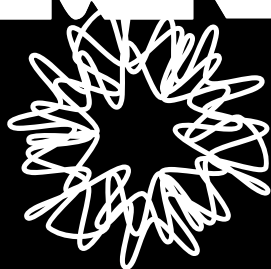


WRENZINE



the inaugural issue fall 2005



the world's first 'zine for men who knit

So Who's Runnin' This Show Anyway?



Michael delVecchio
michael@menknit.net



Dan Vera
dan@menknit.net

Welcome to the inaugural issue of MenKnit. A little 'zine we like to call "the first magazine for men who knit." Mainly because it is.

This little endeavor is the result of a number of occurrences in the "field" of men knitting that has taken place the last few months. First is the number of men who have taken up knitting. Last year we started up a small website to create community among other men who knit. Our reasons were myriad. The site, MENKNIT.NET went over like gangbusters! We had very positive reaction and in late January were featured in an Associated Press story that ran in a hundred newspapers in the United States and the United Kingdom. And then we REALLY got hit with visitors. MENKNIT.NET has since been featured in *Interweave Knits*, *Venus*, and an upcoming issue of *BUST Magazine*. Makes us feel like we're under a microscope at times. But we carry on.

We are supported in this work by a wonderful circle of male knitters here in Washington, DC. The group got started last February and has become a very dear group of knitters (and crocheters) who gather twice a month for friendly knitting and conversation. We've been delighted to note the start of other men's knitting groups across the continent. It's been a blast to see them take off. There are now Men's Knitting groups meeting regularly in Calgary, Denver, Minneapolis, New York, and San Francisco.

We hope you enjoy this issue. It exists in your hands as an extension of the website — which is a labor of love. We don't mean "labor" metaphorically either. We'd like to thank all the knitters who sent in such great submissions. We tried to be careful about these patterns and where possible, we've included contact information for the designer. Michael oversaw the technical testing and eagle-eyeing of each pattern while Dan worked on layout and the

website stuff. Drop us a line if anything's out of whack. We'll do what we can.

This is our first, but hopefully not our last issue. If you've got an idea about a cool knitted or crocheted item, drop us a line or check out the submissions information at:

www.menknit.net/mag.html

Happy Knitting!

Dan & Michael

**NEXT ISSUE (Winter)
Submissions
Deadline: Oct. 31st**

Abbreviations

beg	beginning; begin; begins	rep	Repeat
bet	between	rnd	Round
BO	bind off	RS	Right Side
CC	Complimentary Color	Sl	Slip a Stitch
cm	Centimeter	Ssk	Slip 2 stitches kwise
cn	Cable Needle		(one at a time), Knit into
CO	Cast on		the back of the two
cont	continuing		stitches together
Dec	decrease	st	Stitch
dpn	Double Pointed Needle	st st	Stockinette Stitch
foll	Following	WS	Wrong Side
inc	increase	w&t	Wrap and Turn
k	Knit	X	Time (s)
K2tog	Knit 2 together	yds	Yards
m	Marker	yo	Yarn over
MC	Main Color	* *	Repeat stitches between
mm	Millimeter		stars
p	Purl	"	Inch
P2tog	Purl 2 together	()	Repeat these pattern
pm	Place Marker		stitches first before
Pssso	Pass Slipped Stitch Over		going on in the pattern

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Solace for the Solitary Beginner

By Franklin Habit

In my childhood I had to memorize a sappy, lengthy poem about Elizabeth Blackwell, a nineteenth-century woman who did the unthinkable and became a doctor. Most of the poem is lost to memory, but I still recall a line describing Elizabeth during her medical school days as “alone and silent, without a kind word.”

Men who knit are, I believe, often liable to find themselves in a similar situation. Even in the midst of the present Knitting Renaissance, a male knitter is more likely to work in isolation. For the beginner, especially, yarn stores and knitting groups may be too imposing and female-dominated to approach with comfort.

Not to mention that a man who knits is still a man, and probably possesses a congenital and abiding aversion to asking for directions.

I can't speak for all, but I was and am such a man. Given the choice between appealing to the yarn store staff with half-finished project in hand, or sitting alone with a book and working it out for myself, I've almost always chosen the latter.

If you're a man who wants to learn to knit, but would rather jump naked into a shark tank than sit down in a classroom full of women, I'm here to tell you: you *can* learn to knit on your own. If you've got a typically male temperament, it may even be the best way to do it.

Daddy's First Knitting Book

The first thing you'll need is a basic how-to. Fair warning: Just about every book on the market that mentions basic techniques seems to be advertised as “the only book a knitter will ever need.” Don't you believe it. Such a book, if

it existed, would run to five million pages and could only be moved with a forklift.

You want something simple, compact, and practical. Ironically, the best book I can recommend to a male beginner is Debbie Stoller's *Stitch 'n' Bitch*, the girliest knitting book in history.

Stoller's designer had a field day dolling up the cover and pages with everything but marabou trim and Hello Kitty stickers. If, like me, you still blush when you walk past Victoria's Secret, you may want to order it online. But get yourself a copy. Among its many virtues: it's *cheap*. If you buy it, try knitting, and hate it, you won't have shelled out more than a night's beer money.

The book is surprisingly comprehensive for being so compact. Once you get over the way Debbie usually writes as though only women knit (there will be occasional references to “your boobs”), you'll find that her explanations of technique are unusually lucid and concise.

Stitch 'n' Bitch won't answer all your knitting questions forever, but it will take you from a basic cast-on through fairly advanced techniques, and will also teach you something most basic books skip: how to read a yarn label. You need to know this stuff or the first time you go yarn shopping you'll be a deer in the headlights. And those yarn shop women can smell fear.

The back half of the book is stuffed with patterns of all kinds. Most of them are for bags and women's clothes, but it's never too soon to face sad fact number one of the male knitter's world: men's patterns are harder to find.

The Road Less Traveled

Sad fact number two: when you do find them, menswear patterns often suck wind. Most knitting designers are female and persist in believing that what a guy really wants is either a fifty-pound fisherman's sweater or an Amazing Technicolor Dreamcoat.

After running up against this for awhile, you will either give in or decide to take matters into your own hands.

When you're ready to start blazing your own trail, the late Elizabeth Zimmerman's books should be your guides. She wrote tons of them. They're all good. Take your pick. I'd recommend you begin with *Knitting Without Tears* or *Knitter's Almanac*.

If you still have an image of knitters as meek souls in rocking chairs, Elizabeth Zimmerman will take care of that. This woman knitted in the wilderness, in a canoe. This woman knitted socks while riding on the back of a motorcycle. She may, for all I know, have worked lace patterns while skydiving. It wouldn't surprise me.

Zimmerman's pioneering approach to knitting combined common sense with a sense of adventure. Reading her books will take you well beyond the "how" of knitting into the "why" and the "what if" by demonstrating how she got whatever she damn well wanted out of her yarn and needles. Her frequent declaration of "knitter's choice" encourages fearless, independent decisions about knitting based on intuition, cleverness, and experience. (Scary? Nah. You're a man, right? So knit like one.)

Keep something by Elizabeth Zimmerman on your bedside table and read a little bit each night. Keep her in your bag to be consulted at odd moments during your commute or at the office. Read and reread, and as if by osmosis something of her way of thinking will begin to alter your brain chemistry. You'll stop seeing patterns as a fixed itinerary and start seeing them as a point of departure. You

may even find yourself setting forth with no pattern at all.

School of Hard Knits

How far you take your knitting is up to you, but the harder you push yourself, the bigger the thrills get. Emboldened by Elizabeth Zimmerman, I felt I was ready to apprentice myself to a more formidable taskmistress.

If you think you're man enough, dip into *Mary Thomas's Knitting Book*, a 1938 British classic that Elizabeth Zimmerman herself drew upon heavily. In the one picture I've found of her, Mary Thomas looks the model of genteel womanhood. But under that organza dress beat the heart of a dominatrix, or at least an old-school nanny. She knew her stuff and she will share it with you, but you're gonna have to *sweat*.

When I first undertook sock knitting, I made my prototype using Mrs. Thomas's 21 eye-crossing pages of theory and technique as my guide. She tells you much, but not everything, and you'll find yourself digging into your acquired skills to bridge the gaps. You will get none of Stoller's go-girl cheerleading, none of Zimmerman's motherly empowerment. You will suffer. And you will learn.

Thank you, Mrs. Thomas! May I have another, Mrs. Thomas?

At the end of two weeks, I had a sock. The underlying processes indelibly imprinted on my brain in a way they never would have been if I'd gone the easy route and followed a pattern. I was sore as a Marine who has just finished boot camp, but just as proud.

You know how it is, boys. No pain, no gain. The minute these bruises clear up, I'm going to tackle sock number two. And this time, I'm taking the helmet off.



Franklin Habit (www.franklinhabit.com) is a photographer, designer and knitter who lives in Chicago, Illinois. He rarely, if ever, eats brioche.

Lover Tank By Sarah Briscoe

(it's always summer *somewhere*)

An updated version of the tired, old, vulgarly titled "wife beater", this tank is much more fashionable and "loving."

Size shown: Medium

Finished Measurements:

Chest at Underarm: 32" (relaxed) (One size will fit up to 42") Finished Length: 26"

Materials:

South West Trading Company
"Bamboo" (3-1/2 oz.100g, 250 yds,
100% Bamboo) Black #521, 3 balls
(Note: Only 2 and a quarter balls were used
for this pattern. If you knit tightly you might
get away with 2 balls. If you don't, you'll have
enough left over for a nice scarf or hat.)

Tools:

1 size 3 (3.25mm) 24" circular needle,
1 size 5 (3.75mm) 24" circular needle,
1 size 16" circular needle, **or sizes
needed to obtain gauge.**
1 crochet hook, size C (2.75mm)
Stitch markers Tapestry needle
1 Stitch holder, 5" length

Gauge: In lace pattern, 7 reps across (43 sts.) = 9-1/2"

6 reps high (48 rows) = 7- 1/2" or, (4 - 1/2 sts x 6 - 3/8 rows = 1")

To save time, take time to check gauge.



English Mesh Lace Pattern

multiple of 6 sts, plus 1.

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

Row 2—K1, *yo, ssk, k1, k2tog, yo, k1; rep from *.

Row 4—K1, *yo, k1, sl 1—k2tog—pssso, k1, yo, k1; rep from *.

Row 6—K1, *k2tog, yo, k1, yo, ssk, k1; rep from *.

Row 8—K2tog, *(k1, yo) twice, k1, sl 1—k2tog—pssso; rep from * to last 5 sts, end (k1, yo) twice, k1, ssk.

Repeat rows 1 - 8

Special Instructions: If there are not enough stitches to work a yarn over *or* decrease with it's *companion* decrease *or* yarn over, work the stitches in stockinette stitch. If there are not enough stitches to work a *double-decrease*, work a *single decrease*, and the remaining stitch in stockinette.

The optional crochet hook may be used instead of needles to pick up stitches, for convenience.

A *one-stitch seam* is added to each side of the tank, for ease in sewing.

BACK

Using *Cable Cast On* method and smaller needles, CO 87 sts. (14 reps, plus 1 st, plus 2 seam sts).

Work even in k1, p1 rib for 1/2" (6 rows), ending so the next row is a right side row. Change to larger needles and work in lace pattern until back measures 14-3/8" (row 91). PM.

Begin Armhole Shapings: BO 6 sts at the beg of the next 2 rows, then 4 sts at the beg of the foll 2 rows. Dec 1 st in the next row, then every other row 1x, every row 2x, every other row 3x,

every 3rd row 1x, every 4th row 1x, every 3rd row 1x, every 6th row 1x (row 122, 44 sts rem). Cont until piece measures 22-1/2" (row 143) PM.

Begin Neck Shaping: On the next row, work 15 sts and place on holder. BO 14 sts in center, and work to end. Dec sts on side of neck, as foll: 2 sts every other row 1x, 1 st every row 5x, every other row 3x, every 4th row 1x (row 161, 4 sts rem). Cont until piece measures 26" (row 166). BO. Pick up rem neckline sts on holder. Turn, and work other side of neck shaping, rev all decs. BO.

FRONT

Work same as back, to armhole (row 91). PM.

Begin Armhole Shaping: BO 7 sts at the beg of the next 2 rows, 2 sts in the next row, then dec 1 st every row 6x, every other row 3x, every 3rd row 1x, every 4th row 2x (row 117, 46 sts rem). Cont for 3 rows.

Begin Neck Shaping: On the next row, work 20 sts and place on holder. BO 4 sts in center, and work to end. Turn. Work 1 row, BO 4 sts at the beg of 2nd row. Beg dec on side of neck as foll: 1 st every row 4x, every other row 3x, every 3rd row 3x, every 5th row 1x, every 8th row 1x (row 155, 4 sts rem). Cont until piece measures 26" (row 166). BO.

Construction Block pieces to measurements on diagram. Sew shoulders. Carefully sew side seams *one st in* (side seam sts) *from edge*, lining up reps.

Armhole Edgings

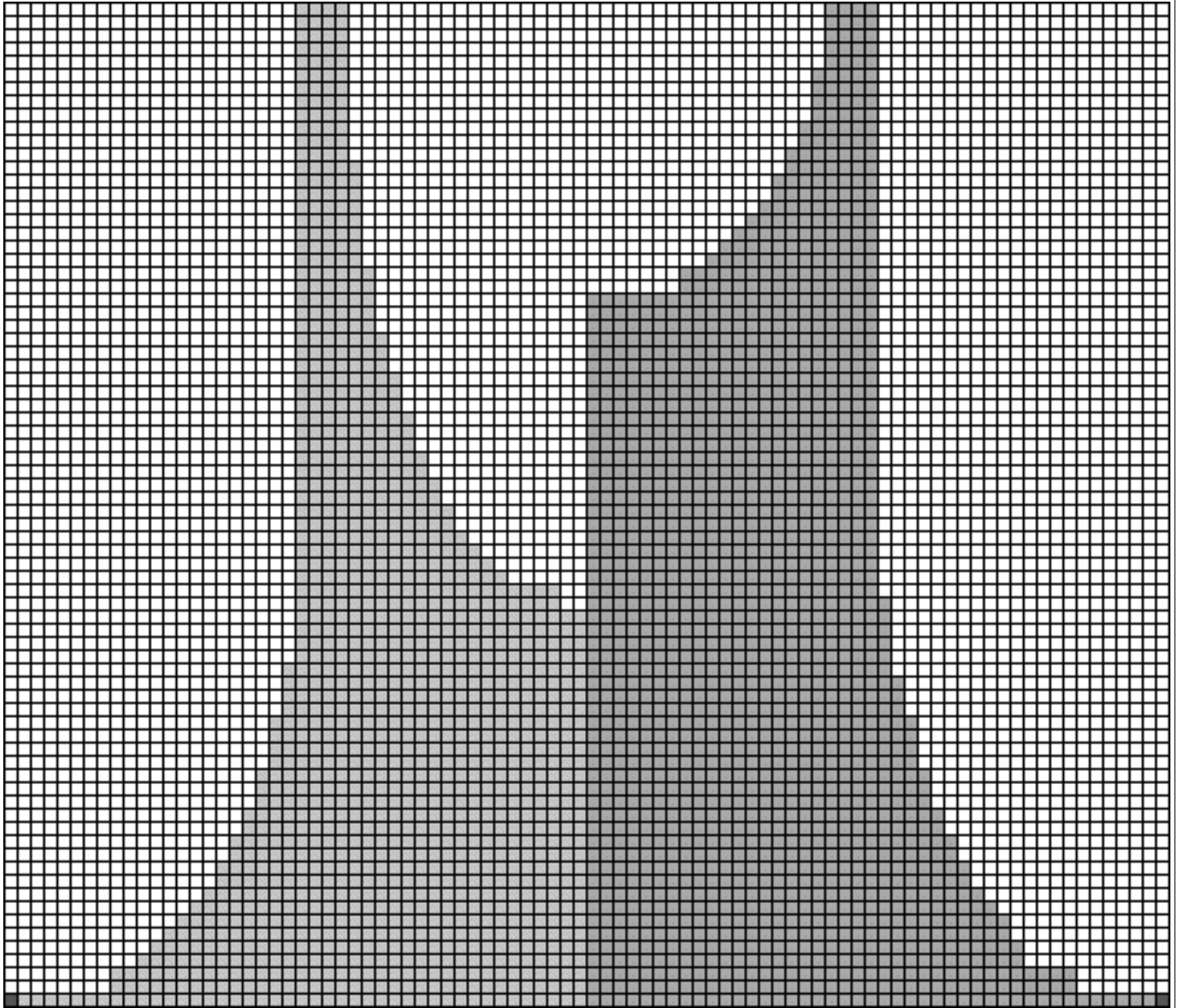
Begin at underarm with RS facing, and using smaller needles, pick up 130 sts evenly around armholes. Work in k1, p1, ribbing for 1/2" (6 rows). B0.

Neck Edging

Starting at shoulder edge with RS facing, and using smaller needles, pick up 144 sts evenly around neck edge. Work in k1, p1 ribbing for 1/2" (6 rows). B0.

Care Instructions

Machine wash, warm water, with like colors, Slight running of color may occur, for first time only. Machine dry cotton setting, 30 min. Washing will slightly soften garment, like an undershirt.



Sarah Briscoe (sistahcraft@optonline) has worked in the Garment Industry for over ten years, as a knit fabric developer for diverse brands ranging from Macy's Private Label, to Alexander Julian and August Max Woman. Currently, she does product development for young designers and gives private and group lessons in Sweater Design.



Bike Helmet Ear Warmers

By Amy O'Neill Houck

Year-round bicycle commuters know that rain and wind can chill your ears and lower your body temperature making your ride unpleasant. These easy-to-knit wool ear covers are designed to slide onto bike helmet straps. They're warm and they'll stay put.

Materials:

1 skein Brown Sheep, Lamb's Pride Worsted
(85% Wool, 15% Mohair, 190 yds/113g)

Shade: Onyx M05

Size US8 (5mm) needles

Tapestry Needle

Tools:

Size US8 (5mm) needles

Tapestry Needle

Dimensions:

14cm tall X 16 cm wide at the widest point,
4cm wide at the narrowest point.

Gauge:

5 stitches and 6 rows = 1 inch.

Pattern:

Ear Warmer Pieces (make 4)

C0 36 Stitches

Work three rows of k1, p1 ribbing

Row 4: Knit the first 5 stitches, k2tog (decrease).

Knit to the 7th stitch from the end of the row, ssk (decrease),
knit to end..

Row 5: Purl every stitch.

Repeat rows 4 and 5 eleven times (until the decreases from
either side meet in the center).

Rows 17-22: Work in stockinette.

Bind off.

Weave in ends.

Assembly:

Take two pieces and hold right sides together.
Sew up both sides leaving top and bottom open.
Repeat with remaining two pieces.

Weave in ends.

How to wear them:

With the wide end at the top, slide one side of helmet strap
through each ear warmer.

Adjust the straps and enjoy the warmth!

Amy O'Neill Houck (hookandi.blogspot.com) has been a yarn fanatic since the age of eight. She has taught knitting and crochet to students from age 6-76 everywhere from libraries to yarn shops and classrooms to trains. You can find her patterns and articles in *CrochetMe*, *Spun Magazine*, and the upcoming *2007 Crochet Pattern a Day Calendar*. Amy also maintains a popular blog called *The Hook and I*, which features patterns, tips, techniques, book and product reviews.



Cabled Skull Cap

By Sean Riley

This hat is meant to be a tight fitting “skull cap” for a small to medium sized head.

Use a slightly larger gauge yarn (3.5 to 3 sts/1” for a larger-size head).

Materials:

1 skein Rowan Cork
(95% Extra Fine Merino, 5% Nylon, 120yds/50g)
Shade: Heather, 048

Note: Rowan Cork has been discontinued – 120 yards of any yarn with a gauge of 3.5 sts per inch will do.



Tools:

16” US 9 (5.5mm) circular needle
set of 4 (or 5) US 9 (5.5mm) double pointed needles
cable needle
Stitch marker
tapestry needle

Gauge:

4 stitches = 1”

Special Abbreviations:

C4L: Slip next 4 sts to cable needle and hold in front of the work., P1; K4 from cable needle

C4R: Slip next st to cable needle and hold in back of the work; K4; P1 from cable needle

C8B: Slip next 4 sts to cable needle and hold in back of the work; K4; K4 from cable needle.

Pattern:

Using an “elastic” or stretchy cast-on method like the double long-tail cast on (or “greek” cast-on - I didn’t include the technique here, but google it, there is a site with pictures explaining how to do it), and the 16” circular needle cast on 72 stitches. Join, being careful not to twist. Place a marker to indicate the beginning (or end) of the round.

Rounds 1-10: K4, P4 around

Round 11: *C4L; P2; C4R; P4; K4; P3*; repeat between *&* 2 times more

Round 12: Knit stitches as they appear (be careful to purl the purls that were held on the cable needle. They may not be as obvious as a knit stitch).

Round 13: *P2; C4L; C4R; P4; K4; P4*; repeat between *&* 2 times more ending with a P3 for the last 3 sts in the round.

Round 14: Repeat round 12

Round 15: C8B; P5; K4; P5* repeat; C8B; P5; K4; P3

Round 16: Repeat round 12

Round 17: P2; C4R; C4L; P5; K4; P5; C4R; C4L; P5; K4; P5; C4R; C4L; P5; K4; P3

Round 18: repeat round 12

Round 19: P1; *C4R; P2; C4L; P4; K4; P4* repeat between *&* 2 times more ending with a P3.

Round 20: Knit stitches as they appear (knit the knit stitches, purl the purl stitches).

Round 21: P1; *K4; P1; P2tog; P1;* repeat from *to* around

Round 22, 23: Knit stitches as they appear (knit the knit stitches, purl the purl stitches)

Round 24: P1; *K1; K2tog; K1; P3*



Round 25: 26; Knit stitches as they appear (knit the knit stitches, purl the purl stitches)

Round 27: K2tog; K2; P2; *K2tog; K2; P2* repeat from *and* 7 times more; P2

Round 28: 29; Knit stitches as they appear (knit the knit stitches, purl the purl stitches)

Round 30: *K2tog; K1; P2* repeat from *to* around

Round 31: Knit stitches as they appear (knit the knit stitches, purl the purl stitches)

Round 32: *K2tog; P2* repeat from *to* around

Round 33: K1, P1, *K2tog, P1* repeat from *to* around ending with P2

Round 34: *K1 K2tog* repeat from *to* around, ending with a P1

Round 35: K2tog around

Round 36: Cut yarn, draw through remaining stitches.

Weave in ends and enjoy!

Sean Riley (sprboston@aol.com)

During the blizzard of 1978 in the Boston area, Sean's father's mother (Babcia) taught many of her grandchildren how to knit. She pulled out her stash, a large box, from under her bed – each kid made a scarf. Most of the cousins put their needles away after that project, but Sean kept knitting. For a long time, he kept my hobby a secret because he didn't know many male knitters. Eventually, while looking for supplies Sean stumbled into Woolcott and Company in Harvard Square, Cambridge, MA. He started a friendship with the owner and started working for her on weekends, and eventually started teaching classes...that was 4 years ago.



For Better or Worsted Cable Topped Socks

By Carol J. Sulcoski

As the name suggests, these socks were made for my husband in sturdy worsted-weight wool. The color combination you select can change the character of the socks quite a bit: a more conservative guy might prefer a light and dark shade of the same color, while a wilder guy might go for, say, neon orange and chartreuse. Whatever colors you select, these socks knit up quickly and are fashionably warm. They are knit using the two-circular method, which allows the wearer to try them on as they are knit for a custom fit.

Size: Men's Medium

Actual circumference: 8.25 inches

Materials:

Cascade 220, 100% wool, 220 yds./100g hank (1.5 hanks) (MC)

Araucania Nature Wool, 100% wool, 242 yds./100g hank (.5 hank) (CC)

*Special Thanks to Rosie's Yarn Cellar (www.rosiesyarncellar.com) for *graciously* providing yarn for this design.

Tools:

2 pair of size US# 5 (3.75 mm) circular needles, 16- or 24-inch cables

2 ring markers
tapestry needle

Gauge:

6 sts = 1 inch over st st in MC

[Note: You can alter size by changing the yarn and gauge. A sport-weight yarn that gives you a firm 7 sts to the inch will make a men's small sock, with a circumference of approximately 7 inches (and will feel slightly thinner). A heavy-worsted knitting at around 5.5 sts to the inch will give a circumference of approximately 9 inches (and a slightly thicker sock).

Special Abbreviations:

[Note – the cables are worked without a cable needle. See Carole Wulster's *Cable Needle Freedom* for a complete explanation. Or just try it.]

1/1 LC = slip right needle into back of 2d stitch on left needle, slip it off needle (also slipping off 1st st), slip left needle into 1st st, return 2d st to left needle, knit them one at a time

2/2 LC = slip right needle in back of 3rd and 4th sts on left needle, slip them off needle (also slipping off 1st and 2nd sts), slip left needle into 1st & 2nd sts, return 3rd & 4th sts to left needle, knit all 4 one at a time

All slipped stitches are slipped purlwise

Pattern:

CO 50 sts, using one strand of MC and one strand of CC.
Divide evenly over two needles, and join for knitting in the round using two-circular method.

Using MC only (but not breaking off CC), K 2 rnds.

Now k 1 rnd in CC.

Break off MC & begin cable rib pattern in CC:

Rnd 1: (P2, k4, p2, 1/1LC).

Rnds 2, 4 & 6: (P2, k4, p2, k2).

Rnd 3: (P2, 2/2LC, p2, 1/1LC).

Rnd 5: Same as 1.

Work a total of 3 repeats in cable rib pattern.

Switch to MC and work rib pattern until sock measures 8.5 inches from beg (or desired length from cuff to top of heel).

All rnds: (P2, k4, p2, k2)

Work heel:

Switch to CC and K across 25 sts on first needle only for heel.

Working back and forth, begin heel st:

Row 1 (WS): Sl 1, p to end.

Row 2: (Sl 1, k1) to last st, k1.

Rep these 2 rows until heel measures 2.25 inches, ending with Row 1.

Turn heel:

Row 1 (RS): K15, k2tog, k1, turn.

Row 2: Sl 1, p5, p2tog, p1, turn.

Row 3: Sl 1, k6, k2tog, k1, turn. Row 4: Sl 1, p7, p2tog, p1, turn.

Row 5: Sl 1, k8, k2tog, k1, turn. Row 6: Sl 1, p9, p2tog, p1, turn.

Row 7: Sl 1, k10, k2tog, k1, turn. Row 8: Sl 1, p11, p2tog, p1, turn.

Row 9: Sl 1, k12, k2tog, k1, turn.

Row 10: Sl 1, p13, p2tog, p1, turn.

Switch to MC and K across heel sts. Pick up 12 stitches up gusset, switch to other needle and k across leg stitches, then pick up 12 sts down other gusset. Divide stitches in half so that the first needle holds last half of the heel sts, first set of gusset sts, half the leg sts; the other needle will hold the rem leg sts, the second set of gusset sts, and the first half of the heel sts.

Place ring marker (if desired) in between last heel st and first gusset st on each needle.

Gusset decreases:

Rnd 1: Needle 1: K to ring marker, sl marker, k1, k2tog, k to end / Needle 2: K to 3 sts before ring marker, SSK, k1, sl marker, k to end.

Rnd 2: K.

Rep these 2 rnds until 50 sts remain.

K every round until foot of sock is 8 inches long or 1.75 inch shorter than desired finished length.

Switch to CC, and k 1 rnd., placing ring markers as follows:

Needle 1: K12, pm, k to end/Needle 2: As Needle 1.

Toe decreases:

Rnd 1: Needle 1 -- k10, k2tog, , sl m, k2, SSK, k to end/Needle 2 – k10, SSK, sl m, k2, k2tog, k to end.

Rnd 2: K.

Rep these two rounds until 11 sts rem on each needle, or until toe is desired size.

Rearrange sts so that half the sts are on sole of foot and half are on top. Using Kitchener stitch, graft toe together. Weave in ends.

Make second sock to match.

Carol J. Sulcoski (c.sulcoski@att.net) is a former attorney who now is a stay-at-home mom to three kids. She is a staff member at Rosie's Yarn Cellar in Philadelphia. She designs regularly for the shop, and her designs have appeared in Knitty.com, KnitNet.com and *Stranded* newsletter. One of her designs will appear in the forthcoming PotterCraft book, *Big Girl Knits*, to be released in spring 2006. She lives outside Philadelphia with her husband and children.



The Motion of Creativity

A Conversation with Witt Pratt

By Dan Vera

I met Witt Pratt a few months back at a bi-weekly men's knitting group I helped put together. He is a masterful knitter who always brings great joy to his work and an endearing humility in sharing his love of the craft. When I started thinking about this Craft issue of *White Crane*, I knew I wanted to interview Witt as a creator of beauty.

Dan Vera: How did you get started knitting?

Witt Pratt: I guess the first time I started knitting was in 1968, when a friend of my sister's where we lived in Arkansas taught me a little bit and a lot of strips of simple garter stitch and that was about it till the early '80s. I was working on a degree in costume and clothing design and I went to a dinner party with a guy I was dating at the time. I was fascinated with the woman who was having the dinner party. She had a giant loom and big baskets of wool. I was sort of busy looking at all the kinds of fabric she was able to make. At one point she came over and said, "if you want to learn how to do something with any of this, I'll teach you." So I went to the yarn shop the next day and I picked out a skein of yarn. They helped me pick out some needles and I learned how to do a knit two, purl two rib and went off. I never had another lesson with her but that's what got it started.

It was a nice companion to working on clothing design and flat drafting patterns. Thinking in two dimensions and all of a sudden being able to think in three dimensions in terms of making the fabric.

Dan: Do you see what you do as "craft" or "art?" Or do you make that distinction?

Witt: I think that if there's a distinction it's probably a semantic one. I mean is it "beige" or is it "taupe." Who knows? I've seen examples of knitting that I would

probably put in both of those categories. It can be artistic, definitely.

Dan: Do you consider yourself an artist or a craftsperson? Is that a better way to frame it?

Witt: I would probably consider myself a craftsperson. But I should be clear that that's just my personal preference. It's not because I do anything differently than my friend who considers himself an artist who uses the same tools. I sort of come more from the "knitting for warmth" category.

Dan: So the emphasis is more on the functionality of the work?

Witt: That would probably be my primary thought. Now that doesn't mean that it can't be decorated. I remember reading a reviewer who was at a loss for describing a knitting book who wrote that "Knitters are either architects or decorators. You know which one you are." And basically, if you're an architect you'll like this book and if you're a decorator you won't. I personally would like to keep the family warm and if I can make it look nice in the process and express myself artistically while I'm doing that then good for me. I've known people to knit giant barn-sized portraits of their grandmother in little squares of tints of brown and grays. Little pixels. You couldn't call that anything but art. Or little knitted replicas of blue willow teacups. I would have to put that in the art category.

Dan: What do you think knitting has



brought to your life and your spiritual practice?

Witt: Well, one of the things it's brought to me is a visible tangible forum. As a child knitting I was a sissy. And as a grown up knitting, I'm still a sissy. I'm just a big one instead of a little one. There's a legitimization that goes along with things that were thought of as "sissy" and that are probably still are in many places and by many people.

But the main way I associate it with my spirituality is my belief that God loves it when we make pretty things. And nobody makes pretty like we do. And everyone knows that. Everybody. So, there's that.

Dan: What do you think about this sudden resurgence in knitting and specifically all of the men who are taking up knitting?

Witt: Well, more and more women are entering and dominating typically male-dominated fields and more men are entering typically women-dominated fields. I'm fully aware of the historical implications of knitting having initially been a historically male dominated craft. But none of us is knitting socks because we have to. We're doing it because we want to and we want to make them interesting or we're fascinated by the different

ways to make heels. That's the architecture side.

Dan: When I started knitting, I was struck by the tactile element of the work. I spend most of my days either reading or working on a computer and I found knitting to be a respite from that kind of very engaged interactive activity. There was something about taking the time to knit, this practice that has my hands at work, repetitive at times, but freeing my mind to think and meditate. There are precious few times for that in most of our lives.

Witt: But there is an enormous correlation, as many have experienced and many have expressed, between intense manual activity and mental receptiveness. Knitting can be meditative. But it's not always. There are times when I want it to be meditative and I know exactly what to make when that's what I want. But it can also be something to shut other things out. Such as what would happen with a pattern that was sufficiently complex and involved. That means "bright lights, no television, all the lights on, the cat off the bed, the charts all spread out." That's focused in an intense way.

Eastern and Western traditions have involved themselves with what sometimes has been referred to as "work meditation," whether that's stringing rosaries or planting mint, or making furniture of fruitcake.

Dan: But then there's the benefit of having something constructive to do while you're watching that horrible movie on television. When you're watching the Poseidon Adventure for the twentieth time. Even if you've wasted your time, you've created something at the same time.

Witt: Well, you know the parts when you should look up.

Dan: Right. The infamous Shelley Winters swimming scene.

Witt: "It's coming. Let me put my knitting down."

Dan: I remember being amazed, at a basic level, with the engineering aspect of knitting – that you can take a line, the string basically, and create

this dimensionality from it.

Witt: That's where the fact that it's left and right brain at the same time can come in handy. You can express yourself all you want with it but in some way at some point for most people who knit, they're going to have a little math in there. That's if they want things to fit. It's also something that can be satisfying pretty much right away.

There was a saying in a children's knitting book that encouraged these young knitters to remember that it's only hard until it's easy. I've remembered that many times because as grownups, particularly, its not every day that we ask our hands to do something different. We type, or we write or we trim hedges. Or whatever. So, there can be something about it when you're first learning that can bring you screaming back to early childhood, probably prelingual memories that we have about accomplishment, or about frustration, or about effort involved in learning how to do something new. We may revisit them as adults learning how to knit.

Dan: We posed the question in this issue about whether craft was a hobby or salvation.

Witt: Well, I think that whether its hobby or salvation or occupation or preoccupation, it depends on how we look at it. I do believe that as difficult as it may be that it is possible for us to decide that we would rather spend our lives expressing ourselves in that way. In my case the expression is with knitting, in somebody else's case with making really amazing cakes, or whatever. Sometime ago I decided to

do that. But it took a conscious decision and it took a lot of conscious effort to bring what had been a hobby or a pastime into a more enriching and focal position in my life.

By its own being, it is creation in motion. Like so many things if we take the time to notice, when you've got a ball of yarn, which to many of us represents nothing short of infinite possibility, the world just opens up before you. I consider myself extremely fortunate to have found this for myself. Knitting can be practical, it can be nonsensical, it can be insanely complex or completely simple. There's beauty in all of it if you take the time to notice it. I'm thankful to be able to notice that and just want for everyone to find something in the world that they can notice that enriches them similarly.

Witt Pratt was born on his mother's twenty-fifth birthday during a very very hot summer in Memphis, Tennessee. There was no air-conditioning in the city except in the movie theaters. Since 1972, he has called Washington, DC his home. For many years he's done technical work for knitting publications and taught as a Crafts Yarn Council certified teacher. He loves cooking and has a proven knack for raising well adjusted animals. His partner of the last four years recently finished his first sweater, of which Witt is very proud.

This interview was previously published in *White Crane*, a Journal of Gay Spirit, Wisdom & Culture www.gaywisdom.org

Shadow Knit Greek Key Scarf

By Jeremy Bredesen

Dimensions: minus the fringe: 5.25" wide by 76" long.

Materials:

KnitPicks Wool of the Andes
(Worsted weight; 100% Peruvian Highland Wool)
4.5-5 sts=1" on #6-9 needles
2 skeins Blue Bonnet (MC), 2 skeins Cloud (CC)

Tools:

US Size 8 Needles (5.0 mm)



Pattern:

C0 26 stitches with main color (MC).
The lighter color will be the background
color when you tilt the piece, while the
main color will be the design color.

Repeat pattern below 8 times (or follow
chart), changing colors every other row
without cutting yarn.

1. (and all odd numbered rows) k26
2. k4 p2 k14 p2 k4
4. k2 p2 k2 p14 k2 p2 k2
6. k4 p2 k14 p2 k4
8. k2 p2 k2 p14 k2 p2 k2
10. k4 p14 k2 p2 k4
12. k2 p2 k14 p2 k2 p2 k2
14. k4 p14 k2 p2 k4
16. k2 p2 k14 p2 k2 p2 k2
18. k4 p2 k10 p2 k2 p2 k4
20. k2 p2 k2 p10 k2 p2 k2 p2 k2
22. k4 p2 k10 p2 k2 p2 k4
24. k2 p2 k2 p10 k2 p2 k2 p2 k2
26. k4 p2 k2 p6 k2 p2 k2 p2 k4
28. k2 p2 k2 p2 k6 p2 k2 p2 k2 p2 k2
30. k4 p2 k2 p6 k2 p2 k2 p2 k4
32. k2 p2 k2 p2 k6 p2 k2 p2 k2 p2 k2
34. k4 p2 k2 p2 k6 p2 k2 p2 k4
36. k2 p2 k2 p2 k2 p6 k2 p2 k2 p2 k2

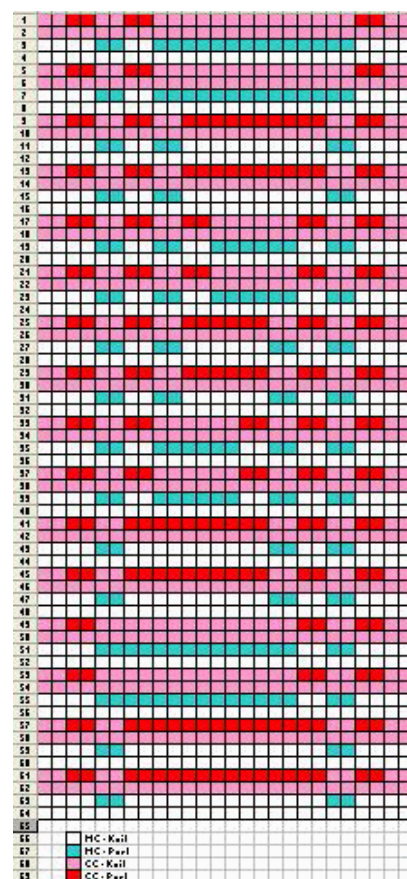
38. k4 p2 k2 p2 k6 p2 k2 p2 k4
40. k2 p2 k2 p2 k2 p6 k2 p2 k2 p2 k2
42. k4 p2 k2 p2 k2 p6 k2 p2 k4
44. k2 p2 k2 p2 k2 p2 k6 p2 k2 p2 k2
46. k4 p2 k2 p2 k2 p6 k2 p2 k4
48. k2 p2 k2 p2 k2 p2 k6 p2 k2 p2 k2
50. k4 p2 k2 p2 k10 p2 k4
52. k2 p2 k2 p2 k2 p10 k2 p2 k2
54. k4 p2 k2 p2 k10 p2 k4
56. k2 p2 k2 p2 k2 p10 k2 p2 k2
58. k4 p2 k2 p14 k4
60. k2 p2 k2 p2 k14 p2 k2
62. k4 p2 k2 p14 k4
- 64.. k2 p2 k2 p2 k14 p2 k2

Bind off all stitches.

To Finish:

Cut 42 pieces of main color and 36
pieces of contrasting color 12" long for
fringe. Join them by threading 3 strands
together through the ends of the scarf,
alternating main color with contrasting
color, beginning and ending with main
color.

Block if desired.



Jeremy Bredesen (bear@wolfandbear.com) has been knitting since July 2004. He's a native of Wisconsin and Wyoming and currently lives in the San Francisco Bay Area where he works (more or less) full-time as an administrative assistant and part time at his local yarn store to support his knitting addiction and tries to find new and creative ways to add to his stash without his partner finding out.



Old Shale Fisherman's Scarf

By James Shelley

Variation on Fisherman's scarf using
Old Shale pattern and basic K2P2 ribbing

Finished Measurements:

6" in width, 70" in length

Materials:

2 Skeins of Wool in the Woods Cherub

(100% Wool, 200yds/136g)

Shade: Raspberry Fizz (MC)

1 Skein of Koigu Wool Designs Premium Merino

(100% Wool, 170 yds/50g) (CC)

Tools:

Size US3 (3.25mm) needles

Row Counter (optional)

Stitch Markers (optional)

Tapestry Needle



Special Abbreviations/Pattern

Notes:

MC is used for the Old Shale pattern

CC is used for the K2P2 ribbing

Old Shale pattern

(also known as Feather and Fan)

Row 1: Knit

Row 2: Purl

Row 3: K2tog (3 x), *yo K1 (6 x), K2tog (6 x).

Repeat from * until K2tog 3 x.

Pattern is an 18 stitch repeat

Pattern:

With MC, CO 54 stitches and follow the Old Shale pattern for 50 4 row repeats, then finish with Rows 1 and 2.

Switch to CC and follow the K2P2 ribbing for Row 1, and P2K2 ribbing for Row 2 for 90 rows. Place stitches on waste yarn.

CO 54 stitches again and repeat MC segment and then CC segment. Keep this segment on the needle.

Place the other segment back on the other needle and use the Kitchner stitch to graft together.

If the knitter would like to avoid the Kitchner stitch, try this:

Using a provisional cast on with Yarn B, follow the K2P2 rows for 180 rows, switch to MC and complete the segment of Old Shale pattern. Then go back to provisional cast on and remove and knit the second segment of CC. No grafting needed.



James Shelley (jtshelly@yahoo.com) calls Knitting “definitely a passion.” He has been knitting since 1982 and has taught workshops and beginner classes in New York City, Philadelphia and Maine. He thinks of knitting as “creating wearable art - primarily sweaters, hats, scarves and socks which explains why October and November are favorite months.”

Multi-Colored Entrelac Socks

By Jonathan Whittall

Size:

Men's medium

Materials:

6 complementary colors of sock-weight yarn (about 25g each)

Tools:

Size US 2 (2.75mm) needles
(4 or 5 dpns, 2 circls, or magic loop technique)
4 dpns one size smaller
(you cannot do entrelac effectively on circular needles)

Gauge:

8 st/inch in stockinette stitch
(stranded knitting)



Instructions:

The cuff

Using your favorite stretchy cast-on (long tail, Twisted German, etc.) and Color A, CO 64 stitches onto the larger needles. Knit in k2p2 ribbing for 6-8 rounds, then change colors and continue in k2p2 ribbing for another 6-8 rounds. Continue in this manner using colors B through F, producing 6 stripes.

Switch to the smaller dpns and knit 1 round while decreasing 16 sts evenly (that is, k2,k2tog 16 times). You now have 48 stitches. Knit 2 rounds even. Begin entrelac.

First set of triangles

Each triangle is worked over 6 stitches. With the right side of your work facing and Color A:

Row 1 (RS): k2, turn.	Row 6: Sl 1, p3, turn.
Row 2 (WS): Sl 1, p1, turn.	Row 7: k5, turn.
Row 3: k3. Turn	Row 8: Sl 1, p4, turn.
Row 4: Sl 1, p2, turn.	Row 9: k6 (don't turn)
Row 5: k4, turn.	

Repeat these 9 rows all the way around the sock, occasionally introducing a new needle. There will be 8 blurbs (not quite triangles yet) over 3 needles.

Right-leaning squares

With the wrong side of your work facing and Color B, pick up and purl 5 stitches along the edge of one of the triangles from tip to base (it doesn't matter which), then purl 1 stitch from the

Repeat these 9 rows all the way around the sock, occasionally introducing a new needle. There will be 8 blurbs (not quite triangles yet) over 3 needles.

Right-leaning squares

With the wrong side of your work facing and Color B, pick up and purl 5 stitches along the edge of one of the triangles from tip to base (it doesn't matter which), then purl 1 stitch from the adjacent triangle on the left needle. Turn your work.

Row 1 (RS): k6, turn.

Row 2 (WS): p5, p2tog (with a stitch from the adjacent triangle on the left needle), turn.

Repeat these 2 rows 4 more times, until all of the stitches from the adjacent triangle have been "consumed" by the decreases. Don't turn after the last row.

Continue working in this manner around the inside of the sock until all of the stitches on the needles are of Color B, occasionally changing needles.

Left-leaning squares

With the right side of your work facing and Color C, pick up and knit 6 stitches along the edge of one of the squares from tip to base (it doesn't matter which). Slip 1 stitch from the adjacent square on the left needle knitwise, and knit this stitch and the

previous one together through the back loop (this is essentially an ssk without the first “slip”). Turn your work.

Row 1 (WS): p6, turn.

Row 2 (RS): k5, ssk (with a stitch from the adjacent square on the left needle), turn.

Repeat these 2 rows 4 more times, until all of the stitches from the adjacent square have been “consumed” by the decreases. Don’t turn after the last row.

Continue working in this manner around the outside of the sock until all of the stitches on the needles are of Color C.

Now knit another set of right-leaning squares (Color D), then another set of left-leaning squares (Color E), then one more set of right-leaning squares (Color F). You are now ready to knit the last set of triangles.

Last set of triangles

Start these in the same place where you cast on for the sock, using the leftover cast-on end as a marker. With the right side of your work facing and Color A, pick up and knit 5 stitches along the edge of the square that lines up with the cast-on edge (tip to base), then knit 1 stitch from the adjacent square on the left needle. Turn your work.

Row 1 (WS): Sl 1 purlwise, p1, turn.

Row 2: (RS) Sl 1 knitwise, k2, turn.

Row 3: Sl 1 purlwise, p 3, turn.

Row 4: Sl 1 knitwise, k4, turn.

Row 5: Sl 1 purlwise, p5, turn.

Row 6: Sl 1 knitwise, k6, turn.

Row 7: Sl 1 purlwise, p6, p2tog, turn.

Row 8: Sl 1 knitwise, k6, sl 1, k2tog, pssso.

Continue working in this manner around the outside of the sock until all of the stitches on the needles are of Color A and you no longer have any “isolated” stitches.

D	A		12
D	A		11
D	A		10
D	C		9
D	C		8
D	C		7
B	C		6
B	C		5
B	C		4
B	A		3
B	A		2
B	A		1
2	1		

Rest of Leg

Knit 2 rounds even, then switch to the larger needles and knit a round while increasing 16 stitches (k3,M1 16 times).

You now have 64 stitches. Assign new colors to each letter except color A. Begin 2-stitch stranded color patterning across each row, following the color chart below (reading from bottom to top, right to left). All stitches are knit stitches.

Complete this portion of the leg by knitting 3 rounds even of Color A.

Heel flap

The heel flap is worked on 32 stitches back and forth on the heel needle (i.e. the needle you are about to start knitting from). Re-arrange the stitches so that there are 32 stitches on one needle and the beginning of the round is in the middle of the needle. The start of each round you did on the leg is now at the center of the back of the heel. Knit 16 stitches

(to the end of the heel needle), then cut Color A. Assign new colors to each letter. Begin heel flap patterning.

This heel flap will produce a speckled two-color eye-of-partridge heel. Connect Color A ready to start a knit row, and connect Color B ready to start a purl row.

Row 1A, Color A (RS): *k1,sl1*, repeat * to end

Row 1B, Color B (WS): *p1,sl1*, repeat * to end

Row 2, Color A (WS): *sl1,p1*, repeat from * to last 2 sts, sl2

Row 3A, Color A (RS): *sl1,k1*, repeat from * to end

Row 3B, Color B (RS): *k1,sl1*, repeat from * to end

Row 4, Color A (WS): sl2, *p1,sl1*, repeat from * to end

Repeat rows 1-4 a total of 7 times (28 rows of heel flap). Cut Color B and proceed to turn the heel with Color A only.

Turning the heel

Row 1: Sl 1, k19, ssk, k1, turn (11 unworked sts)

Row 2: Sl 1, p5, p2tog, p1, turn (11 unworked sts)

Row 3: Sl 1, k6, ssk, k1, turn (9 unworked sts)

Row 4: Sl 1, p7, p2tog, p1, turn (9 unworked sts)

Row 5: Sl 1, k8, ssk, k1, turn (7 unworked sts)

Row 6: Sl 1, p9, p2tog, p1, turn (7 unworked sts)

Row 7: Sl 1, k10, ssk, k1, turn (5 unworked sts)

Row 8: Sl 1, p11, p2tog, p1, turn (5 unworked sts)

Row 9: Sl 1, k12, ssk, k1, turn (3 unworked sts)

Row 10: Sl 1, p13, p2tog, p1, turn (3 unworked sts)

Row 11: Sl 1, k14, ssk, k1, turn (1 unworked sts)

Row 12: Sl 1, p15, p2tog, p1, turn (1 unworked sts)

Row 13: Sl 1, k16, ssk

Row 14: Sl 1, p16, p2tog

Row 15: Sl 1, k8. (9 unworked stitches)

You are now at the center of the back of the heel with 9 unworked stitches still on the left needle. This is the point where each new round will start. If you are using dpns, you can re-arrange the stitches here so that half the heel stitches are on a needle, the instep stitches are on 1 (or 2) needles, and the other half of the heel stitches are on the last needle. With circulars, it’s a bit more complicated, but you want to end up so that your sock is in profile (I’ll assume you know how to do this already).

The gusset

Knit plain stripes (about 16 rounds in two colors). Assign new colors to A and B.

The gusset point (between a heel stitch and instep stitch) I will call the GP. For those using circulars, they are the markers you placed. For dpn users, they are the end of the last heel needle and the end of the last instep needle.

With Color A, knit the last 9 stitches of the heel. Pick up and knit 14 stitches along side of heel flap, plus a stitch under the bar that connects the heel and instep. Place a marker if you are knitting on circulars. Knit across the instep, then place another marker if you are using circulars. Pick up a stitch at the instep / heel join, then pick up and knit 14 stitches along the other side of the heel flap. Knit 9 stitches. End of round.

Round 2: k9, k13tbl, k2tog (GP), k across instep (GP), ssk, k13tbl, k9.

Round 3,5,7,9,11,13: k to 3 sts before GP, k2tog, k1 (GP), k across instep (GP), k1, ssk, k to end.

Round 4,6,8,10,12,14,15,16: k to end.

Knit with Color B for rounds 9-16.

The Foot

Assign new colors to A and B. Work the following 4-stitch repeat for 8 rounds. Color B is denoted with a dash to highlight the patterning better.

-	-	-	A		8
-	-	A	-		7
-	A	-	-		6
A	-	-	-		5
A	-	-	-		4
-	A	-	-		3
-	-	A	-		2
-	-	-	A		1
4	3	2	1		

Assign new colors to each letter. You may optionally choose to assign Color A to the Color A used in the entrelac portion of the sock. Work 1 round in Color A, then work the following 8-stitch, 8-round pattern repeat three times. The first time, assign Color A to -, Color B to X, and Color C to *. The second time, assign Color C to -, Color D to X, and Color E to *. The third time, assign Color E to -, Color F to X, and Color A to *. This pattern should be reminiscent of the entrelac done earlier.

*	*	*	*	*	*	*	*		8
*	*	*	X	X	*	*	*		7
*	*	X	X	X	X	*	*		6
*	X	X	X	X	X	X	*		5
X	X	X	X	X	X	X	X		4
-	X	X	X	X	X	X	-		3
-	-	X	X	X	X	-	-		2
-	-	-	X	X	-	-	-		1
8	7	6	5	4	3	2	1		

When doing stranded knitting, your floats behind the work should not exceed 5 stitches. If you have more than 5 stitches between color changes (such as in this pattern), I recommend catching the float somewhere before the fifth stitch. Do this by taking floating strand and crossing it in front of the working yarn before you go to knit the next stitch.

Now figure out how much farther you need to knit before you start the toe. Continue to knit stripes or the zigzag pattern above until you are about two inches from the end of the foot.

Measure your round gauge (rounds per inch) by using the foot part of the sock you just knitted. Now divide 14 rounds (the number of rounds for this toe pattern) by your rounds per inch, and this will be the length of the toe in inches. Therefore, begin the toe when you have this number of inches left to knit for your sock.

The Toe

Knit one setup round in the current color, decreasing 4 stitches evenly (k14, k2tog 4 times). Assign new colors to A and B. Begin by decreasing every other round.

Round 2: *k10 with color A; k10 with color B* 3 times

Round 3: *ssk, k8 with color A; ssk, k8 with color B* 3 times

Round 4: *k9 with color A; k9 with color B* 3 times

Round 5: *ssk, k7 with color A; ssk, k7 with color B* 3 times

Round 6: *k8 with color A; k8 with color B* 3 times

Round 7: *ssk, k6 with color A; ssk, k6 with color B* 3 times

Round 8: *k7 with color A; k7 with color B* 3 times

Now decrease every round.

Round 9: *ssk, k5 with color A; ssk, k5 with color B* 3 times

Round 10: *ssk, k4 with color A; ssk, k4 with color B* 3 times

Round 11: *ssk, k3 with color A; ssk, k3 with color B* 3 times

Round 12: *ssk, k2 with color A; ssk, k2 with color B* 3 times

Round 13: *ssk, k1 with color A; ssk, k1 with color B* 3 times

Round 14: *ssk with color A; ssk with color B* 3 times

Cut yarn, leaving a 12" tail. Thread a tapestry needle and draw it through the remaining 6 stitches, pull, and secure.



Jonathan Whitall

(fiddlerpianist@yahoo.com) has been knitting for 9 months and enjoys experimenting with different types of knitting techniques. He's a Java lead by day and an Irish musician by night. He lives in Oak Park, Illinois with his wife, who taught him how to knit.

Symphony Tie

by Timothy Hunt

Proms, Christmas parties, New Years Balls, Weddings, or a visit to your local Symphony Orchestra. All of them require you to dress up. But the women have all the fun! Now it's the chance for the men to enjoy an understated yet handsome addition to their wardrobe. This simple yet elegant bow tie is knit lengthways in two identical parts, then fastened together in a unique fashion to provide a fully adjustable length.

Now all you need to do is learn how to tie it . . .

Size: All neck sizes from 11 inches (XS) to 22 inches (XXL)

Finished Measurements:

Each piece: Length: 17.5 inches; width 1.25 inches at widest point.

Materials:

King Tut [100% finest cotton; 182 yd per 100g skein];



Tools:

36-inch US 1 (2.25mm) circular needle

Tapestry needle

Gauge:

24 sts/32 rows = 4" in stockinette stitch

Pattern Notes:

Cable Cast On Make a slip knot, and place it on the left needle. Knit into this stitch without removing it from the needle, and place the stitch just created on the left hand needle. [Knit BETWEEN the last 2 stitches on the left needle, then place the stitch just created on the left needle] until one less than the desired number of stitches is reached. Form last stitch as above, but before placing this stitch on the needle, bring the yarn forward between the previous stitch and this stitch, to provide definition. **Note: Other cast on methods can be used, but they must leave the tail at the start of the cast on row.**

Pattern:

Half Tie (make 2)

Row 1: k40, w&t, k40

Row 2: knit

Row 3: knit

Row 4: k40, w&t, k40

Row 5: k35, w&t, k35

Row 6: k40, w&t, k40

Row 7: knit

Row 8: knit

Row 9: k40, w&t, k40

Leaving a 6 inch tail, CO 95 sts.

Bind off, leaving a 6 inch tail.



Finishing:

Place one piece down with the wide part to the left and the narrow to the right.

Place the other piece with the wide part to the right and the narrow part to the left, on top of the first piece so that only the narrow parts overlap.

With the tapestry needle, take one of the tails from the lower piece up over the upper piece, and through the opposite edge of the lower piece, firmly to provide friction, but not too tightly. Come back up the same edge, and loop over the upper piece and back through the lower piece once again, until 4 loops are over the upper piece. Repeat with the other tail from the lower piece to make a total of 8 loops.

Be careful not to sew through the upper piece - you are not securing it in place, but allowing it to slide, with enough friction to hold it in place.

Carefully turn both pieces over together, and repeat with the two tails on the (now) lower piece. Weave in ends.

The two pieces should be able to slide, with the loops in the finishing section providing enough friction to hold the length when tying and wearing the tie, but not so much that it is very difficult to slide them. This will allow you to adjust the tie length to the appropriate size for the wearer. For an approximate fit, set the length of the narrow part to be the wearer's collar size plus one inch.

Good instructions on how to tie a bowtie can be found here:

www.tie-a-tie.net/bowtie.html

Timothy Hunt is an ex-pat Briton, living in the mid-west. Symphony is his first design. As well as knitting, he also enjoys boardgaming, and, of course, the local symphony orchestra. He writes about his passions in his blog [/\(<p\[eu\]rls of wisdom?/>](http://timothy.org.uk/blog) at timothy.org.uk/blog

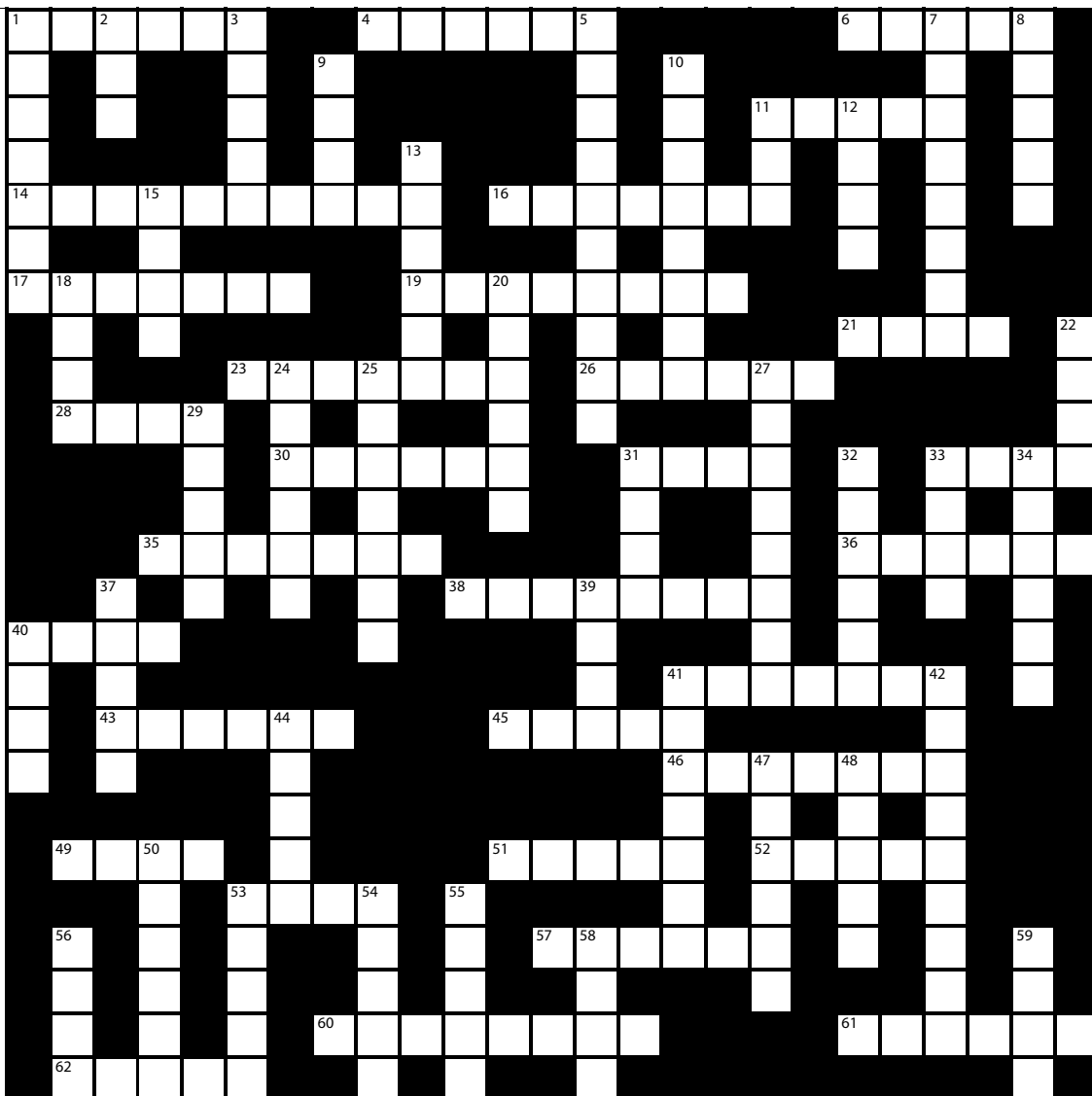
MEN KNIT # 1

By Dan Vera

In a crazy attempt to bring two loves — knitting and crossword puzzles — together, I came up with this thing. Consider it a gift or a few minutes amusement. In any case, enjoy the small cross-mological wordplay.

So, put your needles down and give it a go. Let us know what you think. Maybe we'll have another in the next issue.

Gripes, complaints or "just too easy"s
Should be directed to
dan@menknit.net



Across

1. ... enough to knit
4. asterisk =
6. a pair will make you smile
11. "Java Aspect" and he's well published.
14. Wizard who "love's knitting patterns." (Literary)
16. It stains your tongue and your yarn.. "Oh Yeah!!"
17. bat one seductively, and knit it up fuzzy.
19. wider please.
21. YO = yarn ____
23. These seamen spread it through their nets.
26. the beginning act.
28. Fish hate 'em, but they carried knots to us.
30. Mexican one piece.
31. Alice Starmore's Isle.
33. Color you get from cochineal.
35. A hook in Marseilles.
36. Helps you keep your place.
38. What we're about.
40. head cover, Batman wears one
41. the end I'm afraid
43. the common unit of knitting
45. spun round to make yarn, appears on the Indian flag.
46. *Inshallah*, these sailors spread knitting.
49. "high" fashion eco fiber

Down

1. what you'll need to make yarn, with whorl
2. fashionable lines in a sweater
3. Always check your...
5. In France you'd be a
7. cotton usually and bedspreads
8. Futurama Knitting Zoidberg
9. Japanese striped yarn
10. pattern knitting
11. small goat
12. linen comes from this plant
13. softer wool
15. kittens love it in this form
18. Old story. Our means to glory.
20. "Setting the canvas." CO
22. mulberry + cocoon =
24. Llama's friendlier cousin (they don't spit, either).
25. Some consider it a form of Vietnamese Lunacy to spend so much on these

expensive and lovely needles, but others think they're worth it.

27. buttoned down jacket
29. Hides a hickey, and warms the throat.
31. Intentional swelling.
32. needles or yarn can be made from this invasive grass
33. Bumpy Side
34. straight, double or circular
37. ____ Schultz, father of modular knitting.
39. the simplest sock
40. Or by Crook
41. usually made for a baby
42. weight for the phalanges
44. War where wounded soldiers knit (U.S.A.)
47. Rabbit fiber named after old Turkish city.
48. knitted "thread"
50. keeps five warm together
53. recycled silk from this dress
54. where the first knitting guilds began
55. Actress Thora ____ of *American Beauty*, also good needle wood
56. what sweaters keep you
58. Island sweater style.
59. blue dye plant. Not indigo. Rhymes with frog's cousin.

**Solution in the next issue or online at
www.menknit.net**