In the "Fashion Framework" series, we will help you explore basic elements of pattern make-up—things to know before you knit. Each article in this series will provide a "lesson" for a basic type of garment. The lesson will describe in detail aspects of the garment as well as provide a basic pattern and show ways to alter the standard pattern to customize the garment. This lesson is for cardigans.

ABOUT CARDIGANS
Many knitters see knitting a sweater as the ultimate test of their skills. Even the simplest sweater requires a great deal of knitting since sleeves can take as long to knit as the back of a sweater. Sweaters fall into two basic types; pullovers or cardigans. A pullover is a tube which is pulled over the head to be worn. Cardigans are open in the front. The name "cardigan" comes from James Brudenell, 7th Earl of Cardigan, a commander in the Crimean War who apparently was known for the open knitted waistcoats he wore on campaigns. They may have buttons, zippers, clasps or remain open.

Cardigans may be more practical than pullovers for many wearers. They are easier to put on. The wearer doesn't have to worry about messing up his/her hair or makeup. If it gets hot, they can be unbuttoned. They are ideal for babies. Since a baby's head is larger in proportion to its body, the neck opening on a pullover must be quite large.

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This lesson provides a pattern for a very simple girl's cardigan which illustrates techniques found in most cardigan patterns. The lesson does not discuss raglan, yoked or top-down construction. Those types of garments will be covered in later issues.

Construction
When looking at cardigan patterns, see how it is knit. Most patterns call for the back and fronts to be knit separately but some have the back and fronts knit in one piece to the armholes. The Little Red Hooded Coat in this issue is constructed in this way. This type of construction avoids seams but the sleeves are more difficult to sew in.

Components
The basic components of a cardigan encountered in patterns are quite straightforward — bottom edge, armholes, sleeve type, fronts, neckline, bands, and closures. When you are looking at cardigan patterns, you should study how the pattern handles these various components.

Bottom Edge — Most cardigan patterns call for some type of ribbing or edging at the bottom edge which provides stability to the garment. Ribbing does not curl as does Stockinette stitch and its elasticity helps prevent the bottom edge from stretching out. K1p1 or K2p2 ribbings are the most common edgings. Some more complicated patterns incorporate cables or lace into the edgings. The cardigans in this issue show examples of different types of bottom edging. Molly Ferrante's cardigan on page 28 has a Seed Stitch border. Sara Louise Harper's cardigan on page 61 has a Reverse Stockinette border. Little Red Hooded Coat has no border but is very firmly blocked so the edge does not curl. The Taos Woven Jacket on page 38 has a crocheted edge.

When there is ribbing at the bottom, one concern you should have, if the sides are to be seamed, is that the ribbed pattern is maintained over the seam. For example, if the first row of a pattern says, "K2, p2; rep from *, to end" the seam will disrupt the ribbing pattern. Before working the first row, consider how the sides will be seamed. If necessary you can use graph paper to chart out the stitches. Remember, the first and last stitches do not count. They will be hidden in the seam. If the pattern does not accommodate the seam, you can always change the rib pattern so that it does.

Some more casual and unconstructed styles of cardigans have a rolled edge which uses the natural tendency of Stockinette stitch to curl. Others may have a garter stitch or seed stitch border. Whatever type of edge is used, make sure to plan for finishing before beginning to knit.

Armholes — After the ribbing is finished the pattern for the body of the cardigan is established and that pattern is worked until the armhole. The simplest type of cardigan does not have any type of armhole shaping. The back of this type of garment is a simple rectangle although some might have some shaping for the shoulders. The Hearts and Stars baby sweaters which are part of this lesson and the Bubbles and Stripes cardigan fall into this category. This type of construction is ideal for complicated stitch patterns which can be disrupted by armhole shaping. The drawback to this type of construction is that there is excess fabric at the armholes. These cardigans have a casual and boxy shape.

Another type of armhole treatment is called the Square Armhole. The armhole is shaped by binding off several stitches at the location of the armhole. This type of construction provides a more tailored fit than the drop shoulder. The Taos Woven Jacket uses this type of armhole shaping.

The most tailored type of armhole shaping accommodates set in sleeves. This type of armhole is formed by binding off a series of stitches and then making a series of decreases. A common format found in a pattern for the back might read, "BO 3 sts at beg of next 2 rows, 2 sts at beg of next 4 rows, then dec 1 st each side (EOR) every other RS row 4 times, then every RS row 2 times". What exactly does this mean and what isn't it telling you? It does tell you that you bind off 3 stitches at the beginning of 2 rows. On the right side, the stitches are bound off on the RS of the work. After the stitches are bound off, you work to the end of the row and then bind off on the WS of the work. You repeat this procedure binding off the number of stitches indicated and a total of 7 sts are bound off on each side.

The pattern does not tell you what type of decreases to use for the "then dec 1 st" section of the shaping. When decreases are used to shape armholes and necklines, they should be mirrored. This means that the same type of decreases should be used but they should slant in opposite directions. You have two options. If you want the decreases to blend in with the slant of the shaping, you use SSK decreases at the right side since they slant to the left and the shaping is slanting to the right. If you want your decreases to be more noticeable or decorative, use K2tog decreases on the right and SSK decreases at the left. They will slant in opposition to the slant of the shaping for "full fashioned" armholes.

Rarely does a pattern give you much information about where to work the decreases. If you work them in the first or last stitches, it will be difficult to seam the piece or pick up stitches along the
edge. Finishing will be even easier if you work at least two stitches before decreases. In our example, two plain stitches should be worked after the decrease but only one is visible since the stitches for the band were picked up between the selvedge stitch and the next stitch.

This type of armhole is most easily knit in Stockinette. When the stitch pattern is more complicated it is more complicated to work the decreases. Check this part of the pattern for cardigans with a complicated pattern. Many provide no help for how to continue the stitch pattern while making the decreases. The cardigan in this lesson has this type of armhole. Instead of using decreases to shape the armholes, stitches are bound off. This does not disrupt the stitch pattern.

The Little Red Hooded Coat, Melissa Leapman’s Ribbed Collar Cardigan and Sara Louise Harper’s Heaven & Heather Cardigan all have this type of armhole construction.

When looking at patterns, if you cannot tell how the armhole is shaped from the photograph, look at the schematic. A well-written pattern should always include a schematic. If the pattern does not have a schematic, find the section of the pattern which discusses armhole shaping.

Sleeve Type – All sleeves begin the same way. Most will have some sort of edging at the cuff which matches the bottom edging of the garment. Then the sleeve becomes wider to accommodate the top of the arm. If it is widened by a series of paired increases. Most patterns will have a group of increases placed every 4th row (or every other RS row). Some patterns then have the increases changing to every 6th row until the width is reached. After that the shape of the sleeve is related to the armhole shaping. For Drop Sleeve construction, the top is flat; there is no shaping and all stitches are bound off at once. Since the sides of the body extend past the shoulders, the sleeves do not need to be as long. Seaming this type of sleeve is easier. The center of the sleeve is seamed to the shoulder. However, since there is no armhole shaping, you must take care that the top of the sleeves are seamed to the same part of the back and fronts.

The sleeves for the Square Armhole type of cardigan are the same as for the Drop Sleeve except they must be a bit longer since they insert into the body.

Set-in Sleeves are knit the same way as other sleeves up to the armhole, at which point the sleeve cap is shaped. Most cap shaping begins with the same shaping as for the armholes; stitches are bound off followed by decreases. The top of the caps appear slightly rounded. This is accomplished by binding off a series of stitches. Sewing in set-in sleeves is easier in one regard, the armhole is clearly marked. It is more difficult in that the sleeves must be eased into the armholes. This process is easier when the sleeve is first pinned to the opening in regularly spaced intervals. Fronts – Most patterns call for the back to be knit first and then the fronts. The fronts generally have half the number of stitches as the back. Some patterns call for less than half to accommodate the stitches for the band. The left front is usually knit first and the pattern provides specific instructions only for this side. The instructions for the right side frequently state “Work as for the Left Front, reversing all shapings.” Many knitters find this confusing. The best solution is to work both fronts at the same time. The aggravation of dealing with two separate balls of yarn is worth it since this guarantees that the shapings match.

Neckline – Traditional cardigan necklines are crew or v-neck. Although the cardigan in this lesson has a collar, it’s basically shaped as a crew neck. The Baby Turtle Cardigan on page 31 and Melissa Leapman’s sweater on page 58 have crew shapings with collars. The same rules for binding off stitches and decreases for the armholes apply to necklines as well. Because decreases along the neckline are more visible than those around the armholes, care must be taken that they are properly mirrored. Illustration 1 shows a close up of the neckline shaping. Notice that K2tog decreases are used on the right side of the neck (as you look at the photo, not as the garment is worn) and SSK decreases are used on the left. As for the armhole, two stitches have been worked to the side of the decreases. This produces the symmetrical column of stitches at both sides. Some crew necks don’t use decreases. Illustration 2 (page 50) shows an example of a neckline where only decreases are used.

Illustration 1

continued on page 50
Depending on the type of neckline, you may be shaping the neckline at the same time as the armholes. Be sure to check your pattern carefully.

Bands – Most cardigans have some sort of bands along the fronts. The bands hide the selvedges, generally not the prettiest part of knitted fabric and also help keep the garment from stretching out. These bands generally match the bottom ribbing or band as for the cardigan in the lesson. The band for the Little Red Hooded Coat has a Stockinette band which is folded over and the Girl's Bubbles & Stripes Cardigan has a band which is knit at the same time as the fronts.

Most patterns indicate a specific number of stitches to pick up. This causes many knitters great difficulty. How important is it to pick up the exact number of stitches? A better plan is to use the rules below to pick up an appropriate number of stitches. If the band is K1P1 ribbing, be sure to pick up an even number of stitches. If the band is K2P2 ribbing, pick up a multiple of four stitches.

A beautifully knit garment can be spoiled by a poorly picked up band. When picking up stitches along a bound off edge, be sure to pick up the stitch in the stitch below the bound off edge. If you use loops in the bound off edge, the stitches in the band will not line up with the stitches below. Since many neckline edges have series of bound off stitches, the edge looks like stair steps. Many knitters pick up stitches in these gaps to try and fill up the hole. All this accomplishes is making the hole larger. Use the rule above and skip the stair step. The hole will be closed. If you look at illustration 2, notice that there are no noticeable stair steps in the neckline pick up.

When picking up stitches along selvedge edges, pick up stitches in the spaces between the horizontal bars between the selvedge stitch and the next stitch. Each horizontal bar represents a row. You cannot pick up a stitch for every row since there are more rows per inch than stitches. The band will be puckered. The general rule is to pick up 3 stitches for every 4 rows or 4 stitches for every 5 rows. When in doubt, you can use your gauge to determine the ratio for picking up stitches. If you have saved your gauge swatch, you can use it to practice ratios.

Closures – Most cardigans are buttoned. The ones in this lesson illustrate this type of closure. Work the buttonband first and determine how you want to space the buttons on it before knitting the buttonhole band. Your gauge swatch can help you here as well. Use it to try out the type of buttonholes you may want to use instead of the actual buttonhole band.

Traditionally the buttonhole bands for women’s cardigans are placed on the Right Front and men are placed on the Left Front.

Some cardigans are also closed by a zipper. The November 2008 – January 2009 issue of Cast On included a zippered hoodie designed by Melissa Leapman. When using zippers, buy the zipper first and make sure the knitted garment is the right size.

Frogs and clasps are also used in cardigans. The Little Red Hooded Coat uses pewter clasps. In garments of this type, the fronts do not overlap. The bands are usually folded and seamed in place.

CARDIGAN LESSON
The pattern in this lesson is for a very simple girl’s cardigan. To make it a little more interesting to knit, it uses a simple Seed Stitch Square pattern. There will be an explanation of each step in the construction preceding the pattern section. Pattern instructions are boxed to set them off from the explanations.

Pattern Information
This section provides general information you need to work the pattern.

Basic Child’s Cardigan
by Arenda Holladay

Yarn Symbol: Fine (2)
Level of Experience: Advanced Beginner
**Preparation – Measuring Gauge**

The most important part of the general pattern information is the description of the expected gauge. Before beginning it is necessary to knit a gauge swatch even if you are using the recommended yarn. Using the recommended needle size and the yarn, cast on at least 30 stitches and work at least 2" in Stockinette stitch. (Row gauge is not as important for this pattern.) Block the swatch and measure the width (do not include the selvedge stitches) to an eighth of an inch and note the decimal measurement on the worksheet below. Also note the number of stitches you measured. If you do not take the time to do this, there is no guarantee the garment will fit.

**Gauge Worksheet**

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<tbody>
<tr>
<td></td>
<td>5/8 = 0.625</td>
<td>3/4 = .75</td>
<td>7/8 = .875</td>
<td></td>
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</tbody>
</table>

**Number of Stitches**: Don’t include the selvedge stitches. Divide the number of stitches by the width. This gives you the number of stitches per inch. Do not round off the number.

**Number of Stitches Per Inch**: Multiply the number of stitches by 4. Round this number up or down.

**Number of Stitches in 4”**: Repeat this procedure to determine the row gauge.

<table>
<thead>
<tr>
<th>Length</th>
<th>1/8 = 0.125</th>
<th>1/4 = 0.25</th>
<th>3/8 = 0.375</th>
<th>1/2 = 0.5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5/8 = 0.625</td>
<td>3/4 = 0.75</td>
<td>7/8 = 0.875</td>
<td></td>
</tr>
</tbody>
</table>

**Number of Rows**: Don’t include the cast on or bind off edge. Divide the number of rows by the length. This gives you the number of rows per inch. Do not round off the number.

**Number of Rows Per Inch**: Multiply the number of rows by 4. Round this number up or down.

**Number of Rows in 4”**: If you are getting fewer stitches than the recommended gauge, try using a smaller needle size. If you are getting more stitches than the recommended gauge, try using a larger needle size.

**Knitting the Back**

The back has 1 1/2" in K1P1 ribbing on the bottom. Since an even number of stitches is cast on for both the back and the front pieces, the stitch pattern will be maintained when the pieces are seamed. The long tail cast on is recommended as it provides a stable yet elastic edge. Since the long tail cast on creates the first row of stitches, and the smooth side of the cast on is used for the RS, the first row will be the WS.

The back is worked in the Seed Stitch Squares pattern on the first row, two stitches are added. Two plain stitches are maintained at the edge for the seam allowance. The armholes are shaped by bound off stitches. Decreases are not used. In stitch patterns of this type, decreases would disrupt the pattern.

**Back**

Bottom Ribbing – With smaller needles and the long tail technique, CO 80 (88, 96, 104) sts.

Row 1 (WS): *P1, k1; rep from * to end.

Row 2: *K1, p1; rep from * to end.

Rep Rows 1 and 2 until piece meas 1 1/2" ending on WS.

**Establishing the Pattern**

The pattern for this garment is Seed Stitch Squares.

*continued on page 52*
To set up this pattern for the cardigan there are several factors which must be considered. The pattern is repeated over 8 stitches so the total number of stitches on the back must be a multiple of 8. Since the pattern should be maintained over the side seams, it is necessary to add two stitches on the first row. These stitches will be used for the seam selvedge.

Since the increases will be made in Stockinette stitch, a lifted increase is suggested as it is more invisible that other increases. Remember, since a lifted increase is made in an existing stitch, the abbreviation for this increase includes the stitch and the increase.

With larger needles, work as follows:
Inc Row: K2, inc 1, knit to last 3 sts, inc 1, k2 – 82 (90, 98, 106) sts. Beg Seed Stitch Squares pat. Do not include the first and last st in the pattern. They will be used for the seam. Work in pat as est until piece meas 10 (10 1/2, 11, 11 1/2)" or desired length to armhole ending on a WS row.

Shaping the Armholes

Once the body of the cardigan has been knit to desired length, the armholes can be shaped. In most patterns, the armholes are shaped by first binding off stitches at both sides and then by making decreases. If these decreases are made in the first and last stitches, it will be difficult to pick up stitches for the armhole band. Sewing in the sleeves will be easier if there are two stitches before the decreases at the right edge and two stitches after decreases at the left side. In this pattern, since placing the decreases would disturb the Seed Stitch Squares pattern, the armholes are shaped by binding off stitches instead.

Shape Armholes: BO 3 (5, 5, 5) sts at beg of next 2 rows, 3 (2, 3, 3) sts at beg of next 2 rows, 2 sts at beg of next 4 rows – 62 (68, 74, 82) sts.

Work even in pat until piece meas 14 1/2 (15 1/2, 16 1/2, 17 1/2)" ending on a WS row.

A better solution is to bind off stitches at each edge. This produces a stair step edge which makes seaming the shoulders more difficult. The finishing section of the pattern discusses a technique which works well on stair step edges.

Shape Shoulders: BO 8 (9, 10, 10) sts at beg of next 2 rows, 8 (8, 8, 9) sts at beg of next 2 rows – 30 (34, 38, 44) sts. BO rem sts.

Fronts

Cardigan fronts are generally worked the same as the back but in two pieces. Instructions are generally provided for the Left Front first. (By the way, “Left Front” refers to the garment as worn, not as you look at it while knitting.) Instructions for the Right Front usually read, “Work as for the Left Front, reversing all shapings.” There is no real reason the Left Front has to be worked first except that the armhole and shoulder shapings are on the right side of the piece which means that stitches are bound off on the RS of the work, rather than the WS. The armhole and shoulder shapings for the Right Front are worked on the WS of the work.

Most knitters work both fronts at the same time. Stitches for the Front are cast on first and then stitches for the Right Front are cast on with another ball of yarn. Managing the two sides and two balls of yarn can be trying but this guarantees that the fronts match. I speak from experience, having once knit two Left Fronts. If I had knit the fronts at the same time, I would have noticed that the armhole shapings were on the same side.

It is very important that the fronts and the back have the same number of rows. When knitting a sweater, I place row markers every 10 or 20 rows so that it is easy to count them when I am finished. I write down the number of rows. When working the fronts I do the same thing and make sure the rows line up. If you do not work the same number of rows finishing is more difficult.

Each front does not have exactly half the number of the stitches as the back. Stitches are omitted since stitches will be picked up later along the edges for the button and buttonhole band. As for the back, there are two stitches at the beginning and end of each row for the seam and pick up edge. When the Right Front is worked, not only the shapings should be reversed, also the pattern stitches so that the two fronts mirror each other exactly.

Left Front

With smaller needles and the long-tail technique, CO 36 (40, 44, 48) sts.
Establishing the Pattern
The pattern for the Left Front is worked the same as for the Back; two stitches are increased on the first row which will be used during finishing. Remember that it takes 8 stitches to repeat the Seed Stitch Squares pattern. Notice that the number of stitches for Sizes 2 and 6 are not multiples of 8. They are multiples of 8 plus 4. These extra four stitches should be worked at the button and buttonband sides of the front. For the Left Front this means working the extra four stitches at the end of the row. For the Right Front, this means working the extra four stitches at the beginning of the row. If you do not, the pattern will not line up at the seams nor will the pattern be mirrored on the fronts. This only applies to Sizes 2 and 6.

With larger needles, work as follows:
Inc Row: K2, inc 1, knit to last 3 sts, inc 1, k2 – 38 (42, 46, 50) sts.
Beg Seed Stitch Squares pat. Do not include the first and last sts in the pattern. They will be used for the seam and pick up edge. (Note: Remember for Sizes 2 and 6 only the first 4 stitches of the Seed Stitch Squares chart are worked at the end of the row. If you are working the Right Front at the same time as the Left Front, remember to work one stitch for the pick up edge and then start the chart on Stitch 5 of the Seed Stitch Squares.) Work in pat as est until piece meas 10 (10 1/2, 11, 11 1/2)” or desired length to armhole ending on a WS row.

Shaping the Armholes
The armholes are worked as for the Back. If you are working both sides at the same time, you will find it easier to “reverse the shapings.” On the Right Front, the edges are shaped on the WS.

Shape Armholes: BO 3 (5, 5, 5) sts at beg of next row (RS), 3 (2, 3, 3) sts at beg of next RS row, 2 sts at beg of next 2 RS rows – 28 (31, 34, 38) sts. Work even in pat until the piece meas 14 1/2 (15 1/2, 16 1/2, 17 1/2)” ending on a RS row.

Shaping the Neck
Crew necklines are generally shaped by a combination of bound off stitches and decreases. As for the armholes, decreases would disrupt the Seed Stitch Squares pattern so bound off stitches are used. Since the neckline is on the right side of the Left Front, the stitches are bound off on the WS of the work. For the Right Front, the stitches are bound off on the RS of the work.

Shape Neck: BO 5 sts at beg of next 2 WS rows, 2 sts at beg of next 1 (2, 3, 3) WS rows, 0 (0, 0, 1) st at the beg of next WS row – 16, (17, 18, 19) sts rem. Work even in pat until the piece meas 14 1/2 (15 1/2, 16 1/2, 17 1/2)” ending on a WS row.

Shaping the Shoulders
The shoulders are shaped as for the Back. The stitches are bound off on the RS for the Left Front and on the WS for the Right Front.

Shape Shoulder: BO 8 (9, 10, 10) sts at beg of next RS row.
Purl next row. BO rem sts.

Right Front
Work as for the Left Front, reversing all shapings. Information is provided for how to work the pattern stitch and how to reverse the shapings above.

Sleeves
Sleeves present a unique problem when they are worked in specific stitch patterns due to the increases on each side. Increases should be worked at least two stitches in from the selvedge for proper finishing. This causes a problem with the pattern. There are two ways to approach incorporating the new stitches into the pattern. You can work the pattern right up to the two stitches at the beginning and end of rows. This means that at the seam, there may be two stitches of the pattern next to the increases. The other approach is to work only complete Seed Stitch Squares next to two stitches at the beginning and end of rows. This may mean that there are six or seven plain stitches next to the seam. This is the approach used in this pattern (see illustration 3, page 54).

This cardigan has set-in sleeves which have shaped caps. The initial shapings for the cap are the same as for the armhole. It is then necessary to decrease stitches on both sides of the cap so it will fit neatly in the armhole.

continued on page 54
As for the Fronts, many knitters make both sleeves at the same time. This guarantees the shaping is identical.

Cuffs
The cuffs are worked in KlPl ribbing. Since an even number of stitches is cast on for both the back and the front pieces, the stitch pattern will be maintained when the pieces are seamed. The long-tail cast on is recommended as it provides a stable yet elastic edge. Since the long tail cast on creates the first row of stitches, and the smooth side of the cast on is used for the RS, the first row will be the WS.

If you want the sweater to fit the child longer, make the cuffs longer. They can be rolled up when the child is younger.

Cuff
With smaller needles and long tail technique, CO 40 (44, 48, 52) sts.
Row 1 (WS): *P1, k1; rep from * to end.
Row 2: *K1, p1; rep from * to end.
Rep Rows 1 and 2 until piece meas 1 1/2" or desired length ending on WS.

Establishing the Pattern
The pattern for the sleeves is worked differently. By the time you get to the sleeves, you should be completely familiar with the Seed Stitch Squares pattern. It is unnecessary to begin the chart in the same place as for the back and front due to the increases in the sleeve. If you look at illustration 3, notice that for Size 6, six knit stitches are worked before the first Seed Stitch Square. For this size, the pattern begins on Stitch 6 of the Chart. The pattern will specify how many stitches to work before the chart and where to start on the chart for each size.

Increases will be made at both sides at regular intervals. The first set of increases will be made every 4th row or every other RS row. Increases will be then made every 6th row. Work two stitches at the beginning of the row before making increases on the right side and leave two stitches after the increases on the left side. Mirrored lifted increases are recommended for the increases as they’re more invisible. Mirrored M1 increases may be used as well.

With larger needles, work as follows:
Beg Seed Stitch Squares pat as follows:
K2 (4, 6, 8) then beg on Stitch 6 of Seed Stitch Squares pattern. There will be 5 complete Seed Stitch Squares, ending with k2 (4, 6, 8).

Work in pat as est for 1" after cuff ending on WS. Inc 1 st at ea side every 4th row 5 times, then every 6th row 4 (6, 8, 10) times – 58 (66, 74, 82). As stitches are increased, cont to work in pat, incorporating new stitches into Seed Stitch Squares. Work in pat as est until piece meas 10 1/2 (11 1/2, 12)" ending on WS.

Shape Cap
Stitches are bound off on each side of the sleeve to make the armhole shaping. Then stitches are decreased to shape the cap. Two stitches should be worked before the decrease on the right side of the cap and two stitches should be worked after the decrease on the left side. To mirror the decrease use SSK decreases on the right side and K2tog decreases on the left side.

Shape Cap: BO 3 (5, 5, 5) sts at beg of next 2 rows, 3 (2, 3, 3) sts at beg of next 2 rows, 2 sts at beg of next 4 rows – 38 (44, 50, 58) sts. Dec 1 st ea side every RS row 5 (6, 7, 8) times, then 1 st every other RS row 1 (2, 3, 4) times – 26 (28, 30, 34) sts. BO 2 sts at beg of next 6 rows, then BO rem sts.

Finishing
Seaming and picking up stitches will be easier if the pieces are blocked first. Traditionally the shoulders are seamed first and then the neckband and buttonbands are worked. The sleeves are then sewn to the armholes and then the sides are seamed. How-
ever, there is nothing preventing you from working all of the seams and then picking up stitches for the neckband and fronts. In this pattern, the shoulders are seamed first and then the neckband/collar is worked.

Note the pattern does not specify a number of stitches to be picked up. It is up to the knitter to determine how many stitches to pick up. One stitch should be picked up for every bound off stitch. To pick up stitches along a bound off edge, do not use the loops of the bound off stitches. Instead, insert your needle in the stitch immediately below the bind off edge and pick up the stitch. Do not pick up a stitch in the "stair step" at the join of two bind off rows. Use the same rule. As for picking up stitches along rows of the vertical edge, do not pick up a stitch for every row. Use the ratio which works best for you - 3 stitches for every 4 rows or 4 stitches for every 5 rows. You may want to try each ratio on the gauge swatch to see which one you like best. In this pattern, for the collar you should pick up an uneven number of stitches. For the buttonbands, it really doesn't matter if you pick up an odd or even number of stitches.

Collar or Neckband
The sample cardigan features a collar which has a Seed stitch border. The pattern provides instructions for the collar but if you would rather have just a neckband, omit the instructions for the collar and just bind off the ribbed stitches.

Finishing
Block the pieces.
Sew the shoulder seams by using the Invisible Horizontal Seaming technique.

Collar: With smaller needle and RS facing, pick up an odd number of stitches around the front and back necklines. Be sure to properly pick up the bound off stitches. Work 1/2" in K1P1 rib, ending on WS. (Note: if you would prefer a neckband, work 3/4" in rib and BO).
Row 1: With larger needles, P1, k1, p1, knit to last 3 sts, p1,k1,p1.
Row 2: K1, p1, k1, work to last 3 sts, k1, p1, k1. Rep Rows 1 & 2 until collar meas 1" from end of rib. Work 3 rows in Seed st. BO loosely in pat.

Button and Buttonhole Bands
The buttonband should be worked first. This allows you to determine placement for the buttonholes when the other band is worked. When the band is complete, mark the locations for the buttons. The first and last buttons should be placed 1/2" from the upper and lower edges of the band. The rest of the buttons should be evenly spaced. The pattern calls for six buttons but you may use fewer or more if you desire. Purchase buttons before you work the buttonholes to make sure they will fit.

When the buttonband is complete and you have determined where to place the buttons, pick up stitches for the buttonhole band. It will be easier to match up the location for the buttonholes if you pick up the same number of stitches. Some knitters place the buttonholes with a ruler. Others try to keep the same number of stitches between buttonholes.

The pattern does not specify what type of buttonhole to use. The sample uses one-row horizontal buttonholes. This technique provides a very tight and attractive buttonhole (illustration 4). Eyellet buttonholes are used for the Stars and Moon baby sweater (illustration 5). Eyellet buttonholes are not as strong and can be easily stretched out of shape but they are very easy to make. The Reference Section in this magazine provides sources for information on these buttonholes.

Illustration 4
Illustration 5
continued on page 56
For girls' sweaters, generally buttonholes are placed on the Right Front and for boys, the buttonholes are placed on the Left Front.

**Buttonband:** With smaller needles, RS facing, pick up stitches and work 1" in K1P1 rib. BO in pat. Place markers for the buttons.

**Buttonhole Band:** Work as for the Buttonband with the buttonholes opposite the button markers.

**Sleeve and Side Seams**
The sleeve cap is seamed to the shoulder first then the side and inside sleeve seam is done. Before seaming the sleeve cap, first pin the center of the sleeve cap to the shoulder seam. Then pin the armhole shaping to the sleeve cap shaping. You may find it easier to begin the seam at the top of the sleeve cap leaving a yarn tail long enough for the other side. When you seam the sleeves and side, you may want them to meet under the arm. This way if you have "fudged" lining up the rows, it will be under the arm.

Use the Invisible Horizontal Seaming and mattress stitch techniques to sew the sleeve cap to the shoulder. Use the mattress stitch to seam the sleeves and sides. Sew the buttons opposite the buttonholes. Weave in all yarn tails.
MEMBER EXCLUSIVE: These patterns can be found in the Members Only section of the TKGA website.