

Lace

Lace knitting is justly called “the height of the knitter’s art.” No education in knitting is complete without it. There is such a world of variety in lace patterns, and they take so many forms, that you might think every possible shape or design has already been used! But that, in lace knitting, is never true.

Bewildered by this world of variety, beginners sometimes confuse it with difficulty, and assume that all lace patterns demand great care and skill in working. Of course, this is hardly the case. Most lace patterns are faster and less tedious to knit than, say, the average cable pattern; and many are even childishly simple. Only a very few laces are truly complicated. But the one great virtue of lace is that the finished result nearly always *looks* more complicated than it really is. One has only to follow directions accurately in order to experience the joy of seeing a lovely lace pattern take shape under one’s hands.

Many beginners are afraid to use lace in their garments because, when yarn-over stitches are involved, it is easier to lose track of the increases and decreases in shaping. But this difficulty is quickly overcome by restricting the lace at first to vertical panels placed in or near the center, well away from the edges of the piece where the shaping will take place. Then as you gain confidence in lace knitting, such panels can be extended and combined with panels of different patterns. The most exquisite examples of lace knitting consist of such combinations: perhaps ten or twelve different patterns placed side by side in panel arrangement across the whole width of the garment. Just as cable patterns are combined at will in the fisherman sweater, so lace patterns can be combined at will to make a dress, blouse, sweater, curtain, scarf, or any other article absolutely unique, a treasure of artistry in knitting.

Most lace is interchangeable with stockinette stitch, but it must be remembered that lace is likely to be a little looser, due to the holes left by the yarn-over stitches. The more “open” the lace, the looser it will be, and thus fewer stitches are required for width. A lace pattern can be stretched a great deal in blocking, but it must *not*

be compressed or shrunk, for then the openwork pattern will be lost. When making lace it is well to keep in mind that fewer stitches are better than too many.

Lace is best worked in fine yarn with small needles, for it is meant to look dainty and delicate. But the needles must not be too small in proportion to the weight of the yarn, for then the work will become too tight to show the openwork properly. Experiment with different yarns and needles to see which are best suited to your personal gauge and tension in lace making.

More than any other type of knitting, lace offers the greatest scope for individual ingenuity and creativity. The knitters of the past knew this, and took advantage of it; that is why so many different lace patterns exist today. To the knitter, the working of lace is not only a source of delight but also a source of ideas. Practically any lace pattern can be subjected to little variations that change its appearance, sometimes very markedly. Once you have thoroughly learned any lace pattern, possible variations continue to pop into your head as you work. A little playing around with these ideas will often produce the most satisfying event in all knitting experience: a brand-new, original pattern, all your own!

Faggoting

Faggoting is a basic lace stitch. It is, in fact, lace reduced to its two bare essentials: (1) a yarn-over stitch and (2) a decrease. Typically, faggoting consists of just these two operations and the pattern has only one row. In spite of this simple structure there are a surprising number of different types of faggoting.

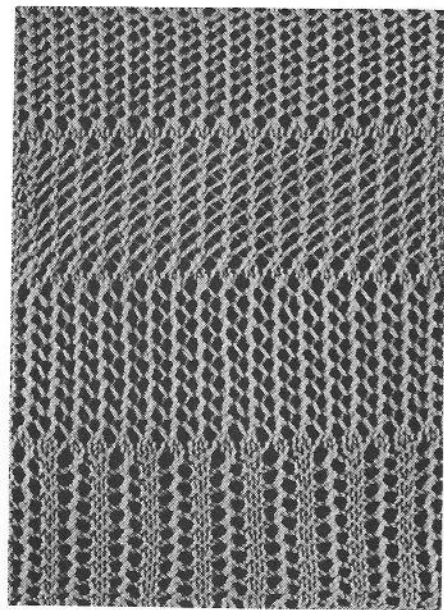
Faggoting may be used as a vertical insertion, to set off other patterns. Or it may be used as an allover fabric, in which case it resembles a form of netting and has great elasticity. Thus it is very good for fancy stockings or tights, openwork gloves, dress sleeves and the like.

BASIC FAGGOTING STITCH

Even number of sts.

K1, * yo, ssk; rep from *, end k1. Repeat this row.

What kind of a decrease is used does make a difference, as can be seen from the next type of faggoting which is known as Turkish Stitch. Turkish Stitch is done just like Basic Faggoting except for the decrease, yet its appearance is quite different. Turkish Stitch may be worked in heavy yarn to make a nearly solid fabric with a pleasingly textured appearance and a lot of stretch.



UPPER BAND: *Basic Faggoting Stitch*
SECOND BAND: *Turkish Stitch*
THIRD BAND: *Purse Stitch*
LOWER BAND: *Feather Faggot*

TURKISH STITCH

Even number of sts.

K1, * yo, k2 tog; rep from *, end k1. Repeat this row.

Still another difference is shown by still another decrease. In Purse Stitch, the decrease is purled, thus the fabric is looser and more open than Basic Faggoting because of the greater distance a yarn-over must travel (i.e., all the way around the needle) when the next stitch is to be purled. Purse Stitch is extremely elastic.

PURSE STITCH

Even number of sts.

K1, * yo, p2 tog; rep from *, end k1. Repeat this row.

If two more stitches are added to the Purse Stitch pattern, there will be little vertical garter-stitch ribs between open faggoting. The result is called Feather Faggot.

FEATHER FAGGOT

Multiple of 4 sts.

* K1, yo, p2 tog, k1; rep from *. Repeat this row.

Herringbone Faggoting

Although the interlocking strands of plain Faggoting form a herringbone design, this design becomes more pronounced when some extra stitches are added to make vertical ribs between the openwork. These ribs also give a little added firmness to the fabric. Half Herringbone Faggot adds one stitch for a small rib.

HALF HERRINGBONE FAGGOT OR FAGGOTING RIB STITCH

Multiple of 3 sts.

* K1, yo, k2 tog; rep from *. Repeat this row.

When two stitches are added, the rib is more pronounced and obviously dual. Herringbone Faggot is one of the commonest forms in which Faggoting is seen.



UPPER BAND: *Half Herringbone Faggot*
SECOND BAND: *Herringbone Faggot*
THIRD BAND: *Reverse Herringbone Faggot*
LOWER BAND: *Double Herringbone Faggot*

HERRINGBONE FAGGOT

Multiple of 4 sts.

* K2 tog, yo, k2; rep from *. Repeat this row.

You have to look hard to see the difference between Herringbone Faggot and Reverse Herringbone Faggot, but the difference is there, in the slant of the yarn-over stitches and the structure of the ribs. They are similar enough, however, to look alike to anyone but an expert, so the question of which type to use is really just a matter of convenience to the knitter.

REVERSE HERRINGBONE FAGGOT

Multiple of 4 sts.

* K2, yo, k2 tog; rep from *. Repeat this row.

In the Double Herringbone Faggot the pattern is expanded to five stitches, the rib reduced back to the narrow one of Half Herringbone Faggot, and the herringbone design formed twice in every pattern repeat. Of course one could go on indefinitely playing around with these patterns, producing also a six-stitch pattern with a double herringbone *and* a double rib, and so on; but a few samples of the many possibilities are enough for general purposes.

DOUBLE HERRINGBONE FAGGOT

Multiple of 5 sts.

* K1, (yo, k2 tog) twice; rep from *. Repeat this row.

Faggot Beading

This series of patterns plainly shows one of the routes by which true lace develops from a faggoting stitch, and should be studied carefully. Two particular things about Faggot Beading display its ancestral relationship to a real lace pattern. First, the pattern is expanded to two or more rows, which makes possible a greater degree of variation. Second, the openwork is formed only on the right-side rows, and thus consists of a double twisted strand spanning the space, rather than two single strands arranged in herringbone fashion as in older types of faggoting. This double twisted strand is characteristic of most lace patterns, and can give a more open quality to the fabric than the herringbone design, which requires considerable stretching.

Two types of Faggot Beading are given, which are very simple patterns but have a problem: they tend to pull the fabric on the bias because the decreases are made always on the same side of the yarn-overs. A third type is also given, which solves this problem, though not by the method used in most other lace patterns.

GARTER STITCH FAGGOT BEADING

This pattern retains the Garter Stitch foundation of other faggoting patterns, with knit stitches on the wrong side although the openwork is formed only on the right side.

Multiple of 3 sts.

Row 1 (Right side)—* K1, yo, k2 tog; rep from *.

Row 2—Knit.

Repeat Rows 1 and 2.

STOCKINETTE STITCH FAGGOT BEADING

This type of beading presents a smoother appearance than the Garter Stitch type because, like most other lace patterns, the wrong-side rows are purled. It is very close in form to the Lace Trellis, and makes a bias fabric in the same manner, which somewhat limits its utility.

Multiple of 3 sts.

Row 1 (Right side)—* K1, (yo) twice, k2 tog; rep from *.

Row 2—Purl, purling each first yo once and dropping each second yo off needle.

Repeat Rows 1 and 2.

VANDYKE FAGGOT

In this beautiful type of faggoting the bias problem is solved in a unique way—not by pairing decreases in the same row, as most lace patterns do (i.e., a “k2 tog” counteracted by a “ssk”), but by reversing the decreases in every other row. Thus in Row 1 the decrease is located to the left of the yo, in Row 3 to its right. As a result the ribs are drawn first to one side and then to the other in a wavy line. (See also Vertical Lace Trellis).

Multiple of 3 sts.

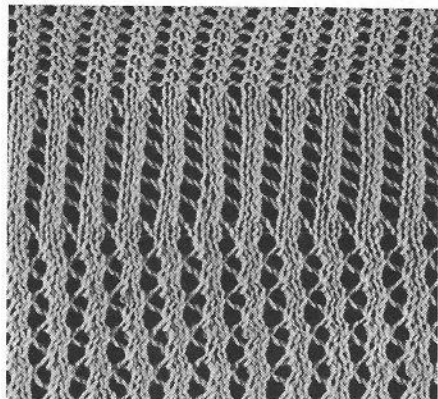
Row 1 (Right side)—* K1, (yo) twice, k2 tog; rep from *.

Row 2—Purl, purling each first yo once and dropping each second yo off needle.

Row 3—* K2 tog, (yo) twice, k1; rep from *.

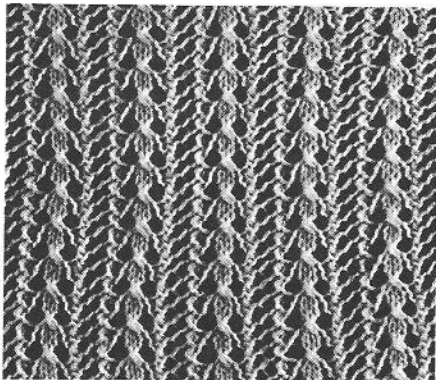
Row 4—Repeat Row 2.

Repeat Rows 1-4.



ABOVE: *Garter Stitch Faggot Beading*
CENTER: *Stockinette Stitch Faggot Beading*
BELOW: *Vandyke Faggot*

Faggoting and Beehive Lace Pattern



Faggoting and Beehive Lace Pattern

This is a simple and beautiful lace with vertical panels of faggoting stitch alternating with panels of German Beehive Stitch. In the same manner faggoting may be inserted into any other lace pattern which develops vertical panels.

Multiple of 7 sts plus 4.

Row 1 (Right side)—* K2, yo, ssk, yo, sl 1—k2 tog—pssso, yo, rep from *, end k2, yo, ssk.

Row 2—* K2, yo, k2 tog, p3; rep from *, end k2, yo, k2 tog.

Row 3—* K2, yo, ssk, k3; rep from *, end k2, yo, ssk.

Row 4—Repeat Row 2.

Repeat Rows 1-4.

Lace Ladders

The Lace Ladder makes use of paired decreases, which eliminates the bias tendency of Faggot Beading and results in a fine crisp design with the ribs going straight up. Lace Ladders are very useful. They make excellent insertions wherever something a little bolder than Faggoting is desired—for example, to decorate robes and beach wear, knitted tablecloths and throws, fancy stockings. They have the advantage of being simple to work, and add width to a knitted piece by opening up the fabric.

GARTER STITCH LACE LADDER

Multiple of 4 sts.

Row 1 (Right side)—* K2 tog, (yo) twice, ssk; rep from *.

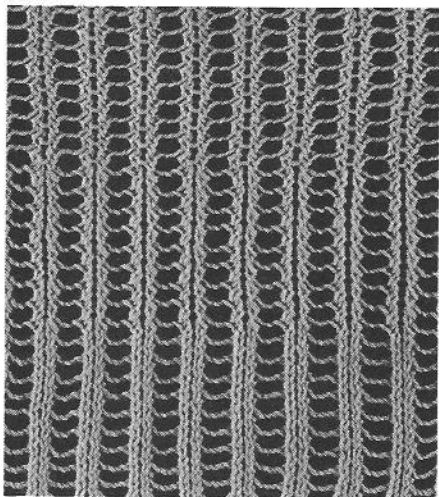
Row 2—* K1, (k1, p1) into double yo, k1; rep from *.

Repeat Rows 1 and 2.

FEATHERED LACE LADDER

Multiple of 4 sts.

In this pattern the wrong-side rows are purled, although the rest is the same as the Garter Stitch version. Note that the “rungs” of the ladders are twisted less tightly and in the opposite direction. The “feathered” effect in the ribs is caused by the way the decreases are placed (see Feather Pattern).



ABOVE: *Garter Stitch Lace Ladder*

CENTER: *Feathered Lace Ladder*

BELOW: *Stockinette Lace Ladder*

Row 1 (Right side)—* K2 tog, (yo) twice, ssk; rep from *.

Row 2—* P1, (p1, k1) into double yo, p1; rep from *.

Repeat Rows 1 and 2.

STOCKINETTE LACE LADDER

Multiple of 4 sts.

When the decreases are reversed, the rough feathered effect gives way to smooth ribs in which the decrease stitches are quite concealed.

Row 1 (Right side)—* Ssk, (yo) twice, k2 tog; rep from *.

Row 2—* P1, (p1, k1) into double yo, p1; rep from *.

Repeat Rows 1 and 2.

Lace Butterfly

A half-drop variation on a Lace Ladder brings us to the traditional Italian Lace Butterfly, which can be worked in either of two ways: (1) as a panel, and (2) as an allover pattern.

(1) LACE BUTTERFLY, PANEL VERSION

Panel of 10 sts.

Rows 1 and 3 (Right side)—K3, k2 tog, (yo) twice, ssk, k3.

Rows 2 and 4—P4, (k1-b, k1) into double yo, p4.

Rows 5 and 7—K1, k2 tog, (yo) twice, ssk, k2 tog, (yo) twice, ssk, k1.

Rows 6 and 8—P2, (k1-b, k1) into double yo, p2, (k1-b, k1) into double yo, p2.

Repeat Rows 1-8.

(2) LACE BUTTERFLY, ALLOVER VERSION

Multiple of 4 sts.

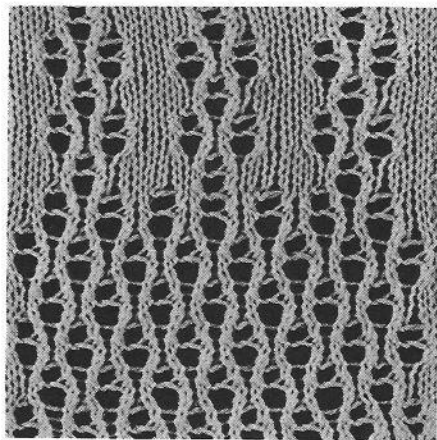
Rows 1 and 3 (Right side)—* K2 tog, (yo) twice, ssk; rep from *.

Rows 2 and 4—* P1, (k1-b, k1) into double yo, p1; rep from *.

Rows 5 and 7—K2, * k2 tog, (yo) twice, ssk; rep from *, end k2.

Rows 6 and 8—P3, * (k1-b, k1) into double yo, p2; rep from *, end p1.

Repeat Rows 1-8.



ABOVE: *Lace Butterfly, panel version*
BELOW: *Lace Butterfly, allover version*

Lace Trellis

This is the basic lace stitch, upon which nearly all lace patterns are built. It is simply faggoting on the right side, backed by purl rows on the wrong side. Worked plain, it makes an openwork mesh that will pull the fabric on the bias, either to the right or left, depending upon whether the yarn-over is made before the decrease or after it. Therefore the trellis may be worked in either of two ways.

Even number of sts.

I. To produce a right bias:

Row 1—K1, * yo, k2 tog; rep from *, end k1.

Row 2—Purl.

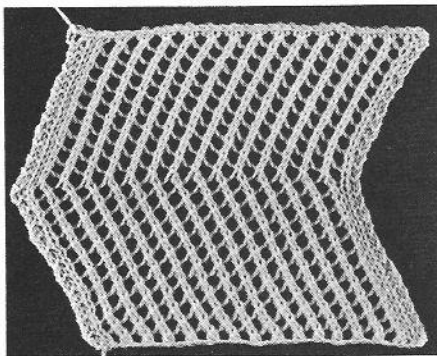
Repeat Rows 1 and 2.

II. To produce a left bias:

Row 1—K1, * ssk, yo; rep from *, end k1.

Row 2—Purl.

Repeat Rows 1 and 2.



ABOVE: *Lace Trellis, right bias*

BELOW: *Lace Trellis, left bias*

Zigzag Lace Trellis

This pattern clearly shows how the Lace Trellis forms a bias fabric. By alternating the two methods of making the trellis, the lace mesh is drawn first to the right and then to the left to form zigzags. Practice with this striking pattern will induce a better understanding of lace and its formation in general.

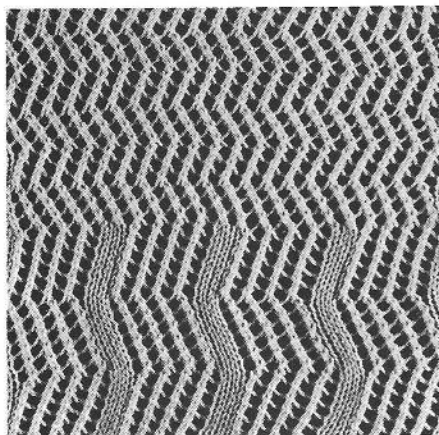
Even number of sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Rows 2, 4, and 6—K1, * yo, k2 tog; rep from *, end k1.

Rows 8, 10, and 12—K1, * ssk, yo; rep from *, end k1.

Repeat Rows 1-12.



ABOVE: *Zigzag Lace Trellis*

BELOW: *Rib Fantastic*

Rib Fantastic

Here is the Zigzag Lace Trellis with a rib of solid knit stitches inserted. Although the rib is knitted straight up, it is pulled into zigzag form along with the bias lace stitches.

Multiple of 11 sts plus 12.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Even-numbered rows from 2 through 12—K2, * (yo, k2 tog) 4 times, k3; rep from *, end (yo, k2 tog) 4 times, k2.

Even-numbered rows from 14 through 24—K2, * (ssk, yo) 4 times, k3; rep from *, end (ssk, yo) 4 times, k2.

Repeat Rows 1-24.

Vertical Lace Trellis

In this very valuable basic lace, the bias pull of ordinary Lace Trellis is eliminated in the same way as in Vandyke Faggot: a row in which the decreases precede the yo's is alternated with a row in which the decreases follow the yo's. The structure of the lace is therefore much the same as Vandyke Faggot but on a smaller scale. Alone, Vertical Lace Trellis makes a pretty open-work design; in combination with other pattern arrangements it has great versatility; see Lace Check and Cathedral Pattern.

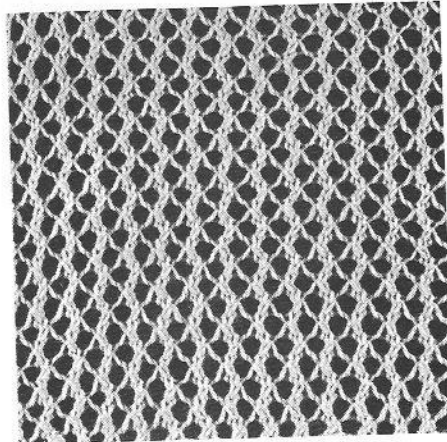
Odd number of sts.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K1, * yo, k2 tog; rep from *.

Row 4—* Ssk, yo; rep from *, end k1.

Repeat Rows 1-4.



Vertical Lace Trellis

Lace Check

Here is one example of a Vertical Lace Trellis used in the building of larger designs. This lace, in contrast to most others, has a tailored quality due to the sharply geometrical arrangement of the checks.

Multiple of 18 sts plus 9.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

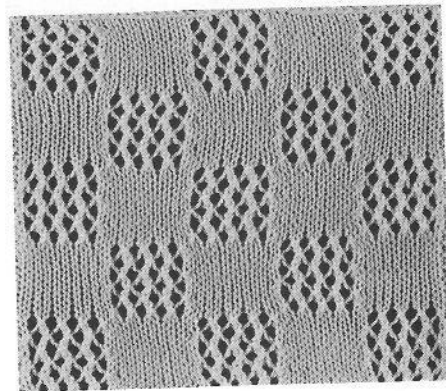
Rows 2, 6, and 10—K1, * (yo, k2 tog) 4 times, k10; rep from *, end (yo, k2 tog) 4 times.

Rows 4, 8, and 12—* (Ssk, yo) 4 times, k10; rep from *, end last repeat k1.

Rows 14, 18, and 22—* K10, (yo, k2 tog) 4 times; rep from *, end k9.

Rows 16, 20, and 24—K9, * (ssk, yo) 4 times, k10; rep from *.

Repeat Rows 1-24.



Lace Check

Ploughed Acre

This handsome openwork rib with the bucolic name is one of the very simplest of Shetland lace patterns, based on a Lace Ladder.

Multiple of 10 sts plus 2.

Row 1 (Wrong side)—Purl.

Row 2—K2, * yo, k2 tog, k4, ssk, yo, k2; rep from *.

Repeat Rows 1 and 2.

VARIATION: *CHECKERED ACRE*

The simple Ploughed Acre pattern is easily varied, and is given an eyelet-like quality by the simple expedient of staggering the pattern every eighth row. The ladder effect is retained by the decreases, which still fall above one another in vertical lines.

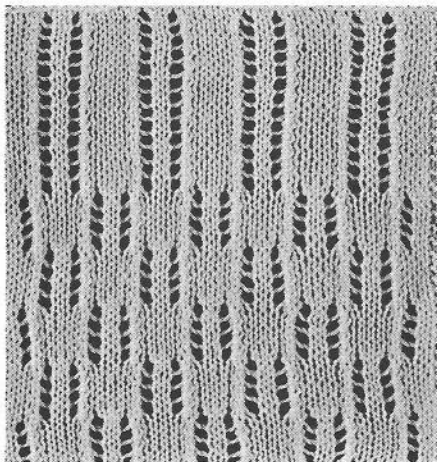
Multiple of 10 sts plus 2.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Rows 2, 4, 6, and 8—K2, * yo, k2 tog, k4, ssk, yo, k2; rep from *.

Rows 10, 12, 14, and 16—K3, * ssk, yo, k2, yo, k2 tog, k4; rep from *, end last repeat k3.

Repeat Rows 1-16.



ABOVE: *Ploughed Acre*
BELOW: *Checkered Acre*

Pearl-Barred Scallop Pattern

In this pretty and easy-to-work pattern, the rows of purl stitches do deserve their ancient name of “pearls”. They resemble strings of seed pearls applied in embroidery on an old-fashioned lace. The pattern is in fact an old-fashioned one, and was used by Victorian knitters for bureau scarves, tray cloths, antimacassars and the like. But it has much charm, and could be elegantly adapted to today’s dresses, blouses, baby clothes, or evening stoles.

Multiple of 14 sts plus 1.

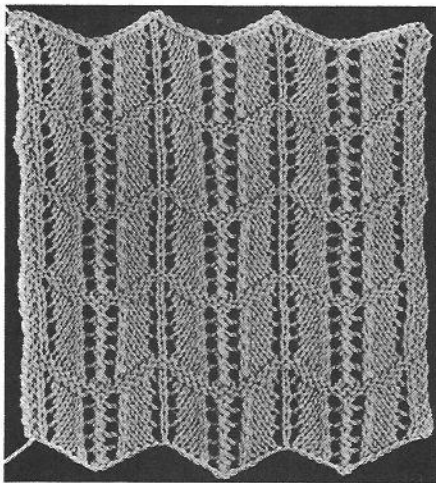
Rows 1, 3, 5, 7, and 9 (Wrong side)—Purl.

Rows 2, 4, 6, 8, and 10—K1, * yo, k3, ssk, yo, sl 1—k2 tog—pssso, yo, k2 tog, k3, yo, k1; rep from *.

Row 11—Knit.

Row 12—Purl.

Repeat Rows 1-12.



Pearl-Barred Scallop Pattern

Feather Pattern

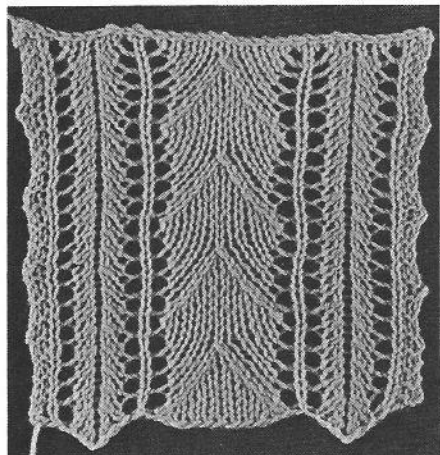
“Feathering” is the working of decreases so that they fall opposite to the slant of the stitches and thus become more prominent, giving a rough texture to the fabric. The classic Feather Pattern produces a scalloped edge, because the decreases fall directly over one another. The Expanded Feather Pattern is modified with decreases traveling toward the center; this takes up the slack of the fabric and produces a straight edge.

Multiple of 7 sts plus 1.

Row 1 (Wrong side)—Purl.

Row 2—K1, * yo, k1, ssk, k2 tog, k1, yo, k1; rep from *.

Repeat Rows 1 and 2.



SIDE PANELS: *Feather Pattern*
CENTER PANEL: *Expanded Feather Pattern*

Expanded Feather Pattern

Multiple of 12 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * yo, ssk, k7, k2 tog, yo, k1; rep from *.

Row 4—K1, * yo, k1, ssk, k5, k2 tog, k1, yo, k1; rep from *.

Row 6—K1, * yo, k2, ssk, k3, k2 tog, k2, yo, k1; rep from *.

Row 8—K1, * yo, k3, ssk, k1, k2 tog, k3, yo, k1; rep from *.

Row 10—K1, * yo, k4, sl 1—k2 tog—psso, k4, yo, k1; rep from *.

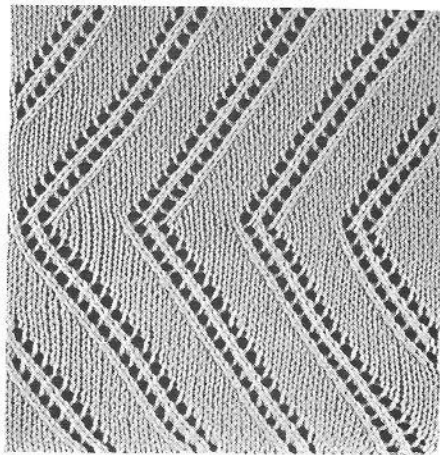
Repeat Rows 1-10.

Diagonal Faggoting Stripe Pattern

Even more than other simple lace patterns, this one is extremely adaptable. It can lend itself to all sorts of designs: (A) Either diagonal may be worked plain, to give a fabric with attractive openwork stripes all going in the same direction or (in circular knitting) in a spiral. (B) An insertion of some other vertical pattern—six or eight plain knit stitches, a cable, or another lace in a narrow panel—may be placed between 1, 2, 3 or more repeats of the plain diagonal fabric to add interest and break the diagonal lines. (C) On either side of a common center, such as on the front of a blouse, both diagonals should be used, one on the left, the other on the right, to give symmetry. (D) If the center is kept small, say a single knit stitch, then the diagonal patterns on either side will form chevrons. If the Left Diagonal is used on the left side of the garment and

the Right Diagonal on the right side, the chevrons will converge toward the center. If the Left Diagonal is used on the right side of the garment and the Right Diagonal on the left side, the chevrons will open out from the center.

(E) Still another possible variation is to alternate the Left and Right Diagonals to make vertical zigzags. To do this, work one diagonal through Row 16, omit Rows 17, 18, 19, and 20, and begin the other diagonal. This ensures that the stripes will meet cleanly as in the illustration. For a continuous zigzag pattern, work Rows 1–16 of Left Diagonal, then Rows 1–16 of Right Diagonal, then Rows 1–16 of Left Diagonal again, and so on. (F) The chevron and zigzag designs may be combined, so that the stripes alternately converge and diverge on either side. I.e., Left Diagonal on left side and Right Diagonal on right side for the first 16 rows; then Right Diagonal on the left side and Left Diagonal on the right side for the next 16 rows, etc.



Diagonal Faggoting Stripe Pattern

ABOVE: *Right diagonal*

BELOW: *Left diagonal*

RIGHT DIAGONAL

Multiple of 10 sts plus 2.

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

Row 2—K1, * k6, (k2 tog, yo) twice; rep from *, end k1.

Row 4—* K6, (k2 tog, yo) twice; rep from *, end k2.

Row 6—K5, * (k2 tog, yo) twice, k6; rep from *, end last repeat k3.

Row 8—K4, * (k2 tog, yo) twice, k6; rep from *, end last repeat k4.

Row 10—K3, * (k2 tog, yo) twice, k6; rep from *, end last repeat k5.

Row 12—K2, * (k2 tog, yo) twice, k6; rep from *.

Row 14—K1, * (k2 tog, yo) twice, k6; rep from *, end k1.

Row 16—* (K2 tog, yo) twice, k6; rep from *, end k2.

Row 18—K1, k2 tog, yo, * k6, (k2 tog, yo) twice; rep from *, end k6, k2 tog, yo, k1.

Row 20—K2 tog, yo, * k6, (k2 tog, yo) twice; rep from *, end k6, k2 tog, yo, k2.

Repeat Rows 1–20.

LEFT DIAGONAL

Multiple of 10 sts plus 2.

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

Row 2—K1, * (yo, ssk) twice, k6; rep from *, end k1.

Row 4—K2, * (yo, ssk) twice, k6; rep from *.

Row 6—K3, * (yo, ssk) twice, k6; rep from *, end last repeat k5.

Row 8—K4, * (yo, ssk) twice, k6; rep from *, end last repeat k4.

Row 10—K5, * (yo, ssk) twice, k6; rep from *, end last repeat k3.

Row 12—* K6, (yo, ssk) twice; rep from *, end k2.

Row 14—K1, * k6, (yo, ssk) twice; rep from *, end k1.

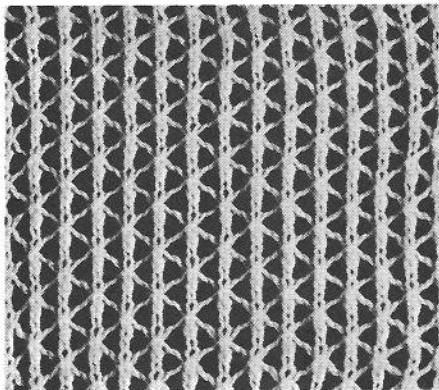
Row 16—K2, * k6, (yo, ssk) twice; rep from *.

Row 18—K1, yo, ssk, * k6, (yo, ssk) twice; rep from *, end k6, yo, ssk, k1.

Row 20—K2, yo, ssk, * k6, (yo, ssk) twice; rep from *, end k6, yo, ssk.

Repeat Rows 1–20.

Star Rib Mesh



Star Rib Mesh

Here is a stunning mesh pattern that is useful wherever an openwork is wanted, either in panels or in an allover fabric. It has, as well as clear-cut lace geometry, a three-dimensional quality; the vertical ribs stand out strongly against the crisscross background. In this pattern the central decrease (sl 2 knitwise—k1—p2sso) is definitely preferable to the usual sl 1—k2 tog—p2sso, as the latter will not produce a clean vertical rib and thus the sharpness of the pattern is lost.

Multiple of 4 sts plus 1.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K1, * yo, sl 2 knitwise—k1—p2sso, yo, k1; rep from *.

Row 4—Ssk, yo, k1, * yo, sl 2 knitwise—k1—p2sso, yo, k1; rep from *, end yo, k2 tog.

Repeat Rows 1-4.

Three Simple Lace Stripe Patterns: Arches and Columns, Little Leaf Stripe, and Broad Leaf Stripe

1. ARCHES AND COLUMNS

Multiple of 14 sts plus 1.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K2 tog, yo, * k3, yo, k1, sl 1—k2 tog—p2sso, k1, yo, k3, yo, sl 1—k2 tog—p2sso, yo; rep from * to last 13 sts, end k3, yo, k1, sl 1—k2 tog—p2sso, k1, yo, k3, yo, ssk.

Row 4—K2 tog, yo, * k4, yo, sl 1—k2 tog—p2sso, yo; rep from * to last 6 sts, end k4, yo, ssk.

Repeat Rows 1-4.

2. LITTLE LEAF STRIPE

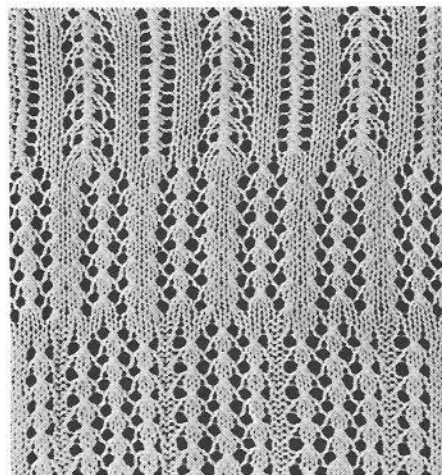
Multiple of 8 sts plus 1.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K1, * k2 tog, yo, k3, yo, ssk, k1; rep from *.

Row 4—K3, * yo, sl 1—k2 tog—p2sso, yo, k5; rep from *, end last repeat k3.

Repeat Rows 1-4.



ABOVE: Arches and Columns

CENTER: Little Leaf Stripe

BELOW: Broad Leaf Stripe

3. BROAD LEAF STRIPE

Multiple of 11 sts plus 3.

- Rows 1 and 3 (Wrong side)—P6, k2, * p9, k2; rep from *, end p6.
Row 2—K3, * yo, sl 1—k2 tog—pssso, yo, p2, yo, sl 1—k2 tog—
pssso, yo, k3; rep from *.
Row 4—K6, p2, * k3, yo, sl 1—k2 tog—pssso, yo, k3, p2; rep
from *, end k6.

Repeat Rows 1-4.

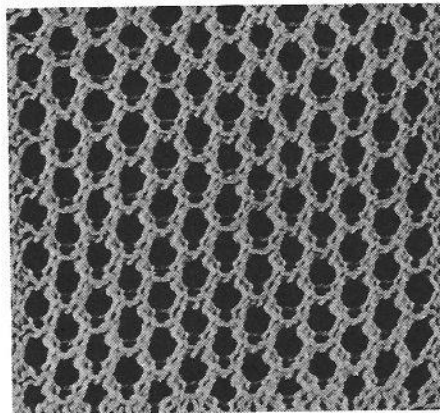
Bird's Eye

Bird's Eye is a true Shetland mesh, and can be found in the oldest and finest Shetland shawls. It has a Garter Stitch foundation, since Garter Stitch is characteristic of many original Shetland patterns. Hence Bird's Eye should be worked in very fine yarn, unless the nubby effect of Garter Stitch is particularly desired as a pattern feature. Compare this pattern with Cat's Eye, Grand Eyelet Lace and Cane Stitch.

Multiple of 4 sts.

- Row 1 (Wrong side)—* K2 tog, (yo) twice, k2 tog; rep from *.
Row 2—* K1, (k1, p1) into 2 yo's of previous row, k1; rep from *.
Row 3—K2, * k2 tog, (yo) twice, k2 tog; rep from * to last 2 sts, end k2.
Row 4—K2, * k1, (k1, p1) into 2 yo's of previous row, k1; rep from * to last 2 sts, end k2.

Repeat Rows 1-4.

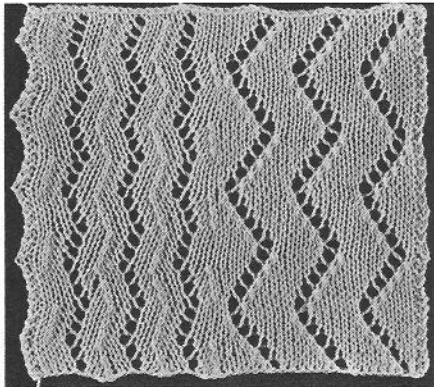


Bird's Eye

Herringbone Lace

This is one of the simplest of the vertical-zigzag lace patterns. The decreases are worked at a distance (2 stitches) from the yo's, which gives the zigzag ribs an alternating bias slant, and tends to form a scalloped or wavy side edge. If a pronounced wavy edge is desired for decorative purposes, this tendency can be intensified by adding more rows in each half of the pattern.

Compare Herringbone Lace with Marriage Lines, and notice how the solid portions of the fabric differ. In Herringbone Lace



LEFT: *Herringbone Lace*
RIGHT: *Marriage Lines*

the stitches lie in alternate diagonals, drawn left and right by the decreases. In Marriage Lines the stitches run straight up.

Multiple of 6 sts plus 2.

Row 1 (Wrong side) and all other wrong-side rows—Purl.
Rows 2, 4, and 6—* Ssk, k2, yo, k2; rep from *, end k2.
Rows 8, 10, and 12—K1, * k2, yo, k2, k2 tog; rep from *, end k1.

Repeat Rows 1-12.

Marriage Lines

Marriage Lines is a simple zigzag lace pattern, originally Dutch, but popular in various forms throughout most of Europe. It is usually done in panels alternating with panels of Moss Stitch or twisted ribbing, but it may be used as an all-over pattern simply by repeating the panels without a break; or, it is pleasing as a vertical border to set off some other lace pattern.

Panel of 7 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.
Row 2—K1, yo, k2 tog, k4.
Row 4—K2, yo, k2 tog, k3.
Row 6—K3, yo, k2 tog, k2.
Row 8—K4, yo, k2 tog, k1.
Row 10—K5, yo, k2 tog.
Row 12—K4, ssk, yo, k1.
Row 14—K3, ssk, yo, k2.
Row 16—K2, ssk, yo, k3.
Row 18—K1, ssk, yo, k4.
Row 20—Ssk, yo, k5.

Repeat Rows 1-20.

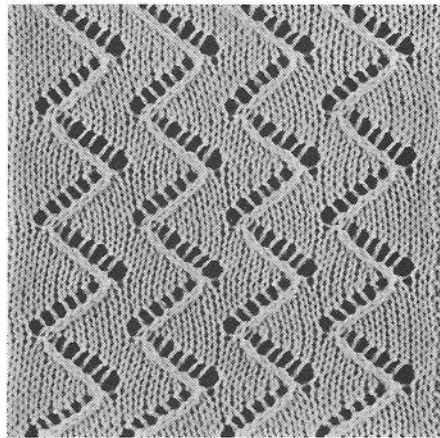
Madeira Vandyke or Zigzag Lace

This pattern is a somewhat more sophisticated version of the alternating-diagonal motif seen in such patterns as Marriage Lines and Herringbone Lace. Like many Spanish laces, this one employs decreases and yarn-overs on both sides of the fabric, which gives the more delicate effect of openings divided by a single strand instead of two twisted strands. Also, the decreases form a more obvious feature of the design on the surface of the fabric, as in Traveling Vine, etc.

Multiple of 8 sts plus 4.

- Row 1 (Right side)—K2, * k6, k2 tog, yo; rep from *, end k2.
Row 2—P2, * p1, yo, p2 tog, p5; rep from *, end p2.
Row 3—K2, * k4, k2 tog, yo, k2; rep from *, end k2.
Row 4—P2, * p3, yo, p2 tog, p3; rep from *, end p2.
Row 5—K2, * k2, k2 tog, yo, k4; rep from *, end k2.
Row 6—P2, * p5, yo, p2 tog, p1; rep from *, end p2.
Row 7—K2, * k2 tog, yo, k6; rep from *, end k2.
Row 8—P2, * p6, p2 tog-b, yo; rep from *, end p2.
Row 9—K2, * k1, yo, ssk, k5; rep from *, end k2.
Row 10—P2, * p4, p2 tog-b, yo, p2; rep from *, end p2.
Row 11—K2, * k3, yo, ssk, k3; rep from *, end k2.
Row 12—P2, * p2, p2 tog-b, yo, p4; rep from *, end p2.
Row 13—K2, * k5, yo, ssk, k1; rep from *, end k2.
Row 14—P2, * p2 tog-b, yo, p6; rep from *, end p2.

Repeat Rows 1-14.



Madeira Vandyke or Zigzag Lace

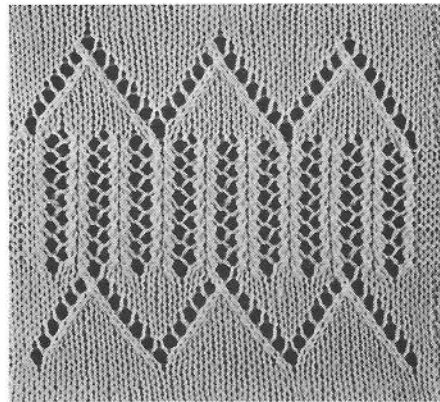
Madeira Wave Stitch

This very lovely old Spanish lace pattern is based on the simple lace chevron, but adds vertical, short panels of faggoting which give an impression of Gothic windows. It is ideal for a border, but may also be repeated up the entire length of a knitted piece with very striking results.

Multiple of 12 sts plus 5.

- Row 1 (Right side)—K2, * yo, ssk, k10; rep from *, end yo, ssk, k1.
All even-numbered rows from 2 through 12—Purl.
Row 3—K2, * k1, yo, ssk, k7, k2 tog, yo; rep from *, end k3.
Row 5—K2, * k2, yo, ssk, k5, k2 tog, yo, k1; rep from *, end k3.
Row 7—K2, * k3, yo, ssk, k3, k2 tog, yo, k2; rep from *, end k3.
Row 9—K2, * k4, yo, ssk, k1, k2 tog, yo, k3; rep from *, end k3.
Row 11—K2, * k5, yo, sl 1—k2 tog—pss0, yo, k4; rep from *, end k3.
Rows 13, 15, 17, 19, 21, 23, 25, and 27—K2, * k2, yo, ssk; rep from *, end k3.
Rows 14, 16, 18, 20, 22, 24, 26, and 28—K2, p1, * p2, yo, p2 tog; rep from *, end k2.
Rows 29 through 40—Repeat Rows 1-12.
Row 41—K2, * k6, yo, ssk, k4; rep from *, end k3.
Row 42—Purl.

Repeat Rows 1-42.



Madeira Wave Stitch

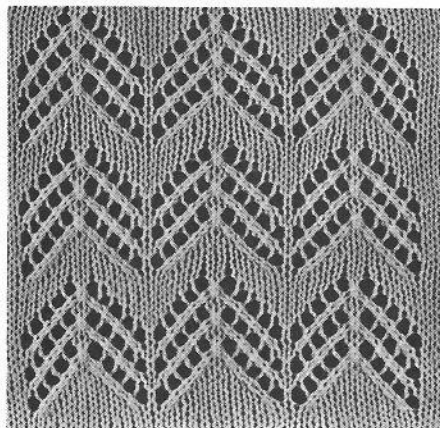
Triple Chevron

This is a beautiful Italian lace, especially well suited to horizontal borders or insertions—for example, as one or two lace bands around a skirt, across a yoke, around sleeves, etc.

Multiple of 12 sts plus 5.

- Row 1 (Wrong side)—and all other wrong-side rows: Purl.
Row 2—K2, * k1, yo, ssk, k7, k2 tog, yo; rep from *, end k3.
Row 4—K2, * k2, yo, ssk, k5, k2 tog, yo, k1; rep from *, end k3.
Row 6—K2, * k1, (yo, ssk) twice, k3, (k2 tog, yo) twice; rep from *, end k3.
Row 8—K2, * k2, (yo, ssk) twice, k1, (k2 tog, yo) twice, k1; rep from *, end k3.
Row 10—K2, * k1, (yo, ssk) twice, yo, sl 2 knitwise—k1—p2sso, yo, (k2 tog, yo) twice; rep from *, end k3.
Row 12—Repeat Row 8.
Row 14—K2, * k3, yo, ssk, yo, sl 2 knitwise—k1—p2sso, yo, k2 tog, yo, k2; rep from *, end k3.
Row 16—K2, * k4, yo, ssk, k1, k2 tog, yo, k3; rep from *, end k3.
Row 18—K2, * k5, yo, sl 2 knitwise—k1—p2sso, yo, k4; rep from *, end k3.

Repeat Rows 1–18.

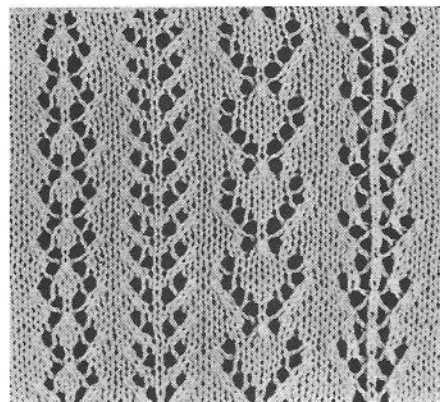


Triple Chevron

Four Vertical Insertions: Cat's Paw, Gull Wings, Holland Lace, and Pique Lace

Many lace patterns can be adapted to vertical insertions, and these are fun to work with. Different vertical insertions can be combined side by side in the same garment, just as different cables are combined in a fisherman sweater, and they can be packed together very closely to produce a lace garment of magnificent and intricate beauty. Lace knitting of this sort is hand knitting at its finest; no machine knitting could even begin to reproduce it. To work many lace insertions together, simply chart your work as in a fisherman sweater (see Special Note on Designing Fisherman Sweaters), using markers if necessary to keep the panels in order.

These four are simple insertions which may be used singly, combined with other patterns, or any one of them can be repeated over the whole fabric for an allover lace.



LEFT TO RIGHT:

1. Cat's Paw
2. Gull Wings
3. Holland Lace
4. Pique Lace

1. CAT'S PAW

This is a pretty lace of Shetland origin. Note the typical opening in Row 2.

Panel of 7 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, k2 tog, yo, k1, yo, ssk, k1.

Row 4—K2 tog, yo, k3, yo, ssk.

Row 6—K2, yo, sl 1—k2 tog—pssso, yo, k2.

Repeat Rows 1-6.

2. GULL WINGS

This one is a very simple Dutch lace.

Panel of 7 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, k2 tog, yo, k1, yo, ssk, k1.

Row 4—K2 tog, yo, k3, yo, ssk.

Repeat Rows 1-4.

3. HOLLAND LACE

Another Dutch pattern, with somewhat larger motifs.

Panel of 9 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K2, k2 tog, yo, k1, yo, ssk, k2.

Row 4—K1, k2 tog, yo, k3, yo, ssk, k1.

Rows 6 and 8—K2 tog, yo, k5, yo, ssk.

Row 10—K3, yo, sl 2 knitwise—k1—p2sso, yo, k3.

Repeat Rows 1-10.

4. PIQUE LACE

Also Dutch, this pattern is often worked in combination with panels of Moss Stitch.

Panel of 9 sts.

Rows 1, 3, and 5 (Wrong side)—Purl.

Row 2—K3, yo, sl 2 knitwise—k1—p2sso, yo, k3.

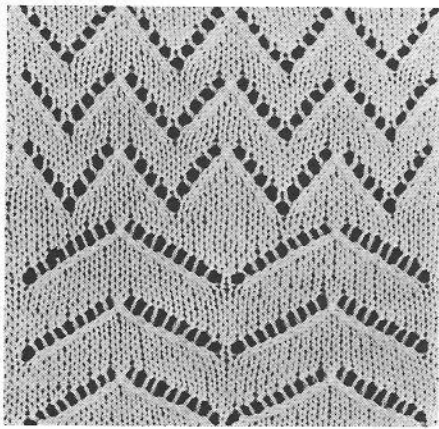
Row 4—K2, ssk, yo, k1, yo, k2 tog, k2.

Row 6—K1, ssk, yo, sl 2 knitwise—k1—p2sso, yo, k2 tog, k1.

Row 7—P2, purl into front and back of yo, p1, purl into front and back of yo; p2.

Row 8—(Ssk, yo) twice, k1, (yo, k2 tog) twice.

Repeat Rows 1-8.



Lace Chevron

Multiple of 10 sts plus 1.

Row 1 (Wrong side) and every other wrong-side row—Purl.

Row 2—* K5, yo, ssk, k3; rep from *, end k1.

Row 4—* K3, k2 tog, yo, k1, yo, ssk, k2; rep from *, end k1.

Row 6—* K2, k2 tog, yo, k3, yo, ssk, k1; rep from *, end k1.

Row 8—* K1, k2 tog, yo, k5, yo, ssk; rep from *, end k1.

Row 10—K2 tog, yo, k7, * yo, sl 1—k2 tog—pssso, yo, k7; rep from *, end yo, ssk.

Repeat Rows 1–10.

ABOVE: *Lace Chevron*

BELOW: *Lace Chevron, Continental Style*

Lace Chevron, Continental Style

In this version of the Lace Chevron, yarn-overs and decreases are made on every row, both right and wrong sides, in the manner of Spanish and Shetland laces. This produces a chevron that is twice as broad and half as high, in proportion, as the standard chevron. The lace is more delicate, being formed of single strands instead of twisted ones.

Multiple of 20 sts plus 1.

Row 1 (Right side)—K1, * yo, ssk, k15, k2 tog, yo, k1; rep from *.

Row 2—P2, * yo, p2 tog, p13, p2 tog-b, yo, p3; rep from *, end last repeat p2.

Row 3—K3, * yo, ssk, k11, k2 tog, yo, k5; rep from *, end last repeat k3.

Row 4—P4, * yo, p2 tog, p9, p2 tog-b, yo, p7; rep from *, end last repeat p4.

Row 5—K5, * yo, ssk, k7, k2 tog, yo, k9; rep from *, end last repeat k5.

Row 6—P6, * yo, p2 tog, p5, p2 tog-b, yo, p11; rep from *, end last repeat p6.

Row 7—K7, * yo, ssk, k3, k2 tog, yo, k13; rep from *, end last repeat k7.

Row 8—P8, * yo, p2 tog, p1, p2 tog-b, yo, p15; rep from *, end last repeat p8.

Row 9—K9, * yo, sl 1—k2 tog—pssso, yo, k17; rep from *, end last repeat k9.

Row 10—Purl.

Repeat Rows 1–10.

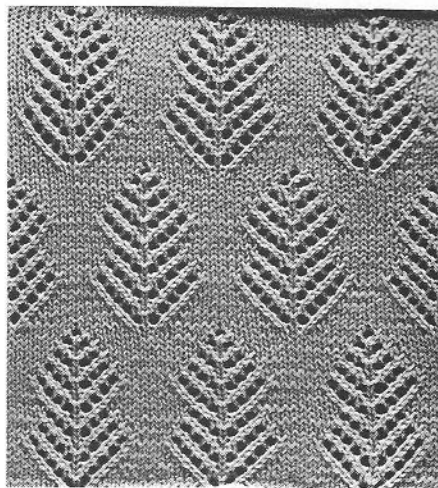
Christmas Trees

Here is a fanciful pattern based on the multiple chevron. The directions as given are for an allover fabric with staggered motifs. For a single horizontal band or border, work Rows 1 through 28 only. For a vertical panel with motifs aligned directly above one another, work Rows 1 through 28, then 6 rows of stockinette stitch, then Rows 1 through 28 again, etc.

Multiple of 16 sts plus 1.

- Row 1 (Wrong side) and all other wrong-side rows—Purl.
Row 2—K1, * k5, k2 tog, yo, k1, yo, ssk, k6; rep from *.
Row 4—K1, * k4, k2 tog, yo, k3, yo, ssk, k5; rep from *.
Row 6—K1, * k3, (k2 tog, yo) twice, k1, (yo, ssk) twice, k4; rep from *.
Row 8—K1, * k2, (k2 tog, yo) twice, k3, (yo, ssk) twice, k3; rep from *.
Row 10—K1, * k1, (k2 tog, yo) 3 times, k1, (yo, ssk) 3 times, k2; rep from *.
Rows 12, 14, 16, 18, 20, 22, 24, and 26—Repeat Rows 3, 6, 4, 6, 8, 6, 4, and 2.
Row 28—K1, * k6, k2 tog, yo, k8; rep from *.
Row 30—K1, * yo, ssk, k11, k2 tog, yo, k1; rep from *.
Row 32—K1, * k1, yo, ssk, k9, k2 tog, yo, k2; rep from *.
Row 34—K1, * (yo, ssk) twice, k7, (k2 tog, yo) twice, k1; rep from *.
Row 36—K1, * k1, (yo, ssk) twice, k5, (k2 tog, yo) twice, k2; rep from *.
Row 38—K1, * (yo, ssk) 3 times, k3, (k2 tog, yo) 3 times, k1; rep from *.
Rows 40, 42, 44, 46, 48, 50, 52, and 54—Repeat Rows 36, 34, 32, 34, 36, 34, 32, and 30.
Row 56—K15, * k2 tog, yo, k14; rep from * to last 2 sts, end k2.

Repeat Rows 1-56.



Christmas Trees

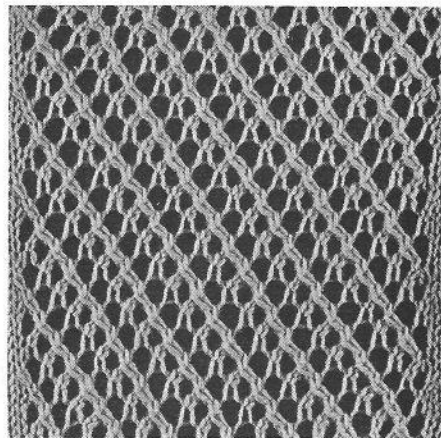
Diagonal Madeira Lace

This is the simplest of the Spanish diagonal lace patterns (see Diagonal Spanish Lace, Madeira Diamond Stitch), and it makes a very beautiful mesh with a strong diagonal line formed largely by the “psso” of the double decrease. This pattern makes exquisite vertical insertions. Like most diagonal patterns it is ideal for circular knitting, as in seamless blouses or skirts.

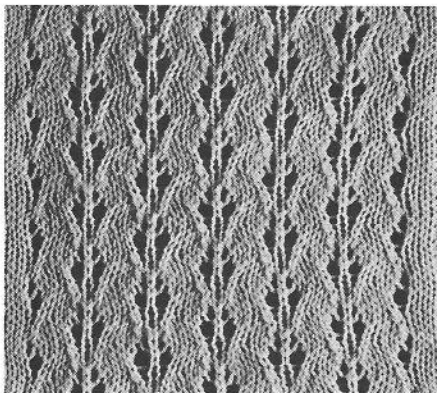
Multiple of 4 sts.

- Row 1 (Wrong side) and all other wrong-side rows—Purl.
Row 2—K2, * yo, sl 1—k2 tog—psso, yo, k1; rep from *, end k2.
Row 4—K2, * k1, yo, sl 1—k2 tog—psso, yo; rep from *, end k2.
Row 6—K1, k2 tog, * yo, k1, yo, sl 1—k2 tog—psso; rep from * to last 5 sts, end yo, k1, yo, ssk, k2.
Row 8—K2, k2 tog, * yo, k1, yo, sl 1—k2 tog—psso; rep from * to last 4 sts, end yo, k1, yo, ssk, k1.

Repeat Rows 1-8.



Diagonal Madeira Lace



Traveling Leaf Pattern

Traveling Leaf Pattern

Here is a simple but very effective French lace. Much of its beauty lies in the solid part of the fabric, where the stitches are gently waved left and right as the leaf motifs alternate.

Multiple of 12 sts plus 5.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Rows 2 and 4—K2, * k1, yo, k3, k2 tog, k1, ssk, k3, yo; rep from *, end k3.

Rows 6 and 8—K2, * k1, ssk, k3, yo, k1, yo, k3, k2 tog; rep from *, end k3.

Repeat Rows 1-8.



Frost Flowers

Frost Flowers

“Frost Flowers” is not the correct name for this lace, unless the author happens to be an unusually good guesser. But it is quite an old pattern, dating from at least the early nineteenth century, and therefore probably has its own quaint name by which it is, or used to be, known. In spite of its rather complicated appearance it is a simple lace, consisting essentially of only four rows, which are repeated three times and then alternated on the half-drop principle. On going once through the pattern these rows are quickly learned.

Multiple of 34 sts plus 2.

Row 1 (Right side)—K1, * k3, k2 tog, k4, yo, p2, (k2, yo, ssk) 3 times, p2, yo, k4, ssk, k3; rep from *, end k1.

Row 2—K1, * p2, p2 tog-b, p4, yo, p1, k2, (p2, yo, p2 tog) 3 times, k2, p1, yo, p4, p2 tog, p2; rep from *, end k1.

Row 3—K1, * k1, k2 tog, k4, yo, k2, p2, (k2, yo, ssk) 3 times, p2, k2, yo, k4, ssk, k1; rep from *, end k1.

Row 4—K1, * p2 tog-b, p4, yo, p3, k2, (p2, yo, p2 tog) 3 times, k2, p3, yo, p4, p2 tog; rep from *, end k1.

Rows 5 through 12—Repeat Rows 1 through 4 twice more.

Row 13—K1, * yo, ssk, k2, yo, ssk, p2, yo, k4, ssk, k6, k2 tog, k4, yo, p2, k2, yo, ssk, k2; rep from *, end k1.

Row 14—K1, * yo, p2 tog, p2, yo, p2 tog, k2, p1, yo, p4, p2 tog, p4, p2 tog-b, p4, yo, p1, k2, p2, yo, p2 tog, p2; rep from *, end k1.

Row 15—K1, * yo, ssk, k2, yo, ssk, p2, k2, yo, k4, ssk, k2, k2 tog, k4, yo, k2, p2, k2, yo, ssk, k2; rep from *, end k1.

Row 16—K1, * yo, p2 tog, p2, yo, p2 tog, k2, p3, yo, p4, p2 tog, p2 tog-b, p4, yo, p3, k2, p2, yo, p2 tog, p2; rep from *, end k1.

Rows 17 through 24—Repeat Rows 13 through 16 twice more.

Repeat Rows 1-24.

Feather and Fan Stitch, or Old Shale

This famous old Shetland pattern, with its deep scallops, is probably familiar to every knitter in one or another of its innumerable forms. Because it is so extremely simple, it can be varied in dozens of ways. The number of stitches to a repeat can be greater or smaller; the bands of purl across the pattern can be spaced differently, or placed on another row, or broader, or not there at all; the row count can vary, and so on. It is said that in the Shetland Islands no two families of knitters work the pattern alike. But the basic principle of the pattern row is always the same: half decreases, grouped together, and half increases, likewise grouped together.

Sometimes the pattern is called Shell or Old Shell. It is believed that the name "Old Shale" came from a resemblance to the undulating print of waves upon shale sands.

The uses of Feather and Fan Stitch are many. Its scalloped edge makes a very nice finish for sleeves, necklines, and hems, even when the garment itself is knitted in some other pattern. It makes beautiful baby clothes and dressy skirts. In its home territory, it is often used in the renowned Shetland shawls.

Multiple of 18 sts.

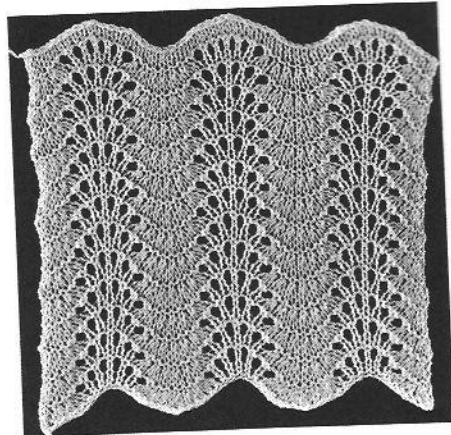
Row 1 (Right side)—Knit.

Row 2—Purl.

Row 3—* (K2 tog) 3 times, (yo, k1) 6 times, (k2 tog) 3 times; rep from *.

Row 4—Knit.

Repeat Rows 1-4.



Feather and Fan Stitch, or Old Shale

Crest of the Wave

Here is a variation on the much-varied Feather and Fan Stitch that is a little bit different from the usual very simple ones. This pattern too comes from Shetland and is used in making delicate lace shawls. Easy and uncomplicated though it is, it is very pretty and would be an asset to any lace garment.

Multiple of 12 sts plus 1.

NOTE: Odd-numbered rows are right-side rows.

Rows 1 through 4—Knit.

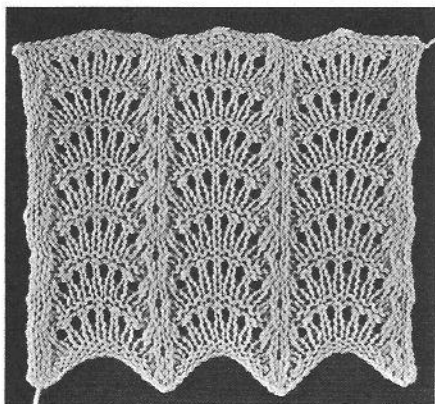
Rows 5, 7, 9, and 11—K1, * (k2 tog) twice, (yo, k1) 3 times, yo, (ssk) twice, k1; rep from *.

Row 6, 8, 10, and 12—Purl.

Repeat Rows 1-12.



Crest of the Wave



Fan Shell

Fan Shell

This is another of the many variations on Feather and Fan. In this pattern the increases are delayed to Row 6, while the decreases are made on preceding rows.

Multiple of 15 sts plus 4.

- Row 1 (Wrong side)—P4, * k11, p4; rep from *.
 Row 2—K4, * p11, k4; rep from *.
 Row 3—P2, * p2 tog, p11, p2 tog-b; rep from *, end p2.
 Row 4—K2, * ssk, k9, k2 tog; rep from *, end k2.
 Row 5—P2, * p2 tog, p7, p2 tog-b; rep from *, end p2.
 Row 6—K4, * (yo, k1) 5 times, yo, k4; rep from *.

Repeat Rows 1–6.

Razor Shell

Razor Shell is a simple Shetland pattern forming lace ribs. It can be made in a variety of widths, on multiples of 4, 6, 8, 10, 12 or more stitches; or in a combination of these—for instance, a wide rib alternating with a narrow one, etc. The tiniest version, a multiple of 4, when repeated across a fabric makes a Lace Rib Mesh. The most commonly used traditional forms are the wide 10- or 12-stitch ribs.

Odd as it may seem at first glance, Razor Shell is the ancestor of the very popular Fern Lace. The intermediary between them is the Fir Cone pattern (which see); this holds the key to the series and shows how one pattern progresses to the next.

1. FOUR-STITCH RIB

Multiple of 4 sts plus 1.

- Row 1 (Wrong side)—Purl.
 Row 2—K1, * yo, sl 1—k2 tog—pssso, yo, k1; rep from *.

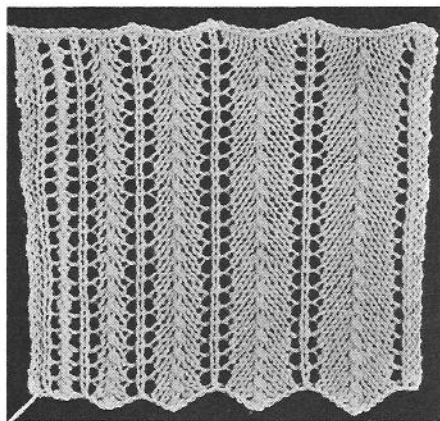
Repeat Rows 1 and 2.

2. SIX-STITCH RIB

Multiple of 6 sts plus 1.

- Row 1 (Wrong side)—Purl.
 Row 2—K1, * yo, k1, sl 1—k2 tog—pssso, k1, yo, k1; rep from *.

Repeat Rows 1 and 2.



Razor Shell

LEFT TO RIGHT:

1. Four-Stitch Rib
2. Six-Stitch Rib
3. Eight-Stitch Rib
4. Ten-Stitch Rib
5. Twelve-Stitch Rib

3. EIGHT-STITCH RIB

Multiple of 8 sts plus 1.

Row 1 (Wrong side)—Purl.

Row 2—K1, * yo, k2, sl 1—k2 tog—pssso, k2, yo, k1; rep from *.

Repeat Rows 1 and 2.

4. TEN-STITCH RIB

Multiple of 10 sts plus 1.

Row 1 (Wrong side)—Purl.

Row 2—K1, * yo, k3, sl 1—k2 tog—pssso, k3, yo, k1; rep from *.

Repeat Rows 1 and 2.

5. TWELVE-STITCH RIB

Multiple of 12 sts plus 1.

Row 1 (Wrong side)—Purl.

Row 2—K1, * yo, k4, sl 1—k2 tog—pssso, k4, yo, k1; rep from *.

Repeat Rows 1 and 2.

Fir Cone

The Shetland Fir Cone pattern is particularly fascinating because it represents an intermediate stage in the evolution of another pattern, the popular Fern or Leaf-Patterned Lace. The series begins with Razor Shell, one of the simplest Shetland lace stitches; next, a half-drop variation of Razor Shell gives the Fir Cone, which produces gracefully curved lines because the central decreases draw the stitches out of position in vertical waves. This effect is pretty, but the pattern has a tendency to pucker and must be carefully blocked. To overcome this difficulty, the decreases are moved out to the sides of each pattern repeat and there form diagonals—and voila! Fern Lace!

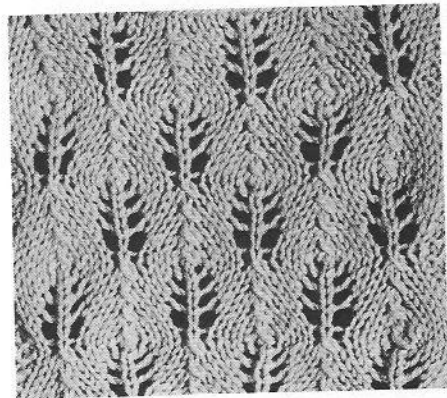
Multiple of 10 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Rows 2, 4, 6, and 8—K1, * yo, k3, sl 1—k2 tog—pssso, k3, yo, k1; rep from *.

Rows 10, 12, 14, and 16—K2 tog, * k3, yo, k1, yo, k3, sl 1—k2 tog—pssso; rep from *, end k3, yo, k1, yo, k3, ssk.

Repeat Rows 1-16.



Fir Cone

Fern or Leaf-Patterned Lace

There are many versions of this popular English lace pattern. The classic version is a bit larger (12 sts plus 1, 20 rows) but the slightly daintier variation given here is most satisfactory.

Multiple of 10 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K3, * k2 tog, yo, k1, yo, ssk, k5; rep from *, end last rep k3.

Row 4—K2, * k2 tog, (k1, yo) twice, k1, ssk, k3; rep from *, end last rep k2.

Row 6—K1, * k2 tog, k2, yo, k1, yo, k2, ssk, k1; rep from *.

Row 8—K2 tog, * k3, yo, k1, yo, k3, sl 1—k2 tog—psso; rep from * to last 9 sts, end k3, yo, k1, yo, k3, ssk.

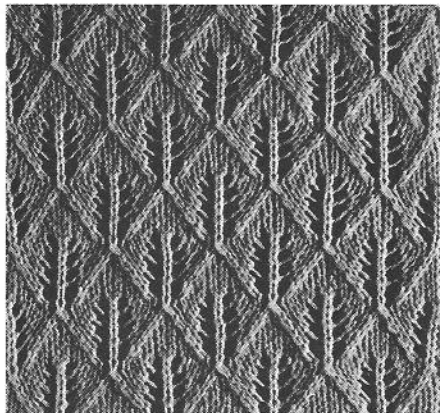
Row 10—K1, * yo, ssk, k5, k2 tog, yo, k1; rep from *.

Row 12—K1, * yo, k1, ssk, k3, k2 tog, k1, yo, k1; rep from *.

Row 14—K1, * yo, k2, ssk, k1, k2 tog, k2, yo, k1; rep from *.

Row 16—K1, * yo, k3, sl 1—k2 tog—psso, k3, yo, k1; rep from *.

Repeat Rows 1-16.



Fern or Leaf-Patterned Lace

Elfin Lace

Multiple of 8 sts plus 9.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K2, * yo, ssk, k6; rep from *, end last repeat k5.

Row 4—K3, * yo, ssk, k3, k2 tog, yo, k1; rep from *, end yo, ssk, k4.

Row 6—K4, * yo, ssk, k1, k2 tog, yo, k3; rep from *, end yo, ssk, k3.

Row 8—K2, k2 tog, * yo, k5, yo, sl 2 knitwise—k1—p2sso; rep from *, end yo, k5.

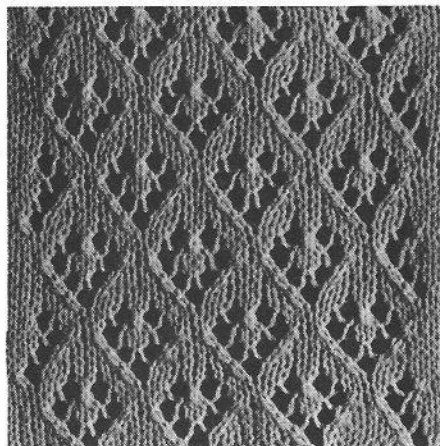
Row 10—K6, * yo, ssk, k6; rep from *, end yo, ssk, k1.

Row 12—K4, k2 tog, * yo, k1, yo, ssk, k3, k2 tog; rep from *, end yo, k3.

Row 14—K3, * k2 tog, yo, k3, yo, ssk, k1; rep from *, end k2 tog, yo, k4.

Row 16—K5, * yo, sl 2 knitwise—k1—p2sso, yo, k5; rep from *, end yo, k2 tog, k2.

Repeat Rows 1-16.



Elfin Lace

Horseshoe Pattern

The Horseshoe Pattern is one of the basic Shetland lace stitches. Its gracefully curved lines are frequently seen in dressy sweaters and blouses, and its popularity owes much to the fact that it is simple and easy to work.

Multiple of 10 sts plus 1.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K1, * yo, k3, sl 1—k2 tog—pssso, k3, yo, k1; rep from *.

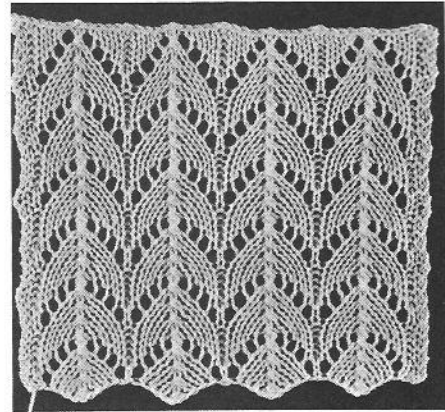
Row 4—P1, * k1, yo, k2, sl 1—k2 tog—pssso, k2, yo, k1, p1; rep from *.

Rows 5 and 7—K1, *p9, k1; rep from *.

Row 6—P1, * k2, yo, k1, sl 1—k2 tog—pssso, k1, yo, k2, p1; rep from *.

Row 8—P1, * k3, yo, sl 1—k2 tog—pssso, yo, k3, p1; rep from *.

Repeat Rows 1-8.



Horseshoe Pattern

Shell Lace

Here, the famous Horseshoe Pattern is varied in the simplest possible way—with a half-drop—to make a quite different lace. Shell Lace is easy to work, and very attractive as an allover fabric. A discerning eye may notice in it an element of the Grapevine Pattern, to which it is related in form if not in technique.

Multiple of 11 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K2 tog, * k5, yo, k1, yo, k2, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

Row 4—K2 tog, * k4, yo, k3, yo, k1, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

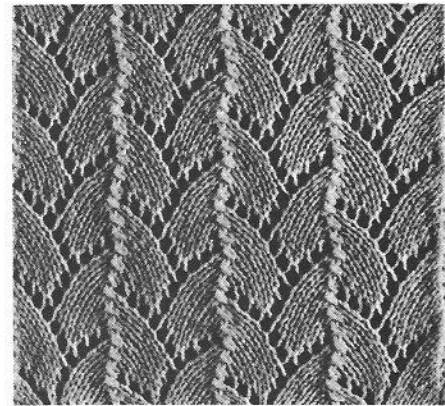
Row 6—K2 tog, * k3, yo, k5, yo, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

Row 8—K2 tog, * k2, yo, k1, yo, k5, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

Row 10—K2 tog, * k1, yo, k3, yo, k4, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

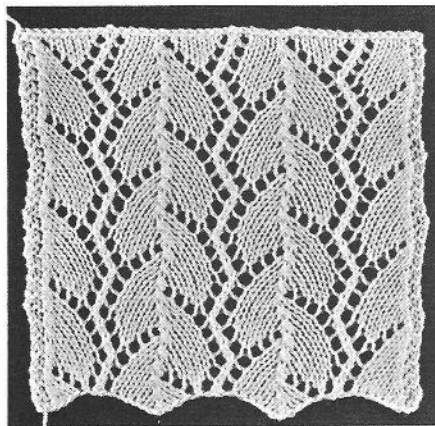
Row 12—K2 tog, * yo, k5, yo, k3, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

Repeat Rows 1-12.



Shell Lace

Trellis Shell



Trellis Shell

This pattern is a variation on a variation; a more open version of Shell Lace. From Horseshoe Pattern to Shell Lace to Trellis Shell is an interesting progression, showing clearly how lace patterns can be derived from one another.

Multiple of 13 sts plus 1.

- Row 1 (Wrong side) and all other wrong-side rows—Purl.
Row 2—K2 tog, * k5, yo, k2 tog, yo, k1, yo, k2, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.
Row 4—K2 tog, * k4, yo, k2 tog, yo, k3, yo, k1, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.
Row 6—K2 tog, * k3, yo, k2 tog, yo, k5, yo, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.
Row 8—K2 tog, * k2, yo, k1, yo, ssk, yo, k5, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.
Row 10—K2 tog, * k1, yo, k3, yo, ssk, yo, k4, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.
Row 12—K2 tog, * yo, k5, yo, ssk, yo, k3, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last repeat ssk.

Repeat Rows 1-12.

Twin Leaf Lace



Twin Leaf Lace

Panel of 23 sts.

- Row 1 (Right side)—K8, k2 tog, yo, k1, p1, k1, yo, ssk, k8.
Row 2—P7, p2 tog-b, p2, yo, k1, yo, p2, p2 tog, p7.
Row 3—K6, k2 tog, k1, yo, k2, p1, k2, yo, k1, ssk, k6.
Row 4—P5, p2 tog-b, p3, yo, p1, k1, p1, yo, p3, p2 tog, p5.
Row 5—K4, k2 tog, k2, yo, k3, p1, k3, yo, k2, ssk, k4.
Row 6—P3, p2 tog-b, p4, yo, p2, k1, p2, yo, p4, p2 tog, p3.
Row 7—K2, k2 tog, k3, yo, k4, p1, k4, yo, k3, ssk, k2.
Row 8—P1, p2 tog-b, p5, yo, p3, k1, p3, yo, p5, p2 tog, p1.
Row 9—K2 tog, k4, yo, k5, p1, k5, yo, k4, ssk.
Row 10—P11, k1, p11.
Row 11—K11, p1, k11.
Row 12—P11, k1, p11.

Repeat Rows 1-12.

Diagonal Fern Lace

In this variation, the “fern” motifs are staggered in panels divided by garter stitch.

Multiple of 18 sts plus 2.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—P2, * k9, yo, k1, yo, k3, sl 1—k2 tog—psso, p2; rep from *.

Row 4—P2, * k10, yo, k1, yo, k2, sl 1—k2 tog—psso, p2; rep from *.

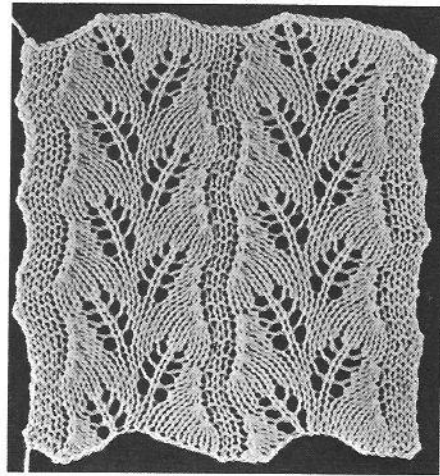
Row 6—P2, * k3 tog, k4, yo, k1, yo, k3, (yo, k1) twice, sl 1—k2 tog—psso, p2; rep from *.

Row 8—P2, * k3 tog, k3, yo, k1, yo, k9, p2; rep from *.

Row 10—P2, * k3 tog, k2, yo, k1, yo, k10, p2; rep from *.

Row 12—P2, * k3 tog, (k1, yo) twice, k3, yo, k1, yo, k4, sl 1—k2 tog—psso, p2; rep from *.

Repeat Rows 1-12.



Diagonal Fern Lace

Mrs. Montague's Pattern

Mrs. Montague was a Lady of the Chamber to Queen Elizabeth I of England. She made stockings for the Queen in this pattern, said to have been copied from a French design. A pair of these stockings still exists today in the museum at Hatfield House.

Ladies, wouldn't it be fun to wear a dress or sweater made in the same lace pattern as Queen Bess's stockings?

Multiple of 16 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * k4, yo, ssk, k3, k2 tog, yo, k5; rep from *.

Row 4—K1, * yo, ssk, k3, yo, ssk, k1, k2 tog, yo, k3, k2 tog, yo, k1; rep from *.

Row 6—K1, * k1, yo, ssk, k3, yo, sl 1—k2 tog—psso, yo, k3, k2 tog, yo, k2; rep from *.

Row 8—K1, * k2, yo, ssk, k7, k2 tog, yo, k3; rep from *.

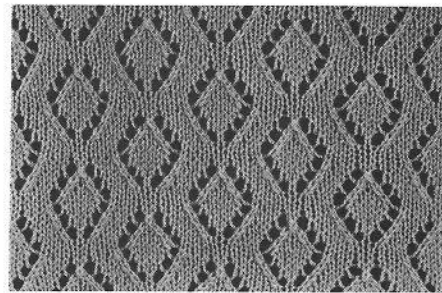
Row 10—K1, * k1, k2 tog, yo, k9, yo, ssk, k2; rep from *.

Row 12—K1, * k2 tog, yo, k3, k2 tog, yo, k1, yo, ssk, k3, yo, ssk, k1; rep from *.

Row 14—K2 tog, * yo, k3, k2 tog, yo, k3, yo, ssk, k3, yo, sl 1—k2 tog—psso; rep from *, end last repeat ssk instead of sl 1—k2 tog—psso.

Row 16—K1, * k3, k2 tog, yo, k5, yo, ssk, k4; rep from *.

Repeat Rows 1-16.



Mrs. Montague's Pattern

Diamond Medallion Pattern

This is an elaboration of Mrs. Montague's Pattern; and not a very elaborate elaboration, although it may look so at first glance. The diamonds are simply framed by a triple Lace Trellis slanting first outward and then inward. Though easy to work, the pattern has a lot of sparkle.

Panel of 19 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—Knit.

Row 4—K7, k2 tog, yo, k1, yo, ssk, k7.

Row 6—K6, k2 tog, yo, k3, yo, ssk, k6.

Row 8—K5, (k2 tog, yo) twice, k1, (yo, ssk) twice, k5.

Row 10—K4, (k2 tog, yo) twice, k3, (yo, ssk) twice, k4.

Row 12—K3, (k2 tog, yo) 3 times, k1, (yo, ssk) 3 times, k3.

Row 14—K2, (k2 tog, yo) 3 times, k3, (yo, ssk) 3 times, k2.

Row 16—K1, (k2 tog, yo) 3 times, k5, (yo, ssk) 3 times, k1.

Row 18—K2, (yo, ssk) 3 times, k3, (k2 tog, yo) 3 times, k2.

Row 20—K3, (yo, ssk) 3 times, k1, (k2 tog, yo) 3 times, k3.

Row 22—K4, (yo, ssk) twice, yo, sl 1—k2 tog—pssso, yo, (k2 tog, yo) twice, k4.

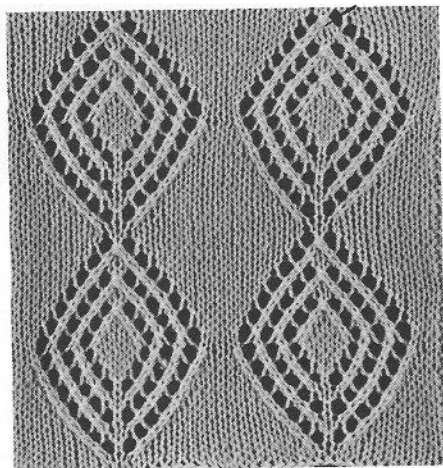
Row 24—K5, (yo, ssk) twice, k1, (k2 tog, yo) twice, k5.

Row 26—K6, yo, ssk, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k6.

Row 28—K7, yo, ssk, k1, k2 tog, yo, k7.

Row 30—K8, yo, sl 1—k2 tog—pssso, yo, k8.

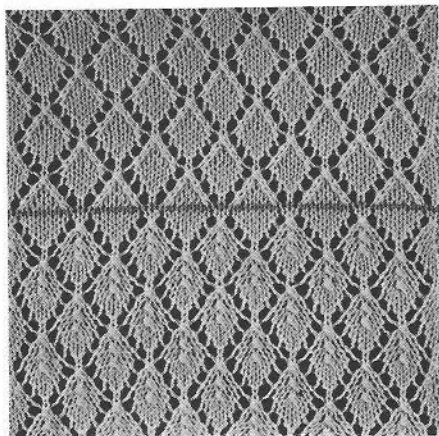
Repeat Rows 1-30.



Diamond Medallion Pattern

Openwork Diamonds and Openwork Leaf Pattern

These two patterns are presented together because they are similar, with a subtle difference between them that is seldom understood; and they are often confused, Openwork Diamonds being referred to as Leaf Pattern and vice versa. The difference lies in the position of the decreases. In Openwork Diamonds, the decreases are placed at the edges of the diamond motifs, which results in a hard, clear outline with a geometrical quality. In Openwork Leaf Pattern, the decreases are located in the center of each motif. This gives a softer and more naturalistic effect, subtly altering the shape of the motif so that it does resemble a leaf more than a diamond. The difference is plainly shown in the illustration.



ABOVE: *Openwork Diamonds*

BELOW: *Openwork Leaf Pattern*

Both patterns are frequently used, so it is important for the knitter to comprehend their structure in order to choose between them.

OPENWORK DIAMONDS

If the stitches interposed between the diamond motifs of Mrs. Montague's Pattern are eliminated, the diamonds will abut to form a continuous pattern. This is a very old type of lace. It occurs in many variations, with the diamonds being made either larger or smaller. The version given here, with diamonds five stitches wide, is about average.

Multiple of 8 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * k1, k2 tog, yo, k1, yo, ssk, k2; rep from *.

Row 4—K1, * k2 tog, yo, k3, yo, ssk, k1; rep from *.

Row 6—K2 tog, * yo, k5, yo, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Row 8—K1, * yo, ssk, k3, k2 tog, yo, k1; rep from *.

Row 10—K1, * k1, yo, ssk, k1, k2 tog, yo, k2; rep from *.

Row 12—K1, * k2, yo, sl 1—k2 tog—pssso, yo, k3; rep from *.

Repeat Rows 1–12.

OPENWORK LEAF PATTERN

The directions for this pattern are often given in a needlessly complicated form. The manipulation of the yo's at a distance from the central decreases seems confusing to many writers on knitting. Here, the directions are pared down to the utmost possible simplicity and so it is better to learn this version.

Multiple of 8 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * yo, k2, sl 1—k2 tog—pssso, k2, yo, k1; rep from *.

Row 4—K1, * k1, yo, k1, sl 1—k2 tog—pssso, k1, yo, k2; rep from *.

Row 6—K1, * k2, yo, sl 1—k2 tog—pssso, yo, k3; rep from *.

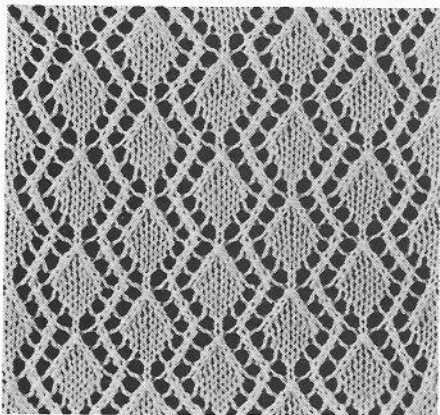
Row 8—K2 tog, * k2, yo, k1, yo, k2, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Row 10—K2 tog, * k1, yo, k3, yo, k1, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Row 12—K2 tog, * yo, k5, yo, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Repeat Rows 1–12.

Trellis-Framed Openwork Diamonds



Trellis-Framed Openwork Diamonds

In this lovely pattern the classic Diamonds are “opened up” with insertions of Zigzag Trellis. A single panel worked vertically makes zigzag lines of lace which can add much beauty to a garment (each side of a cardigan’s front bands, for instance) for very little expenditure of effort.

Multiple of 12 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * k1, (k2 tog, yo) twice, k1, (yo, ssk) twice, k2; rep from *.

Row 4—K1, * (k2 tog, yo) twice, k3, (yo, ssk) twice, k1; rep from *.

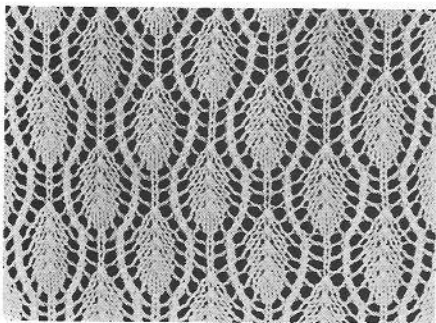
Row 6—K2 tog, * yo, k2 tog, yo, k5, yo, ssk, yo, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Row 8—K1, * (yo, ssk) twice, k3, (k2 tog, yo) twice, k1; rep from *.

Row 10—K1, * k1, (yo, ssk) twice, k1, (k2 tog, yo) twice, k2; rep from *.

Row 12—K1, * k2, yo, ssk, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k3; rep from *.

Repeat Rows 1-12.



Trellis-Framed Leaf Pattern

Trellis-Framed Leaf Pattern

Like its parent the Openwork Leaf Pattern, this lace is basically a simple construction of only six pattern rows. It is often presented in an unnecessarily complex form. The author has seen it given in 40 rows, with decreases awkwardly juggled from side to side among the edge stitches! Often, too, the trellis inserted between the leaf motifs is improperly paired. Since it is an exquisite pattern, very popular among lace knitters, the reader is well advised to use it as given here. Sometimes it is called Medallion Leaf Pattern.

Multiple of 12 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Rows 2, 4, and 6—K2 tog, * k2, yo, ssk, yo, k1, yo, k2 tog, yo, k2, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Row 8—K2 tog, * k1, yo, k2 tog, yo, k3, yo, ssk, yo, k1, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Row 10—K2 tog, * yo, k2 tog, yo, k5, yo, ssk, yo, sl 1—k2 tog—pssso; rep from *, end last repeat ssk instead of sl 1—k2 tog—pssso.

Rows 12, 14, and 16—K1, * yo, k2 tog, yo, k2, sl 1—k2 tog—pssso, k2, yo, ssk, yo, k1; rep from *.

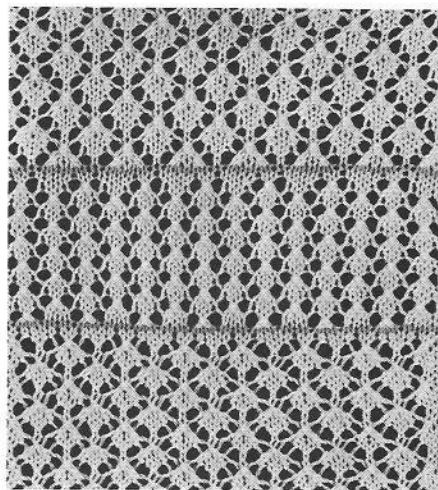
Row 18—K2, * yo, ssk, yo, k1, sl 1—k2 tog—pssso, k1, yo, k2 tog, yo, k3; rep from *, end last repeat k2.

Row 20—K3, * yo, ssk, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k5; rep from *, end last repeat k3.

Repeat Rows 1–20.

Miniature Leaf Pattern

Several kinds of small-patterned lace go by this name. Three versions are given here. Version I is essentially a scaled-down Openwork Diamonds. Note that the double decrease in Rows 4 and 8 is “sl 2 knitwise—k1—p2sso” instead of the usual “sl 1—k2 tog—pssso”. Version II is the “smallest-of-all” lace, the solution to the problem of how small a lace motif can be made without turning into a mesh or a form of trellis. The answer, of course, is that the lace motif must be at least three stitches wide; to bring it down to two stitches is to turn it into a simple decrease. Version III, an Italian pattern, is somewhat more sophisticated in technique than the other two. The motifs are formed on the right and wrong sides alternately, and the shapes are reminiscent of the Shetland Bead Stitch.



Miniature Leaf Pattern

ABOVE: *Version I*
 CENTER: *Version II*
 BELOW: *Version III*

VERSION I

Multiple of 6 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * k2 tog, yo, k1, yo, ssk, k1; rep from *.

Row 4—K2 tog, * yo, k3, yo, sl 2 knitwise—k1—p2sso; rep from *, end last repeat ssk instead of sl 2—k1—p2sso.

Row 6—K1, * yo, ssk, k1, k2 tog, yo, k1; rep from *.

Row 8—K2, * yo, sl 2 knitwise—k1—p2sso, yo, k3; rep from *, end last repeat k2.

Repeat Rows 1–8.

VERSION II

Multiple of 6 sts plus 2.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K1, * k3, yo, sl 1—k2 tog—pssso, yo; rep from *, end k1.

Row 4—K1, * yo, sl 1—k2 tog—pssso, yo, k3; rep from *, end k1.

Repeat Rows 1–4.

VERSION III

Multiple of 6 sts plus 3.

Row 1 (Right side)—K1, * k1, yo, ssk, k1, k2 tog, yo; rep from *, end k2.

Row 2—K1, * p2, yo, p3 tog, yo, p1; rep from *, end p1, k1.

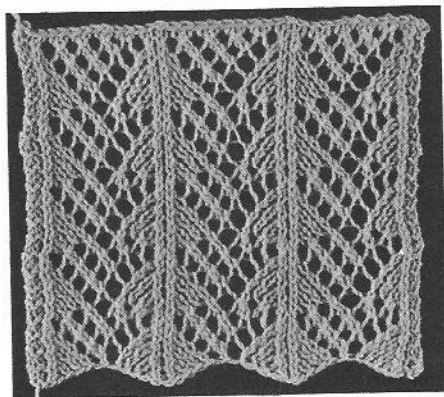
Row 3—Knit.

Row 4—K1, * p1, p2 tog-b, yo, p1, yo, p2 tog; rep from *, end p1, k1.

Row 5—K1, k2 tog, * yo, k3, yo, sl 1—k2 tog—pss0; rep from *, end yo, k3, yo, ssk, k1.

Row 6—Purl.

Repeat Rows 1-6.



Fan Lace

Fan Lace

Multiple of 11 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—* Ssk, k3-b, yo, k1, yo, k3-b, k2 tog; rep from *.

Row 4—* Ssk, k2-b, yo, k1, yo, ssk, yo, k2-b, k2 tog; rep from *.

Row 6—* Ssk, k1-b, yo, k1, (yo, ssk) twice, yo, k1-b, k2 tog; rep from *.

Row 8—* Ssk, yo, k1, (yo, ssk) three times, yo, k2 tog; rep from *.

Repeat Rows 1-8.

Beech Leaf Pattern

This is one of the loveliest of lace patterns. It bears little resemblance to the other "leaf"-theme laces but is more similar to the Openwork Diamond patterns, in that the "leaves" are formed of solid fabric stitches set off by openings around their edges. Note that the number of stitches does not remain constant in every row.

Multiple of 14 sts plus 1.

Row 1 (Right side)—* K1, yo, k5, yo, sl 1—k2 tog—pss0, yo, k5, yo; rep from *, end k1.

Row 2—Purl.

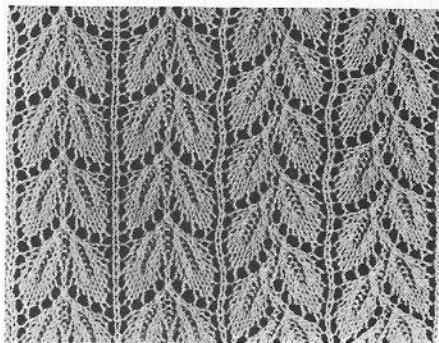
Row 3—* K1, yo, k1, k2 tog, p1, ssk, k1, yo, p1, yo, k1, k2 tog, p1, ssk, k1, yo; rep from *, end k1.

Row 4—P1, * (p3, k1) 3 times, p4; rep from *.

Row 5—* K1, yo, k1, k2 tog, p1, ssk, k1, p1, k1, k2 tog, p1, ssk, k1, yo; rep from *, end k1.

Row 6—P1, * p3, k1, (p2, k1) twice, p4; rep from *.
 Row 7—* (K1, yo) twice, k2 tog, p1, ssk, p1, k2 tog, p1, ssk, yo, k1, yo; rep from *,
 end k1.
 Row 8—P1, * p4, (k1, p1) twice, k1, p5; rep from *.
 Row 9—* K1, yo, k3, yo, sl 1—k2 tog—pss0, p1, k3 tog, yo, k3, yo; rep from *,
 end k1.
 Row 10—Purl.

Repeat Rows 1-10.



LEFT: *Beech Leaf Pattern*
 RIGHT: *Drooping Elm Leaf*

Drooping Elm Leaf

This pattern represents an adaptation of the well-known Beech Leaf, in which the leaves are staggered instead of being twinned. Note that in Rows 3 and 4 there is one stitch less for each pattern repeat, and in Row 5 the original number of stitches is restored.

Multiple of 15 sts plus 1.

Row 1 (Right side)—* K1, yo, k1, ssk, p1, k2 tog, k1, yo, p1, ssk, p1, k2 tog, yo, k1, yo; rep from *, end k1.
 Row 2—P1, * p4, k1, p1, k1, p3, k1, p4; rep from *.
 Row 3—* K1, yo, k1, ssk, p1, k2 tog, k1, p1, sl 1—k2 tog—pss0, yo, k3, yo; rep from *, end k1.
 Row 4—P1, * p6, k1, p2, k1, p4; rep from *.
 Row 5—* (K1, yo) twice, ssk, p1, (k2 tog) twice, yo, k5, yo; rep from *, end k1.
 Row 6—P1, * p7, k1, p1, k1, p5; rep from *.
 Row 7—* K1, yo, k3, yo, sl 1—k2 tog—pss0, p1, yo, k1, ssk, p1, k2 tog, k1, yo; rep from *, end k1.
 Row 8—P1, * (p3, k1) twice, p7; rep from *.
 Row 9—* K1, yo, k5, yo, ssk, k1, ssk, p1, k2 tog, k1, yo; rep from *, end k1.
 Row 10—P1, * p3, k1, p2, k1, p8; rep from *.

Repeat Rows 1-10.

Split Leaf Pattern

Here the diamond-shaped leaves are split in the center by a purled rib, with the decreases “feathered” on either side, producing a formation like that of Beech Leaf Pattern. Like Beech Leaf, the Split Leaf is an English lace.

Multiple of 12 sts plus 1.

Row 1 (Right side)—P1, * k2 tog, k3, yo, k1, yo, k3, ssk, p1; rep from *.

Rows 2, 4, 6, and 8—K1, * p11, k1; rep from *.

Row 3—P1, * k2 tog, k2, yo, k3, yo, k2, ssk, p1; rep from *.

Row 5—P1, * k2 tog, k1, yo, k5, yo, k1, ssk, p1; rep from *.

Row 7—P1, * k2 tog, yo, k7, yo, ssk, p1; rep from *.

Row 9—K1, * yo, k3, ssk, p1, k2 tog, k3, yo, k1; rep from *.

Rows 10, 12, and 14—P6, * k1, p11; rep from *, end k1, p6.

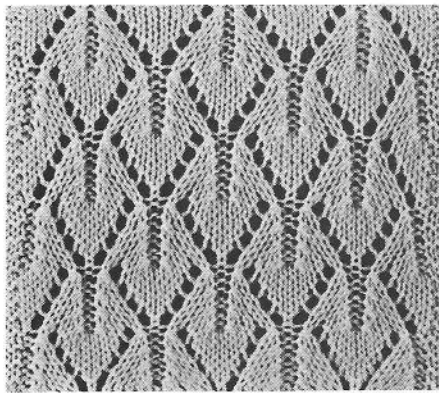
Row 11—K2, * yo, k2, ssk, p1, k2 tog, k2, yo, k3; rep from *, end last repeat k2.

Row 13—K3, * yo, k1, ssk, p1, k2 tog, k1, yo, k5; rep from *, end last repeat k3.

Row 15—K4, * yo, ssk, p1, k2 tog, yo, k7; rep from *, end last repeat k4.

Row 16—P6, * k1, p11; rep from *, end k1, p6.

Repeat Rows 1-16.



Split Leaf Pattern

Vine Lace

Here is one of those beautifully simple lace patterns that give very pretty results for very little effort. Both pattern rows are the same; they simply alternate position by one stitch. The cast-on edge will be lightly scalloped.

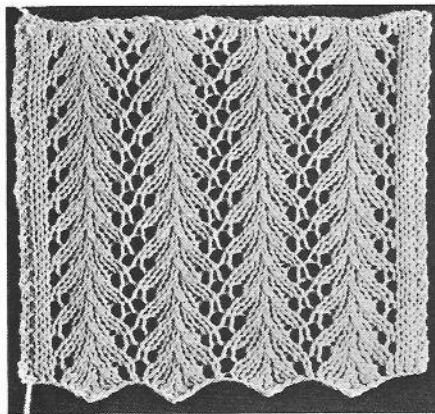
Multiple of 9 sts plus 4.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—K3, * yo, k2, ssk, k2 tog, k2, yo, k1; rep from *, end k1.

Row 4—K2, * yo, k2, ssk, k2 tog, k2, yo, k1; rep from *, end k2.

Repeat Rows 1-4.



Vine Lace

Vine Lace Zigzag

Examine Vine Lace, and you will see that its basic construction principle is a “yo, k1, yo” moved one stitch over on every other row so that the central “k1” falls above a previous “yo”. This pattern is based on the same principle, except that instead of moving back and forth, the “yo, k1, yo” structure keeps going in the same direction for ten rows before reversing.

The same arrangement can be found in the beautiful Traveling Vine.

If only the first ten rows of Vine Lace Zigzag are used, the result is a rather pretty pattern of crescent shapes.

Multiple of 11 sts plus 1.

- Row 1 (Wrong side) and all other wrong-side rows—Purl.
Row 2—K1, * k2 tog, k4, (yo, k1) twice, ssk, k1; rep from *.
Row 4—K1, * k2 tog, k3, yo, k1, yo, k2, ssk, k1; rep from *.
Row 6—K1, * k2 tog, k2, yo, k1, yo, k3, ssk, k1; rep from *.
Row 8—K1, * k2 tog, (k1, yo) twice, k4, ssk, k1; rep from *.
Row 10—K1, * k2 tog, yo, k1, yo, k5, ssk, k1; rep from *.
Row 12—Repeat Row 8.
Row 14—Repeat Row 6.
Row 16—Repeat Row 4.
Row 18—Repeat Row 2.
Row 20—K1, * k2 tog, k5, yo, k1, yo, ssk, k1; rep from *.

Repeat Rows 1-20.



Vine Lace Zigzag

Traveling Vine

Here is a subtle and graceful lace, of French origin. Part of its charm lies in the fact that the decrease stitches are placed apart from the yo's for which they compensate, and used to form small corded ribs that are gently curved to left and right. Note that on all right-side rows one extra stitch is added to each pattern repeat, and on all wrong-side rows the extra stitch is taken off.

Multiple of 8 sts plus 4.

- Row 1 (Right side)—K2, * yo, k1-b, yo, ssk, k5; rep from *, end k2.
Row 2—P6, * p2 tog-b, p7; rep from *, end last rep p5.
Row 3—K2, * yo, k1-b, yo, k2, ssk, k3; rep from *, end k2.
Row 4—P4, * p2 tog-b, p7; rep from *.
Row 5—K2, * k1-b, yo, k4, ssk, k1, yo; rep from *, end k2.
Row 6—P3, * p2 tog-b, p7; rep from *, end p1.
Row 7—K2, * k5, k2 tog, yo, k1-b, yo; rep from *, end k2.
Row 8—P5, * p2 tog, p7; rep from *, end last rep p6.
Row 9—K2, * k3, k2 tog, k2, yo, k1-b, yo; rep from *, end k2.
Row 10—* P7, p2 tog; rep from *, end p4.
Row 11—K2, * yo, k1, k2 tog, k4, yo, k1-b; rep from *, end k2.
Row 12—P1, * p7, p2 tog; rep from *, end p3.

Repeat Rows 1-12.



Traveling Vine

Scroll Pattern



Scroll Pattern

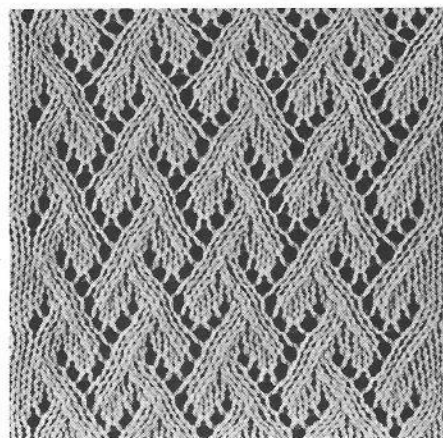
This lovely pattern is a variant of the French Traveling Vine, with the same trick of separating increases and decreases so that the groups of stitches are drawn into soft, undulating curves. Unlike Traveling Vine, the Scroll Pattern does retain the same number of stitches on every row.

Multiple of 10 sts plus 2.

- Row 1 (Right side)—K1, * yo, k8, k2 tog; rep from *, end k1.
Row 2—P1, * p2 tog, p7, yo, p1; rep from *, end p1.
Row 3—K1, * k2, yo, k6, k2 tog; rep from *, end k1.
Row 4—P1, * p2 tog, p5, yo, p3; rep from *, end p1.
Row 5—K1, * k4, yo, k4, k2 tog; rep from *, end k1.
Row 6—P1, * p2 tog, p3, yo, p5; rep from *, end p1.
Row 7—K1, * k6, yo, k2, k2 tog; rep from *, end k1.
Row 8—P1, * p2 tog, p1, yo, p7; rep from *, end p1.
Row 9—K1, * k8, yo, k2 tog; rep from *, end k1.
Row 10—P1, * yo, p8, p2 tog-b; rep from *, end p1.
Row 11—K1, * ssk, k7, yo, k1; rep from *, end k1.
Row 12—P1, * p2, yo, p6, p2 tog-b; rep from *, end p1.
Row 13—K1, * ssk, k5, yo, k3; rep from *, end k1.
Row 14—P1, * p4, yo, p4, p2 tog-b; rep from *, end p1.
Row 15—K1, * ssk, k3, yo, k5; rep from *, end k1.
Row 16—P1, * p6, yo, p2, p2 tog-b; rep from *, end p1.
Row 17—K1, * ssk, k1, yo, k7; rep from *, end k1.
Row 18—P1, * p8, yo, p2 tog-b; rep from *, end p1.

Repeat Rows 1-18.

Grapevine Pattern



Grapevine Pattern

Note that in this pattern stitches are decreased on Rows 2 and 8, and increased on Rows 6 and 12.

Multiple of 8 sts plus 6.

- Row 1 (Wrong side) and all other wrong-side rows—Purl.
Row 2—K2, * k2 tog, k1, yo, k1, ssk, k2; rep from *, end k4.
Row 4—K1, k2 tog, k1, yo, * k1, yo, k1, ssk, k2 tog, k1, yo; rep from *, end k2.
Row 6—K3, yo, * k3, yo, k1, ssk, k1, yo; rep from *, end k3.
Row 8—K5, * k2 tog, k1, yo, k1, ssk, k2; rep from *, end k2.
Row 10—K4, * k2 tog, k1, (yo, k1) twice, ssk; rep from *, end k3.
Row 12—K3, k2 tog, * k1, yo, k3, yo, k1, k2 tog; rep from *, end k2.

Repeat Rows 1-12.

Trellis Grapevine

This expanded version of the Grapevine dates from the early 18th century, when the advent of fine cotton yarns ushered in the heyday of "white" lace knitting.

Multiple of 12 sts plus 6.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K2, * k2 tog, k1, (yo, ssk) twice, yo, k1, ssk, k2; rep from *, end k4.

Row 4—K1, k2 tog, k1, yo, * k1, (yo, ssk) twice, yo, k1, ssk, k2 tog, k1, yo; rep from *, end k2.

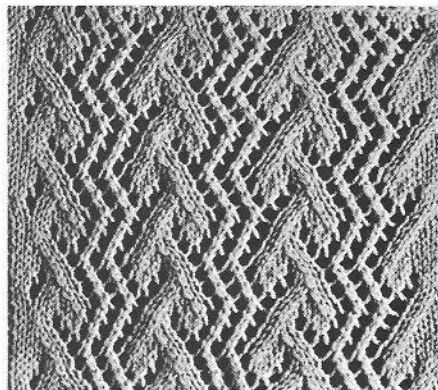
Row 6—K3, yo, * k3, (yo, ssk) twice, yo, k1, ssk, k1, yo; rep from *, end k3.

Row 8—K5, * k2 tog, k1, yo, (k2 tog, yo) twice, k1, ssk, k2; rep from *, end k2.

Row 10—K4, * k2 tog, k1, yo, (k2 tog, yo) twice, k1, yo, k1, ssk; rep from *, end k3.

Row 12—K3, k2 tog, * k1, yo, (k2 tog, yo) twice, k3, yo, k1, k2 tog; rep from *, end k2.

Repeat Rows 1-12.



Trellis Grapevine

Fleurette

This charming old French lace pattern has a delicate, mesh-like quality which makes it ideal for dressy or evening wear. Note that one stitch is increased in each pattern repeat on Rows 4 and 10, and decreased back to the original number of stitches on Rows 6 and 12.

Multiple of 6 sts plus 5.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K2, * k1, yo, ssk, k1, k2 tog, yo; rep from *, end k3.

Row 4—K4, * yo, k3; rep from *, end k1.

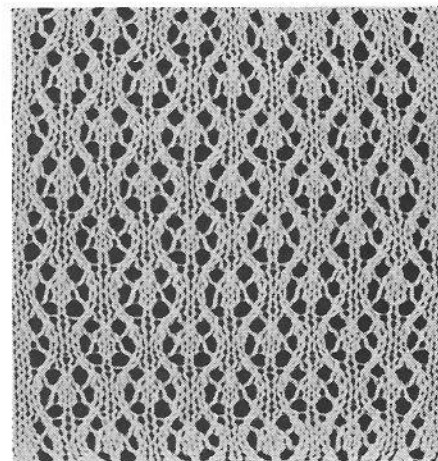
Row 6—K2, k2 tog, * yo, ssk, k1, k2 tog, yo, sl 2 knitwise—k1—p2sso; rep from *, end yo, ssk, k1, k2 tog, yo, ssk, k2.

Row 8—K2, * k1, k2 tog, yo, k1, yo, ssk; rep from *, end k3.

Row 10—Repeat Row 4.

Row 12—K2, * k1, k2 tog, yo, sl 2 knitwise—k1—p2sso, yo, ssk; rep from *, end k3.

Repeat Rows 1-12.



Fleurette



Madeira Cascade

Madeira Cascade

This is an old pattern; there are, therefore, many versions of it. In other variations the proportions of the motifs differ, but their general shape remains the same. It is a good pattern for blouses, especially since it forms a scalloped border at the lower edge.

Multiple of 20 sts plus 5.

Row 1 (Right side)—Purl.

Row 2—Knit.

Row 3—K2, * k1, yo, k8, sl 1—k2 tog—psso, k8, yo; rep from *, end k3.

Wrong-side rows from 4 through 18—Purl.

Row 5—K2, * k2, yo, k7, sl 1—k2 tog—psso, k7, yo, k1; rep from *, end k3.

Row 7—K2, k2 tog, * yo, k1, yo, k6, sl 1—k2 tog—psso, k6, yo, k1, yo, sl 1—k2 tog—psso; rep from * to last 4 sts, end last repeat yo, ssk, k2 instead of yo, sl 1—k2 tog—psso.

Row 9—K2, * k4, yo, k5, sl 1—k2 tog—psso, k5, yo, k3; rep from *, end k3.

Row 11—K2, * k1, yo, sl 1—k2 tog—psso, yo, k1, yo, k4, sl 1—k2 tog—psso, k4, yo, k1, yo, sl 1—k2 tog—psso, yo; rep from *, end k3.

Row 13—K2, * k6, yo, k3, sl 1—k2 tog—psso, k3, yo, k5; rep from *, end k3.

Row 15—K2, k2 tog, * yo, k1, yo, sl 1—k2 tog—psso, yo, k1, yo, k2, sl 1—k2 tog—psso, k2, (yo, k1, yo, sl 1—k2 tog—psso) twice; rep from * to last 4 sts, end last repeat yo, ssk, k2 instead of yo, sl 1—k2 tog—psso.

Row 17—K2, * k8, yo, k1, sl 1—k2 tog—psso, k1, yo, k7; rep from *, end k3.

Row 19—K2, * (k1, yo, sl 1—k2 tog—psso, yo) 5 times; rep from *, end k3.

Row 20—Knit.

Repeat Rows 1-20.

Lace Diamond Chain

This is a fairly wide vertical-panel pattern of great beauty.

Panel of 18 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K6, yo, ssk, k2, yo, ssk, k6.

Row 4—K4, k2 tog, yo, k1, yo, ssk, k2, yo, ssk, k5.

Row 6—K3, k2 tog, yo, k3, yo, ssk, k2, yo, ssk, k4.

Row 8—(K2, k2 tog, yo) twice, k1, yo, ssk, k2, yo, ssk, k3.

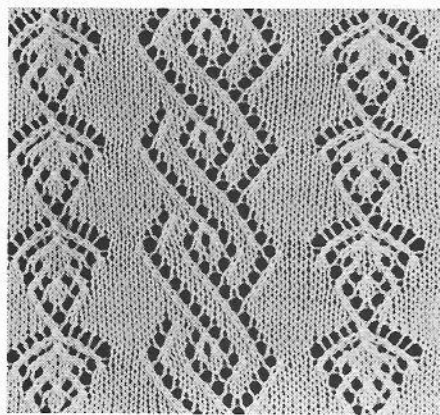
Row 10—K1, k2 tog, yo, k2, k2 tog, yo, k3, (yo, ssk, k2) twice.

Row 12—K3, yo, ssk, k2, yo, ssk, yo, k2 tog, yo, k2, k2 tog, yo, k2 tog, k1.

Row 14—K4, yo, ssk, k2, yo, sl 1—k2 tog—psso, yo, k2, k2 tog, yo, k3.

Row 16—K5, yo, ssk, k2, yo, ssk, k1, k2 tog, yo, k4.

Repeat Rows 1-16.



CENTER PANEL: *Lace Diamond Chain*
SIDE PANELS: *Shelland Fern Stitch*

Shetland Fern Stitch

Here is one of the loveliest of traditional Shetland lace patterns. Because of its popularity it has been much varied, but most of the variations constitute an enlargement of the pattern rather than a difference in the actual working of it. The version given here is basic.

Panel of 15 sts.

Row 1 (Right side)—K7, yo, ssk, k6.
Rows 2, 4, 6, 8, and 10—Purl.
Row 3—K5, k2 tog, yo, k1, yo, ssk, k5.
Row 5—K4, k2 tog, yo, k3, yo, ssk, k4.
Row 7—K4, yo, ssk, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k4.
Row 9—K2, k2 tog, yo, k1, yo, ssk, k1, k2 tog, yo, k1, yo, ssk, k2.
Row 11—K2, (yo, ssk) twice, k3, (k2 tog, yo) twice, k2.
Row 12—P3, (yo, p2 tog) twice, p1, (p2 tog-b, yo) twice, p3.
Row 13—K4, yo, ssk, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k4.
Row 14—P5, yo, p2 tog, p1, p2 tog-b, yo, p5.
Row 15—K6, yo, sl 1—k2 tog—pssso, yo, k6.
Row 16—Purl.

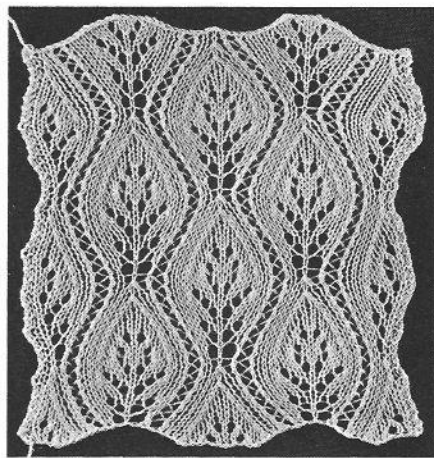
Repeat Rows 1-16.

Ogee Lace

In its form this lace pattern copies the s-shaped curve of the architectural ogee, the central or open portion of the s-curve being decorated with openwork flowers.

Multiple of 24 sts plus 1.

Row 1 (Right side)—* K2, yo, k2 tog, k1, k2 tog, k3, yo, ssk, yo, p1, yo, k2, yo, ssk, (k1, ssk) twice, yo, k1; rep from *, end k1.
Row 2—P1, * p7, yo, p2 tog, p5, yo, p2 tog, p8; rep from *.
Row 3—* K1, yo, k2 tog, k1, k2 tog, k3, yo, ssk, (k1, yo) twice, k3, yo, (ssk, k1) twice, ssk, yo; rep from *, end k1.
Row 4—P1, * p6, (yo, p2 tog, p7) twice; rep from *.
Row 5—* K3, k2 tog, k3, yo, ssk, k1, (yo, k3) twice, yo, ssk, k1, ssk, k2; rep from *, end k1.
Row 6—P1, * p5, yo, p2 tog, p9, yo, p2 tog, p6; rep from *.
Row 7—* K2, k2 tog, k3, yo, ssk, k3, yo, k1, yo, k5, yo, (ssk, k1) twice; rep from *, end k1.
Row 8—P1, * p4, yo, p2 tog, p11, yo, p2 tog, p5; rep from *.
Row 9—* K1, k2 tog, k3, yo, ssk, (k3, yo) twice, k5, yo, ssk, k1, ssk; rep from *, end k1.
Row 10—P1, * p3, yo, p2 tog, p13, yo, p2 tog, p4; rep from *.

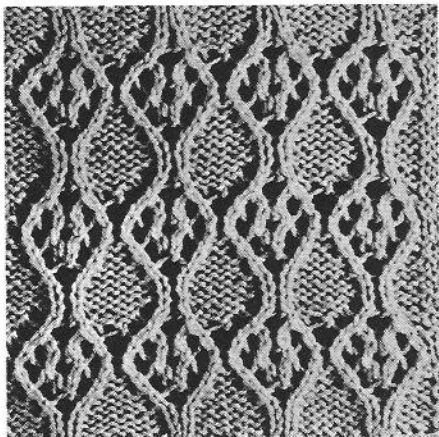


Ogee Lace

- Row 11—Ssk, * k3, yo, ssk, k1, ssk, yo, k2, yo, k1, yo, k2, yo, k2 tog, k3, yo, ssk, k1, sl 1—k2 tog—pssso; rep from *, end last rep ssk instead of sl 1—k2 tog—pssso.
- Row 12—P1, * p2, yo, p2 tog, p15, yo, p2 tog, p3; rep from *.
- Row 13—Ssk, * k2, yo, ssk, k5, yo, k3, yo, k7, yo, ssk, sl 1—k2 tog—pssso; rep from *, end last rep ssk instead of sl 1—k2 tog—pssso.
- Row 14—P1, * p1, yo, p2 tog, p17, yo, p2 tog, p1, k1; rep from *.
- Row 15—* P1, yo, k2, yo, (ssk, k1) twice, ssk, yo, k3, yo, k2 tog, k1, k2 tog, k3, yo, ssk, yo; rep from *, end p1.
- Row 16—P1, * p2, yo, p2 tog, p15, yo, p2 tog, p3; rep from *.
- Row 17—* K1, yo, k3, yo, (ssk, k1) twice, ssk, yo, k1, yo, k2 tog, k1, k2 tog, k3, yo, ssk, k1, yo; rep from *, end k1.
- Row 18—P1, * p3, yo, p2 tog, p13, yo, p2 tog, p4; rep from *.
- Row 19—* K2, yo, k3, yo, ssk, k1, ssk, k5, k2 tog, k3, yo, ssk, k1, yo, k1; rep from *, end k1.
- Row 20—P1, * p4, yo, p2 tog, p11, yo, p2 tog, p5; rep from *.
- Row 21—* K1, yo, k5, yo, ssk, k1, ssk, k3, k2 tog, k3, yo, ssk, k3, yo; rep from *, end k1.
- Row 22—P1, * p5, yo, p2 tog, p9, yo, p2 tog, p6; rep from *.
- Row 23—* K2, yo, k5, yo, (ssk, k1) twice, k2 tog, k3, yo, ssk, k3, yo, k1; rep from *, end k1.
- Row 24—P1, * p6, yo, p2 tog, p7, yo, p2 tog, p7; rep from *.
- Row 25—* K1, yo, k2, yo, k2 tog, k3, yo, ssk, k1, sl 1—k2 tog—pssso, k3, yo, ssk, k1, ssk, yo, k2, yo; rep from *, end k1.
- Row 26—P1, * p7, yo, p2 tog, p5, yo, p2 tog, p8; rep from *.
- Row 27—* K2, yo, k7, yo, ssk, sl 1—k2 tog—pssso, k2, yo, ssk, k5, yo, k1; rep from *, end k1.
- Row 28—P1, * p8, yo, p2 tog, p1, k1, p1, yo, p2 tog, p9; rep from *.

Repeat Rows 1-28.

Persian Lace



Persian Lace

This graceful though not very “open” lace features purl-stitch medallions whose shape is reminiscent of the “onion” domes of Eastern temples. These medallions may be further enriched by touches of embroidery.

Multiple of 8 sts plus 2.

- Rows 1 and 3—K1, p3, * k2, p6; rep from * to last 6 sts, k2, p3, k1. (Right side)
- Rows 2 and 4—K4, p2, * k6, p2; rep from *, end k4.
- Row 5—K1, p2, * k2 tog, yo, ssk, p4; rep from *, end last rep p3.
- Row 6—K3, * p1, k into front and back of next st, p1, k4; rep from *, end last rep k3.
- Row 7—K1, p1, * k2 tog, yo, k2, yo, ssk, p2; rep from *.
- Row 8—K2, * p6, k2; rep from *.

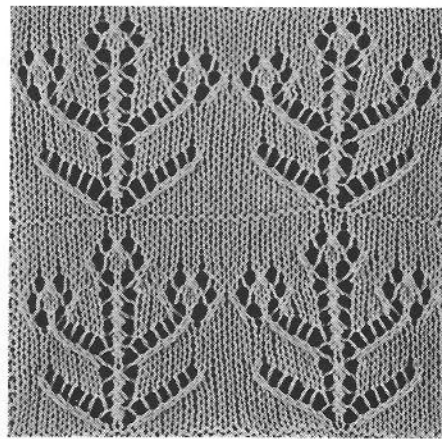
- Row 9—K1, * (k2 tog, yo) twice, ssk, yo, ssk; rep from *, end k1.
 Row 10—K1, p3, * k into front and back of next st, p6; rep from *, end last rep p4.
 Row 11—K1, * (yo, ssk) twice, k2 tog, yo, k2 tog; rep from *, end yo, k1.
 Row 12—K1, k1-b, p6, * k into front and back of next st, p6; rep from * to last
 2 sts, k1-b, k1.
 Row 13—K1, p1, * yo, sl 1—k2 tog—pssso, yo, k3 tog, yo, p2; rep from *.
 Row 14—K2, * k1-b, p1, k into front and back of next st, p1, k1-b, k2; rep from *.
 Row 15—K1, p2, * yo, ssk, k2 tog, yo, p4; rep from *, end last rep p2, k1 instead
 of p4.
 Row 16—K3, * k1-b, p2, k1-b, k4; rep from *, end last rep k3.

Omit Rows 1 and 2, Repeat Rows 3-16.

Triple Flower Pattern

A very pretty lace panel can be made by repeating only the first eight rows of this pattern: that is, the “stem” and the two lower “leaves”—omitting the triple flower above. The entire pattern is fun when worked into a garment that is made from the top down. Turn the “flower” upside down and what do you see? An old-fashioned ceiling chandelier, a street lamp, or a pawn-shop sign?

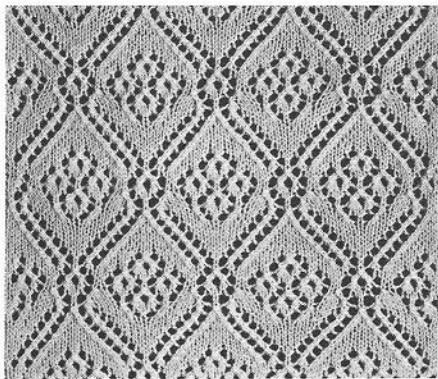
Panel of 21 sts.



Triple Flower Pattern

- Row 1 (Wrong side)—Purl.
 Row 2—K8, k2 tog, yo, k1, yo, ssk, k8.
 Row 3—P7, p2 tog-b, yo, p3, yo, p2 tog, p7.
 Row 4—K6, k2 tog, yo, k1, yo, sl 1—k2 tog—pssso, yo, k1, yo, ssk, k6.
 Row 5—P5, p2 tog-b, yo, p7, yo, p2 tog, p5.
 Row 6—K4, k2 tog, yo, k3, yo, sl 1—k2 tog—pssso, yo, k3, yo, ssk, k4.
 Row 7—P3, p2 tog-b, yo, p11, yo, p2 tog, p3.
 Row 8—K2, k2 tog, yo, k5, yo, sl 1—k2 tog—pssso, yo, k5, yo, ssk, k2.
 Rows 9 through 15—Repeat Rows 1 through 7.
 Row 16—K1, k2 tog, yo, k1, yo, ssk, k3, yo, sl 1—k2 tog—pssso, yo, k3, k2 tog,
 yo, k1, yo, ssk, k1.
 Rows 17, 19, 21, 23, 25, and 27—Purl.
 Row 18—K2 tog, yo, k3, yo, ssk, k2, yo, sl 1—k2 tog—pssso, yo, k2, k2 tog, yo, k3,
 yo, ssk.
 Row 20—K2, yo, sl 1—k2 tog—pssso, yo, k3, k2 tog, yo, k1, yo, ssk, k3, yo, sl 1—
 k2 tog—pssso, yo, k2.
 Row 22—K7, k2 tog, yo, k3, yo, ssk, k7.
 Row 24—K9, yo, sl 1—k2 tog—pssso, yo, k9.
 Row 26—Knit.
 Row 28—Purl.

Repeat Rows 1-28.



Rose Trellis Lace

Rose Trellis Lace

This extraordinarily beautiful lace pattern is a joy to work even though the pattern rows are numerous. For a test swatch, cast on at least 42 sts, or else the rosettes at the intersections of the diamonds will not be seen. *Note* that there is a yo before the ending sts of Rows 3, 21, and 39. The number of sts remains the same throughout.

Multiple of 20 sts plus 2.

Row 1 (Right side)—K1, * yo, k3 tog, yo, k2, yo, ssk, yo, k3 tog, yo, k1, yo, ssk, yo, k3 tog, yo, k2, yo, ssk; rep from *, end k1.

Row 2 and all other wrong-side rows—Purl.

Row 3—K1, ssk, * yo, k4, yo, sl 1—k2 tog—pssso, yo, k3, yo, sl 1—k2 tog—pssso, yo, k4, yo, sl 1—k2 tog—pssso; rep from * to last 6 sts, end last rep k6 instead of k4, yo, sl 1—k2 tog—pssso.

Row 5—K2, * (yo, ssk) twice, k3, yo, ssk, yo, k3 tog, yo, k3, (k2 tog, yo) twice, k1; rep from *.

Row 7—* K3, (yo, ssk) twice, k3, yo, sl 1—k2 tog—pssso, yo, k3, (k2 tog, yo) twice; rep from *, end k2.

Row 9—K4, * (yo, ssk) twice, k7, (k2 tog, yo) twice, k5; rep from *, end last rep k3.

Row 11—K5, * (yo, ssk) twice, k5, (k2 tog, yo) twice, k7; rep from *, end last rep k4.

Row 13—K6, * (yo, ssk) twice, k3, (k2 tog, yo) twice, k9; rep from *, end last rep k5.

Row 15—K2, * yo, ssk, k3, (yo, ssk) twice, k1, (k2 tog, yo) twice, k3, k2 tog, yo, k1; rep from *.

Row 17—* (K3, yo, ssk) twice, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k3, k2 tog, yo; rep from *, end k2.

Row 19—K1, * yo, k3 tog, yo, k1, yo, k3, k3 tog, yo, k1, yo, sl 1—k2 tog—pssso, k3, yo, k1, yo, ssk; rep from *, end k1.

Row 21—K1, ssk, * yo, k3, yo, k1, k3 tog, yo, k3, yo, sl 1—k2 tog—pssso, k1, yo, k3, yo, sl 1—k2 tog—pssso; rep from * to last 5 sts, end last rep k5 instead of k3, yo, sl 1—k2 tog—pssso.

Row 23—K2, * (yo, ssk, yo, k3 tog, yo, k2) twice, yo, ssk, yo, k3 tog, yo, k1; rep from *.

Row 25—* K3, yo, sl 1—k2 tog—pssso, (yo, k4, yo, sl 1—k2 tog—pssso) twice, yo; rep from *, end k2.

Row 27—K1, * yo, k3 tog, yo, k3, (k2 tog, yo) twice, k1, (yo, ssk) twice, k3, yo, ssk; rep from *, end k1.

Row 29—K1, ssk, * yo, k3, (k2 tog, yo) twice, k3, (yo, ssk) twice, k3, yo, sl 1—k2 tog—pssso; rep from * to last 5 sts, end last rep k5 instead of k3, yo, sl 1—k2 tog—pssso.

Row 31—K5, * (k2 tog, yo) twice, k5, (yo, ssk) twice, k7; rep from *, end last rep k4.

Row 33—K4, * (k2 tog, yo) twice, k7, (yo, ssk) twice, k5; rep from *, end last rep k3.

Row 35—* K3, (k2 tog, yo) twice, k9, (yo, ssk) twice; rep from *, end k2.

Row 37—K2, * (k2 tog, yo) twice, k3, k2 tog, yo, k1, yo, ssk, k3, (yo, ssk) twice, k1; rep from *.

Row 39—K1, k2 tog, * yo, (k2 tog, yo, k3) twice, yo, ssk, k3, yo, ssk, yo, sl 1—k2 tog—pssso; rep from * to last 2 sts, end last rep ssk instead of sl 1—k2 tog—pssso.

Row 41—K2, * yo, sl 1—k2 tog—pssso, k3, yo, k1, yo, ssk, yo, k3 tog, yo, k1, yo, k3, k3 tog, yo, k1; rep from *.

Row 43—* K3, yo, sl 1—k2 tog—pssso, k1, yo, k3, yo, sl 1—k2 tog—pssso, yo, k3, yo, k1, k3 tog, yo; rep from *, end k2.

Row 44—Purl.

Repeat Rows 1-44.

Tulip-Bud Pattern

Two versions of this grand old pattern are given, Version I being an earlier and Version II a later development. Version II is clearly more sophisticated, yet Version I has a certain primitive charm which is lacking in the later pattern. In Version I the stiffness and angularity of the openwork "leaves" show a simpler approach to a problem that is much more gracefully solved in Version II. The garter stitch ground of Version I is characteristic of earlier methods, but in this pattern it is necessary to support the embossed bud, which could not stand so well upon a ground of stockinette stitch. Version II's bud, therefore, is lost along with the garter stitch ground, and becomes a flat diamond outlined by openwork.

Version I is particularly well suited to bedspreads, fancy baby blankets, and the like. Version II is better for dresses, stoles, lace mats, and other articles requiring a flatter fabric.

VERSION I

Panel of 37 sts.

Row 1 (Wrong side)—K18, p1, k18.

Row 2—K16, k2 tog, yo, k1, yo, ssk, k16.

Row 3—K16, p5, k16.

Row 4—K15, k2 tog, yo, k3, yo, ssk, k15.

Row 5—K15, p7, k15.

Row 6—K14, (k2 tog, yo) twice, k1, (yo, ssk) twice, k14.

Row 7—K14, p9, k14.

Row 8—K13, (k2 tog, yo) twice, k3, (yo, ssk) twice, k13.

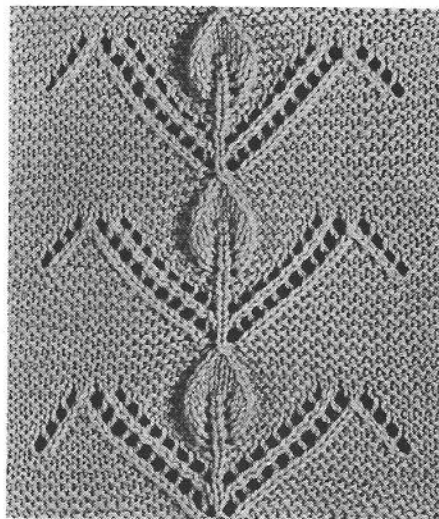
Row 9—K13, p4, k1, p1, k1, p4, k13.

Row 10—K12, (k2 tog, yo) twice, k5, (yo, ssk) twice, k12.

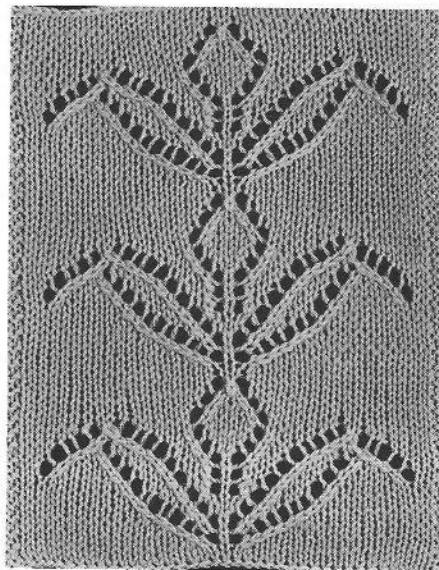
Row 11—K12, p4, k2, p1, k2, p4, k12.

Row 12—K11, (k2 tog, yo) twice, k3, yo, k1, yo, k3, (yo, ssk) twice, k11. (39 sts)

Row 13—K11, p4, k3, p3, k3, p4, k11.



Tulip-Bud Pattern, Version I



Tulip-Bud Pattern, Version II

- Row 14—K3, yo, ssk, k5, (k2 tog, yo) twice, k5, yo, k1, yo, k5, (yo, ssk) twice, k5, k2 tog, yo, k3. (41 sts)
- Row 15—K3, p2, k5, p4, k4, p5, k4, p4, k5, p2, k3.
- Row 16—K4, yo, ssk, k3, (k2 tog, yo) twice, k7, yo, k1, yo, k7, (yo, ssk) twice, k3, k2 tog, yo, k4. (43 sts)
- Row 17—K4, p2, k3, p4, k5, p7, k5, p4, k3, p2, k4.
- Row 18—K5, yo, ssk, k1, (k2 tog, yo) twice, k9, yo, k1, yo, k9, (yo, ssk) twice, k1, k2 tog, yo, k5. (45 sts)
- Row 19—K5, p2, k1, p4, k6, p9, k6, p4, k1, p2, k5.
- Row 20—K6, yo, sl 1—k2 tog—pssso, yo, k2 tog, yo, k7, ssk, k5, k2 tog, k7, yo, ssk, yo, k3 tog, yo, k6. (43 sts)
- Row 21—K6, p5, k7, p7, k7, p5, k6.
- Row 22—K18, ssk, k3, k2 tog, k18. (41 sts)
- Row 23—K18, p5, k18.
- Row 24—K18, ssk, k1, k2 tog, k18. (39 sts)
- Row 25—K18, p3, k18.
- Row 26—K18, sl 1—k2 tog—pssso, k18. (37 sts)

Repeat Rows 1–26.

VERSION II

Panel of 37 sts.

- Row 1 (Wrong side)—Purl.
- Row 2—K16, k2 tog, yo, k1, yo, ssk, k16.
- Row 3—P15, p2 tog-b, yo, p3, yo, p2 tog, p15.
- Row 4—K14, (k2 tog, yo) twice, k1, (yo, ssk) twice, k14.
- Row 5—P13, p2 tog-b, yo, p7, yo, p2 tog, p13.
- Row 6—K12, k2 tog, yo, k1, k2 tog, yo, k3, yo, ssk, k1, yo, ssk, k12.
- Row 7—P11, p2 tog-b, yo, p11, yo, p2 tog, p11.
- Row 8—K10, k2 tog, yo, k2, (k2 tog, yo) twice, k1, (yo, ssk) twice, k2, yo, ssk, k10.
- Rows 9, 11, and 13—Purl.
- Row 10—K9, k2 tog, yo, k2, (k2 tog, yo, k1) twice, yo, ssk, k1, yo, ssk, k2, yo, ssk, k9.
- Row 12—K2, yo, ssk, k4, (k2 tog, yo, k2) twice, k2 tog, yo, k1, (yo, ssk, k2) twice, yo, ssk, k4, k2 tog, yo, k2.
- Row 14—K3, yo, ssk, (k2, k2 tog, yo) 3 times, k3, (yo, ssk, k2) 3 times, k2 tog, yo, k3.
- Row 15—P4, yo, p2 tog, p4, p2 tog-b, yo, p13, yo, p2 tog, p4, p2 tog-b, yo, p4.
- Row 16—K5, yo, sl 1—k2 tog—pssso, yo, k1, k2 tog, yo, k3, k2 tog, yo, k5, yo, ssk, k3, yo, ssk, k1, yo, k3 tog, yo, k5.
- Row 17—P6, yo, p2 tog, p2 tog-b, yo, p17, yo, p2 tog, p2 tog-b, yo, p6.
- Row 18—K7, k2 tog, yo, k6, yo, ssk, k3, k2 tog, yo, k6, yo, ssk, k7.
- Rows 19, 21, and 23—Purl.
- Row 20—K16, yo, ssk, k1, k2 tog, yo, k16.
- Row 22—K17, yo, sl 2 knitwise—k1—p2sso, yo, k17.
- Row 24—Knit.

Repeat Rows 1–24.

Diagonal Spanish Lace

The diagonal line is typical of a number of Spanish lace patterns (see Madeira Diamond Stitch and Diagonal Madeira Lace) but these patterns differ considerably from one another. They are both beautiful and strikingly novel. An insertion of a diagonal lace stitch up the front of a blouse or dress is very pretty and perhaps even more appealing than an entire garment done in the same pattern.

Multiple of 8 sts plus 4.

Row 1 (Right side)—K2, * yo, ssk, k1, k2 tog, yo, k3; rep from *, end k2.

Row 2—P2, * p5, p2 tog-b, yo, p1; rep from *, end p2.

Row 3—K2, * k2, yo, ssk, k1, k2 tog, yo, k1; rep from *, end k2.

Row 4—P2, * p3, p2 tog-b, yo, p3; rep from *, end p2.

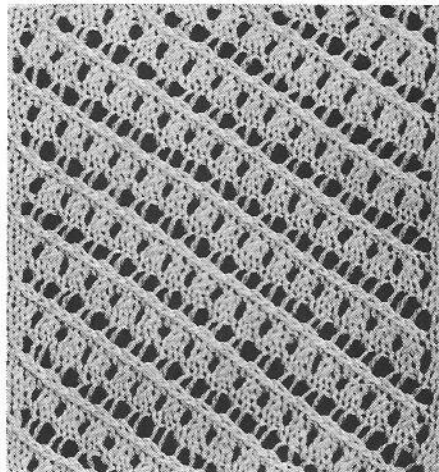
Row 5—K1, * k2 tog, yo, k3, yo, ssk, k1; rep from *, end k3.

Row 6—P2, * p1, p2 tog-b, yo, p5; rep from *, end p2.

Row 7—K2, * k1, k2 tog, yo, k3, yo, ssk; rep from *, end k2.

Row 8—P1, * p2 tog-b, yo, p6; rep from *, end p3.

Repeat Rows 1-8.



Diagonal Spanish Lace

Madeira Diamond Stitch

Here is another beautiful Spanish pattern that features the diagonal line. It has a rather tricky “p3 tog-b” in Rows 4 and 8, which might be more conveniently worked as follows: p2 tog, then sl the st just worked back to left needle; then with the point of right needle sl the next st beyond over this st and off left needle; then sl the same st back to right needle and proceed.

Multiple of 8 sts plus 4.

Row 1 (Right side)—K2, * yo, ssk, k6; rep from *, end k2.

Row 2—P2, * yo, p2 tog, p3, p2 tog-b, yo, p1; rep from *, end p2.

Row 3—K2, * k2, yo, ssk, k1, k2 tog, yo, k1; rep from *, end k2.

Row 4—P2, * p2, yo, p3 tog-b, yo, p3; rep from *, end p2.

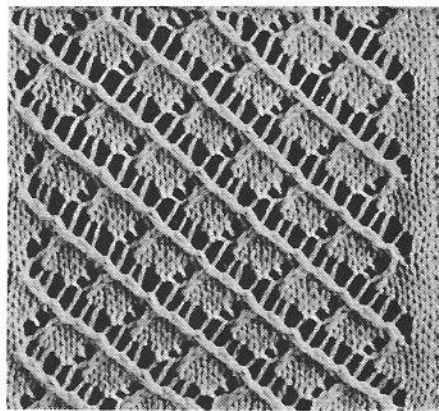
Row 5—K2, * k4, yo, ssk, k2; rep from *, end k2.

Row 6—P2, * p1, p2 tog-b, yo, p1, yo, p2 tog, p2; rep from *, end p2.

Row 7—K2, * k1, k2 tog, yo, k3, yo, ssk; rep from *, end k2.

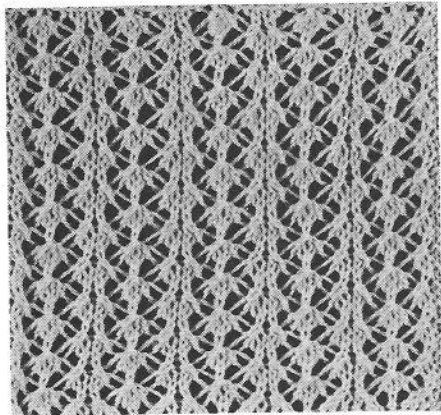
Row 8—P1, p2 tog-b, * yo, p5, yo, p3 tog-b; rep from *, end yo, p5, yo, p2 tog, p2.

Repeat Rows 1-8.



Madeira Diamond Stitch

Bead Stitch



Bead Stitch

Bead Stitch is a basic Shetland lace pattern used as a construction unit in more complicated laces (See Four Sisters Medallion Pattern, Shetland Twins, etc.) Little “beads” formed in this manner are found in Spanish lace patterns as well, demonstrating the Spanish ancestry of Shetland lace. Bead Stitch also makes a pretty allover lace when panels are repeated continuously as shown, on a multiple of 7 stitches; or, one, two, three or more plain knit stitches may be inserted between panels to make a more solid fabric with vertical columns of lace.

Panel of 7 sts.

Row 1 (Right side)—K1, k2 tog, yo, k1, yo, ssk, k1.

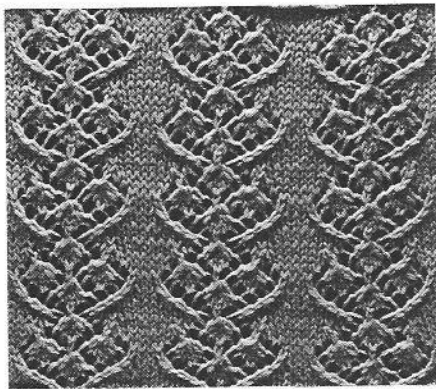
Row 2—P2 tog-b, yo, p3, yo, p2 tog.

Row 3—K1, yo, ssk, k1, k2 tog, yo, k1.

Row 4—P2, yo, p3 tog, yo, p2.

Repeat Rows 1-4.

Four Sisters Medallion Pattern



Four Sisters Medallion Pattern

This dainty lace, of Spanish origin, makes a beautiful allover pattern as well as an insertion. It must be well stretched when blocked.

Panel of 15 sts.

Row 1 (Right side)—K5, k2 tog, yo, k1, yo, ssk, k5.

Row 2—P4, p2 tog-b, yo, p3, yo, p2 tog, p4.

Row 3—K3, k2 tog, yo, k5, yo, ssk, k3.

Row 4—P2, p2 tog-b, yo, p1, yo, p2 tog, p1, p2 tog-b, yo, p1, yo, p2 tog, p2.

Row 5—K1, k2 tog, yo, k3, yo, k3 tog, yo, k3, yo, ssk, k1.

Row 6—P2, yo, p5, yo, p1, yo, p5, yo, p2. (Increased to 19 sts)

Row 7—(K3, yo, ssk, k1, k2 tog, yo) twice, k3.

Row 8—P4, p3 tog, yo, p5, yo, p3 tog, p4. (17 sts)

Row 9—K6, yo, ssk, k1, k2 tog, yo, k6.

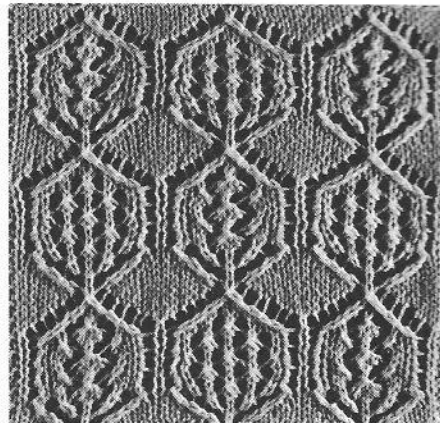
Row 10—P3, p2 tog-b, p2, yo, p3 tog, yo, p2, p2 tog, p3. (15 sts)

Repeat Rows 1-10.

The Shetland Twins

The “twins” are really two patterns, similar but not identical. Either one may be worked alone if desired, and for this reason they are given separately. Rows 1, 2, 3, 15, 16, 17, and 18 are exactly alike in both patterns; the other rows differ. To work the two patterns in vertical stripes, cast on a multiple of 14 stitches plus 1 and work Row 1 of Pattern A on the first 15 stitches, then work from * of Row 1, Pattern B, on the next 14 stitches, then work from * of Pattern A's first row again, and so on. For each row follow this plan, beginning each succeeding row with the next row of whichever pattern was used last. To alternate the patterns in check fashion as shown, simply exchange their positions after every 18th row.

These patterns are tricky, and some of the “p2 tog-b” directions are awkward to work because one or the other of the two stitches that are to be purled together is a yo. For the method of accomplishing this more easily, see Lace Medallion.



The Shetland Twins

Multiple of 14 sts plus 1.

PATTERN A:

- Row 1 (Right side)—K1, * k4, k2 tog, yo, k1, yo, ssk, k5; rep from *.
Row 2—P1, * p3, p2 tog-b, yo, p3, yo, p2 tog, p4; rep from *.
Row 3—K1, * k2, (k2 tog, yo) twice, k1, (yo, ssk) twice, k3; rep from *.
Row 4—P1, * p1, (p2 tog-b, yo) twice, p3, (yo, p2 tog) twice, p2; rep from *.
Row 5—K1, * (k2 tog, yo, k2, yo, ssk, k1) twice; rep from *.
Row 6—P1, * yo, p2 tog, p3, yo, p3 tog, yo, p3, p2 tog-b, yo, p1; rep from *.
Row 7—K1, * (yo, ssk, k2, k2 tog, yo, k1) twice; rep from *.
Row 8—P1, * yo, p2 tog, p1, p2 tog-b, yo, p3, yo, p2 tog, p1, p2 tog-b, yo, p1; rep from *.
Row 9—K1, * yo, ssk, k2, yo, ssk, k1, k2 tog, yo, k2, k2 tog, yo, k1; rep from *.
Rows 10, 11, and 12—Repeat Rows 6, 7, and 8.
Row 13—K1, * (k1, yo, ssk) twice, k1, (k2 tog, yo, k1) twice, k1; rep from *.
Row 14—P1, * p2, yo, p2 tog, p1, yo, p3 tog, yo, p1, p2 tog-b, yo, p3; rep from *.
Row 15—K1, * k3, yo, ssk, k3, k2 tog, yo, k4; rep from *.
Row 16—P1, * p4, yo, p2 tog, p1, p2 tog-b, yo, p5; rep from *.
Row 17—K1, * k5, yo, sl 1—k2 tog—pssso, yo, k6; rep from *.
Row 18—Purl.

Repeat Rows 1–18.

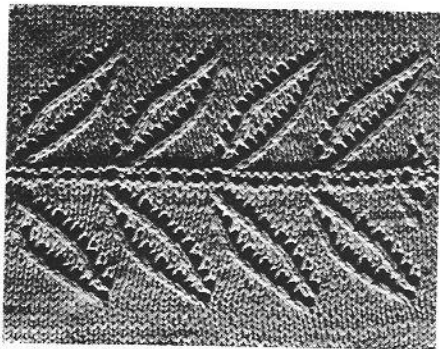
PATTERN B:

- Row 1 (Right side)—K1, * k4, k2 tog, yo, k1, yo, ssk, k5; rep from *.
Row 2—P1, * p3, p2 tog-b, yo, p3, yo, p2 tog, p4; rep from *.
Row 3—K1, * k2, (k2 tog, yo) twice, k1, (yo, ssk) twice, k3; rep from *.
Row 4—P1, * p1, p2 tog-b, yo, p7, yo, p2 tog, p2; rep from *.

- Row 5—K1, * (k2 tog, yo) twice, k1, yo, sl 1—k2 tog—pssso, yo, k1, (yo, ssk) twice, k1; rep from *.
- Rows 6, 8, 10, and 12—P1, * yo, p2 tog, p9, p2 tog-b, yo, p1; rep from *.
- Row 7—K1, * yo, ssk, (k1, yo, sl 1—k2 tog—pssso, yo) twice, k1, k2 tog, yo, k1; rep from *.
- Row 9—K1, * yo, ssk, k2 tog, yo, k1, yo, sl 1—k2 tog—pssso, yo, k1, yo, ssk, k2 tog, yo, k1; rep from *.
- Row 11—Repeat Row 7.
- Row 13—K1, * k1, yo, ssk, k2, yo, sl 1—k2 tog—pssso, yo, k2, k2 tog, yo, k2; rep from *.
- Row 14—P1, * p2, yo, p2 tog, p5, p2 tog-b, yo, p3; rep from *.
- Row 15—K1, * k3, yo, ssk, k3, k2 tog, yo, k4; rep from *.
- Row 16—P1, * p4, yo, p2 tog, p1, p2 tog-b, yo, p5; rep from *.
- Row 17—K1, * k5, yo, sl 1—k2 tog—pssso, yo, k6; rep from *.
- Row 18—Purl.

Repeat Rows 1-18.

Madeira Leaf Stitch Border



Madeira Leaf Stitch Border

This very beautiful old Spanish pattern makes a charming border indeed, but may be carried on more than once to repeat the horizontal leaf motif up through the entire fabric. For a single repeat, simply go through Rows 1-49 once; to continue the pattern upward, omit the first 4 rows and the last 5 rows and proceed with the pattern rows.

Multiple of 10 sts plus 4.

Rows 1, 3, and 5 (Right side)—Knit.

Rows 2, 4, and 6—Purl.

Row 7—K2, * yo, ssk, k8; rep from *, end k2.

Row 8—P9, * p2 tog-b, yo, p8; rep from *, end last rep p3.

Row 9—K2, * (yo, ssk) twice, k6, rep from *, end k2.

Row 10—P7, * p2 tog-b, yo, p8; rep from *, end last rep p5.

Row 11—K2, * (k1, yo, ssk) twice, k4; rep from *, end k2.

Row 12—P5, * p2 tog-b, yo, p8; rep from *, end last rep p7.

Row 13—K2, * (k2, yo, ssk) twice, k2; rep from *, end k2.

Row 14—P3, * p2 tog-b, yo, p8; rep from *, end p1.

Row 15—K2, * (k3, yo, ssk) twice; rep from *, end k2.

Row 16—P6, * p2 tog-b, yo, p8; rep from *, end last rep p6.

Row 17—K3, * k4, yo, ssk, k2, yo, ssk; rep from *, end k1.

Row 18—P4, * p2 tog-b, yo, p8; rep from *.

Row 19—K2, * yo, ssk, k5, yo, ssk, k1; rep from *, end k2.

Row 20—P2, * p2 tog-b, yo, p8; rep from *, end p2.

Row 21—K3, * yo, ssk, k6, yo, ssk; rep from *, end k1.

Row 22—P10, * p2 tog-b, yo, p8; rep from *, end last rep p2.

Row 23—K3, * yo, ssk, k8; rep from *, end k1.

Row 24—Knit.

Row 25—K2, * yo, ssk; rep from *, end k2.
 Row 26—Knit.
 Row 27—K2, * k2 tog, yo, k8; rep from *, end k2.
 Row 28—P1, * yo, p2 tog, p8; rep from *, end last rep p1.
 Row 29—K2, * p2 tog, yo, k6, k2 tog, yo; rep from *, end k2. (“P2 tog” in this row is *not* a mistake.)
 Row 30—P3, * yo, p2 tog, p8; rep from *, end p1.
 Row 31—K1, * k2 tog, yo, k5, k2 tog, yo, k1; rep from *, end k3.
 Row 32—P5, * yo, p2 tog, p8; rep from *, end last rep p7.
 Row 33—K2, * k4, k2 tog, yo, k2, k2 tog, yo; rep from *, end k2.
 Row 34—P7, * yo, p2 tog, p8; rep from *, end last rep p5.
 Row 35—K1, * (k3, k2 tog, yo) twice; rep from *, end k3.
 Row 36—P4, * yo, p2 tog, p8; rep from *.
 Row 37—K3, * k2 tog, yo, k2, k2 tog, yo, k4; rep from *, end k1.
 Row 38—P6, * yo, p2 tog, p8; rep from *, end last rep p6.
 Row 39—K2, * k2 tog, yo, k1, k2 tog, yo, k5; rep from *, end k2.
 Row 40—P8, * yo, p2 tog, p8; rep from *, end last rep p4.
 Row 41—K1, * (k2 tog, yo) twice, k6; rep from *, end k3.
 Row 42—P10, * yo, p2 tog, p8; rep from *, end last rep p2.
 Row 43—K1, * k2 tog, yo, k8; rep from *, end k3.
 Rows 44, 46, and 48—Purl.
 Rows 45, 47, and 49—Knit.

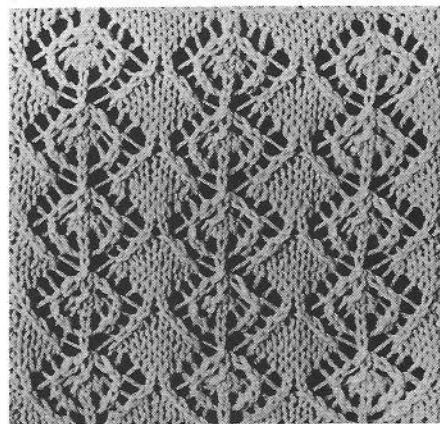
Lace Medallion

Here is an exquisite Italian lace pattern which appears simple but is actually a bit tricky to work, due to the position of the yo’s which makes them hard to decrease with the stitch alongside on the next row. The main difficulty will be with the *second* “p2 tog-b” in Row 4, and the “p2 tog-b” of Row 6. These decreases may be more easily accomplished in the following manner: purl the first stitch (that is, the yo of the previous row) and slip this stitch back to the left needle; then with the right needle pass the next stitch over it and off the left needle; then slip the same stitch back to the right needle and proceed with the following yo.

Multiple of 11 sts.

Row 1 (Right side)—* K3, k2 tog, yo, k1, yo, ssk, k3; rep from *.
 Row 2—* P2, p2 tog-b, yo, p3, yo, p2 tog, p2; rep from *.
 Row 3—* K1, (k2 tog, yo) twice, k1, (yo, ssk) twice, k1; rep from *.
 Row 4—* (P2 tog-b, yo) twice, p3, (yo, p2 tog) twice; rep from *.
 Row 5—* K1, (yo, ssk) twice, k1, (k2 tog, yo) twice, k1; rep from *.
 Row 6—* P2, yo, p2 tog, yo, p3 tog, yo, p2 tog-b, yo, p2; rep from *.
 Row 7—* K3, yo, ssk, k1, k2 tog, yo, k3; rep from *.
 Row 8—* P4, yo, p3 tog, yo, p4; rep from *.

Repeat Rows 1–8.



Lace Medallion

Diamond Mesh

Here is one of the most beautiful of mesh patterns, similar to Openwork Diamonds in form but having the diamonds themselves also made of openwork. Like Arrowhead Lace, to which this mesh is related, it has only two simple pattern rows. One row is repeated three times, the other twice, and then the entire pattern is alternated on the half-drop principle.

Multiple of 12 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Rows 2, 6, and 10—K1, * (yo, ssk) twice, yo, sl 1—k2 tog—psso, yo, (k2 tog, yo) twice, k1; repeat from *.

Rows 4 and 8—K1, * k1, (yo, ssk) twice, k1, (k2 tog, yo) twice, k2; repeat from *.

Rows 12, 16, and 20—K2 tog, yo, * (k2 tog, yo) twice, k1, (yo, ssk) twice, yo, sl 1—k2 tog—psso, yo; repeat from *, end (k2 tog, yo) twice, k1, (yo, ssk) 3 times.

Rows 14 and 18—K1, * (k2 tog, yo) twice, k3, (yo, ssk) twice, k1; repeat from *.

Repeat Rows 1–20.

Lace Chain

Panel of 10 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl. Note:

On Row 7 work (k1, p1) into the double yo of previous row.

Row 2—K2, k2 tog, yo, k2 tog but do not slip from needle, insert right-hand needle between the sts just knitted tog and knit 1st st again; then sl both sts from needle together; yo, ssk, k2.

Row 4—K1, k2 tog, yo, k4, yo, ssk, k1.

Row 6—K2 tog, yo, k1, k2 tog, (yo) twice, ssk, k1, yo, ssk.

Row 8—K2, yo, ssk, k2, k2 tog, yo, k2.

Row 10—K3, yo, ssk, k2 tog, yo, k3.

Repeat Rows 1–10.

VARIATION: *LITTLE LACE CHAIN*

Panel of 8 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl. Note:

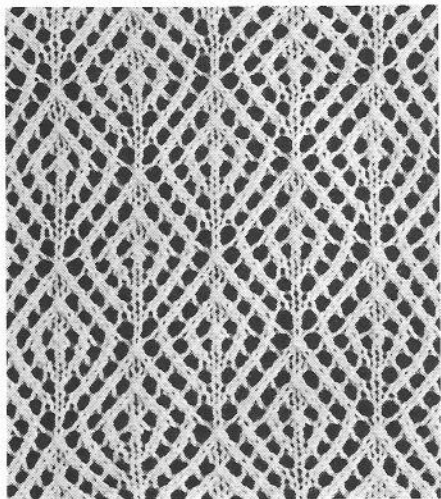
On Row 5 work (k1, p1) into the double yo of previous row.

Row 2—K1, k2 tog, yo, twist the next 2 sts as in Row 2 above, yo, ssk, k1.

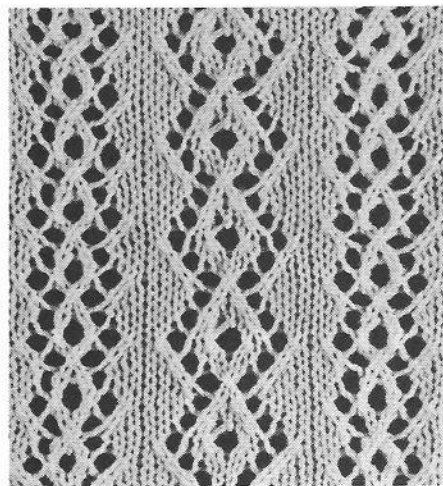
Row 4—K2 tog, yo, k2 tog, (yo) twice, ssk, yo, ssk.

Row 6—K2, yo, ssk, k2 tog, yo, k2.

Repeat Rows 1–6.



Diamond Mesh



CENTER PANEL: *Lace Chain*
SIDE PANELS: *Little Lace Chain*

Antique Diamond Pattern

This is one of the oldest known forms of Openwork Diamonds. In the ancient Spanish fashion it uses yo's and decreases on both sides of the fabric. Another point of archaic style is that the basis of the pattern is Garter Stitch. These Antique Diamonds are beautiful in their way; but like all laces of this early type the pattern requires certain special attentions. It should be worked in very fine yarn with an easy tension, and the fabric must be well stretched vertically when it is blocked.

Multiple of 10 sts plus 1.

Row 1 (Right side)—K1, * yo, ssk, k5, k2 tog, yo, k1; repeat from *.

Row 2—P1, * p1, yo, p2 tog, k3, p2 tog-b, yo, p2; repeat from *.

Row 3—K1, * k2, yo, ssk, k1, k2 tog, yo, k3; repeat from *.

Row 4—K1, * k2, p1, yo, p3 tog, yo, p1, k3; repeat from *.

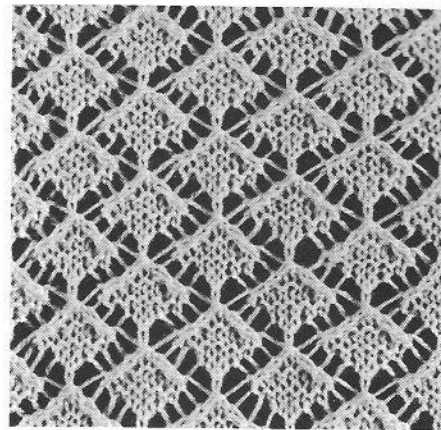
Row 5—K1, * k2, k2 tog, yo, k1, yo, ssk, k3; repeat from *.

Row 6—K1, * k1, p2 tog-b, yo, p3, yo, p2 tog, k2; repeat from *.

Row 7—K1, * k2 tog, yo, k5, yo, ssk, k1; repeat from *.

Row 8—P2 tog, * yo, p1, k5, p1, yo, p3 tog; repeat from *, end last repeat p2 tog instead of p3 tog.

Repeat Rows 1-8.



Antique Diamond Pattern

Smiling Diamonds

This is a combination of two popular lace patterns. It begins as a multiple chevron, and ends as a diamond. The combination is a happy one; each little diamond seems to be wearing a wide grin!

Multiple of 12 sts plus 1.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * yo, ssk, k7, k2 tog, yo, k1; rep from *.

Row 4—K1, * k1, yo, ssk, k5, k2 tog, yo, k2; rep from *.

Row 6—K1, * (yo, ssk) twice, k3, (k2 tog, yo) twice, k1; rep from *.

Row 8—K1, * k1, (yo, ssk) twice, k1, (k2 tog, yo) twice, k2; rep from *.

Row 10—K1, * (yo, ssk) twice, yo, sl 1—k2 tog—pssso, yo, (k2 tog, yo) twice, k1; rep from *.

Row 12—K1, * k3, k2 tog, yo, k1, yo, ssk, k4; rep from *.

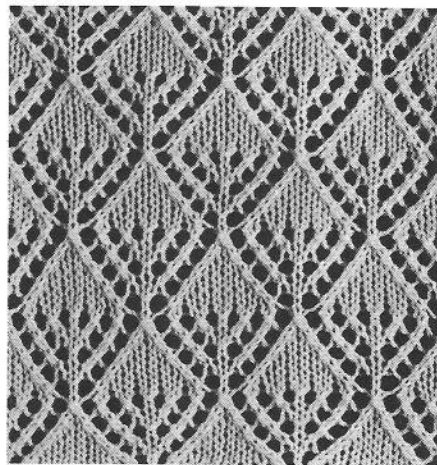
Row 14—K1, * k2, k2 tog, yo, k3, yo, ssk, k3; rep from *.

Row 16—K1, * k1, (k2 tog, yo) twice, k1, (yo, ssk) twice, k2; rep from *.

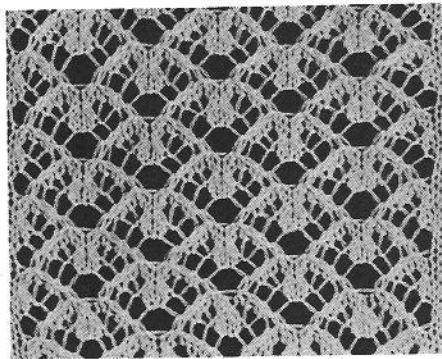
Row 18—K1, * (k2 tog, yo) twice, k3, (yo, ssk) twice, k1; rep from *.

Row 20—K2 tog, yo, * (k2 tog, yo) twice, k1, (yo, ssk) twice, yo, sl 1—k2 tog—pssso, yo; rep from *, end (k2 tog, yo) twice, k1, (yo, ssk) 3 times.

Repeat rows 1-20.



Smiling Diamonds



Shower Stitch

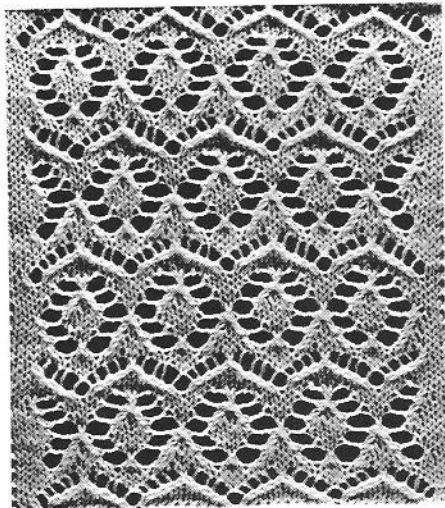
Shower Stitch

This is an exquisite old French lace, unsurpassable for its openness and delicacy. Any garment made in this pattern would be a garment to be proud of. The pattern is not difficult, but it does require care in working. There is a “p3 tog-b” in Rows 4 and 8 which might prove a little awkward; it can be easily worked as follows: p2 tog, then sl the resulting st back onto left needle; with right needle pass the next st beyond over this st; then sl the same st to right needle again and proceed.

Multiple of 12 sts plus 4.

- Row 1 (Right side)—K2, * k2 tog, yo, k2, k2 tog, (yo) twice, ssk, k2, yo, ssk; rep from *, end k2.
- Row 2—P2, * p3, p2 tog-b, yo, (k1, p1) into the 2 yo's of previous row, yo, p2 tog, p3; rep from *, end p2.
- Row 3—K2, * k2, k2 tog, yo, k4, yo, ssk, k2; rep from *, end k2.
- Row 4—P2, * p3 tog-b, yo, p1, yo, p4, yo, p1, yo, p3 tog; rep from *, end p2.
- Row 5—K2, * yo, ssk, k2, yo, ssk, k2 tog, yo, k2, k2 tog, yo; rep from *, end k2.
- (Note that the yo's at the beginning and the end form a “yo twice”).
- Row 6—P2, * p1, yo, p2 tog, p6, p2 tog-b, yo, k1; rep from *, end p2. (Note that the “p1” at the beginning and the “k1” at the end form a “k1, p1 into the 2 yo's of previous row”, as in Row 2.)
- Row 7—K2, * k2, yo, ssk, k4, k2 tog, yo, k2; rep from *, end k2.
- Row 8—P2, * p2, yo, p1, yo, p3 tog, p3 tog-b, yo, p1, yo, p2; rep from *, end p2.

Repeat Rows 1-8.



Wave and Leaf Pattern

Wave and Leaf Pattern

This beautiful lace, a traditional Italian pattern, incorporates two lace designs into one. Either may be worked singly. The “wave” design, a miniature Continental-Style Chevron, can be worked by repeating Rows 1-6. The “leaf” pattern is developed by Rows 7-16.


In working the double yo's from the wrong side, care must be taken to keep the “k1, p1” and “p1, k1” in their proper places, otherwise the strands supporting the leaf motifs will not be correctly twisted. Note also the 5-stitch decrease that occurs in Rows 11, 15, 27, and 31.

Multiple of 10 sts plus 5.

- Row 1 (Right side)—K2, * yo, ssk, k8; rep from *, end yo, ssk, k1.
- Row 2—P2, * p1, yo, p2 tog, p5, p2 tog-b, yo; rep from *, end p3.

- Row 3—K2, * k2, yo, ssk, k3, k2 tog, yo, k1; rep from *, end k3.
- Row 4—P2, * p3, yo, p2 tog, p1, p2 tog-b, yo, p2; rep from *, end p3.
- Row 5—K2, * k4, yo, sl 1—k2 tog—pssso, yo, k3; rep from *, end k3.
- Row 6—Purl.
- Row 7—K2, k2 tog, * (yo) twice, ssk, k3, k2 tog, (yo) twice, sl 1—k2 tog—pssso; rep from *, end (yo) twice, ssk, k3, k2 tog, (yo) twice, ssk, k2.
- Row 8—P2, * p1, (p1, k1) into 2 yo's, p5, (k1, p1) into 2 yo's; rep from *, end p3.
- Row 9—K2, * k2, (yo) twice, sl 1—k2 tog—pssso, k1, k3 tog, (yo) twice, k1; rep from *, end k3.
- Row 10—P2, * p2, (p1, k1) into 2 yo's, p3, (k1, p1) into 2 yo's, p1; rep from *, end p3.
- Row 11—K2, * k3, (yo) twice, sl 2—k3 tog—p2sso, (yo) twice, k2; rep from *, end k3.
- Row 12—P2, * p3, (k1, p1) into 2 yo's, p1, (p1, k1) into 2 yo's, p2; rep from *, end p3.
- Row 13—K2, * k1, k3 tog, (yo) twice, k3, (yo) twice, sl 1—k2 tog—pssso; rep from *, end k3.
- Row 14—P2, * p2, (k1, p1) into 2 yo's, p3, (p1, k1) into 2 yo's, p1; rep from *, end p3.
- Row 15—K2, k3 tog, * (yo) twice, k5, (yo) twice, sl 2—k3 tog—p2sso; rep from *, end (yo) twice, k5, (yo) twice, sl 1—k2 tog—pssso, k2.
- Row 16—P2, * p1, (k1, p1) into 2 yo's, p5, (p1, k1) into 2 yo's; rep from *, end p3.
- Row 17—K2, * k5, yo, ssk, k3; rep from *, end k3.
- Row 18—P2, * p3, p2 tog-b, yo, p1, yo, p2 tog, p2; rep from *, end p3.
- Row 19—K2, * k2, k2 tog, yo, k3, yo, ssk, k1; rep from *, end k3.
- Row 20—P2, * p1, p2 tog-b, yo, p5, yo, p2 tog; rep from *, end p3.
- Row 21—K2, k2 tog, * yo, k7, yo, sl 1—k2 tog—pssso; rep from *, end yo, k7, yo, ssk, k2.
- Row 22—Purl.
- Row 23—K2, * k2, k2 tog, (yo) twice, sl 1—k2 tog—pssso, (yo) twice, ssk, k1; rep from *, end k3.
- Row 24—Repeat Row 12.
- Row 25—K2, * k1, k3 tog, (yo) twice, k3, (yo) twice, sl 1—k2 tog—pssso; rep from *, end k3.
- Row 26—Repeat Row 14.
- Row 27—K2, k3 tog, * (yo) twice, k5, (yo) twice, sl 2—k3 tog—p2sso; rep from *, end (yo) twice, k5, (yo) twice, sl 1—k2 tog—pssso, k2.
- Row 28—Repeat Row 8.
- Row 29—K2, * k2, (yo) twice, sl 1—k2 tog—pssso, k1, k3 tog, (yo) twice, k1; rep from *, end k3.
- Row 30—Repeat Row 10.
- Row 31—K2, * k3, (yo) twice, sl 2—k3 tog—p2sso, (yo) twice, k2; rep from *, end k3.
- Row 32—P2, * p3, (p1, k1) into 2 yo's, p1, (k1, p1) into 2 yo's, p2; rep from *, end p3.

Repeat Rows 1-32.



Cables

It is curious, but true, that many people who have knitted for years have somehow managed to avoid trying their hands at even simple cables. This is a mistake, as some of the most interesting patterns in knitting are formed with the cable needle. The marvelous "fisherman sweaters" that are so popular today are made simply by combining different cable patterns in the same garment, and this is easier to do than you might think if you have never worked with cables. It is only a matter of keeping track of rows (the knitter's pencil-and-paper is one of the most essential parts of a fisherman sweater)! Even an otherwise plain garment is much improved, and acquires much more of the hand-knitted look, with the addition of a few cables. It really pays to become handy with the cable needle, and the technique, while a little awkward at first (like knitting itself, or any other skill) is soon mastered. Once it has been learned, the knitter can choose at will from a multitude of delightful combinations virtually without limit.

The cable needle is used for one simple purpose: to cross a stitch or group of stitches over another stitch or group of stitches. To do this, the nearer or right-hand stitches are held without being worked on the cable needle while other stitches beyond them are being worked. If the stitches slipped on to the cable needle are to cross behind, they are held in back of the work. Then they will be concealed by stitches drawn to the right in front of them. If the stitches slipped on to the cable needle are to cross in front, they are held in front and thus will be drawn to the left, across the other stitches.

Nearly all cable patterns (with a few exceptions, like the all-over patterns of Basket Cable and Aran Honeycomb) are composed of knit stitches on a purl-stitch ground. When worked in a vertical direction, knit stitches tend to stand up away from purl stitches, giving an embossed effect. (In the horizontal direction, the opposite is true: purl stitches stand up in ridges against knit stitches.) Since most cables are used singly, the directions for them are given here in "panels", beginning and ending with the purl stitches on either side. (See Glossary on panels.)

In designing your own cable-stitch garments, or putting cable panels into a garment pattern which calls for plain stockinette, it is well to remember that cables tend to pull the fabric together laterally, so that more stitches are required to make the proper width. If you wish to insert a number of cable patterns into a sweater that is supposed to be done in plain knitting, it is a good idea to make it a size or two larger.

It is a very good habit to use a cable needle a size or two *smaller* than the needles being used for the rest of the work. This insures that the stitches will not be too much stretched while being cabled.

Cables (as well as other patterns) are sometimes worked in twisted stitches for a distinctive and different "corded" effect. This is not given with most of the following directions for various cables but you may try it out on any cable that you like, simply by knitting through the *back* loops of all the knit stitches on the right side that make up the cable, and purling through the *back* loops of the same stitches on the wrong side.

SPECIAL NOTE ON DESIGNING FISHERMAN SWEATERS

Everyone loves a fisherman sweater. How dazzling it is, heavily encrusted with fascinating embossed designs, the wonder and the envy of every inexperienced knitter! She can only admire it and think regretfully, "I could never make anything like that."

Nonsense. She can not only make it, she can even design it herself. Anyone who can use a cable needle can plan and work, not just any fisherman sweater, but an original fisherman sweater, using cable combinations that have never been put together in that particular way before. The result: a really unique garment, one of a kind, like no other sweater in the world. And it's actually very easy to do!

How to begin? All you need to start with is a number: the number of stitches required to reach halfway around the body of the person who will wear the sweater. This number is arrived at by taking the gauge of a cable swatch, or better yet the average of several different cable swatches, and multiplying by inches. For instance, let's say your own personal gauge on cable patterns, using a certain size needle and a certain yarn, is 6 stitches to the inch. Then, let's say you want your sweater to measure 20 inches across each of the front and back sections. 6×20 is 120 stitches; there's the number you need to start. An even easier (though rougher) way to get the number is to take it right from a commercial cable-sweater pattern. You simply look up the number of stitches given for a desired size, being sure that the gauge is the same as your own. If you are inexperienced, it is a good idea to continue following the same commercial pattern in regard to shaping the pieces as you go along. This eliminates the need for further measurements to establish when to begin decreases and so on.

All right, you have the number. Now comes the fun part. What patterns to use? There are dozens of traditional Aran patterns, all of them very beautiful, but you need not restrict yourself to these. Any cable or cable-stitch pattern is yours to create with. Leaf through this book and pick out half a dozen that you like. Other patterns not in the cable sections (such as Jacob's Ladder, Twist-Stitch Diamond Pattern, Trinity Stitch, Bobbles, etc.) are also traditionally used for fisherman sweaters but you need not stick to these either. So many hundreds of stunning

combinations are possible! The only thing that puts any limit at all to your choice is the matter of vertical gauge. For instance, slip-stitch patterns are usually unsuitable because they will require more rows than cables do for a given length. Of course all patterns that you consider using should be tried out first in test swatches.

Having selected some patterns that you would like to use, next take a piece of paper (graph paper is very good for this purpose) and mark off the panels of your sweater, beginning at the center. Let's say you have chosen a cable pattern of 20 stitches for your central panel. Mark 20 stitches, or 20 squares on the graph paper, for this panel. Next, on either side, you might mark another cable which happens to have a panel of 10 stitches, not forgetting to insert one knit stitch between panels to set them off. Now you have a center panel of 20 stitches, one knit stitch on either side, and two 10-stitch panels. 42 of your 120 stitches are used up. Add two more plain knit stitches on each side and continue building outward from the center in the same way, adding whatever patterns you like, until you have used almost all of the 120 stitches. Suppose you have five patterns all together—the center panel, which we will call A, Pattern B on each side of it, Pattern C next on each side, then two Pattern D's, and on the outside edges, two Pattern E's—each panel set off by single knit stitches between. At the end you have, say, 6 stitches left over on each side edge. These 12 edge stitches can be worked plain, or in any simple knit-purl texture pattern. The patterns most commonly used for this are Seed Stitch, Moss Stitch, and Double Seed Stitch.

Now you have established your patterns. You prepare to cast on for the back of your sweater. It is customary and desirable, when working any garment in cable patterns, to cast on fewer stitches for the ribbing and then increase to the desired number of stitches before beginning the cables themselves. This insures a better fit, as the cables will tighten the fabric above the ribbing. As a general rule you should cast on about 9 ribbing stitches for every 10 garment stitches. So you cast on 110 stitches, work in ribbing for as many inches as desired (twisted or fancy ribbing is preferable for fisherman sweaters), and then increase 10 stitches evenly spaced across the piece. You now have 120 stitches. On the next row set the patterns, following your diagram as you work across. To help out at the start, you can slip markers on the needle in between panels.

The best way to proceed, keeping track of which pattern row is being worked in each panel, is to write the names of the patterns (or A, B, C, D, and E) at the top of your paper and jot the number of each row under each pattern as you go along. Then, even though one pattern may have an 8-row repeat, another a 12-row repeat, and a third a 20-row repeat, you won't get them mixed up. It is very helpful sometimes to *know*, not just guess, that the row you are working on contains Row 9 of Pattern B and Row 13 of Pattern C and Row 3 of Pattern D. So do *not* try this sort of work without pencil and paper. If a mistake should be made, so that you have to unravel a few rows back to correct it, the written row count is an invaluable aid. It will tell you not only how many rows need to be taken out but also where to pick up each pattern when you begin again.

And there you are, launched on your own, unique, original fisherman sweater. The care and planning comes at the start. After the first repeat of the patterns has been worked, it's very easy indeed. Continue working just like a plain sweater, following a commercial pattern or using your own measurements for binding off and shaping above the underarm line. The sleeves are planned, set, and worked in the

same way; and on the sleeves you can use those other different cables that you wanted to put in the body and didn't have room for—they need not match the body patterns.

When you are finished, you can be proud indeed. You will have a garment that is not only dazzling in its apparent complexity, but also totally *you*. You will have made your own individual creative contribution to the ancient art of knitting.

Simple Cables

Probably no pattern in knitting is capable of so much variation as the Simple Cable. But the cable action is always the same. It consists of taking half of the stitches composing the cable on a double-pointed needle, holding them in back or in front of the work, knitting the other half of the stitches, then knitting the first group from the double-pointed needle. This creates the cable twist. If the double-pointed needle with the slipped stitches is held in back of the work, the twist will be to the right (back cross); if the double-pointed needle is held in front of the work, the twist will be to the left (front cross). Whenever two Simple Cables are used on either side of a common center, one of them should be crossed in front and the other in back, to give symmetry and balance to the design.

The variations depend upon the number of stitches composing the cable, and the number of rows between cabling rows. Generally speaking, the most shapely cables are created by having the same number of rows to the pattern as there are stitches in the cable (i.e., a six-stitch cable would be crossed every 6th row, etc.) But this is hardly a firm rule. Many knitters prefer the slightly looser cable made with two more rows than there are stitches. And the number of rows may vary in the same pattern (See Eccentric Cable, below). Five possible variations on the Simple Cable are given, but there are dozens more. How you arrange a Simple Cable is largely up to you.



Simple Cables

LEFT TO RIGHT:

1. Four-Stitch Cable crossed every 4th row.
2. Six-Stitch Cable crossed every 6th row.
3. Six-Stitch Cable crossed every 8th row.
4. Eccentric Cable
5. Eight-Stitch Cable crossed every 10th row.

1. FOUR-STITCH CABLE CROSSED EVERY FOURTH ROW

Panel of 8 sts.

Rows 1 and 3 (Wrong side)—K2, p4, k2.

Row 2—P2, k4, p2.

Row 4—P2, sl next 2 sts to dpn and hold in back (or in front); k2, then k2 from dpn, p2.

Repeat Rows 1-4.

2. SIX-STITCH CABLE CROSSED EVERY SIXTH ROW

Six stitches is the most popular size for cables, though it is by no means necessary to stick to this number.

Panel of 10 sts.

Rows 1 and 3 (Wrong side)—K2, p6, k2.

Row 2—P2, k6, p2.

Row 4—P2, sl next 3 sts to dpn and hold in back (or in front); k3, then k3 from dpn, p2.

Row 5—As 1 and 3.

Row 6—As 2.

Repeat Rows 1-6.

3. SIX-STITCH CABLE CROSSED EVERY EIGHTH ROW

Panel of 10 sts.

Rows 1 and 3 (Wrong side)—K2, p6, k2.

Row 2—P2, k6, p2.

Row 4—P2, sl next 3 sts to dpn and hold in back (or in front); k3, then k3 from dpn, p2.

Rows 5 and 7—As 1 and 3.

Rows 6 and 8—As 2.

Repeat Rows 1-8.

4. ECCENTRIC CABLE

This is only one example of the many ways in which the pattern rows can be varied in the same cable. A long “wrapped-ribbon” effect can be had, for instance, by cabling only once in 20 or 30 rows. Or two cable rows may be placed close together and then three or four times as many rows worked plain in between. Once the principle is understood it can be applied at will.

Panel of 10 sts.

Rows 1 and 3 (Wrong side)—K2, p6, k2.

Row 2—P2, k6, p2.

Row 4—P2, sl next 3 sts to dpn and hold in back (or in front); k3, then k3 from dpn, p2.

Rows 5, 7, 9, 11, 13, 15, and 17—As 1 and 3.

Rows 6 and 8—As 2.

Row 10—As 4.

Rows 12, 14, 16, and 18—As 2.

Repeat Rows 1-18.

5. EIGHT-STITCH CABLE CROSSED EVERY TENTH ROW

This is a bulky, bold cable suitable for heavy sports sweaters and for coats.

Panel of 12 sts.

Rows 1 and 3 (Wrong side)—K2, p8, k2.

Row 2—P2, k8, p2.

Row 4—P2, sl next 4 sts to dpn and hold in back (or in front); k4, then k4 from dpn, p2.

Rows 5, 7, and 9—As 1 and 3.

Rows 6, 8, and 10—As 2.

Repeat Rows 1-10.

Double Cable or Horseshoe Cable

Just as in Simple Cables, many alterations in the appearance of a Double Cable may be made by varying the number of rows between cabling rows and the number of stitches composing the cable. The only limitation is that each cable must be made up of a number of stitches divisible by four, so that even crossings can be made on either side. There are two ways of cabling: (1) a back cross first and a front cross second, which opens the cable outward from the center; and (2) a front cross first and a back cross second, which closes the cable toward the center (Reverse Double Cable).

Panel of 12 sts.

Rows 1, 3, 5, and 7—(Wrong side)—K2, p8, k2.

Row 2—P2, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p2.

Rows 4, 6, and 8—P2, k8, p2.

Repeat Rows 1-8.

REVERSE DOUBLE CABLE

Directions as above, except: read “hold in front” instead of “hold in back”, and vice versa, in Row 2.

BULKY DOUBLE CABLE

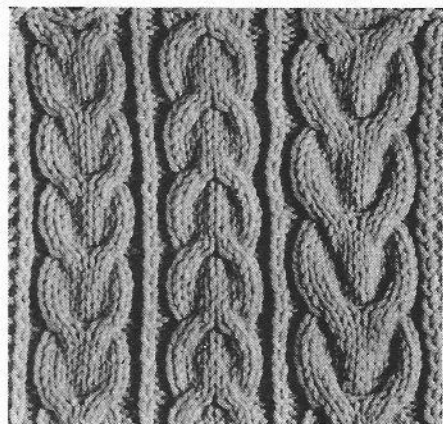
Panel of 16 sts.

Rows 1, 3, 5, 7, and 9—(Wrong side)—K2, p12, k2.

Row 2—P2, sl next 3 sts to dpn and hold in back, k3, then k3 from dpn; sl next 3 sts to dpn and hold in front, k3, then k3 from dpn; p2.

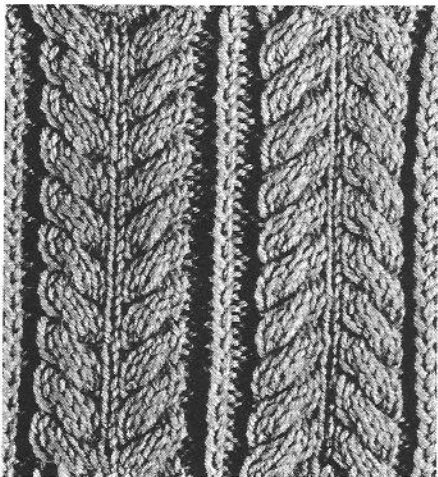
Rows 4, 6, 8, and 10—P2, k12, p2.

Repeat Rows 1-10.



LEFT: *Double Cable or Horseshoe Cable*
CENTER: *Reverse Double Cable*
RIGHT: *Bulky Double Cable*

Wheat Ear Cable



LEFT: *Wheat Ear Cable*
RIGHT: *Reverse Wheat Ear Cable*

This is a dense cable having the same basic structure as Double Cable, but with the cabling rows closer together and one additional stitch in the center. The same Wheat Ear pattern may be worked on a panel of 13 sts, with a 9-stitch cable (reading “2” for “3” in Row 3.)

Panel of 17 sts.

Row 1 (Right side)—P2, k13, p2.

Row 2—K2, p13, k2.

Row 3—P2, sl next 3 to dpn and hold in back, k3, k3 from dpn, k1, sl next 3 to dpn and hold in front, k3, k3 from dpn, p2.

Row 4—K2, p13, k2.

Repeat Rows 1–4.

VARIATION: *REVERSE WHEAT EAR CABLE*

Work the same as Wheat Ear Cable, except exchange the words “back” and “front” in Row 3. This variation is useful for making a classic Wheat Ear in a garment worked from the top down; or it may be done in reverse fashion from the bottom up if the knitter prefers.

Plait Cable



LEFT: *Plait Cable*
CENTER: *Little Plait Cable*
RIGHT: *Reverse Plait Cable or Branch Cable*

This type of cable is a little more sophisticated than a Simple Cable, but just as easy to work.

Panel of 13 sts.

Row 1 (Right side)—P2, k9, p2.

Row 2—K2, p9, k2.

Row 3—P2, sl next 3 sts to dpn and hold in front, k3, then k3 from dpn; k3, p2.

Rows 4 and 6—As Row 2.

Row 5—As Row 1.

Row 7—P2, k3, sl next 3 sts to dpn and hold in back, k3, then k3 from dpn; p2.

Row 8—As Row 2.

Repeat Rows 1–8.

VARIATION

If a *back* cross is worked in Row 3 (i.e., “hold in back” instead of “hold in front”) and a *front* cross in Row 7 (i.e., “hold in

front" instead of "hold in back"), all other directions remaining the same, the pattern is reversed. This Reverse Plait is sometimes known as Branch Cable.

LITTLE PLAIT CABLE

Panel of 10 sts.

Rows 1 and 3 (Wrong side)—K2, p6, k2.

Row 2—P2, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; k2, p2.

Row 4—P2, k2, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p2.

Repeat Rows 1–4.

Wave Cable or Ribbon Stitch

Instead of being twisted in the usual way, the cabled stitches here are moved back and forth to form an embossed wave. Wave Cable is a popular Aran pattern, often used—along with its relative, the Chain Cable—in fisherman sweaters. When two Wave Cables are worked, one on either side of a common center, then one of the cables should be started with Row 1 and the other with Row 7, so that the "waves" will balance each other.

Panel of 10 sts.

Row 1 (Wrong side) and all other wrong-side rows—K2, p6, k2.

Row 2—P2, sl next 3 sts to dpn and hold in back, k3, then k3 from dpn; p2.

Rows 4 and 6—P2, k6, p2.

Row 8—P2, sl next 3 sts to dpn and hold in front, k3, then k3 from dpn; p2.

Rows 10 and 12—P2, k6, p2.

Repeat Rows 1–12.

VARIATION: ELONGATED WAVE CABLE

There are a number of ways of varying a Wave Cable, both in the number of stitches and the number of rows. This Elongated Wave Cable shows one method of variation.

Panel of 8 sts.

Row 1 (Wrong side) and all other wrong-side rows—K2, p4, k2.

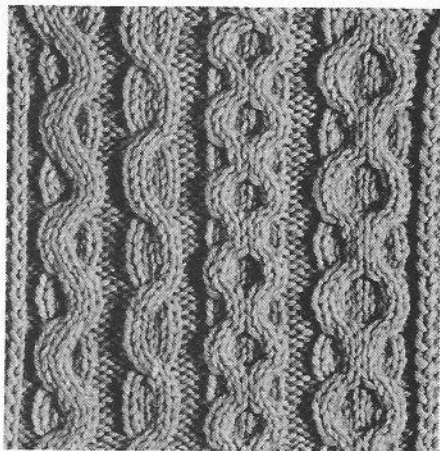
Row 2—P2, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p2.

Rows 4, 6, and 8—P2, k4, p2.

Row 10—P2, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p2.

Rows 12, 14, and 16—P2, k4, p2.

Repeat Rows 1–16.



LEFT TO RIGHT:

1. *Wave Cable or Ribbon Stitch*
2. *Elongated Wave Cable*
3. *Chain Cable or Double Ribbon Stitch*
4. *Elongated Chain Cable*

Chain Cable or Double Ribbon Stitch

(See illustration, page 245)

This famous cable is the basis of the Aran Honeycomb, which is essentially a number of Chain Cables worked side by side, and in contact with each other, across the entire fabric.

Panel of 12 sts.

- Row 1 (Wrong side) and all other wrong-side rows—K2, p8, k2.
Row 2—P2, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p2.
Row 4—P2, k8, p2.
Row 6—P2, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p2.
Row 8—P2, k8, p2.

Repeat Rows 1-8.

VARIATION: *ELONGATED CHAIN CABLE*

In this version the Chain Cable is elongated by only two more rows inserted between cabling rows. Four more could be used also. The Elongated Wave Cable verges on the Medallion Cable, which has a similar form but somewhat larger proportions.

Panel of 12 sts.

- Row 1 (Wrong side) and all other wrong-side rows—K2, p8, k2.
Row 2—P2, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p2.
Rows 4 and 6—P2, k8, p2.
Row 8—P2, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p2.
Rows 10 and 12—P2, k8, p2.

Repeat Rows 1-12.

Medallion Cable

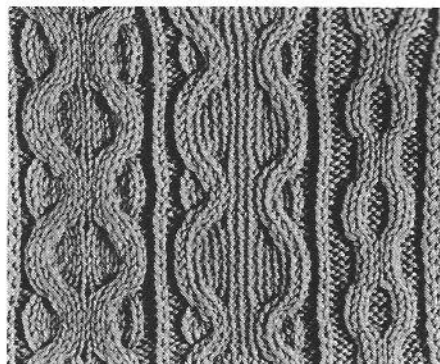
This is similar to the Chain Cable, except that it has one additional stitch in the center and more rows between cable rows. The Medallion Cable lends itself readily to extra ornamentation in the center of the "medallion", for instance with a Bobble formed in the center stitch at each repetition of Row 1.

Panel of 17 sts.

- Rows 1 and 3 (Right side)—P2, k13, p2.
Rows 2 and 4—K2, p13, k2.

Row 5—P2, sl next 3 to dpn and hold in front, k3, k3 from dpn, k1, sl next 3 to dpn and hold in back, k3, k3 from dpn, p2.
 Rows 6, 8, and 10—K2, p13, k2.
 Rows 7, 9, and 11—P2, k13, p2.
 Row 12—K2, p13, k2.
 Row 13—P2, sl next 3 to dpn and hold in back, k3, k3 from dpn, k1, sl next 3 to dpn and hold in front, k3, k3 from dpn, p2.
 Row 14—K2, p13, k2.
 Row 15—P2, k13, p2.
 Row 16—K2, p13, k2.

Repeat Rows 1–16.



LEFT: *Medallion Cable*
 CENTER: *Tyrolean Medallion*
 RIGHT: *Round Cable*

Tyrolean Medallion

The large round medallion traditionally is ornamented with bobbles or embroidered flowers, or both.

Panel of 19 sts.

Row 1 (Wrong side)—K2, p15-b, k2.
 Row 2—P2, sl next 3 sts to dpn and hold in front, k3-b, then k3-b from dpn; k3-b, sl next 3 sts to dpn and hold in back, k3-b, then k3-b from dpn; p2.
 Rows 3 and 5—K2, p15-b, k2.
 Rows 4 and 6—P2, k15-b, p2.
 Row 7—K2, p15-b, k2.
 Row 8—P2, sl next 3 sts to dpn and hold in back, k3-b, then k3-b from dpn; k3-b, sl next 3 sts to dpn and hold in front, k3-b, then k3-b from dpn; p2.
 Rows 9–16—Repeat Rows 3 through 6 twice.

Repeat Rows 1–16.

Round Cable

Panel of 12 sts.

Rows 1, 3, and 5 (Wrong side)—K4, p4, k4.
 Rows 2 and 4—P4, k4, p4.
 Row 6—P2, sl next 2 sts to dpn and hold in back, k2, then p2 from dpn; sl next 2 sts to dpn and hold in front, p2, then k2 from dpn; p2.
 Rows 7, 9, and 11—K2, p2, k4, p2, k2.
 Rows 8 and 10—P2, k2, p4, k2, p2.
 Row 12—P2, sl next 2 sts to dpn and hold in front, p2, then k2 from dpn; sl next 2 sts to dpn and hold in back, k2, then p2 from dpn; p2.

Repeat Rows 1–12.

Gull Stitch

Sometimes known as Wishbone Cable, this is a very beautiful old pattern often seen in Aran sweaters.

Panel of 10 sts.

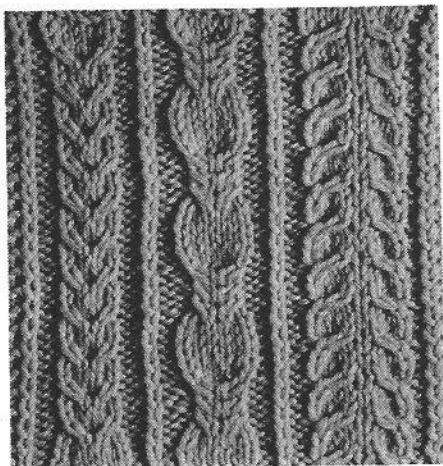
Row 1 (Wrong side)—K2, p6, k2.

Row 2—P2, k2, sl 2 wyib, k2, p2.

Row 3—K2, p2, sl 2 wyif, p2, k2.

Row 4—P2, sl next 2 sts to dpn and hold in back, k1, then k2 from dpn; sl next st to dpn and hold in front, k2, then k1 from dpn; p2.

Repeat Rows 1-4.



LEFT: *Gull Stitch*

CENTER: *Triple Gull-Stitch Cable*

RIGHT: *Inverted Gull Stitch*

Triple Gull-Stitch Cable

Panel of 10 sts.

Row 1 (Right side)—P2, k6, p2.

Row 2—K2, p6, k2.

Row 3—P2, k6, p2.

Row 4—K2, p2, sl 2 wyif, p2, k2.

Row 5—P2, sl next 2 to dpn and hold in back, k1, k2 from dpn; sl next st to dpn and hold in front, k2, k the st from dpn, p2.

Rows 6-9—Repeat Rows 4 and 5 twice more.

Row 10—K2, p6, k2.

Row 11—P2, k6, p2.

Row 12—K2, p6, k2.

Repeat Rows 1-12.

Inverted Gull Stitch

This cable is not a true Gull Stitch because the stitches are not slipped before being cabled. However, it does resemble a Gull Stitch widened and turned upside down. Note that there is an extra stitch in the center, as in Wheat Ear Cable.

Panel of 13 sts.

Rows 1 and 3 (Wrong side)—K2, p9, k2.

Row 2—P2, sl next st to dpn and hold in front, k3, then k1 from dpn; k1, sl next 3 sts to dpn and hold in back, k1, then k3 from dpn; p2.

Row 4—P2, k9, p2.

Repeat Rows 1-4.

Braid Cables

Braid Cables (not to be confused with Plait Cables) consist of three knit ribs traveling across a purl-stitch ground, and crossing one another alternately in true braid fashion. Braid Cables are novel in appearance and interesting to work. Also, they are capable of much variation. Three types of Braid Cable are given: Close, Barred, and Twisted. Other variations, of course, are possible.

CLOSE BRAID CABLE

Panel of 13 sts.

NOTE: Front Cross (FC)—sl 2 sts to dpn and hold in front, p1, then k2 from dpn. Back Cross (BC)—sl 1 st to dpn and hold in back, k2, then p1 from dpn.

Row 1 (Wrong side)—K3, p4, k2, p2, k2.

Row 2—P2, FC, BC, FC, P2.

Row 3 and all subsequent wrong-side rows—Knit all knit sts and purl all purl sts.

Row 4—P3, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p2, k2, p2.

Row 6—P2, BC, FC, BC, p2.

Row 8—P2, k2, p2, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p3.

Repeat Rows 1-8.

BARRED BRAID CABLE

Panel of 16 sts.

NOTE: FC and BC—same as for Close Braid Cable.

Row 1 (Right side)—P2, FC, p2, BC, FC, p3.

Row 2—K3, (yo, p2, pass yo over 2 purled sts, k2) 3 times, k1.

Row 3—P3, FC, BC, p2, FC, p2.

Row 4—K2, yo, p2, pass yo over 2 purled sts, k4, (yo, p2, pass yo over 2 purled sts) twice, k4.

Row 5—P4, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p4, k2, p2.

Row 6—As Row 4.

Row 7—P3, BC, FC, p2, BC, p2.

Row 8—As Row 2.

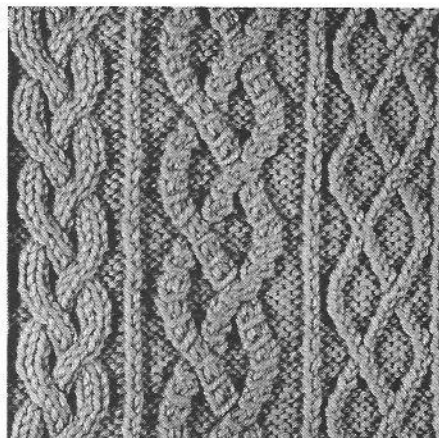
Row 9—P2, BC, p2, FC, BC, p3.

Row 10—K4, (yo, p2, pass yo over 2 purled sts) twice, k4, yo, p2, pass yo over 2 purled sts, k2.

Row 11—P2, k2, p4, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p4.

Row 12—As Row 10.

Repeat Rows 1-12.



LEFT: *Close Braid Cable*

CENTER: *Barred Braid Cable*

RIGHT: *Twisted Braid Cable*

TWISTED BRAID CABLE

Panel of 11 sts.

NOTE: Front Cross (FC)—sl 1 st to dpn and hold in front, p1, then k1-b from dpn. Back Cross (BC)—sl 1 st to dpn and hold in back, k1-b, then p1 from dpn.

Row 1 (Wrong side)—K3, p2-b, k4, p1-b, k1.

Row 2—P1, FC, p2, BC, FC, p2.

Row 3 and all subsequent wrong-side rows—K all knit sts and p-b all purl sts.

Row 4—P2, FC, BC, p2, FC, p1.

Row 6—P3, sl next st to dpn and hold in back, k1-b, then k1-b from dpn; p4, k1-b, p1.

Row 8—P2, BC, FC, p2, BC, p1.

Row 10—P1, BC, p2, FC, BC, p2.

Row 12—P1, k1-b, p4, sl next st to dpn and hold in front, k1-b, then k1-b from dpn; p3.

Repeat Rows 1-12.

Tree of Life

This is a famous old Aran pattern.

Panel of 15 sts.

Row 1 (Right side)—P2, k1, p4, sl 1 wyib, p4, k1, p2.

Row 2—K2, sl 1 wyif, k4, p1, k4, sl 1 wyif, k2.

Row 3—P2, sl 1 to dpn and hold in front, p1; k1 from dpn (Front Cross or FC); p3, sl 1 wyib, p3; sl 1 to dpn and hold in back, k1; p1 from dpn (Back Cross or BC); p2.

Row 4—K3, sl 1 wyif, k3, p1, k3, sl 1 wyif, k3.

Row 5—P3, FC, p2, sl 1 wyib, p2, BC, p3.

Row 6—K4, sl 1 wyif, k2, p1, k2, sl 1 wyif, k4.

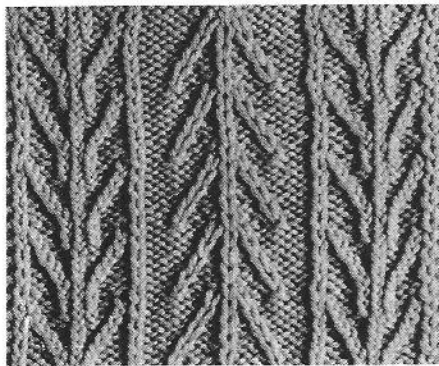
Row 7—P4, FC, p1, sl 1 wyib, p1, BC, p4.

Row 8—K5, sl 1 wyif, k1, p1, k1, sl 1 wyif, k5.

Row 9—P2, k1, p2, FC, sl 1 wyib, BC, p2, k1, p2.

Row 10—K2, sl 1 wyif, k4, p1, k4, sl 1 wyif, k2.

On subsequent repeats omit Rows 1 and 2 and repeat Rows 3-10.



CENTER PANEL: *Tree of Life*
SIDE PANELS: *Twisted Tree*

Twisted Tree

This is a variant on the Tree of Life theme, but in reverse; the Twisted Tree does not droop but rather opens its “branches” upward. Note also the contrast between the large loose slip-

stitches of the classic Tree of Life, and the tightly twisted stitches in this pattern.

Panel of 9 sts.

Row 1 (Right side)—P3, k3-b, p3.

Row 2—K3, p3-b, k3.

Row 3—P2, sl next st to dpn and hold in back, k1-b, then p1 from dpn (Back Cross, BC); k1-b, sl next st to dpn and hold in front, p1, then k1-b from dpn (Front Cross, FC); p2.

Row 4—K2, (p1-b, k1) twice, p1-b, k2.

Row 5—P1, BC, p1, k1-b, p1, FC, p1.

Row 6—K1, (p1-b, k2) twice, p1-b, k1.

Row 7—BC, p1, k3-b, p1, FC.

Row 8—P1-b, k2, p3-b, k2, p1-b.

Repeat Rows 1-8.

Staghorn Cable

This is a graceful, easy pattern for any spot where a wide cable is needed. The method of doing it in reverse is handy for a Staghorn effect in any garment that is knitted from the top down. Also, the Reverse Staghorn is a pretty cable in its own right. Staghorn and Reverse Staghorn are attractive when used together in alternate panels.

Panel of 20 sts.

NOTE: Back Cross (BC)—sl 2 sts to dpn and hold in back, k2, then k2 from dpn. Front Cross (FC)—sl 2 sts to dpn and hold in front, k2, then k2 from dpn.

Rows 1, 3, and 5 (Wrong side)—K2, p16, k2.

Row 2—P2, k4, BC, FC, k4, p2.

Row 4—P2, k2, BC, k4, FC, k2, p2.

Row 6—P2, BC, k8, FC, p2.

Repeat Rows 1-6.



LEFT: *Staghorn Cable*

RIGHT: *Reverse Staghorn Cable*

REVERSE STAGHORN CABLE

Panel of 20 sts.

NOTE: BC and FC—as above.

Rows 1, 3, and 5 (Wrong side)—K2, p16, k2.

Row 2—P2, FC, k8, BC, p2.

Row 4—P2, k2, FC, k4, BC, k2, p2.

Row 6—P2, k4, FC, BC, k4, p2.

Repeat Rows 1-6.

Triple-Braided Diamonds

This is a fascinating pattern of large diamonds intricately braided together, ideal for a central panel in a fancy sweater.

Panel of 30 sts.

NOTES: Front Cross or FC—sl 2 k sts to dpn and hold in front, p1, then k2 from dpn.

Back Cross or BC—sl 1 p st to dpn and hold in back, k2, then p the st from dpn.

Front Double Knit Cross or FDKC—sl 2 k sts to dpn and hold in front, k2, then k2 from dpn.

Back Double Knit Cross or BDKC—sl 2 k sts to dpn and hold in back, k2, then k2 from dpn.

Row 1 (Wrong side)—K7, (p4, k2) twice, p4, k7.

Row 2—P6, (BC, FC) 3 times, p6.

Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.

Row 4—P5, BC, (p2, BDKC) twice, p2, FC, p5.

Row 6—P4, BC, p2, (BC, FC) twice, p2, FC, p4.

Row 8—P3, (BC, p2) twice, FDKC, (p2, FC) twice, p3.

Row 10—(P2, BC) 3 times, (FC, p2) 3 times.

Row 12—Knit all k sts and purl all p sts.

Row 14—(P2, FC) 3 times, (BC, p2) 3 times.

Row 16—P3, (FC, p2) twice, FDKC, (p2, BC) twice, p3.

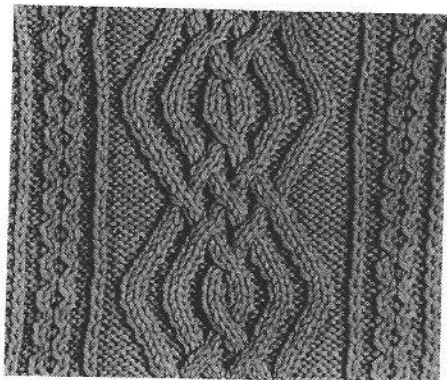
Row 18—P4, FC, p2, (FC, BC) twice, p2, BC, p4.

Row 20—P5, FC, (p2, BDKC) twice, p2, BC, p5.

Row 22—P6, (FC, BC) 3 times, p6.

Row 24—P7, (FDKC, p2) twice, FDKC, p7.

Repeat Rows 1-24.



CENTER PANEL: *Triple-Braided Diamonds*
SIDE PANELS: *Wave of Honey Cable or Little Chain*

Wave of Honey Cable or Little Chain

This beautiful little cable is the designing unit of Wave of Honey Stitch (which see). It is very decorative and has many uses. Try, for instance, a continuous row of Wave of Honey Cables, with two purl stitches between, for a fancy ribbing.

Panel of 8 sts.

Rows 1 and 3 (Wrong side)—K2, p4, k2.

Row 2—P2, sl next st to dpn and hold in front, k1, then k1 from dpn; sl next st to dpn and hold in back, k1, then k1 from dpn; p2.

Row 4—P2, sl next st to dpn and hold in back, k1, then k1 from dpn; sl next st to dpn and hold in front, k1, then k1 from dpn; p2.

Repeat Rows 1-4.

Valentine Cable

A hand-knitted gift sweater is surely a labor of love, and all the more evidently so when it carries this handsome heart-shaped pattern. Note that the first 3 rows are preparatory, not to be repeated after the pattern has been started.

Panel of 16 sts.

Rows 1 and 3 (Wrong side)—K6, p4, k6.

Row 2—P6, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p6.

Row 4—P5, sl next st to dpn and hold in back, k2, then p1 from dpn (Back Cross, BC); sl next 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross, FC); p5.

Row 5—K5, p2, k2, p2, k5.

Row 6—P4, BC, p2, FC, p4.

Row 7—(K4, p2) twice, k4.

Row 8—P3, BC, p4, FC, p3.

Row 9—K3, p2, k6, p2, k3.

Row 10—P2, (BC) twice, (FC) twice, p2.

Row 11—K2, (p2, k1, p2, k2) twice.

Row 12—P1, (BC) twice, p2, (FC) twice, p1.

Row 13—(K1, p2) twice, k4, (p2, k1) twice.

Row 14—P1, k1, sl 1 st to dpn and hold in front, p1, then k1 from dpn (Single FC); FC, p2, BC, sl 1 st to dpn and hold in back, k1, then p1 from dpn (Single BC); k1, p1.

Row 15—(K1, p1) twice, k1, p2, k2, p2, k1, (p1, k1) twice.

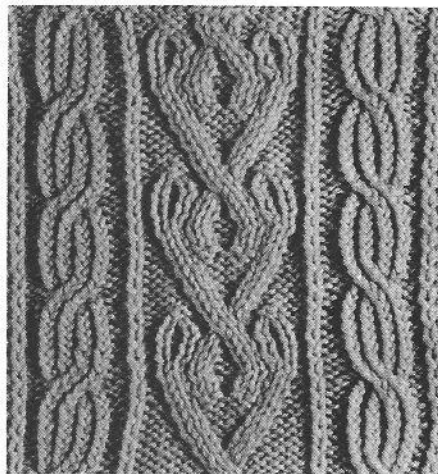
Row 16—P1, k1, p1, Single FC. FC, BC, Single BC, p1, k1, p1.

Row 17—K1, p1, k2, p1, k1, p4, k1, p1, k2, p1, k1.

Row 18—P1, Single FC, Single BC, p1, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p1, Single FC, Single BC, p1.

Row 19—K2, sl next st to dpn and hold in back, k1, then k1 from dpn; k2, p4, k2, sl next st to dpn and hold in front, k1, then k1 from dpn; k2.

Omit Rows 1 through 3, repeat Rows 4-19.



CENTER PANEL: *Valentine Cable*
SIDE PANELS: *Ribbed Cable*

Ribbed Cable

The Ribbed Cable is very elegant, and is frequently seen in fisherman sweaters. Note that there are two ways of working Row 2, and that in both cases the knit stitches are purled and the purl stitches knitted in the 4-stitch group. When two Ribbed Cables are used on either side of a common center, one should be done by the front-cross method and the other by the back-cross method, to balance the patterns. For a Ribbed Wave Cable, work the front-cross and back-cross methods alternately, every 10th row in the same cable.

Panel of 11 sts.

Row 1 (Wrong side)—K2, (p1-b, k1) 3 times, p1-b, k2.

Row 2—For a front-cross cable work Row 2 as follows: P2, sl next 3 sts to dpn and hold in front, (k1-b, p1) twice on next 4 sts, then from dpn k1-b, p1, k1-b the 3 sts, p2.

For a back-cross cable work Row 2 as follows: P2, sl next 4 sts to dpn and hold in back, k1-b, p1, k1-b on next 3 sts, then from dpn (p1, k1-b) twice, p2.

Rows 3, 5, 7, and 9—As Row 1.

Rows 4, 6, 8, and 10—P2, (k1-b, p1) 3 times, k1-b, p2.

Repeat Rows 1-10.

Superimposed Double Wave

This is a beautiful pattern of four separated waves interpenetrating each other, two on top and two beneath. Very good for fancy sweaters.

Panel of 16 sts.

NOTES: Front Cross or FC—sl 2 k sts to dpn and hold in front, p1, then k2 from dpn. Back Cross or BC—sl 1 p st to dpn and hold in back, k2, then p the st from dpn. Front Double Knit Cross or FDKC—sl 2 k sts to dpn and hold in front, k2, then k2 from dpn.

Row 1 (Right side)—K2, p3, k2, p2, k2, p3, k2.

Row 2—and all other wrong-side rows—Knit all k sts and purl all p sts.

Row 3—FC, p2, FC, BC, p2, BC.

Row 5—P1, FC, p2, FDKC, p2, BC, p1.

Row 7—P2, (FC, BC) twice, p2.

Row 9—P3, FDKC, p2, FDKC, p3.

Row 11—P2, (BC, FC) twice, p2.

Row 13—P1, BC, p2, FDKC, p2, FC, p1.

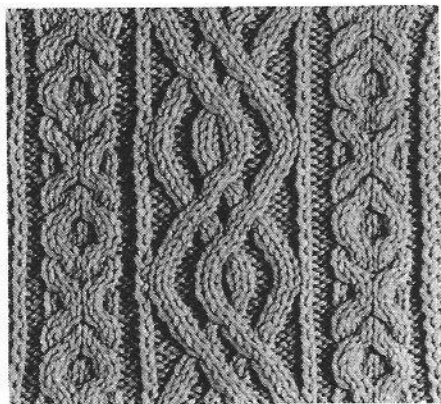
Row 15—BC, p2, BC, FC, p2, FC.

Row 16—See Row 2.

Rows 17 through 32—work exactly as Rows 1-16 *except* in Rows 5, 9, and 13 substitute *Back Double Knit Cross* for FDKC. This is worked as FDKC but hold the sts in back instead of in front.

Repeat Rows 1-32.

NOTE: If Rows 1-16 *only* are repeated, then the cable will be twisted in the usual cable fashion, instead of being superimposed.



CENTER PANEL: *Superimposed Double Wave*
SIDE PANELS: *Oxox Cable*

Oxox Cable

This curiously named cable is a variation on Chain Cable. Its name describes it: the “chain” cabling action is staggered so that the cable looks like little O’s and little X’s. It is a good example of how a simple alteration in row order can give very different results.

Panel of 12 sts.

Rows 1 and 3 (Wrong side)—K2, p8, k2.

Row 2—P2, k8, p2.

Row 4—P2, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p2.

Rows 5, 6, and 7—Repeat Rows 1, 2, and 3.

Row 8—P2, sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p2.

Rows 9–12—Repeat Rows 5–8.

Rows 13–16—Repeat Rows 1–4.

Repeat Rows 1–16.

Hourglass Cable

The Hourglass Cable is a beautiful variation on a recurrent theme in Aran patterns. These gracefully curved lines are seen in many other combinations.

Panel of 14 sts.

Row 1 (Wrong side)—K4, p1-b, k1, p2-b, k1, p1-b, k4.

Row 2—P3, sl next st to dpn and hold in back, k1-b, then p1 from dpn (Back Cross, BC); BC again; sl next st to dpn and hold in front, p1, then k1-b from dpn (Front Cross, FC); FC again; p3.

Row 3 and all subsequent wrong-side rows—K all knit sts and p-b all purl sts.

Row 4—P2, BC, sl next st to dpn and hold in back, k1-b, then k1-b from dpn; p2, sl next st to dpn and hold in front, k1-b, then k1-b from dpn; FC, p2.

Row 6—P1, (BC) twice, FC, BC, (FC) twice, p1.

Row 8—(P1, k1-b) twice, p2, k2-b, p2, (k1-b, p1) twice.

Row 10—P1, (FC) twice, BC, FC, (BC) twice, p1.

Row 12—P2, (FC) twice, p2, (BC) twice, p2.

Row 14—P3, (FC) twice, (BC) twice, p3.

Row 16—P4, k1-b, p1, k2-b, p1, k1-b, p4.

Repeat Rows 1–16.



CENTER PANEL: *Hourglass Cable*
SIDE PANELS: *Notched Cable*

Notched Cable

This is a novelty cable suitable for use with other cable patterns. Since the design is small and rather unobtrusive, the Notched Cable is best worked in a heavy yarn on big needles so that it may show up well.

Panel of 11 sts.

Row 1 (Wrong side)—K1, p2, k2, p1, k2, p2, k1.

Row 2—P1, sl next 2 sts to dpn and hold in front, p2, then k2 from dpn; k1, sl next 2 sts to dpn and hold in back, k2, then p2 from dpn; p1.

Rows 3, 5, and 7—K3, p5, k3.

Rows 4 and 6—P3, k5, p3.

Row 8—P1, sl next 2 sts to dpn and hold in back, k2, then p2 from dpn; k1, sl next 2 sts to dpn and hold in front, p2, then k2 from dpn; p1.

Repeat Rows 1-8.

Aran Diamonds with Popcorns

Panel of 19 sts.

NOTES: Back Cross (BC)—sl 1 p st to dpn and hold in back, k2, then p the st from dpn. Front Cross (FC)—sl 2 sts to dpn and hold in front, p1, then k2 from dpn.

Row 1 (Wrong side)—P1, k3, k in front, back, front, back, front of next st (5 sts from 1) and sl the worked st off left-hand needle (Popcorn made); k2, p2, k1, p2, k2, popcorn in next st as before, k3, p1.

Row 2—K1, p3, k5 tog-b (completing popcorn); p2, sl next 3 sts to dpn and hold in front, k2, sl the p st from dpn back to left-hand needle and p it, then k2 from dpn; p2, k5 tog-b, p3, k1.

Row 3—P1, k6, p2, k1, p2, k6, p1.

Row 4—K1, p5, BC, p1, FC, p5, k1.

Row 5—P1, k5, p2, k3, p2, k5, p1.

Row 6—K1, p4, BC, p3, FC, p4, k1.

Row 7—P1, k4, p2, k2, popcorn, k2, p2, k4, p1.

Row 8—K1, p3, BC, p2, k5 tog-b, p2, FC, p3, k1.

Row 9—P1, k3, p2, k7, p2, k3, p1.

Row 10—K1, p2, BC, p7, FC, p2, k1.

Row 11—P1, k2, p2, k2, popcorn, k3, popcorn, k2, p2, k2, p1.

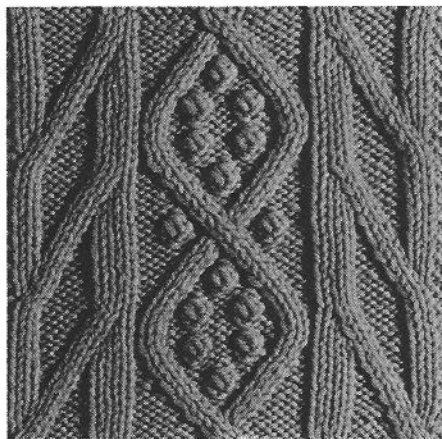
Row 12—K1, p1, BC, p2, k5 tog-b, p3, k5 tog-b, p2, FC, p1, k1.

Row 13—P1, k1, p2, k11, p2, k1, p1.

Row 14—K1, p1, k2, p11, k2, p1, k1.

Row 15—P1, k1, p2, k3, popcorn, k3, popcorn, k3, p2, k1, p1.

Row 16—K1, p1, FC, p2, k5 tog-b, p3, k5 tog-b, p2, BC, p1, k1.



CENTER PANEL: *Aran Diamonds with Popcorns*

LEFT SIDE PANEL: *Flying Buttress, right*

RIGHT SIDE PANEL: *Flying Buttress, left*

- Row 17—P1, k2, p2, k9, p2, k2, p1.
 Row 18—K1, p2, FC, p7, BC, p2, k1.
 Row 19—P1, k3, p2, k3, popcorn, k3, p2, k3, p1.
 Row 20—K1, p3, FC, p2, k5 tog-b, p2, BC, p3, k1.
 Row 21—P1, k4, p2, k5, p2, k4, p1.
 Row 22—K1, p4, FC, p3, BC, p4, k1.
 Row 23—P1, k5, p2, k3, p2, k5, p1.
 Row 24—K1, p5, FC, p1, BC, p5, k1.

Repeat Rows 1-24.

Panel includes 2 k sts, one on either side.

Flying Buttress

Compared to most cable patterns, the Flying Buttress is almost stark in its simplicity. It consists of a single rib of two knit stitches, traveling diagonally on a purled ground, either (1) to the right, or (2) to the left. The Right version is done with a series of back crosses, the Left with front crosses. When worked on either side of a common center, as shown, these two versions should be used, one on each side. For a Double Flying Buttress, cast on a panel of 20 stitches and work one version on the first 10, the other on the second 10—reversing the order, of course, on the opposite side of the fabric.

(1) FLYING BUTTRESS, RIGHT

(See illustration, page 256)

Panel of 10 sts.

- Row 1 (Wrong side)—P2, k6, p2.
 Row 2—K2, p5, sl next st to dpn and hold in back, k2, then k1 from dpn.
 Row 3—P3, k5, p2.
 Row 4—K2, p4, sl next st to dpn and hold in back, k2, then k1 from dpn, k1.
 Row 5—P4, k4, p2.
 Row 6—K2, p3, sl next st to dpn and hold in back, k2, then *p1* from dpn (Back Cross, BC), k2.
 Row 7—P2, k1, p2, k3, p2.
 Row 8—K2, p2, BC, p1, k2.
 Row 9—(P2, k2) twice, p2.
 Row 10—K2, p1, BC, p2, k2.
 Row 11—P2, k3, p2, k1, p2.
 Row 12—K2, BC, p3, k2.
 Row 13—P2, k4, p4.
 Row 14—K1, BC, p4, k2.
 Row 15—P2, k5, p3.
 Row 16—BC, p5, k2.

Repeat Rows 1-16.

(2) *FLYING BUTTRESS, LEFT*

(See illustration, page 256)

Panel of 10 sts.

Row 1 (Wrong side)—P2, k6, p2.

Row 2—Sl 2 sts to dpn and hold in front, k1, then k2 from dpn, p5, k2.

Row 3—P2, k5, p3.

Row 4—K1, sl next 2 sts to dpn and hold in front, k1, then k2 from dpn, p4, k2.

Row 5—P2, k4, p4.

Row 6—K2, sl next 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross, FC), p3, k2.

Row 7—P2, k3, p2, k1, p2.

Row 8—K2, p1, FC, p2, k2.

Row 9—(P2, k2) twice, p2.

Row 10—K2, p2, FC, p1, k2.

Row 11—P2, k1, p2, k3, p2.

Row 12—K2, p3, FC, k2.

Row 13—P4, k4, p2.

Row 14—K2, p4, FC, k1.

Row 15—P3, k5, p2.

Row 16—K2, p5, FC.

Repeat Rows 1-16.

Figure-Eight Diamond Pattern

Both this pattern and the Figure-Eight Cable are popular Aran designs, often used together in the same garment.

Panel of 22 sts.

Row 1 (Wrong side)—K9, p4, k9.

Row 2—P9, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p9.

Row 3 and all subsequent wrong-side rows—Knit all knit sts and purl all purl sts.

Row 4—P8, sl next st to dpn and hold in back, k2, then p1 from dpn (Back Cross, BC); sl next 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross, FC); p8.

Row 6—P7, BC, p2, FC, p7.

Row 8—P6, BC, p4, FC, p6.

Row 10—P5, BC, p1, k4, p1, FC, p5.

Row 12—P4, BC, p1, BC, FC, p1, FC, p4.

Row 14—P3, BC, p1, BC, p2, FC, p1, FC, p3.

Row 16—(P2, BC, p2, FC) twice, p2.

Row 18—P1, (BC, p4, FC) twice, p1.



CENTER PANEL: *Figure-Eight Diamond Pattern*
SIDE PANELS: *Figure-Eight Cable*

- Row 20—P1, k2, p6, sl next 2 sts to dpn and hold in back, k2,
 then k2 from dpn; p6, k2, p1.
 Row 22—P1, (FC, p4, BC) twice, p1.
 Row 24—(P2, FC, p2, BC) twice, p2.
 Row 26—P3, FC, p1, FC, p2, BC, p1, BC, p3.
 Row 28—P4, FC, p1, FC, BC, p1, BC, p4.
 Row 30—P5, FC, p6, BC, p5.
 Row 32—P6, FC, p4, BC, p6.
 Row 34—P7, FC, p2, BC, p7.
 Row 36—P8, FC, BC, p8.

Repeat Rows 1-36.

Figure-Eight Cable

See Figure-Eight Diamond Pattern.

Panel of 12 sts.

- Row 1 (Wrong side)—K5, p2, k5.
 Row 2—P4, k4, p4.
 Wrong-side rows from 3 through 19—Knit all knit sts and purl all purl sts.
 Row 4—P3, sl next st to dpn and hold in back, k2, then p1 from dpn (Back Cross, BC); sl next 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross, FC); p3.
 Row 6—P2, BC, p2, FC, p2.
 Row 8—P2, FC, p2, BC, p2.
 Row 10—P3, FC, BC, p3.
 Row 12—P4, sl next 2 sts to dpn and hold in back, k2, then k2 from dpn; p4.
 Rows 14, 16, 18, and 20—Repeat Rows 4, 6, 8, and 10.
 Row 21—K4, p4, k4.
 Rows 22, 24, and 26—P5, k2, p5.
 Rows 23, 25, and 27—K5, p2, k5.
 Row 28—P5, k2, p5.

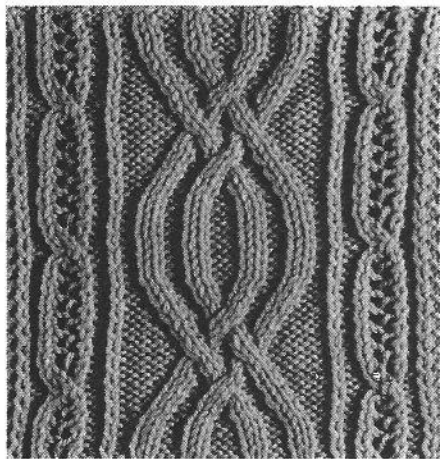
Repeat Rows 1-28.

Double-Braided Cable

The construction of this cable is similar to that of Triple-Braided Diamonds, but a bit simpler, as there are only four crossing ribs instead of six.

Panel of 22 sts.

NOTES: FC (Front Cross): sl 2 sts to dpn and hold in front, p1, then k2 from dpn.



CENTER PANEL: *Double-Braided Cable*
SIDE PANELS: *Scotch Faggoting Cable*

BC (Back Cross): sl 1 st to dpn and hold in back, k2, then p1 from dpn.

FDKC (Front Double Knit Cross): sl 2 sts to dpn and hold in front, k2, then k2 from dpn.

BDKC (Back Double Knit Cross): sl 2 sts to dpn and hold in back, k2, then k2 from dpn.

Rows 1 and 3 (Wrong side)—K2, p2, k3, p2, k4, p2, k3, p2, k2.

Row 2—P2, k2, p3, k2, p4, k2, p3, k2, p2.

Row 4—P2, (FC, p2) twice, (BC, p2) twice.

Row 5 and all subsequent wrong-side rows—Knit all knit sts and purl all purl sts.

Row 6—P3, FC, p2, FC, BC, p2, BC, p3.

Row 8—P4, FC, p2, BDKC, p2, BC, p4.

Row 10—P5, (FC, BC) twice, p5.

Row 12—P6, FDKC, p2, FDKC, p6.

Row 14—P5, (BC, FC) twice, p5.

Row 16—P4, BC, p2, BDKC, p2, FC, p4.

Row 18—P3, BC, p2, BC, FC, p2, FC, p3.

Row 20—P2, (BC, p2) twice, (FC, p2) twice.

Rows 22, 24, and 26—As Row 2.

Repeat Rows 1–26.

Scotch Faggoting Cable

This novel openwork cable is rarely seen, but it is so attractive and so easy to work that the reason for its rarity can only be that it is so little known. A panel is given, but the motif is easily converted into an all-over pattern by working it on a multiple of 6 sts plus 2 (2 purl sts between cables). When repeating across the fabric, it is a good idea to begin every alternate cable with Row 9, so that the crossings will be staggered. If desired, every other cable may be worked with a back cross instead of a front cross.

Panel of 8 sts.

Row 1 (Right side)—P2, k2, yo, k2 tog, p2.

Row 2—K2, p2, yo, p2 tog, k2.

Rows 3 and 5—As Row 1.

Rows 4 and 6—As Row 2.

Row 7—P2, sl 2 to dpn and hold in front, k2, then k2 from dpn, p2.

Row 8—As Row 2.

Rows 9, 11, 13, and 15—As Row 1.

Rows 10, 12, 14, and 16—As Row 2.

Repeat Rows 1–16.

Trellis With Moss Stitch

This is another traditional Aran pattern.

Panel of 28 sts.

- Row 1 (Right side)—P5, sl next 2 sts to dpn and hold in front, k2-b, then k2-b the sts from dpn (Front Double Knit Cross or FDKC); p10, FDKC, p5.
Row 2 and all other wrong-side rows—Knit all knit sts and purl all purl sts.
Row 3—P4, sl next st to dpn and hold in back, k2-b, then p st from dpn (Back Cross or BC); sl next 2 sts to dpn and hold in front, k1, then k2-b the sts from dpn (Front Cross or FC); p8, BC, FC, p4.
Row 5—P3, * BC, k1, p1, FC, * p6, rep from * to *, p3.
Row 7—P2, * BC, (k1, p1) twice, FC, * p4, rep from * to *, p2.
Row 9—P1, * BC, (k1, p1) 3 times, FC, * p2, rep from * to *, p1.
Row 11—* BC, (k1, p1) 4 times, FC; rep from *.
Row 13—K2-b, (k1, p1) 5 times, FDKC, (k1, p1) 5 times, k2-b.
Row 15—* Sl 2 sts to dpn and hold in front, PURL 1, then k2-b the sts from dpn (Front Purl Cross or FPC); (k1, p1) 4 times, BC; rep from *.
Row 17—P1, * FPC, (k1, p1) 3 times, BC, * p2, rep from * to *, p1.
Row 19—P2, * FPC, (k1, p1) twice, BC, * p4, rep from * to *, p2.
Row 21—P3, * FPC, k1, p1, BC, * p6, rep from * to *, p3.
Row 23—P4, FPC, BC, p8, FPC, BC, p4.
Row 24—See Row 2.

Repeat Rows 1–24.

A Bobble or other decoration may be worked into the purred diamonds at the center of pattern, or these diamonds may be formed of some other texture stitch if desired.

Coin Cable

This pretty little cable is made with a rather novel cabling technique that forms small round medallions with the side stitches crossed in front. The central portion of the “coins” is slightly indented, instead of lifting forward as most cables do.

Panel of 9 sts.

- Row 1 (Wrong side)—K2, p5, k2.
Row 2—P2, sl next 4 sts to dpn and hold in back, k1, then sl the last 3 of the sts from dpn back to left-hand needle; then (before knitting the sts) bring dpn with the last st to *front* between needles, passing to the left of the yarn; then knit the 3 sts from left-hand needle; then knit the last st from dpn; p2.
Rows 3 and 5—Repeat Row 1.
Rows 4 and 6—P2, k5, p2.

Repeat Rows 1–6.



CENTER PANEL: *Trellis with Moss Stitch*
SIDE PANELS: *Coin Cable*

Fancy Bobble Cable

Usually bobbles are made out of one stitch, but in this pattern they are made out of two stitches. This way of making bobbles is useful for any pattern that is worked on an even number of stitches, so that there are two instead of a single central stitch; when it is desirable to place a bobble in the center, it can be made from both central stitches.

Panel of 16 sts.

Row 1 (Right side)—P2, k4, p4, k4, p2.

Row 2—K2, p4, k4, p4, k2.

Row 3—P2, sl 2 sts to dpn and hold in front, k2, then k2 from dpn; p4; sl 2 sts to dpn and hold in back, k2, then k2 from dpn; p2.

Row 4—Repeat Row 2.

Row 5—P2, k4, p1, Make Bobble as follows: (k1, p1, k1) into each of the next 2 sts, turn and p6; turn and k1, ssk, k2 tog, k1; turn and (p2 tog) twice, turn and k2, completing Bobble; p1, k4, p2.

Rows 6, 8, and 10—Repeat Row 2.

Row 7—Repeat Row 3.

Row 9—Repeat Row 1.

Row 11—(Sl 2 sts to dpn and hold in back, k2, then p2 from dpn; sl next 2 sts to dpn and hold in front, p2, then k2 from dpn) twice.

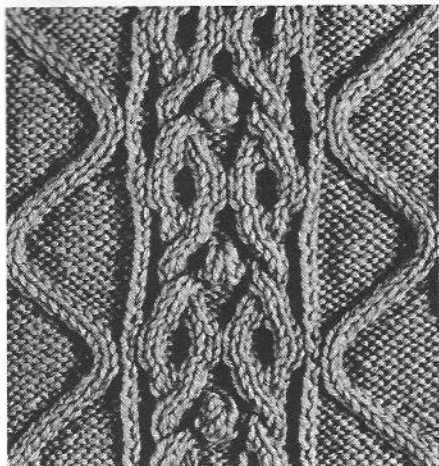
Rows 12 and 14—P2, k4, p4, k4, p2.

Row 13—K2, p4, k4, p4, k2.

Row 15—(Sl 2 sts to dpn and hold in front, p2, then k2 from dpn; sl next 2 sts to dpn and hold in back, k2, then p2 from dpn) twice.

Row 16—Repeat Row 2.

Repeat Rows 1-16.



CENTER PANEL: *Fancy Bobble Cable*

SIDE PANELS: *Fast-Traveling Rib, or Snake Rib*

Fast-Traveling Rib, or Snake Rib

Most “traveling” cables move across the background one stitch at a time on every other row, the cabling action taking place on right-side rows only. This one is different. It travels “fast” because the rib is moved on every row, both right and wrong sides. Hence, the knit stitches of which the rib is composed are somewhat stretched and sleeked. This smooth, slick appearance of the ribs as they undulate across the panel does rather remind one of a snake waving its way along.

When two panels of this pattern are used on either side of a common center, as shown, one of the panels should start with Row 1 and the other with Row 13. If desired, panels can be made narrower by working over a smaller number of stitches.

Panel of 12 sts.

NOTES: Front Cross (FC): sl 2 sts to dpn and hold in front, p1, then k2 from dpn. Reverse Front Cross (RFC): sl 1 st to dpn and hold in front (i.e., at the *wrong* side, which is facing the knitter), p2, then k1 from dpn. Back Cross (BC): sl 1 st to dpn and hold in back, k2, then p1 from dpn. Reverse Back Cross (RBC): sl 2 sts to dpn and hold in back (i.e., at the *right* side, which is facing away from the knitter), k1, then p2 from dpn.

- | | |
|-----------------------------|---------------------|
| Row 1 (Wrong side)—K10, p2. | Row 13—P2, k10. |
| Row 2—FC, p9. | Row 14—P9, BC. |
| Row 3—K8, RFC, k1. | Row 15—K1, RBC, k8. |
| Row 4—P2, FC, p7. | Row 16—P7, BC, p2. |
| Row 5—K6, RFC, k3. | Row 17—K3, RBC, k6. |
| Row 6—P4, FC, p5. | Row 18—P5, BC, p4. |
| Row 7—K4, RFC, k5. | Row 19—K5, RBC, k4. |
| Row 8—P6, FC, p3. | Row 20—P3, BC, p6. |
| Row 9—K2, RFC, k7. | Row 21—K7, RBC, k2. |
| Row 10—P8, FC, p1. | Row 22—P1, BC, p8. |
| Row 11—RFC, k9. | Row 23—K9, RBC. |
| Row 12—P10, k2. | Row 24—K2, p10. |

Repeat Rows 1–24.

Off-Center Trellis

This novel and interesting pattern incorporates moss stitch diamonds in a braided trellis pattern. Excellent for sleeve panels or elsewhere in fancy sweaters.

Panel of 25 sts.

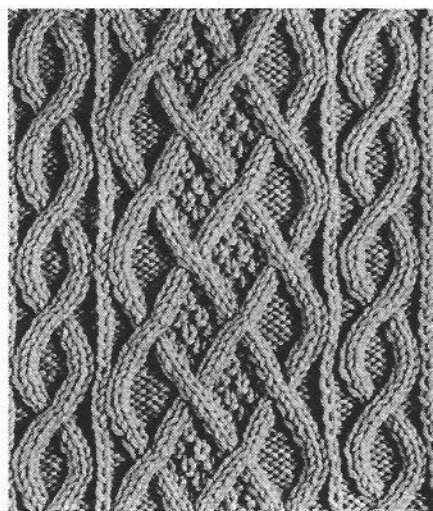
NOTES: Front Purl Cross or FPC—sl 2 k sts to dpn, hold in front, p1, then k2 from dpn.

Back Purl Cross or BPC—sl 1 p st to dpn, hold in back, k2, then p1 from dpn.

Front Knit Cross or FKC—sl 2 k sts to dpn, hold in front, k1, then k2 from dpn.

Front Double Knit Cross or FDKC—sl 2 k sts to dpn, hold in front, k2, then k2 from dpn.

Back Double Knit Cross or BDKC—sl 2 k sts to dpn, hold in back, k2, then k2 from dpn.



CENTER PANEL: *Off-Center Trellis*
SIDE PANELS: *Open Cable*

- Row 1 (Wrong side)—P2, k6, p4, (k1, p1) 3 times, p4, k3.
 Row 2—P2, BPC, FPC, (k1, p1) twice, BPC, FKC, p4, BPC.
 Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.
 Row 4—P1, BPC, p2, FPC, k1, p1, BPC, k1, p1, FKC, p2, BPC, p1.
 Row 6—BPC, p4, FPC, BPC, (k1, p1) twice, FKC, BPC, p2.
 Row 8—K2, P6, BDKC, (k1, p1) 3 times, BDKC, p3.
 Row 10—FPC, p4, BPC, FKC, (k1, p1) twice, BPC, FPC, p2.
 Row 12—P1, FPC, p2, BPC, k1, p1, FKC, k1, p1, BPC, p2, FPC, p1.
 Row 14—P2, FPC, BPC, (k1, p1) twice, FKC, BPC, p4, FPC.
 Row 16—P3, FDKC, (k1, p1) 3 times, FDKC, p6, k2.

Repeat Rows 1-16.

Open Cable (See illustration, page 263)

This is a traditional and very handsome form of cable, sometimes made with a Bobble worked in the central stitch on Row 8.

Panel of 11 sts.

- Row 1 (Wrong side)—K3, p2, k1, p2, k3.
 Row 2—P3, sl next 3 to dpn and hold in back, k2, sl the p st back to left-hand needle and p it, k2 from dpn, p3.
 Row 3—As Row 1.
 Row 4—P2, sl next p st to dpn and hold in back, k2, p the st from dpn (*Back Cross*); p1, sl next 2 to dpn and hold in front, p1, k2 from dpn (*Front Cross*); p2.
 Row 5—K2, p2, k3, p2, k2.
 Row 6—P1, BC, p3, FC, p1.
 Row 7—K1, p2, k5, p2, k1.
 Row 8—P1, k2, p5, k2, p1.
 Row 9—As Row 7.
 Row 10—P1, FC, p3, BC, p1.
 Row 11—K2, p2, k3, p2, k2.
 Row 12—P2, FC, p1, BC, p2.

Repeat Rows 1-12.

Aran Diamonds with Moss Stitch

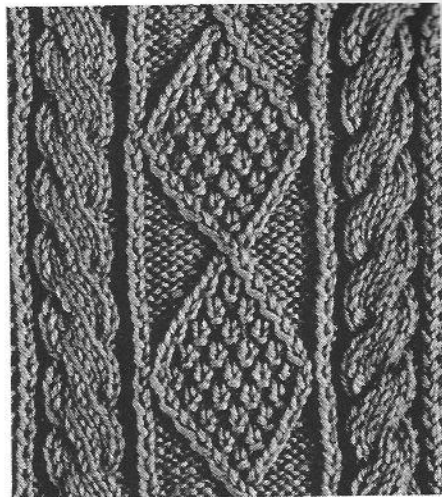
More than any other pattern, this one typifies Aran knitting. It is pure, classic Aran: a fully developed design, symmetrical, clean, and refined by generations down to a deceptive simplicity. Sometimes it is worked on a panel of 15 stitches, with

the borders of the diamonds made of two knit stitches instead of one.

Panel of 13 sts.

- Row 1 (Wrong side)—K5, p1, k1, p1, k5.
Row 2—P5, sl next 2 sts to dpn and hold in front, k1-b, then sl the purl st from dpn to left-hand needle and purl it, then k1-b from dpn; p5.
Row 3—Repeat Row 1.
Row 4—P4, sl next st to dpn and hold in back, k1-b, then p1 from dpn (Back Cross, BC); k1; sl next st to dpn and hold in front, p1, then k1-b from dpn (Front Cross, FC); p4.
Row 5 and all subsequent wrong-side rows—Knit all knit sts and purl all purl sts.
Row 6—P3, BC, k1, p1, k1, FC, p3.
Row 8—P2, BC, (k1, p1) twice, k1, FC, p2.
Row 10—P1, BC, (k1, p1) 3 times, k1, FC, p1.
Row 12—BC, (k1, p1) 4 times, k1, FC.
Row 14—FC, (p1, k1) 4 times, p1, BC.
Row 16—P1, FC, (p1, k1) 3 times, p1, BC, p1.
Row 18—P2, FC, (p1, k1) twice, p1, BC, p2.
Row 20—P3, FC, p1, k1, p1, BC, p3.
Row 22—P4, FC, p1, BC, p4.

Repeat Rows 1–22.



CENTER PANEL: *Aran Diamonds with Moss Stitch*

LEFT SIDE PANEL: *Uneven Cable, front cross*
RIGHT SIDE PANEL: *Uneven Cable, back cross*

Uneven Cable

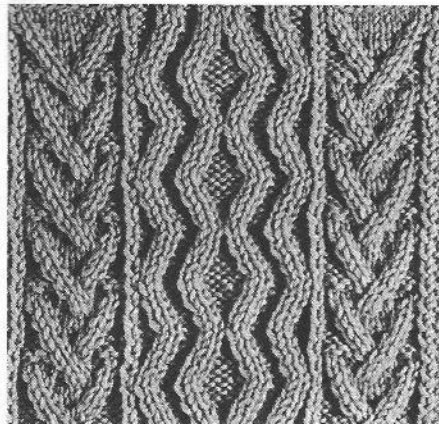
This is an archaic form of Simple Cable, an “ancestral cable” as it were. Long ago all cables were worked on uneven stitches, the larger number of stitches being crossed in front and a smaller number behind. Today, most cables cross half-and-half, which gives a tighter twist to the cable. However, the Uneven Cable is interesting and a little different, for the very reason that it is so seldom used in modern times.

Panel of 10 sts.

- Rows 1, 3, and 5 (Wrong side)—K2, p6, k2.
Row 2—P2, k6, p2.
Row 4—For a Back Cross cable (twist to the right) work Row 4 as follows: p2, sl next 2 sts to dpn and hold in back, k4, then k2 from dpn, p2. For a Front Cross cable (twist to the left) work Row 4 as follows: p2, sl next 4 sts to dpn and hold in front, k2, then k4 from dpn, p2.
Row 6—Repeat Row 2.

Repeat Rows 1–6.

Double Zigzag



CENTER PANEL: *Double Zigzag*
LEFT SIDE PANEL: *Crossed Cable, front*
RIGHT SIDE PANEL: *Crossed Cable, back*

This is a basic pattern; the knit zigzag ribs on a background of purl occur in dozens of different shapes and sizes. Sometimes the ribs are made of a single stitch instead of two stitches. Sometimes there are only two zigzagging ribs instead of four; sometimes there are six (three on each side) or eight (four on each side) or more. Sometimes there is a central rib worked vertically straight. Sometimes there are more pattern rows, hence longer zigzags. (See also Fast-Traveling Rib.)

Panel of 20 sts.

NOTES: Back Cross (BC): sl 1 st to dpn and hold in back, k2, then p1 from dpn. Front Cross (FC): sl 2 sts to dpn and hold in front, p1, then k2 from dpn.

Row 1 (Wrong side)—K3, p2, k3, p4, k3, p2, k3.

Row 2—(P2, BC) twice, (FC, p2) twice.

Row 3 and all subsequent wrong-side rows—Knit all knit sts and purl all purl sts.

Row 4—P1, (BC, p2) twice, FC, p2, FC, p1.

Row 6—(BC, p2) twice, (p2, FC) twice.

Row 8—(FC, p2) twice, (p2, BC) twice.

Row 10—P1, (FC, p2) twice, BC, p2, BC, p1.

Row 12—(P2, FC) twice, (BC, p2) twice.

Repeat Rows 1-12.

Crossed Cable

This pretty branch-like cable can be worked with a back cross, as given, or with a front cross by substituting “hold in front” for “hold in back” in Row 1. For two cables symmetrically balanced, cross one in back, the other in front.

Panel of 12 sts.

Row 1 (Right side)—P4, sl 2 to dpn and hold in back, k2, then k2 from dpn, p4.

Row 2—K4, p4, k4.

Row 3—P3, sl 1 to dpn and hold in back, k2, then k1 from dpn (Back Cross or BC); sl next 2 to dpn and hold in front, k1, then k2 from dpn (Front Cross or FC), p3.

Row 4—K3, p6, k3.

Row 5—P2, BC, k2, FC, p2.

Row 6—K2, p8, k2.

Row 7—P1, BC, k4, FC, p1.

Row 8—K1, p10, k1.

Repeat Rows 1-8.

Box Cable

This is an unusual form of Double Cable, incorporating ridges of Garter Stitch to widen the pattern. The panel is alternately extended and tightened from side to side, so that the border stitches will take on a slight wave.

Panel of 16 sts.

Row 1 (Right side)—P2, k2, p2, k4, p2, k2, p2.

Row 2—K2, p2, k2, p4, k2, p2, k2.

Rows 3 and 5—Repeat Row 1.

Rows 4 and 6—Repeat Row 2.

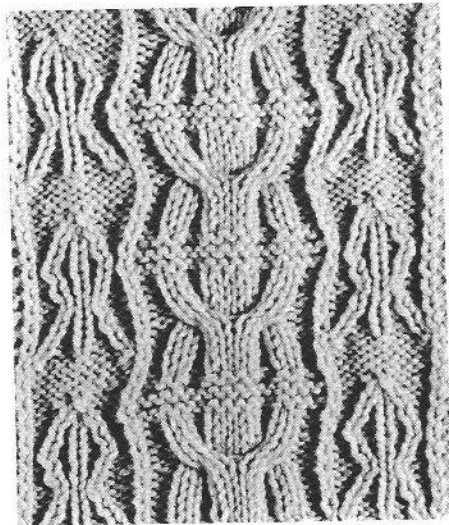
Row 7—P2, sl next 4 sts to dpn and hold in back, k2, then p2 and k2 from dpn; sl next 2 sts to dpn and hold in front, k2, p2, then k2 from dpn; p2.

Rows 8 and 10—Repeat Row 2.

Rows 9 and 11—Repeat Row 1.

Rows 12, 13, 14, 15, and 16—Knit.

Repeat Rows 1-16.



CENTER PANEL: *Box Cable*
SIDE PANELS: *Lovers' Knot*

Lovers' Knot

This is a delightful old French pattern that can be used not only in a cable panel but also as a spot-pattern to decorate a purl fabric. It is related to a Zigzag Rib but has a few unique touches.

Panel of 9 sts.

Row 1 (Wrong side)—(P1, k3) twice, p1.

Row 2—Sl 1 st to dpn and hold in front, p1, then k1 from dpn (Front Cross, FC); p2, k1, p2, sl 1 st to dpn and hold in back, k1, then p1 from dpn (Back Cross; BC).

Rows 3, 5, 7, 9, 11, 13, and 15—Knit all knit sts and purl all purl sts.

Row 4—P1, FC, p1, k1, p1, BC, p1.

Row 6—P2, FC, k1, BC, p2.

Row 8—P2, BC, k1, FC, p2.

Row 10—P1, BC, p1, k1, p1, FC, p1.

Row 12—Repeat Row 4.

Row 14—Repeat Row 6.

Row 16—P3, left running thread between the st just worked and the next st, and purl into the back of this thread (Make One purlwise); sl 1—k2 tog—pssso, Make One purlwise, p3.

Rows 17 and 19—Knit.

Rows 18 and 20—Purl.

Repeat Rows 1-20.

Bobble Fans

Panel of 15 sts.

Row 1 (Right side)—Purl.

Row 2—Knit.

Row 3—P7, Make Bobble (MB) as follows: (k1, yo, k1, yo, k1) in next st, turn and p5, turn and k5, turn and p2 tog, p1, p2 tog; turn and sl 1—k2 tog—pssso, completing Bobble; p7.

Row 4—K7, p1-b, k7.

Row 5—P4, MB, p2, k1-b, p2, MB, p4.

Row 6—K4, p1-b, k2, p1, k2, p1-b, k4.

Row 7—P2, MB, p1, sl next st to dpn and hold in front, p1, then k1 from dpn (Front Cross, FC); p1, k1-b, p1, sl next st to dpn and hold in back, k1, then p1 from dpn (Back Cross, BC); p1, MB, p2.

Row 8—K2, p1-b, k2, (p1, k1) 3 times, k1, p1-b, k2.

Row 9—P2, FC, p1, FC, k1-b, BC, p1, BC, p2.

Row 10—K3, BC, k1, p3, k1, FC, k3.

Row 11—P4, FC, Make One (M1) purlwise by lifting running thread and purling into the *back* of this thread; sl 1—k2 tog—pssso, M1 purlwise, BC, p4.

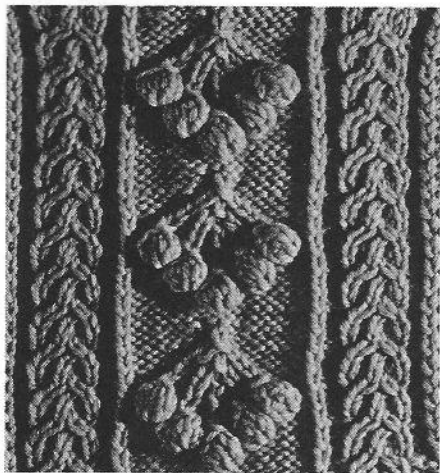
Row 12—K5, BC, p1, FC, k5.

Row 13—P5, purl into front and back of next st, sl 1—k2 tog—pssso, purl into front and back of next st, p5.

Row 14—K7, p1, k7.

Rows 15 and 16—Repeat Rows 1 and 2.

Repeat Rows 1–16.



CENTER PANEL: *Bobble Fans*
SIDE PANELS: *Little Twist Cable*

Little Twist Cable

Panel of 10 sts.

Rows 1 and 3 (Wrong side)—K2, p6, k2.

Row 2—P2, sl next st to dpn and hold in front, k2, then k1 from dpn; sl next 2 sts to dpn and hold in back, k1, then k2 from dpn; p2.

Row 4—P2, k2, k2 tog but do not slip from needle; insert right-hand needle between the sts just knitted tog and knit the 1st st again; then sl both sts from needle together; k2, p2.

Repeat Rows 1–4.

Banana Tree

Panel of 18 sts.

NOTES: Front Cross (FC)—sl 1 st to dpn and hold in front, p1, then k1 from dpn. Front Knit Cross (FKC)—same as FC, but *knit* both sts. Front Purl Cross (FPC)—same as FC, but *purl* both sts.

Back Cross (BC)—sl 1 st to dpn and hold in back, k1, then p1 from dpn. Back Knit Cross (BKC)—same as BC, but *knit* both sts. Back Purl Cross (BPC)—same as BC, but *purl* both sts.

Row 1 (Wrong side)—K2, p3, k3, p4, BPC, k4.
Row 2—P3, BKC, k1, BC, k2, p3, FC, k1, p2.
Row 3—K2, p2, k4, p2, k1, p3, BPC, k2.
Row 4—P2, k3, BC, p1, k1, FKC, p3, FC, p2.
Row 5—K6, FPC, p2, k2, p4, k2.
Row 6—P2, k2, BC, p2, k1, (FKC) twice, p5.
Row 7—K4, FPC, p4, k3, p3, k2.
Row 8—P2, k1, BC, p3, k2, FC, k1, FKC, p3.
Row 9—K2, FPC, p3, k1, p2, k4, p2, k2.
Row 10—P2, BC, p3, BKC, k1, p1, FC, k3, p2.
Row 11—K2, p4, k2, p2, BPC, k6.
Row 12—P5, (BKC) twice, k1, p2, FC, k2, p2.

Repeat Rows 1-12.

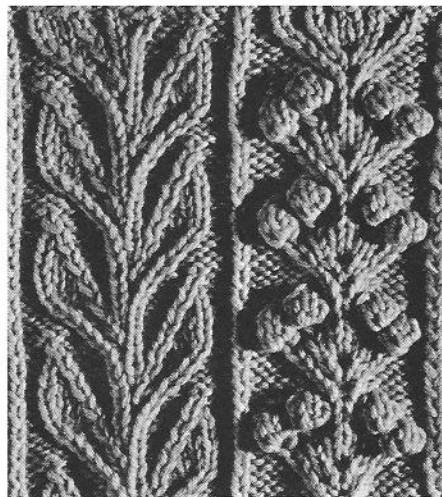
Nosegay Pattern

Panel of 16 sts.

NOTES: Front Cross (FC)—sl 1 st to dpn and hold in front, p1, then k1 from dpn. Front Knit Cross (FKC)—same as FC, but *knit* both sts. Back Cross (BC)—sl 1 st to dpn and hold in back, k1, then p1 from dpn. Back Knit Cross (BKC)—same as BC, but *knit* both sts.

Row 1 (Wrong side)—K7, p2, k7.
Row 2—P6, BKC, FKC, p6.
Row 3—K5, FC, p2, BC, k5.
Row 4—P4, BC, BKC, FKC, FC, p4.
Row 5—K3, FC, k1, p4, k1, BC, k3.
Row 6—P2, BC, p1, BC, k2, FC, p1, FC, p2.
Row 7—(K2, p1) twice, k1, p2, k1, (p1, k2) twice.
Row 8—P2, Make Bobble (MB) as follows: (k1, p1) twice into next st, turn and p4, turn and k4, turn and (p2 tog) twice, turn and k2 tog, completing Bobble; p1, BC, p1, k2, p1, FC, p1, MB, p2.
Row 9—K4, p1, k2, p2, k2, p1, k4.
Row 10—P4, MB, p2, k2, p2, MB, p4.

Repeat Rows 1-10.



LEFT: *Banana Tree*
RIGHT: *Nosegay Pattern*

Birdcage Cable

Panel of 22 sts.

NOTES: Front Cross (FC)—sl 1 st to dpn and hold in front, p1, then k1 from dpn. Front Knit Cross (FKC)—same as FC, but knit both sts. Back Cross (BC)—sl 1 st to dpn and hold in back, k1, then p1 from dpn. Back Knit Cross (BKC)—same as BC, but knit both sts.

Row 1 (Wrong side)—K10, p2, k10.

Row 2—P9, BKC, FKC, p9.

Row 3—K8, FC, p2, BC, k8.

Row 4—P7, BC, BKC, FKC, FC, p7.

Row 5—K6, FC, k1, p4, k1, BC, k6.

Row 6—P5, BC, p1, BC, k2, FC, p1, FC, p5.

Row 7—K4, FC, k2, p1, k1, p2, k1, p1, k2, BC, k4.

Row 8—P3, BC, p2, BC, p1, k2, p1, FC, p2, FC, p3.

Rows 9, 11, 13, 14, 15, 17, and 19—Knit all knit sts and purl all purl sts.

Row 10—(P2, BC) twice, p2, k2, p2, (FC, p2) twice.

Row 12—P1, BC, (p2, BC) twice, (FC, p2) twice, FC, p1.

Row 16—P1, FC, (p2, FC) twice, (BC, p2) twice, BC, p1.

Row 18—(P2, FC) twice, p2, k2, p2, (BC, p2) twice.

Row 20—P3, FC, p2, FC, p1, k2, p1, BC, p2, BC, p3.

Row 21—K4, BC, k2, p1, k1, p2, k1, p1, k2, FC, k4.

Row 22—P5, FC, p1, FC, k2, BC, p1, BC, p5.

Row 23—K6, BC, k1, p4, k1, FC, k6.

Row 24—P7, (FC) twice, (BC) twice, p7.

Row 25—K8, BC, p2, FC, k8.

Row 26—P9, FC, BC, p9.

Row 27—K10, p2, k10.

Row 28—P10, k2, p10.

Repeat Rows 1-28.

Two-Texture Rib

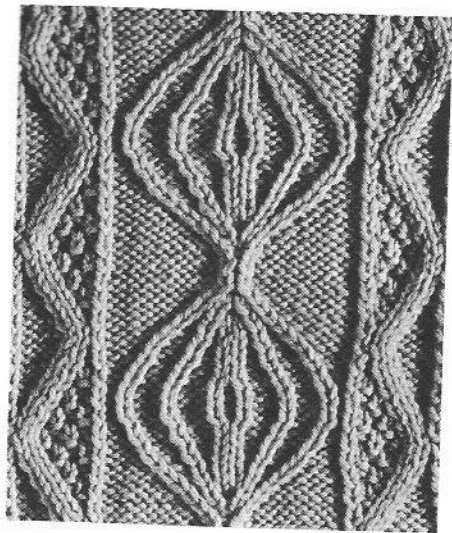
This is a traveling rib pattern that alternates half-diamonds of purl and moss stitch. If there are two panels in symmetrical opposition, the pattern should be reversed in one of them.

Panel of 7 sts.

Row 1 (Wrong side)—K5, p2.

Row 2—Sl 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross, FC); p4.

Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.



CENTER PANEL: *Birdcage Cable*
SIDE PANELS: *Two-Texture Rib*

Row 4—K1, FC, p3.

Row 6—P1, k1, FC, p2.

Row 8—K1, p1, k1, FC, p1.

Row 10—(P1, k1) twice, FC.

Row 12—(K1, p1) twice, sl next st to dpn and hold in back, k2,
then p1 from dpn (Back Cross, BC).

Row 14—P1, k1, p1, BC, p1.

Row 16—K1, p1, BC, p2.

Row 18—P1, BC, p3.

Row 20—BC, p4.

Repeat Rows 1-20.

Cable-Stitch Patterns

In addition to the many forms of cables, which are arranged in vertical panels, there are other patterns worked with the cable needle which are intended to make an interesting all-over fabric. Just as cables may be repeated, panel by panel, across the fabric, so some of these all-over cable-stitch patterns may be worked in panels of two or three repeats if desired.

When working any cable-stitch pattern across an entire fabric, remember that the cabling action will pull stitches together laterally and narrow the piece. Be sure to cast on enough stitches.

Wave of Honey Stitch

A single-stitch version of the Aran Honeycomb which makes a beautiful three-dimensional lattice pattern when used over a large number of stitches. It is somewhat tedious to work, due to the necessity of using the cable needle for every stitch on every right-side row. But if you are handy with the cable needle, the results of this pattern are well worth the trouble.

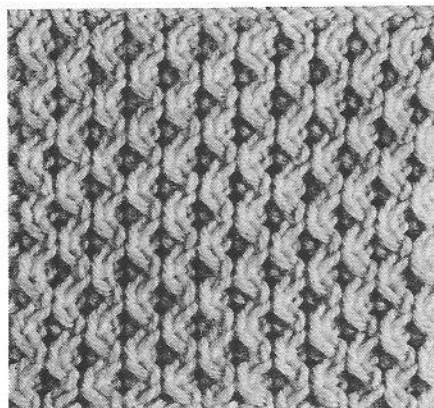
Multiple of 4 sts.

Rows 1 and 3 (Wrong side)—Purl.

Row 2—* Sl 1 to dpn and hold in back, k1, k the st from dpn; sl next st to dpn and hold in front, k1, k the st from dpn; rep from * across.

Row 4—* Sl 1 to dpn and hold in front, k1, k the st from dpn; sl next st to dpn and hold in back, k1, k the st from dpn; rep from * across.

Repeat Rows 1-4.



Wave of Honey Stitch

Aran Honeycomb

The Aran Honeycomb is a number of Chain Cables repeated across the fabric, which gives a three-dimensional effect. It is frequently used in fisherman sweaters.

Multiple of 8 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—* Sl 2 to dpn and hold in back, k2, k2 from dpn; sl 2 to dpn and hold in front, k2, k2 from dpn; rep from * across.

Row 4—Knit.

Row 6—* Sl 2 to dpn and hold in front, k2, k2 from dpn; sl 2 to dpn and hold in back, k2, k2 from dpn; rep from * across.

Row 8—Knit.

Repeat Rows 1-8.

VARIATION: *ELONGATED ARAN HONEYCOMB*

If desired, the Honeycomb can be elongated by inserting two extra plain rows between cabling rows. This gives the “honey-cells” a rather square shape.

Multiple of 8 sts.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—As Row 2, above.

Rows 4 and 6—Knit.

Row 8—As Row 6, above.

Rows 10 and 12—Knit.

Repeat Rows 1-12.

Shadow Cable

This is an all-over pattern related to Basket Cable, except that the cabled stitches are staggered and do not cross one another.

Multiple of 8 sts plus 2.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

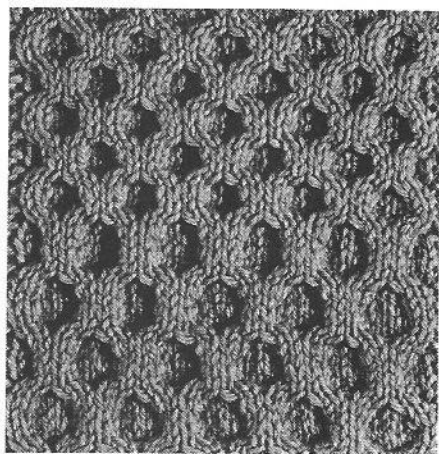
Row 2—Knit.

Row 4—K1, * sl next 2 sts to dpn and hold in back, k2, k2 from dpn, k4; rep from *, end k1.

Row 6—Knit.

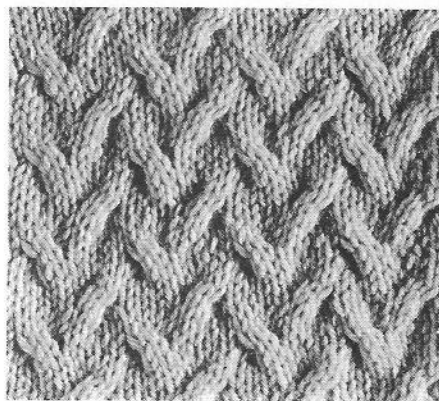
Row 8—K1, * k4, sl next 2 sts to dpn and hold in front, k2, k2 from dpn; rep from *, end k1.

Repeat Rows 1-8.



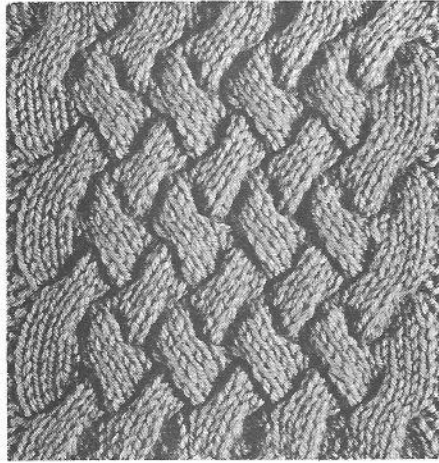
ABOVE: *Aran Honeycomb*

BELOW: *Elongated Aran Honeycomb*



Shadow Cable

Basket Cable



Basket Cable

This pattern is exceedingly dense in the lateral dimension, as might be expected when 4 stitches are cabled over 4 stitches all the way across the row. Basket Cable is popularly used in panel form for fancy cable sweaters, though in fact the Close-Woven Basket Lattice gives much the same effect with a much neater appearance. When Basket Cable is used as a panel, the 4 edge stitches may be omitted or converted into purl stitches.

Multiple of 8 sts plus 4.

Rows 1, 3, and 5 (Wrong side)—K2, purl to last 2 sts, k2.

Rows 2 and 4—Knit.

Row 6—K2, * sl next 4 sts to dpn and hold in back, k4, then k4 from dpn; rep from *, end k2.

Rows 7, 9, and 11—K2, purl to last 2 sts, k2.

Rows 8 and 10—Knit.

Row 12—K6, * sl next 4 sts to dpn and hold in front, k4, then k4 from dpn; rep from *, end k6.

Repeat Rows 1–12.

Clustered Cable or Cable Check

This is a simple German pattern consisting of knit-purl checks, with a single cable cross worked into each knit check.

Multiple of 12 sts plus 6.

Rows 1 and 3 (Right side)—P6, * k6, p6; rep from * across.

Rows 2 and 4—K6, * p6, k6; rep from * across.

Row 5—P6, * sl next 3 to dpn and hold in back, k3, k3 from dpn, p6; rep from *.

Row 6—K6, * p6, k6; rep from * across.

Row 7—P6, * k6, p6; rep from * across.

Row 8—K6, * p6, k6; rep from * across.

Rows 9 and 11—K6, * p6, k6; rep from * across.

Rows 10 and 12—P6, * k6, p6; rep from * across.

Row 13—* Sl 3 to dpn and hold in back, k3, k3 from dpn, p6; rep from *, end sl 3 to dpn and hold in back, k3, k3 from dpn.

Row 14—P6, * k6, p6; rep from * across.

Row 15—K6, * p6, k6; rep from * across.

Row 16—P6, * k6, p6; rep from * across.

Repeat Rows 1–16.



Clustered Cable or Cable Check

Lace Cable or Germaine Stitch

This pattern is ideal for the knitter who wants to use a dainty openwork but likes to work a few cables into everything. The lace portion of the pattern is recognizable as Little Arrowhead. The same combination comes out equally well with the larger-patterned Arrowhead Lace: simple cables worked in between the lace panels.

Multiple of 11 sts plus 7.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

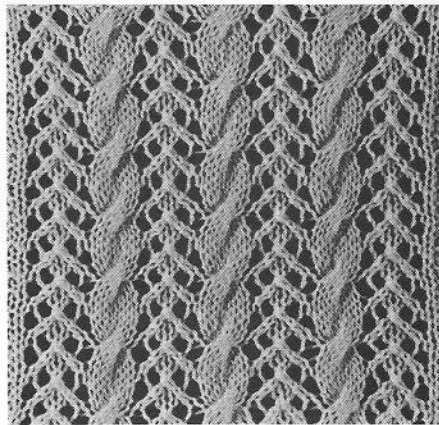
Row 2—K1, * yo, ssk, k1, k2 tog, yo, k6; rep from * to last 6 sts, end yo, ssk, k1, k2 tog, yo, k1.

Row 4—K2, * yo, sl 1—k2 tog—pssso, yo, k1, sl next 3 sts to dpn and hold in back, k3, then k3 from dpn, k1; rep from * to last 5 sts, end yo, sl 1—k2 tog—pssso, yo, k2.

Row 6—Repeat Row 2.

Row 8—K2, * yo, sl 1—k2 tog—pssso, yo, k8; rep from * to last 5 sts, end yo, sl 1—k2 tog—pssso, yo, k2.

Repeat Rows 1–8.



Lace Cable or Germaine Stitch

Diagonal Wave

This pattern has one feature that is unique among cable patterns—it looks the same on both sides. As given, the waves run upward to the right. It is a simple matter to reverse the diagonals, making the waves run to the left, by slipping 3 knit sts to the cable needle, holding them in front, and purling 3 sts behind.

Multiple of 6 sts plus 3.

Rows 1, 3, and 5—(Wrong side)—K3, * p3, k3; rep from *.

Rows 2 and 4—P3, * k3, p3; rep from *.

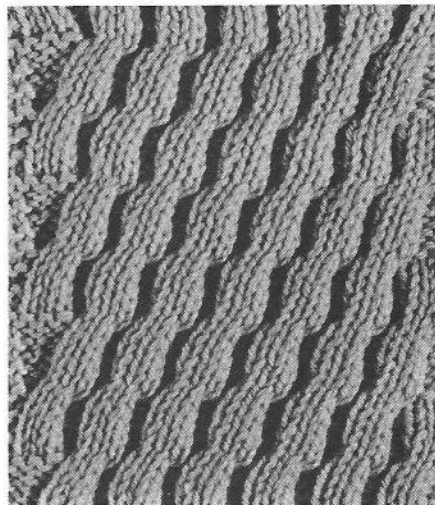
Row 6—* Sl 3 sts to dpn and hold in back, k3, then p3 from dpn; rep from *, end k3.

Rows 7, 9, and 11—P3, * k3, p3; rep from *.

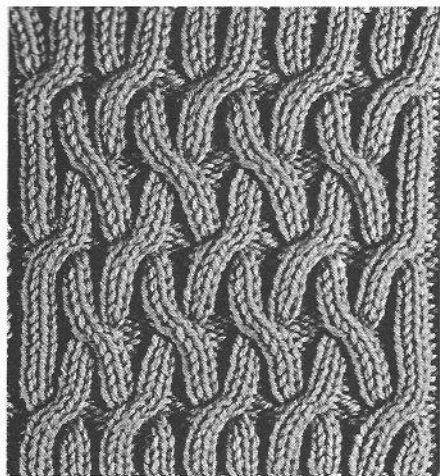
Rows 8 and 10—K3, * p3, k3; rep from *.

Row 12—P3, * sl next 3 sts to dpn and hold in back, k3, then p3 from dpn; rep from *.

Repeat Rows 1–12.



Diagonal Wave



Lattice Cable

Lattice Cable

An all-over pattern of knit stitches woven across a purl-stitch ground.

Multiple of 8 sts plus 2.

Rows 1, 3, 5 and 7 (Wrong side)—K2, * p2, k2; rep from *.

Rows 2, 4, and 6—P2, * k2, p2; rep from *.

Row 8—P2, * sl next 4 to dpn and hold in back, k2, sl the 2 p sts from dpn back to left-hand needle and p them; k2 from dpn, p2; rep from *.

Rows 9–15—Repeat Rows 1–7.

Row 16—P2, k2, * p2, sl the next 4 sts to dpn and hold in front, k2, sl the 2 p sts from dpn back to left-hand needle and p them; k2 from dpn; rep from *, end p2, k2, p2.

Repeat Rows 1–16.

Basic Lattice

The cabled lattice is referred to as “basic” because so many other cable-stitch patterns are developed from it. The principle is simply that knit stitches are “traveled” diagonally across a ground of purl stitches, using the cable needle to move them along.

Note that in this pattern the Back Knit Cross and Front Knit Cross may be omitted from Rows 1 and 9, instead working these rows in straight knit and purl stitches as Row 2. In this case the lattice does not cross or “weave”, but forms alternating waves which create a pattern known as Hourglass.

Another pleasing variation is made when all knit stitches on the right side are knitted through the back loops, thus being crossed.

Multiple of 8 sts.

NOTES: Back Cross (BC)—sl 1 st to dpn and hold in back, k1, then p the st from dpn.

Front Cross (FC)—sl 1 st to dpn and hold in front, p1, then k the st from dpn.

Back Knit Cross (BKC)—sl 1 st to dpn and hold in back, k1, then k the st from dpn.

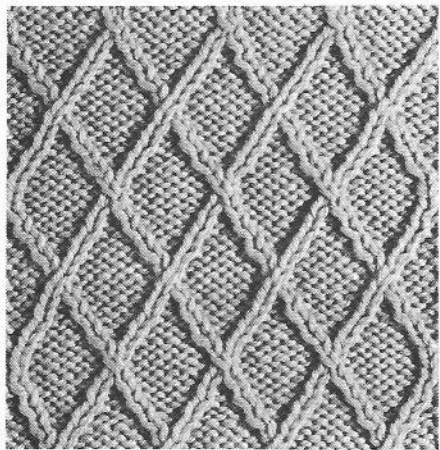
Front Knit Cross (FKC)—sl 1 st to dpn and hold in front, k1, then k the st from dpn.

Row 1 (Right side)—P3, BKC, * p6, BKC; rep from *, end p3.

Row 2 and all other wrong-side rows—Knit all knit sts and purl all purl sts.

Row 3—P2, * BC, FC, p4; rep from *, end BC, FC, p2.

Row 5—P1, * BC, p2, FC, p2; rep from *, end BC, p2, FC, p1.



Basic Lattice

Row 7—* BC, p4, FC; rep from *.
 Row 9—K1, * p6, FK; rep from *, end p6, k1.
 Row 11—* FC, p4, BC; rep from *.
 Row 13—P1, * FC, p2, BC, p2; rep from *, end FC, p2, BC, p1.
 Row 15—P2, * FC, BC, p4; rep from *, end FC, BC, p2.
 Row 16—See Row 2.

Repeat Rows 1-16.

Ribbed Lattice With Bobbles

Bobbles made by this method are nubby and stiff, rather than loose and "bobbly". This is a decided advantage if the knitted article is to withstand hard use. Note that Row 1 is a preparation row, omitted from subsequent repeats.

Multiple of 20 sts plus 2.

NOTES: Back Cross (BC): sl 1 st to dpn and hold in back, k1-b, then p1 from dpn. Front Cross (FC): sl 1 st to dpn and hold in front, p1, then k1-b from dpn.

Row 1 (Right side—preparation)—P6, * (k1-b, p1) twice, k2-b, (p1, k1-b) twice, p10; rep from *, end last repeat p6.

Row 2—K6, * (p1-b, k1) twice, p2-b, (k1, p1-b) twice, k10; rep from *, end last repeat k6.

Row 3—P6, * k1-b, p1, k1-b, on next 4 sts Make Bobble (MB) as follows: (k4, turn, p4, turn) 3 times, then pick up a loop from the first row of bobble and knit it tog with 1st st on left-hand needle; k2, then pick up a loop from 1st row of bobble and knit it tog with next st, completing bobble; k1-b, p1, k1-b, p10; rep from *, end last repeat p6.

Row 4—K6, * (p1-b, k1) twice, p2-b, (k1, p1-b) twice, k10; rep from *, end last repeat k6.

Row 5—P5, * (BC) 3 times, (FC) 3 times, p8; rep from *, end last repeat p5.

Row 6 and all subsequent wrong-side rows: Knit all knit sts and p-b all purl sts.

Row 7—P4, * (BC) 3 times, p2, (FC) 3 times, p6; rep from *, end last repeat p4.

Row 9—P3, * (BC) 3 times, p4, (FC) 3 times, p4; rep from *, end last repeat p3.

Row 11—P2, * (BC) 3 times, p6, (FC) 3 times, p2; rep from *.

Row 13—P1, * (BC) 3 times, p8, (FC) 3 times; rep from *, end p1.

Row 15—P1, MB on next 4 sts, k1-b, * p10, k1-b, p1, k1-b, MB on next 4 sts,

k1-b, p1, k1-b; rep from *, end p10, k1-b, MB on next 4 sts, p1.

Row 16 (Wrong side)—K1, * (p1-b, k1) twice, p1-b, k10, (p1-b, k1) twice, p1-b; rep from *, end k1.

Row 17—P1, * (FC) 3 times, p8, (BC) 3 times; rep from *, end p1.

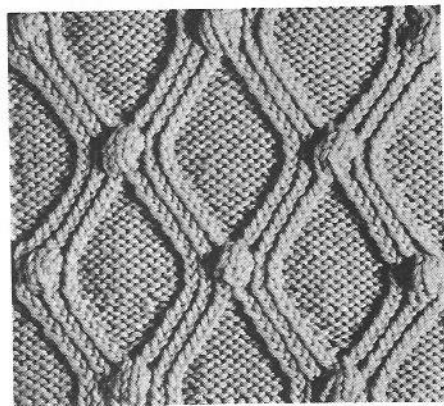
Row 19—P2, * (FC) 3 times, p6, (BC) 3 times, p2; rep from *.

Row 21—P3, * (FC) 3 times, p4, (BC) 3 times, p4; rep from *, end last repeat p3.

Row 23—P4, * (FC) 3 times, p2, (BC) 3 times, p6; rep from *, end last repeat p4.

Row 25—P5, * (FC) 3 times, (BC) 3 times, p8; rep from *, end last repeat p5.

Omitting Row 1, repeat Rows 2-25.



Ribbed Lattice with Bobbles

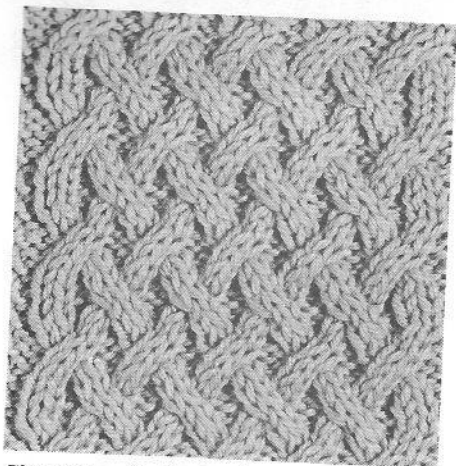
Close-Woven Basket Lattice

This pattern gives a dense texture in which the illusion of diagonal basketweaving is extremely realistic.

Multiple of 6 sts plus 2.

- Row 1 (Wrong side)—K2, * p4, k2; rep from *.
Row 2—P2, * sl 2 sts to dpn and hold in back, k2, then k2 from dpn; p2; rep from *.
Row 3 and all other wrong-side rows—Knit the knit sts and purl the purl sts.
Row 4—P1, * sl 1 st to dpn and hold in back, k2, then p the st from dpn (Back Cross or BC); sl next 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross or FC); rep from *, end p1.
Row 6—P1, k2, p2, * sl next 2 sts to dpn and hold in front, k2, then k2 from dpn; p2; rep from *, end k2, p1.
Row 8—P1, * FC, BC; rep from *, end p1.

Repeat Rows 1-8.



Close-Woven Basket Lattice

Interlocking Lattice

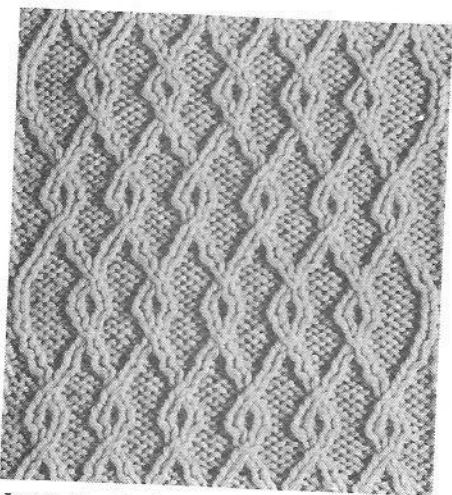
In this fascinating pattern the sides of the lattice diamonds are twisted around one another. (See Basic Lattice).

Multiple of 6 sts plus 2.

NOTES: For Back Cross, Front Cross, Back Knit Cross and Front Knit Cross, see Notes to Basic Lattice.

- Row 1 (Wrong side)—K1, p1, * k4, p2; rep from *, end k4, p1, k1.
Row 2—P1, * FC, p2, BC; rep from *, end p1.
Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.
Row 4—P2, * FC, BC, p2; rep from *.
Row 6—P3, * BKC, p4; rep from *, end last rep p3.
Row 8—P2, * BC, FC, p2; rep from *.
Row 10—P2, * FC, BC, p2; rep from *.
Row 12—As Row 6.
Row 14—P2, * BC, FC, p2; rep from *.
Row 16—P1, * BC, p2, FC; rep from *, end p1.
Row 18—BC, p4, * FKC, p4; rep from *, end FC.
Row 20—K1, p4, * BC, FC, p2; rep from *, end p2, k1.
Row 22—K1, p4, * FC, BC, p2; rep from *, end p2, k1.
Row 24—FC, p4, * FKC, p4; rep from *, end BC.

Repeat Rows 1-24.



Interlocking Lattice

Double Hourglass

This is a very handsome pattern of the lattice type, excellent for sweaters. It can be enriched with bobbles or embroidery—a “lazy-daisy”, a “snowflake”, or some small cross-stitch motif in the center of each diamond of purl. For further embellishment, the knit stitches can be either Crossed or Twisted.

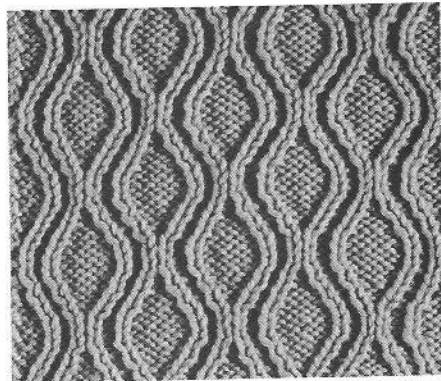
For a single “Hourglass”, see Basic Lattice.

Multiple of 14 sts plus 2.

NOTES: Back Cross (BC)—sl 1 st to dpn and hold in back, k1, then p1 from dpn. Front Cross (FC)—sl 1 st to dpn and hold in front, p1, then k1 from dpn.

- Row 1 (Wrong side)—K1, * p1, k2, p1, k6, p1, k2, p1; rep from *, end k1.
Row 2—P1, * FC, p1, FC, p4, BC, p1, BC; rep from *, end p1.
Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.
Row 4—P1, * (p1, FC) twice, p2, (BC, p1) twice; rep from *, end p1.
Row 6—P1, * p2, FC, p1, FC, BC, p1, BC, p2; rep from *, end p1.
Row 8—Knit all knit sts and purl all purl sts.
Row 10—P1, * p2, BC, p1, BC, FC, p1, FC, p2; rep from *, end p1.
Row 12—P1, * (p1, BC) twice, p2, (FC, p1) twice; rep from *, end p1.
Row 14—P1, * BC, p1, BC, p4, FC, p1, FC; rep from *, end p1.
Row 16—Knit all knit sts and purl all purl sts.

Repeat Rows 1-16.



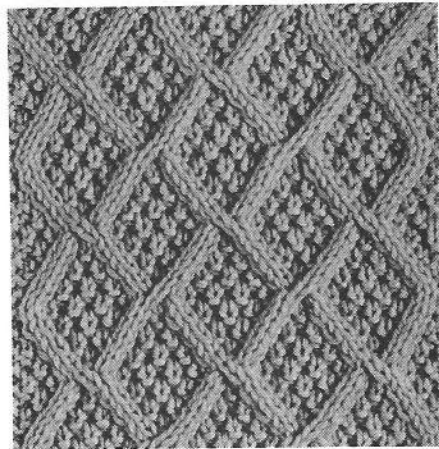
Double Hourglass

Fancy Moss Stitch Lattice

This pattern has an unusual three-stitch cross from the wrong side in Rows 1 and 9, which imparts a slightly spiral pull to the diagonal ribs of the lattice. If desired, the reverse cross can be omitted from Rows 1 and 9, instead working these three stitches simply “p1, k1, p1”. The resulting pattern will be a most attractive Moss Stitch Hourglass.

Multiple of 14 sts plus 13.

NOTES: Front Cross (FC): Sl 2 sts to dpn and hold in front, p1, then k2 from dpn. Back Cross (BC): Sl 1 st to dpn and hold in back, k2, then p1 from dpn. Reverse Front Cross (RFC; worked from wrong side): Sl 2 sts to dpn and hold in front, p1, then sl the knit st from dpn back to left-hand needle and knit it, then p1 from dpn. Reverse Back Cross (RBC; worked from wrong side): Sl 2 sts to dpn and hold in back, p1, then sl the knit st from dpn back to left-hand needle and knit it, then p1 from dpn.



Fancy Moss Stitch Lattice

- Row 1 (Wrong side)—P2, * (k1, p1) 5 times, RBC, p1; rep from *, end (k1, p1) 4 times, k1, p2.
- Row 2—FC, (p1, k1) 3 times, p1, BC, * k1, FC, (p1, k1) 3 times, p1, BC; rep from *.
- Rows 3, 5, and 7—Knit all knit sts and purl all purl sts.
- Row 4—K1, FC, (p1, k1) twice, p1, BC, k1, * p1, k1, FC, (p1, k1) twice, p1, BC, k1; rep from *.
- Row 6—P1, k1, FC, p1, k1, p1, BC, k1, p1, * k1, p1, k1, FC, p1, k1, p1, BC, k1, p1; rep from *.
- Row 8—K1, p1, k1, FC, p1, BC, k1, p1, k1, * (p1, k1) twice, FC, p1, BC, k1, p1, k1; rep from *.
- Row 9—(P1, k1) twice, * p1, RFC, (p1, k1) 5 times; rep from *, end p1, RFC, p1, (k1, p1) twice.
- Row 10—P1, k1, p1, BC, k1, FC, p1, k1, p1, * (k1, p1) twice, BC, k1, FC, p1, k1, p1; rep from *.
- Rows 11, 13, and 15—Knit all knit sts and purl all purl sts.
- Row 12—K1, p1, BC, k1, p1, k1, FC, p1, k1, * p1, k1, p1, BC, k1, p1, k1, FC, p1, k1; rep from *.
- Row 14—P1, BC, (k1, p1) twice, k1, FC, p1, * k1, p1, BC, (k1, p1) twice, k1, FC, p1; rep from *.
- Row 16—BC, (k1, p1) 3 times, k1, FC, * p1, BC, (k1, p1) 3 times, k1, FC; rep from *.

Repeat Rows 1-16.

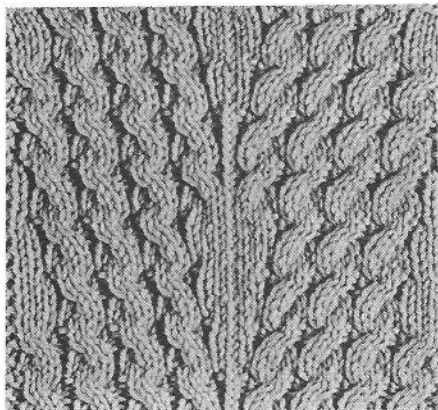
Traveling Cable

In this pattern the cables can be moved either to the right or to the left. Either version is pretty as an all-over pattern, but if there are two panels of Traveling Cable, one on each side of a common center, then one of each version should be used.

TRAVELING CABLE, LEFT

Multiple of 5 sts plus 1.

- Rows 1 and 3 (Right side)—P1, * k4, p1; rep from *.
- Rows 2, 4, and 6—K1, * p4, k1; rep from *.
- Row 5—P1, * sl next 2 sts to dpn and hold in front, k2, then k2 from dpn (Front Cross, FC), p1; rep from *.
- Rows 7 and 9—K1, * p1, k4; rep from *.
- Rows 8, 10, and 12—* P4, k1; rep from *, end p1.
- Row 11—K1, * p1, FC; rep from *.
- Rows 13 and 15—K2, * p1, k4; rep from *, end p1, k3.
- Rows 14, 16, and 18—P3, * k1, p4; rep from *, end k1, p2.
- Rows 17—K2, * p1, FC; rep from *, end p1, k3.



LEFT: *Traveling Cable, left*
RIGHT: *Traveling Cable, right*

Rows 19 and 21—K3, * p1, k4; rep from *, end p1, k2.
 Rows 20, 22, and 24—P2, * k1, p4; rep from *, end k1, p3.
 Row 23—K3, * p1, FC; rep from *, end p1, k2.
 Rows 25 and 27—* K4, p1; rep from *, end k1.
 Rows 26 and 28—P1, * k1, p4; rep from *.
 Row 29—* FC, p1; rep from *, end k1.
 Row 30—P1, * k1, p4; rep from *.

Repeat Rows 1–30.

TRAVELING CABLE, RIGHT

Multiple of 5 sts plus 1.

Rows 1 and 3 (Right side)—P1, * k4, p1; rep from *.
 Rows 2, 4, and 6—K1, * p4, k1; rep from *.
 Row 5—P1, * sl next 2 sts to dpn and hold in back, k2; then
 k2 from dpn (Back Cross, BC), p1; rep from *.
 Rows 7 and 9—* K4, p1; rep from *, end k1.
 Rows 8, 10, and 12—P1, * k1, p4; rep from *.
 Row 11—* BC, p1; rep from *, end k1.
 Rows 13 and 15—K3, * p1, k4; rep from *, end p1, k2.
 Rows 14, 16, and 18—P2, * k1, p4; rep from *, end k1, p3.
 Row 17—K3, * p1, BC; rep from *, end p1, k2.
 Rows 19 and 21—K2, * p1, k4; rep from *, end p1, k3.
 Rows 20, 22, and 24—P3, * k1, p4; rep from *, end k1, p2.
 Row 23—K2, * p1, BC; rep from *, end p1, k3.
 Rows 25 and 27—K1, * p1, k4; rep from *.
 Rows 26 and 28—* P4, k1; rep from *, end p1.
 Row 29—K1, * p1, BC; rep from *.
 Row 30—* P4, k1; rep from *, end p1.

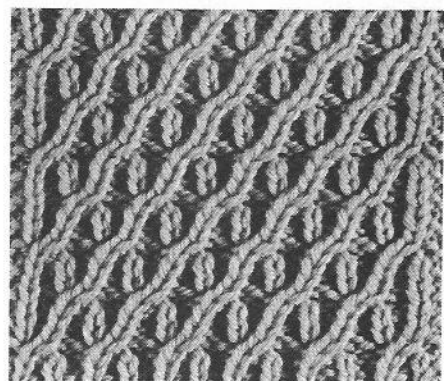
Repeat Rows 1–30.

Traveling Rib Pattern

Multiple of 6 sts plus 4.

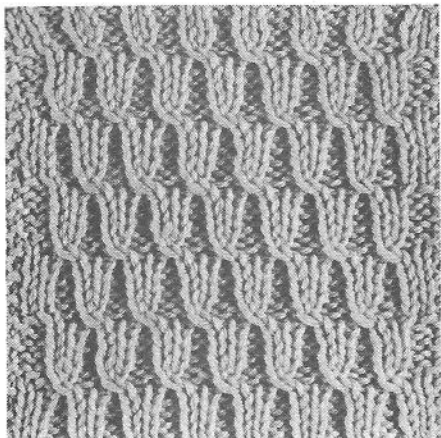
Rows 1 and 3 (Wrong side)—P1, * k2, p1; rep from *.
 Row 2—K1, * p2, k1; rep from *.
 Row 4—* Sl 3 sts to dpn and hold in back, k1, then holding
 yarn in front, sl the 2 purl sts from dpn back to left-hand
 needle and purl them; then knit remaining st from dpn
 (Cross 4); p2; rep from *, end Cross 4.
 Rows 5, 6, and 7—Repeat Rows 1, 2, and 3.
 Row 8—K1, p2, * Cross 4, p2; rep from *, end k1.

Repeat Rows 1–8.



Traveling Rib Pattern

Bell Rib Pattern



Bell Rib Pattern

This pattern tends to draw together quite strongly when being worked, and in blocking it must be well stretched laterally. The texture is quite pretty. After it is stretched, the little indented “bells” in purl stitches can be seen.

Multiple of 4 sts plus 2.

Rows 1, 3, and 5 (Wrong side)—P2, * k2, p2; rep from *.

Rows 2 and 4—K2, * p2, k2; rep from *.

Row 6—K1, * sl next st to dpn and hold in front, p1, skip 1 st and knit the next st inserting the point of needle into the st and then around the right-hand side of skipped st to catch yarn, then complete the knitting of this st drawing it *over* the skipped st and off needle; yarn to front and knit the st from dpn; then p1 (the skipped st); rep from *, end k1.

Rows 7, 9, and 11—K2, * p2, k2; rep from *.

Rows 8 and 10—P2, * k2, p2; rep from *.

Row 12—K1, skip next st and knit the 2nd st drawing it over skipped st as before; purl the skipped st, * repeat from * of Row 6, end sl 1 to dpn and hold in front, p1, k1 from dpn, k1.

Repeat Rows 1–12.

Diamond Window Pattern



Diamond Window Pattern

Most cable patterns are composed of motifs in knit stitches, displayed against a purled background. This pattern is the reverse: the diamond motifs are purled (and therefore indented) while the borders and background are made of knit stitches. If desired, the pattern can be worked the other way, with knit diamonds on a purled ground, simply by reading “knit” for “purl” and vice versa.

This is a very handsome pattern for a sweater, and readily lends itself to further embellishment with touches of embroidery or bobbles or some other accent worked into the center of each diamond.

Multiple of 26 sts.

NOTES: Back Knit Cross (BKC): sl 1 st to dpn and hold in back, k2, then k1 from dpn. Front Knit Cross (FKC): sl 2 sts to dpn and hold in front, k1, then k2 from dpn. Back Purl Cross

(BPC): sl 1 st to dpn and hold in back, k2, then p1 from dpn.

Front Purl Cross (FPC): sl 2 sts to dpn and hold in front, p1, then k2 from dpn.

Row 1 (Wrong side)—* K5, p16, k5; rep from *.

Row 2—* P4, BKC, k12, FKC, p4; rep from *.

Row 3 and all subsequent wrong-side rows—Knit all knit sts and purl all purl sts.

Row 4—* P3, BKC, k4, BPC, FPC, k4, FKC, p3; rep from *.

Row 6—* P2, BKC, k4, BPC, p2, FPC, k4, FKC, p2; rep from *.

Row 8—* P1, BKC, k4, BPC, p4, FPC, k4, FKC, p1; rep from *.

Row 10—* BKC, k4, BPC, p6, FPC, k4, FKC; rep from *.

Row 12—* K6, BPC, p8, FPC, k6; rep from *.

Row 14—* K6, FKC, p8, BKC, k6; rep from *.

Row 16—* FPC, k4, FKC, p6, BKC, k4, BPC; rep from *.

Row 18—* P1, FPC, k4, FKC, p4, BKC, k4, BPC, p1; rep from *.

Row 20—* P2, FPC, k4, FKC, p2, BKC, k4, BPC, p2; rep from *.

Row 22—* P3, FPC, k4, FKC, BKC, k4, BPC, p3; rep from *.

Row 24—* P4, FPC, k12, BPC, p4; rep from *.

Repeat Rows 1-24.

Little Bow Twist

This is a charming spot-pattern on a purled fabric.

Multiple of 12 sts plus 7.

Row 1 (Wrong side)—Knit.

Rows 2, 4, 8, and 12—P1, * k1, p3, k1, p7; rep from *, end k1, p3, k1, p1.

Rows 3, 5, 7, 9, 11, and 13—K1, * p1, k3, p1, k7; rep from *, end p1, k3, p1, k1.

Rows 6 and 10—P1, * sl next 4 sts to dpn and hold in back, k1, then sl the 3 purl sts back to left-hand needle and purl them; then knit the last st from dpn; p7; rep from *, end last repeat p1.

Row 14—Purl.

Row 15—Knit.

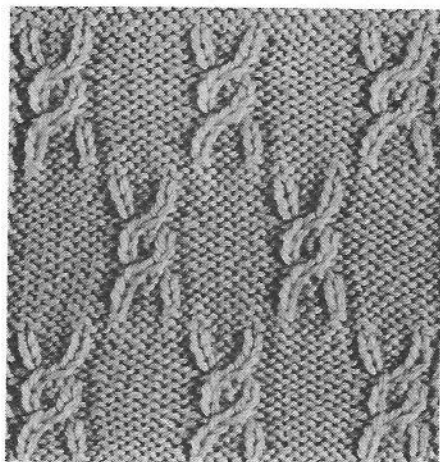
Rows 16, 18, 22, and 26—P7, * k1, p3, k1, p7; rep from *.

Rows 17, 19, 21, 23, 25, and 27—K7, * p1, k3, p1, k7; rep from *.

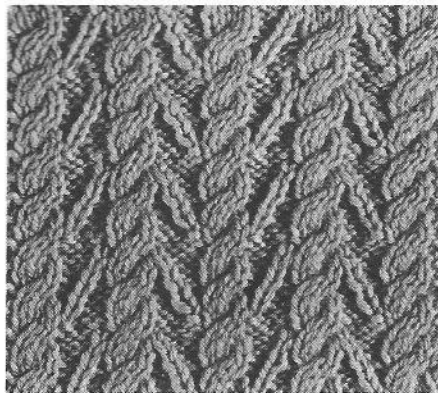
Rows 20 and 24—P7, * sl next 4 sts to dpn and hold in back, k1, then sl the 3 purl sts back to left-hand needle and purl them; then knit the last st from dpn; p7, rep from *.

Row 28—Purl.

Repeat Rows 1-28.



Little Bow Twist



Arrow Cable

Arrow Cable

This is a nice pattern for either vertical or horizontal panels.

Multiple of 16 sts plus 4.

NOTES: Front Cross (FC): sl 1 st to dpn and hold in front, p1, then k1 from dpn. Back Cross (BC): sl 1 st to dpn and hold in back, k1, then p1 from dpn. Cable 4: sl 2 sts to dpn and hold in back, k2, then k2 from dpn.

Row 1 (Wrong side)—P4, * p1, k3, p4, k3, p5; rep from *.

Row 2—K4, * FC, p2, k4, p2, BC, k4; rep from *.

Rows 3, 5, and 7—Knit all knit sts and purl all purl sts.

Row 4—Cable 4, * p1, FC, p1, Cable 4, p1, BC, p1, Cable 4; rep from *.

Row 6—K4, * p2, FC, k4, BC, p2, k4; rep from *.

Row 8—Cable 4, * p4, Cable 4; rep from *.

Repeat Rows 1-8.

Acorn Pattern

This is an old English pattern that makes a handsome novelty fabric.

Multiple of 10 sts plus 2.

Row 1 (Right side-preparation row)—K1, p3, k4, * p6, k4; rep from *, end p3, k1.

Row 2—K4, p4, * k6, p4; rep from *, end k4.

Row 3—K1, p1, * sl next 2 sts to dpn and hold in back, k2, then p2 from dpn (Back Cross, BC); insert needle under running thread between st just worked and the next st, and (k1, p1) into this thread; sl next 2 sts to dpn and hold in front, p2, then k2 from dpn (Front Cross, FC); p2; rep from * to last 2 sts, end last repeat p1, k1.

Rows 4 and 6—K2, * p2, k2; rep from *.

Row 5—K1, p1, * k2, p2; rep from *, end k2, p1, k1.

Row 7—K2, * ssk, p6, k2 tog, k2; rep from *.

Row 8—K1, p2, k6, * p4, k6; rep from *, end p2, k1.

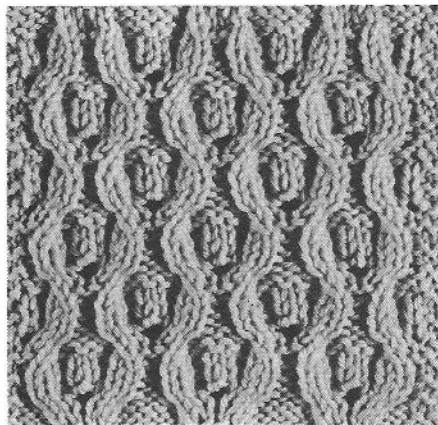
Row 9—K1, insert needle under running thread and knit once into this thread, * FC, p2, BC, (k1, p1) into running thread; rep from *, end FC, p2, BC, knit once into running thread, k1.

Rows 10 and 12—K1, p1, * k2, p2; rep from *, end k2, p1, k1.

Row 11—K2, * p2, k2; rep from *.

Row 13—K1, p3, * k2 tog, k2, ssk, p6; rep from *, end k2 tog, k2, ssk, p3, k1.

Omit Row 1, Repeat Rows 2-13.



Acorn Pattern

Cathedral Pattern

This marvelous pattern has a little of everything—lace, cabling, and bobbles. It is classified under Cable Patterns because it does require the use of the cable needle, and the lace part of the pattern is more like a series of accents in an otherwise solid fabric.

The Cathedral is one of those ever-fascinating pictures in yarn. Its realism is astonishing. The beautiful “stained-glass windows” are built up of Vertical Lace Trellis—an indication of how imagination and a general knowledge of simple pattern stitches can be used to make almost any sort of artistic effect.

Panel of 25 sts.



Cathedral Pattern

Row 1 (Right side)—P2, k4, (yo, k2 tog) 7 times, k3, p2.

Row 2—K2, p21, k2.

Row 3—P2, k3, (ssk, yo) 7 times, k4, p2.

Row 4—K2, p21, k2.

Rows 5 through 20—Repeat Rows 1–4 four times more.

Row 21—P2, k4, (yo, ssk) twice, yo, sl 2 knitwise—k1—p2sso, yo, (k2 tog, yo) 3 times, k4, p2.

Row 22—K2, p21, k2.

Row 23—P2, sl next 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross or FC); k2, (yo, ssk) twice, yo, sl 2 knitwise—k1—p2sso, yo, (k2 tog, yo) twice, k2, sl next st to dpn and hold in back, k2, then p1 from dpn (Back Cross or BC); p2.

Row 24—K3, p19, k3.

Row 25—P3, FC, k2, yo, ssk, yo, sl 2 knitwise—k1—p2sso, yo, (k2 tog, yo) twice, k2, BC, p3.

Row 26—K4, p17, k4.

Row 27—P4, FC, k2, yo, ssk, yo, sl 2 knitwise—k1—p2sso, yo, k2 tog, yo, k2, BC, p4.

Row 28—K5, p15, k5.

Row 29—P5, FC, k2, yo, sl 2 knitwise—k1—p2sso, yo, k2 tog, yo, k2, BC, p4.

Row 30—K6, p13, k6.

Row 31—P6, FC, k2, yo, sl 2 knitwise—k1—p2sso, yo, k2, BC, p6.

Row 32—K7, p11, k7.

Row 33—P7, FC, k1, k2 tog, yo, k2, BC, p7.

Row 34—K8, p9, k8.

Row 35—P8, FC, k3, BC, p8.

Row 36—K9, p7, k9.

Row 37—P9, FC, k1, BC, p9.

Row 38—K10, p5, k10.

Row 39—P11, k1, make Bobble in center st as follows: (k1, yo, k1, yo, k1) in same st; turn and p5; turn and k5; turn and p1, p3 tog, p1; turn and sl 2 knitwise—k1—p2sso; Bobble completed; k1, p11.

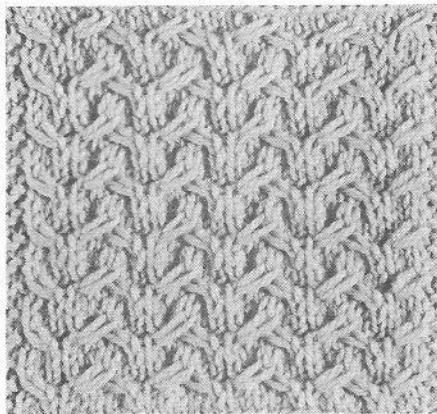
Row 40—K12, p1-b, k12.

Row 41—Purl.

Row 42—Knit.

Repeat Rows 1–42.

Flying Wings Pattern



Flying Wings Pattern

It does not put too heavy a burden on the imagination to see in this pattern a flock of birds in flight. It is an ingenious combination of twist and cable stitches, making a closely woven texture that is attractive either in panels of 3 or 4 repeats or as an all-over fabric.

Multiple of 6 sts.

Row 1 (Right side)—Knit.

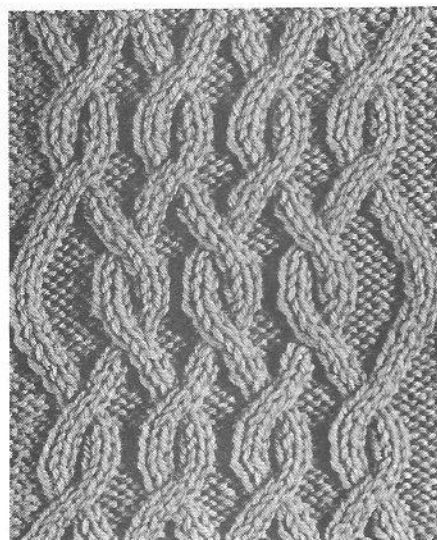
Row 2—Purl.

Row 3—* Skip 2 sts, knit into 3rd st on left-hand needle and pull through a loop; then knit 1st and 2nd sts and sl all 3 sts from needle together; sl next st to dpn and hold in front, k2, then k1 from dpn; rep from *.

Row 4—P5, * skip 1 st and purl the 2nd st on left-hand needle, then purl the skipped st and sl both sts from needle together; p4; rep from *, end p1.

Repeat Rows 1-4.

Serpentine Cables



Serpentine Cables

When repeated over a large number of stitches, this pattern gives a truly wonderful array of interlinked cables which appear more complicated than they are.

Multiple of 8 sts plus 4. (A minimum of 20 sts is required to show pattern.)

NOTES: Front Cross or FC—sl 2 k sts to dpn, hold in front, p1, then k2 from dpn. Back Cross or BC—sl 1 p st to dpn, hold in back, k2, then p1 from dpn. Front Double Knit Cross or FDKC—sl 2 k sts to dpn, hold in front, k2, then k2 from dpn. Back Double Knit Cross or BDKC—sl 2 k sts to dpn, hold in back, k2, then k2 from dpn.

Row 1 (Wrong side)—K2, p2, * k4, p4; rep from *, end k4, p2, k2.

Row 2—P2, * FC, p2, BC; rep from *, end p2.

Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.

Row 4—P3, * FC, BC, p2; rep from *, end p1.

Row 6—* P4, BDKC; rep from *, end p4.

Row 8—P3, * BC, FC, p2; rep from *, end p1.

Row 10—Knit all knit sts and purl all purl sts.

Row 12—P3, * FC, BC, p2; rep from *, end p1.

- Row 14—* P4, BDKC; rep from *, end p4.
 Row 16—P3, * BC, FC, p2; rep from *, end p1.
 Row 18—P2, * BC, p2, FC; rep from *, end p2.
 Row 20—P1, BC, * p4, FDKC; rep from *, end p4, FC, p1.
 Row 22—BC, p4, * BC, FC, p2; rep from *, end p2, FC.
 Row 24—Knit all knit sts and purl all purl sts.
 Row 26—FC, p4, * FC, BC, p2; rep from *, end p2, BC.
 Row 28—P1, FC, * p4, FDKC; rep from *, end p4, BC, p1.

Repeat Rows 1–28.

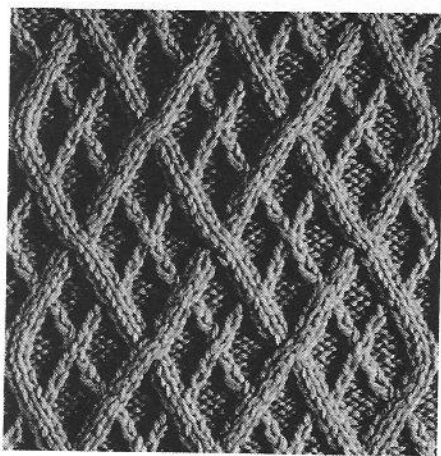
Plaid Lattice

This is a double pattern; a lattice of two-stitch ribs is superimposed upon another lattice of one-stitch ribs. One single panel, 16 sts wide, makes the popular “X-in-a-diamond” cable.

Multiple of 14 sts plus 2.

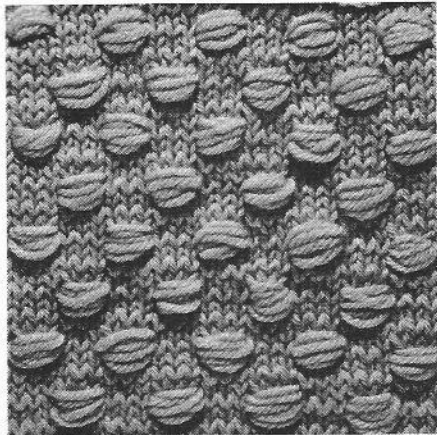
- Row 1 (Wrong side)—K1, * p1, k4, p4, k4, p1; rep from *, end k1.
 Row 2—P1, k1-b, * p4, sl 2 sts to dpn and hold in front, k2, then k2 from dpn; p4, sl 1 st to dpn and hold in front, k1-b, then k1-b from dpn; rep from * to last 2 sts, end last repeat k1-b, p1.
 Row 3 and all other wrong-side rows—Knit all knit sts and purl all purl sts.
 Row 4—P1, * sl 1 st to dpn and hold in front, p1, then k1-b from dpn (Single Front Cross, SFC); p2; sl 1 st to dpn and hold in back, k2, then p1 from dpn (Back Cross, BC); sl 2 sts to dpn and hold in front, p1, then k2 from dpn (Front Cross, FC); p2; sl 1 st to dpn and hold in back, k1-b, then p1 from dpn (Single Back Cross, SBC); rep from *, end p1.
 Row 6—P1, * p1, SFC, BC, p2, FC, SBC, p1; rep from *, end p1.
 Row 8—P1, * p2, sl 1 st to dpn and hold in back, k2, then k1-b from dpn (Back Knit Cross, BKC); p4; sl 2 sts to dpn and hold in front, k1-b, then k2 from dpn (Front Knit Cross, FKC); p2; rep from *, end p1.
 Row 10—P1, * p1, BC, SFC, p2, SBC, FC, p1; rep from *, end p1.
 Row 12—P1, * BC, p2, SFC, SBC, p2, FC; rep from *, end p1.
 Row 14—P1, k2, * p4, sl 1 st to dpn and hold in back, k1-b, then k1-b from dpn; p4, sl 2 sts to dpn and hold in back, k2, then k2 from dpn; rep from * to last 3 sts, end last repeat k2, p1.
 Row 16—P1, * FC, p2, SBC, SFC, p2, BC; rep from *, end p1.
 Row 18—P1, * p1, FC, SBC, p2, SFC, BC, p1; rep from *, end p1.
 Row 20—P1, * p2, FKC, p4, BKC, p2; rep from *, end p1.
 Row 22—P1, * p1, SBC, FC, p2, BC, SFC, p1; rep from *, end p1.
 Row 24—P1, * SBC, p2, FC, BC, p2, SFC; rep from *, end p1.

Repeat Rows 1–24.



Plaid Lattice

Cluster Stitch



Cluster Stitch

In this pattern no stitches are cabled—that is, crossed over each other. But the work does require the use of a cable needle, and so Cluster Stitch is classified as a cable pattern.

Like Bobbles, a series of Clusters can be used as a fancy texture spot-pattern, as shown. Or, Clusters can be worked as a form of Smocking, to tie together various sizes of knit-purl ribs. (See Ribbed Cluster Diamond Pattern.) Larger Clusters can be made by winding the yarn more times; smaller ones by winding fewer times. The winding can be tight or loose, depending on whether the knitter wishes the clustered stitches squeezed together or not.

Multiple of 6 sts plus 5.

Row 1 (Wrong side) and all other wrong-side rows—Purl.

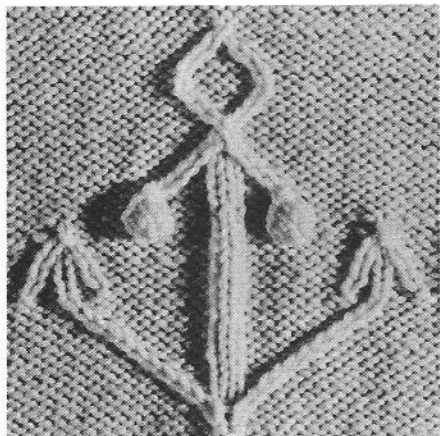
Row 2—Knit.

Row 4—K4, * knit next 3 sts and transfer the 3 sts just knitted onto dpn; then wind yarn 6 times counterclockwise (looking down from top) around these 3 sts under dpn; then return the 3 sts to right-hand needle (Cluster 3); k3; rep from *, end k1.

Row 6—Knit.

Row 8—K1, * Cluster 3, k3; rep from *, end Cluster 3, k1.

Repeat Rows 1-8.



The Anchor

The Anchor

Although this pattern is worked in a panel, it does not continue vertically but is completed, instead, at the end of 42 rows. It may, of course, be started again in the next panel above, or worked horizontally across the fabric by repeating the pattern every 32 stitches. Note that the Front Cross and Back Cross are made on both sides of the fabric to give a shallow slant to the traveling stitches.

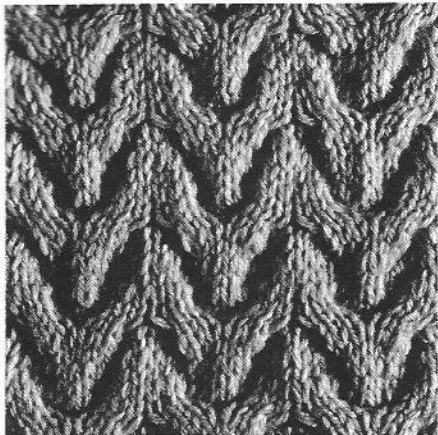
Panel of 32 sts.

Row 1 (Right side)—Purl.

Row 2—Knit.

Row 3—P15, k2, p15.

- Row 4—K15, p2, k15.
- Row 5—P14, sl next st to dpn and hold in back, k1, then k1 from dpn; sl next st to dpn and hold in front, k1, then k1 from dpn; p14.
- Row 6—K13, sl next st to dpn and hold in front, *p1*, then k1 from dpn (Front Cross, FC); p2; sl next st to dpn and hold in back, k1, then *p1* from dpn (Back Cross, BC); k13.
- Row 7—P12, BC, p1, k2, p1, FC, p12.
- Row 8—K11, FC, k2, p2, k2, BC, k11.
- Row 9—P10, BC, p3, k2, p3, FC, p10.
- Row 10—K9, FC, k4, p2, k4, BC, k9.
- Row 11—P8, BC, p5, k2, p5, FC, p8.
- Row 12—K7, FC, k6, p2, k6, BC, k7.
- Row 13—P6, BC, p7, k2, p7, FC, p6.
- Row 14—K5, FC, k8, p2, k8, BC, k5.
- Row 15—P4, BC, p9, k2, p9, FC, p4.
- Row 16—K1, p1, (k2, p1) twice, k7, p2, k7, (p1, k2) twice, p1, k1.
- Row 17—P1, FC, p1, k1, p1, BC, p7, k2, p7, FC, p1, k1, p1, BC, p1.
- Row 18—K2, (p1, k1) twice, p1, k8, p2, k8, (p1, k1) twice, p1, k2.
- Row 19—P2, FC, k1, BC, p8, k2, p8, FC, k1, BC, p2.
- Row 20—K3, p3, k9, p2, k9, p3, k3.
- Row 21—P3, Make One (M1) purlwise by lifting running thread between the st just worked and the next st, and purling into the back of this thread; sl 1—k2 tog—pssso, M1 purlwise, p9, k2, p9, M1 purlwise, sl 1—k2 tog—pssso, M1 purlwise, p3.
- Row 22—K4, p1, k10, p2, k10, p1, k4.
- Row 23—P10, Make Bobble (MB) as follows: (k1, yo, k1, yo, k1) in next st, turn and p5; turn and k5; turn and p2 tog, p1, p2 tog; turn and sl 1—k2 tog—pssso, completing Bobble; p4, k2, p4, MB, p10.
- Row 24—K10, p1-b, k4, p2, k4, p1-b, k10.
- Row 25—P10, FC, p3, k2, p3, BC, p10.
- Row 26—K11, BC, k2, p2, k2, FC, k11.
- Row 27—P12, FC, p1, k2, p1, BC, p12.
- Row 28—K13, BC, p2, FC, k13.
- Row 29—P14, FC, BC, p14.
- Row 30—Repeat Row 4.
- Row 31—P15, sl next st to dpn and hold in front, k1, then k1 from dpn; p15.
- Row 32—K14, FC, BC, k14.
- Row 33—P13, BC, p2, FC, p13.
- Row 34—K12, FC, k4, BC, k12.
- Row 35—P12, k1, p6, k1, p12.
- Row 36—K12, p1, k6, p1, k12.
- Row 37—P12, FC, p4, BC, p12.
- Row 38—K13, BC, k2, FC, k13.
- Row 39—P14, FC, BC, p14.
- Row 40—K15, skip 1 st and purl the 2nd st, then purl the skipped st and sl both sts from needle together; k15.
- Row 41—Purl.
- Row 42—Knit.



Cable Chevron

Cable Chevron

This interesting fabric is the result of uniting a series of Double Cables all the way across a row. It looks about the same upside down or right side up—an advantage in some cases when a garment is being worked from the top down, or in an article like a pillow cover or baby blanket that can be turned either way.

Multiple of 12 sts plus 2.

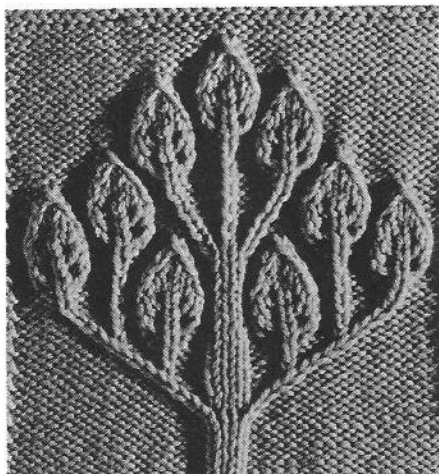
Row 1 (Wrong side) and all other wrong-side rows—Purl.

Row 2—K1, * sl next 3 sts to dpn and hold in back, k3, then k3 from dpn; sl next 3 sts to dpn and hold in front, k3, then k3 from dpn; rep from *, end k1.

Rows, 4, 6, and 8—Knit.

Repeat Rows 1-8.

The Candle Tree



The Candle Tree

On Rows 9-21 of this pattern, cabled crossings are performed on both sides of the fabric to make the graceful spread of the Tree's lower "branches". The upper boughs hold nine Leaf or Candle-Flame motifs, all alike, in a very naturalistic tree-shaped arrangement. The entire panel with its 52 rows is a complete design, roughly square in shape. It may be used only once, as a central ornament in a garment, or it may be placed in blocks at any desired distance from each other. It is an ideal pattern for bedspreads and throws, since it can be made in squares of contrasting colors and the squares then sewn or crocheted together. To repeat the pattern as a vertical panel, work several rows of some other pattern as a horizontal band before beginning the next Candle Tree.

Panel of 35 sts.

NOTES: Front Purl Cross (FPC): sl 1 st to dpn and hold in front, p1, then k1 from dpn. Back Purl Cross (BPC): sl 1 st to dpn and hold in back, k1, then p1 from dpn.

Front Knit Cross (FKC): sl 1 st to dpn and hold in front, k1, then k1 from dpn.

Back Knit Cross (BKC): sl 1 st to dpn and hold in back, k1, then k1 from dpn.

- Rows 1, 3, 5, and 7 (Right side)—P16 k3, p16.
 Rows 2, 4, 6, and 8—K16, p3, k16.
 Row 9—P15, BKC, k1, FKC, p15.
 Row 10—K14, FPC, p3, BPC, k14.
 Row 11—P13, BPC, p1, k3, p1, FPC, p13.
 Row 12—K12, FPC, k2, p3, k2, BPC, k12.
 Row 13—P11, BKC, p3, k3, p3, FKC, p11.
 Row 14—K10, FPC, p1, k3, p3, k3, p1, BPC, k10.
 Row 15—P9, BPC, p1, k1, p3, k3, p3, k1, p1, FPC, p9.
 Row 16—K8, FPC, k2, p1, k3, p3, k3, p1, k2, BPC, k8.
 Row 17—P7, BKC, p3, yo, k1, yo, p3, k3, p3, yo, k1, yo, p3, FKC, p7.
 Row 18—K6, FPC, p1, (k3, p3) 3 times, k3, p1, BPC, k6.
 Row 19—P5, BPC, p1, k1, p3, (k1, yo) twice, k1, p3, k3, p3, (k1, yo) twice, k1, p3, k1, p1, FPC, p5.
 Row 20—K4, FPC, k2, p1, k3, p5, k3, p3, k3, p5, k3, p1, k2, BPC, k4.
 Row 21—P3, BPC, p3, k1, p3, k2, yo, k1, yo, k2, p3, k3, p3, k2, yo, k1, yo, k2, p3, k1, p3, FPC, p3.
 Row 22 and all subsequent wrong-side rows: Knit all knit sts and purl all purl and yo sts.
 Row 23—P3, yo, k1, yo, p4, k1, p3, ssk, k3, k2 tog, p3, k3, p3, ssk, k3, k2 tog, p3, k1, p4, yo, k1, yo, p3.
 Row 25—P3, (k1, yo) twice, k1, p4, k1, p3, ssk, k1, k2 tog, p3, k3, p3, ssk, k1, k2 tog, p3, k1, p4, (k1, yo) twice, k1, p3.
 Row 27—P3, k2, yo, k1, yo, k2, p4, yo, k1, yo, p3, sl 1—k2 tog—pssso, p2, BPC, k1, FPC, p2, sl 1—k2 tog—pssso, p3, yo, k1, yo, p4, k2, yo, k1, yo, k2, p3.
 Row 29—P3, ssk, k3, k2 tog, p4, (k1, yo) twice, k1, p5, BPC, p1, k1, p1, FPC, p5, (k1, yo) twice, k1, p4, ssk, k3, k2 tog, p3.
 Row 31—P3, ssk, k1, k2 tog, p4, k2, yo, k1, yo, k2, p4, BPC, p2, k1, p2, FPC, p4, k2, yo, k1, yo, k2, p4, ssk, k1, k2 tog, p3.
 Row 33—P3, sl 1—k2 tog—pssso, p4, ssk, k3, k2 tog, p3, BPC, p3, k1, p3, FPC, p3, ssk, k3, k2 tog, p4, sl 1—k2 tog—pssso, p3.
 Row 35—P8, ssk, k1, k2 tog, p3, yo, k1, yo, p4, k1, p4, yo, k1, yo, p3, ssk, k1, k2 tog, p8.
 Row 37—P8, sl 1—k2 tog—pssso, p3, (k1, yo) twice, (k1, p4) twice, (k1, yo) twice, k1, p3, sl 1—k2 tog—pssso, p8.
 Row 39—P12, k2, yo, k1, yo, k2, p4, yo, k1, yo, p4, k2, yo, k1, yo, k2, p12.
 Row 41—P12, ssk, k3, k2 tog, p4, (k1, yo) twice, k1, p4, ssk, k3, k2 tog, p12.
 Row 43—P12, ssk, k1, k2 tog, p4, k2, yo, k1, yo, k2, p4, ssk, k1, k2 tog, p12.
 Row 45—P12, sl 1—k2 tog—pssso, p4, ssk, k3, k2 tog, p4, sl 1—k2 tog—pssso, p12.
 Row 47—P17, ssk, k1, k2 tog, p17.
 Row 49—P17, sl 1—k2 tog—pssso, p17.
 Row 51—Purl.
 Row 52 (Wrong side)—Knit.