work the stripe, knit 2 rows in each colour alternately, dropping the colour not in use at the side of the work and picking it up when it is needed again.



TWO-COLOUR KNIT AND PURL PINSTRIPE

Knit this stripe in two colours (A and B). Work 6 rows in stocking stitch in A. Drop A at the side and knit 2 rows in B – the second of these rows creates a purl ridge on the right side. Repeat this sequence for the pinstripe effect. To avoid loose strands of B at the edge, wrap A around B at the start of every RS row.



FIVE-COLOUR STOCKING-STITCH STRIPE

To work multiple stripes and carry the colours up the side, use a circular needle. Work back and forth in rows. If a yarn you need to pick up is at the opposite end, push all the stitches back to the other end of the circular needle and work the next row with the same side of the knitting facing as the last row.

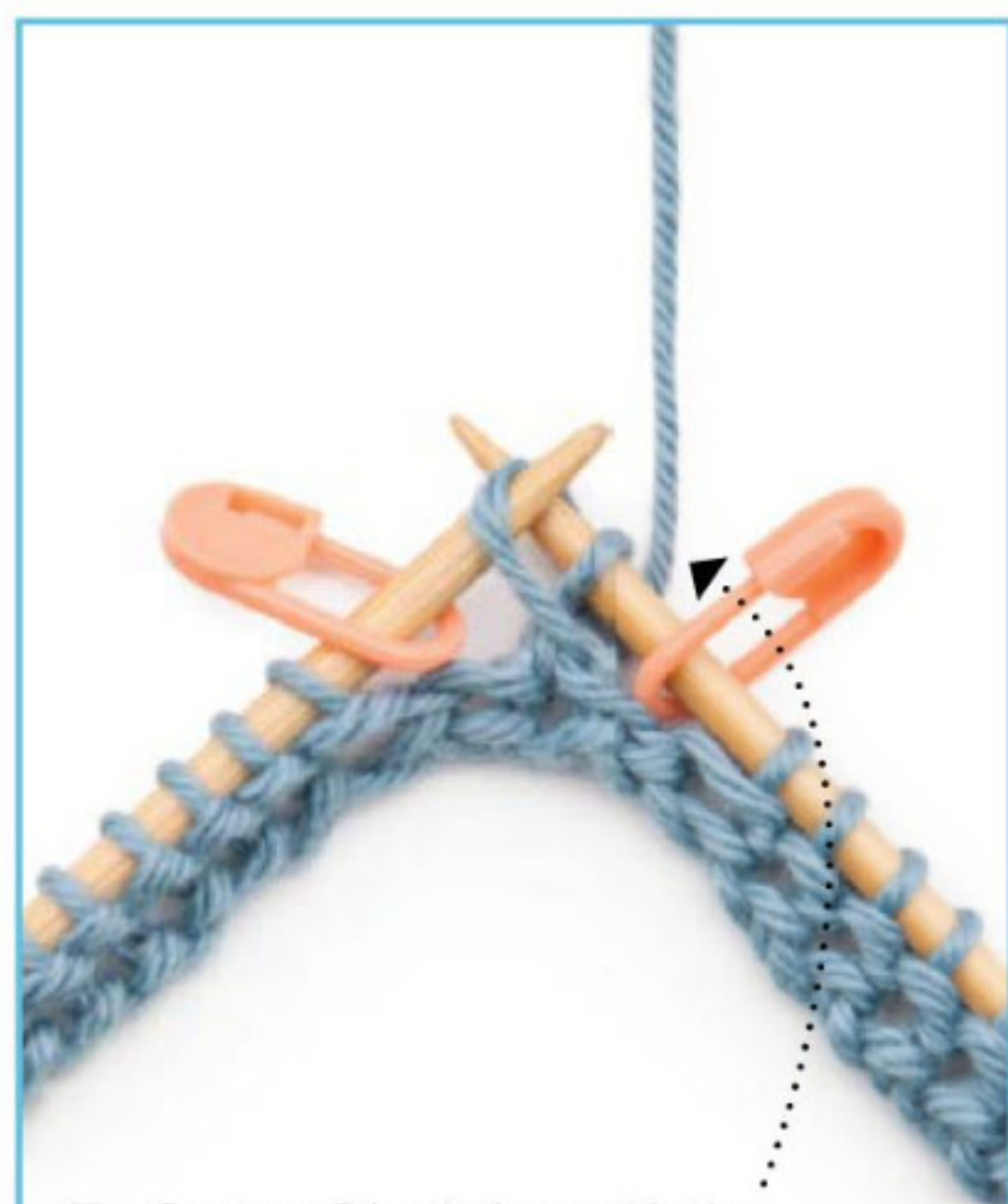


TEXTURED STOCKING-STITCH STRIPE

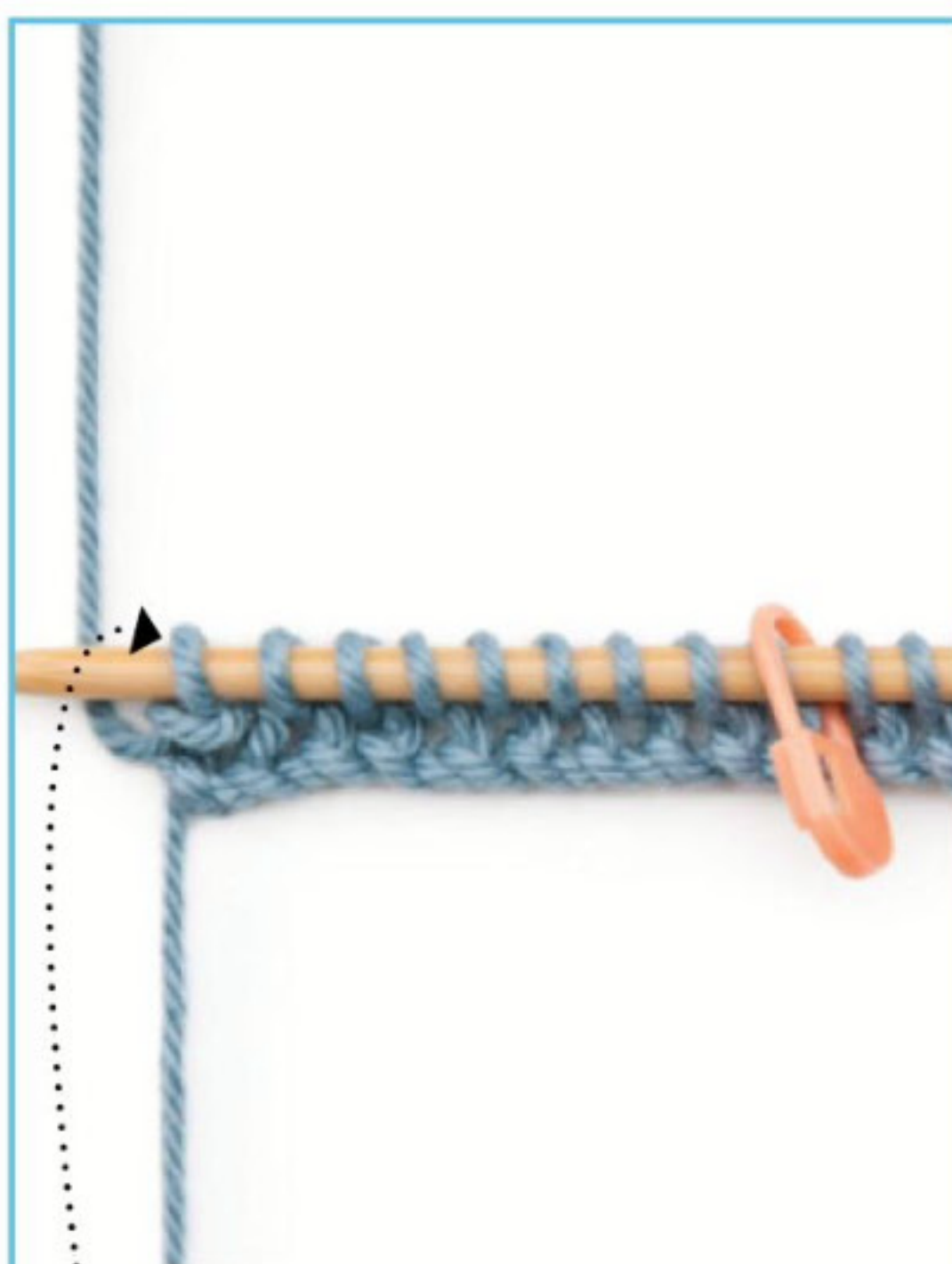
This stripe is worked in a mohair yarn in two colours (A and B) and a smooth cotton yarn (C). The cotton yarn provides a good contrast in texture and sheen and highlights the fuzziness of the mohair.



PLAIN-COLOUR DOMINO SQUARES



1 Cast on 21 stitches with the knit-on method (see p.28). First row is a wrong side row. Slip first stitch knitwise, knit another 8 stitches and add a stitch marker. Knit the middle 3 stitches and put in another marker. Knit 8 more stitches, then purl the remaining stitch.



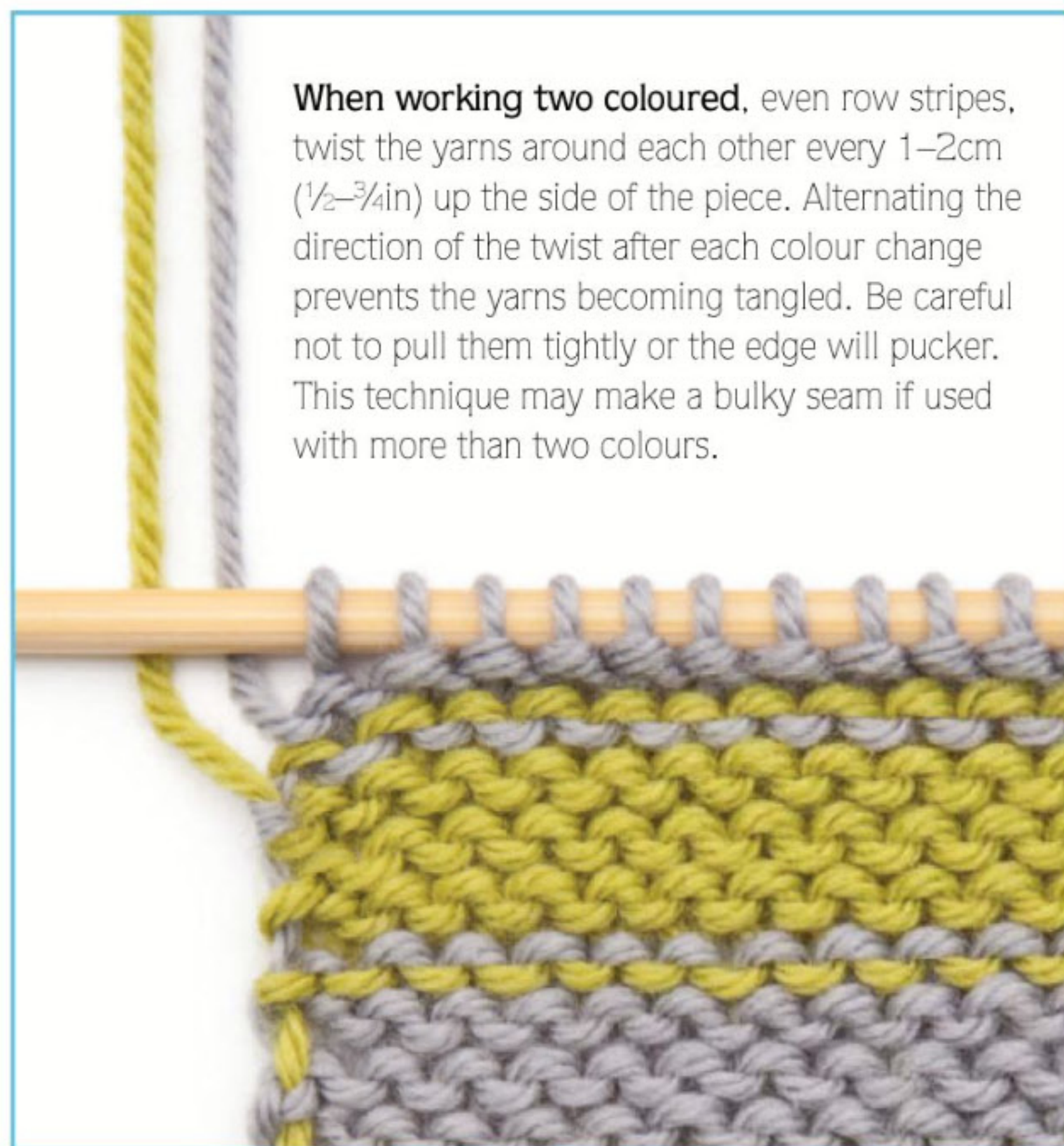
2 Slip first stitch knitwise, knit to first marker. (Move markers up as you knit.) S1 k2tog pss0 (see p.69). Knit to end, purling the last stitch.

3 Slip first stitch knitwise, knit to last but one stitch, purl the last stitch. Right side rows, on which the s1 k2tog pss0 is worked on the centre three stitches, are identified by the yarn tail being at the right.



4 Repeat steps 2 and 3 until you have one stitch left. Cut the yarn and pull the end through as normal, but not tightly so that it can be re-threaded when another square is knitted on.

TIDYING THE EDGES

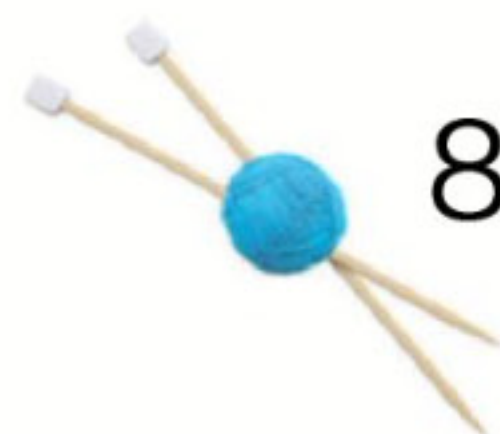


When working two coloured, even row stripes, twist the yarns around each other every 1–2cm ($\frac{1}{2}$ – $\frac{3}{4}$ in) up the side of the piece. Alternating the direction of the twist after each colour change prevents the yarns becoming tangled. Be careful not to pull them tightly or the edge will pucker. This technique may make a bulky seam if used with more than two colours.

STRIPED DOMINO SQUARES

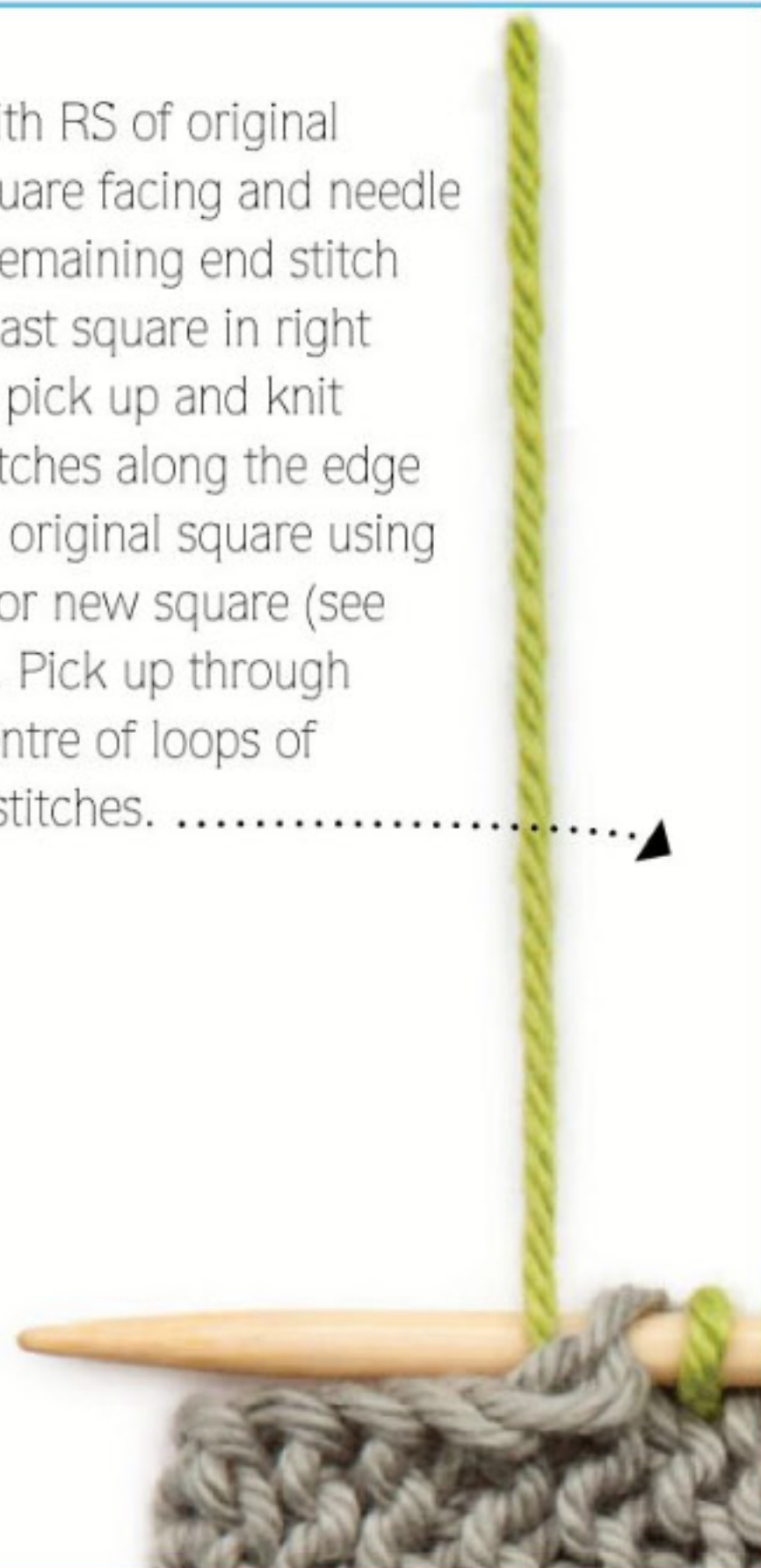
1 Working as plain domino square, cast on 21 stitches. Knit the first row in the main colour.

2 Continue as plain domino square, alternating two rows of contrast and main colour as you work. To join in the contrast yarn see p.54. Carry the yarns up the side as you work.

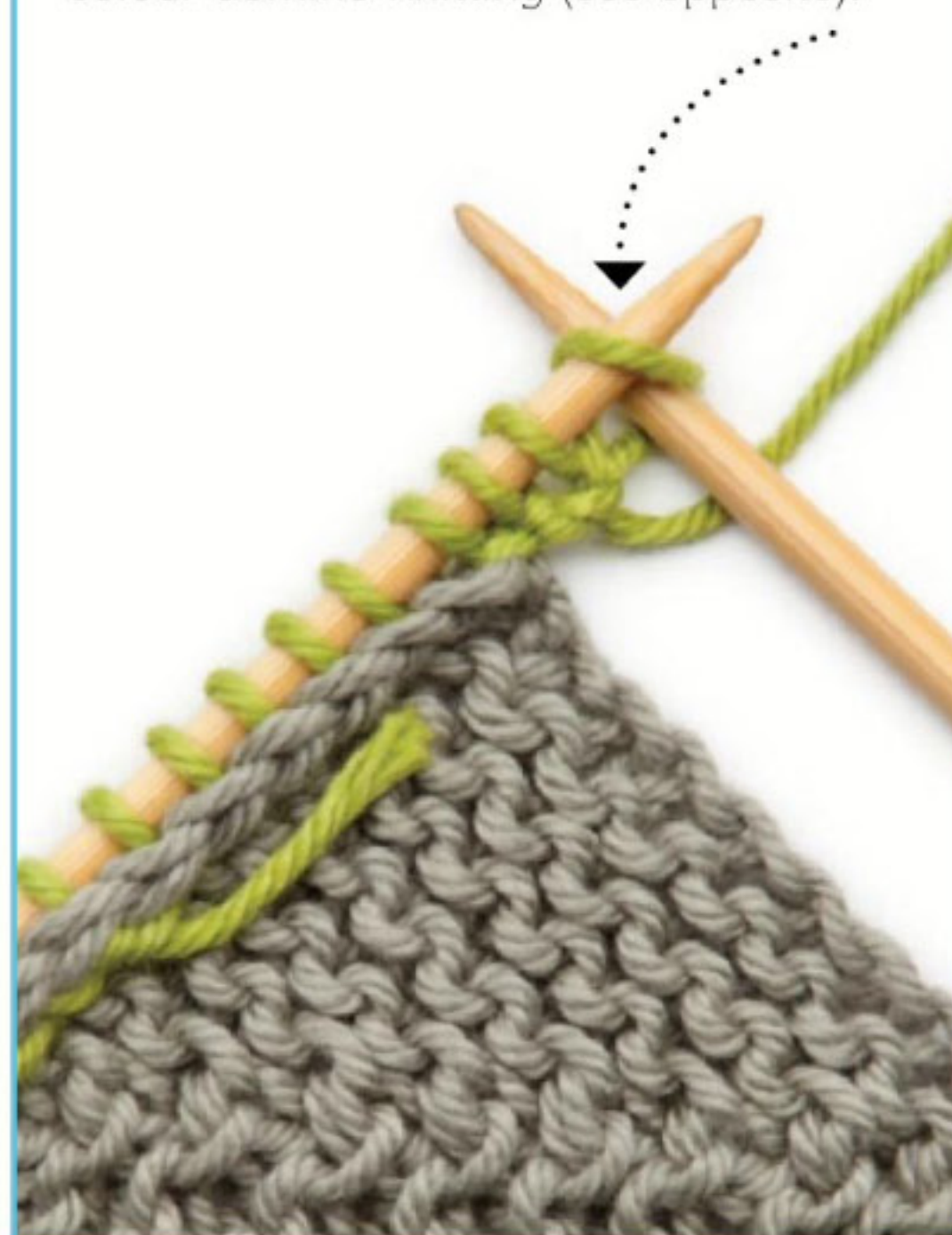


JOINING DOMINO SQUARES

1 With RS of original square facing and needle with remaining end stitch from last square in right hand, pick up and knit 10 stitches along the edge of the original square using yarn for new square (see p.55). Pick up through the centre of loops of edge stitches.



2 Cast on another 10 stitches on left needle using knit-on method (see p.28). Knit this square as for plain colour domino knitting (see opposite).



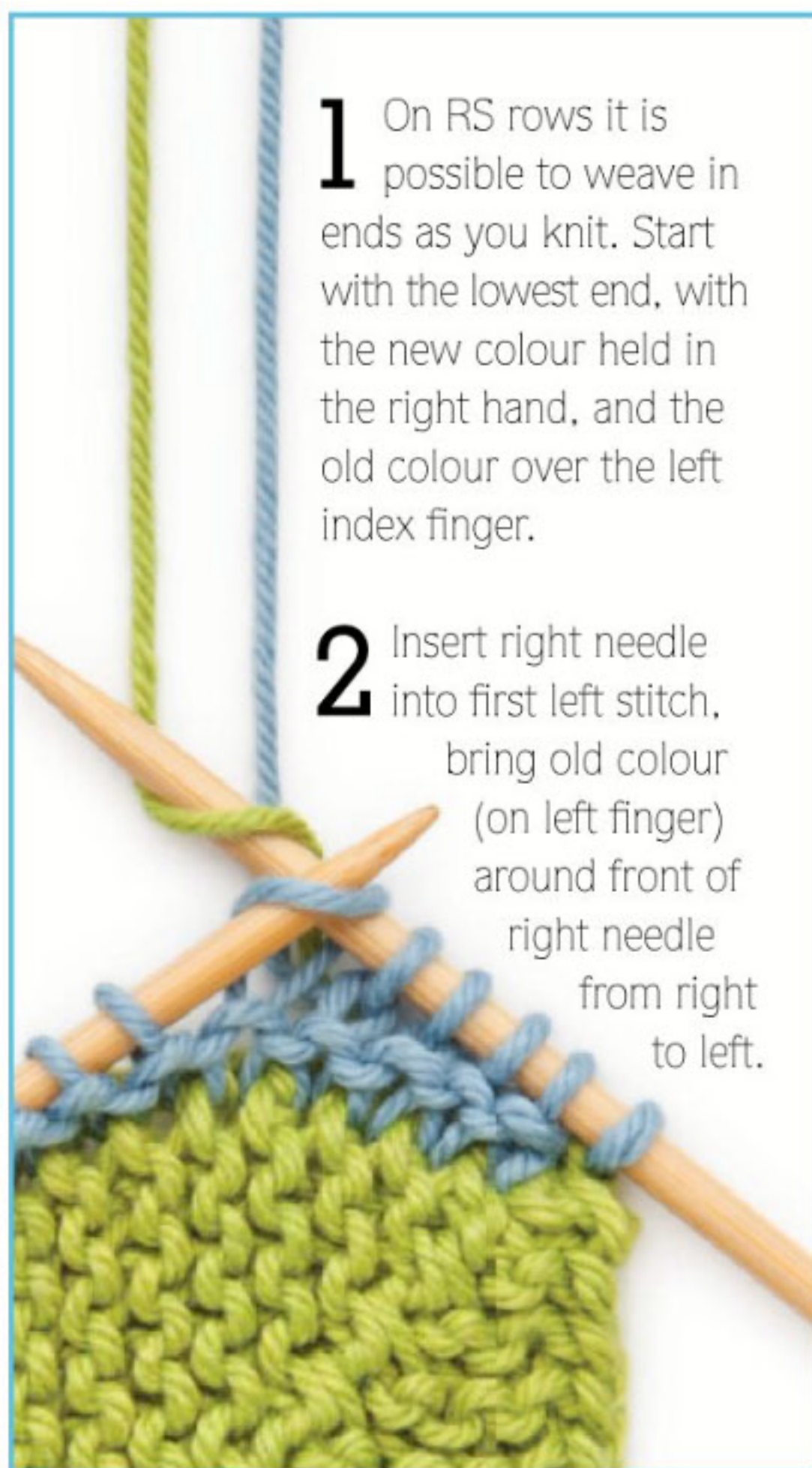
3 Continue to add squares, using different coloured yarns as required. When combined with the following technique, no sewing is required at all.



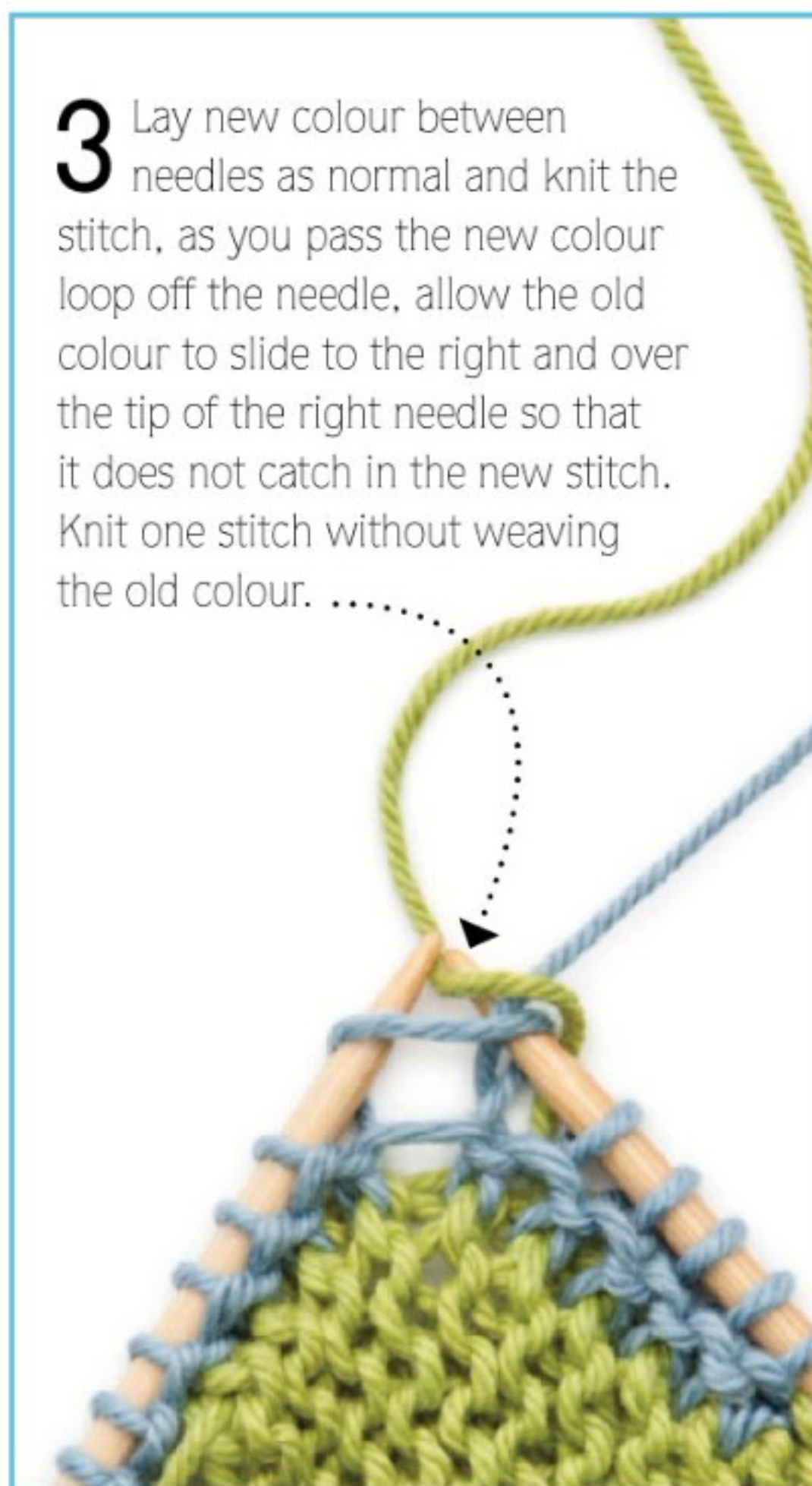
WEAVING IN ENDS DURING DOMINO KNITTING

1 On RS rows it is possible to weave in ends as you knit. Start with the lowest end, with the new colour held in the right hand, and the old colour over the left index finger.

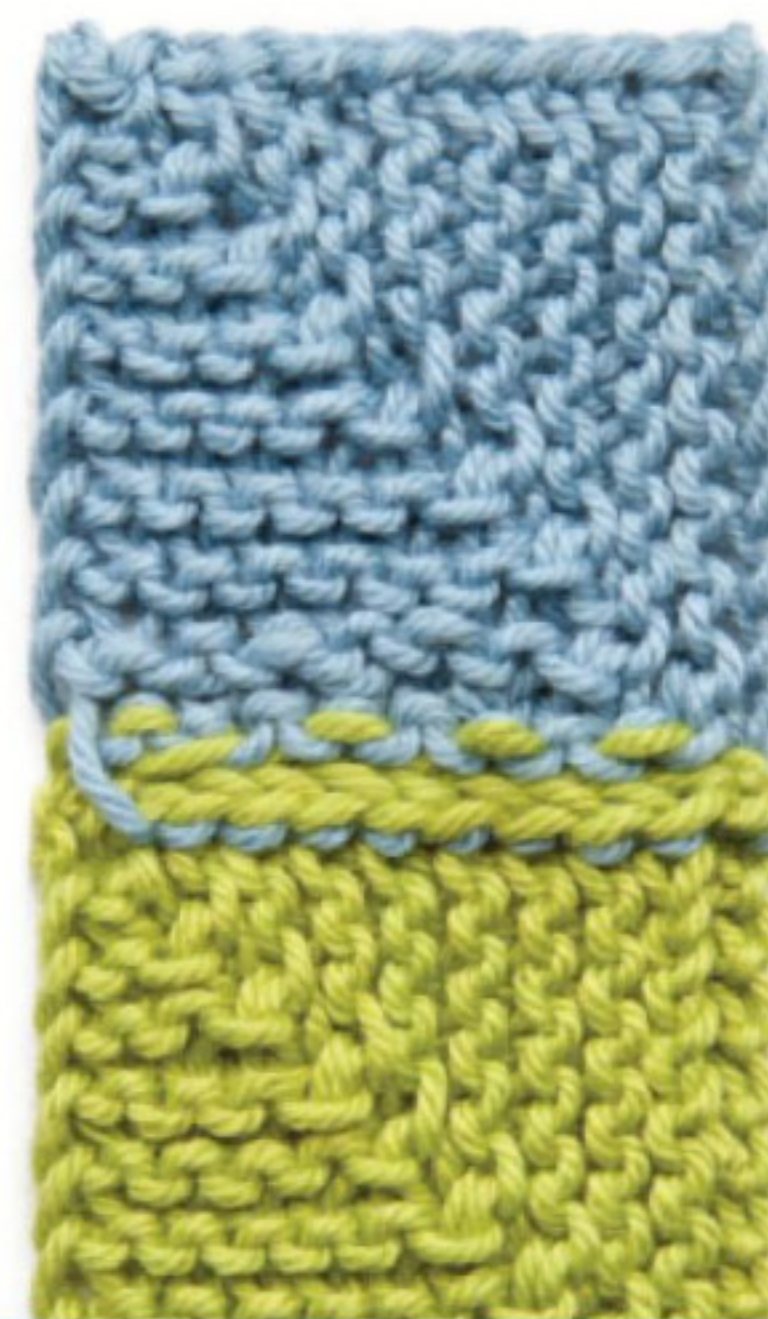
2 Insert right needle into first left stitch, bring old colour (on left finger) around front of right needle from right to left.



3 Lay new colour between needles as normal and knit the stitch, as you pass the new colour loop off the needle, allow the old colour to slide to the right and over the tip of the right needle so that it does not catch in the new stitch. Knit one stitch without weaving the old colour.



4 Repeat steps 2 and 3 until the tail of the old colour is woven in and then drop it for trimming later and complete the square. Trim it leaving about 1 cm (1/2 in) of yarn to prevent it unravelling on the right side.



Colourwork stitch patterns

Slip-stitch patterns are designed specially to use more than one colour in the overall pattern but only ever use one colour in a row. With this technique, geometric patterns are created by working some stitches in a row and slipping others. The pattern here is shown in two different colourways and is one of the easiest to work.

CHECK SLIP-STITCH PATTERN

Follow this pattern to work the stitch and use the steps below as a guide.

Use three colours that contrast in tone:

A (a medium-toned colour), B (a light-toned colour), and C (a dark-toned colour).

Note: Slip all slip stitches purlwise with the yarn on the WS of the work.

Using A, cast on a multiple of 4 stitches, plus 2 extra.

Row 1 (WS) Using A, P to end.

Row 2 (RS) Using B, K1, sl 1, *K2, sl 2; rep from * to last 3 sts, K2, sl 1, K1.

Row 3 Using B, P1, sl 1, *P2, sl 2; rep from * to last 3 sts, P2, sl 1, P1.

Row 4 Using A, K to end.

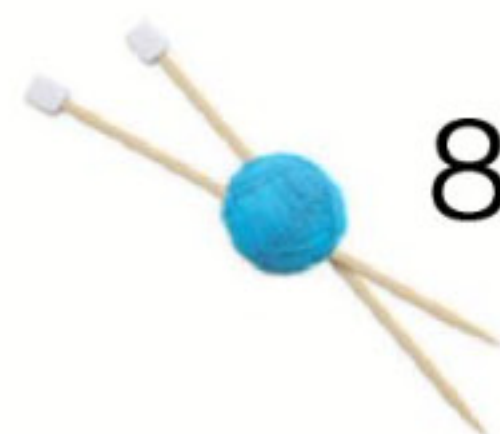
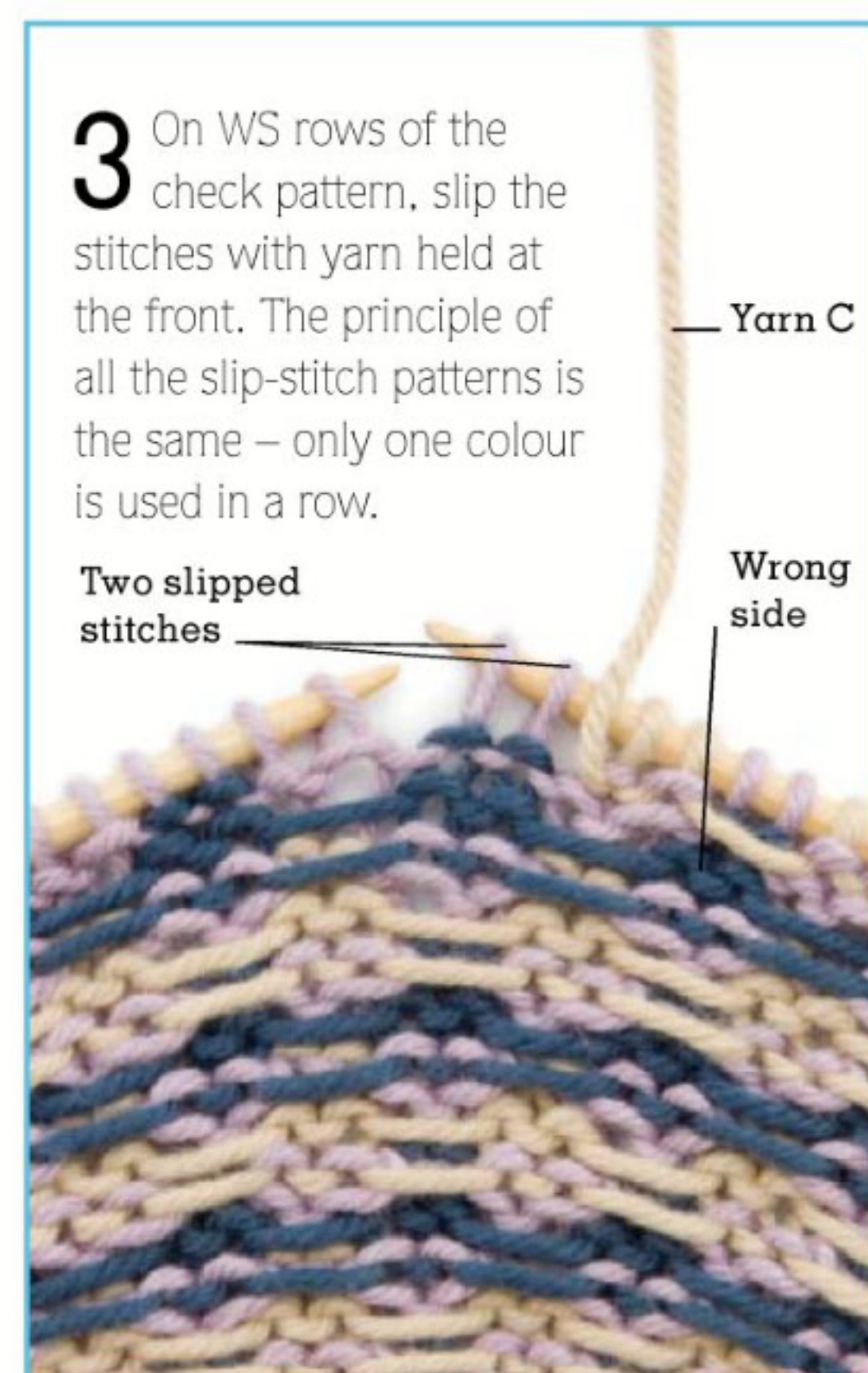
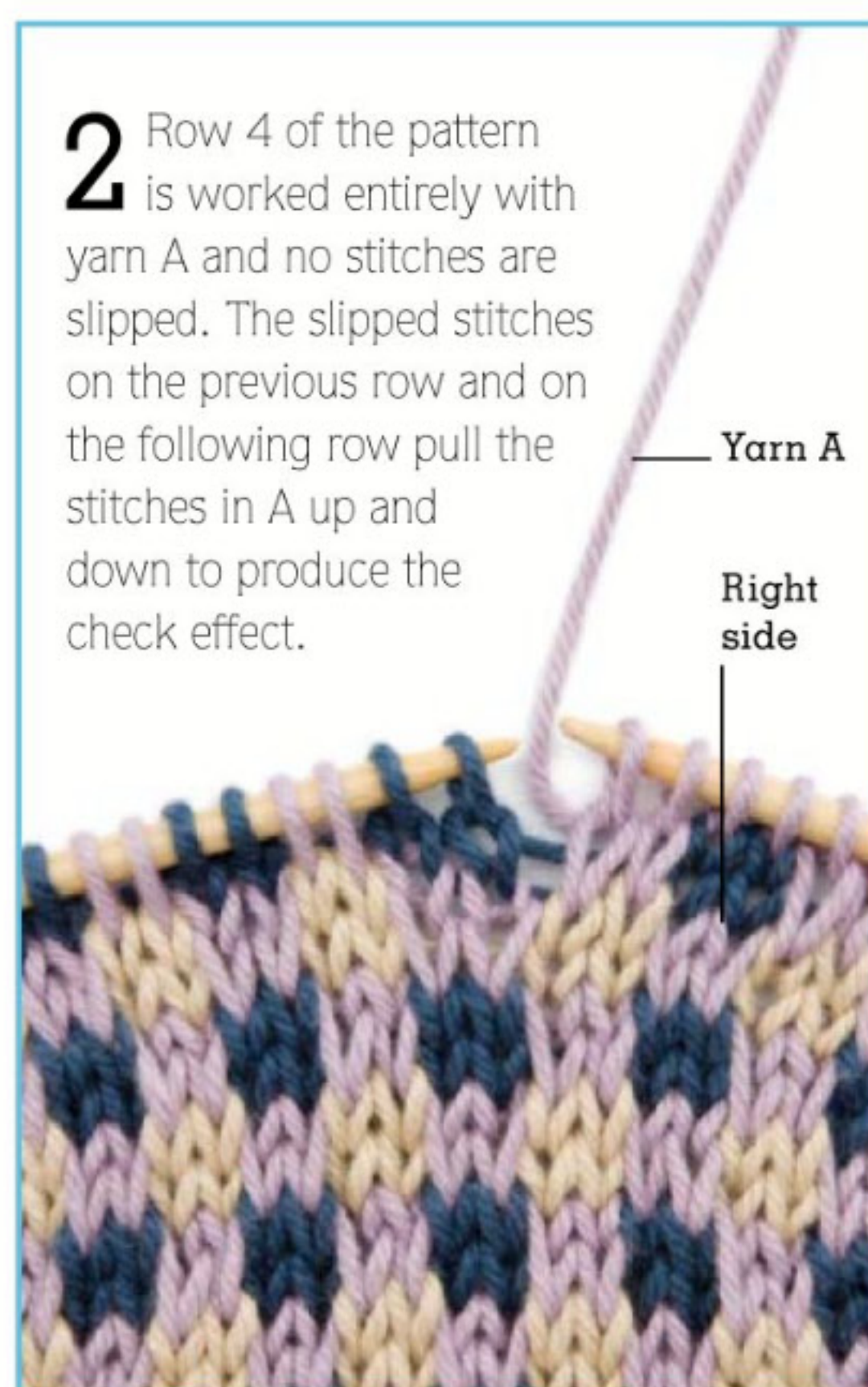
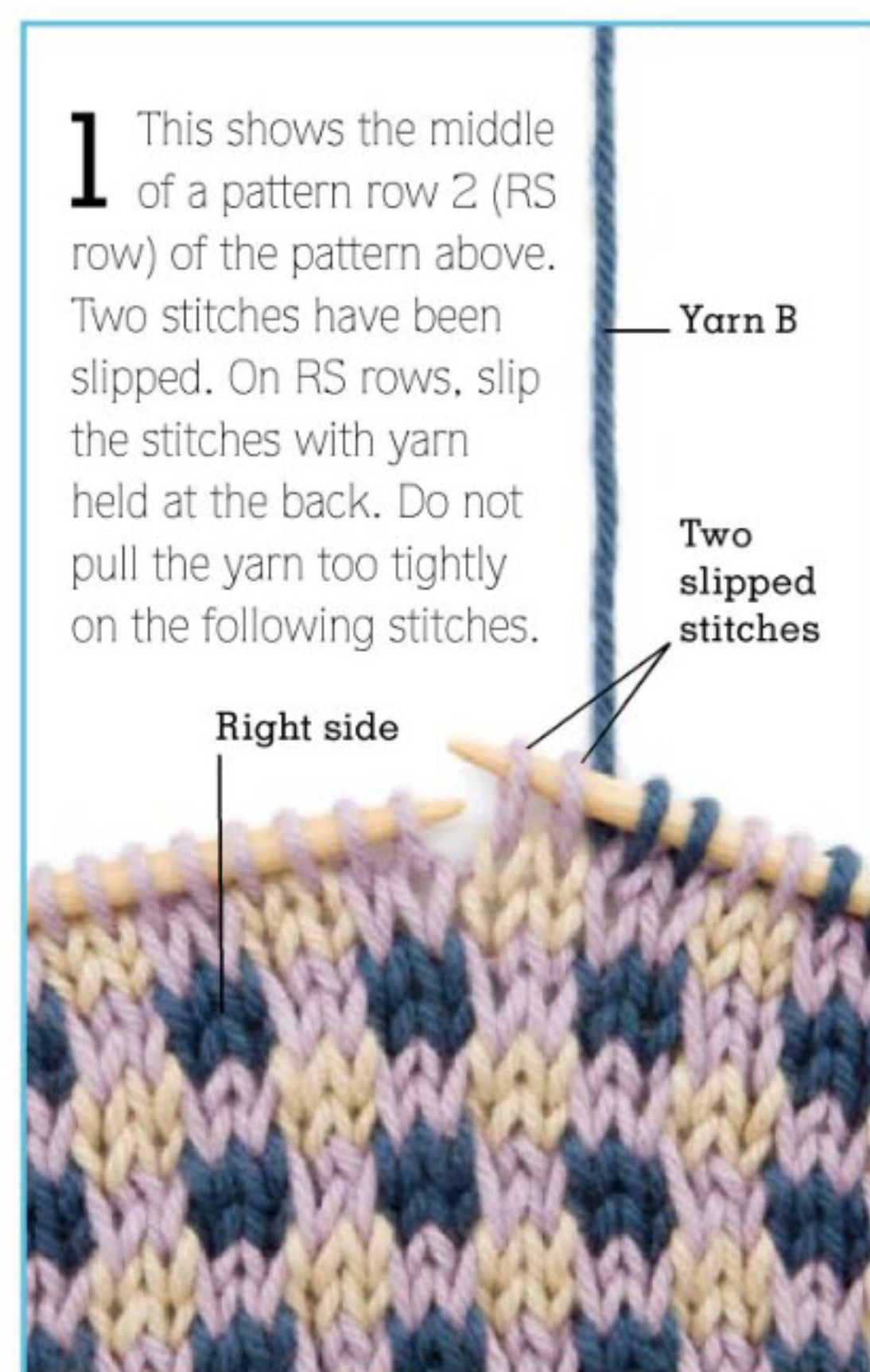
Row 5 Using C, P2, *sl 2, P2; rep from *.

Row 6 Using C, K2, *sl 2, K2; rep from *.

Rep rows 1–6 to form patt.



WORKING A CHECK SLIP-STITCH PATTERN



Charted colourwork

The techniques for charted stocking-stitch colourwork – Fair Isle and intarsia – open up a world of richly coloured designs. In Fair Isle, a yarn colour is carried across the wrong side of the work until it is required. In intarsia, a separate length of yarn is used for each colour and the yarns are twisted together at the colour change junctures.

FOLLOWING A COLOURWORK CHART

The first step in understanding charted colourwork is to grasp how easy the charts are to follow. Rather than writing out how many stitches in which colours to work across a row, your knitting pattern provides a chart with the colours marked on it in symbols or in blocks of colour.

If a pattern covers the whole garment back, front, and sleeve and cannot be repeated, a large chart is provided for each of these elements with all the stitches on it for the entire piece. Where a pattern is a simple repeat, the repeat alone is charted. Each square on a stocking-stitch colourwork chart represents a stitch and each

horizontal row of squares represents a knitted row. You follow the chart from the bottom to the top, just as your knitting forms on the needles.

The key provided with the chart tells you which colour to use for each stitch. All odd-numbered rows on a colourwork chart are usually right-side (knit) rows and are read from right to left. All even-numbered rows on a colourwork chart are usually wrong-side (purl) rows and are read from left to right. Always read your knitting pattern instructions carefully to make sure that the chart follows these general rules.

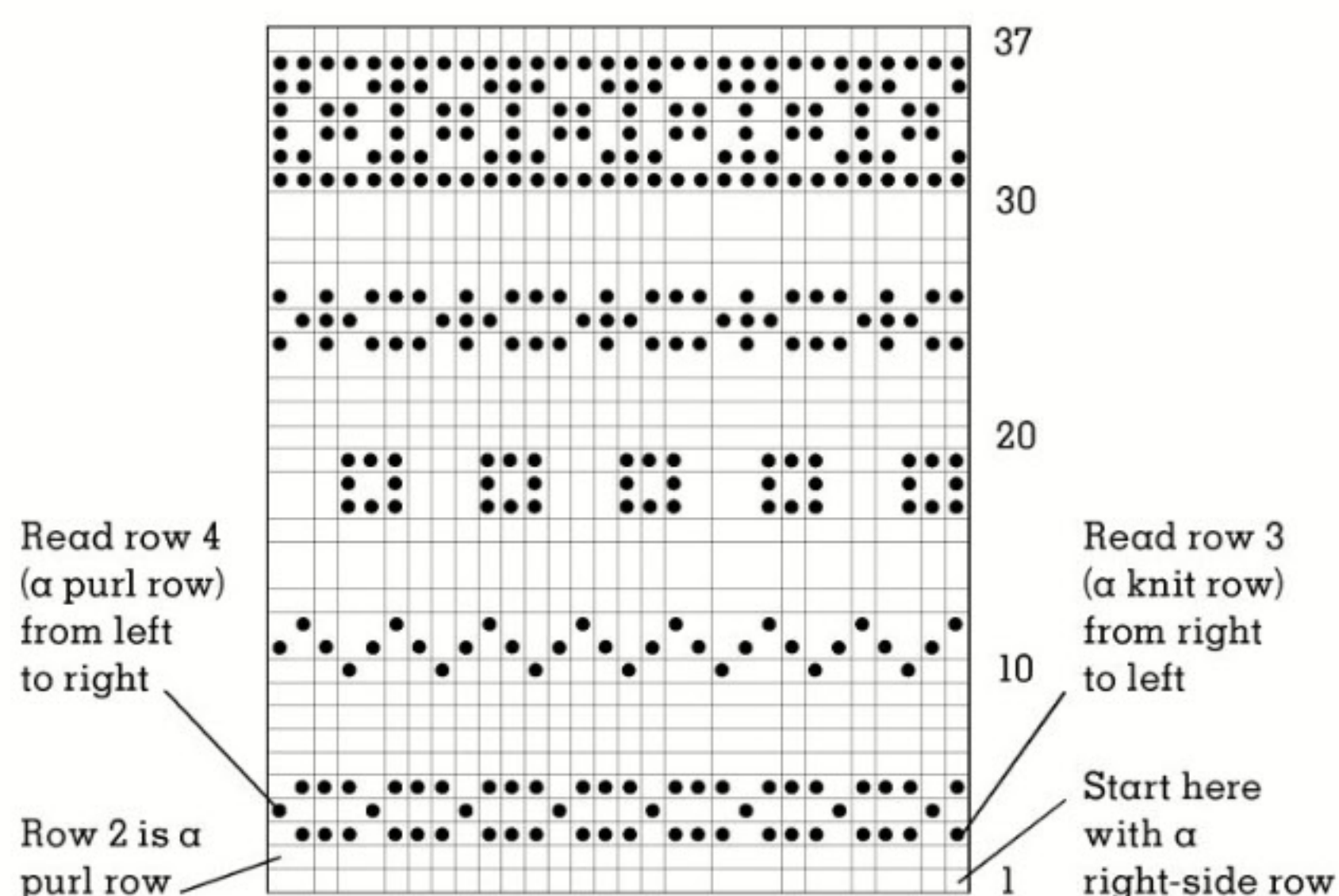
FAIR ISLE CHART

This example of a Fair Isle chart illustrates very clearly how easy it is to knit simple Fair Isle patterns. No more than two colours are used in a row, which makes it ideal for colourwork beginners. The colour not in use is stranded across the back of the knitting until it is needed again.

To identify if a colourwork chart should be worked in the Fair Isle technique, check that both colours in a row are used across the entire row. If each colour is used after every three or four stitches (as in this chart), use the stranding technique (see p.88). If the colours are not used over a span of more than three or four stitches, use the weaving-in techniques (see pp.88–91) so that the loose strands (called floats) don't become too long.

KEY

- = background colour
- = motif colour



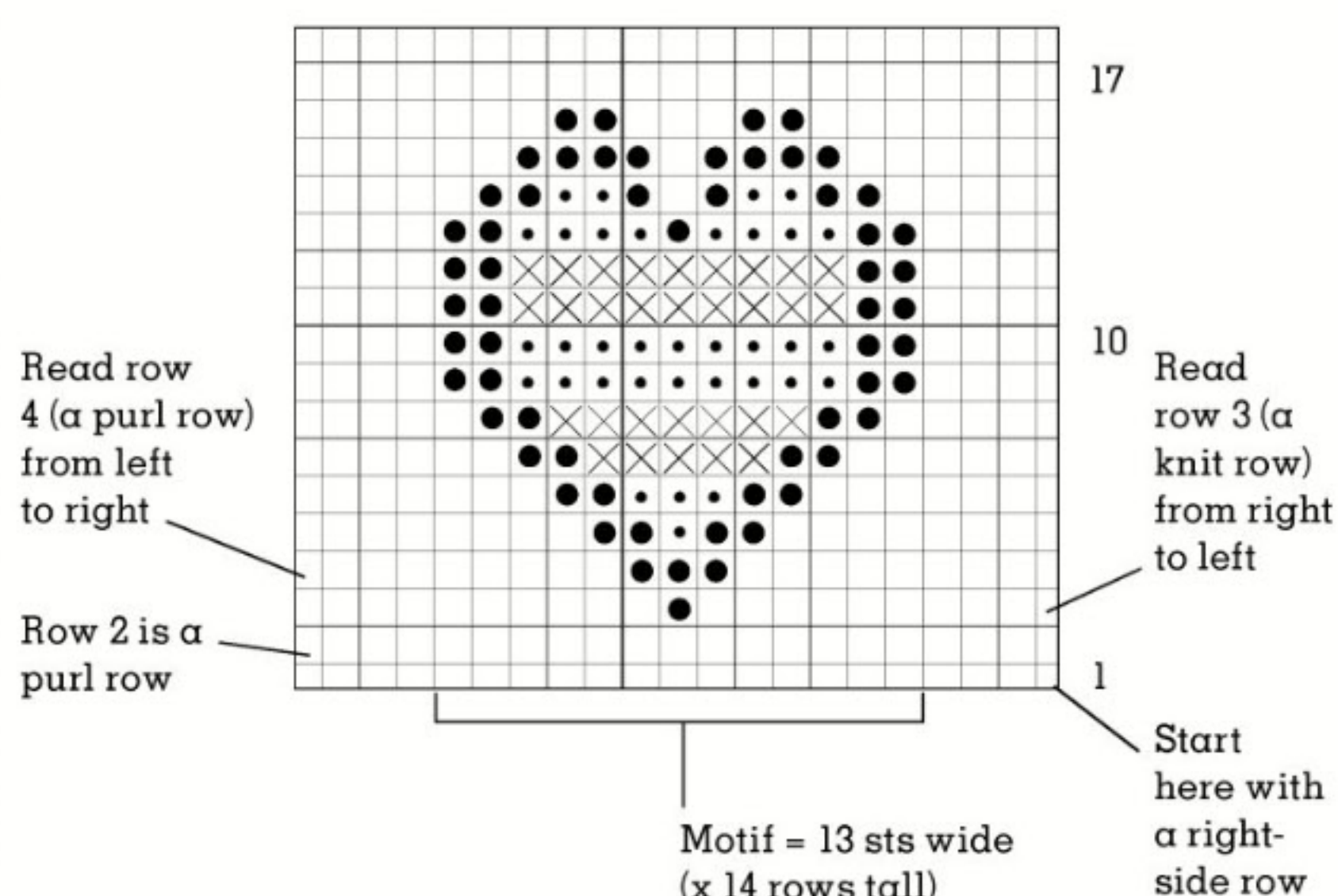
INTARSIA CHART

This heart is an example of a simple intarsia colourwork chart. Each colour on the chart is represented by a different symbol. The blank square (the background) also represents a colour.

You can tell that a charted design should be worked in the intarsia technique if a colour appears only in a section of a row and is not needed across the entire row. Use a separate long length of yarn, or yarn on a bobbin, for each area of colour in intarsia knitting (including separated background areas). Twist the colours where they meet (see p.94).

KEY

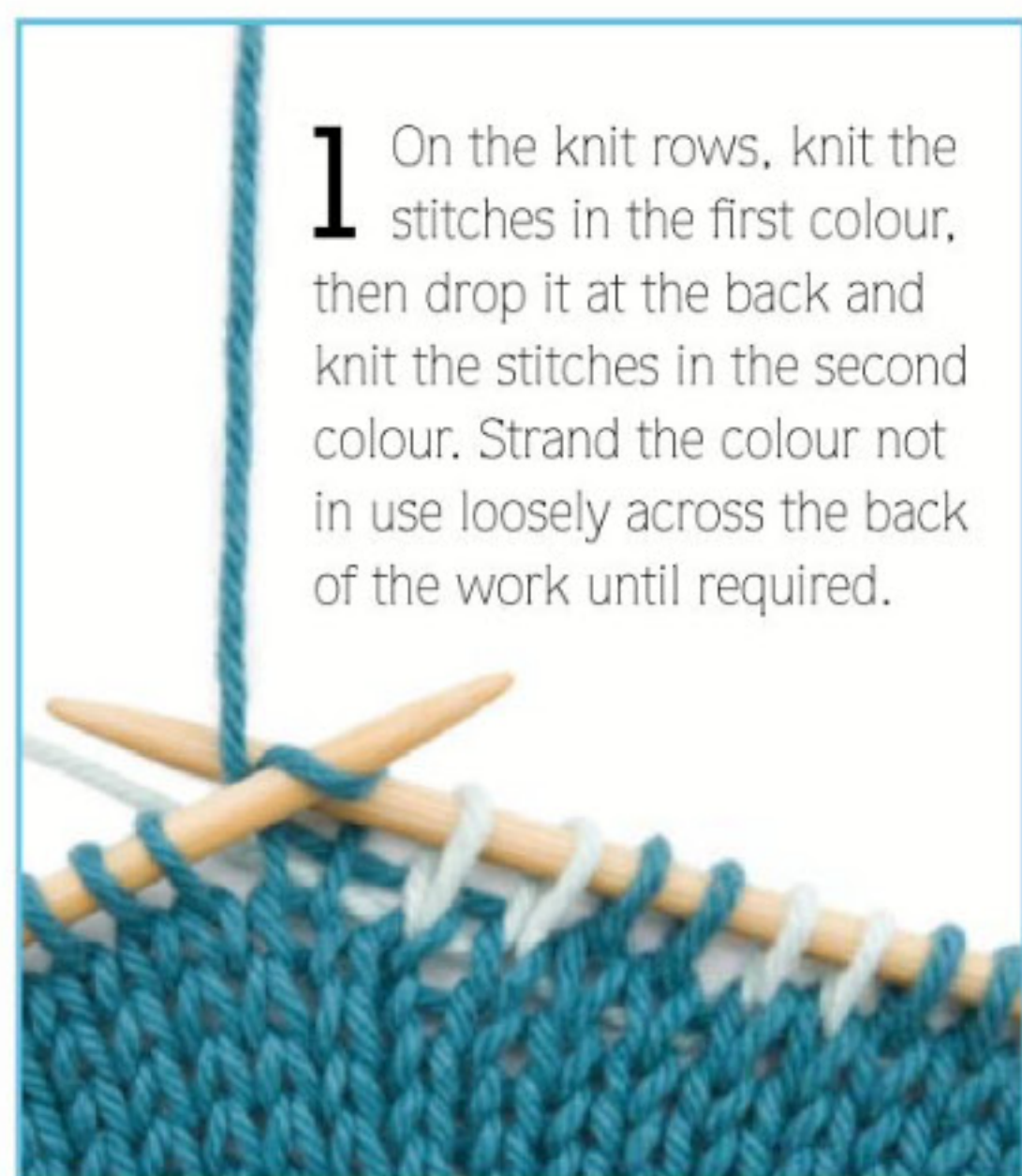
- = background colour
- = motif colour 1
- = motif colour 2
- ⊗ = motif colour 3



Fair Isle method

This is where two or more colours are used in a row of knitting – traditionally, the colours would make small repeating patterns in stocking stitch. The non-working yarn is stranded along the wrong side, or may be woven into the back to prevent it catching.

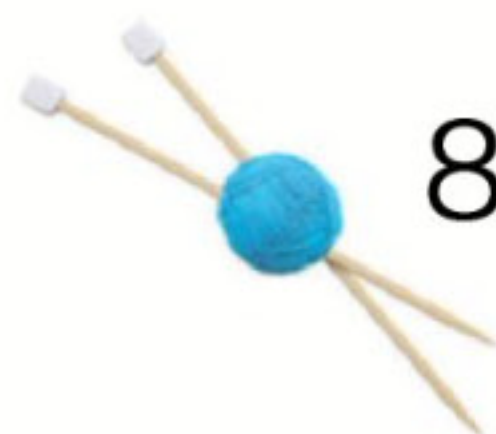
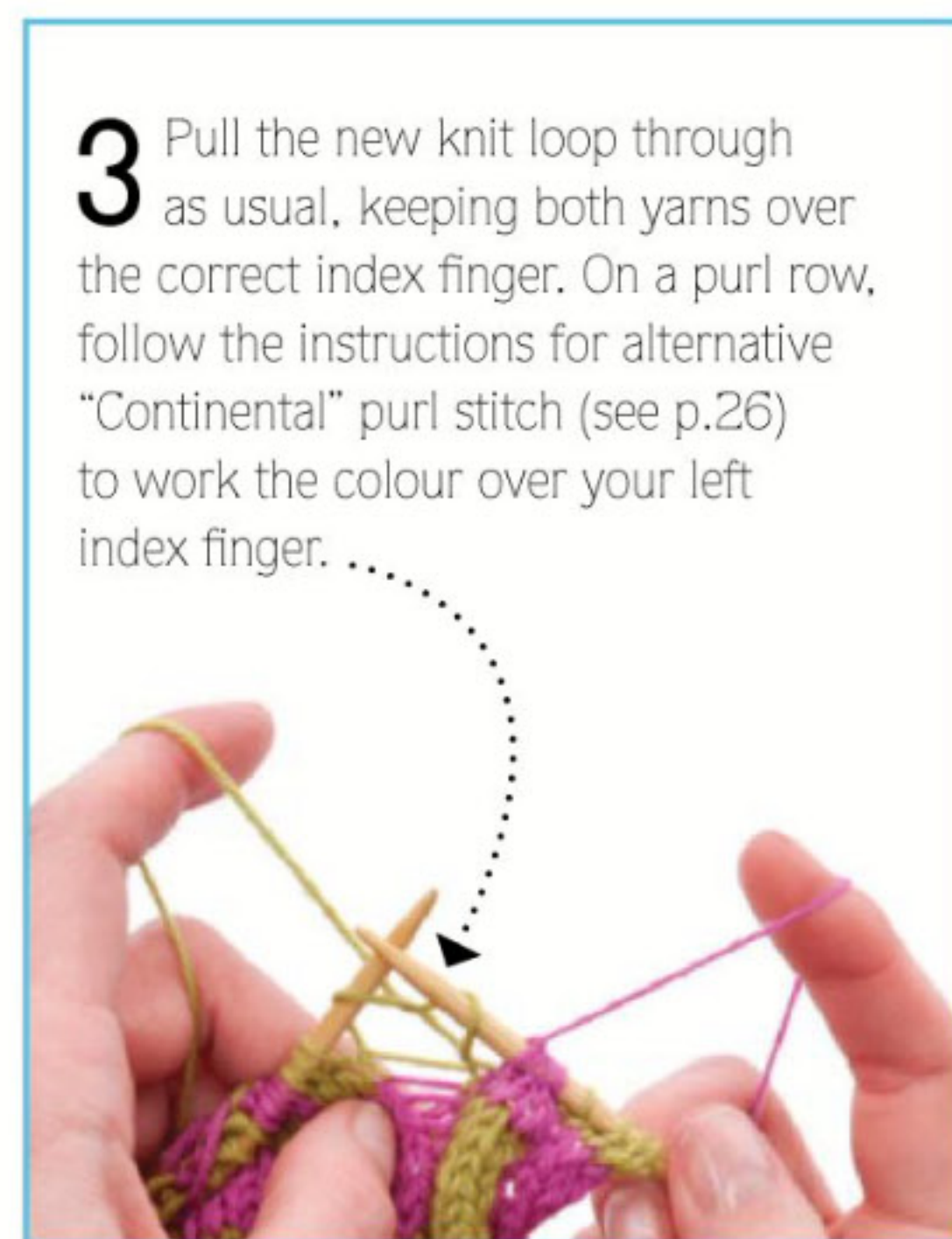
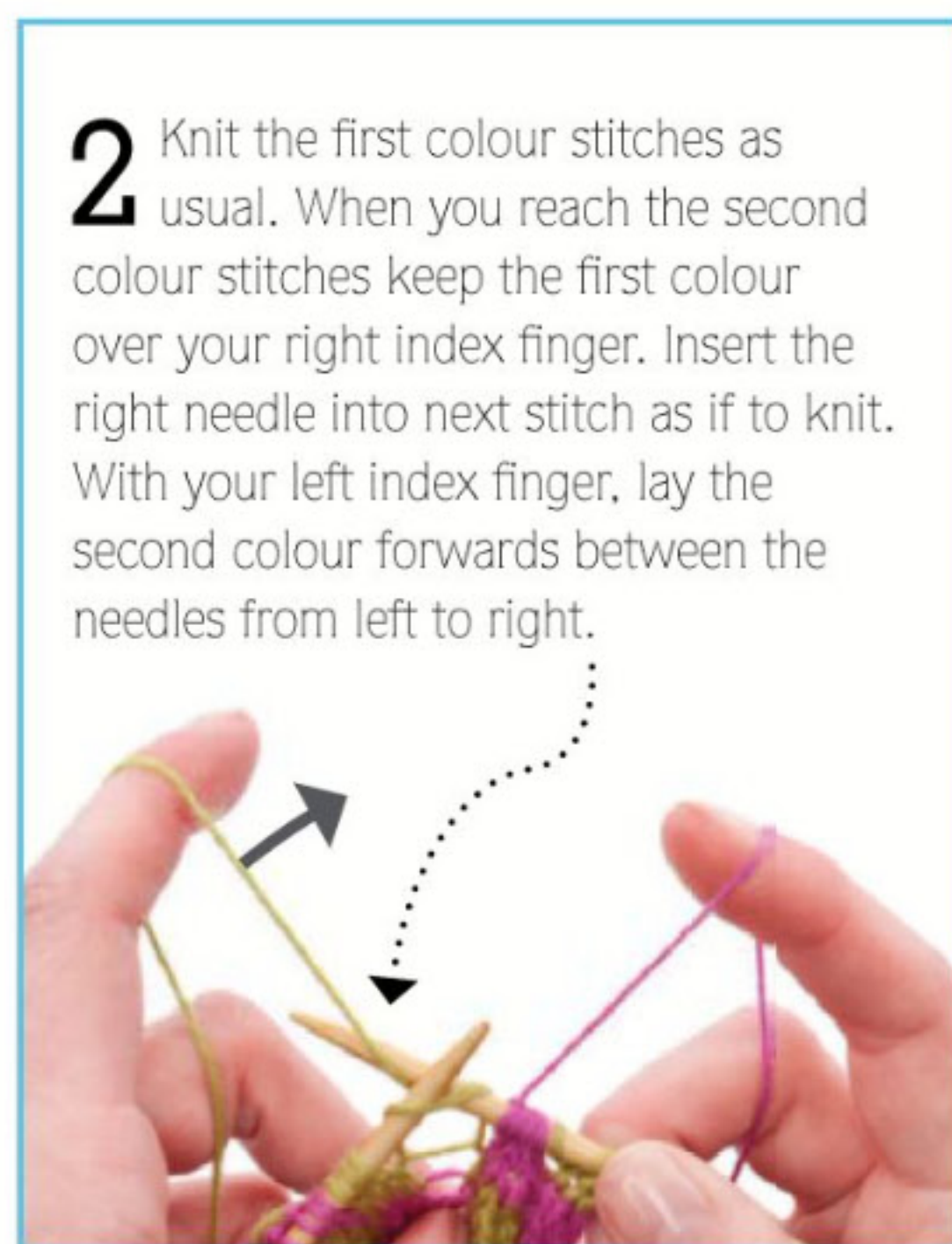
FAIR ISLE STRANDING TECHNIQUE



Holding the yarns

These techniques for holding the yarns will speed up your work and produce more even results. To maintain consistent weight fabric, always carry both yarns to the edge even if no stitch is required there, and twist them before starting the next row.

HOLDING ONE YARN IN EACH HAND



BOTH YARNS IN RIGHT HAND

Place one colour over your right index finger, and one over your middle finger. Knit as normal, throwing the second colour with your middle finger. This method allows you the flexibility of potentially adding a third colour over your ring finger.



BOTH YARNS IN LEFT HAND

This is ideal for those who knit Continental style. Hold the first yarn over the index finger, and the second over the middle finger of your left hand. Throw the yarns with their respective fingers for knit and purl as shown on p.34.



Techniques for weaving

When strands (or floats as they are also known) are longer than three or four stitches, they may catch on fingers or rings. To prevent this, weave the non-working yarn into the back of the knitting by taking the weaving yarn over and under the working yarn. This can be done on every other stitch, which makes a denser fabric, or whenever a float is longer than three stitches, in which case weave into occasional stitches.

WEAVING LEFT YARN, KNIT OR PURL

1 This method uses one yarn in each hand. Keep left yarn and finger below and to the left of needles when not weaving it in. Lift weaving yarn up, insert right needle through stitch to either knit or purl and underneath weaving yarn. Make stitch with main yarn, slipping weaving yarn over needle without catching in stitch.

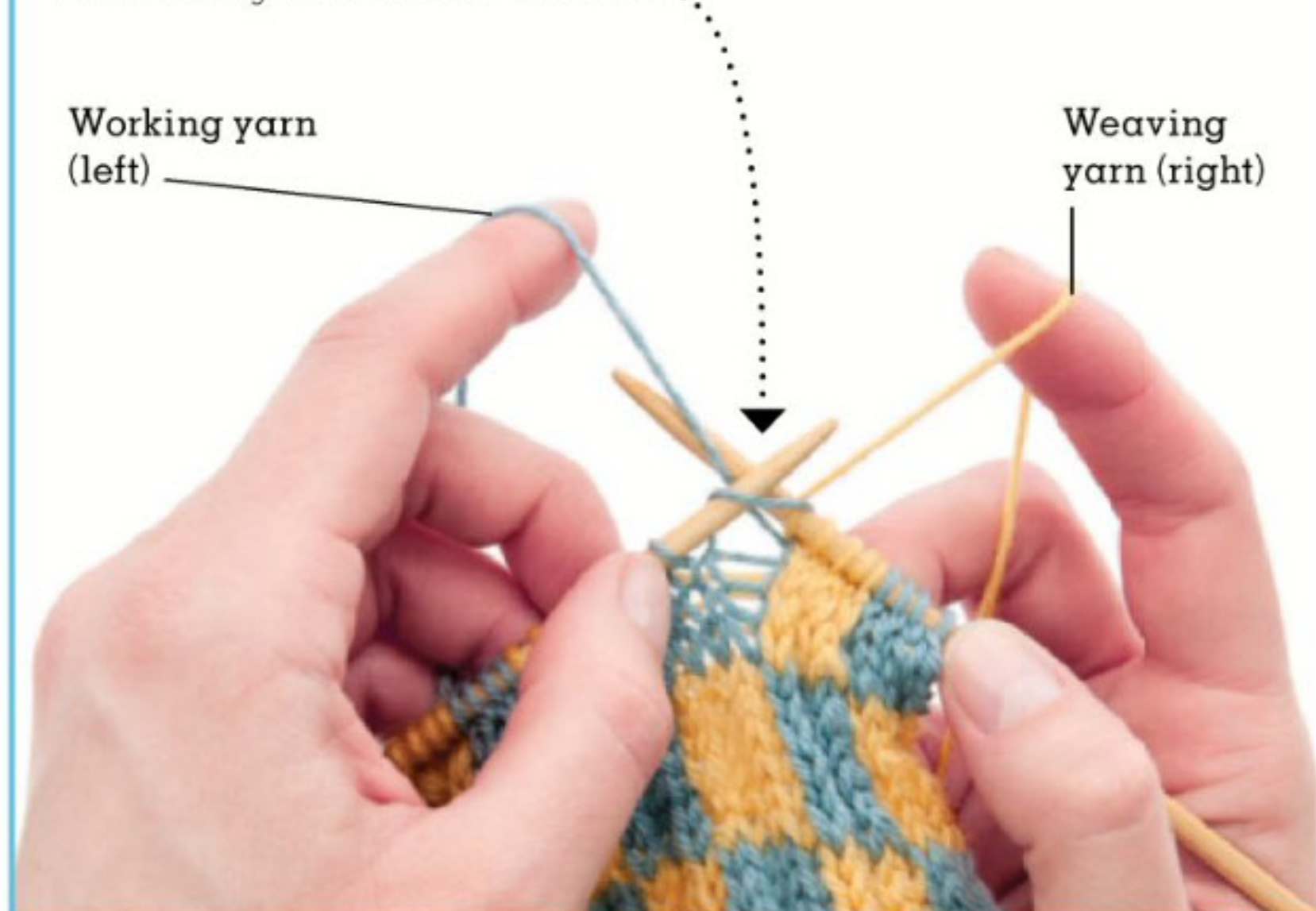
2 Knit or purl the stitch, catching floating yarn in back of the fabric. Knit the next stitch without weaving in left yarn, by dropping left finger to back so the yarn lies below the needles before making the stitch. Weave in as necessary to prevent long floats.



WEAVING RIGHT YARN, KNIT STITCH

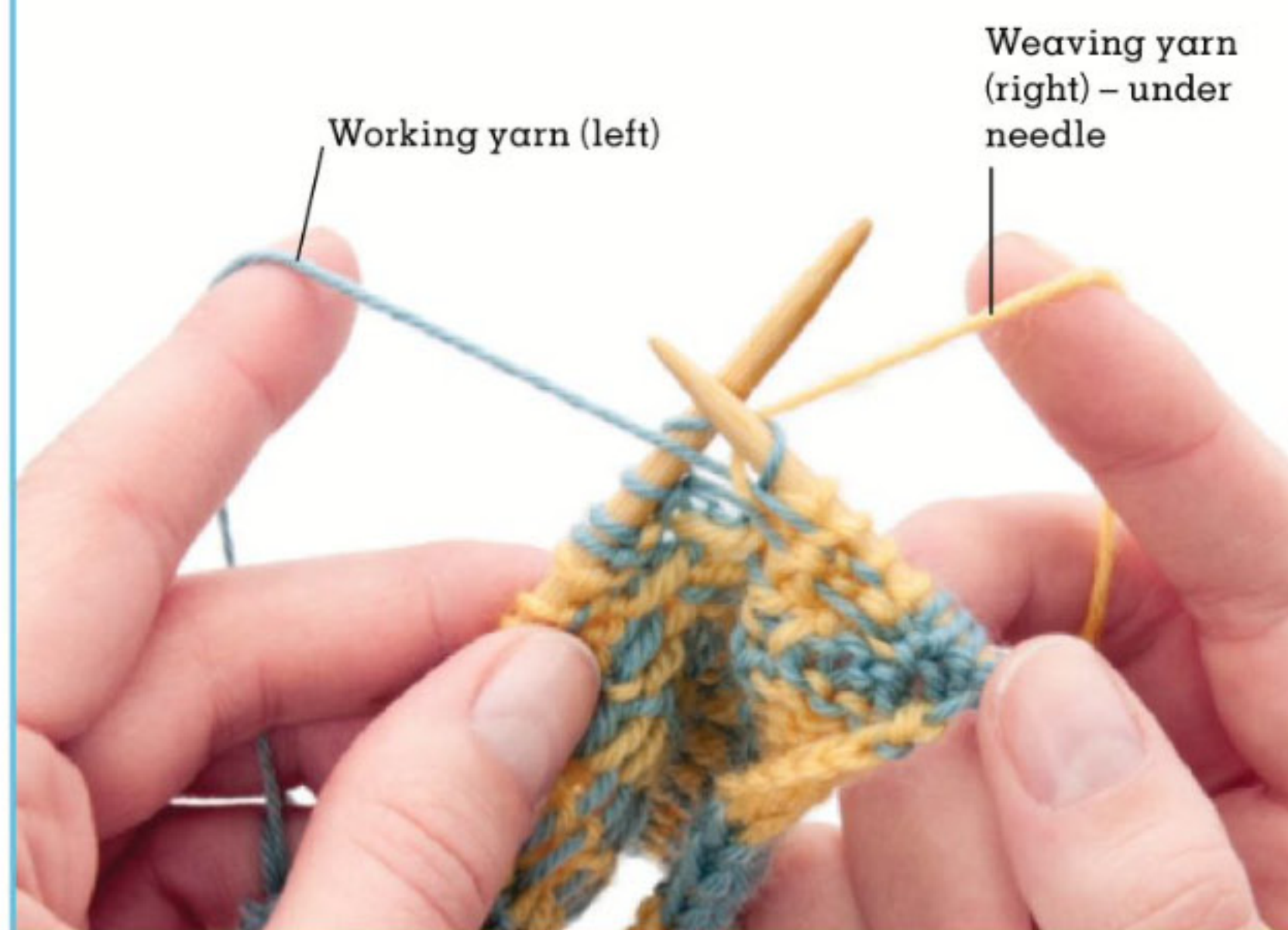
1 This method uses one yarn in each hand. Keep right yarn above and to the right of the needles when not weaving it in. To weave, insert right needle into stitch. Wind right yarn around needle as to knit, throw left yarn as usual to knit.

2 Return right yarn back along its route to original position and knit the stitch. Knit the next stitch without wrapping the right yarn. Weave in as necessary to prevent long floats.



WEAVING RIGHT YARN, PURL STITCH

1 This method uses one yarn in each hand. On a purl stitch, keeping the left index finger and yarn below the needles, wind the right yarn under the right needle. Throw left yarn as usual to purl, return right yarn back along its route to original position and purl the stitch. Work the next stitch without weaving the right yarn. Weave in as necessary to prevent long floats.



WEAVING INDEX FINGER YARN

1 Holding both yarns in right hand, insert right needle into stitch, wind both yarns around needle as if to knit.

2 Return index finger yarn to its original position. Knit the stitch with the remaining yarn. Keep weaving yarn above the needles when not weaving. Knit the next stitch without weaving the index finger yarn in. Weave in as necessary to prevent long floats.



[RIGHT HAND] WEAVING MIDDLE FINGER YARN WHILST KNITTING OR PURLING A STITCH

1 Hold both yarns in right hand. Keep middle finger yarn above work when not weaving in. To knit or purl, insert right needle into stitch. Bring middle finger yarn above index finger yarn, across front of both needles to the left.

2 Holding yarn in place to the left of the needles, take it round to the right behind the needles.

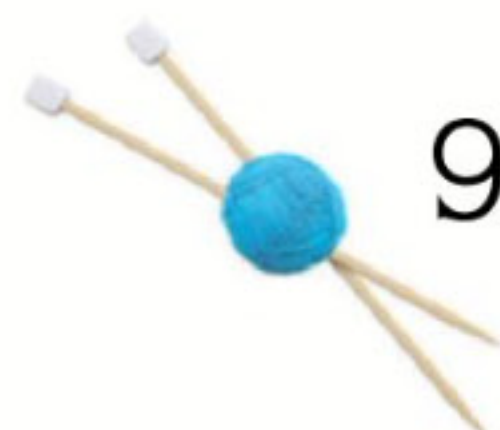
Catch middle finger yarn with left thumb and/or index finger

Hold both yarns in right hand

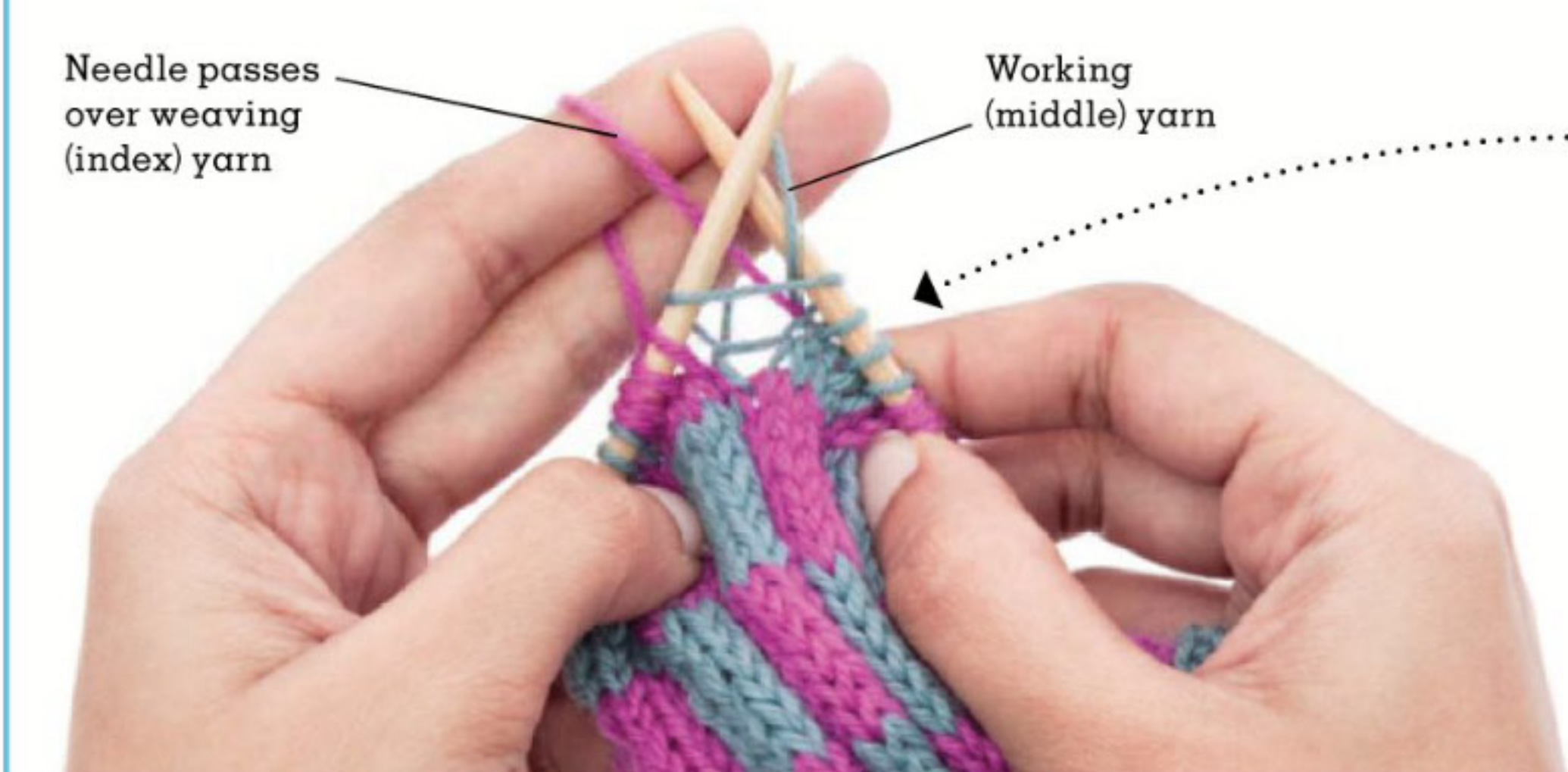


3 Throw the index finger yarn as if to knit or purl, then return middle finger yarn back along its route to its original position at right back of work. Work next stitch without weaving, temporarily lowering middle finger so index finger yarn wraps around middle finger yarn. Weave in as necessary to prevent long floats.

Working yarn (index)



[LEFT HAND] WEAVING INDEX FINGER YARN WHILST KNITTING OR PURLING A STITCH



1 Hold both yarns in left hand. Keep index finger yarn above work when not weaving in. To weave in, insert right needle into stitch making sure the needle goes over index finger yarn (drop index finger). Lay middle finger yarn over needle to work stitch as normal.

2 Draw yarn through as normal, taking care not to catch the index finger yarn into the stitch. Raise index finger yarn again and work next stitch without weaving. Weave in as necessary to prevent long floats.

HOLDING BOTH YARNS IN LEFT HAND – WEAVING THE MIDDLE FINGER YARN

1 Here, the middle finger yarn is more awkward to weave than that on the index finger. Keep the middle finger below the work when not weaving. Insert the right needle into stitch, making sure it passes under both yarns.

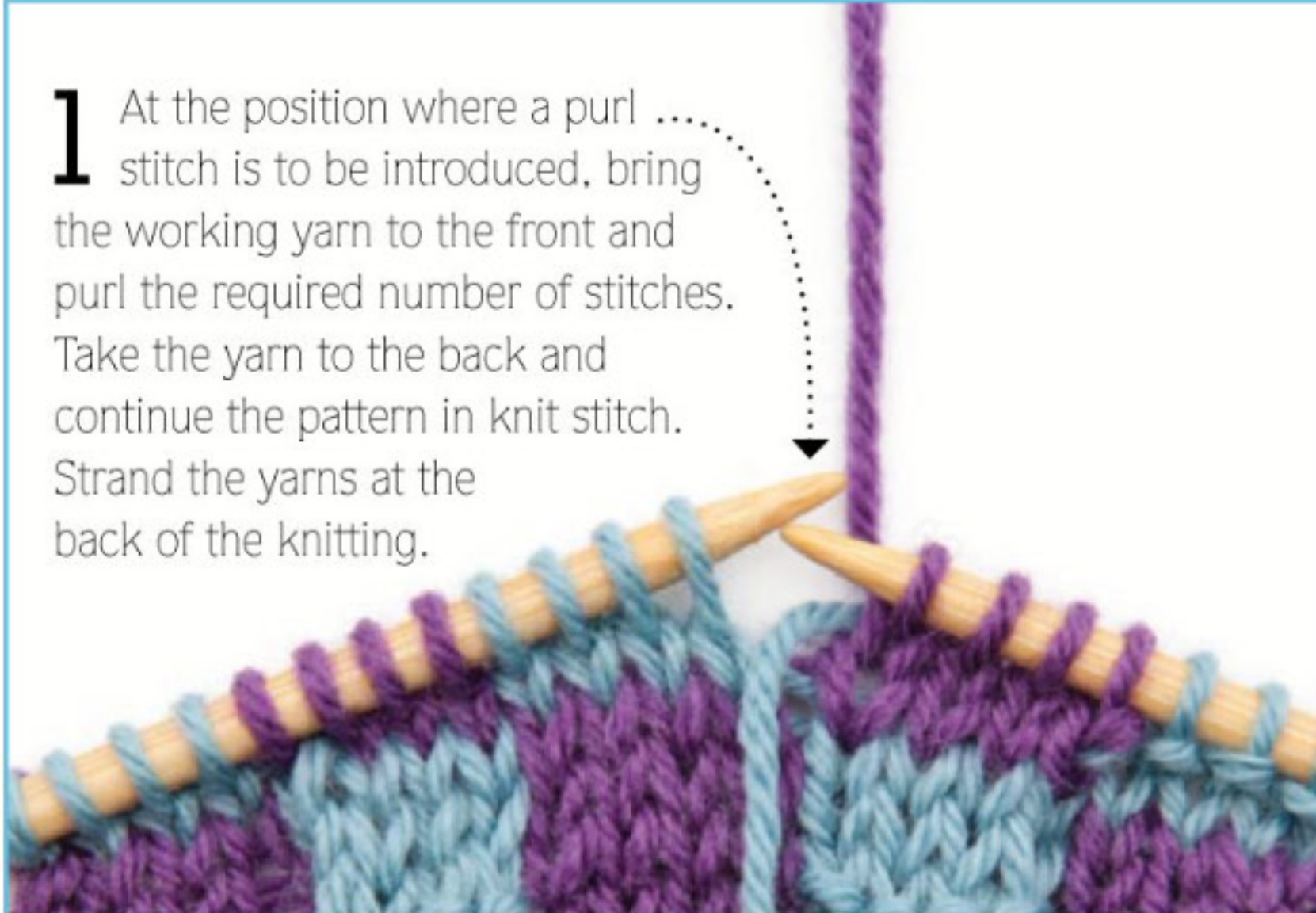


2 Bring the tip back over the middle finger (weaving) yarn and catch the index finger yarn. Draw it under the middle finger yarn to make a new stitch. Work next stitch without weaving. Weave to prevent long floats.



KNIT AND PURL FAIR ISLE

1 At the position where a purl stitch is to be introduced, bring the working yarn to the front and purl the required number of stitches. Take the yarn to the back and continue the pattern in knit stitch. Strand the yarns at the back of the knitting.

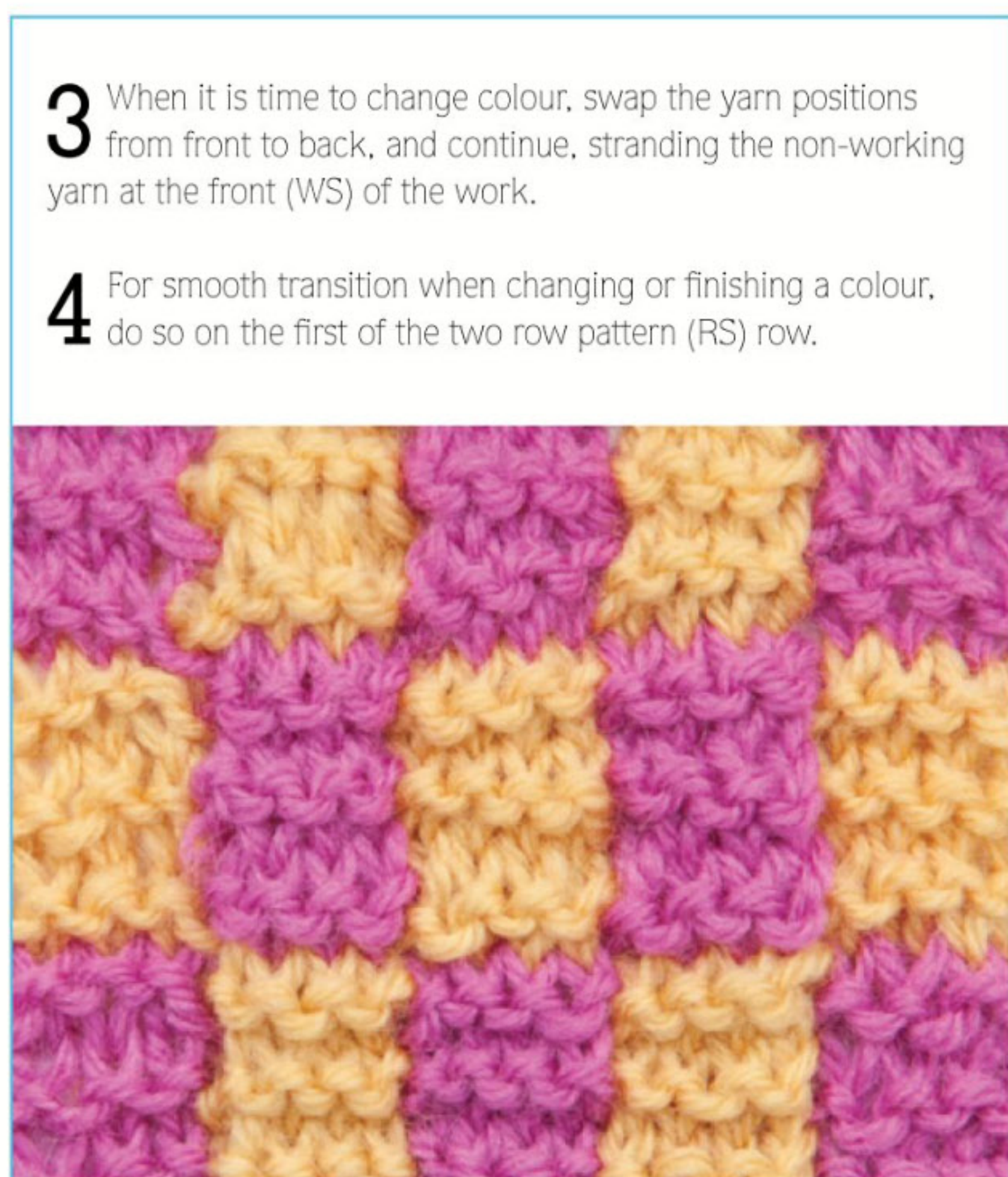
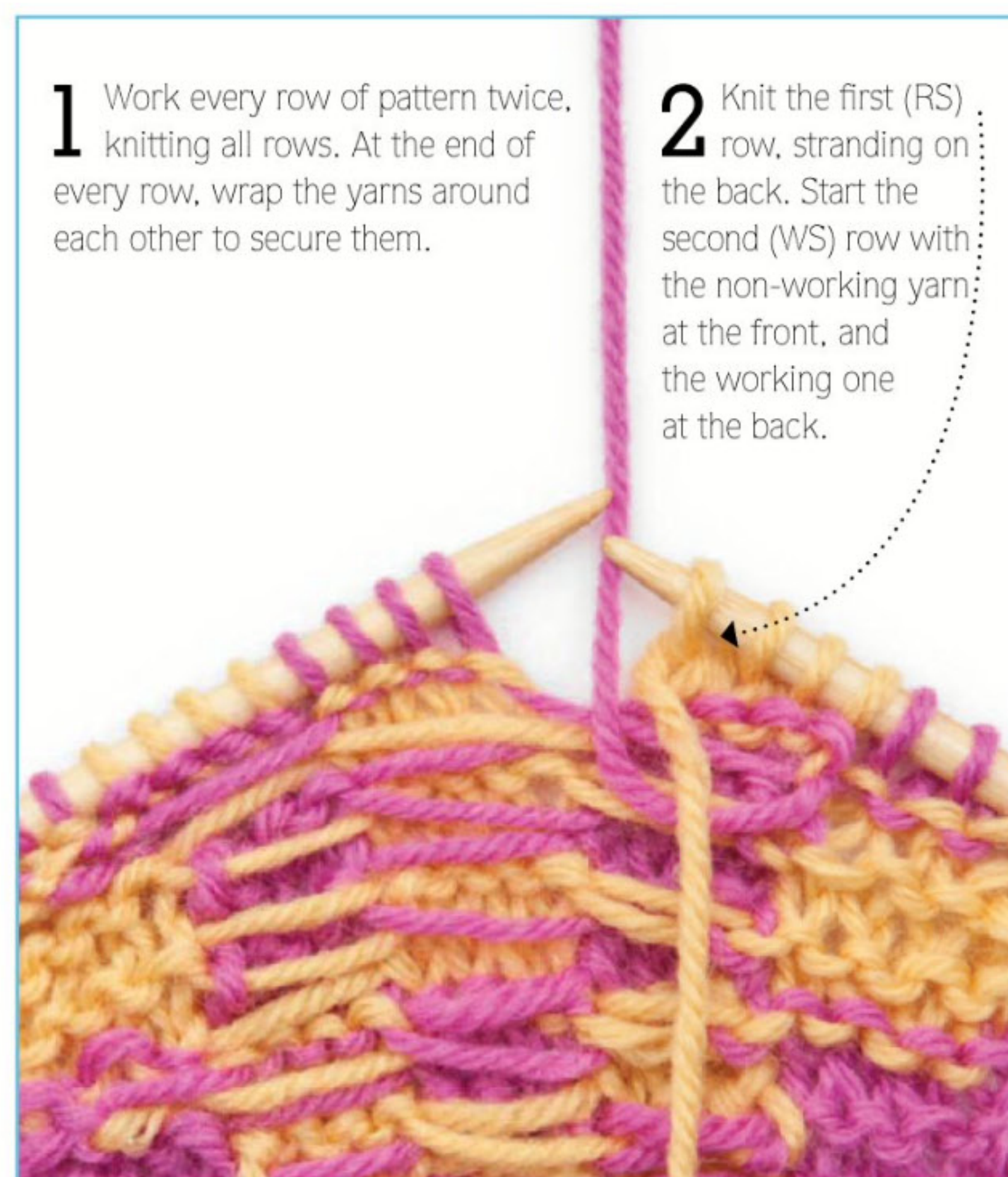


2 If you wish to maintain clear colour transitions, knit the first row of a new colour, purl the middle rows, and knit the row immediately before a colour change.

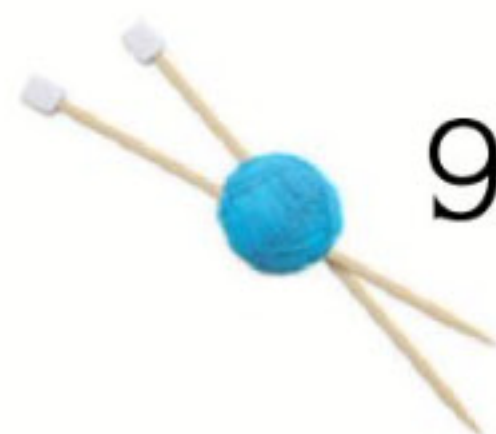
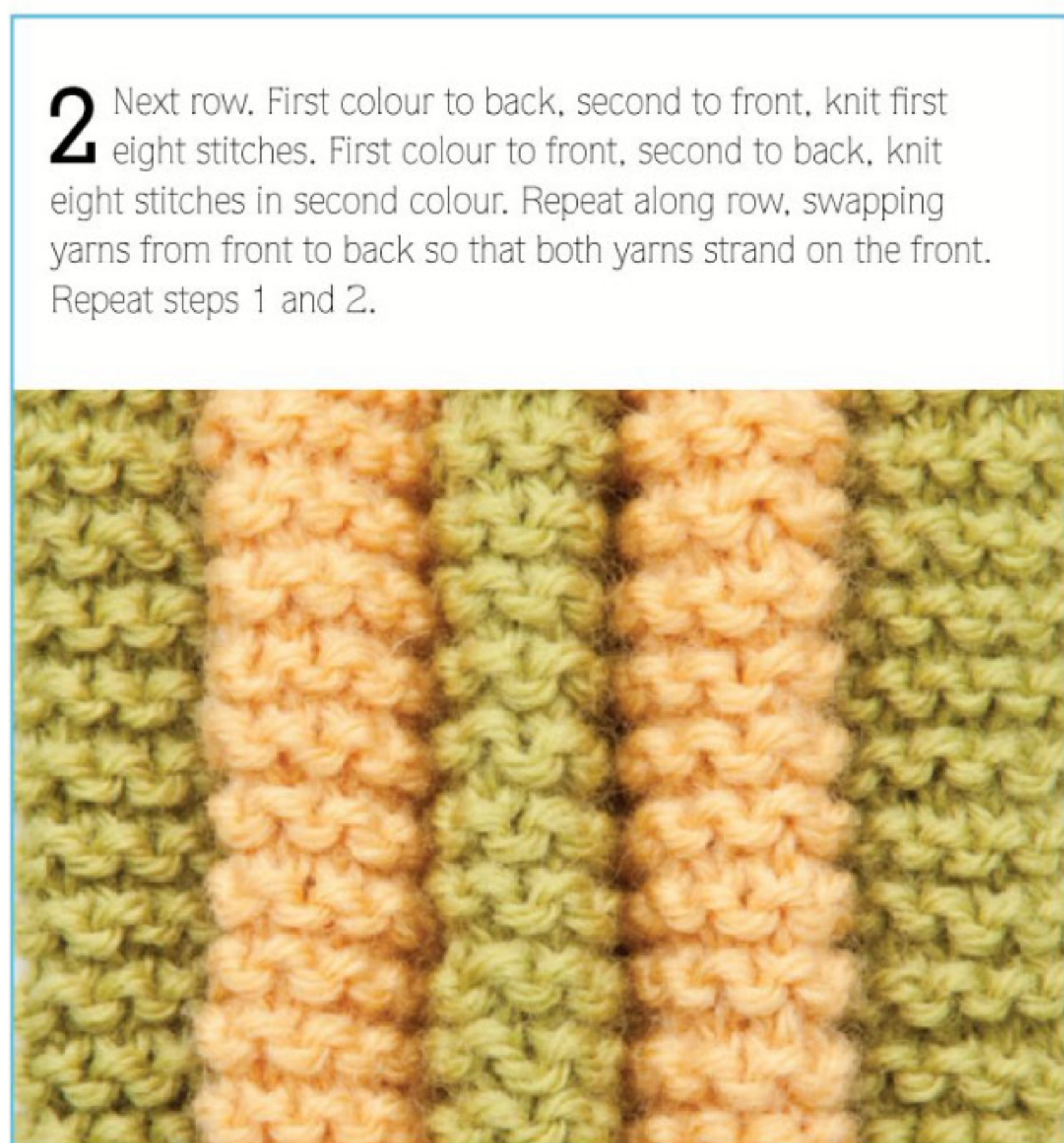
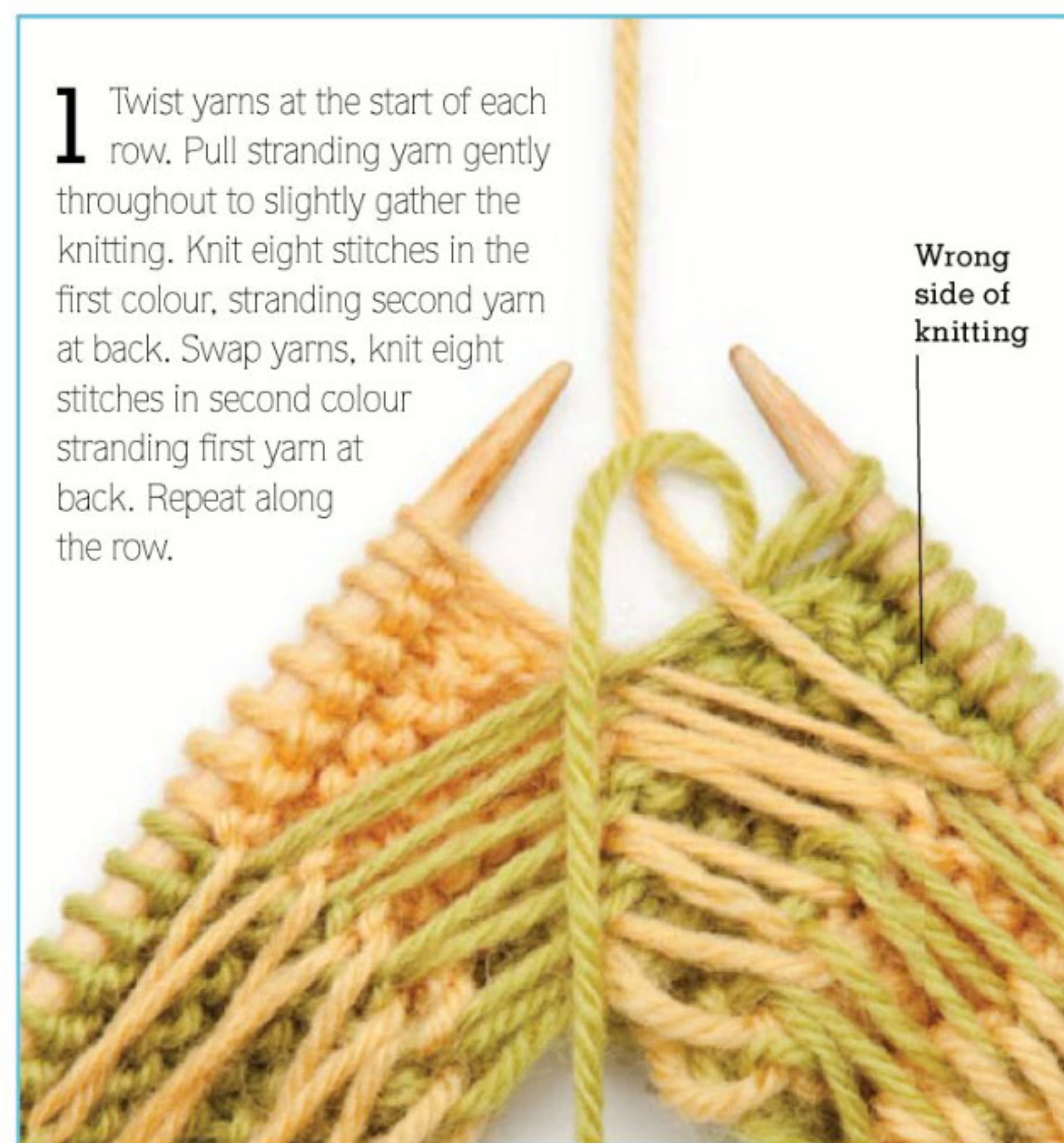




GARTER STITCH FAIR ISLE



TEA-COSY STITCH



TWO STRAND LAYING-IN

1 Work stocking stitch in main yarn, with all yarns at back. When decorative yarns are required on knit side, bring to front between needles. Work the number of stitches required in main yarn. Decorative yarns to back. Work in main yarn.



2 Do not twist main and decorative yarns when they are moved from front to back.

3 On a purl row, all yarns to front. When decorative yarns are required to lie on the knit side, take back between needles and work number of stitches required in main yarn. Decorative yarns to front between needles. Work in main yarn.



KNIT WEAVE



Shows on reverse of stocking stitch. Always work one plain stitch between weaves. Twist the yarns at start of every row. Weaving yarn lies alternately over and under main yarn.



1 On a K row. Both yarns at back, insert needle to knit. Lay weaving yarn right to left between needles. Knit with main yarn, do not catch weaving yarn.



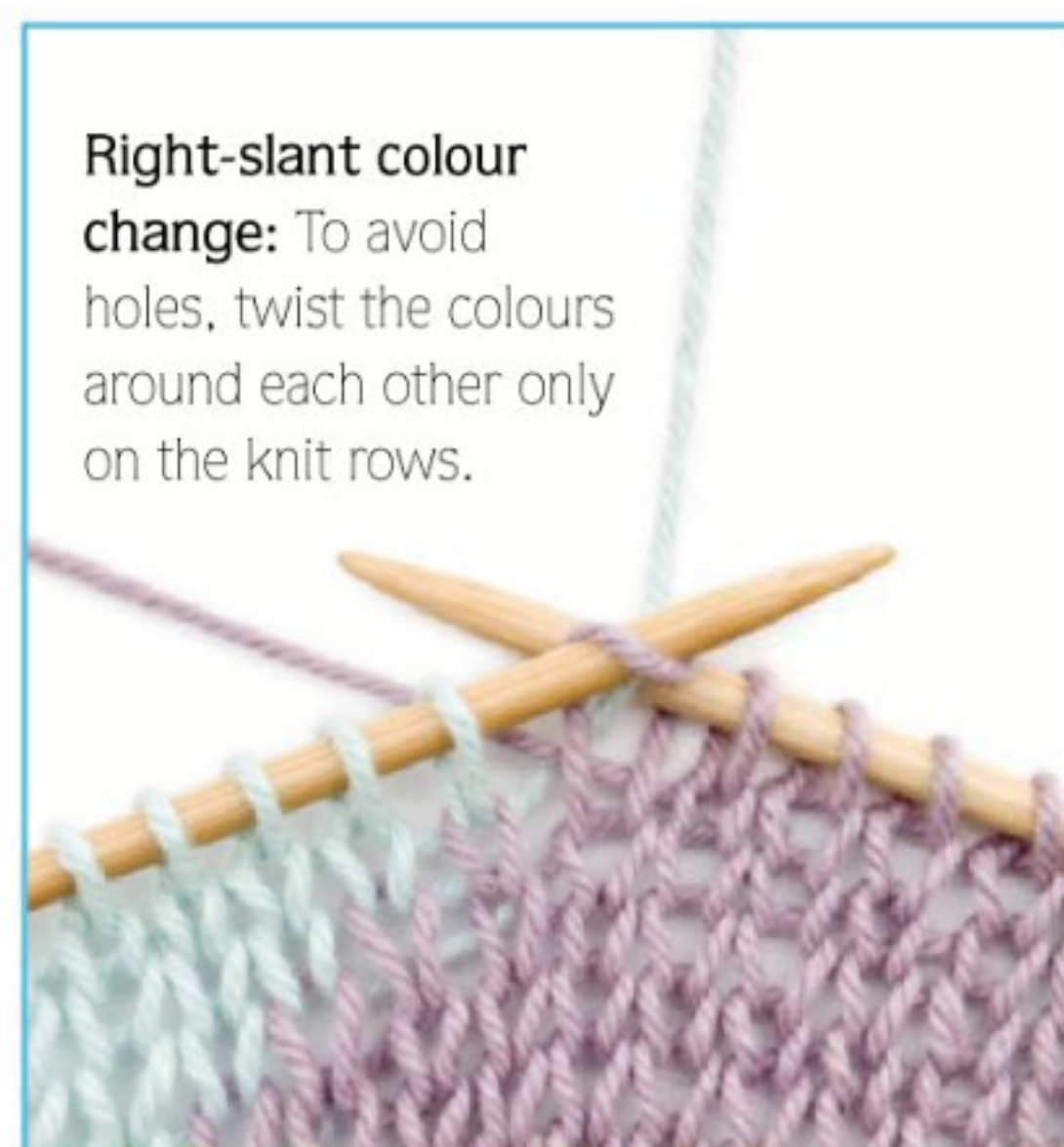
2 On a P row. Both yarns at front, weaving yarn below main yarn between weaves. Insert needle to purl, lay weaving yarn right to left between needles. Purl with main yarn.



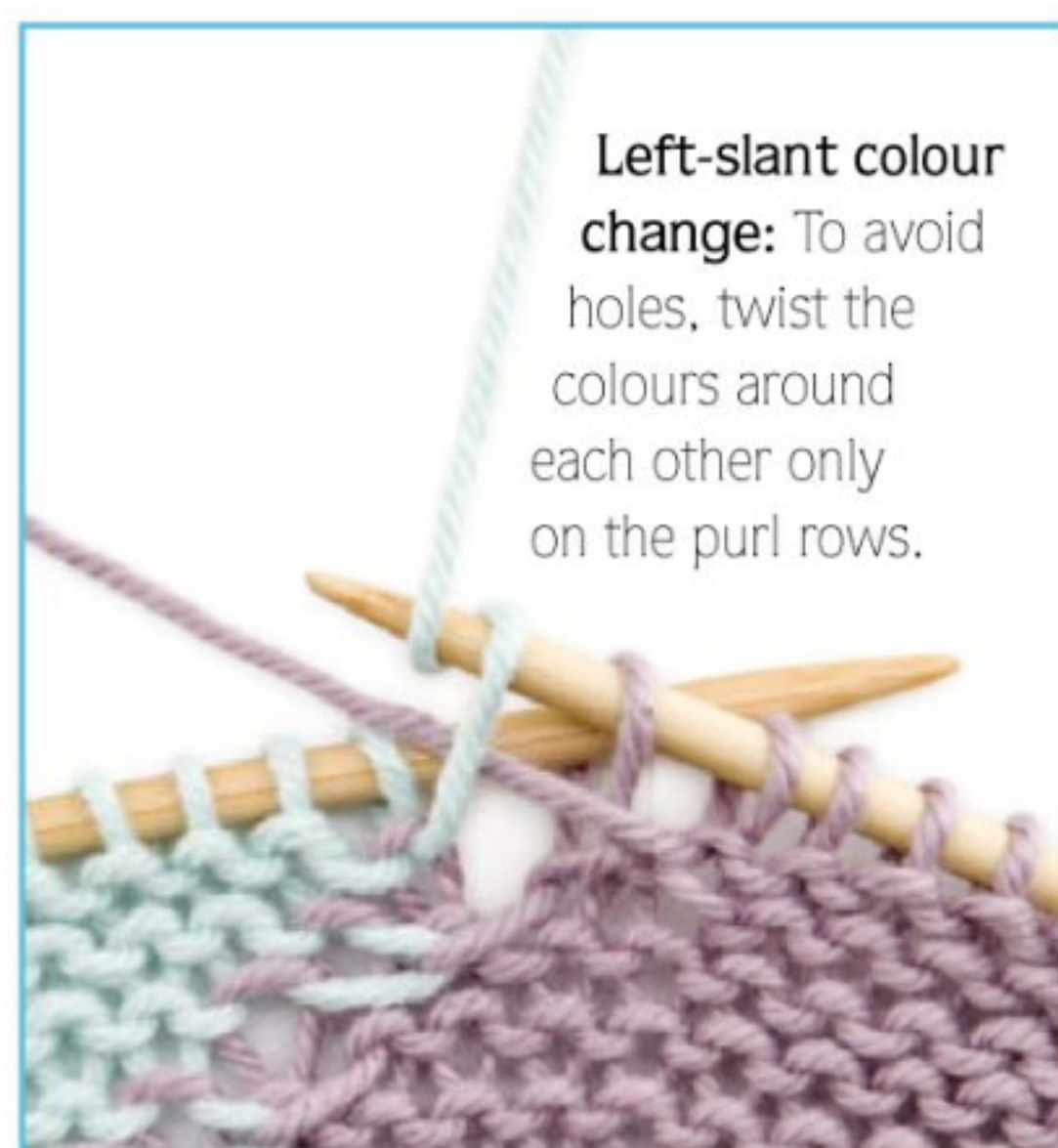
Intarsia

Here each yarn is worked separately and no strands are carried along the back. Each area of colour in a row must have its own small ball of yarn. Cut short lengths from the main balls and wind onto bobbins to prevent tangles.

INTARSIA TECHNIQUE



Right-slant colour change: To avoid holes, twist the colours around each other only on the knit rows.

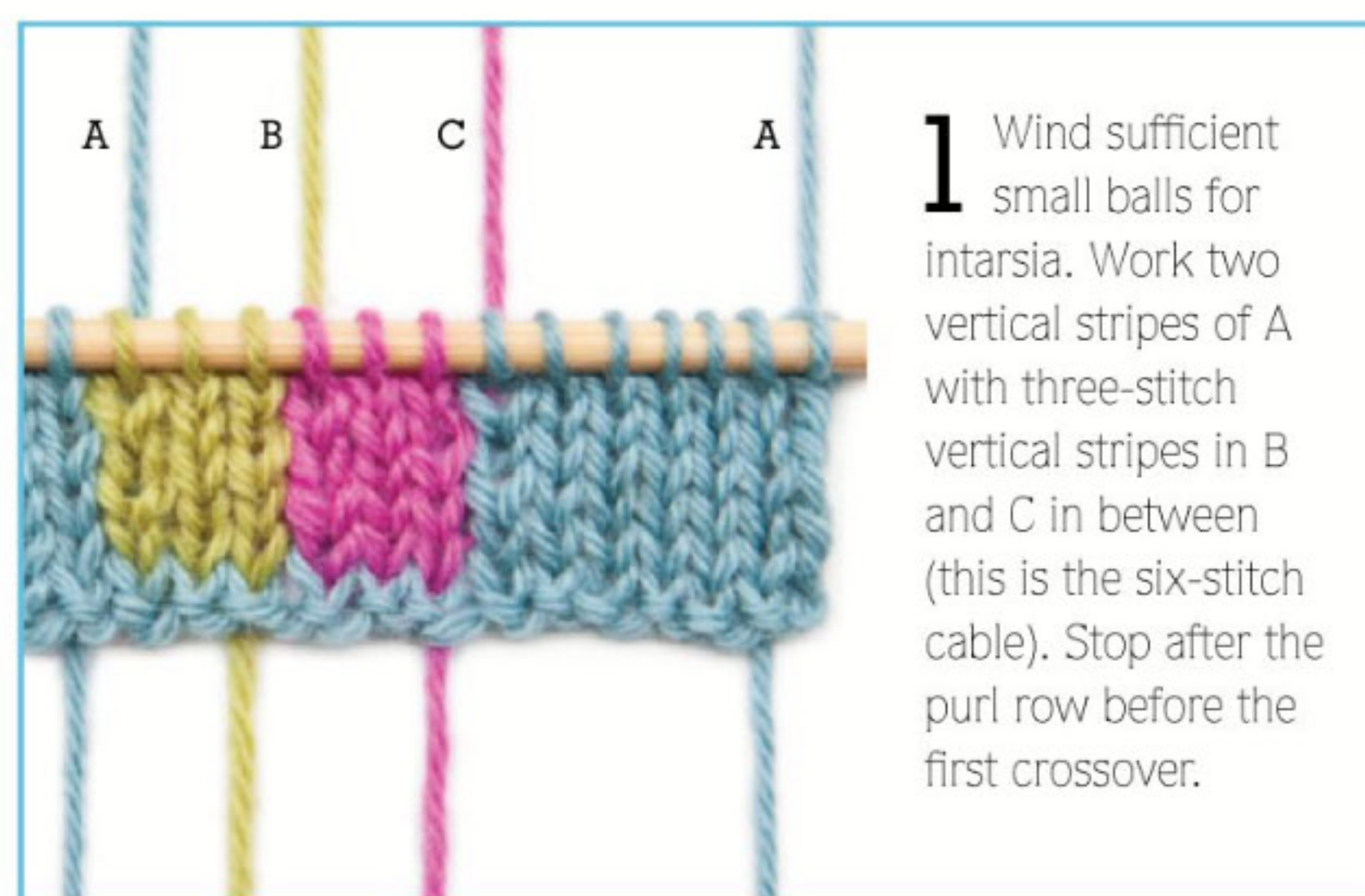


Left-slant colour change: To avoid holes, twist the colours around each other only on the purl rows.

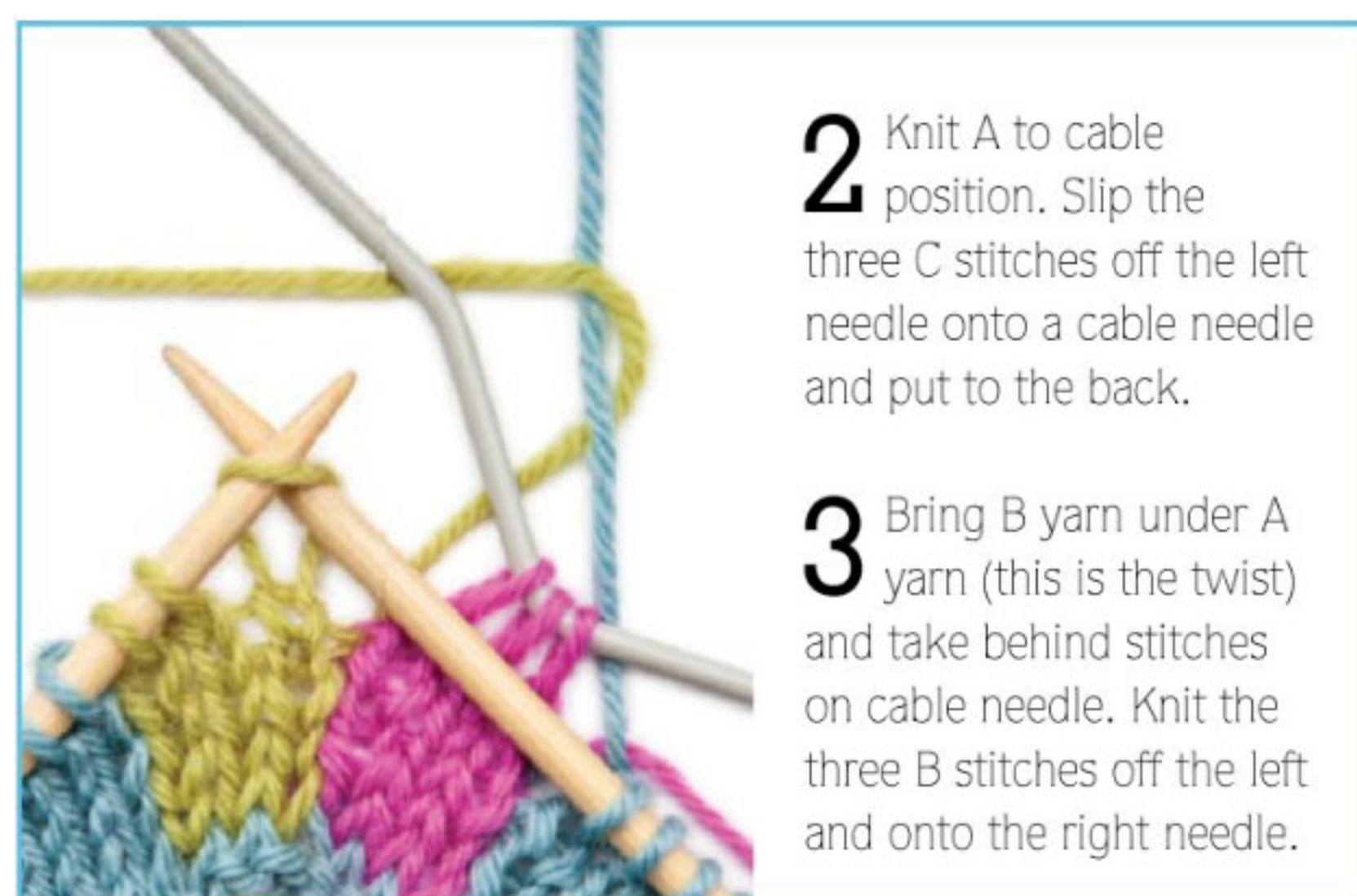


Vertical colour change: To avoid holes, twist the colours around each other on both knit and purl rows.

TWO-COLOUR CABLES



1 Wind sufficient small balls for intarsia. Work two vertical stripes of A with three-stitch vertical stripes in B and C in between (this is the six-stitch cable). Stop after the purl row before the first crossover.



2 Knit A to cable position. Slip the three C stitches off the left needle onto a cable needle and put to the back.

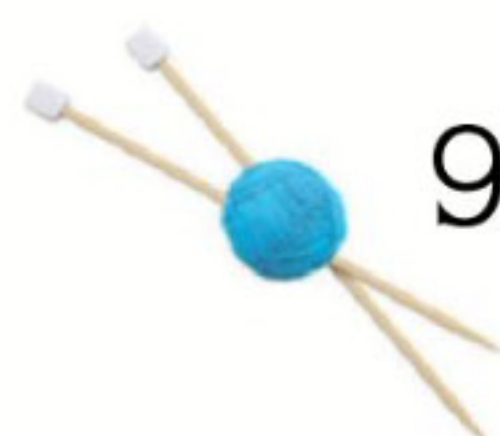
3 Bring B yarn under A yarn (this is the twist) and take behind stitches on cable needle. Knit the three B stitches off the left and onto the right needle.



4 With C, and without twisting the yarn, knit the three C stitches off the cable needle and onto the right needle.

5 Twist A under C and knit stitches between cables. On the next (purl) row, when twisting B and A the yarns will stretch diagonally at rear of crossover. Do not pull too tightly.

6 Work 7 rows of stripes to next crossover row. Work crossover as steps 2–5, reversing C and B.



Textural and colour effects

With a simple stocking and garter stitch base, prettily knotted, shaded, pulled, and gathered effects can be achieved. Loop stitch variations offer versatile decorative edging possibilities and careful yarn colour and type choices will also enhance these techniques.

Working into lower stitches

The following techniques add texture to the knitted surface. Combinations of textural and open lace-like knitting can be produced by dropping and unravelling stitches, while dip stitch adds colour. Pull up stitch creates three-dimensional effects.

DOUBLE STITCH

1 Insert right tip from front to back into the centre of the stitch immediately below the next stitch to be taken off the left needle.



2 Wrap yarn around the tip of the needle at the back.



3 Pull new loop through to front and slide new loop and stitch above it off the tip.



4 Knit the next stitch. Repeat steps 1–3 for each double stitch. A plain stitch is always worked between each double.



DROPPING AND UNRAVELLING STITCHES AND ROWS

1 When you reach the desired position, drop the stitch that you wish to unravel and pull on it until it unravels to the desired position.



2 Making sure you put the needle beneath the unravelled strands, insert the right needle into the last stitch below that has not unravelled.



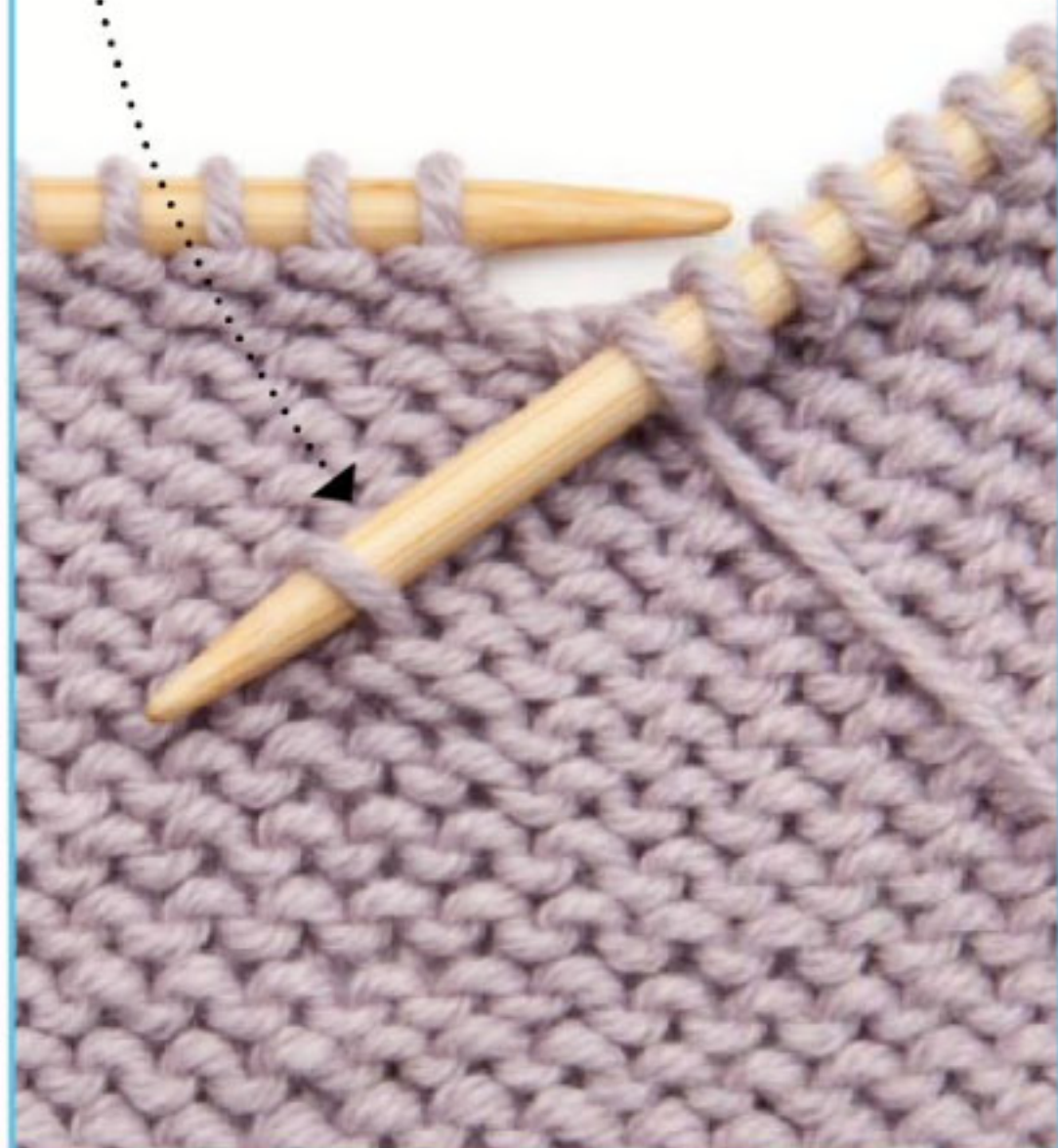
3 Knit the loose strands and the stitch together. Knit the next stitch before dropping another stitch.





PULL UP STITCH

1 Work stocking stitch to position of pull up stitch, on a purl row. Reach right needle down purl side and insert tip into top loop of stitch to be pulled up.



2 Slip the stitch knitwise onto the left needle and purl together with the following stitch on the needle. Space as required along row.



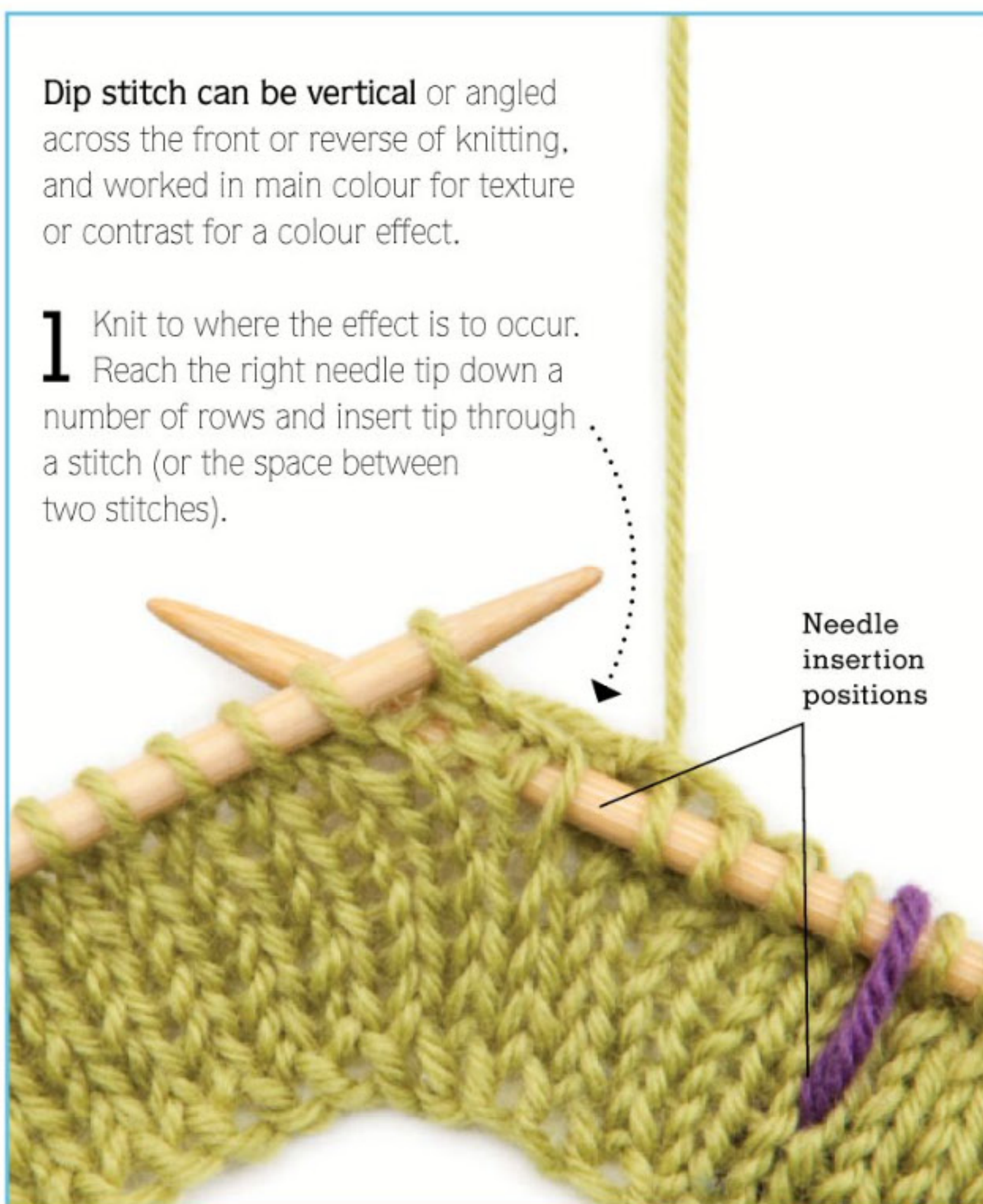
3 When the piece is completed the pull up stitch creates a tucked, raised effect.



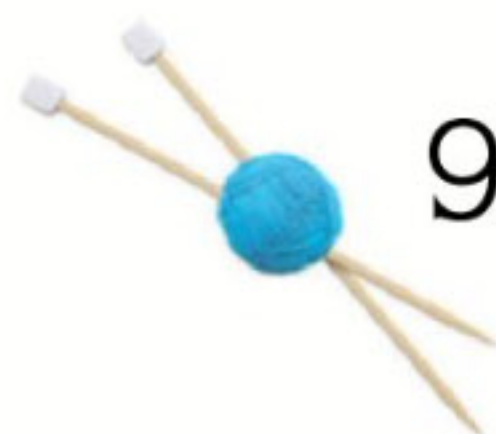
DIP STITCH

Dip stitch can be vertical or angled across the front or reverse of knitting, and worked in main colour for texture or contrast for a colour effect.

1 Knit to where the effect is to occur. Reach the right needle tip down a number of rows and insert tip through a stitch (or the space between two stitches).



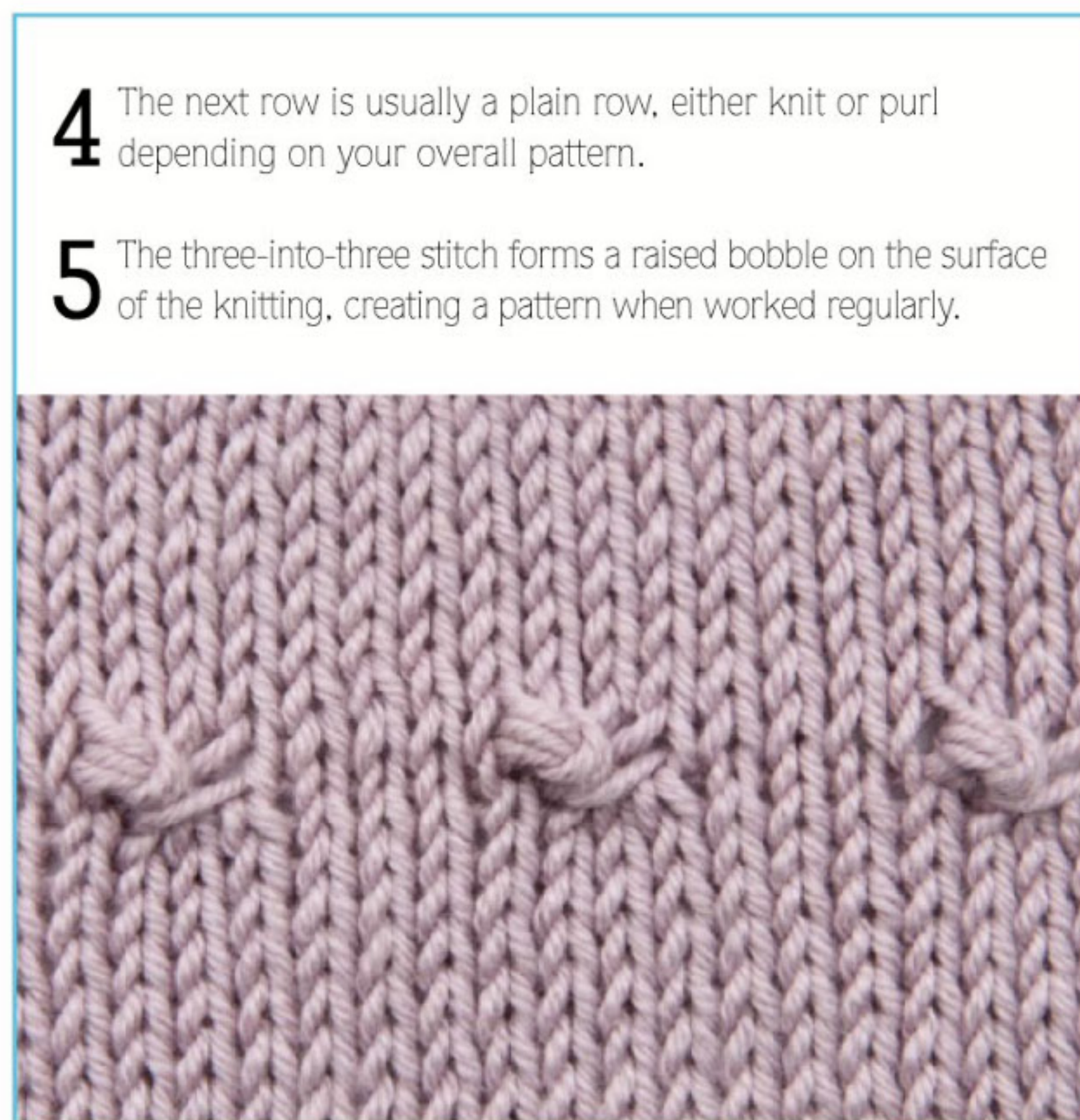
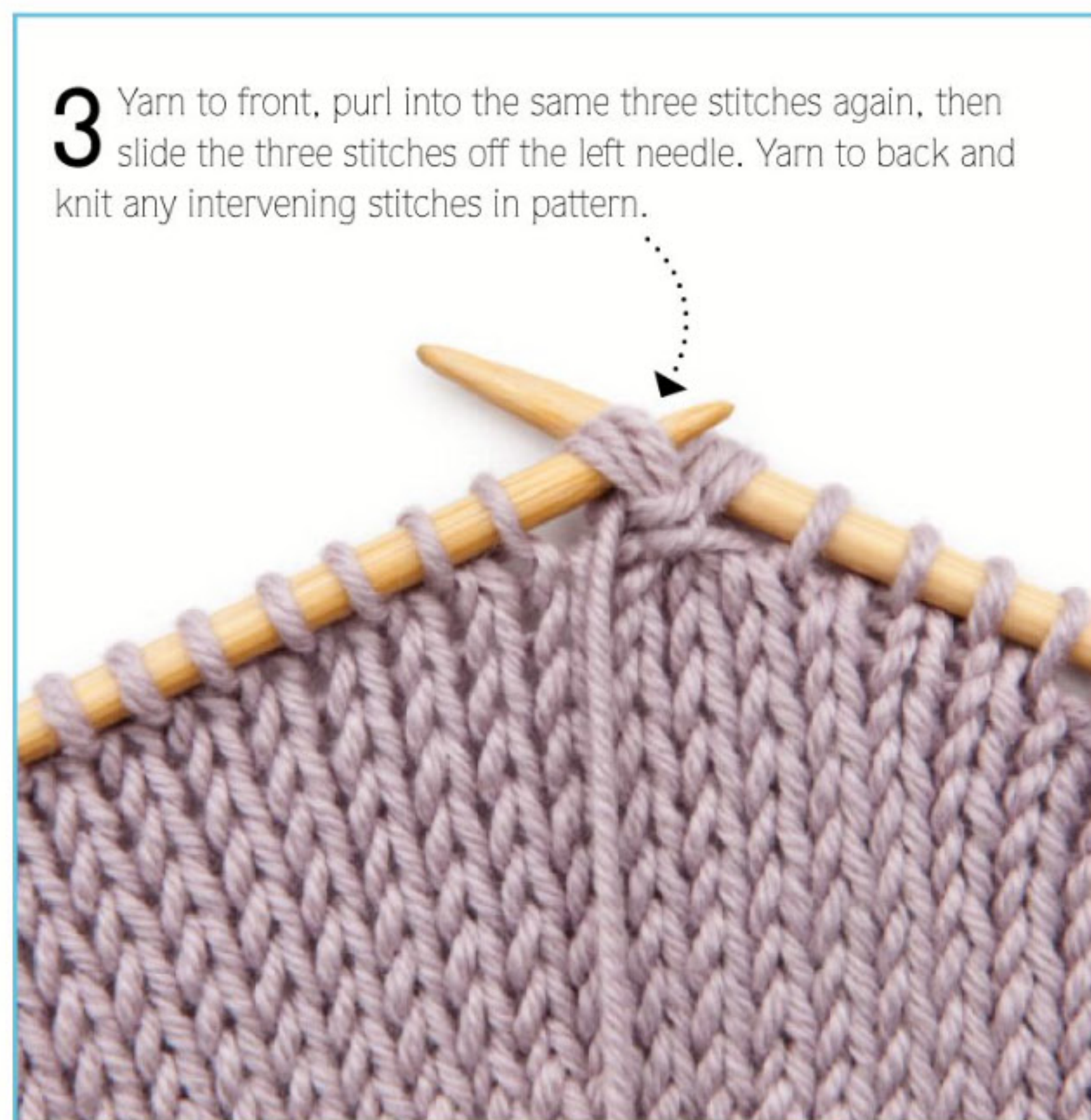
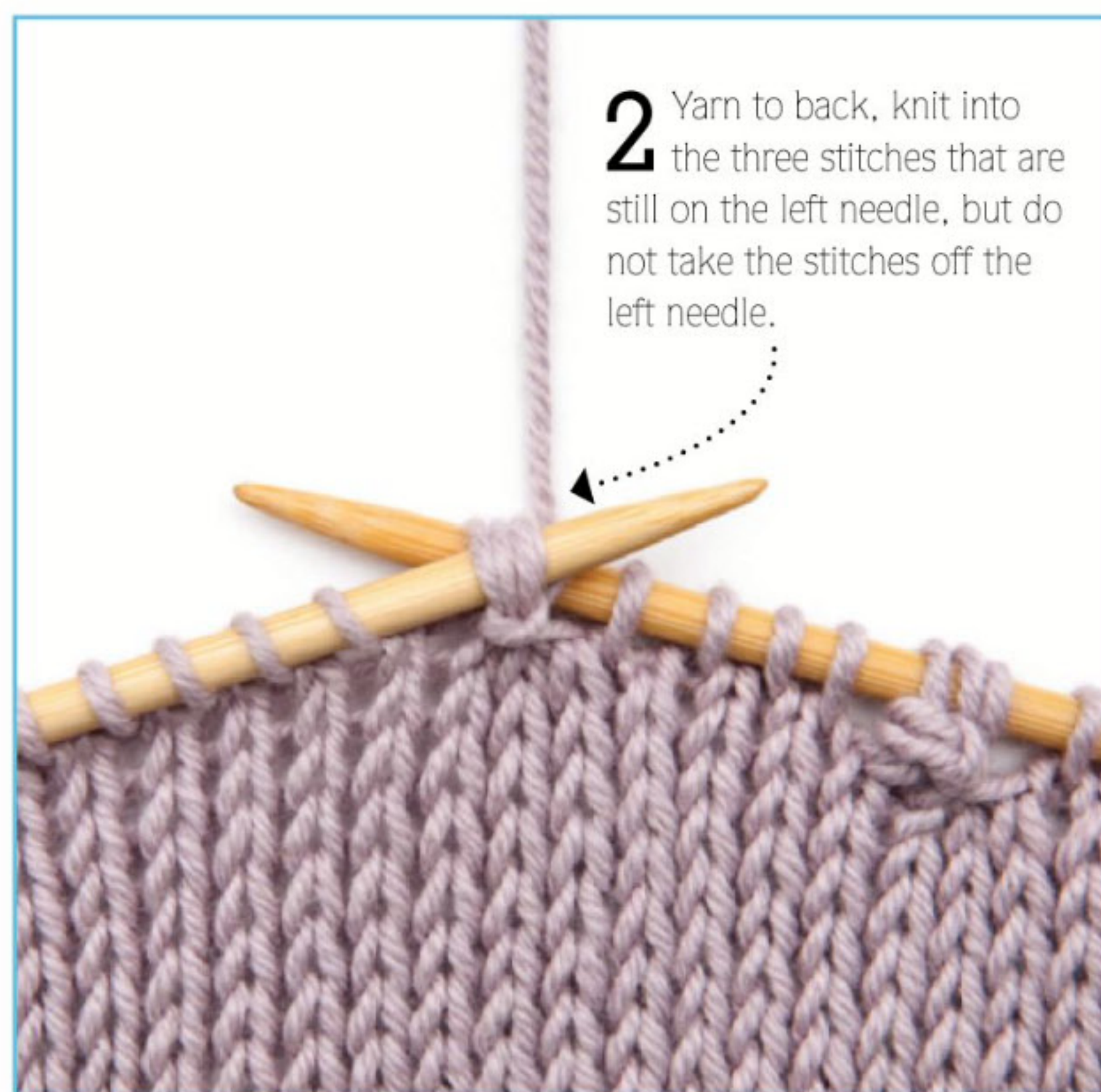
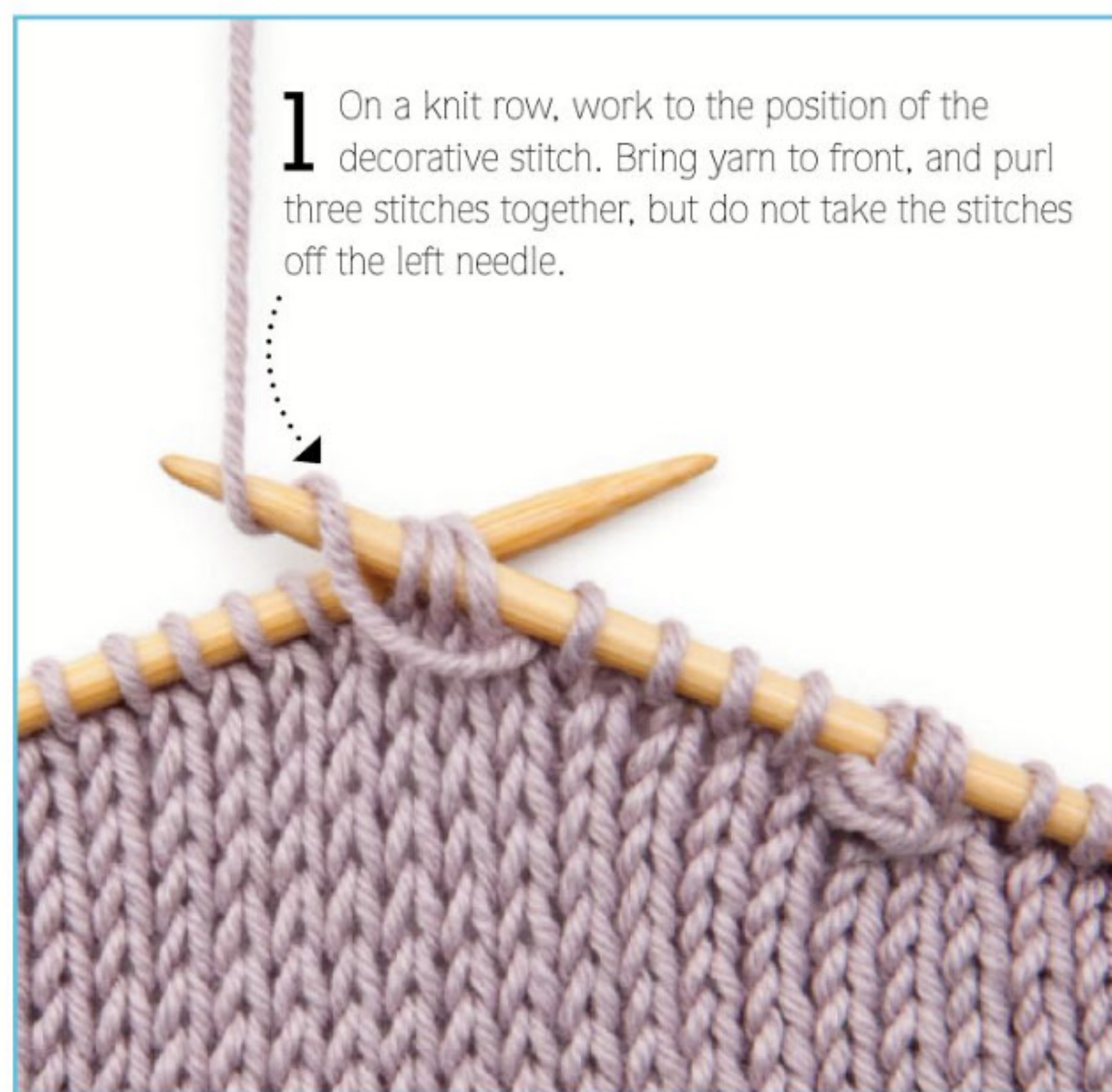
2 Holding second yarn at back, catch "dip" yarn with needle and pull through to front. Pull enough through, and make the rear strands loose enough so that the main fabric is not distorted. On the next row, knit or purl the "dip" stitch together with the following stitch. Repeat steps 1 and 2 whenever a dip stitch is required.



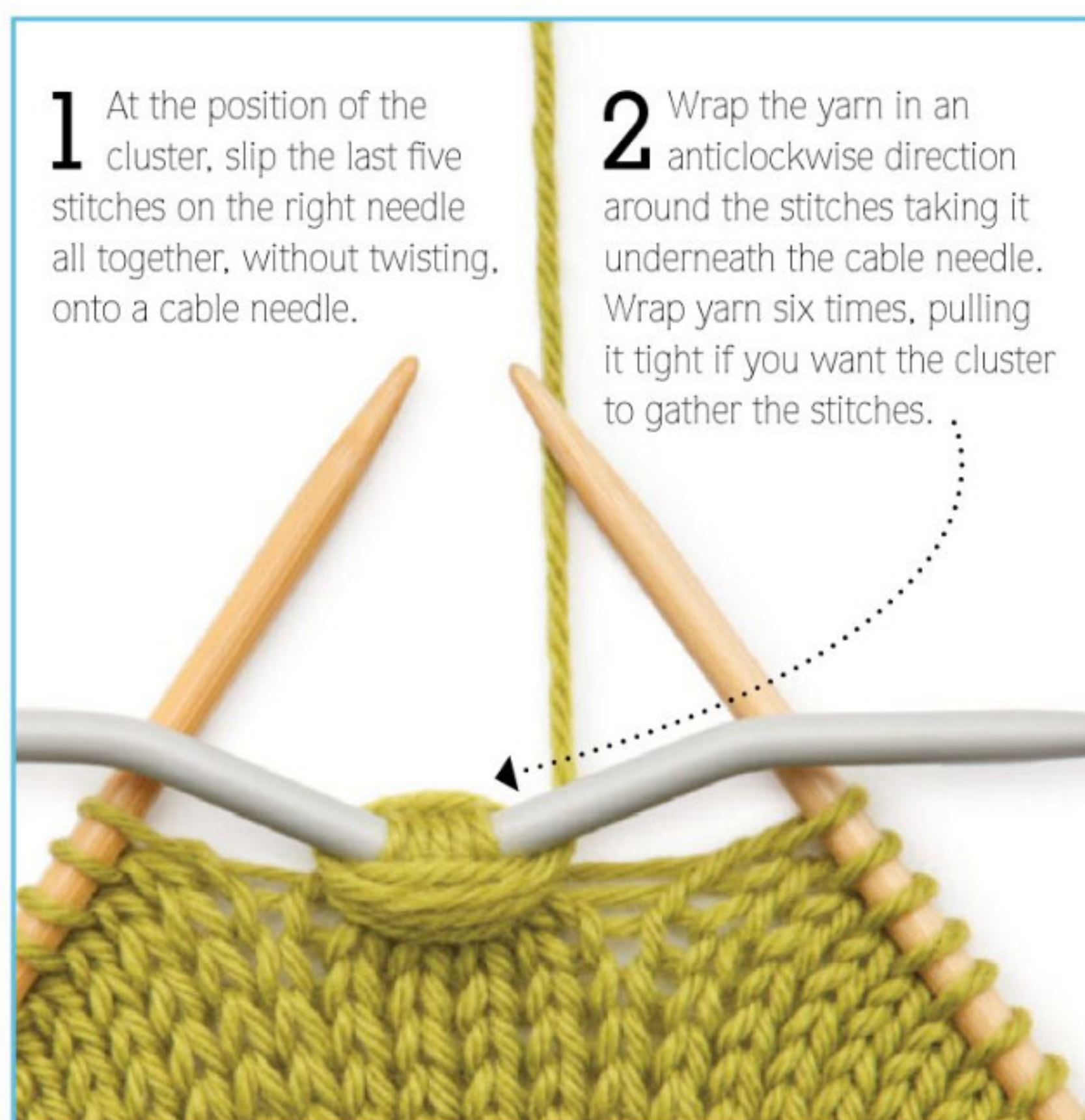
Decorative stitches

With a few uncomplicated moves, elaborate looking effects are possible. Picot point chains can be worked into filet lace-like fabrics or make delicate trims. Shadow knitting might look complicated, but it is a simple technique that uses only knit and purl stitches. Just remember that each row of the original pattern represents four rows of stitches in your final piece of knitting.

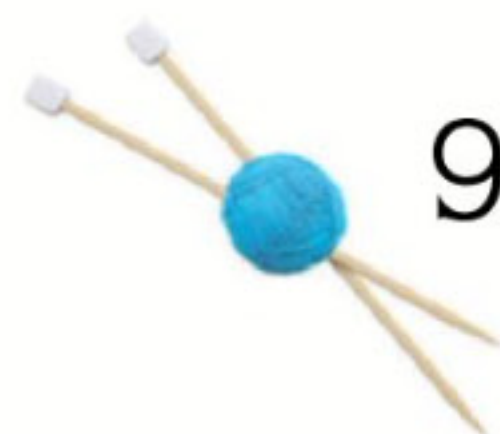
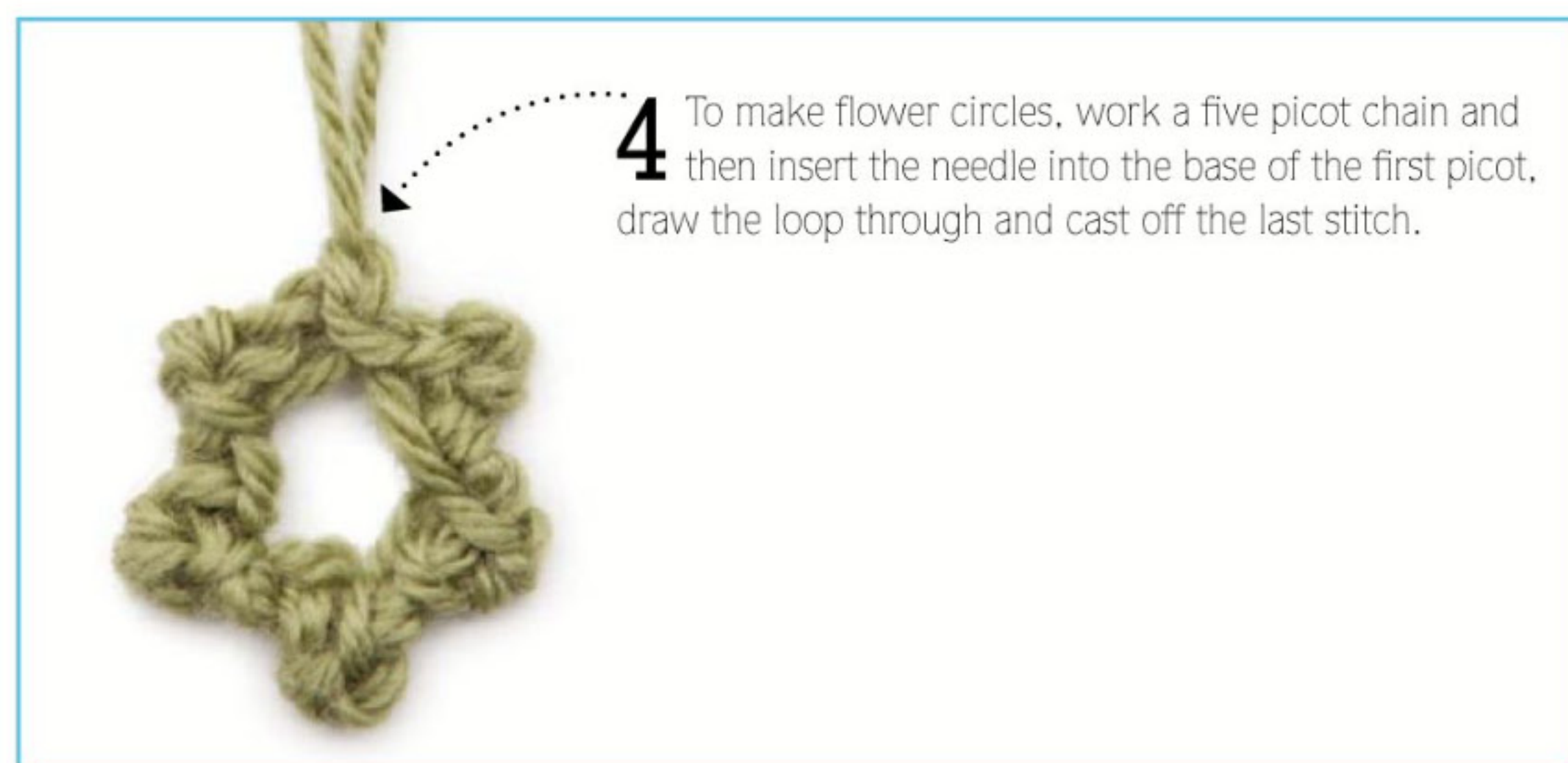
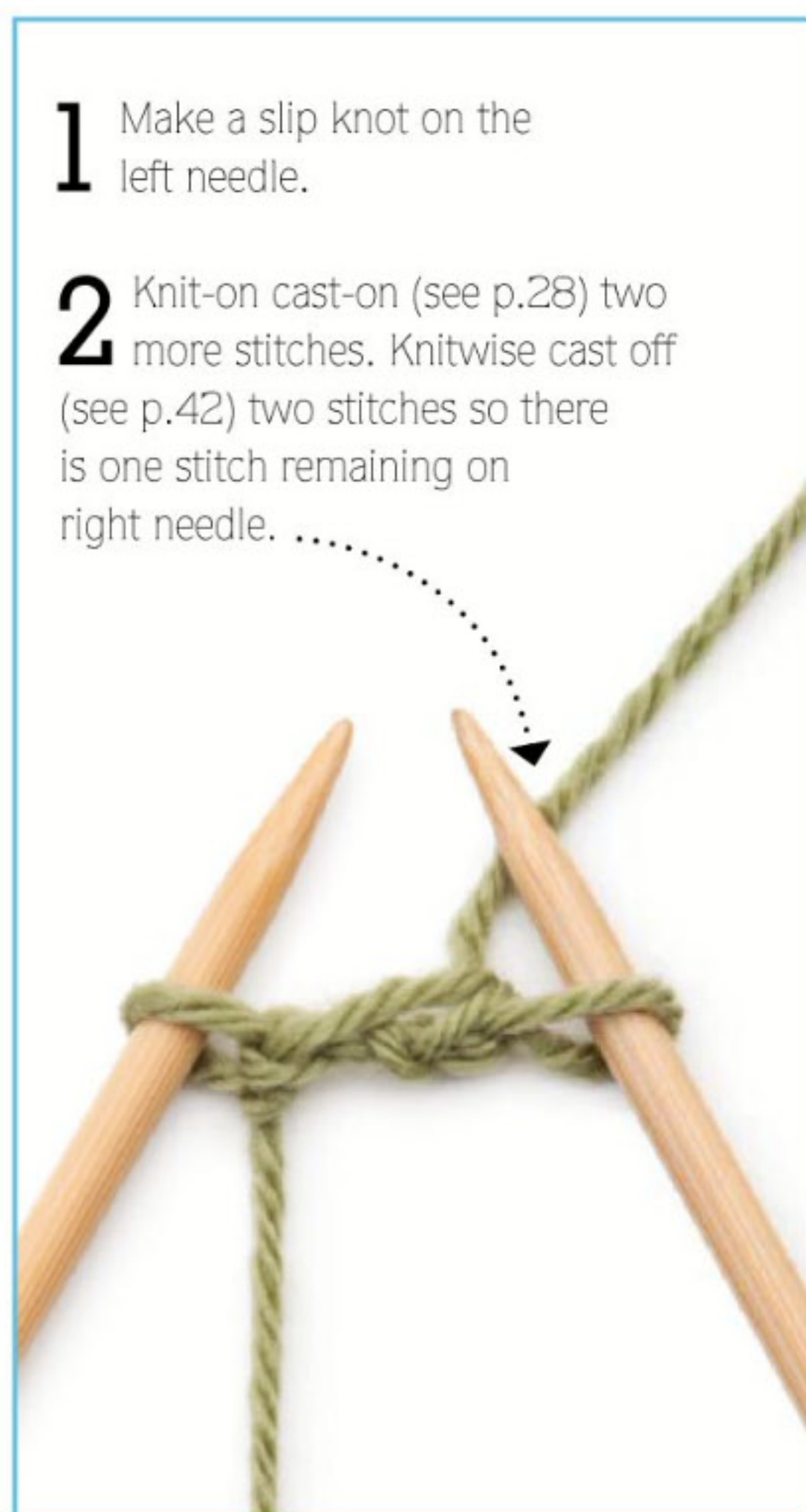
THREE-INTO-THREE STITCH



WRAPPED CLUSTERS

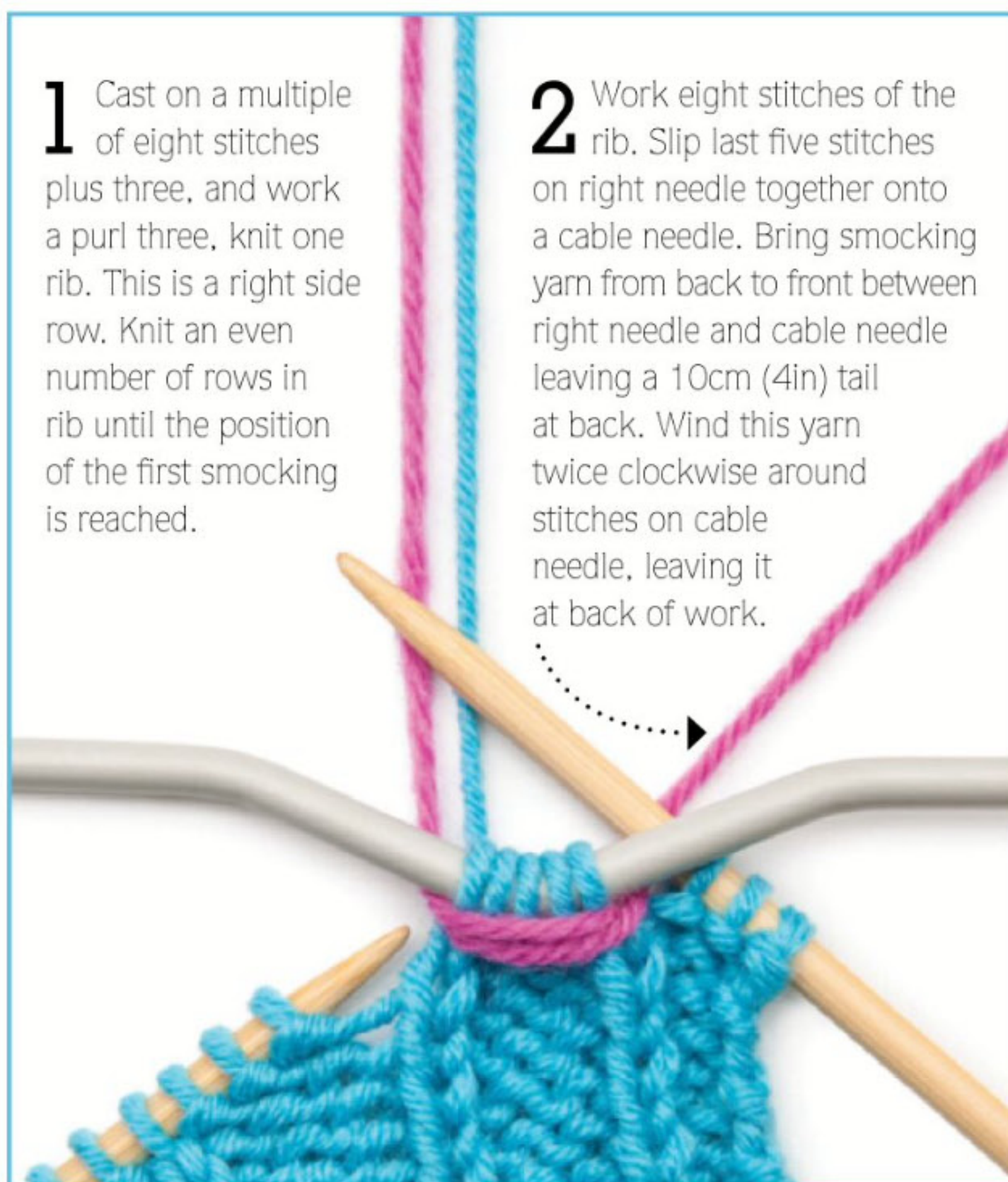


PICOT POINT CHAIN



KNITTED-IN SMOCKING

1 Cast on a multiple of eight stitches plus three, and work a purl three, knit one rib. This is a right side row. Knit an even number of rows in rib until the position of the first smocking is reached.

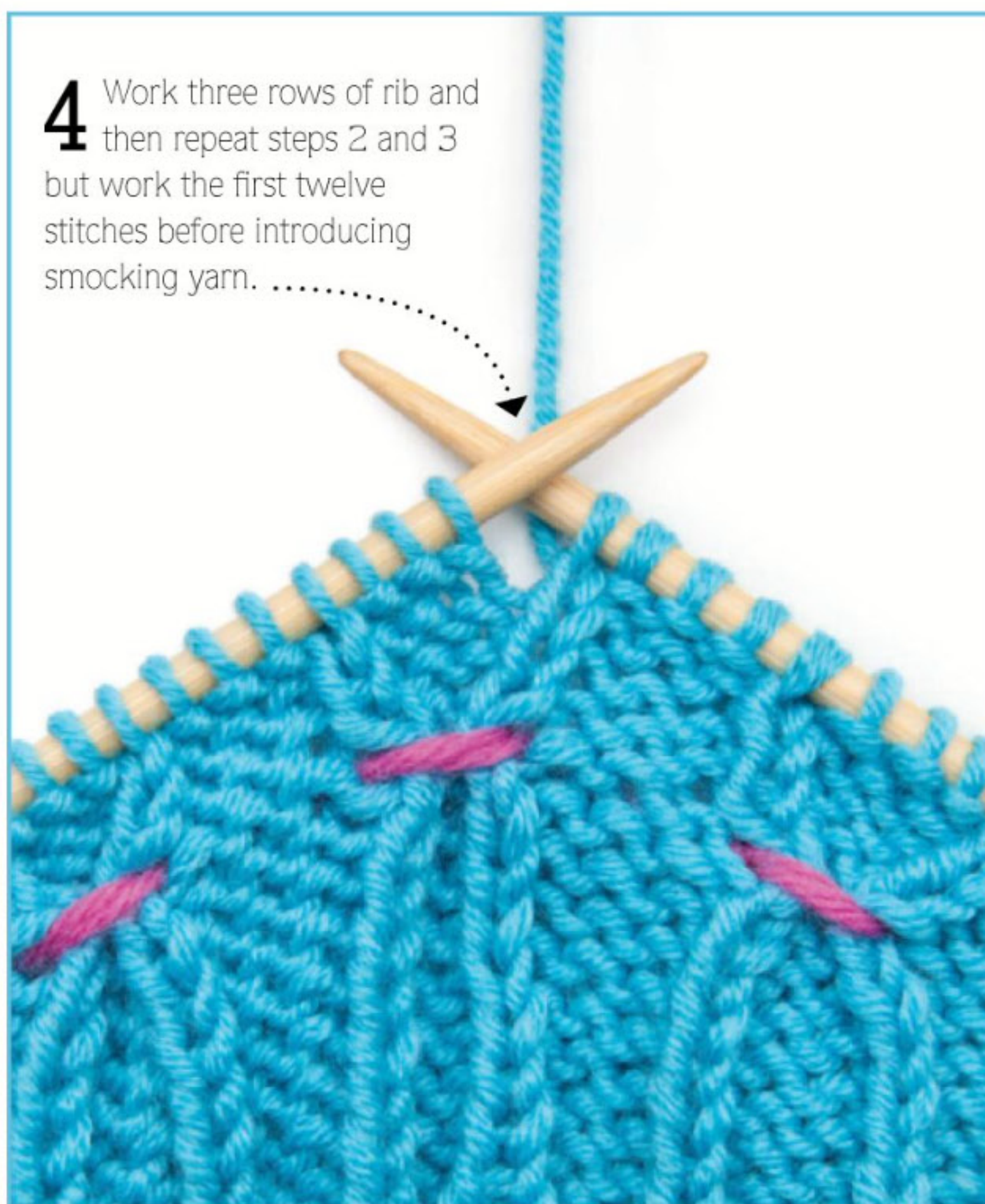


2 Work eight stitches of the rib. Slip last five stitches on right needle together onto a cable needle. Bring smocking yarn from back to front between right needle and cable needle leaving a 10cm (4in) tail at back. Wind this yarn twice clockwise around stitches on cable needle, leaving it at back of work.

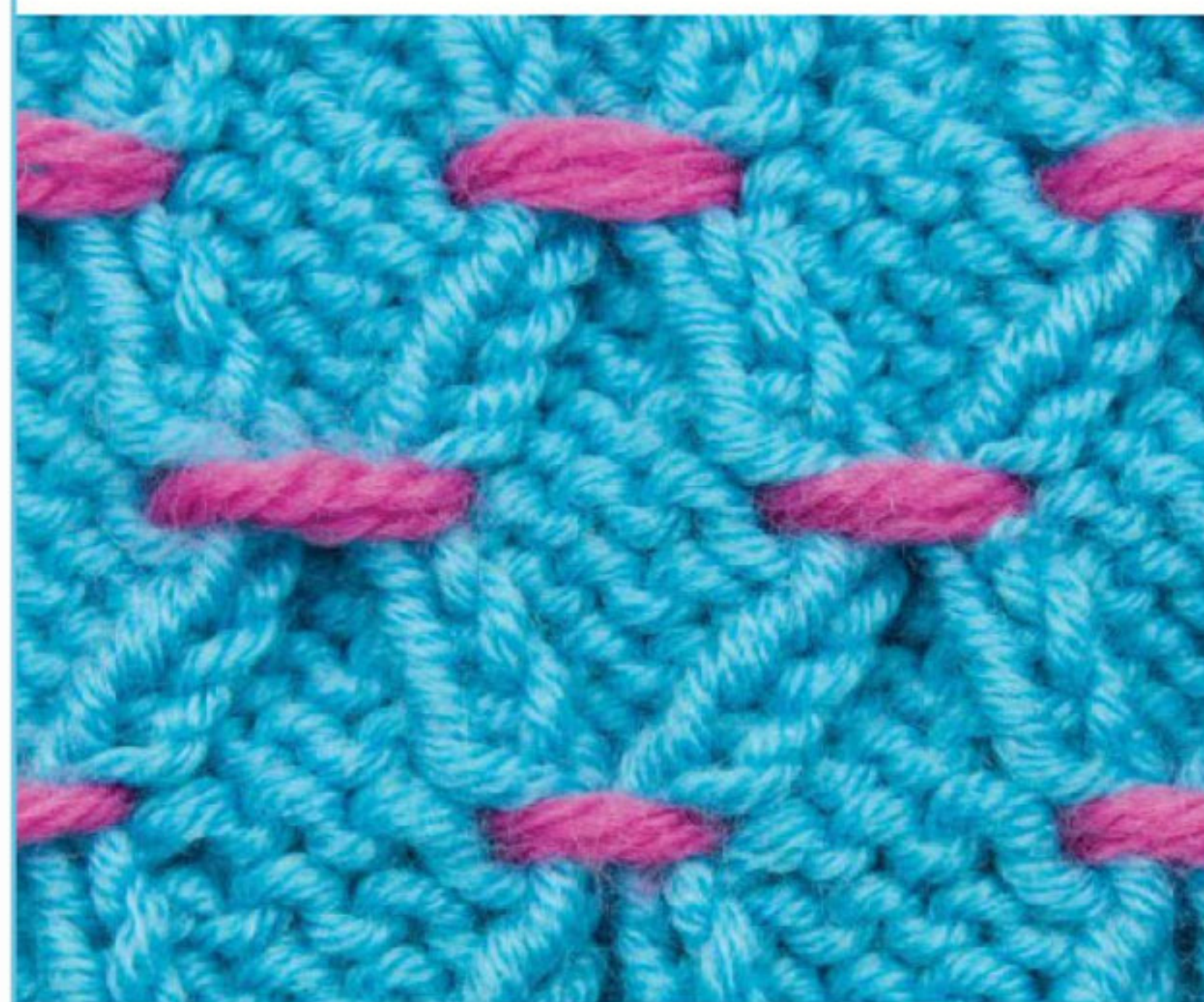
3 Slip stitches together off cable needle back onto right needle. Repeat steps 2 and 3 across row, stranding smocking yarn across back of work and cutting with a 10cm (4in) tail at the end.



4 Work three rows of rib and then repeat steps 2 and 3 but work the first twelve stitches before introducing smocking yarn.

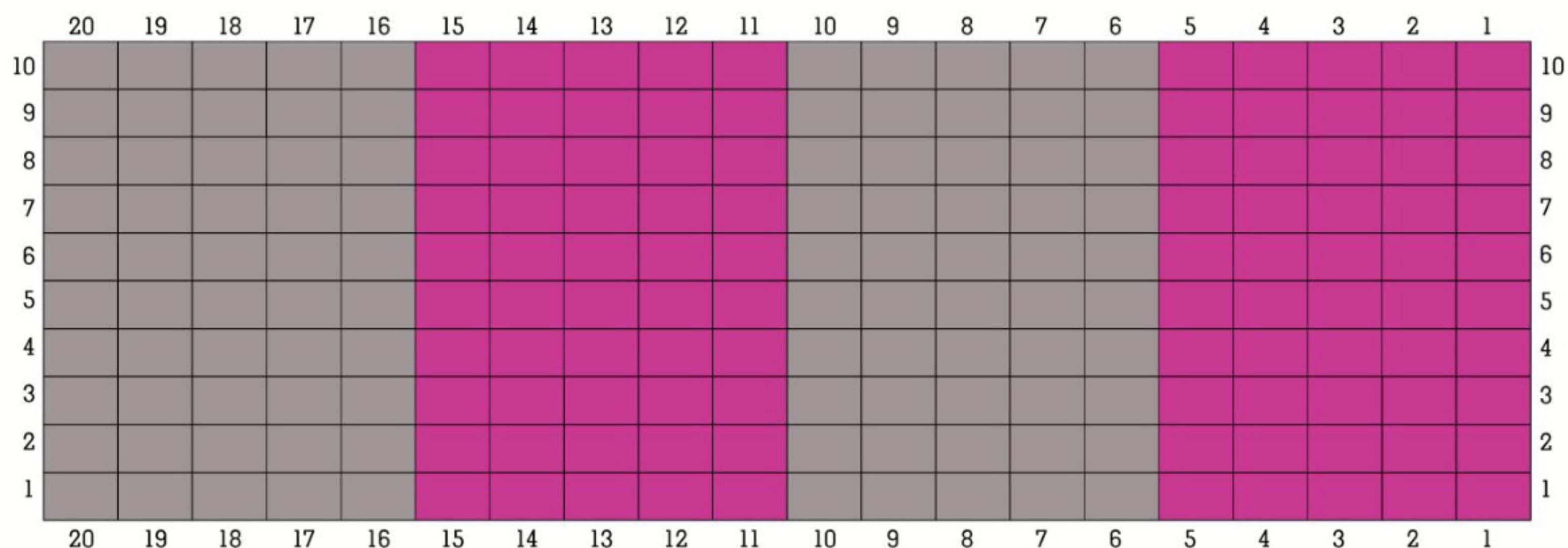


5 Continue to work smocking alternating the start of eight or twelve stitches with three rows between. When complete, secure the ends of smocking yarn up one edge. Gently draw up each row of smocking, easing ribs together until finally securing the smocking yarn at the other edge.



SHADOW KNITTING

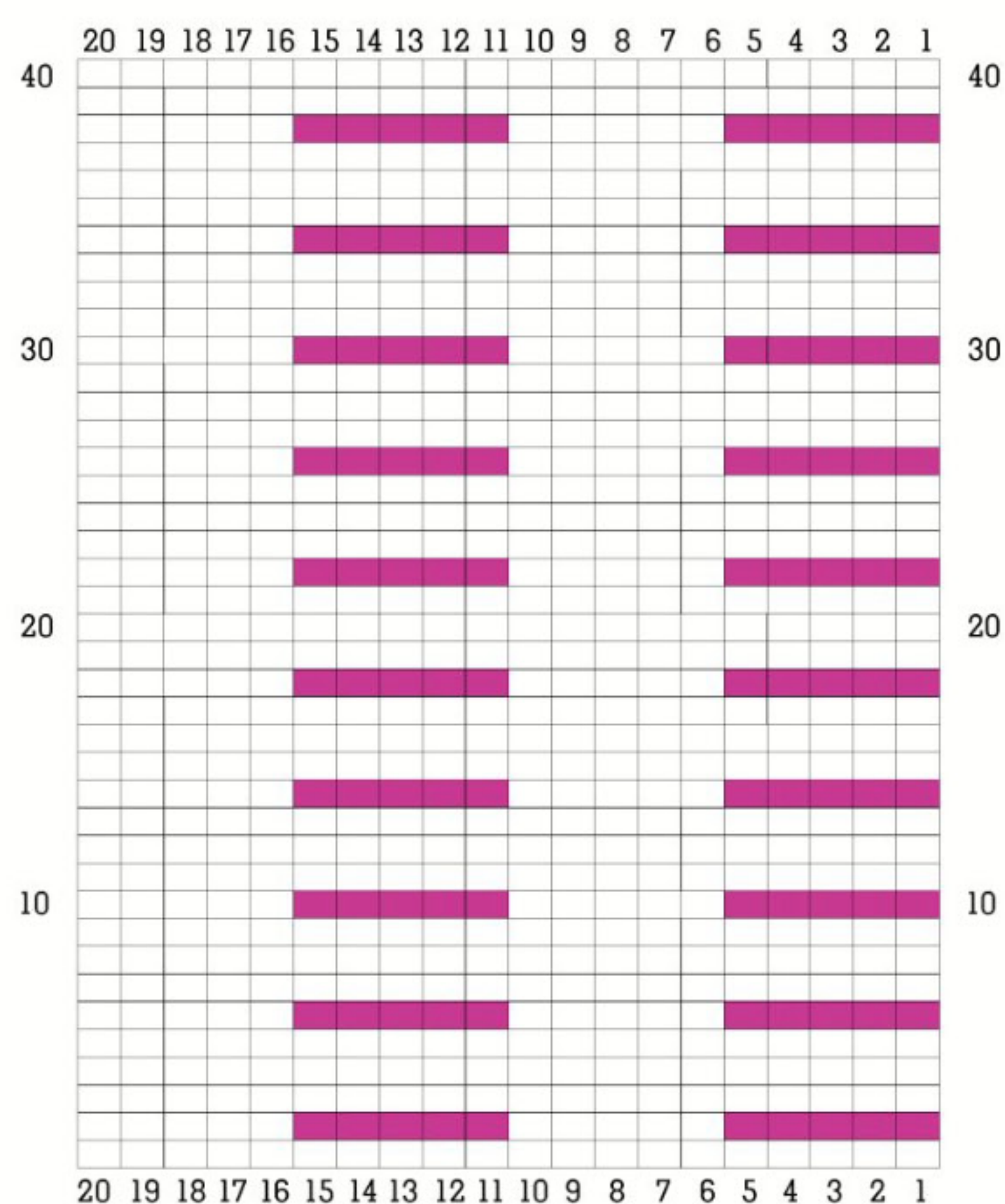
1 The design chart shows the finished effect.



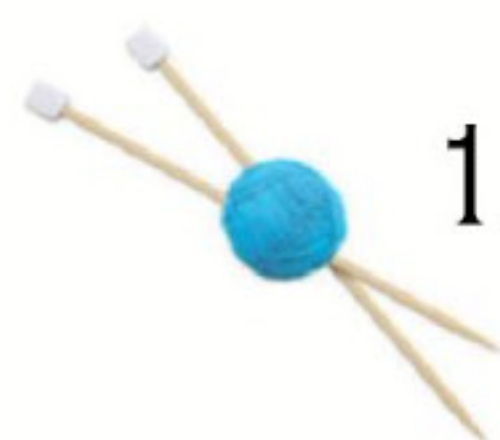
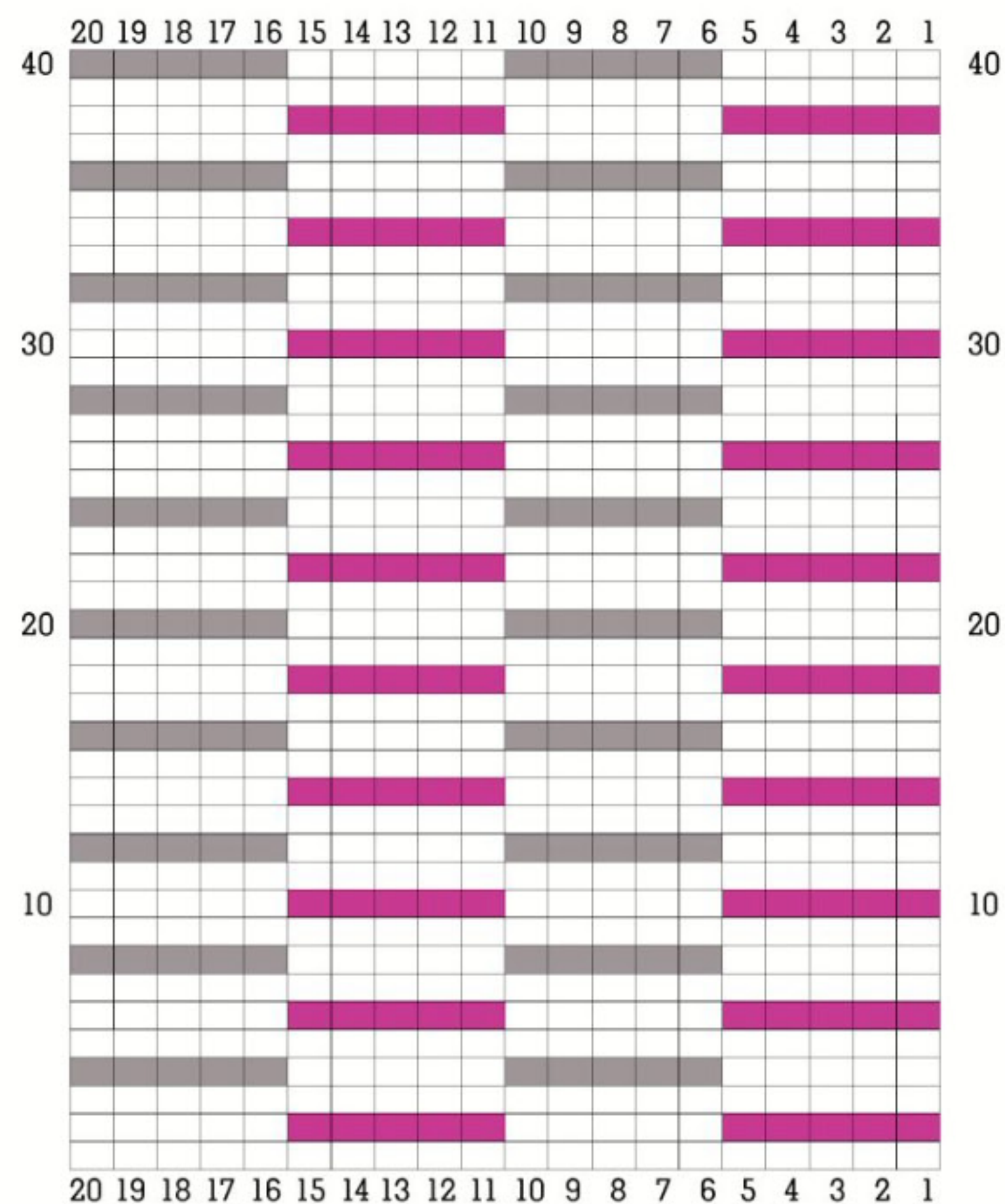
2 This chart has to be “exploded”, and drawn on a knitting chart that is four times as long as the original.

3 The first row of the exploded chart is always left blank. On the second row, draw the main (pink) stitches from row 1 of the original chart.

4 Leave three rows blank, then draw the main (pink) stitches from row 2 of the original chart; continue in this manner to the final row (row 10).



5 Go back to the beginning of the exploded chart, and on the middle row of the three blank rows, draw the contrast (grey) stitches from row 1 of the original chart. Continue up the exploded chart matching original chart stitches to the middle of the blank rows.



6 Annotate the chart in your own way to show purl and knit stitches. Colour every two rows in alternating colours, starting with two rows of main colour. This example shows purl stitches as white to help read the chart, but work them in whichever colour stripe they fall in.



7 Cast on 20 stitches and, working from chart, knit the first row in colour A. Work second row in A, purling the white squares and knitting the coloured ones.



8 Change to colour B, knit one plain row and then work as row 4 of chart, purling the blank squares and knitting the coloured ones. Repeat the colour sequence of two rows of each colour as you follow the chart upwards.



Structural effects

Structural knitting techniques are challenging and satisfying to work, and can be used in combination with varied colours and textural yarns. Entrelac squares offer scope for colour choices whilst pleats, gathering, and doubling can add style details to garments. Tubular knitting is an interesting technique and, alongside bias knitting, may inspire new ideas.

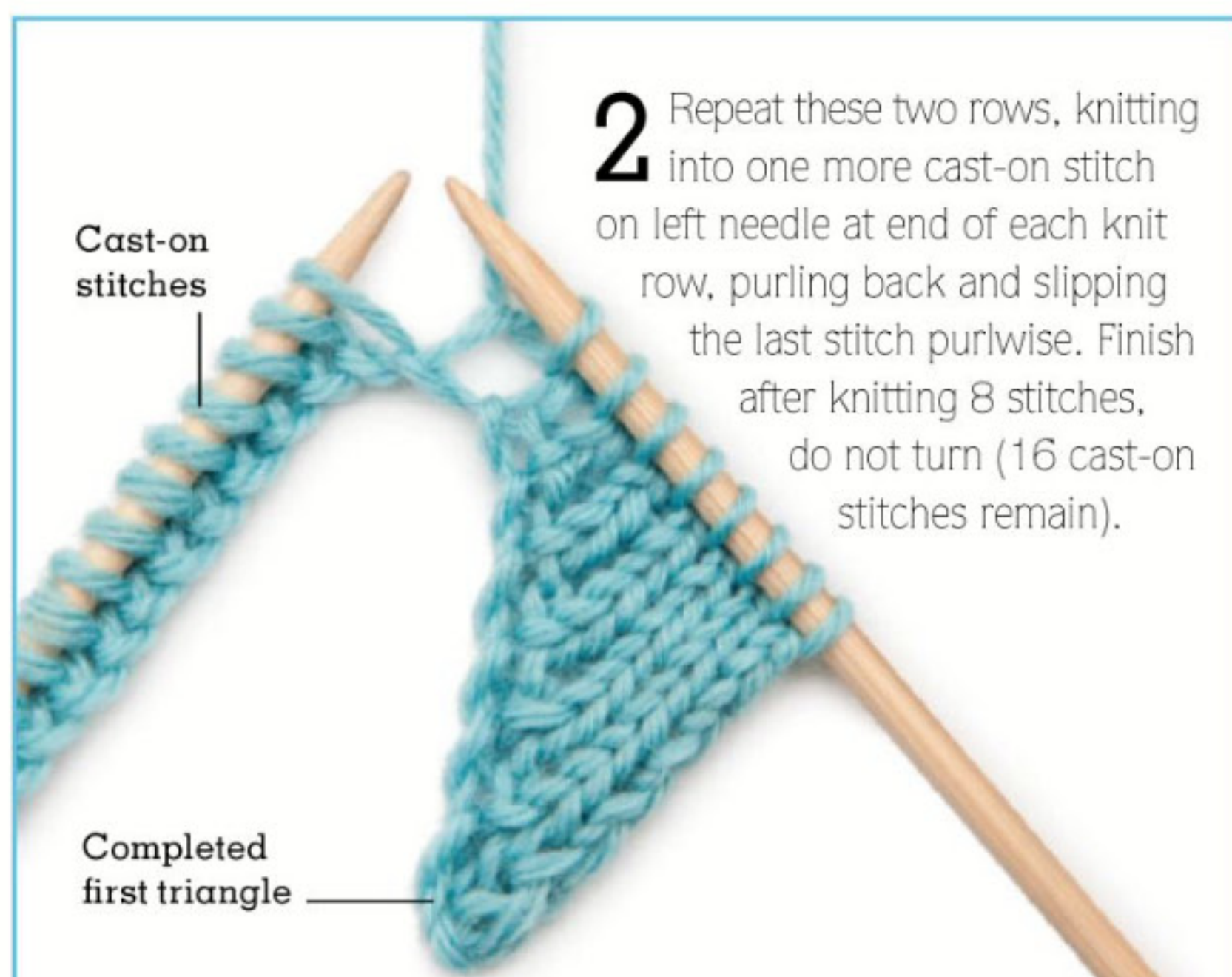
Entrelac

Here, knitted squares create a diagonal basketweave effect. Squares can be worked in stocking stitch, garter stitch, cables, or textural stitches. Each square has twice as many rows as stitches and alternating series of squares are worked in opposite directions. All the stitches for one series are on the needle at the same time, although the squares are worked individually. A line of short row triangles at the start, finish, and each side, create straight edges.

1 This example makes three eight-stitch squares. In colour A, loosely cast on 24 stitches using knit-on method (see p.36). Knit 2 stitches and turn work. Purl one stitch, slip one purlwise, turn. This slip stitch makes picking up in step 7 easier.



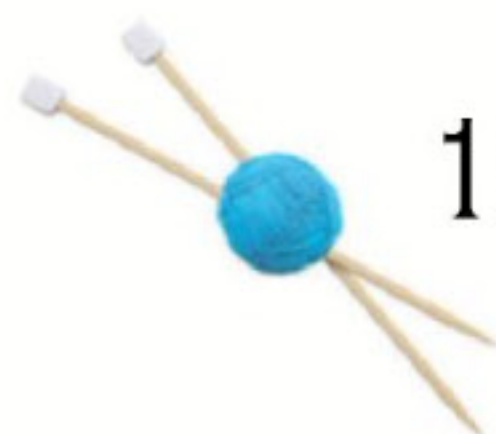
2 Repeat these two rows, knitting into one more cast-on stitch on left needle at end of each knit row, purling back and slipping the last stitch purlwise. Finish after knitting 8 stitches, do not turn (16 cast-on stitches remain).



3 Work the next triangle as in steps 1 and 2 over the following 8 stitches, and the third triangle over the final 8 stitches. There are now three triangles on the needle.



4 Left side triangle. WS facing, join in colour B and purl 2 stitches, turn, knit 2, turn. Purl into front and back of edge stitch (see p.60), this shapes the edge. Purl the last stitch in colour B together with the first stitch in colour A (p2tog, see p.67) on the right needle.



5 Repeat step 4, purling one more stitch for each repeat and knitting back to the edge each time. Stop after purling into front and back, purling 5 and purling colour B and colour A together. Do not turn work. Leave this completed edge triangle on the right needle.



6 To work squares. WS facing, yarn at front. Insert right needle from back to front into edge stitches and pick up and purl 8 stitches evenly along the free edge of first triangle.

7 Turn work and knit 7 stitches, slip one purlwise, turn work. Purl 7, then purl the last stitch in colour B together with the first stitch in colour A (p2tog, see p.67) on the right needle. This joins the new square to the old triangle. Turn work.



8 Repeat step 7 seven more times, but do not turn work after last row, all stitches of first square are now on left needle. Work next square as steps 6–8.



9 To work right edge triangle. WS facing, pick up edge as step 6. Work every knit row, slipping the end stitch purlwise. P2tog at the end of all but the first purl row. One stitch remains.



10 To work right edge square. Join in colour A. With RS facing, slip first stitch onto right needle. Pick up and knit 7 stitches along the edge of right-hand square (8 stitches on needle). Purl 7, slip 1 purlwise, turn.



11 Knit 7. Work ssk with next 2 stitches (one of each colour). Repeat last two rows to end of join. Work steps 10 (omit slip, pick up 8 sts instead) and 11 for all squares. Steps 4–11 make one complete pattern repeat.

12 Work finished triangles (these follow a series with edge triangles – see steps 4–9). In appropriate colour, work as step 10, purling 8 in final instruction. Turn. Knit 7, work an ssk as in step 11. Turn, purl 6, p2tog at end to create flat top edge. Turn, knit 6 and ssk as before.

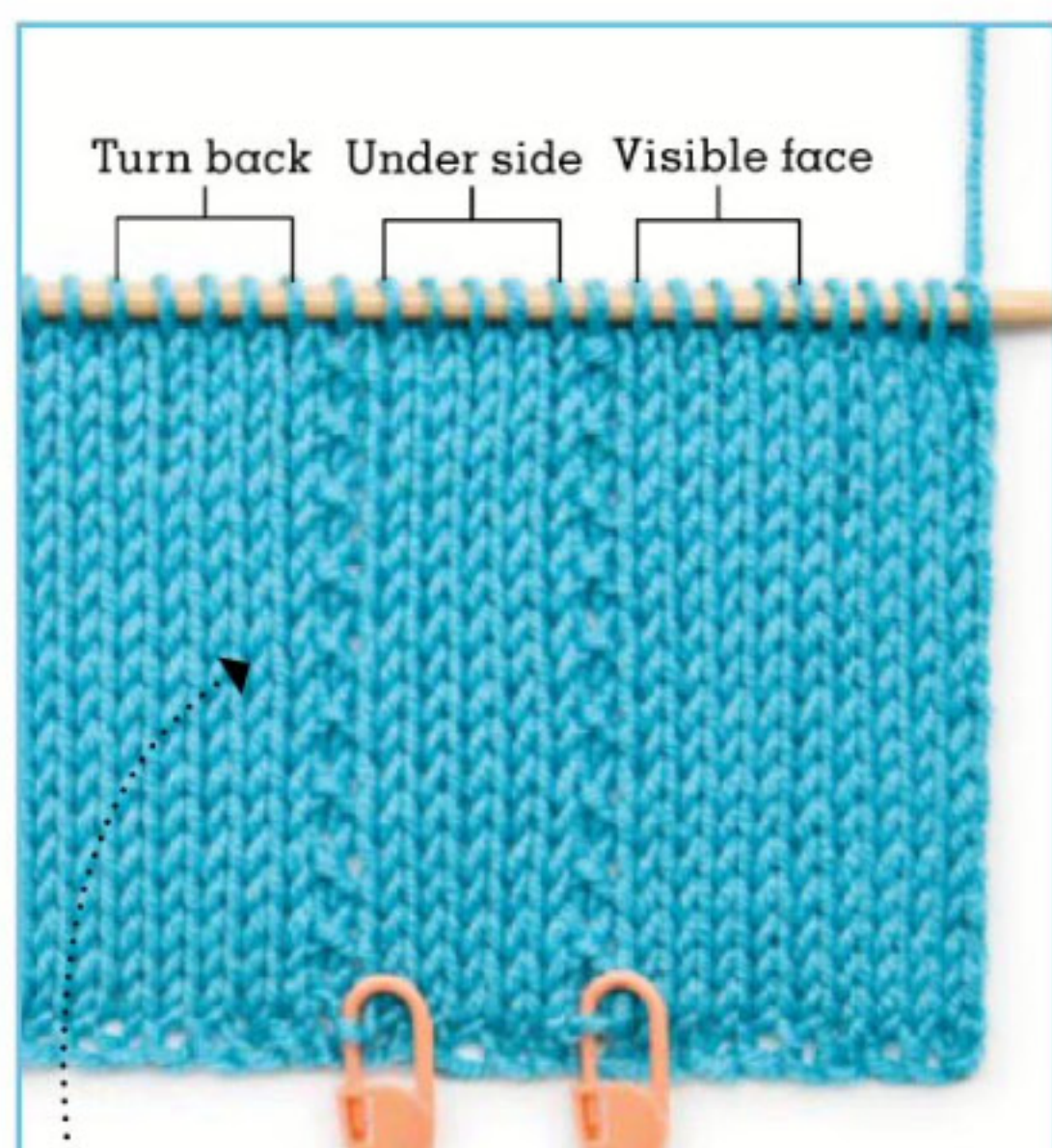
13 Continue working ssk and p2tog each time until triangle completed. Repeat for all triangles. Pull final stitch through itself to finish.



Pleats

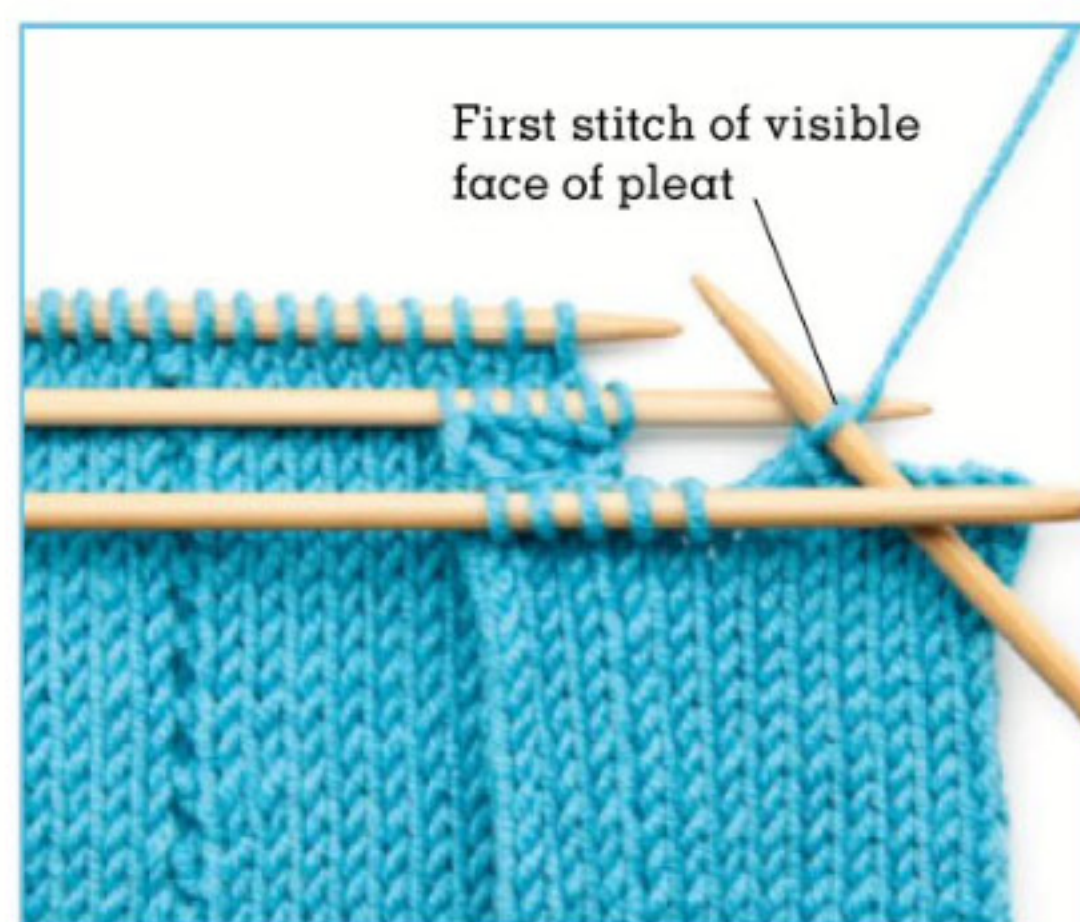
To make a pattern for pleats, fold a sheet of squared paper alternately away from and towards you along lines at 10 and 5 square intervals. Each square represents a stitch. Use the pattern to count the stitches required to make the visible face, underside, and turn-back of each pleat. Add one stitch at each fold – slipped on right side, purled on wrong side rows, or purled every row. Use the same method for all folds.

KNITTING PLEATS



1 This example creates two left-facing 5-stitch pleats. Cast on 44 stitches (this includes an extra 4 stitches for fold lines).

2 Add markers as you work. First row: k10, p1, k5, p1, k10, p1, k5, p1, k10.

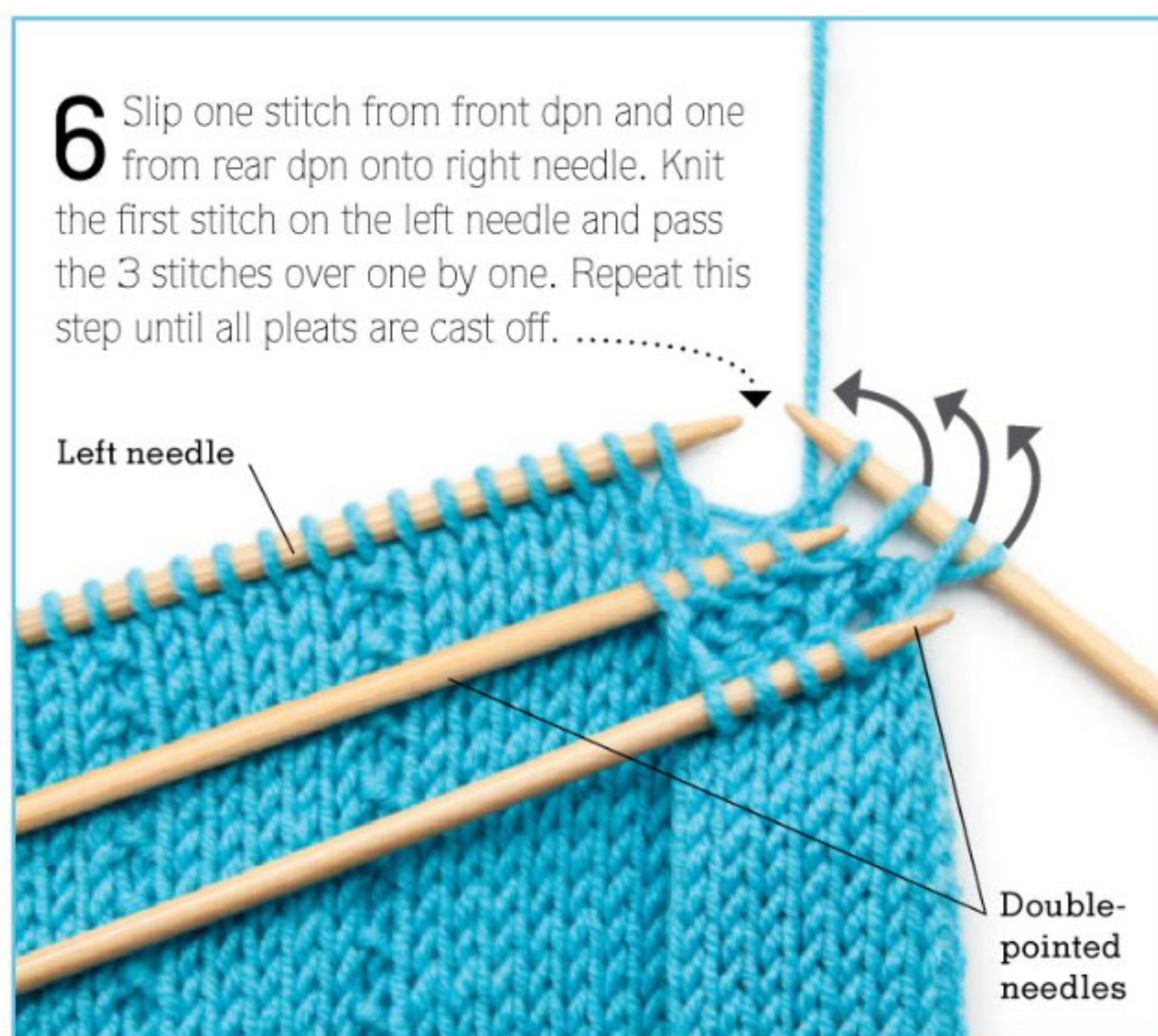


3 Purl one complete row. Repeat steps 2 and 3 to required length, finishing after a purl row.

4 When pleats completed, cast off 4 stitches knitwise (see p.41). Slip the next 5 stitches purlwise (including fold stitch) onto a double-pointed needle (dpn). Slip the next 6 stitches purlwise (including the fold stitch) onto another dpn. Turn the needles to fold the pleat.



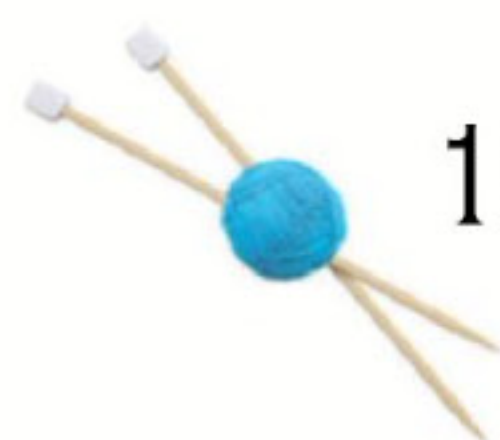
5 Slip one stitch from rear dpn to right needle. Knit the first stitch on the left needle onto the right needle and pass both stitches on right needle over the first one and needle tip, one by one.



6 Slip one stitch from front dpn and one from rear dpn onto right needle. Knit the first stitch on the left needle and pass the 3 stitches over one by one. Repeat this step until all pleats are cast off.



7 Cast off remaining stitches as normal.



Gathering and doubling

- Gathering removes multiple stitches evenly along a row, and doubling (also called blousing) adds stitches in the same manner.
- Another form of gathering can be created by working multiple rows of rib on smaller needles preceded and followed by non-rib knitting. Doubling can be used very effectively after a cuff rib, giving fullness to a sleeve.

GATHERING



1 To calculate even gathering, decide how many stitches are to be removed, and divide the stitches on the needle by this number. For example if you cast on 30 stitches and wish to evenly remove 10 stitches, the sum is $30 \div 10 = 3$. Therefore one stitch must be decreased in every three stitches. To do this, knit one stitch, then knit two stitches together (k2tog). Repeat along the row.



2 To make a fuller gather, try k2tog all across the row, or knit 3 stitches together or even work two consecutive k2tog, p2tog rows. To create a gathered edge, knit two or more stitches together as you cast off.

DOUBLING

1 To calculate doubling, do the same sum as for gathering (above) but remember that doubling adds stitches. If the answer is three, then three stitches must be made out of every one stitch. To do this, knit into front, back, and front again of each stitch.

2 To use both doubling and gathering to work a horizontal ruffle, knit one row, knitting into front and back, and the next row purling into front and back of each stitch. Knit between 16 and 20 rows in stocking stitch. Knit one row k2tog across row, and then p2tog across next row. Continue in stocking stitch.



Bias knitting

This method creates diagonal-shaped pieces, sloping left or right. Chevron knitting (see p.161) is created by working opposing bias panels in one piece. Increasing into lower rows or working increases tightly can force bias knitting to curve attractively.

BIAS KNITTING – STRAIGHT AND CURVED

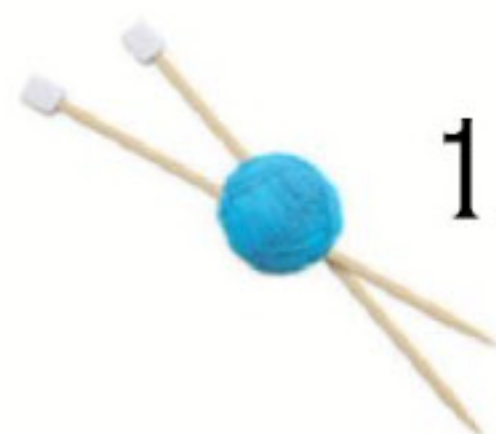
1 Cast on 20 stitches. At the start of the first knit row, slip first and second stitch one by one onto right needle, insert left needle into front and knit them together (ssk, see p.68). Knit row to one before the end stitch, knit into front and back of edge stitch. Purl one row. Repeat knit row. This piece of knitting will slant to the left.



2 To slant to the right, knit into front and back of first stitch, knit to two from end and k2tog.



3 To add neat, decorative edges slanting to the left, knit two stitches, then work the ssk decrease, knit to three stitches from end and work a left lifted increase (see p.71) by knitting into left front of stitch two rows below just completed stitch. Knit to end.



Short rows

Rows of knitting do not necessarily have to be knitted end to end. Short rowing, or “partial knitting”, involves knitting two rows across some of the stitches, thereby adding rows in only one part of the fabric. It is popular for creating smooth edges in shoulder shaping, curving hems, making darts, and turning sock heels. It is most commonly used on stocking stitch.

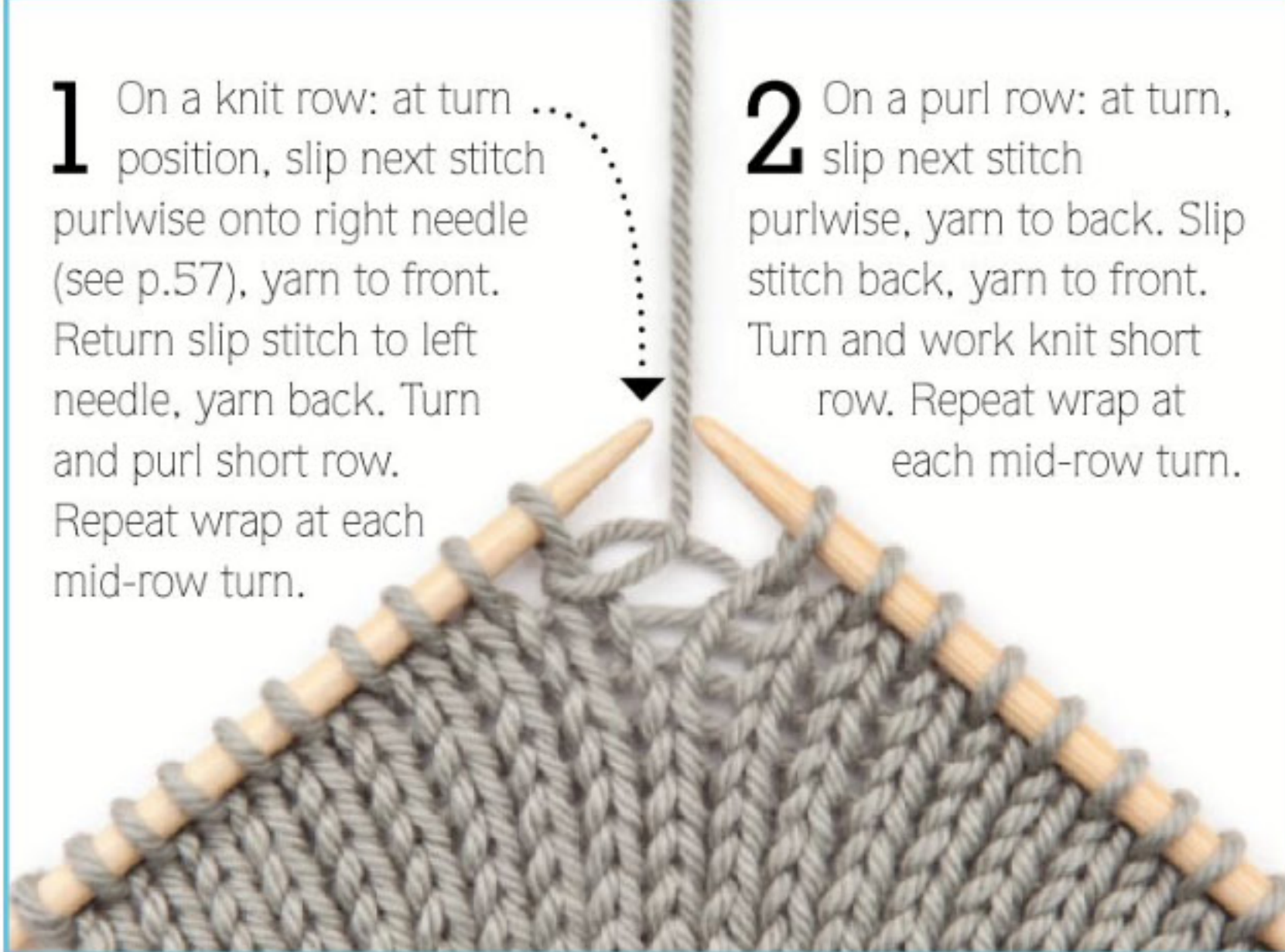
Preventing holes

In most shaping applications a concealed turn is required and there are three ways to work this: the “wrap” or “tie” (easiest and neat); the “over” (loosest); and the “catch” (neatest). Garter stitch, as shown in the 3D ball, does not require wrapping.

WRAP OR TIE TO CLOSE HOLES

1 On a knit row: at turn position, slip next stitch purlwise onto right needle (see p.57), yarn to front. Return slip stitch to left needle, yarn back. Turn and purl short row. Repeat wrap at each mid-row turn.

2 On a purl row: at turn, slip next stitch purlwise, yarn to back. Slip stitch back, yarn to front. Turn and work knit short row. Repeat wrap at each mid-row turn.



3 When working across all stitches on completion of short rowing: at wrap, insert right needle up through front (knit) or back (purl) of wrap. Work wrap together with next stitch.

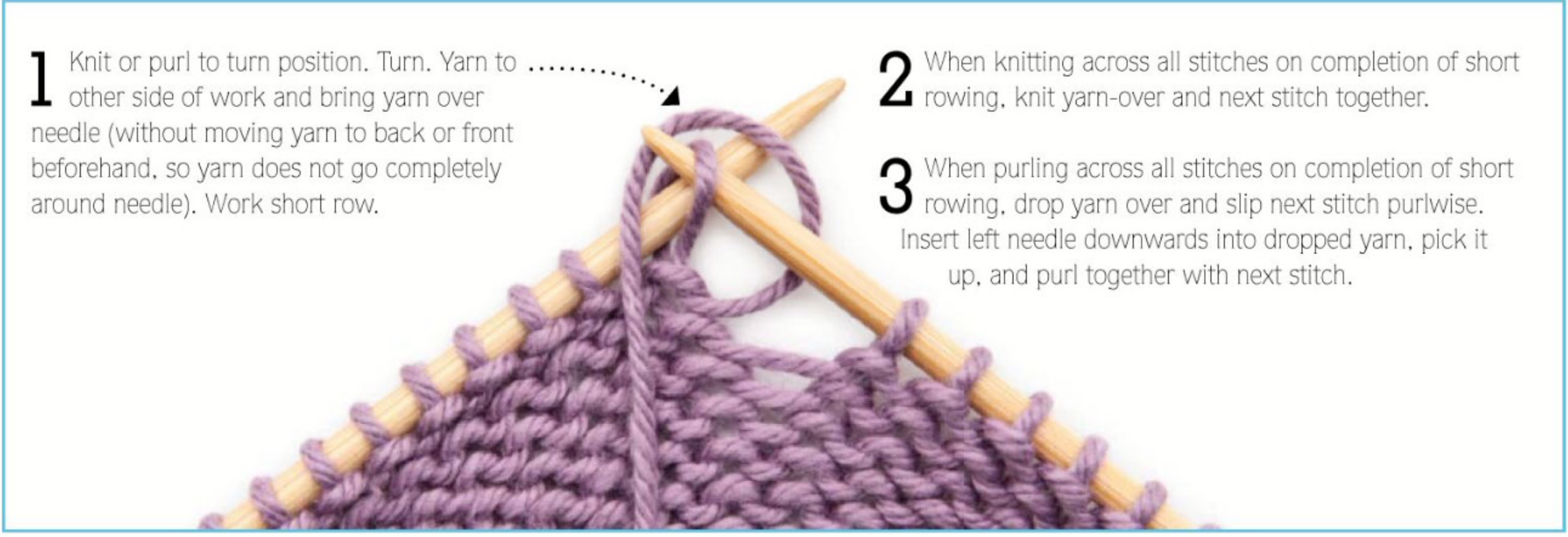


OVER TO CLOSE HOLES

1 Knit or purl to turn position. Turn. Yarn to other side of work and bring yarn over needle (without moving yarn to back or front beforehand, so yarn does not go completely around needle). Work short row.

2 When knitting across all stitches on completion of short rowing, knit yarn-over and next stitch together.

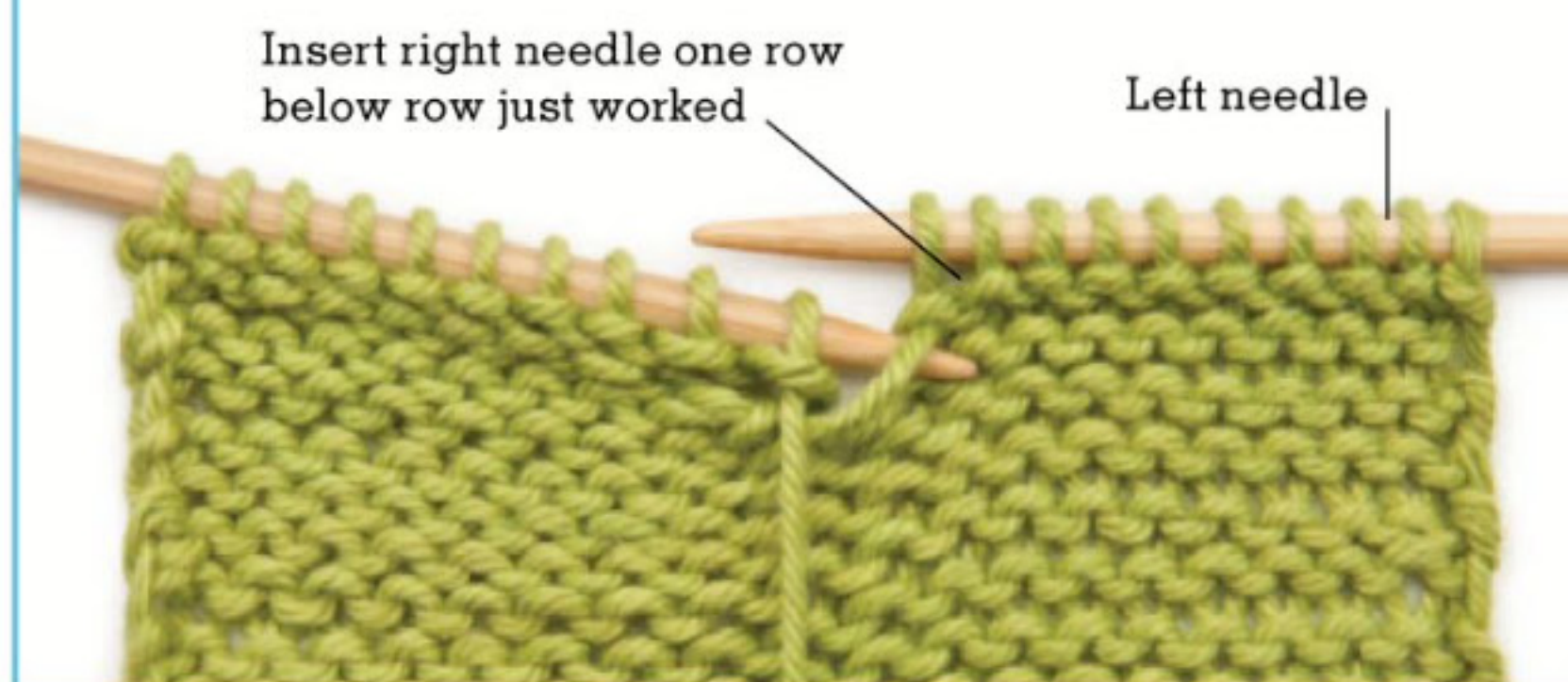
3 When purling across all stitches on completion of short rowing, drop yarn over and slip next stitch purlwise. Insert left needle downwards into dropped yarn, pick it up, and purl together with next stitch.



CATCH TO CLOSE HOLES

1 On either knit or purl rows, work a short row. Turn work, slip first stitch purlwise (see p.57), and work back along short row.

2 When knitting a completion row (work is temporarily reversed to make this step easier), insert right needle down through strand between first and second stitches on left needle as shown. Lift onto left needle.



3 Turn work again and knit picked up loop together with next stitch on left needle.

4 If completion row is purl, insert left needle upwards through the strand between the first and second stitch two rows below right needle. Stretch this loop, then drop it. Slip next stitch from left to right needle. Pick up dropped loop again with the left needle. Return slipped stitch to left needle. Purl these two together.



SHAPING: ADAPTING A CAST-OFF SHOULDER TO SHORT ROW SHAPING

1 This example adapts an existing left shoulder shaping worked in stocking stitch. The shoulder is 24 stitches wide and the original instruction is to cast off 8 stitches every alternate row. These cast-offs can be substituted by working short rows with 8 less stitches every alternate row.

2 Cast on 24 stitches and work to the shoulder shaping. Ignore the first cast-off instruction, knitting a complete row instead. Turn work.



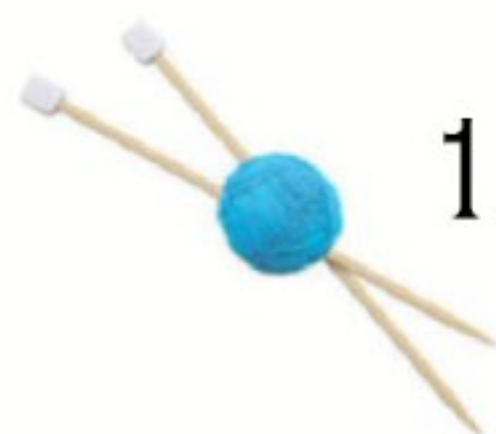
3 Purl to 8 stitches from the end and work a wrap (slip next stitch purlwise, yarn back, return slip stitch, yarn forwards, see opposite). Turn and knit to end.



4 Purl to 16 stitches from the end, work wrap and turn. Knit to end (8 stitches on needle).



5 Purl across all the stitches, picking up wraps by slipping them onto left needle and purling together with next stitch (see p.107). Either cast off all stitches, or put them onto a stitch holder for grafting later.



SHORT ROW CIRCULAR MEDALLION

This example is in garter stitch, but medallions can be knitted in other stitches. There is no need to pick up the wraps in garter stitch.

1 Cast on 16 stitches in colour A with a provisional cast-on (see p.45).

2 Knit 14 stitches, wrap yarn by slipping next stitch purlwise, turn. Yarn to back. Slip stitch back. Knit 14 to end.

3 Repeat step 2, knitting two rows of 12, 10, 8, 6, 4, 2 stitches. The yarn should be at the longer edge of the segment at this point.

4 Turn work and knit 14 stitches. Yarn to front. Slip last two stitches on left needle purlwise onto right needle. Cut colour A yarn with a 10cm (4in) tail (yarn is part way along a row). One segment of the circle is completed.

5 Hold the needle with stitches in the left hand, change to colour B, knit 16 stitches. Then repeat steps 2–5 in B, swapping to colour A at step 5.

6 Work 8 segments, alternating colours A and B. Finish by placing stitches on a holder (see p.50) after step 5 on the final segment. Graft (see p.152) the seam and sew in the yarn ends to complete.

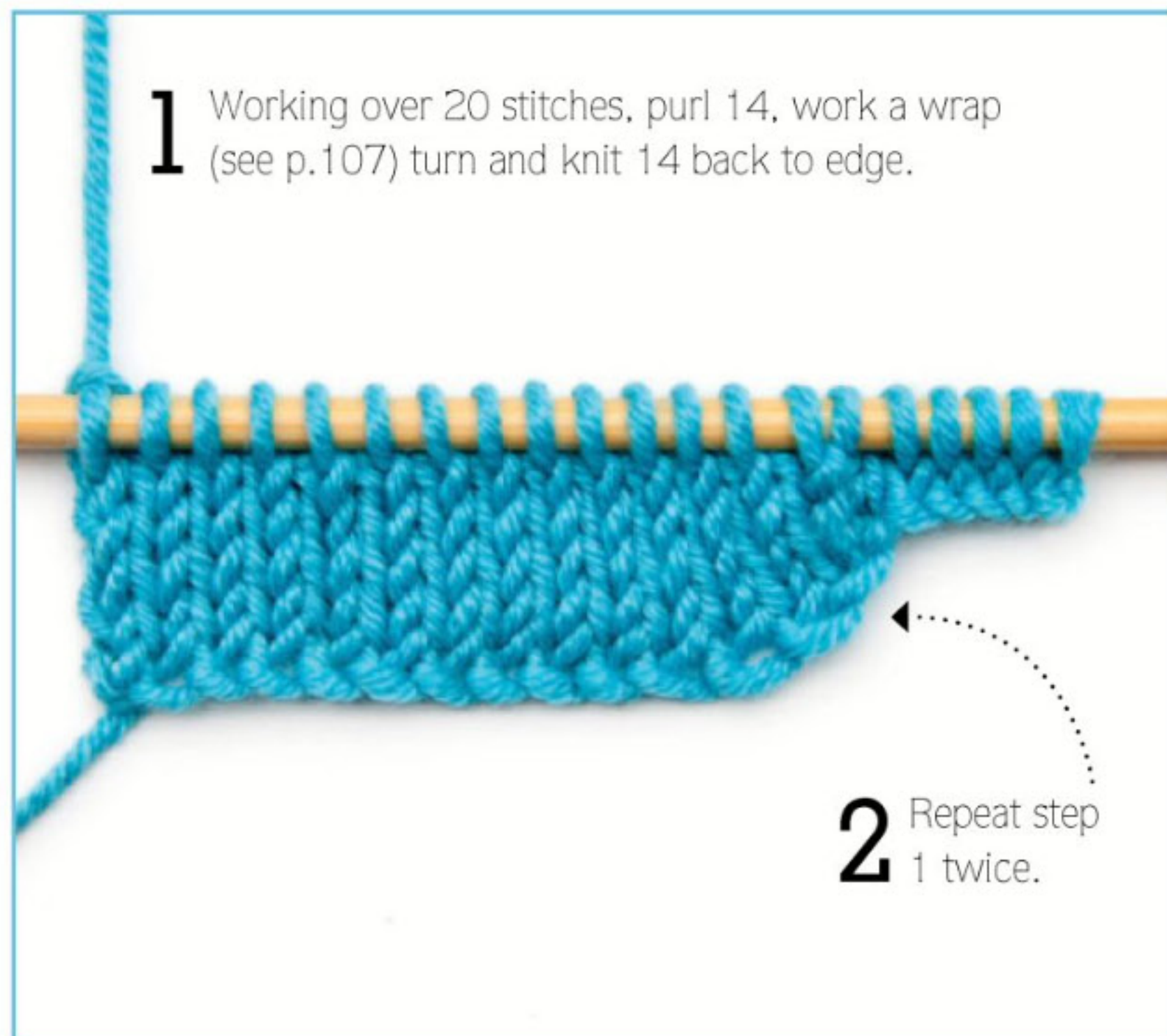


Ruffles

By working a straight band vertically at the same time as working short rows, ruffles can be built up. The fullness of the ruffle is dictated by the number of times the short rows are worked compared to the rows of the vertical band. Varying the stitch, as shown in edge ruffles, can add extra effect to the finished ruffle.

SHORT ROW EDGE RUFFLES

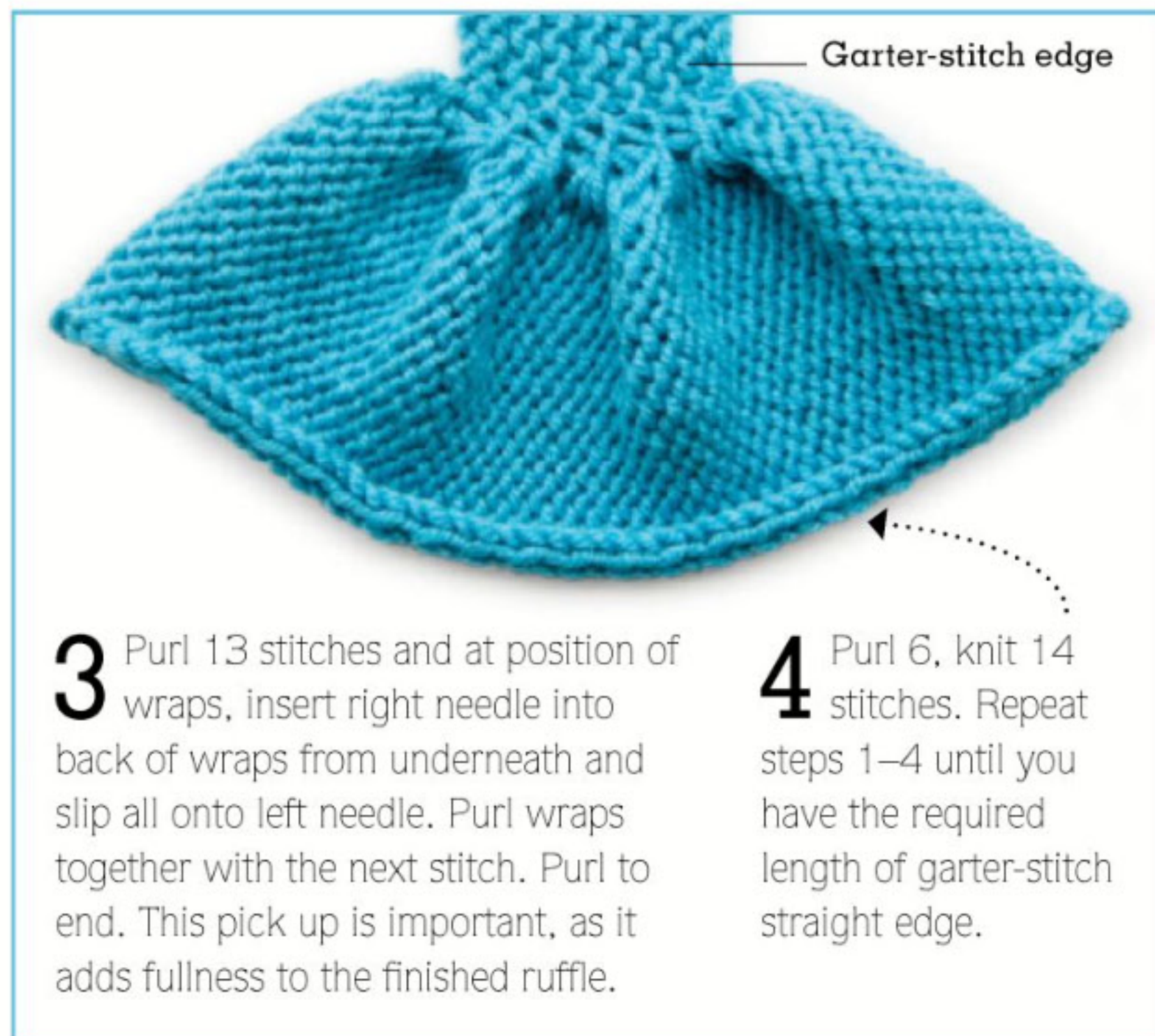
1 Working over 20 stitches, purl 14, work a wrap (see p.107) turn and knit 14 back to edge.



2 Repeat step 1 twice.

3 Purl 13 stitches and at position of wraps, insert right needle into back of wraps from underneath and slip all onto left needle. Purl wraps together with the next stitch. Purl to end. This pick up is important, as it adds fullness to the finished ruffle.

4 Purl 6, knit 14 stitches. Repeat steps 1–4 until you have the required length of garter-stitch straight edge.



Garter-stitch edge

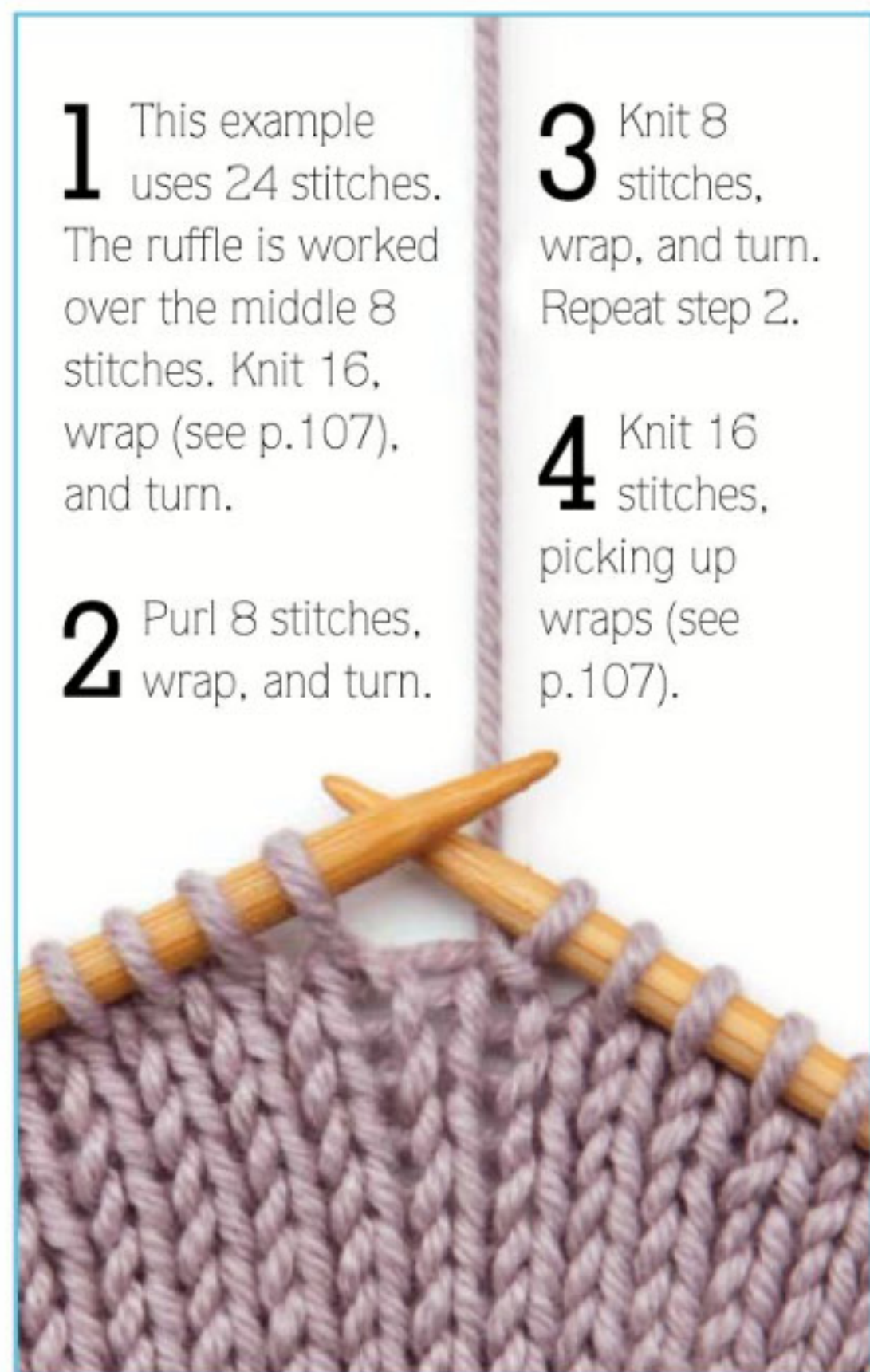
VERTICAL RUFFLES INSET INTO FABRIC

1 This example uses 24 stitches. The ruffle is worked over the middle 8 stitches. Knit 16, wrap (see p.107), and turn.

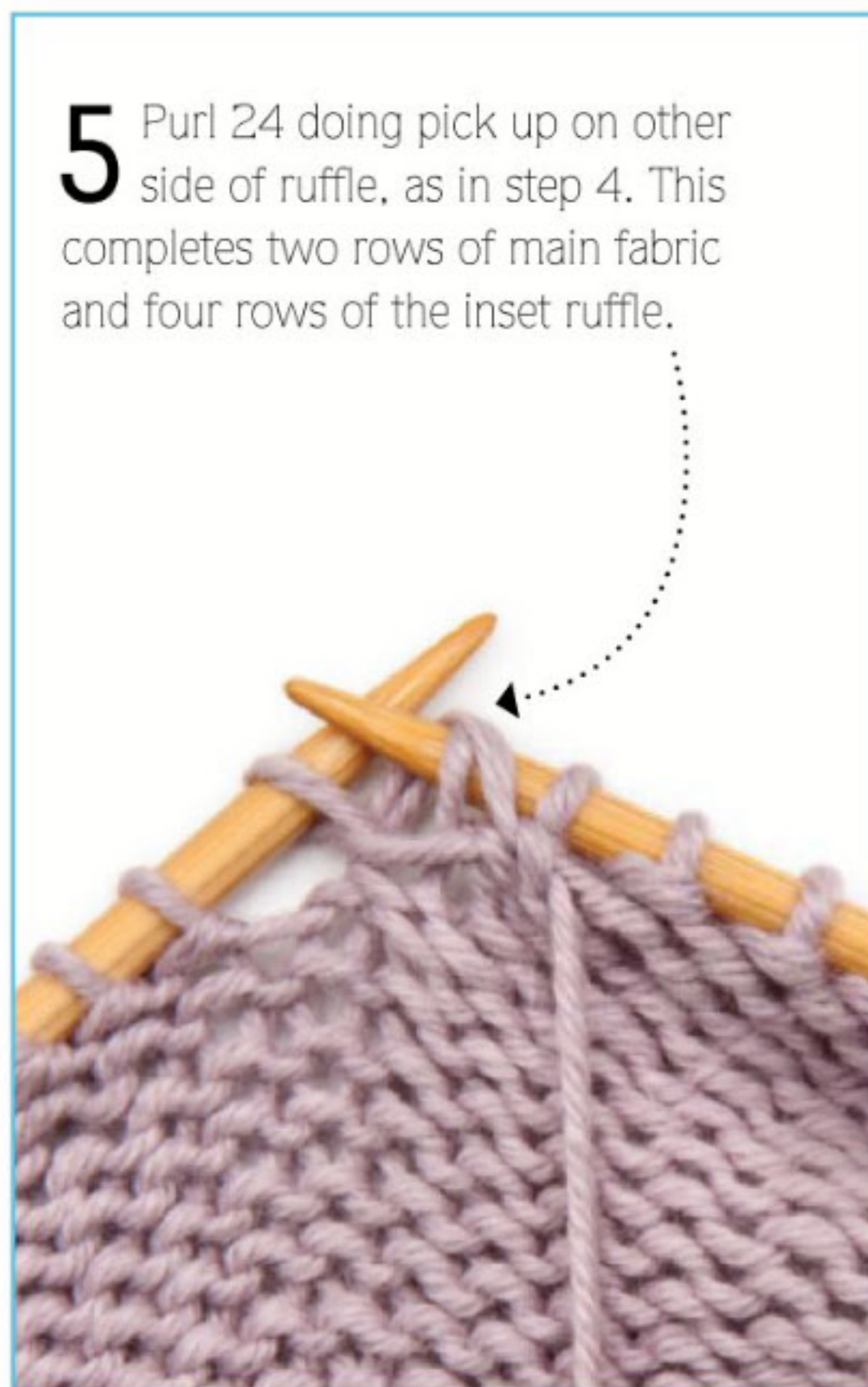
2 Purl 8 stitches, wrap, and turn.

3 Knit 8 stitches, wrap, and turn. Repeat step 2.

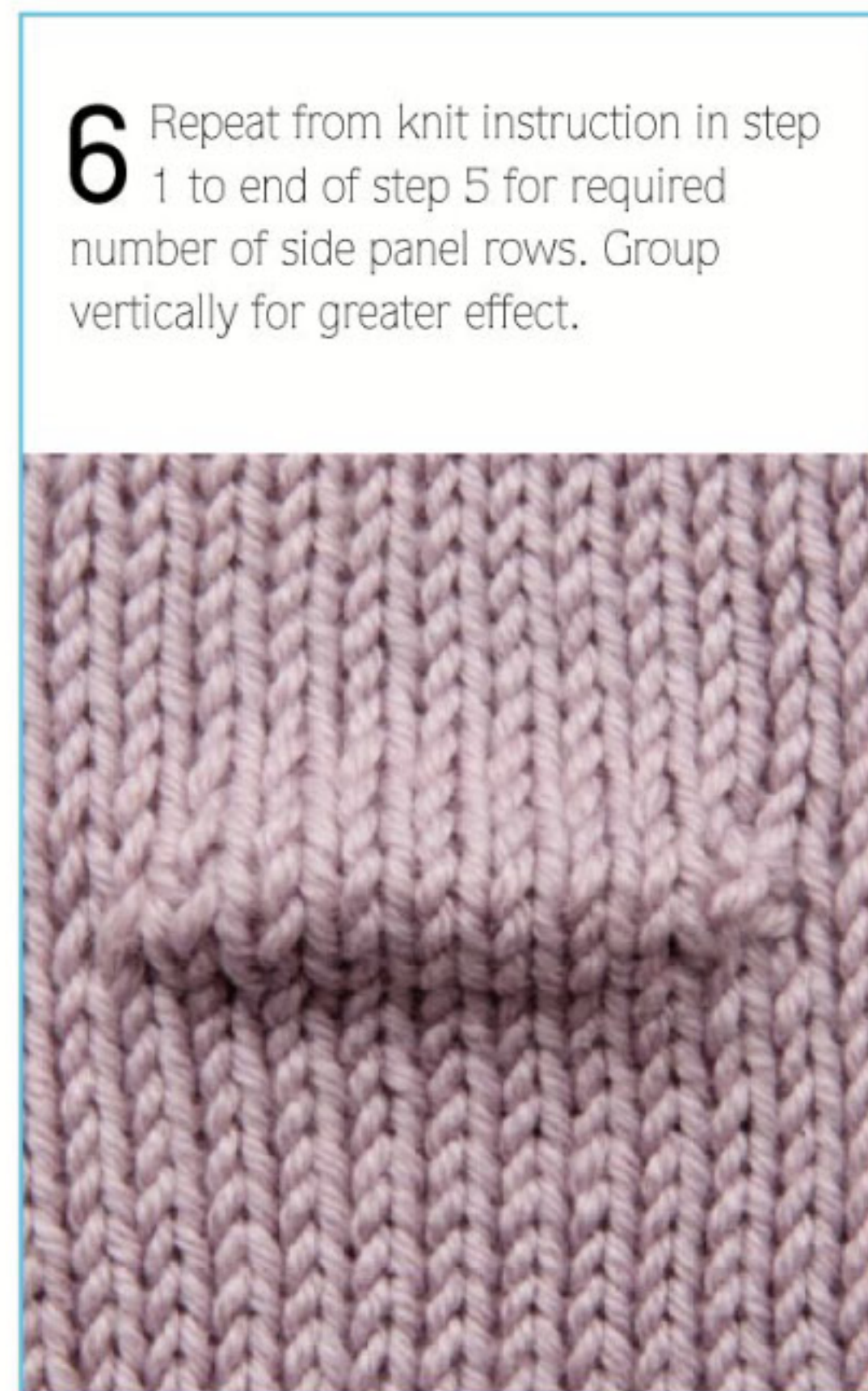
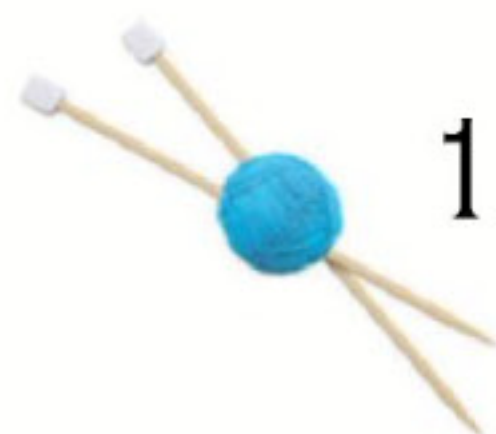
4 Knit 16 stitches, picking up wraps (see p.107).



5 Purl 24 doing pick up on other side of ruffle, as in step 4. This completes two rows of main fabric and four rows of the inset ruffle.



6 Repeat from knit instruction in step 1 to end of step 5 for required number of side panel rows. Group vertically for greater effect.

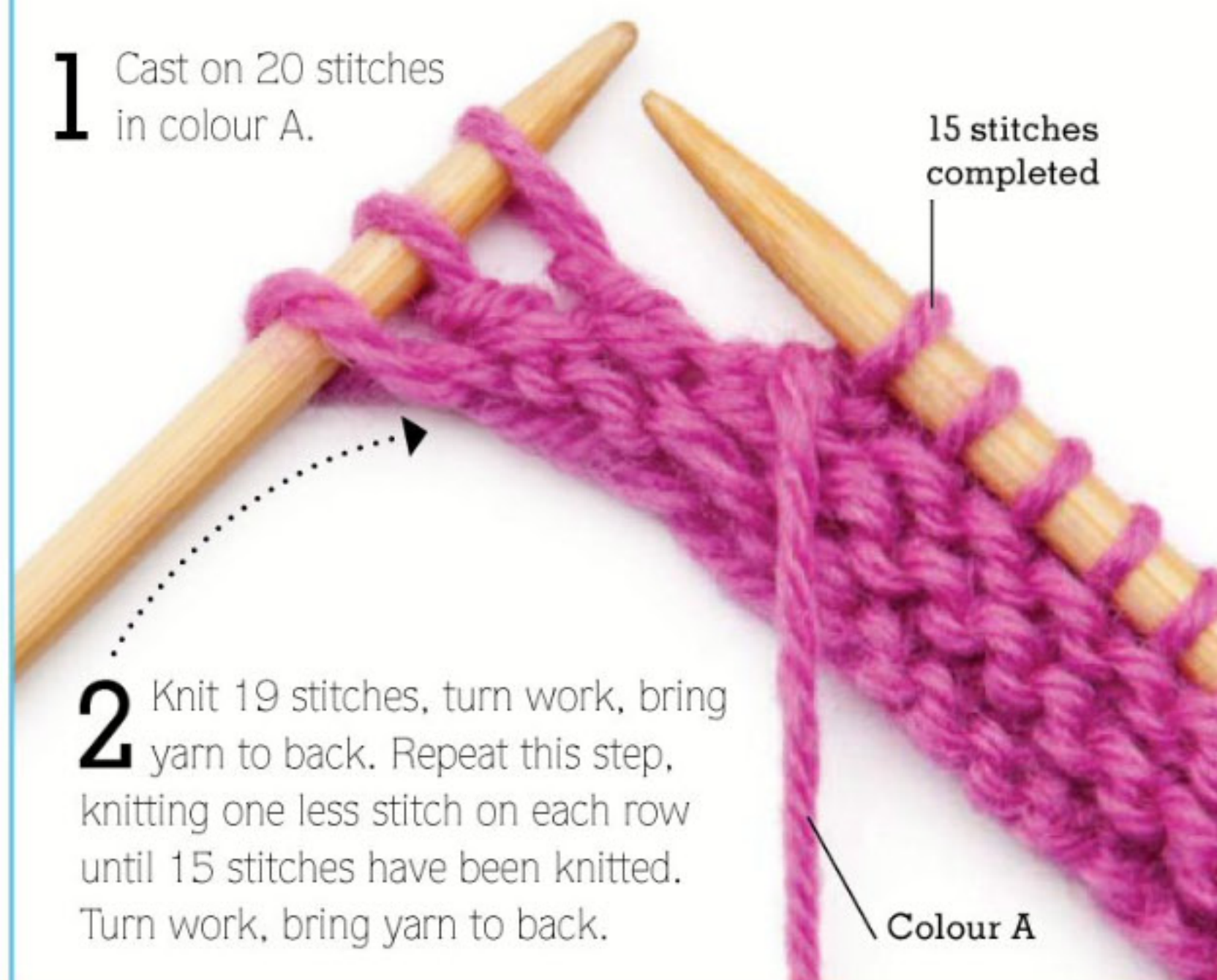
3D knitting

Planned use of short rows can make your knitting take 3D form. Peaks created in this way can be left open or sewn together at the base. Before joining, these can be padded to create a closed decorative “pocket”. Ungraduated short row flaps can also be sewn up, padded, and joined. Complete 3D shapes can also be worked.

SHORT ROW BALL

This example is in garter stitch and there is no wrapping included. If wrapping is required, follow the method shown in short row circular medallion (see p.109).

1 Cast on 20 stitches in colour A.

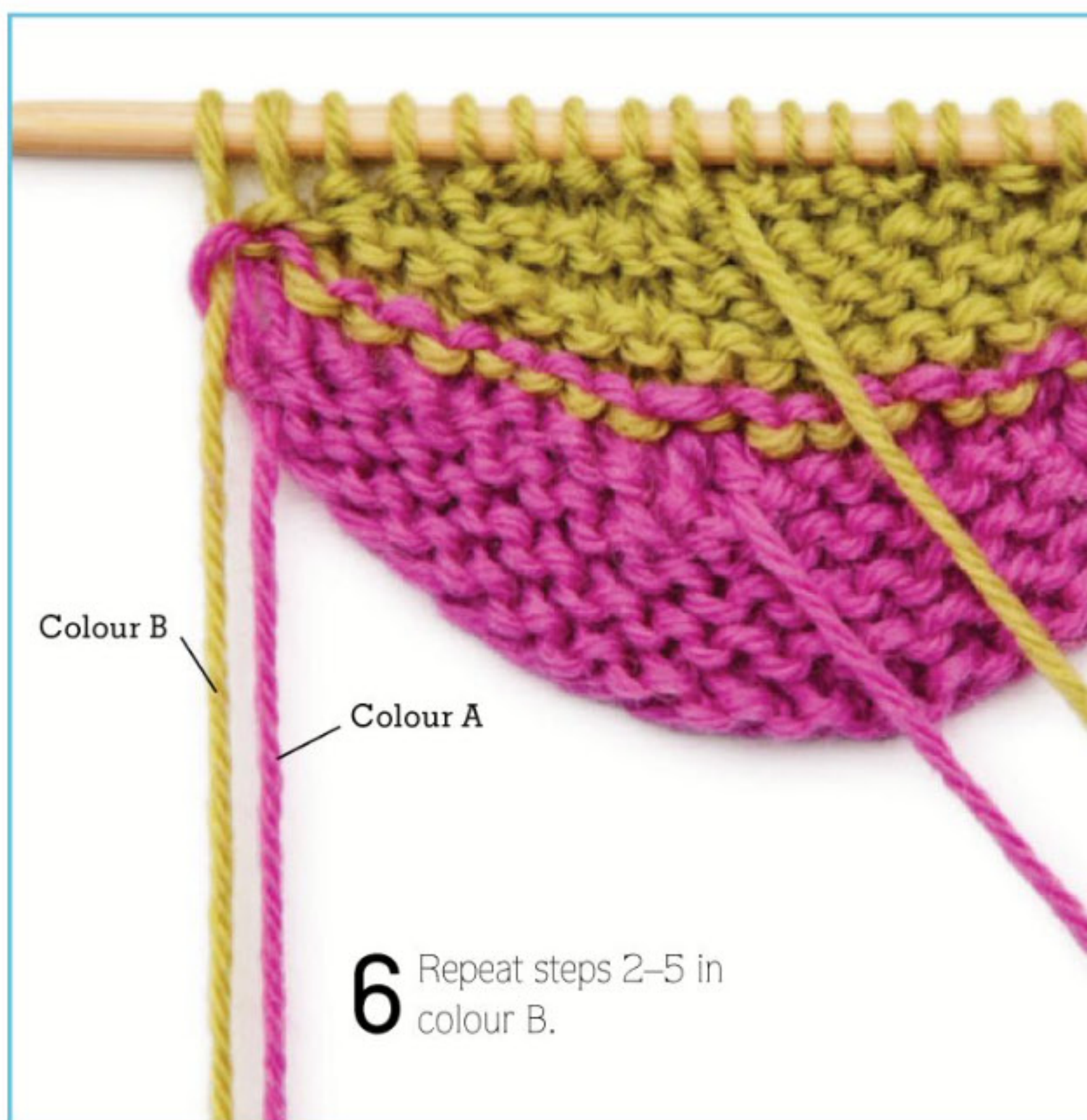


2 Knit 19 stitches, turn work, bring yarn to back. Repeat this step, knitting one less stitch on each row until 15 stitches have been knitted. Turn work, bring yarn to back.

3 Knit 13 stitches, turn work, yarn to back. Repeat this step knitting 11 stitches.

4 Knit 7 stitches, turn work, yarn to back. Repeat this step knitting 5 stitches.

5 Knit 4 stitches, yarn to front. Slip all remaining stitches (9) on left needle purlwise onto right needle. Cut yarn with 10cm (4in) tail.



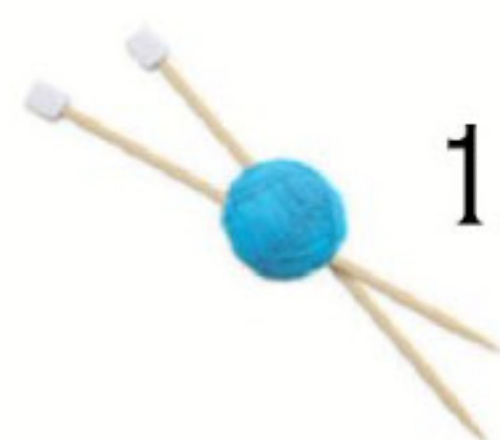
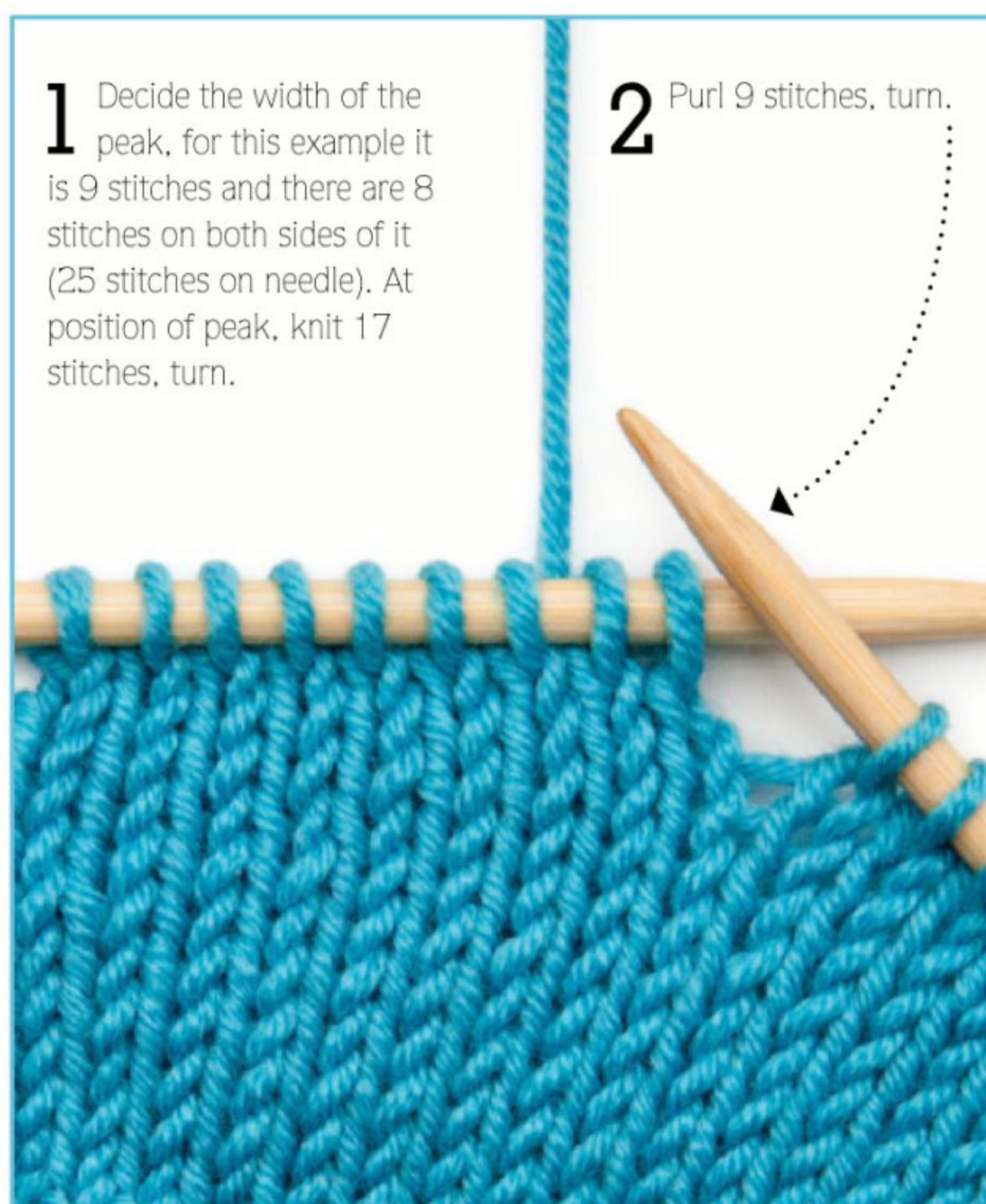
6 Repeat steps 2–5 in colour B.



7 Work 8 segments in alternate colours to complete ball. Cast off or work a provisional cast-off. Sew in mid-row ends and gently pull top and bottom threads to neaten ends. Stuff with suitable material and either sew together with mattress stitch (see p.149), or graft provisional open stitches to cast-on edge.



SHORT ROW PEAKS



Circular knitting

Circular knitting, or knitting in the round, is worked on a circular needle or with a set of four or five double-pointed needles. With the right side always facing, the knitting is worked round and round to form a tube, or a flat shape (a medallion). A circular needle is easy to master, while working with double-pointed needles is best suited to knitters with intermediate skills.

Knitting tubes

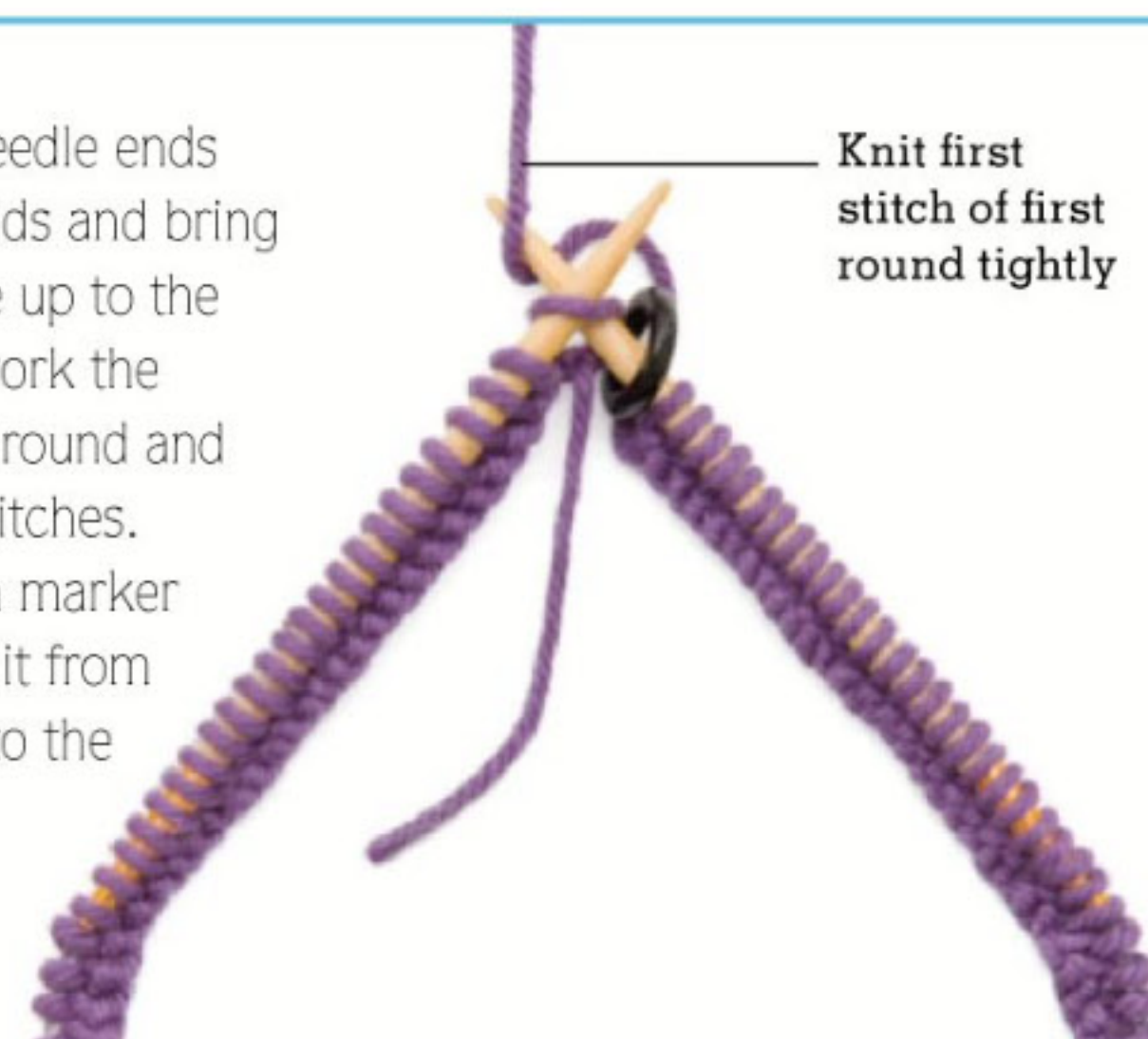
For those who don't enjoy stitching seams, knitting seamless tubes is a real plus. Large tubes can be worked on long circular needles, for example for the body of a pullover or a bag. Short circular needles are used for seamless neckbands and armhole bands, and hats. Double-pointed needles are used for smaller items such as mittens and socks.

WORKING WITH A CIRCULAR KNITTING NEEDLE

1 Cast on the required number of stitches. Ensure that the stitches are untwisted and they all face inwards, then slip a stitch marker onto the end of the right needle to mark the beginning of the round.



2 Hold the needle ends in your hands and bring the right needle up to the left needle to work the first stitch. Knit round and round on the stitches. When the stitch marker is reached, slip it from the left needle to the right needle.



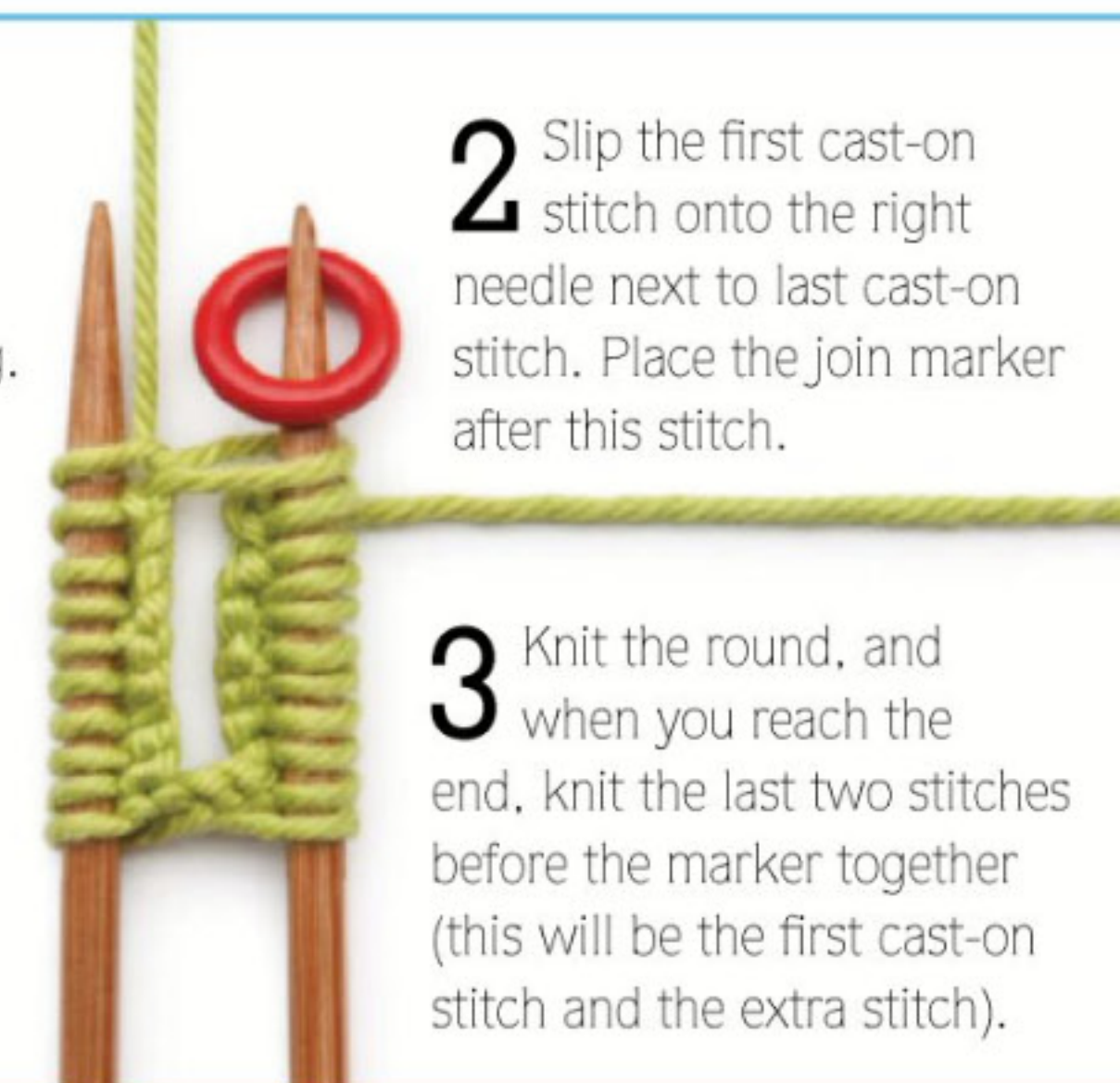
3 If you are working a stocking stitch tube on a circular needle, the right side of the work will always be facing you and every round will be a knit round.



JOINING THE CIRCLE OF STITCHES

This is a neat way of closing the circle in circular knitting.

1 Cast on required number of stitches, plus one stitch.

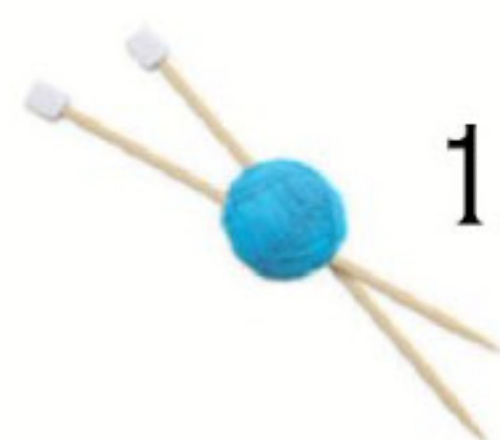
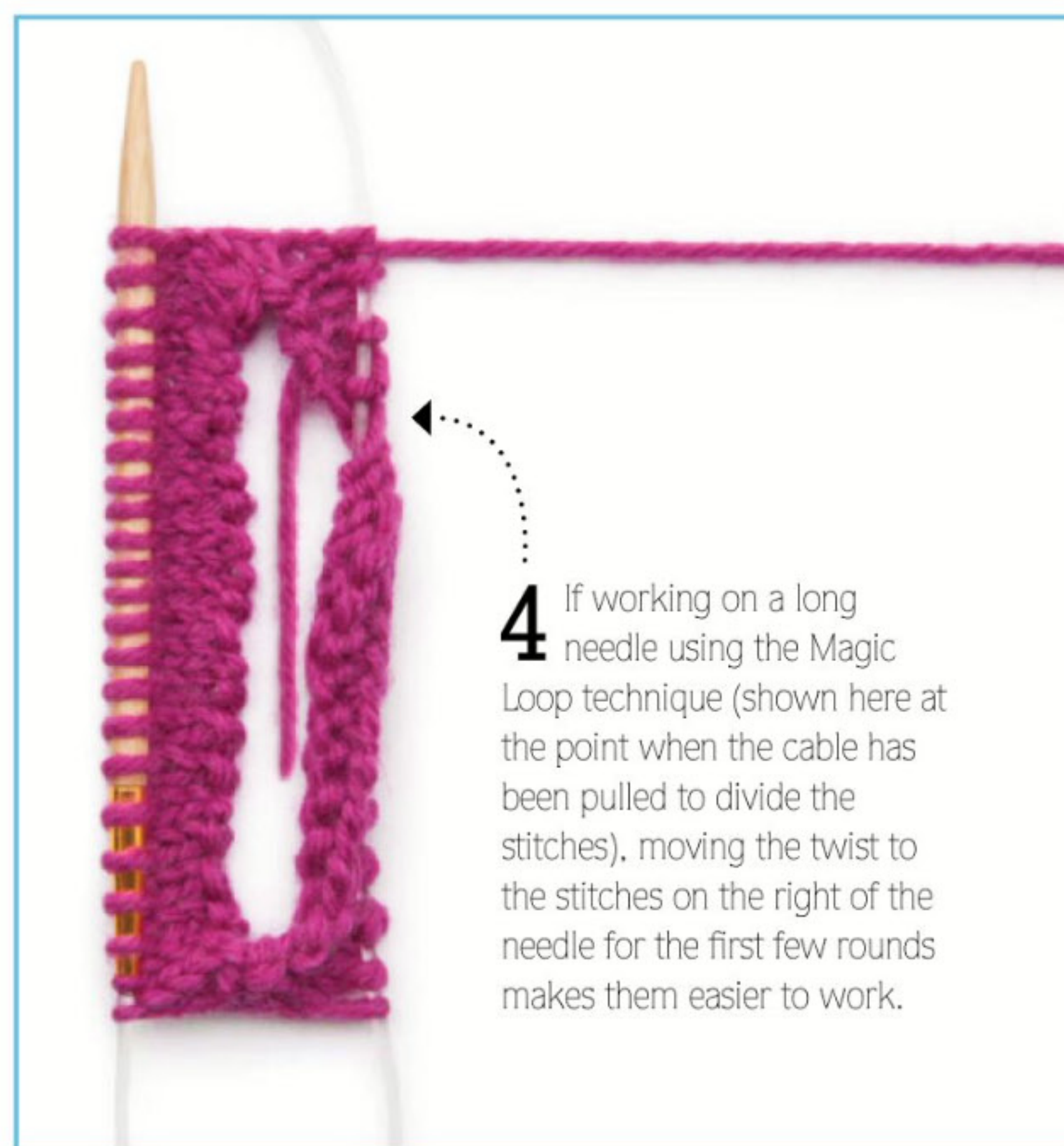


2 Slip the first cast-on stitch onto the right needle next to last cast-on stitch. Place the join marker after this stitch.

3 Knit the round, and when you reach the end, knit the last two stitches before the marker together (this will be the first cast-on stitch and the extra stitch).



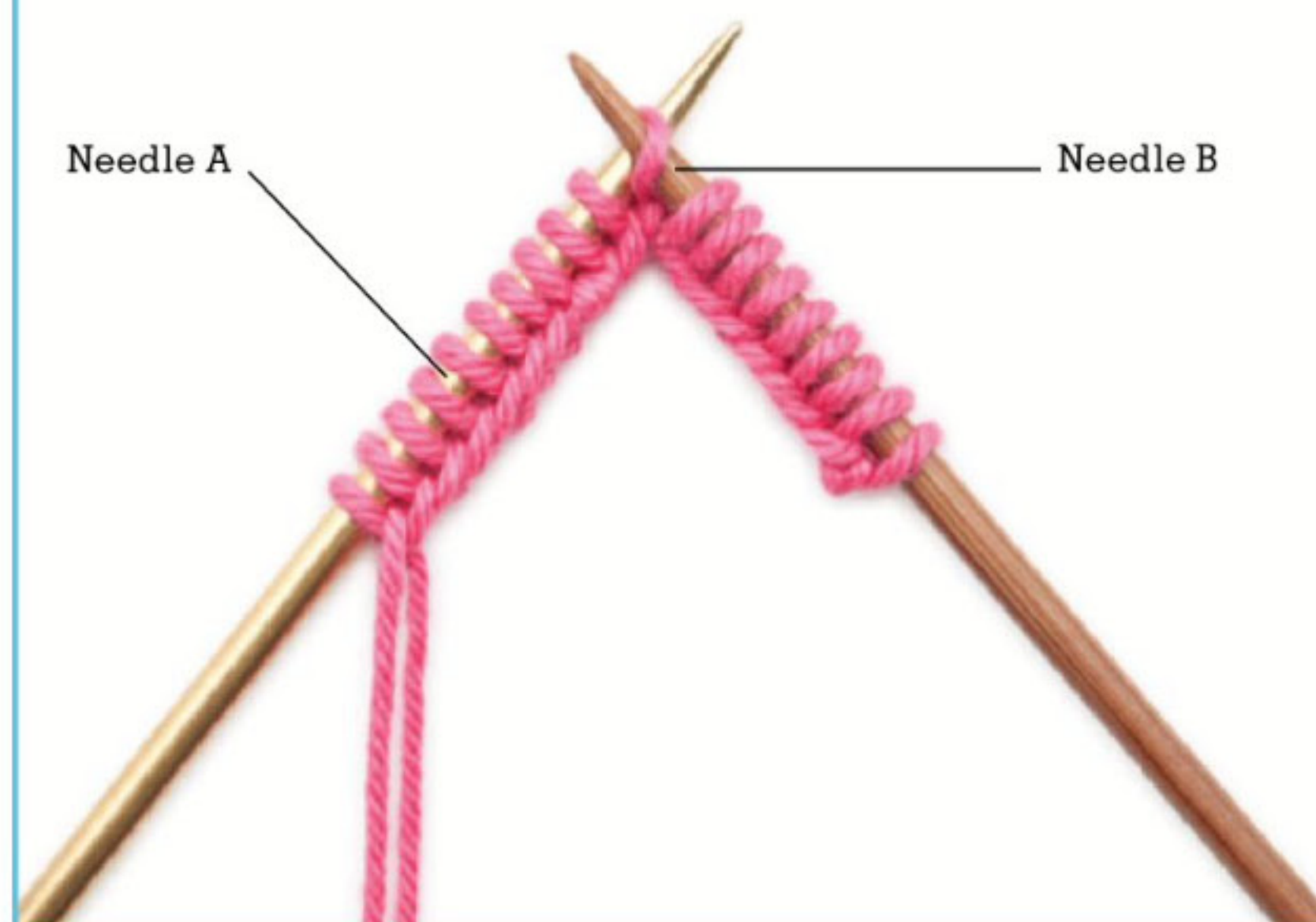
KNITTING A MOBUS LOOP



KNITTING TWO TUBULAR ITEMS AT ONCE ON TWO CIRCULAR NEEDLES

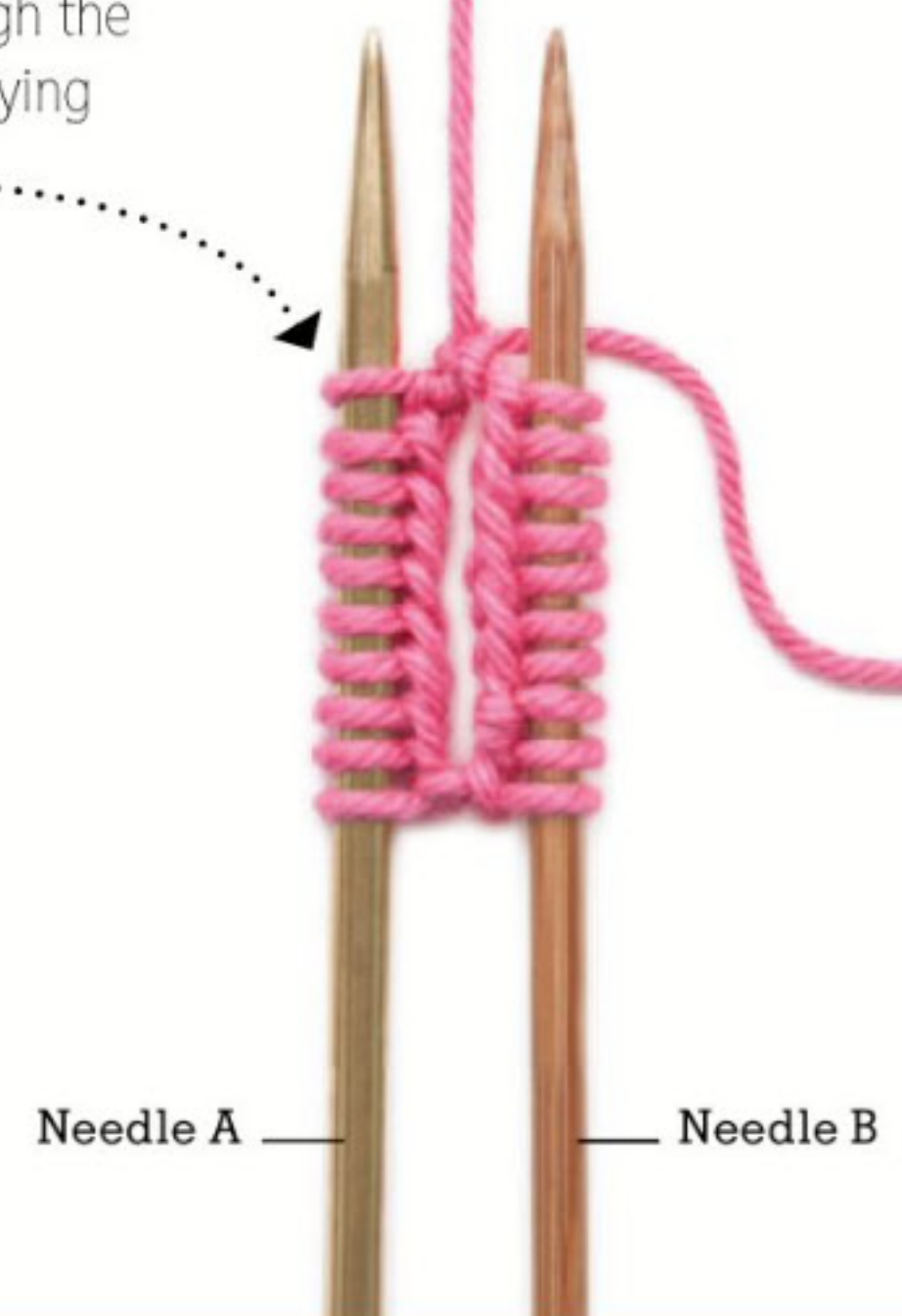
This technique makes working pairs of tubular knitting, such as socks and gloves, seem quicker. Before you start, designate your needles A and B, and make a note of which is which.

- 1** Cast the stitches for tube 1 onto needle A using double cast-on (see p.31). Slide to opposite end. Divide stitches equally by slipping them purlwise onto needle B.



- 2** Push all the stitches at once to the other end of both needles.

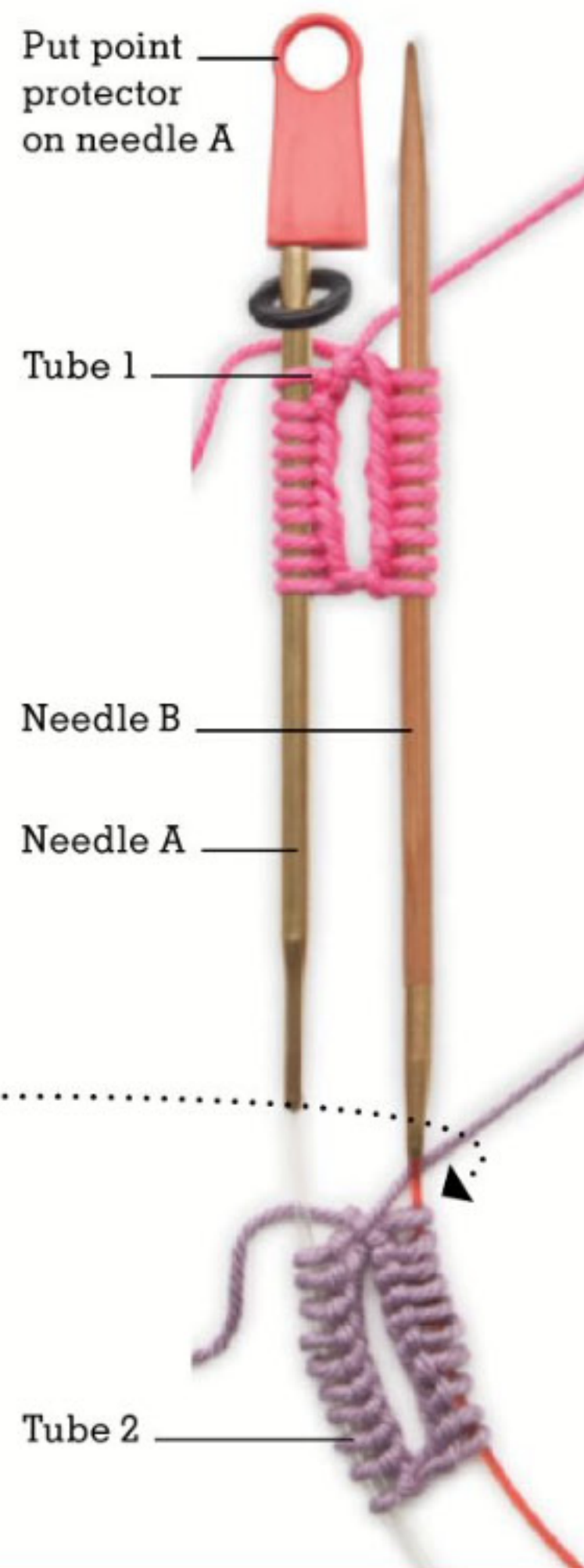
- 3** Close the round by using a blunt-ended yarn needle to pass the short thread through the stitch by the long tail, and tying both ends in a tight knot.



- 4** Cast on tube 2 with the second ball of yarn as step 1. Using the empty end of needle B, divide them onto needle A, and close the round as before.

- 5** Slide tube 2 (with working end away from needle tips) onto the cables. Place a marker on each tube at the first stitch by the working yarn. This marks the start of each round.

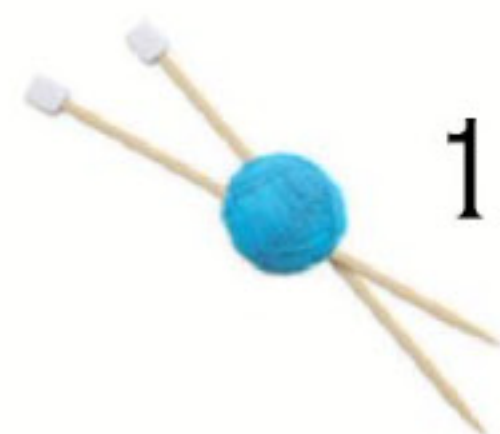
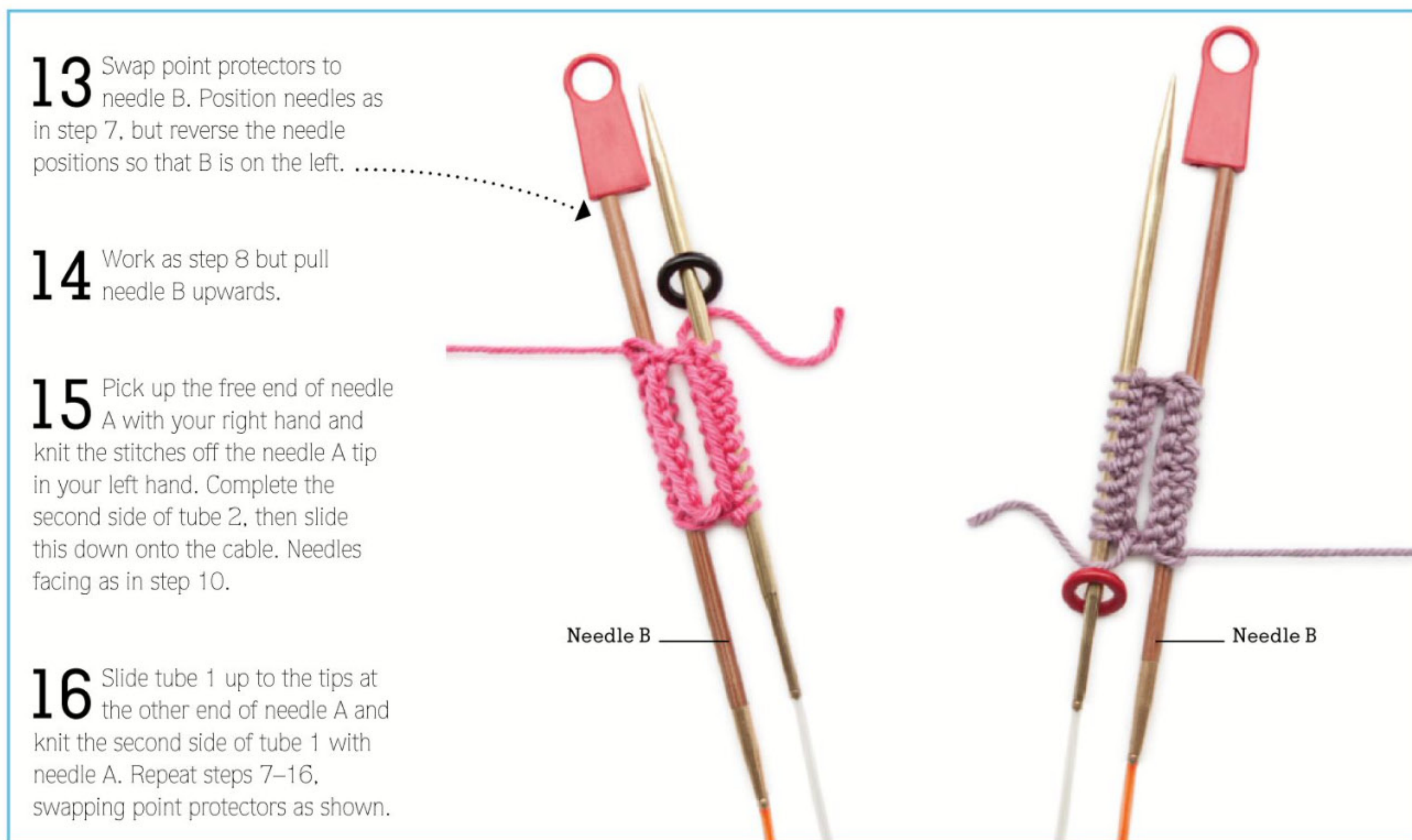
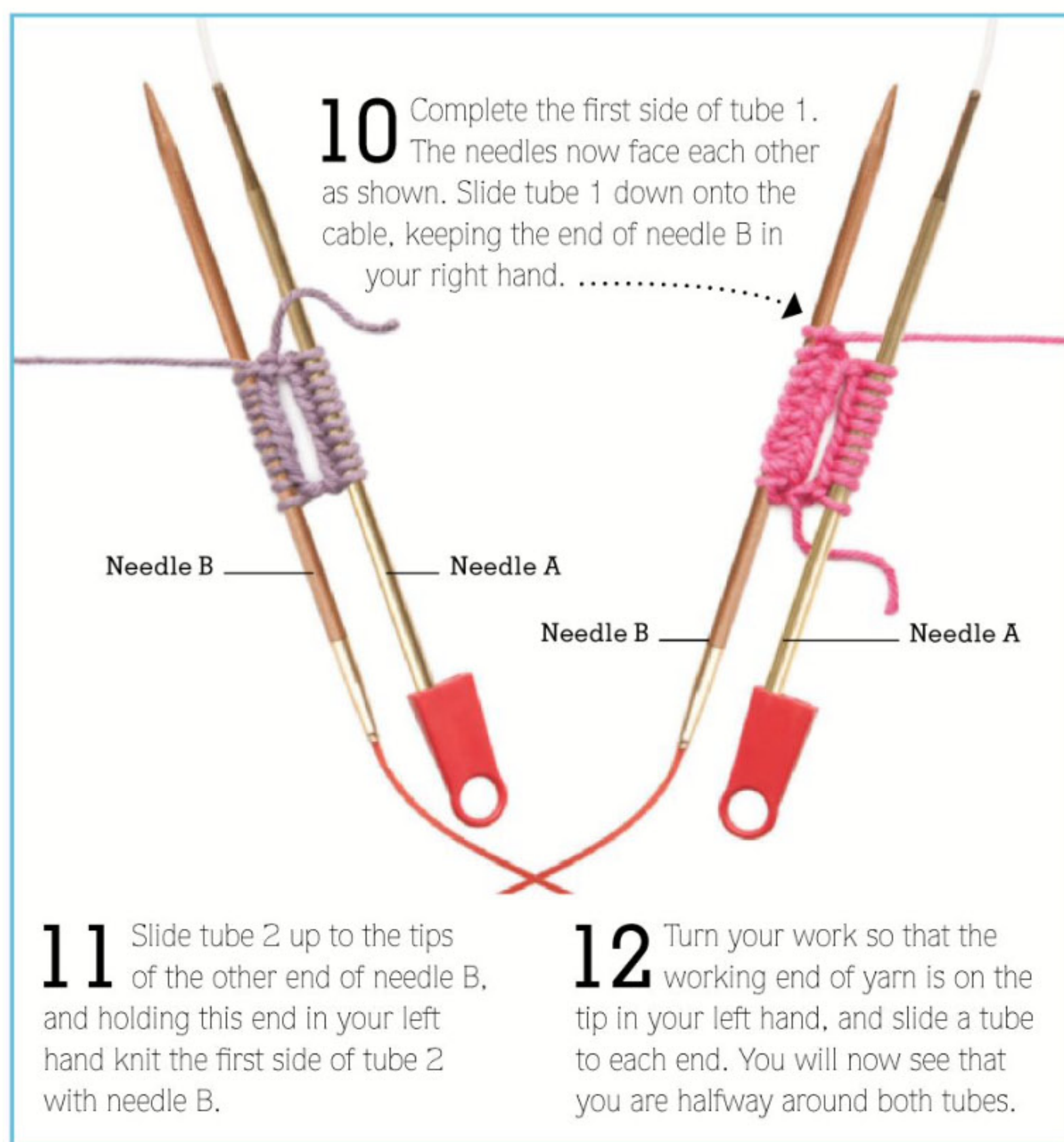
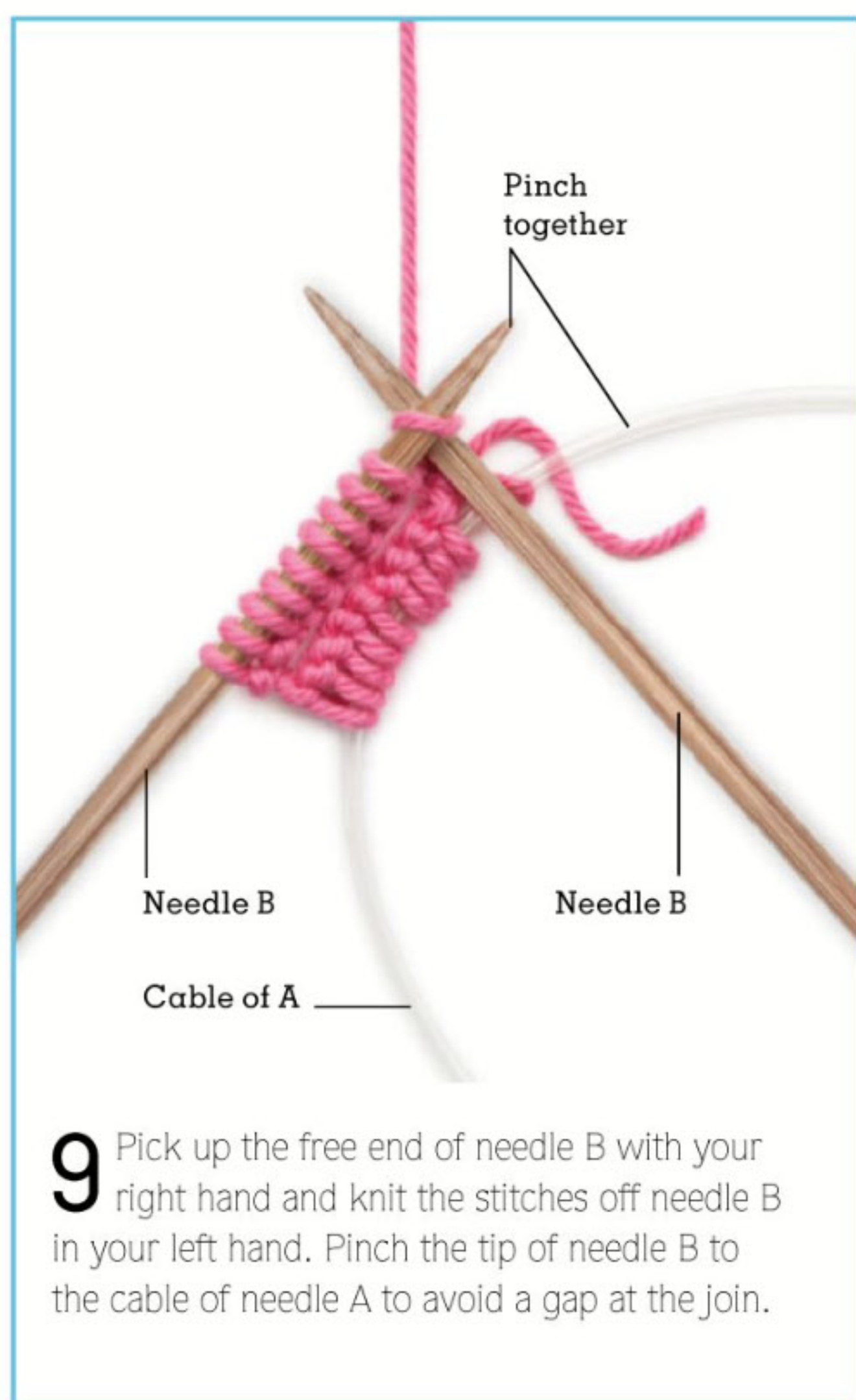
- 6** Lay the needles parallel and check that both your working ends of yarn face in the same direction, one being at the tips of the needles and one being halfway along on the cable.



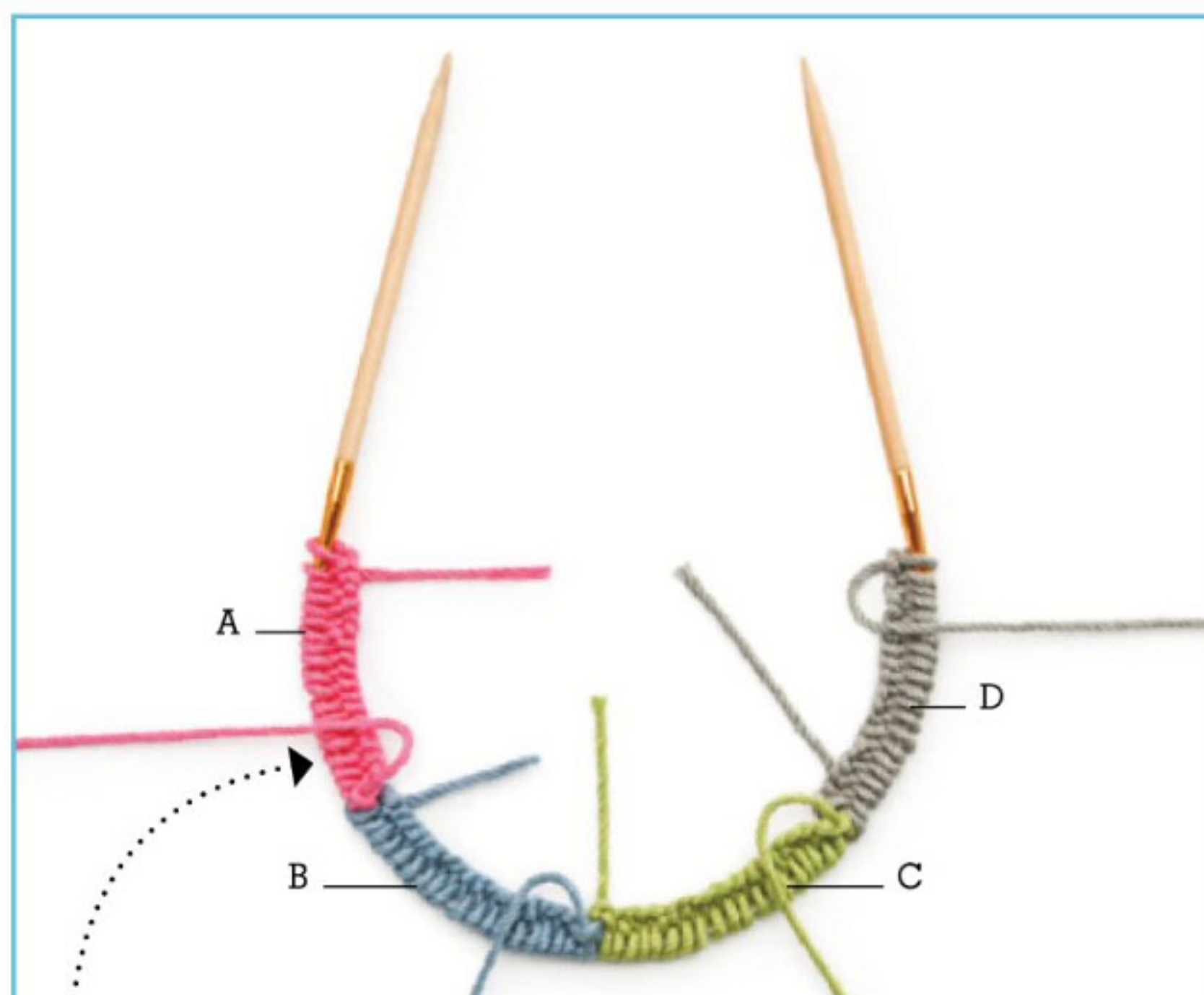
- 7** Hold both needles in your left hand, needle A (with the protector) should be slightly behind B. The working yarn should hang between both needles so that it is in the correct position and does not make an extra stitch. The second yarn should lie over and behind the needles so it won't tangle.

- 8** Pull needle A upwards so that the stitches slide onto the cable, keep both cable of A and point of B in your left hand.

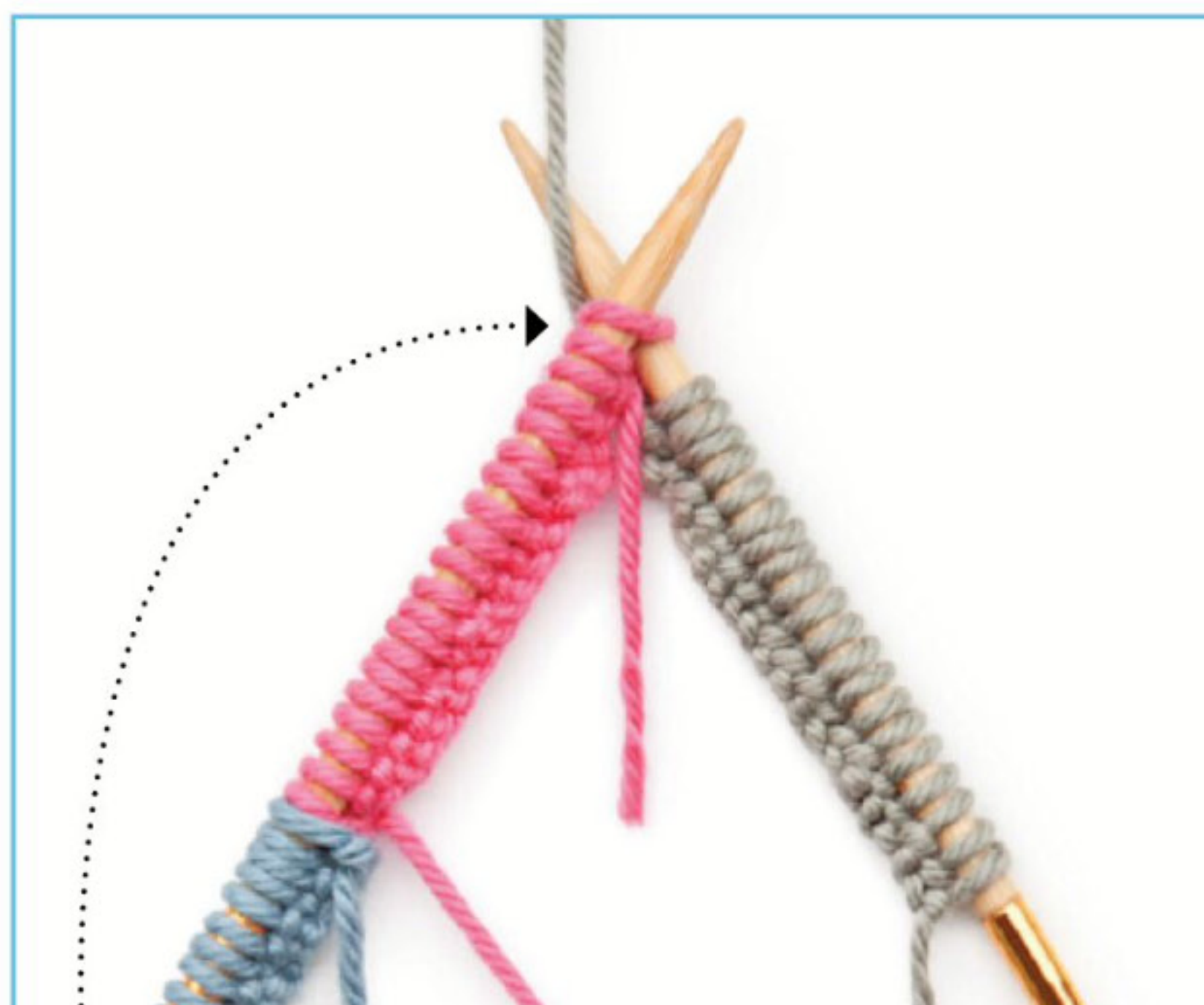




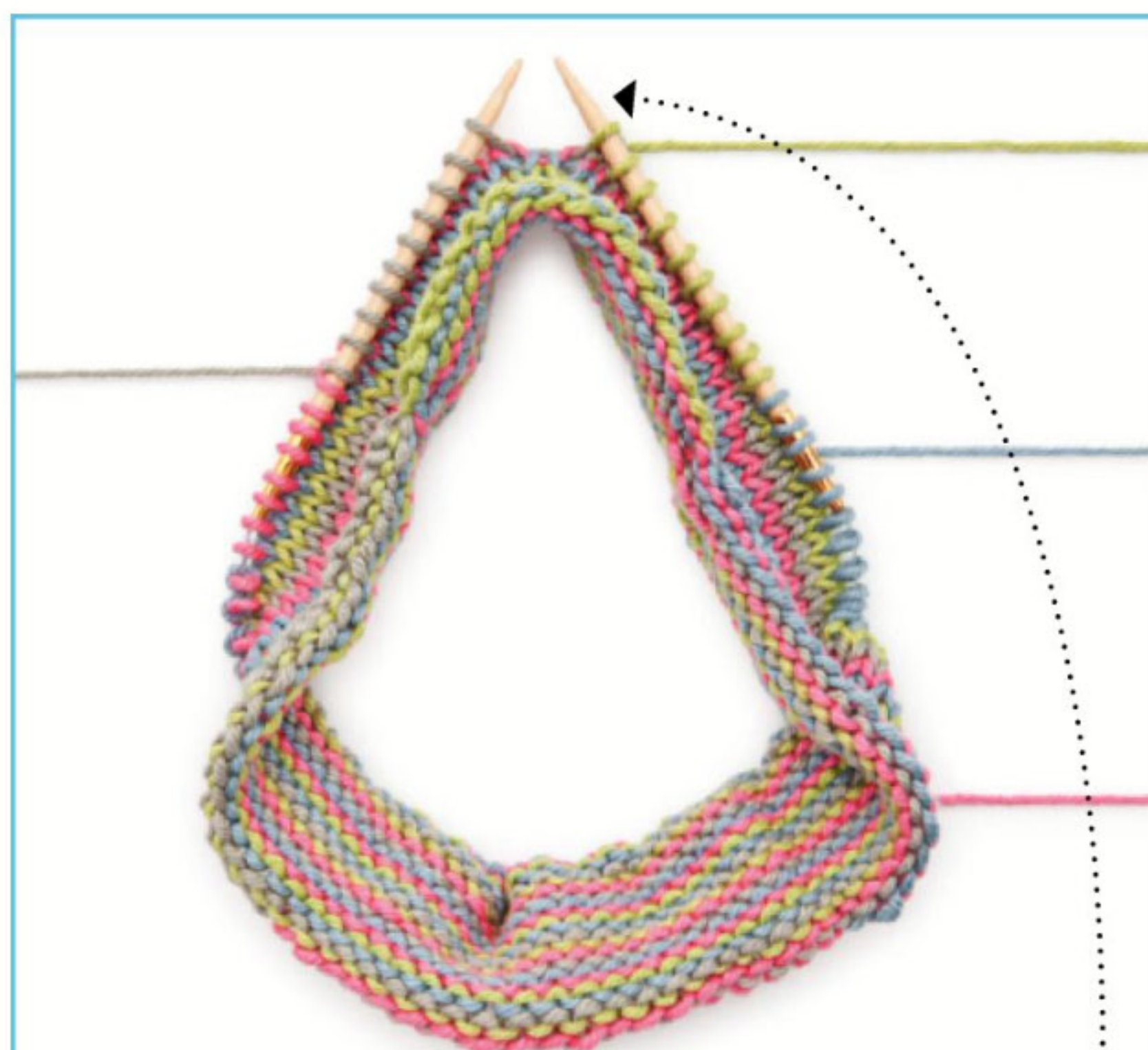
HELIX KNITTING



1 Cast on a quarter of the total number of stitches required in each colour, (for example if 80 stitches are required, cast on 20 in A, 20 in B, 20 in C, and 20 in D). Leave yarns attached.

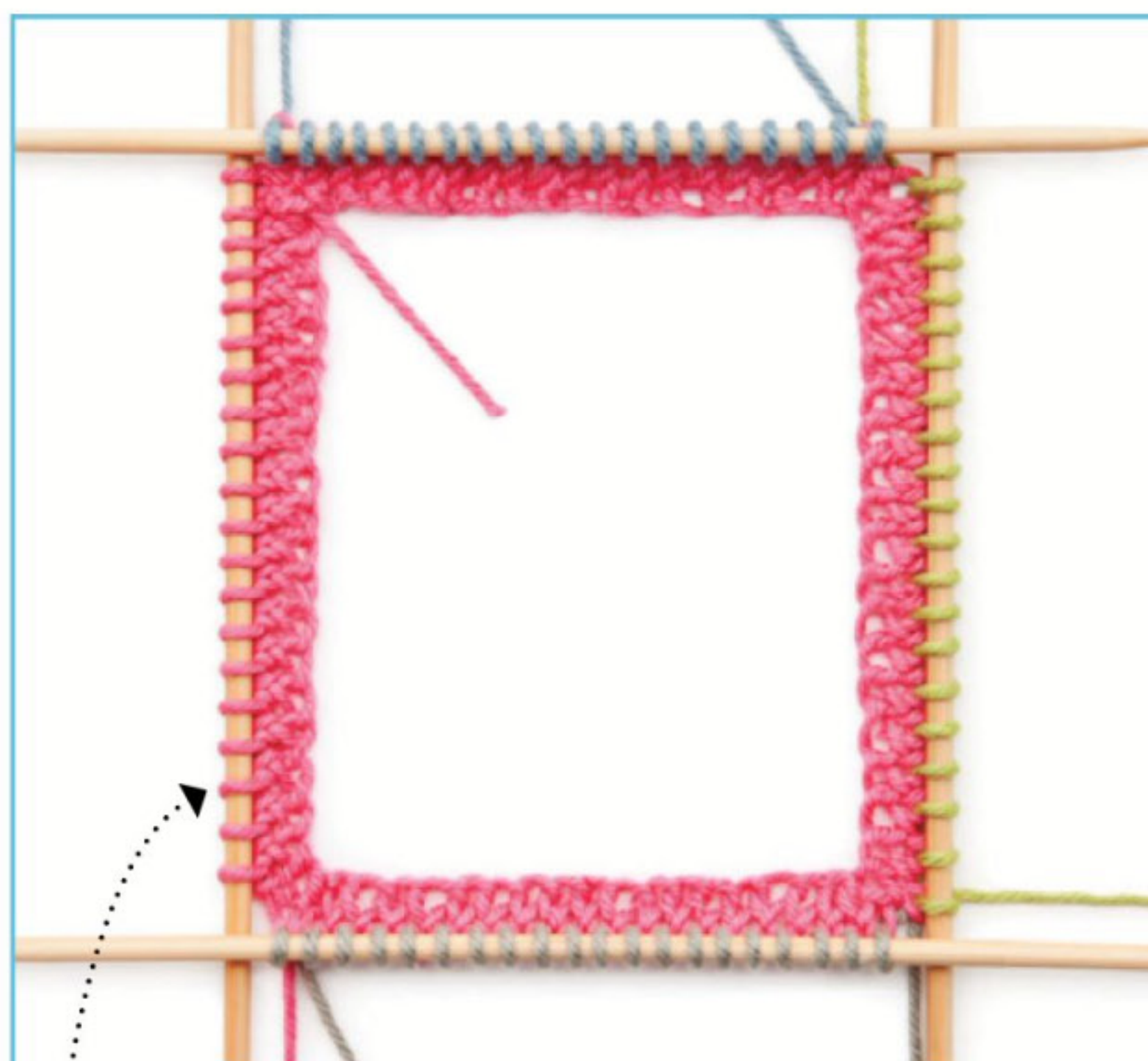


2 Without turning the needle, start to knit the colour A stitches off the left needle using the working thread of D. At colour joins, do not pull the new thread tight but keep the stitches even, otherwise the stripes will become distorted. Knit until all A stitches are worked.



3 Pick up the working thread of A and knit the next colour. Continue to the end of each colour, picking up yarn above next colour.

4 After one round, there will be no yarn waiting at the end of the last colour, so work to the point at which the next yarn is attached, pick it up and continue as step 3.

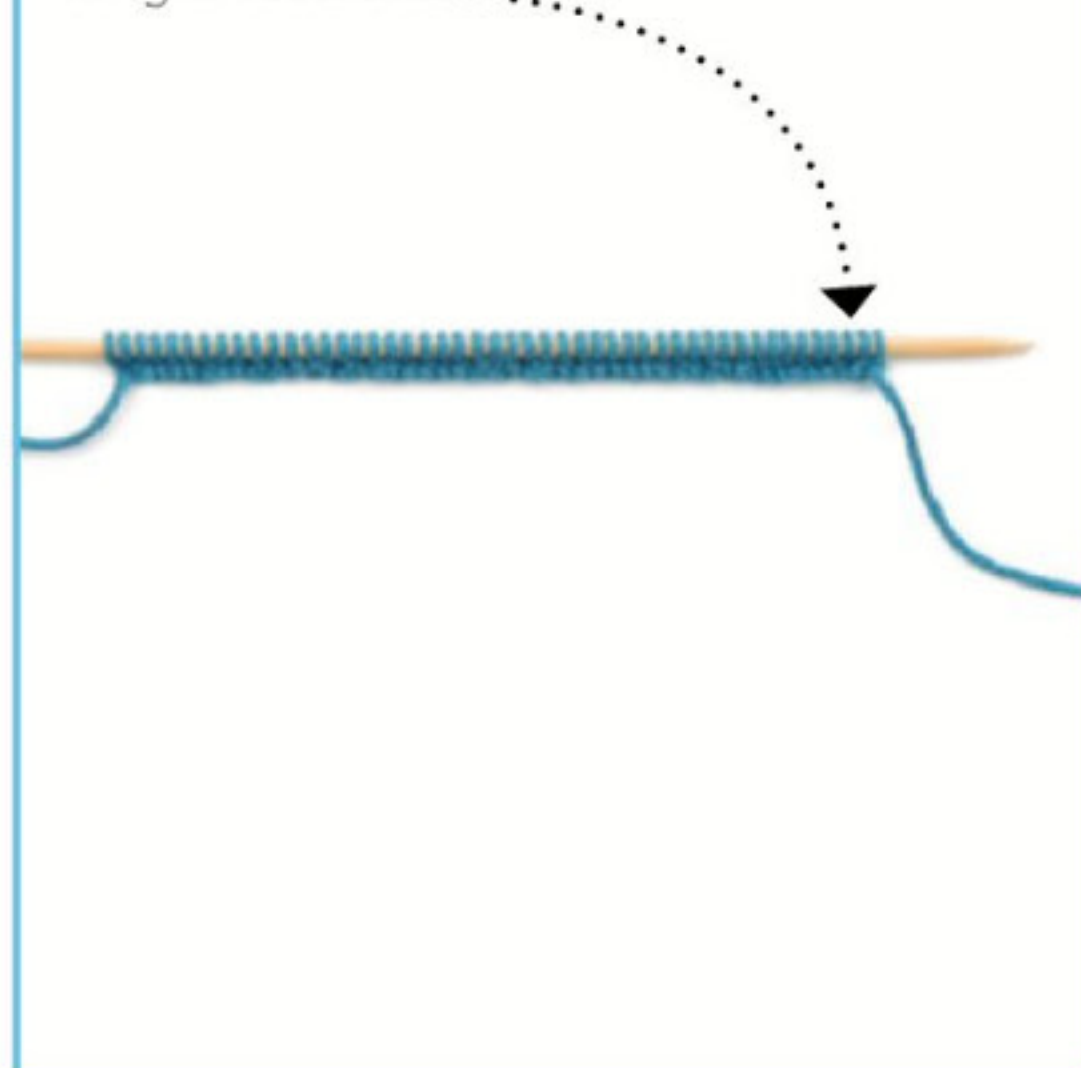


To work on double-pointed needles, using A, cast on, knit one round and join circle. Next round, knit a quarter of the stitches in A, followed by a quarter in the other three colours, one after the other on the next round. Continue as steps 2–4.

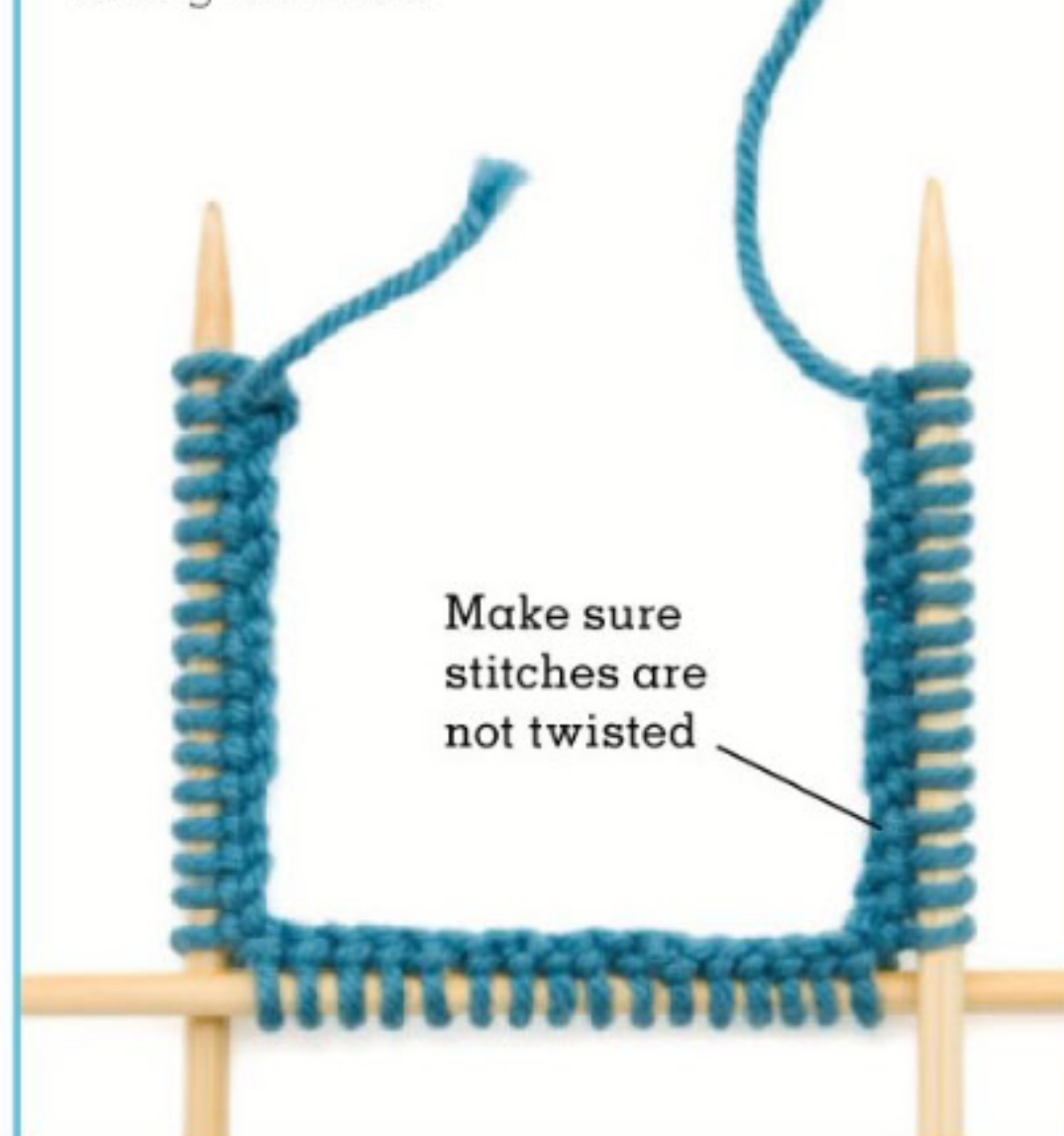


WORKING WITH A SET OF FOUR DOUBLE-POINTED NEEDLES

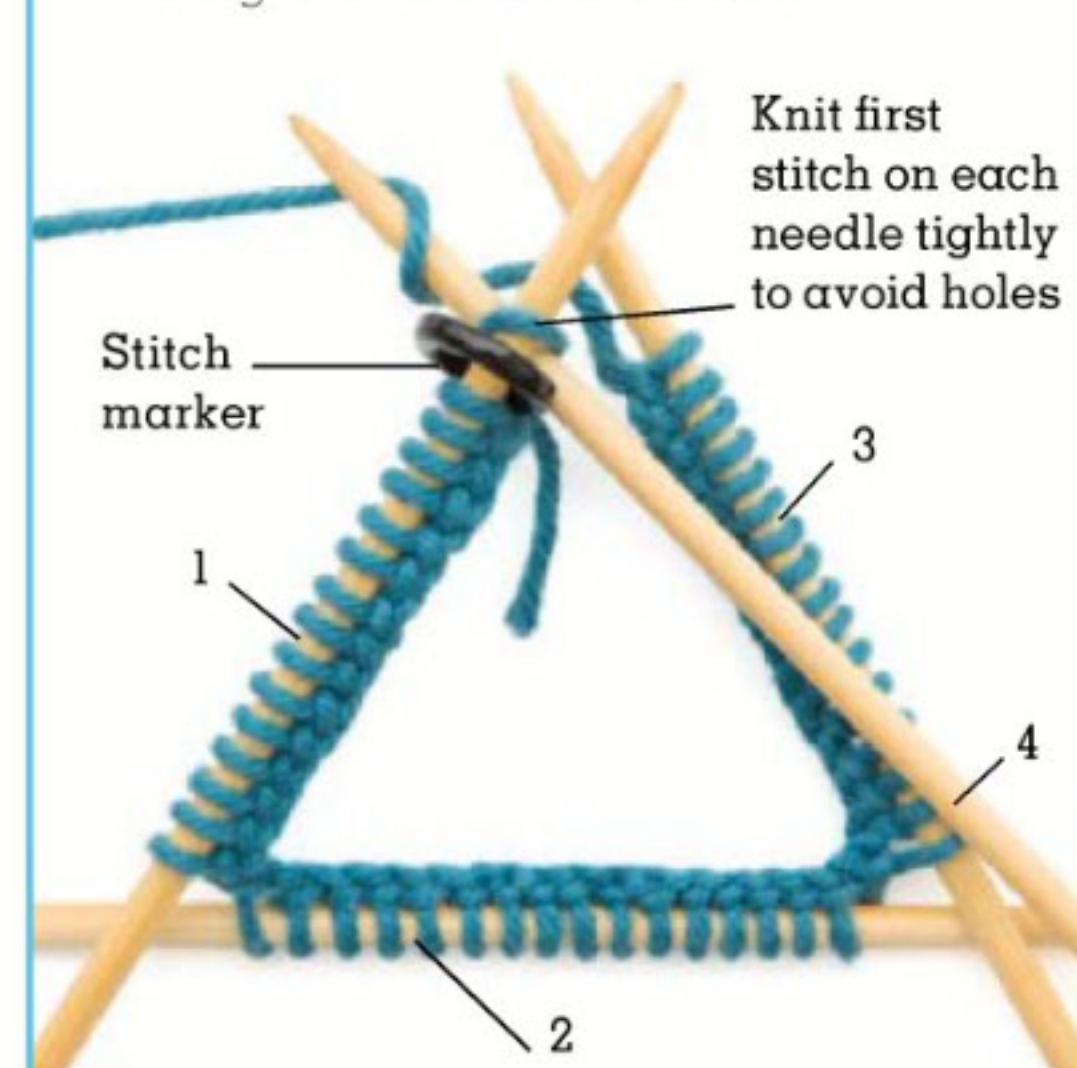
1 Your knitting instructions will specify how many double-pointed needles to use for the project you are making – either a set of four or a set of five. When working with a set of four double-pointed needles, first cast on all the stitches required onto a single needle.



2 Slip some of the stitches off onto two other needles – your knitting pattern will tell you precisely how many to place on each needle. Ensure that the bottoms of the cast-on loops are all facing inwards.

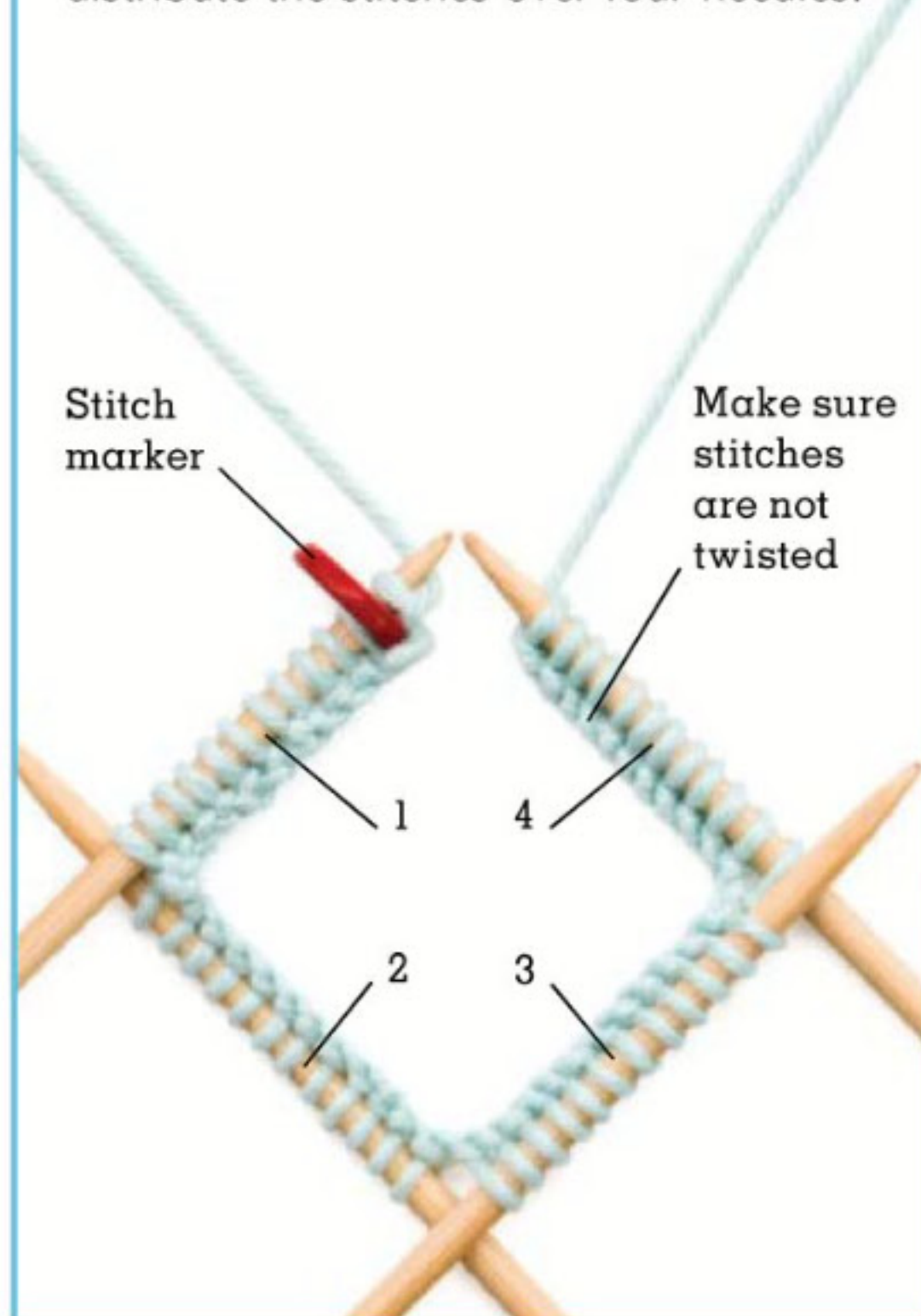


3 Place a stitch marker between the first and second stitches on the first needle to mark the beginning of the round. Then pull the first and third needles close together and start to knit with the fourth needle. Knit round and round in this way as for knitting with a circular needle.

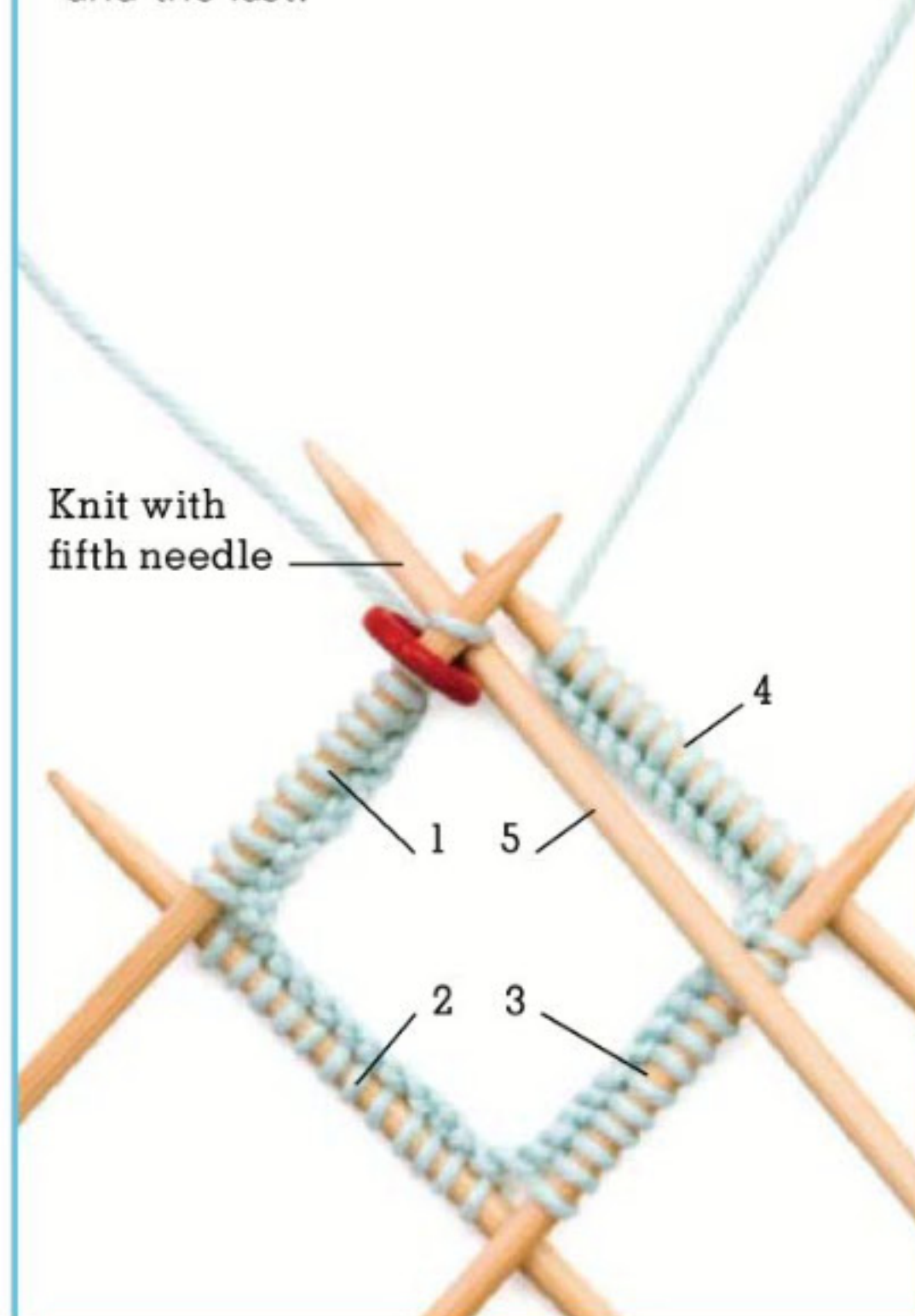


WORKING WITH A SET OF FIVE DOUBLE-POINTED NEEDLES

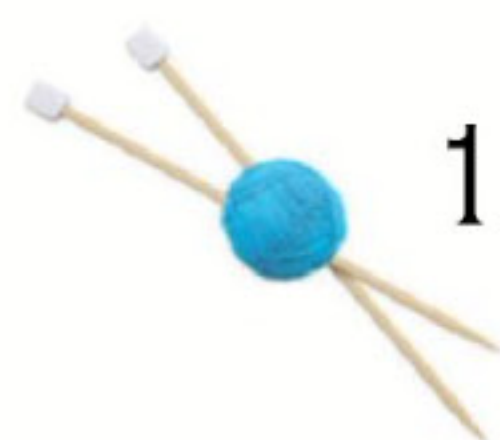
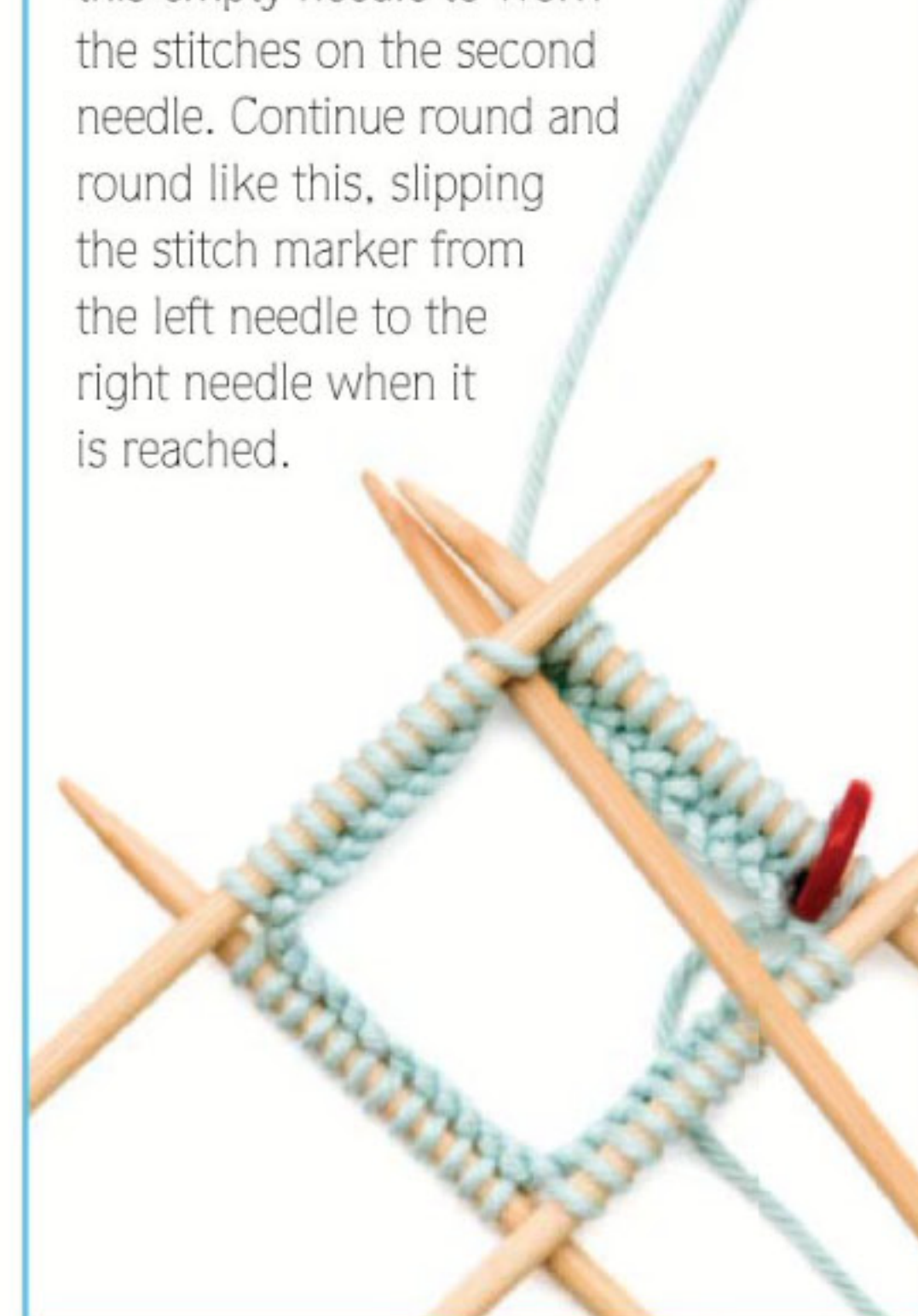
1 Cast on, distribute the stitches and position a stitch marker as for working with four needles, but distribute the stitches over four needles.



2 Use the fifth needle to knit with. Knit the first stitch tightly to close the gap between the first cast-on stitch and the last.

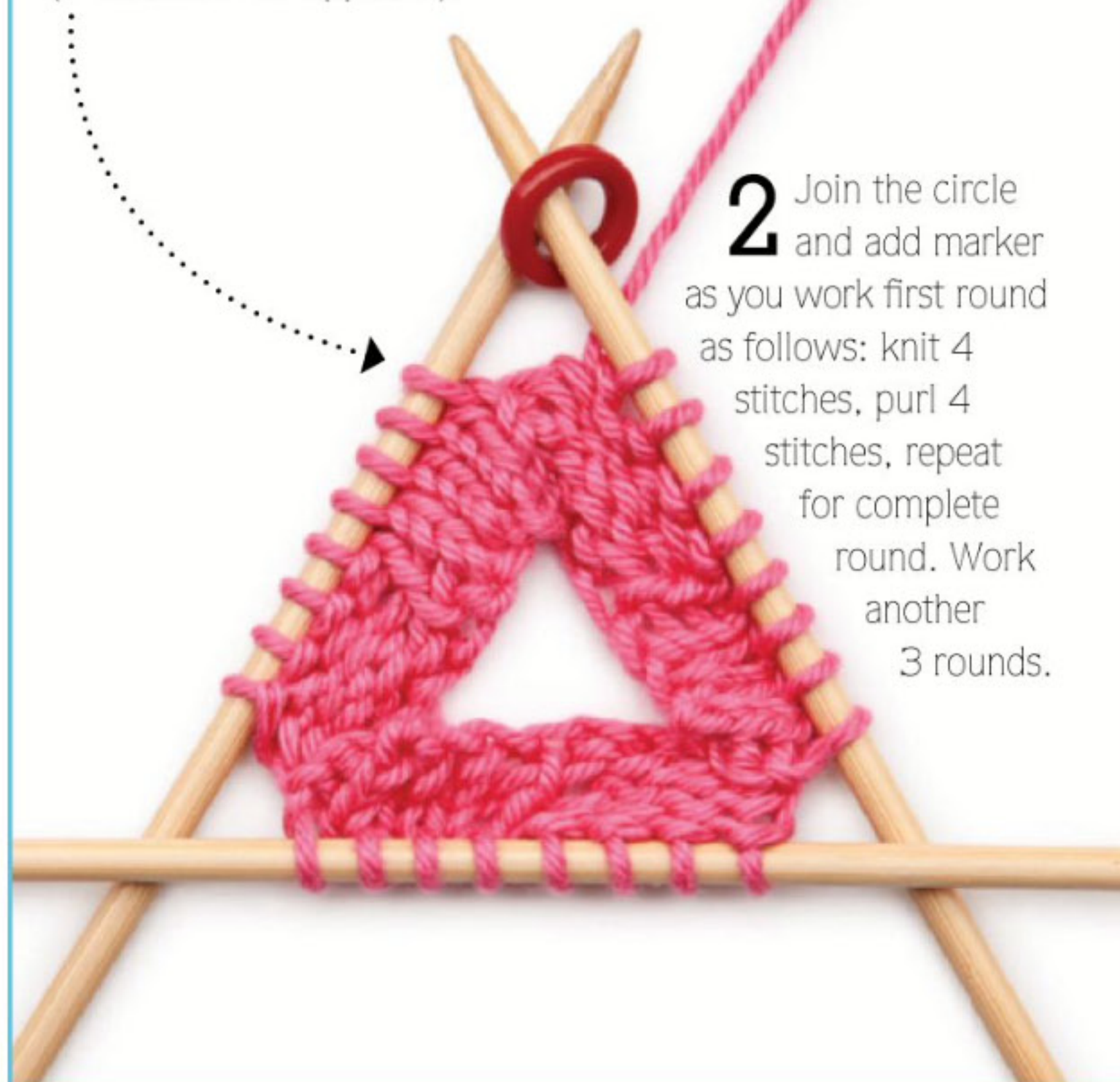


3 When all stitches on the first needle have been knitted onto the spare needle, use this empty needle to work the stitches on the second needle. Continue round and round like this, slipping the stitch marker from the left needle to the right needle when it is reached.



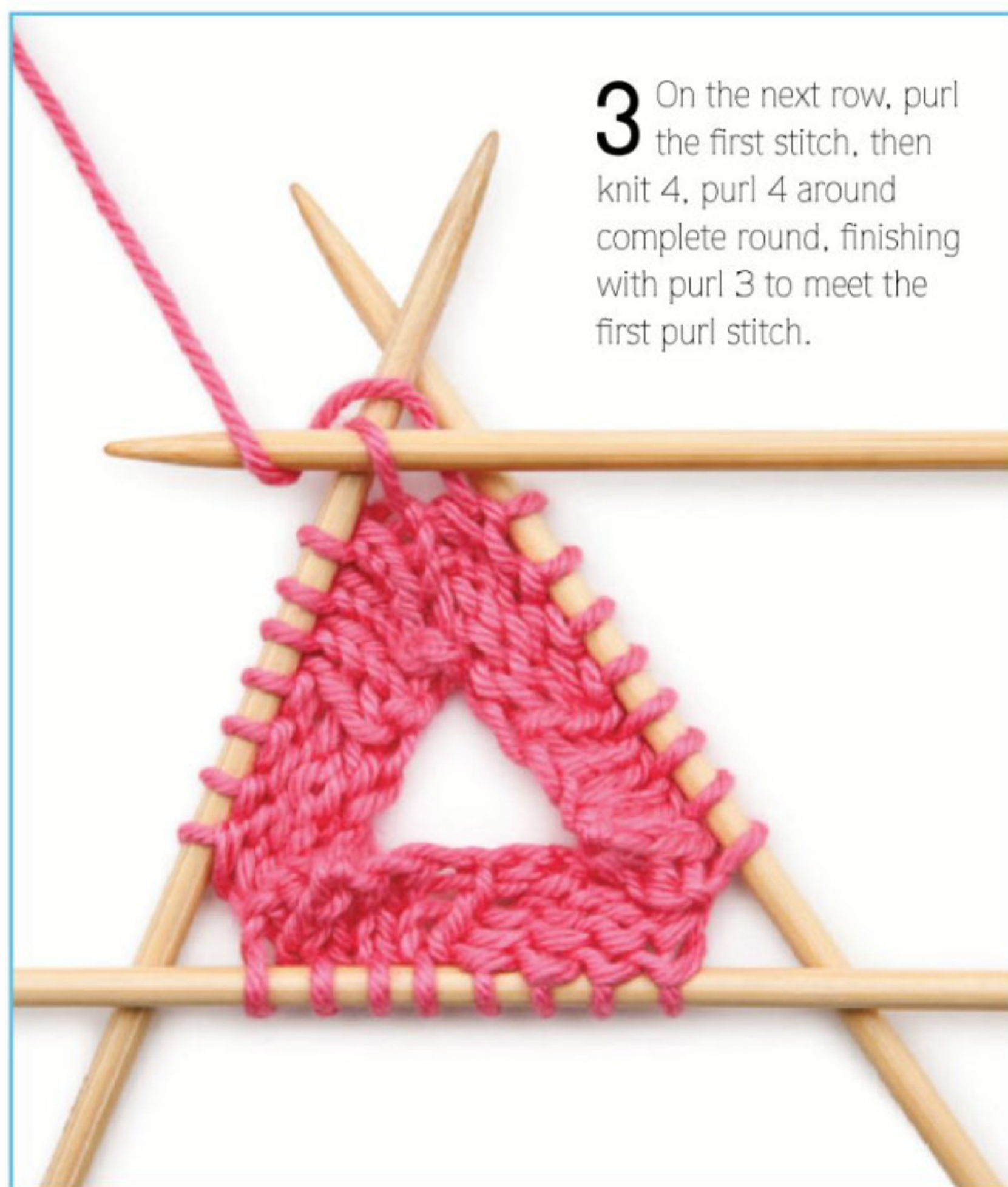
SPIRAL KNITTING

1 Cast on 24 stitches and divide equally between three double-pointed needles (8 on each, see opposite).



2 Join the circle and add marker as you work first round as follows: knit 4 stitches, purl 4 stitches, repeat for complete round. Work another 3 rounds.

3 On the next row, purl the first stitch, then knit 4, purl 4 around complete round, finishing with purl 3 to meet the first purl stitch.



4 This has moved the whole rib one stitch over. Continue moving the rib one stitch in the same direction every four rows as you work the required length.



5 This technique is particularly successful as jewellery when it incorporates fancy and sparkly yarns or beading.



Finishing details

Finishing, as its name suggests, is the final stage of a project. Details that will make your knitting easier to assemble and look more professional, such as adding borders, hems, pockets, and fastenings, can, with a little planning, be incorporated into the actual knitting itself.

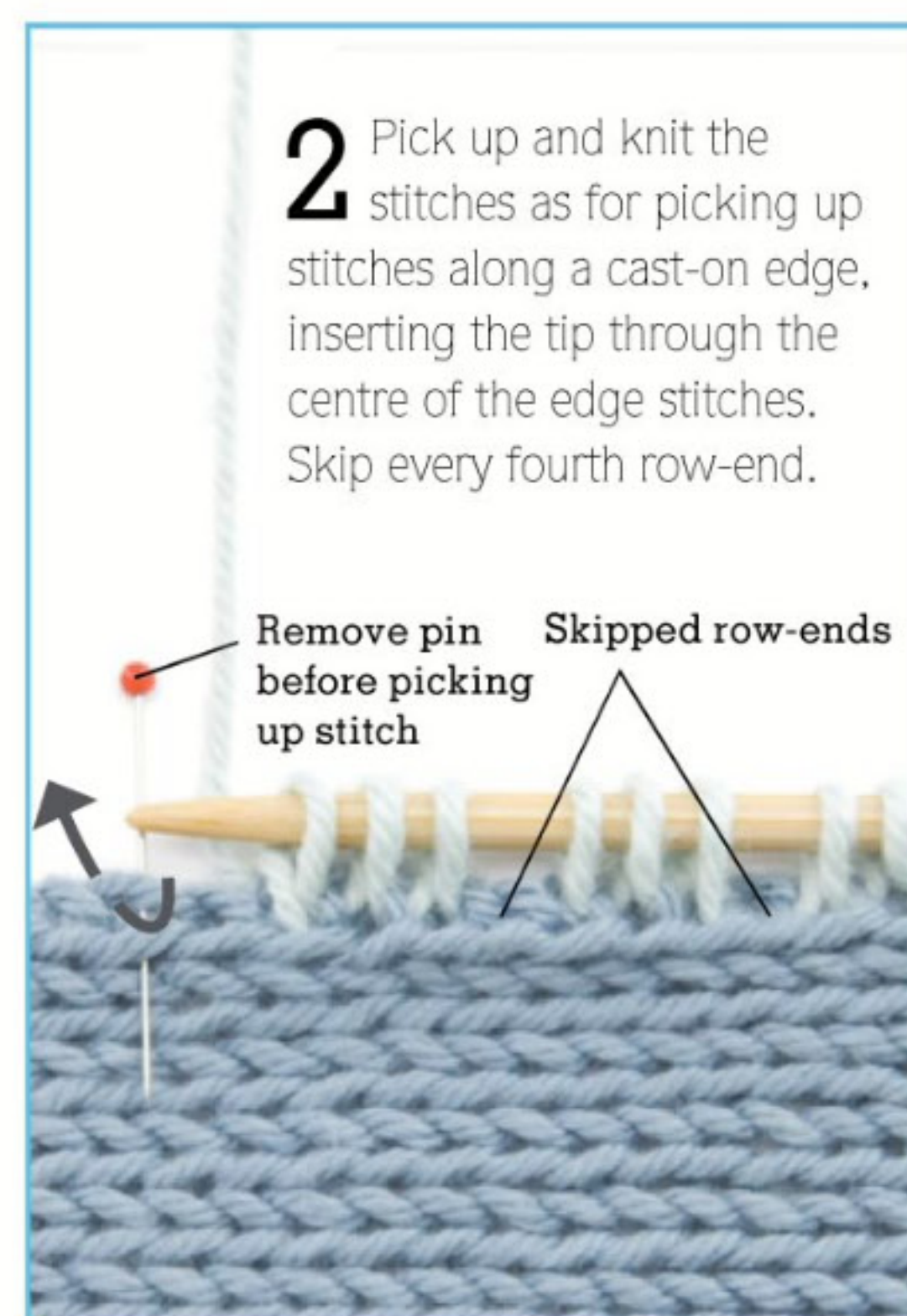
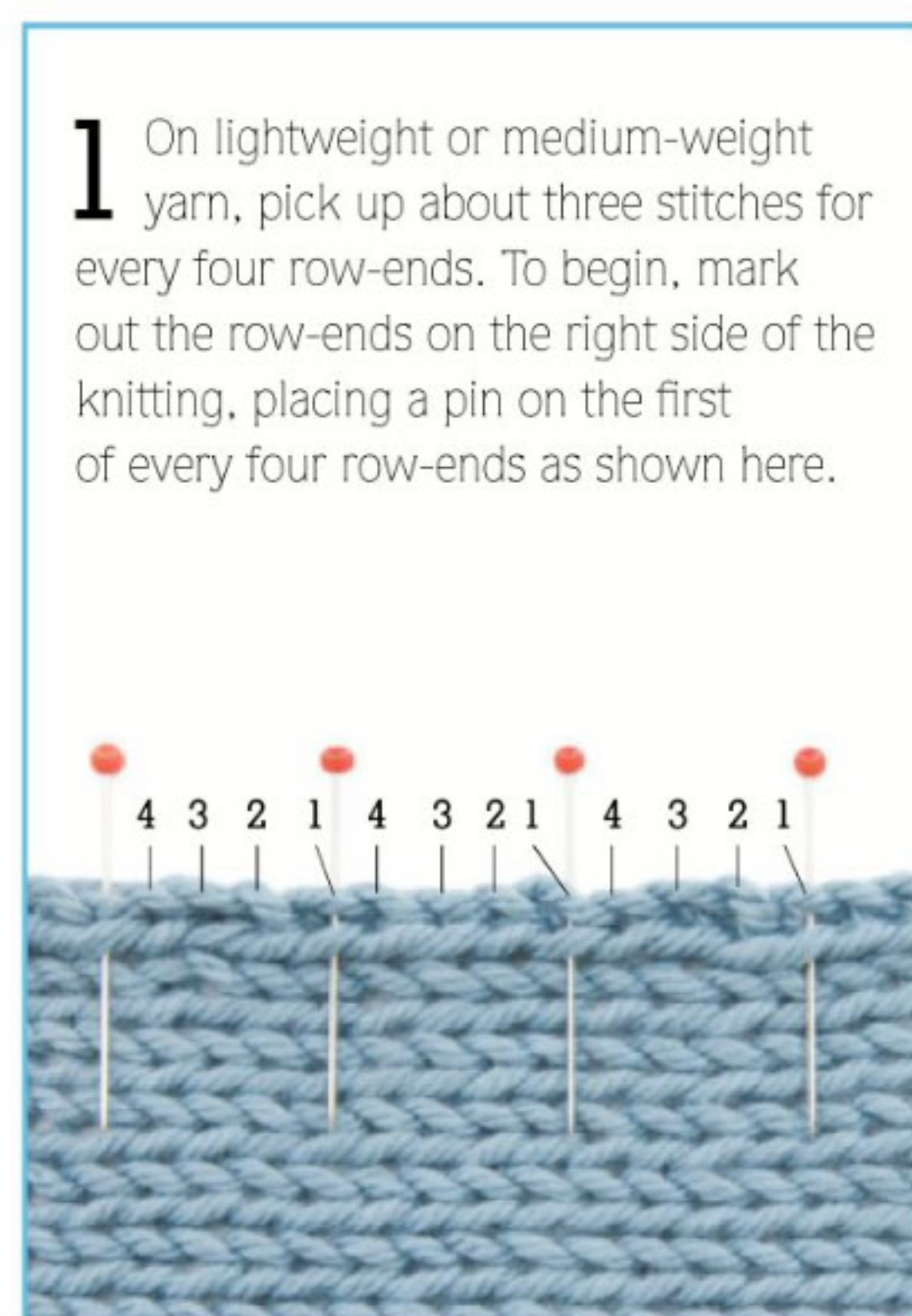
Picking up stitches

Picking up edges is a technique that even experienced knitters can find challenging. Careful preparation and lots of practise will help. Try it out on small pieces of knitting to perfect the technique before moving on to more important projects.

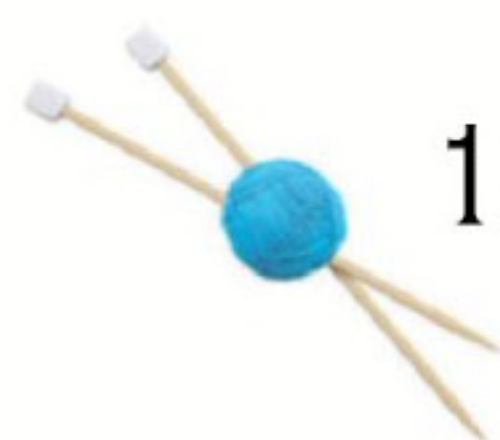
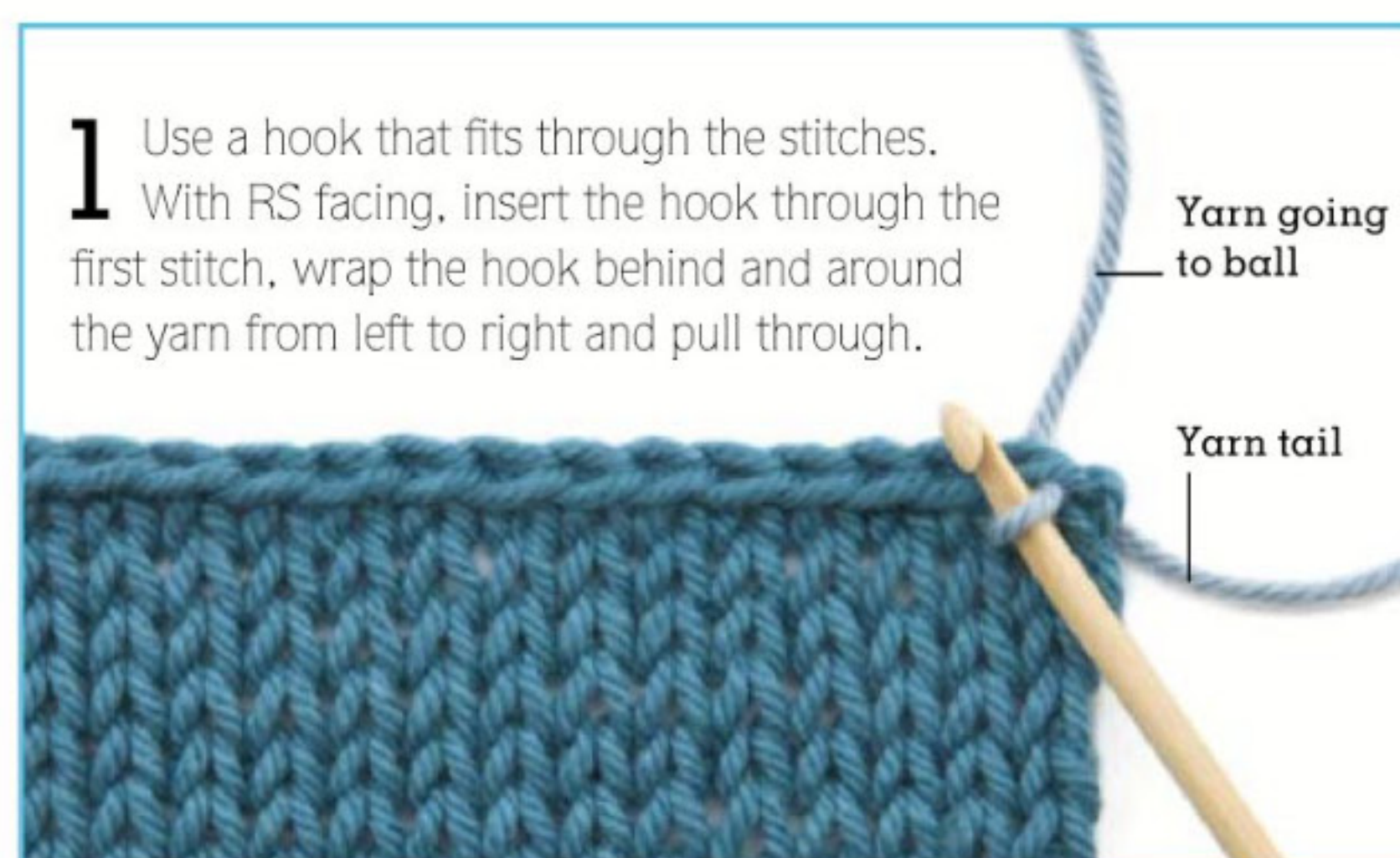
CAST-ON/OFF EDGE



ALONG ROW-ENDS



WITH A CROCHET HOOK

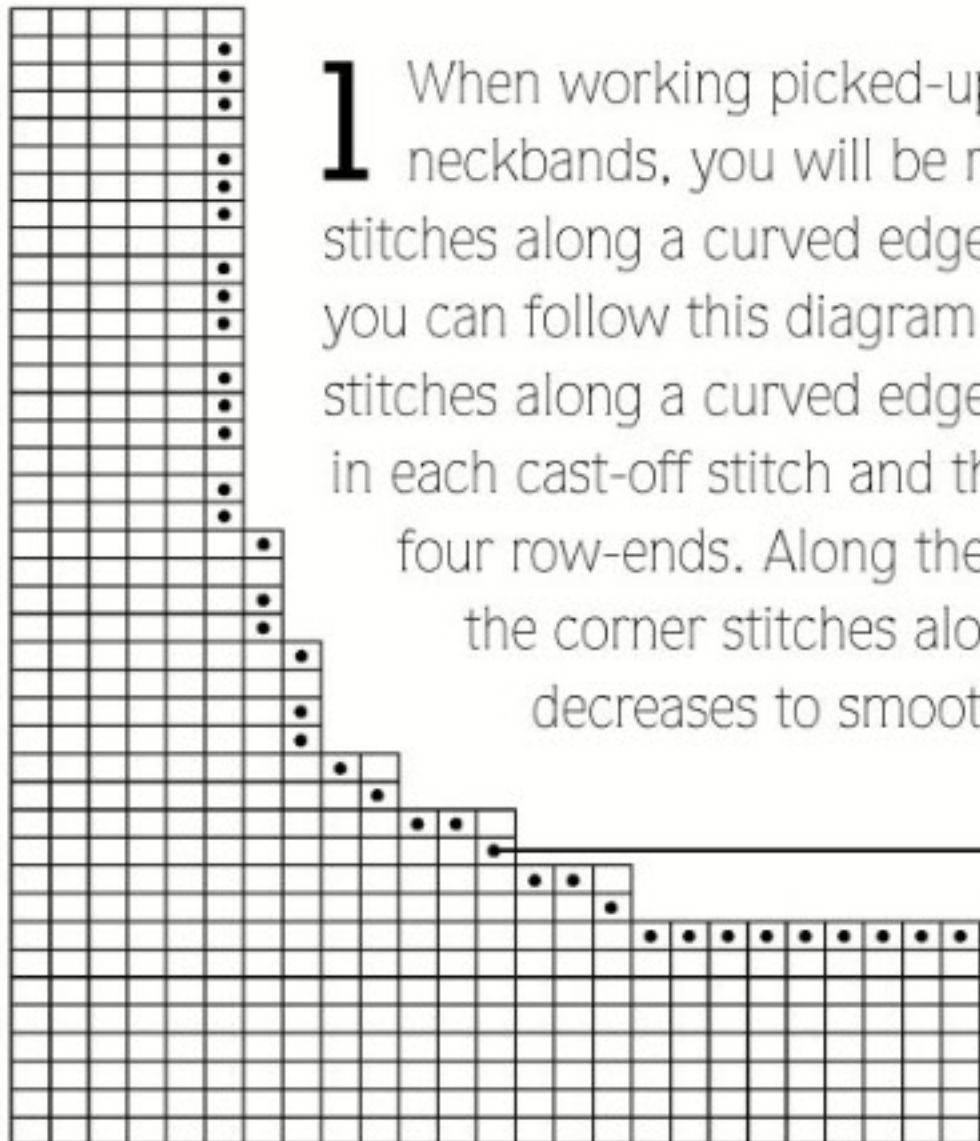


TIPS FOR PICKING UP STITCHES

- **A yarn in a contrasting colour** is used in the step-by-step instructions for picking up stitches to clearly illustrate the process. You can hide picking-up imperfections, however, if you use a matching yarn. For a contrasting border, switch to the new colour on the first row of the border.
- **Always pick up** and knit stitches with the right side of the knitting facing you, as picking up stitches creates a ridge on the wrong side.
- **Your knitting pattern** will specify which needle size to use for picking up stitches – usually one size smaller than the size used for the main knitting.

- **After you have picked up** the required number of stitches, work the border following the directions in your pattern, whether it is ribbing, moss stitch, garter stitch, or a fold-over hem.
- **It is difficult to pick up stitches** “evenly” along an edge. To help, try casting it off again, either looser or tighter. If this doesn’t work, pull out the border and try again, adjusting the number of stitches or spreading them out in a different way. Alternatively, try a smaller needle size if the border looks too stretched, or a larger needle size if it looks too tight.

ALONG A CURVED EDGE



1 When working picked-up armhole borders or neckbands, you will be required to pick up stitches along a curved edge. As a general rule, you can follow this diagram when picking up stitches along a curved edge. Pick up one stitch in each cast-off stitch and three stitches for every four row-ends. Along the actual curve, ignore the corner stitches along the stepped decreases to smooth out the curve.

Dots show positions of picked-up stitches



2 Once all the stitches have been picked up, work the border as instructed in your knitting pattern.

A picked-up border with five rows of single ribbing

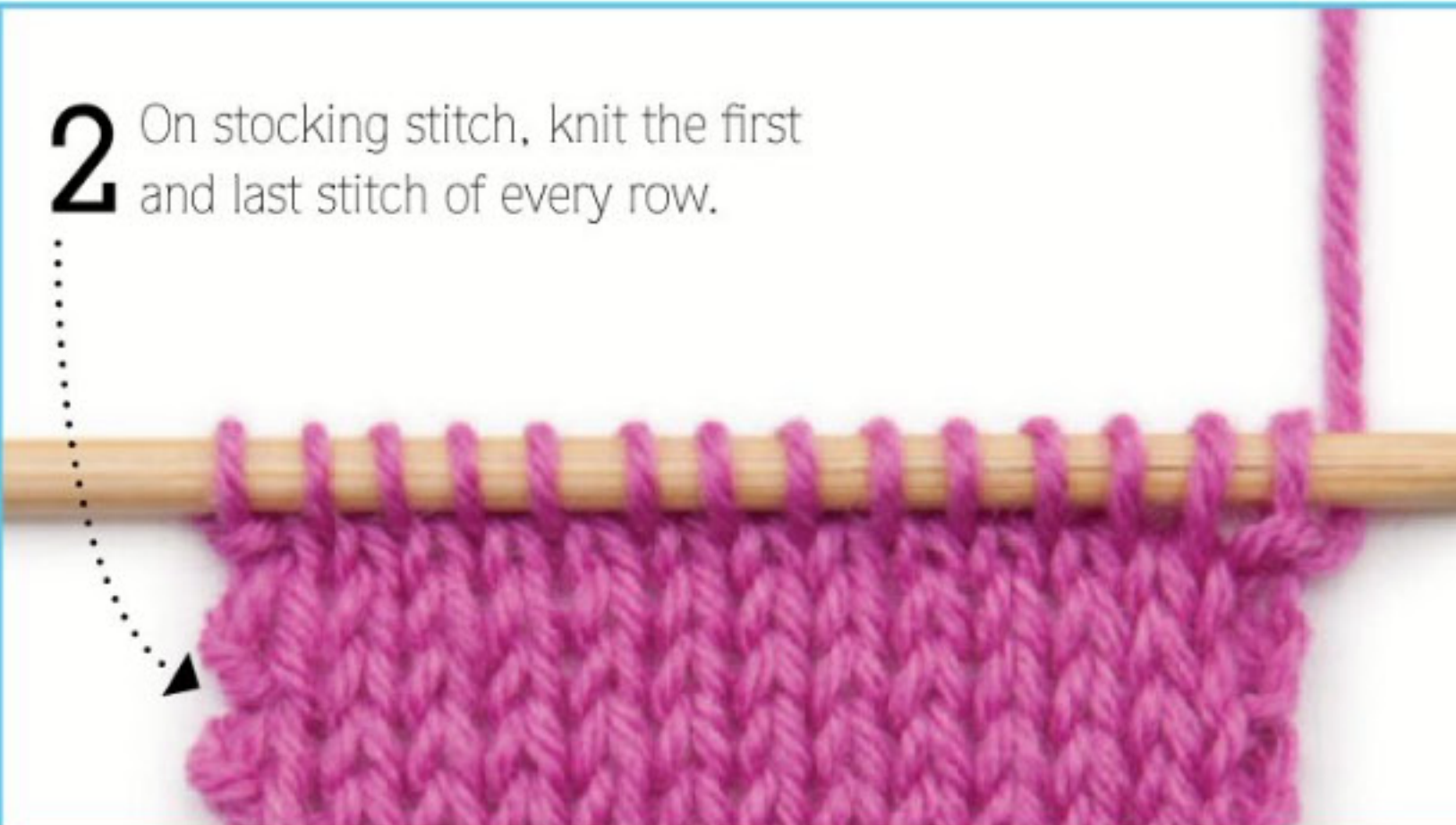
Selvages

The selvedge can make all the difference to a free edge and there are many methods that are decorative as well as functional. Loose edges can be tightened with chain or slipped garter and rolling edges controlled with a garter selvedge. Both selvages do not have to be worked the same.

GARTER SELVEDGE



1 This is best for edges that will not be sewn together as it can make a bumpy seam. It encourages the edge of stocking stitch to lie flat. Each “bump” equals two rows.



2 On stocking stitch, knit the first and last stitch of every row.



SLIPPED GARTER SELVEDGE

Firmer than garter selvedge.

- 1** Slip first stitch knitwise and knit last stitch on all rows.



- 2** The resulting edge is firmer than garter selvedge (see p.121), and smoother. The slipped stitches can aid picking up on some projects.



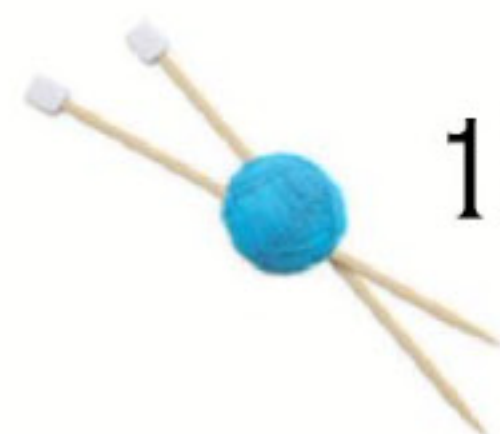
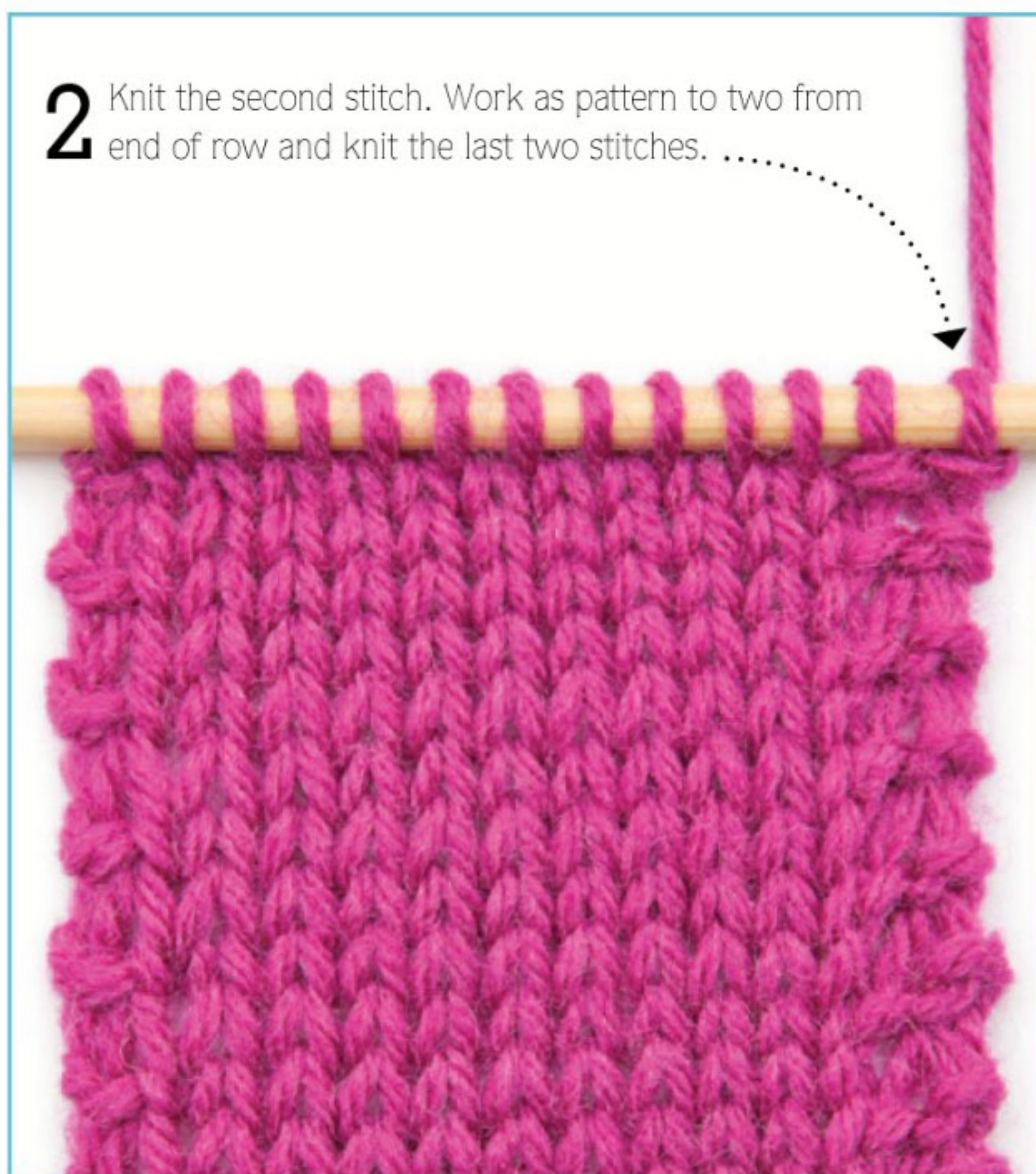
DOUBLE SLIPPED GARTER SELVEDGE

Good for slightly decorative free edges.

- 1** Work all rows the same. Insert the right needle into back of first stitch from right to left and slip the stitch.



- 2** Knit the second stitch. Work as pattern to two from end of row and knit the last two stitches.



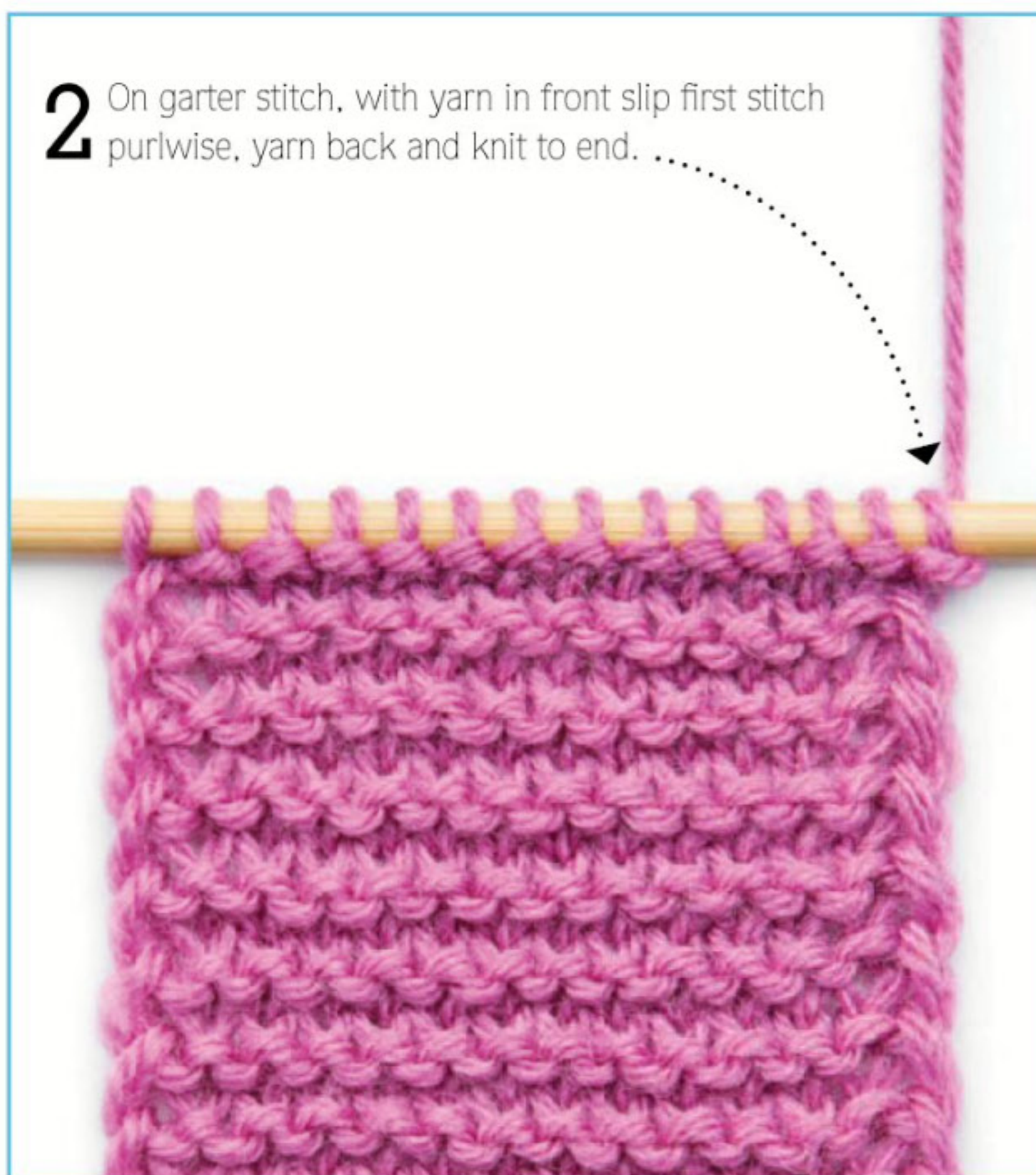
CHAIN SELVEDGE

Best for picking up stitches into (see pp.120–121), crochet edgings, and backstitch (but not mattress stitch) seams (see p.149).

1 On stocking stitch, on all right side rows slip first stitch knitwise, and knit last stitch. On all wrong side rows, slip first stitch purlwise, and purl last stitch.

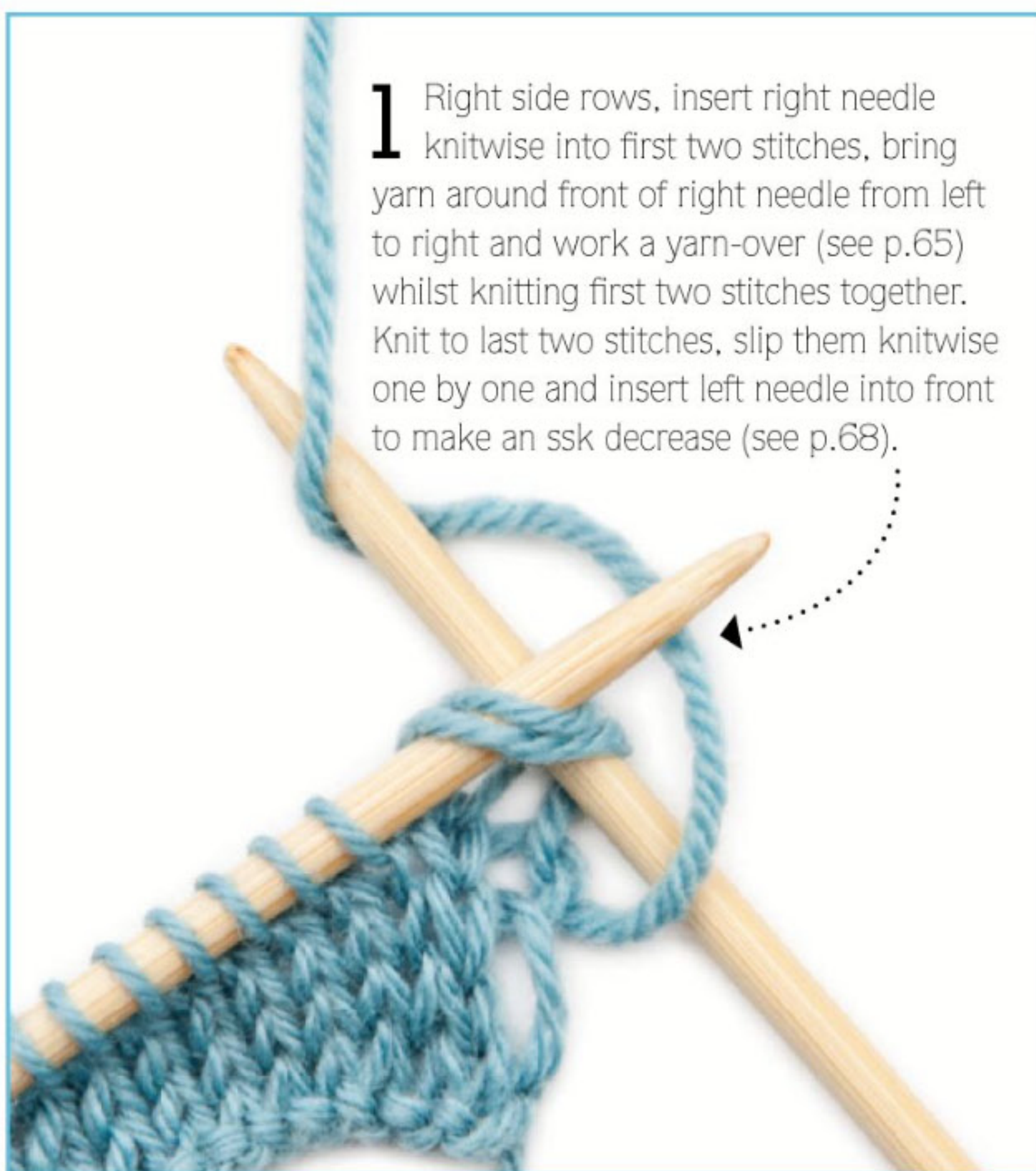


2 On garter stitch, with yarn in front slip first stitch purlwise, yarn back and knit to end.

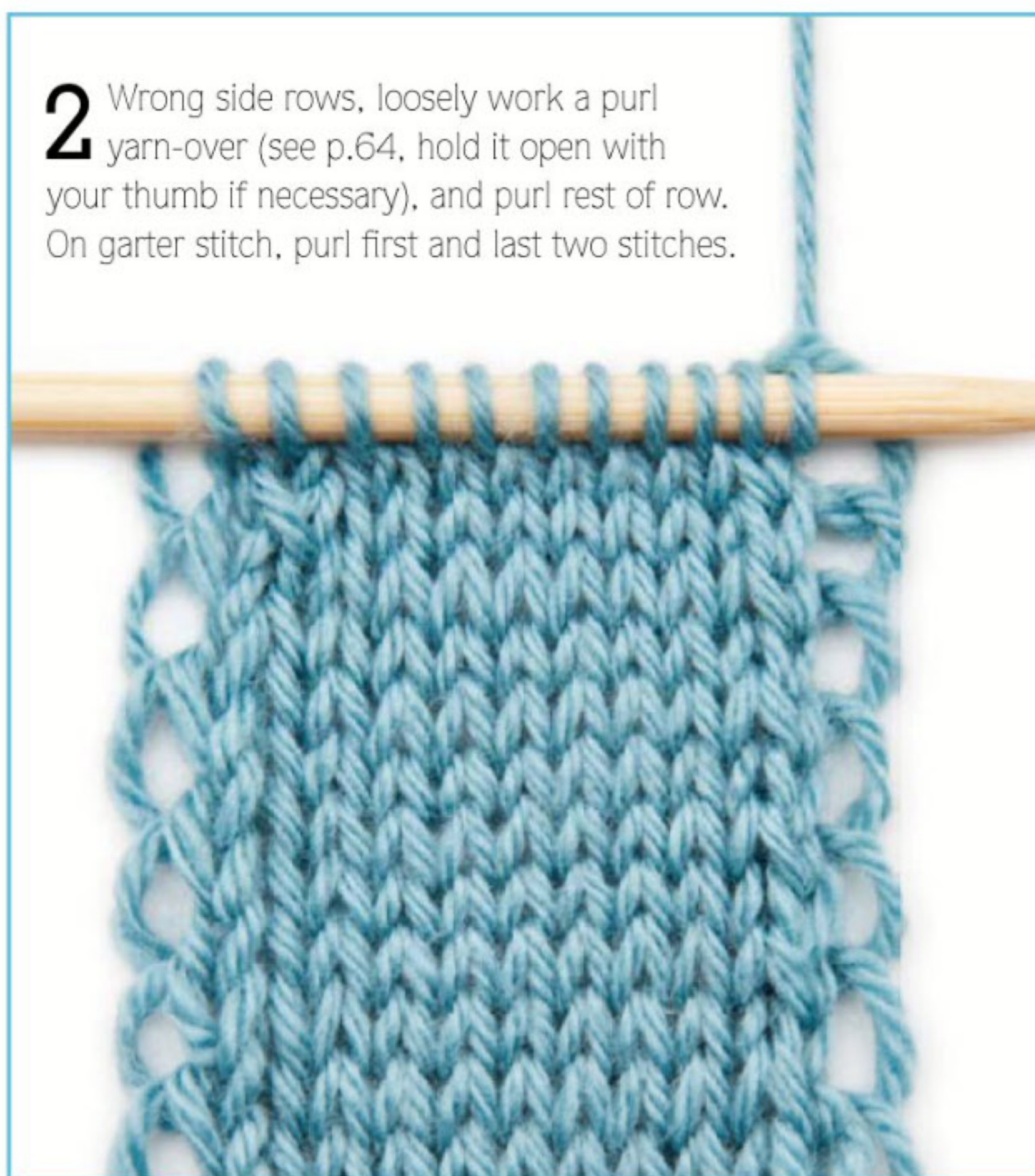


PICOT LOOP SELVEDGE

1 Right side rows, insert right needle knitwise into first two stitches, bring yarn around front of right needle from left to right and work a yarn-over (see p.65) whilst knitting first two stitches together. Knit to last two stitches, slip them knitwise one by one and insert left needle into front to make an ssk decrease (see p.68).



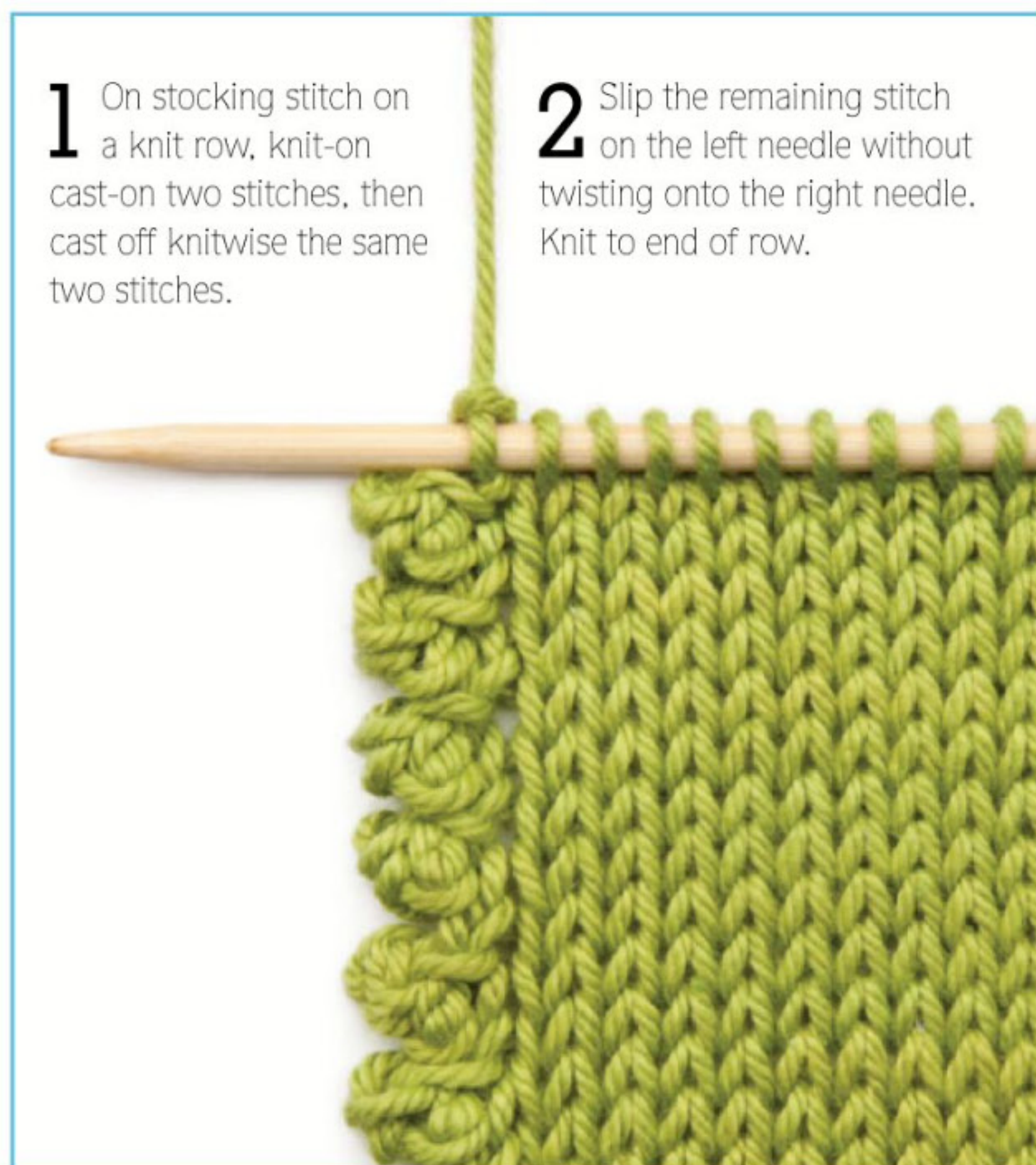
2 Wrong side rows, loosely work a purl yarn-over (see p.64, hold it open with your thumb if necessary), and purl rest of row. On garter stitch, purl first and last two stitches.



PICOT POINT SELVEDGE

1 On stocking stitch on a knit row, knit-on cast-on two stitches, then cast off knitwise the same two stitches.

2 Slip the remaining stitch on the left needle without twisting onto the right needle. Knit to end of row.



3 On the purl row, cast on two stitches as step 1, yarn to front and cast off both stitches purlwise (see p.43).

4 Yarn to front, slip remaining stitch on left needle, without twisting, onto right needle. Purl to end of row.

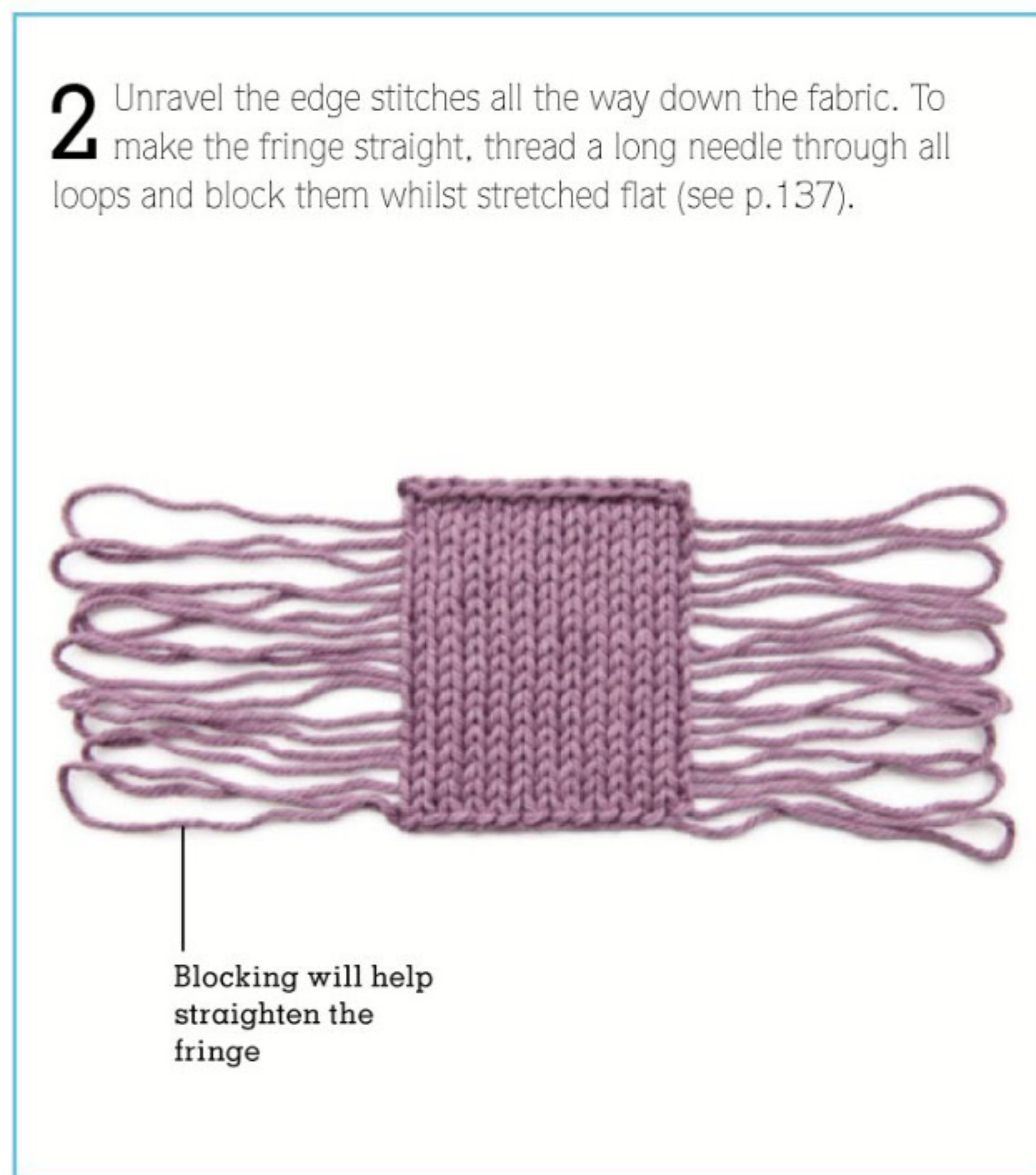


FRINGED SELVEDGE

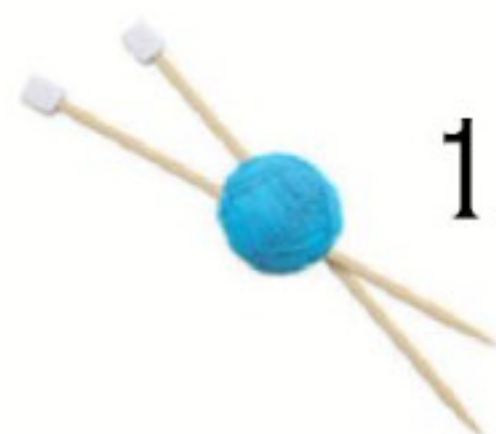
1 For a four-stitch fringed selvedge, using single cast-on (see p.27), cast on knit width plus an extra eight stitches. Work as many rows as required in stocking stitch or a variation of knit and purl stitches. On the last row drop four stitches at each end of the row. Cast off the remaining stitches.



2 Unravel the edge stitches all the way down the fabric. To make the fringe straight, thread a long needle through all loops and block them whilst stretched flat (see p.137).



Blocking will help straighten the fringe



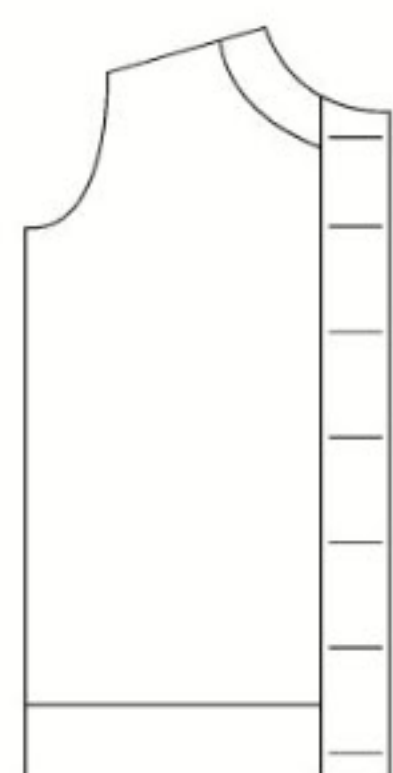
Buttonholes

The simplest form of buttonhole is an eyelet, but there are techniques for larger, stronger ones that will take different sized buttons. Although horizontal buttonholes are the most common, vertical and diagonal variations are also included in this section.

POSITIONING BUTTONS AND BUTTONHOLES



Decide on the number of buttons before knitting buttonholes. Work holes to match button size. Top and bottom buttons are usually positioned between 1cm (1/2in) and 3cm (1 1/4in) from neck and hem edge. Start buttonholes at least 3 stitches from the edge. Count rows and stitches, as measuring may be inaccurate. For vertically worked bands, knit and attach the buttonband first. Mark the top and bottom button position with thread.



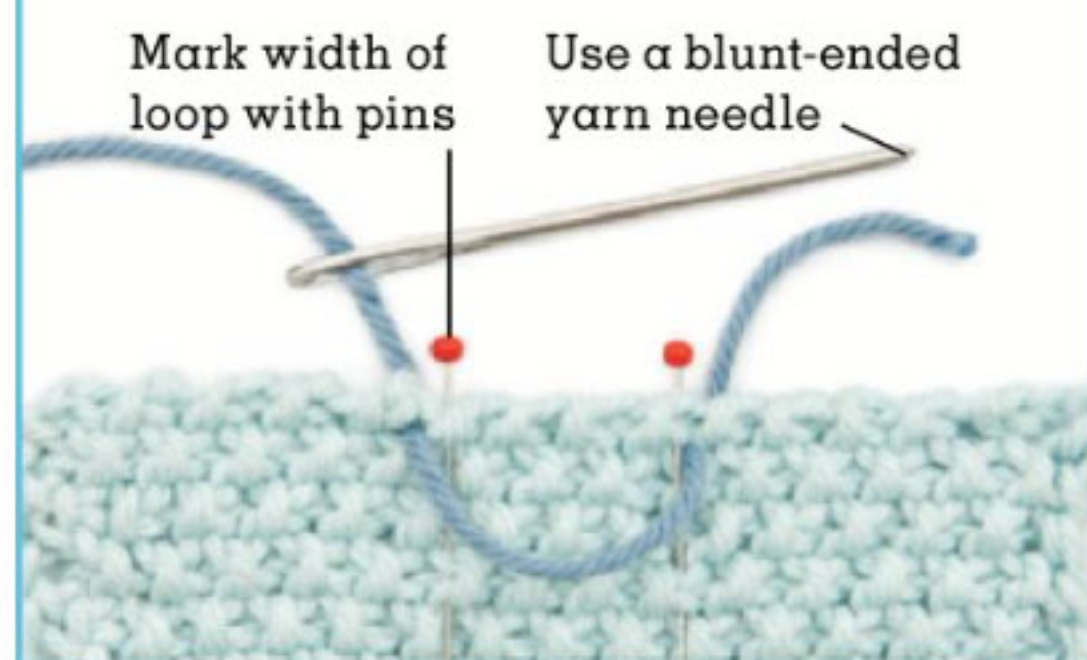
1cm (1/2in)
5 rows
50cm (19 3/4in)
240 rows
1cm (1/2in)
5 rows

1 Knit the buttonhole band, working the calculated number of rows between buttonholes, allowing two rows for a two-row buttonhole. Work vertical buttonhole rows so that they centre on the marker.

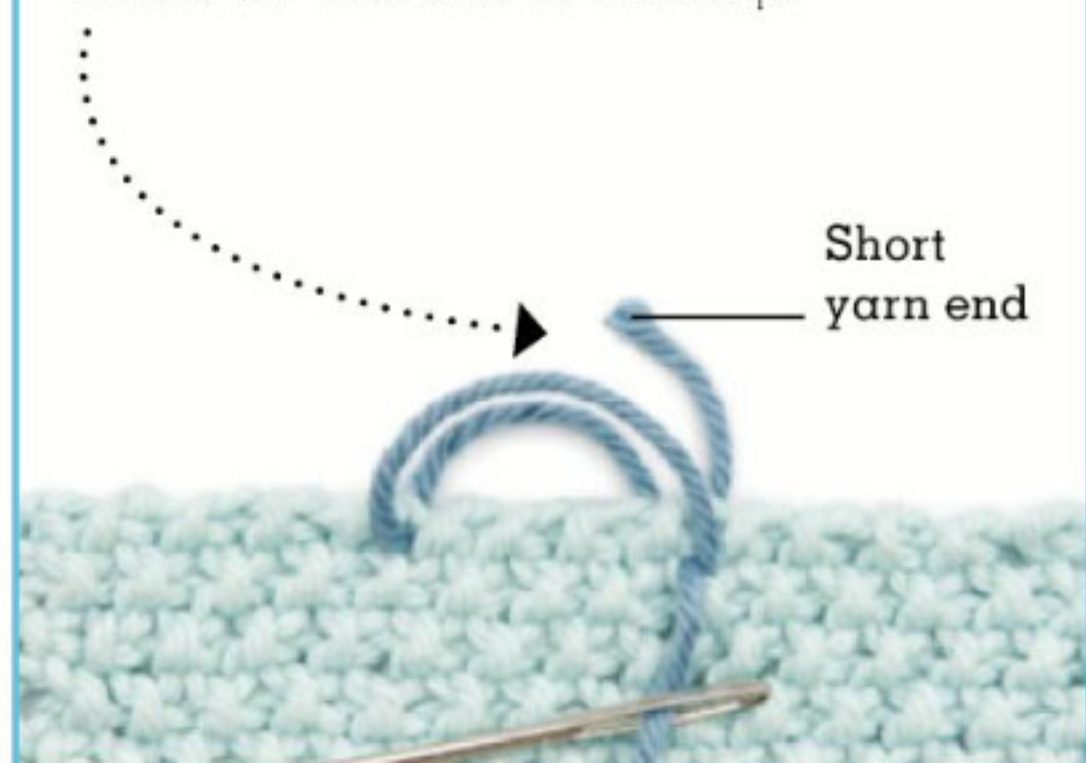
2 For a horizontally worked picked up buttonband, count stitches rather than rows to calculate the spacing as described in step 1.

MAKING BUTTON LOOPS

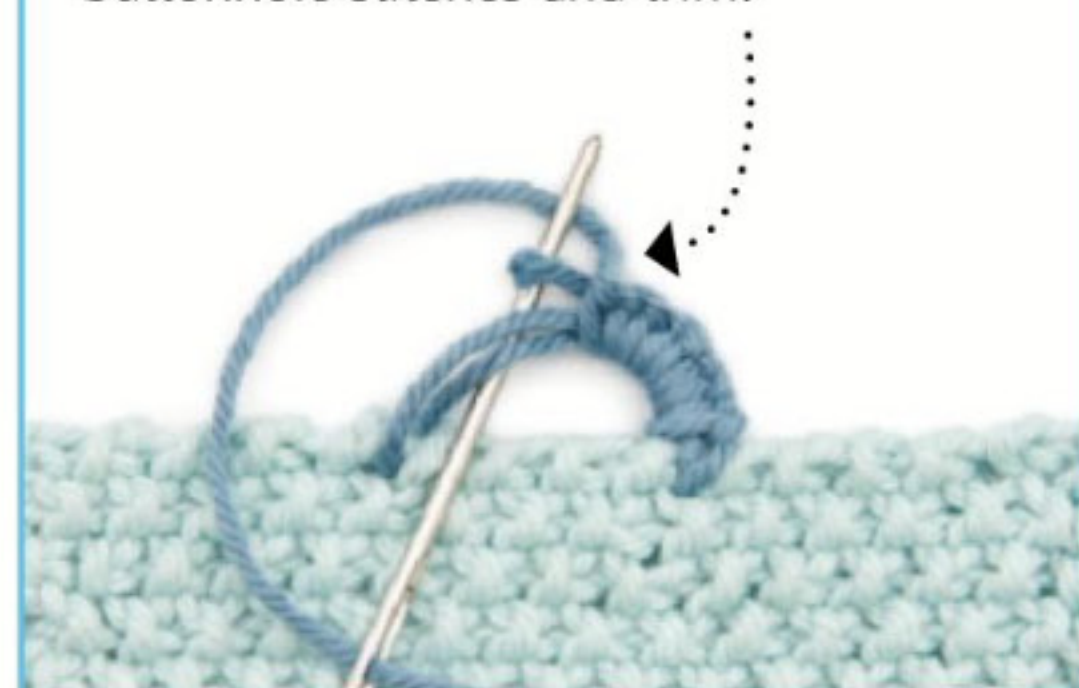
1 Leaving a short loose end, pass the needle from back to front through the knitting at one end of the loop position and through the knitting again at the other end of the loop.



2 Pass the needle again through the knitting from back to front at the first pin. This creates a doubled strand for the base of the loop.



3 Work buttonhole stitches tightly over the doubled strand and the short yarn end. Secure the yarn to the knitting. Pass the yarn through a few buttonhole stitches and trim.



KNITTED BUTTON LOOP

1 Using cable cast-on (see p.29), cast on as many stitches as required for length of loop. Next row, cast off all stitches.

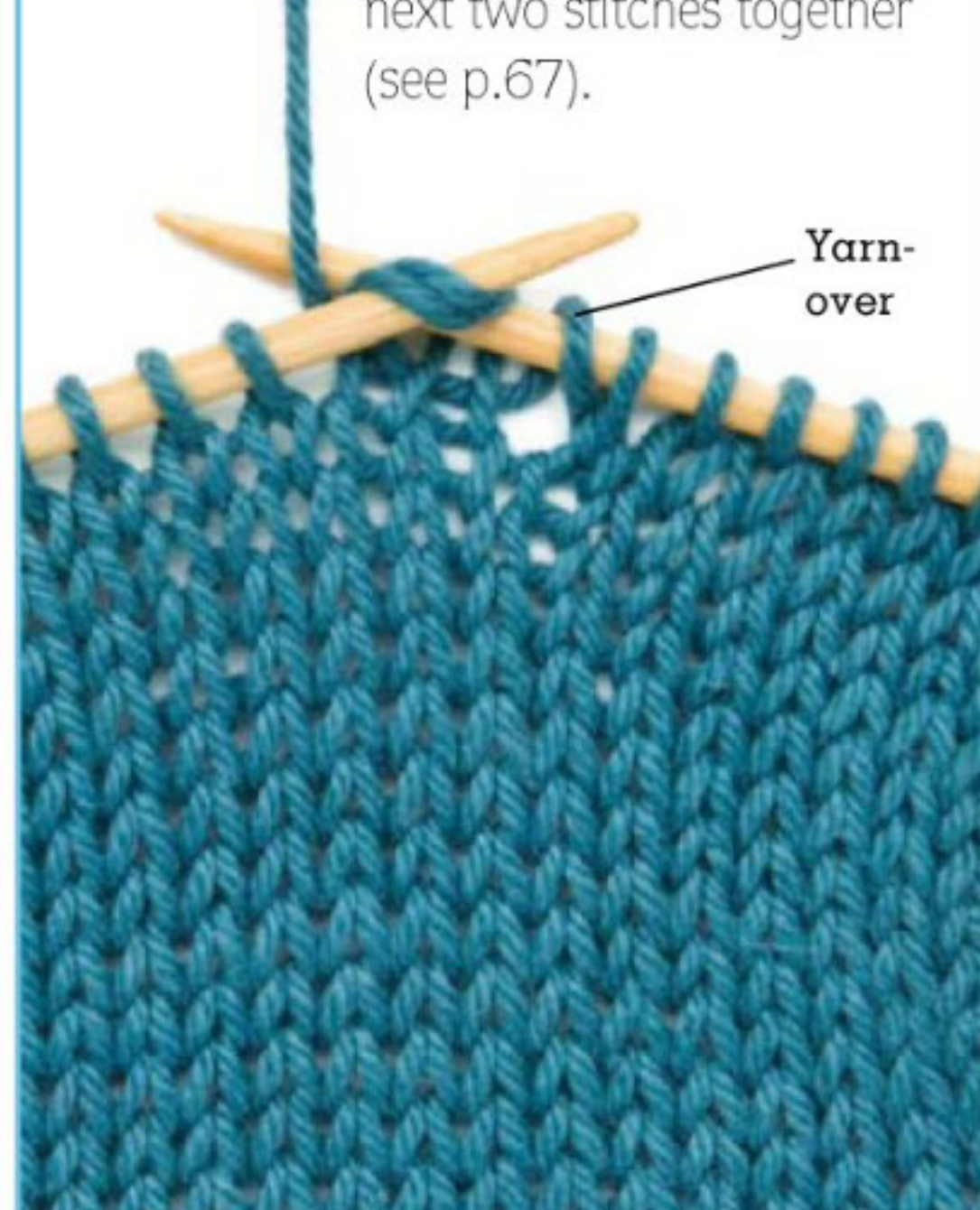


2 Fold the loop in half. Use the ends to sew the loop neatly and firmly to the inside edge of the item.

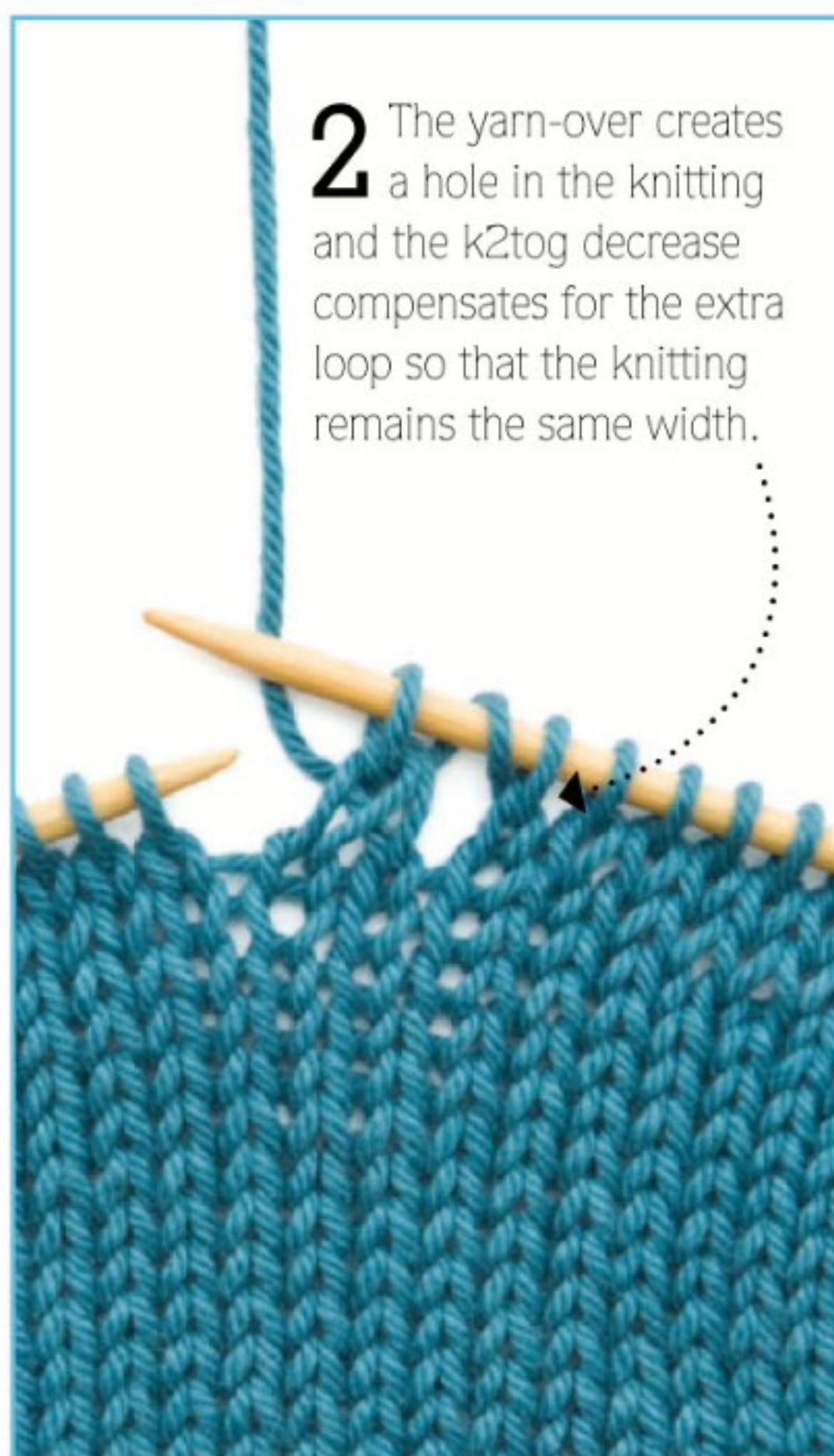


CHAIN EYELET

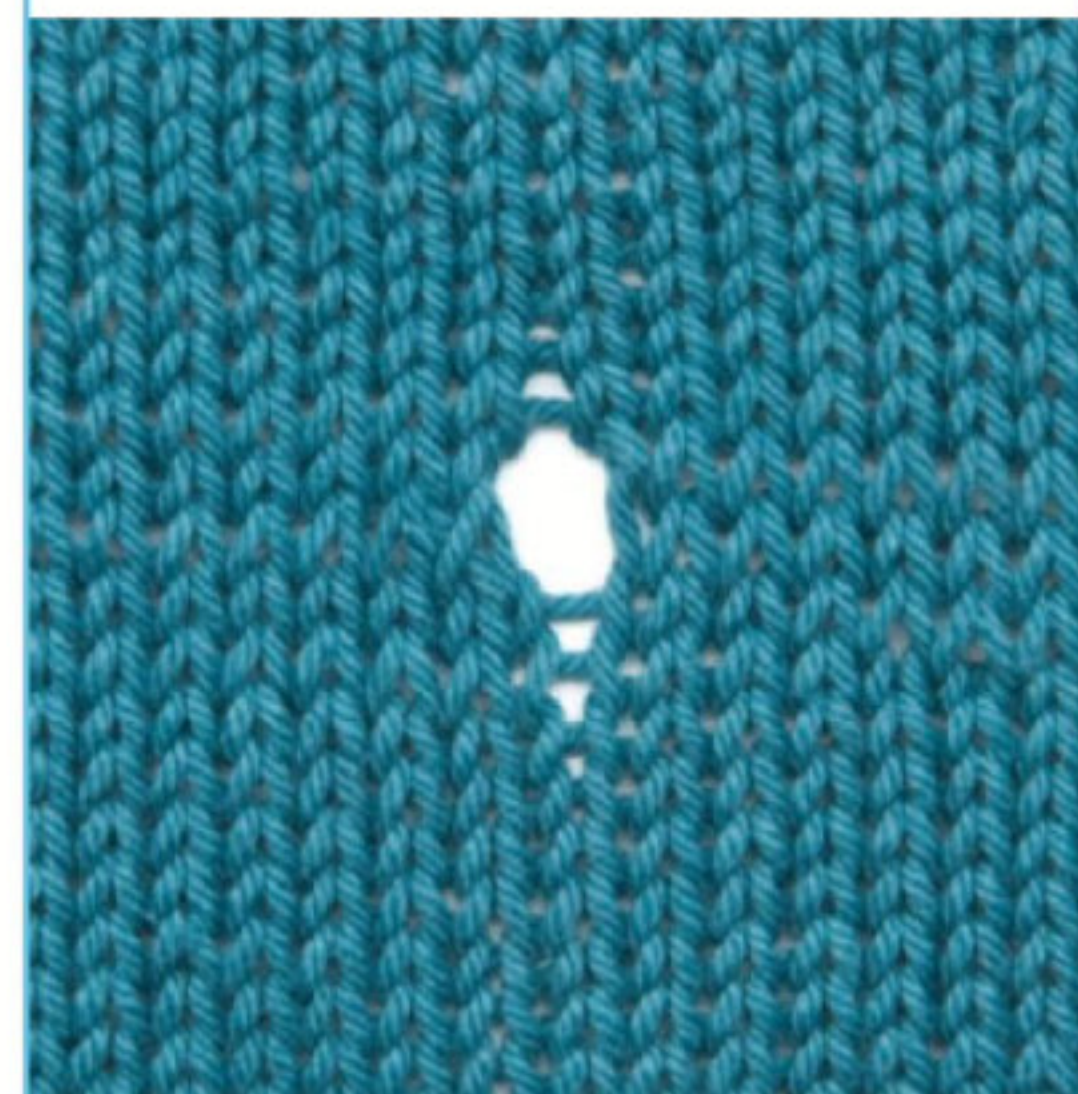
1 For a chain eyelet on a stocking-stitch ground, begin by creating a yarn-over on the right needle (see p.64). Knit the next two stitches together (see p.67).



2 The yarn-over creates a hole in the knitting and the k2tog decrease compensates for the extra loop so that the knitting remains the same width.

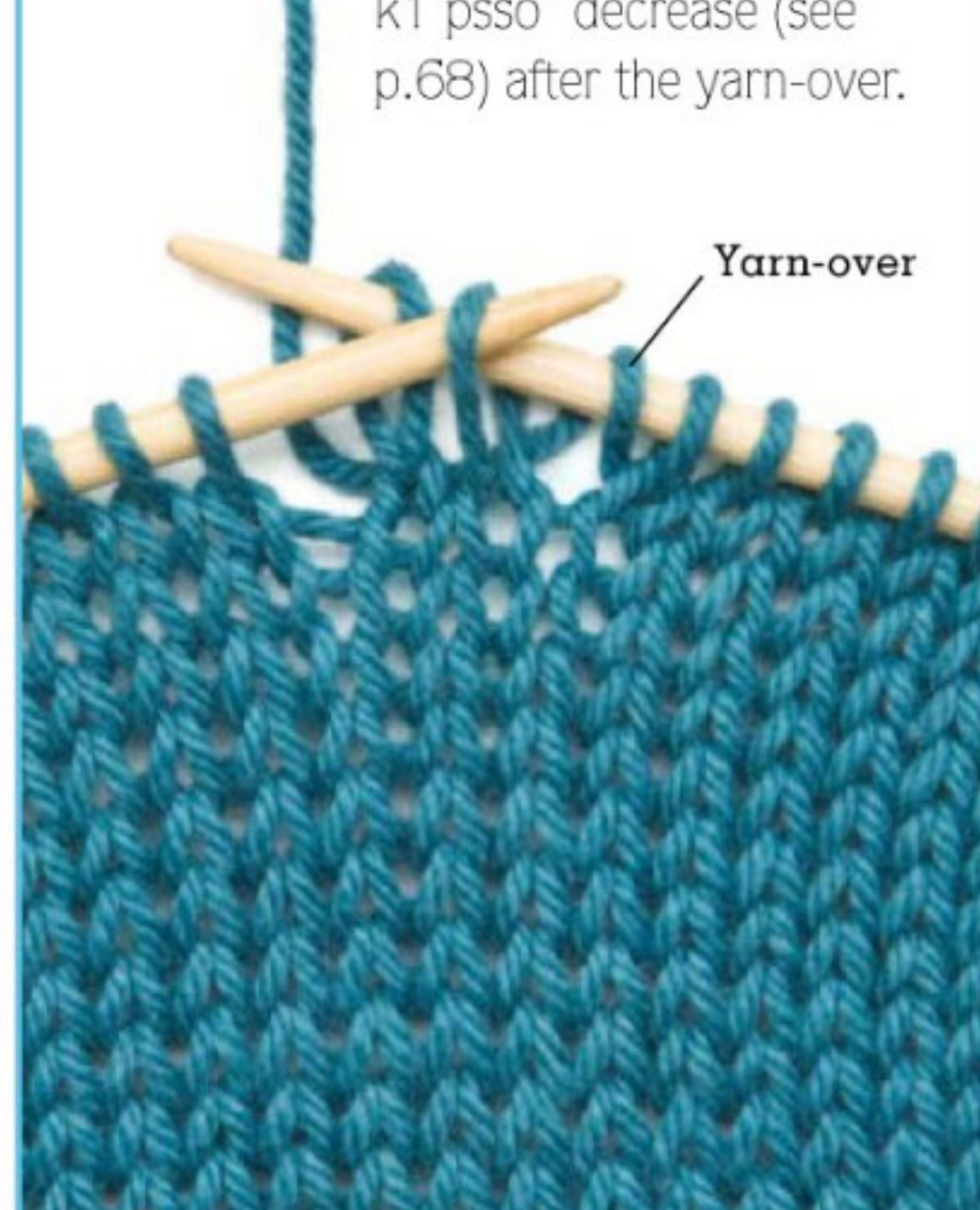


3 On the following row, purl the yarn-over in the usual way. A single chain eyelet is shown here so that its structure is clear, but eyelets can be arranged separated by several rows and several stitches or sitting side by side.

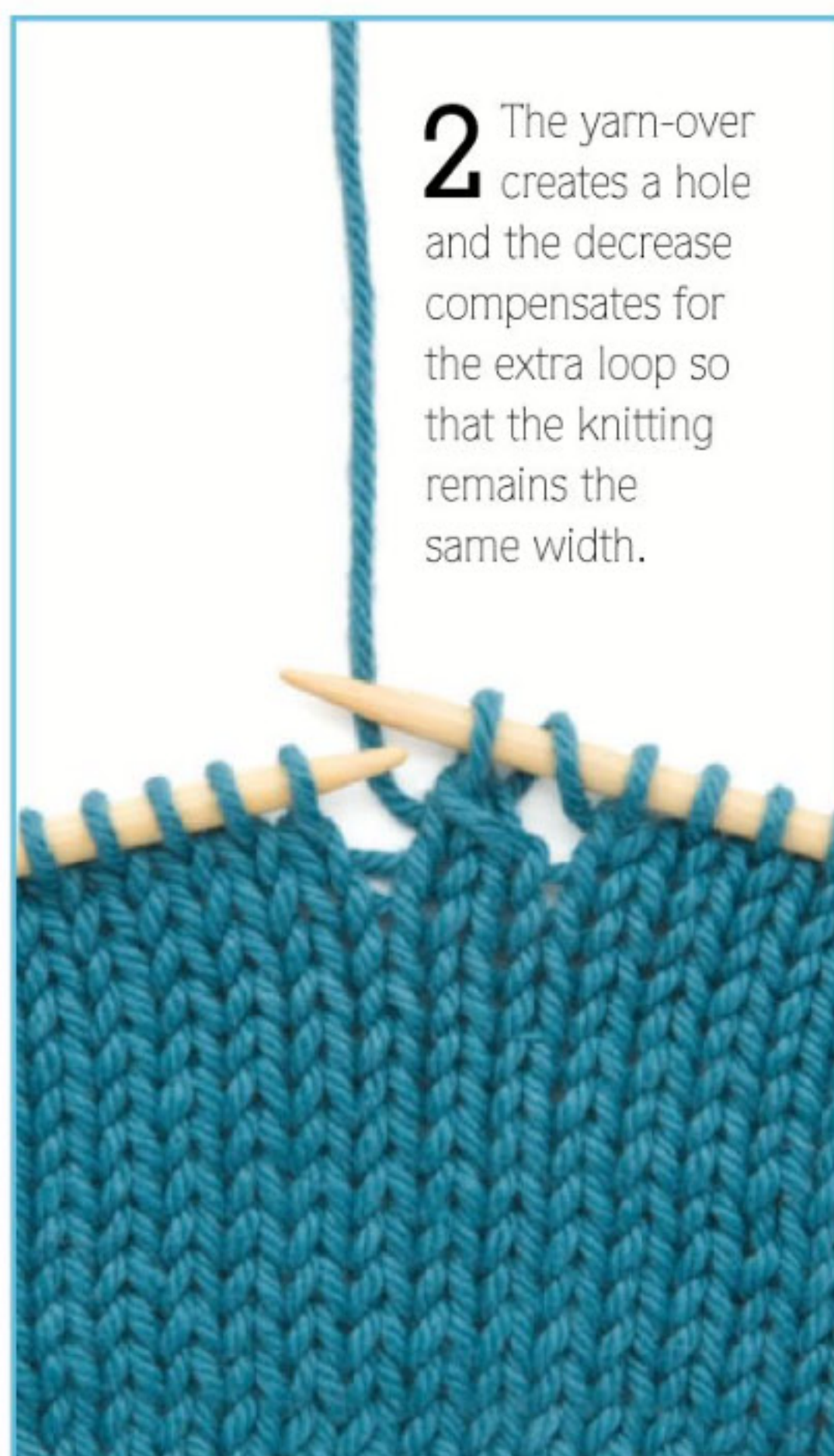


OPEN EYELET

1 For an open eyelet on a stocking stitch ground, work a yarn-over on the right needle (see p.64). Then work a "s1 k1 psso" decrease (see p.68) after the yarn-over.

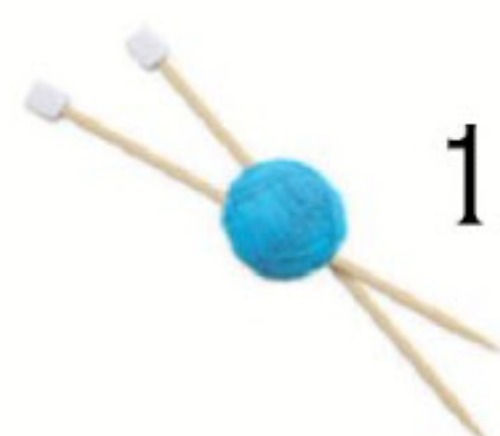
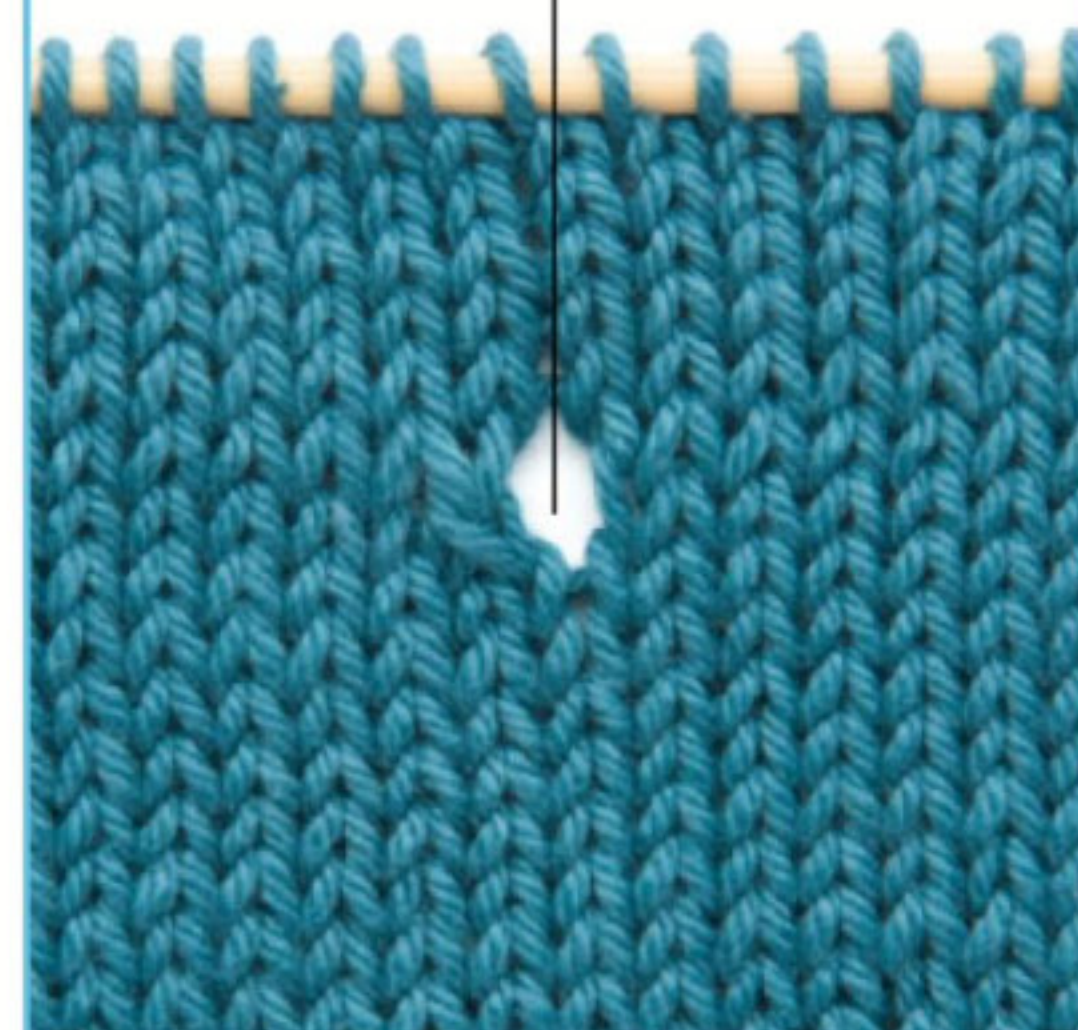


2 The yarn-over creates a hole and the decrease compensates for the extra loop so that the knitting remains the same width.



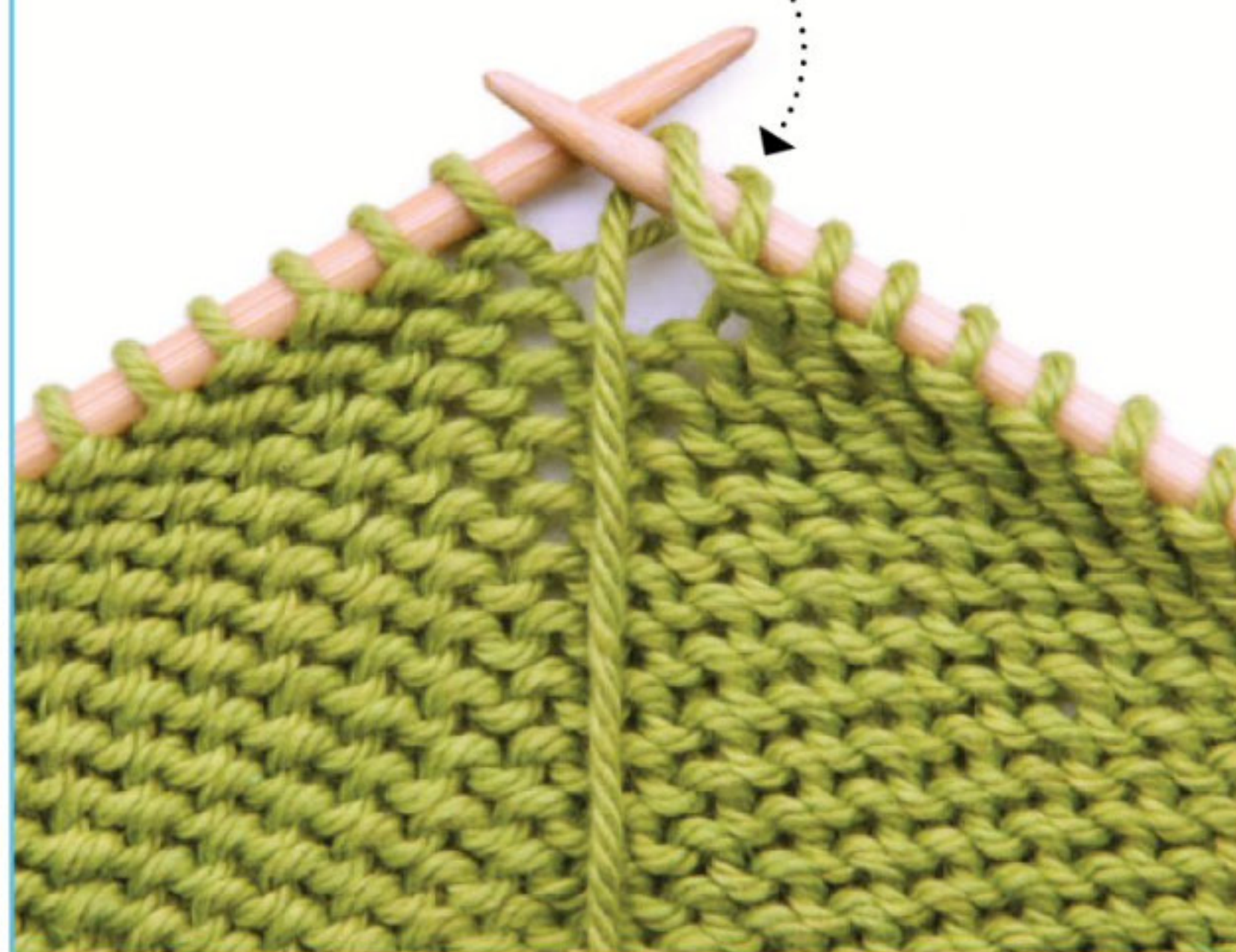
3 On the following row, purl the yarn-over in the usual way. Open eyelets can be arranged in various ways to create any number of different textures.

An open eyelet can be used as a buttonhole



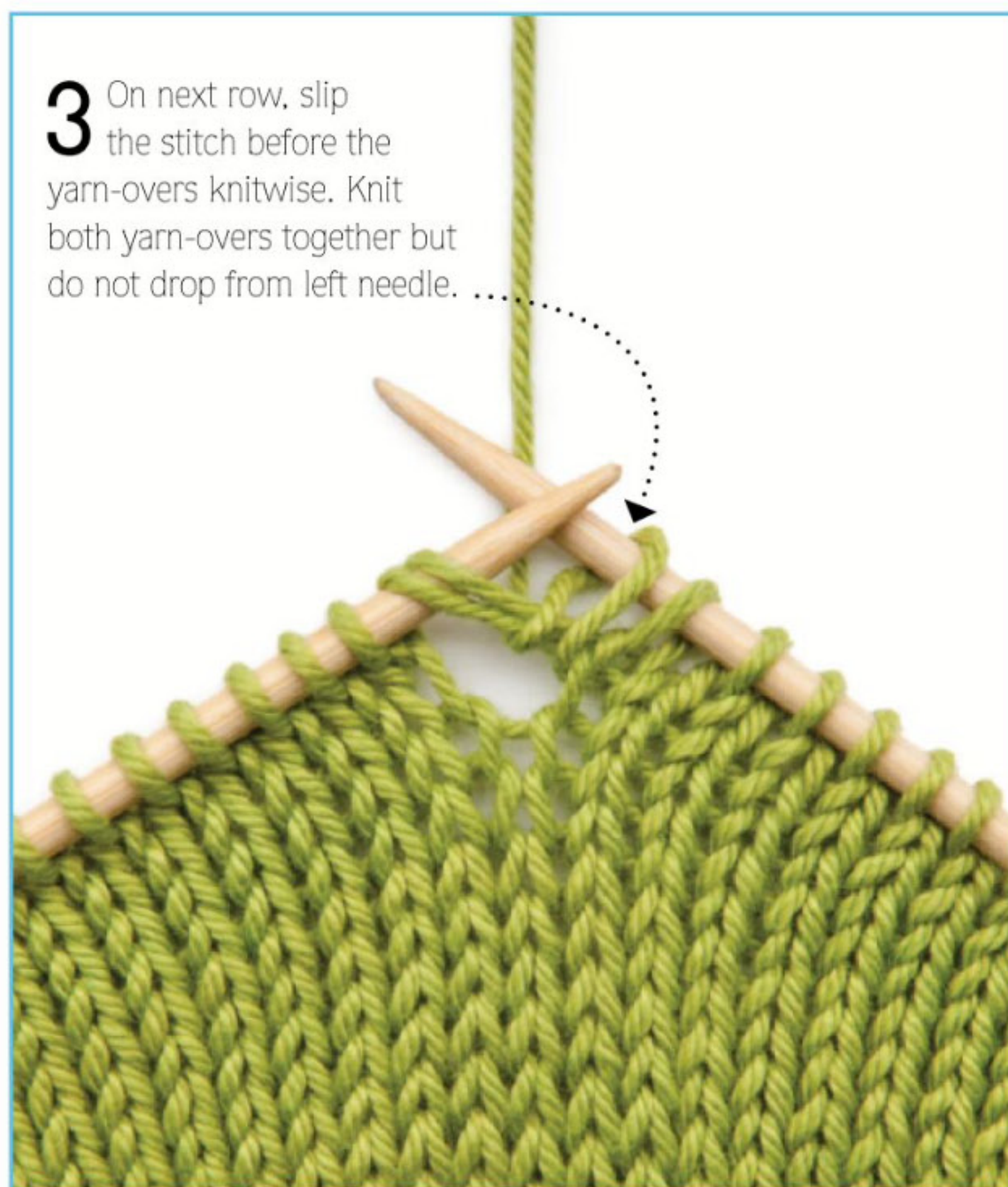
REINFORCED EYELET BUTTONHOLE

1 On a knit row, work to position of buttonhole. Make a yarn-over (see p.64). Work to end of row.

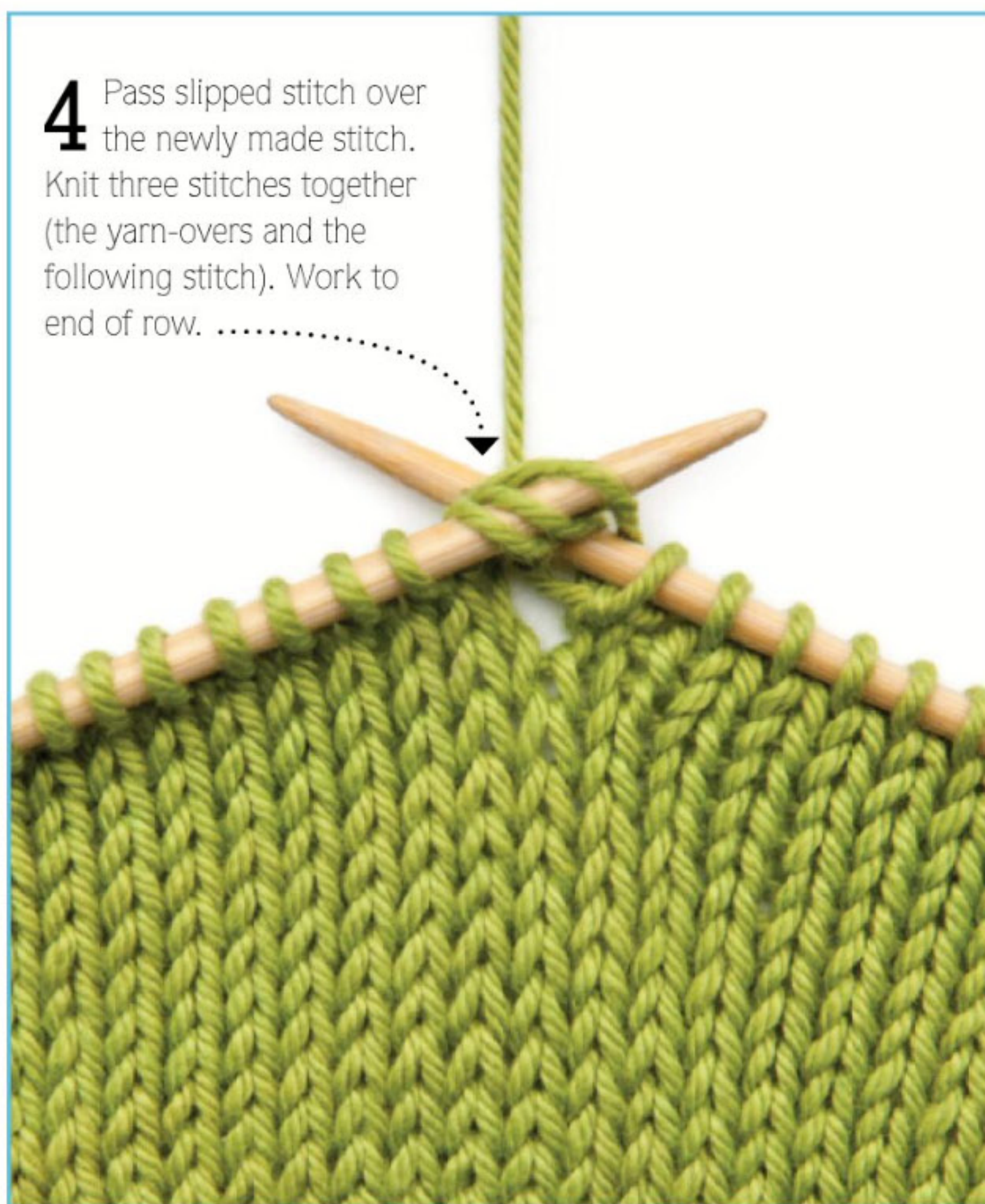


2 On next row, slip the yarn-over purlwise and make another front to back yarn-over. Work to end of row.

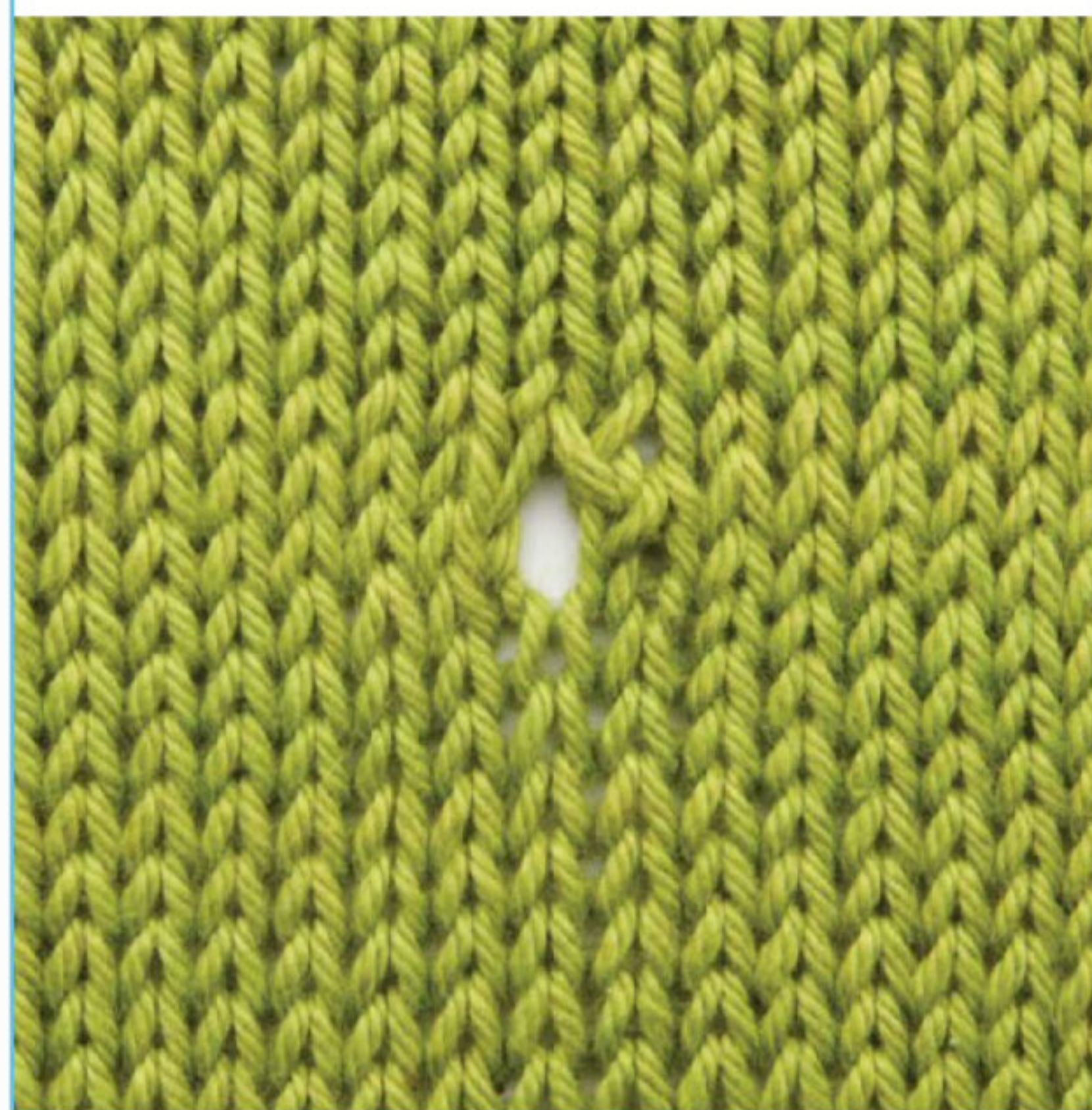
3 On next row, slip the stitch before the yarn-overs knitwise. Knit both yarn-overs together but do not drop from left needle.



4 Pass slipped stitch over the newly made stitch. Knit three stitches together (the yarn-overs and the following stitch). Work to end of row.



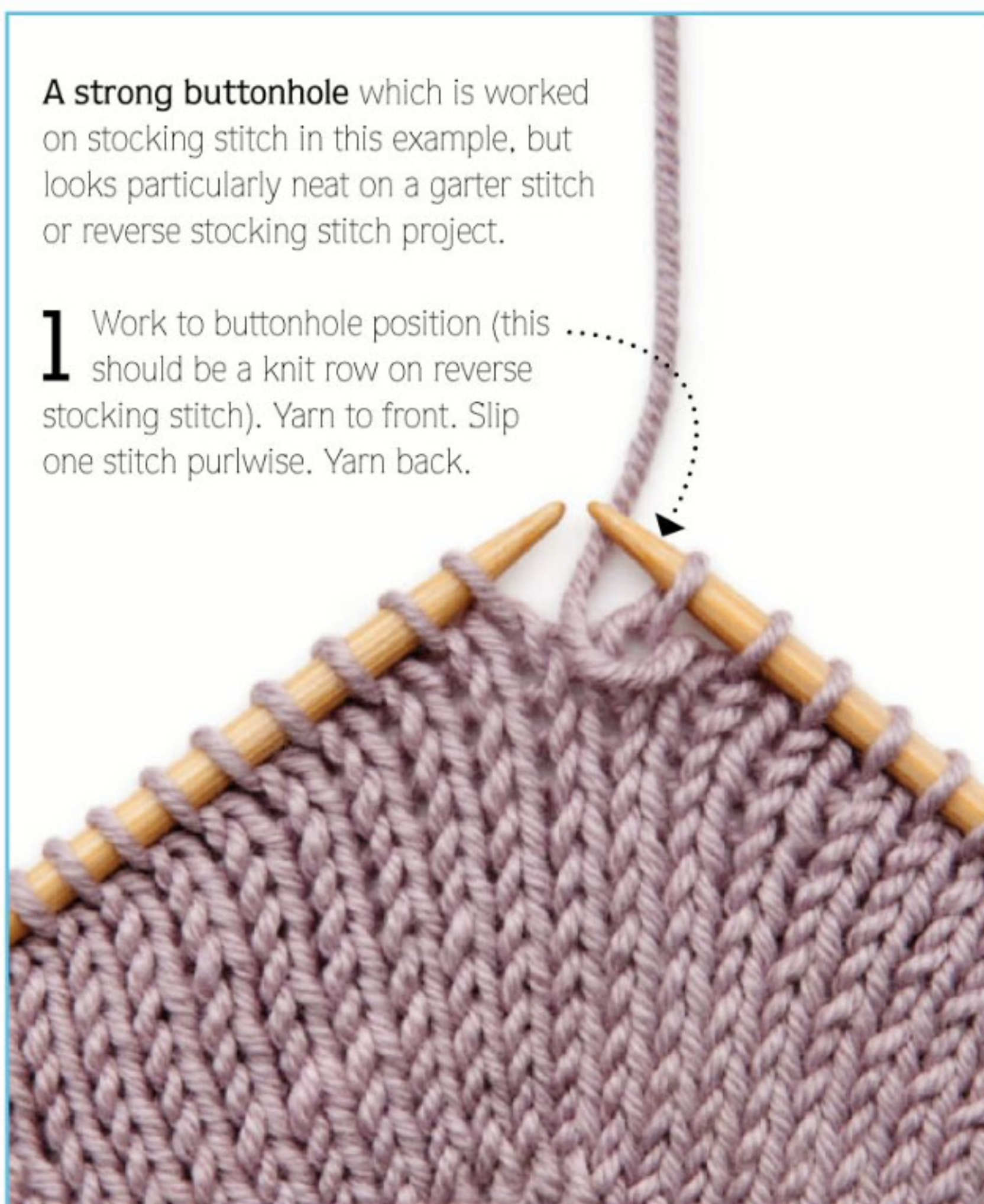
5 This buttonhole is stronger and neater than a simple eyelet buttonhole (see opposite).



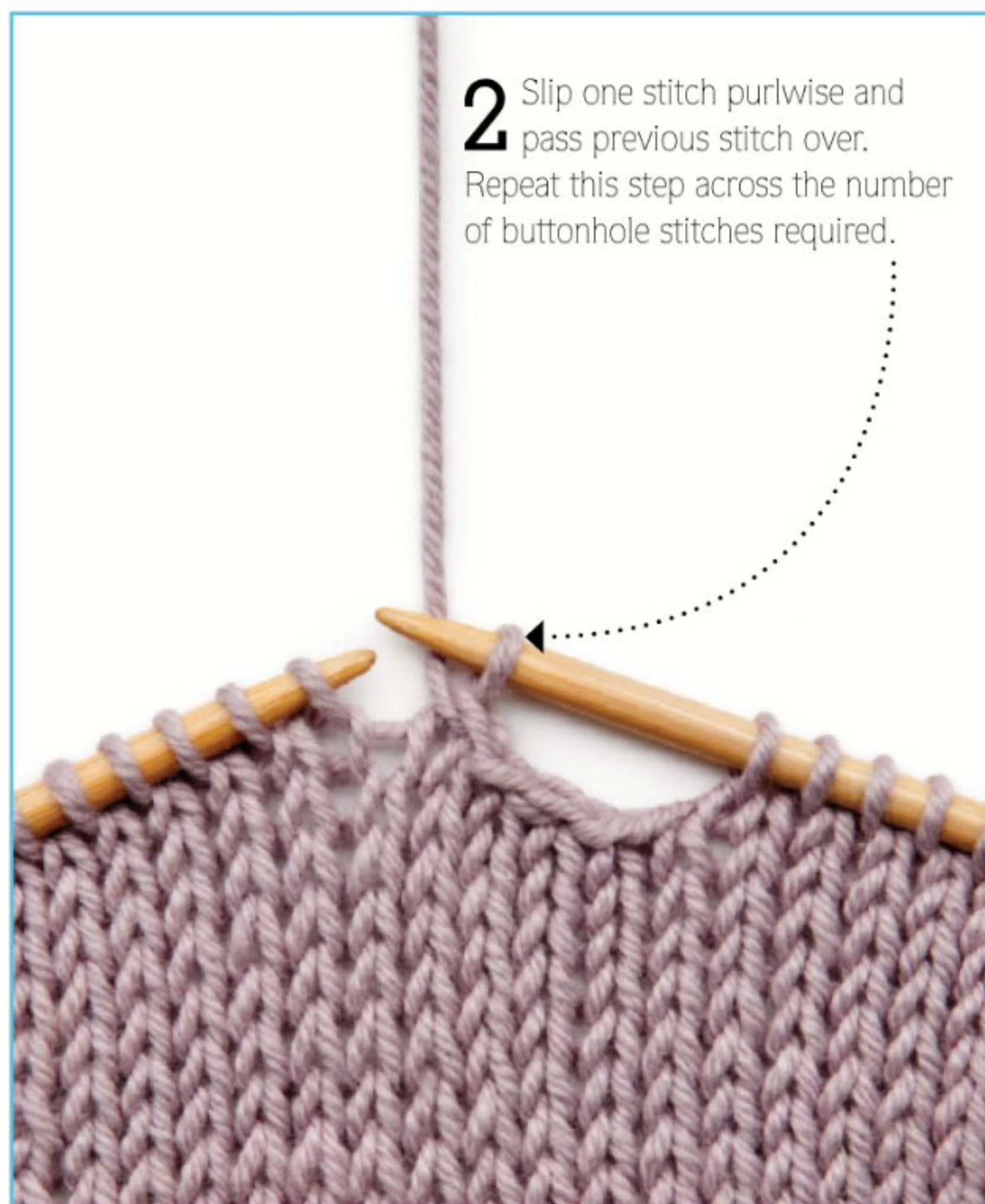
ONE ROW HORIZONTAL BUTTONHOLE

A strong buttonhole which is worked on stocking stitch in this example, but looks particularly neat on a garter stitch or reverse stocking stitch project.

1 Work to buttonhole position (this should be a knit row on reverse stocking stitch). Yarn to front. Slip one stitch purlwise. Yarn back.

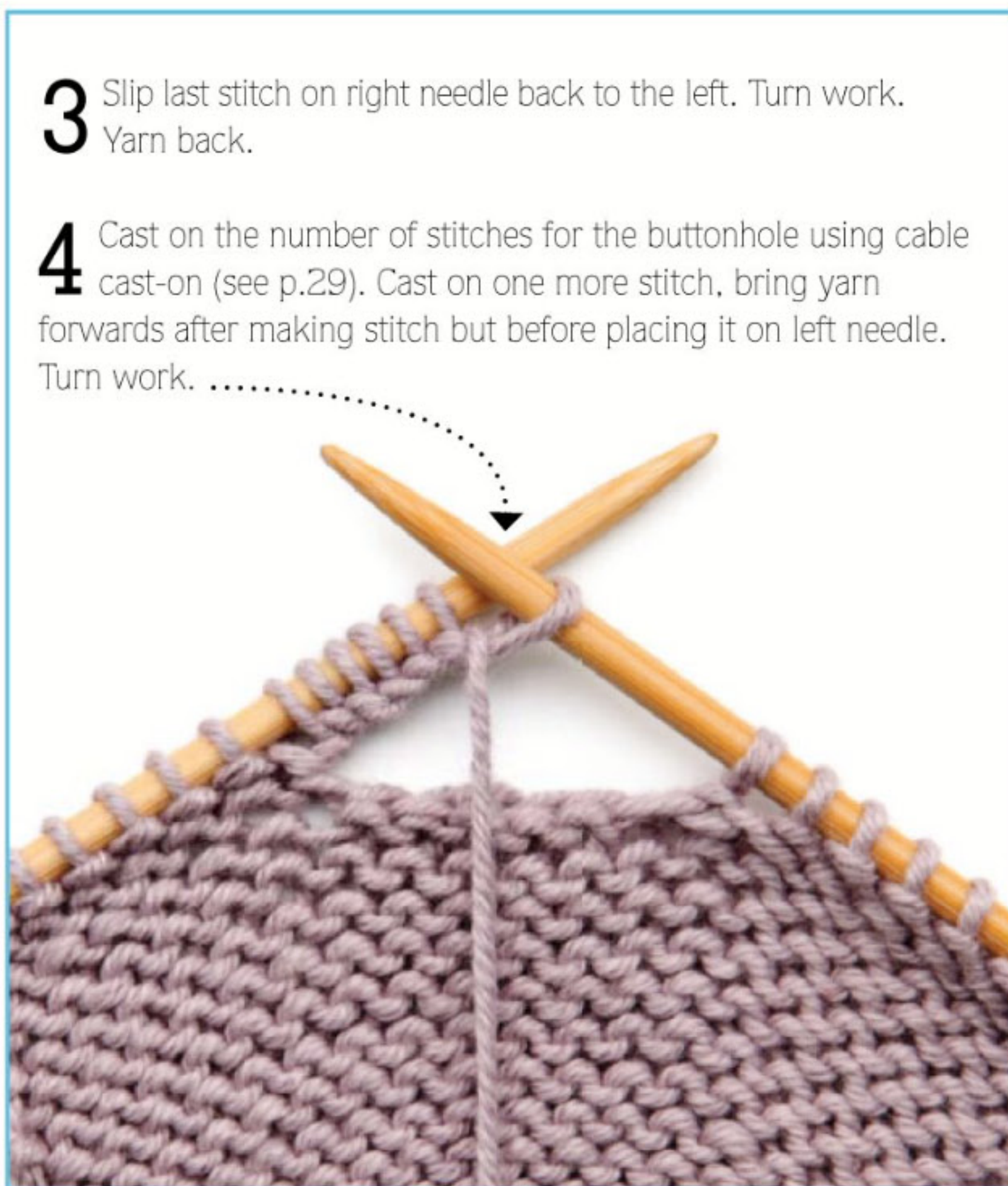


2 Slip one stitch purlwise and pass previous stitch over. Repeat this step across the number of buttonhole stitches required.

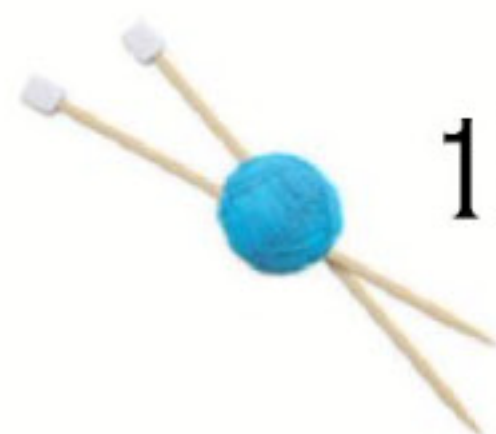
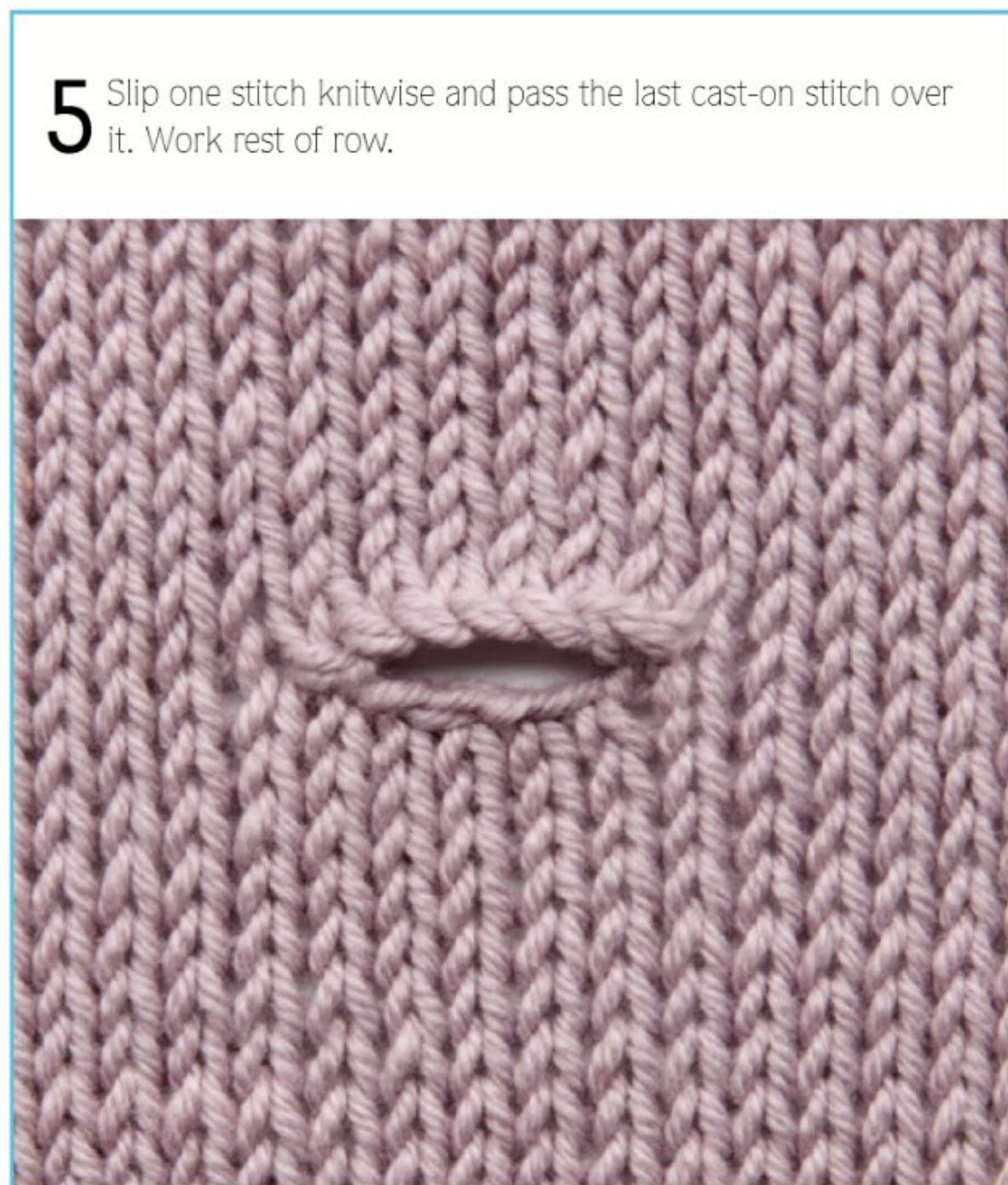


3 Slip last stitch on right needle back to the left. Turn work. Yarn back.

4 Cast on the number of stitches for the buttonhole using cable cast-on (see p.29). Cast on one more stitch, bring yarn forwards after making stitch but before placing it on left needle. Turn work.

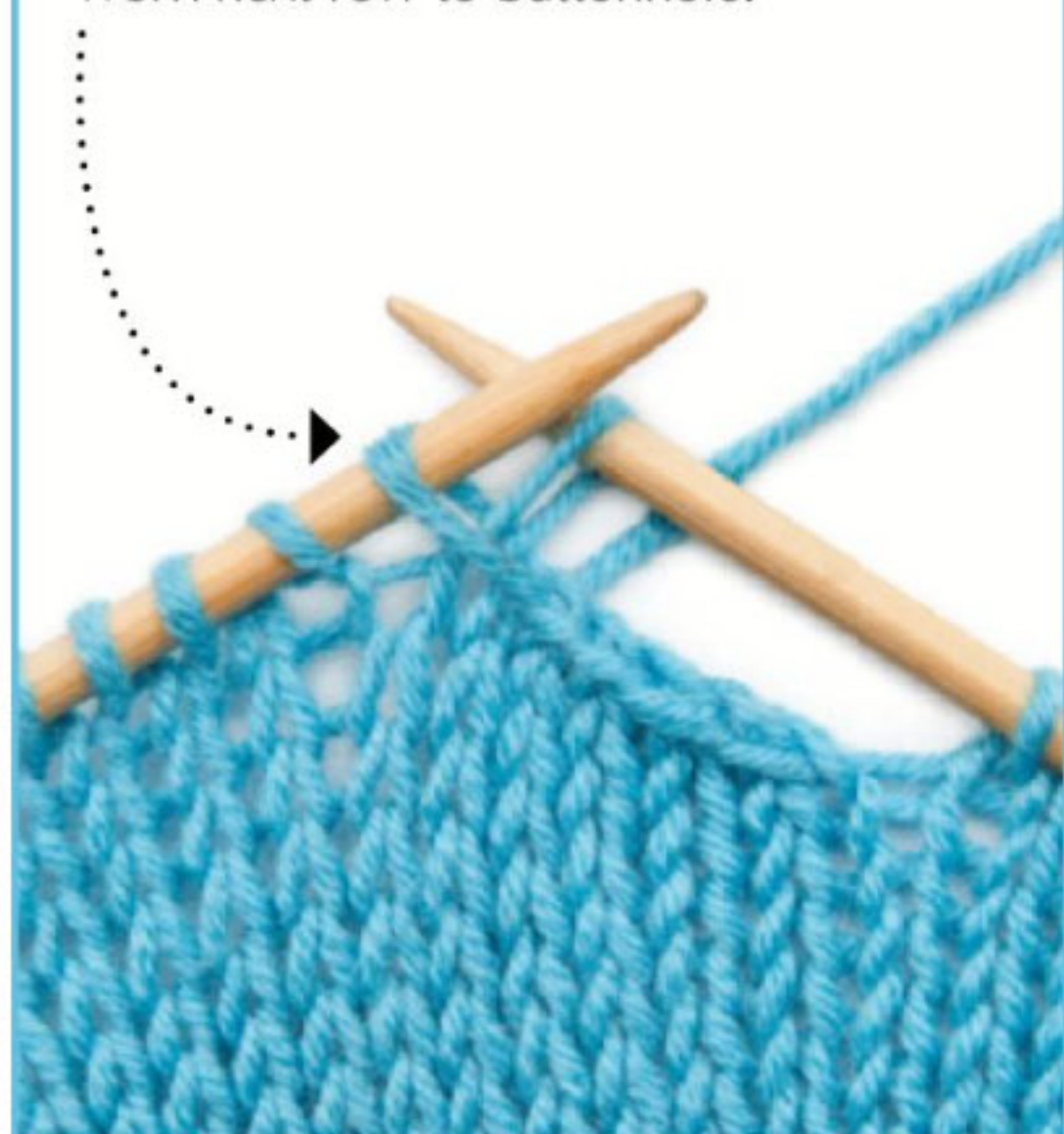


5 Slip one stitch knitwise and pass the last cast-on stitch over it. Work rest of row.



CAST-OFF HORIZONTAL BUTTONHOLE

1 On a knit row, work to buttonhole position. Work two more stitches before passing one over the other in a knitwise cast-off (see p.42) for the required number of buttonhole stitches. When the last cast-off loop is on right needle, slip the first stitch on left needle onto right needle and pass last cast-off loop over this stitch. Pull yarn tight. Work next row to buttonhole.

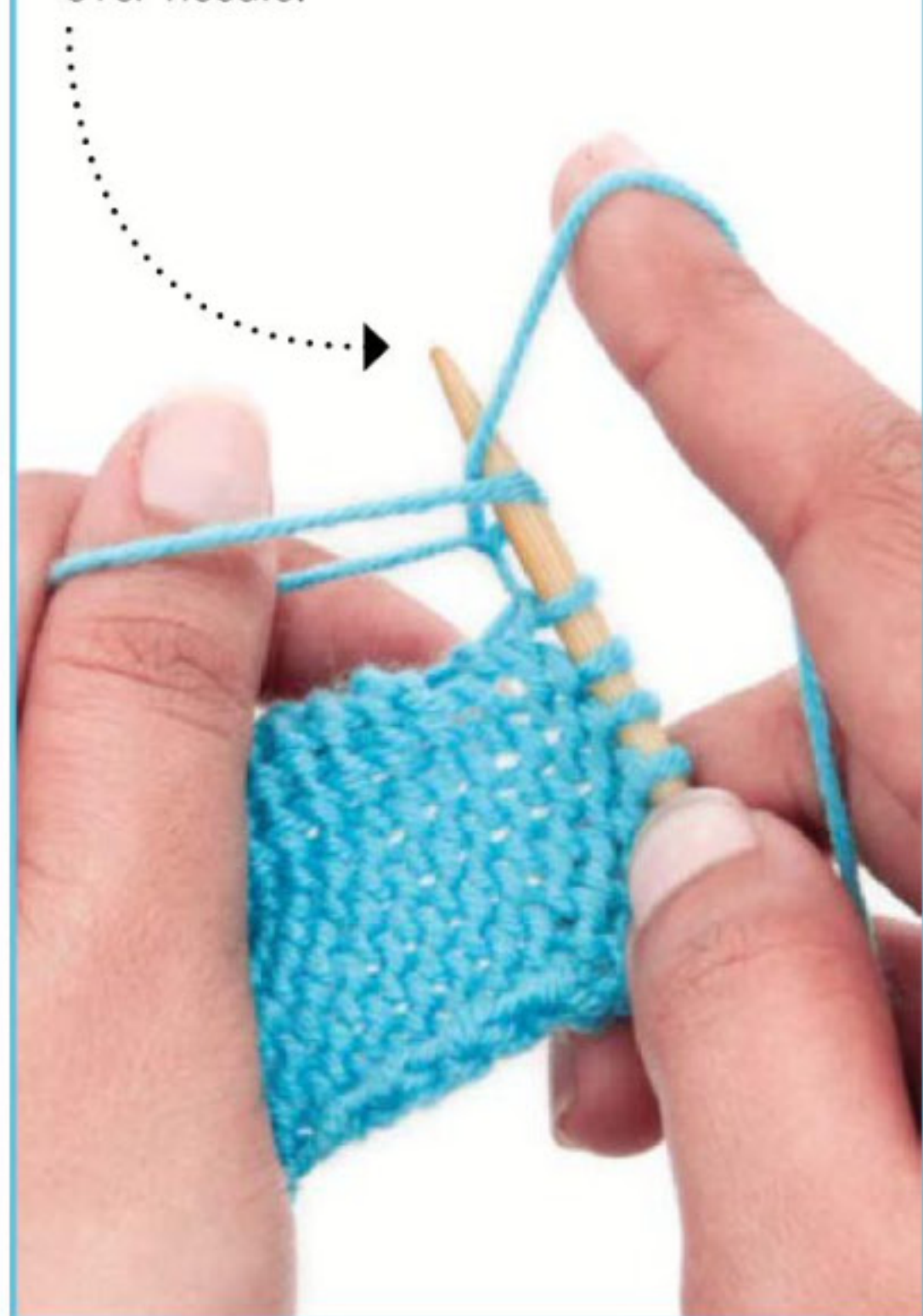


2 For simple completion, turn work and use cable cast-on (see p.29). When last cast-on loop is still on right needle bring yarn to front between needles and transfer the stitch to the left needle. Yarn to back, turn, and knit rest of row. Buttonhole is now completed.

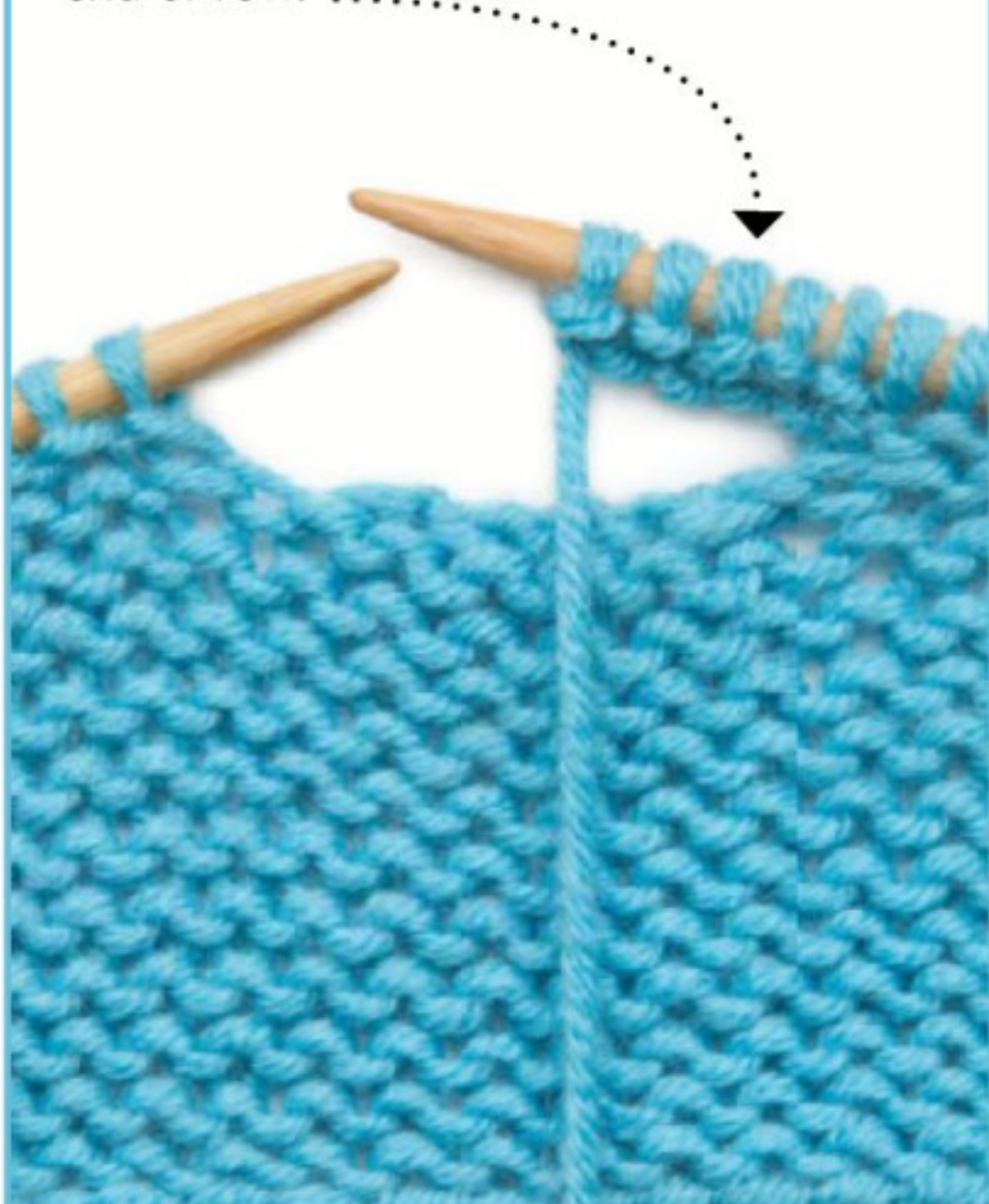
3 For advanced completion using buttonhole cast-on, skip step 2, only working steps 3–5. Drop left needle (use point protector to retain stitches if necessary) and work only with right. Hold yarn and needle in right hand. With left thumb pointing downwards, pick up yarn from behind, and wind thumb to right in an anticlockwise circle so yarn crosses near needle. Insert right needle into front thumb loop.



4 Bring left index finger from beneath, catching the yarn. Take yarn left behind needle and then wind to right, over needle.

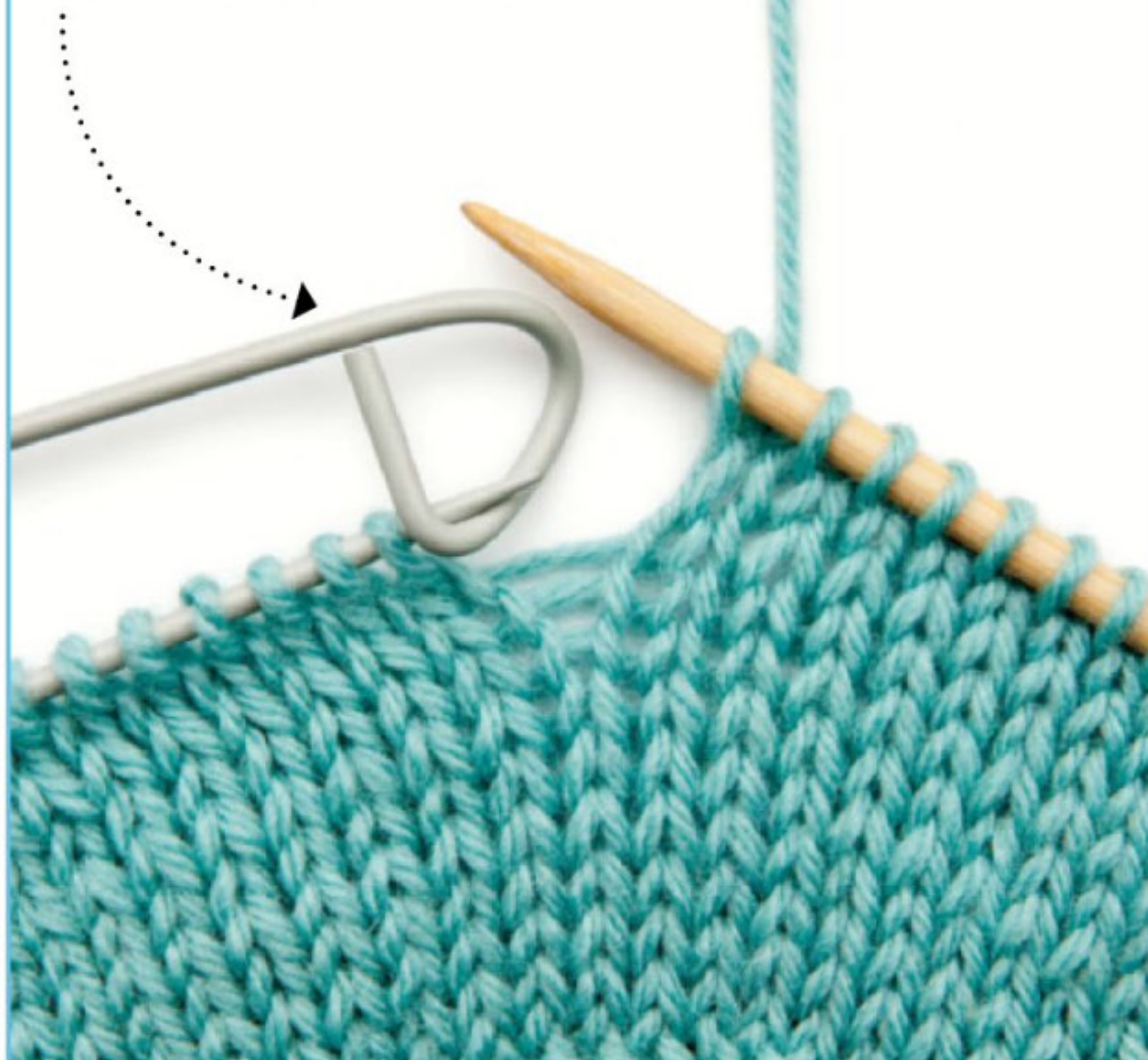


5 Slip thumb loop over point of right needle. Hold new loop in place with right index finger and tighten yarn with left hand, making sure the loop goes all round the needle. Repeat for each cast-on stitch. Knit to end of row.



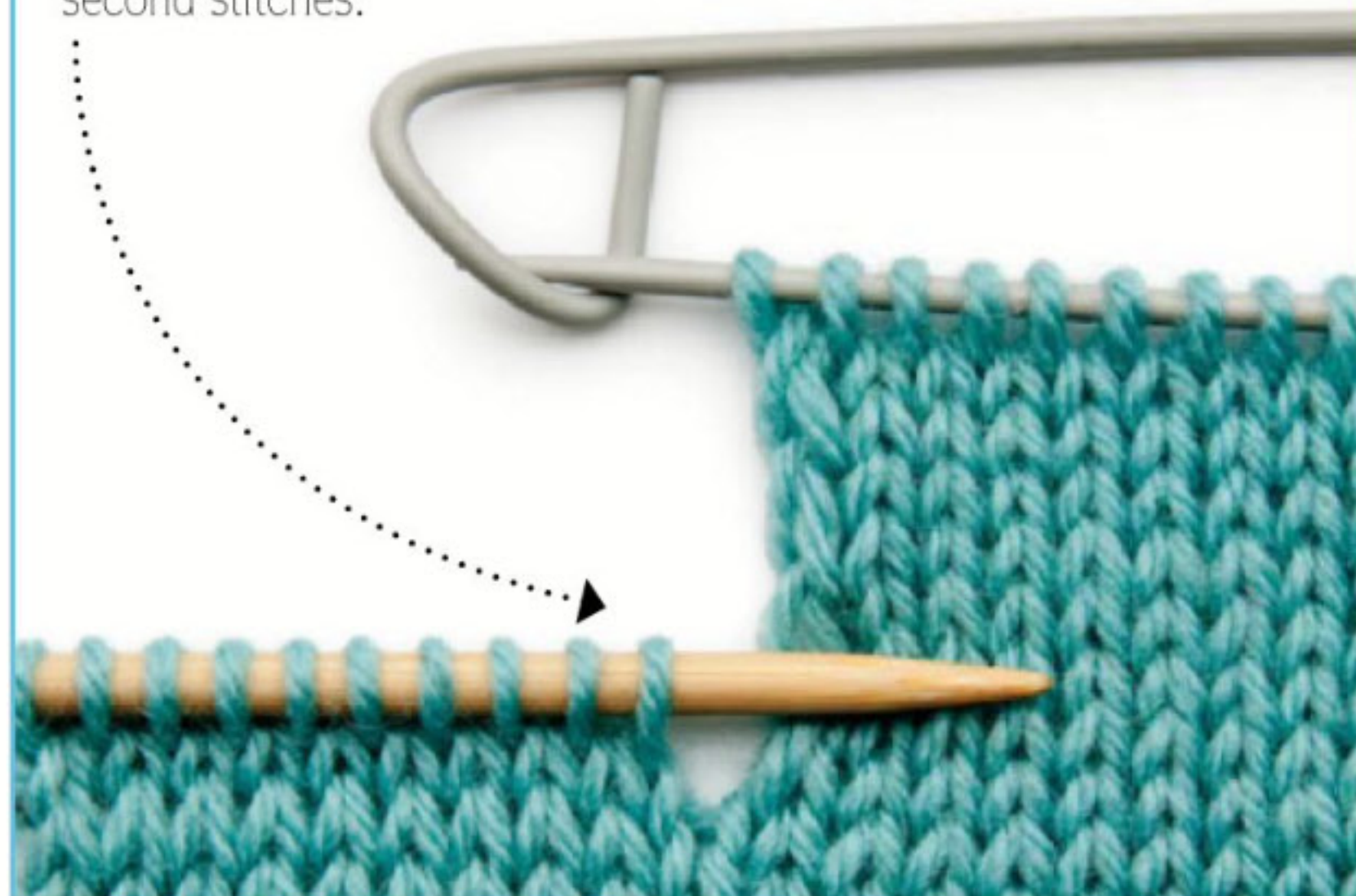
VERTICAL BUTTONHOLE

1 This example is in stocking stitch. Work to position of buttonhole. Slip the stitches that will be to the left of the buttonhole onto a stitch holder. Turn work.

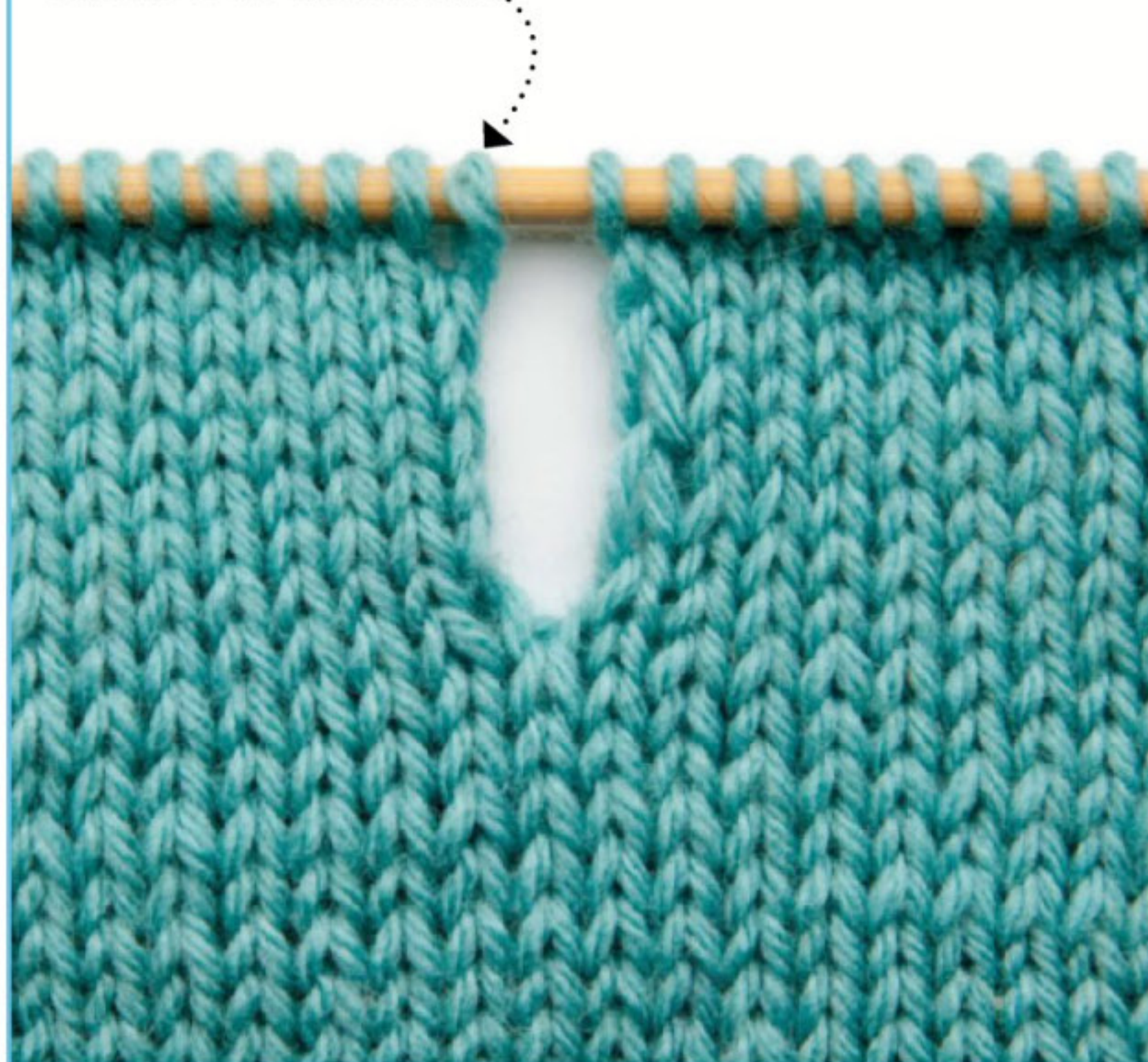


2 Work right side of buttonhole starting with a purl row, making a chain selvedge (see p.123) by slipping first edge stitch purlwise on all wrong side rows, and knitting last edge stitch on all right side rows.

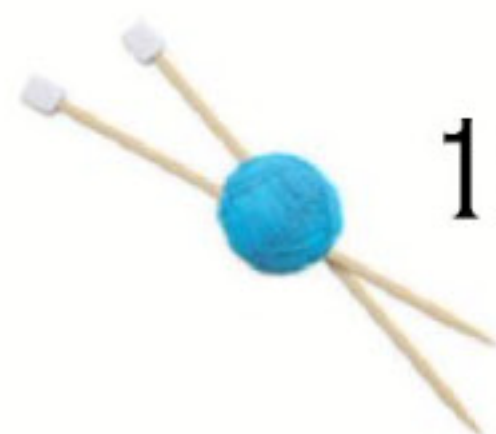
3 Once right side is long enough, finish on a purl side row, cut yarn with a long tail and slip right side stitches onto another holder. Slip held stitches back onto left needle with knit side facing. Join in new end of yarn (leaving a long tail) and make a right lifted increase (see p.62) between the first and second stitches.



4 Slip the last stitch knitwise on the next and all wrong side rows and knit it into the back of the first stitch on all right side rows. This creates a variation of a chain selvedge on the left side of the buttonhole.



5 When both sides have equal rows, making sure you finish on a purl row, cut the yarn with a long tail and restore all stitches to the needles in the correct order. Join yarn in and work a complete row, working the two selvedge stitches of the buttonhole together. Sew in ends neatly.



DIAGONAL BUTTONHOLE

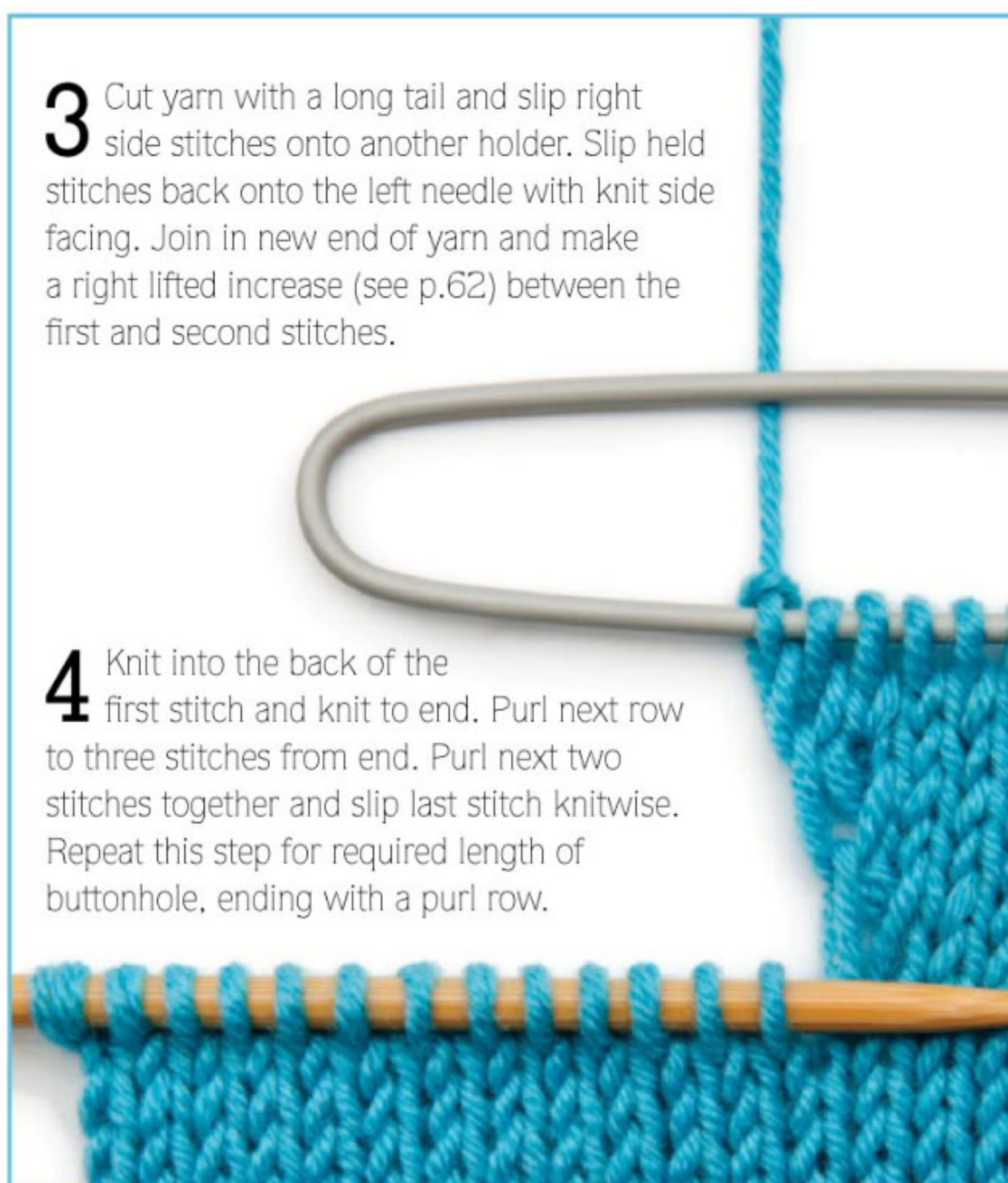
1 Working in stocking stitch, knit to position of buttonhole. Slip the stitches that will be to the left of the buttonhole onto a stitch holder. Turn work. Slip first stitch purlwise. Make a yarn-over. Purl to end.



2 Knit next row to yarn-over, and knit into back of yarn-over, twisting it to close the hole. Knit last stitch. Repeat for required length of buttonhole, ending with a purl row. Repeat knit instruction in step 1.



3 Cut yarn with a long tail and slip right side stitches onto another holder. Slip held stitches back onto the left needle with knit side facing. Join in new end of yarn and make a right lifted increase (see p.62) between the first and second stitches.



4 Knit into the back of the first stitch and knit to end. Purl next row to three stitches from end. Purl next two stitches together and slip last stitch knitwise. Repeat this step for required length of buttonhole, ending with a purl row.

5 Cut yarn with a long tail and restore all stitches to needles in the correct order. Join yarn in and work a complete row, working the two selvedge stitches of the buttonhole together. Sew in ends neatly. To slant the buttonhole the other way, reverse the increase and decrease.



Pockets

Patch pockets can be knitted separately and sewn on or picked up from the main knitting. Inset versions are particularly neat on garments and can be edged with textural and colour stitch details, and even knitted in lighter yarns to avoid bulk.

PICKED-UP PATCH POCKET



1 Work garment piece first. Tack the side and bottom position of the pocket on the garment with thin contrast colour yarn. To ensure a straight pocket bottom, either pick up into the row after welt or tack through left side of stitches along the base row.



2 Thread pocket yarn on a large-eyed needle, take the end to the wrong side and secure it, leaving a long tail. Have a knitting needle ready to receive stitches as they are made. Starting at the lower right-hand corner of the marked stitches, insert a crochet hook through the middle of the "V" of the first stitch, under the top loop and back out to the front. Lay the yarn from right to left into the hook, and draw a loop of yarn through.

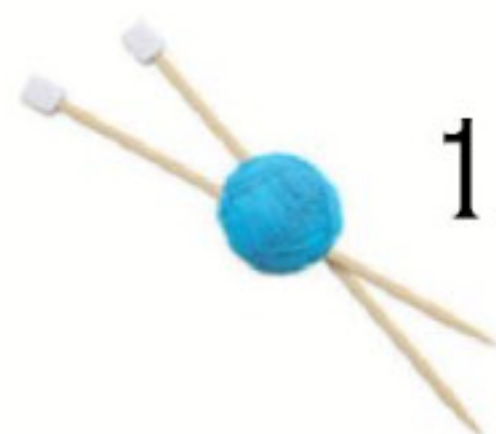


3 Slip loop onto right needle. Repeat steps 2 and 3 to left along the row for each pocket base stitch.

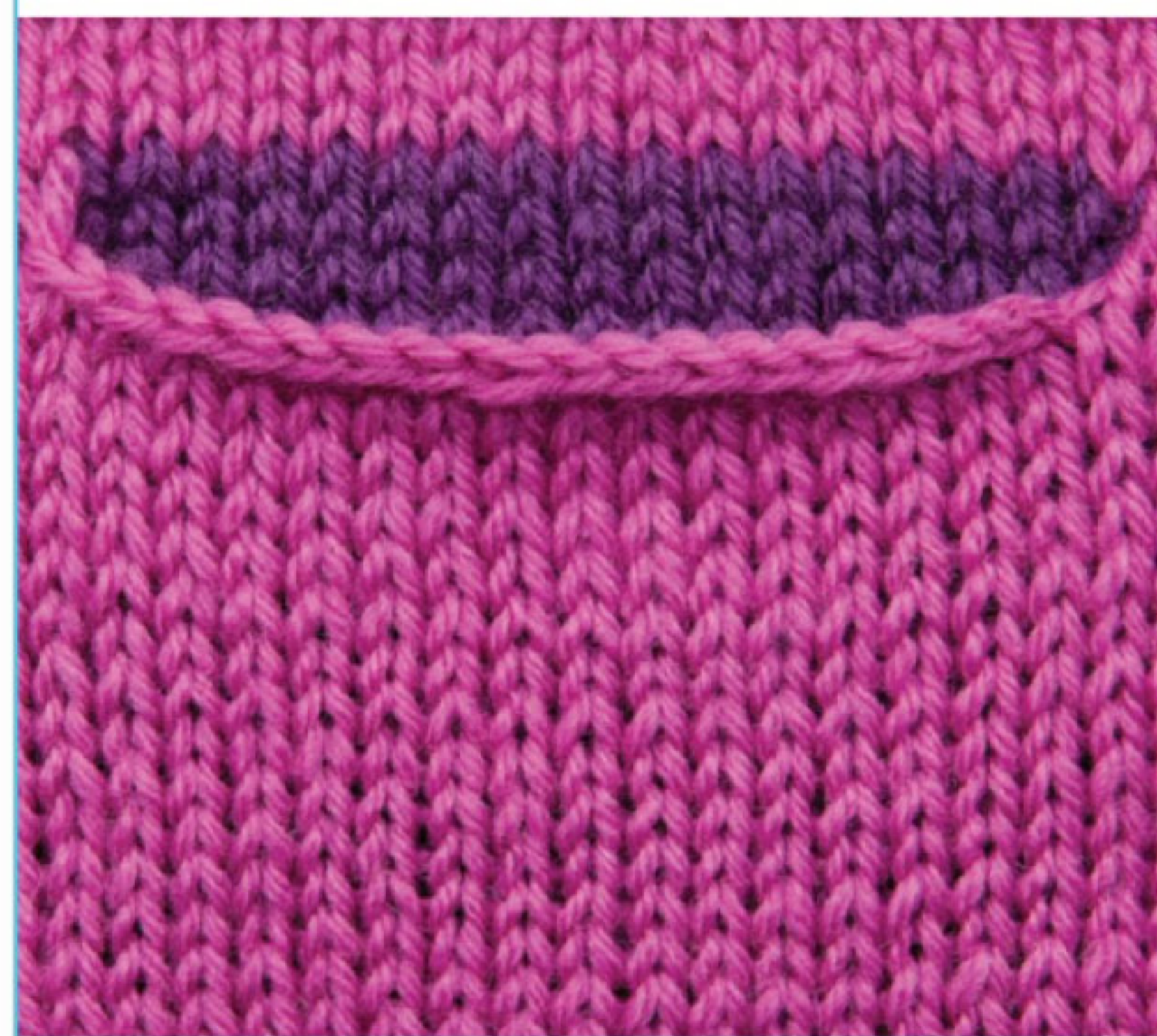
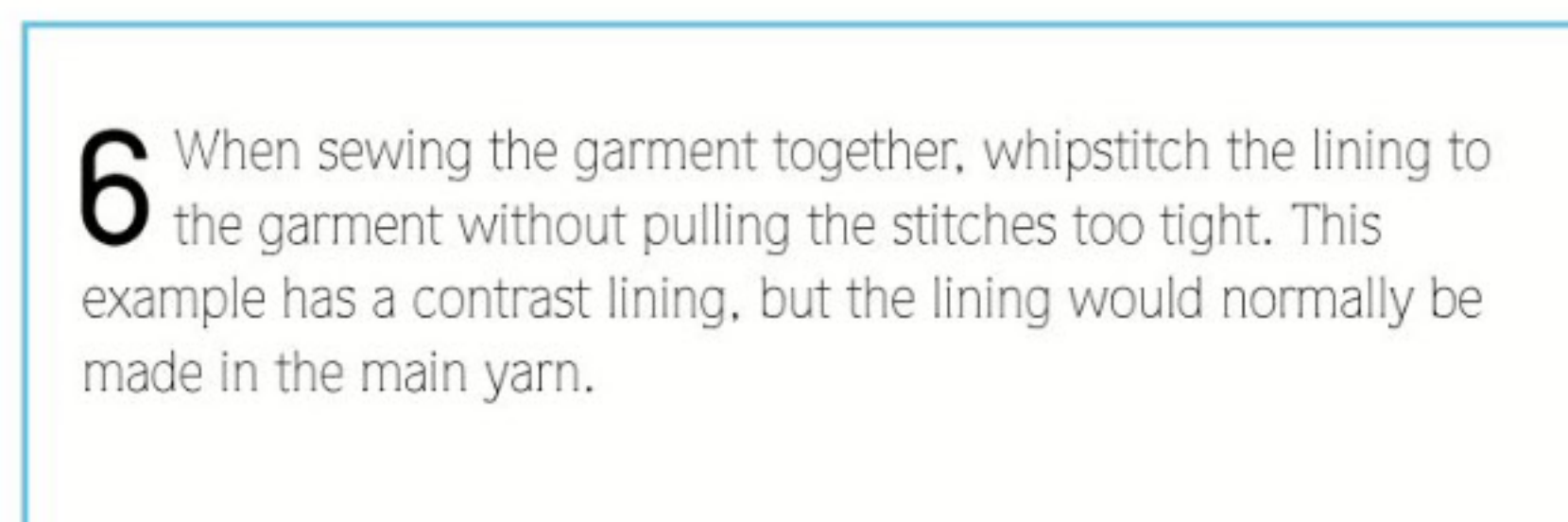
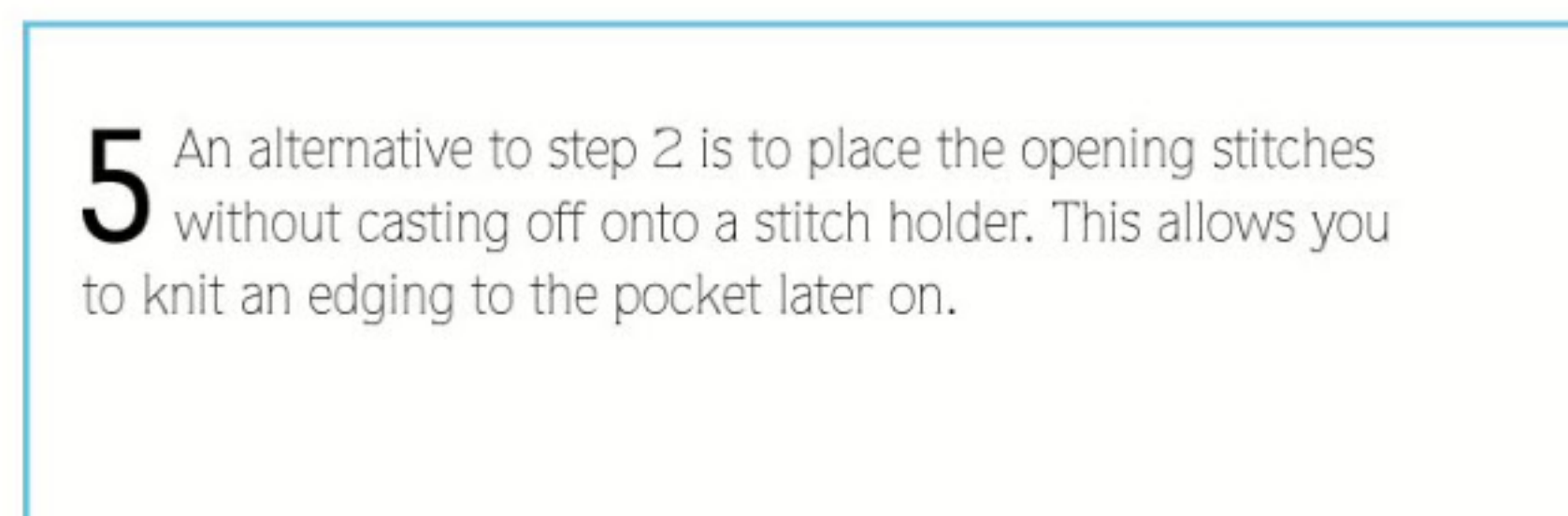
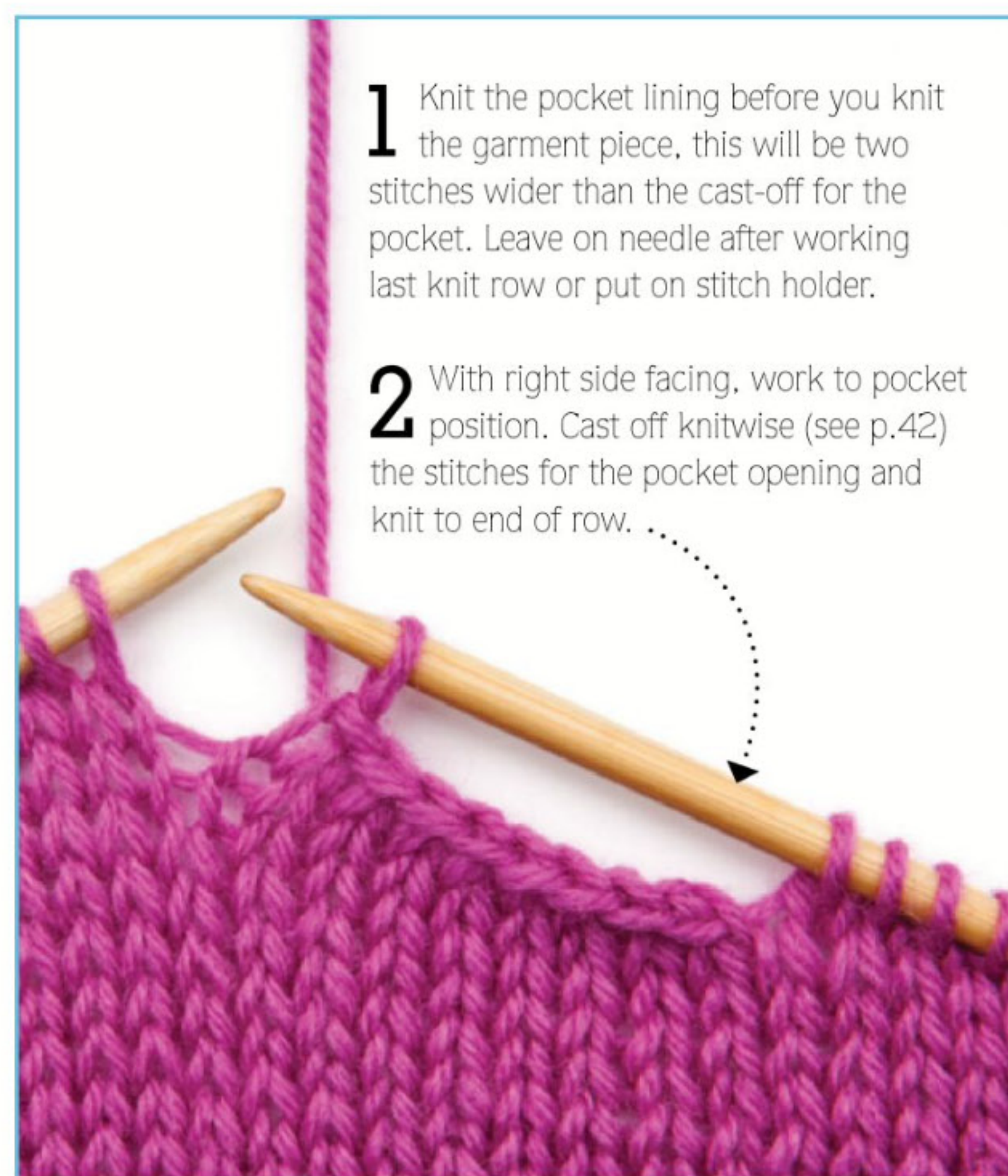


4 Beginning with a wrong side row, work as many rows as necessary for the pocket depth, adding a ribbed or patterned welt as desired. Cast off.

5 Sew sides in place with mattress stitch (see p.137) using the yarn ends if possible. Remove tacking stitches.



HORIZONTAL INSET POCKET



VERTICAL INSET POCKET

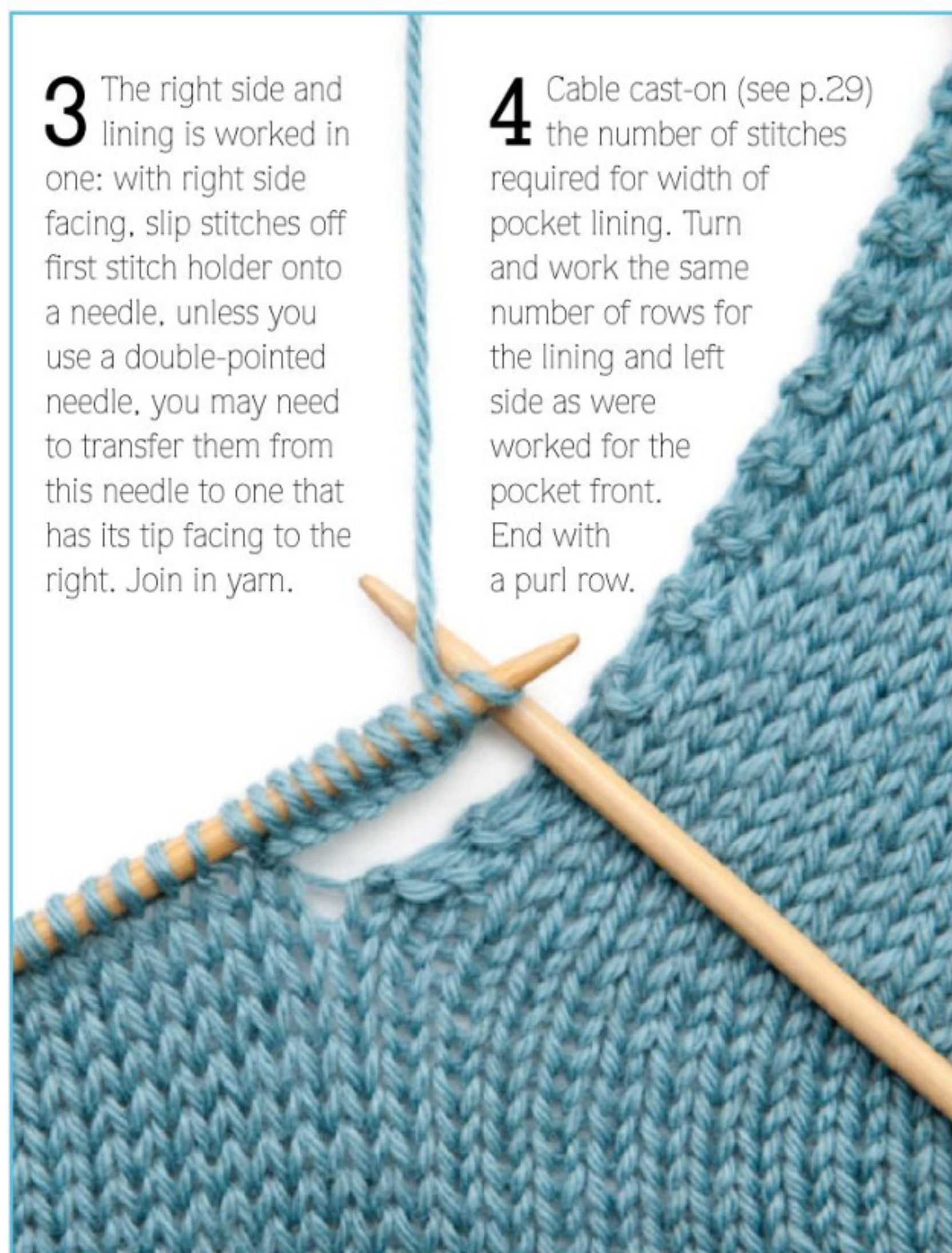
1 The opening is at the left of the actual pocket in this example, and the lining is worked at the same time as the pocket front. On a right side row, work to pocket position, slip remaining stitches on left needle onto a stitch holder.

2 Work front of pocket: turn work and work garter stitch edge border by knitting first two stitches, purling the rest of the row. On next row, work to two from end and then knit both edge stitches. Continue to work rows, with border stitches included, for depth of pocket. Finish pocket front by working a purl row and slip stitches onto a stitch holder. Cut yarn with a long end.

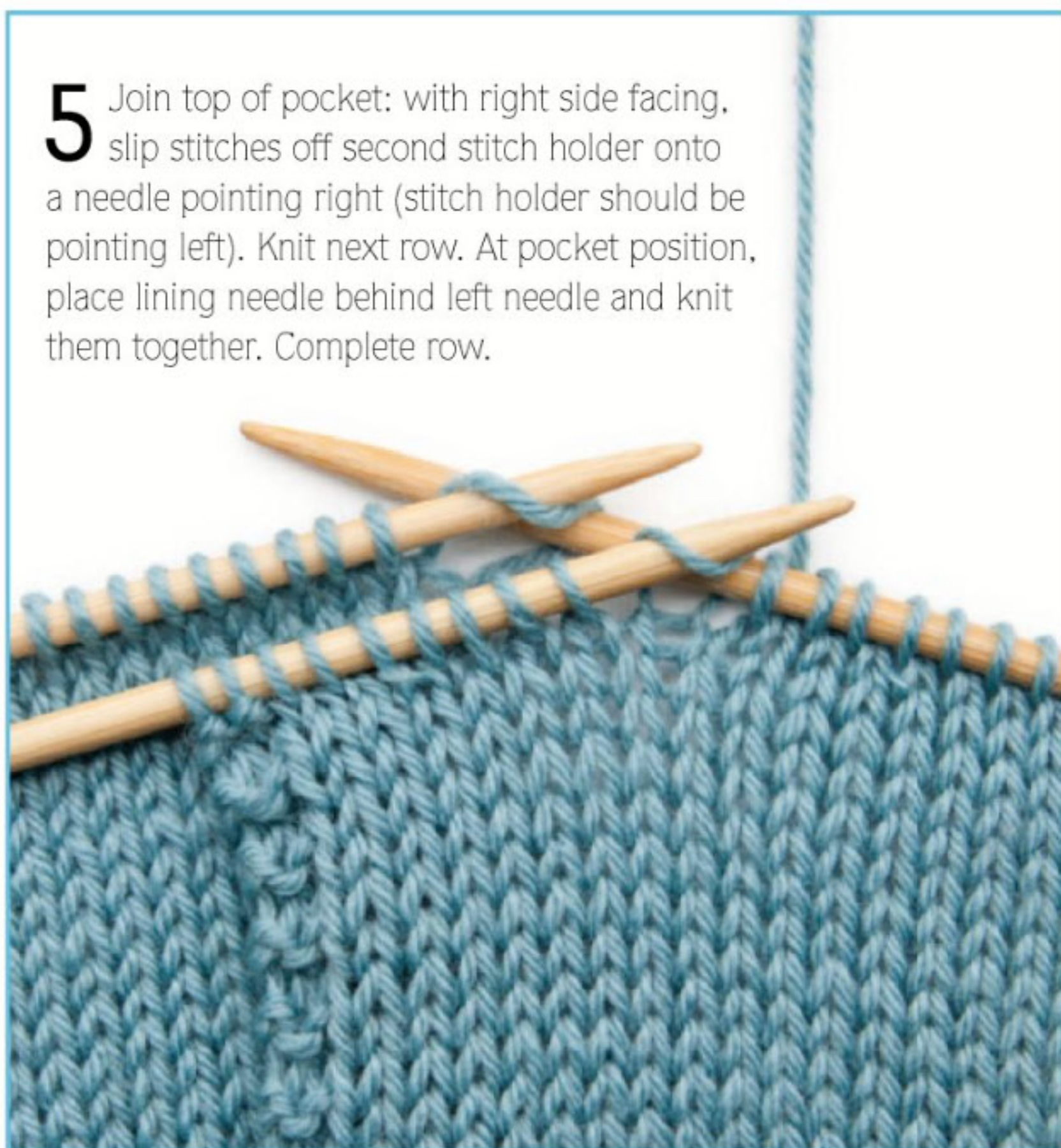


3 The right side and lining is worked in one: with right side facing, slip stitches off first stitch holder onto a needle, unless you use a double-pointed needle, you may need to transfer them from this needle to one that has its tip facing to the right. Join in yarn.

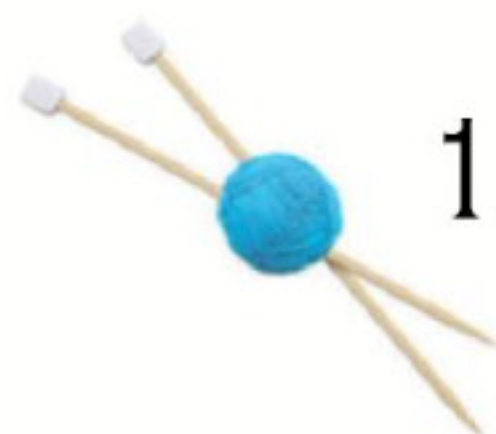
4 Cable cast-on (see p.29) the number of stitches required for width of pocket lining. Turn and work the same number of rows for the lining and left side as were worked for the pocket front. End with a purl row.



5 Join top of pocket: with right side facing, slip stitches off second stitch holder onto a needle pointing right (stitch holder should be pointing left). Knit next row. At pocket position, place lining needle behind left needle and knit them together. Complete row.



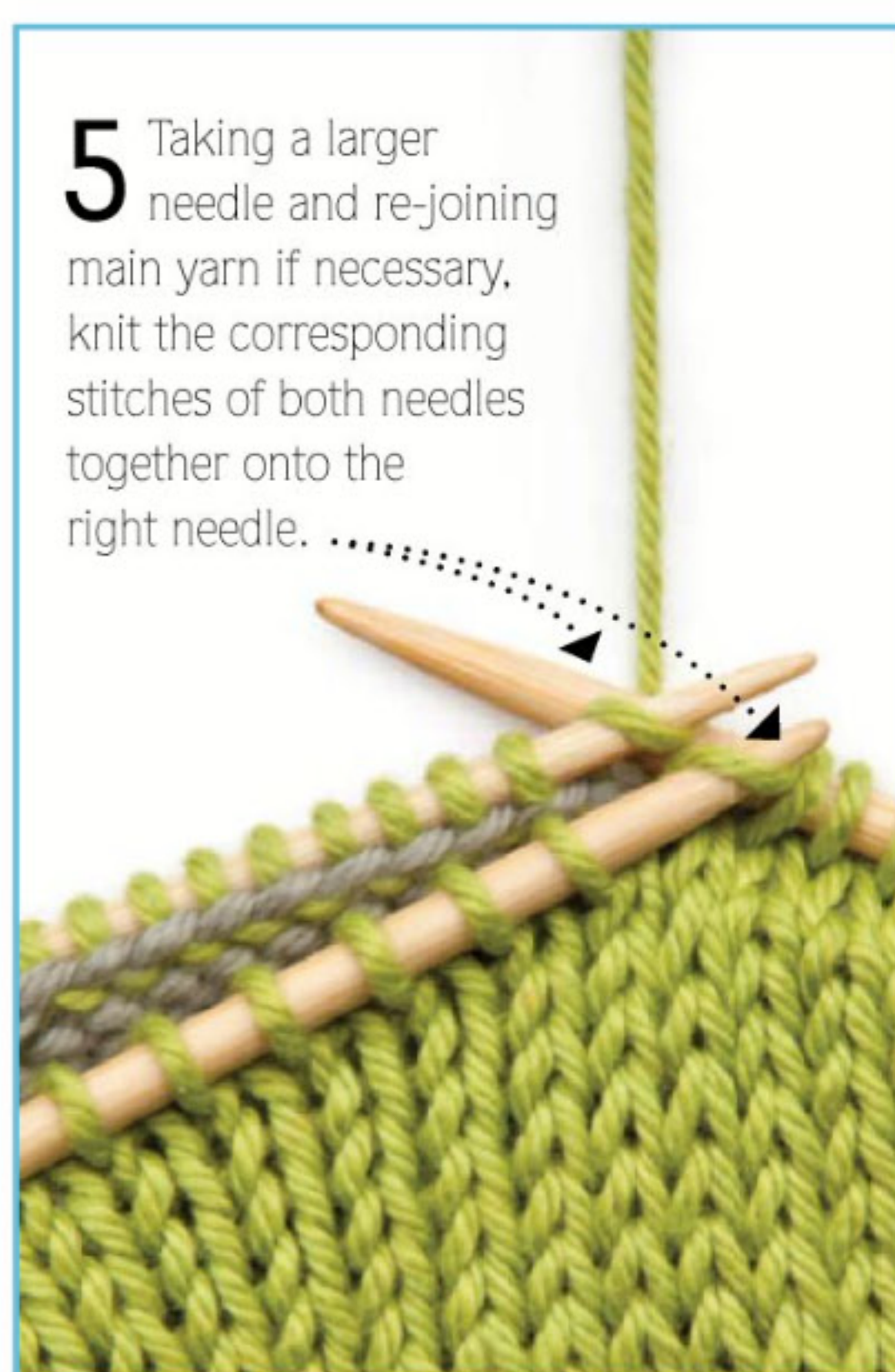
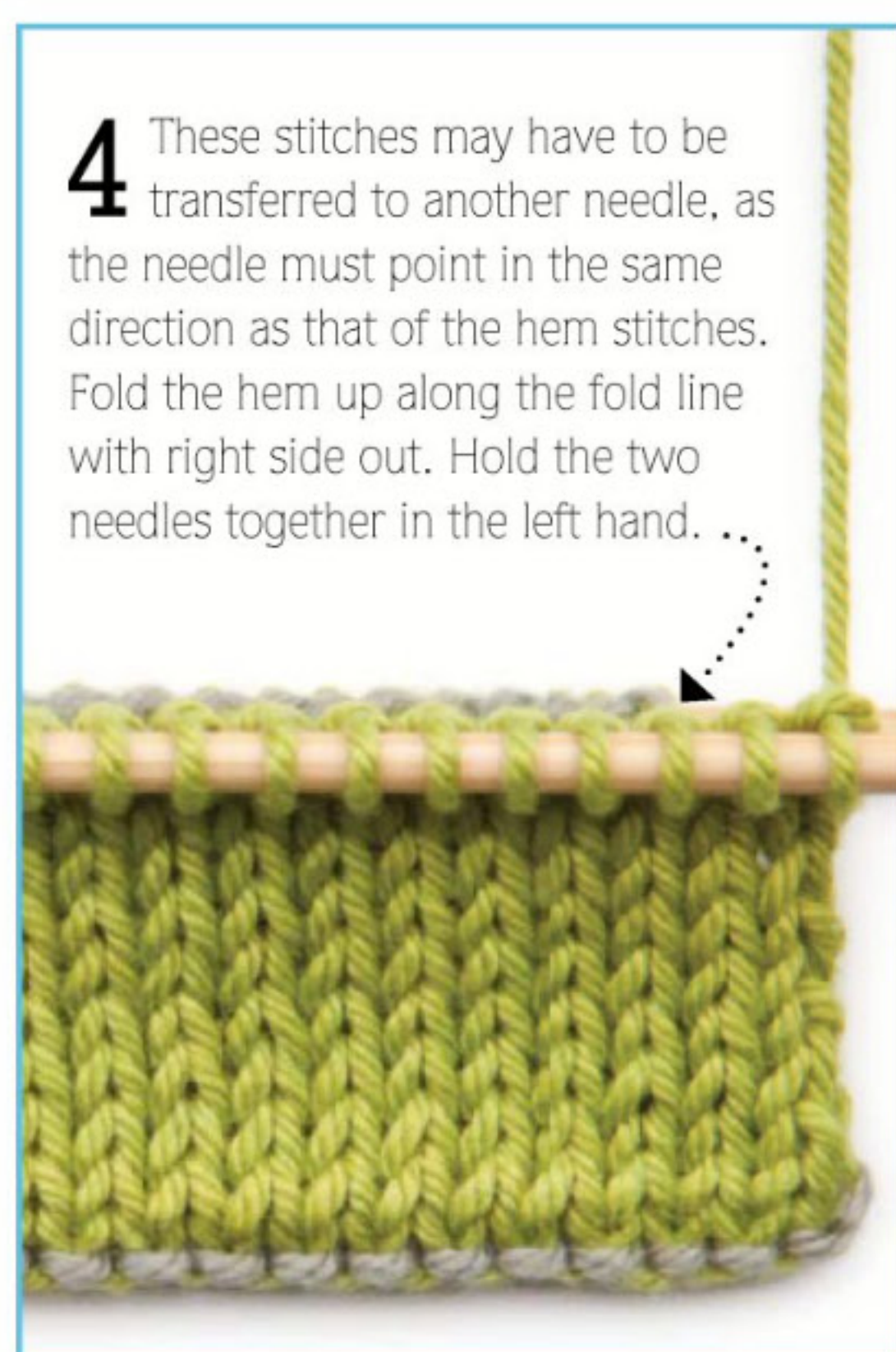
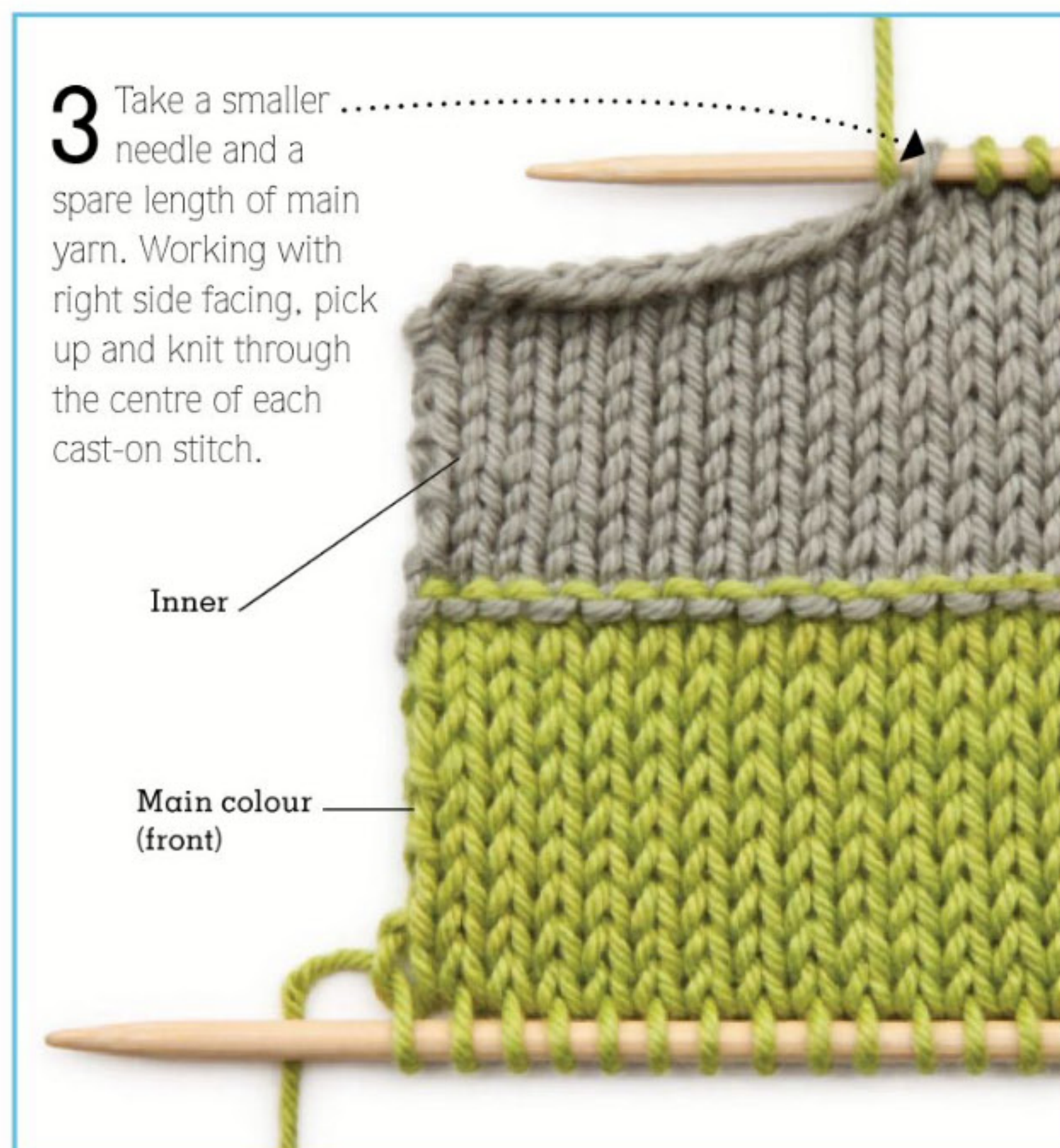
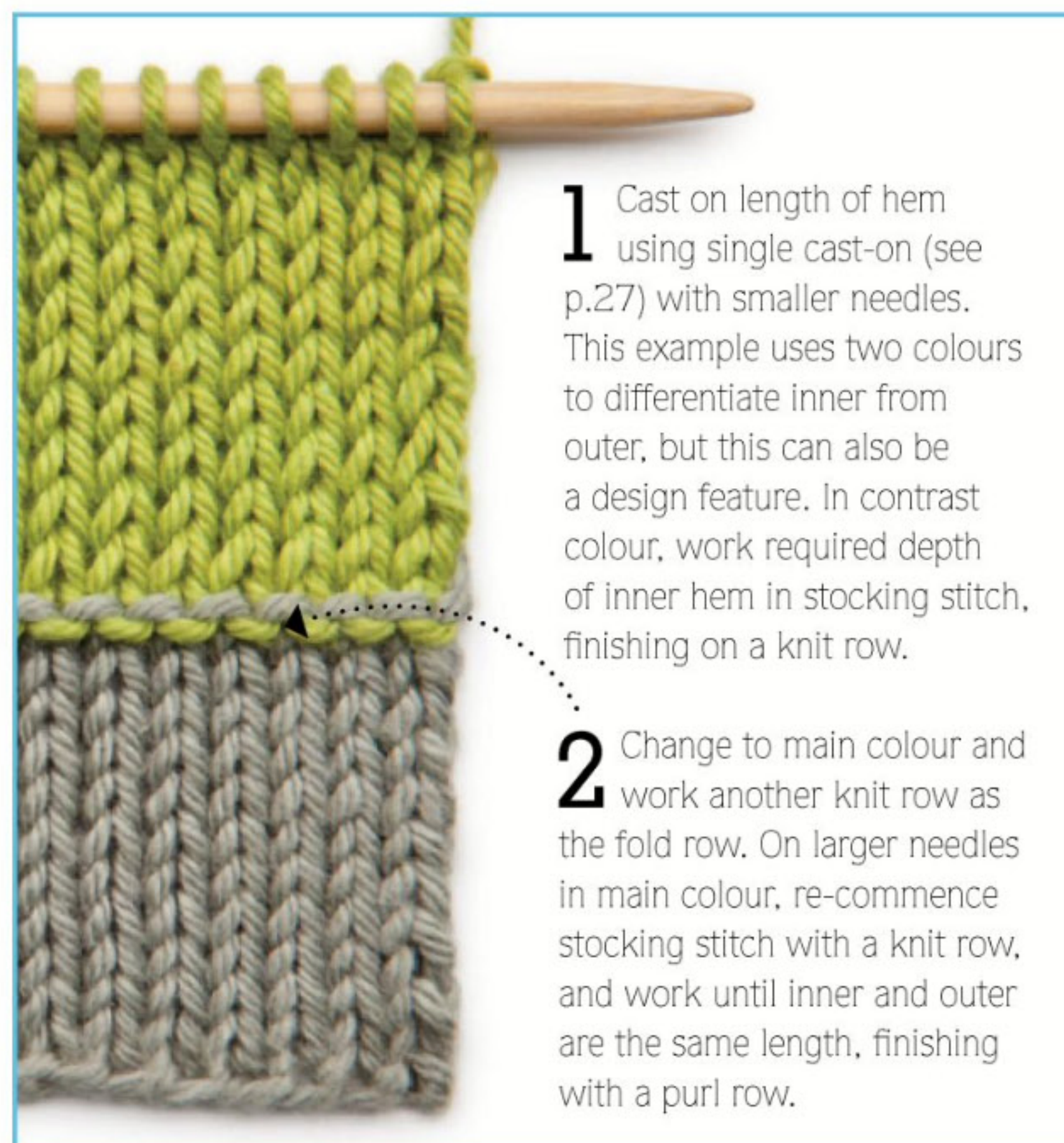
6 Complete piece and sew lining to garment front.



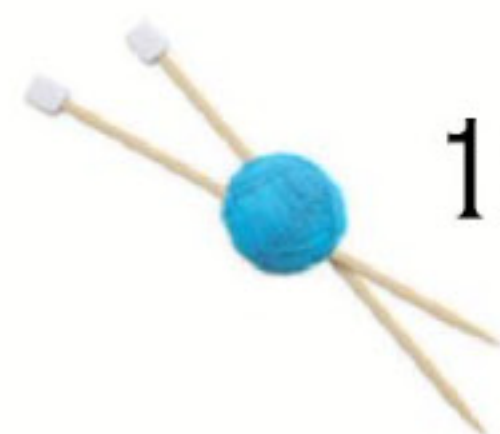
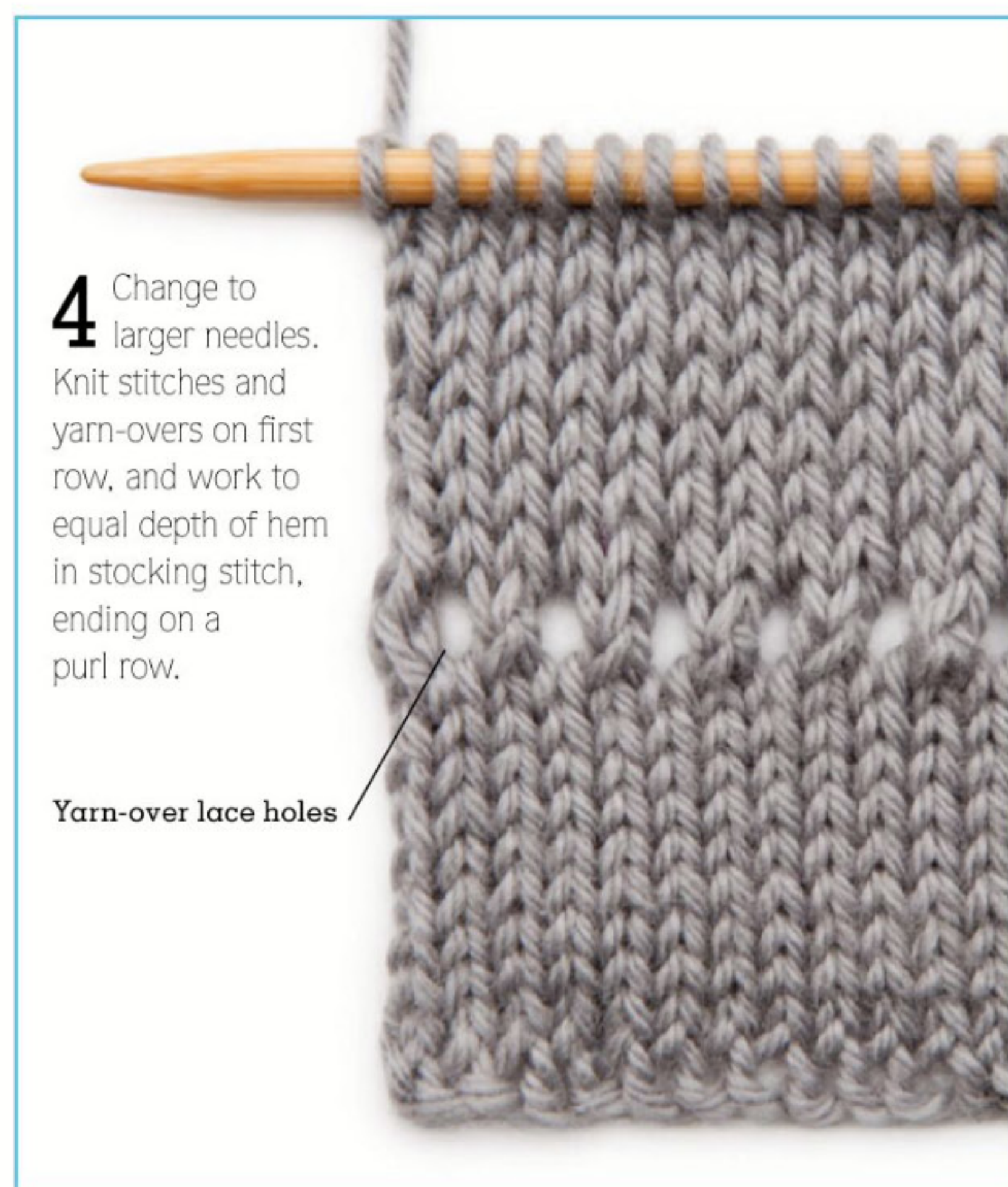
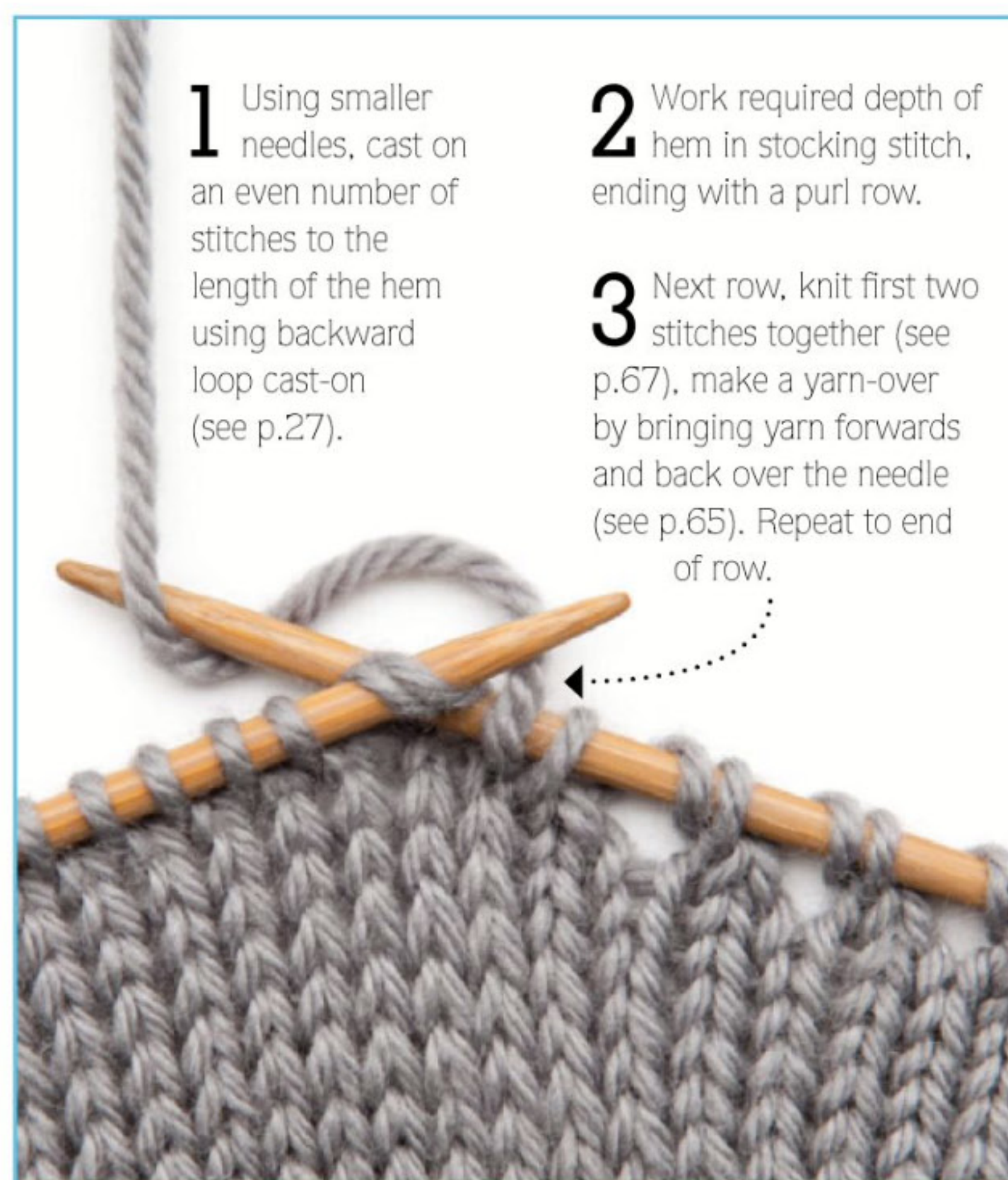
Hems

A traditional ribbed hem is often knitted at the start of a garment, whereas others may be sewn on afterwards. Colour detail and stitch structures, such as garter stitch, moss stitch, or cables, can be incorporated to add flair to hems. Hems make great cuffs and can be added vertically along front openings. They also make good accessory trims.

PICKED-UP HEM



PICOT HEM



Blocking

- Always refer to your yarn label before blocking. Textured stitch patterns, such as garter stitch, ribbing, and cables, are best wet blocked or steamed extremely gently so that their texture is not altered – they should not be pressed or stretched.

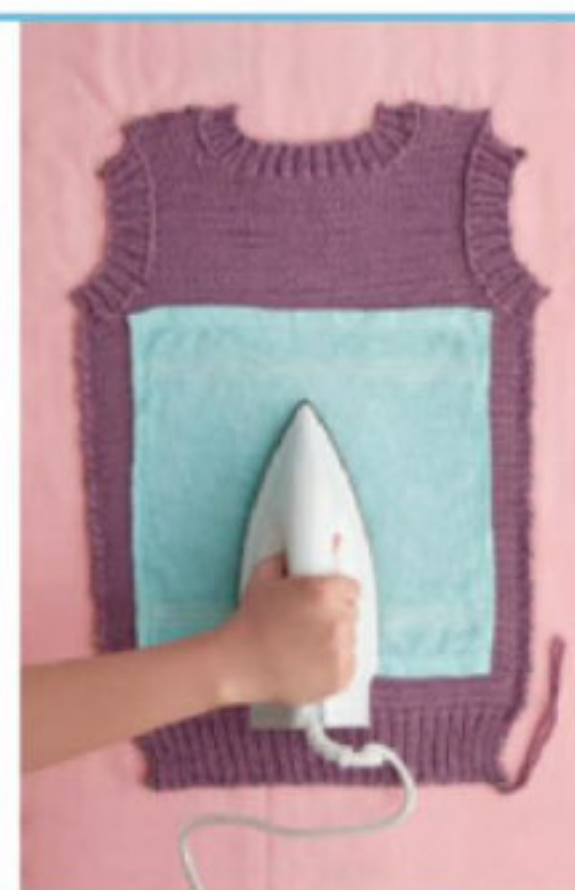
WET BLOCKING

If your yarn allows, wet blocking is the best way to even out your knitting. Using lukewarm water, either wash the piece or simply wet it. Squeeze and lay it flat on a towel, then roll the towel to squeeze out more moisture. Pin the piece into shape on layers of dry towels covered with a sheet. Leave to dry completely.



STEAM BLOCKING

Only steam block if your yarn allows. Pin the piece to the correct shape, then place a clean damp cloth on top. Use a warm iron to create steam, barely touching the cloth. Do not rest the iron on the knitting, and avoid any garter stitch or ribbed areas. Before removing the pins, let the piece dry completely.



Seams

- The most popular seam techniques for knitting are mattress stitch, edge-to-edge stitch, backstitch, and overcast stitch. Cast-off and grafted seams are sometimes called for and learning to graft open stitches together for a seamless join is very useful.

TIPS

- Block knitted pieces before sewing together. After seams are completed, open them out and steam very lightly if the yarn allows.
- Always use a blunt-ended yarn needle for all seams on knitting. A pointed needle will puncture the yarn strands and you won't be able to pull the yarn through the knitting successfully.
- Although the seams are shown here worked in a contrasting yarn for clarity, use a matching yarn for all seams.
- If knitting is in a fancy yarn, find a smooth strong yarn of a similar

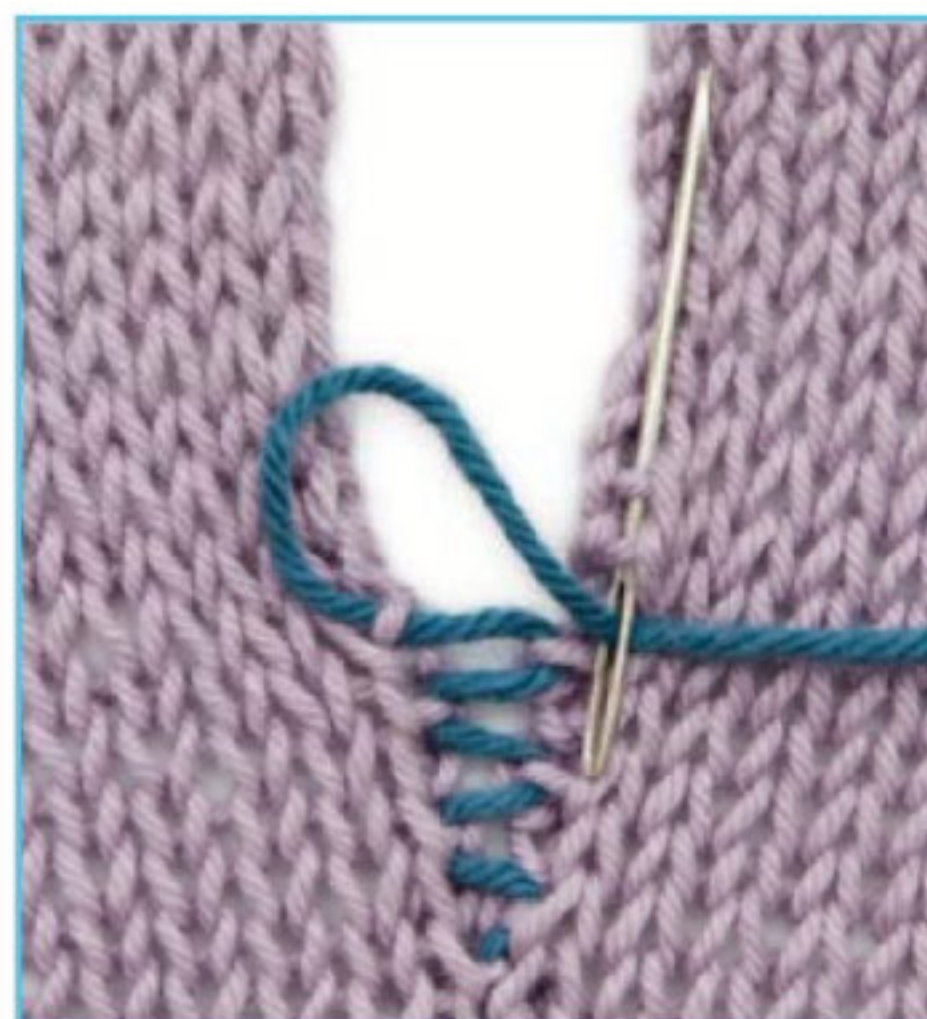
colour to sew in. It is generally better, particularly with mattress stitch, to work with shorter lengths as long strands become weakened and may break.

- Before starting a seam, pin the knitting together at wide intervals. At the start of the seam, secure the yarn to the edge of one piece of knitting with two or three overcast stitches.
- Make seams firm but not too tight. They should have a little elasticity, to match the elasticity of the knitted fabric.

MATTRESS STITCH



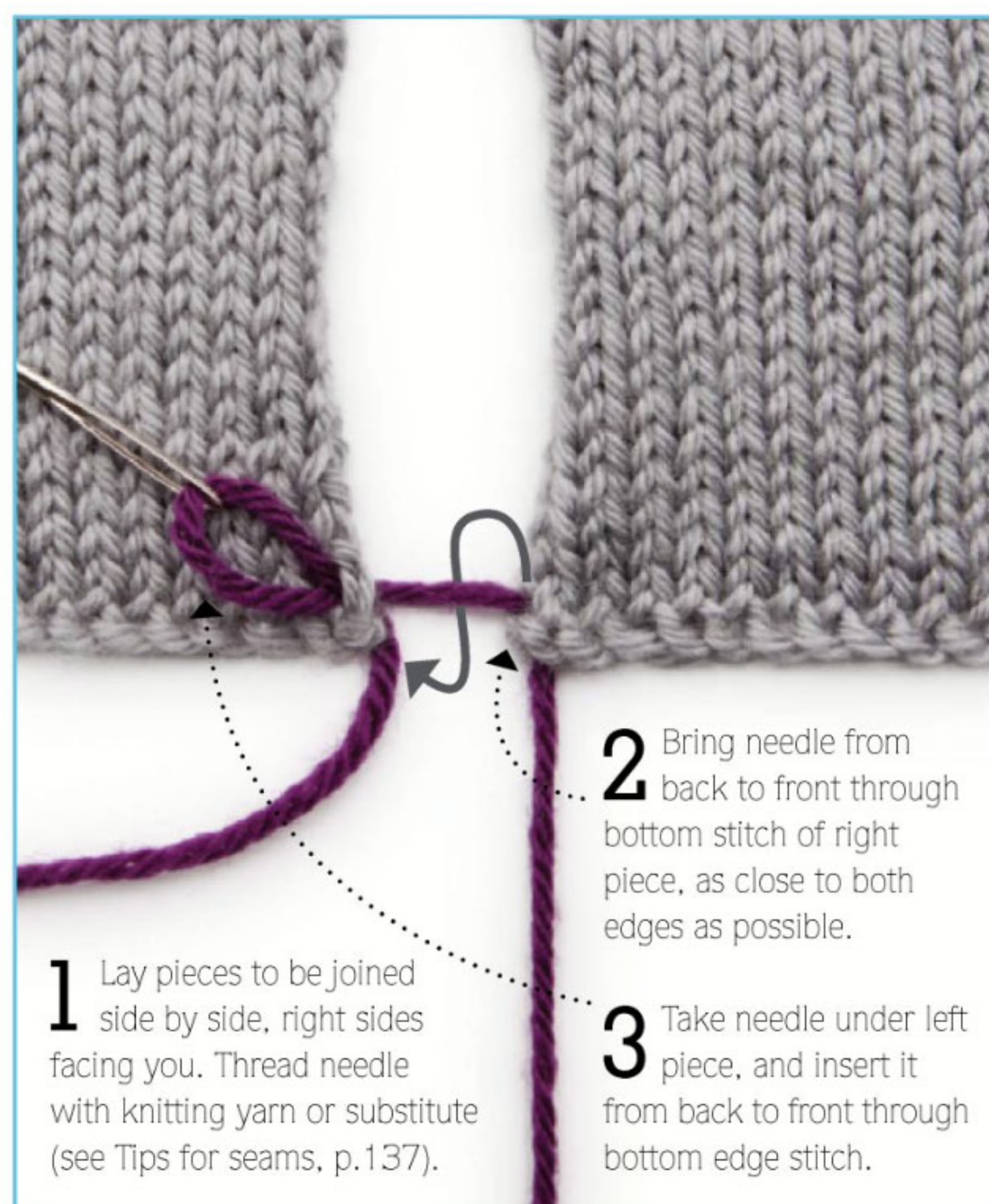
1 Mattress stitch is practically invisible and is the best seam technique for ribbing and stocking stitch. Start by aligning the edges of the pieces to be seamed with both the right sides facing you.



2 Insert the needle from the front through centre of first knit stitch on one piece of knitting and up through centre of stitch two rows above. Repeat on the other piece, working up the seam and pulling edges together.

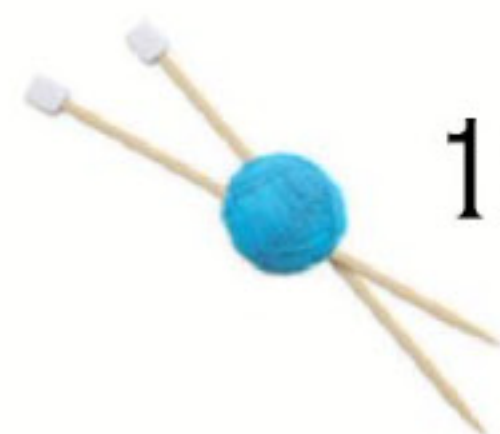
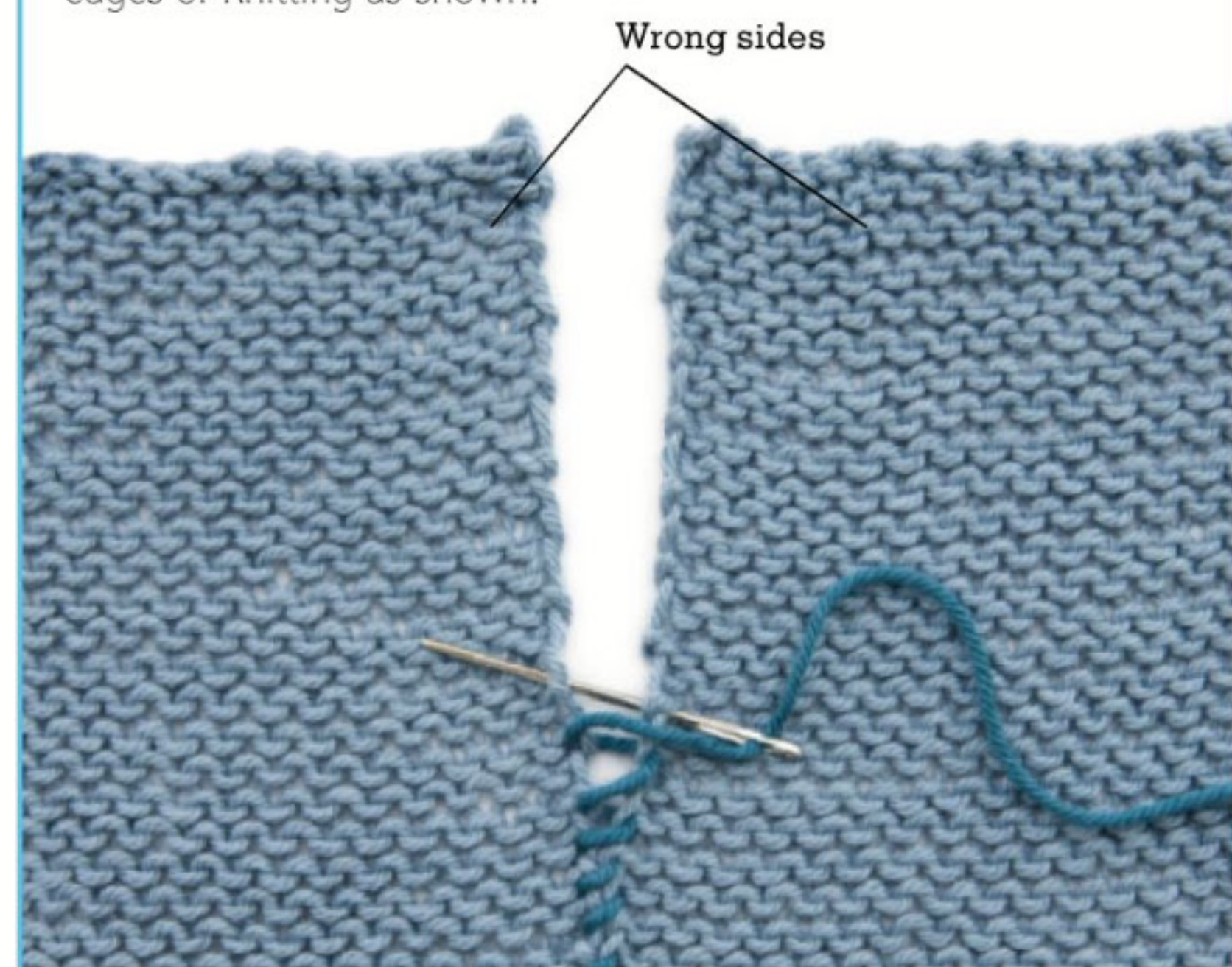


FIGURE OF EIGHT START FOR SEAMS



EDGE-TO-EDGE SEAM

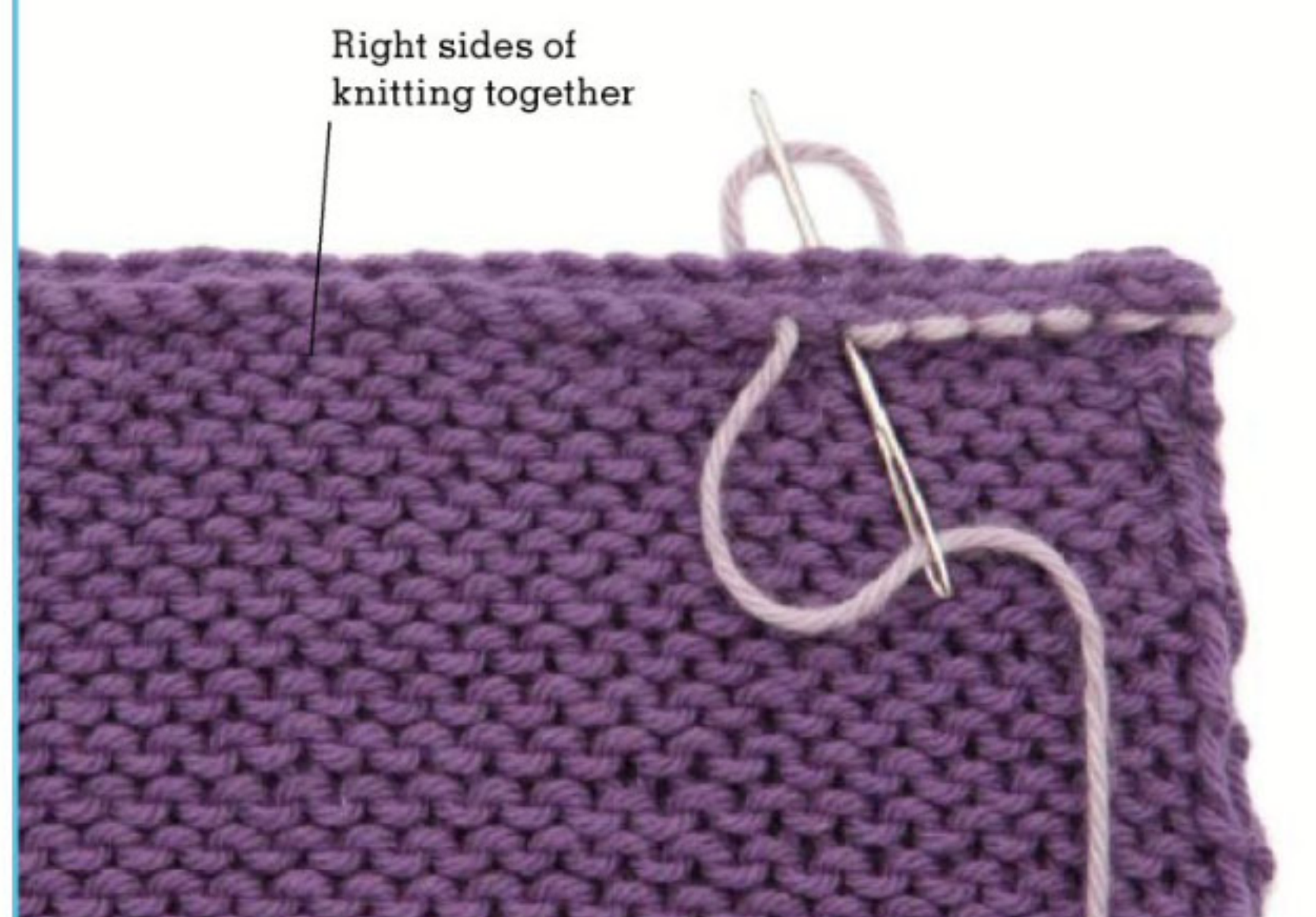
This seam is suitable for most stitch patterns. To start, align the pieces of knitting with the wrong sides facing you. Work each stitch of the seam through the little pips formed along the edges of knitting as shown.



BACKSTITCH SEAM

Backstitch can be used for almost any seam on knitting, but is not suitable for super-bulky yarns.

1 Align the pieces of knitting with the right sides together. Make one stitch forwards, and one stitch back into the starting point of the previous stitch as shown. Work the stitches as close to the edge of the knitting as possible.



OVERCAST SEAM

Other names for this seam are oversewn seam or a whipped stitch seam.

1 With the right sides together, insert the needle from back to front through both layers, working through the centres of the edge stitches (not through the pips). Make each stitch in the same way.



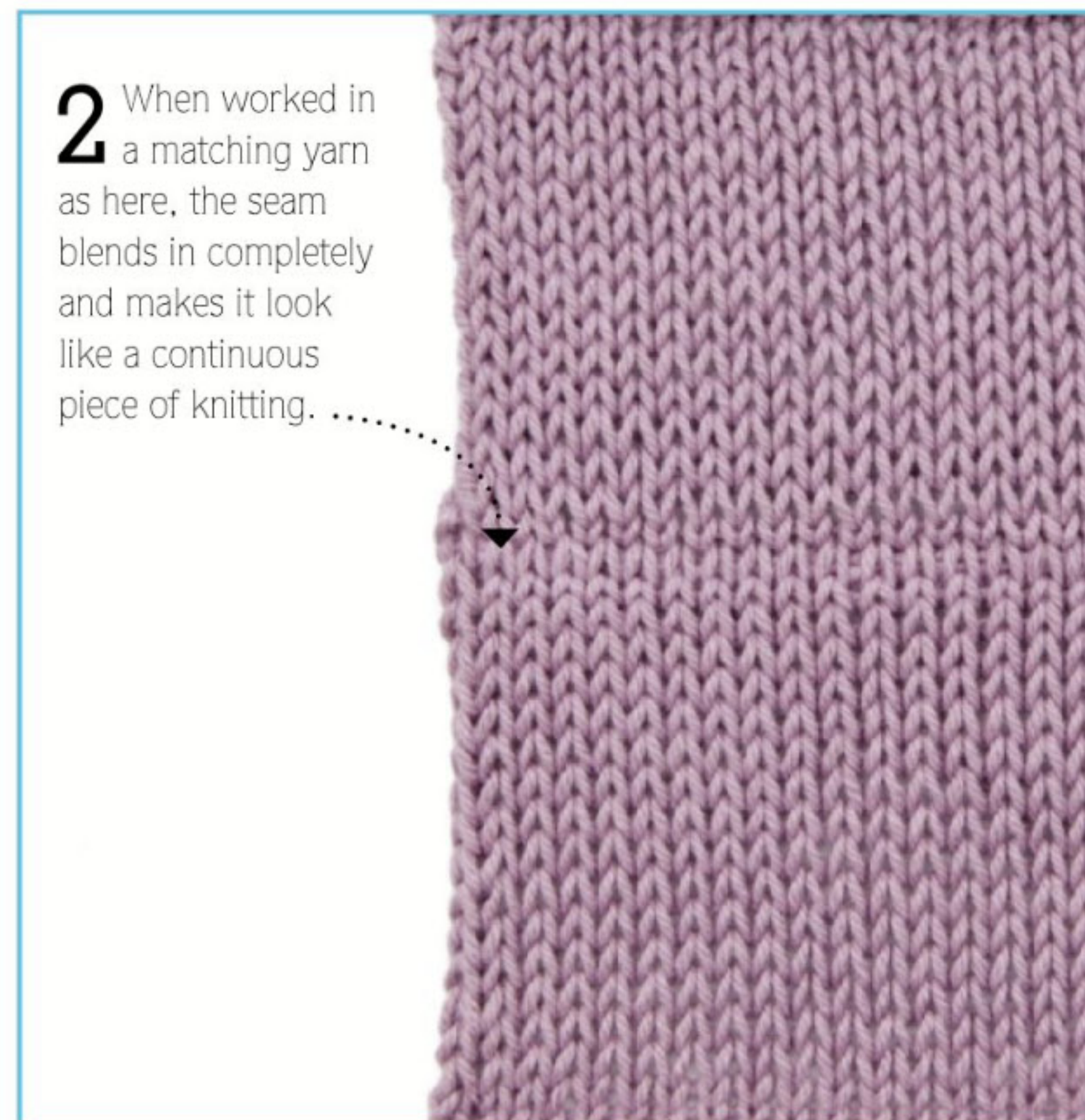
GRAFTED SEAM

The seam can be worked along two pieces of knitting that have not been cast off or along two cast-off edges as shown here; the principle for both is the same.

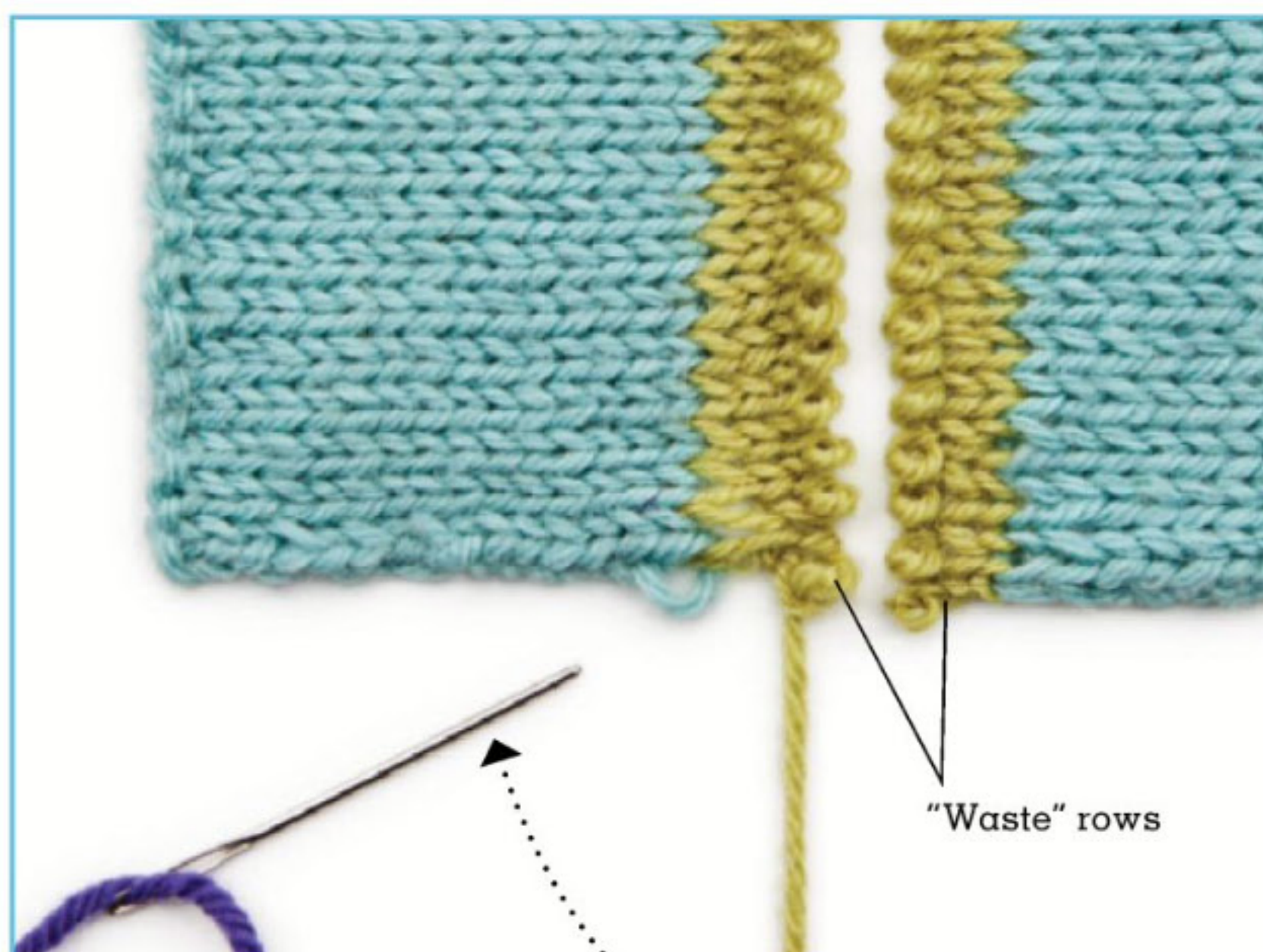
1 With the right sides facing you, follow the path of a row of knitting along the seam as shown.



2 When worked in a matching yarn as here, the seam blends in completely and makes it look like a continuous piece of knitting.



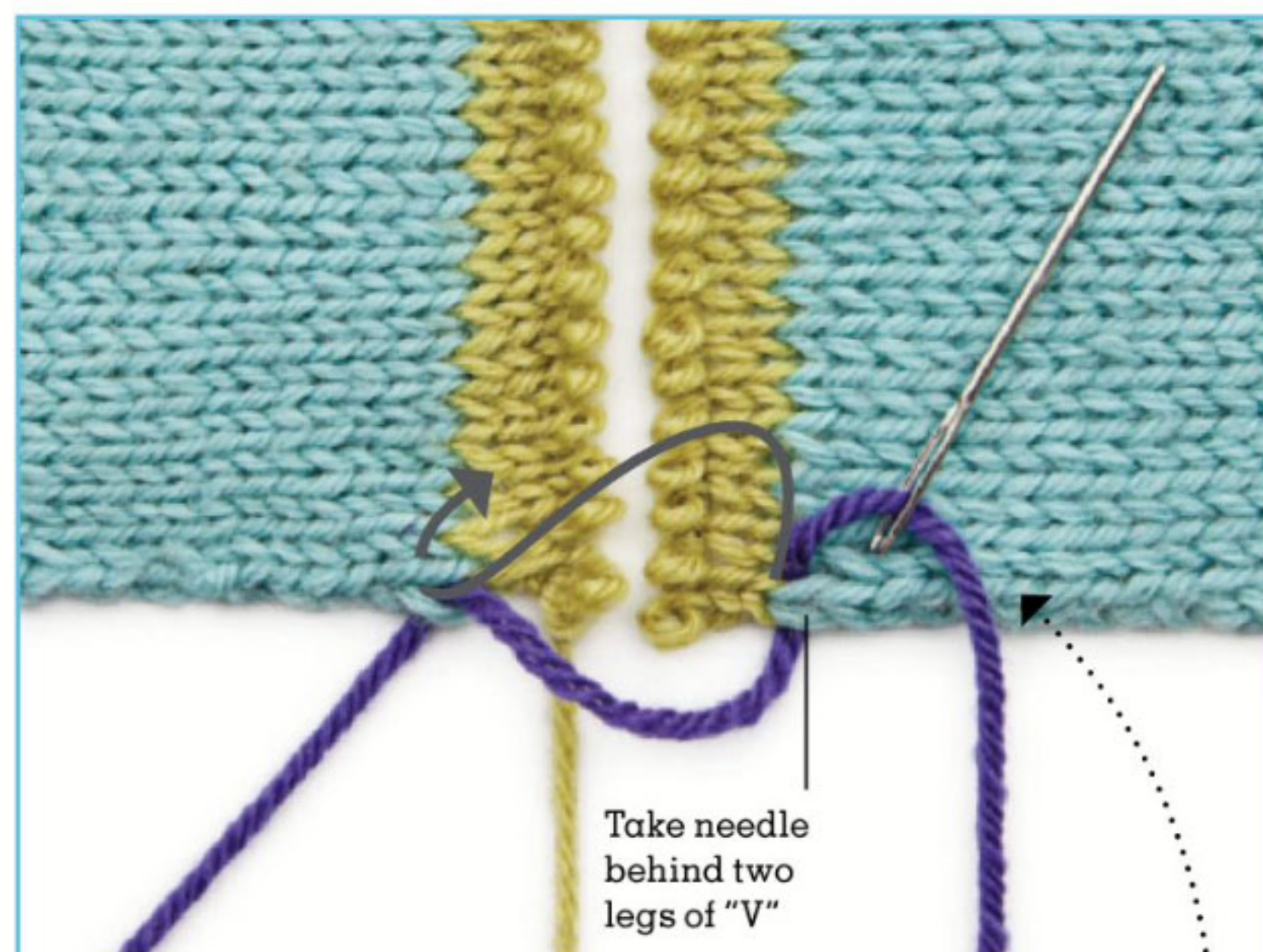
GRAFTING OPEN STITCHES TOGETHER



Pieces to be joined must have the same number of stitches. Knit row stitches can be recognized as "V"s.

1 At the end of main knitting, do not cast off, but knit four rows of stocking stitch "waste" rows in a thinner, contrast coloured yarn. Leave on needles or holder.

2 When ready to join pieces, remove needle or holder. Lay pieces right side up, open edges facing as shown. Thread a blunt-ended needle, ideally with a long end from one of the rows to be grafted.



3 Insert needle from the back through the first main colour stitch on the left piece (so it comes out through the "V" of the stitch).

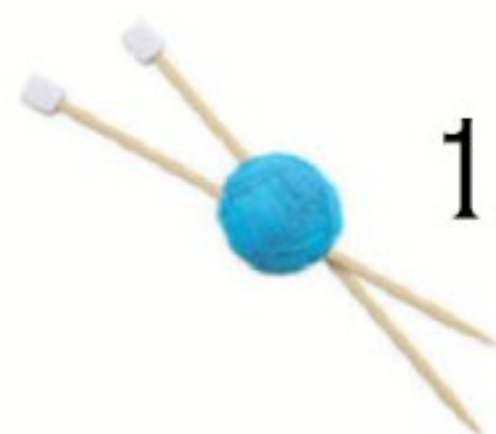
4 Insert needle from front through main colour edge loop on the right, across behind two "legs" (behind "V"), and out to the front between two stitches (between "V"s).

5 Continue, taking the needle back into the "V" of the left-hand stitch that it emerges from, behind the two "legs" and out of the next "V". Gently pull yarn until sewn stitch is same size as knit stitches. As you pull, fold the waste fabric under to close the gap.

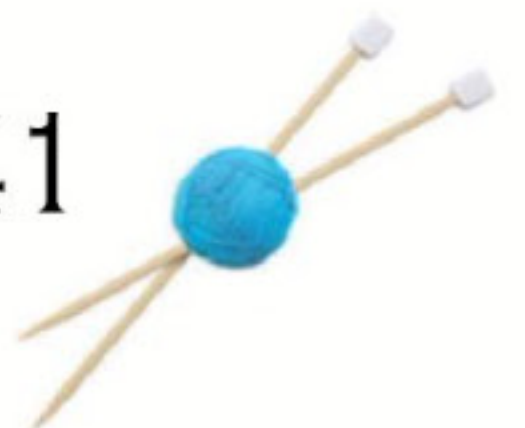
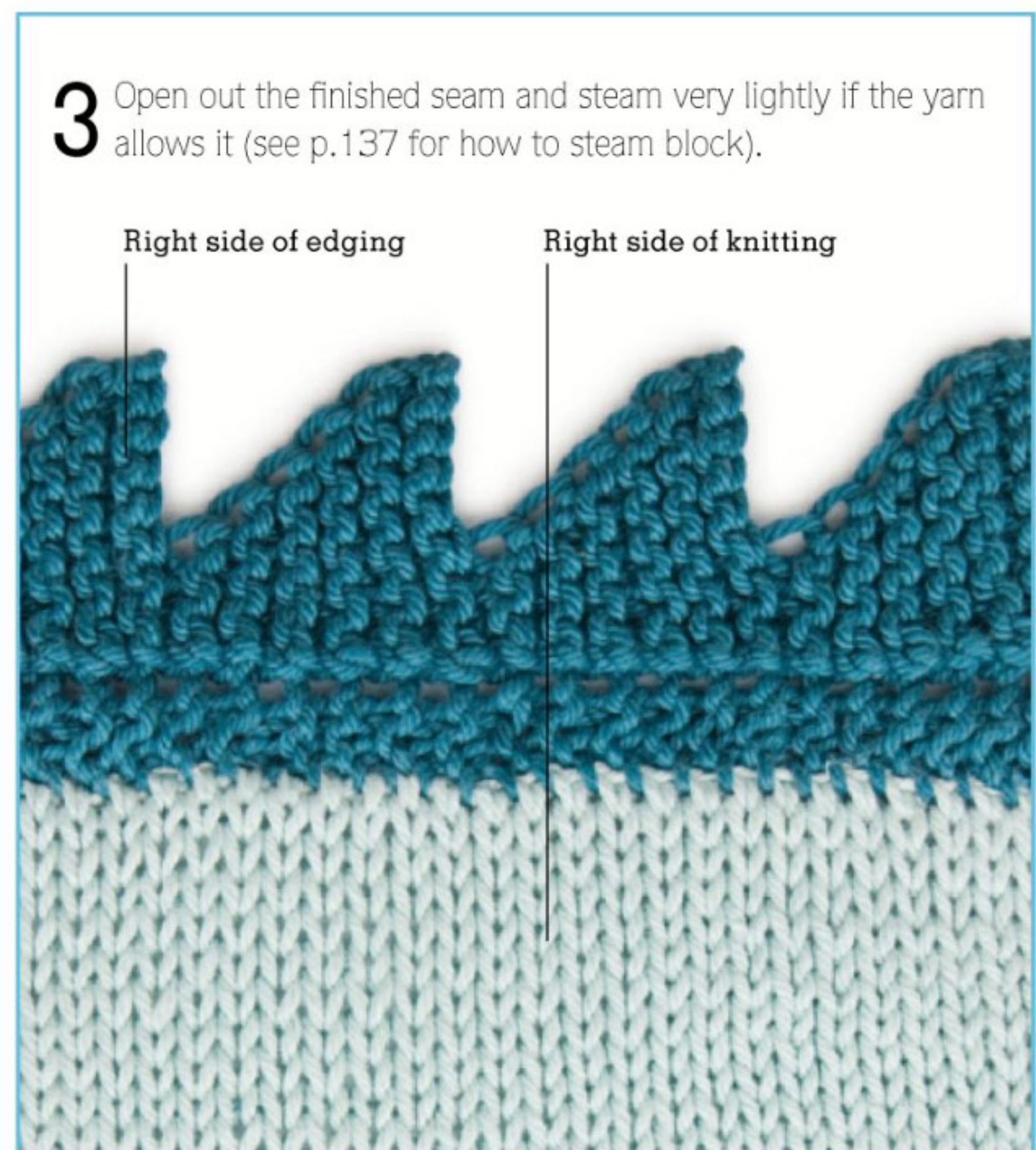
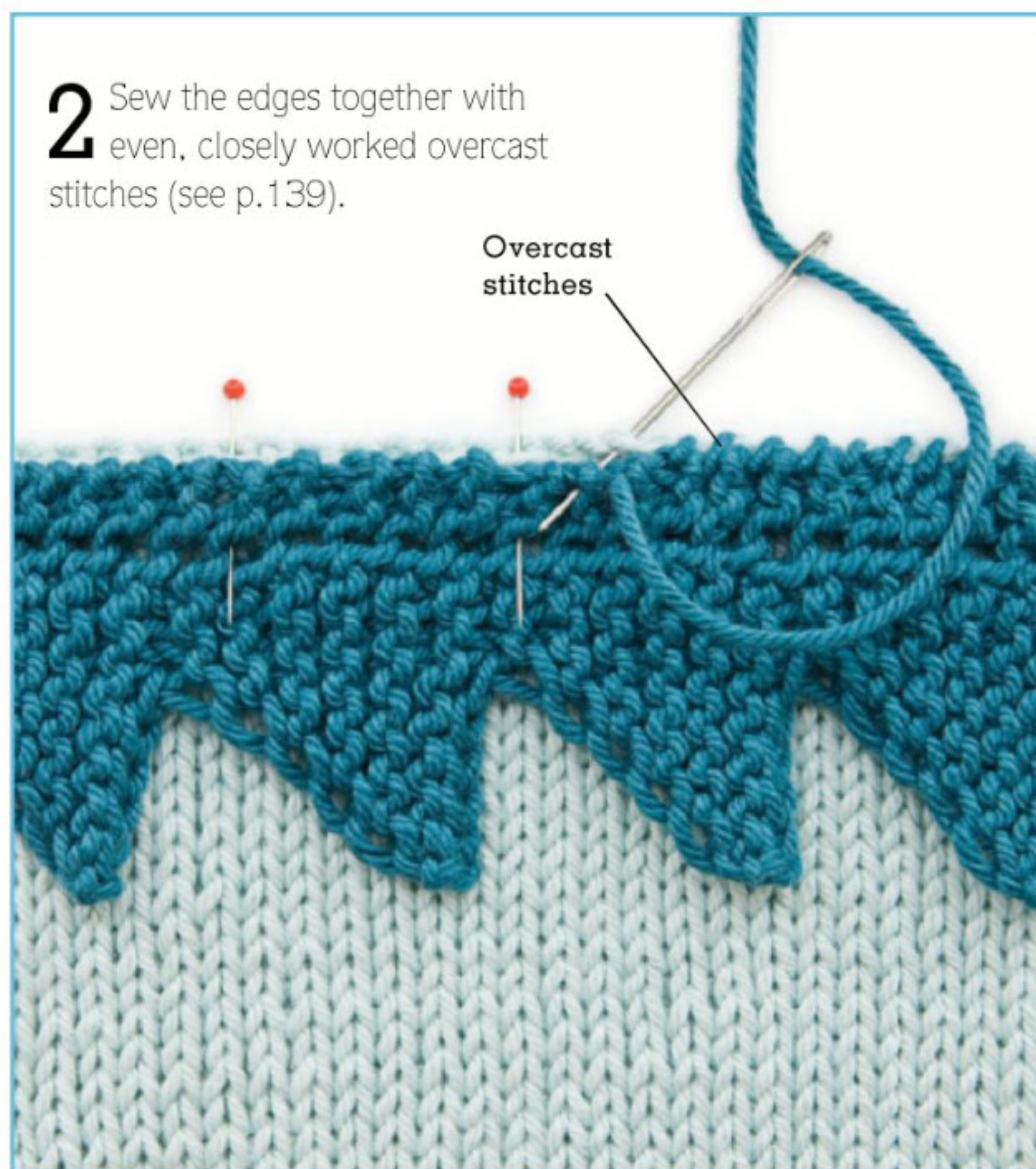
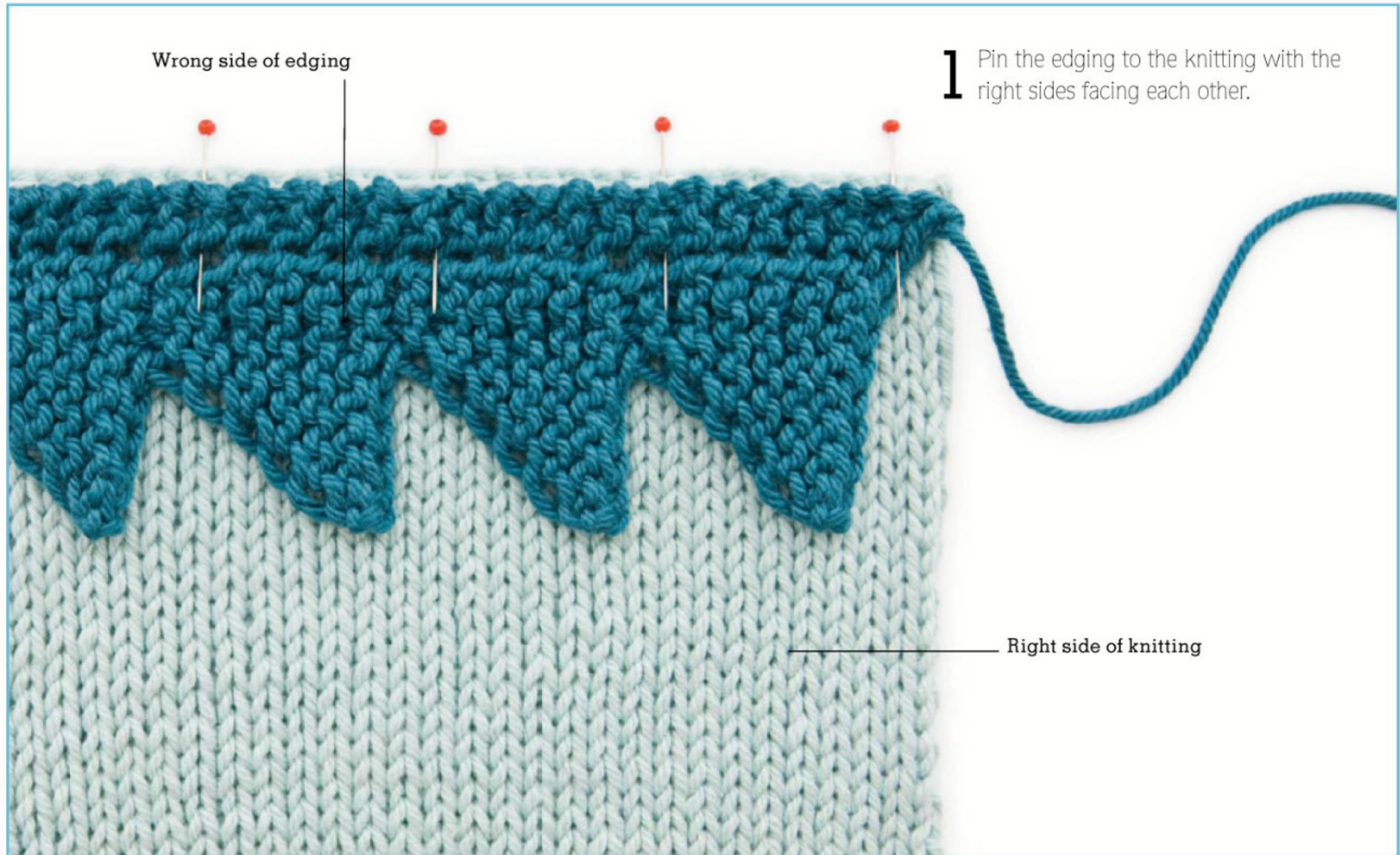
6 Repeat, taking needle to right side.



7 Repeat steps 5 and 6 along the row. Secure the ends and unravel the waste yarns. With more experience it becomes possible to graft the pieces together straight off the needles without knitting waste rows.



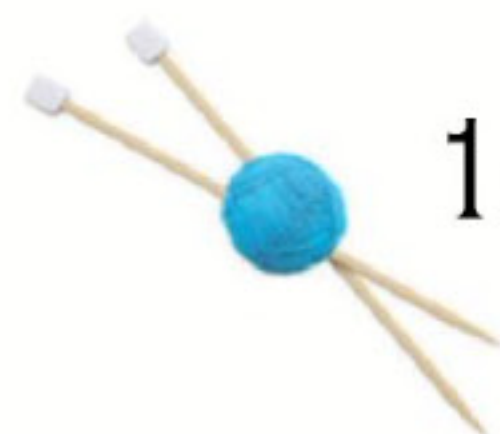
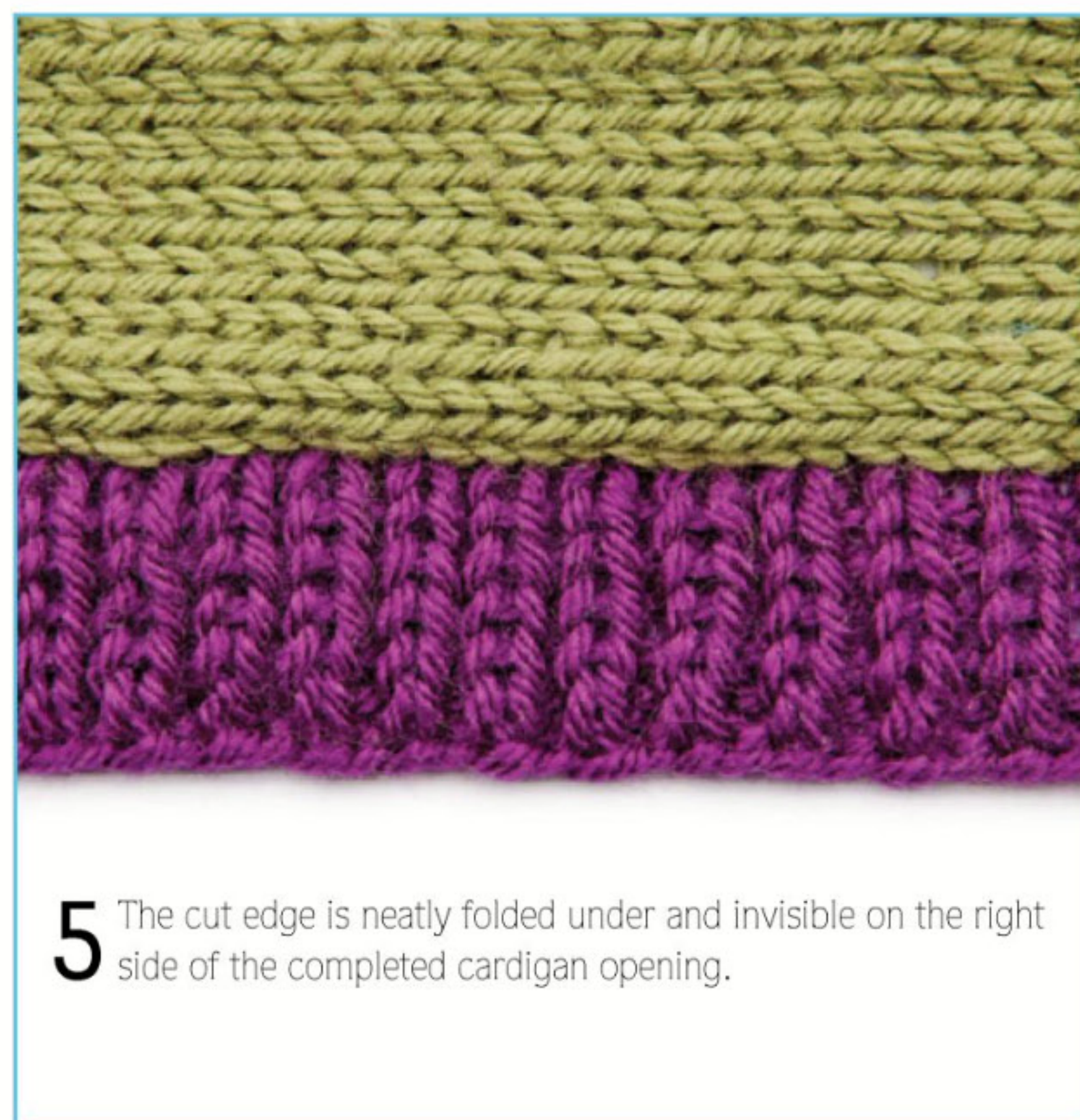
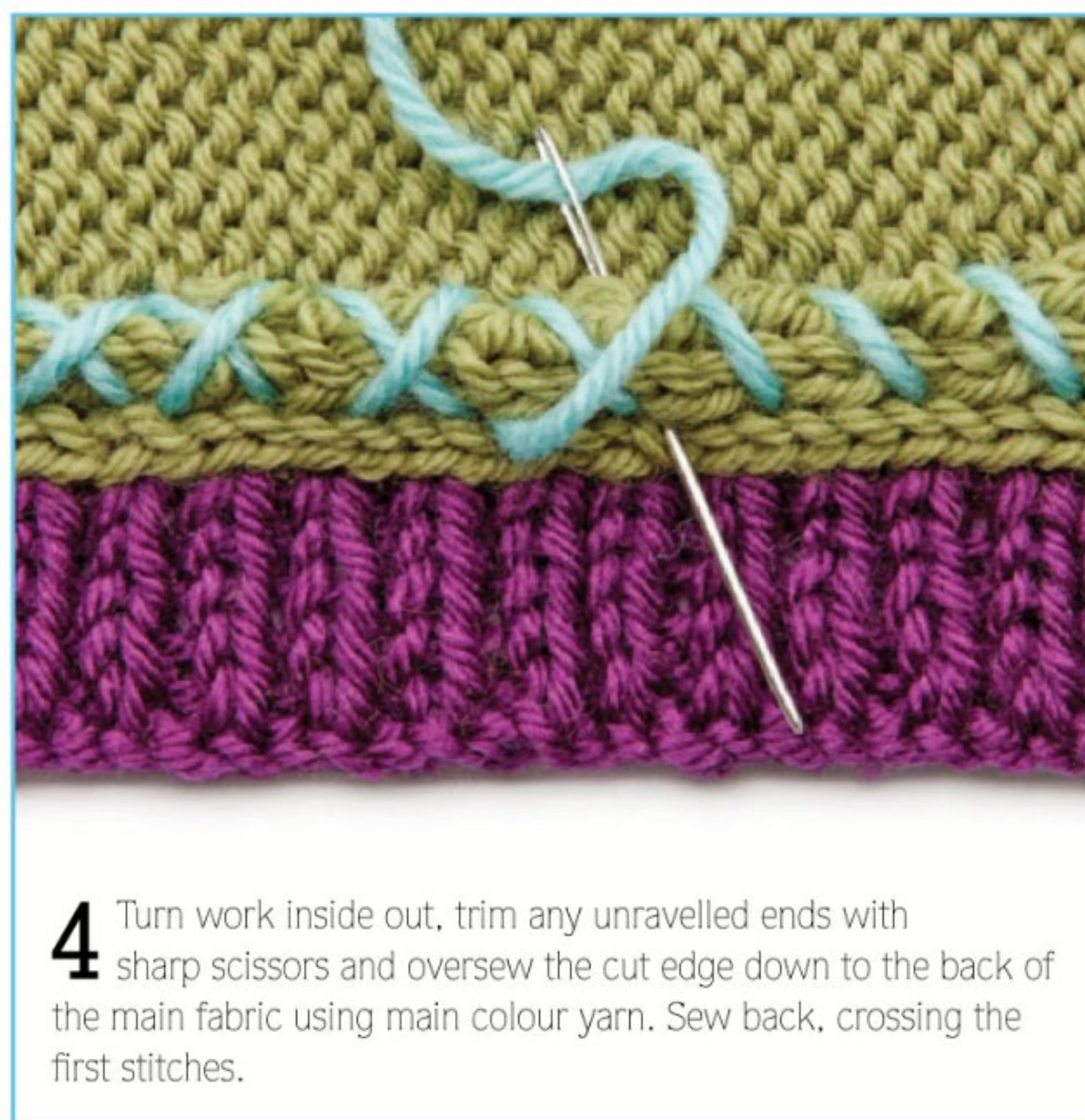
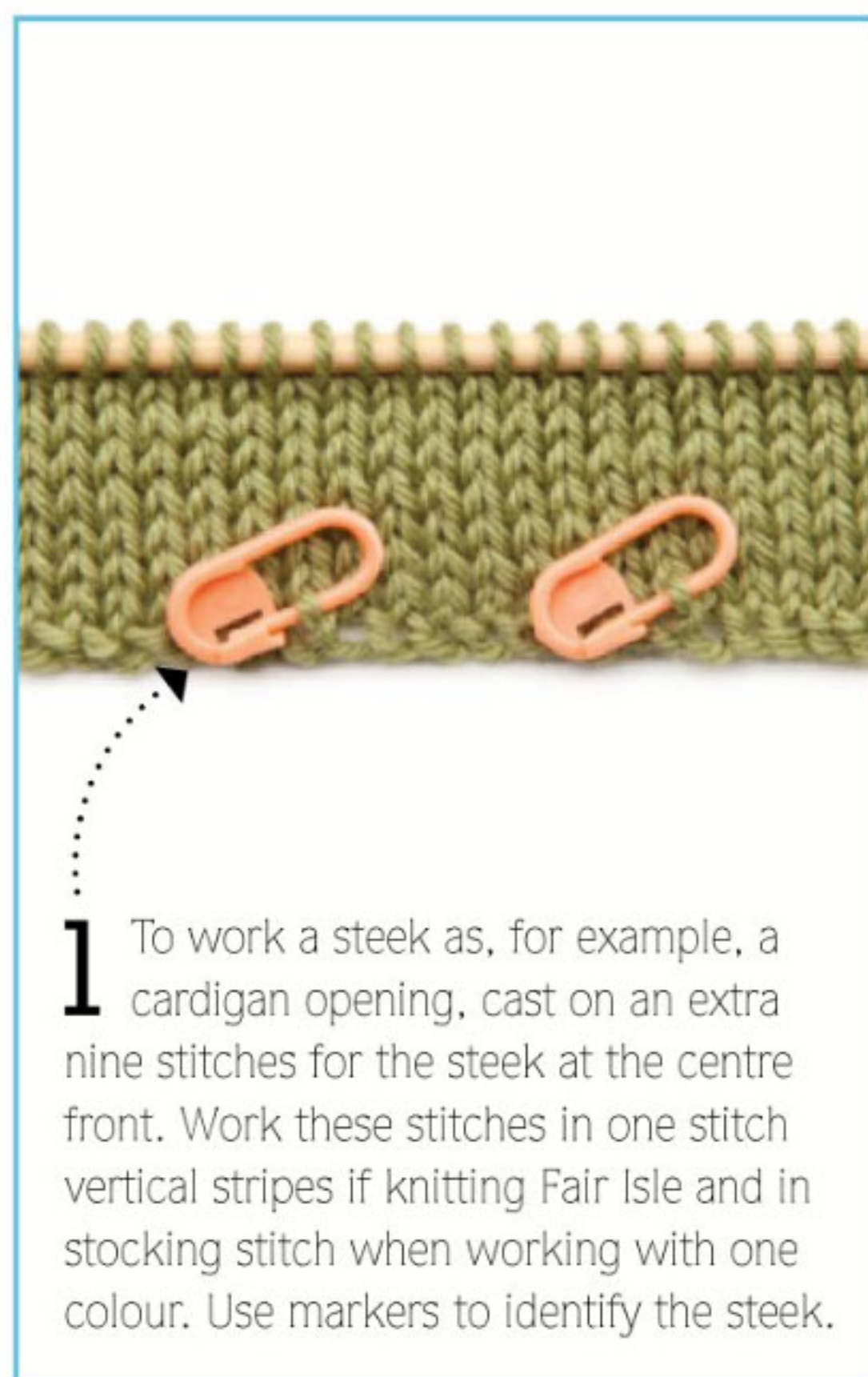
SEWING ON AN EDGING



Cutting into your knitting

Cutting can be a time-saving way of completing projects, particularly for circular knitted garments. Hairy wool that clings to itself and felts slightly when washed is ideal. "Steek" or "bridge" are common terms for the extra stitches knitted where openings will later be cut. You can machine sew edges prior to picking up.

STEEKS OR BRIDGES



Fastenings

Choose an appropriate size and material for your project. Although nylon and plastic fastenings are lighter and less obtrusive, metallic or contrast coloured ones can make a statement. Riveted press studs can be used; insert the shank between stitches and when connecting top to bottom, make sure there are no sharp edges to cut stitches.

ATTACHING PRESS STUDS

The male side of the stud goes on the inside of the outer of a garment. Decide position of studs. Measuring can be inaccurate; count exact stitches and rows on each piece and mark positions with contrast thread.

1 Make a knot and sew in end of thread at marker, catching only half of each strand of yarn so that stitches don't go through to right side. Place stud in position centrally over marker and insert needle inwards in position centrally over marker and insert needle inwards through surface of yarn near a stud hole just below the stud edge, then bring it up through the stud hole.

2 Repeat this three or four times through each hole, never taking the needle through to the right side. Move needle to next hole and repeat. To secure thread, sew two small backstitches, then sew a loop, thread the needle back through and pull tightly to secure thread.



SEWING IN A ZIP

1 Match colour and weight of zip to yarn, and knit length of garment to match zip lengths available. Work a garter stitch selvedge (see p.121) at the zip edge.



2 Close the zip. With RS facing, pin the top and bottom of knitting to the zip first, making sure the teeth are covered by the knitted edge. Pin the centre, then the centres of the remaining sections, easing the rows so they are evenly distributed. Pin horizontally rather than vertically. Do one side at a time and use plenty of pins.



3 Tack the zip in place with contrast sewing thread, sewing between the same vertical lines of stitches.

4 With a sharp large-eyed needle and knitting yarn (or matching sewing thread), backstitch neatly upwards from hem, sewing between the same vertical lines of stitches.



5 Turn garment inside out. With knitting yarn, or matching sewing thread, slip stitch outer edges of zip to knitting, sewing into the back of the same vertical lines of stitches.







Projects



Striped scarf

This vibrant scarf provides an enjoyable, simple way to build up your knitting rhythm and skills. In an easy knit 1, purl 1 rib (also known as a 1 x 1 rib), it involves frequent colour changes that make it seem as though the knitting is growing quickly. The rib is double-sided and will not curl, producing a neatly knitted scarf. To trim, add a fringe in your choice of remaining yarn.

DIFFICULTY LEVEL

Easy

SIZE

180cm (71in) or desired length

YARN

Rowan Pure Wool DK 50g



A 2 B 3 C 1 D 2 E 1 ball

NEEDLES



A: 1 pair of 4mm (UK8/US6) needles

B: 1 pair of 3.25mm (UK10/US3) needles

TENSION

22sts and 30 rows to 10cm (4in) over st st on 4mm (UK8/US6) needles.

PATTERN

Using 3.25mm (UK10/US3) needles and yarn A, cast on 50sts. Change to 4mm (UK8/US6) needles and cont as follows:

Row 1 (RS): S1p, p1, [k1, p1] to end.

Row 2: S1p, p1, [k1, p1] to end.

These 2 rows form a 1 x 1 rib with a slipped stitch at the beginning of each row.

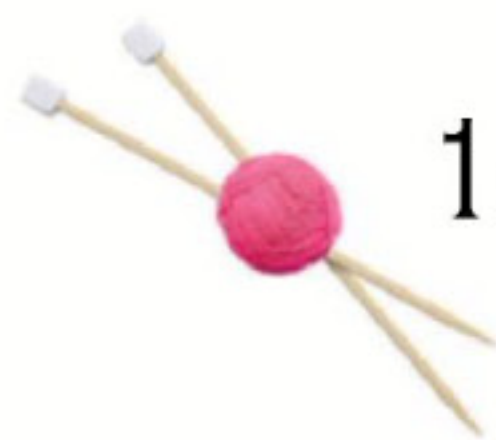
Repeat these 2 rows six times more (14 rows worked in total), ending with a WS row.

Join in yarn B using a slipknot and work another 14 row stripe.

Work 14 row stripes of rib in the following colour sequence C,B,A,D,E,D,A,B.

Repeat four times.

To finish stripe sequence, work 14-row stripes in colour C, B, then A. Cast off in rib. Cut yarn B (or your choice of yarn) into lengths approximately 22cm (9in) long. Affix these as a fringe along each end of the scarf.



COLOUR CHANGES Darn ends up the side of the scarf to prevent unsightly ridges forming (see p.55). The stripes will remain cleanly divided, without uneven lines or puckering.



FRINGE Leave short gaps between fringes to prevent the knots from warping the edge of the scarf and pulling it out of shape. The size of the gaps should vary according to the number of strands in the fringe.



SCARF EDGE Slipped stitches at the beginning of each row, referred to as a chain selvedge (see p.123), create a neat and professional-looking edge to the scarf.



Striped hat

This quick and simple beanie can be made to match the Striped scarf on p.146, and is a recommended project to follow on from a basic strip or square. You use a smaller knitting needle for the ribbed edge, and use the knit two together (k2tog) decreasing technique to shape the top of the hat. The hat is knitted flat and then sewn up with a hidden mattress stitch seam (see p.137): keep the stripes aligned for a neat finish.

DIFFICULTY LEVEL

Easy

SIZE

To fit an adult female

YARN

Rowan Pure Wool DK 50g



A 1 B 1 C 1 D 1 E 1 ball

NEEDLES

A: 1 pair of 3.25mm (UK10/US3) needles

B: 1 pair of 4mm (UK8/US6) needles



TENSION

22sts and 30 rows to 10cm (4in) over st st on 4mm (UK8/US6) needles

PATTERN

Using 3.25mm (UK10/US3) needles and yarn A, cast on 122 stitches.

Row 1: K2 [p2 k2] to end.

Row 2: P2 [k2 p2] to end

Repeat these 2 rows four times more, decreasing one stitch at end of last row. (121sts)

Change to 4mm (UK8/US6) needles and yarn B.

Work in st st for 8 rows, ending with a WS row. Working all colour changes using the alternative method, work 8-row stripes in the following sequence: C, B, A.

Change to yarn D and work 4 rows st st.

SHAPE CROWN

Row 1: [K10, k2tog] to last st, k1. (111sts)

Row 2 and all foll alt rows: P.

Row 3: K.

Row 5: Change to yarn E. [K9, k2tog] to last st, k1. (101sts)

Row 7: [K8, k2tog] to last st, k1. (91sts)

Row 9: [K7, k2tog] to last st, k1. (81sts)

Row 11: [K6, k2tog] to last st, k1. (71sts)

Row 13: Change to yarn D. [K5, k2tog] to last st, k1. (61sts)

Row 15: [K4, k2tog] to last st, k1. (51sts)

Row 17: [K3, k2tog] to last st, k1. (41sts)

Row 19: [K2, k2tog] to last st, k1. (31sts)

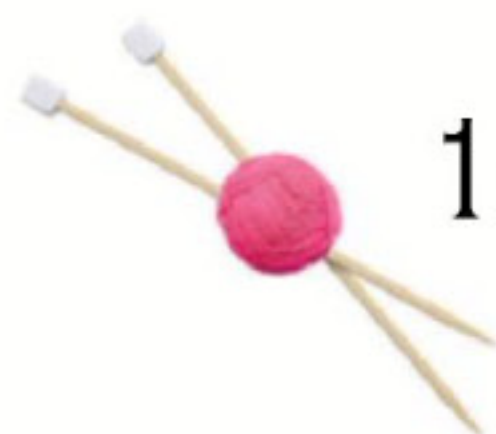
Row 21: Change to yarn A. [K1, k2tog] to last st, k1. (21sts)

Row 23: [K2tog] to last st, k1. (11sts)

Draw yarn through rem stitches and join side seam using mattress stitch (see p.149).

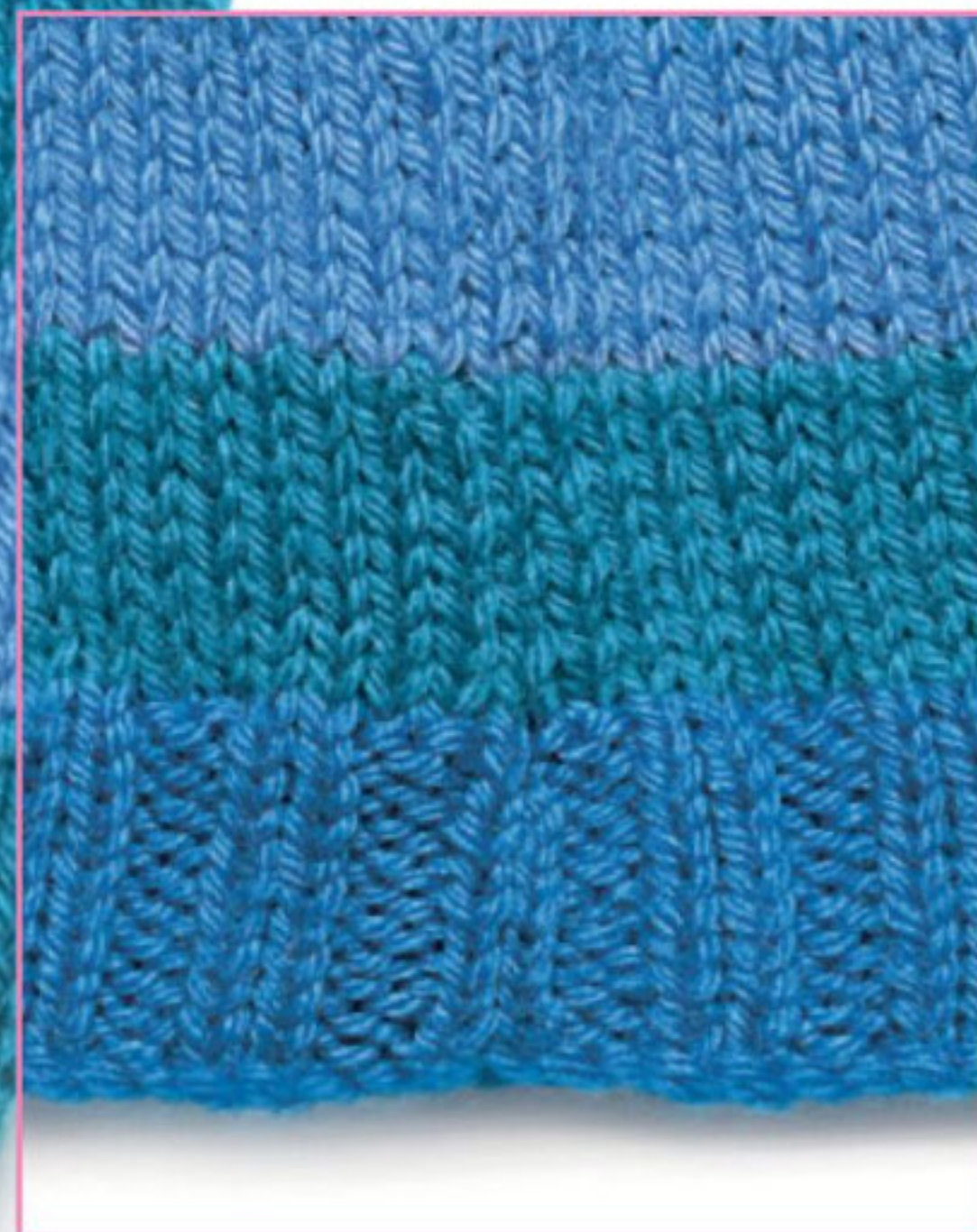


ELASTICATED EDGE Areas that must fit well, such as hat bands and sleeve cuffs, use stretchy rib stitch (see p.52) knitted in a smaller needle size for a tight knit and elasticity.





FINISHING THE CROWN For a secure join, leave a long yarn tail at the end of the last row, draw it through the remaining stitches twice, then use it to sew the seam.



INVISIBLE SEAM Using mattress stitch (see p.137) to sew the seam, worked with the right side of the work showing, helps you to keep the stripes aligned.



Blue and purple blanket

Blankets knitted on large needles with an appropriately proportioned yarn result in a luxuriously thick and warm fabric. To maximize a blanket's insulating properties, choose a yarn made of animal fibres such as pure wool or the wool and alpaca blend we've used here.

DIFFICULTY LEVEL

Easy

SIZE

100 x 125cm (40 x 49in)

YARN

Gedifra Highland Alpaca 100g



A 4 B 5 C 6 D 2 balls

NEEDLES

1 pair of 12mm (UK n/a/US17) needles



TENSION

8sts and 12 rows to 10cm (4in) over g st

CHART

A	C	D	B
B	A	B	C
C	B	C	A
A	C	D	B
C	B	C	A

Strip 1 Strip 2 Strip 3 Strip 4

PATTERN

The blanket is constructed of four strips, worked bottom to top, as follows (see chart also):

STRIP 1

Using yarn C and 12mm (US17) needles, cast on 21sts and k 30 rows. Change to yarn A and work 30 rows. Change to yarn C and work 30 rows. Change to yarn B and work 30 rows. Change to yarn A and work 30 rows. Strip should measure 125cm (49in). Cast off.

STRIP 2

Using yarn B and 12mm (US17) needles, cast on 21sts and k 30 rows. Change to yarn C and work 30 rows. Change to yarn B and work 30 rows. Change to yarn A and work 30 rows. Change to yarn C and work 30 rows. Strip should measure 125cm (49in). Cast off.

STRIP 3

Using yarn C and 12mm (US17) needles, cast on 21sts and k 30 rows. Change to yarn D and work 30 rows. Change to yarn C and work 30 rows. Change to yarn B and work 30 rows. Change to yarn D and work 30 rows. Strip should measure 125cm (49in). Cast off.

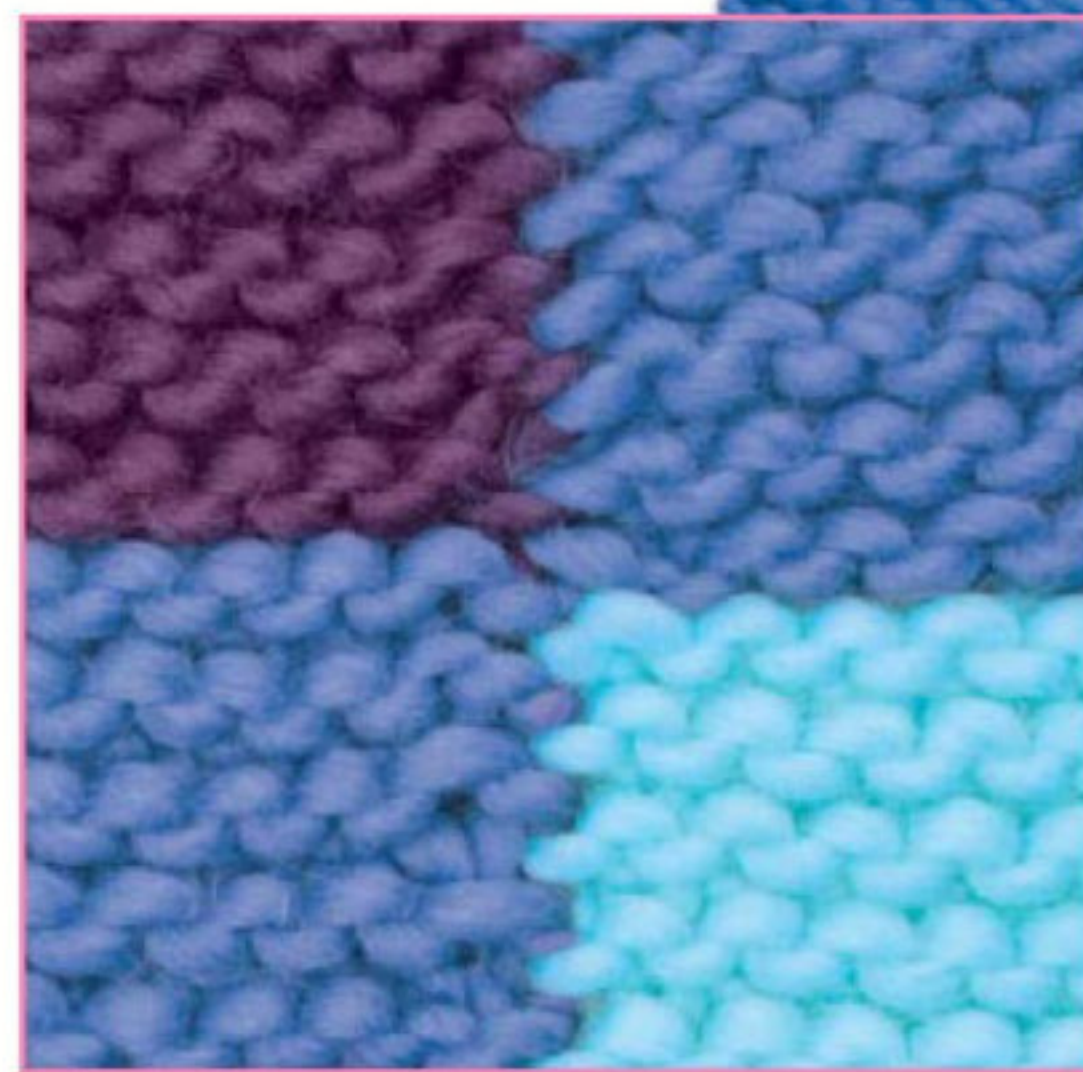
STRIP 4

Using yarn A and 12mm (US17) needles, cast on 21sts and k 30 rows. Change to yarn B and work 30 rows. Change to yarn A and work 30 rows. Change to yarn C and work 30 rows. Change to yarn B and work 30 rows. Strip should measure 125cm (49in). Cast off.

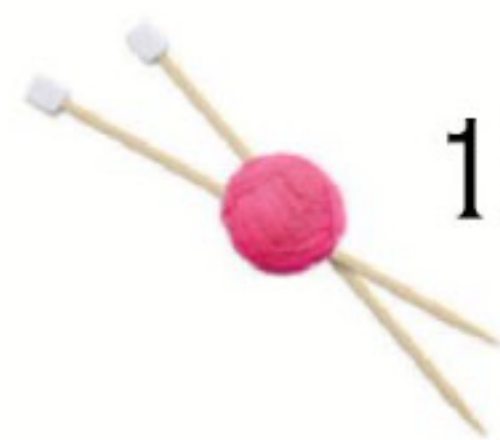
MAKING UP

Lay the strips alongside each other and match cast-on and cast-off edges. Sew up, with WS facing, using overcast stitch (see p.139).

Block and darn in all ends. Affix one tassel to each corner of the blanket (15cm/6in long and made of three strands of yarn).



OVERSEW STRIPES TOGETHER It is best to oversew (see p.139) garter-stitch strips as this blends with the ridged texture of the knitted fabric. It also doesn't form a reverse-side seam, which in a blanket is more attractive.





knitted fabric from curling, so little blocking is required. Perfect for hand-knitted blankets.



Baby's first hat

This hat is sized to fit a newborn baby, but can be made bigger by using a thicker yarn with the appropriate needles. For example, try a different double-knit yarn with 4mm (UK8/US6) needles to make a hat for a baby aged 3–6 months. A tiny hat like this is very quick to knit. We have chosen cashmere for its warmth and buttery softness, but another very soft easy-care yarn would make an ideal substitute provided it knits to the same tension.

DIFFICULTY LEVEL

Easy

SIZE

To fit a newborn baby

YARN

Rowan Pure Cashmere DK 25g



x 1 ball

NEEDLES

1 pair of 3.25mm (UK10/US3) needles



TENSION

25sts and 34 rows to 10cm (4in) over st st.

SPECIAL ABBREVIATIONS

rib Work in rib, knitting all presented knit stitches and purling all presented purl stitches.

rib2tog Working in rib, k2tog.

PATTERN

Cast on 83sts using cable cast-on method (see p.37).

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

Row 2: *P1, k1, rep from * to last st, p1. Rep last 2 rows once more.

Row 5: [Rib 13, rib2tog] five times, rib to end. (78sts)

Next row: P.

Next row: K.

These 2 rows form st st.

Work in st st for a further 17 rows.

SHAPE CROWN

Row 1 (RS): [K6, k2tog] nine times, k to end. (69sts)

Row 2 and every foll alt row: P.

Row 3: K.

Row 5: [K5, k2tog] nine times, k to end. (60sts)

Row 7: [K4, k2tog] nine times, k to end. (51sts)

Row 9: [K3, k2tog] ten times, k to end. (41sts)

Row 11: [K2, k2tog] ten times, k to end. (31sts)

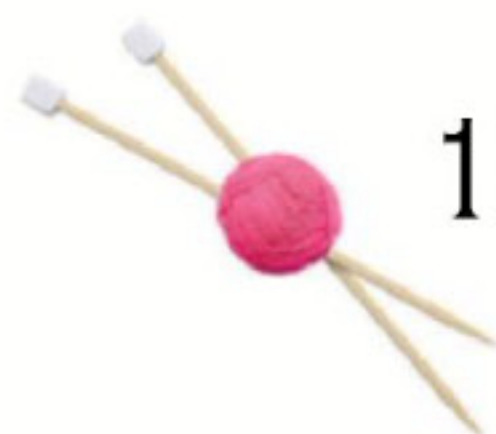
Row 13: [K1, k2tog] ten times, k to end. (21sts)

Row 15: [K2tog] ten times, k1. (11sts) Break off yarn leaving a long tail and draw this through rem sts twice. Use this end to join row ends using mattress stitch. Steam lightly.

TIGHTLY KNITTED FABRIC A tightly knitted fabric is created by using smaller needles than those specified on the yarn label. The tight fabric prevents heat escaping.



SOFT RIBBING This dainty cap sits against the baby's head, holding its shape with soft ribbing that is just snug enough to retain warmth. By using the same needles throughout for the hat, the ribbing does not end up too tight.





SEAM In babies' garments, it is important not to add extra bulk with chunky seams. Use mattress stitch (see p.149) for a tidy hidden seam.

TOP OF CROWN By tightly pulling the yarn through the stitches twice at the top of the hat, you will prevent gaps from forming in the future. Loosely gathered stitches may slide apart over time as a result of wear and tear.



Men's gloves

To make these gloves, you will be working M1 increases (see p.61), dividing stitches, and working on part of a row at a time to form long strips of fabric for the fingers. The organic wool used still contains some lanolin, making it durable and slightly waterproof.

DIFFICULTY LEVEL

Moderate

SIZE

To fit an adult male

YARN

Rowan British Sheep Breeds DK
Undyed 50g



x 2 balls

NEEDLES

A: 1 pair of 3.25mm (UK10/US3) needles

B: 1 pair of 3.75mm (UK9/US5) needles



TENSION

24sts and 30 rows to 10cm (4in) over
stocking stitch using 3.75mm (UK9/US5)
needles

PATTERN

LEFT HAND

Using 3.25mm (UK10/US3) needles and
double cast-on method (see p.39), cast
on 45sts.

Row 1 (RS): K1, *p1, k1 tbl, rep from *
to end.

Row 2: *P1 tbl, k1, rep from * to end.

These two rows set twisted rib.

Rep last 2 rows until work measures 6.5cm
(2½in), ending with a RS row.

Next row (WS): Rib 7, M1, [rib 8, M1] four
times, patt to end. (50sts)

Change to 3.75mm (UK9/US5) needles
and work in st st for 6 rows, ending on a
WS row.

Thumb

Row 1 (RS): K22, M1, k3, M1, k to
end. (52sts)

Starting with a p row, work 3 rows st st.

Row 5: K22, M1, k5, M1, k to end. (54sts)

Row 6 and all foll alt rows: P.

Row 7: K22, M1, k7, M1, k to end. (56sts)

Row 9: K22, M1, k9, M1, k to end. (58sts)

Row 11: K22, M1, k11, M1, k to end.
(60sts)

Row 13: K22, M1, k13, M1, k to end.
(62sts)

Row 15: K22, M1, k15, M1, k to end.
(64sts)

Row 16: P.

Row 17: K39. Turn.

Row 18: P17. Turn.

Working on these 17sts only, work 19 rows
st st ending with a RS row.

****Next row:** P1, [p2tog] eight times. (9sts)
Leaving a long tail, break yarn and thread
through rem sts.

Rejoin yarn at base of thumb and k to end.
Starting with a p row, work 13 rows st st
without shaping.

First Finger

Next row: K30. Turn.

Next row: P13. Turn, cast on 2sts. (15sts
for finger)

Working on these 15sts only, work 24 rows
st st.

Next row: K1, [k2tog] seven times. (8sts)
Leaving a long tail, break yarn and thread
through rem sts.

Second Finger

With RS facing, pick up and knit 2sts from
base of first finger, k6. Turn.

Next row: P14. Turn and cast on 2sts. (16sts
for second finger)

Working on these 16sts only, work 24 rows
st st.

Next row: [K2tog] eight times.

Leaving a long tail, break yarn and thread
through rem sts.

Third Finger

With RS facing, pick up and knit 2sts from
base of first finger, k6. Turn.

Next row: P14. Turn and cast on 2sts. (16sts

for third finger)

Working on these 16sts only, work 22 rows st
st.

Next row: [K2tog] eight times.

Leaving a long tail, break yarn and thread
through rem sts.

Fourth Finger

With RS facing, pick up and knit 2sts from
base of first finger, k5. Turn.

Next row: P12. Turn and cast on 2sts. (14sts
for fourth finger)

Working on these 14sts only, work 15 rows st
st.

Next row (WS): [P2tog] seven times.

Leaving a long tail, break yarn and thread
through rem sts.

Use all long tails of yarn to sew up
corresponding finger using mattress stitch,
being especially careful to run as fine a seam
as possible. Continue fourth finger seam to
cuff. Block according to instructions on yarn,
but do not block rib.

RIGHT HAND

Work as for left-hand glove up to Thumb.

Thumb

Row 1 (RS): K25, M1, k3, M1, k to end.
(52sts)

Starting with a p row, work 3 rows st st.

Row 5: K25, M1, k5, M1, k to end. (54sts)

Row 6 and all foll alt rows: P.

Row 7: K25, M1, k7, M1, k to end. (56sts)

Row 9: K25, M1, k9, M1, k to end. (58sts)

Row 11: K25, M1, k11, M1, k to end. (60sts)

Row 13: K25, M1, k13, M1, k to end. (62sts)

Row 15: K25, M1, k15, M1, k to end. (64sts)

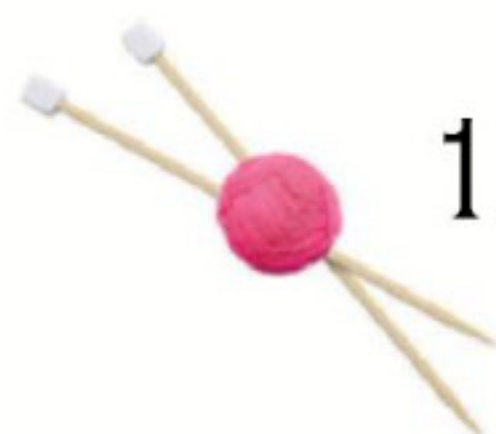
Row 16: P.

Row 17: K42. Turn.

Row 18: P17. Turn.

Working on these 17sts only, work 19 rows st
st ending with a RS row.

Work from ** to end of instructions for the
left-hand glove.





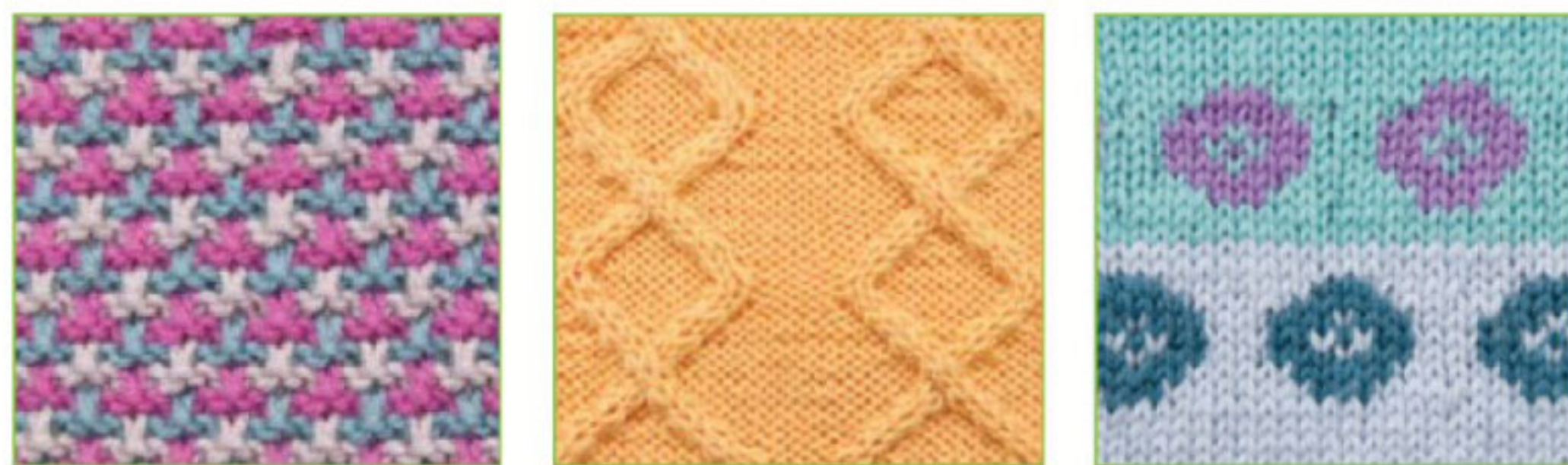
FINGERTIPS Drawing the yarn through the remaining stitches to finish encourages the area of work to curve, which is perfect for creating fingertips.



RIBBED CUFF Twisted stitches, like cables, tighten a knitted fabric and make a more elasticated wrist. Blocking ribbing can loosen it and is not advised.







Stitch patterns



Stitch patterns

These swatches demonstrate how the techniques on pp.30–143 can be turned into interesting and original knitted fabrics. Even if you are new to knitting, you have probably already heard of some of the well-known stitches, such as Stocking and Moss, but what you might not know is that there are many alternatives, creating any number of attractive effects, from striking cables and colourwork to delicate beading. Take a look through this chapter to establish the kinds of effects that appeal to you. From there you can find the relevant instructions in the Techniques chapter (see pp.30–143).

Knit and purl stitch patterns

Here are a few of the vast array of stitch patterns created by combining knit and purl stitches. Each one produces a flat, reversible knitted fabric and is simple to work. Those that have no specific right side (RS) look exactly the same on both the front and the back, and the few with a marked right side have an attractive texture on the wrong side as well. Because the edges of these stitches do not curl, they are ideal for making simple scarves, baby blankets, and throws. See pp.49–52 for step-by-step guidance on knit and purl stitches.

MOSS STITCH (RICE STITCH)



INSTRUCTIONS

For an even number of sts:
Row 1: *K1, p1, rep from *.
Row 2: *P1, k1, rep from *.
Rep rows 1 and 2 to form patt.

For an odd number of sts.
Row 1: *K1, p1, rep from * to last st, k1.
Rep row 1 to form patt.

DOUBLE RIB



INSTRUCTIONS

Cast on a multiple of 4sts.
Row 1: *K2, p2, rep from *.
Rep row 1 to form patt.

SINGLE RIB

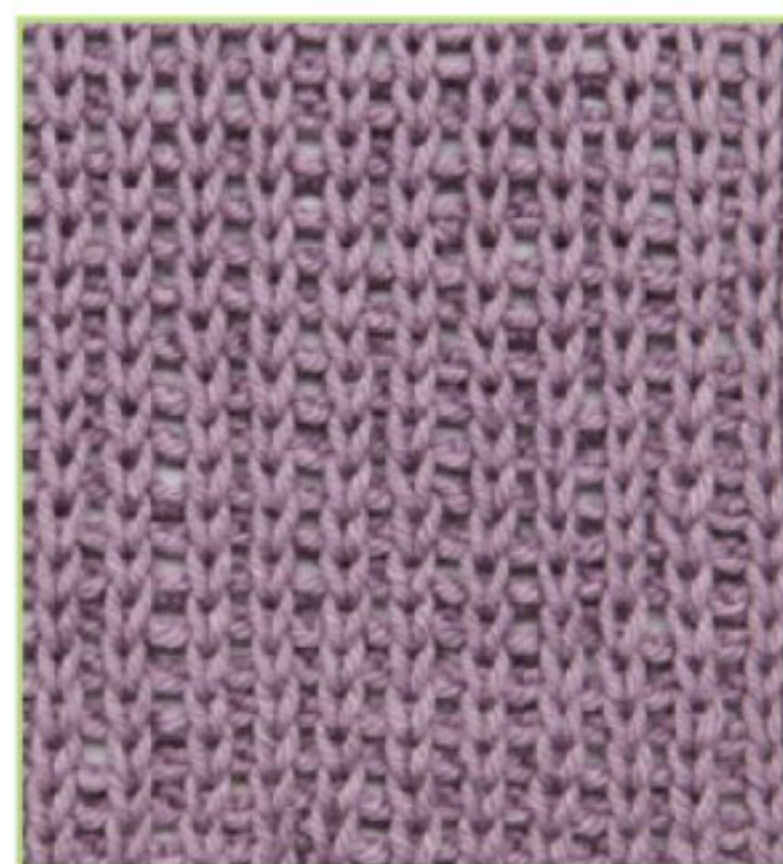


INSTRUCTIONS

For an even number of sts:
Row 1: *K1, p1, rep from * to end.
Rep row 1 to form patt.

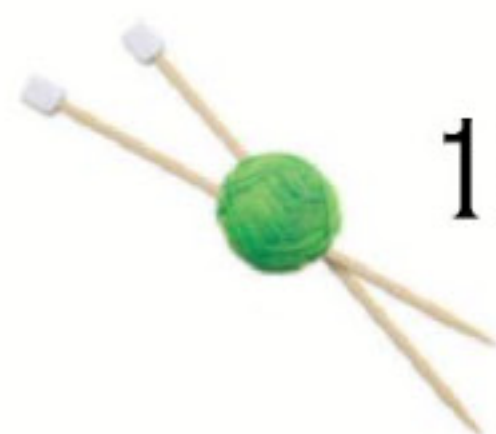
For an odd number of sts.
Row 1: *K1, p1, rep from * to last st, k1.
Row 2: *P1, k1, rep from * to last st, p1.
Rep rows 1 and 2 to form patt.

ENGLISH RIB



INSTRUCTIONS

Cast on an odd number of sts.
Row 1: S1, *p1, k1, rep from * to end.
Row 2: S1, *k1b, p1, rep from * to end.
Rep rows 1 and 2 to form patt.



FISHERMAN'S RIB



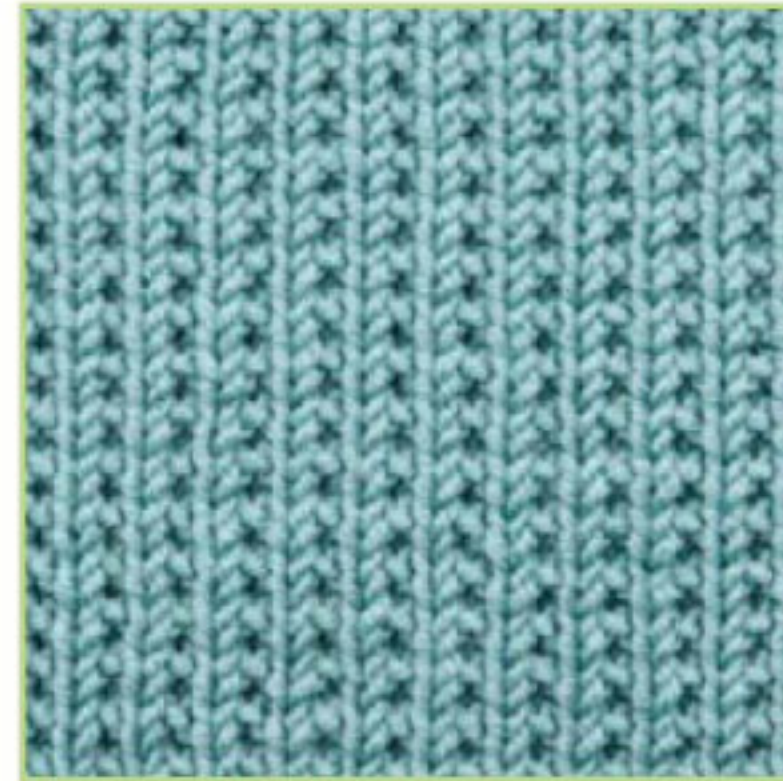
INSTRUCTIONS

Cast on an odd number of sts and knit 1 row.

Row 1 (RS): S1, *k1b, p1, rep from * to end.

Row 2: S1, *p1, k1b, rep from * to last 2sts, p1, k1.
Rep rows 1 and 2 to form patt.

HALF MOSS STITCH



INSTRUCTIONS

Cast on an odd number of sts.

Row 1 (RS): *P1, k1, rep from * to last st, k1.

Row 2: K.

Rep rows 1 and 2 to form patt.

DOUBLE MOSS STITCH



INSTRUCTIONS

Cast on an odd number of sts.

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

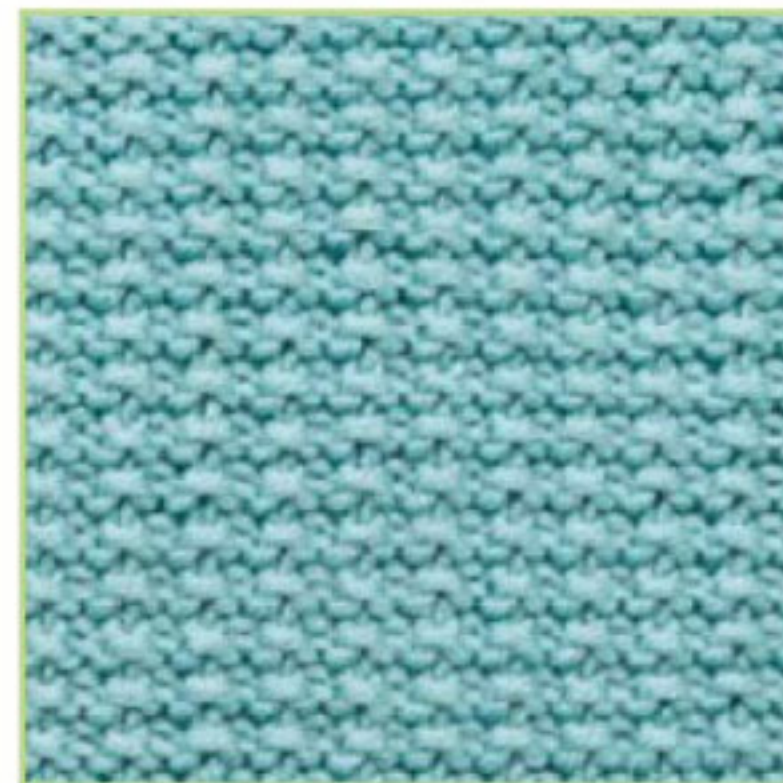
Row 2: *P1, k1, rep from * to last st, p1.

Row 3: As row 2.

Row 4: As row 1.

Rep rows 1–4 to form patt.

BROKEN MOSS STITCH



INSTRUCTIONS

Cast on an odd number of sts.

Row 1 (RS): K.

Row 2: *P1, k1, rep from * to last st, k1.

Rep rows 1 and 2 to form patt.

BASKETWEAVE STITCH



INSTRUCTIONS

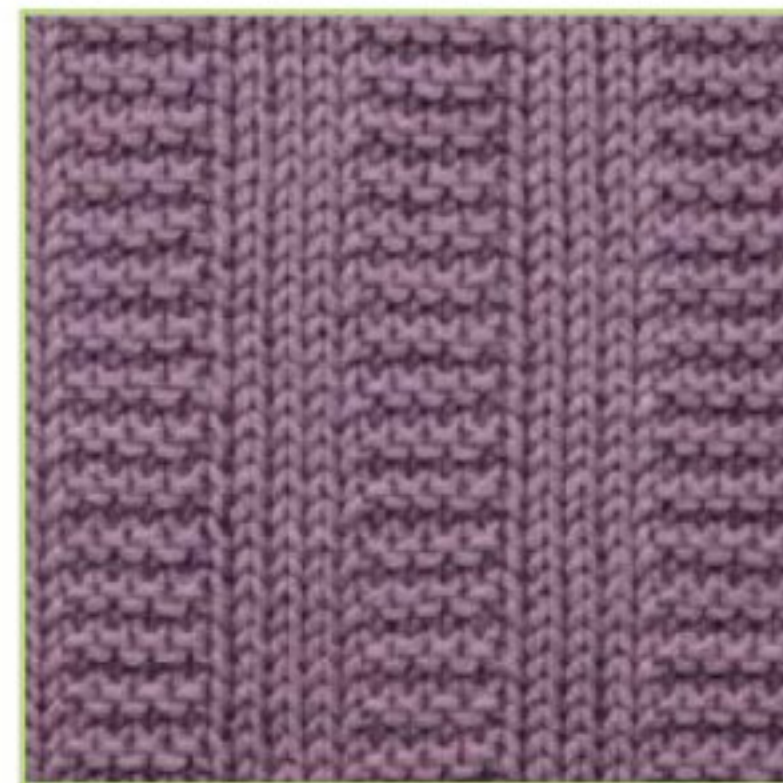
Cast on a multiple of 8sts.

Rows 1–5: *K4, p4, rep from *.

Rows 6–10: *P4, k4, rep from *.

Rep rows 1–10 to form patt.

GARTER RIB



INSTRUCTIONS

Cast on a multiple of 8sts plus 4 extra sts.

Row 1 (RS): K4, *p4, k4, rep from * to end.

Row 2: P.

Rep rows 1 and 2 to form patt.

TRAVELLING RIB



INSTRUCTIONS

Cast on a multiple of 4sts.

Row 1 (RS): *K2, p2, rep from * to end.

Row 2: As row 1.

Row 3: *K1, p2, k1, rep from * to end.

Row 4: *P1, k2, p1, rep from * to end.

Row 5: *P2, k2, rep from * to end.

Row 6: As row 5.

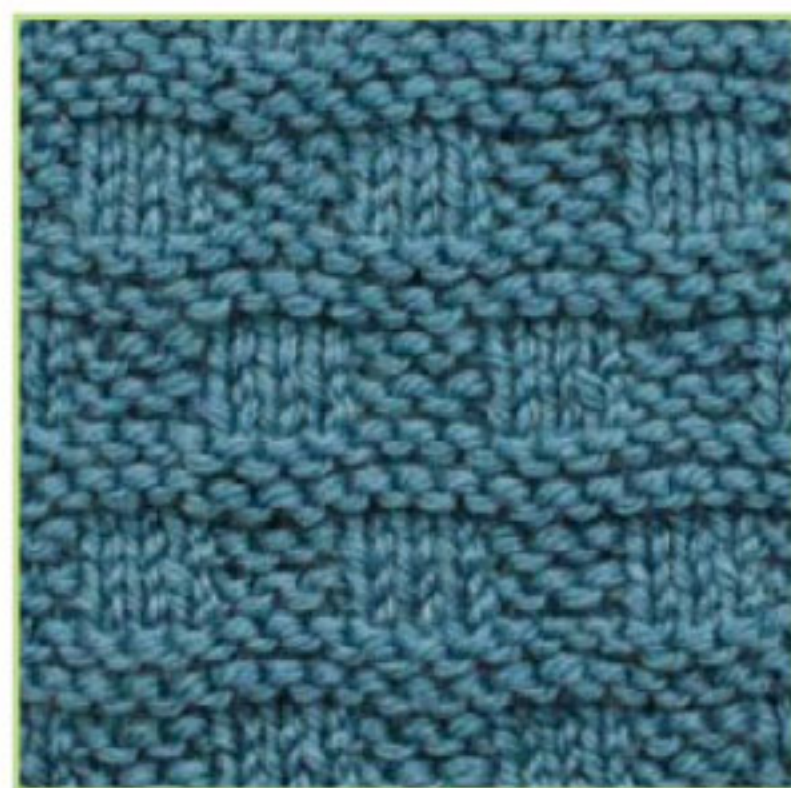
Row 7: As row 4.

Row 8: As row 3.

Rep rows 1–8 to form patt.



STRIPED CHECK STITCH



INSTRUCTIONS

Cast on a multiple of 6sts plus 3 extra sts.

Row 1 and all odd-numbered rows (RS): K.

Row 2: K.

Rows 4 and 6: P3, *k3, p3, rep from *.

Rows 8 and 10: K.

Rows 12 and 14: K3, *p3, k3, rep from *.

Row 16: K.

Rep rows 1–16 to form patt.

LITTLE CHECK STITCH



INSTRUCTIONS

Cast on a multiple of 10sts plus 5 extra sts.

Row 1: *K5, p5, rep from * to last 5sts, k5.

Row 2: P.

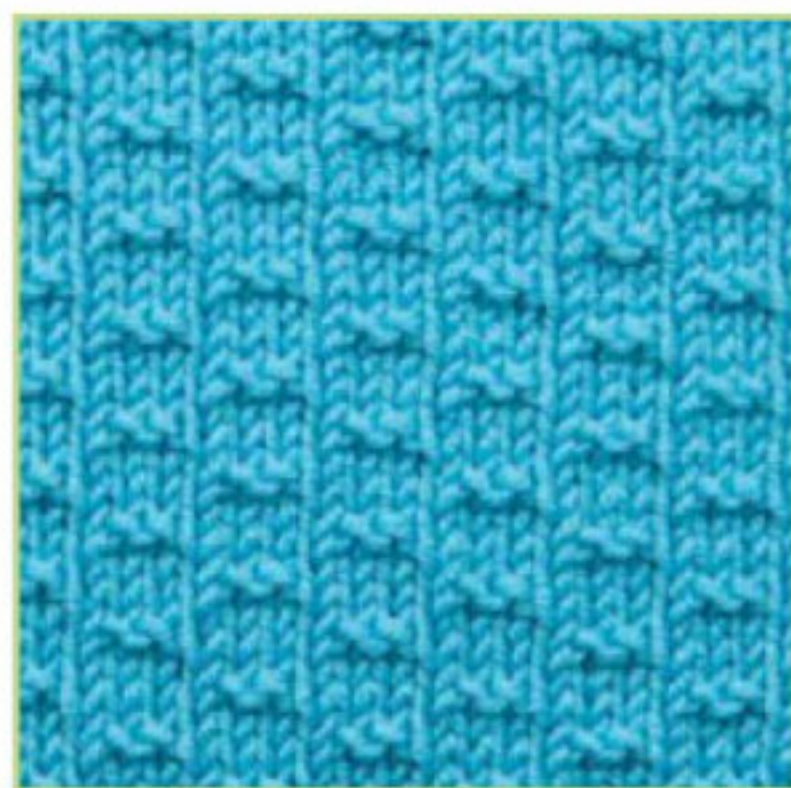
Repeat last 2 rows twice more, then row 1 again.

Row 8: K5, *p5, k5, rep from * to end.

Row 9: K.

Repeat last 2 rows twice more, then row 8 again.

HONEYCOMB STITCH



INSTRUCTIONS

Cast on a multiple of 6sts plus 2 extra sts.

Row 1 (RS): K.

Row 2: K2, *p4, k2, rep from * to end.

Row 3: As row 1.

Row 4: P2, *p1, k2, p3, rep from * to end.

Rep rows 1–4 to form patt.

DIAMOND STITCH



INSTRUCTIONS

Cast on a multiple of 9sts.

Row 1 (RS): K2, *p5, k4, rep from * to last 7sts, p5, k2.

Row 2: P1, *k7, p2, rep from * to last 8sts, k7, p1.

Row 3: P.

Row 4: Rep row 2.

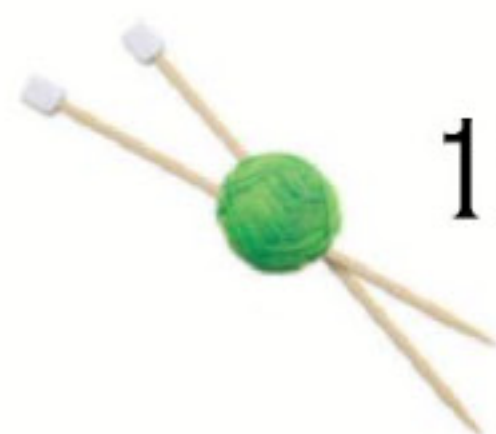
Row 5: Rep row 1.

Row 6: P3, *k3, p6, rep from * to last 6sts, k3, p3.

Row 7: K4, *p1, k8, rep from * to last 5sts, p1, k4.

Row 8: Rep row 6.

Rep rows 1–8 to form patt.



Increasing and decreasing

BASIC CHEVRON



INSTRUCTIONS

Cast on a multiple of 12sts.

Row 1 (RS): *K2tog, k3, [inc in next st] twice, k3, s1 k1 pssso, rep from * to end.

Row 2: P.

Rep rows 1 and 2 to form patt.

GARTER CHEVRON



INSTRUCTIONS

Cast on a multiple of 11sts.

Row 1 (WS): K.

Rows 2, 3, 4, and 5: As row 1.

Row 6: *K2tog, k2, [inc in next st] twice, k3, s1 k1 pssso, rep from * to end.

Row 7: P.

Rep last 2 rows twice more, then row 6 again.

Rep rows 1–12 to form patt.

DIAGONAL RIB



INSTRUCTIONS

Cast on a multiple of 2sts.

Row 1 (WS): *K1, p1, rep from * to end.

Row 2: S1 p1 pssso, *k1, p1, rep from * to last 2sts, k1, [p1, k1] into next st.

Row 3: *P1, k1, rep from * to last 2sts, p2.

Row 4: S1 k1 pssso, *p1, k1, rep from * to last 2sts, p1 [k1 p1] into next st.

Rep rows 1–4 to form patt.

BLACKBERRY STITCH



INSTRUCTIONS

Cast on a multiple of 4sts plus 2 extra sts.

Row 1 (RS): P.

Row 2: K1, *[k1, p1, k1] into next st, p3tog, rep from * to last st, k1.

Row 3: P.

Row 4: K1, *p3tog, [k1, p1, k1] into next st, rep from * to last st, k1.

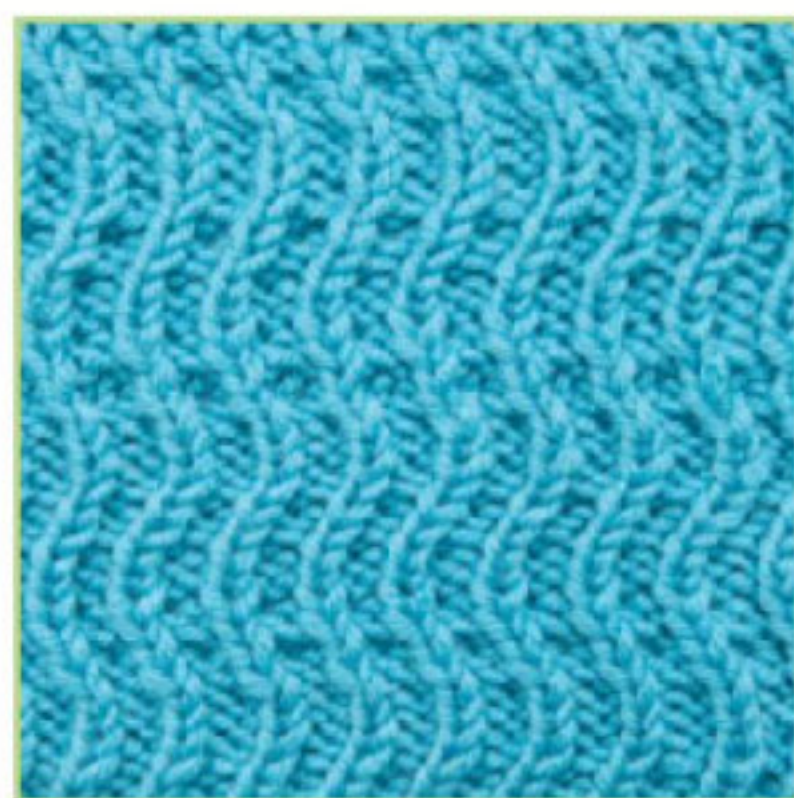
Rep rows 1–4 to form patt.



Cable and twist stitch patterns

KEY	K on RS rows, P on WS rows	T2L	MB = make bobble	k2tog	s1 k2tog pssso	CR4L
	P on RS rows, K on WS rows	T2R	yfwd	ssk	s2 K1 p2sso	CR4R
	C4B	C6B	C8B			CR2R
	C4F	C6F	C8F			CR2L

WAVY CABLE



INSTRUCTIONS

Special abbreviations

CR2R: Skip first st on LH needle and k 2nd st through front of loop (do not drop st off LH needle), then p first st on LH needle and drop both sts off this needle at same time.

CR2L: Skip first st on LH needle and p 2nd st by taking RH needle behind first st to do so (do not drop st off LH needle), then k first st on LH needle and drop both sts off together.

Cast on a multiple of 3sts (a minimum of 9sts).

Row 1 (RS): *P1, CR2R, rep from * to end.

Row 2: *K1, p1, k1, rep from * to end.

Row 3: *CR2R, p1, rep from * to end.

Row 4: *K2, p1, rep from * to end.

Row 5: *K1, p2, rep from * to end.

Row 6: As row 4.

Row 7: *CR2L, p1, rep from * to end.

Row 8: As row 2.

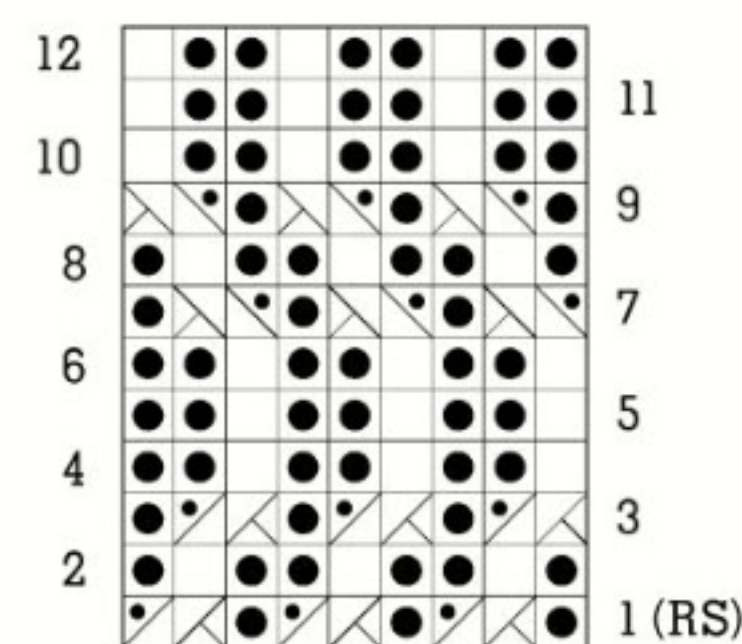
Row 9: *P1, CR2L, rep from * to end.

Row 10: *P1, k2, rep from * to end.

Row 11: *P2, k1, rep from * to end.

Row 12: As row 10.

Rep rows 1–12 to form patt.



DIAMOND CABLE



INSTRUCTIONS

Special abbreviations

CR4L: Place 2sts on cable needle and leave at front of work, p2, then k2 from cable needle.

CR4R: Place 2sts on cable needle and leave at back of work, k2, then p2 from cable needle.

C4F: Place 2sts on cable needle and leave at front of work, k2, then k2 from cable needle.

Cast on a multiple of 20sts.

Row 1: *P8, C4F, p8, rep from * to end.

Row 2: *K8, p4, k8, rep from * to end.

Row 3: *P6, CR4R, CR4L, p6, rep from * to end.

Row 4: *K6, p2, k4, p2, k6, rep from * to end.

Row 5: *P4, CR4R, p4, CR4L, p4, rep from * to end.

Row 6: *K4, p2, k8, p2, k4, rep from * to end.

Row 7: *P2, CR4R, p8, CR4L, p2, rep from * to end.

Row 8: *K2, p2, k12, p2, k2, rep from * to end.

Row 9: *P2, CR4L, p8, CR4R, p2, rep from * to end.

Row 10: As row 6.

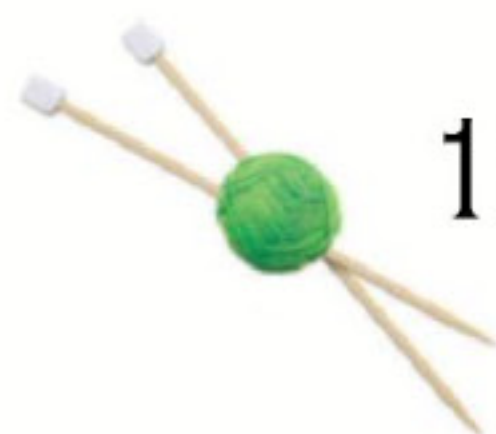
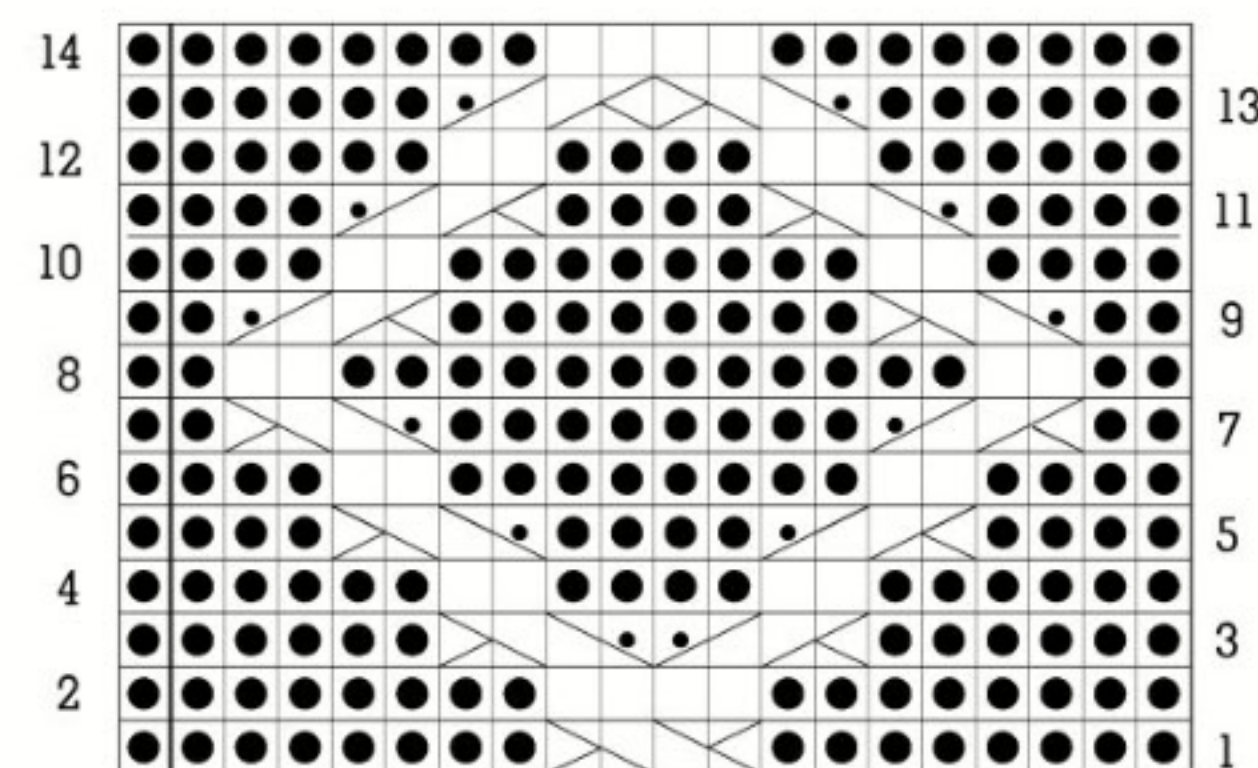
Row 11: *P4, CR4L, p4, CR4R, p4, rep from * to end.

Row 12: As row 4.

Row 13: *P6, CR4L, CR4R, p6, rep from * to end.

Row 14: As row 2.

Rep rows 1–14 to form patt.



PLAIT CABLE



INSTRUCTIONS

Special abbreviations

C8F: Place 4sts on cable needle and leave at front of work, k4, then k4 from cable needle.

C8B: Place 4sts on cable needle and leave at back of work, k4, then k4 from cable needle.

Cast on a multiple of 20sts.

Row 1: *P4, k12, p4, rep from * to end.

Row 2 and all foll alt rows: *K4, p12, k4, rep from * to end.

Row 3: *P4, C8F, k4, p4, rep from * to end.

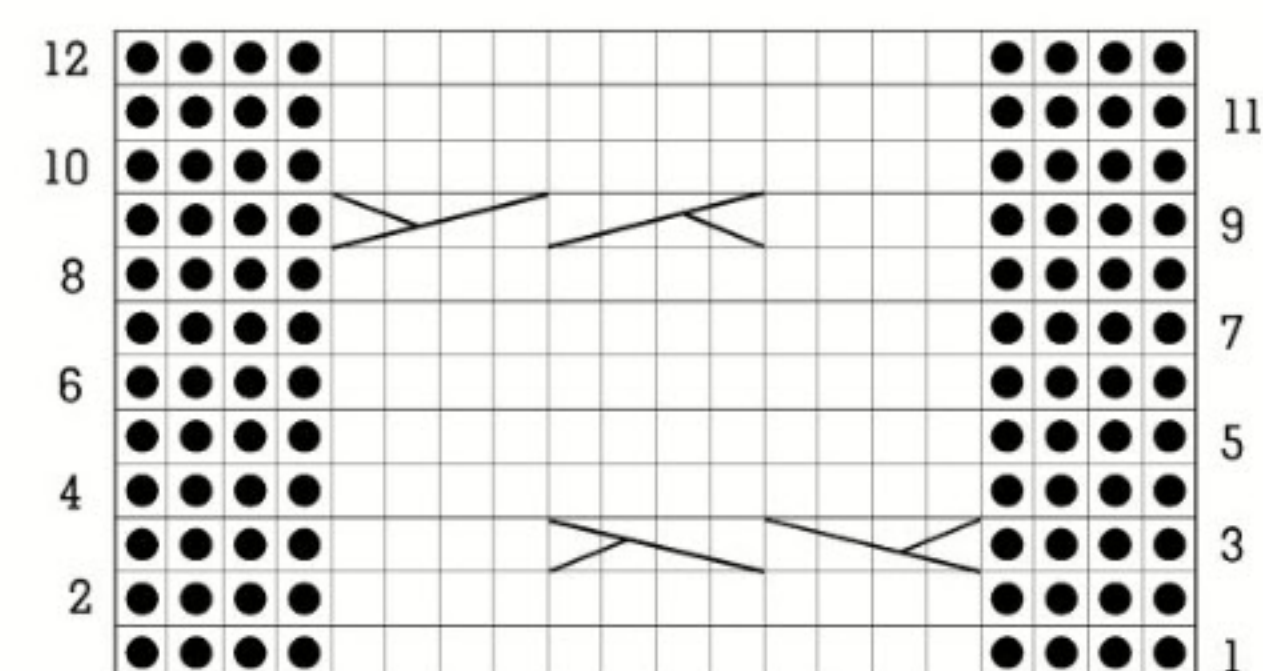
Rows 5 and 7: As row 1.

Row 9: *P4, k4, C8B, rep from * to end.

Row 11: As row 1.

Row 12: As row 2.

Rep rows 1–12 to form patt.



FOUR-STITCH CABLE



INSTRUCTIONS

Special abbreviations

C4F: Slip next 2sts on to cable needle and hold at front of work, k2 from LH needle, then k2 from cable needle.

C4B: Slip next 2sts on to cable needle and hold at back of work, k2 from LH needle, then k2 from cable needle.

Cast on a multiple of 14sts plus 3 extra sts.

Row 1 (RS): P3, *k4, p3, rep from *.

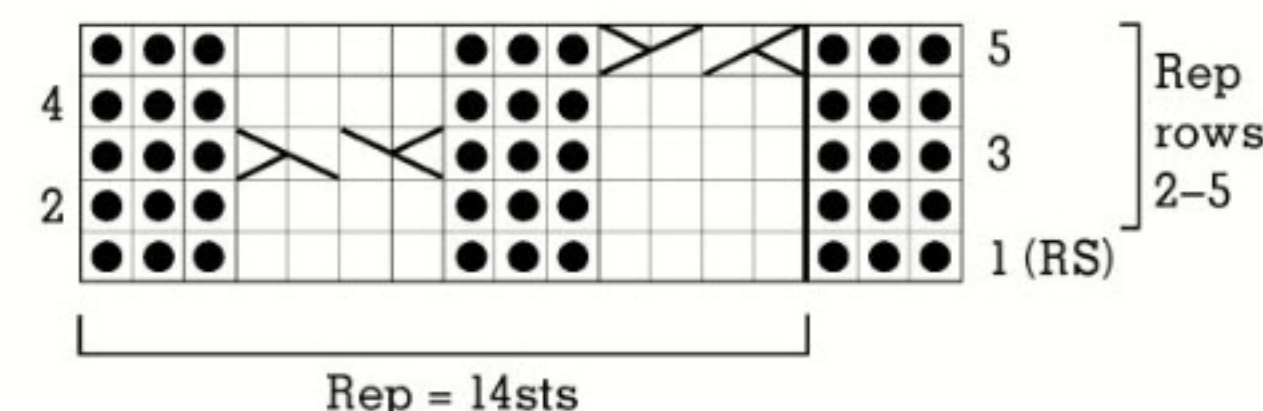
Row 2: K3, *p4, k3, rep from *.

Row 3: P3, *k4, p3, C4F, p3, rep from *.

Row 4: Rep row 2.

Row 5: P3, *C4B, p3, k4, p3, rep from *.

Rep rows 2–5 to form patt.



HORSESHOE CABLE



INSTRUCTIONS

Special abbreviations

C4F: Slip next 2sts on to cable needle and hold at front of work, k2 from LH needle, then k2 from cable needle.

C4B: Slip next 2sts on to cable needle and hold at back of work, k2 from LH needle, then k2 from cable needle.

Cast on a multiple of 22sts plus 3 extra sts.

Row 1 (RS): P3, *k8, p3, rep from *.

Row 2 and all even-numbered (WS) rows: K3, *p8, k3, rep from *.

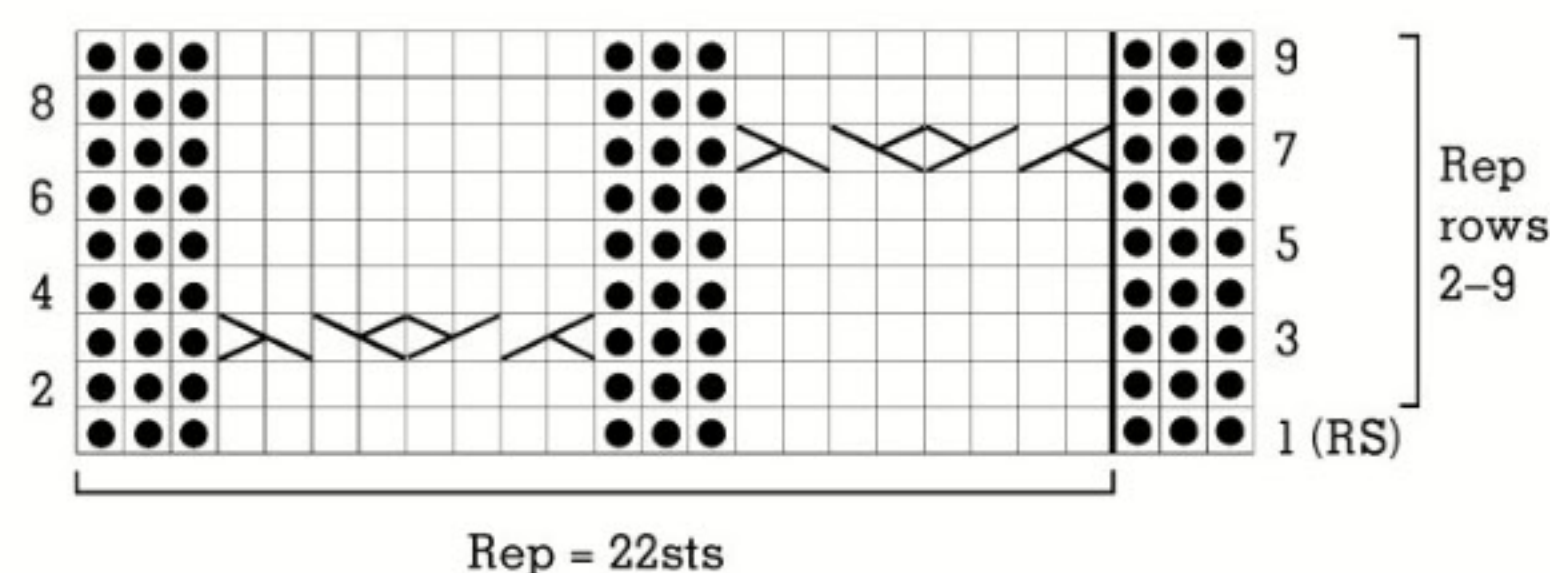
Row 3: P3, *k8, p3, C4B, C4F, p3, rep from *.

Row 5: Rep row 1.

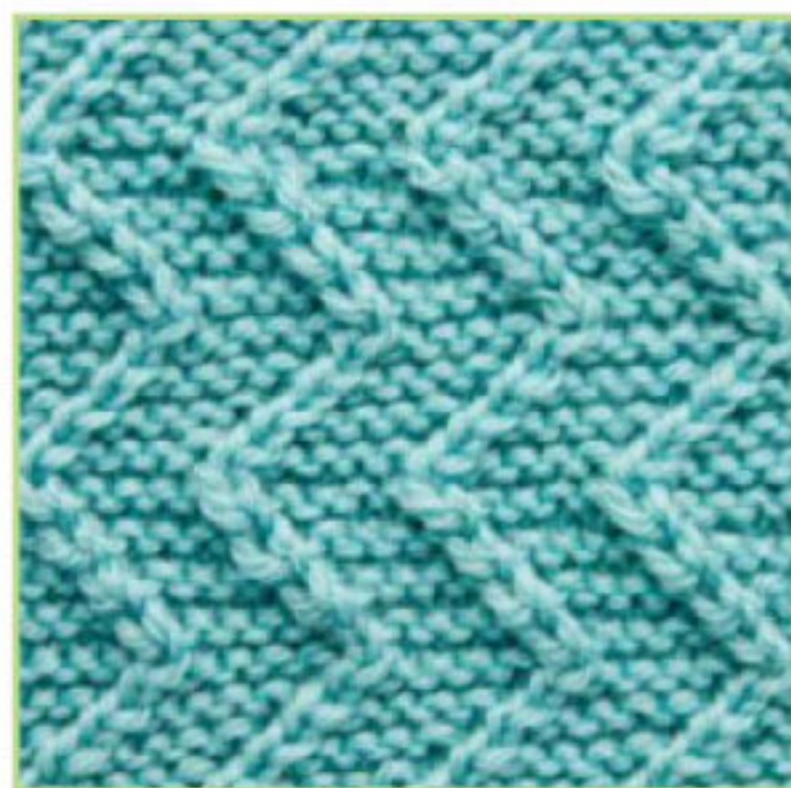
Row 7: P3, *C4B, C4F, p3, k8, p3, rep from *.

Row 9: Rep row 1.

Rep rows 2–9 to form patt.



GARTER ZIGZAG TWIST



INSTRUCTIONS

Special abbreviation

T2R (twist 2 right): Skip first st on LH needle and k 2nd st through front of loop (do not drop st off LH needle), then k first st on LH needle and drop both sts off LH needle at same time.

T2L (twist 2 left): Skip first st on LH needle and k 2nd st by taking RH needle behind first st to do so (do not drop st off LH needle), then k first st on LH needle and drop both sts off LH needle at same time.

Row 1 (RS): K.

Row 2: *K5, p1, rep from * to last st, k1.

Row 3: K1, *T2L, k4, rep from *.

Row 4: *K4, p1, k1, rep from * to last st, k1.

Row 5: K1 *k1, T2L, k3, rep from *.

Row 6: *K3, p1, k2, rep from * to last st, k1.

Row 7: K1, *k2, T2L, k2, rep from *.

Row 8: *K2, p1, k3, rep from * to last st, k1.

Row 9: K1, *k3, T2L, k1, rep from *.

Row 10: *K1, p1, k4, rep from * to last st, k1.

Row 11: K1, *k3, T2R, k1 rep from *.

Row 12: Rep row 8.

Row 13: K1, *k2, T2R, k2, rep from *.

Row 14: Rep row 6.

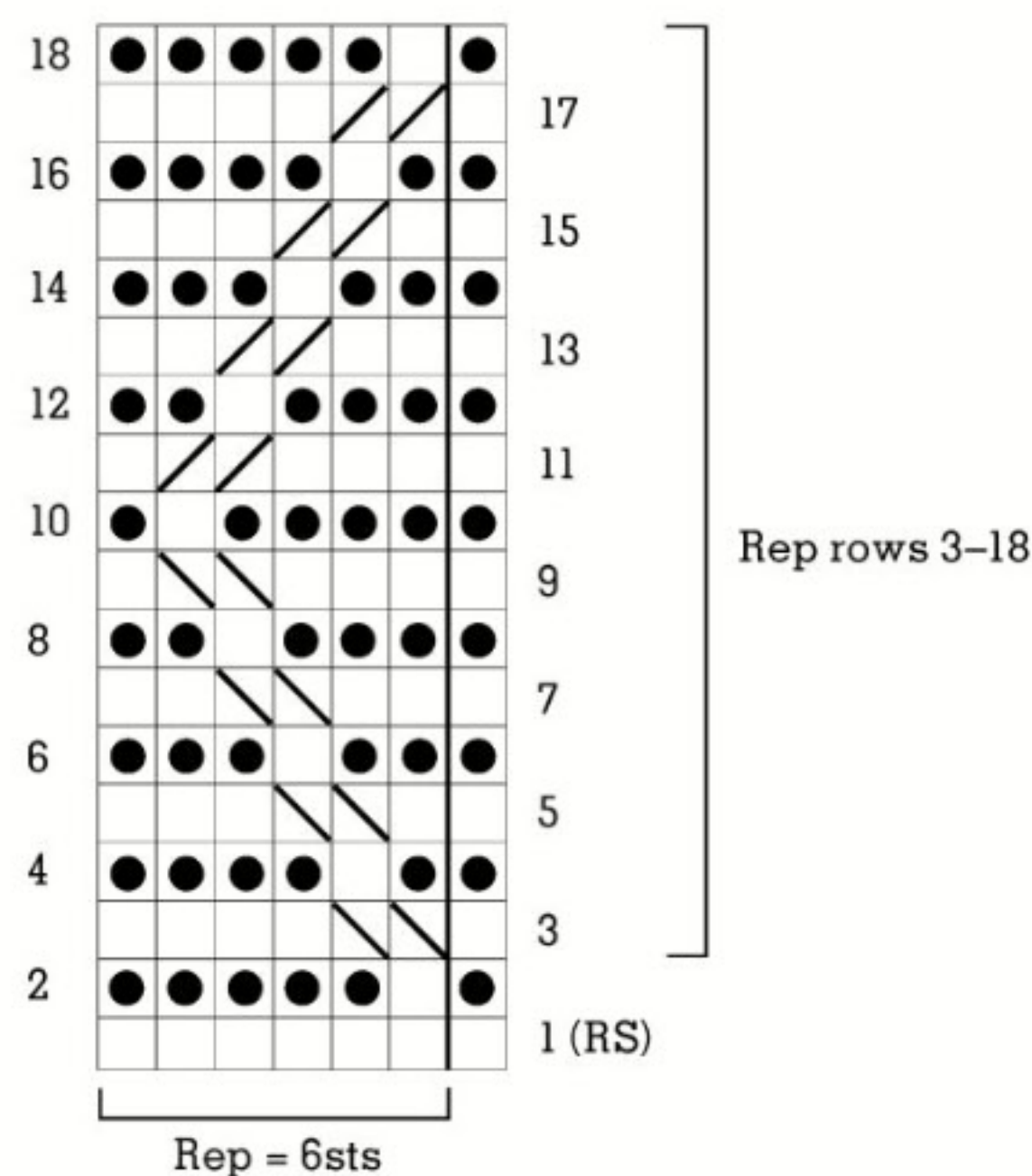
Row 15: K1, *k1, T2R, k3, rep from *.

Row 16: Rep row 4.

Row 17: K1, *T2R, k4, rep from *.

Row 18: Rep row 2.

Rep rows 3–18 to form patt.



GARTER STITCH CABLE



INSTRUCTIONS

Special abbreviation

C8F: Place 4sts on cable needle and leave at front of work, k4, then k4 from cable needle.

Cast on a multiple of 18sts.

Row 1 (RS): *P5, k8, p5, rep from * to end.

Row 2: *K9, p4, k5, rep from * to end. Rep last 2 rows twice more.

Row 7: *P5, *C8F, p5, rep from * to end.

Row 8: *K5, p4, k9, rep from * to end.

Row 9: As row 1.

Rep last 2 rows four times more, then row 8 again.

Row 19: As row 7.

Row 20: As row 2.

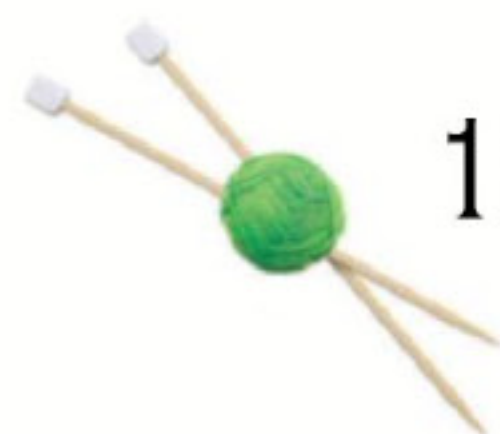
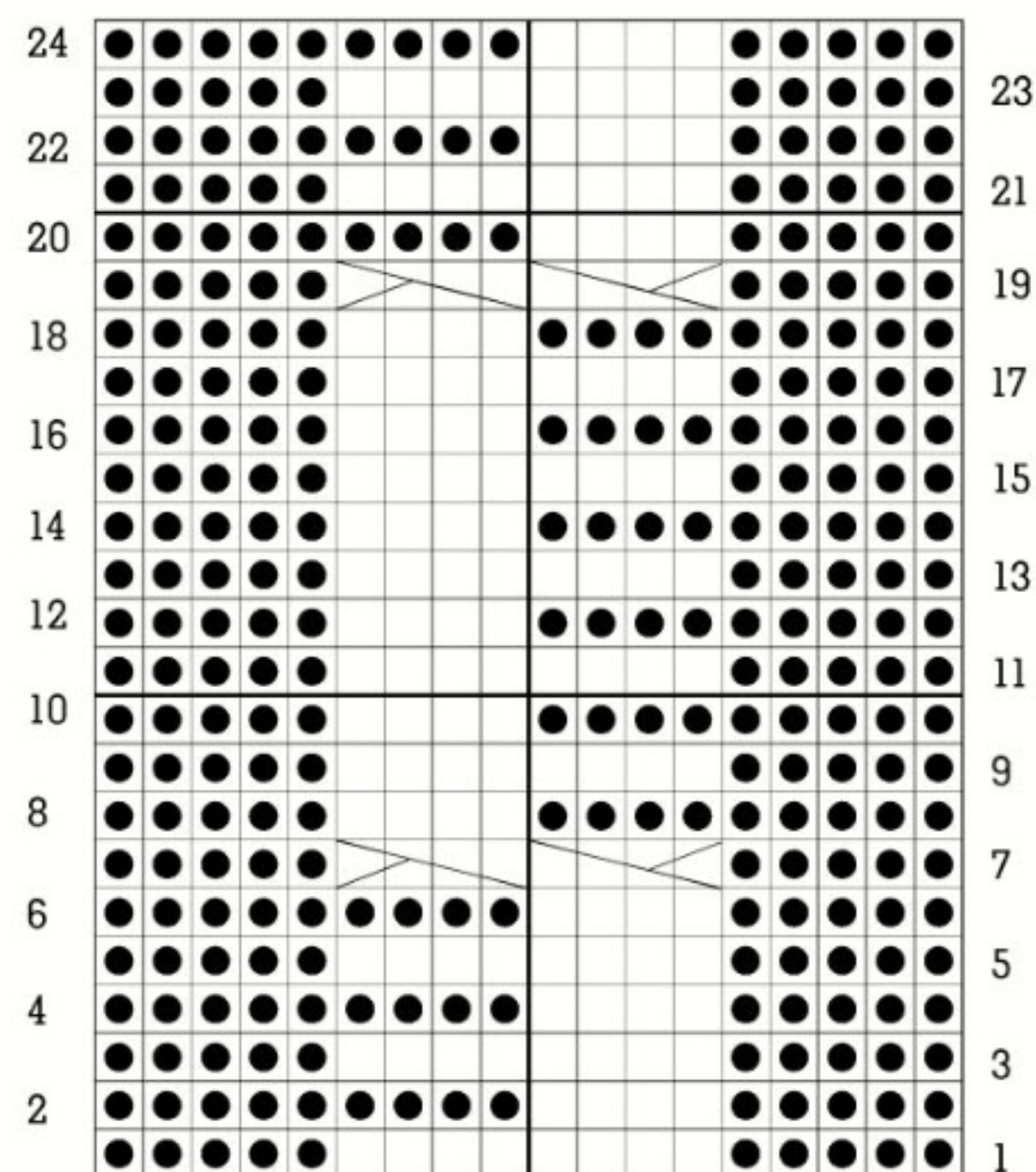
Row 21: As row 1.

Row 22: As row 2.

Row 23: As row 1.

Row 24: As row 2.

Rep rows 1–24 to form pattern.



BOBBLE CABLE



INSTRUCTIONS

Special abbreviations

C8B: Place 4sts on cable needle and leave at back, k4, then k4 from cable needle.

MB: Make bobble as follows. (K1, yo) twice, k1, turn, p5, turn, slip 4sts on to RH needle, k1, then pass 4 slipped stitches over (one by one), all into next st.

Cast on a multiple of 8sts, plus 4 extra sts.

Row 1: K.

Row 2 and all foll alt rows: P.

Row 3: K.

Row 5: K2, *C8B, rep from * to last 2sts, k2.

Row 7: K2, *MB, k7, rep from * to last 2sts, k2.

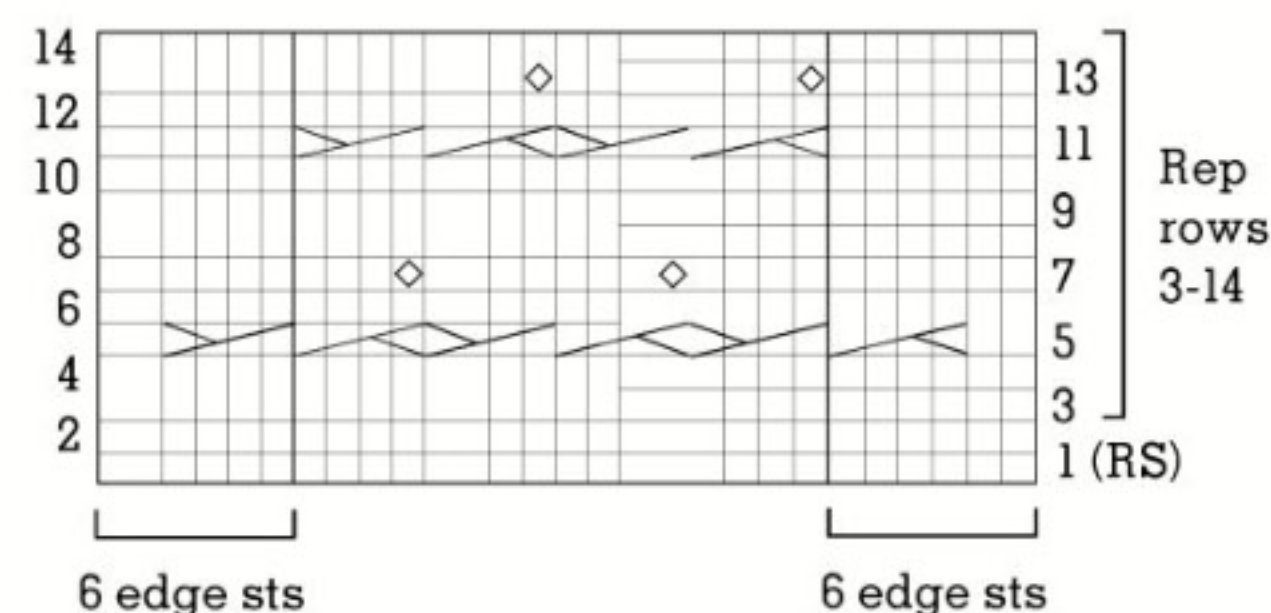
Row 9: K.

Row 11: K6, *C8B, rep from * to last 6sts, k6.

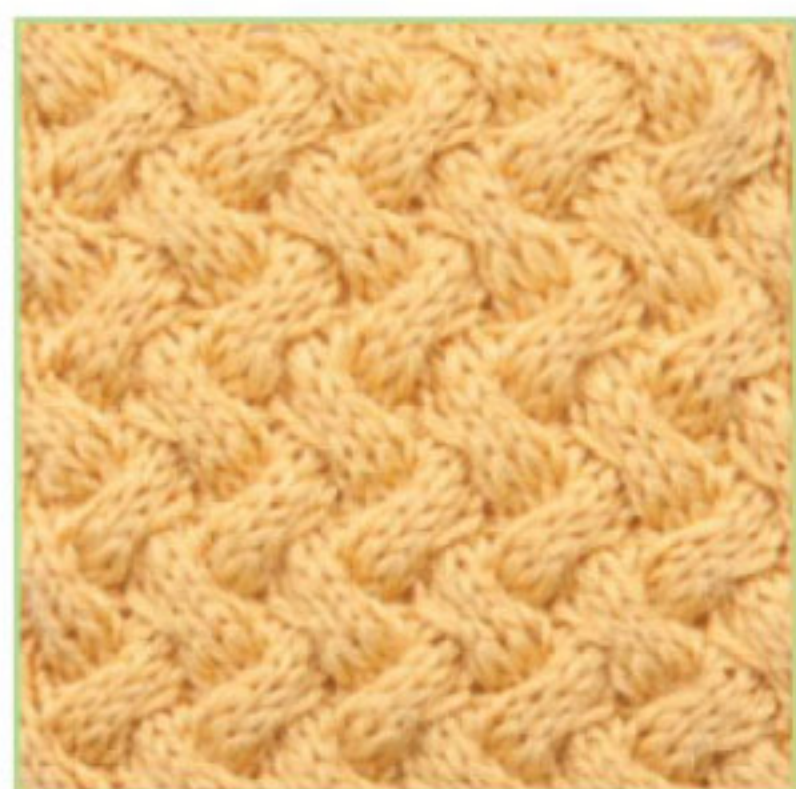
Row 13: K6, *MB, k7, rep from * to last 13sts, k13.

Row 14: As row 2.

Rep rows 3–14 to form patt.



WOVEN CABLE



INSTRUCTIONS

Special abbreviations

C6F: Place 3sts on cable needle and leave at front of work, k3, then k3 from cable needle.

C6B: Place 3sts on cable needle and leave at back of work, k3, then k3 from cable needle.

Cast on a multiple of 6sts (a minimum of 12sts).

Row 1 (RS): K.

Row 2 and all foll alt rows: P.

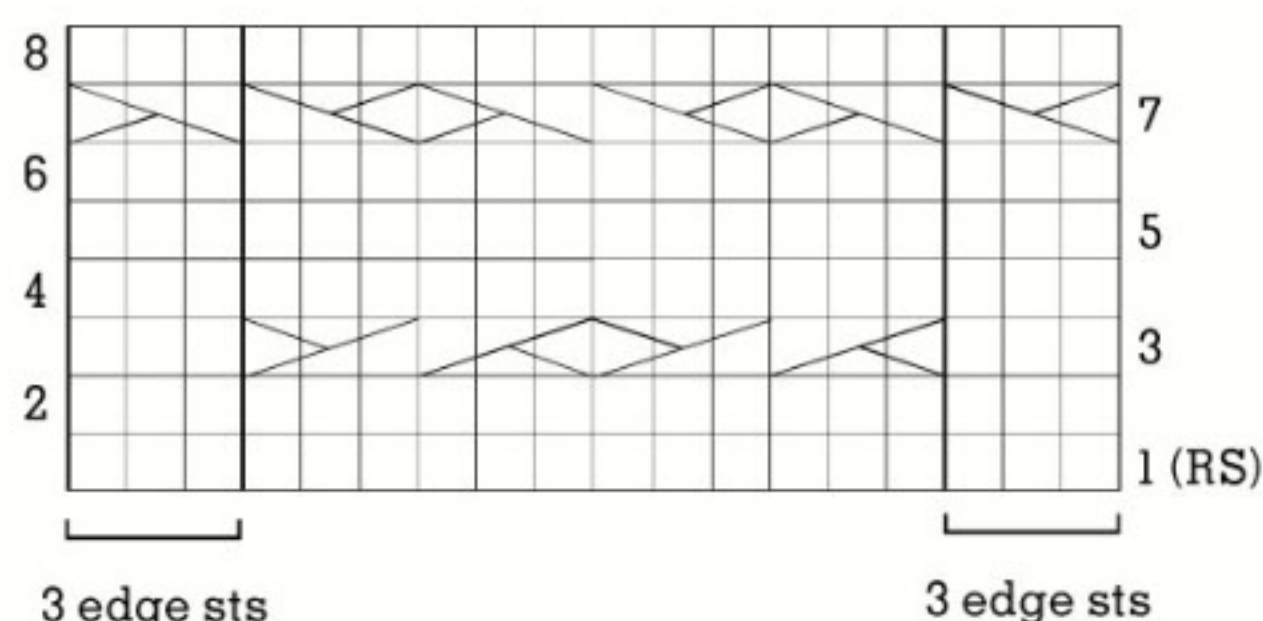
Row 3: K3, *C6B, rep from * to last 3sts, k3.

Row 5: K.

Row 7: *C6F, rep from * to end.

Row 8: As row 2.

Rep rows 1–8 to form patt.



CABLE CHECK



INSTRUCTIONS

Special abbreviation

C4F: Place 2sts on cable needle and leave at front of work, k2, then k2 from cable needle.

Cast on a multiple of 8sts plus 4 extra sts.

Row 1 (RS): *P4, k4, rep from * to last 4sts, p4.

Row 2: *K4, p4, k4, rep from *.

Row 3: As row 1.

Row 4: As row 2.

Row 5: *P4, C4F, rep from * to last 4sts, p4.

Rows 6 and 7: As row 2.

Row 8: As row 1.

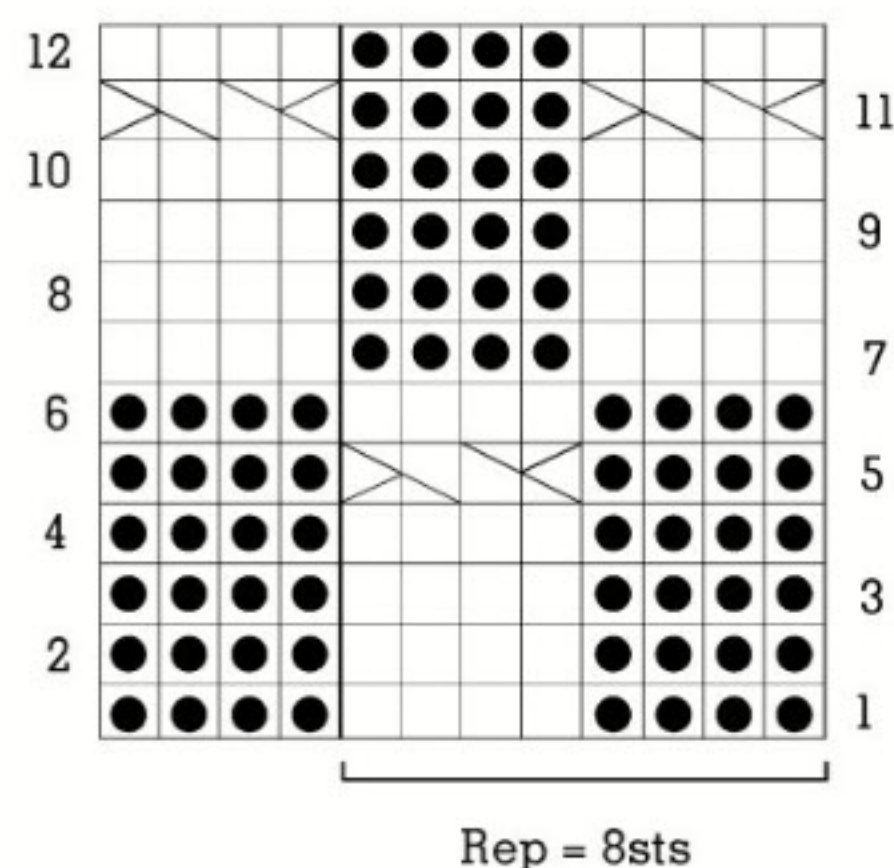
Row 9: As row 2.

Row 10: As row 1.

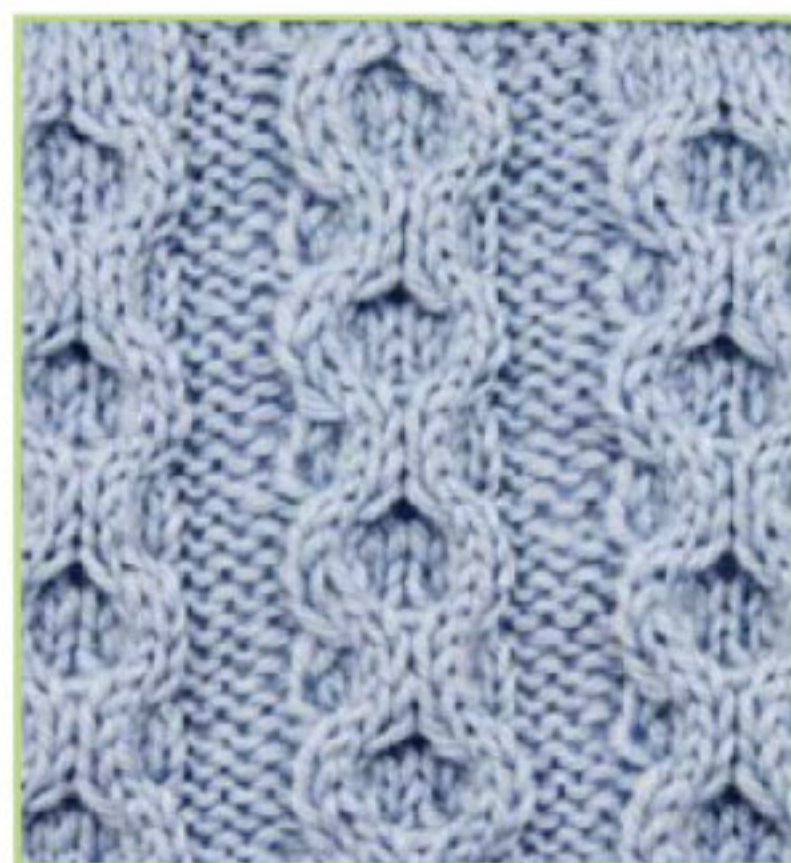
Row 11: *C4F, p4, rep from * to last 4sts, C4F.

Row 12: As row 1.

Rep rows 1–12 to form patt.



CHAIN CABLE STITCH



INSTRUCTIONS

Special abbreviations

C4F: Slip next 2sts on to cable needle and hold at front of work, k2 from LH needle, then k2 from cable needle.

C4B: Slip next 2sts on to cable needle and hold at back of work, k2 from LH needle, then k2 from cable needle.

Cast on a multiple of 22sts plus 3 extra sts.

Row 1 (RS): P3, *k8, p3, rep from *.

Row 2 and all even-numbered (WS)

rows: K3, *p8, k3, rep from *.

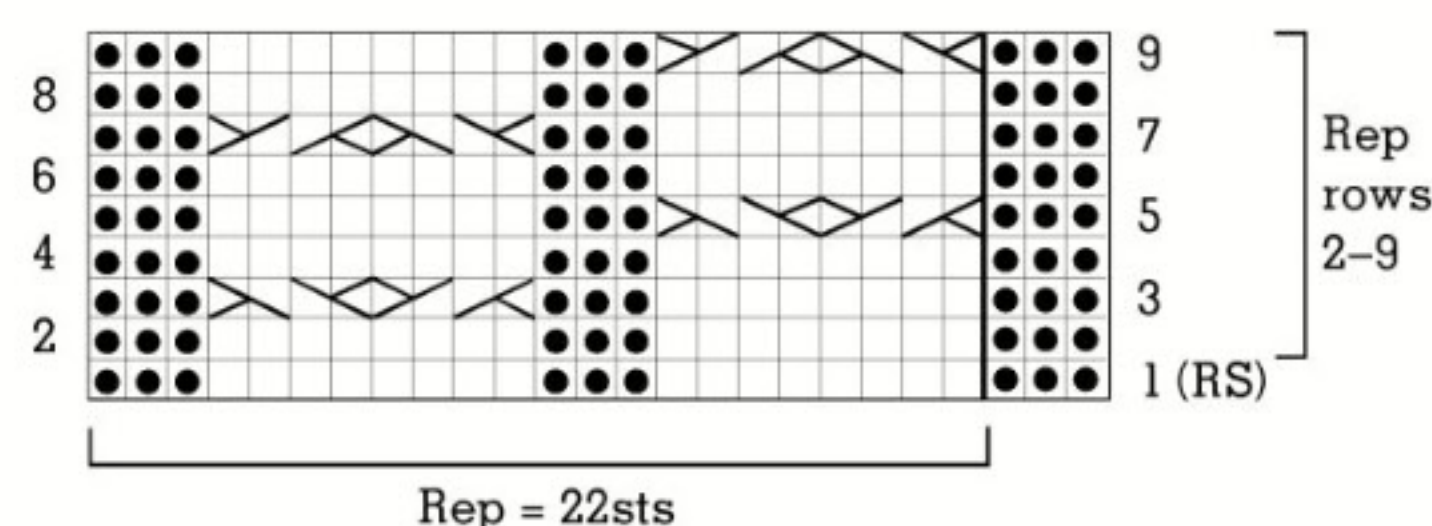
Row 3: P3, *k8, p3, C4B, C4F, p3, rep from *.

Row 5: P3, *C4B, C4F, p3, k8, p3, rep from *.

Row 7: P3, *k8, p3, C4F, C4B, p3, rep from *.

Row 9: P3, *C4F, C4B, p3, k8, p3, rep from *.

Rep rows 2–9 to form patt.



SIX-STITCH CABLE



INSTRUCTIONS

Special abbreviations

C6F: Slip next 3sts on to cable needle and hold at front of work, k3 from LH needle, then k3 from cable needle.

C6B: Slip next 3sts on to cable needle and hold at back of work, k3 from LH needle, then k3 from cable needle.

Cast on a multiple of 18sts plus 3 extra sts.

Row 1 (RS): P3, *k6, p3, rep from *.

Row 2 and all even-numbered (WS)

rows: K3, *p6, k3, rep from *.

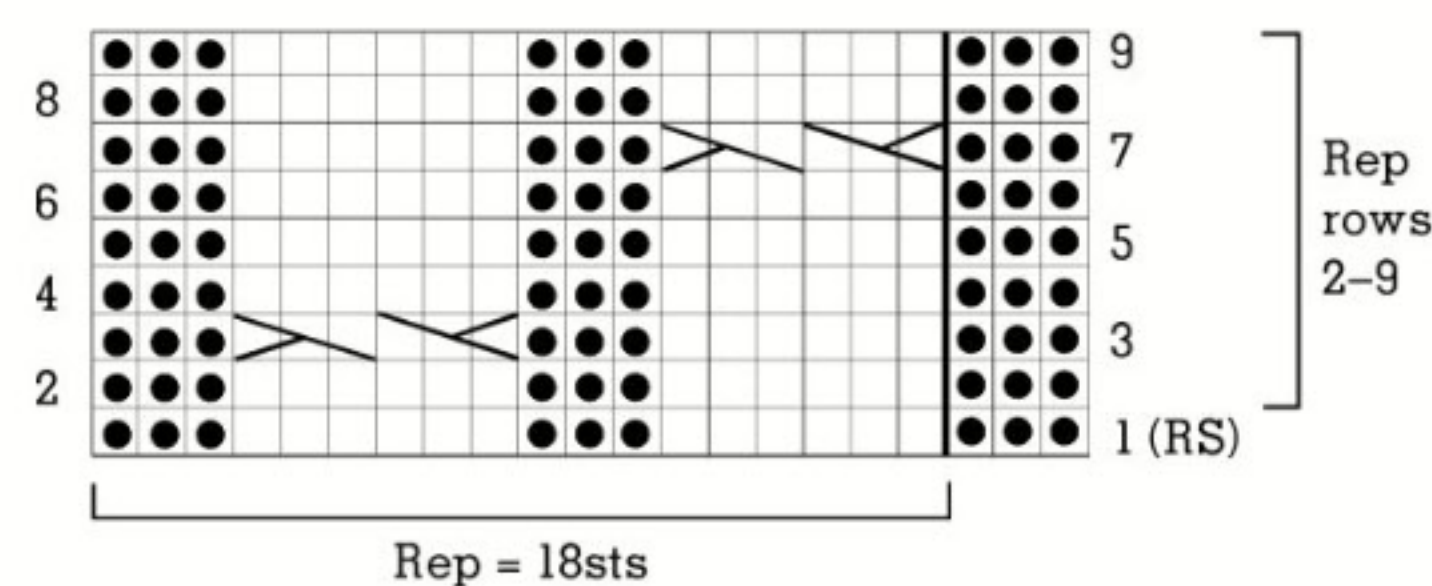
Row 3: P3, *k6, p3, C6F, p3, rep from *.

Row 5: Rep row 1.

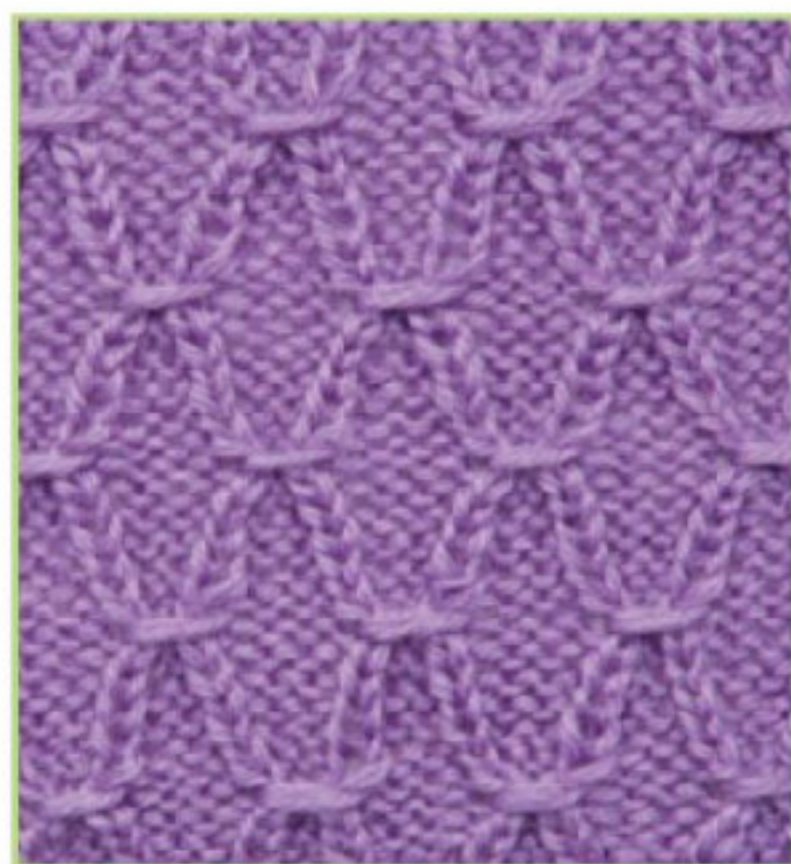
Row 7: P3, *C6B, p3, k6, p3, rep from *.

Row 9: Rep row 1.

Rep rows 2–9 to form patt.



SMOCKING



INSTRUCTIONS

Special abbreviation

smock 5sts: Slip next 5sts on to cable needle and leave at front of work, bring yarn to the front of work, and wrap anti-clockwise around these stitches twice so that yarn now sits at back of work. Work (K1, p3, k1) from cable needle.

Cast on a multiple of 8sts, plus 7 extra sts.

Row 1 (RS): P1, k1, *p3, k1, rep from * to last st, p1.

Row 2: K1, p1, *k3, p1, rep from * to last st, k1.

Row 3: P1, smock 5sts, *p3, smock 5sts, rep from * to last st, p1.

Row 4: As row 2.

Row 5: As row 1.

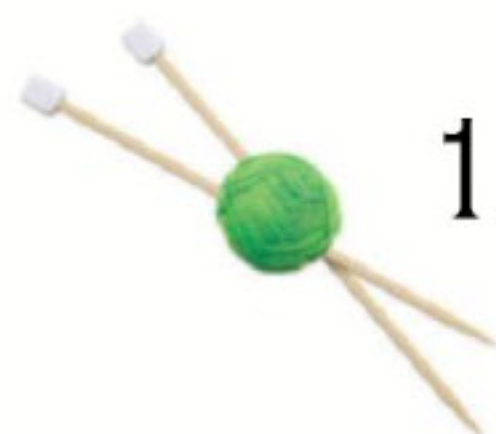
Rep last 2 rows once more, and row 2 again.

Row 9: P1, k1, p3, *smock 5sts, p3, rep from * to last 2sts, k1, p1.

Rows 10 and 12: As row 2.

Row 11: As row 1.

Rep rows 1–12 to form pattern.



Colourwork patterns

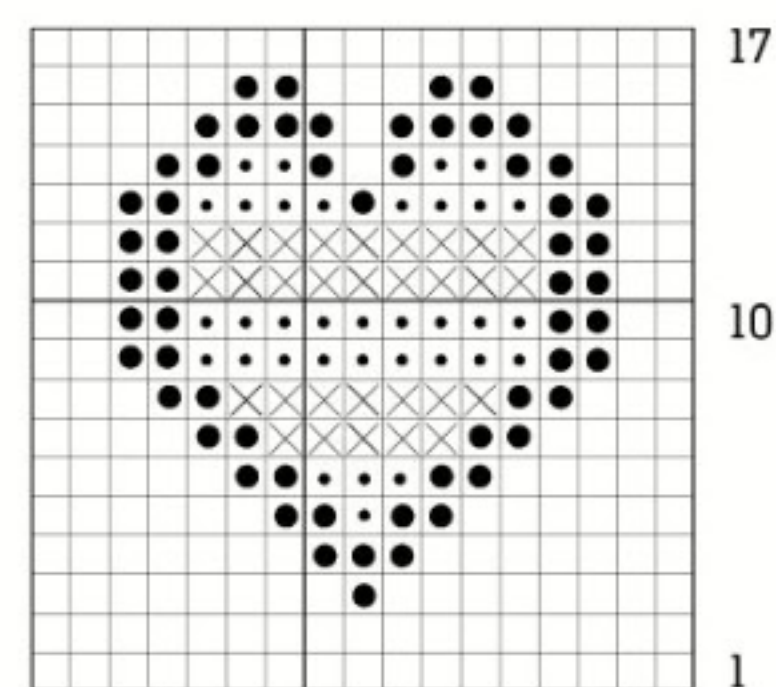
To make Intarsia patterns less intricate to work, try Swiss Darning in any odd motif stitches afterwards.

HEART MOTIF



INSTRUCTIONS

Use the intarsia technique to work this heart. Choose four colours: three motif colours and one background colour.



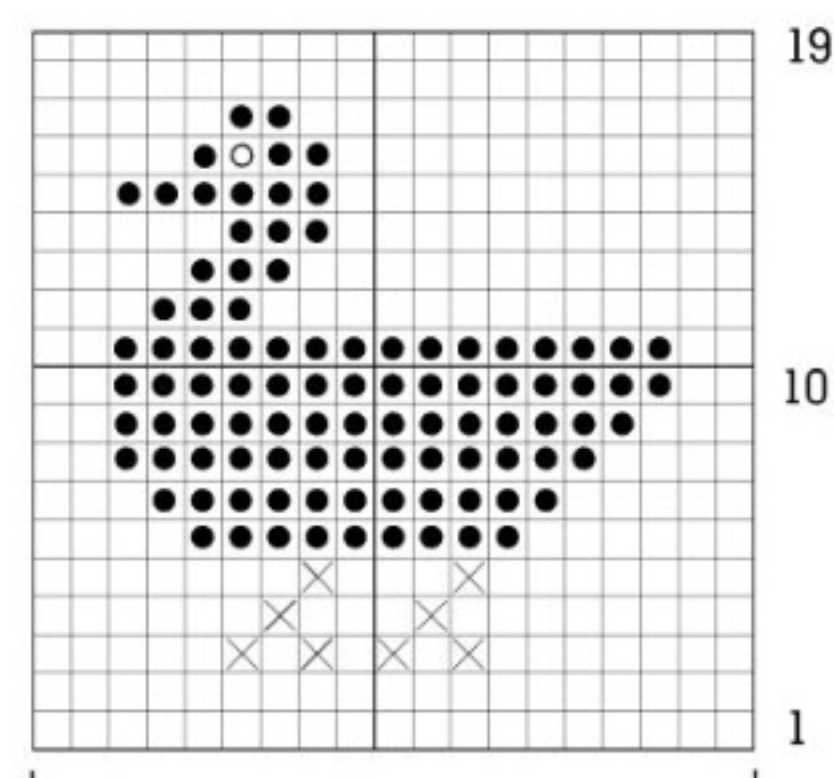
Motif = 13sts wide (x 14 rows high)

DUCK MOTIF



INSTRUCTIONS

Use the intarsia technique to work this duck motif. Choose four colours: three motif colours and one background colour.



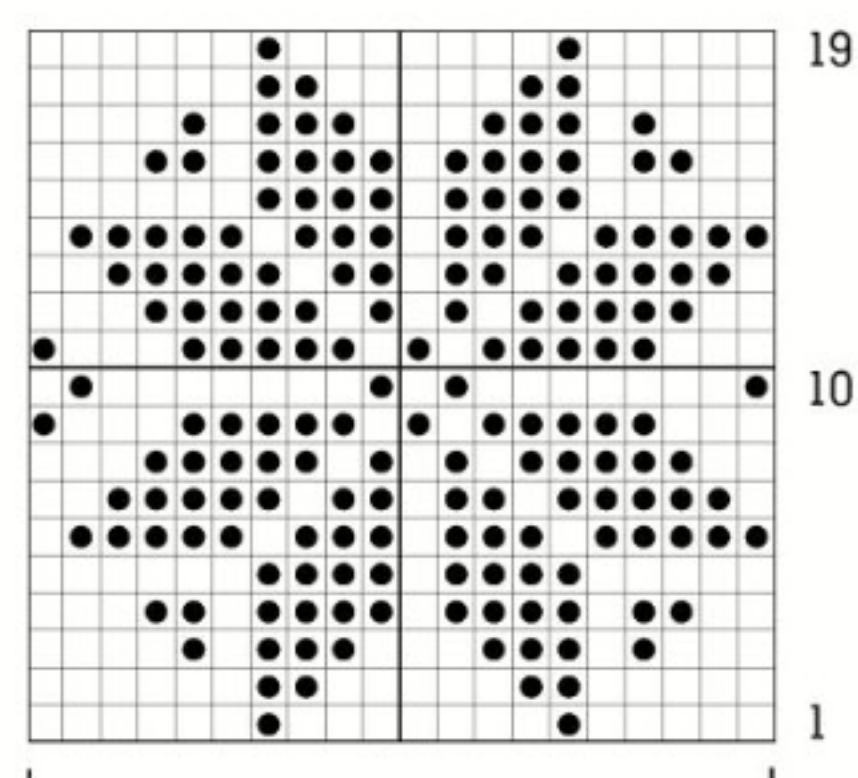
Motif = 15sts wide (x 15 rows high)

SNOWFLAKE MOTIF



INSTRUCTIONS

Use the intarsia method to work this motif. Choose two colours: one colour for the motif and another for the background.



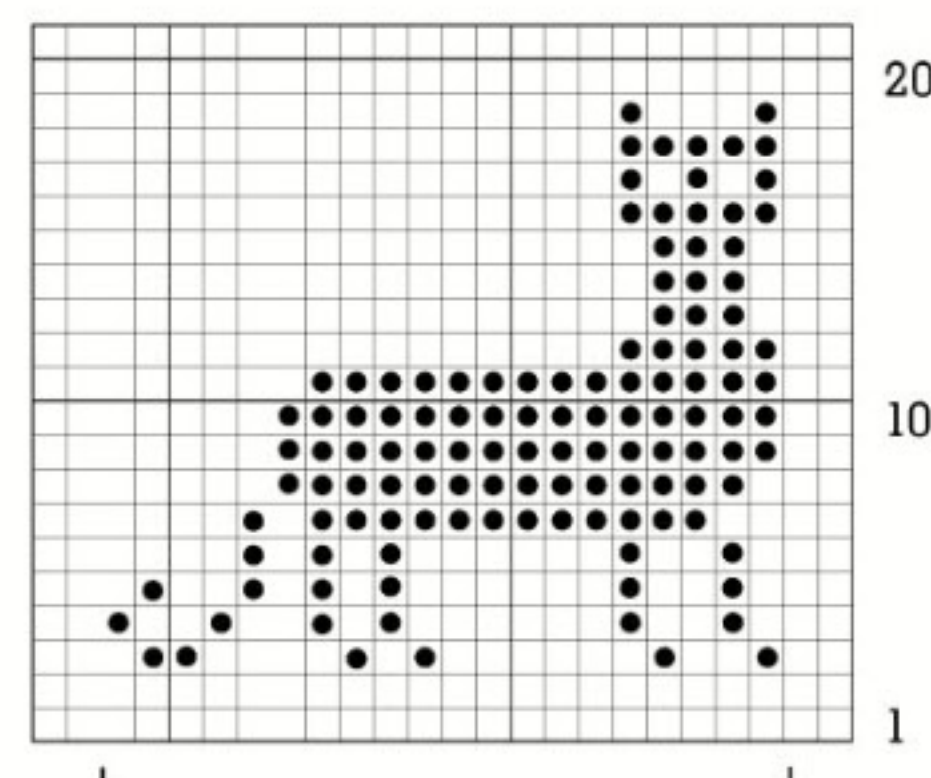
Rep = 20sts

CAT MOTIF



INSTRUCTIONS

Use the intarsia technique to work this cat motif. Choose two colours: one motif colour and one background colour.



Motif = 20sts wide (x 17 rows high)

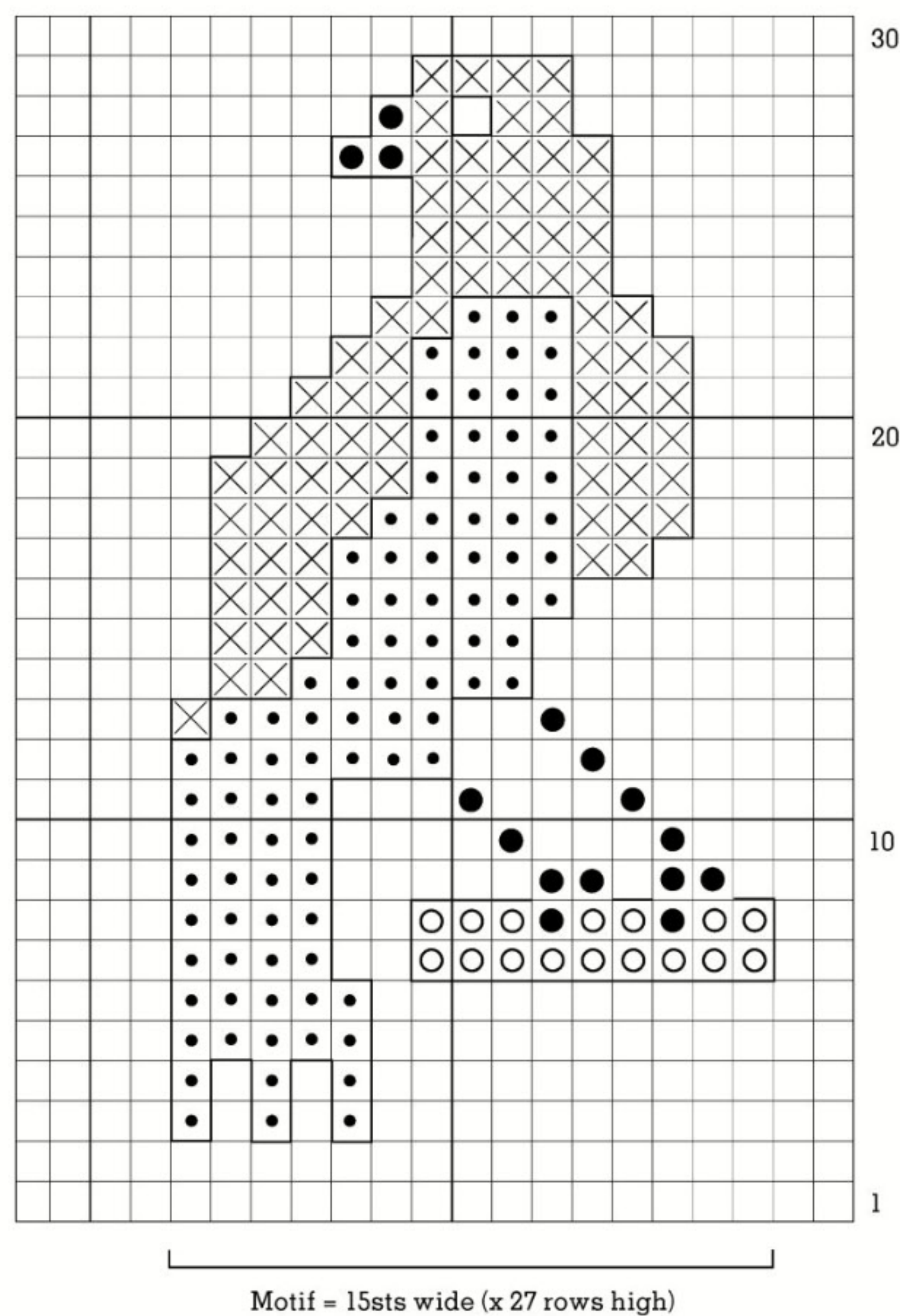


BIRD MOTIF



INSTRUCTIONS

Use the intarsia technique to work this bird. Choose five colours: four motif colours and one background colour. Work a single motif on the knitting or arrange motifs across the knitting at random intervals or in regular repeating positions.

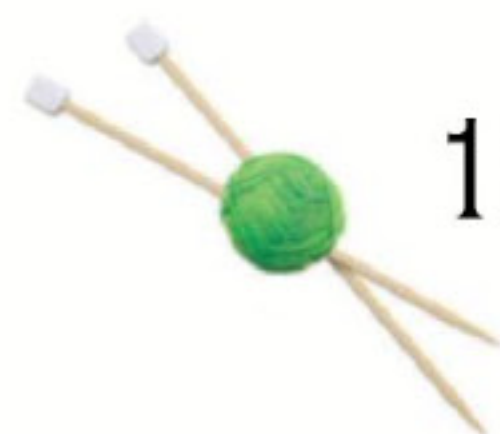
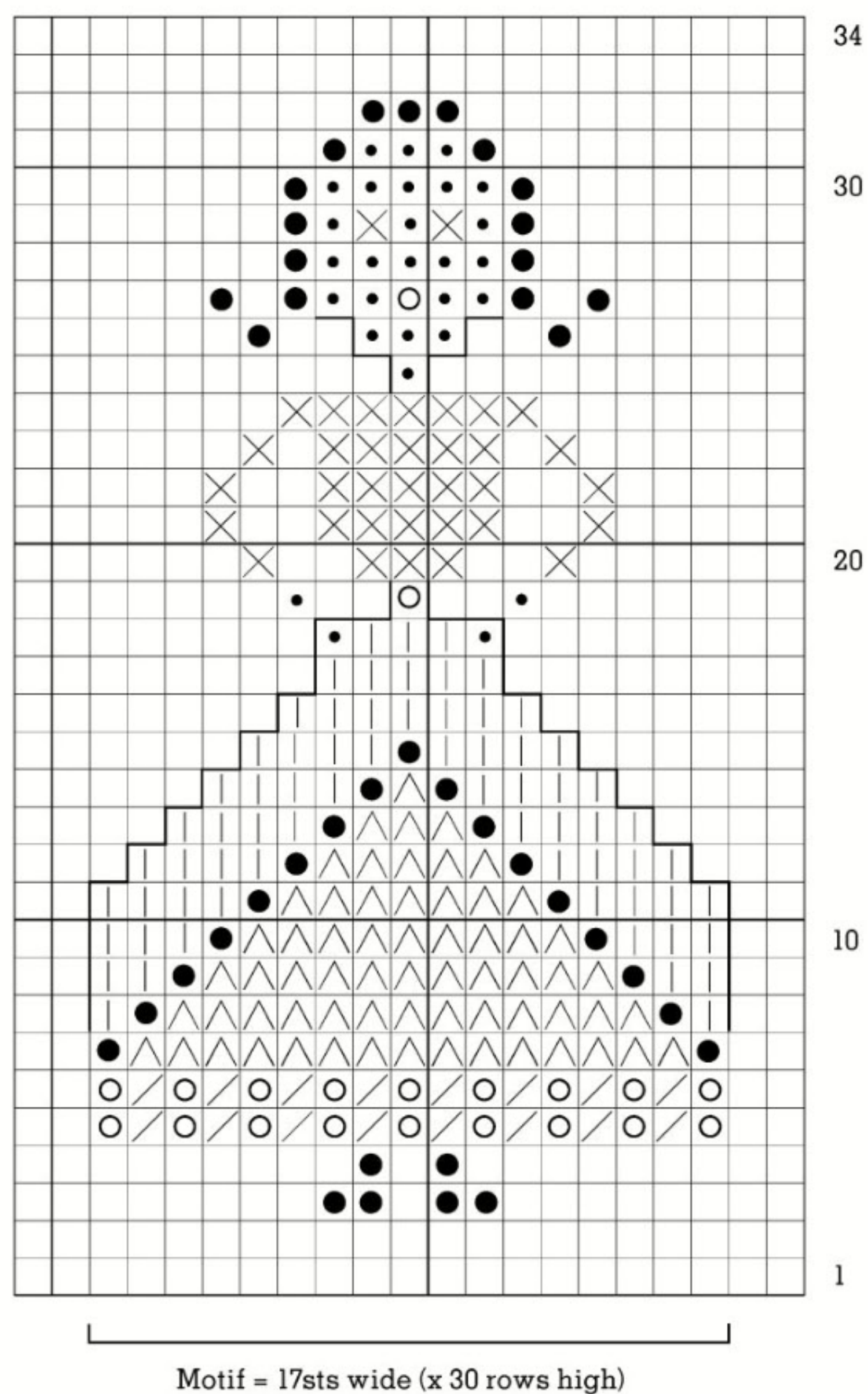


LITTLE LADY MOTIF



INSTRUCTIONS

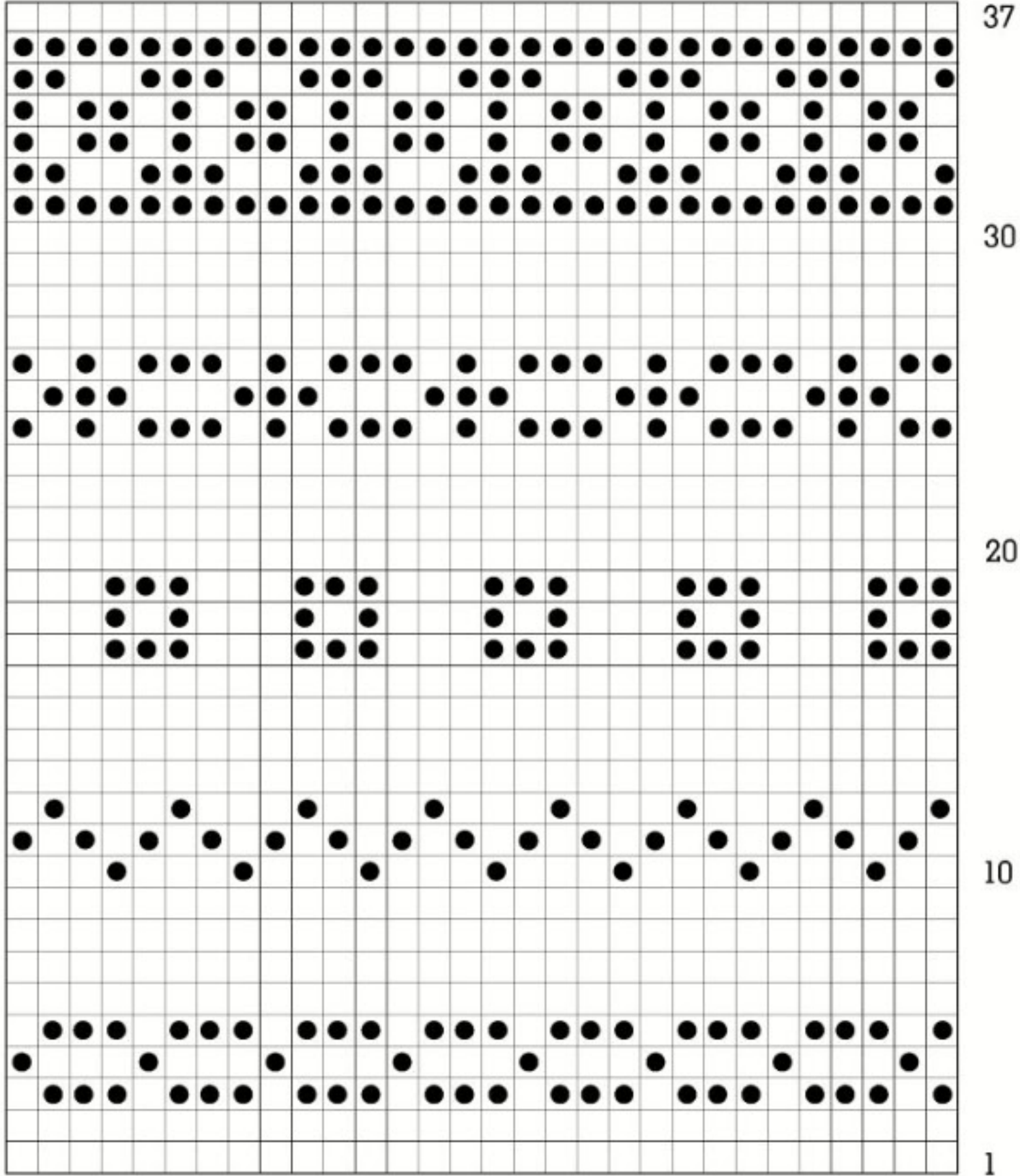
Use the intarsia technique to work this motif. Choose eight colours: seven motif colours and one background colour. Work a single motif on the knitting or arrange motifs across the knitting at random intervals or in regular repeating positions.



SIMPLE BORDERS



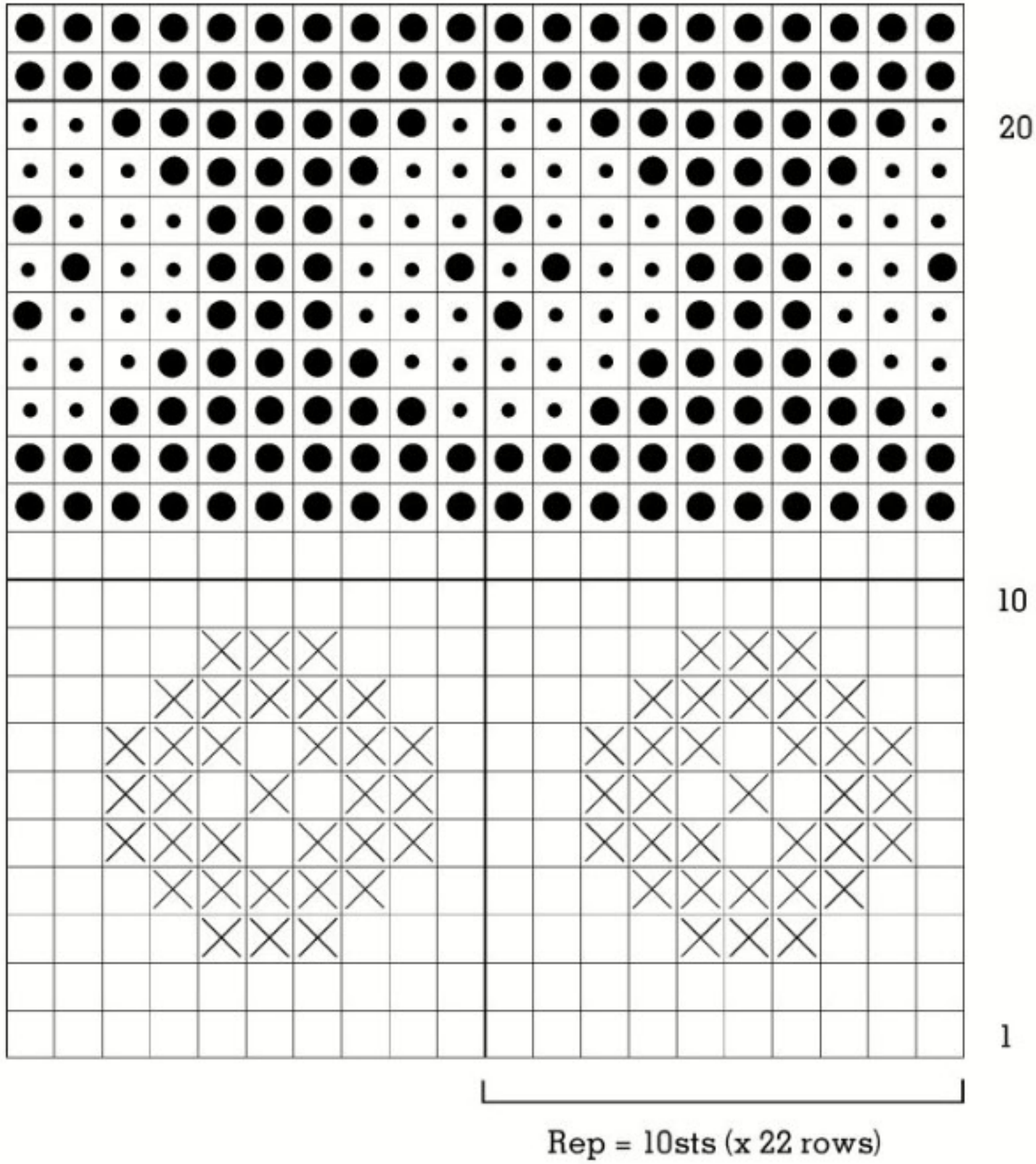
INSTRUCTIONS
Use the Fair Isle technique to work these border patterns. Change background and motif colours as desired for each band of pattern.



REPEATING CIRCLES



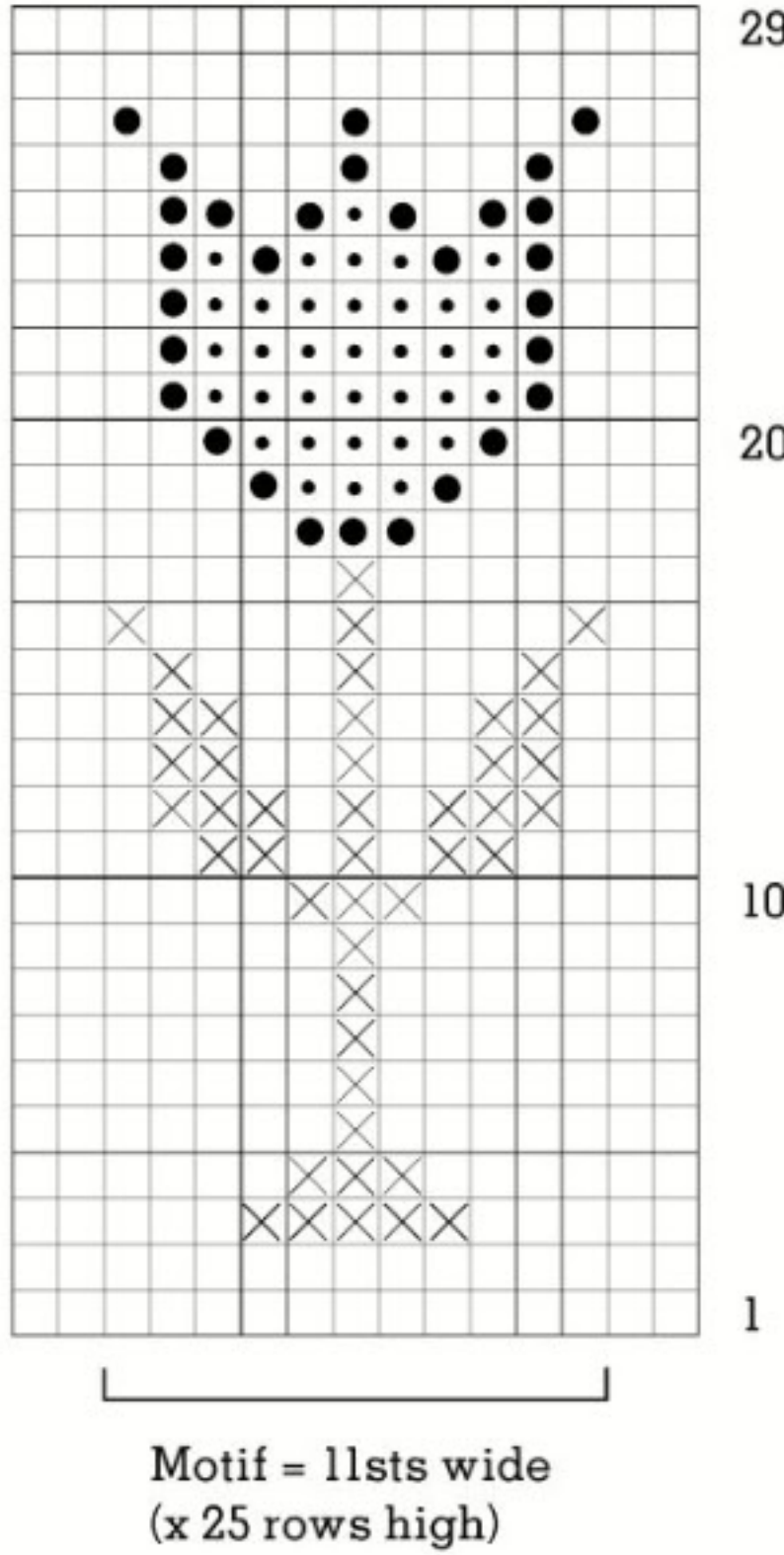
INSTRUCTIONS
Use the Fair Isle technique to work this repeating pattern. Choose four colours: two motif colours and two background colours.



TULIP MOTIF



INSTRUCTIONS
Use the intarsia technique to work the tulip motif and the background around the tulip head in this pattern. When working the stem, use the Fair Isle technique to work only the background colour. Choose four colours: three motif colours and one background colour.

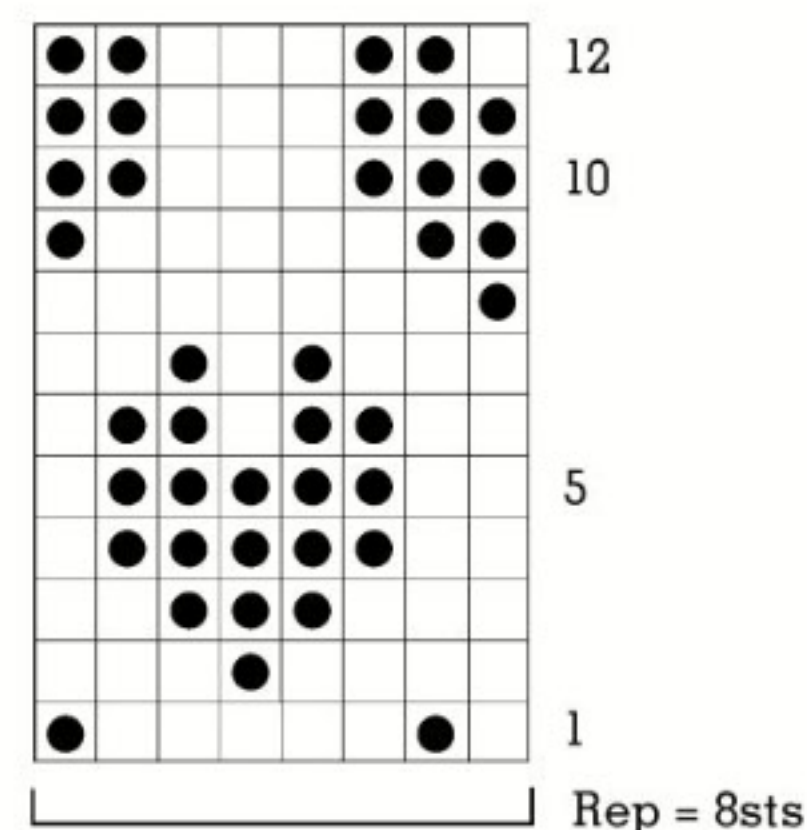


HEARTS



INSTRUCTIONS

Use the Fair Isle technique to work this repeating pattern. Choose two colours: one colour for the motif and another colour for the background.

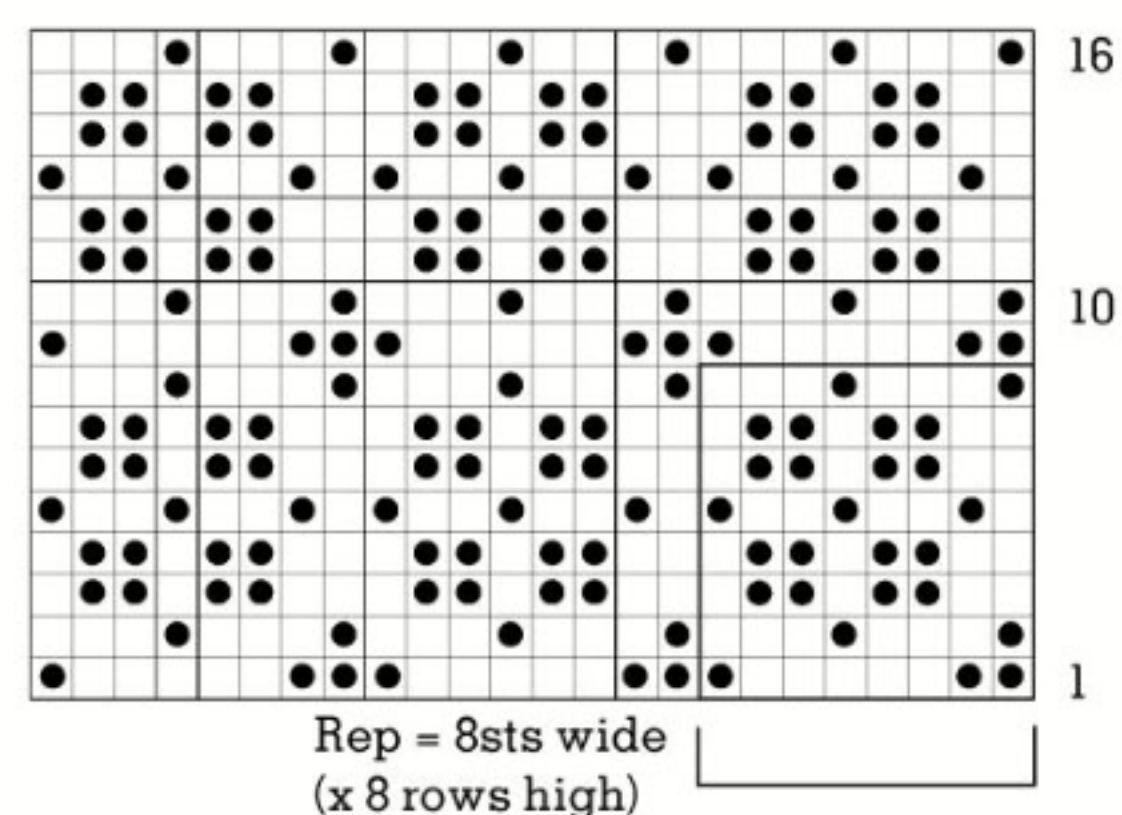


FAIR ISLE BLOSSOMS



INSTRUCTIONS

Use the Fair Isle technique to work this repeating pattern. Choose two colours: one motif colour and one background colour.

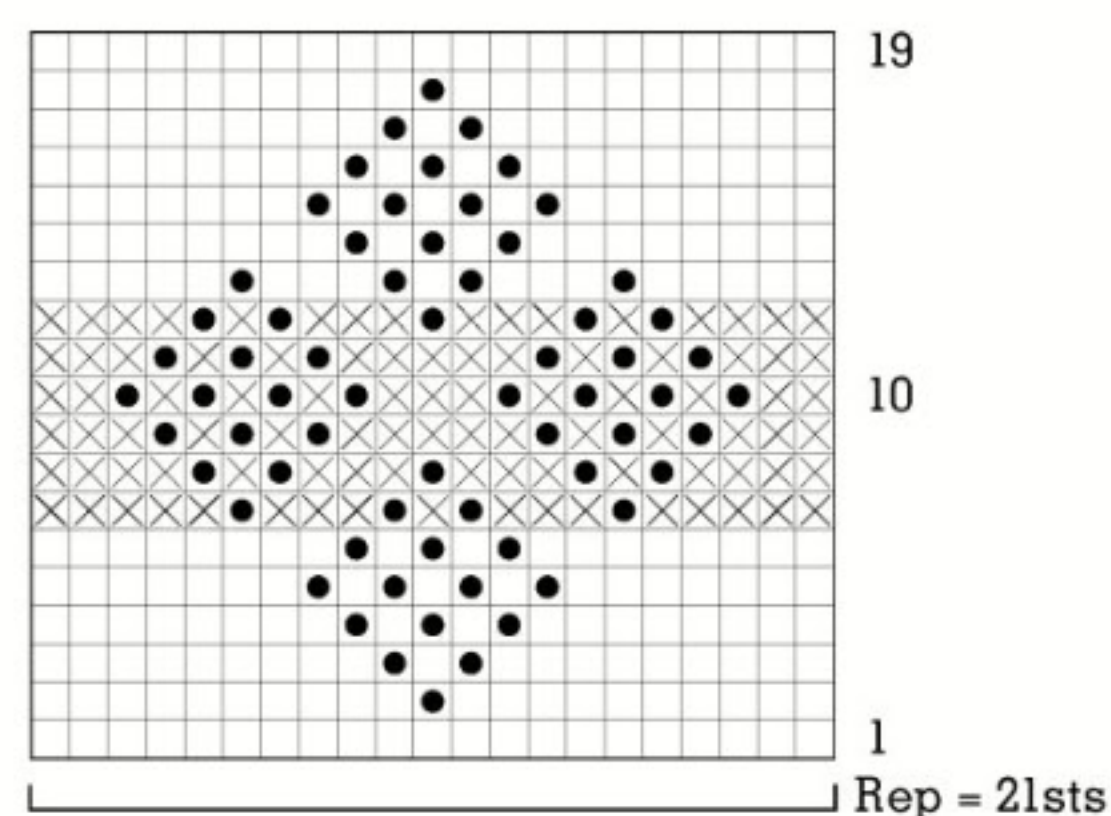


ARGYLE



INSTRUCTIONS

Use the Intarsia technique to work the background colour and stripe, but strand motif and background/stripe colour as fair-isle behind the argyle motif.

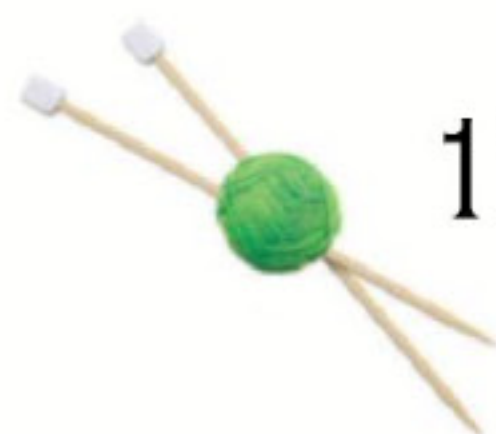
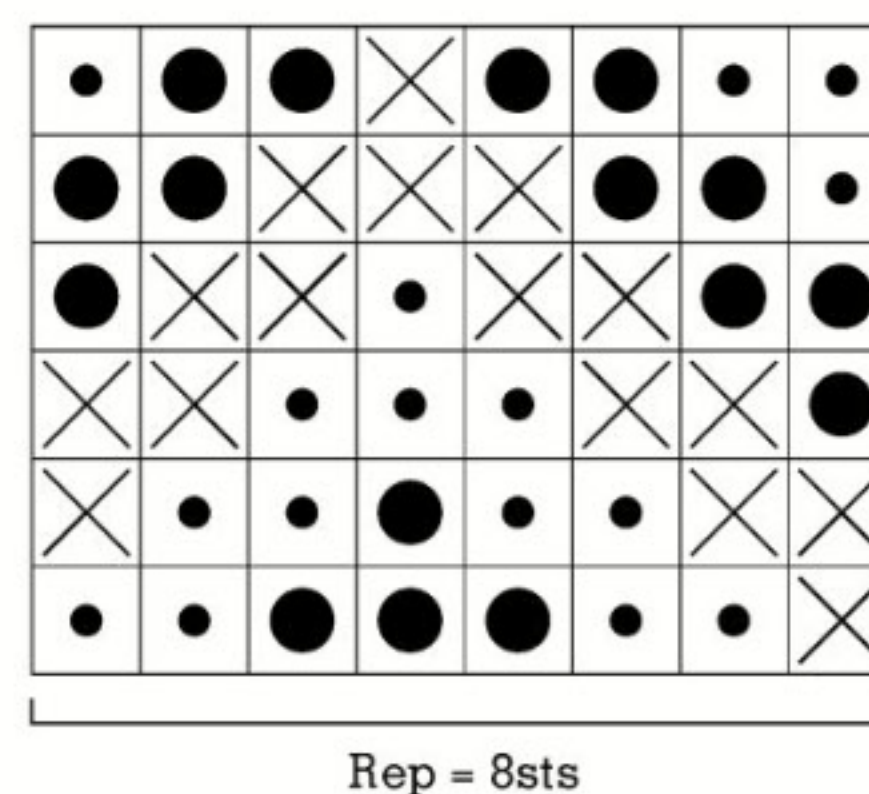


ZIGZAGS



INSTRUCTIONS

Use the three-stranded Fair Isle technique to work this repeating pattern. Choose three colours: a light, medium, and dark shade work best.

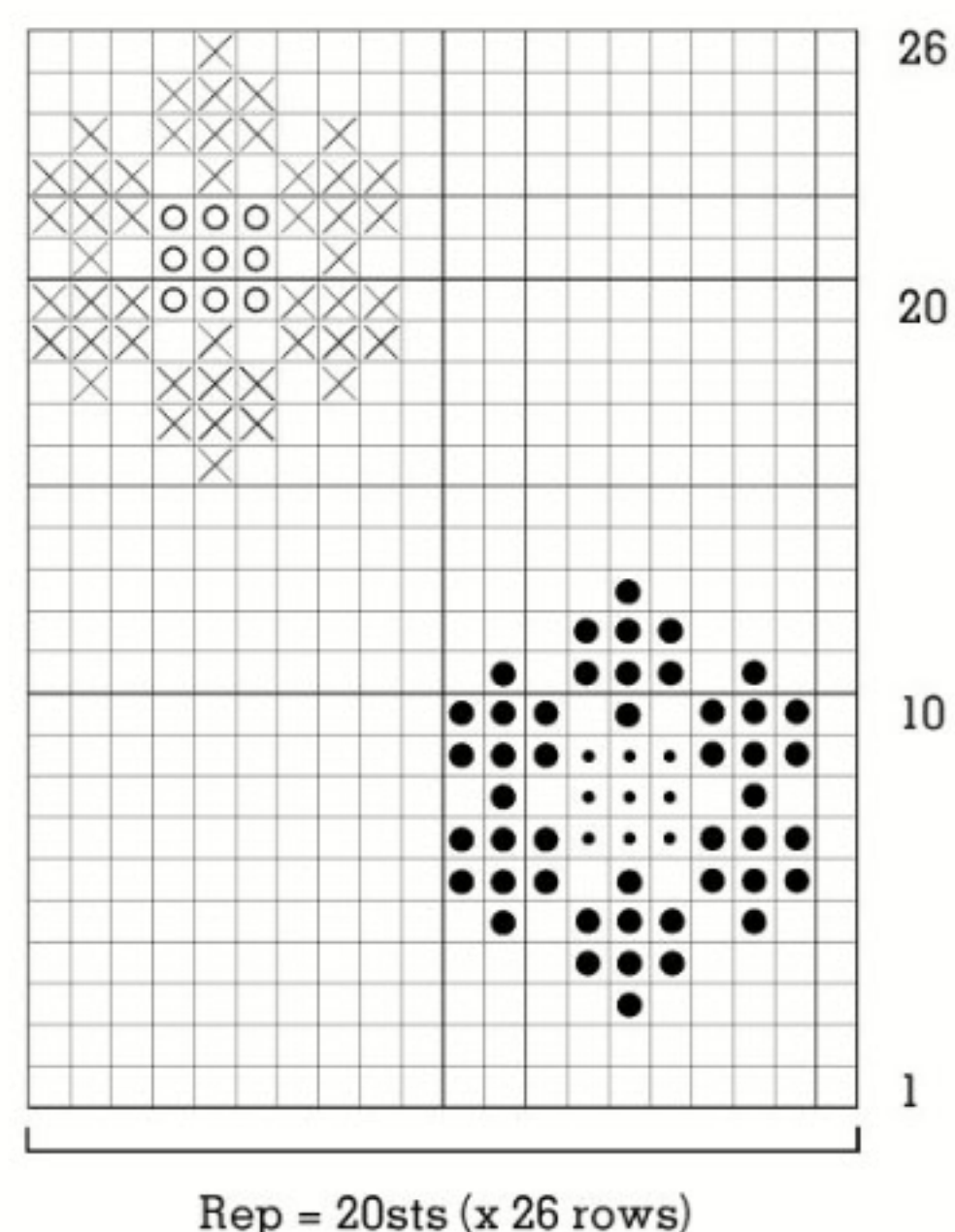


INTARSIA FLOWERS



INSTRUCTIONS

Use the Intarsia technique to work the background colour around the flowers, but strand both motif and background colours as fair-isle behind the flowers. To prevent a long background strand in rows 7, 9, 20, and 22, cut the background thread behind the motif leaving long end and beginning threads (temporarily knot together to stop stitches unravelling), and sew these into the back once the knitting is completed. Choose five colours: two motif colours for each flower and one background colour.

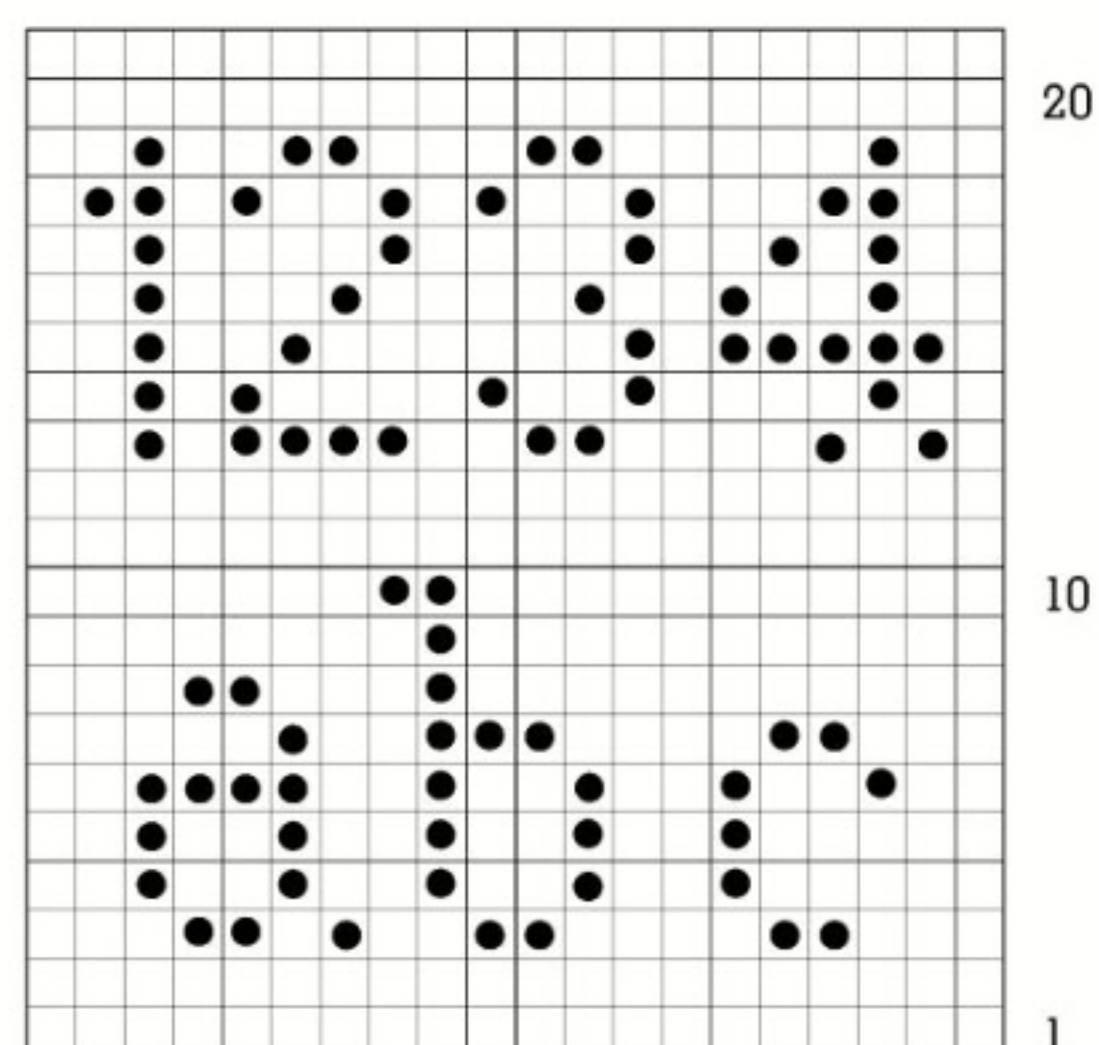


NUMBERS AND LETTERS



INSTRUCTIONS

Use the Intarsia technique to work the background colour and the individual motifs. Whilst working these, strand the background colour as fair-isle behind them.



Faux colourwork patterns

PEEPING PURL STITCH



INSTRUCTIONS

Note: All sts to be slipped purlwise.
Using yarn A, cast on an odd number of sts.

Row 1 (RS): Using yarn A, k.

Row 2: Using yarn A, p.

Rows 3 and 4: As rows 1 and 2.

Row 5: Using yarn B, k1, *s1 wyib, k1, rep from * to end.

Row 6: Using yarn B, k1, *s1 wyif, k1, rep from * to end.

Row 7: As row 1.

Row 8: As row 2.

Rep last 2 rows once more.

Row 11: Using yarn B, s1 wyib, *k1, s1 wyib, rep from * to end.

Row 12: Using yarn B, s1 wyif, *k1, s1 wyif, rep from * to end.

Rep rows 2–9 to form patt.



ARROWHEAD STITCH



INSTRUCTIONS

Special abbreviations

C3L: Place one st on cable needle and hold at front of work, k2, then k1 from cable needle.

C3R: Place 2sts on cable needle and hold at back of work, k1, then k2 from cable needle.

Note: All sts to be slipped purlwise. Using yarn A, cast on a multiple of 7sts plus one extra st.

Row 1 (RS): Using yarn A, k.

Row 2: Using yarn A, p.

Rows 3: Using yarn B, *k1, s1, k4, s1, rep from * to last st, k1.

Row 4: Using yarn B, p1, *s1, p4, s1, p1, rep from * to last st, p1.

Row 5: As row 3.

Row 6: As row 4.

Row 7: Using yarn B, *k1, C3L, C3R, rep from * to

last st, k1.

Row 8: Using yarn B, p.

Row 9: Using yarn A, *k1, s1, k4, s1, rep from * to last st, k1.

Row 10: Using yarn A, p1, *s1, p4, s1, p1, rep from * to last st, p1.

Row 11: As row 9.

Row 12: As row 10.

Row 13: Using yarn A, *k1, C3L, C3R, rep from * to last st, k1.

Row 14: Using yarn A, p.

Rep rows 3–14 to form patt.

GARTER SLIP STITCH



INSTRUCTIONS

Note: All sts to be slipped purlwise. Using yarn C, cast on a multiple of 4sts plus 3 extra sts.

Row 1 (RS): Using yarn A, k1, *s1, k3, rep from * to last 2sts, s1, k1.

Row 2: Using yarn A, k1, *s1 wyif, k3, rep from * to last 2sts, s1 wyif, k1.

Row 3: Using yarn B, k3, *s1, k3, rep from * to end.

Row 4: Using yarn B, k3, *s1 wyif, k3, rep from * to end.

Row 5: Using yarn C, k1, *s1, k3, rep from * to last 2sts, s1, k1.

Row 6: Using yarn C, k1, *s1 wyif, k3, rep from * to last 2sts, s1 wyif, k1.

Row 7: Using yarn A, k3, *s1, k3, rep from * to end.

Row 8: Using yarn A, k3, *s1 wyif, k3, rep from * to end.

Row 9: Using yarn B, k1, *s1, k3, rep from * to last 2sts, s1, k1.

Row 10: Using yarn B, k1, *s1 wyif, k3, rep from * to last 2sts, s1 wyif, k1.

Row 11: Using yarn C, k3, *s1, k3, rep from * to end.

Row 12: Using yarn C, k3, *s1 wyif, k3, rep from * to end.

Rep rows 1–12 to form patt.

WEAVER'S STITCH



INSTRUCTIONS

Note: All sts to be slipped purlwise. Using yarn A, cast on an even number of sts.

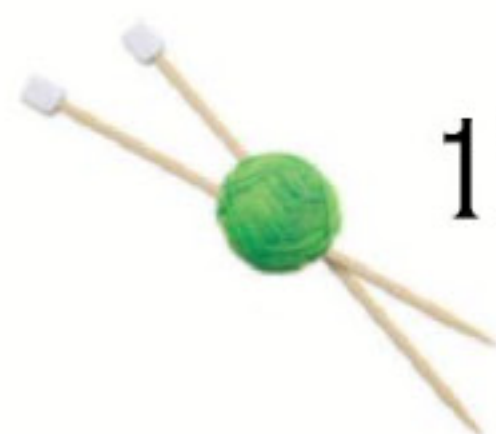
Row 1 (RS): Using yarn A, *k1, s1 wyif, rep from * to end.

Row 2: Using yarn A, *p1, s1 wyib, rep from * to end.

Row 3: Using yarn B, *k1, s1 wyif, rep from * to end.

Row 4: Using yarn B, *p1, s1 wyib, rep from * to end.

Rep rows 1–4 to form patt.



HONEYCOMB STITCH



INSTRUCTIONS

Note: All sts to be slipped purlwise.

Using yarn A, cast on a multiple of 4sts plus one extra st.

Row 1 (RS): Using yarn A, k.

Row 2: Using yarn A, p.

Rows 3: Using yarn B, *s1, k3, rep from * to last st, k1.

Row 4: Using yarn B, p1, *p3, s1, rep from * to last st, k1.

Row 5: As row 3.

Row 6: As row 4.

Row 7: Using yarn A, k.

Row 8: Using yarn A, p.

Row 9: Using yarn C, *k2, s1, k1, rep from * to last st, k1.

Row 10: Using yarn C, p1, *p1, s1, p2, rep from *

to last st, k1.

Row 11: As row 9.

Row 12: As row 10.

Row 13: Using yarn A, k.

Row 14: Using yarn A, p.

Rep rows 3–14 to form patt.

VERTICAL STRIPES



INSTRUCTIONS

Note: All sts to be slipped purlwise. Tension will be tighter as a result of slipped stitch columns, so it is advisable to cast on an extra third to requirements. Using yarn A, cast on a multiple of 4sts (minimum 12sts).

Row 1 (RS): Using yarn A, k.

Row 2: Using yarn A, p.

Row 3: Using yarn B, k3, s2, *k2, s2, rep from * to last 3sts, k3.

Row 4: Using yarn B, p3, s2, *p2, s2, rep from *

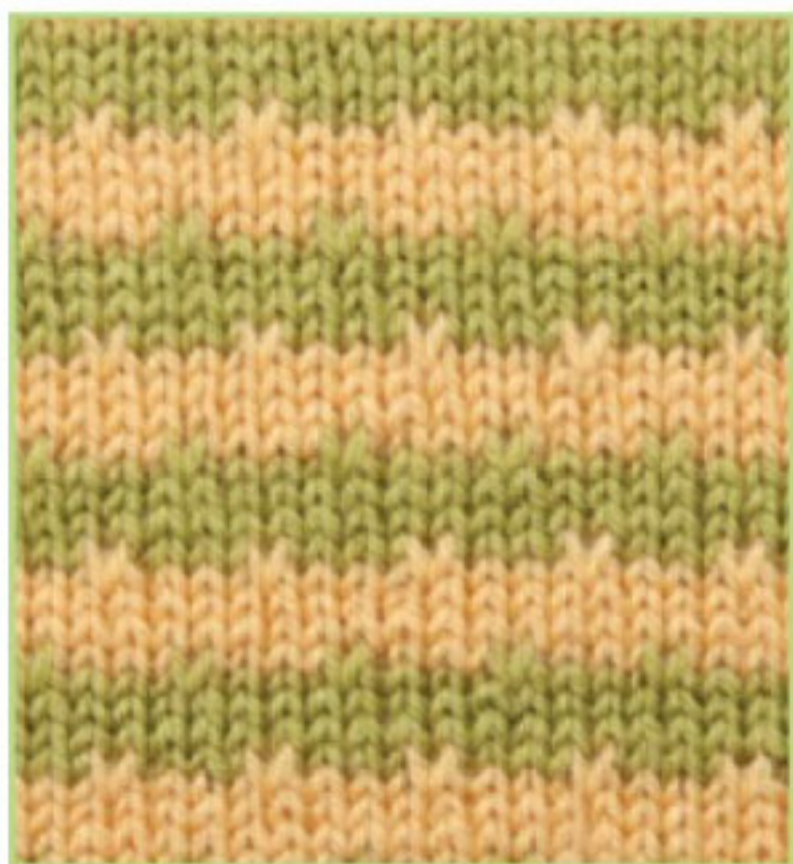
to last 3sts, p3.

Row 5: Using yarn A, k1, s2, *k2, s2, rep from * to last st, k1.

Row 6: Using yarn A, p1, s2, *p2, s2, rep from * to last st, p1.

Rep rows 3–6 to form patt.

BROKEN STRIPES



INSTRUCTIONS

Note: All sts to be slipped purlwise.

Using yarn A, cast on a multiple of 4sts plus 2 extra sts.

Row 1 (RS): Using yarn A, k.

Row 2: Using yarn A, p.

Rows 3 and 4: As rows 1 and 2.

Row 5: Using yarn B, k2, *s1, k3, rep from * to end.

Row 6: Using yarn B, p.

Row 7: Using yarn B, k.

Row 8: Using yarn B, p.

Row 9: Using yarn A, k4, *s1, k3, rep from * to last 2sts, s1, k1.

Rep rows 2–9 to form patt.



Edging patterns

OPEN WEAVE EDGING



INSTRUCTIONS

Cast on a multiple of 6sts plus one extra st.

Row 1 (RS): K.

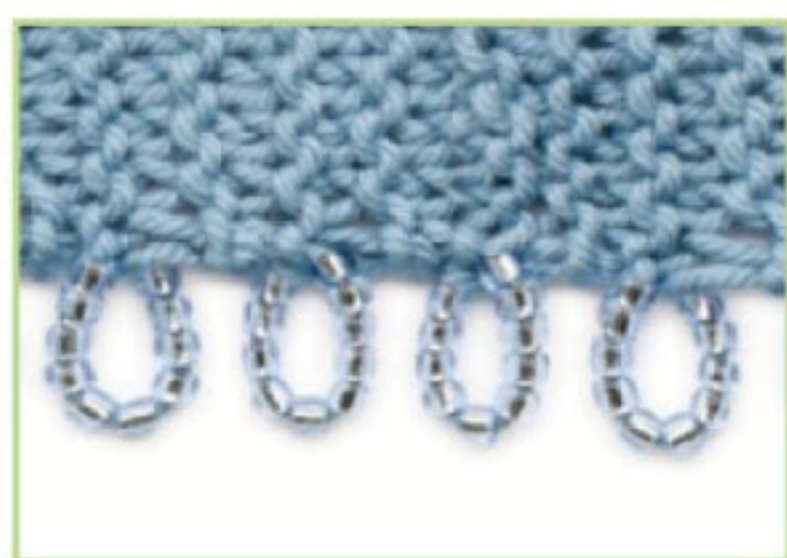
Row 2: P.

Row 3: *[K1, p1, k1, p1, k1] into next st, k5tog, rep from * to end.

Row 4: P.

Rep rows 1–4 to form patt.

BEADED EDGING



INSTRUCTIONS

Pre-thread the beads and push them down the yarn until you are instructed to use them.

Cast on 6sts.

Rows 1 and 2 (RS): K.

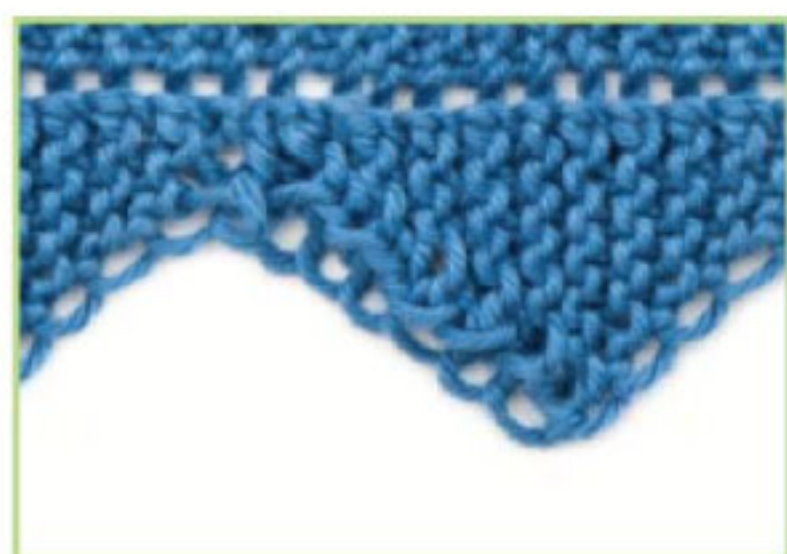
Row 3: Push 10 beads up the working yarn and press against first presenting stitch on LH needle, k1

tbl, k to end as normal, leaving bead loop in place.

Rows 4, 5, and 6: K.

Rep rows 1–6 to form patt.

PEAKS EDGING



INSTRUCTIONS

Cast on 6sts.

Row 1 and all odd-numbered (RS) rows: K.

Row 2: Yfwd, k2, k2tog, yfwd, k2. (7sts)

Row 4: Yfwd, k3, k2tog, yfwd, k2. (8sts)

Row 6: Yfwd, k4, k2tog, yfwd, k2. (9sts)

Row 8: Yfwd, k5, k2tog, yfwd, k2. (10sts)

Row 10: Yfwd, k6, k2tog, yfwd, k2. (11sts)

Row 12: Yfwd, s1 k2tog psso,

k4, k2tog, yfwd, k2. (10sts)

Row 14: Yfwd, s1 k2tog psso, k3, k2tog, yfwd, k2. (9sts)

Row 16: Yfwd, s1 k2tog psso, k2, k2tog, yfwd, k2. (8sts)

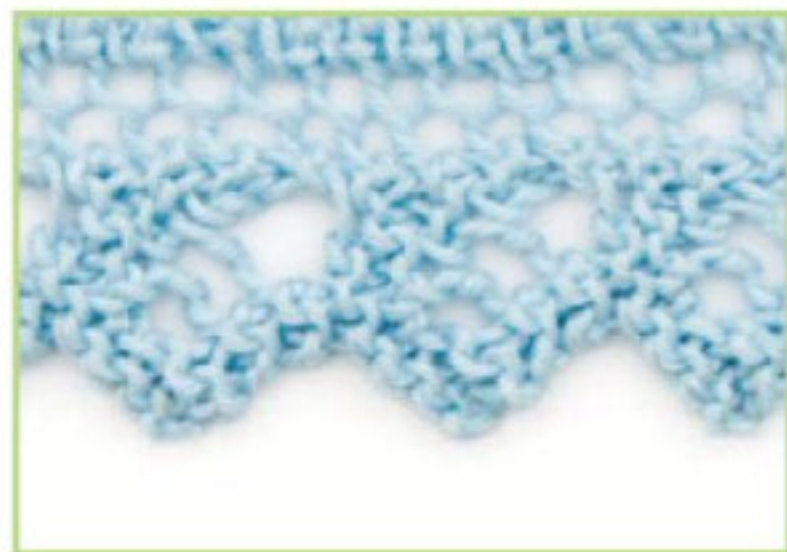
Row 18: Yfwd, s1 k2tog psso, k1, k2tog, yfwd, k2. (7sts)

Row 20: Yfwd, s1 k2tog psso, k2tog, yfwd, k2. (6sts)

Rep rows 1–20 until edging is desired length, ending with a row 20.

Cast off knitwise.

CHRISTENING EDGING



INSTRUCTIONS

Cast on 7sts.

Row 1 (RS): K2, yfwd, k2tog, yfwd twice, k2tog, k1. (8sts)

Row 2: K3, p1, k2, yfwd, k2tog.

Row 3: K2, yfwd, k2tog, k1, yfwd twice, k2tog, k1. (9sts)

Row 4: K3, p1, k3, yfwd, k2tog.

Row 5: K2, yfwd, k2tog, k2, yfwd twice, k2tog,

k1. (10sts)

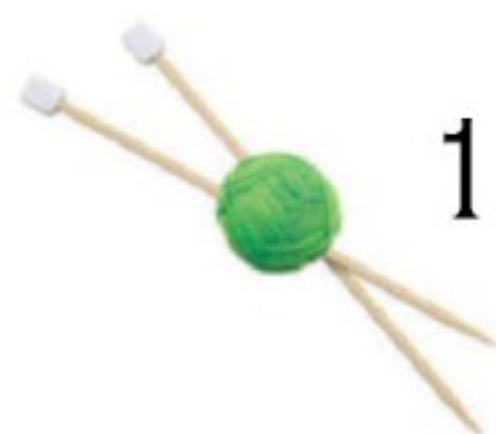
Row 6: K3, p1, k4, yfwd, k2tog.

Row 7: K2, yfwd, k2tog, k6.

Row 8: Cast off 3sts knitwise, k4, yfwd, k2tog. (7sts)

Rep rows 1–8 until edging is desired length, ending with a row 8.

Cast off knitwise.



ARCHWAY EDGING



INSTRUCTIONS

All stitches are cast on using the single cast-on method (see p.27).

Cast on a multiple of 6sts plus 2 extra sts.

Row 1 (RS): K.

Row 2: *K1, cast off 3sts, rep from * to end.

Row 3: K1, *cast on one st, k2, rep from * to last st, cast on one st, k1.

Rows 4, 5, and 6: K.

PICOT RUFFLE EDGING



INSTRUCTIONS

Note: This edging is worked widthways.

Cast on an odd number of sts.

Row 1 (RS): K.

Row 2: K.

Row 3: *K2tog, yfwd, rep from * to last st, k1.

Rows 4, 5 and 6: K.

Row 7: K1, *[k1, p1, k1] into next st, [k1, p1] into next st, rep from *. (This row increases the number of stitches on the needle by about two and a half times.)

Row 8: P.

Row 9: K.

Rows 10, 11, 12, and 13: [Rep rows 8 and 9] twice.

Row 14 (WS): P.

Rows 15 and 16: K.

Work picots along cast-off as follows:

Picot cast-off: *Cast on 2sts on LH needle using knit-on cast-on method, cast off 5sts knitwise, transfer st on RH needle back to LH needle, rep from *, ending last cast-off as required by sts remaining.

FRINGE EDGING



INSTRUCTIONS

Note: When making this edging, hold 2 strands of yarn together throughout and knit tightly. You can alter length of fringe by adding to or subtracting from number of knit stitches at end of row 1 and adjusting purl stitches at beg of row 2 by same number. Cast on 12sts.

Row 1 (RS): K2, yfwd, k2tog, k8.

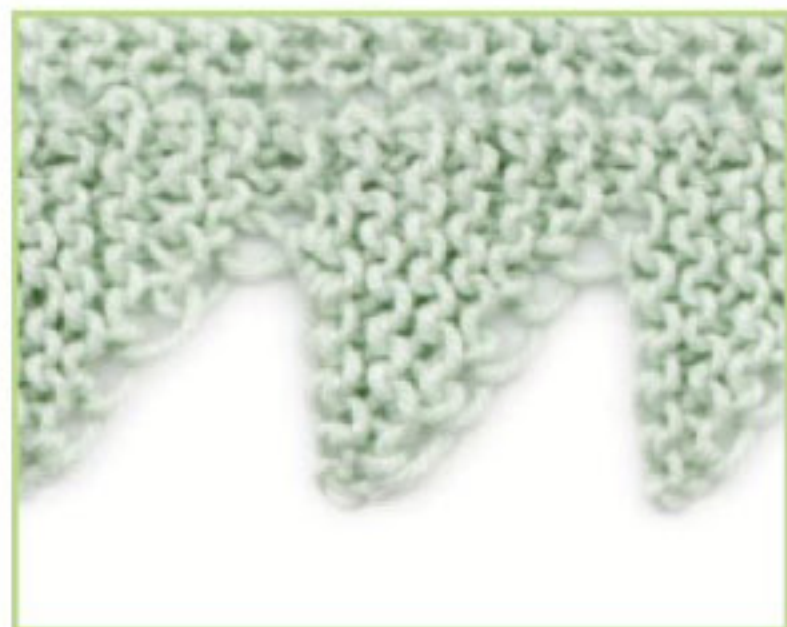
Row 2: P7, k2, yfwd, k2tog, k1.

Rep rows 1 and 2 until edging is desired length, ending with a row 2.

Cast off (RS): Cast off first 5sts knitwise, cut yarn and draw through loop on RH needle to fasten off, then drop rem 6sts off LH needle and unravel them to form fringe.

Smooth out unravelled strands, and, if necessary, lightly steam to straighten the strands. Then cut through loops at end of fringe. Knot strands together in groups of four strands, positioning knots close to edge of knitting. Trim fringe ends slightly if necessary to make them even.

PETAL EDGING



INSTRUCTIONS

Cast on 6sts.

Row 1 (RS): K.

Row 2: Yfwd, k2, k2tog, yfwd, k2. (7sts)

Row 3: K.

Row 4: Yfwd, k to last 4sts, k2tog, yfwd, k2. (8sts)

Rows 5–10: (Rep rows 3 and 4) three times. (11sts)

Row 11: K.

Row 12: Cast off 5sts loosely knitwise, k1, k2tog, yfwd, k2. (6sts)

Rep rows 1–12 until edging is desired length, ending with a row 12.

Cast off knitwise.



Beading stitch patterns

SUBTLE SPARKLES



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on a multiple of 6sts plus 2 extra sts.

Row 1 (RS): K.

Row 2: P.

Row 3: K1, *pb, k5, rep from * to last st, k1.

Row 4: P.

Row 5: K.

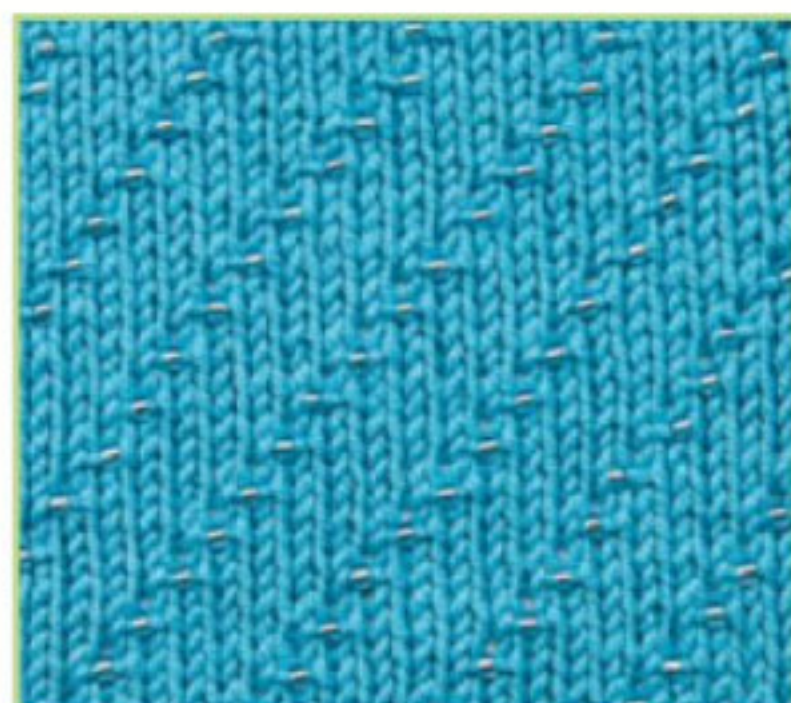
Row 6: P.

Row 7: K1, *k3, pb, k2, rep from * to last st, k1.

Row 8: P.

Rep rows 1–8 to form patt.

DIAGONAL BEADING



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on a multiple of 5sts plus 2 extra sts.

Row 1: K1, *k2, pb, k2, rep from * to last st, k1.

Row 2 and all foll alt rows: P.

Row 3: K1, *k1, pb, k3, rep from * to last st, k1.

Row 5: K1, *pb, k4, rep from * to last st, k1.

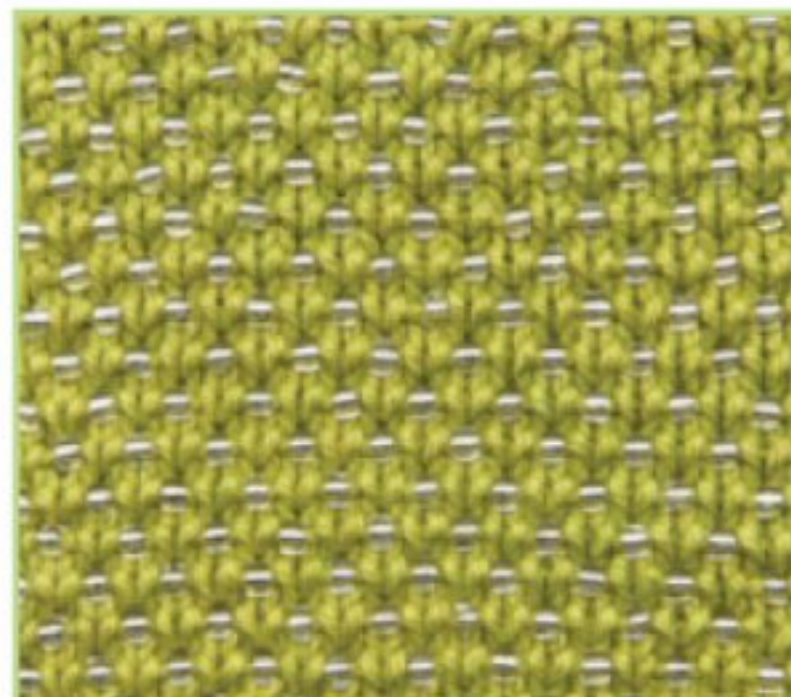
Row 7: K1, *k4, pb, rep from * to last st, k1.

Row 9: K1, *k3, pb, k1, rep from * to last st, k1.

Row 10: P.

Rep rows 1–10 to form patt.

BEADED STOCKING STITCH



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on an odd number of sts.

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

Row 2: P.

Row 3: K1, *k1, pb, rep from * to last st, k1.

Row 4: P.

Rep rows 1–4 to form patt.

BEADED CHEQUERBOARD



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on a multiple of 10sts plus 7 extra sts.

Row 1 (RS): K1, *[pb, k1] three times, k4, rep from * to last 6sts, [pb, k1] three times.

Row 2 and all foll alt rows: P.

Rows 3: K2, *[pb, k1] twice, k6, rep from * to last 5sts, [pb, k1] twice, k1.

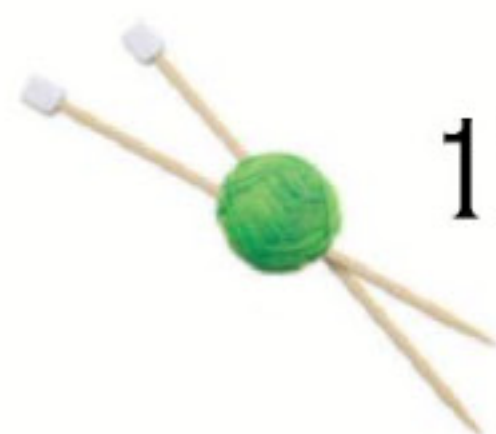
Row 5: As row 1.

Row 7: K6, *[pb, k1] three times, k4, rep from * to last 5sts, k to end.

Row 9: K7, *[pb, k1] twice, k6, rep from * to end.

Row 11: As row 7.

Rep rows 1–12 to form patt.



PEEKABOO BEADS



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on a multiple of 10sts plus 5 extra sts.

Row 1 (RS): K.

Row 2: P1, *k3, p7, rep from * to last 4sts, k3, p1.

Row 3: K2, *pb, k9, rep from * to last 2sts, k2.

Row 4: P.

Row 5: K.

Row 6: P6, *k3, p7, rep from * to last 9sts, k3, p to end.

Row 7: K7, *pb, k9, rep from * to last 8sts, pb, k7.

Row 8: P.

Rep rows 1–8 to form patt.

BEADED GARTER STITCH



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on an odd number of sts.

Row 1 (RS): K.

Row 2, 4, and 6: K.

Rows 3: K1, *pb, k1, rep from * to end.

Row 5 and 6: K.

Rep rows 1–6 to form patt.

DIAMANTÉ STITCH



INSTRUCTIONS

Special abbreviation

pb: Place bead.

Cast on a multiple of 8sts plus 2 extra sts.

Row 1 (RS): K1, *k1, pb, k3, pb, k2, rep from * to last st, k1.

Row 3: K1, *k4, pb, k1, pb, k1, rep from * to last st, k1.

Row 5: K1, *k1, pb, k3, pb, k2, rep from * to last st, k1.

Row 7: K1, *pb, k1, pb, k5, rep from * to last st, k1.

Row 8: P.

Rep rows 1–8 to form patt.

VERTICAL SEQUIN STRIPES



INSTRUCTIONS

Special abbreviation

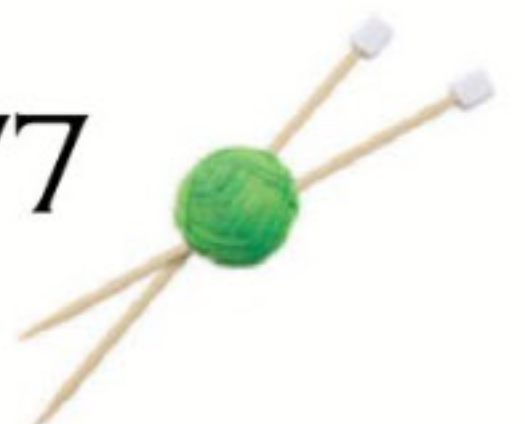
pb: Place bead (here a sequin).

Cast on a multiple of 8sts plus one extra st.

Row 1: K1, *k2, pb, k1, pb, k3, rep from * to end.

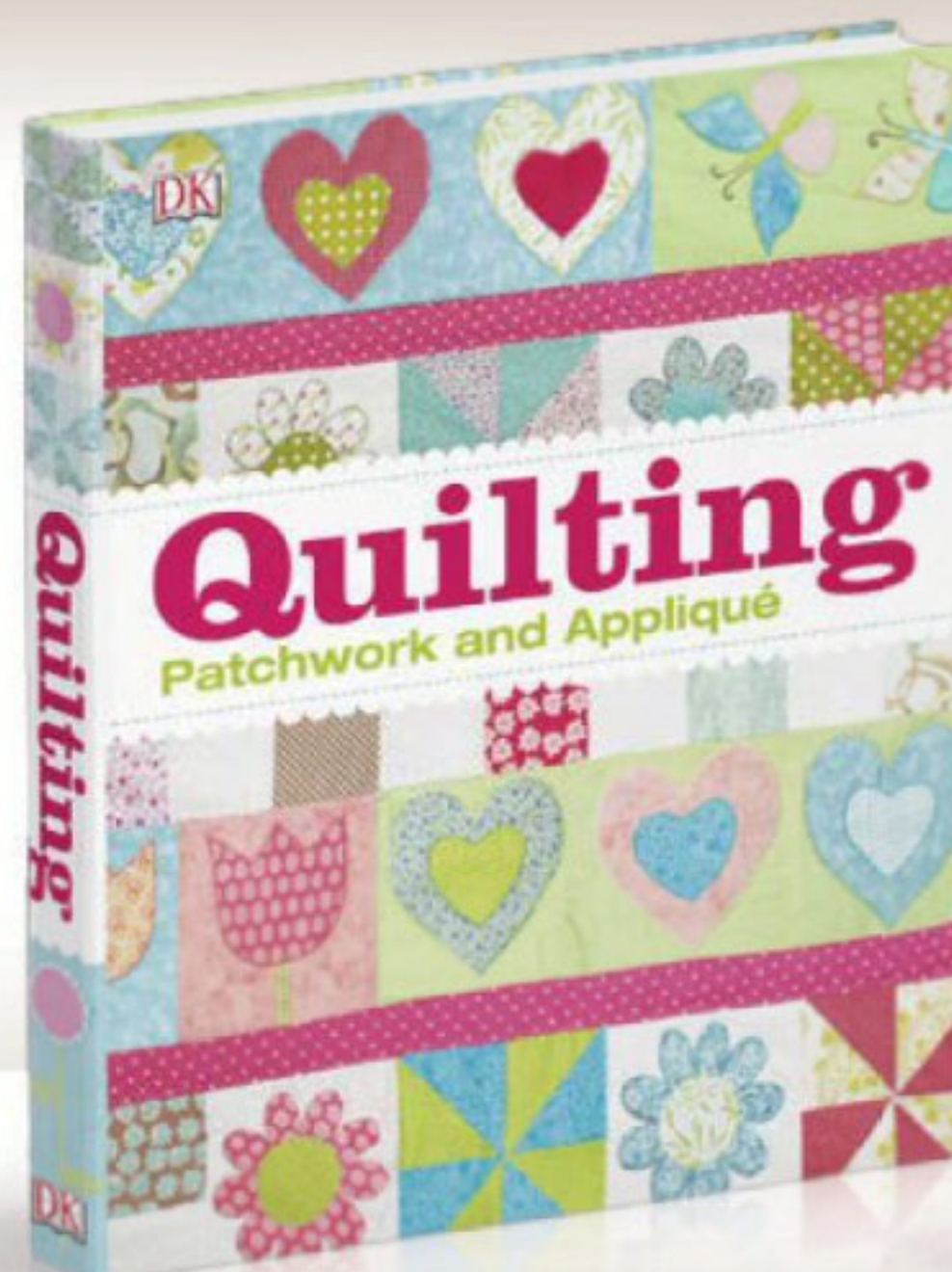
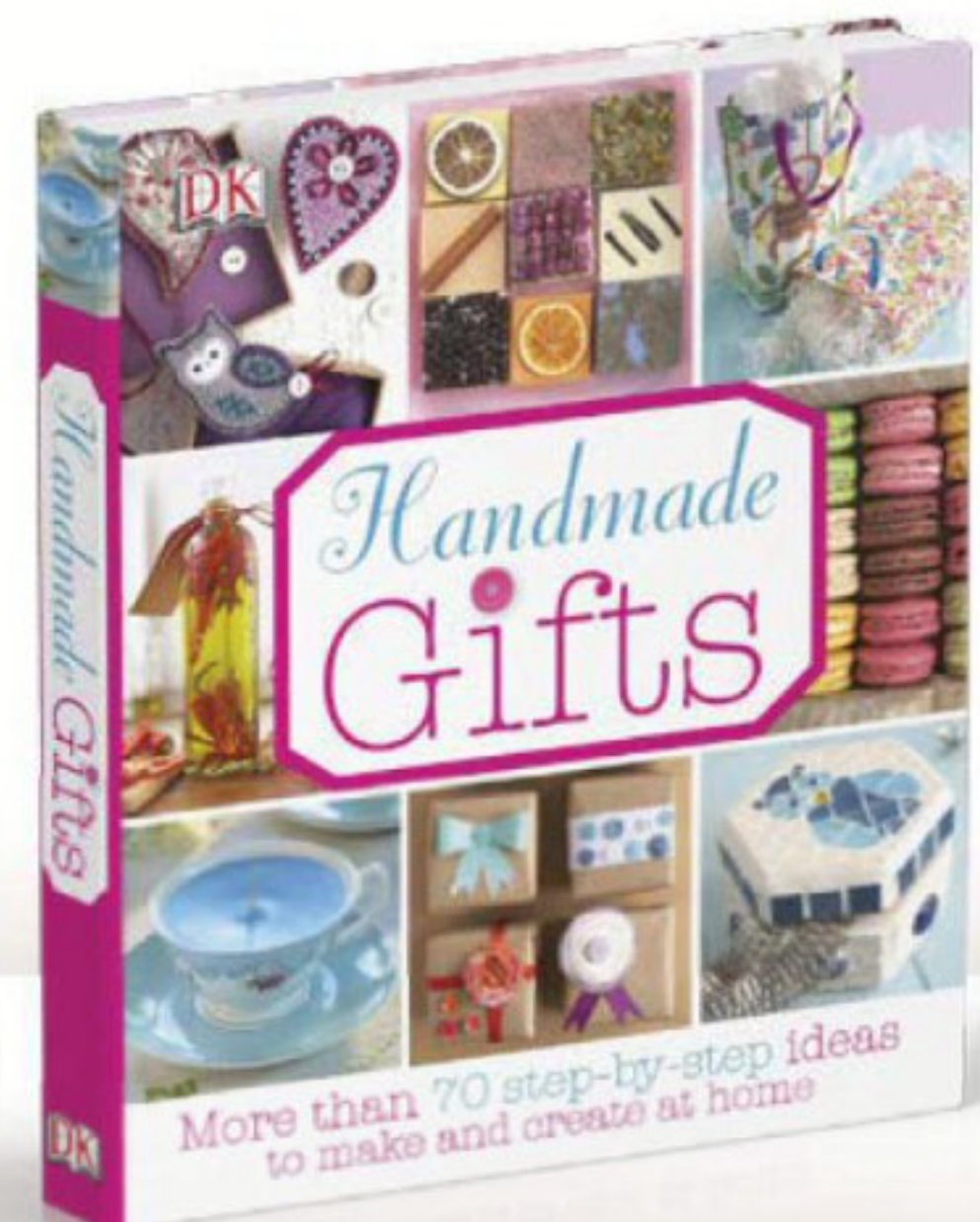
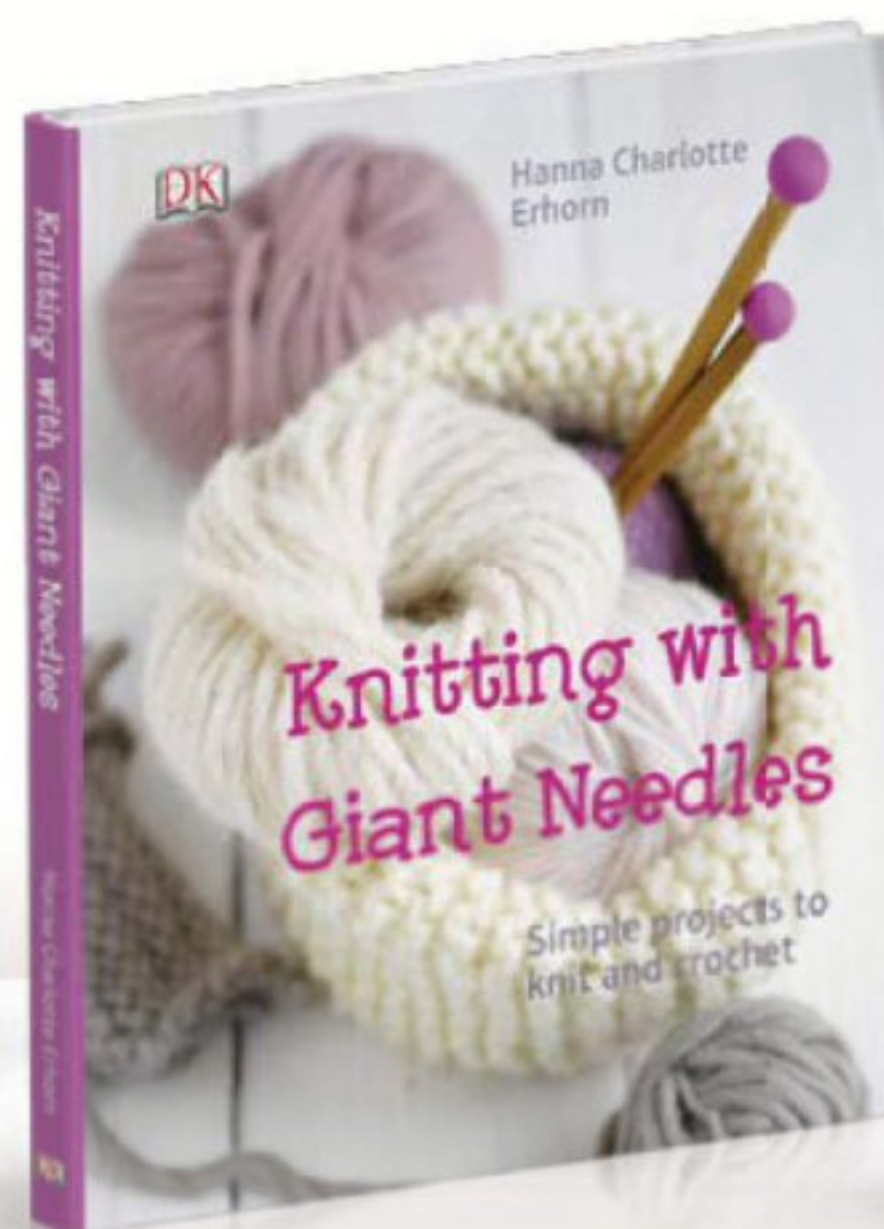
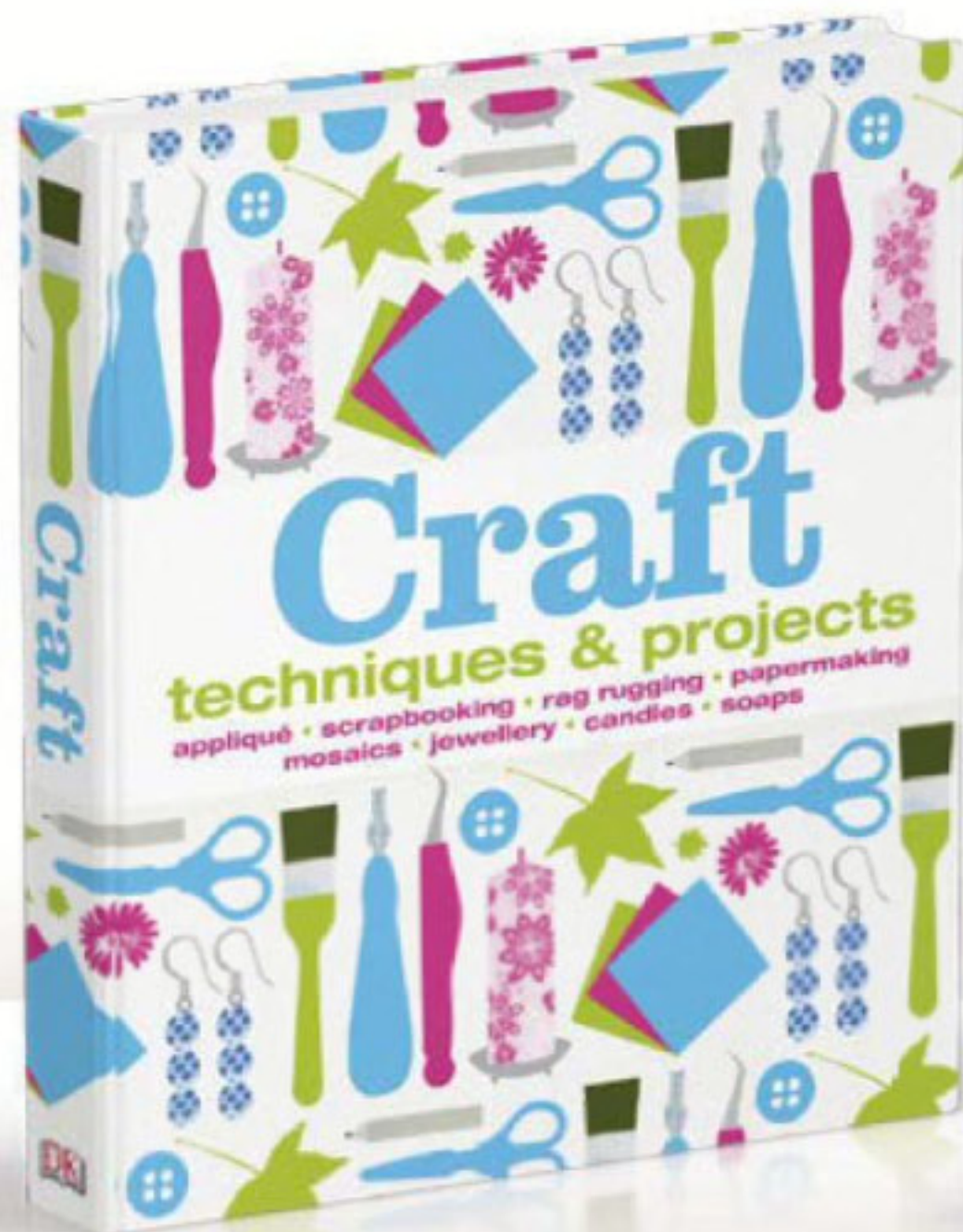
Row 2: P.

Rep rows 1 and 2 to form patt.



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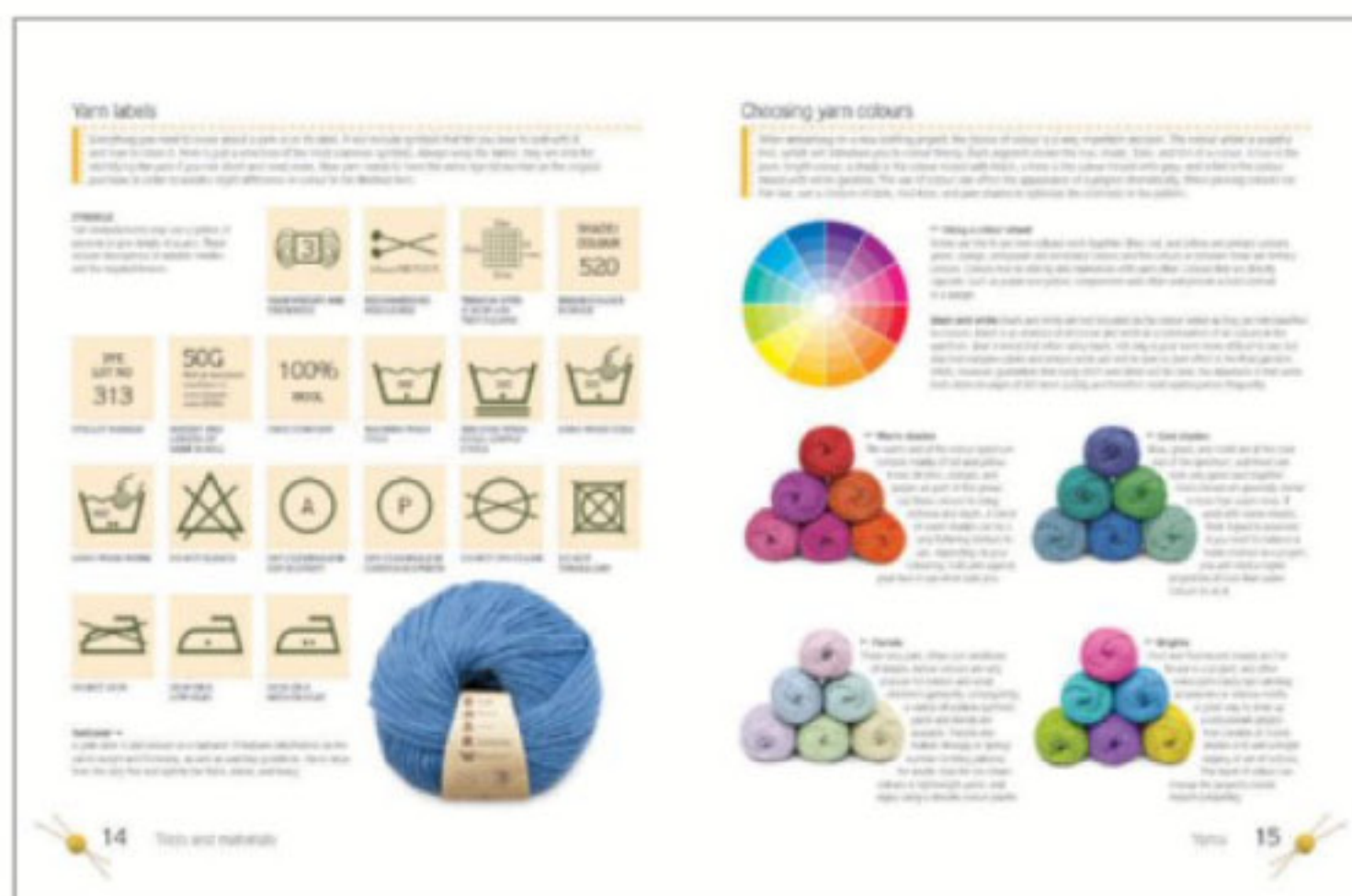
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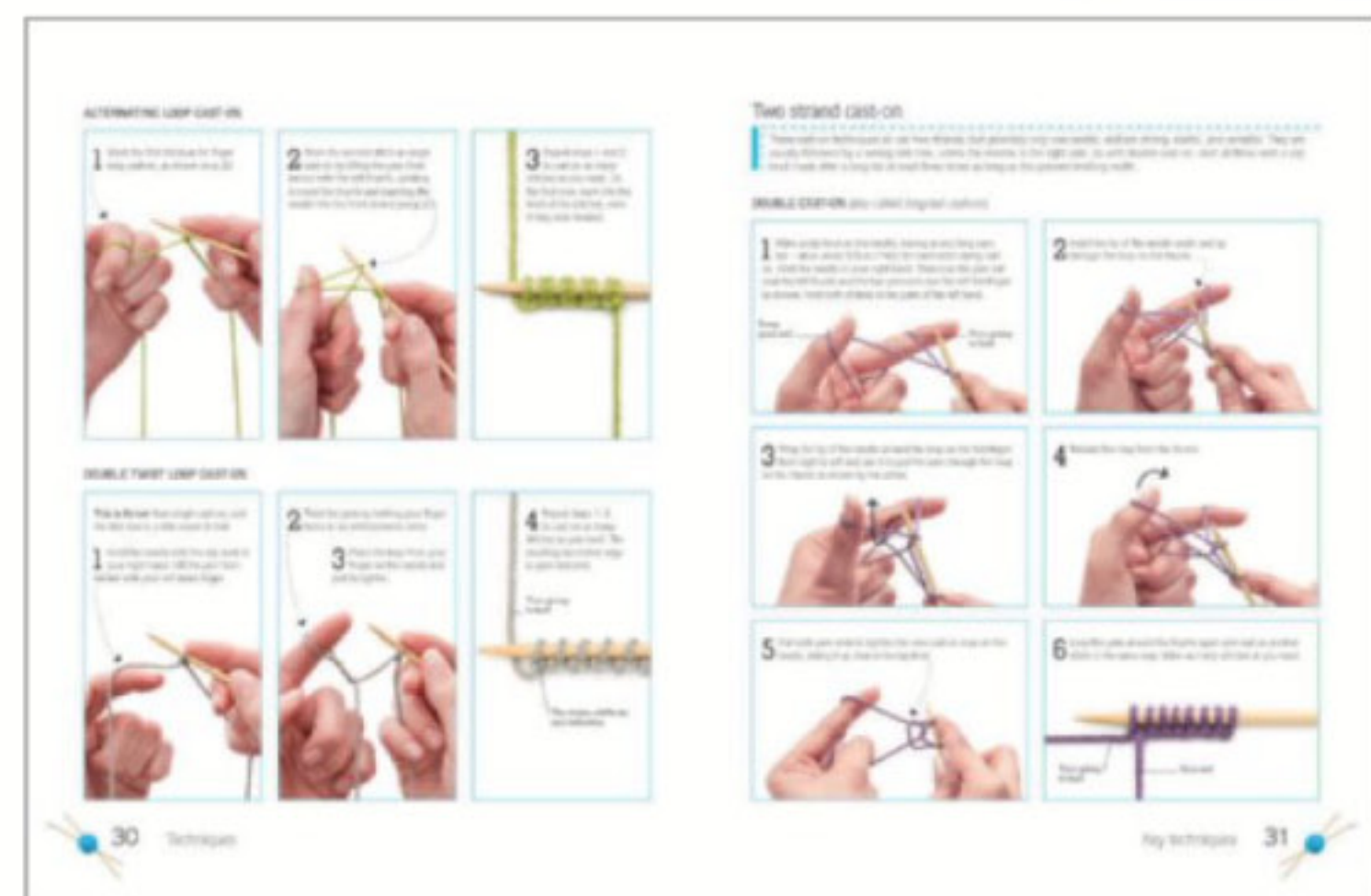
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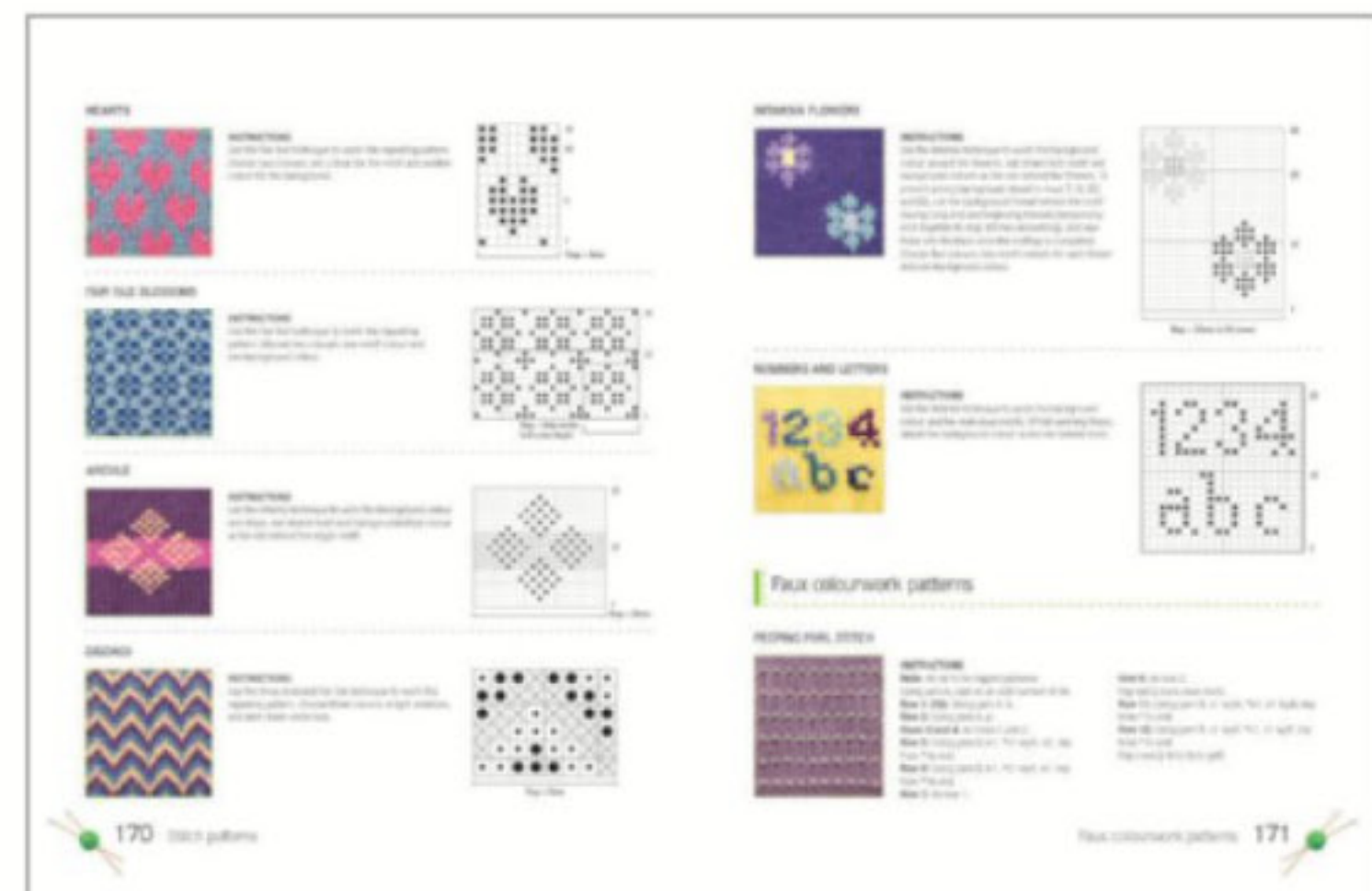
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