

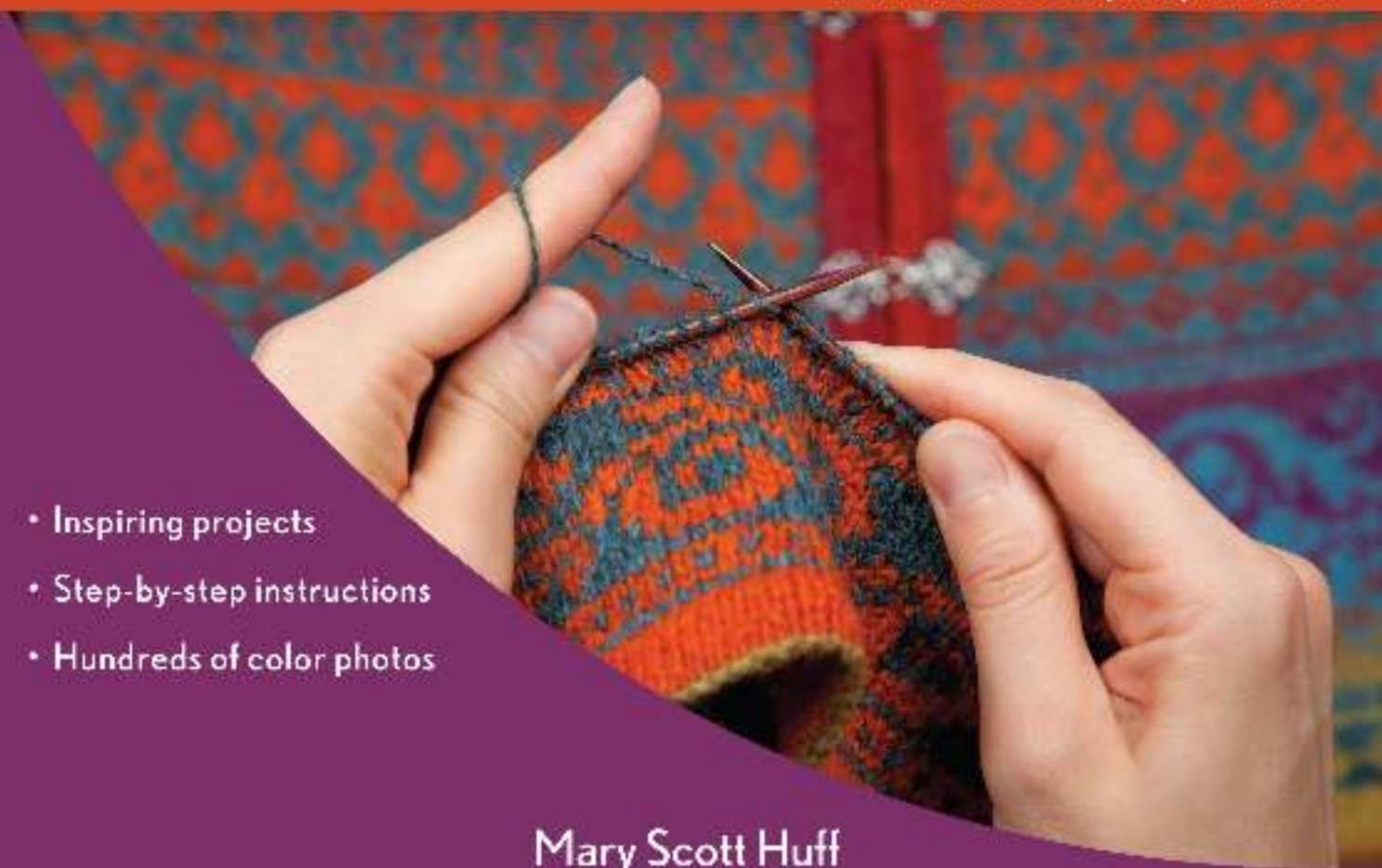
Teach Yourself
VISUALLY

Color Knitting

The Fast and Easy Way to Learn

- Inspiring projects
- Step-by-step instructions
- Hundreds of color photos

Mary Scott Huff



Teach Yourself
VISUALLY

Color Knitting

Teach Yourself
VISUALLY
Color
Knitting

Mary Scott Huff



WILEY

John Wiley & Sons, Inc.

Teach Yourself VISUALLY™ Color Knitting

Copyright © 2012 by Mary Scott Huff. All rights reserved.

Published by John Wiley & Sons, Inc., Hoboken, New Jersey

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except as permitted under Sections 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, (978) 750-8400, fax (978) 646-8600, or on the web at www.copyright.com. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, (201) 748-6011, fax (201) 748-6008, or online at <http://www.wiley.com/go/permissions>.

Wiley, the Wiley logo, Teach Yourself VISUALLY, and related trademarks are trademarks or registered trademarks of John Wiley & Sons, Inc. and/or its affiliates. All other trademarks are the property of their respective owners. John Wiley & Sons, Inc., is not associated with any product or vendor mentioned in this book.

The publisher and the author make no representations or warranties with respect to the accuracy or completeness of the contents of this work and specifically disclaim all warranties, including without limitation warranties of fitness for a particular purpose. No warranty may be created or extended by sales or promotional materials. The advice and strategies contained herein may not be suitable for every situation. This work is sold with the understanding that the publisher is not engaged in rendering legal, accounting, or other professional services. If professional assistance is required, the services of a competent professional person should be sought. Neither the publisher nor the author shall be liable for damages arising here from. The fact that an organization or Website is referred to in this work as a citation and/or a potential source of further information does not mean that the author or the publisher endorses the information the organization or Website may provide or recommendations it may make. Further, readers should be aware that Internet Websites listed in this work may have changed or disappeared between when this work was written and when it is read.

For general information on our other products and services or to obtain technical support please contact our Customer Care Department within the U.S. at (877) 762-2974, outside the U.S. at (317) 572-3993 or fax (317) 572-4002.

John Wiley & Sons, Inc., also publishes its books in a variety of electronic formats and by print-on-demand. Not all content that is available in standard print versions of this book may appear or be packaged in all book formats. If you have purchased a version of this book that did not include media that is referenced by or accompanies a standard print version, you may request this media by visiting <http://booksupport.wiley.com>. For more information about Wiley products, visit us at www.wiley.com.

Library of Congress Control Number: 2012934991

ISBN: 978-1-118-06685-0 (pbk)

ISBN: 978-1-118-22242-3, 978-1-118-23634-5, 978-1-118-26103-3 (ebk)

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

Book production by John Wiley & Sons, Inc., Composition Services

Updates to this book are available on the Downloads tab at this site: <http://www.wiley.com/WileyCDA/WileyTitle/productCd-1118066855.html>. If a Downloads tab does not appear at this link, there are no updates at this time.

Credits

Acquisitions Editor

Pam Mourouzis

Project Editor

Suzanne Snyder

Copy Editor

Marylouise Wiack

Technical Editors

Karen Frisa and Rita Greenfeder

Editorial Manager

Christina Stambaugh

Vice President and Publisher

Cindy Kitchel

Vice President and Executive Publisher

Kathy Nebenhaus

Interior Design

Kathie Rickard
Elizabeth Brooks
Cheryl Grubbs

Photography

Matt Bowen

About the Author

Mary Scott Huff is the author of *The New Stranded Colorwork*. She fled the realm of information technology to pursue a more yarn-centered existence. The many friends she found there have helped her become a nationally recognized designer, teacher, and author. A native of the Pacific Northwest, Mary shares a wee little house there with her husband, two children, some Scottish Terriers, and more yarn than is strictly necessary. Follow Mary's adventures playing with string on her blog at www.maryscotthuff.com.



Acknowledgments

The author wishes to thank Linda Rhogaar, Pam Mourouzis, Suzanne Snyder, Matt Bowen, Karen Frisa, Rita Greenfeder, and the staff at John Wiley & Sons, Inc. for their help and encouragement throughout this project.

This book is dedicated to Phillip, Lindsay and Campbell Huff. You are the brightest crayons in the whole box.

Table of Contents

CHAPTER 1 Why Knit in Color? 2

Understand Color Relationships	4
The Language of Color	5
Rainbow Reptiles Project	6
Other Ways to Choose Colors	10
Tips for Successful Color Mixing.....	11



CHAPTER 2 Color Knitting Yarns 12

Fiber	14
Yarn Structure	16
Weight	22
Hand and Drape.....	23
Dye Techniques	24



Table of Contents

CHAPTER 3 Explore Stripes 26

Knitting of a Different Stripe	28
Join and Carry Alternate Strands.....	30
Knit Stripes in Ribbing	32
Knit Circular Stripes with Jogless Rounds	33
Hexagon Hat	36
Verticality Vest	40
Stripe Yoke Turtleneck.....	45
Idea Gallery	52



CHAPTER 4 Discover Slip-Stitch Patterns 58

One Strand at a Time	60
Understand the Slipped Stitch	62
Knit Circular or Flat	64
Flambé Beret and Mitten Set	65
Scarf Noir	70
Baby Bubbles Cardigan.....	72
Idea Gallery	76



CHAPTER 5 Discover Stranded Colorwork 82

Stranded Colorwork Revealed.....	84
Stranded Knitting Mechanics	85
Stranding Myths	86
Stranded Colorwork Architecture.....	87
How to Strand	88
Songbirds Blouse.....	90
Finniquoy Waistcoat	96
Regnbue Cardigan.....	102
Idea Gallery	110



CHAPTER 6 Investigate Intarsia 120

Intarsia Characteristics	122
Key Intarsia Points	124
Change Colors	125
Yarn Supply	126
Weave in the Ends.....	128
Girl's Best Friend Pullover.....	130
Crabby Sweater	138
Wulong Tea Cozy	146
Idea Gallery	152



Table of Contents

CHAPTER 7 Explore Entrelac 162

Think Inside the Blocks	164
Knit Circular Entrelac.....	166
Shape Entrelac with Decreases.....	168
Make Top-Row Triangles.....	169
Knit Flat Entrelac	170
Stained-Glass Stockings	172
Dahlia Tote	177
Kaleidoscope Tam.....	182



CHAPTER 8 Make Modules 186

Modular Construction.....	188
Shapes.....	189
Units	190
Garments	191
Join the Pieces.....	192
Edge Treatments.....	193
Kelp Forest Scarf	194
Chevrons Shoulder Bag.....	199
Spiral Skirt	205
Idea Gallery	209



CHAPTER 9 Embrace Embellishment 220

Embellishment as the Icing on the Cake.....222
Embellishment Techniques224
Rose Garden Cloche226
Flora Cardigan232
Hook, Line, and Sinker Handbag239
Idea Gallery245



CHAPTER 10 Enhance Your Color Knitting Skills 256

Machine Steeks258
Crochet Steeks260
Knitted Hems262
Knitted Cord263
Reading Charts264
Button Loops265
Dorset Buttons267
Knitted Cast-On.....269
Cable Cast-On.....270
Three-Needle Bind-Off272
Crochet Seams.....274
Wet Splicing275
Blocking277

Appendix 278
Index..... 283



Why Knit in Color?

Color is the ultimate expression of our personal selves in knitting. You can knit the same sweater as your best friend, making the same size, using the same yarn and needles. The colors you each select for your sweater are what give you two distinctly different and self-expressive garments.

The colors you choose for your knitting determine the mood of your work and the impact of each piece. Color can also be used to highlight areas you want to draw attention to and downplay or disguise those you don't.

Color, and the techniques employed to to highlight it, personalizes your work more than any other design choice.



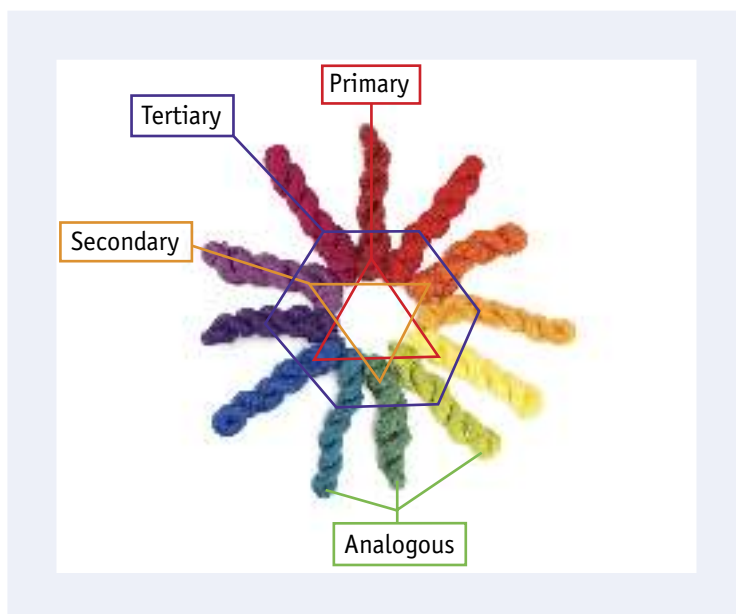
Understand Color Relationships4
The Language of Color5
Rainbow Reptiles Project6
Other Ways to Choose Colors	10
Tips for Successful Color Mixing.	11

Understand Color Relationships

The 12-part color wheel illustrates the ways that colors relate to one another, and helps you experiment with different combinations.

Color Wheel Relationships Explained

Working with a color wheel is a great way to kick-start your creativity when thinking about the colors you will choose for your knitting. In addition to showing the relationships between colors, the wheel also allows you to see the difference between different values and saturations of the same hue.



Primary: Red, yellow, and blue; these are the colors from which all other colors are mixed.

Secondary: The colors resulting from any equal-part mixture of two primaries: combine yellow and red to get orange, yellow and blue to get green, and red and blue to get violet.

Tertiary: The result of a mixture of a primary and the secondary next to it.

Analogous: Any group of three colors adjacent to one another on the color wheel.

Complementary: Colors that are opposite one another on the wheel. Violet and yellow, blue and orange, and red and green are reliably pleasing combinations.

**HUE**

Hue is the word used to describe the colors we see, expressed in color names. “Blue” describes a hue.

**SATURATION**

Saturation is an expression of the intensity (lightness or darkness) of a hue. The ball on the right could be described as “dark blue.”

**VALUE**

Value describes the degree to which a color is diluted with white, gray, or black. Mixing a color with white creates a tint. Combining a color with gray creates a tone. Blending a color with black creates a shade.

**TEMPERATURE**

Temperature conveys the warmth or coolness of a color. Red, orange, and yellow (top row, above) are described as “warm,” while green, blue, and violet (bottom row, above) are called “cool.”

Rainbow Reptiles Project

Explore combinations from the color wheel by knitting a rainbow of reptiles.



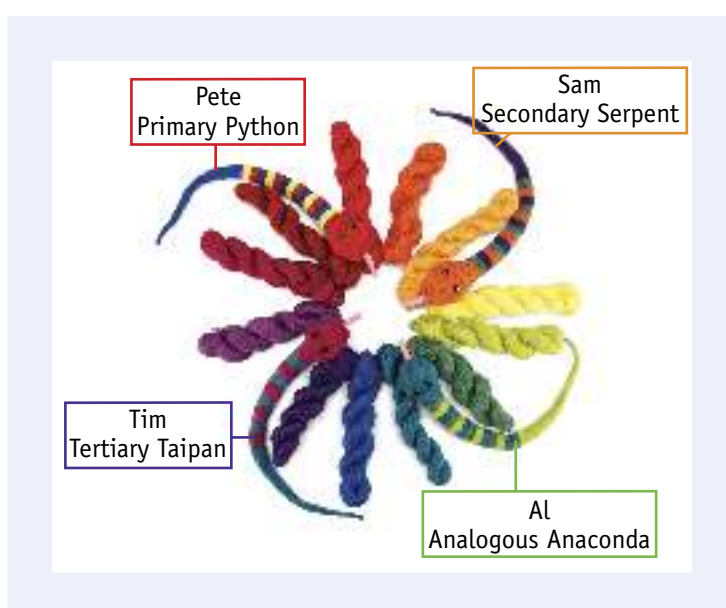
Meet the Rainbow Reptiles

Pete, a Primary Python: Pete's red, yellow, and blue stripes may remind you of kindergarten (is that why they call it Primary School?), but he still has something to teach. The colors Pete wears are where it all begins. All the other colors in the world are based on some combination of Pete's stripes.

Sam, a Secondary Serpent: Sam sports secondary stripes. His orange, green, and violet bands are equidistant from the primaries on the color wheel. Secondary colors are equal mixes of any two primary colors.

Tim, a Tertiary Taipan: Tim is wearing a combination of tertiary colors, which are made by mixing a primary with the secondary next to it. Think of tertiaries as the colors "in between."

Al, an Analogous Anaconda: Al wears yellow-green, green, and blue-green. These colors are adjacent to one another on the wheel, and are of the same temperature. Analogous colors seem to flow into one another, due to their proximity on the wheel.



Specifications

SIZE

Finished measurements: 2½" wide × 17½" long

YARN

Fingering-weight yarn

Shown: Simply Socks *Sock Yarn*, 80% superwash wool, 20% nylon; 175 yd./50g skein. 1 skein each: #200 Cherry Red, #357 Orange, #430 Buttercup, #515 Fiesta Lime, #550 Green, #580 Teal, #650 Blue, #710 Blue Violet, and #215 Magenta

NEEDLES

Size 2 (2.25mm) DPNs, or size needed to achieve gauge

OTHER MATERIALS

2 oz wool roving or other stuffing

Eight ¼" buttons

½ yd. ¾" grosgrain ribbon

Tapestry needle

Stitch marker

Sewing needle and thread

GAUGE

34 sts and 48 rnds = 4" in St st

Pattern Stitches

Stripe Pattern: *6 rnds B, 6 rnds C, 6 rnds A; rep from * for patt, ending with 6 rnds B.

Pete, Primary Python: A: Cherry Red, B: Buttercup, C: Blue

Sam, Secondary Serpent: A: Orange, B: Green, C: Blue Violet

Tim, Tertiary Taipan: A: Magenta, B: Blue Violet, C: Teal

Al, Analogous Anaconda: A: Teal, B: Green, C: Fiesta Lime

Knit the Rainbow Reptiles

SERPENT'S HEAD

- 1 With DPNs and color A, CO 30 sts. Join for working in rnds, being careful not to twist. Work 3 rnds in St st, PM after 15 sts.
- 2 Inc rnd: K2, M1L, work to 2 sts before M, M1R, k4 (slipping M), M1L, work to last 2 sts, M1R, k2. Work inc rnd every 3rd rnd 4 more times—50 sts.
- 3 Work 8 rnds even.
- 4 Dec rnd: K1, ssk, work to 3 sts before M, k2tog, k2, ssk, work to last 3 sts, k2tog, k1. Work dec rnd every 3rd rnd 4 more times—30 sts. Work 1 rnd even.



STRIPED BODY

- 1 Change to color B and work 3 rnds in stripe patt. Dec rnd: K2tog, work to M, k2tog, work to end of rnd.
- 2 Cont in stripe patt, working dec rnd every 18th rnd 4 more times—20 sts. Work 2 rnds even (to end of color B stripe), and then change to color C.



SOLID TAIL

- 1 Use color C to end of tail. Work 2 rnds even. Dec rnd: K2tog, work to end. Work dec rnd every 5th rnd 15 more times—4 sts. Work 5 rnds on the last 4 sts (now a knitted cord).
- 2 Break working yarn and thread through a tapestry needle. Run yarn tail through remaining 4 sts and fasten securely, hiding tail inside snake body.



FINISHING

- 1 Stuff snake body loosely with roving, making sure there are no empty spots.
- 2 Thread a tapestry needle with color A and make even running sts around open end. Pull snugly to gather mouth closed and fasten securely, threading yarn tails inside body to hide.
- 3 Sew button eyes and ribbon tongue in place as shown with sewing needle and matching thread. Trim end of ribbon tongue into a V-shape.

**TIP**

Begin stuffing each snake by gently poking small amounts of roving into it with a wooden chopstick. In the photo, the head is being stuffed, but you may want to start by stuffing the narrowest part of the tail. As the body begins to fill, use your fingers to pull apart the roving that has already been stuffed in to keep it from forming lumps.



Other Ways to Choose Colors

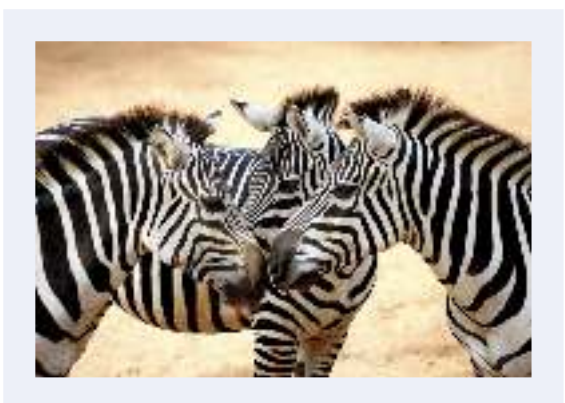
What if the color wheel isn't your thing? That's absolutely fine! Some of the greatest color knitters never took an art class and don't give a fig for color wheels. Keep these ideas in mind to help you choose combinations you'll love.



Contrast is just as important as hue. Colors with highly contrasting values (right) will usually be more pleasing together than colors of the same value (left).



Look to nature. Flower gardens, forests, and meadows all are studies in how colors work together. Mother Nature never combines colors that "clash."



Neutrals are colors, too. Go to the zoo and look at the animals from the African plains. Brown, gold, and green have much to teach us about contrast, value, tint, tone, and shade.



Color fans from a paint store are really useful portable color libraries. Each card shows hue, value, and saturation, all in one place. You can even write the names and amounts of yarns already in your collection on the corresponding chip in your fan. It's an instant stash inventory system.

Tips for Successful Color Mixing

Why Knit in Color?

Make proportionate combinations. If you know that bright green is only a small part of your overall composition, cover most of that skein with the other colors to get a true idea of what they will look like together.

Work within the yarn maker's palette. While you certainly are not limited to choosing yarn from only one source, keep in mind that yarn collections (from the same manufacturer) are usually created to work together. Don't be afraid to take advantage of the hard work already done for you by yarn designers.

Surprise yourself. If you have some colors chosen, but don't know what else to add, ask yourself, "What color would I *never* choose to go with these?" Grab a skein of that hue and put it with those you already have. The result is often very surprising. Even if you don't like the combination, this exercise can help you think in a new direction.

TIP

Emulate your favorite ready-to-wear color combinations. Looking at fashion photos with a critical eye for the colors can be really enlightening. Remember, you don't have to love the shapes of the clothing, just pay attention to the colors.



Color Knitting Yarns

At the same time you are choosing colors for your design, you will need to consider the material you'll use. The fiber, structure, gauge, and dye style of your yarn all contribute to the look and feel of your final product.

- [read online Making Anime \(How To Draw Manga, Volume 26\) pdf, azw \(kindle\), epub](#)
- [Butterflies of Houston and Southeast Texas pdf, azw \(kindle\), epub, doc, mobi](#)
- [download Learning Disabilities: Theoretical and Research Issues for free](#)
- [click Organic Gardening: The Natural No-dig Way](#)
- [Furoshiki Fabric Wraps: Simple & Reusable & Beautiful here](#)
- **[read online Selected Poems: Secular and Sacred](#)**

- <http://cambridgebrass.com/?freebooks/Making-Anime--How-To-Draw-Manga--Volume-26-.pdf>
- <http://fortune-touko.com/library/Demanding-the-Impossible.pdf>
- <http://xn--d1aboelcb1f.xn--p1ai/lib/Slow-Cooker-Fall-Favorites.pdf>
- <http://nexson.arzamaszev.com/library/A-House-of-My-Own--Stories-from-My-Life.pdf>
- <http://betsy.wesleychapelcomputerrepair.com/library/Concretopia--A-Journey-Around-the-Rebuilding-of-Postwar-Britain.pdf>
- <http://betsy.wesleychapelcomputerrepair.com/library/Selected-Poems--Secular-and-Sacred.pdf>