Appendix B

LESSONS LEARNED

Cross-references to chapters and appendixes are not given as the plain chapter number or appendix letter, because the book is still being written. Instead, they'll be done with the part number and abbreviations.

Creating Charts

Basic Lesson	Mirror-Image Knitter Adjustments
If we don't want to work from a chart, we can at least chart the written-out instructions to make sure there aren't any typos, then write the instructions back out in a way that helps us organize the actual knitting. (1-Intro, 5-BetterInstr)	
To combine several stitch patterns across the width of a project, we chart each one separately so it can be moved back and forth. (1-CabTw)	
When combining stitch patterns with different row repeats, we duplicate the shorter patterns' row repeats until they fit into taller patterns. When the shorter patterns won't fit exactly into the tallest pattern, we add another repeat of the tallest pattern and start fitting the shorter patterns into it again. (1-AranSamp)	
If we don't like where a pattern's row repeat starts, we can probably start it on whichever row we like. (1-AranSamp)	

Basic Lesson	Mirror-Image Knitter Adjustments
If a decrease's slant points **at** the fabric edge, decrease line, or yarnover line, the decrease's appearance will be **minimized**. If the slant runs **parallel to** the fabric edge, decrease line, or yarnover line, the decrease will be **prominent**. (1-Decs, 1-Lace, 5-LaceDet)	
Charts don't have to have all straight horizontal and vertical edges or have only square corners. (1-Decs, 1-Incs)	
The No Stitch symbol serves only to keep all the other symbols in their proper positions relative to one another. For charting on paper, we can draw an X across or shade in lightly any grid cell that doesn't represent an actual stitch or knitting operation. (1-NoStSym)	
In a particular chart, we can redefine any symbol to mean anything we want it to. (1-Color, 4-FontCat)	
Stitch patterns that start with something like "6 + 4" mean that the stitch repeat is six stitches wide and that there are a total of four plus stitches, any number of which may be before and/or after the stitch repeat. (2-WorkPattRpt)	
If we chart written-out instructions, we can isolate and reuse the motif or stitch pattern in a completely different project. (2-FindPattRpt)	

Basic Lesson	Mirror-Image Knitter Adjustments
It's best to assume that asterisks or other stitch repeat indicators in written-out instructions don't actually fall on the stitch pattern's true stitch repeat boundaries. We can double-check by charting the instructions, then determining the stitch repeat. (2-WorkPattRpt, 2-FindPattRpt)	
Once motifs and texture patterns are charted, they can often be scaled bigger or smaller to better match the size of the project. (2-FindPattRpt, 2-Tweak)	
Once we know the number of stitches in a pattern's stitch repeat and how many plus stitch(es) it has, we can determine how many stitches to cast on to make a much bigger (or smaller) item. (2-FindPattRpt)	
Once we have a stitch pattern's or project's stitches charted, we can tweak the details in all kinds of ways. (2-Tweak)	
If we like an isolated motif, we can use it to create an all-over fabric. (2-MotifToPatt)	

Basic Lesson	Mirror-Image Knitter Adjustments
	When we're drawing the initial traditional knitter chart, we should use either a light-colored pencil or light pressure with our usual pencil to draw the shaping boundaries. We draw the stitch pattern, if any, with our usual pencil at our usual pressure. When we move the shapings, we can draw them with our usual pencil at our usual pressure, and we may not even have to erase any parts of the initial boundaries that remain uncovered. We could also draw the shifted boundaries with pen, then erase any segments still visible. (3-BotUpMIKPaper)
	Explicit bind-off and decrease shaping symbols can be considered a type of "stitch pattern," so we will have less work to do if we draw the initial traditional knitter chart using **only** bending boundary lines to indicate the shaping. **After** we've made the MIK changes, we can add the explicit shaping symbols in the proper places. (Non-shaping bind-off and decrease symbols, such as we might find in the center of a lace pattern, need to be drawn as usual along with the rest of the stitch pattern.) (3-BotUpMIKPaper)

Basic Lesson	Mirror-Image Knitter Adjustments
	If we want to show explicit bind-off and decrease symbols in a computer chart, it's better to construct the traditional knitter chart **without** those special symbols, then make all the MIK shaping changes in the usual way. At that point, we can finally add our preferred bind-off symbols in the blank areas at the beginning of the necessary rows, and we can replace stitch symbols with the exact type of decreases we want to use in the exact places we want to work them. (3-BotUpMIKComp)
When we number stitches in both the project and motif charts, they must both start with stitch one at one edge and increase all the way to the highest stitch number at the other edge. Traditional knitters need stitch one at the right edge of both charts, and mirror-image knitters need stitch one at the left edge of both charts. (3-MotifStartPts)	
To find a motif's starting and ending points, we use the true stitch number, not merely the number in the boxed stitch label, when there are more than a hundred project (or motif) stitches. (3-MotifStartPts)	
Before we use the equation for the first worked motif stitch, we must subtract the total number of selvedge stitches from the project stitch count. (3-MotifStartPts)	

Basic Lesson	Mirror-Image Knitter Adjustments
If the number we get from the equation for the first worked motif stitch is less than zero, we add the motif's width to it. If necessary, we keep adding its width until we get a number bigger than zero. (3-MotifStartPts)	
If the number we get from the equation for the ending motif stitch is larger than the motif's width, we subtract the motif's width from it. (3-MotifStartPts)	
The first worked motif stitch must be between one and the width of the motif. (3-MotifStartPts)	
If the number we get from the equation for the first worked motif stitch is zero, the first worked motif stitch is the motif's final stitch. (3-MotifStartPts)	
If the project is narrower than the motif, then the value of "w mod m" in the equation for the ending motif stitch is w, the width of the project itself. (3-MotifStartPts)	
When the project and the motif have two-stitch symmetry, then in the equation for the first worked motif stitch, we must use either the right-hand symmetry stitch from both the project and motif, or the left-hand stitch from both. We cannot mix in the equation the right-hand symmetry stitch of one with the left-hand symmetry stitch of the other. (3-MotifStartPts)	

Basic Lesson	Mirror-Image Knitter Adjustments
We completely ignore a stitch pattern's plus stitch(es) when we use the equations for the first worked and ending motif stitches. Instead, we use as m only the width of the repeating portion of the stitch pattern. (3-MotifStartPts)	
When we reverse shaping, we must reverse the lean of all directional decreases, whether they're minimized or prominent, if we want the pieces to be mirror-image. (3-RevShap)	
Whichever direction, up or down, we shift the first shaping row on the reversed piece, we must shift the rest of its rows in the same direction. That way, the heights of corresponding areas of both pieces will be the same. (3-RevShap)	
	When we have to adjust a traditional knitter chart that shows shaping for only one part of a garment's front, we must move the symbols of the **entire** chart in the proper direction, up or down, depending on whether the piece is in the right or left half of a one-piece chart (right or left as they're looking at the chart, not the wearer's right or left). (3-RevShapMIK)
If we need to chart a new stitch pattern or knitting operation, we can combine several symbols to represent it. (4-NewOps)	

Basic Lesson	Mirror-Image Knitter Adjustments
When we bind off at the beginning of the row, we must remember we worked one more stitch than we bound off, so the number of stitch symbols on the rest of the row will be inaccurate unless a special symbol is used to indicate that extra stitch. (5-ChartsLie)	
To get a measured width in seed stitch borders, we use stitch gauge for the left and right borders, but we use row gauge for the top and bottom borders. (5-BordDet)	
If we want garter stitch left and right borders on a stockinette-based flat project, then we can use short rows in the borders so that they'll be as tall (as measured by a ruler) as the main fabric. (5-BordDet)	
A garter stitch top border on a stockinette project will "eat" the last public-side knit row of the stockinette, so we may need to add an extra pattern row or two before starting the top border to keep it away from the design. (5-BordDet)	

Working from Charts

If we use an opaque marker to keep our place on a chart, we should put it **above** the current row, so that we can double-check that we're working the current row's stitches in the proper places relative to the previous row's stitches. (1-WorkFromChart)
We cross cables on private-side rows just as easily and in the exact same way—holding the cable needle to the front or the back—as on public-side rows. (1-CabTw, 5-CrossWS)

When looked at from the public side, directional purl decreases made on the private side of stockinette lean in the same direction as their knit counterparts. If we have to make decreases on every third row (or any other interval of rows that's an odd number), then at the same places we do a K2tog on the public side, we'll do a P2tog on the private side. SSKs/SKPs and SSPs/SPPs are also done in the same places on the public and private sides. (1-Decs)
If our project will have lots of cables across its width, we'll want to cast on fewer stitches than they are wide and do some increases right below the cables' first crossings to account for how much the cables will pull in. While binding off above the cables, we'll want to do some decreases to keep the bound-off edge from ruffling because it has too many stitches. (1-AranSamp, 5-BordDet)
We may be able to to switch an easy lace stitch pattern to hard lace, and vice versa, by removing or adding "resting" rows, respectively. (1-Lace, 5-LaceDet)
Using stitch markers between pattern repeats will alert us instantly if we've made certain kinds of errors. (2-WorkPattRpt)
When we work two pieces (cardigan fronts, front shoulders on a crew-neck garment, sleeves) at the same time, we must remember we are **not** doing intarsia, so as we finish the first piece's stitches and start the second's, we must **never** allow their yarns to twist around each other across the gap. (3-RevShap)
When we're working two pieces (cardigan fronts, front shoulders on a crew-neck garment, sleeves) at the same time, we can use a marker on the needles or on the inner edge of either piece as a reminder to change yarns at the proper point. (3-RevShap)
When we're working two pieces (cardigan fronts, front shoulders on a crew-neck garment, sleeves) at the same time, then if we can't work the entire set of stitches on the source needle, we need some fail-safe way to mark which piece we'll start with when we get back to the project. We can jot a note on paper or in an app, but we might also want to be prepared to make some kind of indicator right in the work itself, just in case. The easiest way is to stop at least one stitch from either edge of either piece. (3-RevShap)

When we bind off a few stitches at the beginning of a row, we need to remember that the stitch immediately following the last bound-off stitch has **already** been worked. If we want the rest of the chart row to be absolutely accurate, we need to use a special symbol to represent that extra stitch. If we're not so picky about what the chart actually shows, we have to mentally subtract one to match the number of stitches that will remain on the source needle, especially if the rest of the row contains any kind of stitch pattern, rather than being just plain stockinette or garter. (5-ChartsLie)

Charting on Paper

Whenever we tape pieces of a chart together or to another sheet of paper, we should always, if it's at all possible, put the tape on the back side of the pieces. Then we won't have tape on top of any chart marks, so we'll still be able to alter them if we need to. (3-BotUpPaper)
Chart each part of a garment's shaping separately. To see the piece's complete shaping, cut apart the various shaping charts and tape them to a larger grid with the correct number of columns and rows between them. (3-BotUpPaper)
If we can't fit the entire chart on one sheet of paper, we should try to fit the entire **width** on the page. Then we can work an entire row without adjusting which part of the chart is showing. (3-BotUpPaper)

Charting in the Computer

We can create a basic file that has all the elements we'll want in most charts, then copy it to a new filename to use as a starting point for every new project. (4-MoreTips)
We need to learn the ways our word processor inserts, moves, copies, and deletes columns and rows in tables.
When we are typing up our charts, we should * save early and save often. Also, we should periodically close our file and make a copy of it in our file manager (the automatic naming convention it will use is fine). Then we open up the original file, and repeat from *. (See the blog post "**Save Yourself**" for the full discussion.)

We should use a minimum of two table columns: one for the stitch symbols and one for the public-side row numbers. We may want to add a third column for private-side row numbers. (1-ChartComp)
If a flat project has borders on its left and right edges, then if we need to chart the border's stitch pattern, we put both borders' symbols in their own table columns. (1-PurlDiamond, 4-OrdLinesToTable)
If there is more than one stitch pattern across the width of the project, we put each pattern in its own table column. If the patterns' row repeats are not the same height, it may be useful to have an extra table column for each pattern's public-side row numbers until we've completely filled in the project chart. (1-AranSamp)
We should see if our word processor will paste one cell's copied contents into as many cells as we select. Then we can see if it will paste multiple cells' copied contents (a stitch pattern's entire row repeat, for example) into as many cells as we select. (1-AranSamp, 4-MoreTips)
If extensive areas of the No Stitch symbol are distracting, then we can use Find and Replace to change them all to some other symbol or to change their color. (1-NoStSym, 4-MoreTips)
Once we've determined the pattern repeat, we can double-check our accuracy by pasting copies of it into a table with several columns, then selecting all the rows and pasting several copies of them into new rows at the bottom of the table. (2-FindPattRpt)
Put each part of a garment's shaping in its own table column and set each to be right- or left-justified. (3-BotUpComp, 3-TopDown)
Put left and right borders in their own table columns. (4-OrdLinesToTable)
If we start our chart on regular text lines, then want to put the chart in a table, we use strategically placed tabs to help with the conversion. (4-OrdLinesToTable)
If we want to use a different symbol than one that is easily typed, then we can use Find and Replace to switch them all at once. (4-MoreTips)

