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INTERWEAVE KNITS®

SPRING 2024

Ooh-la-la LACE!

Modern Lace Designs
for Every Occasion

- + Classics Reimagined
- + Geometric Riffs
- + Yarnovers Galore



HALVERN
FINGERLESS
MITTS

Krista Ann

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Ancient Arts
YARNS

nature • inspiration • glorious colours!



North Sea Collection

Explore the rich tapestry of Scandinavian and Nordic knitting with our North Sea Design Collection, a celebration of Norwegian, Swedish, Danish, Icelandic, Finnish, and Faroese influences, featuring 15 exquisite designs including sweaters, shawls, and unique accessories.



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Dear Reader,

In the late 1800s and first half of the 20th century, my hometown of Rochester, New York, had a thriving garment industry. In fact, until 2023 when operations were moved to Mexico, Hickey Freeman, a giant in the world of tailored suit-making, was headquartered here. I love to imagine skilled tailors and seamstresses 100 years ago among towering bolts of wool fabric and rows of industrial sewing machines. Oh, the buzz there must have been—both machines and the opinions on the latest fashions!

Rochester set its sights on technology years ago, and you're more likely to bump into an engineer than a tailor these days. In a nod to the city's former clothier glory, the projects in this issue of *Knits* are named for streets around the small metropolis. As your knitting needles walk through the neighborhoods, you won't find yourself lost in time. No, you're going to find yourself in the thoroughly modern world of lace.

The idea for the theme "Modern Lace" started with an article pitched by knitwear designer Kirsten Joel. As her personal interest in lace knitting has grown, so has her desire to bring a fresh, contemporary perspective to what many consider the pinnacle of knitting. We love her ideas so much that we turned her short web article into an entire issue. Designers answered the call for submissions with patterns featuring bold colors, unexpected geometric interpretations, updated silhouettes, and so much more. It was difficult to narrow down the selections, but we have, and the collection gathered here works to change your preconceived notions about knitting lace.

Along with the patterns for lacy garments and accessories, as well as Kirsten's thoughts on modernizing lace, technical content editor Sandi Rosner explores a single lace pattern in several gauges. The results are beautiful and enlightening—I wonder which yarn weight produces your favorite fabric. We're also introducing you to a nonprofit organization that was formed in 2022 to help grieving families. We end with a touching essay from Kate Atherley paying homage to the person who turned her on to sock knitting.

Finally, this will be our last print edition of *Interweave Knits*. We are transitioning from the print magazine to a new membership digital experience. The membership will provide expert techniques, product recommendations, and curated pattern collections, as well as a wealth of resources, tutorials, and instructional videos. We are excited to support knitters in a whole new way! Check out interweave.com/jointheclub for all the details. Many of you already are regulars at interweave.com and if you aren't already one, I urge you to check out the wealth of resources there.

We thank all of our readers, designers, and contributors for making this publication so special. Your dedication has been our inspiration. We are profoundly grateful for your support, and look forward to seeing you at the new, enhanced interweave.com.

Yours in knitting,

Kerry Bogert

INTERWEAVE KNITS

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Spring into PicKNITS

❶ Take your knitting on the go with Lemonwood's **Mini-Minders!** Lemonwood is a family-run business in Tucson, Arizona. These beautifully crafted mini-minders are designed to hold a ball of yarn and spin as you knit from the ball. They come in many designs, so you're sure to find one you will love! www.lemonwood.love ❷ Purl Soho's **Linen Quill** has been a favorite for years! This yarn, offered in more than 50 shades, is now available in smaller 50-gram balls, perfect for colorwork. Made from 50% fine highland wool, 35% alpaca, and 15% linen, the blend is springy, durable, and soft. Linen gives the yarn a rustic look for a truly special yarn! www.purlsoho.com ❸ Add some sparkle to your stitch marker collection and keep track of your progress with Sable and Stone Co.'s **Pink Opal and Moonstone Stitch Marker Set**. The natural semi-precious stones make each marker unique. The set includes four brass stitch markers and a matching progress keeper. These markers will fit needles up to size 13 (9 mm). SableAndStoneCo.com on Etsy ❹ Make packing for your crafting picnics simple with muud's **Saturn XL** bag, pictured in Whisky, distributed by Universal Yarn. This handmade cylindrical leather bag includes both interior and exterior pockets, with plenty of room in the main compartment to house your work-in-progress and yarn. Gaps in the zippers on either side of the latch let you keep the bag closed while you knit away tangle-free! www.universalyarn.com ❺ Spend your spring knitting in color with LYKKE's **Double-Pointed Needles** in Blush, distributed by Knitting Fever. The bold fuchsia color wraps the exterior of each set's storage case and is infused in the wood of the needles. Ask your LYS to order your favorite set with 5" interchangeable circular needles, 6" double-pointed needles sizes 0–5 (2 mm–3.75 mm), 6" doubled-pointed needles sizes 6–13 (4 mm–9 mm) (shown here), or 6" crochet hooks E–4–M–13 (3.5 mm–9 mm). www.knittingfever.com

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MAKER FESTIVALS *Colorado*

Loveland, CO | April 10-13, 2024

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Lancaster, PA | Jul 31-Aug 3, 2024

Learn more at [MakerFestivals.com](https://www.MakerFestivals.com)





Spring in YOUR STITCH

PLANT-BASED FIBERS AND SEASONAL BLENDS

A – PURL SOHO COTTON PURE

Content: 100% organically grown cotton

Color shown: Peacock Teal

Put-up: 279 yd (255 m)/3½ oz (100 g)

Weight: Sport

Discover exceptional softness and sustainability in this 100% organically grown cotton. The unmercerized cotton has a subtle matte sheen, and the 10-ply structure produces incredible stitch definition. It's the perfect choice for designer Kirsten Joel's Baycrest Pullover (p. 10).

B – FIBRA NATURA RAVELLO, DISTRIBUTED BY UNIVERSAL YARN

Content: 75% cotton, 16% extrafine Merino wool, 9% recycled cashmere

Color shown: Sea Whisper

Put-up: 207 yd (190 m)/1¼ oz (50 g)

Weight: Fingering

The cashmere in Ravello is recycled from sweaters, which helps make this luxury fiber affordable. Treat yourself to this buttery-soft yarn with a subtle halo and make Blazenka Simic-Boro's Dowling Top (p. 18).

C – KNIT ONE CROCHET TOO BATISTE

Content: 50% fine Merino wool, 30% linen, 20% silk

Color shown: Berry

Put-up: 208 yd (190 m)/1¼ oz (50 g)

Weight: Sport

The linen in this blended yarn provides natural variations in the color, while Merino wool delivers its softness and silk gives it drape. You'll appreciate all three of these characteristics when using this yarn to make the Charrington Cardigan (p. 12), by Therese Chynoweth.



D – LANA GROSSA LINEA PURA SOLO LINO, DISTRIBUTED BY TRENDSETTER YARNS

Content: 80% recycled linen, 20% linen

Color shown: Cantaloupe

Put-up: 132 yd (120 m)/1¼ oz (50 g)

Weight: Sport

You won't have to wait until your project has been washed to feel the softness of aged linen when using this yarn. The large percentage of recycled linen allows you to skip straight to that perfect worn-in feel when making Susanna IC's Linden Tee (p. 14).

E – ANCIENT ARTS YARNS NETTLE SOFT DK

Content: 68% superwash fine Merino wool, 32% nettle

Color shown: Tame Orchid

Put-up: 263 yd (240 m)/3½ oz (100 g)

Weight: DK

Nettle takes on a whole new personality when processed into yarn and blended with Merino wool. The once prickly plant becomes as luxurious as silk. So, you'll love the feel of the Sumner Shawl (p. 27), by Nadya Stallings, wrapped around your shoulders.

F – KNITTING FOR OLIVE COTTON MERINO

Content: 70% organic cotton, 30% Merino wool

Color shown: Dusty Artichoke

Put-up: 273 yd (250 m)/1¼ oz (50 g)

Weight: Fingering

Looking for a go-to cotton and wool blended yarn that comes in a gorgeous array of colors at an affordable price? This is the yarn you've been hunting for! Free from harmful chemicals, this OEKO-TEX-certified yarn is featured in Krista Ann's Halvern Fingerless Mitts (p. 25).

G – VALLEY YARNS WESTFIELD

Content: 60% extrafine Merino wool, 20% silk, 20% yak

Color shown: Sage

Put-up: 120 yd (109 m)/1¼ oz (50 g)

Weight: DK

Merino wool, silk, and yak fibers blend to create a yarn with just the right amount of warmth for the spring season. You'll love the drape and soft sheen that these fibers produce when wearing the Airinton Tee (p. 22), by Donna Estin.

H – UNIVERSAL YARN WOOL POP

Content: 50% bamboo, 35% superwash wool, 15% polyamide

Color shown: White

Put-up: 284 yd (260 m)/3½ oz (100 g)

Weight: DK

Experience the delightful versatility of bamboo, superwash wool, and polyamide. This slightly heathered yarn is available in 30 colors. Choose your favorite contrasting shades when knitting the Aebersold Top (p. 8), by Rachel Brockman.



Modern Lace Collection

Timeless Charm with Contemporary Appeal



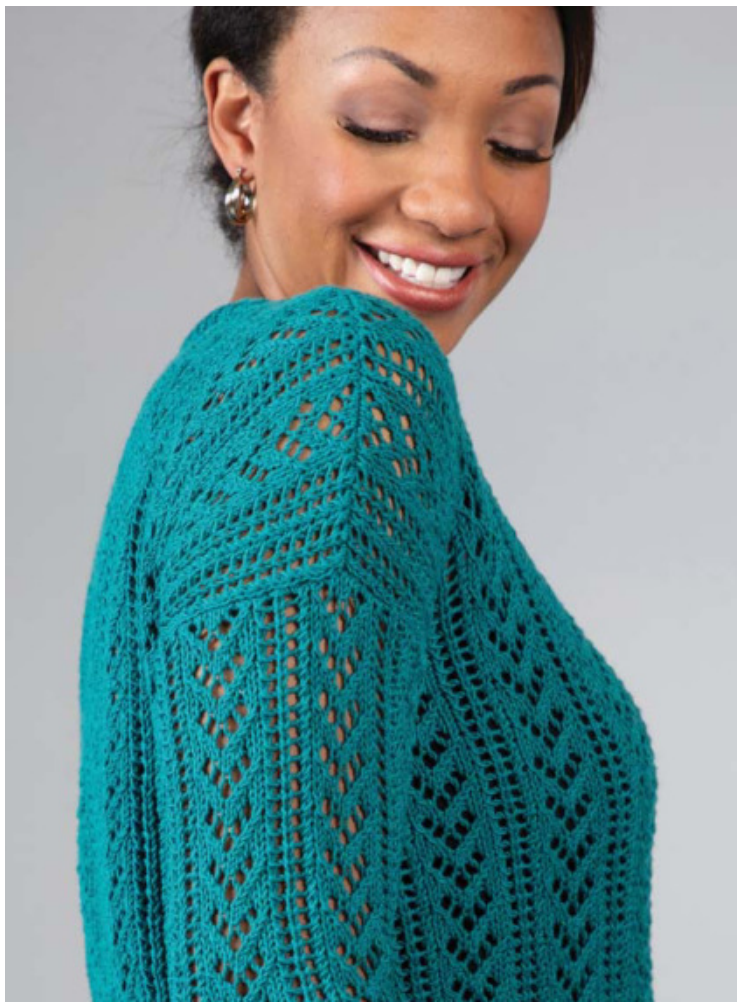
AEBERSOLD TOP

RACHEL BROCKMAN

The staple striped tee gets a makeover in this updated classic. Here, simple eyelet lace is worked in the bands of white offset by narrow stripes of black. The Aebersold Top is worked in pieces and seamed to give the garment structure and a tailored look. You'll find that this design will last well beyond the spring season.

YARN Universal Yarn Wool Pop

PATTERN Page 40



BAYCREST PULLOVER

KIRSTEN JOEL

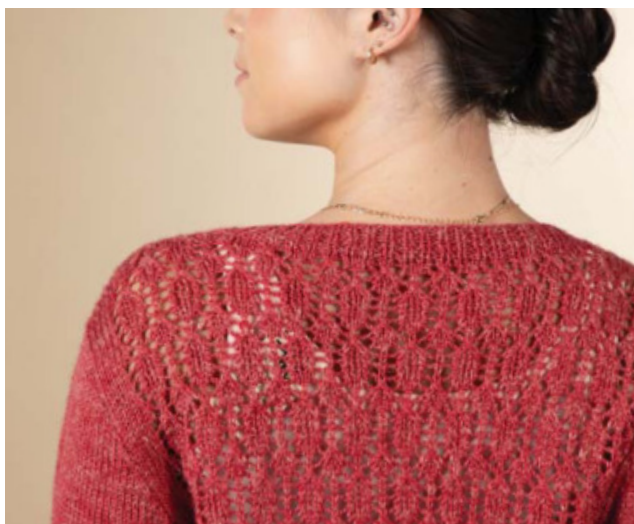
A bold shade of teal makes a statement in this pullover that blends traditional lace with a contemporary silhouette. The slightly cropped length and three-quarter sleeves allow it to effortlessly pair with skirts, trousers, or jeans. Working from the bottom up in pieces, you're able to easily customize the length by adding additional 6-row repeats.

YARN Purl Soho Cotton Pure

PATTERN Page 43







CHARRINGTON CARDIGAN

THERESE CHYNOWETH

A classic cardigan in an eye-catching color will become a much-loved piece in your springtime wardrobe. This sweater is knitted in pieces from the bottom up and seamed. The result will add a feminine finishing layer to any outfit, from jeans and a tee to a simple shirtdress.

YARN Knit One Crochet Too Batiste

PATTERN Page 46



LINDEN TEE

SUSANNA IC

Drop-shoulder construction and floral lace meet in the beautiful Linden Tee. For structural integrity in the finished garment, it's worked in four pieces and seamed. The wide neck and positive ease give it a relaxed yet polished look.

YARN Lana Grossa Linea Pura Solo Lino, distributed by Trendsetter Yarns

PATTERN Page 50







BIXBY TOP

OLYA MIKESH

Structural and natural elements join in this contemporary design that wows. The body of the Bixby Top features a mirrored grid of eyelets, which accentuate the V-neck and form geometric lace, while the sleeves flutter with a botanical motif. The union of these two patterns produces an exceptional and unexpected tee.

YARN Berroco Modern Cotton DK

PATTERN Page 52



DOWLING TOP

BLAZENKA SIMIC-BORO

Simple, easy-to-remember lace is worked from side-to-side to create the subtle look of vertical stripes in this boxy, stress-free tee. Extra-fine Merino wool blended with cotton and cashmere gives this design its gentle drape and soft feel. It would be stunning in any one of Fibra Natura Ravello's 16 shades.

YARN Fibra Natura Ravello, distributed by Universal Yarn

PATTERN Page 54







CATHAWAY VEST

JENNIFER KENT

Whether looking for a unique cover-up for a beach vacation or an eye-catching layer for a business-casual look, you'll find what you need in the Cathaway Vest. DK-weight yarn held double produces a chunky fabric for oversized lace with modern appeal. Knit it in a bright shade as seen here or choose any one of Madelinetosh's hand-dyed shades to suit your personal style.

YARN Madelinetosh Tosh Wool + Cotton

PATTERN Page 58



AIRINTON TEE

DONNA ESTIN

Who said working from the bottom up or the top down are the only ways to produce a knitted garment? Put that notion to the side as you work this stunning lace tee from armhole to armhole. Wide panels of sinuous lace pair with narrow columns of openwork, which run horizontally across the body when worn.

YARN Valley Yarns Westfield

PATTERN Page 60





FARLEIGH COWL

KYLE KUNNECKE

With its bold stripes and modern, graphic lace motif, the Farleigh Cowl is a must-make this spring. Starting with a provisional cast-on, you'll knit in the round through a series of contrasting stripes accentuated by blocks of lace. The easy-to-memorize pattern will make knitting "just one more round" irresistible.

YARN HiKoo Twisp, distributed by skacel

PATTERN Page 62



HALVERN FINGERLESS MITTS

KRISTA ANN

Keep your hands warm without sacrificing dexterity with a beautiful pair of fingerless mitts. The cable and lace openwork of this set calls to mind the twisting vines of spring plants as they reach for the sun. These mitts work up quickly and make an elegant gift, too.

YARN Knitting for Olive Cotton Merino

PATTERN Page 63



GIBBS BERET

AMY GUNDERSON

The basic beret gets a style upgrade when lace is combined with twisted stitches. Knitted in a seasonally friendly blend of bamboo and Merino wool and worked from the brim to the crown, the decreases are worked in pattern for an uninterrupted look. Rain or shine, you'll love this project during this transitional time of year.

YARN Knit Picks Galileo

PATTERN Page 65



SUMNER SHAWL

NADYA STALLINGS

Wrap yourself a luxe blend of Merino wool and nettle, a plant fiber similar to linen which has a silky-soft hand in this yarn. A large field of cabled lace on a background of garter stitch is framed by dramatic peaks of openwork and twisted stitches. The overall effect is delicate, feminine, and captivating.

YARN Ancient Arts Yarns Nettle Soft DK

PATTERN Page 67

LOOSE ENDS PROJECT:

VOLUNTEERS PICKING UP STITCHES FOR FELLOW MAKERS

KERRY BOGERT



PHOTO COURTESY OF WINKY LEWIS

Masey Kaplan (left) and Jennifer Simonic (right) founded Loose Ends Project, a 501(c)3 non-profit organization, to help grieving families.

The loss of a loved one is never easy. Now, imagine that loved one was a maker, and as their family grieves and tries to take care of their loved one's affairs, they come across unfinished projects (UFOs). It is heartbreaking to think that those stitches may go unfinished. Thanks to Jennifer Simonic, Masey Kaplan, and thousands of volunteers participating in the Loose Ends Project, those projects can now be completed.

Founded in the summer of 2022, Jennifer and Masey work to pair willing crafters with unfinished projects. "In knitting patterns, this is noted as K2Tog (knitting two together)," their website reads. Matching the right person to the right project is a manual process of looking at "geography, skill level, and druthers."

The projects that the Loose Ends volunteers finish include a variety of crafts. Knit, crochet, sewing, quilting, tatting, embroidery, cross-stitch, and weaving projects are all within the scope of unfinished work. After submitting a form to share details about the project with Loose Ends, the family member is usually paired with their finisher in one to three weeks. Finishers do not charge for their services, and families are asked to cover only the cost of shipping the project.

Once the finisher receives the project, they mark the last stitch worked by the deceased maker before they restart the UFO. Many will go back once the project is complete and highlight the last stitch in a special way. For knitters, that might be a small duplicate stitch that leaves a small heart on the surface of the fabric.

Since 2022, the Loose Ends Project has blossomed to nearly 17,000 volunteers in 60 different countries. Their combined efforts have almost 2,000 projects back in progress or completed.

If you're inspired and want to get involved with the Loose Ends Project, there are a few ways to help.

1. Spread the Word: Visit Loose Ends' website at www.looseendsproject.org and click on the bright-red "Download Our Flyer" button. Share this printable flyer within your community.
2. Donate Dollars: Loose Ends is run by just Jennifer and Masey. They hope to scale the organization to help more families, and it takes money to do that. If you're able to make a monetary donation, you can find a "Donate" button on their website.
3. Become a Finisher: If you have time to spare and would like to volunteer to finish projects for makers who have passed on, hop over to the Loose Ends website, and click "Become a Finisher."

Loose Ends is just one of many places you can volunteer to finish UFOs like these. Many yarn and quilt stores have quietly offered such services for years. Next time you visit your LYS in person, ask about volunteering. Another option is to visit senior centers and speak with staff members who know their clients well. They may be able to connect you with families who could use support in finishing a loved one's project.

We are thrilled to announce that Jennifer Simonic and Masey Kaplan are Interweave Top 20 Awards honorees. Their work within the community embodies what it means to craft for a cause. Join us in celebrating their work by supporting them at www.looseendsproject.org.

Serial yarn sniffer **KERRY BOGERT** loves to spend her time knitting when she's not collaborating with the team at Interweave or editing *Interweave Knits* magazine. Her passion for making things with her hands is matched only by her love for her children and a well-attenuated stout. Kerry endeavors to never stop learning, buying yarn, or collecting beads. Read her latest articles at www.interweave.com.

KNIT THE RAINBOW: PROVIDING WINTER WARMTH FOR VULNERABLE LGBTQIA+ YOUTHS

BY SANDI ROSNER



PHOTO COURTESY OF KNIT THE RAINBOW

Knit the Rainbow founder Austin Rivers with donated winter garments.

Early in 2020, Austin Rivers learned about the number of LGBTQIA+ youths in New York City who were without stable housing. Upon hearing this, many of us would shake our heads and move on. Not Austin. An actor with a Bachelor of Arts in Politics and a Master's in Public Administration, he combined his experience as a knitter and an activist to found Knit the Rainbow.

There are more than 550,000 LGBTQIA+ young people in the United States who are homeless or in unstable housing situations. More than 8,000 of those youths are in New York City, where fewer than 400 dedicated shelter beds are available. New York's brutal winter weather makes a lack of stable housing even more dangerous. General shelters are often not safe spaces for the LGBTQIA+ community, and these people are particularly vulnerable because of their age.

Knit the Rainbow is a nonprofit, 501(c)3 organization that works to empower and protect these young people by providing them with handmade knitted and crocheted winter clothing. Knit the Rainbow collects warm hats, socks, mittens, and scarves made by volunteers around the world. These garments are sorted, tagged, and delivered to partner organizations, which provide shelter and other services for LGBTQIA+ youths.

Since their launch, Knit the Rainbow has collected and distributed over 16,500 handknitted and crocheted garments through 22 partner organizations in New York City, New Jersey, Chicago, and Detroit.

HOW YOU CAN HELP

Knit the Rainbow depends on individual donations to fund its operations. Cash donations are welcome through their website at www.knittherainbow.org. You can also purchase a variety of colorfully branded merchandise through their shop.

If you live in the New York City area, watch Knit the Rainbow's Instagram for announcements of their next Day of Action. On this day, volunteers gather to sort and tag the donated garments in preparation for distribution. This would be a wonderful service event for a group of crafty friends.

And, of course, you can make and donate warm hats, socks, mittens, cowl, scarves, and other winter clothing. I've found this to be a great way to make a dent in my yarn stash. There are free patterns available through the Knit the Rainbow website. You can also use any pattern that appeals to you. Remember, the group serves people ranging in age from young teens to young adults, so garments in a wide range of sizes are welcome.

Donated garments can be shipped directly to Knit the Rainbow in New York. You can also find a list of yarn stores that have offered to serve as drop-off sites on the website.

Finally, if donating garments or money isn't right for you now, you can still help. Austin credits the power of social media for the successful launch of Knit the Rainbow early in the pandemic. Follow them on Instagram or Facebook, share their posts, and tell your friends. Post a photo of the projects you are boxing up to donate and tag it with #knittherainbow. With your help, Knit the Rainbow can continue keeping youths warm and let them know there are crafters across the country sending them support and care this winter.

We are thrilled that Austin Rivers is an Interweave Top 20 Awards honoree. His work within the community embodies what it means to craft for a cause. Join us in celebrating Austin's work by supporting him at www.knittherainbow.org.

SANDI ROSNER is the technical content editor for all things yarn at Interweave. When she isn't knitting, she usually has her nose in a book. You'll find new technical content from Sandi nearly every week at www.interweave.com.



Lace knitting, with its intricate patterns and delicate designs, has long been associated with tradition and elegance. The art of creating lace fabric using knitting needles has a rich history that dates back centuries, but that doesn't mean it's stuck in the past. In fact, lace knitting has seen a resurgence in popularity in recent years, thanks, in part, to innovative designers who are finding creative ways to modernize this classic technique. In this article, we'll explore several exciting ways to breathe new life into lace knitting.

EMBRACE BOLD COLOR

Lace knitting is often associated with neutral tones and pastel colors, but you can break free from tradition by embracing bold and vibrant hues. Modern lace designs look stunning in rich jewel tones, neon shades, or even gradients that transition from one color to another. Bright colors can bring a contemporary edge to lace knitting, making it a perfect choice for statement pieces such as shawls, scarves, and even garments.

The Baycrest Pullover (**Photo 1**) shows what happens when an unusual color is combined with lace. The deep, saturated teal shade lets you know this is a modern project, and the motifs are simple, approachable, and wearable.



PHOTO 1: The Baycrest Pullover, designed by Kirsten Joel (p. 10).

EXPLORE GEOMETRIC PATTERNS

Modernize your lace knitting by exploring geometric and contemporary lace patterns. Traditional lace often features floral or organic motifs, but geometric lace designs can give your projects a bold and contemporary look. Experiment with clean lines, sharp angles, and abstract shapes to create visually striking lace pieces.

Rachel Brockman's Aebersold Top (**Photo 2**) is an example of combining geometric stripes with the softness of a simple eyelet lace. It freshens both traditional lace knitting and the classic striped top into something unexpected that still has a timeless quality.

EXPERIMENT WITH GAUGE

To infuse a nontraditional and modern flair into your lace projects, consider departing from the customary fine yarns and instead explore the realm of larger-gauge options. Traditionally, lace knitting is synonymous with delicate fibers, but by choosing to work with DK-, worsted-, or Aran-weight yarns, you can achieve dramatically different results.

The Cathaway Vest (**Photo 3**) by Jennifer Kent is a garment that takes full advantage of its nontraditional gauge. With two strands of DK-weight yarn held together, the back panel features exaggerated eyelets that wouldn't be possible with other weights of yarn.



PHOTO 2: The Aebersold Top, designed by Rachel Brockman (p. 8).

COMBINE LACE WITH OTHER TECHNIQUES

Lace doesn't have to stand alone. Mixing lace with other knitting techniques can produce unique and modern results. Combine lace with cables, colorwork, or brioche stitches to create intricate and visually appealing designs that break away from traditional lace patterns. This fusion of techniques can result in stunning and one-of-a-kind pieces that showcase your knitting skills.

INCORPORATE BEADS AND SEQUINS

Adding beads and sequins to your lace projects is a fantastic way to modernize them. These embellishments can create a glamorous and eye-catching effect. Use beads to highlight specific stitches in your lace pattern or scatter them throughout for a subtle shimmer. Sequins can be sewn onto your lace fabric for a touch of sparkle. The interplay of light and texture will make your lace projects truly stand out.



PHOTO 3: The Cathaway Vest, designed by Jennifer Kent (p. 20).



PHOTO 4: The Linden Tee, designed by Susanna IC (p. 14).

PLAY WITH ASYMMETRY

Lace knitting typically involves symmetrical patterns, but asymmetry can add a contemporary flair. Experiment with asymmetrical lace designs that break away from traditional balance and create a dynamic visual appeal. These designs can be particularly striking in garments such as cardigans, where the asymmetry adds a touch of drama.

Designer Susanna IC's Linden Tee (**Photo 4**) features an allover lace design that fully covers the back of the project but only the yoke area of the front. The wide boat neck and drop-shoulder silhouette also add to the modern sensibility.

Lace knitting may have deep roots in tradition, but it's a style ripe for modernization. By experimenting with unconventional materials, bold colors, and asymmetry, you can breathe new life into this timeless art form. Embrace contemporary lace patterns, add beads and sequins for a touch of glamour, and incorporate lace into unexpected garments to create a stylish and versatile wardrobe. Lace knitting has never been more exciting, and with these modern techniques, you can make it a vibrant, essential part of your repertoire.

KIRSTEN JOEL is a knit and crochet designer based in Charleston, South Carolina, where she spends her time with her husband and two children. When she's not knitting, she works in customer service for a software company. For more of Kirsten's feminine, everyday knitting patterns, head to her website at kirstenjoel.com or follow along the design journey on Instagram @kirstenjoel_designs.

Serial yarn sniffer **KERRY BOGERT** loves to spend her time knitting when she's not collaborating with the team at Interweave or editing *Interweave Knits* magazine. Her passion for making things with her hands is matched only by her love for her children and a well-attenuated stout. Kerry endeavors to never stop learning, buying yarn, or collecting beads. Read her latest articles at www.interweave.com.





ONE STITCH, SIX SWATCHES: THE IMPACT OF GAUGE ON LACE

BY SANDI ROSNER

Clockwise from top left: Sock on small needles, Arroyo, Sock on larger needles, Chunky, Dos Tierras, Rios. All yarns from Malabrigo.

When you think of lace knitting, the image that comes to mind is probably an intricate shawl made with a gossamer-thin yarn. Beautiful, but not easy to work into your contemporary wardrobe. In this issue's exploration of modern lace, we wanted to take a closer look at how changing the yarn and the gauge changes the look and feel of knitted lace fabric. I chose a favorite classic lace stitch pattern and paired it with five different yarns from Malabrigo ranging from fingering-weight to bulky.

THE STITCH PATTERN

For this swatch study, I chose one of my favorite lace knitting patterns: Vine Lace. This deceptively simple stitch creates a bit of scallop at the cast-on edge and the columns of stitches curve across the fabric. The 9-stitch and 4-row repeat makes Vine Lace an easily memorized pattern. I began and ended each swatch with a couple of rows of garter stitch.

Vine Lace: (multiple of 9 sts + 6)

Row 1 (RS) Sl 1 wyf, k2, *k1, yo, k2, ssk, k2tog, k2, yo; rep from * to last 3 sts, k3.

Row 2 (WS) Sl 1 wyf, k1, purl to last 2 sts, k2.

Row 3 Sl 1 wyf, k2, *yo, k2, ssk, k2tog, k2, yo, k1; rep from * to last 3 sts, k3.

Row 4 Sl 1 wyf, k1, purl to last 2 sts, k2.

Rep Rows 1–4 for patt.

VINE LACE

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|--|---|---|---|---|
| ✓ | • | | | | | | | | | • | • | | |
| ✓ | • | | ○ | | / | \ | | ○ | | • | • | ✓ | 3 |
| | | ○ | | / | \ | | ○ | | | • | • | ✓ | 1 |

9-st rep

- k on RS; p on WS
- p on RS; k on WS
- ✓ sl 1 wyf on RS; sl 1 wyb on WS
- ✓ sl 1 wyb on RS; sl 1 wyf on WS
- yo
- / k2tog on RS; p2tog on WS
- \ ssk on RS; ssp on WS
- pattern repeat

THE PROCESS

All the yarn labels recommended a range of needle sizes. In every case except for Sock, I chose the largest needle size in the recommended range. For each swatch, I aimed for a piece about 6" wide, then adjusted to fit the pattern multiple.

The swatches were handwashed, then pinned on blocking boards to dry. I stretched the swatches just enough to open the lace pattern. After the fabric was dry and the pins removed, the swatches were allowed to rest for several days before I measured the gauge.

SWATCH 1

Yarn: Malabrigo Sock

Content: 100% superwash Merino wool

Color: Jasmine

Put-up: 440 yd (402 m)/3½ oz (100 g)

Weight: Fingering

Gauge: 31 sts and 40 rows = 4" in Vine Lace.

Pattern worked over 51 sts on size 2 (2.75 mm) needles.

This is the needle size and gauge I would expect to use for knitting a pair of socks. The fabric is firm enough to be durable, with wonderful stitch definition. It also has good drape, which makes me think that a warm-weather lacy tee would be both lovely and long-lasting at this gauge.

SWATCH 2

Yarn: Malabrigo Sock

Content: 100% superwash Merino wool

Color: Jasmine

Put-up: 440 yd (402 m)/3½ oz (100 g)

Weight: Fingering

Gauge: 24 sts and 34 rows = 4" in Vine Lace.

Pattern worked over 42 sts on size 5 (3.75 mm) needles.

Of course, sock yarn is used for more than just socks. These lightweight yarns are a popular choice for sweaters and shawls. I made a second swatch with Sock using size 5 (3.75 mm) needles to get a gauge more appropriate for a sweater. The lace pattern is more open than in Swatch 1, and the fabric has an airy, floating quality. This fabric would make a beautiful, lightweight shawl, scarf, or cowl.

SWATCH 3

Yarn: Malabrigo Arroyo

Content: 100% superwash Merino wool

Color: Water Green

Put-up: 335 yd (306 m)/3½ oz (100 g)

Weight: Sport

Gauge: 24 sts and 32 rows = 4" in Vine Lace.

Pattern worked over 42 sts on size 5 (3.75 mm) needles.

This sport-weight yarn was worked on the same needles as Swatch 2 and produced the same stitch gauge, but a slightly larger row gauge. The swatch feels cozy and substantial, but not heavy. This fabric would make a beautiful and practical three-season pullover.



Swatch 1: Sock knit on size 2 (2.75 mm) needles.



Swatch 2: Sock knit on size 5 (3.75 mm) needles.



Swatch 3: Arroyo knit on size 5 (3.75 mm) needles.

SWATCH 4

Yarn: Malabrigo Dos Tierras

Content: 50% Merino wool, 50% baby alpaca

Color: Pascal

Put-up: 210 yd (193 m)/3½ oz (100 g)

Weight: DK

Gauge: 22 sts and 30 rows = 4" in Vine Lace.

Pattern worked over 42 sts on size 6 (4 mm) needles.

This is the only one of the five yarns that was new to me. The construction of this yarn is unusual—two 2-ply yarns are twisted together in the same direction as the original ply twist. This creates a bit of nubby texture that adds interest to the fabric without obscuring the lace pattern. The addition of baby alpaca to Merino wool adds a buttery softness and wonderful drape. I have already ordered a sweater quantity of this yarn, which is destined to become a cardigan.



Swatch 4: Dos Tierras knit on size 6 (4 mm) needles.

SWATCH 5

Yarn: Malabrigo Rios

Content: 100% superwash Merino wool

Color: Water Green

Put-up: 210 yd (192 m)/3½ oz (100 g)

Weight: Worsted

Gauge: 16 sts and 21 rows = 4" in Vine Lace.

Pattern worked over 33 sts on size 9 (5.5 mm) needles.

Rios is a phenomenally popular yarn, with more than 160,000 projects on Ravelry. In this lace pattern, the fabric is very soft with a good amount of drape. Each stitch is clear and distinct. It feels a little loose for a sweater—I'd worry that the garment might not hold its shape. At this gauge, it would make a lovely wrap. If I were making a pullover or cardigan, I'd use a smaller needle to create a firmer fabric.



Swatch 5: Rios knit on size 9 (5.5 mm) needles.

SWATCH 6

Yarn: Malabrigo Chunky

Content: 100% Merino wool

Color: Water Green

Put-up: 104 yd (95 m)/3½ oz (100 g)

Weight: Bulky

Gauge: 13 sts and 16 rows = 4" in Vine Lace.

Pattern worked over 24 sts on size 11 (8 mm) needles.

This 3-ply yarn produced a fabric that is plush and squishy. The holes in the lace pattern are less prominent than in the other swatches. I imagine this fabric as a luxurious, warm throw at the end of a bed. It would also be a great choice for on-trend chunky cowls and sweaters.

Lace knitting does not need to evoke images of times gone by. By changing up the gauge and matching the fabric to its intended purpose, knitted lace can easily earn its keep as a modern wardrobe staple.

SANDI ROSNER is the technical content editor for all things yarn at Interweave. Over the past 25 years, she has owned a local yarn store, has been the creative director for a large yarn company, and has worked extensively as a freelance designer, technical editor, writer, and teacher. When she isn't knitting, she usually has her nose in a book. You'll find new technical content from Sandi nearly every week at www.interweave.com.



Swatch 6: Chunky knit on size 11 (8 mm) needles.

AI AND KNITTING: THE FUTURE OF KNIT DESIGN?

BY KRISTA ANN



IMAGE SOURCE ADOBE STOCK

Generative AI illustration of a “workplace for hobby knitting.”

It is no secret that artificial intelligence (AI) is infiltrating our world faster than ever before. What was once only a concept for science-fiction books, movies, and TV shows is now making its presence felt in our daily lives.

AI IN THE REAL WORLD

The health industry is attempting to use AI to improve the accuracy and speed of diagnoses. AI bots can be used to summarize the news for readers. With the release of ChatGPT in November 2022, countless students are using this form of AI to write their essays. The use of AI was even an issue in the recent Hollywood writer's strike.

For better or worse, AI is the future for many industries. If there is a way for a company to save time and money, they are going to embrace the technology—even if that means cutting out the human touch that only a living being can bring to a project.

But is AI the future for the knitting world? Are knitwear designers going to be replaced by bots writing patterns?

KNITTING HISTORY

It is believed that knitting originated somewhere between A.D. 500 and A.D. 1200. The earliest known knitted garment is a set of elaborate colorwork stockings that came from a tomb in Egypt. The complexity of the socks indicate that knitting was already a well-established art form.

The mechanical knitting machine was invented in England in 1589. This was almost 200 years prior to Britain's Industrial Revolution. The queen refused to grant a patent to the inventor because she was concerned that the machine would replace jobs held by many of her subjects.

Machines creating knitwear is not really a new concept. So, will machines ever successfully replace the knitter? No. Anyone can go to any clothing store and buy a machine-knitted sweater for a very low price. Yet, for hundreds of years, we have chosen to make our sweaters in the slowest (and most expensive) way possible—one stitch at a time.

What is new is the idea of a computer writing a knitting pattern for a hand knitter to follow.

AI AND KNITTING, MANY QUESTIONS

Programs such as ChatGPT are in the early stages of attempting to train their software to be able to write an accurate knitting pattern.

As AI technology learns, we humans ask questions: Where is this web-crawling program getting its information? Is that enough to create usable knitting patterns? Is it copyright infringement? Can AI visualize and interpret knitting language the way human knitters do? Will AI replace knitwear designers?

All knitting patterns are currently created by designers. These designers understand knitterly language and can visualize how stitches will look next to each other. Designers know how those stitches will interact to create something magical.

So far, AI has not been able to replace the human factors needed for a successful knitting pattern. Its attempts result in impractical shapes, perplexing motifs, and unusable instructions.

AI'S KNITTING LIMITATIONS

Knitters rave about new patterns released by their favorite designers. Over time, knitters develop trust with them—they know they'll get the results they want from those designers. Few knitters are going to trust their delicate hand-dyed yarns and finite spare time to the unknown of an AI pattern.

If machines haven't replaced knitters over the past 435 years, it is unlikely that a computer will replace the knitting designers anytime soon.

Nobody knows what the future holds, but even if AI finds a way to perfect the nuances and intricacies that knitting requires, it is doubtful that AI will replace what knitters do. We don't use machines to knit our pieces and we probably won't use computers to generate our designs. Designers create from their imaginations, from their experiences, from their passions—and no form of AI can ever replace that.

KRISTA ANN is a nomadic knitter. She travels with her husband and their fur baby, Phinny, in an RV while she designs, knits and teaches at yarn shops along the way. Find her on Instagram @explorewithknitsy, at www.explorewithknitsy.com, and at The Knitting Rockstar Academy at www.knittingrockstar.com.

HOW TO READ AND USE OUR PATTERNS

ABBREVIATIONS AND COMMON STITCHES

| | | | | | |
|------------------|---|------------------|---|----------------|---|
| beg | beginning; begin; begins | MC | main color | sl st | slip stitch (sl 1 st pwise unless otherwise indicated) |
| bet | between | p | purl | ssk | slip 1 kwise, slip 1 kwise, k2 sl sts tog tbl (decrease) |
| BO | bind off | p1tbl | purl stitch through back loop | ssp | slip 1 kwise, slip 1 kwise, p2 sl sts tog tbl (decrease) |
| CC | contrasting color | p2tog | purl two stitches together (decrease) | st(s) | stitch(es) |
| cn | cable needle | patt(s) | pattern(s) | St st | stockinette stitch |
| CO | cast on | pfb | purl into front and back of same st (increase) | tbl | through back loop |
| cont | continue(s); continuing | pm | place marker | tog | together |
| dec('d) | decrease(d)(s); decreasing | prev | previous | WS | wrong side |
| dpn | double-pointed needle(s) | pss | pass slipped stitch over | w&t | wrap and turn: work to turning point, slip next stitch purlwise, bring the yarn to the front, then slip the same stitch back to the left needle, turn the work around, and bring the yarn into position for the next stitch |
| fol | follow(s)(ing) | p2sso | pass two slipped stitches over | wyb | with yarn in back |
| inc('d) | increase(d)(s); increasing | pwise | purlwise | wyf | with yarn in front |
| k | knit | rem | remain(s); remaining | yo | yarnover |
| k1B | knit stitch in row below | rep | repeat; repeating | * | repeat the instructions following the single asterisk as directed |
| k1tbl | knit stitch through back loop | rev St st | reverse stockinette stitch | ** | repeat instructions between asterisks as many times as directed or repeat at specified locations |
| k2tog | knit two stitches together (decrease) | RH | right hand | [] | work instructions within brackets as many times as directed |
| kfb | knit into front and back of same st (increase) | rib | ribbing | () | work instructions within parentheses as many times as directed or work a group of stitches all in the same stitch or space |
| kwise | knitwise | rnd(s) | round(s) | | |
| LH | left hand | RS | right side | | |
| m(s) | marker(s) | S2KP2 | slip 2 stitches as if to knit 2 together, knit 1, pass 2 slipped stitches over knit stitch (centered double decrease) | | |
| M1 or M1L | make one left: with left needle tip, lift strand between needles from front to back, knit lifted loop through the back (left-leaning increase) | SKP | slip 1 knitwise, knit 1, pass slip stitch over knit stitch (left-leaning decrease) | | |
| M1P | make one purlwise (increase) | SK2P | slip 1 knitwise, knit 2 together, pass slip stitch over knit 2 together (left-leaning decrease) | | |
| M1R | make one right: with left needle tip, lift strand between needles from back to front, knit lifted loop through the front (right-leaning increase) | sl | slip | | |
| | | sl m | slip marker(s) | | |

LEVEL OF DIFFICULTY

- **Beginner:** Simple stitches; may include basic increases and decreases.
- **Easy:** May include simple stitch patterns, colorwork, and/or shaping.
- **Intermediate:** May include involved stitch patterns, colorwork, and/or shaping.
- **Complex:** May include complex stitch patterns, colorwork, and/or shaping using a variety of techniques and stitches simultaneously.

HOW TO READ CHARTS

Visit www.interweave.com/article/knitting/how-to-read-knitting-charts-tutorial for information on how to read knitting charts.

SPECIAL STITCHES *AND* TECHNIQUES

To see step-by-step illustrations and video tutorials for special techniques, visit the individual tutorial links provided or visit www.interweave.com/interweave-knitting-glossary.

3-Stitch I-cord Bind-off

Use Cable Cast-on method to CO 3 sts to tip of left needle. *K2, k2tog tbl, sl 3 sts from right needle to left needle; rep from * until all sts are bound off. BO rem 3 cord sts. www.interweave.com/go/i-cord-BO

Cable Cast-on

If there are not already stitches on the left-hand needle, begin with a slipknot and one knitted-cast-on stitch. Insert right needle between first 2 sts on left needle, wrap yarn as if to knit, and draw yarn through to complete stitch. Slip this new stitch to left needle. www.interweave.com/go/cable-CO

Crochet Provisional Cast-on:

Using waste yarn and crochet hook, make a loose chain about 4 sts longer than the required number of cast-on sts. Fasten off.

Using project yarn and needle, beginning in next to last ch worked, pick up and knit 1 st through the back loop of each ch until required number of sts are on the needle.

www.interweave.com/go/crochet-provisional-CO

Slip-stitch Selvage:

A slip-stitch selvage creates a tidy edge and eliminates the need for further edging. Slip the first stitch of each RS row kwise wyb. Slip the first stitch of each WS row pwise wyf.

Knitted Cast-on:

With right needle, *knit into first st on left needle and place new st onto left needle. Rep from * until required number of sts have been cast-on, always knitting into last st made.



Aebersold Top, by Rachel Brockman (p. 8)



AEBERSOLD TOP

RACHEL BROCKMAN

Difficulty ●●○○○

Yarn Weight 3

Finished size 35¼ (38¼, 41, 44, 47, 49¾, 52¾, 55¾, 58½, 61½)" circumference at underarm. Pullover shown measures 38¼"; modeled with 4¼" of positive ease.

Yarn Universal Yarn Wool Pop (50% bamboo, 35% superwash wool, 15% polyamide; 284 yd [260 m]/3½ oz [100 g]): #601 White (MC), 3 (3, 3, 4, 4, 4, 4, 5, 5, 5) skeins; #604 Black (CC), 1 (1, 1, 1, 2, 2, 2, 2, 2, 2) skeins.

Needles Size 5 (3.75 mm) 24–32" circular (cir). Size 4 (3.5 mm) 16" and 24–32" cir. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders or waste yarn; tapestry needle.

Gauge 22 sts and 30 rows = 4" in Lace Stripe patt on larger needles.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This pullover is worked from the bottom up in pieces and seamed.
- When working the Lace Stripe pattern, do not break yarn at the color changes. Instead, carry the yarn along the edge of the work, twisting the strands of yarn around one another at the beginning of each RS row.

STITCH GUIDE

K3tog: Knit 3 sts together.

Ssk: Slip next 3 sts separately wwise, slip these 3 sts back to left needle in new orientation, and knit them together through back loop.

3-Stitch I-cord Bind-off: Use Cable Cast-on method to CO 3 sts to tip of left needle. *K2, k2tog tbl, sl 3 sts from right needle to left needle; rep from * until all neckline sts are bound off. BO rem 3 cord sts. Sew ends of cord together.

BACK

With smaller 24–32" cir and MC, CO 99 (107, 115, 123, 131, 139, 147, 155, 163, 171) sts.

Row 1 (WS) P1, *p1 tbl, k1; rep from * to last 2 sts, p1 tbl, p1.

Row 2 (RS) K1, *k1 tbl, p1; rep from * to last 2 sts, k1 tbl, k1.

Rep Rows 1–2 two more times, then rep Row 1 one more time.

Change to larger cir. Join CC; do not break MC.

Work Rows 1–16 of Lace Stripe chart six times, then rep Rows 1–2 of chart one more time. Piece measures approximately 14" from CO edge.

Shape armholes:

Note: Maintain Lace Stripe patt as much as possible while shaping. If there are not enough sts to work both a dec and its corresponding yo, work leftover sts in St st.

BO 5 (6, 7, 8, 9, 10, 11, 12, 13, 14) sts at beg of next 2 rows, then BO 0 (0, 0, 0, 2, 3, 4, 5, 6) sts at beg of foll 2 rows—89 (95, 101, 107, 113, 115, 119, 123, 127, 131) sts rem.

Dec row (RS) K1, k2tog, work in patt to last 3 sts, ssk, k1—2 sts dec'd.

Next row (WS) P1, work in patt to last st, p1.

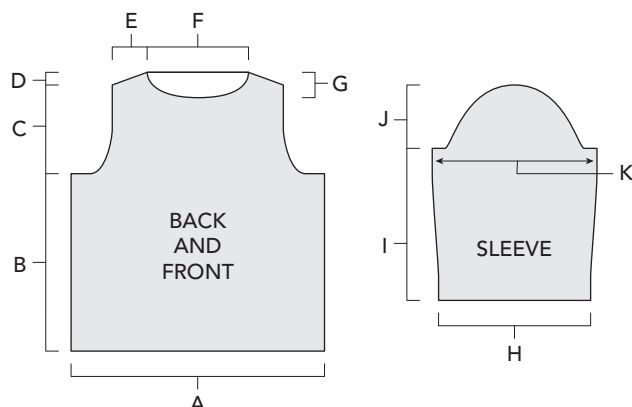
Rep last 2 rows 4 (6, 8, 9, 9, 8, 8, 8, 10, 11) more times—79 (81, 83, 87, 93, 97, 101, 105, 105, 107) sts rem.

Work even in patt until armholes measure 6½ (7, 7½, 8, 8½, 9, 9½, 10, 10½, 11)", ending with a WS row.

Shape back shoulders:

Cont in patt, BO 4 (4, 4, 5, 5, 6, 6, 7, 7, 7) sts at beg of next 2 rows, then 4 (4, 4, 5, 5, 6, 6, 6, 6, 7) sts at beg of foll 2 rows, then 4 (4, 4, 4, 5, 5, 6, 6, 6, 6) sts at beg of foll 2 rows, then 3 (4, 4, 4, 5, 5, 5, 6, 6, 6) sts at beg of foll 2 rows—49 (49, 51, 51, 53, 53, 55, 55, 55, 55) sts rem.

BO all sts.



A: 18 (19½, 21, 22¾, 23¾, 25¼, 26¾, 28¾, 29¾, 31)"

B: 14"

C: 6½ (7, 7½, 8, 8½, 9, 9½, 10, 10½, 11)"

D: 1"

E: 2¾ (3, 3¾, 3¾, 4, 4¼, 4½, 4½, 4¾)"

F: 9 (9, 9¾, 9¾, 9¾, 9¾, 10, 10, 10, 10)"

G: 2"

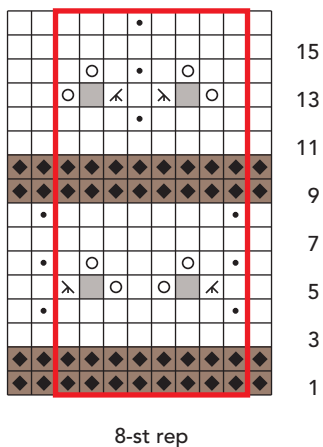
H: 10¾ (12¼, 12¼, 12¼, 12¼, 13¾, 13¾, 13¾, 13¾, 13¾)"

I: 12"

J: 4¾ (5, 5¼, 5½, 6¾, 6¾, 7, 7¼, 7¾, 8)"

K: 12¾ (13, 13¾, 14¾, 16¾, 18, 19½, 21, 21¼, 22)"

LACE STRIPE



| CC | MC | |
|----|----|------------------|
| | | k on RS; p on WS |
| | | p on RS; k on WS |
| | | yo |
| | | k3tog |
| | | sssk |
| | | no stitch |
| | | pattern repeat |

FRONT

Work same as for Back until armholes measure 5½ (6, 6½, 7, 7½, 8, 8½, 9, 9½, 10)", ending with a WS row.

Shape front neck:

Row 1 (RS) Work 20 (21, 21, 23, 25, 27, 28, 30, 30, 31) sts in patt, join another ball of yarn and BO 39 (39, 41, 41, 43, 43, 45, 45, 45, 45) neck sts, work in patt to end—20 (21, 21, 23, 25, 27, 28, 30, 30, 31) sts rem each side.

Work both sides at once with separate balls of yarn.

Row 2 (WS) P1, work in patt to 1 st before neck edge, p1; on other side, p1, work in patt to last st, p1.

Row 3 K1, work in patt to 4 sts before neck edge, k3tog (see Stitch Guide), k1; on other side, k1, sssk (see Stitch Guide), work in patt to last st, k1—2 sts dec'd each side.

Row 4 Rep Row 2.

Row 5 Rep Row 3—16 (17, 17, 19, 21, 23, 24, 26, 26, 27) sts rem each side.

Row 6 Rep Row 2.

Row 7 K1, work in patt to 3 sts before neck edge, k2tog, k1; on other side, k1, ssk, work in patt to last st, k1—15 (16, 16, 18, 20, 22, 23, 25, 25, 26) sts rem each side.

Row 8 Rep Row 2.

Shape front shoulders:

Row 9 (RS) BO 4 (4, 4, 5, 5, 6, 6, 7, 7, 7) sts, work in patt to 1 st before neck edge, k1; on other side, k1, work in patt to last st, k1.

Row 10 (WS) BO 4 (4, 4, 5, 5, 6, 6, 7, 7, 7) sts, work in patt to 1 st before neck edge, p1; on other side, p1, work in patt to last st, p1.

Row 11 BO 4 (4, 4, 5, 5, 6, 6, 6, 6, 7) sts, work in patt to 1 st before neck edge, k1; on other side, k1, work in patt to last st, k1.

Row 12 BO 4 (4, 4, 5, 5, 6, 6, 6, 6, 7) sts, work in patt to 1 st before neck edge, p1; on other side, p1, work in patt to last st, p1.

Row 13 BO 4 (4, 4, 4, 5, 5, 6, 6, 6, 6) sts, work in patt to 1 st before neck edge, k1; on other side, k1, work in patt to last st, k1.

Row 14 BO 4 (4, 4, 4, 5, 5, 6, 6, 6, 6) sts, work in patt to 1 st before neck edge, p1; on other side, p1, work in patt to last st, p1.

Row 15 BO 3 (4, 4, 4, 5, 5, 5, 6, 6, 6) sts; on other side, k1, work in patt to last st, k1.

Row 16 BO rem 3 (4, 4, 4, 5, 5, 5, 6, 6, 6) sts.





SLEEVES

With smaller 24–32" cir and MC, CO 59 (67, 67, 67, 67, 75, 75, 75, 75, 75) sts.

Row 1 (WS) P1, *p1 tbl, k1; rep from * to last 2 sts, p1 tbl, p1.

Row 2 (RS) K1, *k1 tbl, p1; rep from * to last 2 sts, k1 tbl, k1.

Rep Rows 1–2 two more times, then rep Row 1 one more time.

Change to larger cir. Join CC; do not break MC.

Work Rows 1–8 of Lace Stripe chart.

Piece measures approximately 2" from CO edge.

Note: Maintain Lace Stripe patt as much as possible while shaping. If there are not enough sts to work both a dec and its corresponding yo, work leftover sts in St st.

Inc row (RS) K1, M1L, work in patt to last st, M1R, k1—2 sts inc'd.

Rep Inc Row every 16 (32, 16, 10, 6, 4, 4, 2, 2, 2) rows, 3 (1, 3, 3, 10, 3, 15, 7, 9, 12) more time(s), then every 0 (0, 0, 12, 0, 6, 0, 4, 4, 4) rows, 0 (0, 0, 2, 0, 8, 0, 12, 11, 10) times—67 (71, 75, 79, 89, 99, 107, 115, 117, 121) sts.

Work even in patt until piece measures approximately 12" from CO, ending with Row 2 of chart.

Shape cap:

BO 5 (6, 7, 8, 9, 10, 11, 12, 13, 14) sts at beg of next 2 rows, then BO 0 (0, 0, 0, 0, 2, 3, 4, 5, 6) sts at beg of foll 2 rows—57 (59, 61, 63, 71, 75, 79, 83, 81, 81) sts rem.

Dec row (RS) K1, k2tog, work in patt to last 3 sts, ssk, k1—2 sts dec'd.

Next row (WS) P1, work in patt to last st, p1.

Rep last 2 rows 10 (12, 14, 15, 16, 18, 19, 19, 10, 10) more times—35 (33, 31, 31, 37, 37, 39, 43, 59, 59) sts rem.

Sizes 35¼ (38¼, -, -, 47, 49¾, 52¾, 55¾, -, -)" only:

Next row (RS) Rep Dec Row—2 sts dec'd.

Next row (WS) P1, ssp, work in patt to last 3 sts, p2tog, p1—2 sts dec'd.

Rep the last 2 rows 1 (0, -, -, 0, 0, 0, 1, -, -) more times—27 (29, -, -, 33, 33, 35, 35, -, -) sts rem.

Sizes - (-, -, -, -, -, -, -, 58½, 61½)" only:

Rep Dec row every 4th row - (-, -, -, -, -, -, -, 2, 3) times— (-, -, -, -, -, -, -, 55, 53) sts rem.

Rep Dec row every RS row - (-, -, -, -, -, -, -, 9, 8) times— (-, -, -, -, -, -, -, 37, 37) sts rem.

All sizes:

BO 2 sts at beg of next 4 rows, then BO 3 sts at beg of foll 2 rows—13 (15, 17, 17, 19, 19, 21, 21, 23, 23) sts rem.
BO all sts.

FINISHING

Weave in ends. Block pieces to measurements.

Sew shoulder seams. Sew sleeves into armholes. Sew sleeve and side seams.

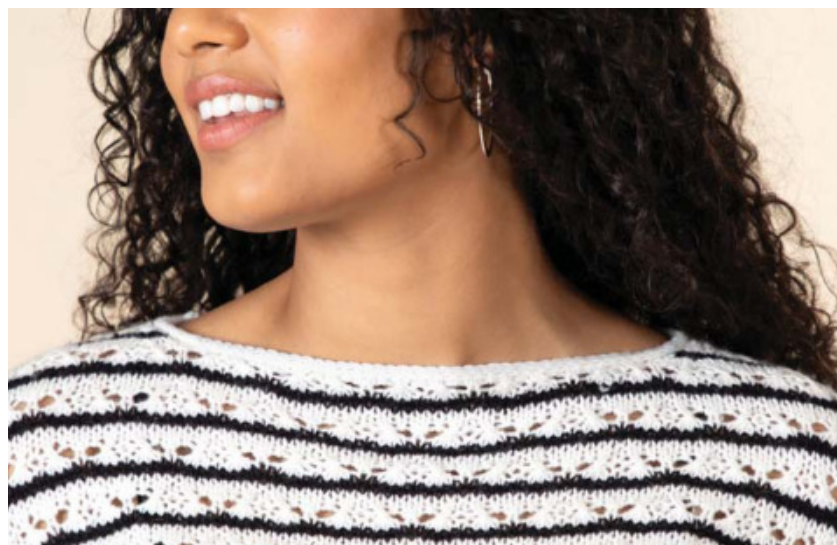
Neckband:

Using smaller 16" cir and MC, with RS facing, and beg at right shoulder seam, pick up and knit 108 (108, 112, 112, 116, 116, 120, 120, 120, 120) sts evenly around neck edge.

BO all sts using 3-Stitch I-cord Bind-off (see Stitch Guide).

Weave in rem ends and steam block neckband.

RACHEL BROCKMAN is the creative lead for Universal Yarn and designs independently. When she isn't knitting, she's probably playing with her pups, climbing, or watching John Carpenter's *The Thing* for the millionth time with her husband. You can find her on Ravelry as Racheleilei and Instagram as @rachbrockknits.





BAYCREST PULLOVER

KIRSTEN JOEL

Difficulty ●●○○○

Yarn Weight (3)

Finished size 32¼ (35¼, 40, 44¼, 48¼, 51¼, 54, 58, 61½)" circumference at underarm. Pullover shown measures 40"; modeled with 3" of positive ease.

Yarn Purl Soho Cotton Pure (100% organically grown cotton; 279 yd [255 m]/3½ oz [100 g]): Peacock Teal, 3 (4, 4, 5, 5, 6, 6, 7, 7) skeins.

Needles Size 3 (3.25 mm): 24–32" and 16" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle.

Gauge 23 sts and 28 rows = 4" in Chart patt.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This pullover is worked back and forth from the bottom up in pieces and seamed.
- To maintain consistent proportions throughout the size range, the armhole shaping varies. For the smaller sizes, the armhole area is increased to a wider shoulder line. For the larger sizes, the armhole area is decreased to a narrower shoulder line.

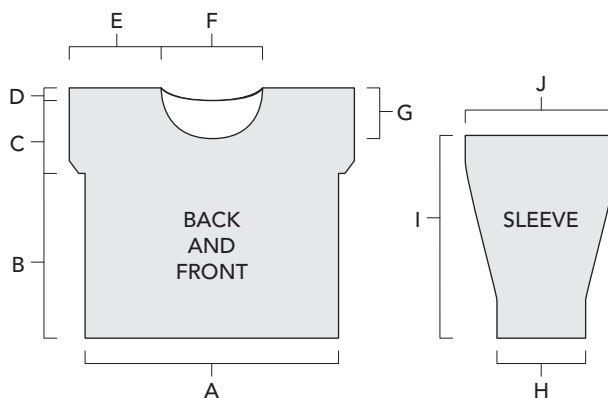
STITCH GUIDE

K1, P1 Rib: (multiple of 2 sts + 1)

Row 1 (RS) K2, *p1, k1; rep from * to last st, k1.

Row 2 (WS) K1, *p1, k1; rep from * to last 2 sts, p1, k1.

Rep Rows 1–2 for patt.



A: 16½ (18¼, 20¼, 22½, 24½, 26¼, 27¼, 29½, 31¼)"

B: 13½ (13¾, 13, 12¾, 12½, 12, 11½, 11, 10¾)"

C: 4¾ (5¼, 5¾, 6¼, 6¾, 7½, 8¼, 9, 9¾)"

D: 1"

E: 7¼ (7¼, 7½, 7½, 7½, 7¾, 7¾, 7¾, 8¼)"

F: 7¾ (8¼, 7¾, 8¾, 8¾, 8¾, 8¾, 9½, 9¾)"

G: 3¾ (3¾, 4, 4, 4¼, 4¼, 4½, 4½, 4½)"

H: 6¾ (7¼, 7½, 7¾, 7¾, 8¼, 8½, 8¾, 9¼)"

I: 14½ (15¼, 16, 16¾, 16½, 17¼, 17½, 18¾, 18½)"

J: 10¼ (11, 12, 12¾, 13¾, 15¼, 16½, 18, 18½)"

CHART

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| \ | ○ | ○ | / | \ | ○ | | | ○ | / | \ | ○ | ○ | / | 5 |
| \ | ○ | ○ | / | \ | ○ | ○ | / | \ | ○ | ○ | / | | | 3 |
| \ | ○ | ○ | / | | | ○ | / | | \ | ○ | ○ | / | | 1 |

12-st rep

- ☐ k on RS; p on WS
- ☐ yo
- ☐ k2tog on RS; p2tog on WS
- ☐ ssk on RS; ssp on WS
- ☐ pattern repeat

BACK

With longer cir, CO 95 (105, 117, 129, 141, 151, 157, 169, 179) sts.

Work in k1, p1 rib (see Stitch Guide) for 2", ending with a WS row.

Set-up row 1 (RS) K3 (2, 2, 2, 2, 1, 4, 4, 3), place marker (pm), work Row 1 of Chart to last 3 (2, 2, 2, 2, 1, 4, 4, 3) sts, pm, k3 (2, 2, 2, 2, 1, 4, 4, 3).

Set-up row 2 (WS) K1, purl to m, sl m, work Row 2 of Chart to m, sl m, purl to last st, k1.

Cont in established patt, work Rows 3–6 of Chart, then rep Rows 1–6 of Chart until piece measures 13½ (13¾, 13, 12¾, 12½, 12, 11½, 11, 10¾)" from CO, ending with a WS row.



Shape armholes:

Note: Maintain patt as much as possible while shaping. If there are not enough sts to work both a yo and its accompanying dec, work leftover sts in St st.

Sizes 32¼ (35¾, 40, 44¼, -, -, -, -)" only:

CO 7 (5, 3, 0, -, -, -, -) sts at beg of next 2 rows. CO 3 (2, 0, 0, -, -, -, -) sts at beg of foll 2 rows—115 (119, 123, 129, -, -, -, -, -) sts.

Inc row (RS) K2, M1R, work in patt to last 2 sts, M1L, k2—2 sts inc'd.

Rep Inc row every RS row 5 (4, 3, 1, -, -, -, -, -) more times—127 (129, 131, 133, -, -, -, -, -) sts.

Sizes - (-, -, -, 48¼, 51¾, 54, 58, 61½)" only:

BO - (-, -, -, 0, 0, 4, 5, 6) sts at beg of next 2 rows. BO - (-, -, -, 0, 0, 0, 2, 4) at beg of foll 2 rows—141, 151, 149, 155, 159) sts.

Dec row (RS) K1, ssk, work in patt to last 3 sts, k2tog, k1—2 sts dec'd.

Rep Dec row every RS row - (-, -, -, 1, 5, 3, 4, 5) more times—137, 139, 141, 145, 147) sts.

All sizes:

Cont in patt until piece measures 4¾ (5¾, 5¾, 6¾, 6¾, 7¾, 8¾, 9, 9¾)" from beg of armhole shaping, ending with a WS row.

Shape back neck:

Row 1 (RS) Work 43 (43, 45, 45, 45, 47, 47, 47, 49) sts in patt, join another ball of yarn and BO 41 (43, 41, 43, 47, 45, 47, 51, 49) sts, work in patt to end—43 (43, 45, 45, 45, 47, 47, 47, 49) sts rem each side.

Note: Work both sides at once with separate balls of yarn.

Row 2 (WS) Work in patt to neck edge; on other side, work in patt to end.

Row 3 (RS) Work in patt to 3 sts before neck edge, k2tog, k1; on other side, k1, ssk, work in patt to end—1 st dec'd each side.

Rows 4–5 Rep Rows 2–3—41 (41, 43, 43, 43, 45, 45, 45, 47) sts rem each side. Work even in patt until armholes measure 5½ (6, 6½, 7, 7½, 8¾, 9, 9¾, 10¾)", ending with a WS row.

BO all sts.

FRONT

Work same as for Back until armholes measure 2 (2½, 2¾, 3¾, 3¾, 4¾, 4¾, 5½, 5¾)" from start of shaping, ending with a WS row.

Shape front neck:

Work 52 (52, 53, 53, 55, 55, 55, 57, 57) sts in patt, join another ball of yarn and BO 23 (25, 25, 27, 27, 29, 31, 31, 33) sts,

work in patt to end—52 (52, 53, 53, 55, 55, 55, 57, 57) sts rem each side.

Note: Work both sides at once with separate balls of yarn.

Row 2 (WS) Work in patt to neck edge; on other side BO 5 (5, 4, 4, 5, 4, 4, 5, 4), work in patt to end.

Row 3 Work in patt to neck edge; on other side BO 5 (5, 4, 4, 5, 4, 4, 5, 4), work in patt to end—47 (47, 49, 49, 50, 51, 51, 52, 53) sts rem each side.

Row 4 Work in patt to neck edge; on other side, BO 3, work in patt to end.

Row 5 Work in patt to neck edge; on other side, BO 3, work in patt to end—44 (44, 46, 46, 47, 48, 48, 49, 50) sts rem each side.

Row 6 Work in patt to neck edge; on other side, work in patt to end.

Dec row (RS) Work in patt to 3 sts before neck edge, k2tog, k1; on other side, k1, ssk, work in patt to end—1 st dec'd each side.

Rep Dec row every RS row 2 (2, 2, 2, 3, 2, 2, 3, 2) more times—41 (41, 43, 43, 43, 45, 45, 45, 47) sts rem each side.

Work even in patt until armholes measure 5½ (6, 6½, 7, 7½, 8¾, 9, 9¾, 10¾)", ending with a WS row.

BO all sts.



SLEEVES

With longer cir, CO 39 (41, 43, 45, 45, 47, 49, 51, 53) sts.

Work in k1, p1 rib for 2", ending with a WS row.

Set-up row 1 (RS) K5 (6, 1, 2, 2, 3, 4, 5, 6) sts, pm, work Row 1 of Chart to last 5 (6, 1, 2, 2, 3, 4, 5, 6) sts, pm, k5 (6, 1, 2, 2, 3, 4, 5, 6).

Set-up row 2 (WS) K1, purl to m, work Row 2 of Chart to m, purl to last st, k1. Cont in established patt, work Rows 3–6 of Chart.

Inc row (RS) K2, M1R, work to last 2 sts, M1L, k2—2 sts inc'd.

Note: Incorporate new sts into patt as much as possible while shaping. If there are not enough sts to work both a yarnover and its accompanying dec, work leftover sts in St st. Rep Inc row every 6 (6, 6, 4, 4, 4, 4, 4) rows 9 (10, 12, 13, 16, 19, 22, 25, 26) more times—59 (63, 69, 73, 79, 87, 95, 103, 107) sts.

Work even in patt until sleeve measures 14½ (15¼, 16, 16¾, 16¾, 17¼, 17½, 18¼, 18½)" from CO, ending with a WS row. BO all sts.

FINISHING

Block pieces to measurements. Sew shoulder seams. Sew sleeves into armholes. Sew side and sleeve seams.

Neckband:

Using shorter cir, beg at right shoulder seam with RS facing, pick up and knit 5 sts down side of right back neck, 41 (43, 41, 43, 47, 45, 47, 51, 49) sts along BO edge at center back neck, 5 sts up left back neck, 19 (19, 21, 21, 21, 21, 23, 23, 23) sts down left front neck, 23 (25, 25, 27, 27, 29, 31, 31, 33) sts along BO edge at center front neck, and 19 (19, 21, 21, 21, 21, 23, 23, 23) sts up right front neck—112 (116, 118, 122, 126, 126, 134, 138, 138) sts. Pm and join in the round.

Rnd 1 *K1, p1; rep from * to end. Rep Rnd 1 until neckband measures 1". BO all sts.

KIRSTEN JOEL is a knit and crochet designer based in Charleston, South Carolina, where she spends her time with her husband and two kiddos and can often be spotted knitting at the beach. When she's not knitting, she's working in customer service for a software company. For more feminine everyday knitting patterns, follow Kirsten on Instagram @kirstenjoel_designs or online at kirstenjoel.com.

THERESE CHYNOWETH

Yarn Weight






Needles Size 5 (3.75 mm): 16" and 32" circular (cir) and set of double-pointed (dnp). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); stitch holders; tapestry needle; eight 11/16" (17 mm) buttons.

Gauge 22 sts and 30 rows = 4" in St st;
19 sts and 30 rows = 4" in Chart patt.

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11
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- | | |
|---|------------------|
|  | k on RS; p on WS |
|  | yo |
|  | k2tog |
|  | ssk |
|  | sk2p |
|  | pattern repeat |

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- The body of this cardigan is worked in pieces from the bottom up. The shoulders are shaped with short rows and shoulder seams are joined using a Three-needle Bind-off. The sleeves are worked in the round from the cuff up, with the sleeve caps worked back and forth and sewn into the armholes.
- Maintain pattern as much as possible when working neck shaping on both front and back, and while working short rows. If there are not enough stitches to work a yarnover and its corresponding decrease, work leftover stitches in stockinette stitch. If only one yarnover can be worked with an sk2p, work the decrease as an ssk.

With longer cir, CO 100 (108, 122, 130, 144, 154, 166, 176) sts.

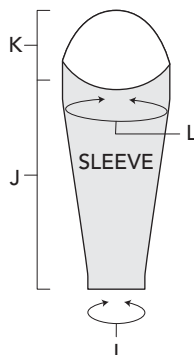
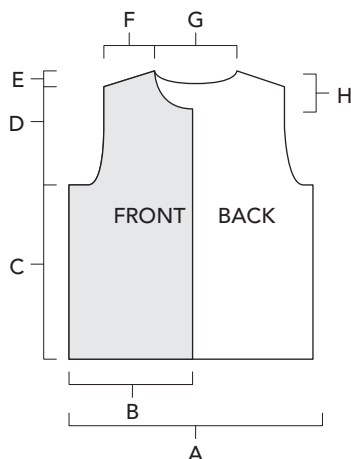
Row 1 (WS) *P1, k1; rep from * to end.

Row 2 (RS) *K1, p1; rep from * to end.
Rep Rows 1–2 until ribbing measures 1",
ending with a RS row.

Set-up row (WS) [P15 (13, 19, 17, 11, 13, 16, 18), p2tog] 1 (1, 1, 1, 2, 2, 2, 2) time(s), p2 (2, 2, 2, 2, 3, 3, 4), pm, p6 (6, 5, 7, 7, 7, 7, 7), [p2tog, p6 (8, 6, 7, 7, 7, 7, 7)] 6 (6, 8, 8, 8, 8, 8, 8) times, p2tog, p6 (6, 5, 7, 7, 7, 7, 7), pm, p2 (2, 2, 2, 2, 3, 3, 4), [p2tog, p15 (13, 19, 17, 11, 13, 16, 18)] 1 (1, 1, 1, 2, 2, 2, 2) time(s)—91 (99, 111, 119, 131, 141, 153, 163) sts rem.

Next row (RS) Knit to marker, sl m, work Row 1 of Chart to marker, sl m, knit to end.

Cont in St st and Chart patt as established until piece measures 13½ (13¾, 14, 14¼, 14½, 14¾, 15, 15¼)" from CO, ending with a WS row.



- A: 18 (20, 22, 24, 26, 28, 30, 32)"
 B: 8¼ (9¾, 10¼, 11¼, 12¼, 13½, 14½, 15¼)"
 C: 13½ (13¾, 14, 14¼, 14½, 14¾, 15, 15¼)"
 D: 7½ (8, 8½, 9, 9½, 10, 10½, 11)"
 E: 1¼"
 F: 3½ (4, 4¼, 4½, 4¾, 4½, 4¾, 4¾)"
 G: 7¼ (8¼, 8¼, 8¾, 8¾, 9, 9, 9½)"
 H: 3¼ (3¼, 3½, 3¾, 4¼, 4¼, 4¾, 4¾)"
 I: 8¼ (8¼, 9, 9, 9½, 9¾, 10¼, 10¼)"
 J: 17 (17, 17½, 17½, 18, 18, 18½, 18½)"
 K: 4¼ (4¼, 4½, 5¼, 5¼, 5¼, 5¼, 5¼)"
 L: 13 (14¼, 16, 17¼, 19, 21½, 23, 23¾)"



Shape armholes:

BO 0 (0, 0, 6, 7, 9, 11, 12) sts at beg of next 0 (0, 0, 2, 2, 2, 2, 2) rows, 0 (0, 5, 0, 0, 5, 5, 7) sts at beg of next 0 (0, 2, 0, 0, 2, 2, 2) rows, 4 (4, 0, 0, 4, 4, 4, 4) sts at beg of next 2 (2, 0, 0, 2, 2, 2, 2) rows, 0 (0, 3, 3, 3, 3, 3, 3) sts at beg of next 0 (0, 2, 2, 2, 2, 2, 2) rows, then 2 sts at beg of next 2 (4, 2, 4, 4, 2, 4, 4) rows—79 (83, 91, 93, 95, 95, 99, 103) sts rem.

Dec row (RS) K2, k2tog, work to last 4 sts, ssk, k2—2 sts dec'd.

Rep Dec row every RS row 3 (2, 3, 4, 4, 4, 5, 6) more times—71 (77, 83, 83, 85, 85, 87, 89) sts rem.

Work even until armholes measure $7\frac{1}{4}$ ($7\frac{1}{4}$, $8\frac{1}{4}$, $8\frac{1}{4}$, $9\frac{1}{4}$, $9\frac{1}{4}$, $10\frac{1}{4}$, $10\frac{1}{4}$)", ending with a WS row.

Shape back neck and shoulders:

Pm each side of center 27 (29, 29, 31, 31, 33, 33, 35) sts for neck.

Short-row 1 (RS) Work in patt to last 3 (3, 4, 4, 4, 4, 4, 4) sts, w&t.

Short-row 2 (WS) Work in patt to last 3 (3, 4, 4, 4, 4, 4, 4) sts, w&t.

Short-row 3 Work in patt to neck m, join another ball of yarn and BO center 27 (29, 29, 31, 31, 33, 33, 35) sts, work in patt to 2 (3, 3, 3, 3, 3, 3, 3) sts before wrapped st, w&t.

Note: Work both sides at once with separate balls of yarn.

Short-row 4 Work in patt to neck edge; on other side, BO 3 sts, work in patt to 2 (3, 3, 3, 3, 3, 3, 3) sts before wrapped st, w&t.

Short-row 5 Work in patt to neck edge; on other side, BO 3 sts, work in patt to 2 (3, 3, 3, 3, 3, 3, 3) sts before wrapped st, w&t.

Short-row 6 Work in patt to neck edge; on other side, BO 2 sts, work in patt to 2 (3, 3, 3, 3, 3, 3, 3) sts before wrapped st, w&t.

Short-row 7 Work in patt to neck edge; on other side, BO 2 sts, work in patt to 3 (3, 4, 3, 4, 3, 4, 4) sts before wrapped st, w&t.

Short-row 8 Work in patt to neck edge; on other side, work in patt to 3 (3, 4, 3, 4, 3, 4, 4) sts before wrapped st, w&t.

Short-row 9 Work in patt to neck edge; on other side, knit to end working wraps tog with wrapped sts. Place these 17 (19, 22, 21, 22, 21, 22, 22) sts on holder.

Next row Purl to end working wraps tog with wrapped sts. Place these 17 (19, 22, 21, 22, 21, 22, 22) sts on holder.

LEFT FRONT

With longer cir, CO 48 (52, 60, 64, 70, 74, 80, 84) sts.

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

Row 2 (RS) *P1, k1; rep from * to end.

Rep Rows 1–2 until ribbing measures 1", ending with a RS row.

Set-up row (WS) P4 (4, 3, 5, 5, 5, 5, 5), [p2tog, p6 (8, 6, 7, 7, 7, 7)] 3 (3, 4, 4, 4, 4, 4, 4) times, p2tog, pm, p0 (0, 2, 2, 2, 2, 2, 2), [p2tog] 0 (0, 1, 1, 1, 1, 1, 1) time(s), then purl to end of row—44 (48, 54, 58, 64, 68, 74, 78) sts rem.

Next row (RS) Knit to marker, sl m, work Row 1 of Chart to last st, k1.

Cont in St st and Chart patt as established until piece measures $13\frac{1}{2}$ ($13\frac{1}{2}$, 14, $14\frac{1}{4}$, $14\frac{1}{4}$, $14\frac{1}{4}$, 15, $15\frac{1}{4}$)" from CO, ending with a WS row.

Shape armhole:

BO at beg of RS rows 0 (0, 0, 6, 7, 9, 11, 12) sts 0 (0, 0, 1, 1, 1, 1, 1) time(s), 0 (0, 5, 0, 0, 5, 5, 7) sts 0 (0, 1, 0, 0, 1, 1, 1) time(s), 4 (4, 0, 0, 4, 4, 4, 4) sts 1 (1, 0, 0, 1, 1, 1, 1) time(s), 0 (0, 3, 3, 3, 3, 3, 3) sts 0 (0, 1, 1, 1, 1, 1, 1) time(s), then 2 sts 1 (2, 1, 2, 2, 1, 2, 2) time(s)—38 (40, 44, 45, 46, 45, 47, 48) sts rem.

Work 1 WS row even.

Dec row (RS) K1, k2tog, work in patt to end of row—1 st dec'd.

Rep Dec row every RS row 3 (2, 3, 4, 4, 4, 5, 6) more times—34 (37, 40, 40, 41, 40, 41, 41) sts rem.

Work even until armhole measures $5\frac{1}{2}$ ($6\frac{1}{4}$, $6\frac{1}{4}$, $6\frac{1}{4}$, $6\frac{1}{4}$, $7\frac{1}{4}$, $7\frac{1}{4}$)", ending with a RS row.

Shape neck:

Note: See Stitch Guide for information on maintaining patt while shaping.

At beg of WS rows BO 5 (6, 5, 5, 5, 5, 5) sts one time, 4 sts one time, 3 sts one time, 2 sts one time, then BO 1 st 3 (3, 4, 5, 5, 5, 5) times—17 (19, 22, 21, 22, 21, 22, 22) sts rem.

Work even until armhole measures $7\frac{1}{4}$ ($7\frac{1}{4}$, $8\frac{1}{4}$, $8\frac{1}{4}$, $9\frac{1}{4}$, $9\frac{1}{4}$, $10\frac{1}{4}$, $10\frac{1}{4}$)", ending with a RS row.

Shape shoulder:

Short-row 1 (WS) Purl to last 3 (3, 4, 4, 4, 4, 4, 4) sts, w&t.

Short-rows 2, 4, and 6 (RS) Work in patt to neck edge.

Short-row 3 Purl to 2 (3, 3, 3, 3, 3, 3, 3) sts before last wrapped st, w&t.

Short-row 5 Purl to 2 (3, 3, 3, 3, 3, 3, 3) sts before last wrapped st, w&t.

Short-row 7 Purl to 3 (3, 4, 3, 4, 3, 4, 4) sts before last wrapped st, w&t.



Short-row 8 Work in patt to neck edge.

Next row Purl to end working wraps tog with wrapped sts. Place sts on holder.

RIGHT FRONT

With longer cir, CO 48 (52, 60, 64, 70, 74, 80, 84) sts.

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

Row 2 (RS) *P1, k1; rep from * to end. Rep Rows 1–2 until ribbing measures 1", ending with a RS row.

Set-up row (WS) P18 (16, 19, 17, 23, 27, 33, 37), [p2tog] 0 (0, 1, 1, 1, 1, 1) time(s), p0 (0, 2, 2, 2, 2, 2), pm, [p2tog, p6 (8, 6, 7, 7, 7, 7)] 3 (3, 4, 4, 4, 4, 4) times, p2tog, p4 (4, 3, 5, 5, 5, 5)—44 (48, 54, 58, 64, 68, 74, 78) sts rem.

Next row (RS) K1, work Row 1 of Chart to marker, sl m, knit to end.

Cont in St st and Chart patt as established until piece measures 13½ (13¾, 14, 14¼, 14½, 14¾, 15, 15¼)" from CO, ending with a RS row.

Shape armhole:

BO at beg of WS rows 0 (0, 0, 6, 7, 9, 11, 12) sts 0 (0, 0, 1, 1, 1, 1, 1) time(s), 0 (0, 5, 0, 0, 5, 5, 7) sts 0 (0, 1, 0, 0, 1, 1) time(s), 4 (4, 0, 0, 4, 4, 4) sts 1 (1, 0, 0, 1, 1, 1, 1) time(s), 0 (0, 3, 3, 3,

3, 3) sts 0 (0, 1, 1, 1, 1, 1) time(s), then 2 sts 1 (2, 1, 2, 2, 1, 2, 2) time(s)—38 (40, 44, 45, 46, 45, 47, 48) sts rem.

Dec row (RS) Work in patt to last 3 sts, ssk, k1—1 st dec'd.

Rep Dec row every RS row 3 (2, 3, 4, 4, 4, 5, 6) more times—34 (37, 40, 40, 41, 40, 41, 41) sts rem.

Work even until armhole measures 5½ (6, 6¼, 6½, 6¾, 7, 7½, 7¾)" ending with a WS row.

Shape neck:

Note: See Stitch Guide for information on maintaining patt while shaping.

BO at beg of RS rows 5 (6, 5, 5, 5, 5, 5, 5) sts one time, 4 sts one time, 3 sts one time, 2 sts one time, then 1 st 3 (3, 4, 5, 5, 5, 5, 5) times—17 (19, 22, 21, 22, 21, 22, 22) sts rem.

Work even until armhole measures approx 7¼ (7¾, 8¼, 8¾, 9¼, 9¾, 10¼, 10¾)" ending with a WS row.

Shape shoulder:

Short-row 1 (RS) Work in patt to last 3 (3, 4, 4, 4, 4, 4, 4) sts, w&t.

Short-rows 2, 4, and 6 (WS) Purl to neck edge.

Short-row 3 Work in patt to 2 (3, 3, 3, 3, 3, 3, 3) sts before wrapped st, w&t.

Short-row 5 Work in patt to 2 (3, 3, 3, 3, 3, 3, 3) sts before wrapped st, w&t.

Short-row 7 Work in patt to 3 (3, 4, 3, 4, 3, 4, 4) sts before wrapped st, w&t.

Short-row 8 Purl to neck edge.

Next row Knit to end working wraps tog with wrapped sts. Place sts on holder.

SLEEVES

With dpn, CO 46 (46, 50, 50, 52, 54, 56, 56) sts. Place marker (pm) and join in the round.

Rnd 1 *K1, p1; rep from * to end.

Rep Rnd 1 until ribbing measures 1".

Change to St st.

Knit 8 (6, 6, 4, 4, 2, 2, 2) rnds even.

Inc rnd K1, M1L, knit to last st, M1R, k1—2 sts inc'd.

Note: Change to shorter cir when there are too many sts to work on dpn.

Rep Inc rnd every 8 (6, 6, 4, 4, 2, 2, 2)th rnd 9 (7, 18, 13, 17, 4, 9, 10) more times, then every 10 (8, 0, 6, 6, 4, 4, 4) rnds 3 (8, 0, 10, 8, 27, 25, 26) times—72 (78, 88, 98, 104, 118, 126, 130) sts.

Work even until piece measures 17 (17, 17½, 17½, 18, 18, 18½, 18½)" from CO, ending last rnd 4 (4, 5, 6, 7, 9, 11, 12) sts before end of rnd.

Shape cap:

BO 8 (8, 10, 12, 14, 18, 22, 24) sts removing m, knit to end—64 (70, 78, 86, 90, 100, 104, 106) sts rem.

Working back and forth, BO 0 (0, 5, 0, 0, 5, 5, 7) sts at beg of next 0 (0, 2, 0, 0, 2, 2, 2) rows, 4 (4, 0, 0, 4, 4, 4, 4) sts at beg of next 2 (2, 0, 0, 2, 2, 2, 2) rows, 0 (0, 3, 3, 3, 3, 3, 3) sts at beg of next 0 (0, 2, 2, 2, 2, 2, 2) rows, then 2 sts at beg of next 2 (4, 2, 4, 4, 2, 4, 4) rows—52 (54, 58, 72, 68, 72, 72, 70) sts rem.

Work 1 WS row even.

Dec row (RS) K1, k2tog, knit to last 3 sts, ssk, k1—2 sts dec'd.

Rep Dec row every RS row 7 (9, 7, 12, 9, 7, 8, 7) more times—36 (34, 42, 46, 48, 56, 54, 54) sts rem.

BO 2 sts at beg of next 8 (2, 6, 4, 6, 8, 6, 6) rows, 3 sts at beg of next 2 (4, 4, 4, 6, 4, 2, 2) rows, then 4 sts at beg of next 0 (0, 0, 2, 0, 2, 4, 4) rows—14 (18, 18, 18, 18, 20, 20, 20) sts rem.
BO rem sts.

FINISHING

Weave in ends. Block pieces to measurements.

Join shoulders using Three-needle Bind-off method.

Button band:

With longer cir and RS facing, pick up and knit 105 (109, 111, 115, 115, 119, 121, 123) sts evenly along left front edge at the rate of approximately 7 sts for every 10 rows.

Row 1 (WS) Sl 1 wyf, *p1, k1; rep from * to last 2 sts, p2.

Row 2 (RS) Sl 1 wyb, *k1, p1; rep from * to last 2 sts, k2.

Rows 3–8 Rep Rows 1–2 three more times.

BO all sts in rib.

Buttonhole band:

With longer cir and RS facing, pick up and knit 105 (109, 111, 115, 115, 119, 121, 123) sts evenly along right front edge.

Row 1 (WS) Sl 1 wyf, *p1, k1; rep from * to last 2 sts, p2.

Row 2 (RS) Sl 1 wyb, *k1, p1; rep from * to last 2 sts, k2.

Row 3 Rep Row 1.

Row 4 (buttonhole row) Work 6 (4, 4, 6, 6, 6, 6, 6) sts in patt, [yo, k2tog or p2tog to maintain patt, work 13 (14, 14, 14, 14, 15, 15, 16) sts in patt] 6 times, yo, k2tog or p2tog to maintain patt, work in patt to end of row.

Rows 5–8 Rep Rows 1–2 two more times.

BO all sts in rib.

Neckband:

With shorter cir and RS facing, pick up and knit 31 (32, 33, 34, 36, 37, 38, 39) sts along right front neck edge, 43 (45, 45, 47, 47, 49, 49, 51) sts along back neck edge, then 31 (32, 33, 34, 36, 37, 38, 39) sts along left front neck edge—105 (109, 111, 115, 119, 123, 125, 129) sts.

Row 1 (WS) Sl 1 wyf, *p1, k1; rep from * to last 2 sts, p2.

Row 2 (RS) Sl 1 wyb, *k1, p1; rep from * to last 2 sts, k2.

Row 3 Rep Row 1.

Row 4 (buttonhole row) Sl 1 wyb, k1, p2tog, yo, work in patt to end.

Rows 5–8 Rep Rows 1–2 two more times.

BO all sts in rib.

Sew side seams. Sew sleeves into armholes. Steam block seams and bands. Sew buttons to button band opposite buttonholes.

THERESE CHYNOWETH is a lifelong knitter who has been involved in creative pursuits of one kind or another her whole life. With extensive experience as a knit technical editor, her design goal is to create pieces you want to keep in your wardrobe forever, with pattern instructions that are clear and easy to follow. When not knitting, she can be found walking around her neighborhood, gardening, or baking.





LINDEN TEE

SUSANNA IC

Difficulty ●●○○○

Yarn Weight (2)

Finished size 33¼ (37¾, 41¾, 45¾, 49¾, 53¾, 57¾, 61¾, 65¾, 69¾)" circumference at underarm. Pullover shown measures 41¾"; modeled with 4¾" of positive ease.

Yarn Lana Grossa Linea Pura Solo Lino (80% recycled viscose, 20% linen; 132 yd [120 m]/1¼ oz [50 g]): #63 Cantalope 8 (9, 10, 12, 13, 14, 15, 17, 18, 20) balls. Yarn distributed by Trendsetter Yarns.

Needles Size 4 (3.50 mm): straight or 24" circular (cir). Size 2 (3 mm): straight or 24" cir and 16" cir. Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); removable m; tapestry needle.

Gauge 24 sts and 32 rows = 4" in St st or Chart patt on larger needles, blocked.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This tee is knit back and forth from the top down in four separate pieces, then sewn together.

STITCH GUIDE

K3tog: Knit 3 sts together.

Ssk: slip next 3 sts separately kwise, slip these 3 sts back to left needle in new orientation, and knit them together through back loop.

BACK

With larger needle, CO 103 (115, 127,

139, 151, 163, 175, 187, 199, 211) sts.

Row 1 (RS) Knit.

Row 2 (WS) Purl.

Work Chart A until piece measures 21¼ (22¼, 22¼, 22¼, 22¼, 23¼, 23¼, 23¼, 23¼, 23¼)" from CO, or to desired length, ending with a WS row.

Change to smaller needle.

Row 1 (RS) K2, *p1, k1; rep from * to last st, k1.

Row 2 (WS) P2, *k1, p1; rep from * to last st, p1.

Rep Rows 1–2 one more time.

BO all sts in est rib.

FRONT

With larger needle, CO 103 (115, 127, 139, 151, 163, 175, 187, 199, 211) sts.

Row 1 (RS) Knit.

Row 2 (WS) Purl.

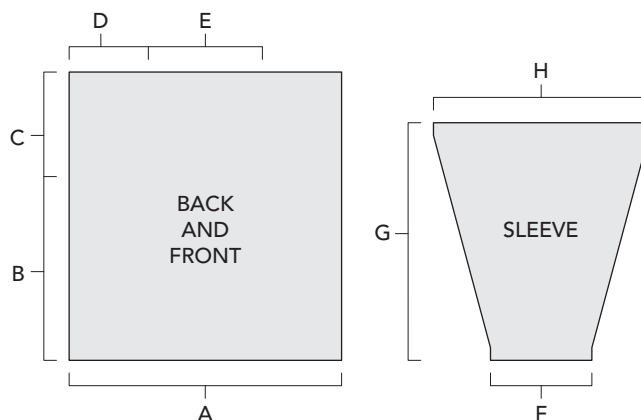
Work Rows 1–16 of Chart A two times.

Work Rows 1–16 of Chart B one time.

Work in St st until piece measures 21¼ (22¼, 22¼, 22¼, 22¼, 23¼, 23¼, 23¼, 23¼, 23¼)" from CO, or to desired length, ending with a WS row.

Change to smaller needle.

Row 1 (RS) K2, *p1, k1; rep from * to last st, k1.



A: 17¼ (19¼, 21¼, 23¼, 25¼, 27¼, 29¼, 30¼, 33¼, 35¼)"

B: 14½ (14½, 14, 14, 13½, 13¼, 12½, 12, 12, 11¼)"

C: 7¼ (8¼, 8¼, 9¼, 9¼, 10½, 11¼, 11¼, 12¼, 12½)"

D: 4 (5, 6, 6¼, 7¼, 8½, 9½, 10½, 11¼, 12¼)"

E: 9 (9, 9, 9½, 9½, 10, 10, 10, 10½, 10½)"

F: 7¼ (7¼, 8¼, 9¼, 9¼, 9¼, 10, 10¼, 10¼, 10¼)"

G: 19¼ (19¼, 18¼, 18¼, 17¼, 17¼, 16¼, 16¼, 15¼, 15¼)"

H: 15¼ (16¼, 17¼, 18¼, 19¼, 21, 22¼, 23¼, 24¼, 25)"

Row 2 (WS) P2, *k1, p1; rep from * to last st, p1.

Rep Rows 1–2 one more time.

BO all sts in est rib.

SLEEVES

With larger needle, CO 94 (98, 104, 110, 116, 126, 136, 142, 146, 150) sts.

Work in St st until piece measures 1" from CO, ending with a WS row.

Dec row (RS) K2, k2tog, knit to last 4 sts, ssk, k2—2 sts dec'd.

Cont in St st, rep Dec row every RS row 0 (0, 0, 0, 0, 5, 13, 21, 27, 29) more times, then every 4th row 20 (23, 25, 27, 30, 28, 24, 18, 14, 13) times, then every 6th row 4 (3, 2, 0, 0, 0, 0, 0, 0, 0) times—46 (46, 50, 56, 56, 58, 60, 62, 62, 64) sts rem.

Work even until piece measures 19¼ (18¼, 18¼, 17¼, 17¼, 16¼, 16¼, 15¼, 15¼, 14¼)" from CO, or to desired length, ending with a WS row.

Change to smaller needle.

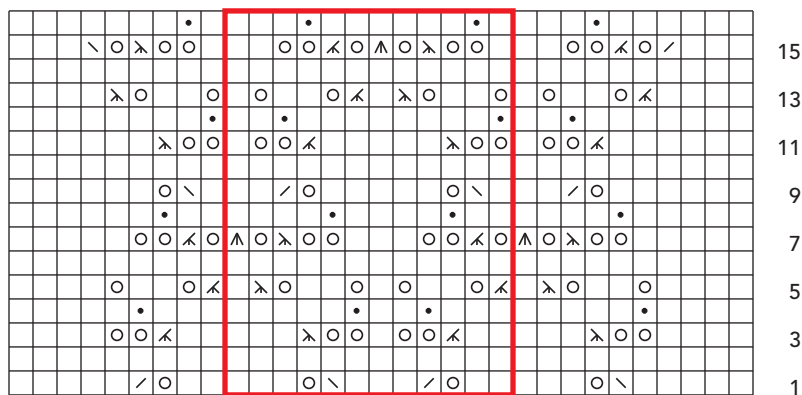
Row 1 (RS) K2, *p1, k1; rep from * to end.

Row 2 (WS) *P1, k1; rep from * to last 2 sts, p2.

Rep Rows 1–2 one more time.

BO all sts in est rib.

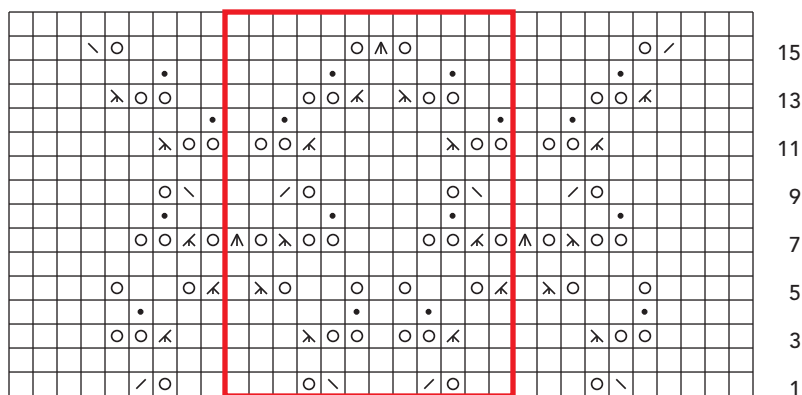
CHART A



12-st rep

- k on RS; p on WS
- p on RS; k on WS
- yo
- k2tog
- ssk
- k3tog (see Stitch Guide)
- sssk (see Stitch Guide)
- s2kp2
- pattern repeat

CHART B



12-st rep

FINISHING

Weave in ends. Block pieces to measurements.

Place removable markers on CO edge of Back and Front 4 (5, 6, 6¼, 7¼, 8½, 9½, 10½, 11¼, 12¼)" from each side. Sew shoulder seams from markers to side edges, leaving center open for neck.

Neck edging:

Using smaller 16" cir, beg at right shoulder seam with RS facing, pick up and knit 108 (108, 108, 114, 114, 120, 120, 120, 126, 126) sts evenly around neck edge. Place marker and join in the rnd. Work 2 rnds of k1, p1 rib.

BO all sts in est rib.

Place removeable markers on each side of Back and Front 7¼ (8¼, 8¾, 9¼, 9¾, 10½, 11¼, 11¾, 12¼, 12½)" down from shoulder seams. Sew CO edge of sleeves to body between markers, matching center of sleeve to shoulder seam.

Sew side and sleeve seams. Steam block seams.

SUSANNA IC has published over 300 knitting patterns and has an extensive collection of studio arts and art history degrees, as well as a rather large yarn stash. Her projects and designs can be found on Ravelry, Instagram, Facebook, and at her website ArtQualia.com.





BIXBY TOP

OLYA MIKESH

Difficulty ●●●○

Yarn Weight ①

Finished size 34¾ (39¾, 44½, 49½, 54¼, 59¼, 64, 68¾)" circumference at underarm. Pullover shown measures 39¾"; modeled with 7¼" of positive ease.

Yarn Berroco Modern Cotton DK (60% Pima cotton, 40% modal rayon; 335 yd [306 m]/3½ oz [100 g]): #6669 Foliage, 3 (3, 4, 4, 5, 6, 7, 7) skeins.

Needles Size 3 (3.25 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch markers (m); stitch holder; tapestry needle.

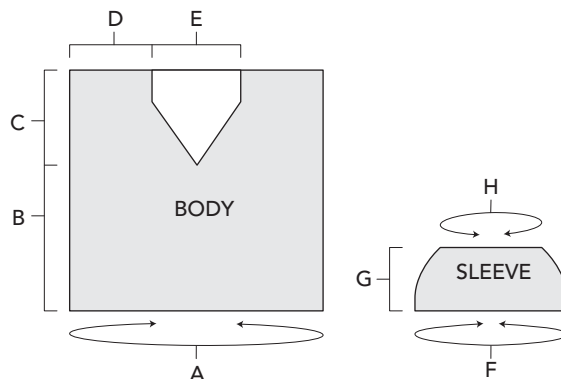
Gauge 23 sts and 34 rnds = 4" in Chart A and Chart B patt, after blocking.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- The body of this top is worked in the round from the bottom up, then divided at the armholes. Back, right front, and left front are worked separately back and forth to the shoulders. The sleeves are worked in the round from stitches picked up around the armholes.
- Use stitch markers in two different colors or styles—one to mark the side "seams," the other to mark the column of purl sts at center front and back.

BODY

CO 196 (224, 252, 280, 308, 336, 364, 392) sts. Place marker (pm) and join in the rnd.
Work in k2, p2 rib for 3".



A: 34¾ (39¾, 44½, 49½, 54¼, 59¼, 64, 68¾)"

B: 11 (11½, 12, 13, 14, 15, 15½, 16)"

C: 7 (7½, 8, 8, 9, 9½, 10, 10)"

D: 5½ (6½, 7¼, 7¾, 8½, 9½, 10, 10½)"

E: 6½ (7¼, 8¼, 9¼, 10¼, 10½, 12, 13¼)"

F: 22¼ (25, 25, 25, 27¼, 27¼, 30½, 30½)"

G: 5"

H: 14 (15¼, 15¼, 15¼, 17½, 17½, 19¼, 19¼)"

Inc rnd *K48 (55, 62, 69, 76, 83, 90, 97), kfb; rep from * 3 more times—200 (228, 256, 284, 312, 340, 368, 396) sts.

Set-up rnd *Work Rnd 1 of Chart A over 49 (56, 63, 70, 77, 84, 91, 98) sts, pm for center, p1, pm for center, work Rnd 1 of Chart B over 49 (56, 63, 70, 77, 84, 91, 98) sts, pm for side, p1, pm for side; rep from * one more time.

Work even in established patts, keeping center front, center back, and side sts in rev St st, until piece measures 11 (11½, 12, 13, 14, 15, 15½, 16)" from CO, ending with an even numbered rnd of Charts A and B.

Divide for front and back:

Next rnd Work 100 (114, 128, 142, 156, 170, 184, 198) sts in patt, turn work—100 (114, 128, 142, 156, 170, 184, 198) sts for back. Place rem 100 (114, 128, 142, 156, 170, 184, 198) sts on holder for front.

BACK

Next row (WS) Work in patt to last st, kfb—101 (115, 128, 143, 157, 171, 185, 199) sts.

Next row (RS) P1, pm, work in patt to last st, p1.

Work even in patt until armholes measures 7 (7½, 8, 8, 9, 9½, 10, 10)", ending with an odd numbered row of Charts A and B (a RS row).
BO all sts.

RIGHT FRONT

Return front sts to cir and join yarn with RS facing.

Note: Maintain patt as much as possible while shaping front neck. If there are not enough sts to work both a yo and its accompanying dec, work the leftover sts in St st or rev St st as needed to maintain patt.

Row 1 (RS) Kfb, work in patt to 2 sts before first center front m, k2tog, turn work—49 (56, 63, 70, 77, 84, 91, 98) sts for right front. Place rem 51 (58, 65, 72, 79, 86, 93, 100) sts on holder for left front.

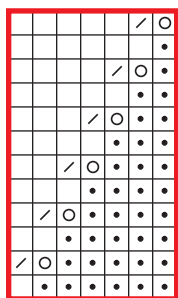
Row 2 (WS) Work in patt to last st, k1.

Dec row (RS) P1, work patt to last 2 sts, k2tog—1 st dec.

Cont in patt, rep Dec row every RS row 16 (18, 21, 24, 27, 28, 32, 37) more times—32 (37, 41, 45, 49, 55, 58, 60) sts rem.

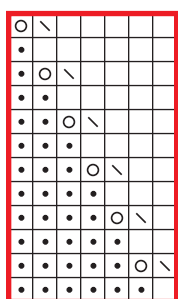
Work even in patt until armholes measure 7 (7½, 8, 8, 9, 9½, 10, 10)", ending with an odd numbered row of Charts A and B.
BO all sts.

CHART A



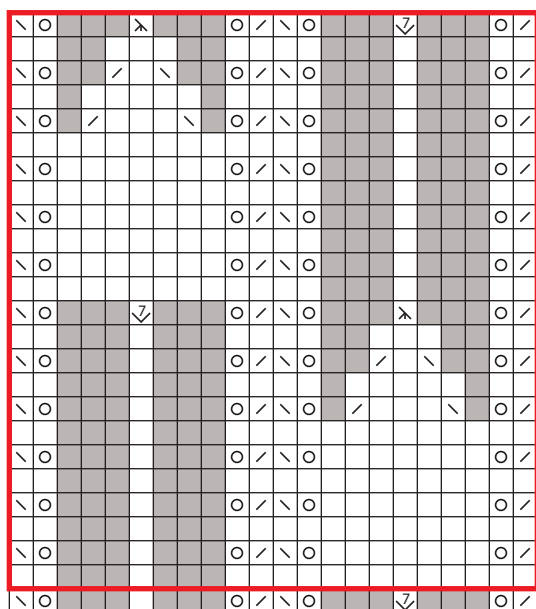
7-st rep

CHART B



7-st rep

CHART C



10-st to 16-st rep



k on RS; p on WS



p on RS; k on WS



yo



k2tog on RS; p2tog on WS



ssk or sl 1, k1, pssso, (skp) on RS; ssp on WS



sk2p



[(k1, p1) 3 times, k1] all in the same stitch



no stitch



pattern repeat



LEFT FRONT

Sl center front purl st to separate holder.
Return rem left front sts to cir and join
yarn with RS facing.

Dec row (RS) Ssk, work in patt to
end—1 st dec.

Row 2 (WS) Work in patt to end.

Cont in patt, rep Dec row every RS row
17 (19, 22, 25, 28, 29, 33, 38) more
times—32 (37, 41, 45, 49, 55, 58, 60) sts
rem.

Work even in patt until armholes mea-
sure 7 (7½, 8, 8, 9, 9½, 10, 10)", ending
with an odd numbered row of Charts A
and B.

BO all sts.

Sew shoulder seams.

SLEEVES

Join yarn at center of underarm. With
RS facing, pick up and knit 80 (90, 90,
90, 100, 100, 110, 110) sts evenly around
armhole. Pm and join in the rnd.

Work Rnds 1–25 of Chart C, then rep
Rnds 2–14 of Chart C—128 (144, 144,
144, 160, 160, 176, 176) sts.

Knit 4 rnds.

Purl 1 rnd (turning ridge).

Knit 3 rnds.

Loosely BO all sts.

Fold sleeve hem to WS at turning ridge
and sew into place.

FINISHING

Neckband:

With RS facing, beg at left shoulder
seam, pick up and knit 35 (37, 42, 42,
44, 47, 52, 52) sts down Left Front neck
edge, pm, purl center front st from hold-
er, pm, pick up and knit 35 (37, 42, 42,
44, 47, 52, 52) sts along Right Front neck
edge, and 36 (40, 46, 54, 58, 60, 70, 74)
sts across back neck edge—107 (115,
131, 139, 147, 155, 175, 179) sts. Pm and
join in the rnd.

Set-up rnd K1 (0, 0, 0, 0, 1, 0, 0), p2 (1,
2, 2, 0, 2, 0, 0), [k2, p2] to center front m,
sl m, p1, sl m, [p2, k2] to last 3 (1, 0, 0, 2,
3, 2, 2) sts, p2 (1, 0, 0, 2, 2, 2, 2), k1 (0, 0,
0, 0, 1, 0, 0).

Dec rnd Work in established rib to

2 sts before center front m, ssk, sl m, p1,
sl m, k2tog, work in established rib to
end—2 sts dec'd.

Cont in established rib, rep Dec rnd ev-
ery other rnd four more times—97 (105,
121, 129, 137, 145, 165, 169) sts rem.

BO all sts in patt.

Weave in ends. Block to measurements.

OLYA MIKESH is a lifelong knitter and
crocheter who loves to play with color
and texture to combine traditional
techniques with modern styles. When
she is not home-schooling her five
children, Olya enjoys learning new
fiber-related skills. Olya loves designing
for different publications, as well as
publishing her own patterns on Ravelry
and LoveCrafts.



DOWLING TOP

BLAZENKA SIMIC-BORO

Difficulty ●●○○○

Yarn Weight (2)

Finished Size 33½ (38½, 43¼, 45½, 50½, 55¼, 57½, 62½)" bust circumference. Top shown measures 43¼"; modeled with 6¼" positive ease.

Yarn Fibra Natura Ravello (75% cotton, 16% extrafine Merino wool, 9% recycled cashmere; 207 yd [190 m]/1¼ oz [50 g]; #109 Sea Whisper, 4 (5, 5, 6, 6, 7, 8, 8) balls. Yarn distributed by Universal Yarn.

Needles Size 4 (3.5 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Size G-6 (4 mm) crochet hook; markers (m); tapestry needle.

Gauge 23 sts and 40 rows = 4" in Chart patt.

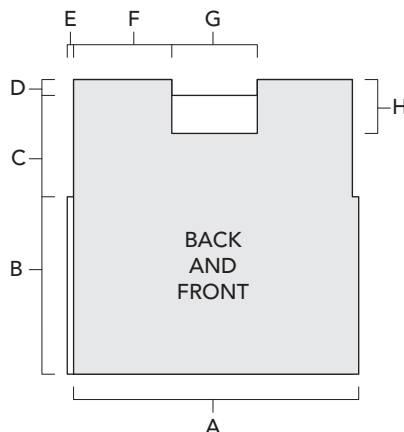
NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This top is knit back and forth from side to side in two pieces, then sewn together.
- This top has asymmetrical arm-hole shaping. The front and back pieces each have a small extension on one side that forms the underarm panel. The right underarm panel is an extension of the back; the left underarm panel is an extension of the front.

STITCH GUIDE

Slip-stitch Selvage:

A slip-stitch selvage creates a tidy edge and eliminates the need for further edging. Slip the first stitch of each RS row knitwise wyb. Slip the first stitch of each WS row pwise wyf.



A: 16¾ (19¼, 21½, 22¾, 25¼, 27½, 28¾, 31¼)"

B: 13½ (14, 14, 14¾, 14¾, 13½, 14¾, 14¾)"

C: 6¾ (8, 8, 8¾, 8¾, 9½, 10¾, 10¾)"

D: 1¼"

E: ½"

F: 5½ (6½, 7¾, 7¾, 9, 10¼, 10¼, 11½)"

G: 5 (5, 5, 6¾, 6¾, 6¾, 7½, 7½)"

H: 3½ (4¾, 4¾, 4¾, 4¾, 4¾, 5¾, 5¾)"

CHART

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11

9

7

5

3

1

2-st rep

- k on RS; p on WS
- p on RS; k on WS
- / k2tog
- yo
- pattern repeat

BACK

CO 113 (121, 121, 127, 127, 127, 135, 135) sts.

Row 1 (RS) Sl 1 kwise wyb, p12, place marker (pm), work Row 1 of Chart to last 2 sts, pm, p1, k1.

Row 2 (WS) Sl 1 pwise wyf, k1, sl m, work Row 2 of Chart to m, sl m, knit to last st, p1.

Row 3 Sl 1 kwise wyb, knit to m, sl m, work Row 3 of Chart to m, sl m, k2.

Row 4 Sl 1 pwise wyf, p1, sl m, work Row 4 of Chart to m, sl m, purl to end.

Row 5 Sl 1 kwise wyb, purl to m, sl m, work Row 5 of Chart to m, sl m, p1, k1.

Row 6 Sl 1 pwise wyf, k1, sl m, work Row 6 of Chart to m, sl m, knit to last st, p1.

Row 7 Sl 1 kwise wyb, knit to m, sl m, work Row 7 of Chart to m, sl m, k2.

Row 8 Sl 1 pwise wyf, p1, sl m, work Row 8 of Chart to m, sl m, purl to end.

Row 9 Sl 1 kwise wyb, purl to m, sl m, work Row 9 of Chart to m, sl m, k2.

Row 10 Sl 1 pwise wyf, p1, sl m, work Row 10 of Chart to m, sl m, knit to last st, p1.

Row 11 Sl 1 kwise wyb, knit to m, sl m, work Row 11 of Chart to m, sl m, k2.

Row 12 Sl 1 pwise wyf, p1, sl m, work Row 12 of Chart to m, sl m, purl to end. Rep Rows 1–12 3 (4, 5, 5, 6, 7, 7, 8) more times, then rep Rows 1–6 one more time.

Shape back neck:

Next row (RS) Sl 1 kwise wyb, knit to m, sl m, work Row 7 of Chart to last 10 sts, pm, k4, BO last 6 sts removing m—107 (115, 115, 121, 121, 121, 129, 129) sts rem. Break yarn and turn work.

Rejoin yarn to rem sts with WS facing.

Next row (WS) Sl 1 pwise wyf, purl to m, sl m, work Row 8 of Chart to m, sl m, purl to end.

Next row Sl 1 kwise wyb, purl to m, sl m, work Row 9 of Chart to m, sl m, k1, p2, k1.

Next row Sl 1 pwise wyf, k2, p1, sl m, work Row 10 of Chart to m, sl m, knit to last st, p1.

Next row Sl 1 kwise wyb, knit to m, sl m, work Row 11 of Chart to m, sl m, knit to end.

Next row Sl 1 pwise wyf, p3, sl m, work Row 12 of Chart to m, sl m, purl to end.

Note: The 3 sts at neck edge mirror the welt patt with slip-stitch selvage worked at hem edge.

Cont in established patt until Rows 1–12 of Chart have been worked a total of 9 (10, 11, 12, 13, 14, 15, 16) times from CO.

Next row (RS) Sl 1 pwise wyb, purl to m, sl m, work Row 1 of Chart to end removing last m, with another ball of yarn CO 6 sts to left needle, break new yarn, with original ball of yarn working over new sts cont Row 1 of Chart to last 2 sts, pm, p1, k1—113 (121, 121, 127, 127, 127, 135, 135) sts.

Next row (WS) Sl 1 pwise wyf, k1, sl m, work Row 2 of Chart to m, sl m, knit to last st, p1.

Cont in established patt until Rows 1–12 of Chart have been worked a total of 13 (15, 17, 18, 20, 22, 23, 25) times from CO, then rep Rows 1–6 one more time.

Shape right underarm panel:

Next row (RS) Sl 1 kwise wyb, knit to m, sl m, work Row 7 of Chart to last 46 (52, 52, 56, 56, 62, 64, 64) sts, pm, k4, BO last 42 (48, 48, 52, 52, 56, 60, 60) sts—71 (73, 73, 75, 75, 71, 75, 75) sts rem. Break yarn and turn work.

Rejoin yarn to rem sts with WS facing.

Next row (WS) Sl 1 pwise wyf, purl to m, sl m, work Row 8 of Chart to m, sl m, purl to end.

Cont in established patt until Row 12 of Chart is complete.
BO all sts.

FRONT

Work same as for Back until Rows 1–12 of Chart have been worked a total of 4 (5, 6, 6, 7, 8, 8, 9) times from CO, then rep Rows 1–6 one more time.

Shape front neck:

Next row (RS) Sl 1 kwise wyb, knit to m, sl m, work Row 7 of Chart to last 22 (26, 26, 26, 26, 26, 32, 32) sts, pm, k4, BO last 18 (22, 22, 22, 22, 22, 28, 28) sts removing m—95 (99, 99, 105, 105, 105, 107, 107) sts rem. Break yarn and turn work.

Rejoin yarn to rem sts with WS facing.

Next row (WS) Sl 1 pwise wyf, purl to m, sl m, work Row 8 of Chart to m, sl m, purl to end.

Next row Sl 1 kwise wyb, purl to m, sl m, work Row 9 of Chart to m, sl m, k1, p2, k1.

Next row Sl 1 pwise wyf, k2, p1, sl m, work Row 10 of Chart to m, sl m, knit to last st, p1.

Next row Sl 1 kwise wyb, knit to m, sl m, work Row 11 of Chart to m, sl m, knit to end.



Next row Sl 1 pwise wyf, p3, sl m, work Row 12 of Chart to m, sl m, purl to end.

Note: The 3 sts at neck edge mirror the welt patt with slip-stitch selvage worked at hem edge.

Cont in established patt until Rows 1–12 of Chart have been worked a total of 9 (10, 11, 12, 13, 14, 15, 16) times from CO.

Next row (RS) Sl 1 pwise wyb, purl to m, sl m, work Row 1 of Chart to end removing last m, with another ball of yarn CO 18 (22, 22, 22, 22, 22, 28, 28) sts to left needle, break new yarn, with original ball of yarn working over new sts cont Row 1 of Chart to last 2 sts, pm, p1, k1—113 (121, 121, 127, 127, 127, 135, 135) sts.

Next row (WS) Sl 1 pwise wyf, k1, sl m, work Row 2 of Chart to m, sl m, knit to last st, p1.

Cont in established patt until Rows 1–12 of Chart have been worked a total of 13 (15, 17, 18, 20, 22, 23, 25) times from CO, then rep Rows 1–6 one more time.

Shape left underarm panel:

Next row (RS) Sl 1 kwise wyb, knit to m, sl m, work Row 7 of Chart to last 46 (52, 52, 56, 56, 62, 64, 64) sts, pm, k4, BO last 42 (48, 48, 52, 52, 56, 60, 60) sts—71 (73, 73, 75, 75, 71, 75, 75) sts rem. Break yarn and turn work.

Rejoin yarn to rem sts with WS facing.

Next row (WS) Sl 1 pwise wyf, purl to m, sl m, work Row 8 of Chart to m, sl m, purl to end.

Cont in established patt until Row 12 of Chart is complete.

BO all sts.

FINISHING

Weave in ends. Block pieces to measurements.

Sew shoulder and side seams.

BLAZENKA SIMIC-BORO has been designing and making home decor and her own clothes and accessories for years. Her designs have been published in *Interweave Knits*, *Knitscene*, and *Interweave Crochet*. Her work has also appeared in *Crochet Now*, *Knit Now*, *I Like Crochet*, *I Like Knitting*, *Inside Crochet*, *Simply Crochet*, and *Happily Hooked Magazine*. Find her on Ravelry as Blazenska Simic Boro and on Instagram @blagecrochetdesigns.



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CATHAWAY VEST

JENNIFER KENT

Difficulty ●●○○○

Yarn Weight (3)

Finished Size 47¾ (53¾, 59¾, 65¾)" circumference at underarm. Vest shown measures 53¾" modeled with 19¾" positive ease.

Yarn Madelinetosh Tosh Wool + Cotton (50% superwash Merino wool, 50% Pima cotton; 219 yd [200 m]/3½ oz [100 g]): Grapefruit, 8 (8, 10, 10) skeins.

Needles Size 11 (8 mm): 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch holder; tapestry needle.

Gauge 12 sts and 16 rows = 4" in Chart A patt with 2 strands of yarn held together.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- The vest is knit sideways in one piece from the right front edge to the left front edge.
- This vest is intended to overlap and drape loosely at the front. Choose the size whose shoulder width (measurement G on schematic) most closely matches the width of your own shoulders.
- Work with 2 strands of yarn held together throughout.
- When working Chart A, the stitch count varies from row to row. To verify stitch count, count stitches at the end of WS rows.
- When working Chart B, note that all the action in the stitch pattern occurs on the WS rows.

VEST

Right front:

With 2 strands of yarn held together, using the Long-tail Cast-on method, CO 79 (79, 87, 87) sts.

Knit 6 rows.

Work Chart A, rep Rows 1–4 until piece measures 3½ (4½, 5½, 6½)" from CO, ending with a WS row.

Work Rows 1–22 of Chart B one time.

Work Chart A, rep Rows 1–4 until piece measures 14 (15, 16, 17)" from CO, ending with a WS row.

Shape shoulder:

Note: Yarnovers are not included in st counts in next row. Work the yos, and place them on holder or leave on needle as indicated, but do not count them.

Next row (RS) Cont in Chart A patt, work 9 sts (not incl yos) and place on holder for collar, work in patt to end of row—70 (70, 78, 78) sts rem, not including yos.

Cont in Chart A patt until piece measures approximately 16½ (18½, 20½, 22½)" from CO, ending with Row 2 of chart.

Knit 4 rows.

Shape armhole:

Next row (RS) BO 24 (27, 30, 33) sts, knit to end—46 (43, 48, 45) sts rem.

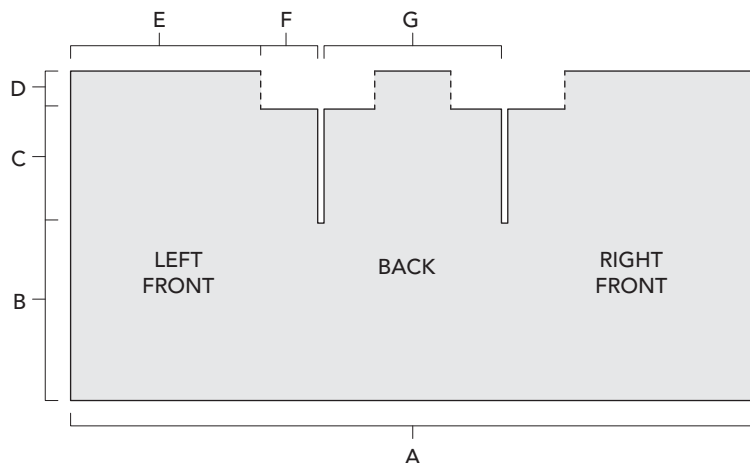
Knit 2 rows.

Back:

Next row (WS) Knit to end, turn work, using Cable Cast-on method CO 24 (27, 30, 33) sts—70 (70, 78, 78) sts.

Knit 4 rows.

Work Chart A, rep Rows 1–4 until piece measures 3½ (4½, 5½, 6½)" from armhole CO, ending with Row 1 of chart.



A: 47¾ (53¾, 59¾, 65¾)"

B: 15¾ (14¾, 16, 15)"

C: 8 (9, 10, 11)"

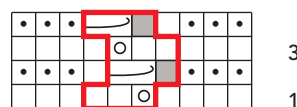
D: 3"

E: 14 (15, 16, 17)"

F: 3½ (4½, 5½, 6½)"

G: 12½ (14½, 16½, 18½)"

CHART A



2-st to 3-st rep

- k on RS; p on WS
- p on RS; k on WS
- yo
- k3, pass 3rd st over first 2 sts
- p2tog on RS; k2tog on WS
- ssp on RS; ssk on WS
- s2kp2 on WS
- no stitch
- pattern repeat

A 15x15 grid of symbols. The grid contains various symbols including dots, triangles, circles, and slashes. A red rectangle highlights a 10x10 subgrid in the center, from row 3 to row 12 and column 4 to column 13. The symbols are arranged in a pattern that is mostly uniform but has some variations, particularly in the highlighted area.

A close-up, back-view photograph of a woman wearing a sleeveless, coral-colored top. The top features a dense, textured knit pattern with large, irregular holes, creating a lace-like effect. The woman has dark, curly hair and is wearing a silver hoop earring. The background is a plain, light gray.



AIRINTON TEE

DONNA ESTIN

Difficulty ●●●○

Yarn Weight (3)

Finished size 37¼ (41¼, 45¼, 48¾, 52¾, 54¾, 56¾, 60¾, 64¾)" circumference at underarm. Tee shown measures 45¼"; modeled with 8¾" of positive ease.

Yarn Valley Yarns Westfield (60% superfine Merino wool, 20% silk, 20% yak; 120 yd [109 m]/1¾ oz [50 g]): #104 Sage, 7 (7, 8, 9, 10, 11, 12, 13, 14) balls.

Needles Size 5 (3.75 mm): 16" and 24-36" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Markers (m); removeable m; stitch holders; tapestry needle.

Gauge 22 sts and 32 rows = 4" over Rev St st. 27 sts and 30 rows = 4" over Chart patts.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This tee is worked in one piece from sleeve to sleeve, folded at the shoulders, then seamed at the sides and underarms.
- The beginning and end of the rows are the finished lower edge of the tee. To keep this edge tidy, join new balls of yarn at least 1" away from the edge.

STITCH GUIDE

Knitted Cast-on:

With right needle, *knit into first st on left needle and place new st onto left needle. Rep from * until required number of sts have been cast-on, always knitting into last st made.

I-Cord Bind-off:

Use Cable Cast-on method to CO 3 sts to tip of left needle. *K2, k2tog tbl, sl 3 sts from right needle to left needle; rep from * until all sts are bound off. BO rem 3 cord sts. Sew ends of I-cord together.

TEE

Left sleeve:

With longer cir, CO 60 (62, 64, 68, 76, 86, 94, 102, 102) sts.

Work 2 rows in k1, p1 rib.

Inc row (WS) *Work 7 (7, 7, 8, 9, 10, 11, 12, 12) sts in established rib, M1L; rep from * to last 4 (6, 8, 4, 4, 6, 6, 6, 6) sts, work in established rib to end—68 (70, 72, 76, 84, 94, 102, 110, 110) sts.

Note: If you use markers to indicate chart position, use two markers in a different color or style to mark shoulder.

Set-up row (RS) P4 (5, 6, 6, 8, 11, 13, 17, 15), work Chart A over 4 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart B over 17 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7) sts, work Chart A over 4 sts, place marker (pm) for shoulder, p2, pm for shoulder, work Chart A over 4 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart B over 17 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart A over 4 sts, purl to end.

Work 15 (11, 11, 11, 11, 7, 7, 3, 3) more rows in rev St st and chart patts as established, ending with a WS row. Sleeve measures approximately 2½ (2, 2, 2, 1½, 1½, 1, 1)" from CO.

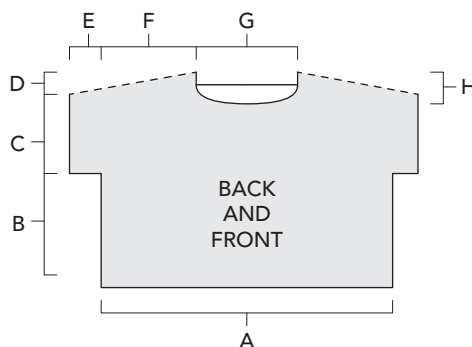
Body:

With RS facing, using Knitted Cast-on method (see Stitch Guide), CO 55 (60, 59, 63, 65, 66, 68, 64, 70) sts for back—123 (130, 131, 139, 149, 160, 170, 174, 180) sts.

Note: When establishing chart patts over newly CO sts, work the same row of charts as for sleeve sts.

Next row (RS) K3, pm, work Chart A over 0 (4, 4, 4, 4, 4, 4, 4, 4) sts, p0 (2, 2, 2, 2, 2, 2, 2, 2), work Chart A over 4 sts, p2, work Chart A over 4 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart B over 17 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7) sts, work Chart A over 4 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart B over 17 sts, p2 (2, 2, 3, 4, 5, 6, 6, 7) sts, work in established patt to end. With WS facing, using Knitted Cast-on method, CO 55 (60, 59, 63, 65, 66, 68, 64, 70) sts for front—178 (190, 190, 202, 214, 226, 238, 238, 250) sts.

Next row (WS) K3, pm, work Chart A over 0 (4, 4, 4, 4, 4, 4, 4, 4) sts, k0 (2, 2, 2, 2, 2, 2, 2, 2), work Chart A over 4 sts, k2, work Chart A over 4 sts, k2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart B over 17 sts, k2 (2, 2, 3, 4, 5, 6, 6, 7) sts, work Chart A over 4 sts, k2 (2, 2, 3, 4, 5, 6, 6, 7), work Chart B over 17 sts, k2 (2, 2, 3, 4, 5, 6, 6, 7) sts, work in patt to end. Maintaining first 3 and last 3 sts of each row in Garter st, cont in rev St st and chart patts as established for 1 (7, 11, 3, 11, 11, 15, 3, 11) more rows, ending with a RS row.



A: 18¾ (20¾, 22¾, 24¾, 26¾, 27¾, 28¾, 30¾, 32¾)"

B: 8¾ (9¾, 9, 9¾, 10¾, 10¾, 10¾, 10, 11)"

C: 5¾ (6, 6¾, 6¾, 7, 7¾, 8½, 9, 9)"

D: 1¾"

E: 2½ (2, 2, 2, 2, 1½, 1½, 1, 1)"

F: 5¾ (6¾, 7¾, 8¾, 9¾, 9¾, 10¾, 11, 12)"

G: 7¾ (8¾, 8¾, 8¾, 8¾, 8¾, 8¾, 9, 9)"

H: 2½"

KYLE KUNNECKE

Yarn Weight

Yarn HiKoo Twisp (70% Pima cotton, 20% bamboo viscose, 10% hemp; 164 yd [150 m]/1½oz [50g]): #6006 Beechwood (A) and #6008 Spring Bamboo (B), 1 skein each. Yarn distributed by skacel.

Notions Markers (m); Size E-4 (3.5 mm) crochet hook; waste yarn for provisional cast-on; tapestry needle.

Gauge 24 sts and 35 rnds = 4" in Chart patt.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This cowl begins with a provisional cast-on and is worked in the round as a tube. When the knitting is complete, the final round of sts is grafted to the cast-on edge.
- Do not break yarn at color changes; carry the yarn not in use along the inside of the tube, twisting the yarns together at the beginning of every other round.
- To create jog-less stripes, slip the first stitch of Rounds 2 and 12 purlwise with yarn in back.

STITCH GUIDE

Crochet Provisional Cast-On:

Using waste yarn and crochet hook, make a loose chain about 4 sts longer than the required number of cast-on sts. Fasten off.

Using project yarn and needle, beginning in next to last ch worked, pick up and knit 1 st through the back loop of each ch until required number of sts are on the needle.

COWL

With color A, knit. Place marker (pm) and join in the round.

Work Rnds 3–20 of Chart.

Work Rnds 1–20 of Chart ten times.

Cut color B and weave yarn tail into WS.

Cut color A, leaving a tail 48" long.

CHART








| | | | | | | | | |
|---|---|---|---|---|---|--|--|----|
| | | | | | | | | 19 |
| / | \ | / | \ | / | \ | | | 17 |
| \ | / | \ | / | \ | / | | | 15 |
| / | \ | / | \ | / | \ | | | 13 |
| \ | / | \ | / | \ | / | | | 11 |
| / | \ | / | \ | / | \ | | | 9 |
| \ | / | \ | / | \ | / | | | 7 |
| / | \ | / | \ | / | \ | | | 5 |
| \ | / | \ | / | \ | / | | | 3 |
| / | \ | / | \ | / | \ | | | 1 |

8-st rep

FINISHING

Remove waste yarn from provisional CO and place sts on second cir. Taking care to align beg of rnd, graft CO edge to last rnd of sts using long color A yarn tail. Weave in ends. Block to measurements.

KYLE KUNNECKE is obsessed with stranded knitting and the technique of locked floats. Through his fiber workshops, he provides inspiration to his students exploring the skills necessary to continue their personal knitting journeys. His patterns are published in numerous knitting books and magazines, by yarn companies, and under his label, Kyle William. He leads virtual and in-person workshops at national and international events. Learn more about Kyle and his work at www.kylewilliam.com.

| A | B | |
|---|---|----------------|
|  |  | knit |
|  |  | k2tog |
|  |  | yo |
| |  | pattern repeat |





HALVERN FINGERLESS MITTS

KRISTA ANN

Difficulty ●●○○○

Yarn Weight (2)

Finished size 5" circumference and 8½" long, unstretched.

Yarn Knitting for Olive Cotton Merino (70% organic cotton, 30% Merino wool; 273 yd [250 m]/1¼ oz [50 g]): Dusty Artichoke, 1 ball.

Needles Sizes 1 (2.25 mm) and 2 (2.75 mm). Adjust needle size if necessary to obtain correct gauge.

Notions Size C-2 (2.75 mm) crochet hook; cable needle (cn); removeable markers (m); tapestry needle.

Gauge 44 sts and 40 rows = 4" in Chart patt on larger needles.

NOTES

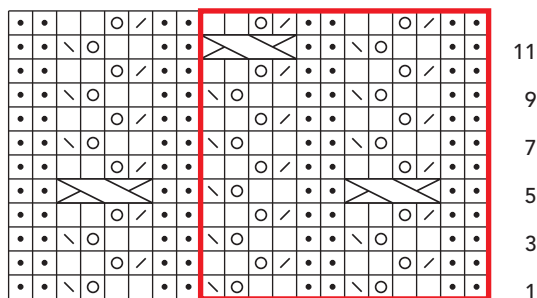
- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- These mitts are knit flat from the wrist to the knuckles, then seamed with an opening left for the thumb.
- Long yarn tails from casting on and binding off are used to sew the seams in these mitts. The tail from the cast-on edge is used to sew from the wrist to the thumb opening. The tail from the bound-off edge is used to sew from the knuckles to the thumb opening.
- This stitch pattern is very elastic. The mitts will easily stretch to fit hands up to 8" circumference above the thumb.

MITTS

Using smaller needle, CO 56 sts leaving a tail approximately 16" long.

Row 1 (RS) *P2, k4; rep from * to last 2 sts, p2.

CHART



12-st rep



k on RS; p on WS



p on RS; k on WS



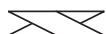
yo



k2tog on RS; p2tog on WS



ssp on RS; ssp on WS



sl 2 sts onto cn, hold in front, k2, k2 from cn



pattern repeat



Row 2 (WS) *K2, p4; rep from * to last 2 sts, k2.

Rep Rows 1–2 seven more times.

Change to larger needles.

Work Rows 1–12 of Chart five times.

Change to smaller needles.

Row 1 (RS) *P2, k4; rep from * to last 2 sts, p2.

Row 2 (WS) *K2, p4; rep from * to last 2 sts, k2.

Rep Rows 1–2 three more times.

BO all sts in patt, leaving a tail approximately 10" long.

FINISHING

Place removeable marker on each side edge of piece ¼" from CO edge and ½" from BO edge.



Use tail from CO to sew seam from CO edge to marker. Use tail from BO edge to sew seam from BO edge to marker. Leave 1½" opening for thumb.

Edgings:

Using crochet hook, work 1 rnd single crochet around thumb opening.

Using crochet hook, work 1 rnd single crochet along BO edge.

Weave in ends. Block to measurements.

KRISTA ANN lives with her husband and cat in an RV and travels full-time. She knits for the film industry (*The Mindy Project*, *Stranger Things*, and more) and owns the knitting education app The Knitting Rockstar Academy. Find Krista at www.explorewithknitsy.com, and follow her on Instagram @explorewithknitsy.



GIBBS BERET

AMY GUNDERSON

Difficulty ●●●○

Yarn Weight (2)

Finished size 13¾ (15½, 17¼, 18¾)" circumference at brim, 7½" tall. Hat shown measures 15½".

Yarn Knit Picks Galileo (50% Merino wool, 50% viscose from bamboo; 131 yd [120 m]/1¾ oz [50 g]): #29518 Juno, 2 balls.

Needles Size 3 (3.25 mm): set of double-pointed (dnp) and 24" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

Notions Stitch markers (m); tapestry needle.

Gauge 28 sts and 36 rows = 4" in Twisted Ribbing, unstretched; 23 sts and 34 rows = 4" in Chart patt.

NOTES

- For techniques you don't know, please visit our online knitting glossary at www.interweave.com/interweave-knitting-glossary.
- This beret is worked in the round from the brim to the crown.

STITCH GUIDE

Twisted Ribbing (even number of sts)

Rnd 1 *K1 tbl, p1; rep from * to end. Rep Rnd 1 for patt.

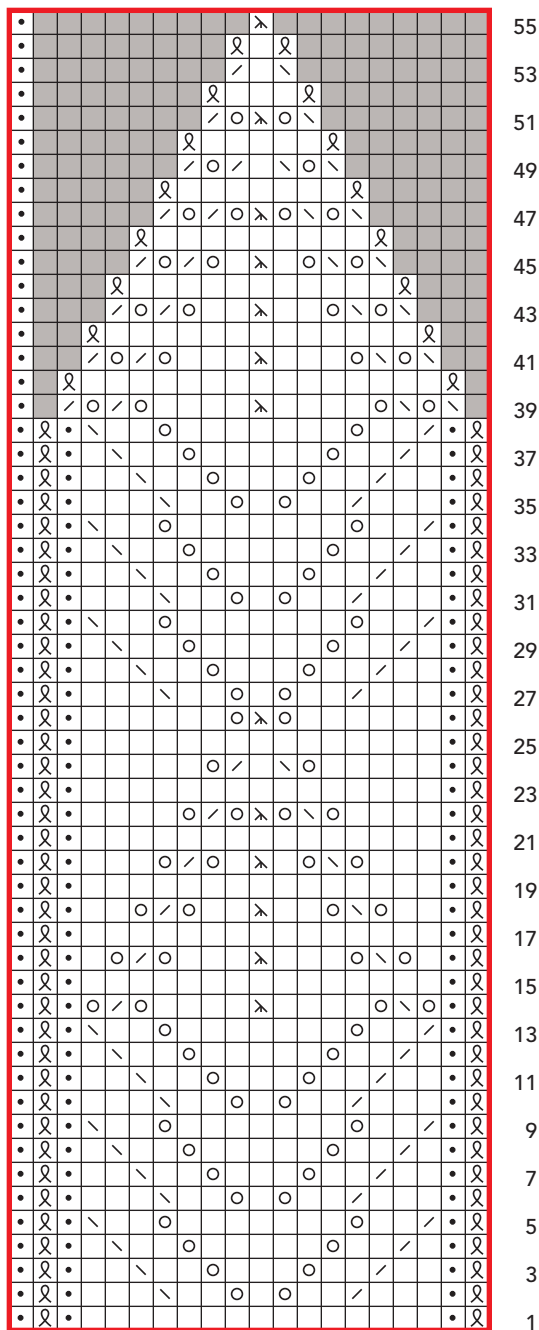
BERET

With dpns, cast on 96 (108, 120, 132) sts. Place marker (pm) and join in the rnd.

Work in Twisted Ribbing (see Stitch Guide) until piece measures 1¼".

Inc rnd *K1 tbl, p1, [m1, k1] seven times, m1, p1, k1 tbl, p1, pm; rep from * to end—160 (180, 200, 220) sts. Change to cir.

CHART



20-st to 2-st rep

| | | | |
|--|-------|--|----------------|
| | knit | | ssk |
| | purl | | sk2p |
| | k1tbl | | no stitch |
| | yo | | pattern repeat |
| | k2tog | | |



Work Rnds 1–55 of Chart, changing to dpn when there are not enough sts to work comfortably on cir—16 (18, 20, 22) sts rem.

Break yarn and draw tail through rem sts. Pull tight to gather sts and fasten off on WS.

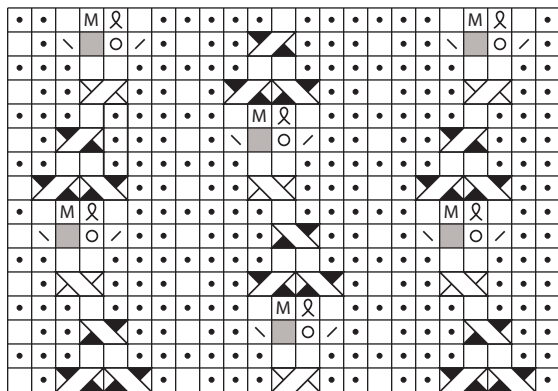
FINISHING

Weave in ends. Block, taking care not to stretch out the ribbing.

AMY GUNDERSON has been designing knit and crochet projects for over 10 years, having also worked professionally in the yarn industry for most of that time. On those rare occasions when she's not working with yarn, you can probably find her at the dog park or on the tennis court. Follow her on Instagram at @amyyounggunderson.

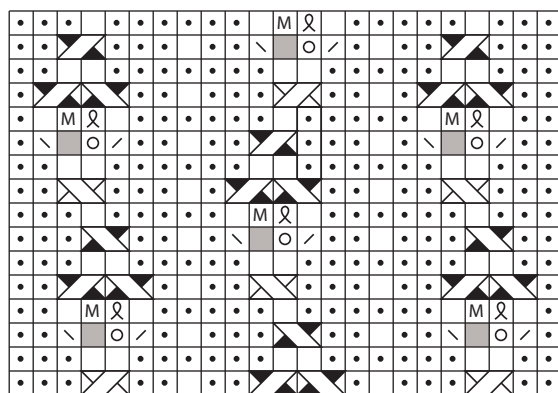


CHART C



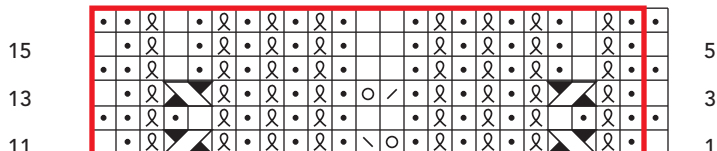
23 sts

CHART D



23 sts

CHART E



23-st rep

- k on RS; p on WS
- p on RS; k on WS
- k1tbl on RS; p1tbl on WS
- yo
- CO 1 st using Backward Loop method
- k2tog
- ssk
- sl 1 st onto cn, hold in back, k1, k1 from cn
- sl 1 st onto cn, hold in front, k1, k1 from cn
- sl 1 st onto cn, hold in back, k1, p1 from cn
- sl 1 st onto cn, hold in front, p1, k1 from cn
- no stitch
- pattern repeat

Body:

Next row (RS) Work sts 1–24 of Chart B, pm, *work Chart C, pm, work Chart D, pm; rep from * one more time, work sts 2–24 of Chart B.

Next row (WS) Work sts 24–2 of Chart B, *sl m, work Chart D, sl m, work Chart C; rep from * one more time, sl m, work sts 24–1 of Chart B. Cont in patt until Rows 1–16 of Charts C and D have been worked a total of 25 times.

Border:

Work Rows 1–16 of Chart B.

Work Rows 1–6 of Chart E.

BO all sts using the stretchy bind off of your choice.

FINISHING

Weave in ends. Block to measurements.

NADYA STALLINGS lives with her husband in Ohio, and since 2009, she has been writing knitting patterns in her cozy studio. She also loves cooking, reading, gardening, watercolor painting, and listening to music. Find her work on Ravelry, on Instagram as @nadyasdesigns, and in her shop www.payhip.com/NadyaStallings.





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BY MARY ELIZABETH VONDRAS



IMAGE SOURCE ADOBE STOCK

For a knitter with attention-deficit/hyperactivity disorder (ADHD), it's not unusual to believe that we simply don't deserve to start a new knitting project. Our ADHD neurology seemingly predisposes us to a bleak, no-win scenario. There is a long list of familiar, recurring ADHD tendencies that lead to racked-up unfinished projects (UFOs), a stash in which we've largely lost interest, and a lot of bad feelings about how and why those exciting projects fizzled.

Notably, ADHD can express itself in "poor adult behavior," of which the individual with ADHD may be completely unaware, such as: lost interest, forgetfulness, no sense of the passage of time, failure to meet deadlines, competing interests, poor impulse control, burnout, irrational thinking, hyperfocus, lack of focus, procrastination, daydreaming, hyperactivity, impatience, overwhelm, and every other hindrance to productivity you can think of. But listen: This entire shame-based outlook is considered very outdated by mental health professionals. Are you ready to choose a more enjoyable path forward?

TOSS YOUR NEUROTYPICAL COOKIE CUTTER

In his book *ADHD 2.0*, author Dr. Edward Hallowell makes a compelling case that a mindfulness-centered paradigm for overall wellness gives those of us with ADHD the ability to banish guilt and shame. As a Harvard-trained pioneer in ADHD research and care who has ADHD, he says honest, nonjudgmental, and compassionate acceptance of your personal ADHD challenges is at the heart of mental health and wellness. I recently tried this nonjudgmental approach to see what I could learn about actively managing my ADHD knitting. I dedicated myself to making small holiday gifts for family members over the span of several months and paid attention to how I felt during the process. Here are two lessons I learned from the experience:

PRE-KNITTING PREPARATION WOULD NEVER BE MY NATURAL INSTINCT, BUT IT PAID OFF BIG TIME!

I slowed down to remedy recurring "minor knitting inconveniences" before they happened. I gathered helpful tools, which historically has been stressful because finding them is time consuming and sometimes fruitless. And it reminds me how much money I've spent over the years buying new needles to avoid searching for them at home. For example, I'm the proud owner of dozens of size-3 double-pointed needles, if anybody needs some.

I proactively prepared for the project in other ways. I brought a floor lamp to my newly dedicated knitting spot. I located my

glasses and trusty "mag-eyes" headband magnifier. I used Ravelry to purchase and store my new pattern online so that losing it wouldn't be an issue. I returned yarn that I accidentally ordered in the wrong weight but right color. And I planted a large, colorful shopping bag under the table to keep all my project stuff manageable.

I also bought a package of manufactured knitting markers a week into the project because my homemade ones were not working well. This step also deserves note for another reason: As an experienced knitter, I assumed that using markers was unnecessary. Using nonjudgmental observation, I saw that I kept making the same error in the same places, where a marker would help.

Fixing the "little inconveniences" with simple advance preparation had exponential benefits. It brought ease and a bit of positive self-esteem for having successfully found a payoff in my preparation efforts. Also, my knitting had fewer errors, which made a surprisingly big difference in the aesthetic of the work!

Lesson learned: When you eliminate self-judgment, tools become neutral problem eliminators and make perfect sense.

DATA DISPELS LONG-HELD, NEGATIVE SELF-TALK.

The second takeaway from my nonjudgmental observation was the recognition that facing the data to see the honest truth was a pleasant, interesting experience. Noticeably absent was the heavy weight of negative judgment that always accompanied my knitting. Recurring mistakes were no longer an insult to my decades of knitting experience. Rather, they were simply honest givens. In particular, expecting a lengthy learning curve is valuable self-awareness that strengthens my resolve to endure it with greater self-compassion. Taking the time to test the new process had immediate payoff; I will certainly choose to stay on this path. Although I must admit that I am still working on my Christmas gift project, I am enjoying the process immensely, which ensures that I will definitely complete it. As an ADHD knitter, I am completely sold on the relief of negativity and suffering. In the new year ahead, let's enjoy ourselves knitting!

MARY ELIZABETH VONDRAS is a humanities junkie, with a Bachelor of Arts in philosophy from Wellesley College, a Masters of Arts in French Language and Culture from Syracuse University, and a Master of Arts in French Literature from Washington University in St. Louis. When she wins the Powerball, she and her husband will retire to Cape Cod, in Massachusetts, and adopt a miniature dachshund or two. Meanwhile, life is good in Green Bay, Wisconsin!

IT'S ALL BECAUSE OF *Granny*

BY KATE ATHERLEY



Constant Cables Socks by Kate Atherley from Sockupied Spring 2014 available at www.interweave.com

My grandmother, Granny Hilda, was a gifted, lifelong knitter. She taught me the basics when I was very young, but unfortunately, she had died by the time I decided to get serious about the craft when I was in my early 20s.

I remember her knitting sweaters, mostly. But it was an anecdote about a different type of project that changed my life. I don't even remember when we had the discussion, but I distinctly recall my mother telling me that Granny used to knit a lot of socks, and when she was a girl, she would earn a penny turning the heels of socks for other knitters. Even before I had turned the heel of a sock myself, this made sense to me: Granny was fiercely smart and very self-sufficient. I could absolutely see her cooking up this sort of scheme to raise a bit of money for chocolate (another lifelong passion of hers).

Not long after I finished university, I moved to Toronto. I lived around the corner from a very large yarn shop, Romni Wools. I was making scarves and mittens, and had tried a couple of sweaters, and although I enjoyed it, I don't know that I would have considered myself a dedicated knitter. One cold Sunday afternoon, out for a walk, I ducked into the shop to

warm up. I wasn't in a rush to head back into the snow, and so I ventured into the back, where the sock yarn was.

And that, as they say, was that!

The staff at the shop set me up with the key equipment: a ball of fun variegated yarn that would hide my mistakes, a set of what seemed like terrifyingly tiny double-pointed needles, and a book of patterns.

Even though that first sock wasn't terrific, I could feel the pull of the craft. And then, by the time I finished the second pair, and they fit and felt good and were warm, my fate was sealed. I was no longer a knitter: I was a Knitter. A Sock Knitter.

I started experimenting with patterns and resizing them to fit my smaller-than-average feet, and creating designs. And I built a career in sock knitting: teaching at a local yarn shop, designing socks for the store, then publishing a couple of patterns, and teaching myself to be a technical editor.

Twenty-five years later, knitting is my life. I design socks. I help other designers with sock patterns. I've taught sock-knitting classes all over the world. I've written a book about sock knitting. Oh, and of course I'm still knitting them. I've got two pairs on the go right now.

I know Granny would be proud.



Kate Atherley with her Granny Hilda in the 1980s.

IMAGE COURTESY OF KATE ATHERLEY

KATE ATHERLEY is Knitty.com's Managing Technical Editor and a seasoned designer and teacher of all things knitterly. She has written eight books and edited a ninth. She is also co-publisher of *Digits & Threads*, an online magazine about Canadian fiber and textile arts, crafts, and industry. Visit her at www.kateatherley.com or on social media @kateatherleyknits.

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