Revised Edition!
116 brand new MAGIC MOSAICS

MOSAIC KNITTING

Barbara G. Walker

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INTRODUCTION

Mosaic knitting is a new term in the knitter's vocabulary. It describes a novel development in color-knitting technique and a whole new class of patterns, each different from any pattern that has ever been used before. The term was coined, and the patterns of this class have been invented, by the author of this book. Previous books (*A Second Treasury of Knitting Patterns, Charted Knitting Designs, Sampler Knitting,* and *Barbara Walker's Learn-To-Knit Afghan Book*) also present collections of original mosaic patterns. But the patterns given in this volume are entirely new, unlike any included in previous collections. If you have already enjoyed trying out the easy-knitting, dramatic designs that are created by mosaics, you'll love this new assortment of patterns. If you've never tried mosaic knitting before, you'll find it easy to learn and exciting to use.

Though all mosaic patterns are unique, the basic technique is neither unusual nor excessively demanding. Do you know how to knit a stitch, and how to slip a stitch? That's all you need. If you know these two simplest of all knitting operations, then in fact you already know how to do mosaic knitting. Each fascinating mosaic pattern uses only these two operations, with purling, sometimes, as an occasional option. Despite this extreme simplicity, however, mosaic knitting is quite different from the old method of working designs in color.

In the old method (Fair Isle knitting, which you're accustomed to seeing in Scandinavian-style ski sweaters and the like), the knitter must work with two strands of yarn at once, knitting some stitches with one color and some with another while unused strands are carried across the back of the work or wound on bobbins. Mosaic knitting is *not* like this. In mosaic knitting, the knitter never has to handle more than one strand of yarn at a time. There are no extra lengths on the back of the work to thicken the fabric or make it lumpy, puckered, or uneven—as Fair Isle knitting almost invariably looks when it is done by a beginner. Truly, mosaic knitting is a beginner's paradise. Even a comparatively unskilled knitter can achieve spectacular results without any of the tension problems that plague Fair Isle work.

Mosaic knitting has many other advantages for the beginner. Any mosaic pattern can be worked on any number of stitches, so there's no need to worry about stitch counting and casting on correct multiples for each pattern. Also, all mosaic patterns knit to the same gauge (number of stitches and rows to the inch) as long as yarn and needle sizes remain unchanged. Patterns can be changed at will in the same piece of knitting, without altering the stitch count or the size. You never have to increase or decrease to accommodate a different gauge when passing from one pattern to another. Mosaic knitting makes no special demands on the knitter's materials. It can be worked on needles of any diameter, from zero to enormous, with yarn of any weight from fine two-ply to bulky. Furthermore, mosaic knitting gives you a choice of two basic fabric styles, *garter stitch* or *stockinette stitch*. The same patterns can be used with equal success in both, either, or a combination of them. To make mosaic patterns on a garter-stitch fabric, you knit the wrong-side rows as well as the right-side rows. To make mosaic patterns on a stockinette-stitch fabric, you purl the wrong-side rows. To make a combination, you knit the wrong-side rows of one color, and purl the wrong-side rows of the other color.

Each color, in mosaic knitting, is used for two entire rows at a time, a right-side row followed by a wrong-side row. The other color is not touched until these two rows are finished; it hangs loose at the right-hand edge of the knitting, waiting its turn. To change from one color to the other, you finish a wrong-side row, turn the work around to the right side, drop the strand you've been using on the right side of the work toward you, and pick up the other strand behind it. Then you're ready to work the next two rows. Colors always change after every wrong-side row, so the two-row stripes neatly alternate along the side edge. It's easy to count these stripes, so you always know exactly how many rows have been finished.

Mosaic patterns are formed only by slipping stitches—that is, by passing the stitch from the left needle to the right needle without working it. All slip-stitches, on every row, are slipped in the ordinary way, purlwise. That means that you insert the right-hand needle point into the stitch from behind, as if to purl. For other kinds of patterns one sometimes uses a knitwise slip, by inserting the needle into the stitch from in front; but for mosaic patterns one never does.

Mosaic patterns have another general rule about slipping stitches. When a stitch is slipped, the working yarn is held always to the wrong

side of the work. There are no exceptions to this rule. Therefore, if you are working on a right-side row, and consequently facing the right side of the knitting, every slip-stitch is slipped with the yarn held behind the stitch, on the side away from you. This is called slipping with yarn in back, abbreviated "wyib." If you are working on a wrong-side row, and consequently facing the wrong side of the knitting, every slip-stitch is slipped with the yarn held in front of the stitch, on the side toward you. This is called slipping with yarn in front, abbreviated "wyif." When you are working a mosaic pattern in rounds on a circular needle, of course you are always facing the right side of the work; so every slip-stitch, on every round, is slipped with yarn in back.

These basic principles are well known to every knitter who has ever done any pattern incorporating slip-stitches. For such patterns, you've read directions that go something like this: "Row 1 (right side)—K1, * sl 1, k3, sl 2, k5; rep from * , end sl 1, k1." Of course these abbreviations tell you to work right-side Row 1 as follows: knit one stitch, * slip one stitch, knit 3, slip 2, knit 5; repeat over and over from * to the last two stitches of the row, ending slip one, knit one. Directions for mosaic patterns can be written this same way. But in this book the directions are given in a more convenient way: by a graphic chart, which shows you a black-and-white picture of each pattern while telling you how to knit it. After you become accustomed to this, you'll find that charted directions are much easier to read than lines of print. The first chapter, which is entitled "Mosaic Knitting from Charts," will tell you exactly how to use every chart in this book. Go through this section with great care, needles and yarn in hand, and work the example pattern as you go. Then you'll be well prepared to master all the intriguing mosaic patterns, band patterns, design ideas, and delightfully interesting shadow patterns. For dessert, a final chapter will acquaint you with the unusual technique of basketweave knitting and show how mosaic patterns may be applied to it.

Welcome to the colorful world of mosaic knitting. I hope you'll enjoy it.

B. G. W.

Mount Kemble Lake
Morristown, N.J.

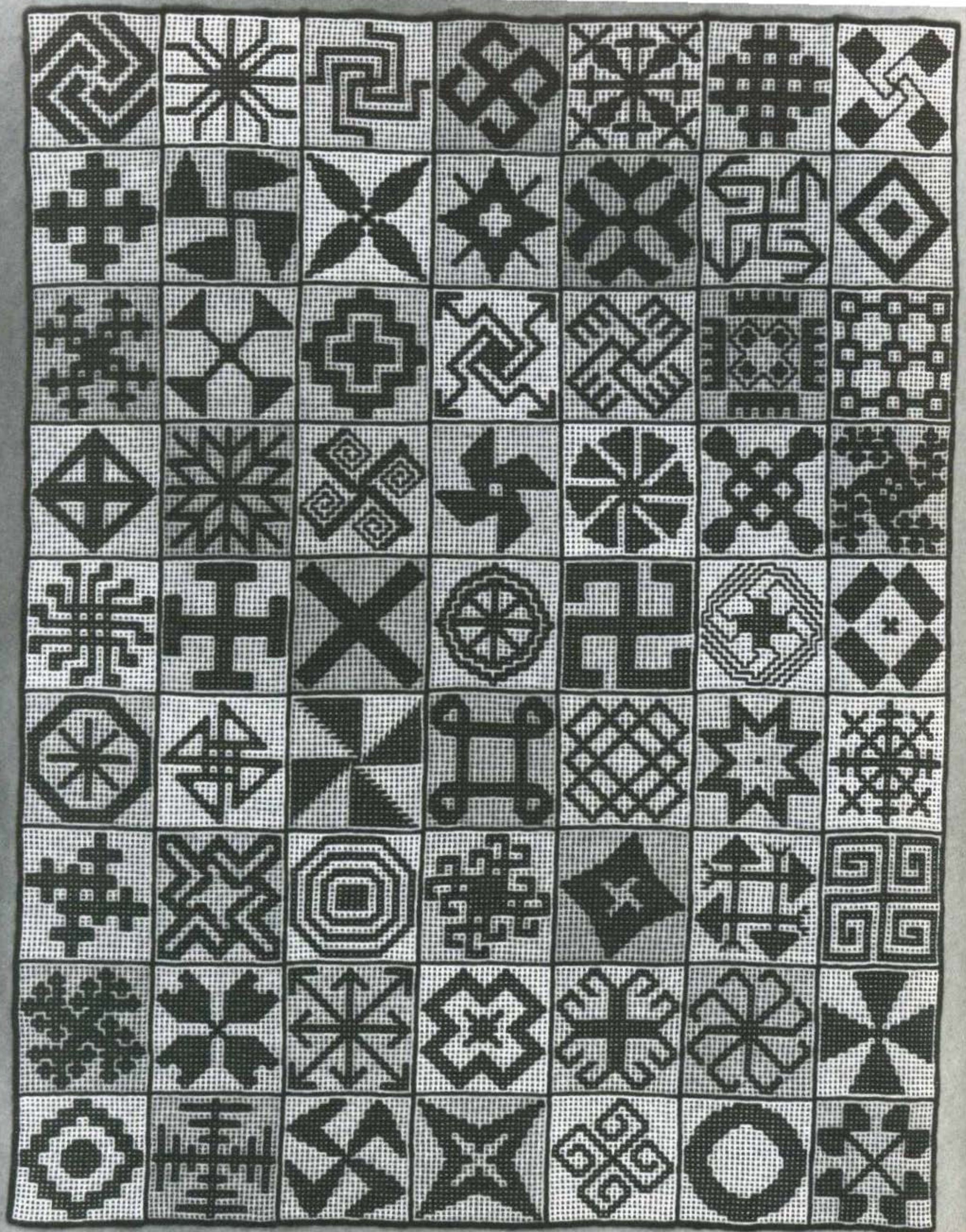


Figure 1

Example Pattern (MOSAIC 1)

Multiple of 8 sts plus 3

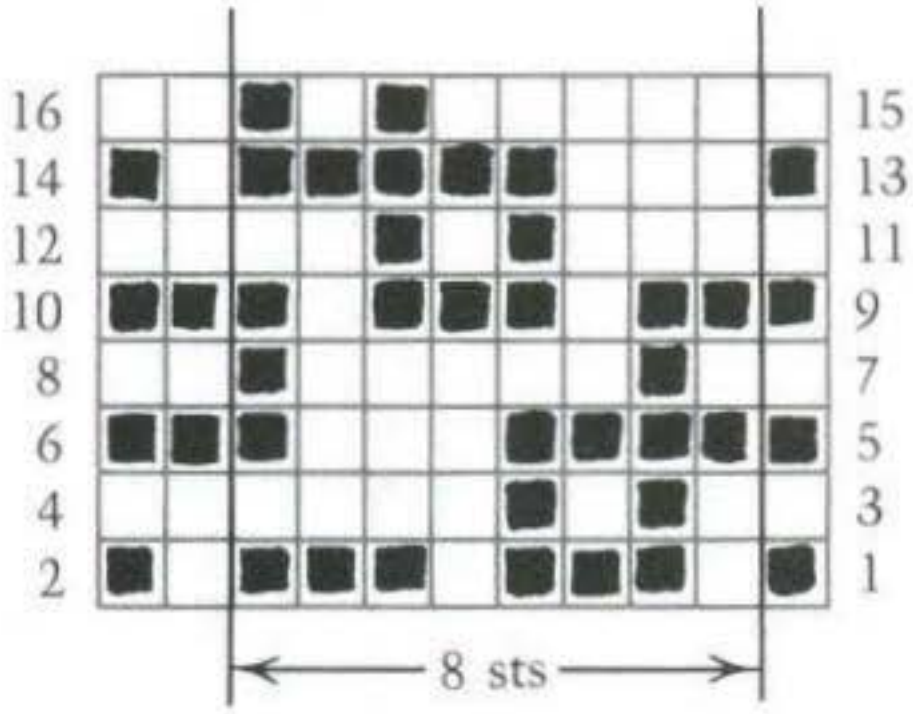


Figure 1. Example Pattern (Mosaic 1). Above: stockinette-stitch version; below: garter-stitch version

I

MOSAIC KNITTING FROM CHARTS

A Step-by-Step, Stitch-by-Stitch Description

To learn to knit any mosaic pattern from a chart, you will make a swatch of a simple little 8-stitch, 16-row example pattern. Look at the chart for this pattern. It tells you immediately that there are 16 rows to be repeated, since the row numbers at the side edges of the chart go up to 16; and it tells you that the pattern is to be worked on a multiple of 8 stitches plus 3 edge stitches. The number of stitches in a single repeat, 8, is printed at the bottom of the chart as well as at the top. Also, the chart shows you a *picture,* in black and white squares which correspond to dark and light stitches, of what the design looks like on the knitted fabric in a single repeat of 8 stitches and 16 rows.

Before you begin to knit, memorize these five basic points about mosaic charts:

1. Each horizontal row of squares on the chart represents *two* rows of knitting, a right-side row and the following wrong-side row. In mosaic knitting, these two rows are alike, and they are both worked with the same strand of yarn. The right-side row, beginning with an odd number at the right-hand edge of the chart, works from right to left, just as the knitting goes. The wrong-side row, shown by an even number at the left-hand edge of the chart *on the same line,* brings the same color back to the right-hand edge of the knitting, where it can be exchanged for the other color.

2. The right-side rows begin at the right-hand edge of the chart with black and white squares alternately. These squares represent the first stitch of each row at the right-hand edge of the knitting. On every right-side row that begins with a black square, you knit all the black stitches, and slip all the white stitches, purlwise, with yarn in back. On every right-side row that begins with a white square, you knit all the white stitches, and slip all the black stitches, purlwise, with yarn in back. Read the preceding two

sentences again! They give you the fundamental principle of charted mosaic knitting.

3. Rows are numbered, and worked, from bottom to top of the chart, just as the knitting goes. Every pattern in this book begins with two rows of the yarn corresponding to the black squares, because Rows 1 and 2 are marked on every chart with a black square at the lower right-hand corner. Therefore, before starting any of these patterns, *always* cast on with the yarn corresponding to the *white* squares, and knit or purl one preliminary row all the way across. After this preliminary row, tie the end of the "black" yarn onto the "white" yarn, close to the needle. Drop the "white" yarn, letting it hang, and use the "black" yarn only to begin the pattern. To start a mosaic pattern on preexisting knitting, first work at least one right-side row and one wrong-side row with "white" yarn.

4. The two vertical lines near the side edges of the chart are repeat lines. They mean the same as "*" in written directions. Outside the repeat lines there are three extra edge stitches, one on the right, two on the left. These edge stitches are worked only at the beginning and end of the row. The actual pattern is contained between the repeat lines, as shown by the stitch number and arrows at the bottom of the chart. So, to work a right-side row, knit the first edge stitch, pass the first (right-hand) repeat line, and work across the row from right to left until you come to the second (left-hand) repeat line; stop, zip back to the first repeat line, and continue the pattern from the first square *inside* this line. Proceed across the row, always reading from right to left between the repeat lines, until you come to the end of your stitches. Then—and only then—pass the second repeat line and work the last two edge stitches.

5. On every wrong-side row of a mosaic pattern, you ignore the chart! Instead of looking at the chart, you look only at the stitches on your needle. If you have just finished a right-side row with black, for instance, your needle will have some black stitches that were knitted on that row and some white stitches that were slipped on that row. To work the wrong-side row, still using black, you knit (or purl) those same black stitches again, and slip those same white stitches again, purlwise, with yarn in *front* (remember that the yarn is held always to the wrong side of the work for slipping stitches). Since each wrong-side row copies the preceding right-side row exactly, you "read" it from the colors of the stitches on your needle instead of from the chart. Just work the stitches of the color that you are holding, and slip the stitches of the other color.

Now let's get down to business, and learn by doing. Take up your needles, and 2 contrasting colors of yarn, light and dark, of the same weight. With the light yarn, cast on 35 stitches. This is a multiple of 8 (32) plus 3, as directed by the example pattern. With the light yarn, purl 1 row. Tie the dark yarn onto the light yarn as described in Point 3, and get ready to work Row 1 with dark yarn, because it begins with a black square on the chart. Place a ruler or card on the chart so that it covers all but the first horizontal row of squares at the bottom, which is the only row you have to see right now.

Row 1 (*right side*)—With Dark, k1, * sl 1, k3, sl 1, k3; rep from *, end sl 1, k1.

This is exactly what Row 1 on the chart says. Having knitted the first edge stitch outside the repeat line, you come to a white square, indicating a slip-stitch because you are working on a *black* row. This is followed by three black squares, or three dark knitted stitches; then another white slip-stitch and three more knitted stitches. This brings you to the left-hand repeat line, so you zip back to the first repeat line (*) and continue from there. Because you are working on a right-side row, you'll slip all slip-stitches with yarn in back.

Row 2 and all other wrong-side rows—With the same color as previous row, purl all the same stitches of that color, knitted on the previous row; slip all the same slip-stitches of the other color, with yarn in front.

This is just what you read in Point 5. Looking at the needle, not the chart, purl all the dark stitches because they are the same color as your working yarn, and slip all the light stitches. At the end of this row, turn the work, drop the dark yarn toward you, pick up the light yarn behind it, and prepare to work Row 3, which begins with a white square. Move the ruler or card up the chart so that it shows you Rows 3 and 4 on the second line.

Row 3—With Light, k1, * (k1, sl 1) twice, k4; rep from *, end k2.

On this row you are reversing the procedure of Row 1. Because you are using the yarn corresponding to white squares, you *knit* all the stitches

shown by white squares and *slip* all the stitches shown by black squares. Notice that the "k4" at the end of the repeat, together with the first "k1" of the next repeat, makes a total of five light stitches knitted consecutively. On the following wrong-side Row 4, you will be purling all the *light* stitches on the needle, because they are the same color as the working yarn, and slipping all the *dark* stitches with yarn in front, according to the direction of Row 2.

Row 5—With Dark, k1, * k4, sl 3, k1; rep from *, end k2.

Having changed colors again and moved the ruler up another line, you see that this black row has 3 white squares together, indicating 3 light slip-stitches. Notice that the "k1" at the end of the repeat, together with the first "k4" of the next repeat, makes a total of 5 dark stitches knitted consecutively.

Row 7—With Light, k1, * k1, sl 1, k5, sl 1; rep from *, end k2.
Row 9—With Dark, k1, * k2, sl 1, k3, sl 1, k1; rep from *, end k2.

You can see that Row 9 is a three-and-one row like Row 1, because the "k1" at the end and the "k2" at the beginning add up to 3 dark knitted stitches.

Row 11—With Light, k1, * k3, sl 1, k1, sl 1, k2; rep from *, end k2.
Row 13—With Dark, k1, * sl 3, k5; rep from *, end sl 1, k1.

The black square at the right-hand edge of Row 13 shows that it is worked with dark yarn; therefore the 3 white squares inside the first repeat line are 3 slip-stitches.

Row 15—With Light, k1, * k5, sl 1, k1, sl 1; rep from *, end k2.
Row 16—See Row 2.

Repeat Rows 1–16.

Now you've gone once through all the pattern rows, and you can see the design taking shape in your knitting, just as it looks on the chart. Go through these pattern rows again, *without* reading the written directions.

Look only at the chart, so you will become accustomed to seeing those squares as stitches and counting them up as you travel across each row.

You have been making a stockinette-stitch type of fabric, because you have been purling the stitches on every wrong-side row. After two or three repeats of the pattern rows, change to a garter-stitch type of fabric by *knitting*, instead of purling, the stitches on wrong-side rows. Everything else remains the same; you still slip the slip-stitches purlwise, with yarn in front, on wrong-side rows. To do this—since the yarn is held in back for knitting the other stitches—remember to bring the yarn forward between the needle points before each slip-stitch, and pass it to the back again after the stitch has been slipped. Continue working several more repeats of the same pattern rows in the garter-stitch style, knitting on the wrong side as well as the right side.

Compare the two ways of working the mosaic pattern. Notice that the pattern on the garter-stitch fabric looks a little broader and shorter, is nubby instead of smooth, and lies flat without curling at the edges. The photographs in this book usually show the patterns in the garter-stitch style, but any pattern can be worked either way. Or, you can combine the two fabrics by knitting the wrong-side rows of one color and purling the wrong-side rows of the other color; so you can vary the texture of your mosaic knitting to suit your own taste.

In seamless circular knitting, a mosaic pattern uses each color for 2 rounds instead of 2 rows, and all slip-stitches are always slipped with yarn in back. To make a stockinette-stitch fabric in circular knitting, *knit* all rounds; never purl. To make a garter-stitch fabric in circular knitting, knit the first round and purl the second round of *each* color. When purling, always pass the yarn to the back or wrong side of the work before slipping the slip-stitches, because in mosaic knitting the yarn *never* passes across the right side of a slip-stitch.

Seamless circular knitting is one of only two cases in which you have to pay attention to pattern multiples. Now that you know how to do mosaic knitting, you can see why a mosaic pattern can be worked on *any* number of stitches on a flat (not circular) piece; it is because a right-side row may end at any point in the pattern, and the next wrong-side row can pick it up at that point just as well as if you carried the last pattern repeat all the way to the left-hand edge of the chart. (Remember, though, when working a partial repeat at the end of a right-side row, always *knit* the final

stitch of that row even if the chart calls for a slip-stitch in that position, to carry the yarn over to the left-hand edge.) However, in circular knitting, it's necessary to cast on an exact multiple of stitches for the pattern, *without* edge stitches, if you want the design to come out even at the end of each round. In this case you begin each round with the first stitch inside the chart's right-hand repeat line, and finish the round with the last stitch inside the chart's left-hand repeat line, never passing these repeat lines at all.

The other case in which you have to pay attention to pattern multiples is when you are using a pattern with an obvious central stitch, and want to place this stitch in the middle of a flat piece of knitting so the design will by symmetrical at both edges. Charts are a great help in planning this, because a chart clearly shows you the middle of the pattern and allows you to count the extra stitches in from each side edge. So a mosaic pattern need not begin at the right-hand edge of the chart, any more than it needs to finish at the left-hand edge. You can even draw an extra, temporary vertical line on the chart to show where such centered rows must begin to suit the number of stitches that you have. Remember, though, that the first right-hand edge stitch on every right-side row, like the last left-hand edge stitch, must be knitted, not slipped.

Think about these matters as you go on to work more mosaic patterns. If you feel that you have not fully understood the above information, reread it later after you have done more mosaic knitting. At the moment, though, you're going to do a final trial run on the same example pattern, which will show you still another aspect of the versatile mosaic technique.

Take your needles and yarn again, and cast on 35 stitches with the *dark* yarn. Knit 1 row. Join the light yarn and work from the example pattern chart (either stockinette-stitch fabric or garter-stitch fabric) *with colors reversed.* That is, use the black squares to represent your light yarn, and the white squares to represent your dark yarn. The result is a negative impression of the design as it appears on the chart. Sometimes a pattern treated in this way can look like an entirely different pattern, because reversing the dark and light colors may bring out different shapes that you saw previously as background spaces around contrasting motifs. This positive-negative treatment opens up many new possibilities. For instance, how about matched sweaters for a pair of twins, or his-and-hers or mother-daughter garments, worked in the same pattern with colors reversed? Later

in this book, you'll encounter special shadow mosaic patterns that put the color-reversal idea to exciting use. So remember that in mosaic knitting, at least—if nowhere else—you may see black as white and white as black.

Now that you've worked the example pattern in both stockinette-stitch and garter-stitch fabrics, and in both positive and negative versions, and have learned to use a mosaic chart, you're ready to master all the other patterns in this book. If you're a beginner, you can practice by making some of the straight-strip projects and sampler-square designs described in chapter four. Later you can learn to shape mosaic-patterned fabrics into garments and other articles just as you shape any other type of hand-knit fabric. Shaping is easy when you work from a chart, because the pattern is always plainly visible on the chart in a direct visual correspondence with the knitting itself. Each single decrease, for example, knocks one square off the charted side edge so you can always see where each shortened row must begin in order to keep the pattern correct.

Anything you can make with knitting, you can make with mosaic patterns. The original designs in this book will give you many ideas for combining your own favorite colors with intriguing new pattern motifs to make your own creative projects.

General Information About Patterns

How do you see a black and white checkerboard? As black squares on a white background, or as white squares on a black background? Your immediate perception of any pattern in contrasting colors depends to some extent on your own visual preference for one of the colors. But with a small readjustment in your mental attitude, you can see that checkerboard first one way, then the other way. Mosaic patterns are like that. As you study each pattern, you should make the same kind of mental readjustment. Observe the design formed by the dark stitches, then look again and observe the design formed by the light stitches. Imagine how these two designs would appear with their colors reversed; or better yet, knit the pattern that way and see.

In some mosaic patterns (such as Bands 30, 35, 52, 53, and 55), the

dark stitches carry a primary motif while the light stitches serve as a background. In others (such as Mosaics 13, 14, 39, 41, 42, 47, and all the shadow patterns), both colors display the same design while dark and light shapes interlock with each other, either vertically or horizontally, upside down or right side up. In the majority of mosaics, dark and light motifs are different but each one forms a coherent design of its own. A felicitous example of this type is Band 57, "Arbor Gate." Dark stitches form an arched gateway with double gates standing ajar; light stitches form a tree between the gates. Quite a few patterns arrange dark and light lines to resemble knots, plaits, chain links, or interlaced strands.

Designs for mosaic knitting tend to show a rectilinear geometry, due to the fundamental nature of the technique. Unlike cable knitting, which usually forms curves, or lace knitting, which usually forms diagonal lines, the mosaic fabric is constructed of double rows that run straight across and slip-stitches that run straight up. Therefore diagonal lines are suggested by stair steps, and most patterns are based on simple vertical-horizontal motifs such as the square, the cross, the right angle, the fret or Greek key design, and the fylfot, gammadion, or swastika. Parenthetically, concerning the swastika it should be noted (for those who know little of its long history except for its unsavory incarnation as a symbol of violence during the 1930's and '40's) that this device is as old as civilization, and in most of its previous incarnations it has represented a creative force—the sun, the universe, symbolic rebirth, long life, or good luck. It has been found on some of the oldest artifacts known, from Inca textiles to relics of Babylon and Troy. Around the dawn of history, various peoples evidently regarded the swastika as a sign potent with life-giving magic. But aside from that, it's a motif that lends itself to endless development in all sorts of rectilinear designs, and so you will see it (sometimes only after careful searching) embedded in a number of mosaic patterns.

A pattern is, by definition, symmetrical. Many mosaic patterns have bilateral symmetry; that is, the design is balanced and matched (in reverse) on each side of the center. Such patterns are best shown in balance on the knitted piece, with the center stitch of one motif right in the middle of the knitting. Nearly always, the center stitch will be found on the chart exactly midway between the side edges. If you are working on a number of stitches that will *not* accommodate an even multiple for your pattern, you can center it by dividing the odd leftover stitches and placing half of

them at one side edge, half at the other. Then you will begin each row at some arbitrary point on the chart other than the right-hand edge, and end it at the corresponding point the same number of squares to the other side of the center.

Patterns that are off-center, or lacking bilateral symmetry, can start and stop anywhere. You don't have to bother centering them. But check your pattern chart carefully; there may be a center in the design that is not obvious at first. There may also be a surprise or two, in the form of subordinate motifs that are split by the edges of the chart and therefore don't show themselves whole until you knit more than one repeat. This is always true of half-drop patterns, in which the basic motif is staggered so that a second row of identical or reversed shapes are arranged in the spaces between those of the first row. Half-drop patterns are so called because the upper half of one motif occupies the same knitted rows as the lower half of an adjacent one. Examples of this kind of pattern treatment are numerous (see Mosaics 12, 25, 26, 40, 43, 49, 53, and many others).

Most people, even people accustomed to thinking in aesthetic terms, don't really perceive patterns as well as they think they do. Only a short time after looking at even a fairly simple, obvious design, they retain almost no mental image of what they have seen, cannot describe it, are only vaguely aware of how the lines and shapes relate to each other, and could not make a copy of the pattern if their lives depended on it. The well-known inability of the average witness in court to remember accurately what he has seen applies also to the average person's comprehension of patterns. What happens during such "seeing" is that the untrained observer passively allows his eye to be drawn to one or two of the principal focal points in the design and to stay there. This untrained observer gains only a hazy peripheral impression of the pattern's real arrangement.

However, with practice anyone can become a trained observer of patterns. The trick is to keep the eye moving. Follow each line, noting its angle and direction and way of intersecting with other lines. Notice the relative positions of dark and light shapes, and the points at which they interlock. Search for the main rhythmic structure of the design, and see how subordinate structures are placed. Observe the arrangement of motifs: are they repeated in vertical or horizontal lines, in both, or alternately as in a half-drop? Do they show themselves upside down as well as right side up? Is the pattern top-to-bottom reversible (looking the same if you turn

it around), or not? Are there secondary motifs in addition to the principal ones? How does this pattern differ from another that looks superficially similar, or represents a variation on the same thematic material? How does this pattern resemble the other?

Look at the single unit of design shown on each chart. With your eye, isolate these single units in the knitted illustration and notice how they are joined together. Pay particular attention to any split units at the edges or corners of the chart, noting how they resolve themselves on being worked in several repeats. Training yourself to be aware of the details of a pattern will help you to avoid mistakes in the knitting. Incidentally, it is also an excellent exercise for your general powers of perception. After a little awareness training on mosaic patterns, you may find yourself noticing all sorts of things that escaped your eye before.

A pattern, like a joke, has a "point" that you either see or don't see. But unlike the point of a joke, it doesn't have to be perceived immediately in order to make its impression. You may perceive the point of a design idea only after studying it for several minutes. But this delay only enhances the effect, for then you can say to yourself "Aha! There it is!" and feel good about it.

Of course the best possible way to comprehend any pattern is to pick up yarn and needles and actually *knit* it. As you go through the chart square by square, working several repeats instead of the single design unit that the chart shows, you automatically perceive the relationships of the various shapes and lines. Teach yourself many patterns by making an afghan or some other article out of sampler squares (see chapter four). You'll find the charts very easy to read after a little practice. Best of all, you'll be knitting unique, new patterns that no one (except your author, of course) ever has knitted before. So everything you create in mosaic knitting will be truly original—and *that* is an incomparable source of satisfaction to anyone who loves to knit.

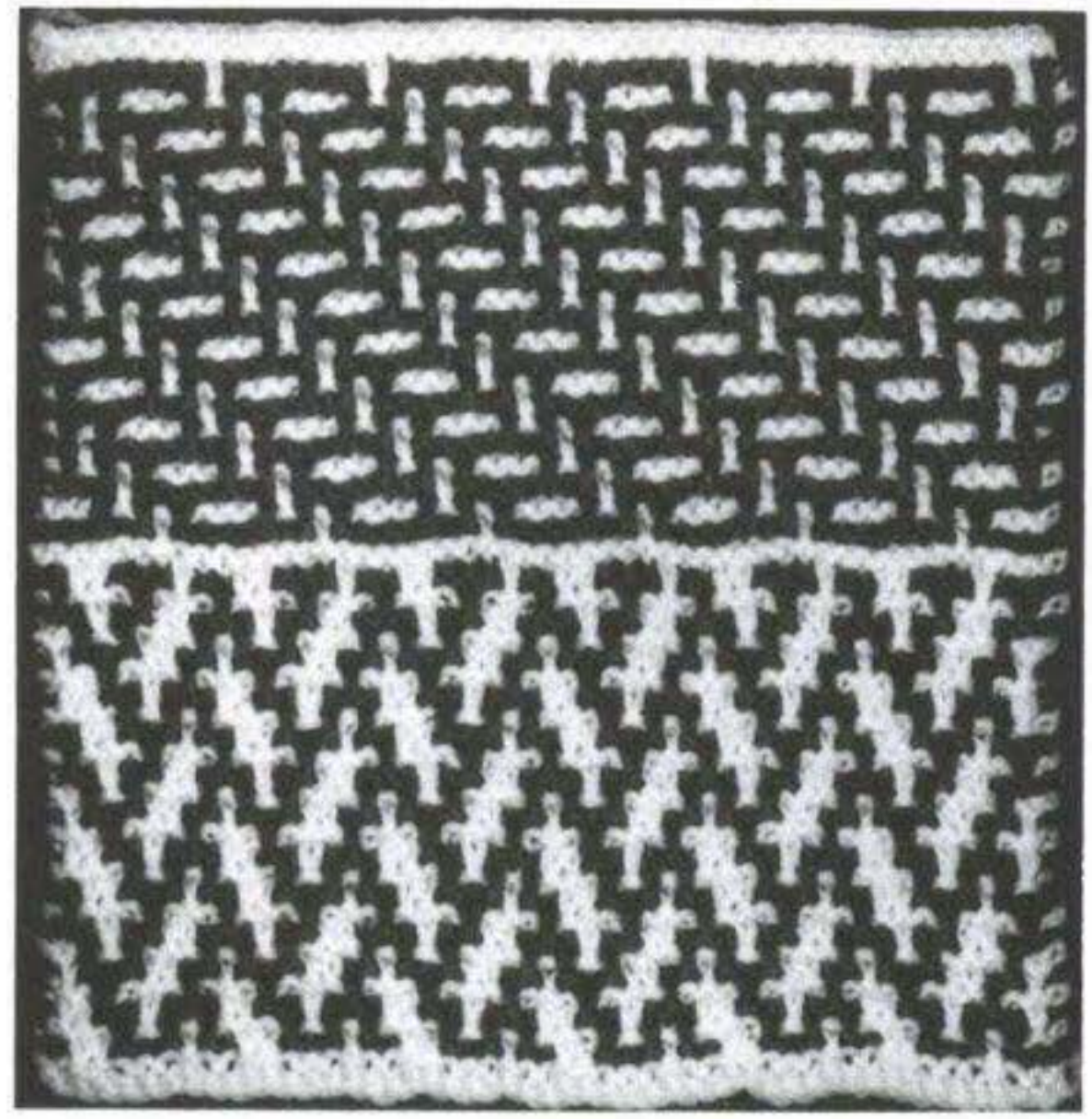


Figure 2. Above: Mosaic 2, "Herringbone"; below: Mosaic 3

Figure 2

MOSAIC 2: "Herringbone"

Multiple of 8 sts plus 3

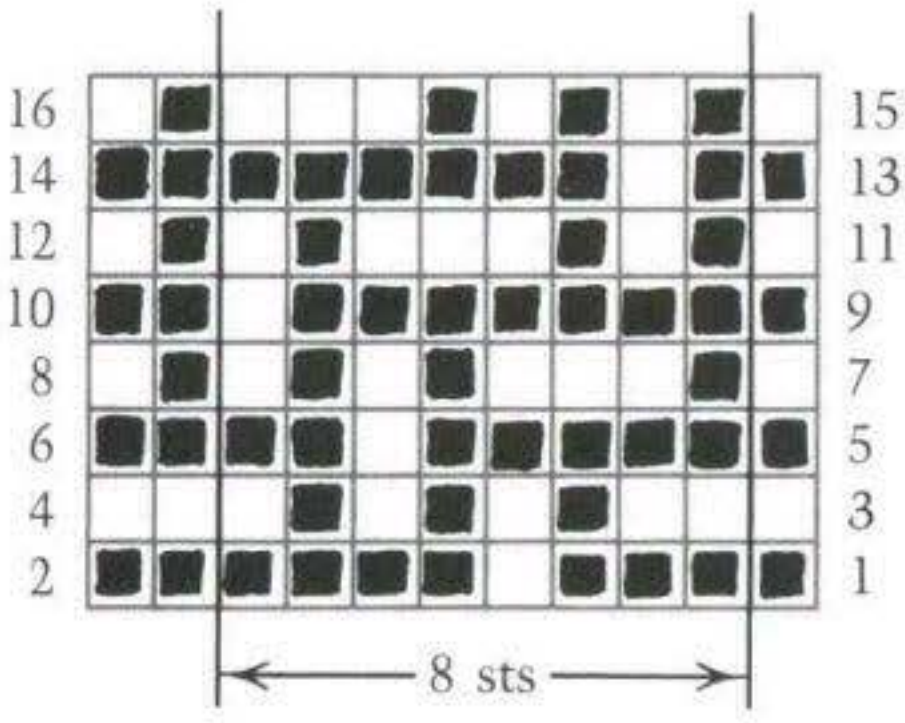


Figure 2

MOSAIC 3

Multiple of 8 sts plus 3

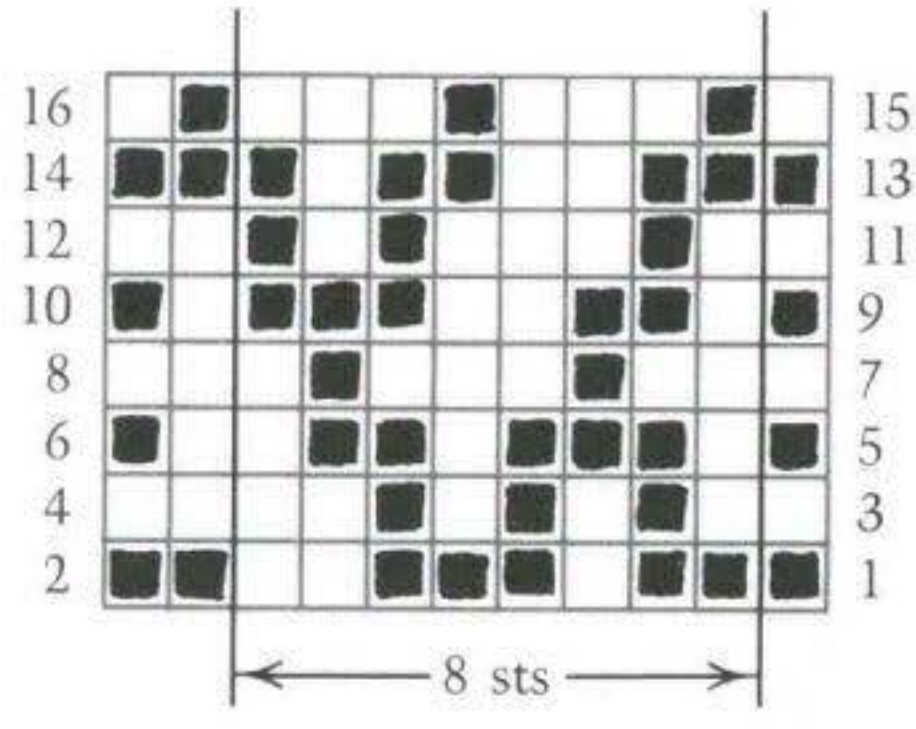


Figure 3

MOSAIC 4

Multiple of 8 sts plus 3

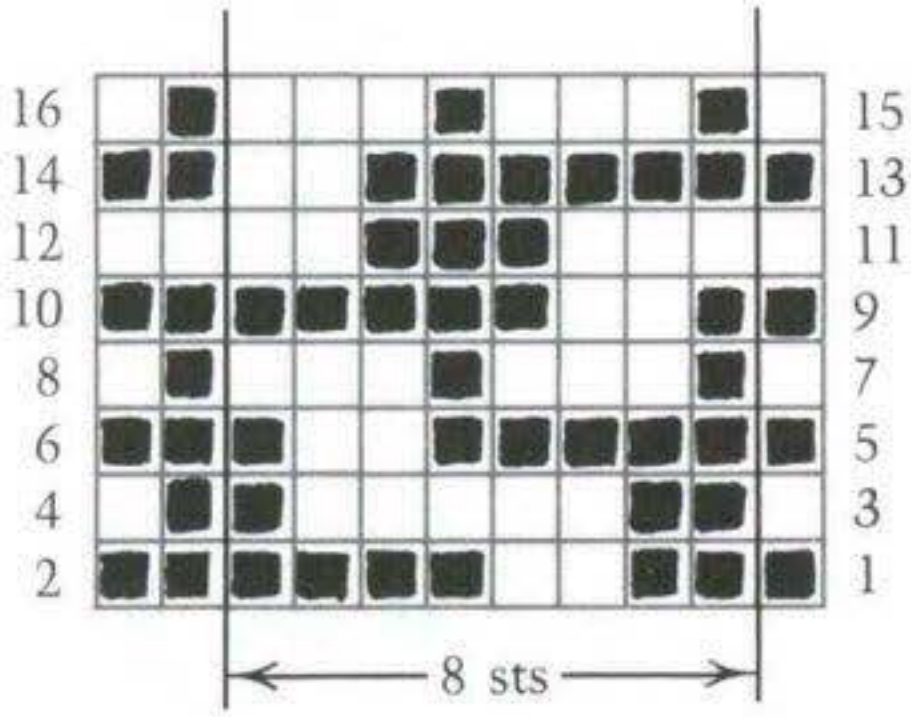
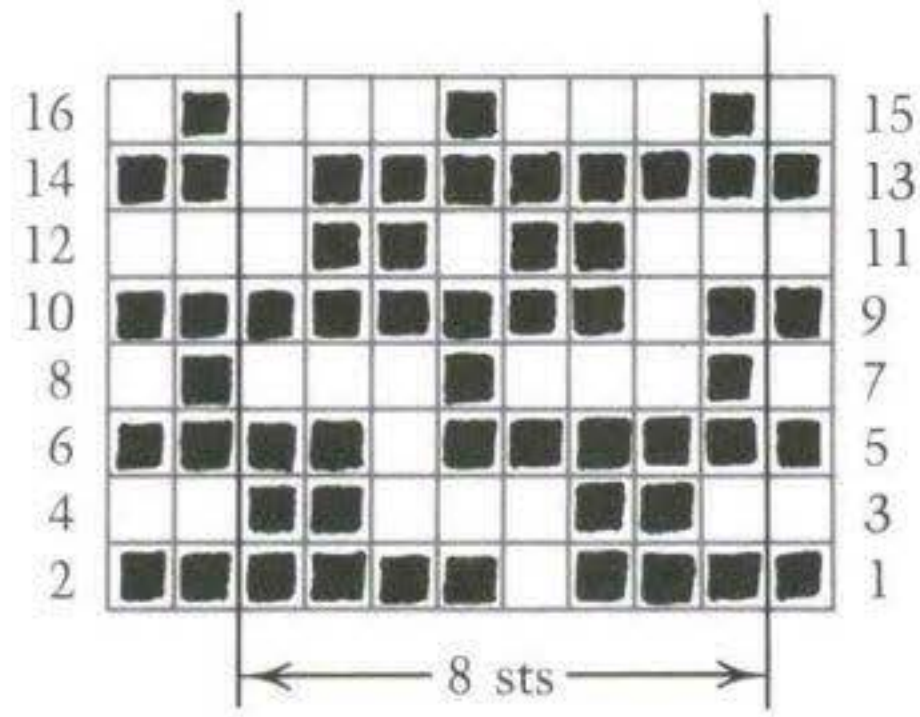


Figure 3

MOSAIC 5

Multiple of 8 sts plus 3



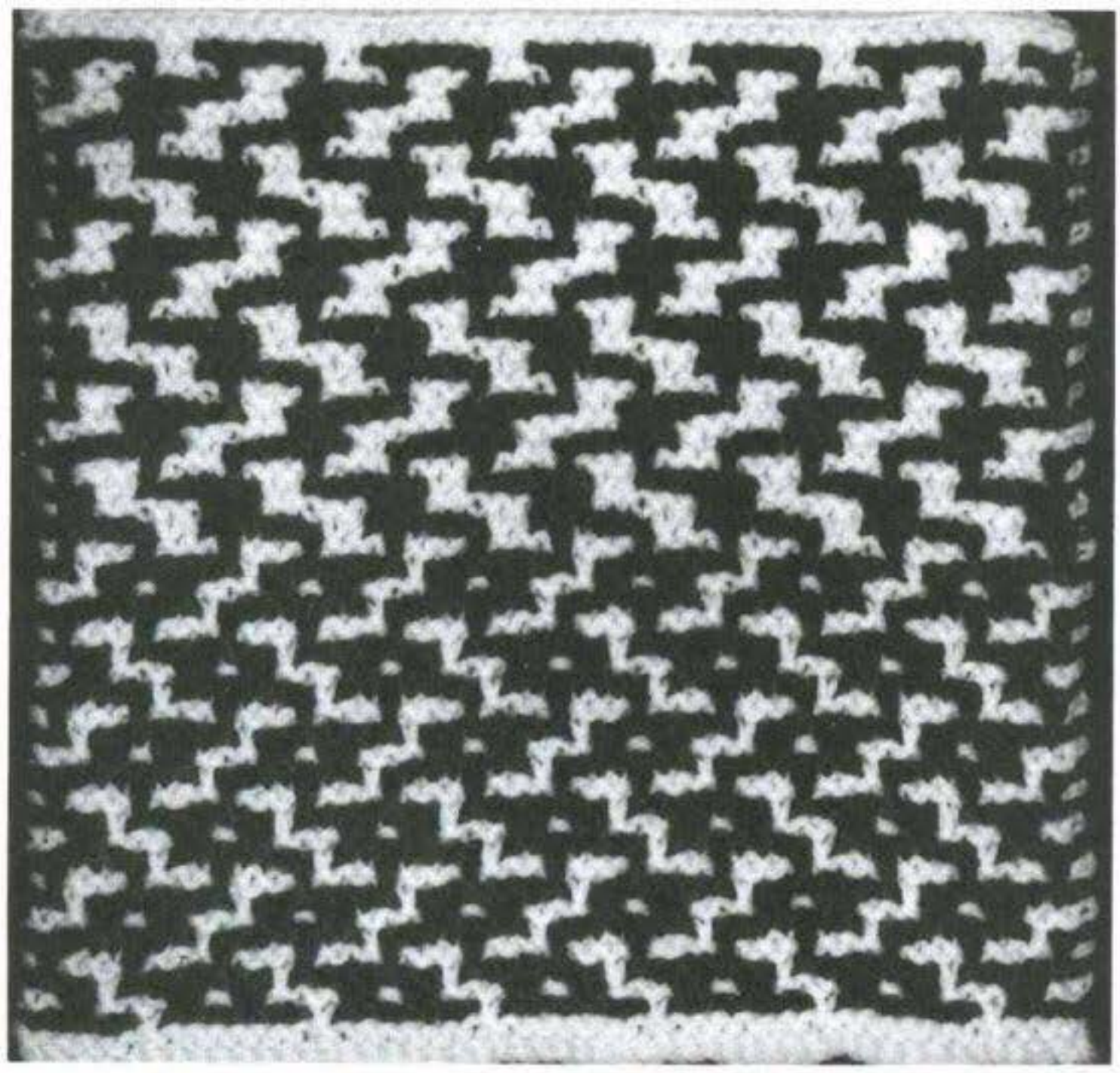


Figure 3. Above: Mosaic 4; below: Mosaic 5

Figure 4

MOSAIC 6

Multiple of 8 sts plus 3

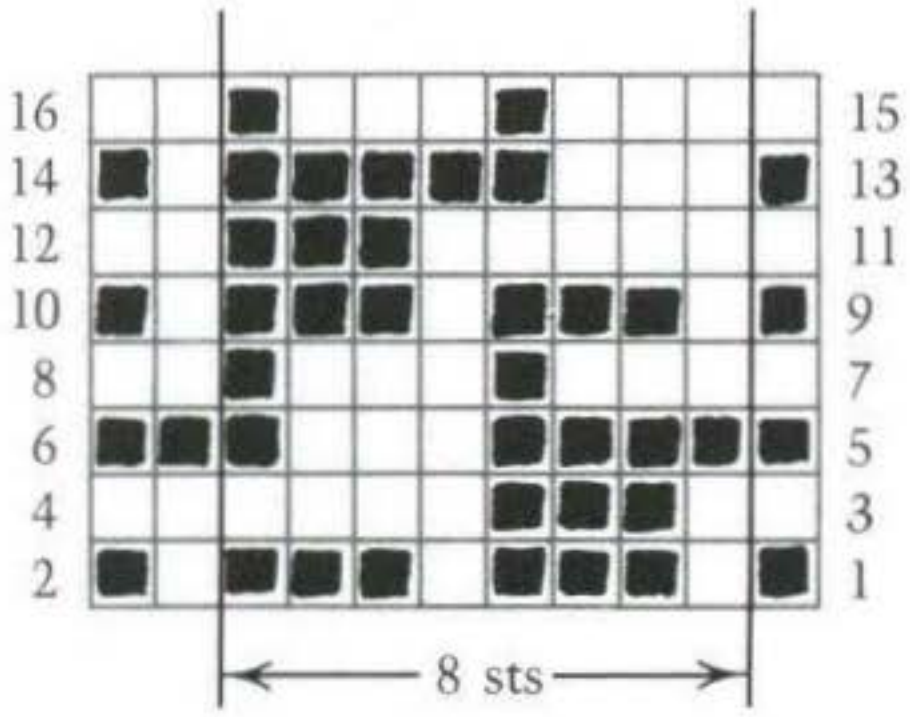


Figure 4

MOSAIC 7

Multiple of 8 sts plus 3

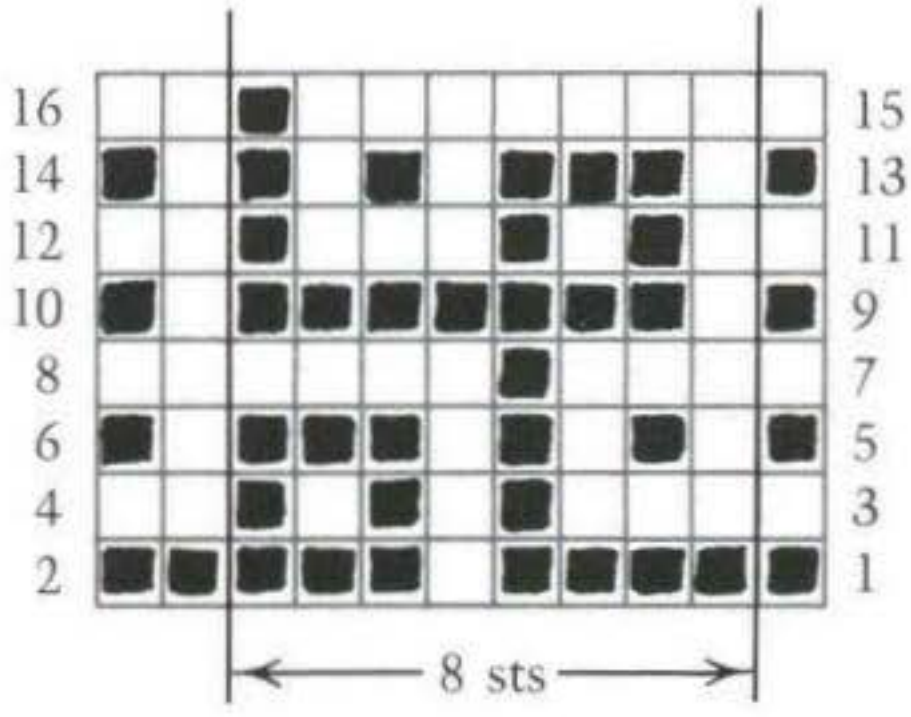


Figure 4. Above: Mosaic 6; below: Mosaic 7

Figure 5. Mosaic 8

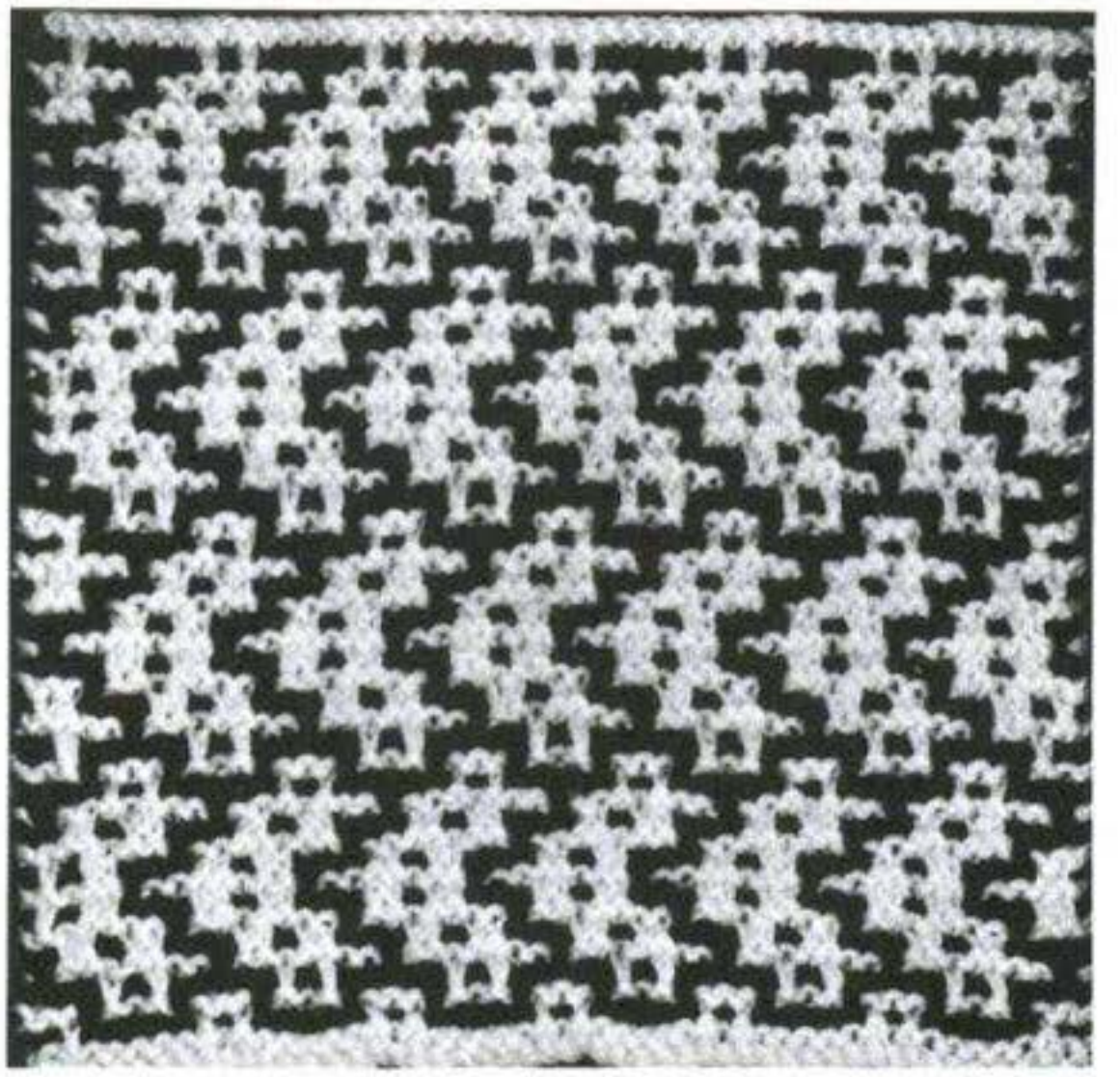


Figure 6. Mosaic 9, "Crescents"

Figure 7. Mosaic 10, "Chain"

Figure 5

MOSAIC 8

Multiple of 8 sts plus 3

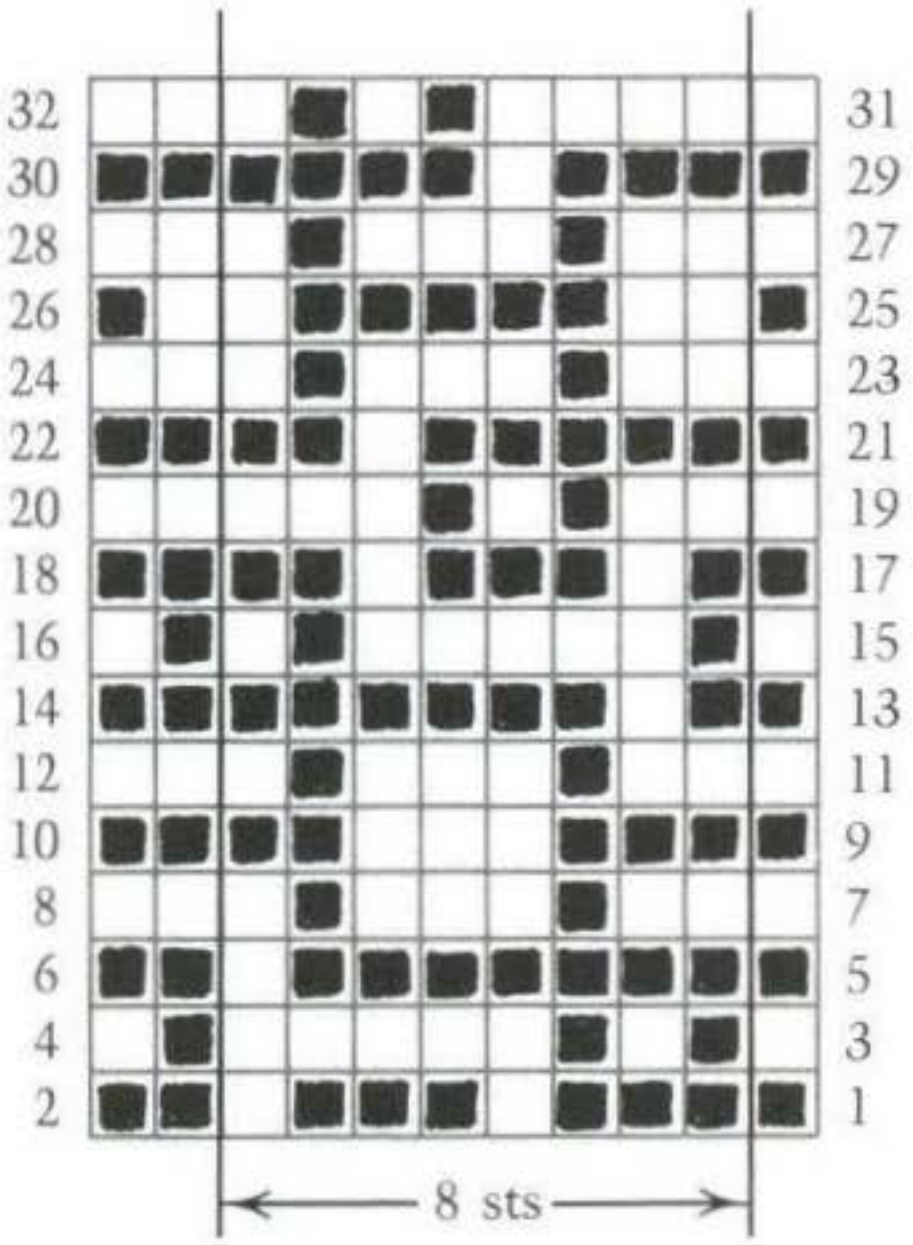


Figure 6

MOSAIC 9: "Crescents"

Multiple of 8 sts plus 3

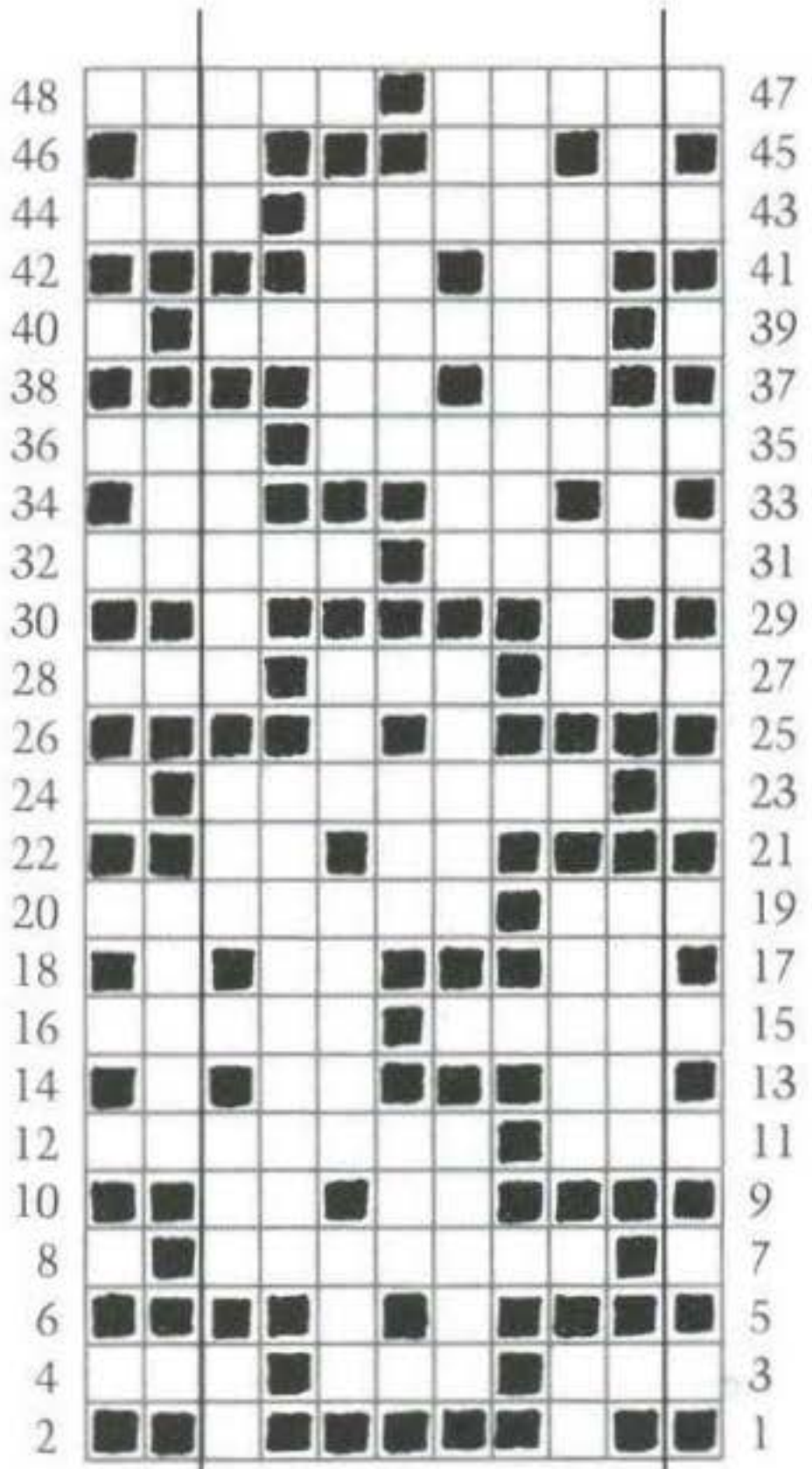


Figure 7

MOSAIC 10: "Chain"

Multiple of 10 sts plus 3

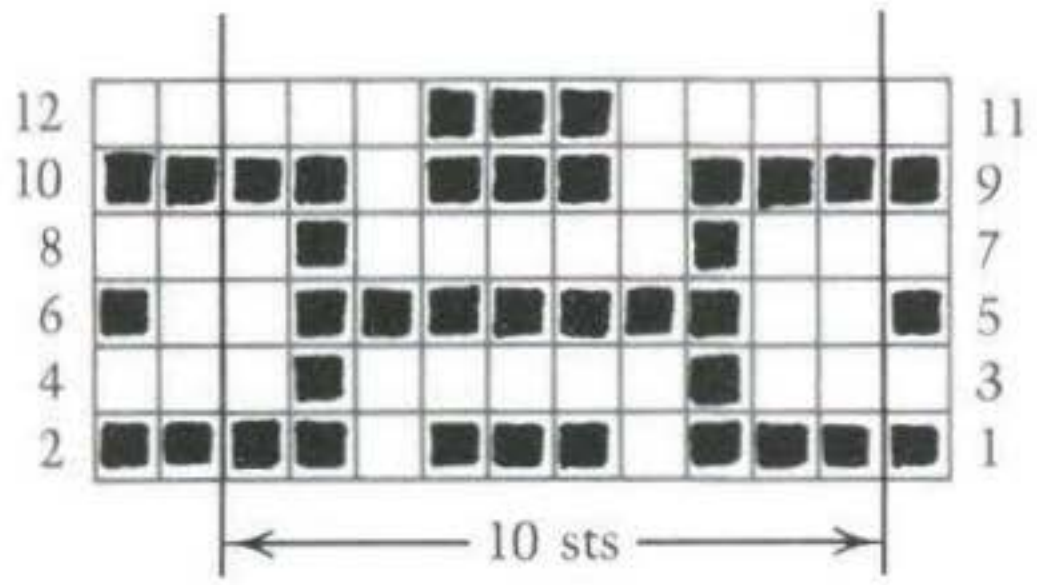


Figure 8. Mosaic 11

Figure 8

MOSAIC 11

Multiple of 10 sts plus 3

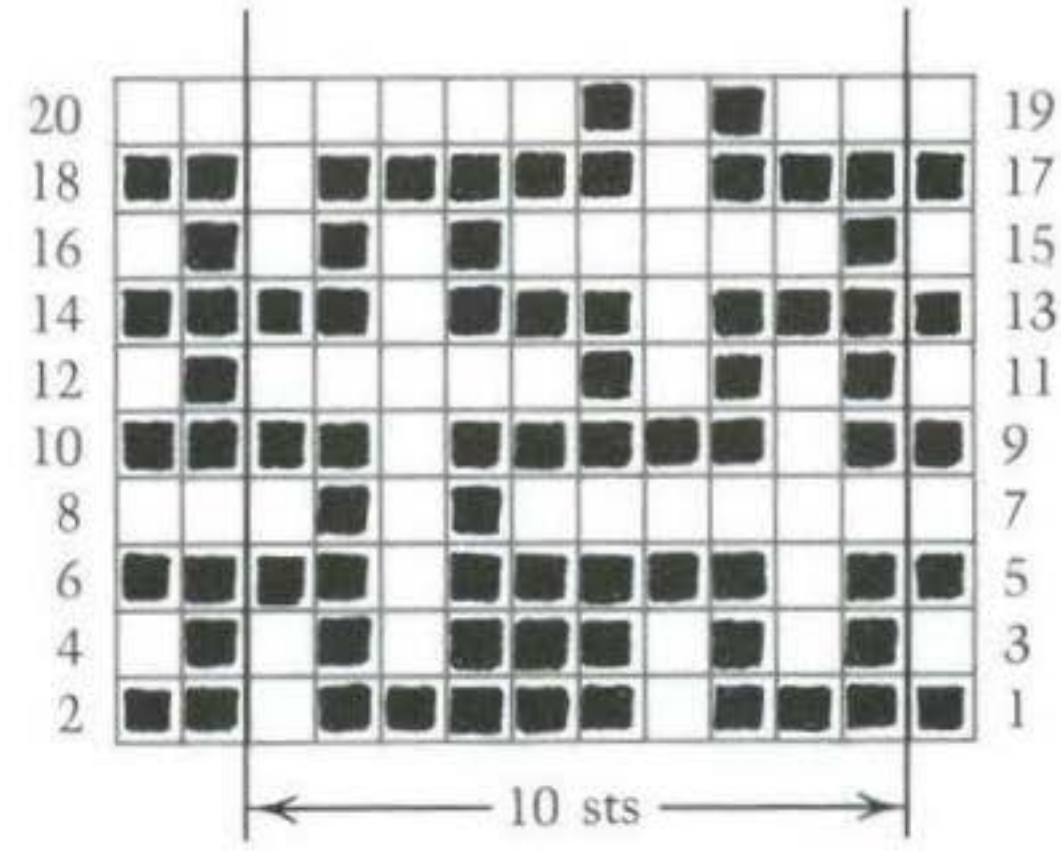


Figure 9. Mosaic 12, "Sprig"

Figure 9

MOSAIC 12: "Sprig"

Multiple of 10 sts plus 3

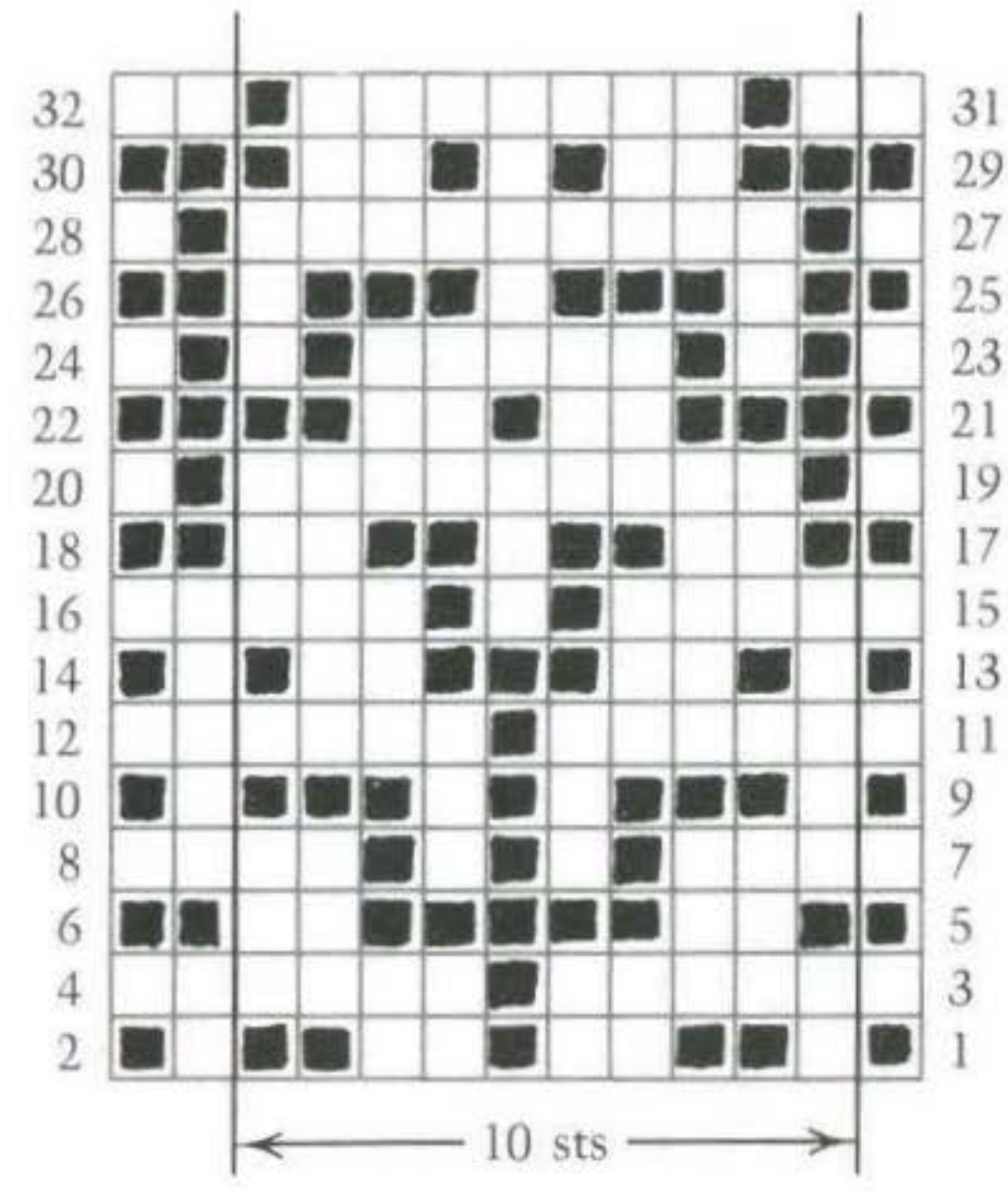


Figure 10

MOSAIC 13

Multiple of 10 sts plus 3

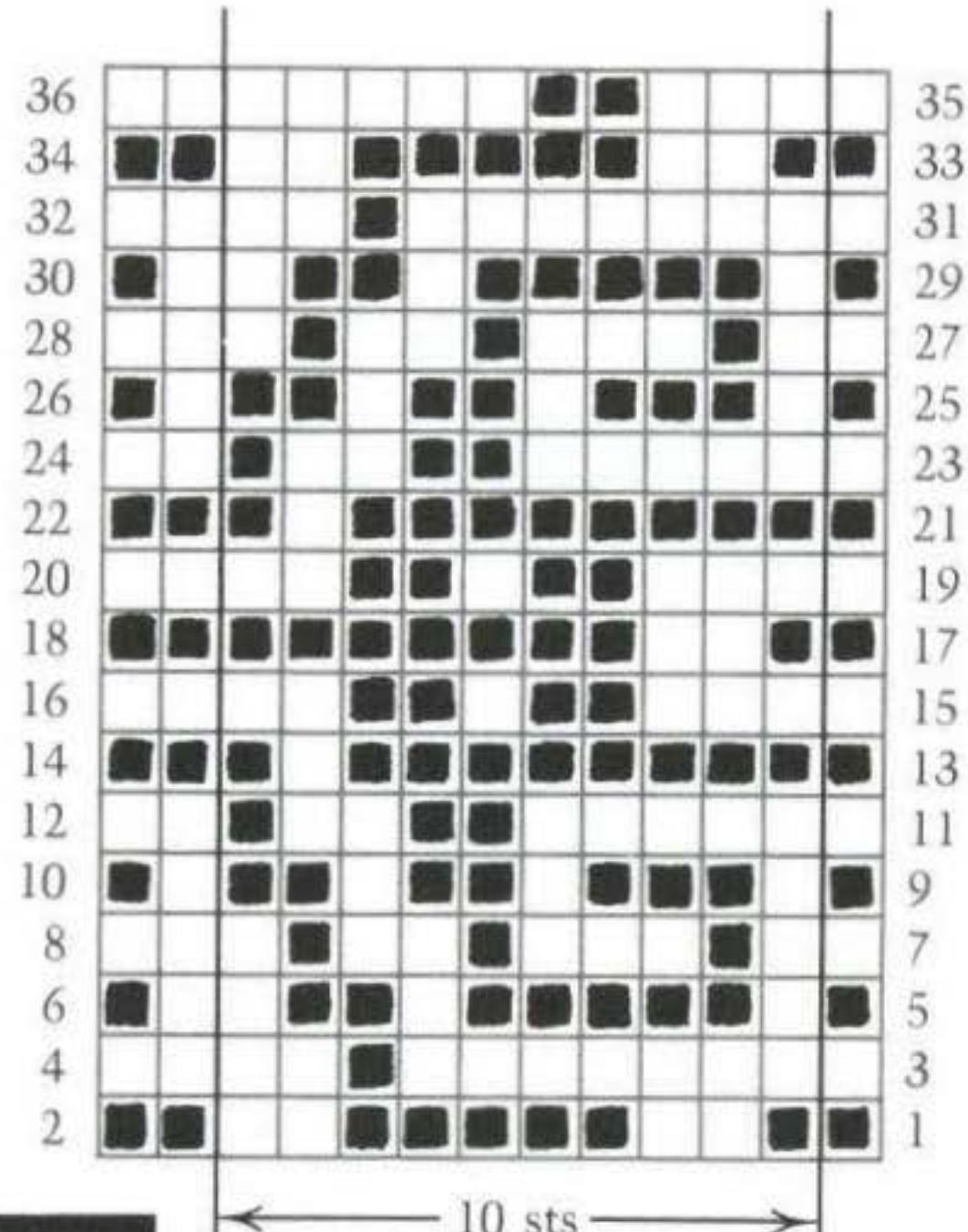


Figure 10. Mosaic 13

Figure 11. Mosaic 14

Figure 11

MOSAIC 14

Multiple of 11 sts plus 3

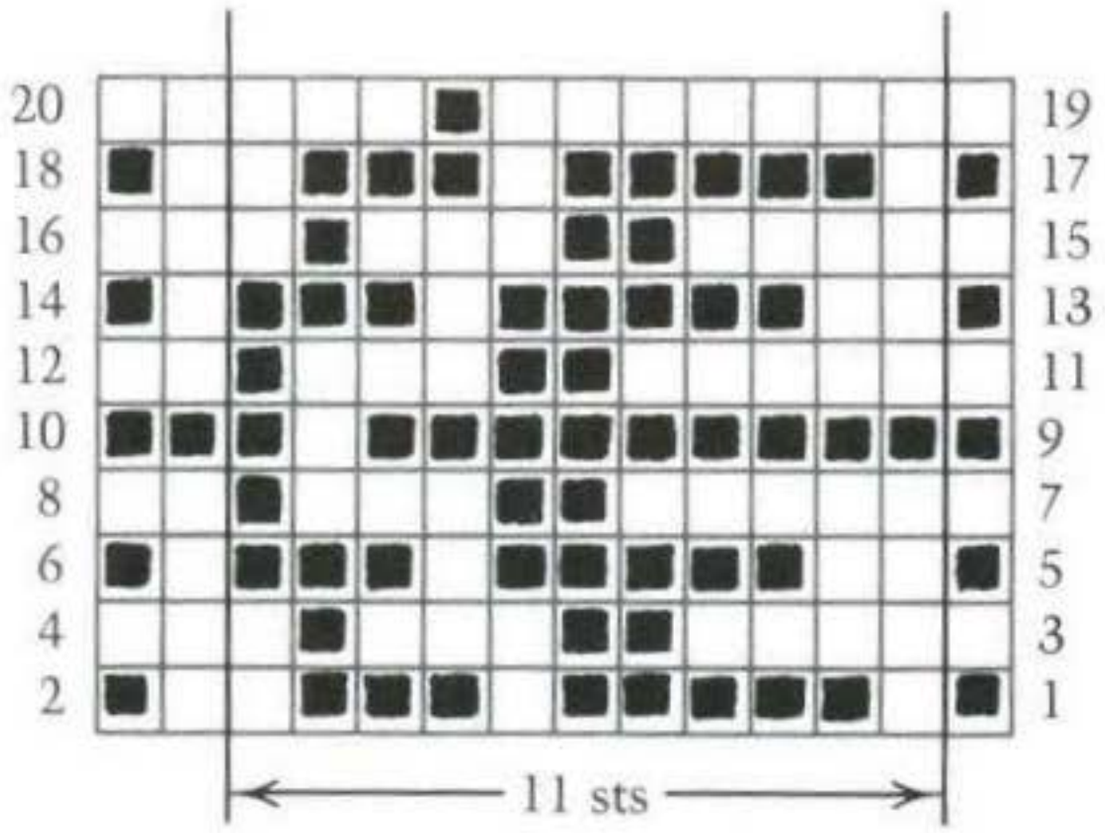


Figure 12. Mosaic 15

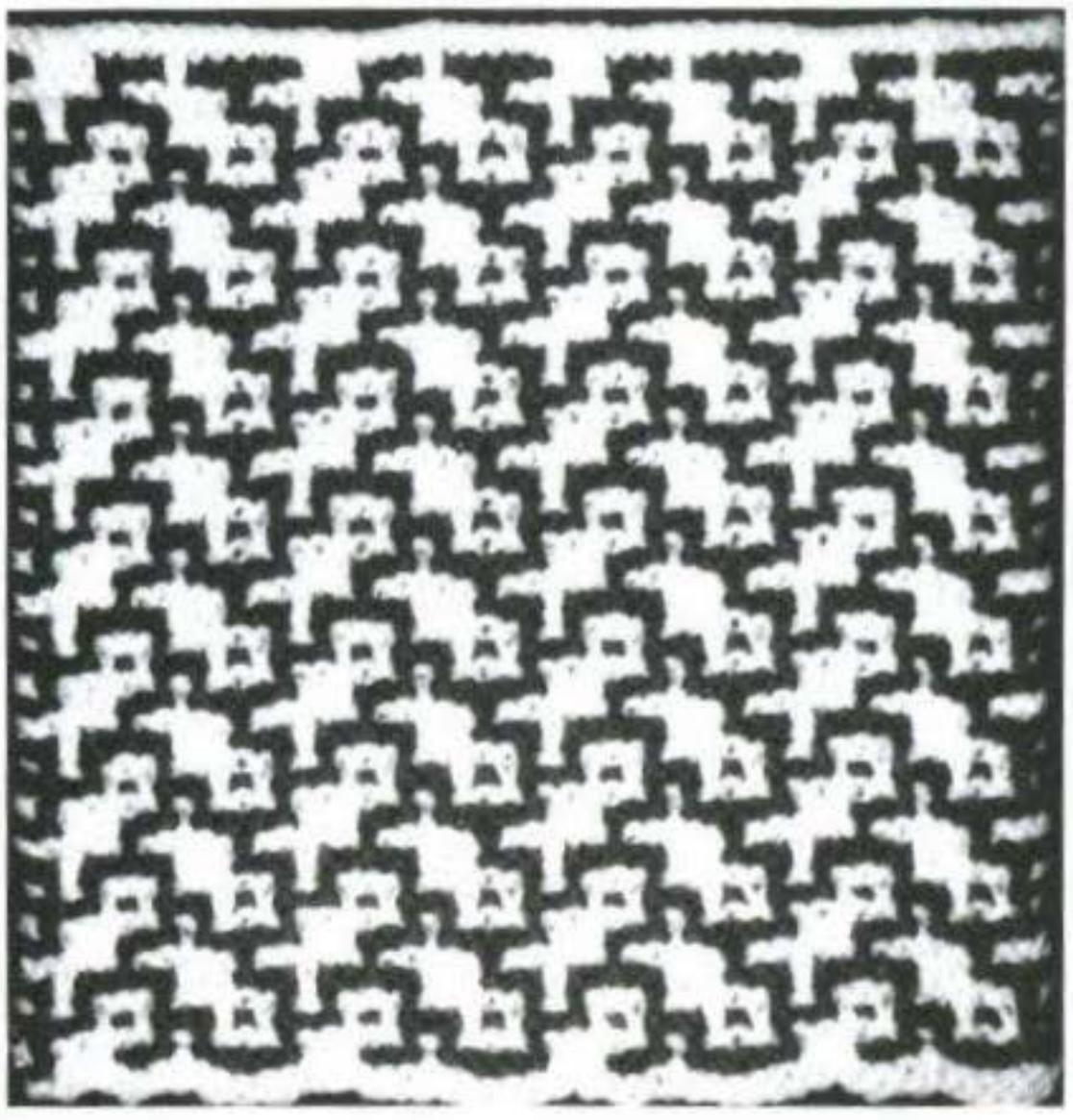


Figure 12

MOSAIC 15

Multiple of 12 sts plus 3

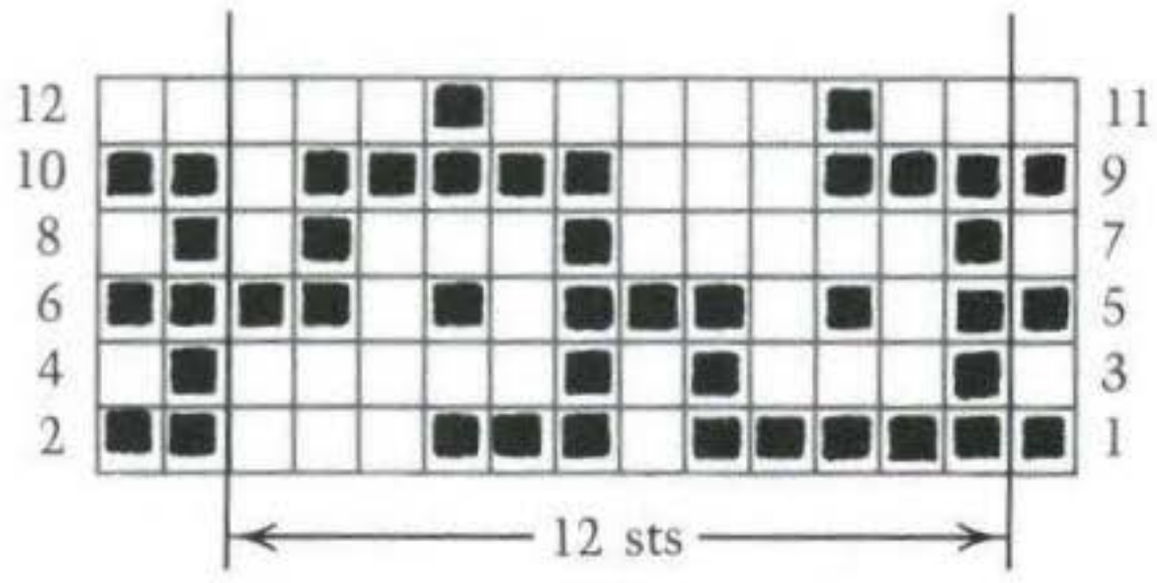
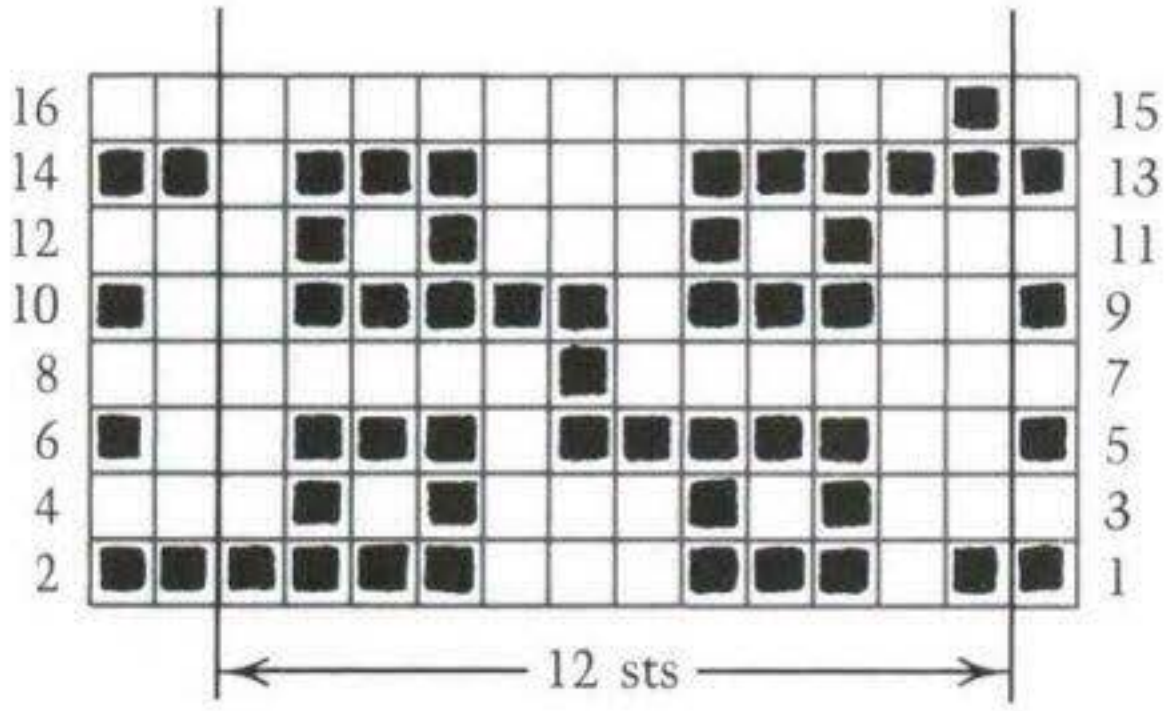


Figure 13

MOSAIC 16

Multiple of 12 sts plus 3



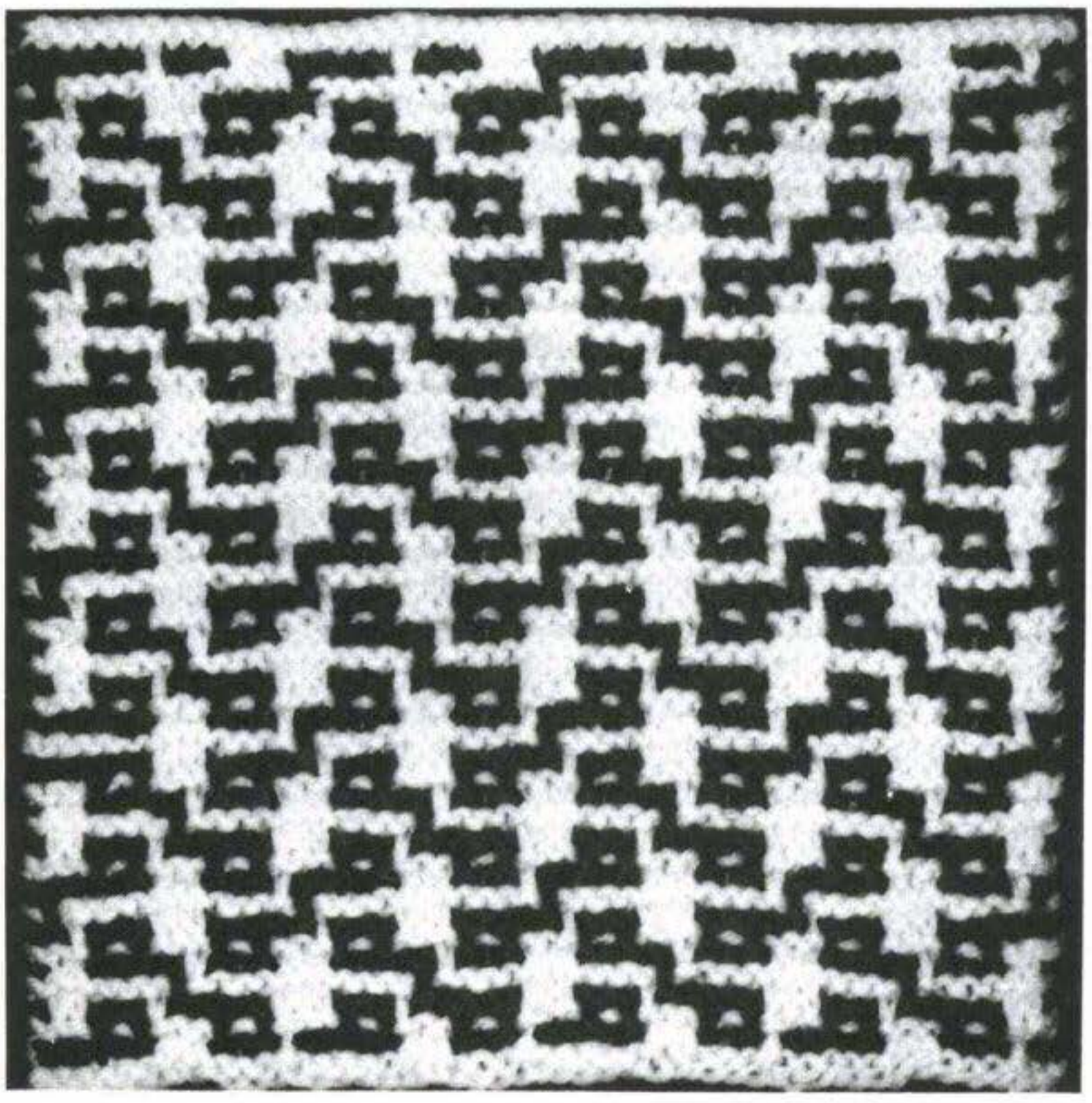


Figure 13. Mosaic 16

Figure 14

Figure 14. Mosaic 17

MOSAIC 17

Multiple of 12 sts plus 3

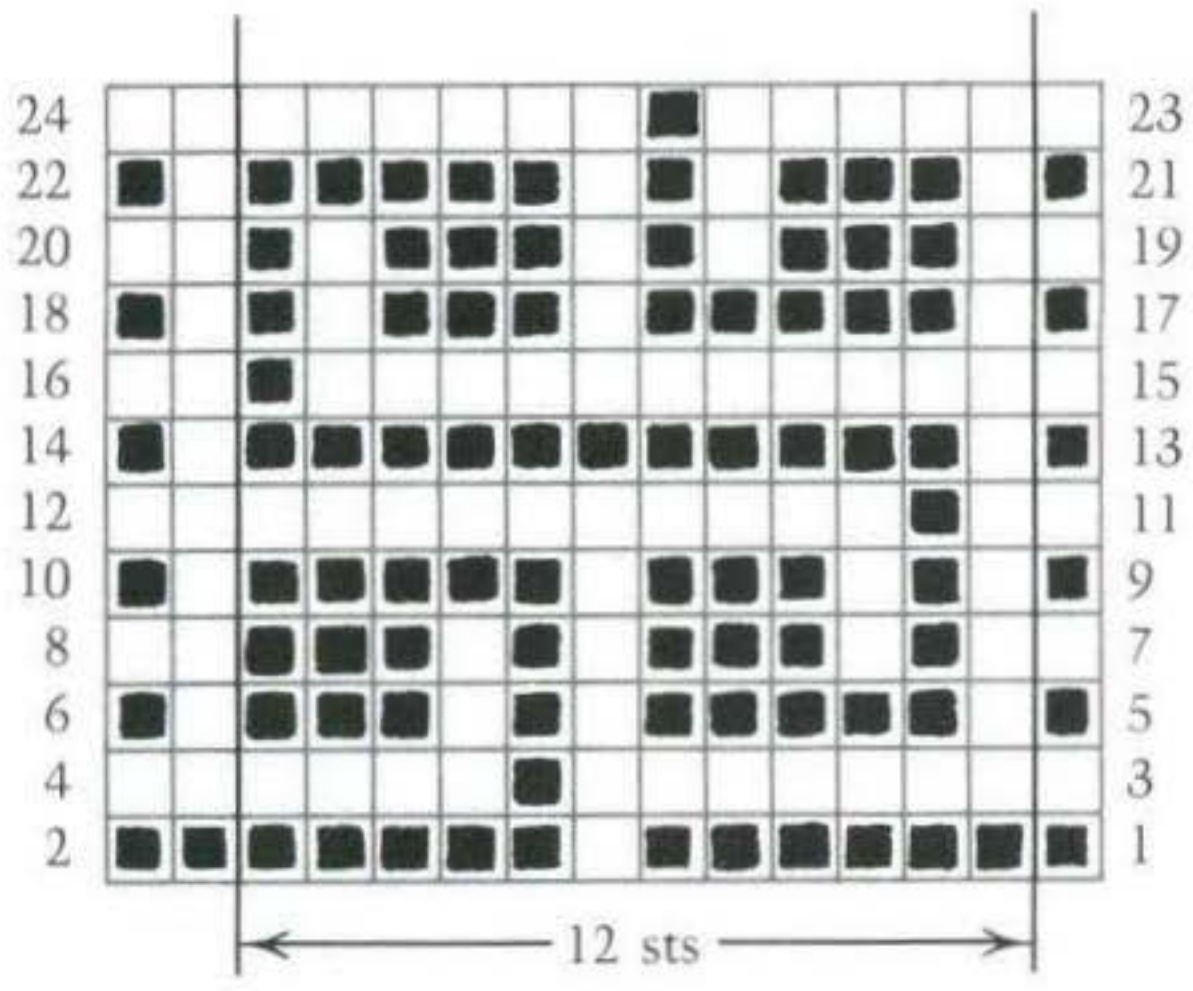


Figure 15

MOSAIC 18

Multiple of 12 sts plus 3

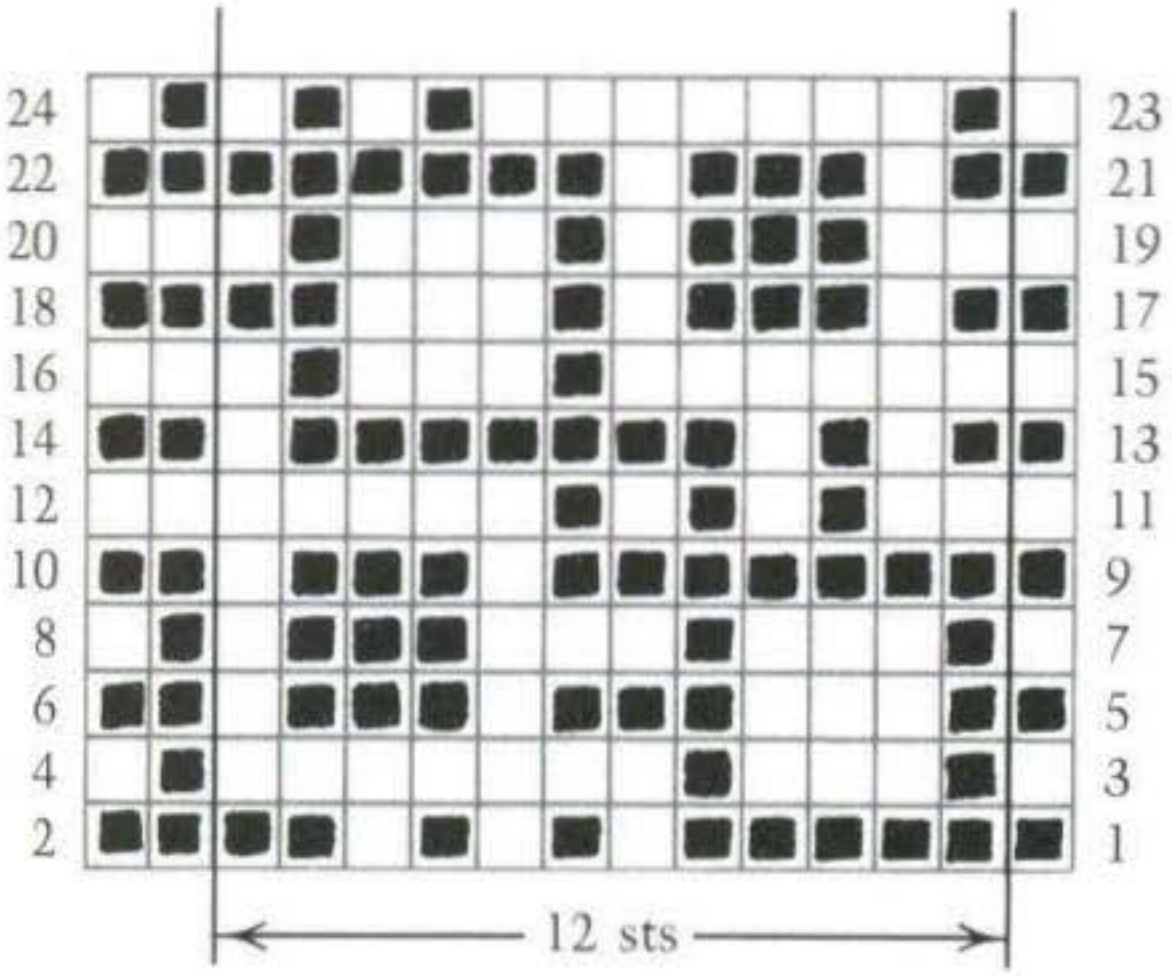
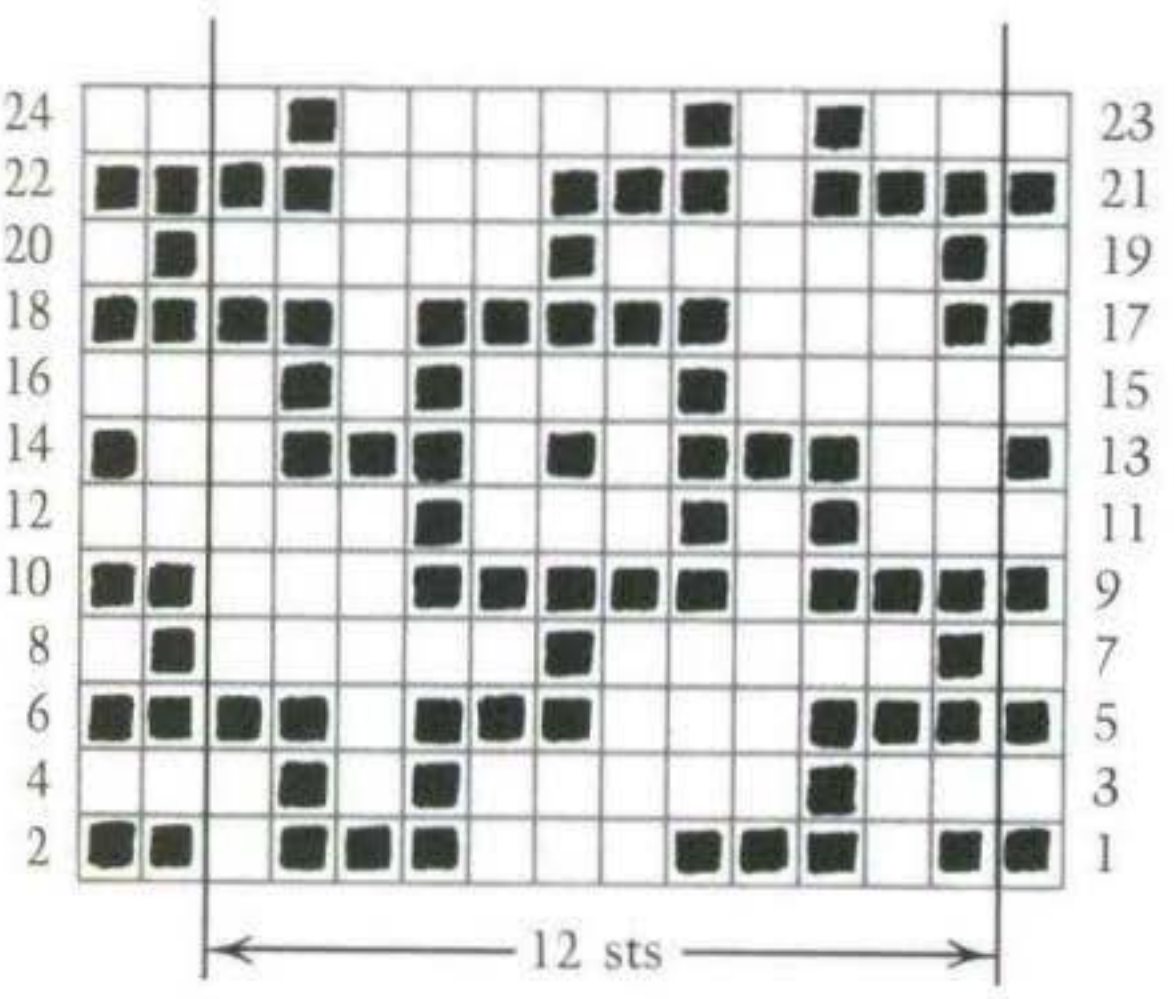


Figure 15. Mosaic 18

Figure 16

MOSAIC 19: "Basketweave"

Multiple of 12 sts plus 3



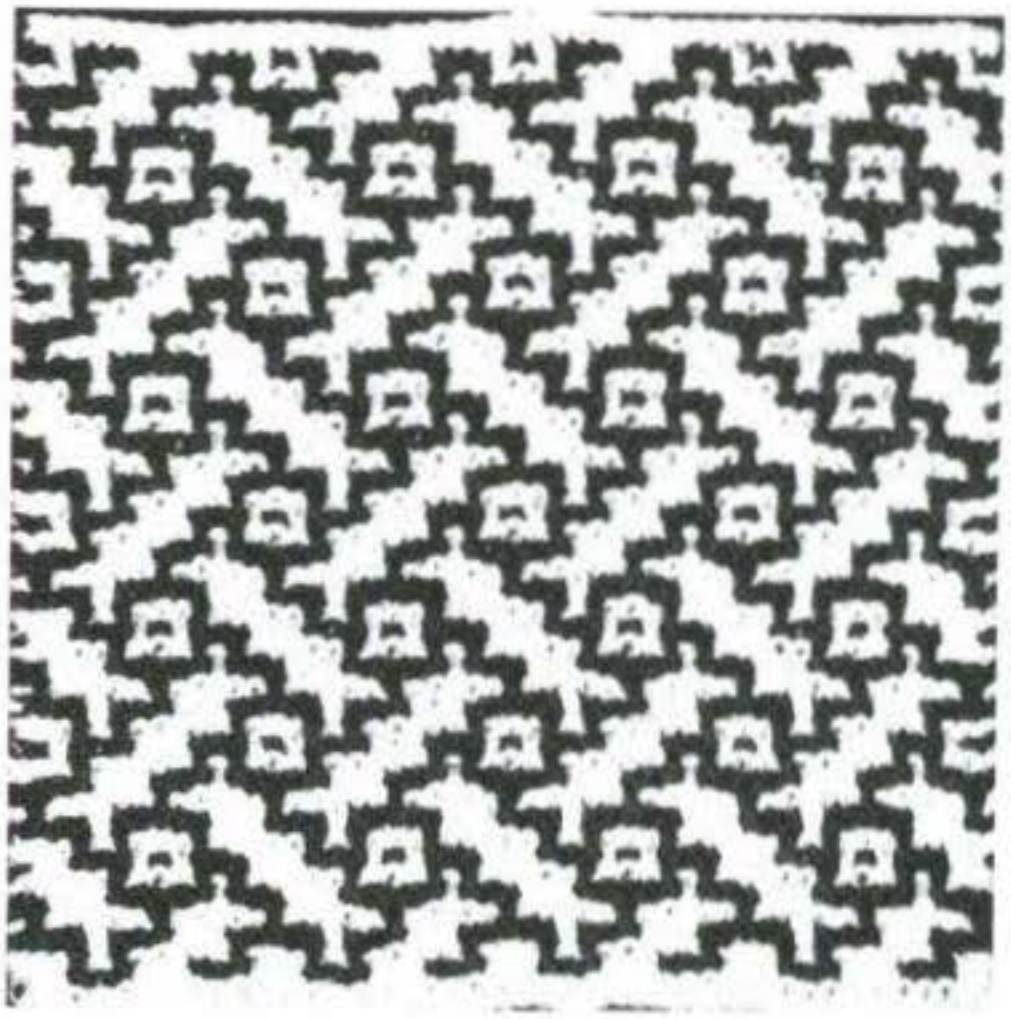


Figure 16. Mosaic 19, "Basketweave"

Figure 17. Mosaic 20, "Cable"

Figure 17

MOSAIC 20: "Cable"

Multiple of 12 sts plus 3

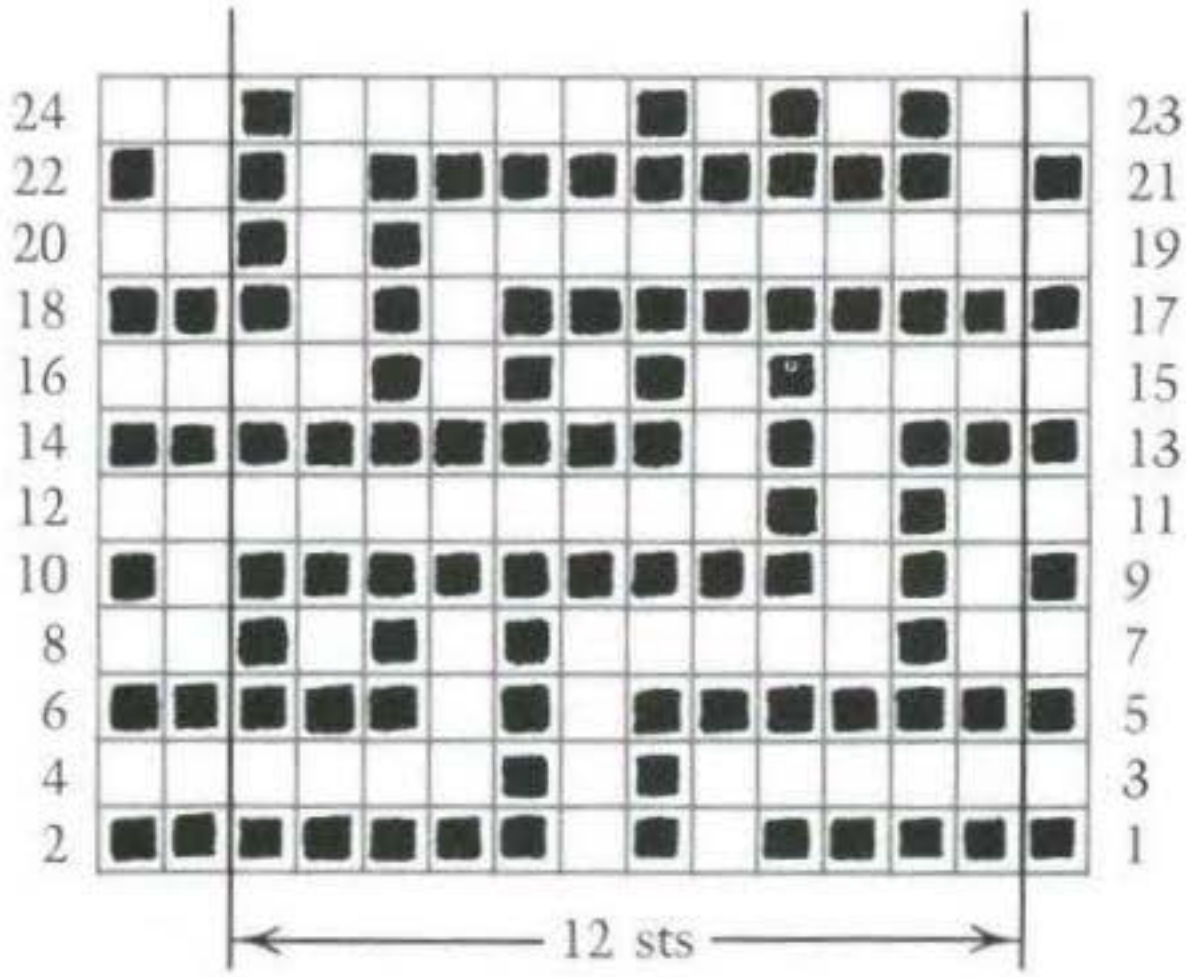


Figure 18. Mosaic 21

Figure 18

MOSAIC 21

Multiple of 12 sts plus 3

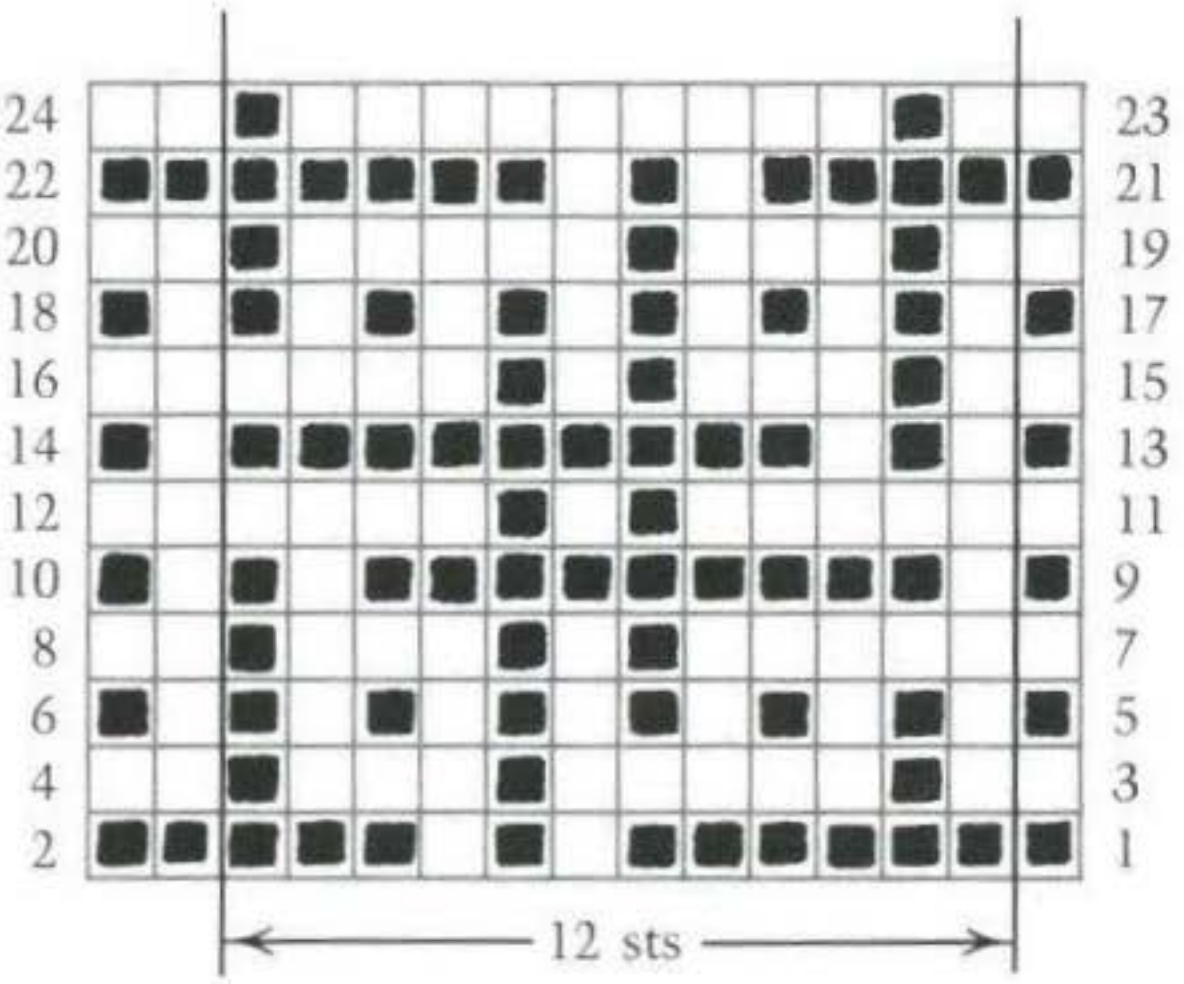


Figure 19

MOSAIC 22

Multiple of 12 sts plus 3

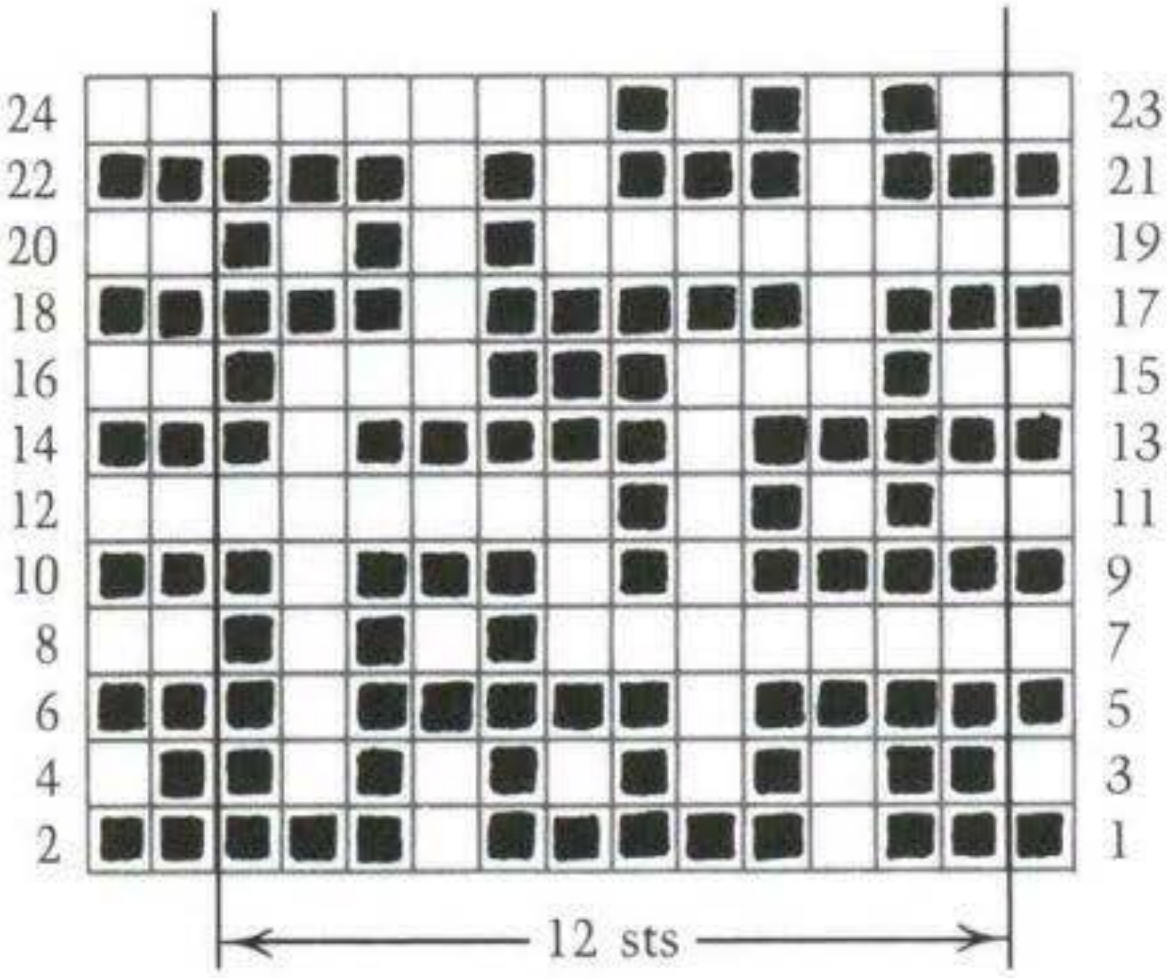


Figure 19. Mosaic 22

Figure 20

MOSAIC 23

Multiple of 12 sts plus 3

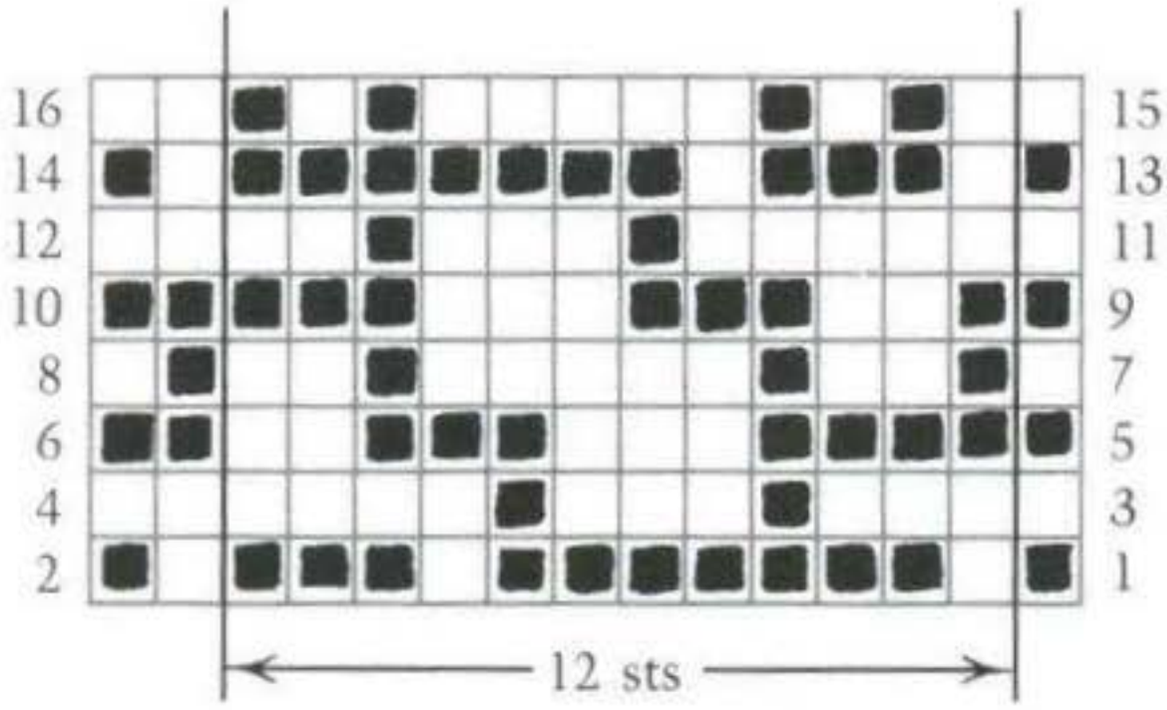


Figure 20. Above: Mosaic 23; below: Mosaic 24

Figure 20

MOSAIC 24

Multiple of 12 sts plus 3

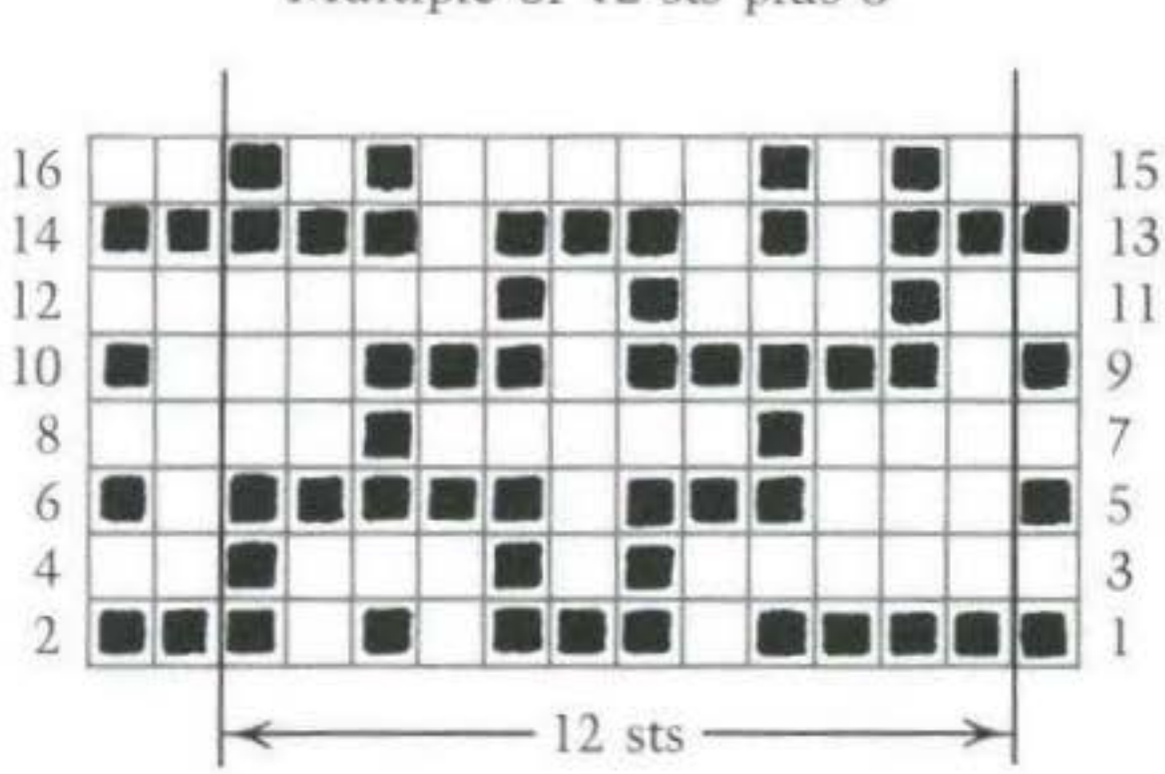


Figure 21

MOSAIC 25: "Crown"

Multiple of 12 sts plus 3

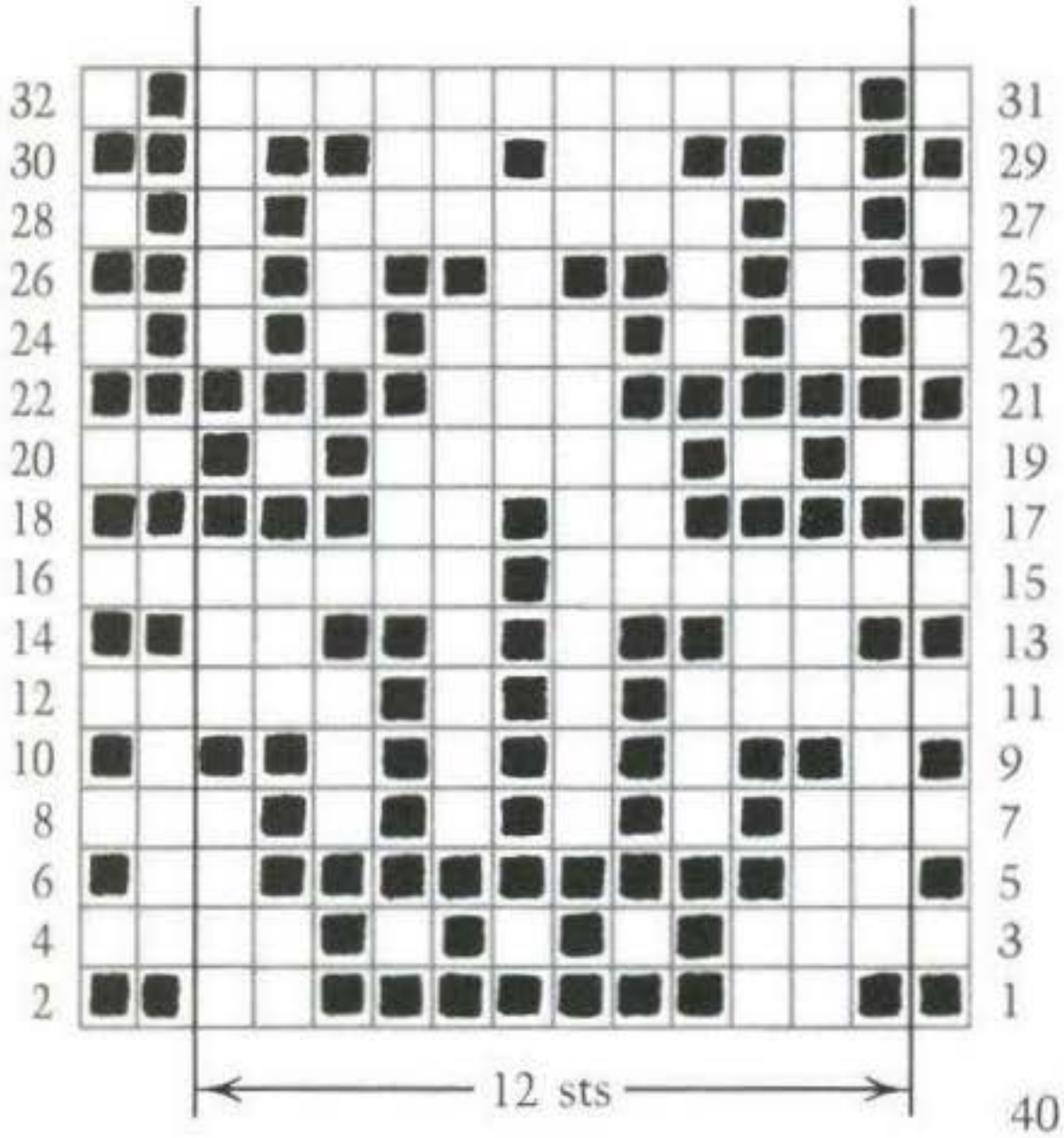


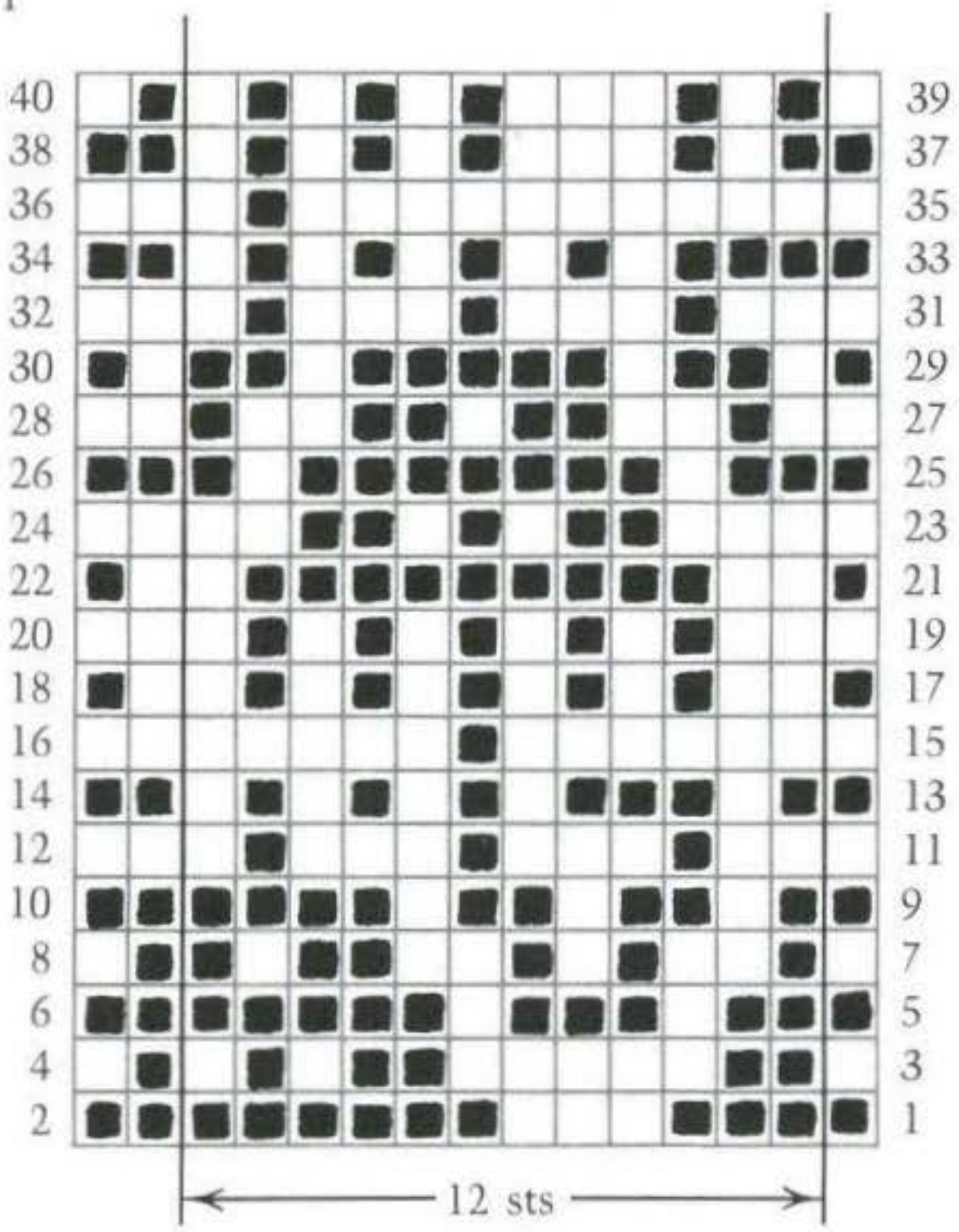
Figure 22. Mosaic 26, "Parasol"

Figure 21. Mosaic 25, "Crown"

Figure 22

MOSAIC 26: "Parasol"

Multiple of 12 sts plus 3



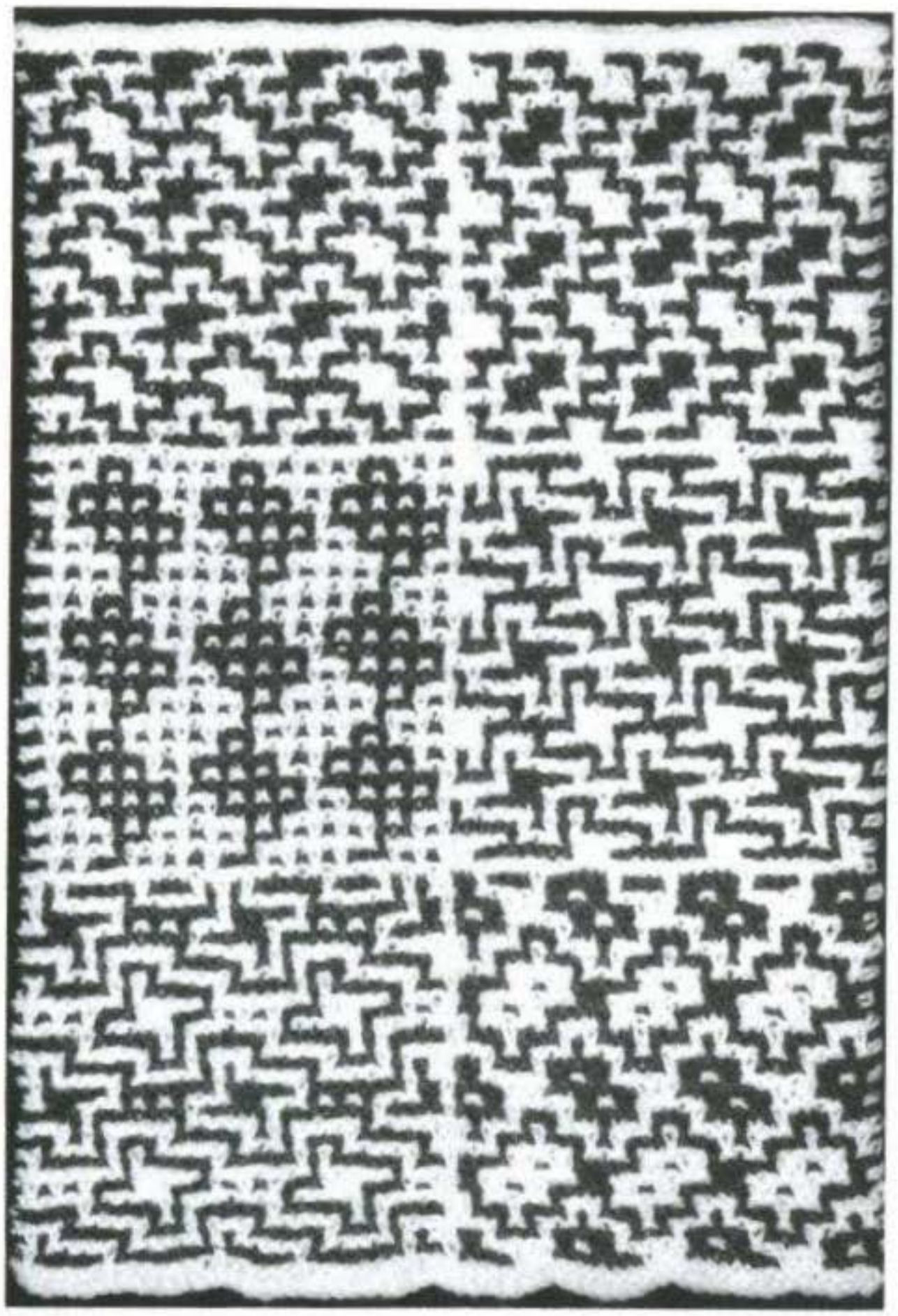


Figure 23. Variations on a Theme: Mosaics 27–32. Above, right: Mosaic 27; above, left: Mosaic 28; center, right: Mosaic 29; center, left: Mosaic 30; below, right: Mosaic 31; below, left: Mosaic 32

Figure 23

MOSAIC 27

Multiple of 10 sts plus 3

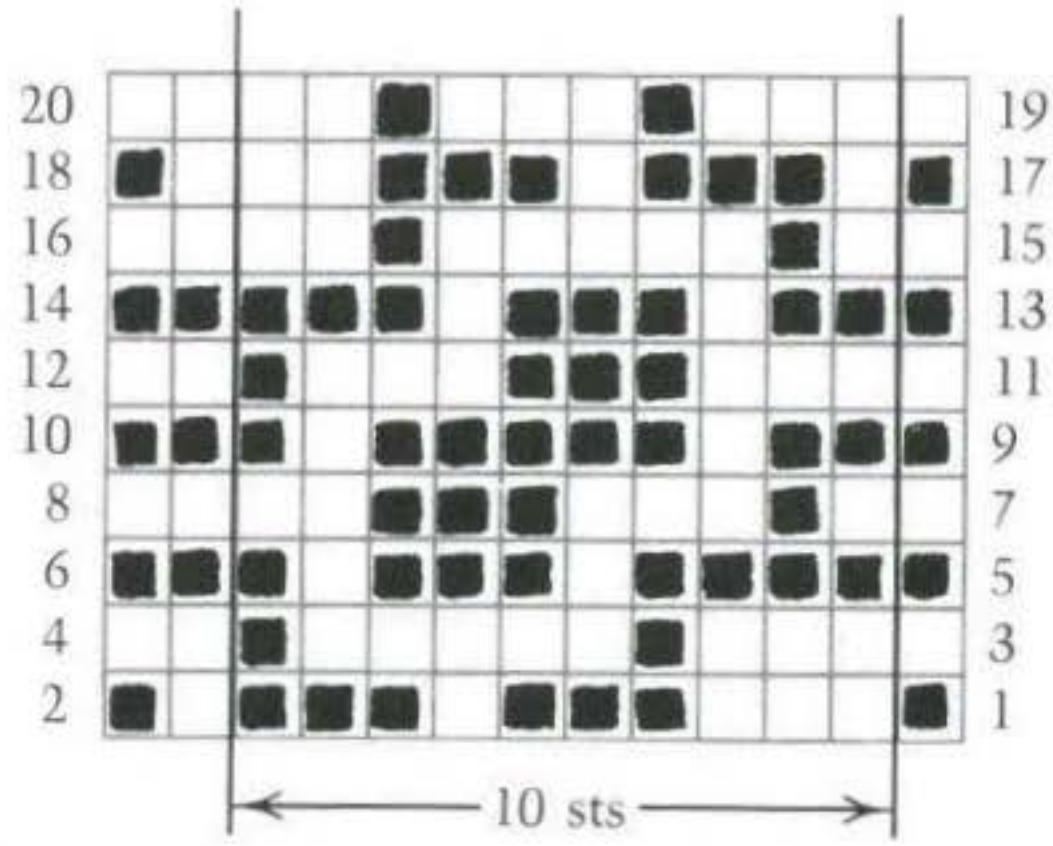


Figure 23

MOSAIC 28

Multiple of 10 sts plus 3

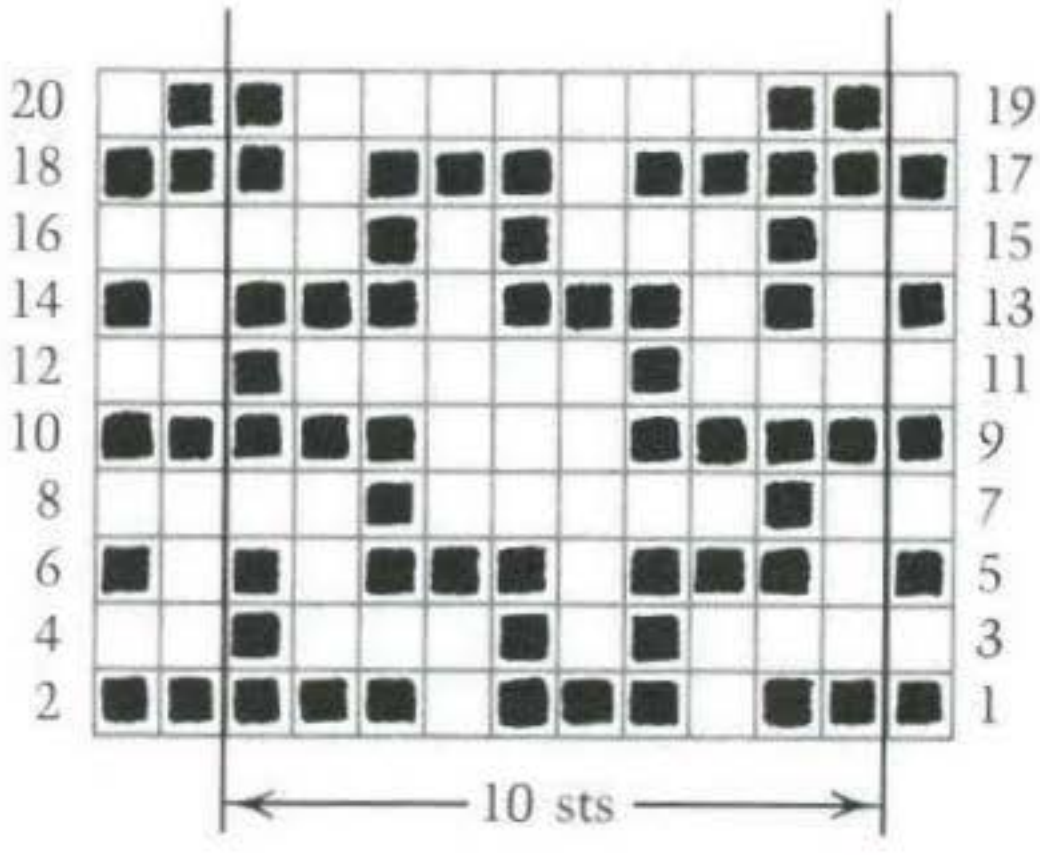


Figure 23

MOSAIC 29

Multiple of 10 sts plus 3

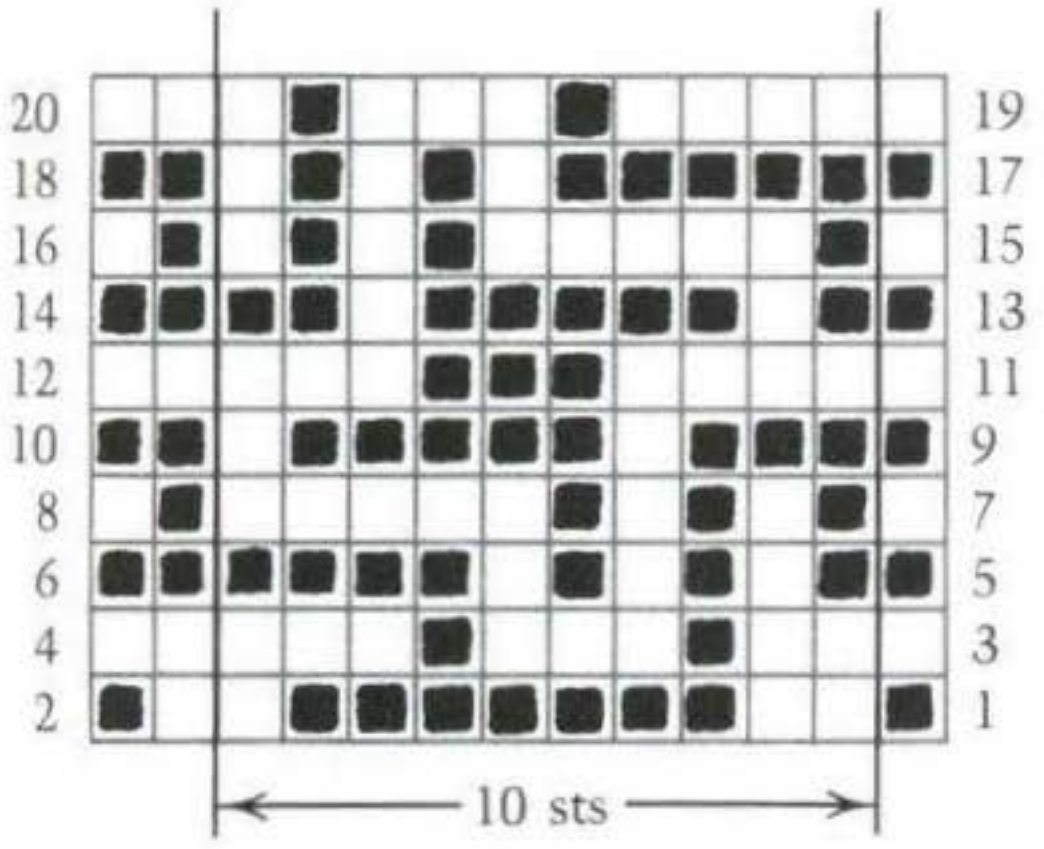


Figure 23

MOSAIC 30

Multiple of 10 sts plus 3

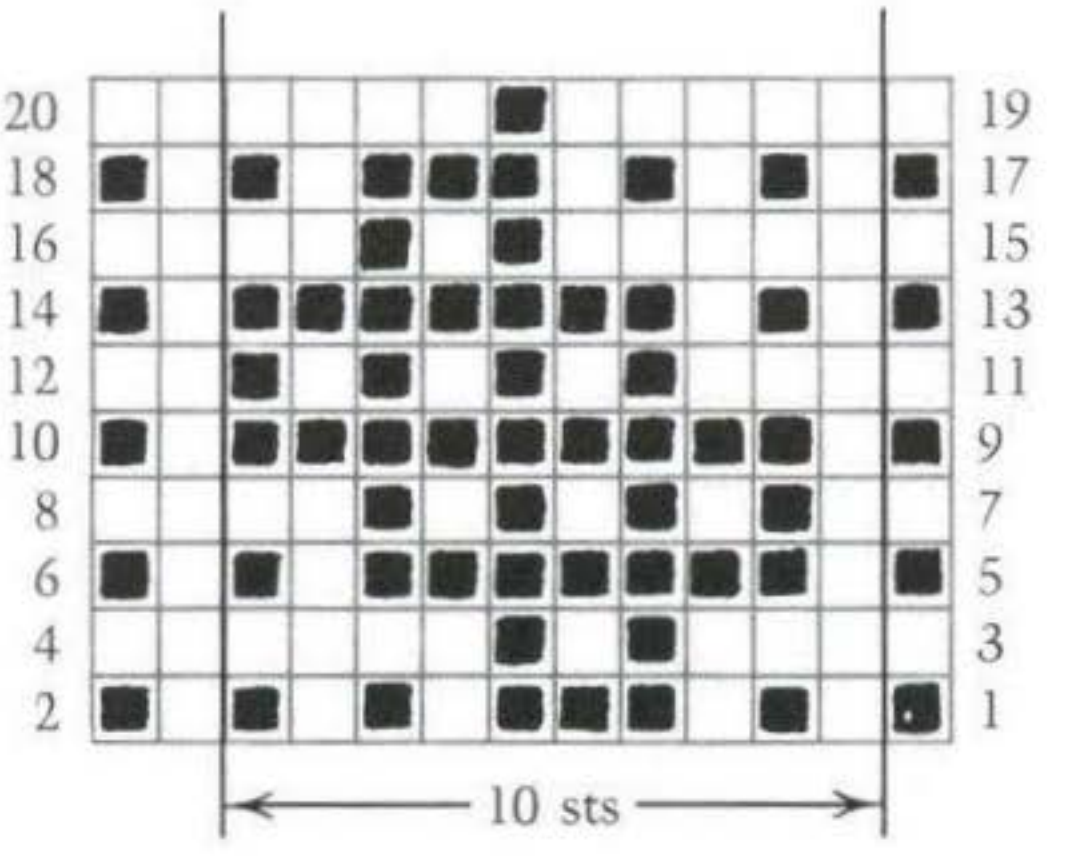


Figure 23

MOSAIC 31

Multiple of 10 sts plus 3

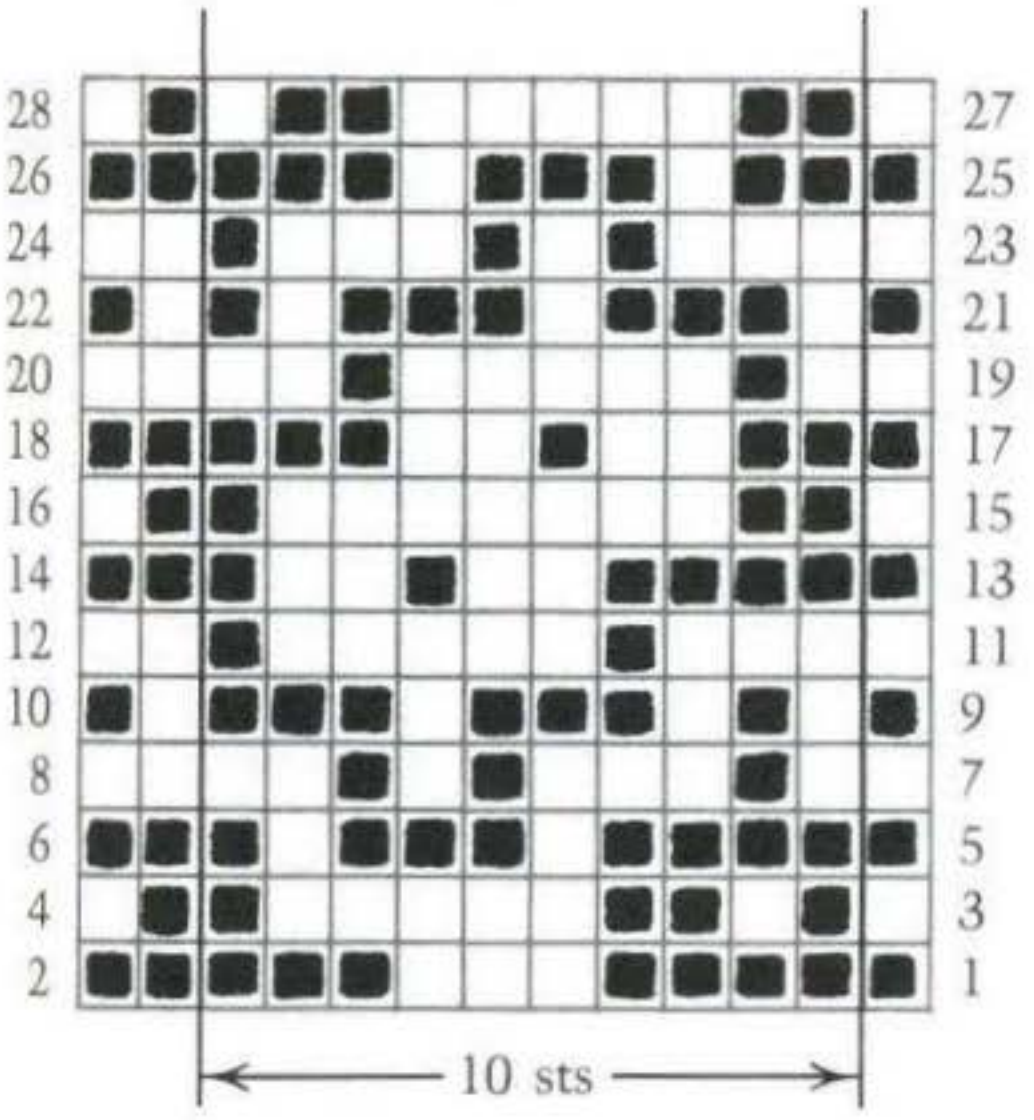
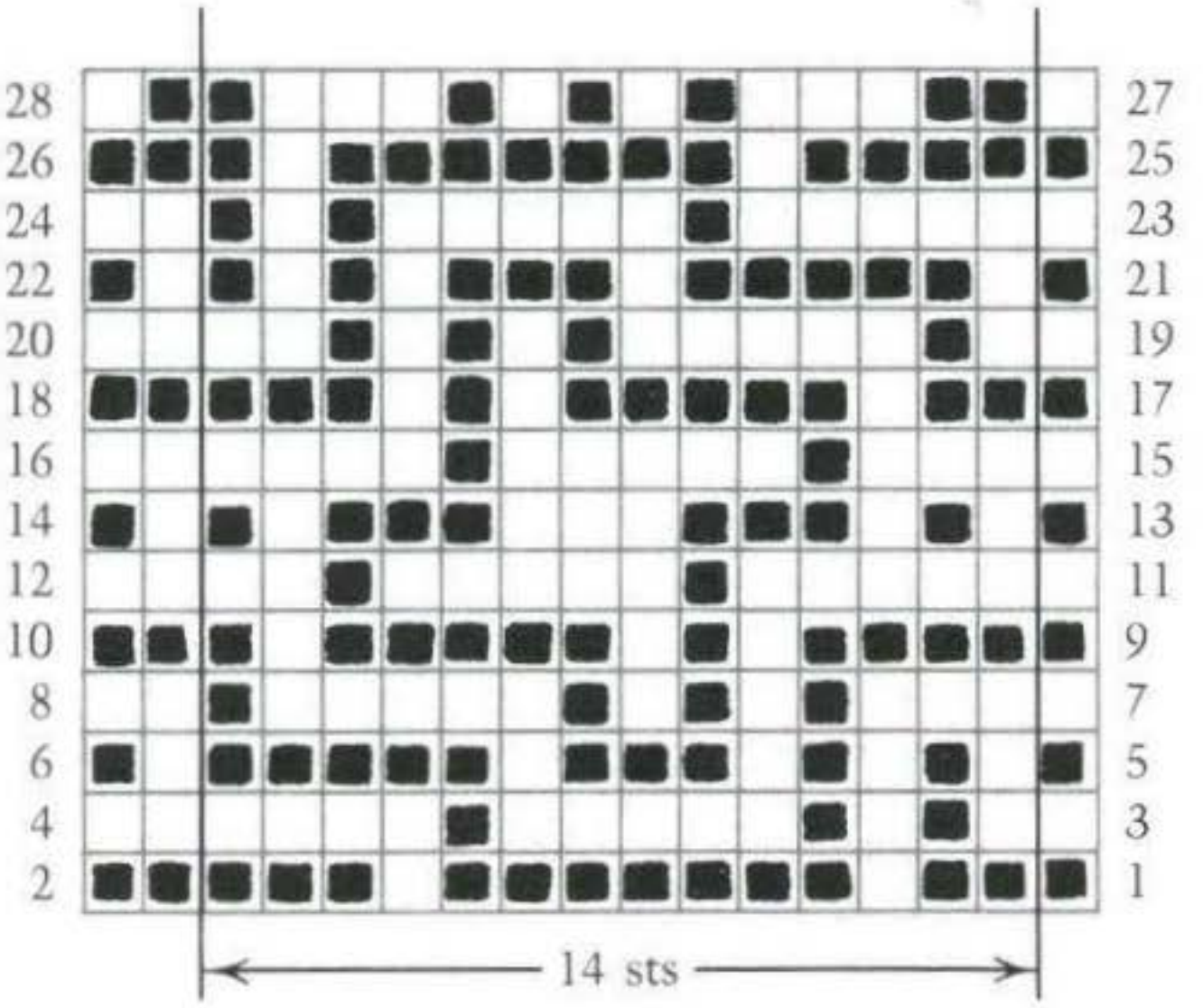


Figure 23

MOSAIC 32

Multiple of 14 sts plus 3



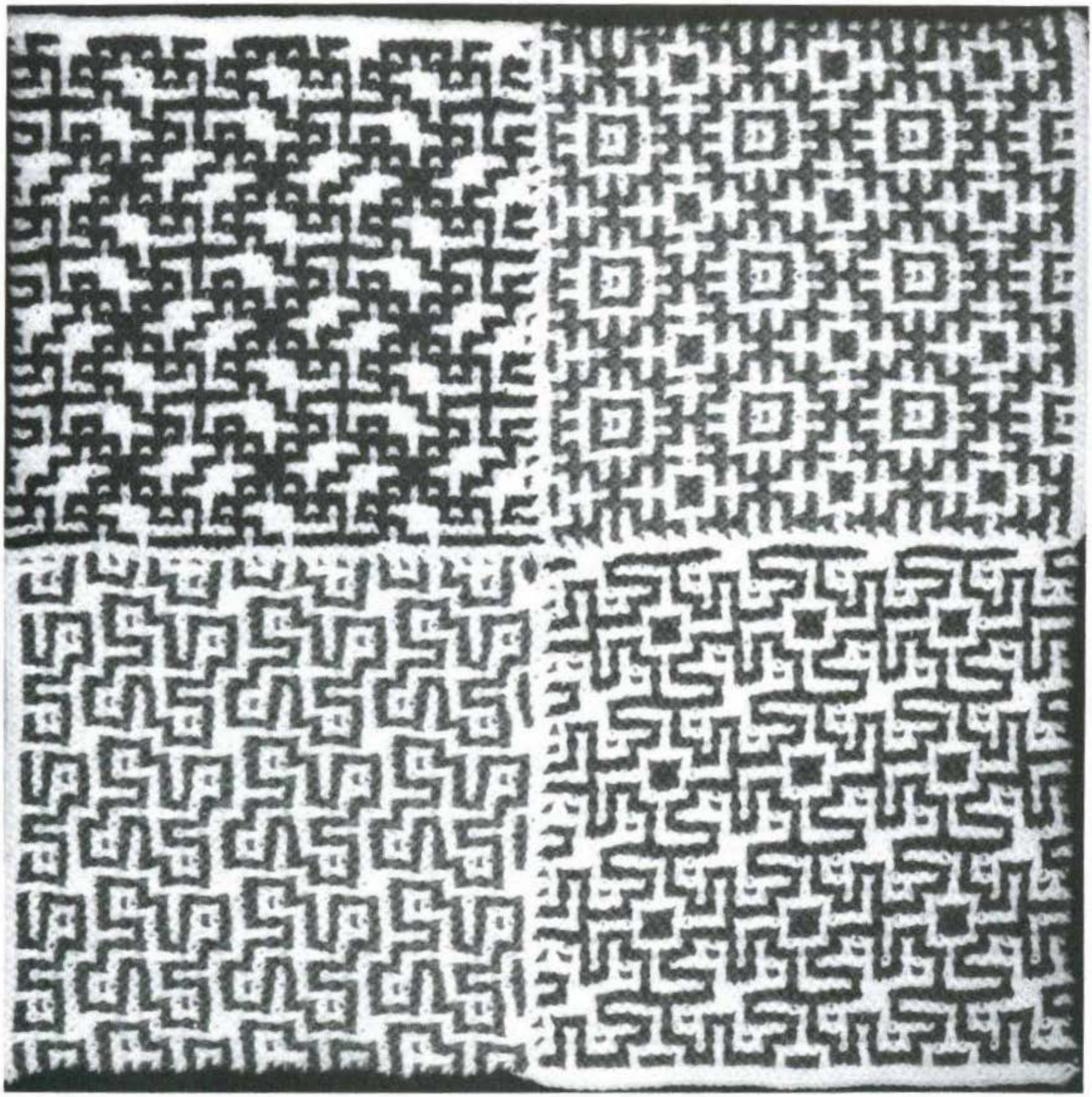


Figure 24. Sampler squares: Mosaics 33–36. Above, right: Mosaic 33; above, left: Mosaic 34; below, right: Mosaic 35; below, left: Mosaic 36

Figure 24

MOSAIC 33

Multiple of 14 sts plus 3

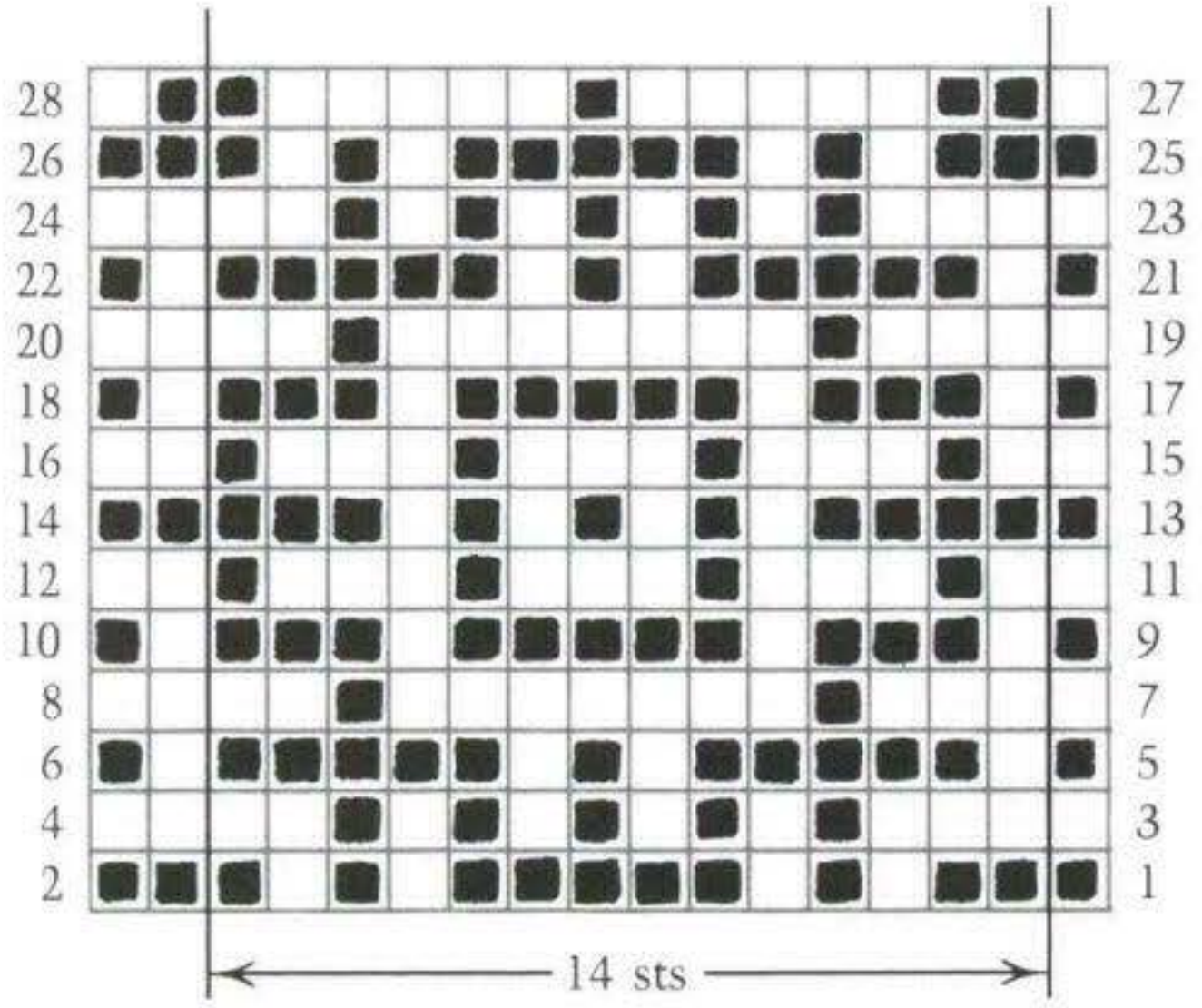


Figure 24

MOSAIC 34

Multiple of 14 sts plus 3

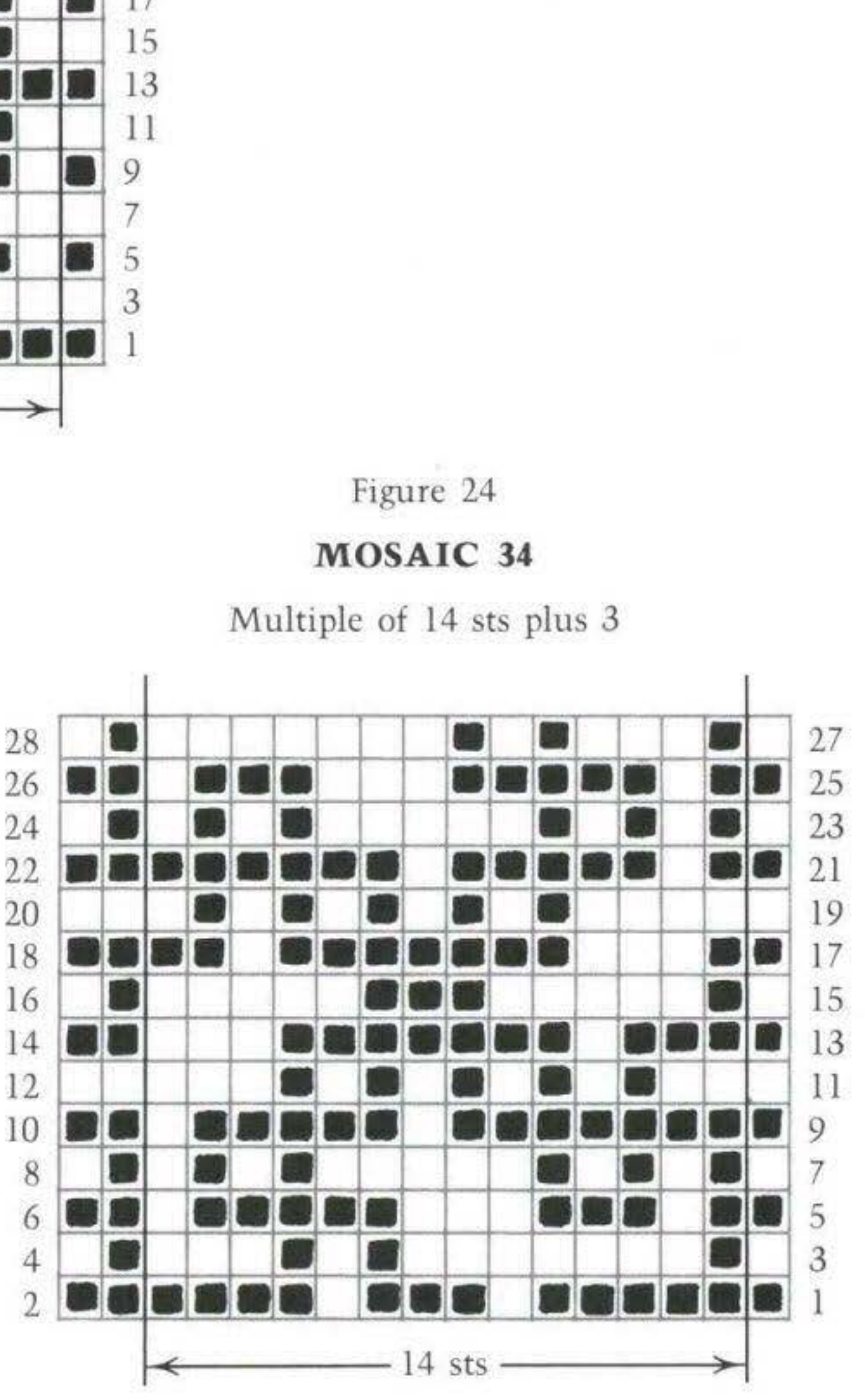


Figure 24

MOSAIC 35

Multiple of 14 sts plus 3

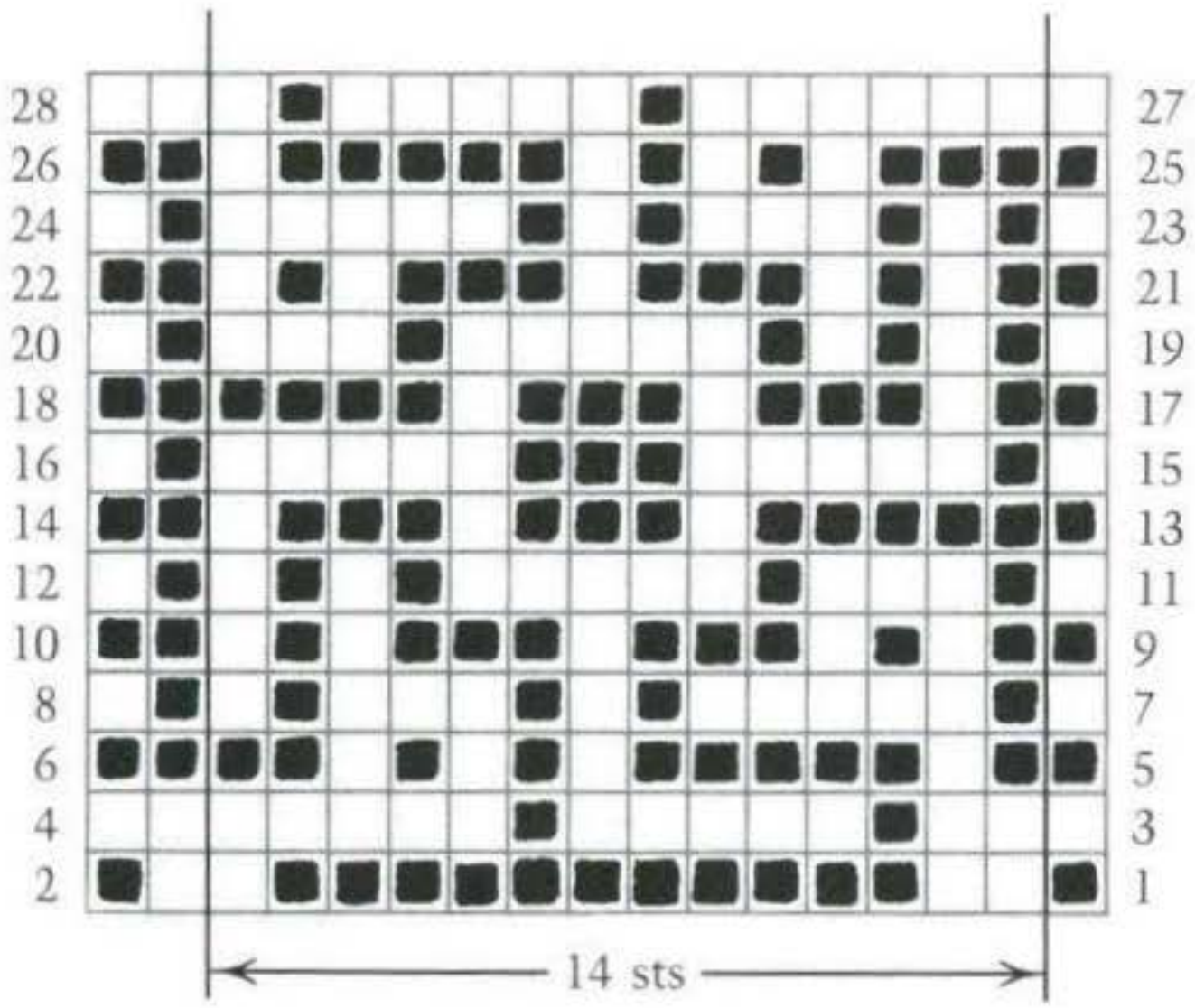


Figure 24

MOSAIC 36

Multiple of 14 sts plus 3

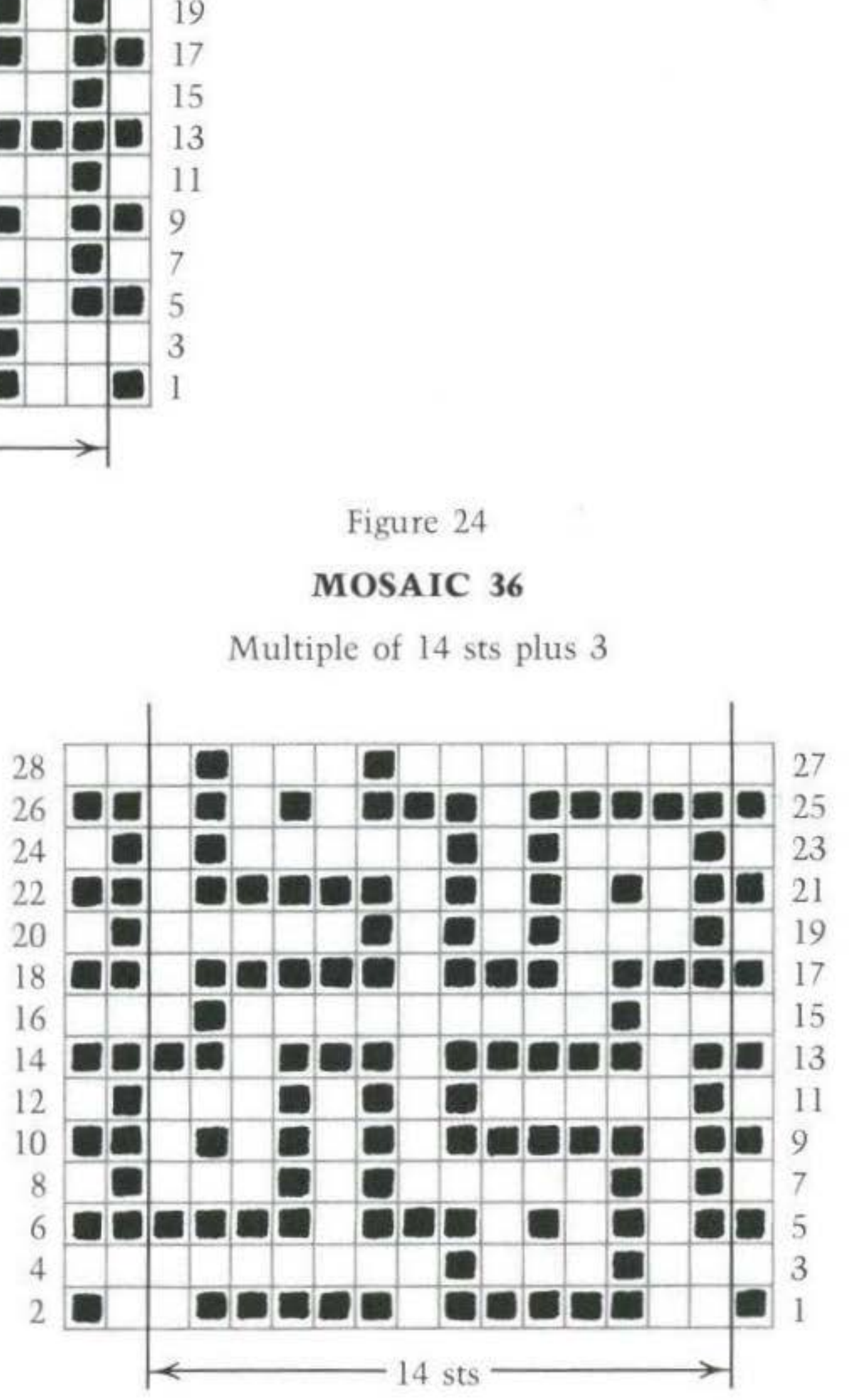


Figure 25

MOSAIC 37

Multiple of 14 sts plus 3

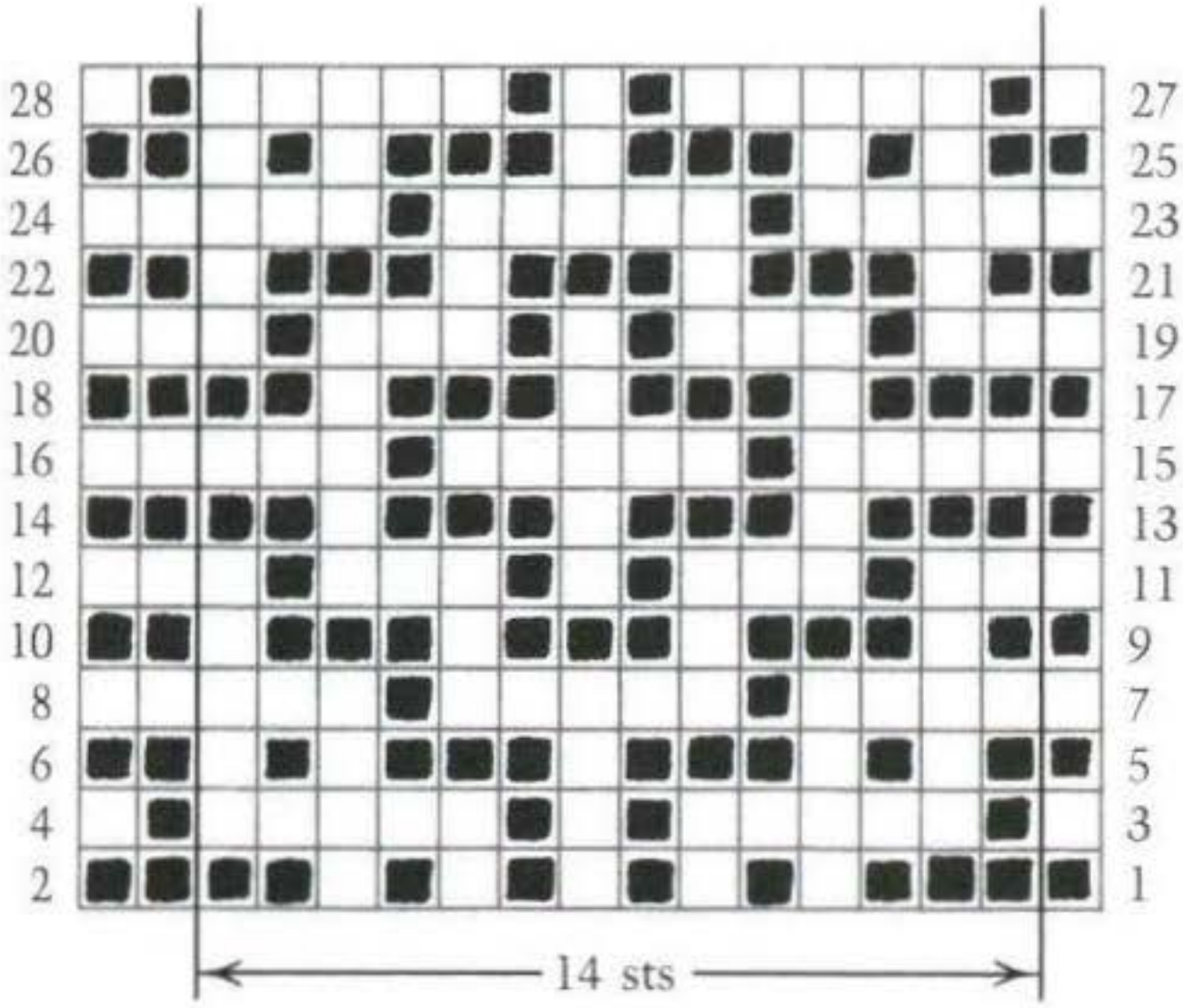


Figure 25. Mosaic 37

Figure 26. Mosaic 38

Figure 26

MOSAIC 38

Multiple of 14 sts plus 3

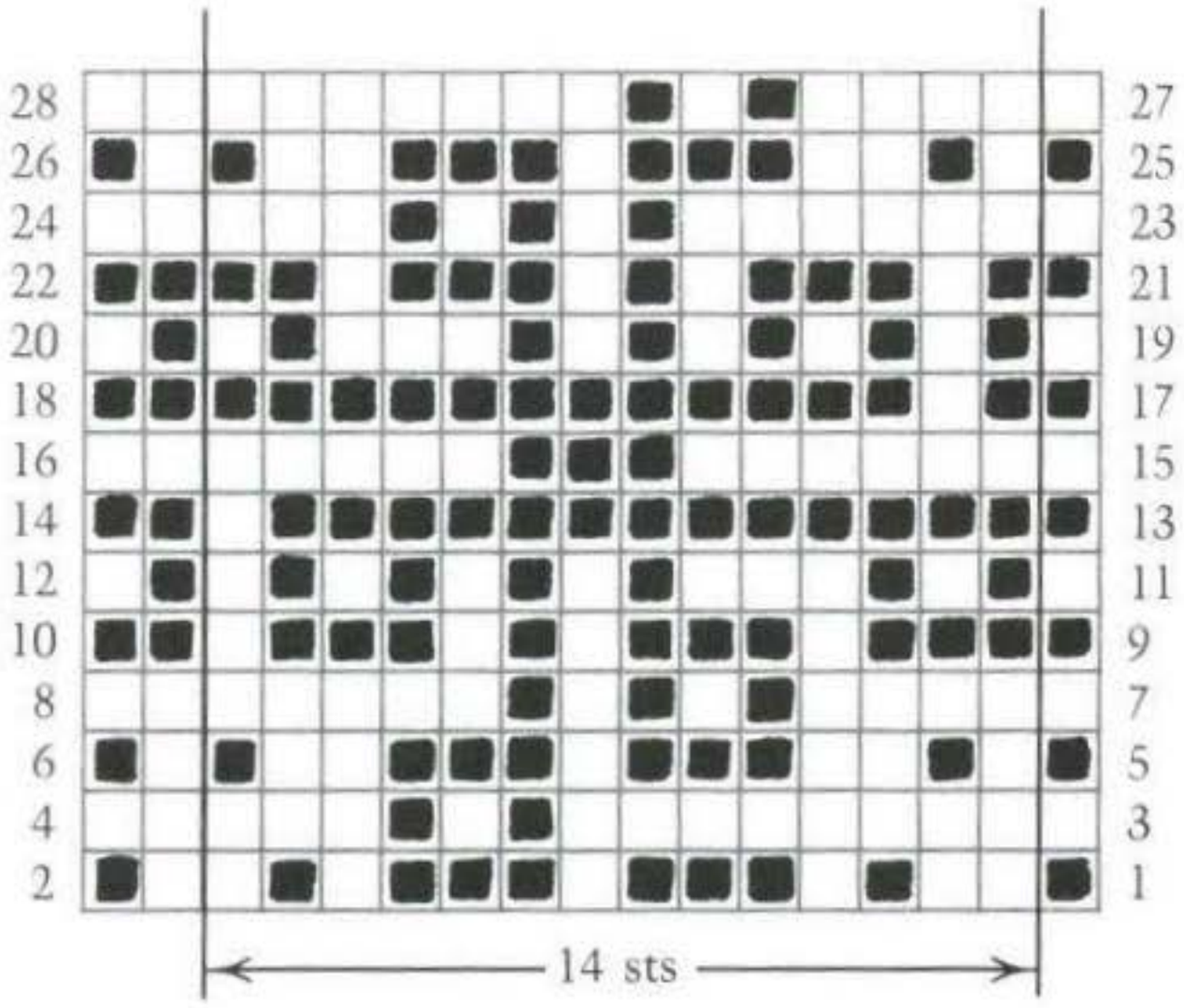


Figure 27. Mosaic 39

Figure 27

MOSAIC 39

Multiple of 14 sts plus 3

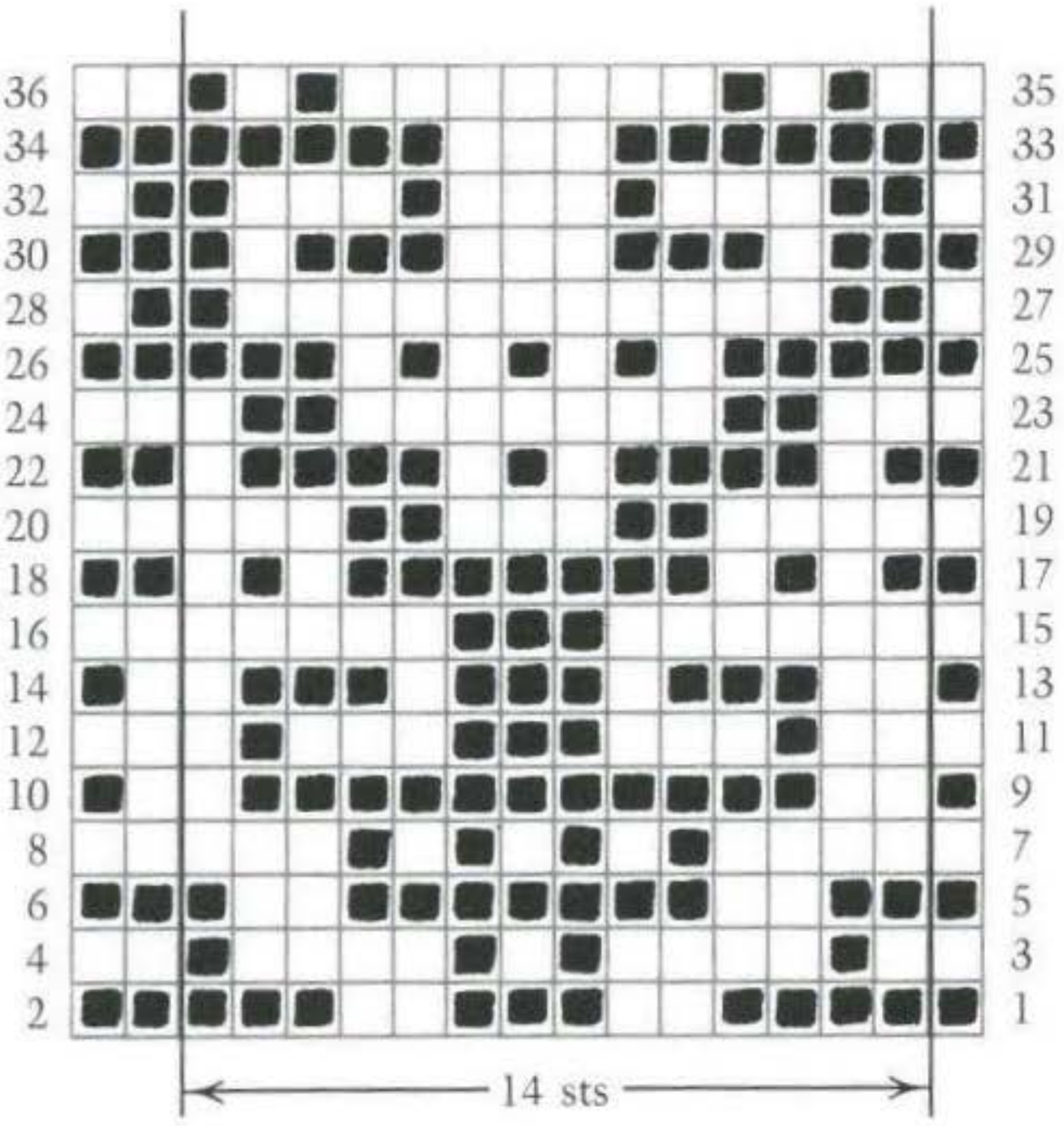


Figure 28

MOSAIC 40

Multiple of 14 sts plus 3

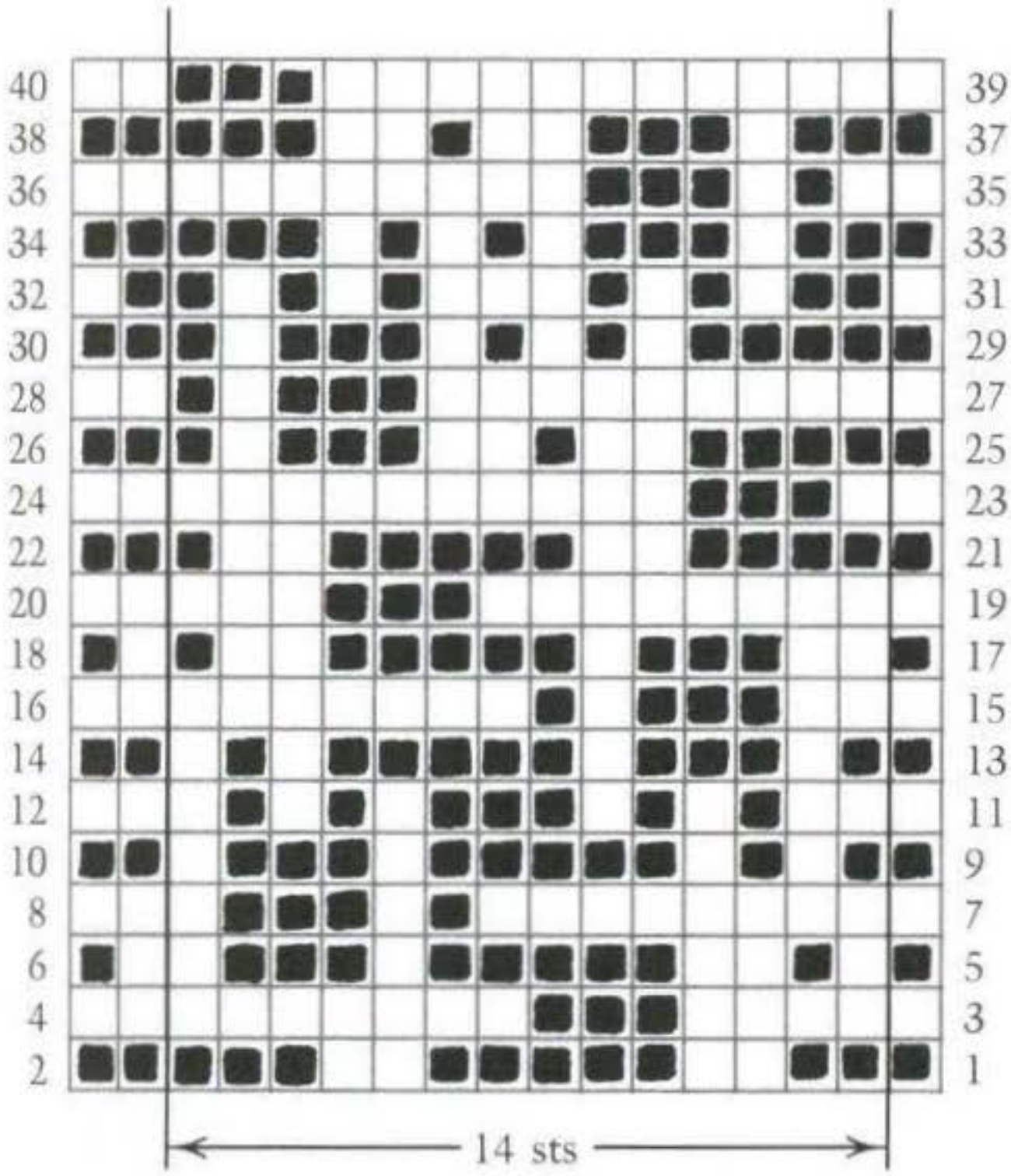


Figure 28. Mosaic 40

Figure 29

MOSAIC 41

Multiple of 14 sts plus 3

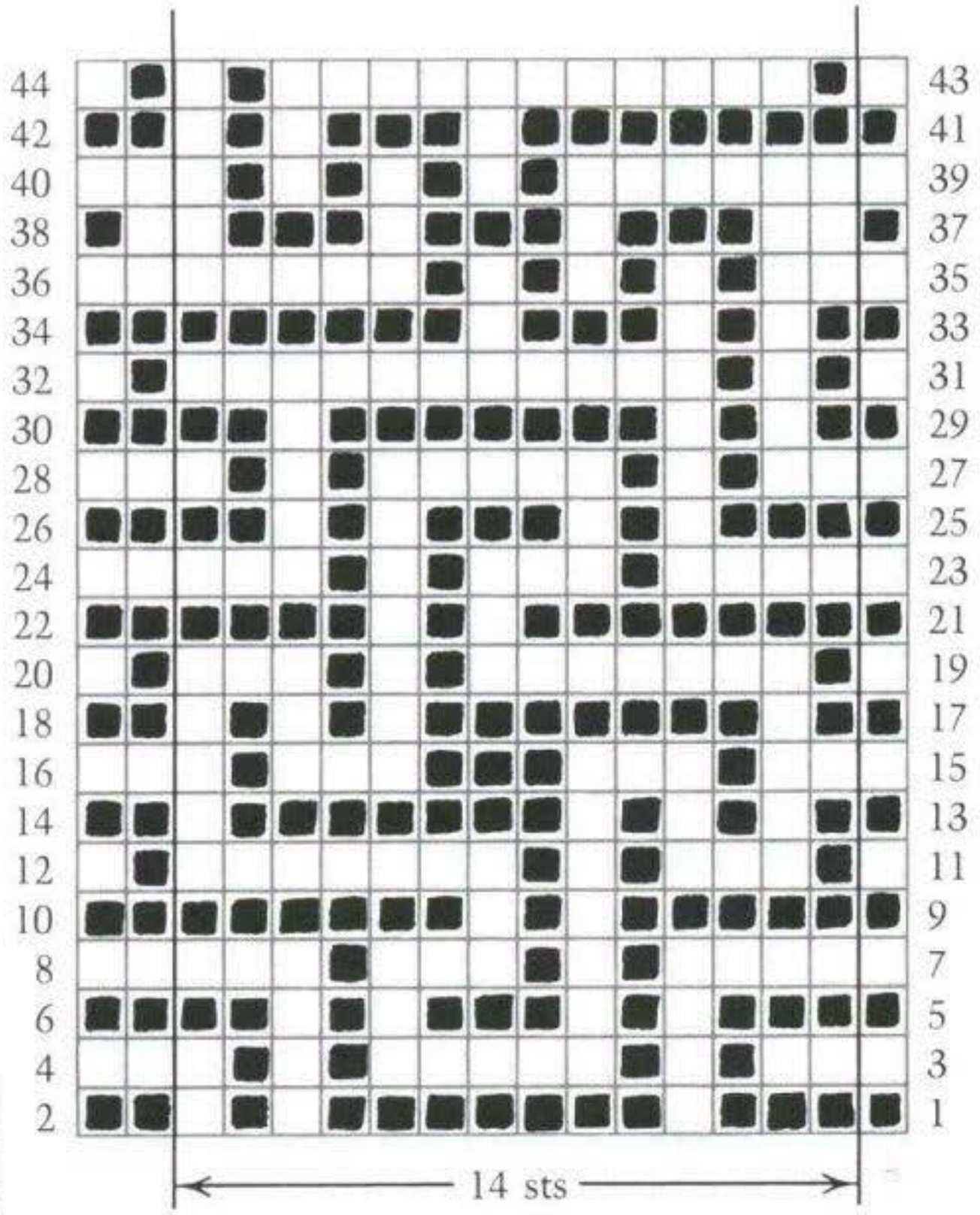


Figure 29. Mosaic 41

Figure 30

MOSAIC 42: "Ribbons"

Multiple of 14 sts plus 3

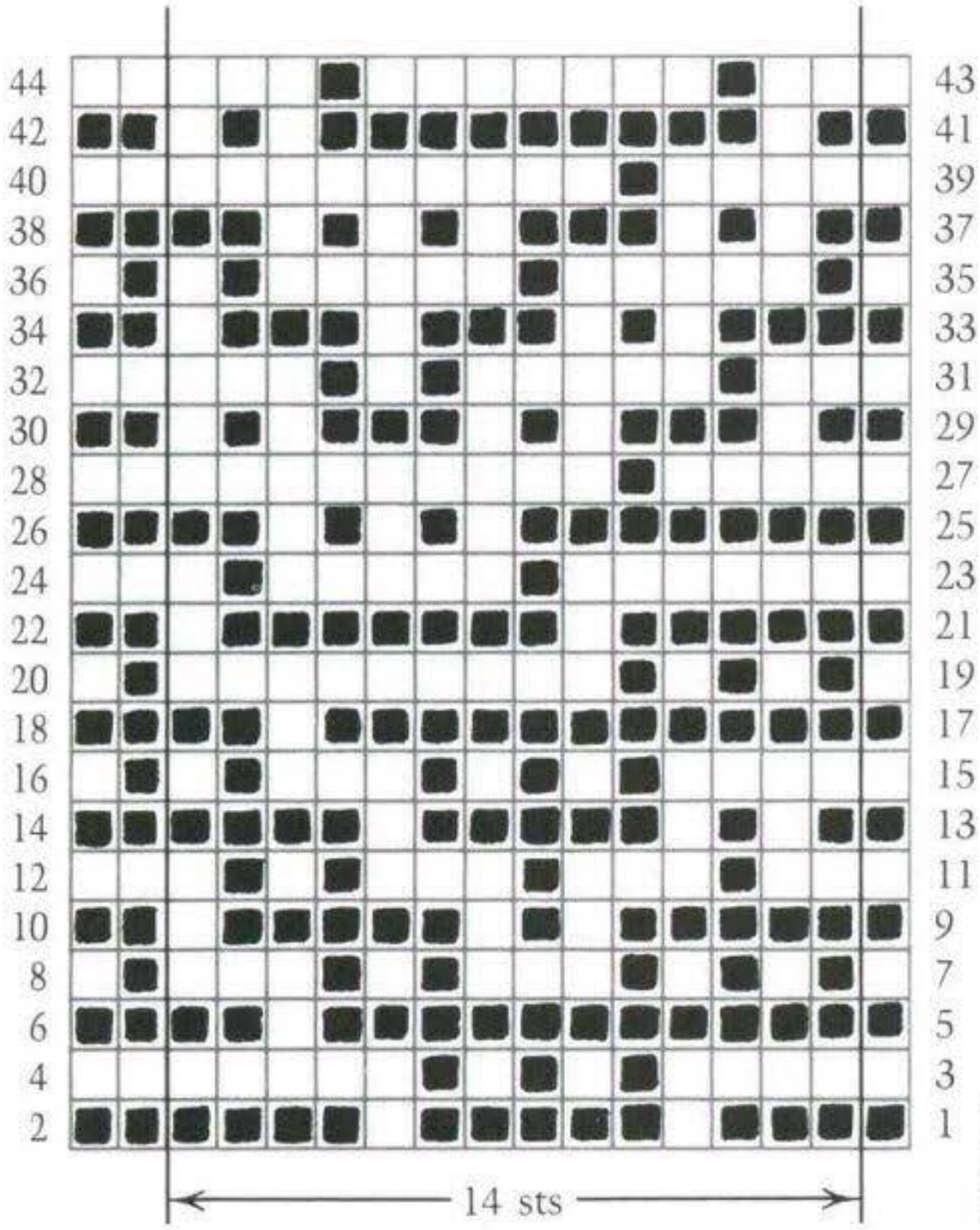


Figure 30. Mosaic 42, "Ribbons"

Figure 31. Mosaic 43, "Pseudoscorpion"

Figure 31

MOSAIC 43: "Pseudoscorpion"

Multiple of 14 sts plus 3

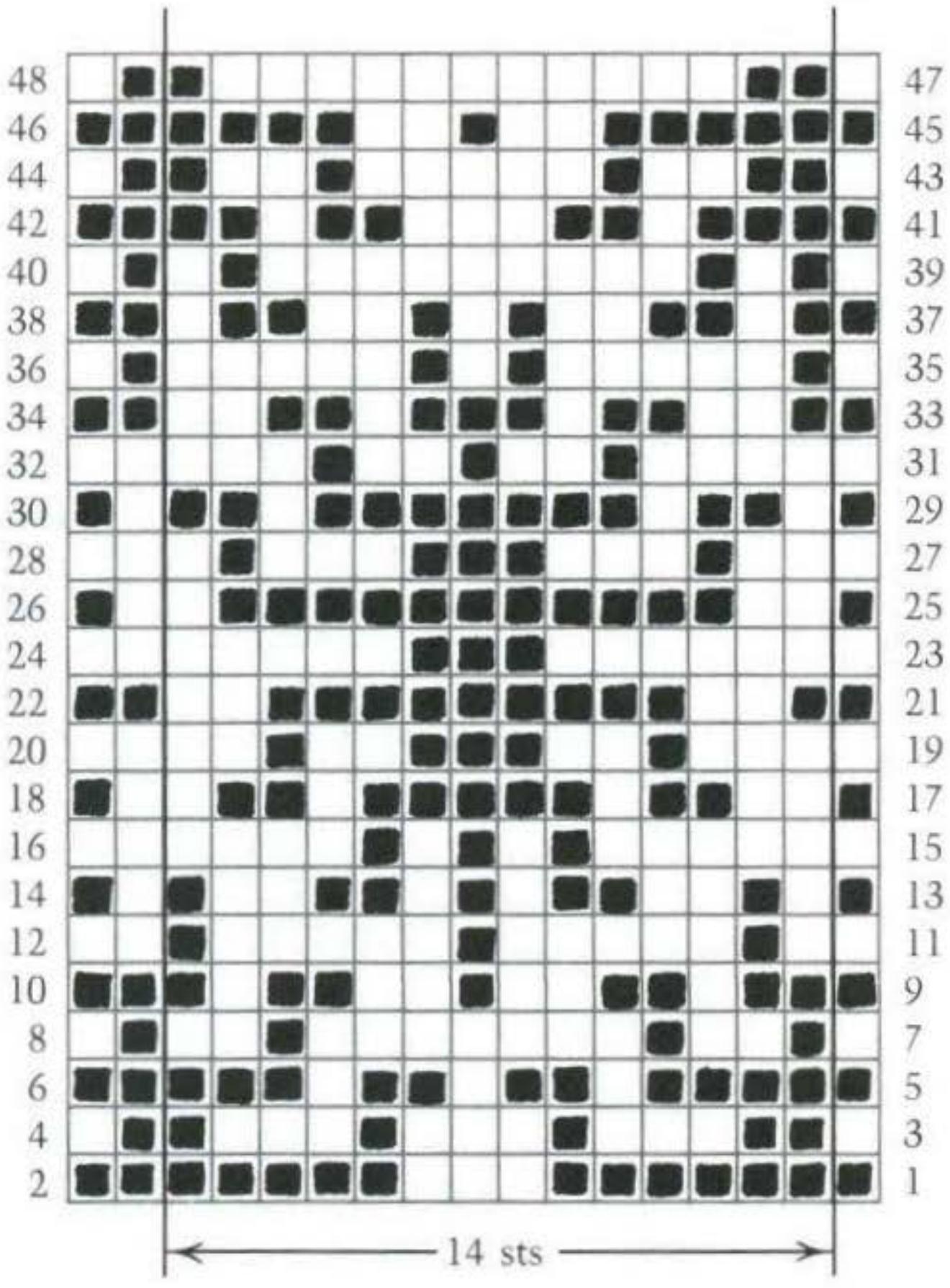


Figure 32. Mosaic 44

Figure 32

MOSAIC 44

Multiple of 16 sts plus 3

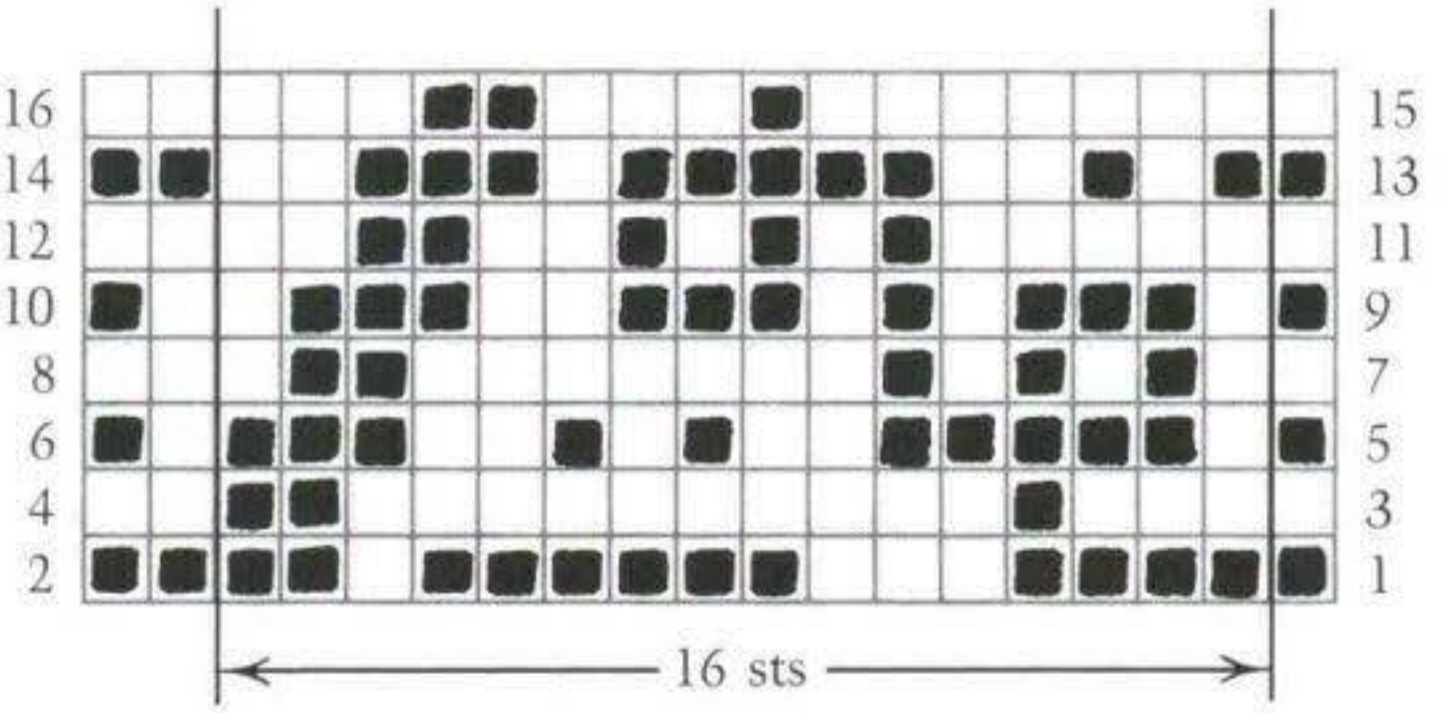


Figure 33. Mosaic 45

Figure 33

MOSAIC 45

Multiple of 16 sts plus 3

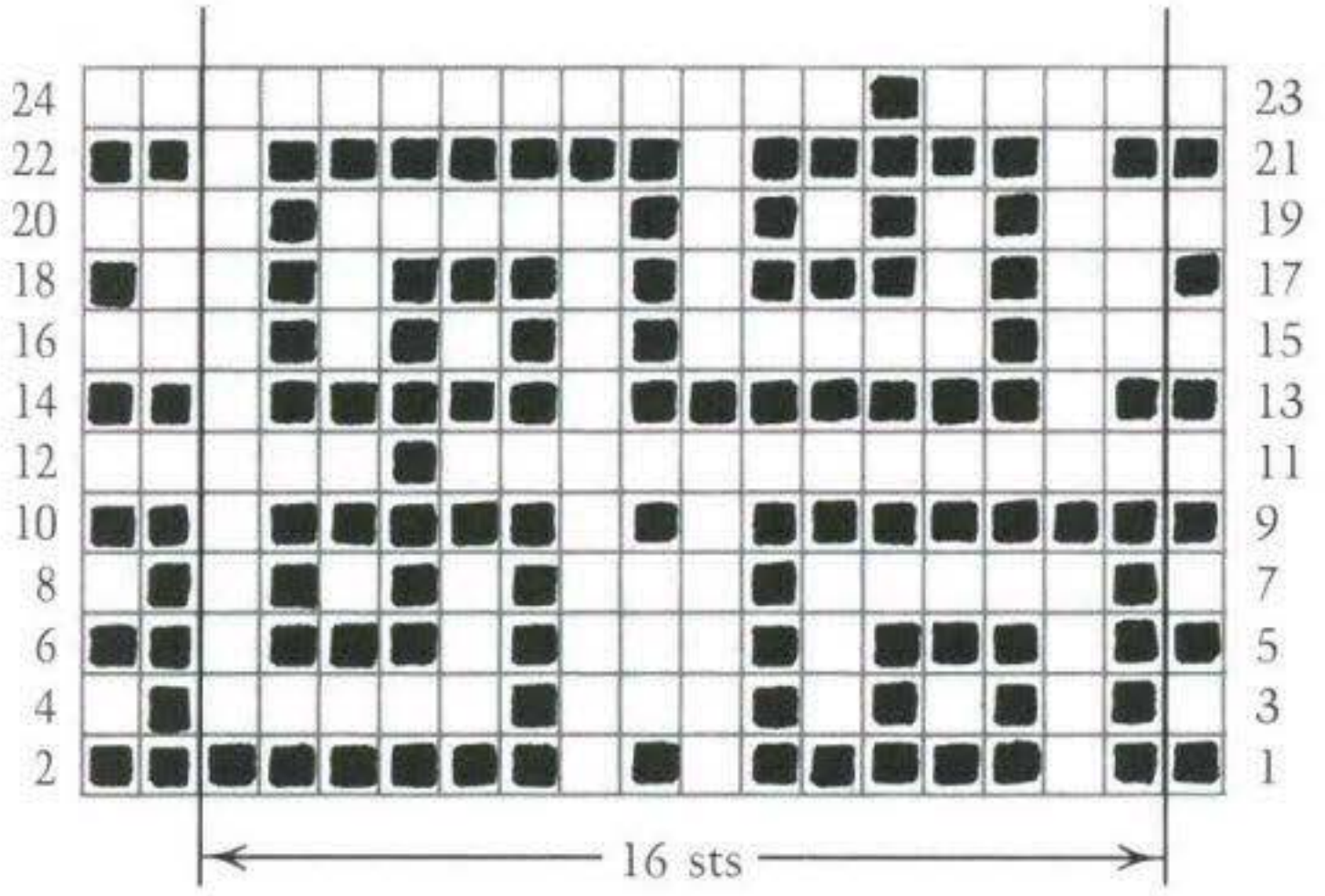


Figure 34

MOSAIC 46

Multiple of 16 sts plus 3

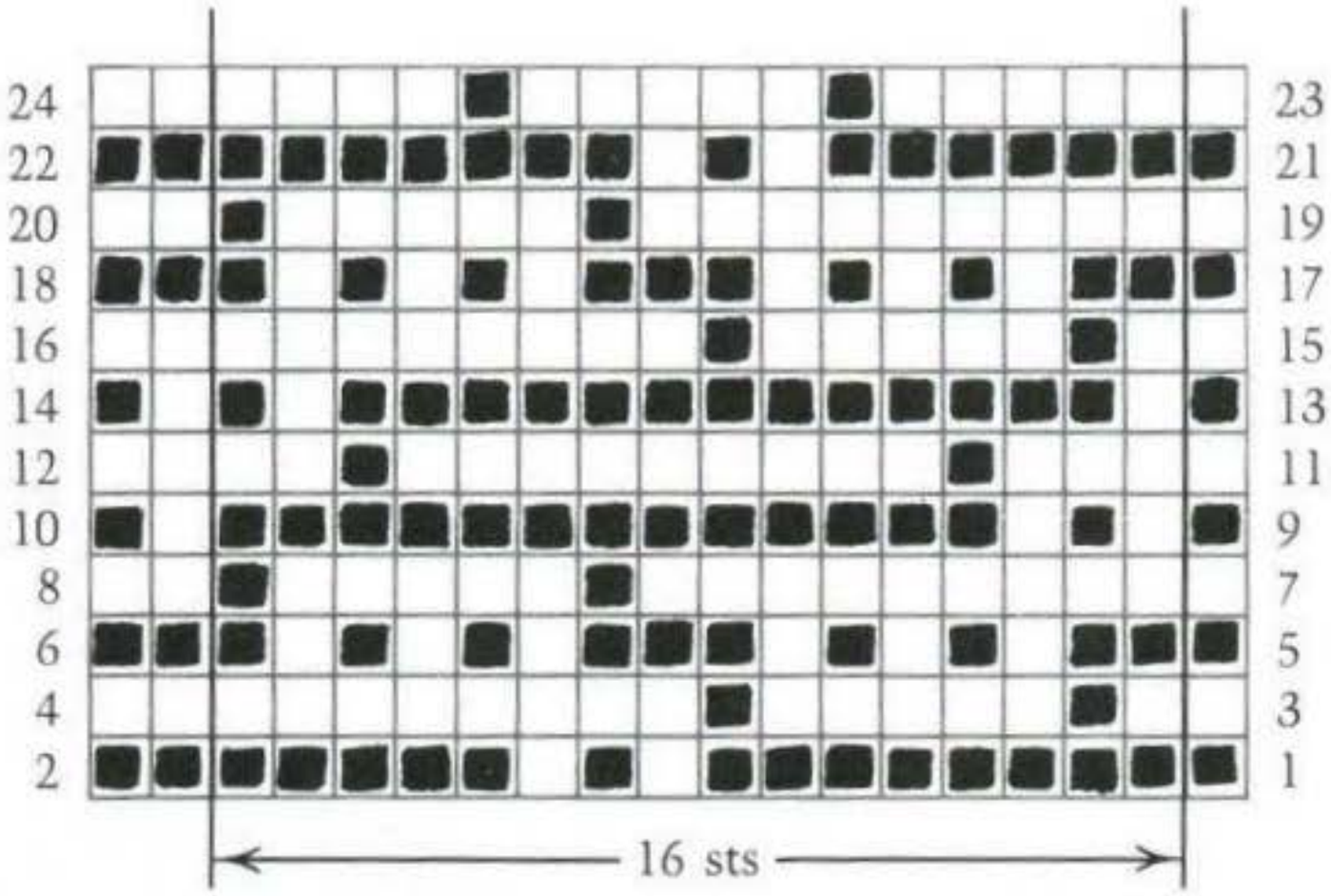


Figure 34. Mosaic 46

Figure 35. Mosaic 47, worked in a handbag

Figure 35

MOSAIC 47

Multiple of 16 sts plus 3

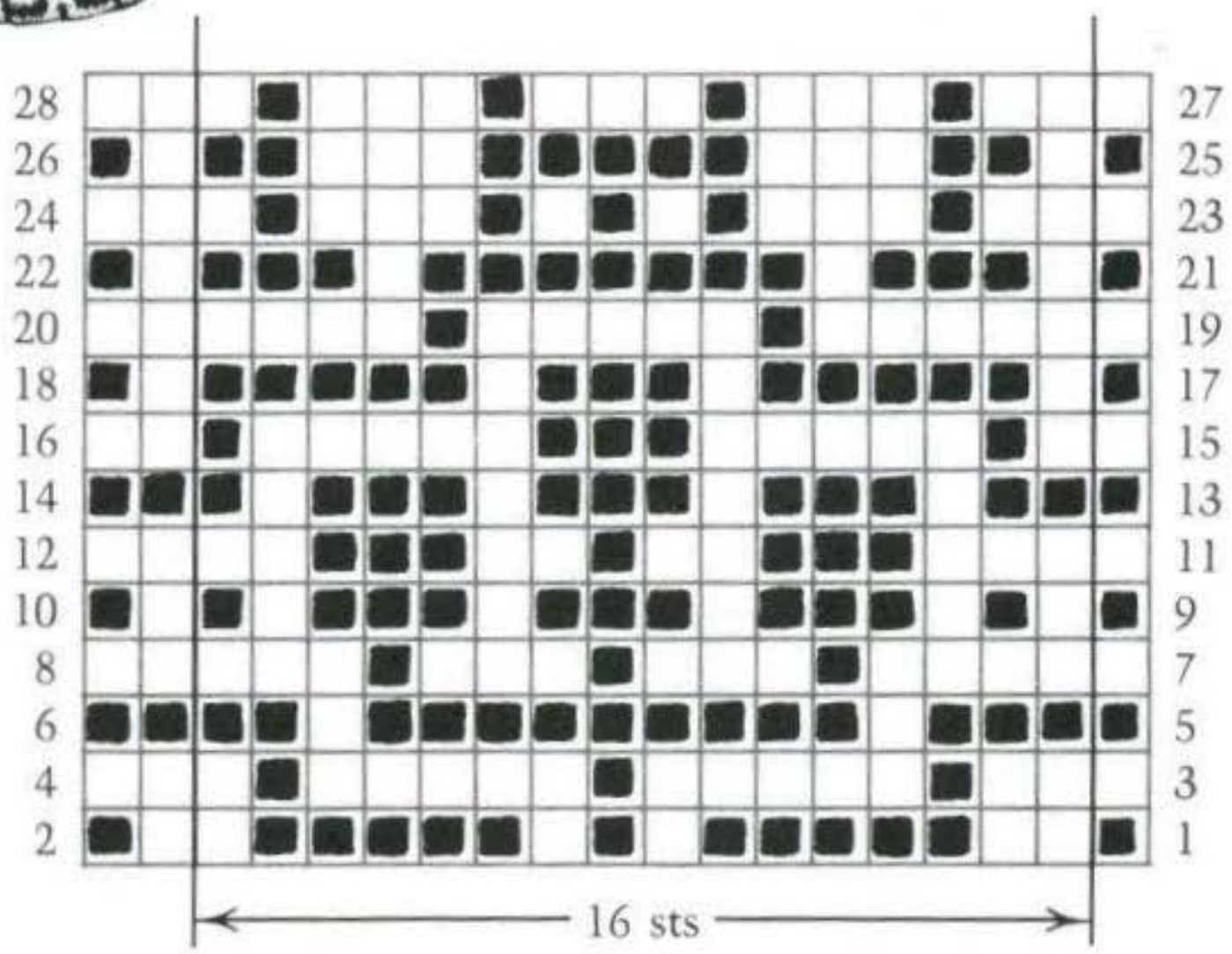


Figure 36. Mosaic 48, "Garden Plot"

Figure 36

MOSAIC 48: "Garden Plot"

Multiple of 16 sts plus 3

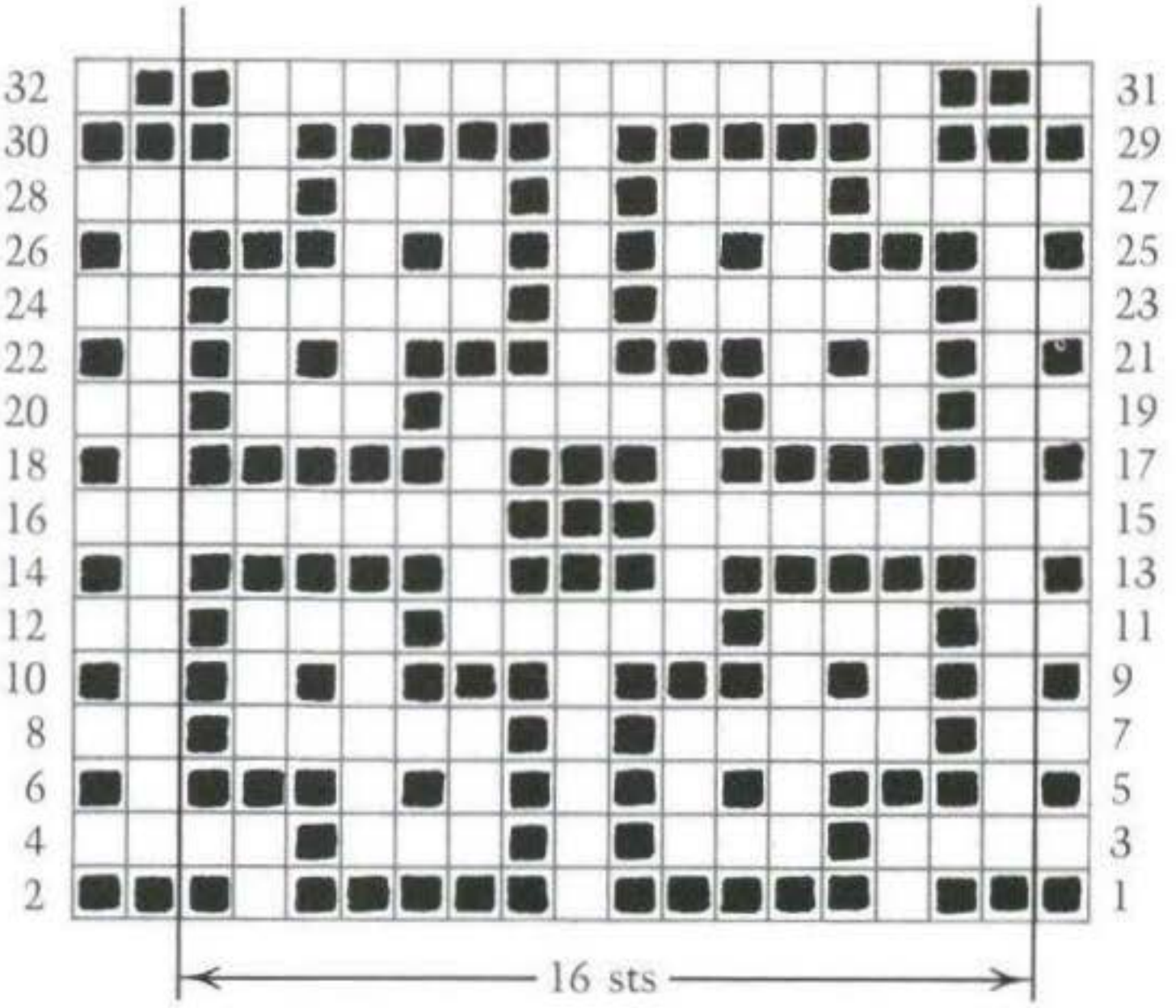


Figure 37

MOSAIC 49

Multiple of 16 sts plus 3

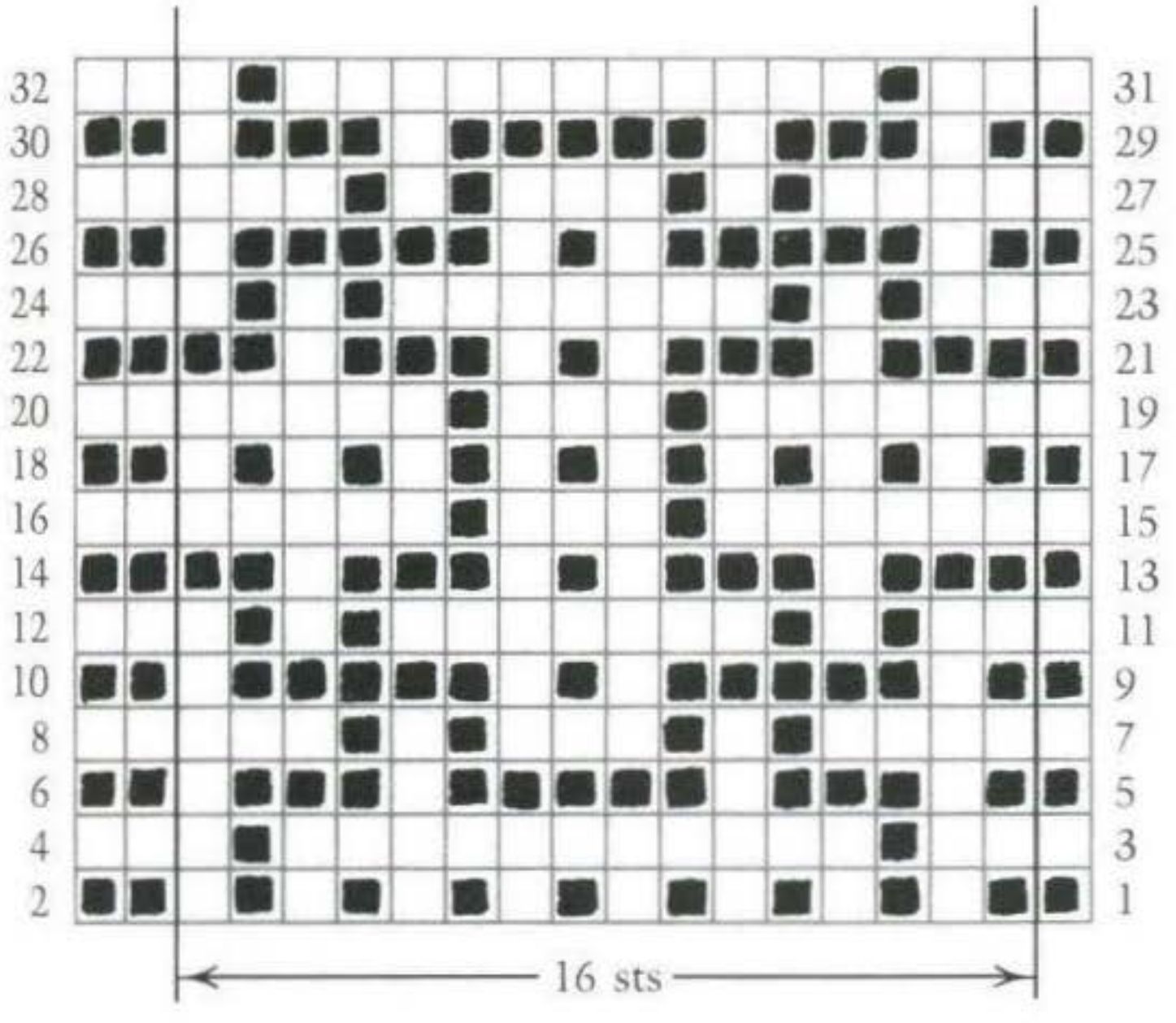


Figure 37. Mosaic 49

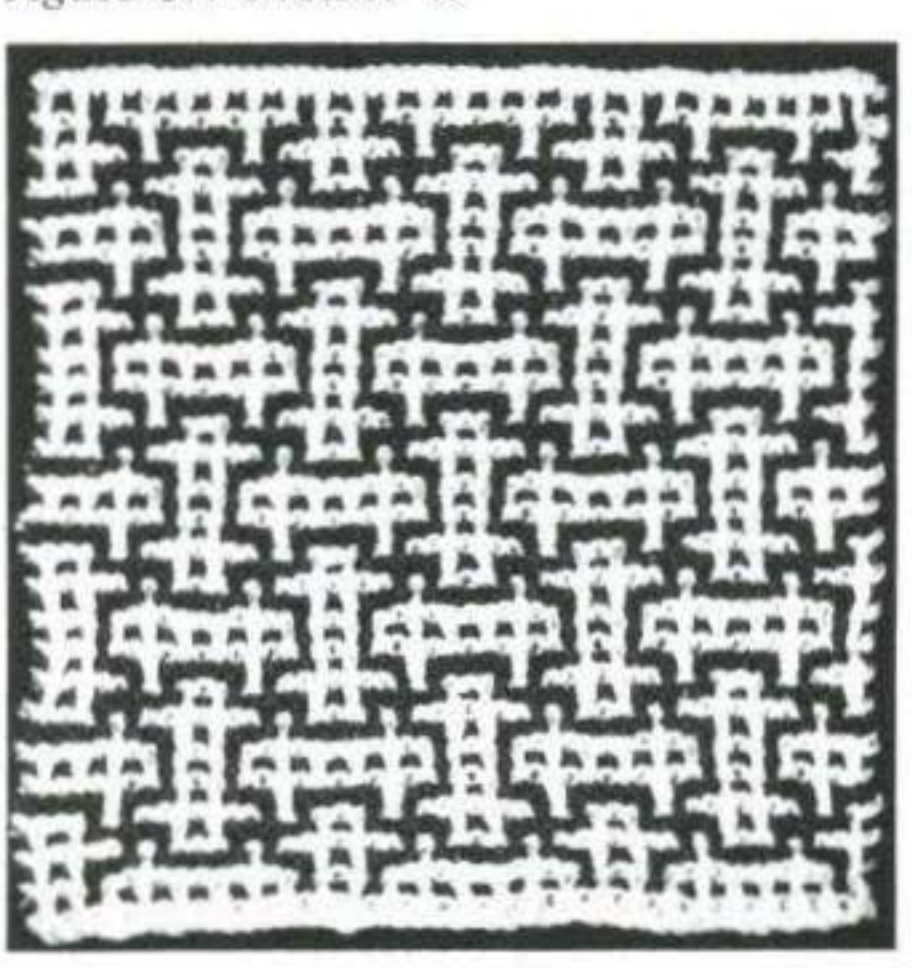


Figure 38. Mosaic 50

Figure 38

MOSAIC 50

Multiple of 16 sts plus 3

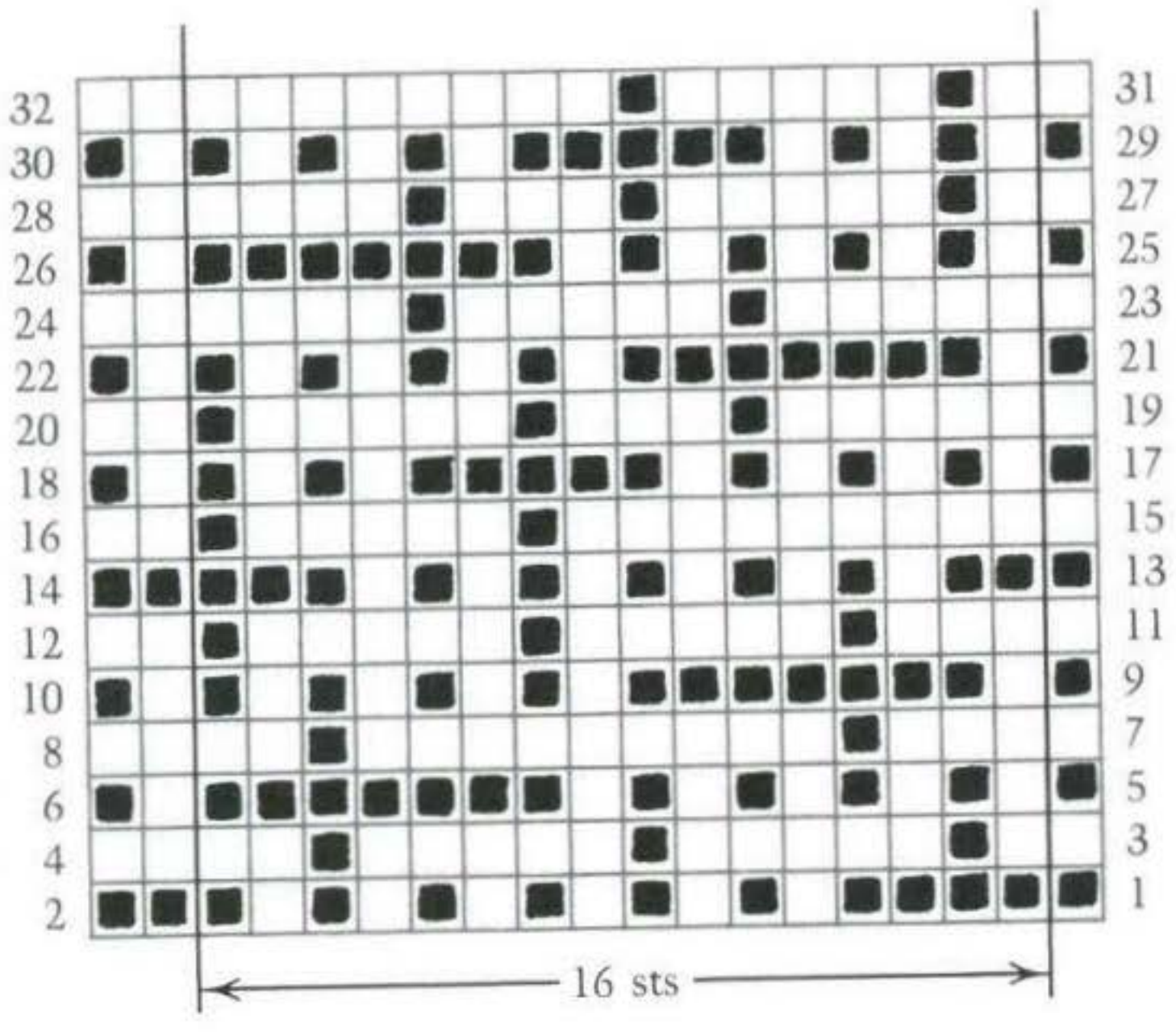


Figure 39. Mosaic 51

Figure 39

MOSAIC 51

Multiple of 16 sts plus 3

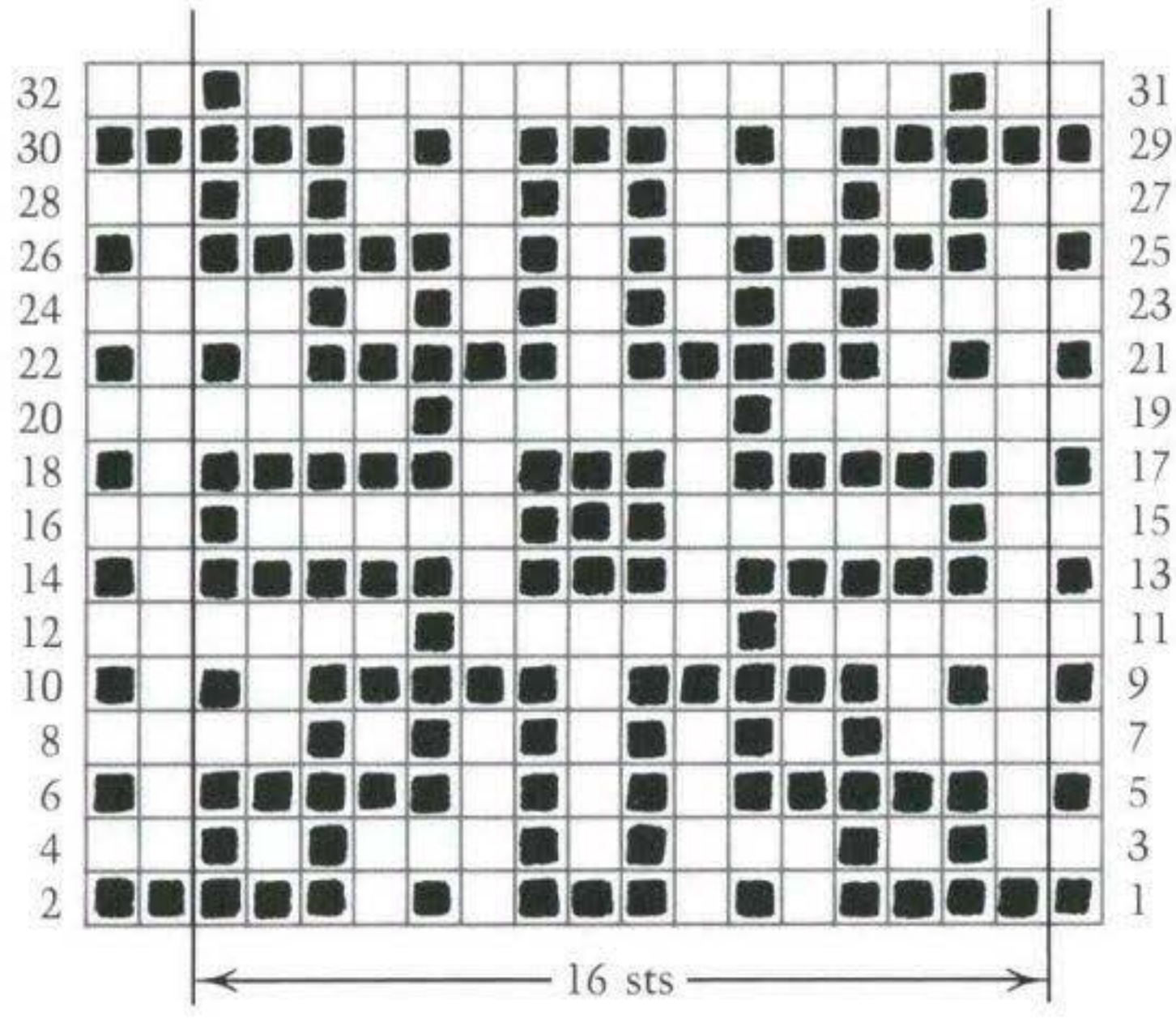


Figure 40

MOSAIC 52

Multiple of 16 sts plus 3

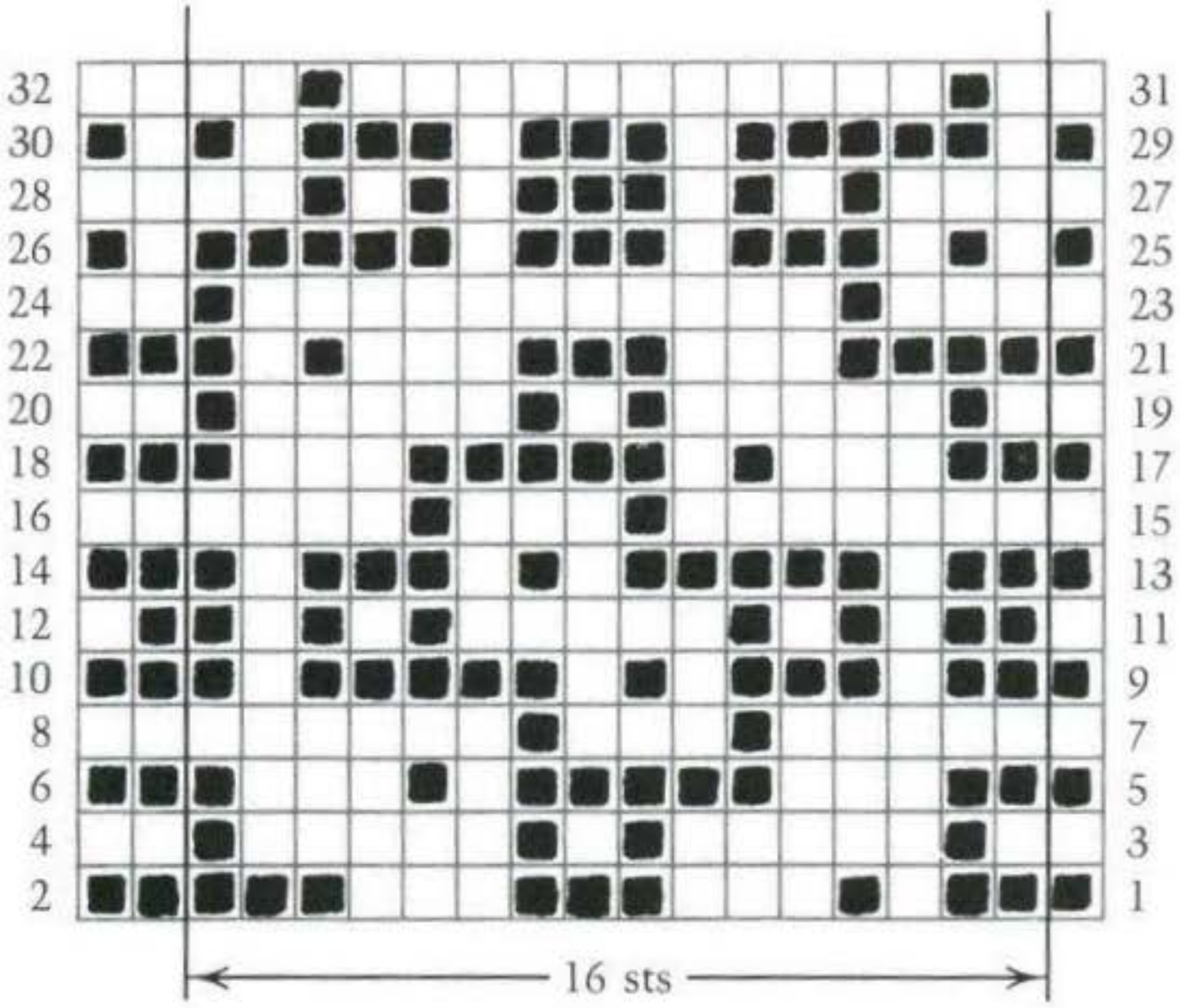


Figure 41

MOSAIC 53

Multiple of 16 sts plus 3

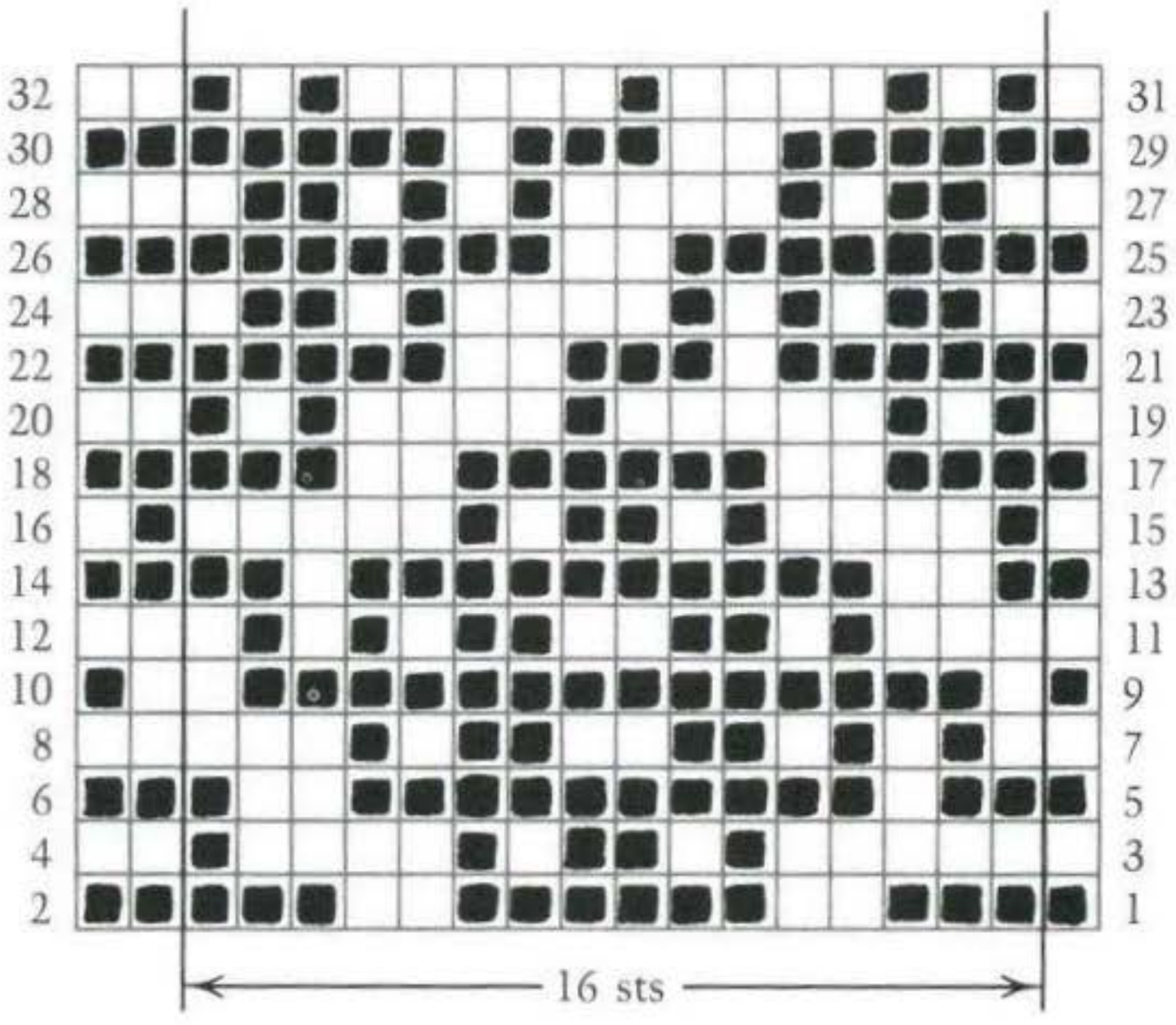


Figure 40. Mosaic 52

Figure 41. Mosaic 53

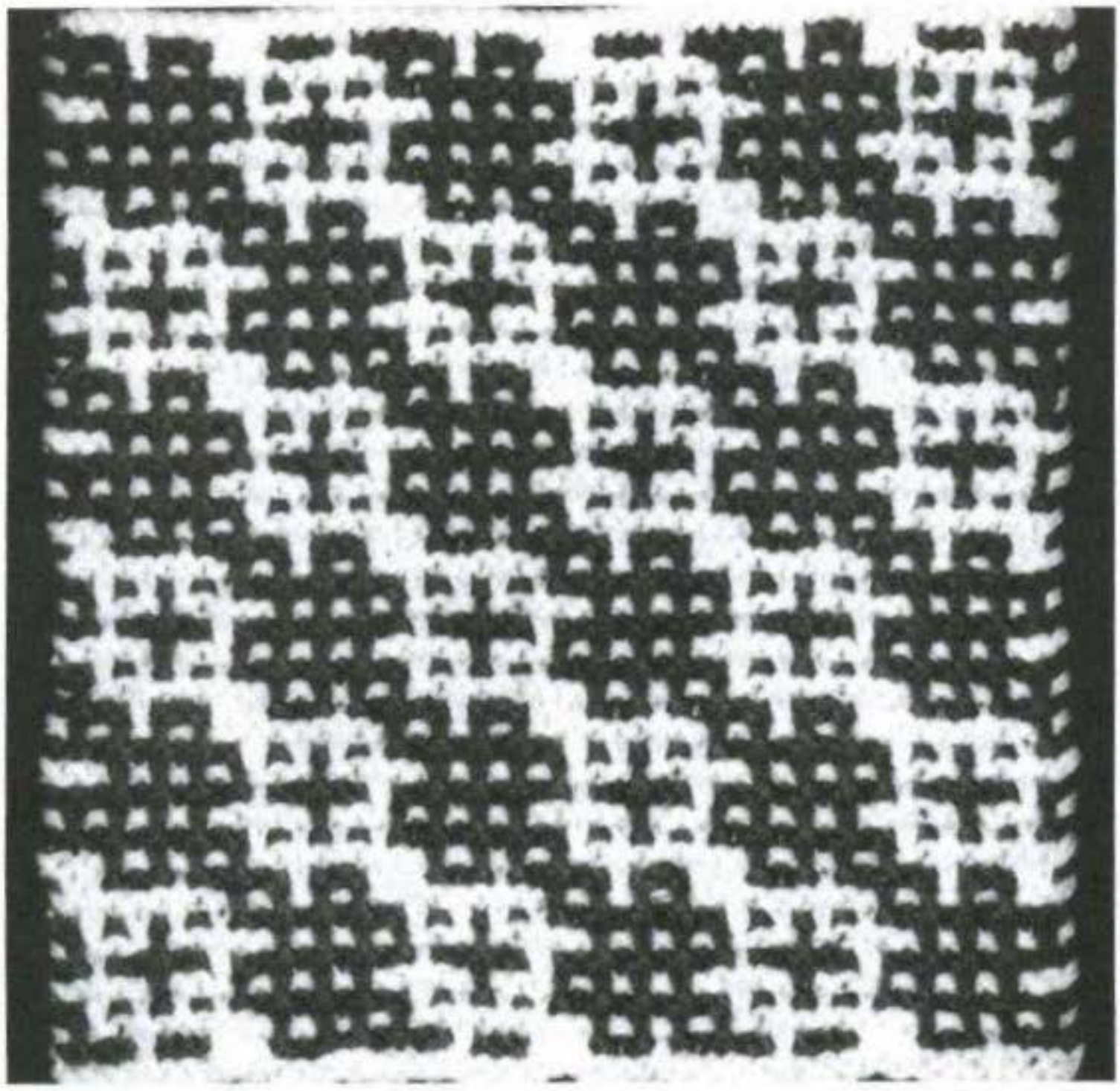


Figure 42. Mosaic 54

Figure 42

MOSAIC 54

Multiple of 16 sts plus 3

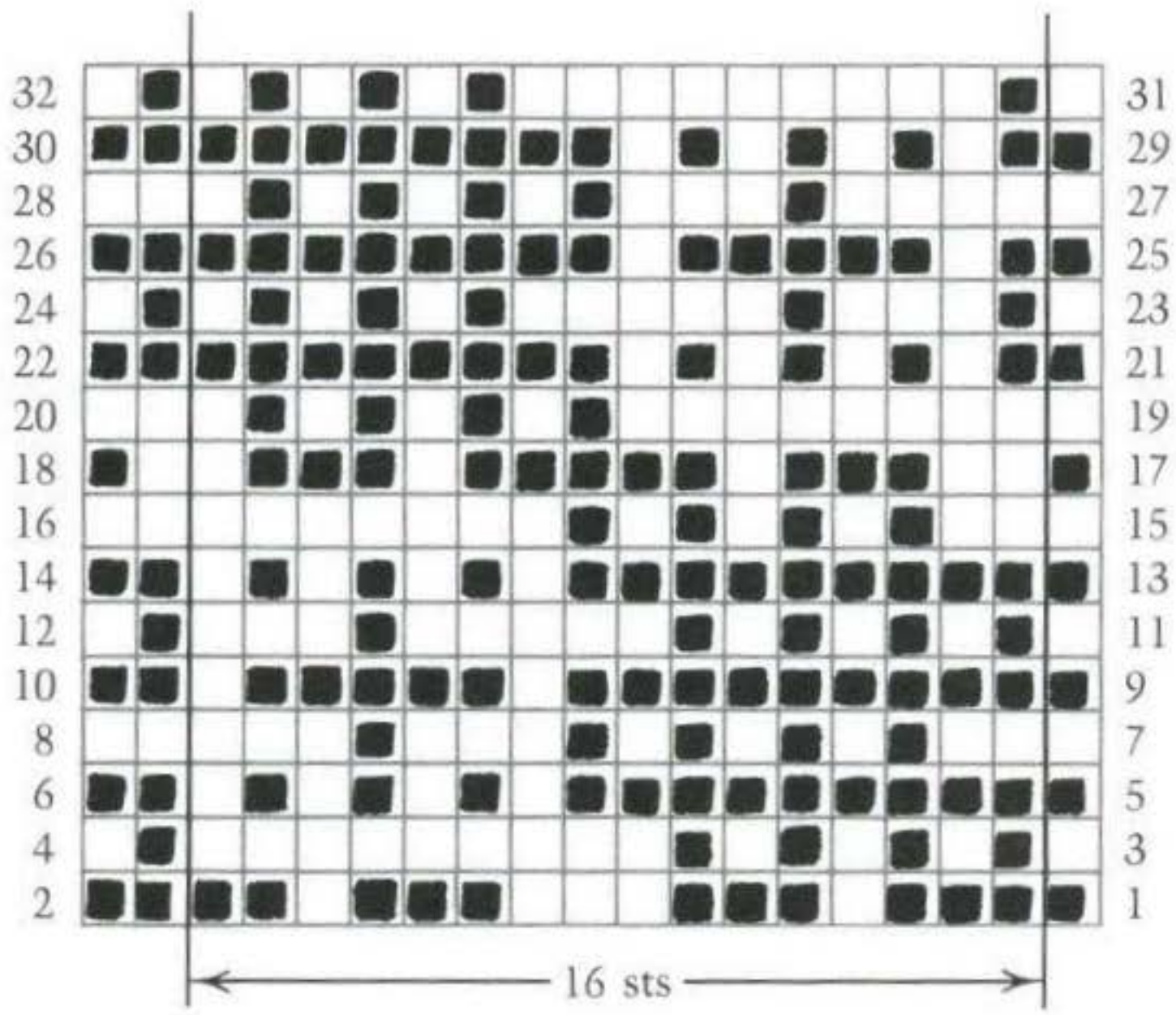
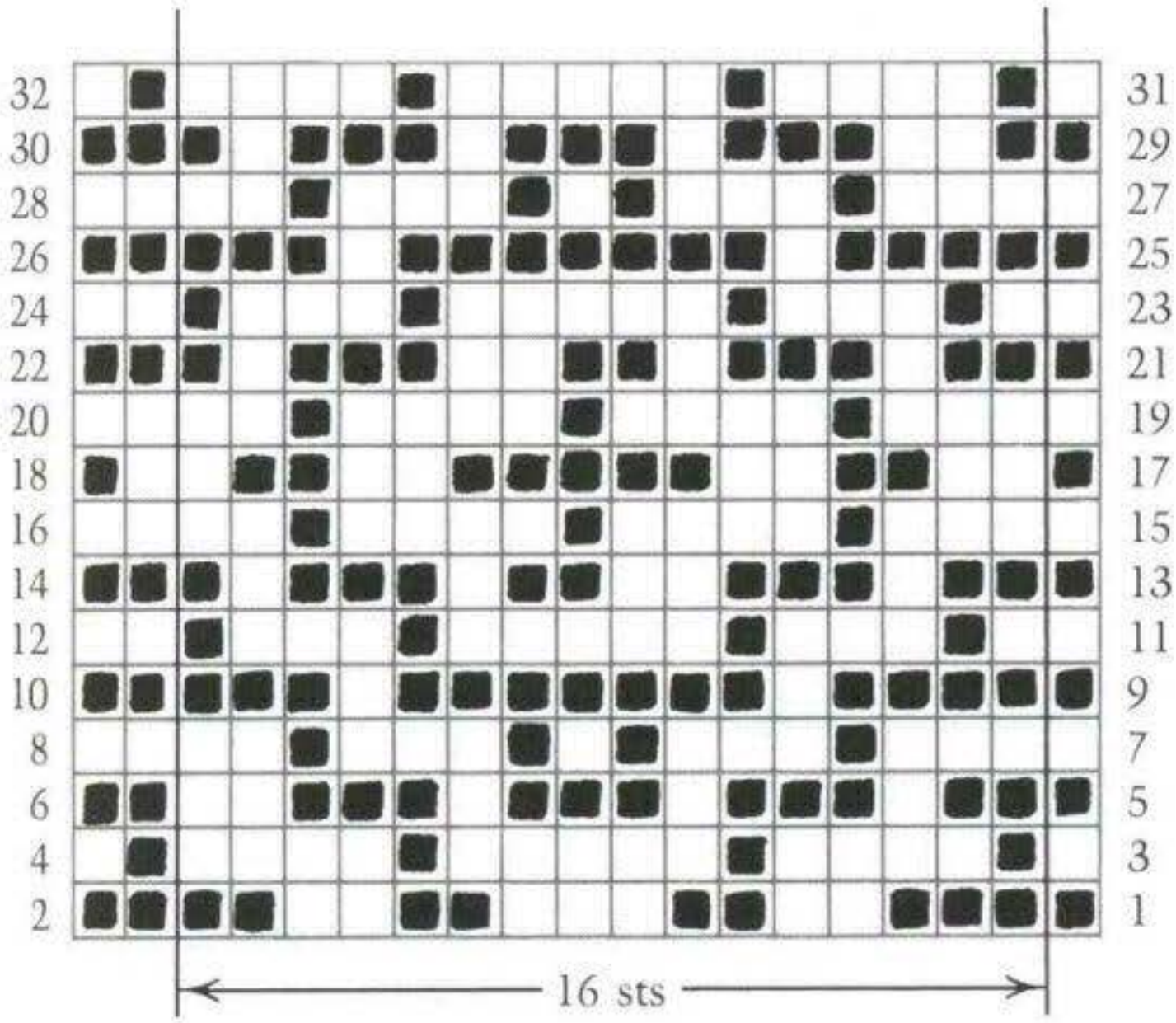


Figure 43

MOSAIC 55

Multiple of 16 sts plus 3



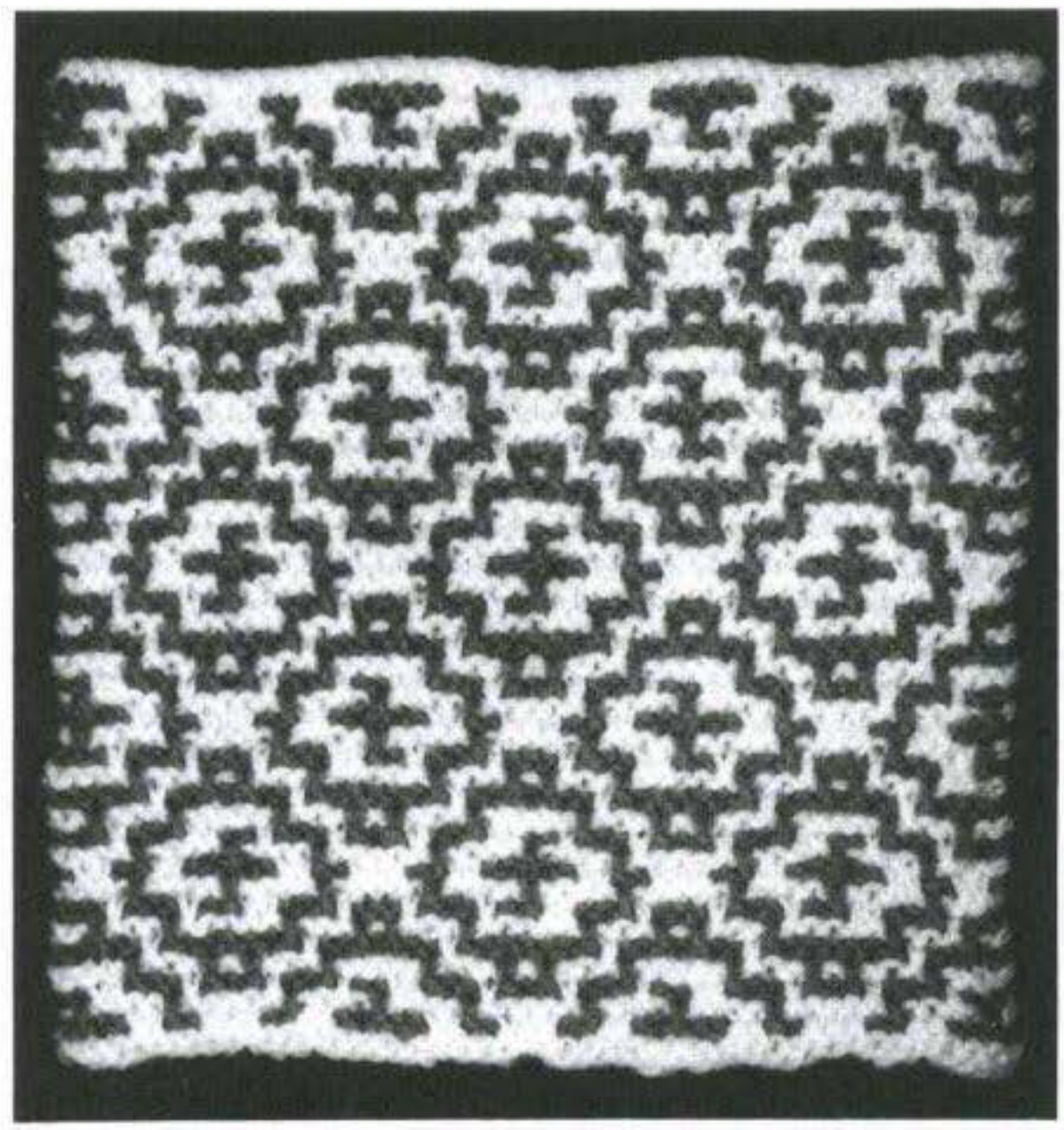


Figure 43. Mosaic 55

Figure 44

MOSAIC 56

Multiple of 16 sts plus 3

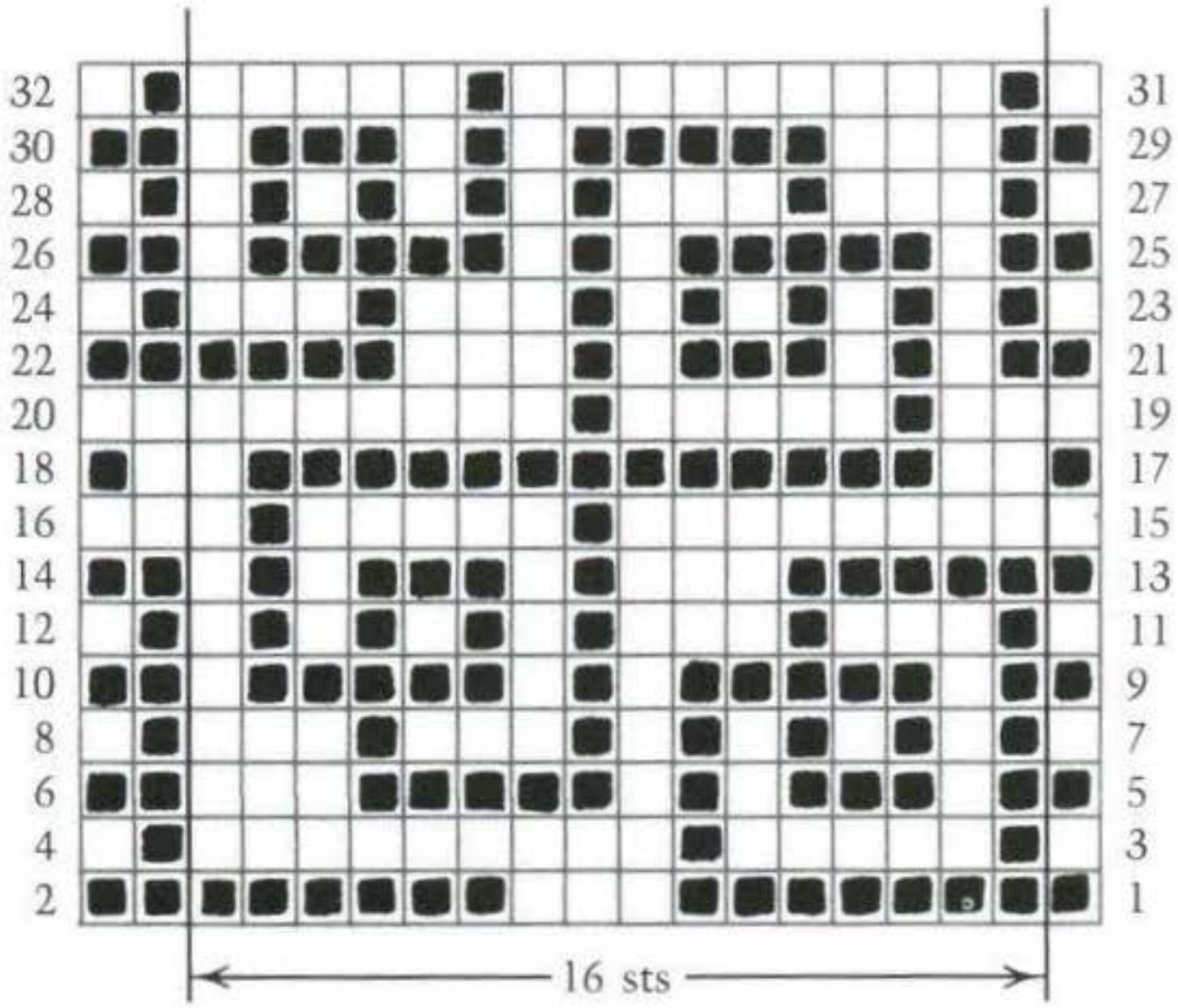
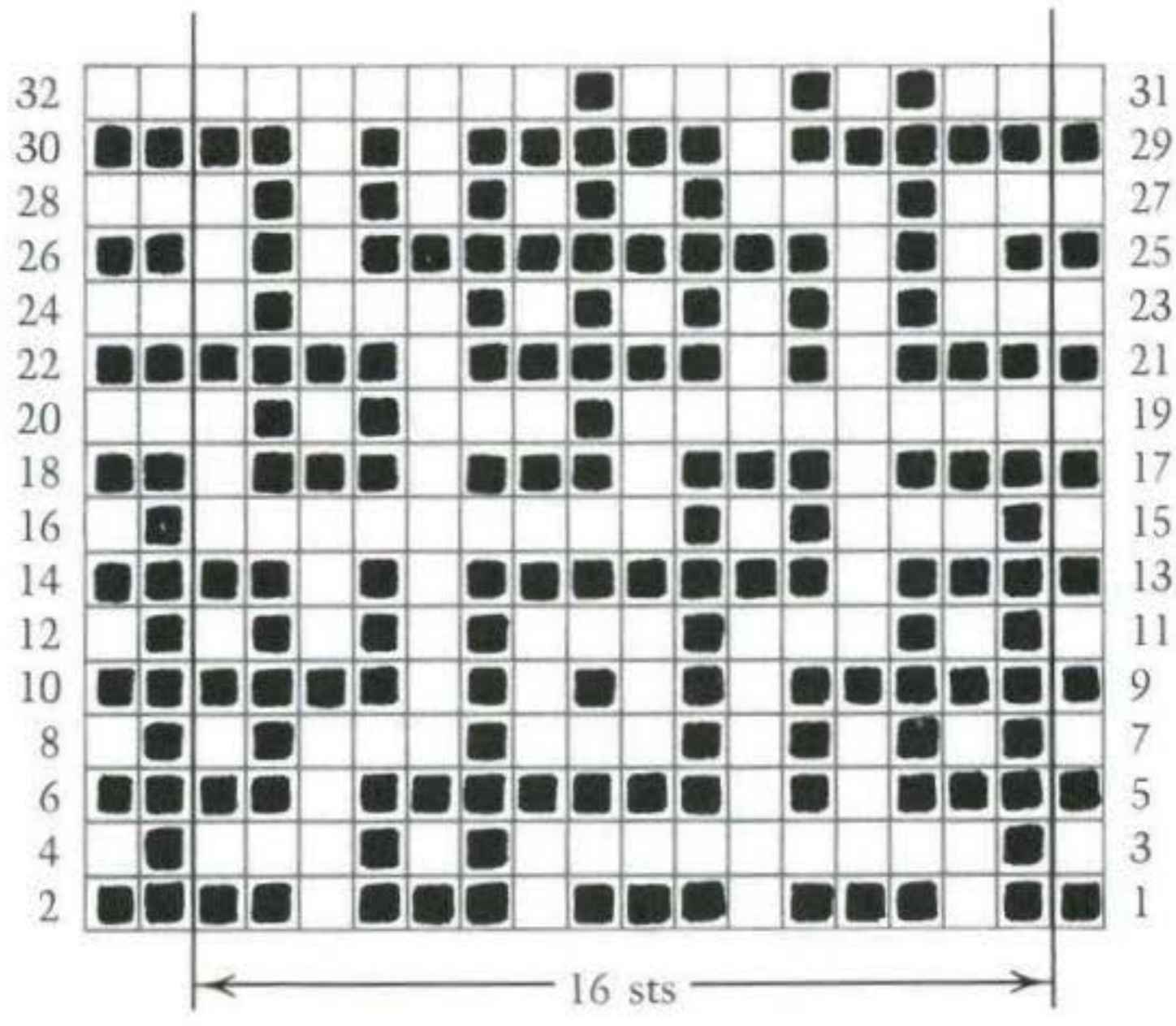


Figure 45

MOSAIC 57

Multiple of 16 sts plus 3



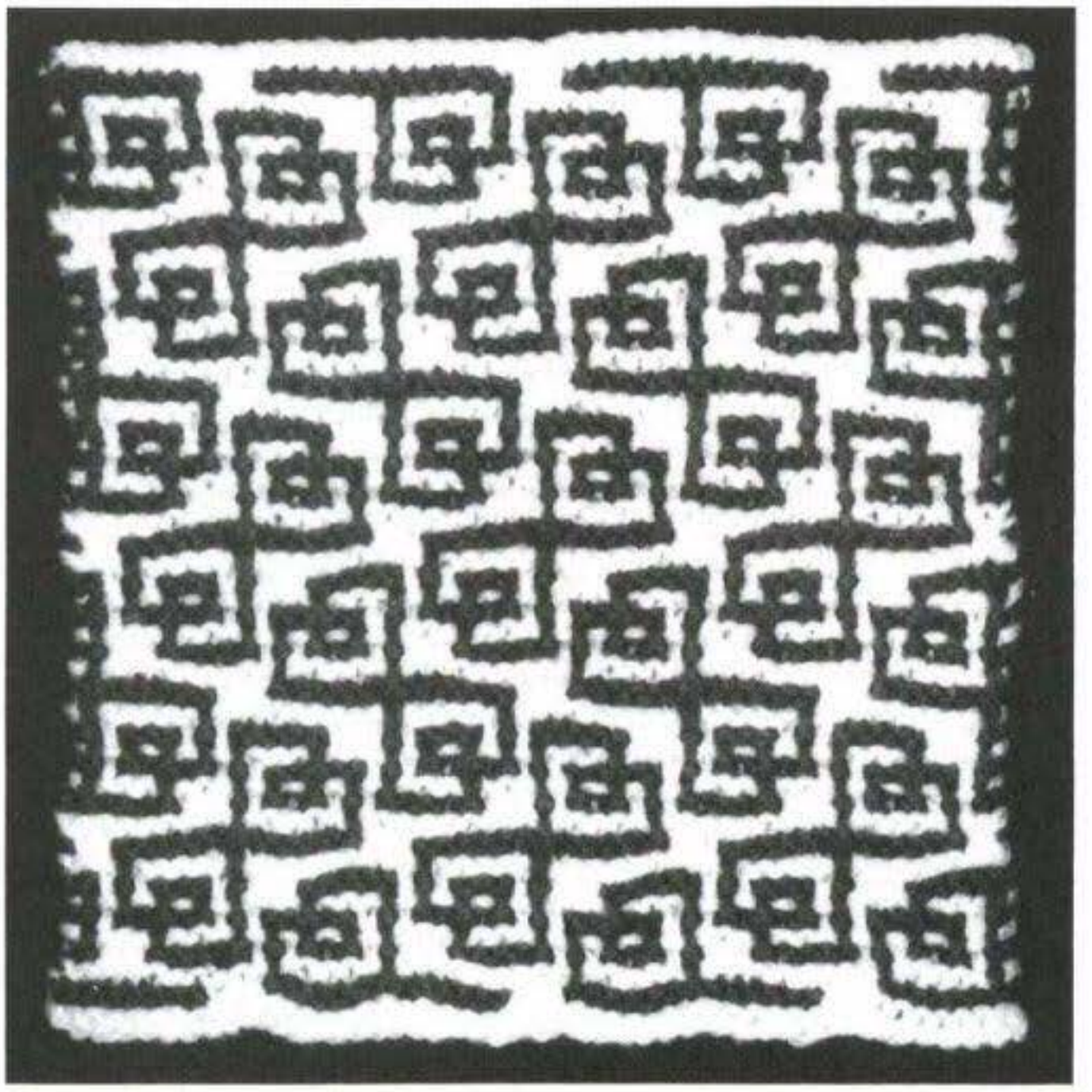


Figure 44. Mosaic 56

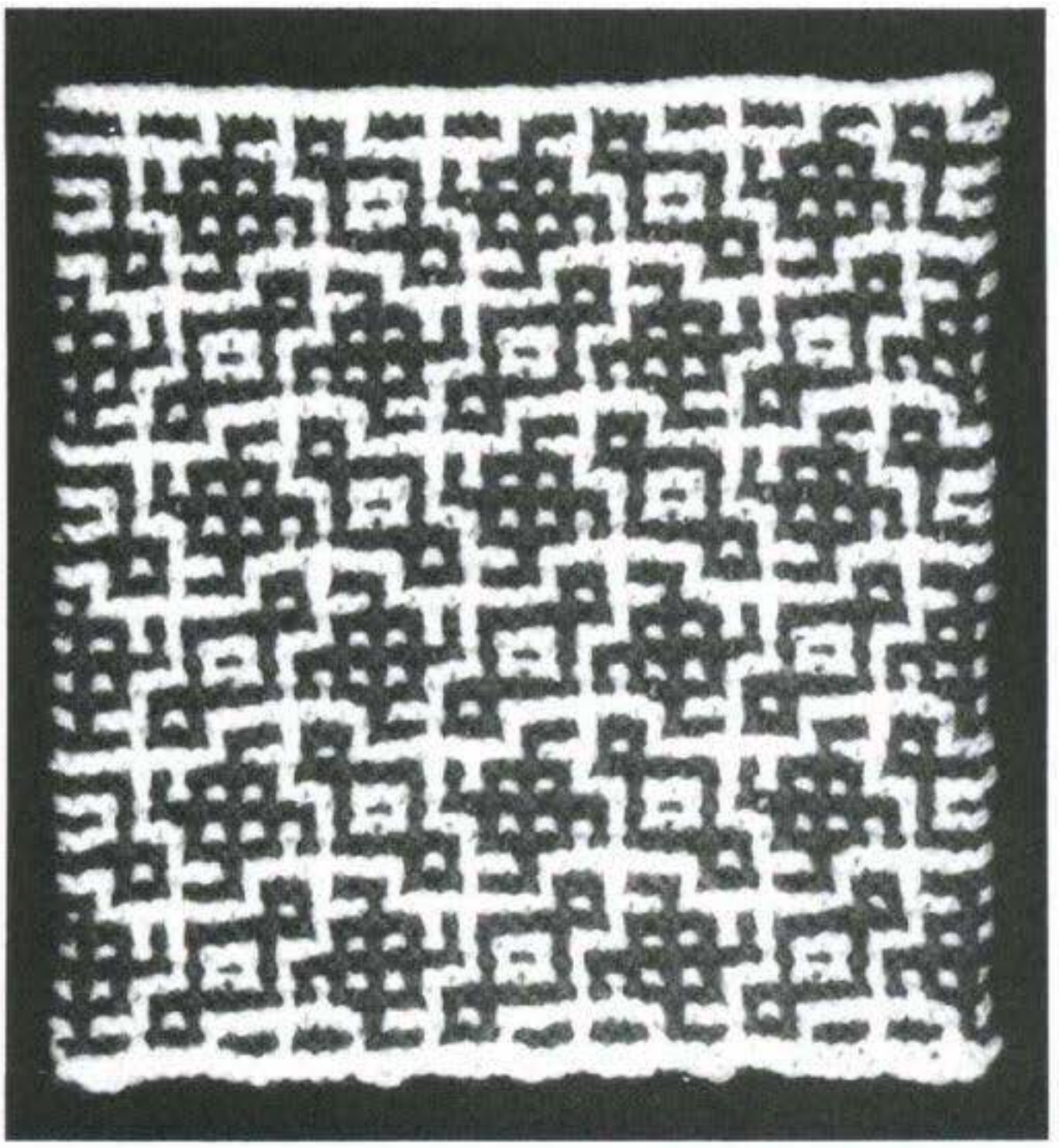


Figure 45. Mosaic 57

Figure 46

MOSAIC 58

Multiple of 16 sts plus 3

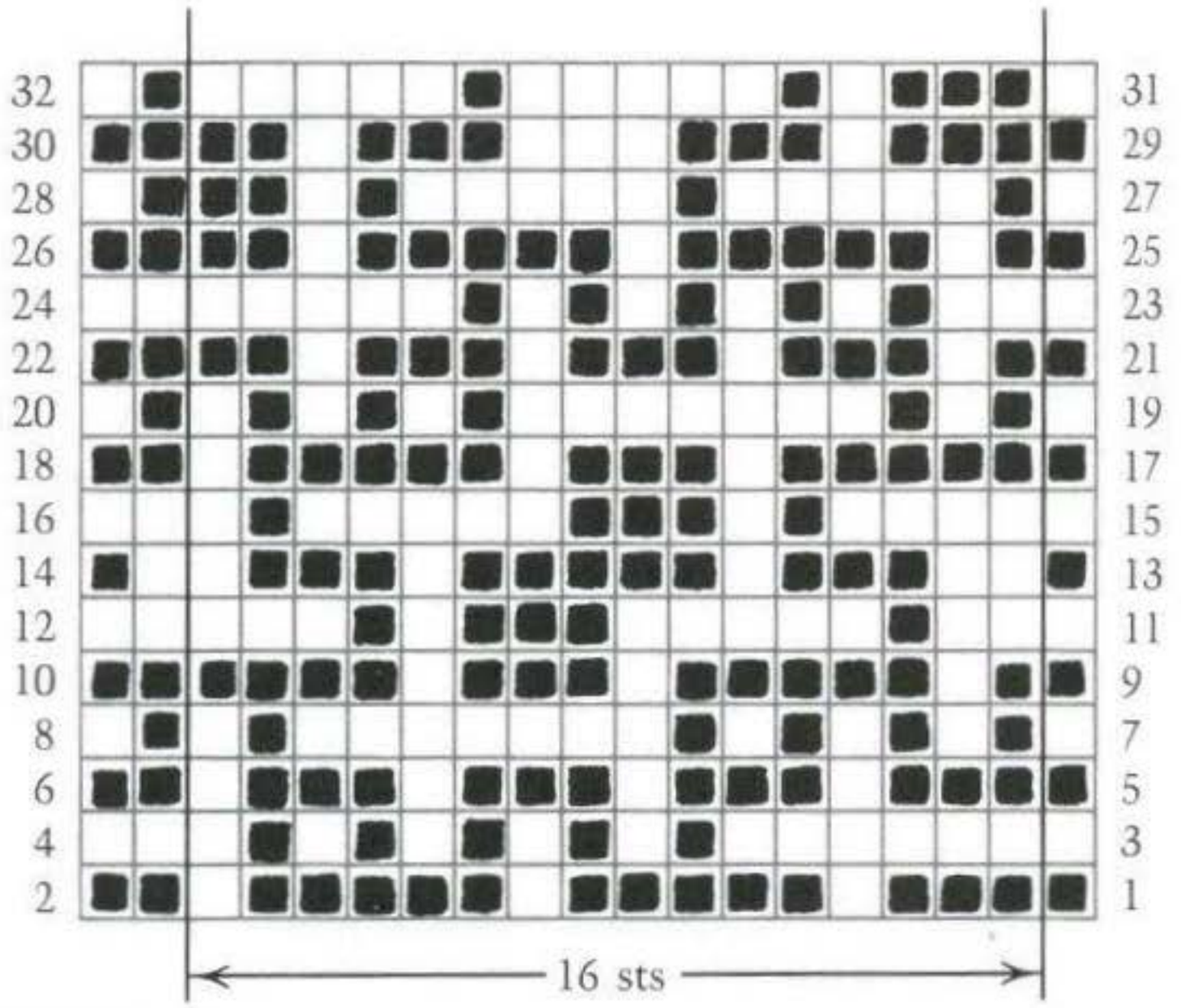
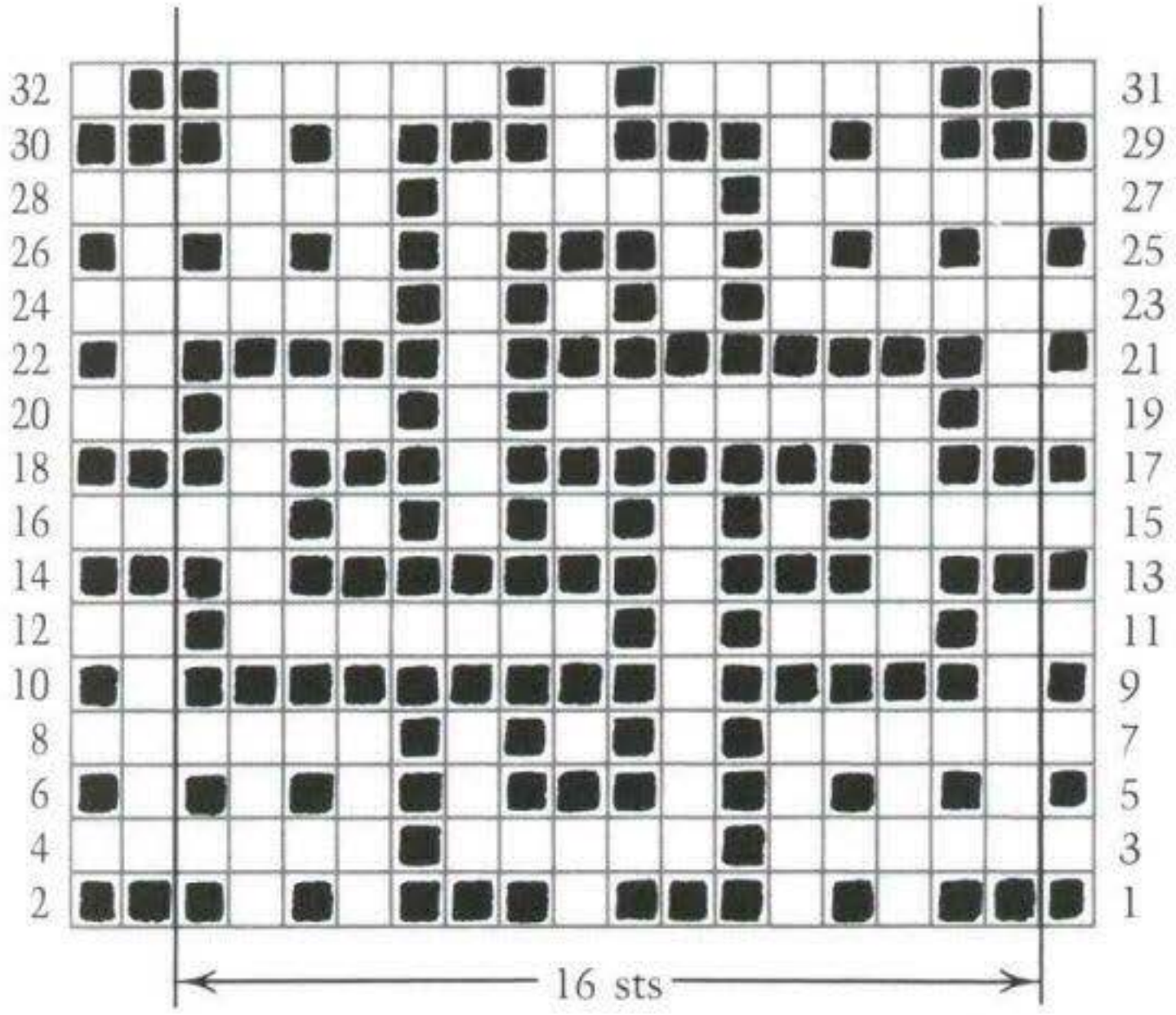


Figure 46. Mosaic 58

Figure 47

MOSAIC 59

Multiple of 16 sts plus 3



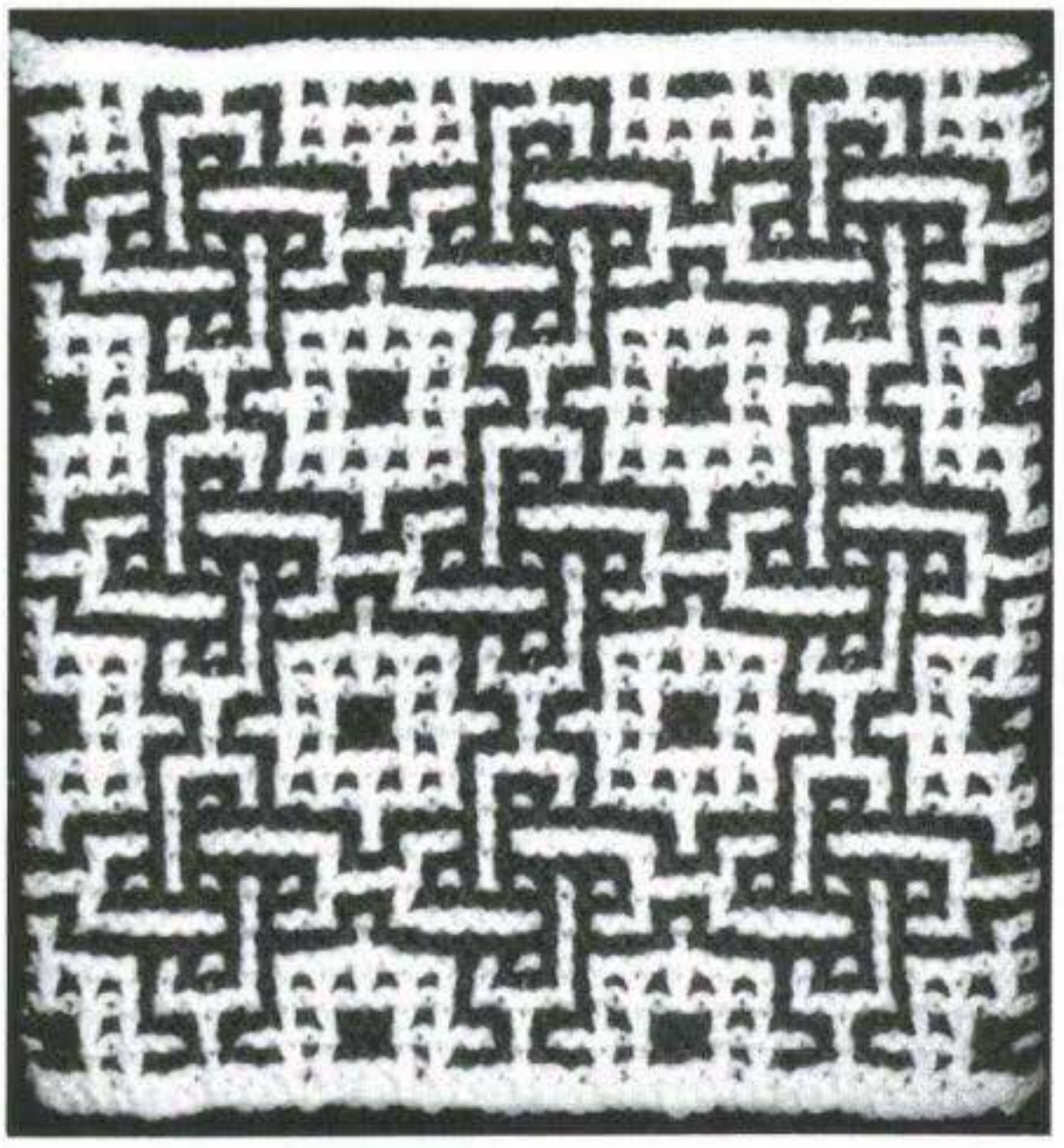


Figure 47. Mosaic 59

Figure 48

MOSAIC 60

Multiple of 16 sts plus 3

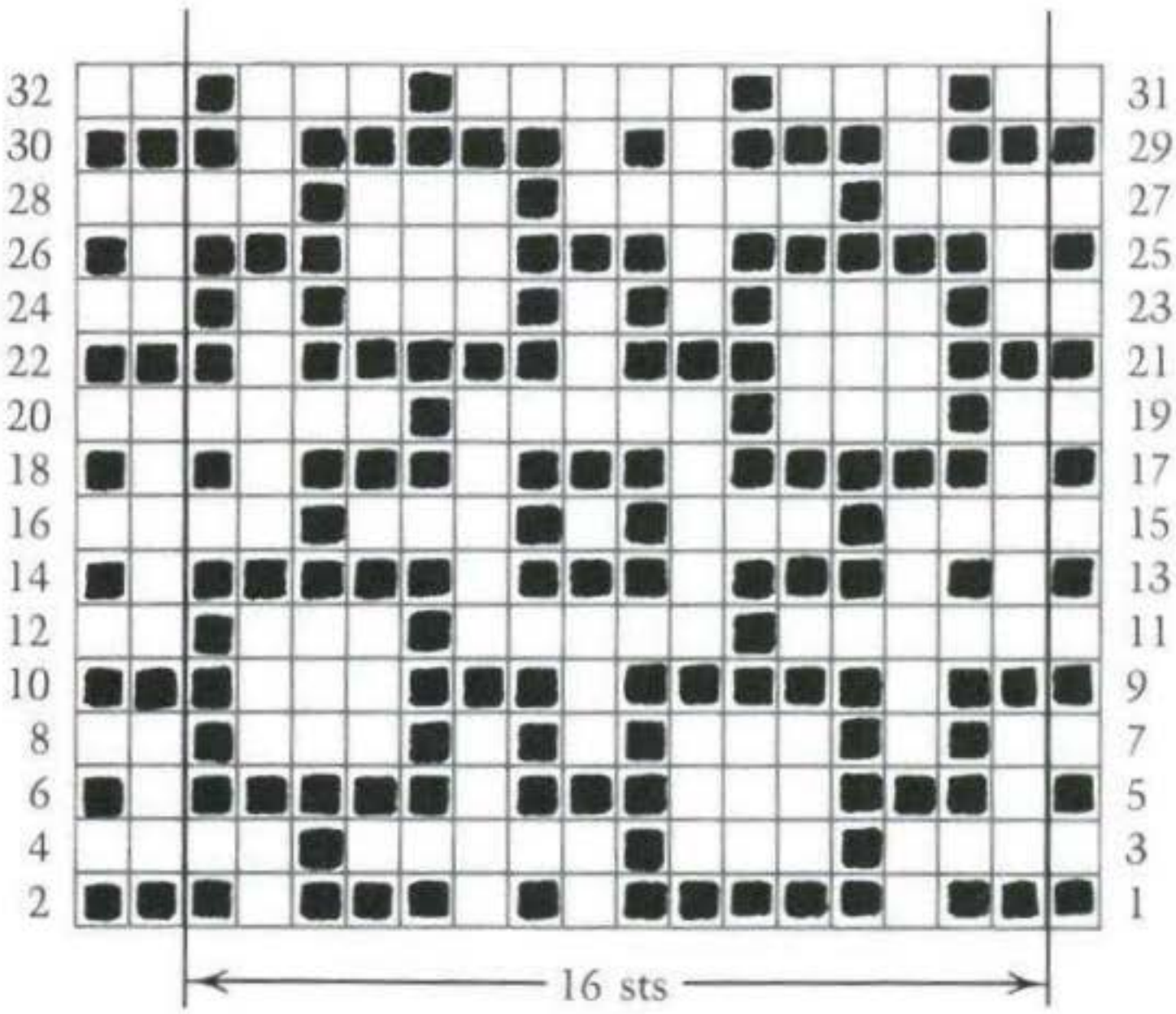


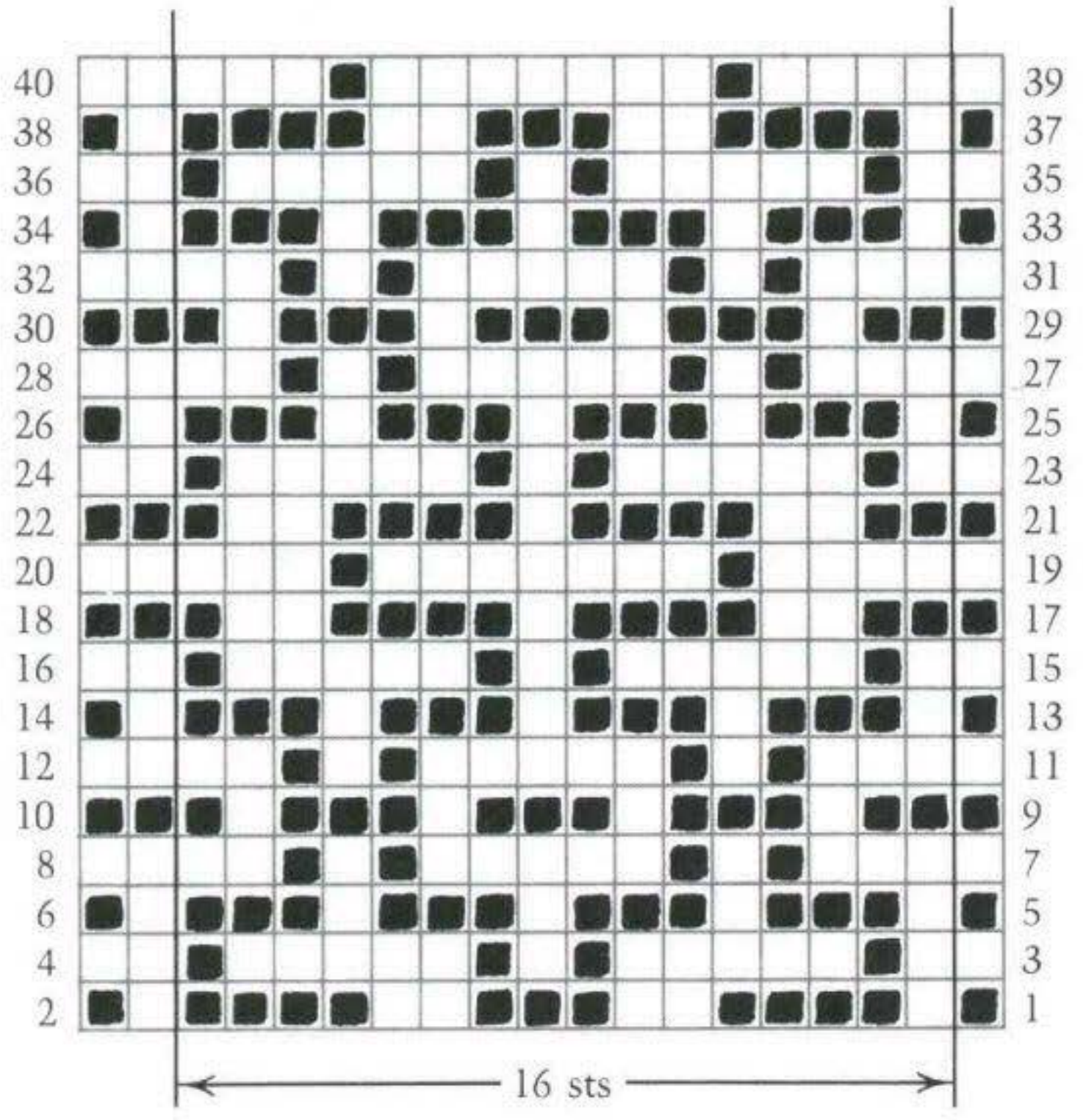
Figure 48. Mosaic 60

Figure 49. Mosaic 61

Figure 49

MOSAIC 61

Multiple of 16 sts plus 3



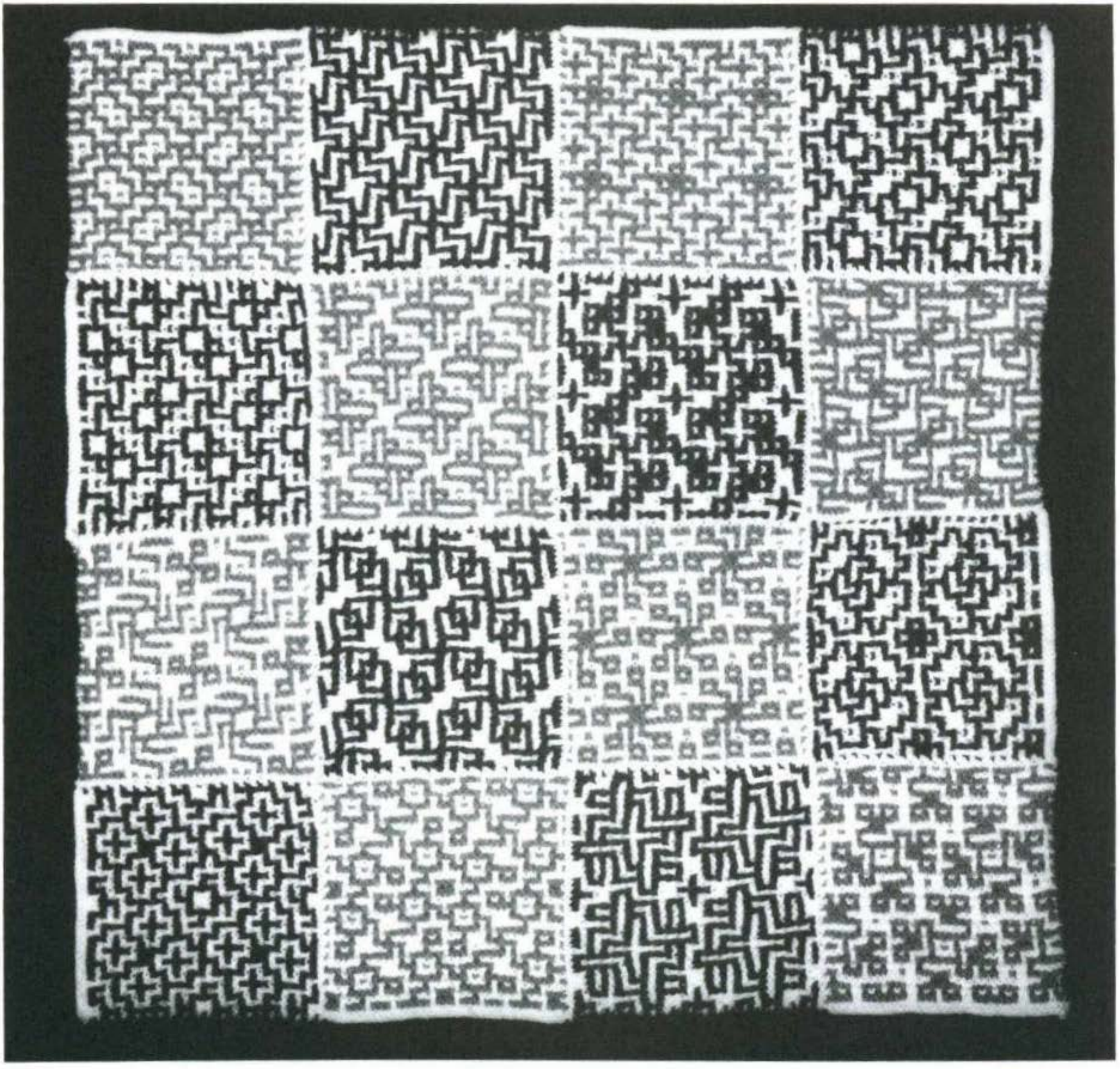


Figure 50. Sampler squares: sixteen variations on the Gammadion (swastika) Design, Mosaics 62–77. Above, left to right: Mosaics 62, 63, 64, and 65; second row, left to right: Mosaics 66, 67, 68, and 69; third row, left to right: Mosaics 70, 71, 72, and 73; below, left to right: Mosaics 74, 75, 76, and 77

Figure 50

MOSAIC 63

Multiple of 12 sts plus 3

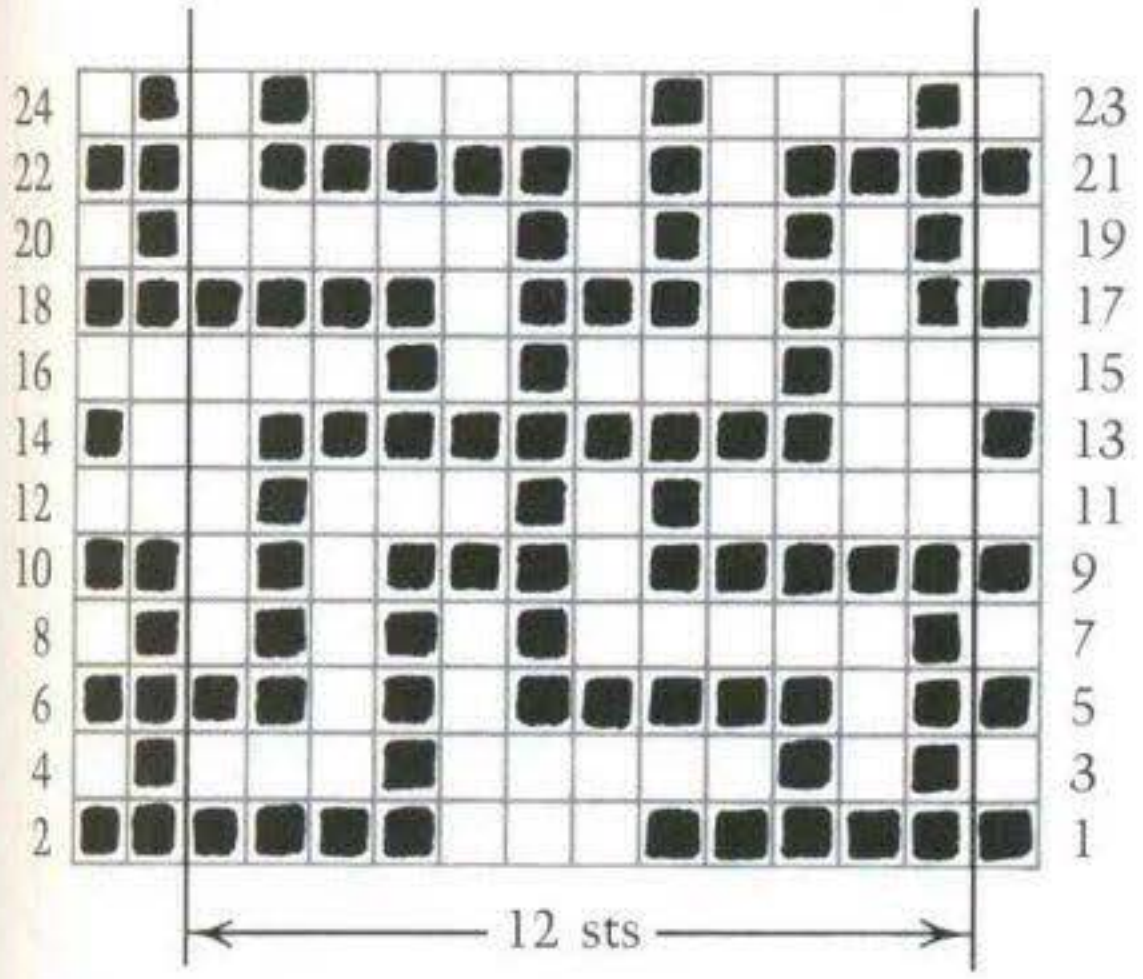


Figure 50

MOSAIC 62

Multiple of 12 sts plus 3

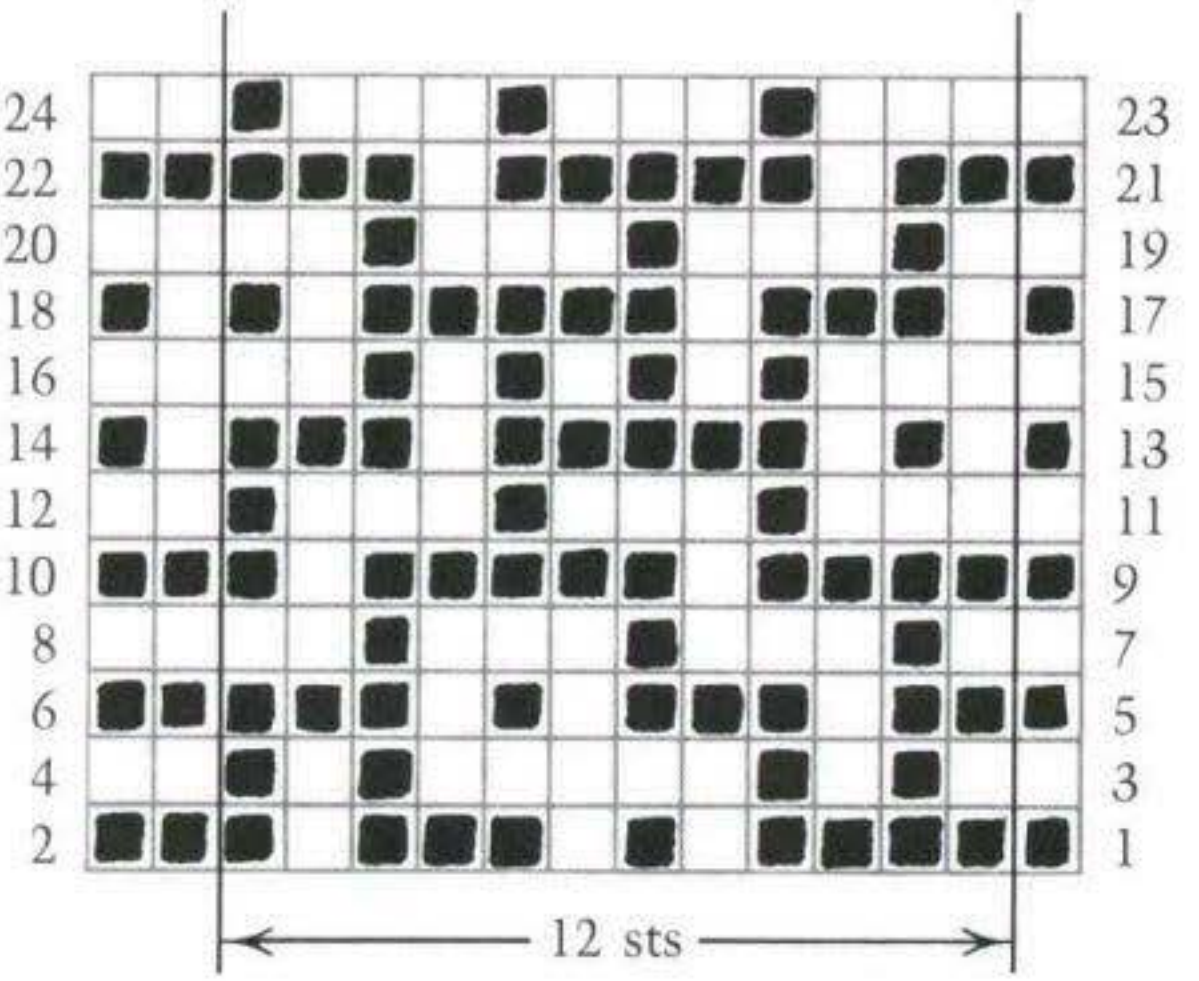


Figure 50

MOSAIC 64

Multiple of 14 sts plus 3

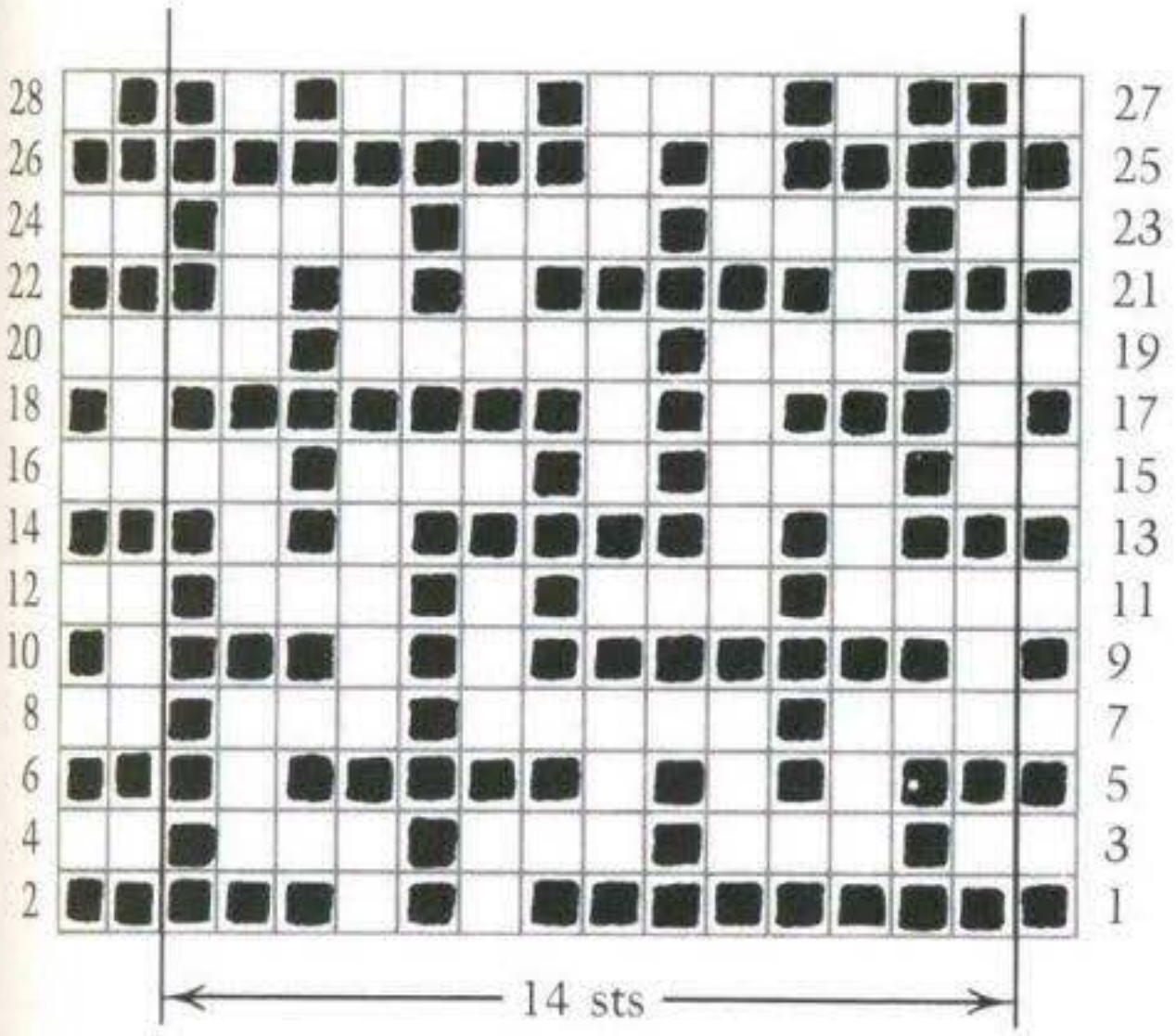


Figure 50

MOSAIC 65

Multiple of 16 sts plus 3

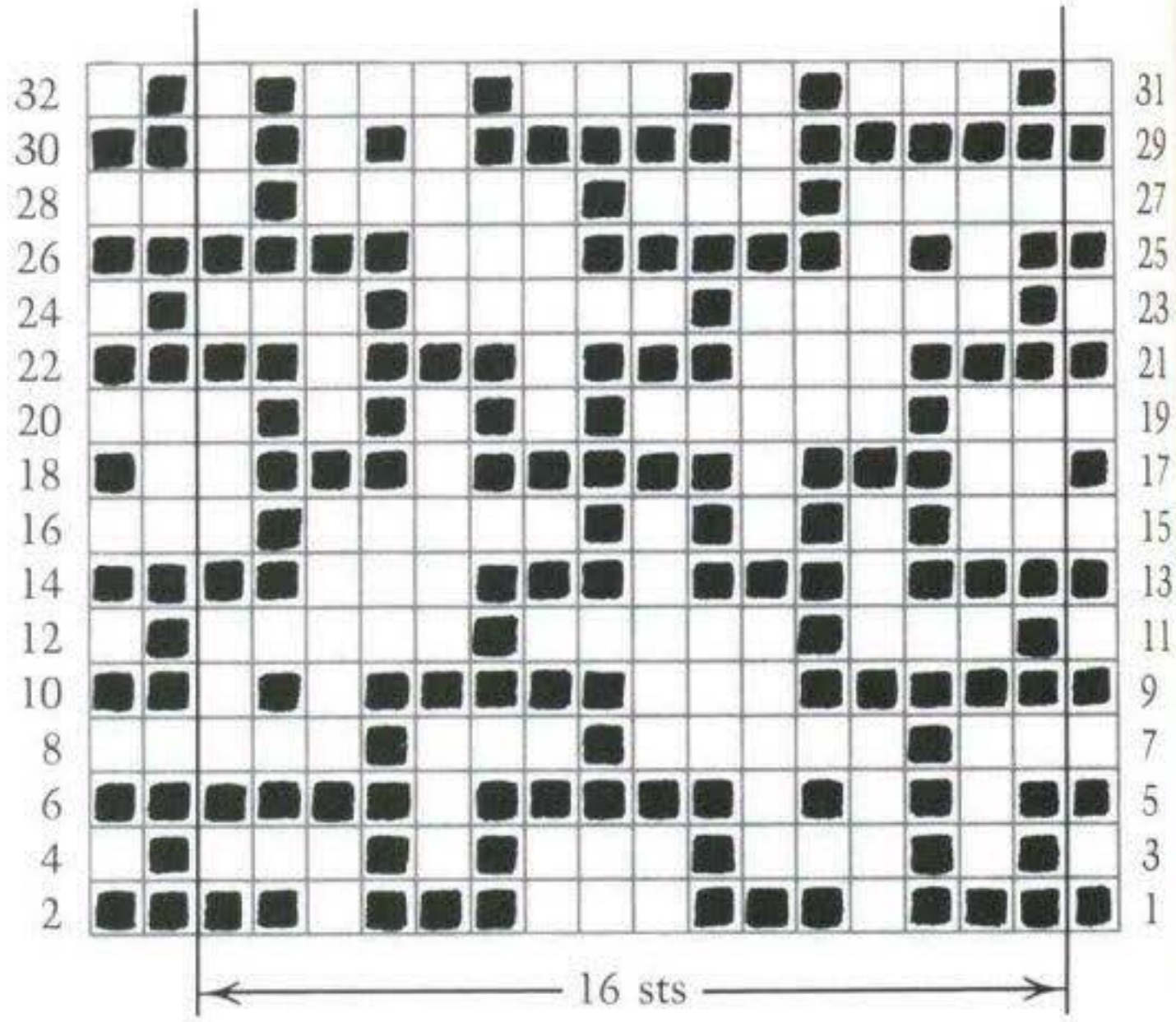


Figure 50

MOSAIC 66

Multiple of 16 sts plus 3

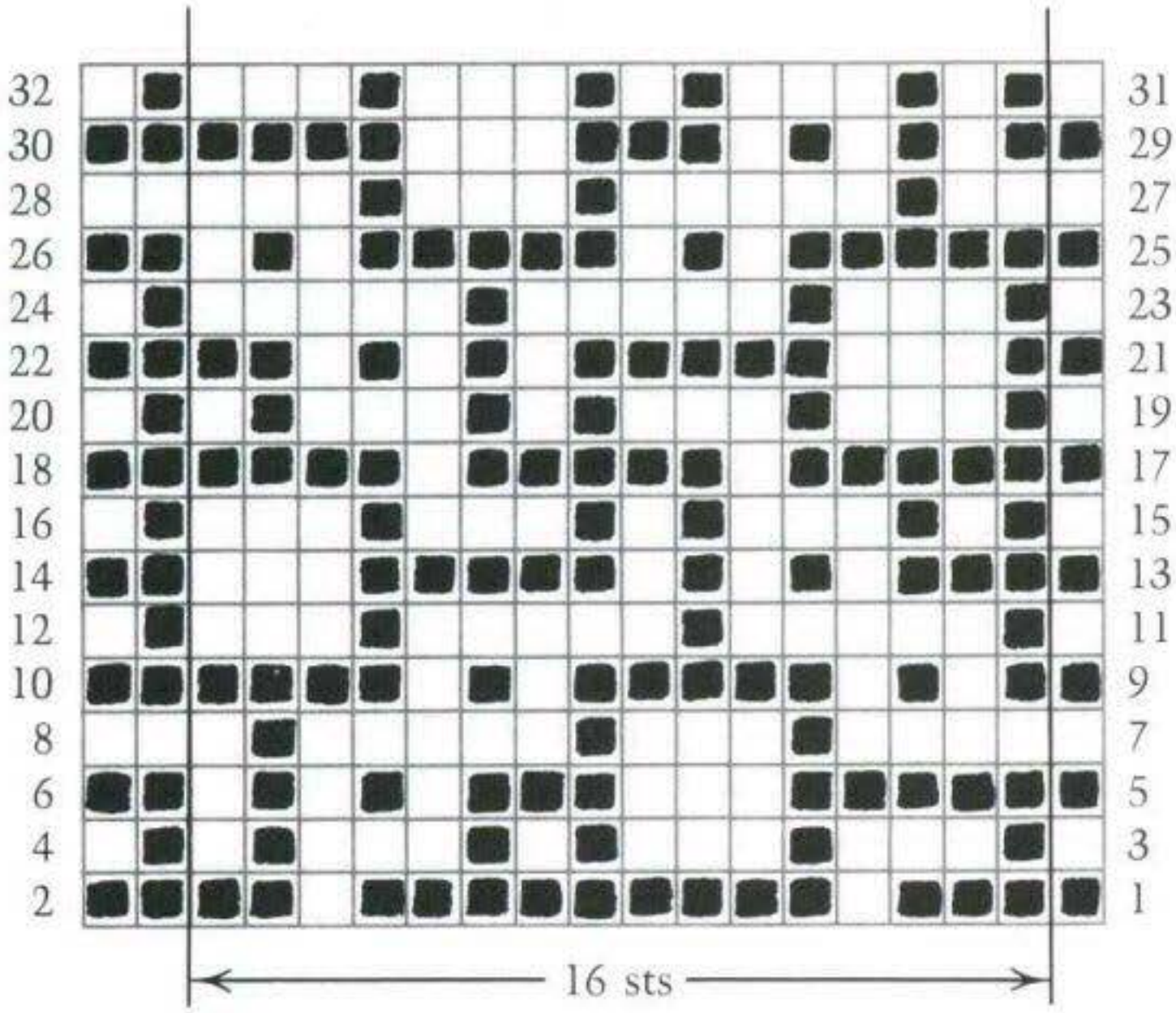


Figure 50

MOSAIC 68

Multiple of 16 sts plus 3

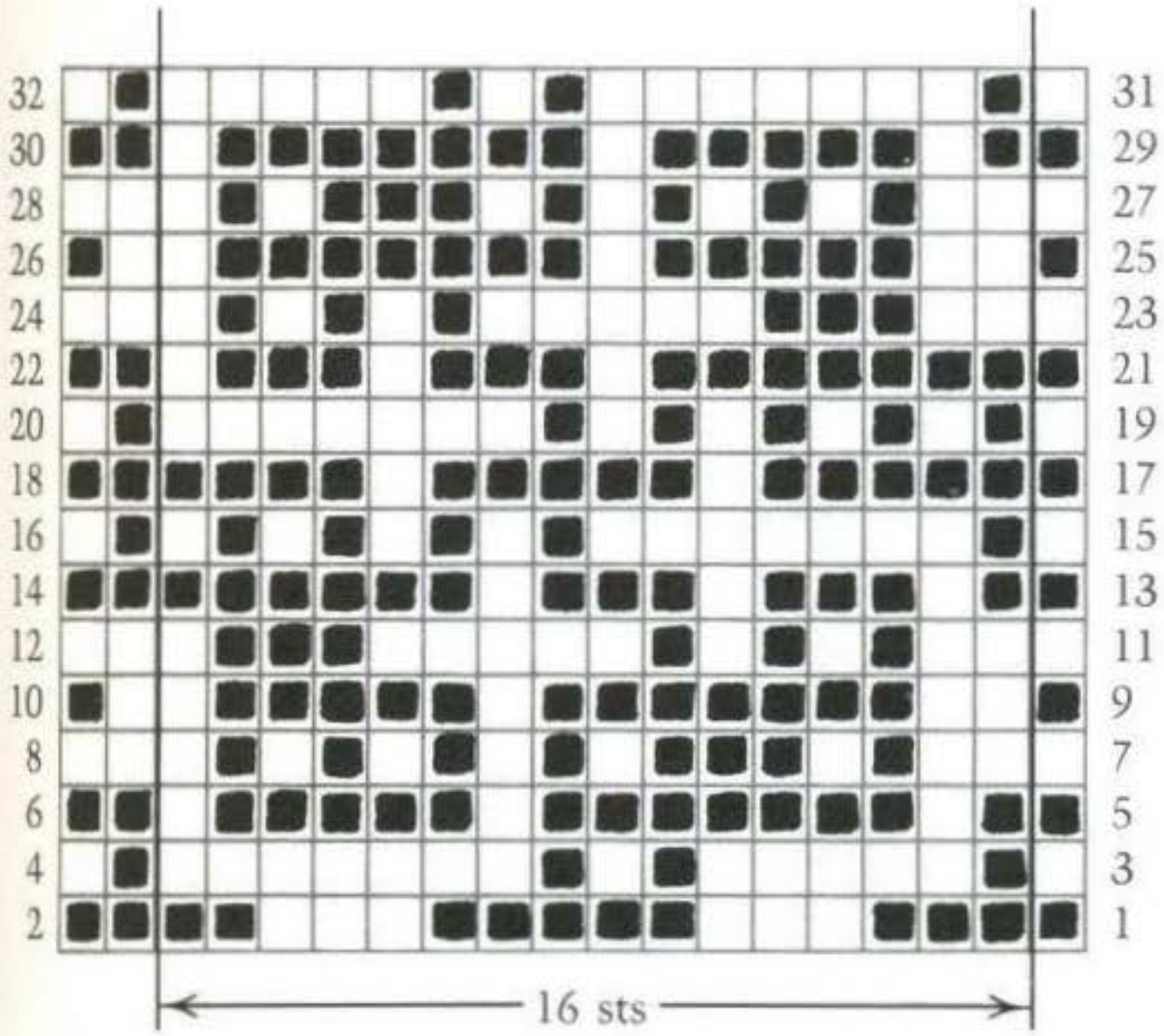


Figure 50

MOSAIC 67: "Windmill"

Multiple of 16 sts plus 3

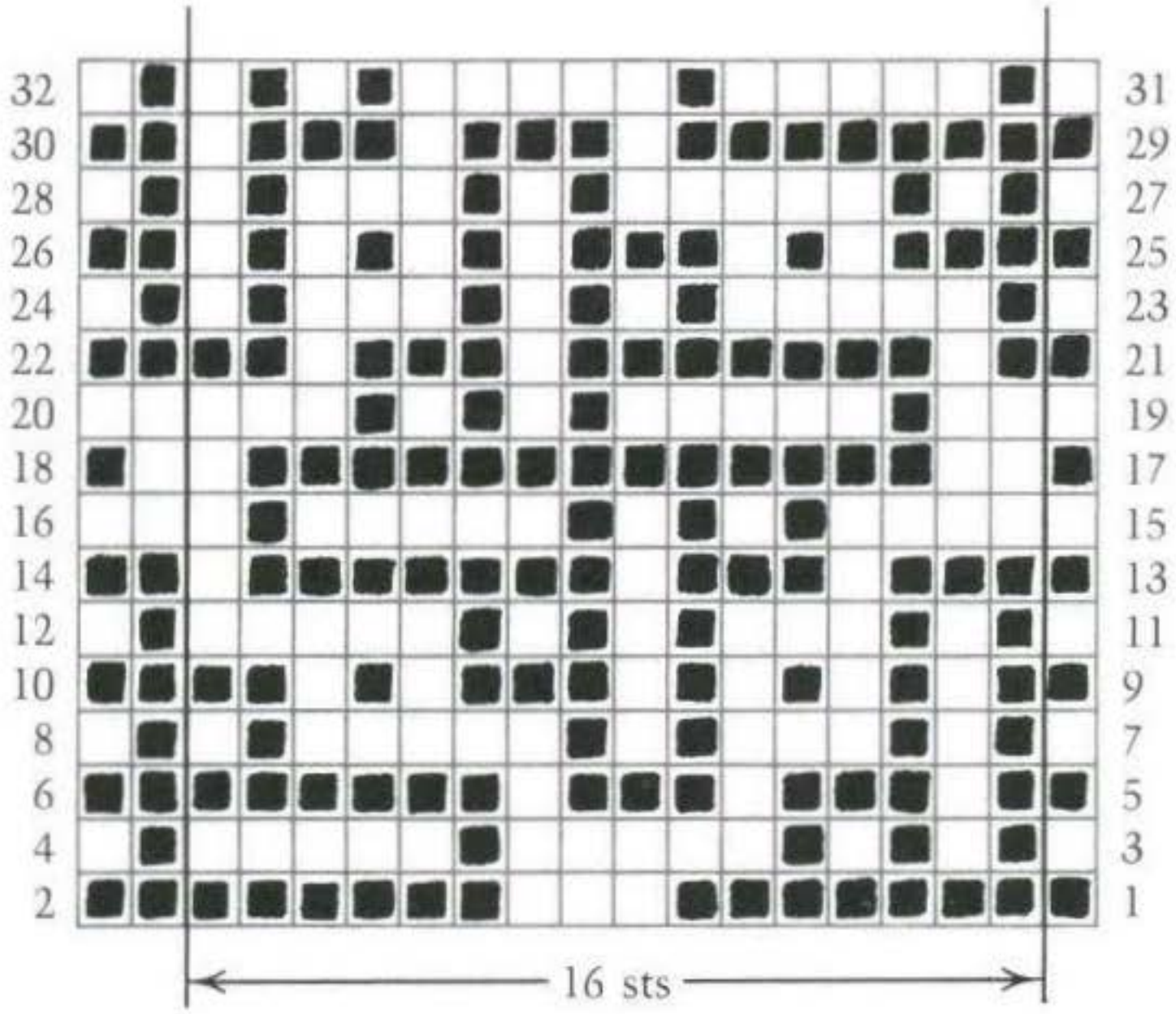


Figure 50

MOSAIC 69

Multiple of 16 sts plus 3

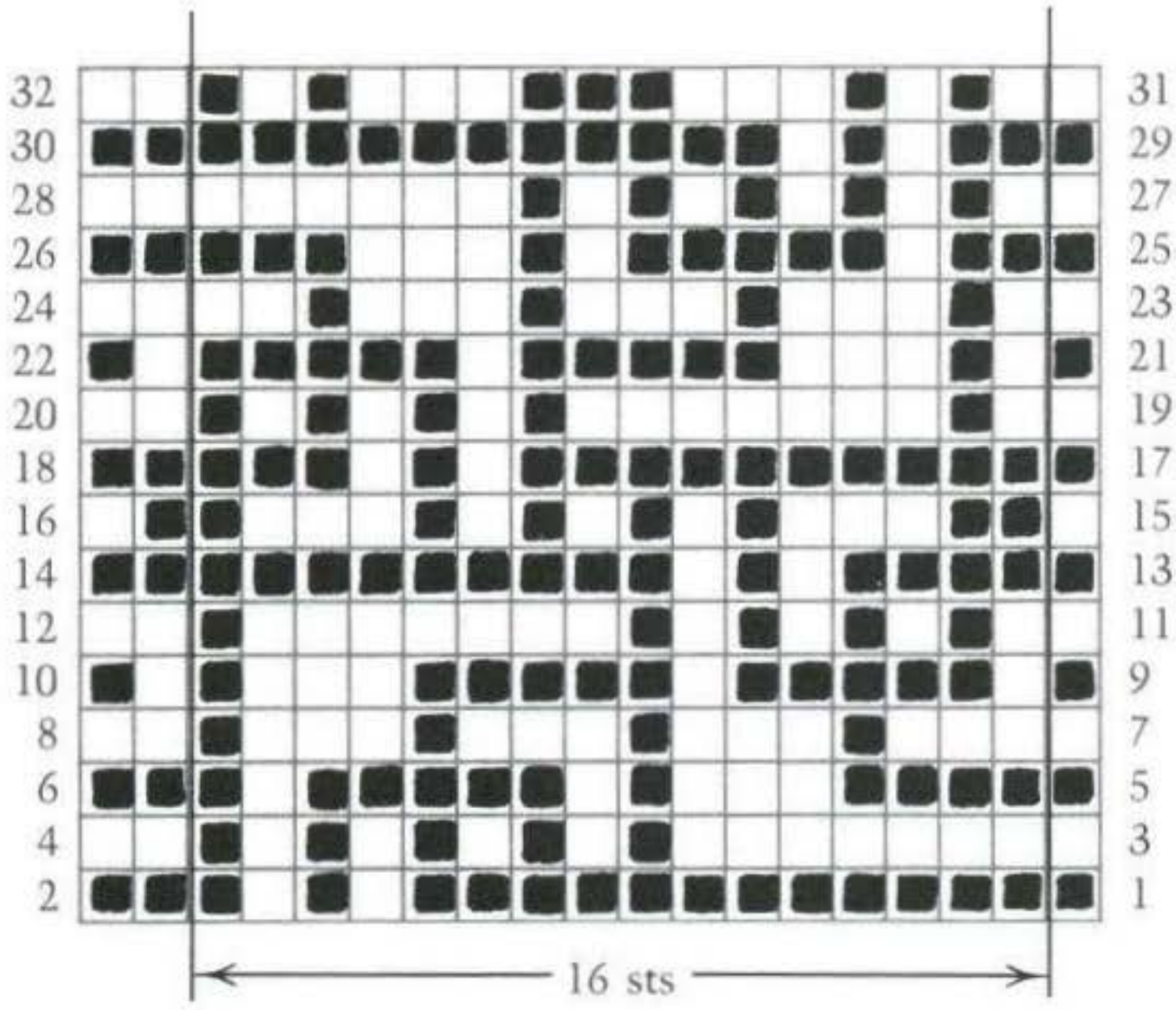


Figure 50

MOSAIC 70: "Twirl"

Multiple of 16 sts plus 3

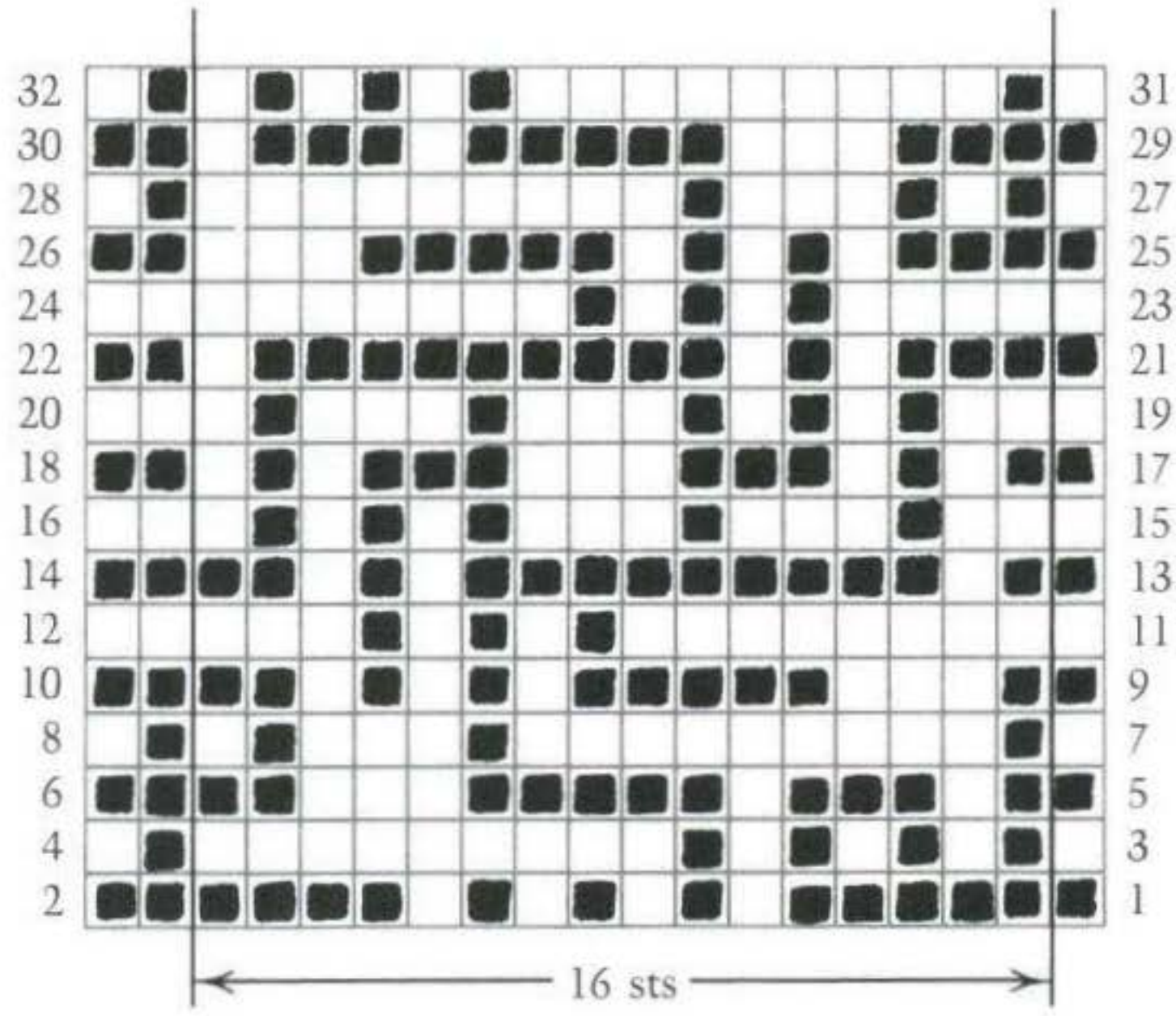


Figure 50

MOSAIC 71

Multiple of 16 sts plus 3

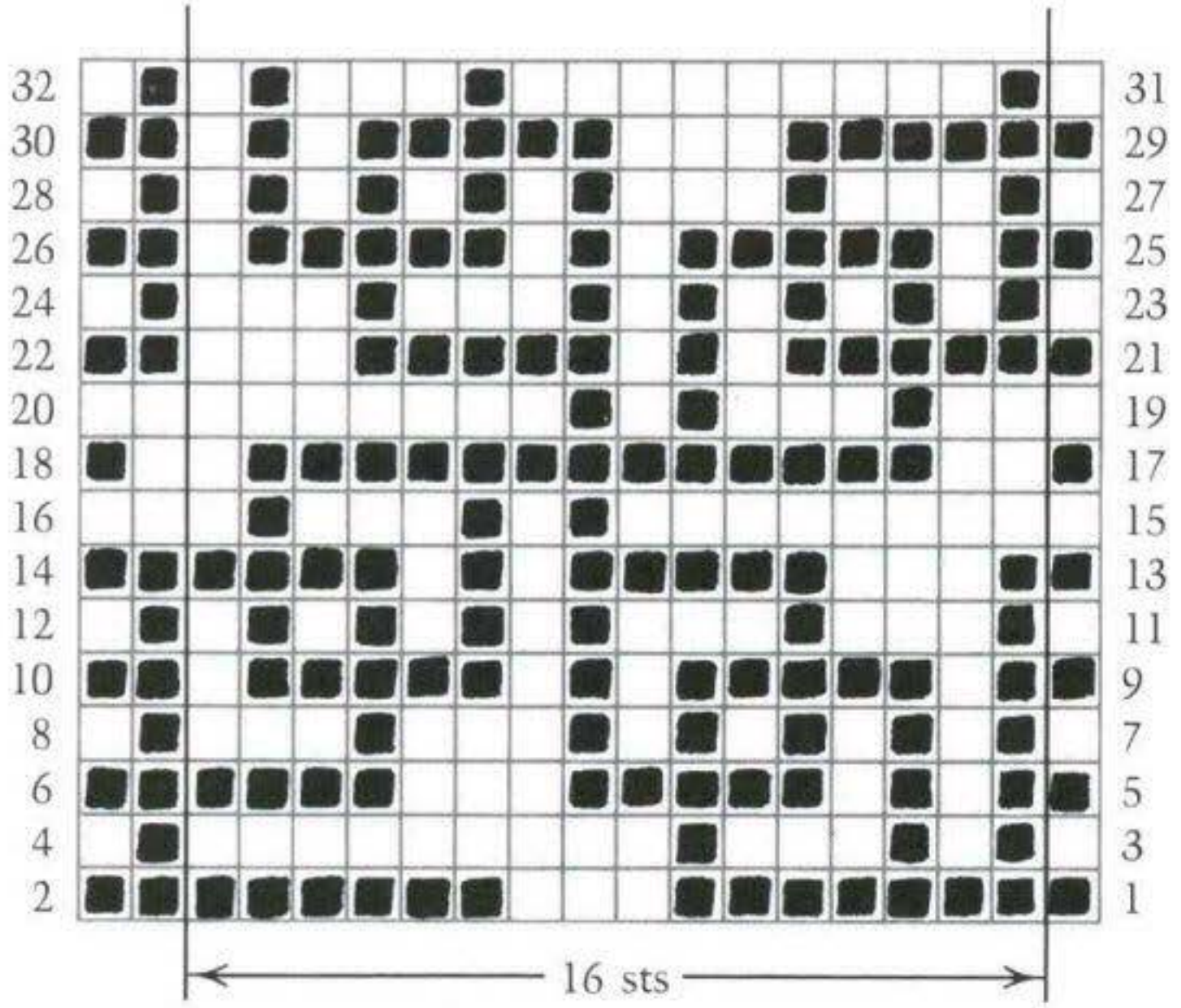


Figure 50

MOSAIC 72: "Pinwheel"

Multiple of 16 sts plus 3

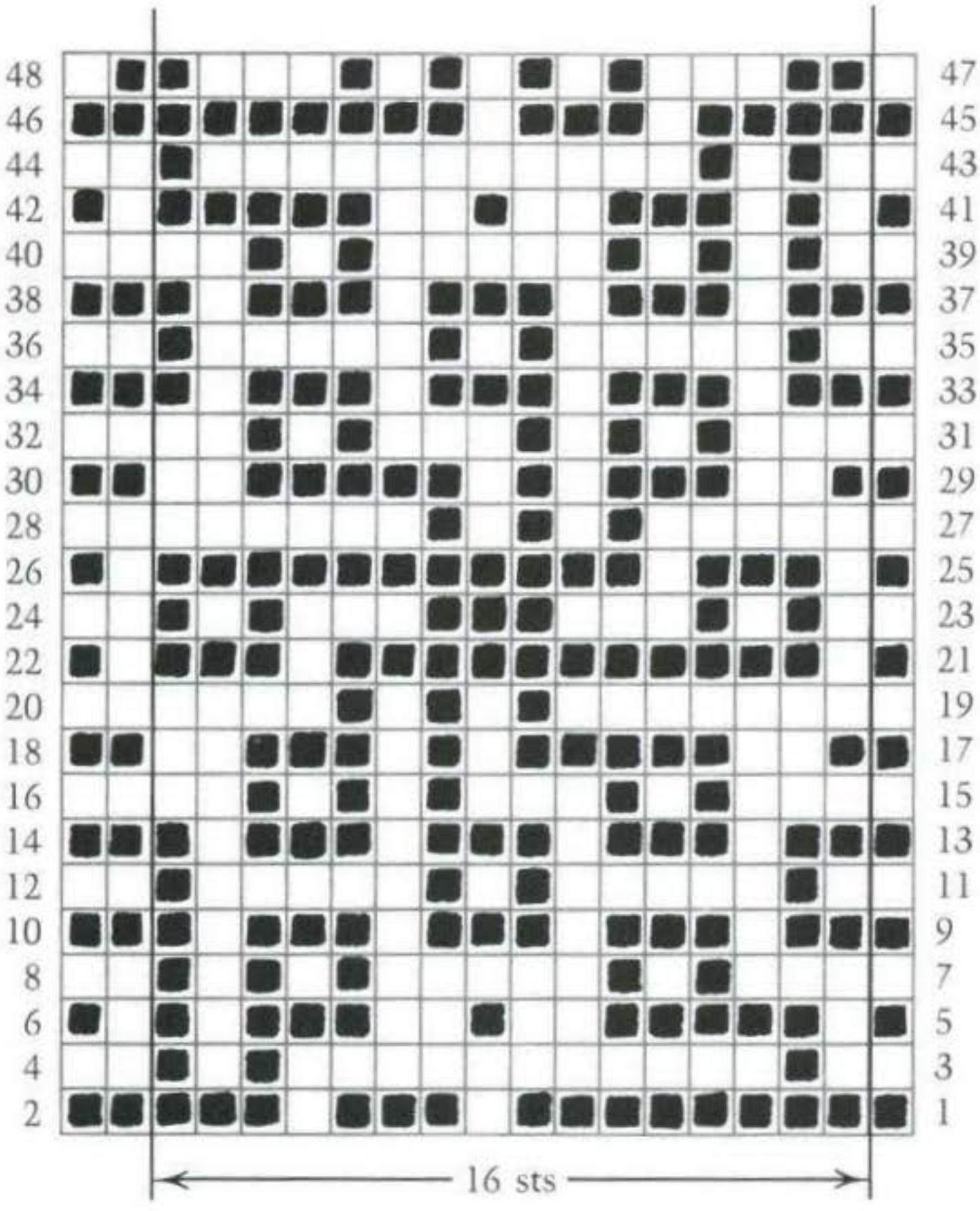


Figure 50

MOSAIC 73

Multiple of 18 sts plus 3

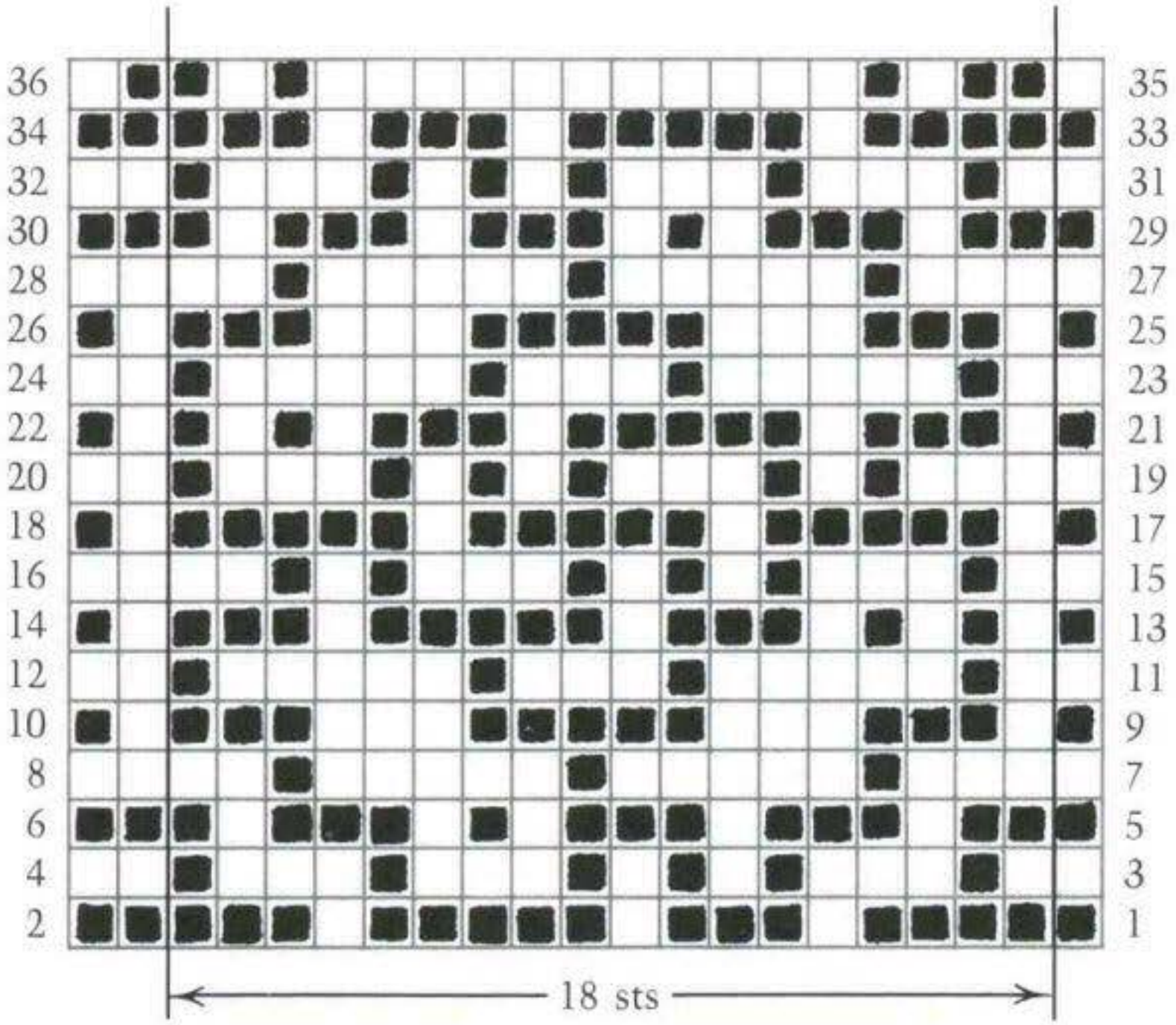


Figure 50

MOSAIC 74

Multiple of 18 sts plus 3

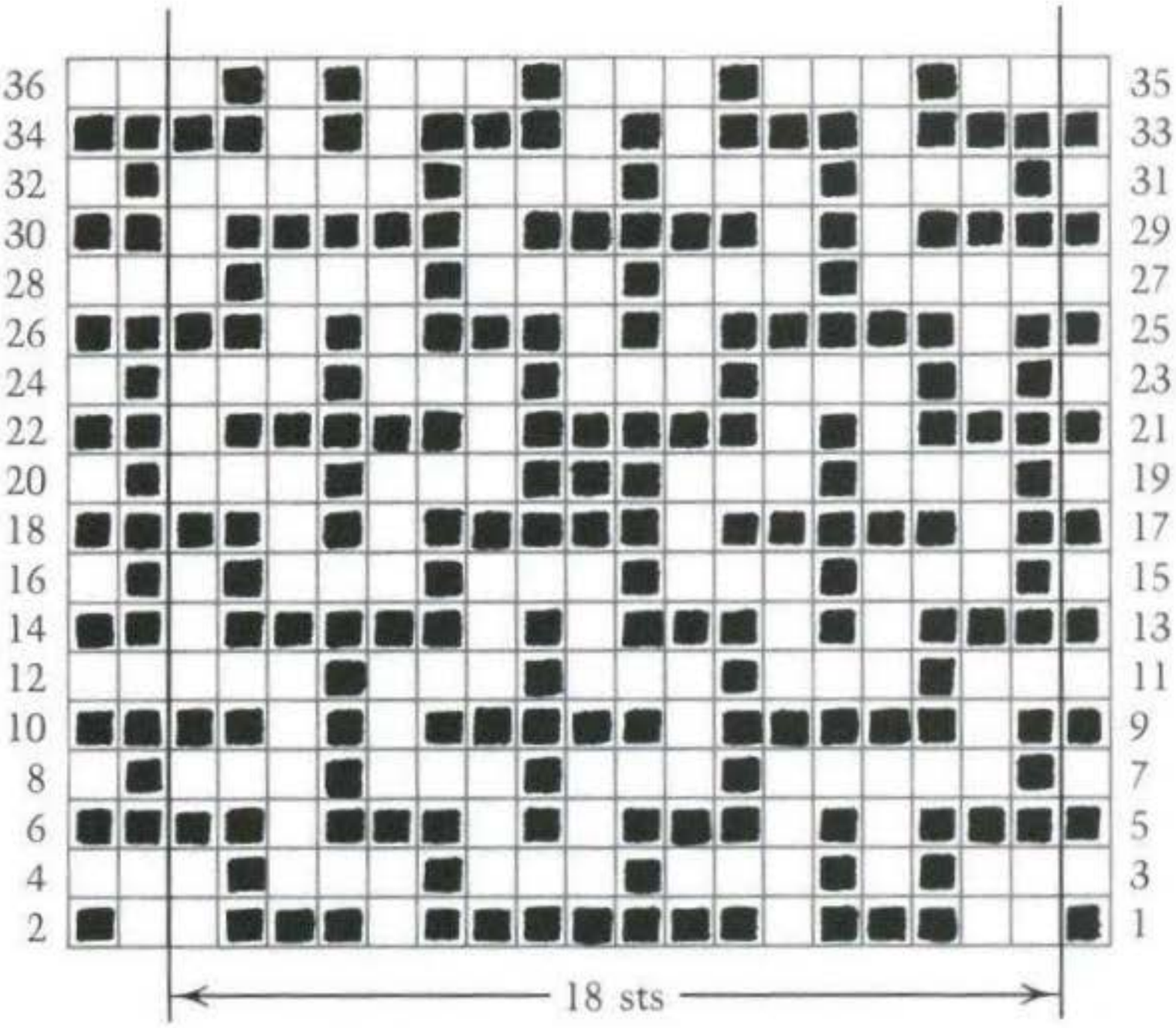


Figure 50

MOSAIC 75

Multiple of 18 sts plus 3

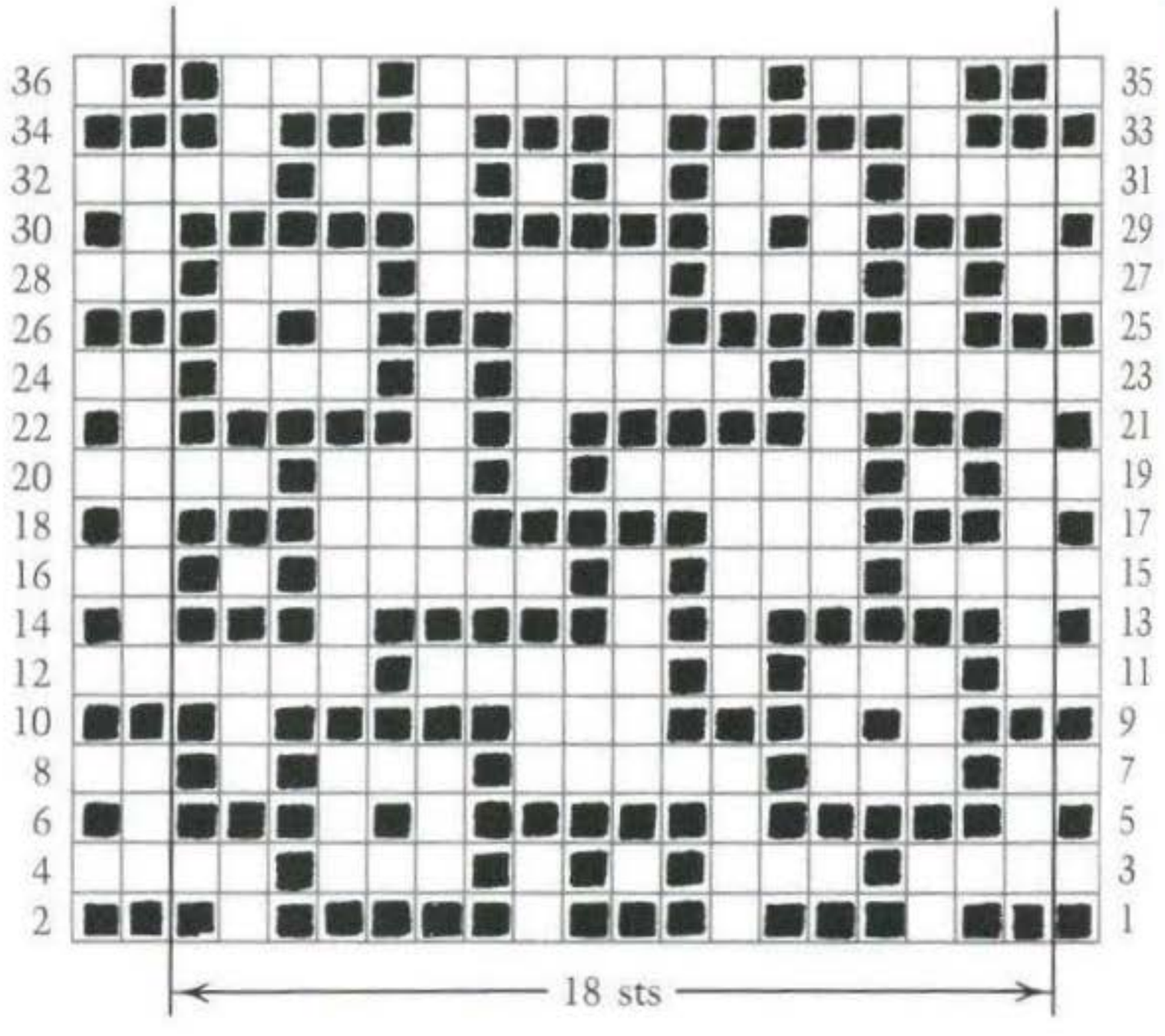


Figure 50

MOSAIC 76

Multiple of 18 sts plus 3

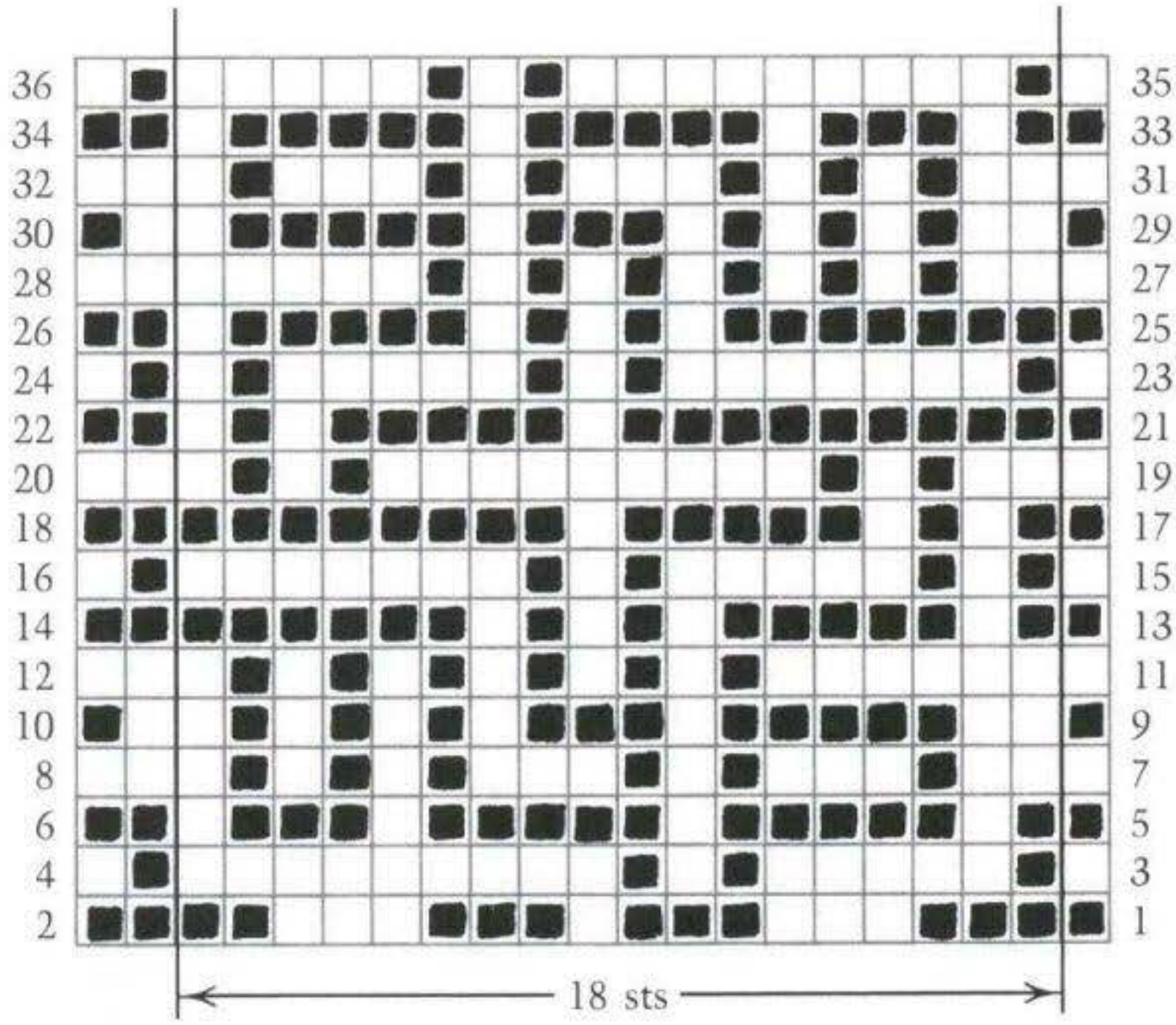


Figure 50

MOSAIC 77

Multiple of 18 sts plus 3

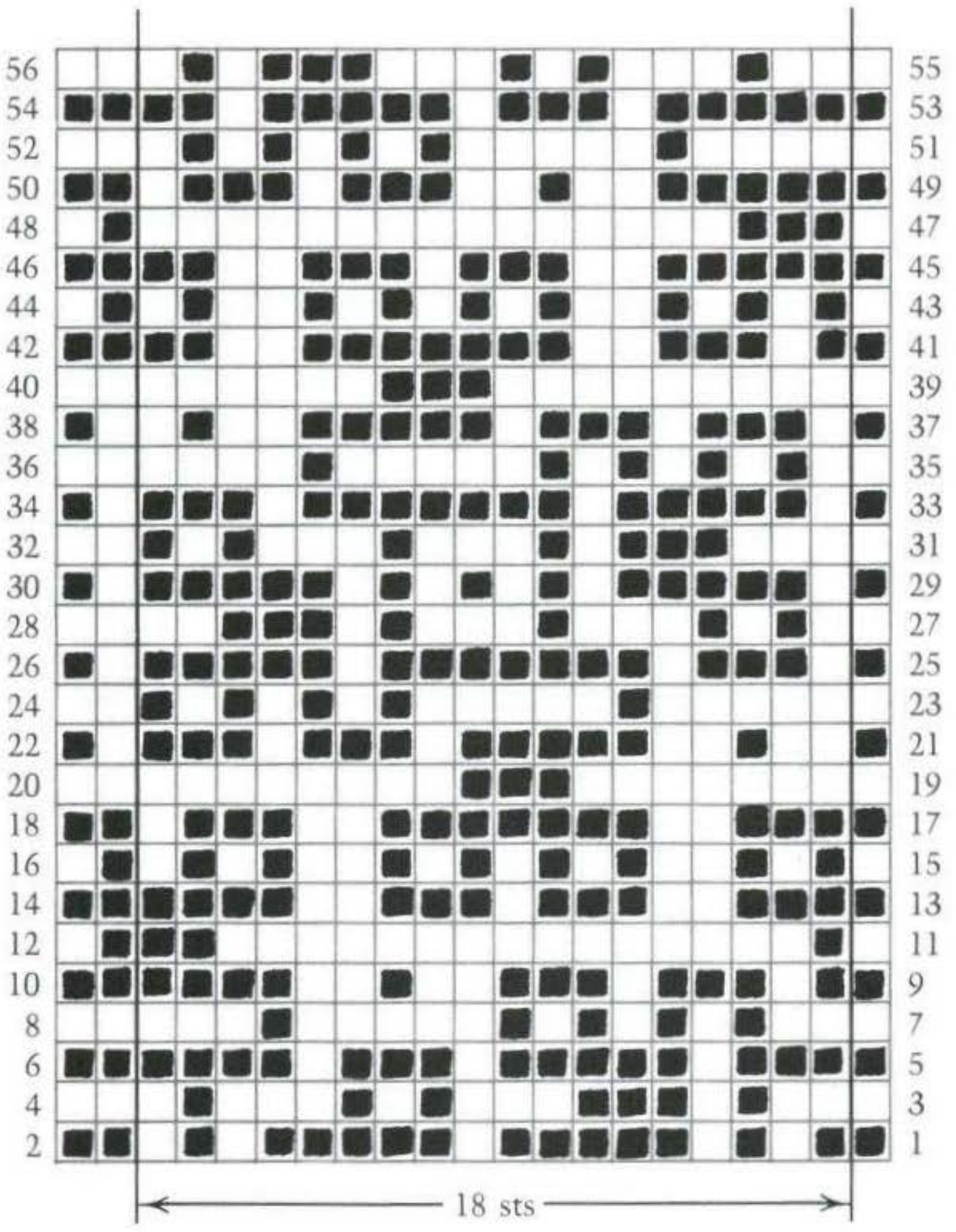
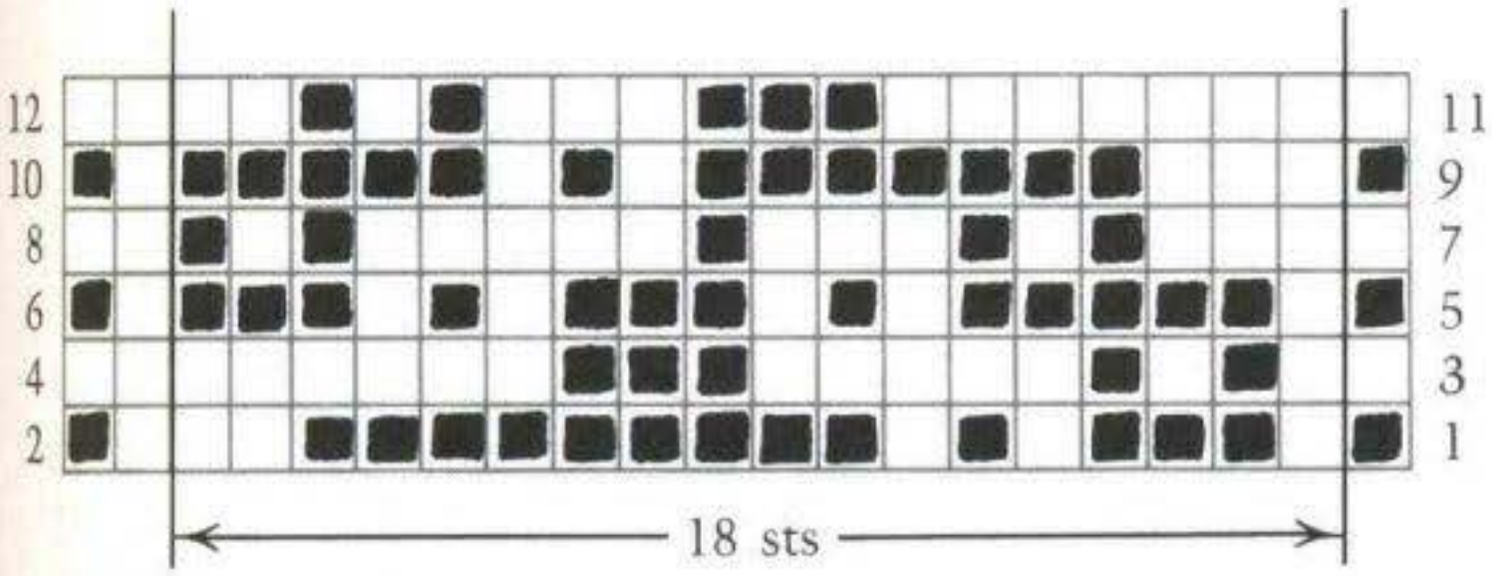


Figure 51

MOSAIC 78: "Branches"

Multiple of 18 sts plus 3



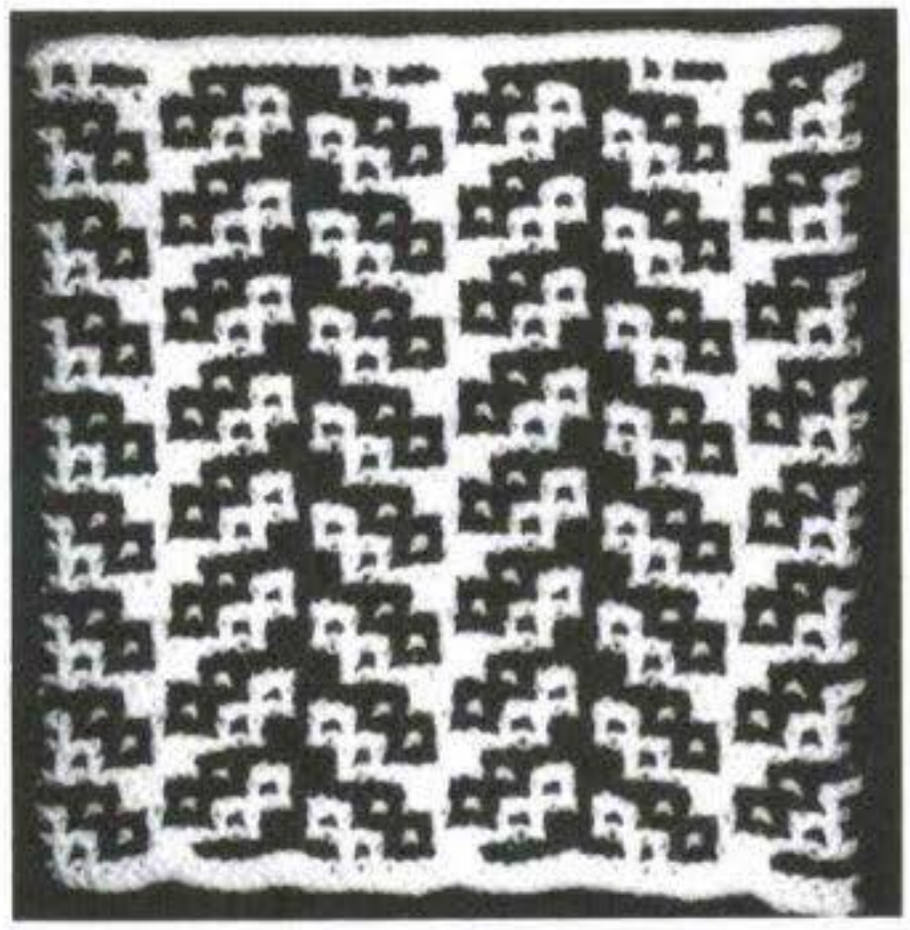


Figure 51. Mosaic 78, "Branches"

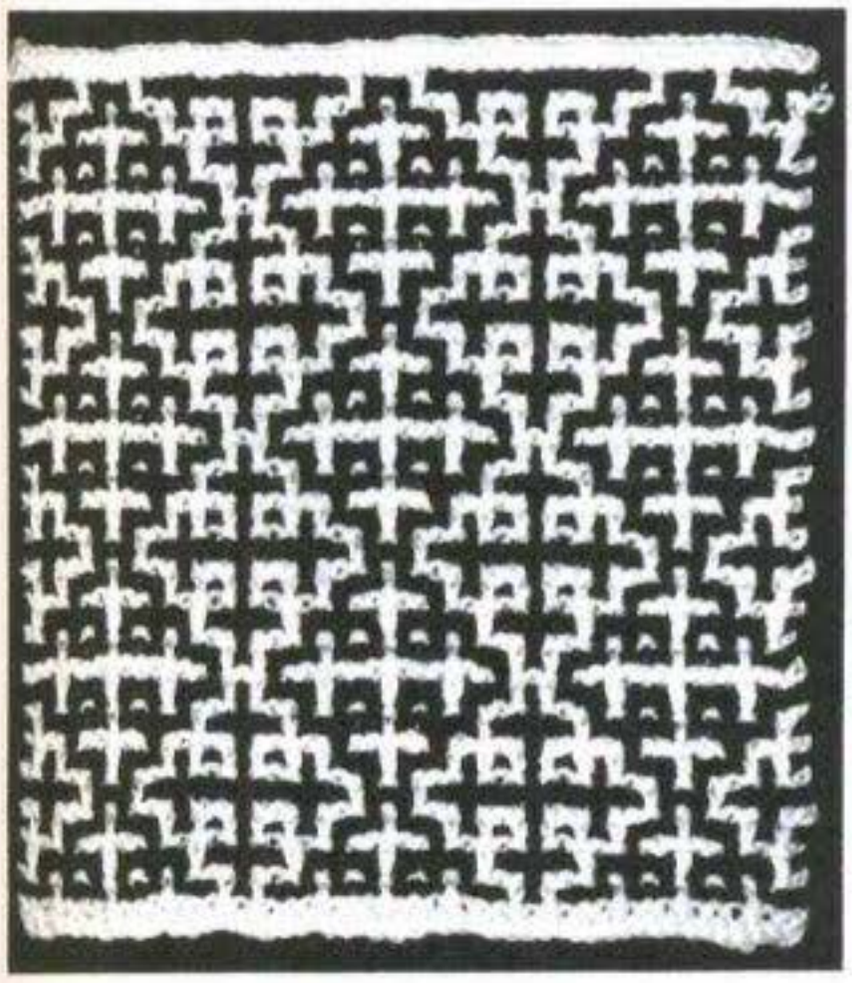


Figure 52. Mosaic 79

Figure 52

MOSAIC 79

Multiple of 18 sts plus 3

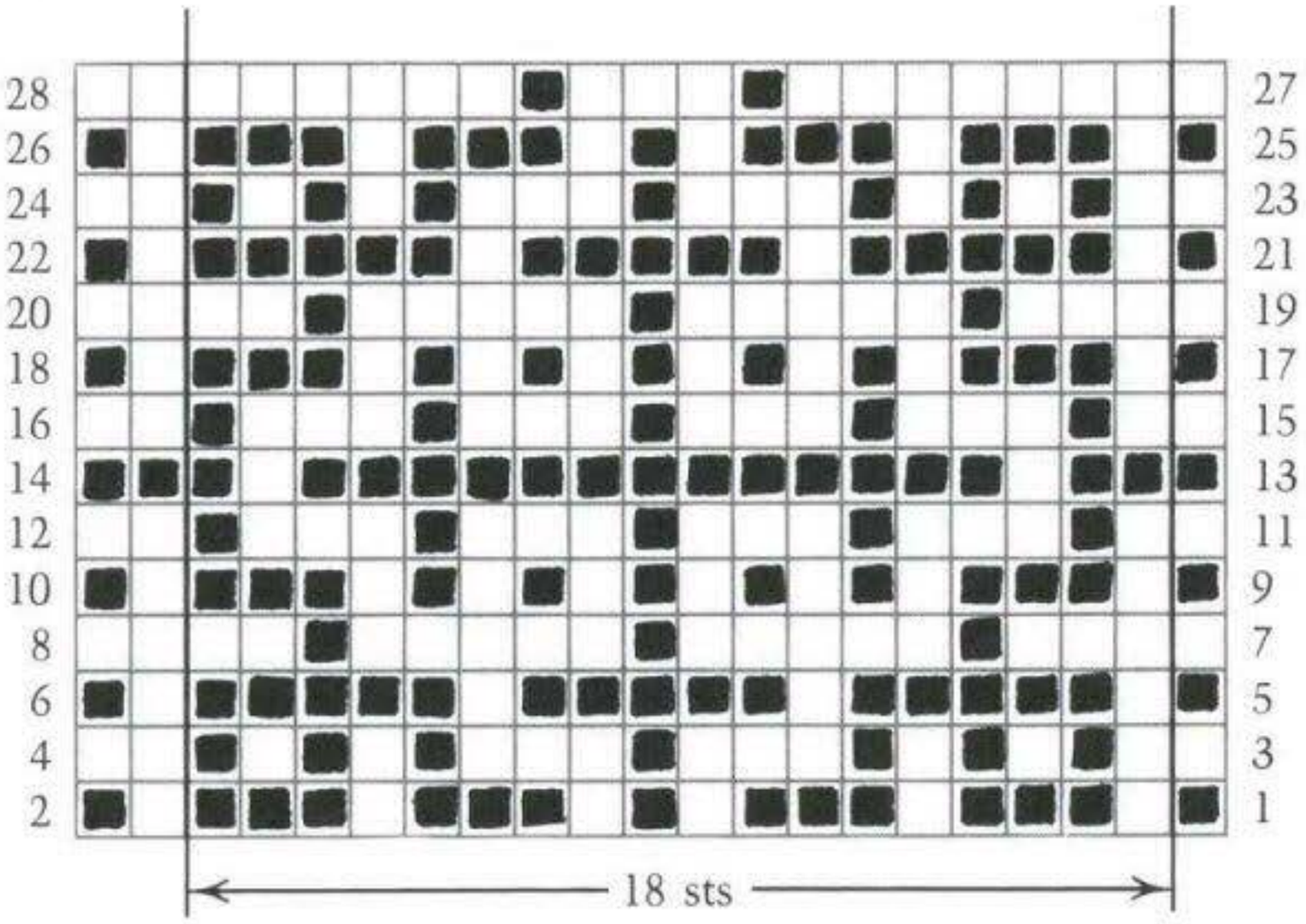


Figure 53

MOSAIC 80

Multiple of 18 sts plus 3

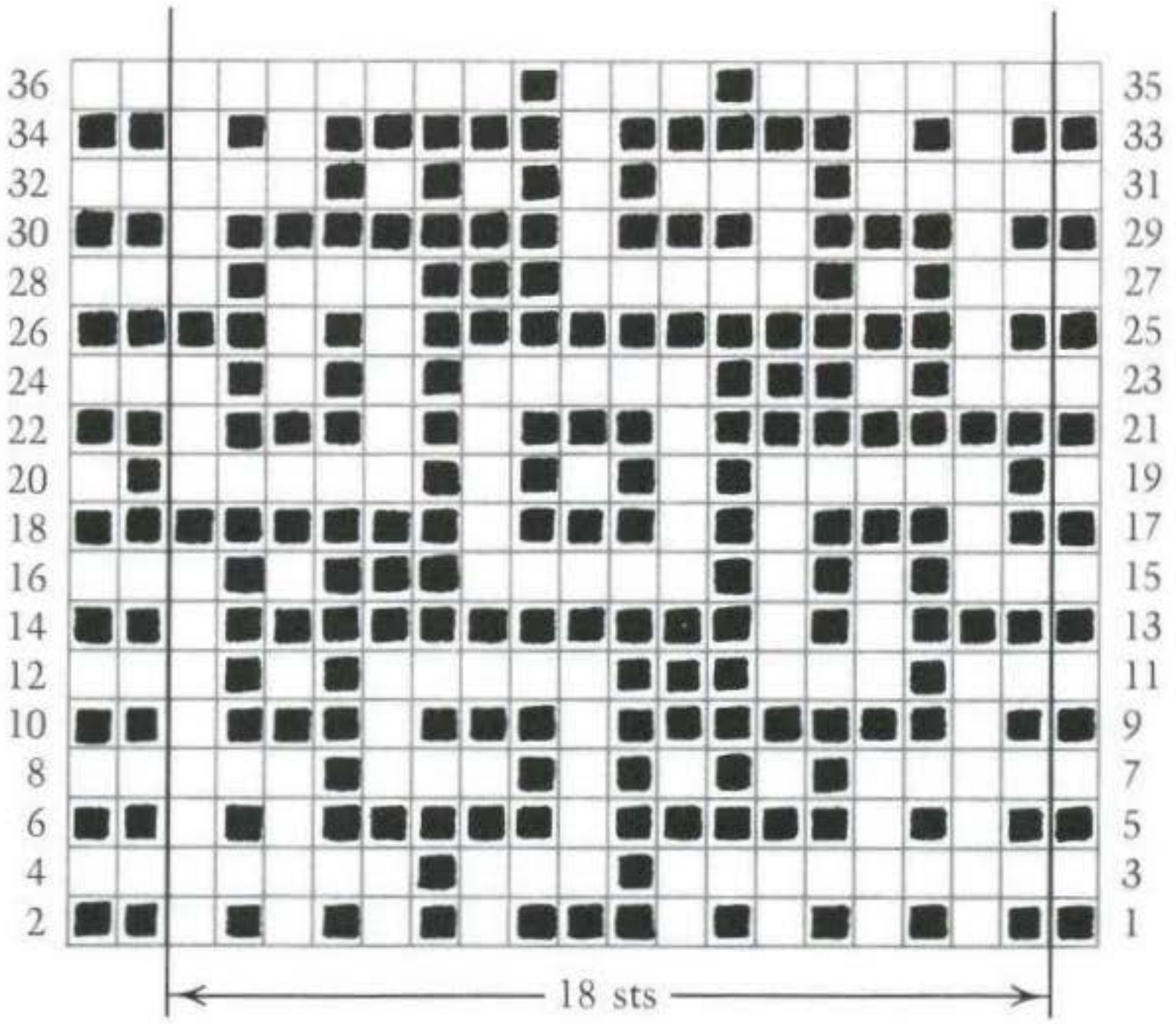


Figure 54

MOSAIC 81

Multiple of 20 sts plus 3

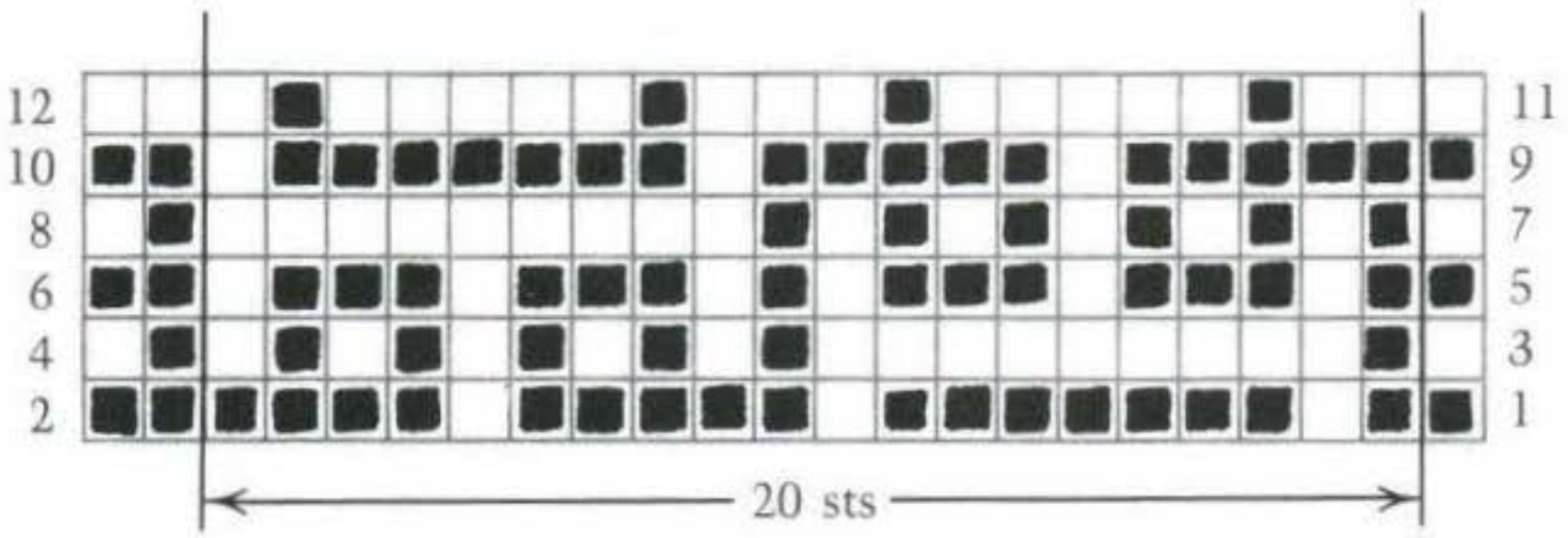


Figure 53. Mosaic 80

Figure 54. Mosaic 81

Figure 55. Mosaic 82

Figure 55

MOSAIC 82

Multiple of 20 sts plus 3

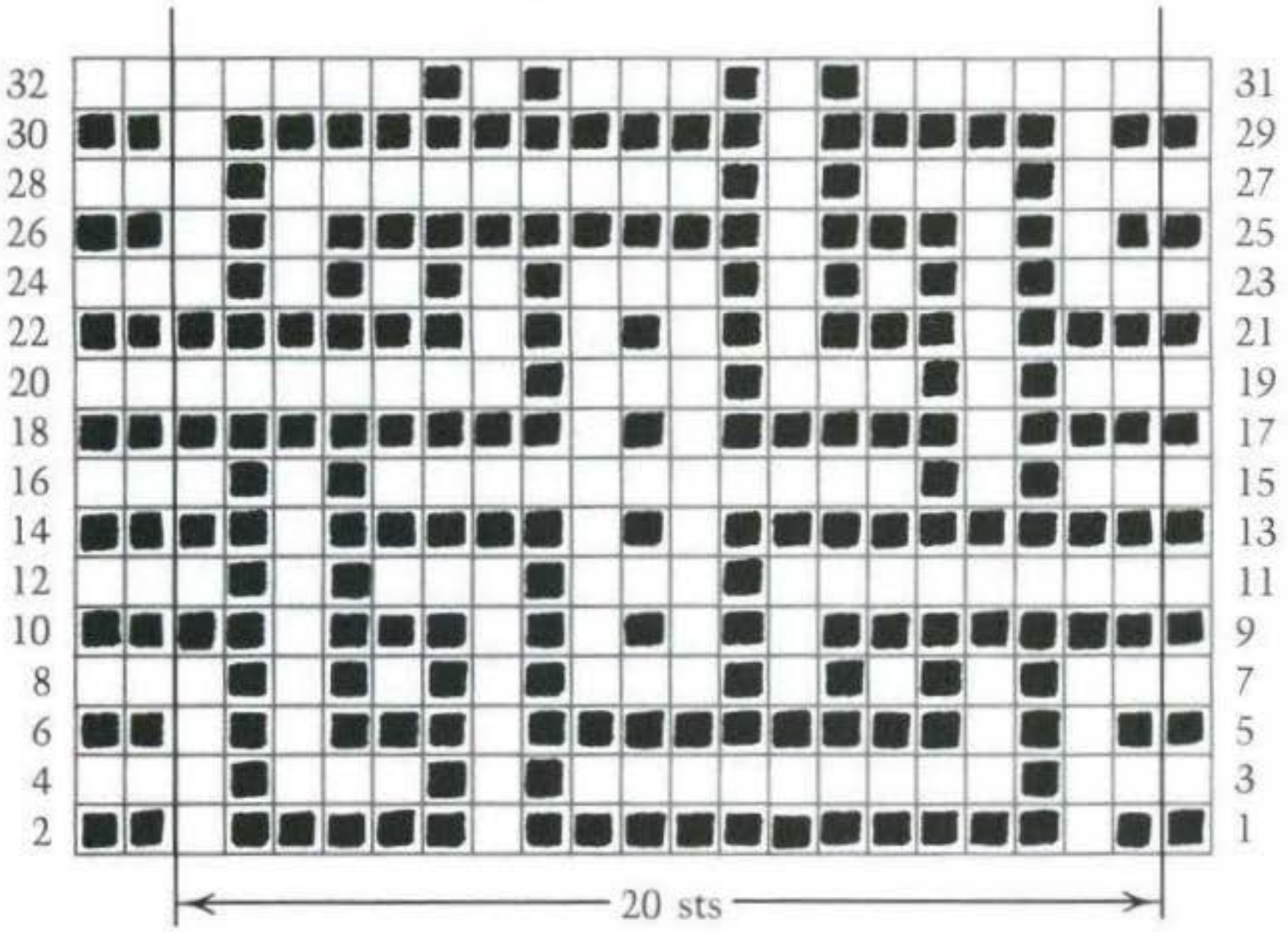


Figure 56. Mosaic 83

Figure 56

MOSAIC 83

Multiple of 20 sts plus 3

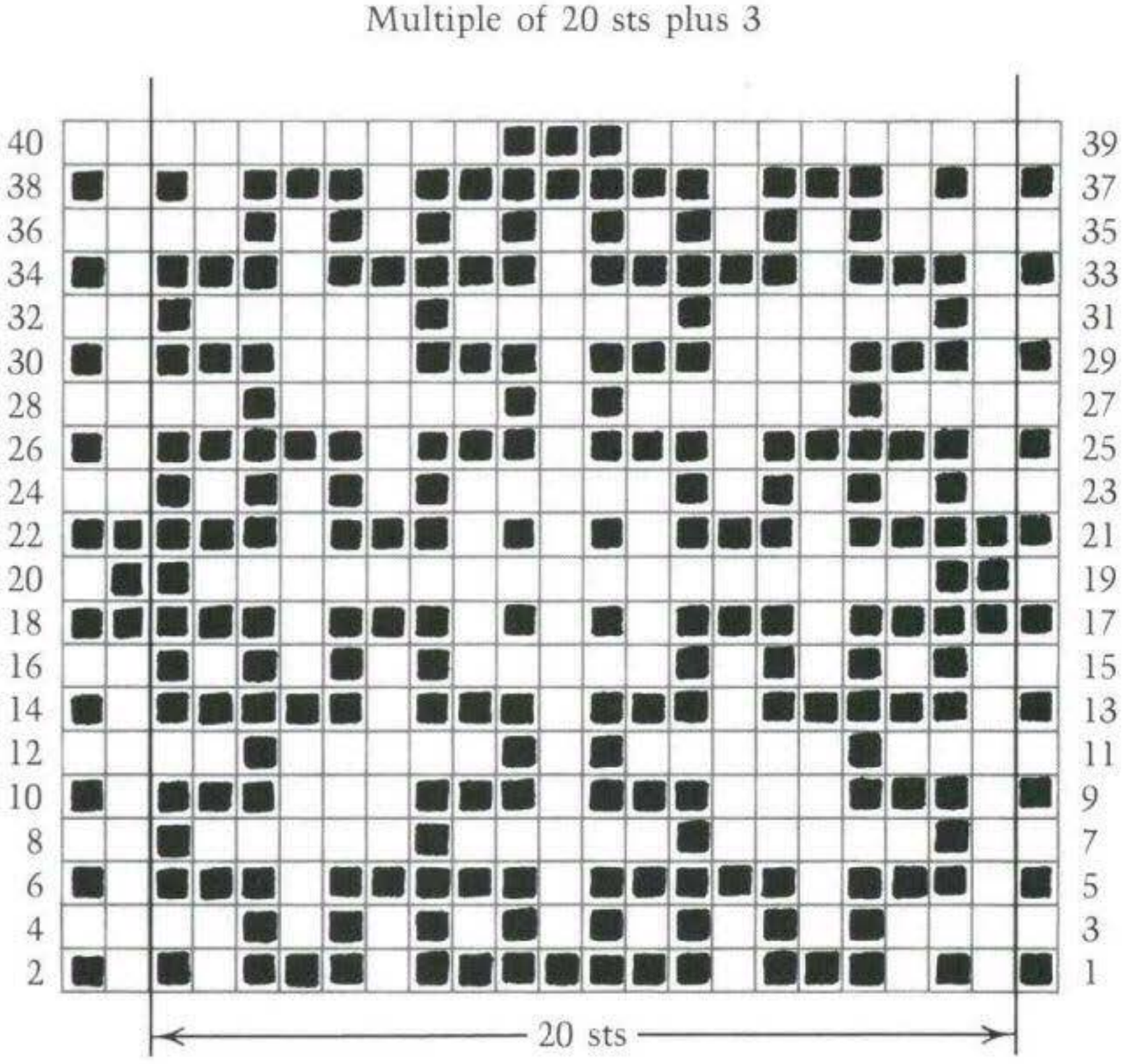


Figure 57

MOSAIC 84

Multiple of 20 sts plus 3

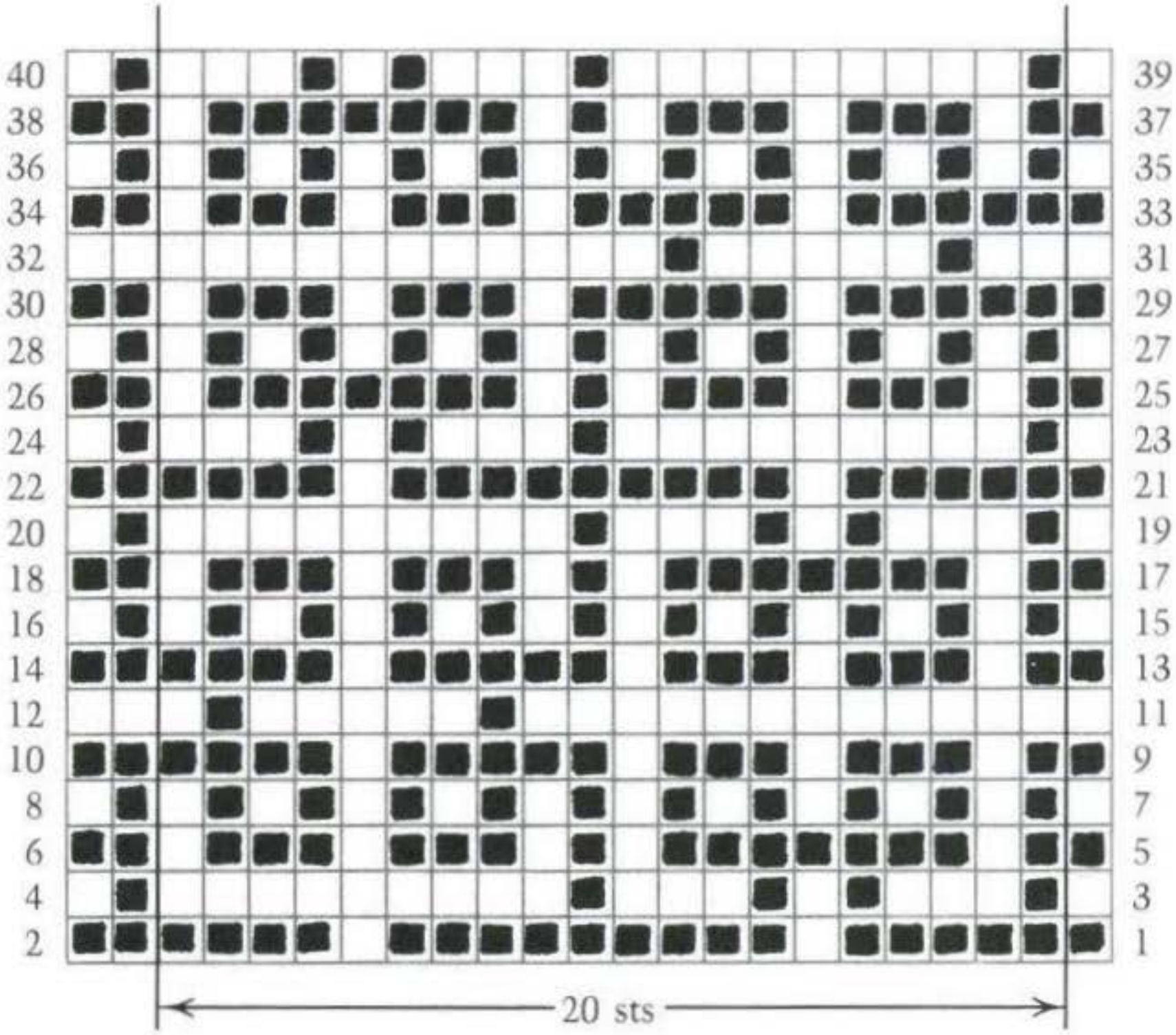


Figure 57. Mosaic 84

Figure 58

MOSAIC 85

Multiple of 20 sts plus 3

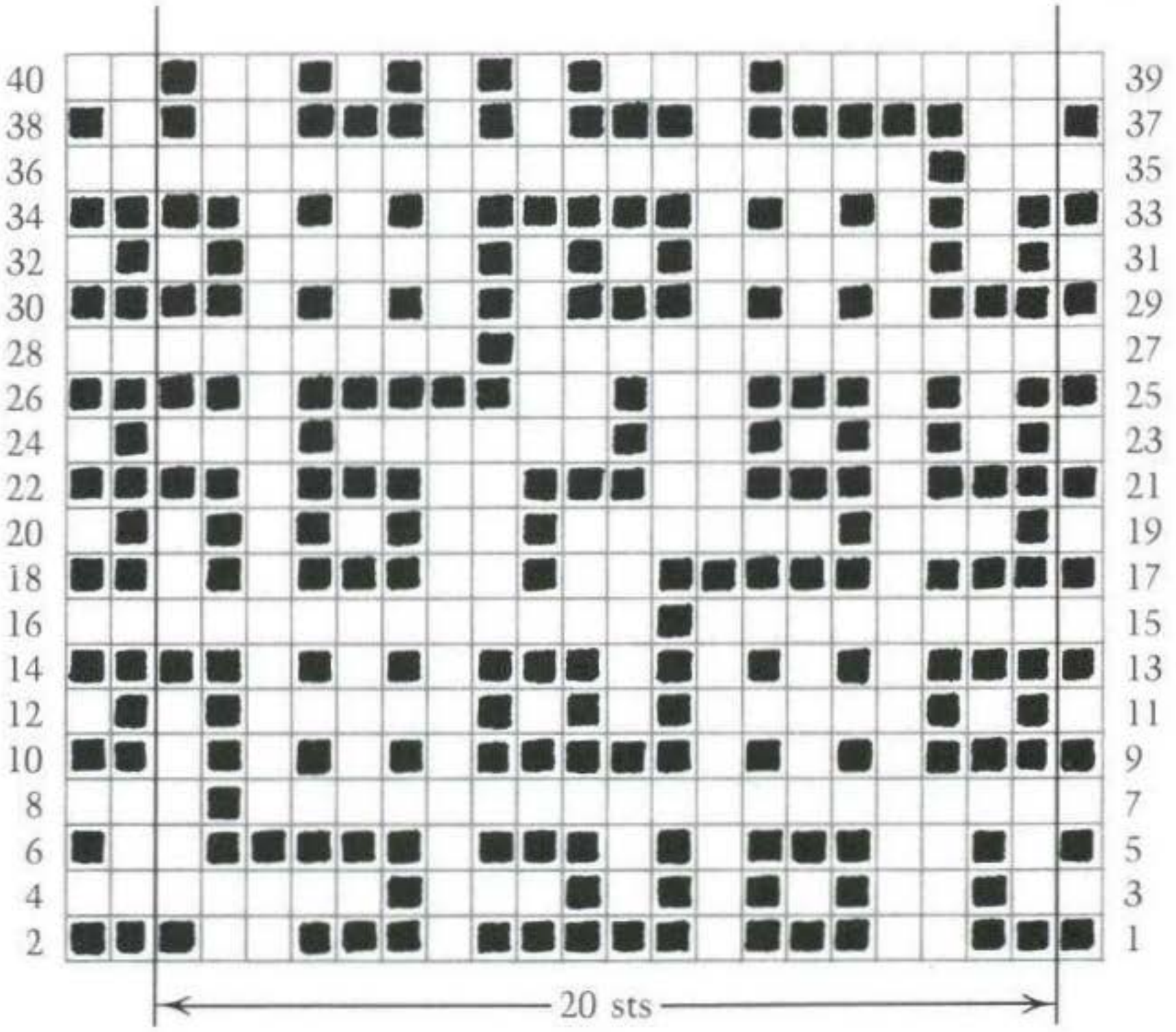


Figure 58. Mosaic 85

Figure 59

MOSAIC 86

Multiple of 20 sts plus 3

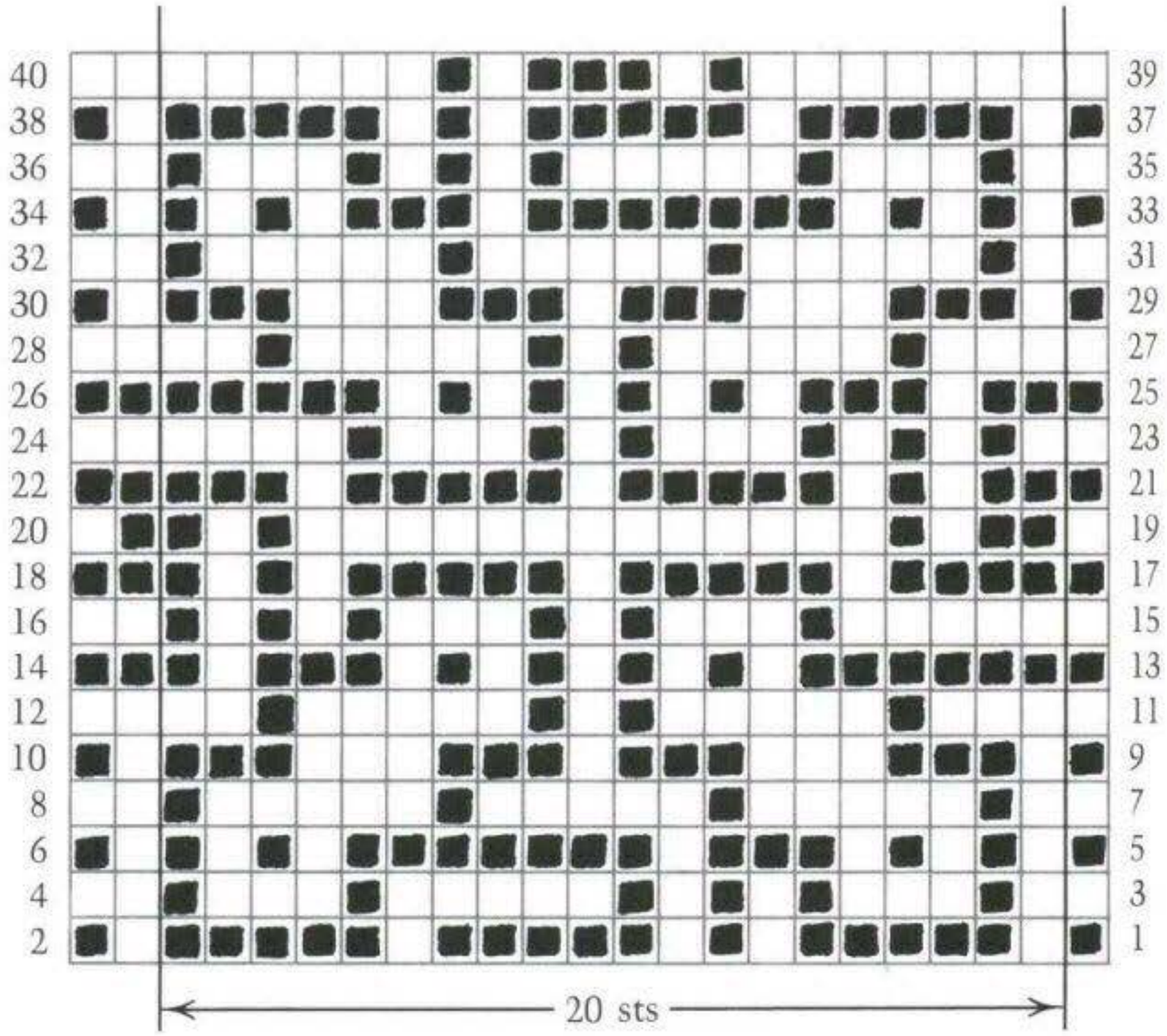


Figure 59. Mosaic 86

Figure 60

MOSAIC 87

Multiple of 20 sts plus 3

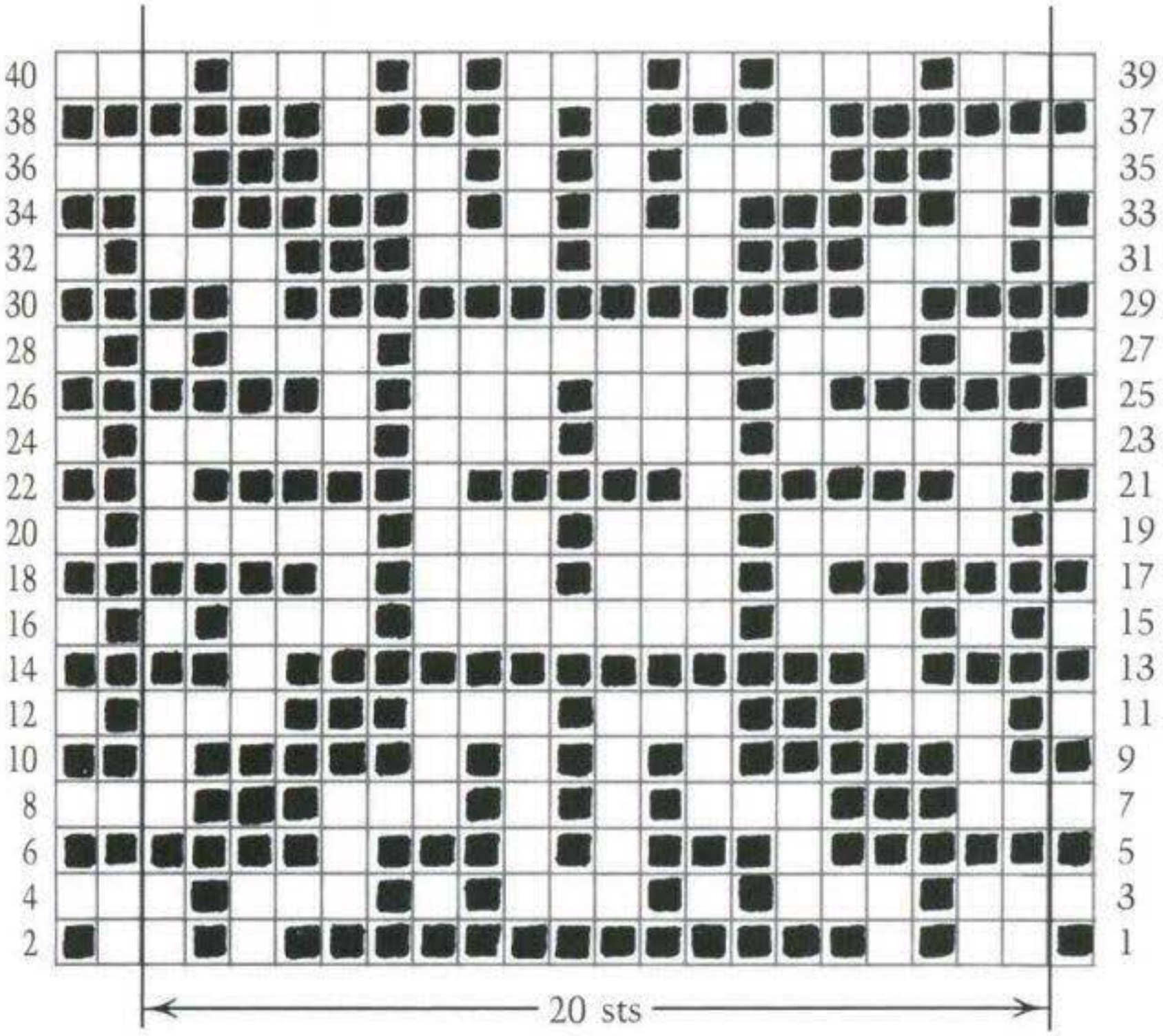
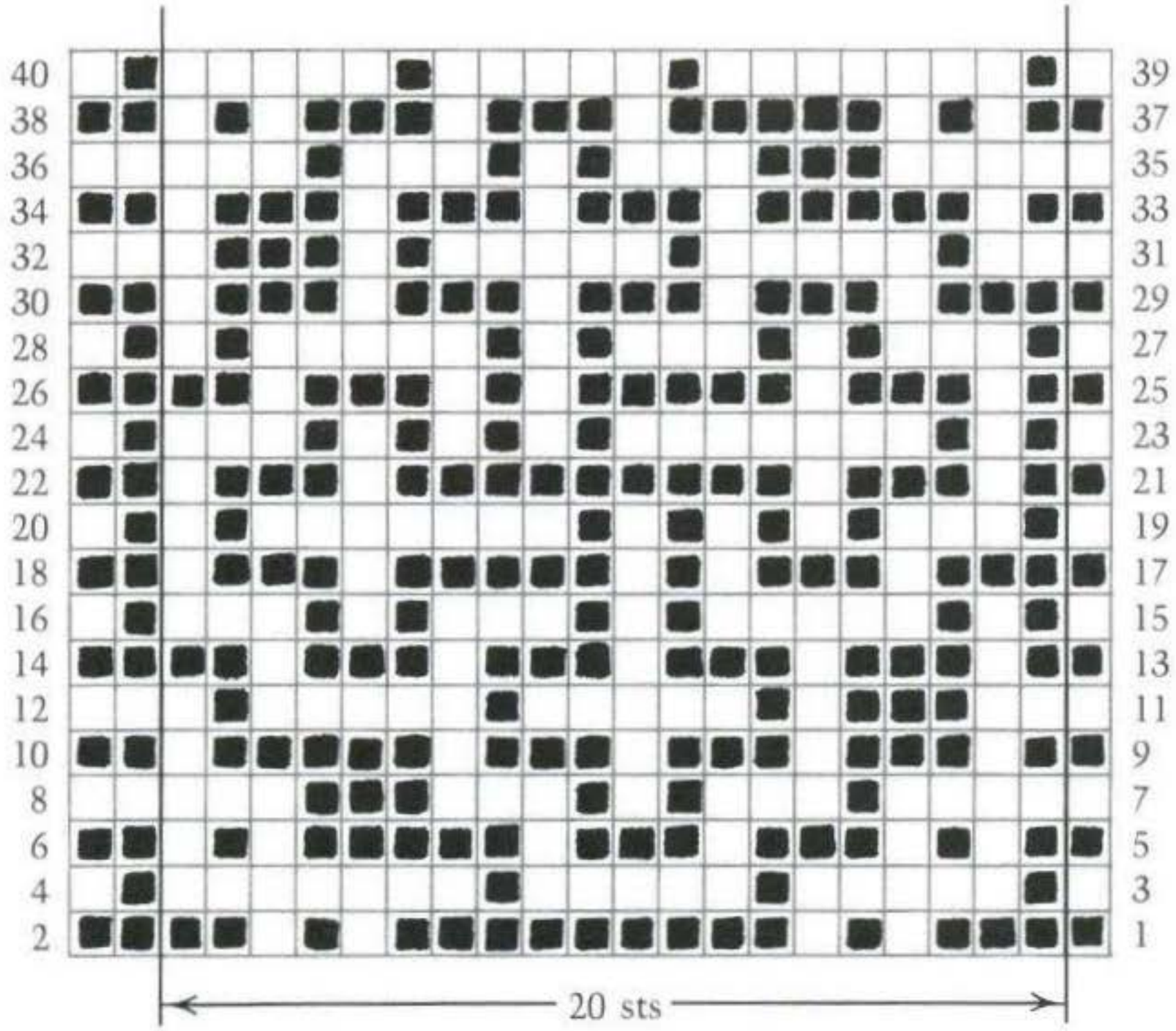


Figure 60. Mosaic 87

Figure 61

MOSAIC 88

Multiple of 20 sts plus 3



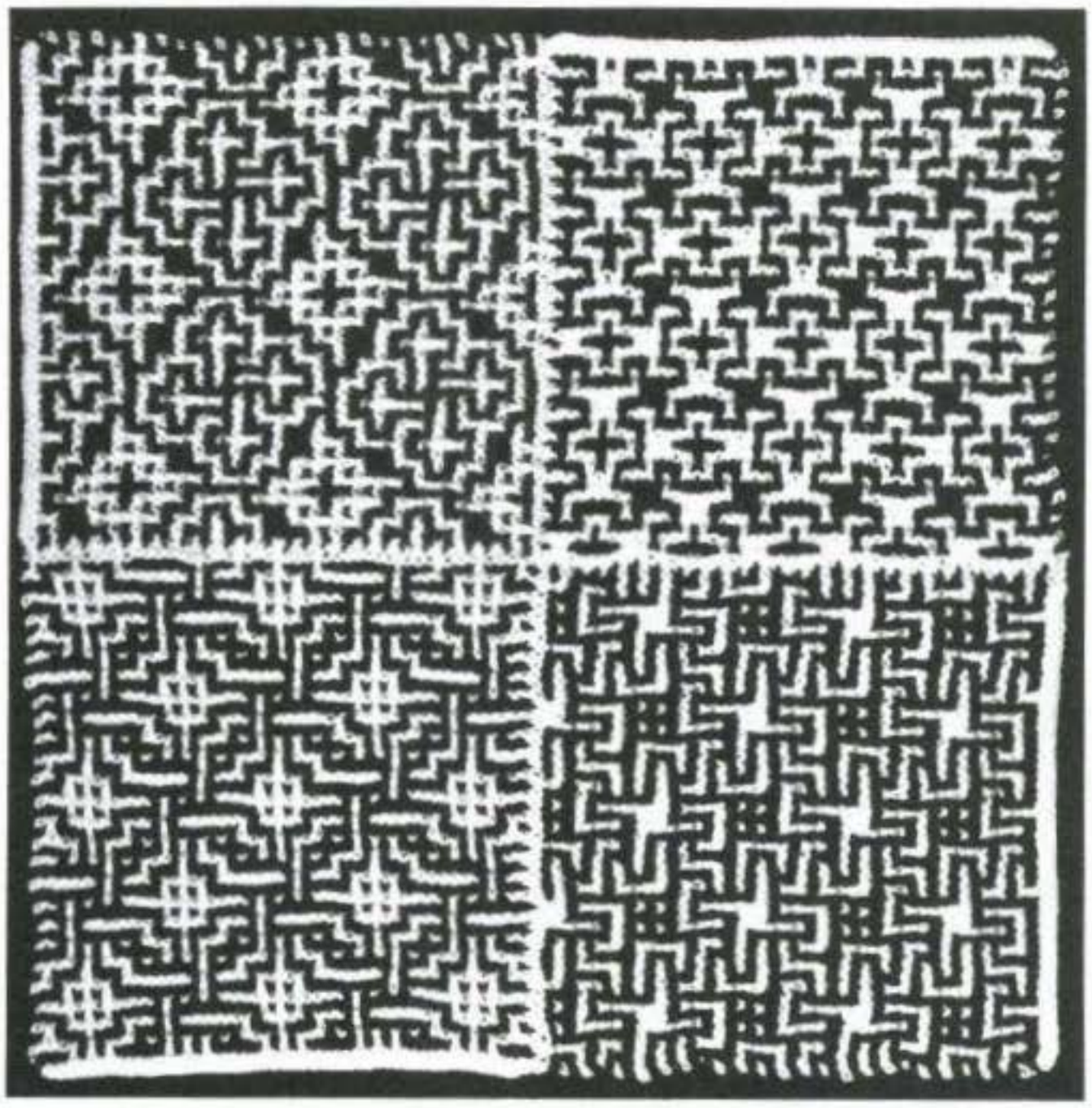


Figure 61. Sampler squares: Mosaics 88–91. Clockwise from upper left: Mosaics 88, 89, 90, and 91

Figure 61

MOSAIC 89

Multiple of 20 sts plus 3

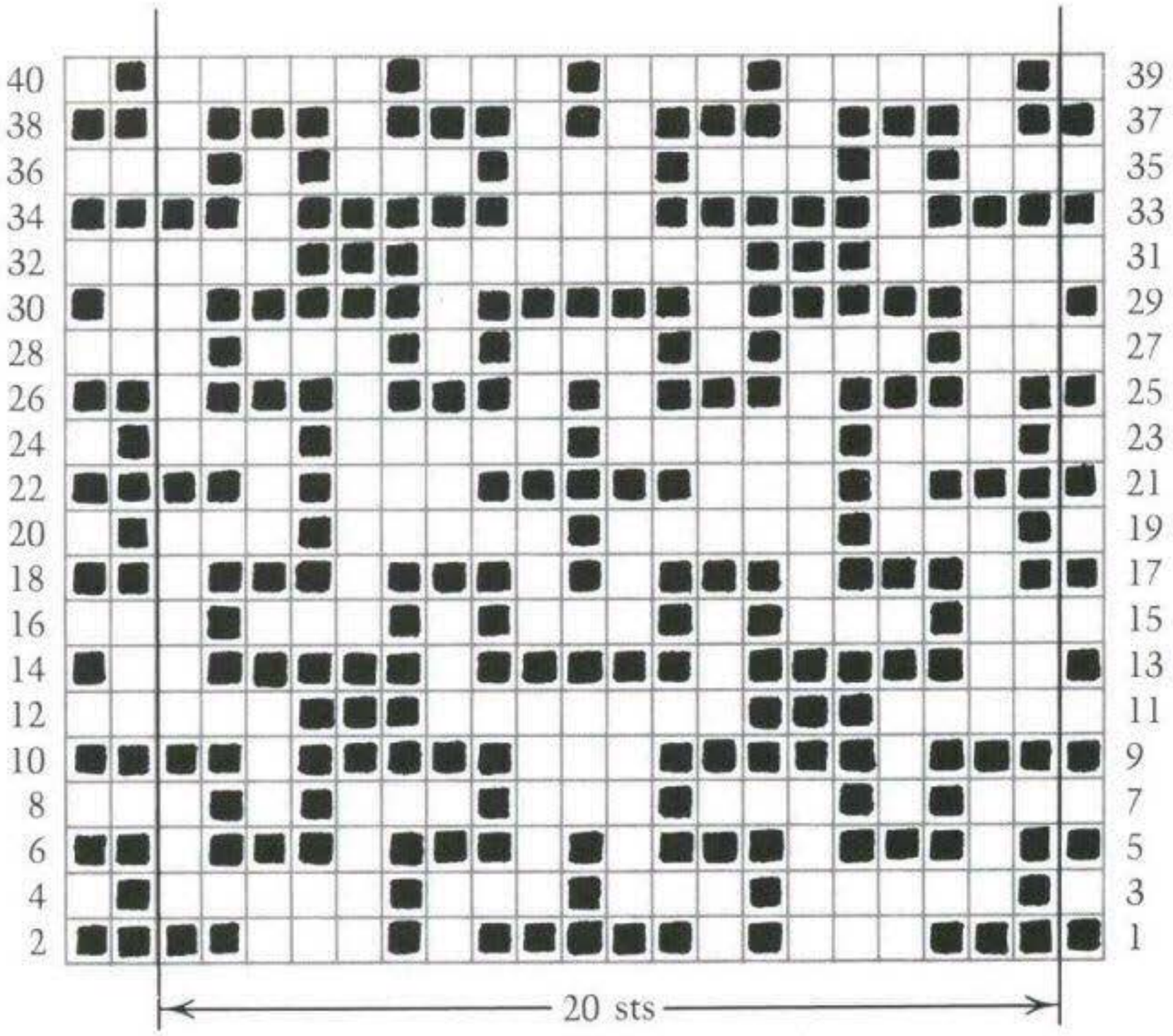


Figure 61

MOSAIC 90

Multiple of 20 sts plus 3

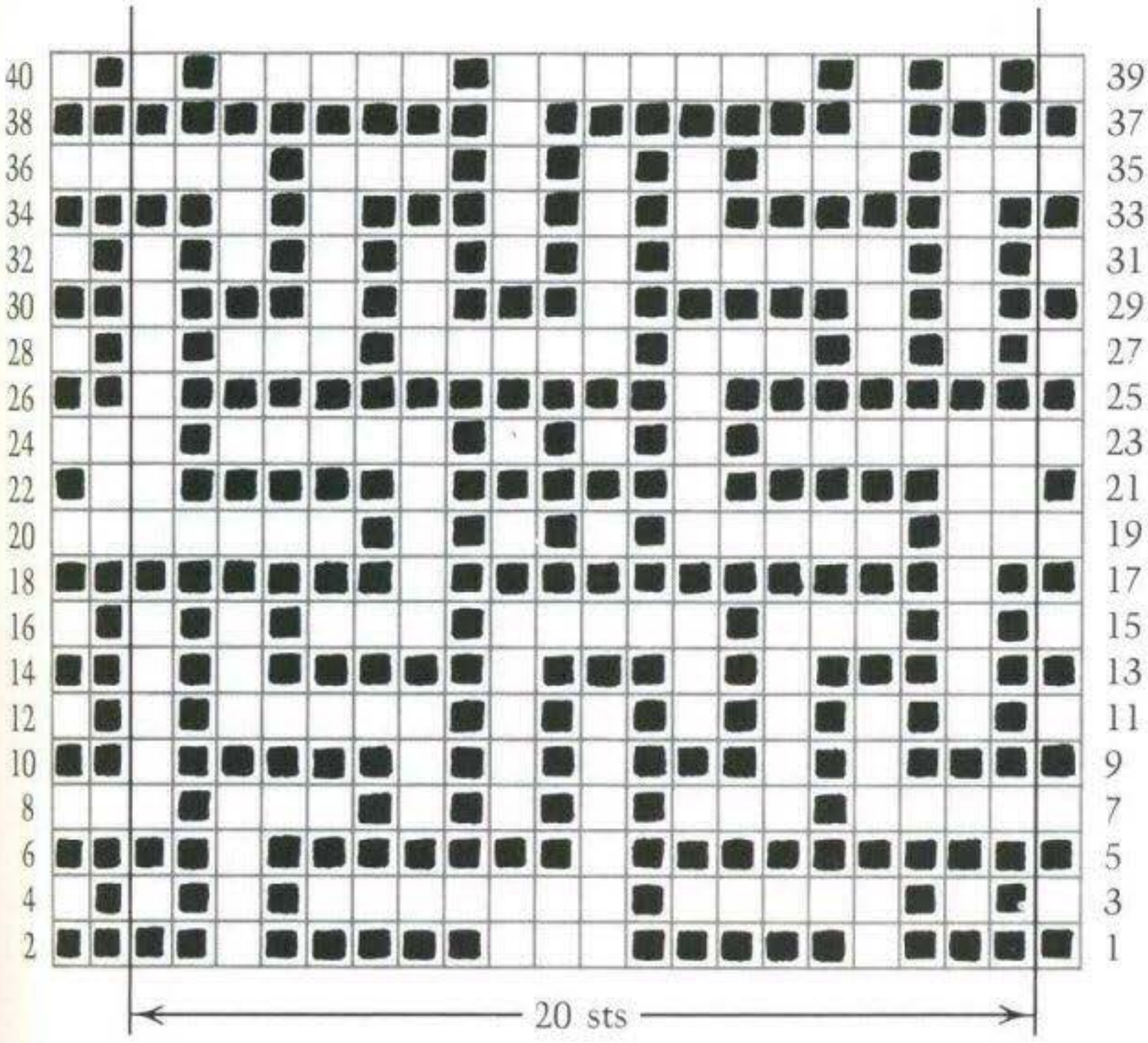


Figure 61

MOSAIC 91

Multiple of 20 sts plus 3

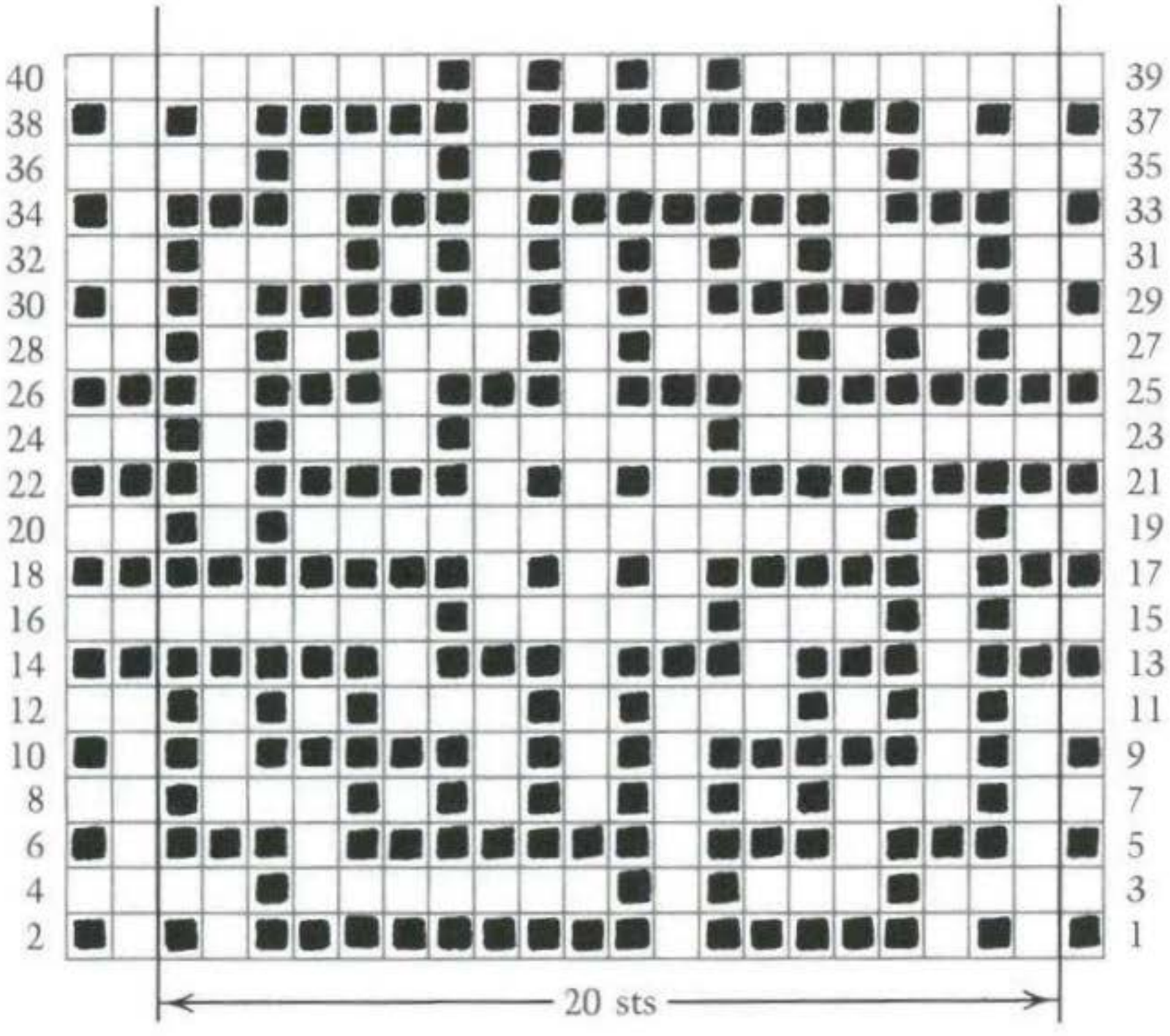


Figure 62. Sampler squares: Mosaics 92–95. Clockwise from upper left: Mosaics 92, 93, 94, 95

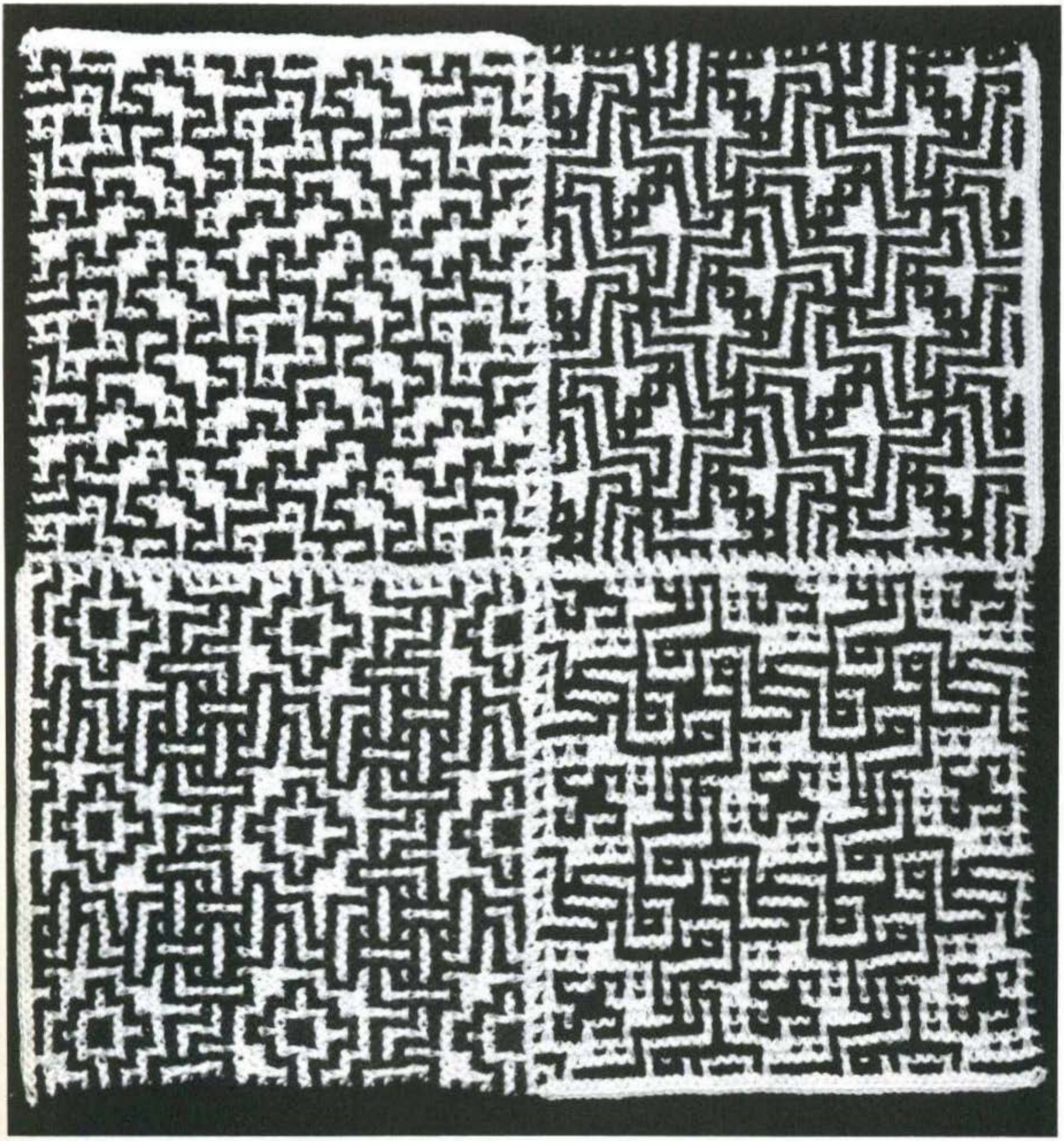


Figure 62

MOSAIC 92

Multiple of 20 sts plus 3

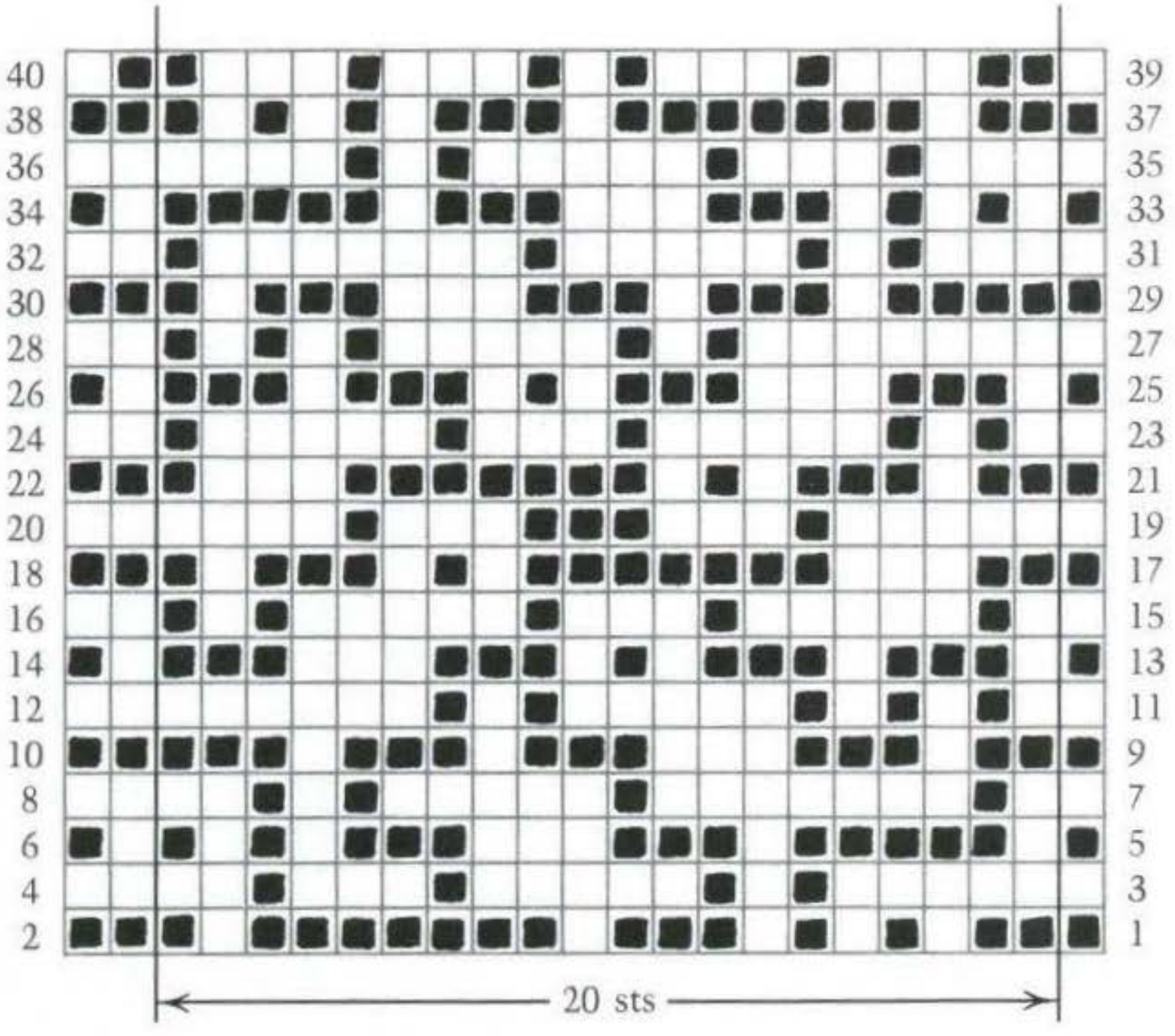


Figure 62

MOSAIC 93

Multiple of 20 sts plus 3

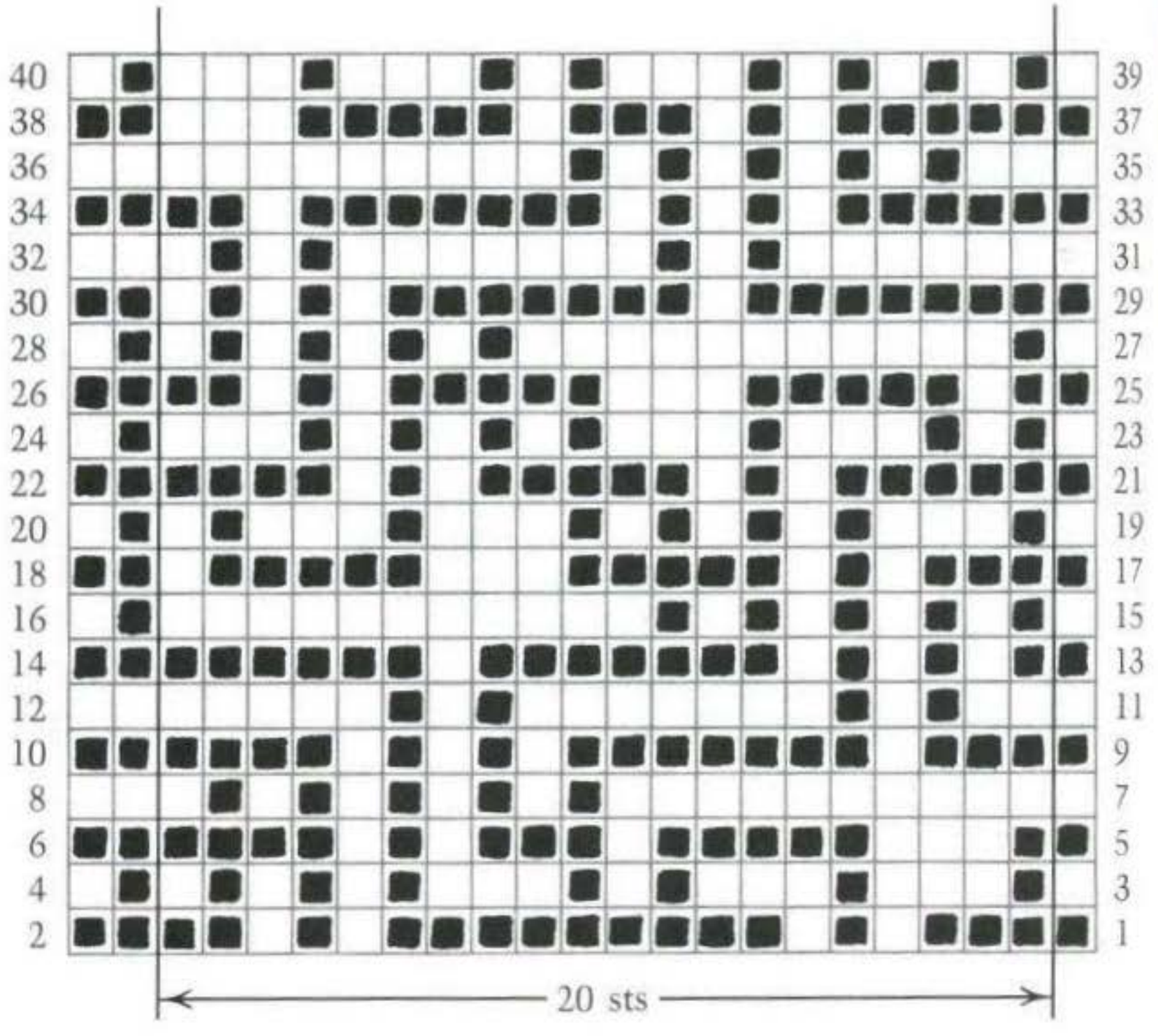


Figure 62

MOSAIC 94

Multiple of 20 sts plus 3

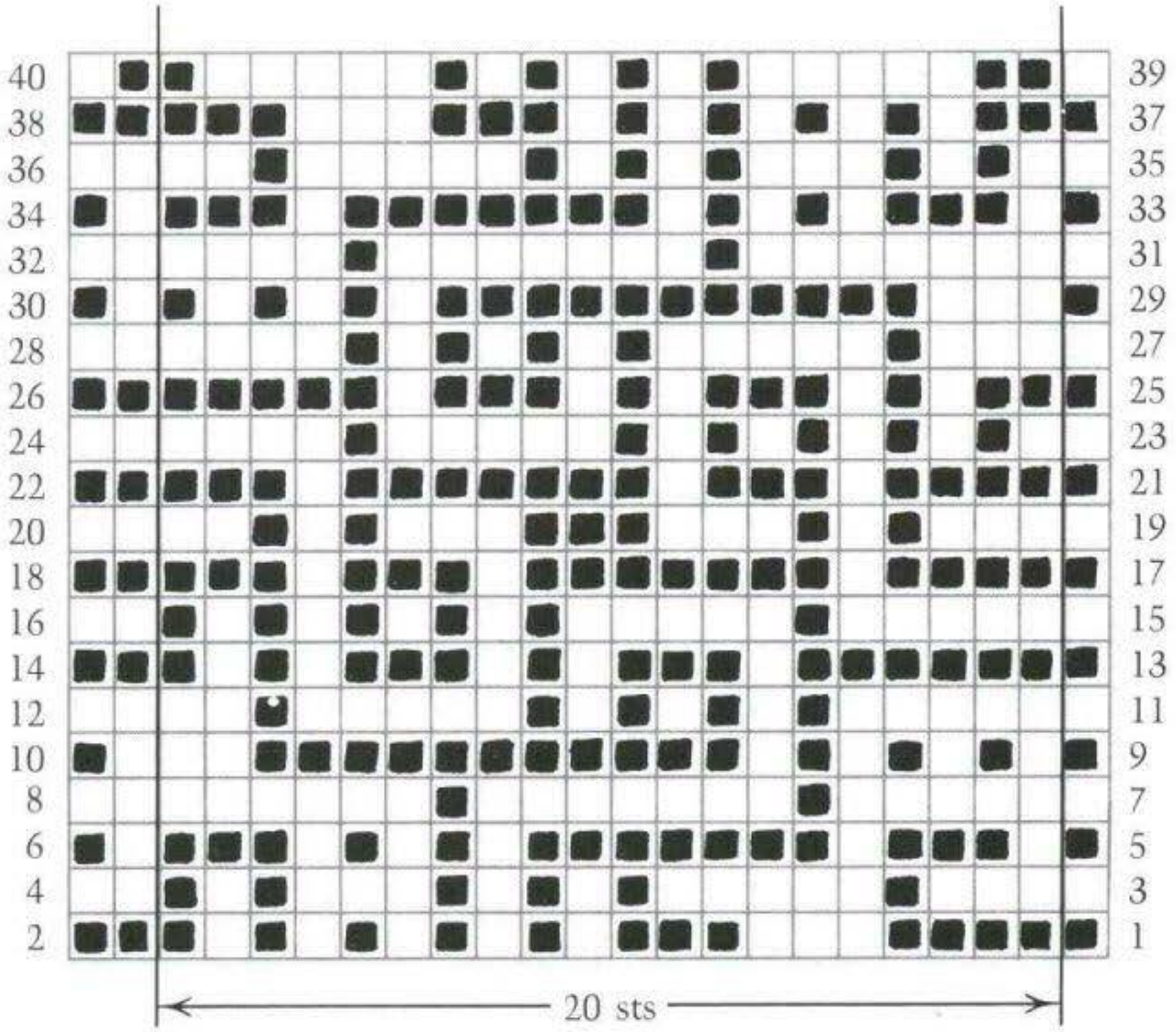
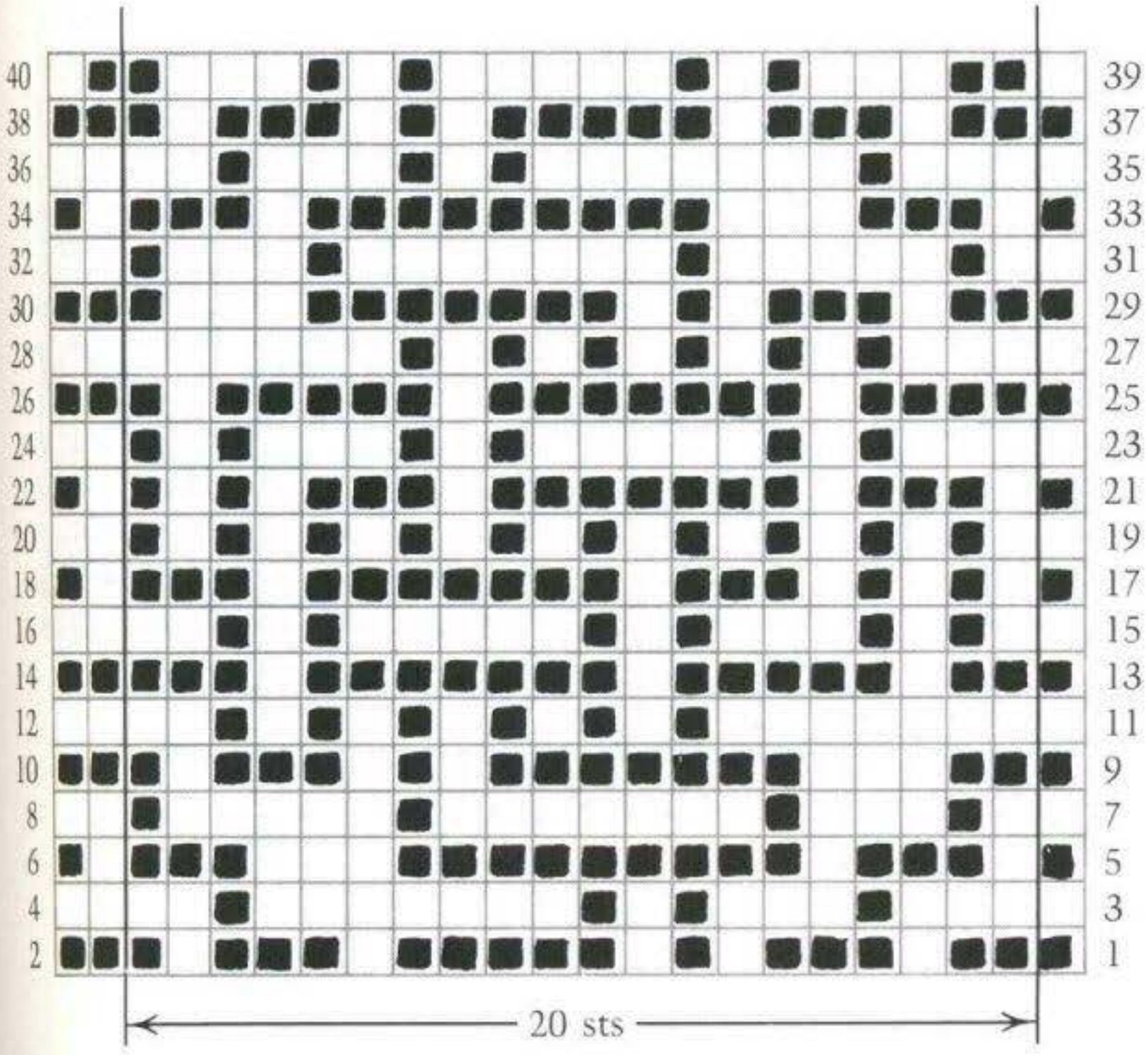


Figure 62

MOSAIC 95

Multiple of 20 sts plus 3



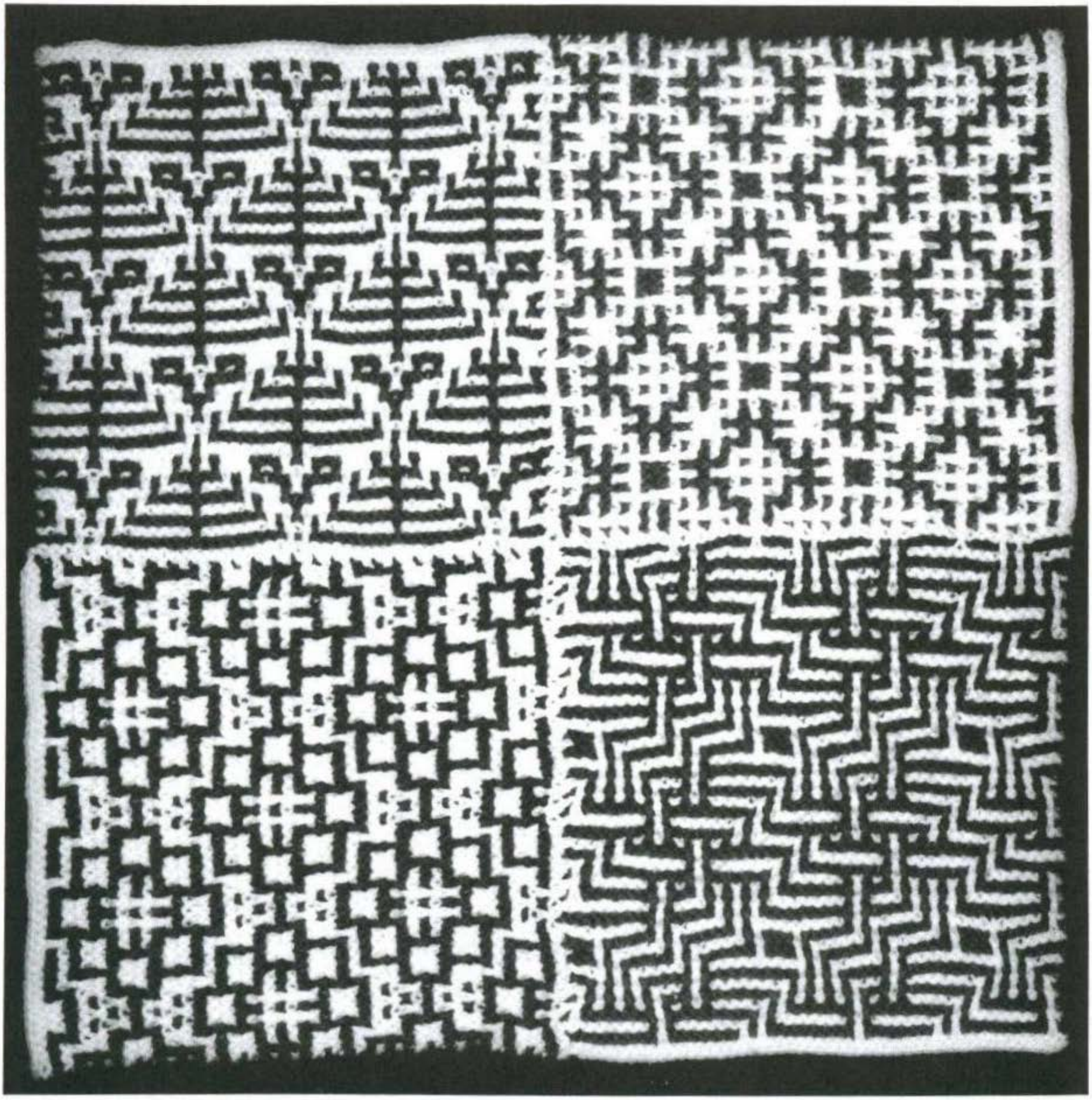


Figure 63. Sampler squares: Mosaics 96–99. Clockwise from upper left: Mosaics 96, 97, 98, and 99

Figure 63

MOSAIC 96

Multiple of 20 sts plus 3

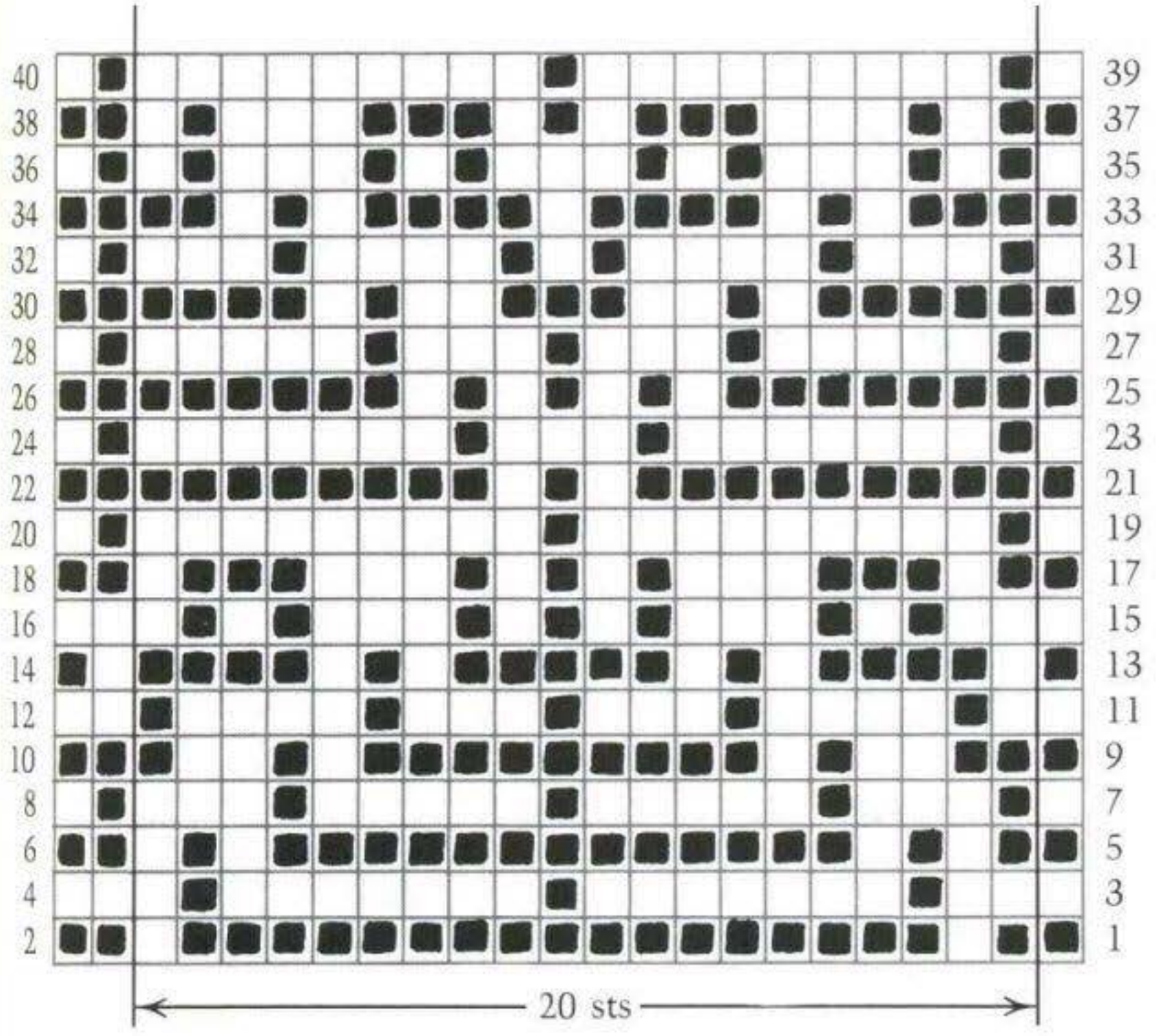


Figure 63

MOSAIC 97

Multiple of 20 sts plus 3

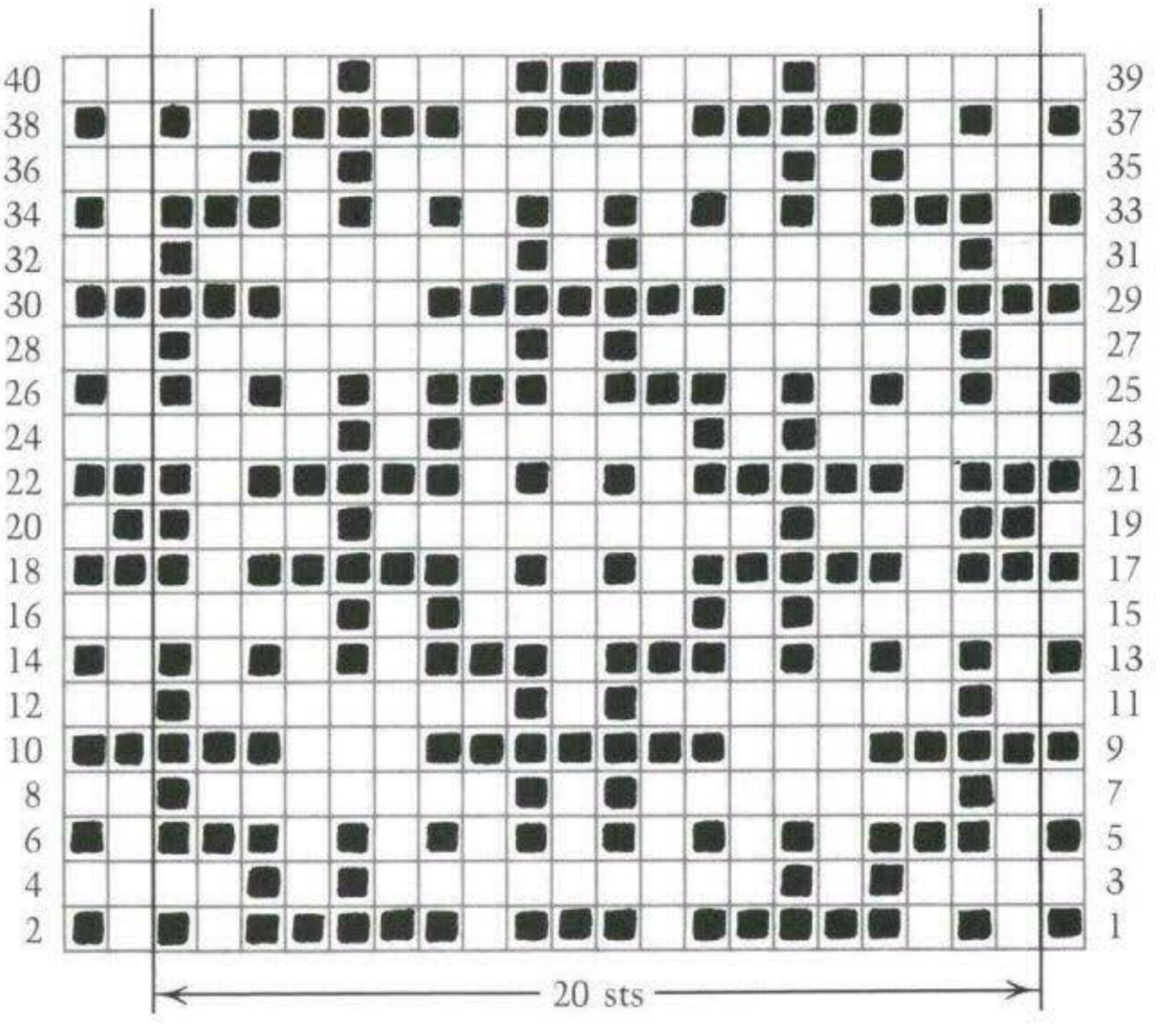


Figure 63

MOSAIC 98

Multiple of 20 sts plus 3

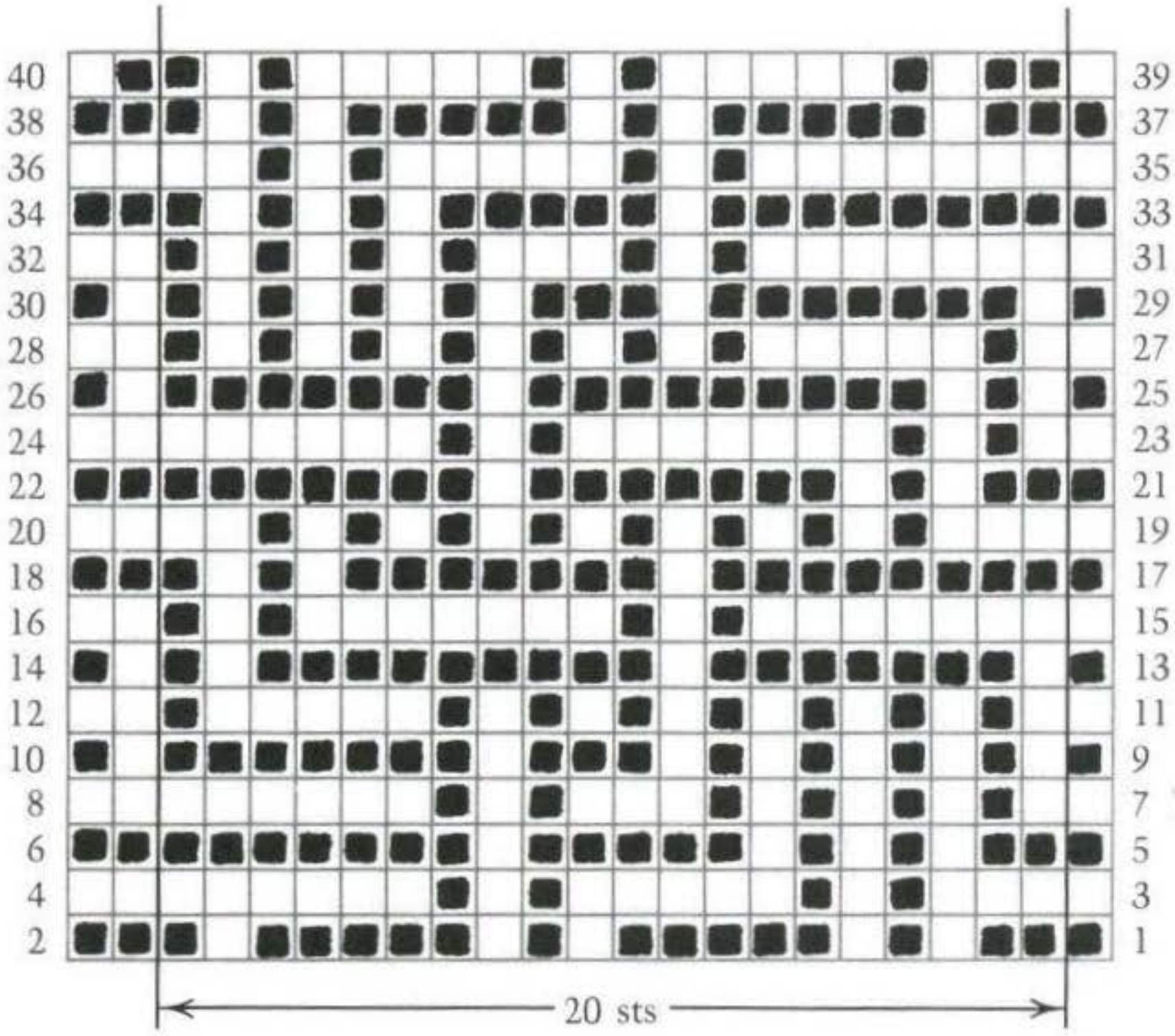


Figure 63

MOSAIC 99

Multiple of 20 sts plus 3

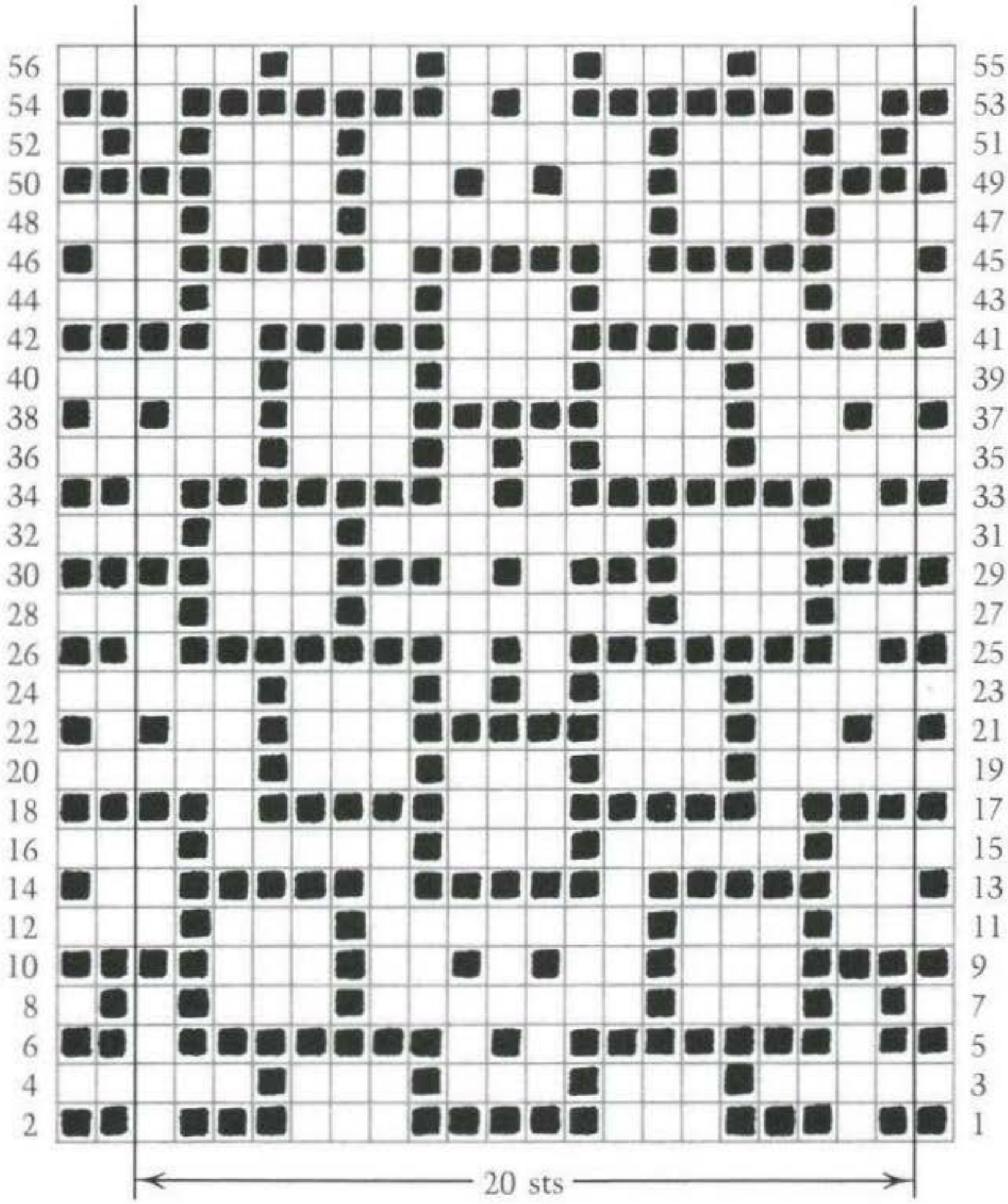


Figure 64. Mosaic 100

Figure 64

MOSAIC 100

Multiple of 20 sts plus 3

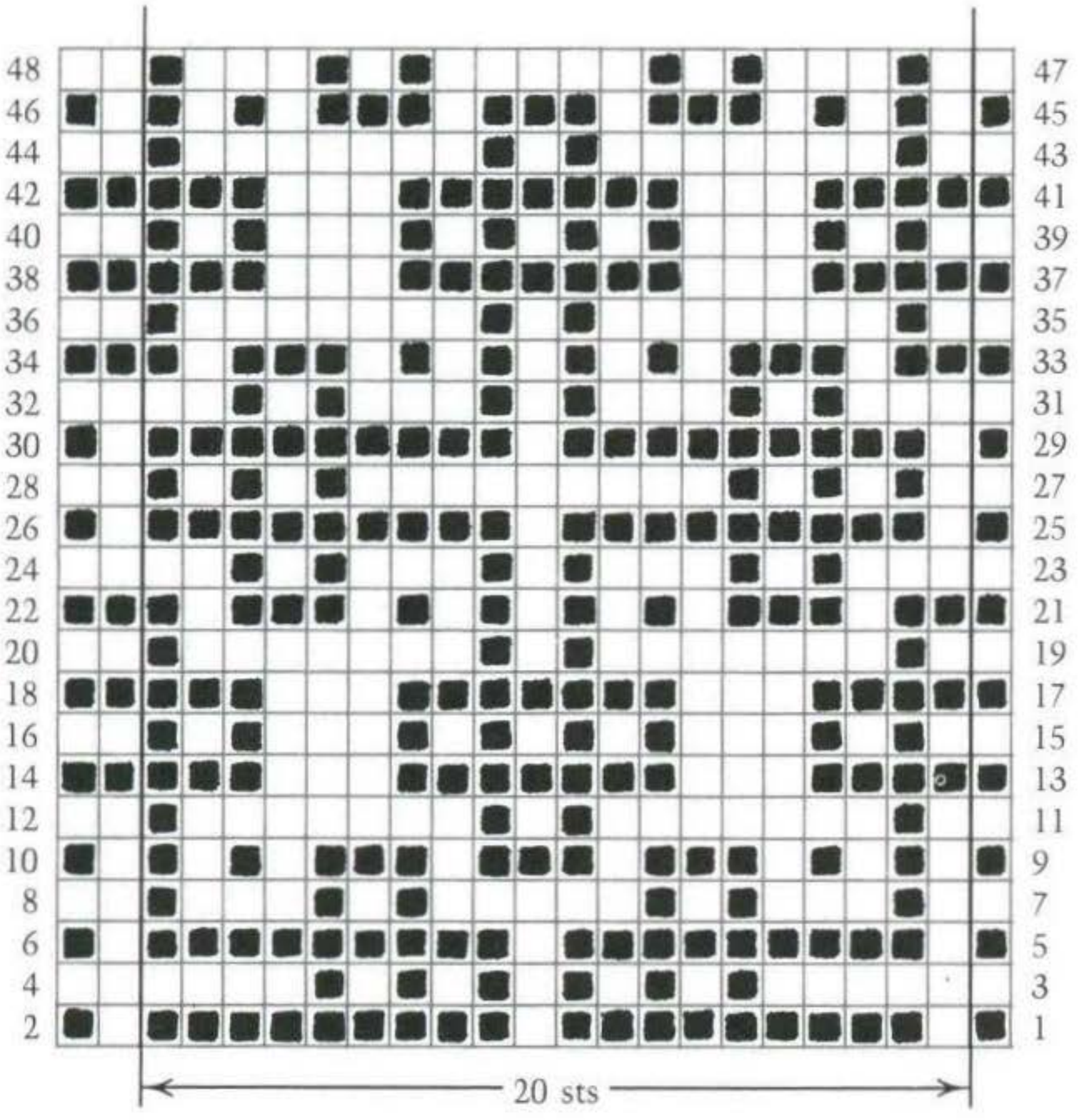


Figure 65. Mosaic 101

Figure 65

MOSAIC 101

Multiple of 22 sts plus 3

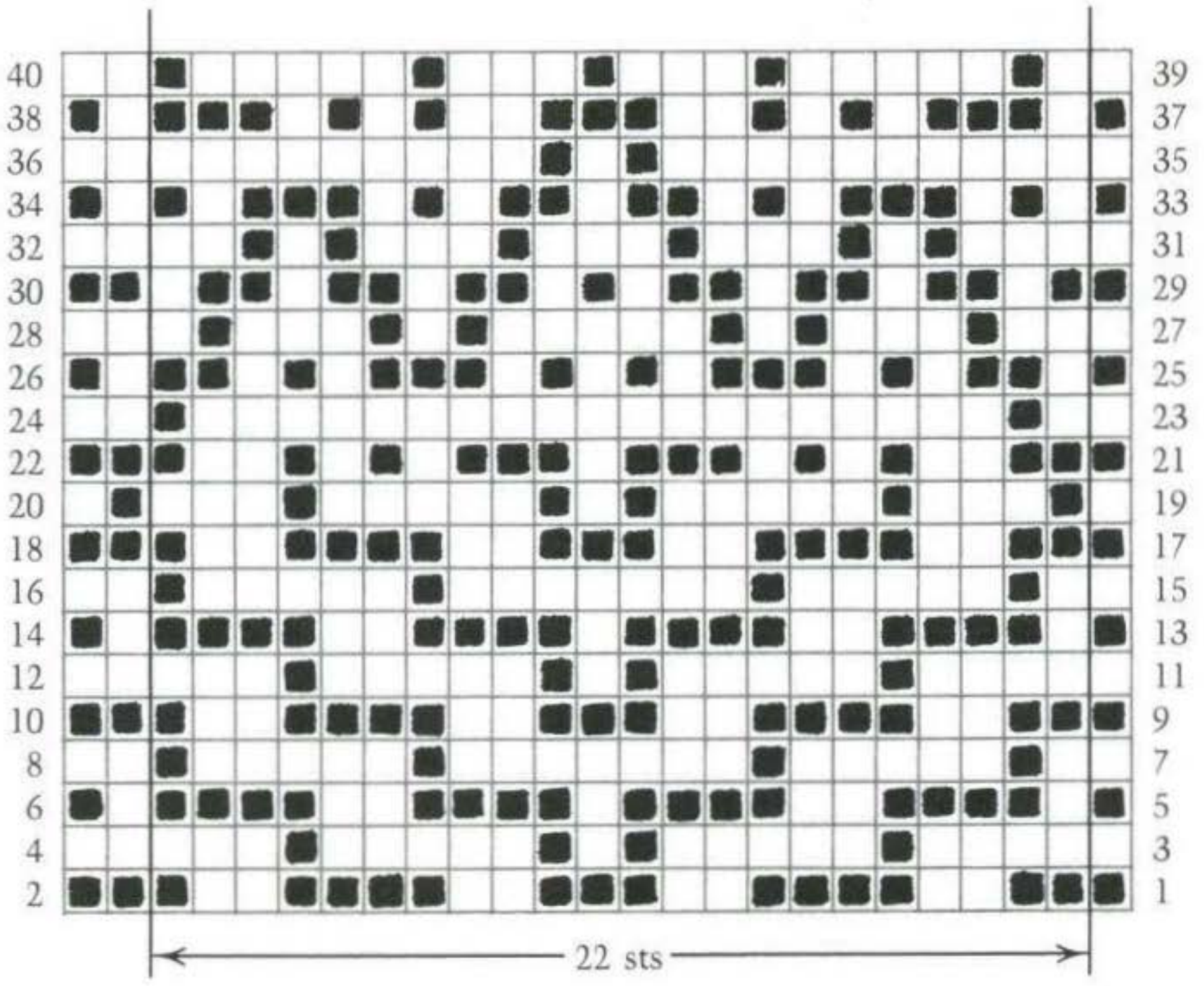


Figure 66

MOSAIC 102

Multiple of 22 sts plus 3

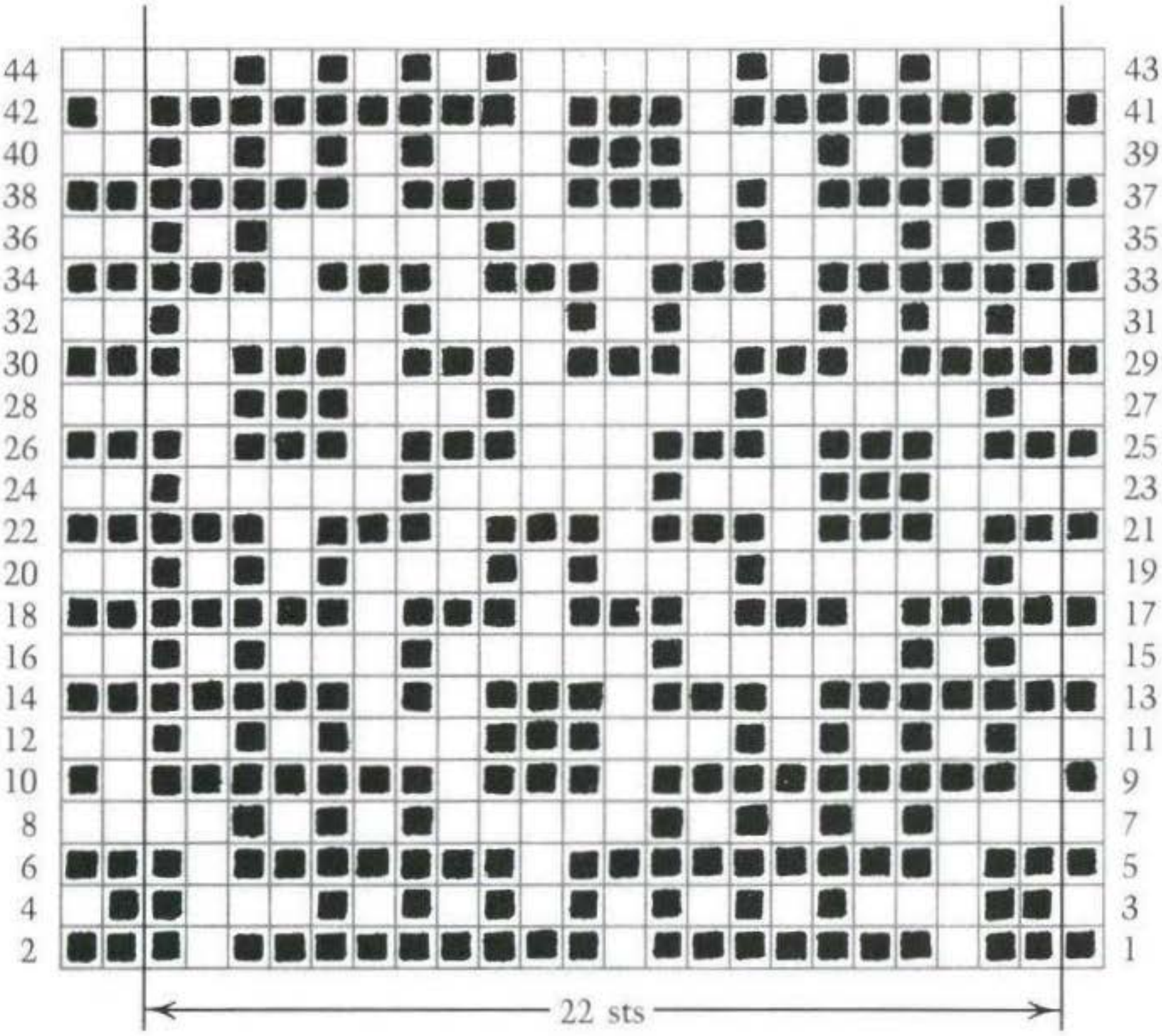


Figure 66. Mosaic 102

Figure 67. Mosaic 103, "Eagle"

Figure 67

MOSAIC 103: "Eagle"

Multiple of 22 sts plus 3

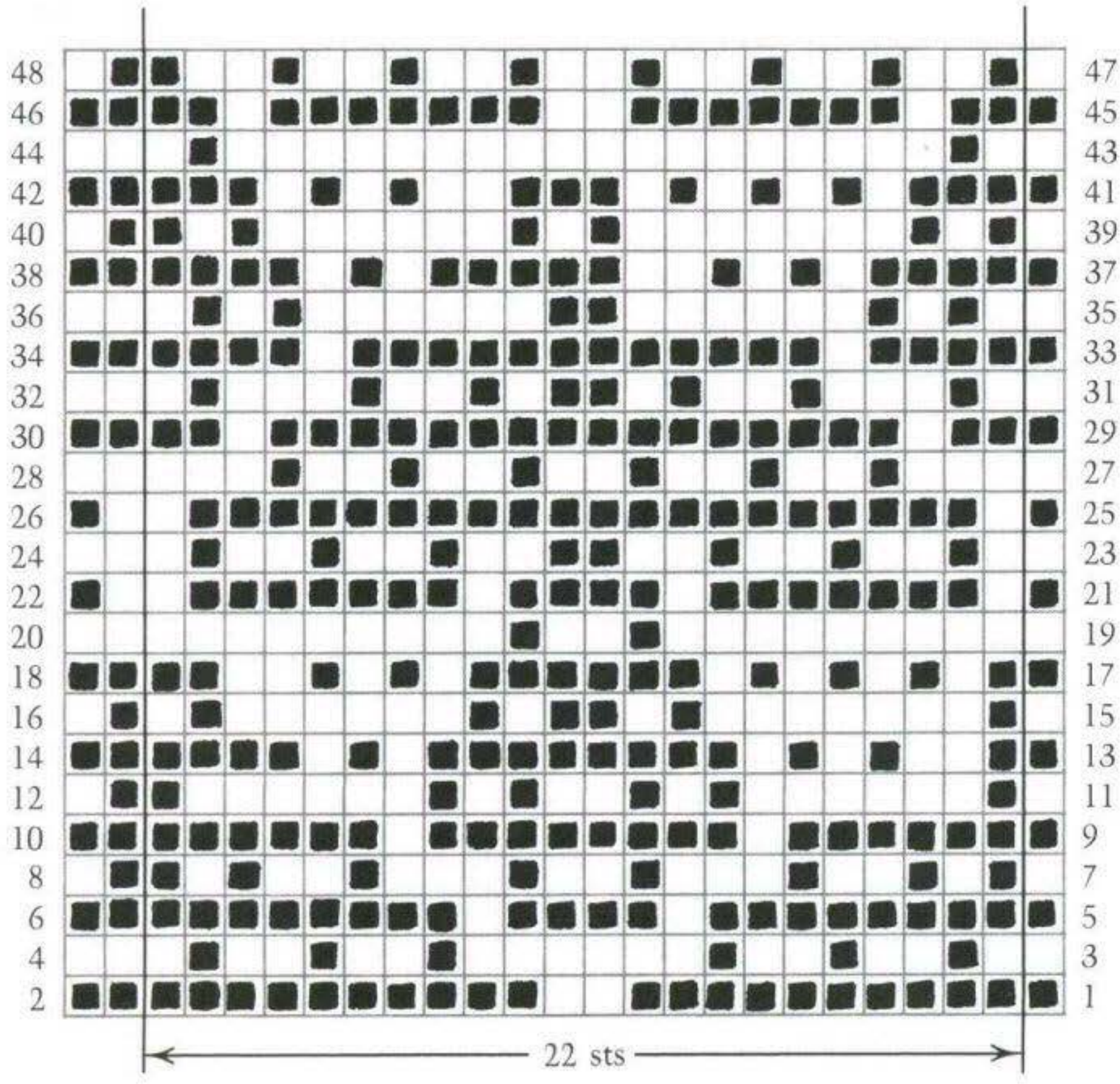


Figure 68

MOSAIC 104

Multiple of 24 sts plus 3

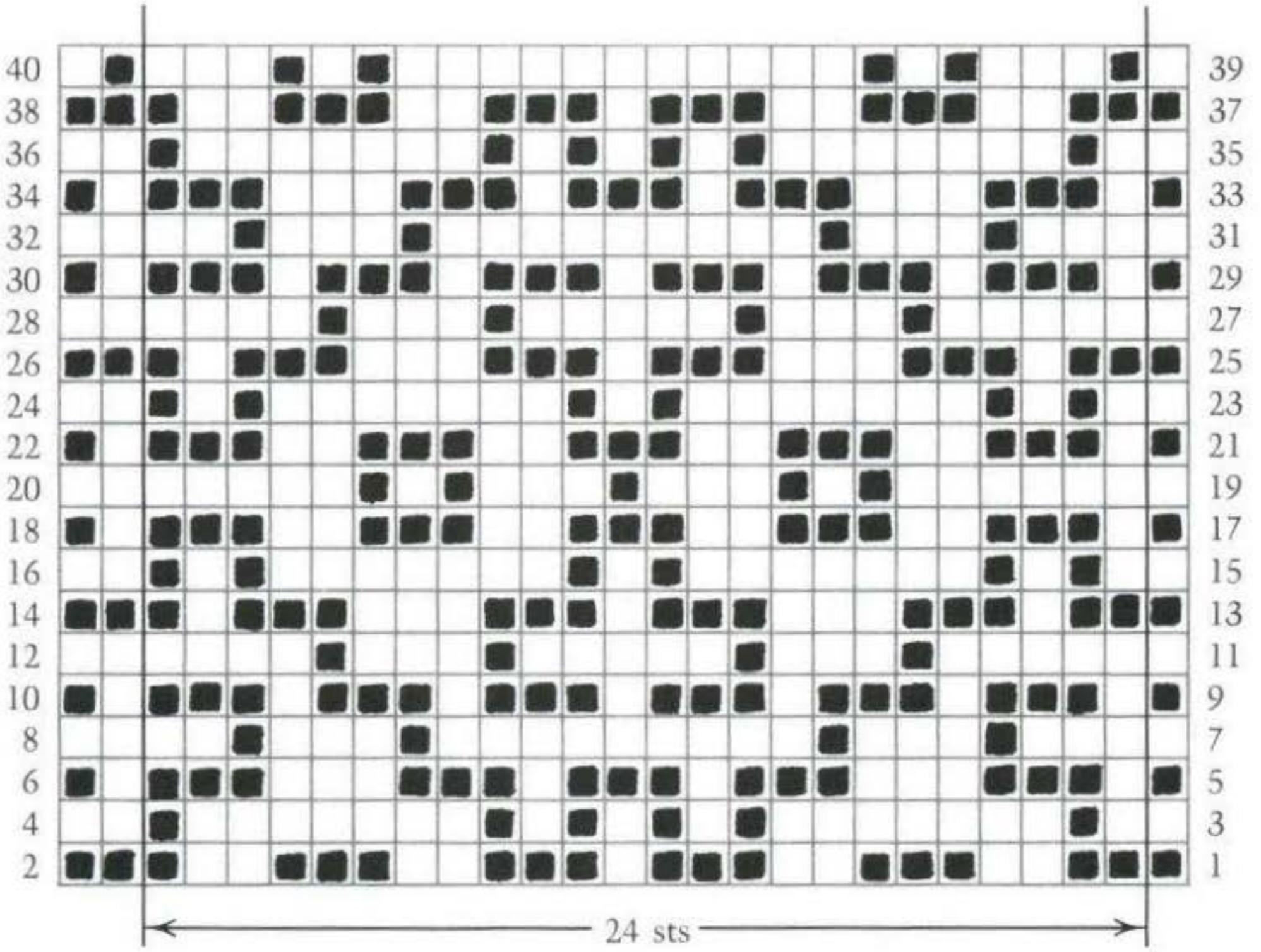


Figure 68. Mosaic 104

Figure 69

MOSAIC 105: "Puppy Dogs"

Multiple of 24 sts plus 3

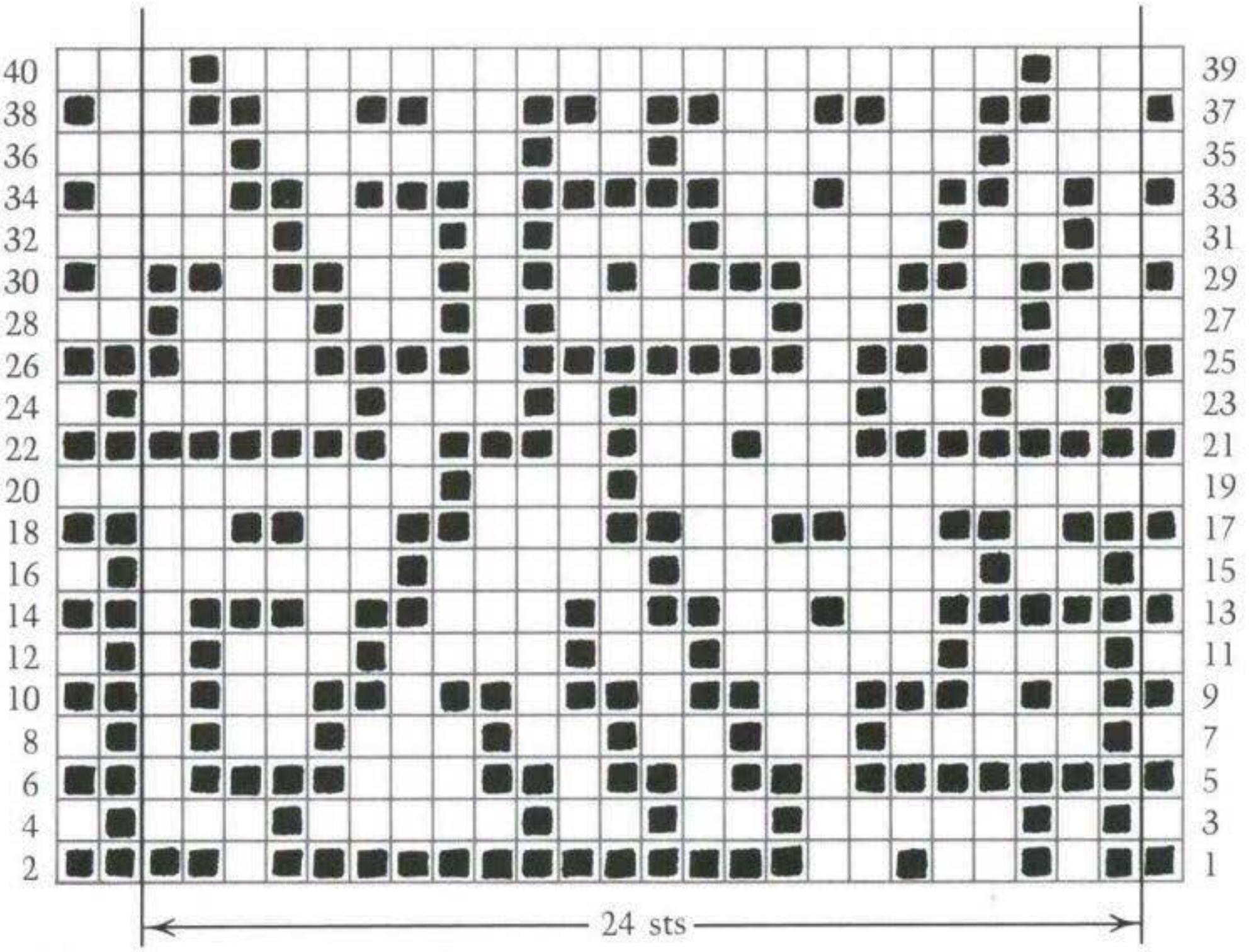


Figure 69. Mosaic 105, "Puppy Dogs"

Figure 70

MOSAIC 106

Multiple of 24 sts plus 3

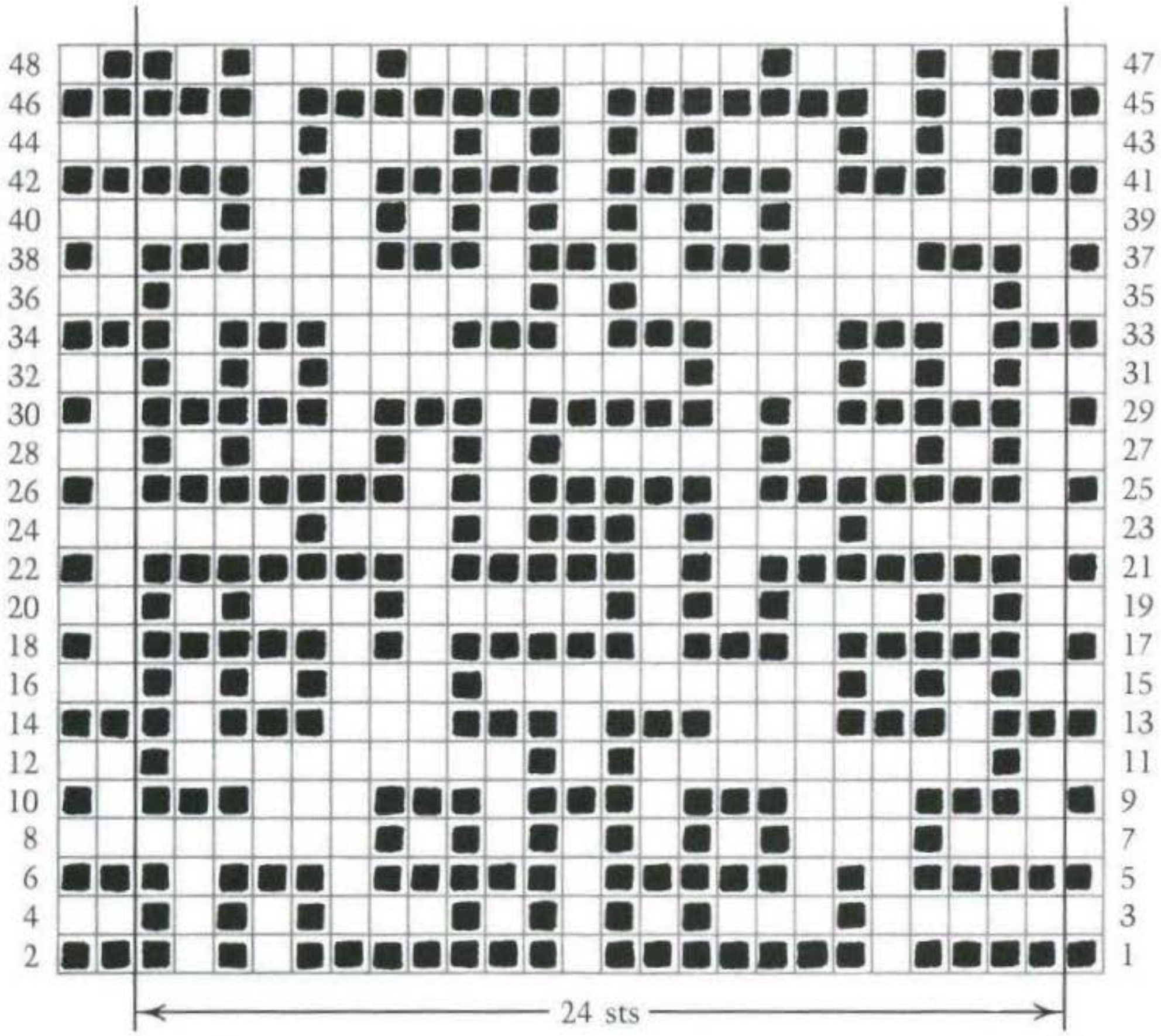


Figure 70. Mosaic 106

Figure 71. Mosaic 107

Figure 71

MOSAIC 107

Multiple of 24 sts plus 3

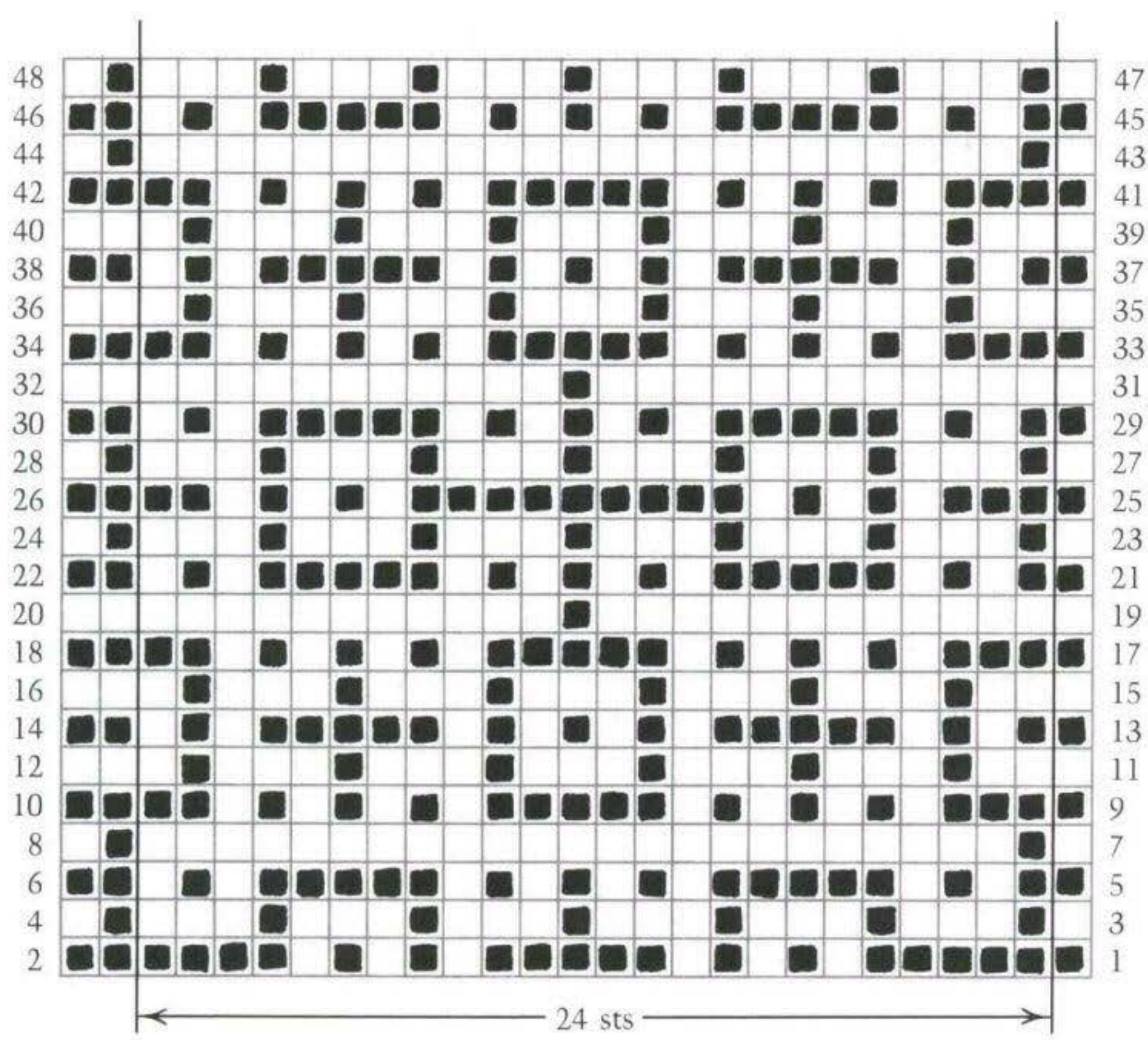


Figure 72. Mosaic 108, "Imps"

Figure 72

MOSAIC 108: "Imps"

Multiple of 26 sts plus 3

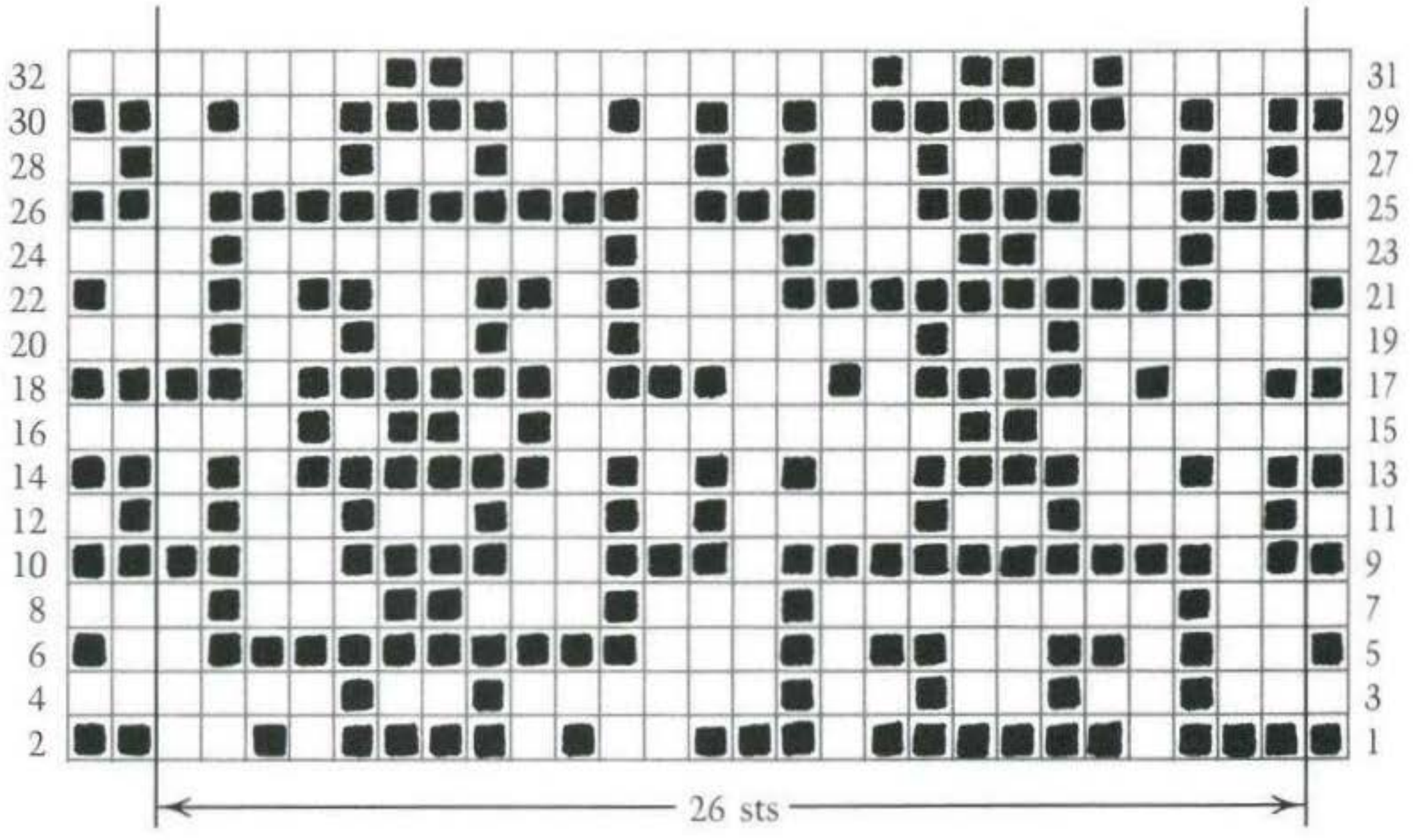
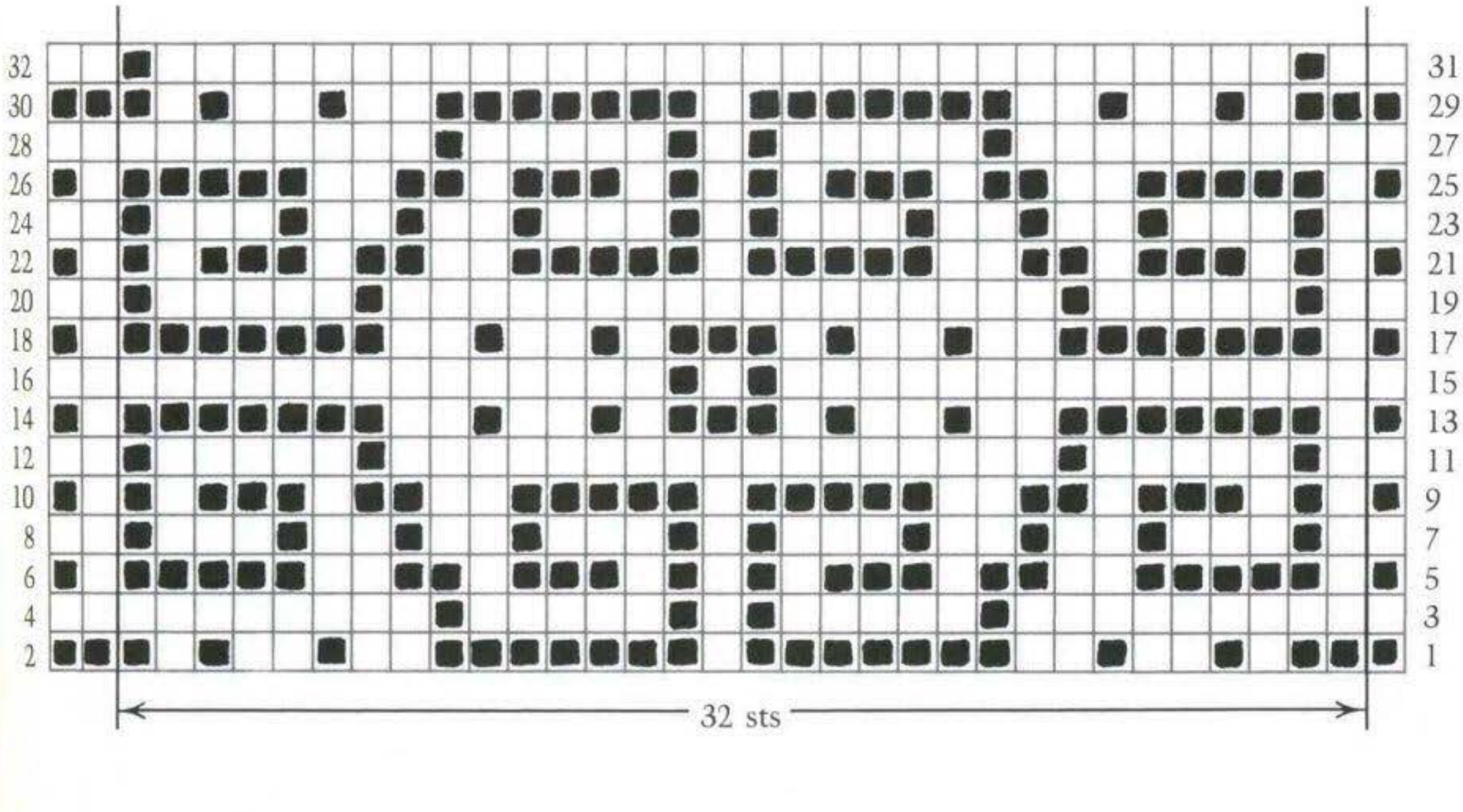


Figure 73

MOSAIC 109

Multiple of 32 sts plus 3



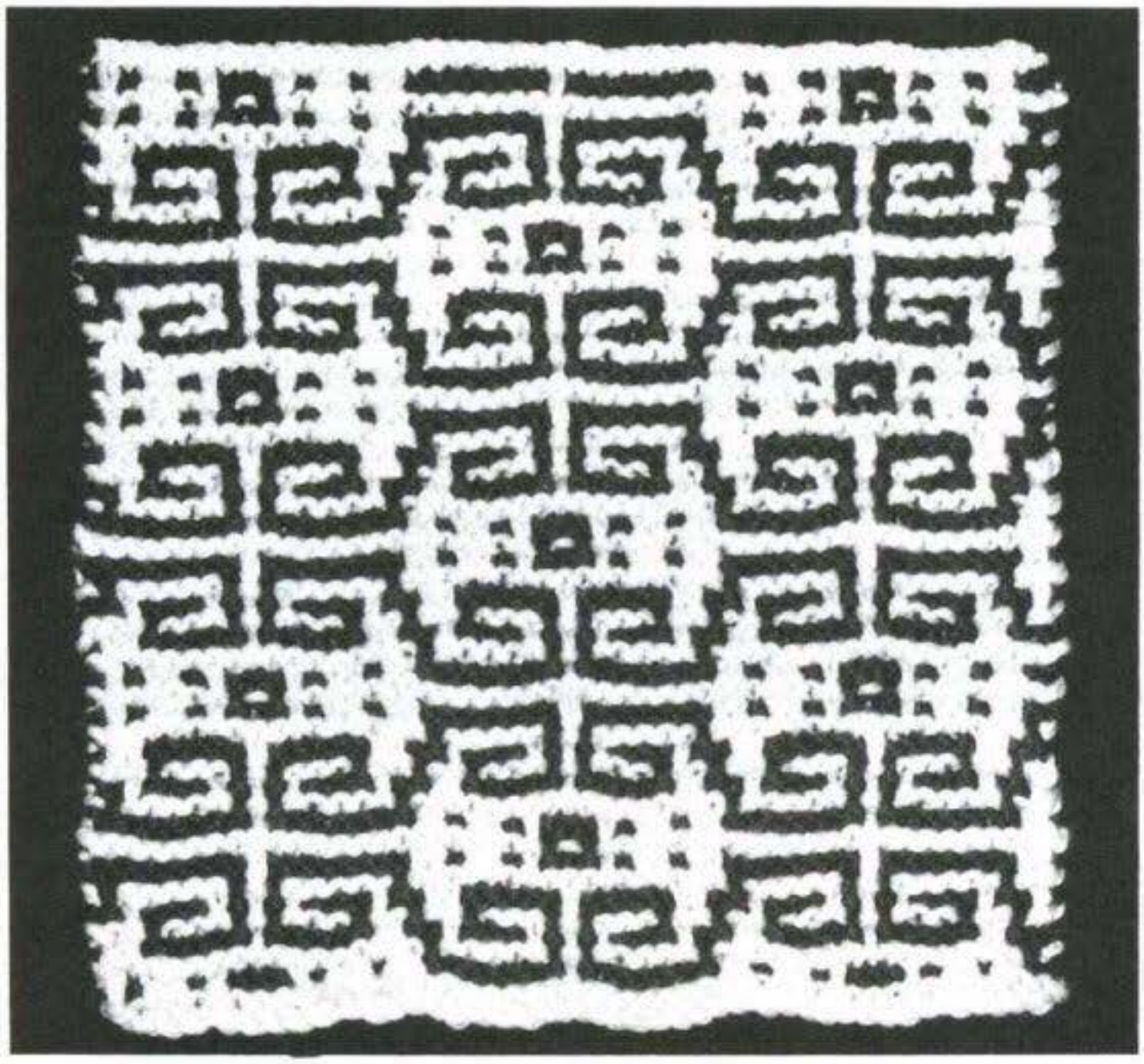
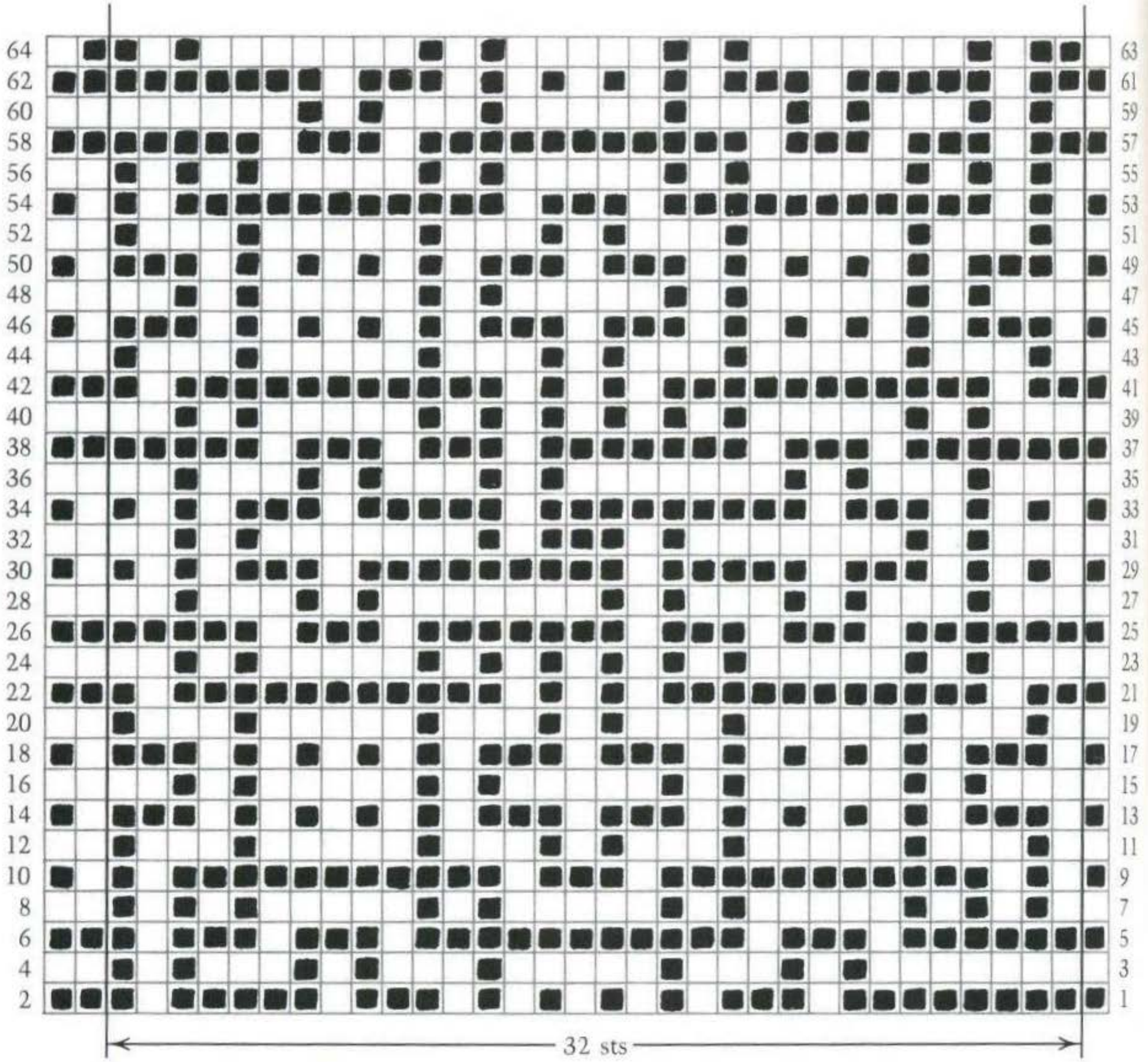


Figure 73. Mosaic 109

Figure 74

MOSAIC 110: "Cathedral"

Multiple of 32 sts plus 3



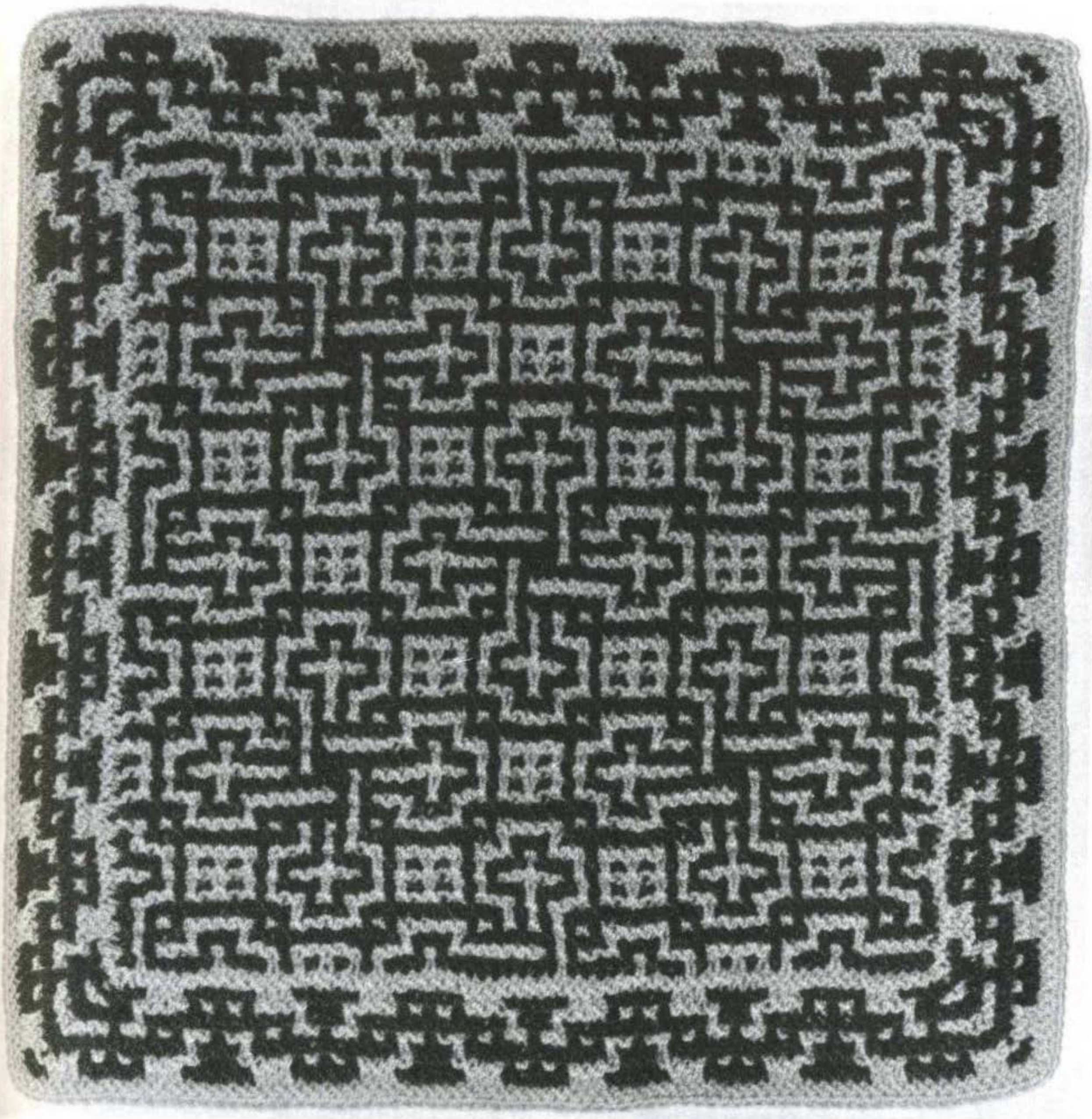


Figure 74. Mosaic 110, "Cathedral," worked in a table mat with a border of Band 81 (see next chapter)

2 BAND PATTERNS

Any mosaic pattern that finishes with plain white rows across the top of its chart may be used as a decorative horizontal band when the pattern rows are worked just once through, or as a border design on picked-up stitches. Patterns of this kind are shown here in their own special section, even though they are not intrinsically different from other mosaic patterns. Any ordinary mosaic can be converted into a band pattern by ending it with a couple of plain rows at some point in the design. Conversely, any band pattern can be converted into an ordinary all-over mosaic by simple repetition of the same set of rows. Among the original designs in this book you'll see examples of both treatments. In this chapter, band patterns 1–13 are shown together in a straight strip for a poncho; band patterns 14–26 are shown together in a seamless banded skirt; band patterns 27–39 are shown as all-over designs created by repetition of their pattern rows; and the rest are shown in various combinations on their swatches. In the designs for garments and other articles described in chapter four, you'll find band patterns (plus mosaic and shadow patterns treated as bands) used in all sorts of ways.

Narrow bands having a small number of rows are useful for collars, cuffs, belts, hatbands, button bands, pocket and seam trims, hems, and edgings. Band patterns may be worked into the midst of a piece of knitting, or on picked-up stitches along an edge, or as separate strips for appliqué trim.

Remember that each band pattern, like all other patterns in this book, begins with plain white rows that are not shown on the chart. Therefore, to pick up stitches for a border (as along the side or neck edge of a garment), you'd attach the yarn represented by white squares and, with right side of the work facing you, pick up the first row of border stitches with this yarn. Turn the work and knit a wrong-side foundation row; or, if you're making a border in circular knitting, purl a foundation round. Then attach the yarn represented by black squares and begin Row 1 of your chosen pattern. Borders are best worked in a garter-stitch fabric so they will not curl. Finish your border with the two rows of white yarn shown at the top of the chart, then bind off firmly on the right side.

Figure 75. Bottom to top: Bands 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13

Figure 75

BAND 1

Multiple of 8 sts plus 3

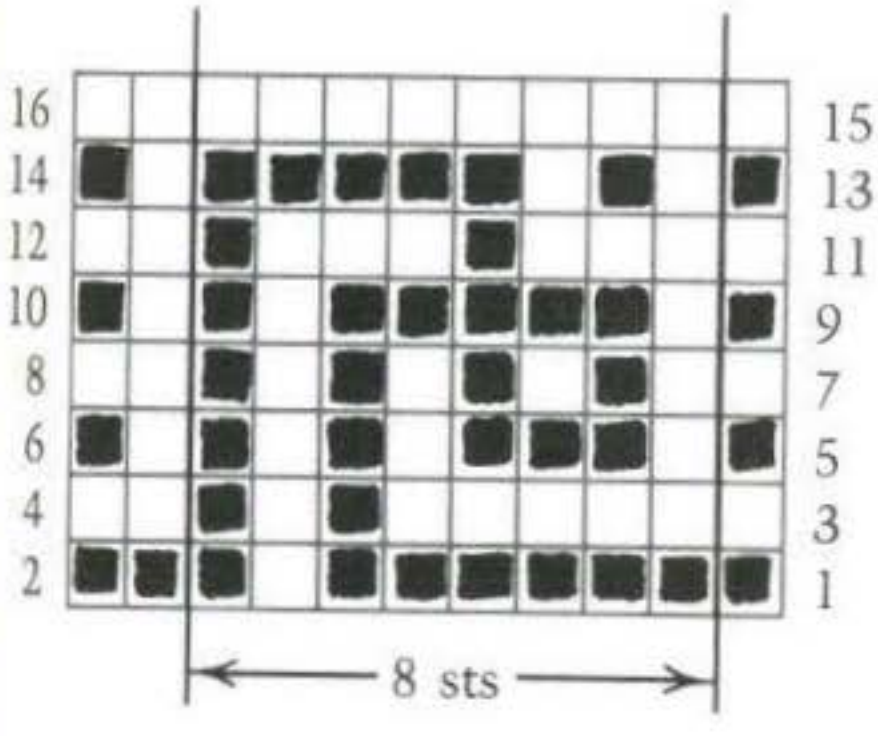


Figure 75

BAND 2

Multiple of 12 sts plus 3

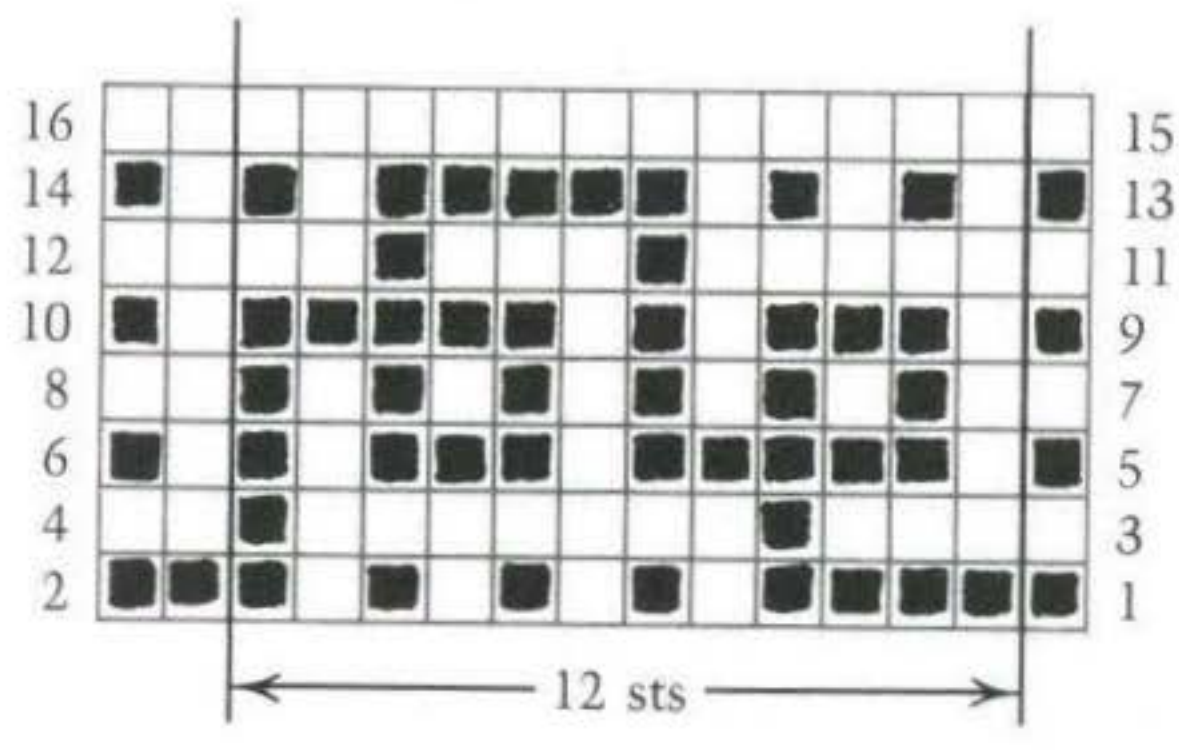


Figure 75

BAND 3

Multiple of 20 sts plus 3

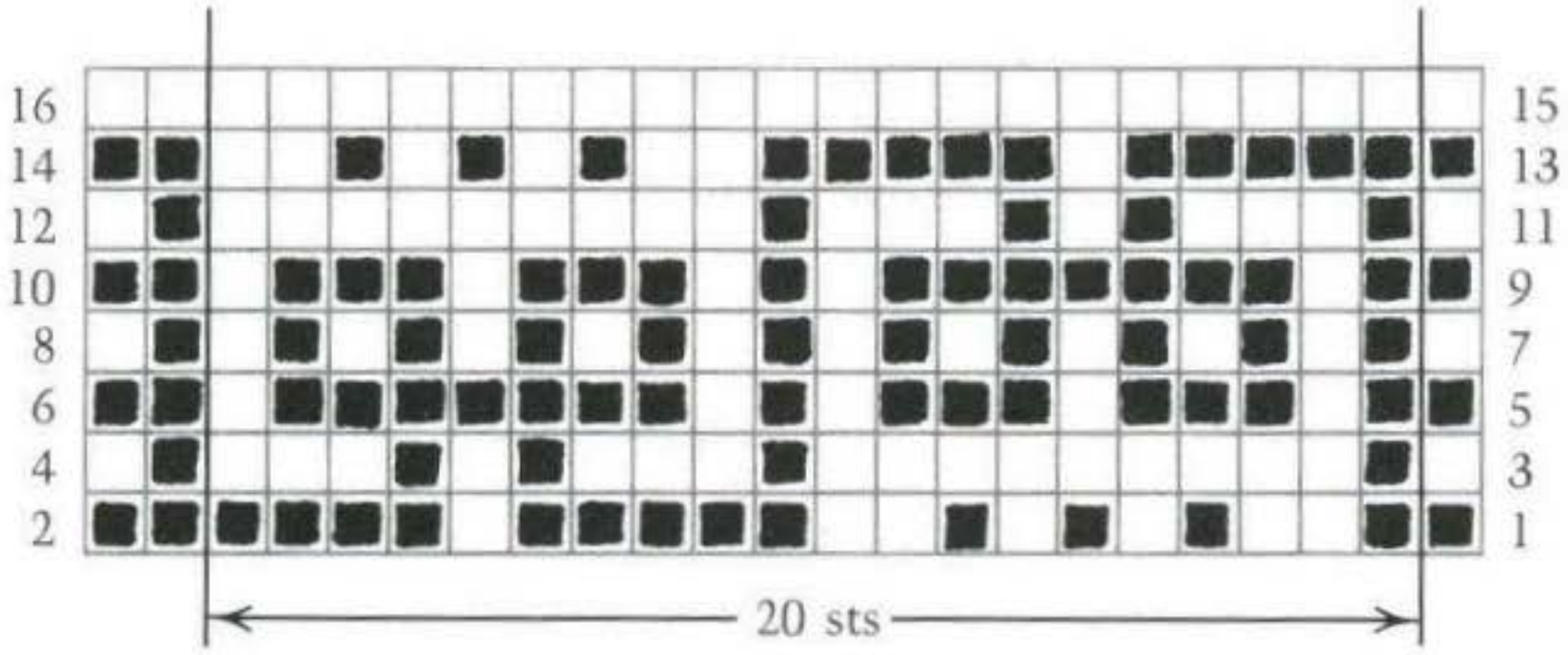


Figure 75

BAND 4

Multiple of 12 sts plus 3

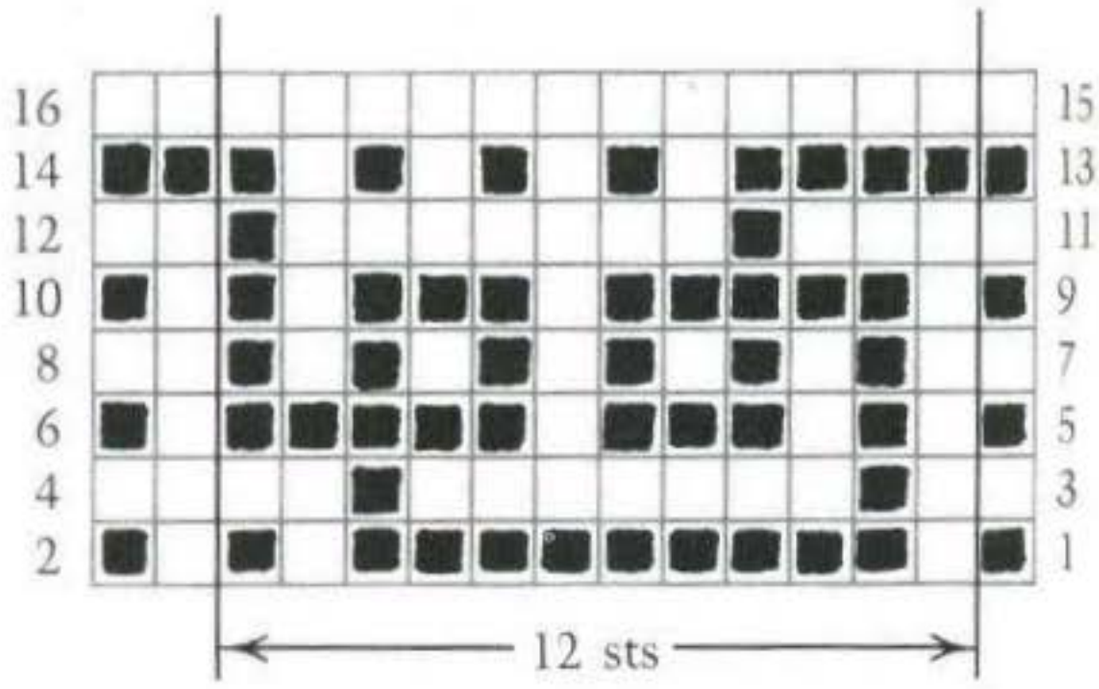


Figure 75

BAND 5

Multiple of 8 sts plus 3

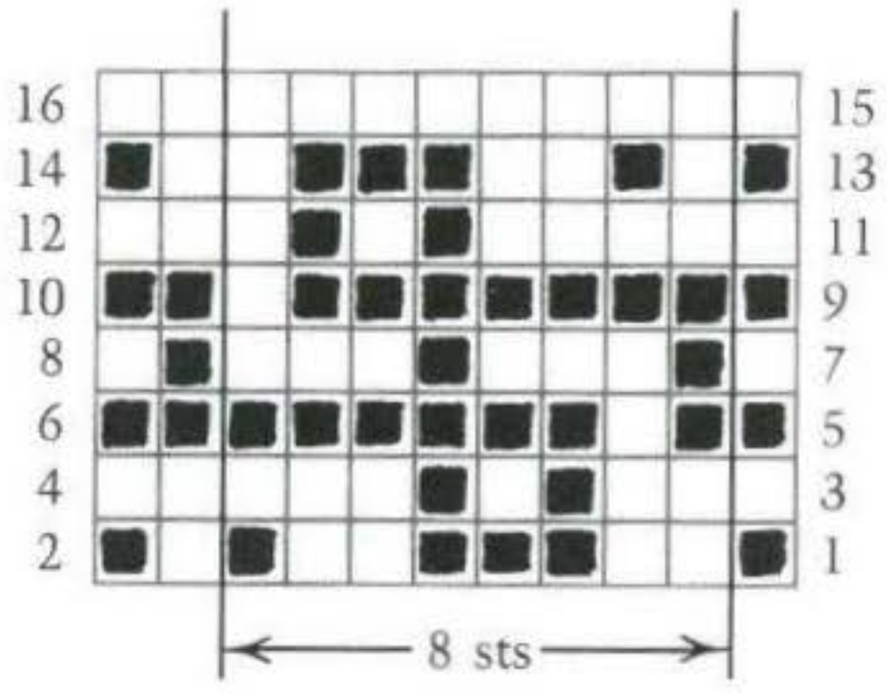


Figure 75

BAND 6

Multiple of 20 sts plus 3

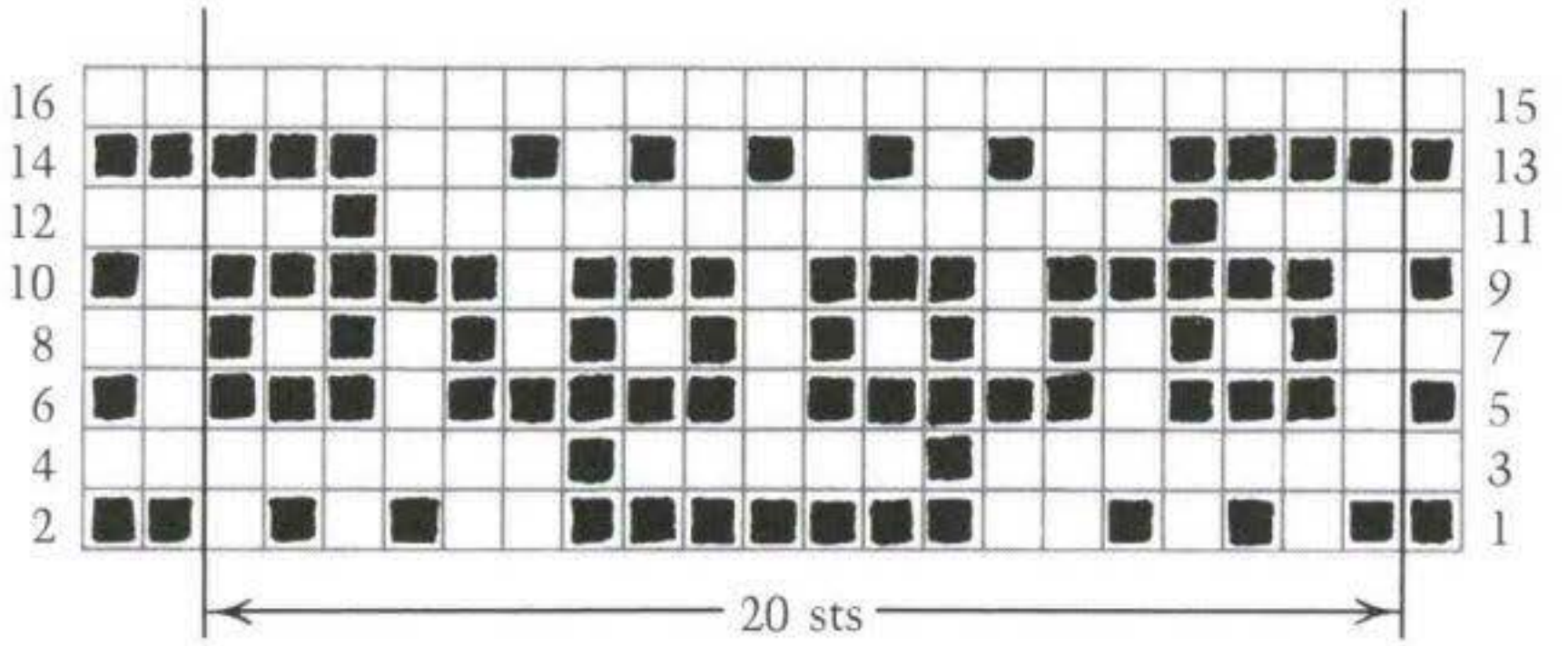


Figure 75

BAND 7

Multiple of 12 sts plus 3

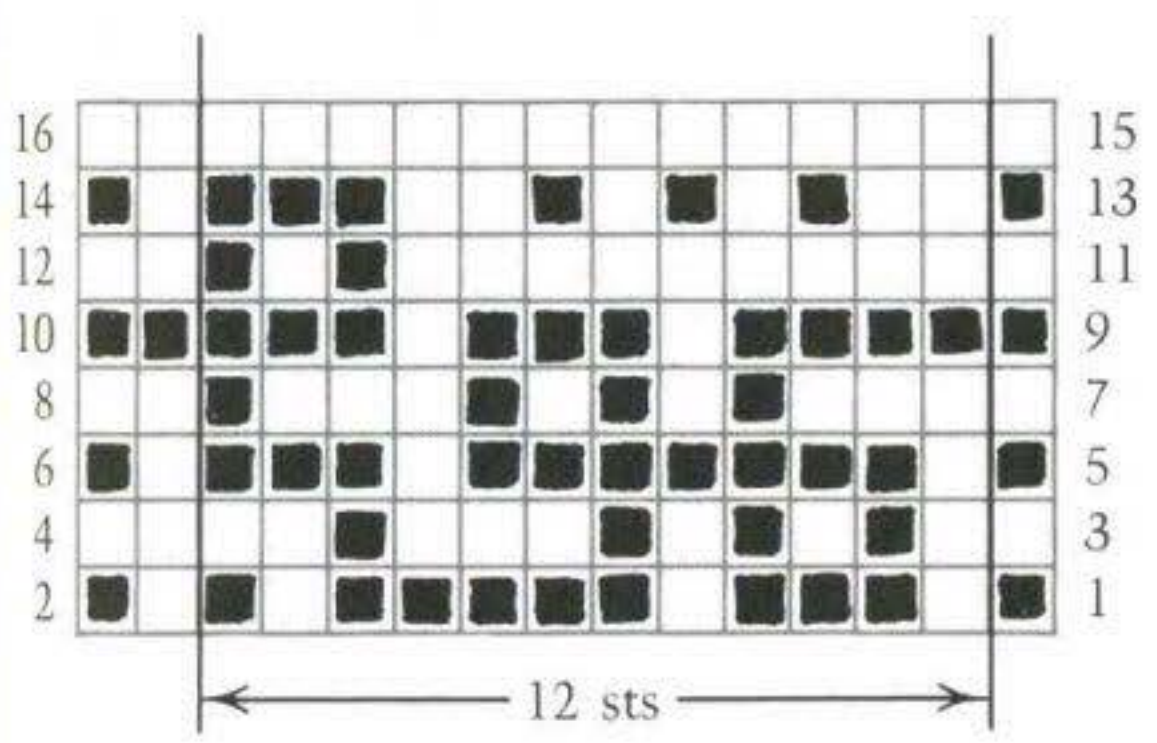


Figure 75

BAND 8

Multiple of 16 sts plus 3

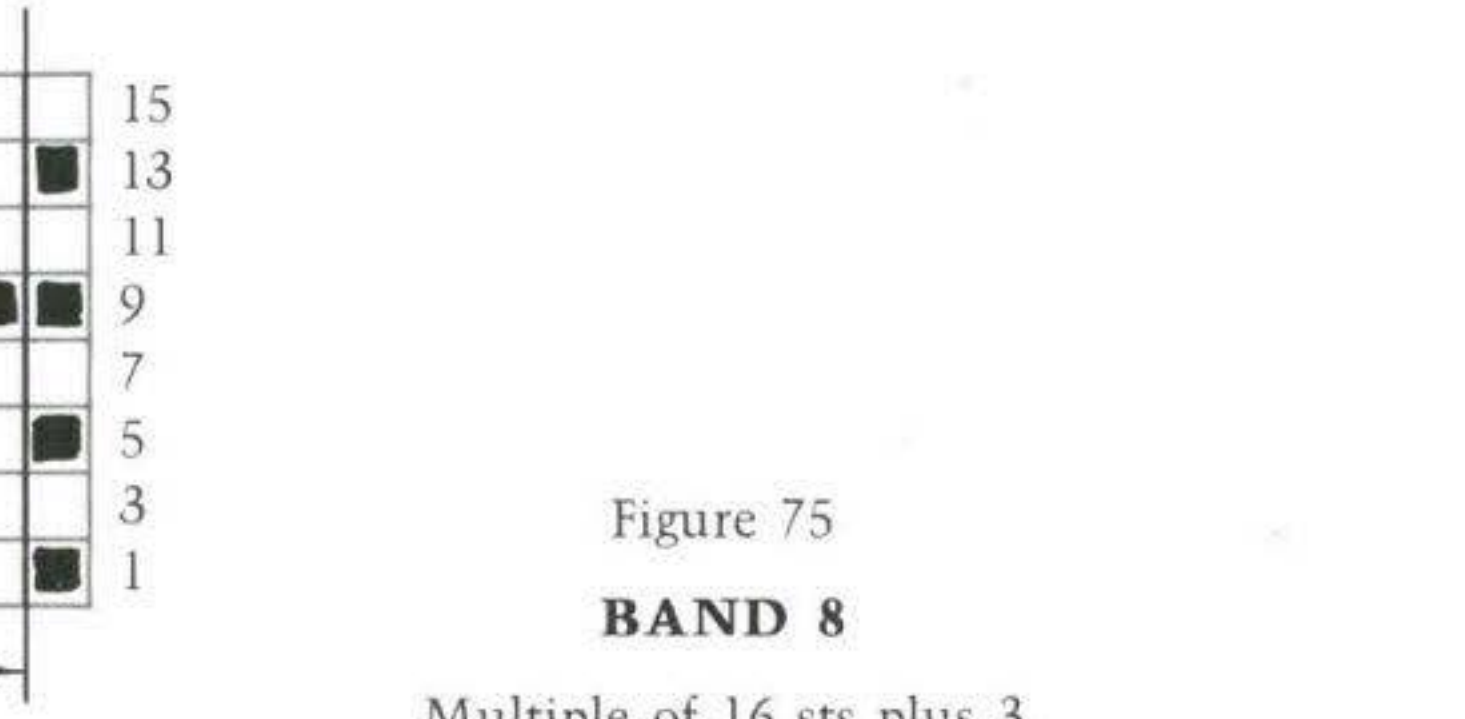


Figure 75

BAND 9

Multiple of 12 sts plus 3

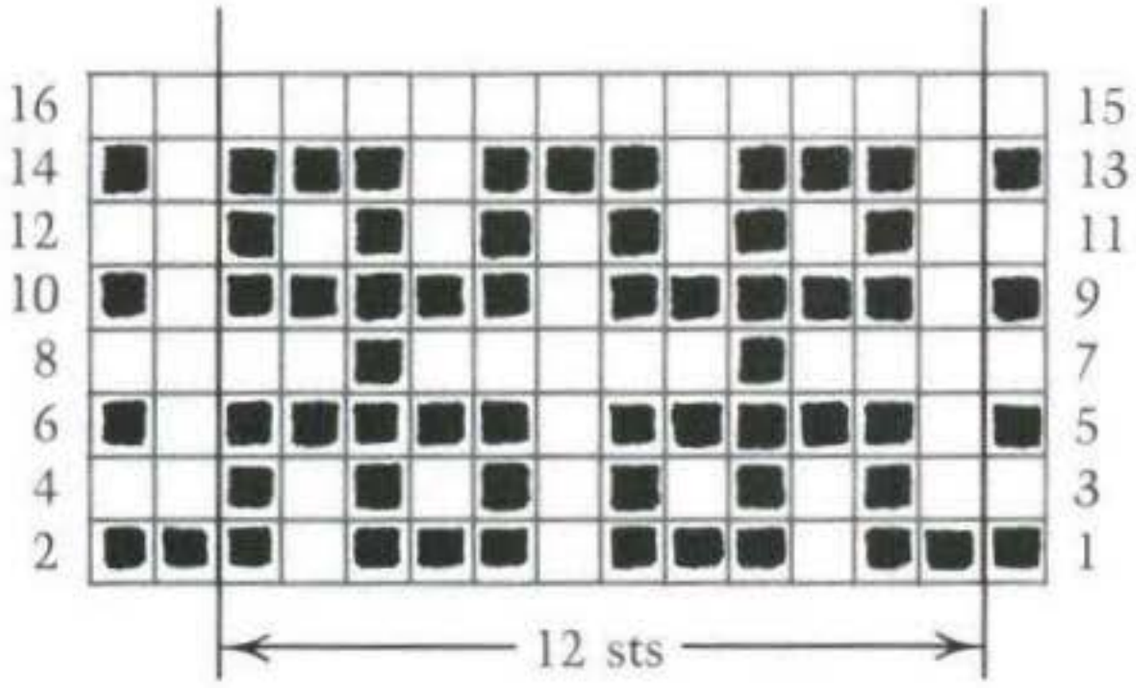


Figure 75

BAND 10

Multiple of 10 sts plus 3

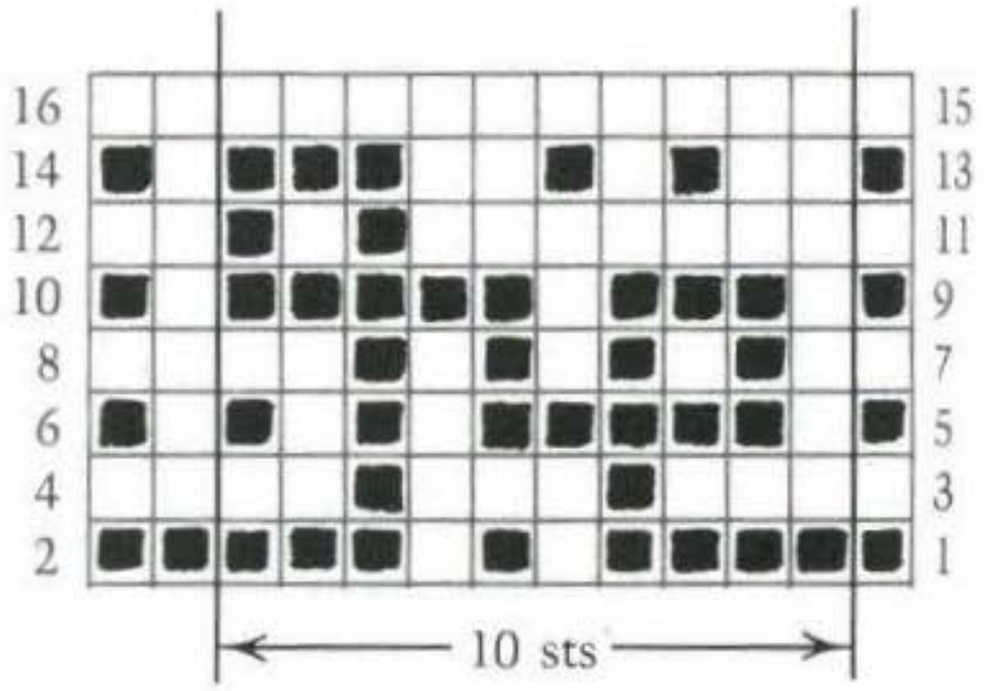


Figure 75

BAND 11

Multiple of 12 sts plus 3

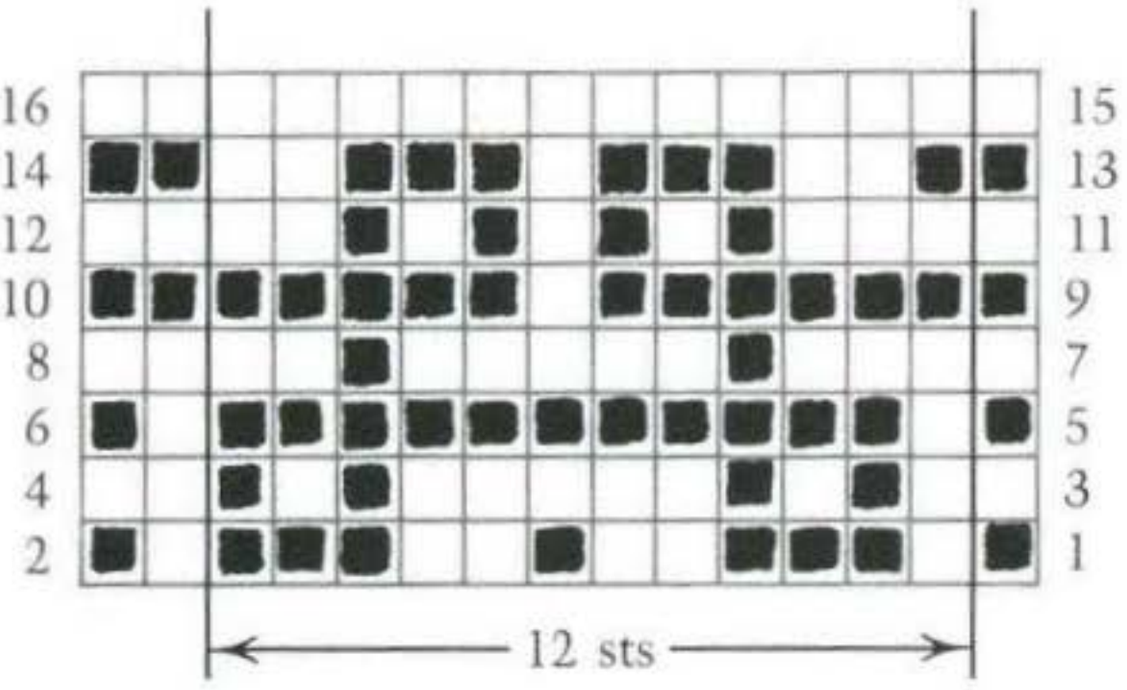


Figure 75

BAND 12

Multiple of 28 sts plus 3

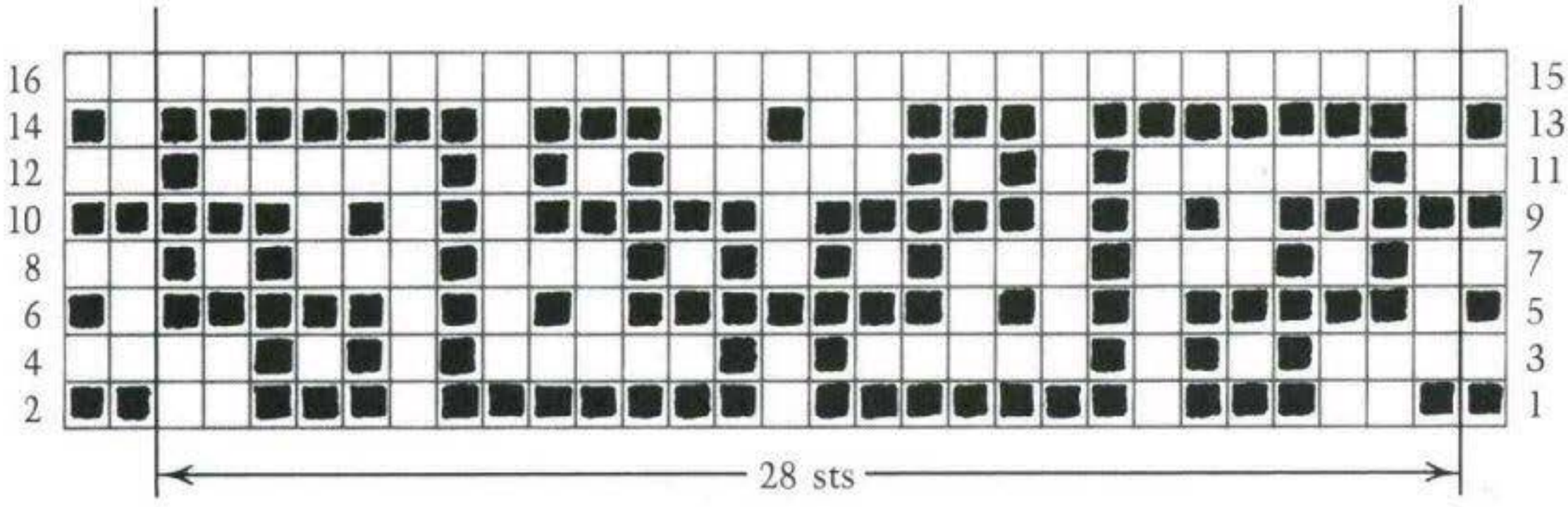


Figure 75

BAND 13

Multiple of 12 sts plus 3

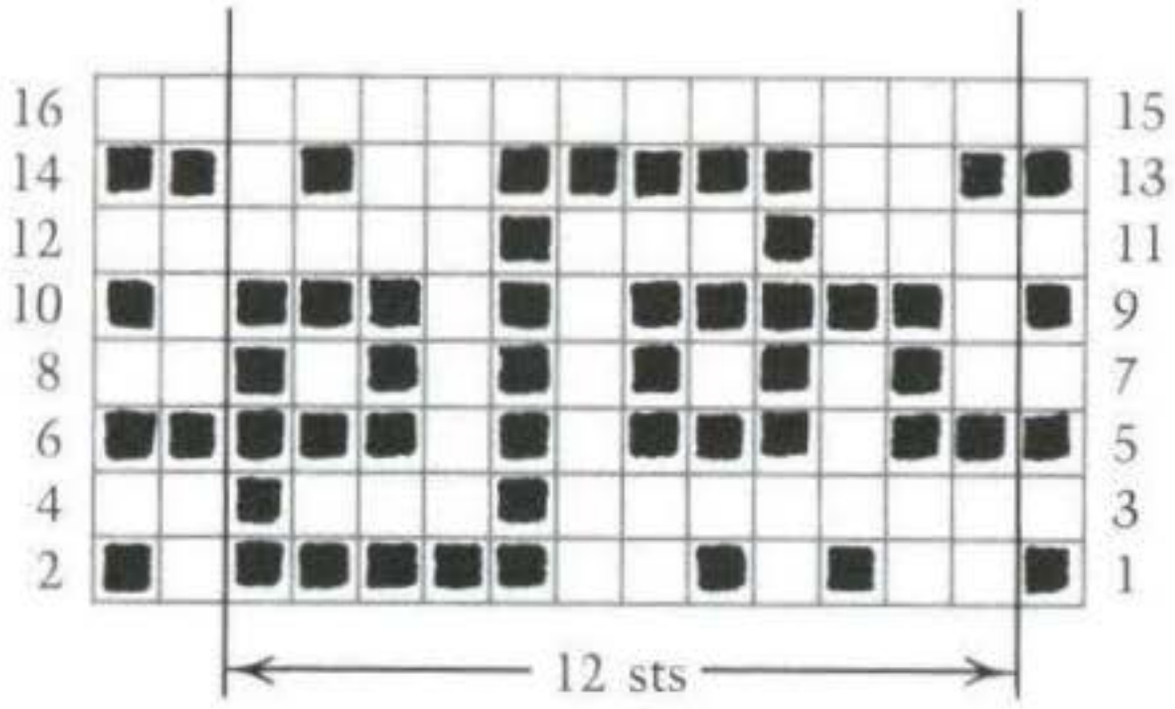
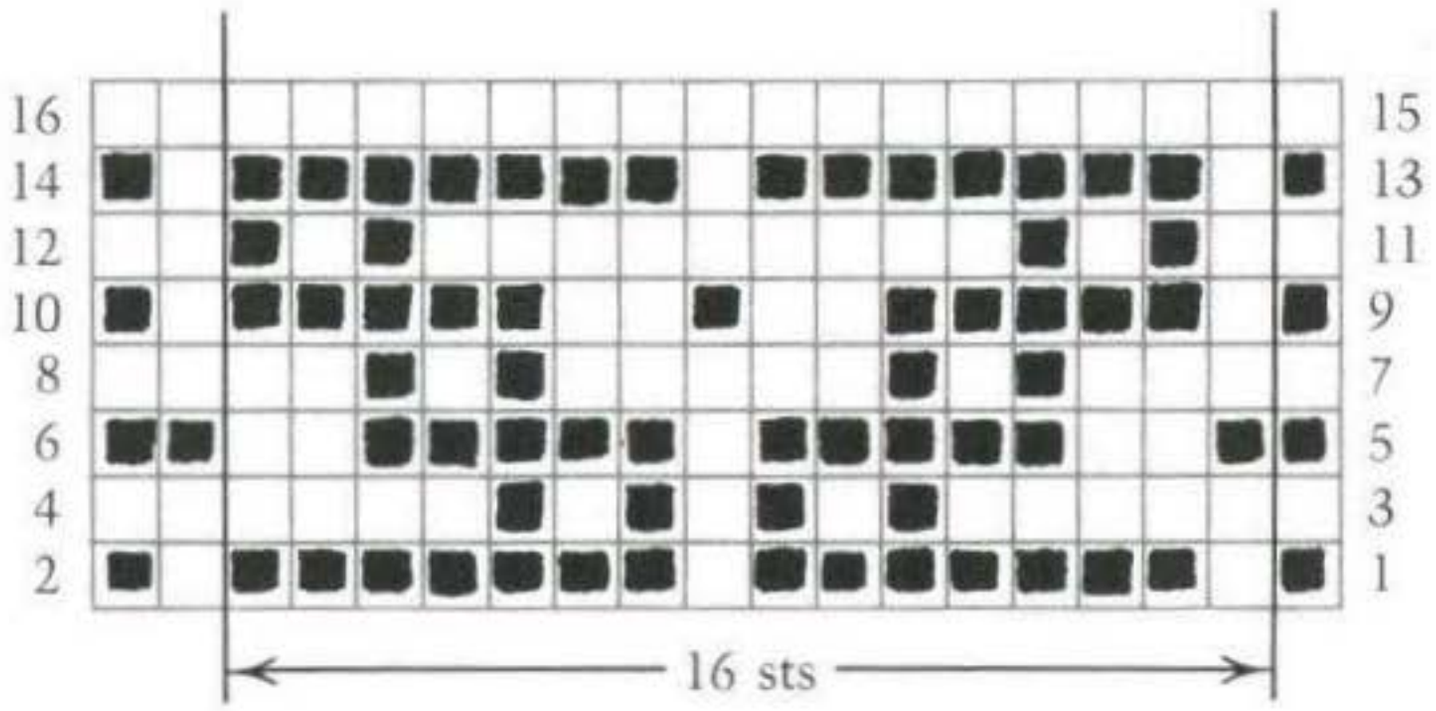


Figure 76

BAND 14

Multiple of 16 sts plus 3



OPPOSITE: *Figure 76. Seamless skirt worked in (top to bottom) Bands 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26*

Figure 76

BAND 15

Multiple of 14 sts plus 3

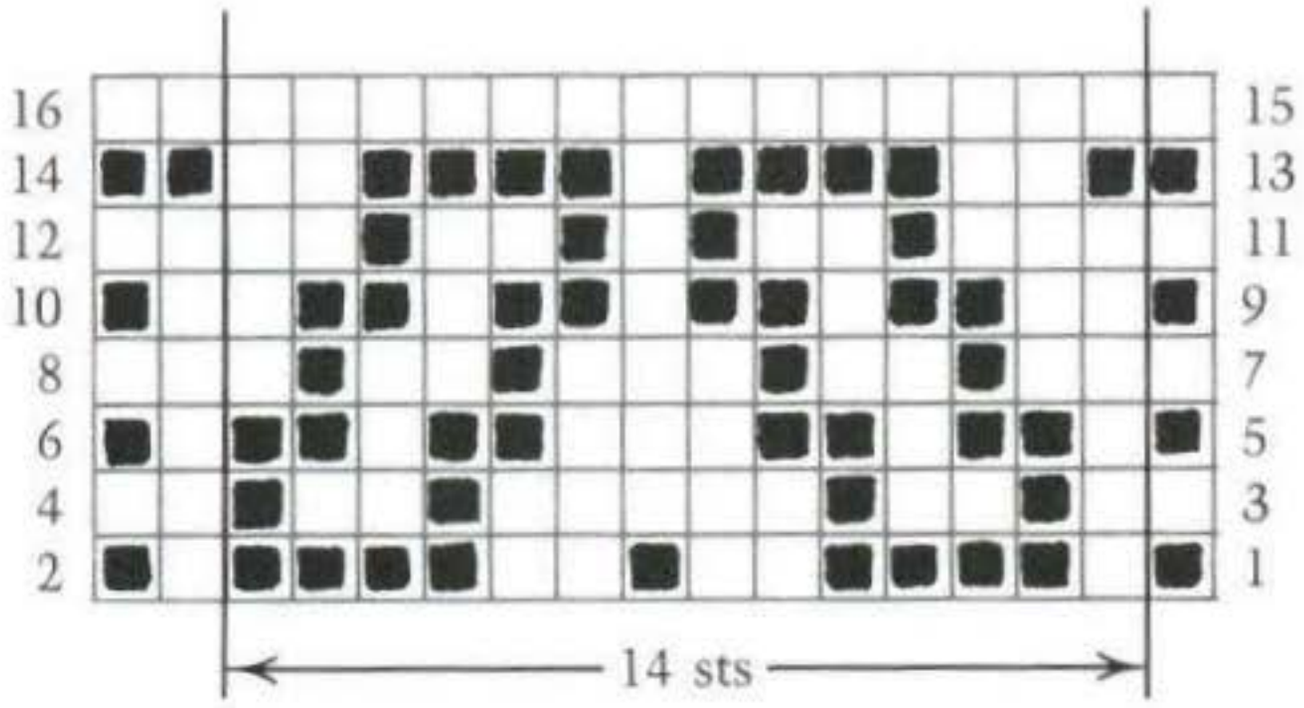


Figure 76

BAND 16

Multiple of 8 sts plus 3

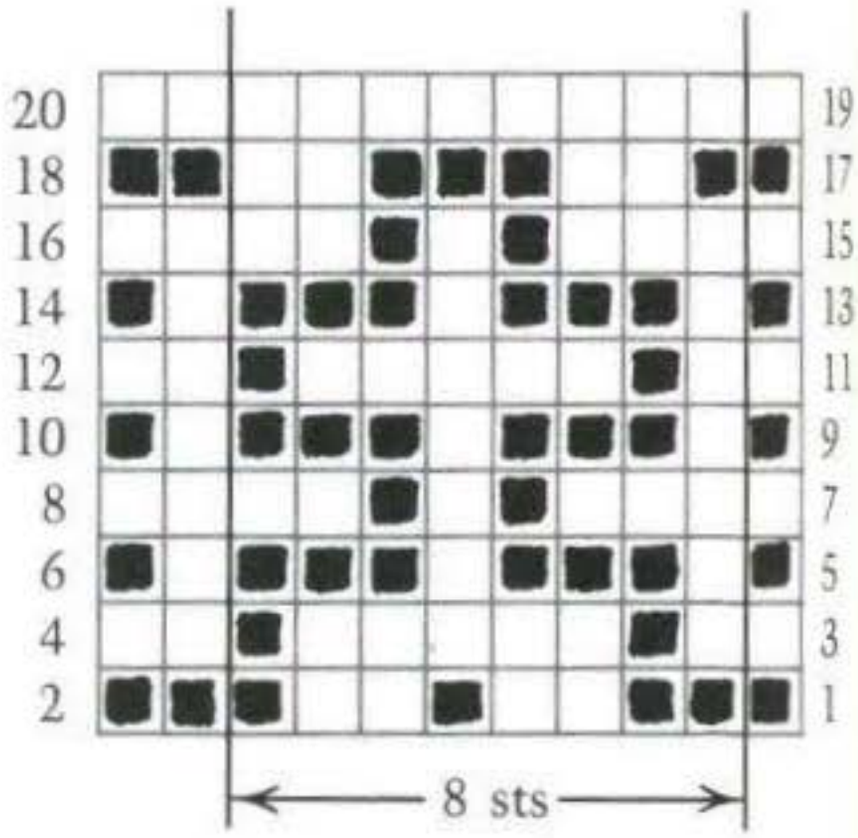


Figure 76

BAND 17

Multiple of 20 sts plus 3

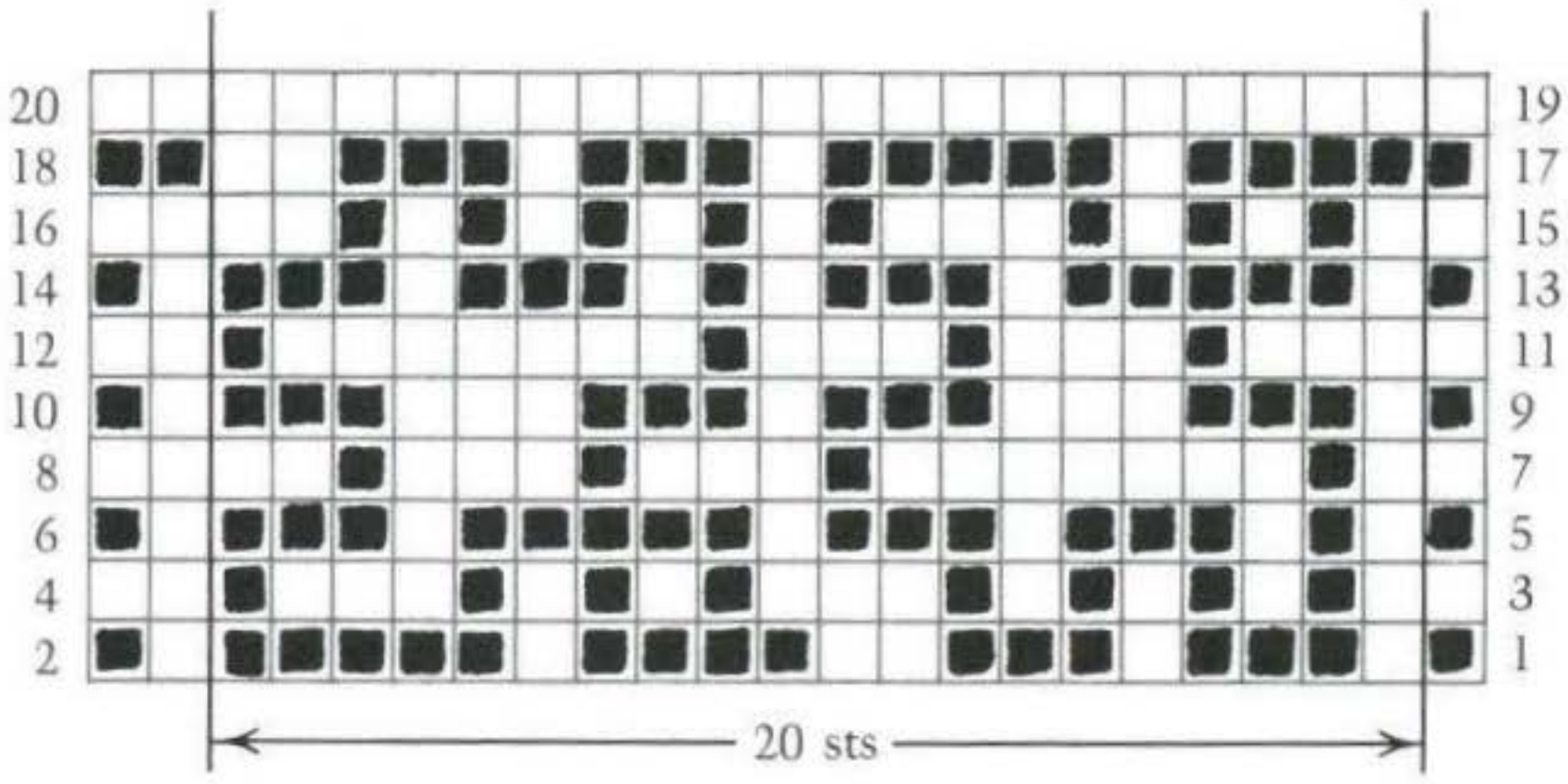


Figure 76

BAND 18

Multiple of 12 sts plus 3

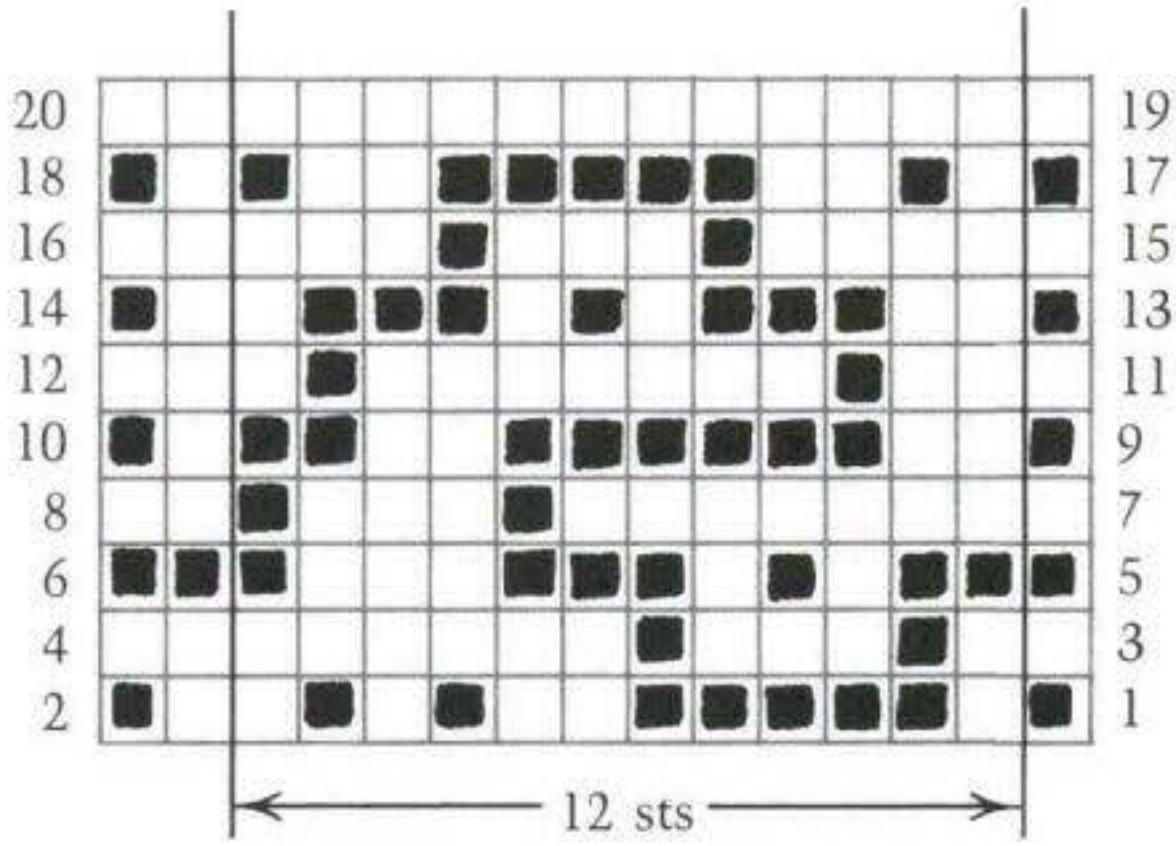


Figure 76

BAND 19

Multiple of 24 sts plus 3

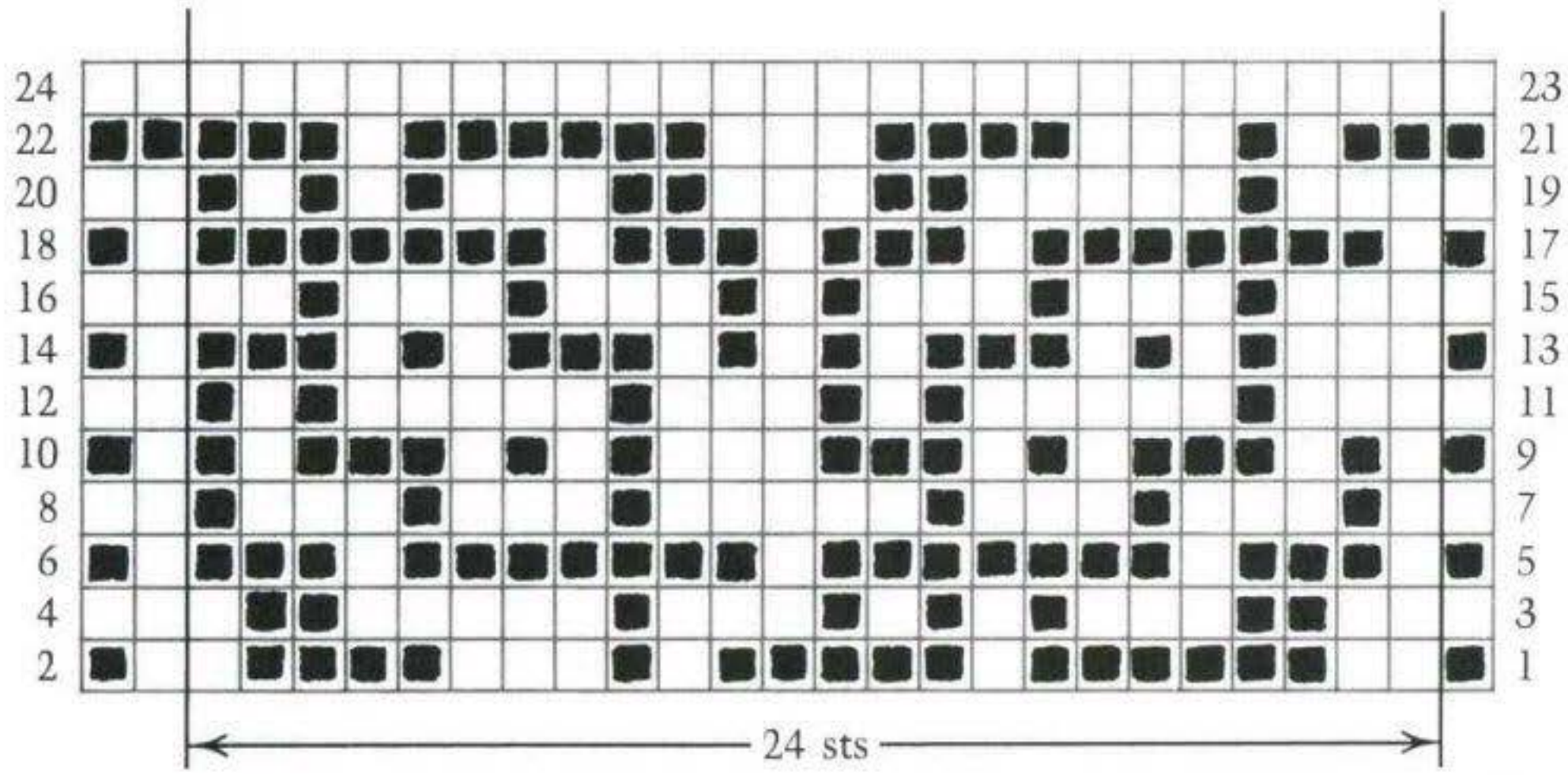


Figure 76

BAND 20: "Large Chain"

Multiple of 12 sts plus 3

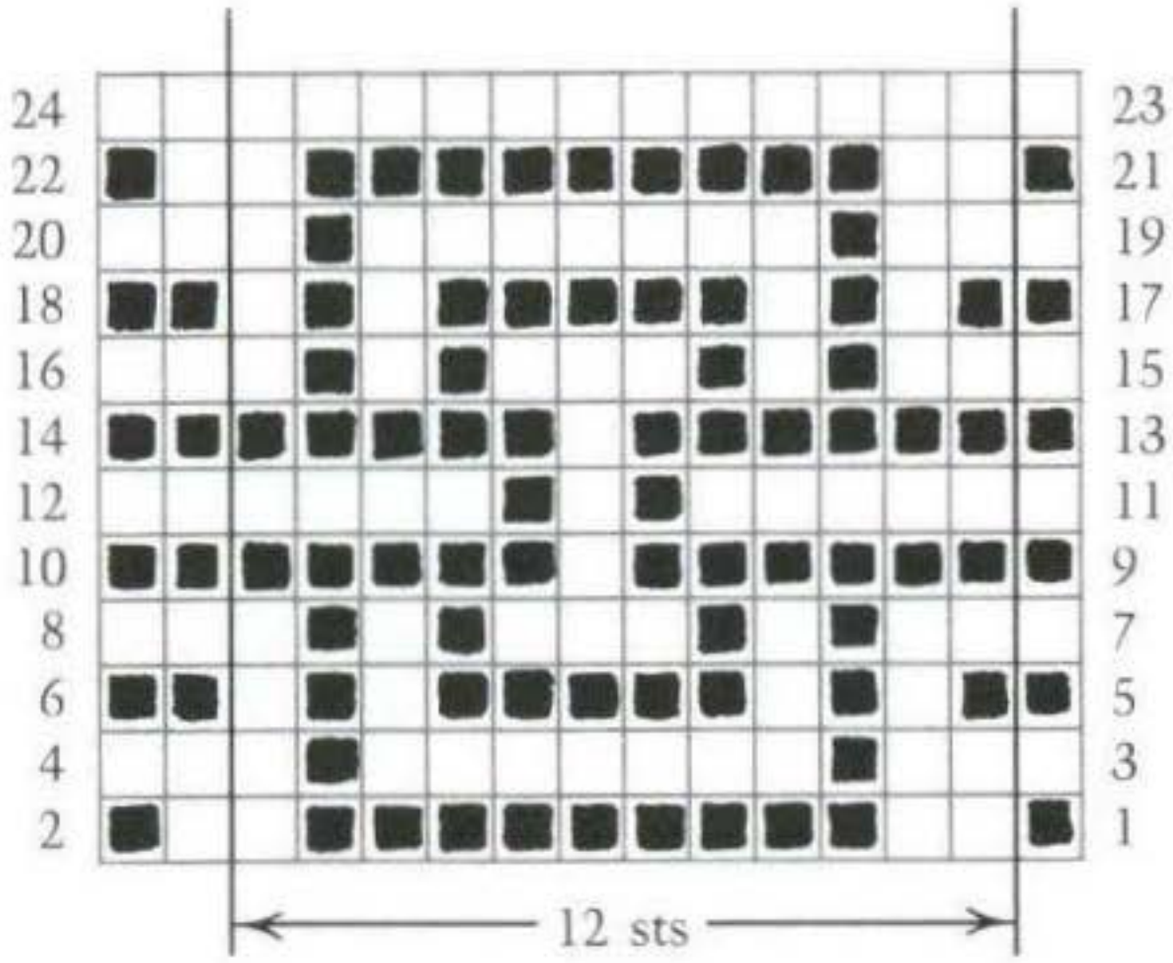


Figure 76

BAND 21

Multiple of 16 sts plus 3

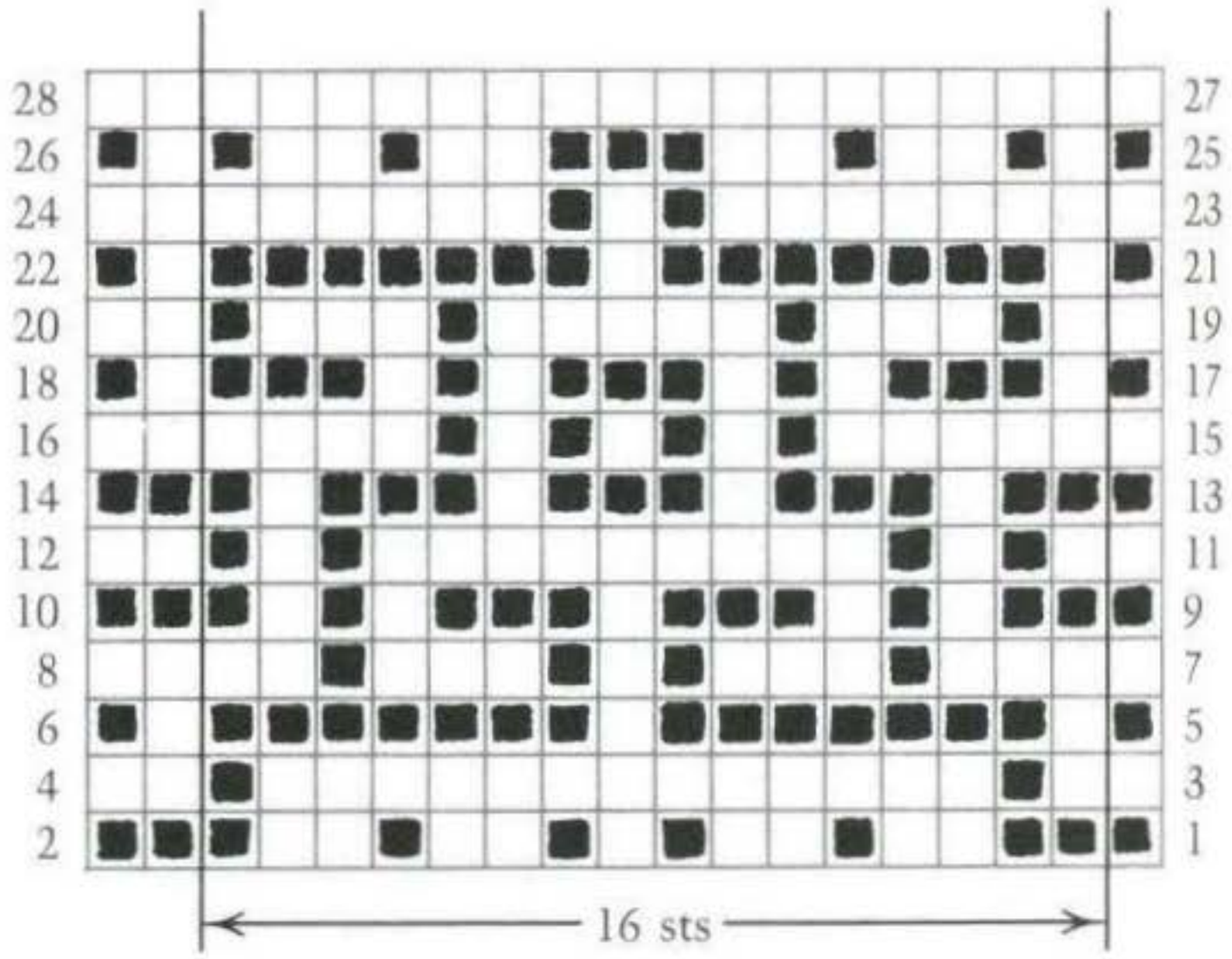


Figure 76

BAND 22

Multiple of 10 sts plus 3

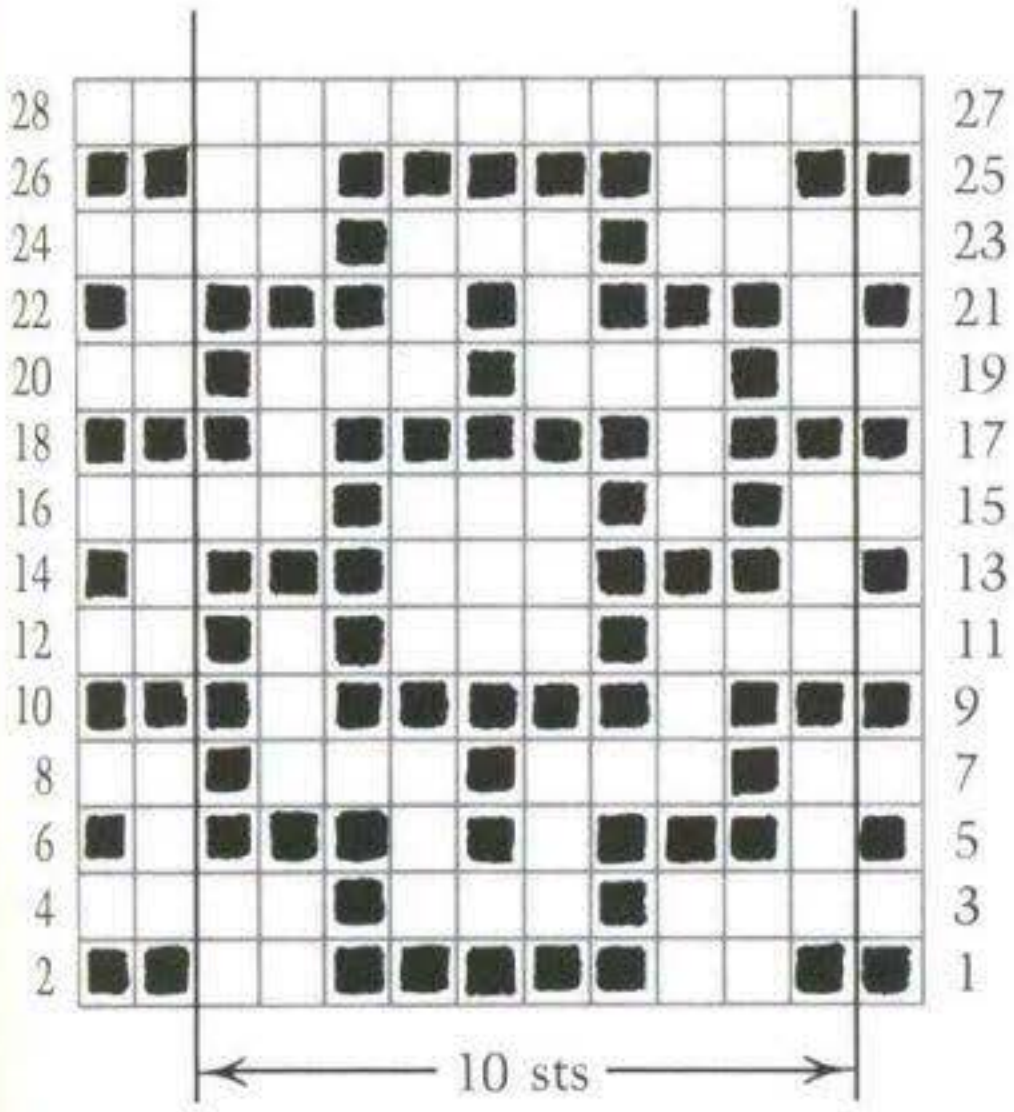


Figure 76

BAND 23: "Flying Bird"

Multiple of 12 sts plus 3

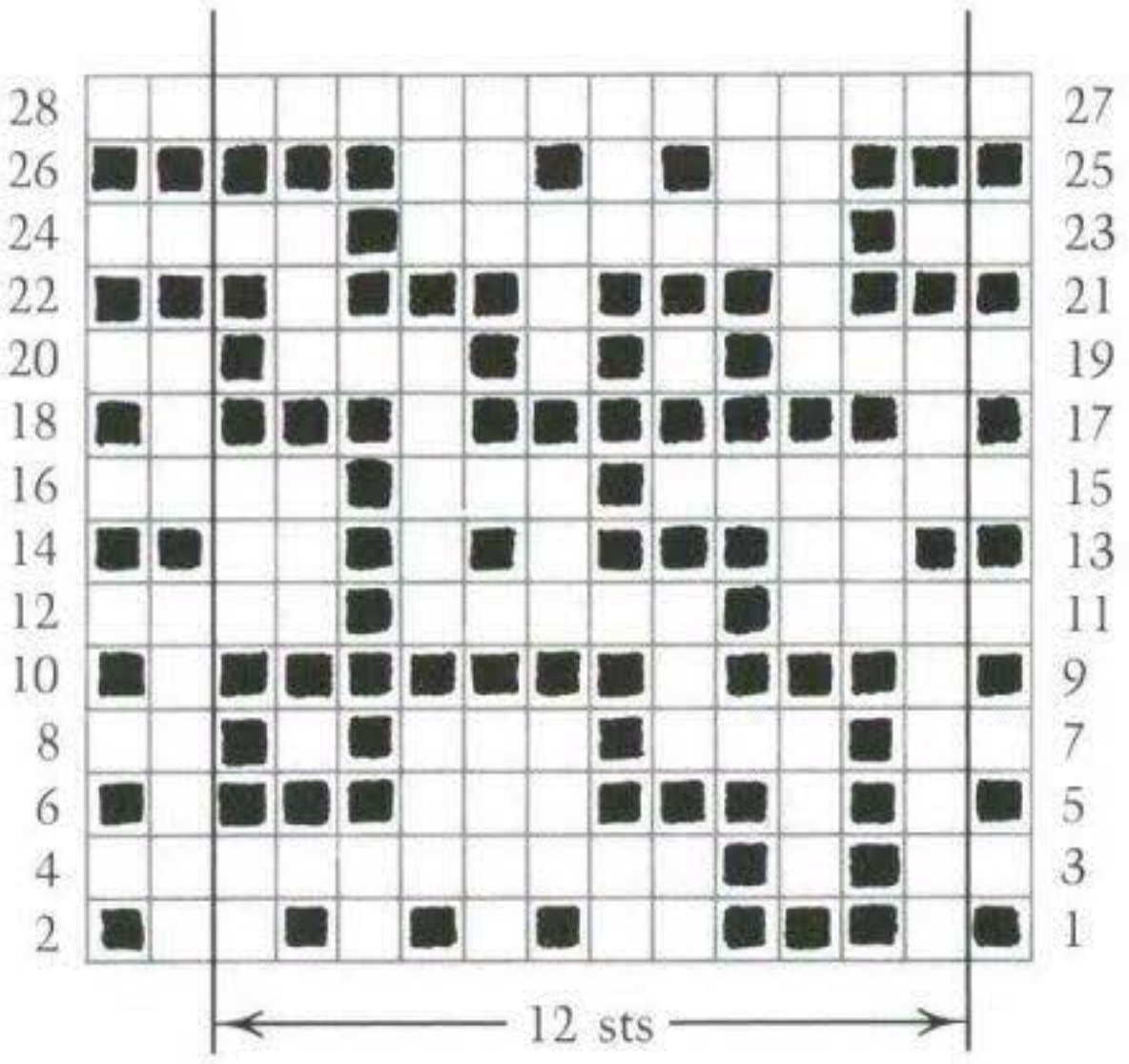


Figure 76

BAND 24

Multiple of 16 sts plus 3

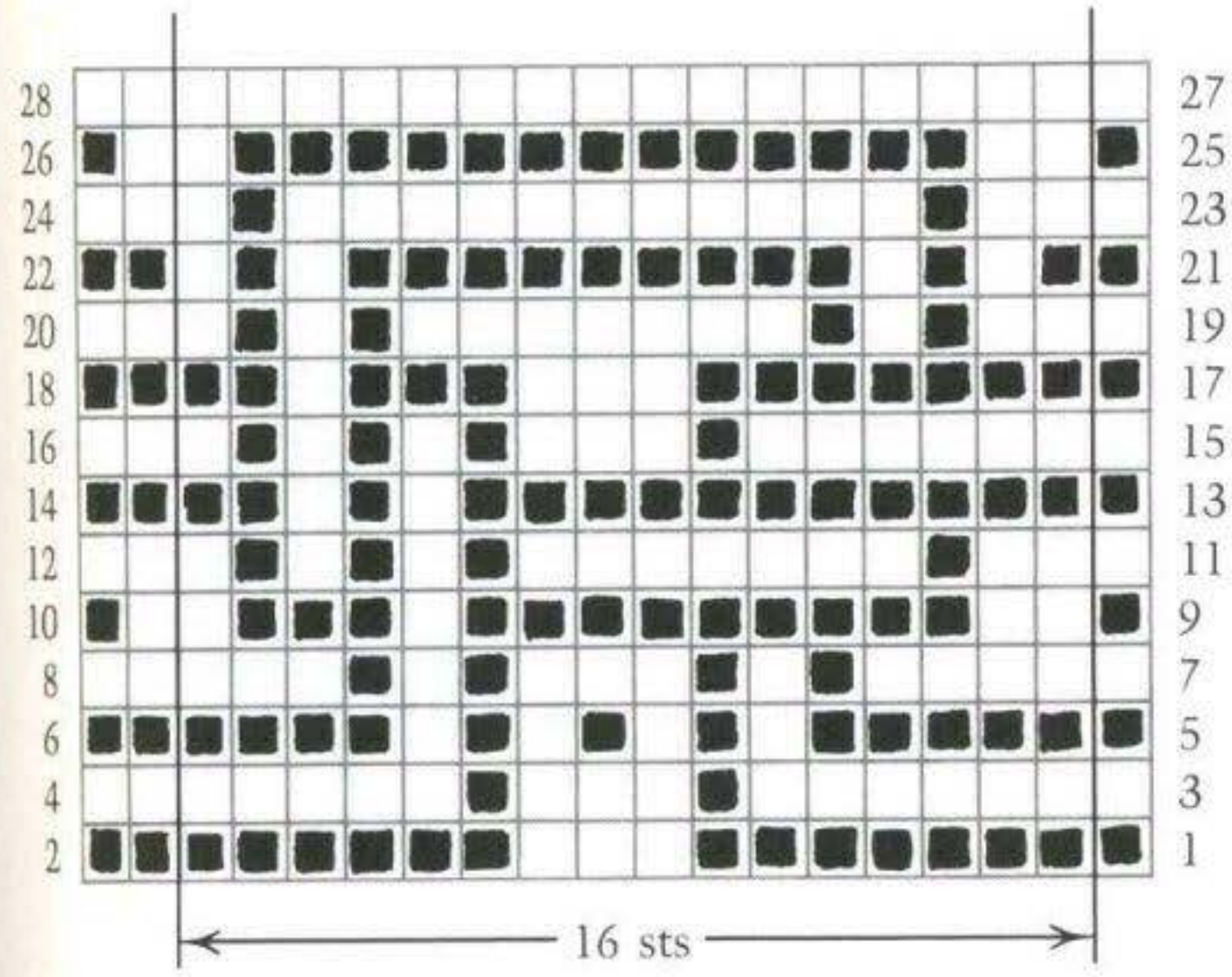


Figure 76

BAND 25

Multiple of 16 sts plus 3

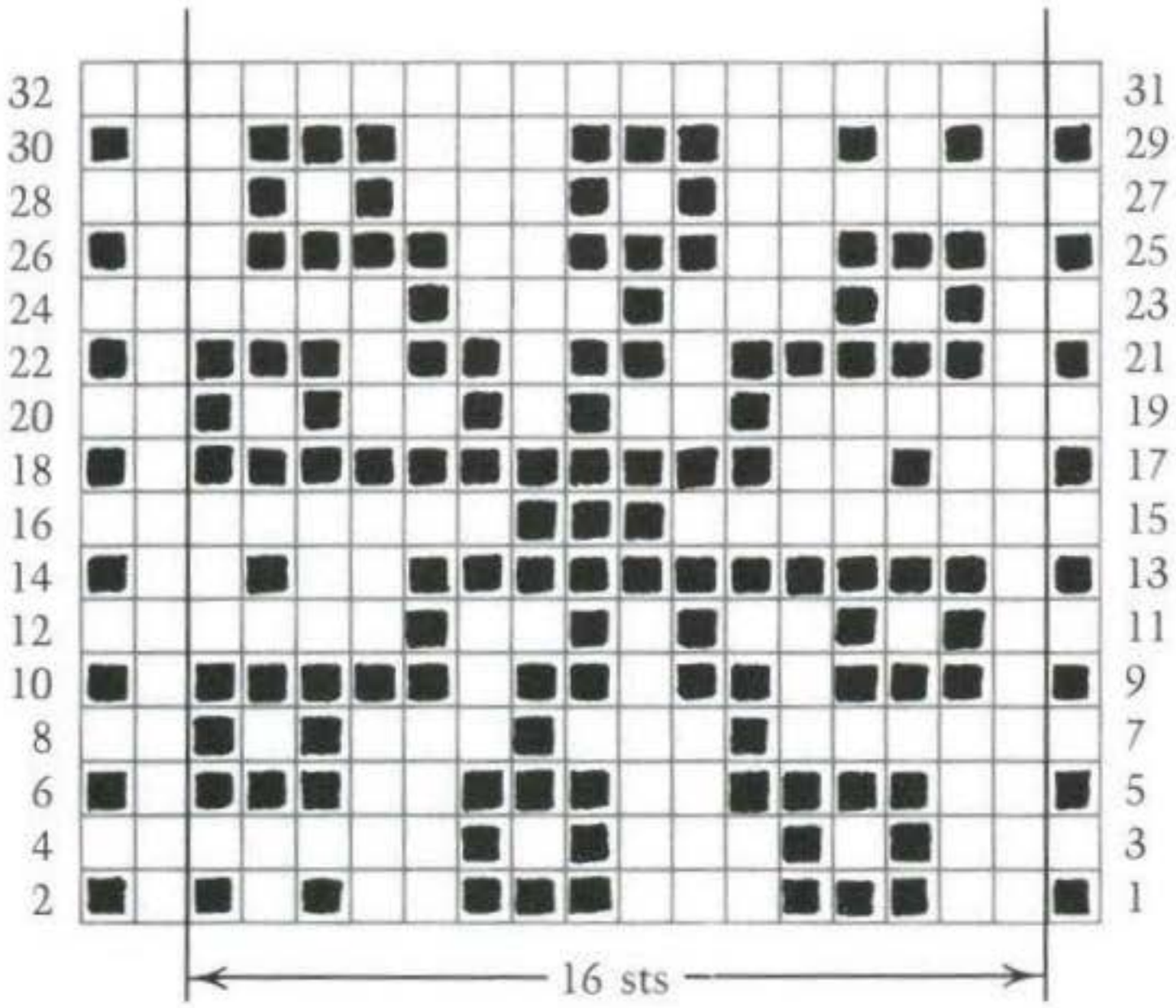


Figure 76

BAND 26

Multiple of 16 sts plus 3

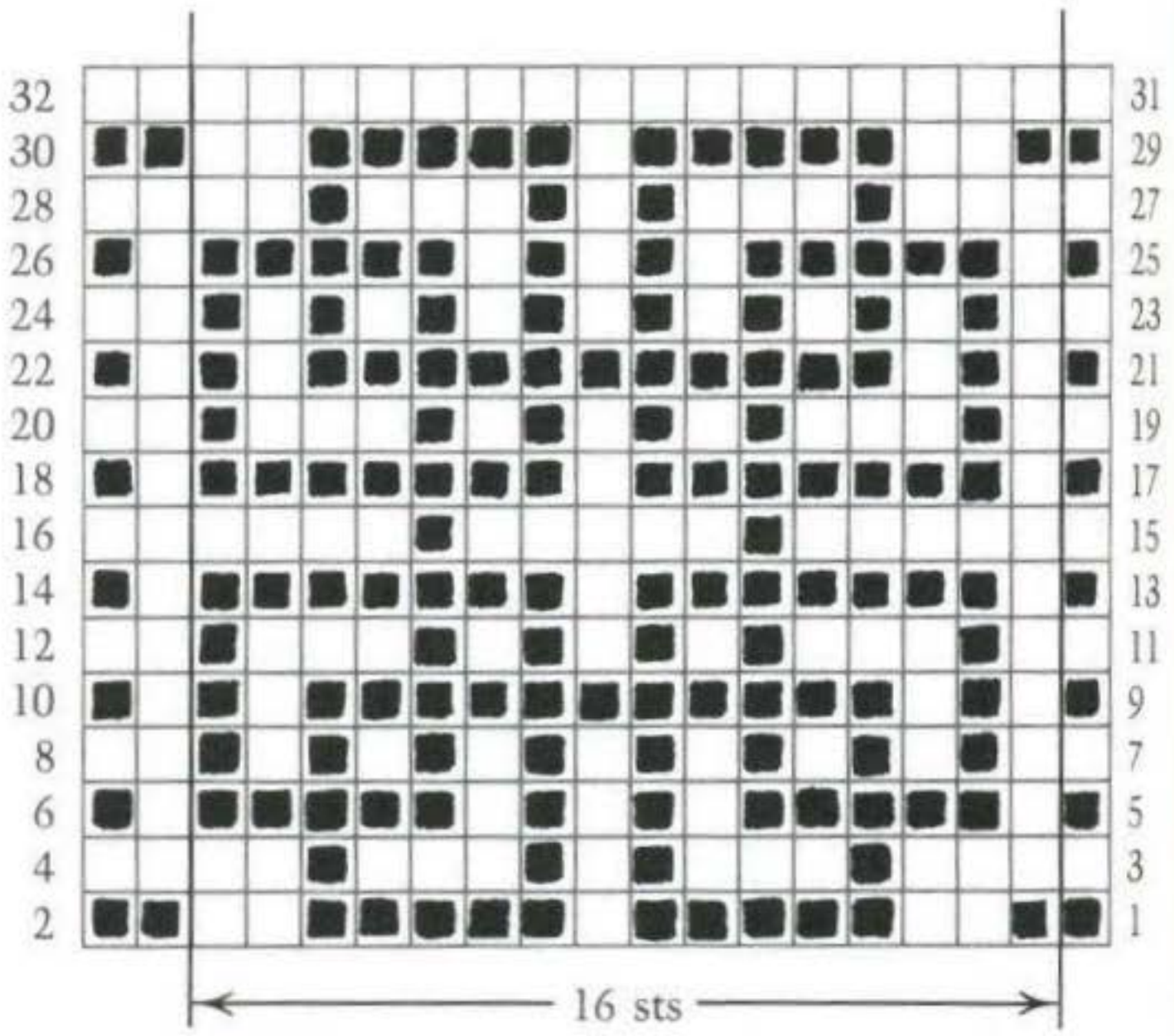


Figure 77

BAND 27

Multiple of 10 sts plus 3

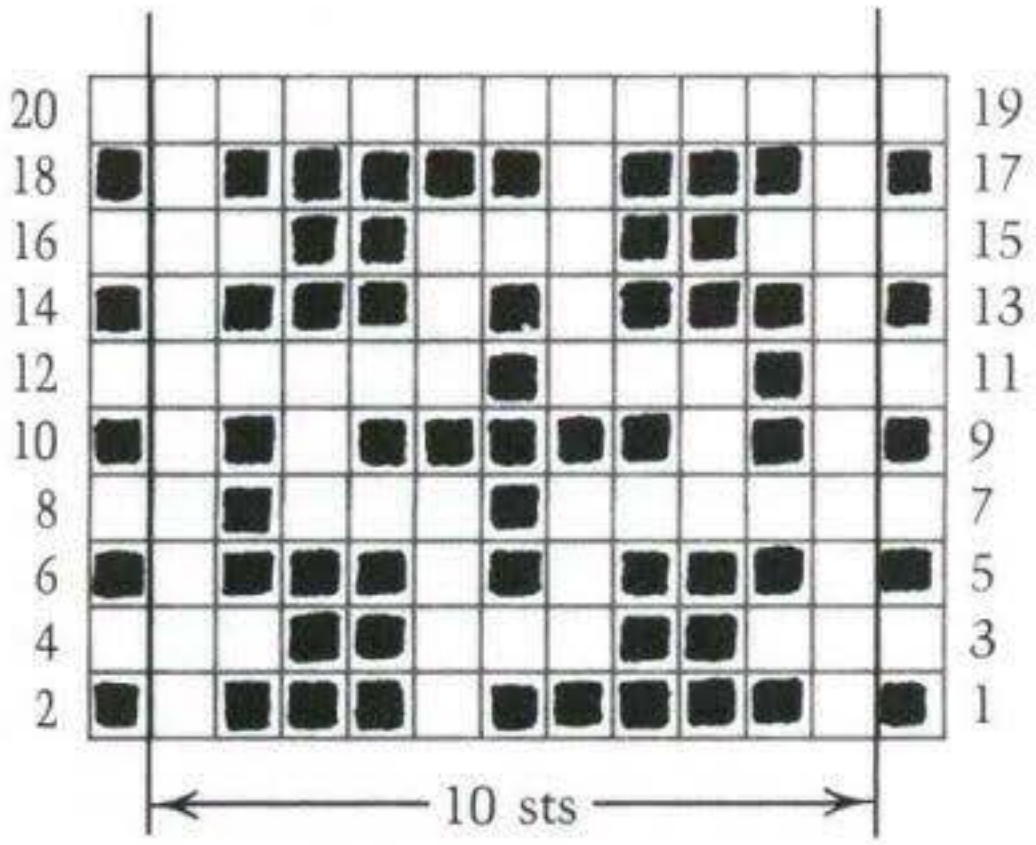


Figure 77. Band 27

Figure 78

BAND 28

Multiple of 12 sts plus 3

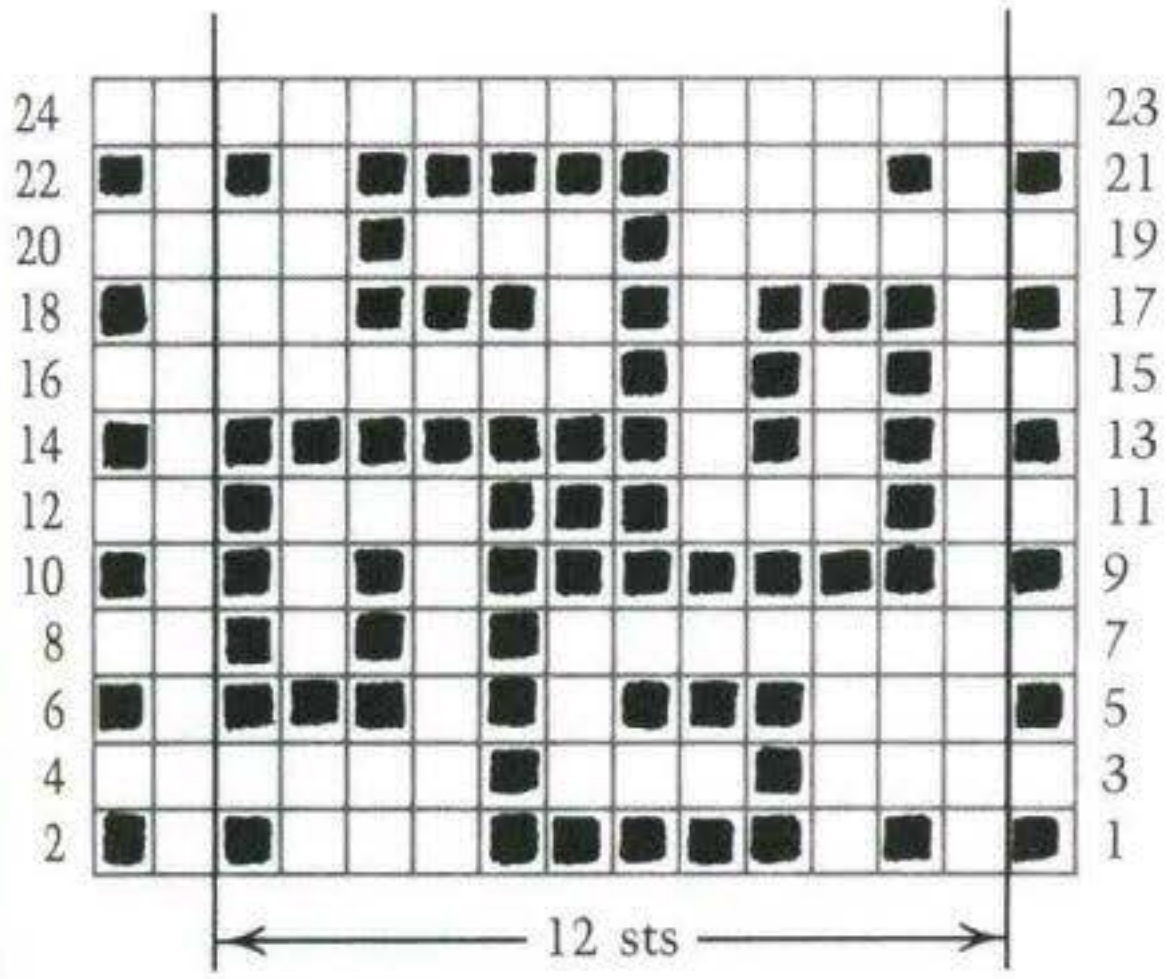
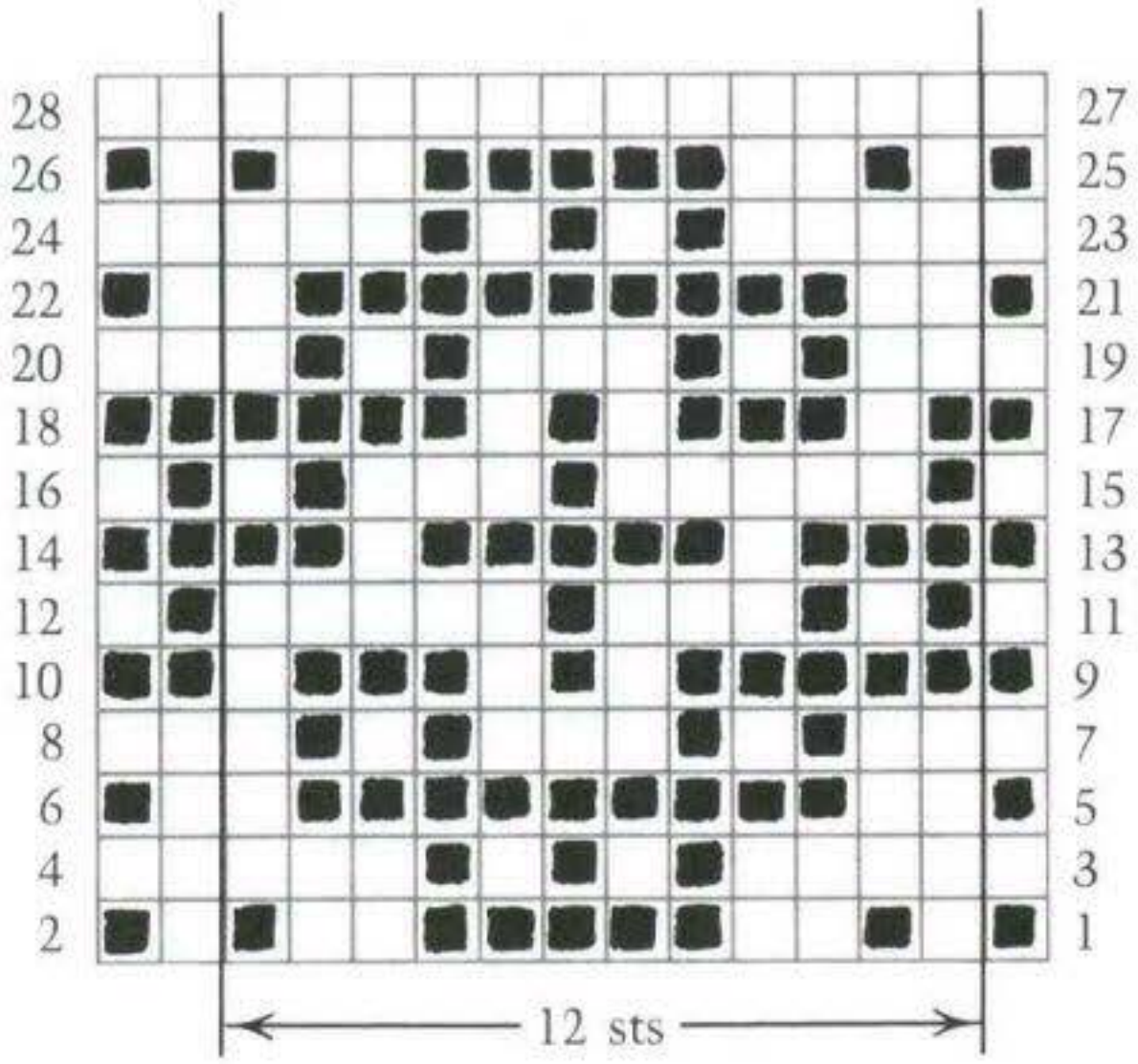


Figure 78. Band 28

Figure 79

BAND 29

Multiple of 12 sts plus 3



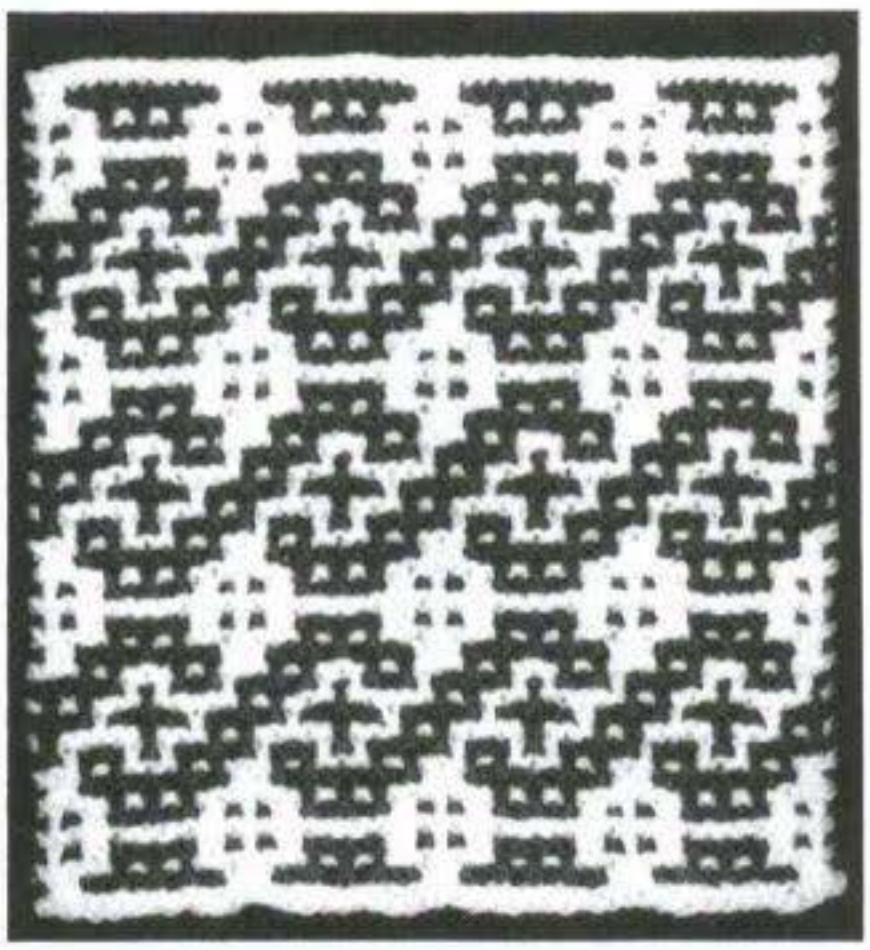


Figure 79. Band 29

Figure 80. Band 30, "Watchdog"

Figure 80

BAND 30: "Watchdog"

Multiple of 13 sts plus 3

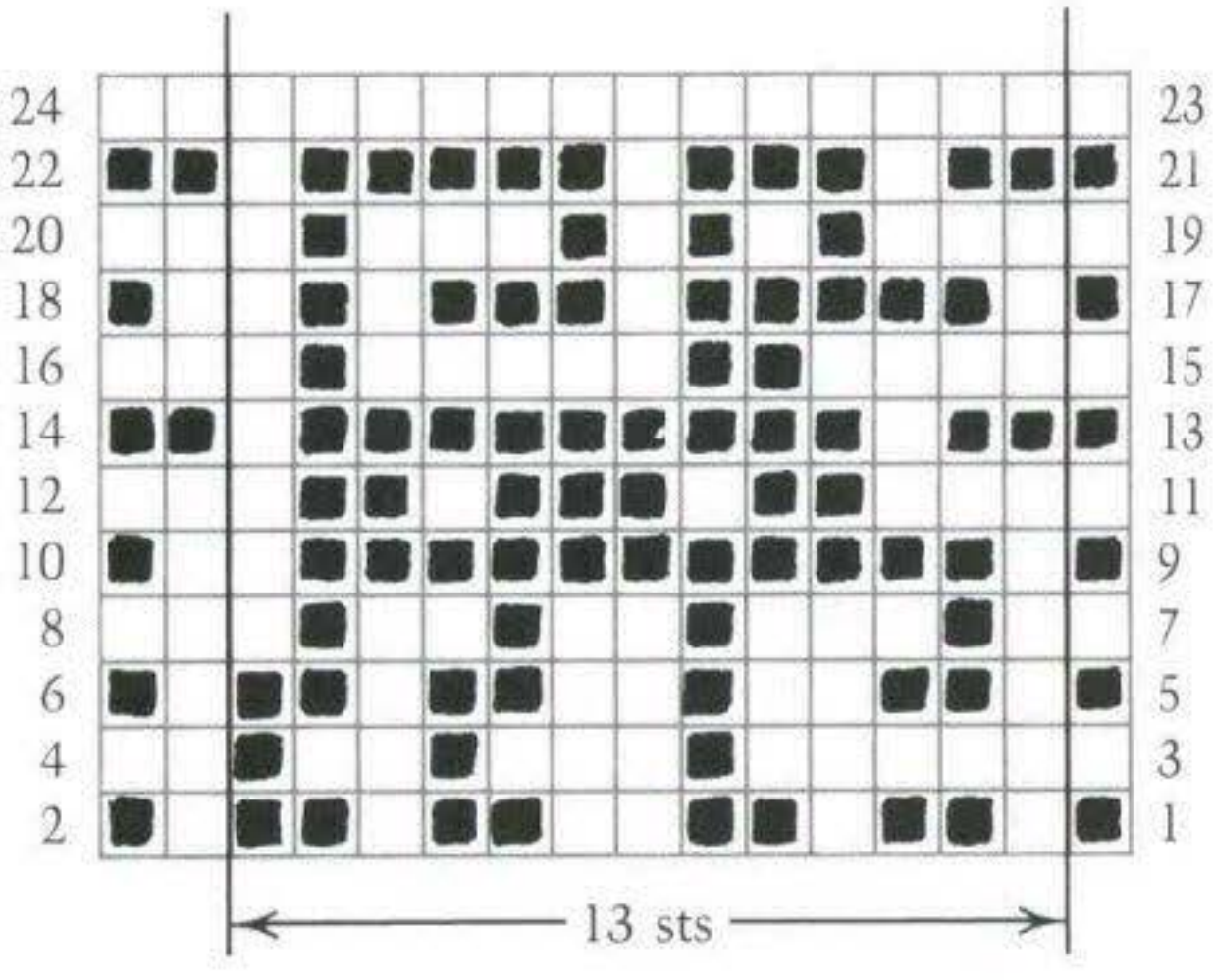


Figure 81. Band 31, "Butterfly"

Figure 81

BAND 31: "Butterfly"

Multiple of 14 sts plus 3

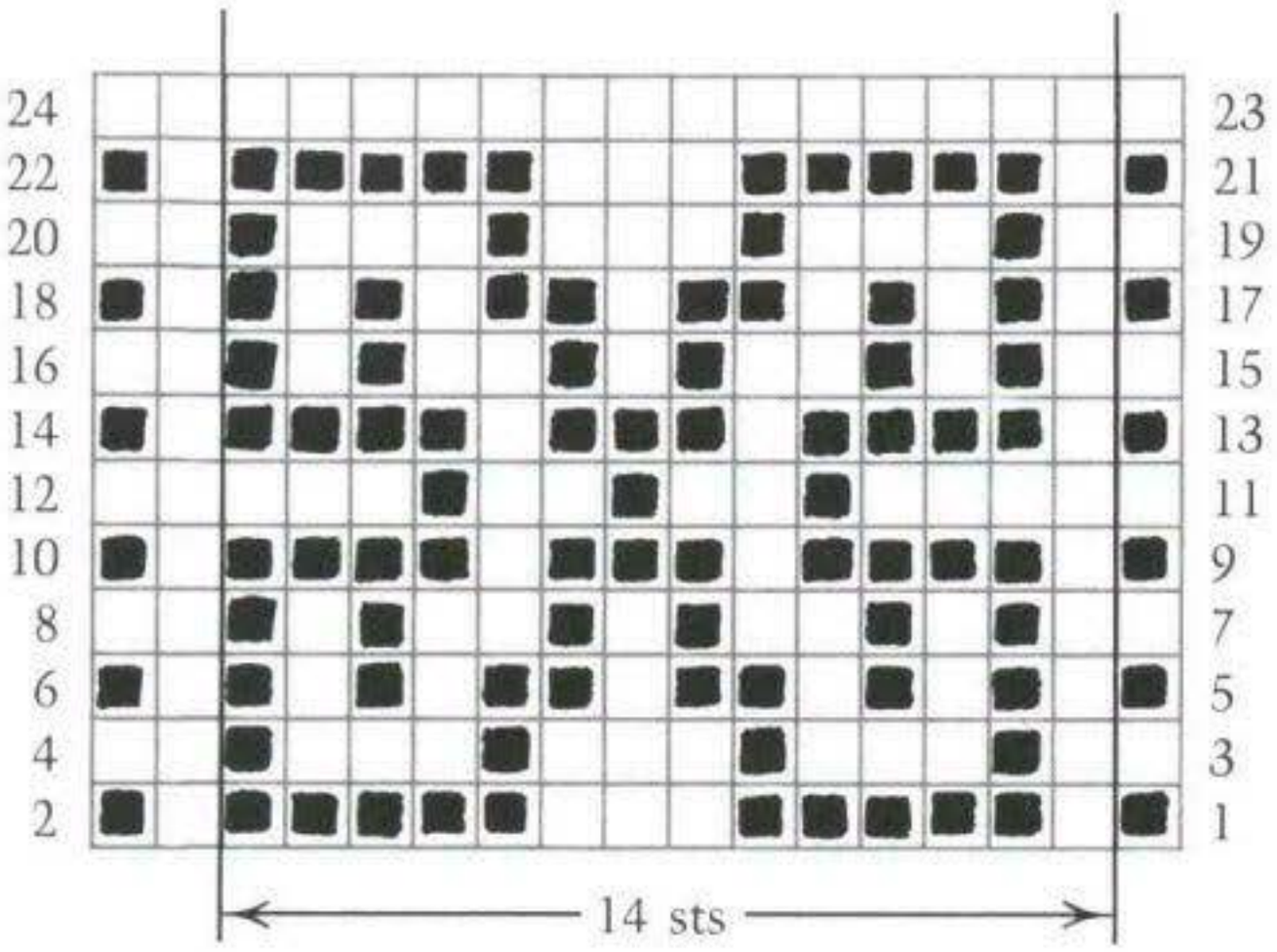


Figure 82

BAND 32

Multiple of 16 sts plus 3

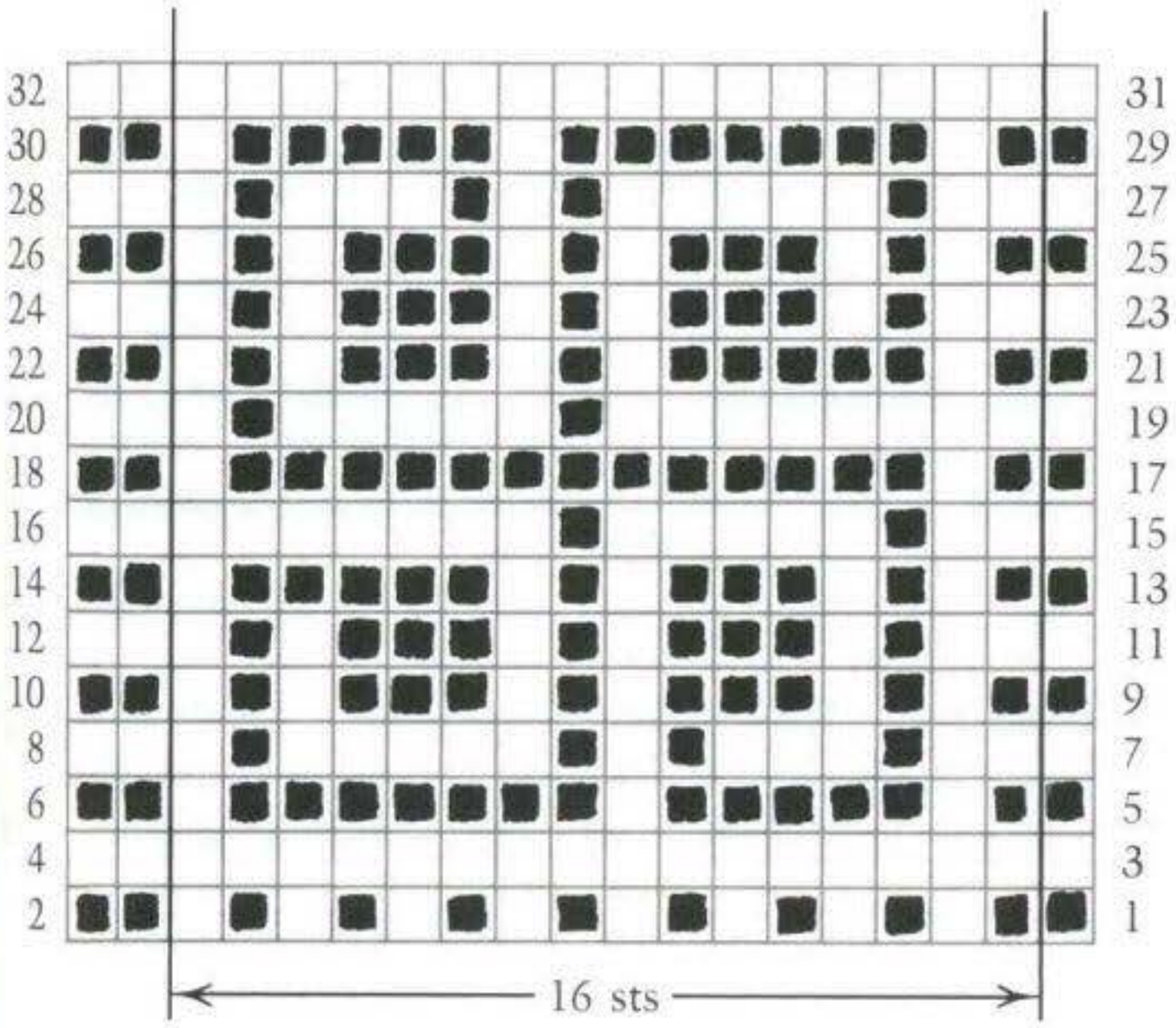


Figure 82. Band 32

Figure 83. Band 33, "Diamond"

Figure 83

BAND 33: "Diamond"

Multiple of 16 sts plus 3

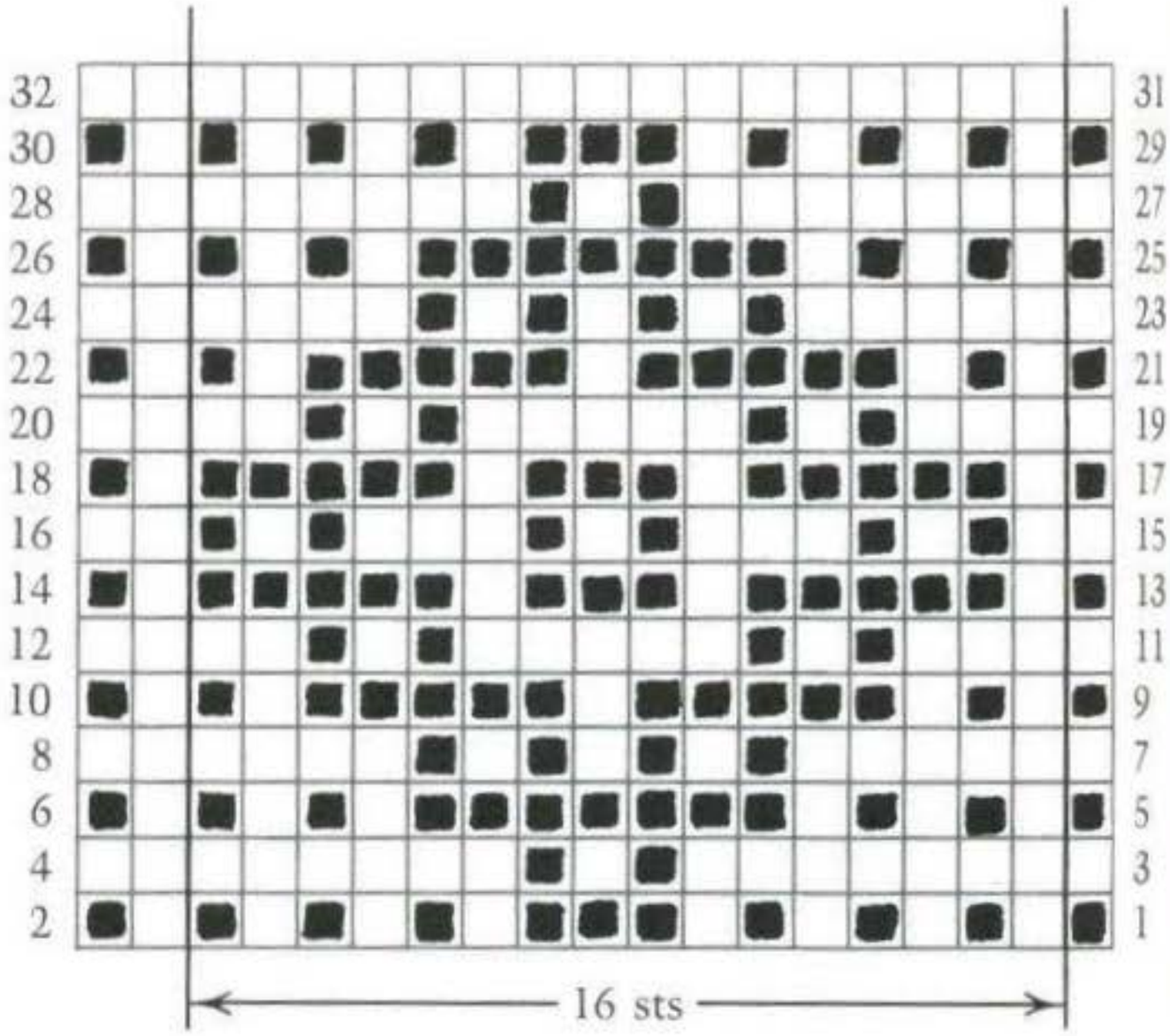


Figure 84. Band 34

Figure 84

BAND 34

Multiple of 17 sts plus 3

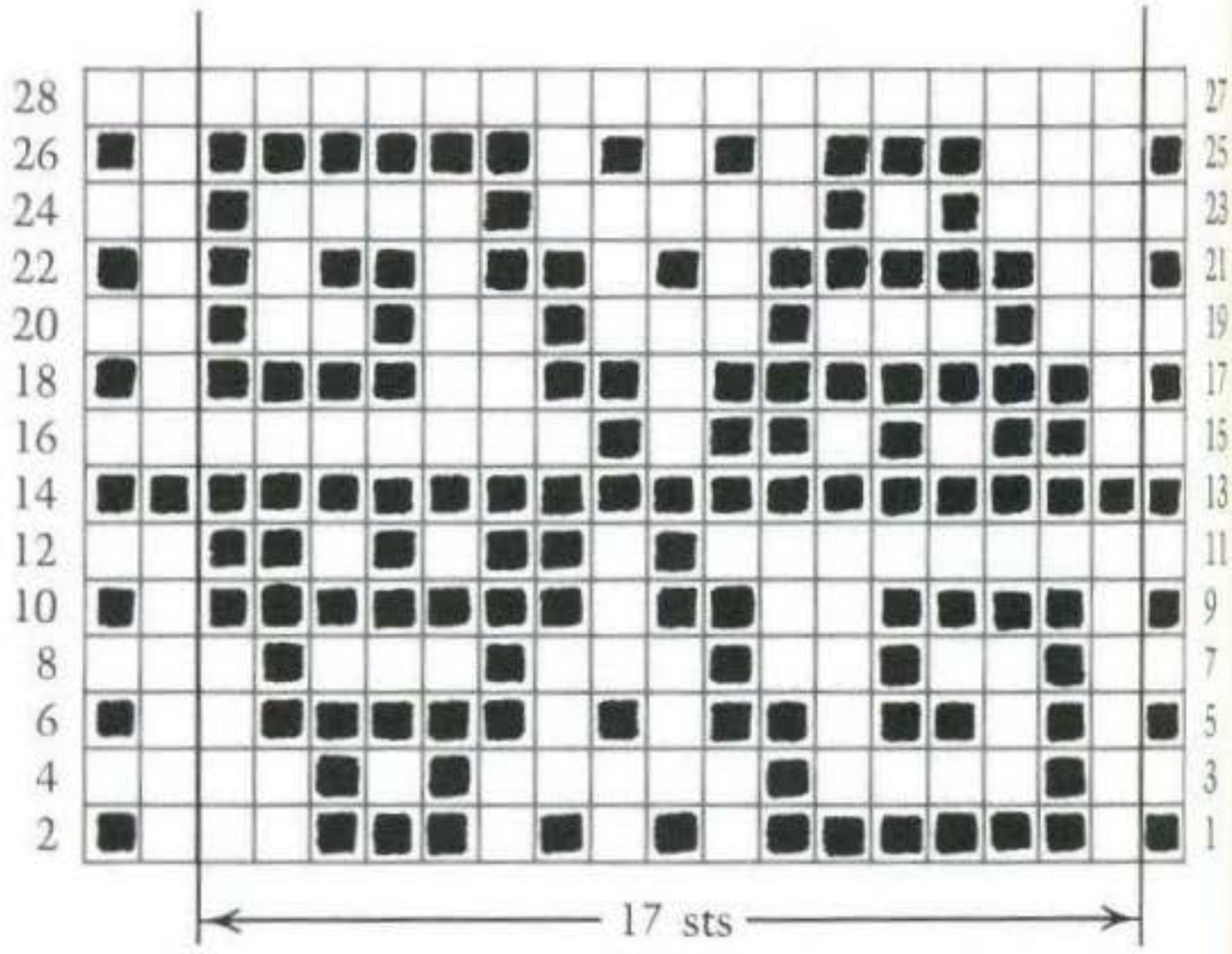


Figure 85

BAND 35: "Century Bird"

Multiple of 20 sts plus 3

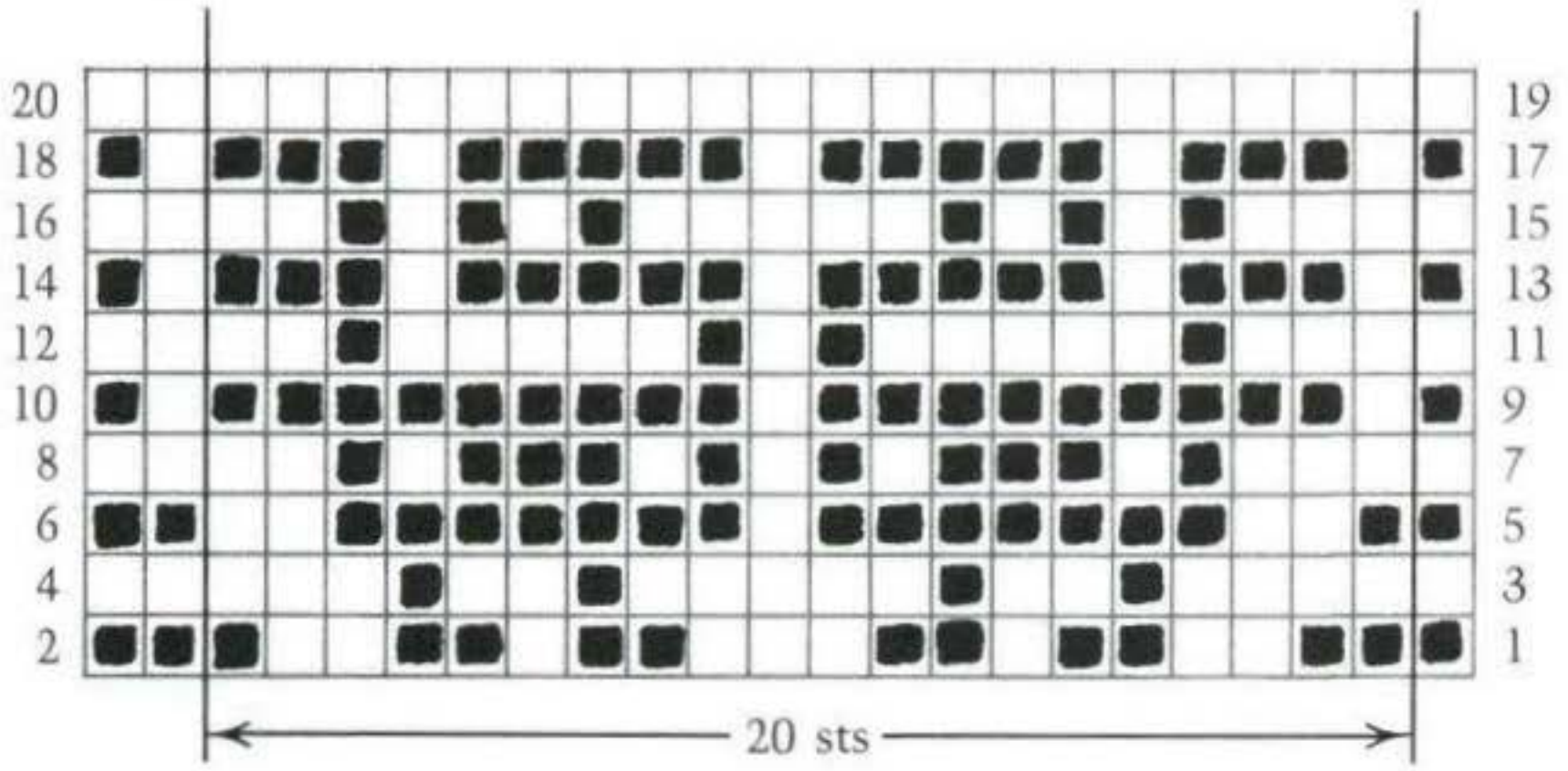


Figure 85. Band 35, "Century Bird"

Figure 86

BAND 36

Multiple of 22 sts plus 3

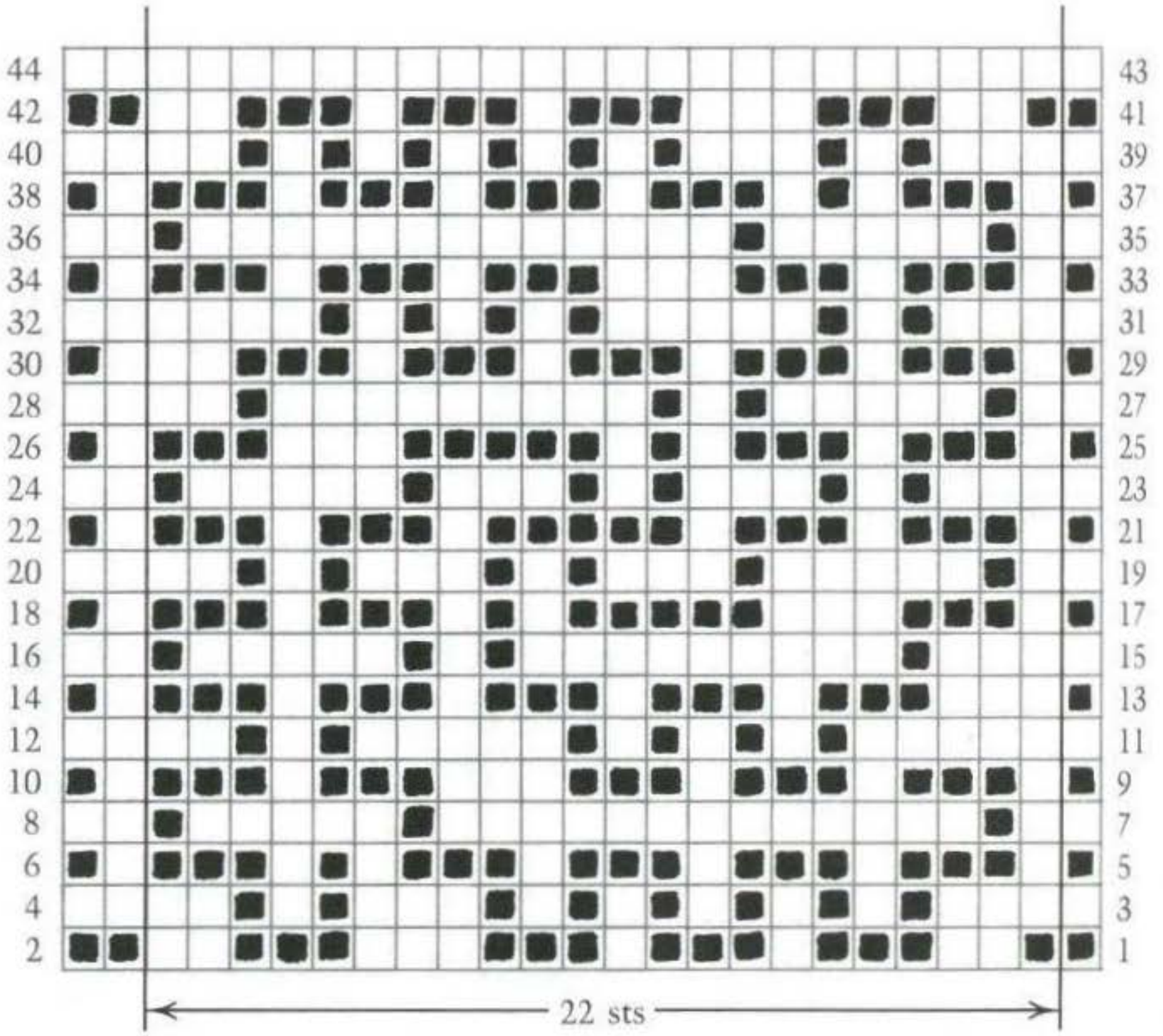
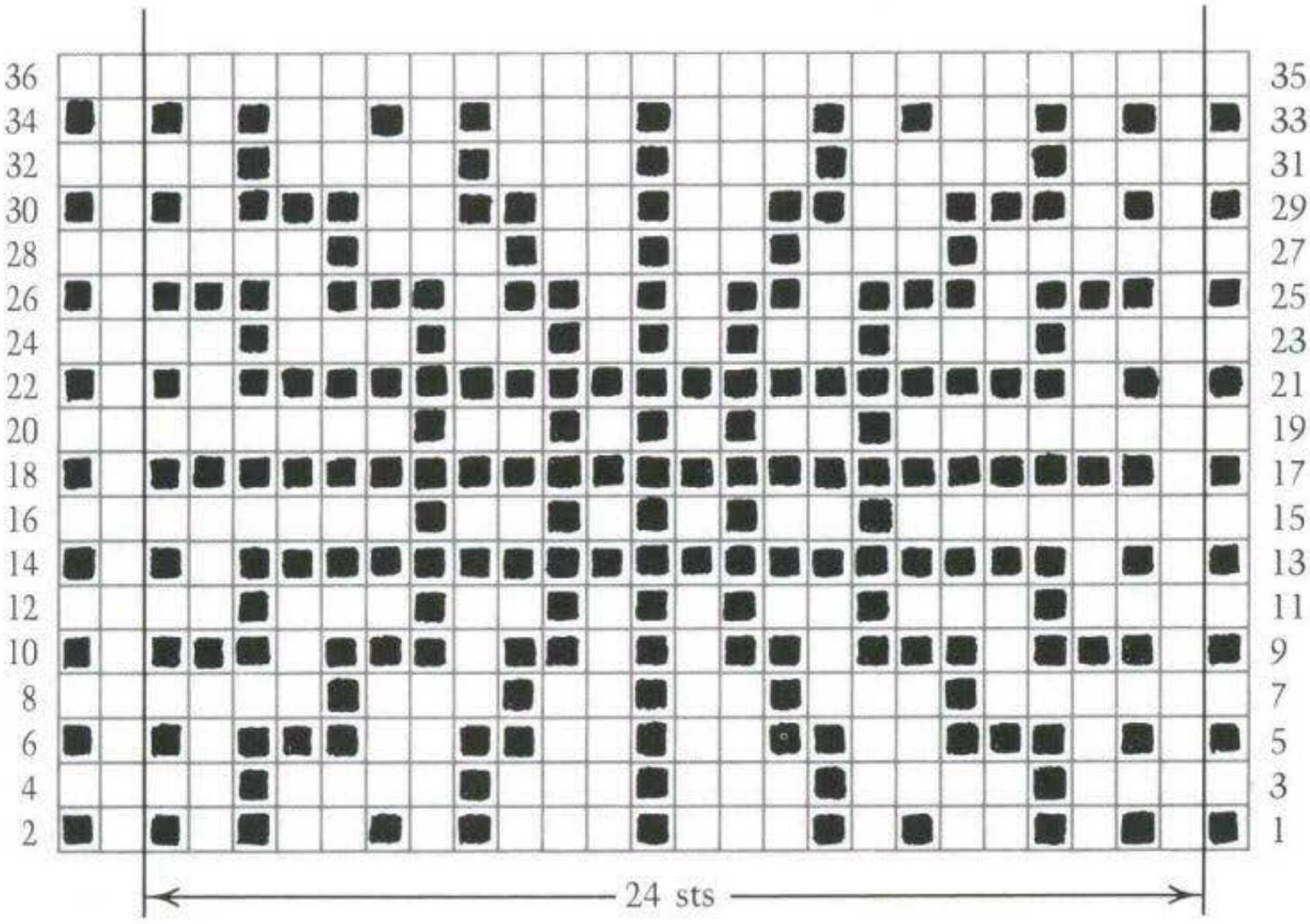


Figure 86. Band 36

Figure 87

BAND 37

Multiple of 24 sts plus 3



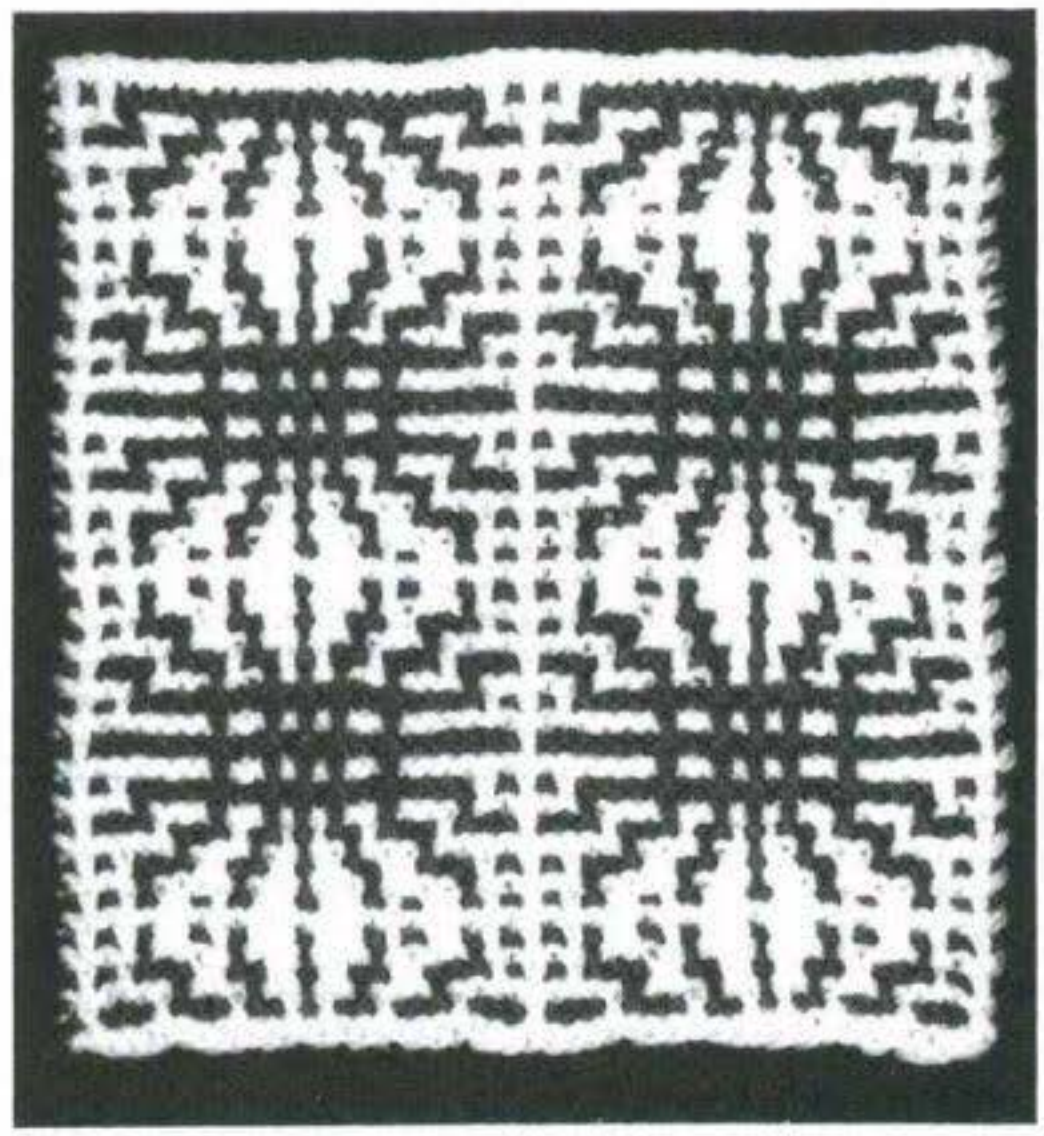


Figure 87. Band 37

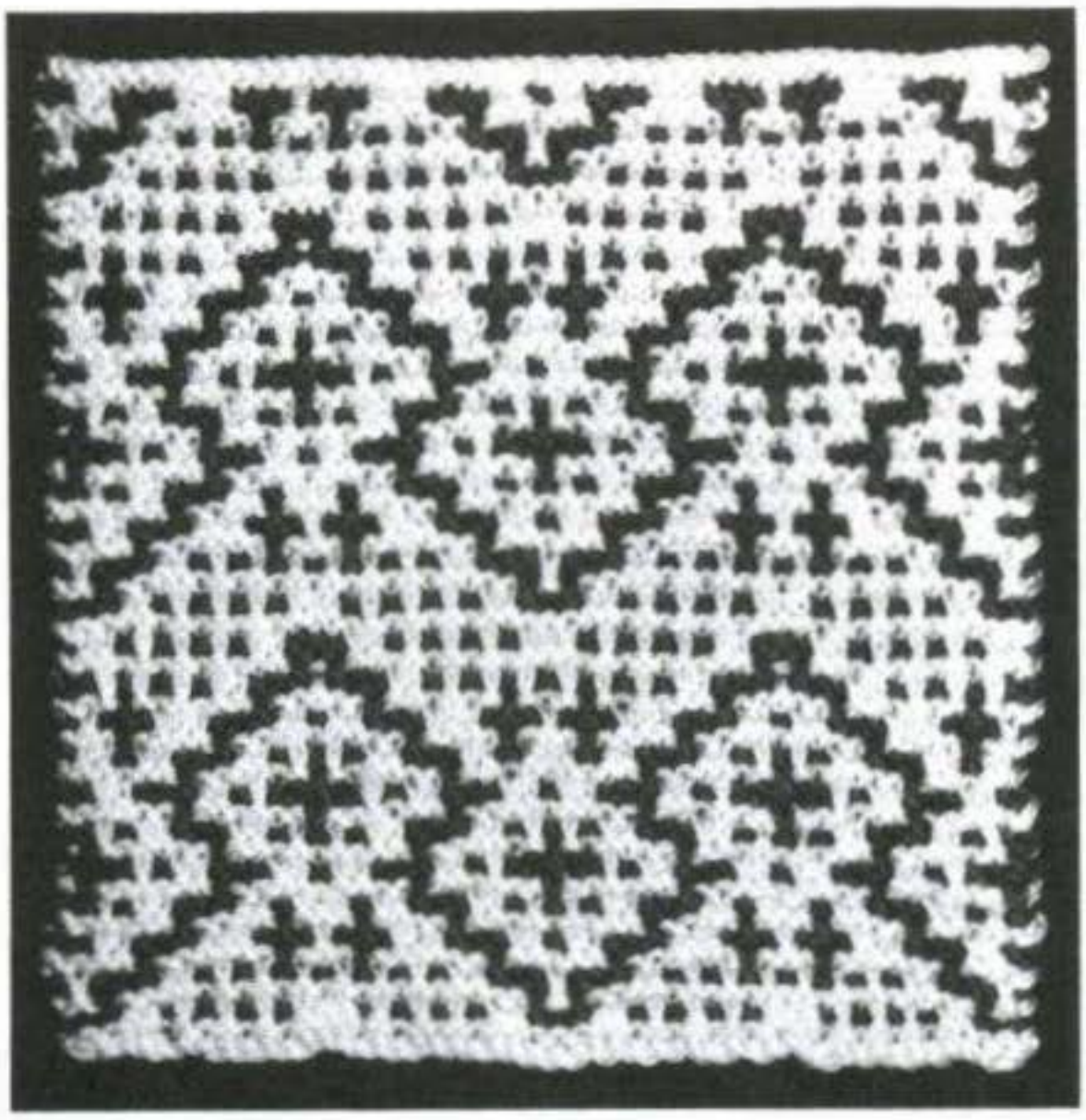


Figure 88. Band 38

Figure 88

BAND 38

Multiple of 24 sts plus 3

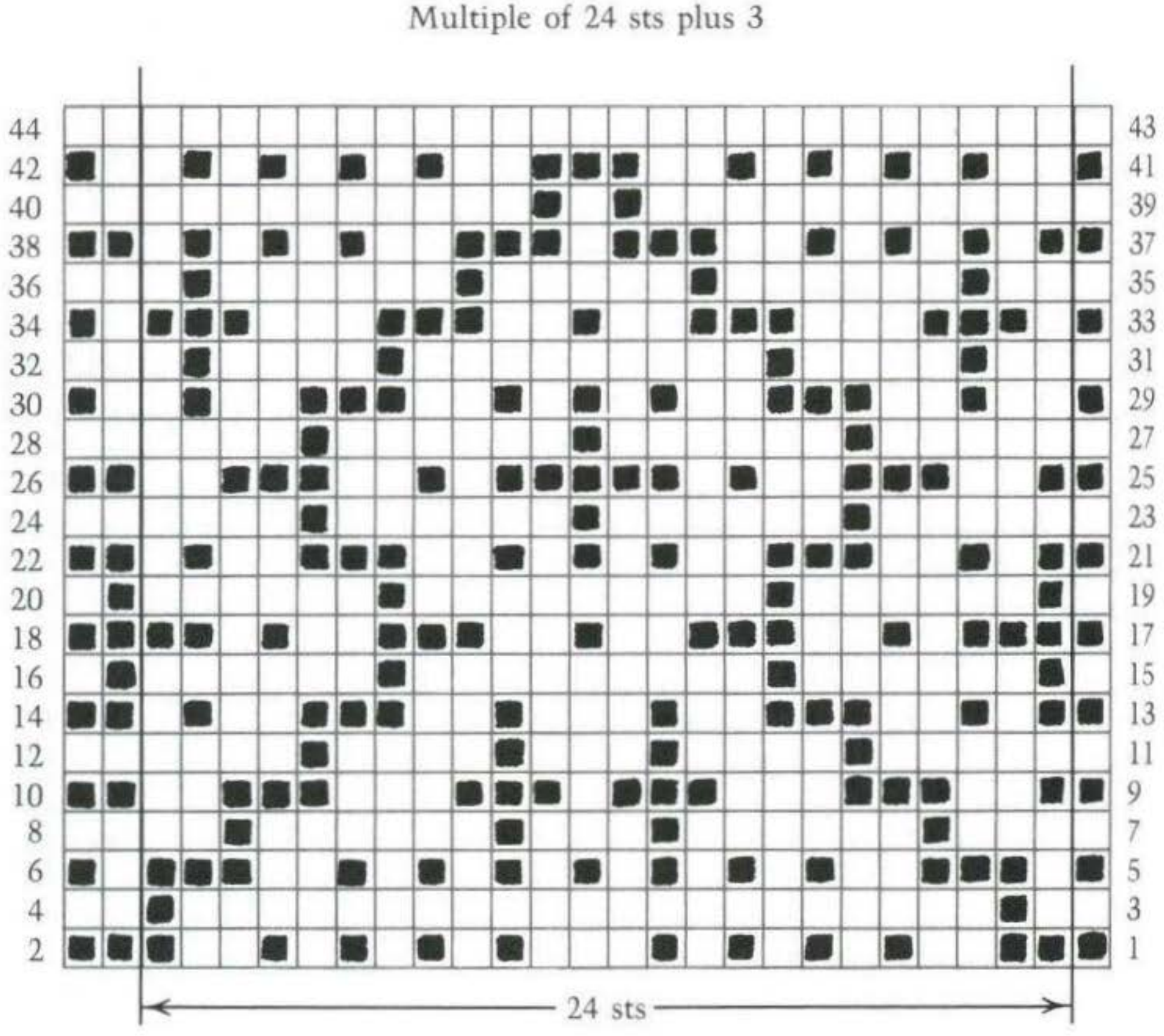
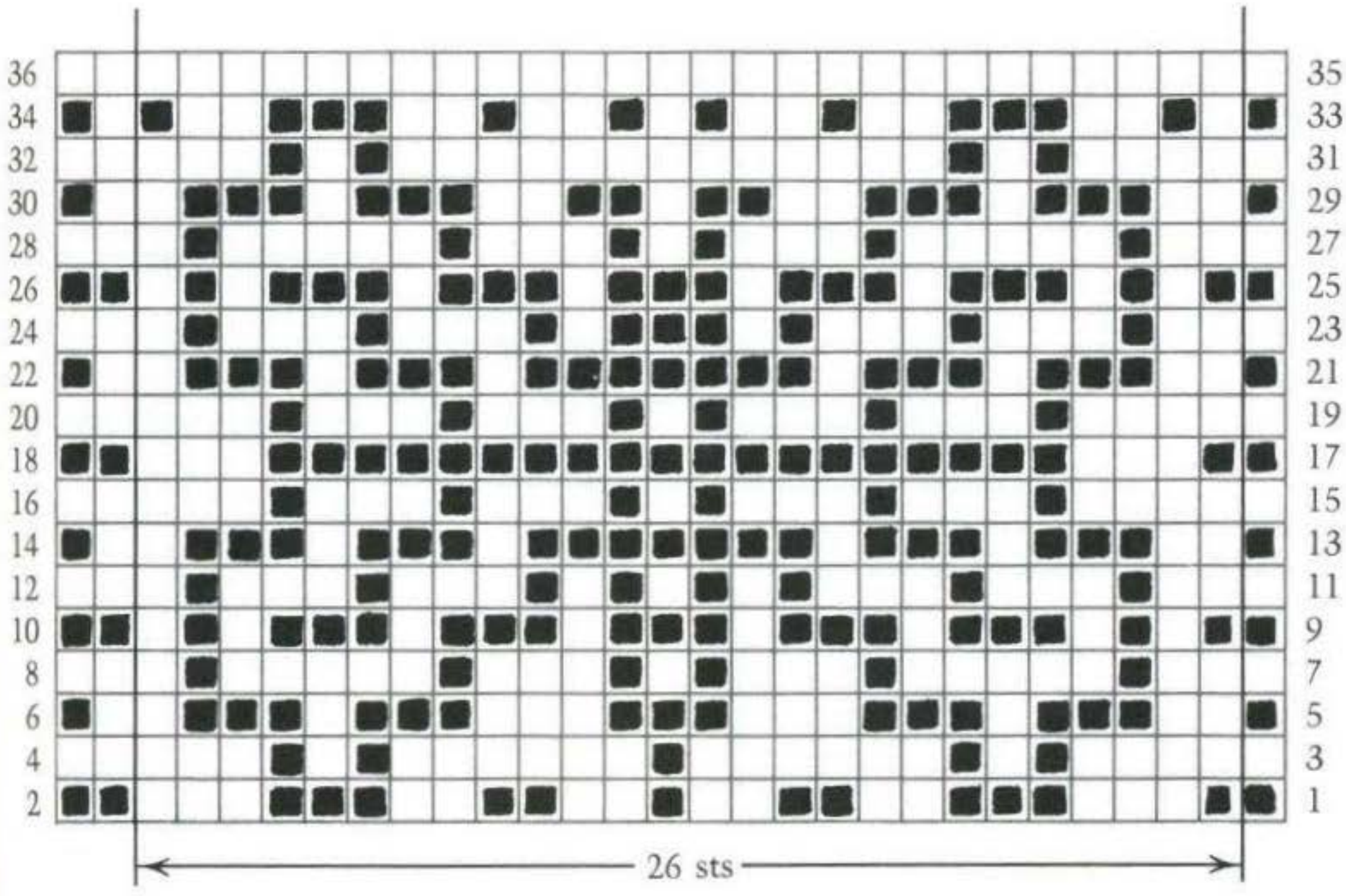


Figure 89. Band 39, "Large Butterfly"

Figure 89

BAND 39: "Large Butterfly"

Multiple of 26 sts plus 3



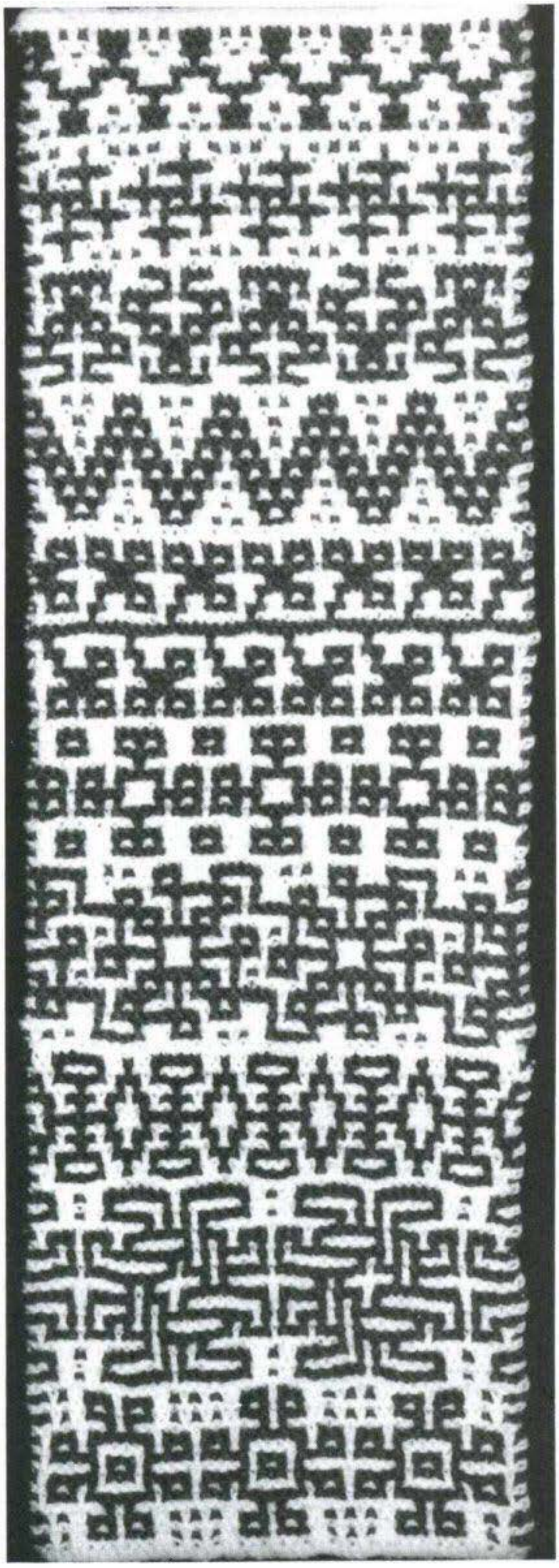


Figure 90

BAND 40

Multiple of 8 sts plus 3

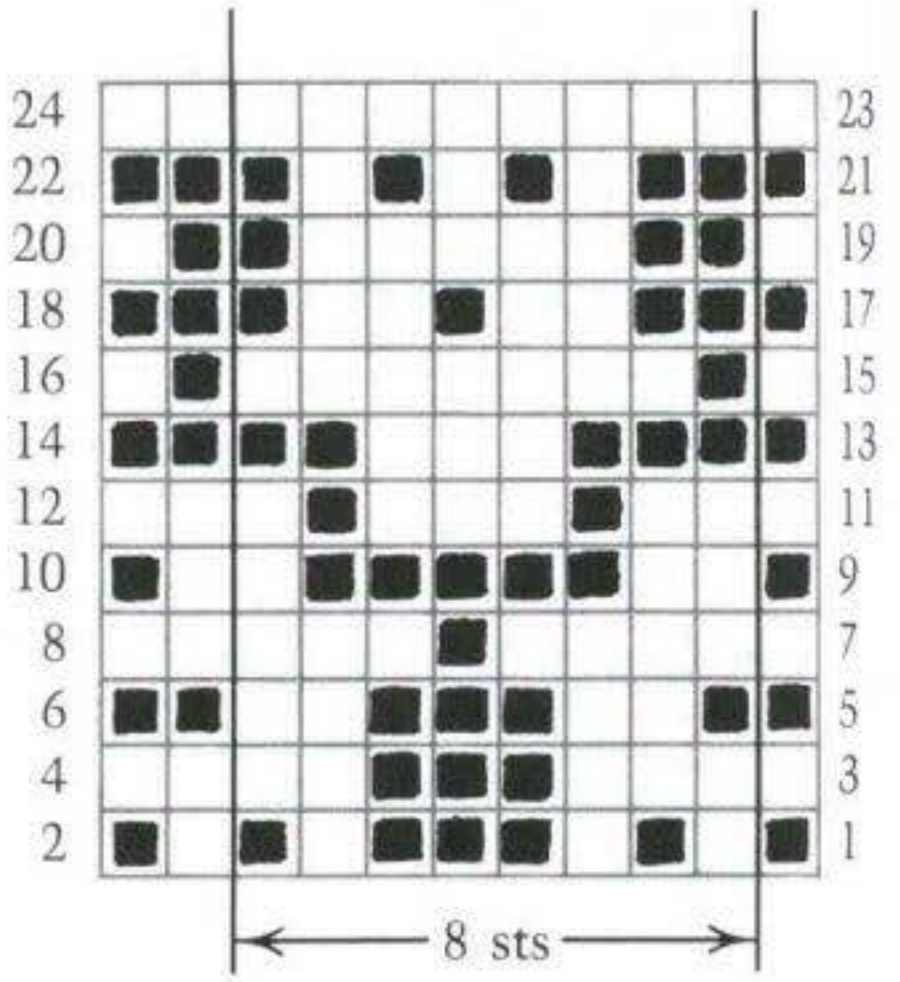


Figure 90

BAND 41

Multiple of 10 sts plus 3

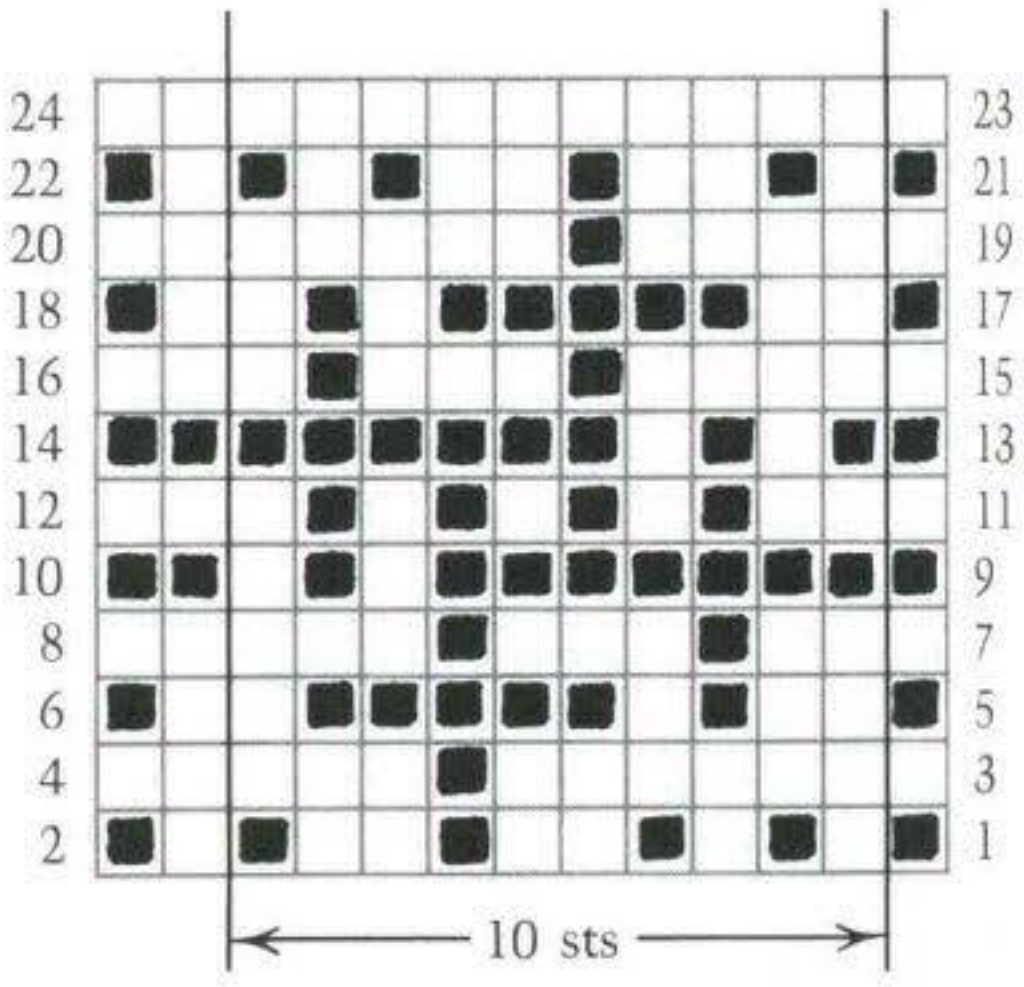


Figure 90. Top to bottom: Bands 40, 41, 42, 43, 44, 45, 46, 47, 48, and 49

Figure 90

BAND 42

Multiple of 20 sts plus 3

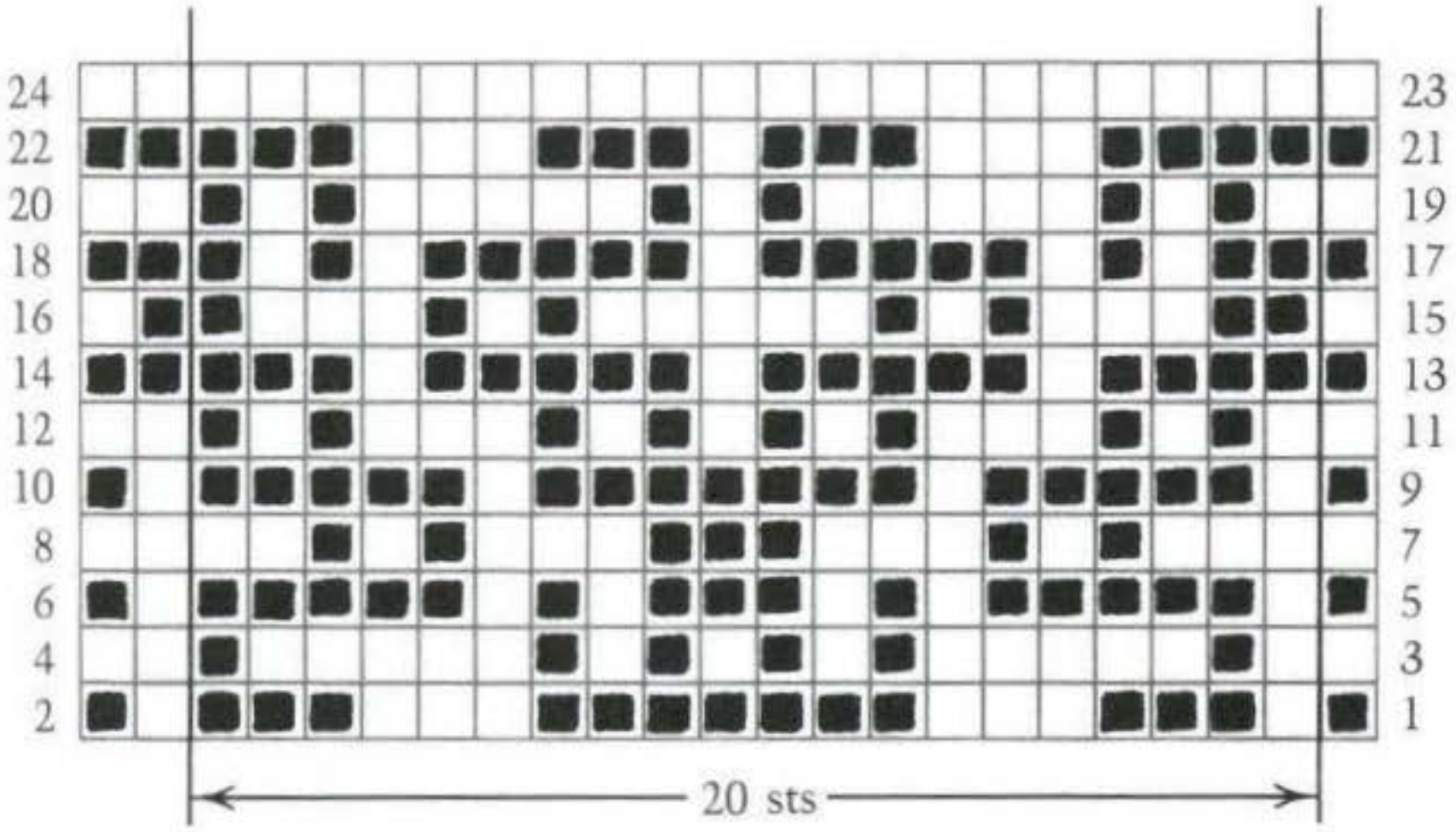


Figure 90

BAND 43

Multiple of 10 sts plus 3

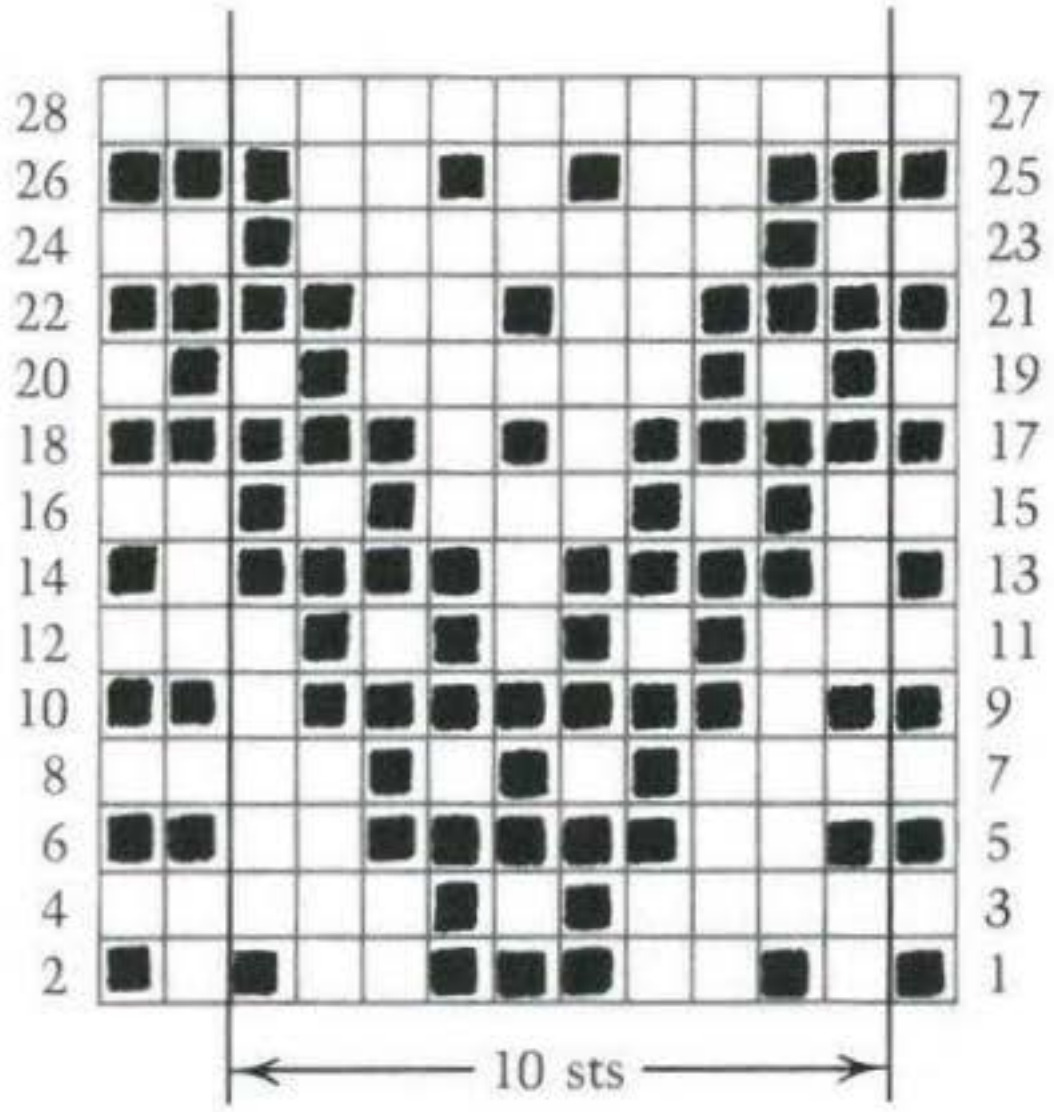


Figure 90

BAND 44

Multiple of 8 sts plus 3

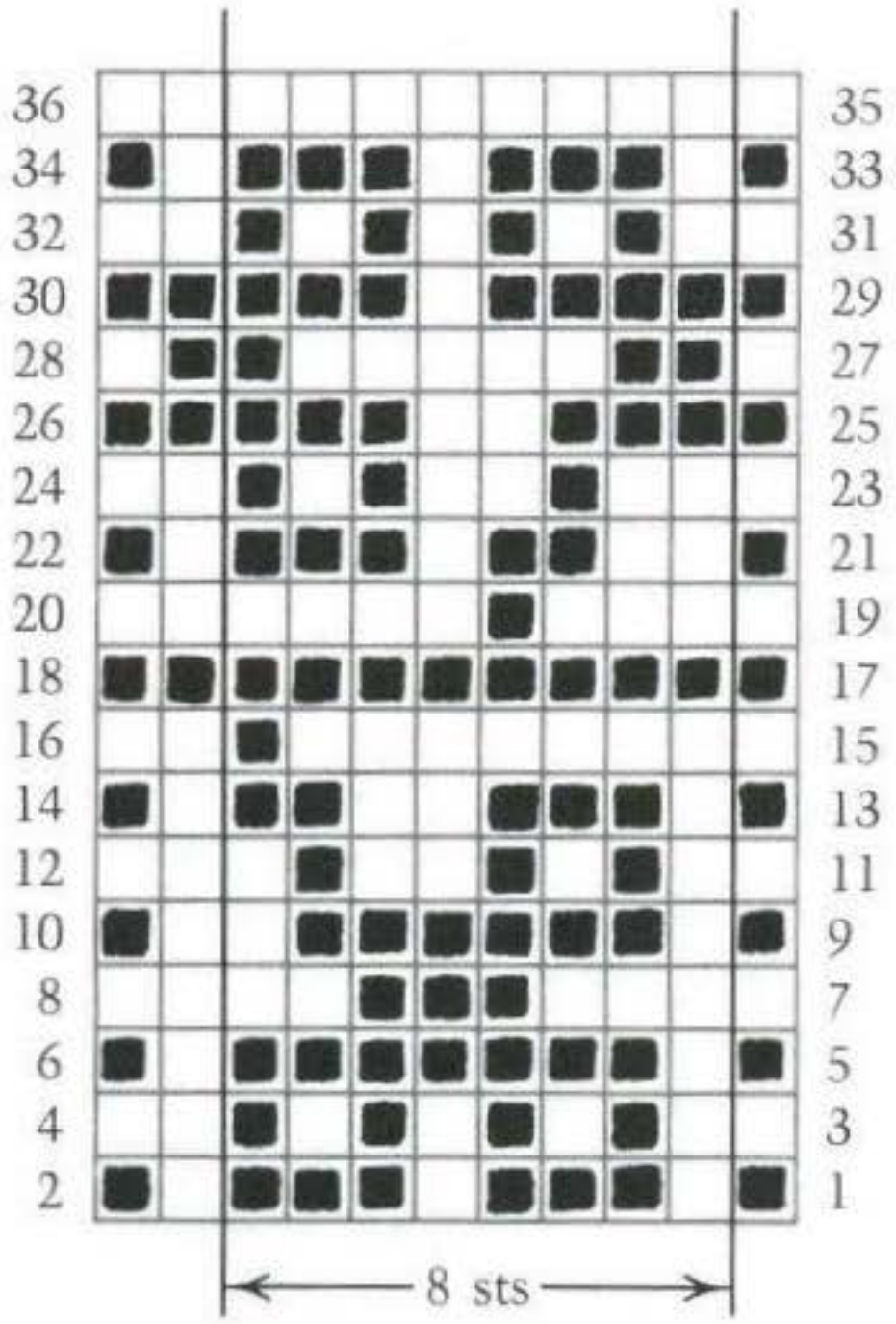


Figure 90

BAND 45

Multiple of 14 sts plus 3

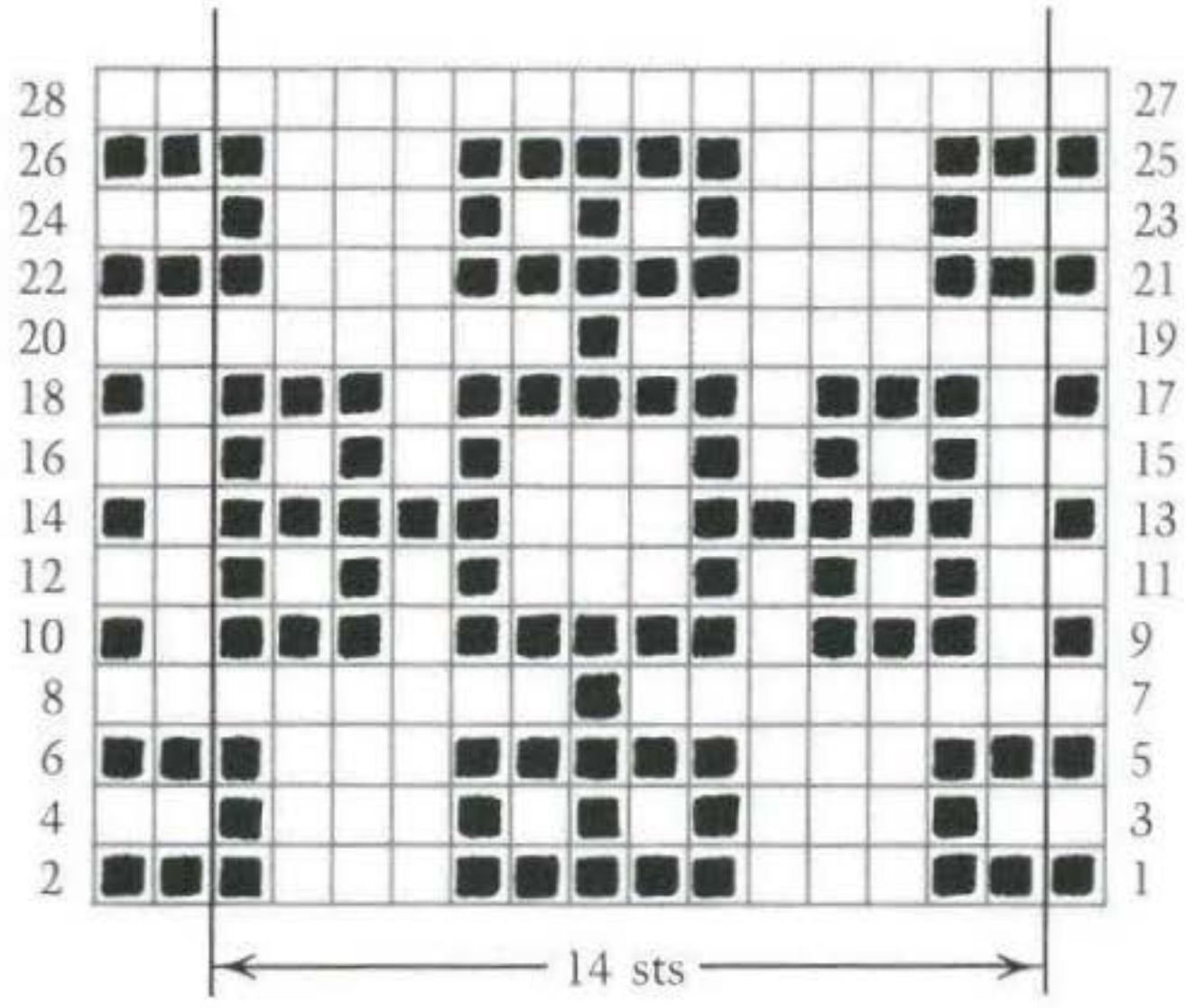


Figure 90

BAND 46

Multiple of 18 sts plus 3

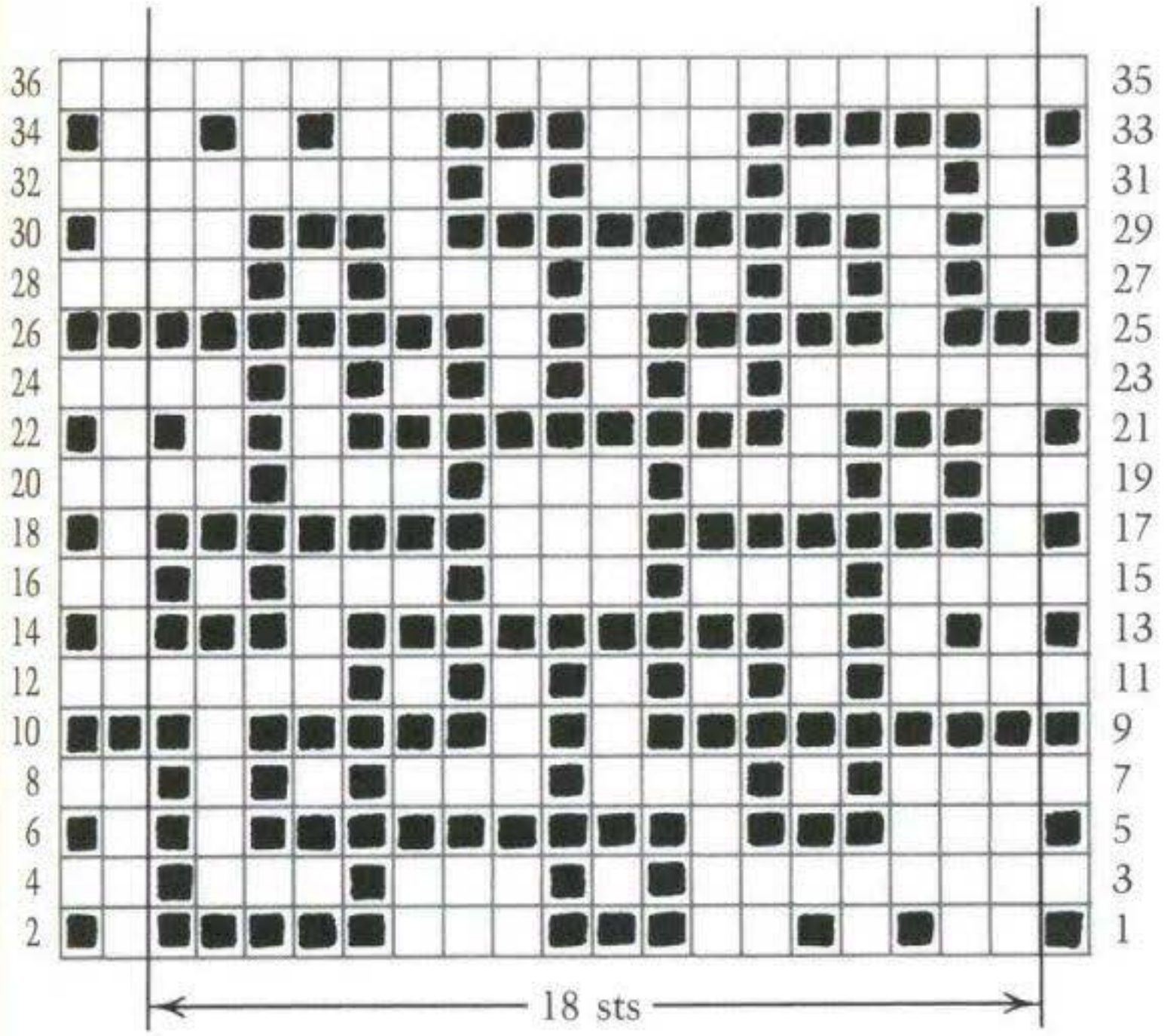


Figure 90

BAND 47

Multiple of 10 sts plus 3

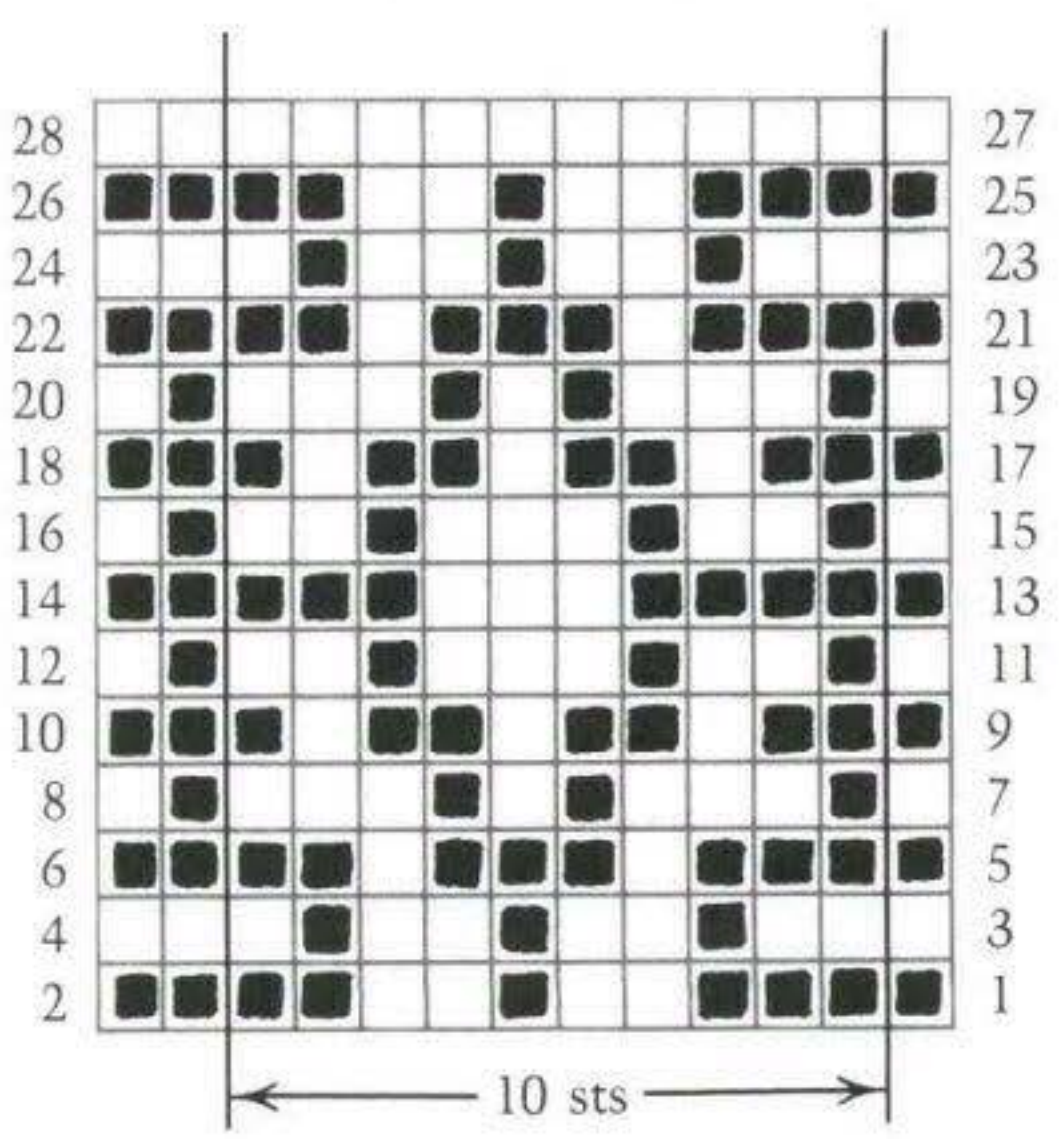


Figure 90

BAND 48

Multiple of 20 sts plus 3

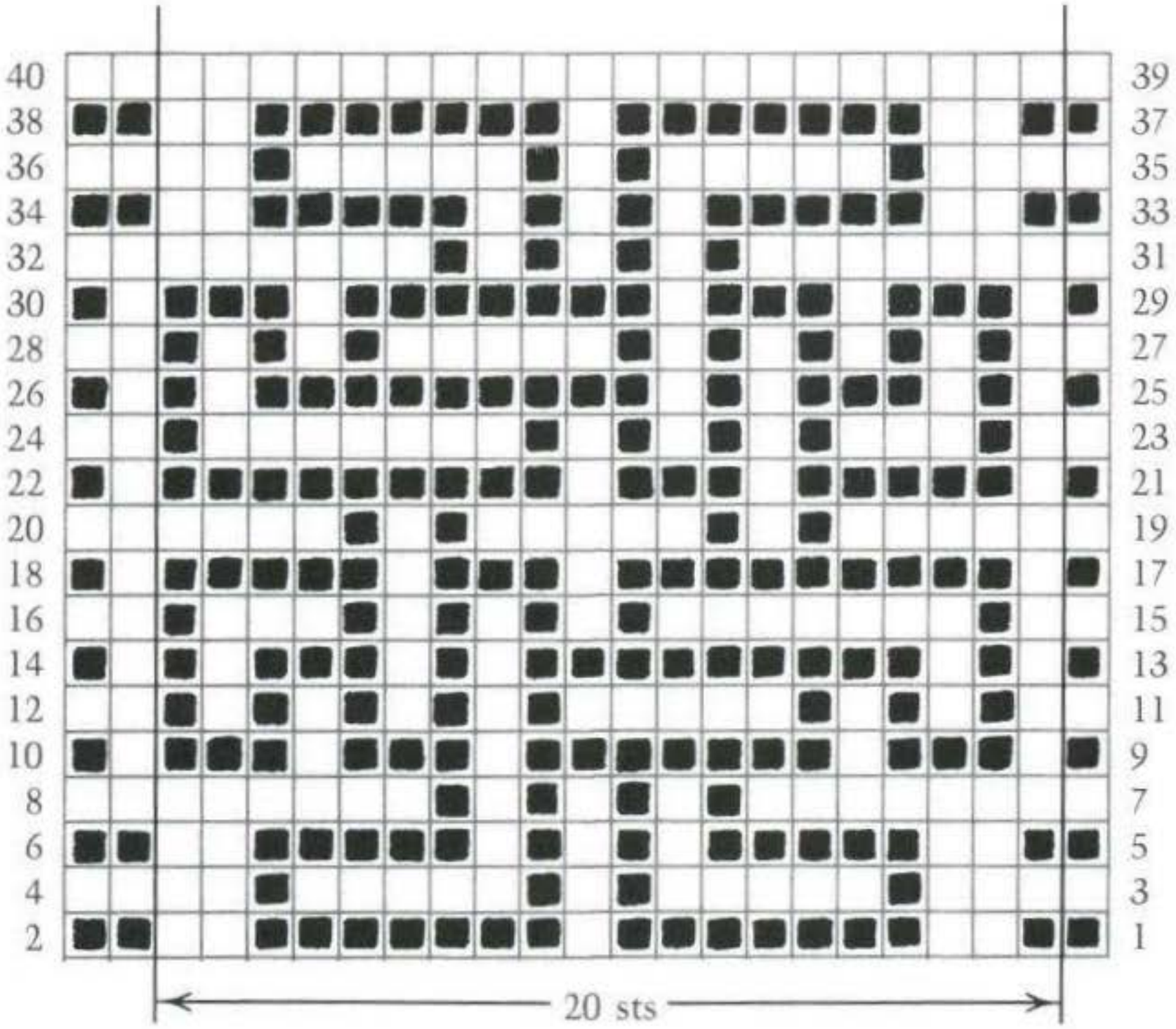


Figure 90

BAND 49

Multiple of 16 sts plus 3

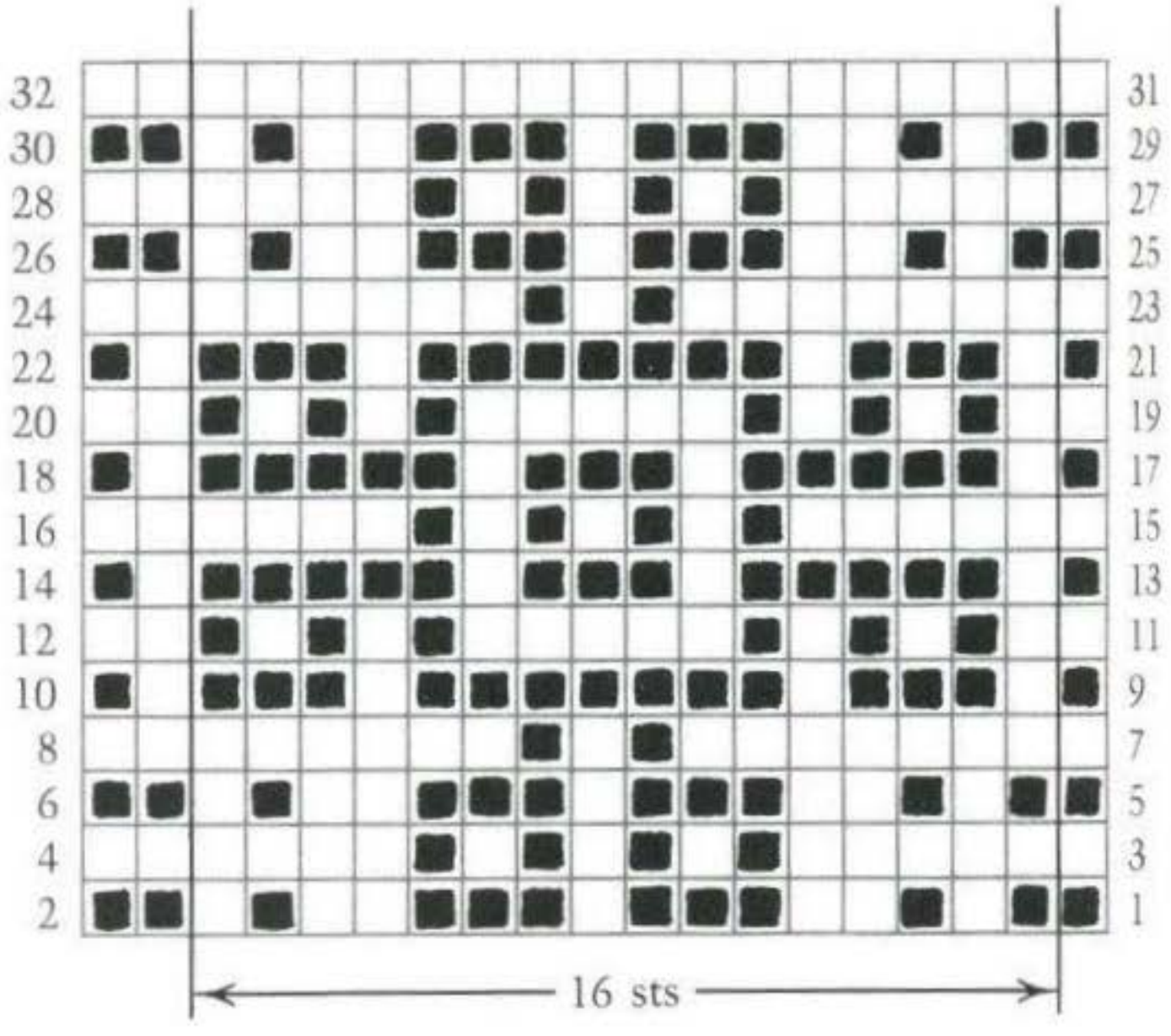


Figure 91

BAND 50

Multiple of 8 sts plus 3

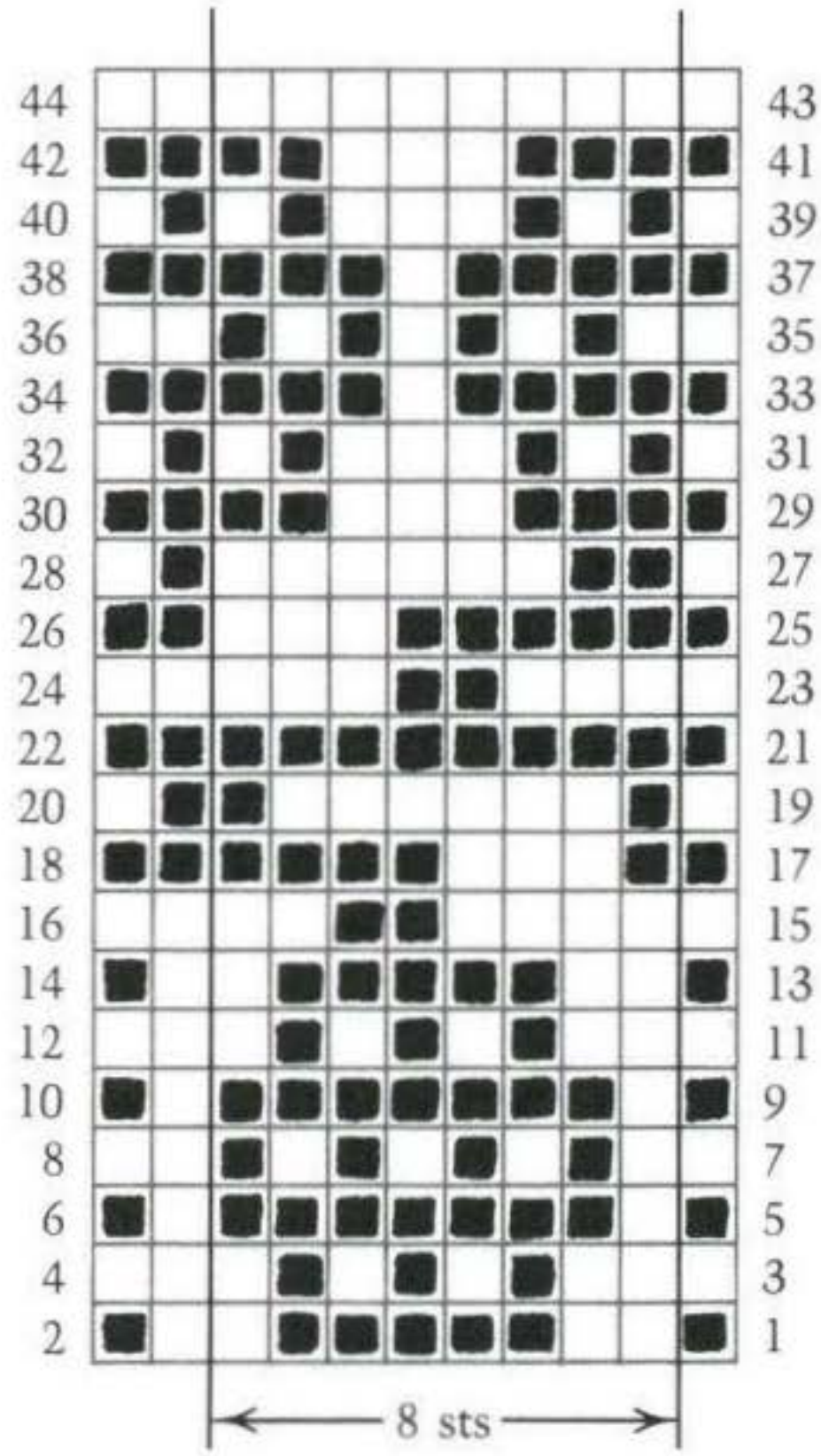


Figure 91. Top to bottom: Bands 50, 51, 52, 53, 54, 55, 56, and 57

Figure 91

BAND 51

Multiple of 10 sts plus 3

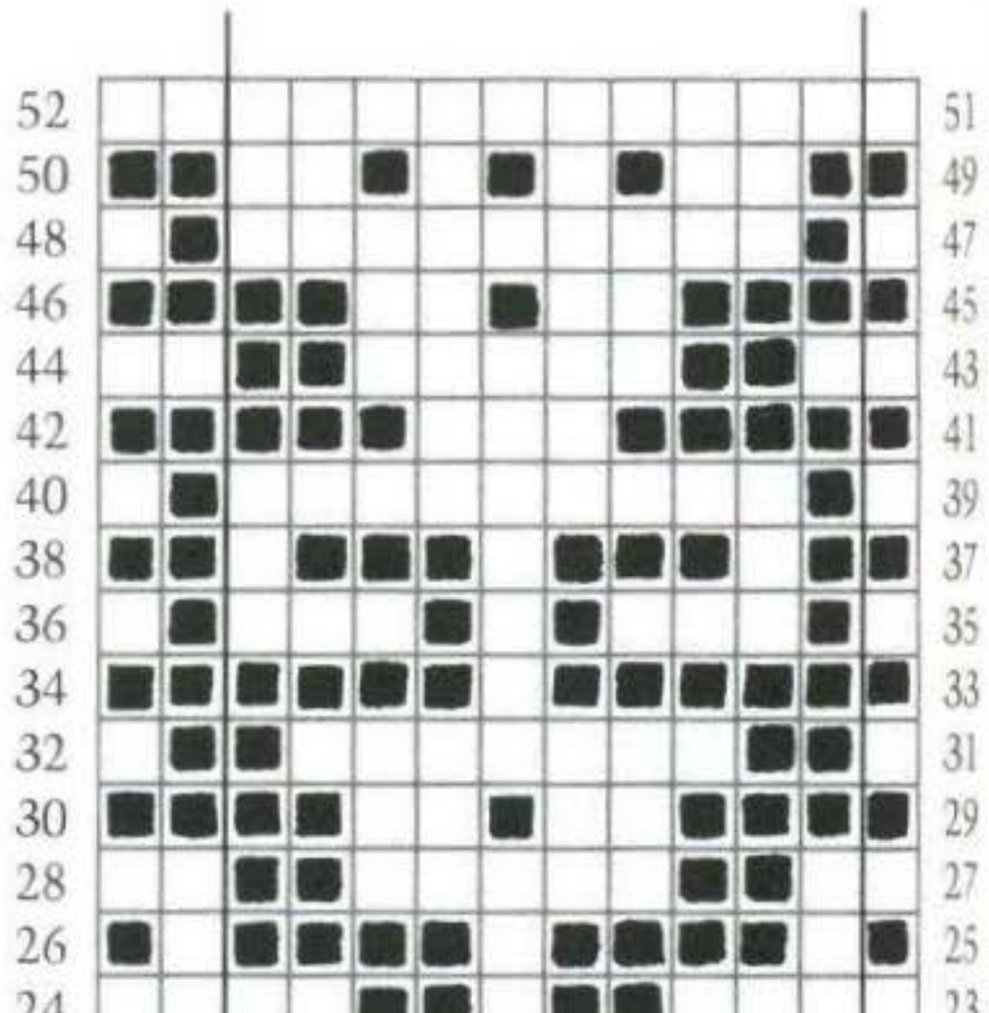


Figure 91

BAND 52: "Staghead"

Multiple of 16 sts plus 3

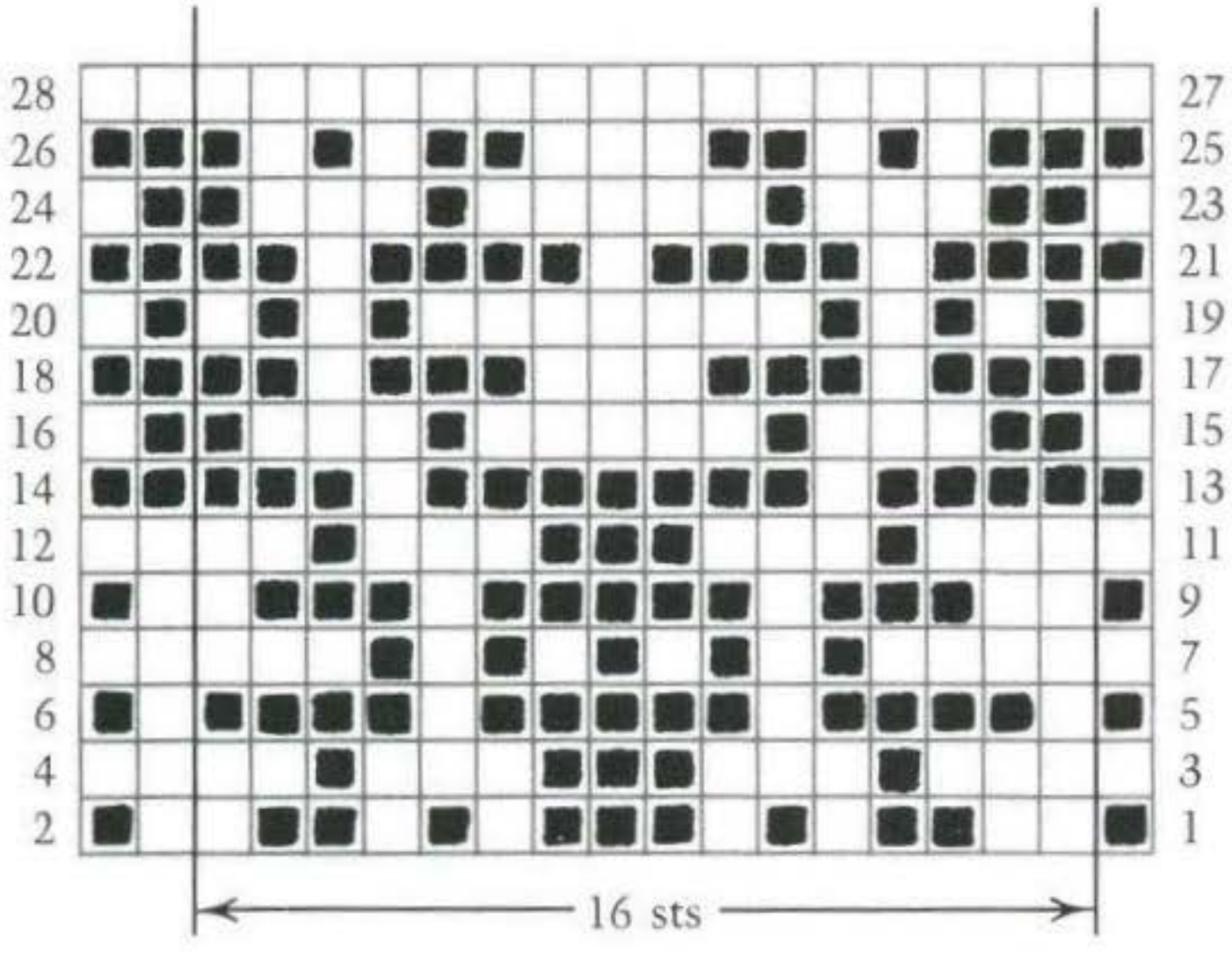


Figure 91

BAND 53: "Roses"

Multiple of 22 sts plus 3

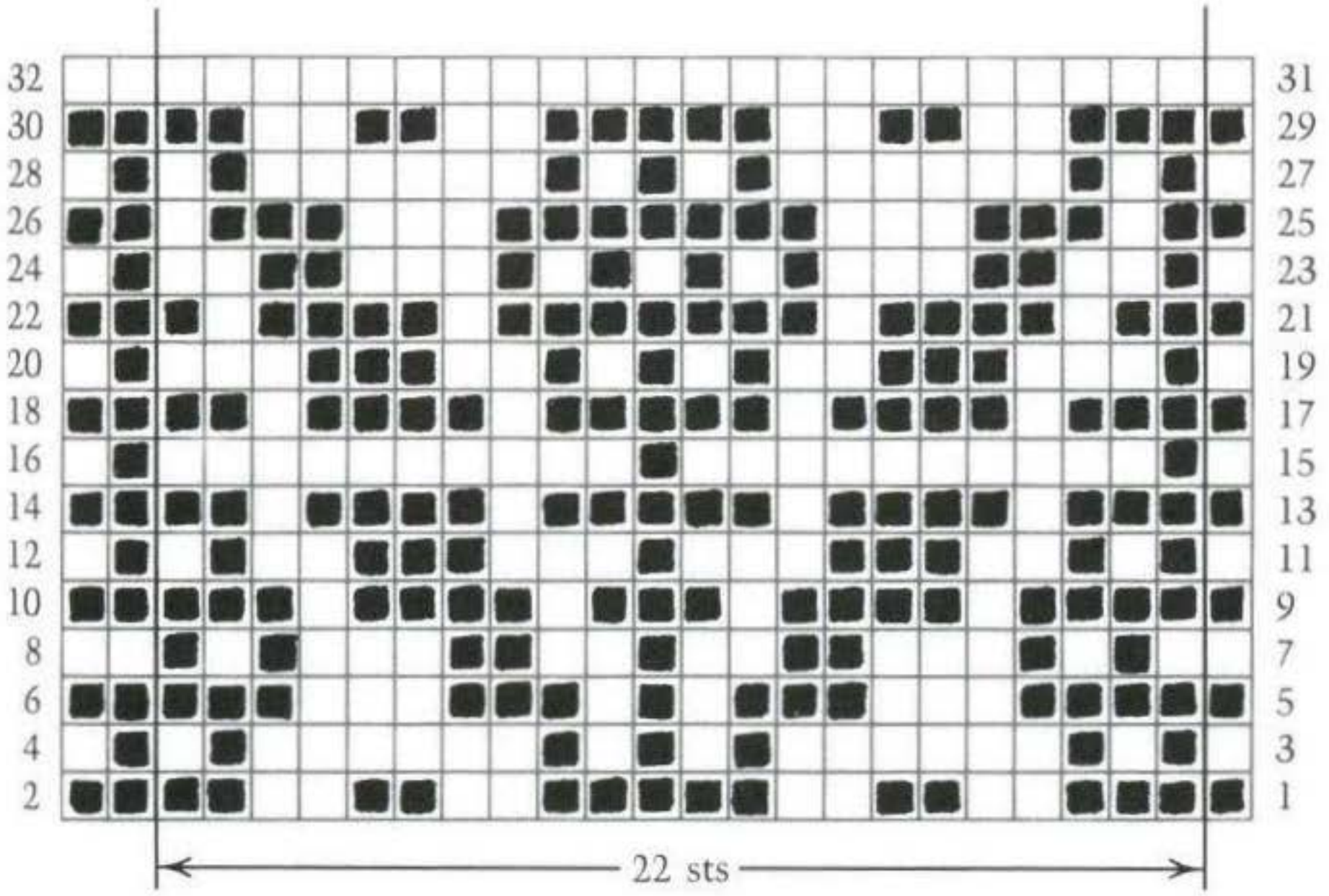


Figure 91

BAND 54

Multiple of 28 sts plus 3

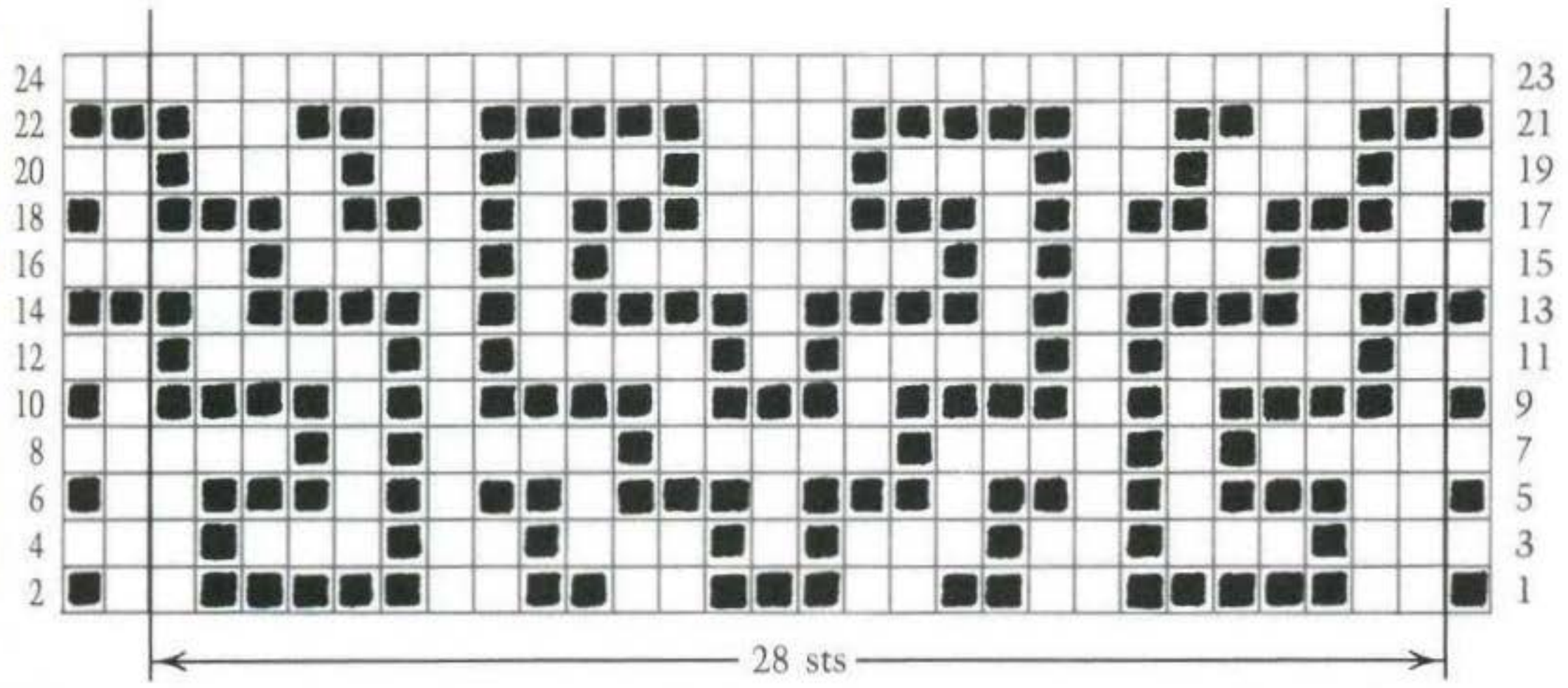


Figure 91

BAND 55: "Acrobats"

Multiple of 16 sts plus 3

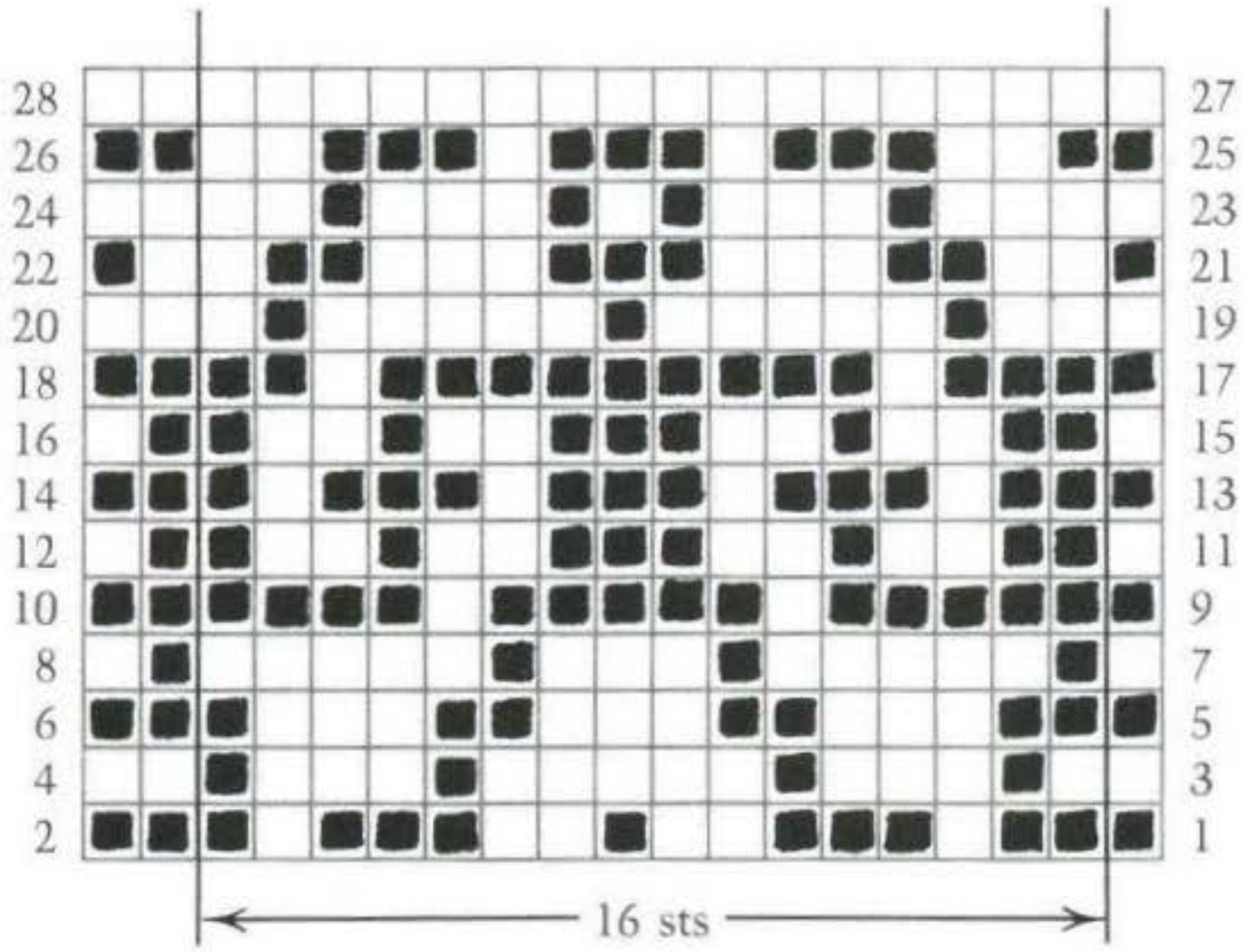


Figure 91

BAND 56

Multiple of 22 sts plus 3

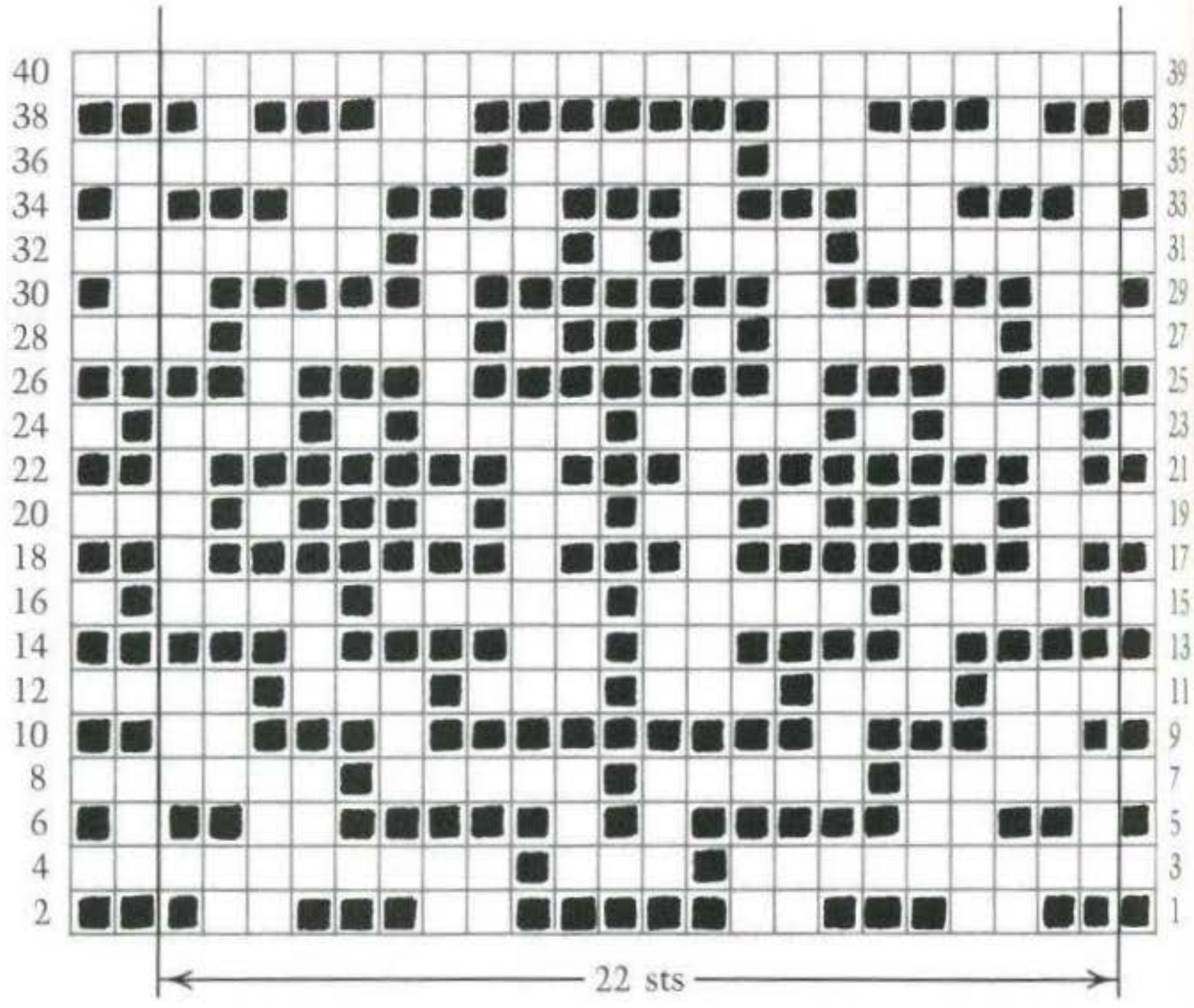


Figure 91

BAND 57: "Arbor Gate"

Multiple of 21 sts plus 3

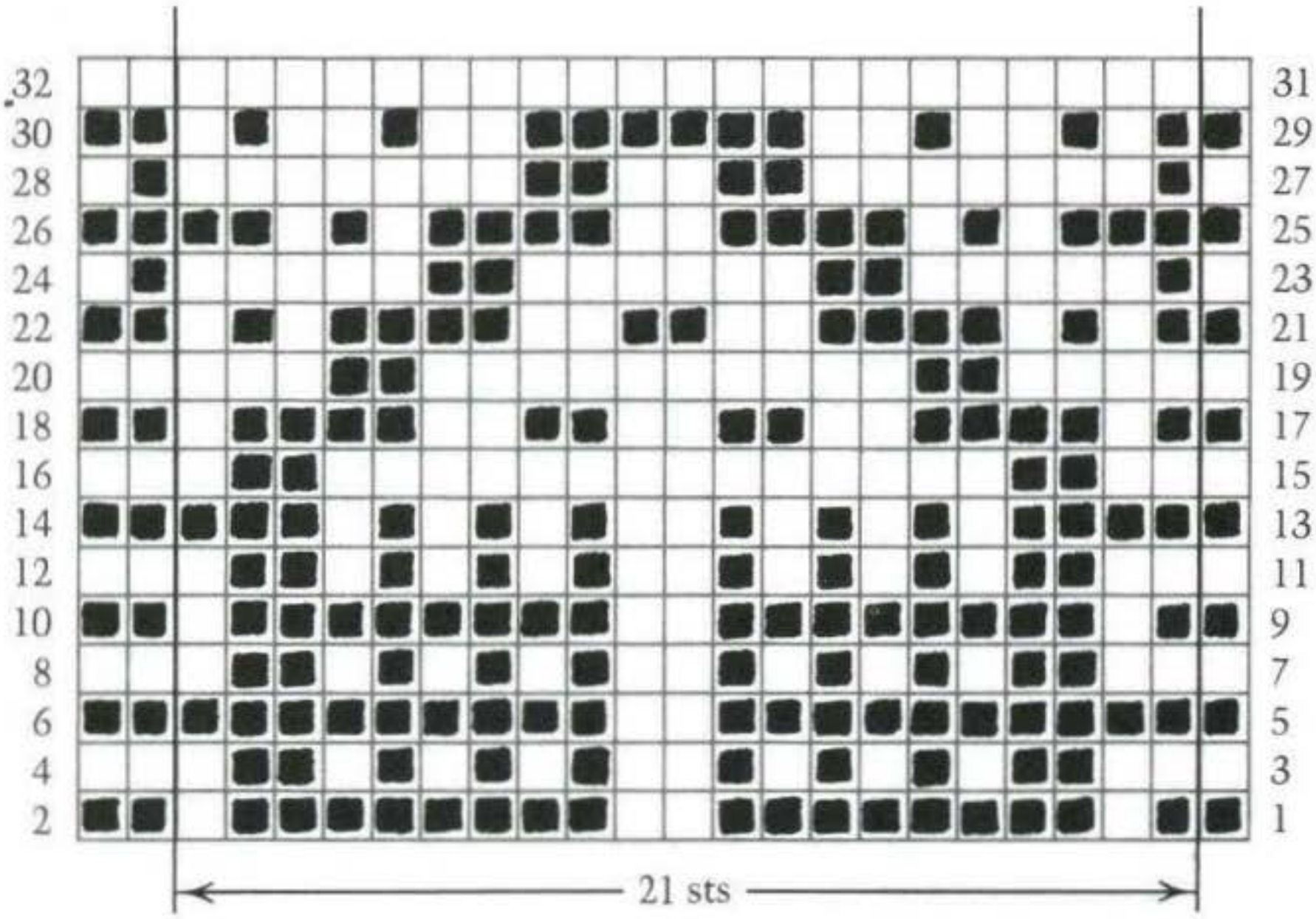


Figure 92

BAND 58

Multiple of 16 sts plus 3

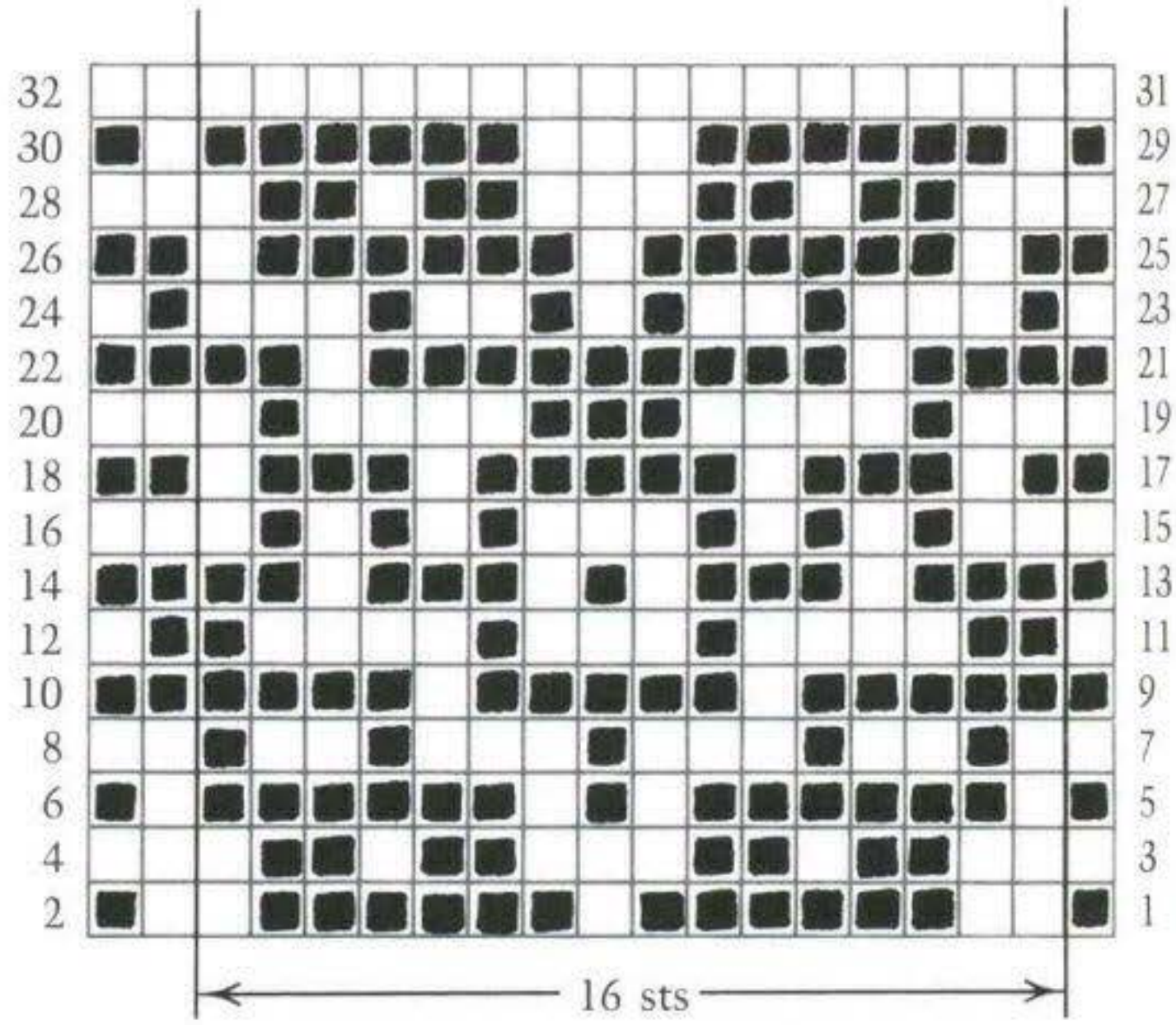


Figure 92. Top to bottom: Bands 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, and 70

Figure 92

BAND 59

Multiple of 16 sts plus 3

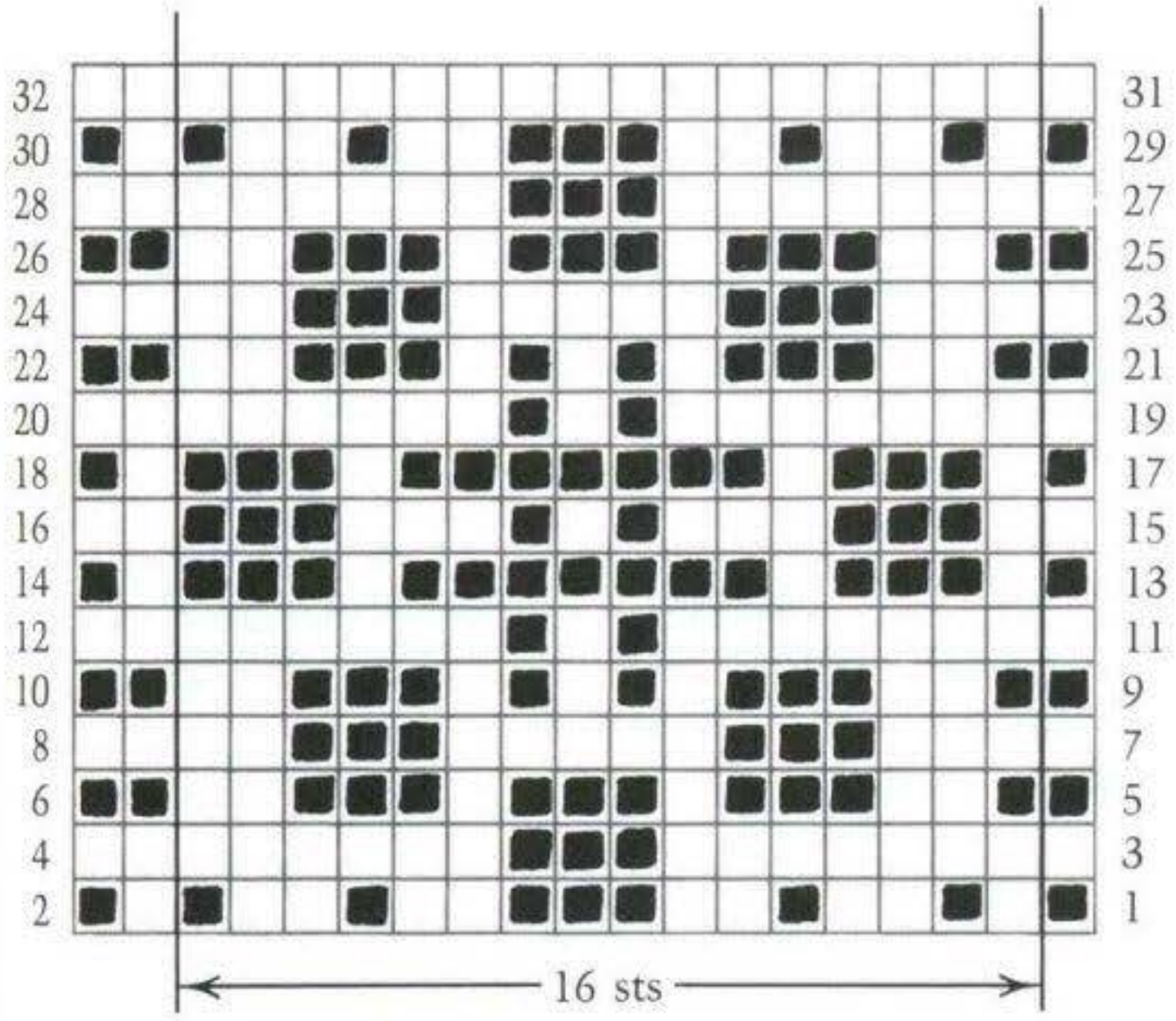


Figure 92

BAND 60

Multiple of 18 sts plus 3

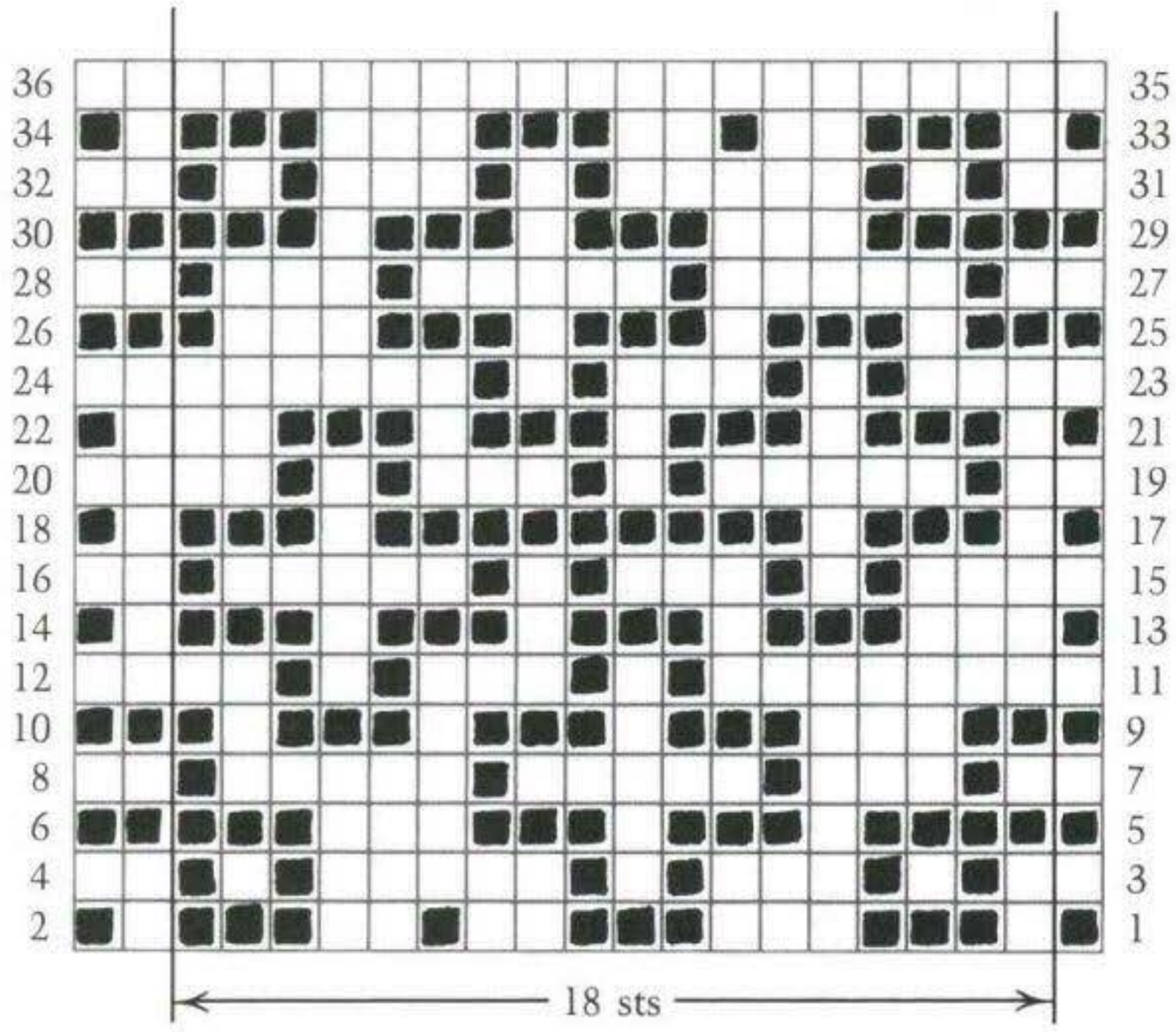


Figure 92

BAND 61

Multiple of 18 sts plus 3

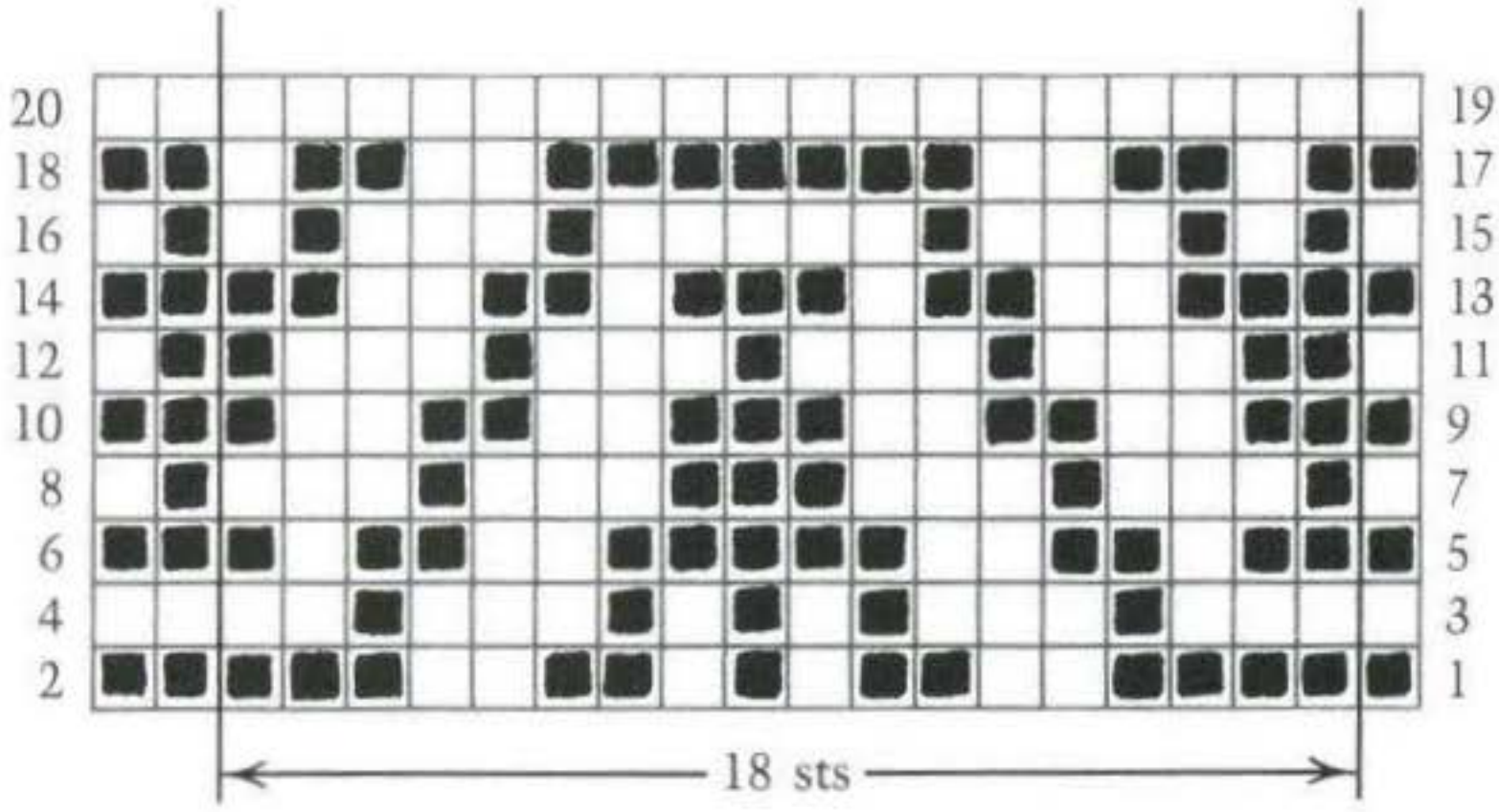


Figure 92

BAND 62

Multiple of 10 sts plus 3

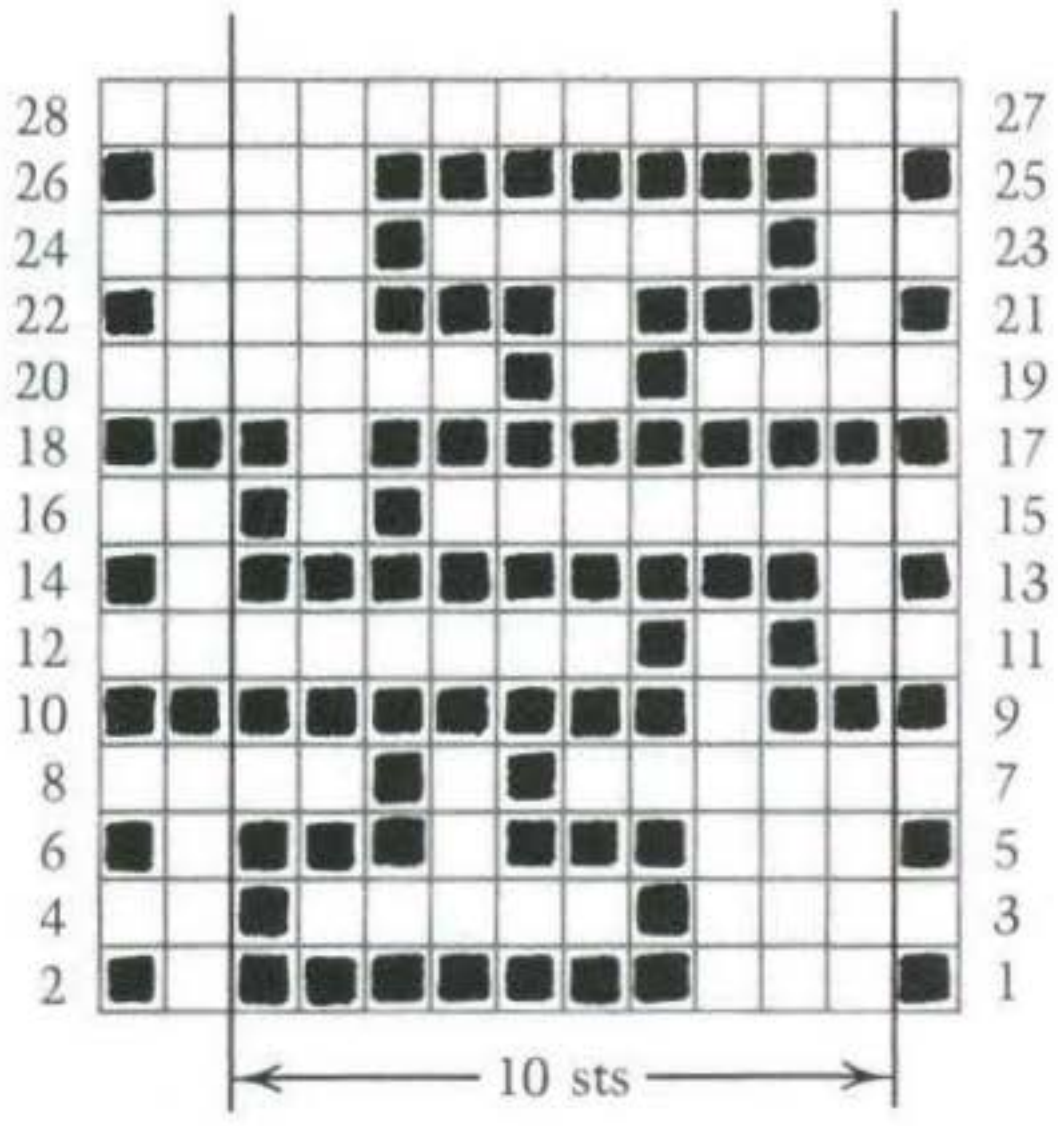


Figure 92

BAND 63

Multiple of 14 sts plus 3

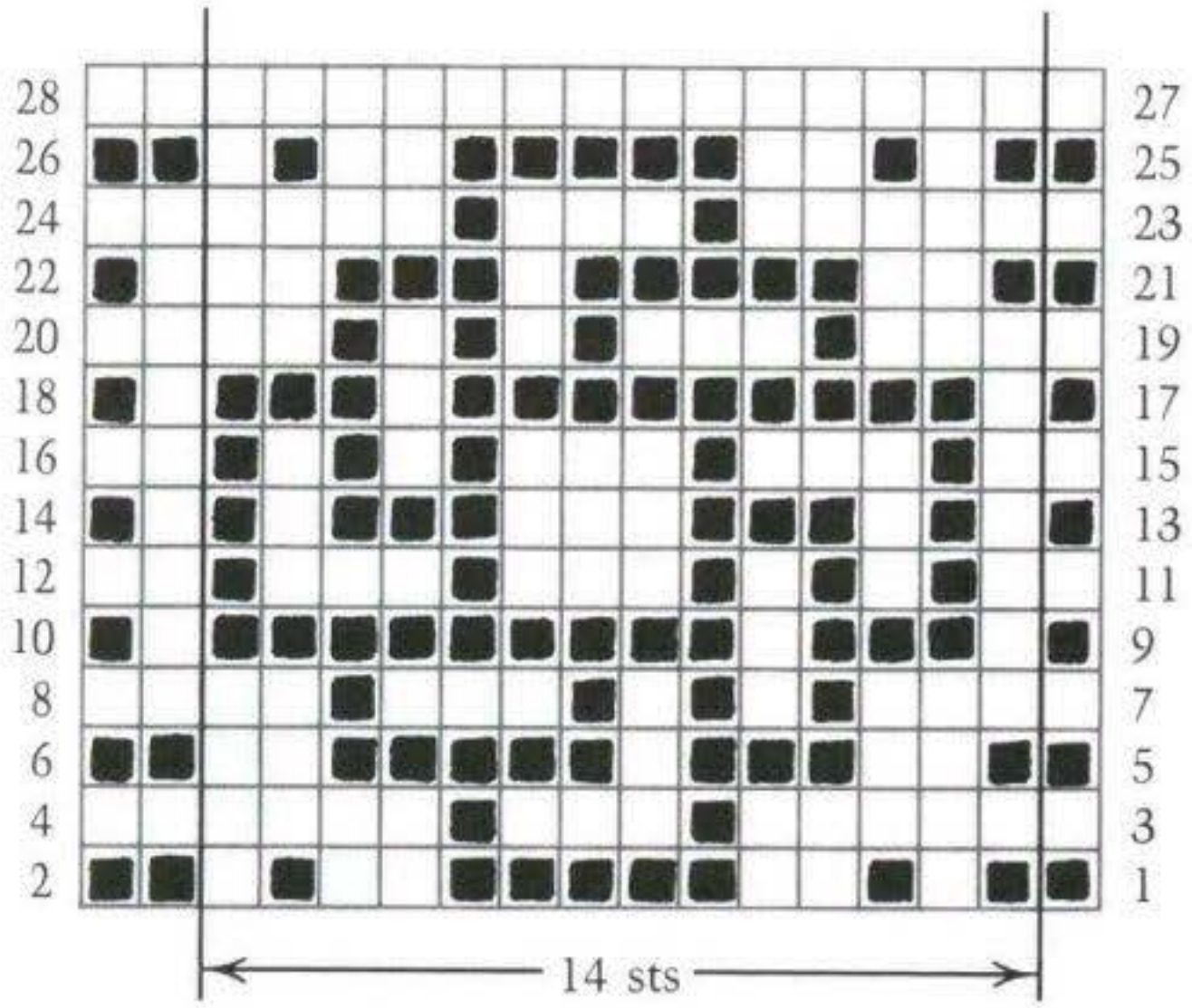


Figure 92

BAND 64

Multiple of 12 sts plus 3

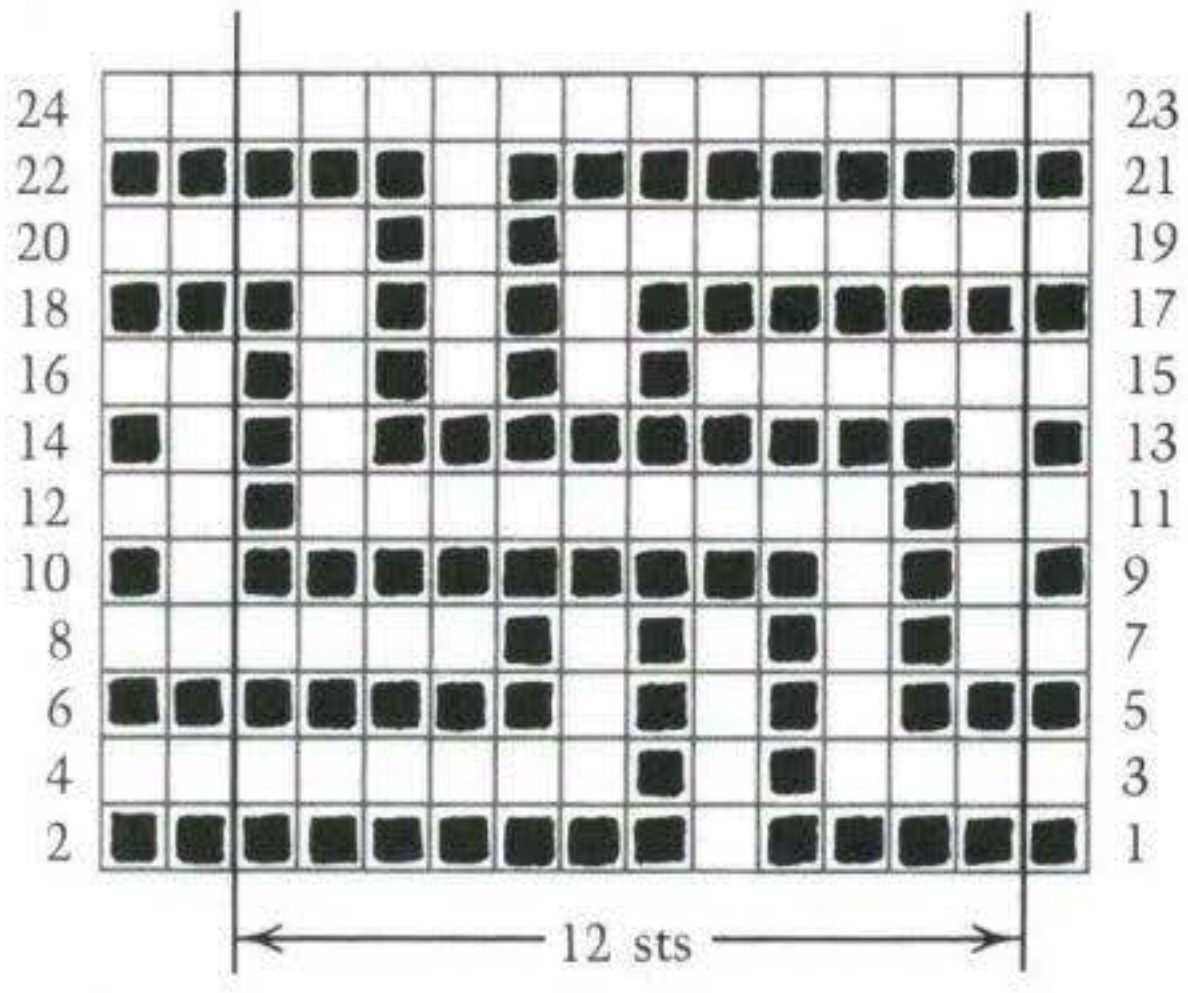


Figure 92

BAND 65

Multiple of 18 sts plus 3

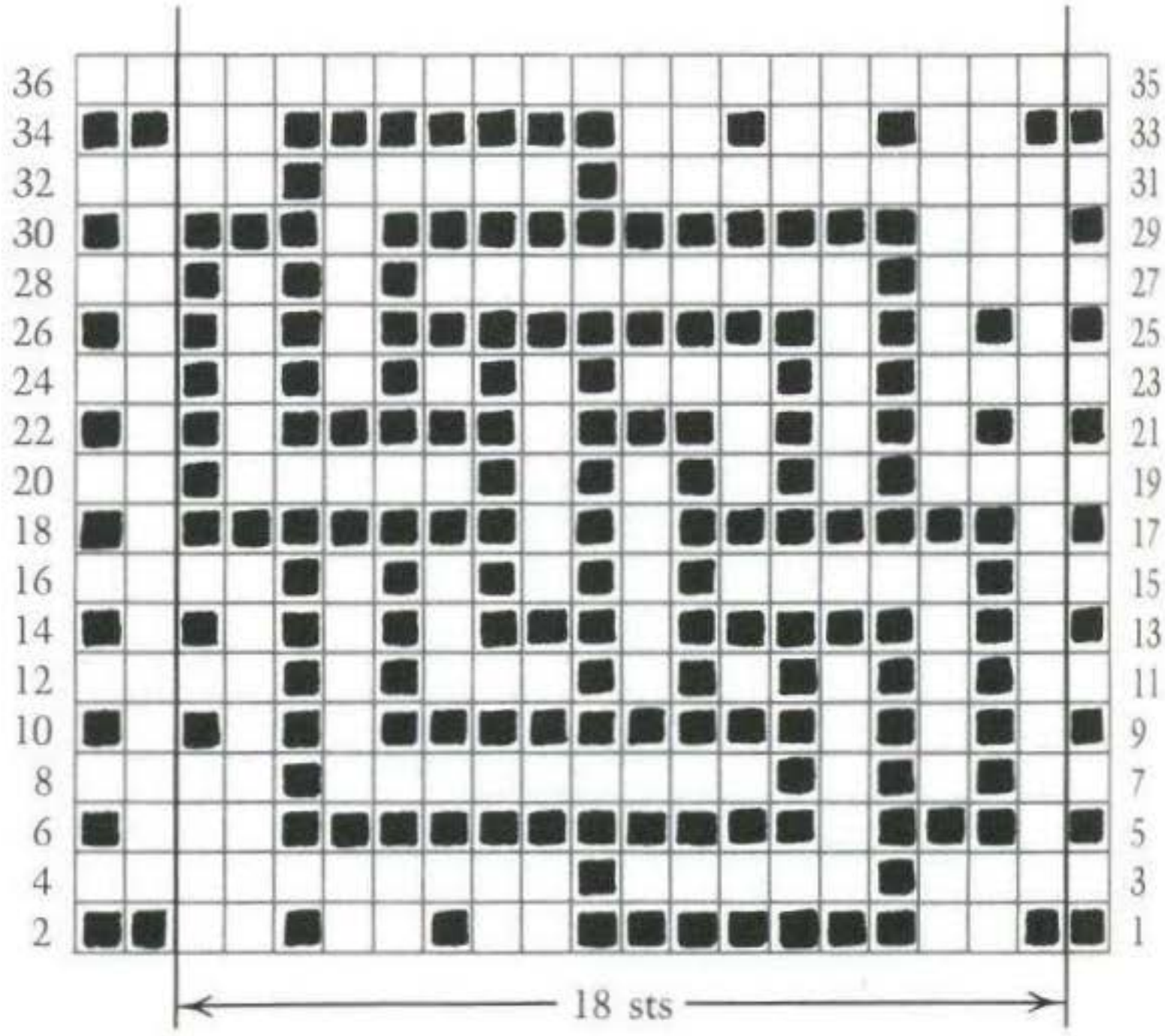


Figure 92

BAND 66

Multiple of 20 sts plus 3

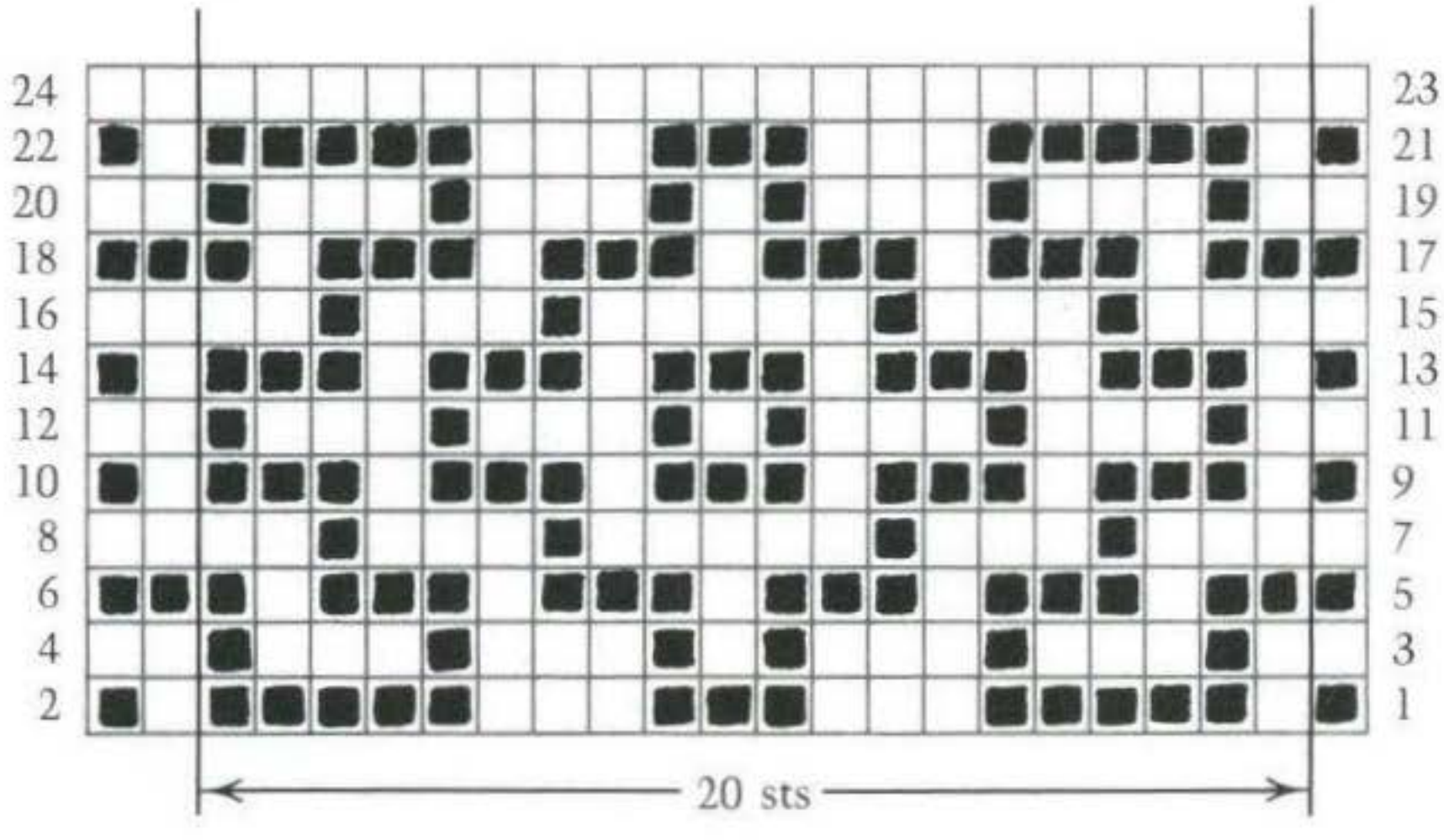


Figure 92

BAND 67

Multiple of 20 sts plus 3

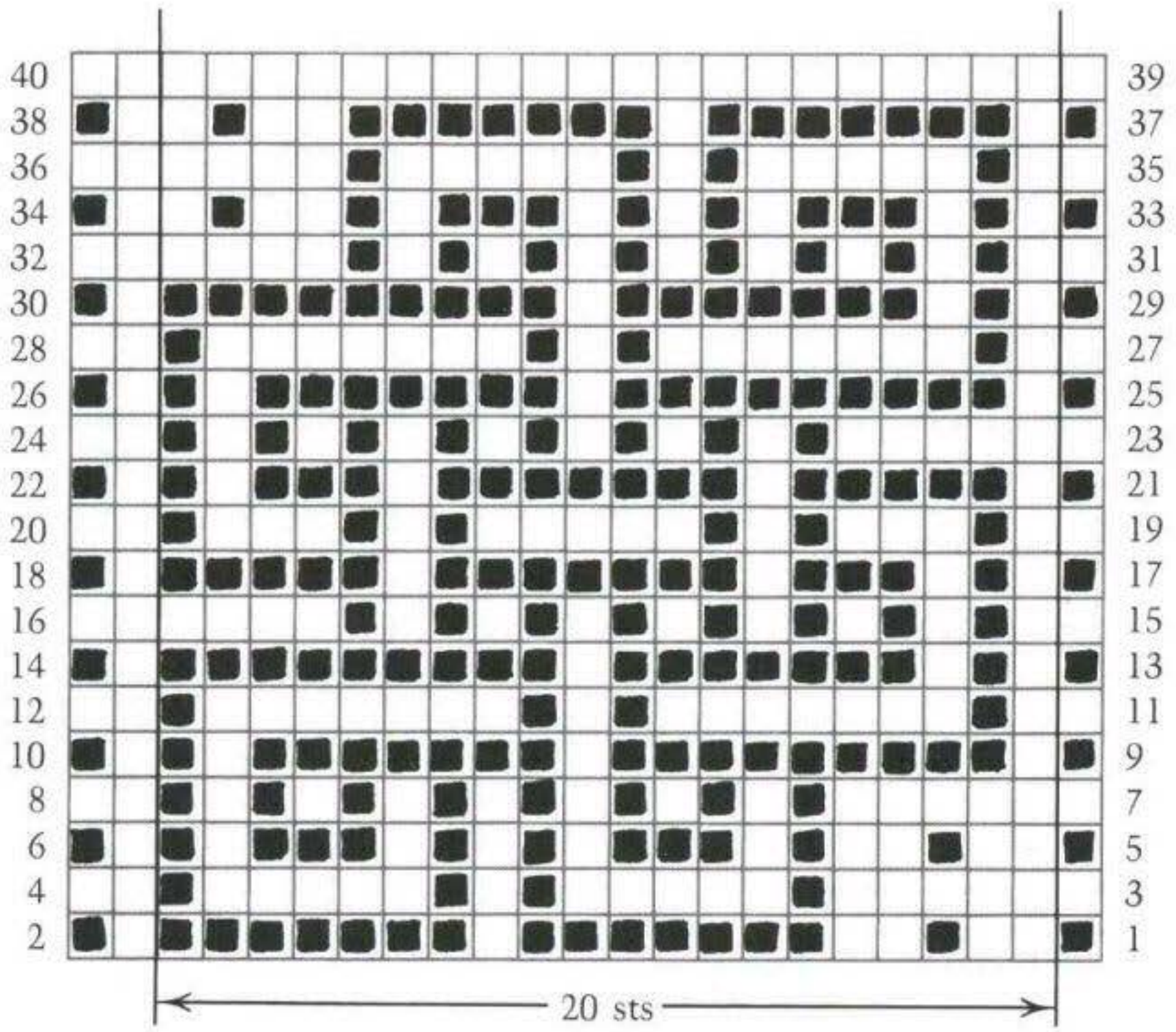


Figure 92

BAND 68: "Buckle"

Multiple of 20 sts plus 3

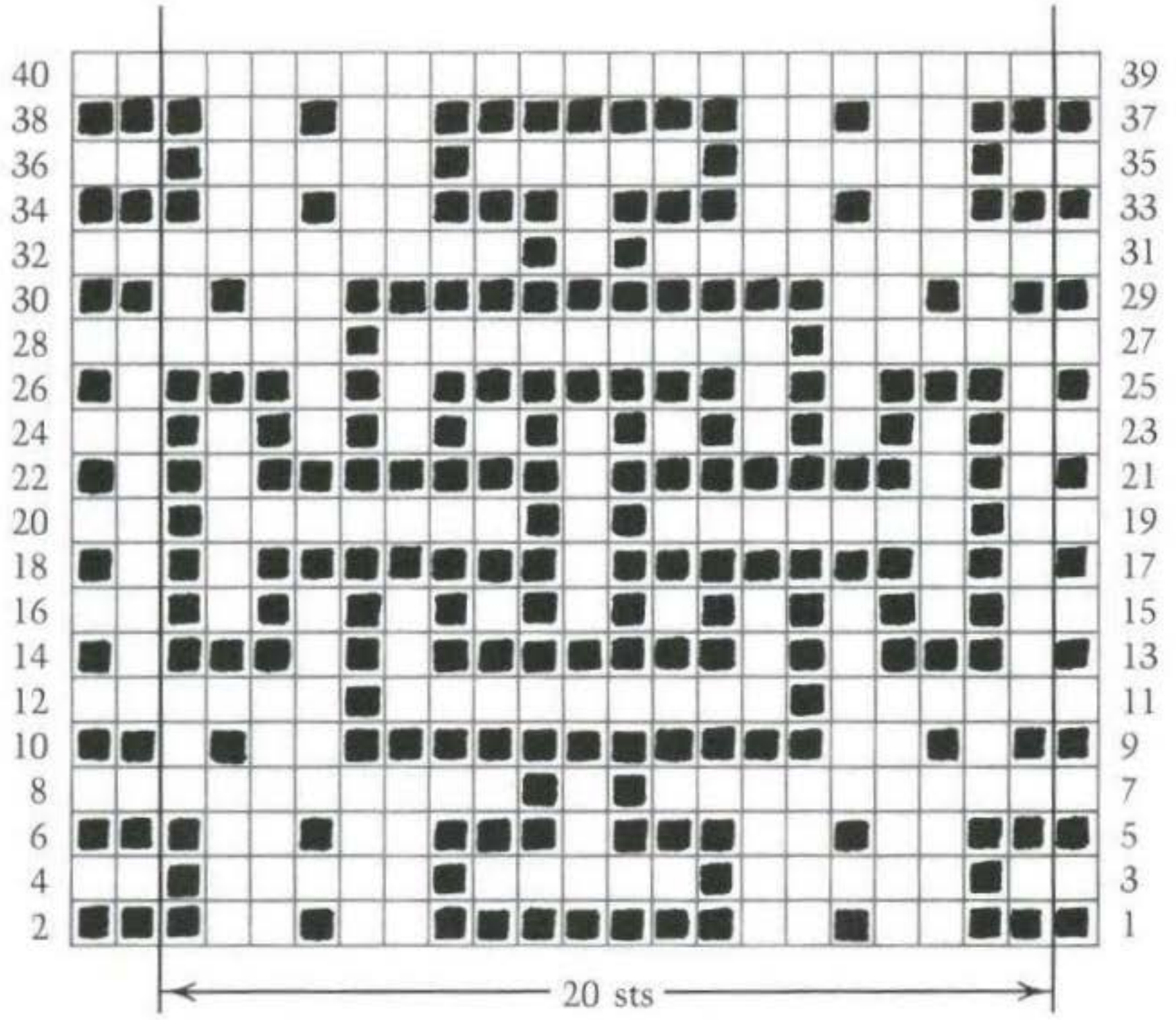


Figure 92

BAND 69

Multiple of 10 sts plus 3

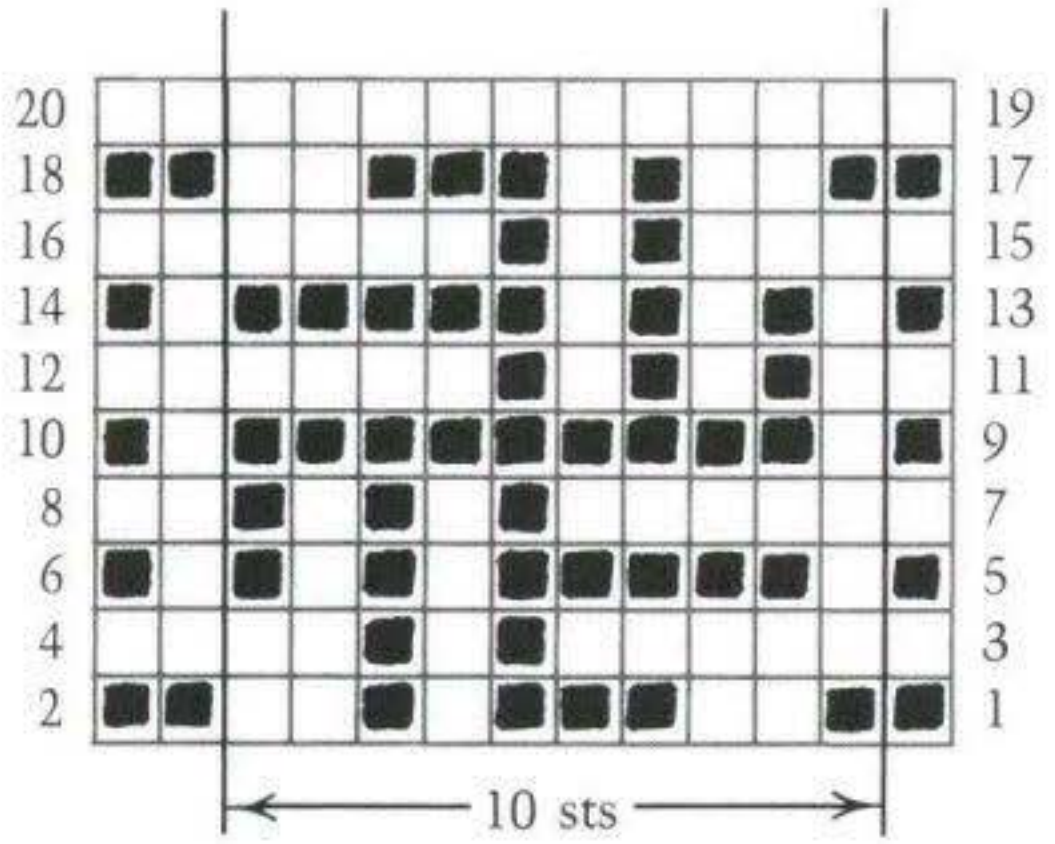


Figure 92

BAND 70

Multiple of 20 sts plus 3

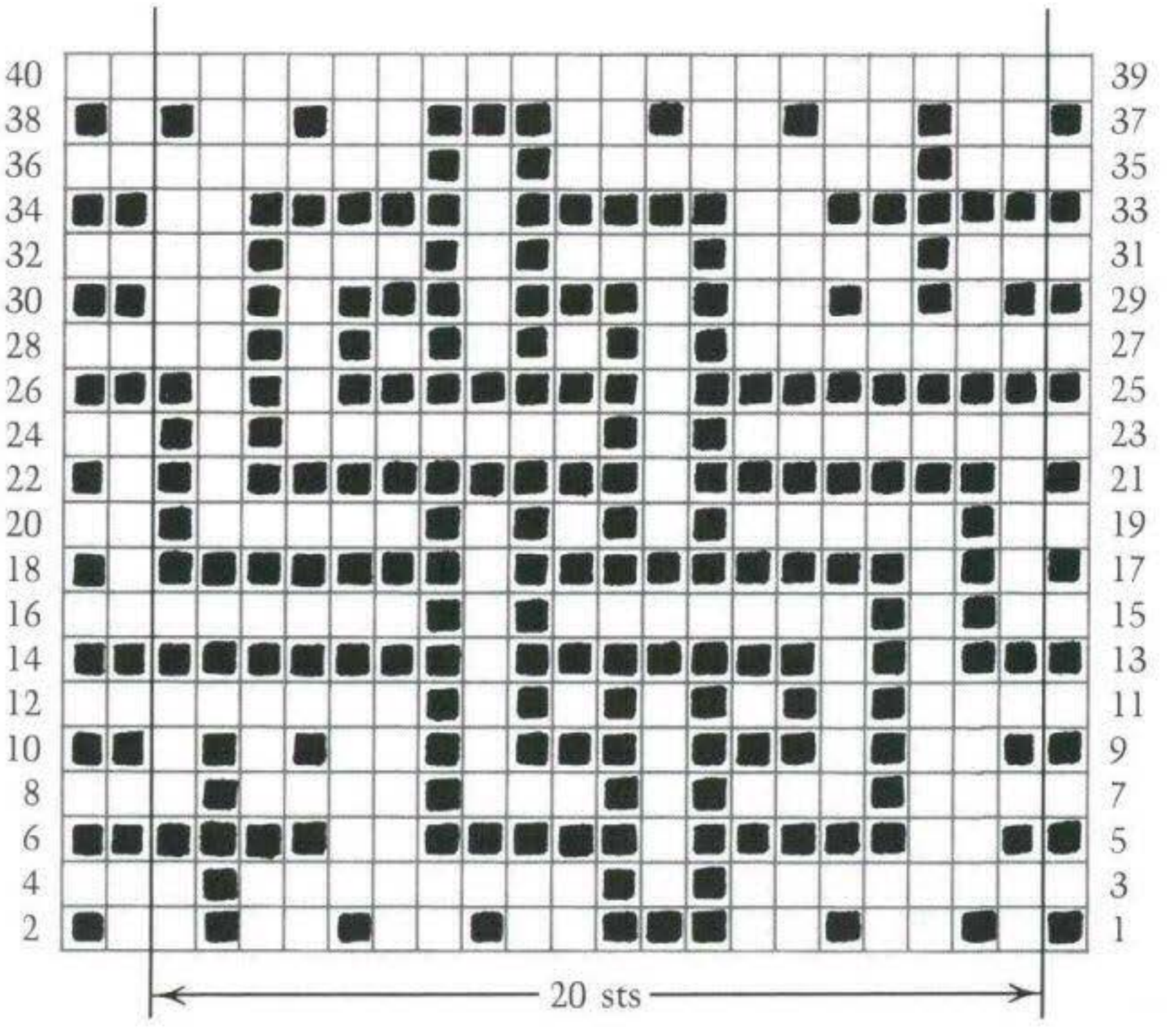


Figure 93

BAND 71

Multiple of 16 sts plus 3

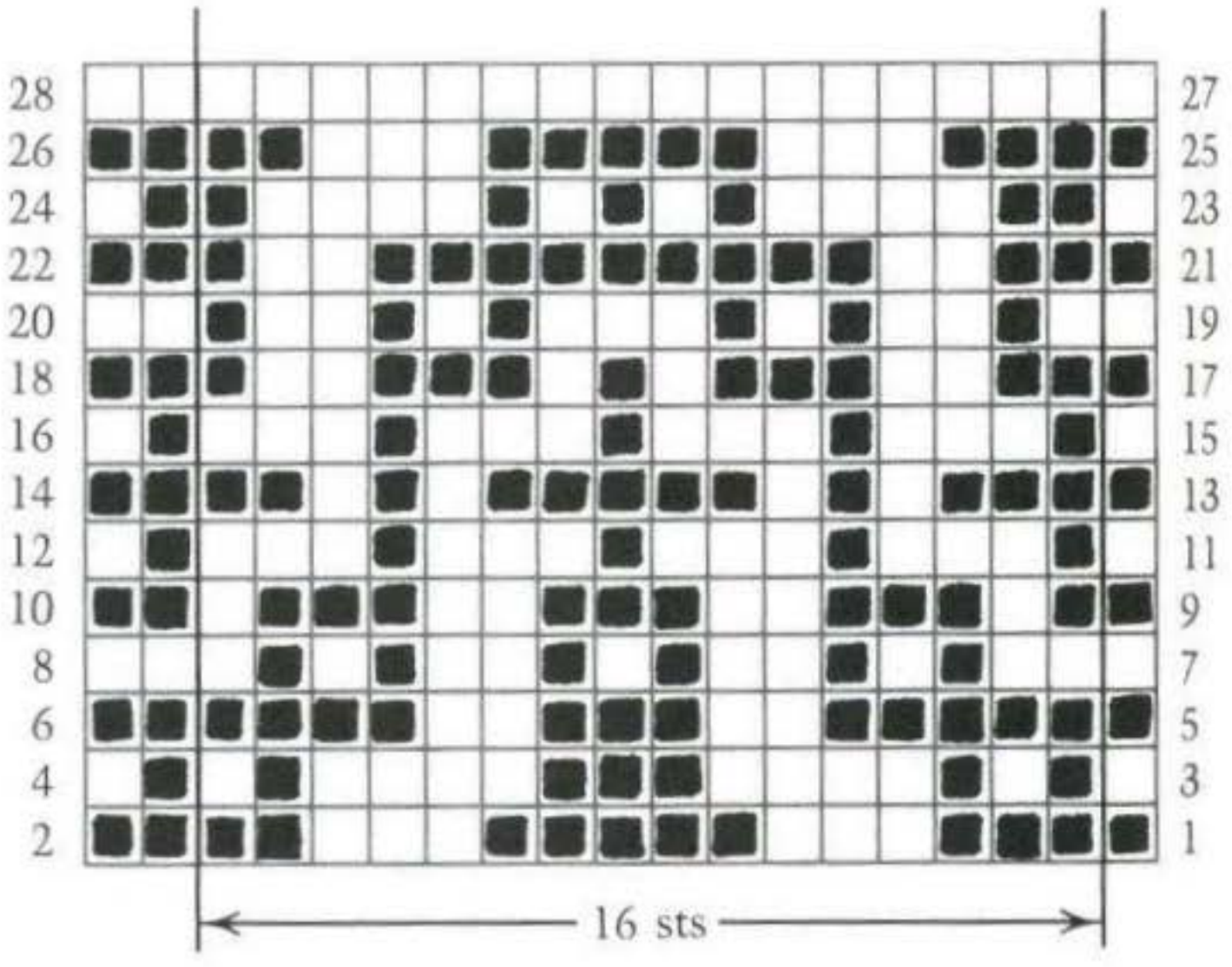


Figure 93. Top to bottom: Bands 71, 72, 73, 74, 75, 76, 77, 78, 79, 80

Figure 93

BAND 72

Multiple of 24 sts plus 3

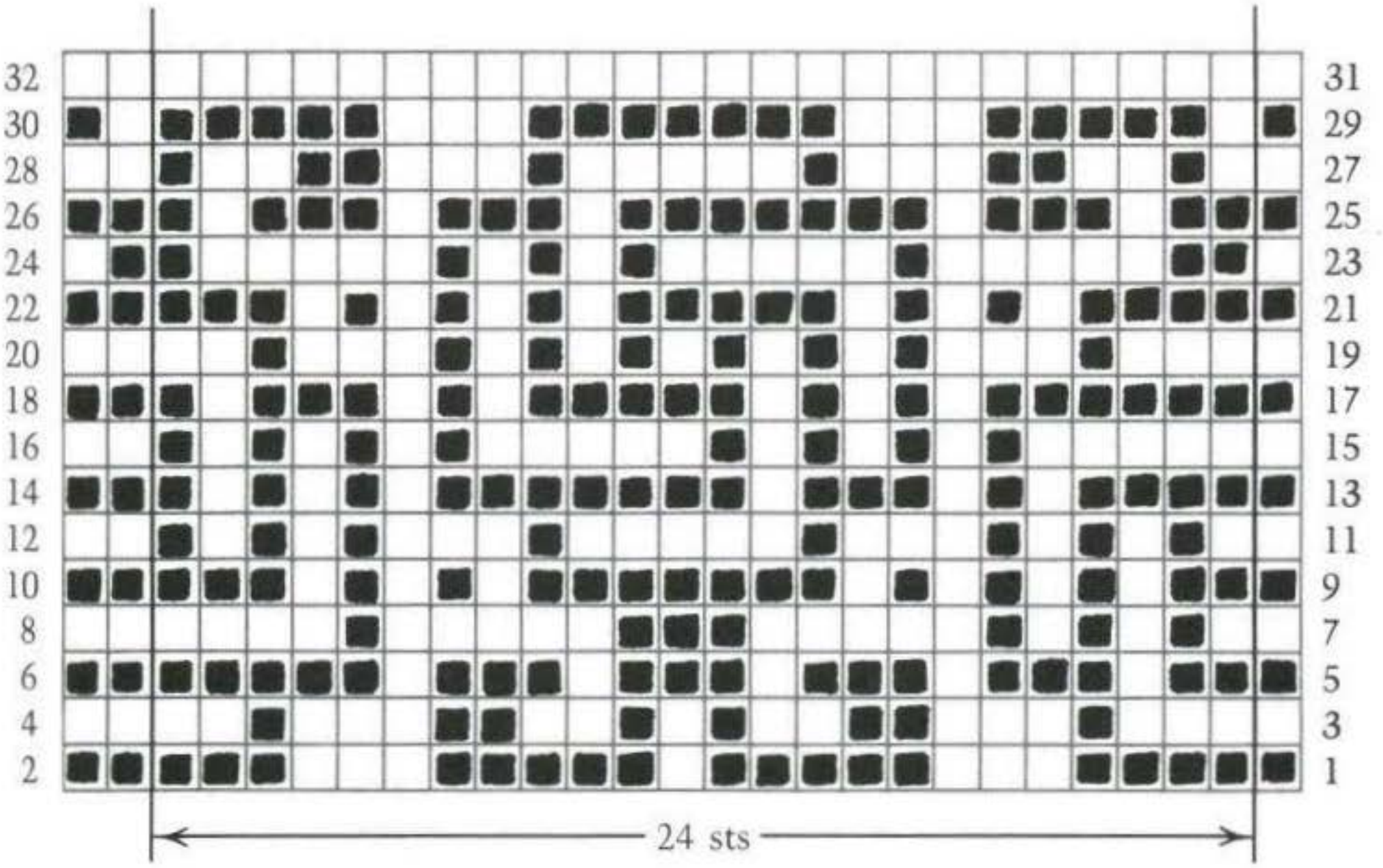


Figure 93

BAND 73

Multiple of 16 sts plus 3

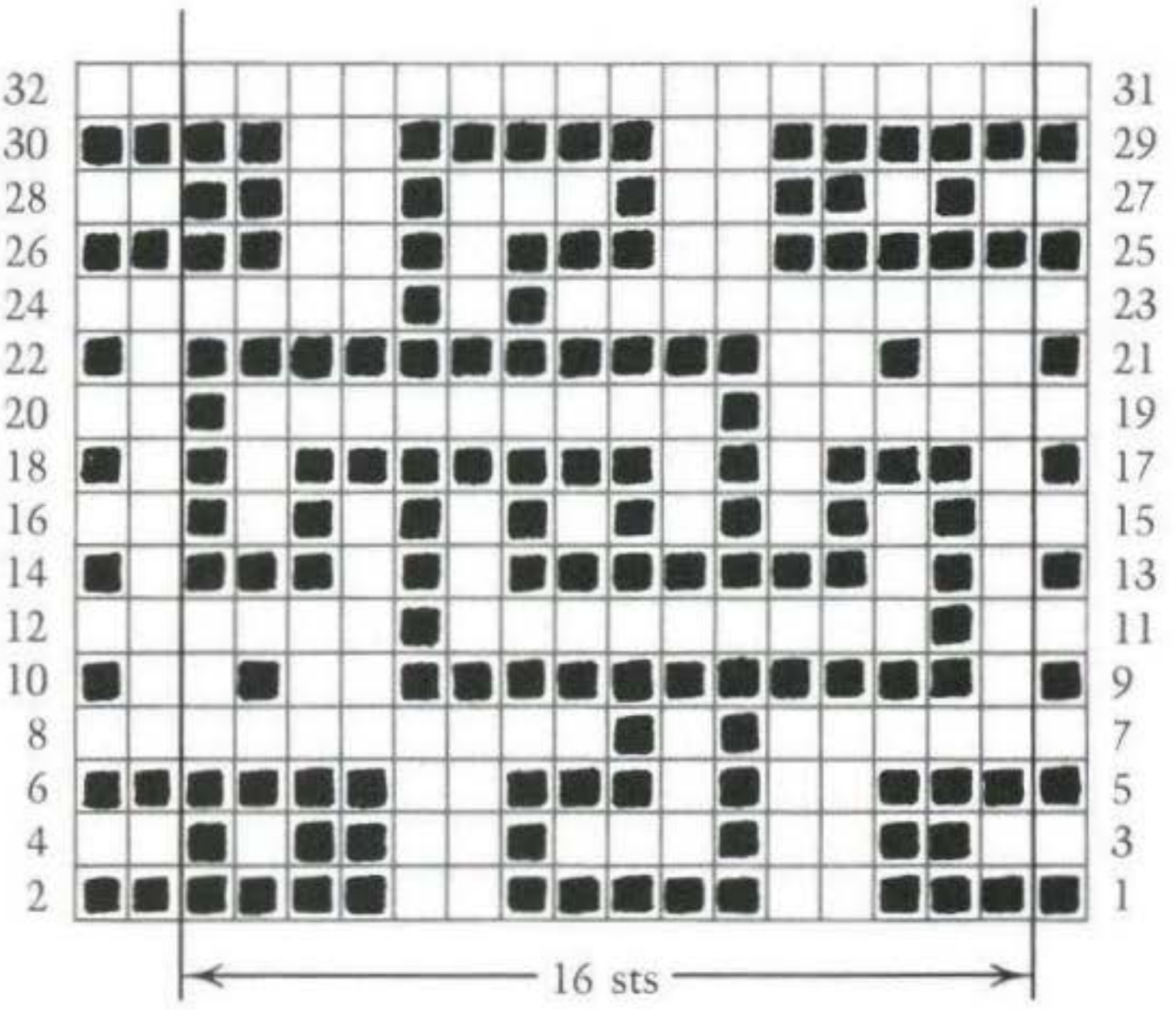


Figure 93

BAND 74

Multiple of 16 sts plus 3

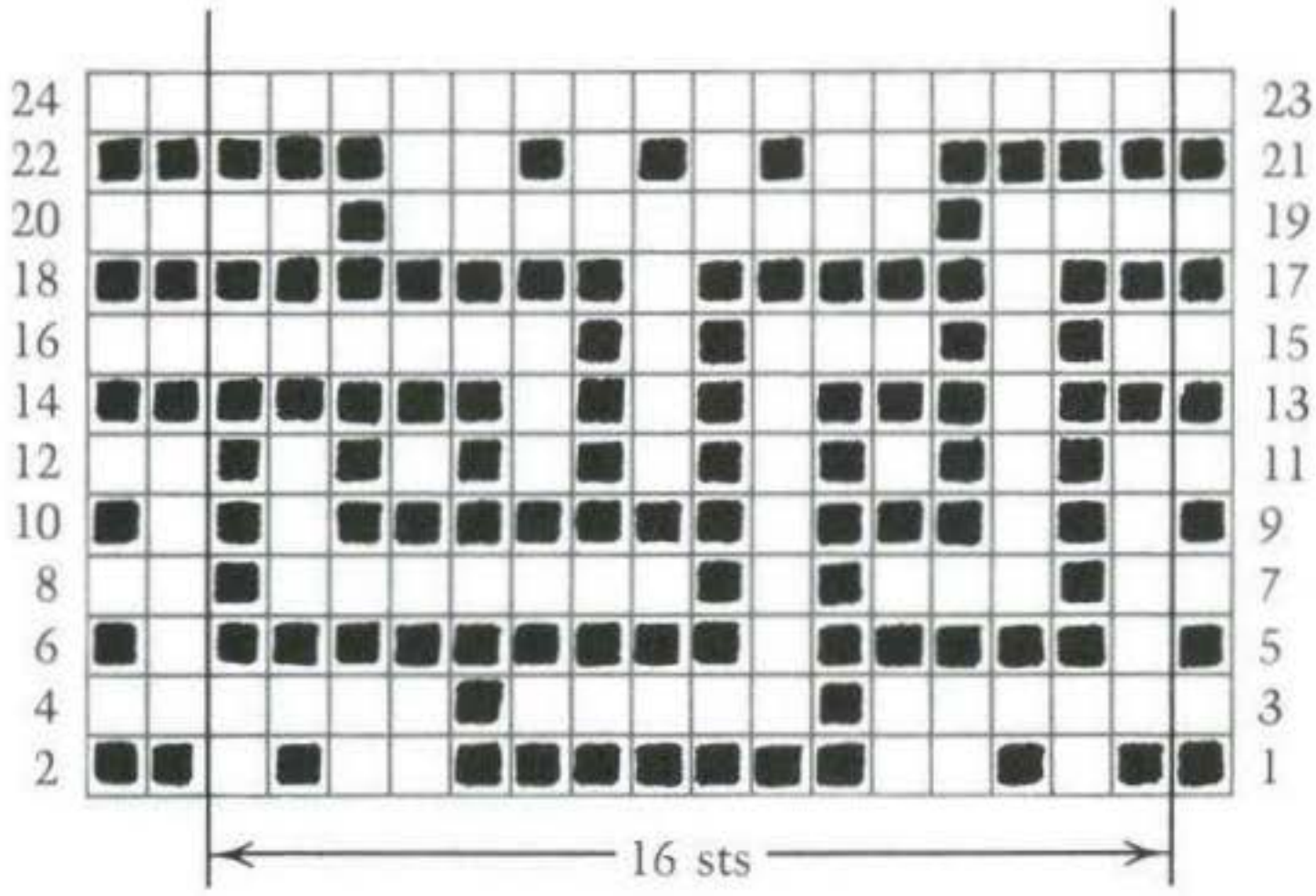


Figure 93

BAND 75

Multiple of 18 sts plus 3

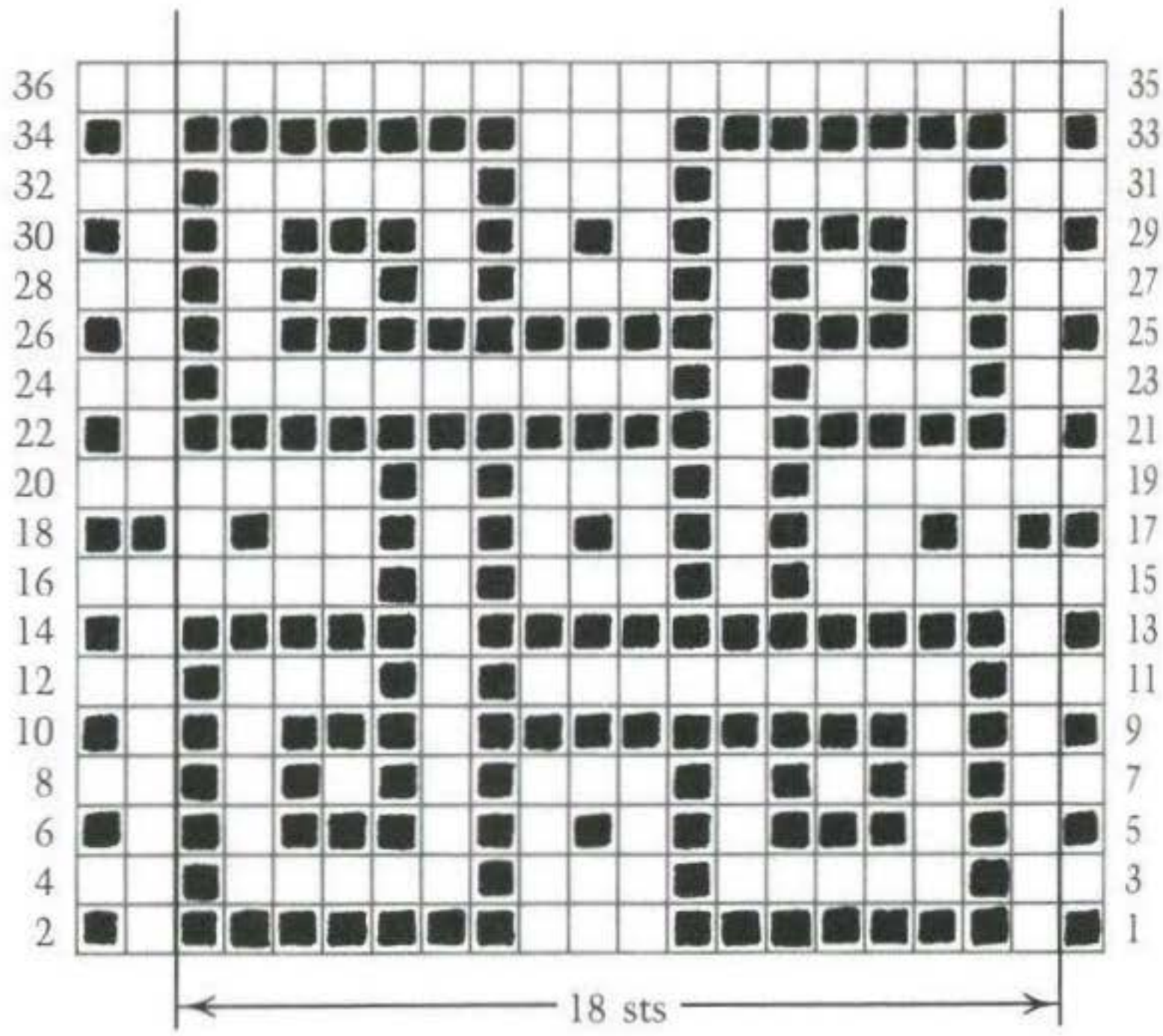


Figure 93

BAND 76

Multiple of 20 sts plus 3

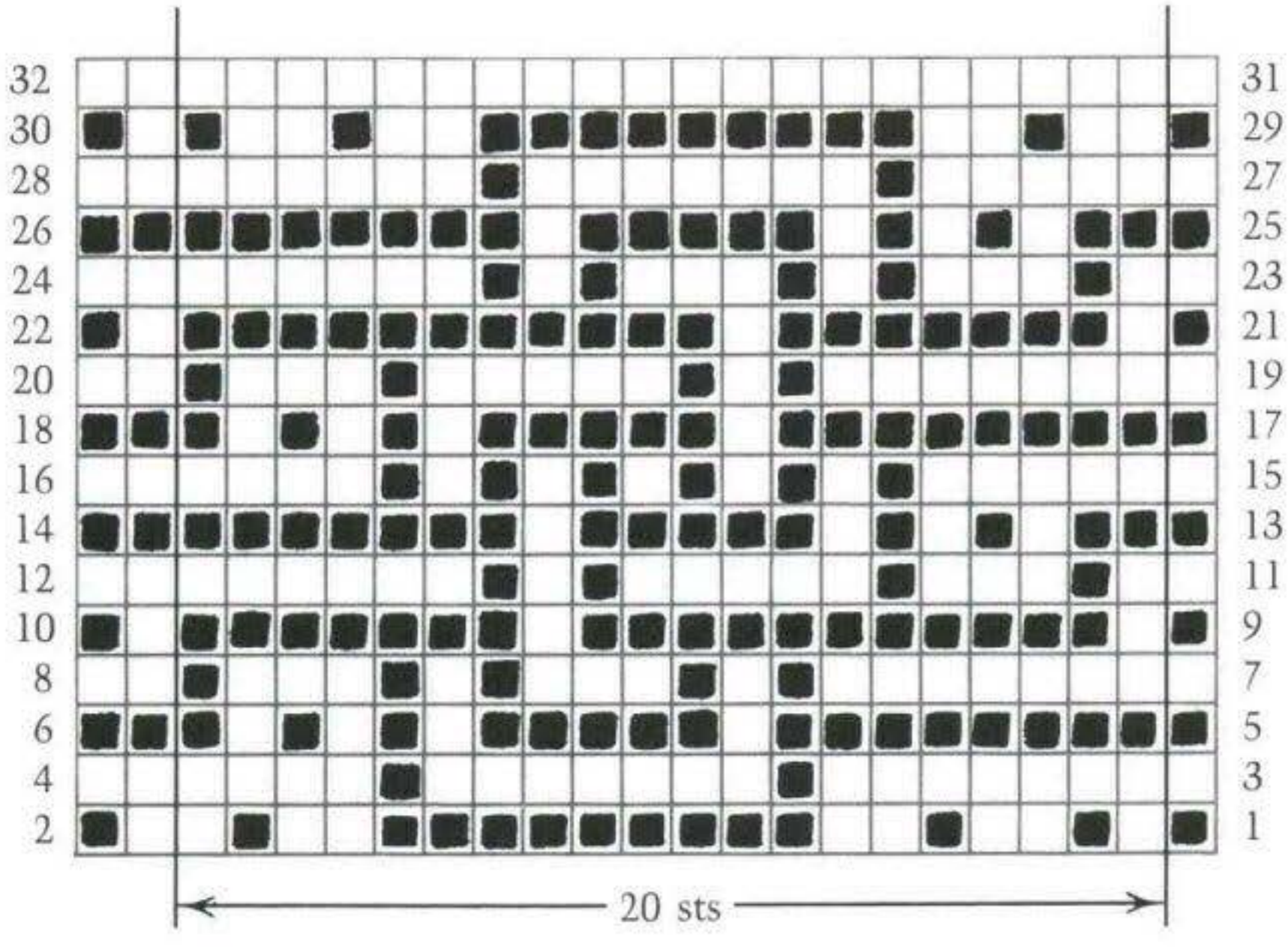


Figure 93

BAND 77

Multiple of 24 sts plus 3

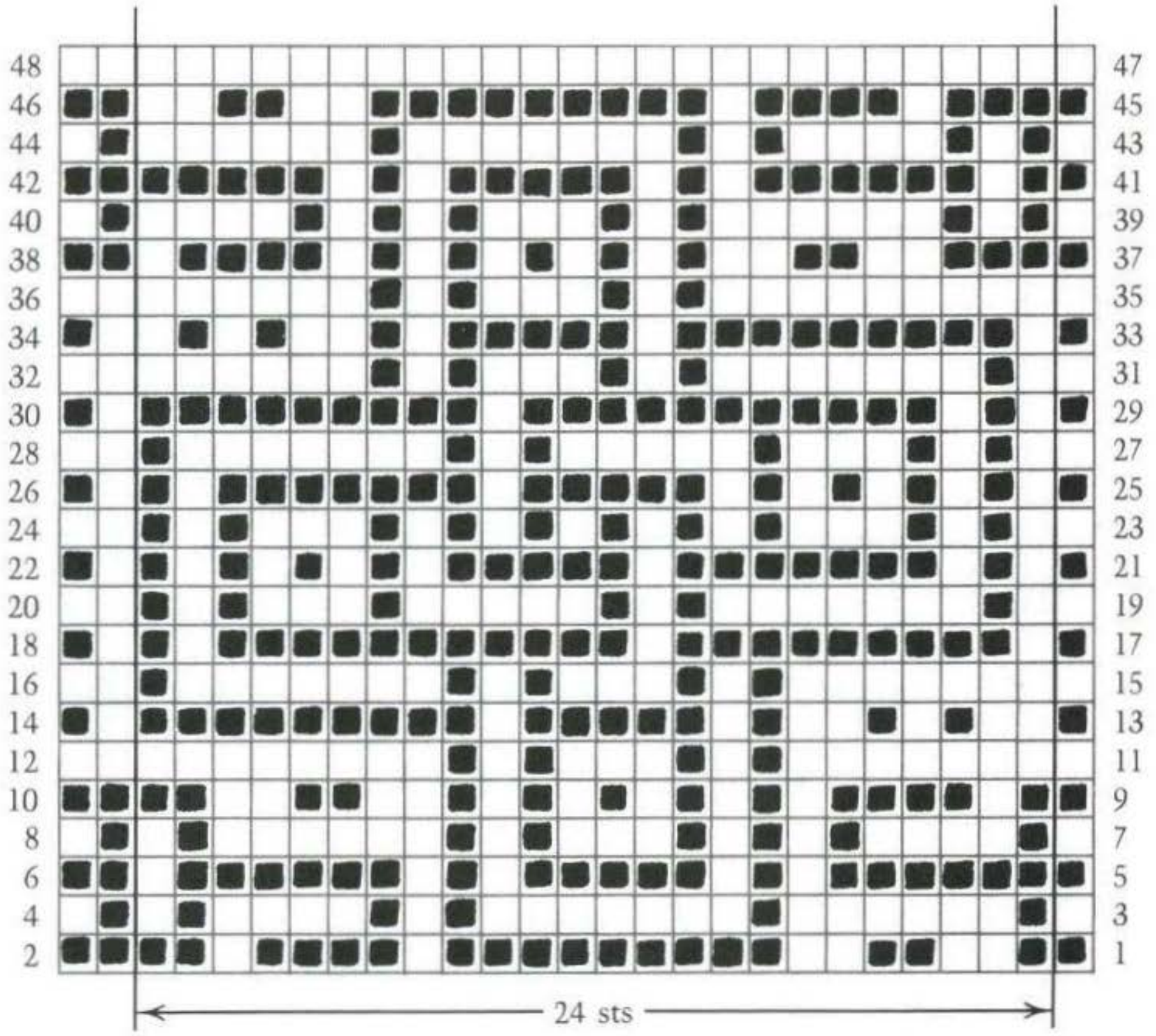


Figure 93

BAND 78

Multiple of 24 sts plus 3

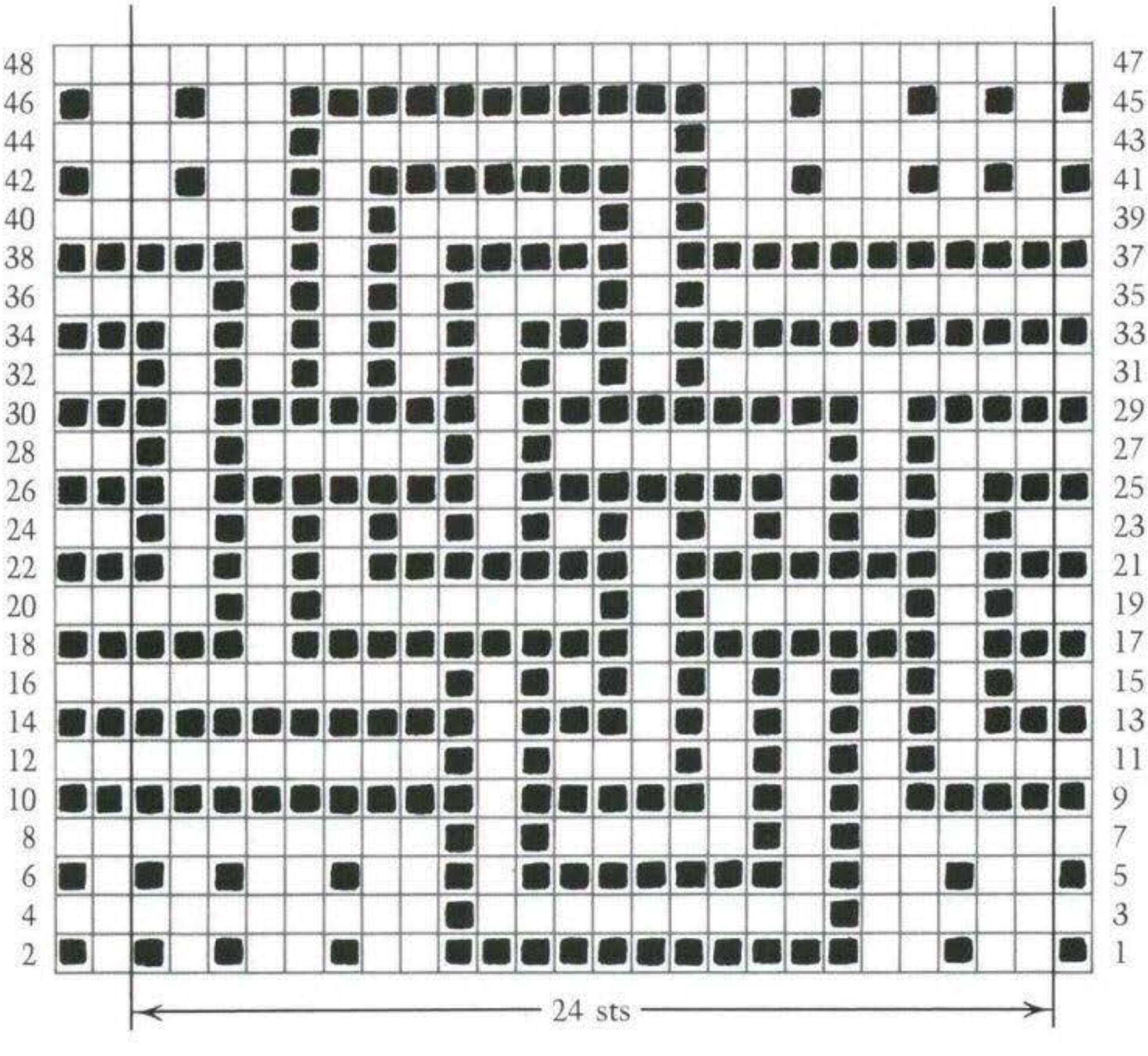


Figure 93

BAND 79

Multiple of 18 sts plus 3

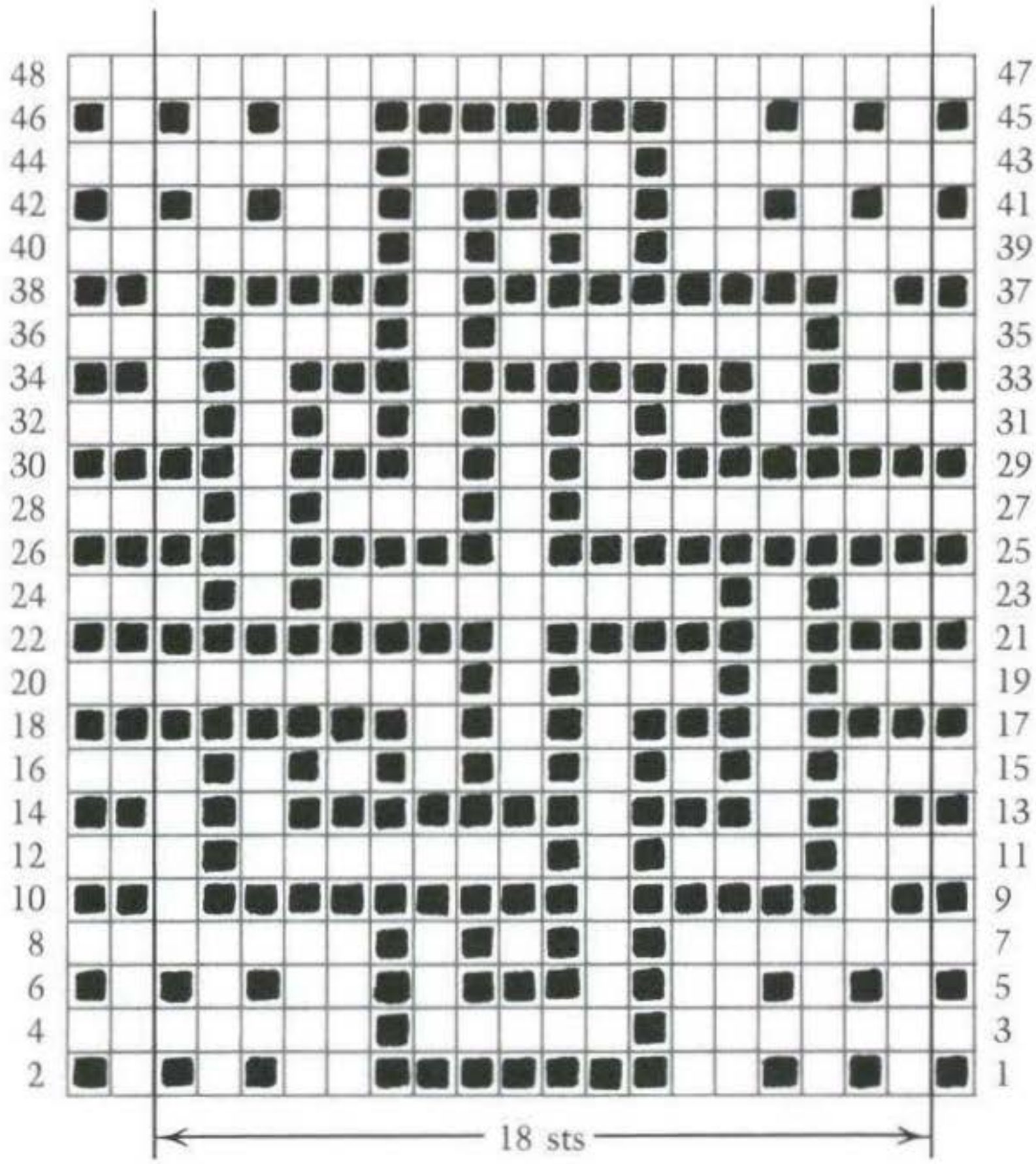


Figure 93

BAND 80

Multiple of 24 sts plus 3

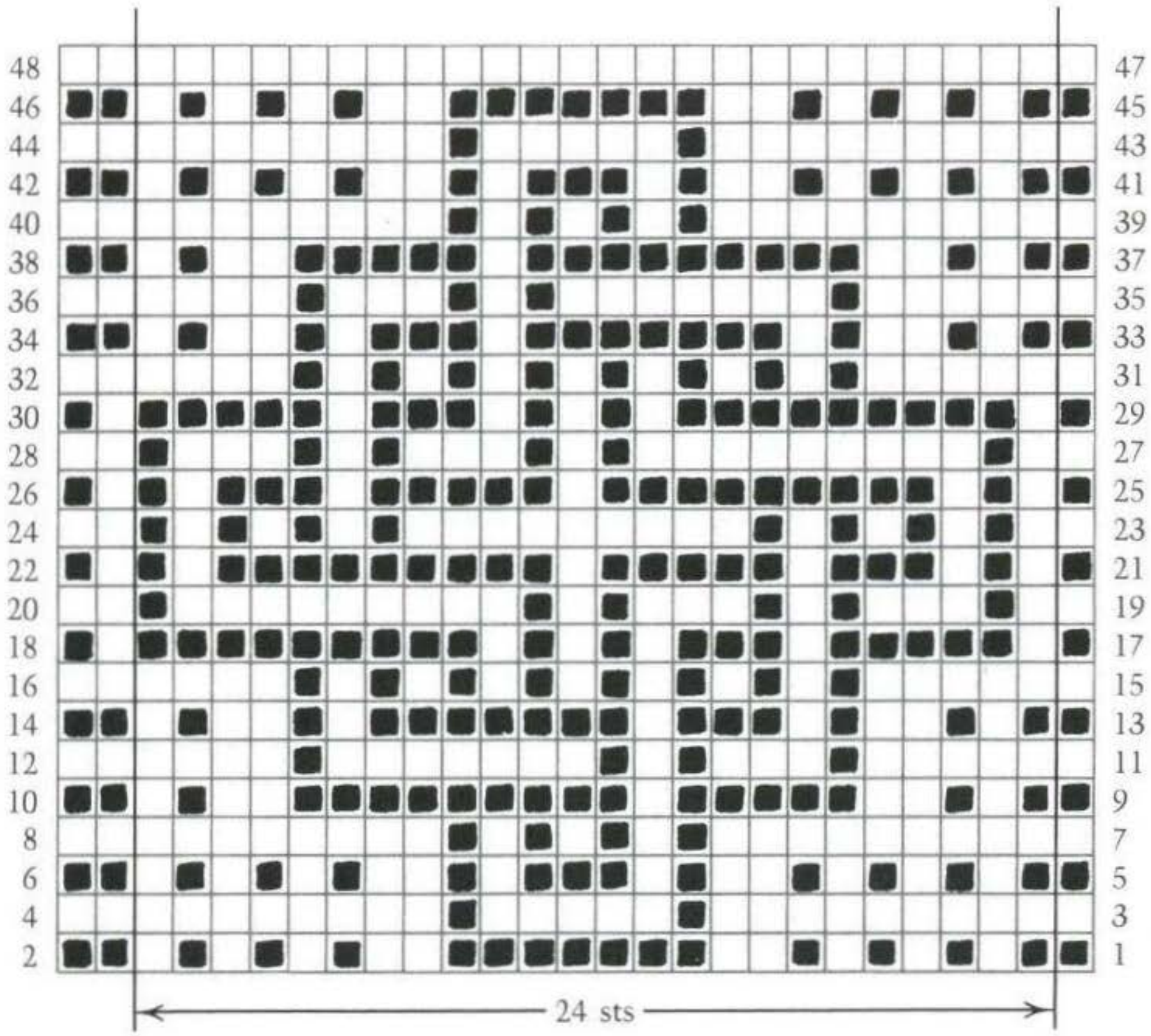


Figure 94. Top to bottom: Bands 81, 82, 83, 84, 85, 86, 87, 88, 89, and 90

Figure 94

BAND 81

Multiple of 16 sts plus 3

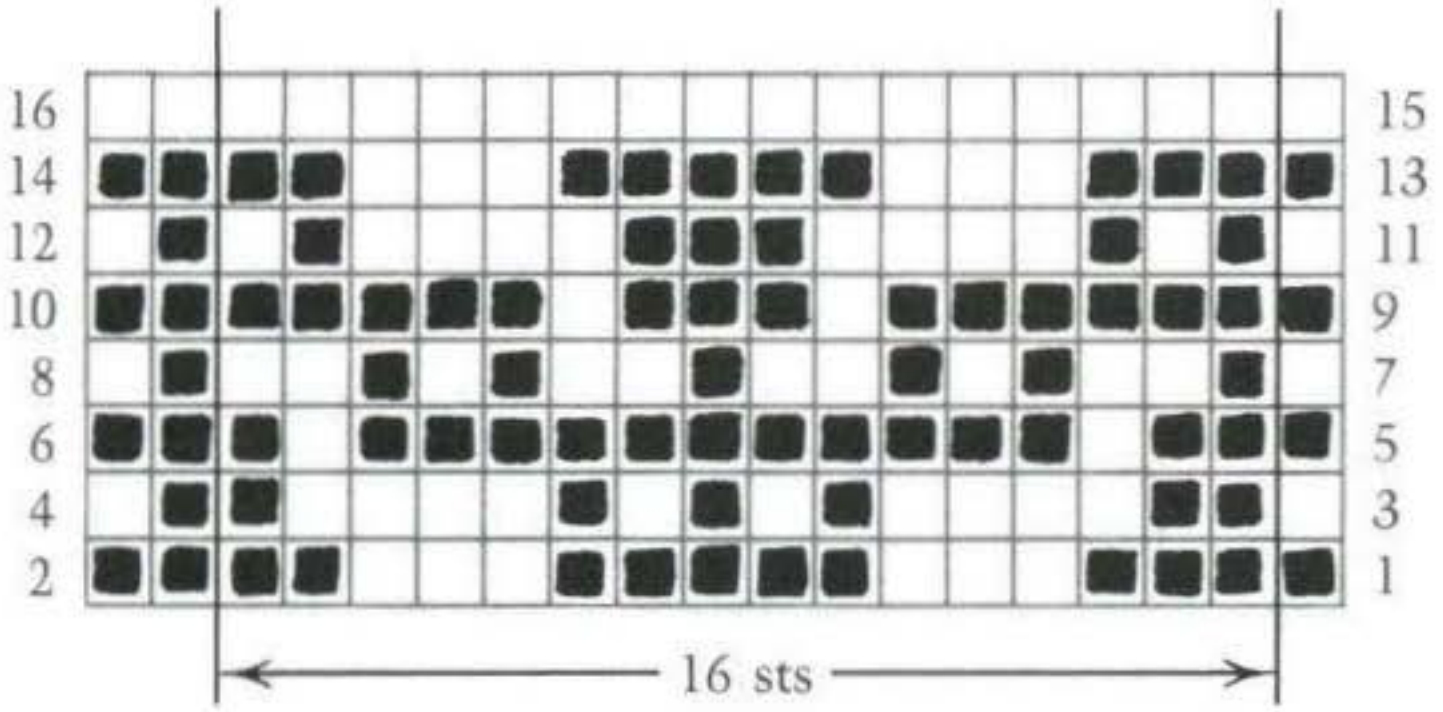


Figure 94

BAND 82

Multiple of 12 sts plus 3

(for an all-over mosaic pattern, work Rows 5–28 only)

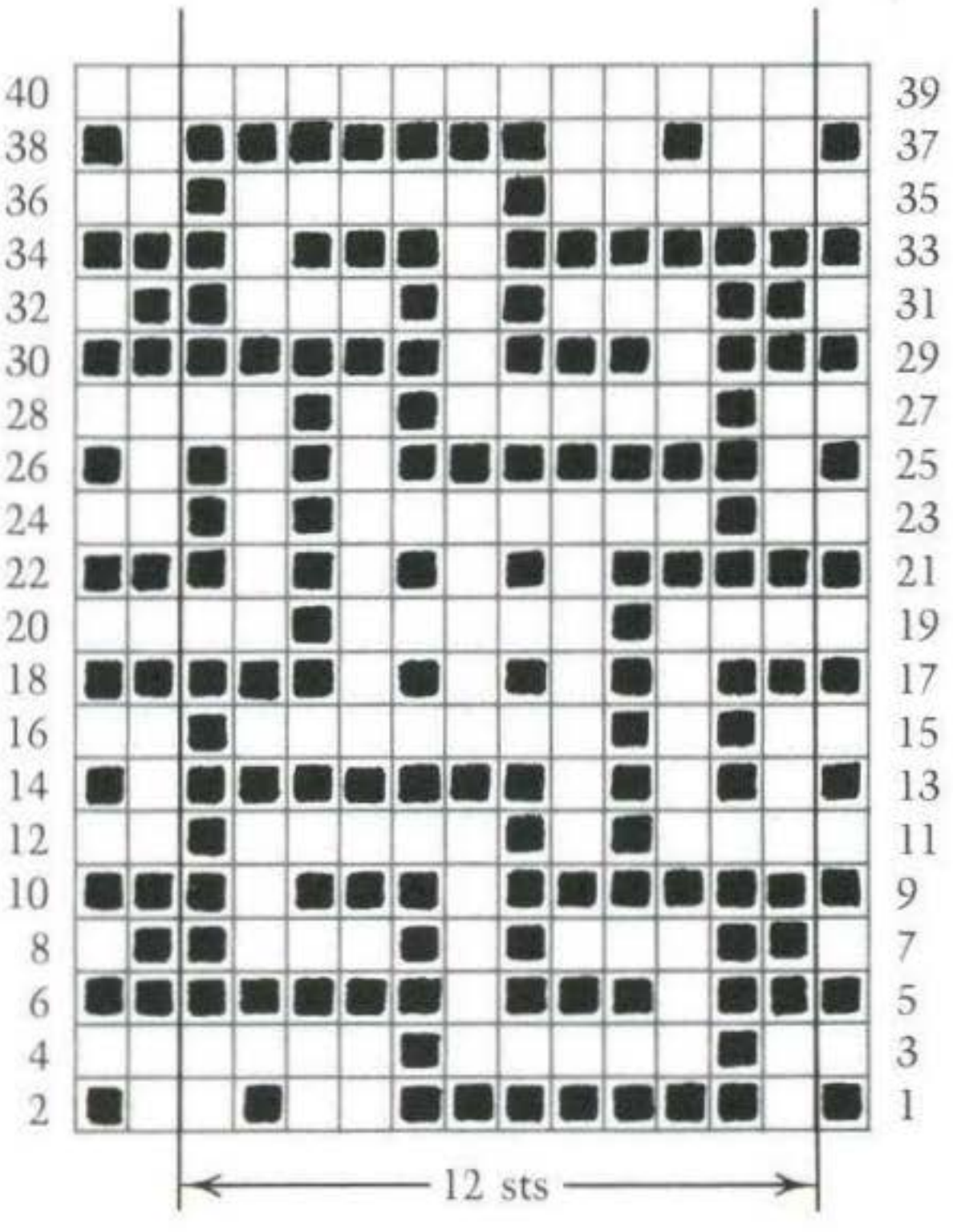


Figure 94

BAND 83

Multiple of 16 sts plus 3

(for an all-over mosaic pattern, work Rows 9–40 only)

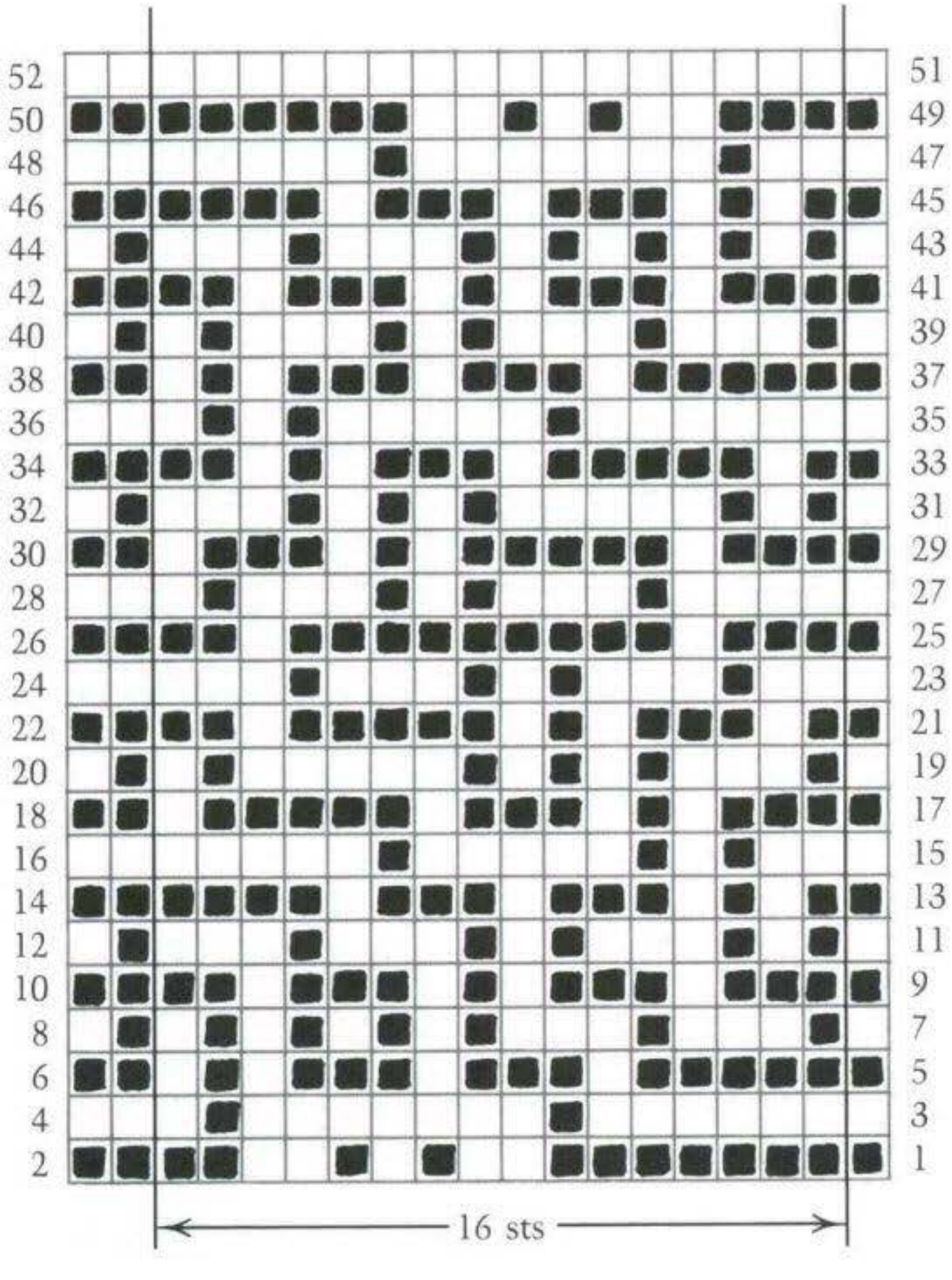


Figure 94

BAND 84

Multiple of 10 sts plus 3

(for an all-over mosaic pattern,
work Rows 5–24 only)

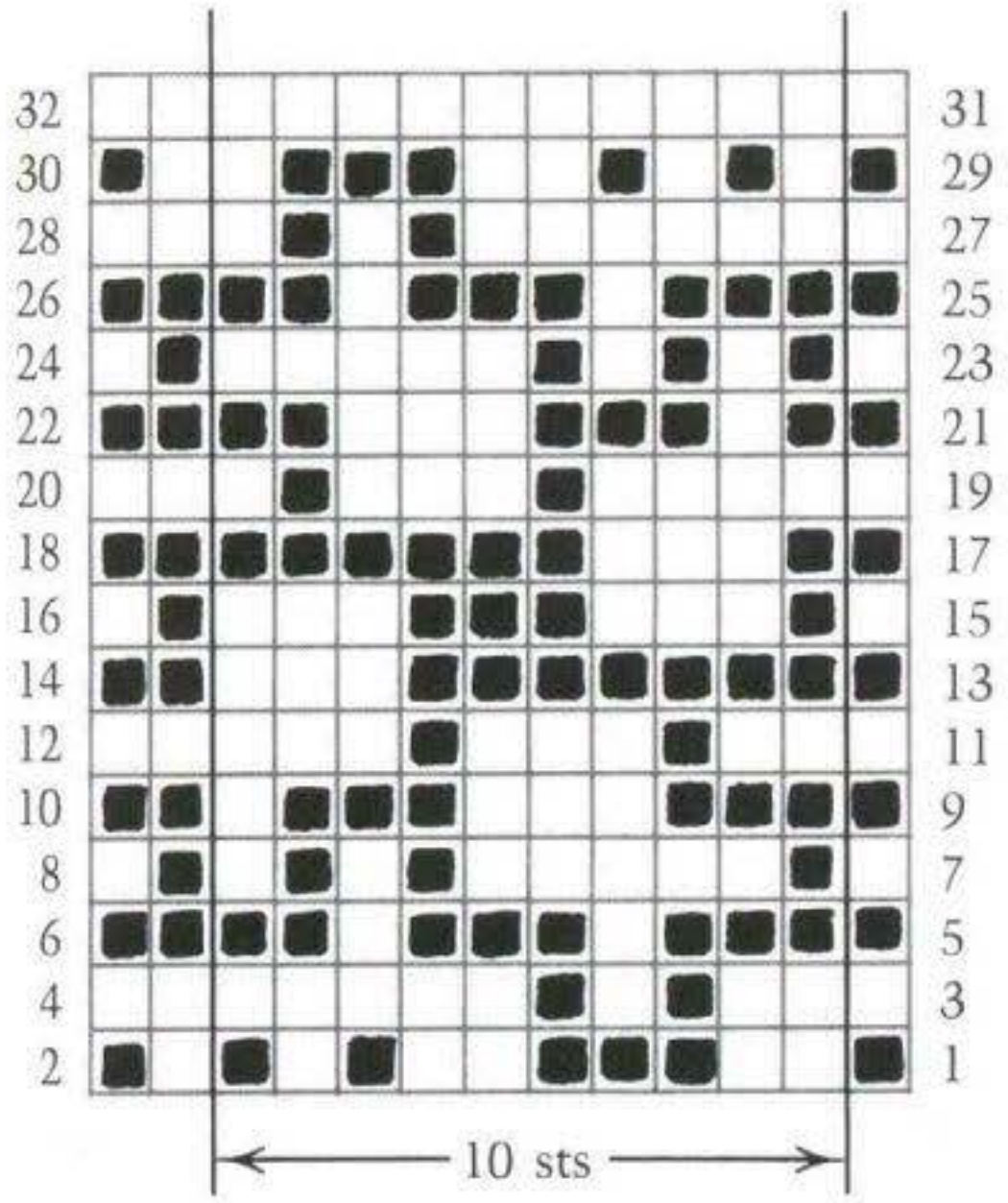


Figure 94

BAND 85

Multiple of 18 sts plus 3

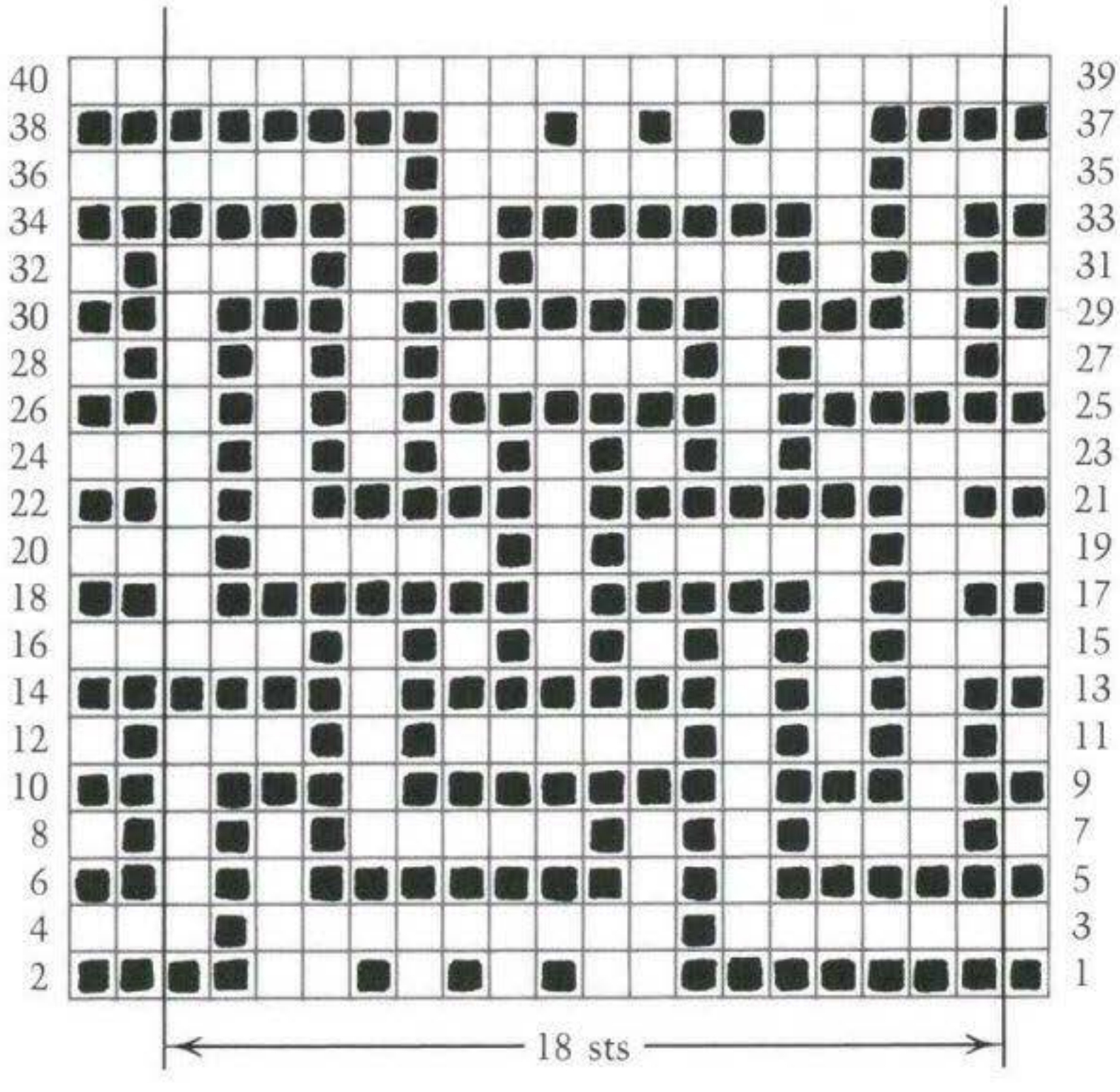


Figure 94

BAND 86

Multiple of 20 sts plus 3

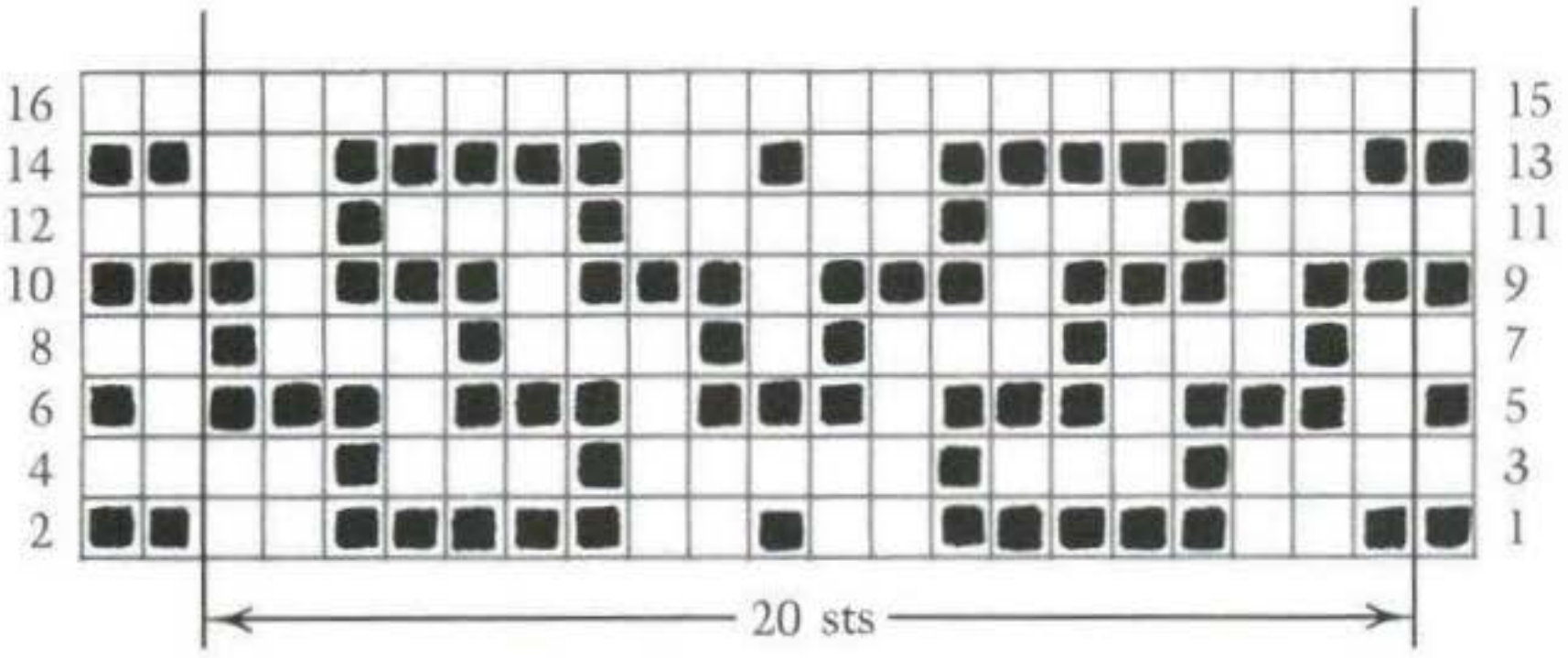


Figure 94

BAND 87

Multiple of 12 sts plus 3

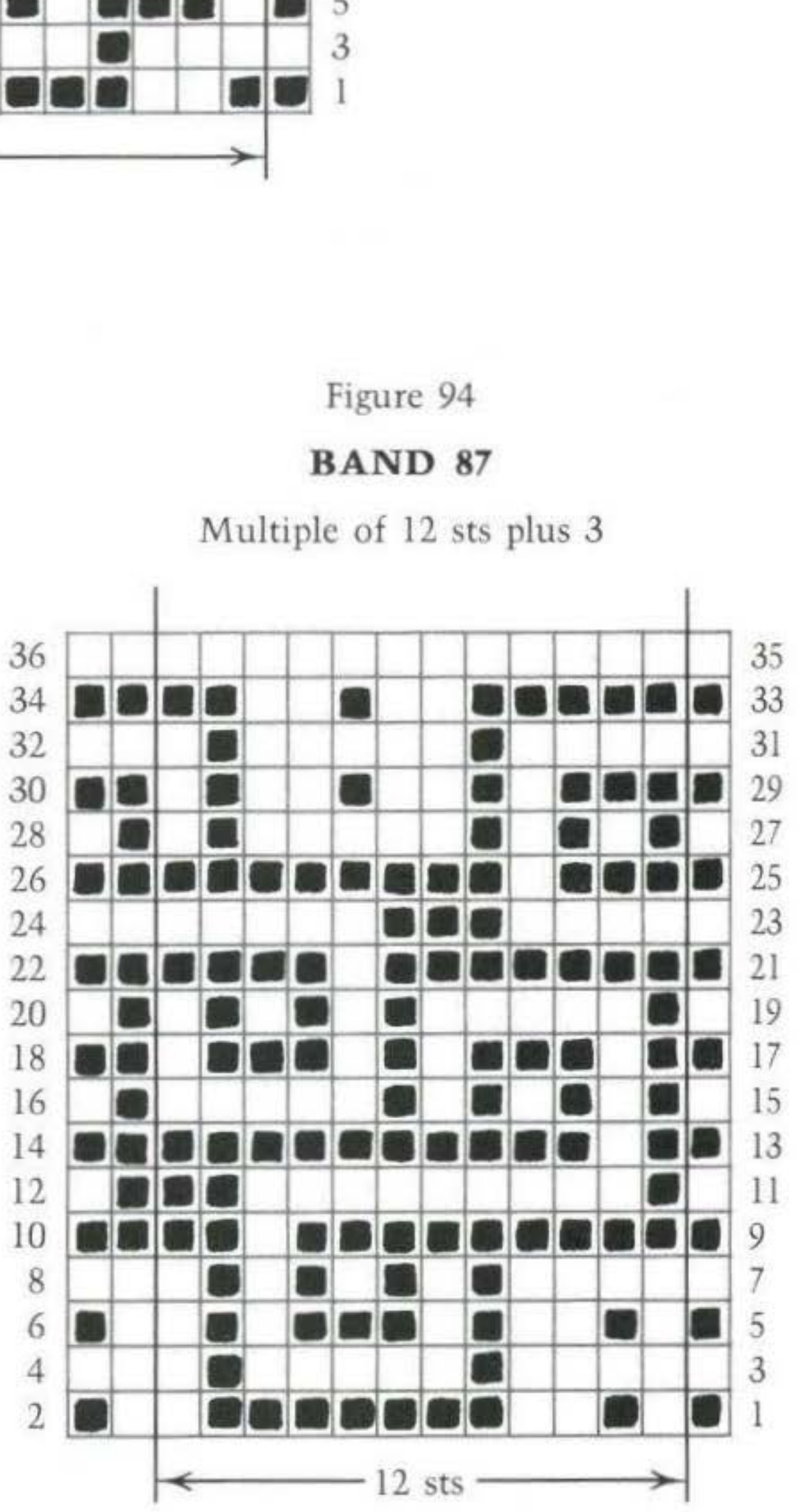


Figure 94

BAND 88

Multiple of 18 sts plus 3

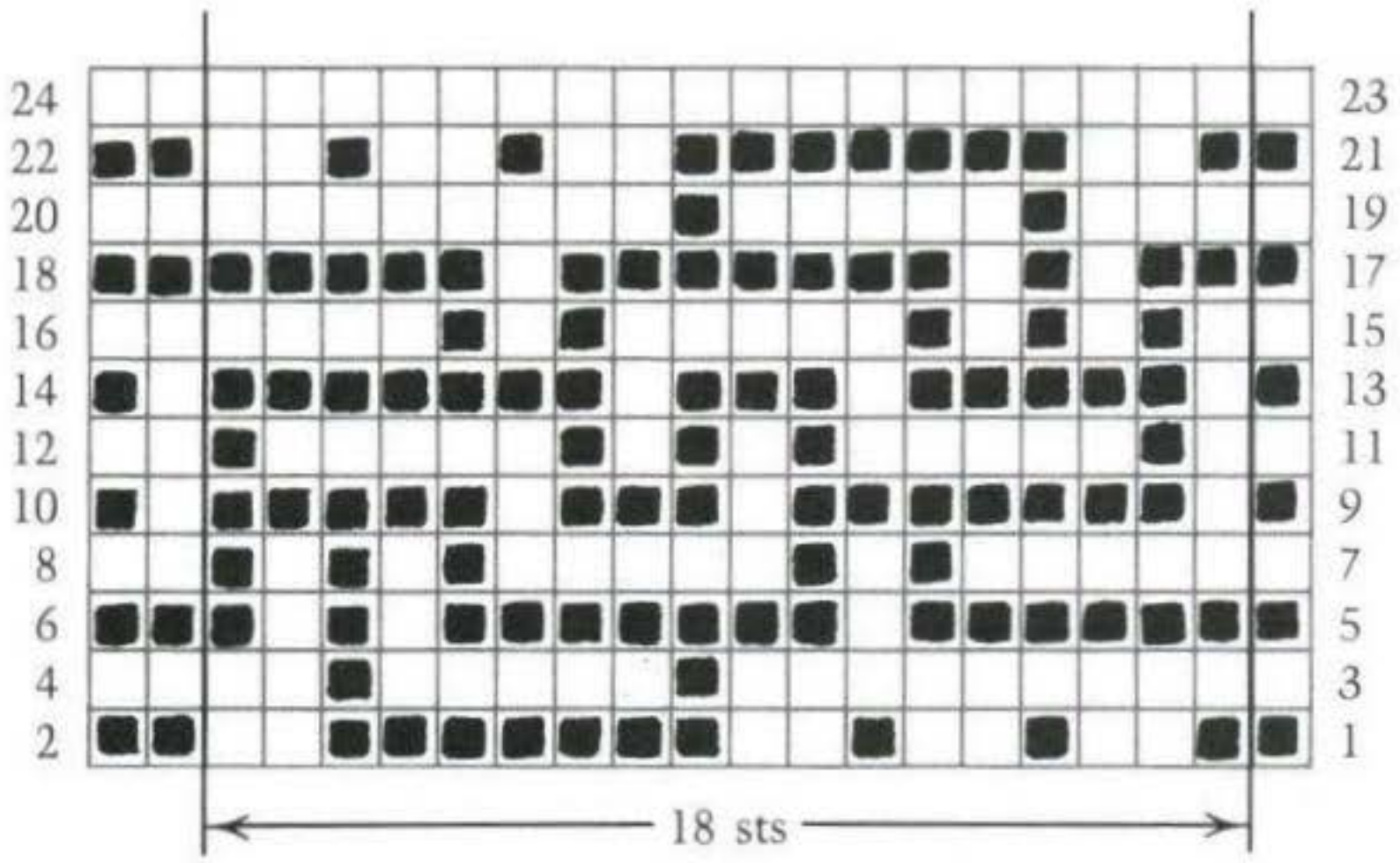


Figure 94

BAND 90

Multiple of 10 sts plus 3

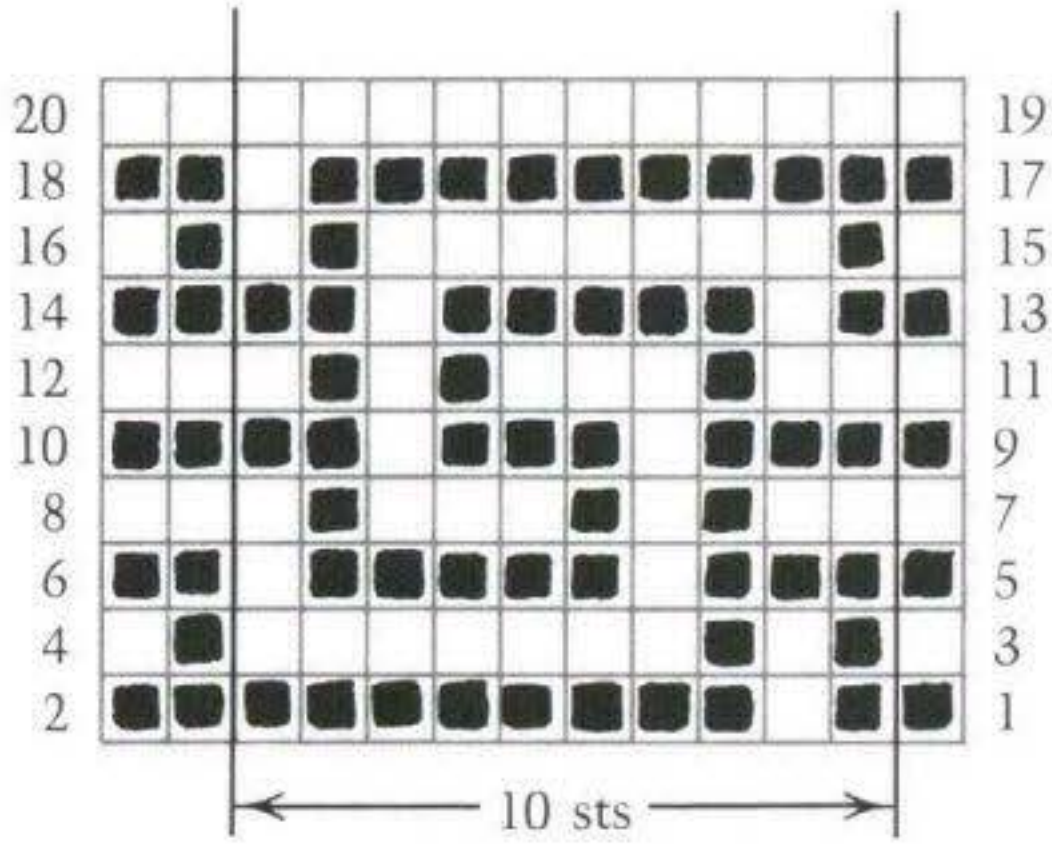
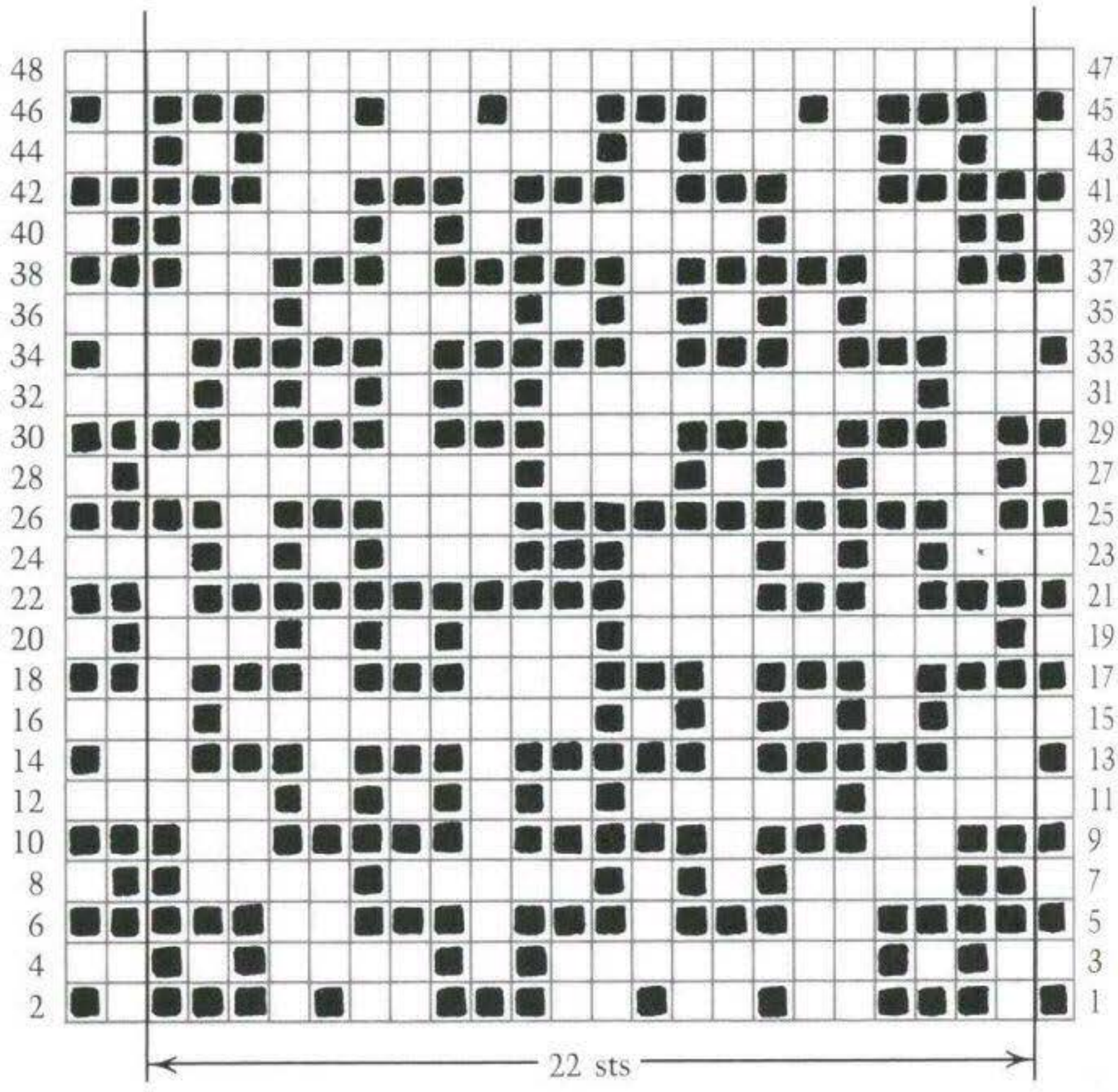


Figure 94

BAND 89

Multiple of 22 sts plus 3



3 SHADOW PATTERNS

Here is a new term, coined to describe a new and fascinating class of mosaic patterns. Each shadow mosaic design consists of a black motif upside down, interlocking with and alternating with the *same* motif in white, right side up. These contrasting patterns interlock with each other in a multitude of interesting ways, and lend themselves to several different interpretations, which can be varied at the knitter's whim. Whichever method of interpretation you choose, your shadow mosaic designs will look the same upside down and right side up, and will "shadow" each other in clever and intriguing shapes.

Method 1–Color Reversal

Each shadow mosaic chart shows an *odd* number of 2-row stripes. It begins with a row of black squares at the bottom, as usual, and ends with another row of black squares at the top. These final black rows are always worked straight across, without slip-stitches; so the chart shows no white squares on its top line.

The color-reversal method of following such a chart goes like this. Cast on and work the first preliminary white row as usual. Follow the chart through its pattern rows, ending with 2 black rows worked straight across. For the next repeat of the pattern rows, reverse the colors. Start again at Row 1 using black squares to represent *light* yarn, and white squares to represent *dark* yarn. Thus the straight rows at the top of this second repeat will be light, not dark. Make the third repeat just like the first, then reverse colors again to make the fourth repeat like the second. The pattern proceeds up the fabric in a series of bands with each color alternately switching from black squares to white squares.

This method is shown in most of the sample photographs. To see the

startlingly different designs that can be created from each pattern with other methods, you'll have to try them for yourself!

Method II–Pattern Reversal

In this method you don't reverse colors; you reverse the pattern rows instead. After going once through these rows in the order shown on the chart, ending with the last 2 black rows, work *backward* down the chart from top to bottom, beginning with the first white row under the top line, then the next black row under that, then the next white row under that, and so on. In other words, if the chart shows a total of 14 pattern rows, the reversed order of the second repeat is: Rows 11–12, Rows 9–10, Rows 7–8, Rows 5–6, Rows 3–4, Rows 1–2. Having come back to the bottom of the chart, *work 2 plain rows* without slip-stitches in the *light* yarn. This corresponds to the light line of your cast-on and preliminary row, and prepares you to start up the chart again with the rows in normal order for the third repeat. Continue in this manner, alternating normal order and reverse order of the rows every time you begin a fresh band of pattern.

Method II changes the whole design of a shadow mosaic. For instance, a pattern that forms chevrons when worked by Method I will form, instead, diamonds when worked by Method II. More complex patterns will shift themselves into many delightful surprises for you. Each shadow mosaic has its own unique pattern-reversal shape, which you will see only when you have worked the pattern by this method.

Method III–Multicolor Reversal

Shadow mosaics lend themselves beautifully to pattern knitting in bands of more than two colors. Each complete design of each color interlocks in its first half with the color below, and in its second half with the color above. This lively arrangement is very simply accomplished by carrying each

color twice through the charted pattern rows, the first time on the black squares, the second time on the white squares.

Let's assume that you want to work a shadow pattern in continuous bands of 5 different colors, A, B, C, D, and E. Cast on with A and work the preliminary row. Join B, to begin at the first row at the bottom of the chart.

* *First repeat*—Use B for black squares, A for white squares. Break A, join C.
Second repeat—Use C for black squares, B for white squares. Break B, join D.
Third repeat—Use D for black squares, C for white squares. Break C, join E.
Fourth repeat—Use E for black squares, D for white squares. Break D, join A.
Fifth repeat—Use A for black squares, E for white squares. Break E, join B.

Repeat in this same order from *.

This method makes a fascinating way to use up leftover odds and ends of variously colored yarn. It creates unusual and beautiful garments, afghans, stoles, wall hangings, and other mosaic articles. The more strongly contrasting the colors, the better. Be sure that any two colors you place in contact with each other will provide enough contrast to show the figures of the pattern.

Method IV–Multicolor Pattern Reversal

This method combines elements of Methods II and III. Use any number of different colors, carrying each color twice through the pattern rows, as in Method III; but reverse the order of the pattern rows (instead of reversing colors) in every other repeat, as in Method II. Thus if a color starts out on the black squares, it remains on the black squares throughout 2 repeats instead of switching to white squares the second time through the pattern.

If a color starts out on the white squares, it remains on the white squares throughout 2 repeats. But you still change *one* of the colors each time you restart the pattern, either forward or backward.

It isn't necessary to remember any particular sequence for this. All you have to do is assign each new color to whichever squares—black or white—are not already occupied by the second repeat of the other color.

Method V–Decorative Bands

If one of the two colors in a shadow mosaic is worked alone for a number of rows before and after the pattern, it takes on the aspect of a background color. The contrasting color worked in the pattern therefore makes a decorative band across this background. Such a decorative band should contain at least 2 repeats of the pattern rows, either color-reversed or pattern-reversed, so the design will be symmetrical upward and downward. A second or third color, 2 repeats of each, may be added to the band to enhance the "shadow" effect. Many different shadow mosaics may be used in the same project, several repeats at a time, to cover the entire surface of the fabric with interesting designs while the background color forms a bridge from one pattern to the next. Some of the garments shown in this book are developed by this method, so you can see examples of the sparkling effects it can produce.

Figure 95

SHADOW 1

Multiple of 5 sts plus 3

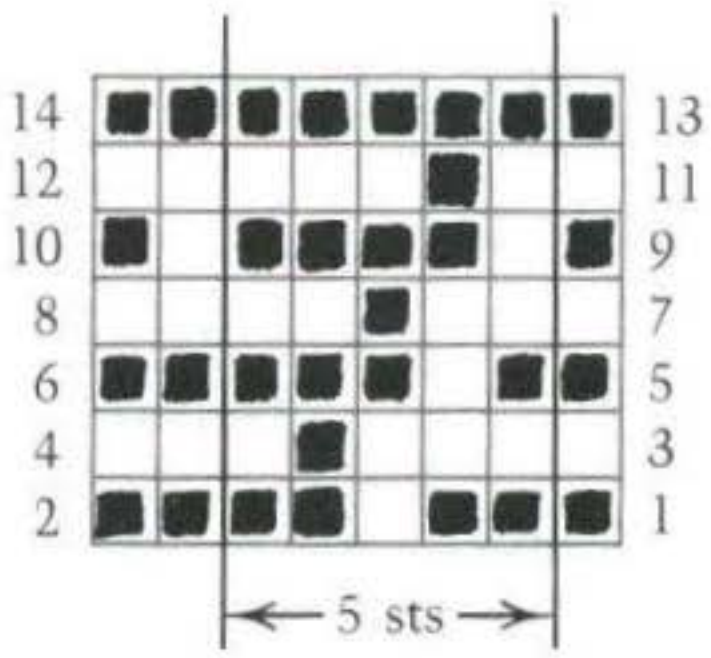


Figure 95. Shadow 1

Figure 96

SHADOW 2

Multiple of 6 sts plus 3

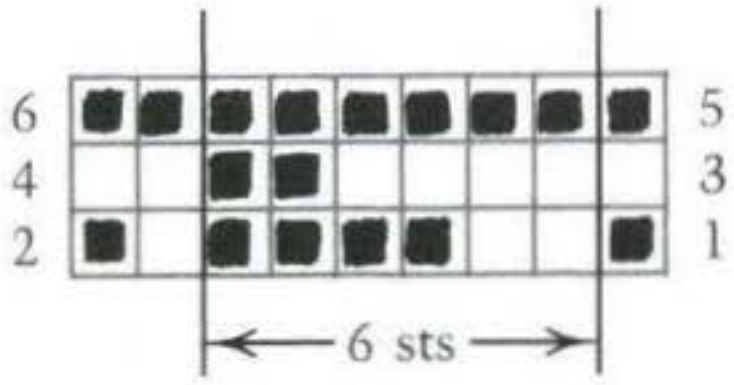
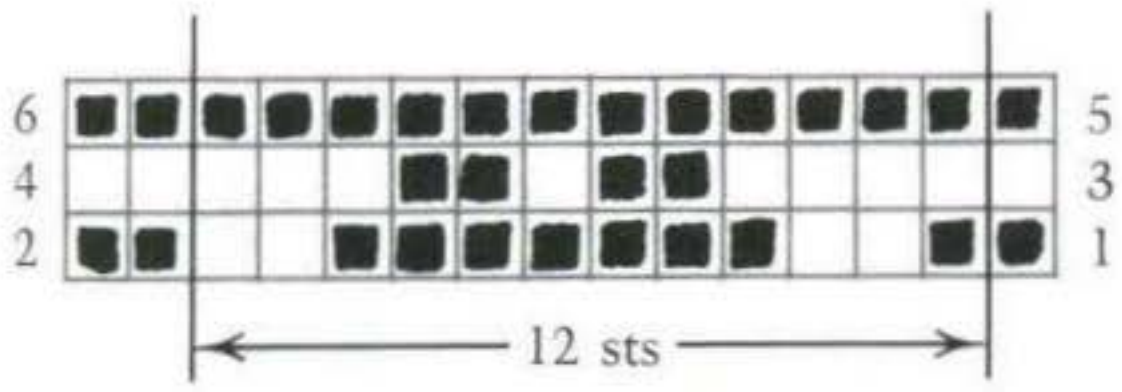


Figure 96

SHADOW 3

Multiple of 12 sts plus 3



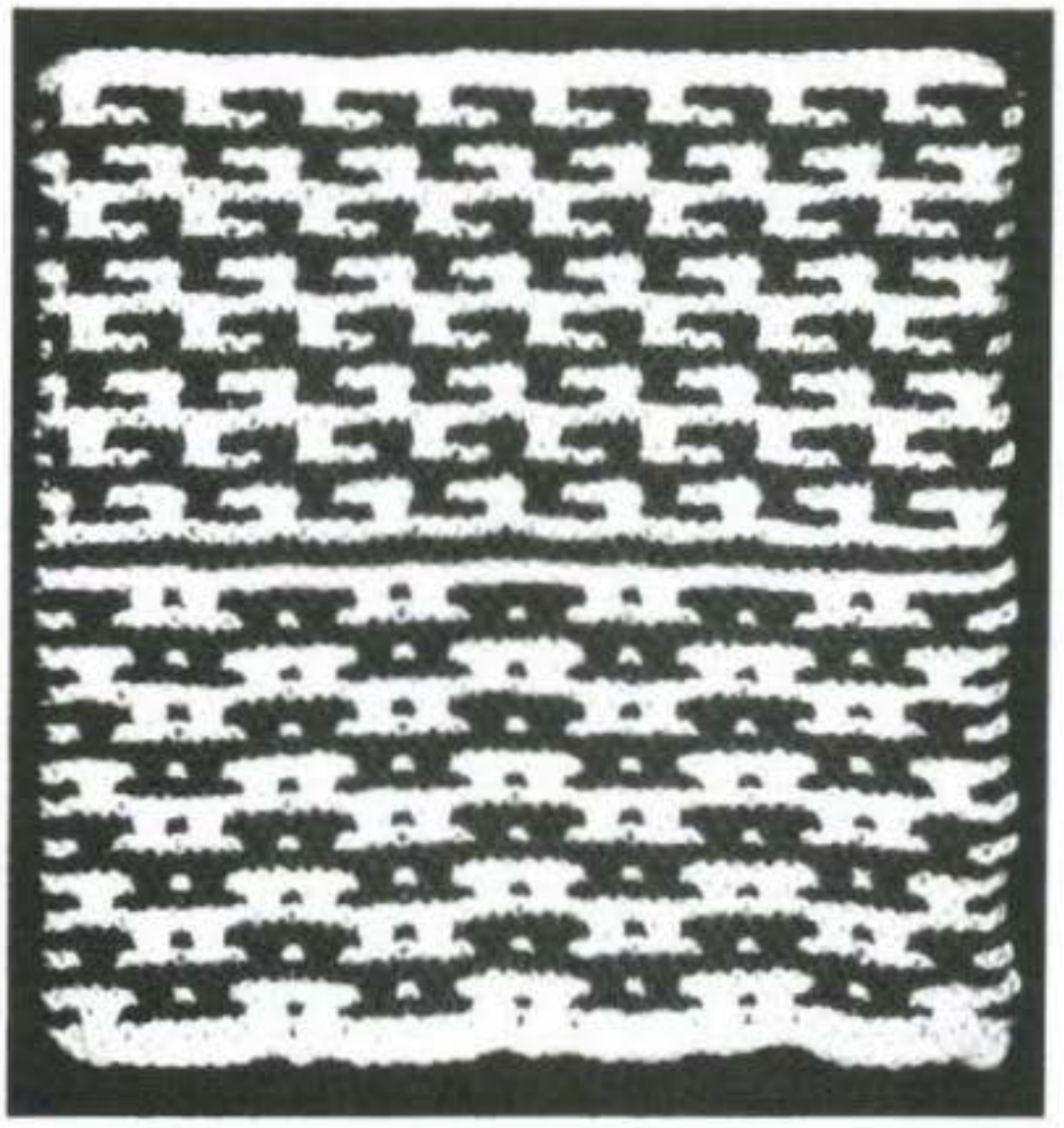


Figure 96.
Above: Shadow 2; below: Shadow 3

Figure 97

SHADOW 4

Multiple of 6 sts plus 3

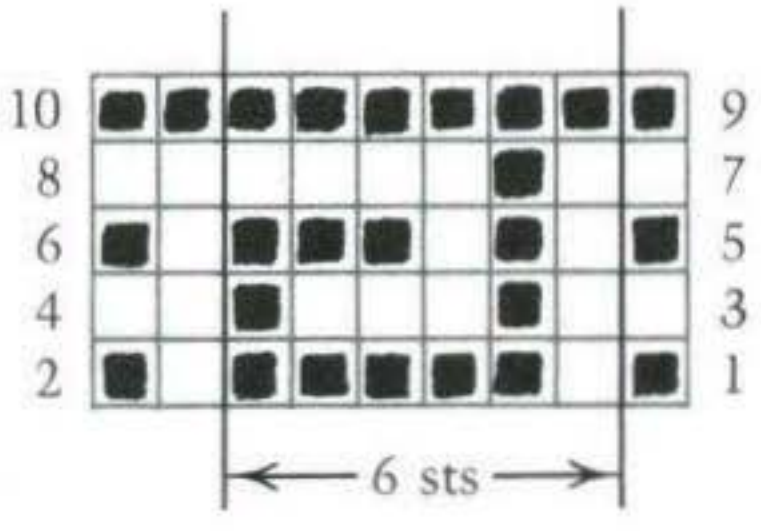


Figure 97. Shadow 4

Figure 98

SHADOW 5

Multiple of 6 sts plus 3

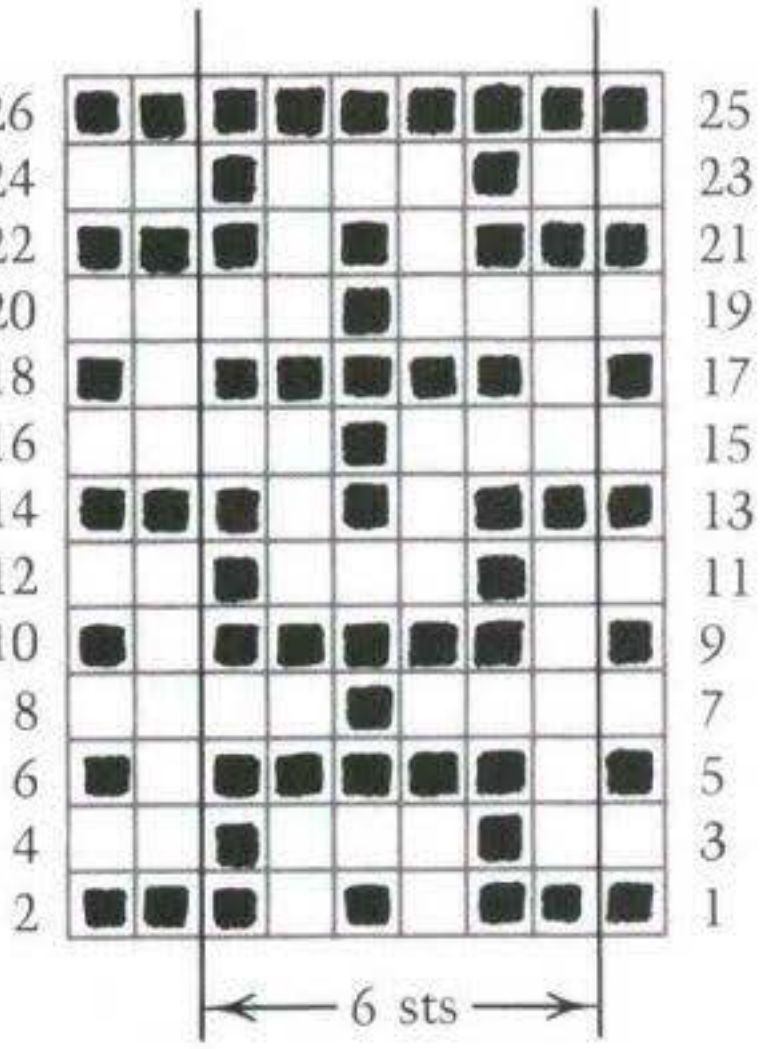


Figure 98. Shadow 5

Figure 99

SHADOW 6

Multiple of 8 sts plus 3

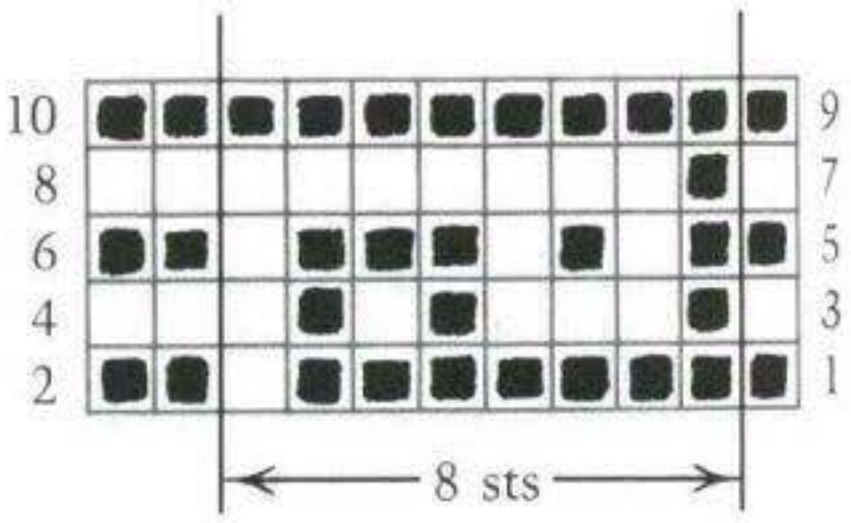
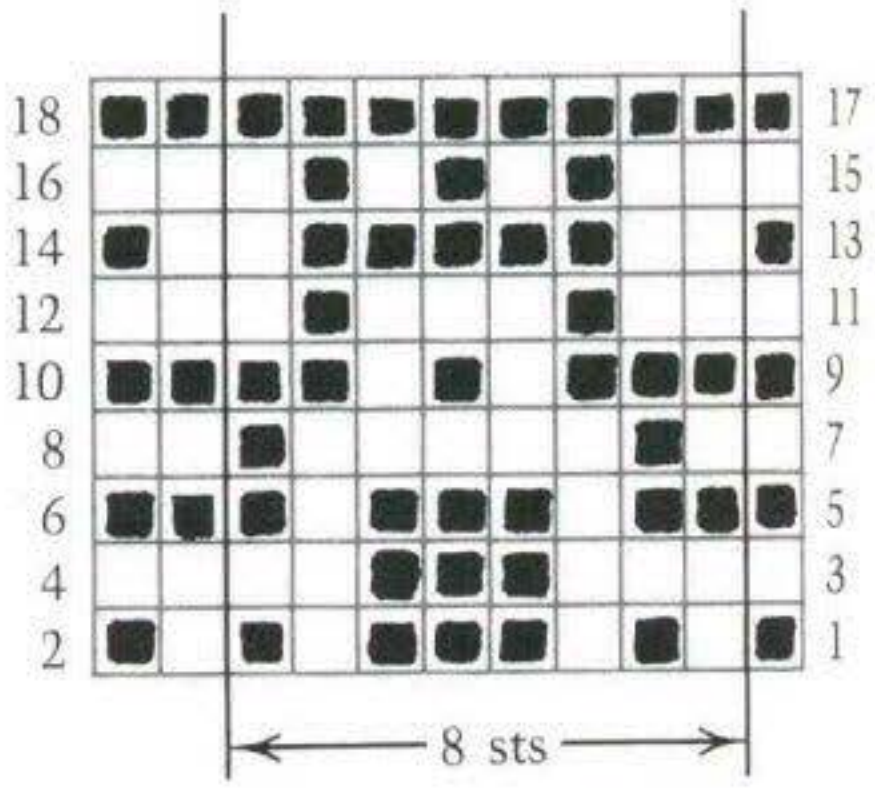


Figure 99. Shadow 6

Figure 100

SHADOW 7

Multiple of 8 sts plus 3



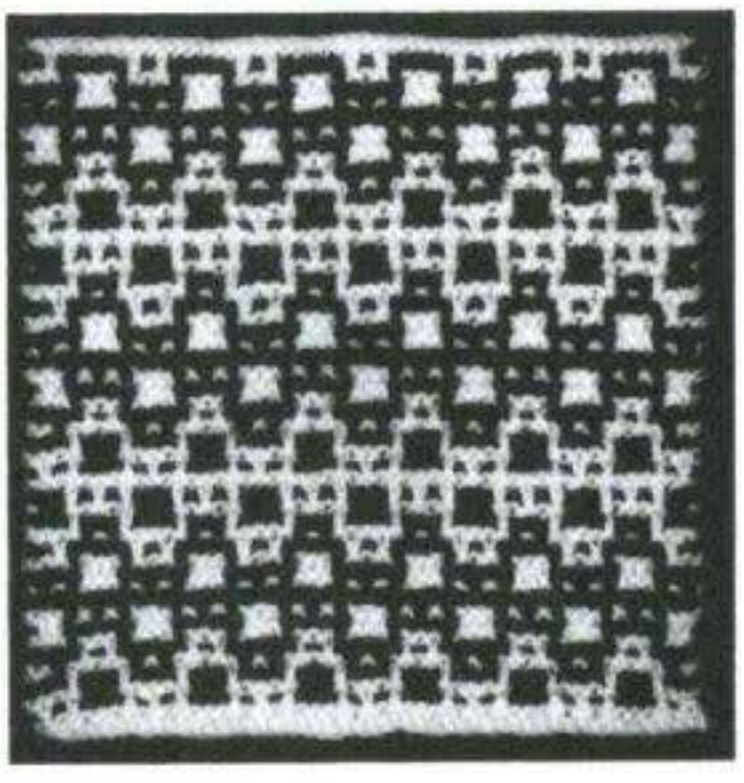


Figure 100. Shadow 7

Figure 101

SHADOW 8

Multiple of 8 sts plus 3

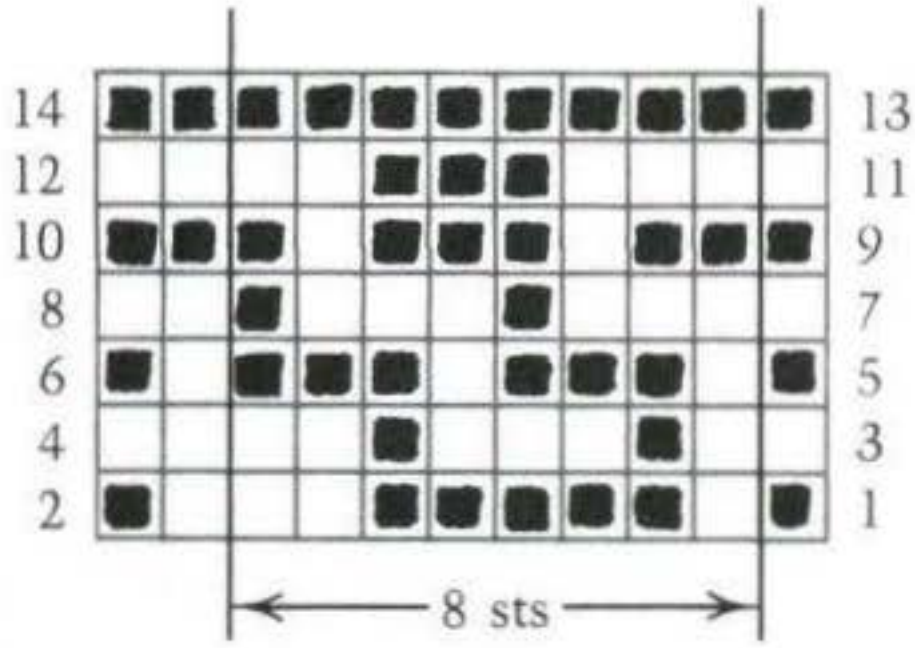


Figure 101. Shadow 8

Figure 102

SHADOW 9

Multiple of 10 sts plus 3

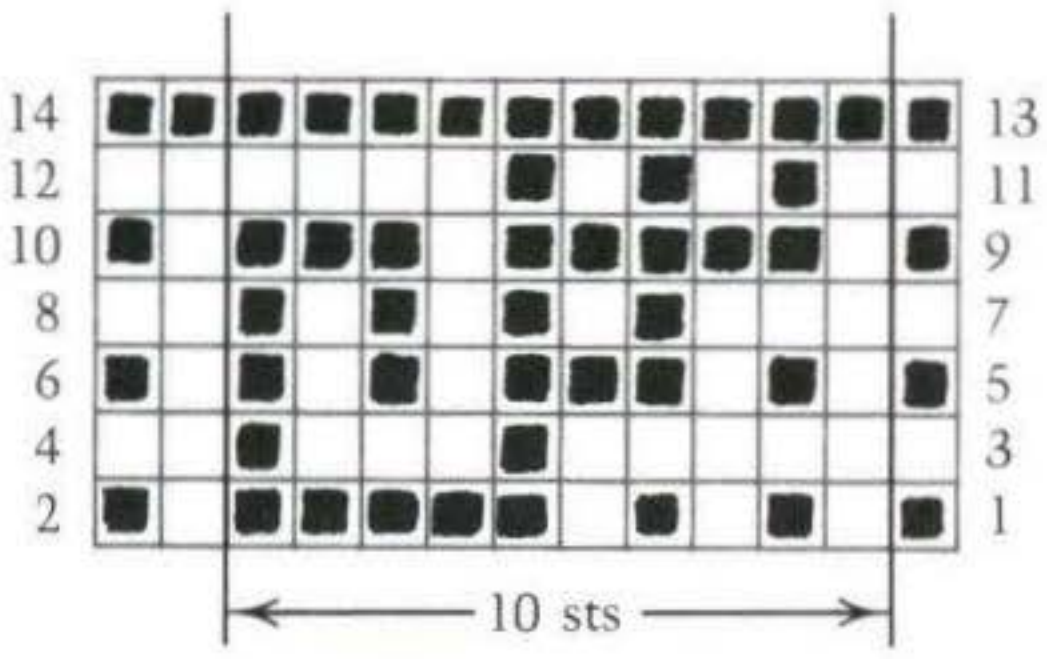


Figure 102. Shadow 9

Figure 103

SHADOW 10

Multiple of 10 sts plus 3

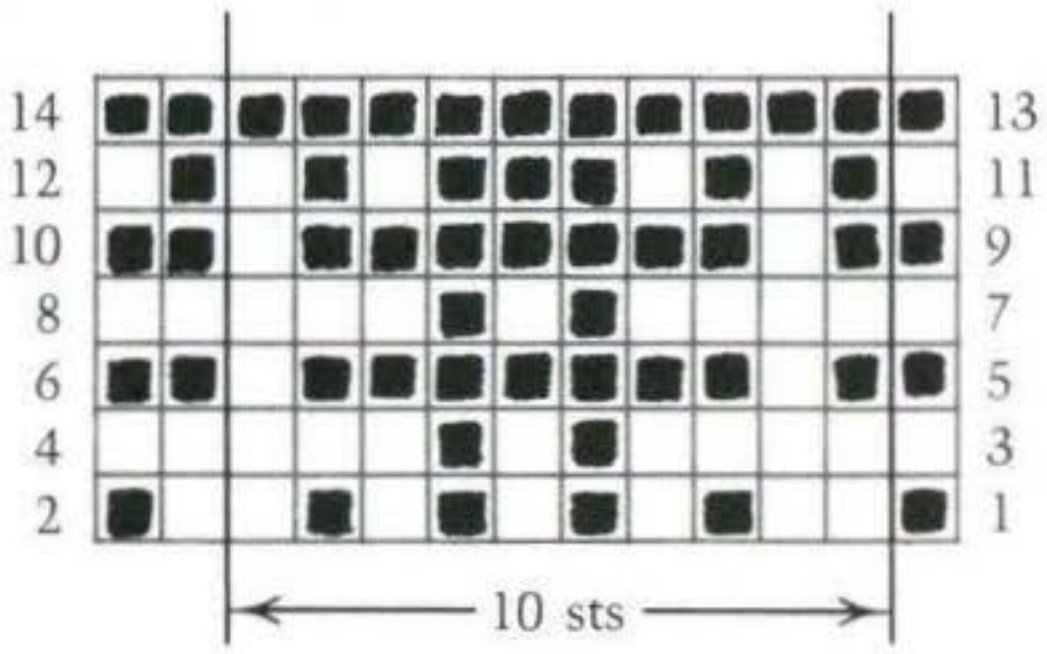


Figure 103. Shadow 10

Figure 104

SHADOW 11

Multiple of 10 sts plus 3

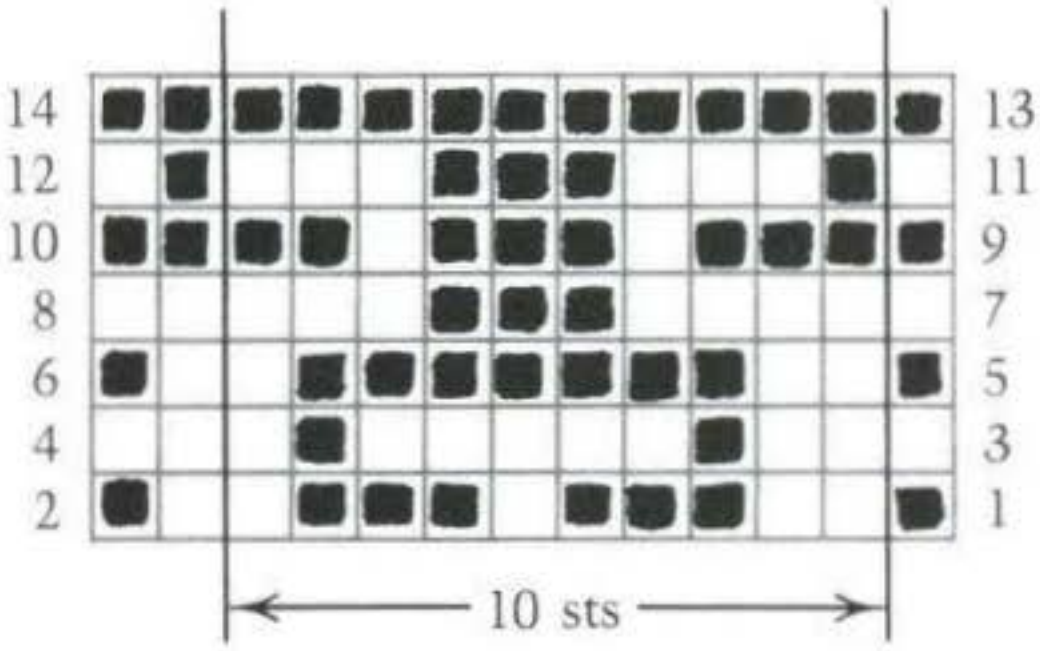


Figure 104. Shadow 11

Figure 105. Shadow 12

Figure 105

SHADOW 12

Multiple of 10 sts plus 3

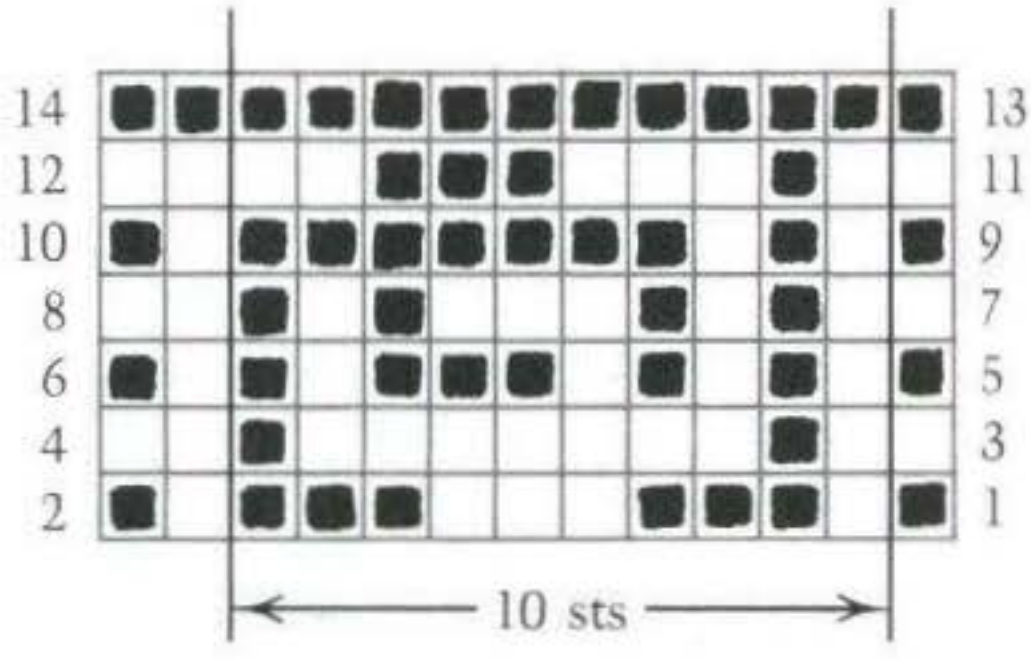


Figure 106. Shadow 13

Figure 106

SHADOW 13

Multiple of 10 sts plus 3

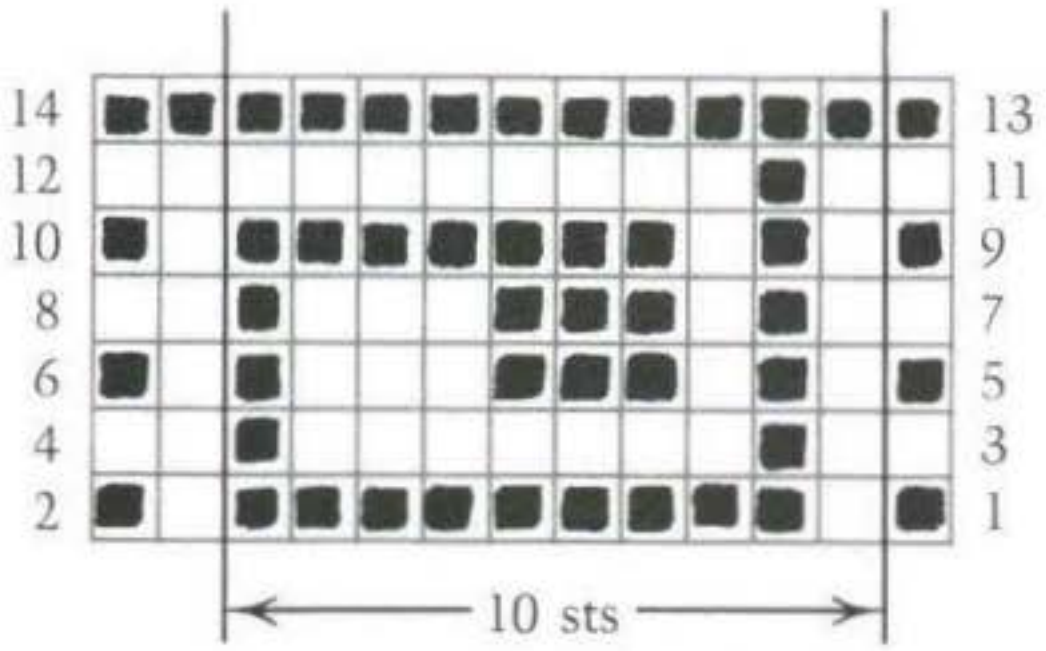


Figure 107. Shadow 14

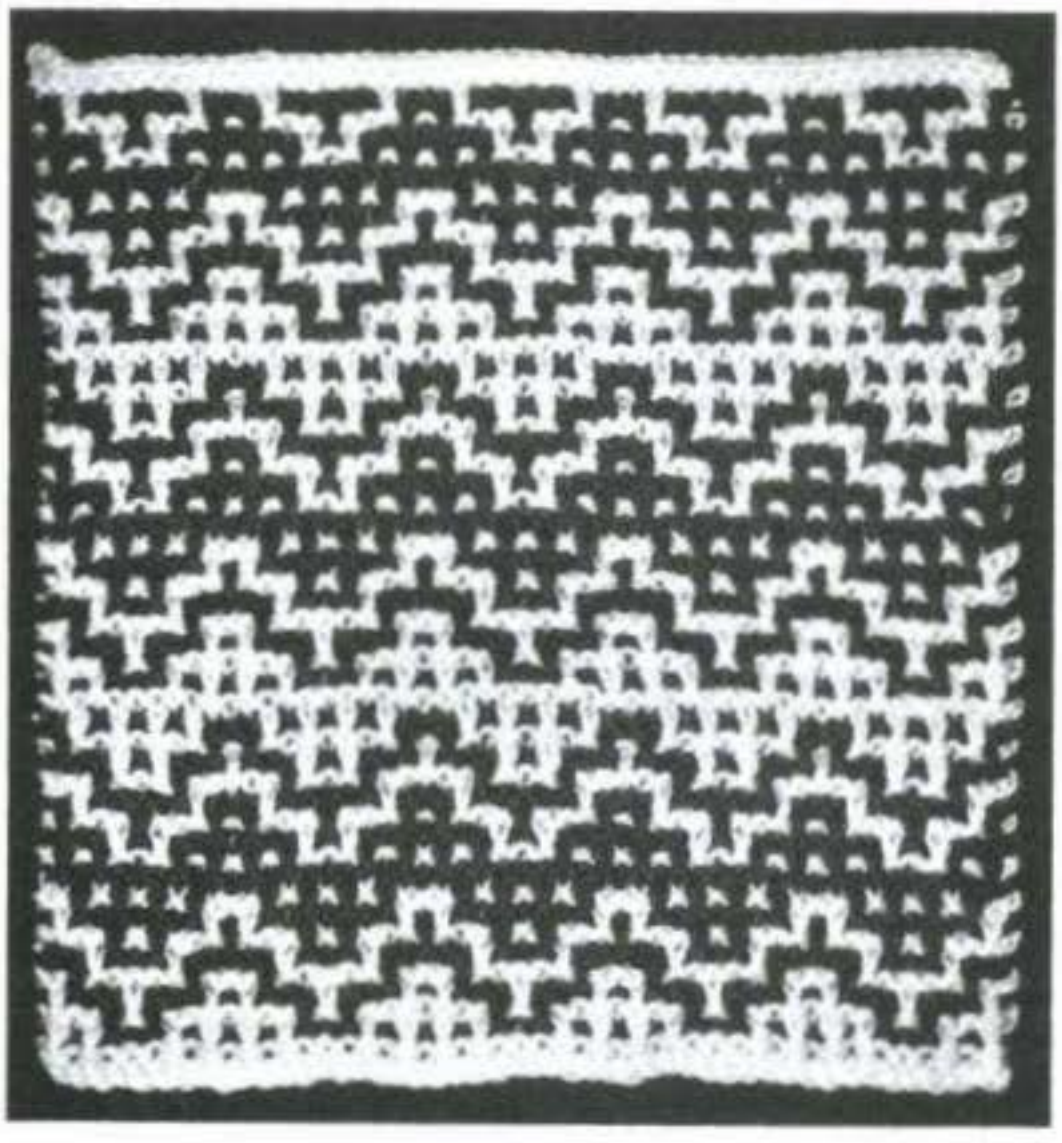
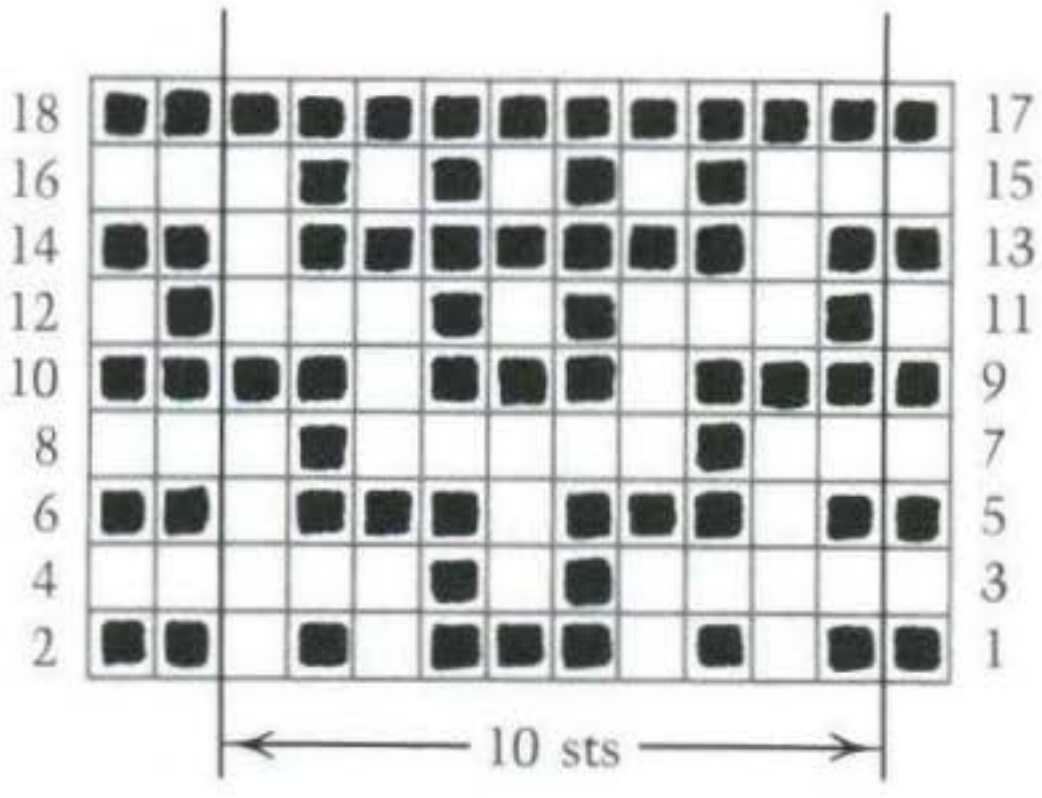


Figure 107

SHADOW 14

Multiple of 10 sts plus 3



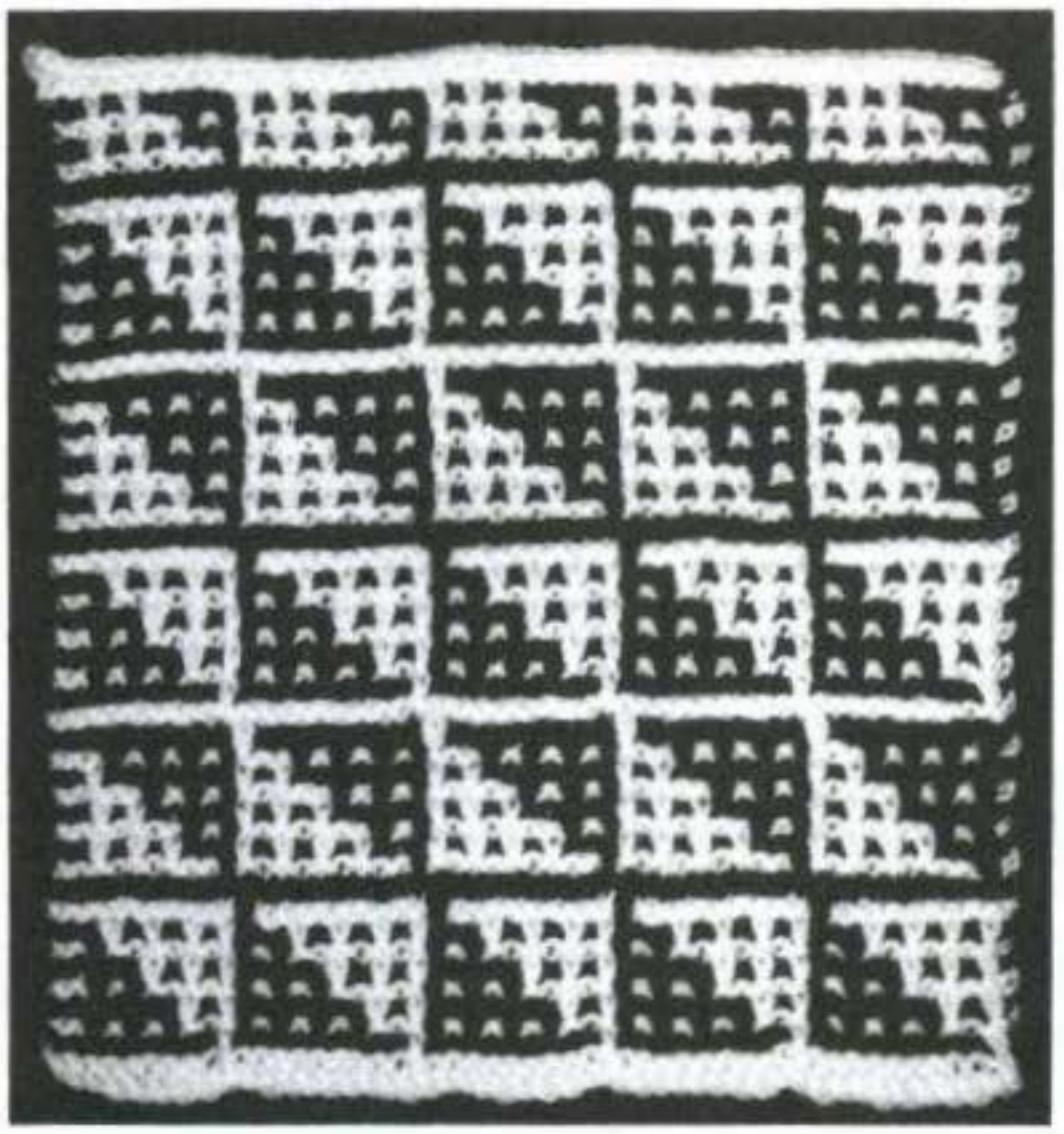


Figure 108. Shadow 15

Figure 108

SHADOW 15

Multiple of 10 sts plus 3

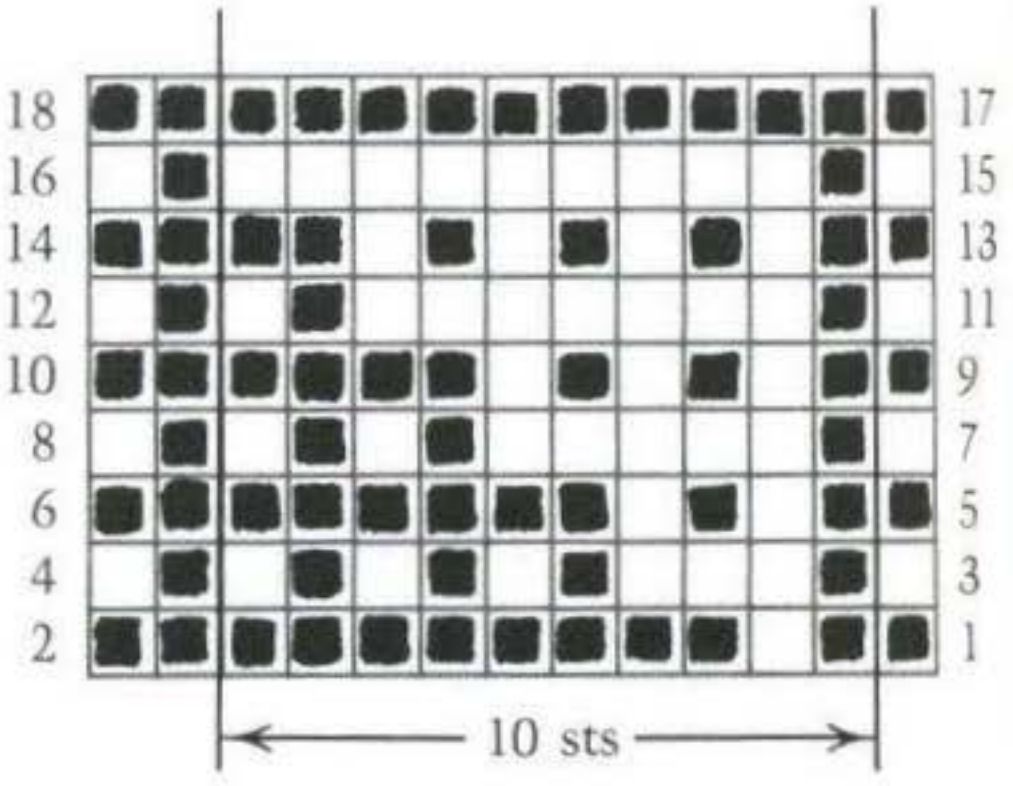


Figure 109. Shadow 16

Figure 109

SHADOW 16

Multiple of 10 sts plus 3

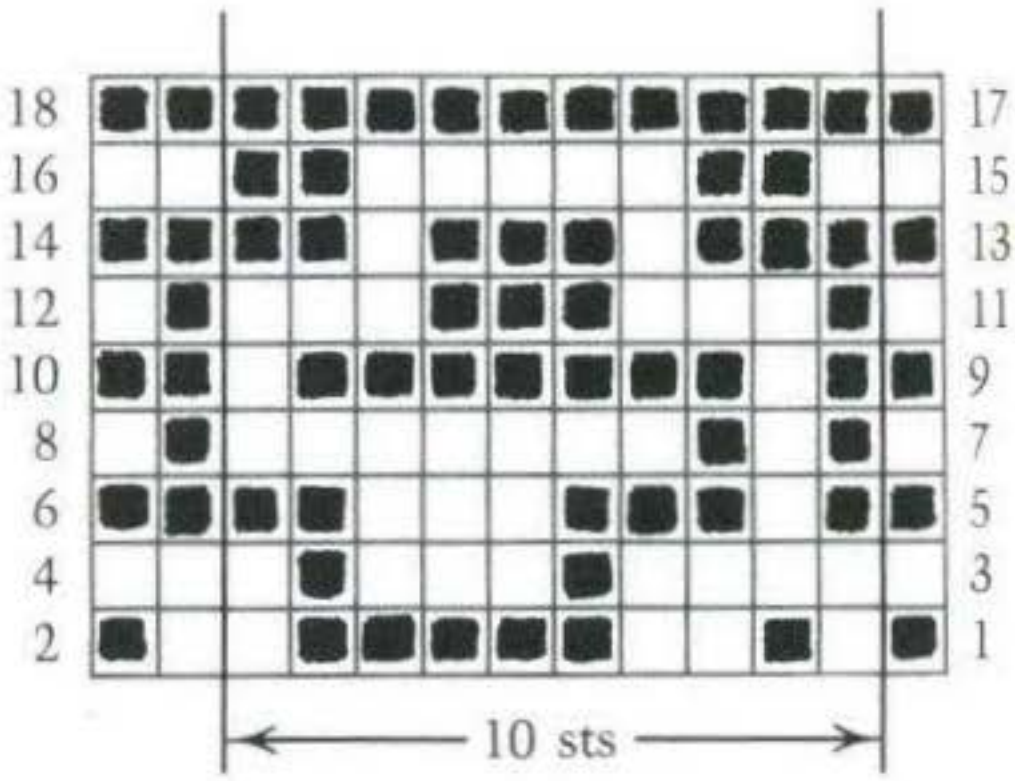


Figure 110

SHADOW 17

Multiple of 10 sts plus 3

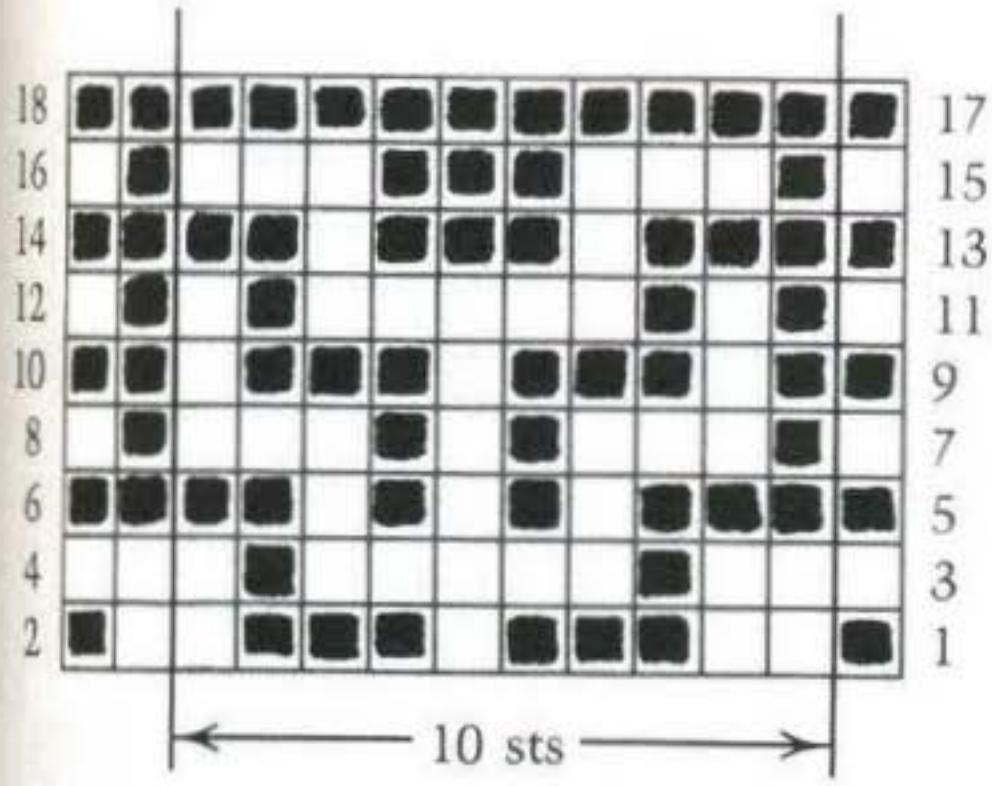


Figure 110. Shadow 17

Figure 111

SHADOW 18

Multiple of 10 sts plus 3

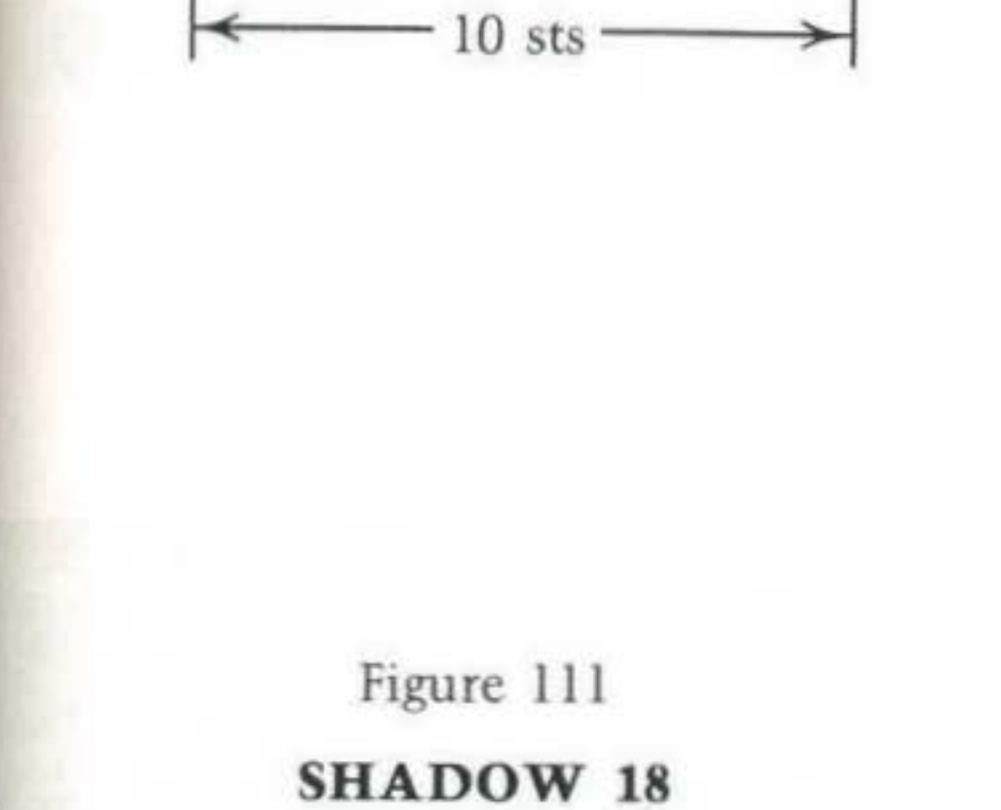


Figure 111. Shadow 18

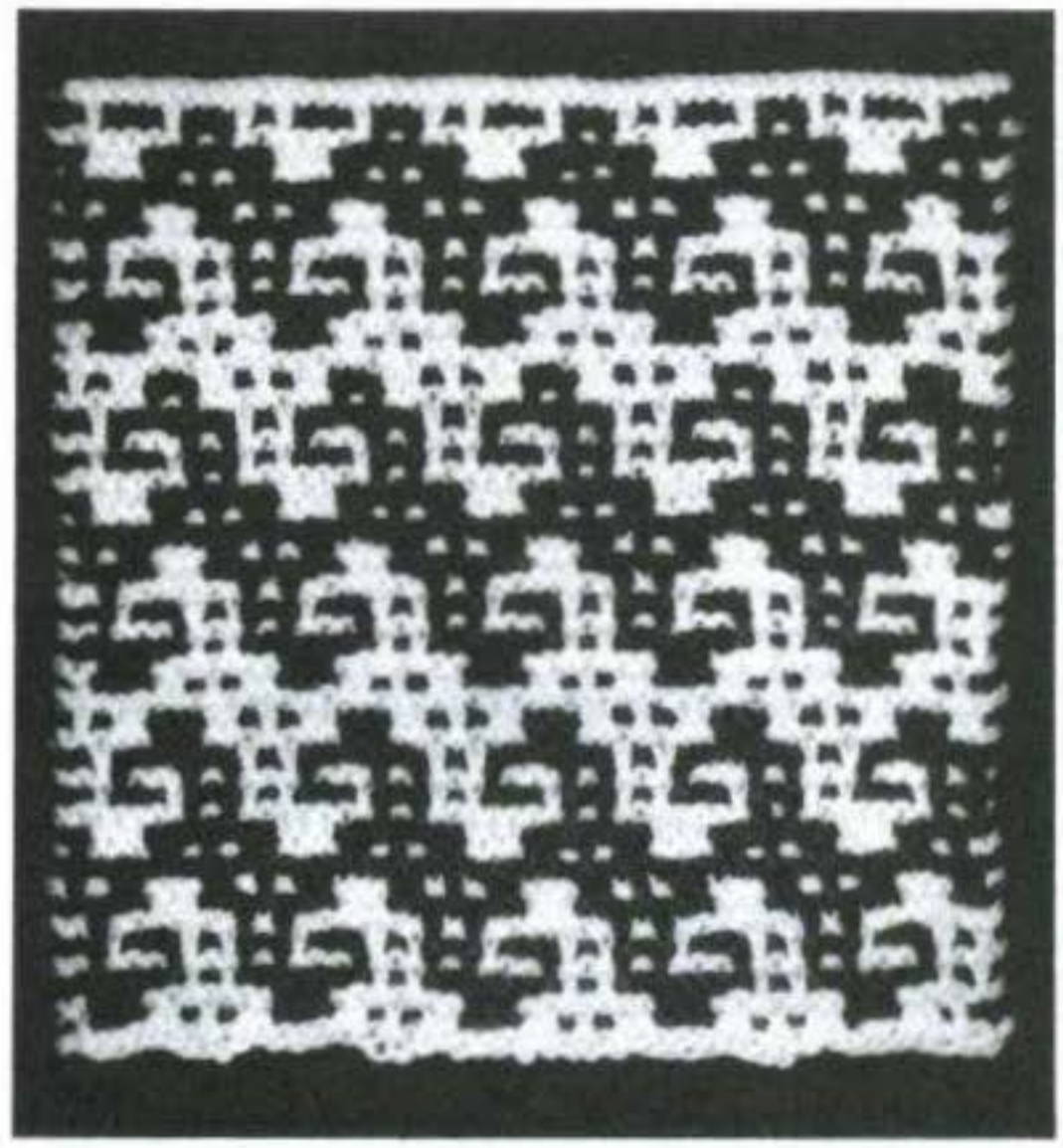


Figure 112. Shadow 19

Figure 112

SHADOW 19

Multiple of 10 sts plus 3

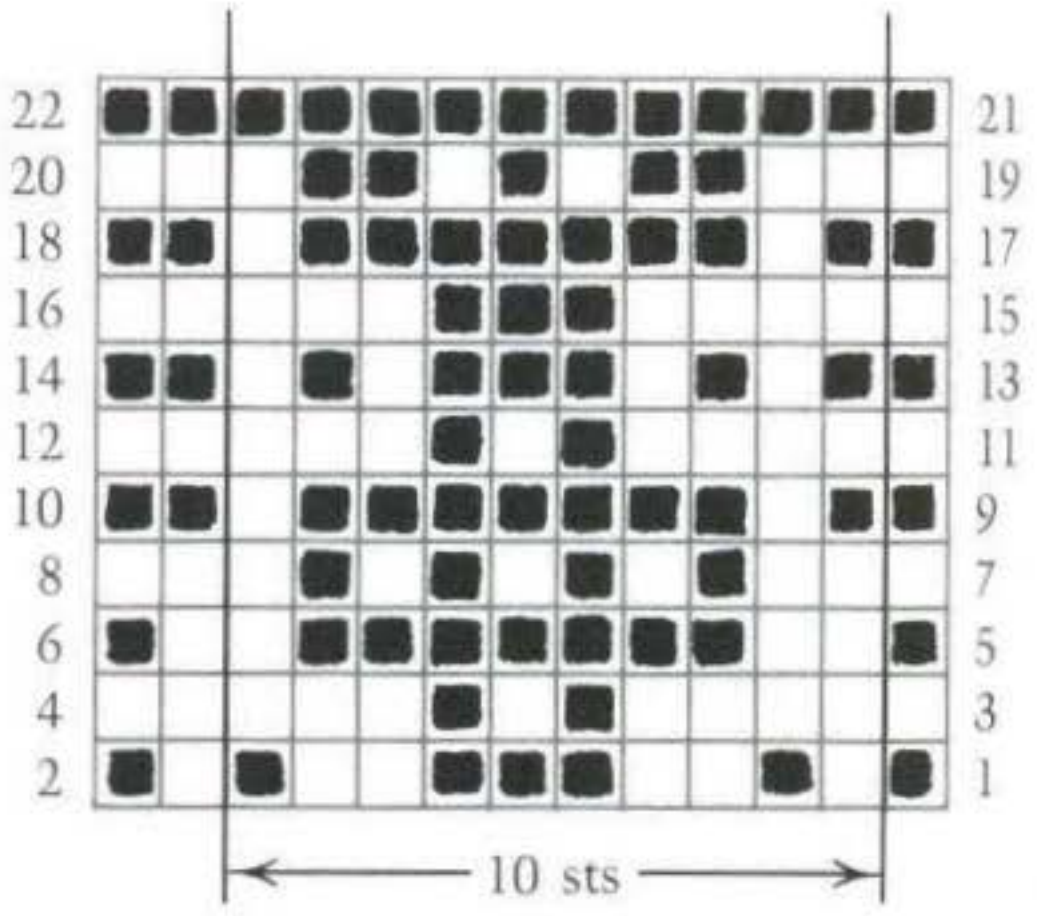


Figure 113. Shadow 20

Figure 113

SHADOW 20

Multiple of 12 sts plus 3

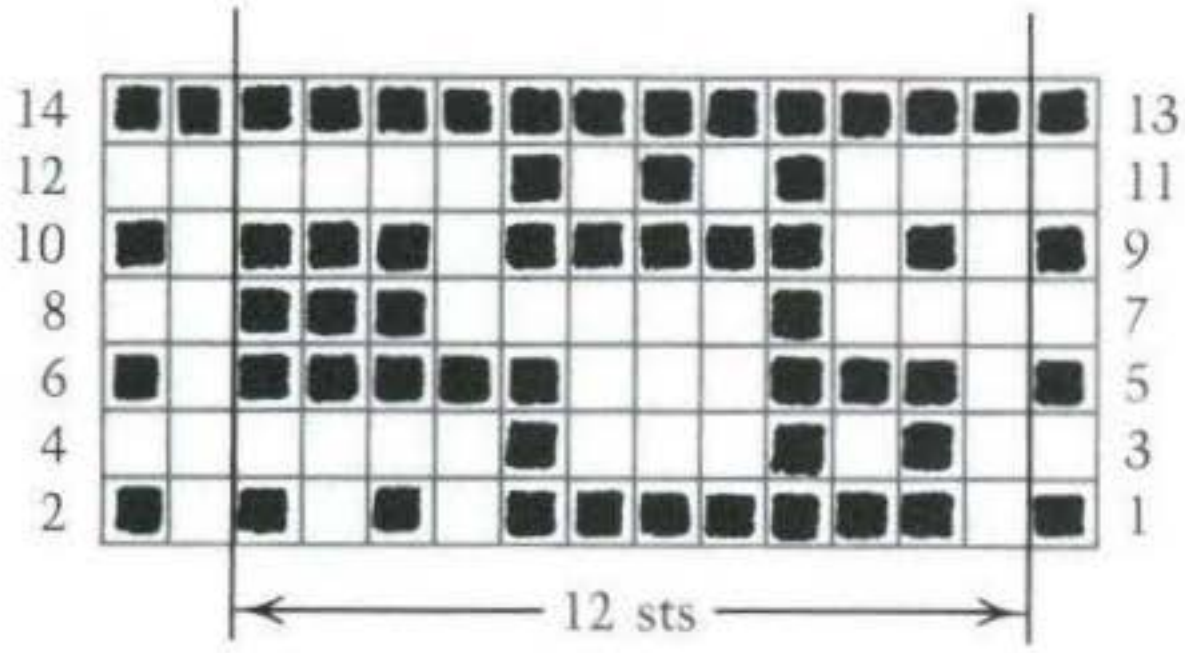


Figure 114

SHADOW 21

Multiple of 12 sts plus 3

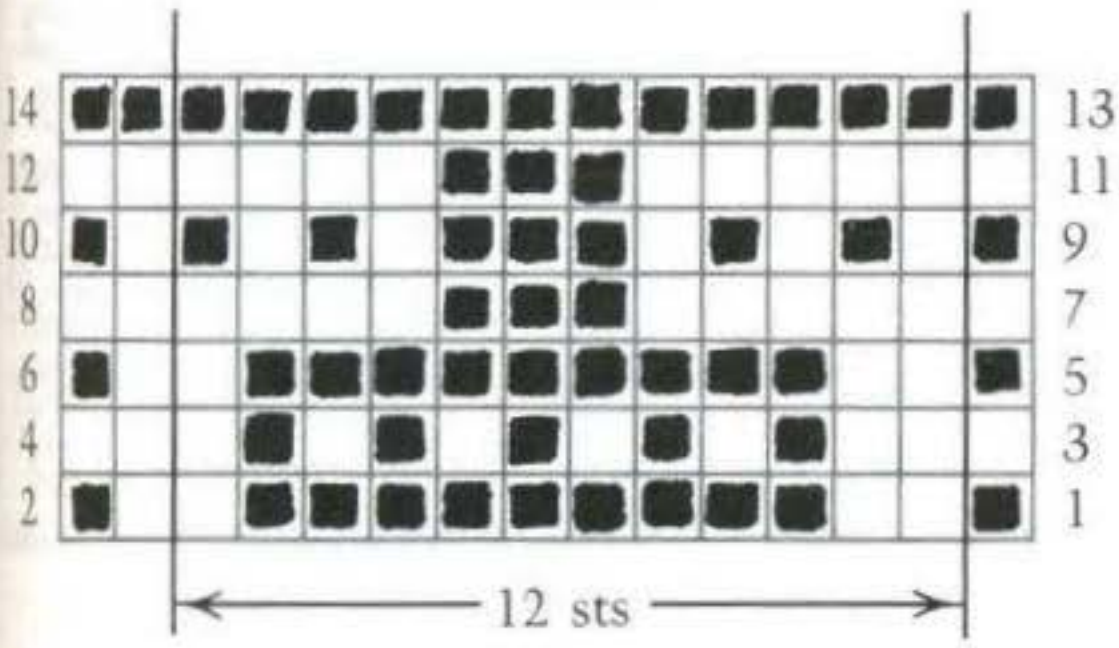


Figure 114. Shadow 21

Figure 115. Shadow 22

Figure 115

SHADOW 22

Multiple of 12 sts plus 3

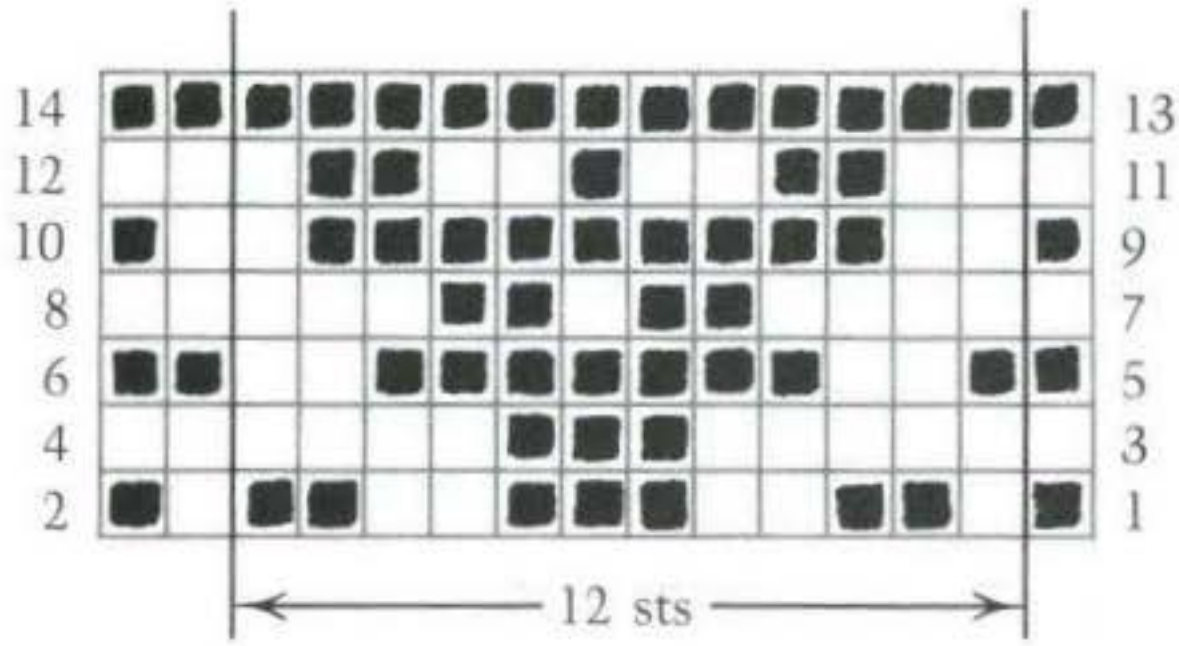


Figure 116

SHADOW 23

Multiple of 12 sts plus 3

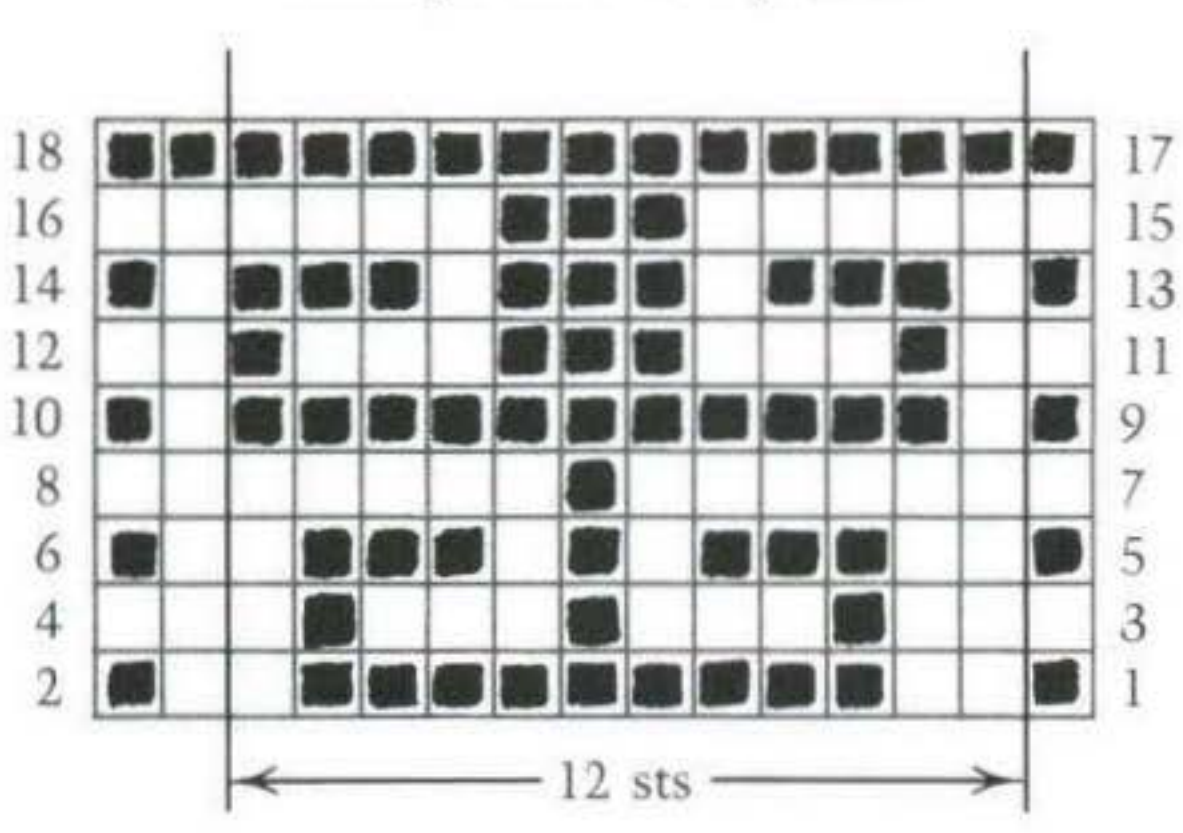


Figure 116. Shadow 23

Figure 117. Shadow 24

Figure 117

SHADOW 24

Multiple of 12 sts plus 3

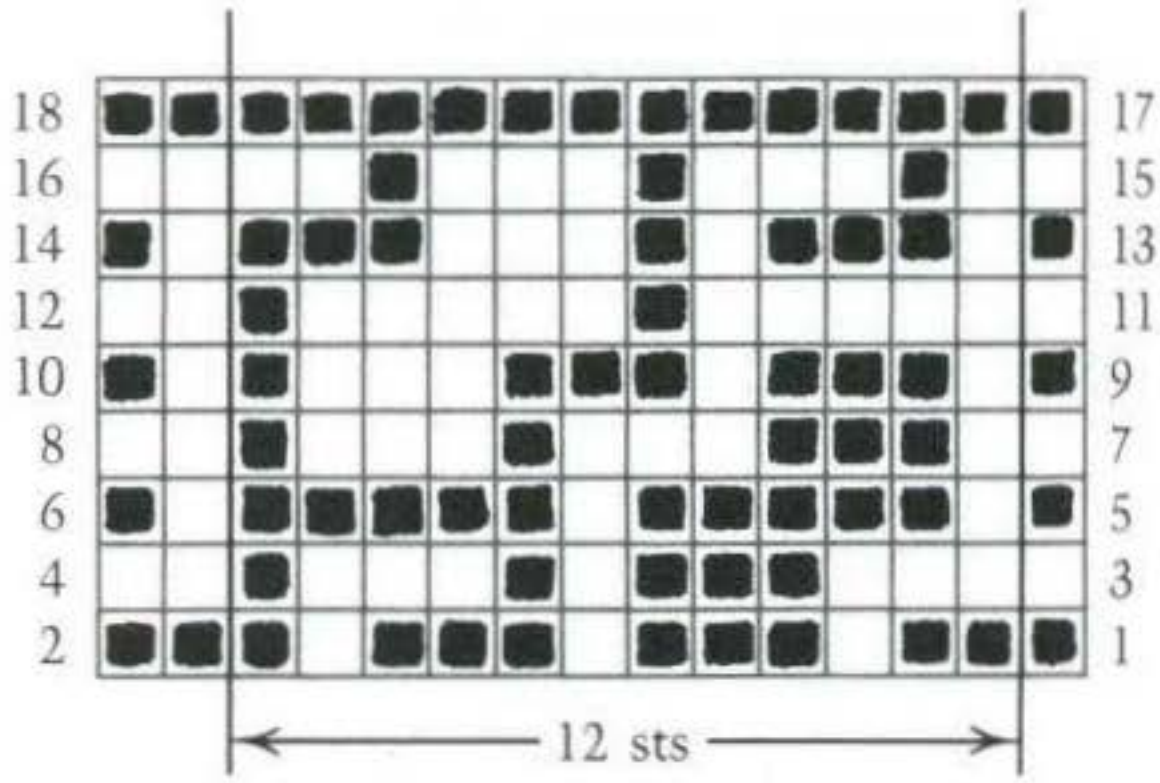


Figure 118

SHADOW 25

Multiple of 12 sts plus 3

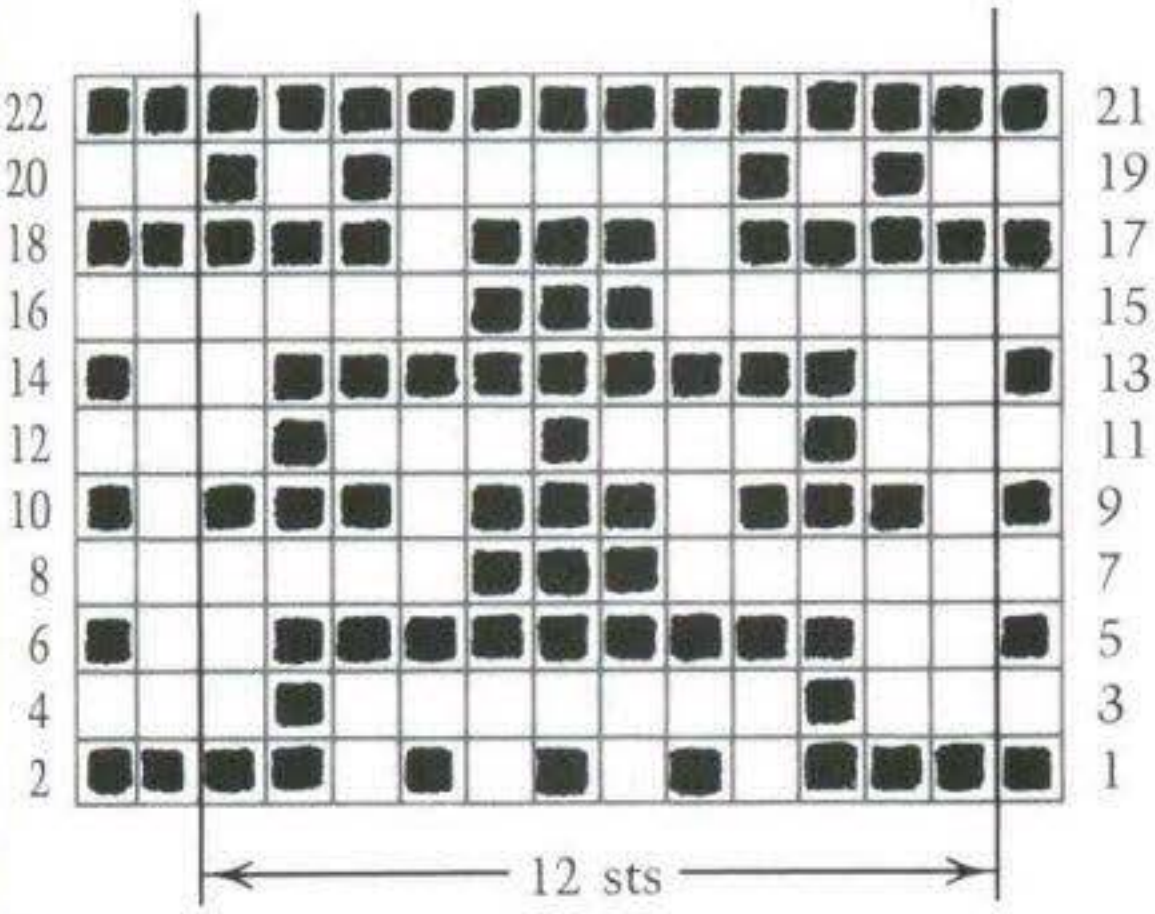


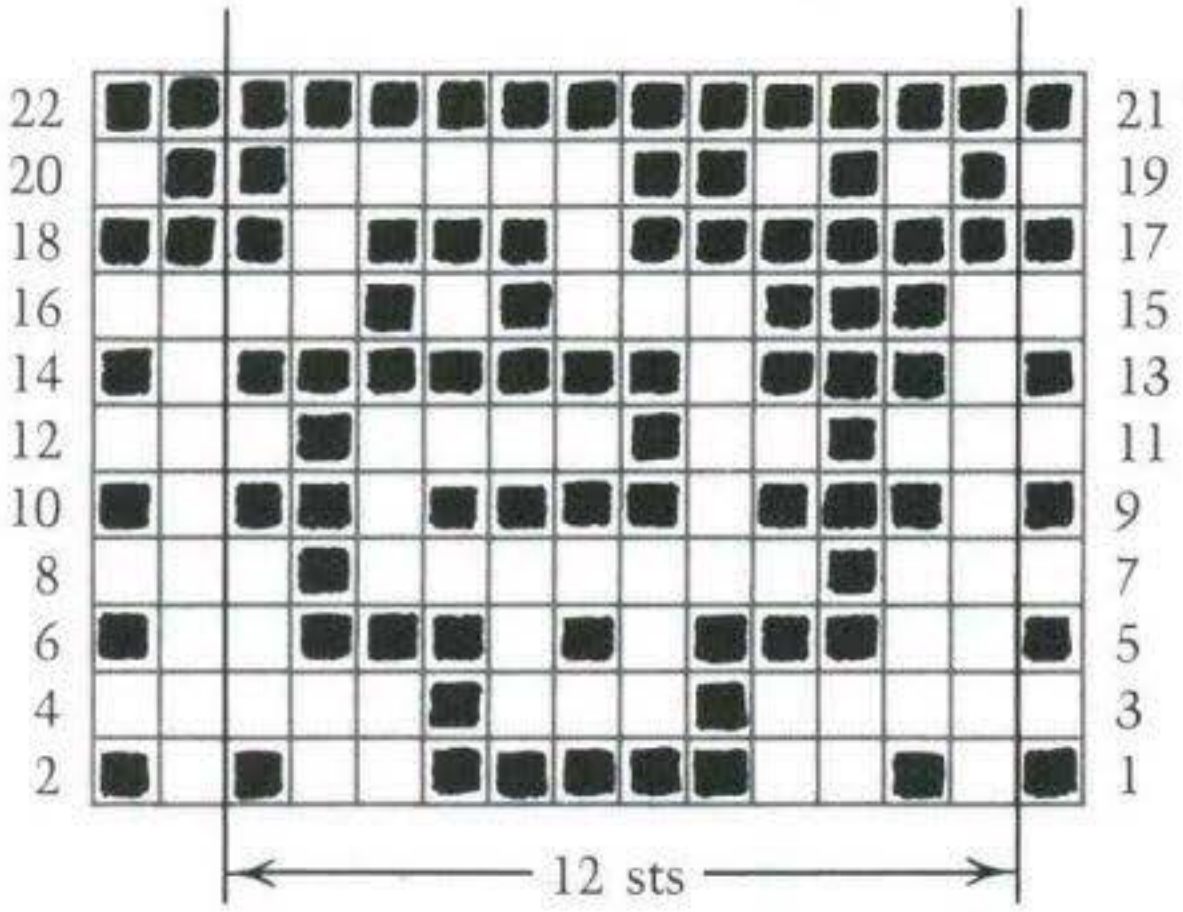
Figure 118. Shadow 25

Figure 119. Shadow 26

Figure 119

SHADOW 26

Multiple of 12 sts plus 3



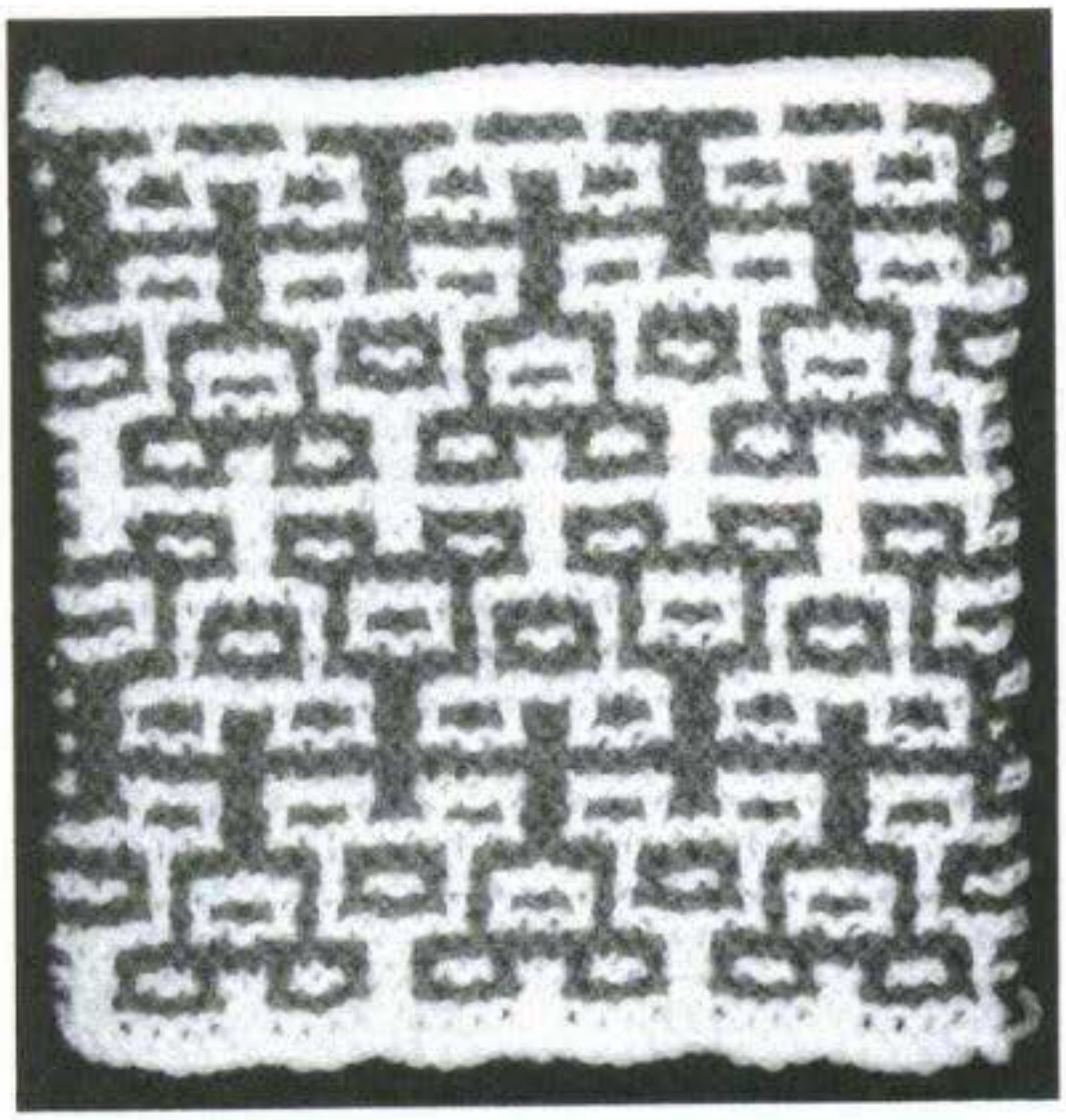


Figure 120. Shadow 27

Figure 120

SHADOW 27

Multiple of 12 sts plus 3

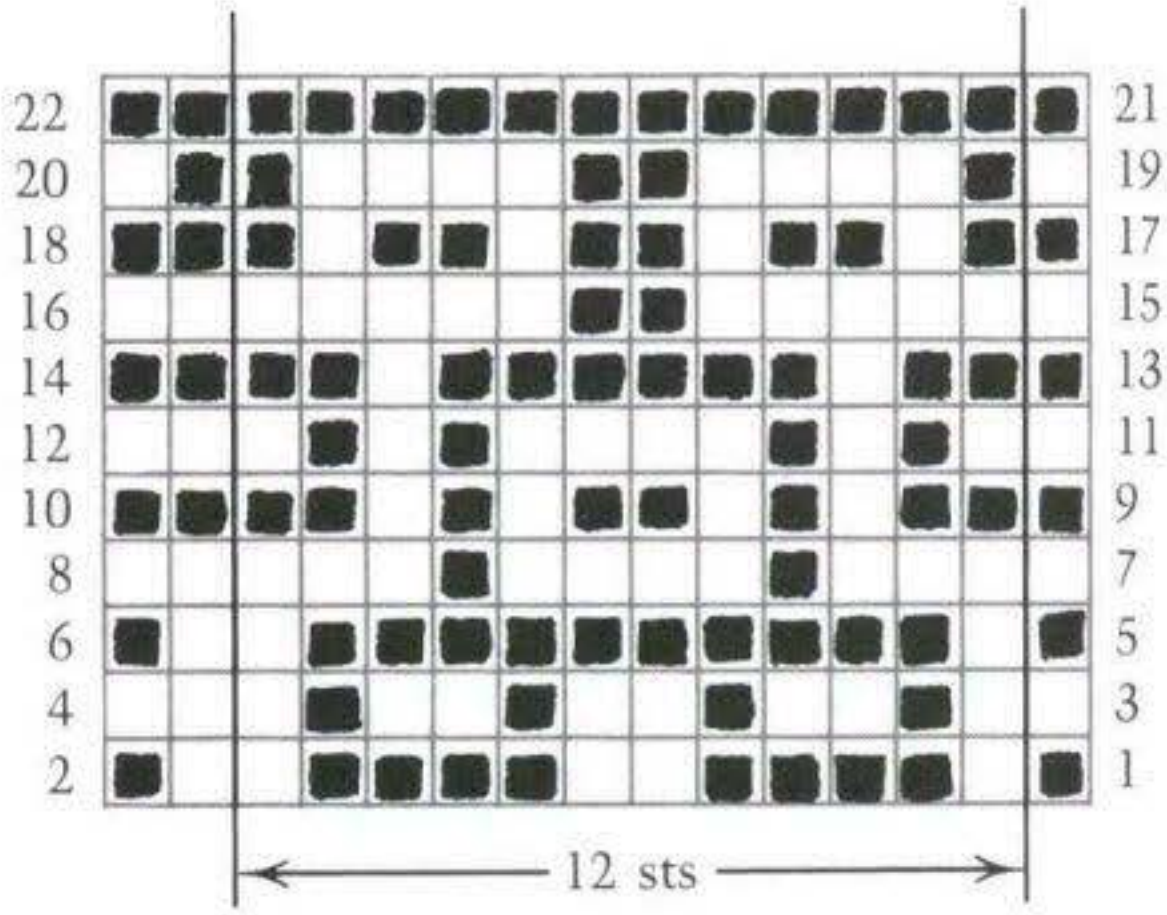


Figure 121. Shadow 28

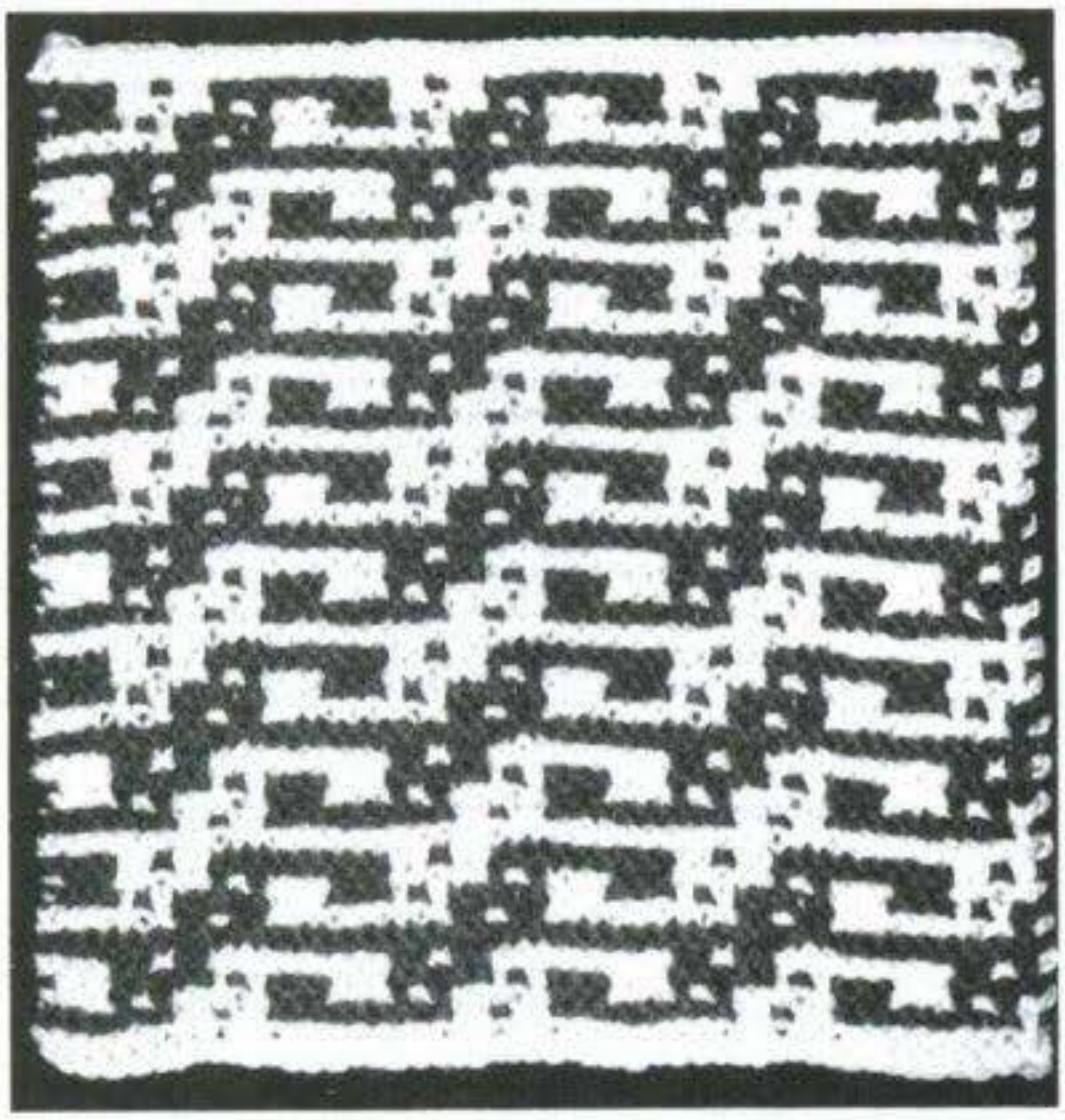


Figure 121

SHADOW 28

Multiple of 14 sts plus 3

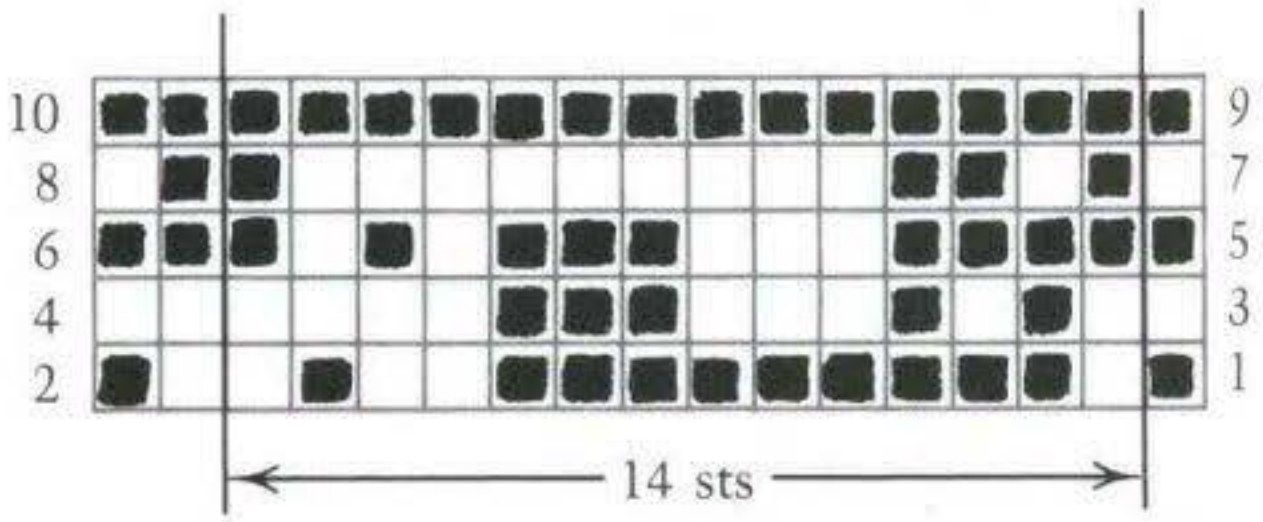


Figure 122

SHADOW 29

Multiple of 14 sts plus 3

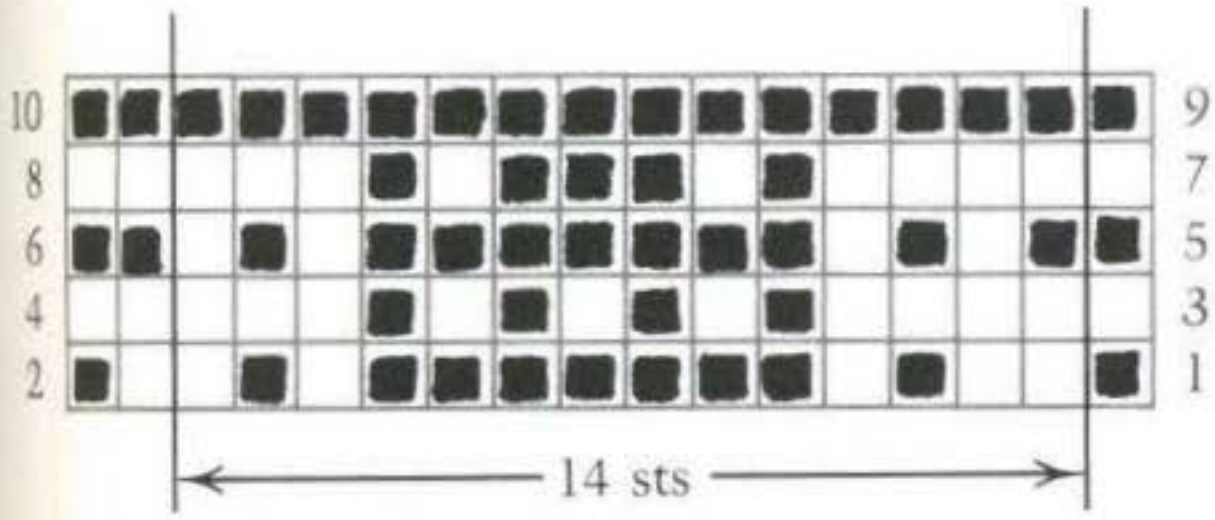


Figure 122. Shadow 29

Figure 123

SHADOW 30

Multiple of 14 sts plus 3

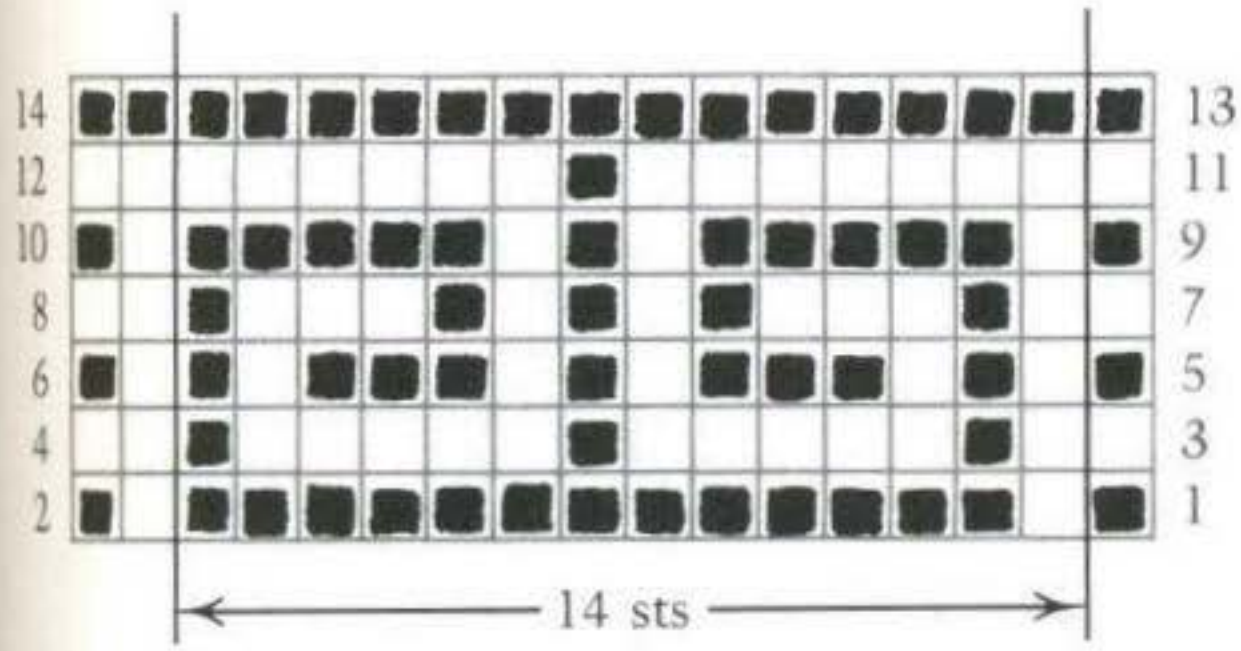


Figure 123. Shadow 30

Figure 124

SHADOW 31

Multiple of 14 sts plus 3

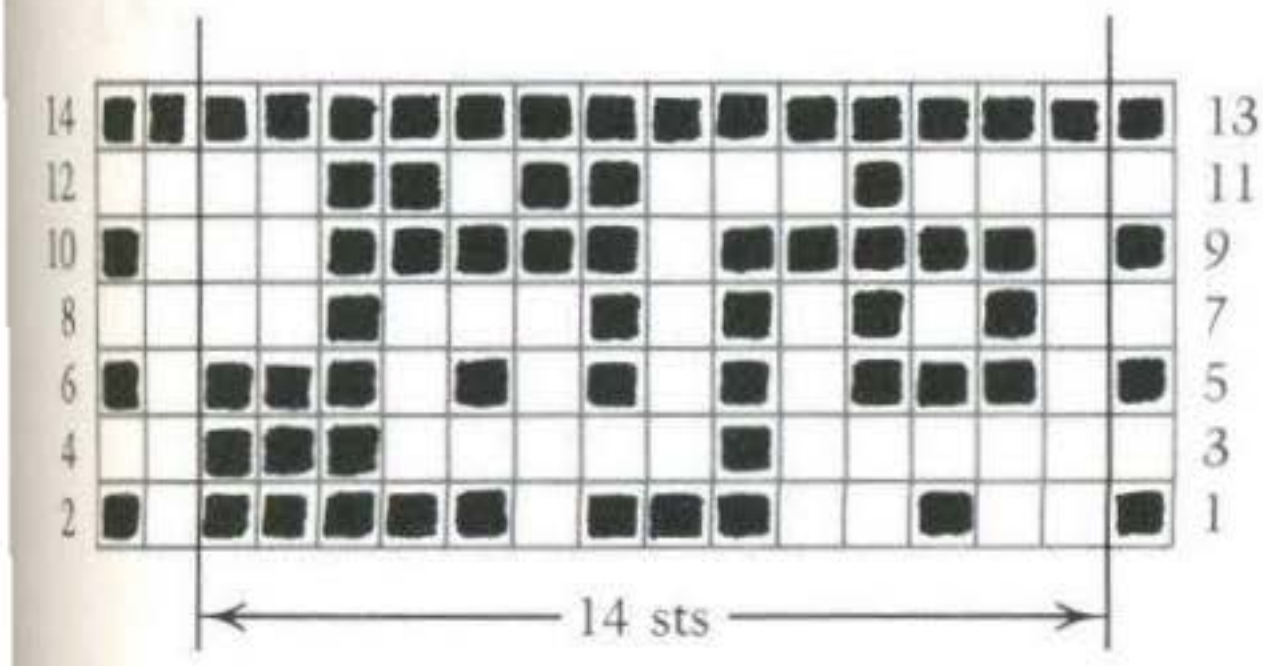


Figure 124. Shadow 31

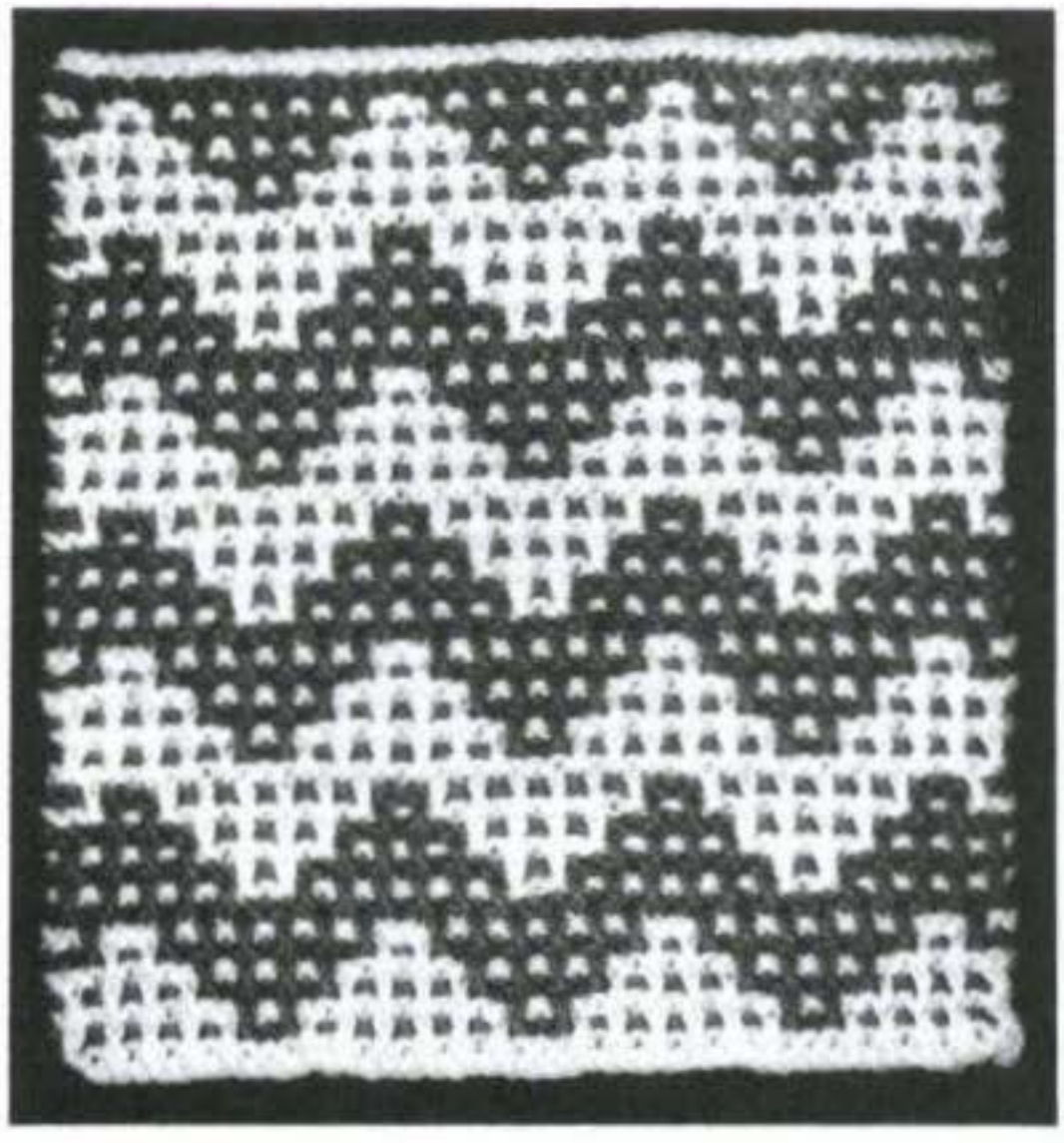
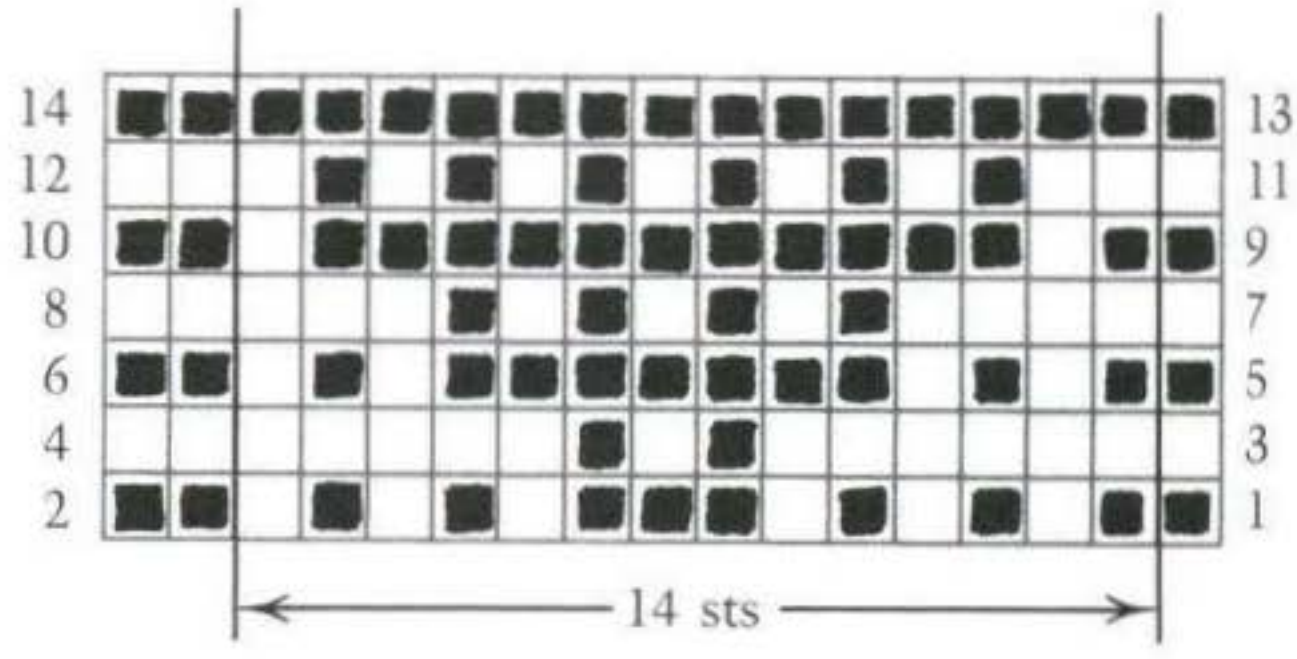


Figure 125. Shadow 32

Figure 125

SHADOW 32

Multiple of 14 sts plus 3



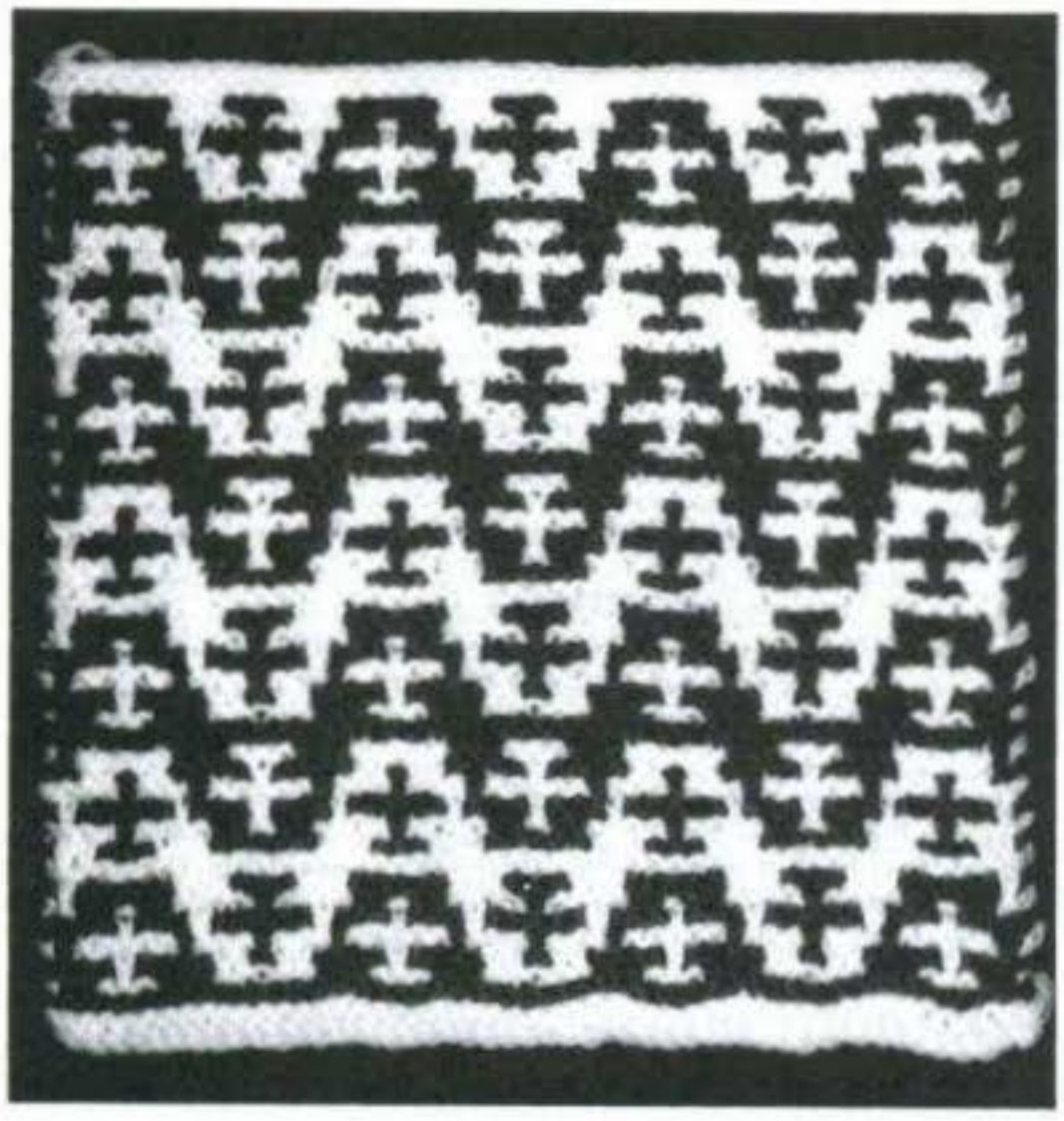


Figure 126. Shadow 33

Figure 126

SHADOW 33

Multiple of 14 sts plus 3

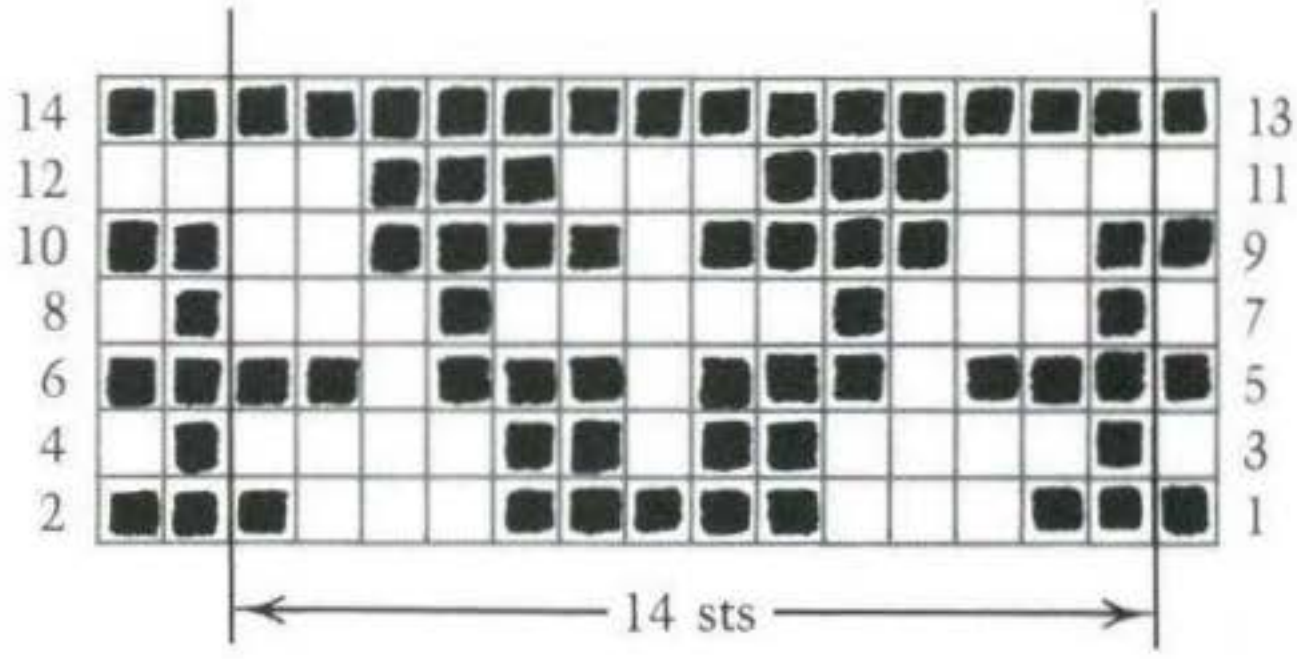


Figure 127

SHADOW 34

Multiple of 14 sts plus 3

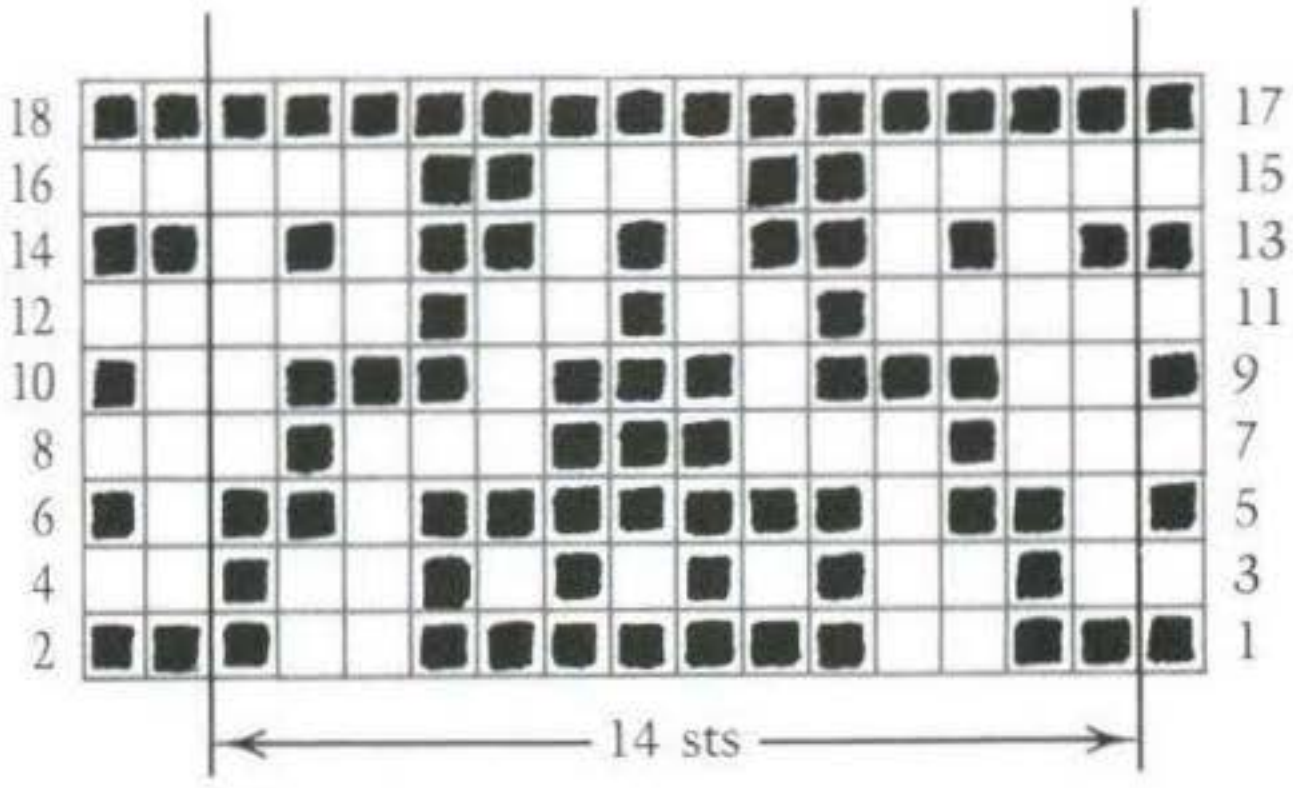


Figure 127

SHADOW 35

Multiple of 14 sts plus 3

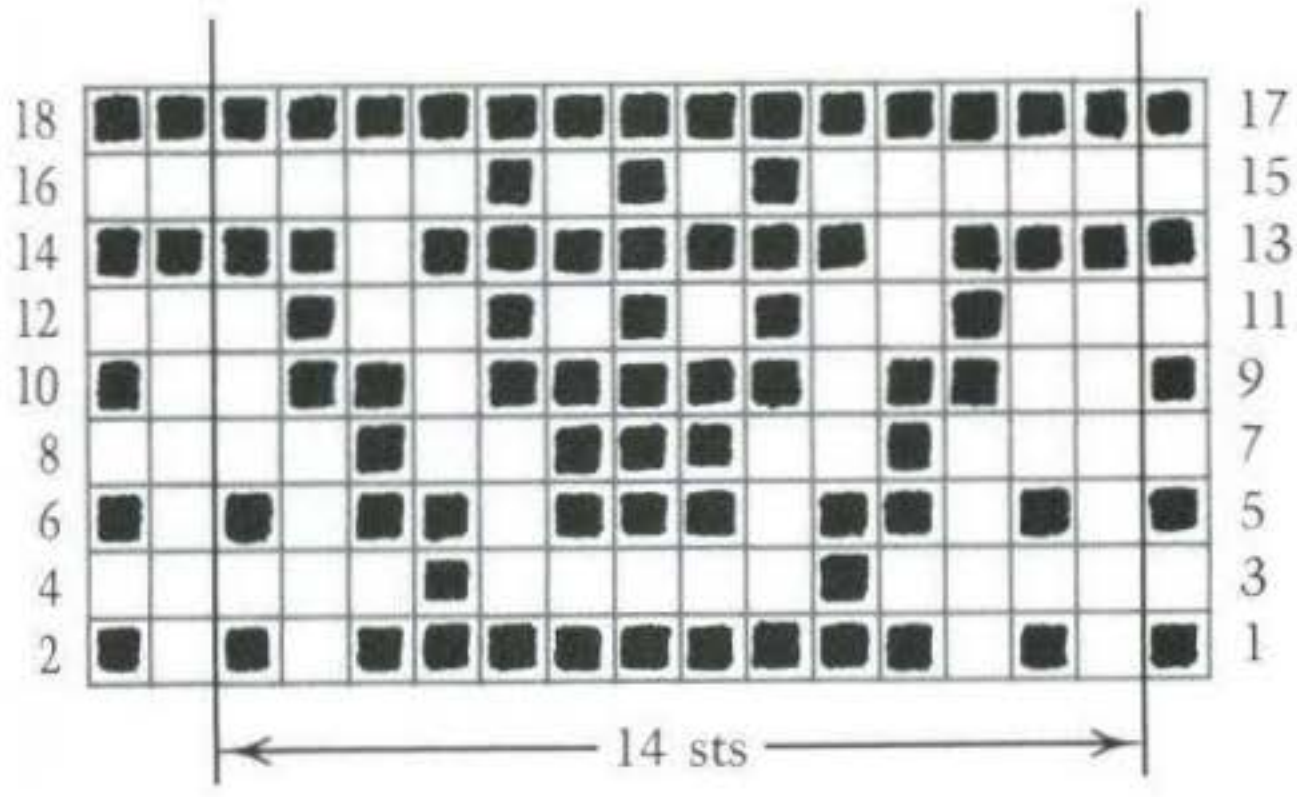


Figure 127. Above: Shadow 34; below: Shadow 35; both worked in a straight-strip potholder ready for folding and sewing

Figure 128. Shadow 36

Figure 128

SHADOW 36

Multiple of 14 sts plus 3

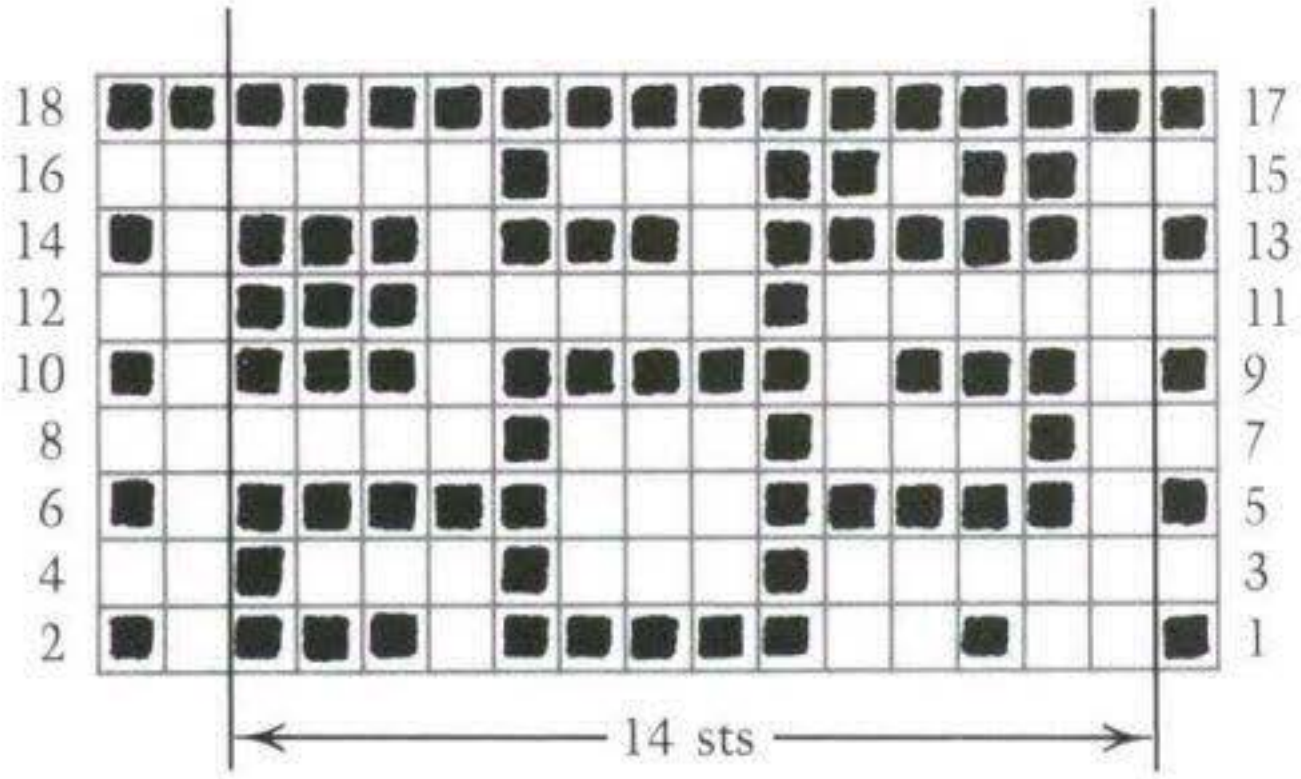


Figure 129

SHADOW 37

Multiple of 14 sts plus 3

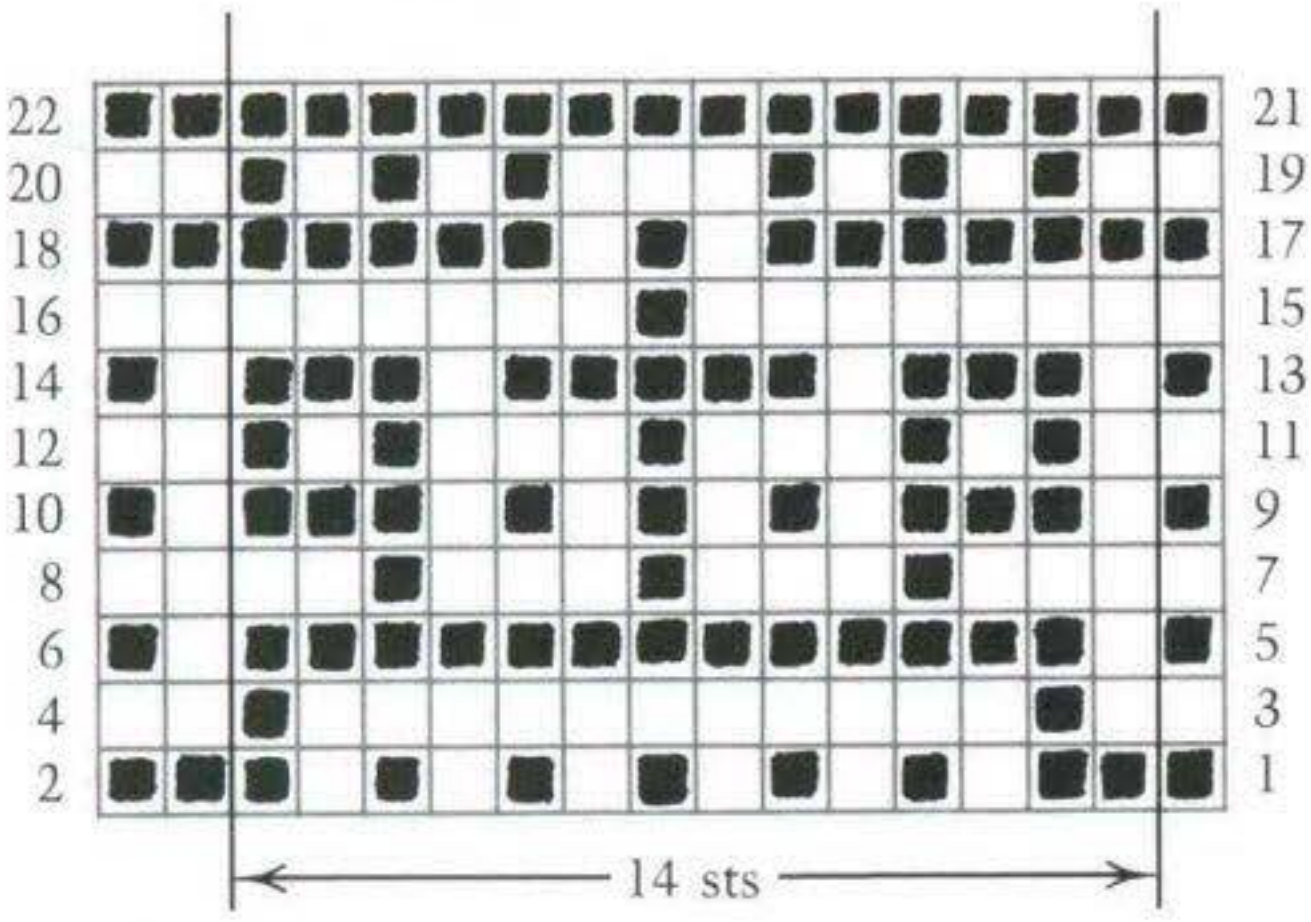


Figure 129. Shadow 37

Figure 130

SHADOW 38

Multiple of 14 sts plus 3

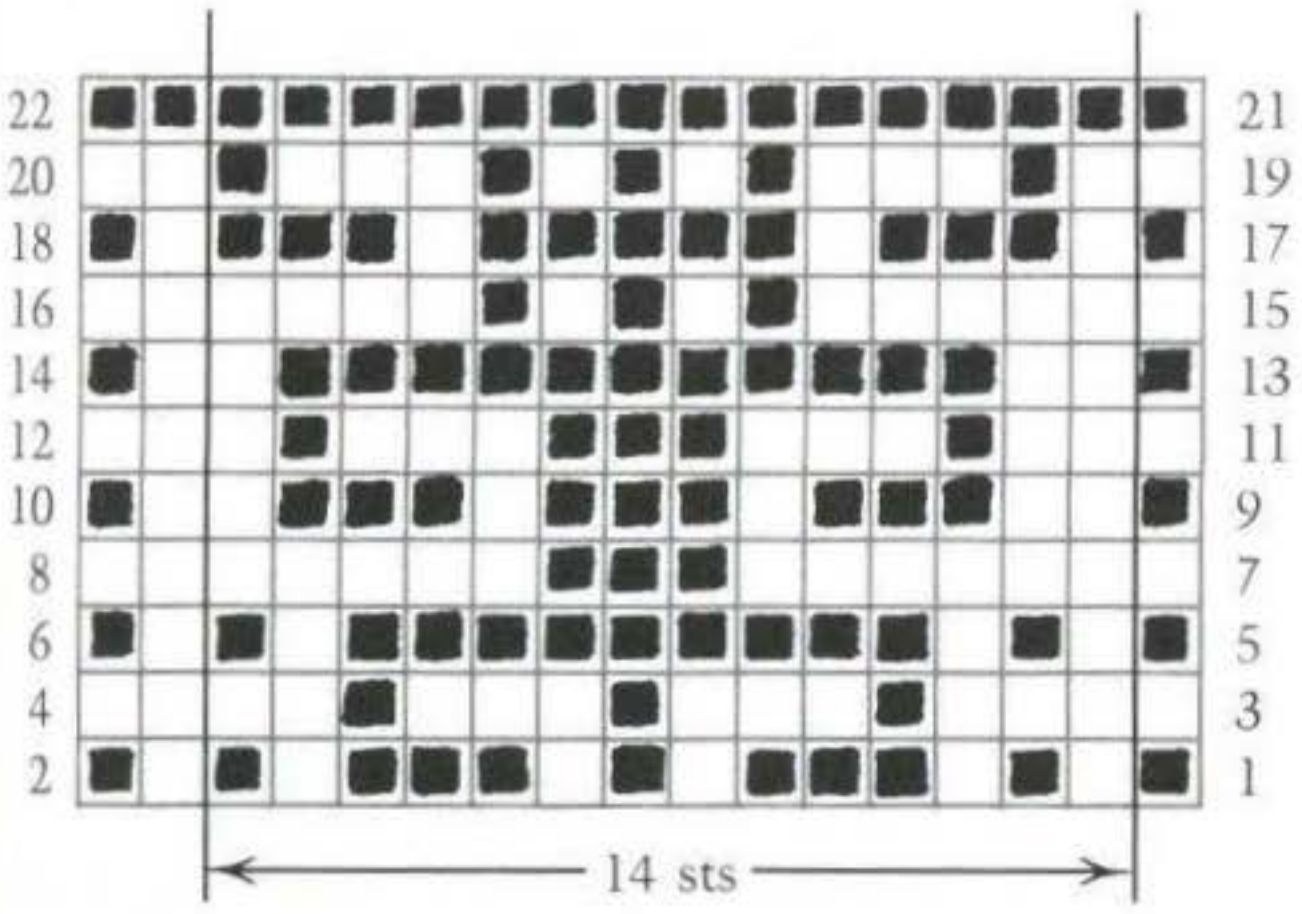


Figure 130. Shadow 38

Figure 131. Shadow 39

Figure 131

SHADOW 39

Multiple of 14 sts plus 3

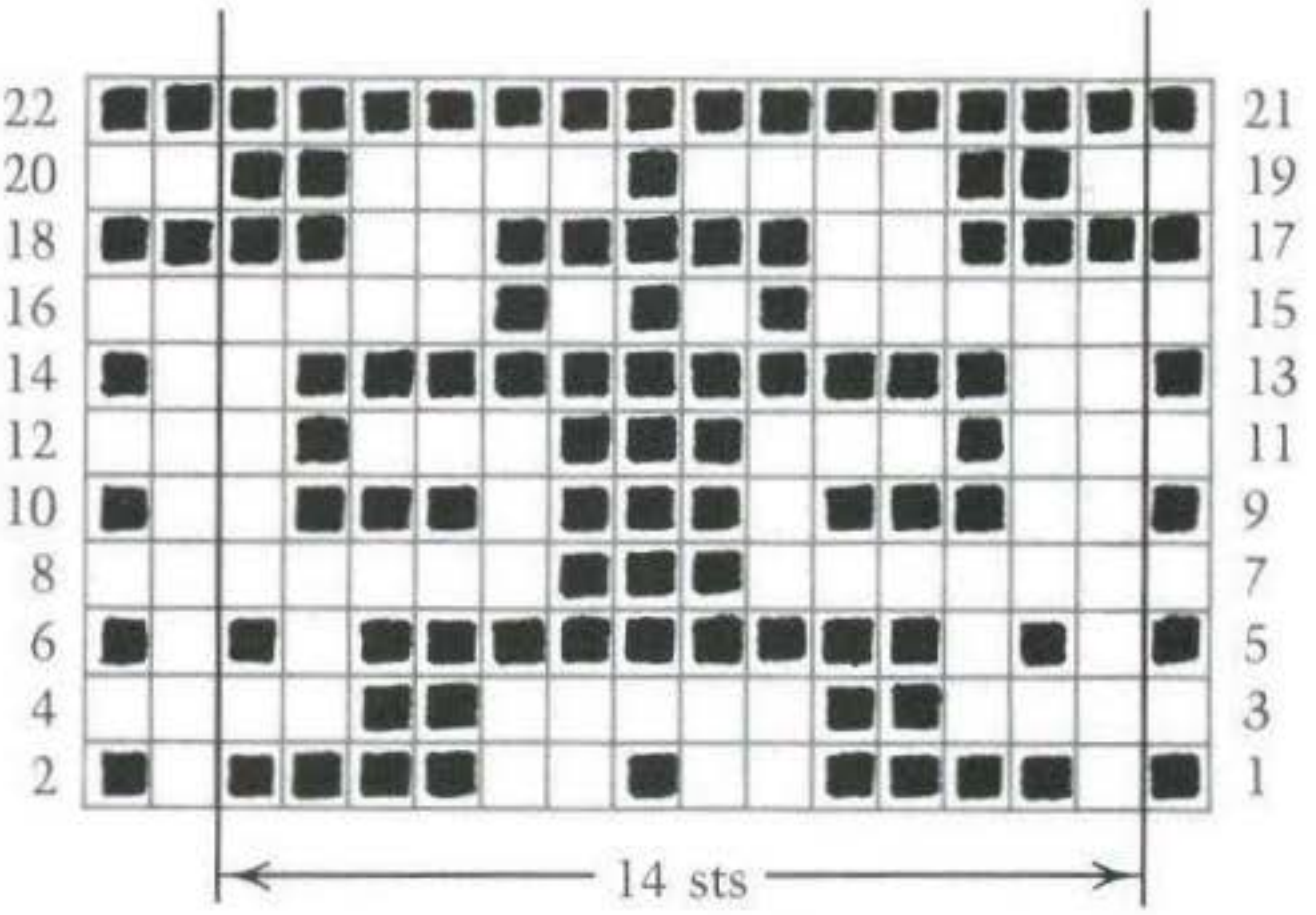


Figure 132

SHADOW 40

Multiple of 14 sts plus 3

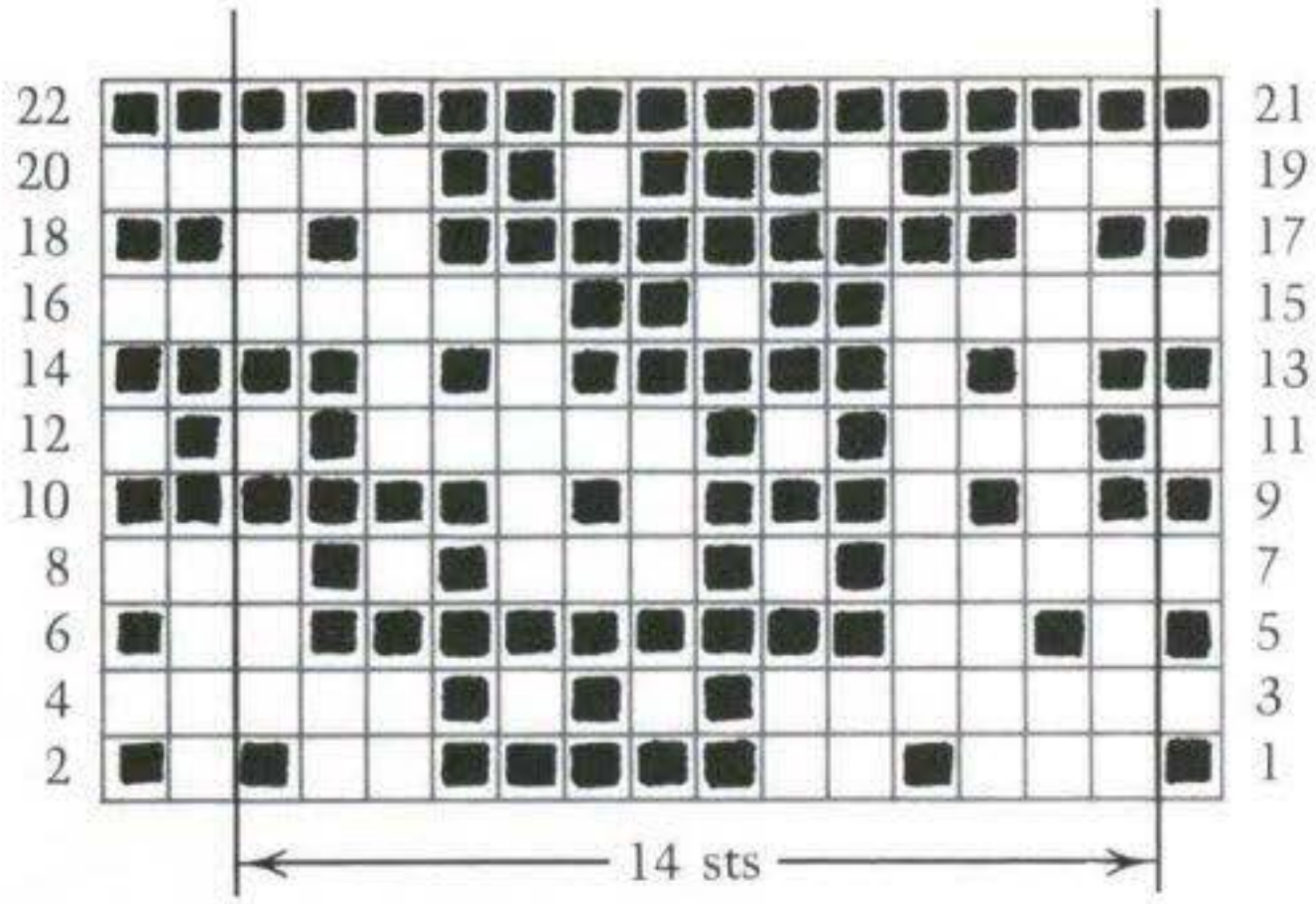


Figure 133

SHADOW 41

Multiple of 14 sts plus 3

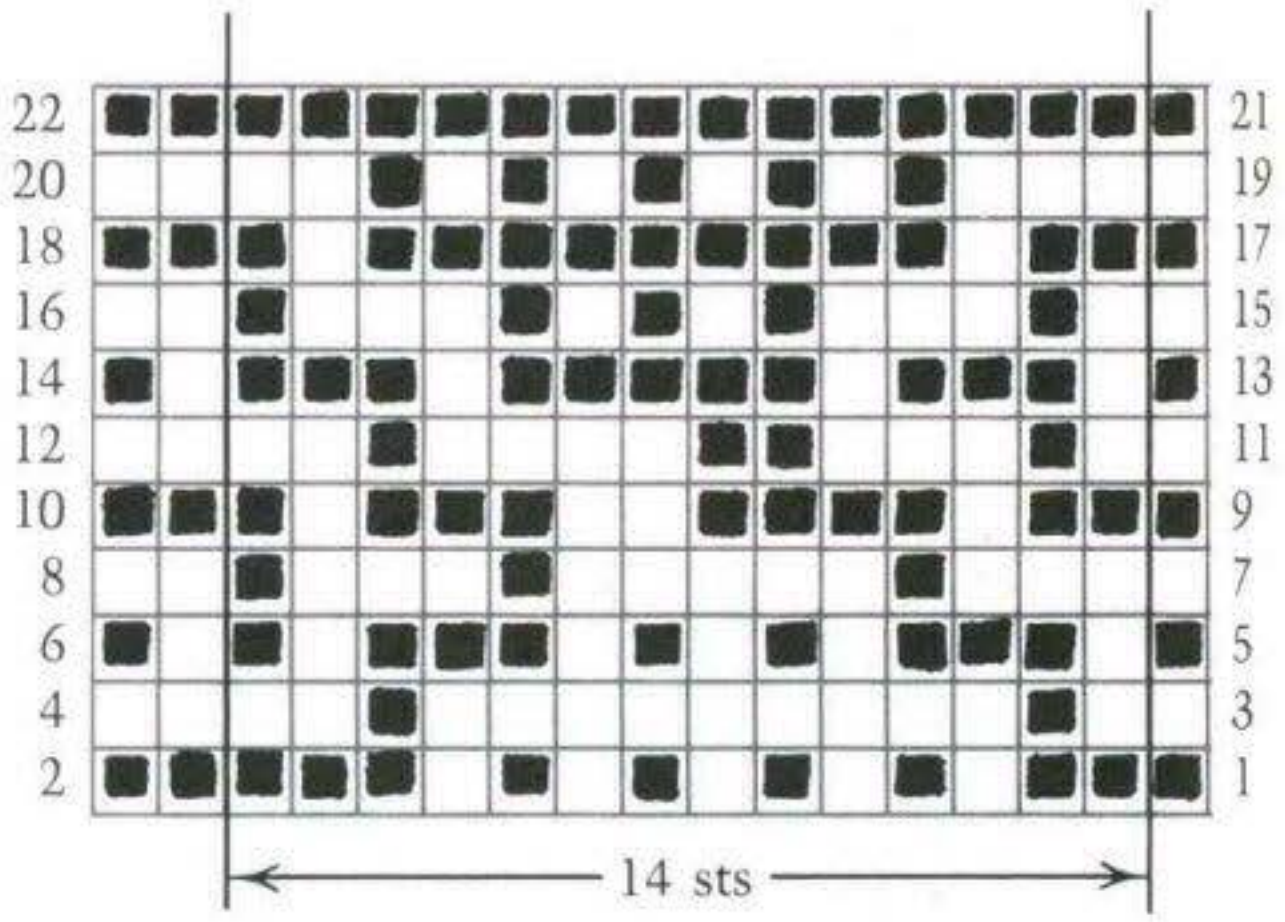


Figure 134

SHADOW 42

Multiple of 14 sts plus 3

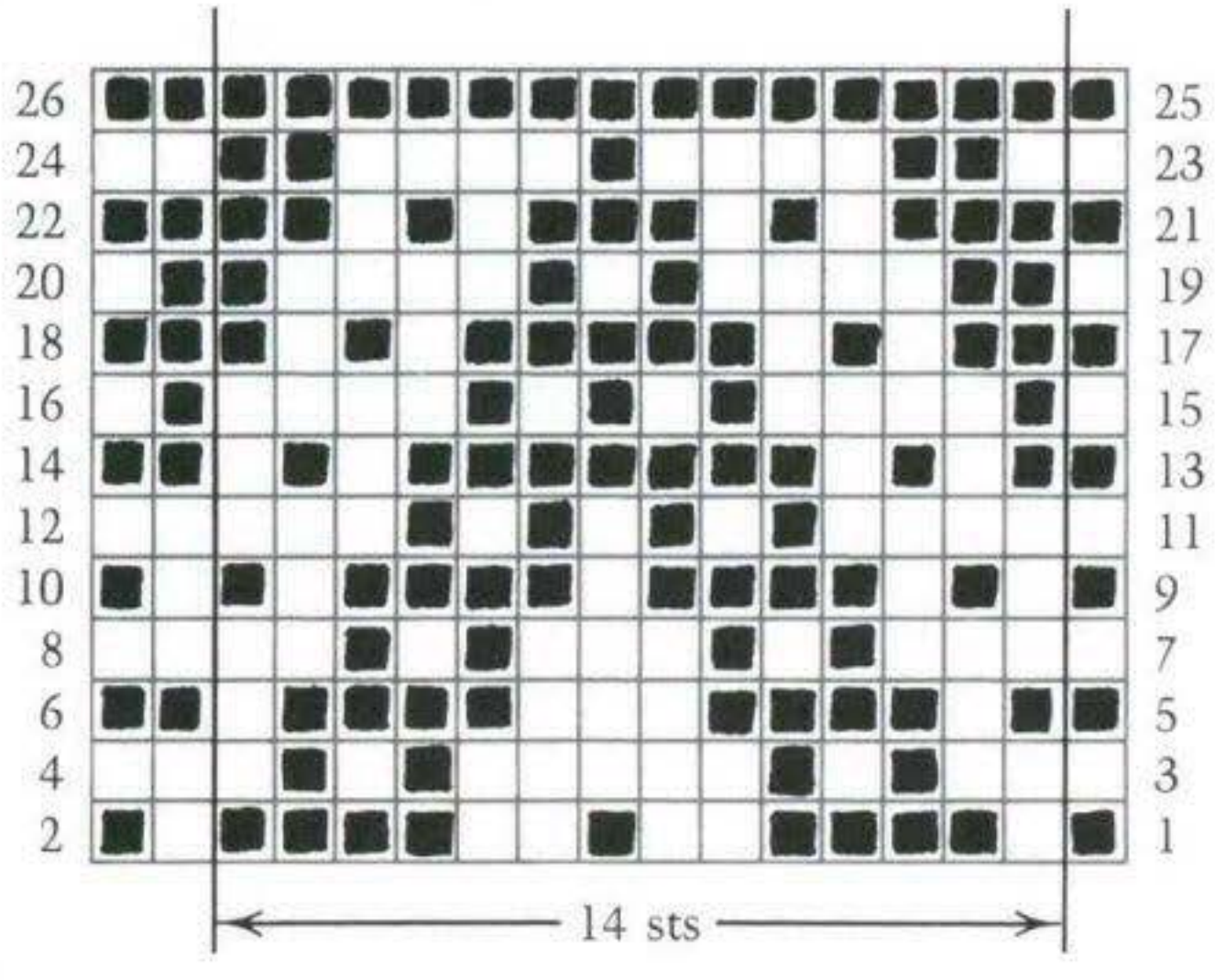


Figure 132. Shadow 40

Figure 133. Shadow 41

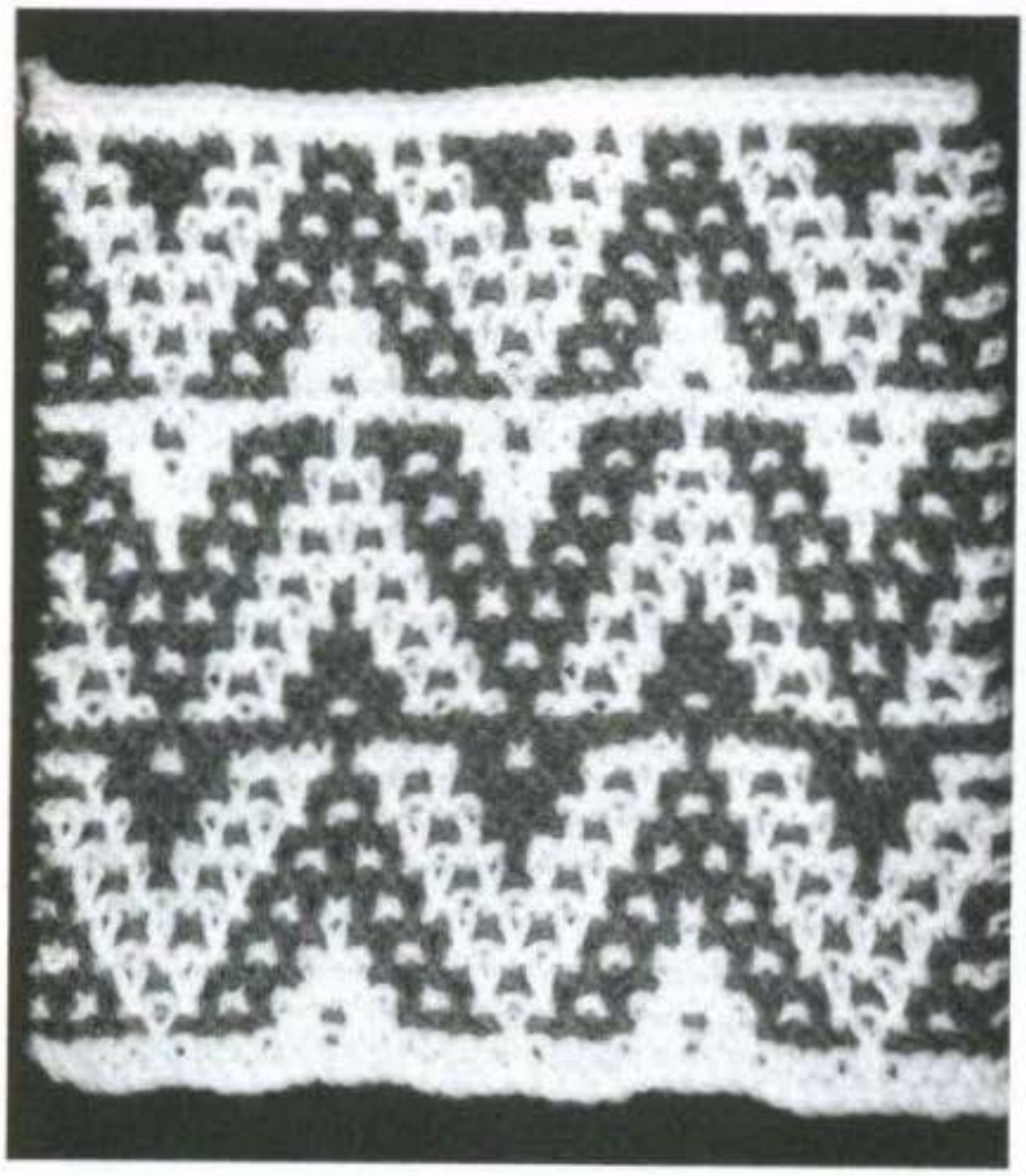


Figure 134. Shadow 42

Figure 135

SHADOW 43

Multiple of 14 sts plus 3

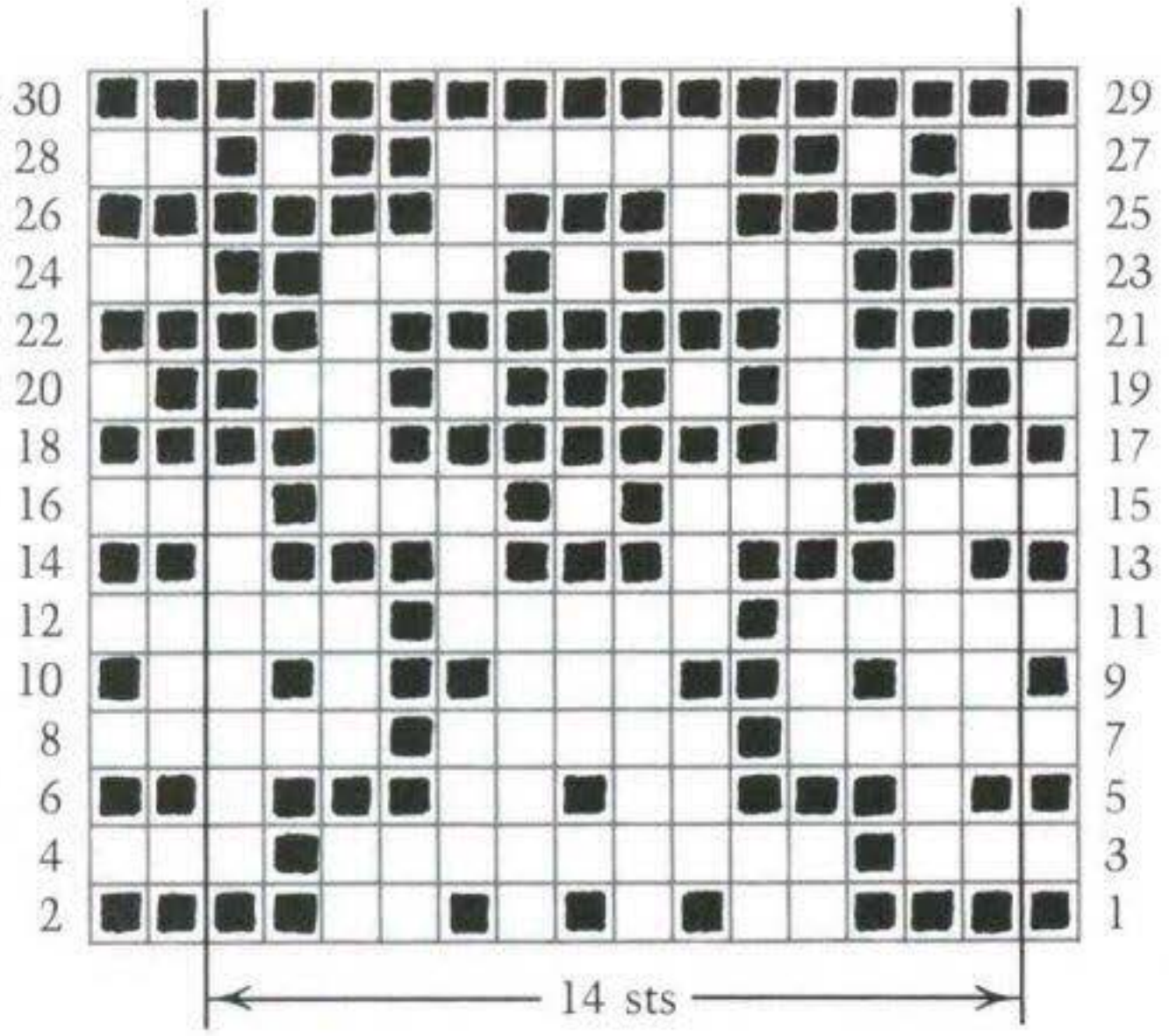
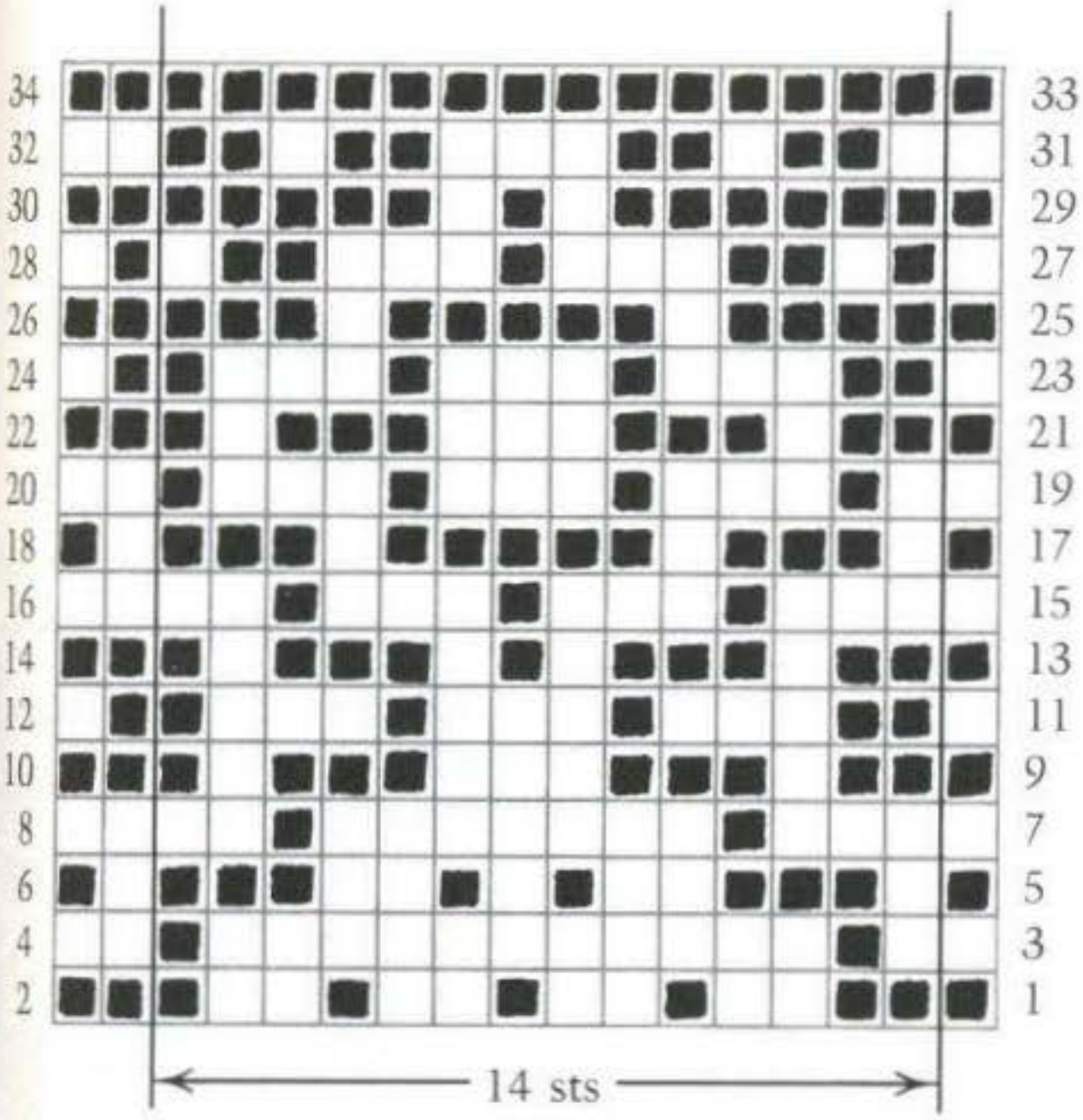


Figure 135. Shadow 43

Figure 136

SHADOW 44

Multiple of 14 sts plus 3



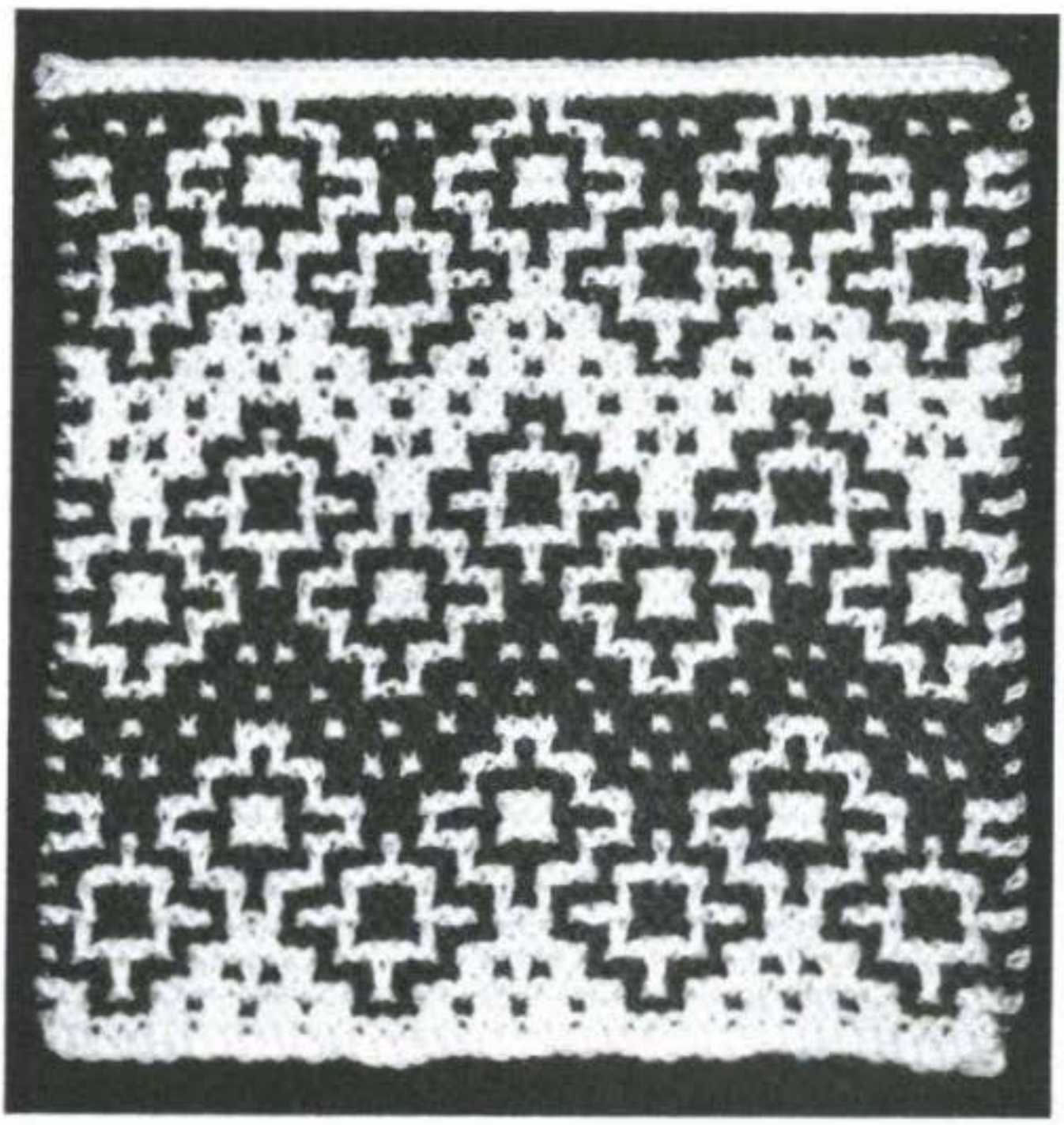


Figure 136. Shadow 44

Figure 137

SHADOW 45

Multiple of 16 sts plus 3

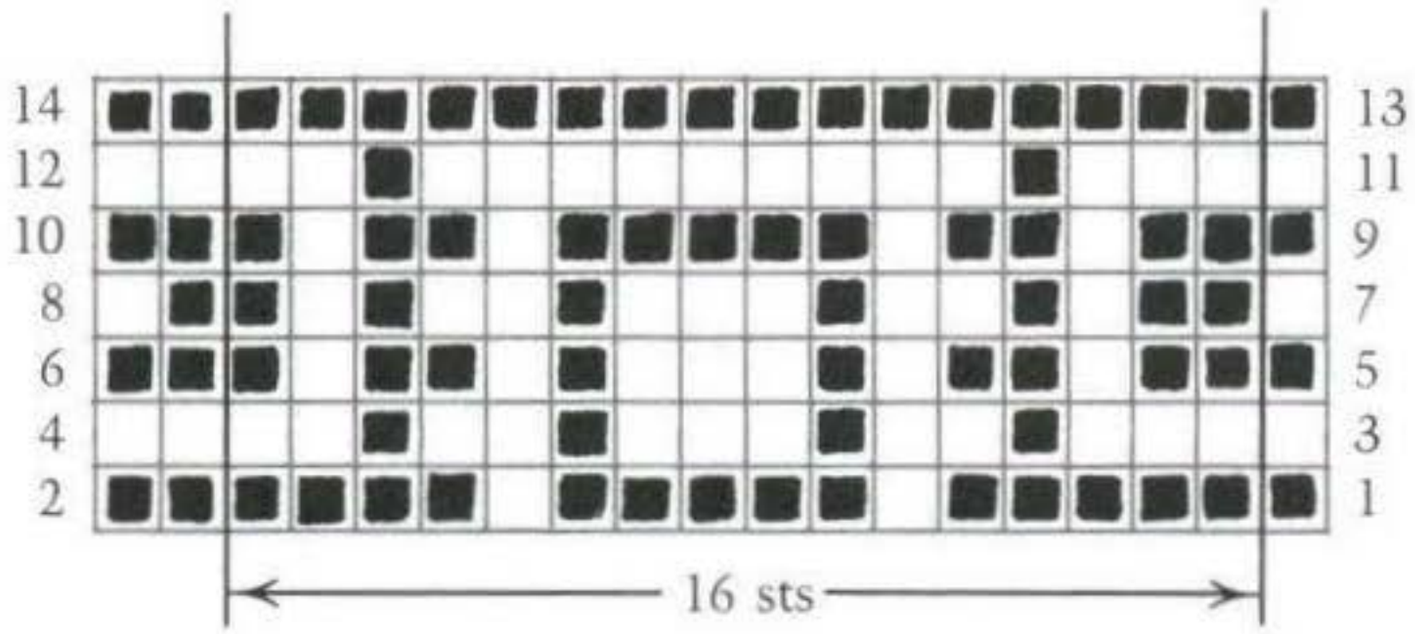


Figure 138. Shadow 45

Figure 137. Shadow 45

Figure 138

SHADOW 46

Multiple of 16 sts plus 3

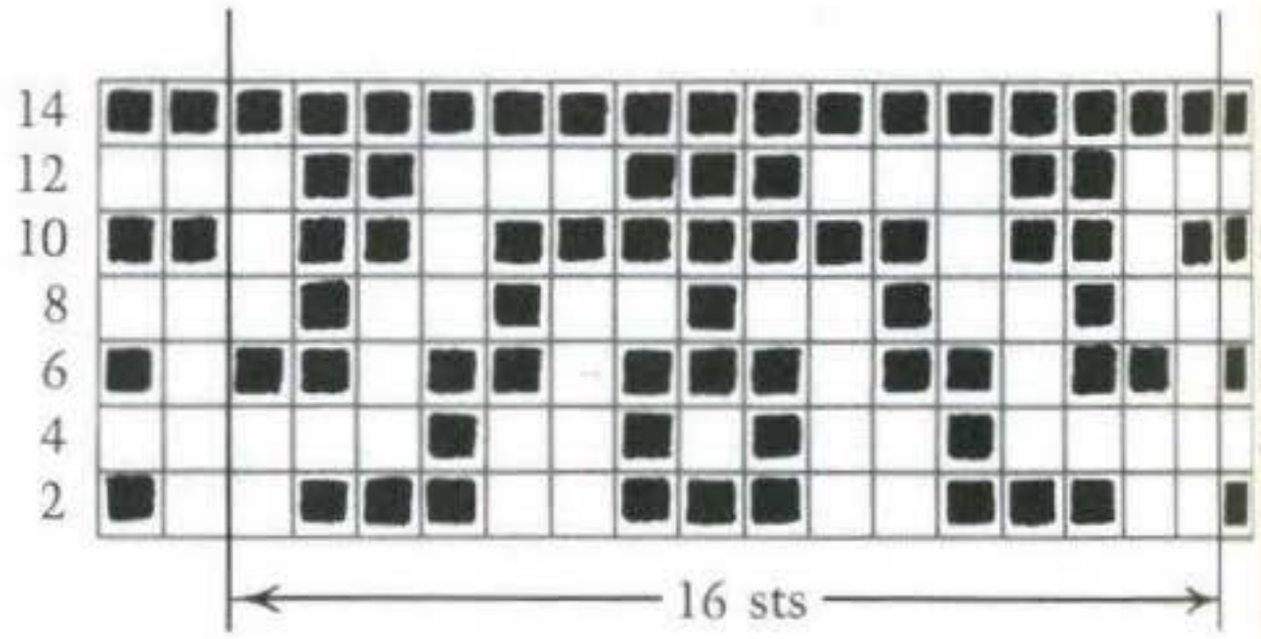


Figure 139

SHADOW 47

Multiple of 16 sts plus 3

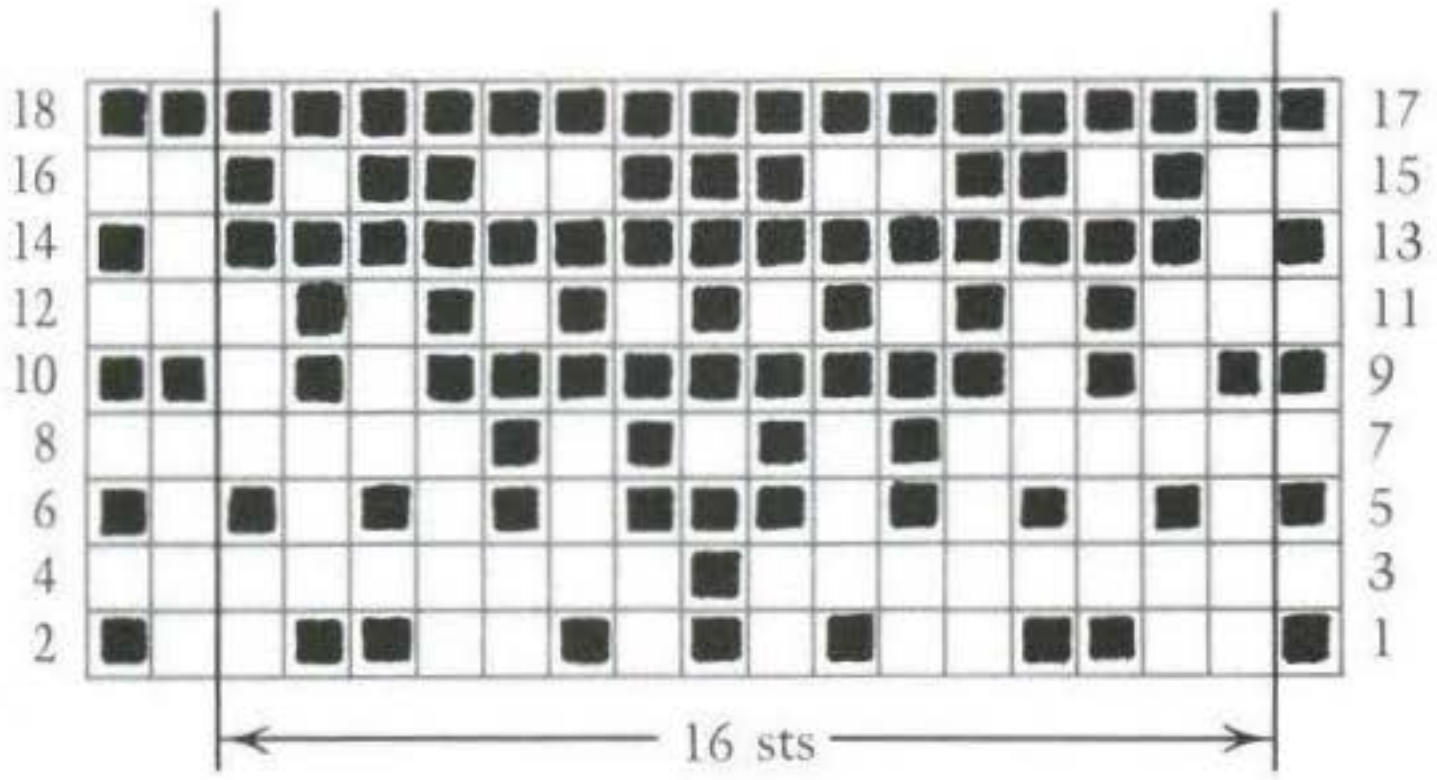


Figure 139. Shadow 47

Figure 140

SHADOW 48

Multiple of 16 sts plus 3

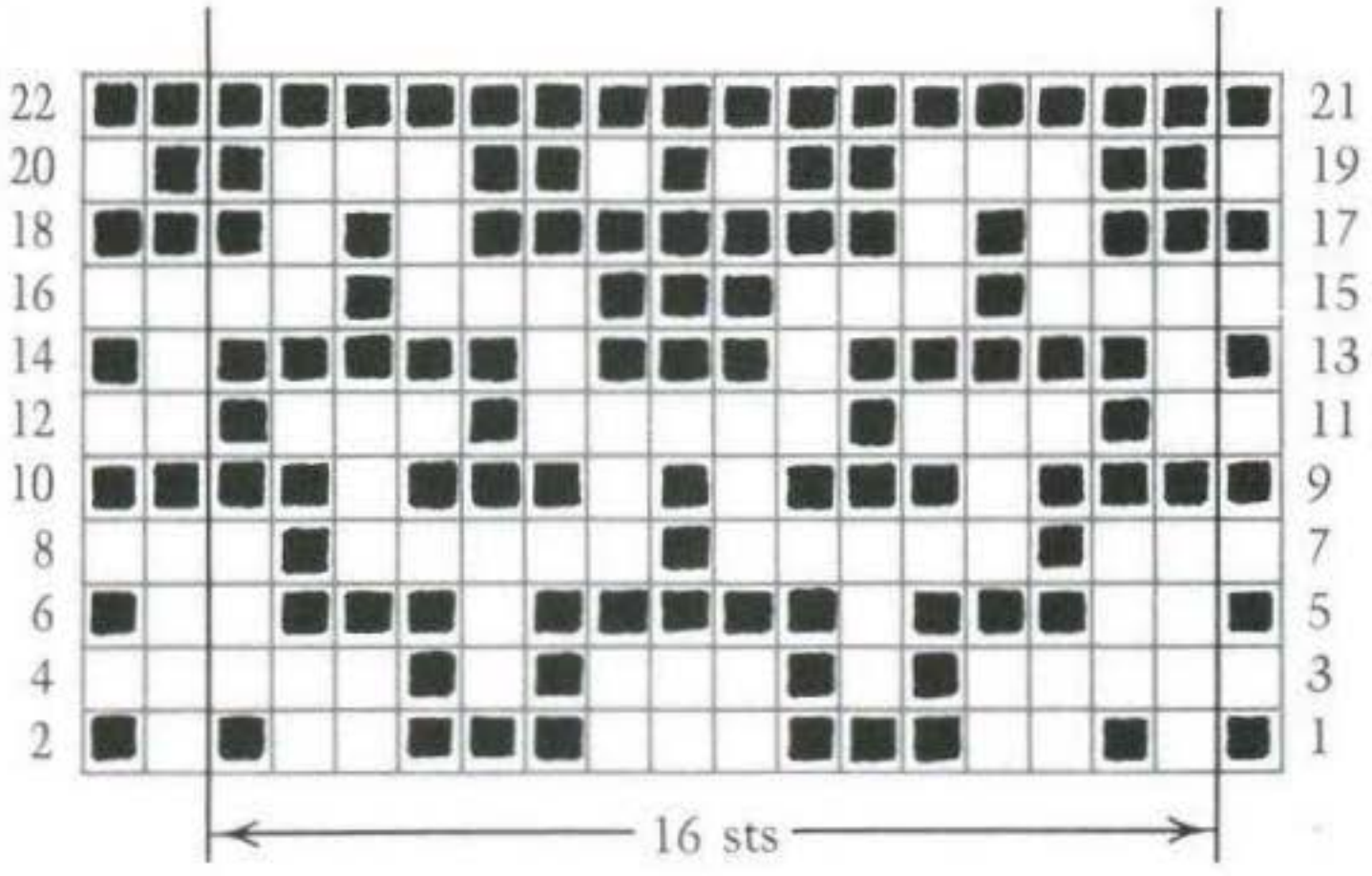
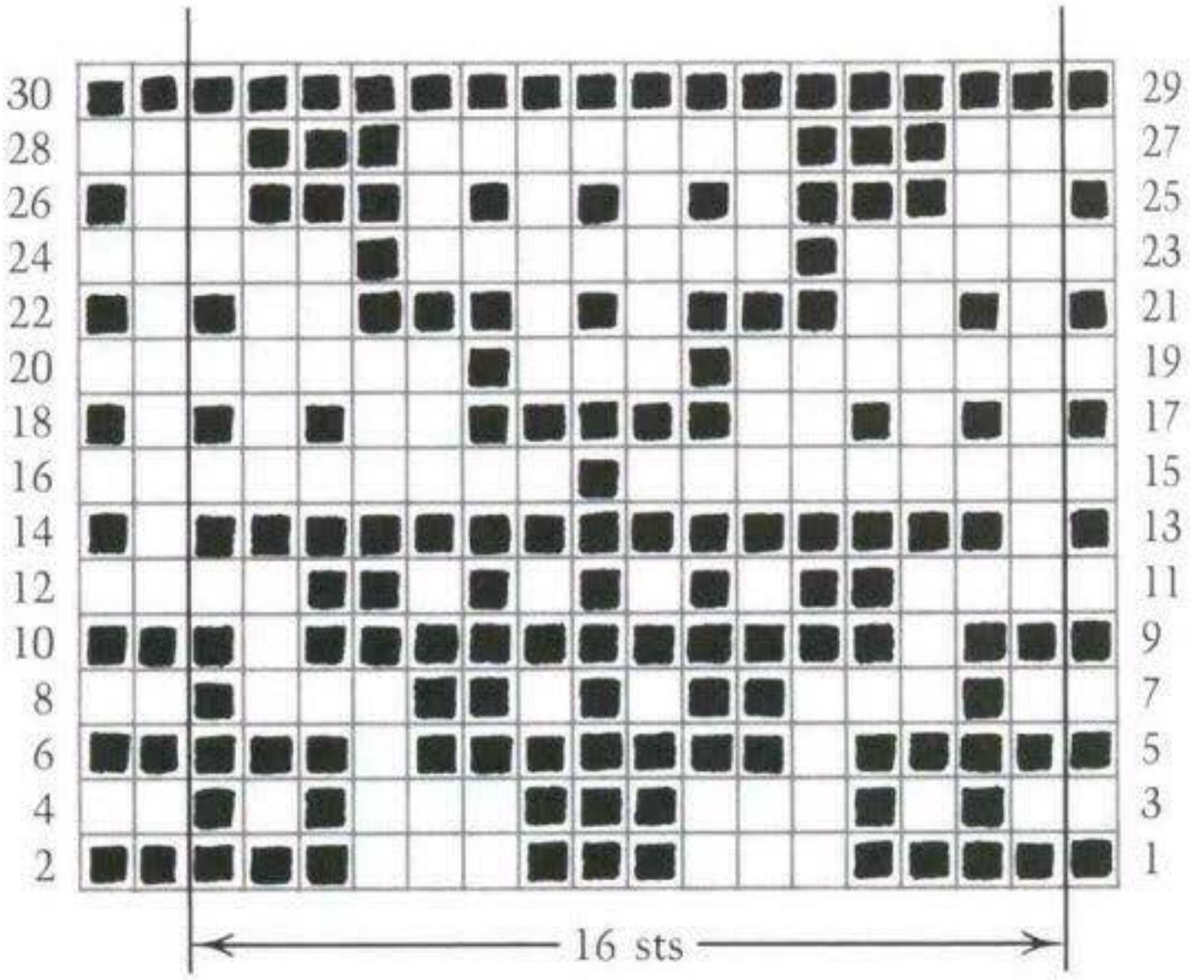


Figure 140. Shadow 48

Figure 141

SHADOW 49

Multiple of 16 sts plus 3



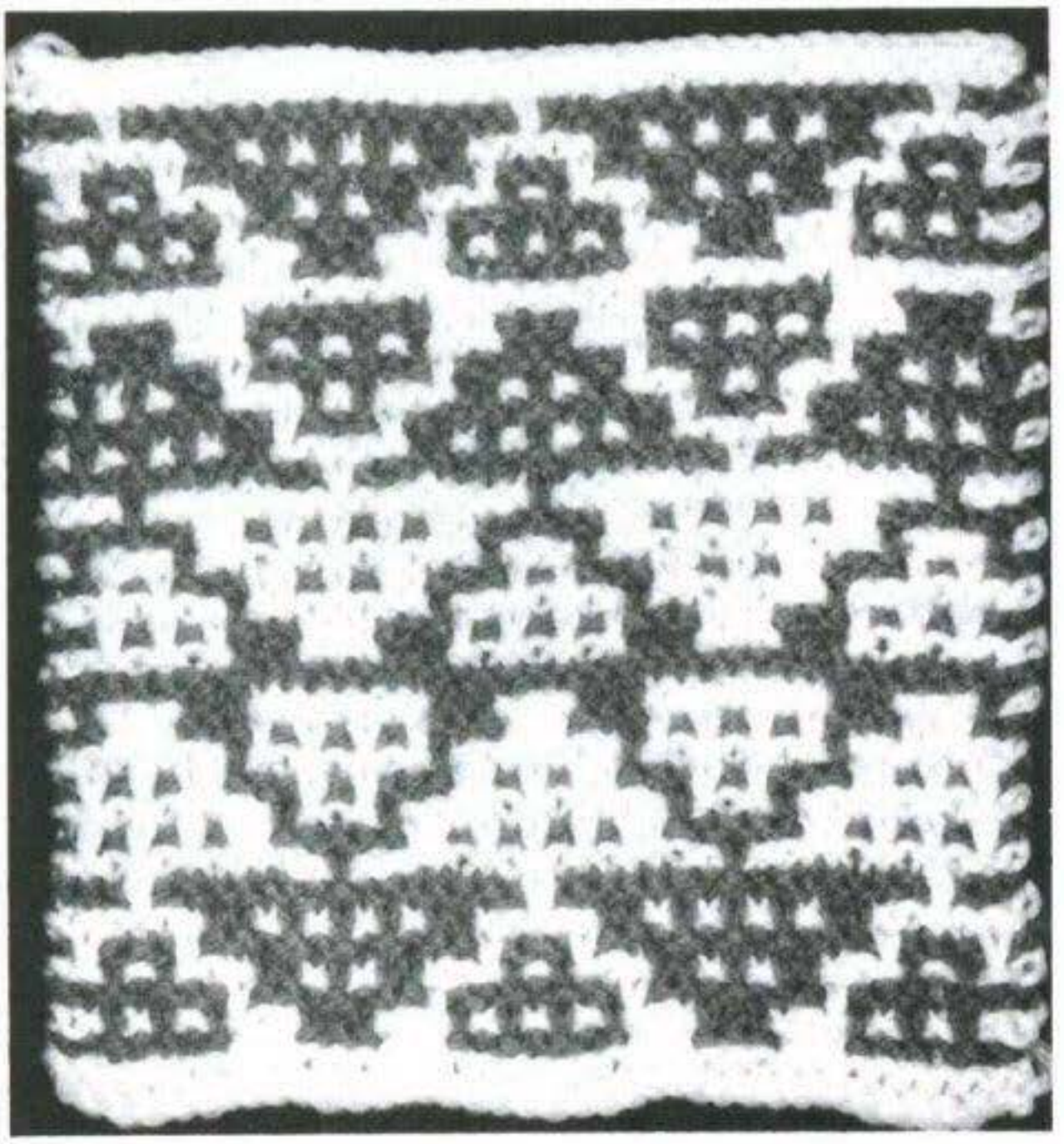


Figure 141. Shadow 49

Figure 142

SHADOW 50

Multiple of 18 sts plus 3

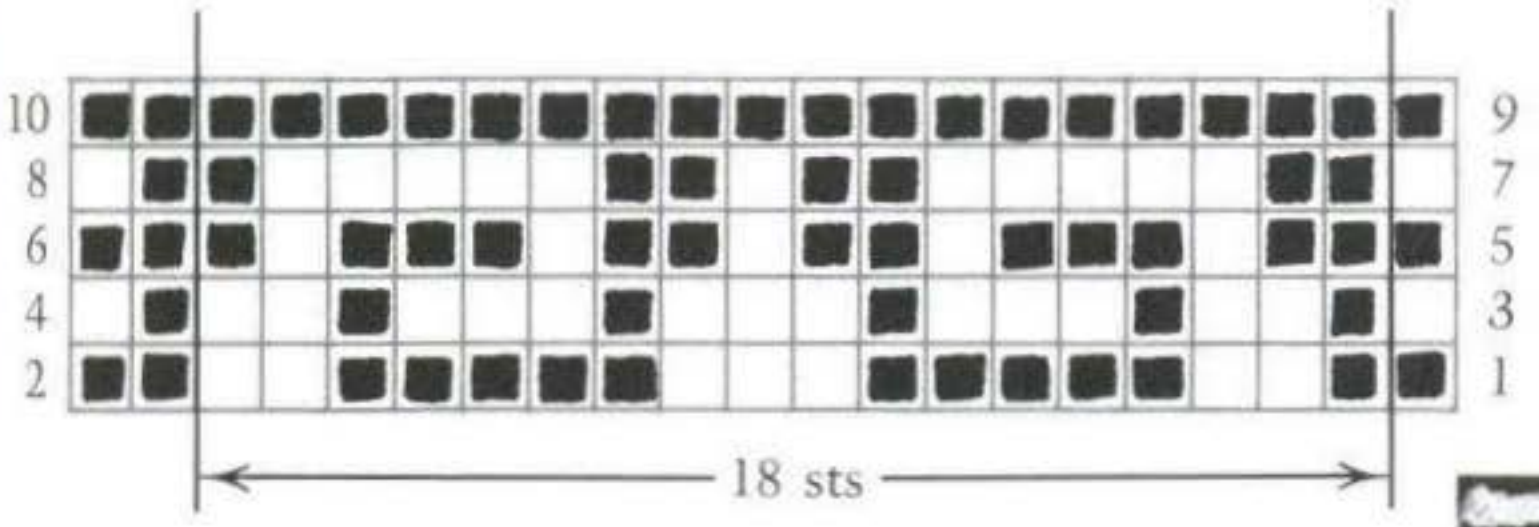


Figure 142. Shadow 50

Figure 143

SHADOW 51

Multiple of 18 sts plus 3

Figure 143. Shadow 51

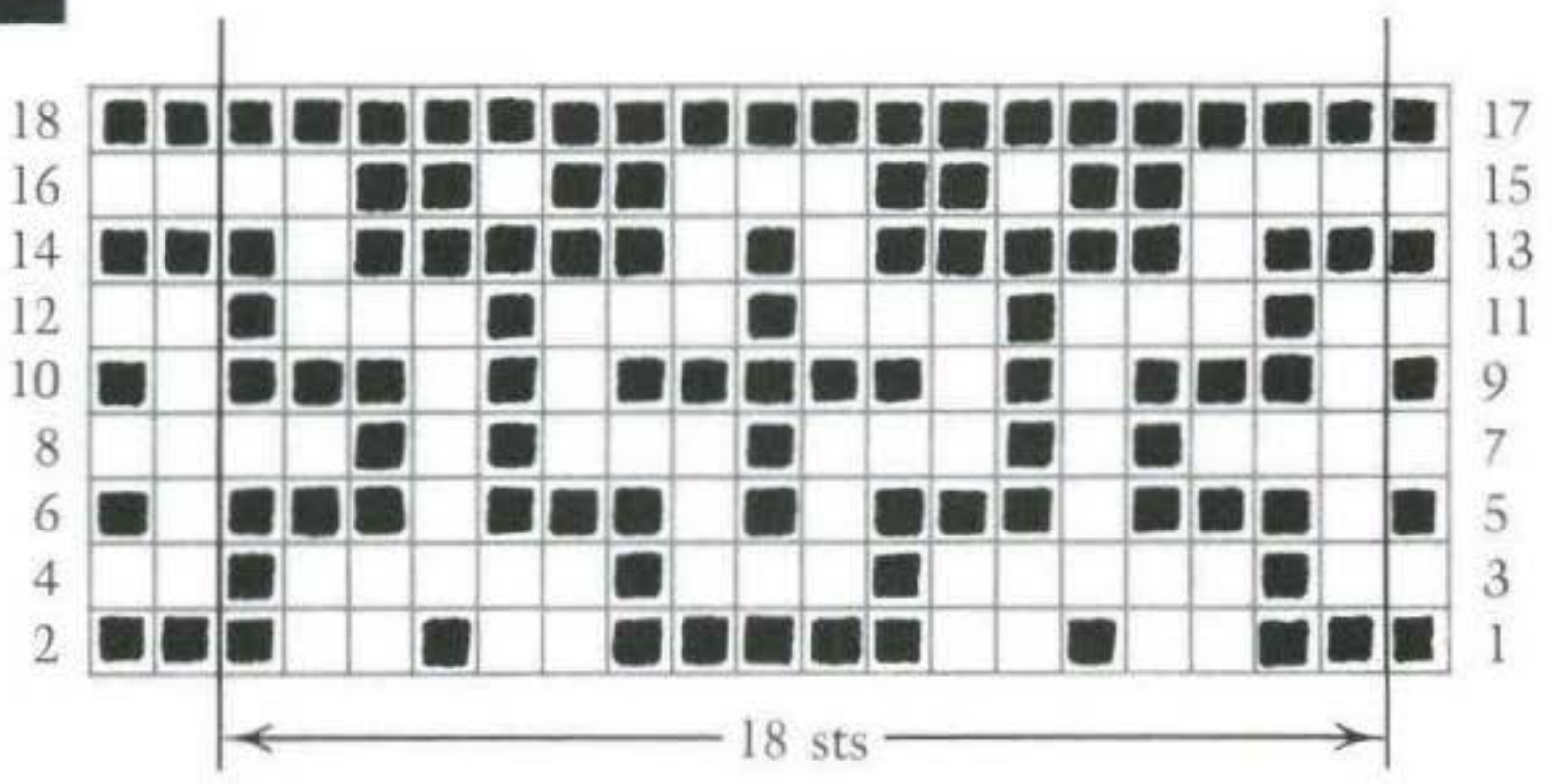


Figure 144

SHADOW 52

Multiple of 18 sts plus 3

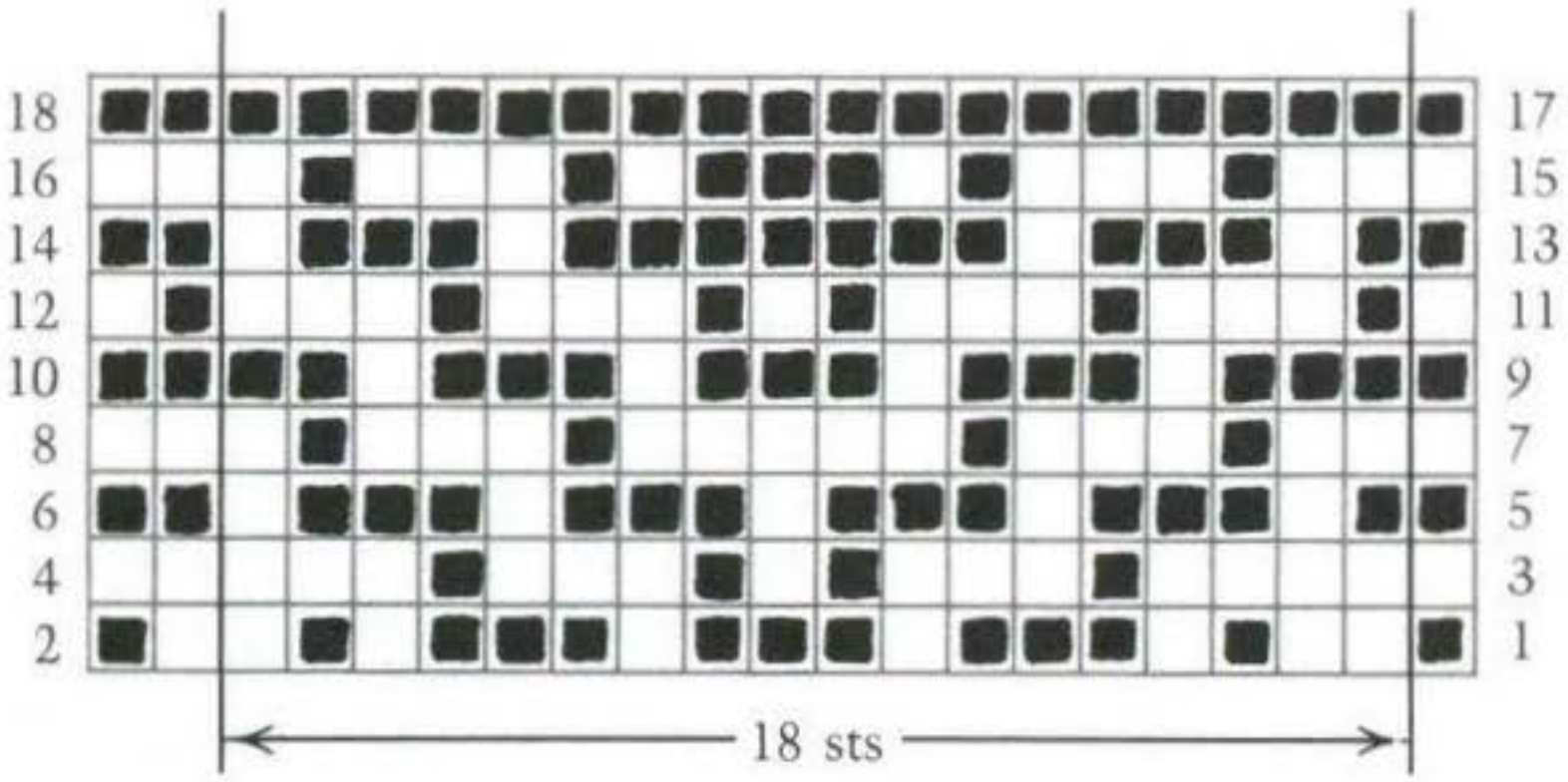


Figure 144. Shadow 52

Figure 145

SHADOW 53

Multiple of 18 sts plus 3

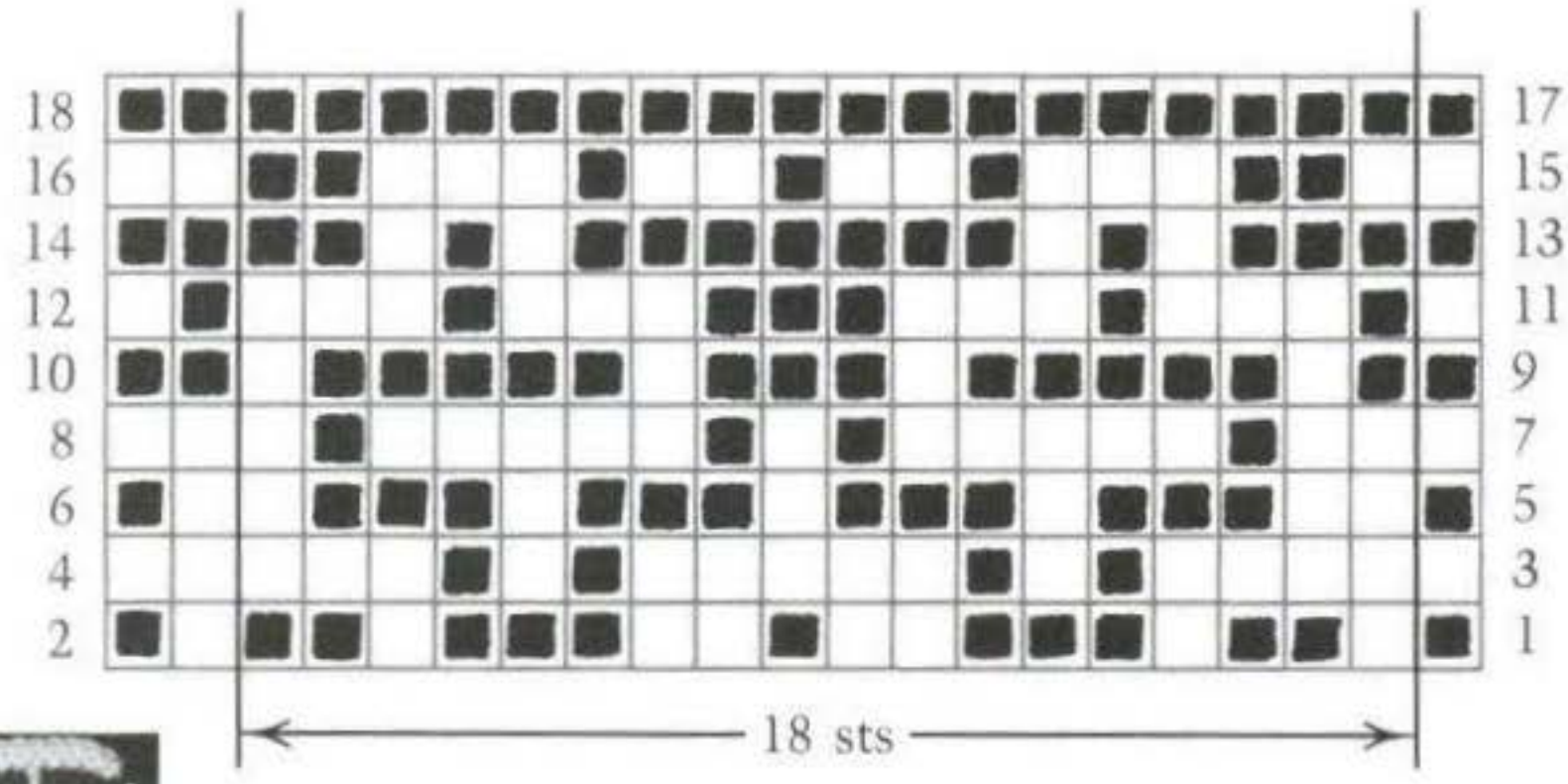


Figure 145. Shadow 53

Figure 146

SHADOW 54

Multiple of 18 sts plus 3

Figure 146. Shadow 54

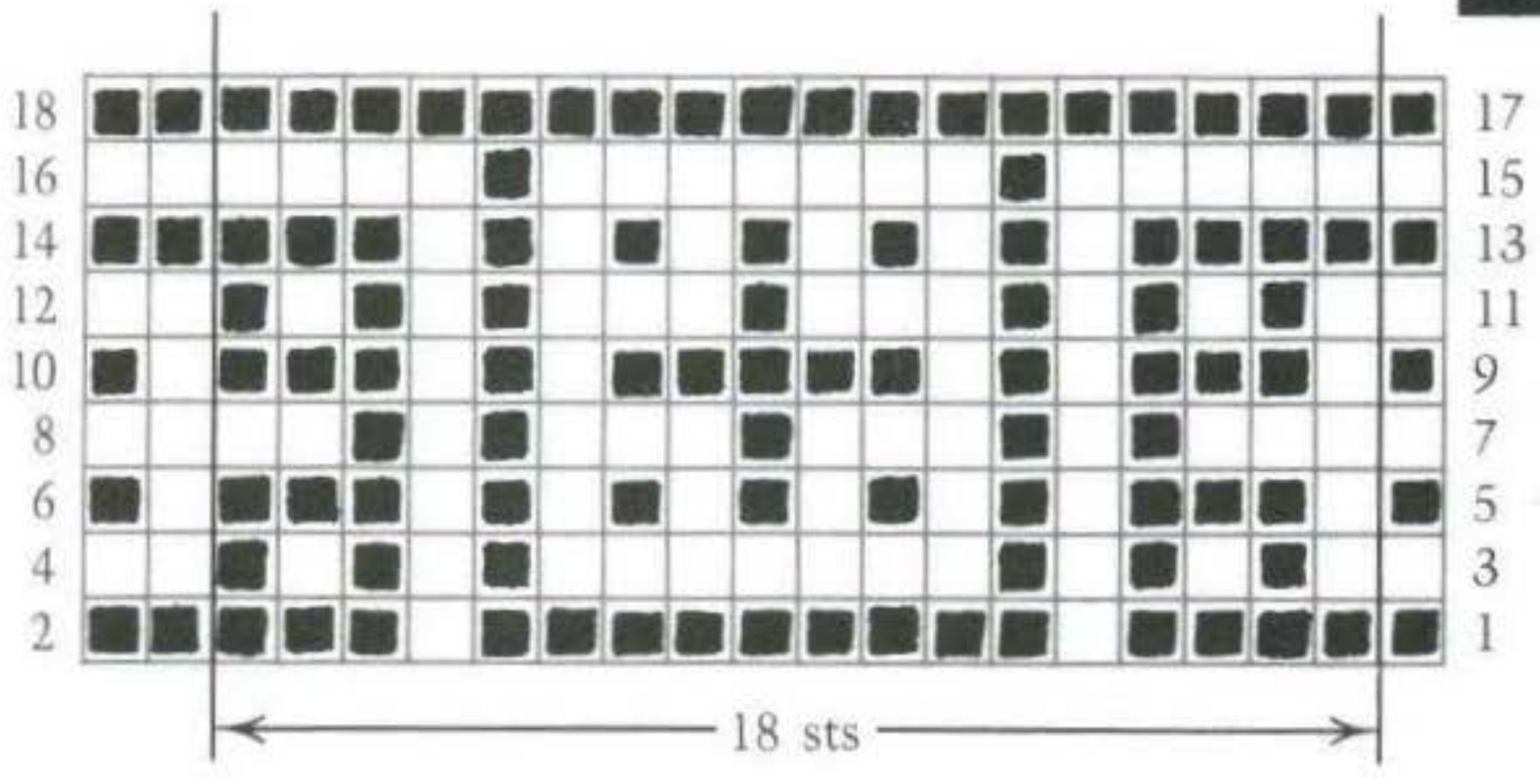
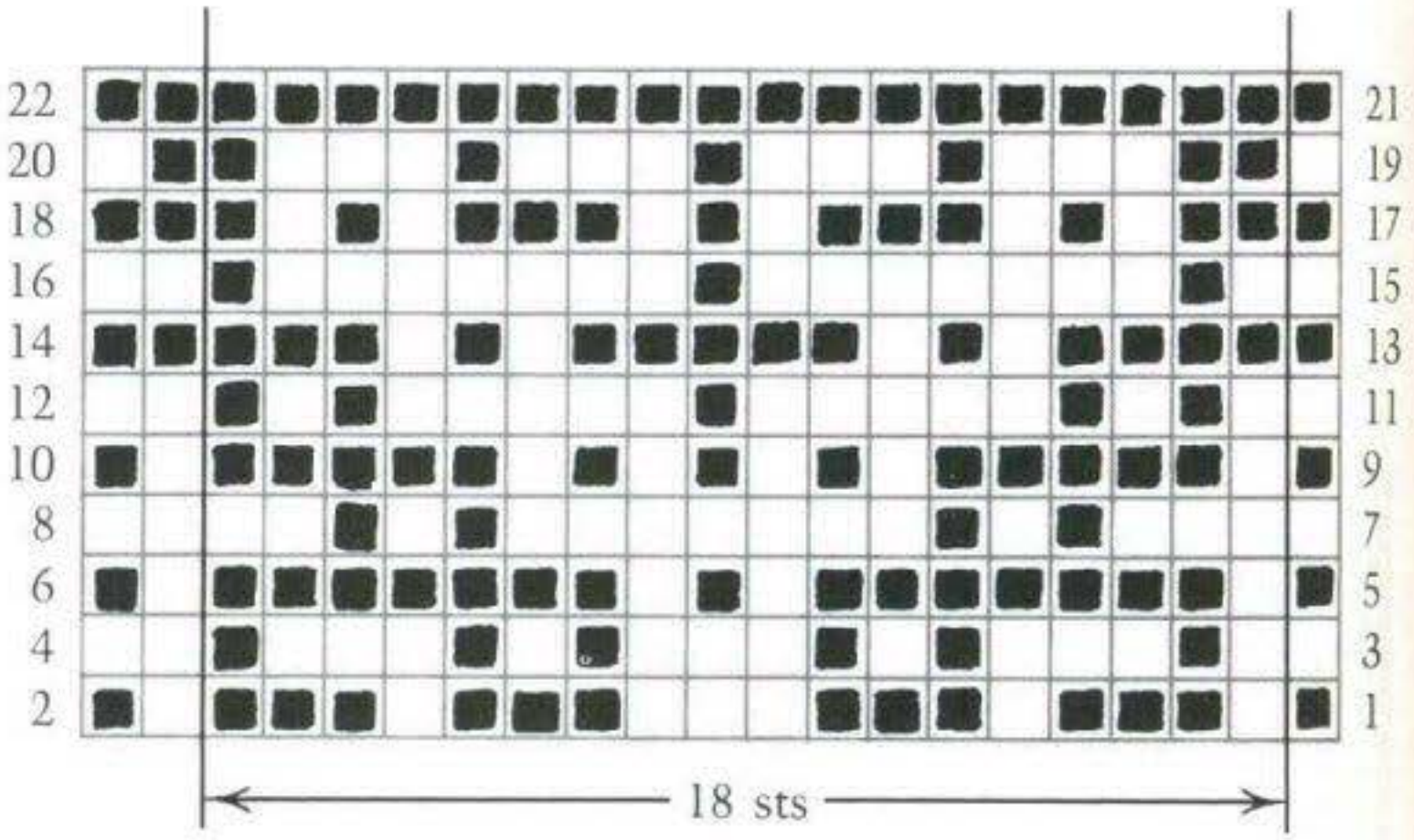


Figure 147

SHADOW 55

Multiple of 18 sts plus 3



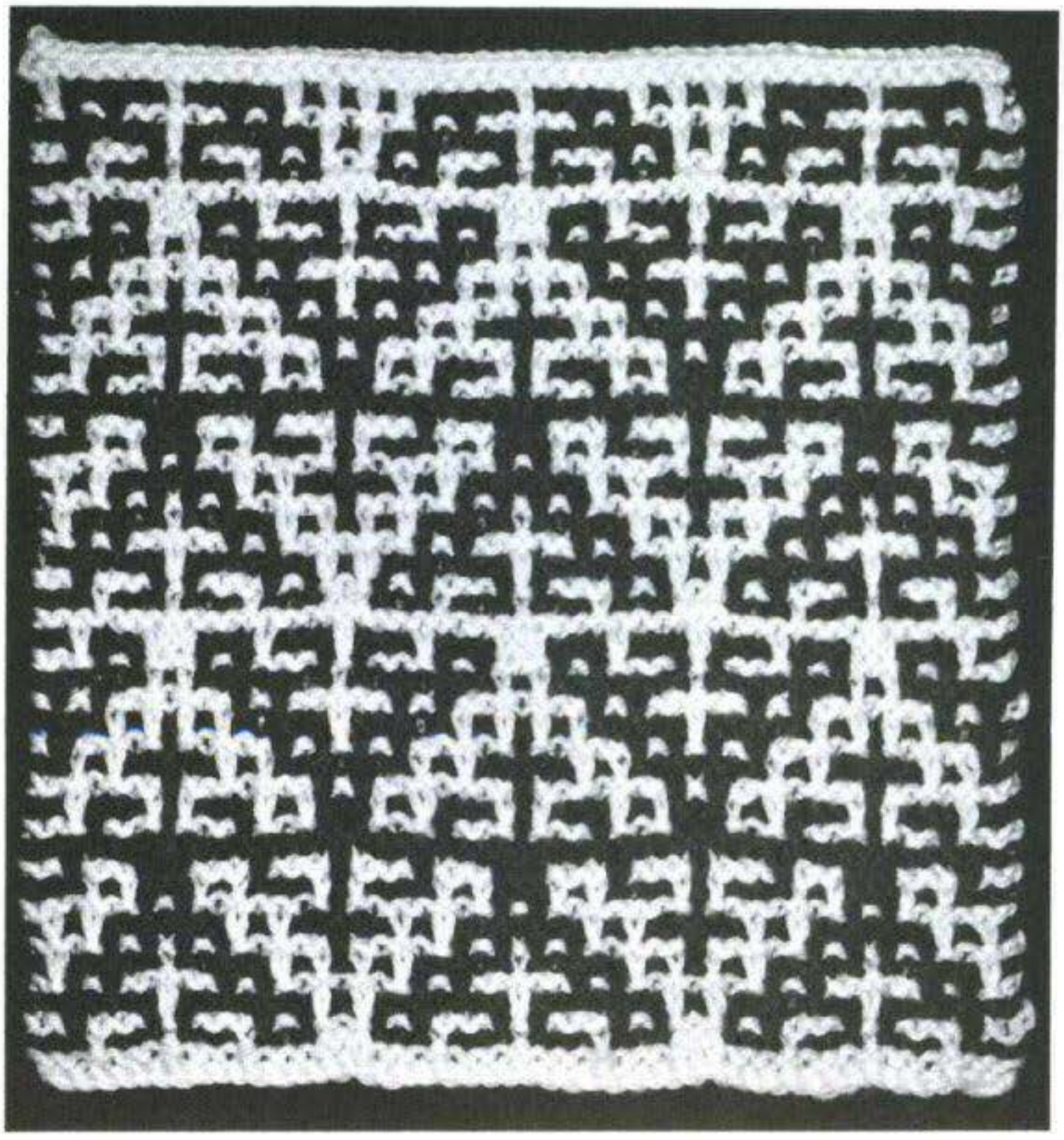


Figure 147. Shadow 55

Figure 148

SHADOW 56

Multiple of 18 sts plus 3

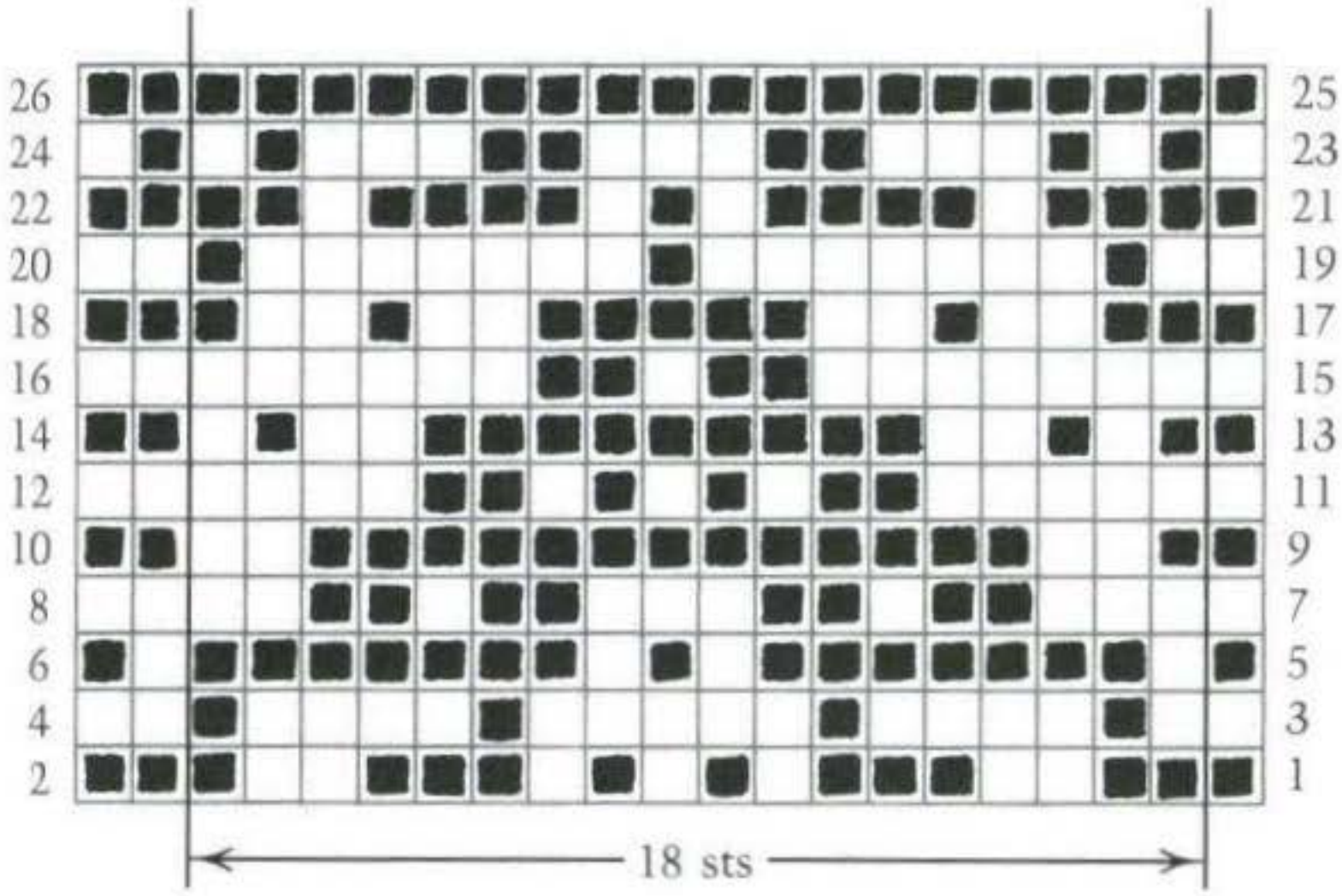


Figure 148. Shadow 56

Figure 149

SHADOW 57

Multiple of 20 sts plus 3

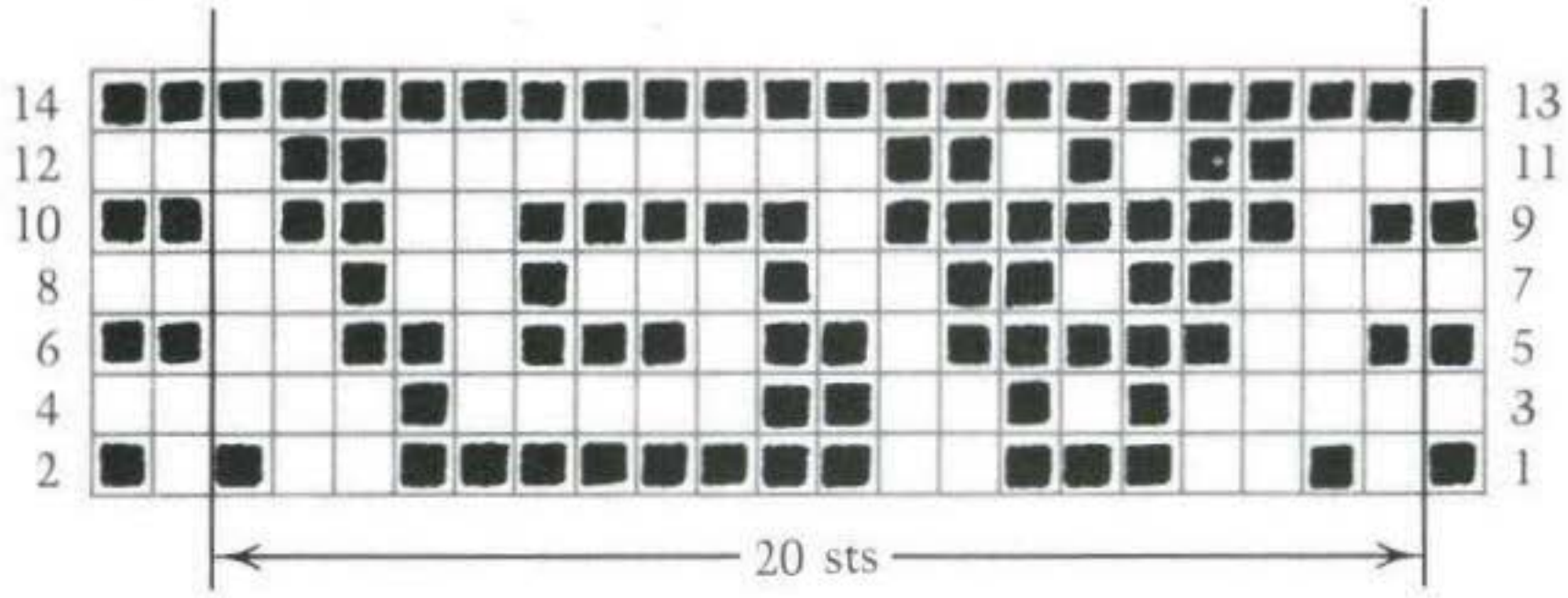


Figure 150

SHADOW 58

Multiple of 22 sts plus 3

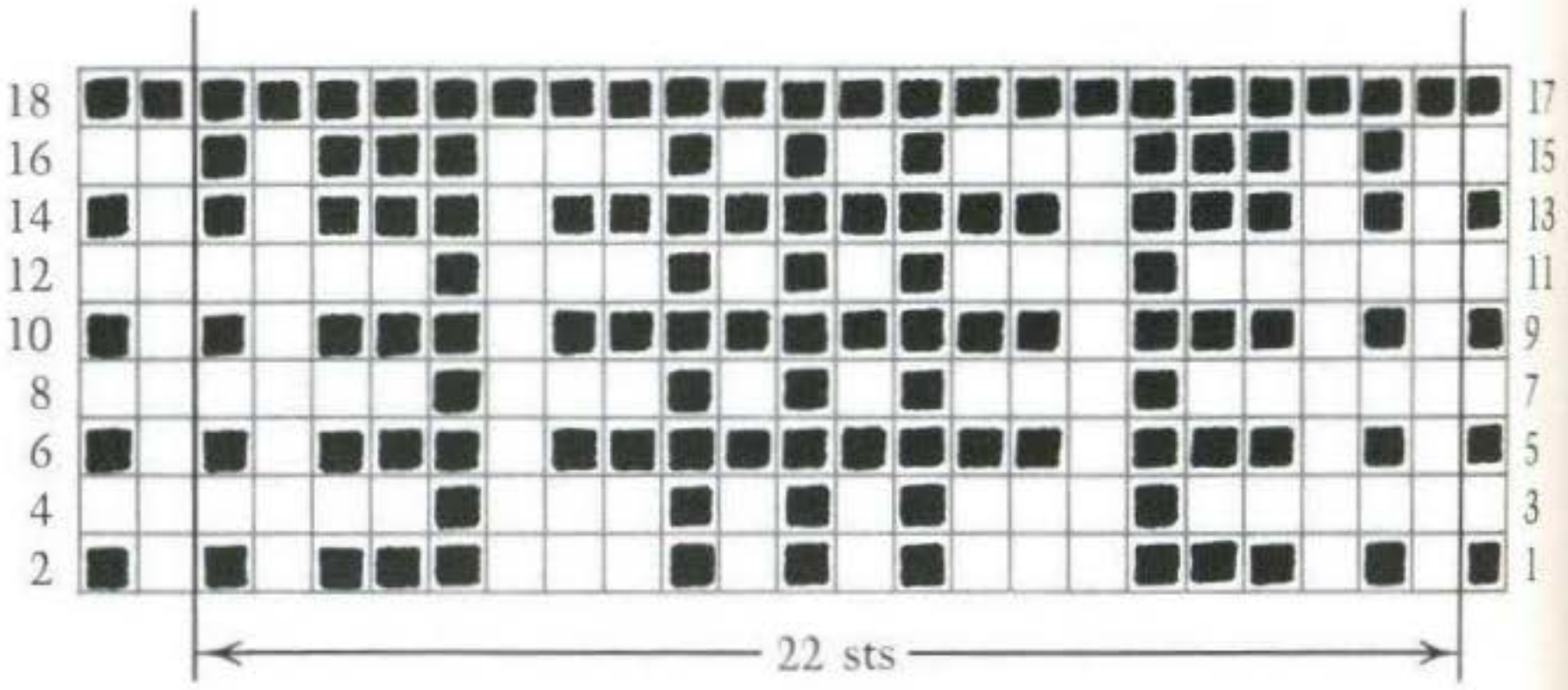


Figure 151

SHADOW 59

Multiple of 22 sts plus 3

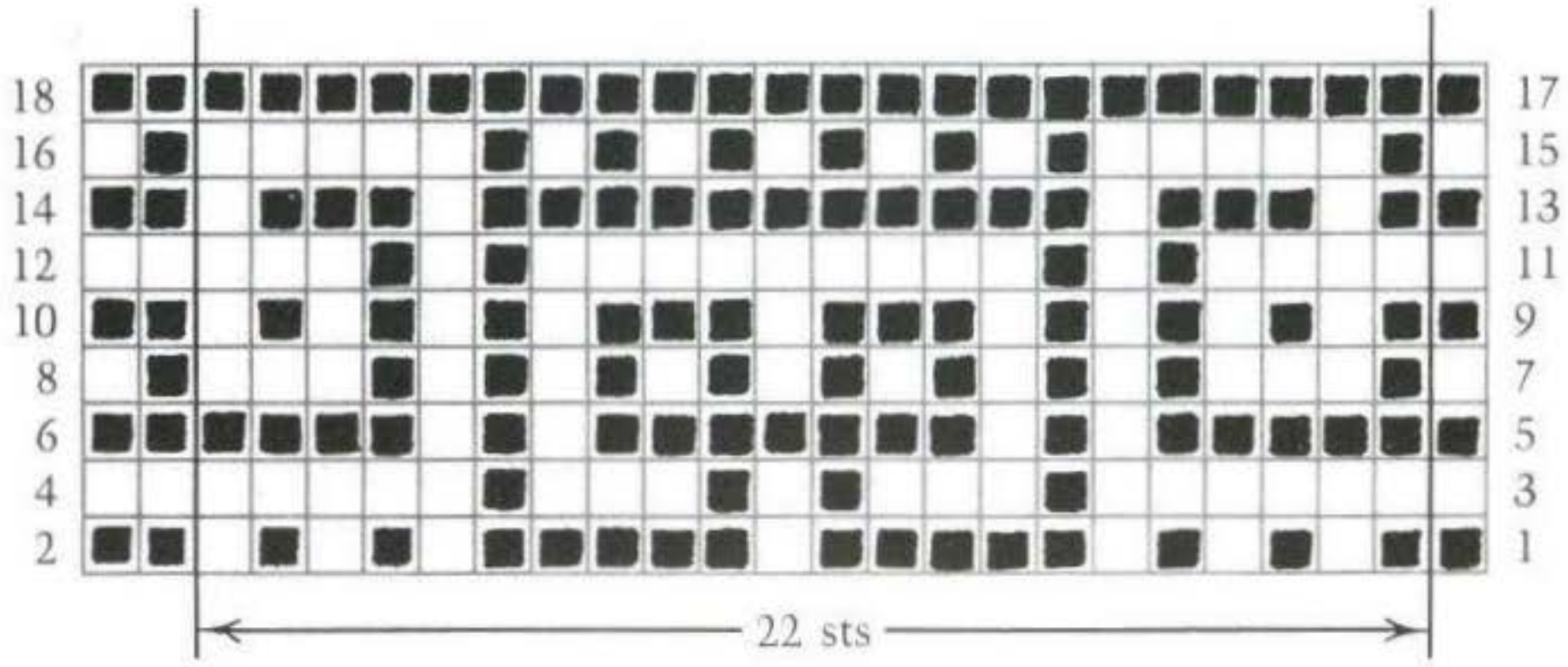


Figure 149. Shadow 57

Figure 151. Shadow 59

Figure 150. Shadow 58

Figure 152

SHADOW 60

Multiple of 22 sts plus 3

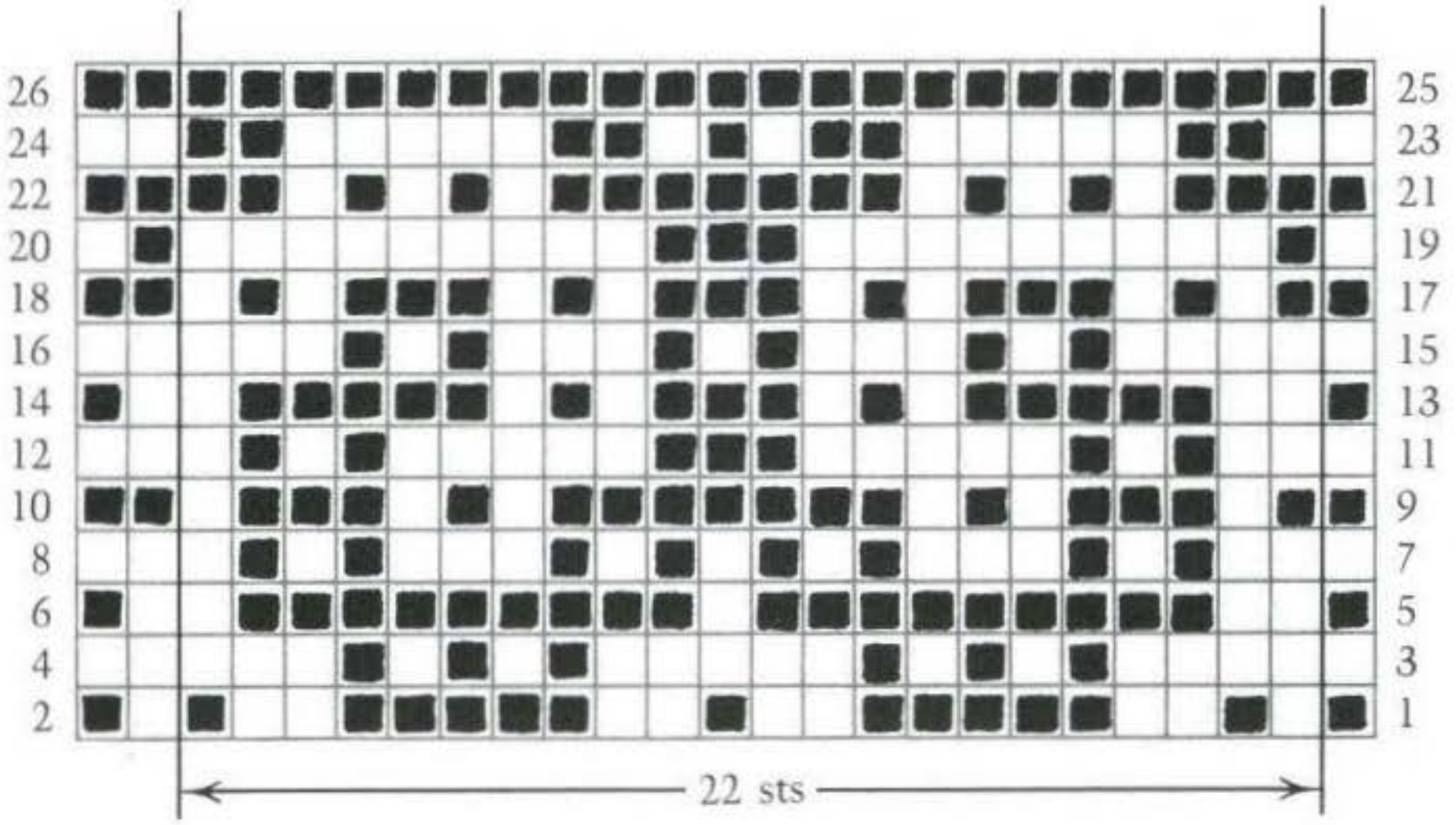


Figure 153

SHADOW 61

Multiple of 26 sts plus 3

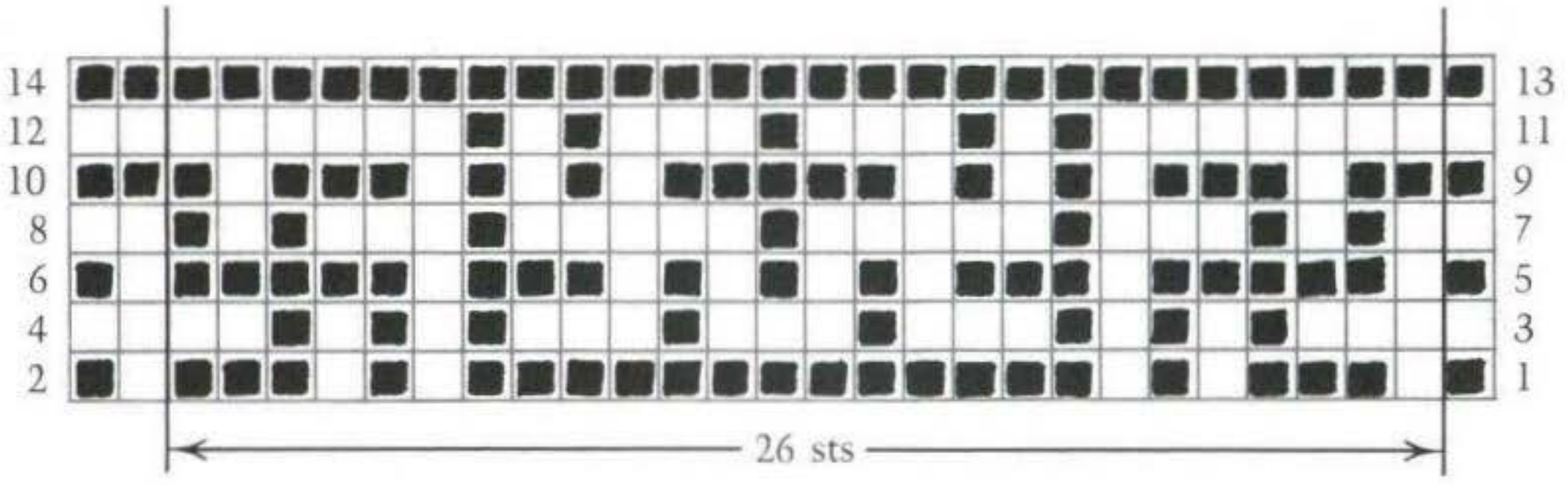
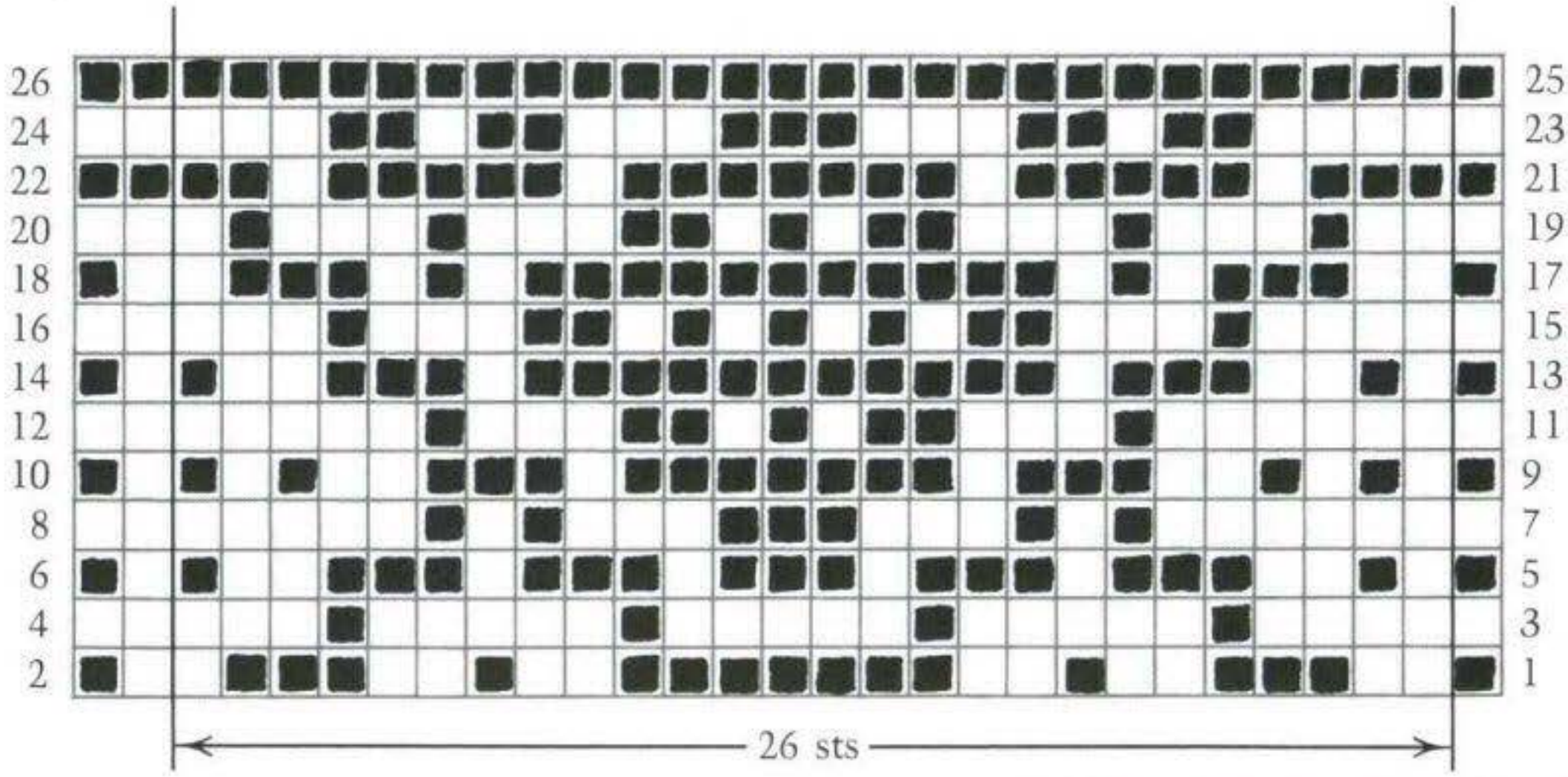


Figure 154

SHADOW 62

Multiple of 26 sts plus 3



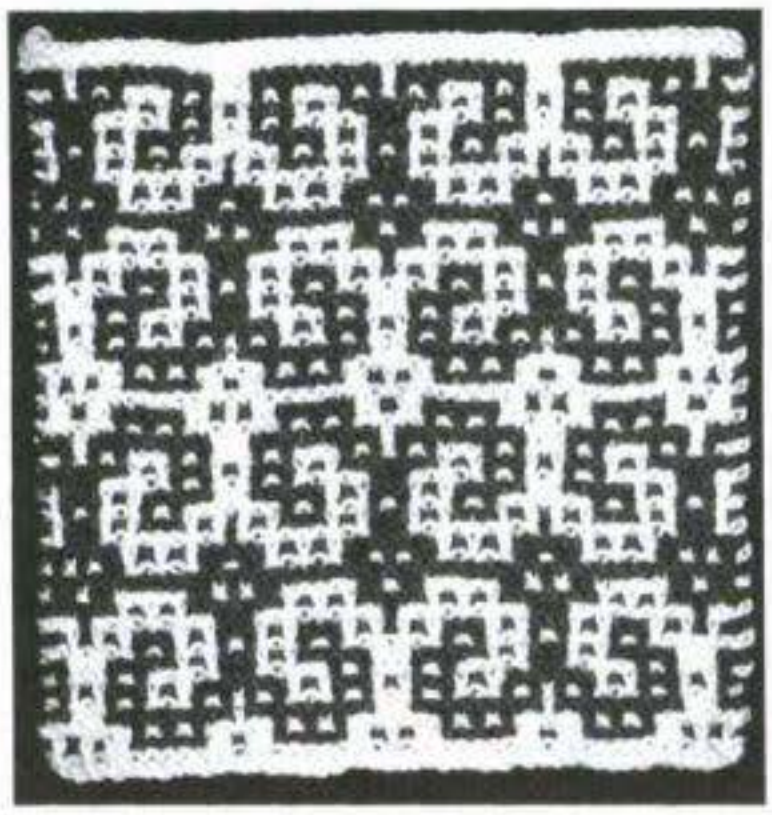


Figure 152. Shadow 60

Figure 153. Shadow 61

Figure 154. Shadow 62

Figure 155

SHADOW 63

Multiple of 30 sts plus 3

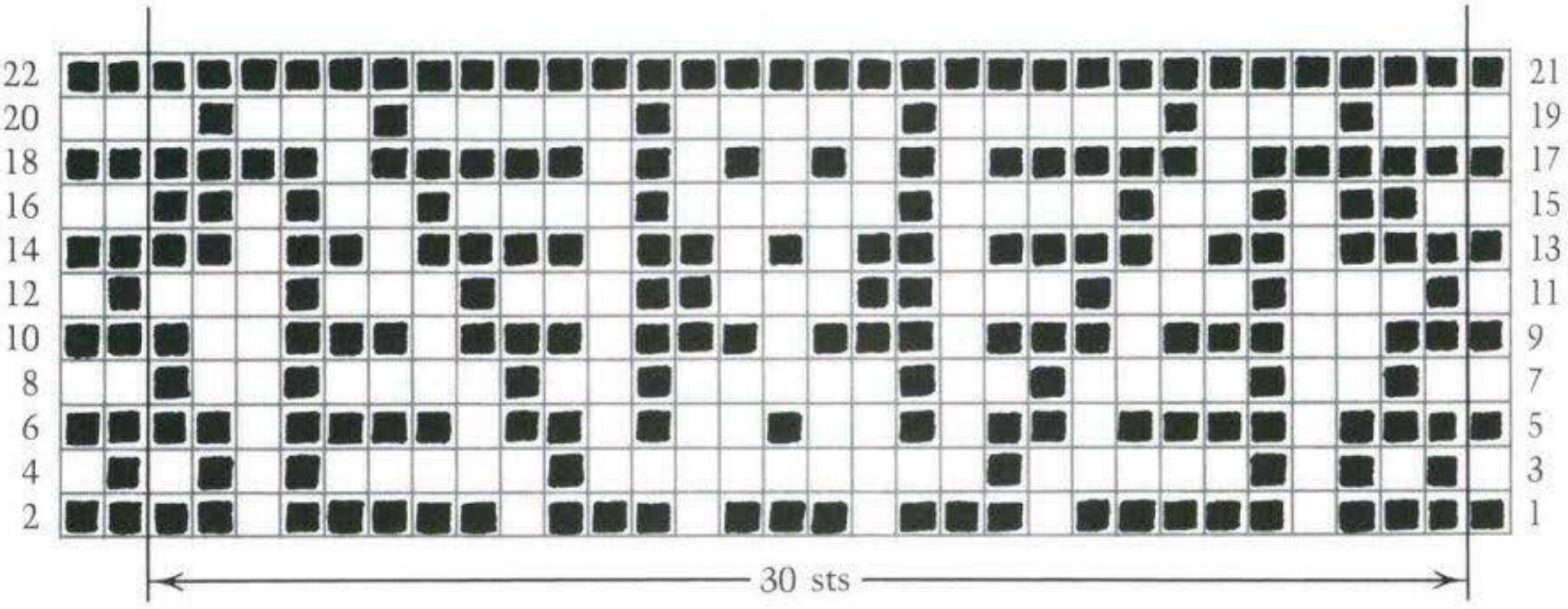


Figure 155. Shadow 63

Figure 156. Shadow 64

Figure 156

SHADOW 64

Multiple of 30 sts plus 3

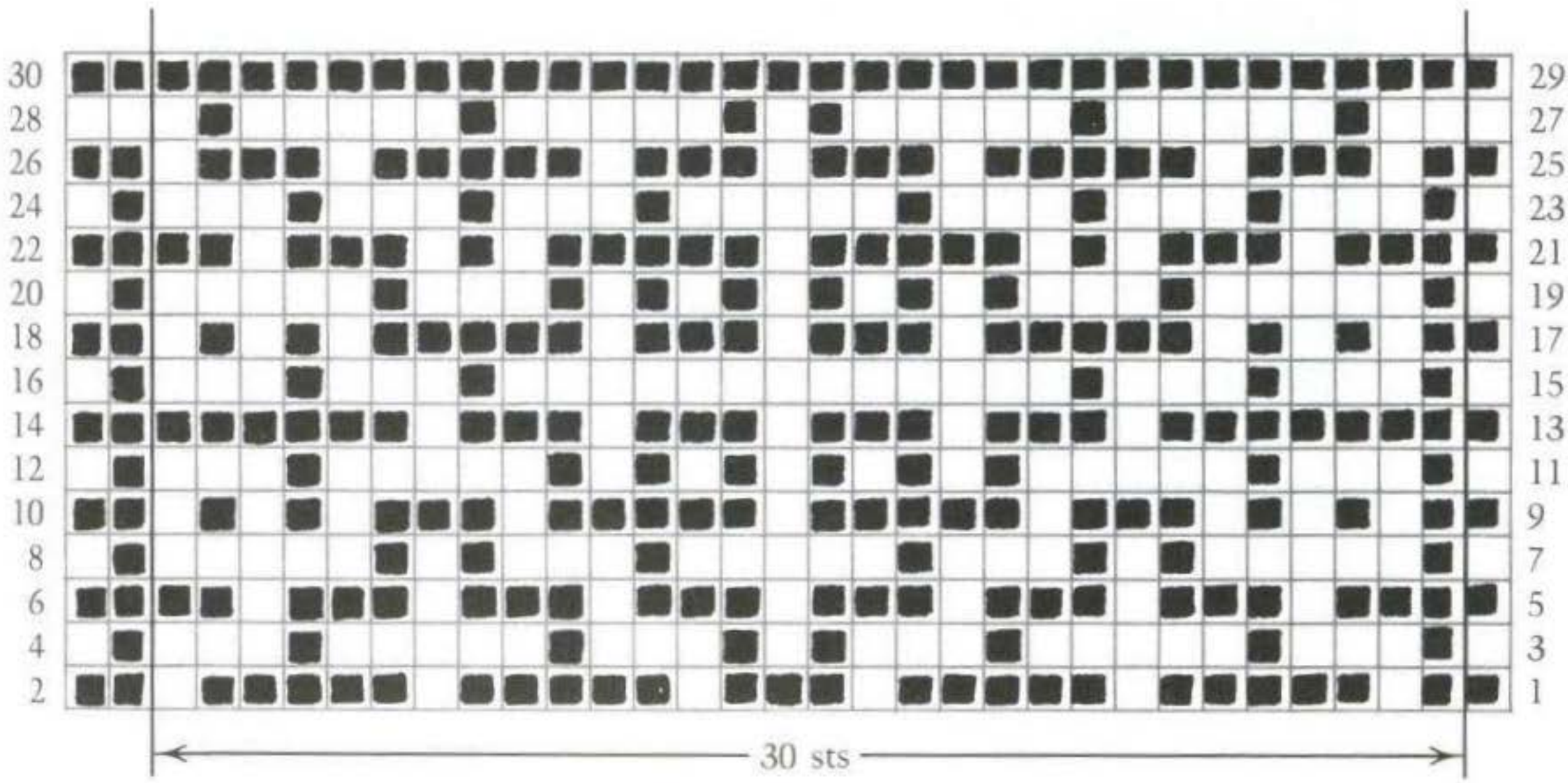


Figure 157

SHADOW 65

Multiple of 26 sts plus 3

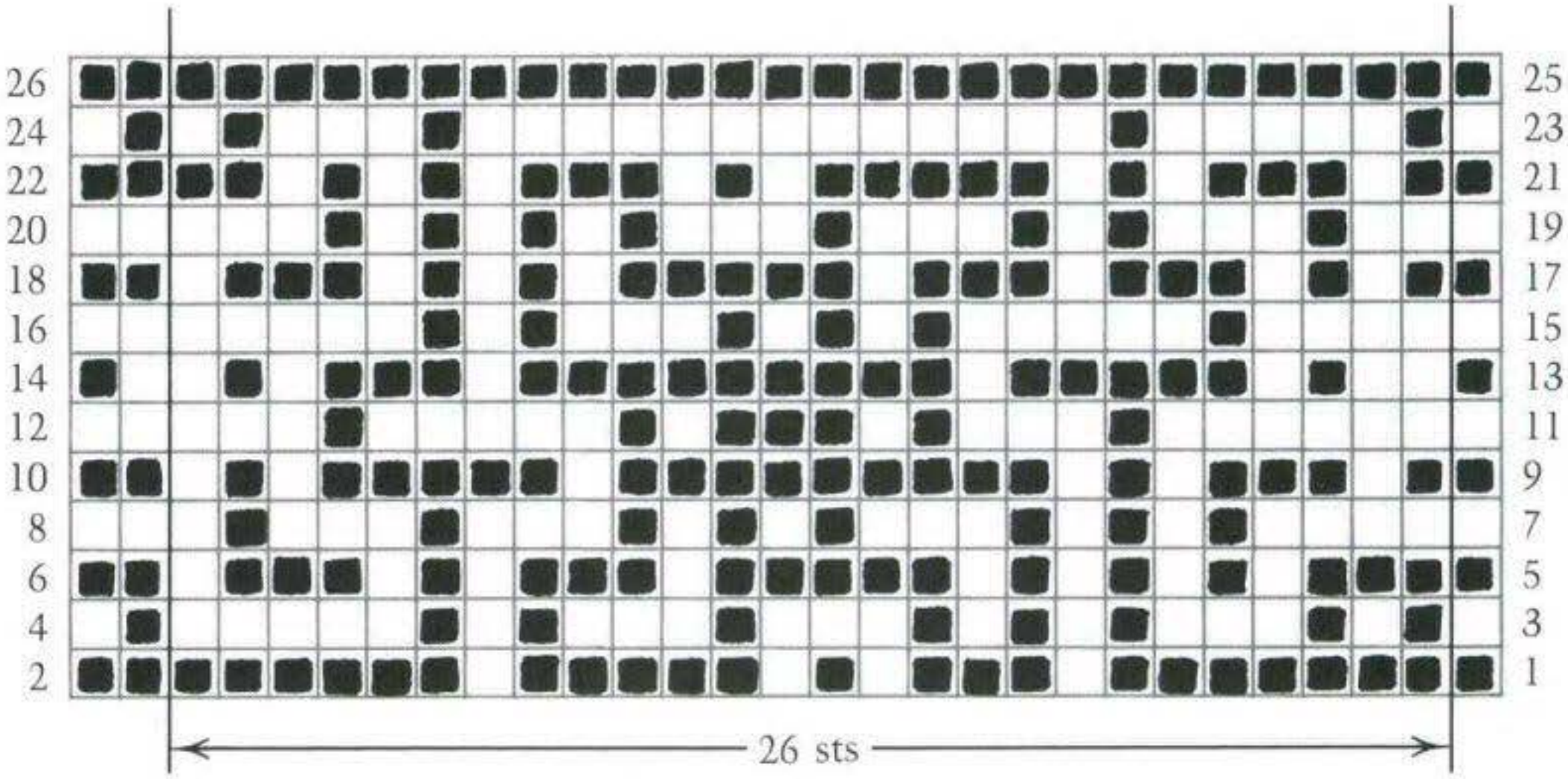


Figure 157. Shadow 65

4

MAGIC MOSAIC DESIGNS
Special Section

Here is a collection of original, never-before-published "magic" mosaic designs, so named because of their four-way symmetry which resembles ancient magic symbols that presented the same face to all four directions.

Each design occupies a square 53 stitches wide by 102 rows high. All are worked in garter stitch (knit both right-side and wrong-side rows).

To begin, cast on 53 stitches and knit Rows 1 and 2 with color A, represented on the chart by a small black block. Join Color B and work Rows 3 and 4, shown on the chart by white. Remember that, if a different effect is wanted, dark and light colors may be reversed. The photographs in this section show samples finished with a 2-ridge garter-stitch border. Prior to finishing, the selvedges are speckled as the photos in chapters 1-3.

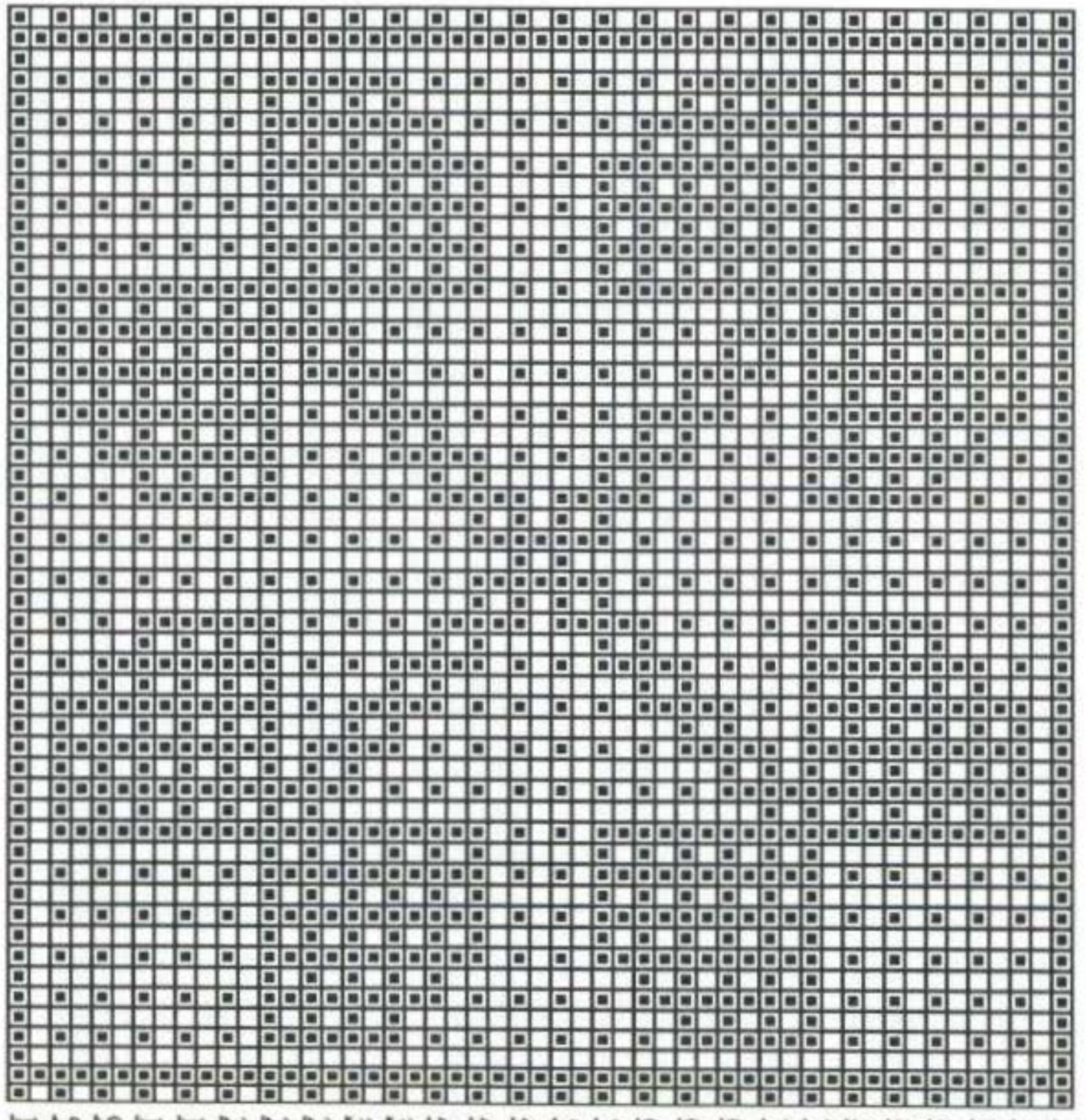
Magic Mosaic squares can be incorporated into mosaic-knit garments, or pillows, or afghans or any other knitted creations.

HINT: for an afghan with four-way stretch, sew squares together with side edges along top or bottom edges of adjacent squares, then knit or crochet a border all the way around the outside. Alternatively, an afghan may be created in long strips, one square after another, and the strips sewn together side by side. To sew side edges, simply pick up the garter-stitch loops of each color stripe, matching stripes across the seam, so that the speckled edge stitches are concealed and the *second*-stitch vertical stripes form the border between squares.

There is no special way to cast on, cast off or otherwise handle mosaic patterns; they are versatile enough to be used in any manner or combination that you prefer. You can even work three or four different colored squares at once in horizontal combination, as for a jacket back or a rectangular wall hanging, by twisting the strands together at the start of each entry into a new square as you work across. Leave dropped strands hanging and pick them up again on the return row. Edge stitches may be omitted when pattern squares are worked side by side.

The following charts numbered 1 through 63 correspond to the Magic Mosaic Afghan photographed on the back cover and on page one.

#1



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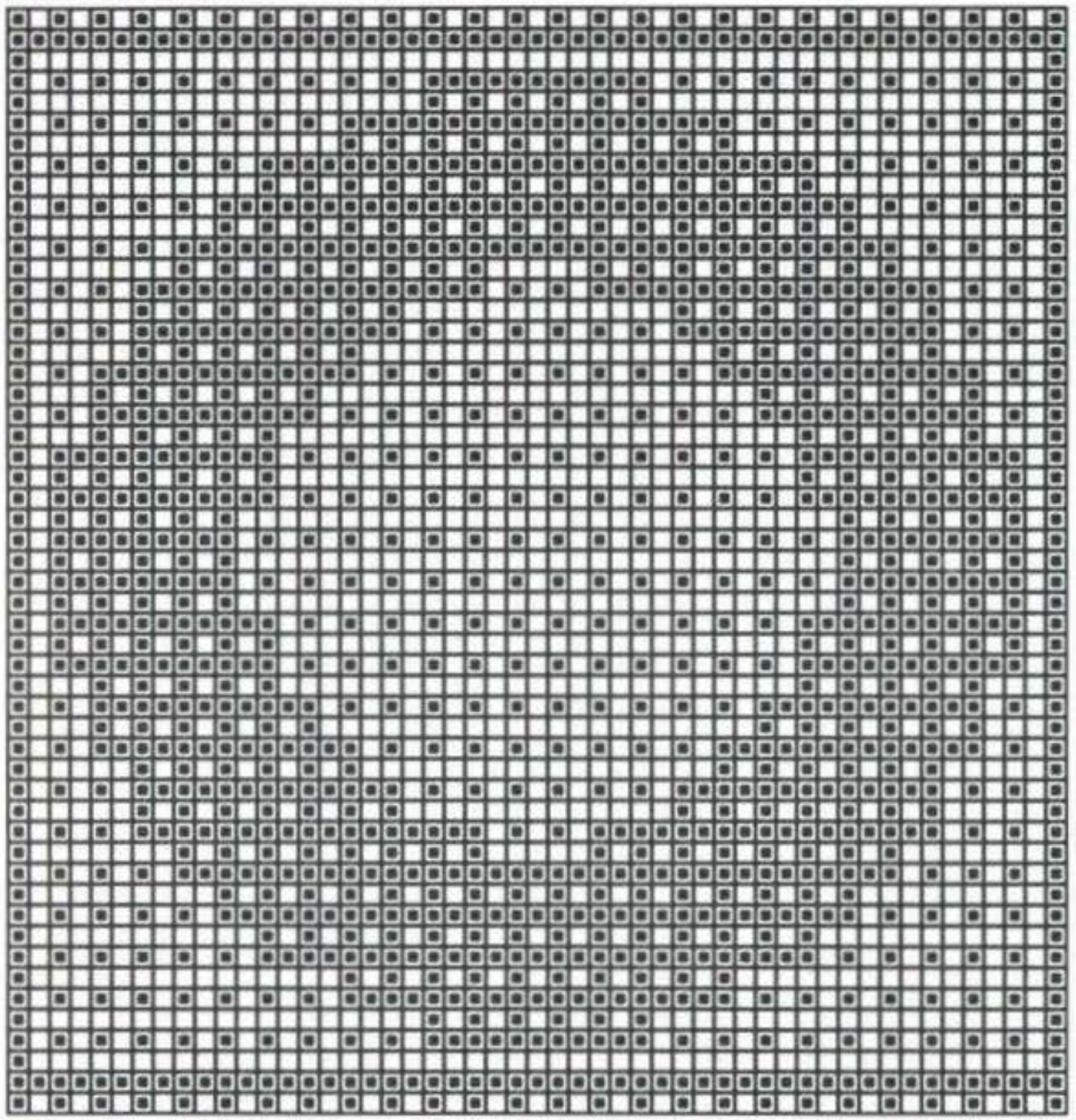

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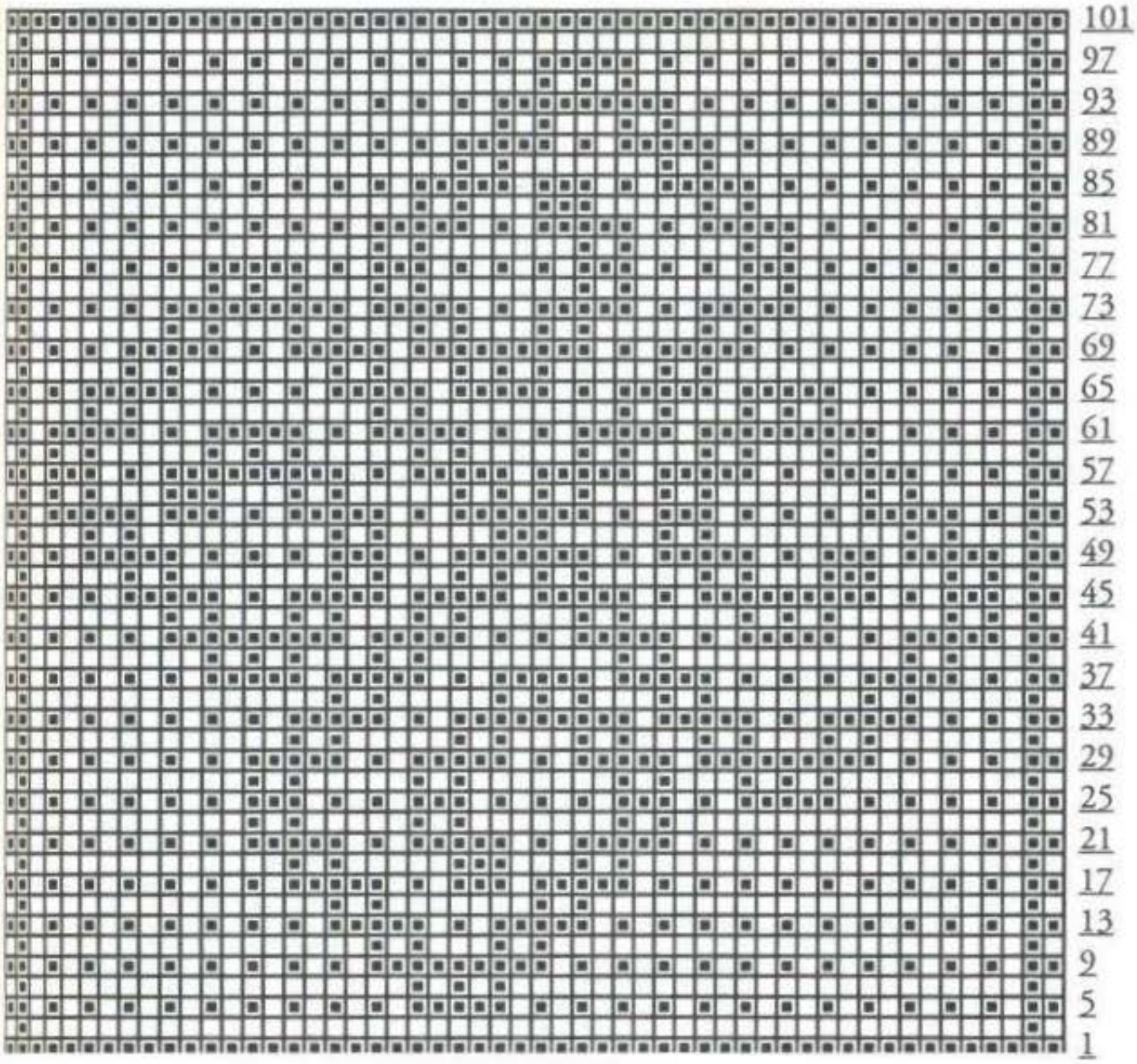
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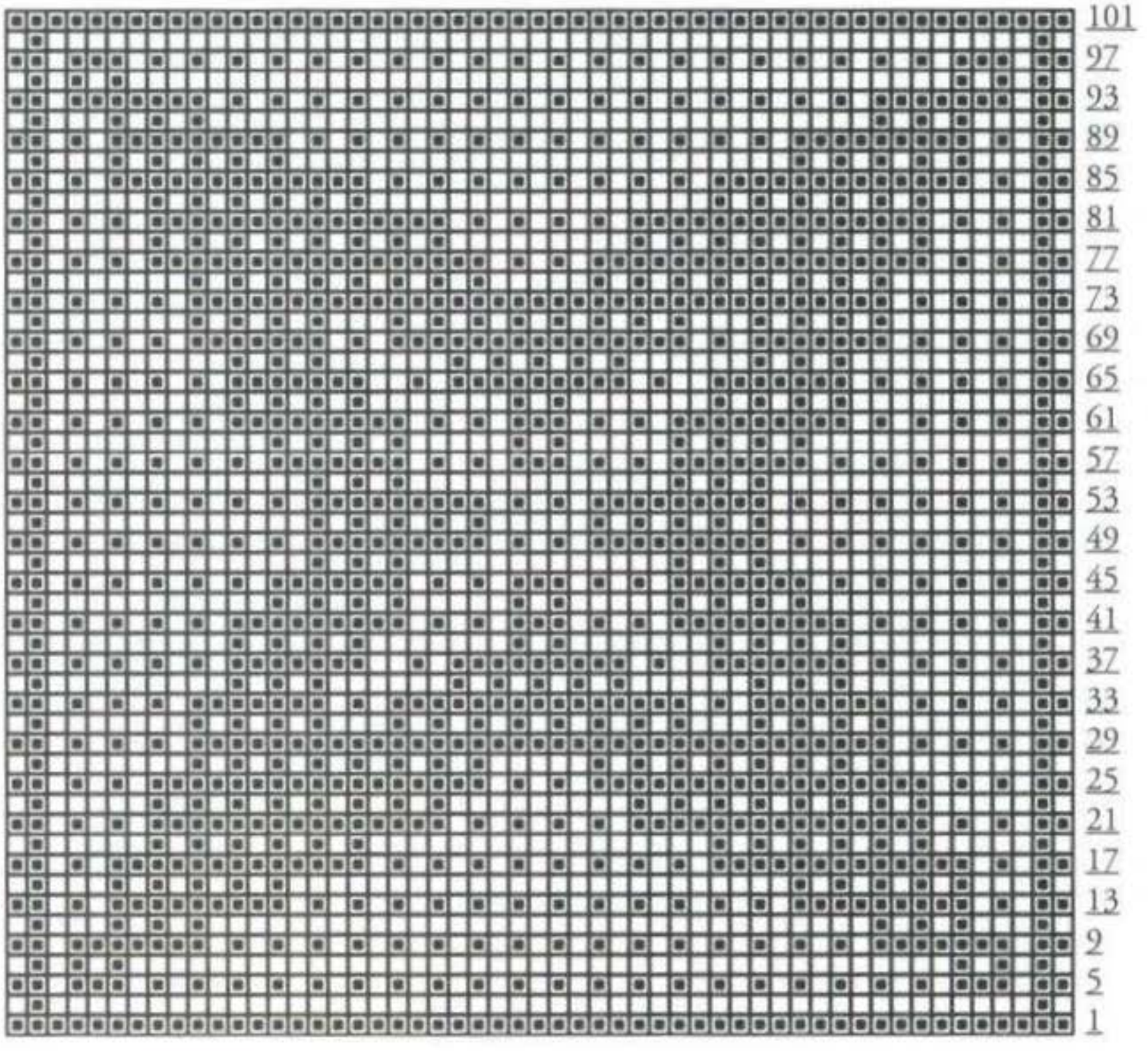
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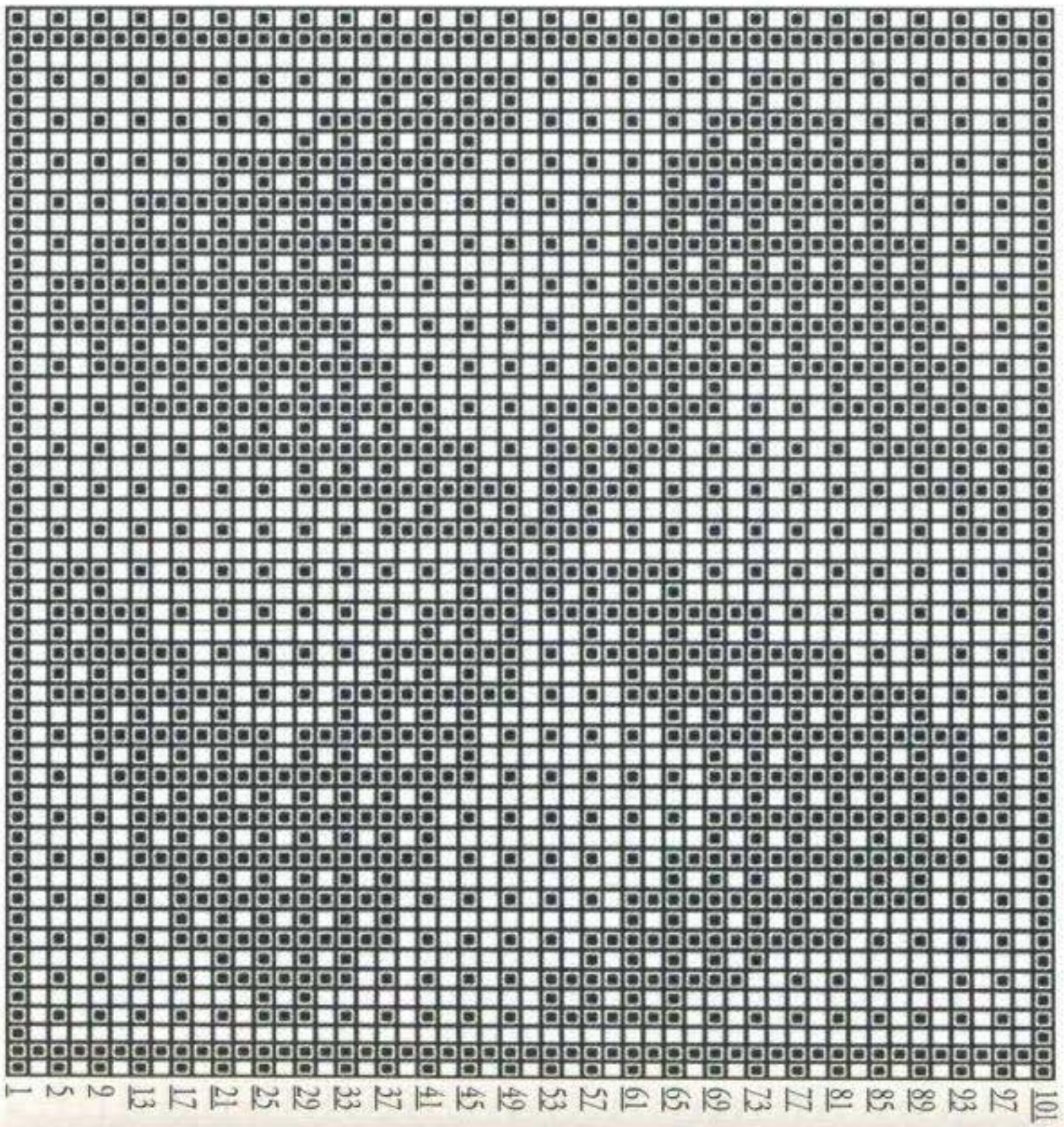
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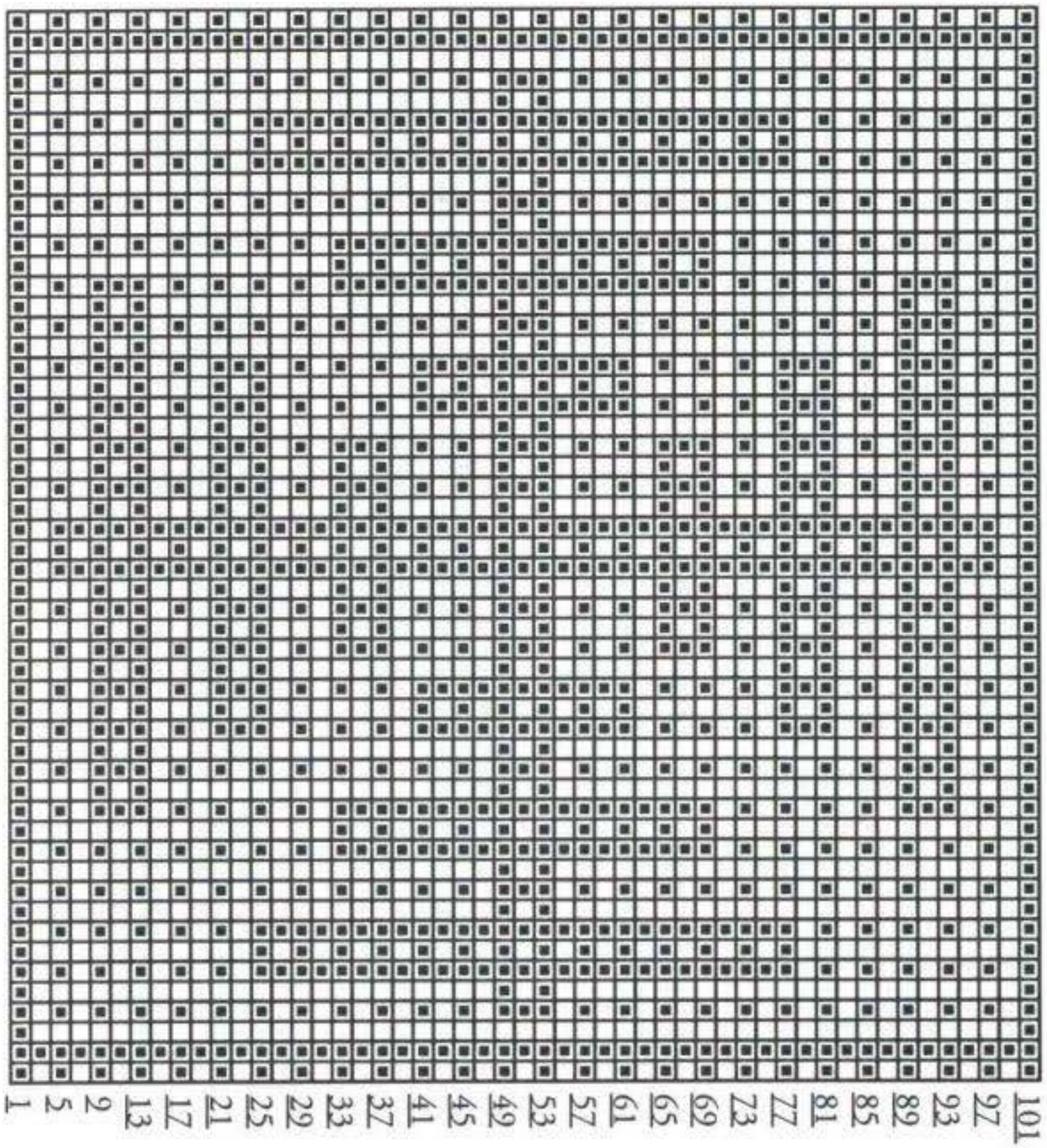
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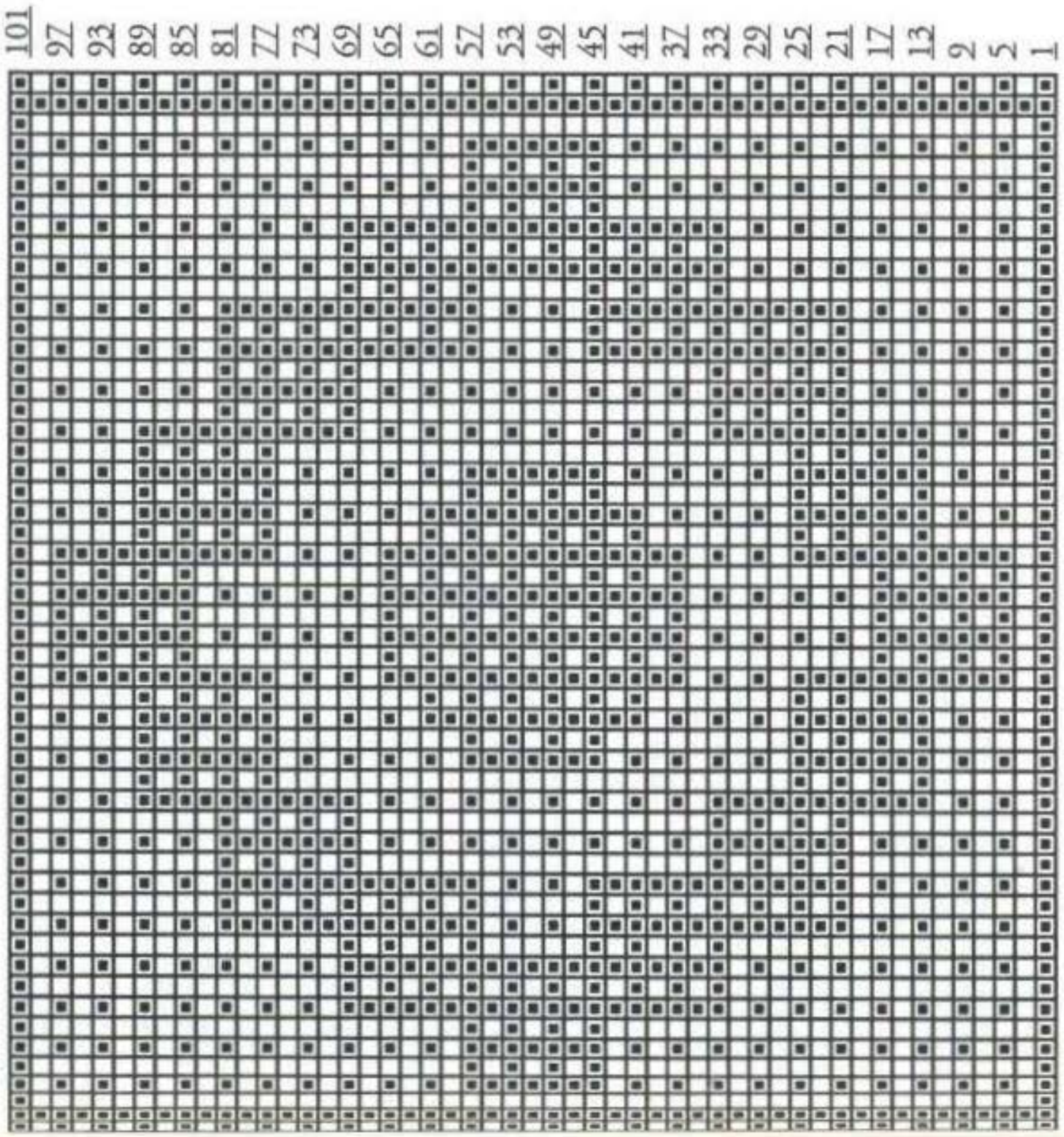
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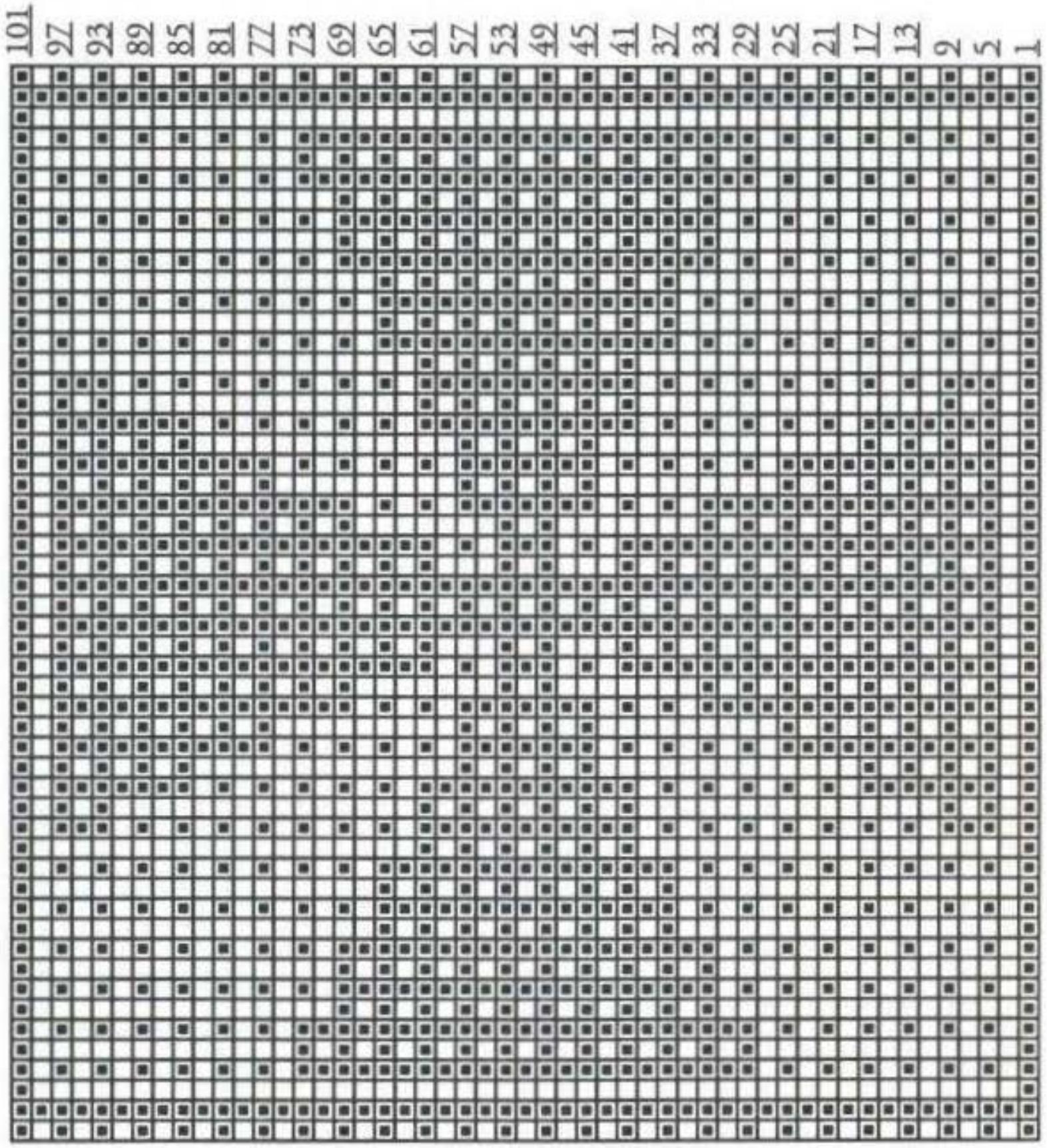
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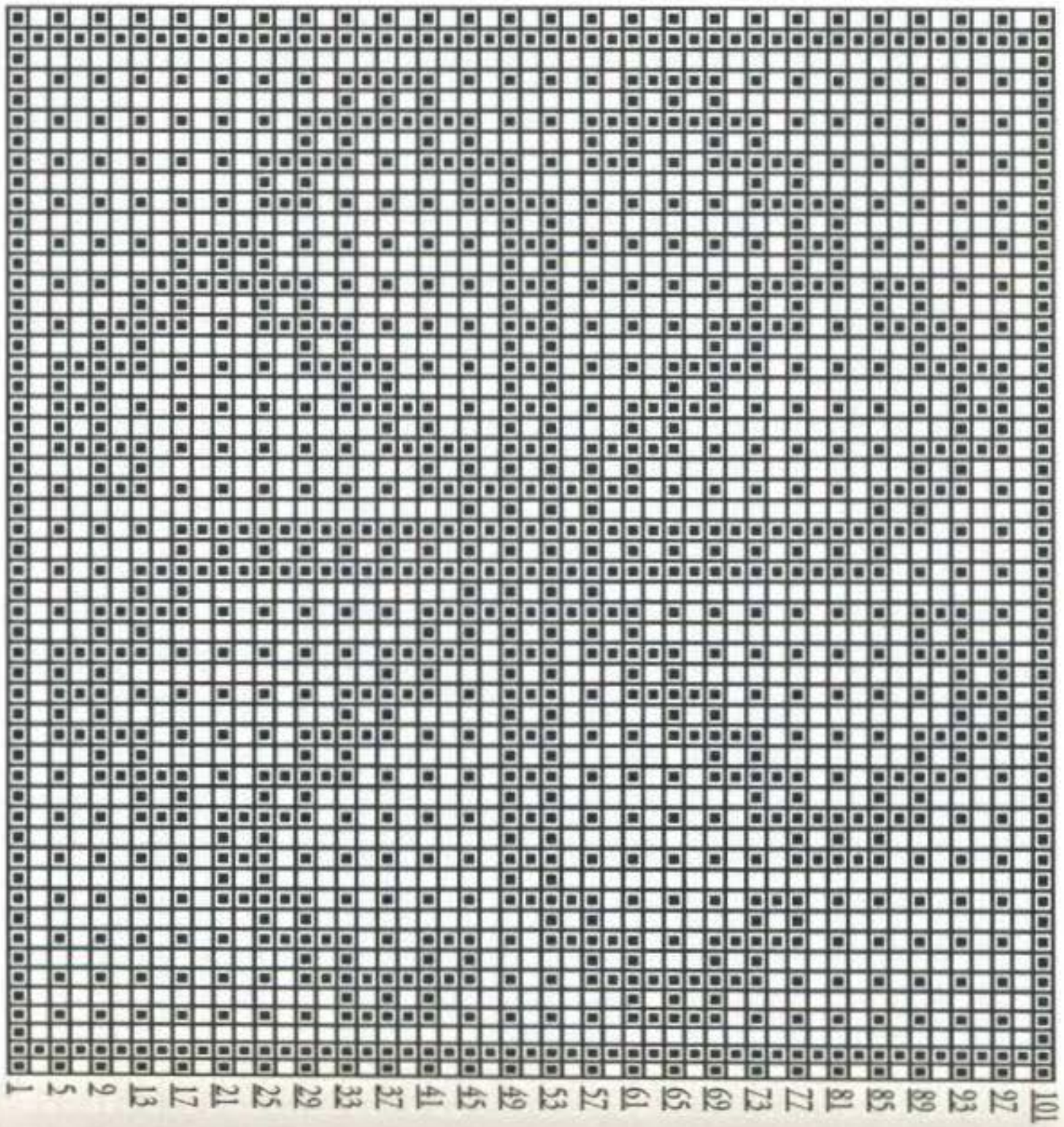
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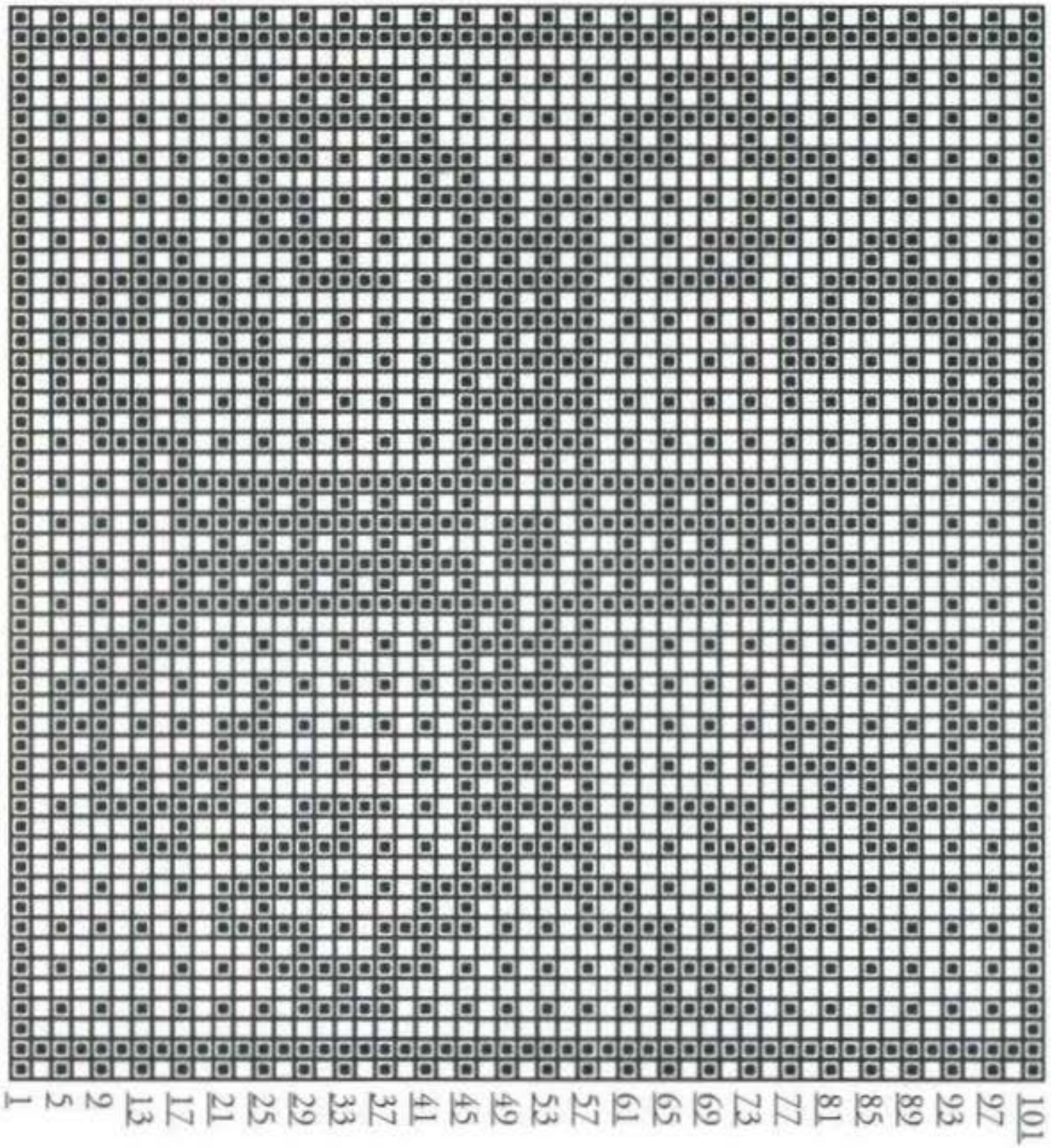
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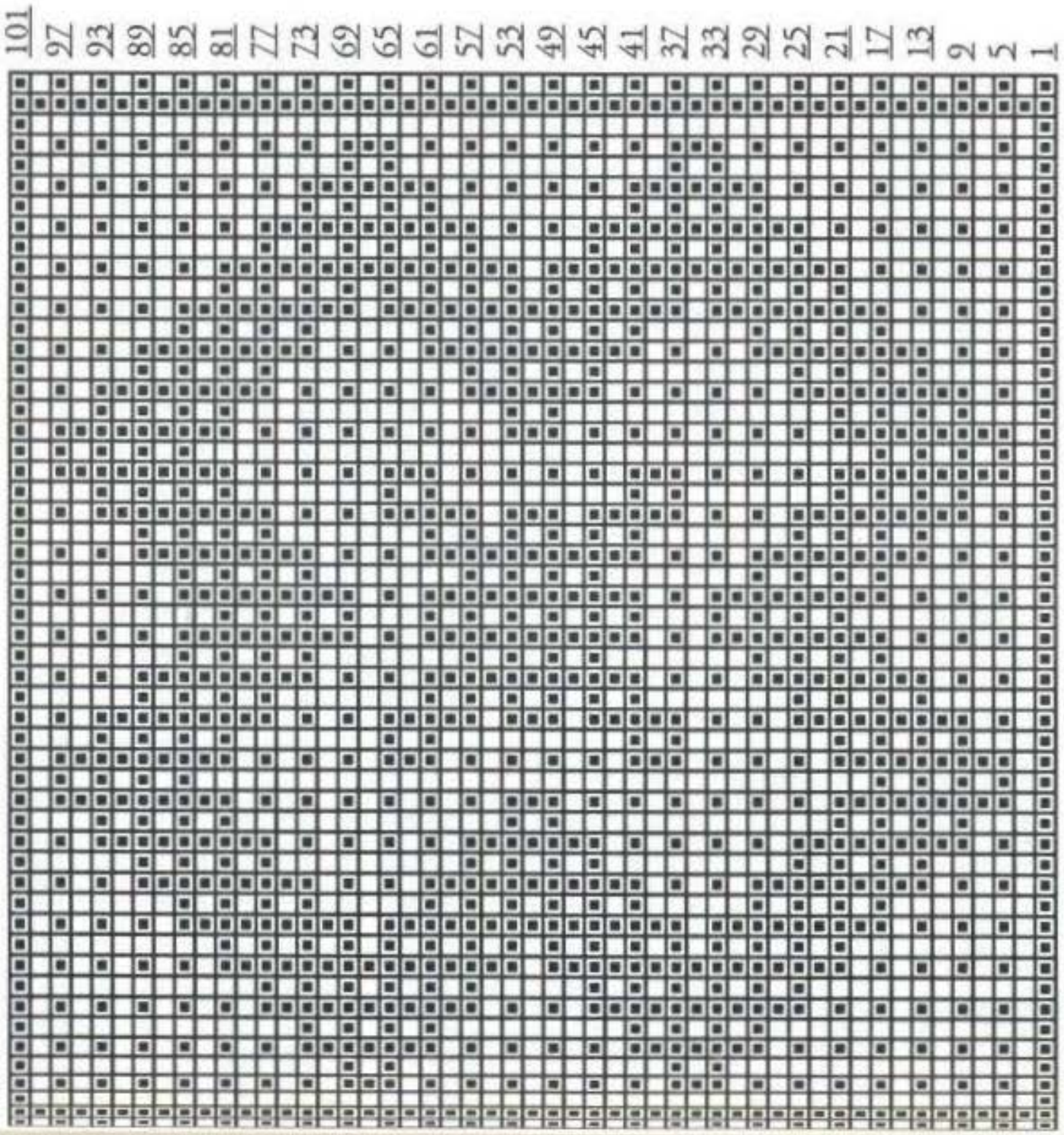
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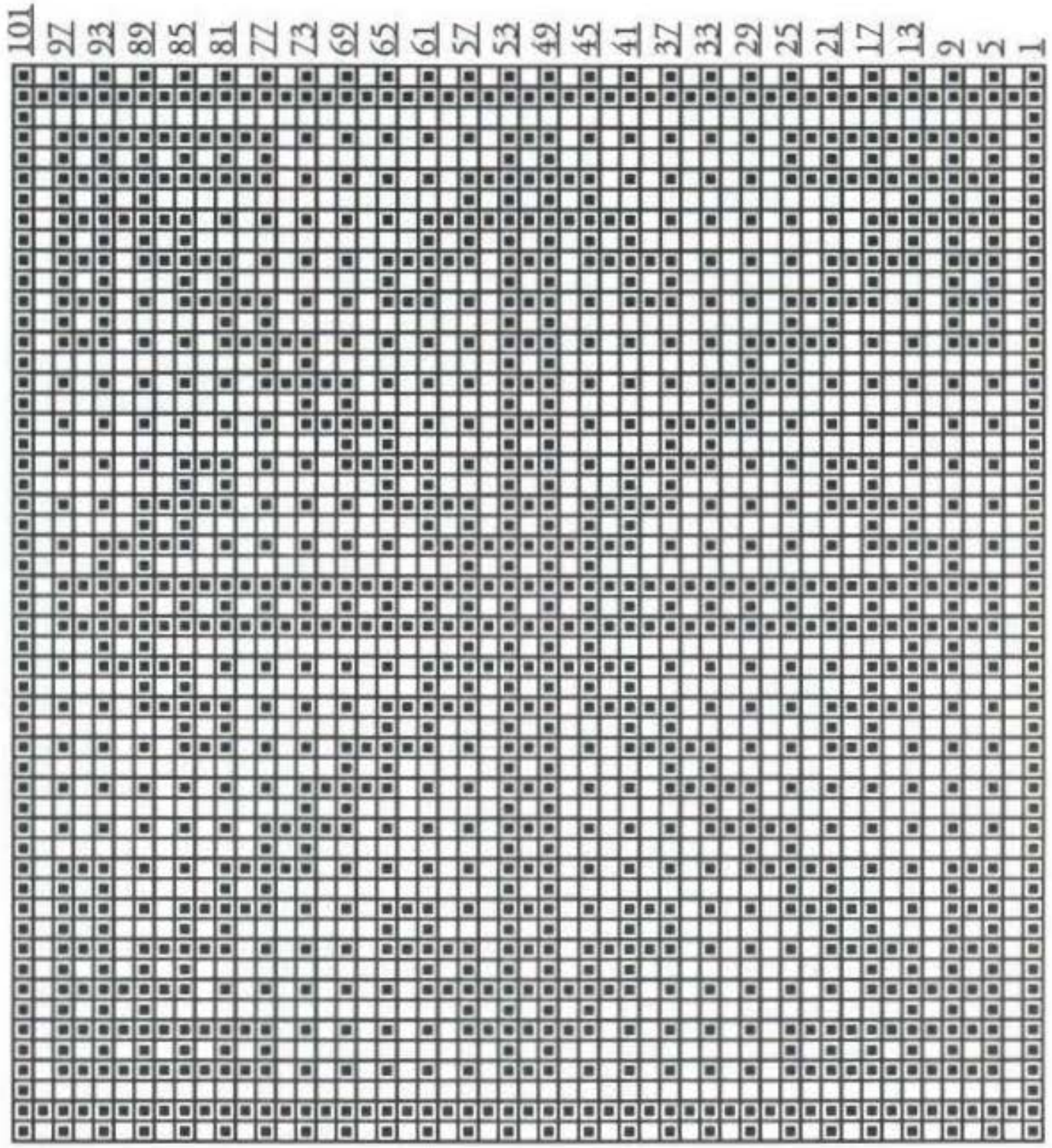
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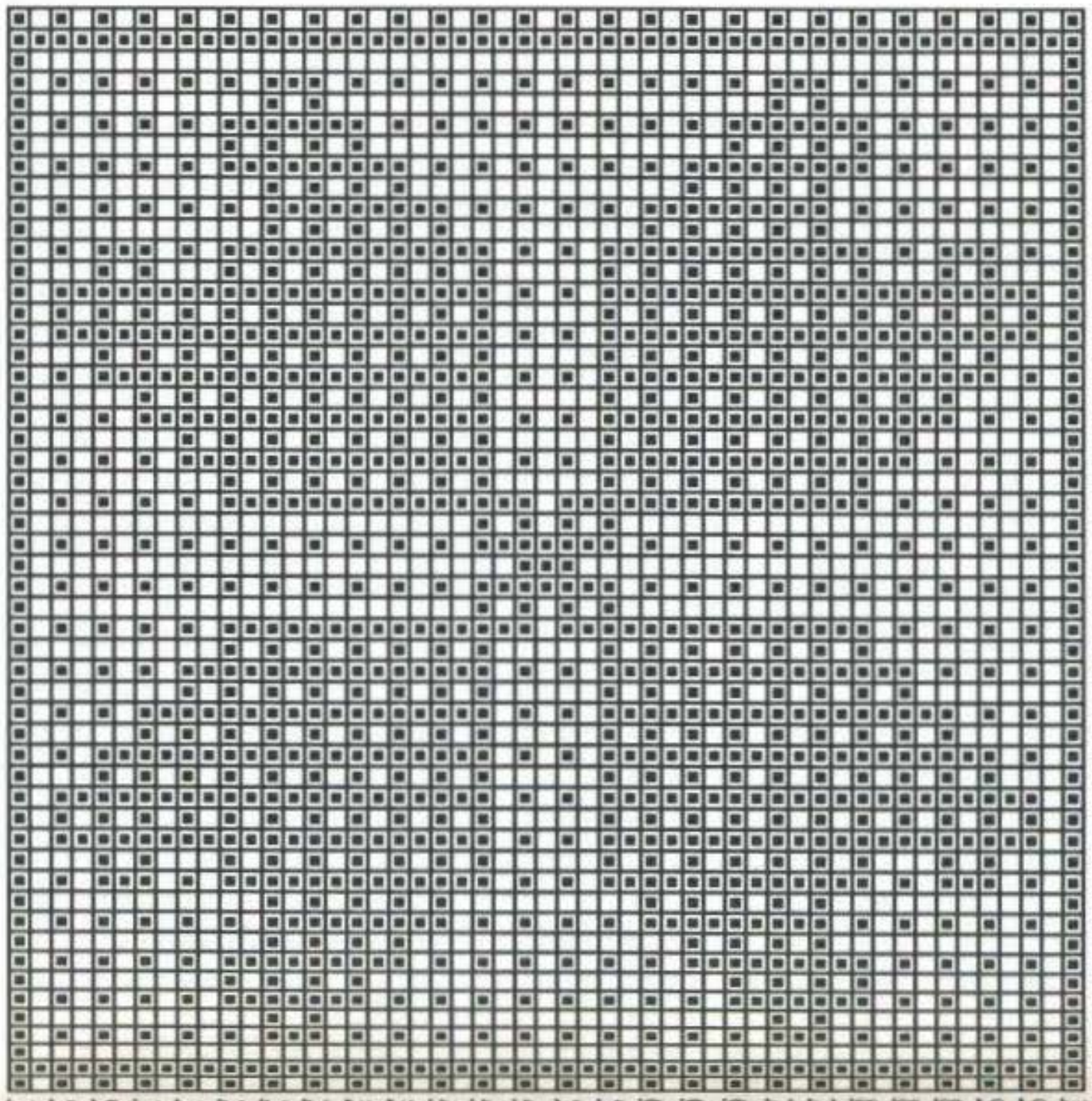
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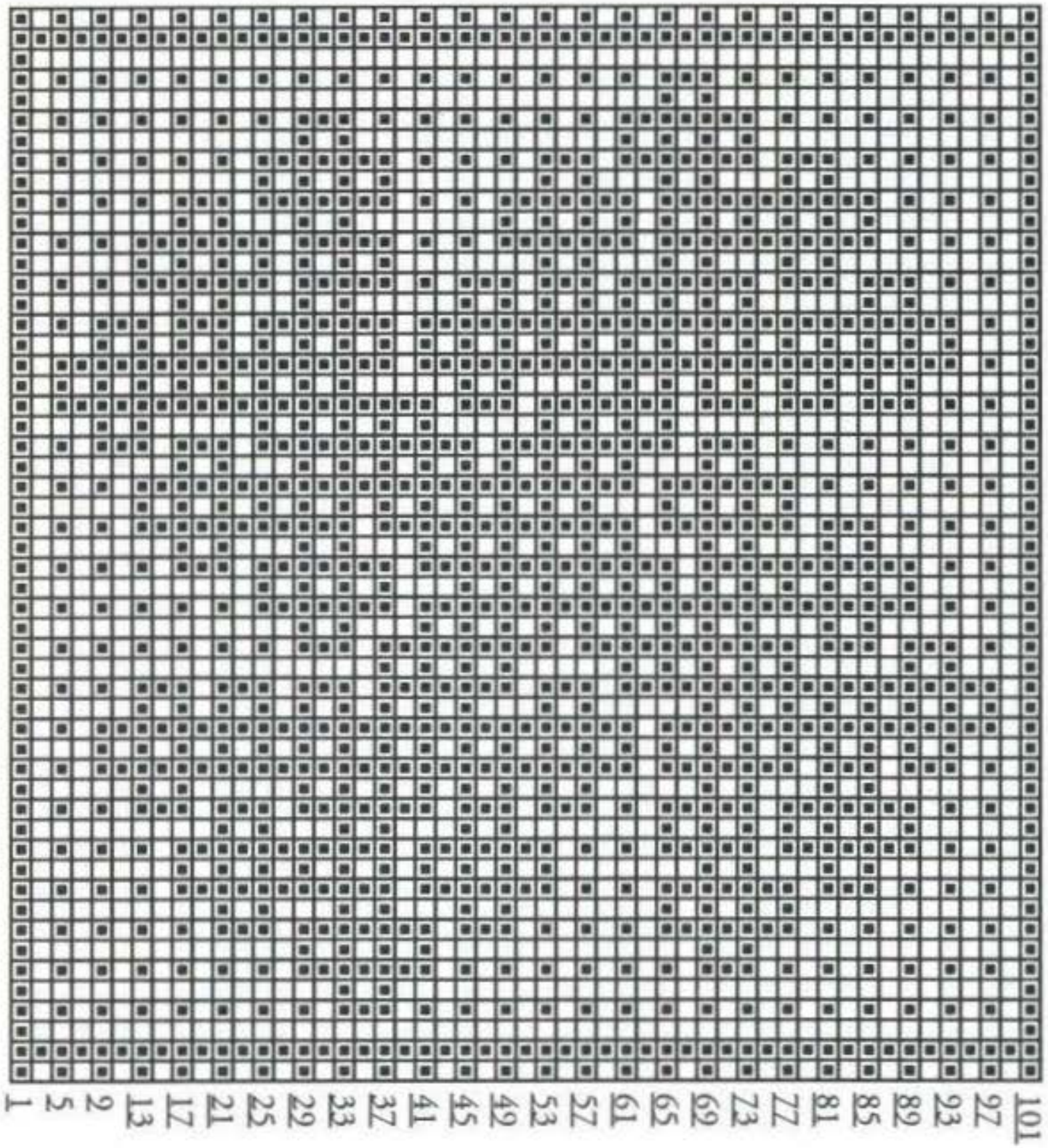
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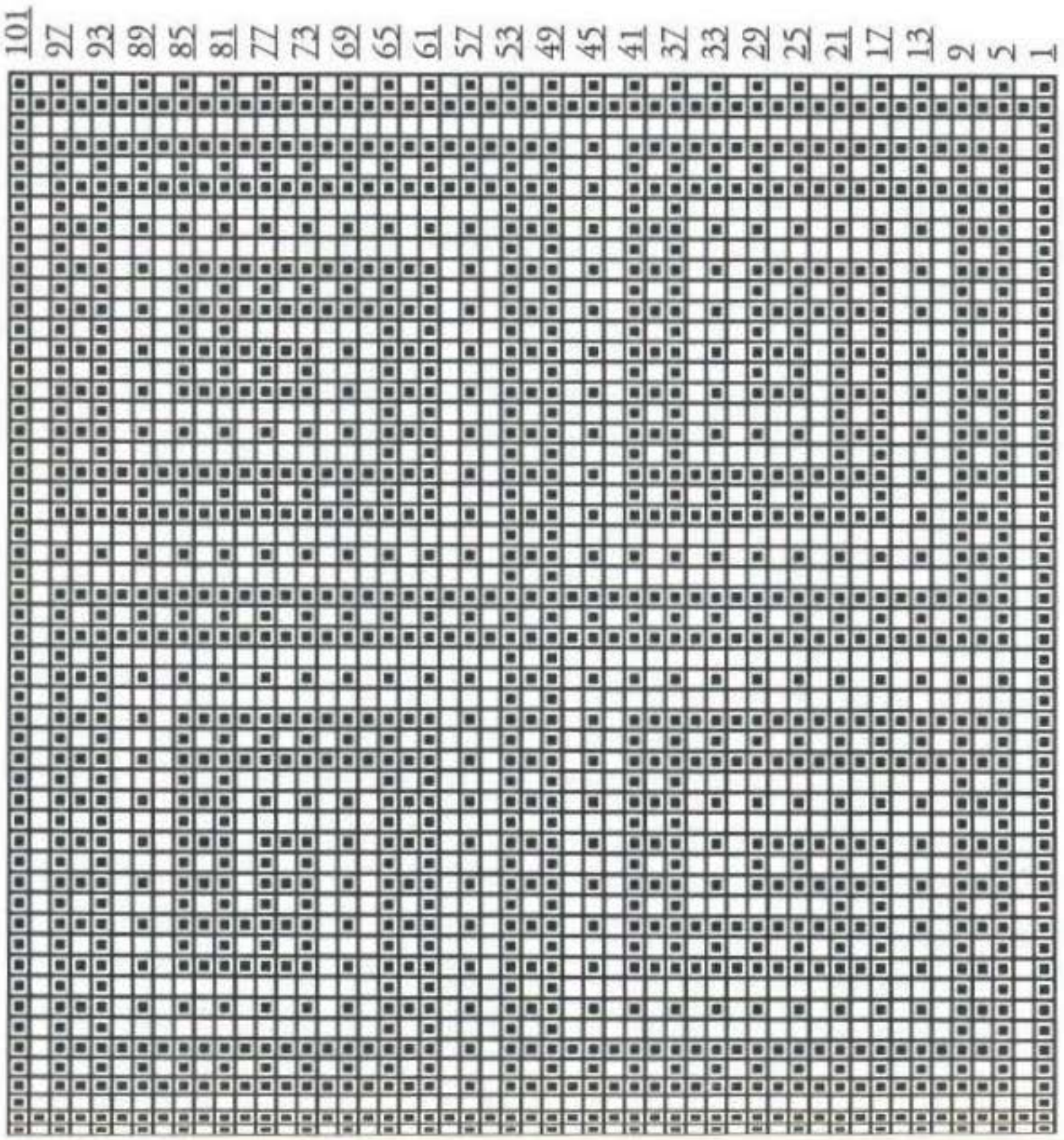
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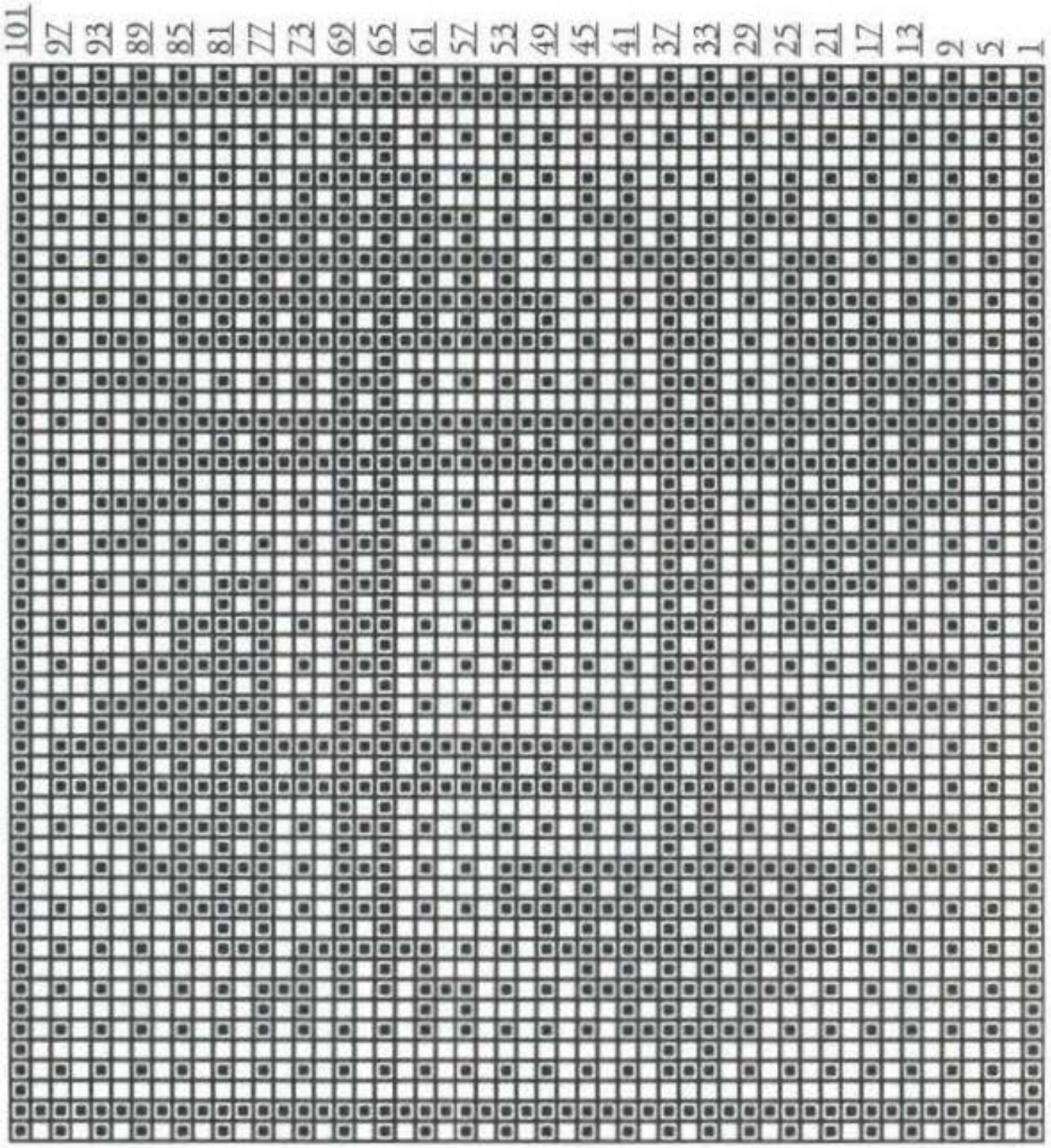
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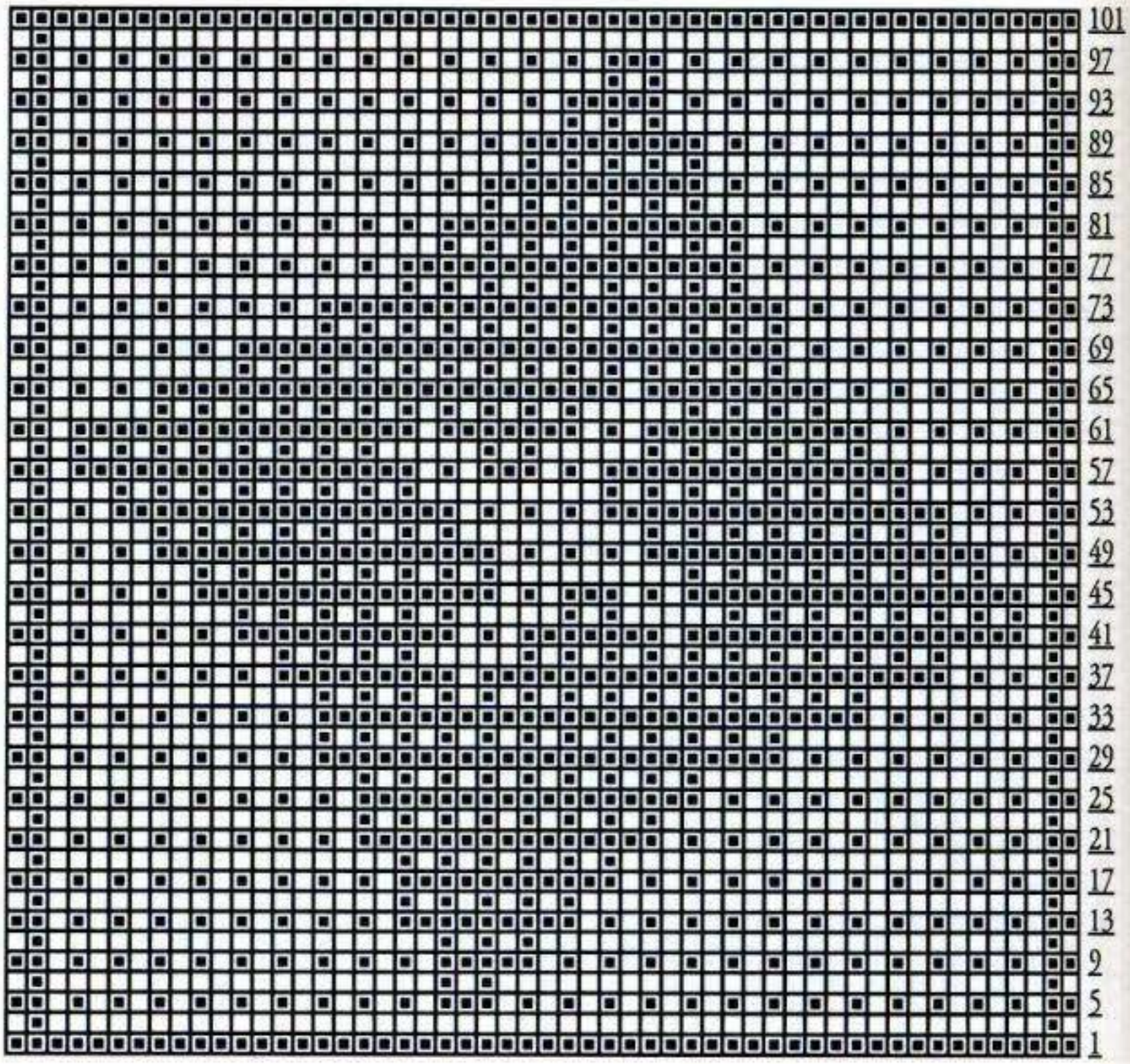
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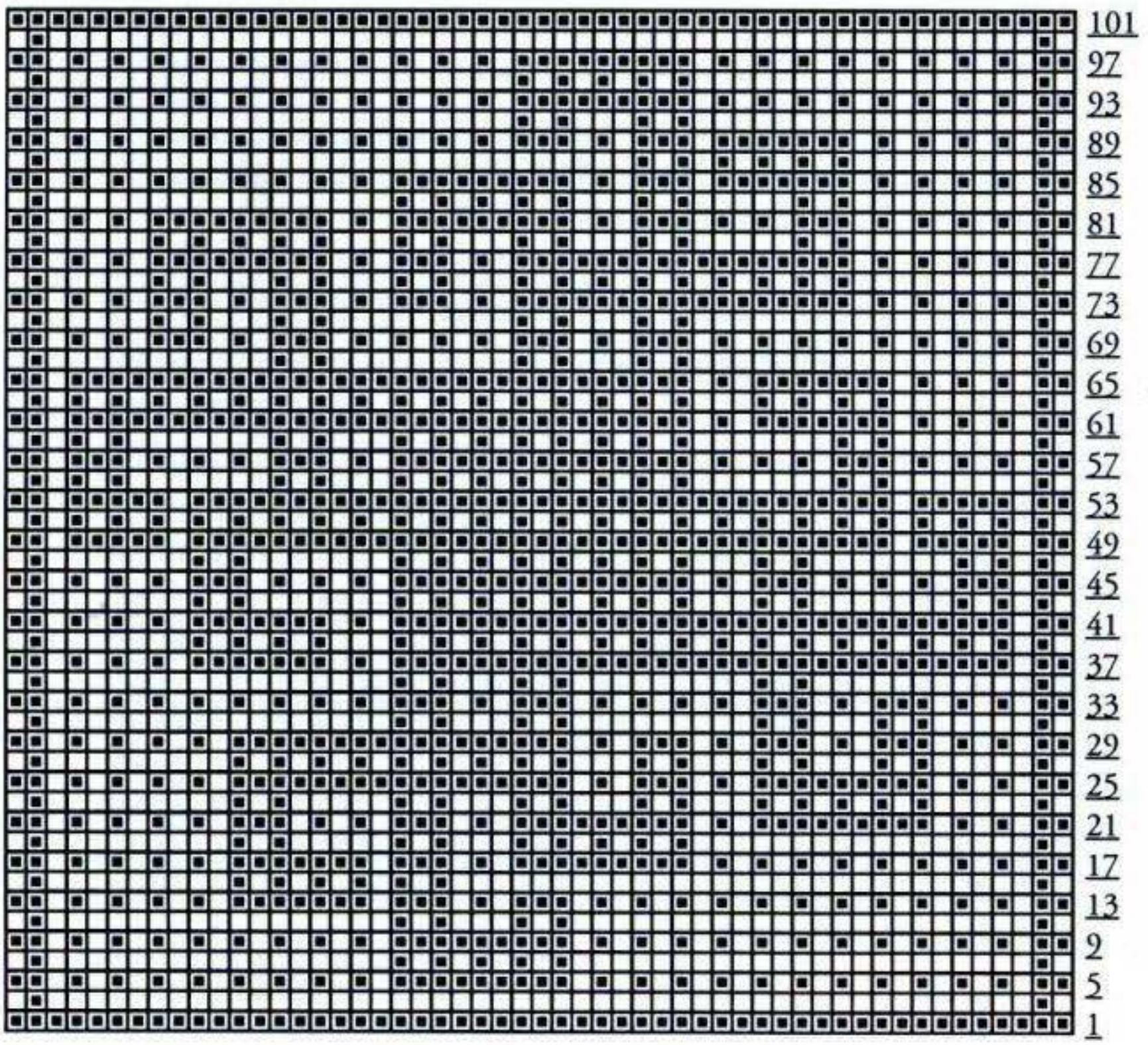
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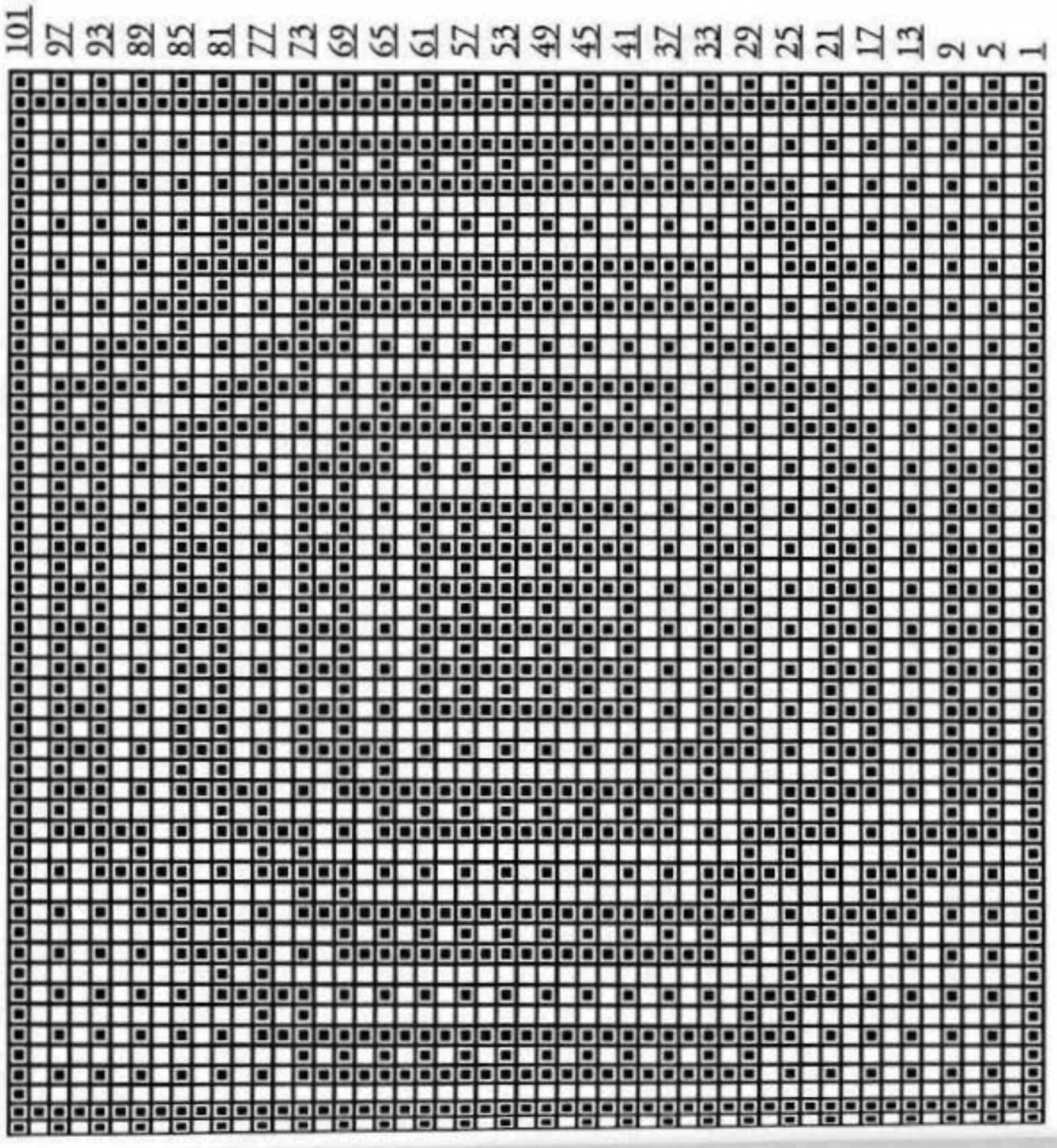
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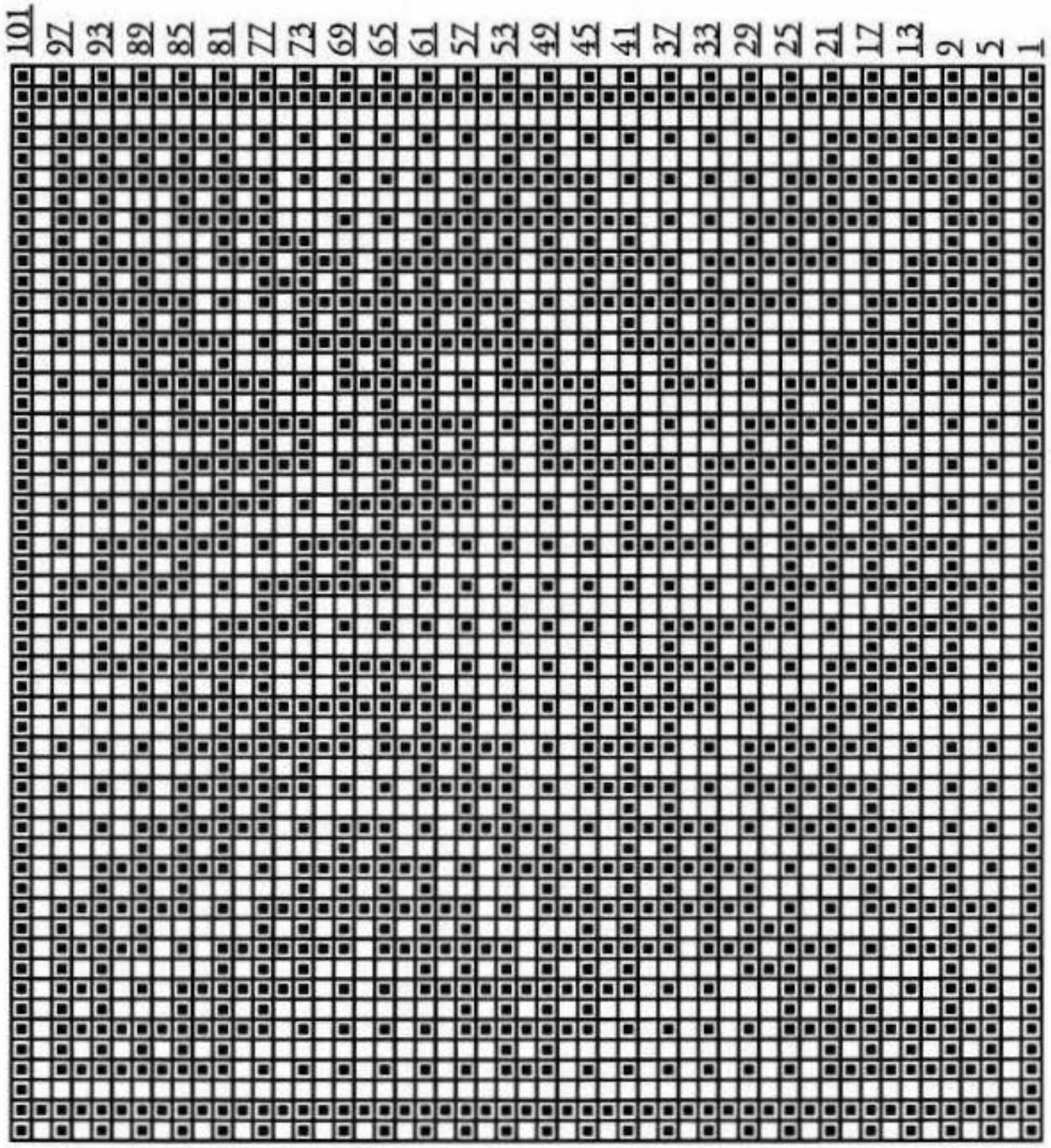
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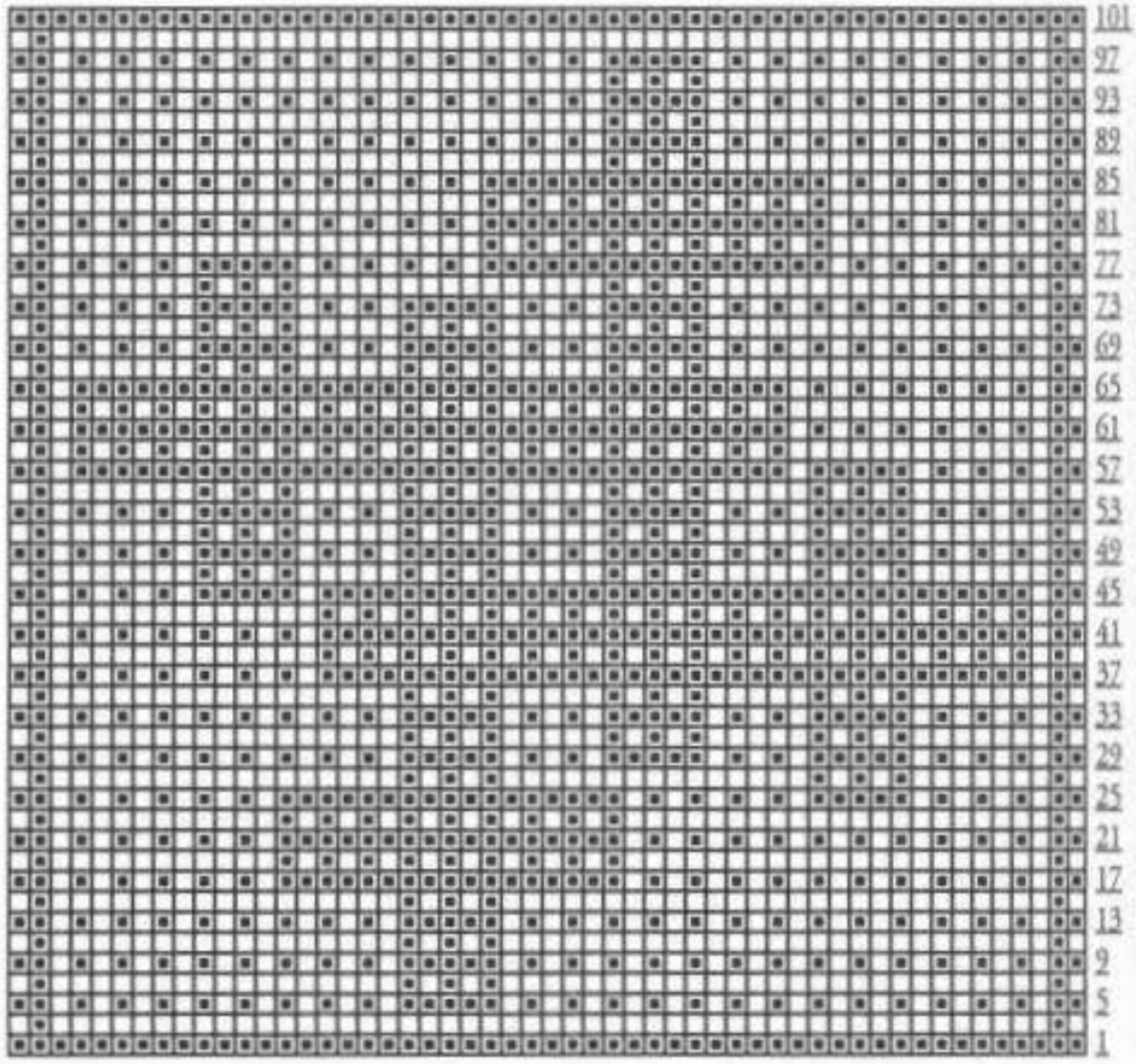
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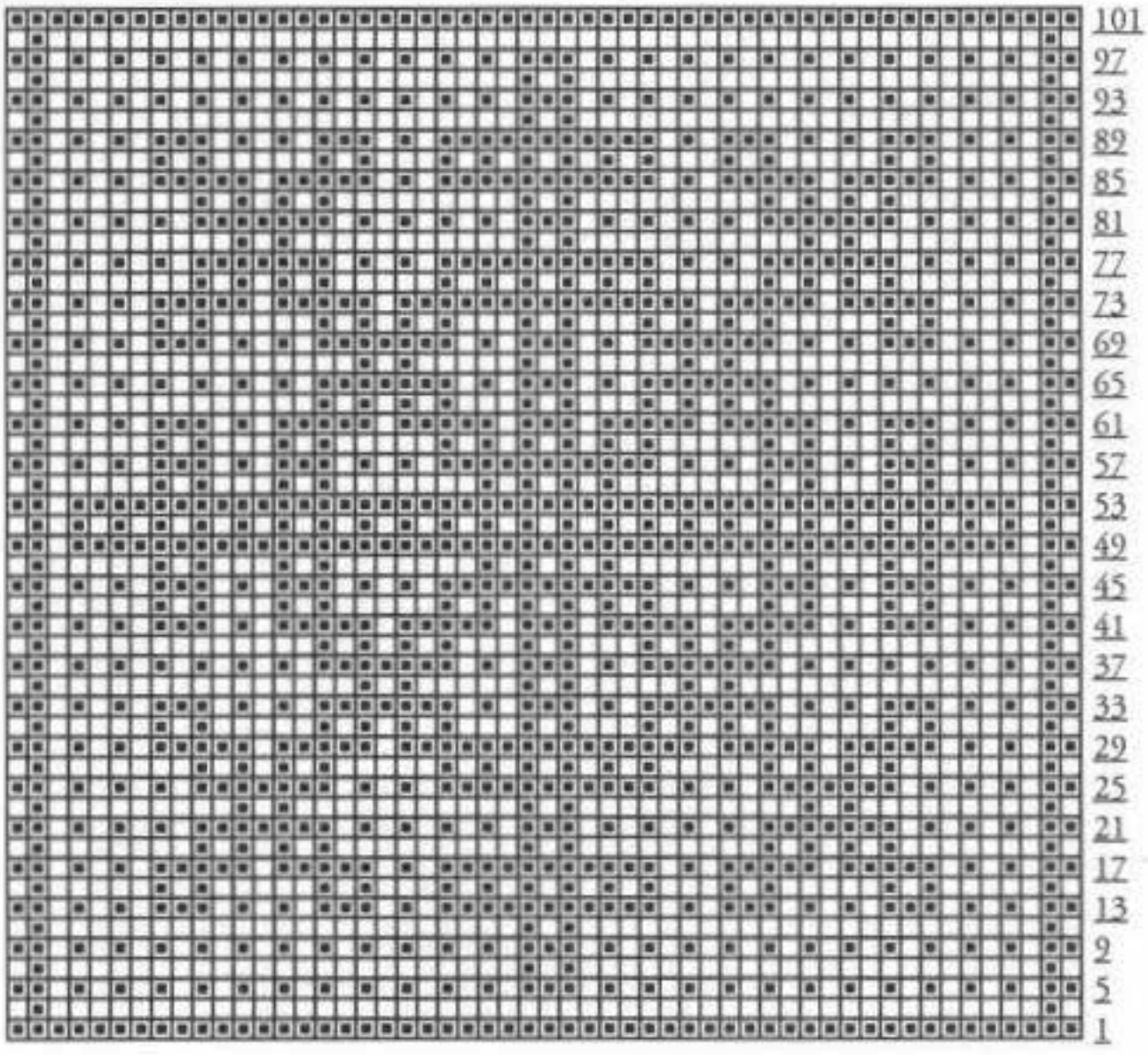
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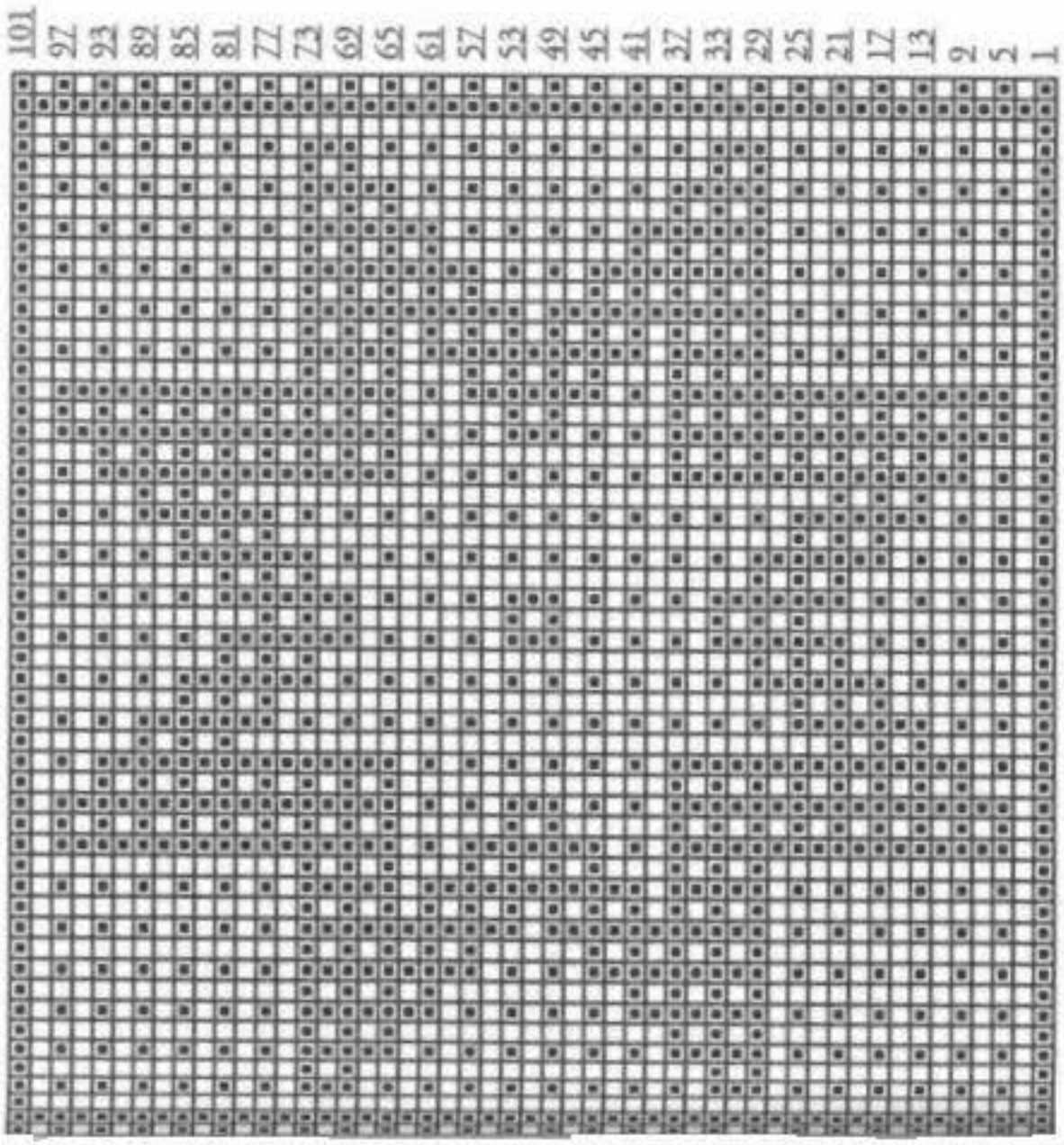
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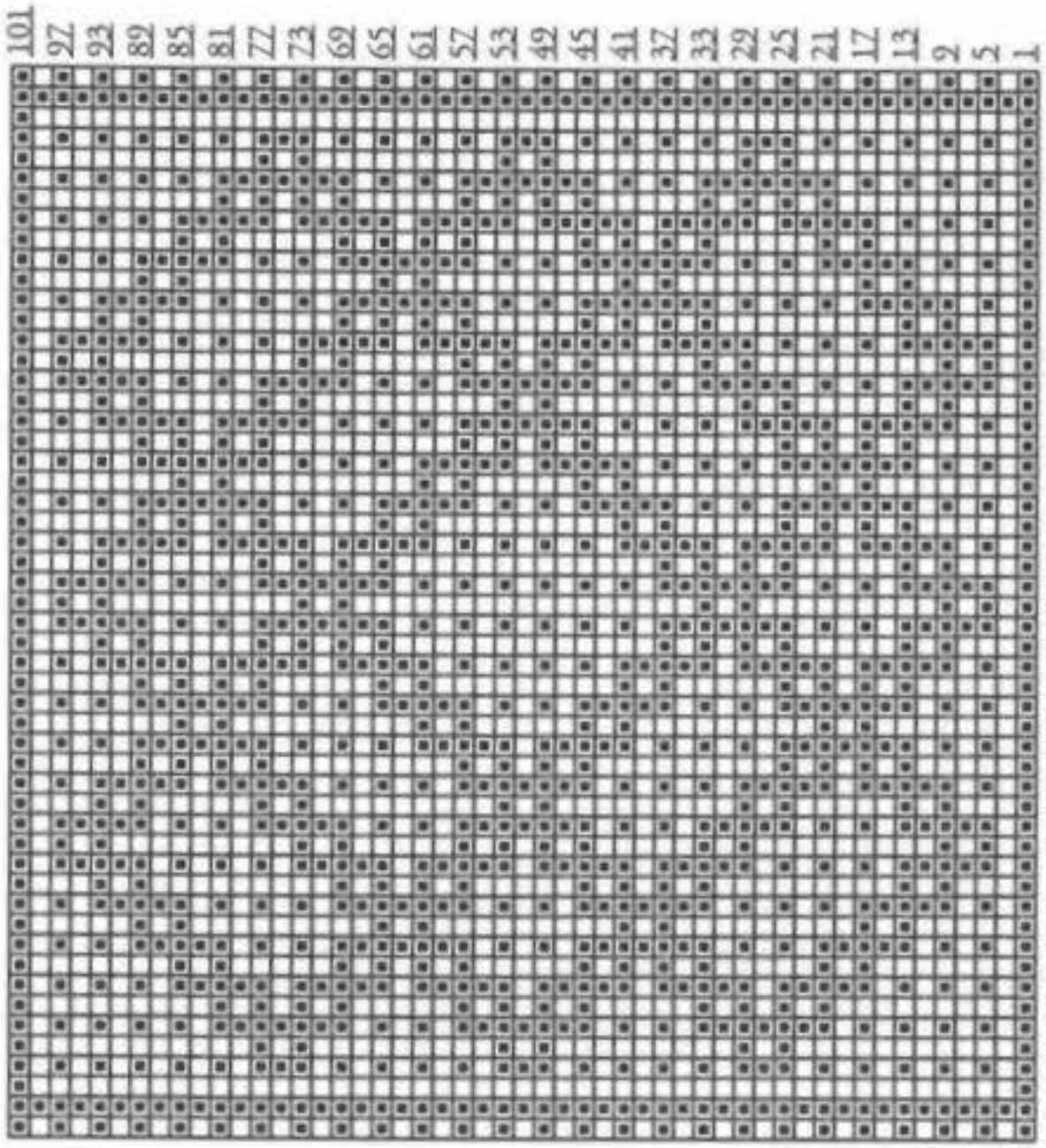
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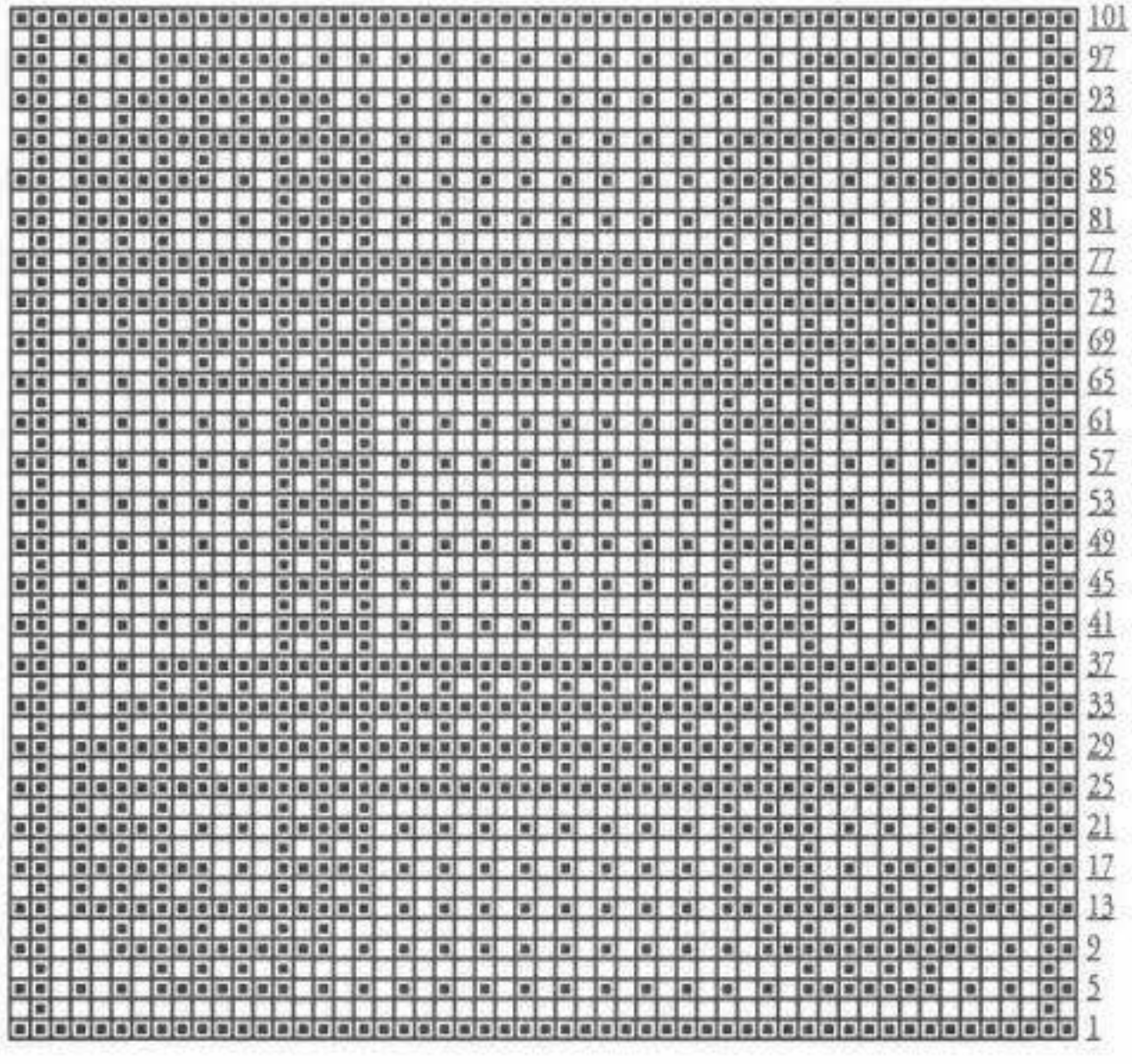
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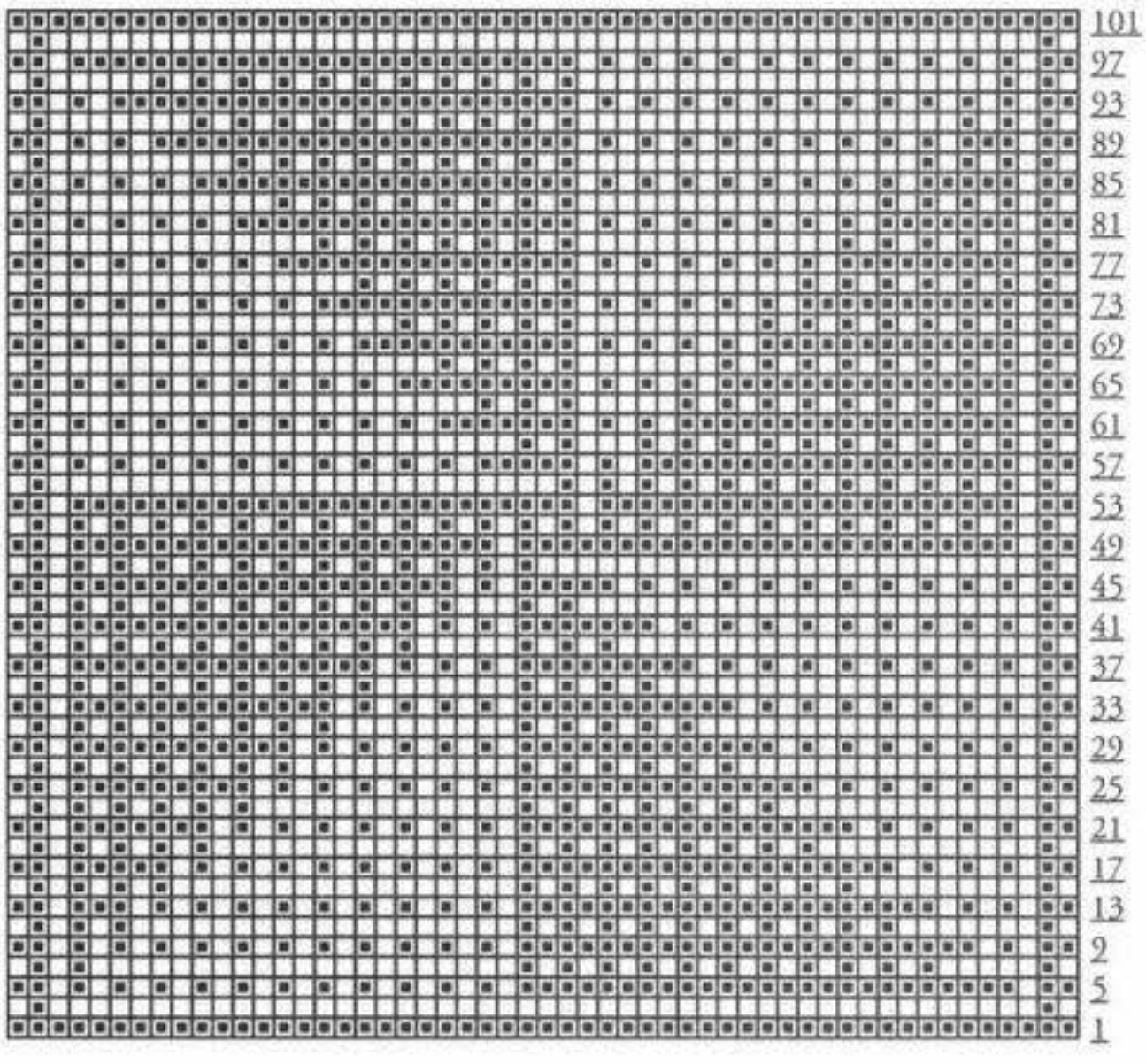
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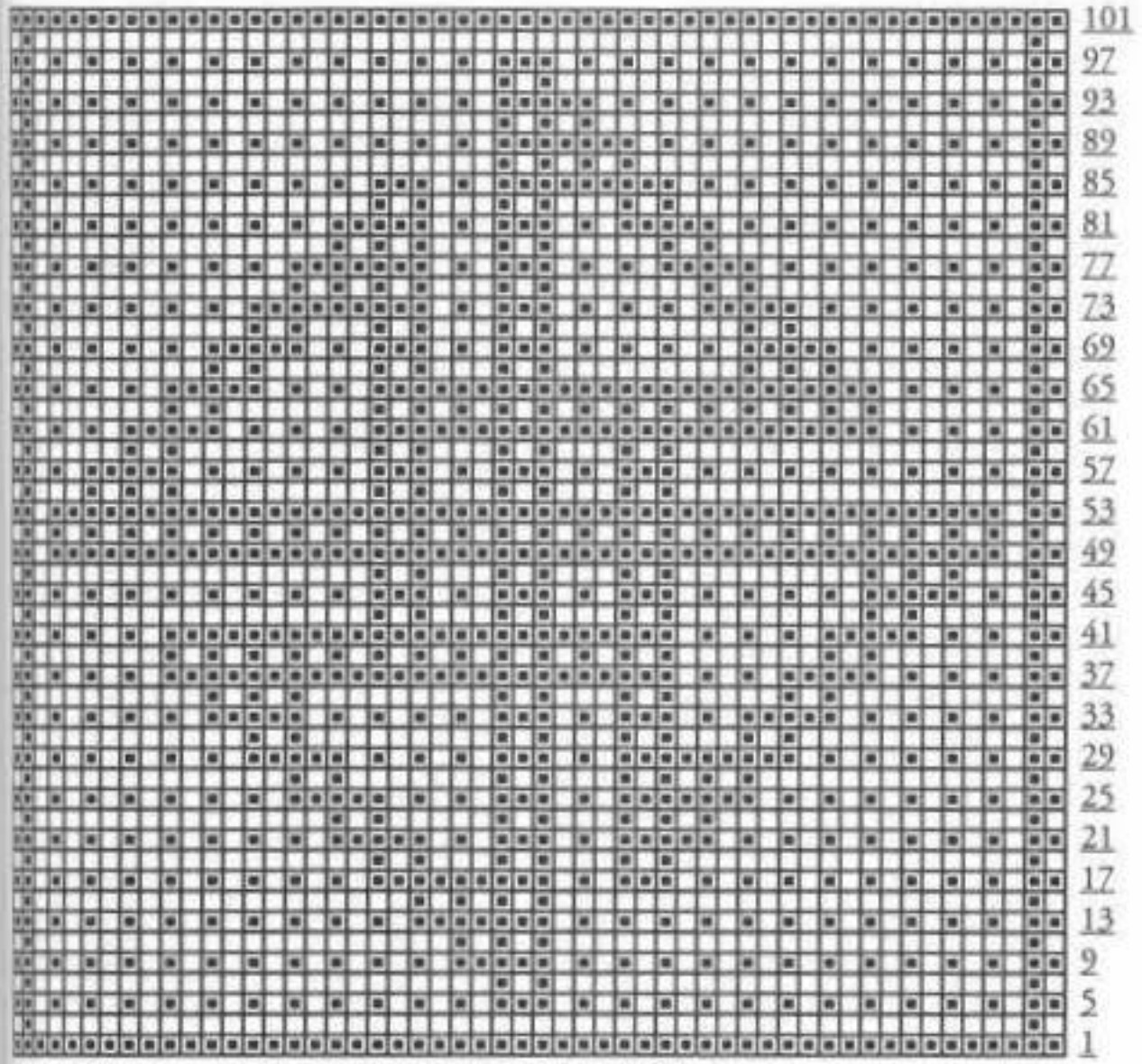
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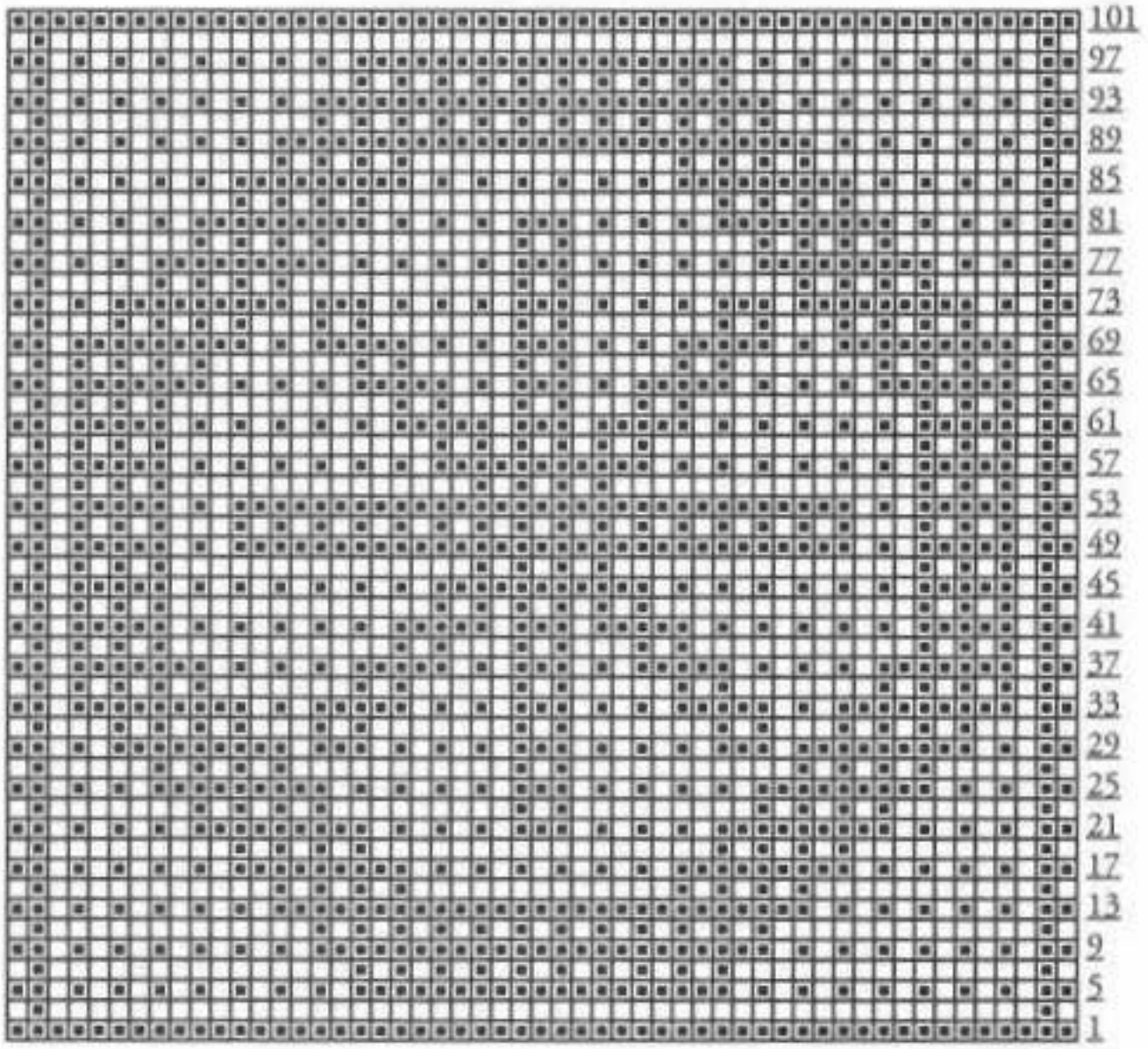
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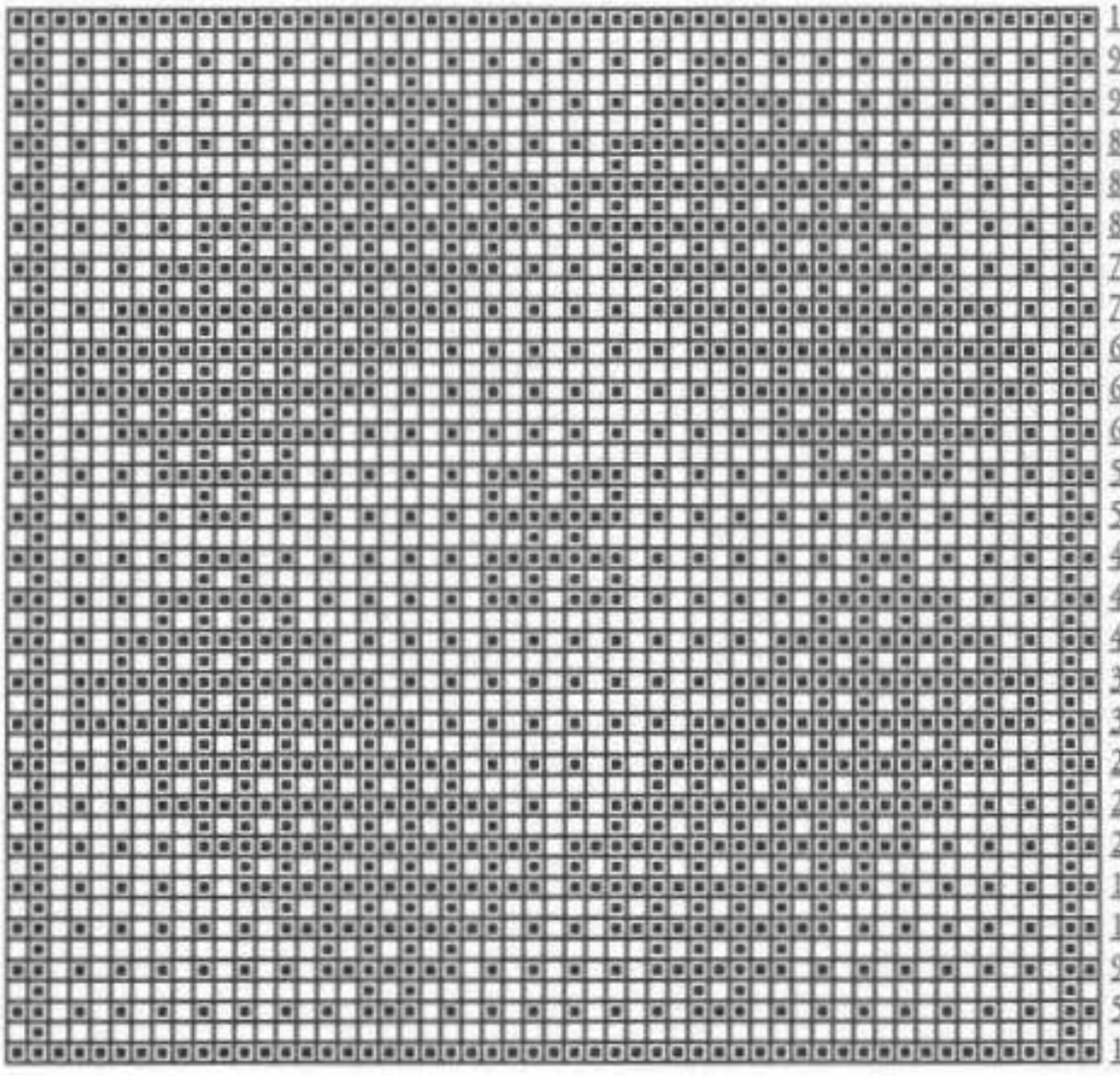
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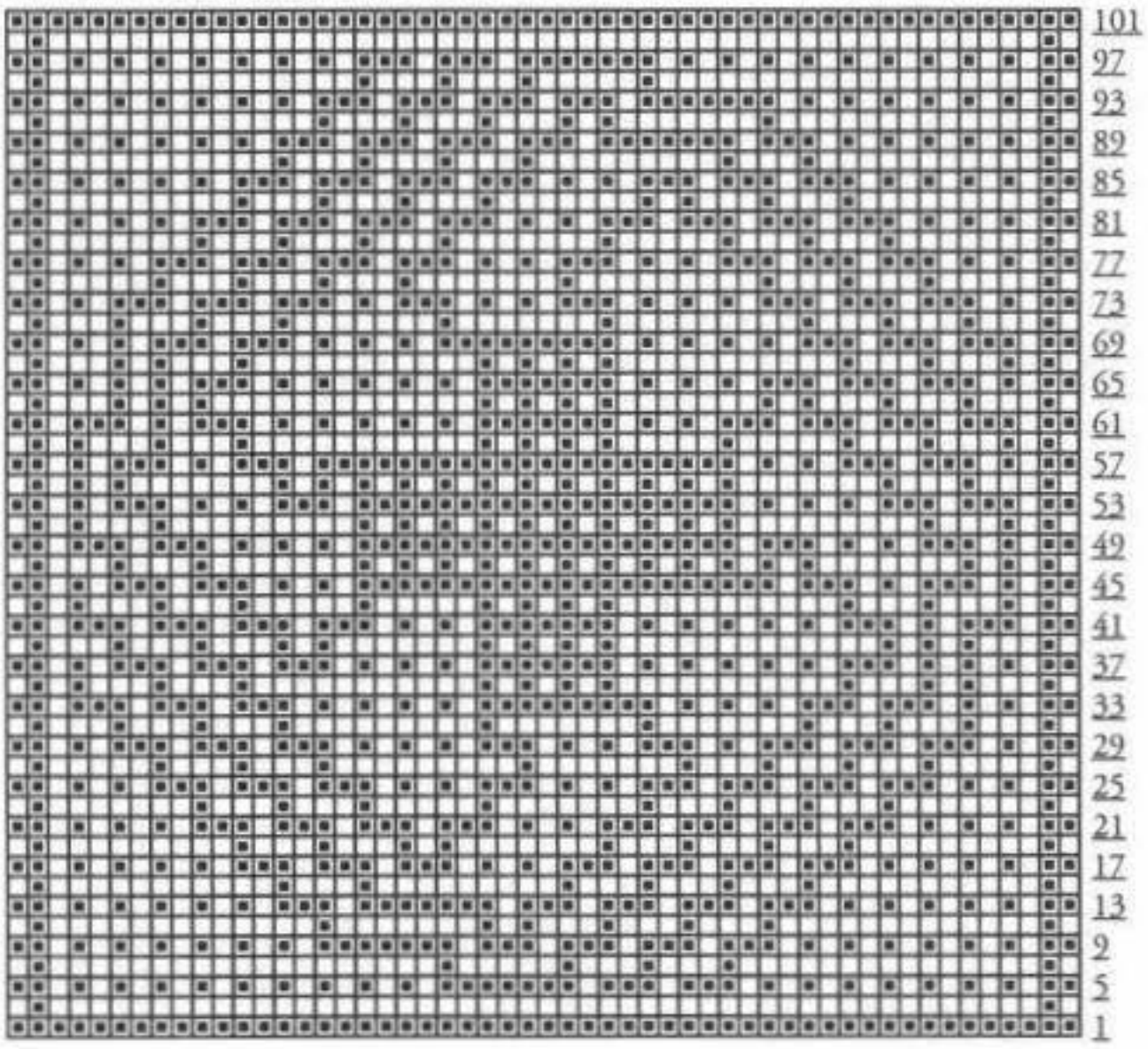
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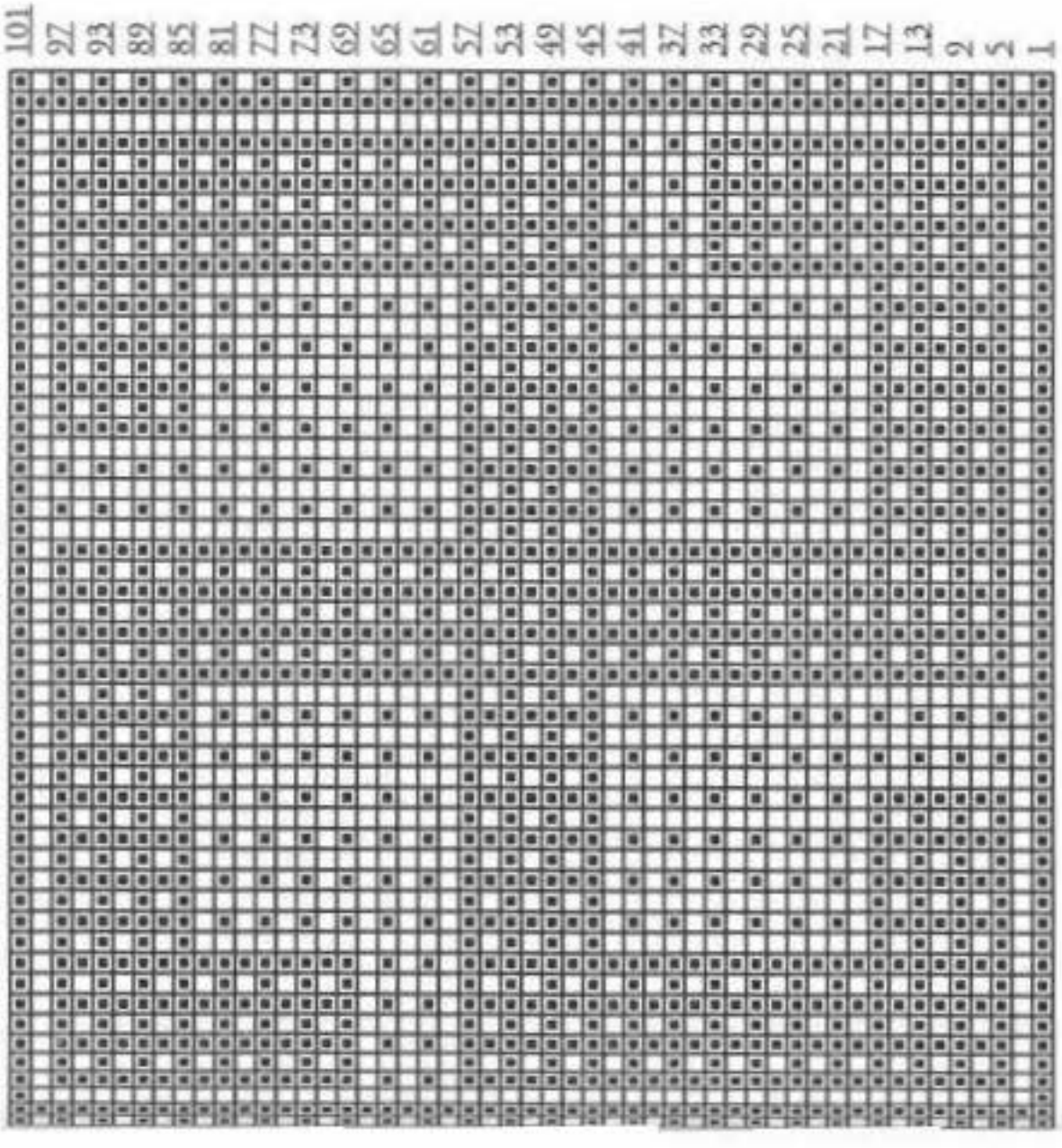
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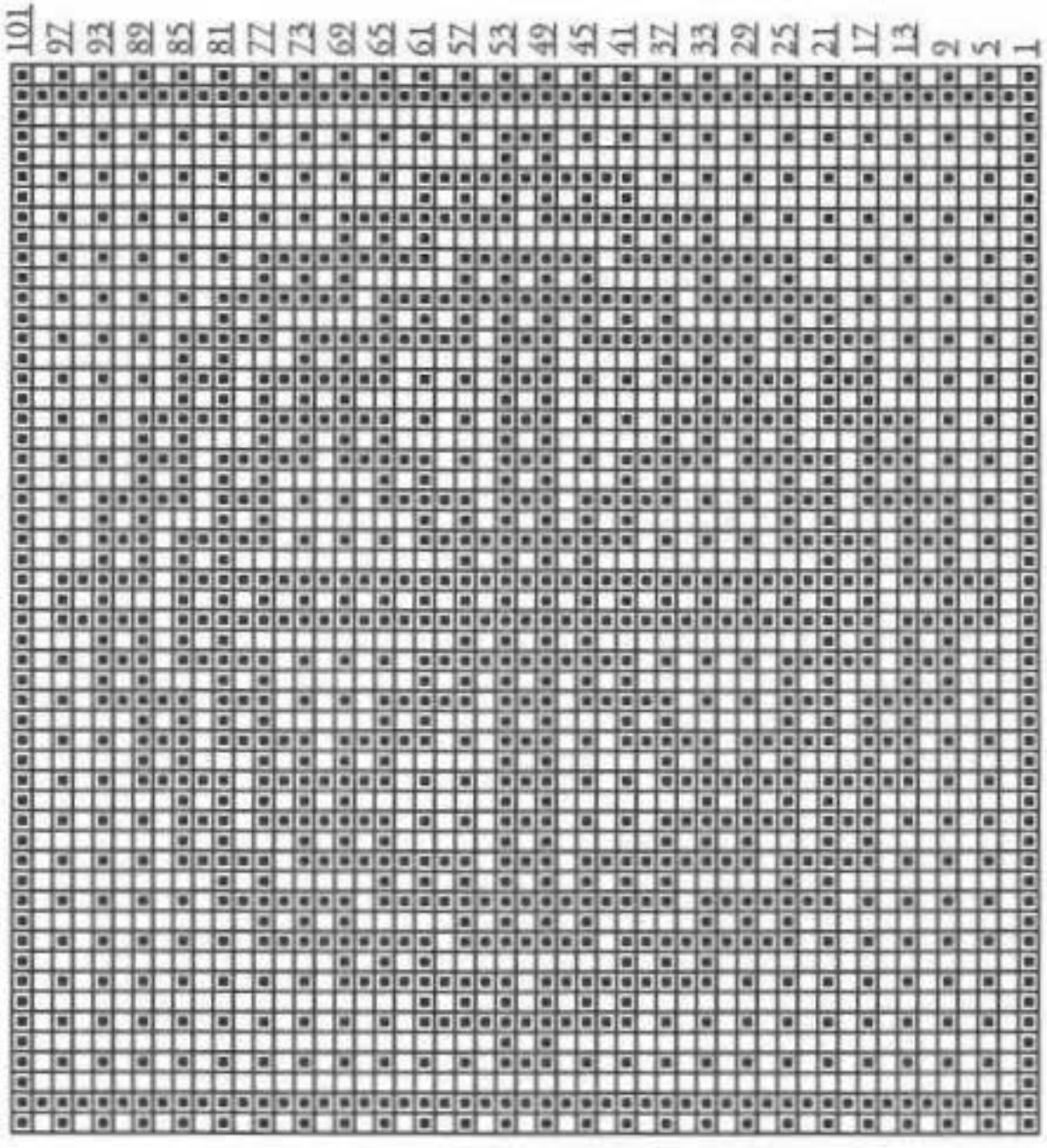
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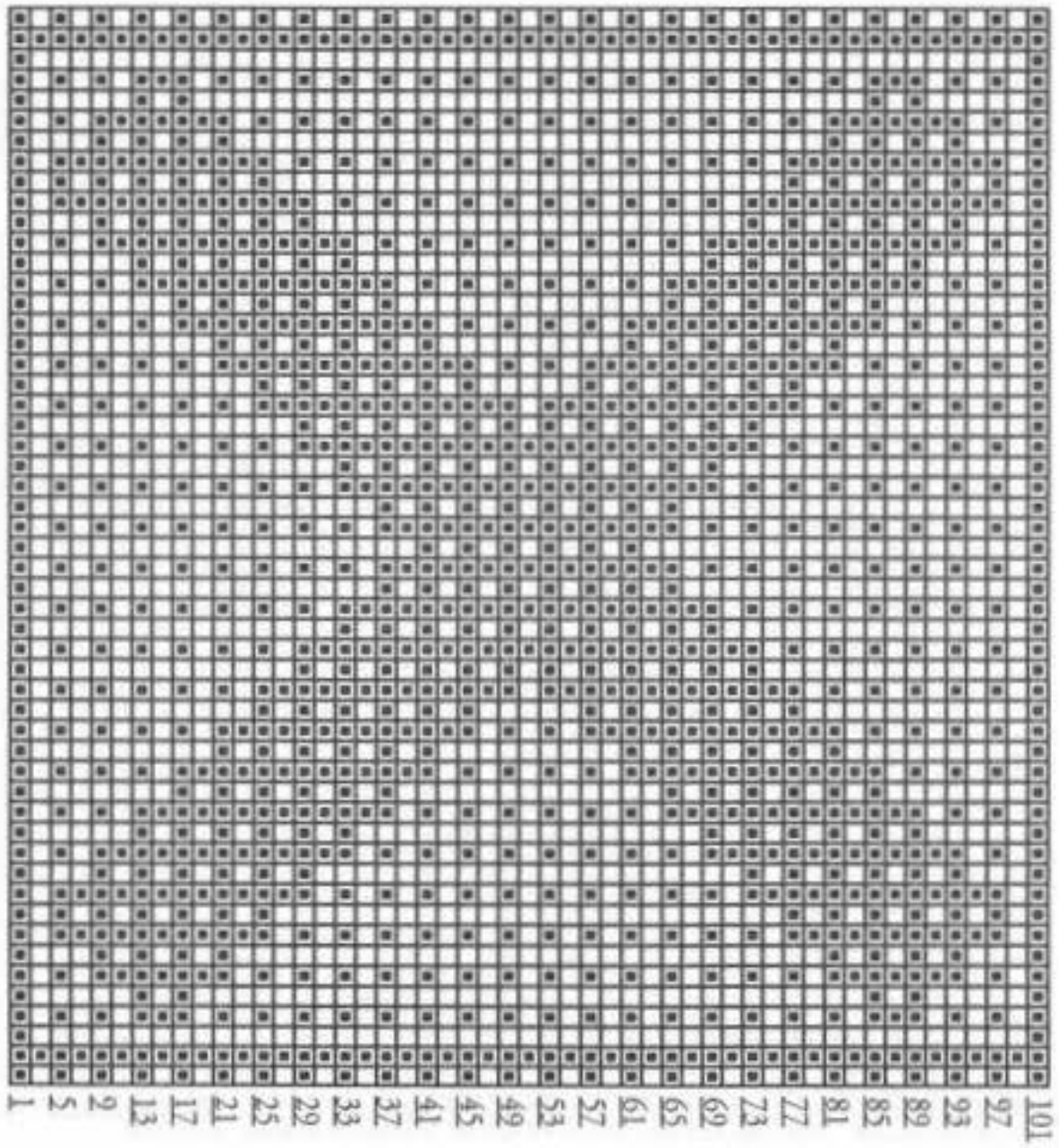
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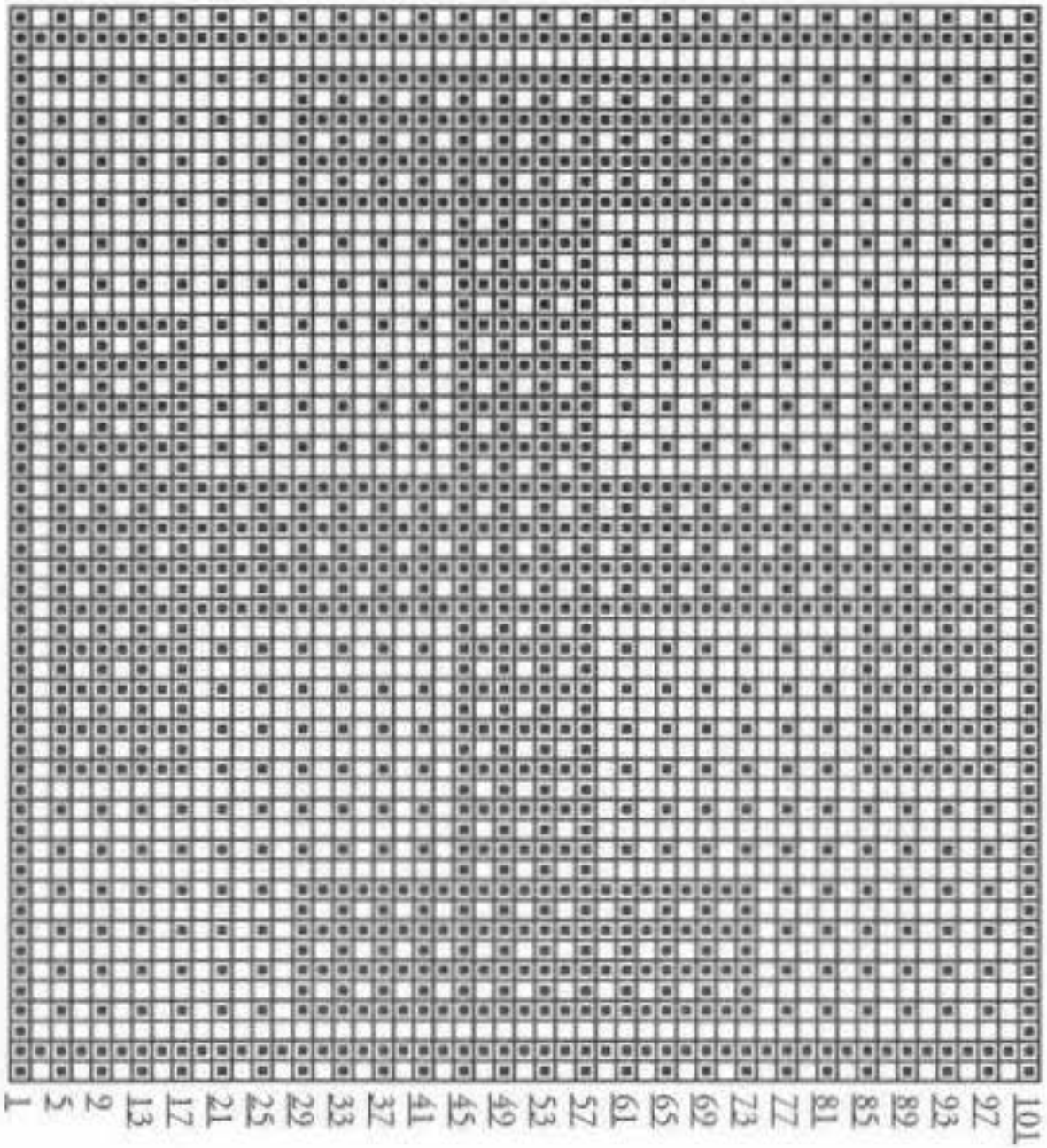
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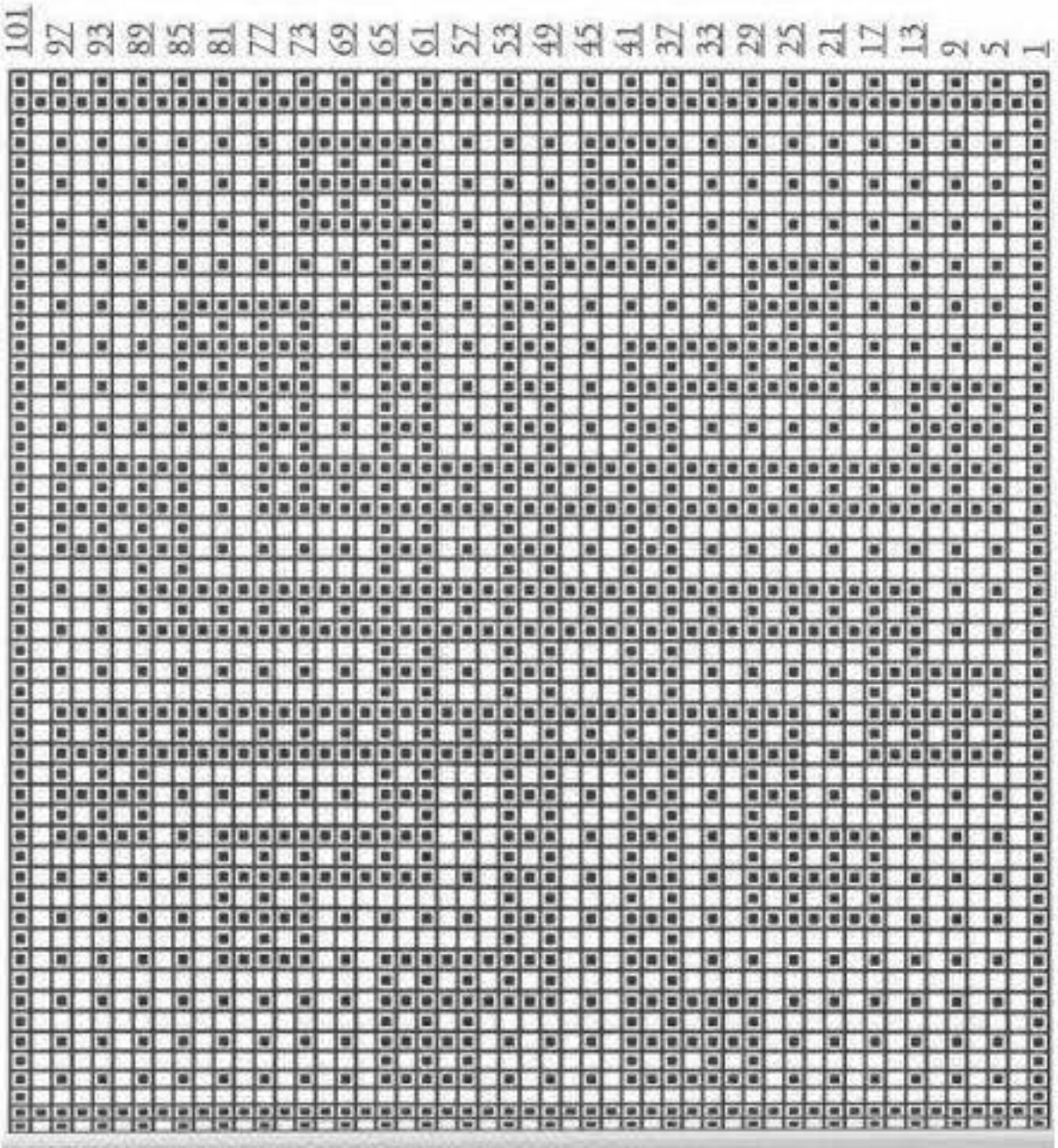
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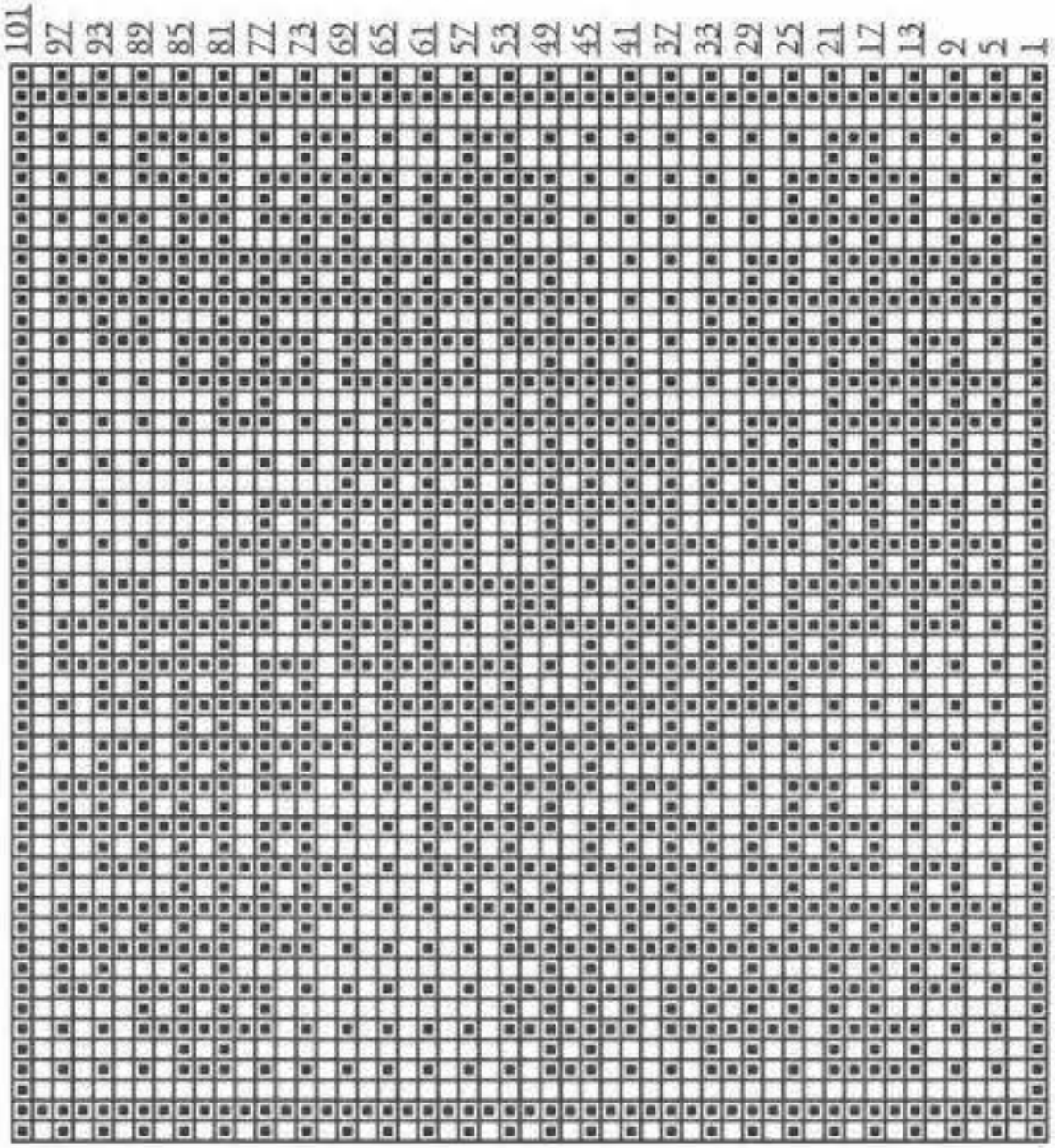
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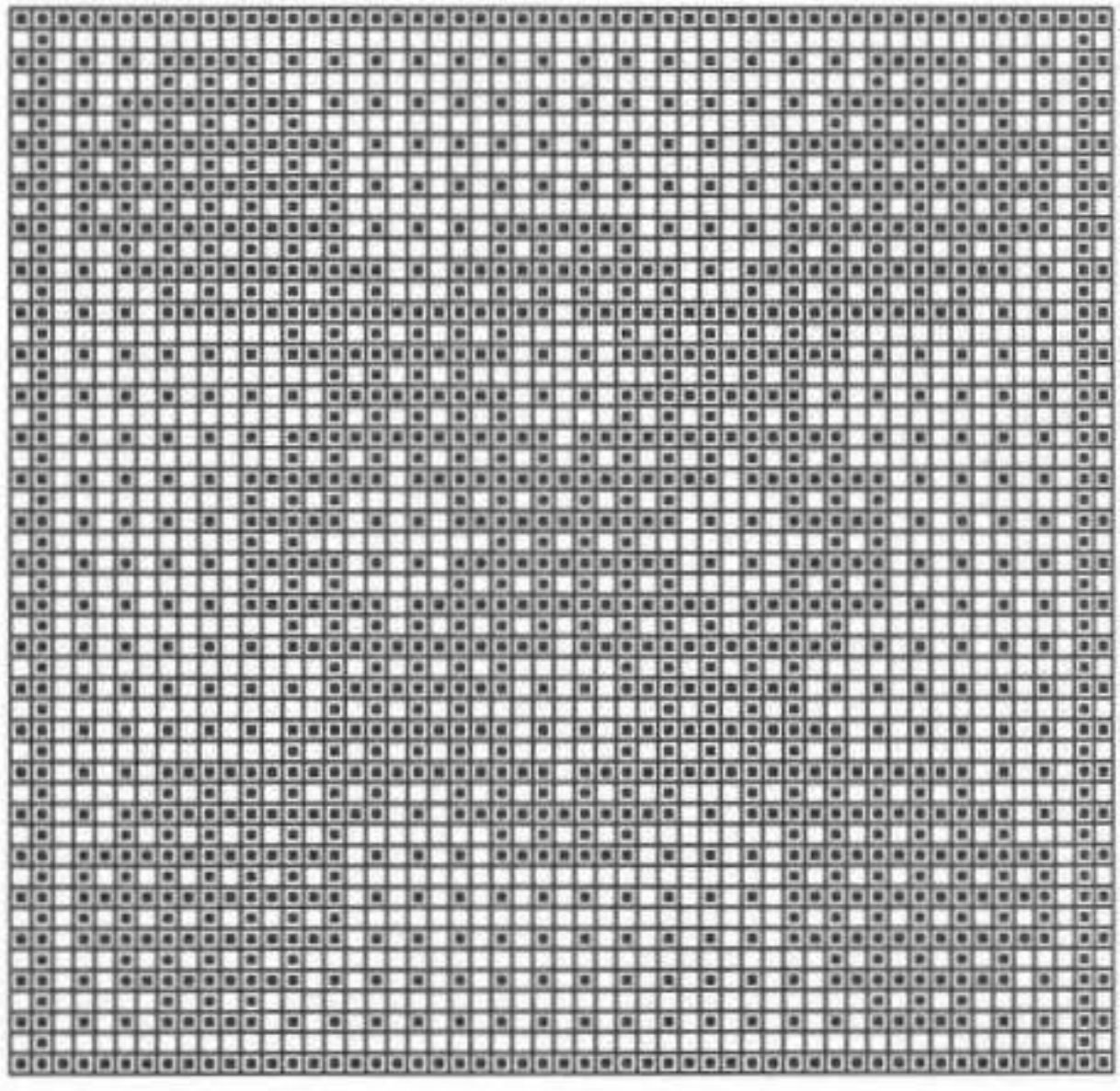
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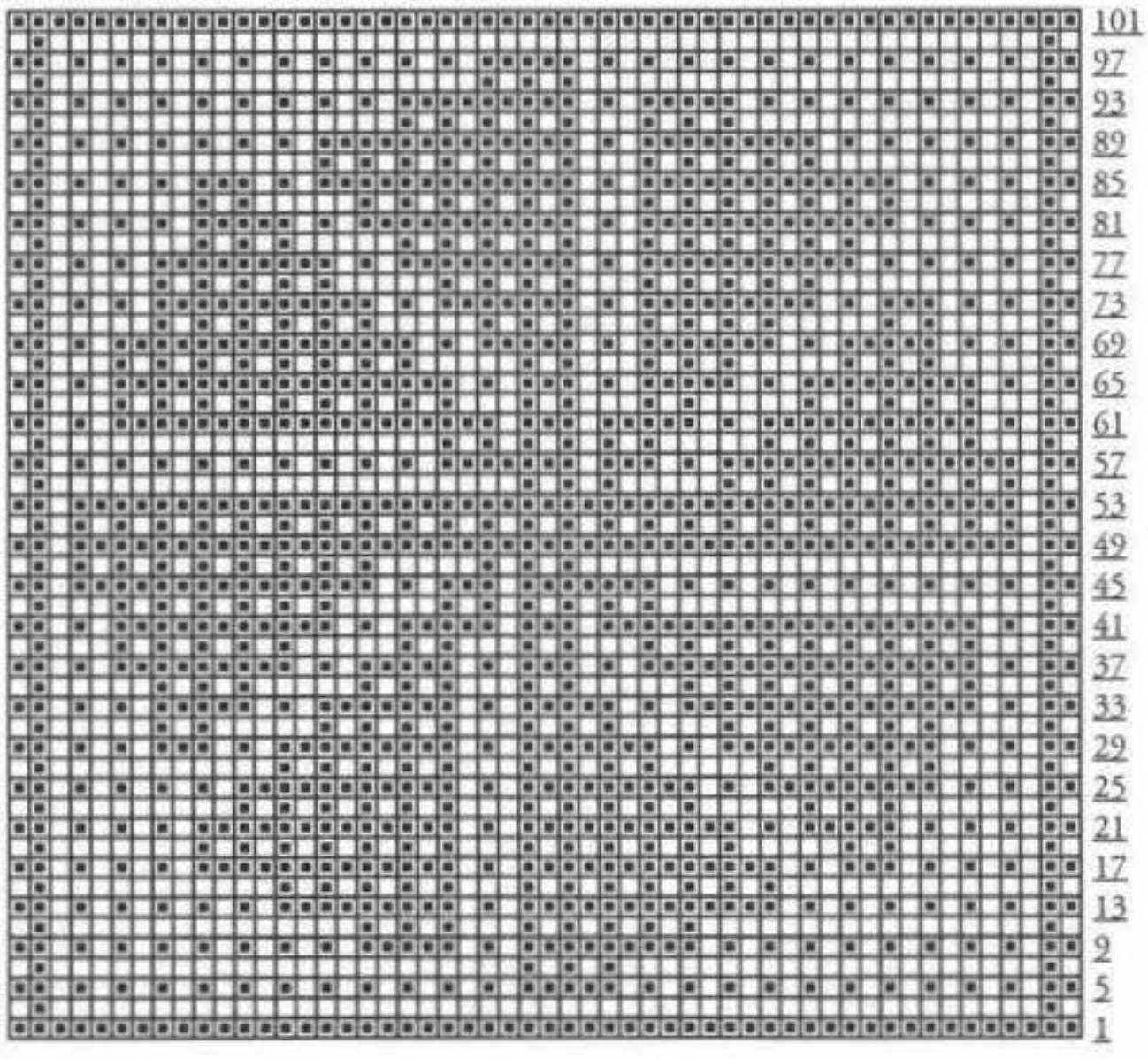
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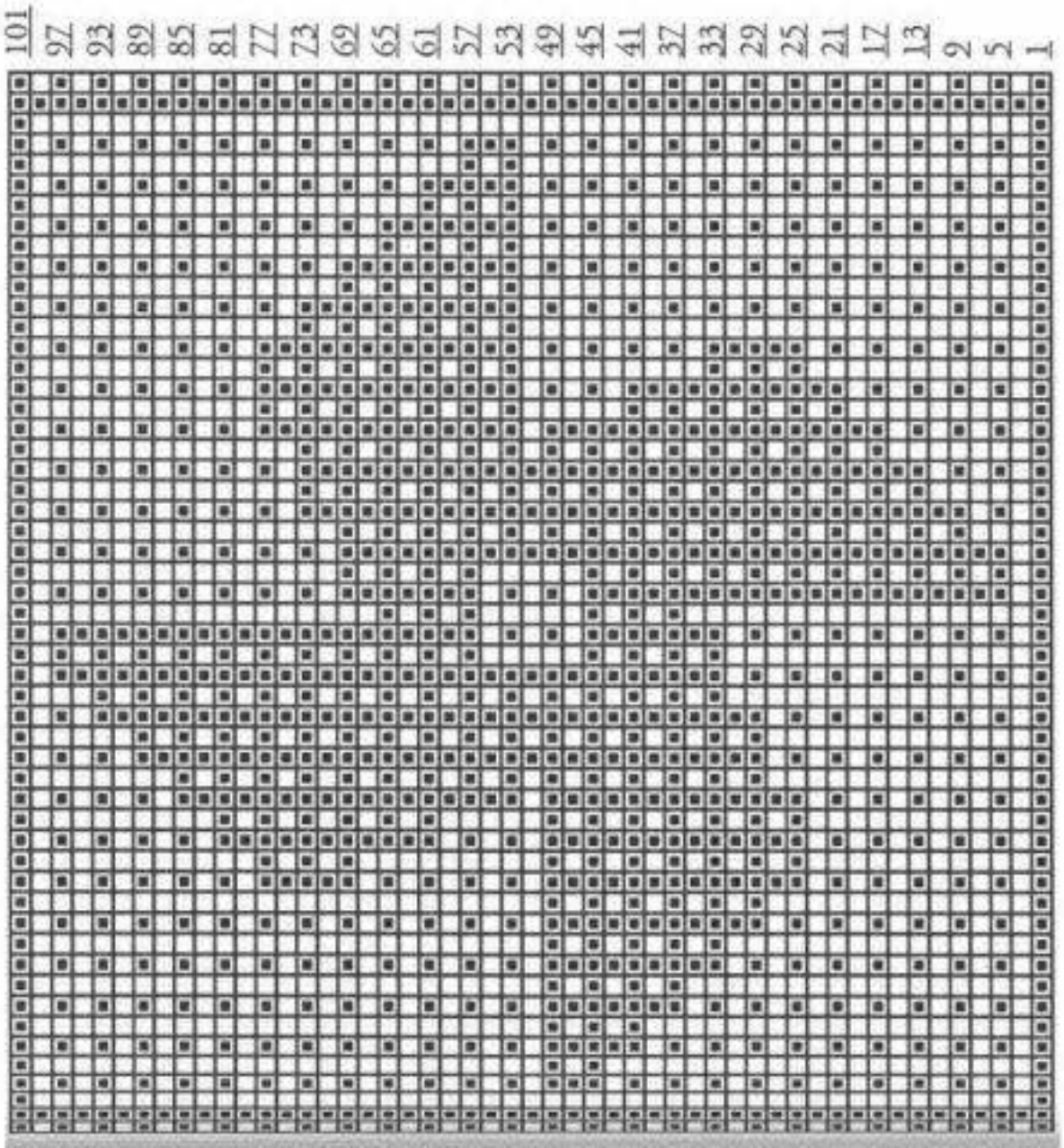
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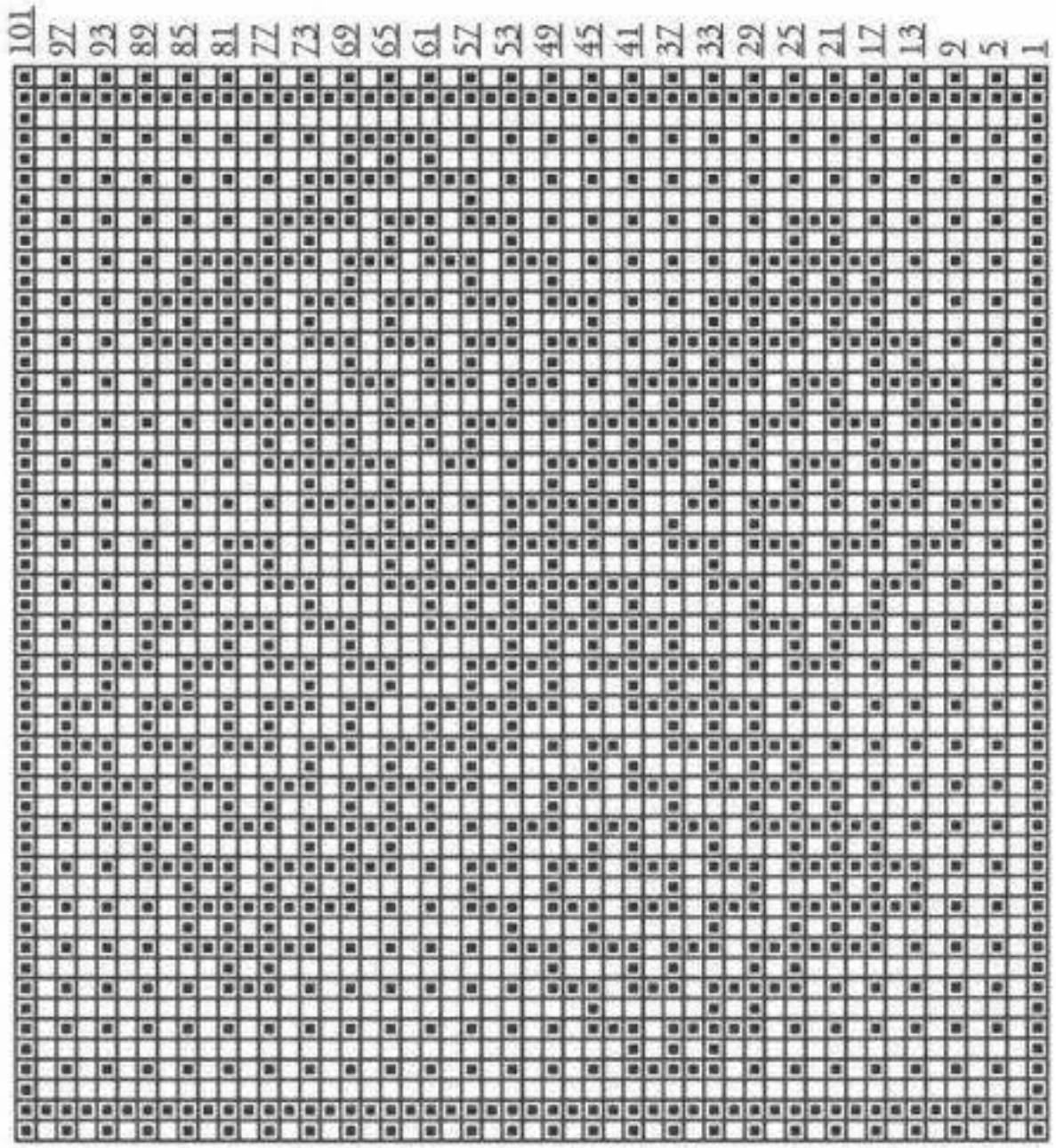
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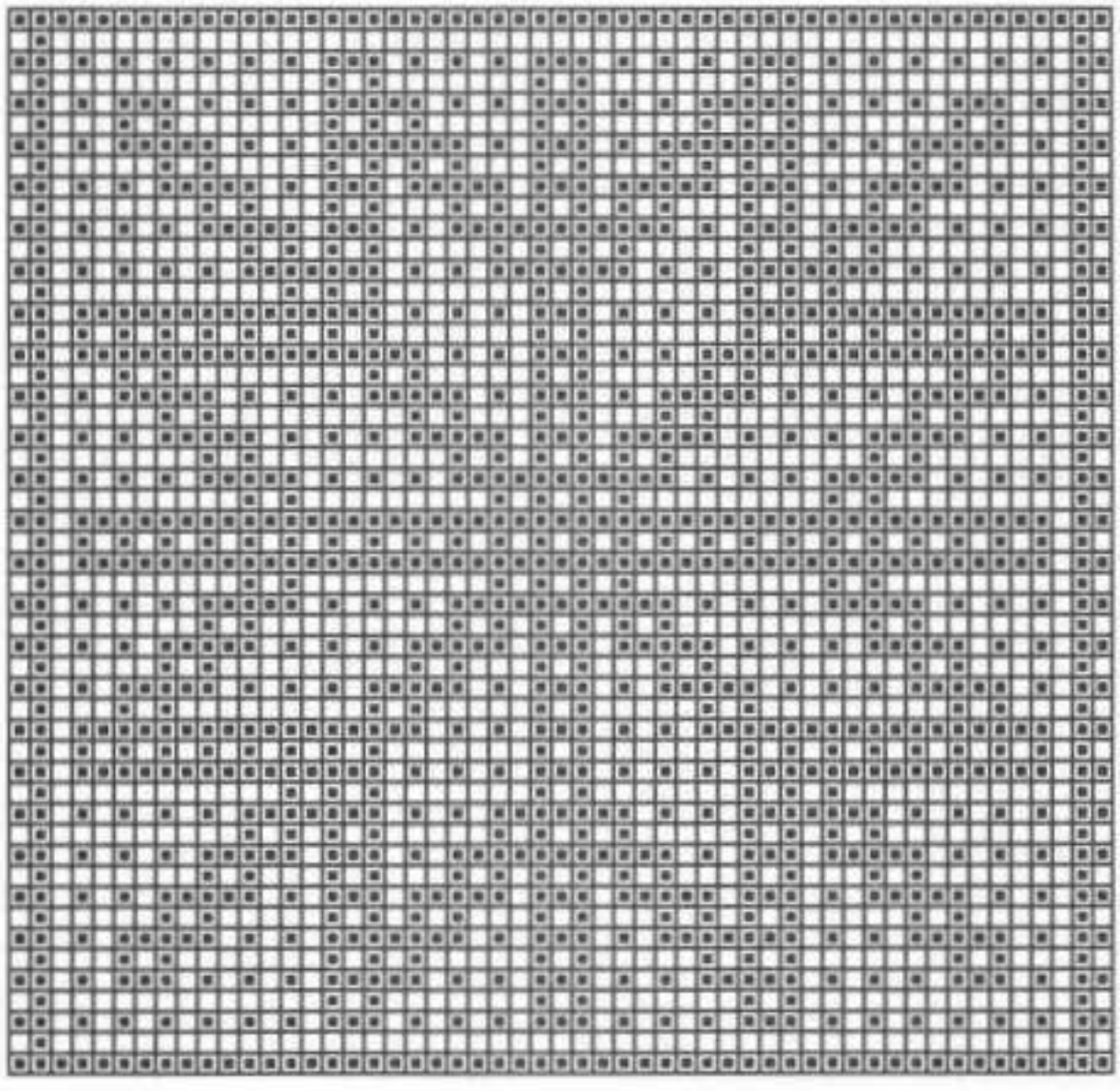
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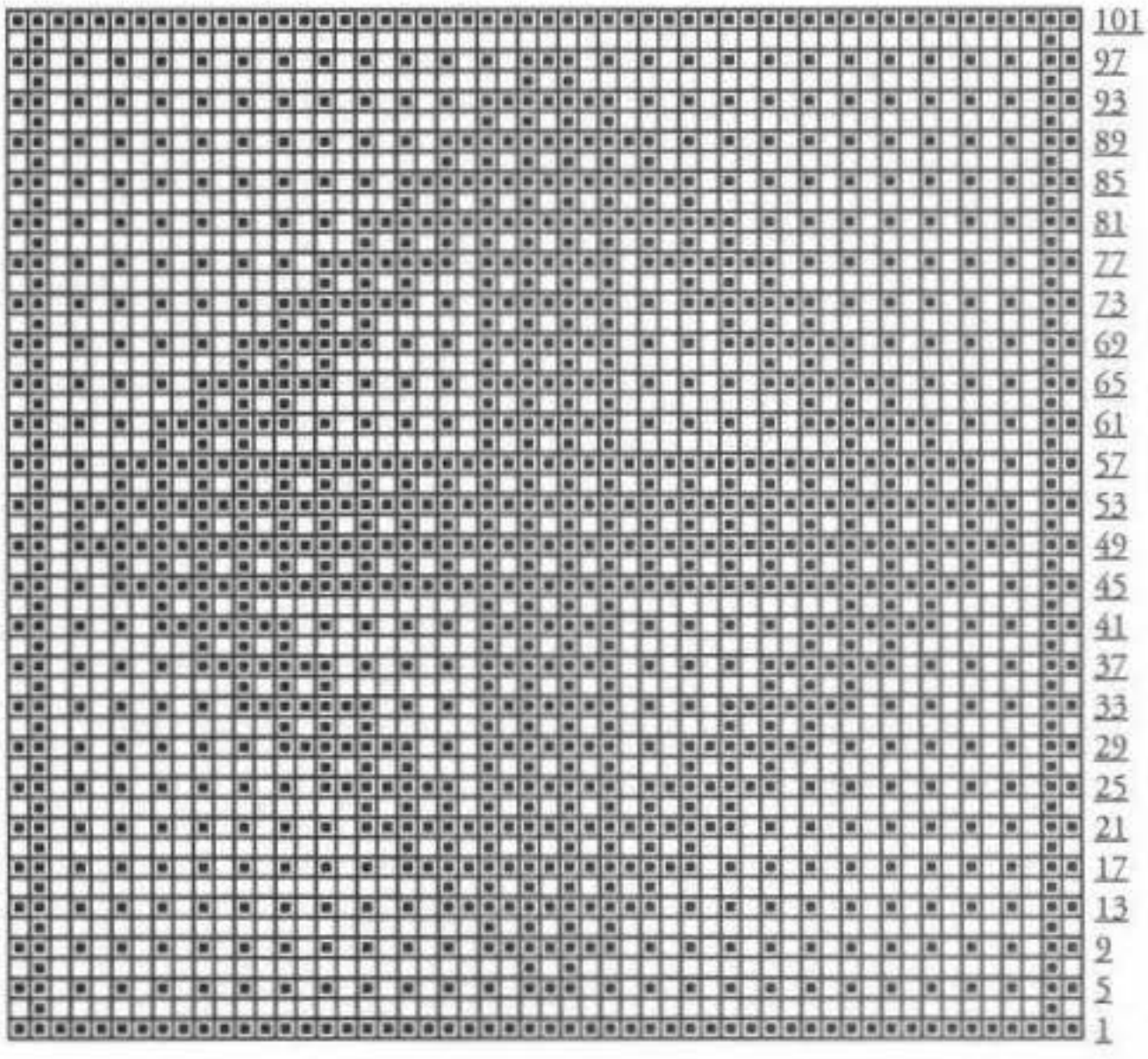
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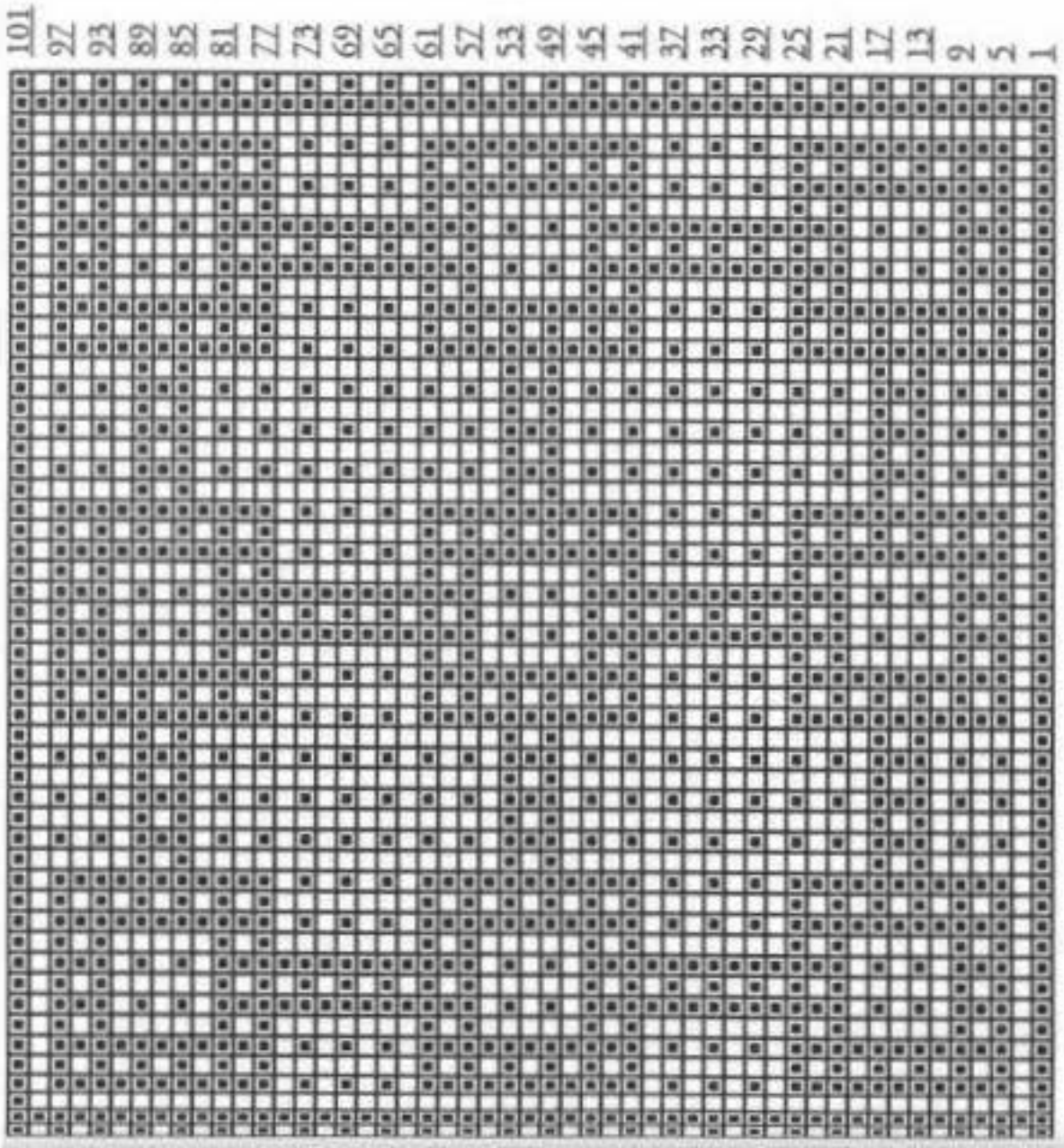
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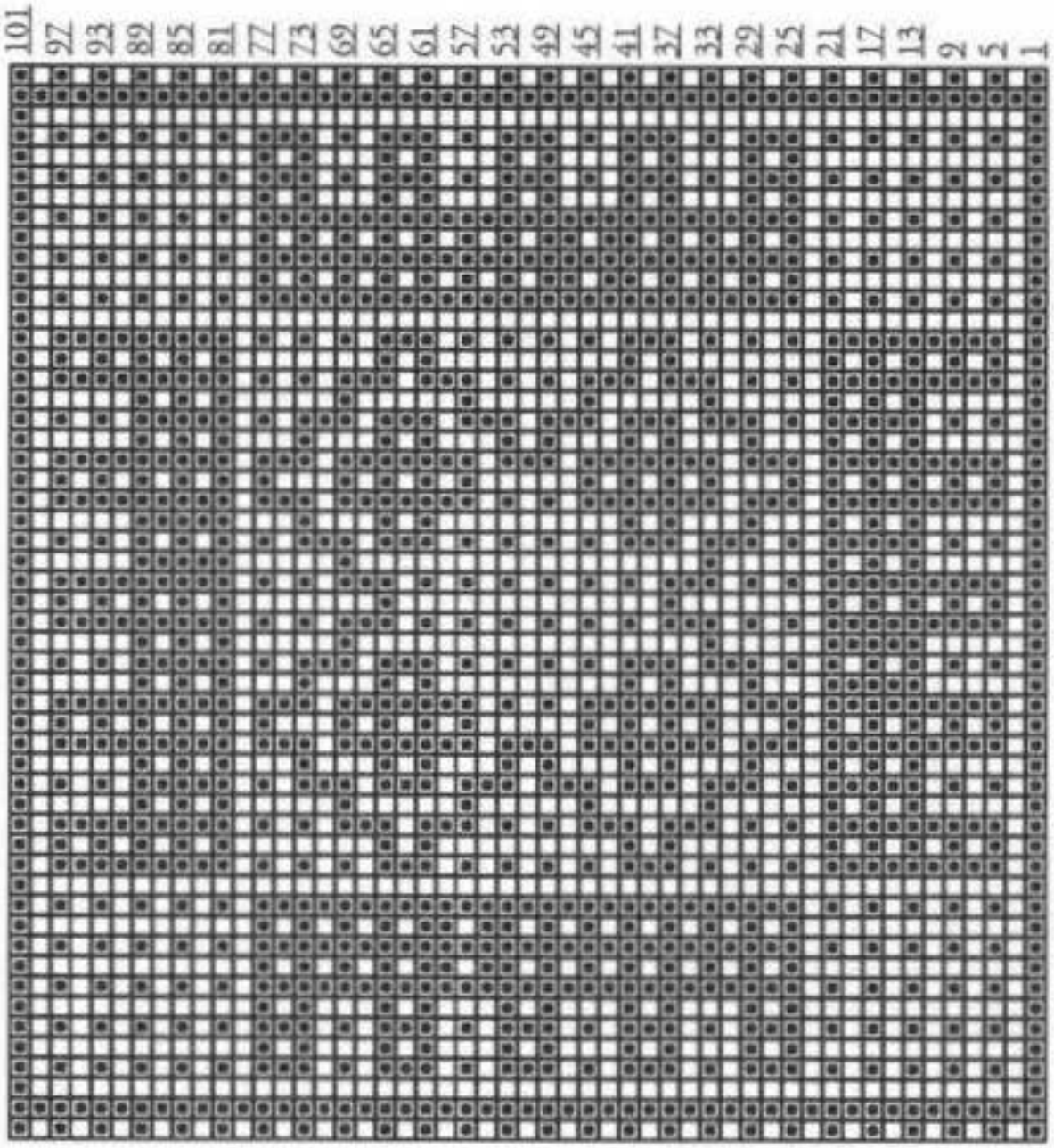
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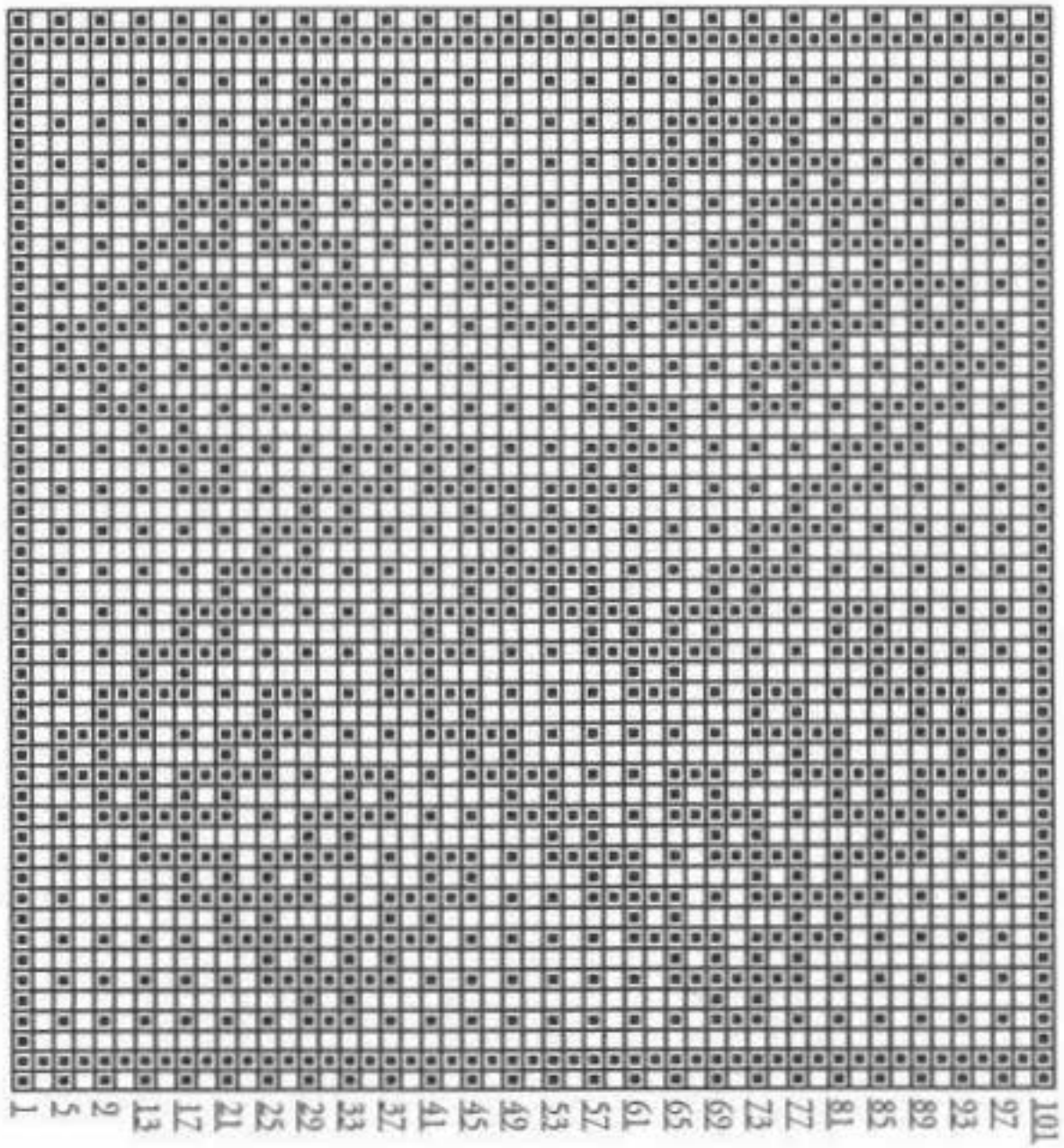
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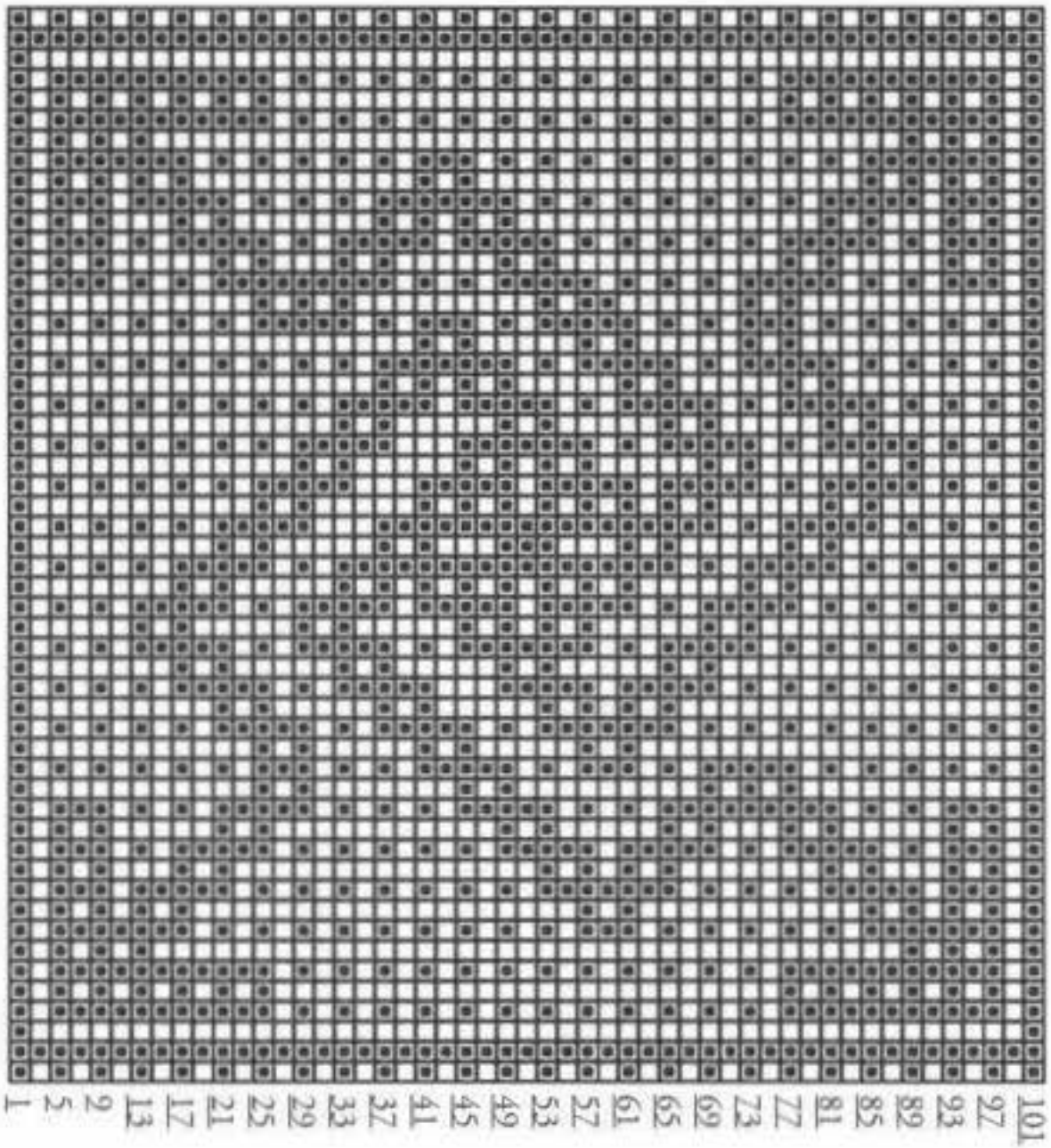
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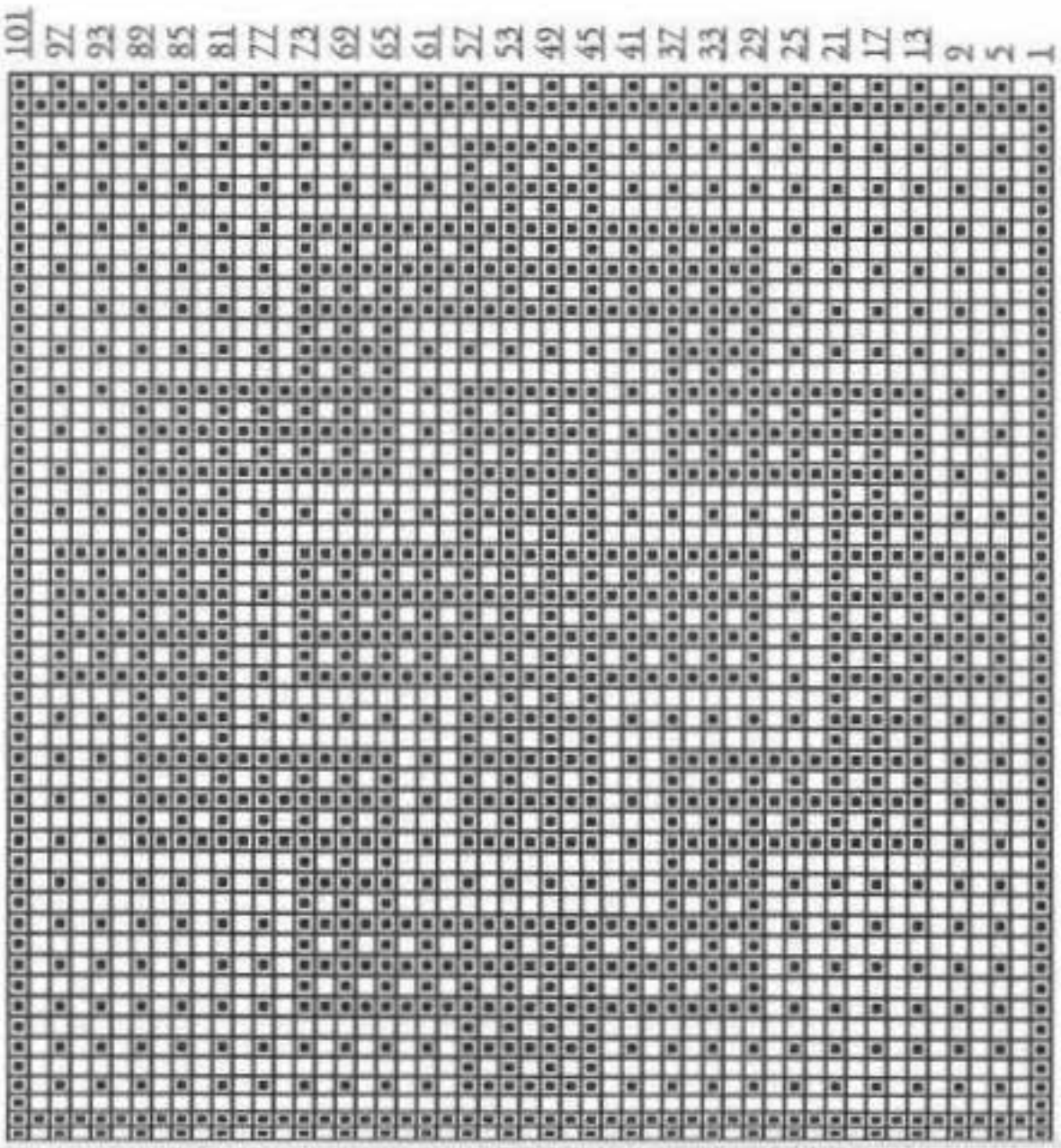
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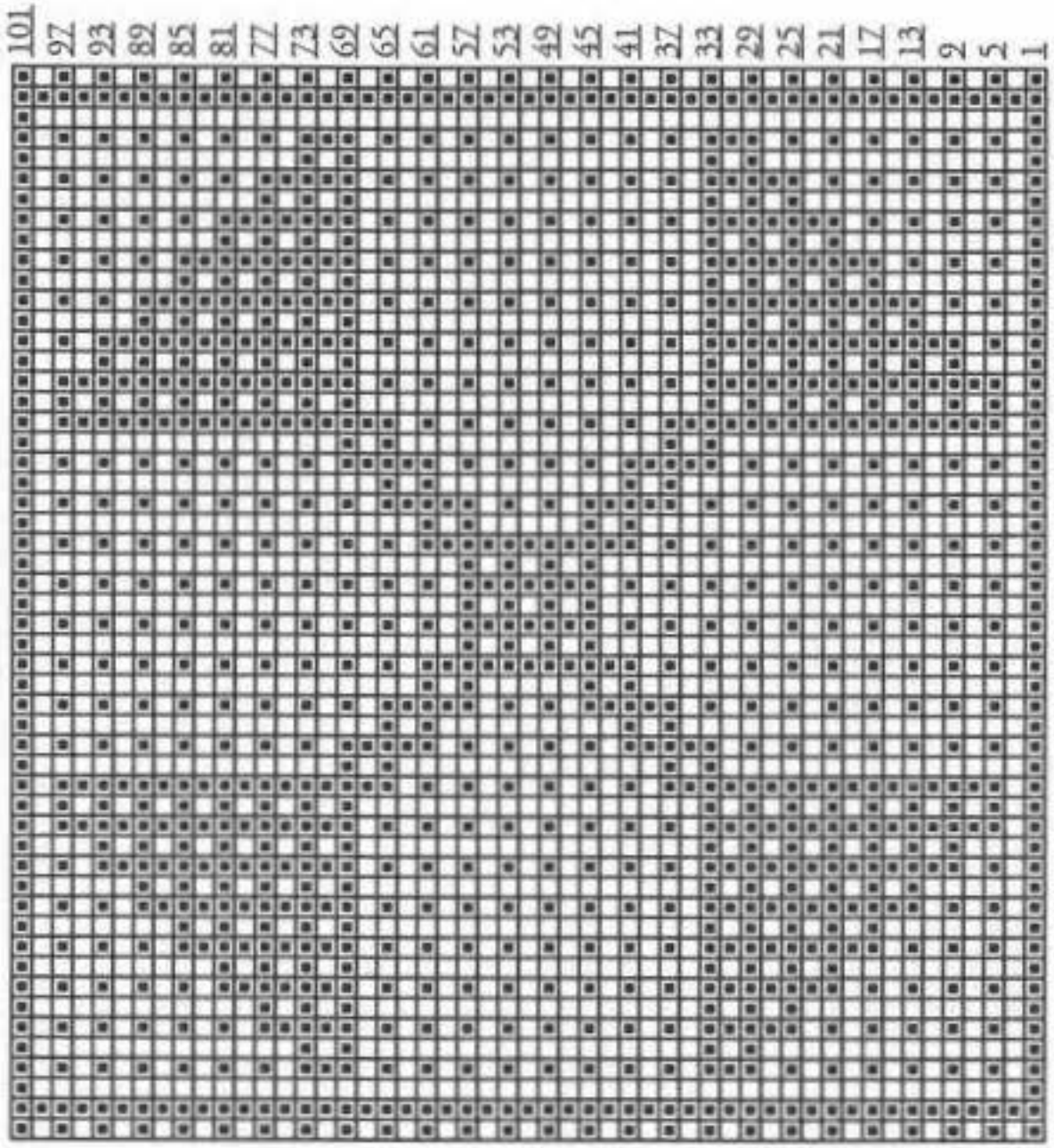
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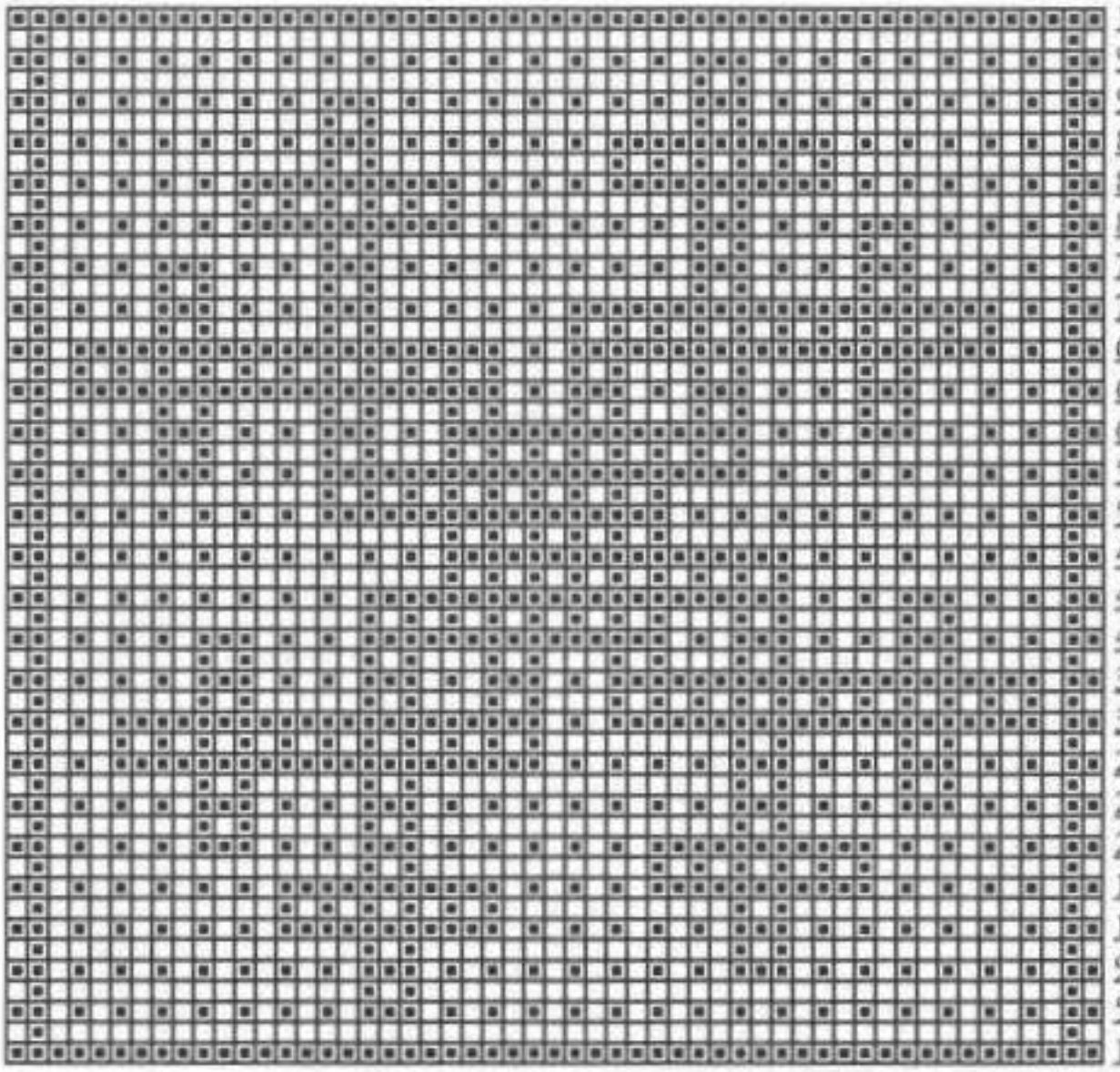
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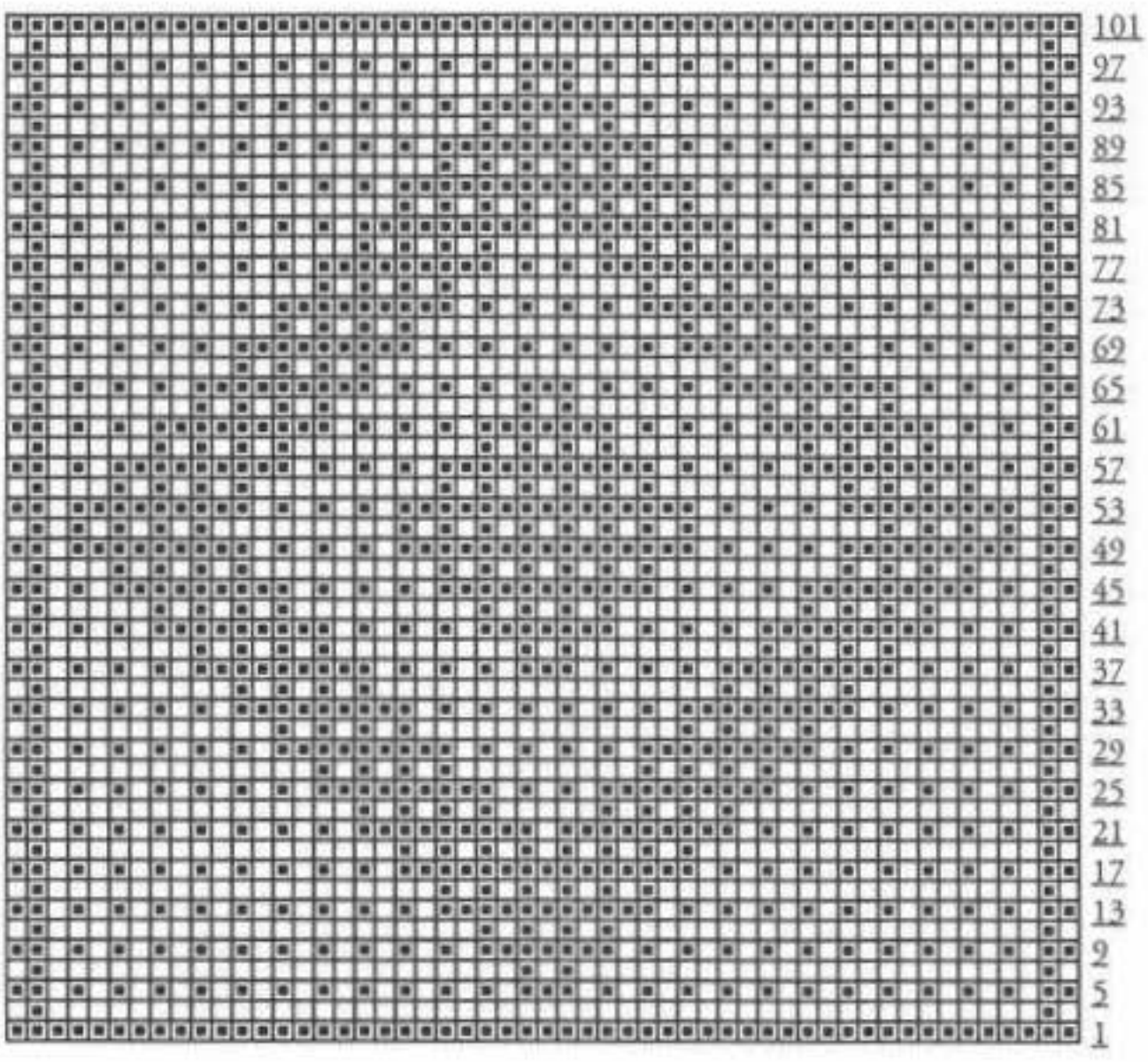
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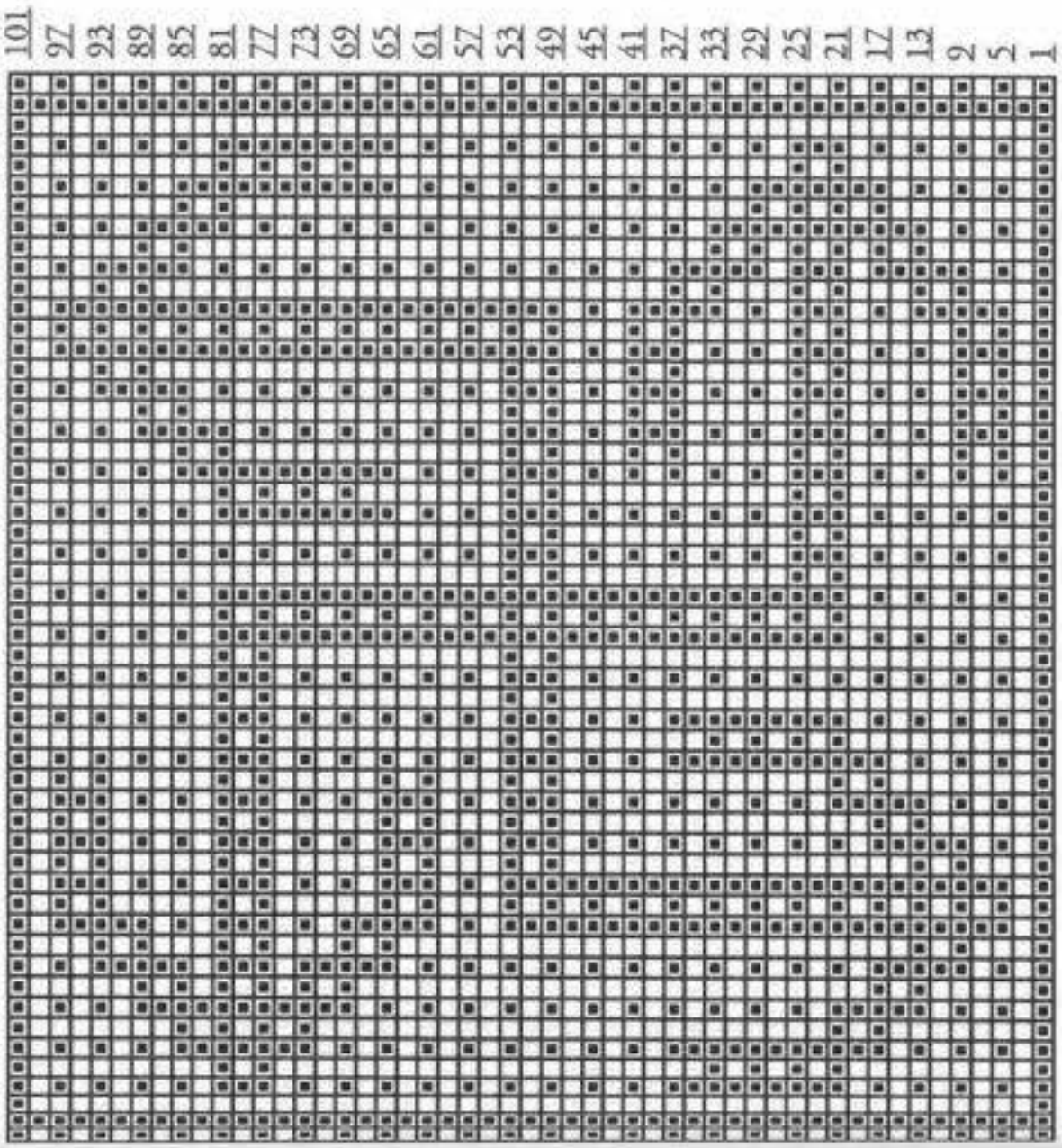
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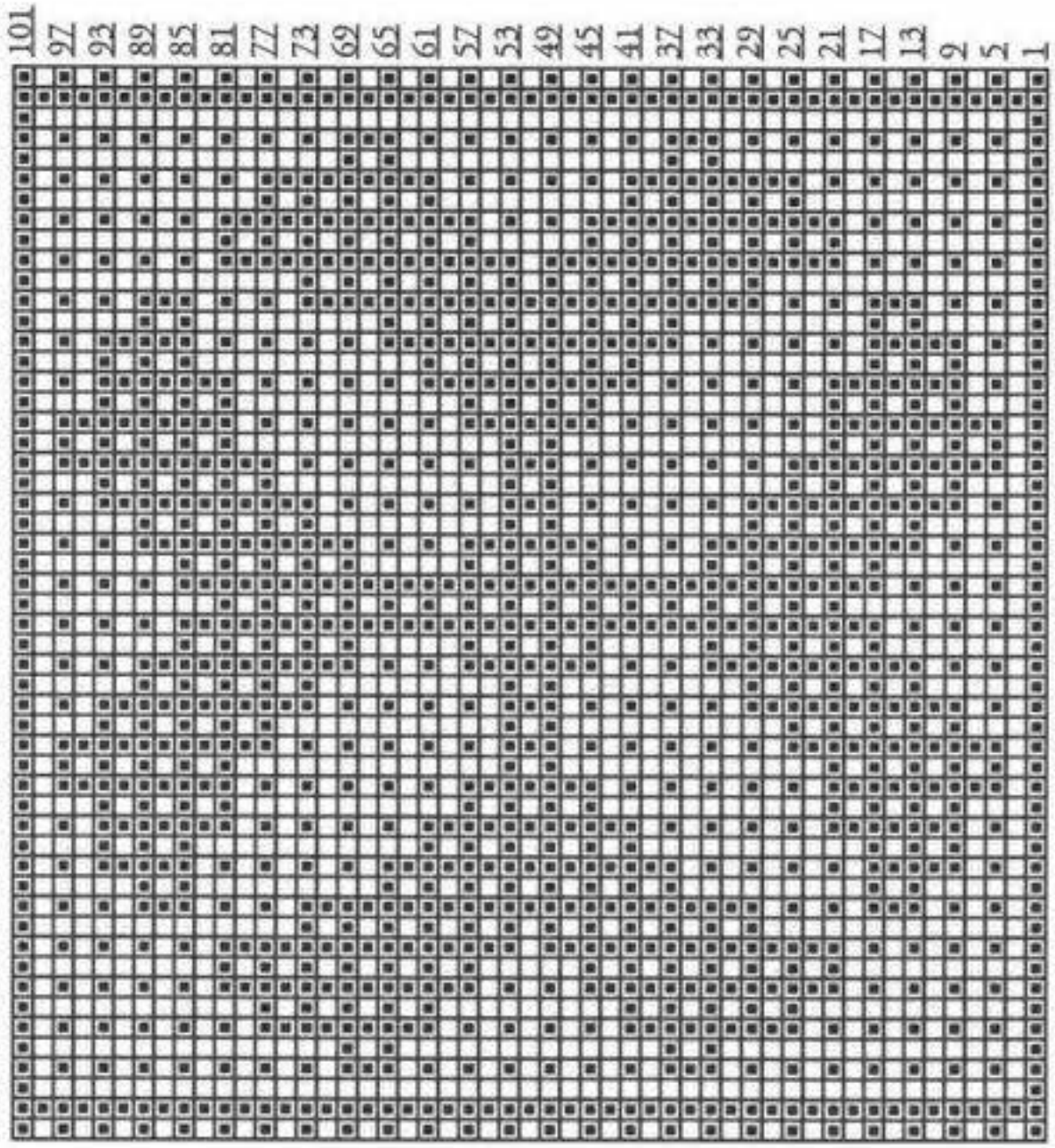
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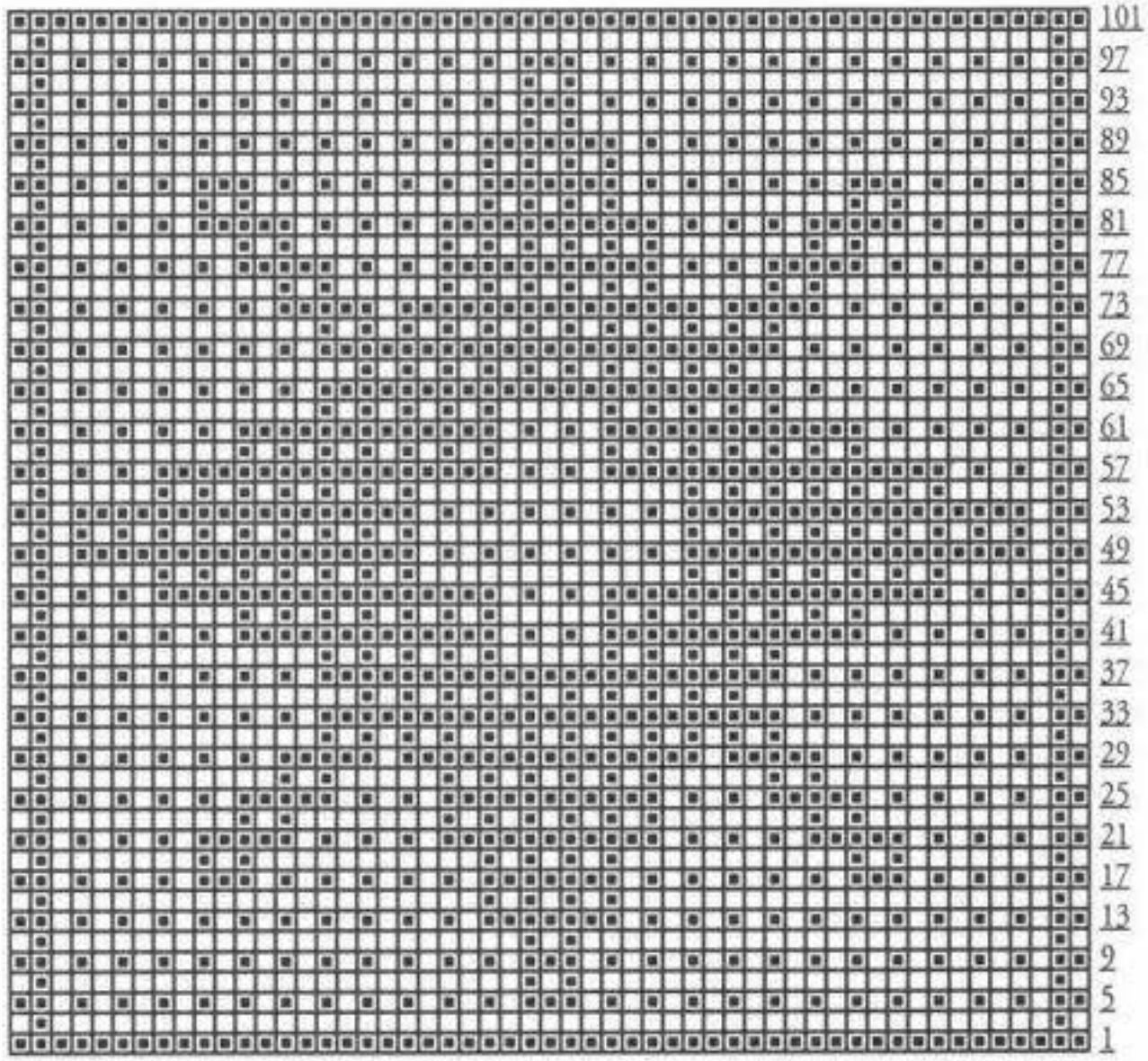
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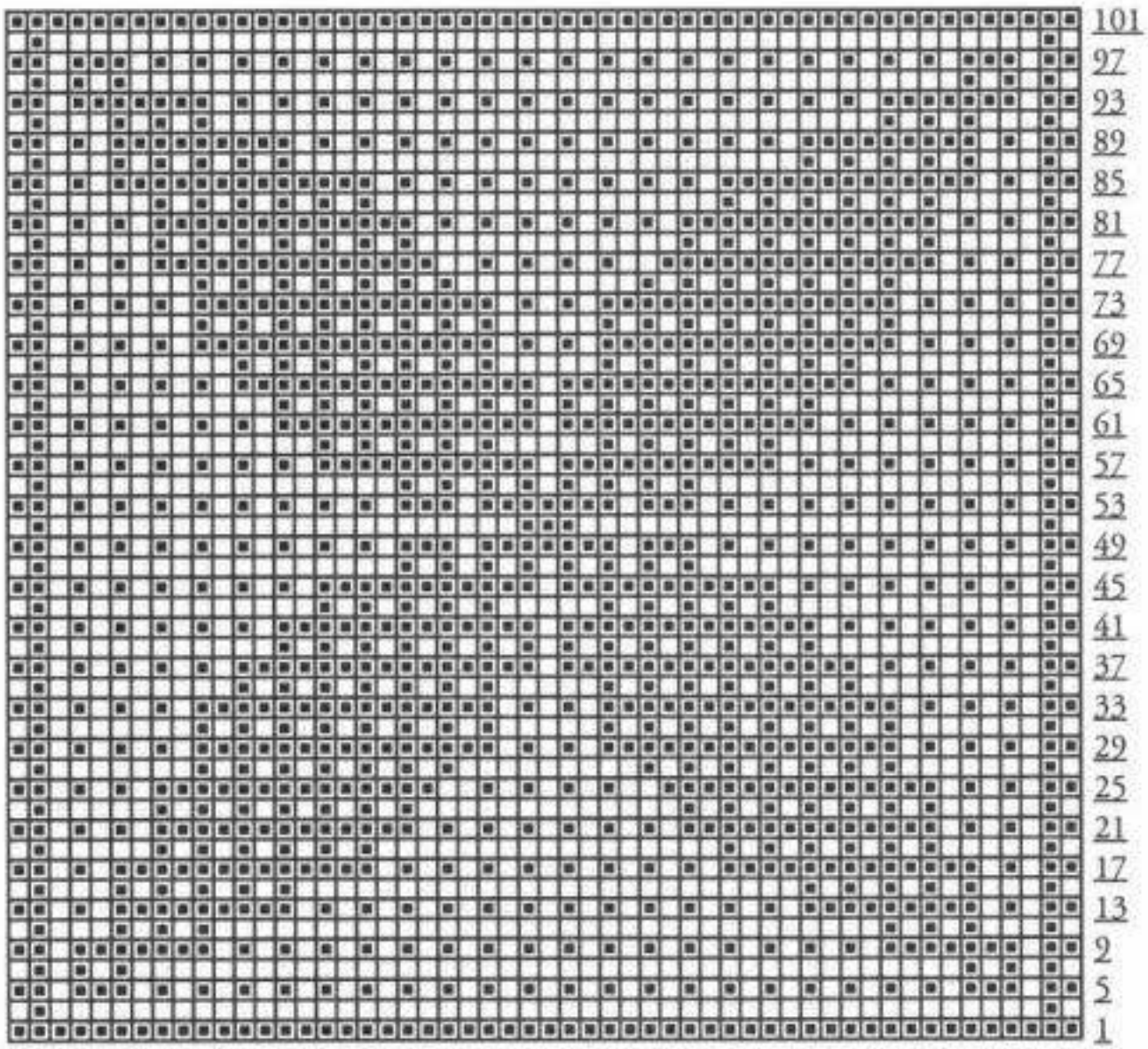
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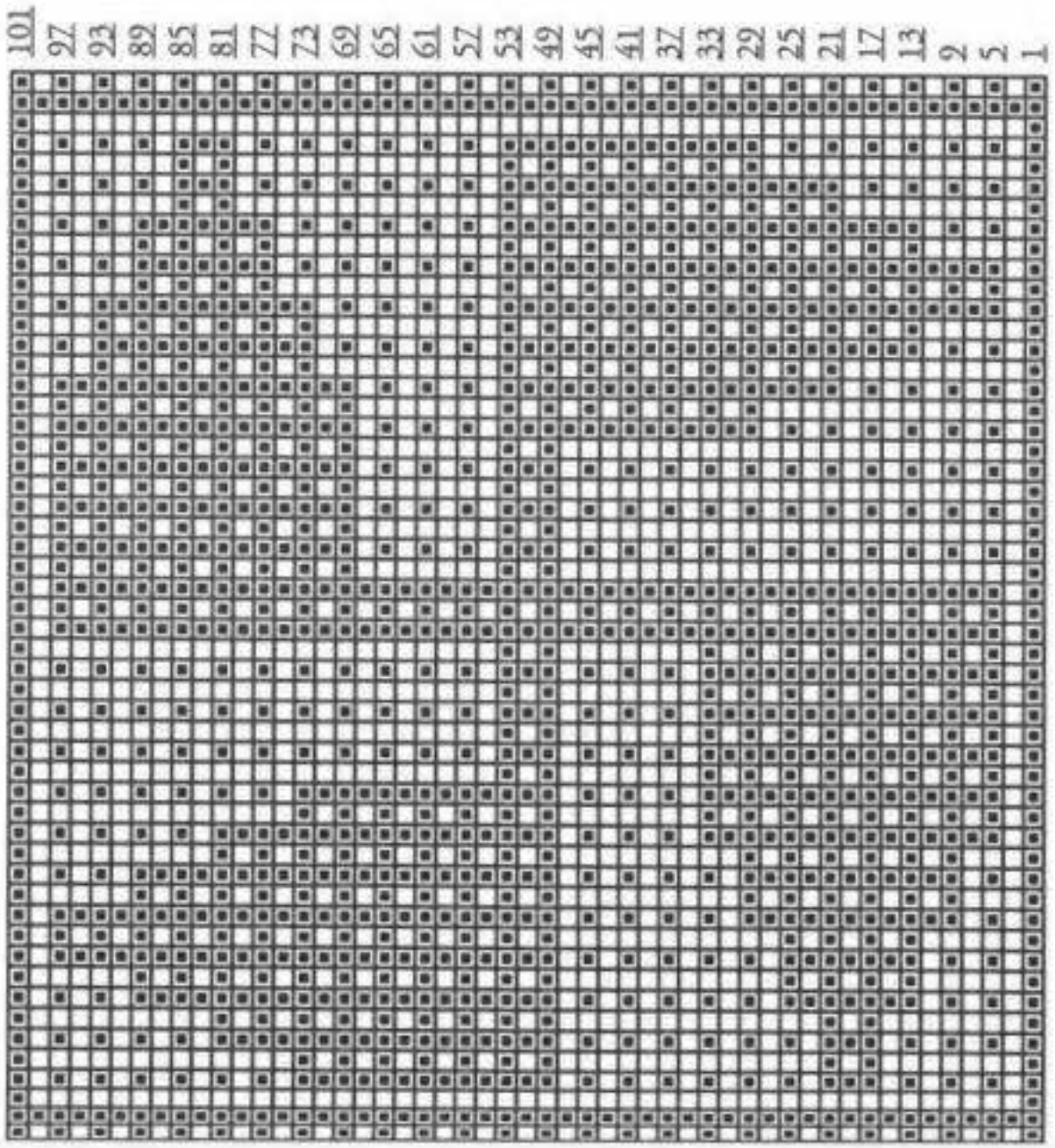
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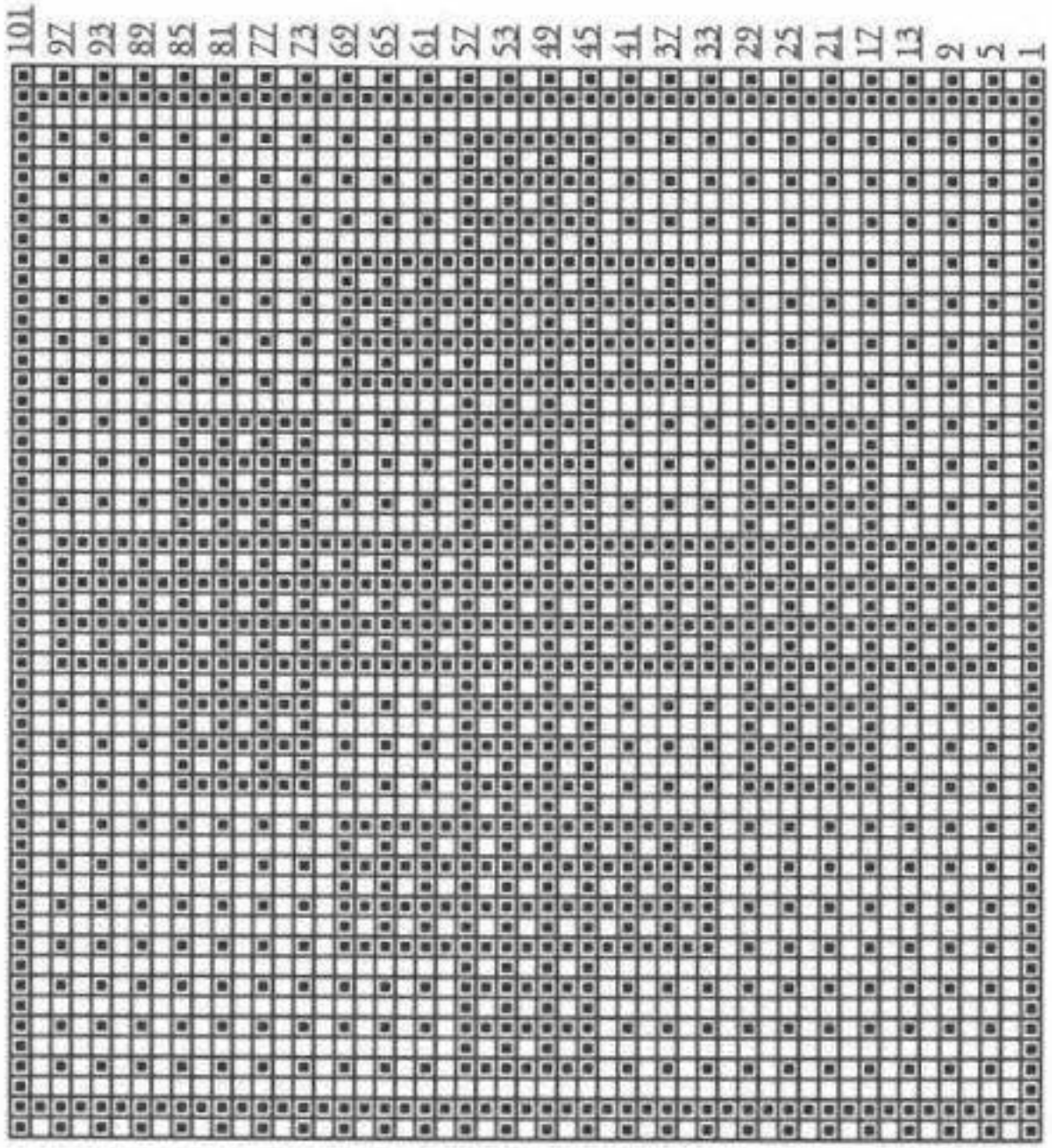
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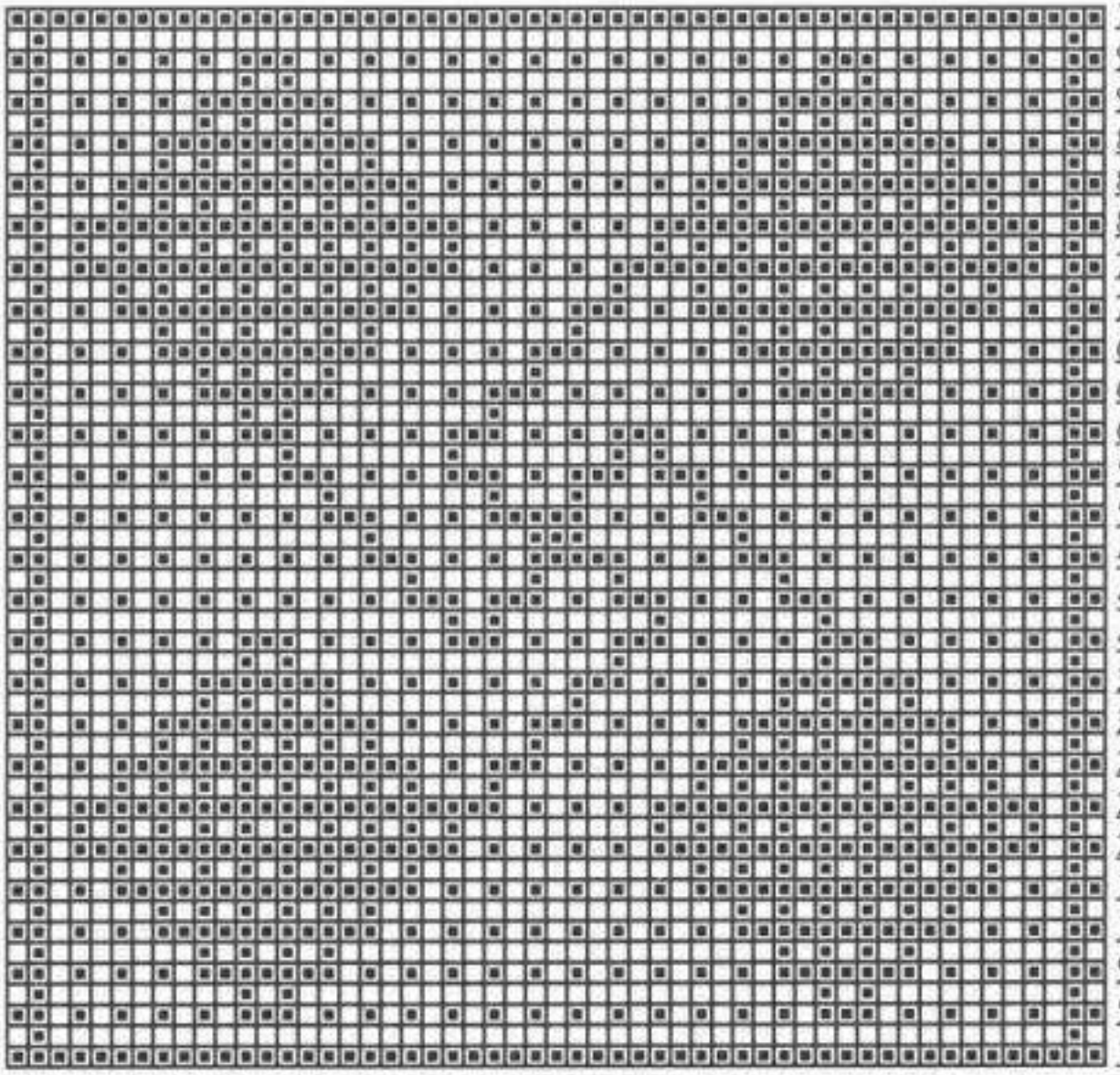
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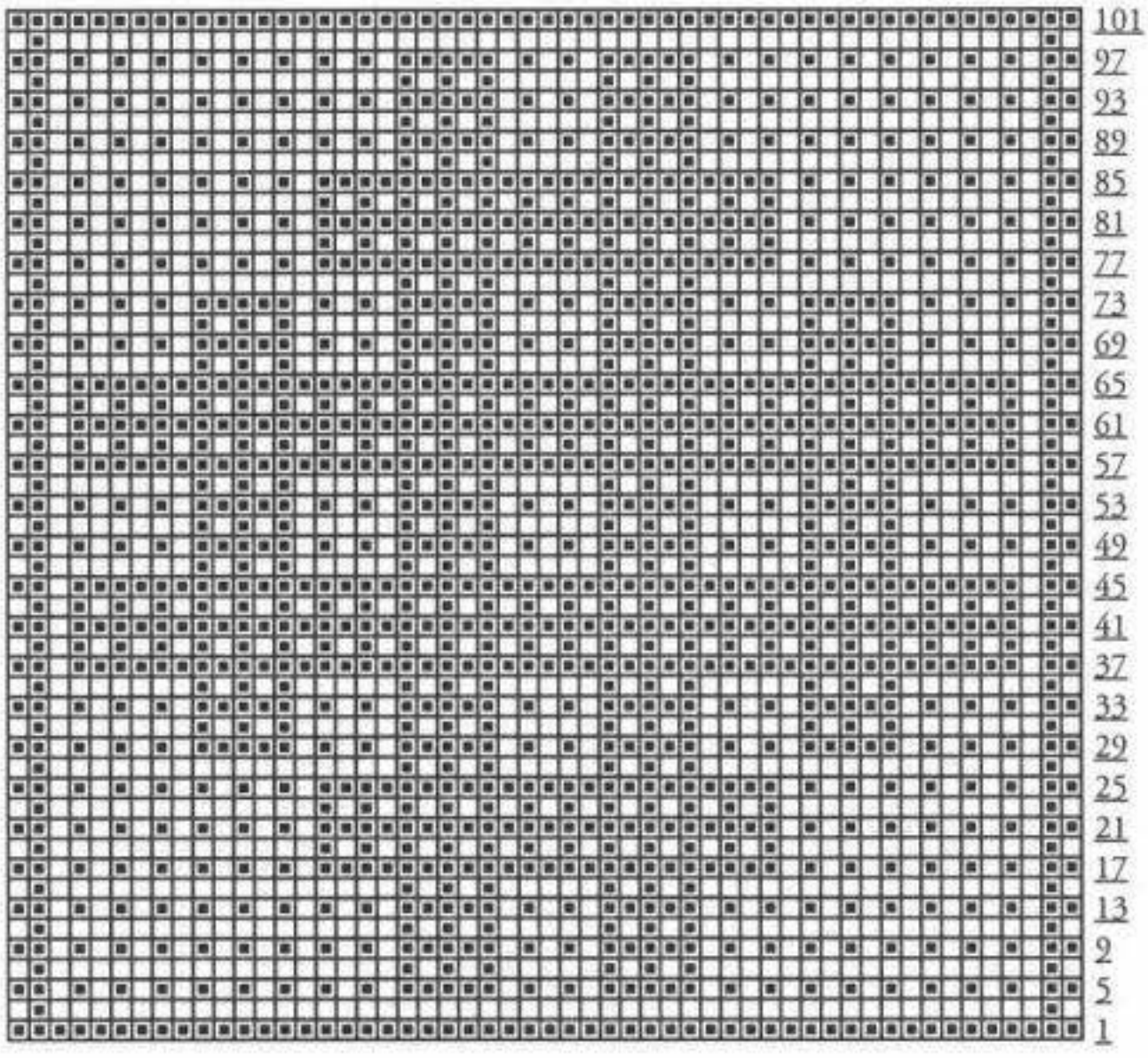
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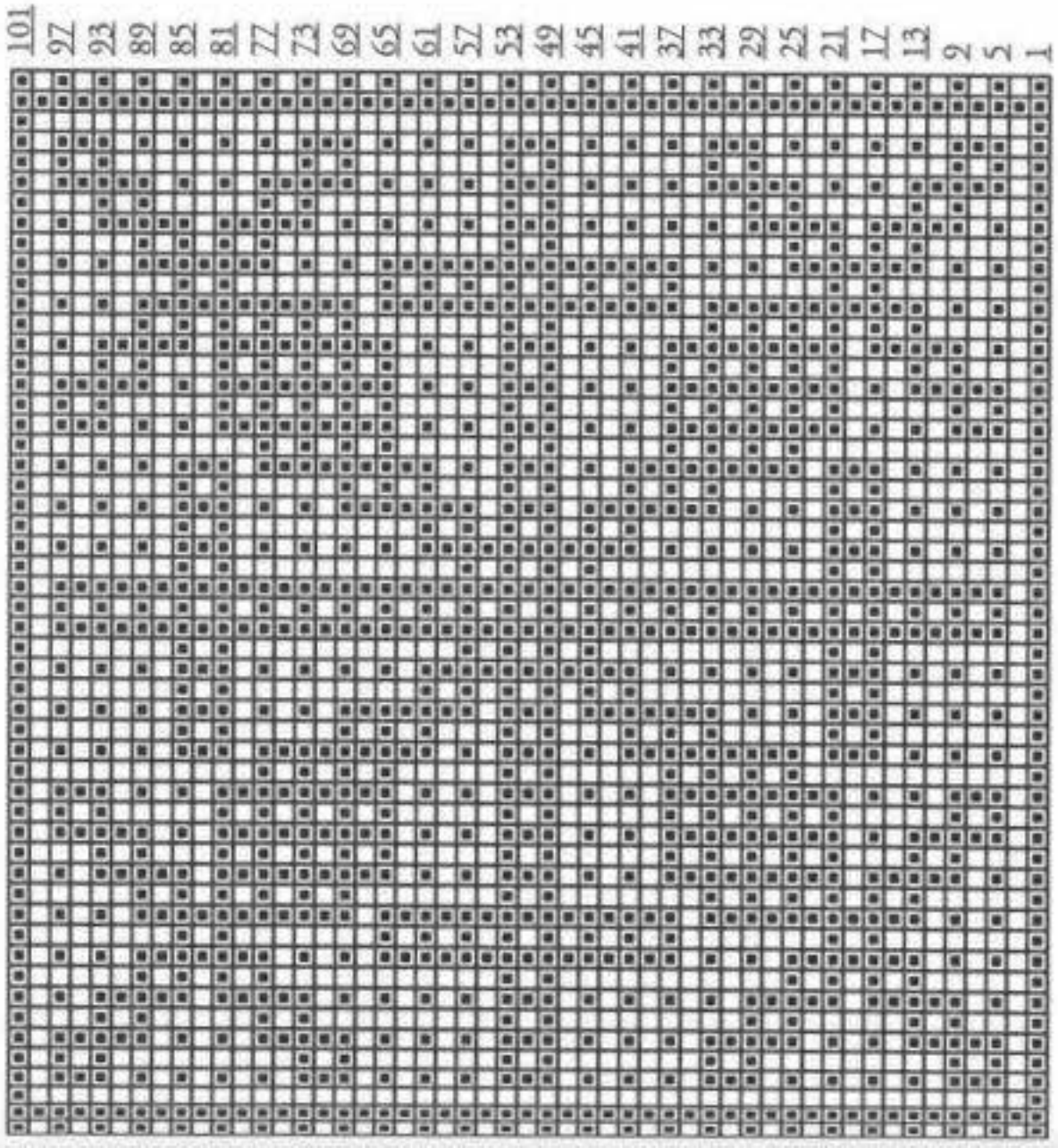
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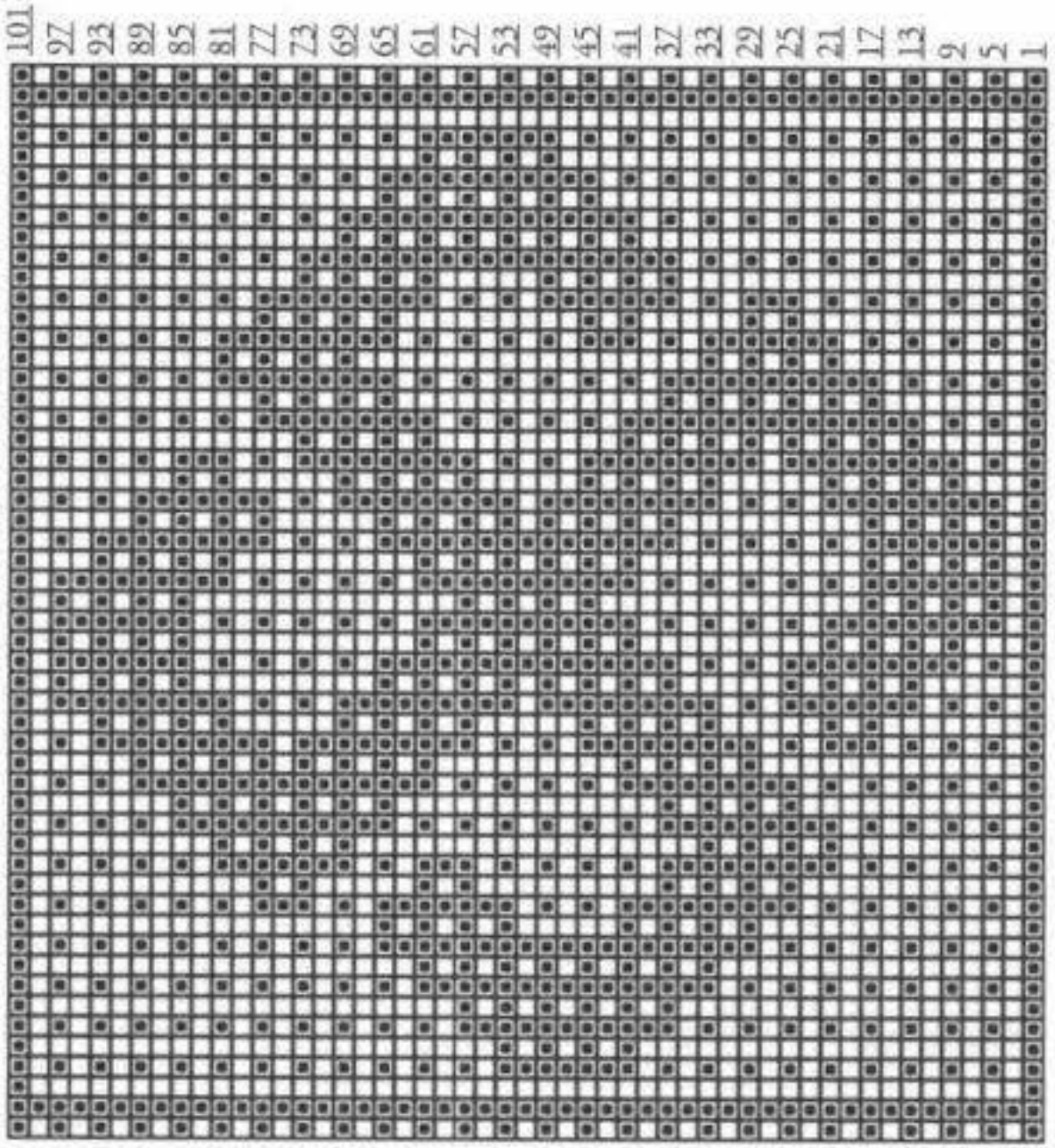
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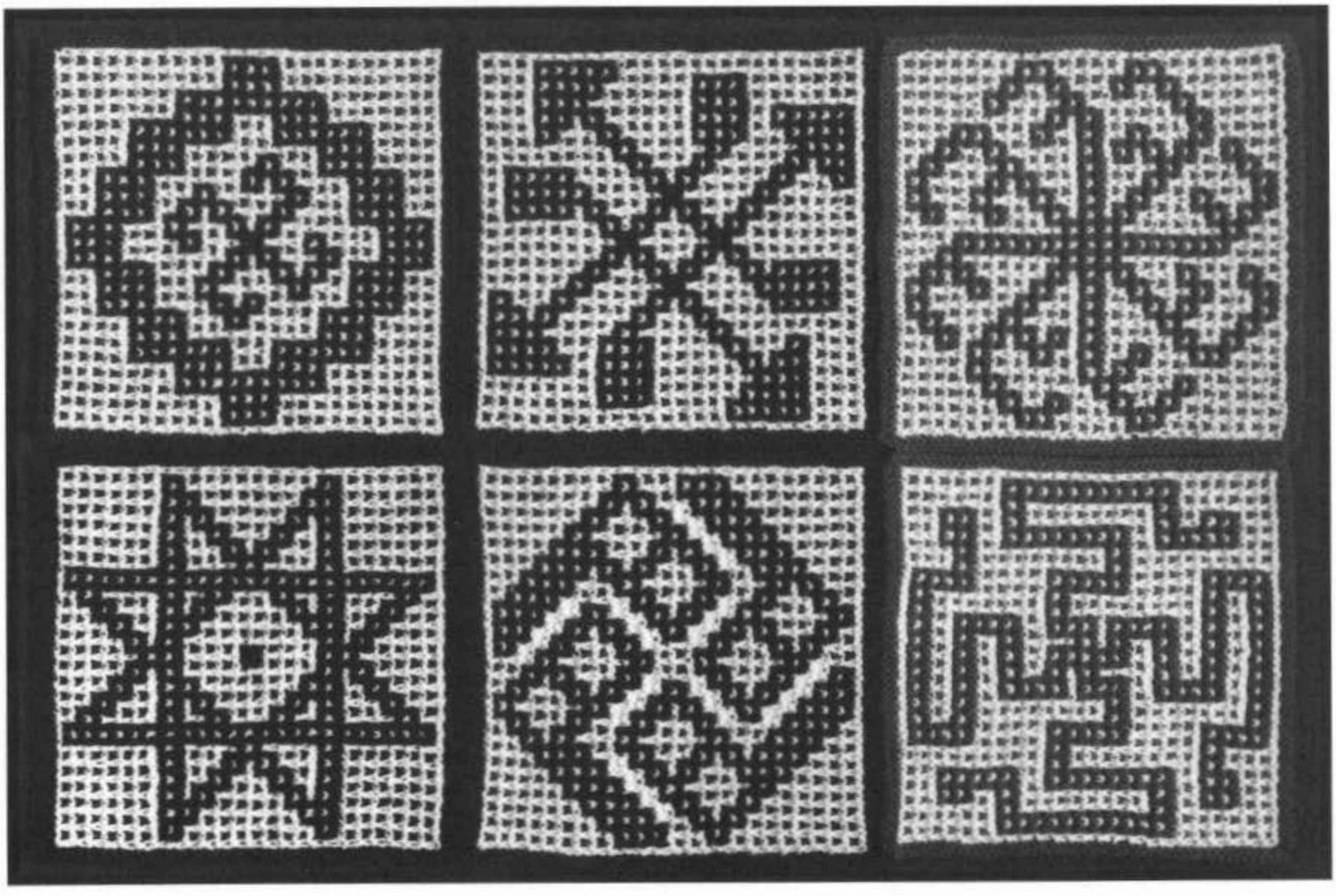
This photo, reading from top L to R, accompanies the next 6 charts.



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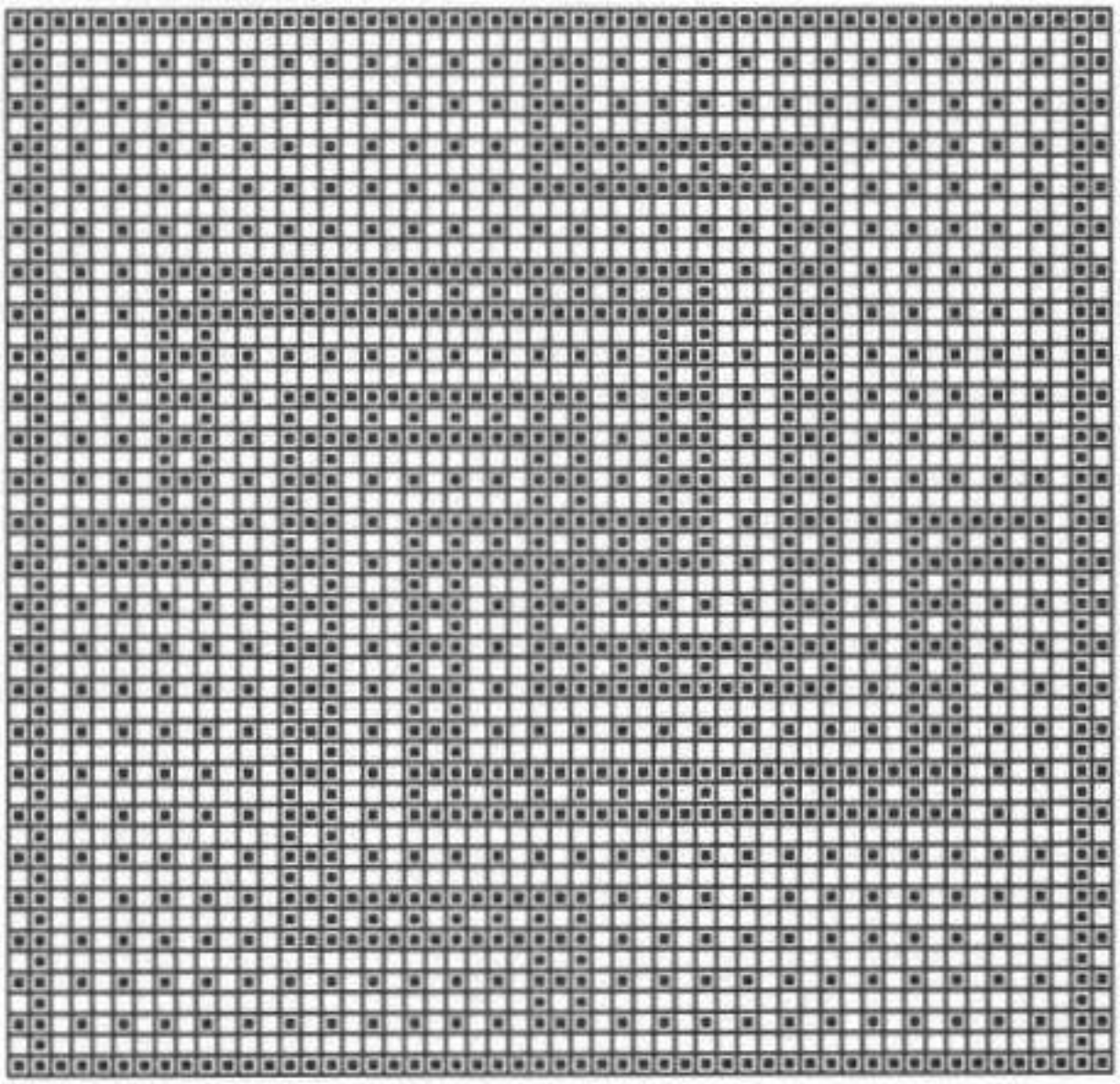
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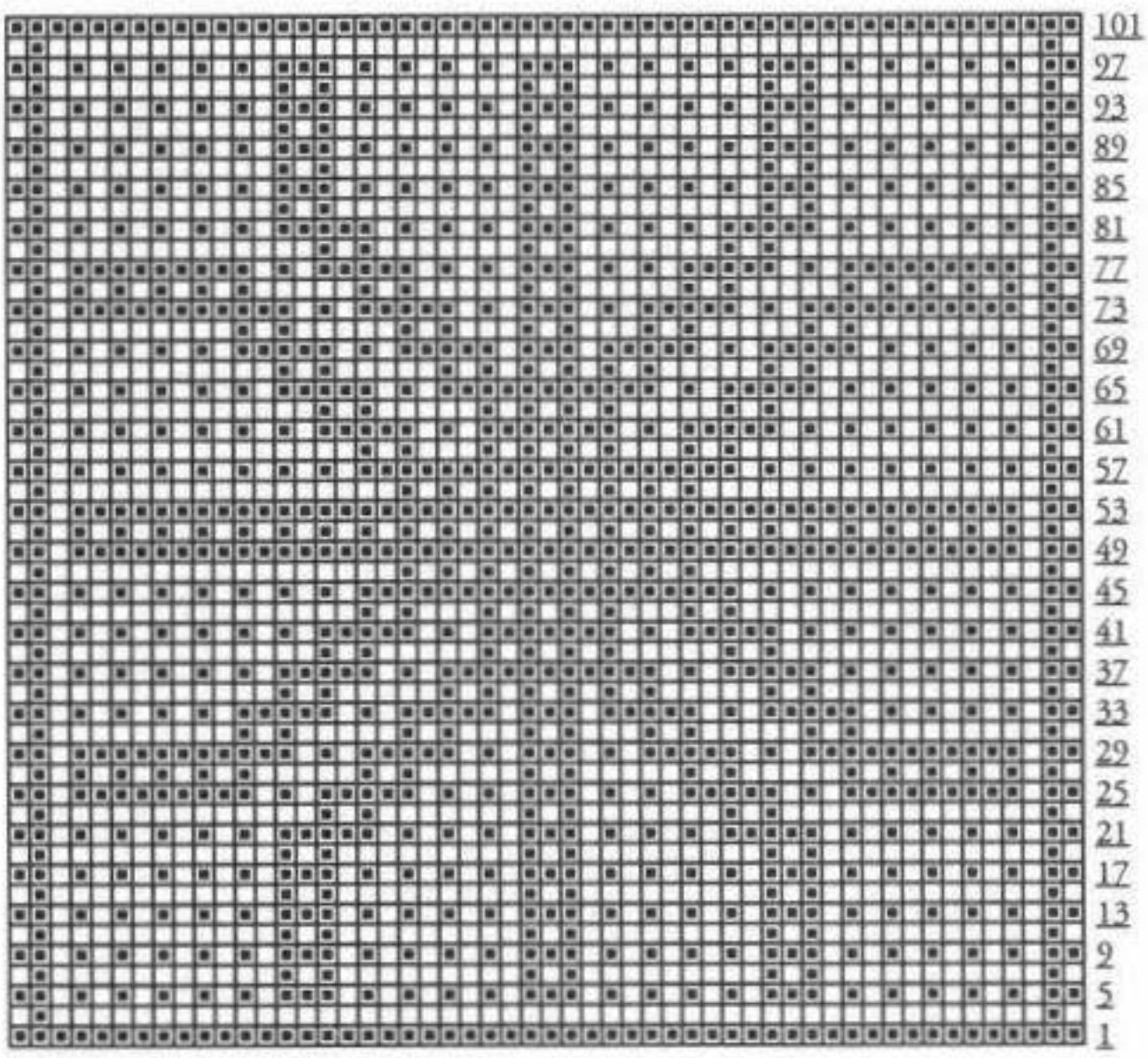
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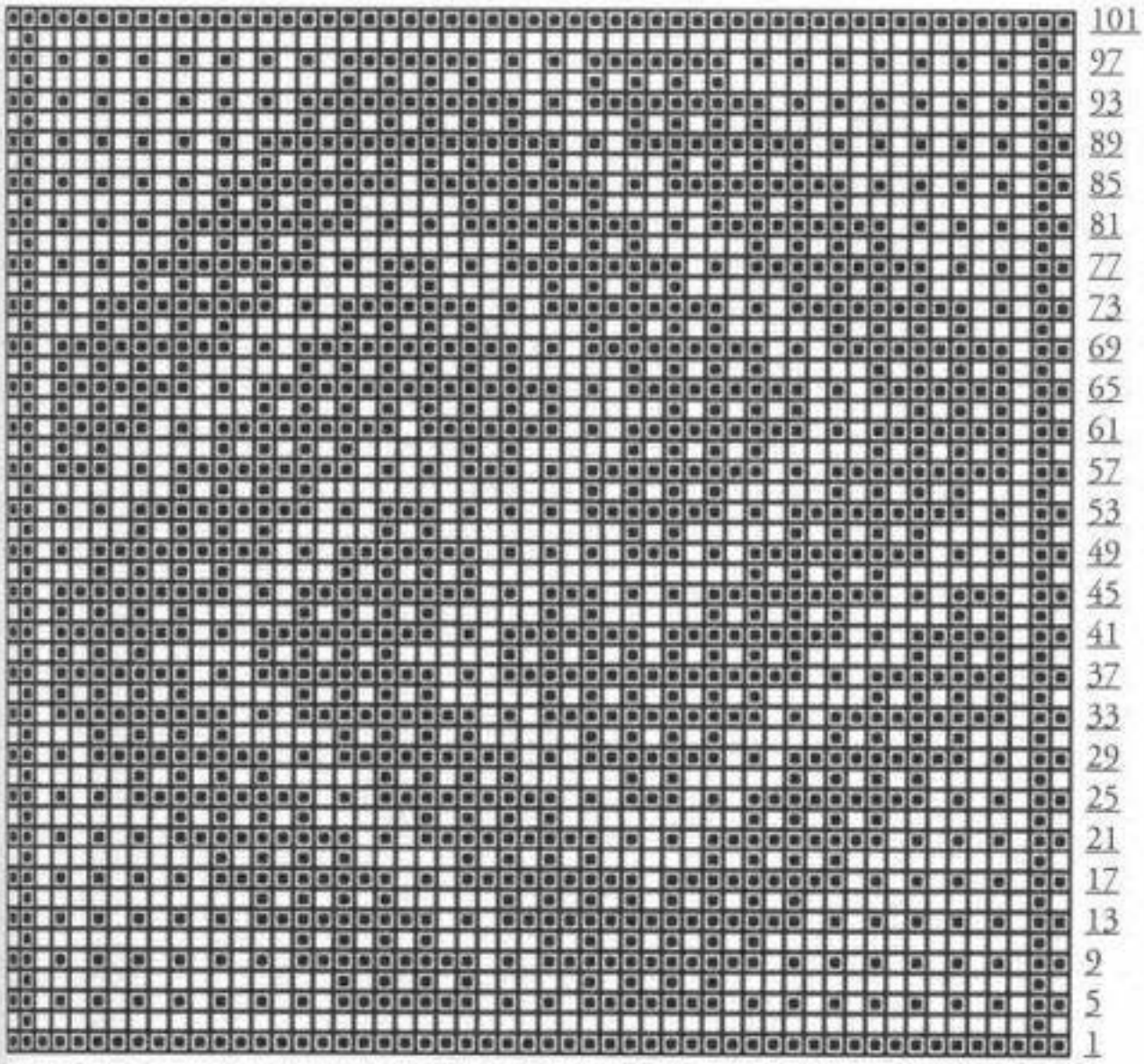
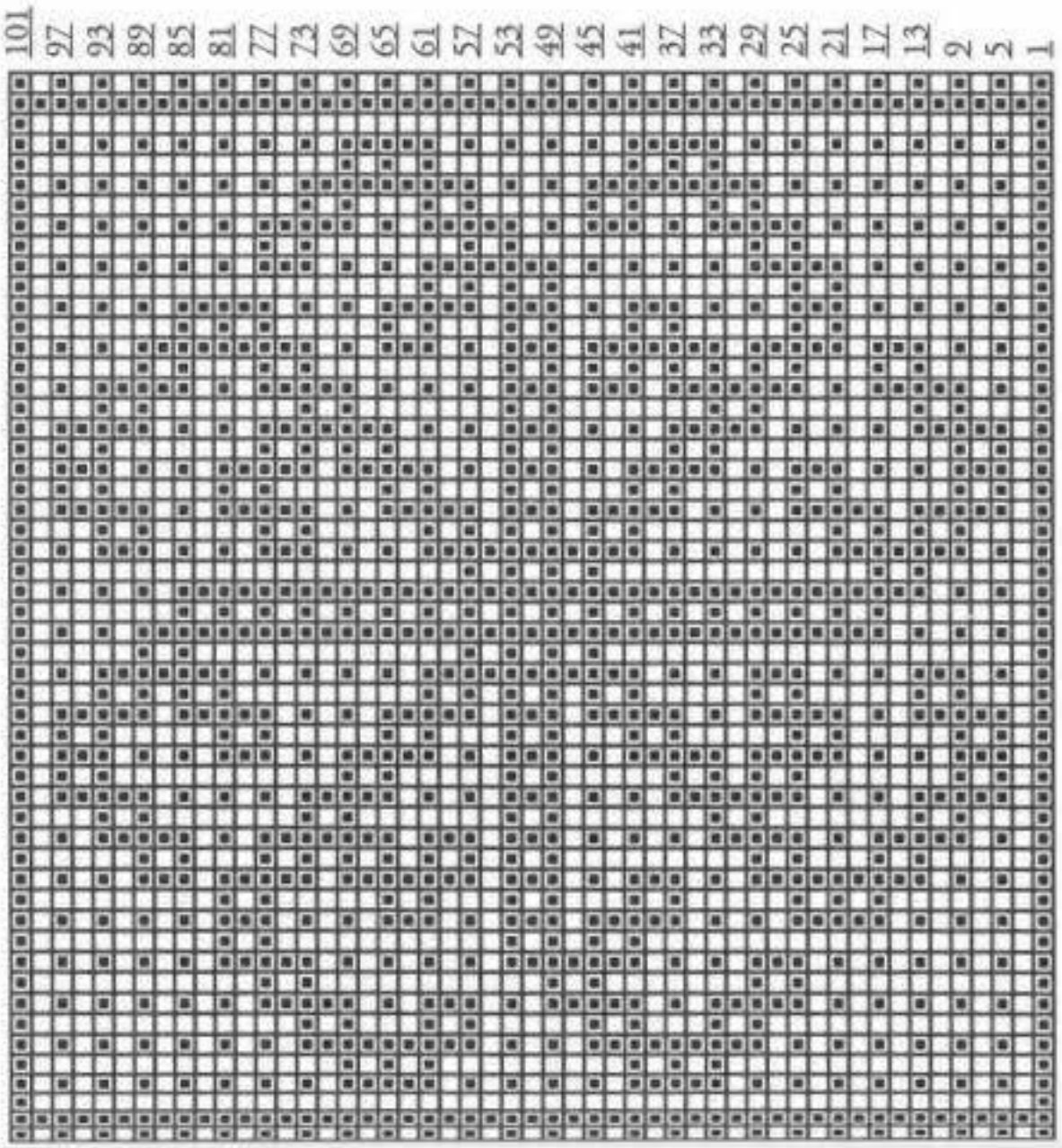


This ends the section that corresponds specifically to the Magic Mosaic Afghan photographed on the back cover and on page one.

#64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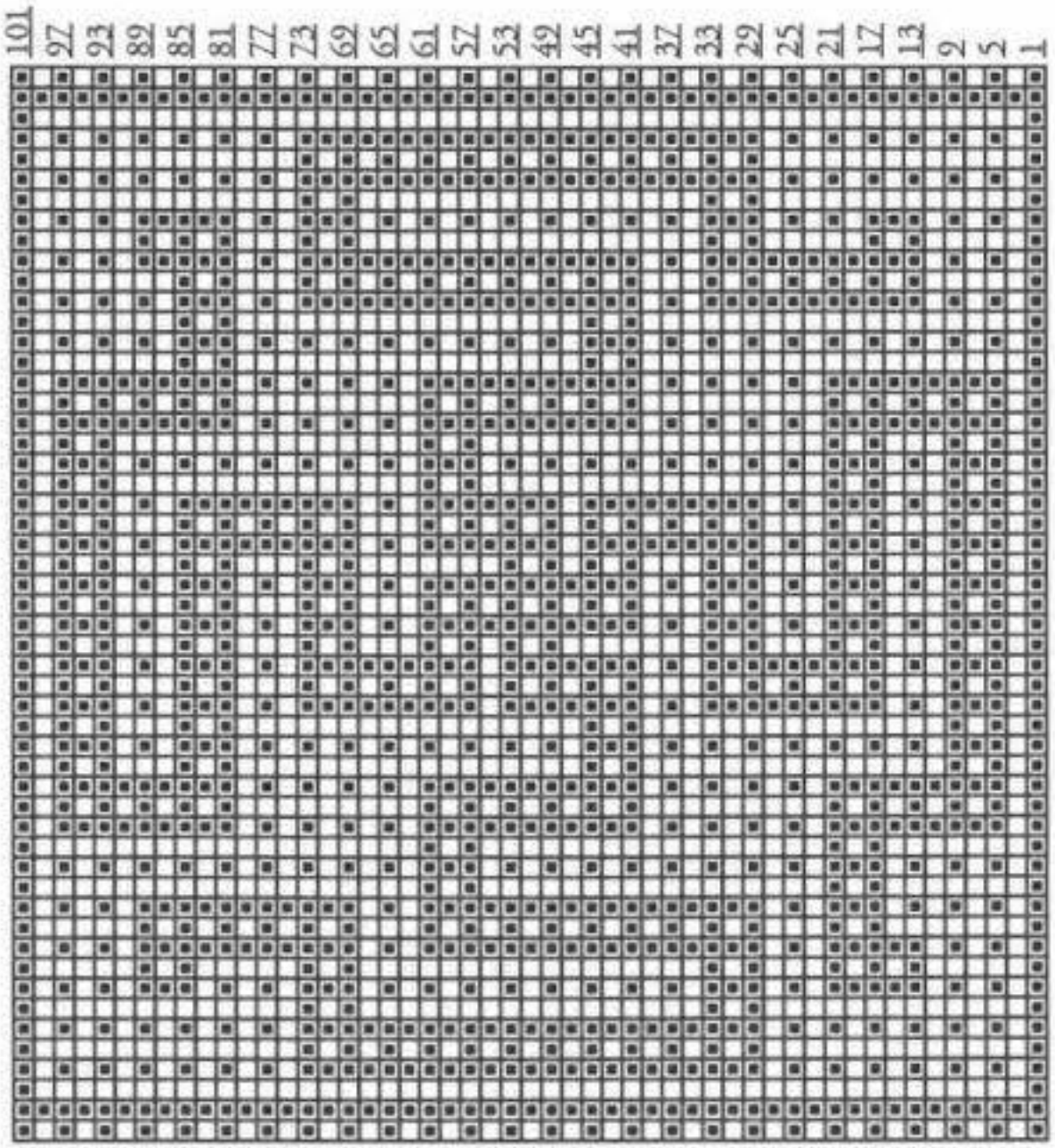
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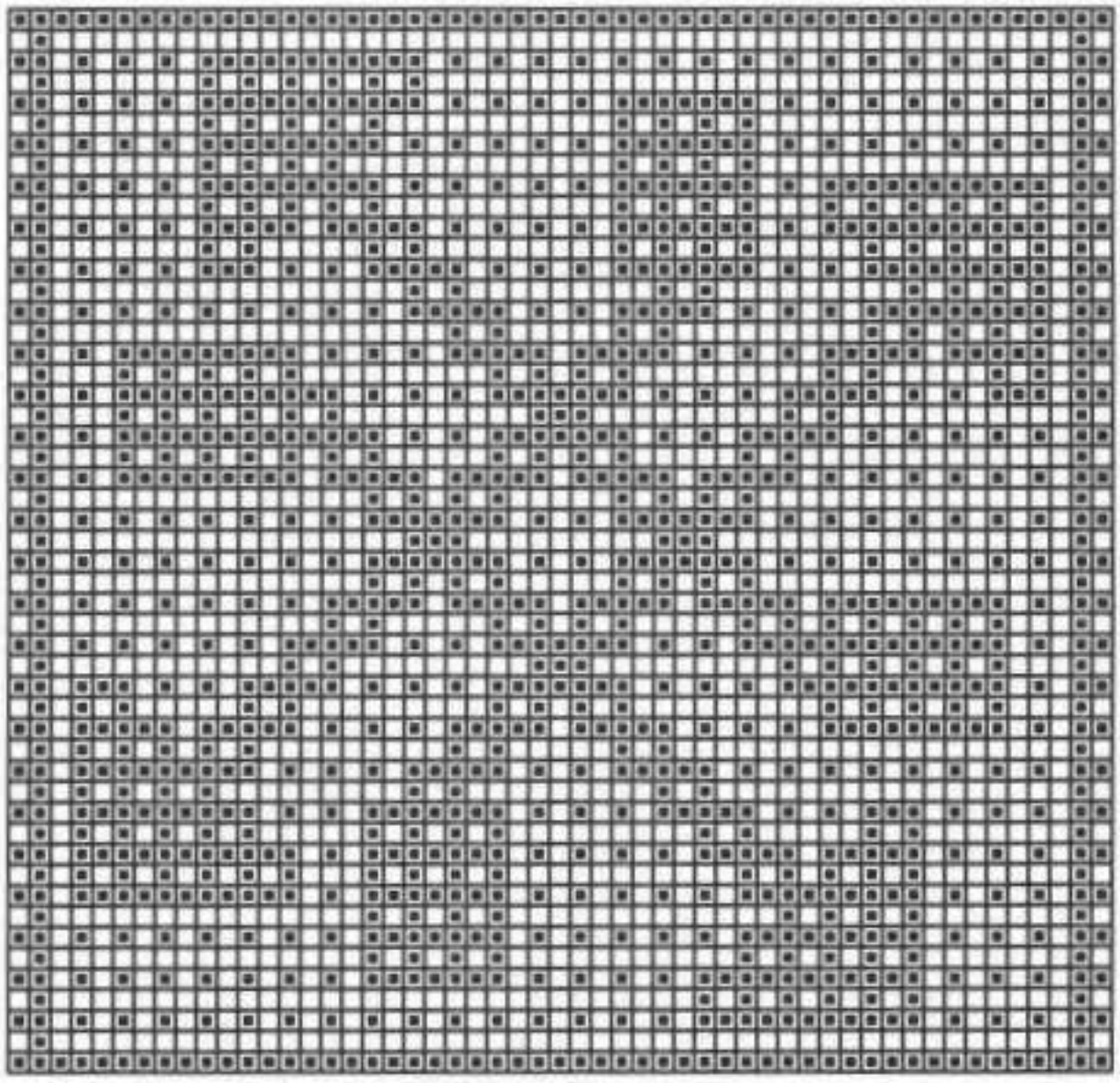
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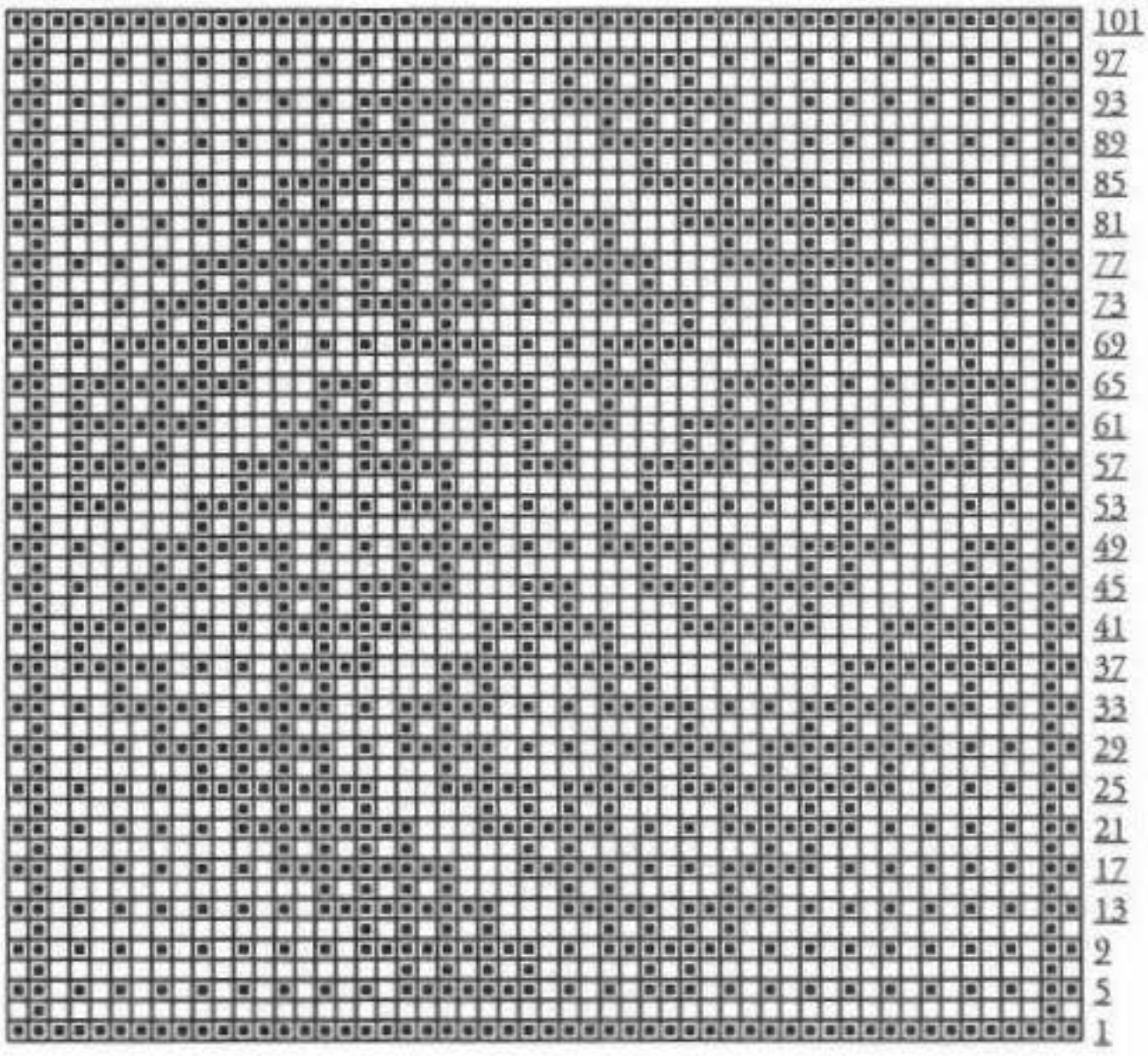
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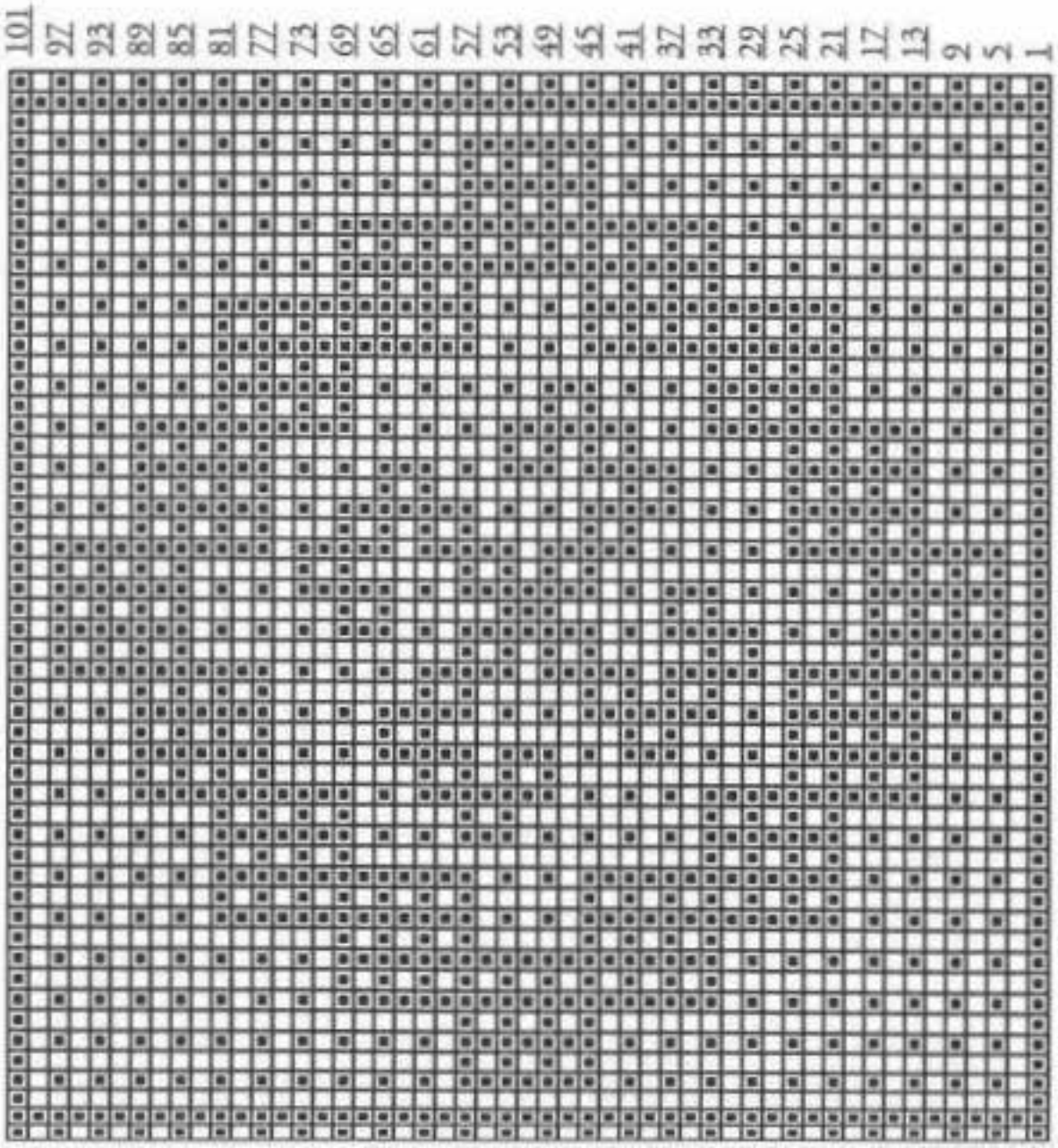
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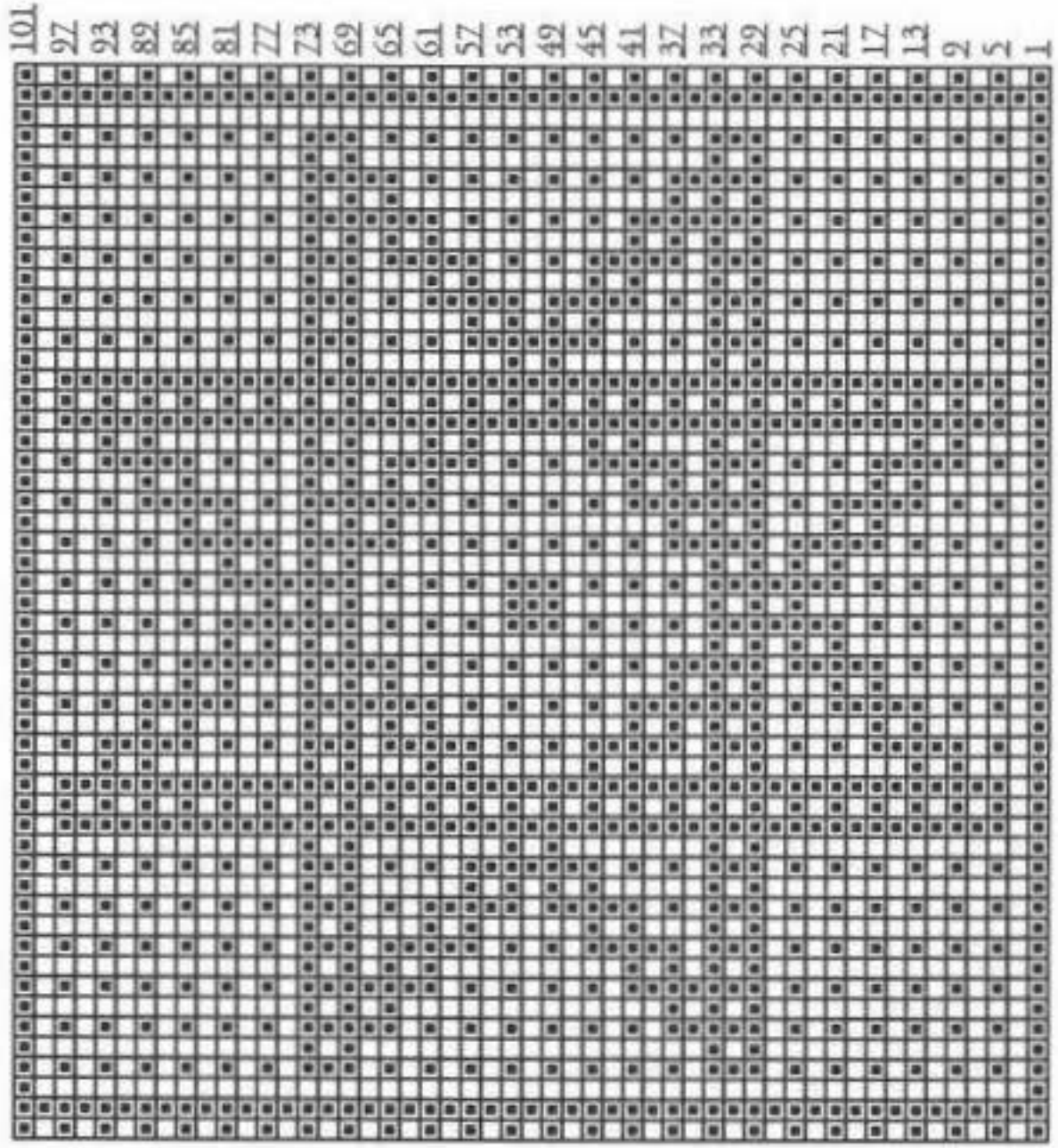
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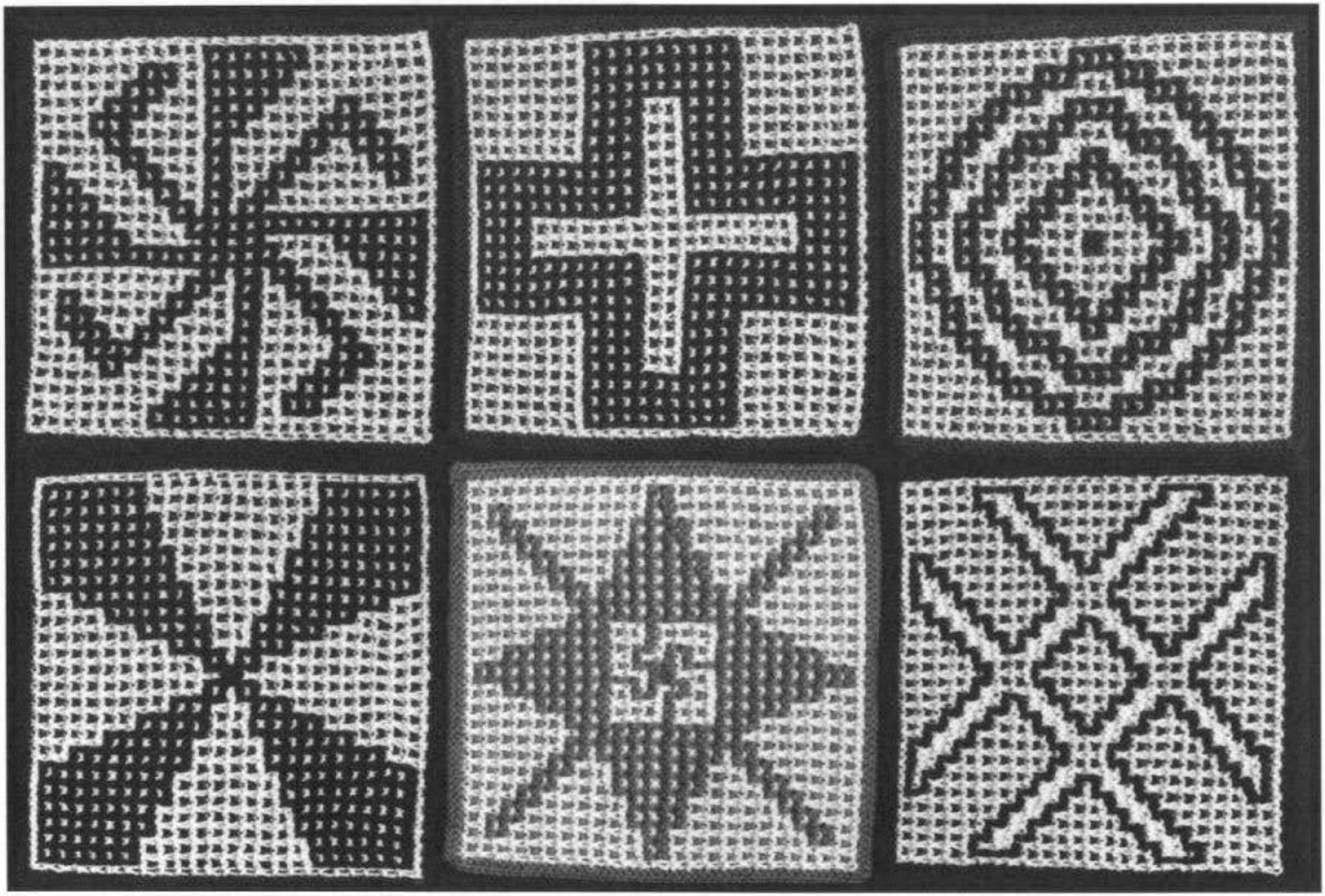
#69

This photo, reading from top L to R, accompanies the next 6 charts.



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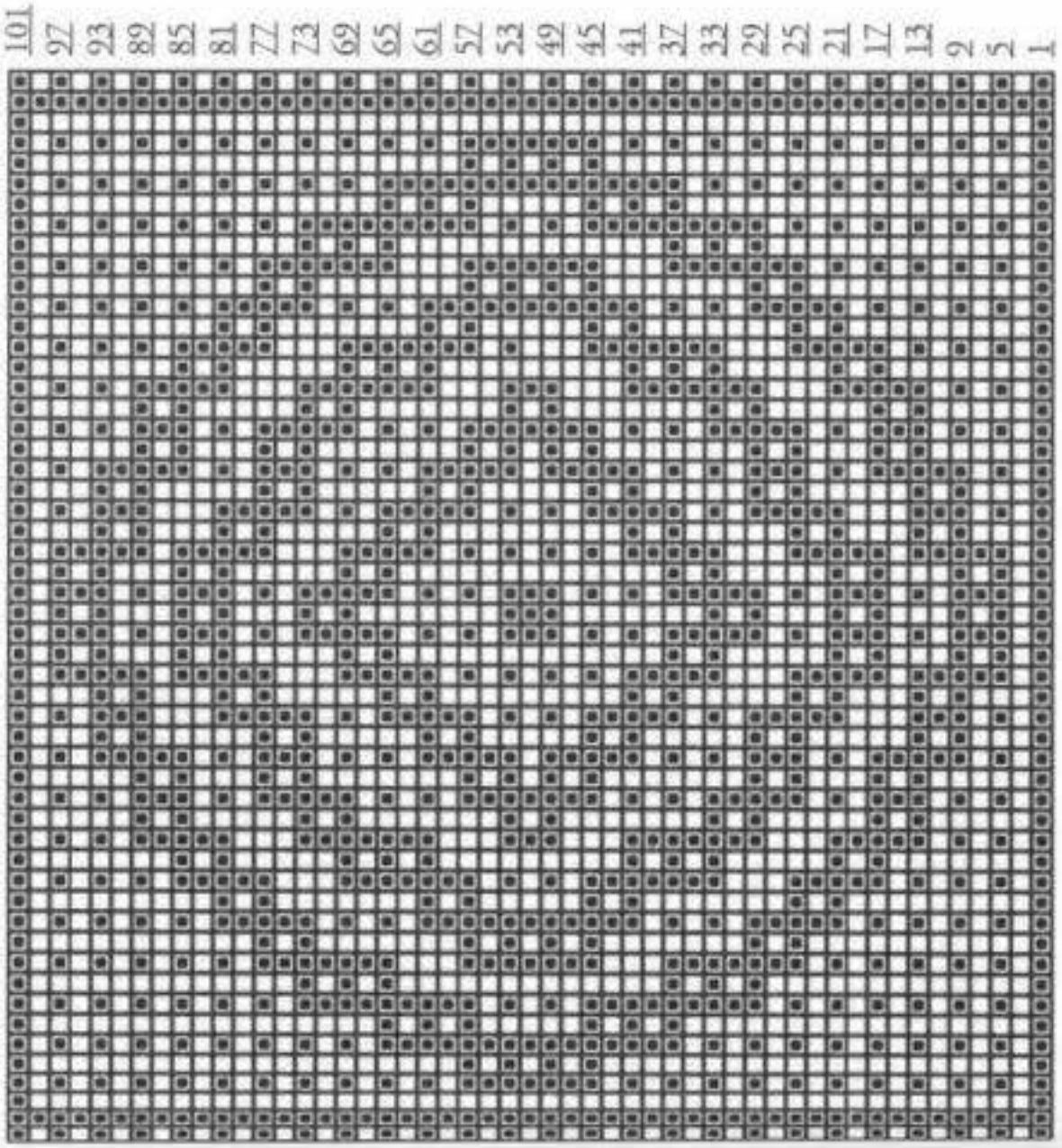
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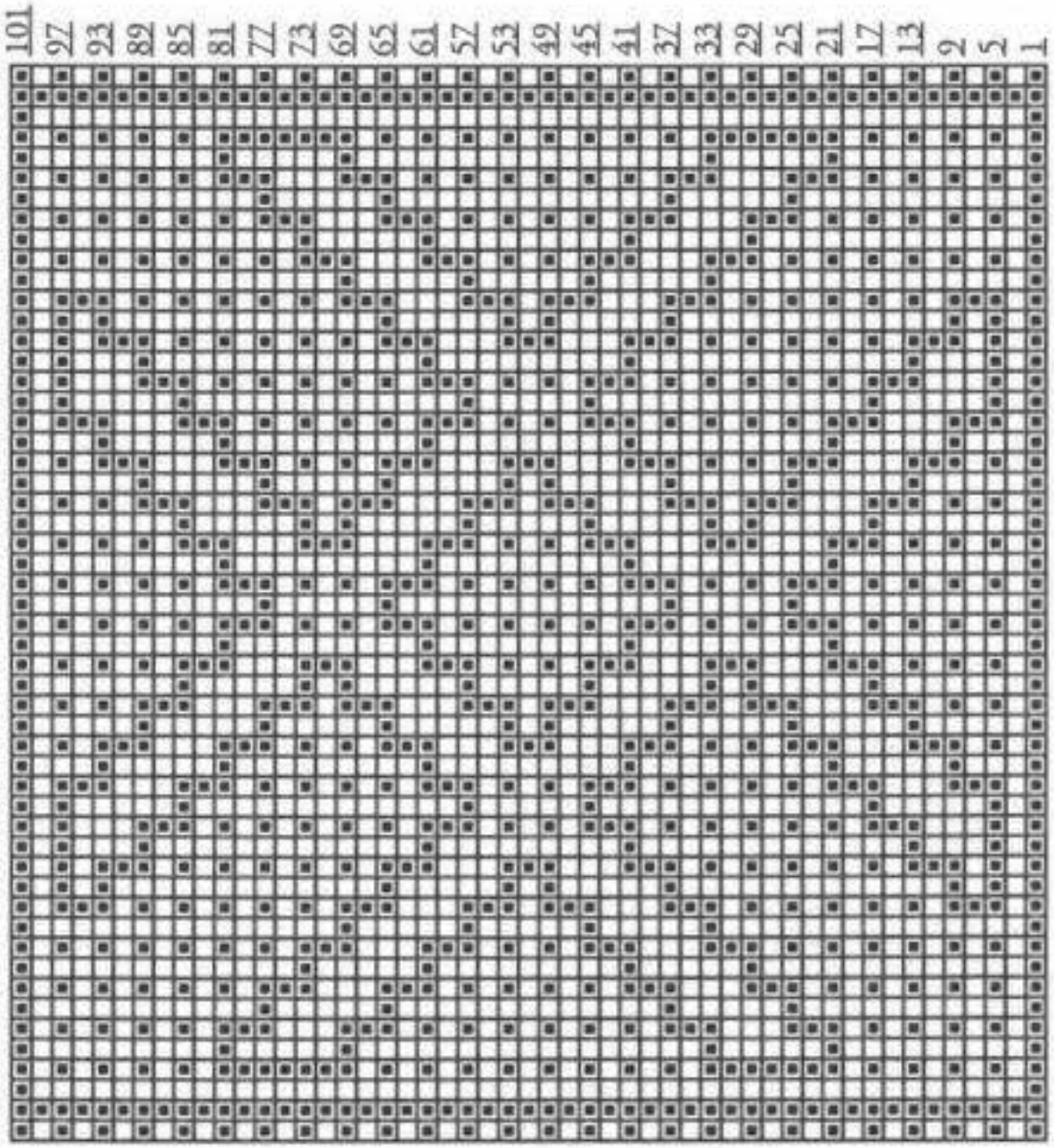
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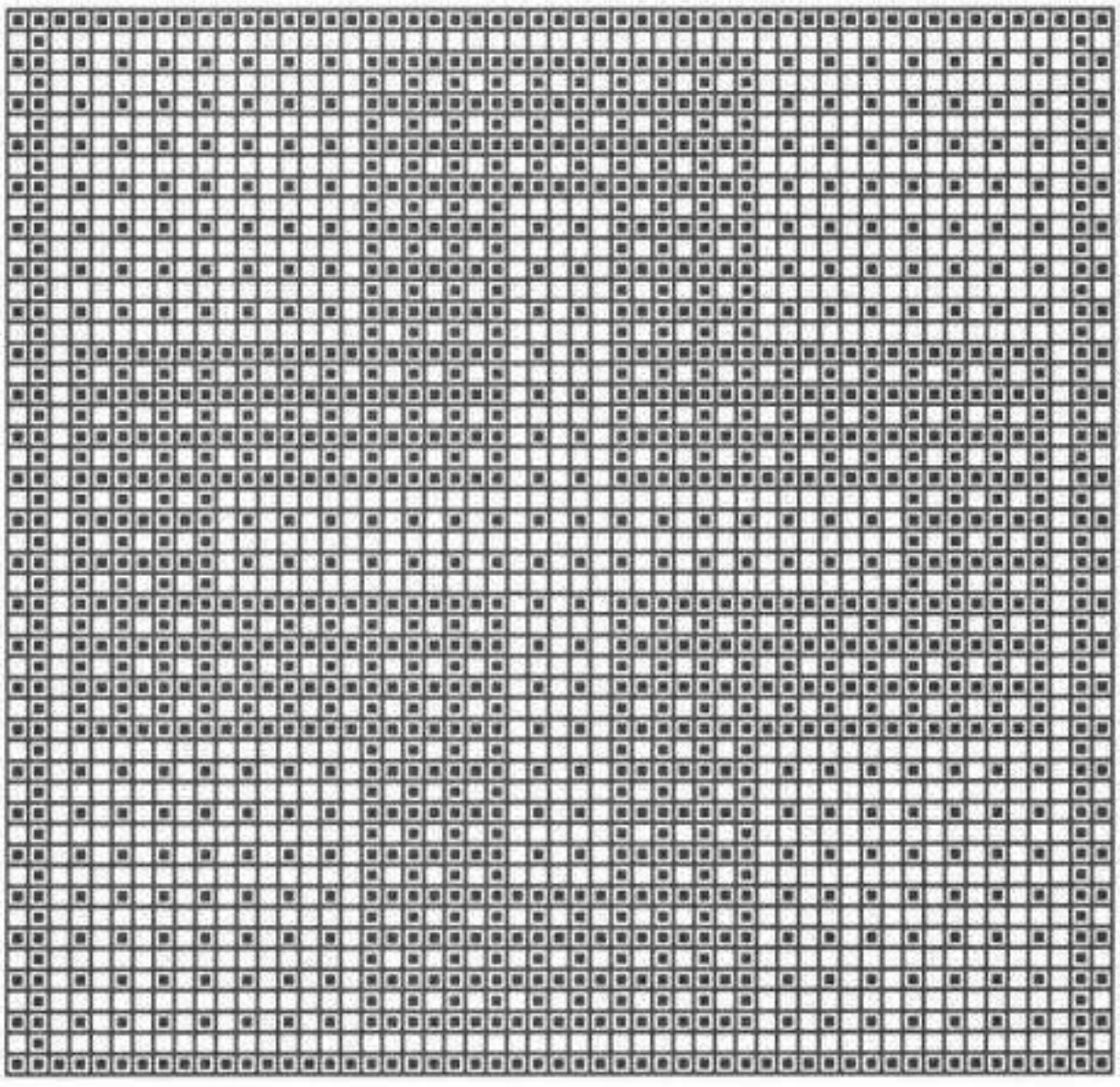
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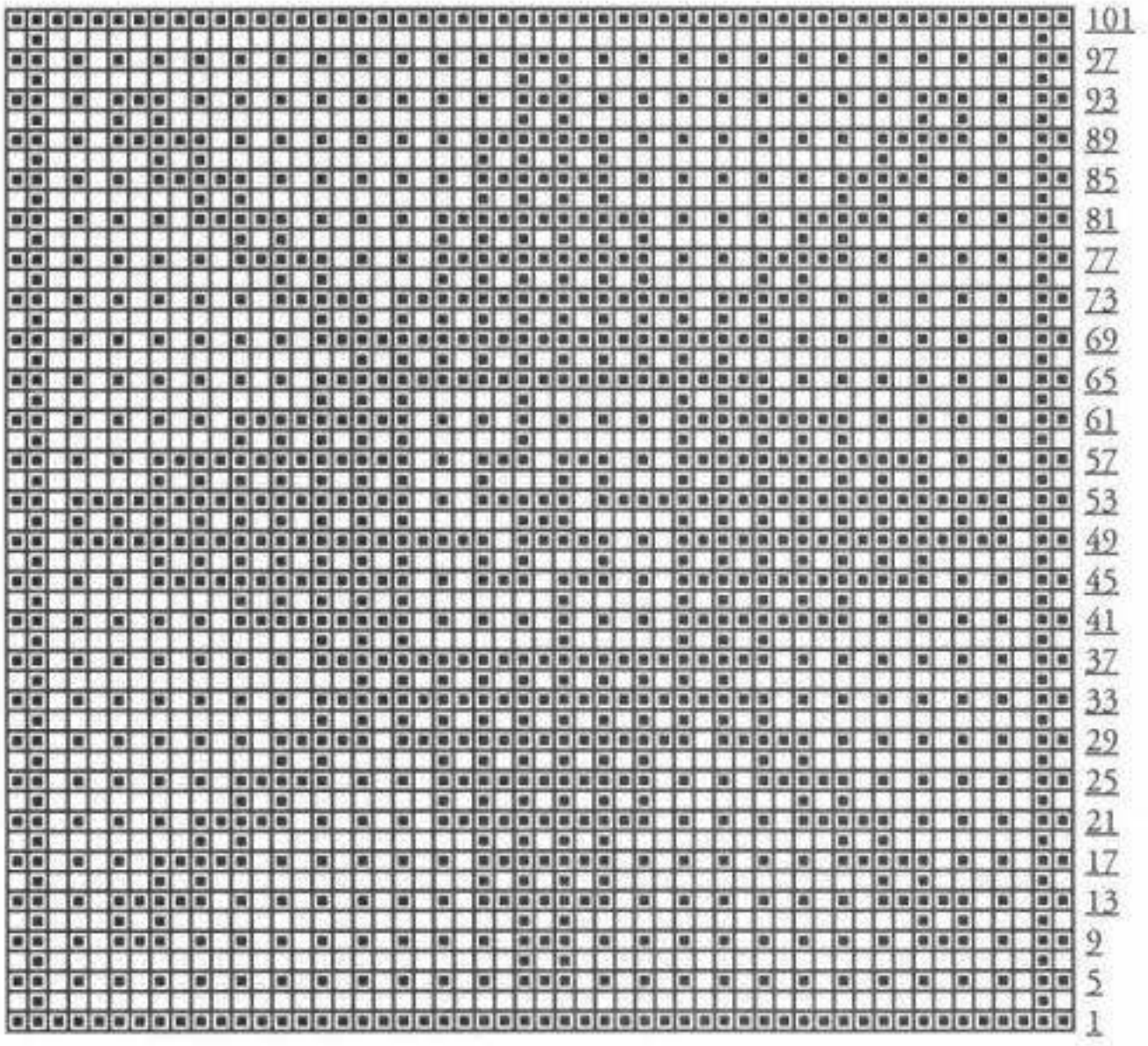
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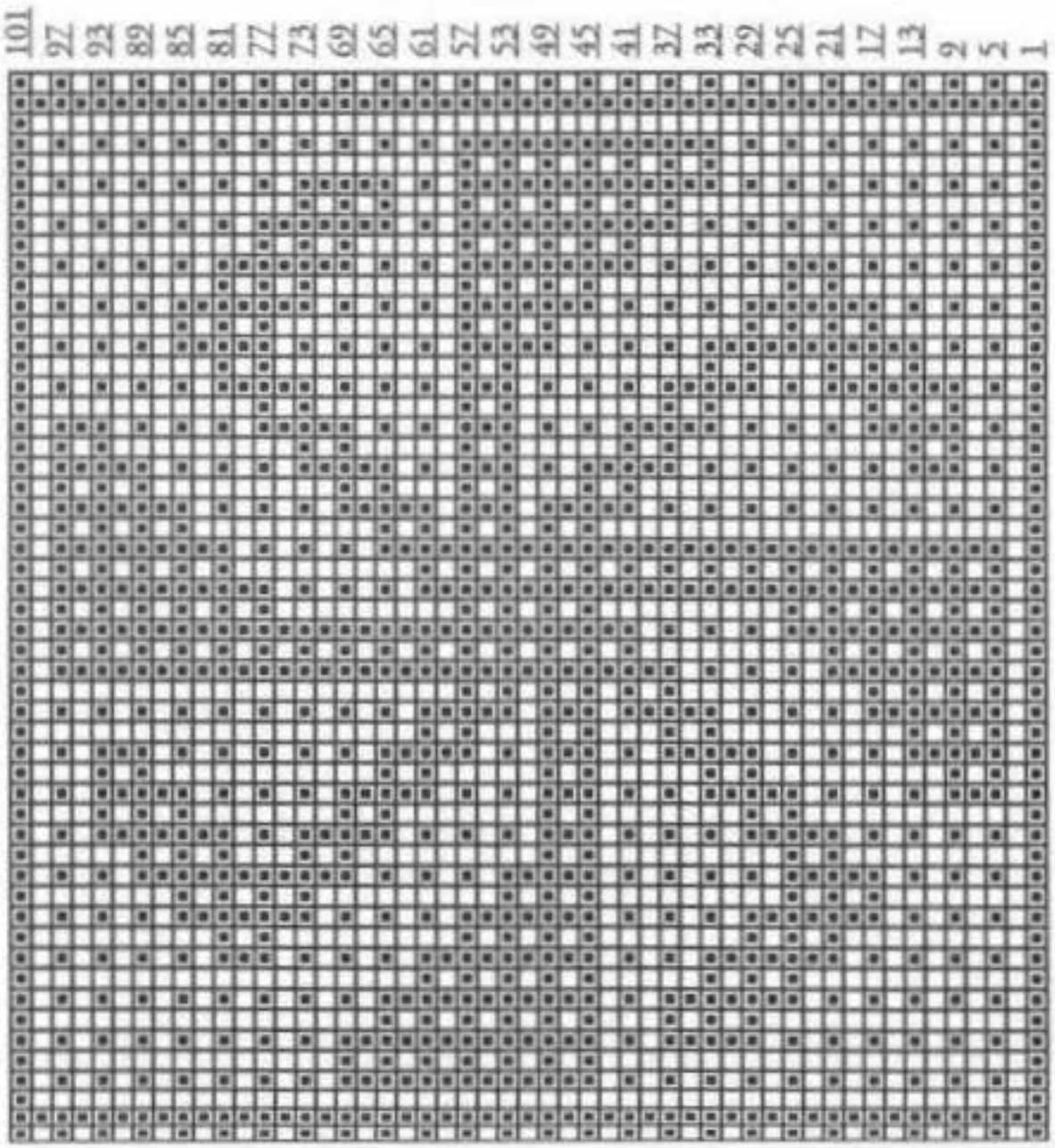
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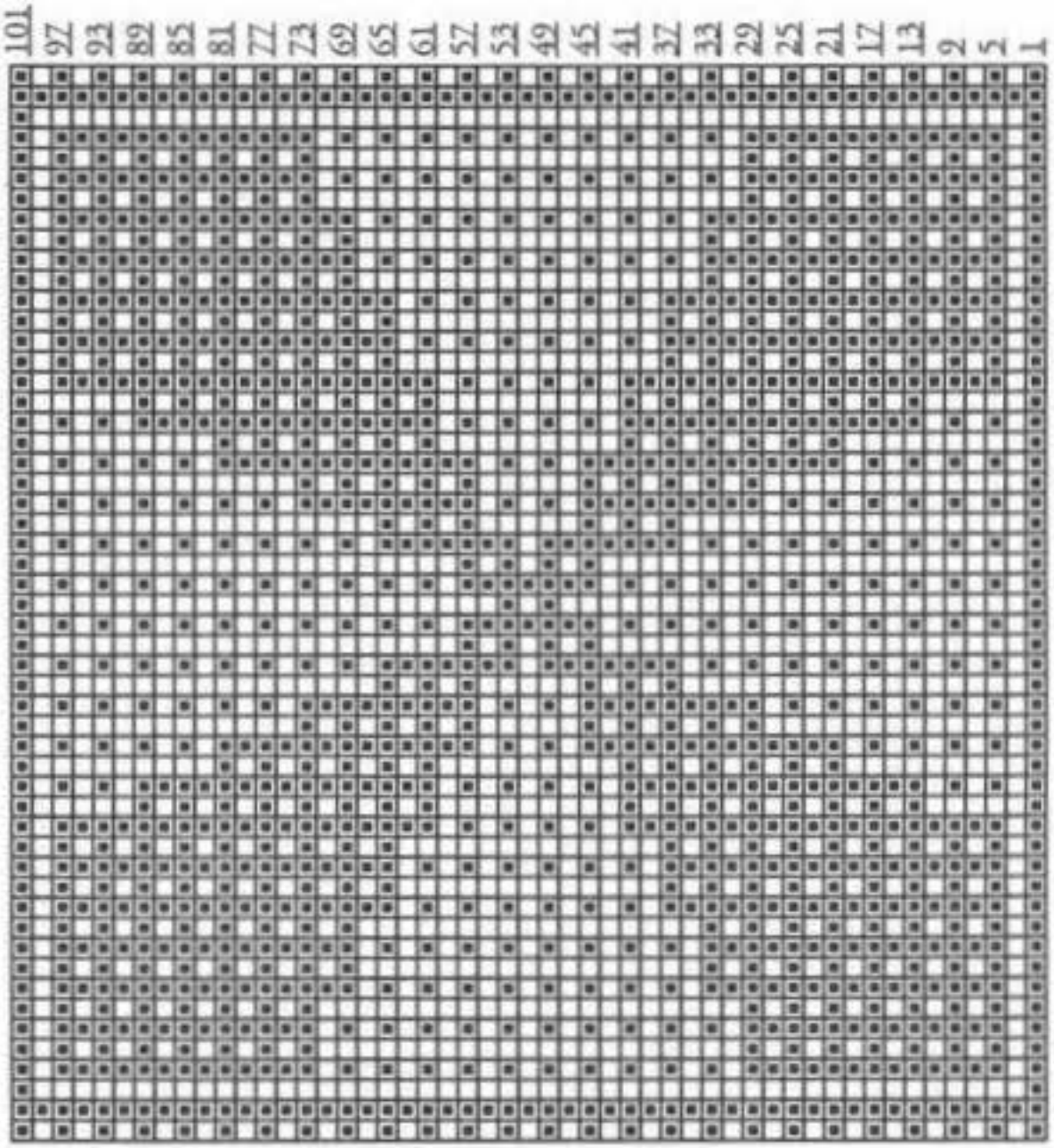
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#75

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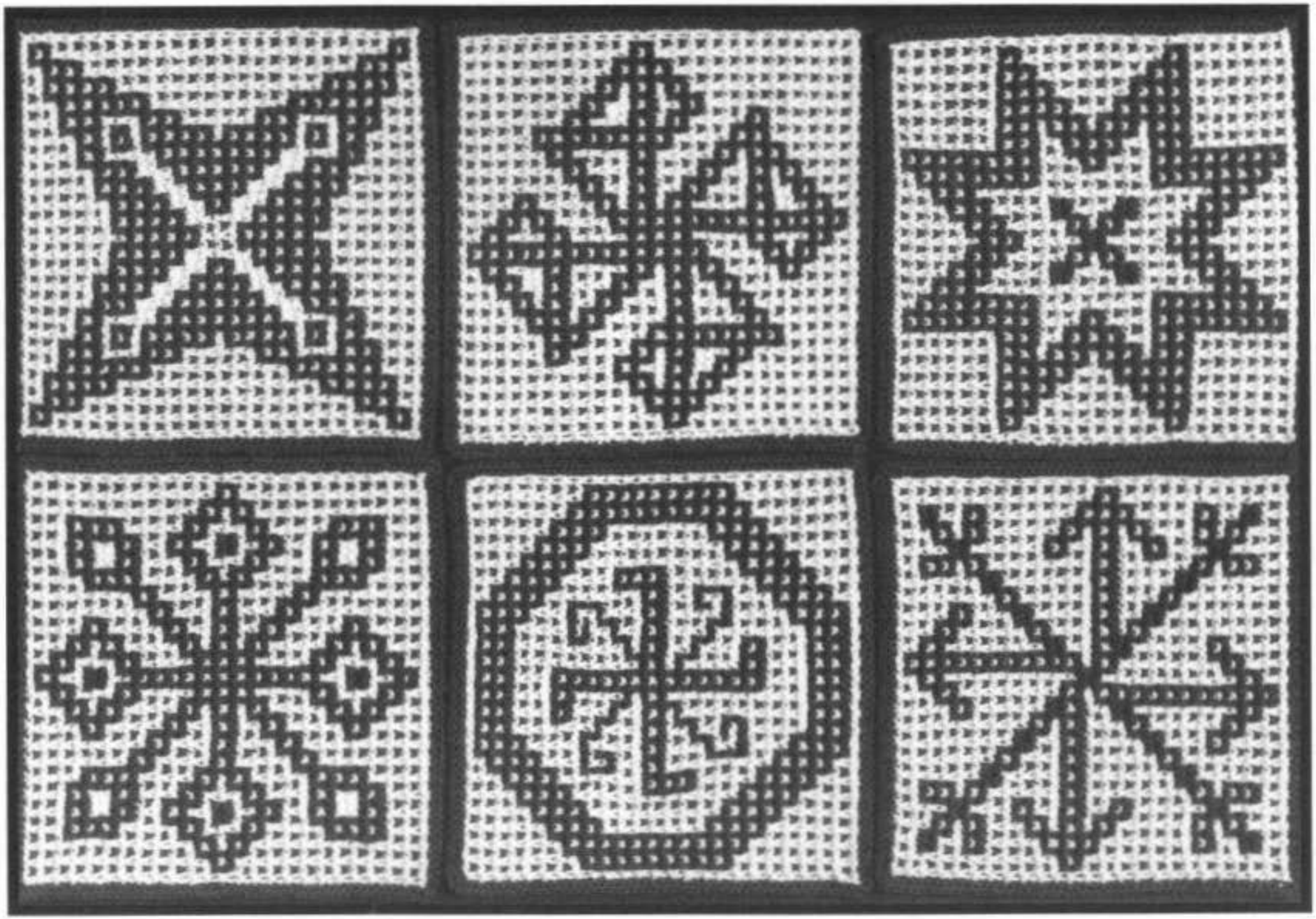

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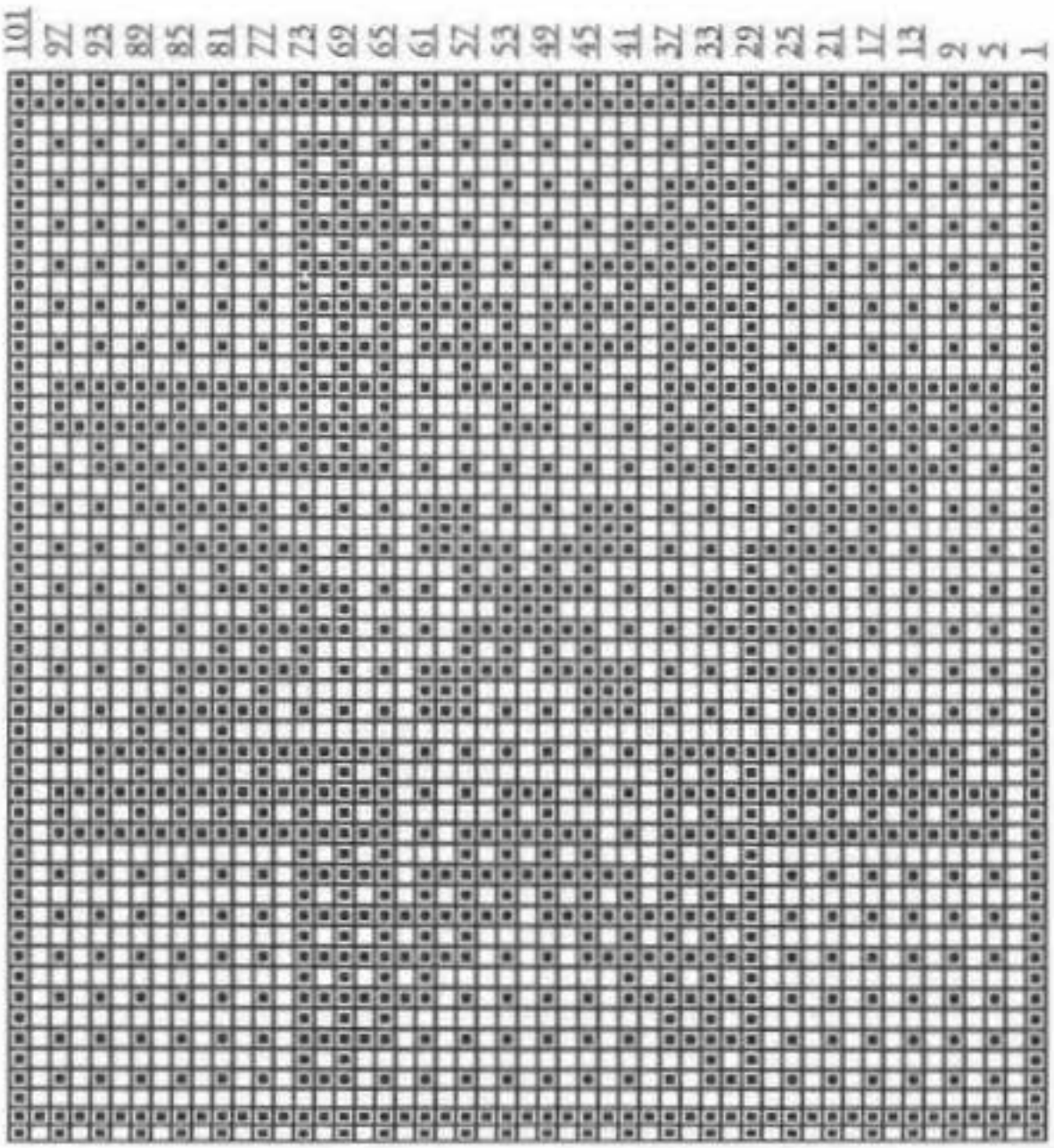
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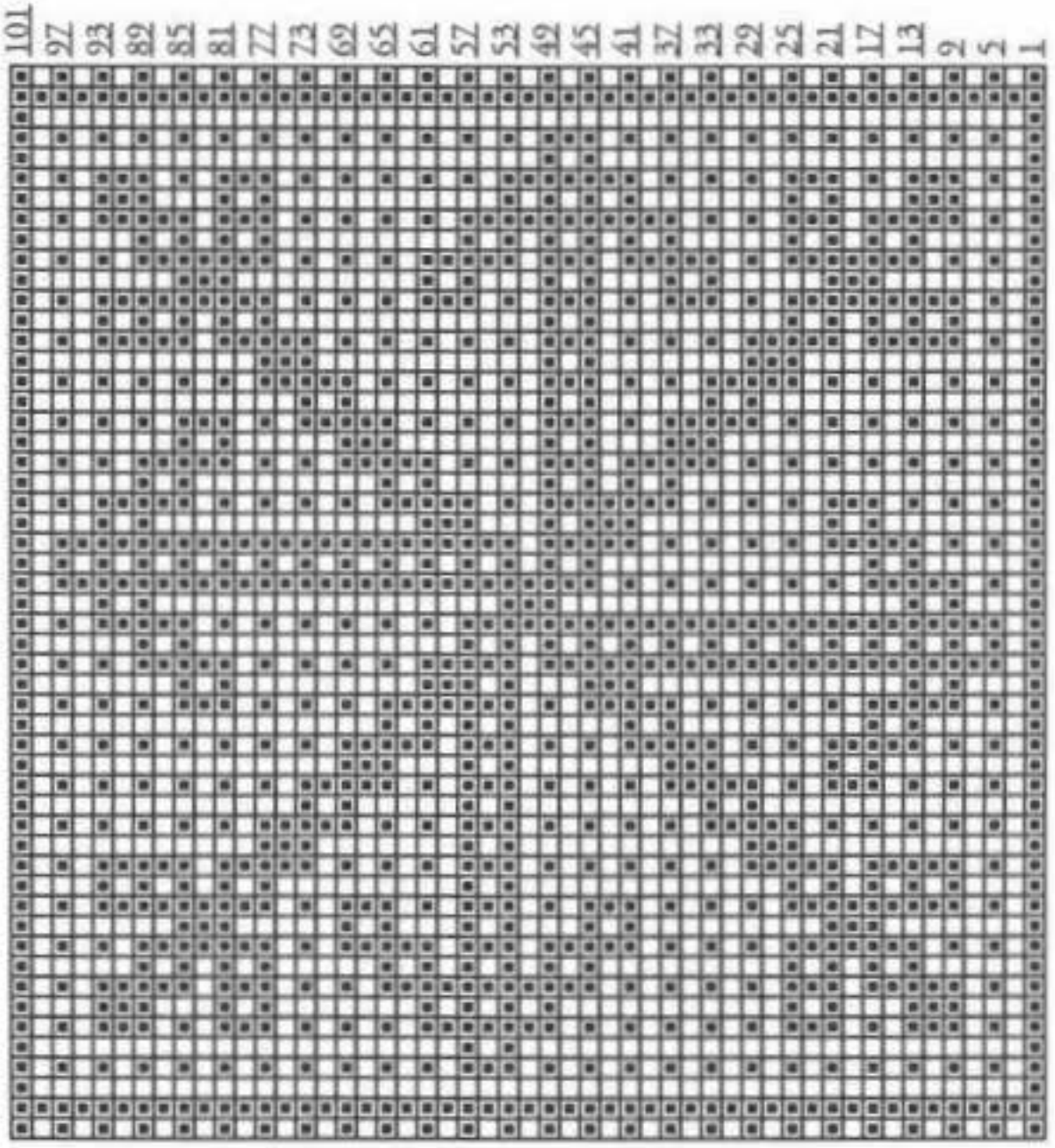
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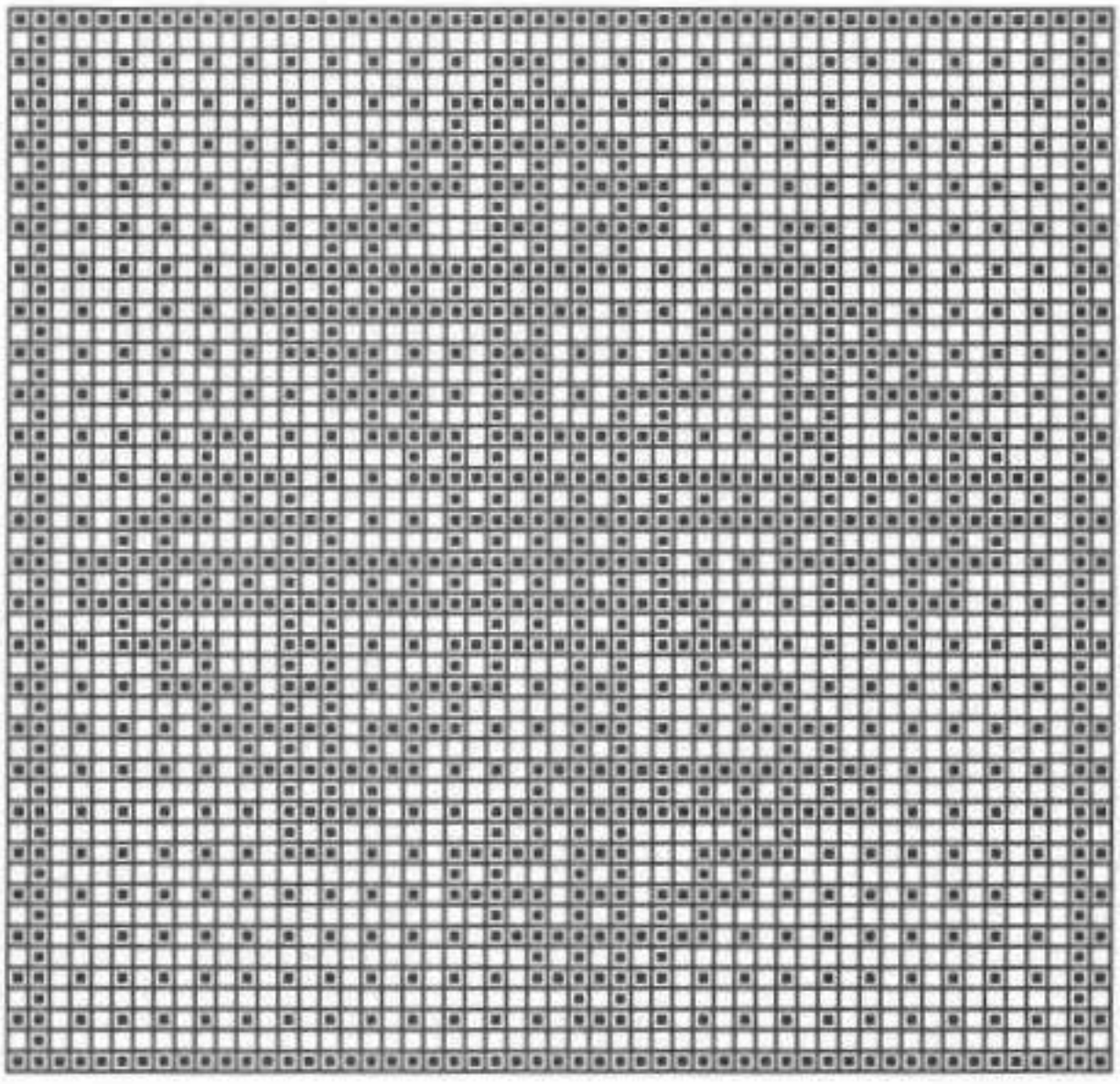
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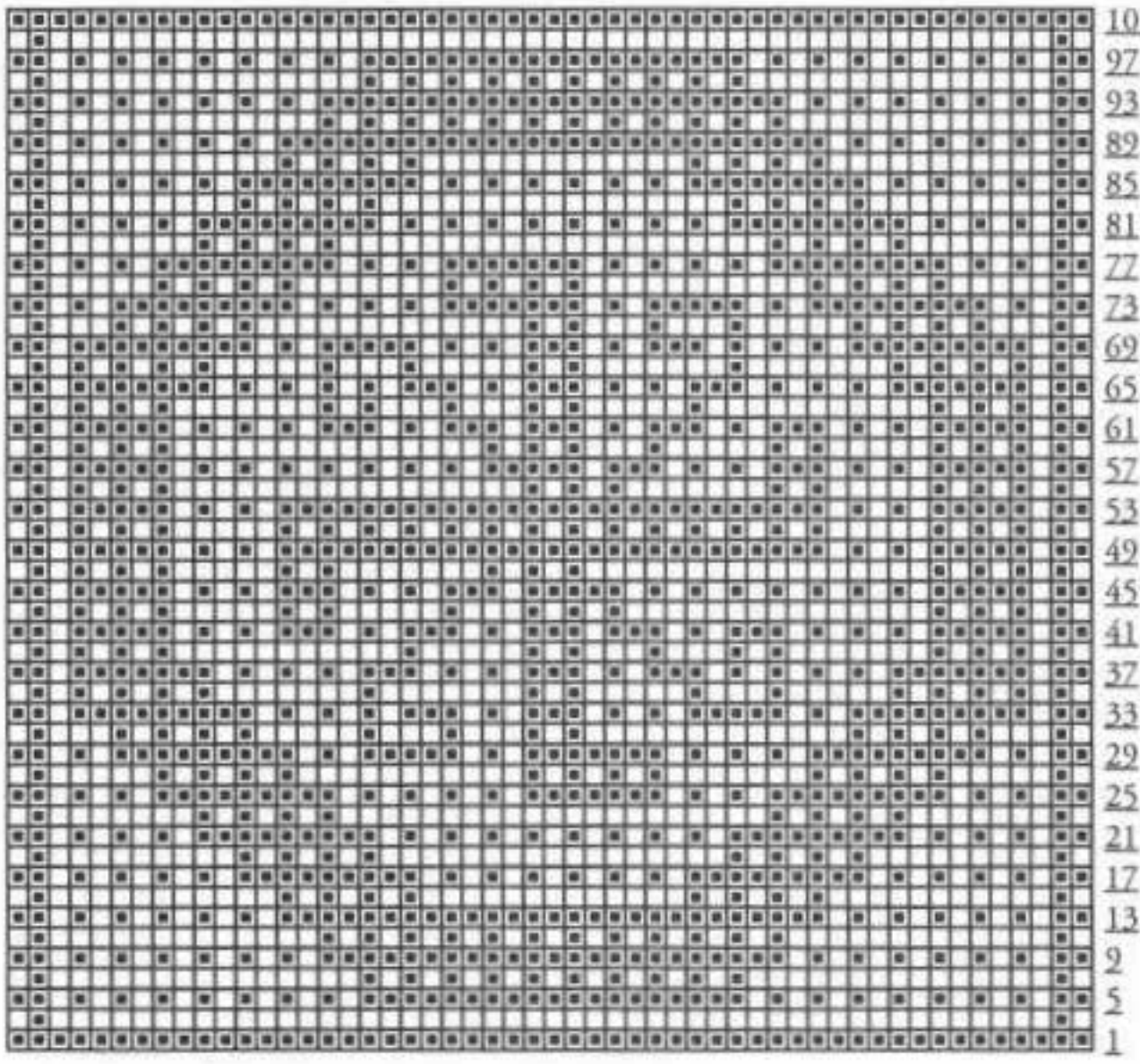
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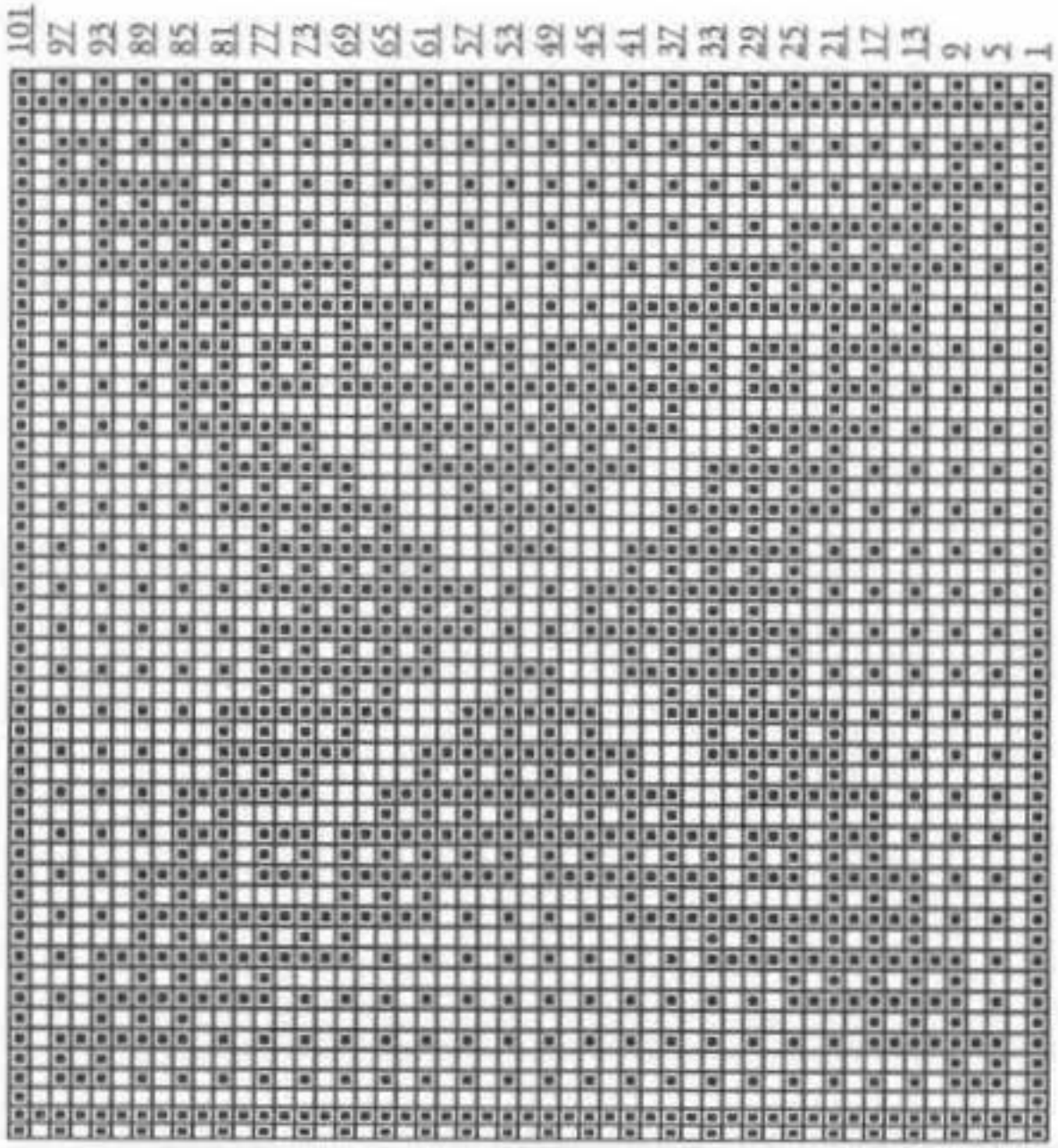
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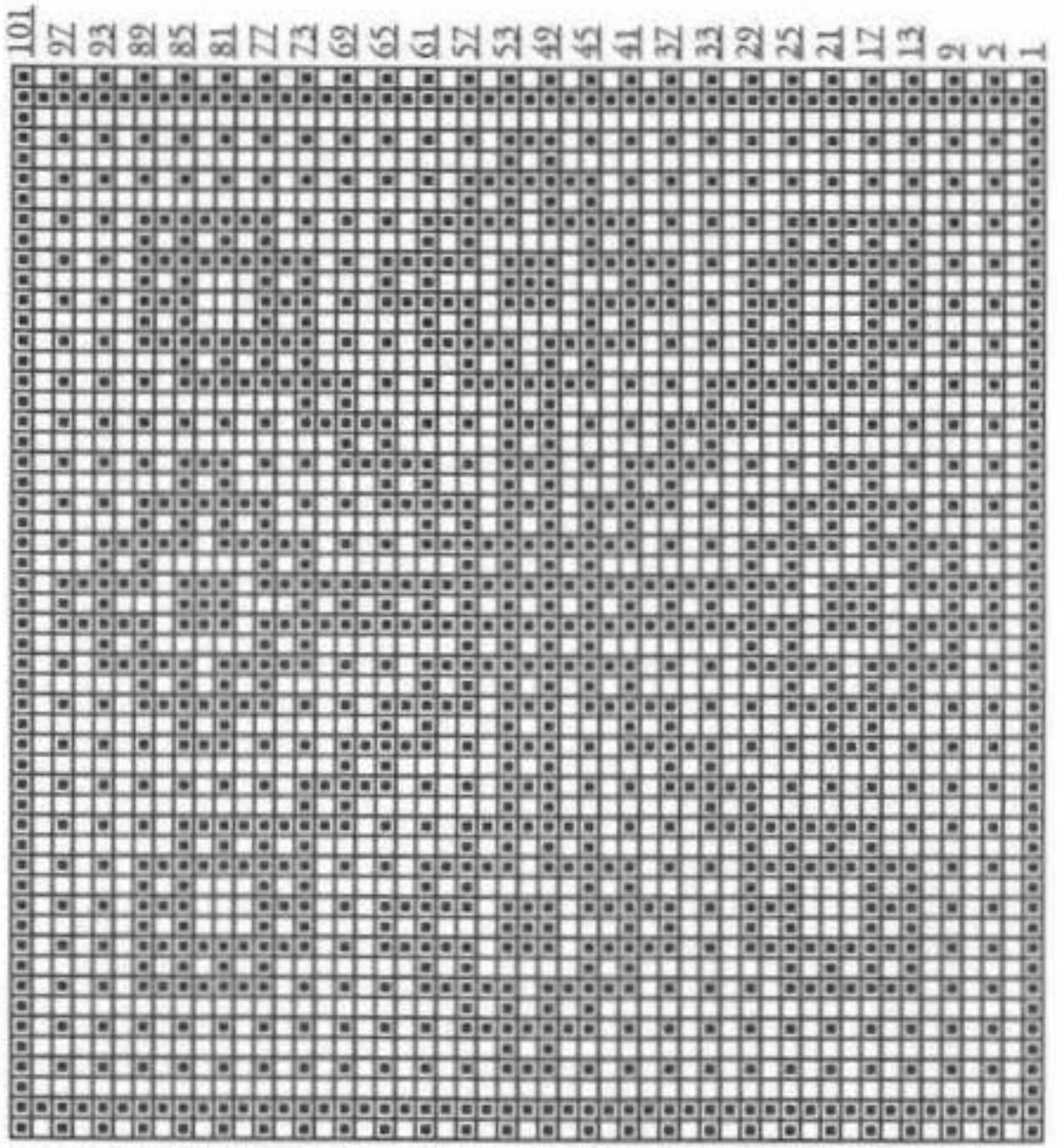
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#81

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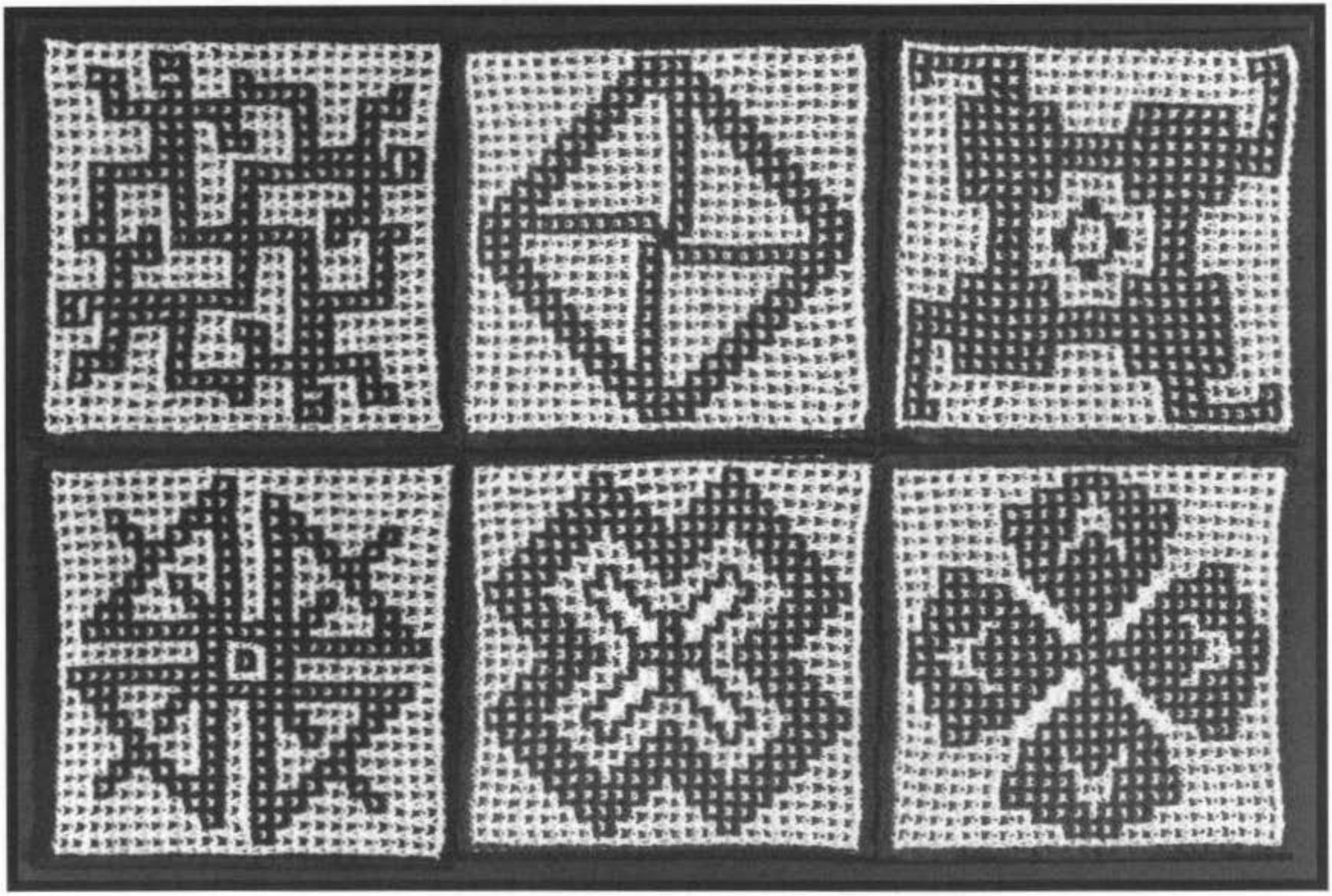

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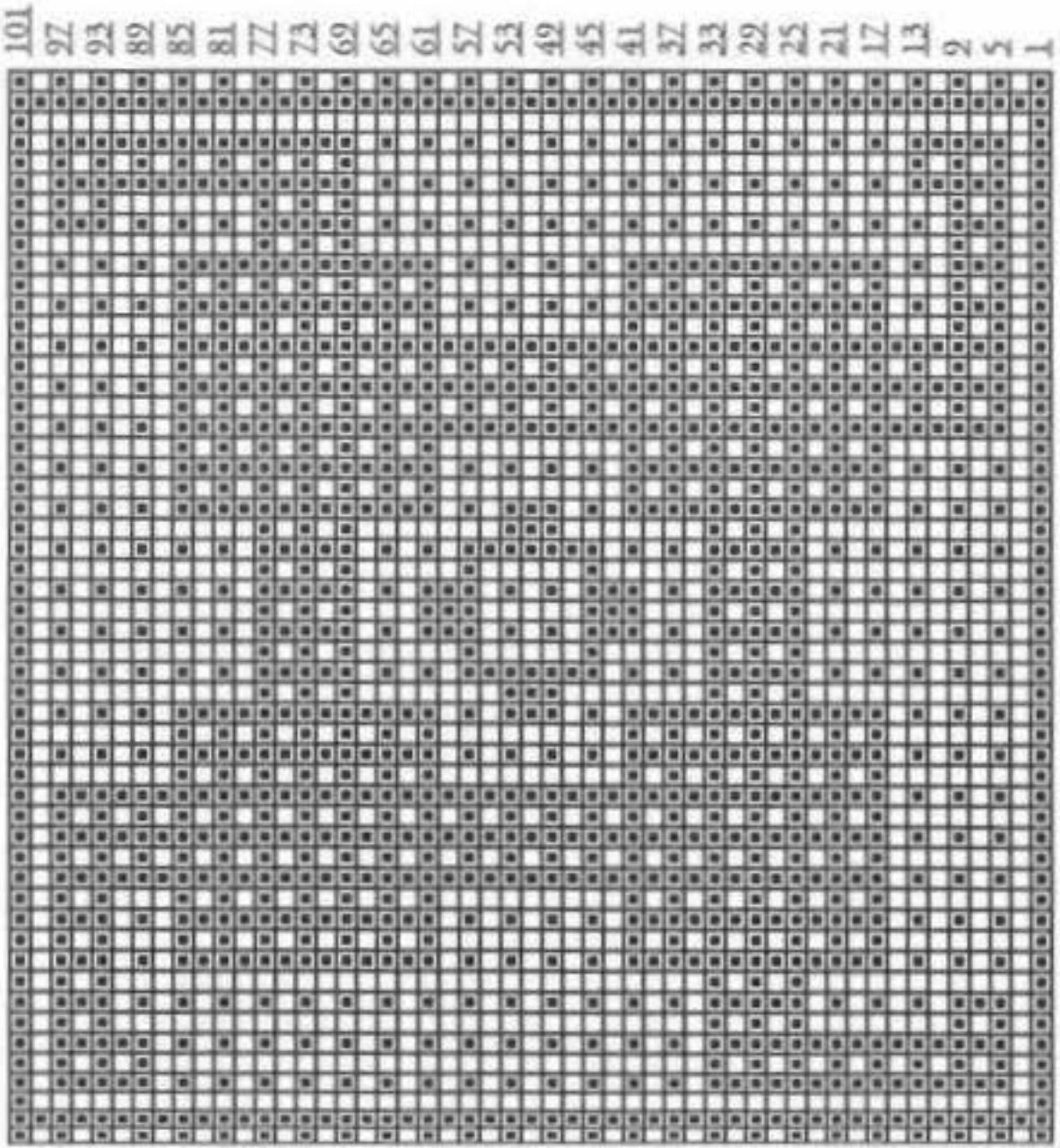
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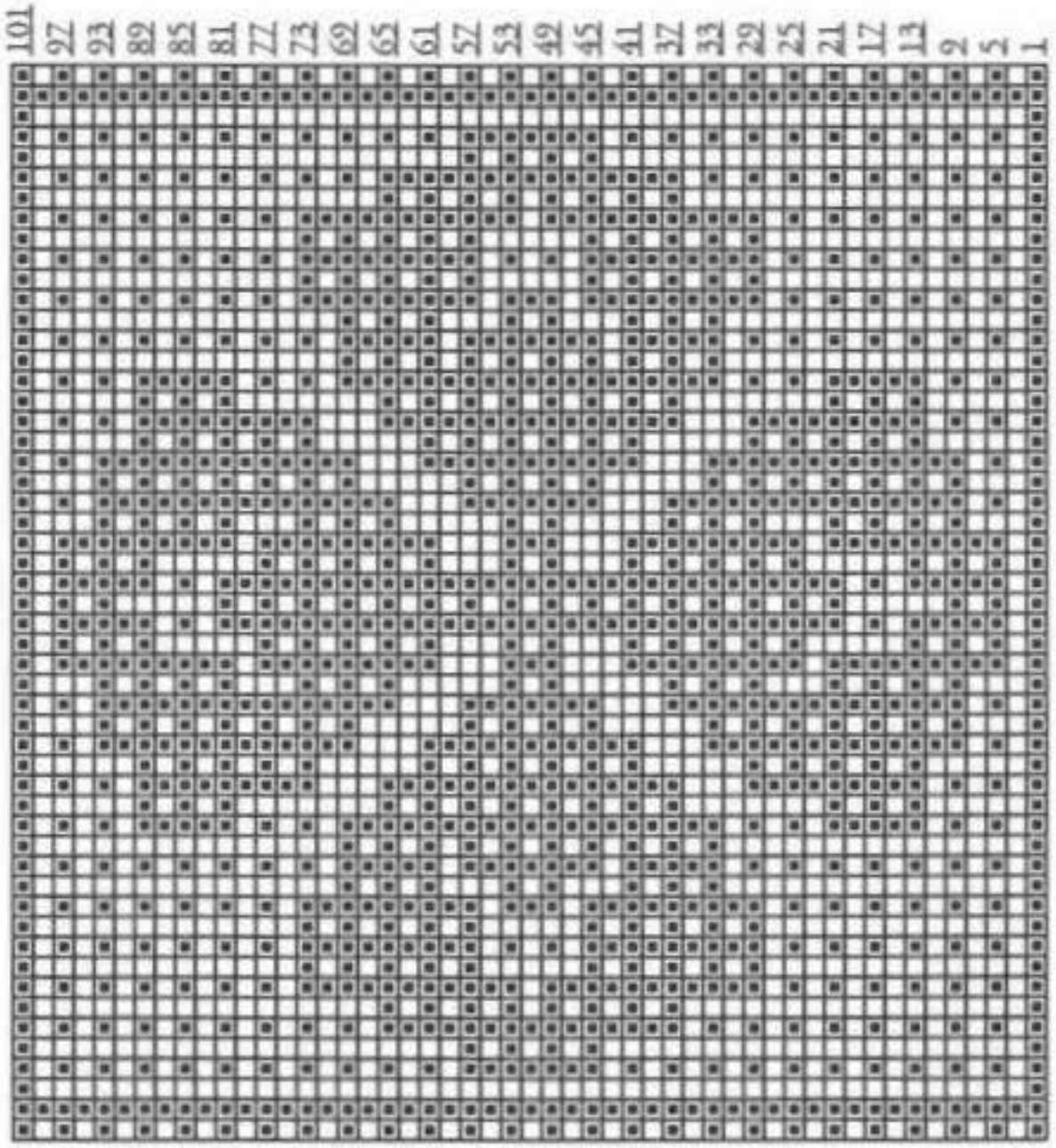
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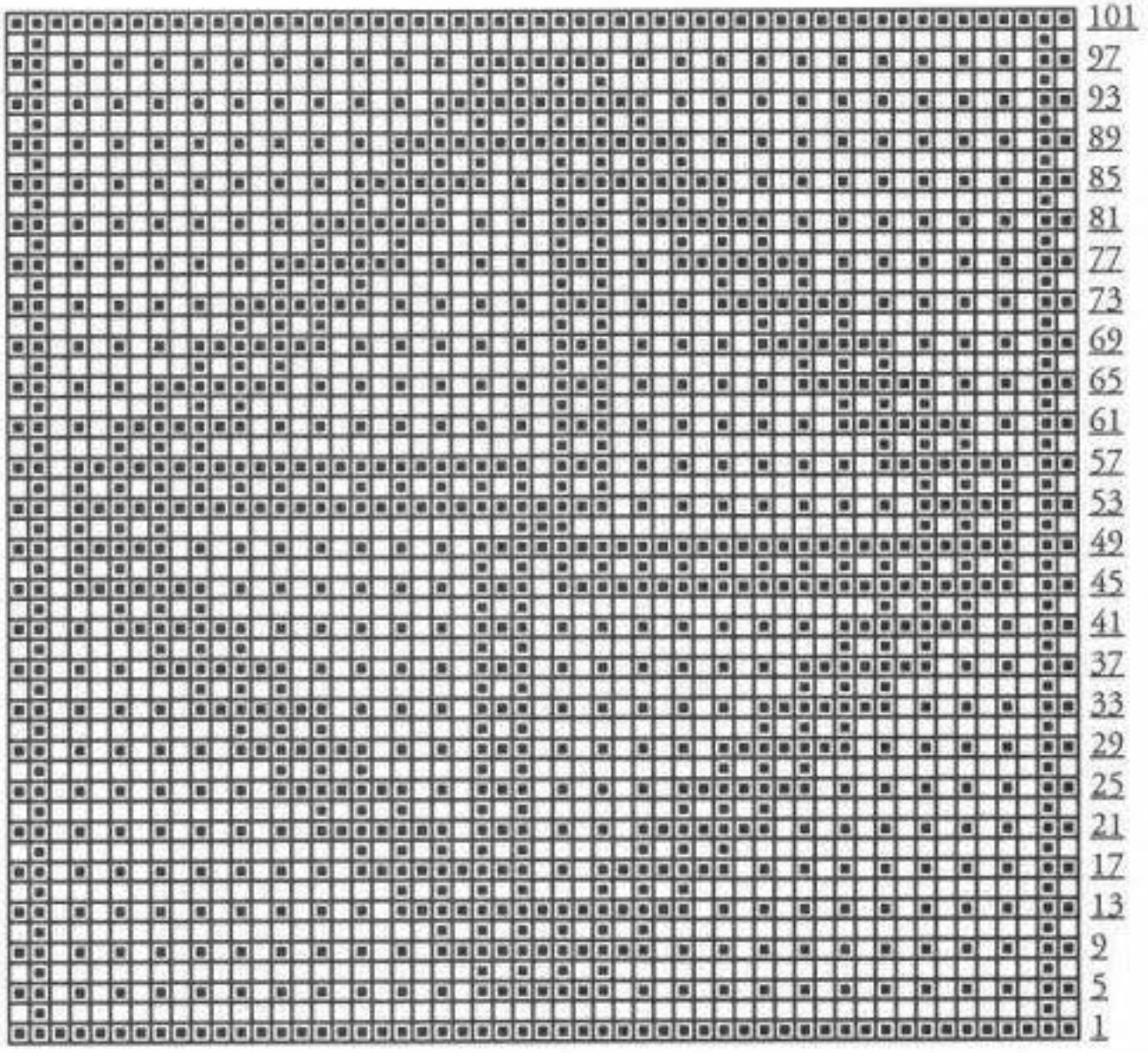
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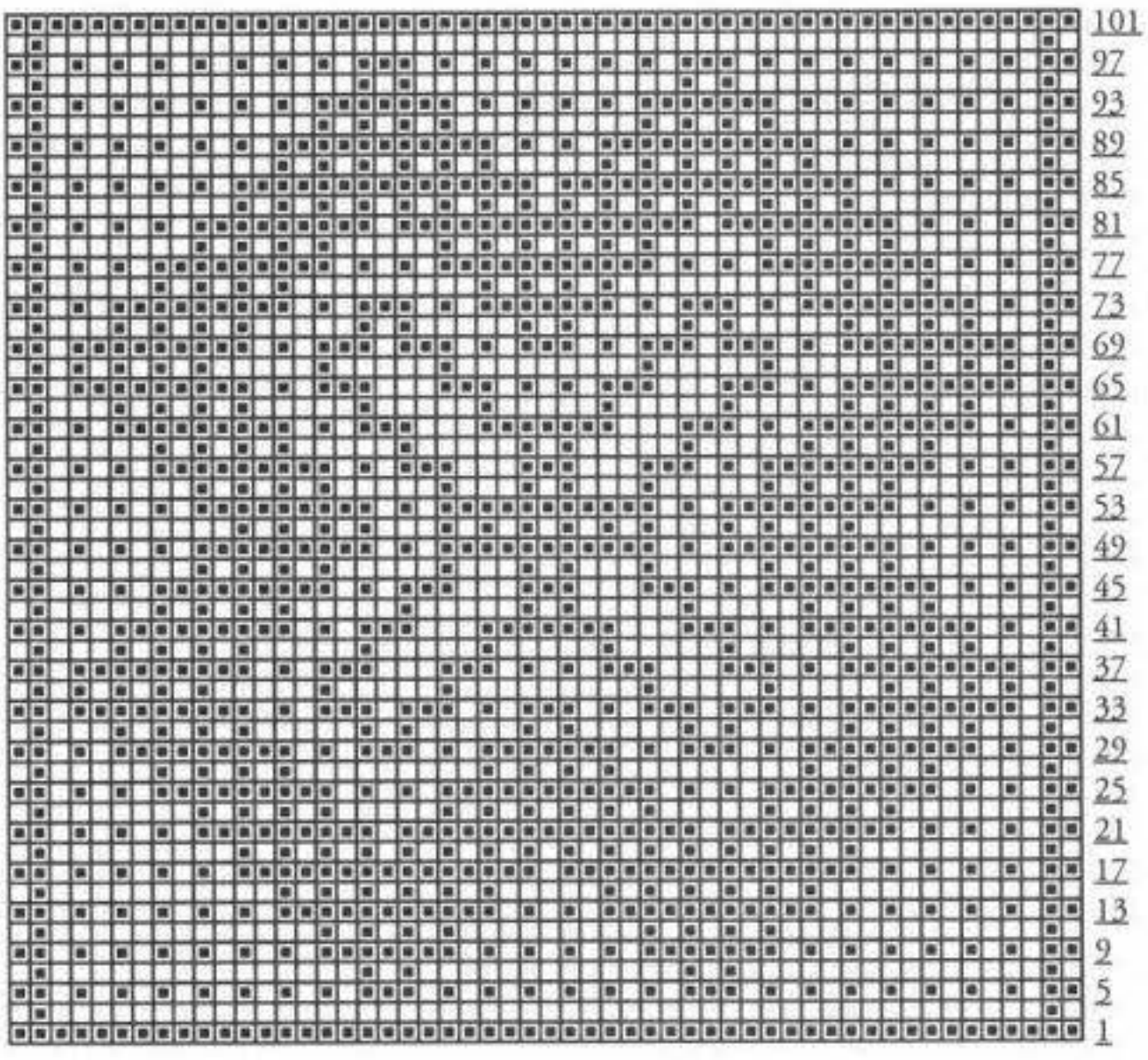
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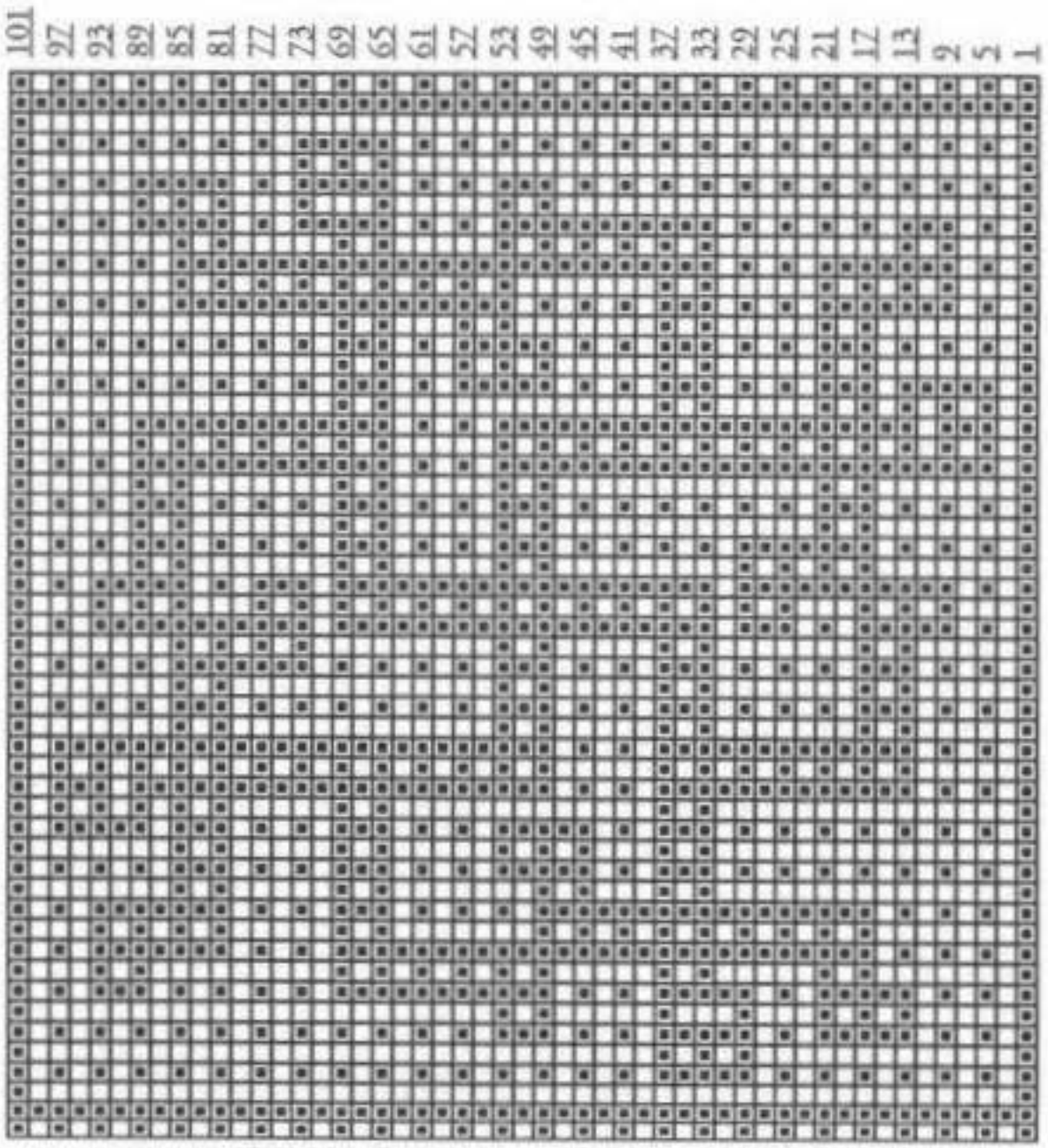
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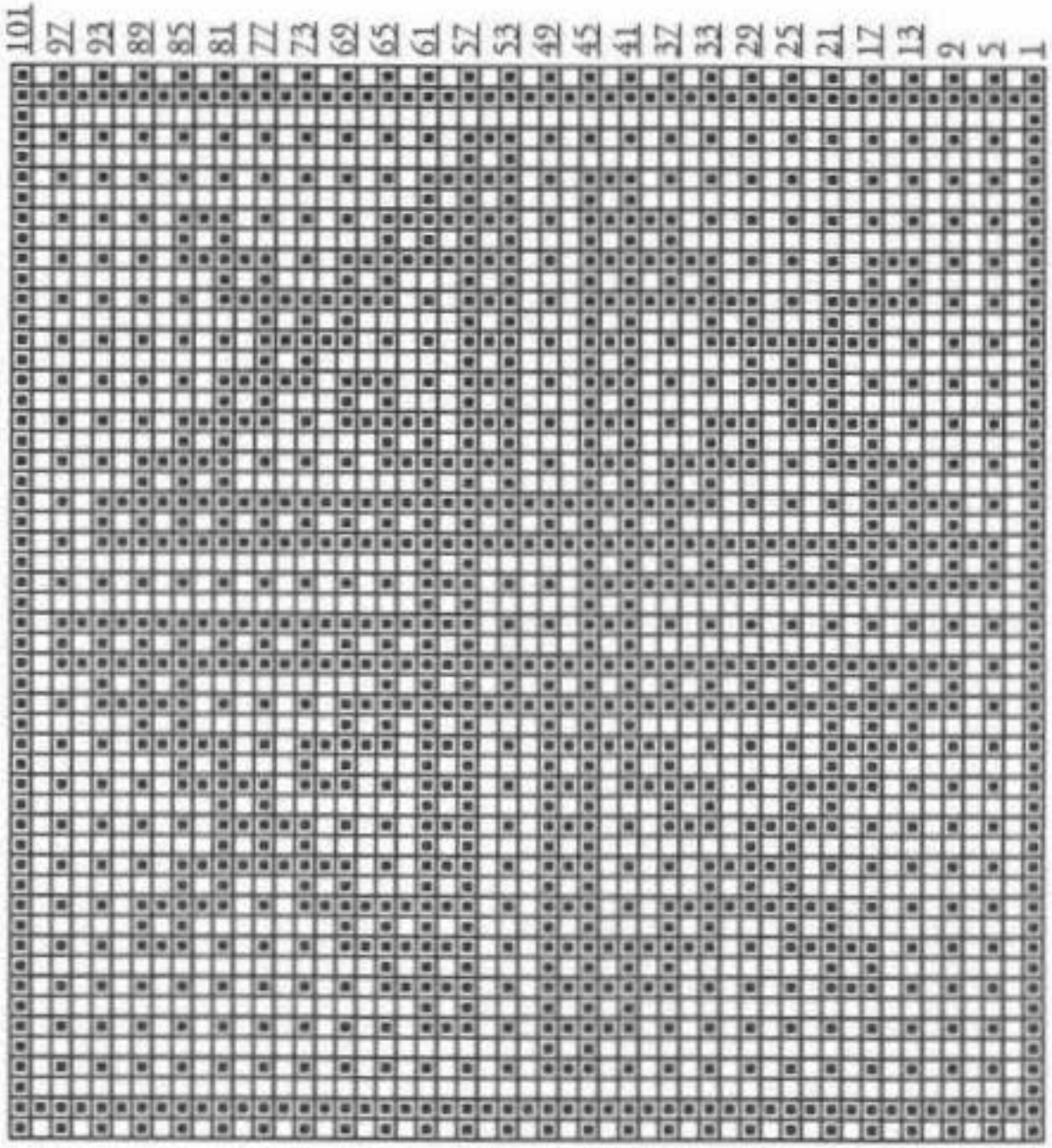
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#87

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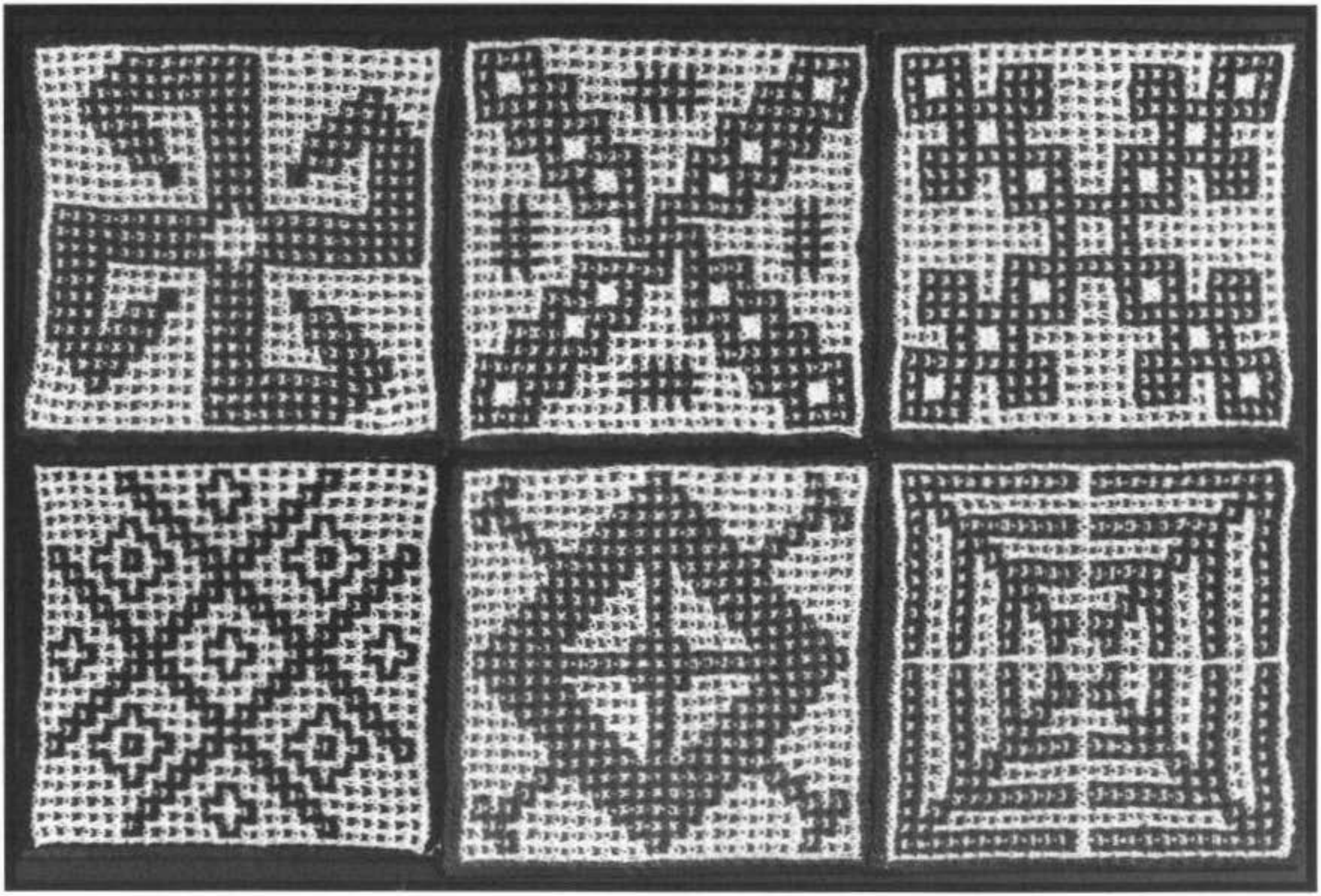

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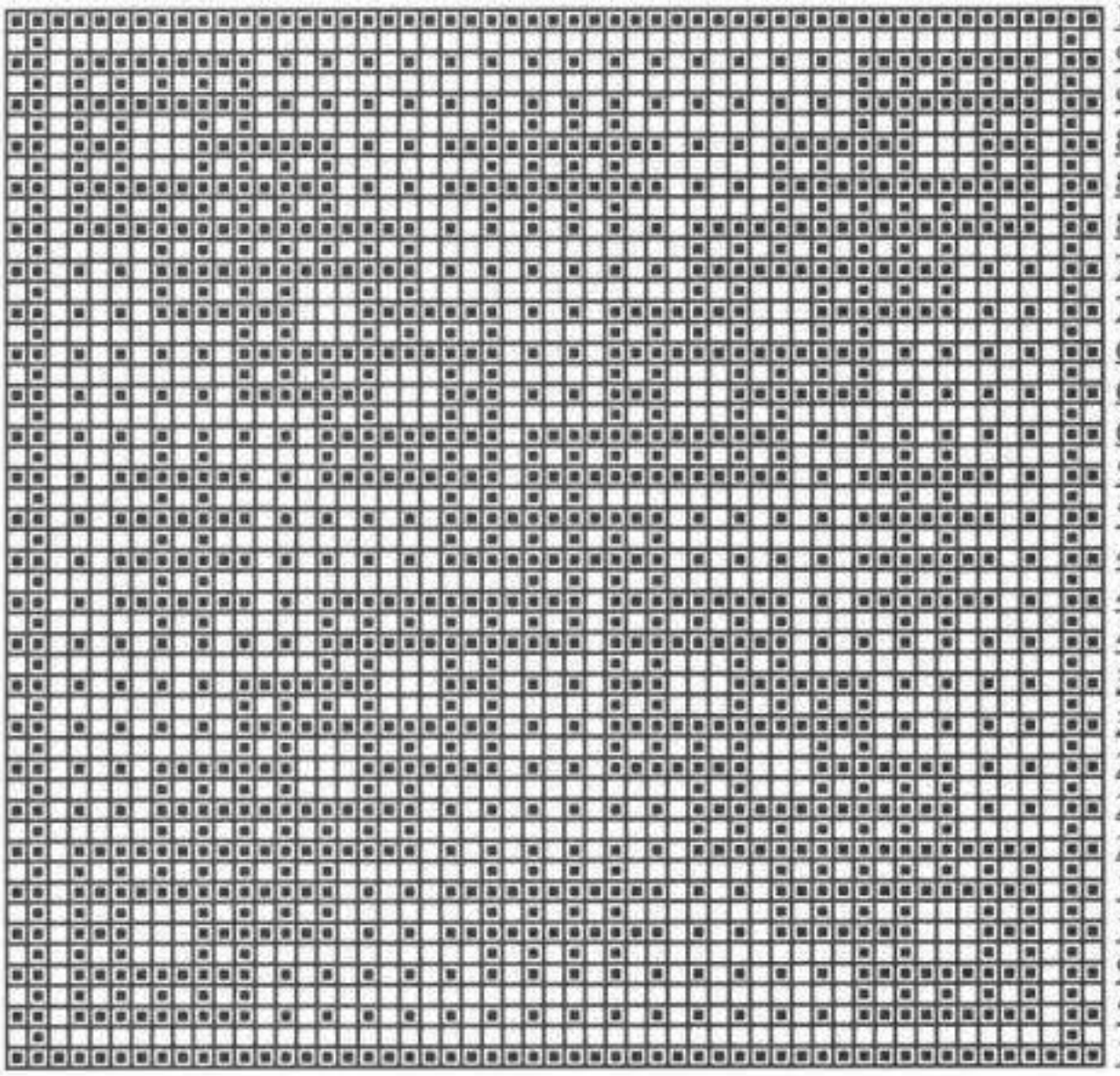
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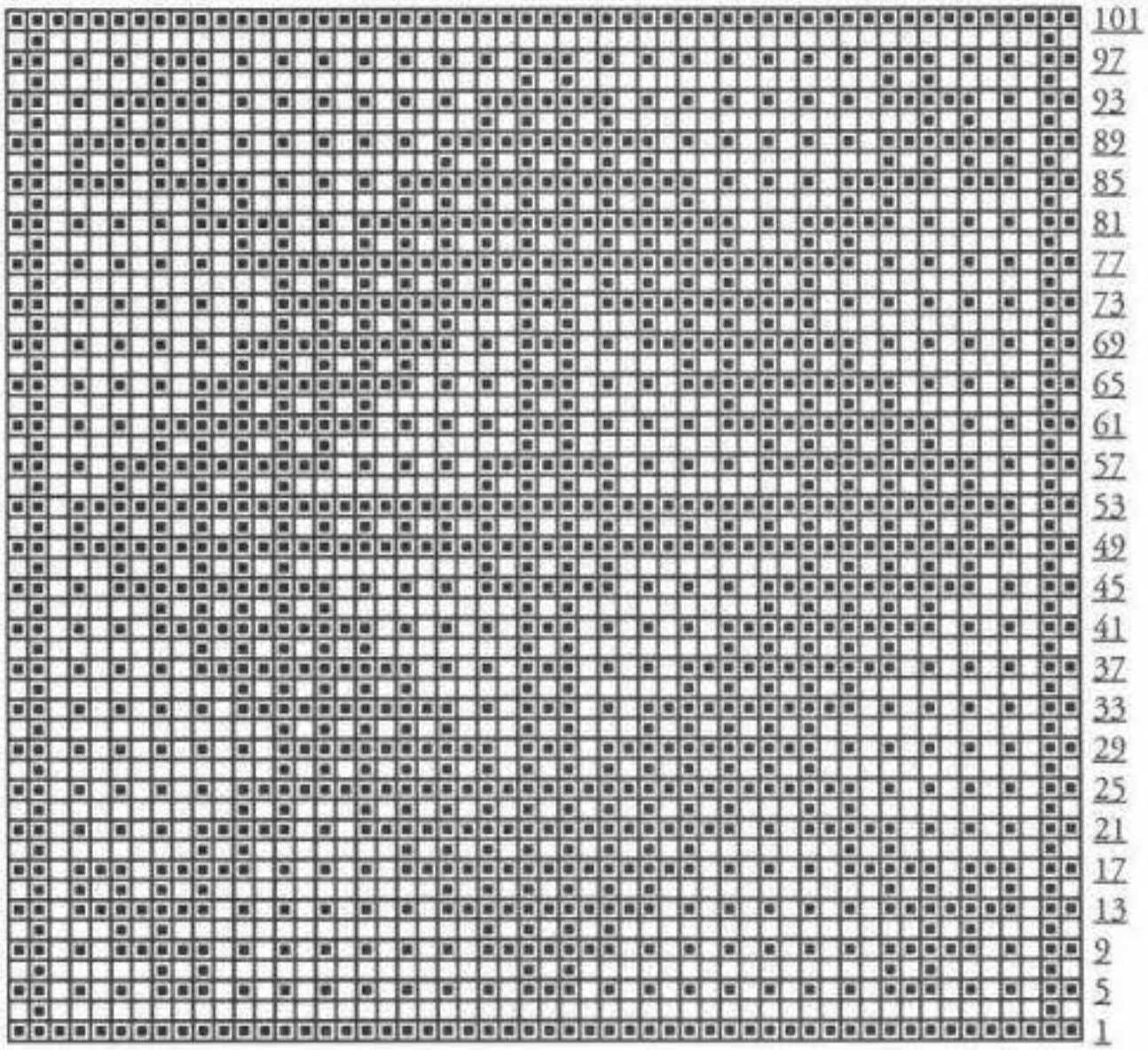
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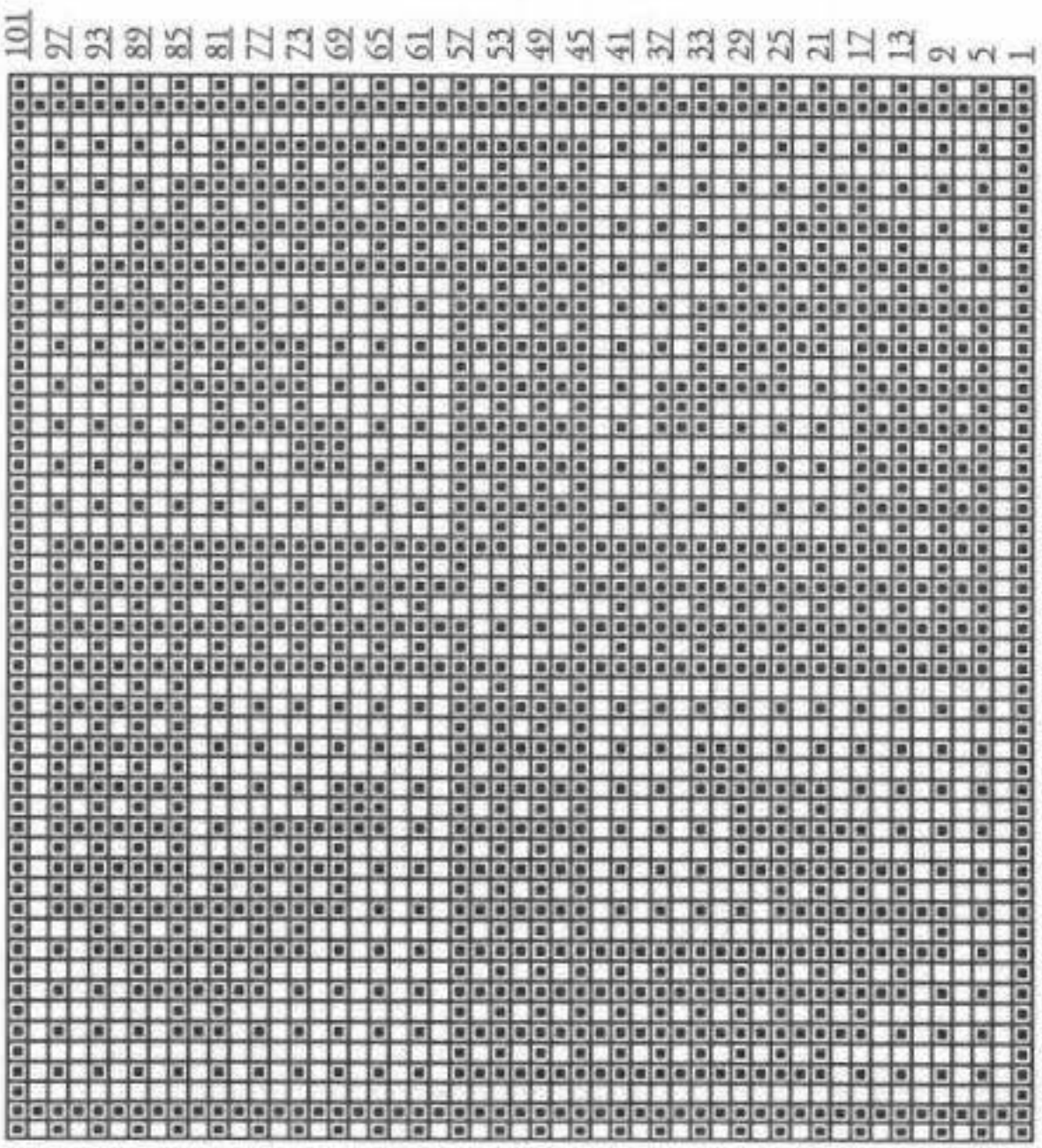
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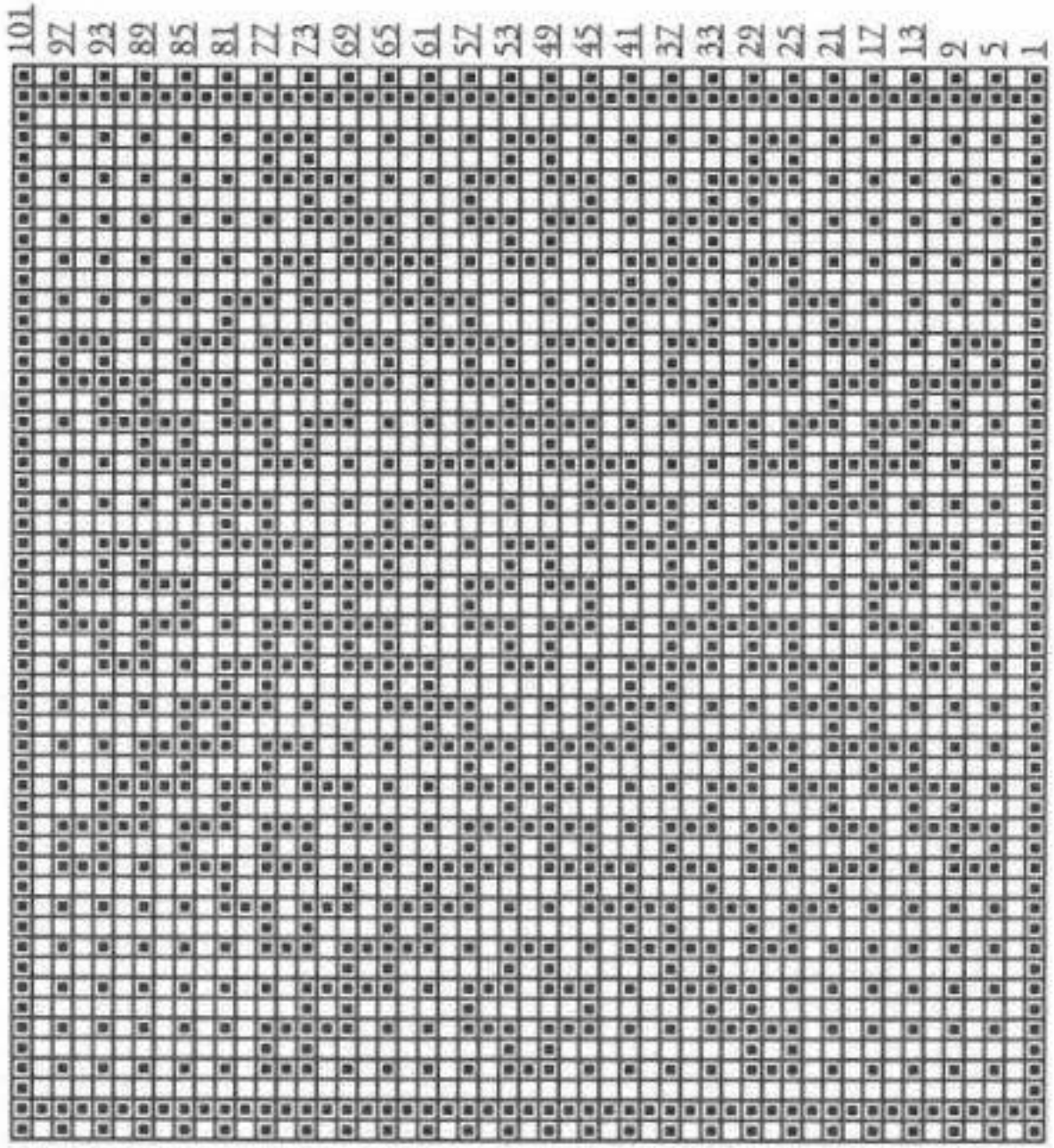
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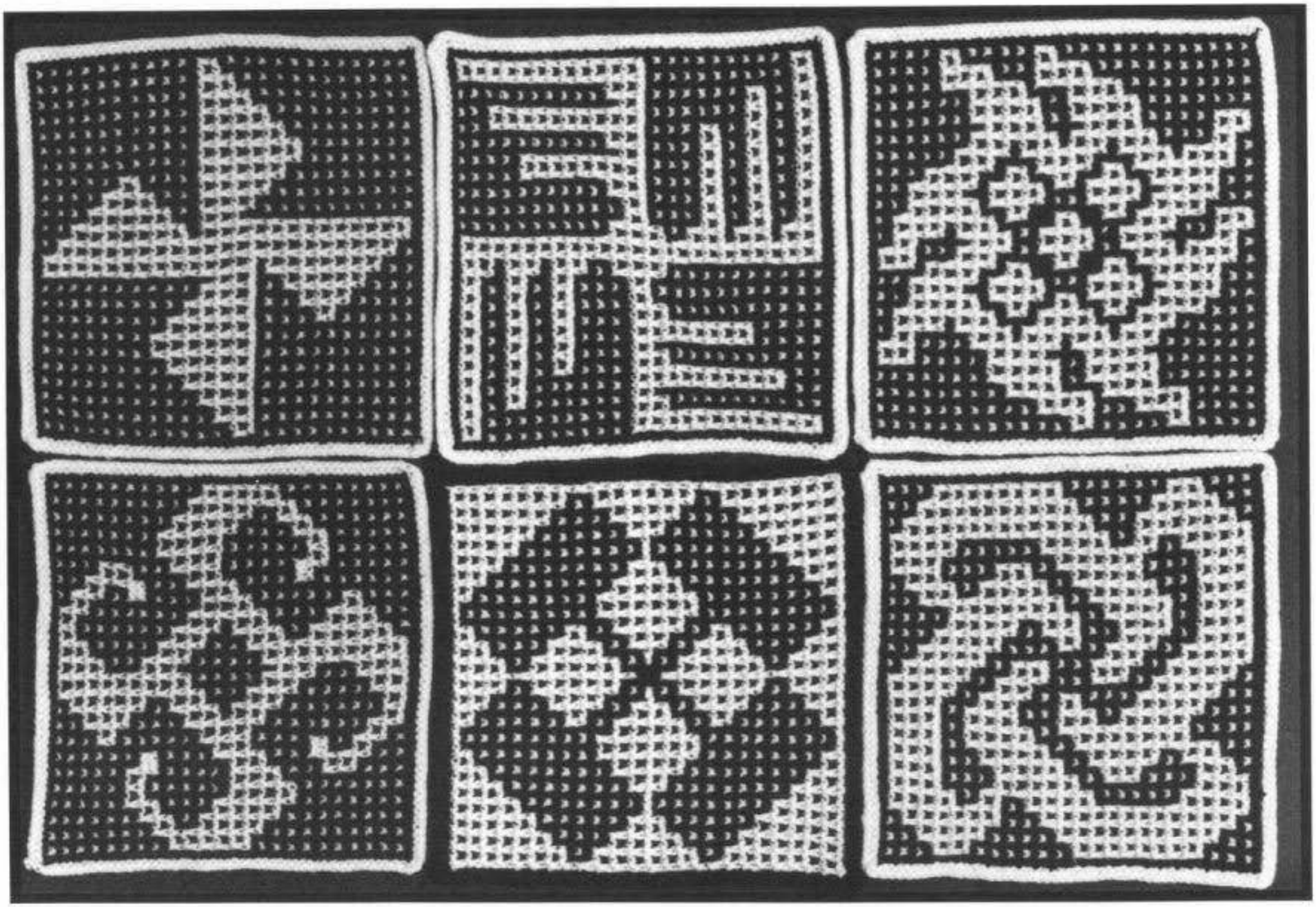
#93

This photo, reading from top L to R, accompanies the next 6 charts.



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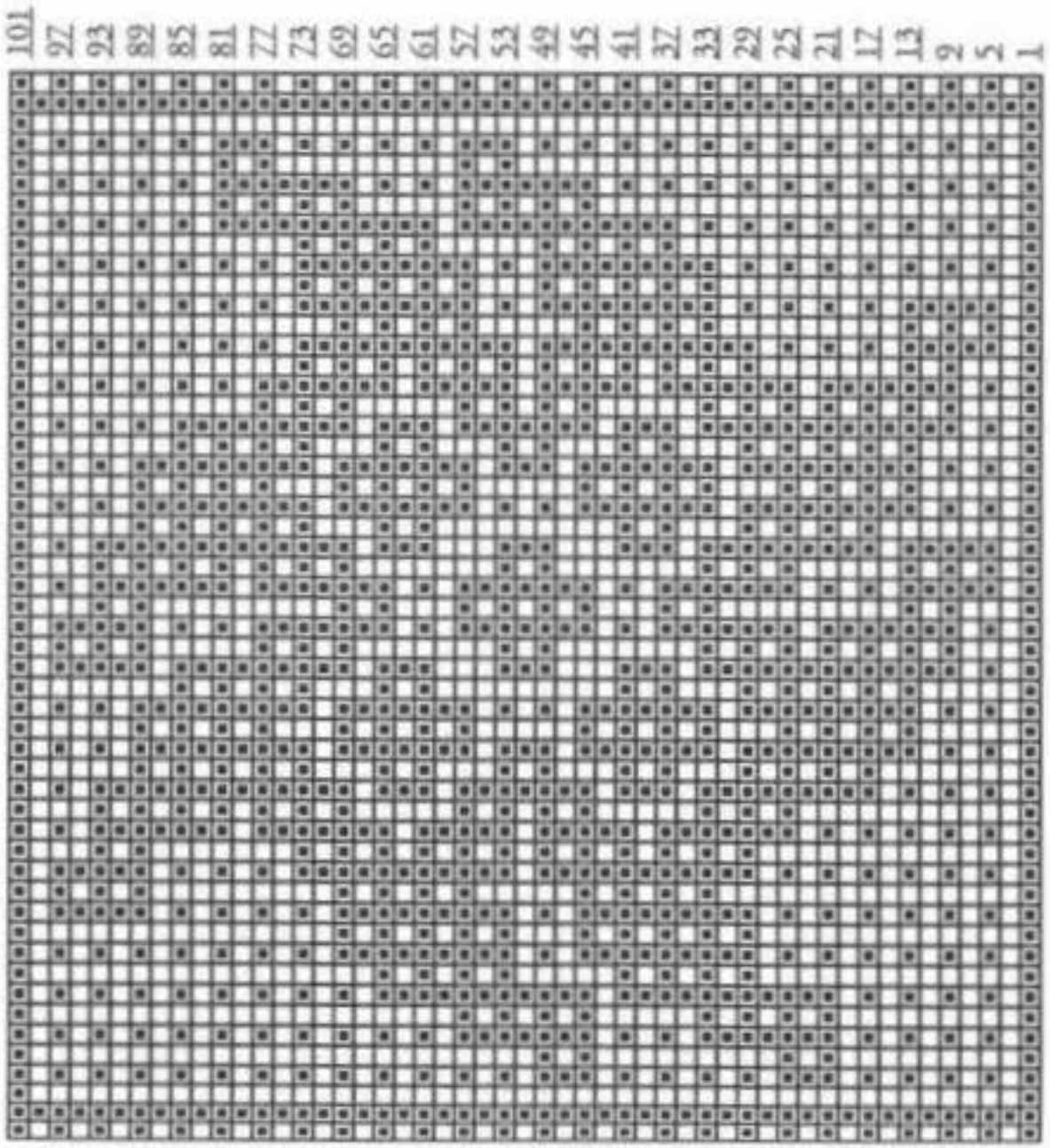
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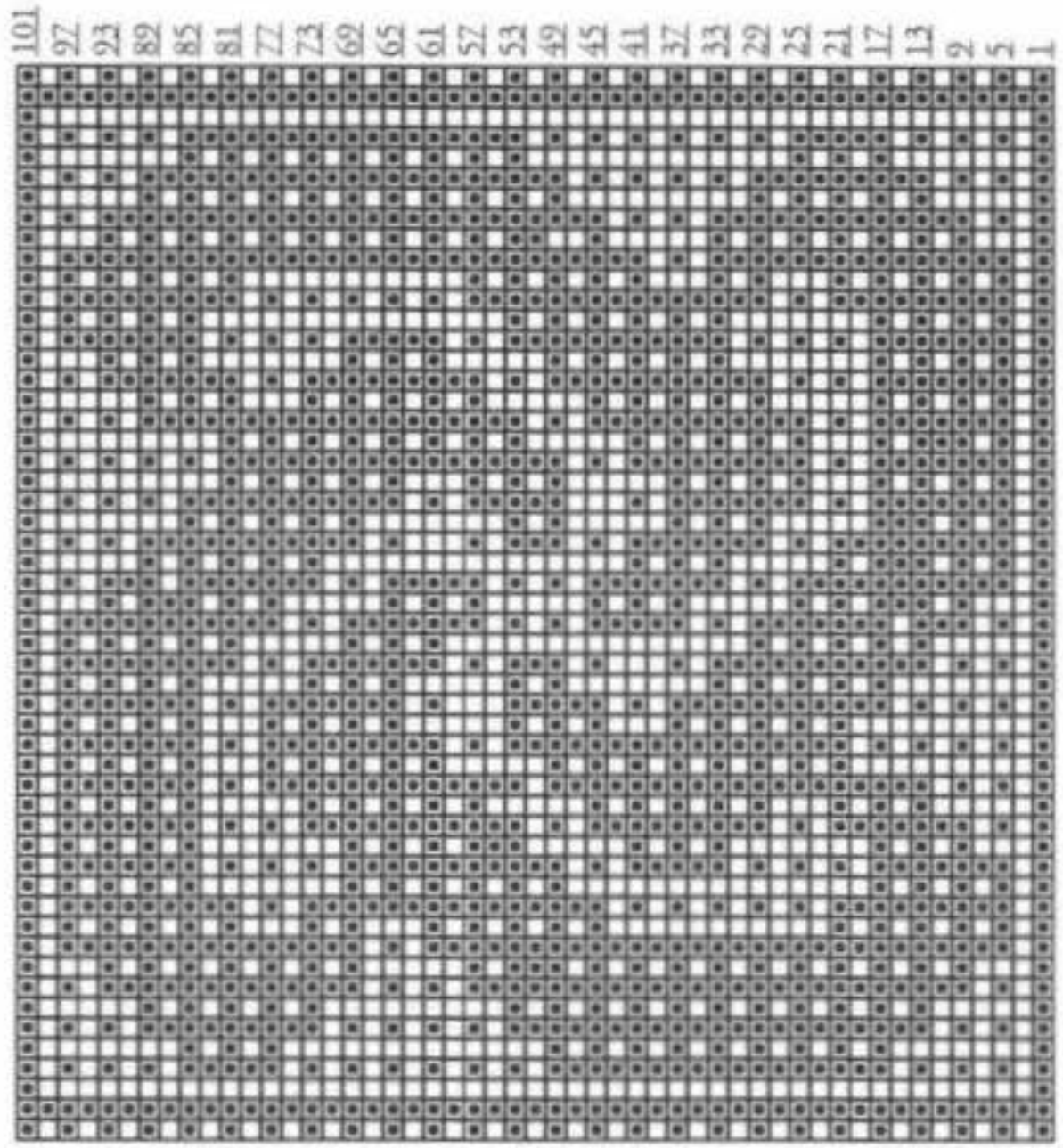
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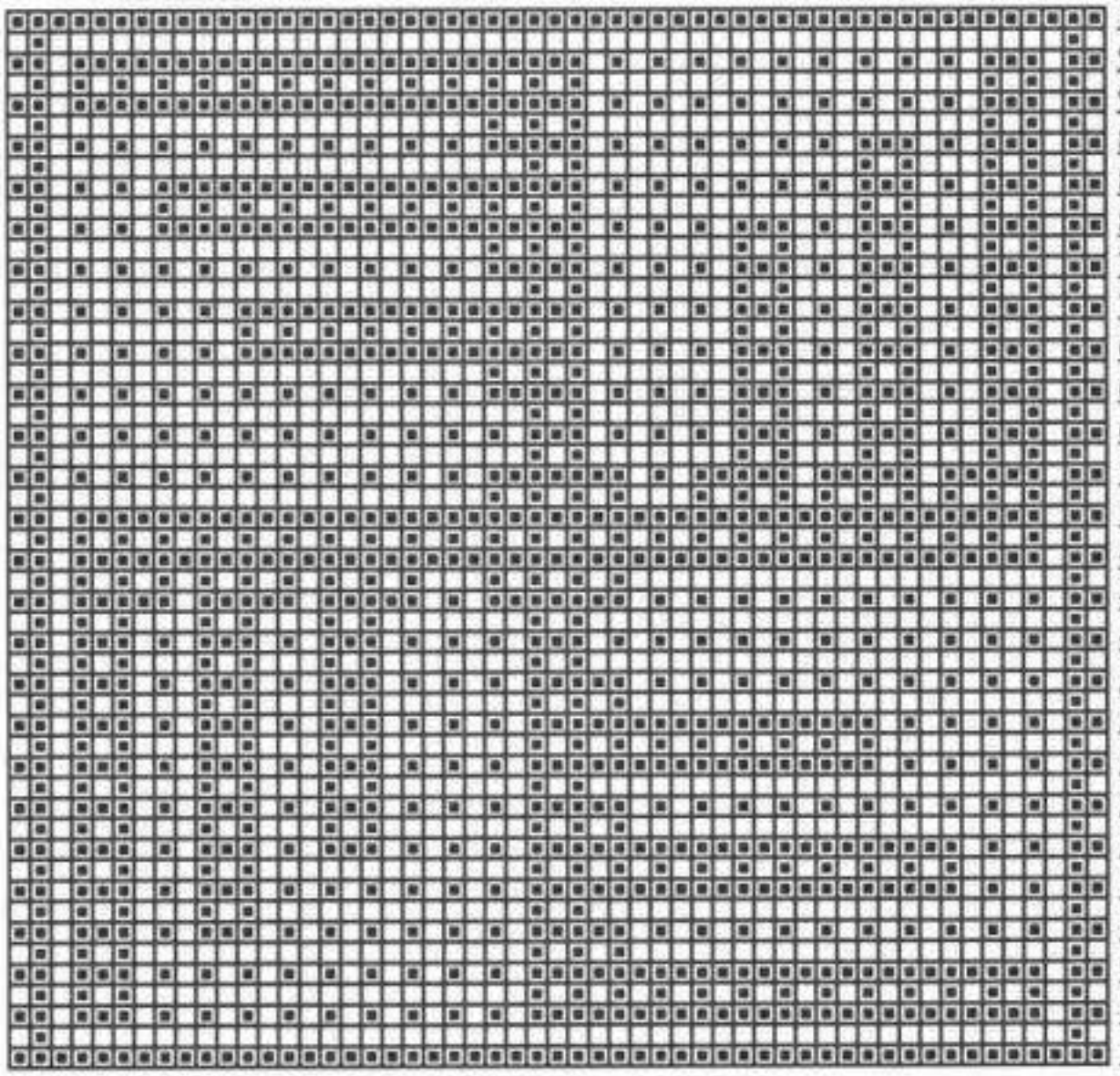
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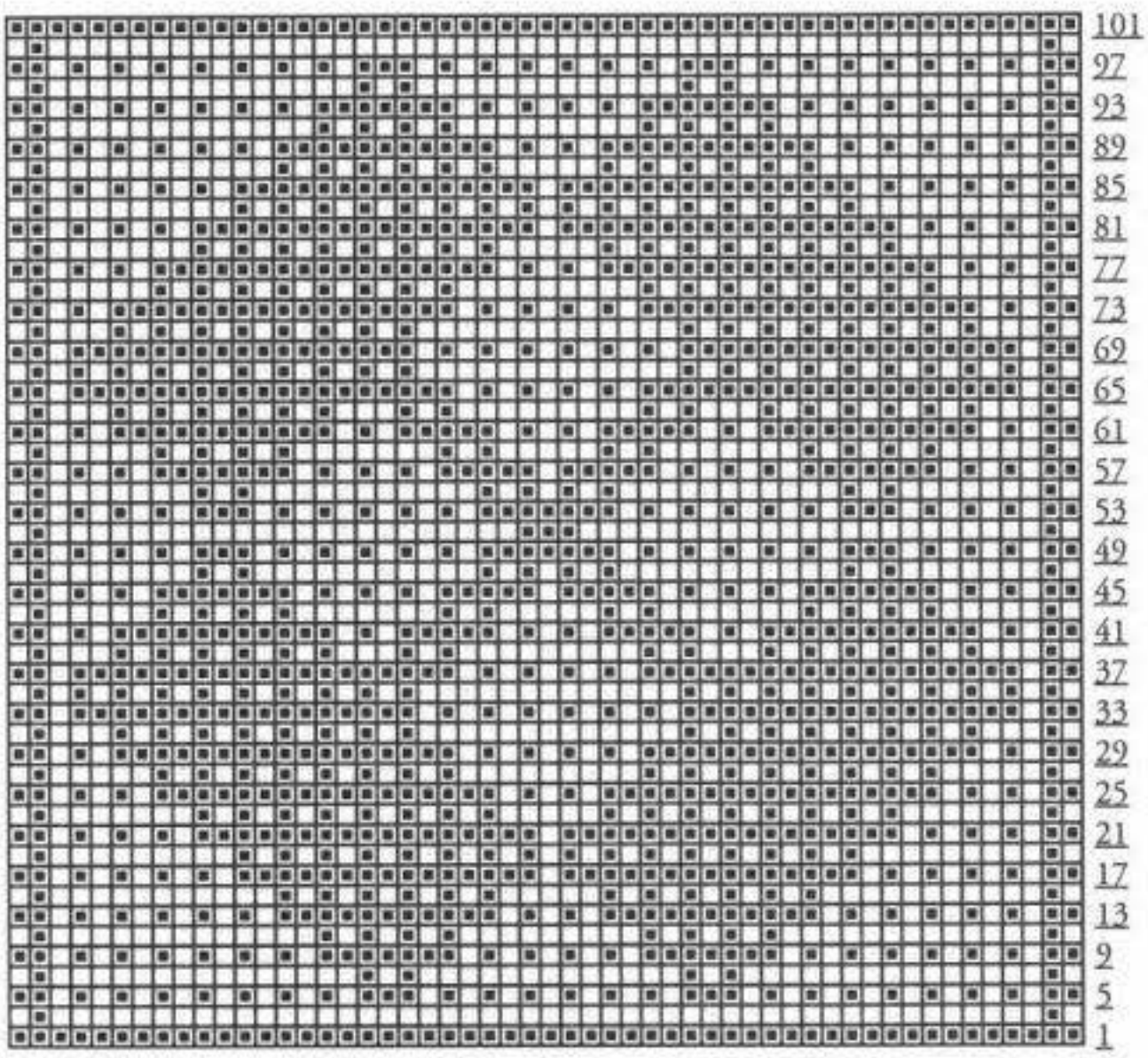
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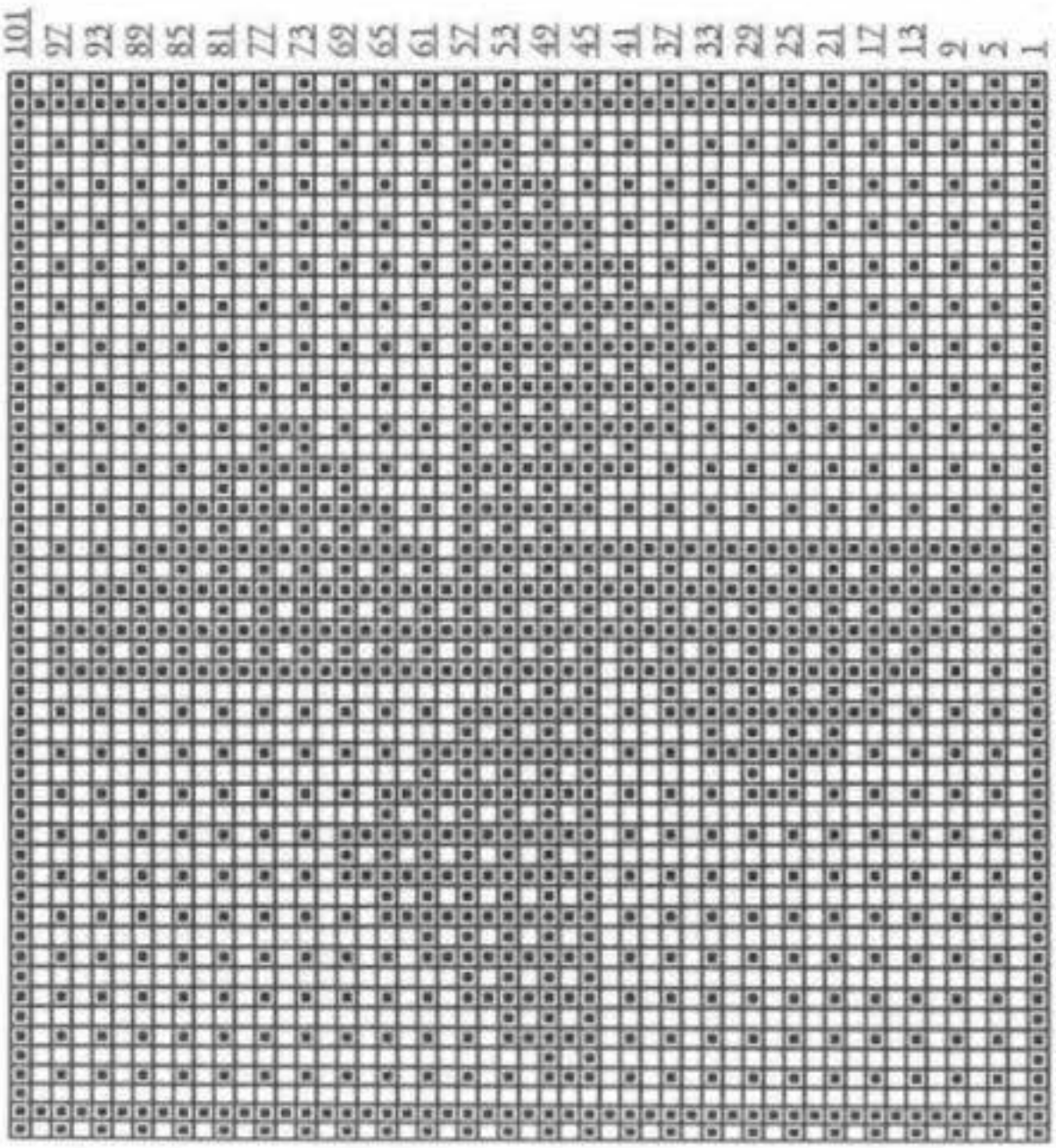
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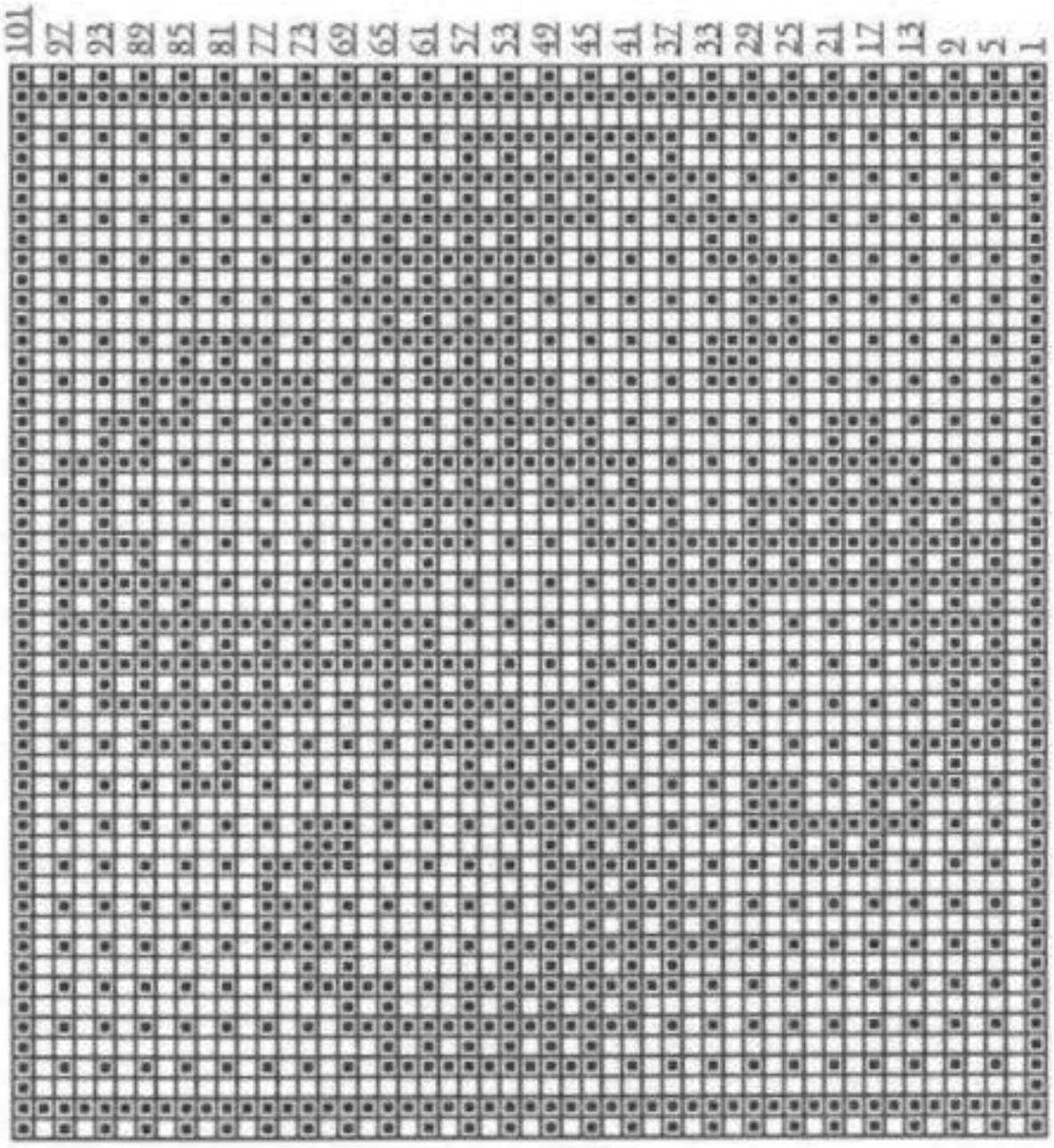
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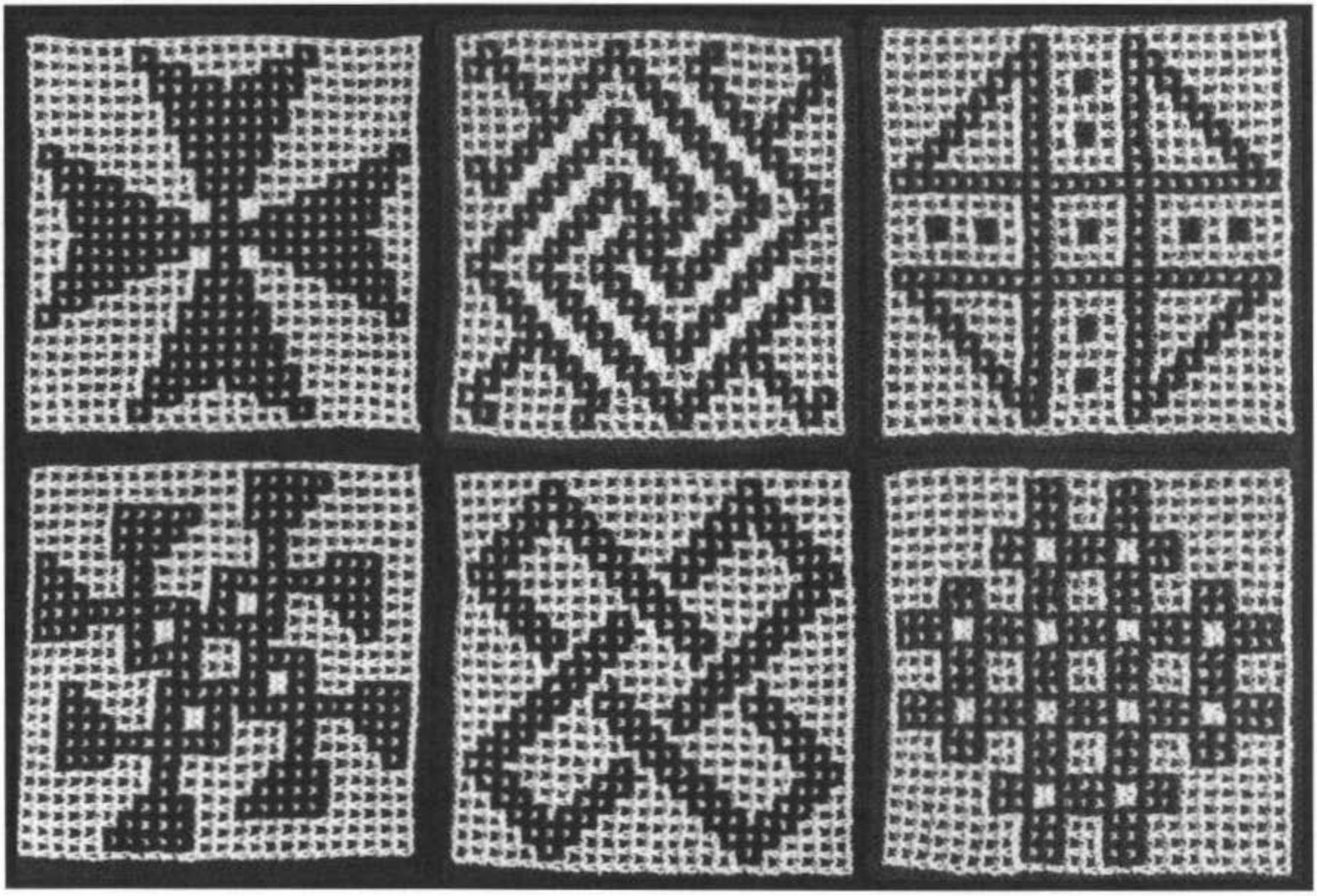
#99

This photo, reading from top L to R, accompanies the next 6 charts.



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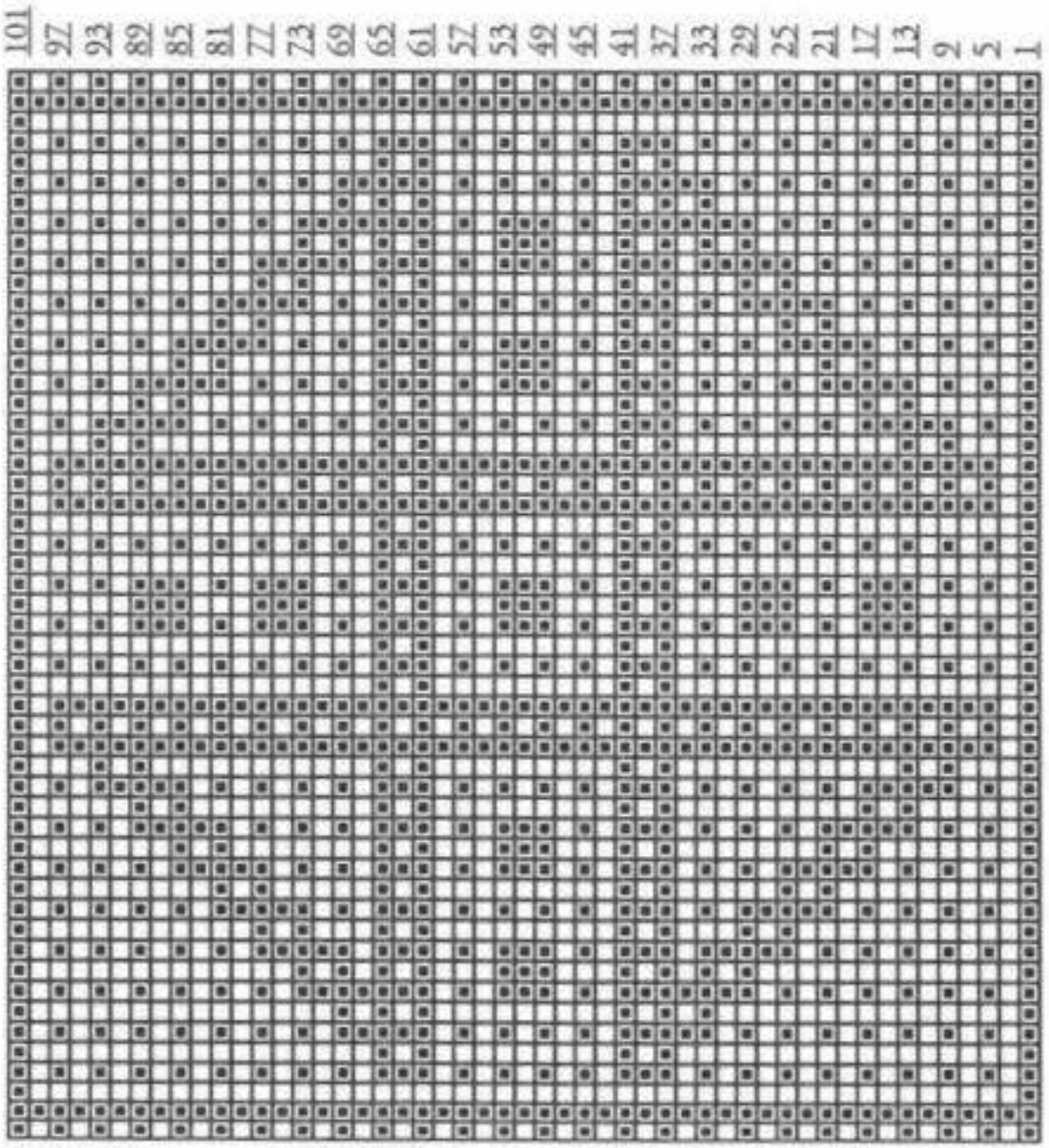
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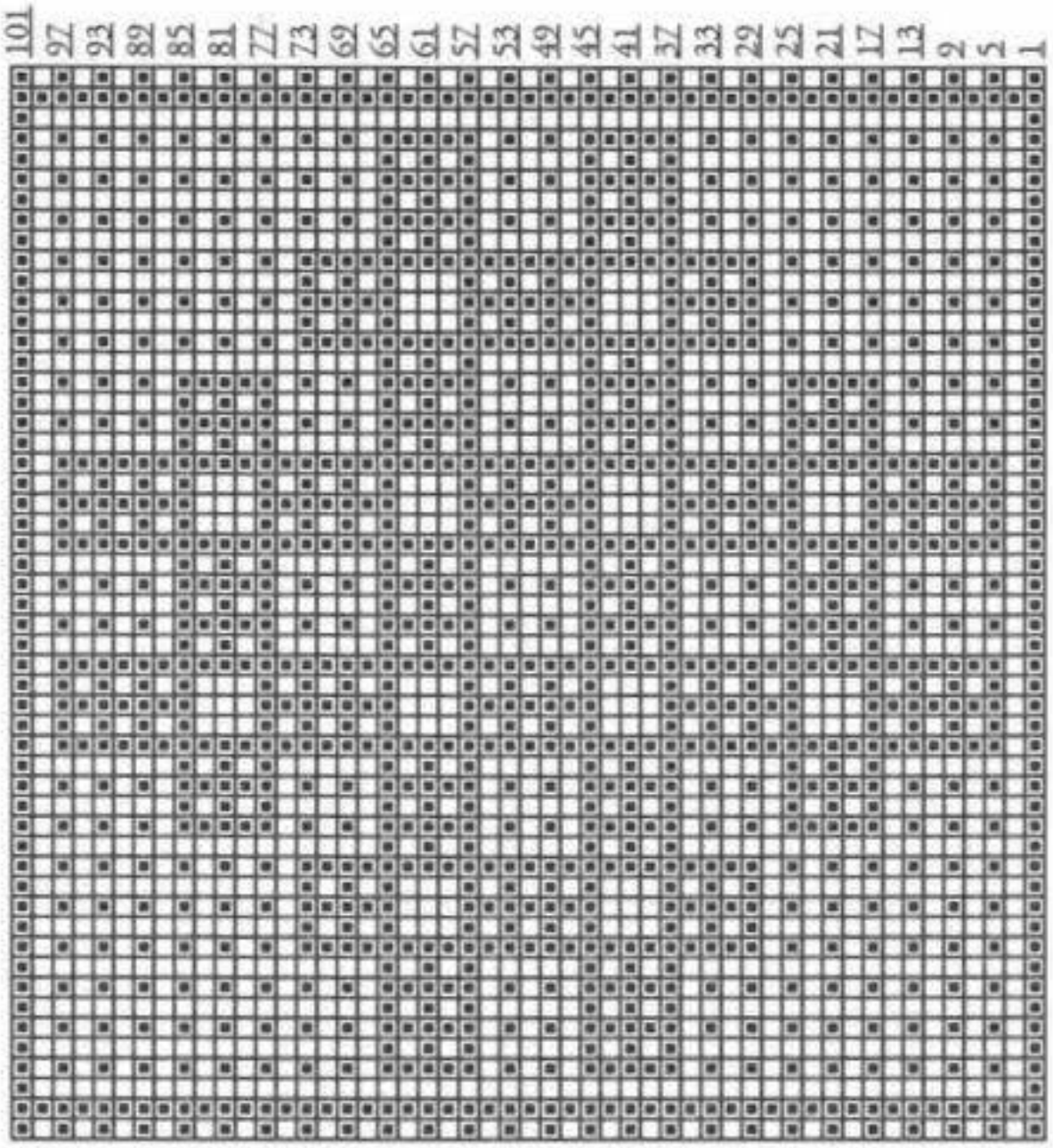
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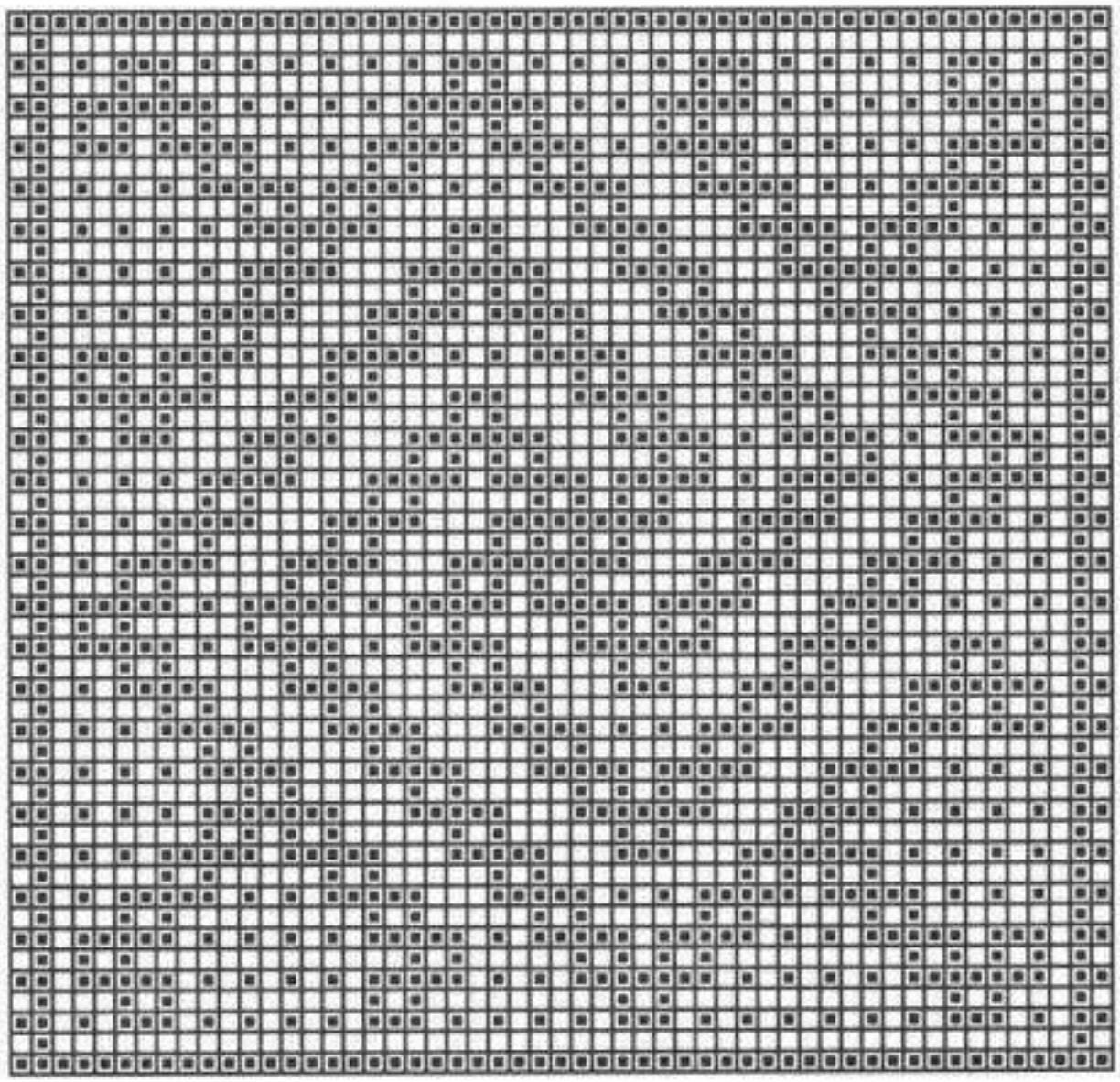
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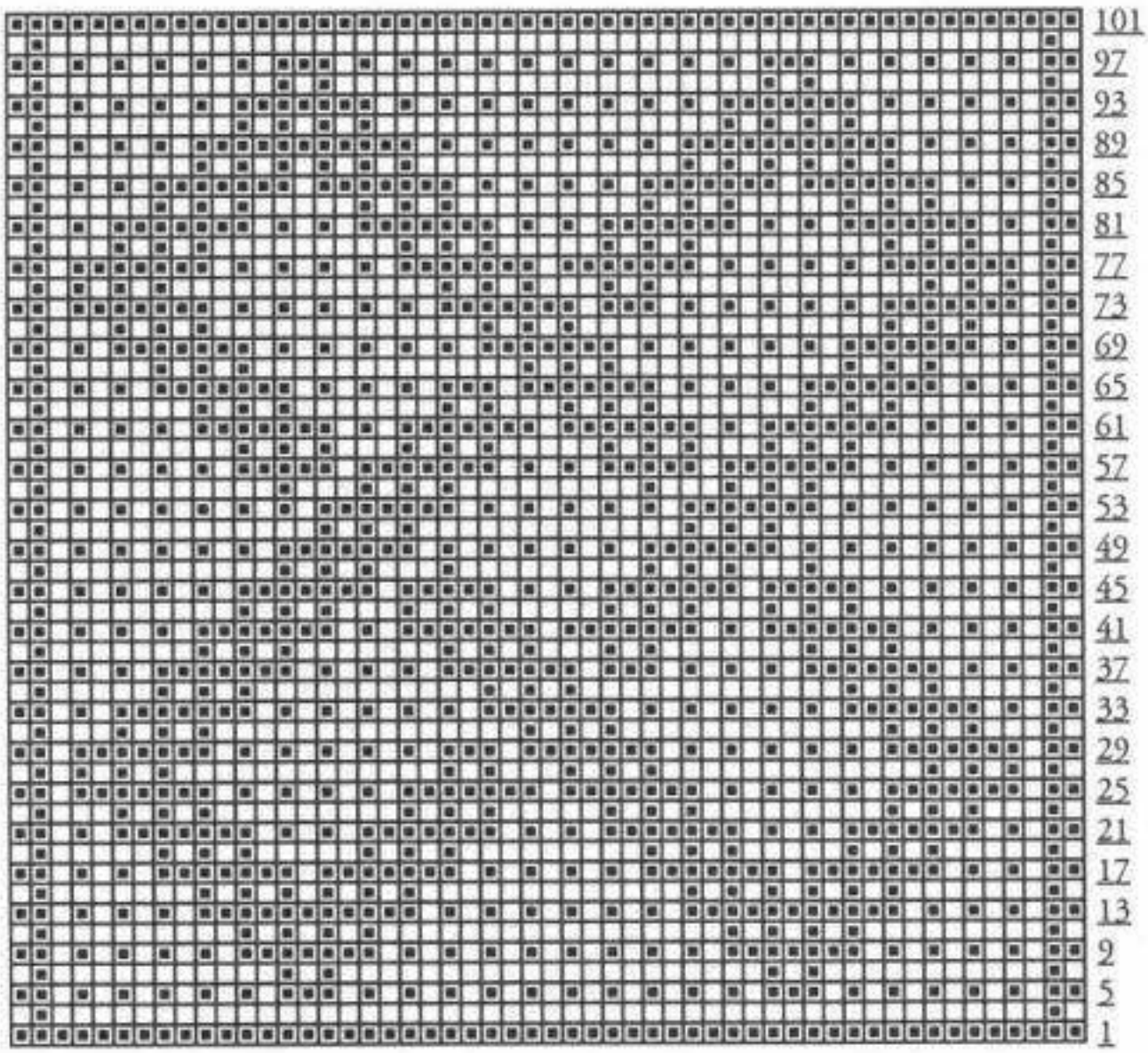
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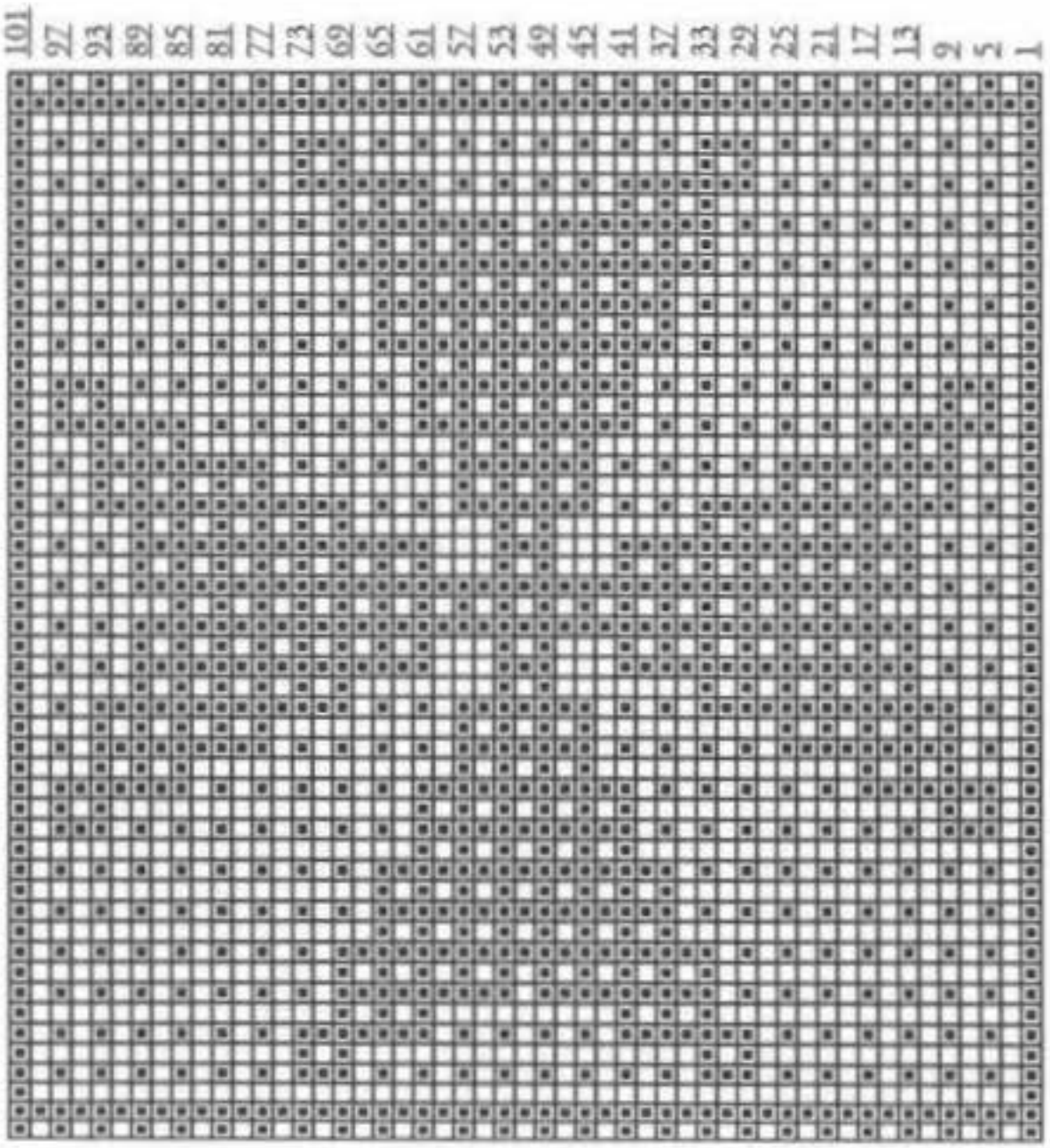
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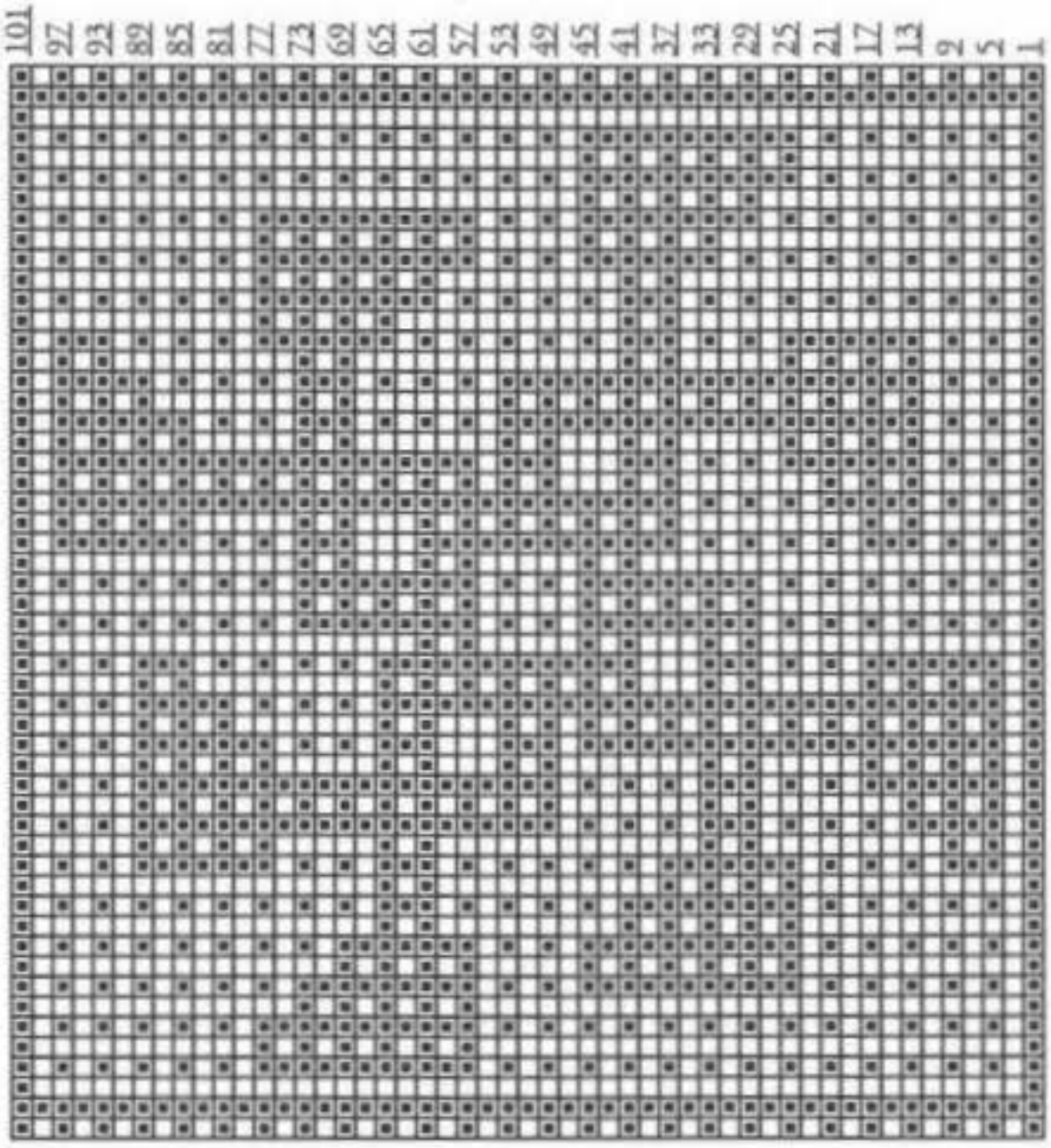
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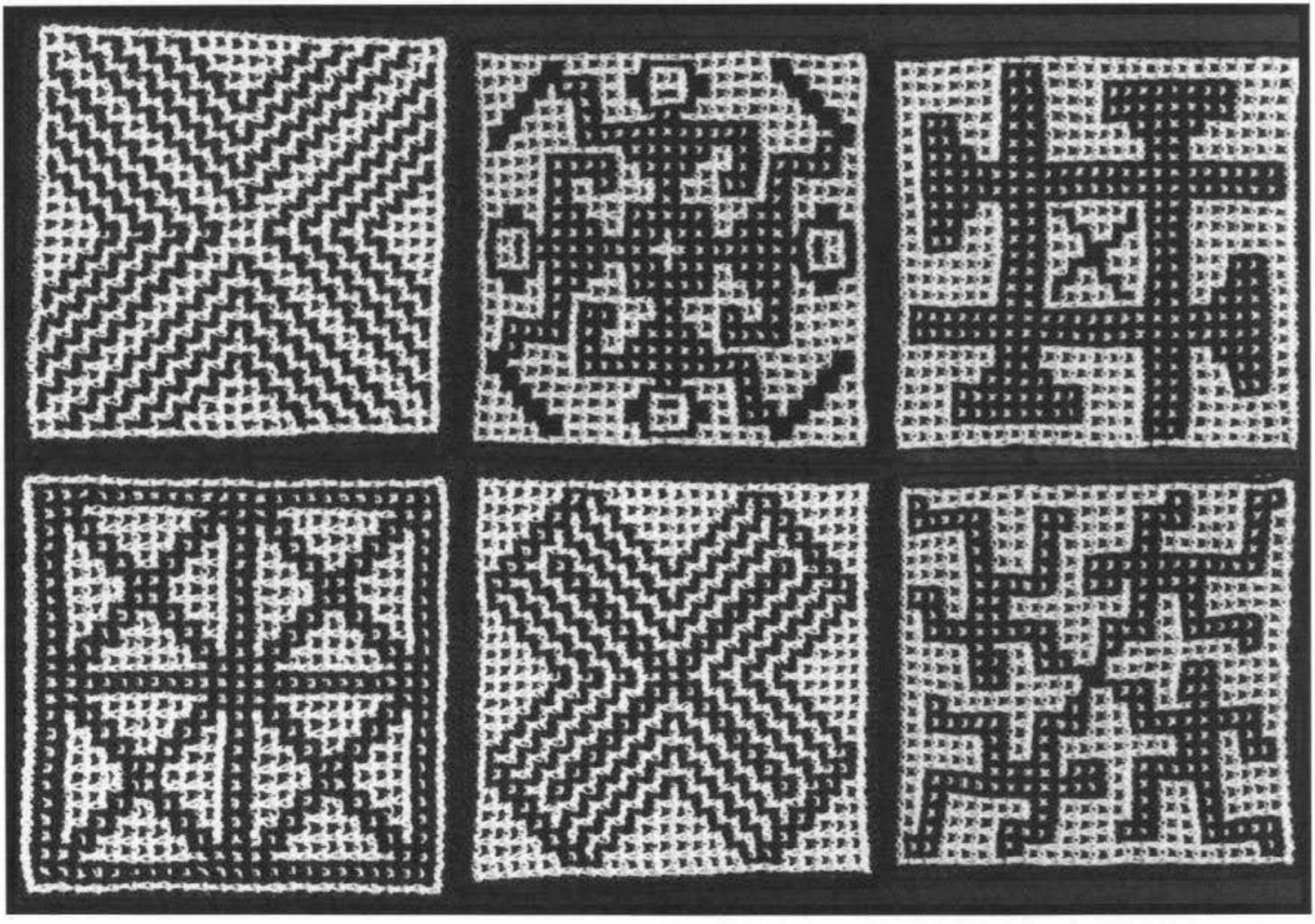
#105

This photo, reading from top L to R, accompanies the next 6 charts.



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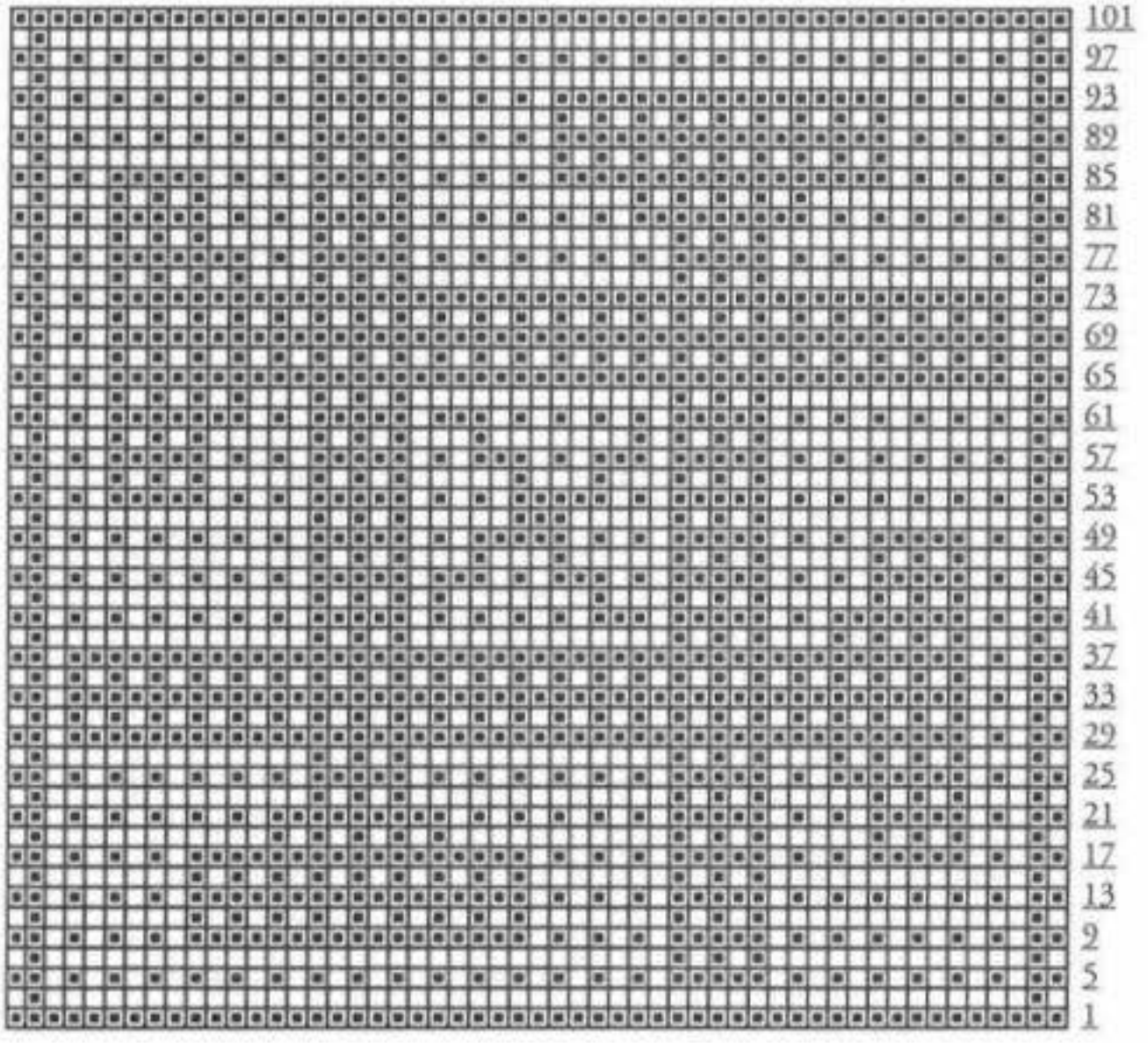
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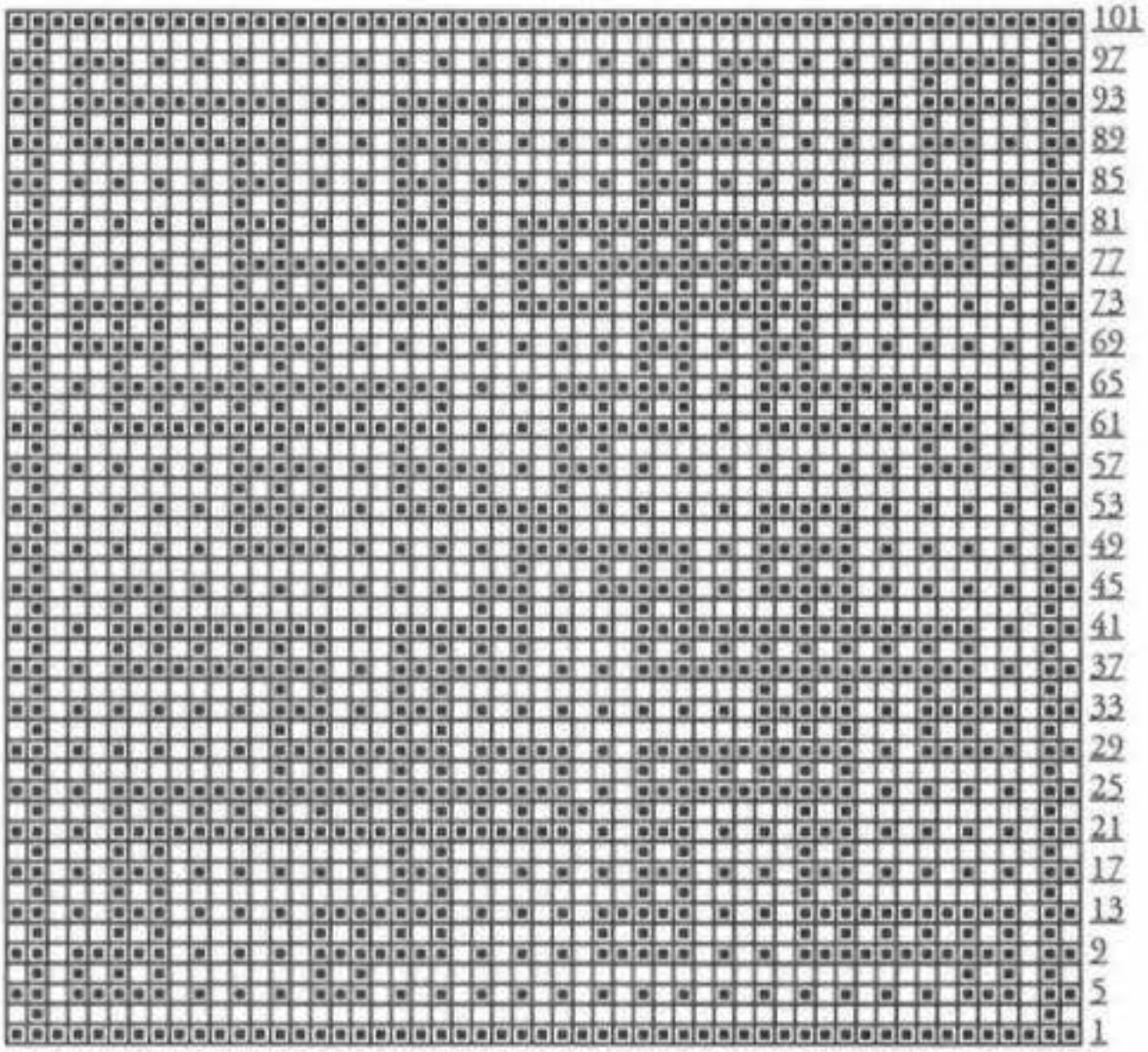
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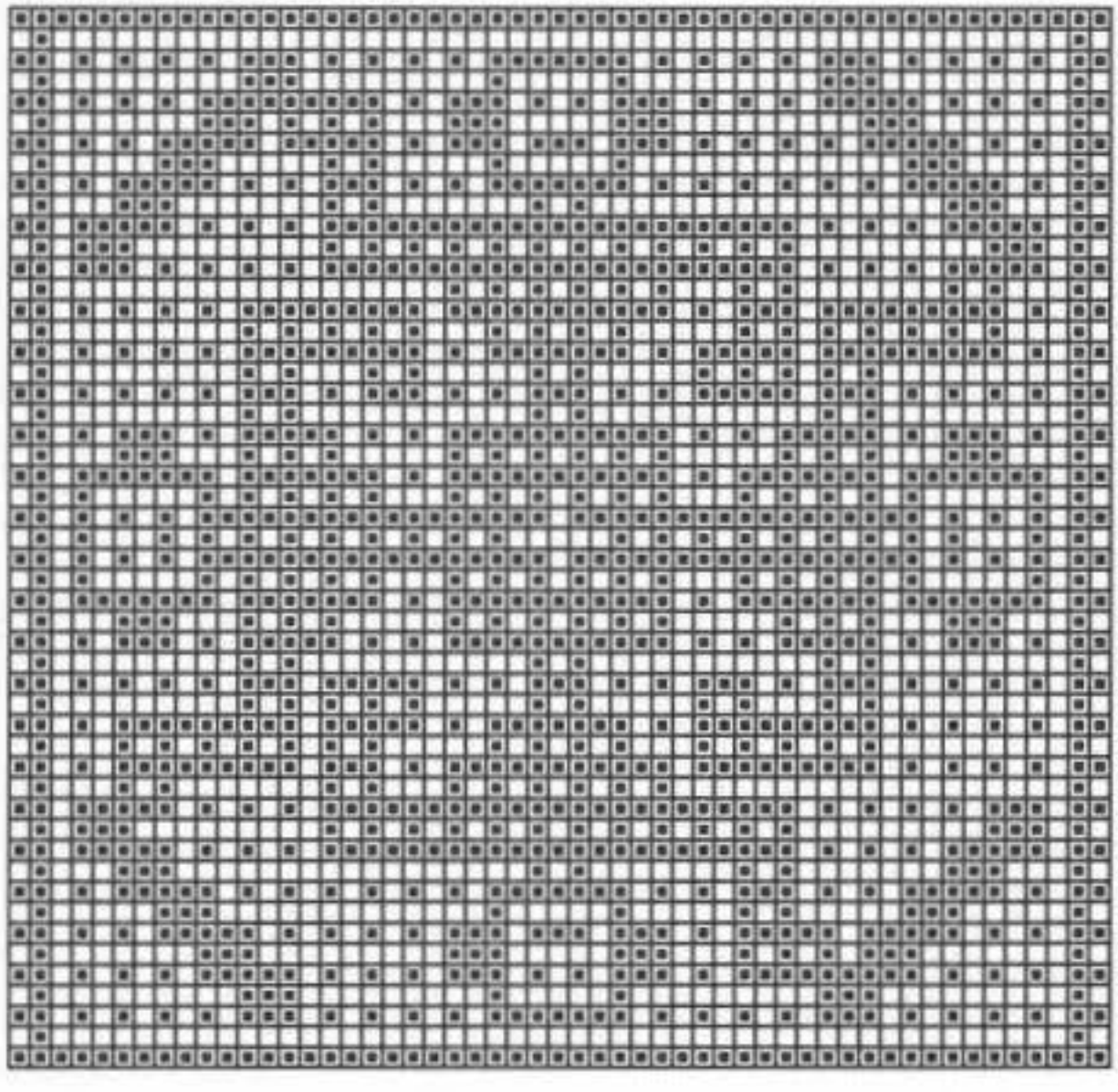
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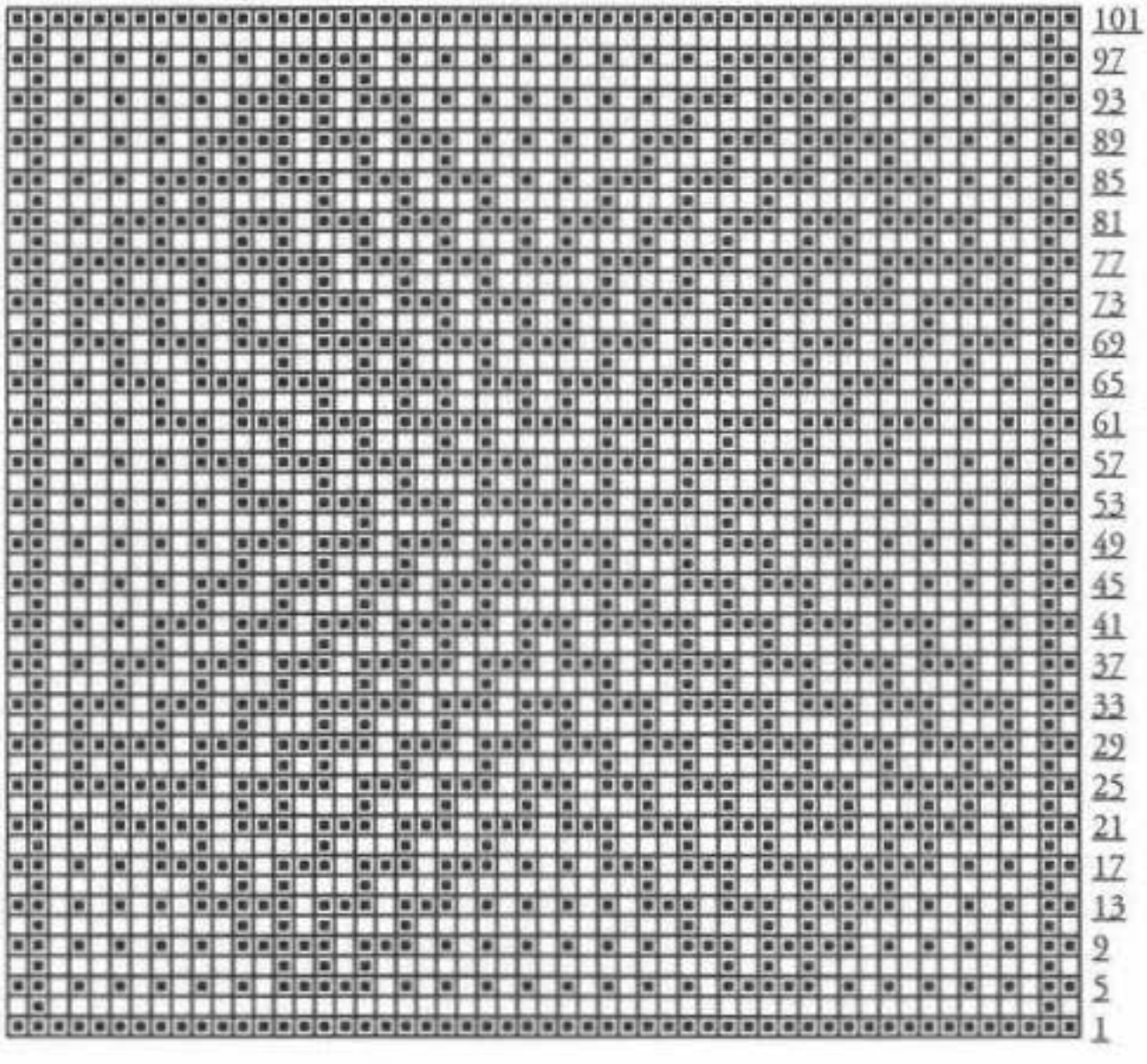
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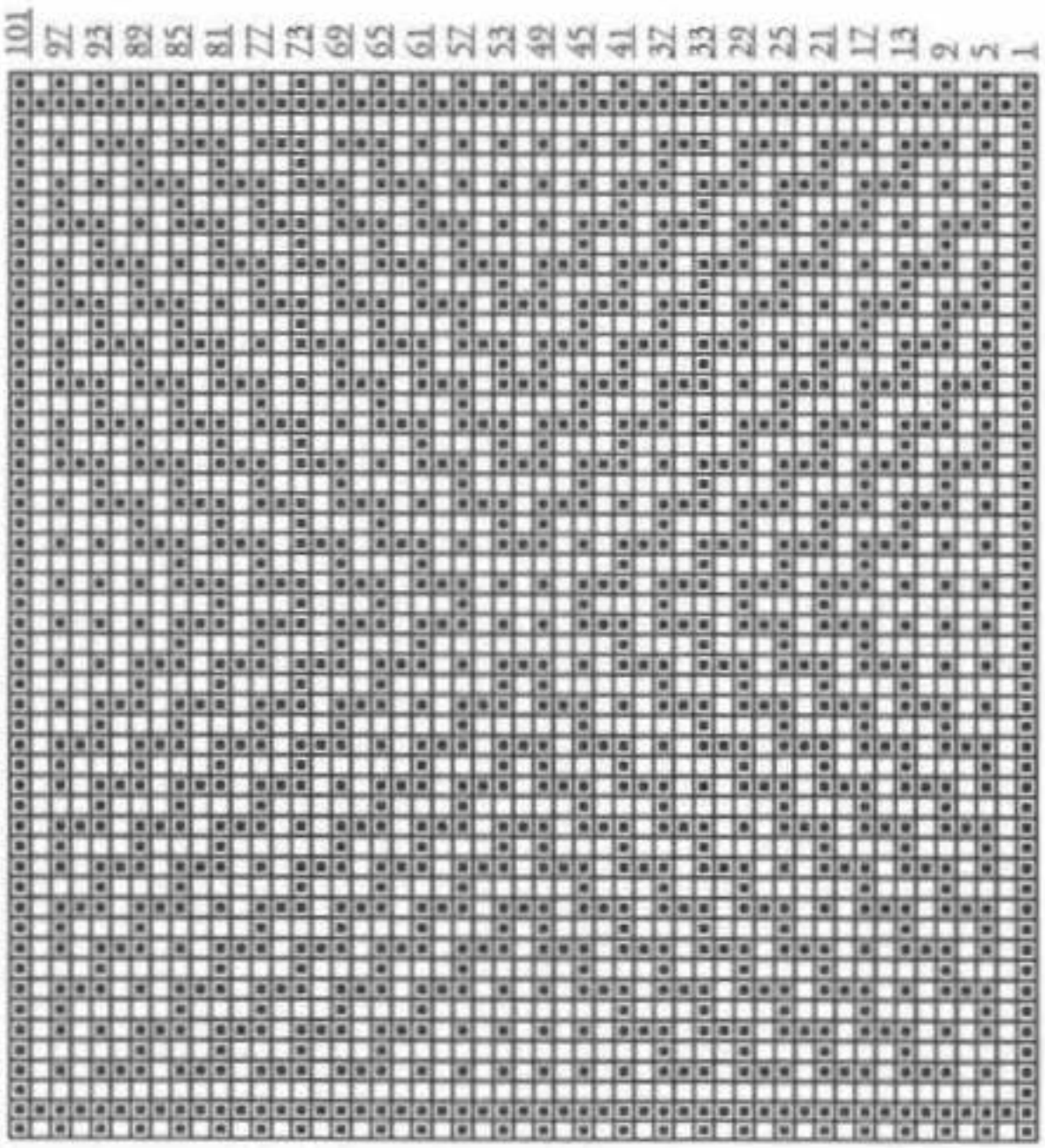
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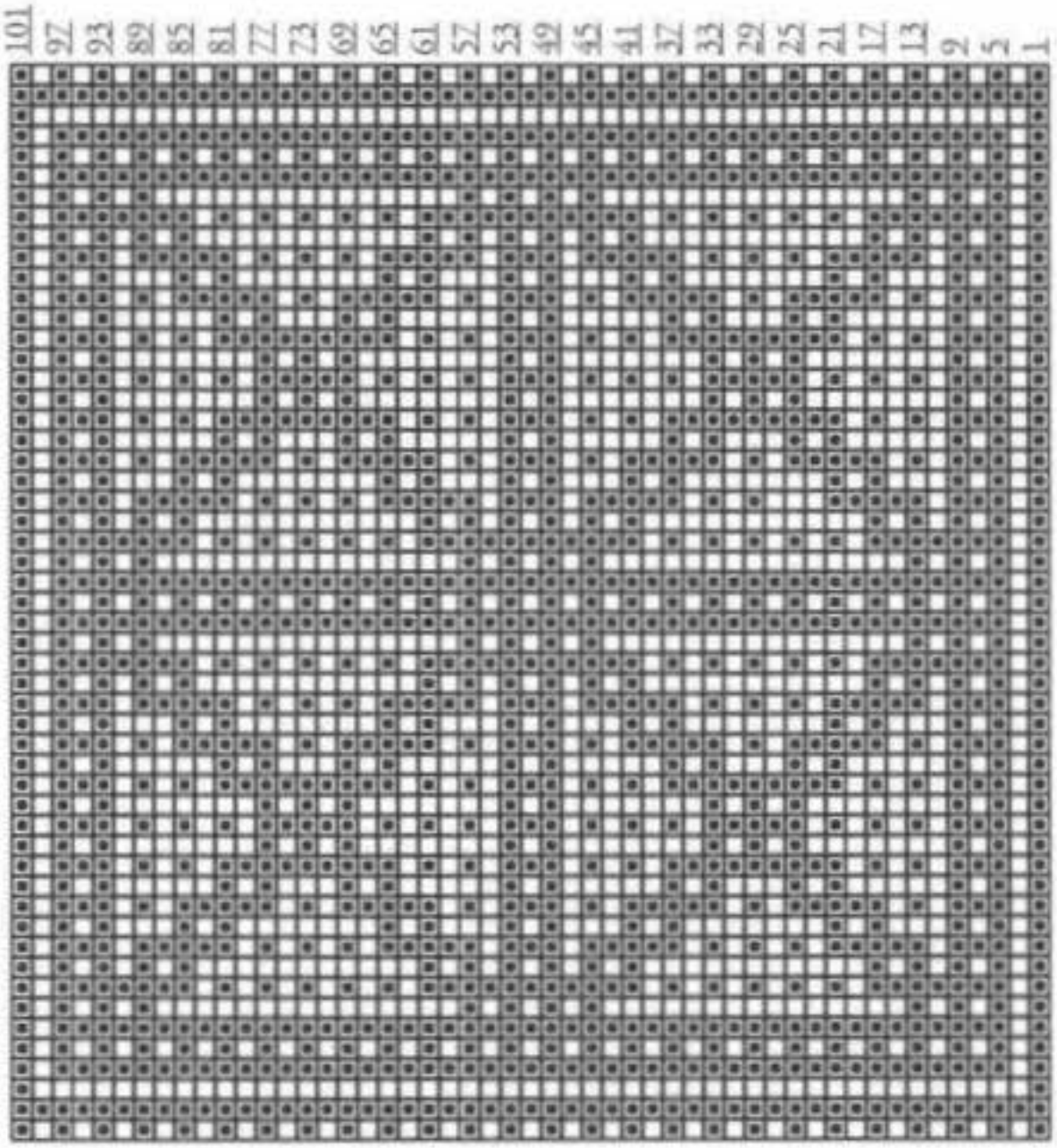
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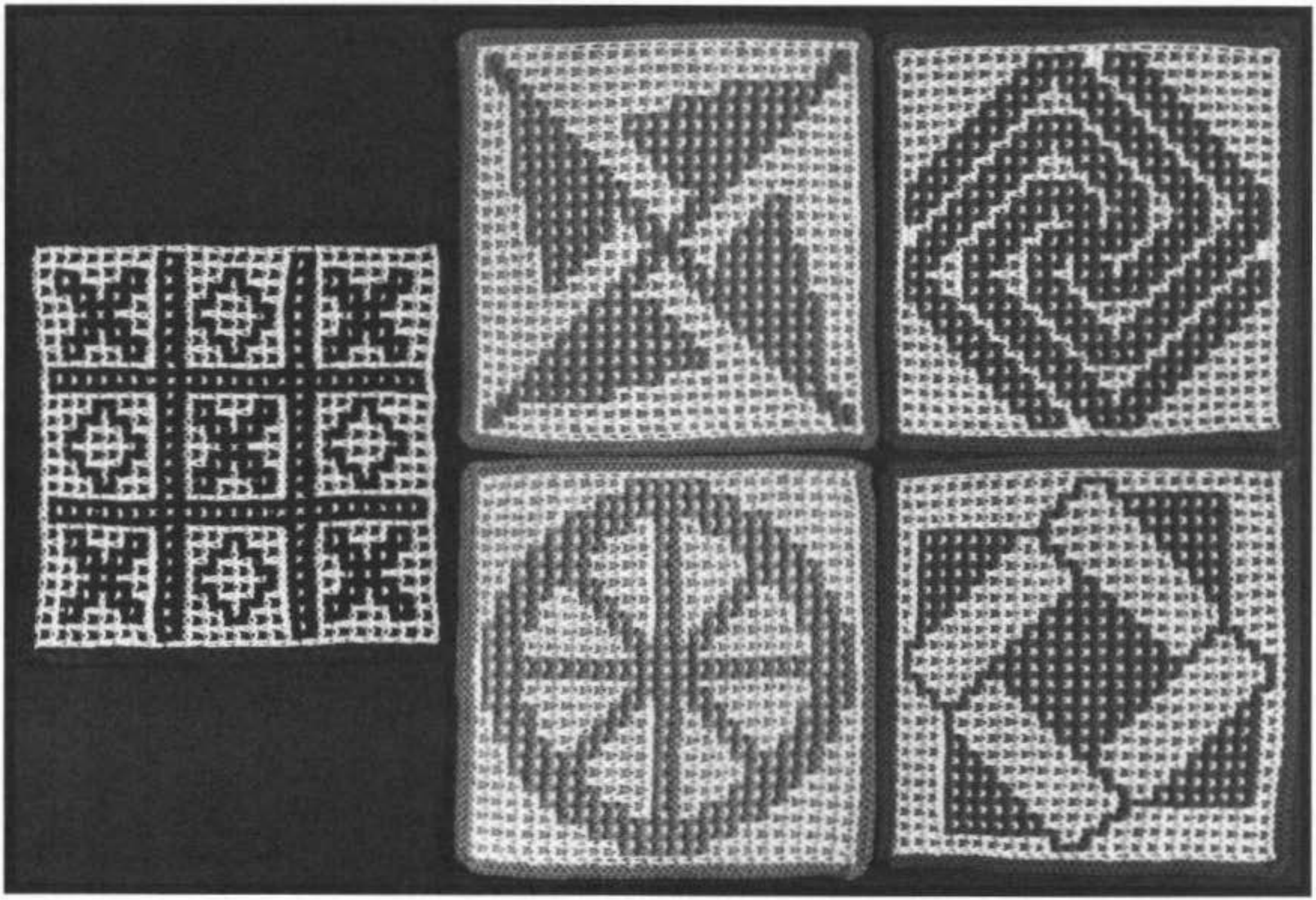

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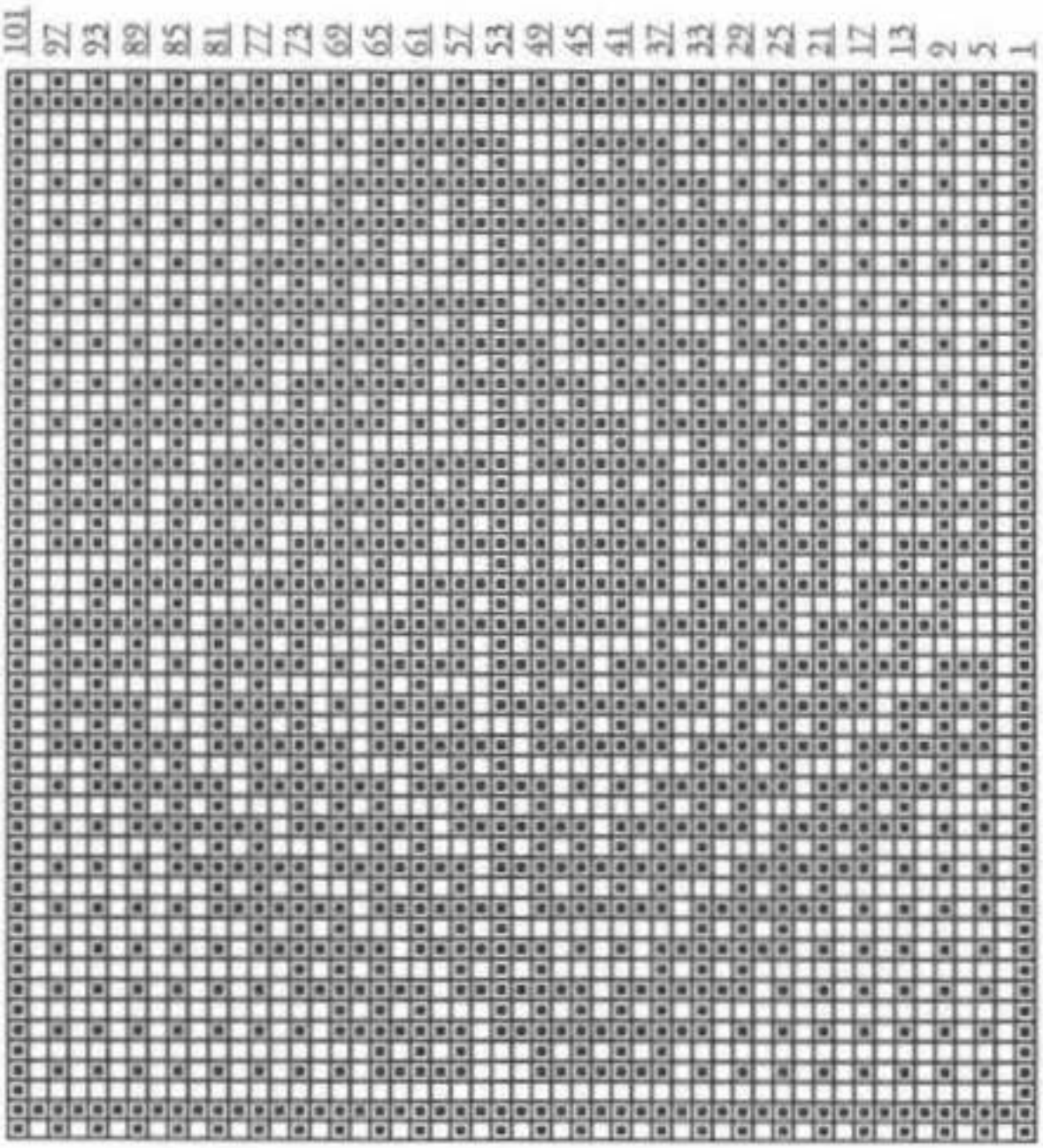
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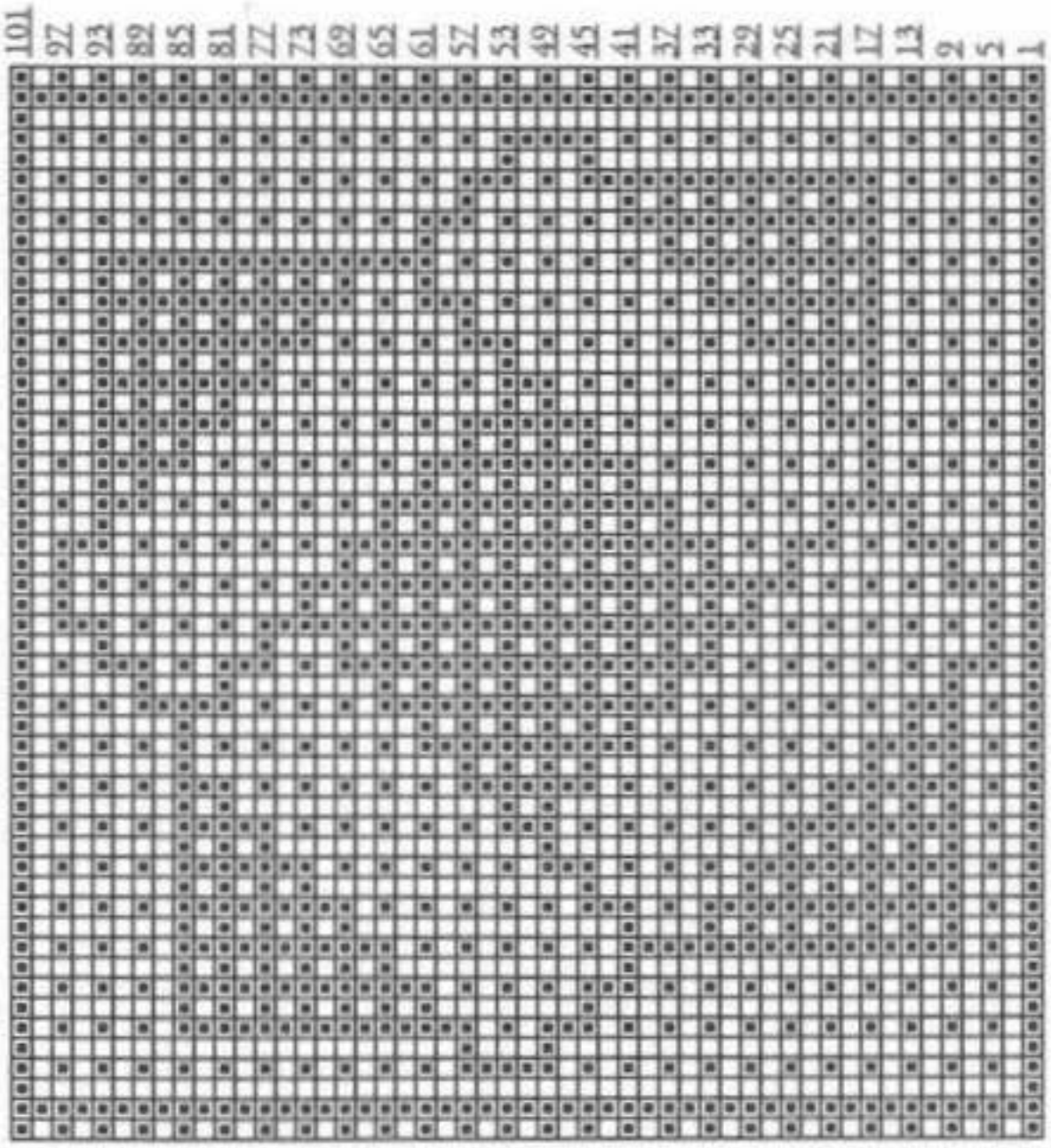
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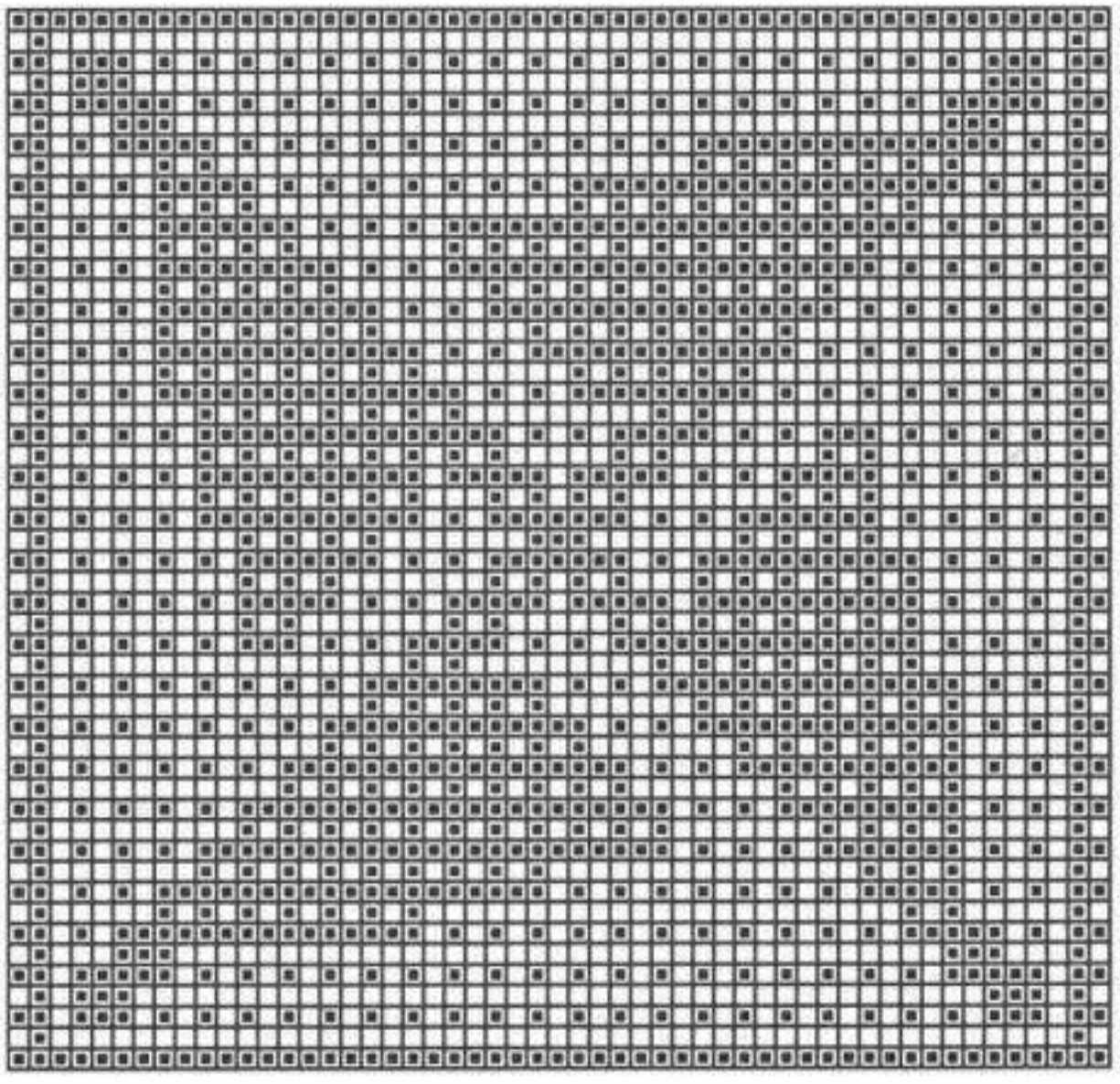
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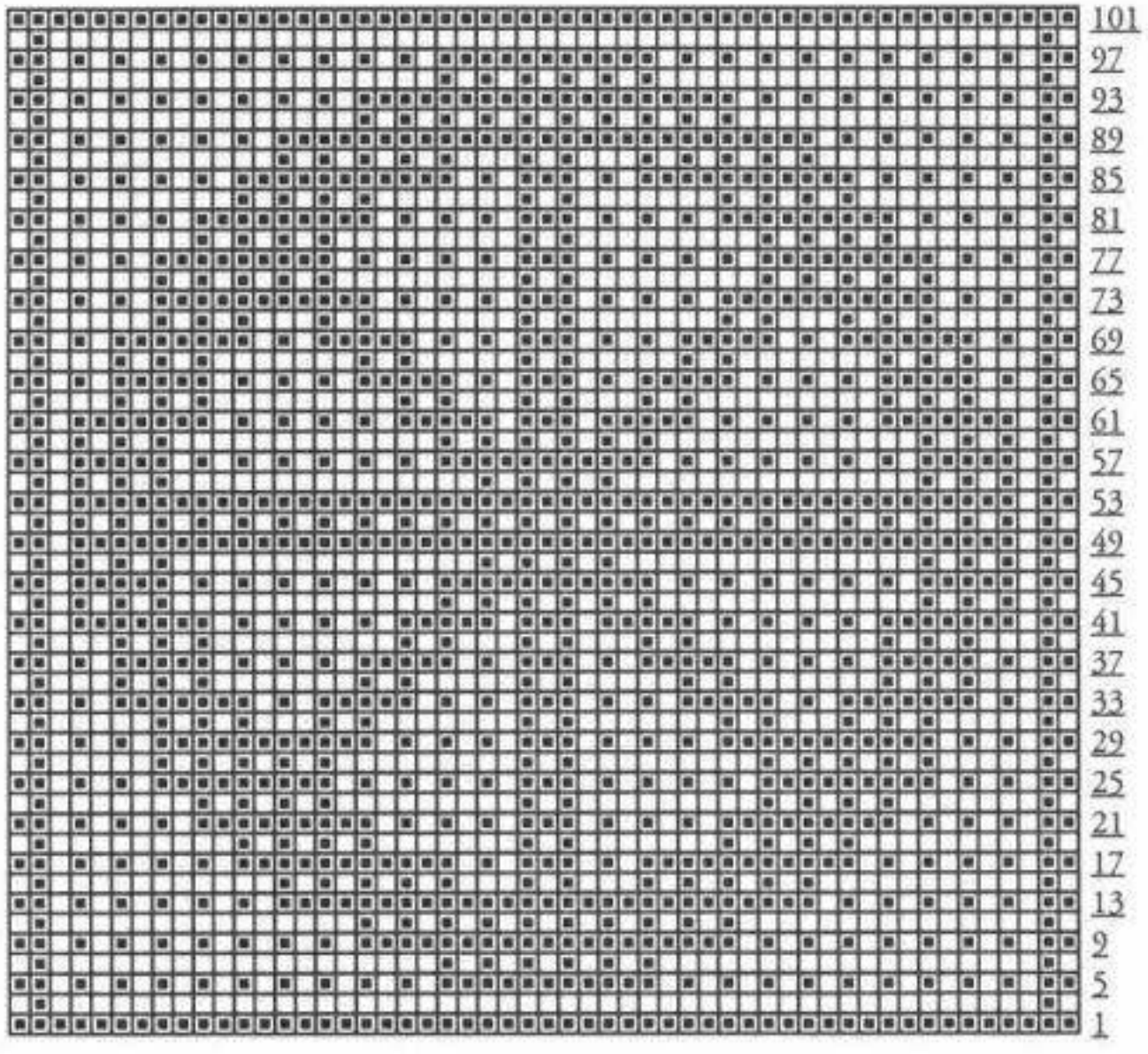
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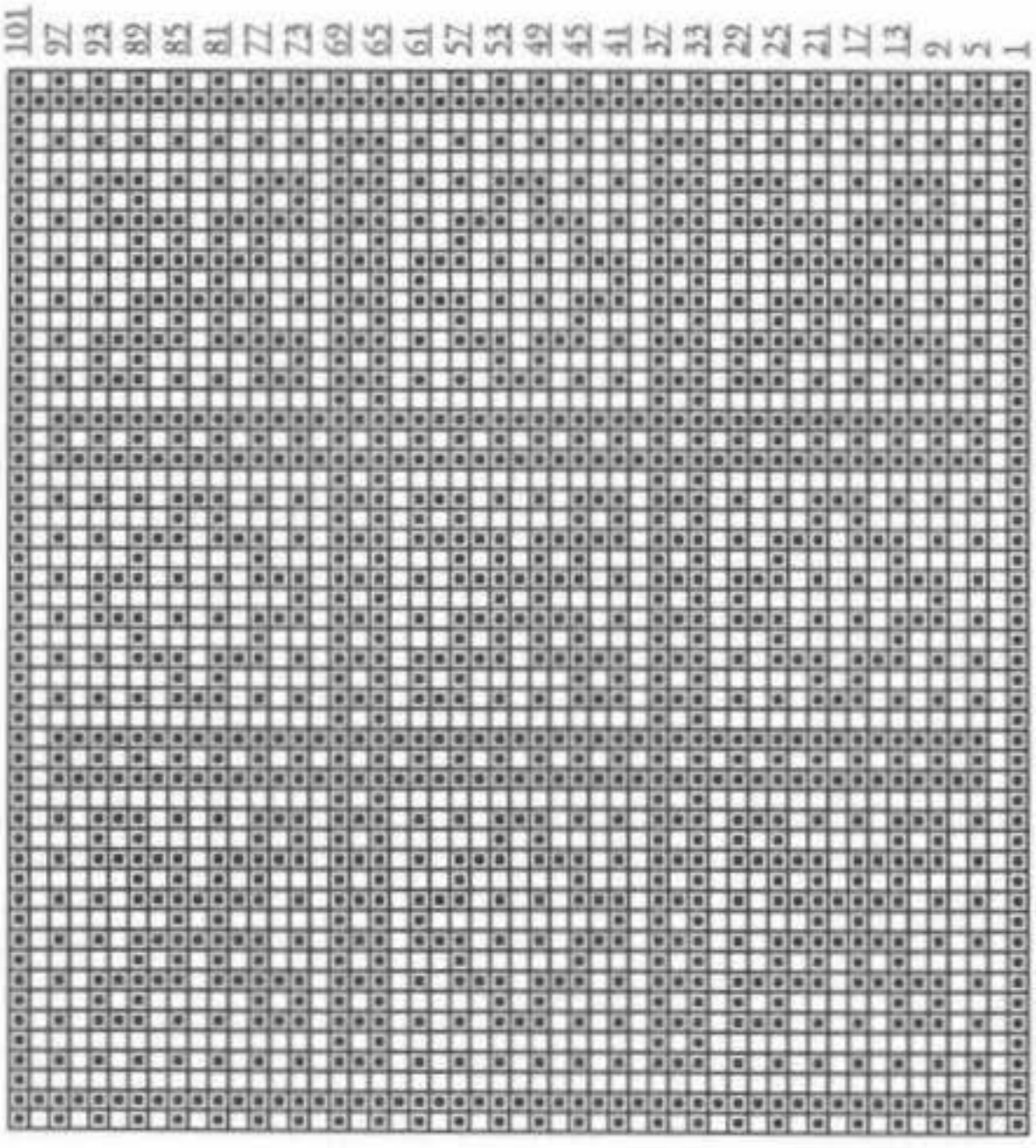
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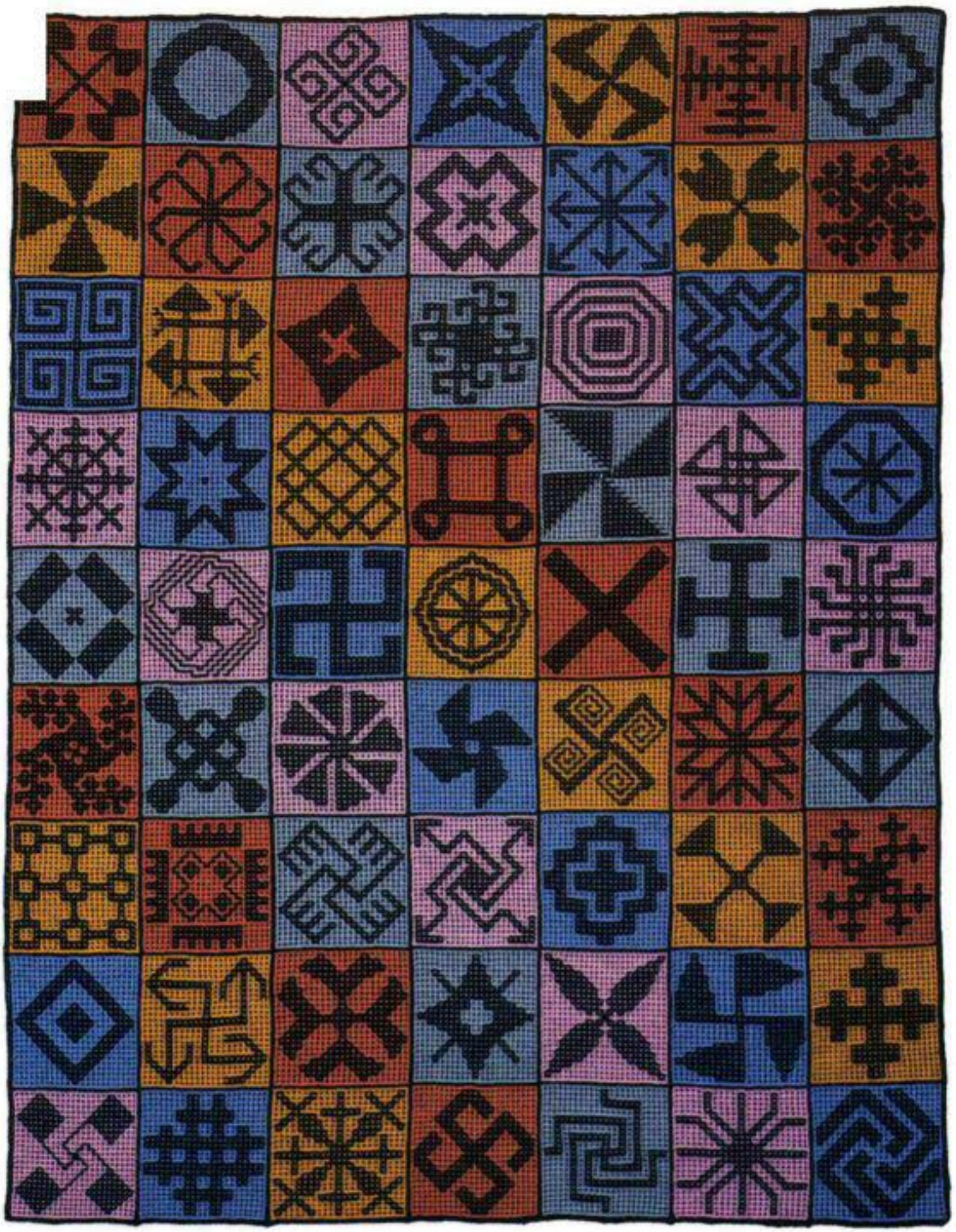

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