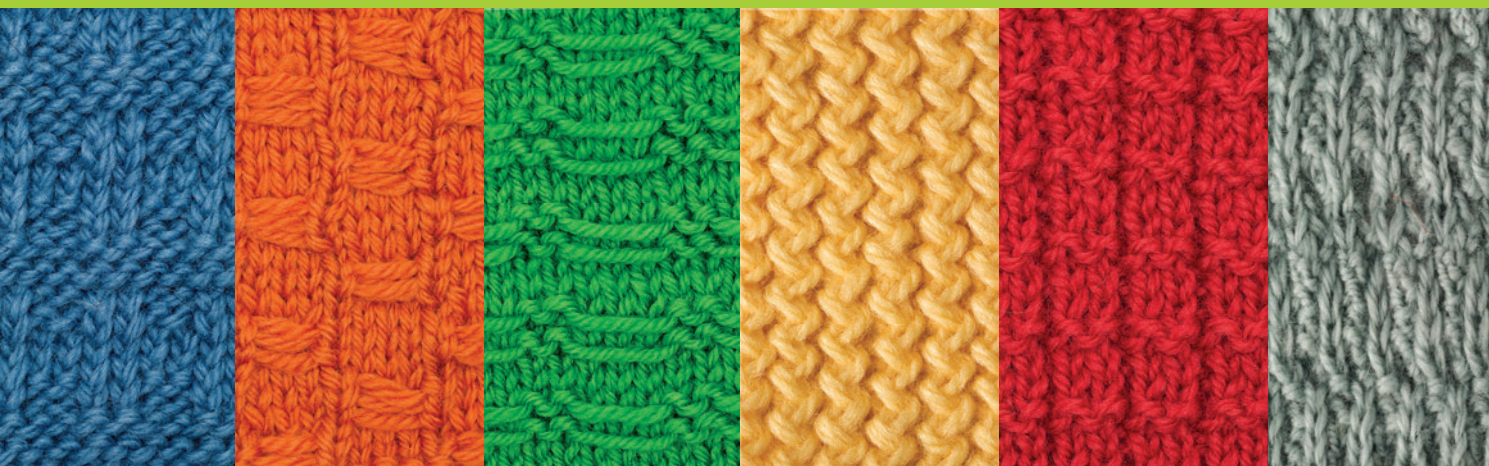


Knitting Stitches

VISUALTM ENCYCLOPEDIA

350 Stitch Patterns, Edgings, and More



Sharon Turner

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Credits

Acquisitions Editor

Pam Mourouzis

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Technical Editor

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Kathy Nebenhaus

Interior Design

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Photography

Matt Bowen

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- Anne Berk
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About the Author

Sharon Turner is the author of *Teach Yourself Visually Knitting*, *Teach Yourself Visually Knitting Design*, *Knitting Visual Quick Tips*, *Find Your Style and Knit It Too*, and *Monkeysuits: Sweaters and More to Knit for Kids*. When her daughters were babies, Sharon published Monkeysuits, a line of knitting patterns for babies and children. She lives in Brooklyn, New York, and Hague, New York with her husband and three daughters. In Summer 2011, Sharon graduated from nursing school and became a registered nurse.

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Table of Contents

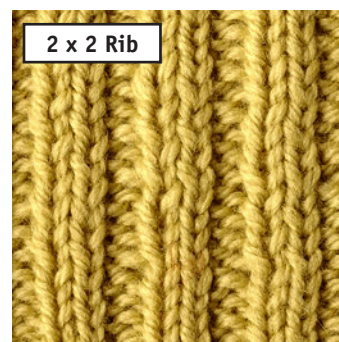
CHAPTER 1 Knit and Purl Patterns 1

Garter Stitch	2	Ruching I	16
Stockinette Stitch	2	Ruching II.	17
Reverse Stockinette Stitch	3	Spirals	18
Garter Stitch Stripe	3	Diagonal Weave	18
Reverse Stockinette Stitch Stripe	4	Star Panel	19
Seed Stitch	4	Ribbed Diamonds.	20
Double Seed Stitch	5	Teepees	20
Simple Seed Stitch	5	Tic-Tac-Toe	21
Box Stitch	6	Mock Cable Panel.	22
Andalusian Stitch	6	Manhole Cover	23
Checkerboard	7	Terrazzo	24
Rice Stitch.	7	Chevrons	25
Triangle Check	8	Framed Squares	26
Diagonal Check.	8	Mini Checks	26
Diamond Brocade.	9	Ladder Stitch	27
Diamonds in Columns.	9	German Herringbone	27
Single Chevron Stitch.	10	Waffle Stitch.	28
Vertical Dash Stitch.	10	Knit and Purl Plaid	28
Dotted Lines	11	Thatched Weave	29
Flowered Columns	11	Broken Diagonals.	30
Little Windows	12	Circles.	32
Reversible Diamonds	12	Celtic Design.	32
Basketweave I	14	Concentric Diamonds	33
Basketweave II.	14	Diamond Panel.	34
Big Basketweave	15	Chains.	34
Tumbling Blocks	16	Seed Stitch Flags.	35
		Garlands.	36



CHAPTER 2 Rib Patterns 37

1 x 1 Rib	38	Tweed Rib	49
2 x 2 Rib	38	Triangle Rib	50
Wide Rib.	39	Embossed Rib	50
Garter Rib I	39	Balloon Rib	51
Garter Rib II	40	Broken Ripple Rib	51
Broken Rib.	40	Wrapped Rib	52
Rib-and-Ridge Stitch	41	Plaited Rib.	52
Seeded Rib	41	Corded Rib.	53
Twisted Rib	42	Feather Rib	53
Farrow Rib.	42	Double-Stitch Rib	54
Twin Rib.	43	Diagonal Check Rib	54
Alternating Dotted Rib	43	Twist-Stitch Columns	55
Piqué Rib	44	Vacillating Rib	55
Rickrack Rib	44	Threaded Rib.	56
Bobble Rib.	45	Slipstitch Rib	56
Bell Rib	45	Mock Cable Rib I	57
Undulating Rib.	46	Mock Cable Rib II	57
Pleated Rib	46	Moss Rib.	58
Diagonal Rib.	47	Twisted Eyelet Rib	58
Wavy Rib	47	Plaid Rib	59
Eyelet Rib	48	Openwork Rib	59
Sloping Rib	48	Dotted Rectangle Rib	60
Lacy Rib.	49	Arrow Rib	60



CHAPTER 3 Bobbles and Textured Stitches 61

Feather and Fan	62	Popcorn Stitch	65
Bobble Stitch	62	Pompom Stitch.	66
Trinity Stitch.	63	Plait Stitch	66
Knot Stitch	63	Vertical Knots	67
Pillared Knot Stitch.	63	Plaited Columns	67
Star Stitch	64	Chain Stitch	68
Peppercorn Stitch	64	Little Flowers	68
Rosette Stitch	65	Florets	69



Table of Contents

Falling Snow	70	Bobble Panels	74
Trio Stitch	71	Bobbles and Twist-Stitch	
Bed of Leaves	71	Columns	74
Clustered Stars	72	Knotted Texture Stitch . . .	75
Berry Stitch	72	Knot Stitch II	75
Garter Stitch with Bobbles .	73	Tweed Stitch	76
Mock Cables	73	Bobbles on Bias	76

CHAPTER 4 Slipstitch Patterns 77

Heel Stitch	78	Diagonal Tweed	82
Simple Slipstitch	78	Eyelet Slipstitch	82
Fluted Slipstitch	78	Slipped 3 x 3 Rib	83
Bat Stitch	79	Slipstitch Diamonds	83
Pebble Stitch	79	Starlight Stitch.	84
Swag Stitch	79	Slipstitch Squares	84
Mock Rib	80	Diamond Weave	85
Double Slipstitch	80	Slipstitch Zigzags.	86
Linen Stitch	80	Big Herringbone	87
Double Linen Stitch.	81	Crisscross	88
Slipstitch Tweed	81	Slip 5-4-3-2-1	89
Herringbone Stitch	81	Smocking	90



Heel Stitch

CHAPTER 5 Twist-Stitch Patterns 91

Twisted Garter Stitch	92	Open Lattice	95
Twisted Stockinette		Wavy Columns	95
Stitch	92	Left Diagonal	
Small Zigzags	92	Twist-Stitch	96
Small Braids	93	Right Diagonal	
Triple Cord Stitch.	93	Twist-Stitch	96
Woven Basket Stitch	93	Kernel Stitch.	97
Medium Braid	94	Rosemary	98
Wasp's Nest Stitch	94	Matchstick Panel	
Twisted Diagonal Eyelet		(13-Stitch Panel)	99
Stitch	94	Wishbone Panel	
		(24-Stitch Panel)	100



Medium Braid

Lattice Stitch	100	Twist-Stitch Leaf	104
Interlaced Chain Stitch (13-Stitch Panel)	101	Alternating Zigzags	105
Mock Ribbed Cables	102	Peanuts	106
Half-Filled Diamond Cable	103	Broken Lattice	107

CHAPTER 6 Cable Patterns 108

4-Stitch Right Cable (C4B)	109	Wishbone and Seed Stitch Cable (12-Stitch Panel)	116
4-Stitch Left Cable (C4F)	109	Honeycomb Cable (20-Stitch Panel)	116
6-Stitch Right Cable (C6B)	110	Ladders and Cables	117
6-Stitch Left Cable (C6F)	110	Knotted Cable (10-Stitch Panel)	117
8-Stitch Right Cable (C8B)	111	Tulip Cables	118
8-Stitch Left Cable (C8F)	111	Bobble Cable (13-Stitch Panel)	118
10-Stitch Right Cable (C10B)	112	Landscape Cables	119
10-Stitch Left Cable (C10F)	112	Trellis Cable Stitch	120
Braided Cable (12-Stitch Panel)	113	Ribbed Cable (15-Stitch Panel)	120
Woven Cable Stitch	113	Nautical Cable (24-Stitch Panel)	121
Horn Cable (16-Stitch Panel)	114	Twist-Stitch Medallion Cable (19-Stitch Panel)	122
Big Cable (16-Stitch Panel)	114	Rectangular Cable	123
Wave Cable (10-Stitch Panel)	115	Openwork Sausage Cables	124
Double Cable (12-Stitch Panel)	115	Banjo Cable (12-Stitch Panel)	124
		Cabled Checkerboard	125
		Tuning Fork Cable (16-Stitch Panel)	126
		Diamonds and Circles Cable (26-Stitch Panel)	127

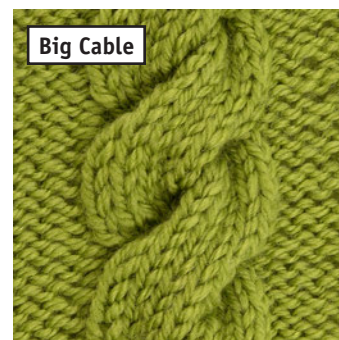
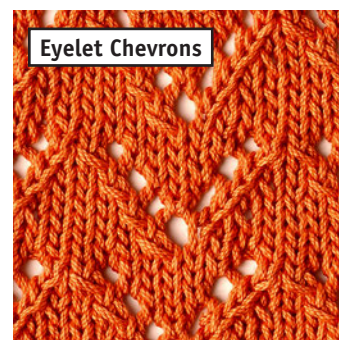


Table of Contents

Puckered Cable (13-Stitch Panel)	128	Moss Stitch and Diamond Cable (19-Stitch Panel)	135
Moss Stitch V Cable (21-Stitch Panel)	129	Chain Cable and Rib	136
Long and Short Cable (10-Stitch Panel)	130	Enclosed Cable (22-Stitch Panel)	137
Garter and Stockinette Stitch Cable (14-Stitch Panel)	131	Thick and Thin Diamond Cable (12-Stitch Panel)	138
Twisted Taffy Cables	132	Long and Short Open Cable (16-Stitch Panel)	139
Hollow Oak Cable (15-Stitch Panel)	133	Serpentine Cable with Bobbles (12-Stitch Panel)	140
Diamond and Bobble Cable (15-Stitch Panel)	134		

CHAPTER 7 Drop-stitch, Yarn Overs, Eyelet, and Lace 142

Mesh Pattern.	143	Knotted Eyelets	150
Lace Rib.	143	Falling Rain	151
Train Tracks	143	Overlapping Lace.	151
Oversized Eyelet Lace	144	Arrowhead Lace	152
Drop Stitch Garter	144	Acorn Lace.	152
Triangle Lace	145	Triple Rib Mock Cable with Eyelets (36-Stitch Panel)	153
Cell Stitch	145	Snowflake Band	154
Brioche Honeycomb	146	Lace Leaf (9-Stitch Panel)	154
Openwork Rows	146	Trefoil Lace	155
Zigzag Lace	147	Flower Lace	156
Diagonal Lace	147	Bellflower Lace.	156
Yarn Over Stripe	147	Lace Checks	157
Stockinette Drop Stitch	148	Candlelight Lace	158
Ridge and Eyelet Stitch	148	Many Circles Lace.	158
Seafoam Pattern	149		
Eyelet Chevrons	149		
Fishtail Lace	150		



CHAPTER 8 Borders and Edgings 160

Easy Eyelet Border	161	Floral Lace Edging	166
Basic Ruffle	161	Diagonal Point Lace Trim . . .	167
Curly Ruffle	162	Ocean Waves	168
Bobbled Border	162	Diamond Eyelet Edging . . .	169
Chevron Edging	163	Loop Fringe Edging	169
Scallop and Eyelet Edging . .	163	Palm Frond Edging	169
Easy Pointed Edging	164	Netted Edging	170
Serrated Lace Edging	164	Lacy Chevron Edging	171
Ribbed Lace Trim	165	3-D Diamonds Edging	172
Tailfin Edging	166	Picot Hem	172



CHAPTER 9 Creative Stitches and Combinations 173

Loop Stitch	174	Lollipops	179
Acorns	174	Feather and Fan Cable Panel	180
Bluebell Stitch	175	Rope and Braid Cable Panel (37-Stitch Panel)	181
Cabled Lace	175	Eyelet Diamond Cable and Bobble Panel (33-Stitch Panel)	182
Smocking Stitch	176	Twig Panel (39-Stitch Panel)	183
Lace Curtains	176		
Clusters of Wheat	177		
Gothic Arches	177		
Mirrored Leaves	178		
Bells in Rows	178		



CHAPTER 10 Color Knitting 184

Stranded Color Patterns

Stranded Color Pattern 1 . . .	185	Stranded Color Pattern 8 . . .	188
Stranded Color Pattern 2 . . .	185	Stranded Color Pattern 9 . . .	189
Stranded Color Pattern 3 . . .	186	Stranded Color Pattern 10 . . .	189
Stranded Color Pattern 4 . . .	186	Stranded Color Pattern 11 . . .	190
Stranded Color Pattern 5 . . .	187	Stranded Color Pattern 12 . . .	190
Stranded Color Pattern 6 . . .	187	Stranded Color Pattern 13 . . .	191
Stranded Color Pattern 7 . . .	188	Stranded Color Pattern 14 . . .	191

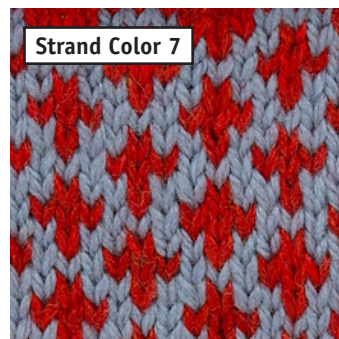


Table of Contents

Stranded Color Pattern 15 . . .	192
Stranded Color Pattern 16 . . .	192
Stranded Color Pattern 17 . . .	193
Stranded Color Pattern 18 . . .	194
Stranded Color Pattern 19 . . .	194
Stranded Color Pattern 20 . . .	195
Stranded Color Pattern 21 . . .	195
Stranded Color Pattern 22 . . .	196
Stranded Color Pattern 23 . . .	196
Stranded Color Pattern 24 . . .	197
Stranded Color Pattern 25 . . .	198
Stranded Color Pattern 26 . . .	199

Intarsia Patterns and Motifs

Heart	214
Star	214
Duck	215
Butterfly	215
Flower.	216
Bird.	217
Sailboat	218
Blue Cat.	219
Dog	220

Color-Slip Patterns

Color-Slip Pattern 1. . . .	229
Color-Slip Pattern 2. . . .	229
Color-Slip Pattern 3. . . .	230
Color-Slip Pattern 4. . . .	230
Color-Slip Pattern 5. . . .	231

Stranded Color Pattern 27 . . .	200
Stranded Color Pattern 28 . . .	201
Stranded Color Pattern 29 . . .	202
Stranded Color Pattern 30 . . .	203
Stranded Color Pattern 31 . . .	204
Stranded Color Pattern 32 . . .	205
Stranded Color Pattern 33 . . .	206
Stranded Color Pattern 34 . . .	207
Stranded Color Pattern 35 . . .	208
Stranded Color Pattern 36 . . .	210
Stranded Color Pattern 37 . . .	212

Snowflake	221
Rose	222
Friends	223
Teapot with Flower	224
Robot	225
Planet.	226
Flower Pot.	227
Petrushka	228

Color-Slip Pattern 6. . . .	232
Color-Slip Pattern 7. . . .	233
Color-Slip Pattern 8. . . .	233
Color-Slip Pattern 9. . . .	234

Appendix: Glossary 235

Introduction

This encyclopedia offers 350 knitting stitches: simple knits and purls; intricate ribbed, bobbled, slipped, twisted, and cabled stitches; lace, edgings, and colorwork. Use the book to explore new patterns, to practice unfamiliar techniques, or to design and create distinctive hand-knit sweaters, accessories, and items to decorate your home.

Before You Begin

You'll need to know that all of the stitch patterns come complete with a detailed color photo and clear, simple, stitch-by-stitch instructions. In addition, all but a few of the patterns are represented in chart form. (Refer to the Appendix to clarify stitch maneuvers and interpret the symbols and charts.) When applying the patterns to your own designs, knit a sample swatch (or two or three or four) to see if the stitch pattern has the right texture, weight, and drape for your project. The type of yarn you use—the fiber and how it is spun—impacts the outcome tremendously. Many pure wool yarns are elastic and have a lot of body. Cotton, linen, bamboo, and other plant-based yarns do not have a lot of stretch. Fuzzy, hairy, slubby, and loosely spun yarns can either conceal or accentuate a stitch pattern, so you'll definitely have to experiment with those. Tightly spun yarns worked on the right size needles generally offer effective stitch definition if that's what you're after. The sample swatches shown in the photographs were knit in a lightweight yarn for consistency and stitch clarity. Explore the whole range of yarn weights when making your samples. Knit a bobbled cable in a super-bulky wool, work lace in medium cotton on big needles, or try an intricate knit and purl pattern on tiny needles in superfine silk, and watch the stitch pattern swell or contract. When designing projects that are gauge-sensitive, knit a fairly large gauge swatch to ensure accuracy. Remember that different stitch patterns produce a wide variety of fabrics, ranging from dense and stiff to soft and loose.

How This Book Is Organized

Here is a brief summary of the types of patterns that you can knit using this book.

Chapter 1: Knit and Purl Patterns

This chapter is the most straightforward in terms of technique and level of skill required. But don't skip it if you're a knitter who likes a challenge, because this chapter includes over 50 stitch patterns, many of them intricate and inspiring.

Chapter 2: Rib Patterns

You'll find a variety of rib patterns in this chapter: some comprised of simple knits and purls, and others that take you beyond the basics to eye-catching ribs that use eyelets, slipped and twisted stitches, and textural shaping maneuvers. Many of the patterns here are not just for cuffs, borders, and hems. So if an elastic ribbed sock or hat is what you're making, be sure to test the stitch pattern to make sure it's that type of rib.

Chapter 3: Bobbles and Textured Stitches

This chapter offers an array of bumpy, knotty, woven, and wavy stitches. Many of these patterns require more yarn per square inch than the simpler knit and purl patterns. When planning your project, consider knitting a 4-inch square swatch in your chosen yarn and stitch pattern, then unravel the swatch and measure how many yards of yarn you used. Calculate yards per square inch by dividing the number of yards of yarn your 4-inch square swatch used by 16. Take that number and multiply it by what you estimate to be your project's area in square inches, and you should have a pretty good idea of how many yards of that particular yarn you'll need. (Actually, you can estimate yardage this way for stitch patterns in any of the chapters.)

Chapter 4: Slipstitch Patterns

Slipstitch knitting is one of the most satisfying knitting techniques; Most of the patterns are quicker to work, yet result in fascinating, dynamic, and eye-pleasing designs. And many slipstitch patterns more closely resemble weaving than knitting. Regarding the mechanics of slipping stitches, stitches are always slipped purlwise unless otherwise noted. You'll often see the abbreviations *wyif* and *wyib*—referring to where the yarn is held when slipping a stitch—*wyif* means the yarn is held in front of the stitch being slipped, and *wyib* means the yarn is held in back of the stitch being slipped. In this book, *wyif* and *wyib* make no reference to the right side or the wrong side of the work; rather, they refer to the placement of the yarn relative to the stitch on the left needle, regardless of whether you're working a right side or wrong side row. Because slipping stitches tends to pull the knitting tightly together, the resulting fabric of some of the slipstitch patterns can be rather dense and inelastic. Certain patterns require larger needles to manage this increased tension. Hold the yarn in a relaxed and comfortable fashion, so that the natural tightening tendency doesn't make knitting difficult, and enjoy experimenting with a variety of yarns and needle sizes.

Chapter 5: Twist-Stitch Patterns

You'll get a taste of how versatile twist-stitch knitting can be using the patterns in this chapter. Knitting or purling into the back loops of the stitches, or knitting or purling the second stitch on the needle before the first stitch, allows you to generate designs with wandering stitches and linear graphics that rival cables (without having to wrestle with a cable needle). On the other hand, you can also work simple 2-stitch, 2-row twist-stitch patterns that form captivating textures. As with many stitch patterns, you'll want to knit a good size sample swatch to accurately measure gauge, as twist-stitches tighten your knitting, resulting in a measurement that requires more stitches per inch.

Chapter 6: Cable Patterns

Many knitters prefer knitting cables above all other types of knitting. Cables can be sleek and simple, like the basic right and left cable—worked over just four or six rows—or exquisitely complex, forming ornate, even sculptural relief over many stitches and rows. Use these patterns to hone your cabling skills, or pair them with textural stitch patterns from earlier chapters to design your own cable-knit sweaters and accessories. Accurately measuring gauge with cables can be tricky, especially if you're combining many cables into one elaborately knit item. As always, take time to knit samples. And if you're the type of knitter who doesn't want a project that requires intense concentration and continuous counting of stitches and rows, try working a single cable as an accent to a sleek design.

Chapter 7: Drop-stitch, Yarn Overs, Eyelet, and Lace

This chapter offers a variety of stitch patterns that share the trait of intentionally creating holes in the fabric to form the design, and the patterns are wonderful when worked in the lighter weight yarns. Fine cottons, linens, and silks lend themselves beautifully to openwork. Scarves, shawls, and throws are perfect vehicles for intricate lace patterns because they don't require keeping track of intricate shaping and complex stitch patterns at the same time. After knitting your sample swatches, be sure to stretch them (and even pin, if necessary) to open up the holes before blocking. This will ensure that the pattern is visible at its best. Explore these lacy, airy patterns by knitting 8-inch by 8-inch openwork samples in dishcloth cotton—you'll master more open stitches in less time, plus you'll have some lovely washcloths to keep or give as gifts.

Chapter 8: Borders and Edgings

This chapter provides you with a sampling of designs to ornament your knitting. Some of these can be worked from the bottom up, so that when the border or edging is complete, you can just keep knitting your item from there. Others are knit lengthwise, and so must be worked separately to the same length as the edge to which they will be attached. The majority of the swatches for this chapter were knit in lightweight cotton to accentuate the lacy patterns, but you should experiment with other fibers and weights.

Chapter 9: Creative Stitches and Combinations

As the title suggests, this chapter includes patterns that employ multiple techniques—more than one cable in a panel, bobbles and eyelets in the same design, or patterns that employ unusual stitches and maneuvers. Use this chapter as a stepping-stone to designing your own creative combinations.

Chapter 10: Color Knitting

There are many forms of color knitting. You will find patterns for stranded knitting—frequently referred to as Fair Isle knitting—as well as several intarsia motifs and color-slip designs. These patterns are presented in easy-to-follow color charts; you can follow the colors presented, or simply use the charts as inspiration and select your own color combinations.

Stranded knitting involves using two colors in one row, carrying both colors across the back of the work. Take care that the yarns stranded on the wrong side are not too taut, or your work will pucker. Some of these stitches form allover patterns made up entirely of two colors. Other allover designs use three, four, five, or more different colors. There are also stranded designs for borders, floral patterns, nautical motifs, and modern geometric configurations. Mix and match these to create your own unique colorwork.

Intarsia knitting involves scattering isolated blocks of color or motifs over the knit field. You work each motif with a separate ball or bobbin of yarn. When it's time to change colors—from background color to motif color, for example—twist the yarns together on the wrong side to avoid ending up with holes on the right side. For motifs that have only a few stitches in a particular color—a bird's beak, a dog's nose, for example—you can cheat and work those bits in duplicate stitch. Knit these intarsia “stitch pictures” into sweaters, hats, pillow cushions, and more to individualize your knit projects.

Color-slip knitting patterns close the chapter, and if you've never worked color-slip knitting, you should definitely give it a try. After stripes, it's the easiest form of color knitting. This technique is a wonderful way to work with two colors at the same time, without stranding or using bobbins. You work one color at a time in each row, using the same color over the first two consecutive rows, while slipping the stitches that would normally be worked in the second color. For the following two rows, you work with the second color, and slip the stitches that would be worked in the first color. Also, you can work color-slip knitting in garter stitch for a bumpy texture and compressed version of the pattern, and stockinette stitch for a smoother fabric and elongated version of the color design.

Note on the Color-Slip Charts: Each row of a color-slip chart is labeled with an odd number on the right, and an even number on the left. That's because each chart row stands for the two rows worked in one color. The odd numbers represent the right side rows and are read from right to left, and the even numbers represent the wrong side rows and are read from left to right. On the right and left edges of the chart you will see a column of black and white checks. These are not part of the actual stitch pattern; rather, they are a key to which color is worked for the two rows that the one chart row represents. If the row has a black square at its beginning, then the darker color is the working color, and the lighter color is the slipped color. The same will be true for the corresponding wrong side row. All of the charts here begin with the darker color. In order to have the light-colored stitches to slip in that first row, cast on in the lighter color and work two plain rows. Attach your darker color, and you're ready to begin working the pattern from the chart.

And Now, the Fun Part . . .

Gather several balls of yarn in your favorite colors and fibers, collect a few different-sized needles and essential knitting notions, and put them and this book into your favorite knitting bag. Don't forget to take along a pencil and graph paper for inventing and charting your own stitch patterns. Go find a comfortable spot that's quiet enough to hear the soothing clicking of your needles, and light enough to watch exquisite fabrics emerge as you knit.

CHAPTER 1

Knit and Purl Patterns



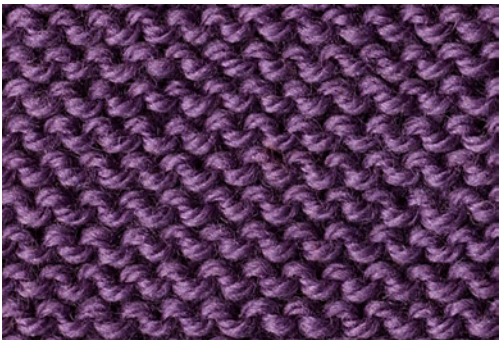
Garter Stitch

Garter stitch is the easiest stitch pattern, and what's great about it is that it always lies perfectly flat. It looks exactly the same on both the front and the back.

Cast on any number of sts.

Row 1: Knit.

Rep row 1 for garter stitch.



6	•	•	•	•	•	•	•	5
4	•	•	•	•	•	•	•	3
2	•	•	•	•	•	•	•	1

Stockinette Stitch

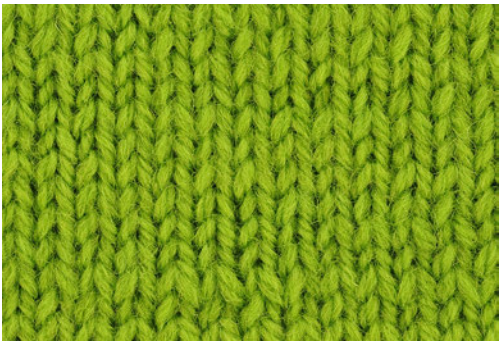
Stockinette stitch is the pattern most often used for sweaters. The right side looks like rows of flat Vs; the wrong side looks like rows of bumps.

Cast on any number of sts.

Row 1 (RS): Knit.

Row 2 (WS): Purl.

Rep rows 1 and 2 for stockinette stitch.



6								5
4								3
2								1

Reverse Stockinette Stitch

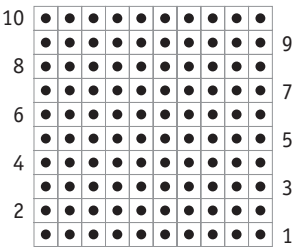
Reverse stockinette stitch is the same as regular stockinette, only the bumpy side is considered the right side, and the smooth side is the wrong side.

Cast on any number of sts.

Row 1 (RS): Purl.

Row 2 (WS): Knit.

Rep rows 1 and 2 for reverse stockinette stitch.



Garter Stitch Stripe

This pattern is made up of two rows of stockinette stitch and two rows of garter stitch. You can vary the number of rows of stockinette stitch and garter stitch to create your own stripe pattern.

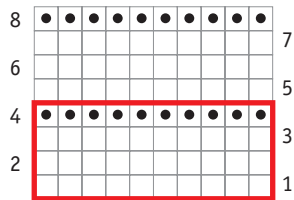
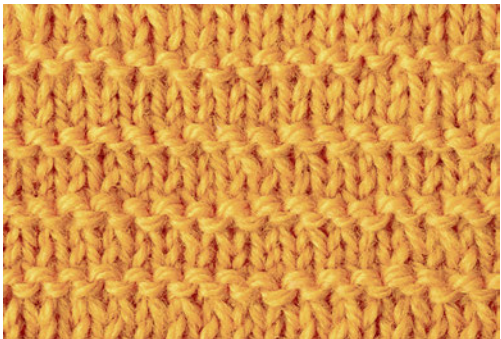
Cast on any number of sts.

Row 1 (RS): Knit.

Row 2 (WS): Purl.

Rows 3 and 4: Knit.

Rep rows 1–4 for garter stitch stripe.



Reverse Stockinette Stitch Stripe

This pattern looks similar to garter stitch stripe, but because the bumpy stripes are done in reverse stockinette stitch, they are fuller and rounder.

Cast on any number of sts.

Row 1 (RS): Knit.

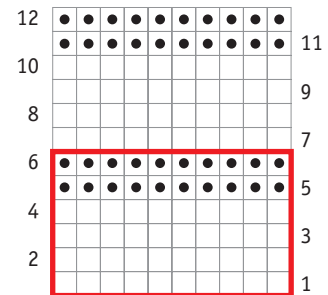
Row 2 (WS): Purl.

Row 3: Knit.

Rows 4 and 5: Purl.

Row 6: Knit.

Rep rows 1–6 for reverse stockinette stitch stripe.



Seed Stitch

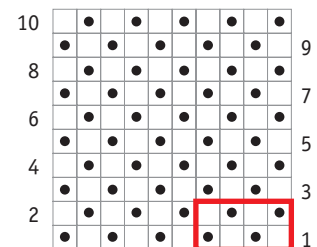
Seed stitch creates a nice bumpy-textured fabric that lies flat and looks the same on both sides. You knit the purl stitches and purl the knit stitches.

Cast on an even number of sts.

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

Row 2 (WS): *P1, k1; rep from * to end.

Rep rows 1 and 2 for seed stitch.



Double Seed Stitch

Double seed stitch, sometimes called moss stitch, is a four-row version of seed stitch.

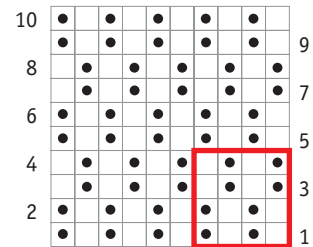
Cast on an even number of sts.

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

Row 2 (WS): Rep row 1.

Rows 3 and 4: *P1, k1; rep from * to end.

Rep rows 1–4 for double seed stitch.



Simple Seed Stitch

Simple seed stitch is a good all-over pattern for sweaters, vests, and dresses.

Cast on a multiple of 4 sts plus 1.

Row 1 (RS): P1, *k3, p1; rep from * to end.

Row 2 and all even-numbered rows (WS): Purl.

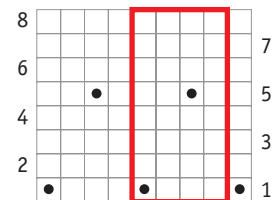
Row 3: Knit.

Row 5: K2, p1, *k3, p1; rep from * to last 2 sts, k2.

Row 7: Knit.

Row 8: Purl.

Rep rows 1–8 for simple seed stitch.



Box Stitch

Box stitch looks the same on both sides and lies flat.

Cast on a multiple of 4 sts plus 2.

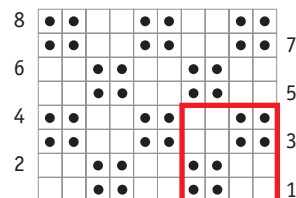
Row 1 (RS): K2, *p2, k2; rep from * to end.

Row 2 (WS): P2, *k2, p2; rep from * to end.

Row 3: Rep row 2.

Row 4: Rep row 1.

Rep rows 1–4 for box stitch.



Andalusian Stitch

This stitch, which creates a nice grid pattern, is easy to do.

Cast on a multiple of 2 sts plus 1.

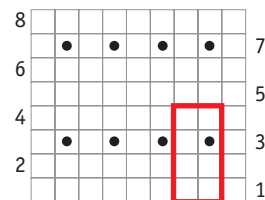
Row 1 (RS): Knit.

Row 2 (WS): Purl.

Row 3: *K1, p1; rep from * to last st, k1.

Row 4: Purl.

Rep rows 1–4 for Andalusian stitch.



Checkerboard

This pattern looks the same on both sides, so it's great for blankets, scarves, and wraps.

Cast on a multiple of 8 sts plus 4.

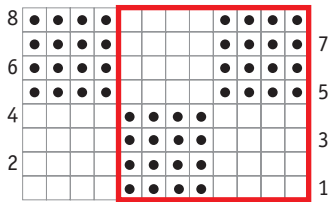
Rows 1 and 3 (RS): K4, *p4, k4; rep from * to end.

Rows 2 and 4 (WS): P4, *k4, p4; rep from * to end.

Rows 5 and 7: Rep row 2.

Rows 6 and 8: Rep row 1.

Rep rows 1–8 for checkerboard pattern.



Rice Stitch

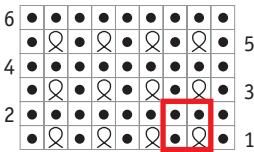
This easy allover pattern lies flat and looks like ribbing on the wrong side.

Cast on a multiple of 2 sts plus 1.

Row 1 (RS): P1, *k1 tbl, p1; rep from * to end.

Row 2 (WS): Knit.

Rep rows 1 and 2 for rice stitch.



Triangle Check

Here's an easy pattern that's reversible and looks great as a border or an allover pattern.

Cast on a multiple of 6 sts plus 5.

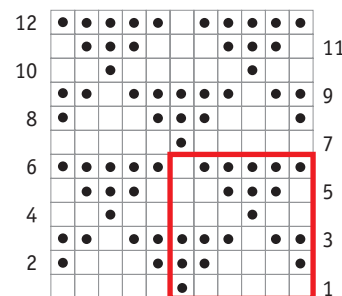
Row 1: K5, *p1, k5; rep from * to end.

Rows 2 and 5: K1, *p3, k3; rep from *, end p3, k1.

Rows 3 and 4: P2, *k1, p5; rep from *, end k1, p2.

Row 6: Rep row 1.

Rep rows 1–6 for triangle check.



Diagonal Check

Here is another reversible check pattern that works beautifully for blankets, throws, and scarves.

Cast on a multiple of 5 sts.

Row 1 (RS): *P1, k4; rep from * to end.

Row 2 (WS): *P3, k2; rep from * to end.

Row 3: Rep row 2.

Row 4: Rep row 1.

Row 5: *K1, p4; rep from * to end.

Row 6: *K3, p2; rep from * to end.

Row 7: Rep row 6.

Row 8: Rep row 5.

Rep rows 1–8 for diagonal check.

