

VOGUE

KNITTING

WINTER
2018/19

The Cable Connection

MULTIDIMENSIONAL
STITCHERY IN RICH
JEWEL TONES

SHAWL IN LOVE
7 Spectacular Wraps

**THE BOLD
& THE BEAUTIFUL**
Big Yarn, Big Stitches,
Quick Results

HIGHLAND FLING
Trend Alert: Argyle

PLUS
GREAT DAME
Meet Iconic
British Designer
Zandra Rhodes

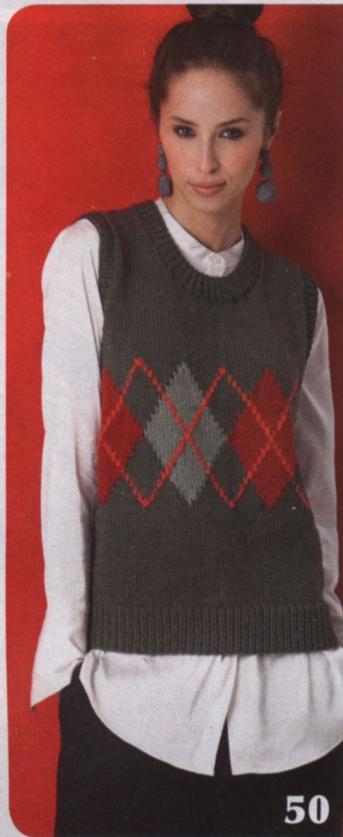
**PEPLUM
PERFECTION**
Ornate
Show-Stopper
page 43



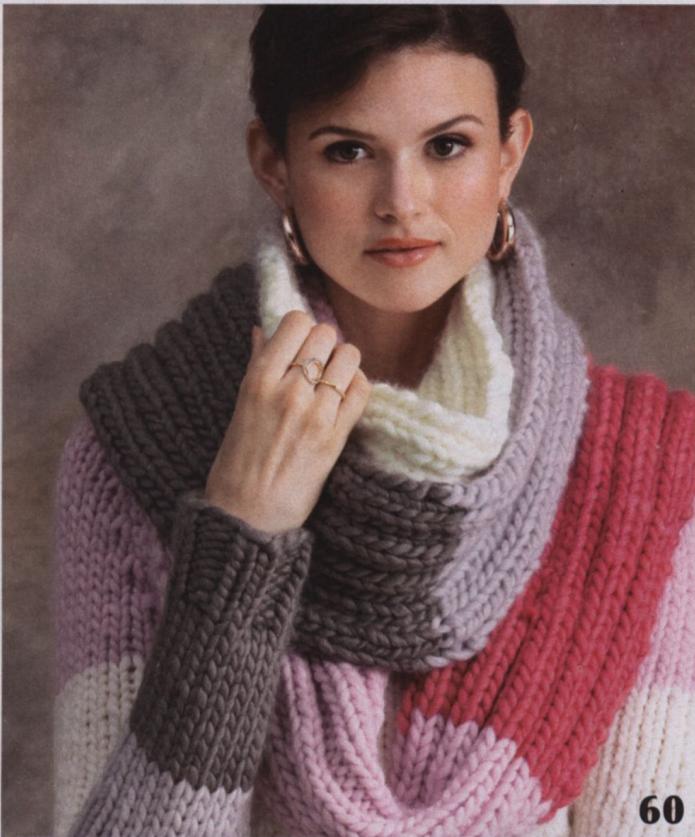
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on our cover

Amy Gunderson's swingy cabled pullover is knit in Fibra Natura/Universal Yarn's *Dona*. Photograph by Jack Deutsch. Styled by Jessica Saal. Hair and makeup styled by Cindy Adams.

WIN A COVER KIT

For a chance to win enough yarn to complete Amy Gunderson's pullover, visit www.vogueknitting.com.

The deadline is March 1, 2019.

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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

WINTER 2018/19



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URTH TONES

Vanessa Ewing's kite-shaped brioche-stitch shawl is shown from the back on page 55. The front, above, shows the drape and these beautiful Urth yarn colors.



page 60

THE STRIPE IS RIGHT

Sometimes a simple knit is just what we need. Here, the sweater shown without its matching scarf.

CHECK OUT OUR
SPECIAL ADVERTISING
SECTION

THE TOTAL PACKAGE

Kits do all the hard work for you, so you can get right down to what you love most: the making.

PAGE 38



CLEVER SHAWL STORAGE IDEA

When we opened Caroline Sommerfeld's shawl (page 62), we were impressed with her no-crease packaging. She had rolled it around a plastic-covered cardboard tube.



DAME ZANDRA RHODES

I was completely thrilled to meet and speak with this fashion icon, an inspiring woman I've admired all my life, at our recent San Francisco show. Read about her 50-year career on page 30.

COMING NEXT ISSUE: LATE WINTER 2019

Plaid is the hottest winter trend: Here's what to knit to wear with it. Deborah Newton is in love with **leopard print**. Try our thoroughly modern **mosaics**. Get a head start on **Spring knitting** with colorful sweaters. **Meet our Makers**, Lisa Hoffman and Unjung Yun.

ON SALE March 5, 2019

Ring in the NEW!

Happy New Year! While our staff are gearing up for the holidays and choosing Secret Santa gifts as I write this letter, the season's festivities will already be over when you open your magazine (or read it digitally), and it will be time for all of us to settle into a new year, with the allure of a fresh start and with resolutions set. At *Vogue Knitting*, the New Year is the lead-up to a major event: Our **LIVE!** show in New York City. This will be our ninth Manhattan show, and it promises to be bigger and better than ever. We began planning our shows almost twelve years ago, and since then we've gone through the angst of a launch (what if no one shows up?), the growing pains as we moved beyond our hometown and across the country, and the constant reviewing and rethinking it takes to keep an event fresh and inspiring. In 2019, we're heading back to the **Seattle** area, and to a new city for us, **Columbus, Ohio**. We anticipate a great show in a great city.

Several years ago, in another creative burst, we launched our knitting Destinations weekends to exciting locations around the country. These were a perfect addition to the overseas cruises and tours we had been running for more than a decade. Our new vision to explore next year is an **Immersion Experience**. So, imagine if *Vogue Knitting LIVE!* and a Destinations retreat had a baby. The "child" would be a weekend that's much smaller than a full-fledged show but much bigger than a 30-to-40-person group on the move, packed with exciting classes from great teachers (including Andrea Mowry, Stephen West, Caitlin Hunter, and many more) in a great location—like, say, **Austin, Texas**. Throw in a small marketplace, and we have a really fun weekend planned! Follow us on your favorite social and digital channels for more details.

We're also very excited to announce our new **podcast**, launching early in 2019. **Knitterviews** is just what its name implies: interviews about knitting. We plan to bring in-depth discussions with some of the most amazing influencers in the knitting world for you to enjoy while you knit. We're in final planning stages now, and I can't wait to get it moving along. Here's to the new!

Trisha Malcolm

trisha@vogueknitting.com

FOLLOW US!



moving the needle

Our Latest Obsessions

BY MOLLY POHLIG

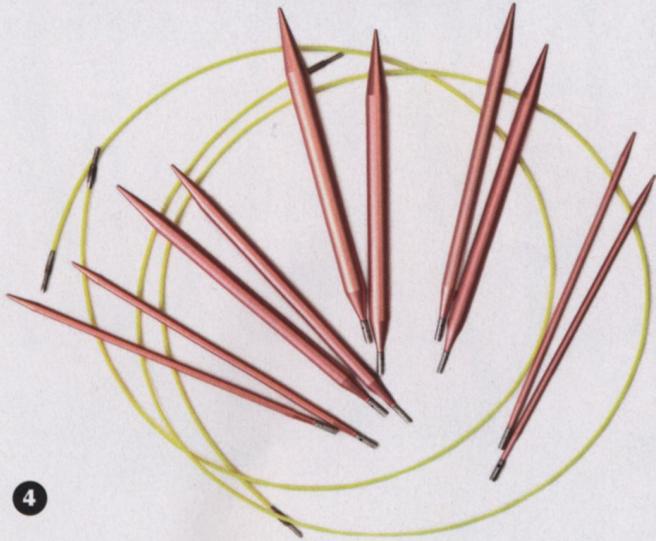




2



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4



5

1. Fibres of Life combines Fair Trade ethics with laid-back charm and graphics, producing a range of striking craft-themed, hand-felted bags with artisans in Nepal. <https://fibresoflife.com> **2. Mrs. Moon Yarns'** Pudding is made of ethically sourced merino and alpaca, sheer heaven on your hands and absolute perfection for their knitted and crocheted baby patterns. www.mrsmoon.co.uk **3.** Simply add handles to the rustic linen four-corner bag from **Cocoknits**, and presto: You're ready to tote your project in style. <https://cocoknits.com> **4. Hedgehog Fibres** knocks it out of the park with their first foray into needles: rose gold interchangeables with bright yellow cables in U.S. sizes 2–11. They're housed in a golden holographic case. <https://hedgehogfibres.com> **5.** Let these stunning mugs, made to order by **Creative with Clay**, inspire your lace-knitting endeavors. www.creativewithclay.com

The Hottest Trend? CHUNKY

Weighing in at bulky/jumbo, these yarns prove that bigger is better.

BY LINDSAY MORRIS

- LION BRAND YARN's ultra-thick *LB Collection Yooge* yarn (65% polyamide/35% cotton; 109yds/2300g) whips up home accessories so alluring, you'll never want to leave the house. Available in navy and cream. www.lionbrand.com

- It's all in the name: KNITTING FEVER's super-bulky *Big Freakin Wool* (70% wool, 30% polyester; 12yds/250g), an arm-knitting favorite, knits up at 1.5 stitches to the inch. Single ply and soft

as a cloud, this roving-style yarn makes for super-quick knitting. Choose from ten bold colors. www.knittingfever.com

- Available in bright Pop Art shades and subtle neutrals, AMANO *Yana XL* (100% fine Highland wool; 54yds/200g) has an airy structure that belies its chunky nature. In 14 colors. www.amanoyarns.com

- Eye-poppingly thick and vibrantly colored, BERGERE

DE FRANCE's *Waouh Wool* (100% merino wool; 67.8 yds/500g) takes "chunky" to a whole new level. Knit up quick-est-ever knits on size 50/25mm needles: 4 stitches x 4 rows = 4 inches. In thirteen shades. www.bergeredefrance.com

- *Big Montana* from TAHKI YARNS (100% pure new wool; 71yds/100g) is grounded in the rustic colors of sheep, but has a sophisticated look. It's lovely for felted projects and

high-end-looking accessories. Added bonus? The labels are printed on recycled paper. In eight colors. www.tahkistacycharles.com

- Reminiscent of fisherman's rope, CASCADE YARNS' soft, chunky *Mondo* (50% superfine alpaca/50% wool; 58yds/400g), another favorite of arm knitters, fills all your "oversized" needs. Available six autumnal colors. www.cascadeyarns.com



• "Soft" is the name of the game with BLUE SKY FIBERS' uniquely braided *Woolstok Jumbo* (100% fine Peruvian Highland wool; 43yds/500g). Knit up the six calming shades—Snow Storm and Pedal Love, among them—into cushy accessories for you and your home. www.blueskyfibers.com



CHRISTIAN DIOR



SANDI PROSSER (page 44)

RUNWAY TAKEAWAY Just Blue-tiful!

An exploration of the color blue was the overriding theme of a recent ready-to-wear collection from Christian Dior. Creative Director Maria Grazia Chiuri explored blue in all its nuanced shades, with models walking a denim-inspired painted runway. She contrasted several knits, like the classically cabled, slightly oversized sweater above, with flowing skirts of tulle and feathers. Each model donned a slick black leather beret. Following the trend, Sandi Prosser's turtleneck with abbreviated cables of different lengths, in a rich shade of teal, contrasts perfectly with a feminine, flowing pleated skirt. Knit in DMC Woolly, it has beautiful details that the yarn showcases perfectly.

CABLES SING THE BLUES

NORAH GAUGHAN has earned a reputation as the Queen of Cables. Her recent book, *Norah Gaughan's Knitted Cable Sourcebook*, is a testament to her clever ways with 150 new meandering stitch patterns. At right, we show three of her unique knits in beautiful blues. They'll all look great in a variety of blue shades, from the softest baby and robin's egg to teal, sapphire and navy.



1



2



3

1. Funnel-neck pullover, *Vogue Knitting Fall 2014*; www.store.vogueknitting.com/p-4348-funnel-neck-pullover.aspx

2. Blume turtle-neck, from *BT Deep Fall 2018*; www.ravelry.com/patterns/library/blume-3

3. Baroque cowl in *Quince & Co. Owl*; www.ravelry.com/patterns/library/baroque-6

wise words || "The best color in the whole world is the one that looks good on you."

— COCO CHANEL

COLOR ME BLUE

THE TOP 5 BLUE YARNS

We reached out to Webs (yarn.com) to learn which blues knitters are gravitating to right now. Navy wins out, followed by royal and the prettiest heathered blue.

1 PLYMOUTH ENCORE WORSTED NAVY #0848, a forever classic.

2 VALLEY YARNS SUPERWASH DK Rich, deep CLASSIC NAVY #18.

3 VALLEY YARNS HUNTINGTON Another great NAVY, #0022.

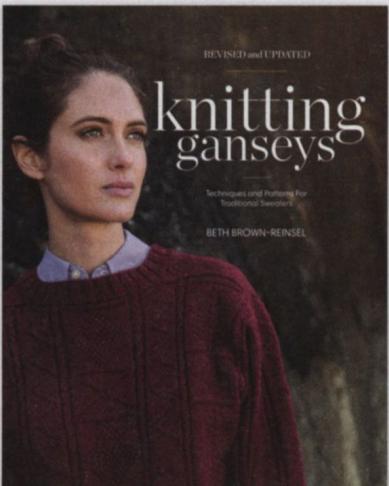
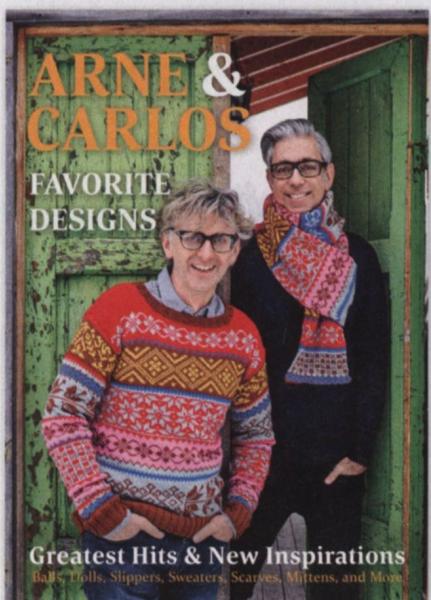
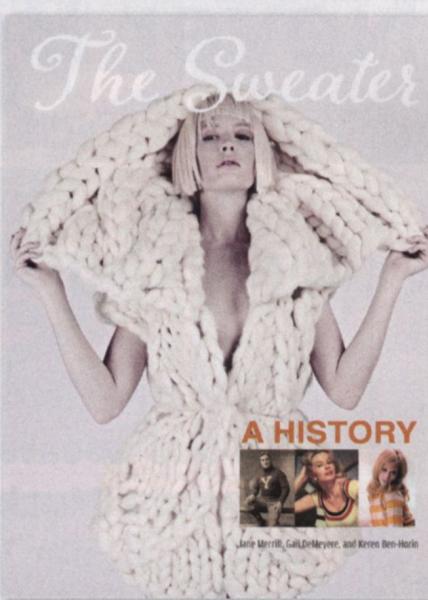
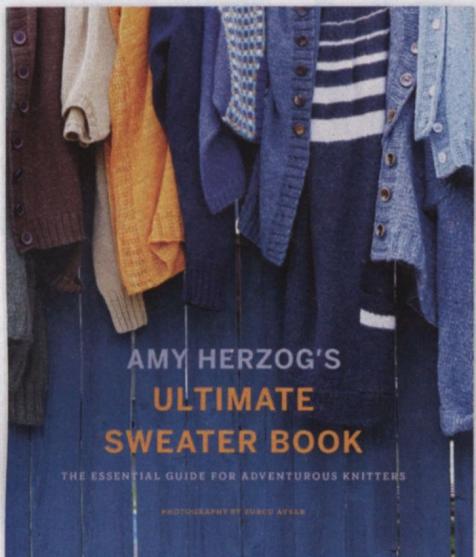
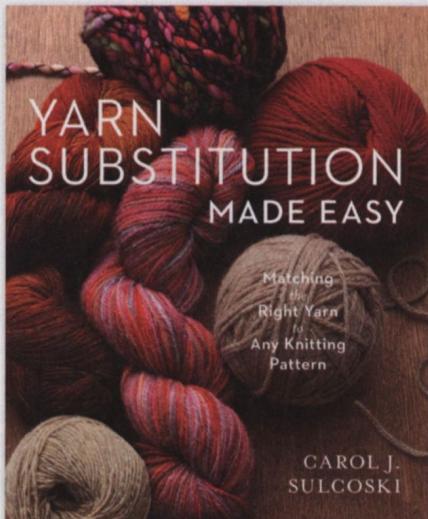
4 PLYMOUTH ENCORE WORSTED The most saturated ROYAL, #0133.

5 CASCADE 220 SUPERWASH SUMMER SKY HEATHER #1910.

SO MANY SHADES OF BLUE

SKY • INDIGO • OCEAN • AQUA
TEAL • CERULEAN • SAPPHIRE
AEGEAN • DENIM • MIDNIGHT
• STONE • CYAN • CADET
SLATE • NAVY • INK • COBALT
• PEACOCK • AZURE • LAPIS
CORNFLOWER • TURQUOISE
• ADMIRAL • ARCTIC • DELFT
MARINE • HEATHER • PERIWINKLE
TIFFANY • ROBIN'S EGG

BY LESLIE PETROVSKI



History lessons, substituting yarns, recipes for success

Amy Herzog's Ultimate Sweater Book: The Essential Guide for Adventurous Knitters
(Abrams; \$24.99)

Amy Herzog is the girlfriend who will tell you the truth—"Yup, your hips measure XYZ inches"—because the truth will set you free to knit and design fabulous sweaters. An essential guide in the same vein as *The Joy of Cooking*, Herzog's *Ultimate Sweater Book* will provide you with recipes for the basics: drop-shoulder, raglan, yoke and set-in sleeve sweaters in twelve sizes for sport-, worsted- and Aran-weight yarns. Want to spice things up? Change the length, add waist shaping, incorporate a hood and bell sleeves—there's a formula for that. If that weren't enough, Herzog includes twenty sweater patterns (the Spring Rain Tee with overlapping cuffs and hem and the high-relief cabled Campfire Cardigan make for beautiful onboarding in Herzog's method). Like *The Joy of Cooking*, which offers suggestions and techniques rather than line-by-line recipes, Herzog's reference delivers approachable guidelines for creating a lifetime of great makes.

Arne and Carlos Favorite Designs: Greatest Hits and New Inspirations

By Carlos Zachrisson and Arne Nerjordet (*Trafalgar Square Books*; \$29.95)
Arne and Carlos burst on the U.S. scene in 2011 with *55 Christmas Balls to Knit*, and since then the Scandinavian designers have knitted, crocheted and cross-stitched their way into the hearts of crafty types the world over, producing ten books (available in sixteen languages) on everything from knitted birds and slippers to sweaters. Here, the creative couple offer a crème de la crème sampler of their best work—seventeen favorite patterns and fifteen new ones—that include balls, dolls, birds, footwear, sweaters, scarves, mittens and throws, guaranteed to burnish your skills and smiles. Much of the knitting is fiddly, whether you're casting on an ornament or toy (cataract surgery takes less time than inserting knitted eyes into a doll's sockets). But the results are so sweet and adorable, you'll eagerly want to tackle the tutorials on making miniature fingers, ears and hairdos. Like their other books, this volume doesn't just depict bright colorwork sweaters and whimsical Easter eggs; it invites us into a world where inspiration is everything.

Yarn Substitution Made Easy: Matching the Right Yarn to Any Knitting Pattern
By Carol J. Sulcoski (*Lark*; \$19.95)

You find a pattern you love, check the recommended materials and—cue the sad trombone—



Biscotte mystery Sock Club



Hand-Dyed Yarns since 2007

Biscotte Yarns.com

discover that the featured yarn was discontinued two presidents ago. What to do? Enter Sulcoski, the dyer behind Black Bunny Fibers, whose *Yarn Studio* books have guided knitters in putting lace, sock and self-striping yarns to good use. Having struggled with her own substitution fails, Sulcoski taught herself—and, in ensuing years, hundreds of others—to mine a yarn's secrets and select alternatives. Working through yarn basics such as fiber content and construction, the author offers up her "how-to" strategy (worksheets included), along with a raft of projects that allow you to practice the ol' switcheroo. More importantly, if you read through her thorough text, you'll come away knowing a heck of a lot more about yarn, its origins and why it does what it does.

The Sweater: A History

By Jane Merrill and Gail DeMeyere
(Schiffer Publishing; \$39.99)

If your celebrations around a tree, menorah or kinara did not include a gift of *The Sweater*, then you owe it to yourself as an act of New Year's self-care to purchase this splendid volume. (It's worth full retail just for the photo of Humphrey Bogart wearing a striped seaman's sweater in

Passage to Marseilles.) While other knitwear histories focus on fashion and socio-cultural contexts, *The Sweater* manages to wed the functional and Zeitgeist-y reasons for knitted torso-wear with hand-knitting lore, making this a particularly juicy read. Dip into this reference for stories about how an Elizabeth Zimmermann Aran published in the back of a *Vogue Pattern Book* launched the legendary Schoolhouse Press. Or the tidbit about The Dude's famous Cowichan from *The Big Lebowski*, a thrift-store find originally produced as a pricey offering for Pendleton, that had its origins with the Coast Salish people of British Columbia. Fashion and pop culture icons like Missoni, Mr. Rogers' cardigans and ugly Christmas sweaters are juxtaposed with sidebars from notables including Meg Swansen, Kaffe Fassett, Elsebeth Lavold, Védis Jónsdóttir and others. You'll come for the looks of this book, but you'll stay for the knitting scoop.

**Knitting Ganseys:
Techniques and Patterns for
Traditional Sweaters**
By Beth Brown-Reinsel
(Interweave/F+W; \$29.99)

There is something about a gansey—it's sheer

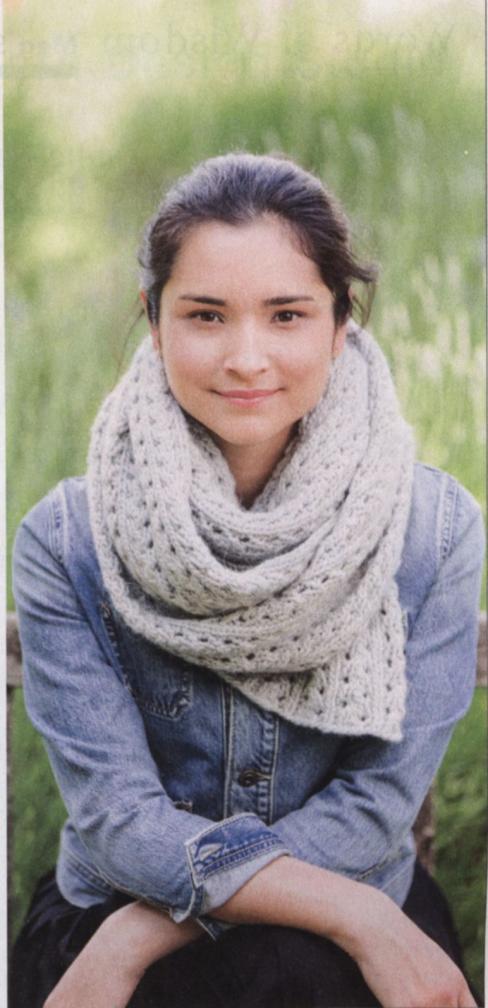


BAINBRIDGE ISLAND,
WASHINGTON

Cozy & Modern

Find our tried and true
patterns at your LYS or at
churchmouseyarns.com.

Shown:
Ribbed Lace Scarf



boxy simplicity, the graphic and pictorial stitch patterns, the close ties to the British fishing industry—that makes it irresistible. Like embroidered samplers, ganseys tell a story: trees, anchors, a seaman's initials, hearts, diamonds, arrows, stars and other handsome graphics harken to a knitter's relationship to the wearer and splay across ocean- or sand-colored stockinette fields. It's in this reverential spirit that Brown-Reinsel presents a new edition of her gansey book, first published twenty-five years ago. To help us along, she guides us through the knitting of a miniature gansey and the gansey's distinctive components, from the garter-stitch welts and stitch-sampler elements to the underarm gussets, shoulder straps and seam stitches. (They represent big labors of love, these ganseys, which is why it's wise to start small.) Originally knit on wires, the equivalent of U.S. size 1's or 2's, ganseys are long voyages in fine-gauge yarn (though back in the day, production knitters who knitted to support their families while their husbands were at sea could produce one in a week). Ready to commit? Strap on your knitting belt, knit one of Brown-Reinsel's nine patterns or design one yourself, writing your own story in the language of stitches. ■

Caring for Wool

"Although babies rarely, if ever, express their pleasure at being dressed in wool, it is surely manifest when you dote on a small plump person soundly and contentedly asleep, swaddled in a woollen sweater, woollen leggings and a soft wool bonnet, snugly tucked under a fine warm wool blanket."

—KNITTER'S ALMANAC

AS A STRONG PROONENT OF KNITTING WITH 100 PERCENT WOOL,

I certainly am not alone. Over the years, I have kept track of some of the FAQs from my dear Knitting Campers about how to care for their woollen items, including washing, blocking, folding, storing and preserving.

A woollen sweater need not be washed nearly as frequently as you might imagine. Unless you have spilled something down the front, or had a muddy-pawed cat or dog jump on it, it is likely that you can go through an entire fall/winter season without a single wash. When spring arrives (in Wisconsin, we say "finally arrives"), then it is time to wash all your woollen garments before storing them. Need I even mention that a single trip to the dry cleaners will strip a wool garment of all its natural oils and render it relatively lifeless?

If I am washing several sweaters at the same time, I use pure soap and lukewarm to cool water—never hot. Allow the machine to agitate on the gentle cycle for only a minute, then let the garments sit in the soapy water for another few minutes. In same-temperature water, rinse thoroughly, spin and block. (Make a wide circle around the dryer, unless you are

attempting an extreme sizing adjustment or you want to felt the item.)

When washing just one sweater, or any of my garments knitted with unspun Icelandic wool, I follow the above directions, except I wash it by hand in the bathroom sink. Squeeze—don't wring—out the excess final-rinse water, then send it through the washing-machine spin cycle. Now it is damp and ready to be blocked.

I shake the sweater very gently and lay it on a towel on the kitchen table. Knowing the basic dimensions of the garment—body width at lower edge and at chest; body length from lower edge to underarm; armhole depth; sleeve length—I pat the sweater into shape and smooth out all unevenness. A damp pure-wool sweater is not unlike putty; it can be molded into shape, and miscalculations often can be corrected. For instance: You can lengthen or shorten the body or sleeves by several inches, knowing that when you pull the sleeve or body longer, it will narrow slightly, or that if you make it wider, it will shorten. I enjoy this final stage of a newly finished item and often prolong the blocking ritual so I can gloat over my new creation. If it is a color-patterned sweater, make sure the motifs are properly aligned, the side "seams" are perfectly straight, and the back is very slightly longer than the front. Depending on sweater thickness and weather conditions, it will be nearly dry in a few hours, and you can flip it over.

When folding a sweater, I like to make as few creases as possible. With the sweater laid flat on the table, fold each sleeve straight across the chest; now fold the lower edge to the shoulders and place on a shelf. There is no need to mess with the one-third/one-third business used for shirts and tees, which results in multiple fold lines. (P.S.: Please do not put a knitted sweater on a hanger.)

After Chris and I had been together for a few years, and our sweater collection continued to grow, he was inspired to build a "sweater coffin," which for decades doubled as our coffee table. It was an oblong pine box, completely lined with (the most aromatic) Eastern red cedar, and with a hinged, very tightly fitting lid. In ensuing decades my collection has grown exponentially, and was also augmented by my mother's accumulation, so the entire stash required an actual Sweater Room in our office/warehouse building, complete with Eastern red cedar shelves built by Cully.

Yes, wool sometimes pills at points of friction, even the best and most expensive wool. Do not despair. Simply pick the pills off as they appear. When you are stuck somewhere without your knitting and have to wait for a while, take advantage of the opportunity to pick off pills. Eventually all the long fibers at those points will have pilled and been removed—thus the word *threadbare*—and that area of the sweater will no longer be able to produce any more.

Once you knit with and wear pure wool, you too may be seduced by the multitude of advantages of this extraordinary natural renewable fiber. ■

MEG SWANSEN's company, www.schoolhousepress.com, is celebrating its 60th year as a purveyor of hand-knitting wools, books, videos and tools.

FOLDING 101 Make as few creases as possible when folding.



Know Your Fibers

NOT SURE WHICH YARN TO CHOOSE FROM AMONG THE MYRIAD SKEINS ON YARN-SHOP SHELVES? **AMY HERZOG** DEMYSTIFIES THE PROCESS.

We've all been there, swooning over a photo in a pattern collection, certain that our lives would completely transform if we could just make this one garment.

But then we pause, because the recommended yarn has been discontinued, or we're sensitive to one of the fibers, or the cost is out of reach, or we just flat-out don't like the yarn the designer chose. Substituting yarn can be a tricky business, though.

The following tips will help you select with confidence.

KNOW YOUR FIBERS

When pondering a substitution, the first thing to consider is fiber composition. Take a quick glance at the fiber content of your pattern's recommended yarn. Once you know the fibers, you'll know what properties the designer wanted the finished piece to have, and you can start thinking about whether that's what you want, too. The characteristics of knitted fabric—how it drapes, whether it has heft or fluidity, has a halo or is smooth—are determined by the fibers that make up the yarn. Here's what the most commonly available fibers in hand-knitting yarns bring to your fabric:

- Strong, versatile **WOOL** is the clear favorite among knitters, and with good reason: It is smooth and fairly lightweight, and it has great elasticity and great memory. The fibers have a bit of give when pulled: Stretch wool fabric and then let go and watch it return to its original shape.

- **CASHMERE** is categorized as wool, but it's special enough to deserve its own entry. The fine undercoat of special goat breeds, cashmere is both exceptionally warm and exceptionally soft. The short, fine nature of cashmere fibers makes pilling and felting real concerns in high-friction spots, so

AMY HERZOG is the creator of the *CustomFit* pattern generator and the author of *Knit to Flatter*, *Knit Wear Love*, *You Can Knit That*, and *The Ultimate Sweater Book*.



Understanding fibers' characteristics leads to knitting success.

choose a 100 percent cashmere yarn for a next-to-the-skin accessory that doesn't see a lot of action. A blend is a better choice for a garment more prone to wear and tear.

- **MOHAIR** is another special-case wool—in this case, the long, silky hair of the Angora goat. Mohair takes dye beautifully, adds a lovely sheen

and is very hard-wearing, which makes it an excellent addition to a fiber blend.

- **ALPACA** is a dense, warm fiber that drapes beautifully. It is also fairly slippery. This combination of weight and drape can make 100 percent alpaca a tougher choice for large pieces: Unless you knit it very tightly, the garment will grow over time. Alpaca adds a beautiful luster and soft feel to any project you knit.

- **SILK** is one of the most glorious fibers around. It's fluid, it's strong, it has a beautiful inner shine and it drapes like nothing else. It isn't very elastic though, and it's fairly slippery, making 100 percent silk a good match for a cowl or shawl. Blended with wool, silk adds undeniable luxury to a sweater or a hat.

- **COTTON** is on the heavy side, and there is absolutely nothing elastic about it. It's incredibly durable, though, and exceptionally soft. It wicks moisture away from the body, so it's a great fiber for warm-weather garments, but it works best in a blend

because of its weight and stiffness.

- **LINEN**, one of my absolute favorite fibers for warm-weather sweaters, is heavy, inelastic, moisture-wicking and very durable. But unlike cotton, linen offers excellent drape and a fluid fabric. Further, it gets softer and more comfortable the more it's worn. (continued on page 36)

There's nothing like a proper gauge swatch to let you know how a yarn will behave.

- RAYON, VISCOSE, MODAL, TENCEL, SEACELL AND OTHER PLANT-BASED FIBERS offer lovely drape, a slick and smooth feel—and zero elasticity. They're also quite slippery, so yarns with a high content of these fibers make better shawls and cowls than sweaters or hats. Knit tightly, yarns that blend these fibers with heavier choices like cotton also make lovely garments.
- NYLON AND ACRYLIC are strong and durable and can make welcome additions to otherwise fragile yarns that will see a lot of hard wear. One important consideration with these materials is that blocking won't change them at all: The way your fabric looks when it comes off your needles is pretty much the way it will stay.

YARN CONSTRUCTION

In addition to the fibers themselves, how those fibers have been turned into yarn can make a big difference to your chosen project. Full disclosure: I'm not a spinner. But following is an experienced yarn maker's take on four major yarn constructions and what they'll bring to your knitted project:

- **WORSTED-SPUN** yarn is the most common construction you'll find in a shop. Before being twisted into plies (and then yarn), the fibers are combed parallel to one another. This packs a lot of fiber into an individual strand of yarn, making worsted-spun yarns somewhat heavier than the others listed here. It also produces a very smooth strand of yarn with excellent stitch definition.

- **WOOLEN-SPUN** yarn has been enjoying a resurgence in recent years, and (in my opinion) deservedly so. Instead of the fibers being combed parallel to one another, they're allowed to point every which way before being twisted into plies and then yarn. This produces a much lighter strand of yarn, since there's less fiber per inch, and one that's beautifully nubby and textured. All of the air in the strand of yarn makes woolen spuns very warm, and their light weight makes them a good match for any project involving a lot of yarn for its size. Stranded colorwork in particular can be worked in a woolen-spun yarn and remain light and comfortable despite a double- or triple-thick fabric.

- **CHAINETTE** yarns are made from strands of fibers tightly spun into an I-cord-like yarn structure. They're often made with plant-based fibers, but sometimes inelastic animal fibers like alpaca are used too. This process results in a yarn that's elastic and bouncy, even if the fibers themselves are stiff and crisp. Stitch definition is somewhere between worsted and woolen spun, and the

fabric produced is light, beautifully elastic and somewhat airy.

- **TUBE YARNS**, sometimes called **BLOWN YARNS**, are created when soft, fine fibers are blown into a more durable mesh tube (usually made of nylon and/or silk). These yarns offer a nice balance between the strength of a worsted-spun yarn and the lightness of a woolen-spun yarn: They don't have much fiber, so they're warm and very light, but the outer tube adds durability and keeps the yarn from being splitty. (It also lets the yarn manufacturer mix a tube of one color and fiber of another, which produces a lovely marled look.) Stitch definition is a touch sharper than with a woolen-spun yarn.

BRING KNOWLEDGE TO YARN SUBSTITUTIONS

If you like a pattern's suggested yarn but find that it's been discontinued or is otherwise unavailable, seek out a fiber blend and yarn construction similar to the original yarn, which will produce a faithful version of the original design even if the gauge is not the same. If you love the look of the original but can't wear one of the fibers used, look for a fiber with similar properties. Here are a few examples:

- **If you love the look and feel of a good sheepy woolen spun but can't wear wool**, consider a chainette yarn with a blend of non-wool fibers like cotton, linen, silk and/or viscose. The chainette will keep things light and airy like the original woolen spun and provide some of the elasticity offered by a good wool.

- **Adore mohair but have sensitive skin?** Alpaca has similar qualities if you're after the fuzziness of a good mohair. To get a similar sheen and lustrous color in a yarn, seek out a little silk in the blend.

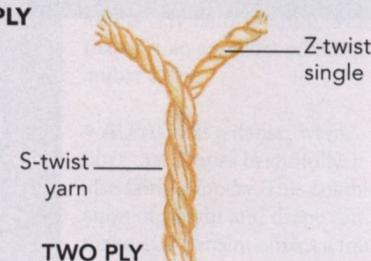
- **Like the crisp stitch definition of a worsted-spun yarn but need something extra-light for a sweater with yards and yards of fabric?** Consider a tube-construction yarn without too much fuzz to it.

If you're looking for something *different* from the original in terms of look and feel, I'd suggest you start by making a quick list of the properties you'd like the fabric to have and compare those to the fibers discussed above. If all else fails, there's nothing like a proper swatch to let you know how a substitute will behave. Cast on around 40 stitches, work for 5" (20.5 cm) in the stitch pattern of your choice, wash the swatch and let it dry. You'll have a great sample of fabric to play with and evaluate before committing to your project. (And a head start on determining your gauge as well, but that's another article.) ■

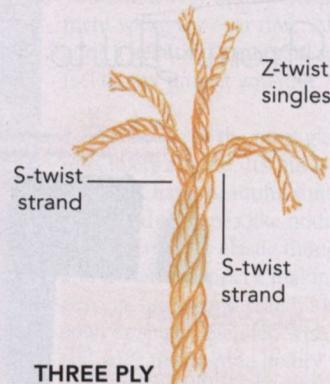
YARN STRUCTURE

Spinning twists yarns together. When the twisted yarn's spiral runs upward to the left, it's called an **S twist**. When it runs upward to the right, it's called a **Z twist**. The Z is considered standard. Some yarns with a Z-twist are spun from individual strands that are themselves spun with an S-twist. Finer yarns are usually more tightly twisted than heavier ones, as they need more twist for strength. The longer the staple is within the yarn, the less twist it needs to hold together.

PLY



TWO PLY



THREE PLY



S twist Z twist

THE TOTAL PACKAGE

NO TIME FOR LEISURELY
SHOPPING?

Overwhelmed by all
the pattern, yarn
and color choices at
your fingertips?

Kits do all the hard
work for you, so you can
get right down to
what you love most:
THE MAKING.



Ancient Arts Fibre Crafts

Socknado Twisters Mini-Skein Kit with Pattern and Progress Keeper
www.ancientartsfibre.com



Universal Yarn
Mingle Cowl
www.universalyarn.com



Urth Yarns
Uneek Sock Kit
www.urthyarns.com

SPECIAL ADVERTISING SECTION • WINTER 2018/19



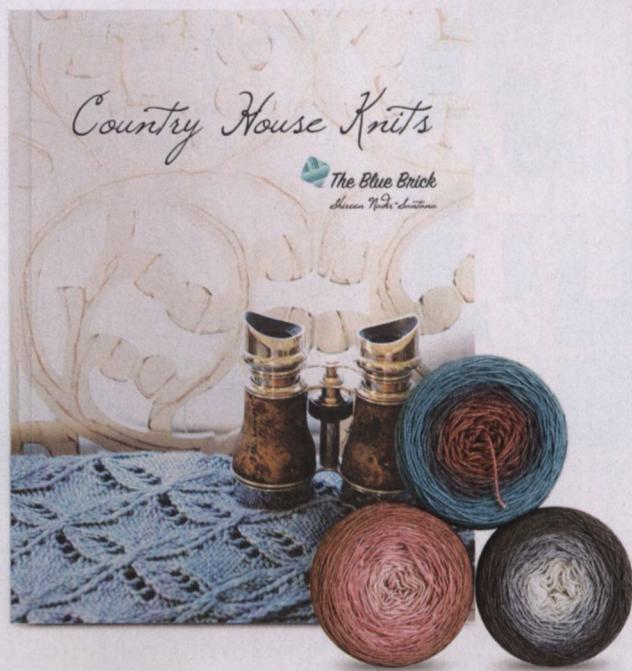
Jade Sapphire Exotic Fibres
Cashmere Coloring Box
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Skein Sisters
The Correa Wrap
by Ambah O'Brien
www.skeinsisters.com.au



Makers' Mercantile
HiKoo® SimpliCria Cabled Cowl Kit
www.wearemakers.com



Blue Brick
Ombré Yarn starter kit with pattern book
shop.thebluebrick.ca

WINTER 2018/19

AMY GUNDERSON
Cabled Peplum Tunic
page 43

IT'S A KNITTER'S
FAVORITE
SEASON, SO AS
SHAKESPEARE
SAID, "BLOW,
BLOW THOU
WINTER WIND."

THE CABLE CONNECTION



DEBORAH NEWTON

Proving that a poncho can still be shapely, Newton's version, worked in the round from the bottom up in Valley Yarns' *Wachusett*, is oversized at the lower edge and closer fitting at the shoulders, with ribbed sleeve cuffs that echo the turtleneck. The shoulder shaping comes courtesy of short rows. Lower edges and cuff trims are worked in finishing. (See a full-length view on page 48.)

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY JESSICA SAAL. HAIR AND MAKEUP STYLED BY CINDY ADAMS

1

ANOTHER DIMENSION

WENDING, WINDING, WEAVING:
MULTIDIMENSIONAL CABLES LEND KNITS
STRUCTURE, ADORNMENT AND
INTRIGUING DETAIL



AMY GUNDERSON

Gunderson's peplum wonder, knit in the round from the bottom up, features panels of cables that intertwine around center lace diamonds, with large purl sections in between that gradually decrease up to the waist. Fibra Natura/Universal Yarn's *Dona* gives the cables definition and just the right amount of swing at the peplum. (See a full-length view on page 49.)

ANOTHER DIMENSION

SANDI PROSSER

Prosser's sophisticated turtleneck is worked flat, with the neck picked up and knit in rib in finishing. DMC's Woolly gives plush stitch definition to the innovative cables: Resembling tuck stitches, these staggered fourteen-stitch cables involve multiple simultaneous double yarn overs, with one wrap dropped on the following row. (See a full-length view on page 49.)





BARRY KLEIN

The nubby texture of *Lana Grossa's Only Tweed* adds an ever-so-slightly rustic feel to Klein's classic poncho. Garter stitch alternates with wrapped diamond stitches inside a cable-ribbed border. After minimal seaming into a simple rectangle, this cozy look is ready to wear. (See a full-length view on page 49.)



5
Size+

ANOTHER DIMENSION

AMY HERZOG

An argyle-inspired cable design wends its way around the edges of Herzog's elegant open cardigan, worked in the smooth, classic wool of Cascade Yarns' *Longwood*. Slightly A-line in shape, it's worked in pieces from the bottom up and seamed. Set-in sleeves and front cable panels extend past the shoulders to be sewn together, forming the back neckline edge.

SARAH HATTON

The combination of Rowan's *Alpaca Soft DK* and a classic fit makes Hatton's cabled cardigan a go-with-everything piece. Large diamond cables (on the fronts only) encase a four-stitch cable pattern that also works its way down the sides of the cable, running into the rib. The sleeves and back are stockinette with ribbed borders. (See a full-length view on page 49.)



A woman with dark hair and hoop earrings is wearing a large, cable-knit, reddish-brown turtleneck sweater. The sweater features a prominent vertical cable pattern down the front. She is standing against a dark blue, draped background. Her hands are in her pockets.

SPOTLIGHT ON COLOR

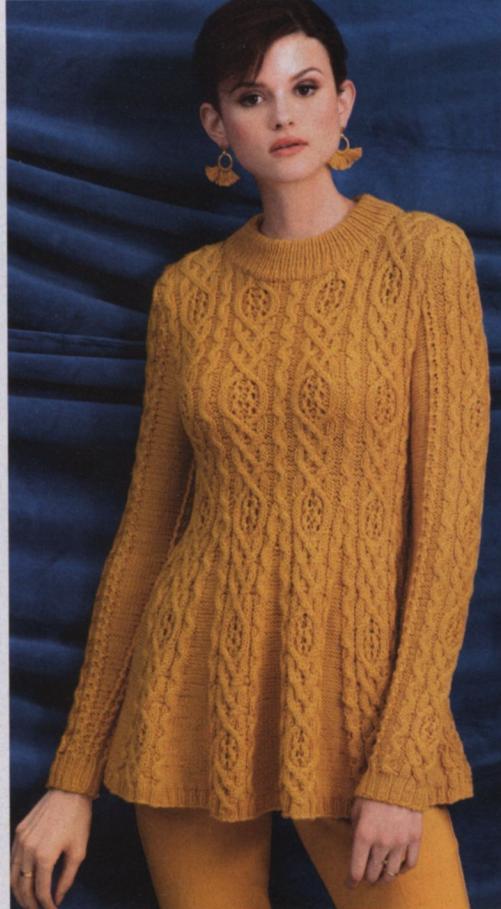
STUNNING SHADES DOUBLE THE IMPACT
OF SCULPTED CABLES, TAKING THEM FROM
BAS-RELIEF TO ALTORILIEVO

**TREND****ONE-COLOR DRESSING**

Top-to-toe looks in a single color were a big trend during Fall fashion week. The overall tonal play of monochromatic dressing is undeniably sophisticated, especially when jewel tones are added to the mix. Jewel-inspired colors have a lot of depth, are very flattering to most skin tones and call to mind winter warmth.

The rich texture inherent in a knitted sweater, particularly a cabled knit, is enhanced when it plays off the smoother texture of fabric pants and skirts. Adding accessories in the same hues embellishes the look even further. Try short suede boots, a great bag or clutch, even your coat, gloves and a generous scarf. Finish things off with a beret in the same color family. (Don't feel as though you have to perfect-match every single piece you're wearing: Varying your shades slightly can be equally impactful.)

In the end, monochromatic dressing creates a polished look that helps the wearer appear taller and slimmer, making it a great choice for many different body types.



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

WINTER 2018/19 49

DIAMONDS FOREVER

Mari Lynn Patrick's classic vest is knit in HiKoo/Skacel Collection's *Simpliworsted*. The argyle motif on the front is knit intarsia, with a back of solid gray. 1x1 ribbing graces the edges. A narrower waist is complemented by side increases to the bust.

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

Highland Fling

FROM THE WEST OF SCOTLAND TO GOLF COURSES AND CATWALKS AROUND THE WORLD, ARGYLES TAKE THEIR PLACE AMONG FASHION'S MOST ICONIC PATTERNS.



argyle

noun: usually as modifier. A pattern composed of diamonds of various colors on a plain background, used in knitted garments such as sweaters and socks. **as modifier:** the traditional argyle design associated with golf.

THE ORIGINS

The argyle pattern, made up of overlapping diamond motifs (also called lozenges), derives from the famous Black Watch tartan of Clan Campbell, based in Argyll in western Scotland. Tracing their roots back to at least the 17th century, the clan were supporters of Robert the Bruce. Their ancestral home is Inveraray Castle, one of the earliest examples of Gothic Revival architecture, which was featured in the 2012 Christmas episode of *Downton Abbey*.

Taking its cue from the socks originally known as "tartan hose," the argyle motif was widely popularized by Pringle of Scotland in the 1920s on jerseys, socks and other golf wear and worn by the Duke of Windsor (pre-abdication). American golfer Payne Stewart (1957–1999) strengthened the argyle/golf ties by competing in tam, plus fours and argyle socks.

The pattern enjoyed renewed popularity in the late 1970s, when preppy fashion ruled pop culture, crossing over into hip-hop in the '90s with brands like Phat Farm. Ralph Lauren's Polo bear has been known to don an argyle sweater vest under a duffel coat, and a pair of over-the-knee argyle socks were spotted at the 2018 Victoria's Secret fashion show.

In the sporting arena, members of the Norwegian men's curling team donned argyles at the 2010 Winter Olympics. University of North Carolina basketball teams have been adorned with Tar Heel blue argyle since 1991, which over the years has extended to various other of their sports teams.

One final tidbit: "Argyle" is in the name of more than twenty towns in the U.S., Scotland, Canada, Australia and other spots around the globe. ■



Clan Campbell tartan hose in a vintage cigarette ad; Princes Edward and Albert (1930s)

Nattily dressed golfer in the 1920s; hooded sweater with argyle borders, from the Fall/Winter 1961 issue of *Vogue Knitting*



KNITTING ARGYLE MOTIFS

Before getting started, wind yarn for each large block of color onto a separate bobbin. Each color diamond represents one bobbin; each section in the main background color should have a separate bobbin as well. The bobbins serve as small weights to keep the colors from tangling when switching back and forth as you knit. The single stitch that forms the "X" through the center of each diamond can be worked from two hanging strands several yards/meters long.

TIPS

- Be sure to twist the yarns on the wrong side with an even tension at each color change to avoid holes in the work.
- Knitting argyle with the Intarsia method does not change the gauge from the solid-color stockinette stitch gauge.
- The set number of rows that determine the argyle pattern means that row gauge is just as important as stitch gauge when planning a design.
- Take armhole and neck shaping into consideration if you care about preserving the integrity of the argyle chart pattern. Argyle patterns work especially well in a V-neck pattern due to the nature of the slanting diamond patterns.
- The single stitch "X" across the diamond can be worked after knitting using duplicate stitch.

ARCHIVE PHOTOS: GEORGE ARENTS COLLECTION, NYPL; THE PRINT COLLECTOR/ALAMY STOCK PHOTO; CHRONICLE/ALAMY STOCK PHOTO; VOGUE KNITTING FALL/WINTER 1961



artisanal hues

MARIA LEIGH

Leigh's shawl is worked in a single *KPPPM Pencil Box* from Koigu Wool Designs and shows the colors off to stunning effect. Each hexagon is built using three eyelet diamond motifs and then sewn together into four tiers. Mattress stitch is used in seaming to avoid any gaps between the motifs.

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY JESSICA SAAL. HAIR AND MAKEUP STYLED BY CINDY ADAMS

Dyed in the Wool

Savvy patterns take on the handpaint trend, upping your color theory IQ.





added sparkle

LAURA BRYANT

This page: Jumping on the southwestern trend, Bryant's simple rectangular poncho features six hand-dyed Prism yarn shades in the drape of *Slinky*, the supple base of *Petite Madison* and the sequined twinkle of *Shimmerati*. Each yarn is cut and tied to the next, which creates the fringe as you go. Finishing is a minimal amount of seaming, neck and lower edging, and fringe twisting.

COLOR CUE

What makes a design a success?

It's never only about the colors. Working with yarns of different textures instantly punches up the impact of a hand-dyed yarn.

eco-friendly

VANESSA EWING

Opposite: Urth Yarns in *Uneek Worsted* and *Harvest Worsted* provide a rustic, natural colorway for Ewing's kite-shaped brioche shawl. Worked in two-color reversible brioche, it begins with just three stitches and increases in the center up to the top of the shawl before all stitches are bound off.

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

10

COLOR CUE

You don't have to pick outrageous colorways to make hand-dyes work. Just pair your choice with a solid color to tone down the original effect.

Dyed in the Wool

**FORTUNE
FAVORS
THE BOLD**
BIG YARNS
MAKE FOR
FASTER
KNITTING,
THE BETTER
TO KEEP YOU
WARM ALL
SEASON.

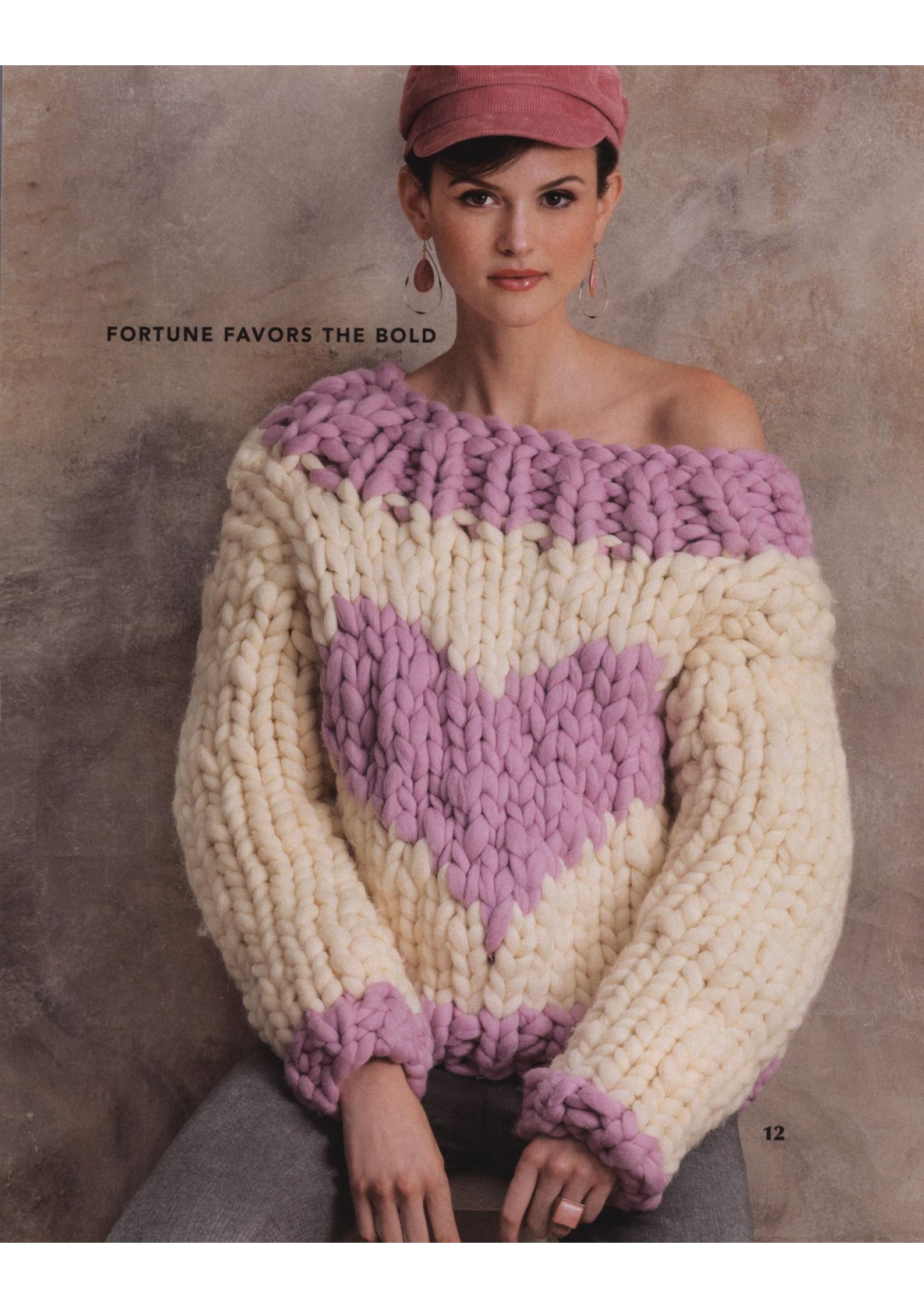


WE ARE KNITTERS

Tackle a two-color cable in this cool drop-shoulder, colorblocked pullover. Neutral shades of We Are Knitters' *The Wool* are worked in garter stitch throughout, highlighting the stockinette cable running down the front. The single-color turtleneck is ribbed, as are the sleeve cuffs and hem.

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY JESSICA SAAL. HAIR AND MAKEUP STYLED BY CINDY ADAMS





FORTUNE FAVORS THE BOLD

MOLLY POHLIG

Opposite: Bergère de France's larger-than-life *Waouh Wool* provides the palette for Pohlig's heart-motif sweater. Quick and easy to knit, the pullover is edged in simple rib. The main-color yarn is carried behind as the heart is worked.



13
Size+
Easy

JACQUELINE VAN DILLEN

Above: Van Dillen's sleeveless A-line dress is simple, swingy and modern in Plymouth Yarns' *Cielo*. Full-fashioned decreases and increases give it shaping; a reverse single crochet is worked around the armholes, neck and lower edges to keep them neat.

A woman with dark hair and brown eyes is the central figure. She is wearing a large, multi-colored cable-knit cowl necklace. The necklace is composed of several thick, textured cables in shades of grey, white, pink, and red. She is also wearing a matching cable-knit sweater with a high collar. Her hands are visible, holding the ends of the necklace. She is wearing large hoop earrings and a ring on her left hand. The background is a solid, neutral color.

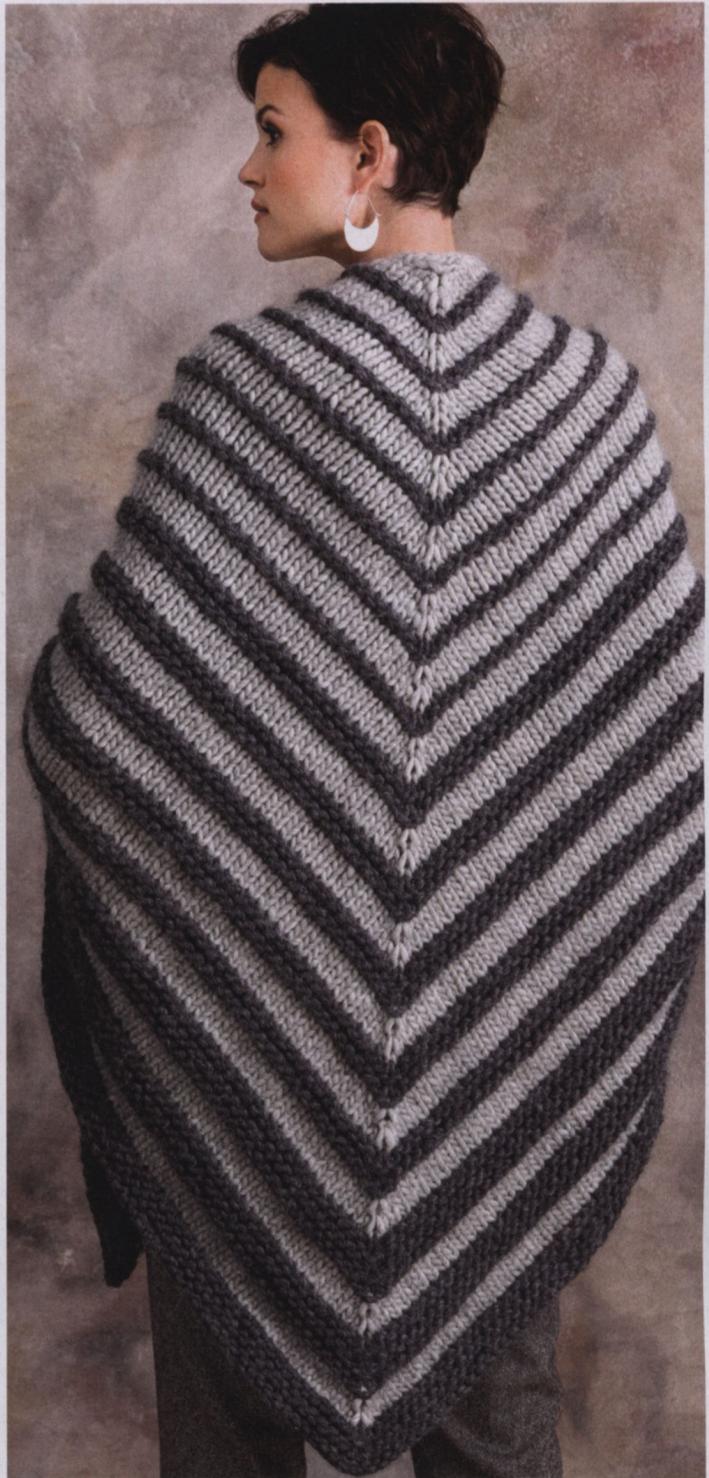
FORTUNE FAVORS THE BOLD

14
Easy

JANE YU

Opposite: Fight the cold in style with Yu's bright striped pullover and scarf, knit seamlessly in Sugar Bush Yarns' appropriately named *Chill*. The raglan sweater is knit top down in wide stockinette stripes with ribbed borders. The scarf echoes the color striping and is ribbed throughout for extra coziness.

15
Easy



JACOB SEIFERT

Above: The possibilities are myriad in Seifert's oversized shawl, knit in two shades of Blue Sky Fibers' *Bulky*. Beginning at the top with a stockinette tab, the increases are worked at both the center and side edges. The light gray stripes are, consistently, four rows of stockinette; the dark gray stripes are garter stitch and of increasing size as the shawl grows.

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



light & shadows

A one-off yarn shade;
a pattern you'll return to
again and again.

CAROLINE SOMMERFELD

The slip-stitch lace patterns of Sommerfeld's shawl echo the gentle movement of water in their undulations. Gray fades into rose in the limited-edition hand-painted colorway of Ancient Arts Fibre Crafts' Nettle Soft DK, inspired by a sunrise over a prairie lake in winter.

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY JESSICA SAAL. HAIR AND MAKEUP STYLED BY CINDY ADAMS

**TAKE A
CLOSER LOOK**

Four patterns—
undulating-waves
lace, slip-stitch rib,
Bargello slip-stitch fade
and slip-stitch fade
band—play out over the
hand-painted canvas.

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

THE MAKERS

Knitting On the Bright Side

LIBBY JONSON's optimism permeates her design work, resulting in classic yet contemporary patterns, a cheerful podcast, accessible tutorials and an exponentially expanding Internet following, all under the umbrella of Truly Myrtle.

Tell us about your handcraft background.

I've been making things forever. It's just part of who I am. I remember learning to knit with my grandmother at around 6, and I had free access to my mum's sewing machine from a young age. I gleaned from my mum that it is important to make things look as good on the inside as on the outside, and I spent many hours experimenting. In our house, nothing was off-limits as far as creating things went. My parents are both pretty obsessive makers, and so my drive to create was not so much encouraged as it was left to run wild. From a fairly young age, I put my own twist on things, and I still have a recorder case I "designed" at age 12. It's multicolored and full of interesting stitches, and I have very vivid memories of making it and wondering what would happen if I did this or that.

Funnily enough, although creativity was a huge part of my life, I didn't see it as anything special or unusual. I trained as a lawyer and have a second degree in art history. I should have realized my heart lay elsewhere; as well as knitting all the time, I paid my way through university running a small business called Lib's PJ's, sewing boxer shorts and pajama sets for my fellow students. It took many years for me to realize that I could create a job centered around making, and although it might have been nice to know earlier on that knitwear design was something that I'd love, I'm very grateful for the skills and experience I've gained as both a lawyer and a mother because, to my surprise, both of these things are hugely helpful when running a knitwear design business.

You live in rural New Zealand. Does your location inform your designs?

I'm city born and bred, and rural living still feels new to me despite living here for nearly five years. I adore the space, the fresh air and the delicious water, but I'm not sure how much of it translates to my designs. I'm actually hugely energized and inspired by people and by yarn itself. So my designing tends to be inspired by the spring in someone's step or the sparkle in their eyes and how that makes me feel, combined with the yarn whispers that I think all knitters hear when handling beautiful yarn.

Some designers take a rather serious approach, but there is such a definite sense of fun that comes through with you. Do you have to work to maintain that through the design process? Or, for that matter, in a life with so many animals and kids running around?

I'm pretty good at having a party all by myself, and one of the benefits of rural living is being able to lift the roof off the house with great music. I had a very happy childhood as one of five kids. I'm an irrationally optimistic person, and while I have always enjoyed putting around on my own, I'm happiest in a crowd. I had a few rough years after we moved home to New Zealand after living for fourteen years in the U.K. I usually enjoy change, but I found it very hard to feel settled. It was the first time I found it hard to bounce back to my happy self. 2018 has been a good year for me, and although I'm full of big, passionate opinions about a variety of things happening in the world today—and can get a bit ranty, lol—my life is better when I'm laughing, and I'm so pleased to be back to easily seeing the funny and joyful side of life. I'm getting the distinct feeling I'm destined to become a feisty old lady that cracks a lot of jokes.

You've got great visibility on social media and you're involved with Ravelry. How do you manage to balance that level of engagement with time to create?

It's hard not to feel pulled in a million different directions. I enjoy social media, chatting in my Ravelry group and popping into Instagram to catch up with people, but it's so easy for half an hour to slip by without realizing! I need to knit every day or my fingers twitch, so it's important I do that. But I also love the puzzle and maths of nutting out a new design, and I love to write and take photographs. It's hard to have so many loves! I try to be a serious knitwear designer while my kids are at school. It's not a terribly long day, but if I focus I can get a fair amount done. My biggest challenge is figuring out how to take a break from working; there is always more that could be done. I guess that's where having four kids and a bunch of animals is helpful. I have to stop and cook and deal with squabbles pretty often.

Please tell us the backstory to the adorable Sister from Another Mister hat.

My shared hat with my friend Heather! I don't remember not knowing Heather; our mothers became friends when we were very little. Heather was one of a small group of women who I shared the early years of motherhood with. We all held similar views about how we wanted to mother our children and found huge support in one another. Those early years with babies and small children were some of the happiest of my life, and I wish that for all new mothers. It's tricky to know how to celebrate the deep connections that we grow with other women, so why not a hat? I love that it's a good pattern for beginner colorwork knitters, and I (continued on page 95)

TEACH A MAN TO FISH...

"TEACHING IS SOMETHING THAT I CAN'T HELP BUT DO. I think it's the mum in me. I threw myself into my role as a stay-at-home mother for more than a decade and learned so much about so many aspects of parenting: my kids' health, education and emotions. I feel very strongly about sharing and empowerment, especially for women, so teaching feels like a natural extension of that. Plus, I tend to thoroughly investigate things and find a lot of stuff interesting. Sharing some of that knowledge is not only a lot of fun but feels useful as well."

BY MOLLY POHLIG

The first half of Jonson's Hylla cardigan is worked sideways in a rectangle using a textured stitch pattern. Stitches are bound off in the center; the live stitches at either side are joined with a three-needle bind-off, forming the side seam. The second half is picked up along the cast-on edge and worked the same as the first. Sleeves stitches are picked up and worked in rib; the outer edge is picked up and worked in one piece. Kelbourne Woolens' Andorra provides strength and stunning color.

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



THE MAKERS

Design for Life

Chances are, if you're a reader of this magazine, you're familiar with the work of Dutch knitwear designer **JACQUELINE VAN DILLEN**.

Van Dillen's sleek, timeless knits have been gracing these pages since 1991, when Executive Editor Carla Scott first invited her to share her patterns. The two had worked together years before: While van Dillen was working for the Dutch yarn company Neveda, Scott was freelancing for the company from abroad, translating patterns into English and adapting them for the American market. When the company began to struggle financially, van Dillen says, "I thought, I'll just make my own designs. I made four beautiful sweaters with high-quality yarn. I had a friend in the States, so I decided to bring my sweaters to him and see what I could do over there." Her friend had a contact in the fashion industry who agreed to meet with her. Assuming the contact was simply doing them a favor, van Dillen kept her expectations low. "But when he saw my sweaters, he said, 'You have to go tonight to New York City, to Bergdorf Goodman. I'll make an appointment for you.' So that night, we drove to New York."

Luckily for the hand-knitting world, the meeting didn't quite work out. The salesman at Bergdorf Goodman offered to buy her designs—on the condition that she turn the order around in two months. "He asked me, 'How many can you make? When can they be here?' It was all too fast for me." Van Dillen knew she'd need a legion of knitters to make the deadline, but she didn't have the money to hire them. "So I got a little bit scared. And I thought, Well, this is not really what I want to do. It's all too much. And so we ended that conversation."

Knowing that she'd be in New York for a few days, van Dillen had also set up a meeting with Carla Scott, who by then was working for *Vogue Knitting*. Though the two had often spoken over the phone, they had never met in person. "We had a drink, and she said, 'If you're not going to work for Bergdorf Goodman, you could work for us.' And that's how it started."

Van Dillen has been knitting nearly all her life. Taught by her grandmother, who knit all the socks for the men in their family, she first picked up the needles at the age of 6. (One of van Dillen's favorite designs, the lacy Angelika shawl from *Malabrigo Book 5: In SoHo*, is based on her grandmother's knitted table mat, which she still owns.) She calls herself "a child who was always trying to make something," whether out of yarn, fabric or pieces of wood left over from her father's carpentry business. Eventually, she went on to study at the Amsterdam Fashion Institute. Though the students worked with all types of media, van Dillen was the only one in her class who knit. Her thesis collection included several knit pieces, which caught the attention of the Netherlands' only two yarn companies at that time and earned her competing job offers right out of design school. She chose Neveda. The years she spent working there were

"wonderful," she says. "During the four years I was there, we would do everything. We went to Milan for Pitti Filati, to London, to Paris. And then afterwards we would make the designs, and after the designs we [went on location] to do the photography."

Perhaps it was this wealth of hands-on experience that led her to be so prolific as a designer. Anyone following van Dillen's work in this magazine will notice that she often publishes multiple patterns per issue, and has done so since the beginning. She published three sweaters in the Spring/Summer 1991 issue, four in Spring/Summer 1992. But soon after that, she took a nearly ten-year hiatus, which began soon after she gave birth to her son and moved with her family to Aruba. A few years later, the family returned to the Netherlands, where van Dillen spent the next several years working for an interior design magazine. At that time knitting was on the downturn: "Only the diehards were knitting," says van Dillen.

By 1999, the industry was on the upswing. By the early 2000s, van Dillen was once again designing multiple knitwear pieces per issue across several different titles in the U.S. and Europe, *Knit Simple*, *Noro Magazine* and *Verena Stricken*, to name a few. Previously limited by whatever design submissions she could mail overseas, she was now benefitting from the immediacy of email. As her family moved around the globe, her focus expanded beyond sweaters and vests to sculptural purses, kicky skirts and beautifully textured blankets. In recent years, her oeuvre has grown to include accessories—notably, statement wraps and cowls—and even knitted toys. "Maybe that's the problem with me," she jokes. "I like it all. I like everything." Nonetheless, she has a favorite: her Graphic Jacket, which appeared on the cover of *Vogue Knitting's* Holiday 2013 issue.

Asked how she is able to come up with so many ideas, she laughs. "I don't know; it just happens. It's just there," she says. "I draw first and then start to knit. I have to know exactly what I want to make." She'll often start the process by sitting at her desk and looking through her collection of pictures. (She sketches exhibitions that catch her eye at local museums—where she finds most of her inspiration—as well as people she sees on the street.) She also uses Pinterest and follows a few fashion designers on Instagram, but trends rarely influence her.

Typically, she says, her ideas arrive in the form of a stitch pattern, so swatching is an essential part of her process. She does her knitting at night, often in front of the TV. She'll "re-knit, and re-knit, and knit again," trying out every possible pattern combination and finishing option. Then she'll block her work under a damp cloth—an essential step—and measure. "And then I start percolating." She writes patterns

continued on page 95

YOUR
SIGNATURE,
IN YARN

"I WANT TO SEE THE STITCH. I like fingering-weight yarn, but for knitting I think it's too small. For me, I like DK. I like that I can see the handwriting in the knitting. Because as fluid as you knit, you still see [that] the stitches are never equal. And that's what I like—that's how you can see it's made by hand."

BY CHRISTINA BEHNKE



Van Dillen's shawl begins from a point, increasing two stitches on one side while decreasing one on the other, giving it a scalene triangle shape. Biscotte Yarns' Bis-Sock shows off the three pattern stitches: sand granite, lace cubes and diamond lace. To minimize the number of ends that need to be woven in, run the thread along the side, but take care to do it neatly. All color changes are completed at the beginning of right-side rows.

- For closeup and alternate views, visit our website.

Instructions Plan • Make • Finish

Standard Yarn Weight System

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

Yarn Weight Symbol & Category	0 Lace	1 Super Fine	2 Fine	3 Light	4 Medium	5 Bulky	6 Super Bulky	7 Jumbo
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.

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(s)(ing)
dpn double-pointed needle(s)
foll follow(s)(ing)
g gram(s)
inc increase(s)(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
pss0 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

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.

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. Cabled Poncho

Oversized poncho with shaped hem edge that is worked straight then worked in rounds with rib turtleneck and sleeve cuffs. Sized for one size and shown on page 42.

(4)

KNITTED MEASUREMENTS

- Lower edge 72"/183cm
- Width around body at 10"/25.5cm down from neck 56"/142cm
- Length 27"/68.5cm

MATERIALS

VALLEY YARNS

www.yarn.com

- 12 1 1/4oz/50g balls (each approx 163yd/150m) of Valley Yarns Wachusett (wool/cashmere) in #200580 red
- One each size 9 (5.5mm) circular needle, 24"/60cm and 40"/100cm, OR SIZE TO OBTAIN GAUGE
- One size 7 (4.5mm) circular needle, 24"/60cm long
- One pair size 5 (3.75mm) needles—for rib cuffs
- Stitch markers

GAUGES

- 19 sts and 26 rows/rnds = 4"/10cm over check pat chart, using size 9 (5.5mm) needle.
- 21 sts and 26 rows/rnds = 4"/10cm across all cable pats using size 9 (5.5mm) needle.

TAKE TIME TO CHECK GAUGES.

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

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

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

8-st RC Sl 4 sts to cn, hold to *back*, k4, k4 from cn.

8-st LC Sl 4 sts to cn, hold to *front*, k4, k4 from cn.

9-st RPC Sl 6 sts to cn, hold to *back*, k3, then sl the 3 p sts back to LH needle and p3, then k3 from cn.

9-st LPC Sl 6 sts to cn, hold to *front*, k3, then sl the 3 p sts back to LH needle and p3, then k3 from cn.

NOTE

Poncho is worked back and forth in rows for the shaped lower edge for each the front and back piece, then joined to be worked in rnds to the neck edge. The lower garter trim is worked downwards in rnds to the lower shaped edge after the poncho is finished. The sleeve cuffs are picked up and worked under the garter trim edge at the end of working the pieces.

FRONT

With size 9 (5.5mm) 24"/60cm circular needle, cast on 58 sts.

Row 1 (WS) K3, [p3, k3] 6 times (for 39 sts in large cable), pm; p16, k3, pm, turn.

Row 2 (RS) Cast on 12 sts, sl marker, work row 1 of check pat over 12 sts, sl marker; work 1 row of diamond cable over 19 sts, sl marker; work row 1 of large cable over 39 sts, pm, turn—70 sts.

Row 3 (WS) Cast on 12 sts, work row 2 of check pat, sl marker, work row 2 of large cable over 39 sts, sl marker, work row 2 of diamond cable over 19 sts, sl marker, work row 2 of check pat over 12 sts—82 sts.

Rows 4 and 5 Rep rows 2 and 3 working the 12 added sts in check pat foll 2 consecutive rows of chart—106 sts at end of row 5.

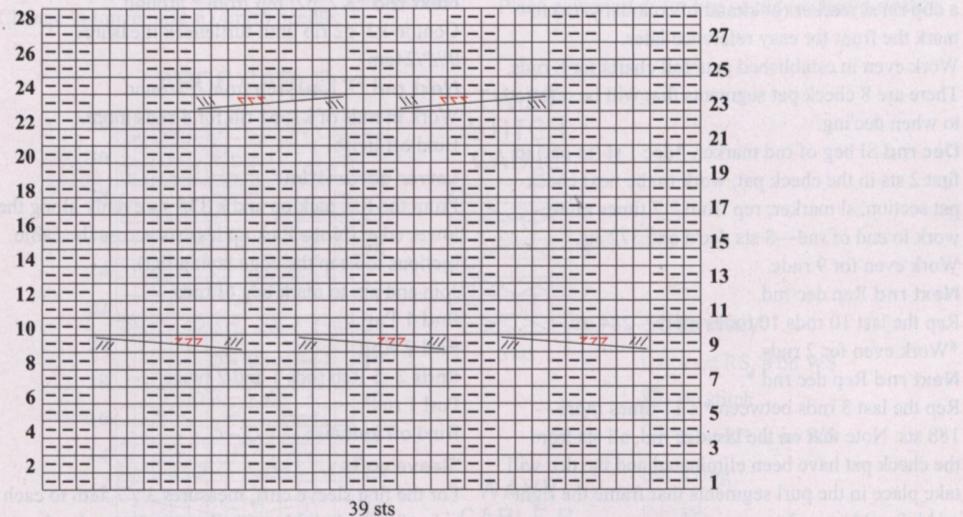
Row 6 (RS) Pm and cast on 12 sts, work row 1 of right cable over these 12 sts, sl marker, work established pats to end—118 sts.

Row 7 (WS) Pm and cast on 12 sts, work row 2 of left cable, sl marker, work established pat to end—130 sts. Pm at beg and end of last row worked.

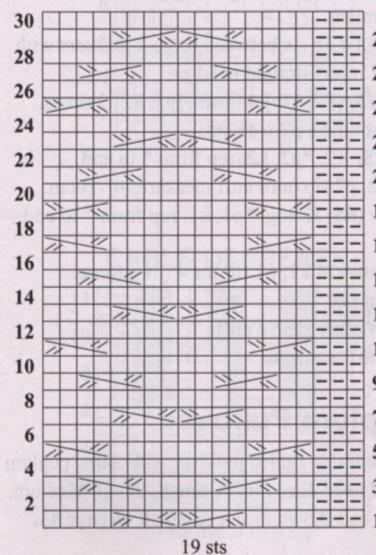
Rows 8-11 Cast on 12 sts at beg of each of these 4 rows, working the added sts in check pat foll chart—178 sts at end of row 11.

Row 12 Pm, cast on 12 sts, work row 7 of left cable

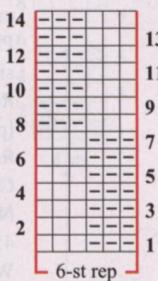
LARGE CABLE



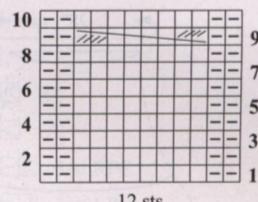
DIAMOND CABLE



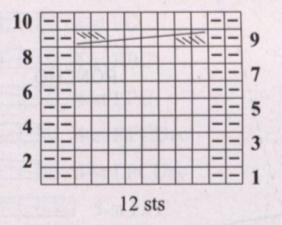
CHECK PAT



LEFT CABLE



RIGHT CABLE



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- ▨ 4-st RC
- ▨ 4-st LC
- ▨ 8-st RC
- ▨ 8-st LC

9-st RPC
9-st LPC

over these 12 sts, sl marker, work established pats to end—190 sts.

Row 13 Pm, cast on 12 sts, work row 8 of left cable over 12 sts, sl marker, work established pats to end—202 sts.

Lay piece aside to be joined to back piece later and cut yarn leaving a long end.

BACK

Work same as front through row 11—178 sts. Work 2 rows even in established pats on these sts, casting on 1 st at beg of each of these rows—180 sts.

Join to work body

Note Use the longer size 9 (5.5mm) needle at this point.

Rnd 1 From the RS, sl the last st of front to beg of row on sts for the back and work these 2 sts tog, then work across the back sts to the last st, work the last st of back tog with first st of front. Work to end of sts for front—380 sts.

Join and place marker to mark beg of rnds AND use a clip-on st marker (or strand of contrast yarn) to mark the front for easy reference later.

Work even in established pats foll charts for 8 rnds. There are 8 check pat segments that will be referred to when dec'ing.

Dec rnd Sl beg of rnd marker, *dec 1 st (in pat) in first 2 sts in the check pat, work to the next check pat section, sl marker; rep from * 7 times more, work to end of rnd—8 sts dec'd and 372 sts.

Work even for 9 rnds.

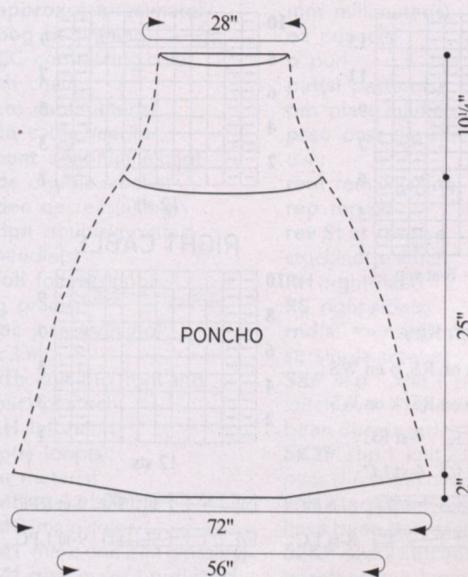
Next rnd Rep dec rnd.

Rep the last 10 rnds 10 times more—284 sts.

*Work even for 2 rnds.

Next rnd Rep dec rnd *.

Rep the last 3 rnds between *'s 11 times more—188 sts. Note that on the last dec rnd, all sts from the check pat have been eliminated and the dec will take place in the purl segments that frame the right and left cable panels.



Short row shaping

Short row 1 Sl beg of rnd marker, work across the back sts then work pats to 1 st before the diamond cable panel, w&t;

Short row 2 (WS) Work in pats to 1 st before the front diamond cable pat, w&t.

Short row 3 (RS) Work in pat to 12 sts before the previous wrapped st, w&t.

Short row 4 (WS) Work in pat to 12 sts before the previous wrapped st, w&t.

Rep the last 2 short rows twice more then, cont in rnds as foll:

Next rnd Work to beg of rnd marker closing up the wraps.

Next rnd Work 1 rnd on all sts closing up the wraps.

Change to size 7 (4.5mm) circular needle.

Turtleneck

Dec rnd *[K2, k2tog] 19 times, [k4, k2tog] 3 times; rep from * once more—144 sts.

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

Cont in k2, p2 rib until turtleneck measures 9 1/2"/24cm.

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

Work in rnds of k1, p1 rib for 4 rnds more.

Bind off in rib.

Lower garter trim

From the RS, pick up and k 335 sts evenly along the lower edge (**Note** Pick up less sts across the cable sections to keep the edge laying flat).

Join and pm to mark beg of rnds.

Rnd 1 Purl.

Rnd 2 Knit.

Rnds 3–6 Rep rnds 1 and 2 twice.

Purl 1 rnd.

Bind off knitwise.

Sleeve cuffs

For the first sleeve cuff, measures 3"/7.5cm to each side of the side cable at the lower edge under the garter border and pm at these 2 points for the sleeve cuff placement.

Pick up and k 38 sts between these 2 markers with size 5 (3.75mm) straight needles.

Row 1 (WS) [P2, kfb] 4 times, [p2, k2] 3 times, [p2, kfb] 4 times, p2—46 sts.

Row 2 (RS) K2, *p2, k2; rep from * to end.

Cont in k2, p2 rib until cuff measures 4"/10cm.

Next row (RS) K2tog, *p1, k1; rep from * to end—45 sts.

Work in rows of k1, p1 rib for 4 rows more.

Bind off in rib.

Repeat for other sleeve cuff.

Sew the cuff seams. ■

2. Peplum Pullover

Very-close fitting cabled pullover with flared peplum and ribbed neck. Sized for X-Small, Small, Medium, and Large and shown in size X-Small on page 43.



KNITTED MEASUREMENTS

- Bust 30 (33, 36, 39 1/2)"/76 (84, 91.5, 100.5)cm
- Length 25 1/4 (25 3/4, 26 1/4, 26 3/4)"/64 (65.5, 66.5, 68)cm
- Upper arm 12 1/2 (13 1/4, 14, 14 1/2)"/31.5 (33.5, 35.5, 37)cm

Note Bust measurements are given over unstretched fabric. Cabled fabric is very stretchy.

MATERIALS

FIBRA NATURA/UNIVERSAL YARN www.universalyarn.com

- 13 (14, 16, 17) 1 3/4oz/50g hanks (each approx 126yd/115m) of Fibra Natura/Universal Yarn *Dona* (superwash wool) in #103 amber
- Size 6 (4mm) circular needles each 32"/80cm and 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Size 4 (3.5mm) circular needles each 16"/40cm and 40"/100cm long
- Stitch markers in different colors
- Stitch holders
- Two cable needles (cn)

GAUGES

- 21 sts and 29 rows = 4"/10cm over St st using size 6 (4mm) needles.
- 28 sts and 29 rows = 4"/10cm over cable pats, unstretched, using size 6 (4mm) needles.
- 1 large cable panel = approx 2"/5cm.

TAKE TIME TO CHECK GAUGES.

SLOPED BIND-OFF

- *One row before the next bind-off row, work to the last st of the row. Do not work this st. Turn work.

2. Wyib, sl first st from left needle purlwise.

- Pass unworked st of previous row over the slipped st.

The first st is bound off.

Cont to bind off desired number of sts for that row. Work to end of row.

Rep from * until bind-off is complete.

3-NEEDLE BIND-OFF

- Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.
- Knit these two sts together, and slip them off the needles. *Knit the next two sts together in the same manner.
- 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

M1 k-st Insert needle from front to back under the strand between the last st worked and the next st on the LH needle. Knit into the back loop to inc 1 st.

M1 p-st Insert needle from front to back under the strand between the last st worked and the next st on the LH needle. Purl into the back loop to inc 1 st.

Right Twist (RT) K2tog but do not drop st from needle, knit first st again and let both drop from needle.

Left Twist (LT) K 2nd st on LH needle behind first sttbl, do not drop from needle, k first st and let both drop from needle.

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

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

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

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

4-st RPC Sl 2 sts to cn, hold to *back*, k2, p2 from cn.

4-st LPC Sl 2 sts to cn, hold to *front*, p2, k2 from cn.

4-st RPCDec Sl 2 sts to cn, hold to *back*, k2, p2tog from cn—1 st dec'd.

4-st LPCDec Sl 2 sts to cn, hold to *front*, p2tog, k2 from cn—1 st dec'd.

5-st LPC Sl 2 sts to cn, hold to *front*, sl next st to 2nd cn and hold in back, k2, p1 from back cn, k2 from front cn.

5-st LPCDec Sl 2 sts to cn, hold to *front*, k2tog, k1, then k2 from cn—1 st dec'd.

NOTE

Sleeves are worked flat. Body is knit in the round to the underarm, then the front and back are worked flat separately to shoulder.

SLEEVES

With shorter size 4 (3.5mm) needle, cast on 45 sts. Do not join.

Row 1 (RS) K1, [p1, k1, p2, k1, p1] 2 times, [p1, k2] 6 times, p1, [p1, k1, p2, k1, p1] 2 times, k1.

Row 2 (WS) P1, [k1, p1, k2, p1, k1] 2 times, [k1, p2] 6 times, k1, [k1, p1, k2, p1, k1] 2 times, p1.

Rows 3-12 Rep rows 1 and 2 five times more.

Inc row (RS) K1, [p1, k1, p2, k1, p1] 2 times, M1 p-st, p1, M1 k-st, k2, M1 p-st, p1, k2, M1 p-st, [p1, k2] 2 times, p1, M1 p-st, k2, p1, M1 p-st, k2, M1 k-st, p1, M1 p-st, [p1, k1, p2, k1, p1] 2 times, k1—53 sts.

Inc row (WS) P1, [k1, p1, k2, p1, k1] 2 times, k2, M1 p-st, p3, [k2, p2] 2 times, k1, [p2, k2] 2 times, p3, M1 p-st, k2, [k1, p1, k2, p1, k1] 2 times, p1—55 sts.

Change to shorter size 6 (4mm) needle.

Beg charts

Row 1 (RS) K1, work twist st cable over 6 sts, place marker (pm), work twist st cable over 6 sts, p2, work wavy cable A over 4 sts, p2, work large cable over 13 sts, p2, work wavy cable B over 4 sts, p2, work twist st cable over 6 sts, pm, work twist st cable over 6 sts, k1.

Row 2 (WS) P1, [work twist st cable over 6 sts] twice, k2, work wavy cable B over 4 sts, k2, work large cable over 13 sts, k2, work wavy cable A over 4 sts, k2, [work twist st cable over 6 sts] twice, p1. Rep last 2 rows 3 times more.

Inc row (RS) Work as established to first marker, sl marker, M1 p-st, work as established to last marker, M1 p-st, sl marker, work to end—2 sts inc'd.

Rep increase row every 8 (8, 6, 6) rows 11 (13, 15, 17) times more, working inc'd sts in reverse St st (p on RS, k on WS)—79 (83, 87, 91) sts.

Work even in pats until piece measures 19"/48cm from beg, end with a WS row.

Cap shaping

Note Used sloped bind off for cap shaping.

Bind off 4 sts at beg of next 2 rows, 2 sts at beg of next 8 rows.

Bind off 1 st at beg of next 22 (26, 30, 34) rows—33 sts.

Bind off 2 sts at beg of next 2 rows, 3 sts at beg of next 4 rows.

Bind off rem 17 sts.

BODY

Note It may be helpful to use differently colored markers for pattern repeats and gusset shaping, and a unique marker for the beg of rnd.

With longer size 4 (3.5mm) needle, *cast on 45 (47, 45, 47) sts, pm for pat rep; rep from * 9 (9, 11, 11) times more—450 (470, 540, 564) sts. Join, taking care not to twist sts, and pm for beg of rnd.

Rnds 1-4 *K2, p1, k1, [p2, k1] 7 times, p1, k2, p2 (3, 2, 3), k2, p2, k2, p1, k2, p2, k2, p2 (3, 2, 3), sl marker; rep from * 9 (9, 11, 11) times more.

Change to longer size 6 (4mm) needle.

Beg charts

Rnd 1 *Work wavy cable B over 4 sts, pm for gusset shaping, p20, pm for gusset shaping, work wavy cable A over 4 sts, p2 (3, 2, 3), work large cable over 13 sts, p2 (3, 2, 3), sl marker; rep from * 9 (9, 11, 11) times more.

Next 7 rnds Work even in pats as established.

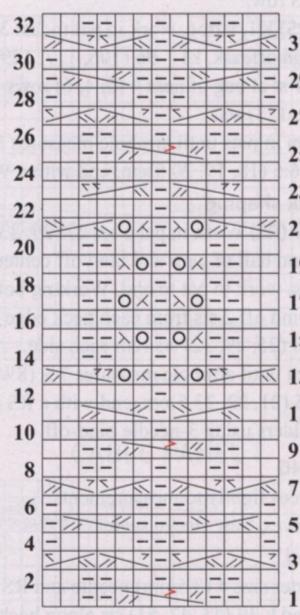
Dec rnd *Work wavy cable B over 4 sts, sl marker, ssp, p to 2 sts before next marker, p2tog, sl marker, work wavy cable A over 4 sts, p2 (3, 2, 3), work large cable over 13 sts, p2 (3, 2, 3), sl marker; rep from * 9 (9, 11, 11) times more—20 (20, 24, 24) sts dec'd; 2 in each pat rep.

Next 7 rnds Work even in pats as established.

Rep last 8 rnds 7 times, then rep dec rnd once more—270 (290, 324, 348) sts; 27 (29, 27, 29) in each pat rep.

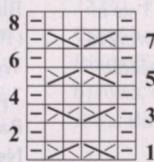
Work 3 rnds even, removing gusset shaping markers and ending on a rnd 4 of wavy cables, and ending last rnd 2 (3, 2, 3) sts before beg of rnd marker. Place new marker for beg of rnd (so that it shifts 2

LARGE CABLE



13 sts

TWIST STITCH CABLE

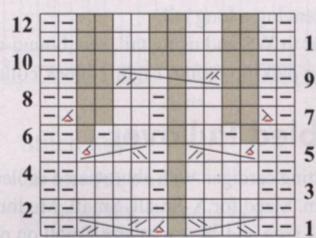


6 sts

Stitch Key

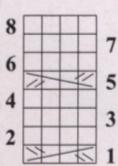
- k on RS, p on WS
- no stitch
- ▬ p on RS, k on WS
- ☒ k2tog
- ☒ ssk
- ☒ p2tog on RS
- ☒ ssp
- ☒ yo
- ☒ RT
- ☒ LT
- ☒ 3-st RPC
- ☒ 3-st LPC
- ☒ 4-st RC
- ☒ 4-st LC
- ☒ 4-st RPC
- ☒ 4-st LPC
- ☒ 4-st RPCDec
- ☒ 4-st LPCDec
- ☒ 5-st LPC
- ☒ 5-st LPCDec

CABLE DECREASE



14 sts dec'd to 8 sts

WAVY CABLE A



4 sts

(3, 2, 3) sts to the right and is just after last large cable panel), remove original beg of rnd marker on following rnd.

Beg cable decrease chart

Note Change to shorter size 6 (4mm) needle if necessary.

Rnd 1 *P0 (1, 0, 1), work cable decrease chart over 14 sts, p0 (1, 0, 1), work large cable over 13 sts; rep from * 9 (9, 11, 11) times around—260 (280, 312, 336) sts; 26 (28, 26, 28) each pat rep.

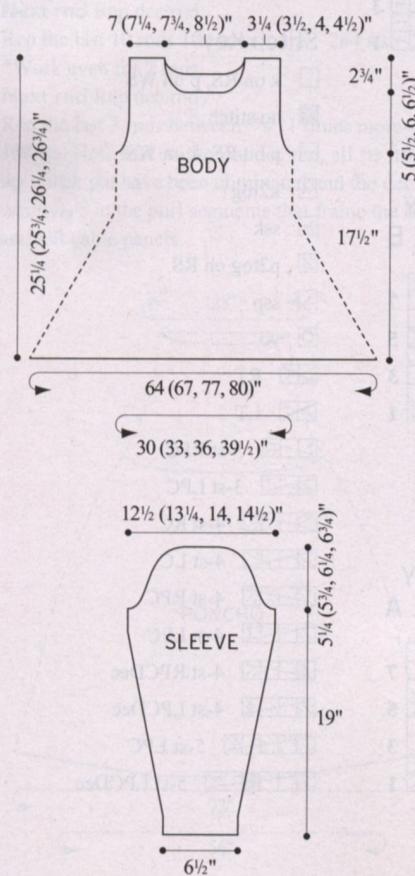
Cont in pats as established through rnd 12 of cable decrease chart—210 (230, 252, 276) sts; 21 (23, 21, 23) in each pat rep.

Next rnd *P2 (3, 2, 3), work rnd 1 of wavy cable A over 4 sts, p2 (3, 2, 3), work large cable over 13 sts; rep from * 9 (9, 11, 11) times more.

Work even in pats as established until piece measures 17½"/44.5cm from beg, ending with an odd numbered rnd.

Separate front and back

Next rnd [Work to pat rep marker, sl marker] 4 (4, 5, 5) times, p2 (3, 2, 3), work wavy cable A over 4 sts, p2 (3, 2, 3), work next 3 sts in pat, bind off 7 sts, work until there are 3 sts on RH needle from bind off, sl marker, [work to pat rep marker, sl marker] 4 (4, 5, 5) times, p2 (3, 2, 3), work wavy cable A over 4 sts, p2 (3, 2, 3), work next 3 sts in pat, bind off 7 sts (last 3 sts of rnd will be worked as part of front on foll row, 1 st is on RH needle



after last bind-off)—196 (216, 238, 262) sts; 98 (108, 119, 131) each for front and back.

Cont on front sts only, working back and forth in rows, as foll:

Row 1 (RS) K1 (this st is already on RH needle), k2tog, work in pat to last 3 sts before bind off, ssk, k1—96 (106, 117, 129) sts.

Bind off 1 st at beg of next 4 (6, 4, 6) rows—92 (100, 113, 123) sts.

Work even in pats until armhole measures 5 (5½, 6, 6½)"/12.5 (14, 15, 16.5)cm, end with a WS row.

Front neck shaping

Next row (RS) Work in pat over 37 (39, 43, 46) sts, join 2nd ball of yarn and bind off center 18 (22, 27, 31) sts, work to pat to end.

Working both sides at once, bind off 5 sts from each neck edge once, 4 sts once, 3 sts once, and 1 st twice—23 (25, 29, 32) sts rem each side.

Work even until armhole measures 7¾ (8¼, 8¾, 9¼)"/19.5 (21, 22, 23.5)cm, end with a RS row.

Place sts each side on st holder.

Back

Rejoin yarn to 98 (108, 119, 131) back sts ready to work a RS row.

Row 1 (RS) K1, k2tog, work in pat to last 3 sts before bind off, ssk, k1—96 (106, 117, 129) sts. Bind off 1 st at beg of next 4 (6, 4, 6) rows—92 (100, 113, 123) sts.

Work even in pats until armhole measures 6½ (7, 7½, 8)"/16.5 (18, 19, 20.5)cm, end with a WS row.

Back neck shaping

Next row (RS) Work in pat over 27 (29, 33, 36) sts, join 2nd ball of yarn and bind off center 38 (42, 47, 51) sts, work to pat to end. Working both sides at once, bind off 2 sts from each neck edge 2 sts twice—23 (25, 29, 32) sts rem each side. Work even until armhole measures 7¾ (8¼, 8¾, 9¼)"/19.5 (21, 22, 23.5)cm, end with a RS row. Join shoulders using 3-needle bind-off.

FINISHING

Block pieces lightly to measurements. Set in sleeves. Sew sleeve seams.

Neckband

With shorter size 4 (3.5mm) needle and RS facing, pick up and k 39 (43, 47, 51) sts along back neck edge, 55 (59, 63, 67) sts along front neck edge—94 (102, 110, 118) sts. Pm for beg of rnd.

Rnd 1 *K1, p1; rep from * around.

Rep rnd 1 for k1, p1 rib for 4½"/11.5cm.

Bind off leaving a long tail.

Fold collar to WS and using tail, sew bound-off edge along pick-up round. Lightly block collar. ■

3. Cabled Pullover

Classic-fitting cardigan with abbreviated cables and ribbed hem. Sized for X-Small, Small, Medium, Large, X-Large and shown in size Small on page 44.



KNITTED MEASUREMENTS

- Bust 37 (41, 44, 48, 52)"/94 (104, 111.5, 122, 132)cm
- Length 24 (24, 24½, 24½, 25)"/61 (61, 62, 62, 63.5)cm
- Upper arm 13 (14, 14, 14¼, 15½)"/33 (35.5, 35.5, 37.5, 39.5)cm

MATERIALS

DMC
www.dmc-usa.com

- 10 (11, 12, 13, 14) 1¾oz/50g (each approx 136yds/125m) balls of DMC Woolly (superwash wool) in #72 blue
- One pair size 6 (4mm) needles, OR SIZE TO OBTAIN GAUGE
- One each sizes 6 and 7 (4 and 4.5mm) circular needle, 16"/40cm long
- Cable needle (cn)
- Stitch markers
- Stitch holders

GAUGE

23 sts and 33 rows to 4"/10cm over St st using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

14-st RC Sl 7 sts (dropping extra wraps) to cn and hold to *back*, k7; k7 from cn.

14-st LC Sl 7 sts to cn and hold to *front*, k7 (dropping extra wraps); k7 from cn.

14-st RCCD (14-st RC Cable Decrease) Sl 7 sts (dropping extra wraps) to cn and hold to *back*, k1, [k next st on LH needle together with next st on cn] 6 times, k1 from cn—14 sts decreased to 8 sts.

14-st LCCD (14-st LC Cable Decrease) Sl 7 sts to cn and hold to *front*, k1 (dropping extra wraps), [k next st on LH needle together with next st on cn, dropping extra wrap] 6 times, k1 from cn—14 sts decreased to 8 sts.

CABLE PANEL 1

(over 21 sts)

Rows 1, 3, 5 and 7 (RS) K21.

Rows 2, 4 and 6 P21.

Row 8 P14, [p1, wrapping yarn twice around needle] 7 times.

Row 9 14-st RC, k7.

Rows 10, 12, 14 and 16 P21.

Rows 11, 13, 15 and 17 K21.

Row 18 [P1, wrapping yarn twice around needle] 7 times, p14.

Row 19 K7, 14-st LC.

Row 20 P21.

Rep rows 1–20 for Cable Panel 1.

CABLE PANEL 2

(over 21 sts)

Rows 1, 3, 5 and 7 (RS) K21.

Rows 2, 4 and 6 P21.

Row 8 [P1, wrapping yarn twice around needle] 7 times, p14.

Row 9 K7, 14-st LC.

Rows 10, 12, 14 and 16 P21.

Rows 11, 13, 15 and 17 K21.

Row 18 P14, [p1, wrapping yarn twice around needle] 7 times.

Row 19 14-st RC, k7.

Row 20 P21.

Rep rows 1–20 for Cable Panel 2.

BACK

With size 6 (4mm) needles, cast on 134 (146, 154, 166, 178) sts.

Row 1 (RS) P2, *k2, p2; rep from * to end of row.

Row 2 K2, *p2, k2; rep from * to end of row.

Rep these 2 rows for p2, k2 rib for 3"/7.5cm, dec'ing 28 sts evenly spaced across last WS row—106 (118, 126, 138, 150) sts.

Beg with a RS (knit) row, work in St st until piece measures 23 (23, 23½, 23½, 24)"/58.5 (58.5, 59.5, 59.5, 61)cm from beg, end with a WS row.

Shoulder shaping

Bind off 8 (9, 10, 12, 13) sts at beg of next 6 (4, 4, 6, 6) rows, 9 (10, 11, 11, 14) sts at beg of next 2 (4, 4, 2, 2) rows. Place rem 40 (42, 42, 44, 44) sts on st holder for back neck.

FRONT

With size 6 (4mm) needles, cast on 134 (146, 154, 166, 178) sts.

Work in p2, k2 rib as on back for 3"/7.5cm, end with a WS row.

Beg cable panel charts

Dec row (RS) K4, p2, [k10, k2tog, k10, p2] twice, k26 (38, 46, 58, 70), [p2, k10, k2tog, k10] twice, p2, k4—130 (142, 150, 162, 174) sts.

Row 2 (WS) P4, place marker (pm), k2, work row 2 of chart 2, pm, k2, work row 2 of chart 2, k2, pm, p26 (38, 46, 58, 70), pm, k2, work row 2 of chart 1, k2, pm, work row 2 of chart 1, k2, pm, p4.

Cont in pats as established through row 20 of charts, then work rows 1–18 once more.

Next (dec) row (RS) K4, sm, p2, work chart 1, sm, p2, k7, 14-st LCCD, p2, sm, k26 (38, 46, 58, 70), sm, p2, 14-st RCCD, k7, p2, sm, work chart 2, p2, sm, k4—118 (130, 138, 150, 162) sts.

Next row (WS) P4, sm, k2, work chart 2, sm, k2, p15, k2, remove marker, p26 (38, 46, 58, 70), remove marker, k2, p15, k2, sm, work chart 1, k2, sm, p4.

Next row (RS) K4, sm, p2, work chart 1, p2, k to 2 sts before next marker, p2, sm, work chart 2, p2, sm, k4.

Cont in pats as established through row 20 of charts, then work rows 1–18 once more.

Next (dec) row (RS) K4, sm, p2, k7, 14-st LCCD, p2, k to 2 sts before next marker, p2, sm, 14-st RCCD, k7, p2, sm, k4—106 (118, 126, 138, 150) sts.

Next row (WS) Removing markers, p4, k2, p15, k2, p to 2 sts before next marker, k2, p15, k2, p4.

Next row (RS) Knit.

Cont in St st over all sts until piece measures 19½ (19½, 20, 20, 20½)"/49.5 (49.5, 51, 51, 52)cm from beg, end with a WS row.

Neck Shaping

Next row (RS) K41 (46, 50, 55, 61) sts, place center 24 (26, 26, 28, 28) sts on holder, join a 2nd ball of yarn and knit to end of row.

Working both sides at once, dec 1 st from each neck edge on every row 4 times, then 1 st every other row 4 times—33 (38, 42, 47, 53) sts rem each side. Work even until piece measures same as back to shoulder.

Shoulder Shaping

Bind off 8 (9, 10, 12, 13) sts from each shoulder edge 3 (2, 2, 3, 3) times, then 9 (10, 11, 11, 14) sts 1 (2, 2, 1, 1) time(s).

RIGHT SLEEVE

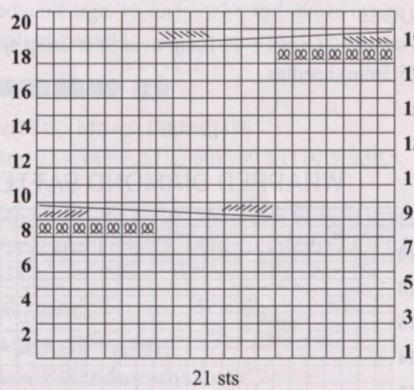
With size 6 (4mm) needles, cast on 82 sts.

Work in p2, k2 rib as on back for 3"/7.5cm, end with a WS row.

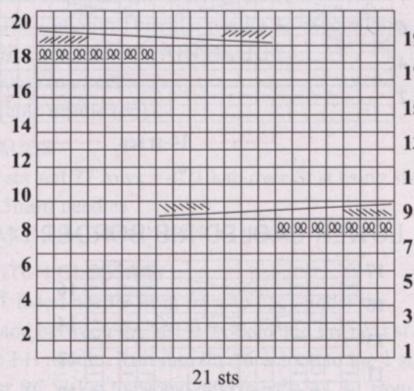
Beg cable panel charts

Note Work as follows, while at the same time, increase 1 st at each side of 11th and every following 14th (12th, 12th, 8th, 8th) row 6 (9, 9, 11, 13)

CABLE PANEL 2



CABLE PANEL 1



Stitch Key

- k on RS, p on WS
- p1 on WS, wrapping yarn twice around needle

14-st RC

14-st LC

times, bringing increase sts into St st.

Dec row (RS) K4, p2, [k10, k2tog, k10, p2] 3 times, k4—79 sts.

Row 2 (WS) P4, pm, k2, work row 2 of chart 2, pm, k2, work row 2 of chart 2, k2, pm, work row 2 of chart 2, k2, pm, p4.

Cont in pats as established through row 20 of chart, then work rows 1–18 once more.

Next (dec) row (RS) Knit to marker, sm, p2, 14-st RCCD, k7, sm, p2, work chart 2, p2, sm, 14-st RCCD, k7, p2, sm, knit to end—12 sts dec'd.

Next row (WS) Purl to marker, remove marker, k2, p15, sm, k2, work chart 2, k2, sm, p15, k2, remove marker, purl to end.

Next row (RS) Knit to marker, sm, p2, work chart 2, p2, sm, knit to end.

Cont in pats as established through row 20 of chart, then work rows 1–18 once more.

Next (dec) row (RS) Knit to marker, sm, p2, 14-st RCCD, k7, p2, sm, knit to end—6 sts dec'd.

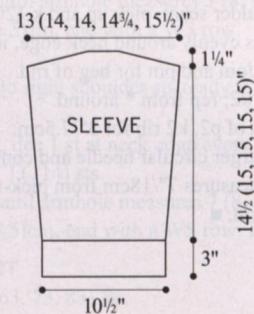
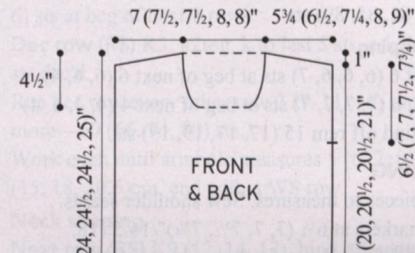
Next row (WS) Purl to marker, remove marker, k2, p15, k2, remove marker, purl to end.

Next row (RS) Knit.

Cont in St st, inc'ing as previously noted, until piece measures 17½ (18, 18, 18, 18)"/44.5 (45.5, 45.5, 45.5, 45.5)cm from beg, end with a WS row—75 (81, 81, 85, 89) sts.

Cap Shaping

Bind off 6 (6, 6, 6, 7) sts at beg of next 6 (6, 6, 4, 6) rows, 6 (7, 7, 7, 7) sts at beg of next 4 (4, 4, 6, 4) rows. Bind off rem 15 (17, 17, 19, 19) sts.



LEFT SLEEVE

With size 6 (4mm) needles, cast on 82 sts.

Work in p2, k2 rib as on back for 3"/7.5cm, end with a WS row.

Beg cable panel charts

Note Work as follows, while at the same time, increase 1 st at each side of 11th and every following 14th (12th, 12th, 8th, 8th) row 6 (9, 9, 11, 13) times, bringing increase sts into St st.

Dec row (RS) K4, p2, [k10, k2tog, k10, p2] 3 times, k4—79 sts.

Row 2 (WS) P4, pm, k2, work row 2 of chart 1, pm, k2, work row 2 of chart 1, k2, pm, work row 2 of chart 1, k2, pm, p4.

Cont in pats as established through row 20 of chart, then work rows 1–18 once more.

Next (dec) row (RS) Knit to marker, sm, p2, k7, 14-st LCCD, sm, p2, work chart 1, p2, sm, k7, 14-st LCCD, p2, sm, knit to end—12 sts dec'd.

Next row (WS) Purl to marker, remove marker, k2, p15, sm, k2, work chart 1, k2, sm, p15, k2, remove marker, purl to end.

Next row (RS) Knit to marker, sm, p2, work chart 1, p2, sm, knit to end.

Cont in pats as established through row 20 of chart, then work rows 1–18 once more.

Next (dec) row (RS) Knit to marker, sm, p2, k7, 14-st LCCD, p2, sm, knit to end—6 sts dec'd.

Next row (WS) Purl to marker, remove marker, k2, p15, k2, remove marker, purl to end.

Next row (RS) Knit.

Cont in St st, inc'ing as previously noted, until piece measures 17½ (18, 18, 18, 18)"/44.5 (45.5, 45.5, 45.5, 45.5)cm from beg, end with a WS row—75 (81, 81, 85, 89) sts.

Cap Shaping

Bind off 6 (6, 6, 6, 7) sts at beg of next 6 (6, 6, 4, 6) rows, 6 (7, 7, 7, 7) sts at beg of next 4 (4, 4, 6, 4) rows. Bind off rem 15 (17, 17, 19, 19) sts.

FINISHING

Block pieces to measures. Sew shoulder seams.

Place markers at 6½ (7, 7, 7½, 7¾)"/16.5 (18, 18, 19, 19.5)cm down from shoulder for sleeves on front and back. With center of top of sleeve at shoulder seam, sew bound-off edge of sleeve to front and back between markers.

Sew side and sleeve seams.

Turtleneck

With RS facing and smaller circular needle, starting at right shoulder seam, pick up and k 120 (124, 124, 128, 128) sts evenly around neck edge, including sts on holders. Join and pm for beg of rnd.

Rnd 1 *P2, k2; rep from * around.

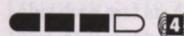
Cont in rnds of p2, k2 rib for 3"/7.5cm.

Change to larger circular needle and cont in rib until turtleneck measures 7"/18cm from pick-up row.

Bind off in rib. ■

4. Diamond Poncho

Poncho knit in an all-over wrapped diamond pattern with cable ribbed borders. Sized for Small/Medium, Large/X-Large and shown in size Small/Medium on page 45.



KNITTED MEASUREMENTS

- Width (before folding) 21 (25)"/53 (63.5)cm
- Front length to fold line approx 36 (38½)"/91 (97.5)cm

MATERIALS

LANA GROSSA/TRENDSETTER YARNS

www.trendsetteryarns.com

- 12 (16) 1¾oz/50g balls (each approx 150yd/135m) of Lana Grossa/Trendsetter Yarns Only Tweed (superwash wool, acrylic, silk, viscose) in #102 wine tweed
- Size 9 (5.5mm) circular needle 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Cable needle (cn)

GAUGES

- 18 sts and 24 rows = 4"/10cm over St st using size 9 (5.5mm) needles

- 25 sts and 29 rows = 4"/10cm over chart pat using size 9 (5.5mm) needles

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

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

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

3/1 RC Sl 1 st to cn, hold to back, k3, k1 from cn.

1/3 LC Sl 3 sts to cn, hold to front, k1, k3 from cn.

6-st Wrap [Bring yarn to front of work, sl next 6 sts purlwise to RH needle. Bring yarn across the front of these slipped sts and to back of work. Slip 6 sts back to LH needle] 3 times, k6.

NOTE

Circular needle is used to accommodate large number of sts. Do not join.

LOWER CABLED RIB BORDER

Note Lower cabled rib border may be worked from text or chart.

Row 1 and all WS rows K1, *p1, k2, p8, k2; rep from * to last 2 sts, p1, k1.

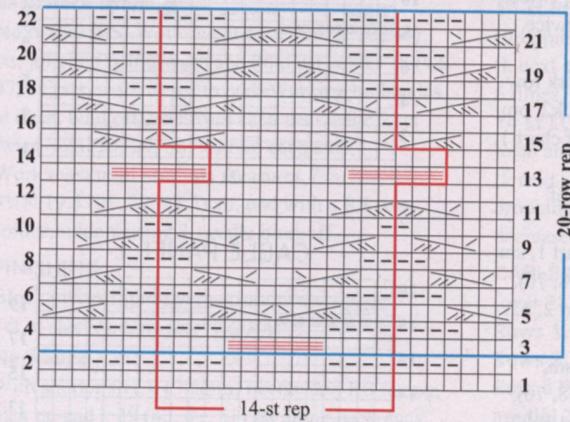
Row 2 (RS) P1, *k1, p2, k8, p2; rep from * to last 2 sts, k1, p1.

Rows 4 and 6 Rep row 2.

Rows 8, 12, and 16 (P1, *k1, p2, k2, 4-st RC, k2, p2, rep from * to last 2 sts, k1, p1.

Rows 10 and 14 (P1, *k1, p2, [4-st LC] twice, p2;

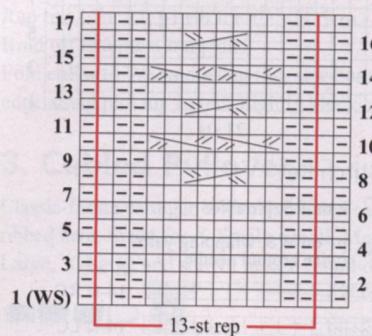
WRAPPED DIAMOND PATTERN



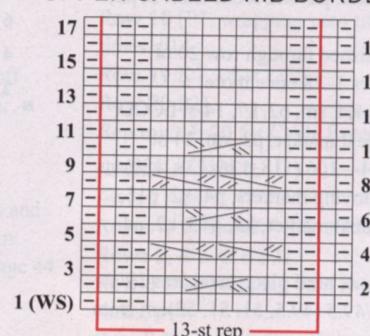
Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- ▨ 4-st RC
- ▨ 4-st LC
- ▨ 1/3 RC
- ▨ 3/1 LC
- ▨ 6-st wrap

LOWER CABLED RIB BORDER



UPPER CABLED RIB BORDER



rep from * to last 2 sts, k1, p1.

Row 17 Rep row 1.

UPPER CABLED RIB BORDER

Note Upper cabled rib border may be worked from text or chart.

Row 1 and all WS rows K1, *p1, k2, p8, k2; rep from * to last 2 sts, p1, k1.

Rows 2, 6, and 10 P1, *k1, p2, k2, 4-st RC, k2, p2; rep from * to last 2 sts, k1, p1.

Rows 4 and 8 P1, *k1, p2, [4-st LC] twice, p2; rep from * to last 2 sts, k1, p1.

Rows 12, 14, and 16 P1, *k1, p2, k8, p2; rep from * to last 2 sts, k1, p1.

Row 17 Rep row 1.

PONCHO

Cast on 133 (159) sts.

Work rows 1–17 of lower cabled rib border.

Beg wrapped diamond pattern

Row 1 (RS) K3 (garter st border), place marker

(pm), knit to last 3 sts, dec 1 st (inc 1 st), pm, k3 (garter st border)—132 (160) sts. (**Note** This dec (inc) is only work on this first row, thereafter the

pattern is worked even.

Row 2 K3, slip marker, p3, k4, *k4, p6, k4; rep from * to last 10 sts, k4, p3, slip marker, k3.

Beg with row 3 of chart, cont in pats as established, working 3 sts each side in garter st and rem sts in chart pat, through chart row 22, then cont to rep rows 3–22 (20-row rep) 23 (25) times more, then work rows 3 and 4 once more.

Knit next row on RS and inc 1 st (dec 1 st)—133 (159) sts.

Work rows 1–17 of upper cabled rib border.

Bind off in pat.

FINISHING

Block to measurements. Fold poncho in half matching cast-on edge to bound off edge and place marker on one edge of fold.

Measure 10"/25.5cm down from the fold marker and place another marker through both pieces. Sew seam closed from marker to corner. ■

5. Cabled Cardigan

Classic-fitting open front cardigan with lattice cables along lower edges and front trim. Sized for Small, Medium/Large, 1X and 2X/3X and shown in size Small on page 46.



KNITTED MEASUREMENTS

- Bust 35 1/4 (43 1/2, 51 1/2, 60)"/89.5 (110.5, 130.5, 152.5)cm
- Length 25 (26, 27, 28)"/63.5 (66, 68.5, 71)cm
- Upper arm 11 1/4 (13, 14 3/4, 16 1/2)"/30 (33, 37.5, 42)cm

MATERIALS

CASCADE YARNS

www.cascadeyarns.com

- 7 (8, 10, 12) 3 1/2 oz/100g balls (each approx 191yd/175m) of Cascade Yarns *Longwood* (super-wash wool) in #51 dusty lavender
- Size 7 (4.5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Cable needle (cn)

GAUGE

19 sts and 27 rows = 4"/10cm over St st using size 7 (4.5mm) needles

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

M1 Insert needle from front to back under the strand between the last st worked and the next st on the LH needle. Knit into the back loop to inc 1 st.

2-st RC Sl 1 st to cn and hold to back, k1, k1 from cn.

2-st LC Sl 1 st to cn and hold to front, k1, k1 from cn.

2-st RPC Sl 1 st to cn, hold to back, k1, p1 from cn.

2-st LPC Sl 1 st to cn, hold to front, p1, k1 from cn.

3-st RC Sl 1 st to cn, hold to back, k2, k1 from cn.

3-st LC Sl 2 sts to cn, hold to front, k1, k2 from cn.

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

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

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

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

4-st RPC Sl 2 sts to cn, hold to back, k2, p2 from cn.

4-st LPC Sl 2 sts to cn, hold to front, p2, k2 from cn.

NOTE

Circular needle is used to accommodate large number of sts. Do not join.

BACK

Cast on 102 (122, 142, 162) sts. Knit 4 rows.

Beg cable set-up chart

Set-up row (WS) Knit.

Row 1 (RS) K1, work 10-st rep 10 (12, 14, 16) times, k1—142 (170, 198, 226) sts.

Row 2 K1, work 14-st rep 10 (12, 14, 16) times, k1.

Beg plaid lattice cable

Row 1 (RS) Work to rep line, work 14-st rep 9 (11, 13, 15) times, work to end of chart.

Cont to work chart in this way through row 24, then work row 1 once more.

Next row (cable dec WS) K1, [p2tog, p2, p2tog, p2, p2tog, p2, p2tog] 10 (12, 14, 16) times, k1—102 (122, 142, 162) sts.

Beg with a RS row, work 4 rows even in St st (k on RS, p on WS).

Beg body shaping

Dec row (RS) K3, k2tog, k to last 5 sts, ssk, k3—2 sts dec'd.

Rep dec row for side shaping every 6 rows 9 times more—82 (102, 122, 142) sts.

Work even in St st until piece measures 18"/45.5cm from beg, end with a WS row.

Armhole shaping

Bind off 5 (6, 7, 8) sts at beg of next 2 rows, 3 (4, 5, 6) sts at beg of next 2 rows.

Dec row (RS) K3, k2tog, k to last 5 sts, ssk, k3—2 sts dec'd.

Rep dec row every other row 2 (7, 11, 16) times more—60 (66, 74, 80) sts.

Work even until armhole measures 5 (6, 7, 8)"/12.5 (15, 18, 20.5)cm, end with a WS row.

Neck shaping

Next row (RS) K9 (12, 14, 17), bind off center 42 (42, 46, 46) sts, k9 (12, 14, 17). Turn to work on left shoulder only, leaving 9 (12, 14, 17) right shoulder sts on hold.

Cont in St st over 9 (12, 14, 17) sts for left shoulder, dec 1 st at neck edge every RS row 3 times—6 (9, 11, 14) sts.

Work even until armhole measures 7 (8, 9, 10)"/18 (20.5, 23, 25.5)cm, end with a WS row.

Bind off.

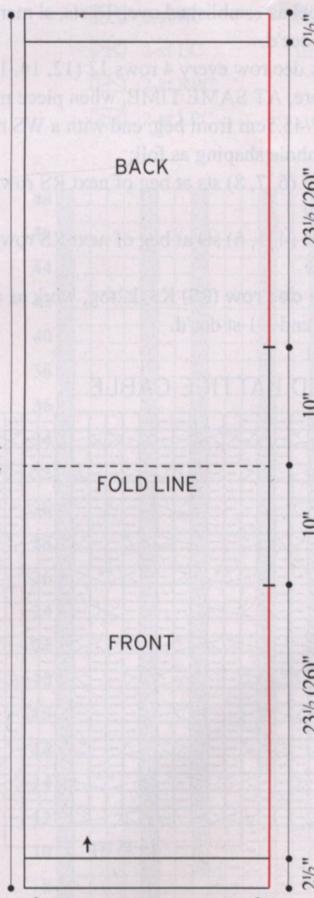
Rejoin yarn to right shoulder sts ready to work a WS row.

Cont in St st, dec 1 st at neck edge every RS row 3 times—6 (9, 11, 14) sts.

Work even until armhole measures 7 (8, 9, 10)"/18 (20.5, 23, 25.5)cm, end with a WS row. Bind off.

LEFT FRONT

Cast on 53 (63, 73, 83) sts.



↑ = Direction of work
— = Marker
— = Seam

Rep armhole dec row every other row 2 (7, 11, 16) times more—23 (26, 28, 31) sts when all shaping is complete.

Work even until armhole measures 7 (8, 9, 10)"/18 (20.5, 23, 25.5)cm, end with a WS row.

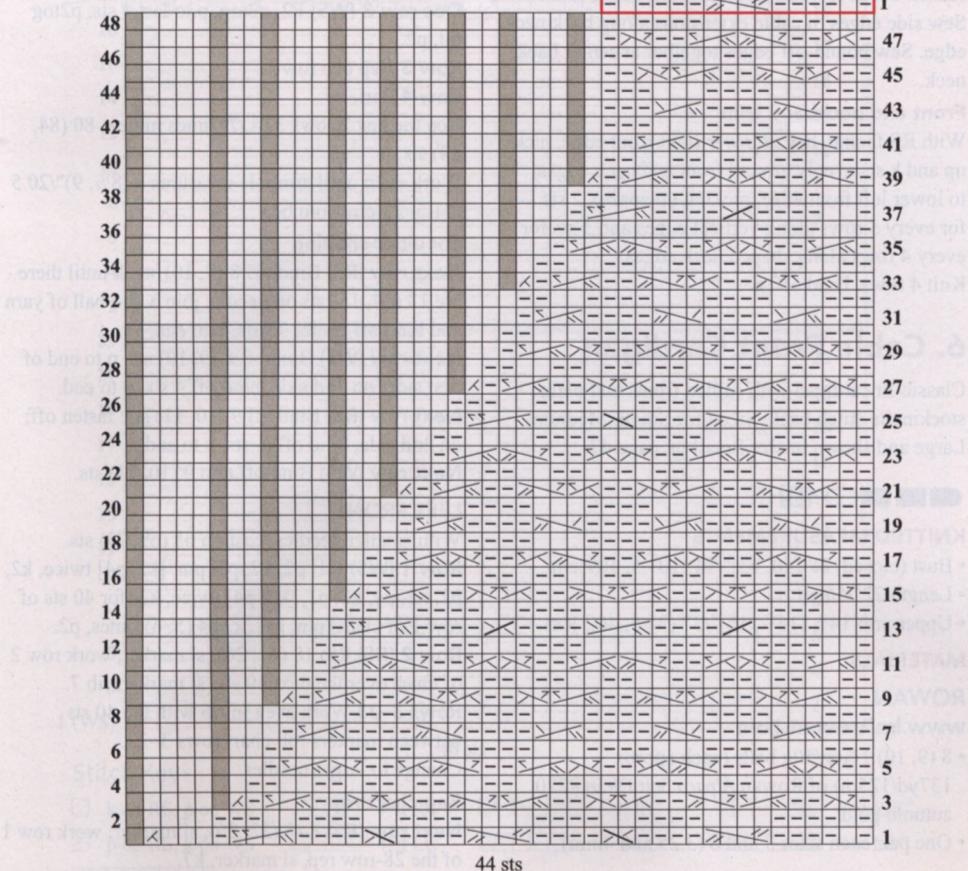
Next row (RS) Bind off 6 (9, 11, 14) sts, M1, work cable panel as established over 16 sts, sl marker, k1—18 sts.

Cont in cable pat over center 16 sts, working a St st selvage st each side, until collar extension fits along back neck to center when slightly stretched, end with a RS row.

RIGHT FRONT DIAGONAL CABLE

Stitch Key

<input type="checkbox"/> k on RS, p on WS		3-st RC
<input type="checkbox"/> p on RS, k on WS		3-st LC
<input checked="" type="checkbox"/> no stitch		3-st RPC
<input checked="" type="checkbox"/> M M1		3-st LPC
<input checked="" type="checkbox"/> k2tog		4-st RC
<input checked="" type="checkbox"/> ssk		4-st LC
<input checked="" type="checkbox"/> 2-st RC		4-st RPC
<input checked="" type="checkbox"/> 2-st LC		4-st LPC
<input checked="" type="checkbox"/> 2-st RPC		
<input checked="" type="checkbox"/> 2-st LPC		



Next row (WS) Bind off, dec'ing 4 sts by working p2togs over cable sts.

RIGHT FRONT

Cast on 53 (63, 73, 83) sts. Knit 4 rows.

Beg cable set-up chart

Set-up row (WS) K to last st, pm, p1 (St st selvage st).

Row 1 (RS) K1, sl marker, k1, work 10-st rep 5 (6, 7, 8) times, k1—73 (87, 101, 115) sts.

Row 2 K1, work 14-st rep 5 (6, 7, 8) times, k1, sl marker, p1.

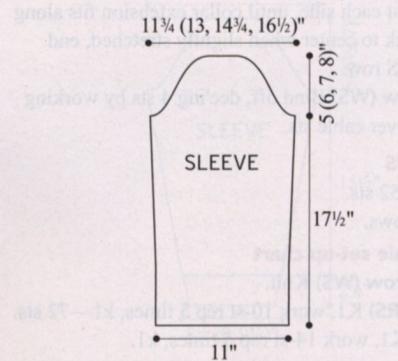
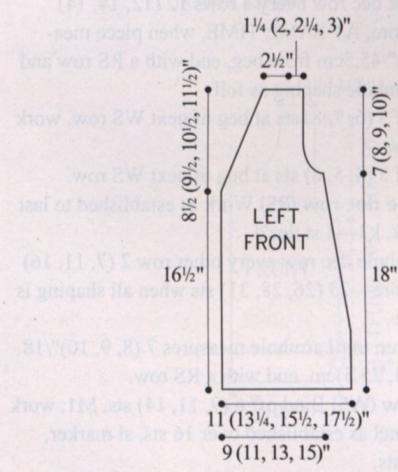
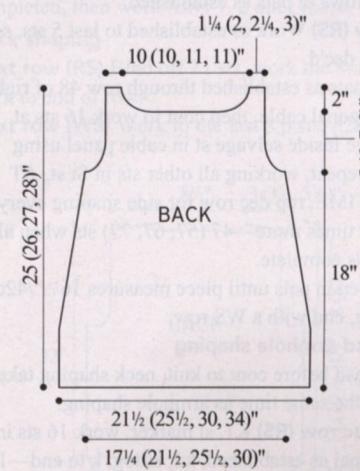
Beg plaid lattice cable

Row 1 (RS) K1, sl marker, work to rep line, work 14-st rep 4 (5, 6, 7) times, work to end of chart. Cont to work chart in this way through row 24.

Beg right front diagonal cable

Note Read before cont to knit, chart transition takes place at the same time as side shaping. After next row, plaid lattice cable is discontinued and St st is worked over sts after diagonal cable marker.

Row 1 (RS) K1, sl marker, work row 1 of right front diagonal cable over 44 sts, pm, work row 1



of plaid lattice cable as established over 28 (42, 56, 70) sts—1 st dec'd in chart; 72 (86, 100, 114) sts.

Row 2 (cable dec WS) P to marker, dec'ing 8 (12, 16, 20) sts by working p2togs over cable sts as for back, sl marker, work in right front diagonal cable as established to marker, sl marker, p1—64 (74, 84, 94) sts.

Row 3 (RS) K1, sl marker, work in right front diagonal cable to marker, sl marker, k to end—1 st dec'd in chart; 63 (73, 83, 93) sts.

Row 4 (WS) P to marker, sl marker, work in right front diagonal cable to marker, sl marker, p1. Work 2 rows in pats as established.

Dec row (RS) Work as established to last 5 sts, ssk, k3—1 st dec'd.

Cont in pats as established through row 48 of right front diagonal cable, then cont to work 16 sts at front edge inside selavage st in cable panel using marked repeat, working all other sts in St st, AT SAME TIME, rep dec row for side shaping every 6 rows 9 times more—47 (57, 67, 77) sts when all shaping is complete.

Work even in pats until piece measures 16½"/42cm from beg, end with a WS row.

Neck and armhole shaping

Note Read before cont to knit, neck shaping takes place at the same time as armhole shaping.

Neck dec row (RS) K1, sl marker, work 16 sts in cable panel as established, k2, k2tog, k to end—1 st dec'd.

Rep neck dec row every 4 rows 12 (12, 14, 14) times more, AT SAME TIME, when piece measures 18"/45.5cm from beg, end with a RS row and work armhole shaping as foll:

Bind off 5 (6, 7, 8) sts at beg of next WS row, work 1 RS row.

Bind off 3 (4, 5, 6) sts at beg of next WS row.

Armhole dec row (RS) Work as established to last 5 sts, ssk, k3—1 st dec'd.

Rep armhole dec row every other row 2 (7, 11, 16) times more—23 (26, 28, 31) sts when all shaping is complete.

Work even until armhole measures 7 (8, 9, 10)"/18 (20.5, 23, 25.5)cm, end with a RS row.

Next row (WS) Bind off 6 (9, 11, 14) sts, M1, work cable panel as established over 16 sts, sl marker, k1—18 sts.

Cont in cable pat over center 16 sts, working a St st selavage st each side, until collar extension fits along back neck to center when slightly stretched, end with a RS row.

Next row (WS) Bind off, dec'ing 4 sts by working p2togs over cable sts.

SLEEVES

Cast on 52 sts.

Knit 4 rows.

Beg cable set-up chart

Set-up row (WS) Knit.

Row 1 (RS) K1, work 10-st rep 5 times, k1—72 sts.

Row 2 K1, work 14-st rep 5 times, k1.

Beg plaid lattice cable

Row 1 (RS) Work to rep line, work 14-st rep 4 times, work to end of chart.

Cont to work chart in this way until rows 1–24 have been worked twice, then work row 1 once more.

Next row (cable dec WS) K1, [p2tog, p2, p2tog, p2, p2tog, p2, p2tog] 5 times, k1—52 sts.

Beg with a RS row, work 4 rows even in St st (k on RS, p on WS).

Inc row (RS) K3, M1, k to last 3 sts, M1, k3—2 sts inc'd.

Rep inc row every 12th (12th, 6th, 4th) row 1 (4, 8, 12) times more—56 (62, 70, 78) sts.

Work even in St st until piece measures 17½"/44.5cm from beg, end with a WS row.

Cap shaping

Bind off 5 (6, 7, 8) sts at beg of next 2 rows, 3 (4, 5, 6) sts at beg of next 2 rows.

Work 4 rows even.

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

Rep dec row every 4th row 1 (2, 5, 5) times more, then every other row 9 (9, 7, 9) times—18 (18, 20, 20) sts.

Bind off 2 sts at beg of next 4 rows.

Bind off rem 10 (10, 12, 12) sts.

FINISHING

Wet block pieces to measurements.

Using mattress stitch for all seams, join shoulder seams. Set in sleeves. Sew side and sleeve seams. Sew side edges of cable extensions along back neck edge. Sew bound-off edges together at center back neck.

Front and neckband trim

With RS facing, beg at lower right front edge, pick up and k sts evenly around front and neck edges to lower left front edge, picking up approx 2 sts for every 3 rows along vertical edges and 3 sts for every 4 rows along shaped neck edges.

Knit 4 rows. Bind off. ■

6. Cable Front Cardigan

Classic-fit cardigan with cabled fronts and plain stockinette stitch back. Sized for Small, Medium, Large and shown in size Small on page 47.



KNITTED MEASUREMENTS

- Bust (closed) 37 (40, 43)"/94 (101.5, 109)cm
- Length 22"/56cm
- Upper arm 14½ (15¼, 16)"/37 (38.5, 40.5)cm

MATERIALS

ROWAN

www.knitrowan.com

- 8 (9, 10) 1¾oz/50g balls (each approx 137yd/125m) of Rowan *Alpaca Soft Dk* in #220 autumn gold
- One pair each sizes 3 and 6 (3.25 and 4mm)

needles OR SIZE TO OBTAIN GAUGE

- Cable needle (cn)
- Stitch markers
- Seven 7/8-inch/22mm buttons

GAUGE

22 sts and 30 rows = 4"/10cm over St st using larger needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

4-St RC Sl 2 sts to cn, hold to back, k2, k2 from cn.

4-St LC Sl 2 sts to cn, hold to front, k2, k2 from cn.

6-St RC Sl 2 sts to cn, hold to back, k4, k2 from cn.

6-St LC Sl 4 sts to cn, hold to front, k2, k4 from cn.

6-St RPC Sl 2 sts to cn, hold to back, k4, p2 from cn.

6-St LPC Sl 4 sts to cn, hold to front, p2, k4 from cn.

8-St RC Sl 4 sts to cn, hold to back, k4, k4 from cn.

BACK

With smaller needles, cast on 102 (110, 118) sts.

Row 1 (WS) P2, *k2, p2; rep from * to end.

Row 2 K2, *p2, k2; rep from * to end.

Rep these 2 rows for k2, p2 rib until piece measures 2½"/6.5cm from beg, end with a WS row.

Change to larger needles.

Beg with a RS row, cont in St st until piece measures approx 13½ (13, 12½)"/34 (33, 31.5)cm from beg.

Armhole shaping

Bind off 5 sts at beg of next 2 rows.

Dec row 1 (RS) K2, SKP, k to last 4 sts, k2tog, k2.

Dec row 2 (WS) P2, p2tog, p to last 4 sts, p2tog tbl, p2.

Row 3 Rep dec row 1.

Row 4 Purl.

Rep the last 2 rows 3 (5, 7) times more—80 (84, 88) sts.

Work even until armhole measures 8 (8½, 9)"/20.5 (21.5, 23)cm from beg.

Shoulder shaping

Next row (RS) Bind off 8 (9, 10) sts, k until there are 13 (14, 15) sts on needle, join a 2nd ball of yarn and bind off center 38 sts, k to end.

Next row (WS) Bind off 8 (9, 10) sts, p to end of first side; on 2nd side, bind off 4 sts, p to end.

Next row (RS) Bind off 9 (10, 11) sts; fasten off; on 2nd side, bind off 4 sts, k to end.

Next row (WS) Bind off rem 9 (10, 11) sts.

LEFT FRONT

With smaller needles, cast on 65 (69, 73) sts.

Row 1 (WS) K1, p2, k2, p2, pm, [k2, p4] twice, k2, p2, k2, p4, k2, p2, [k2, p4] twice, k2 (for 40 sts of row 1 of chart) pm, [p2, k2] 4 (5, 6) times, p2.

Row 2 (RS) Rib 18 (22, 26), sl marker, work row 2 of chart over the next 40 sts, sl marker, rib 7.

Rows 3–23 Work even in rib with the 40 sts between markers foll chart rows 3–23.

Change to larger needles.

Beg chart rep

Next row (RS) K18 (22, 26), sl marker, work row 1 of the 28-row rep, sl marker, k7.

Next row (WS) P7, sl marker, work row 2 of the 28-row rep, sl marker, p 18 (22, 26). Cont to work with sts between markers in the 28-row rep and rem sts in St st until piece measures approx 13½ (13, 12½)"/34 (33, 31.5)cm from beg.

Armhole shaping

Bind off 5 sts at beg of next RS row. Purl 1 row.

Dec row 1 (RS) K2, SKP, work to end.

Dec row 2 (WS) Work to last 4 sts, p2tog tbl, p2.

Row 3 Rep dec row.

Row 4 Work even.

Rep the last 2 rows 3 (5, 7) times more—54 (56, 58) sts.

Work even until the 4th rep of the 28-row rep is completed, then work rows 1–3 once more.

Neck shaping

Next row (WS) Bind off 21 sts, then p2tog twice across the next 4 sts, work to end of row.

Dec row 1 (RS) Work in pat as established to the last 8 sts, work 6-st RPC, p2tog.

Dec row 2 (WS) K2tog, work in pat as established to end.

Rows 3–6 Rep dec rows 1 and 2 twice more.

Row 7 (RS) Work to the last 2 sts, k2tog.

Row 8 P2tog, work to end.

Rep the last 2 rows 3 times more, then work dec on RS rows only until 17 (19, 21) sts rem.

Work even until armhole measures same as back.

Shoulder shaping

Bind off 8 (9, 10) sts from armhole edge once, then 9 (10, 11) sts once.

RIGHT FRONT

With smaller needles, cast on 65 (69, 73) sts.

Row 1 (WS) P2, [k2, p2] 4 (5, 6) times, pm, work row 1 of chart over 40 sts, pm, p2, k2, p2, k1.

Row 2 (RS) Rib 7, sl marker, work row 2 of chart over the next 40 sts, sl marker, rib 18 (22, 26).

Rows 3–23 Work even in rib with the 40 sts markers foll chart rows 3–23.

Change to larger needles.

Beg chart rep

Next row (RS) K7, sl marker, work row 1 of the 28-row rep, sl marker, k18 (22, 26).

Next row (WS) P18 (22, 26) sl marker, work row 2 of the 28-row rep, sl marker, p7.

Cont to work with sts between markers in the

28-row rep and rem sts in St st until piece measures approx 13½ (13, 12½)"/34 (33, 31.5)cm from beg, end with a RS row.

Armhole shaping

Bind off 5 sts at beg of next WS row.

Dec row 2 (RS) Work to last 4 sts, end k2tog, k2.

Dec row 2 (WS) P2, p2tog, work to end.

Row 3 Rep dec row 1.

Row 4 Work even.

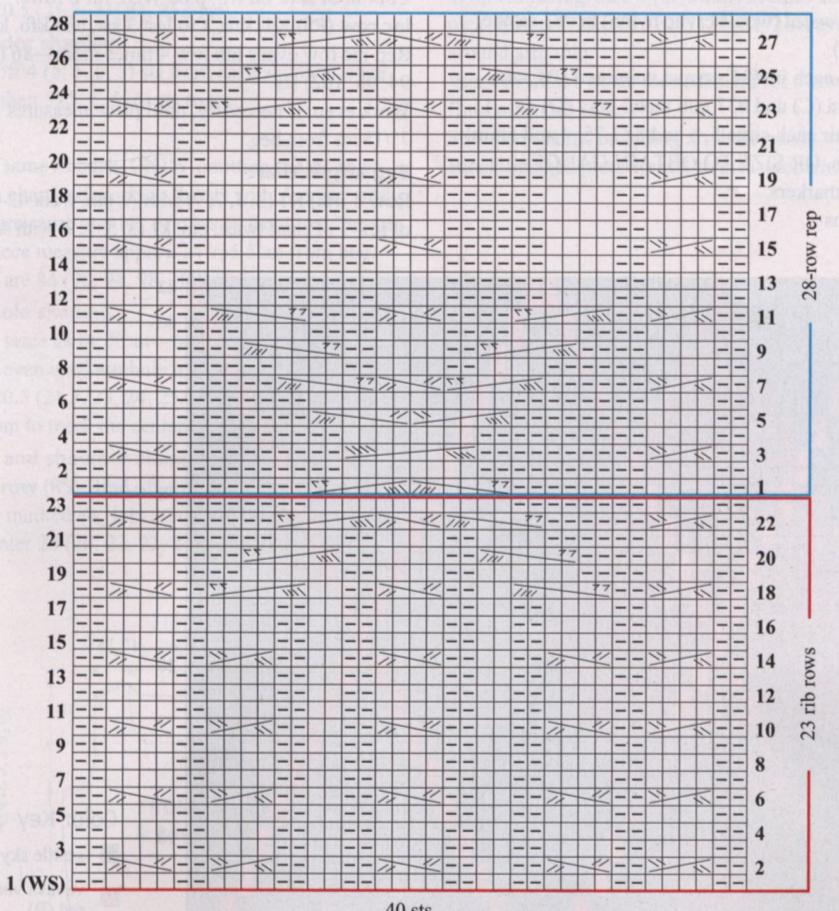
Rep the last 2 rows 3 (5, 7) times more—54 (56, 58) sts.

Work even until the 4th rep of the 28-row rep is completed, then work rows 1–2 once more.

Neck shaping

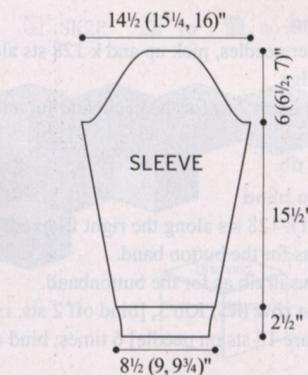
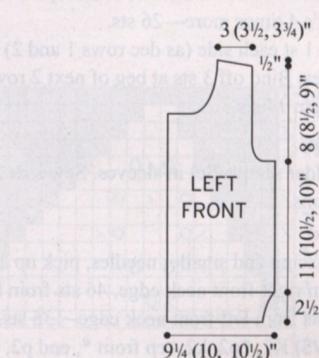
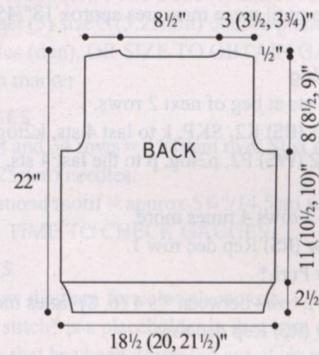
Next row (RS) Bind off 21 sts, work the 8-st RC, work to end of row.

Next row (WS) Work to the last 8 p sts, p2tog



Stitch Key

□ k on RS, p on WS	■■■■■■ 4-st RC	■■■■■■■■ 6-st RC	■■■■■■■■■■■■ 6-st RPC
■ p on RS, k on WS	■■■■■■ 4-st LC	■■■■■■■■ 6-st LC	■■■■■■■■■■■■ 6-st LPC
■■■■■■■■■■■■ 8-st RC			



once, p5.

Cont to shape neck as on left front while working the 6-st LPC on the last 3 RS AND dec 1 st on every row 6 times, then just work the dec every row 8 times, then every RS row until 17 (19, 21) sts rem.

When armhole measures same as left front, work shoulder shaping as for left front.

SLEEVES

With smaller needles, cast on 46 (50, 54) sts.

Work in k2, p2 rib as on back until piece measures 2 1/2"/6.5cm from beg, end with a WS row.

Change to larger needles.

Beg with a RS row, work in St st for 4 rows.

Inc row (RS) K1, kfb, k to last 3 sts, kfb, k2—2 sts inc'd.

Rep inc row every 6th row 13 times more, then every 8th row 3 times—80 (84, 88) sts.

Work even until piece measures approx 18"/45.5cm from beg.

Cap shaping

Bind off 5 sts at beg of next 2 rows.

Dec row 1 (RS) K2, SKP, k to last 4 sts, k2tog, k2.

Dec row 2 (WS) P2, p2tog, p to the last 4 sts, p2togtbl, p2.

Rep these 2 rows 4 times more.

***Next row (RS)** Rep dec row 1.

Next row Purl.*

Rep these 2 rows between *'s 4 (6, 8) times more.

Next row (RS) Rep dec row.

Work 3 rows even.

Rep the last 4 rows twice more. Then rep the 2 rows between *'s 4 times more—26 sts.

Then, dec 1 st each side (as dec rows 1 and 2) every row 3 times. Bind off 3 sts at beg of next 2 rows.

Bind off rem 14 sts.

FINISHING

Sew shoulder seams. Set in sleeves. Sew side and sleeve seams.

Neckband

With RS facing and smaller needles, pick up and k 45 sts from right front neck edge, 46 sts from back neck, 45 sts from left front neck edge—136 sts.

Row 1 (WS) K1, *p2, k2; rep from *, end p2, k1.

Row 2 (RS) P1, *k2, p2; rep from *, end k2, p1.

Rep these 2 rows for 7 rows more. Bind off in rib.

Buttonband

With smaller needles, pick up and k 128 sts along left front edge.

Work rows 1 and 2 as for the neckband for a total of 9 rows.

Bind off in rib.

Buttonhole band

Pick up and k 128 sts along the right front edge in same way as for the button band.

Work 3 rows in rib as for the buttonband.

Buttonhole row (RS) Rib 3, [bind off 2 sts, rib until there are 18 sts on needle] 6 times, bind off 2 sts, rib 3.

Next row (WS) Work in rib, casting on 2 sts over

each set of bound-off sts.

Work 4 rows more in rib.

Bind off in rib.

Block finished piece lightly to measurements, avoiding the ribs.

Sew on buttons opposite buttonholes. ■

7. Argyle Vest

Classic-fit vest with angled side seam shaping and placed argyle design on the front. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 50.



KNITTED MEASUREMENTS

- Bust 37 (39, 41, 43, 45)"/94 (99, 104, 109, 114)cm
- Length 23 (23 1/2, 24, 24 1/2, 25)"/58.5 (59.5, 61, 62, 63.5)cm

MATERIALS

HIKOO/SKACEL COLLECTION

www.skacelknitting.com

- 4 (4, 5, 5, 6) 3 1/2oz/100g hanks (each approx 140yd/128m) of Hikoo/Skacel Collection Simpliworsted (wool/acrylic/nylon) in #83 seattle sky (A)
- 1 hank each in #54 vavava voom red (B), #46 crimson (C) and #37 gun metal gray (D)
- One pair each sizes 5, 6 and 8 (3.75, 4 and 5mm) needles, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Bobbins

GAUGE

18 sts and 24 rows = 4"/10cm over St st using larger needle.

TAKE TIME TO CHECK GAUGE.

NOTES

1 Wind yarn onto bobbins for easy working of the large blocks of color (smaller segments of color may use long lengths of yarn or "butterflies"). When changing colors do not strand yarn across back of work (except to strand the large blocks of color across the cross lines in B). Twist yarns tog at each color change to avoid holes in work.

2 Make front first.

FRONT

With size 6 (4mm) needles and A, cast on 85 (89, 93, 97, 101) sts.

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

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

Rep these 2 rows until piece measures 2 1/4"/5.5cm from beg, end with a RS row.

Dec row (WS) [P7 (7, 8, 8, 9), p2tog] 9 times, end p4 (8, 3, 7, 2)—76 (80, 84, 88, 92) sts.

Change to size 8 (5mm) needles.

Cont in St st (k on RS, p on WS), for 6 rows.

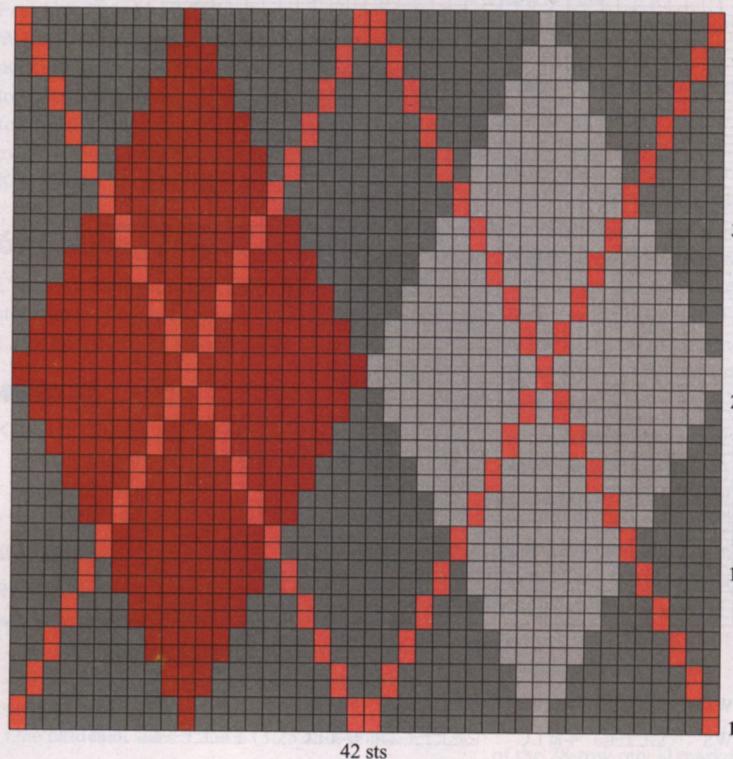
Inc row (RS) K1, kfb, k to last 3 sts, end kfb, k2.

Rep inc row every 6th row 4 times more—86 (90, 94, 98, 102) sts.

Work even, if necessary, until piece measures 7"/18cm from beg.

Beg argyle chart

Row 1 (RS) K1 (3, 5, 7, 9) with A, pm, work 42-st rep of row 1 of chart twice, pm, k1 (3, 5, 7, 9) with A.



Cont to foll chart in this way until all 42 rows of chart are completed.

Cut all argyle colors.

Work 2 rows even with A only.

Piece measures approx 14"/35.5cm from beg.

Armhole shaping

Bind off 5 (5, 6, 6) sts at beg of next 2 rows, 2 sts at beg of next 2 rows.

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

Rep dec row every other row 3 (4, 5, 5) times more, every 4th row twice—60 (62, 64, 66, 70) sts. Work even until armhole measures 4 (4½, 5, 5½, 6)"/10 (11.5, 12.5, 14, 15)cm.

Neck shaping

Next row (RS) K 24 (25, 25, 26, 27), join a 2nd ball of yarn and bind off center 12 (12, 14, 14, 16) sts, k to end.

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

Dec row (RS) K to last 3 sts of first side, SKP, k1; on 2nd side, k1, k2tog, k to end.

Rep this dec row every other row twice more—14 (15, 15, 16, 17) sts rem each side.

Work even until armhole measures 8 (8½, 9, 9½, 10)"/20.5 (21.5, 23, 24, 25.5)cm

Shoulder shaping

Bind off 4 (5, 5, 6, 5) sts from each shoulder edge once, then 5 (5, 5, 6) sts twice.

BACK

Work same as back, ONLY omitting the 42-row argyle chart and working the sts with A only, until there are same number of rows as front to underarm and piece measure approx 14"/35.5cm from beg. There are 86 (90, 94, 98, 102) sts.

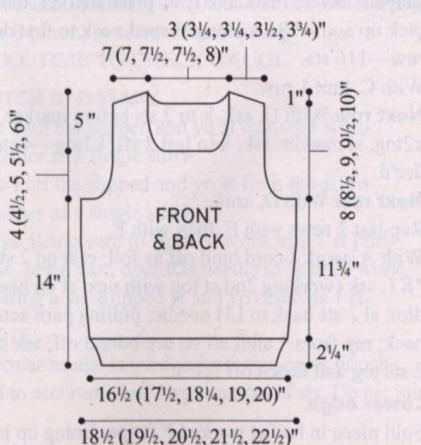
Armhole shaping

Work same as for front—60 (62, 64, 66, 70) sts.

Work even until armhole measures 8 (8½, 9, 9½, 10)"/20.5 (21.5, 23, 24, 25.5)cm. On the last WS row, pm to mark the center 20 (20, 22, 22, 24) sts.

Neck and shoulder shaping

Next row (RS) Bind off 4 (5, 5, 6, 5) sts, k to the center marked sts, join a 2nd ball of yarn and bind off center 20 (20, 22, 22, 24) sts, k to end.



Next row (WS) Bind off 4 (5, 5, 6, 5) sts, p to end of first side; on 2nd side, bind off 3 sts, p to end.

Next row (RS) Bind off 5 (5, 5, 5, 6) sts, k to end of first side; on 2nd side, bind off 3 sts, k to end.

Next row (WS) Bind off 5 (5, 5, 5, 6) sts, p to end of first side; on 2nd side, bind off 3 sts, p to end.

Next row (RS) Bind off 5 (5, 5, 5, 6) sts; on 2nd side, bind off 3 sts, p to end.

Last row (WS) Bind off rem 5 (5, 5, 5, 6) sts.

FINISHING

Sew left shoulder seam.

Neckband

With RS facing, size 6 (4mm) needles and A, pick up and k 34 (34, 36, 36, 38) sts from back neck, 27 sts from shaped front neck, 13 (13, 15, 15, 17) sts from bound-off sts, 27 sts from shaped front neck—101 (101, 105, 105, 109) sts.

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

Row 2 (RS) P1, *k1, p1; rep from * to end.

Rep these 2 rows for 3 rows more.

Bind off in rib.

Sew right shoulder and neckband seam.

Armhole trim

With RS facing, size 5 (3.75mm) needles and A, pick up and k 95 (101, 105, 111, 117) sts evenly around armhole.

Work in k1, p1 rib as for neckband for 5 rows.

Bind off in rib.

Sew side seams, including armhole bands.

Block finished piece lightly to measurements.

8. Cubix Shawl

Shawl worked in modular hexagons. Shown on pages 52 and 53.



KNITTED MEASUREMENTS

- Width 58"/147cm

- Length at center 19"/48cm

MATERIALS

KOIGU WOOL DESIGNS

www.koigu.com

- 1 Koigu Pencil Box [contains 10 .88oz/25g hanks (each approx 87yd/80m) of KPPPM (wool)] in Neutral, containing P714-0007 (A), P742-0026 (B), P867X-0013 (C), P423-0010 (D), P345-0017 (E), P775-0006 (F), P310-0026 (G), P317-0018 (H), P764-0021 (I) and P763-0015 (J)
- One set (5) size 3 (3.25mm) double-pointed needles (dpn), OR SIZE TO OBTAIN GAUGE
- Stitch marker

GAUGES

- 26 sts and 34 rows = 4"/10cm over St st using size 3 (3.25mm) needles.

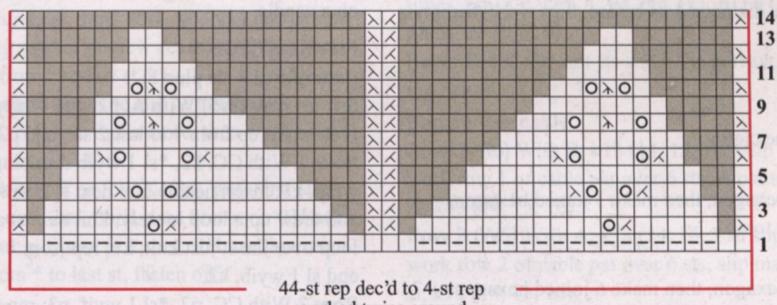
- 1 diamond motif = approx 5¾"/14.5cm wide.

TAKE TIME TO CHECK GAUGES.

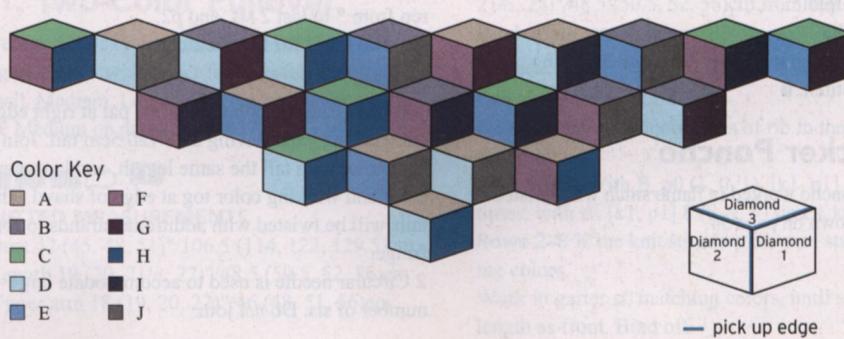
NOTES

1 Follow diagram for color placement.

2 "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 chart-



Stitch Key □ k □ p □ k2tog □ ssk □ SK2P □ yo □ no stitch



ing helps to keep the sts lined up and easier to read. Just skip the no stitch square(s) and work the next charted st.

HEXAGON

Diamond 1

With color indicated on diagram, cast on 88 sts. Divide evenly over 4 dpn, taking care not to twist sts. Join and place marker (pm) for beg of rnd. Working chart twice around, work rnds 1–14 of chart—8 sts.

Cut yarn and pull through rem sts, draw up and secure on WS.

Diamond 2

With color indicated on diagram, cast on 44 sts, pick up 22 sts along left edge of diamond 1, cast on 22 sts—88 sts. Divide evenly over dpns. Working chart twice around, work rnds 1–14 of chart—8 sts.

Cut yarn and pull through rem sts, draw up and secure on WS.

Diamond 3

With color indicated on diagram, cast on 22 sts, pick up k 22 sts along edge of diamond 1, then 22 sts along edge of diamond 2, cast on 22—88 sts. Divide evenly over dpns.

Working chart twice around, work rnds 1–14 of chart—8 sts.

Cut yarn and pull through rem sts, draw up and secure on WS.

JOINED HEXAGON

Make first hexagon. With color indicated on diagram for diamond 1 of next hexagon, cast on 22 sts, pick up 22 sts along left edge of previously made hexagon, cast on 44 sts—88 sts.

Complete diamond 1 as before, then work diamonds 2 and 3.

SHAWL

Tier 1

Make 1 hexagon.

Tier 2

Make 1 hexagon, then make 3 joined hexagons—4 hexagons total.

Tier 3

Make 1 hexagon, then make 6 joined hexagons—7 hexagons total.

Tier 4

Make 1 hexagon, then make 9 joined hexagons—10 hexagons total.

FINISHING

Following diagram, seam tiers together using mattress stitch. ■

9. Flicker Poncho

Striped poncho worked in flame stitch with twisted fringe. Shown on page 54.



KNITTED MEASUREMENTS

- Width (corner to corner) 32"/81cm
- Length from shoulder to center point 34"/86.5cm

MATERIALS

PRISM ARTS, INC.

www.prismyarn.com

- 2 4oz/113g hanks (each approx 200yd/183m) of Prism Slinky (rayon) in ebony (A)
- 1 3 1/2oz/100g hank (each approx 372yd/340m) of Prism Petite Madison (merino/cashmere/silk) in shades gray (B)
- 1 1 3/4oz/50g hank (each approx 114yd/104m) of Prism Shimmerati (merino/silk with sequins) each in cabernet (C), ebony (D), lipstick (E) and platinum (F)
- Size 6 (4mm) circular needles 16"/40cm and 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGE

18 sts and 32 rows = 4"/10cm over flame st using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

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.

FLAME STITCH

(multiple of 4 sts plus 1)

Set up row (WS) With A, p2, *p1 wrapping yarn twice, p3; rep from * to last 2 sts, end p2.

Row 1 With CC, k2, *sl 1 wyib dropping extra wrap, k1, insert needle into next st 2 rows below and draw up a loop loosely, knit next st and pass the loop over the st just knit, k1; rep from * to last 3 sts, end sl 1 wyib, k2.

Row 2 With CC, p2, *sl 1 wyif, p3; rep from * to last 3 sts, end sl 1 wyif, p2.

Row 3 With CC, knit.

Row 4 With CC, p2, *p1 wrapping yarn twice, p3; rep from * to last 2 sts, end p2.
Rep rows 1–4 for flame stitch.

NOTES

1 When changing colors in stripe pat at right edge, cut working yarn leaving an 8"/20.5cm tail. Join new color with tail the same length, and knot new color and working color tog at edge of shawl. These tails will be twisted with additional strands to form fringe.

2 Circular needle is used to accommodate large number of sts. Do not join.

PONCHO

With longer needle and A, cast on 105 sts using provisional cast-on.

Purl 1 row, knit 1 row.

Beg flame stitch

Note See note regarding knotted tails for fringe.

With A, work set up row, then beginning with B, rep rows 1–4 of flame stitch, working each 4-row rep in stripe pat as foll:

B, C, A, B, D, A, B, E, A, B, F, A.

Rep this 12-stripe pat twice, then rep first 3 stripes once more.

Piece measures approx 14"/35.5cm from beg.

Neck shaping

Dec row (RS) With B, work row 1 of flame st to last 2 sts, k2tog—1 st dec'd.

Cont to work in flame stitch and stripe pat, dec'ing 1 st at end of each rep of Row 1, working next 9 stripes to end of stripe pat, then first 8 stripes of stripe pat once more—88 sts.

With A, work rows 1–4 of flame stitch, omitting the decrease in row 1.

With B, work 4 rows even, with F, work 4 rows even, place markers each side of this stripe.

With B, work 4 rows even, with A, work 4 rows even.

Inc row (RS) With E, work row 1 of flame st to last st, kfb—1 st inc'd.

Cont to work in flame stitch, inc'ing 1 st at end of each rep of row 1, working through reverse stripe pat as foll:

E, B, A, D, B, A, C, B, A, F, B, A.

Work through 12-stripe reverse stripe pat once, then work first 5 stripes once more—105 sts.

Working even in flame stitch, work next 7 stripes to end of reverse stripe pat, then work 12-row reverse stripe pat once, then work first 8 stripes once more, ending with a B stripe.

With A, work rows 1–3 of flame stitch.

Leave sts on hold on needle.

FINISHING

Neckband

With RS facing, shorter needle and C, beg at last inc row of neck shaping, pick up and k 58 sts along shaped neck to marked F row, place marker, then pick up and k 58 sts along shaped neck to first dec row—116 sts.

With C, knit 1 row.

Next row With D, ssk, k to 2 sts before marker, k2tog, sl 1 marker, ssk, k to last 2 sts, k2tog—4 sts dec'd.

Next row With D, knit.

Rep last 2 rows with E, then with F.

With A, work I-cord bind off as foll: cast on 2 sts.

*K1, ssk (working 2nd st tog with next st on needle); sl 2 sts back to LH needle, pulling yarn across back; rep from * until all sts are bound off, ssk last 2 sts tog and fasten off last st.

Lower edge

Fold piece in half at marked F stripe, lining up last

row with cast-on row and lining up stripes. Sew side seam along left edge (edge with neck shaping) from edge of neckband to lower edge.

Carefully remove provisional cast-on and place sts on same needle as live sts so that border trim can be worked across entire edge.

Join C ready to work a WS row and knit across 105 sts of cast on edge, then 105 sts of last row, dec'ing 20 sts even across—190 sts.

With C, knit 1 row.

With D, knit 2 rows. W

ith E, knit 2 rows.

With F, knit 2 rows.

Join A and work I-cord bind-off as for neck.

Fringe

Cut 16"/40.5cm lengths of yarn for fringe in colors to correspond with stripes. Attach 1 strand between each existing knotted fringe by doubling strand and pulling center loop through edge, then pulling ends through loop to secure. Using 4 strands per fringe (2 from edge tails, and 2 from attached strand), make 1 twisted cord for each stripe along right edge. ■

10. Brioche Shawl

Shawl worked from point in two-color brioche. Shown on page 55.

4

KNITTED MEASUREMENTS

- Width 48"/122cm
- Length (point to point) 54"/137cm

MATERIALS

URTH

www.urthyarns.com

- 2 3½oz/100g hanks (each approx 220yd/200m) of Urth *Uneek Worsted* (extrafine merino) in #4001 (multi MC)
- 2 3½oz/100g hanks (each approx 225yd/200m) of Urth *Harvest Worsted* (extrafine merino) in grape leaf (green CC)
- Size 8 (5mm) circular needle 32"/80cm long
- Stitch markers

GAUGE

11 sts and 36 rows = 4"/10cm over brioche st using size 8 (5mm) needles, after blocking
TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

brk Knit the slipped and yo st from the sl1yo together as a single stitch.

brp Purl the slipped and yo st from the sl1yo together as a single stitch.

sl1yo Bring yarn to front of work, slip 1 st purl-wise, bring yarn over RH needle to back of work, creating a yo. Slipped st and yo count as 1 st.

NOTE

Circular needle is used to work two-color brioche and to accommodate large number of sts. Do not join.

SHAWL

With MC, cast on 3 sts.

Next row (RS) K1, (p1, yo, p1) in next st, k1—5 sts.

Set-up rows

Row 1 (WS with MC) P1, sl1yo, p1, sl1yo, p1. Do not turn. Slide sts to opposite end of needle.

Row 2 (WS with CC) Sl 1 wyib, brk, sl1yo, brk, sl 1 wyib. Turn.

Row 3 (RS with MC) K1, sl1yo, (brk, yo, brk) in next st, marking the yo as the center st with a removable st marker or safety pin, sl1yo, k1—7 sts. Do not turn. Slide sts to opposite end of needle.

Beg brioche and shaping pat

Row 1 (RS with CC) Sl 1 wyif, *brp, sl1yo; rep from * to center st, p center st, **sl1yo, brp; rep from ** to last st, sl 1 wyif. Turn.

Row 2 (WS with MC) P1, *sl1yo, brp; rep from * to last 2 sts, sl1yo, p1. Do not turn. Slide sts to opposite end of needle.

Row 3 (WS with CC) Sl 1 wyib, *brk, sl1yo; rep from * to center st, work (brk, yo, brk) into center st, replacing marker on new center st, **sl1yo, brk; rep from ** to last st, sl 1 wyib—2 sts inc'd. Turn.

Row 4 (RS with MC) K1, sl1yo, *brk, sl1yo; rep from * to center st, k center st, sl1yo, **brk, sl1yo; rep from * to last st, k1. Do not turn. Slide sts to opposite end of needle.

Row 5 (RS with CC) Sl 1 wyif, *brp, sl1yo; rep from * to last 2 sts, brp, sl 1 wyif. Turn.

Row 6 (WS with MC) P1, *sl1yo, brp; rep from * to last 2 sts, sl1yo, p1. Do not turn. Slide sts to opposite end of needle.

Row 7 (WS with CC) Sl 1 wyib, *brk, sl1yo; rep from * to last 2 sts, brk, sl 1 wyib. Turn.

Row 8 (RS with MC) K1, sl1yo, *brk, sl1yo; rep from * to center st, work (brk, yo, brk) into center st, replacing marker on new center st, sl1yo, *brk, sl1yo; rep from * to last st, k1—2 sts inc'd. Do not turn. Slide sts to opposite end of needle.

Rep rows 1–8 for 40 times more, then work rows 1–7 once more—173 sts.

With MC, bind off as foll: K1, p1, pass first st on RH needle over 2nd, *brk, pass first st on RH needle over 2nd, p1, pass first st on RH needle over 2nd; rep from * to last st, fasten off.

FINISHING

Wet block shawl to measurements. ■

11. Two-Color Pullover

Oversized chunky drop shoulder two-color pullover in garter stitch with center front cable. Sized for Small, Medium, Large and X-Large and shown in size Medium on pages 56 and 57.

7

KNITTED MEASUREMENTS

- Bust 42 (45, 48, 51)"/106.5 (114, 122, 129.5)cm
- Length 19 (20, 21½, 22)"/48.5 (50.5, 52, 56)cm
- Upper arm 18 (19, 20, 22)"/46 (48, 51, 56)cm

MATERIALS

WE ARE KNITTERS

www.weareknitters.com

- 3 (3, 4, 4) 7oz/200g balls (each approx 87yd/80m) of We Are Knitters *The Wool* (wool) each in grey (A) and natural (B)
- One pair size 15 (10mm) needles OR SIZE TO OBTAIN GAUGE
- Cable needle (cn)
- Stitch markers

GAUGE

6 sts and 12 rows = 4"/10cm over garter st using size 15 (10mm) needles.

TAKE TIME TO CHECK GAUGE.

TWO-COLOR CABLE PATTERN

(over 6 sts)

Rows 1 and 3 (RS) K3B, k3A.

Rows 2 and 4 P3A, p3B.

Row 5 Slip 3 B sts to cn and hold to front, k3 with A, k3 with B from cn.

Rows 6, 8 and 10 P3B, p3A.

Rows 7 and 9 K3A, k3B.

Row 11 Slip 3 A sts to cn and hold to front, k3 with B, k3 with A from cn.

Row 12 Rep row 2.

Rep rows 1–12 for two-color cable pat.

NOTE

When changing colors, twist yarns on WS to prevent holes in work.

FRONT

With A, cast on 16 (17, 18, 19) sts, with B cast on 16 (17, 18, 19) sts—32 (34, 36, 38) sts in total.

Row 1 (RS) With B, p1 (0, 1, 0), [k1, p1] 6 (7, 7, 8) times, pm, k3; with A, k3, pm, [k1, p1] 6 (7, 7, 8) times, k1 (0, 1, 0).

Rows 2–4 K the knit sts and p the purl sts, matching colors.

Beg center cable

Row 1 (RS) With B, k13 (14, 15, 16), slip marker, work row 1 of cable pat over 6 sts, slip marker, with A, k13 (14, 15, 16).

Row 2 (WS) With A, k13 (14, 15, 16), slip marker, work row 2 of cable pat over 6 sts, slip marker, with B, k13 (14, 15, 16).

Cont in pats as established, keeping sts outside of markers in garter st, matching colors and working center 6 sts in cable pat, until piece measures 19 (20, 21½, 22)"/48.5 (50.5, 52, 56)cm from beg. Bind off all sts.

BACK

Cast on as for front.

Note: There are 4 more rows of rib in the back than the front.

Row 1 (RS) With B, p0 (1, 0, 1), [k1, p1] 8 (8, 9, 9) times, with A, [k1, p1] 8 (8, 9, 9) times, k0 (1, 0, 1).

Rows 2–8 K the knit sts and p the purl sts, matching colors.

Work in garter st, matching colors, until same length as front. Bind off.

RIGHT SLEEVE

With A, cast on 12 (14, 14, 16) sts. Work in k1, p1 rib for 6 rows.

Next row (RS) K2 (3, 3, 2), M1, [k2 (2, 2, 3), M1] 4 times, k2 (3, 3, 2)—17 (19, 19, 21) sts.

Cont in garter st for 3 rows.

Inc row (RS) K2, M1, k to last 2 sts, M1, k2—2 sts inc'd.

Rep inc row every 6th row 4 (4, 5, 5) times more—27 (29, 31, 33) sts.

Work even until piece measures 16" (40.5cm) from beg. Bind off.

LEFT SLEEVE

With B, work same as right sleeve.

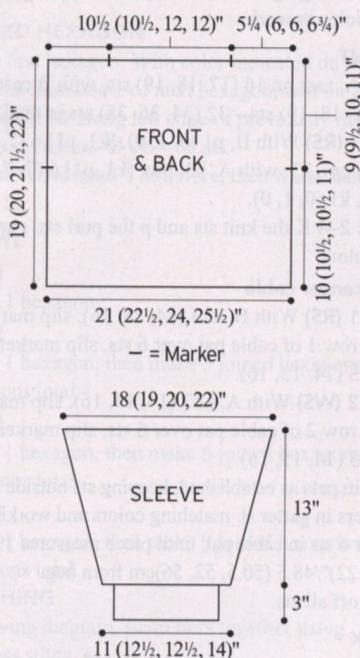
FINISHING

Mark center 16 (16, 18, 18) sts on bound-off edge of front and back for neck. Sew one shoulder seam over 8 (9, 9, 10) sts.

Neckband

With RS facing and A, pick up and k 32 (32, 36, 36) sts evenly around neck edge. Work in k1, p1 rib for 12 rows. Bind off in rib. Sew 2nd shoulder and neckband seam.

Place markers 9 (9½, 10, 11)"/23 (24, 25.5, 28)cm down from shoulder seam on front and back. With center of bound-off edge of sleeve at shoulder seam, sew top of sleeve to sides of front and back between markers. Sew sleeve and side seams. ■



12. Heart Pullover

Very oversized chunky pullover with Intarsia knit heart motif on the front. Sized for Small, Medium, and Large and shown in size Small on page 58.



KNITTED MEASUREMENTS

- Bust 46 (50, 57)"/117 (127, 144.5)cm
- Length 20½ (21, 22)"/52 (53.5, 55.5)cm
- Upper arm 17 (17, 18)"/43 (43, 45.5)cm

MATERIALS

BERGÈRE DE FRANCE

www.bergeredefrance.com

- 3 (4, 4) 17.6oz/500g balls (each approx 67.8yd/62m) of Bergère de France Waouh Wool (merino wool) in #10121 ecru (A)
- 1 (2, 2) balls in #10123 mauve (B)
- One pair each sizes 36 and 50 (20 and 25mm) needles OR SIZE TO OBTAIN GAUGE
- Size 36 (20mm) circular needle 32"/80cm long
- Stitch holder

GAUGE

3½ sts and 5½ rows = 4"/10cm over St st using size 50 (25mm) needles.

TAKE TIME TO CHECK GAUGE.

NOTES

- Chart is worked in St st. Carry A yarn across the heart motif. When changing color, twist yarns on WS to prevent holes in work.
- The schematic and finished measurements do not include 1/2 stitch at the side edges which will be taken up in the seaming.

FRONT

With size 36 (20mm) needles and B, cast on 21 (23, 26) sts.

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

Rows 2 and 3 K the knit sts, and p the purl sts.

Change to size 50 (25mm) needles and A.

Work in St st (k on RS, p on WS) for 3 (3, 5) rows.

Beg chart

Row 1 (RS) K3 (4, 5) A, pm, work row 1 of chart over next 15 sts, pm, k3 (4, 6) A. Cont in chart pat as established, working sts outside of markers with A, through chart row 8.

Note: Cont chart pat through row 12, then work rem of sweater with A only, and work as foll:

Armhole shaping

Bind off 1 (1, 2) sts at beg of next 2 rows. Dec 1 st each side every other row 2 (3, 3) times—15 (15, 16) sts.

Work even until armhole measures 6 (6½, 7)"/15.5 (16.5, 18)cm, end with a WS row.

Neck shaping

Next row (RS) K3, slip next 9 (9, 10) sts to a st holder, join 2nd ball of yarn and k3.

Working both sides st once, work even for 3 rows more.

Bind off sts each side for shoulders.

BACK

Work as for front, omitting chart.

SLEEVES

With size 36 (20mm) needles and B, cast on 10 (10, 11) sts.

Work in k1, p1 rib for 4 rows.

Change to size 50 (25mm) needles and A and work in St st for 12 rows.

Inc 1 st each side on next row, then every 4th row twice more—16 (16, 17) sts.

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

Cap shaping

Bind off 1 (1, 2) sts at beg of next 2 rows. Work 0 (0, 2) rows even.

Dec 1 st each side on next row.

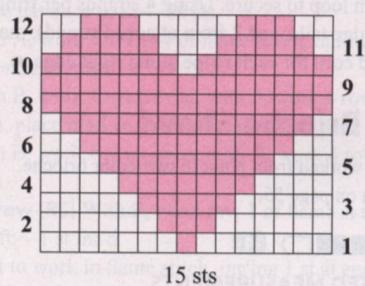
Work 3 rows even. Bind off 2 sts at beg of next 2 rows.

Work 0 (1, 0) row even.

Bind off rem 8 (8, 7) sts.

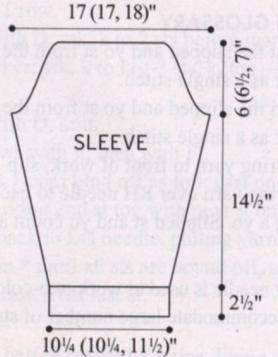
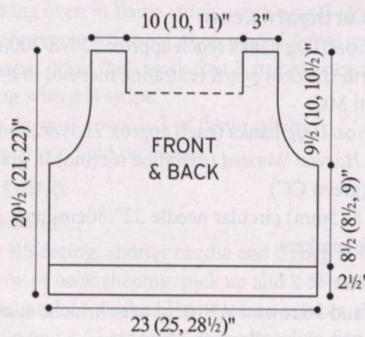
FINISHING

Sew shoulder seams. Set in sleeves, sew side and sleeve seams.



Color Key

ecru (A) mauve (B)



Neckband

With RS facing, circular needle and B, k9 (9, 10) sts from back neck holder, pick up and k8 sts around neck to center front, k9 (9, 10) sts from front neck holder, pick up and k8 sts along rem neck edge—34 (34, 36) sts.

Join and pm for beg of rnd.

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

Rep last rnd for k1, p1 rib for 3 rnds more.

Bind off in rib. ■

13. Sleeveless A-line Dress

Classic-fit dress with dropped waist, shaped sides and crochet finished edges. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Medium on page 59.



KNITTED MEASUREMENTS

- Lower edge 46 (50, 53, 57, 60)"/117 (127, 134.5, 144.5, 152)cm
- Bust 34 (37, 41, 44½, 48)"/86 (94, 104, 113, 122)cm
- Length 32½ (33, 33, 33, 33)"/82.5 (84, 84, 84, 84)cm

MATERIALS

PLYMOUTH YARN COMPANY

www.plymouthyarn.com

- 5 (6, 6, 7, 8) 3½oz/100g balls (each approx 109yd/99m) of Plymouth Cielo (wool/nylon) in #001 white
- One pair size 15 (10mm) needles, OR SIZE TO OBTAIN GAUGE
- Size K (6.5mm) crochet hook

GAUGE

9 sts and 13 rows = 4"/10cm over St st using size 15 (10mm) needles.

TAKE TIME TO CHECK GAUGE.

SLOPED BIND-OFF

1. *One row before the next bind-off row, work to the last st of the row. Do NOT work this st. Turn work.

2. Wyib, sl first st from left needle purlwise.

3. Pass unworked st of previous row over the slipped st. The first st is bound off. Cont to bind off desired number of sts for that row. Work to end of row. Rep from * until bind-off is complete.

NOTE

One selvage st is worked at beg and end of rows and is not figured into the finished measurements.

BACK

With size 15 (10mm) needles, cast on 54 (58, 62, 66, 70) sts.

Row 1 (WS) Knit.

Row 2 (RS) Knit.

Row 3 (WS) Purl.

Rep rows 2 and 3 for St st until piece measures approx 7"/18cm from beg.

Dec row (RS) K4, SKP, k to the last 6 sts, end k2tog, k4.

Rep dec row every 4th row 8 times more—36 (40, 44, 48, 52) sts.

Work even for 9 rows.

Inc row (RS) K4, M1, k to last 4 sts, M1, k4.

Rep inc row every 4th row once more—40 (44, 48, 52, 56) sts.

Work even until piece measures approx 25 (25, 24½, 24½, 24)"/63.5 (63.5, 62, 62, 61)cm from beg, end with a WS row.

Armhole shaping

Bind off 2 (2, 2, 3, 3) sts at beg of next 2 rows.

Dec row (RS) K2, SKP, k to last 4 sts, k2tog, k2.

Rep dec row every other row 3 (4, 5, 5, 6) times more—28 (30, 32, 34, 36) sts.

Work even until armhole measures 5¼ (5¾, 6¼, 6¼, 6¾)"/13.5 (14.5, 16, 16, 17)cm.

Neck shaping

Note Use the sloped bind-off method when working the shaping.

Next row (RS) K7 (8, 9, 10, 10), join a 2nd ball of yarn and bind off center 14 (14, 14, 14, 16) sts, k to end.

Working both sides at once, bind off 3 (4, 5, 5, 5) sts from each neck edge once—4 (4, 4, 5, 5) sts rem each side.

Work even on each set of sts until armhole measures 7½ (8½, 8½, 9)"/19 (20.5, 21.5, 21.5, 23)cm.

Bind off rem 4 (4, 4, 4, 5, 5) sts each side for shoulders.

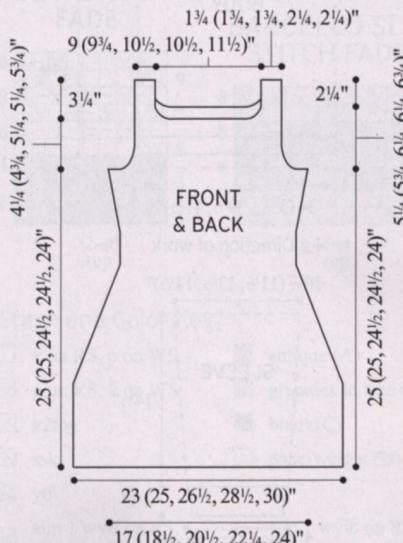
FRONT

Work same as back until armhole measures approx 4¼ (4¾, 5¼, 5¼, 5¾)"/10.5 (12, 13.5, 13.5, 14.5)cm.

Neck shaping

Next row (RS) K7 (8, 9, 10, 10), join a 2nd ball of yarn and bind off center 14 (14, 14, 14, 16) sts, k to end.

Working both sides at once, bind off 1 st from each



neck edge 3 (4, 5, 5, 5) times—4 (4, 4, 5, 5) sts rem each side.

Work even on each set of sts until armhole measures same as back.

Bind off rem 4 (4, 4, 5, 5) sts each side.

FINISHING

Sew shoulder and side seams.

Hem trim

Using crochet hook and working into the 2nd row above the lower edge and from the RS, holding yarn at back of work, punch crochet hook into fabric and work a surface chain sl st evenly into each st around the hem line.

Neck trim

With crochet hook and working from the RS, join at one shoulder and ch 1, then working from left to right, work in backwards sc evenly around the neck edge.

Fasten off.

Then, working into the base of this edge, work a surface chain sl st to neatly secure and finish the edge.

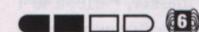
Armhole trims

Work as for the neck trim

Block lightly to finished measurements. ■

14. Striped Pullover & Scarf

Close-fitting raglan pullover worked from the neck down with broad color stripes and matching long scarf. Sized for X-Small, Small, Medium, Large and shown in size X-Small on page 60.



KNITTED MEASUREMENTS

Pullover

- Bust 34 (35½, 39½, 41½)"/86 (90, 100, 105.5)cm
- Length 21½ (22, 22½, 23½)"/54.5 (56, 58, 59.5)cm
- 10½ (11½, 13½, 14½)"/26.5 (29, 34, 37)cm

Scarf

- Approx 8 x 113"/20.5 x 287cm

MATERIALS

SUGAR BUSH YARNS

www.sugarbushyarns.com

Pullover

- 1 3½oz/100g balls Sugar Bush Yarns Chill in #1007 riel rose (A)
- 2 (2, 2, 3) hanks each in #1006 fire pink (B), #1001 diamond (C), #1017 gray river (D) and #1018 hudson gray (E)
- One each sizes 15 and 17 (10 and 12.75mm) circular needle, each 24"/60cm long OR SIZE TO OBTAIN GAUGE
- One set (4) each sizes 15 and 17 (10 and 12.75mm) dpn
- Stitch markers
- Clip-on stitch marker
- Stitch holders or waste yarn

Scarf

- 1 ball in each of the colors in the pullover
- One pair size 17 (12.75mm) needles OR SIZE TO OBTAIN GAUGE

Gauges

- 8½ sts and 14 rnds = 4"/10cm over St st worked in rnds using larger needle/dpn.
- 11 sts and 12 rows = 4"/10cm over k2, p2 rib (slightly stretched) using size 17 (12.75mm) needles.

TAKE TIME TO CHECK GAUGES.

PULLOVER

NOTES

1. Pullover is worked beg at the neck edge and from the top down in rounds to the lower borders.
2. Due to the effect of working in rounds and the bulky nature of the yarn, the measurements are slightly smaller than the gauge's finished measurements.

Yoke

Beg at the neck edge with smaller circular needle and A, cast on 48 sts. Join to work in rnds, taking care not to twist sts and pm to mark beg of rnds.

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

Rnds 2 and 3 Rep rnd 1.

Rnd 4 Rib 6, pm (for sleeve); rib 18, pm (for front); rib 6, pm (for sleeve), rib 18 (for back).

Cut A.

Raglan shaping

Note Change to B and cont with B for the entire raglan yoke.

Inc rnd 1 With B, sl beg of rnd marker, * kfb, k to 1 st before next marker, kfb, sl marker *; rep between *'s 3 times more—8 sts inc'd.

Rnds 2 and 3 With B, knit.

Rep these 3 rnds 6 (7, 8, 9) times more—104 (112, 120, 128) sts.

There are 20 (22, 24, 26) sts in each sleeve and 32 (34, 36, 38) sts in each the front and back.

Cut B.

Separate at underarm

Next rnd *Sl the first 20 (22, 24, 26) sts for sleeve to a st holder (or strand of waste yarn), then join C and cast on 4 (4, 6, 6) sts to replace these sts, then k next 32 (34, 36, 38) sts with C*; rep between *'s once more on the 2nd sleeve and the back.

There are 72 (76, 84, 88) sts in the body.

Pm to mark new beg of rnd for body.

BODY

Cont with C only, knit 17 rnds even. Cut C.

Join D and k 18 rnds even. Cut D.

Join E and k 6 rnds even.

Change to smaller circular needle.

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

Rep this rib rnd for 6 rnds more.

Bind off in rib.

SLEEVES

With C, beg at the center of the 4 (4, 6, 6) st cast-on at the underarm, pick up and k 2 (2, 3, 3) sts, k the

20 (22, 24, 26) sts, pick up and k 2 (2, 3, 3) sts in the cast-on sts—24 (26, 30, 32) sts.

Divide the sts onto 3 dpn with 8 (8, 10, 10) sts on the first dpn and 8 (9, 10, 11) sts on the other 2 dpn. Join and place clip-on st marker to mark beg of rnd. Cont to work even in St st with C for 10 rnds more. **Dec rnd** K2tog, k to last 2 sts, ssk—22 (24, 28, 30) sts.

Cont with C for 6 rnds more.

Cut C and join D.

Work even in St st with D for 6 rnds.

Next rnd Rep dec rnd—20 (22, 26, 28) sts.

Work even in St st with D for 11 rnds more.

Cut D and join E.

Dec rnd With E, rep dec rnd—18 (20, 24, 26) sts. Work even in St st with E until sleeve measures 14½"/37cm from dividing rnd.

For sizes X-Small and Large only

Dec rnd With E, rep dec rnd—16 (20, 24, 24) sts. Change to smaller dpn and cont in k2, p2 rib for 7 rnds.

Bind off in rib.

FINISHING

Block lightly to measurements, omitting the ribs.

SCARF

With 17 (12.75mm) needles and A, cast on 22 sts.

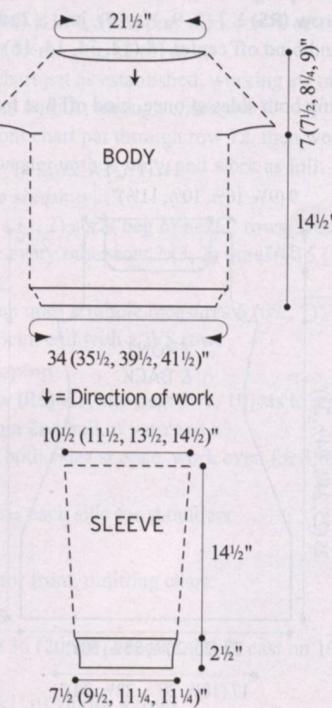
Row 1 (RS) *K2, p2; rep from * to last 2 sts, k2.

Row 2 P2, *k2, p2; rep from * to end.

Rep last 2 rows for k2, p2 rib until piece measures 22½"/57cm from beg.

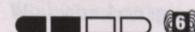
Cont in rib, working 22½"/57cm each in B, C, D and E.

Bind off in rib with E. ■



15. Oversized Shawl

Shawl worked from the top down in St st with contrast garter stitch stripes. Shown on page 61.



KNITTED MEASUREMENTS

- Width (along top edge) 80"/203cm
- Length (at center back) 40"/101.5cm

MATERIALS

BLUE SKY FIBERS

www.blueskyfibers.com

- 7 3½/oz/100g hanks (each approx 45yd/41m) of Blue Sky Fibers Bulky (alpaca/wool) in #1223 coyote (A)
- 10 hanks in #1007 gray wolf (B)
- Size 17 (12.5mm) circular needle, 60"/150cm long, OR SIZE TO OBTAIN GAUGE
- Stitch marker

GAUGE

9 sts and 13 rows = 4"/10cm over St st using size 17 (12.5mm) needle.

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.

NOTES

1 Circular needle is used to accommodate large number of sts. Do not join.

2 Carry unused yarn along side of shawl, twisting every other row.

SHAWL

With A, cast on 3 sts.

Starting with a WS row, work 4 rows in St st.

Turn work 90 degrees clockwise. Pick up and k3 sts along side edge, then turn work and pick up and k3 sts from cast-on edge—9 sts.

Purl 1 row.

Set-up row (RS) K1, M1R, k3, M1R, place marker, k1, M1L, k3, M1L, k1—13 sts.

Purl 1 row.

Stripe section 1

Row 1 (RS) With B, k1, M1R, k to marker, M1R, slip marker, k1, M1L, k to last st, M1L, k1—4 sts inc'd.

Row 2 With B, knit.

Row 3 With A, k1, M1R, k to marker, M1R, slip marker, k1, M1L, k to last st, M1L, k1—4 sts inc'd.

Row 4 With A, purl.

Rows 5 and 6 Rep rows 3 and 4—4 sts inc'd.

Rep rows 1–6 six times more—97 sts.

Stripe section 2

Row 1 (RS) With B, k1, M1R, k to marker, M1R, slip marker, k1, M1L, k to last st, M1L, k1—4 sts inc'd.

Row 2 With B, knit.

Rows 3 and 4 Rep rows 1 and 2—4 sts inc'd.

Row 5 With A, k1, M1R, k to marker, M1R, slip marker, k1, M1L, k to last st, M1L, k1—4 sts inc'd.

Row 6 With A, purl.

Rows 7 and 8 Rep rows 5 and 6—4 sts inc'd.

Rep rows 1–8 four times more—177 sts.

Stripe section 3

Row 1 (RS) With B, k1, M1R, k to marker, M1R, slip marker, k1, M1L, k to last st, M1L, k1—4 sts inc'd.

Row 2 With B, knit.

Rows 3–6 Rep rows 1 and 2 twice more—8 sts inc'd.

Row 7 With A, k1, M1R, k to marker, M1R, slip marker, k1, M1L, k to last st, M1L, k1—4 sts inc'd.

Row 8 With A, purl.

Rows 9 and 10 Rep rows 5 and 6—4 sts inc'd.

Rep rows 1–10 once more—217 sts.

Rep rows 1–5 once more, end with RS row—229 sts. Bind off on WS.

FINISHING

Weave in ends. Steam block to measurements. ■

16. Winter Lake Stole

Long stole worked in four-color fade in lace and slip stitch patterns. Shown on pages 62 and 63.



KNITTED MEASUREMENTS

Approx 20½ x 77"/52 x 195.5cm

MATERIALS

ANCIENT ARTS FIBRE CRAFTS

ancientartsfibre.com

- 1 3½oz/100g hank (each approx 263yd/240m) of Ancient Arts Fibre Crafts Nettle Soft DK (merino wool/nettle) each in antique (A), grannies in lace (B), bien! (C) and paperweight (D)
- Size 7 (4.5mm) circular needle 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGES

- 17 sts and 23 rows = 4"/10cm over St st using size 7 (4.5mm) needles.
- 18 sts and 20 rows = 4"/10cm over undulating waves pat using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGES.

NOTE

Circular needle is used to accommodate large number of sts. Do not join.

STOLE

With A, cast on 95 sts using I-cord cast on as foll: cast on 3 sts, *sl 3 sts back to LH needle, kfb, k2; rep from * until there are 95 sts on needle.

Beg undulating wave chart section 1

Row 1 (RS) Work to rep line, work 11-st rep times, work to end of chart.

Cont to work chart in this way until rows 1–28 have

been worked 3 times.

Fade section 1, slip stitch rib pat

Set-up row 1 (RS) Sl 1 wyib, sl 1 wyif, k to last 3 sts, k1, sl 1 wyif, p1.

Set-up row 2 Sl 1 wyib, k1, sl 1 wyif, p to last 3 sts, sl 1 wyif, k1, p1.

Row 1 (RS) Sl 1 wyib, sl 1 wyif, k to last 3 sts, k1, sl 1 wyif, p1.

Row 2 Sl wyib, k1, sl 1 wyif, *k1, p1; rep from * to last 4 sts, k1, sl 1 wyif, k1, p1.

Row 3 Sl 1 wyib, sl 1 wyif, *sl 1 wyib, k1; rep from * to last 4 sts, sl 1 wyib, k1, sl 1 wyif, p1.

Row 4

Rep row 2.

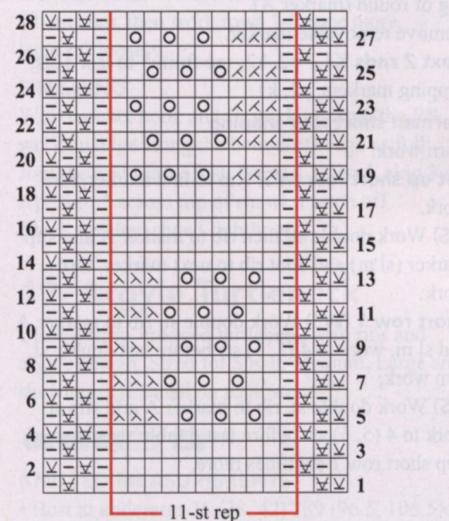
With A, rep rows 1 and 2.

With B, rep rows 3 and 4.

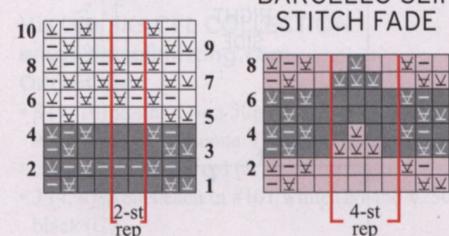
Rep last 4 rows twice more.

With B, rep rows 1–4.

UNDULATING WAVES



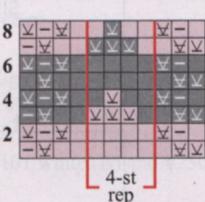
SLIP STITCH FADE



Stitch and Color Key

□	k on RS, p on WS	■ antique (A)
□	p on RS, k on WS	■ grannies in lace (B)
☒	k2tog	■ bien! (C)
☒	ssk	□ paperweight (D)
☒	yo	
☒	slip 1 wyif on RS, slip 1 wyib on WS	☒ slip 1 wyib on RS, slip 1 wyif on WS

BARGELLO SLIP STITCH FADE



Beg undulating wave chart section 2

With B, work rows 1–28 of undulating wave chart as before 3 times.

Fade section 2, bargello slip stitch fade chart

Row 1 With B, work to rep line, work 4-st rep 22 times, work to end of chart.

Cont to work chart in this way, changing to C as indicated on chart, until rows 1–8 have been worked 4 times.

Beg undulating wave chart section 3

With C, work rows 1–28 of undulating wave chart as before 3 times.

Fade section 3, slip stitch fade band chart

Row 1 With C, work to rep line, work 2-st rep 44 times, work to end of chart.

Cont to work chart in this way, changing to D as indicated on chart, until rows 1–10 have been worked 3 times, then work rows 1–2 once more.

Beg undulating wave chart section 4

With D, work rows 1–28 of undulating wave chart as before 3 times, then work rows 1–4 once more.

With D, bind off using I-cord bind off as foll: *k2, k2tog tbl, sl 3 sts back to LH needle, rep from * until all sts are bound off. ■

17. Hylla Cardigan

Loose-fitting cocoon-style cardigan knit in two pieces with the ribbed edges picked up in finishing. Sized for Small, Medium, Large. Shown in size Small on page 65.



KNITTED MEASUREMENTS

• Back width, from forearm to forearm 40 (44, 46)"/100 (110, 115)cm

• Length 26¾ (28, 29¼)"/67 (70.5, 74)cm

• Arm circumference (stretched) 11¼ [12¾, 14]"/28.5 (31.5, 35)cm

MATERIALS

KELBOURNE WOOLENS

www.kelbournewoolens.com

• 7 (9, 11) 1¾oz/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, 24"/60cm long, OR SIZE TO OBTAIN GAUGE

• One extra 4 (3.5mm) needle for 3-needle bind off

• One set (5) double-pointed needles (dpn) sizes 3 and 4 (3.25 and 3.5mm)

• One size 7 (4.5mm) needle for bind off

• Removable stitch marker

GAUGE

24 sts and 32 rows = 4"/10cm over scallop st using size 4 (3.5mm) needle.

TAKE TIME TO CHECK GAUGE.

SCALLOP STITCH

(multiple of 4 sts plus 2)

Row 1 (RS) *K2, yo, k2, pass yo over last 2 sts; rep from * to last 2 sts, k2.

Rows 2 and 4 Purl.

Row 3 K2, *k2, yo, k2, pass yo over last 2 sts; rep from * to last 4 sts, k4.

Rep rows 1-4 for scallop st.

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.

GERMAN SHORT ROW (GSR)

Work the number of sts stated in the pattern instructions, turn work. Work *double st* as foll: 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.

BODY

Right side

With size 4 (3.5mm) circular needle, cast on 130 (132, 146) sts using long-tail cast on. Cut yarn leaving two 4"/10cm tails, then slide cast-on sts to the right end of the needle.

**Knit 1 row, purl 1 row.

Work in scallop st until piece measures 20 (22, 23)"/50 (55, 57.5)cm from beg, end with a pat row 4.

Next row (RS) K32, *backwards yo, k1, then pass both the backwards yo and the k st to the right over the first k st to bind off; rep from * 67 (75, 83) times more (1 st on RH needle), k rem 30 sts.

Underarm seams

Fold piece vertically so that wrong sides are tog and needle tips are parallel and work 3 needle bind off over the 31 sts each side.

Cut yarn.

Left side

Note: This section begins at the cast-on edge of the right side.

With RS facing and size 4 (3.5mm) circular needle, pick up and k 130 (132, 146) sts along cast-on edge of first section. Place a removable st marker through the last st picked up.

Beg at **, work same as right side.

SLEEVES

Note: Sleeve sts are picked up on the WS to form a ridge on the RS.

With WS facing and size 4 (3.5mm) dpn pick up and k 68 (76, 84) sts around the opening left between the three-needle bind off (red line on sche-

matic).

Divide sts evenly over 4 needles. Join and pm for beg of rnd.

Next rnd K1, *p2, k2; rep from * to last 3 sts, p2, k1. Rep last rnd for k2, p2 rib until sleeve measures 5"/12.5cm.

Change to size 3 (3.25mm) dpn and cont rib for 3"/7.5cm more.

Bind off in rib.

Rep for other sleeve.

Outer rib edge

Note: Outer edge sts are picked up on the WS to form a ridge on the RS.

With WS facing and size 4 (3.5mm) needle, begin at the removable st marker at the top center of the body and pick up and k 560 (616, 648) sts as foll: 120 (132, 140) before "underarm seam", pm, 320 (352, 368) between "underarm seams" along bottom edge, pm, 120 (132, 140) sts to end. Join and pm for beg of round (marker A). Remove removable marker.

Next 2 rnds K1, *p2, k2; rep from * to last 3 sts, slipping markers, p2, k1.

German short row shaping

Turn work.

Set up short row (WS) Rib to first marker, turn work.

(RS) Work double st, then rib to marker A and slip marker (sl m) and cont rib to next marker, turn work.

Short row 1 (WS) Work double st, rib to marker A and sl m, work to 4 (5, 5) sts before last double st, turn work;

(RS) Work double st, rib to marker A and slip st, work to 4 (5, 5) sts before last double st, turn work. Rep short row 1 six times more.

Next rnd (WS) Work double st, then rib to marker A. Turn work.

Next rnd (RS) Work in rib over all sts, removing markers working the 2 loops of each double st tog.

Next rnd K1, *p2, k2; rep from * to last 3 sts, p2, k1. Rep last rnd until rib measures 2 1/2"/6.5cm at the lower edge.

Bind off in rib with size 7 (4.5mm) needle.

FINISHING

Block to measurements. ■

18. Offset Triangle Shawl

Oblong triangle worked on the bias with panels of garter mixed with texture pattern sts and lace sts. Shown on page 67.



KNITTED MEASUREMENTS

- Depth (at widest point) 14"/35.5cm
- Length (measured at the top straight edge) 72"/183cm

MATERIALS

BISCOTTE YARNS

biscotteyarns.com

- 1 3 1/2 oz/100g hank (each approx 435yd/400m) of Biscotte Yarns Bis-sock (wool/nylon) in sakura speckled (yellow-A)
- 1 hank in bonfire speckled (orange-B)
- One pair size 4 (3.5mm) needles, OR SIZE TO OBTAIN GAUGE
- One size E (3.5mm) crochet hook

GAUGE

28 sts and 56 rows = 4"/10cm over garter st using size 4 (3.5mm) needles.

TAKE TIME TO CHECK GAUGE.

GARTER STITCH

Knit every row.

SAND GRANITE PATTERN

Row 1 (RS) Knit.

Row 2 K2, *k1, p1; rep from * to last 2 sts, k2.

Row 3 Knit.

Row 4 K2, *p1, k1; rep from * to last 2 sts, k2.

Rep these 4 rows for sand granite pat.

LACE CUBES PATTERN

(over a multiple of 7 sts)

Row 1 (RS) *Yo, sl 1, k3, pass the sl st over the k3, k4; rep from * to end.

Rows 2 and 4 Purl.

Row 3 *K4, yo, sl 1, k3, pass the sl st over the k3; rep from * to end.

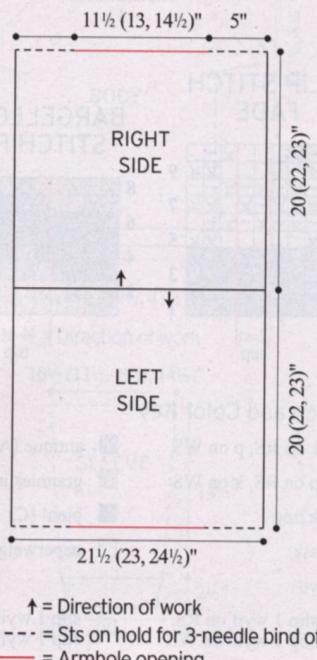
Rep these 4 rows for lace cubes pat.

DIAMOND LACE PATTERN

See chart.

NOTES

- 1 The shawl is worked from one point beg with 5 sts in color A, to the opposite straight bound-off edge that is worked in a panel of the diamond



lace pat foll chart. Shawl shape is formed by the sts being increased on RS rows then increased plus decreased on WS rows. As the pat sts are worked inside these constantly shifting st counts, adjust the st pats, when necessary, by working extra sts in plain St st.

2 Swatch the pat sts foll the stitch glossary to familiarize yourself with the st patterns before beg the triangle pat shaping in the shawl.

SHAWL

Beg at one point with A, cast on 5 sts.

Pat segment 1

Row 1 (RS) Knit to last st, then k this st but do not slip from LH needle, kfb—1 st inc'd.

Row 2 (WS) K2, yo, k to last 2 sts, k2tog.

Row 3 (RS) K to the last st, (including knitting into the yo), kfb—7 sts.

Row 4 Rep row 2.

These last 2 rows form the inc/dec pat and 1 st is inc'd for every 2 rows.

Note Rep these 2 rows throughout the entire shawl while working the pat segments as described.

Next 76 rows Rep rows 3 and 4 with A. There are 45 sts at the end of the last row worked and 80 rows worked in garter st at this point. Count the garter ridges with 40 ridges to represent the 80 rows.

Next 2 rows With B, rep rows 3 and 4.

Next 2 rows With A, rep rows 3 and 4.

Rep the last 4 rows twice more—51 sts.

Pat segment 2

Row 1 (RS) With B, k1, k to last st, kfb.

Rows 2 (WS) K2, yo, work sand granite pat to last 2 sts, k2tog.

Rows 3–26 Rep rows 1 and 2 twelve times.

Pat segment 3

Cont in garter st with shaping as established, as foll: 12 rows A. [2 rows B, 2 rows A] 3 times.

Pat segment 4

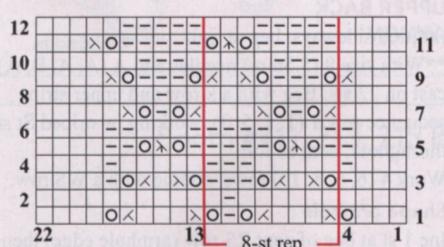
Work same as pat segment 2.

Pat segment 5

Cont in garter st with shaping as established, as foll: [2 rows A, 2 rows B] 3 times. 54 rows A.

Pat segment 6

Row 1 (RS) With B, k1, with row 1 of lace cube pat to last st, kfb.



Stitch Key

<input type="checkbox"/> k on RS, p on WS	<input checked="" type="checkbox"/> k2tog
<input type="checkbox"/> p on RS, k on WS	<input checked="" type="checkbox"/> SKP
<input type="checkbox"/> yo	<input checked="" type="checkbox"/> SK2P

Row 2 K2, yo, p to last 2 sts, k2tog.

Row 3 K1, work row 3 of lace cube pat to last st, kfb.

Row 4 Rep row 2.

Next 34 rows Rep the last 4 rows 8 times more, then work rows 1 and 2 once more.

Pat segment 7

Cont in garter st with shaping as established, as foll: 52 rows A. [2 rows B, 2 rows A] 3 times..

Pat segment 8

Next 24 rows With B, work as for pat segment 2.

Pat segment 9

Cont in garter st with shaping as established, as foll: [2 rows A, 2 rows B] 3 times.

There are 208 sts at end of the last row. Cut A.

Pat segment 10

Row 1 (RS) With B, k1, then beg with first st of chart, work the chart pat for 26 reps to the last of the chart, end kfb.

Next 29 rows Work foll chart for 2 reps of the 12-row rep, then work rows 1–6 once more.

Bind off loosely.

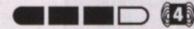
FINISHING

With crochet hook and B, working from the RS, work an edge along the bound-off edge as foll: Join the first bind-off st, *sc in 1 st, ch 5, skip 3 sts, rep from * across top of shawl. Fasten off.

Block finished shawl lightly. ■

19. Argyle Turtleneck

Close-fitting, cropped turtleneck with ribs and argyle design. Sized for Small, Medium, Large and shown in size Small on page 96.



KNITTED MEASUREMENTS

- Bust at underarm 35 (38, 42)"/89 (96.5, 106.5)cm
- Length 20½ (21½, 22½)"/52 (54.5, 57)cm
- Sleeve width at upper arm 15 (15¾, 16½)"/38 (40, 42)cm

MATERIALS

HIKOO/SKACEL COLLECTION

www.skacelknitting.com

Original yarn

- 8 (9, 10) skeins 1¾oz/50g (each approx 96yd/86m) of Adrienne Vittadini Daniella (wool/cashmere) in #489 red (A)
- 3 (4, 4) skeins each in #101 white (B) and #250 black (C)

Suggested substitute yarn

- 5 (5, 6) hanks 3½oz/100g (each approx 182yd/165m) of HiKoo/Skacel Collection Sueño Worsted (merino/bamboo) in #1322 cherry pie (A)
- 2 skeins each in #1300 natural (B) and #1333 charcoal (C)
- One pair each sizes 6 and 7 (4 and 4½ mm) needles OR SIZE TO OBTAIN GAUGE
- One circular needle size 6 (4 mm) circular needle 16"/40cm long
- Stitch holders

GAUGES

• 30 sts and 36 rows to 4"/10cm with smaller needles in rib pat unstretched.

• 21 sts and 28 rows to 4"/10cm with larger needles in St st.

TAKE TIME TO CHECK GAUGES.

BACK

With smaller needles and A, cast on 94 (102, 110) sts.

Row 1 (RS) K2, *p2, k2, rep from * across.

Row 2 P2, *k2, p2, rep from * across.

Rep Rows 1 and 2 for 8 rows more.

Change to larger needles and cont in rib for 34 more rows, dec 1 st on last row — 93 (101, 109) sts.

Beg chart pat (see page 90)

Row 1 (RS) Reading chart from right to left, work sts 9 (5, 1)—55 sts, then reading chart from left to right, work sts 54–9 (5, 1).

Working in St st, work rows 1–39.

Next row (WS) P, inc 1 st—94 (102, 110) sts.

Work in rib until piece measures 12½ (13, 13½)"/31.5 (33, 34.5)cm from beg, end with a WS row.

Armhole shaping

Cont in rib, bind off 5 sts at beg of next 2 rows.

Row 1 (RS) K1, SKP, work in established rib to last 3 sts, k2tog, k1.

Row 2 P2, rib to last 2 sts, p2.

Rep Rows 1 and 2, 3 (4, 5) more times—76 (82, 88) sts.

Cont even in rib until armholes measure 7½ (8, 8½)"/19 (20.5, 21.5)cm.

Shoulder shaping

Next row (RS) Rib 24 (26, 28), sl center 28 (30, 32) sts to a holder, join 2nd ball of A, rib to end. Working both sides at once, dec 1 st at each neck edge twice. Bind off rem 22 (24, 26) sts each side.

FRONT

Work same as back until armholes measure 5½ (6, 6½)"/14 (15, 16.5)cm, end with a WS row.

Neck and shoulder shaping

Next row (RS) Rib 31 (33, 35) sts, sl center 14 (16, 18) sts to a holder, join 2nd ball of A, rib to end. Working both sides at once, dec 1 st at each neck edge every row 9 times.

Cont even in rib until armholes measure same as back to shoulder.

Bind off rem 22 (24, 26) sts each side.

SLEEVES

With smaller needles and A, cast on 50 sts. Work in rib as for back for 3"/7.5cm. Change to larger needles. Cont in rib, inc 1 st each side of next row, then every 10 (8, 6) rows 8 (10, 12) times working added sts into rib pat — 68 (72, 76) sts.

Cont even in rib until sleeve measures 14 (14½, 15)"/35.5 (37, 38)cm from beg, end with a WS row and dec 1 st on last row—67 (71, 75) sts.

Beg chart pat

Row 1 (RS) Reading chart from right to left, work sts 22 (20, 18)—55, then reading chart from left to right, work sts 54–22 (20, 18).

Working in St st work rows 1–39, AT SAME TIME inc 1 st each side every 10 rows twice working added sts into charted pat — 71 (75, 79) sts.

Next row (WS) P, inc 11 sts evenly across row — 82 (86, 90) sts.

Cont even in rib until approx $21\frac{1}{2}$ (22, 22½)"/54.5 (56, 57)cm from beg making sure to work same amount of rows above row 39 on argyle chart as on back and front to underarm, end with a WS row.

Cap shaping

Cont in rib, bind off 5 sts at beg of next 2 rows.

Row 1 (RS) K1, SKP, rib to last 3 sts, k2tog, k1.

Row 2 P2, rib to last 2 sts, p2.

Rep last 2 rows 4 (5, 6) times more.

Bind off rem 62 (64, 66) sts.

FINISHING

Block pieces to measurements.

Sew shoulder seams matching rib pat.

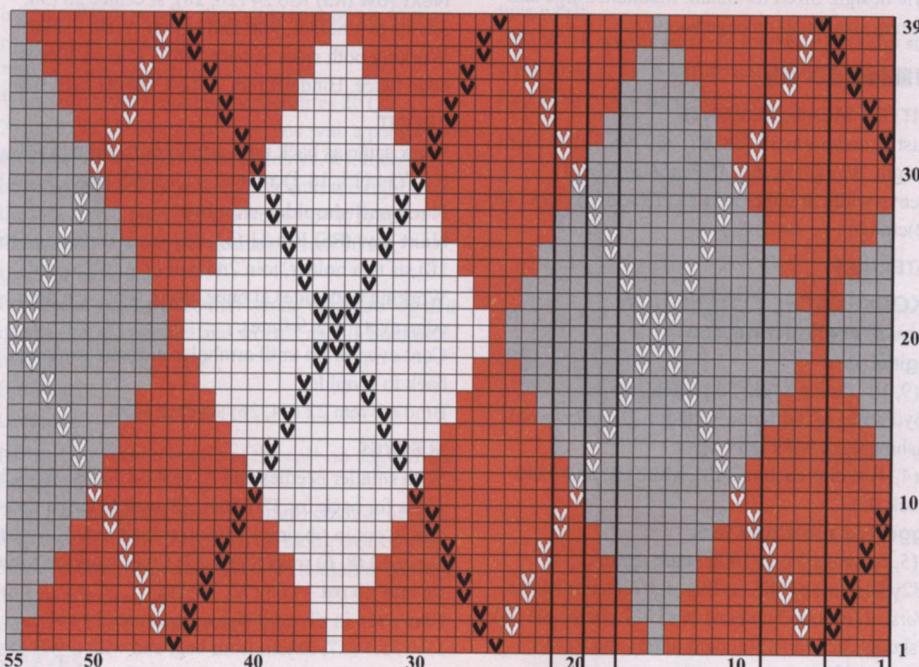
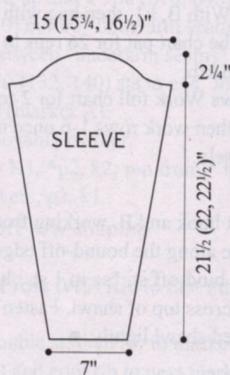
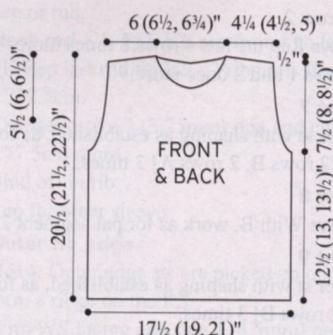
Neckband

With right side facing, size 6 (4mm) circular needle and A, rib 28 (30, 32) sts from back holder, pick up and rib 23 sts along left front neck edge, rib 14 (16, 18) sts from front holder, pick up and rib 23 sts along right front neck edge — 88 (92, 96) sts.

Cont in established rib for 3"/7.5cm.

Bind off in rib.

Sew in sleeves. Sew side and sleeve seams. ■

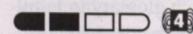


Stitch and Color Key

■	cherry pie (A)	□	natural seed st (B)	■	charcoal seed st (C)	Sleeve
☒	duplicate stitch in natural (B)	☒	duplicate stitch in charcoal (C)			Back/Front

20. Striped Jacket

Loose-fit striped jacket knit in multiple pieces and directions, with set-in sleeves and double fabric collar. Sized for Small, Medium, Large, X-Large, and XX-Large and shown in size Small on page 33.



KNITTED MEASUREMENTS

- Bust 40 (44, 48, 54, 59)"/51 (56, 61.5, 68.5, 75)cm
- Length 28 (28 1/2, 29 1/2, 30 1/2, 31)"/71 (73, 75, 77, 79)cm
- Upper arm 17 1/2 (18 1/2, 19, 20, 21)"/44.5 (47, 48, 50.5, 53)cm

MATERIALS

ROWAN

www.knitrowan.com

- 6 (7, 8, 9) 1 1/4oz/50g balls (each approx 153yd/140m) of Rowan Kid Classic (wool/mohair/polyamide) in # 831 smoke (A)
- 6 (6, 7, 7, 8) balls in #828 Feather (B)
- One pair each sizes 8 and 9 (5 and 5.5mm) needles, OR SIZE TO OBTAIN GAUGE
- One each sizes 8 and 9 (5 and 5.5mm) circular needles each 47"/120cm long, OR SIZE TO OBTAIN GAUGE
- Removable stitch markers

GAUGE

18 sts and 23 rows = 4"/10cm over striped St st using size 9 (5.5mm) needles.

TAKE TIME TO CHECK GAUGE.

UPPER STRIPE SEQUENCE

Rows 1–4 A. Row 5 B. Row 6 A.

Rep rows 1–6 for upper stripe sequence.

LOWER STRIPE SEQUENCE

Rows 1–6 B. Rows 7–10 A.

Rep rows 1–10 for lower stripe sequence.

NOTES

1 To avoid breaking and re-joining yarns whilst working the upper stripe sequence, join in a second ball of each color as needed and carry yarn not in use up each edge.

2 Circular needle is used to accommodate large number of sts. Do not join.

UPPER BACK

(knitted sideways, beg at right side seam)

**With size 9 (5.5mm) needles and A (A, A, B, A), cast on 22 sts. Beg with a k row and upper stripe sequence row 1 (1, 1, 5, 3), working in striped St st throughout, cont as foll:

Work 4 (6, 6, 8, 10) rows, ending with a WS row.

Shape armhole

Inc 1 st at beg of next RS row (armhole edge) then cont to inc 1 st at same edge every other row 4 times, then every row (7, 9, 11, 13) times, ending with a WS row—32 (34, 36, 38, 40) sts.

Cast on at armhole edge 5 sts once, then 25 once row—62 (64, 66, 68, 70) sts.

Work 1 (1, 1, 1, 5) rows even, ending with a WS row.

Shape shoulder

Place marker for beg of shoulder.

[Inc 1 st at beg of next RS row. Work 1 row even]

5 (4, 3, 1, 1) times. [Inc 1 st at beg of next RS row.

Work 3 rows even] 1 (2, 3, 5, 5) times—68 (70, 72,

74, 76) sts.

Work 4 rows, ending with a WS row.**

Place marker for end of shoulder.

Shape back neck

[Dec 1 st at beg of next RS row. Work 1 row even]

3 times—65 (67, 69, 71, 73) sts. Work 32 (32, 36,

36, 36) rows, ending with RS row.

[Inc 1 st at beg of next RS row. Work 1 row even] 3

times—68 (70, 72, 74, 76) sts.

***Shape shoulder

Place marker for beg of shoulder.

Work 4 rows even, ending with a WS row. [Dec 1

st at beg of next RS row. Work 3 rows even] 1 (2, 3,

5, 5) times [Dec 1 st at beg of next RS row. Work 1

row even] 5 (4, 3, 1, 1) times, ending with a RS row

after last dec row—62 (64, 66, 68, 70) sts. Place

marker for end of shoulder. Work 1 (1, 1, 1, 5) rows

even, ending with a WS row.

Shape armhole

Bind off 25 sts at beg of next RS row, work 1 row even, then bind off 5 sts at beg of next RS row—32 (34, 36, 38, 40) sts.

Dec 1 st at end of next row and at same edge every row 5 (7, 9, 11, 13) time, then every other row 4 times—22 sts.

Work 2 (4, 4, 6, 8) rows, ending with a RS row.

Bind off purlwise (on WS).***

LEFT FRONT

(knitted sideways, beg at side seam)

Work from ** to ** as given for back—68 (70, 72, 74, 76) sts.

Shape front slope

Bind off at beg of RS rows as foll: 11 (11, 10, 10, 10) sts 2 (4, 2, 4, 6) times, then 10 (10, 9, 9, 0) sts 3 (1, 4, 2, 0) times. Work 1 row. Bind off rem 16 sts.

RIGHT FRONT

(knitted sideways beg at front opening edge)

With size 9 (5.5mm) needles and A, cast on 16 sts.

Beg with a p row and upper stripe sequence row 4, working in striped St st throughout, cont as foll:

Work 3 rows even, ending with a WS row.

Shape front slope

Cast on at beg of RS rows as foll: and k across 10 (10, 9, 9, 10) sts 3 (1, 4, 2, 6) times, then 11 (11, 10, 10, 0) sts 2 (4, 2, 4, 0) times—68 (70, 72, 74, 76) sts. Work 3 rows, ending with a WS row.

Complete as given for back from *** to ***.

Lower section

Sew side seams.

With RS facing, size 9 (5.5mm) circular needle and A, cast on 2 sts, with B (B, A, A, B) cast on 50 (52, 54, 56, 58) sts, pick up and k 38 (43, 47, 53, 59) sts evenly along lower edge of left front from open-

ing edge to side seam, 92 (102, 108, 122, 132) sts from back, 38 (43, 47, 53, 59) sts evenly along right front lower edge from side seam to front opening edge, turn, cast on 50 (52, 54, 56, 58) sts, then using a separate ball of A cast on 2 sts—272 (296, 314, 344, 370) sts.

Place markers at both ends of last row.

Twisting yarns on WS when changing yarns (to avoid a hole), cont as foll:

Row 1 (WS) With A k2, with B (B, A, A, B) p to last 2 sts, with A k2.

Row 2 With A k2, with B (B, B, A, A) k to last 2 sts, with A k2.

Row 3 With A k2, with B (B, B, A, A) p to last 2 sts, with A k2.

Row 4 With A k2, with A (B, B, B, A) k to last 2 sts, with A k2.

Note Last 4 rows set the sts and striped St st with borders worked in garter st using yarn A.

Cont as established, working borders in garter st and A only and rem sts in striped St st, beg with lower stripe sequence row 8 (6, 4, 2, 10) until lower section measures approx 12½ (13, 13½, 13¾, 14¼)"/32 (33, 34, 35, 36)cm, ending with stripe row 6 (WS).

Cut B and extra ball of A. Change to size 8 (5mm) circular needle.

With A, work in garter st for 3 rows, ending with a RS row. Bind off knitwise (on WS).

SLEEVES

With size 8 (5mm) needles and A, cast on 50 (52, 54, 56, 58) sts. Work in garter st for 4 rows, ending with a WS row. Change to size 9 (5.5mm) needles. Beg with a k row and lower stripe sequence row 1, working in striped St st throughout, cont as folls:

Shape sides by inc 1 st at each end of 3rd and every foll 4th row to 54 (60, 60, 72, 80) sts, then on every foll 6th row to 80 (84, 86, 90, 94) sts.

Work even until sleeve measures 17 (17½, 17¾, 17¾, 17¾)"/43 (44, 45, 45, 45)cm, ending with a WS row.

Cap shaping

Bind off 4 (5, 5, 6, 7) sts at beg of next 2 rows—72 (74, 76, 78, 80) sts.

Dec 1 st at each end every row 5 times, then every other row until 36 sts rem, then every row 5 times, ending with WS row—26 sts. Bind off 4 sts at beg of next 2 rows. Bind off rem 18 sts.

FINISHING

Block pieces to measurements. Sew shoulder seams.

Collar

With RS facing, size 9 (5.5mm) circular needle and A, beg and end at markers on lower section, pick up and k 2 sts from cast-on edge of border, 50 (52, 54, 56, 58) sts along cast-on edge of right lower section, 16 sts up right front opening edge to beg of front slope shaping, 53 (55, 57, 59, 61) sts up right front slope, 4 sts down right side of back neck, 25 (25, 27, 27, 27) sts from back, 4 sts up left side of back neck, 53 (55, 57, 59, 61) sts down left front slope,

to beg of front slope shaping, 16 sts down left front opening edge, and 50 (52, 54, 56, 58) sts along cast-on edge of left lower section, then 2 sts from cast-on edge of border—275 (283, 293, 301, 309) sts.

Row 1 (WS) K2, p to last 2 sts, k2.

Row 2 K to end.

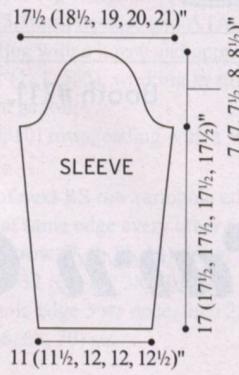
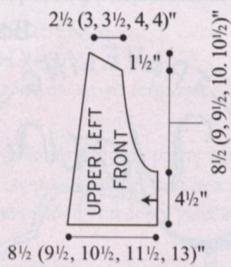
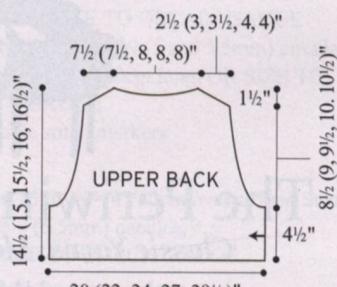
Row 3 K2, p to last 2 sts, k2.

Row 4 With A k2, with B k to last 2 sts, with a separate ball of A k2.

Last 4 rows set the sts and striped St st with borders worked in garter st using yarn A.

Twisting yarns on WS when changing yarns (to avoid a hole), cont as foll:

Cont as established, working borders in garter st and A only and rem sts in striped St st, beg with lower stripe sequence row 2 until collar measures approx 7" /18cm, ending with stripe row 9 (RS row). Cut B and extra ball of A. Bind off purlwise (on WS). Fold collar in half to WS and slip st in place. Sew side and sleeve seams. ■



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Note: Names of retailers who have advertised in this issue appear in color.

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• Yarn and Stitches
FORT WORTH: West 7th Wool
MCCAMEY: Yarn Loop
HORSESHEO BAY:
Nan's Needleworks
MCCAMEY: Yarn Loop
NEW BRAUNFELS:
Lucky Ewe Yarns
SPRING: Twisted Yarns

UTAH

OGDEN: Needlepoint Joint
PARK CITY: **Wasatch & Wool**

VERMONT

BRISTOL: Yarn & Yoga
MONTPELIER: Yarn

Libby Jonson

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really enjoyed creating two versions on a theme with the coloring-in page, because those things all make it feel inclusive to me and I relish things that make everyone feel like he or she can belong.

Is Floozy your first yoke design? Because it's not only amazing, but it's also a top-down cardigan in a tremendous range of sizes, and that's very cool. How did this design come about?

Floozy was my first yoke design, and although I had such a great feeling about her when I was knitting, creating the pattern wasn't without its challenges, and I was totally blown away by the amazing response that she's received. The idea grew from a collaboration with the yarn dyer Yarnfloozy here in New Zealand. We hadn't worked together before and decided we wanted to create something fun. It turns out we actually have a total blast together, and the whole thing took on a life of its own, like a wild, free-spirited woman!

The range of sizes in the pattern is very deliberate, and I've put a lot of thought and research (and people watching!) into thinking about how to size my garments to be a great fit on a range of bodies. It frustrates me that I can't design things that fit absolutely every body perfectly in all the right places, but I am getting lots of positive feedback about fit, so I hope I'm on the right track. Helping people understand how to choose a size, how to swatch and how to make adjustments to fit their measurements is part of the whole picture for me. I want women to feel good in their clothes...so there's that teaching thing again.

I am at this very moment listening to your podcast, which is informative and interesting and humorous. Really, how do you keep so many balls in the air?

I still haven't really made the connection in my brain between me talking to my camera and people listening in their living rooms. I do love a good chat, so the podcast is something that feels natural to me. Also, I'm not sure if all the balls are in the air! It's all very real life around here: mess, dishes, squabbles and teenagers.

I'm listening to the episode with Megan Elizabeth (of Wool Days). How involved are you with other New Zealand and Australia-based makers? Since your online presence makes international connection easier, how important is it for you to keep those local connections?

Local connections are super-important to me, and as I get further into this work, I feel a big sense of responsibility to put the Antipodes on the map. We're comparatively tiny, but we have a strong history of wool growing and knitting, and there are some amazing things happening in both New Zealand and Australia. To be honest, it would be very easy to use local yarn for every single one of my designs. But I don't. That's in part because I'm nosy and love trying all sorts of yarn, and partly because with an international audience, it makes sense to use yarn that is local to knitters, no matter where they are in the world.

Our recent Floozy cardigan experience was heartening. The demand for kits was much larger than we anticipated, and despite Catrien (of Yarnfloozy) pulling out all the stops and dyeing like a mad thing, it was clear that we needed support to make sure everyone could get yarn for their

cardigans. So we rallied the troops and asked local and international dyers for help. The response was amazing, and before we knew it, dozens of dyers all over the world were dropping everything to put kits together. Here in New Zealand it felt like magic watching all the dyers work together and support each other. It was truly a case of a rising tide lifting all boats, and I loved it.

Tell us about your great podcast theme song.

It's a great song, isn't it? The band Mr Roberelli is from New Zealand and are friends of friends. We've been enjoying their music as a family for years. It's catchy no matter how old you are, which is sweet relief from a lot of kids' music. Anyway, a long time ago, when I was starting my podcast, I asked them if I could use one of their songs, "Casting On," for my little knitting podcast and they said yes. And the rest is history. ■

Jacqueline van Dillen

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in the morning. "But I can't do it all day," she says. "After six hours I'm full, and my head is exploding." Once a pattern is complete, she'll send it to one of her sample knitters, many of whom she knows from her Neveda days. If someone lives close by, she'll check on her progress in person; others keep in touch via WhatsApp.

Designing knitwear may be a job, but it continues to inspire her. "For me it's something magical. You just have simple wool, and two needles, and your hands. It is so wonderful: You start with almost nothing, and then you create something just by knitting." She enjoys the unpredictability of the process, which can change dramatically depending on the yarn or pattern used. As a designer who works primarily in texture, her favorite yarns tend to show lots of definition: Noro, Malabrigo, Koigu's Kersti. Ancient Arts' Extra Fine Merino DK/Light Worsted is a recent favorite, as is Biscotte's Bis-Sock. Though her favorite colors are blues, greens and grays, she's often assigned to work with a wide spectrum. But after all, she says, "I think of myself more in stitches."

Recently, van Dillen's connection to knitting took a more personal turn. Three years ago, she became her mother's caretaker; soon afterward, her father got sick as well. After her parents passed away, she was diagnosed with breast cancer. But throughout those three years, she was surprised to find that she could still knit. "It kept me going," she says. "And now [that] I'm better again, I think, What do I really want to do? And I still want to knit and to design."

Looking ahead, she hopes to self-publish more. Her website, qred-knitting.com, launches in January 2019; she also posts daily inspiration on the @qred-knitting Instagram. Her ultimate goal is to write a book. "I have a son and a daughter, and they're both almost ready to leave the house," she says. "Not in the next year, perhaps, but in the future, I hope, I'll be a grandmother. And so I'd like to make a baby book."

In the meantime, she's considering the next inevitable step for any knitwear designer: teaching. "All the things I've learned, I want to teach to others," she says. Might there be a certain knitting convention in her future? She says she's been asked to teach, but, concerned about her English, she declined. "But now, after my sickness, I think: Don't say right away that you can't. Just try it." Considering how well that attitude has benefitted her design career, she just might be on to the next great thing. ■

NORWICH: Northern Nights Yarn Shop

VIRGINIA

ABINGDON: A Likely Yarn
CHARLOTTESVILLE: The Laughing Sheep Yarns
• Magpie Knits
FREDERICKSBURG: Untangled Purls
HAYMARKET: Needles in the Haymarket
MIDLTHIAN: Dances With Wool
NORFOLK: Baa Baa Sheep
THE PLAINS: Hunt Country Yarns
VIRGINIA BEACH: Knitwits
WILLIAMSBURG: The Flying Needles

WASHINGTON

BAINBRIDGE ISLAND: Churchmouse Yarns & Teas
BELLINGHAM: NW Handspun Yarns
CARNATION: Tolt Yarn and Wool
CHELAN: 3 Wild Sheep
EVERETT: Great Yarns
ISSAQAH: The Nifty Knitter
KENNEWICK: Sheep's Clothing
KENT: Makers' Merchantile
KIRKLAND: Serial Knitters Yarn Shop
SEATTLE: Acorn Street Shop
• The Fiber Gallery
TACOMA: Fibers Etc.
WENATCHEE: K1P2 Yarn Store

WEST VIRGINIA

CHARLESTON: Kanawha City Yarn Company
SPENCER: Nimble Fingers

WISCONSIN

BROOKFIELD: Cream City Yarn
GERMANTOWN: Woolybaaaa.com
GRAFTON: The Grafton Yarn Store
GREEN BAY: Silver Thimble
KENOSHA: Fiddlehead Yarns
SAINT GERMAIN: Sutter's Gold 'N Fleece
SPRING GREEN: Nina Inc.
VERONA: The Sow's Ear
WAUSAU: Black Purl

WYOMING

CHEYENNE: Ewe Count
SHERIDAN: The Fiber House

IN CANADA:

DELTA, BC: Elann.com
VANCOUVER, BC: Urban Yarns—Point Grey
FONTHILL, ON: Rose's Fine Yarns of Niagara
NEPEAN, ON: Wool-Tyme
SHELBYNE, ON: Wool & Silk Co.
TORONTO, ON: • The Purple Purl
• Romni Wool Ltd.
SAINT-BRUNO-DE-MANTARVILLE, QC: Biscotte & Cie



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Diamonds are Forever

DESIGNER
ADRIENNE VITTADINI

"I look to the traditional ski sweaters of St. Moritz for inspiration," said Adrienne Vittadini, describing the thought process behind this striking design from 1996. The allover ribs make for a great fit, and the body and sleeves feature graphic bands of seed-stitch argyles set against a stockinette background. It's finished with a flattering mock turtleneck. The original yarn was Adrienne Vittadini Daniella, a blend of 90% merino and 10% cashmere. As a substitution, we recommend Sueno Worsted by HiKoo/Skacel Collection, which is 80% merino and 20% bamboo and has a lovely drape.

PHOTOGRAPH BY PETER STRUBE. HAIR AND MAKEUP STYLED BY GLEN JACKSON