

**A Thesis Presented to
The Faculty of Alfred University**

**The Apparel Oft Proclaims the Man:
Interpreting Shakespeare
through Knitting**

**by
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**In partial fulfillment of
the requirements for
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**Costly thy habit as thy purse can buy,
But not express'd in fancy, rich, not
gaudy,
For the apparel oft proclaims the man
(HAMLET 1.3.70-72)**

When reading a text that is meant for the stage, I'm never simply looking at words on the page. I've come to treat the play as if I am its director; imagining the set, lighting, costume, cast, etc. Visual questions are always at the forefront of my mind. How would I pose these characters? What would their backdrop look like? What colors would dominate the scene? The production? Who would be tall, who would be short, thin, fat, dark-haired, fair-featured, et cetera?

As a textile artist and illustrator, I always ask one question before all others: how would I represent these characters through clothing? I ask this of most things I read, but when asking them of Shakespeare, his characters yield some of the richest answers.

For my Honors Thesis, I've taken on the challenge of translating characters from Shakespeare's 4 Great Tragedies (*Hamlet*, *Othello*, *King Lear*, and *Macbeth*) into hand-knit garments. From each play, I made a sweater for one man and one woman, totaling eight sweaters. For the most part, these are the lead characters of the play, with the exception of Cordelia, who is the most beloved daughter in *King Lear*, but nowhere near as active on-stage as her cruel sisters.

The sweaters I've designed exist somewhere in between costume, illustration, and interpretation. Some are garments that I would want my actors wearing on stage, if I were to direct a play. But more often than not, these sweaters express what is at the core of each character—their conflicts, their personalities, their words. They can be worn every day in the modern world, but are encoded with literary interpretations.

Like most Americans who went through the public school system, my introduction to Shakespeare was reading *Romeo & Juliet* in my eighth grade English class. Upon a first read, I was disappointed—too young to understand the double-entendres, too impatient to digest the language, I missed the cleverness and the poetry of the play.

One short year later, my Freshman English class tackled *Othello*, and that's when I realized just how much I enjoyed reading Shakespeare. *Othello's* lan-

guage was more easily digestible than the fanciful speeches of a character like Mercutio, but it never lost any sense of poetic eloquence.

It wasn't until my sophomore year of college that I really immersed myself in Shakespeare. I enrolled in a *Shakespeare & Cinema* class, and discovered new concepts surrounding Shakespeare. First, that different visual representations of Shakespeare's work are limitless, and second, that Shakespeare's language is not as scary as people make it out to be.

First and foremost, Shakespeare is poetry. The dialogue between characters drives the play, providing infinite opportunities to visually interpret the plays. Seeing *Richard III* presented as a quasi-Hitler figure, or *Much Ado about Nothing* played out in a modern-day home, got me thinking about Shakespeare as more than just puffy-sleeved costumes set in old stone palaces. The voices of the characters, their words, the imagery central to them, are what ground the work; the rest is open to the director—or, in my case, the designer.

At the heart of each of these sweaters is a quotation; either from, to, or about the sweater's assigned character. Within these quotations, concrete imagery provides a great starting point for designing. For example, the "strawberry-spotted" handkerchief in *Othello* was the basis for the lace pattern on Desdemona's sweater (see Fig. 1), and the scorpions in Macbeth's mind were the starting point for the final cable pattern that wraps around his hood (see Fig. 2). Ophelia's speech about flowers inspired a Fair Isle yoke with motifs of vines and blossoms in a floral, earthy palette. King Lear's comparison of prison to a bird-cage translates into a cable pattern of a cage's lattice. I've included these main quotations alongside each sweater pattern, to give a sense of context.

There's much more than just physical imagery that goes into my designs. While specific snippets of poetry create a jumping-off point, other aspects of these characters also inspire and determine the construction of their garments.

The setting of each play has a critical role in the final outcome of my designs. A play like *Othello*, which takes place in Italy during the summer, calls for more lightweight sweaters. This led to Desdemona's crop-length, lace-paneled sweater, knit from breathable, non-felting Merino wool. On the other hand, Scotland's

rich knitting traditions of stranded colorwork and thick cables make their way onto the sweaters of Macbeth and Lady Macbeth.

Relationships between the characters, and larger thematic elements, also play a large role in designing. Cordelia's sweater echoes several elements of King Lear's cardigan, reflecting the loyalty from daughter to father. Hamlet's sweater is knit in black, due to his stubbornness when it comes to remaining in an "inky cloak" after his mother's wedding; the intricate cables covering one side of his sweater remind viewers of his convoluted, complex soliloquys.

For each sweater, there was intention not only behind the patterns I designed, but the materials used to make them. The Macbeths' sweaters are knit from real, Scottish Highland wool, connecting material and product to play and place. Cordelia and King Lear both have sweaters made from Superwash wool (a chemically-treated, extra-springy yarn), with tweed flecks, to reflect their equal measures of grit and softness, as well as to connect them to one another. Ophelia's woolen-spun wool is much more prone to breaking or snapping, like the fragile heroine, while Othello's worsted-spun yarn is tough and hard.

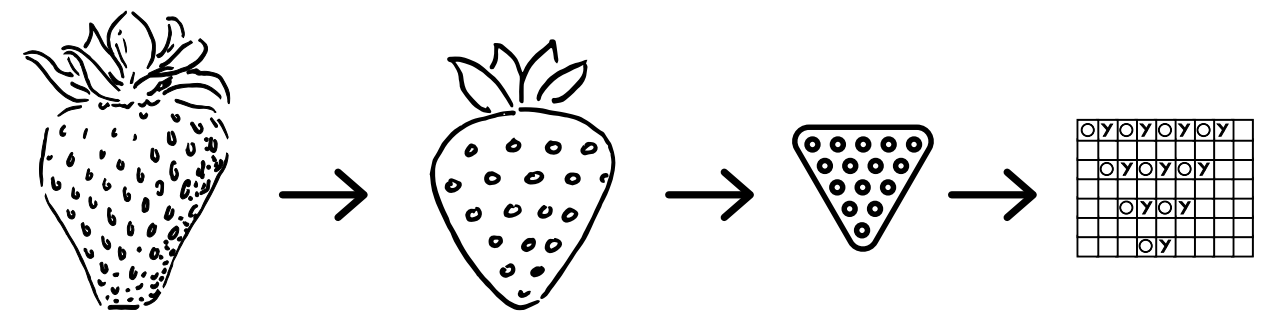


Figure 1

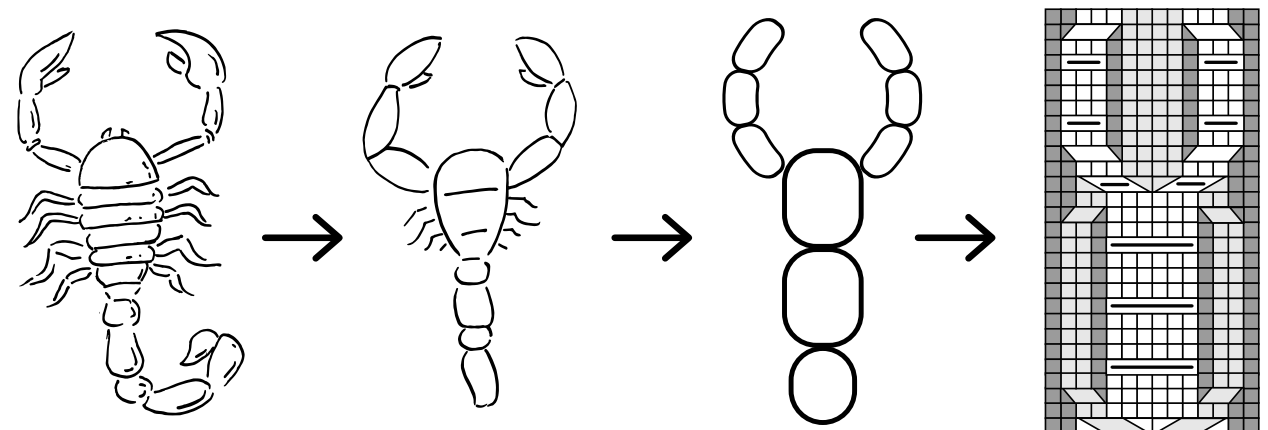


Figure 2

Perhaps the most surprising thing that struck me about Shakespeare in college was his approachability. Learning about the context of Elizabethan theater, I was inspired by the way he had to write for everyone from uneducated groundlings, to the royal family. Shakespeare sought to create a point of entry for everyone and anyone, and I seek to do the same by not just making sweaters, but writing patterns for them, which can be knit by others. Each sweater I've designed uses one or two more complicated techniques, but the ease of their construction, and areas of rest give knitters the opportunity to tackle a garment that looks refined, but is in actuality very approachable.

Knitting has surrounded me for years. My nana was an avid knitter. I can remember going to visit her when I was very young and always seeing a knitting project in her lap, her hands maneuvering the needles like magic. My mother also knits—she is undoubtedly the most talented knitter I know—and for many a school picture, my brother and I were clothed in matching sweaters she had hand-knit for us.

I had taken knitting lessons as a kid, when I was probably nine or ten, but it didn't stick with me. It was only after leaving home, and not having knitting around me all the time, that I truly picked it up, myself. Sophomore year, my glassblowing professor, Angus Powers, encouraged me to juxtapose knitting—something that comforts—with the glass sculptures I made—which felt hostile and isolated. From the time I started that art piece, I have never been without at least one knitting project going, whether it was a hat or scarf for personal enjoyment, or a sculpture for class.

For a while, I stuck to smaller knitting projects because I felt intimidated by larger garments. I only knit my first sweater a little over a year ago. It was Jennifer Steingass's *Fern and Feather* which I found in one of the countless pattern-books from my mother's collection. Much like the patterns I've written here, *Fern and Feather* was simple for the most part; it was knit in one piece, so I didn't have to worry about seaming it together; it had large sections of plain knitting where I could mentally rest while I worked. However, it was this pattern that introduced me to stranded colorwork and short rows—both seemingly scary techniques to a novice knitter. The balance of complexity and simplicity made me feel like I could realistically knit it, while also making something that I would be proud of.

This is the balance I want to strike in all of my own patterns. Like a Shakespeare play, I want them to be accessible to the inexperienced members of my audience, while also appearing elegant and refined to those well-versed in the craft.

Initially, I was under the impression that this would make my job easier—after all, I wouldn't have to knit anything so complicated that it would scare off most knitters. In a sense, this was true. The actual knitting-up of each pattern went quickly and, aside from editing mistakes in my patterns, smoothly.

However, the process of conceptualizing, designing, and writing patterns was a much larger challenge. Never having written a pattern before, I hadn't realized just how open the process is. Texture, pattern, color, shape, fit, gauge (how tight or loose the knitting is), and construction are all moving variables in designing a garment that looks polished and intentional.

I drew myself a pen-outline for Ophelia's sweater, then scanned and printed it out several times, so that I could use colored pencils to visualize the possible combinations for the finished piece. In some instances, I would make several sketches of a sweater, then send photos to friends to poll them for whether they preferred option A, B, or C on yoke construction, or cable patterns.

I also didn't realize just how much math I would have to do! Calculating how many stitches it would take to create a sweater that fits me, while also making sure the stitch-count evenly fit in multiples of a sweater's given pattern-repeat, sometimes took hours. Before even winding my yarn or picking up my needles, I would sit down with a cup of coffee, a pencil, and paper, working through the tedium of adding, multiplying, and dividing stitch counts in an attempt to design a sweater that looked coherent and well-fitting.

This method of working allowed me to act as my own "test-knitter," checking my math, and correcting my written errors as I read and knit through each pattern. In fact, for Othello's *Green-Ey'd Pullover*, I wrote up a complete pattern, and had my mother knit it up for me, to see if the pattern was intelligible to other knitters.

With that said, the patterns which follow in this book are still just prototypes; the instructions given will result in a sweater that fits my body—which, of course, is not everyone’s body. I hope to continue on with this project long after graduation, and to have these patterns tech-edited by a professional who can help me grade them for a variety of sizes. In this way, I’ll add another layer of inclusivity to the work.

It’s my great hope that other knitters out there will someday make their own versions of these sweaters—whether because they love Shakespeare, or simply because the designs speak to them. Completing this project has been a study in clothing as expression: expression of character, personality, and emotion. I’ve come to know that knitting is as versatile and limitless as the interpretation of literature.

This has been about so much more than creating garments. It’s about communicating through clothing. Using my own understanding, discussions from the course in *Shakespeare’s Tragedies* that I took this past fall, lectures, and essays on Shakespeare, I’ve come up with a portrait of each of these characters. Scholars use words to form interpretations of characters; I use yarn to form mine.

Shakespeare has been a tremendous inspiration to me. Through his rich and complex characters, he has provided me with the subject matter for a complete collection of work. His approach to his audience has given me a framework for how I want my own work to be received. Above all, the poetry he used to reveal the heart of his characters helped me to understand how to express emotion through subtleties and nuances.

If iambic Pentameter is the heartbeat of English poetry, then knitting is the heartbeat of textiles. A sweater will always be a familiar garment; a play will always be performed. Every stitch of my sweaters communicates a deeper significance, just as the words of poetry endeavor to do.



**I can no other answer make but thanks,
And thanks, and ever thanks
(TWELFTH NIGHT 3.3.14-15)**

This is a thesis that very nearly didn't happen—and wouldn't have happened without the help of my incredible support system. From early in my junior year, up through the first half of my senior fall semester, I had been expecting that I would write and illustrate a children's book for my Honors thesis and senior show. But I just couldn't make myself excited about a children's book; I couldn't put pen to paper to write the story, and couldn't do more than a couple of basic drawings of possible characters.

The idea for this project had been festering in my mind since just before fall break, but I always dismissed it as ridiculous, a fantasy. One day, I confessed the concept to my wonderful friend, Sara Scholl—very much the way I would've admitted wanting to become a movie star or an astronaut—and she asked me very simply, why not just do it? Her belief in me, and taking me seriously, is what gave me the courage to put this idea into motion. If not for Sara, this very well might still be just a dream. So to Sara, the very biggest and warmest thank you!

I also owe a huge debt of gratitude to my whole family. Many an art student has a horror story of being interrogated by relatives: what do they plan to do with their lives, how do they expect to make any money, what use is their degree? My family, on the other hand, has had my back at every turn. My mother and father supported me through school, financially and emotionally—truly, I could not have gotten a degree without their love and faith in me. Not just my wonderful parents, but my brother, my grandparents, aunts, uncles, and cousins have all been supportive and encouraging as I went through school as an Art major with a Literature minor.

To my mother, especially, I have to say an extra thank you. Not only has she been by my side from day 1, she also helped me with the knitting of these patterns. My parents and I all recently had COVID-19, and were sick for the better part of a month. When I refused to simplify what remained of my thesis, she was right there to assist me. She completed the Green-Ey'd sweater, did the body of Lady Macbeth's Damn'd Spot cardigan, and the sleeves for the Nighted Color pullover—and checked my pattern-writing math along the way. She was also my personal photographer when I modeled my sweaters, and helped me get the perfect shots to show off what I made.

Of course, I am also so grateful for my Honors Committee! Kat Riesing and Myles Calvert, my senior advisors as well as committee members, both agreed to help me through a knitting-based project, though neither of them are knitters, themselves. They provided invaluable insights into the designs I was working on; they helped me to voice what, exactly, I was trying to say in my artist statement; they were the know-how I needed with documenting my work and formatting it into a book. I'm also so thankful to have had Dr. Mayberry on my committee. She taught the courses on Shakespeare I've been lucky enough to take at Alfred, and is the one who helped me to always be asking questions about the text as I read. She has been my go-to person for questions about characters I didn't quite grasp, for teasing out the details of their personalities. We discussed the ways in which characters are usually portrayed on the stage, and whether or not it was necessary to adhere to those customs. I couldn't have chosen a better team to work with.

I'd also like to thank my wonderful friends, from home as well as school, who took an interest in the work I was doing and helped me sort through parts where I got stuck. Their names are: Sarah Boyle, Gillian D'Ambrosia, Nate Atkinson, John Papin, Sara Johnson, Riley and Asher Ali, and Chanse McCallister.

I've been so blessed to have all of these people behind me as I worked on this project. Truly, I could not have done this without them, and all I can say is thanks, and thanks.



**No, I will be the pattern of all patience
(KING LEAR 3.2.37)**

As I mentioned in my Introduction, the patterns you will read in this book are prototypes. Because they are only written up for only one size, knitting them as-is, will result in a sweater that fits a bust about 40" around. However, there are simple ways to adapt these patterns to fit you. If, for example, you are smaller, consider working with thinner yarn (i.e. substitute DK for Worsted, or Sport for DK), and/or on smaller needles. If you are larger, go in the other direction (Worsted instead of DK, or Aran instead of Worsted), on larger needles.

While the sweaters on these pages are designed to be beginner-friendly, there are some techniques that are better explained through visuals than written instruction. *VeryPink Knits* is a YouTube channel where knitters can find tons of helpful instructional videos. She's my go-to for German Short-Rows, the Tubular Bind-Off, and Cabling with No Cable Needle. She also has a great video for Judy's Magic Cast-On, my preferred method of provisional cast-on. For the Tubular Cast-On, *PurlSoho's* website has an excellent instructional video, which gives instructions for a simple 1x1 rib, and a 2x2 rib, as well.

Most importantly, I want these sweaters to be fun for you to knit. Make them your own! If you want Hamlet's Nighted Color to be a little more electric, go ahead and make it in neon pink. If cropped sweaters aren't for you, simply continue knitting around until you're happy with the sweater's length. Yes, the sweaters in this book are my way of expressing Shakespeare's characters; but your versions should be an expression of you.

Thank you for giving my patterns a read, and happy knitting!

III

HAMLET

There is a special providence in the fall of a sparrow. If it be now, 'tis not to come. If it be not to come, it will be now. If it be not now, yet it will come—the readiness is all.

(HAMLET 5.2.219-23)

The *Nighted Color* pullover is worked seamlessly from the top-down, with raglan sleeves, a twisted-stitch rib detail at the hemlines, and an asymmetrical cable pattern. Knit up in a multidimensional black, this sweater is perfect for expressing angst, while still providing comfort.

Of course, the inspiration for this sweater comes from only a fraction of the title character's 1,480 lines in *Hamlet*. Color and design are based on Hamlet's words to Horatio in act 5, when Hamlet refers to the biblical fall of a sparrow to illustrate the inevitability of fate. This is such a beautiful moment in Prince Hamlet's character development. After struggling to control the uncontrollable for so long, especially the inevitability of death, Hamlet is finally at peace with the fact that even his brilliant mind cannot engineer everything that happens to him. Just as a sparrow will fall when it is meant to fall, so will he. Slanting cable patterns create a sense of gravity while a panel of cabled, twisted stitches creates a pattern like the feathers of a sparrow.

The asymmetry of this sweater illustrates Hamlet's tendency to think in dramatic extremes. One half of the sweater is comprised of intricate cables, knits, purls, and twisted stitches, creating a dense collection of textures. The other half is drastically different, with only stockinette stitch creating a flat, even surface.

The sumptuous, two-ply worsted weight wool used to knit this sweater is perfect for Hamlet. As inky black as the cloak in which he first appears on stage, the color reflects Hamlet's persistent wearing of mourning clothes after his father's death, while highlights of teal and navy maintain complexity and depth—ideal for the ever-agile mind of our Danish prince. Additionally, this yarn has a crisp stitch definition, allowing the complex textures of this sweater to rise from their gloomy backdrop, a perfect illustration of Hamlet's wit, honor, and moral decency prevailing through his angst and grief over the rotten state of the world.

NIGHTED COLOR PULLOVER



Materials:
US Size 8 circular needles 16" and 40"
1,845 yards of worsted weight yarn
Stitch Markers in 2 different colors (optional: 3 or 4 colors)
Darning needle for weaving ends

I Used:
Blue Sky Fibers Woolstok in colorway "Midnight Sea"

Gauge:
19 sts x 26 rows = 4" x 4" in StSt

Abbreviations:

CO: cast-on
BO: bind-off
BOR: Beginning of Round
M1L: insert needle back-to-front in the yarn between 2 sts, and knit in to create a twisted stitch
M1R: insert needle front-to-back in the yarn between 2 sts, and knit in to create a twisted stitch
K: knit
P: purl
St: stitch
StSt: stockinette stitch

YOKE

CO 126 sts using a tubular CO, PM for BOR.

Work in 1x1 twisted rib for 1.5"

Inc Round: *K4, M1, K5, M1* around.
154 sts total.

NOTE: For increases on sleeve and front cables, follow along red increase lines on charts.

SET-UP ROUND: K2, PM, work across 8 sts of Sleeve Chart, PM, K2, PM, work across 45 sts of Front Chart, K29, PM, K2, PM, K2, PM, K2, PM, K62.

These markers, along with marker for BOR, will act as Raglan markers.

Inc Round: K2, SM, M1L, work Sleeve Chart, M1R, K raglan sts, M1L, work Front Chart, K across to raglan marker, M1R, K2, M1L, K across to raglan marker, M1R, K2, M1L, K across to BOR marker, M1R.

Next Round: Work across all sts as established, no increases.

Repeat the previous 2 rounds 24 more times. 354 sts total. NOTE: When you reach the edge of the

sleeve chart, continue increases as knit stitches.

SEPARATE SLEEVES AND BODY

K2, Place 58 sts on hold for sleeve, CO 6 sts for underarm. Work across all front sts (working front-right raglan sts as part of Front Cable chart), K2 raglan sts at front-left, place 52 sts on hold, CO 6 sts for underarm, K across back. 256 sts left on needles.

BODY

K2, PM for new BOR. work across Front Cables, K around rest of round.

Continue working around as established for 17 inches.

Work in 1x1 twisted rib around for 1.5". BO using a tubular bind-off.

CABLED SLEEVE

Pick up 3 sts from center underarm. Knit around to cables. Work across Sleeve Chart, then continue knitting. Pick up 3 more underarm sts, PM for BOR. 64 sts total.

K 1 round

Decrease Round: K1, SSK, Work

around to last 3 sts, K2tog, K1. (62 sts)

6 Rounds: work around all sts as established

7th Round: K1, SSK, Work around to last 3 sts, K2tog, K1.

Repeat the previous 7 rounds 9 more times. 48 sts remaining.

Continue working around as established until sleeve measures 16".

Final Round: *K4, K2tog* around. 40 sts remaining.

Work in 1x1 twisted rib for 1.5". BO using a tubular bind-off.

STOCKINETTE SLEEVE

Pick up 3 sts from center underarm. Knit around. Pick up 3 more underarm sts, PM for BOR.

K around for 6 rounds.

7th Round: K1, SSK, K around to last 3 sts, K2tog, K1.

Repeat the previous 7 rounds 8 more times. 40 sts remaining.

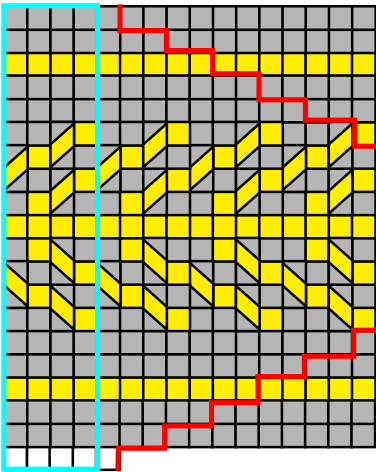
Continue working around as estab-

lished until sleeve measures 16".

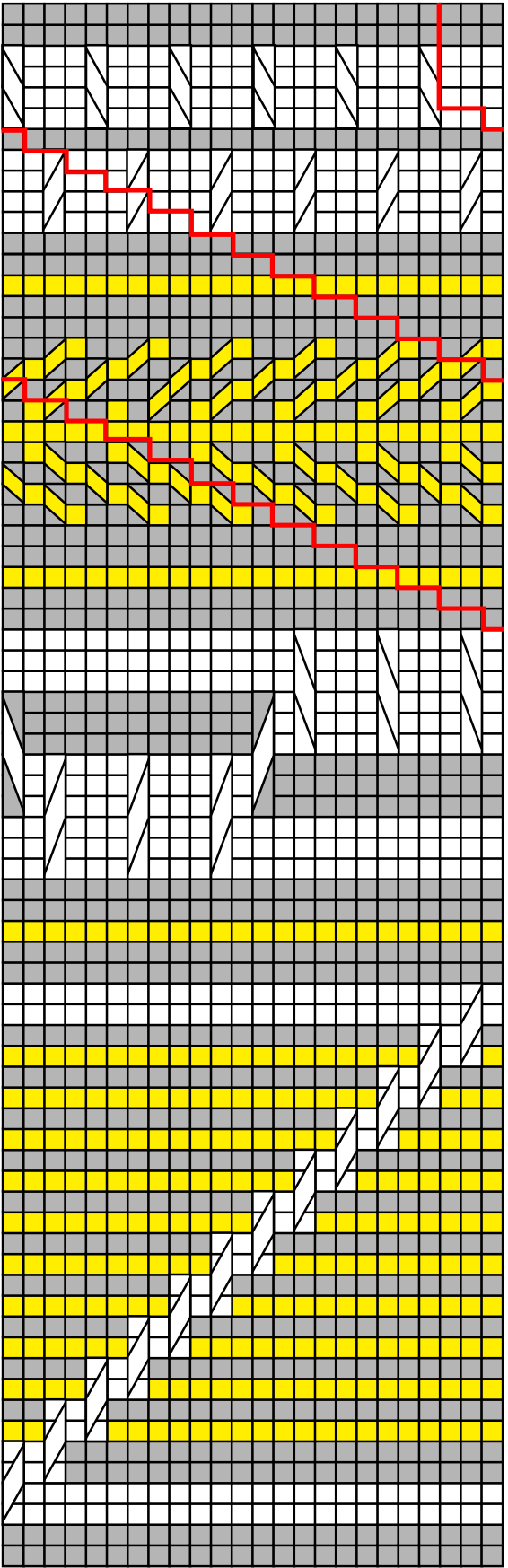
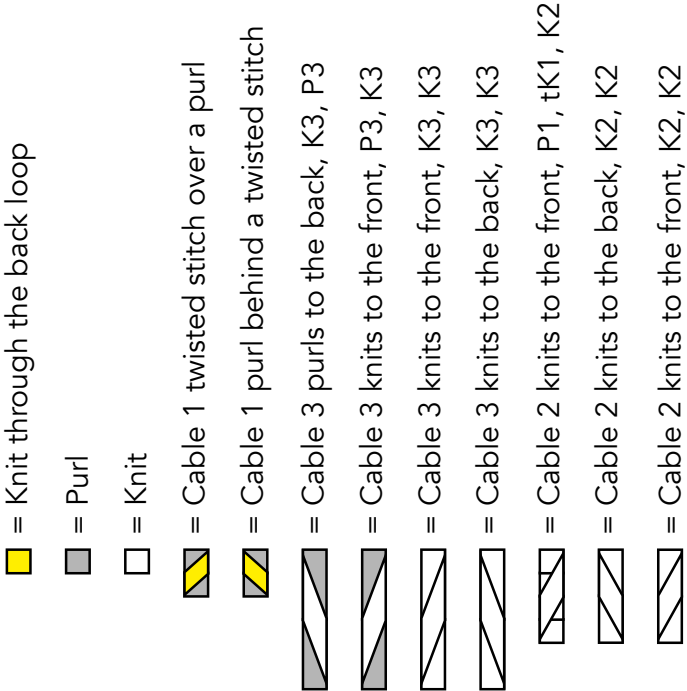
Work in 1x1 twisted rib for 1.5". BO using a tubular bind-off.

FINISHING

Weave in all ends. Block sweater to desired measurements.



Sleeve Chart



Front Cable Chart





OPHELIA

There's rosemary, that's for remembrance. Pray you, love, remember. And there is pansies, that's for thoughts... There's fennel for you, and columbines. There's rue for you, and here's some for me. We may call it herb of grace o' Sundays. O, you must wear your rue with a difference! There's a daisy. I would give you some violets, but they wither'd all when my father died. They say he made a good end.

(HAMLET 4.5.175–86)

The *Herb of Grace* pullover has a seamless, top-down construction with a fair-isle yoke, and raglan sleeves. The body is cropped, and without waist shaping, creating a relaxed fit that allows the sweater to act as a casual, wear-with-jeans staple, or an elegant dress-topper.

Inspired by Ophelia's "Mad Speech" in *Hamlet*, this colorwork yoke incorporates vine patterns and floral imagery to reflect the series of flowers and herbs she hands out to the court in her maddened state. The color scheme, too, takes its root in the palette of Ophelia's bouquet, which consists only of violet, yellow, or white flowers—while the green of the sweater's body calls back to stems and leaves. These patterns also call back to traditional, Danish stranded-color knitting—appropriate for our Danish heroine.

Ophelia is among the more fragile of Shakespeare's heroines. She lacks the clear-eyed diplomacy of Desdemona, the direct honesty of Cordelia, and the ruthless ambition of Lady Macbeth. Instead, she is obedient, and well-meaning, so easily falls prey to circumstance. Between her father's death, and Hamlet's betrayal, she mentally falls apart.

The woolen-spun, Targhee-Columbia yarn is light as a feather, while still insulating like no other—perfect for a harsh, Danish winter. Yet, the rough structure of the wool does not prevent it from obtaining a delicate, wilting drape after blocking. *Herb of Grace's* cropped style maintains a classic femininity, while its positive-ease and simple shape give it less of a put-together feel, much like Ophelia herself.

HERB OF GRACE PULLOVER



Materials:

US Size 7 circular needles 16" and 40"
460 yards Main Color (MC)
140 yards each of Contrast Color 1 (CC1), CC2, CC3, CC4, and CC5
Stitch Markers in 2 different colors
Darning needle for weaving ends

I Used:

Brooklyn Tweed Shelter in colorways:
MC: Birdbook CC1: Foothills
CC2: Plume CC3: Blanket Fort
CC4: Fossil CC5: Hayloft

Gauge:

15 sts x 22 rows = 4"x 4" in StSt, blocked

Abbreviations:

CO: cast-on
BO: bind-off
BOR: Beginning of Round
M1: pick up yarn between 2 sts, and knit into it to create a twisted stitch
K: knit
P: purl
St: stitch
StSt: stockinette stitch

YOKE

With US size 7 16" circular needles, and CC1, tubular-CO 88 sts. Work in 1x1 twisted rib for 4 rounds.

Set-up Round: [K11, M1] around. 96 sts total.

[K] around for 3 rounds.

Increase Round: [K2, M1] around. 144 sts total.

Colorwork:

****Note:** when necessary, switch to larger circumference circular needles.

Switch to CC2 and CC3, and work Chart A, making CC2 the background color.

Increase Round; when switching to CC4 (background color for the next stripe): [K2, M1] around. 216 sts total.

Work the rest of Chart B.

Using MC and CC1 (with MC as background color) and work Chart A through.

Increase Round; when switching to CC3 (background for the following

stripe): [K4, M1, K5, M1] around. 264 sts total.

Using CC3 and CC2, work Chart B.

Using CC5 and CC4 (CC5 as background), work Chart A.

Work 2 rows of stockinette in CC1.

SEPARATE FOR BODY/SLEEVES

Place 49 sts on waste yarn for right sleeve. Using MC, CO 13 sts for right underarm. K 83 sts for front. Place 49 sts on waste yarn for left sleeve. CO 13 sts for left underarm. K 83 sts for back. 192 sts, on needles only.

Adjust BOR: K6, PM for BOR.

BODY

Knit around until .75" short of desired length.

Work in 1x1 twisted rib for 4 rows. Bind off using tubular bind-off.

SLEEVES

In MC, using magic-loop, DPNs, or small-circumference circulars, pick up sts from waste yarn. To center of body's underarm, pick up 6 sts, PM

for BOR, then pick up 7 more sts.

Knit around held and picked-up sts to BOR. 62 sts total.

Decrease Round: K2, SSK, knit to last 2 sts, K2tog, K1.
Knit 2 rounds.
Repeat above rounds 2 more times.

Decrease Round: K2, SSK, knit to last 2 sts, K2tog, K1.
Next 7 rounds: K around.
Repeat the previous 8 rounds 7 more times. 40 sts total.

Knit 2 more rows.

Join with CC1, and work Chart C (including plain rounds) with MC as background color.

Knit 2 additional rounds after completing Chart C.

Work in 1x1 twisted rib for 4 rounds.
Bind off using a tubular bind-off.

Repeat for 2nd sleeve.

FINISHING

Weave in ends. Use MC yarn to sew/darn any gaps at underarms. Wet-block to desired measurements.

CHARTS

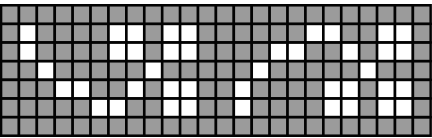


Chart A

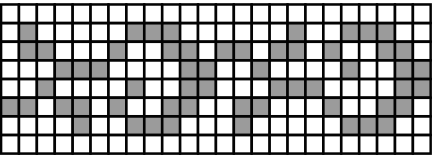


Chart B

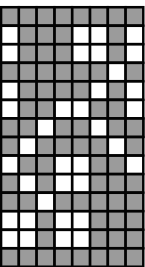
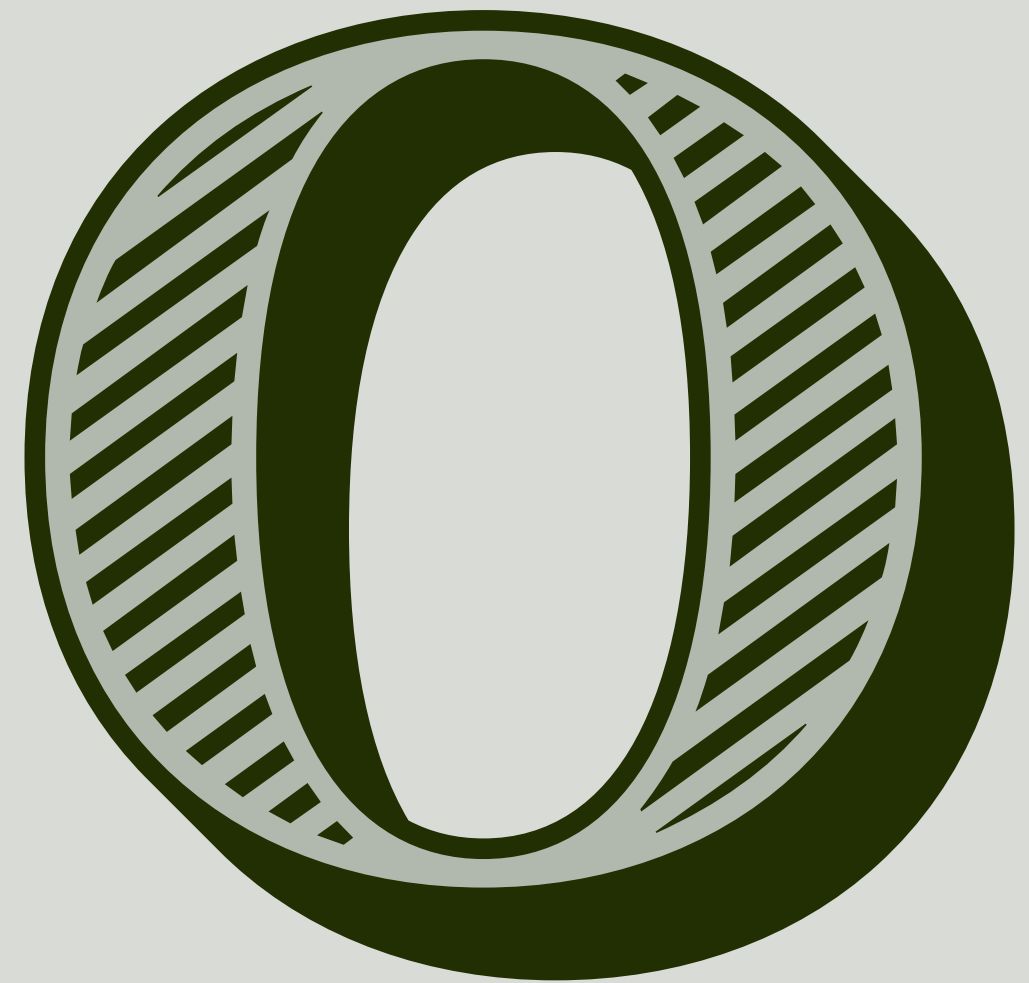


Chart C





OTHELLO

**O, beware, my lord, of jealousy!
It is the green-ey'd monster which
doth mock
The meat it feeds on.**

(OTHELLO 3.3.166-68)

The *Green-Eyed Pullover* is a yoke sweater featuring garter stitch on the neck and shoulders, and stripes of green over a stockinette body. Alternating textures and colors on this sweater give drama and complexity to a simple construction. Using hardy, “workhorse-wool” yarns, this pullover is as strong, sturdy, and steady as Othello himself.

The main inspiration behind this sweater comes not from the titular character of *Othello*, but from Iago, his closest confidante. Iago’s warning that Othello should “beware of jealousy” (3.3.166) foreshadows his intent to use “the green-ey’d monster” to bring about the hero’s downfall. Though Othello is not, by nature, a jealous man, Iago successfully manipulates Othello until the force of jealousy emotionally suffocates him.

With a deep, acidic green to represent jealousy, and a cool grey to represent Othello’s untainted mind, the Green-Eyed Pullover illustrates the hold Iago has over Othello. While the green stripes are thin as a whisper at the sweater’s bottom, as they travel upward, they overcome the grey altogether. The concentric rings created by garter ridges on the yoke suggest that jealousy is choking the wearer.

Whether or not you are a fan of Othello, watching his mental decline is a gradual but devastating process. The Green-Eyed Pullover’s gradient stripes, transitioning from tranquil grey to overpowering green, illustrate the painful transition within Othello from calm reason to jealous rage.

GREEN-EY'D PULLOVER



Materials:
US Size 8 circular needles 16" and 40"
1200 yards Contrast Color (CC)
660 yards Main Color (MC)
Stitch Markers
Darning needle for weaving ends

I Used:
CC: KnitPicks Wool of the Andes in colorway Dove Grey
MC: Cascade 220 in colorway Irelande

Gauge:
19 st x 24 rows = 4"x 4" in StSt, blocked

Abbreviations:
CO: cast-on
BO: bind-off
BOR: Beginning of Round
M1: pick up yarn between 2 sts, and knit into it to create a twisted stitch
K: knit
P: purl
St: stitch
StSt: stockinette stitch
C1f: slip 1 knit stitch to a cable needle, hold in front, P1, K1 from cable needle.

YOKE

With US size 8 circular needles, tubular-CO 88 sts in MC. Work set-up round for 2x2 rib, according to Purl-Soho's tutorial. Work in 2x2 rib for 6 rounds.

Set-up Round: [K11, M1] around. 96 sts total.

Work 5 rounds in garter st

Increase Round: [K2, M1] around. 144 sts total.

Work 11 rounds in garter st

Increase Round: [K2, M1] around. 216 sts total.

Work 23 rounds in garter st.

Increase round: [K4, M1, K5, M1] around. 264 sts total.

Work 29 rows in garter st.

SEPARATE FOR BODY/SLEEVES

Place 49 sts on waste yarn for right sleeve. Using MC, CO 13 sts for right underarm. K 83 sts for front. Place 49 sts on waste yarn for left sleeve. CO 13 sts for left underarm. K 83 sts for back. 192 sts, on needles only.

Adjust BOR: K6, PM for BOR.

BODY

Knit 2 rounds in CC

Knit 12 rounds in MC

Knit 4 rounds in CC

Knit 10 rounds in MC

Knit 6 rounds in CC

Knit 8 rounds in MC

Knit 8 rounds in CC

Knit 6 rounds in MC

Knit 10 rounds in CC

Knit 4 rounds in MC

Knit 12 rounds in CC

Knit 2 rounds in MC

Work around in CC until 2" from desired length.

Last Round: [K16, M1] around.

Work in 2x2 rib for 2", or until you've reached desired length.

Work setup round for tubular bind off: [K1, C1f, P1] around

BO using tubular bind-off.

SLEEVES

*NOTE: READ ALL INSTRUCTIONS FIRST!! Sleeve decreases will be done simultaneously with stripes, so make sure to understand all instructions and THEN begin.

In MC, using magic-loop, DPNs, or small-circumference circulars, size 8, pick up sts from waste yarn. To center of body’s underarm, pick up 6 sts, PM for BOR, then pick up 7 more sts.

Knit around held and picked-up sts to BOR. 62 sts total.

Decrease Round: K2, SSK, knit to last 3 sts, K2tog, K1.
Next 7 rounds: K around.
Repeat the previous 8 rounds 7 more times. 46 sts total.

Knit until 2” from desired length.

AT THE SAME TIME:

Knit 2 rounds in CC

Knit 12 rounds in MC

Knit 4 rounds in CC

Knit 10 rounds in MC

Knit 6 rounds in CC

Knit 8 rounds in MC

Knit 8 rounds in CC

Knit 6 rounds in MC

Knit 10 rounds in CC

Knit 4 rounds in MC

Knit 12 rounds in CC

Knit 2 rounds in MC

Work around in CC until 2” from desired length.

Final Round before Ribbing: *K8, M1* around to last 6 sts, K6, M1. 52 sts total.

Work in 2x2 rib for 2”.
Do set-up round for tubular bind-off.
Bind off using a tubular bind-off.

Repeat for 2nd sleeve.

FINISHING

Weave in all ends. Wet-block to preferred measurements.





DESDEMONA

**But she so loves the token
(For he conjur'd her she should ever
keep it)
That she reserves it evermore about
her
To kiss and talk to
(OTHELLO 3.3.293-96)**

A Trifle Light as Air is worked seamlessly from the top down with elegant, elbow-length sleeves and gentle waist-shaping for a classic feminine fit. A lace panel over the collarbone makes it slightly sensual, without losing its modesty. Purl stitches are worked over the main fabric to add texture and life over the body of the garment.

Just like *Othello's* Desdemona, this sweater is sturdy, soft, and elegant. Springy, 4-ply superwash merino in a pale rose color makes this top breathable, lightweight, and perfect for spring-time.

Geometric lacework creates an abstraction of the strawberry-patterned handkerchief that Desdemona so fatally loses. This handkerchief, the first gift Othello gives her, is a main source of the play's miscommunication and tragic end. Desdemona misplaces it, and Iago uses this "trifle" as irrefutable evidence of her unfaithfulness to her husband.

However, we can see that this is not a trinket taken lightly by our heroine. Instead, it is an object she treats with great care. It is precious to her, and as with all things she cares for, she cares for it tirelessly.

Desdemona is much more than a young, mild-mannered girl. She is an elegant, Venetian gentlewoman, reared in high society among diplomats and politicians. The fitted structure of the sweater alludes to her refined upbringing and cultivated mannerisms. This pullover does not only reflect Desdemona's caring manners and gentle nature; its classic style reveals her poise and pragmatism as well.

A TRIFLE LIGHT AS AIR



Materials:
US Size 8 circular needles 16" and 40"
1,250 yards Worsted Weight Yarn
Stitch Markers in 3 different colors
Darning needle for weaving ends

I Used:
Stunning String Studios Legacy Worsted in colorway Venetian Rose

Gauge:
21 sts x 32 rows = 4"x 4" in Swiss Dot, blocked

Abbreviations:
CO: cast-on
BO: bind-off
BOR: Beginning of Round
Kfb: Knit into the front and back legs of a stitch to create 2 sts
K: knit
P: purl
St: stitch
StSt: stockinette stitch
YO: yarn-over
t&p: during short rows, this means you simply turn the work and pull back on the yarn.
RS: right side
WS: wrong side

UPPER BACK

With larger needles, CO 67 st.

Row 1 (WS) (and all WS rows): purl
Row 2 (RS): knit across
Row 4: k1, "swiss dot" to last 2, k2
Row 6: knit across
Row 8: k1 "swiss dot" to last 2 stitches, k2
Repeat rows 1-8 5 more times

Next Row (WS): p2, kfb, purl to last 3 stitches, kfb, p2
Next Row (RS): k2, work in "swiss dot" to last 3 stitches, k2
Repeat previous 2 rows once more.
Next Row: (WS): p2, kfb, purl to last 3 stitches, kfb, p2
Place st. on waste yarn/stitch holder and break yarn. (73 sts)

LEFT FRONT

With larger needles, pick up and knit 20 stitches closest to top left edge of upper back

Row 1 (WS) (and all WS): purl across
Row 2 (RS): k1 (or slip), work 18 st. in Chart A, k1
Rows 3-10: Repeat rows 1-2.
***you should now be up to row 9 in Chart A. From here forward, we will decrease one lace triangle from each side of the sweater for every half-repeat. So, when starting the

next row, DO NOT knit the last 6 stitches in lace. Instead, these stitches will be knit to set up for the Swiss Dot texture we used on the back of the sweater.

Next Row: p to last 2 st, kfb, p
Next Row: k1, work Chart A across, making sure to shift one stitch over to account for the added st., k1
Next Row: p to last 2, kfb, p
Repeat the previous 2 rows 4 more times (26 sts total)
Place st on waste yarn and break.

RIGHT FRONT

With larger needles, pick up and knit 20 st from top right corner of upper back.

Row 1 (WS) (and all WS): purl across
Row 2 (RS): k1 (or slip), work 18 st in Chart A, k1
Rows 3-10: Repeat rows 1-2.
***you should now be up to row 9 in Chart A. From here forward, we will decrease one lace triangle from each side of the sweater for every half-repeat. So, when starting the next row, DO NOT knit the first 6 stitches in lace. Instead, these stitches will be knit to set up for the Swiss Dot texture that covers the sweater.
K5, pm A, k1, then work Chart A
Next Row: p1, kfb, p to end
Next Row: k1, work Chart A across, making sure to shift one stitch over

to account for the added stitch, knit 1
Next Row: p1, kfb, p to end
Repeat the previous 2 rows 4 more times (26 sts total)

JOIN LEFT AND RIGHT, SLEEVE HOLE SHAPING

Row 1 (RS): Swiss Dot to marker A, work lace chart, CO 13, work lace chart to marker B, Swiss Dot to end of row
Row 2 (WS): p1, kfb, purl to last 2 st, kfb, p1. (67 sts total)
Row 3: Swiss Dot to marker A, work lace chart to marker B, Swiss Dot to end
Row 4: purl
Row 5: Swiss Dot to marker A, work lace chart to marker B, Swiss Dot to end
Row 6: purl
Next Row: Swiss Dot to marker A, work lace to Marker B, Swiss Dot to end
Repeat the previous 2 rows 10 more times, moving markers A and B in as lace panels decrease.
Next Row: p3, kfb, purl to last 4 st, kfb, p3
Repeat the previous 2 rounds 2 more times. 73 sts total

JOIN IN ROUND, WAIST SHAPING

Remove upper back from waste yarn and place on circular needles with the front stitches. Round should begin at Right Underarm.

Round 1: work Swiss Dot to marker A, work lace to marker B, work Swiss Dot to end of Front, CO 5 st, pm C, CO 5 st, swiss dot to end of back, CO 5, PM for BOR
Round 2: CO 5 st, Swiss Dot to marker A, work lace to marker B, work Swiss Dot to 2 st before Marker C, k4, work Swiss Dot across back to last 2 stitches, k2.
Round 3: k2, Swiss Dot to marker A, work lace to marker B, Swiss Dot to 2 before marker C, k4, work Swiss Dot across back to last 2 stitches, k2.
**You should now be finished with lace detail.
Next 10 Rounds: k2, Swiss Dot to 2 before marker C, k4, work Swiss Dot across back to last 2 stitches, k2.

Dec Round: k2, ssk, Swiss Dot to 4 before Marker C, k2tog, k4, ssk, Swiss Dot to last 4 st, k2tog, k1
Next 3 Rounds: k2, Swiss Dot to marker A, work lace, swiss dot to marker C, k4, swiss dot to 1st 2 st, k2.

Repeat previous 4 rounds 7 more times.
Decrease Round: k1, ssk, swiss dot to 3 st before marker C, k2tog, k2, ssk, swiss dot to last 3 st, k2tog, k1 (130 st)

RIBBED EDGE

Round 1: knit around
Rounds 2-19: 1x1 rib around
Bind Off using a tubular bind-off. (use Very Pinks tutorial)

SLEEVES

With larger needles, pick up and knit 64 stitches, starting from center underarm, and join in the round, placing marker for BOR
Short Row 1 (RS): work 8 st in SD, pm B, work 30 in SD, t&p
Short Row 2: p12, t&p
Short Row 3: k13, t&p
Short Row 4: p14, t&p
Short Row 5: SD15, t&p
Work in established pattern until the last stitch before marker B has been "wrapped"
*If the "wrapped" stitch is meant to be a purl-bump in swiss-dot sequence, simply knit it and wrap, instead
Last Short Row: knit to end
Next Round: knit to end
Next Round: k1, k2tog, knit to last 3

st, ssk, k1
Repeat previous 2 rounds 4 more times (54 st)
Next 7 rounds: knit to end
Dec Round: k1, k2tog, knit to last 3 st, ssk, k1
Next 5 rounds: knit to end
Repeat from dec round 2 more times.
Last dec round: k1, k2tog, knit to last 3 stitches, ssk, k1. (46 sts)
Next 9 rounds: 1x1 rib around
Bind Off using a tubular bind-off.

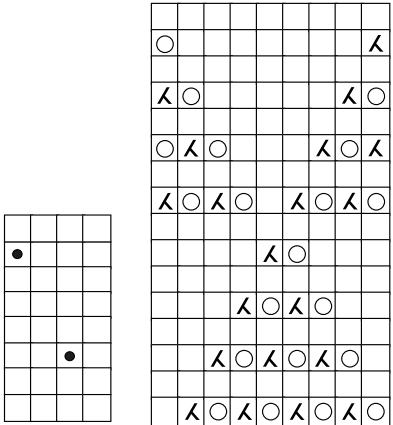
NECKLINE

With larger needles, starting at top-middle back, pick up and knit 72 stiches around the neckline, pm, and join in the round.
Rounds 1-5: 1x1 rib around.
Bind Off using a tubular bind-off.

FINISHING

Weave in ends. Block.

CHARTS:



Swiss Dot

Chart A





KING LEAR

**No, no, no, no! Come, let's away to prison:
We two alone will sing like birds i' th'
cage;
When thou dost ask me blessing, I'll kneel
down
And ask of thee forgiveness. So we'll live,
And pray, and sing, and tell old tales, and
laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with
them too—
Who loses and who wins; who's in, who's
out—
And take upon's the mystery of things
As if we were God's spies; and we'll wear
out,
In a wall'd prison, packs and sects of great
ones
That ebb and flow by th' moon.**

(KING LEAR 5.3.8-19)

Birds i' th' Cage is an oversized duster, worked seamlessly from the top-down. Featuring panels of reverse-stockinette, ribbed sleeves, and sumptuous, Superwash Highland wool, this sweater is the perfect comfort for staying inside on rainy afternoons.

The phrase "birds i' the' cage," comes from Lear's speech to his youngest daughter, Cordelia, in act 5 of the play. This speech marks a great change of heart in the King, who began the play as a person quick to anger, and comforted only by material possessions, and his own vanity. By the fifth act, Lear has been humbled, and he has softened. The ivory-colored yarn reflects the King's newfound calmness of mind, while a panel of lattice cables down the back illustrates the mesh of a birdcage.

This is just the sort of garment Cordelia would give her father after reuniting with him, and taking him in. The cardigan's loose body conveys a sense of comfort, while form-fitting sleeves are cozy and warm. The springy softness of Superwash wool provides a shelter from the English storm out on the heath. Mother-of-pearl buttons allude to Lear's reunion with Cordelia in Dover, by the sea.

BIRDS I' TH' CAGE DUSTER



Materials:
US Size 8 circular needles, 40"
1,800 yards Light Worsted Weight
Yarn
Stitch Markers in 5 different colors
Darning needle for weaving ends

I Used:
KnitPicks Provincial Tweed in Cream

Gauge:
18 st x 24 rows = 4"x 4" in stocki-
nette, blocked

30 st x 24 rows = 5.75" wide x 3.5"
high in lattice chart, blocked

Abbreviations:
CO: cast-on
BO: bind-off
BOR: Beginning of Round
K: knit
P: purl
St: stitch
StSt: stockinette stitch
K2tog: knit 2 together
SSK: slip-slip knit
t&p: during short rows, this means
you simply turn the work and pull
back on the yarn.
RS: right side
WS: wrong side

UPPER BACK

With US 8 needles, and using a
provisional cast-on (I prefer Judy's
Magic Cast-On) CO 96 st. in both
directions. Place locking st markers
32 st in from either side on one set
of stitches. Place these st. on waste
yarn, keeping other 96 st on your
needles.

Row 1 (RS) (set-up row): P2, [K4, P3,
K8, P3, K4], P4, [P3, K4, P6, K4, P6,
K4, P6, K4, P3], P4, [K4, P3, K8, P3,
K4], P2

Row 2 (WS): K2, Work Chart C, K4,
Work Chart B, K4, Work Chart A, K2

Row 3: P2, Work Chart A, P4, Work
Chart B, P4, Work Chart C, P2

Repeat Previous 2 Rows until you
have knit 30 rows altogether, then
begin armhole shaping:

Armhole Increases:

Increase Row 1 (RS): P2, PM, M1L,
work as established to end of Chart
C, M1R, PM, P2

Row 2 (WS): P3, work as established
to end of Chart C, P3

Increase Row 3 (RS): P2, M1L, sm, P1,
work across charts, P1, sm, M1R, P2

Row 4: Work as established

Increase Row 5: P3, M1L, sm, work
across charts, sm, M1R, P3

Row 6: Work as established
Increase Row 7: P to marker, M1L,
sm, work as established to marker,
sm, M1R, P to end

Row 8: Work as established
Increase Row 9: P to marker, M1L,
sm, work as established to marker,
sm, M1R, P to end

Row 10: Work as established
Increase Row 11: P to m, M1L, sm,
work as established to m, sm, M1R,
P to end

Increase Row 12: K to m, M1R, sm,
work as established, sm, M1L, P to
end

Repeat Rows 11 & 12 3 more times.
122 st total. Cut yarn and put sts on
holder.

RIGHT FRONT

Using Size 8 needles, take right-
most 32 st from waste yarn, stop-
ping when you reach the removable
marker.

Follow Chart for Right Front, increas-
ing with your preferred method as
stitches are added.

Stop when you reach 59 sts total.

LEFT FRONT

Using Size 8 needles, take leftmost
32 st from waste yarn.

Follow Chart for left front until you reach 59 sts.

BODY

With Yarn still attached to left front, join both fronts and back as follows:

Work Left Front as established, CO 10 st, join to back and work across Back as established, CO 10 st, join to right and work across Right Front as established.

Work across all st, continuing to work neckline increases at either end as per charts.

270 sts total

Continue working all stitches per charts for approximately INSERT NUMBER OF INCHES HERE inches from underarm.

LAST ROW: Purl to first faux cable, M1R, faux cable, purl to next faux cable, M1R, faux cable, purl to next faux cable, M1R, faux cable, purl to marker, sm, M1R, work to center of chart, M1R, work to end of chart, M1L, sm, P8, M1L, P12, M1L, P12, M1R, P8, sm, work 5 sts, M1R, work 6 sts, M1R, work 6 sts, M1R, work 5 sts, sm, P2, M1R, P2, sm, work 5 sts, M1L, work 10 sts, M1L.

Repeat in reverse for other side. 300 sts total.

BOTTOM RIBBING

Change to Size 7 needles.

Row 1 (WS): P1, K1 across all st

Continue 1x1 rib as established for ~2.5"

BO using tubular bind-off.

SLEEVES

Starting from lower middle of sleeve opening, use Size 8 needles to pick up and knit 61 st, 30 from front and 30 from back, and one at center/top of shoulder. PM for BOR

Short Row 1: K2, *P1, K3*, P1, PM, repeat *_* for 34 sts, working the last st as "wrap"

Short Row 2: work sts as established for 20 sts, "wrap" and turn

Next Short Row: work as established to one past "wrapped" st, turn

Continue short rows as such until last st before marker has been wrapped. Turn.

Next Row: work in 3x1 rib to 2 from

end of row, K2

Decrease Section 1:
For One Inch: K2, work 3x1 rib to last 2 sts, K2
Decrease Round: K2tog, work across to last 2 sts, SSK

Decrease Section 2:
Work all sts as established for 2 inches
Decrease Round: K1, P2tog, work to 3 from BOR, SSP, K1
Repeat as above 1 more time. 4 sts decreased. 55 sts total.

Decrease Section 3:
Work all sts as established for 3 inches
Decrease Round: K1, P2tog, work to 3 from BOR, SSP, K
Repeat as above 1 more time. 51 sts total.

Decrease Section 4:
Work all sts as established for 3 inches
Decrease Round: K1, K2tog, work to last group of knit stitches, SSK, K1
Repeat as above 1 time.
Work as established for 1.75 inches.
Decrease Round: K2, K2tog, work to last group of knit stitches, SSK, K2
Work as established for 1 inch.
Last Decrease Round: Work as established until last st of row. Knit together with 1st stitch of round. 44

sts total.

(if necessary—for my project it was):
Continue as established until sleeve measures 18" from underarm.

Last Round: K1, *P1, K2, M1L, K1*, work (P1, K3, work *-*) to 1 st before end of round, M1L, K1.

Change to size 7 needles.

Work 1x1 rib around for 1.75". Bind off using tubular bind-off.

SHAWL COLLAR/BUTTON BAND

With 40" US 8 circular, pick up and Knit 80 to V-neck; pm; pick up and knit 34 st to base of neck; pm; pick up and knit 32 st from back neck; pm; pick up and knit 34 st to end of V-neck inc; pm; pick up 80 to hem. You have [262] sts total

Next Row (WS): K across all sts.

Shape Collar:
Short Row 1 (RS): K across to 3rd m (end of back-neck), sm, "w&t"
Short Row 2 (WS): sm, work to marker, sm, "w&t"
Short Row 3: Slipping markers, k to last w&t, work "wrap," work 1 st, then "w&t"
Short Row 4: Slipping markers, k to one past last "wrap," then "w&t"

following st
 Short Rows 5-8: work previous 2 rows 2 more times
 Short Row 9 (inc row): work to marker, sm, work 2 st, M1L, work to 2 st before next marker, M1R, k2, sm, work last “wrap,” K1, “w&t”
 Short Row 10: as SW 4
 Short Rows 11-24: work as rows 9 & 10.
 Short Rows 25-28: work as rows 3 & 4
 Short Row 29 (RS): slipping markers, work last “wrap,” “w&t” next st.
 Short Row 30 (WS): as row 29.
 Short Rows 31-40: Repeat previous 2 rows 4 more times.
 Next Row: K to end of row, working “wrapped” st as normal
 Next Row: K across, working “wrapped” st as normal.

Work in garter for 2 rows. 278 sts total.

Buttonhole Row (RS): Work to 4th marker. Knit 2. Make 6 one-row buttonholes.

NOTE: my buttonholes were 3 sts wide, but this depends on the size of your button. Ensure that your buttonholes are 10 sts apart, from the top of one to the top of the next. (ie, if you have a 3 st buttonhole, knit 7 sts to the start of the next button). After the 6th buttonhole, k to end).

Work garter for 4 more rows, ending on RS row.
 Bind off using i-cord bind-off: CO 3, *K2, SSK, sl 3 st to left needle* repeat until 3 st remain, K3tog.

FINISHING

Weave in all ends. Block cardigan to preferred measurements, then sew on buttons.

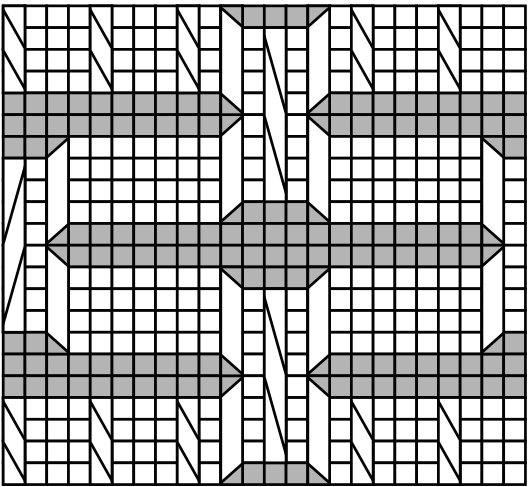


Chart A

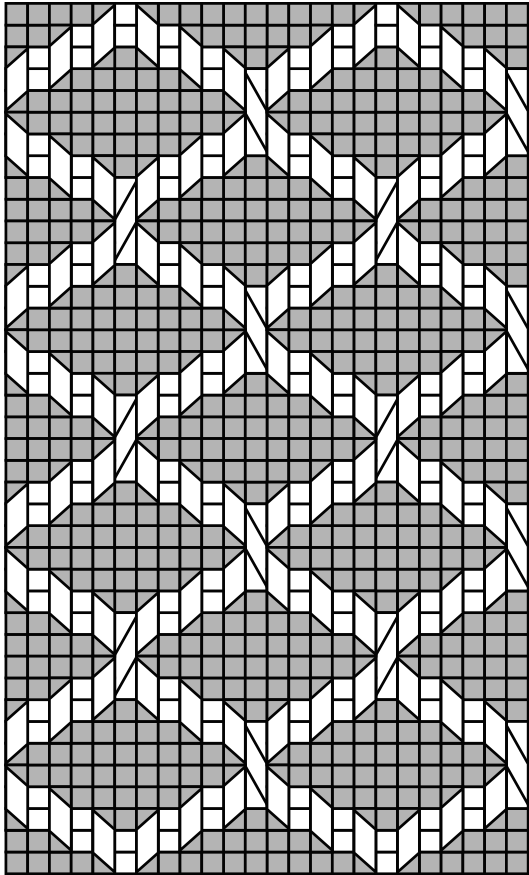


Chart B

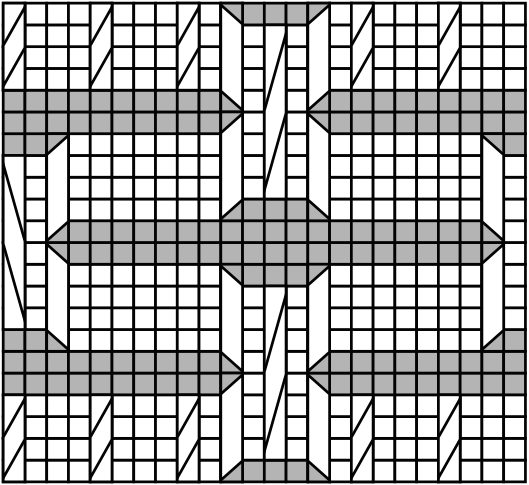


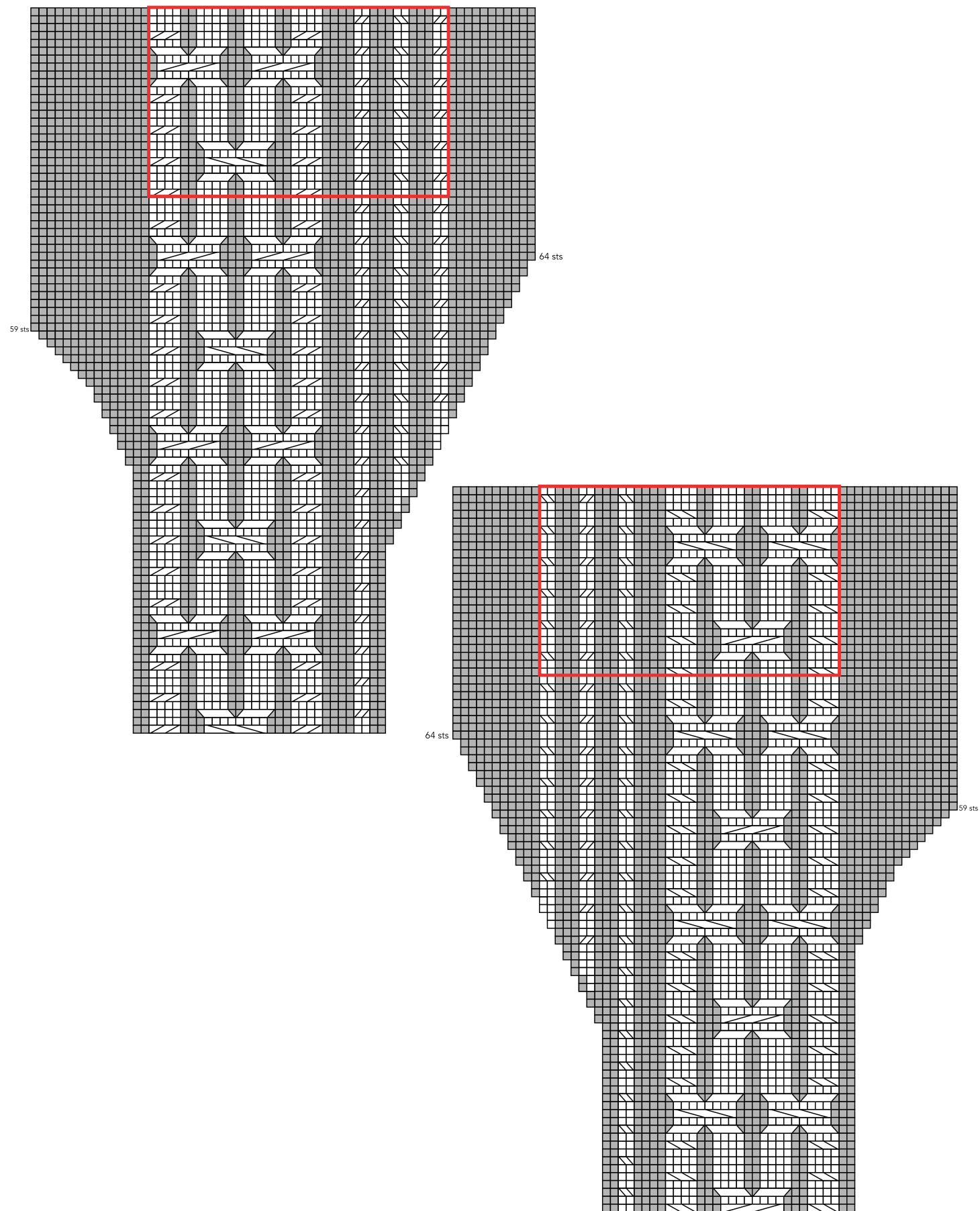
Chart C



Chart D



Chart E





CORDELIA

**O dear father,
It is thy business that I go about;
Therefore great France
My mourning and importun'd tears
hath pitied.
No blown ambition doth our arms
incite,
But love, dear love, and our ag'd
father's right**

(KING LEAR 4.4.23-28)

Cordelia's *Dear Love* Henley sweater is designed as a companion piece to King Lear's *Birds i' th' Cage* cardigan. Featuring sections of reverse-stockinette and garter stitch, and constructed similarly with a V-neck, buttons, and sleeves picked up from a boxy body, *Dear Love* echoes *Birds i' the' Cage* beautifully.

Cordelia is beloved among Shakespeare's heroines, especially considering the limited time she actually spends on-stage. Referred to fondly by nearly every character in *King Lear*, Cordelia is admired for her unwavering honesty, and her unfailing loyalty. After being disowned by her enraged father for telling him the bald truth, Cordelia maintains her allegiance to him, even as queen of another country. She returns to England, leading France's army, solely to seek out and help her feeble, mistreated father.

Everything about this sweater illustrates a connection to its companion. From the yarn, a superwash tweed, just like its predecessor; to the quilted lattice stitch, echoing the birdcage-lattice cables on Lear's sweater; all of *Dear Love*'s elements coordinate with those of *Birds i' the' Cage* to highlight Cordelia's allegiance to her father.

The one striking difference between the two garments lies in their color. King Lear's cardigan is cream-colored to reflect his serenity after Cordelia cares for him, but Cordelia's sweater is a gorgeous, natural green. This difference between these two color palettes illustrates an important distinction between the two characters. Lear's ivory-colored garment refers to his spiritual revelation; the verdant shade of Cordelia's sweater is much more grounded and earthy. Even after being cast out from her family and home, she does not wither and die. Instead, she makes her own way, eventually becoming a queen and the leader of a military power. Rather than despairing, she remains hopeful and loyal, and the color of her sweater reflects her strength and resilience.

DEAR LOVE PULLOVER



Materials:
US Size 8 circular needles, 40"
1,386 yards DK Weight Yarn
Stitch Markers in 2 different colors
Darning needle for weaving ends

I Used:
Farmer's Daughter Fibers Craggy
Tweed in colorway Emil

Gauge:
18 st x 31 rows = 4"x 4" in quilt-
ed-lattice stitch, blocked

Abbreviations:
CO: cast-on
BO: bind-off
BOR: Beginning of Round
K: knit
P: purl
St: stitch
StSt: stockinette stitch
K2tog: knit 2 together
SSK: slip-slip knit
t&p: during short rows, this means
you simply turn the work and pull
back on the yarn.
RS: right side
WS: wrong side

SHOULDER SADDLE

Using US Size 7 needles, CO 12 sts.
Work 48 rows in garter stitch. Bind
off.

Repeat for other shoulder.

UPPER BACK

Set-up: Starting with one saddle (it
doesn't matter which; both should
be identical and reversible), pick up
and knit 24 stitches from the long
side of the patch. CO 56 sts. Then,
pick up and knit 24 sts from remain-
ing shoulder saddle. 104 sts total.

Row 1 (WS): S1, Follow row 1 of
chart A (purl all sts), P1.

Row 2 (RS): S1, Follow Row 2 of chart
A, K1.

Continue to follow chart A across all
sts for 48 more rows (50 rows total).

Place sts on waste yarn or holder,
and break working yarn.

LEFT FRONT

With the RS facing you, pick up and
knit 24 sts from the leftmost shoul-
der saddle.

Inc Row (and all WS rows): Work

Chart A to last 2 sts. M1L, P1.

Next Row: Work Chart A across.
(NOTE: as you increase sts, floats
may vary in length. Simply trap them
as close to their normal spot as pos-
sible).

Repeat the previous 2 rounds 24
more times. (50 rows knit total).

Place sts on waste yarn or holder,
and break working yarn.

RIGHT FRONT

At remaining shoulder saddle, pick
up and knit 24 sts.

Inc Row (and all WS rows): P1, M1R,
work the rest of Chart A across.

Next Row: Work Chart A across.
(NOTE: as you increase sts, floats
may vary in length. Simply trap them
as close to their normal spot as pos-
sible).

Repeat the previous 2 rounds 24
more times. (50 rows knit total).

JOINING FRONT AND BACK

Round 1 (WS): Purl across Right
Front to the last st, PM, KBL, CO 12
sts, KBL 1 from upper back, PM, pick
up and purl across upper back sts,

KBL, PM, CO 12 sts, KBL from front, PM, purl across left front.

Next Row (RS): Work Chart A to marker, [KBL, work in garter st to 1 before next marker KBL], work Chart A to next marker, work [_], work Chart A across right front.

Next Row (WS): purl across all sts, purling through the back loop at either end of garter panels.

Continue with these 2 rows 7 more times (17 rows total).

JOINING IN THE ROUND

CO 6 sts. Work across all sts as established. Continue working past 4 new sts, and knit 1 extra row over the left front, and left-underarm. PM for BOR. 232 sts total.

Next Round: Work across as established to marker, work garter to next marker, work as established across entire front, sm, work garter to BOR.

BODY

Continue in the established pattern, working Chart A over front and back, and garter at underarm panels, until you’ve reached desired length for the side-panels.

(Note: end on a “rest” round, where there are no floats or traps)

From here, short-rows will be worked across the front and back sts to create the rounded hem.

SHORT ROWS

Row 1: Work Chart A across to marker, wrapping last stitch.

Row 2: Purl across to 1 before marker,, “pulling” st when you turn your work.

Rows 3-8: Repeat rows 1-2 3 more times.

Row 9: Work Chart A to 2 before last pulled, pulling final st when you turn.

Row 10: Purl across to 2 sts before last pulled, pulling final st when you turn.

Rows 11-14: Repeat rows 9 and 10 2 more time.

Row 15: Work Chart A to 3 before last pulled, pulling final st when you turn.

Row 16: Purl across to 3 sts before last pulled, pulling final st when you turn.

Row 17: Work Chart A to 6 before last pulled, pulling final st when you turn.

Row 18: purl to 6 before last pulled, pulling final st when you turn.

After you turn work, knit across all pulled sts to next marker.

Work in garter st across underarm sts between markers.

When you reach the front, work short rows exactly as you did for the back.

Next Round: work across all sts as established, picking up and knitting all “wrapped” sts.

RIBBED CUFF

Round 1: [Work garter to marker, SSK, work 1x1 rib to 2 before marker, K2tog] repeat once more.

Round 2: work across as established.

Repeat previous 2 rounds once more.

Continue ribbing the ribbed sections and working garter across the garter sections for 4 more rounds.

BO using a tubular bind-off across all ribbed sts, and a simple bind-off for garter sts. Cut yarn and weave in end.

SLEEVES

Starting at center underarm, pick up and knit as follows: 4 sts from under-

arm cast-on, 20 sts from front/back, 4 sts across top PM, 4 sts across top, 20 sts from front/back, 4 sts from underarm cast-on. 56 sts total

First Round: P across all sts

Flip knitting inside out, and work the following round “flat,” so that now, you are knitting instead of purling.

Next Round: K2, K2tog, K to last 4 sts, SSK, K2

Next 4 Rounds: K around.

Repeat previous 4 rounds 4 more times. sts total.

K 4 more rounds.

Decrease Round: K2, K2tog, K to last 4 sts, SSK, K2

K 8 rounds.

Decrease Round: K2, K2tog, K to last 4 sts, SSK, K2

Repeat as above 1 more time.

K 12 rounds.

Decrease Round: K2, K2tog, K to last 4 sts, SSK, K2

Repeat once more. 36 sts total.

Knit across all sts until sleeve measures 17.25”, or 2” from desired length.

Work in 1x1 rib for 2".

BO using a tubular bind-off. Cut and weave in ends.

Repeat for second sleeve.

BUTTON-BAND

Starting at the right side (as it will be when you wear it), pick up 8 sts at front-edge. Across neckline increases, pick up 20 sts (roughly 2 for every 3 rows). Across shoulder saddle, pick up and knit 12 sts. Across back, pick up and knit 46 sts. Across next shoulder saddle, pick up and knit 12 sts. Across neckline increases, pick up and knit 20 sts. Across button-band edge, pick up and knit 8 sts. 126 sts total.

Rows 1-5: work in 1x1 rib across all sts.

Row 6 (buttonholes): P1, K1, YO, K2tog, P1, K1, YO, K2tog.

Row 7 (and short rows): Rib to last st on Right shoulder saddle, "wrap" and turn.

Next Row: Rib to last st on Left shoulder saddle, "wrap," and turn.

Next Row: Rib to last wrapped st,

work 4 more, "wrap," and turn.

Next Row: Rib to last wrapped st, work 4 more, "wrap," and turn.

Next Row: Complete 7th row.

Rows 8-11: work in 1x1 across all sts.

BO using an i-cord bind-off to the last 7 sts. BO last 7 sts simply.

Leave a long tail after cutting the yarn. Use this to whip-stitch the left and right button-bands together with the front placket of the sweater, making sure that the buttonholes are on top. Weave in what's left of the end.

FINISHING

Weave in remaining ends. Wet-block to desired dimensions. AFTER BLOCKING, sew on 2 buttons to correspond with Henley buttonholes.

CHART

					U
↘	↘		↘	↘	↘
		U			
↘	↘	↘	↘	↘	

↘ =slip purl-wise w/ yarn in front

U =pick up float and knit into it with stitch



M

MACBETH

O, full of scorpions is my mind, dear wife!
(MACBETH 3.2.41)

Macbeth's *Hoodful of Scorpions* is an open-front, hooded cardigan created by knitting seamlessly from the neckline-down, with stitches for the hood picked up later and knit, also seamlessly. Incorporating knitting techniques common to traditional Scottish garments, like sweaters and kilt-socks, and using authentic Scottish Highland wool, this is truly a garment for the Scottish Play.

This sweater is inspired by Macbeth's lamentation in act 3 that his mind is "full of scorpions" (3.2.41). Though a succinct statement, these words perfectly illustrate the encroaching paranoia and complex demons overtaking Macbeth. The more he tries to solidify his place on the throne, the less secure Macbeth feels, his insecurities like poisonous stings to his once-peaceful mind.

Horseshoe-cables with wrapped stitches mimic the sectioned bodies and outspread pincers of a scorpion, climbing up and around the sweater's hood, and into the consciousness of the wearer. Allover moss-stitch, and cables down the sides and back of the sweater call back to traditional, rugged sweaters of Scotland. Columns of three slip-stitches at the raglan increases, and on the hems of the garment, reflect the repeated use of the number three throughout *Macbeth*: 3 witches give 3 prophecies, and meet with Macbeth 3 times; Banquo's ghost appears at the banquet 3 times; 3 times, Macbeth repeats "tomorrow," in his famed soliloquy in act 5.

Macbeth is very much a play about its country: Scotland. From the title character's fight for the Scottish throne, to the ties to the Scottish environment through recurrent natural imagery, it is a play impossible to uproot and set in another place. As such, there was no decision to be made in terms of material; it simply had to be Scottish Highland wool, in dimensional, heathered color that referenced the heaths of Scotland. This natural, woolen-spun yarn with its earthy, clay color and red undertones perfectly reflects the Scottish King, and the blood he has spilled across his homeland.

Macbeth is by no means a soft or even approachable character. To translate his harshness, paranoia, and anger into an attractive sweater was no easy task. However, the beautiful *Hoodful of Scorpions* cardigan is every bit as sturdy, and every bit as Scottish, as its inspiration.

HOODFUL OF SCORPIONS



Materials:
US Size 8 circular needles, 20" and 40"
1,500 yards Aran Weight Yarn
Stitch Markers in 3 different colors
Darning needle for weaving ends

I Used:
JC Rennie Chunky Lambswool in colorway Sienna

Gauge:
14 st x 24 rows= 4"x4" in moss stitch, blocked.

Abbreviations:
CO: cast-on
BO: bind-off
BOR: beginning of round
K: knit
P: purl
St: stitch
StSt: stockinette stitch
K2tog: knit 2 together
SSK: slip-slip knit
M1: make 1 stitch
RS: right side
WS: wrong side

RAGLAN YOKE

CO 95 sts.
Stitches will be picked up for the hood around the CO edge.

Setup Row (WS): sl1, K1, Chart A, work 4 sts in moss, PM, Chart B, PM, 4 moss, PM, Chart B, PM, 6 moss, Chart C, 6 moss, PM, Chart B, PM, 4 moss, PM, Chart B, PM, 4 moss, Chart A, K2.

****NOTE:** In the Right Side row, you should always be working the opposite of what you did for moss stitches. (I.E. if the stitch below is a purl, KNIT into this row.) On WS rows, always work stitches as they were worked the previous round (purl on purls, knit on knits).

Inc Row (RS): sl1, work in pattern across, increasing one stitch on either side of Chart B (at each marker). 8 sts increased.
Next Row (WS): work all sts in pattern (ensuring you do the opposite stitch on top of moss stitch portion, IE if the st below is a purl, knit).

Repeat the previous 2 rows 26 more times, ending with a WS row.

SEPARATE SLEEVES AND BODY

Dividing Row: Work to 1st Chart B.

Place 68 sts on scrap yarn/holder (should be to the end of next Chart B). PM, CO 8 sts, PM. Work across back. At next Chart B, place 68 sts on scrap yarn/holder. PM, CO 8 sts, PM. Work in pattern to end. 191 sts on needles.

Setup Row (WS): Work across as normal to 8 new sts. Work Chart D. Work across to next 8 new sts. Work Chart E. Work to end as normal.

BODY

Work all sts as established until piece measures ~14" from underarm (or 2" less than desired length).

Switch to Size 7 needles.

Set-Up Row for Ribbing: (YOU NEED TO INC 16 STS ON THIS ROUND) Sl 1, M1P, P1, purl across Chart A, M1, work 16 sts, M1, work to Chart D, M1, work Chart D, M1, work 11 sts, M1, work 11 sts, M1, work to chart C, M1, Work Chart C, M1, work 16 sts, M1, work to chart E, M1, work Chart E, M1, work 16 sts, M1, work to chart A, M1, work Chart A, K1, M1, work last st.

****You should have 207 sts****

Ribbing:

[P1, Chart B, P1, K3] **The row should end with the Purl after Chart B**

Work as established for ~1.5", or to desired length.

SLEEVES

Pick up 4 sts from center underarm. Pick up and knit 68 sts from holder. Knit 4 more sts from underarm edge. 76 sts total.

Decrease Round: K1, P1, K1, P1, PM. K2tog. Work moss stitch around (beginning with purl) to last 5 sts. SSK. PM for BOR. 2 sts decreased.
Next Round: P1, S1, P1, S1, P1, S1, P1. Moss stitch around to next marker

Work previous 2 rounds 9 more times. 56 sts total.

Work 5 rounds as established.
Next Round: Follow decrease round.

Repeat as above 8 more times. 40 sts remaining.

Work 9 rounds as established.
Next Round: Follow decrease round.

Repeat once more. 36 sts remaining.

Continue working in the round until

2" from desired length.

Switch to Size 7 needles.

Increase Round: *K9, M1* around. 40 sts total.

Ribbed Cuff: [P1, Chart B, P1, K3]

Work as established for 1.5", or until you've reached desired length. BO using tubular bind-off.

Repeat for second sleeve.

HOOD

Pick up 1 st for each original st of CO edge. (95 sts total). Knit into the center of each stitch going in the opposite direction, so that cables will not look interrupted or shifted. Place markers at either end of Cables A and C.

Setup Row: K2, Work Chart F, moss stitch to Chart C, work Chart G, moss stitch to Chart A, work Chart F, K2.

Work across all sts as established until hood measures approximately 12" from neckline, ending with WS row.

Decrease Row 1: Work to 2 sts be-

fore Chart G, K2tog, work Chart G, SSK, work to end of row.
Next Row: Work across as established.

Repeat previous 2 rows 4 more times.

Fold hood so that right sides face. Work a 3-needle bind-off from the front edge to the back, at center of Chart G. (There will be an uneven number of stitches—at the end, simply knit 3 together instead of 2).





Alternatively, you could fold hood so that wrong sides face, and Kitchener across all sts to center of Chart G.

FINISHING

Weave in all ends. Block to preferred measurements.

After letting sweater rest a few days after blocking: sew in zipper from bottom edge to neckline, where hood meets body.

CHART KEY

-  =slip 6 sts to cable needle, wrap around counter-clockwise twice, slip onto right needle
-  =slip 3 sts to cable needle, work 3 sts from left needle, wrap 3 from cable needle, slip onto right needle
-  =slip 3 sts to cable needle, wrap 3 from cable needle, slip onto right needle
-  =slip stitch purl-wise with yarn in back

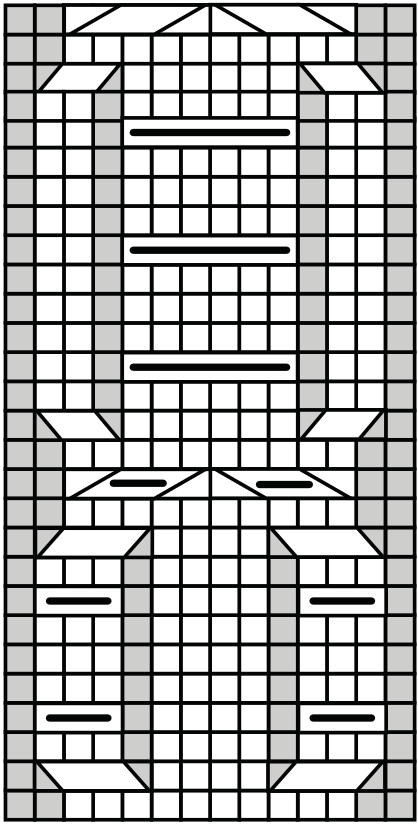


Chart A

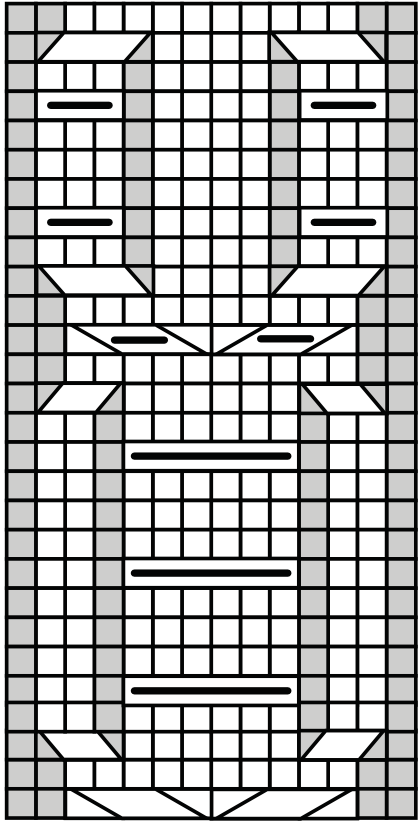


Chart F



Chart B

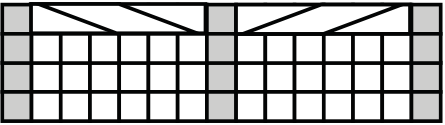


Chart C

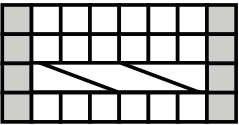


Chart D

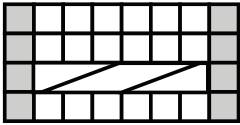


Chart E

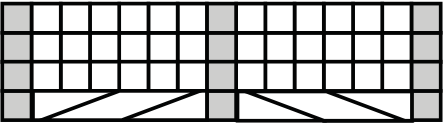
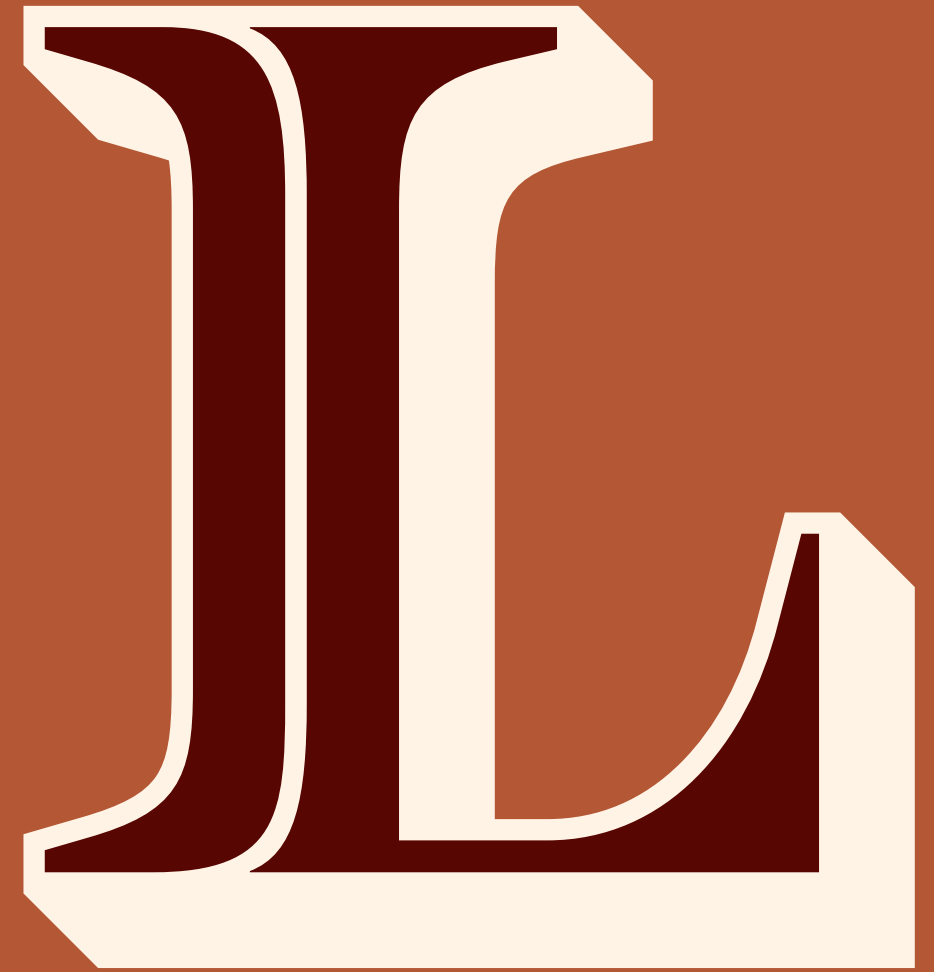


Chart G





LADY MACBETH

Yet here's a spot... Out, damn'd spot! Out, I say! One—two—why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to accompt? Yet who would have thought the old man to have had so much blood in him?... The Thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that; you mar all wit this starting... Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand.

(MACBETH 5.1.31-51)

The *Damn'd Spot* cardigan is an open-front cardigan designed by working a neckband flat, then picking up stitches around three of its edges to work the body of the sweater. The body of the sweater is a simple stockinette stitch, while the sleeves incorporate traditional Fair Isle colorwork in a deep, blood-red. Knit from Scottish Highland wool, this is a durable, warm piece perfect for cold (and sleepless) nights.

Inspired by Lady Macbeth's sleepwalking speech in act 5 of the Scottish Play, the sweater features a dramatic fade of stranded colorwork from a rich, dark red to a clean, natural white. The bottom of each sleeve is solely red, with no white spots left; each ends over the palm, with thumbholes, recalling the "damned spot" of blood that Lady Macbeth cannot wash from her hands. Patterns in the colorwork up the sleeves echo traditional Fair Isle patterns native to the Shetland Islands of Scotland, representing Lady Macbeth's role as the Queen of Scotland.

When most of us consider Lady Macbeth, we think of a harsh, manipulative, and domineering figure. While she is, indeed, the ruthless soldier's wife who pushes her husband to set their murderous plot in motion, she is also deeply affected by the consequences of their power-grab. The atrocious crimes the Macbeths commit, and their aftermath, eventually destroy the queen. Her guilty and disturbed conscience softens the Lady, so that by act 5 of the play, viewers are confronted with a figure who is not only not terrifying, but pitiable.

The rough Highland wool of this sweater is a beautiful metaphor for Lady Macbeth's progressive descent through the play. During the knitting process, the wool of this yarn is rough, coarse, and harsh, much like the Lady herself at the play's beginning. However, with repeated soaking and blocking, the wool breaks down, softens, and drapes—just as Lady Macbeth breaks down when the atrocities of her husband and her own isolation spiral out of her control. This is a sweater made not for the monster Queen, but for the woman/wife who is also deeply human.

DAMN'D SPOT CARDIGAN



Materials:
US Size 7 circular needles, 20" and 40"
900 yards Worsted Weight Yarn in MC
200 yards Worsted Weight Yarn in CC
Stitch Markers in 3 different colors
Darning needle for weaving ends

I Used:
Harrisville Designs Highland in colorways:
MC: White
CC: Garnet

Gauge:
19 st x 20 rows = 4" x 4" in StSt
20 st x 22 rows = 4" x 4" in colorwork

Abbreviations:
CO: cast-on
BO: bind-off
BOR: beginning of round
K: knit
P: purl
St: stitch
K2tog: knit 2 together
SSK: slip-slip knit
M1: make 1 stitch
RS: right side
WS: wrong side

NOTE: the entire body of the sweater is worked in MC (white). Only the colorwork on the sleeves uses CC.

NECK BAND

Using size 7 needles and a provisional cast-on, CO 19 sts in either direction. Place 19 sts from 1 side on holder.

Row 1 (RS): Sl1, *K1, P1* to end of row

Row 2 (WS): Sl1, *Sl1, K1* to end of row.

Repeat the previous 2 rows until work measures 6.5" from CO, ending with a WS row. Place sts on waste yarn, but do not break working yarn.

Using new yarn, pick up sts from provisional CO.

Row 1 (RS): Sl1, *K1, P1* to end of row

Row 2 (WS): Sl1, *Sl1, K1* to end of row.

Repeat the previous 2 rows until work measures 6.5" from CO, ending with a WS row. Cut yarn.

You should now have a 13" neckband.

RAGLAN

NOTE: Raglan increases are worked simultaneously with neckline increases. Read all directions carefully before beginning.

Pick up 19 sts from resting edge. Along edge of knitting, pick up and knit 71 sts. After picked up sts, work across 19 sts of the neckband. 109 sts total.

Work back across all sts, placing markers as follows: Rib across 19 sts, PM, K1, S1, K1, PM, P7, PM, K1, S1, K1, PM, P45, PM, K1, S1, K1, PM, P7, PM, K1, S1, K1, PM, Rib across 19 sts.

All RS rows: Work to 1st marker, M1R, P1, K1, P1, M1L, Knit across to next marker, M1R, P1, K1, P1, M1L, knit to next marker, M1R, P1, K1, P1, M1L, knit to next marker, M1R, P1, K1, P1, M1L, work across ribbed stitches.

All WS Rows: Work across all sts as established, slipping the RS knit stitches of the raglan.

Work increases as above 30 times total.

AT THE SAME TIME: Beginning with the 4th RS row, Work across rib stitches, M1L, work inc's across

row to 19 remaining sts. M1R, work across rib sts. Repeat every 10th row 4 times total (2 WILL BE AFTER YOU SEPARATE SLEEVES).

355 sts total.

SEPARATE SLEEVES

RS Row: Work across front as established to 3rd marker. Place 67 arm sts on hold (leaving raglan sts with body). CO 5 underarm sts. Work across back, and raglan sts, then place 67 sts on old (again, leaving raglan sts with body). CO 5 underarm sts, then continue rest of round as normal. (221 sts left on needles)

WS: Work across all sts as established, purling underarm and raglan sts

BODY

Continue working as established, working 1 more increase rows at neckline on the established 10th rows. (231 sts total)

Work all sts as established for 18" from underarm.

Work 1 more WS row.

RIBBING

Switch to US size 6 needles.

Setup Row: Work across 19 rib sts, *K9,M1* around until you are 9 sts from the final rib section, K9, rib 19. (251 sts total)

WS: Work across 19 rib sts, then [P3, K1, S1, K1, S1, K1, S1, K1] across to other side's rib sts. Should end with P3, before continuing to rib last 19 sts.

RS: Slip-rib 19 sts, then [K3, P1, K1, P1, K1, P1, K1, P1] across to last 19 rib sts, then rib last 19 sts.

Repeat the previous 2 rows until ribbing measures 2.5". Switch to size 7 needles, and BO using an i-cord bind-off.

SLEEVES

Pick up 4 sts from center of underarm. Pick up and knit 67 sts from holder. Pick up 3 more sts at underarm, PM for BOR. 74 sts total.

Round 1: K1, SSK, K to last 3 sts, K2tog, K1.
Round 2 & 3: K around.

Repeat previous 3 rounds 2 more times (6 sts decreased, 68 sts total).

Next Decrease Round: K1, SSK, K5,

SSK, K to last 10 sts, K2tog, K5, K2tog, K1

Next 2 Rounds: K around

Work Chart through.

NOTE: DO NOT increase sts for final section of chart. You should have 32 sts total, and the chart should fit evenly
K 3 rounds.

LEFT SLEEVE:

Thumbhole Round 1: K 6. Use the 6th stitch to simply bind off 5 sts. K the rest of the round.

Thumbhole Round 2: K5 sts. CO 5 sts. K the rest of the round.

RIGHT SLEEVE:

Thumbhole Round 1: K to the last 10 sts. Simply bind off 5 sts, K last 5 sts.

Thumbhole Round 2: K to the thumbhole bind-off. CO 5. K5.

BOTH SLEEVES:

K 3 more rounds.

RIBBING

Switch to US size 6 needles.

Setup Round: *K4, M1* around.

Round 1: [P1, K1, P1, K1, P1, K1, P1, K3] around

Round 2: [P1, S1, P1, S1, P1, S1, P1, K3]

Repeat 2 more times.

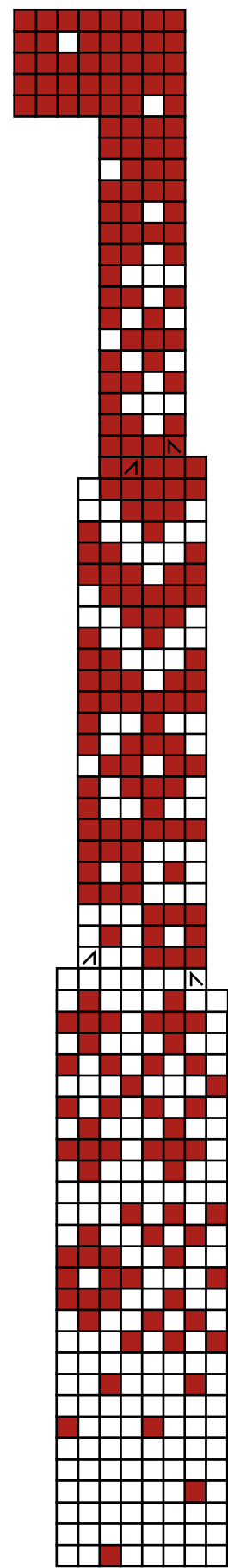
Switch to US Size 7 needles.

CO 3 sts and work an i-cord bind-off around.

FINISHING

Weave in all ends. Wet-block to preferred measurements.

SLEEVE CHART:



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