

# Designer **KNITTING**

EARLY AUTUMN  
2018

## Time for a Cool Change

**PLAY WITH GRAY**  
Marls, Stripes & Gradients

**FROM SHAWLS  
TO SWEATERS**  
The Colorful Evolution  
of Stephen West

**SILK STOCKINGS**  
The Unlikely History  
of Steel Knitting  
Needles

**MESH UP!**

THE OPENWORK  
GATHERED  
COWL





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EARLY AUTUMN 2018



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Alexandra Davidoff's gathered scarf is worked in Ancient Arts Fibre Crafts' Superwash Merino DK/Light Worsted Weight. Photograph by Jack Deutsch. Styled by Jessica Saal. Hair and makeup styled by Nickee David.



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We have made every effort to ensure the accuracy of the contents of this publication. We are not responsible for any human or typographical errors.



# Editor's Letter

EARLY FALL 2018

## OUR NEW APP

Last issue we announced our new app, which delivers an enhanced digital and mobile experience. When changing platforms, there's often a little chaos, and for that we apologize. Things are running much more smoothly now, and we hope you'll take a moment to download the app at [www.vogueknitting.com](http://www.vogueknitting.com).



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## AMAZING LACE

We showed a closeup of Brooke Nico's stunning lace dress on page 58, and here's the actual length, which, of course, you can customize. It would make an amazing full-length wedding dress.



Alice Hoffman



Lisa Hoffman

## MAGICAL KNITTING

Author Alice Hoffman and knitting expert Lisa Hoffman (they're cousins-in-law) combined their talents to pen a new book, *Faerie Knitting*. To celebrate, we're hosting a design competition featuring faerie-themed garments knit in mohair-based yarn. The winner will receive \$2,000; winning garments will be displayed at Vogue Knitting LIVE! San Francisco in September. See page 3 for details.

## SECRETS OF THE KNITTING CIRCLE

"And I thought, What other secrets do you witches have for me? I just like being in a den of women.... I find such comfort being in a cauldron of ladies. They have so much useful knowledge for me." Read more about the *Casual* actress on page 48.



MICHAELA WATKINS • page 48



## ON MY WISH LIST

Tiffany & Co.'s new line of elevated everyday objects includes this marvelous ball of yarn crafted from strands of sterling silver. At \$9,000 it's well out of range, but a knitter can dream! [www.tiffany.com](http://www.tiffany.com)

## COMING NEXT ISSUE: FALL 2018

**Fond of Fair Isle?** We have some gorgeous designs coming. **Colorful yokes** are still hot, hot, hot! **Karin Strom** reports of what's happening with knitting in Germany. **Nicky Epstein** explores knitted stripes. Meet our Makers, **Julia Riede** and **Isabell Kraemer**.

ON SALE JULY 10

## On the Road Again

For the past year, I've been the designated host of our Destinations weekend retreats. As I type this, I'm sitting in a small cabin looking out into the Pennsylvania woods. The birds are singing, the trees are lush in every shade of green possible, and there's a soft mist adding to the beauty of it all.

In separate buildings, after yoga, an early hike and a wonderful breakfast of locally sourced food, Amy Detjen and Patty Lyons are imparting their wisdom to our knitters as they delve into the details of improving their stitching and learning new techniques. Over the last year I've been to sheep and alpaca farms, dye houses and design studios, wineries and creameries, cheese tastings and wine-paired dinners, and, of course, yarn stores—all with groups of avid knitters who love to travel and meet people who share the common bond of knitting. I've met so many incredible women who have such interesting experiences to share, not to mention endless knitting curiosity, all of whom help make these trips so worthwhile.

Another perk of my travels is getting to spend some real time with our amazingly talented teachers and presenters. Many knitting professionals have had a "life" before this one, and their backgrounds are diverse and fascinating, adding to the richness of their current work. I'd like to take this opportunity to thank our teachers and all those who have given workshops and demonstrations and enriched the experiences of our attendees.

The view from my window here is so vastly different from the one in my New York City office; it makes me relish the beauty of being away, and also the refresh and reboot that time spent in nature and a restful environment brings. I take home a lot of knitting inspiration and some wonderful memories of time spent together, whether on a bus ride, at meals and presentations, or sitting around the fire making s'mores.

Thanks to all who have joined me—it's been amazing. To those who are yet to come, I can't wait to meet you!

Trisha Malcolm

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Special Advertising  
Section

**POINT  
TAKEN**

WHAT'S NEW  
IN NEEDLES

PAGE 35

FOLLOW US!





# moving the needle

Our Latest  
Obsessions

## PROJECT MANAGEMENT MADE SIMPLE

It's a yarn bowl, it's a project bag, it's stash storage, all in one lovely package. **Northside Knit Co.**'s clever carrier is constructed of sturdy cotton coils for the base and strap and a soft cotton drawstring bag to keep your knitting clean, contained and cartable. [www.northsideknitco.com](http://www.northsideknitco.com)



BY MOLLY POHLIG

EARLY FALL 2018 9



# moving the needle | Must-Haves and More

1

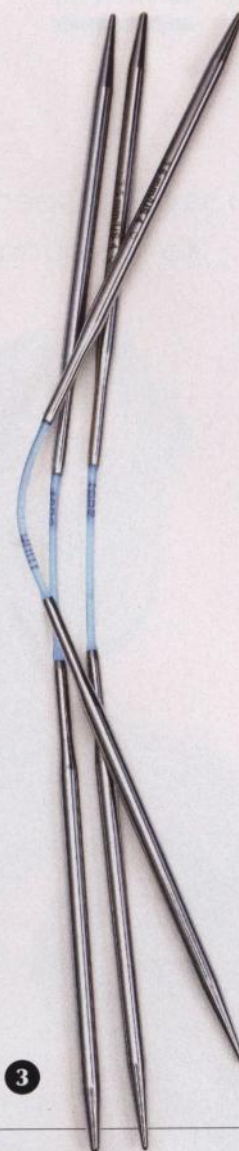


1. **Lyn Roberts Design** creates exquisite silver "yarn fettling" tools (shown here larger than actual size): completely practical, stunningly beautiful, absolutely heirloom quality. (The yarn is Manos del Uruguay Silk Blend Fino.) [www.lyn-roberts-design.com](http://www.lyn-roberts-design.com) 2. Traditional Yuzen dyeing on leather makes **Cohana's** eminently Instagrammable tape measures an instant hit in your tool kit. <https://cohana.style/shop> 3. Ready to revolutionize your sock knitting and beyond? **Addi FlexiFlips** are 21cm circulars (3.5" tips with 1" cord) that function as

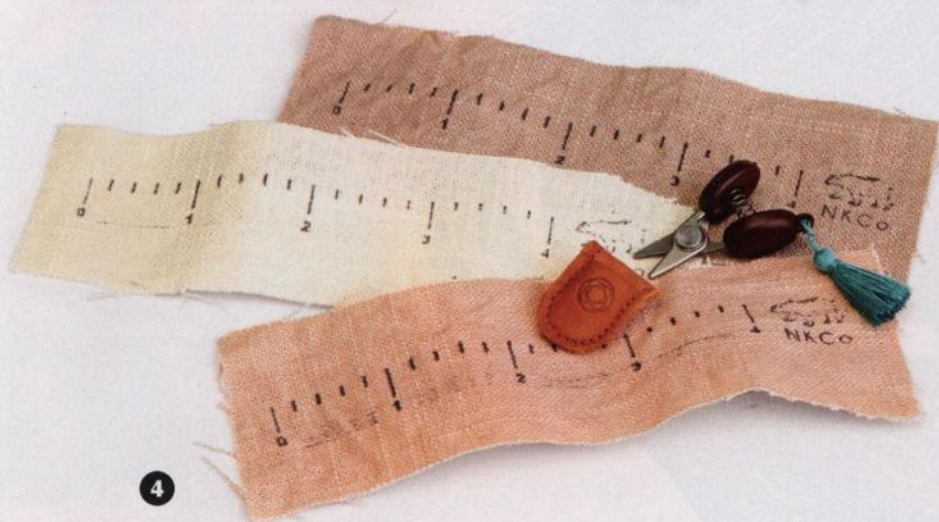




2



3



4



5

flexible double-pointed needles. (They make great cable needles as well.) [www.skacelknitting.com](http://www.skacelknitting.com) 4. Unobtrusive elegance suffuses these tiny tools: **Northside Knit Co.**'s linen scrap rulers and **Cohana**'s sweet snips and leather case make it a pleasure to measure twice, cut once. [www.northsideknitco.com](http://www.northsideknitco.com); <https://cohana.style/shop> 5. **Botanical Colors** has put together everything you need in an indigo shibori kit for fledgling dyers, with nontoxic ingredients, handy tools and step-by-step instructions. <https://botanicalcolors.com>



# Paint a Pretty Picture

To say that speckled yarns are all the rage would be an understatement. It's time to incorporate these kaleidoscopic beauties into your knitted wardrobe.

BY MOLLY POHLIG



• MALABRIGO serves up a speckled feast with *Mechita* color 669 Carnival (100% superwash merino; 420yds/100g), achieving stunning color saturation and color variation in a delicate fingering weight. [www.malabrigoyarn.com](http://www.malabrigoyarn.com)

• ANCIENT ARTS FIBRE CRAFTS yarn bases are hand-dyed to order in any of their multitude of colorways. And when we say "hand-dyed," we mean "hand-steeped in speckled goodness." [www.ancientartsfibre.com](http://www.ancientartsfibre.com)

• Known for its riotous use of rainbow colors, HEDGEHOG FIBRES Sock Yarn (90% superwash merino wool, 10% nylon; 400m/100g) will turn out the most color-drenched socks you've ever seen. [www.hedgehogfibres.com](http://www.hedgehogfibres.com)

• Anywhere you need a spray of color is the right place for KOIGU WOOL DESIGNS' lightweight yet durable KPPPM (100% merino wool; 170yds/50g). Each hand-painted dye lot is its own unique, original work of art. [www.koigu.com](http://www.koigu.com)

• MOLLYGIRL YARN *Rockstar* (100% superwash merino; approx. 300yds/100g) is a bouncy, robust DK weight, hand-dyed and ready to brighten up everything from socks to sweaters. [www.mollygirlyarn.com](http://www.mollygirlyarn.com)

• The single ply of MAGPIE FIBERS *Solo Fingering* (100% superwash merino; 434yds/115g) has an ever-so-slight halo, which beautifully soaks up these moody speckles. [www.magpiefibers.com](http://www.magpiefibers.com)





## RUNWAY TAKEAWAY

## The Golden Girls

The runway obsession with head-to-toe single-color dressing continues, and we definitely see why: It makes an incredibly strong statement. New York designer Ulla Johnson's Fall 2018 collection featured several one-color looks in rich gold, like the one shown top left, as well as several in winter white, russet and hot pink. For her design, Norah Gaughan was drawn to the richness of the Sunshine Yellow shade of Kelbourne Woolens' new Andorra yarn. The 2-ply merino blend has a vintage feel and shows stitchery to its best advantage. Norah's yoke features crisscross twisted stitches that stand out against the stockinette background. Our stylist found just the right pants and show-stopping earrings to match.

## ACCESSORIZE!

If you believe yellow, marigold or mustard is too much for your more somber wardrobe, opt for a signature accessory to show off your new favorite hue. Yellows work well with all shades of gray and definitely add a kick to denim. Try a handpainted yarn in tonal shades for a more casual take and a solid color for a more polished, traditional look.



1. The Beeswax hat, by Amy van de Laar. [www.ravelry.com/patterns/library/beeswax-hat](http://www.ravelry.com/patterns/library/beeswax-hat)
2. Yellow Wagtail Scarf, by Sarah Hatton. [www.ravelry.com/patterns/library/yellow-wagtail-scarf](http://www.ravelry.com/patterns/library/yellow-wagtail-scarf)
3. Party Line wrap, by Anna Lipinska. [www.ravelry.com/patterns/library/party-line](http://www.ravelry.com/patterns/library/party-line)

## KNOW HOW

### YOU CAN WEAR YELLOW

While head-to-toe saffron isn't the right fashion choice for everyone, there is a shade of yellow to suit every complexion, once you've determined whether you have a cool, warm or neutral skin tone. Wear shades that flatter you close to your face for maximum impact.

#### COOL SKIN TONE PINK, RED OR BLUE UNDERTONES

Your complexion is on the lighter side, with low contrast between hair and skin colors. You look best in subdued hues that don't overpower your coloring.

**WEAR:** Pale pastel yellow

#### WARM SKIN TONE YELLOW, PEACHY, GOLDEN UNDERTONES

Do your veins look green instead of blue? If yes, you have a warm skin tone. Your complexion can be light or dark and looks great against rich autumnal colors.

**WEAR:** Mustard or gold

#### NEUTRAL SKIN TONE A MIX OF WARM AND COOL UNDERTONES

You won the lottery with those olive undertones: Your natural mix of warm and cool means you can pull off just about any color.

**WEAR:** Sunny cornsilk or lemon yellow

**wise words** || "How wonderful the color yellow is. It stands for the sun." —Vincent van Gogh



AMSTERDAM

# True West

As Stephen West looks back over his monumental career, he pauses—just for a moment—to prepare for what's next. BY CHRISTINA BEHNKE



1. The Marled Magic Sweater, from Westknits Bestknits Number 2: Sweaters. 2. Vertices Unite cowl, from Westknits Bestknits Number 1: Shawls. 3. Speckle & Pop Shawl; at ravelry.com. 4. The Askews Me Sweater, from Westknits Bestknits Number 2: Sweaters. 5. Kangarullover & Kangarorts, from Westknits Bestknits Number 2: Sweaters.

**STEPHEN WEST HAS A STRIKING PRESENCE**, though not in the way you might expect. Six foot two, with brawny proportions that belie his finesse as a trained dancer, the designer and face of Westknits cuts an imposing figure. Yet encounter him face to face, and it's his famously splashy style that makes the impact. Typically draped in an explosion of pattern and color, often in a matching set of accessories or trademark knitted pants—and always trailed by a gaggle of admirers—West is impossible to miss. A few years ago, he visited the New York Sheep and Wool Festival as an attendee, hoping to blend in with everyone else. With a chuckle, he recalls how he wore a rainbow sweater with matching leggings. “In my head I was like, It’s Rhinebeck! You’re supposed to wear your sweater! Like—nooo,”

CHRISTINA BEHNKE is a regular contributor to this magazine.

he says, drawing out the word with mock incredulity. “There would be a line of thirty people everywhere I stopped to talk or take a picture. It was getting to be too much, so I ended up hiding behind the bathroom.

Indeed, the most striking thing about West—who, for our Skype conversation one evening in April, has toned down his look to a graphic tee and mismatched earrings—is how reserved he truly is. “I’m in Amsterdam finally!” he says, radiating Midwestern geniality. His relief is palpable. He recently arrived home after a nomadic eighteen-month stint on the road, where he has spent anywhere from two days to two months in a place, teaching and appearing at fiber festivals and shops in New York, Iceland, Japan, and everywhere in between. West first began traveling to knitting events as a dance student, just after his first designs hit Ravelry and propelled him into the spotlight. While he’s grateful for the opportunities he’s had to see the



world, this much travel has taken its toll. "I'm entering into what I hope is a different, calmer lifestyle," he says. "I'm hoping to be in one place and have a sense of home, because I haven't been home in a long time."

The Oklahoma native has lived in Amsterdam for the past eight years. The local yarn shop PenelopeCraft—re-branded as Stephen & Penelope when West came on as co-owner with business partner Malia Mae Joseph—opened the same year he moved there. Leading brioche-knitting expert and fellow expat Nancy Marchant is a friend; she personally taught him the technique. West credits Flemish culture as one of his biggest design influences—not visually, per se, but for the calm, "spacious" feeling it gives him, creating a sense of possibility. He calls Amsterdam "a really cozy, beautiful, chill, easy city" where he can dress how he likes without anyone (except for the odd tourist) giving him a second glance. Though he acknowledges that his style evolution may look extreme from the outside, the process to him has felt very gradual. He still feels like the same person who as a student wore jeans with plaid and who once took to Ravelry's forums to trade some pink Malabrigo that was "a little too bright and vibrant" for his taste. "I was in Amsterdam for a good three, four years before it really exploded into Technicolor fascinations," he says.

Fascinations is a word West uses a lot, to describe everything from Madelinetosh speckles to brioche stitch. It's an apt way to define his journey as a designer, starting as a 16-year-old who learned to knit from his theater friends. He became obsessed after visiting his first yarn shop in Chicago. He started a knitting blog and tried out every new yarn and technique he could get his hands on, modifying patterns and sharing the results with a growing network. Then Ravelry launched. Before long he was selling his own designs; Daybreak, a slip-stitch shawl, immediately went viral. The Westknits Fan Club was founded the following month. Soon three of his shawl patterns were ranked among Ravelry's top hits. Meanwhile, West, a dance student at the University of Illinois, had plans to tour with dance companies around the world; to him, the most exciting aspect of his newfound popularity was seeing his designs knitted in yarns he had never heard of.

He remains humble about his auspicious beginnings. "I think that a big draw for people was, one, that I was a man, which was different—I can't deny that; in our field it's mostly women—and that a lot of my patterns, especially early on, were quite unisex."

"Unisex" could still define West's work, though perhaps not with quite the same meaning that it had a decade ago. Over recent years, West's style has grown increasingly more androgynous and avant-garde. Compare the lead images for his first design, the Boneyard Shawl, with his most recent (as of this writing), the Scryptastic Triangle: The former depicts him in a plaid button-down, the garter-ridge shawl draped kerchief-style; the latter shows him wrapped in a fluffy, kaleidoscopic amalgamation of brioche, loop stitch and welting, a pair of dinner-plate-sized earrings dangling from his closely shorn, highlighter-colored head. It may be hard to believe that both projects came from the mind of a single designer—yet, notably, both are triangle shawls.

"Every design I've made relates back to my first triangle-shawl design," he says. "At the beginning, I was really fascinated with top-down construction, like playing off of a triangle. Because to get that triangle, you start tiny and increase in four locations. How can you expand it further? I was originally obsessed with the geometry and the rhythm behind that simple shape. And in general I really like angles. It's something that can be really edgy and cool, but it can also be really geeky and speak to the knitter nerd in people. They lend themselves to very organic, fluid combinations."

Everything West has ever designed, from the early "traditional" pieces to his current "free-form, crazy, large and splashy" aesthetic, is a variation

on a theme. Examine how his work has evolved over the years, and that through-line becomes evident. Architectural prints have gradually given way to extravagant sculptures, as if the gridded lines of his early accessories were mere blueprints for what was to come. Daybreak could be a predecessor to Rockefeller, from which the rippling arches of Exploration Station might originate. While bias-knit ribbing has evolved into multi-directional brioche, geometrics and color remain key components. West designs on the needles, improvising his way through each piece. Thus, single projects can launch entire series. The Askews Me collection began as an asymmetrical hat worked on the bias in two-color brioche; the sample grew into a dress after West realized the shape could also work for a collar. Only after he went on to improvise a sweater and shawl did he complete the hat.

As for visual inspiration, "Ninety-nine percent of the time," says West, "it's yarn first." His designs are a literal interpretation of what yarns are available to him at the moment, which directly informs color combinations, yardage—even the finished size of an accessory or garment, he admits with a chuckle. "It's like, Okay. This contrast of texture and these clashy colors [in my stash] are really interesting to me. How much of them do I have?" He first cast on his 2013 Enchanted Mesa pullover having only enough Quince & Co. Owl—his favorite yarn at that moment—to knit the yoke. "I was at Fancy Tiger in Denver when I was making that particular sweater. I started with the yoke as the inspiration colors, and then I found the silk and tweed and mohair and all these other individual skeins that I was inspired by [at the shop]." The resulting mélange of color and texture looks understated by 2018 standards, but at the time it pushed the envelope; a number of skeptics had begun to trickle in among his devoted legion of fans. But West was only getting started.

The year 2013 marked West's most rapid shift into the designer we know today. Dear Amsterdam dropped that year; though whimsical, it was his last truly traditional collection. Meanwhile, as his overall styl-



## YOU DO YOU

AS HIS STASH HAS GROWN, West's designs have come to include more and more yarns, with different fibers and weights stranded together to create custom colors and textures. As such, West hopes that knitters don't take his patterns too literally. "I write all the yardage and things they need to consider, but I would say to take all the patterns as a suggestion or as a guideline and not take them too seriously," he says. "Because that's not how I knit or design. What you're seeing is the final result of my playful exercise, but I hope that that's just a trampoline that other knitters can jump off of and take even further."

**Left: West's Brioche Breeze jacket**

ing was becoming more experimental, his photography was getting more professional. Touches of makeup began appearing, transforming his boyishly handsome face into something otherworldly with splashes of neon warpaint and deconstructed harlequins. West had always modeled his own designs, but it was now that he was truly coming into his own, channeling his dance training into virtuosic, expressionistic poses. In these photos, he interacts with his knits like a dance partner, tossing, twirling, stretching and even biting his projects. One shot for Color Craving, his controversial mystery knit-along for the year, shows him splaying out his fingers and toes to stretch the wide end of the shawl like a canvas, splitting open the quintuple-yarnover center spine as if it were a wound.

West calls these sessions, shot in-studio with photographer and makeup artist Alexandra Feo throughout 2013 and 2014, his favorite to date. "Over those two years, working with her a lot in (continued on page 92)



## SHETLAND ISLANDS

## Vintage Modern

Susan Crawford's stunning new book brings well-deserved attention to the design work of the Shetland Islands' often-unsung master knitters. BY LESLIE PETROVSKI

**THOUGH CALLING A KNITTING BOOK A TRIUMPH OF THE HUMAN SPIRIT** might sound like hyperbole, it's not an exaggeration when it comes to Susan Crawford's *The Vintage Shetland Project*. Researched and produced over the course of eight years, during which time Crawford underwent treatment for Stage 3 breast cancer, this nearly 5-pound volume is a magnum opus in the most expansive sense of the phrase. From the meticulous historical detective work necessary to unearth knitters' histories to the sheer grit and ingenuity it took for Crawford and her graphic-artist husband Gavin to re-create archival knits stitch by stitch, *The Vintage Shetland Project* is a testament to perseverance. "I try not to think how much work it was," Crawford says. "It's a bit terrifying how much time I actually spent working on it."

It's just before lambing on the Crawford farm in the hills of North Lancashire, where the couple raise Shetland, Herdwicks, Zwartbles and Lonks (a local heritage breed), and Crawford is talking about the book and knitting life, alternately by phone and Skype, depending on connectivity. Crawford, who grew up in Yorkshire, acquired needlework skills and a taste for history and vintage fashion at her grandmothers' knees. From one grandmother—her Ruby nan, a former dressmaker and seamstress who could DIY almost anything, Crawford learned to knit, crochet, sew and embroider, never realizing she was working from stacks of old knitting and sewing patterns from the 1930s, '40s and '50s. From the other grandmother, who was known to keep her out of school so they could watch movies together, Crawford developed a keen appreciation for historical style. "We would watch all these old films and I would sit there entranced by the clothes," Crawford says. "*The Women with Joan Crawford*. Ava Gardner in *Mogambo*—she wore the most amazing knitwear in the jungle; really, really stylish clothes. And Grace Kelly in *Rear Window*, with those stunning costumes."

At university she studied fashion design and textiles, her work heavily influenced by the past. When her daughter was born ten weeks premature, "the decision was made for me to have a job that involved being able to work from home." She started designing for yarn companies and knitting magazines, including Rowan. When the Internet began infiltrating the knitting world, everything changed. Through Ravelry and various online magazines, Crawford found a global audience for her feminine retro knits. "In 2005 and 2006, the whole vintage thing was beginning to build in the U.K. and the States, and [it was so easy to] contact people with the same interests. You could go from knowing a handful of people to knowing hundreds, even thousands, of people who were interested in the same thing. It made it possible to have your own business in this industry, because you could reach so many people."

## REINCARNATING THE PAST

In 2008, Crawford published *A Stitch in Time: Vintage Knitting and Crochet Patterns 1920–1949: Vol. 1*, a much-enhanced edition of a 1972 title by Jane Waller featuring fifty-nine vintage patterns, all rewritten for modern yarns and bodies. A second volume, *A Stitch in Time: Vintage Knitting and*

*Crochet Patterns 1930–1959: Vol. 2*, with an additional sixty designs, followed in 2011. To help knitters even further in re-creating these knits from the past, Crawford introduced a yarn, Excelana, a 4-ply fingering-weight spun from British wool and dyed in colors to more closely approximate a vintage palette.

The *A Stitch in Time* books were notable for a number of reasons. Beyond the picture-perfect vintage knitwear and styling, Crawford's books included trenchant observations about style and social history, placing these knits squarely in a fashion and historical context. They were visual treats that also offered up ideas about women and what they wore. "My creative work was all based around looking back at fashion history, the connection between fashion, social history and women's history, and how that all connected," she says.

The vintage collections also marked the start of the Crawfords' publishing venture. Understanding that they were selling to a niche market and uncertain how a book of vintage knitting patterns might sell, the couple took on the heavy lifting of not only creating the knitting content—some of the vintage patterns required dozens of hours just for the size grading—but also the book design and photography. As a veteran maker with a can-do spirit, Crawford was not only involved on the pattern side, but she also shot many of the images and did the fashion direction. Her husband designed the volumes and even began printing the first book with a rented digital printer. Sales took off. Crawford remembers long days and nights, the two of them printing and binding. After a couple of sleepless months, the Crawfords hired an outside printer.

Impressed by Susan Crawford's eye and the care with which she re-created and presented historic garments, Carol Christiansen, the textile curator at the Shetland Museum and Archives, suggested that designer inspect some of the garments in the museum's archive, hoping Crawford might turn her hand to a Shetland project. Faced with what is arguably some of the finest knitting in the world, Crawford felt she had been given the chance of a lifetime to not just re-create and size museum-quality knitwear but also to unravel the personal histories of the knits. She chose twenty-seven pieces from the 1920s through the 1950s, decades of particular interest to her that also spanned the transition of Shetland's knitting industry from lace to Fair Isle.

Practical considerations for building a cohesive collection—finding a balance of vests, cardigans and pullovers—informed her choices. "But a lot of them were ones that had personal appeal: a shape, detail or construction that spoke to me. But also, a lot of garments in the book are unique. They are different from what you would think of as a standard Shetland garment. They stood out for their individuality and creativity."

Some of the sweaters showed mastery of technique—like mixing intarsia and Fair Isle, or incorporating short-row shaping, unusual for the time. Others broke what many see as cardinal rules of Fair Isle, using three colors in a row instead of two. There were pieces that drew her in from the narrative side, too, such as the hand-spun Fair Isle V-neck Doris Hunter knit for her fiancé, Ralph Paterson. The couple lived in Hong Kong, where Ralph worked as a public works engineer. Through (continued on page 93)

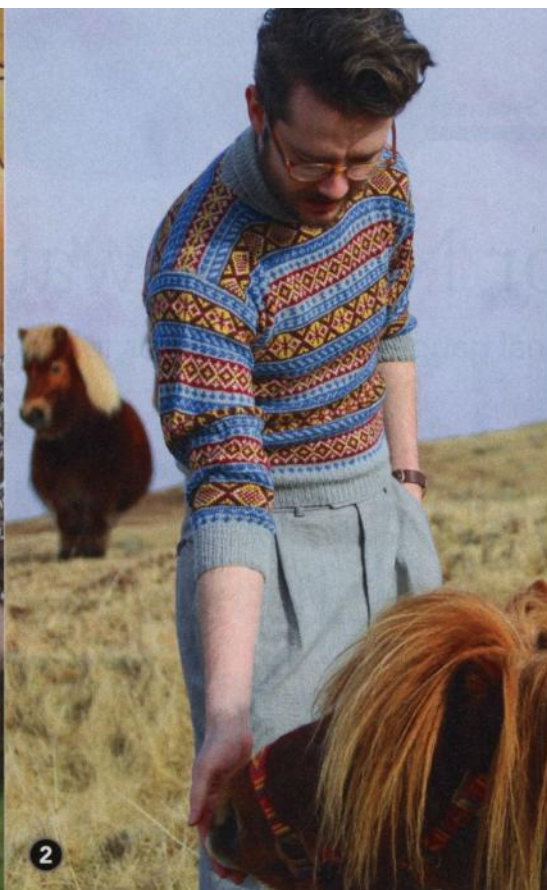


Susan Crawford

"It's not just the garments that stay alive; it's the stories and the people connected with them."

LESLIE PETROVSKI is a regular contributor to this magazine.





## MUSEUM-QUALITY KNITS

1. The Highland sweater, knit in Jamieson & Smith Shetland Supreme 2-ply lace weight.
2. The unisex Yule turtleneck. 3. The Mary pullover, knit in the round from the bottom up.
4. The Peerie Clews cardigan, knit in 17 colors of Susan Crawford 2-ply jumper-weight Fenella British wool yarn. 5. Paterson Fair Isle crewneck, knit in five colors of Fenella 2-ply.
6. Vaila Fair Isle cardigan, knit in the round from the bottom up with a center front steek.
7. The Ralph Fair Isle V-neck pullover, knit in five colors of Jamieson & Smith's Shetland Supreme jumper weight.
8. The Tait tam, knit with horizontal and vertical panels of Fair Isle and stockinette stitch.

PHOTOGRAPHS BY SUSAN CRAWFORD





# To Swatch or Not to Swatch?

Wishing to avoid the traditional gauge swatch, Meg has found other ways to check her math.

## **KNITTING HAS SOMETHING FOR**

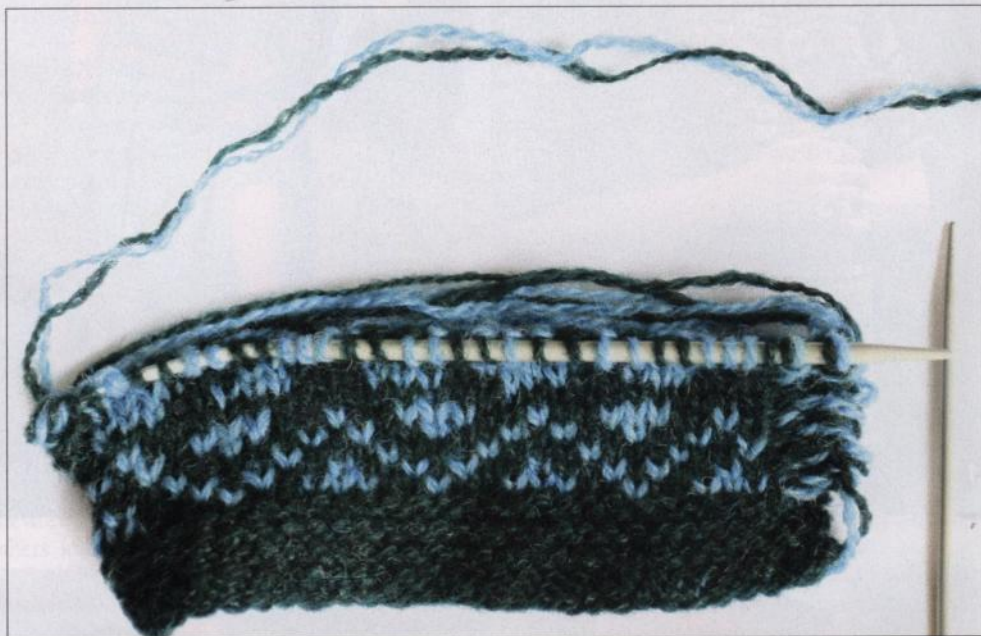
**EVERYONE.** I have met knitters who actually love to knit swatches, and others to whom it is anathema. I belong to the latter group. However, I am experienced enough to know that gauge is the all-important word for many knitting projects. Shawls, blankets and scarves may be excused; you can come close to the required gauge and get away with things or, if it is a relaxed fabric, you can block to size.

Although I am envious of Organized Knitters, I now must face the fact that I will never be one of them. In elegantly bound notebooks, they keep wonderful records of each knitted item: Glued to the pages are a bellyband and a length of the wool(s) used, plus a neatly blocked swatch. Legible notes of the date completed, the recipient, the needle size, plus stitch and row gauges. A copy of the pattern (if possible), and maybe a photo of the finished item. This is admirable and so useful for future reference, especially needle size, gauge and swatch. (Keeping online records, which so many do now, has the drawback of not allowing one to archive a length of wool or swatch.)

However, if you are a member of my swatch-avoidance group and want to obtain gauge for a circular garment, here are a few practical and/or labor-saving swatch solutions.

A *Swatch Cap* is one of my favorite ways to test a new stitch pattern or a complex color combination, get the feel of the yarn, produce a useful hat and achieve a circular gauge swatch all at the same time. Cast on approximately 100 to 120 stitches and if, after a few inches, you do not like the fabric, the hat will not mind if you alter your needle size to try a firmer or looser gauge. Sometimes the resulting cap is not something you would cherish, but keep in mind that, after discovering your gauge, you can donate it to any of a heartbreakingly long list of charities who will greet it with a glad cry. However, if the hat pleases you, you can stop knitting after about 5 or 6 inches (12.5 or 15cm), steam-block, determine your accurate gauge and begin your sweater. I like to finish the hat at the very end because if I should run out of wool, I am more easily willing to sacrifice a partially knitted hat than rip back a finished one.

Likewise, you may begin knitting on the sleeve of a sweater. If you have not yet decided on the lower-edge and cuff borders, provisionally cast on the number of stitches you want above the edge treatment and knit about 4 or 5 inches (10 or 12.5cm) with the necessary sleeve increases. If your gauge is considerably askew,



Meg's Speed Swatch will help you obtain gauge on a circular garment as quickly as possible.

rip back and begin again; you have lost only about an hour's worth of knitting. If you are just slightly off gauge, change your needle size accordingly and knit on. When you knit with 100 percent wool, a very small gauge difference will block out beautifully. With this approach, the swatch can be part of the completed garment.

In the distant past, rather than knit a 6- or 8-inch (15 or 20.5cm) swatch, I might cast on 300-plus stitches for a sweater body, miscalculate my gauge and have to rip out and start again. As absurd as that sounds, it was my own Knitter's Choice. (Actually, this decision was one of the things that endeared Joyce Williams and me to each other; we each did the above in secret—until one of us slipped up and confessed to the other.)

Then there's the *Speed Swatch*. There are knitters who are eager to obtain their circular gauge and cast on their sweaters as quickly as possible. Since very few of us, on a back-and-forth-swatch, knit over and purl back at the exact same tension, we need a circular swatch for a circular gauge reading. But what if you knit a flat swatch and, as you knit, you are always facing the front side? You have probably heard of: \*On  $\pm 40$  stitches, knit across in color-pattern; break the wools; return to the beginning and repeat from \*. Yes, you can achieve a "circular" stockinette-stitch swatch with this method, and it is ideal for the enviable journal of the

Organized Knitter (see the Speed Swatch variation below). But what if you are near the end of your sweater and run out of wool with just a few rounds remaining?

Answer: My variation instructs you to knit across the row in pattern, then pull out a length of both wools—long enough to span the width of your swatch—and begin the next row from the right-hand end. You are always facing the "right" side of the fabric, thus achieving a circular fabric on a flat swatch. Tip: Purl the first and last three stitches of each row with both wools together to help to keep the selvages reasonably undistorted and to obviate the natural tendency of stockinette stitch to curl at the edges. Which reminds me: Begin your Speed Swatch with garter stitch or ribbing, for the same reason. This swatch is rippable in an emergency situation.

*Speed Swatch Variation:* Add an extra five to seven steak stitches to your forty-stitch swatch and work in the round using a pair of circs, or Magic Loop. Cut the steak (in this case, you needn't secure the stitches first); steam-block the swatch, and find your gauge. This version is non-rippable but less troublesome than breaking the wools at the end of each row. ■

MEG SWANSEN is a designer, teacher and owner of Schoolhouse Press. Watch her demonstrate the Speed Swatch at [www.schoolhousepress.com/blog](http://www.schoolhousepress.com/blog).





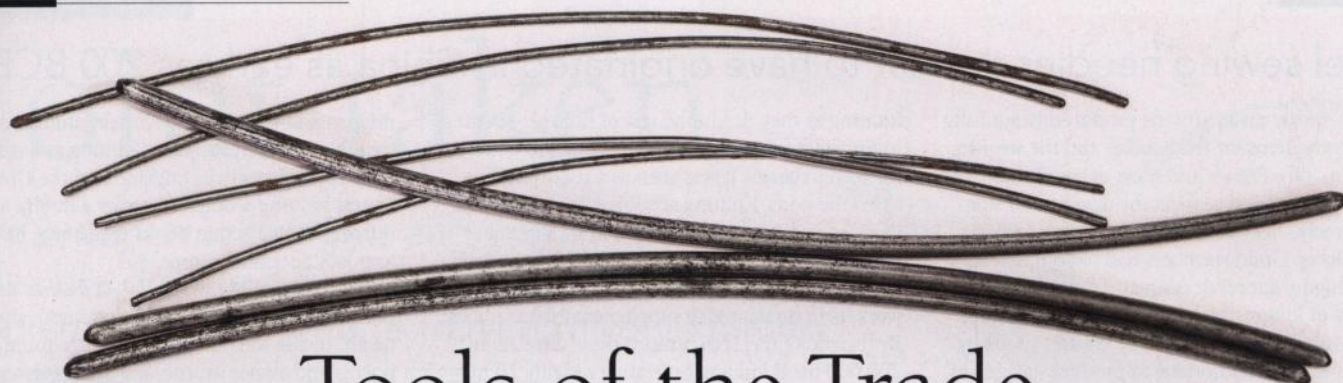
#### STITCHES IN TIME

*Clockwise from top left:*  
Henry VIII, by Hans Holbein the Younger (circa 1540); Hampden portrait of Elizabeth I, by Steven van der Meulen (circa 1563); 17th-century Englishman's stockings; Visit of the Angel, from the right wing of the Buxtehude Altar (circa 1400), by Master Bertram of Minden.

Henry VIII: Courtesy of Walker Art Gallery, National Museums Liverpool.  
Buxtehude Altar: Courtesy of Hamburger Kunsthalle, Hamburg







## Tools of the Trade

A TASTE FOR KNITTED STOCKINGS LED TO THE EVOLUTION, AND A REVOLUTION, IN KNITTING-NEEDLE TECHNOLOGY—AND THE WAY WE KNIT TODAY.

In 1560, Queen Elizabeth I received a pair of hand-knit black silk stockings as a New Year's gift from her silk woman, Mistress Montague. She reportedly said, *"I like silk stockings so well, because they are so pleasant, fine and delicate, that henceforth I will wear no more cloth stockings."* More accurate accounts from 1577 tell us that Elizabeth also wore fine stockings knit from worsted wool.

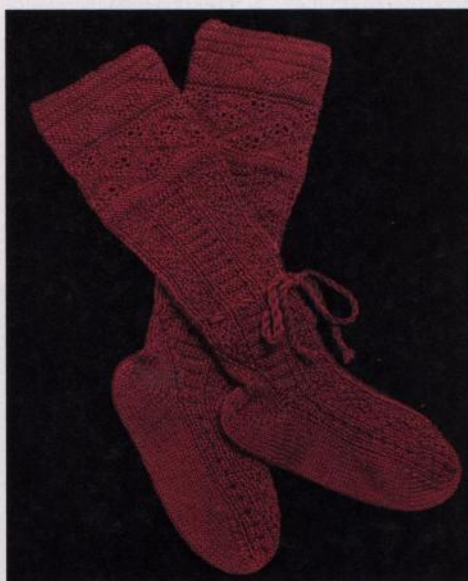
Elizabeth was not the only monarch in Renaissance Europe to wear knitted silk stockings. Henry VIII was likely the first British ruler to don a pair, most likely imported from Spain or Italy. Edward VI, Henry VIII's son with Jane Seymour, received a pair of Spanish silk stockings as a gift from Sir Thomas Gresham, his financier. Philip II of Spain, who began his reign in 1556, was the first to wear silk stockings in Spain, which were presented to him by the wife of Don Lopez de Paradilla, who had knitted them. In 1559, Henri II of France wore silk stockings to the wedding of his sister to the Duke of Savoy. Gustavus Adolphus, King of Sweden from 1611 to 1632, wore 26-inch-long white silk stockings at his coronation; these were knit at an astonishing gauge of 25 stitches and 32 rows to the inch. A pair of red silk stockings knit in a fine gauge were buried with Eleonora di Toledo, wife of Cosimo de' Medici. These stockings are notable for another reason: They are the first known instance in which the purl stitch was used in European knitting.

We might not have paid much attention to what Renaissance one-percenters wore except for the importance of finely knit silk and wool stockings in knitting history and their influence on the way most of us knit today.

### CHANGES IN MEN'S FASHION

Our knitting ancestors were well aware that knitting has advantages not matched by any other

MARJORIE ANDERSON, a knitter for more than fifty years, is a writer, editor, researcher and copy editor. She became captivated by knitting history while writing the narrative entries for the newly revised *Vogue Knitting: The Ultimate Knitting Book*.



Designed by Margaret Stove, these socks were inspired by a pair of red silk stockings found in the tomb of Eleonora di Toledo, on display in Florence's Palazzo Pitti Museum.

fabric: Knitwear is close-fitting but able to conform to the shape of a head, the hands, the feet. Knitted fabric alone can make a well-fitting stocking or sock—an attribute that 16th-century men relied on to advertise their social status.

In about 1510, men's doublets were shortened to end at the waist, and leg coverings, formerly made in two separate pieces, were joined to look rather like modern tights. This style required full-length hose (often knit in fashionable colors),

particularly if men wanted to show off their legs to their greatest advantage. Prior to this time, hose were constructed from woven fabric cut on a bias—no doubt the cloth stockings Elizabeth I declined to wear after trying on knitted ones.

The style for knitted stockings that began in the courts of Europe was copied by the middle classes, and the demand for stockings increased throughout the 16th century. At first, only the wealthy could afford silk stockings; cheaper, coarser wool stockings were available to the lower classes. The stockings did vary by type of silk or wool they were knit from and the dyes used. Italians knit stockings with fine worsted yarn. In 1564, a London apprentice copied the Italian samples, thus introducing the first worsted stockings in England. Wool stockings from the islands of Jersey and Guernsey were better quality than ordinary worsted and became a specialty. We know from Shakespeare's plays, written toward the end of the 16th century, that people of all classes were wearing stockings.

### IMPROVEMENTS IN KNITTING NEEDLES

Early knitting needles, typically made from bone, ivory or tortoise shell, were not fine enough to produce the silk stockings so prized in European courts. Without changes in technology—in particular, the introduction of steel needles—the explosion of stocking knitting in the 16th century might never have occurred. It is thought that the Muslim expansion of 710 CE brought knitting to Spain, and the royal families of Spain employed Muslim knitters. From there, knitting spread throughout Europe, but it did so in two distinct ways. Individuals, typically women, often knit practical garments for their families, whereas



## Steel sewing needles appear to have originated in China as early as 200 BCE.

skilled, mostly male, artisans produced beautifully knit luxury items for the nobility and the wealthy. In Spain, Italy, France and most of central Europe, guilds were formed to meet the demand for knitted garments, as well as items including carpets and pillows. Guild members had to complete an often lengthy apprenticeship and demonstrate mastery of knitting techniques. Guilds were thus able to influence the market for knitted goods by restricting those authorized to produce and sell them—restrictions that enabled a master to earn a living from his labor.

The methods for making steel sewing needles appear to have originated in China as early as 200 BCE. Steel needles were carried to Damascus, which was a center for steel making, and then spread throughout the Middle East. The technology reached Europe when the Moors brought needle-making skills to Spain. The cities of Toledo in Spain and Nuremberg in Germany were early European centers of needle making, and there are records of steel-needle manufacture in Germany and Austria from the late 13th century through the mid 14th century.

In addition to the expansion of needle making into Europe, people began changing the way they knit. It is thought that knitting originally was performed on two needles. From evidence drawn from Italian and German paintings, often called knitting Madonnas, it appears that knitters in the 1300s began to work with four or five needles instead of two, making it possible to shape knitted tubes.

Initially, steel knitting needles were expensive, because skilled metalworkers were required to draw the steel through a die or draw plate. In doing so, they could produce the thin wires needed to knit stockings and garments with the fine gauges prized by noble and wealthy Europeans, along with gloves for the clergy and nobles, hats, vests, carpets and pillows. Members of knitting guilds, who were almost exclusively men, could afford the steel needles, but most other knitters relied on needles made from traditional materials—until another technological advance occurred.

In 1556, Queen Elizabeth I invited Christoph Schultz and twenty-two other German wire makers and their families to settle in Tintern to teach the English how to draw steel wire for needles. Shortly thereafter, the first factory for the mechanized manufacture of steel wire, run by water-power, was established in England. By the end of the 16th century, it was supplying steel sewing and knitting needles (as well as birdcages). Other factories soon followed. British knitters had easy access to this newer, cheaper supply of needles, which were sold by traveling peddlers.

### EXPANSION OF TRADE

Although knitting guilds existed in Britain, they did not appear to restrict competition for stocking

knitting as they did in the rest of Europe. Knitting in England was a widespread occupation among the lower classes. It was seen as a useful skill to teach the poor. Knitting schools were established in cities and rural communities in Elizabethan times, and they continued into the 18th century. Stocking knitting also was a way for agricultural workers in rural areas to supplement their incomes. By the end of the 16th century, there were about 200,000 hand knitters generating roughly 20 million pairs of stockings annually, making England the world's leading producer of knitted stockings. These were exported to continental Europe and to England's colonies in the New World. Many continental European cities also became centers for the export of stockings. The French-ruled city of Tournai had about 2,000 workshops producing woolen stockings, and it is thought that knitting reached Scandinavia through the stocking trade with Holland. Other areas for trade in stockings and other knit garments included Germany (particularly the region around Bohemia), Austria, the region around Prague, Hungary and Slovakia. Explorers and colonists to the New World brought their knitting skills with them. This expansion of knowledge is the basis for our modern knitting.

### THE INDUSTRIAL REVOLUTION

Changes in technology were not always kind to hand knitters. In 1589, William Lee invented the stocking knitting frame in an attempt to alleviate the drudgery of knitting stockings. When Lee presented Elizabeth I with a pair of woolen stockings knit from his invention, she asked him to make a pair of silk stockings, fearful that the machine would threaten the industry for hand-knit woolen socks. Even after Lee did this, Elizabeth refused to give him a patent. Lee took his machine to France, where King Henri IV offered Lee financial support. Lee moved to Rouen and built a stocking factory. In England, the Framework Knitter's Guild was granted a charter in 1657.

For a time, hand knitters were able to compete with the knitting frame, because the output of a skilled knitter was not much less than a worker using a framework machine and because the quality of hand-knit stockings was superior to those knit by machine. Framework knitting found a niche in the production of expensive garments, such as waistcoats. But from the 17th century on, we see a decline in the work of skilled artisans and piecework hand knitters, many of whom were barely surviving on the income from sock knitting. Hand knitters found their livelihoods threatened by machine-knit stockings and other garments. By the end of the 19th century, socks were knit on circular knitting machines, nearly ending the trade in hand-knit socks.

Over time, knitting would become a largely female occupation, with knitters in the lower rungs of society continuing to knit stockings, hats,

mitten and other items for their families, and wealthier women adopting knitting as a suitable pastime. Especially in England and the United States, knitting would emerge as a hobby, and numerous instruction books explaining how to knit lacy accessories appeared.

In one issue of the weekly *All the Year Round*, first published by Charles Dickens and, after his death, by his son, along with the serialized stories poems and advice on cooking and gardening, we find an article called "The Prose of Knitting." In it, knitters were given the following advice, which was about as true in 1884 as it is today: "There are several points of essential importance in order to ensure good regular knitting. Good needles are a great desideratum. It is impossible to produce good work, unless the needles used are all of the same size, well-made, of good steel, and smooth, and the right length as well as a right size for the wool to be knitted."

Refinements were made to needles during this period, with the addition of finer points on steel needles and caps at the ends to prevent stitches from falling off, but most work was done on fine steel needles as well as those made of wood and other materials.

Eventually needles began to be manufactured from lighter materials, such as aluminum, which were suitable for knitting the sweaters that became popular in the 1920s. Initially, aluminum knitting needles left grayish markings on the hands or light-colored yarn. These needles were replaced by anodized aluminum. The process of depositing an oxide on the surface of aluminum also enables the needles to accept dyes; indeed, anodized aluminum needles are often sold in pastel colors. The first patent for circular needles was granted in 1918, and the Boye Company began to import them in 1932 and manufacture them in 1935. Knitters had to wait several decades before circular needles were fitted with better cables and joins, but as they improved, they spawned other knitting techniques, such as knitting with two circular needles and the Magic Loop method. Circular needles make it possible to knit shawls and seamless top-down sweaters with ease. We can now choose from needles made from traditional materials such as metal and wood, and newer materials such as plastics and carbon fiber. You can select the point that suits you and work with square as well as cylindrical needles.

It is impossible to overlook the effect of changes in electronic technology on contemporary knitting, which are responsible for Ravelry and social media, smart phone apps, ebooks of instructions and patterns and how-to videos. But the humble knitting needle has had an equally profound effect. Glance at the kiosk of needles in your yarn store with appreciation as you consider all the options, which continue to evolve, making it possible for you to knit beautiful things. ■



# point taken

From ergonomic straights and swiveling circulars to flexible double-points and interchangeables, these needles are guaranteed to transform your knitting.



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displayed needle  
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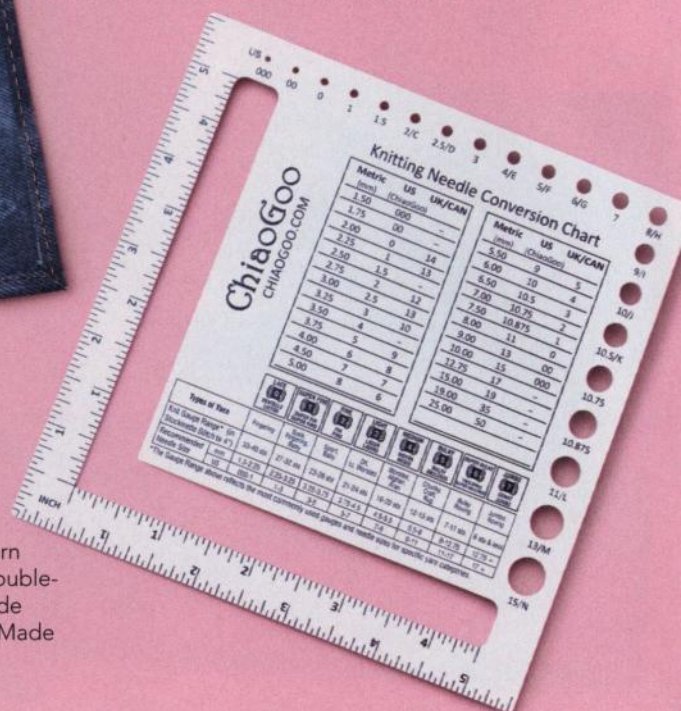
- Includes 9 wood needle tips: Radiant in U.S. 4, 7, 10; Caspian in 5, 8, 10.5; Majestic in 6, 9, 11.
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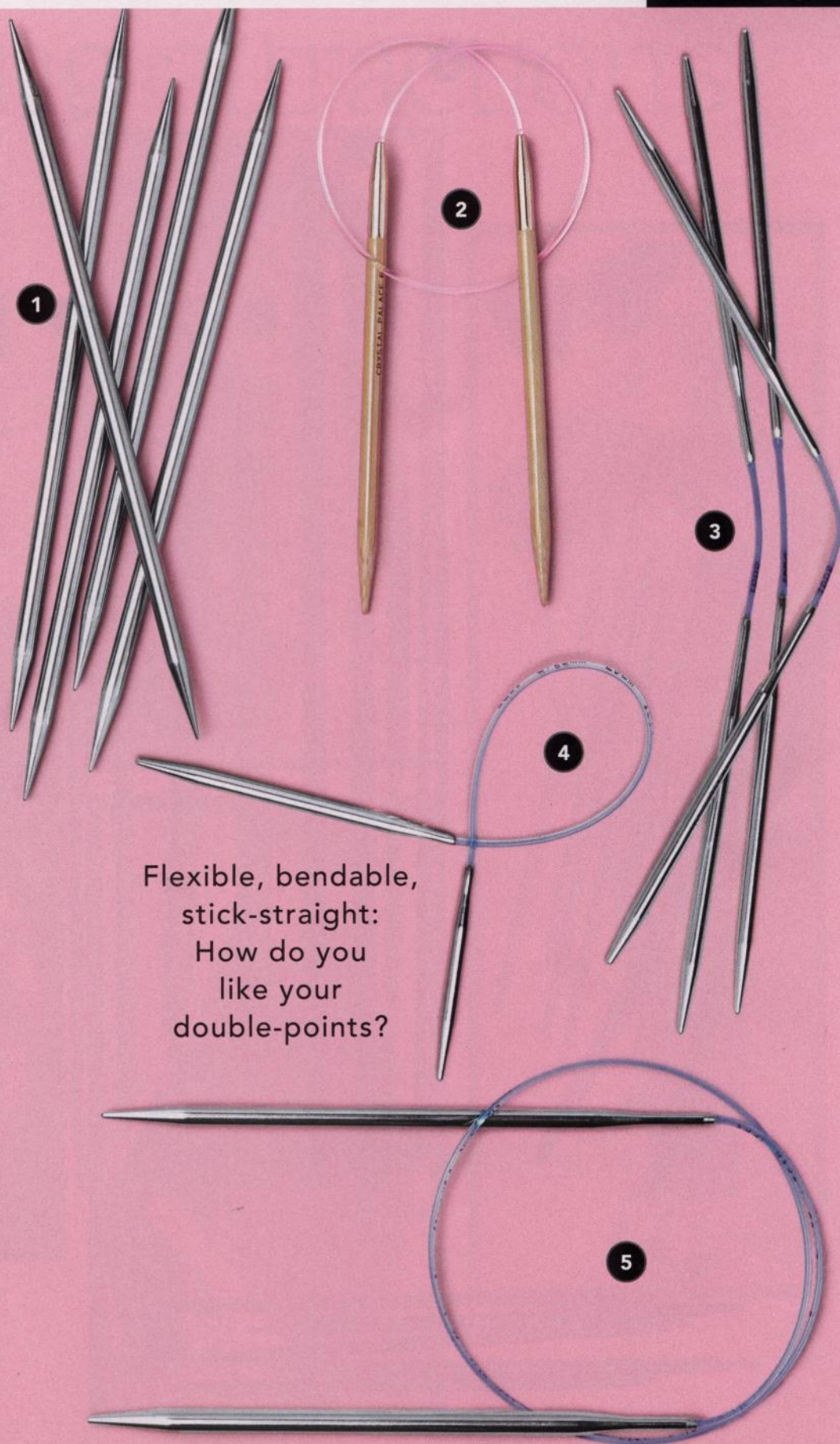
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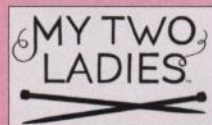
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How do you  
like your  
double-points?





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#### 7. EBONY DOUBLE-POINTS

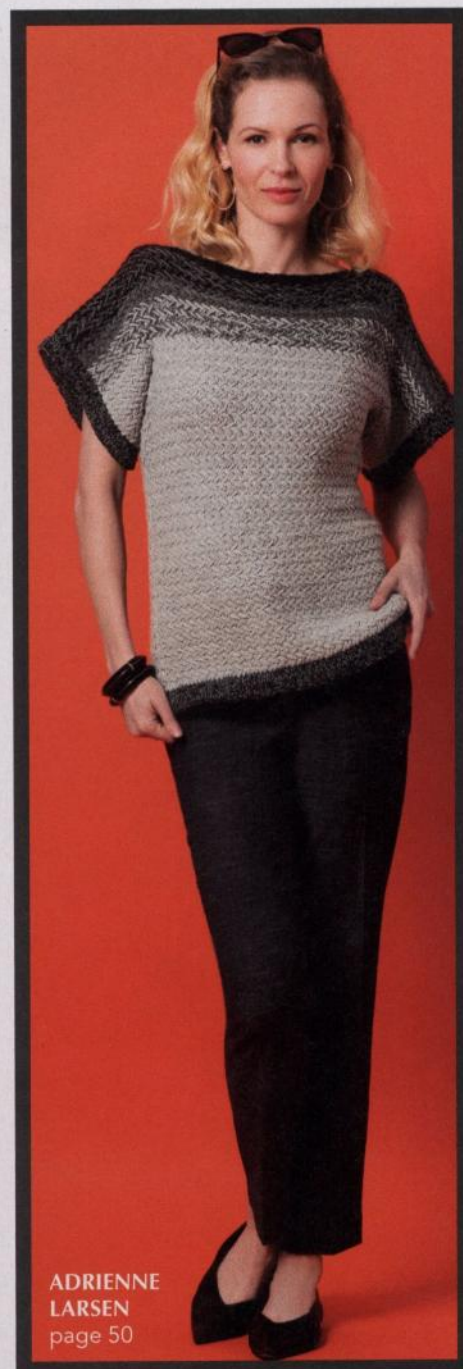
Satiny smooth ebony with beautifully fine points. Sizes U.S. 1/2.25mm–17/12mm.  
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# coming attractions

EARLY FALL 2018

As we begin the slow slide to true sweater weather, knitters' needles crave intricate detail, inspired fibers and knits to cozy up in when chill winds begin to blow.








# crown jewels

A SINGLE JEWEL-BRIGHT  
HUE AND DIMENSIONAL TEXTURE  
TRANSFORM THE TRADITIONAL  
YOKE SWEATER.

---

1  
Size





## NORAH GAUGHAN

Opposite: The lower edge of Gaughan's body-hugging pullover is worked in a cable and twisted-rib pattern back and forth in two pieces before being joined and worked in the round. Side seams feature a four-stitch cable pattern (see Editor's Letter for detail) and shaping to the underarm to achieve the fitted silhouette. German short rows shape the back neck; a twisted-stitch diamond cable pattern is worked with decreases up to the twisted-rib collar. The dusty mustard shade of Kelbourne Woolens' *Andorra* gives it a vintage look.

## TRACY PURTSCHER

This page: Beginning at the neck and working in the round with a k2, p1 rib, Purtscher's pullover increases to a k5, p5 rib before switching to an overall tuck-stitch pattern for the yoke, increasing at regular intervals down to the body in widening diamonds. Body and sleeves are worked separately in stockinette, ending with ribs at the lower hem and sleeves. Knit One, Crochet Too's *Sebago* gives these 3D stitches merino wool bounce.

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY JESSICA SAAL. HAIR AND MAKEUP STYLED BY NICKEE DAVID

2  
Size+





# crown jewels


A MONOCHROME YOKE  
WREATHES YOUR SHOULDERS  
IN UNEXPECTED DETAIL.

---

3  
Size+

44 EARLY FALL 2018





## DEBORAH NEWTON

Opposite: Newton's roomy textured yoke is knit in the round from the bottom up in Cascade Yarns' *Alpaca Lana D'Oro*, with a narrow garter rib pattern opening up to a wider garter rib for the body. Sleeves are worked separately in the round before being joined to the body to work the yoke in a mélange of textured knit/purl patterns. Short rows are employed to lengthen the back and ensure a good fit at the front neck. The picked-up neckband echoes the narrow garter rib of the lower hem.

## SARAH HATTON

This page: The body and sleeves of Hatton's pullover are worked separately in the round in reverse stockinette, but if you're not a purling fan, you can knit every round, turning the work inside out at the underarm before joining for the yoke. Fitted shaping is achieved through short rows at the front neck and raglan armholes. DMC's merino *Woolly* gives extra pop to the bobble-like textured pattern of the yoke.

• For closeup and alternate views throughout, please visit our website.



# crown jewels

## DOWN TO THE LAST DETAIL



### UNIQUE TECHNIQUE

Sometimes it's the interaction of two stitch patterns that fascinates. The exquisite diamond motif here is created with Purtscher's signature tuck-stitch technique, which involves picking up and knitting a strategically placed stitch several rows below. As the tuck stitches fan out below the wide rib of the upper yoke, the two stitches combine in simple synergy.



### ALL ABOUT FIT

Gaughan knows all the tricks when it comes to streamlining a sweater, whether it's German short rows to keep the back neck (and pattern) perfectly in line, subtle shaping that blends flawlessly into the cables running along each side seam, or tidy three-quarter-length sleeves that contribute to an overall trim appearance.





#### PROPORTION RULES

Oversized is the new silhouette, which Newton demonstrates beautifully in her inimitable style. A wavelike pattern alternates with textured diamond shapes in the yoke portion. Garter ribbing at different widths for the body, neck and lower edges keeps the design tight even on a less structured overall shape.



#### VINTAGE VIBE

The retro feel of Hatton's sweet pullover is the result of both the fit and the bobble-like yoke, which is reminiscent of Depression-era milk glass. With fitted shaping and minimal but eye-catching yoke detailing, this sweater evokes an earlier era.



# A New Role

Known for making us laugh on *Saturday Night Live* and *Casual*, actress and comedian **MICHAELA WATKINS** also has a burgeoning knitting obsession.

BY MOLLY POHLIG

## WHAT MICHAELA KNIT

For her very first sweater, Watkins knit the bouncy seed stitch of Loopy Mango's DIY Kit Super Cropped Sweater in their lush Merino No. 5 yarn, available at [loopymango.com](http://loopymango.com). Her bracelet and earrings are courtesy of Golden Black ([goldenblackjewelry.com](http://goldenblackjewelry.com)).





## Molly Pohlig: Tell us about your knitting background.

**Michaela Watkins:** It's going to be a very short story. I grew up around prolific knitters, my grandmother and my mother. My grandmother Sylvia was unbelievable. She came from a family of knitters. She had two sisters, and her sister Florence would take the other sister Libby's knitting while she was sleeping and undo all her rows and redo them for her because Libby had made so many mistakes. Libby's great quote was, *"It all comes out in the blocking."* She thought she was the best knitter, that it was the blocking fixing her mistakes. She never knew the truth, and I think that shows amazing restraint from her sisters.

**MP:** How did you get your start knitting?

**MW:** I'd watched my grandmother do it forever, and I hate to say this, but it looked like a stressful activity. She was constantly counting stitches, and looking at the pattern and cursing. But she would make these beautiful, beautiful afghans. I didn't come to it until much later. My husband and I got a place in Ojai, California, and it's so bucolic and sweet, and it has a lovely yarn store called Cattywampus Crafts, owned by Anna Nozaki. You know how you sometimes buy tools for hobbies for the person you aren't but hope maybe you can be someday? I bought so much wool that I sat on for about three years. And I suddenly realized at work that I've got all this downtime, so between scenes I just started knitting. I had never forgotten how.

Tommy Dewey, who plays my brother [on the Hulu comedy *Casual*], made so much fun of me because one of my scarves was so ugly and misshapen. I started with twenty stitches and somehow got to fifty, and then it was eighteen. Judy Greer, an actress I was working with, is an amazing knitter, and I said, "I made some mistakes. Could you help me?" And she says [in a spot-on Judy Greer voice], "Um, well, what would I do? I would take it all apart and start again." And I was sad, but she was not wrong. Someone once said to me, "Mistakes aren't mistakes. They're creative opportunities."

So I started having creative opportunities all over the place. I signed up for a class at Cattywampus and started a Montauk throw in huge merino wool. I was the only one who finished the blanket during the class, and this blanket makes me so happy. I started doing more and more blankets, then for my wrap present on *Casual*, Tommy gave me a huge basket of wool. It was kind of a monumental moment, a brotherly moment, like he thought I had graduated past the scarves and blankets.

And now I'm part of a knitting group at Cattywampus and learning things like spit-splicing. And I thought, what other secrets do you witches have for me? I just like being in a den of women. When I was in my twenties, I hung out with dudes and all my friends were dudes, but now I find such comfort being in a cauldron of ladies. They have so much useful knowledge for me. One of the women in my circle is married to a rock star and he knits.

Associate Editor MOLLY POHLIG would like to know about any knitting groups with lamb access, as she would like to join.

**MP:** I peeked at your Instagram, and it seems that someone brought a lamb to your knitting circle? That must be the best knitting circle ever.

**MW:** It was a magic lamb. Her name was Patty. I can't believe I'm part of this community of knitters. Like, I love how people can know their doctors so well that they can text them with questions. And I feel like with these women I'm texting my knitting doctors. I was knitting this sweater, and I was killing it. I taught myself how to do drop stitches and sleeves. And then I got to the collar, and I had to put stitches on a holder, and cast on more, and I went cuckoo. I needed to finish, and I was sure I was just going to unravel the whole thing accidentally. I took it to the store, and it's like they're teaching me how to fish. They don't do stuff for you; they show you how to do it yourself and fix your mistakes. I realized that with that scarf I talked about earlier, when I thought I was purling, I was actually wrapping the yarn around the needle too many times. It's a mysterious art form. I'd never done seed stitch before this sweater, and I think it is the prettiest stitch. I turns out I could always do a seed stitch; I just didn't know it!

I'm an actor living in a town where it's all about that business. We're all storytellers, always talking and working stuff out. But when I go to the knitting circle, I shut up. I don't know if anyone there even knows what I do. They'll say, "You look familiar. Do I know you from Jan's baby shower?" But I don't tell them. It's just so meditative to sit and listen to people talk about their lives while knitting. Everyone talks about the projects you bring to knitting circle and the projects you don't, the ones that let you turn your brain off and just chitchat, and the ones where every time you look up and look back down again you're like, nope! I have no idea what I've done or where I am now. Just because I looked away for one second...

**MP:** Do you watch TV or listen to music while you're knitting?

**MW:** I do so much of my knitting on set. Here's what I love about knitting: When I'm at work, waiting while they adjust lights or whatever, and I'm knitting away talking to my fellow actors, I find that I have greater insight and more thoughtful opinions about what they're talking about and better punchlines because I'm doing it while I'm knitting. Busy hands free my brain. Your brain is like a buzzing beehive. If it's not, you know, spreading honey around, it can be quite menacing. Just bzzzzzz. So that's my brain! ■



## Herringbone Stripe TOP

### ADRIENNE LARSEN

An allover herringbone stitch using two strands of yarn held together give Larsen's top its chunky, textured look; strands of different colors held together create the gradient color pattern. The front is worked to the underarms, with sleeves cast on and joined before being continued in one piece to the shoulders. The back and sleeves continue, worked in a reverse of the front.

PHOTOGRAPHS BY JACK DEUTSCH,  
STYLED BY JESSICA SAAL. HAIR AND  
MAKEUP STYLED BY NICKEE DAVID

5  
Size+

# cool change

Autumn is a season of subtleties,  
and **gray** is just the color to usher it in.





## Marled PONCHO

MELISSA DEHNCKE  
MCGILL

Light and dark gray strands of Sugar Bush Yarns' *Crisp* held together cast a tweedy effect over McGill's drapey poncho. It's made from two wide rectangles, with a bit of neck shaping on the back piece, and a center pleat just below the front placket. Garter rib lines the lower and side edges and inner placket; the rest of the garment is simple stockinette. Sleeves are worked separately in rib and sewn on after shoulder seams are joined.

6  
Size+  
Easy





7  
Size+  
Easy

## Striped PULLOVER

**JACLENE SINI**

Sini's pullover is worked from the lower edge up, starting with a unique rib pattern, in HiKoo/Skacel Collection's *Oh!* A shallow V neckline and square armholes make for an easy-fitting easy knit. The stripes on the sleeves, which begin with deep ribbing, echo those on the body.





8  
Size+  
Easy

## Turtleneck TUNIC

CATHY PAYSON

Payson's sleeveless turtleneck tunic, worked in effortlessly self-stripping *Eco Duo* from Cascade Yarns, is an ideal piece for changeable weather. The k1, p1 ribbing of the turtleneck is echoed at the edges and deep side slits; the rest of the body is knit in easy stockinette.

cool change



# cool change

## Gradient CARDIGAN

AUDREY DRYSDALE

Two strands of Valley Yarns' *Huntington* held together—either two of the same color or a combination—are the key to the gradient stripes. This stockinette cardigan features a k2, p1 ribbed lower edge and k1, p1 rib at the front edges. It's worked in one piece from the lower edge to the underarm with side seam decreases, then separately to the shoulders, with the sleeves following the same striping pattern.







## Color-Punch PONCHO

**KATE BURMATNOVA**

Turn heads in Burmatnova's roomy hooded poncho. Front and back are each made in three sections: a center teal cable and two sides worked in black and white slip stitch. 2x2 ribbing at the lower edges hangs lower in the back, and hems are left unsewn for side slits. A longer back cable panel forms the center of the hood; black panels on each side are worked sideways, then sewn to the cable panel.

• For closeup and alternate views throughout, please visit our website.







# designer details

Black, white and gray are universally flattering shades in all their variations. When combined with a splash of another color and visually striking stitch patterns, they make a statement.

## 1. Herringbone

Herringbone is a wonderful stitch on its own, but when two shades are combined, the result is fresh and modern. Knit with two strands held together, Adrienne Larsen's boxy top features a simple gray body offset by striking marled stripes for an altogether new approach. Folded marled hems complete the polished look.

## 2. Thick/Thin Stripes

Jaclene Sini takes a simple shape and somber colors, then turns them on their head with two neat changes: adding a bright pop of color—she chose mustard, but virtually any color will work here—and making the stripes just a bit off-kilter, giving the V-neck sweater a graphic update. The yarn is a sumptuous chainette in 100% baby alpaca.

## 3. Marled Drapery

The wonderful thing about holding yarns of two colors together is that each color retains its own properties and creates an instant variegated look. The light and dark grays of Melissa Dehncke McGill's poncho go hand in hand with the draped silhouette, which is accented by the tiny ribbed sleeves that make it so wearable.

## 4. Tweedy Turtleneck

Cathy Payson's simple silhouette is that much more interesting when knit in a self-striping yarn that does the work for you, layering soft, hazy ribbons of color with a nice blurred effect at the color changes. This is the ultimate layering piece: Wear it sleeveless through the fall and over a shirt in the winter. Add a belt for a more streamlined fit.

## 5. Gradient Striping

Audrey Drysdale jumps on the marl bandwagon, but with a twist: by alternating marled blocks with solid, her gradient cardigan adopts a much edgier visage as it moves up from solid black through the gray scale to white at the top. Again, holding two strands together creates the variable marls, and simple edgings and sleek shaping keep it modern.

## 6. Jumbo-Cable Poncho

Add a burst of brightly colored cables to contrast with the slip-stitch checkerboard of black and white and you've got Kate Burmatnova's Pop Art poncho. The same teal trims the lower edges. Turn to the back: That's where the drama of the teal cables centered along the black hood really makes a statement.







11

Nico's lace dress is worked from the top down, starting with the collar, which is worked back and forth in a feather and fan stitch. Shoulder stitches are bound off before the front and back are worked separately in a textured diamond lace, increasing outward to the underarm; the two pieces are then joined and worked down to the hem, finishing again in a feather and fan stitch. Three small buttons close the back collar. Cascade Yarns' baby alpaca and silk Sorata provides a luxe drape.

- For closeup and alternate views, please visit our website.



## THE MAKERS

# Lace Value

**BROOKE NICO** has secured a well-earned reputation as a designer who knows her way around a yarn over. In her upcoming third book, *Simply Shetland Lace*, she explores six Shetland motifs, deconstructing them into increases and decreases and showing how shifting directions can radically or subtly change a look. These heirloom stitches, and Nico's riffs on them, inform the design of the twenty lace garments and accessories in the collection.

### Tell us the story of your knitting life.

I was an early childhood education teacher dealing with 2-year-olds all day, then coming home to my own small kids, so I quit teaching, thinking I would be a stay-at-home mom. I thought I should have a hobby, so I taught myself to knit. That was about fifteen years ago. I went to my local yarn shop and the woman who owned it told me, "Find something you want to make. [It will motivate you to] learn what you need to know to make it." I picked an intarsia and Fair Isle kid's sweater from one of those tiny *Vogue Knitting On the Go!* books. It had these little cars round the hem. It was the first thing I made and the last thing I made following a pattern. I had always been [a seamstress] and knew garment design. Knitting, you are making the fabric at the same time you are sewing it, in a way. Once you understand how garment pieces are constructed, you can design your own.

### What kinds of things did you design?

Back then it was all kids' stuff. I was knitting for my own kids, which is great for a beginner. The construction is fairly simple, and if something doesn't turn out the right size, it doesn't much matter; they'll grow into it. It's a great way to build your skills. Everything else is the same, whether you're binding off stitches or creating a neckline; you learn how to do those things without having to worry about darts and waist shaping.

**In addition to being an in-demand designer and instructor, you also own a yarn shop. What motivated you to**

### open Kirkwood Knittery?

The woman who owned my local yarn shop [in St. Louis, Missouri] had a reputation for bad customer service. It turned out she was [suffering from] a brain tumor that was impacting her demeanor. I helped out there a few days a week, and when she got sick I took over the running of the store. I thought, If she can be moderately successful, imagine how successful a yarn shop could be if you were nice to the customers? That shop closed, and in 2006 I opened my own with a business partner.

### How has the yarn business changed over the past decade?

When we opened, it was the tail end of the scarf craze. We carried a lot of novelty yarn, which people were using in scarves and felted purses. Now I stock many more natural fibers and have been focusing a lot on children's things. That's where my customer base is. We used to teach twenty or so people a month to knit; now I'm doing ten beginner lessons a week. We've seen a great resurgence over the past year. We cater to a lot of new grandmothers who learned to knit as children and want to refresh those skills, plus the 20- to 30-year-olds. Their generation missed out on learning at their mothers' knees but have fond memories of their grandmothers knitting.

### How did you end up going pro as a designer?

I attended a yarn-industry conference and wore things of my own design. On the last day there, an editor from a knitting magazine approached me and said, "Your clothes are amazing." I told

her I had designed them. It never occurred to me that being a knitwear designer was a thing. But a few weeks later, that same editor contacted me about publishing one of the garments she had seen me wearing. It was a white tunic made in Lorna's Laces Pearl yarn. I did a few more pieces for the magazine and some things for books published by Lark; eventually Lark approached me about doing my own book with them.

### But...lace?

One of the things with lace design, if you have a complicated lace motif, you want the garment design itself to be simple. You're not going for really complicated designs, because you want to showcase the lace. The idea for the first book, *Lovely Knitted Lace*, was to take four simple shapes, a square, a rectangle, a circle and a triangle, and show how you can make basic garments out of basic shapes. It was actually an extension of how we work with beginners at the shop. The second book, *More Lovely Knitted Lace*, is an extension of that. The third book, which comes out in December, is called *Simply Shetland Lace*.

### What is it about lace that appeals to you?

I love how mathematical it is. It's very logical and creative at the same time, which fits very well with how my brain works. I love how lace shows off a simple garment. You can play with a fun stitch pattern and get a very elegant result. I love the math of taking a lace motif and fitting it into the garment-shaping lines. People laugh at me, but I love nothing more than sitting down with my Excel spreadsheet and charting.

*(continued on page 95)*

## THE KEY TO SUCCESSFUL LACE

"Take time to do a large swatch. The swatching process is key to not only the size but also to learning the motif. Do a swatch that incorporates at least three repeats of the motif, so that you can learn how they interact with each other."

BY LESLIE PETROVSKI



Varied twisting cable patterns are highlighted in Blue Sky Fibers' Woolstok against a background of reverse stockinette on this graceful closureless cardigan. Cable patterns at the side panels and center sleeves gradually decrease, creating an A-line body and elegant bell-shaped sleeve; the collar grows from the cabled panels at the front edges, embracing the back neck.

- To see a full-length front view of this sweater, see page 41.



## THE MAKERS

# The Sweater Girl

In the second act of her career, **PATTY LYONS** has built a devoted fan following through her jam-packed teaching schedule, prolific design work and popular knit-alongs.

If there are places reserved in knitting's upper echelons for those influential knitters who can magically do it all, Patty Lyons can rest assured that her own spot has been secured.

Her humble beginnings are like those of many knitters: "I learned to knit when I was a kid but put it away when I was in high school. I didn't come back to knitting until I was an adult, and I fell in love." After that, though, her path diverges a bit from the norm. "I didn't know how," she says, "but I wanted to make knitting my full-time career. A little more than a decade ago, I changed careers [more on that later] and began working in a local yarn store, where I discovered, through working with customers, my love of teaching. I began teaching in yarn stores and at guilds and knitting shows, including the very first Vogue Knitting LIVE. I filmed my first online class with Craftsy in 2013; I've now filmed twelve online classes [for others], as well as my own video sweater class."

She is similarly modest about the start of her design career. "I started designing first for myself because, like so many people, I didn't fit neatly into any of the standardized sizes. I started designing for magazines first and then began to self-publish video knit-along sweater classes."

When Lyons gets started talking about teaching, though, she expresses herself with the eloquence that only a true teacher can have. "I think the secret to being a good teacher is having been at one time a frustrated student. I'm a self-taught knitter and I had to go through a lot of terrible knitting to understand how stitches are built and how knitting actually works. The very first class I ever developed, which I still teach today, is called Knitting ER, and it's all about fixing mistakes. One day a customer came into the yarn store I managed with a mess that she wanted me to fix. This was something I did nearly every day, and I don't know why, but this time I said, 'Do you want me to fix it or to show you how to fix it yourself?' She was very excited to learn how, because she had made the mistake at 9 o'clock the night before and had to wait until the store opened at noon the next day [to make the necessary changes]. As I was showing her, I was explaining how the stitch was built so she could start to really see the fix for herself. We had that 'Why didn't anyone ever explain it to me like that before?' exchange, and from that moment, I was hooked."

"When Vogue Knitting LIVE asked me to teach," Lyons continues, "I thought [the event coordinators] were nuts. I remember telling a friend that I wasn't sure I belonged at a national show with all those famous designers. But she encouraged me and told me that I explained things in a way nobody else did. She gave me confidence. I truly believe that comes from being self-taught and

[initially] making such a mess of things that I had to really understand how [knitted fabric] was built so I could teach myself how to fix it."

But let's backtrack a bit, to that career change. Before the knitting, Lyons was a Broadway stage manager for twenty-two years. "On Broadway, a lot of people knit. It's portable, and during tech [when the show moves into the theater and technical elements are added] there's a lot of 'hurry up and knit.' On 42nd Street, all of the hair and wardrobe people knit. That's when [her love affair with knitting] really began. After that, I shared my theater/knitting love with the folks at Lincoln Center and we would hang out in the stage manager's office on break, talking knitting."

Broadway's loss is certainly the knitting world's gain, as Lyons has gone on to become a nationally renowned teacher in a remarkably short amount of time. What sets her apart from other instructors? For a start, Lyons has incorporated the theory of mindfulness into her knitting, distilling it down to its essence: "I always say I teach the 'why,' not the 'how.' Even if you memorize a step, you can forget it, but if you understand the why behind it, you can see it and you'll never forget. I was teaching a private lesson on Magic Loop the other day. The student said she had watched many YouTube videos on the technique but still didn't understand it, but she got it in no time when we focused on really seeing how her knitting worked."

And if there is such a thing as the Queen of the Knit-along, it's probably Lyons. She runs them through her Ravelry group several times a year; each is, in effect, an entire class for just the price of a pattern, as participants have access to hours of video tutorials specific to the project. Lyons is a self-confessed "sweater girl," so it's no surprise that all of her KALs, so far, have been sweaters. And she's got the process down to a science.

"There are mystery KALs for shawls that can be quite fun, but since the most important aspect of sweater knitting is understanding how to read your 'blueprint' to see what you are building, I don't believe in mystery sweater KALs. They are a bit different from my video sweater classes, as I design patterns specifically for the KAL, and I design them from the perspective of 'I'm a teacher who designs'; every design decision I make is there to teach something. I want to make sure each one is packed with new techniques while still reinforcing the basic sweater skills every knitter needs, so we start with a discussion of the basics. There are often three to five videos just on gauge, tips for knitting your swatch, blocking it, reading a schematic and picking the right size. The 'clues' [the different parts of the pattern that are released during the KAL] have to be close enough together to keep the knitter's momentum but far enough apart so the (continued on page 95)

### THE BEST KNITTING ADVICE EVER

"At a knitting group I attended, I was stressing over some crazy mistake I had made. I kept saying, 'I don't understand what went wrong.' One of the women there said, 'So make the mistake again and figure it out.' That advice changed me as a knitter and is the reason I teach. I learned not to be afraid of my knitting, to make mistakes on purpose, to see what happens if I move the yarn this way or put the needle here. It's what made me a knitter."

BY MOLLY POHLIG



# transitions

MESH-ACCENTED KNITS  
OPEN UP NEW REALMS  
OF POSSIBILITY.

13  
Size+  
Easy

## LAURA ZUKAITE

Zukaite's sleek kimono-inspired cardigan is worked simply in one piece in *Karmen Silk* from Koigu Wool Designs. The ribbed lower back edge leads to allover keyhole lace, with a ribbed border at the sides. It's divided for the front, and side seams are sewn together, leaving openings for the armholes.





14  
Size+

PHOTOGRAPHS BY JACK  
DEUTSCH. STYLED BY JESSICA  
SAAL. HAIR AND MAKEUP BY  
NICKEE DAVID

#### ALEXANDRA TAVEL

Tavel's tunic, knit in Universal Yarn's Papyrus, is constructed from two rectangles worked in four-row eyelets. The front divides in half for the deep neck opening; deep side slits sit at the lower edge. Crochet chain lacing weaves through the eyelets in the V-neck's garter-stitch borders.





15  
Size+  
Easy

## transitions

### ROSEMARY DRYSDALE

Drysdale's pullover features set-in mesh sleeves worked in a four-row vertical lace trellis pattern. Back and front are stockinette, with ribbing at the lower edges, top yoke and sleeve cuffs. The chainette construction of Plymouth Yarn's *Solstice* adds to the sweater's airy nature.





**16**  
Easy

**ALEXANDRA DAVIDOFF**

An eight-round mesh pattern is worked for Davidoff's gathered scarf (shown doubled), knit in Ancient Arts Fibre Crafts' silky Superwash Merino DK/Light Worsted Weight. Tassels made from yarn-covered beads are attached to I-cord ties that thread through the eyelet holes.



17



## transitions

### JACQUELINE VAN DILLEN

Prism's Merino Mia Gradient Pack takes van Dillen's wrap from dark to light and back again. Strips of stockinette alternate with an airy elongated cable stitch, a.k.a. crisscross or Indian cross-stitch. After an I-cord bind-off, another I-cord is picked up and bound off at the cast-on edge.





18

• For closeup and alternate views throughout, please visit our website.

#### MARI LYNN PATRICK

An easy two-row vertical mesh rib pattern is the basis for Patrick's oversized top, knit in Malabrigo's *Dos Tierras*. A detailed stitch decrease provides a nice accent at the V neck and raglan slant shaping. A tubular cast-on is used for the ribbed edges.



# Instructions Plan • Make • Finish

## Standard Yarn Weight System

### CATEGORIES OF YARN, GAUGE RANGES AND RECOMMENDED NEEDLE AND HOOK SIZES

Yarn Weight Symbol & Category	<b>Lace</b>	<b>Super Fine</b>	<b>Fine</b>	<b>Light</b>	<b>Medium</b>	<b>Bulky</b>	<b>Super Bulky</b>	<b>Jumbo</b>
Type of Yarns in Category	Fingering 10-count crochet thread	Sock, Fingering, Baby	Sport, Baby	DK, Light Worsted	Worsted, Afghan, Aran	Chunky, Craft, Rug	Super Bulky, Roving	Jumbo, Roving
Knit Gauge Range* in Stockinette Stitch to 4 inches	33–40** sts	27–32 sts	23–26 sts	21–24 sts	16–20 sts	12–15 sts	7–11 sts	6 sts and fewer
Recommended Needle in Metric Size Range	1.5–2.25 mm	2.25–3.25 mm	3.25–3.75 mm	3.75–4.5 mm	4.5–5.5 mm	5.5–8 mm	8–12.75 mm	12.75 mm and larger
Recommended Needle U.S. Size Range	000–1	1 to 3	3 to 5	5 to 7	7 to 9	9 to 11	11 to 17	17 and larger
Crochet Gauge* Ranges in Single Crochet to 4 inch	32–42 double crochets**	21–32 sts	16–20 sts	12–17 sts	11–14 sts	8–11 sts	6–9 sts	5 sts and fewer
Recommended Hook in Metric Size Range	Steel*** 1.6–1.4 mm	2.25–3.5 mm	3.5–4.5 mm	4.5–5.5 mm	5.5–6.5 mm	6.5–9 mm	9–16 mm	16 mm and larger
Recommended Hook U.S. Size Range	Steel*** 6, 7, 8 Regular hook B–1	B–1 to E–4	E–4 to 7	7 to I–9	I–9 to K–10 1/2	K–10 1/2 to M–13	M–13 to Q	Q and larger

This Standards & Guidelines booklet and downloadable symbol artwork are available at [YarnStandards.com](http://YarnStandards.com).

## Knitting Abbreviations

**approx** approximately  
**beg** begin(ning)  
**CC** contrasting color  
**ch** chain  
**cm** centimeter(s)  
**cn** cable needle  
**cont** continue (e)(ing)  
**dc** double crochet  
**dec** decrease(e)(ing)  
**dpn** double-pointed needle(s)  
 **foll** follow(s)(ing)  
**g** gram(s)  
**inc** increase(e)(ing)  
**k** knit  
**kfb** knit into front and back of stitch  
**LH** left-hand  
**lp(s)** loop(s)  
**m** meter(s)  
**MB** make bobble  
**MC** main color  
**M1** make one (see glossary)  
**M1 p-st** make 1 purl stitch (see glossary)

**mm** millimeter(s)  
**oz** ounce(s)  
**p** purl  
**pat(s)** pattern(s)  
**pm** place marker  
**psso** pass slip stitch(es) over  
**rem** remain(s)(ing)  
**rep** repeat  
**rev St st** reverse stockinette stitch  
**RH** right-hand  
**RS** right side(s)  
**rnd(s)** round(s)  
**sc** single crochet  
**SKP** slip 1, knit 1, pass slip stitch over—1 stitch has been decreased  
**SK2P** slip 1, knit 2 together, pass slip stitch over the knit 2 together—2 stitches have been decreased  
**S2KP** slip 2 stitches together, knit 1, pass 2 slip stitches over knit 1

**sl** slip  
**sl st** slip stitch  
**ssk** slip, slip, knit (see glossary)  
**st(s)** stitch(es)  
**St st** stockinette stitch  
**tbl** through back loop(s)  
**tog** together  
**WS** wrong side(s)  
**wyib** with yarn in back  
**wyif** with yarn in front  
**yd** yard(s)  
**yo** yarn over needle (see glossary)  
**\*** repeat directions following \* as many times as indicated  
**[ ]** repeat directions inside brackets as many times as indicated

## Glossary

**bind off** Used to finish an edge or segment. Lift the first stitch over the second, the second over the third, etc. (U.K.: cast off)

**bind off in ribbing** Work in ribbing as you bind off. (Knit the knit stitches, purl the purl stitches.) (U.K.: cast off in ribbing)

**cast on** Placing a foundation row of stitches upon the needle in order to begin knitting.

**decrease** Reduce the stitches in a row (that is, knit 2 together).

**increase** Add stitches in a row (that is, knit in front and back of stitch).

**knitwise** Insert the needle into the stitch as if you were going to knit it.

**make one** With the needle tip, lift the strand between the last stitch knit and the next stitch on the left-hand needle and knit into the back of it. One knit stitch has been added.

**make one p-st** With the needle tip, lift the strand between the last stitch worked and the next stitch on the left-hand needle and purl into back of it. One purl stitch has been added.

**no stitch** On some charts, “no stitch” is indicated with shaded spaces where stitches have been decreased or not yet made. In such cases, work the stitches of the chart, skipping over the “no stitch” spaces.

### SKILL LEVELS

#### 1. Basic

Projects using basic stitches and shaping.

#### 2. Easy

Simple stitches, color-work and/or shaping.

#### 3. Intermediate

Involved stitches, color-work and/or shaping.

#### 4. Complex

Complex stitches, color-work and/or shaping using a variety of techniques and stitches simultaneously.

### KNITTING NEEDLES

U.S.	METRIC
0	2mm
1	2.25mm
2	2.75mm
3	3.25mm
4	3.5mm
5	3.75mm
6	4mm
7	4.5mm
8	5mm
9	5.5mm
10	6mm
10½	6.5mm
11	8mm
13	9mm
15	10mm
17	12.75mm
19	15mm
35	19mm

**place markers** Place or attach a loop of contrast yarn or purchased stitch marker as indicated.

**pick up and knit (purl)** Knit (or purl) into the loops along an edge.

**purlwise** Insert the needle into the stitch as if you were going to purl it.

**selvage stitch** Edge stitch that helps make seaming easier.

**slip, slip, knit (ssk)** Slip next two stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. One stitch has been decreased.

**slip, slip, slip, knit (sssk)**

Slip next three stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. Two stitches have been decreased.

**slip stitch** An unworked stitch made by passing a stitch from the left-hand needle to the right-hand needle as if to purl.

**work even** Continue in pattern without increasing or decreasing.

(U.K.: work straight)  
**yarn over** Making a new stitch by wrapping the yarn over the right-hand needle. (U.K.: yfwd, yon, yrn)



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## 1. Yoked Pullover

Classic-fitting yoked pullover worked from the bottom up with cabled rib trim and cabled yoke. Sized for Small, Medium, Large, 1X and 2X and shown in size Small on page 42.



### KNITTED MEASUREMENTS

- Bust 36 (40, 44, 48, 52)"/91.5 (101.5, 111.5, 122, 132)cm
- Length 22 (22½, 23, 23½, 24)"/56 (57, 58.5, 59.5, 61)cm
- Upper arm 12 (13, 14, 14½, 15½)"/30.5 (33, 35.5, 37, 39.5)cm

### MATERIALS

#### KELBOURNE WOOLENS

[www.kelbournwoolens.com](http://www.kelbournwoolens.com)

- 6 (7, 8, 9, 10) 1¼oz/50g hanks (each approx 185yd/169m) of Kelbourne Woolens Andorra (merino wool/highland wool/mohair) in #734 sunshine yellow
- Size 4 (3.5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) each size 4 (3.5mm) double-pointed needles (dpn)
- Stitch markers
- Stitch holders
- Cable needle (cn)

### GAUGE

24 sts and 34 rows = 4"/10cm over St st using size 4 (3.5mm) needles.

TAKE TIME TO CHECK GAUGE.

### STITCH GLOSSARY

**Right Twist (RT)** K 2 sts tog, do not drop from needle, k first st and let both drop from needle.

**Left Twist (LT)** [Sl 1 knitwise] twice, place both sts back on LH needle, knit into back of 2nd st, then knit into back of both sts tog.

**4-st RC** Sl 2 sts to cn and hold to back, k2, k2 from cn.

**4-st LC** Sl 2 sts to cn and hold to front, k2, k2 from cn.

**M1R** Insert LH needle from back to front under the strand between last st worked and next st on LH needle. K into the front loop to twist the st.

**M1L** Insert LH needle from front to back under the strand between last st worked and next st on LH needle. K into the back loop to twist the st.

### GERMAN SHORT ROW (GSR)

Work the number of sts stated in the pattern instruc-

tions, turn work. With yarn in front of work, slip 1 stitch purlwise. Take the yarn over the top of your needle (as if to yo), creating a "double stitch" on your right needle. Continue in pattern as instructed. To complete the GSR, the next time you encounter the "double stitch", work the two loops together.

### NOTE

Front and back lower ribbed sections are worked separately back and forth to create side vents, then sts are joined to work body in the round to the underarm. Sleeves are worked in the round from the cuff to the underarm, then all sts are joined to work yoke and neck.

### BODY

#### Front lower rib

With circular needle, cast on 117 (127, 137, 147, 157) sts. Purl 1 row.

#### Beg rib chart

**Row 1 (RS)** Work to rep line, work 10-st rep 11 (12, 13, 14, 15) times, work to end of chart.

Cont to work chart in this way until rows 1–4 have been worked 6 times.

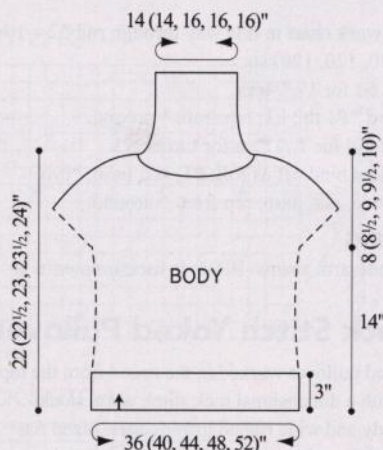
**Dec row (RS)** Knit, dec'ing 9 (7, 5, 3, 1) sts evenly across—108 (120, 132, 144, 156) sts.

Knit 3 rows. Cut yarn and place sts on st holder.

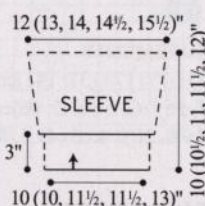
#### Back lower rib

Work as for front lower rib, do not cut yarn.

**Joining rnd** Slip last 2 sts (at left edge) of front lower rib from holder to cn and hold in front, k first 2 sts of back rib, k2 from cn (4-st LC), place marker (pm), k to last 2 sts of back lower rib, pm, sl last 2



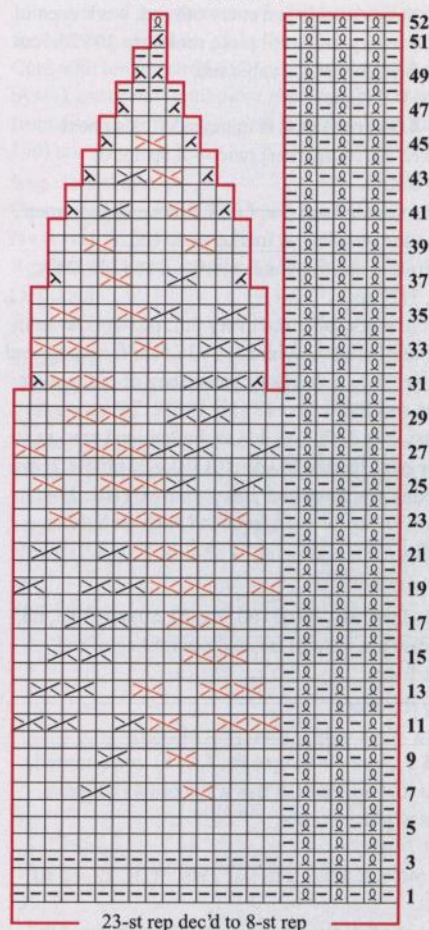
↑ = Direction of work



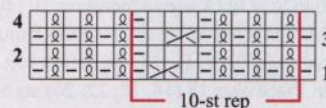
sts to cn and hold to back, knit first 2 sts of front rib, k2 from cn (4-st RC), pm, k front sts to 4-st LC, place marker for beg of rnd—216 (240, 264, 288, 312) sts.

**Rnds 1–3** Knit.

### YOKE CHART



### RIB CHART



### Stitch Key

- k on RS, p on WS
- ▢ p on RS, k on WS
- ⊠ k1 tbl on RS, p1 tbl on WS
- ⊞ k2tog
- ⊞ ssk
- ⊞ RT
- ⊞ LT



**Rnd 4 (dec rnd)** [K4, sl marker, k2tog, k to 2 sts before next marker, ssk, sl marker] twice—4 sts dec'd.

**Rnd 5** Knit.

**Rnd 6 (cable rnd)** 4-st LC, sl marker, k to marker, sl marker, 4-st RC, sl marker, k to end.

Rep rnds 1–6 three times more—200 (224, 248, 272, 296) sts.

Cont to work cable rnd every 6th rnd, work even in St st (k every rnd) until piece measures 10"/25.5cm from beg, end with a cable rnd.

**Rnds 1–3** Knit.

**Rnd 4 (inc rnd)** [K4, sl marker, M1, k to next marker, M1, sl marker] twice—4 sts inc'd.

**Rnd 5** Knit.

**Rnd 6 (cable rnd)** 4-st LC, sl marker, k to marker, sl marker, 4-st RC, sl marker, k to end.

Rep rnds 1–6 three times more—216 (240, 264, 288, 312) sts.

Cont to work cable rnd every 6th rnd, work even in St st until piece measures 14"/35.5cm from beg, end last rnd 7 (7, 7, 9, 11) sts before beg of rnd marker.

**Next rnd** Place next 18 (18, 18, 22, 26) sts on st holder, k to 7 (7, 7, 9, 11) sts before next marker, place next 18 (18, 18, 22, 26) sts on st holder, leave working yarn attached. Leave rem 90 (102, 114, 122, 130) sts for each front and back on hold on needle.

## SLEEVES

With dpns, cast on 60 (60, 70, 70, 80) sts. Join, taking care not to twist sts, and pm for beg of rnd. Knit 1 rnd.

## Beg rib chart

**Note** Work only 10-st repeat of chart.

**Rnd 1** Work 10-st rep 6 (6, 7, 7, 8) times around. Cont to work chart in this way until 4 rnds have been worked 6 times.

Knit 7 rnds.

**Inc rnd** K2, M1L, k to last 2 sts, M1R, k2—2 sts inc'd.

Cont in St st, rep inc rnd every 8th (6th, 8th, 6th, 8th) rnd 6 (8, 6, 8, 6) times more—74 (78, 84, 88, 94) sts.

Work even in St st until sleeve measures 10 (10½, 11, 11½, 12)"/25.5 (26.5, 28, 29, 30.5)cm from beg, end last rnd 9 (9, 9, 11, 13) sts before beg of rnd marker. Place next 18 (18, 18, 22, 26) sts on st holder for underarm—56 (60, 66, 66, 68) sts for sleeve. Place on st holder.

Make second sleeve.

## YOKE

With working yarn attached to back sts, work as foll:

**Joining rnd** K56 (60, 66, 66, 68) sleeve sts, 90 (102, 114, 122, 130) front sts, 56 (60, 66, 66, 68) sleeve sts, then 90 (102, 114, 122, 130) back sts—292 (324, 360, 376, 396) sts.

Knit 1 (5, 9, 13, 17) rnds.

## Short row shaping

Mark center front 30 sts.

**Short rows 1 and 2** K to first front marker, work German short row (GSR) double stitch, turn and purl to beg of rnd marker, sl marker, p to second front marker, work GSR double stitch, turn.

**Short rows 3 and 4** K to 4 sts before double stitch, work GSR double stitch, turn, p to 4 sts before double stitch, work GSR double stitch, turn.

Rep short rows 3 and 4 six times more.

**Next row** K to beg of rnd marker.

**Next rnd** Knit, working each double stitch as one stitch and removing center front markers.

## For size Small only

**Inc rnd** [K40, M1] 7 times, k12—299 sts.

## For size Medium only

**Dec rnd** [K11, k2tog] 24 times, k10, k2tog—299 sts.

## For size Large only

**Dec rnd** [K22, k2tog] 15 times—345 sts.

## For size 1X only

**Dec rnd** [K10, k2tog] 31 times, k4—345 sts.

## For size 2X only

**Dec rnd** \*K5, k2tog, [k6, k2tog] twice; rep from \* 16 times more, k5—345 sts.

## Beg yoke chart

Mark center front 16 sts. Count 99 (99, 122, 122, 122) sts from left center marker, place new beg of rnd marker. (Beg of rnd is adjusted to center chart across front. It may be necessary to rip back a few sts to this point, be sure to keep track of any decreases when ripping back so stitch count can be maintained on following round.)

**Rnd 1** Work 23-st rep 13 (13, 15, 15, 15) times around.

Cont to work chart in this way through rnd 52—104 (104, 120, 120, 120) sts.

Rep rnd 52 for 1½"/4cm.

**Next rnd** \*P1 tbl, k1; rep from \* around.

Rep last rnd for 7"/18cm for turtleneck.

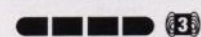
Work picot bind off as foll: P1, ssk, psso, \*[yo, psso] twice, ssk, psso; rep from \* around.

## FINISHING

Graft underarm seams. Block to measurements. ■

## 2. Tuck Stitch Yoked Pullover

Oversized pullover worked in the round from the top down with a dimensional tuck stitch yoke, stockinette body and wide ribbed lower edges. Sized for Small, Medium/Large and 1X/2X and shown in size Medium/Large on page 43.



## KNITTED MEASUREMENTS

- Bust 46 (51½, 55½)"/117 (131, 141)cm
- Length 24½ (25, 26)"/62.5 (63.5, 66)cm
- Upper arm 18 (19½, 20)"/45.5 (49.5, 50.5)cm

## MATERIALS

KNIT ONE, CROCHET TOO

[www.knitonecrochettoo.com](http://www.knitonecrochettoo.com)

- 12 (13, 14) 1¼oz/50g hanks (each approx 146yd/133m) of Knit One Crochet Too *Sebago* (Australian superwash merino) in #282 cayenne
- Sizes 4 and 5 (3.5 and 3.75mm) circular needles each 16"/40cm and 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) each sizes 4 and 5 (3.5 and 3.75mm) double pointed needles (dpn)
- Stitch markers
- Stitch holders

## GAUGE

- 24 sts and 30 rnds = 4"/10cm over St st using size 5 (3.75mm) needles.

TAKE TIME TO CHECK GAUGE.

## STITCH GLOSSARY

**Kbk** Knit one below the first stitch on LH needle leaving the stitch on the needle, knit the first stitch on the left needle, drop stitch from needle—1 st inc'd.

**RTT (Right Tuck Together)** Locate the purl (tuck) stitch on the WS under the sts on the RH needle and insert the LH needle through both legs of this purl stitch. Lift the stitch up and place it on the LH needle, creating a fold in the work. Knit the lifted st together with the next st on the LH needle, working through the back loops.

**LTT (Left Tuck Together)** Slip the first st on the LH needle. Locate the first purl (tuck) stitch on the WS under the sts on the LH needle and insert the LH needle through both legs of this purl stitch. Lift the stitch up and place it on the LH needle, creating a fold in the work. Return the slipped st back to the LH needle and knit it together with the lifted st on the LH needle, working through the back loops.

## NOTES

Tuck sts may be worked from written instructions or charts.

## YOKE

With shorter size 4 (3.5mm) needle, cast on 102 (108, 114) sts. Join taking care not to twist sts and place marker for beg of rnd. (Change to longer size 4 (3.5mm) needle when necessary.)

**Rnds 1–6** \*K2, p1; rep from \* around.

**Rnd 7** \*K1, kfb, p1; rep from \* around—136 (144, 152) sts.

**Rnds 8–10** \*K2, p2; rep from \* around.

**Rnd 11** \*Kbk, kfb, p2; rep from \* around—204 (216, 228) sts.

**Rnds 12–17** \*K3, p3; rep from \* around.

**Rnd 18** \*Kbk, k1, kfb, p3; rep from \* around—272 (288, 304) sts.

**Rnds 19–22** \*K4, p4; rep from \* around.

**Rnd 23** \*Kbk, k2, kfb, p4; rep from \* around—340 (360, 380) sts.

Change to longer size 5 (3.75mm) needle.

**Rnds 24–27** \*K5, p5; rep from \* around.

**Rnds 28–32** Knit.

## Beg tuck stitch 1

**Rnd 1** K1, \*p1, k9; rep from \*, end p1, k8.

**Rnds 2–6** Knit.



**Rnd 7** K7, \*LTT, k9; rep from \*, when working last LTT, reach beyond beg of rnd marker, end LTT, k2.

**Rnd 8** K2, \*p1, k9; rep from \*, end p1, k7.

**Rnds 9–13** Knit.

**Rnd 14** K6, \*RTT, k9; rep from \*, end RTT, k3.

**Next inc rnd** K5, M1, k3, M1, [k7, M1, k3, M1] 33 (35, 37) times, k2—408 (432, 456) sts.

### Beg tuck stitch 2

**Rnd 1** K1, \*p1, k11; rep from \*, end p1, k10.

**Rnds 2–6** Knit.

**Rnd 7** K9, \*LTT, k11; rep from \*, when working last LTT, reach beyond beg of rnd marker, end LTT, k2.

**Rnd 8** Knit.

**Rnd 9** K3, \*p1, k11; rep from \*, end p1, k8.

**Rnds 10–14** Knit.

**Rnd 15** K7, \*RTT, k11; rep from \*, end RTT, k4.

**Rnd 16** Knit.

**Rnds 17–24** Rep rnds 1–8.

**Next inc rnd** K8, [M1, k3, M1, k9] 33 (35, 37) times, M1, k3, M1, k1—476 (504, 532) sts.

### Beg tuck stitch 3

**Rnd 1** K4, \*p1, k13; rep from \*, end p1, k9.

**Rnds 2–6** Knit.

**Rnd 7** K8, \*RTT, k13; rep from \*, end RTT, k5.

**Rnds 8 and 9** Knit.

**Rnd 10** K1, \*p1, k13; rep from \*, end p1, k12.

**Rnds 11–15** Knit.

**Rnd 16** K11, \*LTT, k13; rep from \* and when working last LTT, reach beyond beg rnd marker, end k2.

**Rnds 17 and 18** Knit.

**Rnds 19–35** Rep rnds 1–17.

Knit 1 (3, 7) rnds.

### Divide for body and sleeves

**Next rnd** K64 (70, 76), place 110 (112, 114) sts on a st holder for sleeve, cast on 10 (15, 15) sts for armhole, k128 (140, 152), place 110 (112, 114) sts on a st holder for sleeve, cast on 10 (15, 15) sts for armhole, k64 (70, 76) to complete rnd. Remove this marker, cut yarn—276 (310, 334) body sts.

### BODY

Join yarn and pm at center of underarm cast on sts for new beg of rnd.

Cont with longer size 5 (3.75mm) needle, work in St st (k every rnd) until piece measures 11"/28cm from divide, inc 4 (0, 6) sts on last rnd—280 (310, 340) sts.

### Beg rib border

Change to longer size 4 (3.5mm) needle.

**Next rnd** \*K5, p5; rep from \* around.

Rep last rnd for k5, p5 ribbing for 1 3/4 (2, 2 1/2)"/4.5 (5, 6.5)cm.

Bind off in rib.

### SLEEVES

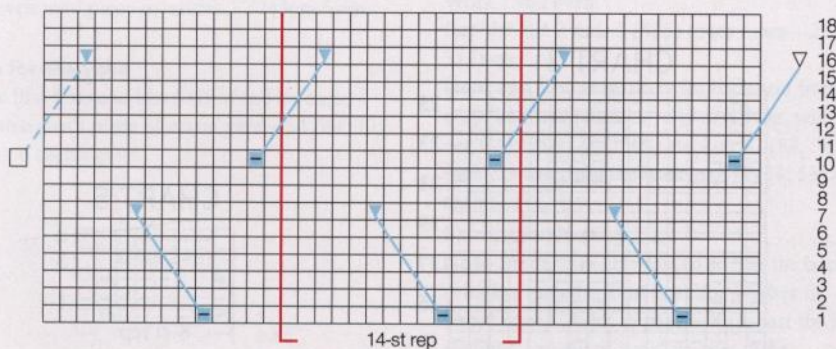
With shorter size 5 (3.75mm) needle, cast on 10 (15, 15) sts.

Work 110 (112, 114) sleeve sts from holder as foll: Ssk, k7 (9, 11), [ssk, k12] 7 times, ssk, k1, join rnd and cont working across cast on sts, ssk, k5, pm for beg of rnd—110 (117, 119) sts.

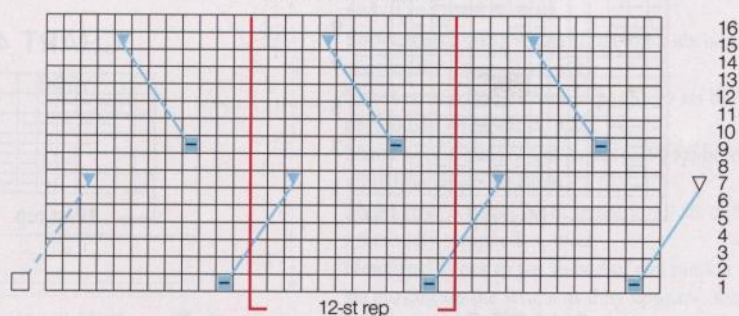
**Note:** Change to size 5 (3.75mm) dpn when necessary.

**Rnd 1** Knit.

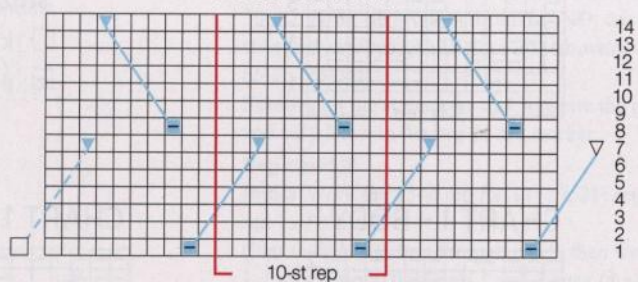
TUCK STITCH 3



TUCK STITCH 2

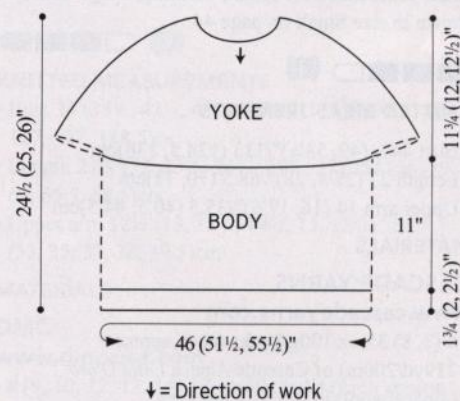


TUCK STITCH 1

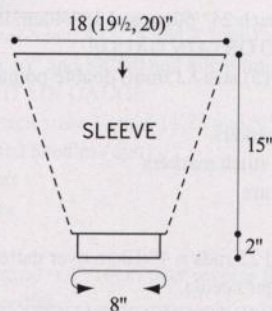


### Stitch Key

- knit
- purl st used for tuck st 6 rows above
- RTT
- LTT



↓ = Direction of work





**Rnd 2** K11 (18, 20), [ssk, k11] 7 times, ssk, k6—102 (109, 111) sts.

**Rnd 3** Knit.

**Rnd 4** K11 (18, 20), [ssk, k10] 7 times, ssk, k5—94 (101, 103) sts.

**Rnd 5** Knit.

**Rnd 6** K11 (18, 20), [ssk, k9] 7 times, ssk, k4—86 (93, 95) sts.

**Rnd 7** Knit.

**Rnd 8** K11 (18, 20), [ssk, k8] 7 times, ssk, k3—78 (85, 87) sts.

Work even in St st until sleeve measures 5½ (4½, 4)"/14 (11.5, 10)cm from divide.

#### Beg sleeve shaping

**Rnd 1** K1, k2tog, k to marker, slip marker, k1, ssk, k to end—2 sts dec'd.

**Rnds 2–6** Knit.

Rep last 6 rnds 10 (11, 12) times more—56 (61, 61) sts.

Work even until sleeve measures 15"/38cm from divide.

Knit next rnd, dec 8 (13, 13) sts evenly spaced around—48 sts.

#### Beg rib border

Change to size 4 (3.5mm) dpn.

**Next rnd** \*K4, p4; rep from \* around.

Rep last rnd for 2"/5cm. Bind off in rib.

#### FINISHING

Graft underarm seams. Block to measurements. ■

### 3. Textured Yoke

Oversized pullover knit in rounds with patterned stitch yoke. Sized for Small, Medium, Large and shown in size Small on page 44.



#### KNITTED MEASUREMENTS

- Bust 44½ (49, 53½)"/113 (124.5, 136)cm
- Length 27 (27½, 28)"/68.5 (70, 71)cm
- Upper arm 14 (16, 17½)"/35.5 (40.5, 44.5)cm

#### MATERIALS

##### CASCADE YARNS

[www.cascadeyarns.com](http://www.cascadeyarns.com)

- 6 (7, 8) 3½oz/100g hanks (each approx 219yd/200m) of Cascade Alpaca Lana D'oro (alpaca/wool) in #1153 wineberry
- One each sizes 7 and 8 (4.5 and 5 mm) circular needle each 24"/60cm and 16"/40cm long OR SIZE TO OBTAIN GAUGE
- One set (5) size 8 (5mm) double-pointed needles (dpn)
- Stitch markers
- Clip-on stitch markers
- Waste yarn

#### GAUGE

18 sts and 25 rnds = 4"/10cm over garter rib pat using larger needle.

TAKE TIME TO CHECK GAUGE.

#### SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).
3. Sl the same st back to LH needle. Turn work. One st is wrapped.
4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

#### GARTER RIB PATTERN

(worked in rnds over a multiple of 10 sts)

**Rnd 1** \*K8, p2; rep from \* around. **Rnd 2** Knit.

Rep these 2 rnds for garter rib pat.

#### BODY

With longer size 8 (5 mm) circular needle, cast on 111 (122, 133) sts, place a clip-on marker, cast on 111 (122, 133) sts and place another marker to mark beg of rnd—222 (244, 266) sts in total.

Join to work in rnds, taking care not to twist sts.

#### Beg chart 1 – body

**Rnd 1** \*K1 (edge st), work the first st of chart, work the 11-st rep for 9 (10, 11) reps, work sts 2–10 of chart once more, k1 (edge st), sl marker; rep from \* once more. The first 111 (122, 133) sts are for the front and the 2nd set of sts are for the back. Cont chart 1 as established until piece measures 4"/10cm from beg.

**Next (dec) rnd** Ssk, \*k9, k2tog\*; rep between \*'s to the last 10 sts before the side seam marker, k8, k2tog, sl marker, ssk, rep between \*'s to the last 10 sts, end k8, k2tog—200 (220, 240) sts.

#### Beg garter rib pat

**Rnd 1** K4, p2, \*k8, p2; rep from \* to 4 sts before the side seam marker, k4, sl marker, k4, p2, \*k8, p2; rep from \* to the last 4 sts, end k4.

**Rnd 2** Knit.

Rep these 2 rnds for garter rib pat until piece measures 15"/38cm from beg.

Lay piece aside.

CHART 3

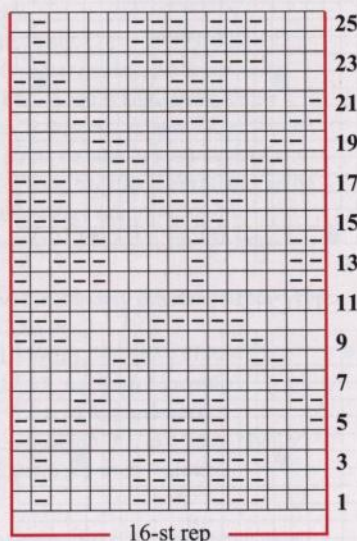


CHART 5



CHART 4

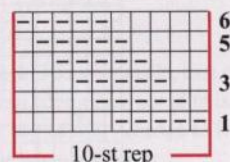


CHART 2

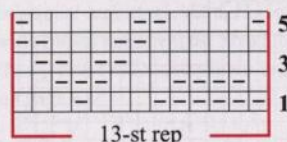


CHART 1 - BODY

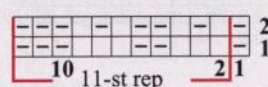


CHART 1 - SLEEVE



#### Stitch Key

- k on RS, p on WS
- p on RS, k on WS



SLEEVES

With size 8 (5 mm) dpn, cast on 60 sts and divide sts onto 4 dpn with 15 sts on each dpn. Join to work in rnds and place clip-on st marker for beg of rnd.

Beg chart 1 – sleeve

Rnd 1 K1 (edge st), work the first 3 sts of the chart, then work the 11-st rep for 5 reps, end k1 (edge st). Cont to foll chart 1 as established until piece measures 4"/10cm from beg.

Next rnd Knit, dec 6 (inc 4, inc 4) sts evenly spaced (inside the edge sts) around—54 (64, 64) sts.

Beg garter rib pat

Rnd 1 K1 (edge st), k5, p2, \*k8, p2\*; rep between \*'s to last 6 sts, end k5, k1 (selvage st).

Rnd 2 Knit.

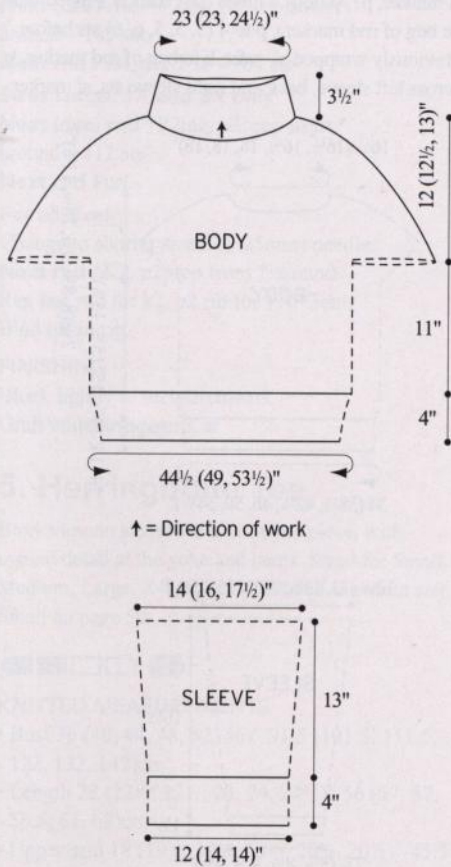
Rep these 2 rnds for garter rib pat for 8 (8, 6) rnds more.

Inc rnd K1 (edge st), M1 st in pat, work to the last st, M1 in pat, k1 (edge st).

Rep the inc rnd every 10th rnd 3 (3, 7) times more then every 16th rnd 1 (1, 0) time—64 (74, 80) sts. Work even until piece measures 17"/43cm from beg.

Set up for the yoke

Slip the first 5 sts and last 5 sts of rnd on each sleeve to a small piece of waste yarn—54 (64, 70) sts rem on each sleeve.



Join to work the yoke

Cut yarn on the body piece.

Next rnd Remove the beg of rnd marker on the body piece, sl the first 5 sts of rnd to a small piece of waste yarn, rejoin the yarn and place new beg of rnd marker (this is the right back shoulder), \*work in pat over the next 90 (100, 110) sts of back, sl the next 5 sts to a small end of waste yarn, remove side seam marker, sl the next 5 sts of front piece to a small piece of waste yarn, pm, work in pat over the 54 (64, 70) sts of sleeve, pm; rep from \* across the front and the 2nd sleeve—288 (328, 360) sts.

Next rnd Work even in established pats on all sts. Dec rnd K1, ssk, work established pat across back to 3 sts before the next marker, k2tog, k1, sl marker, k1; ssk, work established pat across left sleeve to 3 sts before marker, k2tog, k1, sl marker, k1, ssk, work established pat across front to 3 sts before marker, k2tog, k1, sl marker, k1, ssk, work established pat across right sleeve to 3 sts before end of rnd marker, k2tog, k1—8 sts dec'd. Work 1 rnd even.

Rep the last 2 rnds 2 (4, 5) times more—264 (288, 312) sts.

Next rnd Dec at markers for back and front only, and leave the sleeve pieces even, without dec'ing—260 (284, 308) sts with 82 (88, 96) sts in each the front and the back and 48 (54, 58) sts in each sleeve.

Short row shaping

Note Short rows are worked so that the back neck is higher than the front neck for a better fit.

Short row 1 Work in pat to 18 sts past the left shoulder (or end of back) marker, w&t.

Short row 2 (WS) Work in pat to 18 sts past the end of rnd marker, w&t.

Short row 3 (RS) Work in pat to 15 sts before the previously wrapped st, w&t.

Short row 4 (WS) Work in pat to 15 sts before the previously wrapped st, w&t.

Short row 5 (RS) Work in pat to 10 sts before previously wrapped st, w&t.

Short row 6 (WS) Work in pat to 10 sts before the previously wrapped st, w&t.

Next rnd Work in pat to end of rnd marker on all sts closing up the wraps as they appear—there are 260 (284, 308) sts.

Next rnd Knit, and dec k2tog in each of the 26 (28, 30) k2 garter rib sections around, AND, dec 0 (9, 5) sts evenly spaced, AND close up rem wraps—234 (247, 273) sts.

Remove all the st markers that separate the pieces and only leave in the beg of rnd marker.

Beg chart 2

Rnd 1 Work the 13-st rep for 18 (19, 21) reps foll rnd 1 of chart 2.

Cont to foll this chart through rnd 5, then work rnds 1–5 twice more, then rnds 1 and 2 once (a total of 17 rnds).

Next rnd Knit, inc 6 (inc 9, dec 1) st evenly spaced—240 (256, 272) sts.

Beg chart 3

Rnd 1 Work the 16-st rep for 15 (16, 17) reps foll rnd 1 of chart 3.

Cont to foll this chart through rnd 25.

Next (dec) rnd Knit, dec 60 (66, 62) sts evenly spaced around—180 (190, 210) sts.

Beg chart 4

Work 4 rnds foll chart 4.

Next (dec) rnd \*P2tog, p3, ssk, k3; rep from \* around—144 (152, 168) sts.

Beg chart 5

Beg with rnd 2, work in chart 5 pat for 6 more rnds.

Next (dec) rnd Knit, dec 20 (28, 36) sts evenly spaced around—124 (124, 132) sts.

Bind off knitwise.

Ribbed neckline

With smaller (and shorter) circular needle, pick up and k 132 sts evenly around neck edge. Join to work in rnds and pm to mark beg of rnd.

Work in chart 1 pat, on 12 reps of the 11-st rep, for 1 rnd. Change to larger circular needle and cont in chart 1 until neckline measures 3 1/2"/9cm. Bind off.

FINISHING

Weave tog the sts on hold at the armholes using kitchener st. Steam lightly, carefully avoiding the ribbed edges. ■

4. Yoked Sweater

Classic-fitting yoked pullover with bobbled details and ribbed trims. Sized for X-Small, Small, Medium, Large, 1X and 2X and shown in size X-Small on page 45.



KNITTED MEASUREMENTS

- Bust 34 (38 1/2, 42 1/4, 46, 50, 54 1/2)"/86.5 (97.5, 107, 117, 127, 138.5)cm
- Length 21 1/4 (22, 23 1/4, 24 1/2, 25 3/4, 27)"/54 (56, 59, 62, 65.5, 68.5)cm
- Upper arm 12 1/2 (13, 13 3/4, 14 1/2, 15, 15 1/2)"/31.5 (33, 35, 37, 38, 39.5)cm

MATERIALS

DMC

www.dmc-usa.com

- 8 (9, 10, 12, 13, 14) 1 1/4oz/50g balls (each approx 136yd/124m) of DMC Woolly (merino wool) in #054 mulberry
- One each sizes 3 and 4 (3.25 and 3.5mm) circular needles each 16" and 32"/40 and 80cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) each sizes 3 and 4 (3.25 and 3.5mm) double-pointed needles (dpn)
- Stitch markers
- Stitch holders

GAUGE

25 sts and 34 rows = 4"/10cm over reverse St st using larger needles.  
TAKE TIME TO CHECK GAUGE.



## SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).
3. Sl the same st back to LH needle. Turn work. One st is wrapped.
4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

## STITCH GLOSSARY

**M1L-p** Pick up strand between last st worked and next st from back to front and place on LH needle, purl into front of strand—1 st inc'd.

**M1R-p** Pick up strand between last st worked and next st from front to back and place on LH needle, purl into back of strand—1 st inc'd.

## YOKE BOBBLE 1

(multiple of 6 sts)

**Rnd 1** \*P1, (k1, yo, k1, yo, k1) in next st, p4; rep from \* around.

**Rnds 2, 3 and 4** \*P1, k5, p4; rep from \* around.

**Rnd 5** \*P1, k1, SK2P, k1, p4; rep from \* around.

**Rnd 6** \*P1, SK2P, p4; rep from \* around.

## YOKE BOBBLE 2

(multiple of 4 sts)

**Rnd 1** \*P2, (k1, yo, k1) in next st, p1; rep from \* around.

**Rnds 2 and 3** \*P2, k3, p1; rep from \* around.

**Rnd 4** \*P2, SK2P, p1; rep from \* around.

## YOKE BOBBLE 3

(multiple of 4 sts)

**Rnd 1** \*P1, (k1, yo, k1) in next st, p2; rep from \* around.

**Rnds 2 and 3** \*P1, k3, p2; rep from \* around.

**Rnd 4** \*P1, SK2P, p2; rep from \* around.

## NOTES

**1** Sleeves are worked first in the round and then set aside while the body is worked in the round to the underarm. Pieces are then joined to work the yoke in the round to the neck.

**2** Yoke bobbles can be worked following text or charts.

**3** "No stitch" is a placeholder in the chart, marking a stitch that has been decreased out of, or has yet to be increased into the pattern. This method of charting helps to keep the sts lined up and easier to read. Just skip that no stitch square(s) and work the next charted st.

## SLEEVES

With smaller dpn, cast on 48 (52, 52, 56, 56, 60) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd.

**Rnd 1** \*K2, p2; rep from \* around.

Rep rnd 1 for k2, p2 rib for 1½"/4cm.

**Note** If working in St st is preferable to working in reverse St st, work in St st (knit every rnd) to underarm and then turn sleeve inside out so the purl side is facing before joining to yoke.

Change to larger dpns and work 4 rnds in rev St st (purl every rnd).

**Inc rnd** P1, M1L-p, k to last st, M1R-p, p1—2 sts inc'd.

Cont in rev St st, rep inc rnd every 6th rnd 14 (14, 16, 16, 18, 18) times more—78 (82, 86, 90, 94, 98) sts. Work even in rev St st until sleeve measures 18"/45.5cm from beg, end last rnd 6 (6, 6, 8, 8, 8) sts before beg of rnd.

Place next 12 (12, 12, 16, 16, 16) sts on st holder for underarm, place rem 66 (70, 74, 78, 82) sts on hold for sleeve.

## BODY

With longer size 3 (3.25mm) circular needle, cast on 212 (240, 264, 288, 312, 340) sts.

Join, taking care not to twist sts, and place marker (pm) for beg of rnd.

**Rnd 1** \*K2, p2; rep from \* around.

Rep rnd 1 for k2, p2 rib for 2¾"/7cm.

**Note** If working in St st is preferable to working in reverse St st, work in St st to underarm and then

turn body inside out so the purl side is facing before joining to yoke.

Change to longer size 4 (3.5mm) circular needle.

Work in rev St st until piece measures 14 (14, 14½, 15, 15½, 15½)/35.5 (35.5, 37, 38, 39.5, 39.5)cm from beg.

## YOKE

**Note** Change to shorter size 4 (3.5mm) circular needle when necessary.

**Joining rnd** P94 (108, 120, 128, 140, 154) body sts for front, pm, slip next 12 (12, 12, 16, 16, 16) sts to st holder for underarm, p66 (70, 74, 74, 78, 82) sleeve sts, pm, p94 (108, 120, 128, 140, 154) body sts for back, pm, slip rem 12 (12, 12, 16, 16, 16) sts to st holder for underarm, p66 (70, 74, 74, 78, 82) sleeve sts, pm for beg of rnd—320 (356, 388, 404, 436, 472) sts.

**Next rnd** Purl.

**Dec rnd** \*P1, p2tog, p to 3 sts before marker, p2tog tbl, p1, sl marker; rep from \* 3 times more—8 sts dec'd.

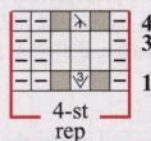
Rep last 2 rnds 0 (2, 6, 8, 12, 16) times—312 (332, 332, 332, 332, 336) sts.

## Short row shaping

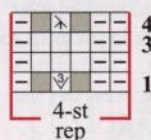
**Next 2 rows** P28 (31, 32, 33, 34, 36), w&t, k to beg of rnd marker, k across left sleeve, back, and right sleeve sts, sl marker, k28 (31, 32, 33, 34, 36), w&t.

**Next 2 rows** [P to 3 sts before marker, p2tog tbl, p1, sl marker, p1, p2tog] 4 times (last marker slipped will be beg of rnd marker), p to 4 (5, 5, 5, 6, 6) sts before previously wrapped st, w&t, k to beg of rnd marker, k across left sleeve, back and right sleeve sts, sl marker,

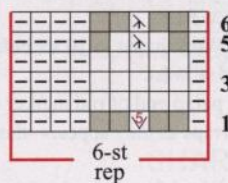
YOKE BOBBLE 3



YOKE BOBBLE 2

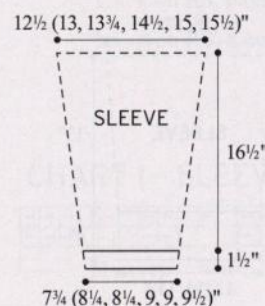
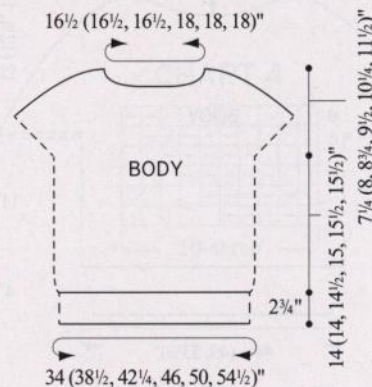


YOKE BOBBLE 1



## Stitch Key

- knit
- purl
- no stitch
- ⊞ (k1, yo, k1) in same st
- ⊞ (k1, yo, k1, yo, k1) in st
- ⊞ p2tog
- ⊞ SK2P





k to 4 (5, 5, 5, 6, 6) sts before previously wrapped st, w&t—8 sts dec'd.

Rep last 2 rows 4 times more—272 (292, 292, 292, 292, 296) sts.

**Next row** [P to 3 sts before marker, p2tog tbl, p1, sl marker, p1, p2tog] 3 times, p to 3 sts before beg of rnd marker, p2tog tbl, p1—7 sts dec'd.

Resume working in the round.

**Next rnd** P1, p2tog, p to end—1 st dec'd.

[Work dec rnd, work 1 rnd even] 2 (4, 4, 4, 4, 4) times—248 (252, 252, 252, 252, 256) sts.

**Sizes X-Small and 2X only**

**Next rnd** Purl and inc 4 (dec 4) sts evenly spaced around—252 sts.

**For all sizes, beg yoke bobbles**

Work 6 rnds of yoke bobble 1.

**Next (dec) rnd** \*P2tog, p7; rep from \* around—224 sts. Purl 1 rnd.

Work 4 rnds of yoke bobble 2. Purl 1 rnd.

**Next (dec) rnd** \*P2tog, p6; rep from \* around—196 sts.

Work 4 rnds of yoke bobble 3. Purl 1 rnd.

**Next (dec) rnd** \*P2tog, p5; rep from \* around—168 sts.

Work 4 rnds of yoke bobble 2. Purl 1 rnd.

**Next (dec) rnd** \*P2tog, p4; rep from \* around—140 sts.

Work 4 rnds of yoke bobble 3.

**Sizes X-Small, Small and Medium only**

**Next (dec) rnd** \*P2tog, p2; rep from \* around—105 sts.

**Next rnd** Purl, dec 1 st—104 sts.

**Sizes Large, 1X and 2X only**

**Next (dec) rnd** \*P2tog, p3; rep from \* around—112 sts.

**Next rnd** Purl.

**For all sizes**

Change to shorter size 3 (3.25mm) needle.

**Next rnd** \*K2, p2; rep from \* around.

Rep last rnd for k2, p2 rib for 1 1/4"/3cm.

Bind off in rib.

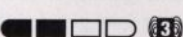
**FINISHING**

Block lightly to measurements.

Graft underarm seams. ■

**5. Herringbone Tee**

Boxy kimono sleeve tee knit in one piece, with marled detail at the yoke and hems. Sized for Small, Medium, Large, X-Large, 1X, 2X and shown in size Small on page 50.



**KNITTED MEASUREMENTS**

- Bust 36 (40, 44, 48, 52, 56)"/91.5 (101.5, 111.5, 122, 132, 142)cm
- Length 22 (22 1/2, 22 1/2, 23, 24, 24 1/2)"/56 (57, 57, 58.5, 61, 62)cm
- Upper arm 18 (19 1/2, 19 1/2, 19 1/2, 20 1/2, 20 1/2)"/45.5 (49.5, 49.5, 49.5, 52, 52)cm

**MATERIALS**

**ROWAN**

[www.knitrowan.com](http://www.knitrowan.com)

- 6 (7, 8, 9, 10, 11) 1 1/4oz/50g hanks (each approx 136yd/125m) of Rowan Alpaca Soft DK (wool/alpaca) in #210 rainy day (A)
- 2 (3, 3, 3, 3, 3) hanks each in #211 charcoal (B), #216 simply black (C)
- Size 17 (12.75mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Size 11 (8mm) circular needles, 32"/81cm and 16"/40.5cm long, OR SIZE TO OBTAIN GAUGE
- Size 10 1/2 (6.5mm) circular needles, 32"/81cm and 16"/40.5cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Stitch holders

**GAUGES**

- 13 sts and 14 rows = 4"/10cm over St st using size 10 1/2 (6.5mm) needles and 2 strands held tog.
- 16 sts and 14 rows = 4"/10cm over herringbone st using size 17 (12.75mm) needles and 2 strands held tog.

TAKE TIME TO CHECK GAUGES.

**HERRINGBONE PATTERN**

**Row 1 (WS)** \*Sl 1, p1, with LH needle, bring slipped stitch over the top of purled stitch as to bind off but keep st on tip of LH needle, purl slipped stitch; rep from \* to last st, p1 tbl.

**Row 2 (RS)** \*Sl 1, k1, with LH needle, bring slipped stitch over the top of knit stitch as to bind off but keep st on tip of LH needle, knit slipped stitch; rep from \* to last st, k1.

**NOTES**

1. Circular needle is used to accommodate large number of sts. Do not join.
2. Garment is worked in one piece from back to front and seamed at sides and underarms.

**FRONT BODY**

With 2 strands of A held tog, and larger needles, cast on 73 (79, 87, 95, 103, 111) sts.

**Row 1 (WS)** K1, work herringbone pat to last st, k1.

**Row 2** P1, work herringbone pat to last st, p1.

Rep last 2 rows until piece measures 13 1/4 (13 1/4, 13 1/4, 13 3/4, 14 1/4, 14 3/4)"/33.5 (33.5, 33.5, 35, 36, 37.5)cm ending with WS row.

**Armhole shaping**

**Next row (RS)** Bind off 8 (8, 8, 10, 10, 12) sts, work herringbone pat to last 8 (8, 8, 10, 10, 12) sts, bind off 8 (8, 8, 10, 10, 12) sts.

Place sts on holder.

**FRONT SLEEVE SHAPING**

**Sleeve gusset 1**

With 2 strands A held tog and larger needles, cast on 24 (24, 26, 26, 28, 30) sts.

**Row 1 (WS)** K1, work herringbone pat to end.

**Row 2** Work herringbone pat to last st, p1.

Rep last 2 rows twice more.

Place sts on holder.

**Sleeve gusset 2**

With 2 strand of A held tog and larger needles, cast on 24 (24, 26, 26, 28, 30) sts.

**Row 1 (WS)** Work herringbone pat to last st, k1.

**Row 2** P1, work herringbone pat to end.

Rep last 2 rows twice more.

**Join sleeves to body**

**Row 1 (WS)** K1, work herringbone pat to last st of sleeve gusset 2, join and work in pat across back sts, join and work in pat across sleeve gusset 1 sts, k1—105 (111, 123, 127, 139, 147) sts.

**Row 2** P1, work herringbone pat to last st, p1.

Work in pat for 6 (8, 8, 8, 10, 10) rows more.

Cut 1 strand color A, join 1 strand color B.

Work 6 rows in pat with 1 strand of A and 1 strand of B held tog.

Cut 1 strand color A, join 1 strand color B.

Work 3 rows in pat with 2 strands of B held tog.

Cut 1 strand color B, join 1 strand color C.

Work 6 rows in pat with 1 strand of B and 1 strand of C held tog.

Cut 1 strand color B, join 1 strand color C.

Work 2 rows in pat with 2 strands of C held tog.

**Next row (RS)** P1, work 32 (34, 40, 42, 48, 52) sts in pat, bind off 39 (41, 41, 41, 41, 41) sts, k1, work in pat to last st, p1.

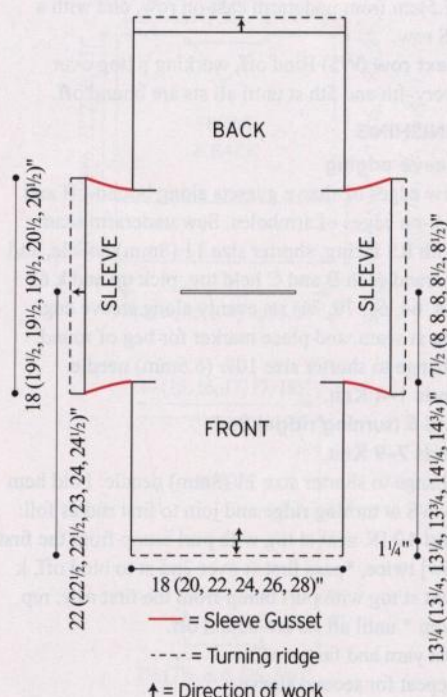
This completes the front. Cont to work back as foll:

**Next row** K1, work 32 (34, 40, 42, 48, 52) sts in pat, cast on 39 (41, 41, 41, 41, 41) sts, p1, work in pat to last st, k1.

Work 1 row in pat.

Cut 1 strand color C, join 1 strand color B.

Work 6 rows in pat with 1 strand of B and 1 strand of C held tog.





Cut 1 strand color C, join 1 strand color B.  
Work 3 rows in pat with 2 strands of B held tog.  
Cut 1 strand color B, join 1 strand color A.  
Work 6 rows in pat with 1 strand of A and 1 strand of B held tog.  
Cut 1 strand color B, join 1 strand color A.  
Work 7 (9, 9, 9, 11, 11) rows in pat with 2 strands of A held tog. Cont with 2 strands of A to end.

## BACK SLEEVE SHAPING

### Sleeve gusset 1

**Next row (WS)** K1, work 23 (23, 25, 25, 27, 29) sts in pat for sleeve gusset 1, turn. Work 5 more rows in pat over gusset sts.  
Bind off 24 (24, 26, 26, 28, 30) sts.  
Cut yarn.

### Sleeve gusset 2

Place center 57 (63, 71, 75, 83, 87) sts on holder.  
Join 2 strands A to rem sts for sleeve gusset 2 ready to work a WS row.

**Row 1 (WS)** Work 23 (23, 25, 25, 27, 29) sts in pat, k1.

Work 5 more rows in pat over gusset sts.  
Bind off 24 (24, 26, 26, 28, 30) sts.

### Armhole shaping

With WS facing, 2 strands A, and larger needle, cast on 8 (8, 8, 10, 10, 12) sts using long tail cast on method.

Work in pat across 57 (63, 71, 75, 83, 87) body sts, cast on 8 (8, 8, 10, 10, 12) sts using backwards loop method—73 (79, 87, 95, 103, 111) sts.

## BACK BODY

**Next row (RS)** P1, work in herringbone pat to last st, p1.

Cont in pat until back body measures 13 1/4 (13 1/4, 13 1/4, 13 1/4, 14 1/4, 14 1/4)"/33.5 (33.5, 33.5, 35, 36, 37.5)cm from underarm cast-on row, end with a RS row.

**Next row (WS)** Bind off, working p2tog over every 4th and 5th st until all sts are bound off.

## FINISHING

### Sleeve edging

Sew edges of sleeve gussets along bound-off and cast-on edges of armholes. Sew underarm seams. With RS facing, shorter size 11 (8mm) needle, and 1 strand each B and C held tog, pick up and k 62 (64, 64, 66, 70, 76) sts evenly along sleeve edge beg at seam, and place marker for beg of round. Change to shorter size 10 1/2 (6.5mm) needle.

**Rnds 1–4** Knit.

**Rnd 5 (turning ridge)** Purl.

**Rnds 7–9** Knit.

Change to shorter size 11 (8mm) needle. Fold hem to WS at turning ridge and join to first rnd as foll:

**Rnd 10** [K next st tog with purl bump from the first row] twice, \*pass first st over 2nd st to bind off, k next st tog with purl bump from the first row; rep from \* until all sts are bound off.

Cut yarn and fasten off.

Repeat for second sleeve.

## Body edging

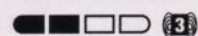
Sew side seams. With RS facing, longer size 11 (8mm) needle and 1 strand each B and C held tog, pick up and k 118 (132, 144, 158, 170, 184) sts evenly around lower edge hem and place marker for beg of rnd.

Change to longer size 10 1/2 (6.5mm) needle and work as for sleeve edging.

Block to measurements. ■

## 6. Placket Neckline Poncho

Very oversized poncho in double strand of 2 colors for marl effect with a pleat front placket and open sides. Sized for Small/Medium, Large/X-Large, XX-Large and shown in size Small/Medium on page 51.



## KNITTED MEASUREMENTS

- Bust 77 (79, 81)"/195.5 (200.5, 205.5)cm
- Length 25 3/4 (26 1/4, 26 3/4)"/65.5 (66.5, 68)cm
- Upper arm 9 (10, 11)"/23 (25.5, 28)cm

## MATERIALS

### SUGAR BUSH YARNS

[www.sugarbushyarns.com](http://www.sugarbushyarns.com)

- 17 (18, 19) 1 3/4oz/50g balls (each approx 95yd/87m) of Sugar Bush Yarns Crisp (wool) each in #2018 titanium (light gray–A) and #2019 lead (dark gray–B)
- One each sizes 9 and 10 (5.5 and 6mm) circular needle, each 29"/74cm long OR SIZE TO OBTAIN GAUGE
- One set size 10 (6mm) dpn
- Stitch holders
- Stitch markers

## GAUGE

15 sts and 23 rows = 4"/10cm over St st using 2 strands (A & B) held tog and larger needles.  
TAKE TIME TO CHECK GAUGE.

## STITCH GLOSSARY

**Ssp** Slip 2 sts knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into back of these sts, from left to right, and purl them together.

## PURL GARTER RIB

(over an odd number of sts)

**Row 1 (RS)** K1, \*p1, k1; rep from \* to end.

**Row 2** Purl.

Rep these 2 rows for purl garter rib.

## NOTE

Work with 1 strand of A and B held tog throughout.

## BACK

With smaller needle and 1 strand of A and B held tog, cast on 147 (151, 155) sts.

Work in purl garter rib until piece measures 3"/7.5cm from beg, end with a WS row.

Change to larger needles.

## Beg body

**Row 1 (RS)** [K1, p1] 3 times, k to the last 6 sts, [p1, k1] 3 times.

**Row 2** Purl.

Rep these 2 rows for St st with 6-st rib borders each side until piece measures 25 (25 1/2, 26)"/63.5 (65, 66)cm from beg, end with a WS row.

## Neck shaping

**Next row (RS)** Rib 6, k58 (60, 62), sl center 19 sts to a st holder, join two new strands of yarn held tog and k 58 (60, 62), rib 6. Working both sides at once, bind off 5 sts from each neck edge twice. Bind off rem 54 (56, 58) sts each side.

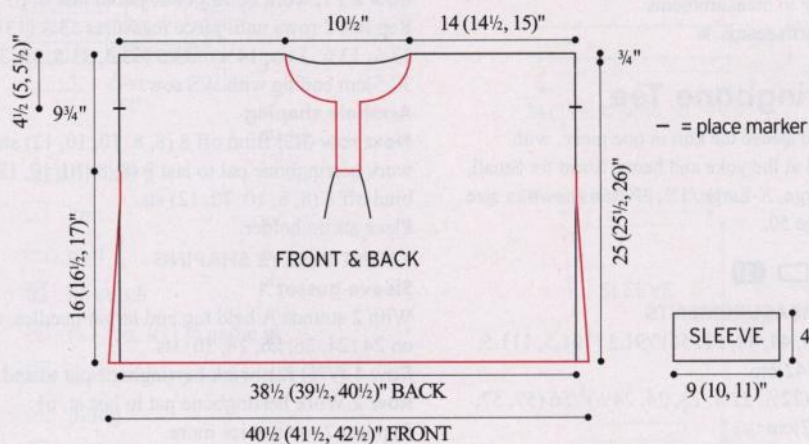
## FRONT

**Note:** The front is wider than the back at the lower edge to accommodate the pleated placket at the center front neck edge.

With smaller needle and 1 strand A and B held tog, cast on 155 (159, 163) sts.

Work same as for back through the rib border.

Work row 1 of the body and inc 1 st at the center—156 (160, 164) sts.





Work even until piece measures 6 (16½, 17)"/40.5 (42, 43)cm from beg, end with a WS row.

**Placket set-up**

**Next row (RS)** Rib 6, k 64 (66, 68), then sl the next 8 sts to dpn and hold these sts at back of work and parallel to the next sts on the circular needle, (k1 st from circular needle at front tog with 1 st from dpn at back) 8 times for the pleat, k 64 (66, 68), rib 6.

**Next row (WS)** Purl.

**Divide for neck opening**

**Next row (RS)** Work 70 (72, 74) sts, join 2 new strands of yarn held tog and bind off center 8 sts, work to end.

Work both sides at once for 6"/15cm.

**Neck shaping**

Working both sides at once, bind off 4 sts from each neck edge once, 3 sts once, then 2 sts once.

**Dec row 1 (RS)** First side: work to the last 3 sts, k2tog, k1; on 2nd side, k1, ssk, work to end.

**Dec row 2 (WS)** First side: Work to last 3 sts, ssp, p1; on 2nd side, p1, p2tog, work to end.

Rep last 2 rows twice more, then rep dec row 1 once more—54 (56, 58) sts each side.

Work even until there are same number of rows as back to shoulder.

Bind off rem sts each side for shoulders.

**SLEEVES**

With smaller needle and 1 strand A and B held tog, cast on 45 (51, 55) sts.

**Row 1 (RS)** K1, \*p1; rep from \* to end.

**Row 2** P1, \*k1, p1; rep from \* to end.

Rep last 2 rows for k1, p1 rib for 4"/10cm.

Bind off in rib.

**FINISHING**

Sew shoulder seams. Pm at 4½ (5, 5½)"/11.5 (12.5, 14)cm down from shoulders on back and front. Sew the bound-off edge of sleeves between markers. Note that the rem of the side edges of the poncho are left open so that the entire edge forms a long side slit.

**Placket trim**

With RS facing, smaller needle and 1 strand A and B held tog, pick up and k 21 sts along the left front placket edge.

Work in k1, p1 rib as on sleeves for 9 rows.

Bind off in rib. Work the right front neck edge placket trim in same way. Sew the placket trims to center front sewing the right front edge overlapping the left front at the center.

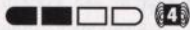
**COLLAR**

With RS facing, smaller needle and 1 strand A and B held tog, pick up and k 7 sts from right placket trim, 26 sts from shaped front neck edge, 13 sts from shaped back neck edge, 19 sts from back neck holder, 13 sts from shaped back neck edge, 33 sts from left front neck as for right front—111 sts. Work in k1, p1 rib as on sleeves for 9 rows. Bind off in rib.

Block lightly on the WS avoiding the rib edges. ■

**7. Collegiate V-Neck**

Classic fit, sporty striped pullover with a shallow V-neck and wide rib detail. Sized for Small, Medium, Large, X-Large, 1X, 2X, and shown in size Small on page 52.



**KNITTED MEASUREMENTS**

- Bust 37 (41¼, 45½, 48½, 53, 57½)"/94 (104.5, 115.5, 123, 134.5, 146)cm
- Length 19 (19½, 20½, 20½, 21½, 23½)"/48.5 (49.5, 52, 52, 54.5, 59.5)cm
- Upper arm 14 (15, 16, 17, 17, 18)"/35.5 (38, 40.5, 42, 42, 45.5)cm

**MATERIALS**

**HIKOO/SKACEL COLLECTION**

[www.skacelknitting.com](http://www.skacelknitting.com)

- 2 (2, 3, 3, 3, 4) 3½oz/100g hanks (each approx 191yd/174m) of HiKoo/Skacel *Oh!* (super baby alpaca) each in #147 geeze (charcoal-MC) and #146 my (lt grey-CC1)
- 1 (1, 1, 2, 2, 2) hanks in #149 wow (yellow-CC2)
- One set (5) size 9 (5.5mm) double-pointed needles (dpn), OR SIZE TO OBTAIN GAUGE
- Size 9 (5.5mm) circular needles each 24"/60cm and 16"/40.5cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers, two different colors
- Stitch holders
- Tapestry needle

**GAUGE**

19 sts and 25 rows = 4"/10cm over St st using size 9 (5.5mm) needles.

TAKE TIME TO CHECK GAUGE.

**STITCH GLOSSARY**

**M1R** Insert LH needle from back to front under the strand between last st worked and next st on LH needle. K into the front loop to twist the st.

**M1L** Insert LH needle from front to back under the strand between last st worked and next st on LH needle. K into the back loop to twist the st.

**CDD (centered double decrease)** Sl 2 sts together knitwise. Remove marker. K1, pass 2 sl sts over—2 sts dec'd. Place marker.

**HARVARD RIB PATTERN**

(multiple of 7 sts)

**Rnd 1 (RS)** \*[K1, p1] 3 times, p1; rep from \* around.

Rep rnd 1 for harvard rib pat.

**STRIPE PATTERN**

With CC2, work 8 rnds.

With MC, work 5 rnds.

With CC2, work 8 rnds.

With CC1, work 5 rnds.

With CC2, work 8 rnds.

Rep these 31 rnds for stripe pat.

**NOTES**

**1** To avoid weaving in multiple ends, carry color changes up the back of work.

**2** Garment is worked in the round to the armhole, then back and forth in rows to shoulder.

**3** Read pattern through before beginning.

**BODY**

With MC and longer circular needle, cast on 175 (196, 217, 231, 252, 273) sts. Join, taking care not to twist sts and place marker for beg of rnd.

Work in harvard rib pat for 5 (5, 5, 5, 5½, 5½)"/12.5 (12.5, 12.5, 12.5, 14, 14)cm.

Work in St st (k every rnd) for 3 (3, 3½, 3½, 3½, 4)"/7.5 (7.5, 9, 9, 9, 10)cm.

Cont in St st and stripe pat until piece measures 12 (12, 12½, 12½, 13, 14)"/30.5 (30.5, 31.5, 31.5, 33, 35.5)cm from beg, and on last rnd, dec 1 (0, 1, 1, 2, 1) sts—174 (196, 216, 230, 250, 272) sts.

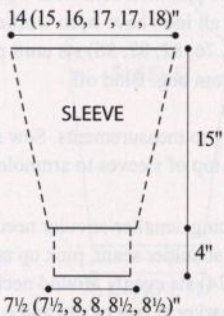
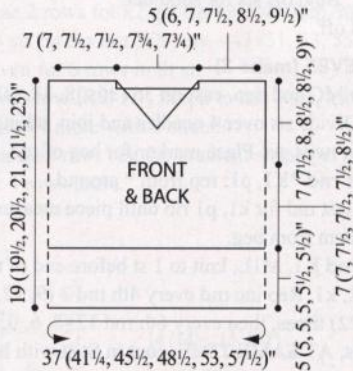
**Divide for back and front**

**Next rnd** K81 (91, 101, 107, 117, 127) sts, bind off 6 (6, 7, 8, 8, 9) sts, k80 (90, 100, 106, 116, 126) sts, bind off 6 (6, 7, 8, 8, 9) sts—162 (184, 202, 214, 234, 254) sts on needle.

**BACK**

**Next rnd** K81 (91, 101, 107, 117, 127), turn. Place rem 81 (91, 101, 107, 117, 127) sts on holder for front. Cont over back sts as foll:

Work back and forth in St st (k on RS, p on WS) and stripe pat for 6½ (7, 7½, 7½, 8, 9)"/16.5 (18, 19, 19, 20.5, 23)cm from divide, end with a WS row.





### Neck shaping

**Next row (RS)** K24 (29, 33, 36, 40, 45), join 2nd ball of yarn and bind off center 33 (33, 35, 37, 37) sts, knit to end.

Work both sides at once with separate balls of yarn until armhole measures 7 (7½, 8, 8, 8½, 9½)"/18 (19, 20.5, 20.5, 21.5, 24)cm. Bind off sts each side for shoulders.

### FRONT

Slip 81 (91, 101, 107, 117, 127) front sts onto needle. With RS facing, work in St st and stripe pat for 3 (3, 3½, 3½, 4, 4½)"/7.5 (7.5, 9, 9, 10, 11.5)cm, end with a WS row.

### V-neck shaping

**Next row (RS)** K40 (45, 50, 53, 58, 63) and leave these sts on hold for left neck, bind off 1 st, k to end.

### Right neck shaping

**Next row (WS)** Purl to end.

**Next row (RS)** Bind off 1 st, k2, ssk, knit to end. Rep last 2 rows 7 (7, 7, 7, 8, 8) times more. Then for sizes Large and X-Large only, bind off 1 st at beg of next RS row. Cont in St st on rem 24 (29, 33, 36, 40, 45) until armhole measures same as back. Bind off sts for shoulder.

### Left neck shaping

With WS facing, join yarn and purl to end of sts on hold.

**Next row (RS)** K to last 5 sts, k2tog, knit to end.

**Next row (WS)** Bind off 1 st purl to end.

Rep last 2 rows 7 (7, 7, 7, 8, 8) times more. Then for sizes Large and X-Large only, bind off 1 st at beg of next WS row. Cont in St st on rem 24 (29, 33, 36, 40, 45) until armhole measures same as back. Bind off sts for shoulder. Bind off.

### SLEEVES (make 2)

With MC and dpn, cast on 36 (36, 38, 38, 40, 40) sts. Divide sts over 4 needles and join, taking care not to twist sts. Place marker for beg of rnd.

**Next rnd** \*K1, p1; rep from \* around.

Rep last rnd for k1, p1 rib until piece measures 4"/10cm from beg.

**Inc rnd** K1, M1L, knit to 1 st before end of rnd, M1R, k1. Rep inc rnd every 4th rnd 3 (9, 12, 21, 28, 22) times, then every 6th rnd 12 (8, 6, 0, 2, 0) times, AT SAME TIME, cont in St st with MC until piece measures 6"/15.5cm from beg, then work 15 rows in stripe pat, then cont with CC1 to end of piece. After all inc's have been worked, work even over 68 (72, 76, 82, 82, 86) sts until piece measures 19"/48cm from beg. Bind off.

### FINISHING

Block lightly to measurements. Sew shoulder seams. Sew top of sleeves to armholes.

### Neckband

With RS facing, smaller circular needles and MC, beg at right shoulder seam, pick up and k 66 (66, 70, 70, 74, 74) sts evenly around neck edge. Join and place marker at beg of rnd and a different color marker to the left of center of front bound-off st.

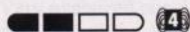
**Next rnd** \*K1, p1; rep from \* to around.

**Dec rnd** Work rib to 2 sts before center marker, work CDD, rib to end.

Rep last 2 rnds twice more. Rib 1 rnd even. Bind off, working CDD at center while binding off. ■

## 8. Turtleneck Tunic

Oversized straight-fit turtleneck tunic vest with deep side slits and continuing rib trim along the side seams. Sized for Small, Medium, Large, X-Large, 1X, 2X and shown in size Medium on page 53.



### KNITTED MEASUREMENTS

- Bust 43 (45, 47, 49, 51, 54)"/109 (114, 119, 124.5, 129.5, 137)cm
- Length 31 (31½, 31½, 31½, 32, 32)"/79 (80, 80, 80, 81, 81)cm

### MATERIALS

#### CASCADE YARNS

[www.cascadeyarns.com](http://www.cascadeyarns.com)

- 5 (6, 6, 6, 7, 7) 3½oz/100g skeins (each approx 197yd/180m) of Cascade Yarns Eco Duo (alpaca/wool) in #1701 zebra
- One pair size 8 (5mm) needles, OR SIZE TO OBTAIN GAUGE
- Stitch holder

### GAUGE

19 sts and 23 rows = 4"/10cm over St st using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

### BACK

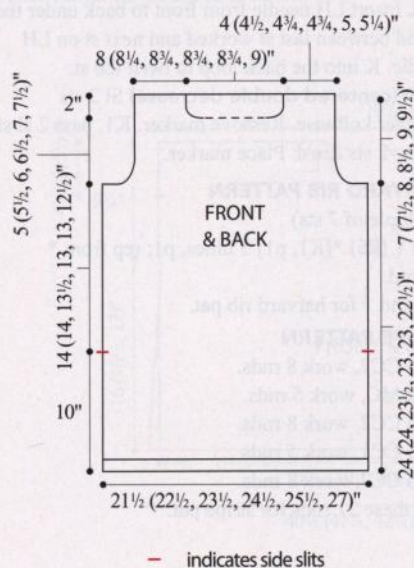
Cast on 103 (109, 113, 119, 123, 127) sts.

**Row 1 (RS)** K1, \*p1, k1; rep from \* to end.

**Row 2** P1, \*k1, p1; rep from \* to end.

Rep last 2 rows for k1, p1 rib for 7 rows more.

**Last row (WS)** Work in rib, inc'ing 1 (0, 1, 0, 0, 1)



st—104 (109, 114, 119, 123, 128) sts.

This ends the side slit.

**Row 1 (RS)** [K1, p1] 3 times, k92 (97, 102, 107, 111, 116), [p1, k1] 3 times.

**Row 2 (WS)** [P1, k1] 3 times, p to the last 6 sts, [k1, p1] 3 times.

Rep last 2 rows for St st with rib trim until piece measures 24 (24, 23½, 23, 23, 22½)"/61 (61, 59.5, 58.5, 58.5, 57)cm from beg.

### Armhole shaping

Bind off 6 (6, 7, 7, 8, 9) sts at beg of next 2 rows, then bind off 2 sts at beg of next 8 (8, 8, 10, 10, 10) rows—76 (81, 84, 85, 87, 90) sts. Work even (in St st only) until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm. Bind off all sts.

### FRONT

Work same as back until armhole measures 5 (5½, 6, 6½, 7, 7½)"/12.5 (14, 15, 16.5, 18, 19)cm.

### Neck shaping

**Next row (RS)** K24 (26, 27, 27, 28, 29), place center 28 (29, 30, 31, 31, 32) sts on a st holder, join a 2nd ball of yarn and k to end. Working both sides at once, bind off 1 st from each neck edge 5 times—19 (21, 22, 22, 23, 24) sts rem each side. Work even on sts each side until armhole measures same as back. Bind off sts each side for shoulders.

### FINISHING

Sew right shoulder seam.

### Turtleneck

With RS facing, pick up and k 15 sts from shaped left front neck edge, k 28 (29, 30, 31, 31, 32) sts from front holder, pick up and k 15 sts from shaped right front neck edge, pick up and k 33 (34, 35, 36, 36, 37) sts from back neck edge—91 (93, 95, 97, 97, 99) sts.

**Row 1 (WS)** P1, \*k1, p1; rep from \* to end.

**Row 2** K1, \*p1, k1; rep from \* to end.

Rep last 2 rows for k1, p1 rib until turtleneck measures 5"/12.5cm. Bind off sts loosely in rib.

Sew the turtleneck seam and the left shoulder seam (the turtleneck seam should fall to the WS for a turtleneck that is worn against the neck and without folding back).

### Armhole trims

With RS facing, pick up and k 79 (85, 91, 95, 101, 107) sts around each armhole edge. Work in k1, p1 rib as for turtleneck for 3 rows. Bind off sts loosely in rib.

Leaving 10"/25.5cm free for the side slits, sew the side seams, taking some extra sts at the top of the slits for durability in wear.

Block very lightly to measurements, avoiding the ribbed areas. ■

## 9. Gradient Cardigan

Classic fit, open front cardigan with gradient color stripes and self-finished edges. Sized for Small, Medium, Large, X-Large and shown in size Small on page 54.





# **KNITTED MEASUREMENTS**

- Bust (closed) 38½ (42½, 46½, 50½)"/98 (108, 118, 128)cm
- Length 27 (27½, 28, 28½)"/68.5 (70, 71, 72.5)cm
- Upper arm 14 (14½, 15, 16)"/35.5 (37, 38, 40.5)cm

# **MATERIALS**

# **VALLEY YARNS**

[www.yarn.com](http://www.yarn.com)

- 2 (2, 3, 3) 1¼oz/50g hanks (each approx 218yd/199m) of Valley Yarns *Huntington* each in #50 black (A) and #10 natural (D)
- 3 (3, 4, 4) hanks each in #36 dk grey heather (B) and #35 lt grey heather (C)
- One pair size 7 (4.5mm) needles, OR SIZE TO OBTAIN GAUGE
- One size 7 (4.5mm) circular needle, 32"/80cm long
- Stitch markers
- Stitch holders

# **GAUGE**

20 sts and 28 rows = 4"/10cm over St st using 2 strands of yarn held tog and size 7 (4.5mm) needle. TAKE TIME TO CHECK GAUGE.

# **GRADIENT STRIPE PATTERN**

Working in St st, work 34 (34, 34, 36) rows with 1 strand A and B held tog; work 22 (22, 22, 24) rows with 2 strands B held tog; work 34 (34, 34, 36) rows with 1 strand B and C held tog; work 22 (22, 22, 24) rows with 2 strands C held tog; work 34 (34, 34, 36) rows with 1 strand C and D held tog. After these 5 stripes are completed, work with 2 strands of D held tog to end of each piece.

# **NOTE**

Body is worked in one piece to armhole shaping on each segment. Work with 2 strands of yarn held tog throughout.

# **BODY**

With 2 strands of A held tog and circular needle, cast on 213 (231, 252, 273) sts.

**Row 1 (RS)** K2, p1, k1, \*p1, k2; rep from \* to last 5 sts, p1, k1, p1, k2.

**Row 2** K1, [p1, k1] twice, \*p2, k1; rep from \* to last 4 sts, [p1, k1] twice.

Rep these 2 rows until piece measures 2"/5cm from beg, inc 0 (2, 1, 0) sts spaced evenly on the last WS row—213 (233, 253, 273) sts.

# **Beg body pattern**

**Row 1 (RS)** K2, p1, k1, p1, k to the last 5 sts, [p1, k1] twice, k1.

**Row 2 (WS)** K1, [p1, k1] twice, p to the last 5 sts, [k1, p1] twice, k1.

Rep these 2 rows for body pat until piece measures 3"/7.5cm from beg.

On next row, beg the gradient stripe pat and cont in this stripe pat to end of piece, work even in established body pat for a total of 18 rows.

**Set-up dec row (RS)** K2, p1, k1, p1, k47 (52, 57, 62), ssk, pm, k2tog, k101 (111, 121, 131) ssk, pm, k2tog, k47 (52, 57, 62), [p1, k1] twice, k1—4 sts dec'd.

\*Work even for 19 rows.

**Dec row (RS)** [Work to 2 sts before side seam marker, ssk, sl marker, k2tog] twice, work to end—4 sts dec'd \*.

Rep the 20 rows between \*'s 3 times more—193 (213, 233, 253) sts.

Work even until piece measures approx 18½"/47cm from beg. Note the last color stripe row worked so that the sleeves can match the body on this same stripe row.

# **Separate at armholes**

**Next row (RS)** [Work to 7 sts before side seam marker, bind off 14 sts, removing marker] twice, work to end. There are 42 (47, 52, 57) sts in each of the fronts and 81 (91, 101, 111) sts in the back. Leave the sts on hold on the circular needle for the back and right front while working the left front sts with the straight needles.

# **LEFT FRONT**

**Row 1 (WS)** K1, [p1, k1] twice, p to end.

**Row 2 (RS)** K1, k2tog (armhole dec), k to the last 6 sts, p2tog (neck dec), k1, p1, k2.

**Row 3** Rep row 1.

**Row 4** K1, k2tog (armhole dec), k to the last 5 sts, [p1, k1] twice, k1.

Rep these 4 rows 2 (3, 4, 5) times more then work rows 1–3 0 (0, 1, 1) time more—33 (35, 35, 37) sts. Cont to work the armhole edge even, work the neck dec every 4th row 11 (11, 9, 9) times more—22 (24, 26, 28) sts. Work even, if necessary, until armhole measures 8¼ (8¾, 9¼, 9¾)"/21 (22, 23.5, 24.5)cm.

# **Shoulder shaping**

Bind off 8 (9, 10, 11) sts from shoulder edge twice—6 sts rem.

Cont in rib on these sts for back neck extension,

until the band, slightly stretched, measures approx 3¼ (3½, 4, 4½)"/8 (9, 10, 11.5)cm.

Leave the sts on hold for finishing (and adjusting the length, if necessary) later.

# **BACK**

Rejoin yarn to work the back sts from the WS and purl 1 row on WS.

**Next row (RS)** K1, k2tog, k to last 3 sts, ssk, k1.

**Next row** Purl.

Rep the last 2 rows 5 (7, 10, 12) times more—69 (75, 79, 85) sts.

Work even until armhole measures same as left front.

# **Shoulder shaping**

Bind off 8 (9, 10, 11) sts at beg of next 4 rows. Bind off rem 37 (39, 39, 41) sts.

# **RIGHT FRONT**

Rejoin yarn to work the right front sts from the WS.

**Row 1 (WS)** P to last 5 sts, [k1, p1] twice, k1.

**Row 2** K2, p1, k1, p2tog tbl, k to last 3 sts, ssk, k1.

**Row 3** Rep row 1.

**Row 4** K1, [k1, p1] twice, k to last 3 sts, ssk, k1.

Rep these 4 rows 2 (3, 4, 5) times more then work rows 1–3 0 (0, 1, 1) time more—33 (35, 35, 37) sts.

Cont to work the armhole edge even, work the neck dec every 4th row 11 (11, 9, 9) times more—22 (24, 26, 28) sts.

Complete as for left front.

# **SLEEVES**

With 2 strands of A held tog, cast on 47 (50, 53, 53) sts.

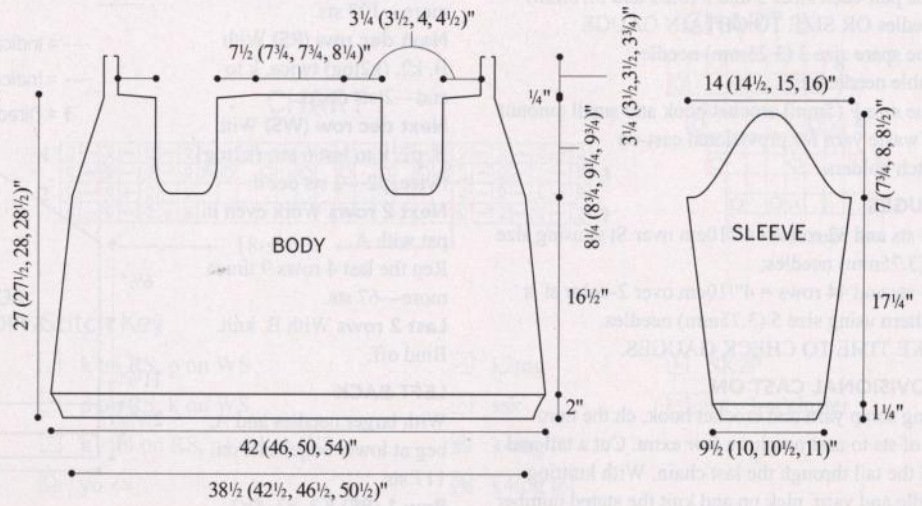
**Row 1 (RS)** \*K2, p1; rep from \* to last 2 sts, k2.

**Row 2** \*P2, k1; rep from \*, to last 2 sts, end p2.

Rep these 2 rows for k2, p1 rib for 1¼"/3cm, inc 0 (1, 0, 2) sts on the last WS row—47 (51, 53, 55) sts. Work even for 6 rows in St st.

**Next (inc) row (RS)** K1, kfb, k to last 3 sts, kfb, k2. Work 3 rows more with 2 strands A.

Then, on next row, beg the gradient stripe pat and cont for 4 rows more.





Rep inc row on next row, then every 8th row 9 (9, 9, 10) times more—69 (73, 75, 79) sts. Work even until piece measures approx 18½"/47cm from beg, ending on the same stripe row as the body.

#### Cap shaping

Bind off 7 sts at beg of next 2 rows.

**Dec row (RS)** K1, k2tog, k to last 3 sts, ssk, k1.

Work 3 rows even.

Rep last 4 rows twice more.

**Next row** Rep dec row.

Work 1 row even.

Rep the last 2 rows 17 (19, 20, 22) times more—13 sts.

**Next row (RS)** K1, k2tog, k to last 3 sts, ssk, k1.

**Next row** P1, p2tog tbl, p to last 3 sts, p2tog, p1.

Bind off rem 9 sts.

#### FINISHING

Block pieces to measurements.

Sew shoulder seams. Set in sleeves matching the stripe pats. Sew side and sleeve seams. Sew each side of the trim to the center back neck, adjusting length if necessary before binding off. Bind off and sew back ends tog at center back neck. ■

## 10. Hooded Poncho

Oversized poncho in a 2-color sl st pattern with contrast color center cable and hood. Sized for one size and shown on page 55.



#### KNITTED MEASUREMENTS

- Bust 88"/(223.5)cm
- Length at front 22"/56cm; at back 24"/61cm

#### MATERIALS

##### BROWN SHEEP COMPANY

[www.brownsheep.com](http://www.brownsheep.com)

- 2 3½oz/100g skeins (each approx 215yd/197m) of Brown Sheep Company *Cotton Fleece* (cotton/wool) in #452 jade (A)
- 9 skeins in #5 black (B)
- 3 skeins in #100 white (C)
- One pair each sizes 3 and 5 (3.25 and 3.75mm) needles OR SIZE TO OBTAIN GAUGE
- One spare size 3 (3.25mm) needle
- Cable needle (cn)
- One size F (5mm) crochet hook and small amount of waste yarn for provisional cast-on
- Stitch holders

#### GAUGES

- 24 sts and 32 rows = 4"/10cm over St st using size 5 (3.75mm) needles;
- 24 sts and 44 rows = 4"/10cm over 2-color sl st pattern using size 5 (3.75mm) needles.

TAKE TIME TO CHECK GAUGES.

#### PROVISIONAL CAST ON

Using scrap yarn and crochet hook, ch the number of sts to cast on plus a few extra. Cut a tail and pull the tail through the last chain. With knitting needle and yarn, pick up and knit the stated number

of sts through the "purl bumps" on the back of the chain. To remove scrap yarn chain, when instructed, pull out the tail from the last crochet stitch. Gently and slowly pull on the tail to unravel the crochet stitches, carefully placing each released knit stitch on a needle.

#### 2-COLOR SLIP STITCH PATTERN

(over a multiple of 2 sts plus 1 plus 4 selvage sts)

**Row 1 (RS)** With B, k2 (selvage sts), k to last 2 sts, k2 (selvage sts).

**Row 2 (WS)** With B, p2 (selvage sts), k to last 2 sts, p2 (selvage sts).

**Row 3 (RS)** With A, sl 2 wyib, \*k1, sl 1 wyib; rep from \* to last 3 sts, end k1, sl 2 wyib.

**Row 4 (WS)** With A, sl 2 wyif, \*k1, sl 1 wyif; rep from \* to last 3 sts, end k1, sl 2 wyif.

Rep these 4 rows for 2-color sl st pat.

#### NOTE

Front and back are each worked in 3 separate pieces with a right and left (front or back) in sl st pat and a central cable panel in color A. The back center A cable panel extends to fit up the center of the hood which is also worked in two St st pieces.

#### RIGHT BACK

With larger needles and A, beg at lower edge, cast on 117 sts.

**Row 1 (RS)** \*P2, k2; rep from \* to last st, end k1.

**Row 2** K the knit and p the purl sts.

Rep these 2 rows for k2, p2 rib for 2 rows more.

Change to B and cont in k2, p2 rib for 26 rows more. Piece measures 4½"/11.5cm from beg.

**\*\*Next row (RS)** Cast on 2 sts (side seam), then work row 1 of sl st pat over 119 sts.

Work even in sl st pat until piece measures 13½"/34cm above rib border, end with pat row 4.

#### Shoulder shaping

**Dec row 1 (RS)** With B, k2, k2tog, k to end.

**Dec row 2 (WS)** With B, p2, k to last 4 sts, k2tog, p2.

**Rows 3 and 4** Work even in pat with A.

Rep the last 4 rows 5 times more—107 sts.

**Next dec row (RS)** With B, k2, (k2tog) twice, k to end—2 sts dec'd.

**Next dec row (WS)** With B, p2, k to last 6 sts, (k2tog) twice, p2—2 sts dec'd.

**Next 2 rows** Work even in pat with A.

Rep the last 4 rows 9 times more—67 sts.

**Last 2 rows** With B, knit. Bind off.

#### LEFT BACK

With larger needles and A, beg at lower edge, cast on 117 sts.

**Row 1 (RS)** K3, p2, \*k2,

p2; rep from \* to end.

**Row 2** K the knit and p the purl sts.

Rep these 2 rows for k2, p2 rib for 2 rows more.

Change to B and cont in k2, p2 rib for 26 rows more. Piece measures approx 4½"/11.5cm from beg.

Knit the next RS row with B.

**Next row (WS)** Cast on 2 sts (side seam), then work row 2 of sl st pat over 119 sts.

Work even in sl st pat until piece measures 13½"/34cm above the rib border, end with a pat row 4.

#### Shoulder shaping

**Dec row 1 (RS)** With B, k to last 4 sts, k2tog, k2.

**Dec row 2 (WS)** With B, p2, k2tog, k to last 2 sts, p2.

**Rows 3 and 4** Work even in pat with A.

Rep these 4 rows 5 times more—107 sts.

**Next dec row (RS)** With B, k to last 6 sts, (k2tog) twice, k2.

**Next dec row (WS)** With B, p2, (k2tog) twice, k to last 2 sts, p2.

**Next 2 rows** Work even in pat with A.

Rep the last 4 rows 9 times more—67 sts.

**Last 2 rows** With A, knit.

Bind off.

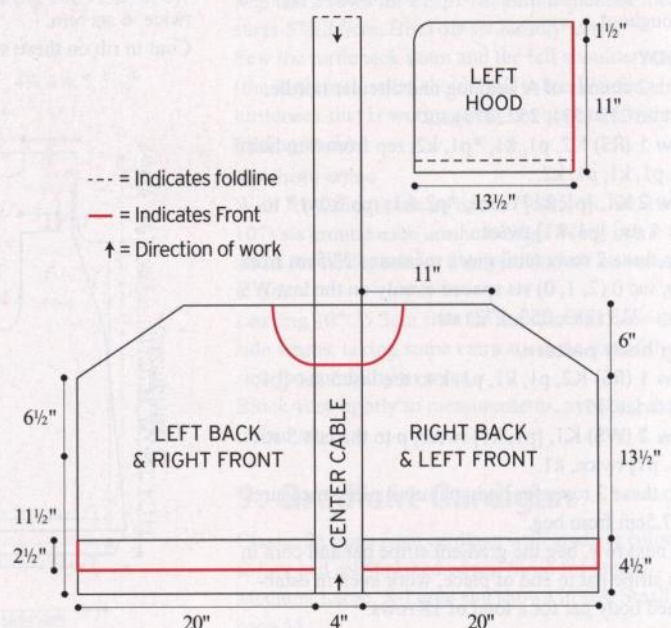
#### CENTER BACK AND HOOD CABLE PANEL

With smaller needles, beg at free edge of hood using the provisional cast-on method with waste yarn, cast on 26 sts.

Change to A and cont in St st for 2¼"/5.5cm, end with a WS row.

#### Join the hem edge

Remove the waste yarn and place the 26 sts on a spare needle and holding these sts behind the working needle, k1 st from the front needle tog with 1 st from back needle until all 26 sts are joined to form





the hem. Change to larger needles.

**Row 1 (WS)** P3, k5, p10, k5, p3.

**Row 2 (RS)** K3, p5, k10, p5, k3.

**Row 3** Rep row 1.

**Row 4** Rep row 2.

**Cable row 5 (RS)** K3, p5, sl 5 sts to cn and hold to front, k5, k5 from cn, p5, k3.

**Rows 6, 8, 10 and 12** Rep row 2.

**Rows 7, 9 and 11** Rep row 2.

Rep these 12 rows for cable panel until piece measures approx 48"/122cm from beg. Sl sts to st holder and leave yarn attached for adjusting length, if necessary, later.

## LEFT FRONT

Cast on and work the lower rib as for right back only, work the B rib section for 14, not 26 rows to measures approx 2½"/6.5cm from beg.

Then cont as for right back, beg at \*\*, and work to the shoulder shaping.

## Shoulder shaping

Rep dec rows 1–4 as on right back 5 times—109 sts.

## Neck shaping

Cont to work the shoulder shaping as on right back for one more rep of dec rows 1–4, then work the 2nd set of 2-row dec's for 10 reps as on right back, AT SAME TIME, dec for neck edge by dec'ing 1 st at neck edge on each of the k rows in B for a total of 24 neck decs simultaneous with the shoulder dec's. When all rows are completed bind off rem 43 sts.

## RIGHT FRONT

Work as for left front, reversing all neck and shoulder shaping and using the back as a guide.

## CENTER FRONT CABLE PANEL

With smaller needles and A, beg at the lower front edge, cast on 26 sts.

**Row 1 (RS)** K3, [p2, k2] 5 times, p2, k1.

Cont in k2, p2 rib as established for 18 rows or the same number of rows as the other lower front pieces. Change to larger needles. Then, work in the 12-row cable panel as for back until piece measures approx 19"/48cm from beg, leave on hold for adjusting later, if necessary.

## LEFT HOOD

With smaller needle, beg at the face edge of the hood using the provisional cast-on method with waste yarn, cast on 82 sts. Change to B and cont in St st for 2¼"/5.5cm, end with a WS row.

## Join the hem edge

Work as for the center back hood cable panel.

Change to larger needles and cont in St st until piece measures 11"/28cm from beg.

## Shape top

**Next row (RS)** K to last 4 sts, SKP, k2.

Work 1 row even.

Rep last 2 rows 5 times more. Bind off rem 76 sts.

## RIGHT HOOD

Work as for left hood up to the top shaping.

## Shape top

**Next row (RS)** K2, k2tog, k to end.

Work 1 row even.

Rep last 2 rows 5 times more. Bind off rem 76 sts.

## FINISHING

Sew the center front cable panel at the center of the right and left front pieces and adjust length if necessary before binding off. Sew the shoulder seams of front and back pieces tog.

Sew the side seams of the poncho tog, leaving 6½"/16.5cm free for the armhole openings and the lower rib edges free. Place the right hood around the front neck, beg at the far right edge of the cable panel and curved around the right back neck edge for 3½"/7.5cm and baste in place. Baste the left hood in place overlapping the entire cable panel (see photo) and baste in place in same way. Matching at the face edge, sew the cable panel in place across the top of the hood and down the back up to the back ribbed edge, leaving a few inches/cm open. Rejoin A yarn and work in k2, p2 rib as on front until the rib length matches the back ribbed edge. Sew the final edges of the rib cable panel in place. Adjust and sew all the other pieces securely and take a few extra sts at the seam edges for durability in wear. ■

# 11. Lace Dress

Close-fitting halter style dress worked from the top down in lace pattern. Sized for Small, Medium and Large and shown in size Small on page 58.



## KNITTED MEASUREMENTS

- Bust 34½ (37½, 40)"/87.5 (95, 101.5)cm
- Length 38¼ (39¼, 40)"/97 (99.5, 101.5)cm

## MATERIALS

### CASCADE YARNS

[www.cascadeyarns.com](http://www.cascadeyarns.com)

- 3 (3, 4) 3½oz/100g hanks (each approx 437yd/400m) of Cascade Sorata (llama/silk) in #17 midnight blue
- Size 2 (2.75mm) circular needle, 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Stitch holders
- Three ½"/13mm buttons
- Cable needle (cn)

## GAUGE

24 sts and 34 rows = 4"/10cm over chart 3 using size 2 (2.75mm) needles.

TAKE TIME TO CHECK GAUGE.

## STITCH GLOSSARY

**3-st cluster** Sl 3 sts to cn, wrap working yarn 3 times around these 3 sts, sl 3 sts from cn to RH needle.

## NOTE

Dress is worked from the top down. The collar is worked first, then the front and back bodice are worked separately to the underarm. The body is then worked in the round to the lower edge.

CHART 2

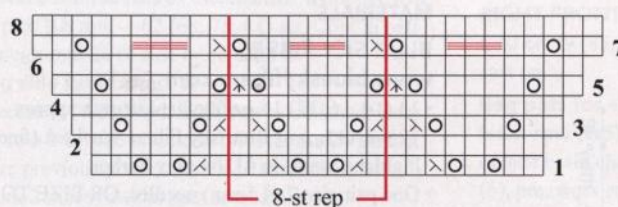


CHART 1

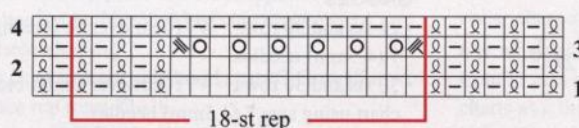
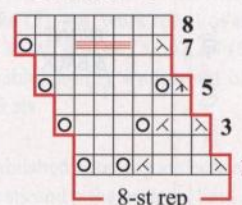


CHART 3



## Stitch Key

□ k on RS, p on WS

□ p on RS, k on WS

□ k1 tbl on RS, p1 tbl on WS

□ yo

□ k2tog

□ ssk

□ k4tog

□ k4tog tbl

□ SK2P

□ 3-st cluster



## COLLAR

Cast on 117 sts.

### Beg chart 1

**Row 1 (RS)** Work to rep line, work 18-st rep 6 times, work to end of chart.

Cont to work chart 1 in this way until rows 1–4 have been worked 7 times, then work rows 1–2 once more, AT SAME TIME, work button hole at the end of Row 4, and then every 12th row twice more, by working the 7 sts after the repeat as foll: p1 tbl, k1, p2tog, yo, p1 tbl, k1, p1 tbl.

**Next row (RS)** Bind off 17 sts, k until 29 sts from bind-off for front, bind off 25 sts, k until 29 sts from bind-off and place on st holder for back, bind off 17 sts. Fasten off.

### Front bodice

Join yarn to 29 front sts ready to work a RS row.

### Beg chart 2

**Row 1 (RS)** Work to rep line, work 8-st rep twice, work to end of chart.

Cont to work chart 2 in this way until rows 1–8 have been worked 9 (10, 11) times, working additional 8-st rep each time—101 (109, 117) sts.

**Next row \*K2, M1, turn, p3; rep from \* 6 times more—7 sts inc'd at underarm edge; 108 (116, 124) sts.** Cut yarn. Slip first 2 and last 2 sts of row to st holders each side for armhole facing, place rem 104 (112, 120) sts on st holder for front.

### Back bodice

Slip 29 sts to needle and join yarn ready to work a RS row. Work as for front bodice, leaving yarn attached for working body—104 (112, 120) sts.

### Body

Slip 104 (112, 120) front sts to needle—208 (224,

240) sts for body. Place marker for beg of rnd.

### Beg chart 3

**Rnd 1** Work 8-st rep 26 (28, 30) times around. Cont to work chart 3 in this way until rnds 1–8 have been worked 29 times, then work rnds 1–4 once more.

**Next rnd \*K3tog, [yo, k1] 5 times, yo, k3tog tbl, [k1 tbl, p1] twice, k1 tbl; rep from \* around—234 (252, 270) sts.**

**Next rnd \*P13, [k1 tbl, p1] twice, k1 tbl; rep from \* around.**

### Beg chart 1

**Note** Work only the 18-st repeat of chart 1.

**Row 1 (RS)** Work 18-st rep 13 (14, 15) times around.

Cont to work chart 1 in this way until rnds 1–4 have been worked 4 times. Bind off loosely in pat.

## FINISHING

Graft underarm sts each side. Block to measurements. Sew buttons to collar edge opposite button-holes. ■

## 12. Cable Cardigan

Classic fit, cabled cardigan with a slight V-line shape and multiple aran stitch panels separated by ribs and reverse stockinette stitch. Sized for Small, Medium, Large, X-Large and shown in size Small on page 60.



### KNITTED MEASUREMENTS

- Bust (closed) approx 34 (38, 42, 46)"/86.5 (96.5, 106.5, 117)cm
- Length 27 (27½, 28, 28½)"/68.5 (70, 71, 72.5)cm
- Upper arm 12½ (13, 14, 14½)"/32 (33, 35.5, 37)cm

### MATERIALS

#### BLUE SKY FIBERS

[www.blueskyfibers.com](http://www.blueskyfibers.com)

- 13 (14, 16, 17) 1¼oz/50g hanks (each approx 123yd/112m) of Blue Sky Fibers *Woolstok* (fine highland wool) in #1304 grey harbor
- One pair size 7 (4.5mm) needles, OR SIZE TO OBTAIN GAUGE
- Cable needle (cn)
- Stitch markers
- Stitch holders

### GAUGES

- 21 sts and 30 rows = 4"/10cm over St st using size 7 (4.5mm) needles.
  - 30 sts and 30 rows = 4"/10cm over center braid chart using size 7 (4.5mm) needles.
- TAKE TIME TO CHECK GAUGES.

### CHANNEL ISLAND CAST-ON

Place a slip knot on needle, leaving a long tail approx 6 times the length of the cast-on edge. Double the tail and hold in left hand, hold single strand from ball in right hand. \*Wrap doubled tail twice counter-clockwise around thumb, insert needle up and through both wraps, take single strand around

needle from back to front to make st, pulling the knot up to the needle. Yo with single strand—2 sts cast on. Rep from \* until desired number of sts are on needle. If casting on an odd number of sts, end with 2 doubled wrap sts to avoid a yo as last st. For video tutorial, go to <http://bit.ly/ChannelIslandCO>

### 3-NEEDLE BIND-OFF

1. Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.
2. Knit these two sts together, and slip them off the needles. \*Knit the next two sts together in the same manner.
3. Slip first st on 3rd needle over 2nd st and off needle. Rep from \* in step 2 across row until all sts are bound off.

### STITCH GLOSSARY

**RT (Right Twist)** K2tog, but do *not* slip sts off LH needle, knit into first of these 2 sts again and slip sts off needle.

**LT (Left Twist)** Working behind next st, knit into 2nd st on LH needle without slipping st off needle, then knit into first st and slip both sts off needle.

**3-st RPC** Sl 1 st to cn and hold to *back*, k2, then p1 from cn.

**3-st LPC** Sl 2 sts to cn and hold to *front*, p1, then k2 from cn.

**4-st RC** Sl 2 sts to cn and hold to *back*, k2, then k2 from cn.

**4-st LC** Sl 2 sts to cn and hold to *front*, k2, then k2 from cn.

**2/2 RPC** Sl 2 sts to cn and hold to *back*, k2, then p2 from cn.

**2/2 LPC** Sl 2 sts to cn and hold to *front*, p2, then k2 from cn.

**3/1 RPC** Sl 1 st to cn and hold to *back*, k3, then p1 from cn.

**3/1 LPC** Sl 3 sts to cn and hold to *front*, p1, then k3 from cn.

**3/2 RPC** Sl 2 sts to cn and hold to *back*, k3, then p2 from cn.

**3/2 LPC** Sl 3 sts to cn and hold to *front*, p2, then k3 from cn.

**2/3 LPC** Sl 2 sts to cn and hold to *front*, k2, p1, then k2 from cn.

**2/3 RPC** Sl 3 sts to cn and hold to *back*, k2, then p1, k2 from cn.

**6-st RC** Sl 3 sts to cn and hold to *back*, k3, then k3 from cn.

**6-st LC** Sl 3 sts to cn and hold to *front*, k3, then k3 from cn.

**4/2 LPC** Sl next 2 sts to cn and hold to *front*, k2, p2; then k2 from cn.

### TWISTED CABLE

(over 2 sts and 4 rows)

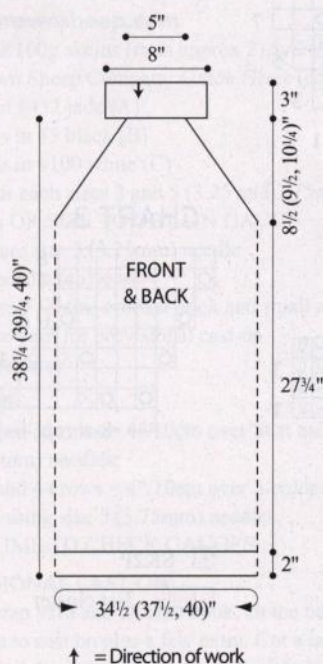
**Row 1 (WS)** P2.

**Row 2** RT.

**Row 3** P2.

**Row 4** LT.

Rep rows 1–4 for twisted cable.





## BACK

Cast on 150 (162, 176, 188) sts using Channel Island cast on.

### Beg pats for sizes Small and Medium only

**Next row (WS)** P3, k5, p2, k3 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k3 (5), p2, k4 (6), pm, work row 1 of center braid chart over 30 sts, pm, k4 (6), p2, k3 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k3 (5), p2, k5, p3.

### Beg pats for sizes Large and X-Large only

**Next row (WS)** P3, k4 (5), p2 (row 1 of twisted cable), k4 (5), p2, k4 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k4 (5), p2, k4 (5), p2 (row 1 of twisted cable), k4 (5), pm, work row 1 of center braid chart over 30 sts, pm, k4 (5), p2 (row 1 of twisted cable), k4 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k4 (5), p2, k4 (5), p2 (row 1 of twisted cable), k4 (5), p3.

### For all sizes

Cont in pats as established, working sts between charts as k the knit sts and p the purl sts, (and working twisted cable where indicated for sizes Large and X-Large) until piece measures approx 7"/18cm from beg, end with row 51 of side braid chart A.

### Waist shaping

**Dec row (RS)** K3, p2tog, work in pats to last 5 sts, p2tog, k3.

Rep dec row on pat row 76 of side braid chart A—118 (130, 144, 156) sts.

### Beg side braid chart B

**Next row (WS)** Work in pats as established, working row 1 of side braid chart B over the 24 sts that were previously worked in side braid chart A.

Work 10 more rows in pats as established.

Work dec row on next RS row—116 (128, 142, 154) sts. Cont in pats through row 28 of side braid chart B.

### Beg side braid chart C

**Next row (WS)** Work in pats as established, working row 1 of side braid chart C over the 24 sts that were previously worked in side braid chart B.

Work 2 more rows in pats as established.

**Inc row (RS)** K3, M1 p-st, work in pats to last 3 st, M1 p-st, k3—2 sts inc'd.

Rep inc row every 10th row twice more—114 (126, 140, 152) sts.

Work even until piece measures approx 18½"/47cm from beg, end with row 33 of side braid chart C.

### Armhole shaping

**Note** Cont to work side braid chart C through row 38, then rep rows 23–38.

Bind off 4 (5, 6, 7) sts at beg of next 2 rows, 2 (2, 3, 3) sts at beg of next 2 (2, 2, 4) rows—102 (112, 122, 126) sts.

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

Keeping first and last 2 sts in St st, rep dec row every other row 3 (4, 5, 5) times more—94 (102, 110, 114) sts.

Cont in pats as established until armhole measures

7½ (8, 8½, 9)"/19 (20.5, 21.5, 23)cm.

### Shoulder shaping

Bind off 7 (8, 7, 9) sts at beg of next 2 rows, 6 (7, 8, 8) sts at beg of next 6 rows.

Bind off rem 44 (44, 48, 48) sts for back neck.

### LEFT FRONT

Cast on 79 (85, 92, 98) sts using Channel Island cast on.

### Beg pats for sizes Small and Medium only

**Next row (WS)** Work row 1 of left collar chart over 19 sts, pm, k4 (6), p2, k3 (5), pm, row 1 of side braid chart A over 38 sts, pm, k3 (5), p2, k5, p3.

### Beg pats for sizes Large and X-Large only

**Next row (WS)** Work row 1 of left collar chart over 19 sts, pm, k4 (5), p2 (row 1 of twisted cable), k4 (5), p2, k4 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k4 (5), p2, k4 (5), p2 (row 1 of twisted cable), k4 (5), p3.

### For all sizes

Cont in pats as established, working sts between charts as k the knit sts and p the purl sts, (and working twisted cable where indicated for sizes Large and X-Large) until piece measures approx 7½"/19cm from beg, end with row 51 of side braid chart A. (Note that when left collar chart is complete, cont to rep rows 1–40 to end.)

### Waist shaping

**Dec row (RS)** K3, p2tog, work in pat to end.

Rep dec row on row 76 of side braid chart A—63 (69, 76, 82) sts.

### Beg side braid chart B

**Next row (WS)** Work in pats as established, working row 1 of side braid chart B over the 24 sts that were previously worked in side braid chart A. Work 10 more rows in pats as established.

Work dec row on next RS row—62 (68, 75, 81) sts. Cont in pats through row 28 of side braid chart B.

### Beg side braid chart C

**Next row (WS)** Work in pats as established, working row 1 of side braid chart C over the 24 sts that were previously worked in side braid chart B.

Work 2 more rows in pats as established.

**Inc row (RS)** K3, M1 p-st, work in pat to end—1 st inc'd.

Rep inc row every 10th row twice more—61 (67, 74, 80) sts.

Work even until piece measures approx 18½"/47cm from beg, end with row 33 of side braid chart C.

### Armhole shaping

**Note** Cont to work side braid chart C through row 38, then rep rows 23–38.

**Next row (RS)** Bind off 4 (5, 6, 7) sts, work to end. Bind off 2 (2, 3, 3) sts at beg of next 1 (1, 1, 2) RS rows—55 (60, 65, 67) sts.

**Dec row (RS)** K1, ssk, work to end—1 st dec'd.

Keeping first 2 sts in St st, rep dec row every other row 3 (4, 5, 5) times more—51 (55, 59, 61) sts.

### V-neck shaping

**Neck dec row (RS)** Work in pats to 2 sts before the third (left collar chart) marker, p2tog, sm, work to

end—1 st dec'd.

Rep neck dec row every 6th (6th, 4th, 4th) row 2 (4, 2, 3) times—1 p st rem before collar chart; 48 (50, 56, 57) sts.

Work 2 rows even.

**Next row (WS)** Work to end of row, removing first (left collar chart) marker when you come to it.

### For sizes Small, Large and X-Large only

**Note** If you are working k3tog on chart row 6 or 40, work the cable as foll: work to 2 sts before cable chart, slip next 2 sts purlwise from LH needle to RH needle, slip 2 sts to cn and hold to front, slip 2 sts purlwise from RH needle to LH needle, k3tog, k1, k2 from cn.

**Next row** Work to 2 sts before left collar chart, k3tog—2 st dec'd.

Work 1 row even.

### For all sizes

**Note** If you are working k2tog on chart row 6 or 40 work the cable as foll: work to 1 st before cable chart, slip next 1 st purlwise from LH needle to RH needle, slip 2 sts to the cable needle hold to front, slip 1 st purlwise from RH needle to LH needle, k2tog, k1, k2 from cable needle.

**Next row (dec RS)** Work to 1 st before left collar chart, k2tog—45 (49, 53, 54) sts.

Rep last row every other row 0 (0, 2, 1) times more—45 (49, 51, 53) sts.

Work even in pats until armhole measures 7½" (8, 8½, 9)"/19 (20.5, 21.5, 23)cm, end with a WS row.

### Shoulder shaping

Bind off 7 (8, 7, 9) sts at beg of next RS row, then 6 (7, 8, 8) sts at beg of next 3 RS rows—20 sts. Work even for 3½ (3½, 3¾, 3¾)"/9 (9, 9.5, 9.5)cm. Place sts on a st holder or length of scrap yarn.

### RIGHT FRONT

Cast on 79 (85, 92, 98) sts using Channel Island cast on.

### Beg pats for sizes Small and Medium only

**Next row (WS)** P3, k5, p2, k3 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k3 (5), p2, k4 (6), pm, work row 1 of right collar chart over 19 sts.

### Beg pats for sizes Large and X-Large only

**Next row (WS)** P3, k4 (5), p2 (row 1 of twisted cable), k4 (5), p2, k4 (5), pm, work row 1 of side braid chart A over 38 sts, pm, k4 (5), p2, k4 (5), p2 (row 1 of twisted cable), k4 (5), work row 1 of right collar chart over 19 sts.

### For all sizes

Cont in pats as established, working sts between charts as k the knit sts and p the purl sts, (and working twisted cable where indicated for sizes Large and X-Large) until same length as back to waist, end with row 51 of side braid chart A. (Note that when right collar chart is complete, cont to rep rows 1–40 to end.)

### Waist shaping

**Dec row (RS)** Work in pats to last 5 sts, p2tog, k3—1 st dec'd.

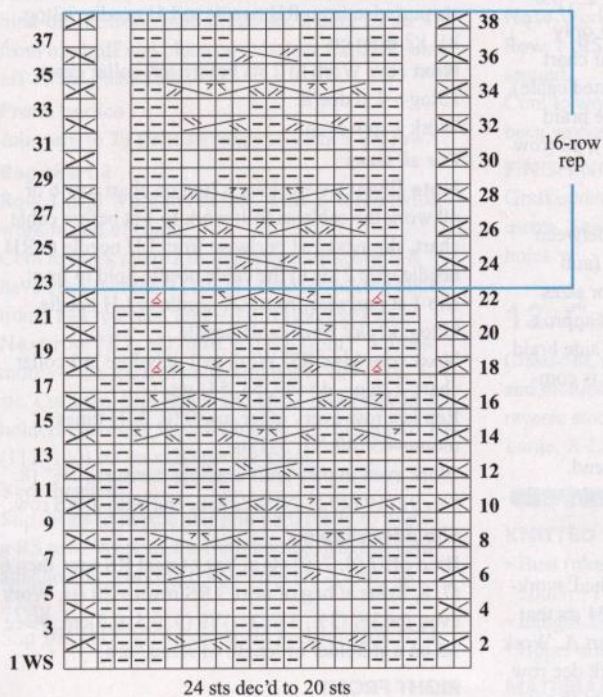
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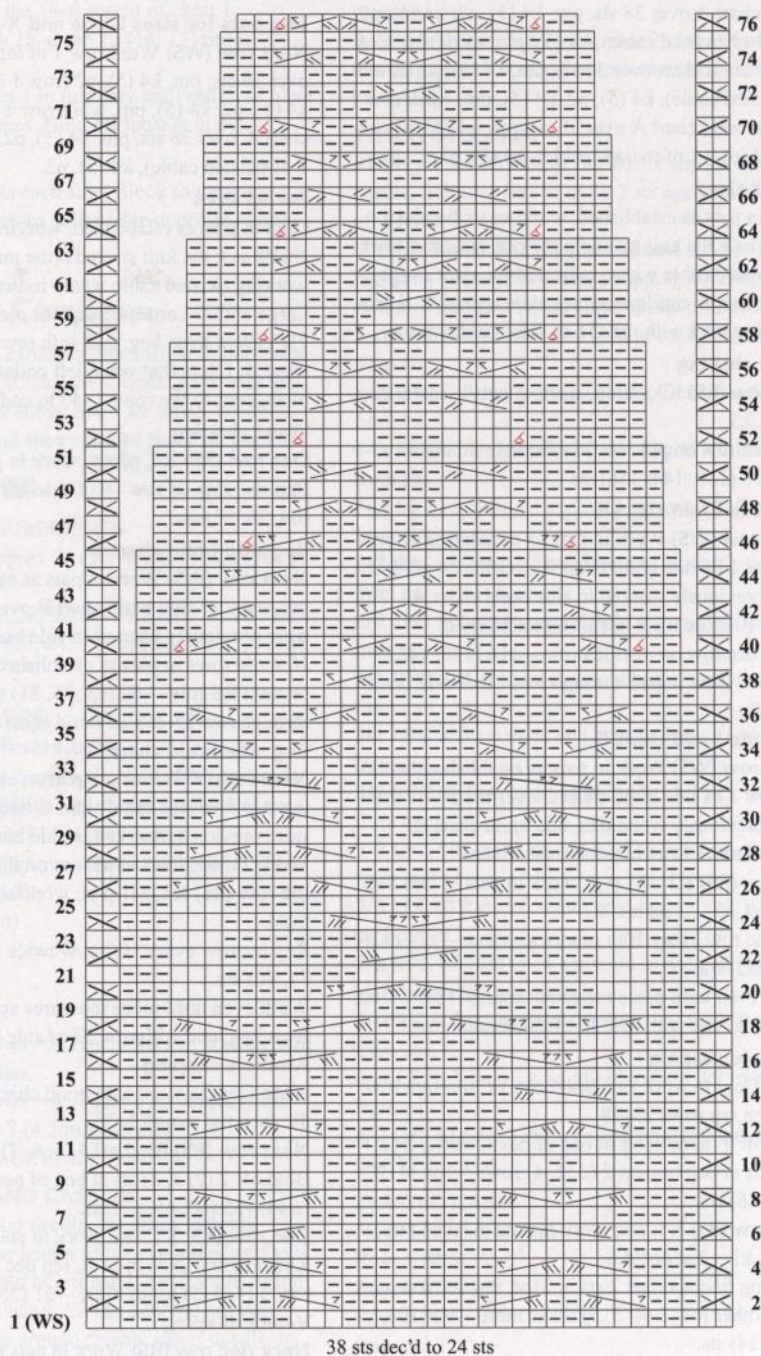
# Stitch Key

k on RS, p on WS	RT	4-st RC	3/1 RPC	2/3 LPC
p on RS, k on WS	LT	4-st LC	3/1 LPC	2/3 RPC
p2tog on RS, k2tog on WS	3-st RPC	2/2 RPC	3/2 RPC	6-st RC
slip 1 purlwise wyib on RS, slip 1 purlwise wyif on WS	3-st LPC	2/2 LPC	3/2 LPC	6-st LC
				4/2 LPC

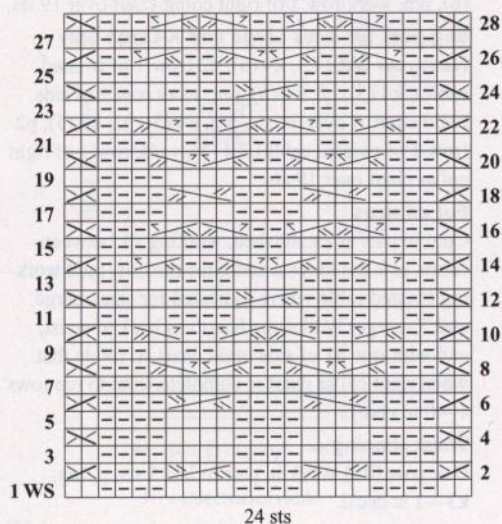
SIDE BRAID CHART C



SIDE BRAID CHART A

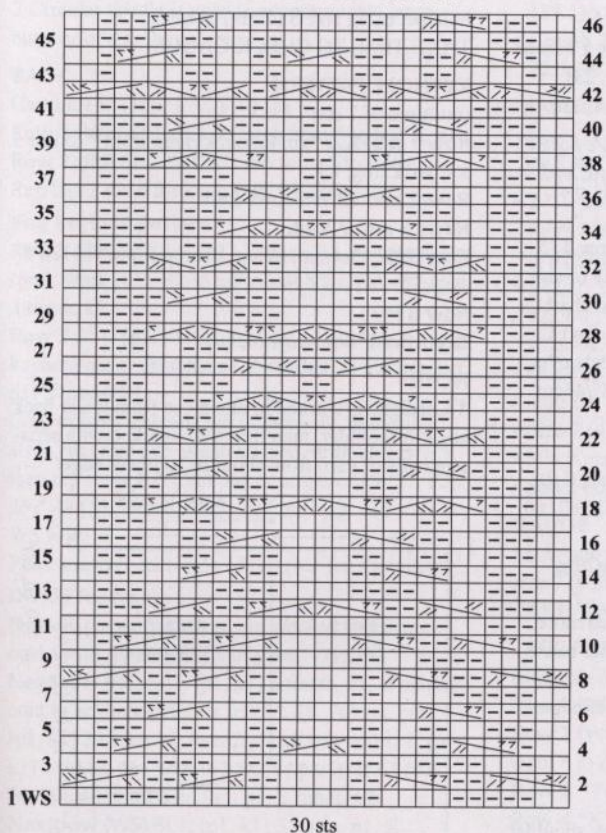


SIDE BRAID CHART B



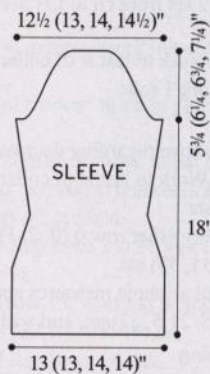
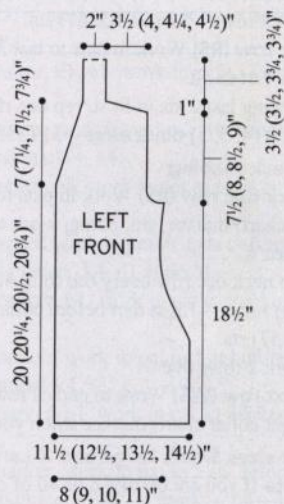
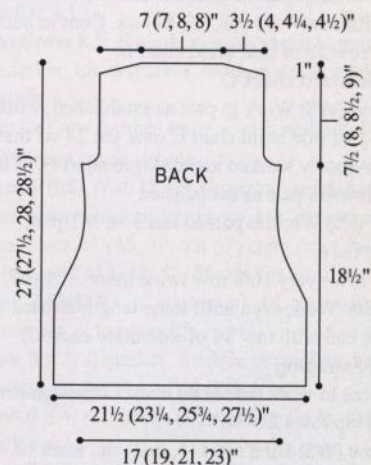


# CENTER BRAID CHART

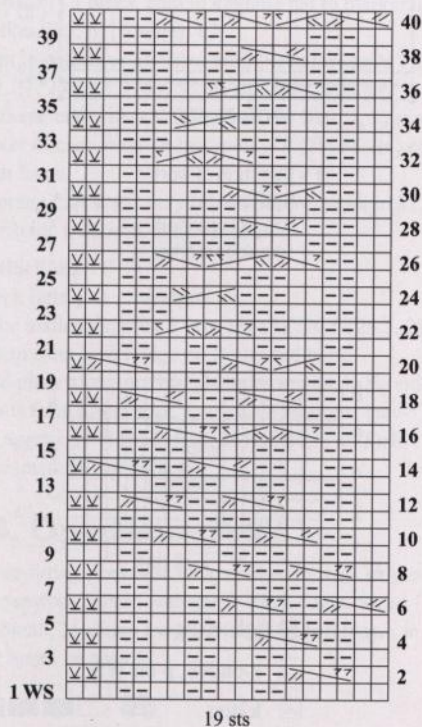


## Stitch Key

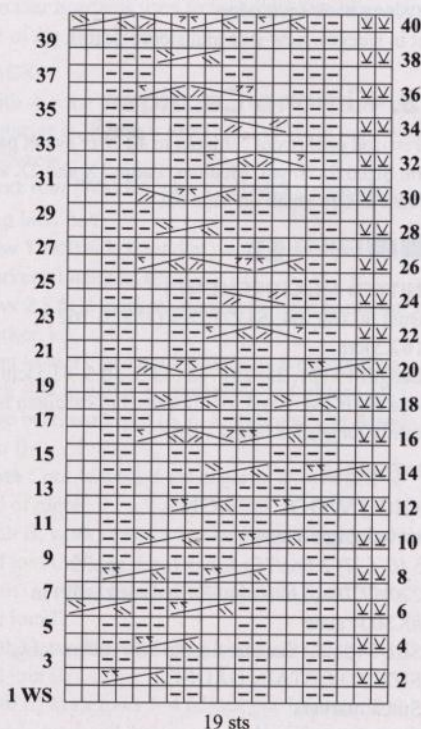
- k on RS, p on WS
- p on RS, k on WS
- p2tog on RS, k2tog on WS
- slip 1 purlwise wyib on RS, slip 1 purlwise wyif on WS
- RT
- LT
- 3-st RPC
- 3-st LPC
- 4-st RC
- 4-st LC
- 2/2 RPC
- 2/2 LPC
- 3/1 RPC
- 3/1 LPC
- 3/2 RPC
- 3/2 LPC
- 2/3 LPC
- 2/3 RPC
- 6-st RC
- 6-st LC
- 4/2 LPC



# LEFT COLLAR CHART



# RIGHT COLLAR CHART





Rep dec row on row 76 of side braid chart A—63 (69, 76, 82) sts.

#### Beg side braid chart B

**Next row (WS)** Work in pats as established, working row 1 of side braid chart B over the 24 sts that were previously worked in side braid chart A. Work 10 more rows in pats as established. Work dec row on next RS row—62 (68, 75, 81) sts. Cont in pats through row 28 of side braid chart B.

#### Beg side braid chart C

**Next row (WS)** Work in pats as established, working row 1 of side braid chart C over the 24 sts that were previously worked in side braid chart B. Work 2 more rows in pats as established.

**Inc row (RS)** Work in pats to last 3 st, M1 p-st, k3—1 st inc'd.

Rep inc row every 10th row twice more—61 (67, 74, 80) sts. Work even until same length as back to armhole, end with row 34 of side braid chart C.

#### Armhole shaping

**Note** Cont to work side braid chart C through row 38, then rep rows 23–38.

**Next row (WS)** Bind off 4 (5, 6, 7) sts, work to end. Bind off 2 (2, 3, 3) sts at beg of next 1 (1, 1, 2) WS rows—55 (60, 65, 67) sts.

**Dec row (RS)** Work in pats to last 3 sts, k2tog, k1—1 st dec'd.

Keeping last 2 sts in St st, rep dec row every other row 3 (4, 5, 5) times more—51 (55, 59, 61) sts.

#### V-neck shaping

**Neck dec row (RS)** Work in pats to first (right collar chart) marker, sm, p2tog, work to end or row—1 st dec'd.

Rep neck dec row every 6th (6th, 4th, 4th) row 2 (4, 2, 3) times—1 p st rem before collar chart; 48 (50, 56, 57) sts.

Work 2 rows even.

**Next row (WS)** Work to end of row, removing last (right collar chart) marker when you come to it.

#### For sizes Small, Large and X-Large only

**Note** If you are on row 6 or 40 of collar chart when working the SK2P or the ssk, work the cable as follows: slip 2 sts to cn and hold to back, k2 from needle, transfer 2 sts from cn to LH needle, k1, then work dec.

**Next row (RS)** Work to last st of collar chart, SK2P—2 st dec'd. Work 1 row.

#### For all sizes

**Note** See note above regarding decrease.

**Next row (RS)** Work to last st of collar chart, ssk—45 (49, 53, 54) sts.

Rep last row every other row 0 (0, 2, 1) times more—45 (49, 51, 53) sts.

Cont in pats until armhole measures approx 7½ (8, 8½, 9)"/19 (20.5, 21.5, 23)cm, end with a RS row.

#### Shoulder shaping

Bind off 7 (8, 7, 9) sts at beg of next WS row, then 6 (7, 8, 8) sts at beg of next 3 WS rows—20 sts.

Work even for 3½ (3½, 3¾, 3¾)"/9 (9, 9.5, 9.5)cm. Place sts on a st holder or length of scrap yarn.

#### SLEEVES

Cast on 78 (78, 84, 84) sts using Channel Island cast on.

**Next row (WS)** K20 (20, 23, 23), pm, row 1 of side braid chart A over 38 sts, pm, k20 (20, 23, 23).

Cont in pats as established through row 75 of chart A.

**Inc row (RS)** P2, M1 p-st, work in pats to last 2 sts (working row 76 of side braid chart A), M1 p-st, work last 2 sts—2 sts inc'd.

Rep inc row every 12th (10th, 10th, 8th) row 4 (5, 5, 6) times more, while working rows 1–28 of side braid chart B, then rows 1–38 of side braid chart C, then cont to rep rows 23–38 of side braid chart C. After all inc's have been worked, cont in pats over 70 (72, 78, 80) sts until piece measures 18"/46cm from beg, end with a WS row.

#### Cap shaping

Bind off 4 (5, 6, 7) sts at beg of next 2 rows, 0 (0, 3, 3) sts at beg of next 0 (0, 2, 4) rows—62 (62, 60, 54) sts.

**Dec row (RS)** P1, ssp, work to last 3 sts, p2tog, p1—2 st dec'd.

Rep dec row every RS row 7 (7, 7, 0) times more, every 4th row 3 (4, 6, 10) times, every other row 5 (4, 1, 1) times—30 sts.

Bind off 2 sts at beg of next 2 rows, 3 sts at beg of next 2 rows.

Bind off rem 20 sts.

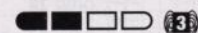
#### FINISHING

Block pieces lightly to measurements. Sew shoulder seams. Join right and left collar sts at center back neck using 3 needle bind off. Sew side edge of collar along back neck edge.

Set in sleeves. Sew side and sleeve seams. ■

## 13. Kimono Cardigan

Oversized open-front cardigan in all-over eyelet pattern. Sized for Small, Medium, Large/1X and 2X and shown in size Small on page 62.



#### KNITTED MEASUREMENTS

• Bust 60 (60, 64, 64)"/152.5 (152.5, 162.5,

162.5)cm

• Length 19 (21, 23, 25)"/48 (53.5, 58.5, 63.5)cm

**Note** Fit is oversized for all sizes, but cardigan is slightly longer for larger sizes.

#### MATERIALS

##### KOIGU WOOL DESIGNS

[www.koigu.com](http://www.koigu.com)

• 5 (6, 6, 7) 2.6oz/75g hanks (each approx 220yd/200m) of Koigu Karmen Silk (silk) in #KS004 slate

• Size 8 (5mm) circular needle 40"/100cm long, OR  
SIZE TO OBTAIN GAUGE

• Stitch markers

• Stitch holders

#### GAUGE

20 sts and 24 rows = 4"/10cm over St st and keyhole pat using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

#### KEYHOLE PATTERN

(multiple of 7 sts)

**Row 1 (RS)** K2, \*yo, k2tog, k5; rep from \* to last 5 sts, yo, k2tog, k3.

**Row 2 and all WS rows** Purl.

**Rows 3 and 7** Knit.

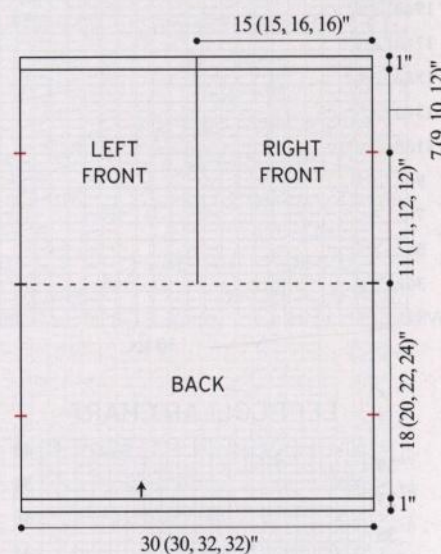
**Row 5** K2, \*k4, yo, k2tog, k1; rep from \* to last 5 sts, k5.

**Row 8** Purl.

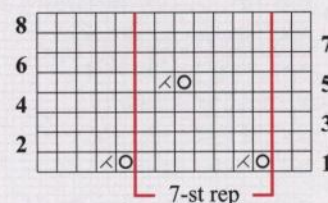
Rep rows 1–8 for keyhole pat.

#### NOTES

1 Cardigan is worked in one piece from lower back edge to shoulder, then fronts are worked with separate balls of yarn from shoulder to lower edge.



↑ = Direction of work  
--- = Fold line  
— = Armhole marker  
— = Shoulder marker



#### Stitch Key

□ k on RS, p on WS  
⊗ k2tog  
⊙ yo



2 Keyhole pattern may be worked following text or chart.

3 Circular needle is used to accommodate large number of sts. Do not join.

## BACK

Cast on 156 (156, 170, 170) sts.

**Row 1 (WS)** Sl 1, \*p1, k1; rep from \* to last st, k1.

**Row 2 (RS)** Sl 1, \*p1, k1; rep from \* to last st, k1.

Rep last 2 rows for k1, p1 rib for 1 1/2.5cm.

## Beg keyhole pattern

**Row 1 (RS)** Sl 1, [p1, k1] 3 times, p1, place marker (pm), work in keyhole pat to last 8 sts, pm, [k1, p1] 3 times, k2.

**Row 2** Sl 1, [p1, k1] 3 times, p1, sl marker, work in keyhole pat as established to marker, sl marker, [k1, p1] 3 times, k2.

Cont to work keyhole pat in this way, working 8 sts in rib each side as established, through row 8, then rep rows 1–8 until piece measures 19 (21, 23, 25)"/48 (53.5, 58.5, 63.5)cm from beg, end with a WS row.

Place markers each side of last row for shoulder.

## Divide for fronts

**Note** Right and left front are worked simultaneously with separate balls of yarn.

**Next row (RS)** Sl 1, [p1, k1] 3 times, p1, sl marker, cont in keyhole pat over 63 (63, 70, 70) sts, pm, [p1, k1] 3 times, k1; join 2nd ball of yarn, sl 1, [p1, k1] 3 times, pm, cont in keyhole pat over 63 (63, 70, 70) sts, sl marker, [k1, p1] 3 times, k2.

**Next row (WS)** Sl 1, [p1, k1] 3 times, p1, sl marker, cont in keyhole pat to marker, sl marker, [p1, k1] 3 times, k1; with original working yarn, sl 1, [p1, k1] 3 times, cont in keyhole pat to marker, sl marker, [k1, p1] 3 times, k2.

Cont in pats as established until piece measures 18 (20, 22, 24)"/45.5 (51, 56, 61)cm from shoulder markers, end with a WS row and inc 0 (0, 1, 1) st at center of each front on last row—78 (78, 86, 86) sts each front.

Slipping first st of every row as before, work in k1, p1 rib for 1 1/2.5cm. Bind off in rib.

## FINISHING

Block lightly to measurements.

Place markers approx 8 (10, 11, 13)"/20.5 (25.5, 28, 33)cm from lower edge on fronts and back.

Fold piece along marked shoulder row and sew side seams from lower edge to armhole markers, leaving approx 11 (11, 12, 12)"/28 (28, 30.5, 30.5)cm unseamed for armhole. ■

## 14. Openwork Tunic

Loose-fitting sleeveless tunic worked in wide stripes in openwork pattern with garter stitch edges. Sized for Small, Medium, Large, 1X and 2X and shown in size Small on page 63.



## KNITTED MEASUREMENTS

- Bust 39 (43, 47, 51, 55)"/99 (109, 119, 129.5, 139.5)cm
- Length 28 1/2 (28 1/2, 28 1/2, 29 3/4, 29 3/4)"/72.5 (72.5, 72.5, 75.5, 75.5)cm

## MATERIALS

### FIBRA NATURA/UNIVERSAL YARN

[www.universalyarn.com](http://www.universalyarn.com)

- 2 1 3/4oz/50g balls (each approx 131yd/120m) of Fibra Natura/Universal Yarn Papyrus (cotton/silk) in #229-08 dusty rose (A)
- 1 (2, 2, 2, 2) balls in each #229-06 shell pink (B), #229-05 petal (C), #229-04 dogwood (D) and #229-02 gardenia (E)
- One size 7 (4.5mm) circular needles, 32"/80cm long OR SIZE TO OBTAIN GAUGE
- Size 7 (4.5mm) crochet hook for lacing
- Stitch markers
- Stitch holders

## GAUGE

16 sts and 25 rows = 4"/10cm over lace pat using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGE.

## LACE PATTERN

(multiple of 4 sts)

**Row 1 (RS)** \*K2tog, yo twice, ssk; rep from \* to end.

**Row 2 (WS)** \*P1, (p1, k1) into double yo, p1; rep from \* to end.

**Row 3** \*Yo, ssk, k2tog, yo; rep from \* to end.

**Row 4** \*K1, p3; rep from \* to end.

Rep rows 1–4 for lace pat.

## NOTE

Circular needle is used to accommodate large number of sts. Do not join.

## BACK

With A, cast on 82 (90, 98, 106, 114) sts. Work in garter st (k every row) for 1 1/2"/4cm, end with a RS row.

**Next row (WS)** K5, pm, k to last 5 sts, pm, k5.

## Beg lace pat

**Row 1 (RS)** K5, sl marker, work in lace pat to marker, sl marker, k5.

**Row 2** K5, sl marker, work in lace pat to marker, sl marker, k5.

Cont to work lace pat in this way, working 5 sts each side in garter st, until rows 1–4 of lace pat have been worked 6 (6, 6, 8, 8) times. Cut A and join B.

**Note** Cont to work 5 sts in garter st each side to end of piece.

With B, work rows 1–4 of lace pat 9 times. Cut B and join C.\*\*

With C, work rows 1–4 of lace pat 9 times. Cut C and join D.

With D, work rows 1–4 of lace pat 9 times. Cut D and join E.

With E, work rows 1–4 of lace pat 7 times, then work rows 1 and 2 once more. Work in garter st for 1 1/2.5cm. Bind off.

## FRONT

Work as for front to \*\*.

With C, work rows 1–4 of lace pat 7 times, then work row 1 once more.

**Next row (WS)** K5, sl marker, cont lace pat over 32 (36, 40, 44, 48) sts, pm, cont lace pat over 8 sts, pm, cont lace pat over 32 (36, 40, 44, 48) sts, sl marker, k5.

**Next row** K5, sl marker, work in pat to marker, sl marker, k8, sl marker, work in pat to marker, sl marker, k5.

Rep last row 5 times more. Cut C and join D.

## Left front neck shaping

**Row 1 (RS)** With D, k5, sl marker, work in pat to 4 sts before marker, k2tog, yo, ssk, sl marker, k4, turn, place 41 (45, 49, 53, 57) right front sts on st holder—40 (44, 48, 52, 56) sts for left front.

**Row 2 (WS)** K4, sl marker, p1, k1, p1, work in pat to marker, sl marker, k5.

**Row 3** K5, sl marker, work in pat to 3 sts before marker, yo, ssk, k1, sl marker, k4.

**Row 4** K4, sl marker, p3, work in pat to marker, sl marker, k5.

**Row 5** K5, sl marker, work in pat to 3 sts before marker, k2tog, k1, sl marker, k2, yo, k2tog (lacing eyelet)—1 st dec'd.

**Row 6** K4, sl marker, k1, p1, work in pat to marker, sl marker, k5.

**Row 7** K5, sl marker, work in pat to 2 sts before marker, yo, ssk, sl marker, k4.

**Row 8** K4, sl marker, p2, work in pat to marker, sl marker, k5.

**Row 9** K5, sl marker, work in pat to 2 sts before marker, k2tog, sl marker, k4—1 st dec'd.

**Row 10** K4, sl marker, p1, work in pat to marker, sl marker, k5.

**Row 11** K5, sl marker, work in pat to 1 st before marker, k1, sl marker, k4.

**Row 12** K4, sl marker, p1, work in pat to marker, sl marker, k5.

**Row 13** K5, sl marker, work in pat to 5 sts before marker, k2tog, yo twice, SK2P, sl marker, k4—1 st dec'd.

**Row 14** K4, sl marker, work in pat to marker, sl marker, k5.

**Row 15** K5, sl marker, work in pat to marker, sl marker, k4.

**Row 16** K4, sl marker, work in pat to marker, sl marker, k5.

**Row 17** K5, sl marker, work in pat to 4 sts before marker, k2tog, yo, ssk, sl marker, k2, yo, k2tog (lacing eyelet)—1 st dec'd.

**Rows 18–28** Rep rows 2–12 (omit lacing eyelet on repeated row 5).

**Row 29** Rep row 13, working lacing eyelet over last 4 sts—33 (37, 41, 45, 49) sts.

**Rows 30–32** Rep rows 14–16.

**Rows 33–36** Work even in pats. Cut D and join E. With E, working 5 sts at side edge and 4 sts at neck edge in garter st as established, work rows 1–4 of lace pat 7 times, then work rows 1 and 2 once more.



Work in garter st for 1"/2.5cm. Bind off.

### Right front neck shaping

Place held right front sts on needle and join D ready to work a RS row.

**Row 1 (RS)** With D, k4, sl marker, k2tog, yo, ssk, work in pat to marker, sl marker, k5—1 st dec'd.

**Row 2** K5, sl marker, work in pat to 3 sts before marker, p1, k1, p1, sl marker, k4.

**Row 3** K4, sl marker, k1, k2tog, yo, work in pat to marker, sl marker, k5.

**Row 4** K5, sl marker, work in pat to 3 sts before marker, k1, p2, sl marker, k4.

**Row 5** Ssk, yo, k2, (lacing eyelet), sl marker, k1, ssk, work in pat to marker, k5—1 st dec'd.

**Row 6** K5, sl marker, work in pat to 2 sts before marker, p2, sl marker, k4.

**Row 7** K4, sl marker, k2tog, yo, work in pat to marker, sl marker, k5.

**Row 8** K5, sl marker, work in pat to 2 sts before marker, k1, p1, sl marker, k4.

**Row 9** K4, sl marker, ssk, work in pat to marker, sl marker, k5—1 st dec'd.

**Row 10** K5, sl marker, work in pat to 1 st before marker, p1, sl marker, k4.

**Row 11** K4, sl marker, k1, work in pat to marker, sl marker, k5.

**Row 12** K5, sl marker, work in pat to 1 st before marker, p1, sl marker, k4.

**Row 13** K4, sl marker, k3tog, yo twice, ssk, work in pat to marker, sl marker, k5—1 st dec'd.

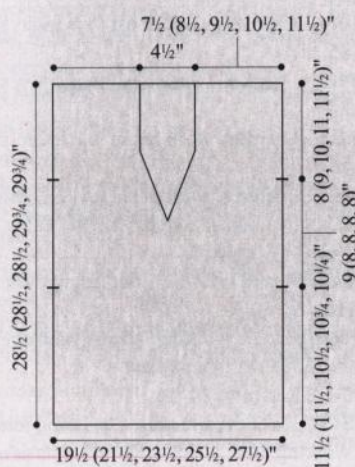
**Row 14** K5, sl marker, work in pat to marker, sl marker, k4.

**Row 15** K4, sl marker, work in pat to marker, sl marker, k5.

**Row 16** K5, sl marker, work in pat to marker, sl marker, k4.

**Row 17** Ssk, yo, k2 (lacing eyelet), sl marker, k2tog, yo, ssk, work in pat to marker, sl marker, k5—1 st dec'd.

**Rows 18–28** Rep rows 2–12 (omit lacing eyelet on repeated row 5).



**Row 29** Rep row 13, working lacing eyelet over first 4 sts—33 (37, 41, 45, 49) sts.

**Rows 30–32** Rep rows 14–16.

**Rows 33–36** Work even in pats. Cut D and join E. With E, working 5 sts at side edge and 4 sts at neck edge in garter st as established, work rows 1–4 of lace pat 7 times, then work rows 1 and 2 once more. Work in garter st for 1"/2.5cm. Bind off.

### FINISHING

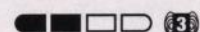
Block pieces to measurements. Sew shoulder seams. Sew 9 (8, 8, 8, 8)"/23 (20.5, 20.5, 20.5, 20.5)cm side seams, leaving 8 (9, 10, 11, 11 1/2)"/20.5 (23, 25.5, 28, 29)cm unseamed for armholes and 11 1/2 (11 1/2, 10 1/2, 10 3/4, 10 3/4)"/29 (29, 26.5, 27, 26)cm unseamed for side vents.

### Lacing

With crochet and 2 strands A, make a chain approx 32"/81cm. Lace chain through lacing eyelets at each side of neck, using photo as guide. With A, make two 2"/5cm tassels of approx 25 folded 6"/15cm lengths of yarn. Attach one to each end of chain. ■

## 15. Mesh Sleeve Pullover

Classic fit pullover with ribbed details on body and lace patterned sleeves. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 64.



### KNITTED MEASUREMENTS

- Bust 36 (40, 44, 49, 53)"/91.5 (101.5, 111.5, 124.5, 134.5)cm
- Length 22 (22 1/2, 23 1/2, 24, 25)"/56 (57, 60, 61, 63.5)cm
- Upper arm 13 (13 1/2, 14 1/4, 14 1/2, 15)"/33 (34, 36, 37, 38)cm

### MATERIALS

#### PLYMOUTH YARN COMPANY

[www.plymouthyarn.com](http://www.plymouthyarn.com)

- 6 (7, 8, 9, 10) 1 3/4 oz/50g balls (each approx 219yd/200m) of Plymouth Yarn Company *Solstice* (baby alpaca/extrafine merino/yak) in #22 teal
- One pair each sizes 7 and 8 (4.5 and 5mm) needles, OR SIZE TO OBTAIN GAUGE
- Size 7 (5mm) circular needle 16"/40cm long
- Stitch holders

### GAUGES

- 22 sts and 32 rows = 4"/10cm over St st using smaller needles.
- 20 sts and 34 rows = 4"/10cm over lace pat using larger needles.

TAKE TIME TO CHECK GAUGES.

### VERTICAL LACE TRELLIS PATTERN

(over an odd number of sts)

**Rows 1 and 3 (WS)** Purl.

**Row 2** K1, \*yo, k2tog; rep from \* to end.

**Row 4** \*Ssk, yo; rep from \* to last st, k1.

Rep rows 1–4 for vertical lace trellis pat.

### 3-NEEDLE BIND-OFF

1. Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.

2. Knit these two sts together, and slip them off the needles. \*Knit the next two sts together in the same manner.

3. Slip first st on 3rd needle over 2nd st and off needle. Rep from \* in step 2 across row until all sts are bound off.

### BACK

With larger needles, cast on 98 (110, 122, 134, 146) sts.

**Row 1 (RS)** K2, \*p2, k2; rep from \* to end.

**Row 2** P2, \*k2, p2; rep from \* to end.

Rep last 2 rows for k2, p2 rib for 18 rows more.

Change to smaller needles.

Work in St st (k on RS, p on WS) until piece measures 15 (15, 15 1/2, 15 1/2, 16)"/38 (38, 39.5, 39.5, 40.5)cm from beg, end with a WS row.

### Armhole shaping

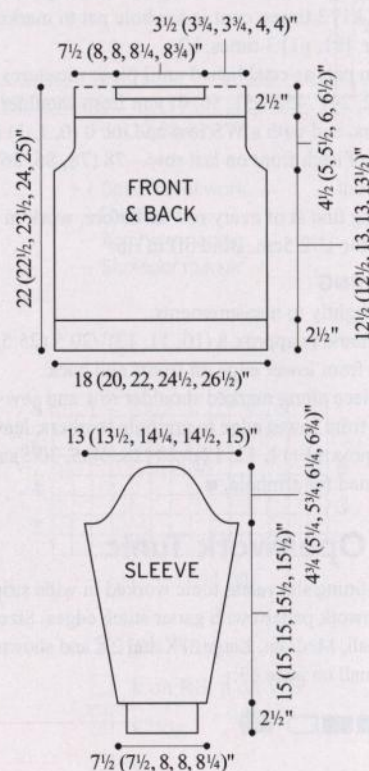
Bind off 5 (6, 8, 8, 9) sts at beg of next 2 rows, 3 sts at beg of next 0 (0, 2, 4, 6) rows—88 (98, 100, 106, 110) sts.

**Dec row (RS)** K2tog tbl, k to last 2 sts, k2tog—2 sts dec'd.

Rep dec row every RS row 3 (6, 7, 8, 8) times more—80 (84, 84, 88, 92) sts.

Work even until armhole measures 4 1/2 (5, 5 1/2, 6, 6 1/2)"/11.5 (12.5, 14, 15, 16.5)cm, end with a WS row.

Change to larger needles.





### Upper bodice

**Next row (RS)** K3, \*p2, k2; rep from \* to last st, k1.

**Next row (WS)** P3, \*k2, p2; rep from \* to last st, p1. Rep last 2 rows 20 rows more.

**Next row (RS)** Rib 19 (20, 20, 21, 22) sts and place sts on a st holder for shoulder, bind off center 42 (44, 44, 46, 48) sts, rib to end and place on a st holder for 2nd shoulder.

### FRONT

Work same as back until 16 rows of rib have been worked at upper bodice.

### Neck shaping

**Next row (RS)** Rib 19 (20, 20, 21, 22) sts, join 2nd ball of yarn and bind off center 42 (44, 44, 46, 48) sts, work to end.

Work both sides at once for 3 rows more. Leave sts on a st holder for shoulder.

### SLEEVES

With larger needles, cast on 42 (42, 42, 46, 46) sts. Work in k2, p2 rib for 20 rows.

**Row 1 (RS)** Purl and dec 5 (5, 3, 7, 5) sts evenly across last WS row—37 (37, 39, 39, 41) sts. Work 7 rows in lace pat.

Inc 1 st each side on next row, then every 8th (8th, 6th, 6th, 6th) row 9 (14, 3, 5, 5) times more, then every 10th (0, 8th, 8th, 8th) row 4 (0, 12, 11, 11) times—65 (67, 71, 73, 75) sts.

Work even until piece measures 17½ (17½, 17½, 18, 18)"/44.5 (44.5, 44.5, 45.5, 45.5)cm from beg.

### Cap shaping

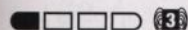
Bind off 5 (6, 8, 8, 9) sts at beg of next 2 rows. Dec 1 st each side every other row 19 (17, 15, 14, 12) times, then every 4th row 0 (2, 4, 6, 8) times—17 sts rem. Bind off.

### FINISHING

Block pieces to measurements. Join shoulder seams using 3-needle bind off. Set in sleeves, easing to fit if necessary. Sew side and sleeve seams. ■

## 16. Tasseled Cowl

Mesh cowl with I-cord drawstring and decorative tassels. Shown on page 65.



### KNITTED MEASUREMENTS

- Circumference 48"/127cm
- Width 14"/35.5cm

### MATERIALS

#### ANCIENT ARTS FIBRE CRAFTS

[ancientartsfibre.com](http://ancientartsfibre.com)

- 4 3.5oz/100g hanks (each approx 220yd/200m) of Ancient Arts Fibre Crafts DK/Light Worsted (wool) in french lilac
- Size 7 (4.5mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Two size 5 (4mm) double-pointed needles (dpn), OR SIZE TO OBTAIN GAUGE
- Stitch markers

- Tapestry needle
- Cardboard or tassel maker
- Two ½"/1.5cm round wooden beads
- 20 bugle beads, size 1, in coordinating color (optional)

### GAUGES

- 21 sts and 14 rnds = 4"/10cm over mesh pat using size 7 (4.5mm) needles.
- 21 sts and 28 rnds = 4"/10cm over St st using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGES.

### I-CORD

With 2 dpns cast on 3 sts. \*Knit one row. Without turning work, slide the sts back to the opposite end of needle to work next row from RS. Pull yarn tightly from the end of the row. Rep from \* for 28"/71cm. Fasten off, leaving a 6"/15cm tail on both ends.

### EMBELLISHED TASSEL (make 2)

Wrap yarn 30 times around a piece of cardboard that is 4"/10cm in length. Thread a double strand of yarn under the wraps and tie it at the top, leaving a long tail. Cut yarn at lower edge to form tassel. Beginning ¼"/.5cm from top, wrap the long tail of yarn around upper edge of tassel and thread the yarn through the top. Trim bottom of tassel. To make yarn wrapped bead, thread a 30"/76cm length of yarn on a tapestry needle. Bring the yarn through the center of the bead and wrap, bringing the needle through the center hole every pass. Continue until bead is wrapped. Attach bead to the top of a tassel.

**Optional:** Use glass beads to decorate wraps on finished tassels.

### STITCH GLOSSARY

**S2KP** Slip 2 sts as if to k2tog, k1, pass slipped stitches over the k1—2 sts dec'd.

### MESH PATTERN

(multiple of 4 sts)

**Rnd 1** \*Yo, S2KP, yo, k1; rep from \* around.

**Rnds 2–4** \*P1, k1, p2; rep from \* around.

**Rnd 5** Sl 1, \*yo, k1, yo, S2KP; rep from \* around (slip marker, complete last S2KP, replace marker).

**Rnds 6–8** \*P3, k1; rep from \* around.

### NOTE

Make the tassels and I-cord before beginning cowl to ensure enough yarn is left to complete the project.

### COWL

With size 7 (4.5mm) needles, loosely cast on 240 sts. Join for working in the round, being careful not to twist sts. Place marker for beg of round.

**Setup rnds 1–3** \*P3, k1; rep from \* around.

Work rnds 1–8 of mesh pat 10 times.

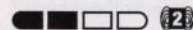
Loosely bind off in pattern.

### FINISHING

With RS facing, I-cord, and tapestry needle, thread I-cord through “holes” created by yo's along width of cowl in one direction and back, creating two parallel lines of I-cord threaded 3 yo's apart. Sew a tassel to each end of I-cord and style as desired. ■

## 17. Buttoned Gradient Wrap

Gradient wrap is worked in indian cross stitch in one long rectangle that is folded in half and buttoned at one end for optional poncho style. Shown on page 66.



### KNITTED MEASUREMENTS

Before finishing

• Length approx 54"/137cm

• Width approx 21½"/54.5cm

### MATERIALS

#### PRISM ARTS, INC.

[www.prismyarn.com](http://www.prismyarn.com)

- 8 2oz/40g hanks (each approx 190yd/173m) of Prism Merino Mia (wool) in gradient teal colors 1–8 (light to dark)

• One pair size 4 (3.5mm) needles, OR SIZE TO OBTAIN GAUGE

• One size 4 (3.5mm) double-pointed needles (dpn)

• Cable needle (cn)

• Six ⅝"/15mm buttons

### GAUGE

28 sts and 29 rows = 4"/10cm over indian cross stitch using size 4 (3.5mm) needles.

TAKE TIME TO CHECK GAUGE.

### STITCH GLOSSARY

**6-st LPC** Sl 3 sts to cn dropping extra wraps and hold to front, p3 sts dropping extra wraps, p3 elongated sts from cn.

### INDIAN CROSS STITCH

(multiple of 6 sts plus 2)

**Row 1 (RS)** Knit.

**Row 2 (WS)** Purl.

**Row 3 (RS)** Sl 1, \*k1 wrapping yarn around the needle 3 times; rep from \* to last stitch, sl 1.

**Row 4 (WS)** Sl 1, \*work 6-st LPC; rep from \* to last st, sl 1.

**Rows 5, 7 (RS)** Knit.

**Rows 6, 8 (WS)** Purl.

Repeat rows 1–8 for indian cross st.

### NOTES

Scarf has a gradient which transitions from dark to light and back to dark.

### WRAP

With color 8, cast on 152 sts.

Beg with a knit row, work 4 rows in St st (k on RS, p on WS).

### Beg indian cross st

Work rows 1–8 of indian cross st 3 times. Change to color 7. Work rows 1–8 of indian cross st 3 times. Cont stripes in this way, changing to the lighter color in the series until reaching color 1. With color 1, work rows 1–8 of indian cross st 6 times. Change to color 2. Cont indian cross st, reversing to stripe pat (light to dark) until the final color 8 has been completed.

Work 2 rows St st. Do not bind off.



## FINISHING

**Note:** The following is worked with RS of wrap always facing front. Do *not* turn wrap to WS.

### I-cord bind off

With RS facing, color 8, and one dpn, work sts from long needle as foll: \*k2, k2tog, without turning work, slide the sts back to the opposite end of dpn to work next row from RS. Pull yarn tightly from the end of the row. Rep from \* to last 3 sts. Bind off.

### Applied I-cord

With RS facing, long straight needle and color 8, pick up and k 152 sts along cast-on edge. With one dpn, work sts from long needle as foll: \*k2, k2tog, without turning work, slide the sts back to the opposite end of dpn to work next row from RS. Pull yarn tightly from the end of the row. Rep from \* to last 3 sts. Bind off.

Block wrap to measurements.

### Attach buttons

Beg at lower right edge, with RS facing, sew one button at center of 2nd stockinette section from the bottom. Repeat 5 more times, skipping one stockinette section between each button.

When worn, open cables on opposite side will serve as buttonholes. ■

## 18. Poncho Fit Pullover

Very oversized, cropped pullover with deep v-neck, and raglan armholes knit in a rib mesh stitch. Sized for Small, Medium, Large, X-Large and shown in size Medium on page 67.



### KNITTED MEASUREMENTS

- Bust 52 (54, 56½, 59)"/132 (137, 143.5, 150)cm
- Length 20¾ (21, 21½, 21½)"/52.5 (53, 54.5, 54.5)cm
- Upper arm 19 (20¼, 21½, 22½)"/48 (51.5, 54.5, 57)cm

### MATERIALS

#### MALABRIGO YARN

[www.malabrigoyarn.com](http://www.malabrigoyarn.com)

- 5 (5, 6, 6) 3½oz/100g hanks (each approx 210yd/193m) of Malabrigo Yarn *Dos Tierras* (wool/alpaca) in #57 english rose
- One pair each sizes 4 and 6 (3.5 and 4mm) needles OR SIZE TO OBTAIN GAUGE
- One size 4 (3.5mm) circular needle, 24"/60cm long
- Stitch holders
- Small clip-on st holders or safety pins
- Waste yarns

### GAUGE

21 sts and 30 rows = 4"/10cm over rib mesh pat st using larger needles.

TAKE TIME TO CHECK GAUGE.

### RIB MESH PATTERN

(over a multiple of 3 sts plus 1)

**Row 1 (RS)** K1, \*yo, ssk, k1; rep from \* to end.

**Row 2** K1, \*yo, p2tog, k1; rep from \* to end.

Rep these 2 rows for rib mesh pat.

### TUBULAR CAST-ON

(for a final amount of sts that is an odd number)

1. With waste yarn, using smaller needles, cast on half the required number of sts, plus one extra using a backwards loop cast-on (for example, if the final cast-on is 99, cast on 49+1 = 50 sts). Join the main yarn and work as foll: k1, \*bring yarn to front, k1 (creating a yo around the needle); rep from \* to end.

2. \*K1, bring yarn to front, sl next st purlwise, bring yarn to back; rep from \* to last st, end k1.

3. On next row, bring yarn to front, \*sl one, bring yarn to back, k1, bring to yarn front, rep from \* end sl last st.

Cont in designated rib pattern. After a few rows in rib pattern, remove the waste yarn.

### RIB MESH PATTERN STITCH

(over a multiple of 3 sts plus 1)

**Row 1 (RS)** K1, \*yo, ssk, k1; rep from \* to end.

**Row 2** K1, \*yo, p2tog, k1; rep from \* to end.

Rep these 2 rows for rib mesh pat st.

### BACK

With smaller needles and waste yarn, cast on 70 (73, 76, 79) sts in the tubular cast-on method for a final rib st count of 139 (145, 151, 157) sts. After completing step 3 of the tubular rib, cont in regular k1, p1 rib only for 6 rows.

**Next row (WS)** Purl.

Change to larger needles.

Work in rib mesh pat until piece measures 8½ (8, 7½, 7)"/21.5 (20.5, 19, 18)cm from beg, end with a WS row.

### Raglan armhole shaping

Bind off 3 sts at beg of next 2 rows.

**+Dec row 1 (RS)** K1, yo, sssk, \*yo, ssk, k1\*; rep between \*s to the last 6 sts, end yo, ssk, yo, sssk, k1—2 sts dec'd.

**Dec row 2 (WS)** K1, yo, (p2tog) twice, k1, \*yo, p2tog, k1\*; rep between \*s to the last 5 sts, end yo, [p2tog] twice, k1—2 sts dec'd.

**Dec row 3** K1, yo, sssk, k1, \*yo, ssk, k1\*; rep between \*s to the last 4 sts, end yo, sssk, k1—2 sts dec'd.

**Rows 4, 5 and 6** Work even in rib mesh pat.+ Rep last 6 rows 11 (12, 13, 14) times more—61 sts. Then rep rows 1–4 five times—31 sts. Leave sts on a st holder.

### FRONT

Work same as back to the raglan armhole shaping, AND, on the last WS row, work kfb in the center st for 140 (146, 152, 158) sts. At this point, there will be a k2 at the center until the v-neck shaping is worked. Pm to mark the center of the piece.

### Raglan armhole shaping

Bind off 3 sts at beg of next 2 rows.

Rep rows 1–6 between +s as on back 3 (4, 5, 6) times—116 sts.

### V-neck shaping

While cont to work the raglan armhole shaping by rep the 6 rows between +s at the raglan armhole edges 9 times more, then work raglan dec rows 1–4 twice more, AT SAME TIME, separate for v-neck and work the v-neck shaping as foll:

**Row 1 (RS) First side:** Work raglan dec row 1, then work pat to 6 sts before the center marker, then yo, ssk, yo, sssk, k1; join a 2nd ball of yarn and k1, yo, sssk, then \*yo, ssk, k1; rep from \* ending with the raglan dec row 1 at end of row.

**Note** Read carefully before working the foll dec's. Cont with established raglan dec's as previously described and working both sides at once, cont to work neck dec's on the foll 2 rows (using the same 3-row dec'ing as the armhole dec's), [then work 9 rows even at the neck edge, work 3 rows of neck dec's, work 7 rows even at the neck edge, work 3 rows of neck dec's] twice, work 7 rows even at the neck edge, work 3 rows of neck dec's, AT SAME TIME, when 9 sts rem each side, work as foll:

**Next row (RS)** \*K1, yo, sssk, k1, yo, sssk, k1\*; rep between \*s on 2nd side—7 sts rem each side.

**\*\*Next row (WS)** \*K1, p2tog, k1, p2tog, k1\*; rep between \*s on 2nd side—5 sts rem each side.

**Next row (RS)** \*K1, sssk, k1\*; rep between \*s on 2nd side—3 sts rem each side.

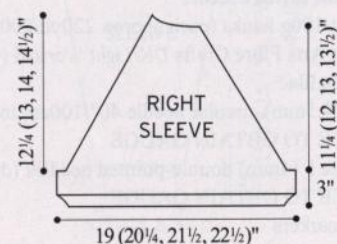
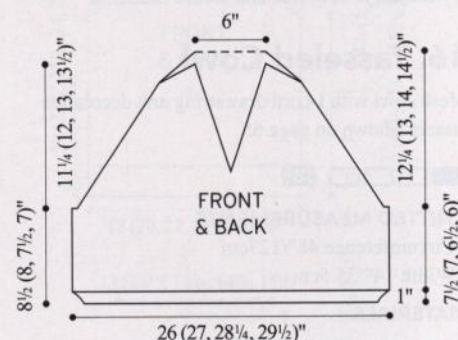
On the last WS row, p3tog, each side\*\*. Sl rem st each side to a small st holder.

### RIGHT SLEEVE

With smaller needles and waste yarn, cast on 52 (55, 58, 61) sts in the tubular cast-on method for a final rib count of 103 (109, 115, 121) sts. After completing step 3 of the tubular rib, cont in regular k1, p1 rib only for 6 rows.

**Next row (WS)** Purl.

Change to larger needles. Cont in rib mesh pat until piece measures 3"/7.5cm from beg.





### Raglan armhole shaping

Bind off 3 sts at beg of next 2 rows.

Rep rows 1–6 between +s as on back 6 (7, 8, 9) times.

**\*\*Next 3 rows** Work dec rows 1, 2 and 3.

Work 5 rows even\*\*.

Rep between \*\*s 5 times more—25 sts.

### Top of cap shaping

**Row 1 (RS)** Bind off 6 sts, work to end with armhole dec row 1 at end.

**Row 2** Work armhole dec row 2 at beg, then work to last st, sl last st.

**Row 3** Bind off 6 sts, work to end with armhole dec row 3 at end.

**Row 4** Work to last st, sl last st.

**Row 5** Bind off 3 sts, yo, ssk, k1, yo, ssk, k1—7 sts. Work dec's between \*\*s on front. Sl rem st to a small st holder.

### LEFT SLEEVE

Work as for right sleeve to top of cap shaping.

### Top of cap shaping

**Row 1 (RS)** Work armhole dec row 1 at beg of row, work to end.

**Row 2** Bind off 6 sts, work to end with armhole dec row 2 at end.

**Row 3** Work armhole dec row 3 at beg of row, work to end and sl last st.

**Row 4** Bind off 6 sts, work to end.

**Row 5** Work even.

**Row 6** Bind off 3 sts, work to end—7 sts.

Work dec's between \*\*s on front. Sl rem st to a small st holder.

### FINISHING

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

### Neckband

With RS facing and smaller circular needle, sl 31 sts from back neck holder to needle, join yarn and k1 st from sleeve holder to needle, pick up and k 21 sts from shaped top of sleeve, k1 st from left front holder, pick up and k 48 sts from left front v-neck, pm, pick up and k1 st at center of v-neck, pick up and k 48 sts for right front v-neck, k1 st from right front holder, pick up and k 21 sts from shaped top of sleeve, k1 st from sleeve holder—174 sts. Join to work in rnds and pm to mark beg of rnds.

**Rnd 1** \*K1, p1; rep from \* to the center marked st at v-neck, sl marker, k1, \*p1, k1\*; rep between \*s to the last 2 sts, end p2tog—173 sts.

**Dec rnd 2** Work in rib to 1 st before center v-neck marker, place new marker, S2KP removing previous marker, rib to end.

**Rnds 3–6** Rep dec rnd 2.

Bind off firmly in rib. ■

## 19. Ribbed Yoke

Classic fit, ribbed yoke pullover. Sized for X-Small, Small, Medium, Large and shown in size X-Small on page 96.



### KNITTED MEASUREMENTS

- Bust 35 (38½, 42, 45½)"/89 (97.5, 106.5, 115.5)cm
- Length 21 (22½, 24, 24½)"/53 (57, 61, 62)cm
- Upper arm 12½ (14¼, 16, 16)"/31.5 (36, 40.5, 40.5)cm

### MATERIALS

#### BROWN SHEEP COMPANY

[www.brownsheep.com](http://www.brownsheep.com)

- 5 (6, 6, 7) 4oz/113g balls (each approx 350yd/320m) of Brown Sheep Company *Top of the Lamb Sport* (wool) in #170 lt blue
- Several yards in #210 black
- Suggested substitute yarn
- 10 (12, 12, 14) 1¼oz/50g balls (each approx 184yd/168m) of Brown Sheep Company *Nature Spun Sport* (wool) in #N59 butterfly blue
- Several yards of black yarn
- Size 9 (5.5mm) circular needles, each 16"/40cm and 30"/76cm long, OR SIZE TO OBTAIN GAUGE.
- One pair size 9 (5.5mm) needles
- Stitch markers
- Stitch holders
- Tapestry needle

### GAUGE

16 sts and 22 rows = 4"/10cm over St st using size 9 (5.5mm) needles and 2 strands of yarn.

TAKE TIME TO CHECK GAUGE.

### NOTE

Use 2 strands of yarn held tog throughout. Body is worked in one piece to underarm. Sleeves are worked flat separately, then joined to body. Yoke is worked circular.

### BODY

With longer circular needle and 2 strands of yarn, cast on 130 (144, 158, 172) sts. Join, being careful not to twists st and pm for beg of rnd. Work in k1, p1 rib for 1½"/4cm, pm after st 65 (72, 79, 86) on last rnd for underarm. Cont in St st (knit every rnd), inc 1 st at each marker every 11 rnds 6 times—142 (156, 170, 184) sts. Cont even until piece measures 13 (14, 15, 15)"/33 (35.5, 38, 38)cm from beg. Leave sts on circular needle, do not cut yarn.

### SLEEVES

With size 9 (5.5mm) needles and 2 strands of yarn, cast on 36 (37, 40, 40) sts.

Work in k1, p1 rib for 1½"/4cm.

Cont in St st, inc 1 st each side every 12th (8th, 8th, 8th) row 2 (10, 7, 7) times, every 10th (0, 6th, 6th) row 5 (0, 5, 5) times—50 (57, 64, 64) sts.

Work even until piece measures 16 (17, 18, 18)"/40.5 (43, 45.5, 45.5)cm from beg, place sts on holder.

### YOKE

With RS facing, beg at marker, slip 1, k across 69 (76, 83, 90) sts for back, k2tog, [last st from back with first sleeve st], remove marker; k across sts

of sleeve, knitting last st tog with first st of front; k across 69 (76, 83, 90) sts for front, knitting last st tog with first st of rem sleeve; knit sts of sleeve, knitting last st tog with first st of back, [st that was slipped at beg of rnd]—238 (266, 294, 308) sts. Work 5 rnds even.

**Next rnd** \*P6, k1 tbl; rep from \* around.

Cont in pat as established, work 9 (10, 11, 12) rnds more.

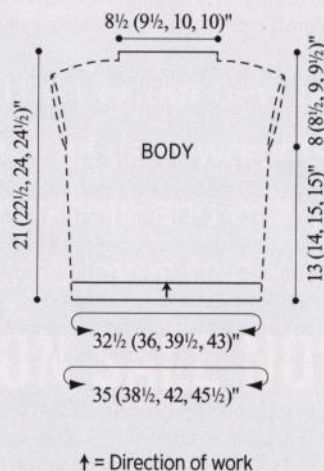
**Next (dec) rnd** \*P2, p2tog, p2, k1 tbl; rep from \* around—5 purl sts each section.

Cont in pat as established, rep dec rnd by dec'ing in center of purl section every 7 (8, 9, 10) rnds once, every 6 (7, 8, 9) rnds once, every 6 rnds once, every 5 rnds once—68 (76, 84, 88) sts and 1 p st in each section. AT SAME TIME, change to shorter circular needle when necessary to accommodate sts. Work 7 rnds even. Bind off rem sts in pat, dec 0 (0, 4, 8) sts evenly spaced around on bind-off rnd.

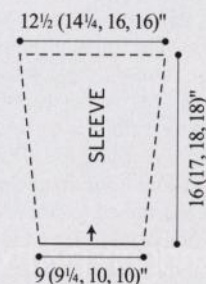
### FINISHING

Block piece to measurements. Sew sleeve seams.

With tapestry needle and double strand of black yarn, work a running st from neck edge to beg of yoke in second purl section from sleeve on RH side of front. Make a 3 petal flower using 3 strands of black as shown in picture, at lower edge of yoke. ■



↑ = Direction of work





## True West

(continued from page 21)

in photography and makeup, is when I changed the most color- and style-wise," he says. He began approaching each design less as a project that would be fun to knit and more as part of a whole visual composition. "It became a lot more planned and less practical. I got really into matchy-matchy things—really crisp, tight, aesthetic matchy-matchy outfits where I had an idea that just clicked for me on that photo day." In recent years, as West has traded studio for street-style photography, this concept has expanded further. Though the knitted pieces are still the focus of the shot, they now seem to absorb the patterns of the outfits and settings in which they're worn—part of a visual whole. He describes the process of designing each piece as sculpting different personalities—say, the kimono-wearing penguin of Penguono.

He'll plan the styling for each new piece as he knits it, focusing on "one solid element. If it's not color, I'll compose things that are all really sporty, or that all have some vibe in common, or a common quality. It might not be color—I'll put all my prints together. I don't care what the colors are, but I want all these disparate prints to contrast the print on my scarf." He often presents each new design in multiple color palettes, styled accordingly. (Pattern writing for him is "a struggle," requiring him to knit as many as three prototypes before writing it out.) Sometimes he'll even design an accessory to go with an outfit.

But West isn't merely slipping on a collection of different personas. He's building a world. "Most of the time, what people see in photos is what I'm wearing on a normal day. I'll dress it up even more for photos with makeup and all of that, but I don't wear jeans and a T-shirt out in public. I love dressing up. And when I dress up, I feel like I get to play with the mood or practice a color palette that I'm inspired by. They don't always fit the location or the culture that I'm in, but that's the world I live in in my head!"

As West's style hurtles ever ahead of the vanguard, the less hindered he feels by boundaries and rules. "I feel like the more I strip away the rules and habits and expectations that I'm surrounded by in art and culture and society, the more elements I have at my disposal to use and to play with." The brighter the colors and more kinetic the patterns, the less the voices of convention apply. "People say less is more; I'm more is more. If something is so, so loud and crazy, it becomes so quiet to me. That's how I felt in Japan: I could layer up and wear the craziest things, and the more you add—and the more you experiment and play with—the less it matters. You put on a hat that has kitchen magnets on it, and you wear it with something that it clashes with. Then you put on your

favorite pair of shoes. It doesn't go, but you're wearing all your favorite things." To people who ask what it all means, his answer is simple: "It's what I feel."

The key to understanding West's work is to not take it too seriously. "There's a very, very strong element of play to everything I do," he says. He gets his love for word play from his grandmother, who taught him to write poetry when he was young. The idea of preciousness—so prevalent in knitting culture—rankles him. "I think we need to use our knits and not be scared to use that precious skein of yarn that we love. Use it, and let that channel through you and take you to the next place! If you're precious about holding onto things, I think you get stuck and anxious, and you don't move anywhere or get to experience the inspiration or the feelings you want to express."

He's fully aware that his designs and photos go against the grain. "When I see something that everybody's doing, that makes me want to do it the other way. I want to be the voice that tells people: Being different is okay! It doesn't have to be super-pretty and popular to be good. I want to value color and value uniqueness and all these other attributes that aren't always represented in knitting."

He's noticed a common phenomenon in the classes he teaches, where students become more relaxed after seeing his samples. "Someone might be nervous and anxious at the beginning of a class, but when they interact with me and see the wild array of possibilities and knits and style—I see it so much—they breathe, and calm, and start talking more and interacting with people more, and they let go of insecurities, or rigid choices or habits that they've been holding."

West may very well value calmness more than anything. After all, the louder his clothes, the quieter he himself can be. As West puts it, "I can be calm and introverted while wearing all these patterns that don't go together, and look like a fashionable mess while being just very quiet, like a cat." Knitting, to him, means "being comfortable and safe, because you can do it alone, or you can also have this safe place and communicate with a big group of people through it."

He typically follows a rigorous publishing schedule—he averages two to three new patterns per month—but lately he's gotten ahead of himself. He completed his latest collections six months and up to two years ahead of time and is holding them for release until later this year, so right now he can relax. In recent years, while writing patterns, he's learned to copy/paste terminology—a cast-on, a set of abbreviations—part of his "theme variation" approach; he says he likes the feeling of starting with something familiar. For pattern editing, he relies on a network of test knitters more than formal tech editors. "More important for me is how the

pattern flows and reads to a knitter."

This fall, West will do his annual mystery knit-along—his ninth—but he's taking a break from e-books to focus on individual patterns. "The spring and summer will mean a steady stream of new individual patterns on Ravelry. It'll be a mixture of garments, of shawls; people will see more brioche—I'll always love brioche. I'm really interested in texture, so I'm very intrigued by playing with textured stitches. Also textured fibers. I'm in a very fluffy mood."

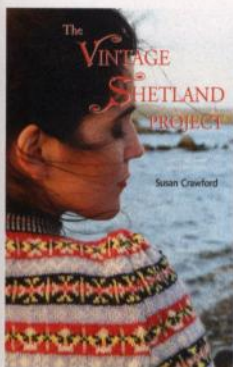
He's looking forward to developing more of a routine, one in which he can knit with friends in cafés and spend more time at Stephen & Penelope. Whenever West is home, he can usually be found at the store's Thursday knit nights. Having moved to a new location back when West joined as co-owner, the company has since grown to a team of nine employees. While his business partner handles the branding and business logistics, West takes care of the creative side of things, designing samples, developing kits and "working closely with the dyers and the suppliers to develop new colors."

Would he be interested in creating his own line of yarns? "Probably, yes. But should I ever [develop] some kind of yarn, I'll do it my way. I don't like the idea of doing a yarn and sticking to a set number of colors for a long period of time. The line would be very design-driven, and it wouldn't be the same thing year after year after year." He speculates that the knitting world is shifting away from established brands and schedules to a more of-the-moment culture. "You can't follow the same exact formula. You've got to move with the trends and move with the styles and keep things fluid."

One gets the sense that West has spent so much time staying ahead of the curve that he's only just catching up to focusing on himself. Yet he continues to put his fans first, hypothesizing that if not for the level of engagement knitters have with his designs, he "would probably still knit, but not be as obsessive" about it. Whenever he starts knitting a new piece, he's already thinking of where it will go—"not just how much I love what I'm doing in the moment, but I'm always thinking of who's going to make it, or how I am going to photograph it, or what it's going to reach, or how it's going to speak to people."

That engagement is one of the biggest reasons he stays in the design game. "Because you love to knit, usually that's what it's all about," he says. "This commonality that unites people I think is a really, really strong positivity." Sometimes he meets knitters who have been with him since the start of his "spontaneous and improvisational" journey—maybe someone who knit a Windschief hat seven years ago and is now casting on his latest shawl. "I always say, 'Thank you for sticking around! Thank you for not being scared away!' And don't worry: Everything's gonna keep changing." ■





## ISLAND DREAMS

*The Vintage Shetland Project* (£48; 472 pages) is available for purchase at [www.susancrawfordvintage.com](http://www.susancrawfordvintage.com).

## Vintage Shetland Project

(continued from page 29)

happenstance, they ended up separated during WWII, with Doris and their daughter in Scotland and Ralph in an internment camp in Hong Kong with only a few belongings, including his Fair Isle sweater. Darned and mended with mismatched yarns, the sweater returned to Britain with him after the war, and he treasured it throughout his life as his one connection to his wife and home during the war. The sweater made its way back to Shetland in the 1990s as a bequest of Ralph's family. "It's very palpable when you have it in front of you," she says of Paterson's sweater. "You can feel the experience within it."

Crawford dug deeply for these stories, spending endless hours in libraries and museums, to give voice to the stitches she was working with. There's the story of the two jumpers knit for a member of a WWII bomber crew, who believed the sweaters kept him safe; the almost-forgotten knitter who decoded Shetland lace, creating a treasury of textile history Crawford found; the dazzling rayon stunner knit by an ambitious and entrepreneurial woman; a pair of Norwegian-inspired gloves created by an enterprising knitter, who would end up showcasing her wares to the Queen and Queen Mother.

### BEAUTY IN THE DETAILS

*The Vintage Shetland Project* is suffused with this kind of detail in both the presentation of the patterns and the essays. To properly reverse-engineer each garment (there were no patterns to work from), size them and create charts, Crawford's husband, Gavin, wrote custom software, The Fair Isle Decoder and Visualizer program, 30,000 lines of computer code to ease the "reading" of each knit. Nonetheless, the process required hours of labor, with Susan calling out numbers for Gavin to input as colors on his laptop—colors that would eventually become motifs and, finally, charts.

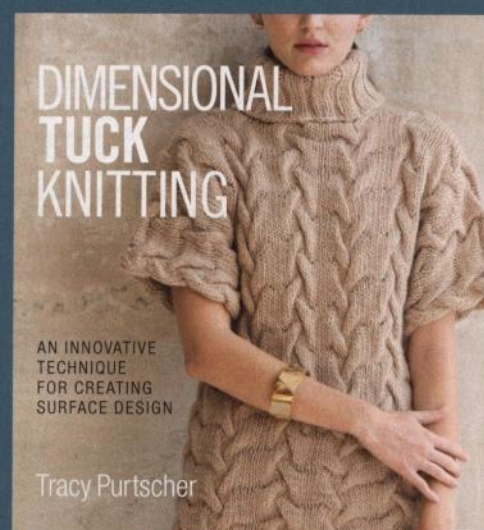
Add to that the creation of special yarns—many of the garments in the book were originally knitted in a 3-ply, worsted-spun Shetland yarn, heavier than our lace weight today but lighter than our 4-ply fingering weight. Plus

much of Shetland's wool is now woolen-spun. Unwilling to compromise, Crawford created a proprietary yarn to mimic that 3-ply so popular back in the day. The new yarn, Fenella, is a 2-ply, worsted-spun British wool yarn that knits up to the gauge Crawford needed. She also developed small-batch runs of a silk and naturally colored Shetland wool yarn, grown on the island of Vaila, where the book was shot, to augment the stash for knitting these replicas.

Then in July 2016, Crawford received her Stage 3 cancer diagnosis, which required surgery—she decided on a double mastectomy—chemotherapy and radiation. The treatment sidelined her for about eighteen months, during which she suffered from what she calls "chemo brain," challenges with self-esteem and exhaustion, but raised to make do, Crawford collaborated with fellow designer Tess Young and four local dyers in the life-affirming creation of the limited-edition FUBC shawl kit, each containing two skeins of yarn, two patterns and copies of the journal Knocker Jotter, featuring photos of sixteen women (including a topless Crawford) at various stages of treatment, sharing their scars. "I actually think it's one of the most beautiful photos ever taken of me," she wrote on Instagram, "but it is also so raw and honest that it scares me to share it, but that is what it is for. To show you are still beautiful and have ownership of your body even after a double mastectomy." Fifteen pounds from the purchase of each kit (available at [www.susancrawfordvintage.com](http://www.susancrawfordvintage.com)) benefits the charity CancerCare.

With her own mortality writ large by cancer, Crawford was on some level determined to leave an exemplary legacy and give new life to these precious bits of material culture that no amount of conservation can save forever. Happily, her survivorship ensures a second life for even more knits and the women who made them. "What will keep them alive is people knitting them and wearing them," she says of the pieces in *The Vintage Shetland Project*. "Textiles, with their [associated] memories and connections, are such an intrinsic part of our lives, it would be tragic if that history were to just fade away with those garments. So, it's not just the garments that stay alive; it's the stories and the people connected with them." ■

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## Brooke Nico (continued from page 59)

### Is the Shetland book a collection of historic reproductions or modern interpretations?

Modern, mostly garments. There are so many people who do shawls well. I do garments well. I took six Shetland lace patterns—Feather and Fan, Old Shale, Horseshoe, Leaf Lace, Razor and Acre—and broke those motifs down to their basic components. The book dissects how increases, decreases and moving yarn overs change the motifs and the shape of your fabric. It was a lot of work, but it was fun. The hardest part was paring down my ideas to twenty.

### What makes a Brooke Nico design a Brooke Nico?

People tell me they'll see one of my designs in a magazine and say, "I knew it was a Brooke Nico." But I'm not sure what that means. I really focus on making the lace an integral part of the design. The shaping of the fabric will fit in with the lace motifs always. I also like showing off the female body in all its shapes and sizes. I think we should appreciate our bodies. We focus a lot on hiding the negatives instead of accentuating the positives. I tell my students, "I am skinny, but I have good boobs, so why not show them off?" If you hide the negative, you end up hiding everything. Why not focus on the positive?

### How do you balance your design work with running Kirkwood Knittery?

I work a lot and do a lot of design stuff at home at night. The shop is a great source of inspiration. If I'm helping a customer and playing around with yarn, I often think of something I might use. And I get so see what knitters are interested in knitting and what inspires them. Right now, I'm seeing is a lot of well-done, simple sweaters, custom-fit things. I'm not seeing as many shawls. People seem to be moving back to more sport- and DK-weight yarns, when for a while it was all about fingering weight and hand-dyes. Also, people are still looking for that elusive, drapery, soft wool that won't pill.

### What are you knitting now?

I'm going to be a great-aunt, so I'm looking at baby things again. I'm playing with cables and lace right now. So, a baby sweater, a dolman pullover for me, some shop samples and colorwork things. I always have four or five projects going at a time.

### What makes a design appealing to you?

To me, successful design is all about the aesthetics, the way it looks and moves and wears. It's that sweater you want to put on all the time. There is a sweater in my book *More Lovely Knitted Lace* called Montauk, made with Cascade Eco+ yarn. I wear it once or twice a week. To me, that's successful design. ■

## Patty Lyons (continued from page 61)

knitter has a chance to keep up. For example, on my most recent KAL, I gave two weeks for each clue, and that seemed like a good pace.

"I also want to be inclusive for all skill levels and all types of knitters, so the video KALs always include video demos for both picking [Continental] and throwing [English], as well as any adjustments that an Eastern or Combo knitter would need to make," Lyons continues. "I try to anticipate where a new knitter will get tripped up, so there are videos on mapping out 'at the same time,' chart reading, even videos on fixing mistakes in lace or cables. They've gotten pretty involved over the years—three to four hours of video content—as well as tons of sweater modifications and tutorials on what to do if your stitch or row gauge doesn't match. That's the single biggest sweater block a knitter can have."

What does she do when a student just can't get the hang of a stitch? "I have her teach me," she says. "After we go over the why of things, I'll ask her to show me what comes next. And she will. Nine times out of ten I'll ask, 'Were you hustling me when you pretended not to know how to do that? You just did it!'"

An important aspect of being a great teacher is taking inspiration from the teachers who came before you. So who has inspired Lyons? "Being a cable lover," she says, "of course Norah Gaughan is a huge influence, not only for her stitch patterns but for the amazing organic shapes in her garments. As a lover of swatching and detailed finishing, Deborah Newton is a hero of mine. Getting to paw through a table full of her swatches is the greatest thing that ever happened to me. Finally, it might seem a bit obvious, but the way EZ [Elizabeth Zimmer-



For information on Lyons's teaching schedule, visit [pattylions.com](http://pattylions.com). To join any video sweater class, visit [www.ravelry.com/bundles/sweater-class](http://www.ravelry.com/bundles/sweater-class).

mann] thought and taught has meant a lot to me. I try to help knitters feel empowered to do their own thing and let a pattern be their inspiration or jumping off point."

What's next for Lyons? She won't be slowing down anytime soon: The next three video knit-alongs are in the works, including a colorwork cowl and a spring tee. And 2018 is all booked up teaching-wise, including a knitting cruise with fellow designers Melissa Leapman, Carol J. Sulcoski and Brooke Nico.

Sadly, she hasn't had the time to knit anything that isn't for a publication or a class in quite some time, but "when I do, it will be what it always has been for me: a sweater. Even when I was a new knitter, I was never much of a scarf, hat or shawl person. I was a sweater girl from day one." ■



## Coming Full Circle

DESIGNER  
VIOLA CAROL

This story featured four variations on yoke sweaters, each using a different technique for showing off decreases in a decorative way. This sweater is knit in the round from the bottom up using two strands of Brown Sheep's *Top of the Lamb Sport* held together; as a substitute, we suggest Brown Sheep's *Nature Spun Sport* in Butterfly Blue. The sleeves were knit separately and joined to the body, then the yoke was constructed with wide ribs. A few yards of black yarn, simple running stitches and a tiny flower finish the yoke.



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