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pom pom

10TH ANNIVERSARY ISSUE
AUTUMN / WINTER

AINUR BERKIMBAYEVA
AMALIA SIEBER
ATIA AZMI
JAMES N WATTS
KIYOMI BURGIN
SACHIKO BURGIN
SYLVIA WATTS-CHERRY
XANDY PETERS





NOTE



WRITING LOVE NOTES SINCE 2008

www.stephenandpenelope.com

Pictured: Olog Fibre Dashing Sassy in Tails

10th Anniversary Issue / 41

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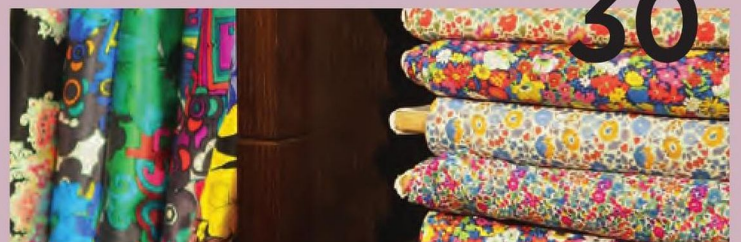
Autumn / Winter Contributors



04



20



30



Words by
Lydia Gluck

Autumn/Winter

Cooler Nights

If you have bought (or just seen) *Pom Pom* in print before you may have noticed that the magazine you are reading is a little different this time... Welcome to Pom Pom 2.0! After ten (!) years we decided it was time to shake things up a little, so we have made the magazine bigger; both in terms of its dimensions and the number of pages. This change is a permanent one - we felt that our beautiful photography and content deserved a little more breathing room and we hope you love the new size as much as we do!

The other thing you may have noticed is that we have two front covers. This 10th Anniversary Issue is an opportunity for us to celebrate as much about Pom Pom as we can. So we decided to create an issue where all knits for any season were welcome. This is our cool weather section, but if you close the mag and flip it over you'll see our warm weather section (complete with letter from Meghan - like this letter in a parallel Spring/Summer universe). I was the natural choice for the cool weather side, since I live in the UK, and although our winters certainly aren't the coldest, we make up for our lack of extreme weather with plenty of moderate to cool weather. On this side of the mag you'll find snuggly layers and accessories from some of our favourite designers in some of our favourite yarns, as well as a crafter's guide to London written by Atia Azmi of @thebrightblooms - a fitting tribute to the place where Meghan and I met, and the idea for Pom Pom was born.

Meghan and I often joke that we never would have started a magazine if we had known how much work it would be, and that may be true, but I think it's safe to say that we are glad that we jumped headfirst into the unknown, and find ourselves here at this landmark. Pom Pom has changed so much since we first set ourselves up in Meghan's kitchen to hand wrap our first issue. We have published so many magazines and books, run events, travelled and made countless friends and connections. We have learned and grown in our responsibility as holders of a platform, and recommitted to making Pom Pom as equitable and inclusive as we can, step by step. But there are also many things that have stayed the same. We still make things, we still believe in the power of craft and colours to bring joy and solace, we still enjoy discovering new designers and yarns, and we still love bringing all of this together in magazine form.

For ten years now Meghan and I have worked together, sometimes in the same place and sometimes remotely. We have a team of eleven staff at time of print, and have worked with countless collaborators of various kinds. This is the most meaningful part of Pom Pom for me. There's nothing more fundamental than connection, and we have been so lucky to forge not only our friendship and creative partnership, but also an incredible team and community around Pom Pom. Together we have made something really special, and that includes our readers too! Because what is a magazine without its readers? You bring our work to life, and we couldn't be more grateful.

Here's to more Pom Pom!
Lydia xxx





Lackadaisical

Pattern By
Amalia Sieber / Kindred Red

Yarn
Kindred Red Folk Sock

Pattern on pg 38
#LackadaisicalMittens



These dreamy mittens grew from Amalia's infatuation with the psychedelic flower patterns from the 1960s and 70s. They feature a central flower surrounded by a whirlwind of florets, petals, and pollen – the only kind of confetti we need to celebrate Pom Pom turning ten! Amalia's talent for creating vivid and expressive colour combinations has been a near-constant source of inspiration to us, and true to form, she has utilised every possible opportunity for colourwork and texture in these cuff-up mittens. Far from a lazy make, *Lackadaisical* incorporates knot stitches, Latvian braids, and begins and concludes with a two-colour cast-on / cast-off for maximum visual impact.

We bloomin' love a pair of fingerless mittens in the cooler months! In our eyes, they strike the ideal balance of keeping your hands toasty without compromising dexterity. This is especially true of *Lackadaisical*: stranded colourwork is used throughout, meaning that your hands will enjoy the insulation of two yarns worked together, and the thumb gussets help the mittens flex with the movement of your fingers. These knitted blooms might be the only flowers you see when it's cold enough to wear mittens, but their jolly floral motif is a reminder that the cheer and brightness of warmer months is on the horizon.



Pattern By
Xandy Peters

Yarn
Neighborhood Fiber Co.
Loft + Studio Sock

Keswick







Keswick Mill is a historic and idyllic watermill. Situated on the River Yare in Norfolk, UK, the mill is an oasis of serenity, and its rustic and pastoral ambience is what drew us there for Issue 38's photoshoot. One of the mill's most arresting features is its large paned windows, and the intersecting vertical and horizontal stripes on Xandy's wrap reminded us of the windows' framework. Xandy's imagination was also ignited by shape and symmetry, but of that found on classic silk scarves rather than paned glass, and he dreamed up a square plaid wrap using marl to create a satisfyingly symmetrical grid in the wrap's centre.

It's Xandy's artful balance of yarn properties that makes *Keswick's* colourwork so characterful. One strand of mohair is used throughout, but Xandy guides you where to work the contrast 4-ply yarn to forge the plaid's geometry. When two or more strands are worked together, the mohair tints the colour of the 4-ply with its own, creating a mesmerising stained-glass effect. For our *Keswick*, we selected four softly variegated shades to add to the plaid's marvellous colour drama!

We deeply admire how Xandy's design speaks to the intersection of textile arts and fashion – something we aspired to contribute to when we founded Pom Pom! In addition to vintage silk scarves, *Keswick's* texture recalls that of popular brushed mohair scarves, and even the word 'plaid' originates from the Gaelic term for 'blanket' ('plaide'). Envelop yourself in this statement wrap and contemplate the long and rich history of textile arts – in which every single crafter plays a part.

Pattern on pg 48
#KeswickWrap





Pattern By
Sylvia Watts-Cherry

Yarn
La Bien Aimée Merino DK
(pink sample)
Qing Fibre Dashing DK
(blue sample)

Paragon



Knitting, crocheting, beading, and all manner of crafts can be used to commemorate meaningful days. We're always so moved when makers choose a Pom Pom pattern to wear specifically at their wedding, graduation, anniversary celebration, or to gift to a loved one on a significant birthday.

This gem of a design was born out of Sylvia's profound interest in and study of the motifs found in African textiles and artefacts. Through her research, she learned that the Ndebele people of South Africa and Zimbabwe use beadwork, often featuring a striking geometric diamond pattern, to observe different cultural stages in a woman's life. Although the act of making doesn't have to be sentimental, the pieces we make for special occasions are always ones we treasure.

The word 'paragon' denotes both a perfect example of something and a flawless diamond, and given that Sylvia's is a colourwork pullover par excellence and includes her trademark diamond pattern, we couldn't think of a more ideal name! Cleaving is the process by which a large diamond is divided into multiple jewels, but the numerous knitted diamonds that make up *Paragon's* motif are created using the intarsia technique, and the pullover is knit flat, piece by piece. Although *Paragon* would make an outstanding 'occasion' pullover, its eye-catching nature will make its wearer feel special any day they choose to slip it on.

Pattern on pg 51
#ParagonPullover







Chōcho

Pattern By
Kiyomi + Sachiko Burgin

Yarn
Julie Asselin Journey Sport

A/W 16





In zoological terms, metamorphosis refers to the process when a creature matures from their juvenile state into their adult form. For butterflies, this development takes place during the chrysalis (or pupa) stage of their lifecycle, and it's the grandiose transformation from caterpillar to butterfly that makes this insect symbolic of renewal and rebirth. *Chōcho* is Japanese for butterfly, and we're incredibly touched that Kiyomi and Sachiko drew on this emblem of change as inspiration for our 10th Anniversary Issue. Pom Pom has significantly evolved since its kitchen table origins back in 2012, and at our decade landmark, we can't help but wonder what change and growth the next ten years will bring!

Chōcho's kaleidoscope of stranded colourwork butterflies calls forth thoughts of the orange, black, and white Monarch butterflies that congregate in their thousands during their migration from wintry north-eastern states in North America to warmer climes in Mexico. On their journey, the butterflies roost at night and it is believed that the community provides protection against predators and cold climates. *Chōcho* will undoubtedly keep chilly temperatures at bay, but in our eyes, a coordinated hat and mitten set represents community and solidarity in knit form: they have the greatest impact when worn together! If stranded colourwork is brand new to you, we recommend starting with the simpler brim-up hat and moving onto the mittens once you're familiar with the repeating butterfly motif. The mittens feature an afterthought thumb and an optional I-cord string that connects the pair so that one is never without the other: a design component of true unity!

Pattern on pgs 62 + 66

#ChōchoMittens #ChōchoHat





Pattern By
James N Watts

Yarn
West Wool Tandem
(multi-colour sample)
Sandnes Garn Peer Gynt
(pink sample)

Streamers



One look at the cheery vertical stripes of James' pullover brings to mind festive party streamers as well as the fun and colourful handlebar streamers of children's bicycles. How apt then that James' celebratory sweater makes use of a yarn called Tandem!

Early iterations of the tandem bicycle were designed so that courting couples might enjoy an outing together, but the symbolism associated with the two-seated bicycle has evolved since the late 19th century and now represents the wonders that can be achieved through teamwork. It has been our pleasure to collaborate with James on *Streamers*, particularly when it came to choosing colourways – of which there are many in this design! While he was in the front seat writing the pattern, we were pedalling behind the scenes organising the photoshoot and readying the design images and instructions for publication. *Streamers* is so named to celebrate our collaboration with James, but also to subtly reference the yarn used for the multi-colour sample of this pattern from Stephen and Penelope, a LYS located in Amsterdam (a city known for its bicycles) and owned by a team who have featured in *Pom Pom Quarterly* before.

Streamers is knit sideways, flat, and in four pieces, and our samples change colour every eight rows. This could be an opportunity to pull together the leftover DK-weight yarn from projects past to curate an eclectic collage of yarn brands, dyers, and the products from different LYSs. What a wild ride that would be!

Pattern on pg 68
#StreamersSweater





Pattern By
Ainur Berkimbayeva

Yarn
Akara Merino Sock

Lateralis









Pattern on pg 72
#LateralisSocks



Ainur's jumping-off point for *Lateralis* was the question 'What does Pom Pom mean to me?', and if innovative, stylish socks are the result of this prompt then colour us flattered! These socks require a little lateral thinking (and knitting!). Working sideways, stitches are cast on for the instep before increasing for the heel, then the cast-on edge is grafted to the finished edge to create the tube that will hug your foot and leg. The toe and cuff are worked last by picking up stitches at the bottom and top of the tube.

For our version of *Lateralis*, we chose to emphasise the vertical garter stitch stripes that are so rarely seen in handknitted socks by alternating lilac and navy every two rows. But we're also excited by the possibility of a scrappy, technicolour *Lateralis* using leftover yarn from other sock projects. Equally, a monotone version would allow the understated beauty of garter ridges to take centre stage.

The name *Lateralis* references the sideways construction of this pattern, but also the *Embiotoca lateralis*: a fish known for its iridescent blue stripes. Fittingly, the first ever sock pattern we published in Issue 1 of *Pom Pom Quarterly* also shares its name with a fish, Kipper!





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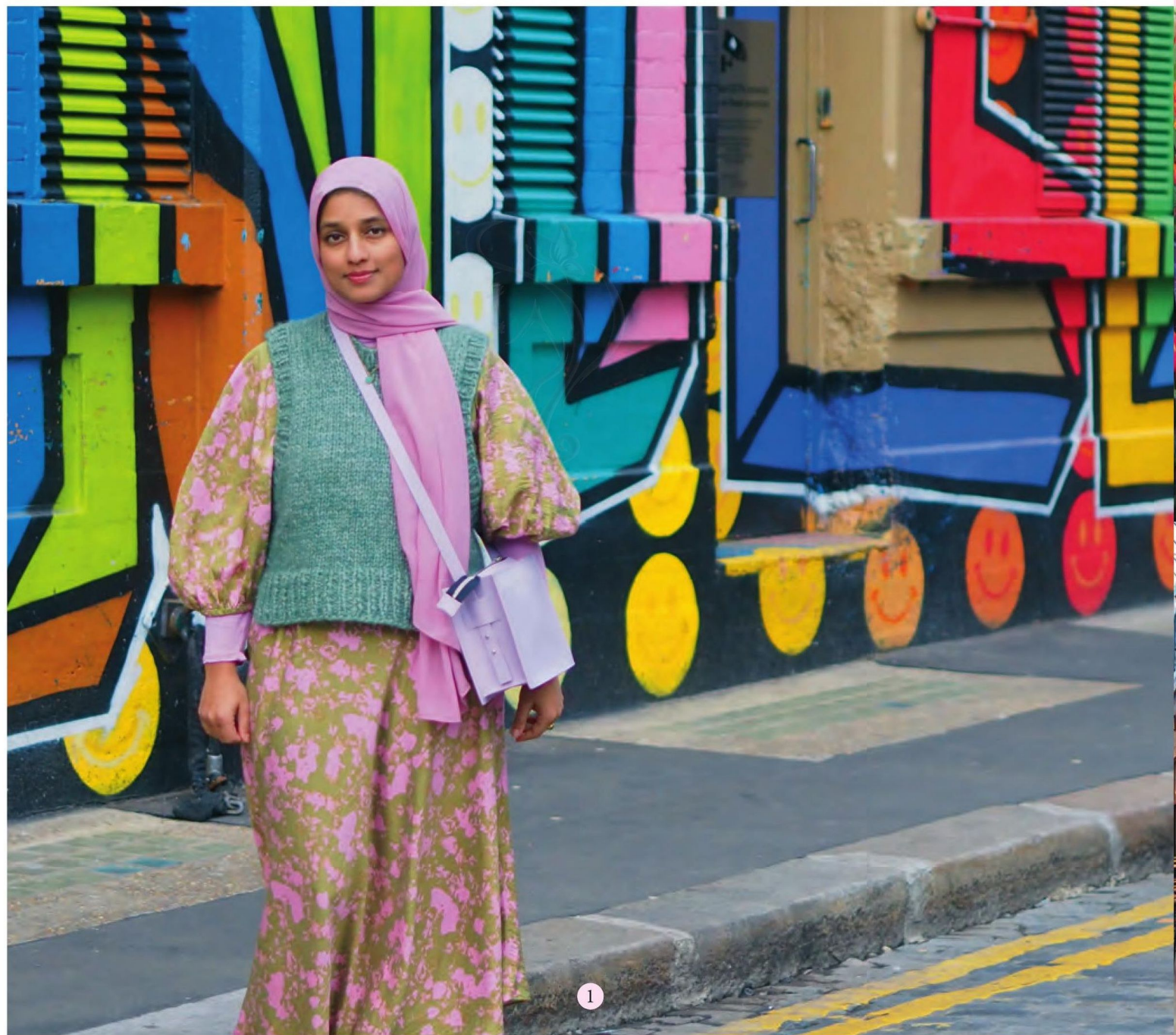


YARNS FOR THE NOSTALGIC MAKER

WWW.THEFARMERSDAUGHTERFIBERS.COM

Words + photos by
Atia Azmi

A Crafter's Love Letter to London



1



London has always featured in my life as long as I can remember, long before I became a Londoner myself. As a child, we loved visiting our cousins who lived very high up in a concrete tower block in north London; we were always welcome in their busy household. We had a particularly memorable summer in south London, where we made sandwiches every day before visiting every notable tourist attraction from my aunt's flat in Lewisham. And on one special occasion, I visited the Liberty fabric department as part of a school textiles project and collected the most gorgeous samples of silks and velvet fabrics.

Before I moved to London, I had already started my crafting journey by learning to knit, mostly using online videos and websites available at the time. I was full of enthusiasm and wanted to see and feel every type of yarn, but there wasn't much available in my local area. It wasn't long before I discovered a beautiful independent knitting shop, on a small north London street. I remember walking up the quiet road and finding the little shop full of yarn, books, and other treasures. London is a city with so much to discover for crafters.

As I have only lived in south and east London, this is not a comprehensive guide to London itself, but the places that have shaped my experiences. There is still so much to explore in my city that I could happily be a tourist here for many years.

I lived in east London for a time, and it's still one of my favourite areas to visit on a Sunday morning. Exploring this part of London with my little boy was a welcome treat on our weekends off. Columbia Road Flower Market is a feast for the senses with colourful blooms and exotic plants available at irresistible prices from the many streetside stalls. Pavilion Bakery sells delicious cinnamon buns and chai, and there are wonderful independent shops to explore as well, selling vintage china and antiques, clothes, ceramics, and art. From there, you can walk to Brick Lane and Spitalfields with vibrant street art, food stalls, markets, and restaurants to explore. Historically, this area has been the home of several migrant communities, from French Huguenot Protestants to Jewish people from Eastern Europe and Russia, and then the Bangladeshi community who

still live in this area today. These communities migrated here at different points in time for reasons varying from escaping prosecution in their homelands to seeking better lives and opportunities. Although I had never lived in the area before, it is a place where we felt a great sense of belonging, and we have fond memories of gatherings and special occasions there. I love exploring the architecture in this area too; there are imposing Georgian terraced mansions that have been restored to their former glory in recent years.

Close by in Hackney, you can find friendly yarn shops stocking a good variety of yarn from well-known yarn companies and independent dyers. There are several other independent shops in this area, selling craft materials and running classes and knit nights. You can also find fabric shops here with an excellent range of designer deadstock fabric and popular events for the sewing community.

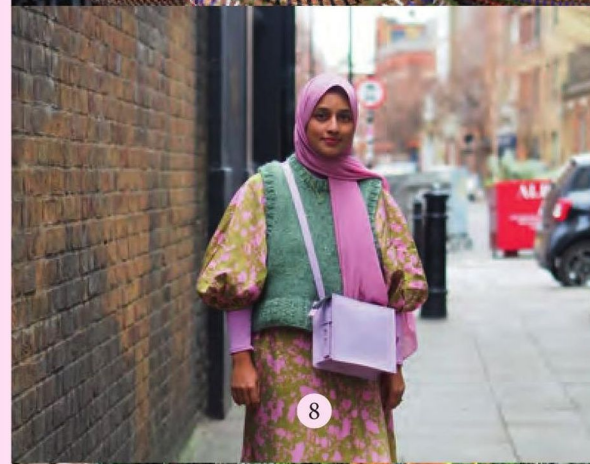
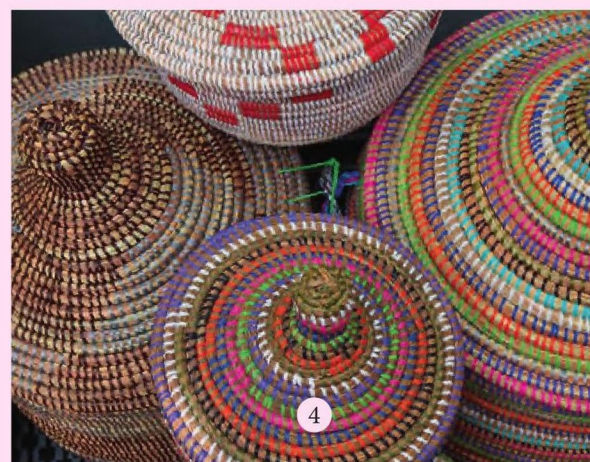
In central London, I often pop into Liberty of London, the iconic department store that needs no introduction. The fabric and haberdashery department has a dizzying array of beautiful prints, and you can draw plenty of inspiration from the homeware and fashion departments too. My children particularly enjoy seeing the incredibly detailed Lego model of the Liberty building! A short walk away in Soho, you can find a selection of fabric shops in Berwick Street, selling dressmaking fabrics and trimmings. MacCulloch and Wallis has been trading since 1902 and has gorgeous lace trimmings,

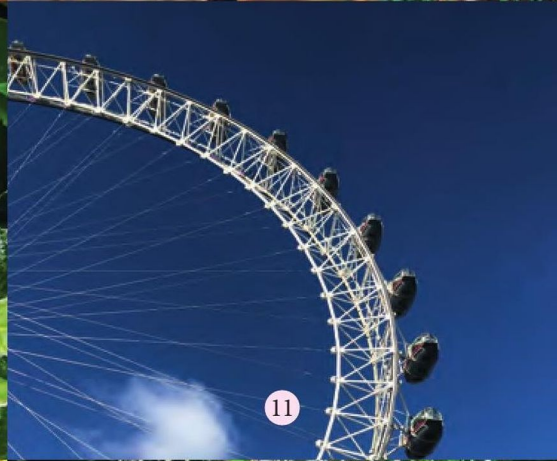
bias tapes, and all sorts of haberdashery in its large shop. While in Soho, we also love to wander around Chinatown and have a treat such as a Taiyaki waffle cone with soft-serve ice cream or a visit to Bunsik, where long queues form for delicious Korean street food.

Craft inspiration can be found at the many museums and galleries London is famous for. The V&A Museum is one of my favourites, crammed with treasures from many eras including from the Islamic World. The Fashion and Textiles Museum is housed in a striking orange and pink building in Bermondsey village and holds temporary exhibitions that change regularly. There are also many small galleries hosting events; I recently saw a very special exhibition of the quilts of Gee's Bend.

I make the trip up to Islington now and then, usually to visit Camden Passage. It's a short, pleasant walk from Angel station, passing by charming cafes, boutiques, and antique market stalls. This area is a craft destination for me, as there are several wonderful shops for crafters where you can top up supplies of yarn, buttons, and fabric.

There are a few gems closer to home in south London too. I often stop at Alexandra Nurseries, a small tranquil garden centre and café in Penge. It's a lovely hidden spot with excellent coffee and cakes, well worth a visit if you happen to be in the area. Years ago, we used to hold a weekly knitting group upstairs in the cafe,





where local friends would meet and chat over their latest projects. In Forest Hill, you can visit beautiful shops, including a traditional haberdasher's with a selection of fabric and yarn, and then enjoy refreshments at one of the excellent local cafes. Dulwich village is a picturesque leafy area with a well-regarded art gallery and a beautiful park, and a busier high street on Lordship Lane. Brixton is another south London area with lots to explore, including the covered market with restaurants and shops, and the wonderful Simply Fabrics which is a dressmaker's dream selling high-quality deadstock fabrics.

If you're in search of fabric, Goldhawk Road is an entire street dedicated to fabric shops; you can find some bargains and special pieces if you are prepared to invest some time and energy in your search. I once went to visit with the intention of just seeing what was available, and returned laden with fabric from Chanel-style tweed to floral cottons and denim! West Hampstead has its own haberdashery that I love to visit, and this has almost everything for the crafter, from yarn and fabric to paper crafts and weaving. You could combine



a trip with a visit to Kew to see the famous botanical gardens, or to Hampton Court - there's also a parade of antique shops close by, where you can while away a pleasant afternoon.

These are just a few of my highlights, and there is still a lot more to discover. Because London is so diverse, everyone's experiences will be unique to them. Craft and design have been central to my exploration of London, and I look forward to more days off finding special places in this city.



1. Shoreditch art work (wearing Petite Knit holiday slipover)
2. Columbia Road flowers
3. A corner of Brixton village market
4. Baskets in Brixton village shop
5. Traditional telephone box in Pimlico
6. Camden Passage - ice cream shop is called Badiani's
7. Covent Garden cart and flowers
8. Shoreditch street
9. Coloured gypsophila in Columbia Rd
10. Indoor plants at Columbia Road Flower Market
11. The London Eye
12. Covent Garden (note this restaurant is no longer open)
13. Victoria and Albert Museum in Kensington
14. Horniman Museum gardens
15. Kew Gardens Palm House spiral staircase
16. 'Belleville' mural by Camilla Walala - Rich Mix building in Shoreditch
17. Columbia Road Flower Market
18. Street art
19. Flowers outside Liberty of London
20. Conservatory at the Horniman Museum
21. Fabric at Liberty of London



Yarn Support

S/S + A/W Yarns

Akara Yarns

Merino Sock
akarayarns.com

BC Garn

Alba
bcgarn.dk

De Rerum Natura

Antigone
dererumnatura.fr

Julie Asselin

Journey Sport
julie-asselin.com

Kindred Red

Folk Sock
kindredred.com

La Bien Aimée

Merino DK
labienaimée.com

Neighborhood Fibre Co.

Loft + Organic Studio Sock
neighborhoodfiberco.com

Onyx Fiber Arts

Merino DK
onyxfiberarts.com

Purl Soho

Blackbird Linen
purlsoho.com

Qing Fibre

Dashing DK
qingfibre.com

Ritual Dyes

Fae + Maiden
ritualdyes.com

Sandnes Garn

Peer Gynt
sandnes-garn.com

The Farmer's Daughter Fibers

Foxy Lady Solids + Squish Fingering
thefarmersdaughterfibers.com

West Wool

Tandem
westwool.com



Patterns

Substitutions

The yarns featured in this issue work brilliantly for their respective patterns and we love them, but they are not the only options! We frequently substitute yarns when making patterns for ourselves and encourage you to try other options, especially yarns already in your stash. There can be lots of reasons for using a different yarn to the one listed in the pattern; some yarns aren't easy to obtain either because they are dyed or produced in very small batches, or perhaps because they aren't local to you. Budget considerations are also important as many yarns are not financially accessible to every knitter who wants to make a pattern. Substitutions can be daunting, but if you keep the following two things in mind, you'll be on the right track:

- The ratio of yarn ball length to the weight of the yarn. This means the number of metres/yards to grams/ounces. If your yarn's ratio is similar to that of the yarn called for in the pattern, your yarn will usually be the right thickness to get gauge.
- Yarn characteristics. Choose an alternative with similar features to the yarn listed in the pattern. Check if drapery fibres like silk or alpaca are involved, or more structured wools. Also check how the yarn is spun: springy and smooth or inelastic and fuzzy. This will ensure you're working with something that will have a similar drape or structure to the yarn used in the original design.

We are now listing more specific yardage requirements with our patterns to help you decide exactly how much of an alternative yarn you will need. If you have any doubts when substituting, ask for help! We encourage you to engage with the expertise of your local yarn shop. You are also welcome to join our forum on Ravelry, where other Pom knitters and staff are always around to share ideas with, or reach out to us directly at contact@pompommag.com

Lackadaisical



Sizes: 1 (2, 3, 4)

Finished hand circumference: 18 (19, 20.5, 21.5)cm / 7 (7½, 8, 8½)" – to be worn with zero ease

Model wears size 2.

Yarn: Kindred Red Folk Sock (fingering / 4-ply-weight; 100% non-superwash Merino wool; 400m / 437yds per 100g skein)

Shades:

Yarn A: Doldrums; 1 skein

Yarn B: Velvet; 1 skein

OR

Yarn A: approx. 115 (123, 140, 148)m / 126 (135, 153, 162)yds of fingering / 4-ply-weight yarn.

Yarn B: approx. 79 (85, 96, 102)m / 86 (93, 105, 111) yds of fingering / 4-ply-weight yarn.

Gauge: 37 sts & 45 rows = 10cm / 4" for main colourwork on 2mm / US 0 needles, after blocking
39 sts & 46 rows = 10cm / 4" for cuff colourwork on 2mm / US 0 needles, after blocking

Needles: 2mm / US 0 needles suitable for working small circumferences in the round

Optional for cuff: 2.25mm / US 1 needles suitable for working small circumferences in the round

Always use a needle size that will result in the correct gauge after blocking.

Notions: 3 stitch markers, scrap yarn, tapestry needle.

Notes: With all-over stranded colourwork that's actually far from lazy, *Lackadaisical* fingerless mitts feature a lazy daisy flower power motif with a special textured knot stitch on the largest flower. Starting with a twined 2-colour cast-on and a Latvian braid, the mitts are knit in the round from the cuff up.

A thumb gusset helps the mitts flex with hand movements. The knot stitch is a modified version of an Estonian nupp. Ensure you are working from correct charts for your size.

Note: If you knit 1x1 colourwork tightly, use 2.25mm / US 1 needles for the Cuff section.

Stitch Glossary:

2 wrap knot: Insert RH needle in between next 2 sts on LH needle, yarn over twice. While tensioning the yarn overs, pull the needle from in between sts and then k1 into rightmost st, moving the sts to RH needle. Pass each yo over the knitted st, starting with rightmost st. Pull on the next stitch on LH needle to balance the knot before continuing knitting, and pull the working yarn tightly when working multiple knots in a row. On the next round, knit the knot st tbl.

3 wrap knot: Work in same as 2 wrap knot, except YO 3 times instead of only twice.

Left-pointing Latvian braid

Round 1: With both yarns in front, *p1 with yarn A (B, A, B), twist second yarn over first, p1 with yarn B (A, B, A), twist second yarn over first; rep from * to end.

Round 2: *P1 with yarn A (B, A, B), twist second yarn under first, p1 with yarn B (A, B, A), twist second yarn under first; rep from * to end.

Right-pointing Latvian Braid

Round 1: With both yarns in front, *p1 with yarn A (B, A, B), twist second yarn under first, p1 with yarn B (A, B, A), twist second yarn under first; rep from * to end. Join for working in the round, being careful not to twist. PM to indicate beg of round.

Round 2: *P1 with yarn A (B, A, B), twist second yarn over first, p1 with yarn B (A, B, A), twist second yarn over first; rep from * to end.

PATTERN BEGINS

RIGHT MITT

Make a slipknot on needle (not part of the st count). Using twined 2-colour long-tail cast-on with both yarns, and starting with yarn A (B, A, B), cast on 66 (70, 74, 78) sts. To alternate between colours, twist the yarn held in front (on thumb) to the **left** and back, and the back yarn (on pointer finger) to the **right** and front, switching their placements and creating a twined edge. Detangle working yarns and remove slipknot. Join for working in the round, being careful not to twist. PM to indicate beg of round.

Work rounds 1-2 of Left-pointing Latvian Braid.

Cuff

Next round: *K1 with yarn A (B, A, B), k1 with yarn B (A, B, A); rep from * to end.

Rep last round until cuff measures 4cm / 1½" from beg of 1x1 colourwork.

Next round: Patt across 33 (35, 37, 39) sts, PM, patt to end.

Hand and Thumb Gusset

Round 1: Beg and ending where indicated for your size, work round 1 of Chart A once to marker, SM, work round of Chart B to end, working 8-st rep 4 times.

Working next round of charts each time, continue as set until round 12 of Chart A is complete.

Note: Round 1 of Chart B is worked **once** only; rep rounds 2-11 of Chart B throughout rest of palm. Establish thumb gusset as foll:

Next round: Patt to marker, PM, M1L, SM, patt to end. 67 (71, 75, 79) sts

Next round: Patt to marker, SM, work round 1 of Chart C, SM, patt to end.

Working next round of charts each time, continue as set until Chart C is complete. 91 (97, 103, 109) sts

Thumb Divide

Next round: Patt to marker, remove marker, place 25 (27, 29, 31) thumb sts on waste yarn, pull working yarns tightly across the held thumb sts to avoid a gap, SM, patt to end. 66 (70, 74, 78) sts

Work in patt as set until Chart A is complete. Do not break either yarn.

With yarn A, knit 1 round.

Next round: *K1 with yarn A (B, A, B), k1 with yarn B (A, B, A); rep from * to end.

Work Left-Pointing Latvian Braid.

Wyib, cast off loosely in patt, twining the yarns one over the other as you change colours.

LEFT MITT

Note: Left mitt cast-on is worked **pwis** on WS in order to create the correct reversed twined edge.

Make a slipknot on needle (not part of the st count).

Using twined 2-colour pwis long-tail cast-on with both yarns, and starting with yarn A (B, A, B), cast on 66 (70, 74, 78) sts. To alternate between colours, twist the yarn held in front (on thumb) to the **right** and back, and the back yarn to the **left** and front, switching their placements and creating a twined edge. Detangle working yarns and remove slipknot. Turn work.

Work rounds 1-2 of Right-pointing Latvian Braid.

Cuff

Work as for Right Mitt.

Hand and Thumb Gusset

Round 1: Beg and ending where indicated for your size, work round 1 of Chart D once to marker, SM, work round of Chart B to end, working 8-st rep 4 times.

Working next round of charts each time, continue as set until round 12 of Chart D is complete.

Note: Round 1 of Chart B is worked **once** only; rep rounds 2-11 of Chart B throughout rest of palm.

Lackadaisical

Establish thumb gusset as foll:

Next round: M1L, PM, patt to marker, SM, patt to end. 67 (71, 75, 79) sts

Next round: Work round 1 of Chart C to marker, SM, patt to marker, SM, patt to end.

Working next round of charts each time, continue as set until Chart C is complete. 91 (97, 103, 109) sts

Thumb Divide

Next round: Place 25 (27, 29, 31) thumb sts on waste yarn, remove marker, pull working yarns tightly across the held thumb sts to avoid a gap, patt to marker, SM, patt to end. 66 (70, 74, 78) sts

Work in patt as set until Chart D is complete.

Do not break either yarn.

With yarn A, knit 1 round.

Next round: *K1 with yarn A (B, A, B), k1 with yarn B (A, B, A); rep from * to end.

Work Right-Pointing Latvian Braid.

Wyib, cast off loosely in patt, twining the yarns one over the other as you change colours.

THUMB (both hands alike)

Place held thumb sts on needles. With yarn A, pick up and knit 1 st from gap on right-hand side of held sts, work sts 2-26 (28, 30, 32) of Chart E across held sts, pick up and knit 2 sts in gap, PM for beg of round.

28 (30, 32, 34) sts

Next round: Work next round of Chart E to end.

26 (28, 30, 32) sts

Working next round of chart each time, continue as set until Chart E is complete.

Right Mitten ONLY: Work Left-Pointing Latvian Braid.

Left Mitten ONLY: Work Right-Pointing Latvian Braid.

Wyib, cast off loosely in patt, twining the colours one over the other as you change colours.

FINISHING

Sew the cast-on edge closed on each mitt to mimic Latvian Braid patt. Close any rem gaps around the thumbs using yarn tails, and weave in ends. Wet block to measurements; using dowel rods in the mitts and thumbs will eliminate harsh side folds.

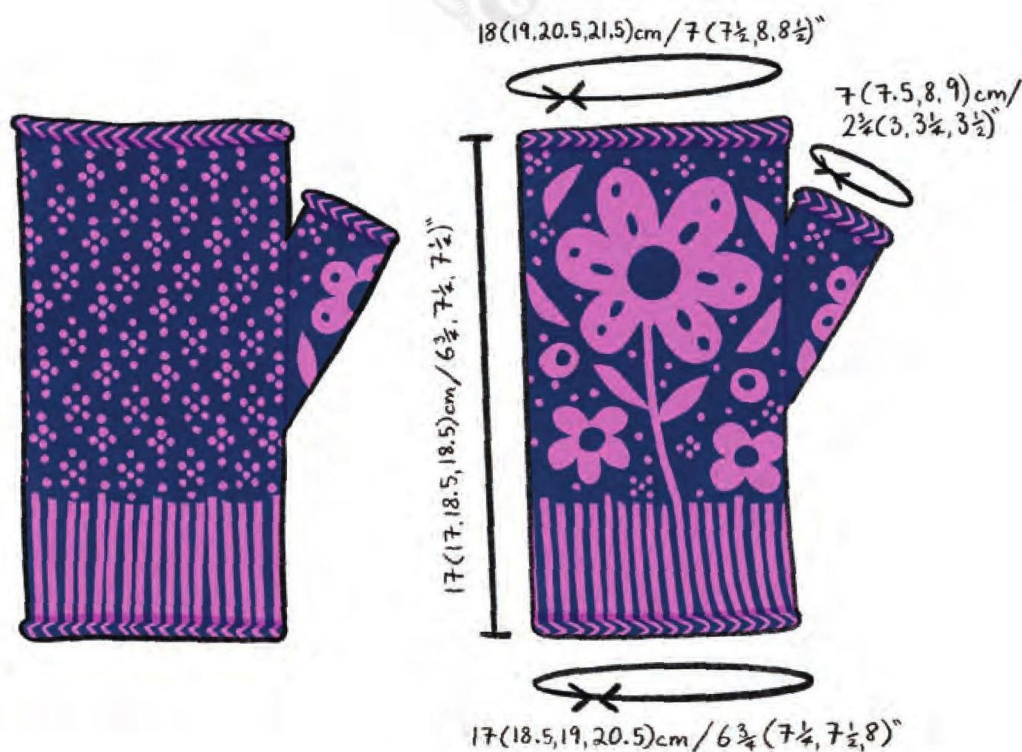
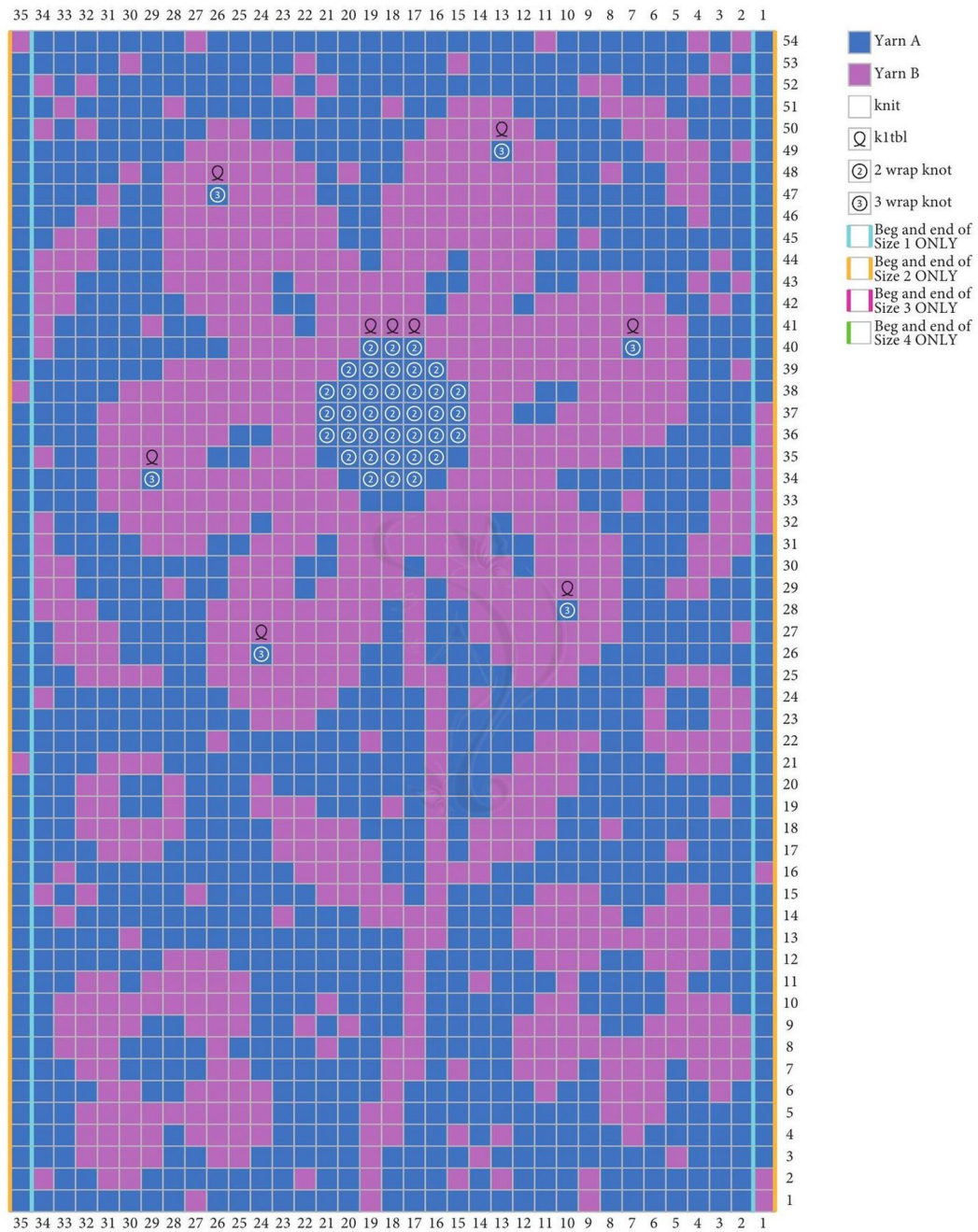


Chart A (Right Hand) - Sizes 1&2 ONLY

Key



Lackadaisical

Chart A (Right Hand) - Sizes 3&4 ONLY

Key



Chart B (Palm) - Size 1 ONLY

Key

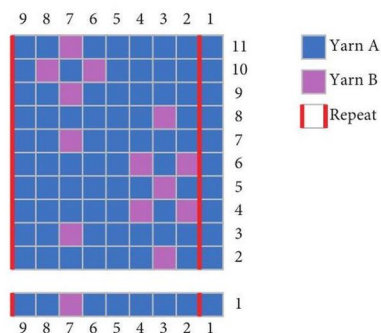


Chart B (Palm) - Size 2 ONLY

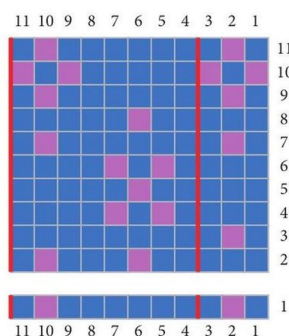


Chart B (Palm) - Size 3 ONLY

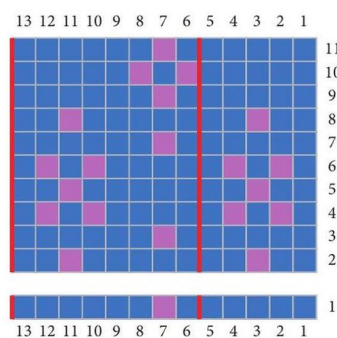


Chart B (Palm) - Size 4 ONLY

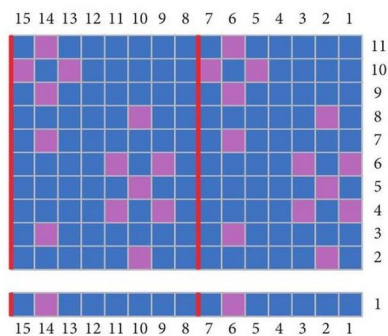


Chart C (Thumb Gusset) - Sizes 1&2 ONLY

Key

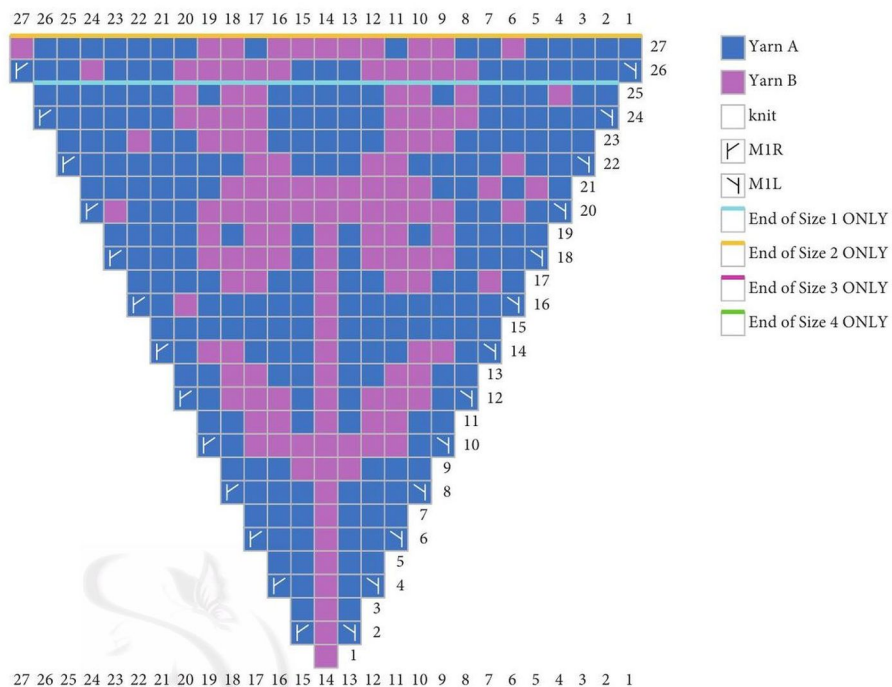
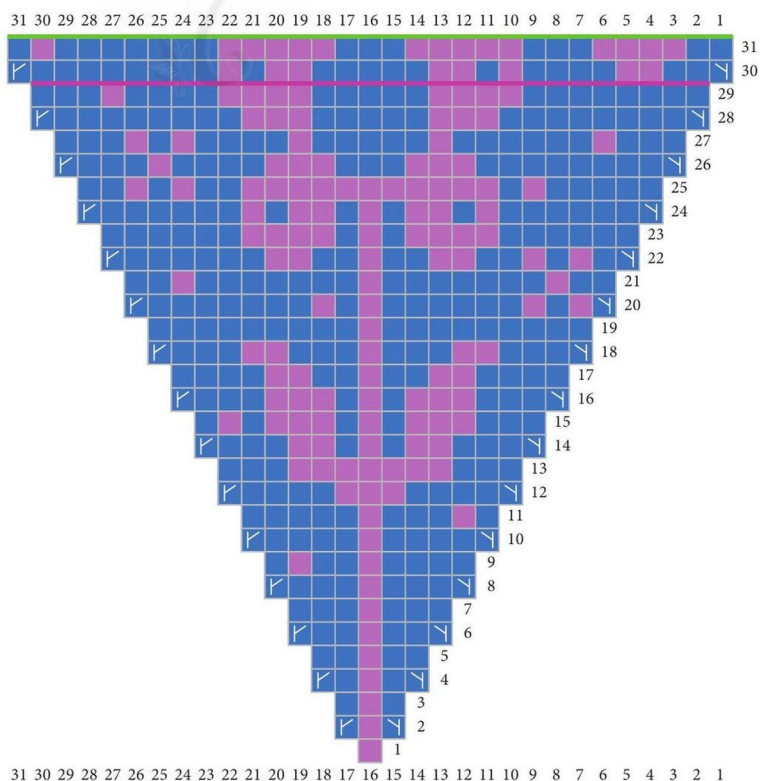


Chart C (Thumb Gusset) - Sizes 3&4 ONLY



Lackadaisical

Chart D (Left Hand) - Sizes 1&2 ONLY

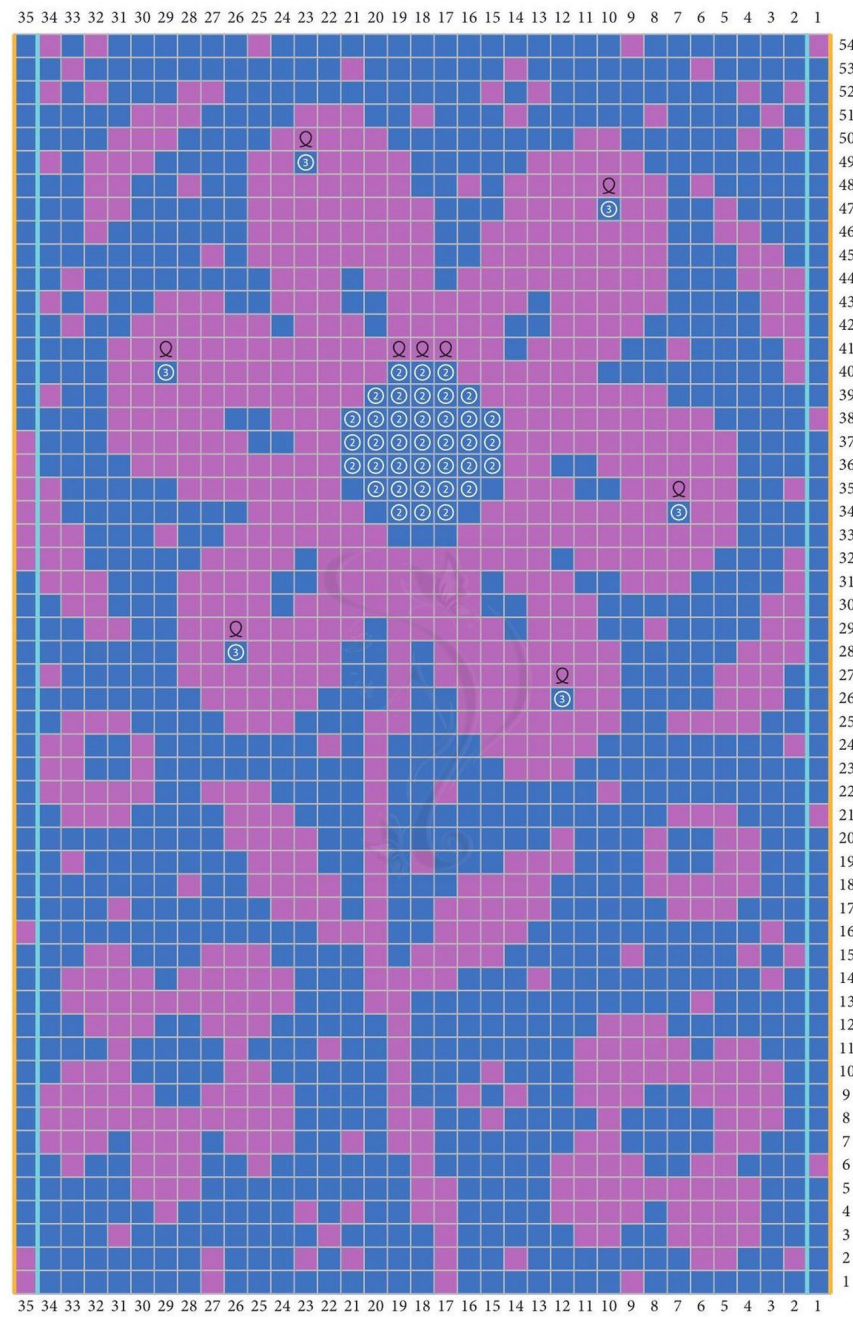
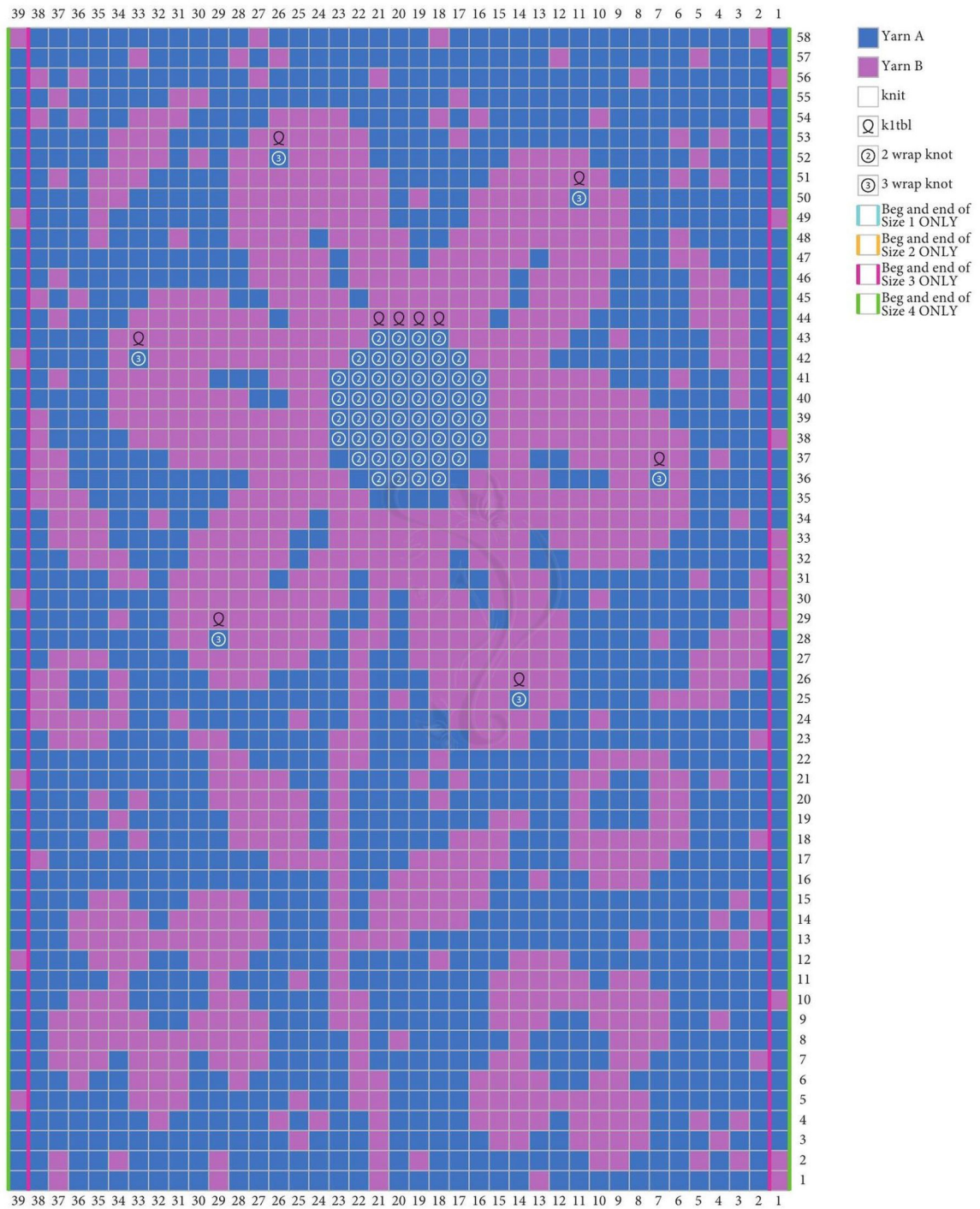


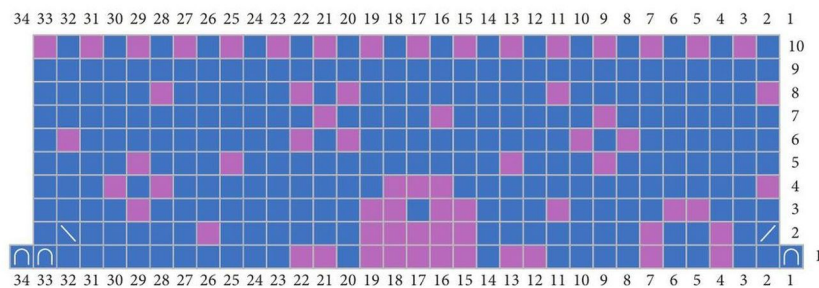
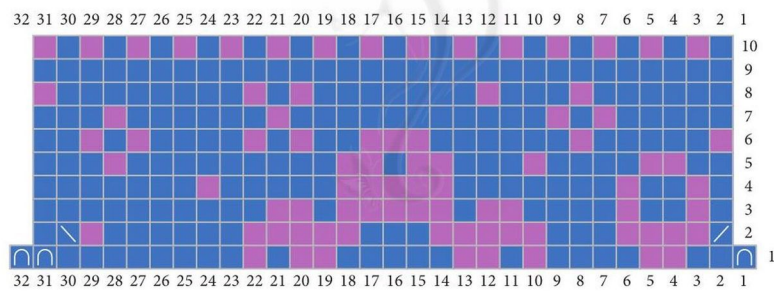
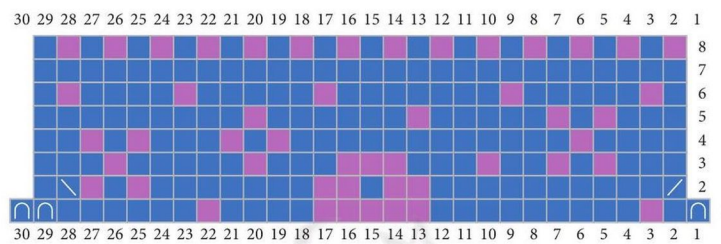
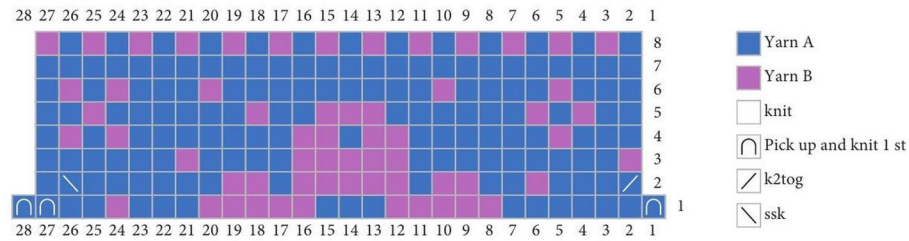
Chart D (Left Hand) - Sizes 3&4 ONLY

Key



Lackadaisical

Key





kelbourne
woolens

Germantown Bulky

100% wool / 100 gram skein
123 yards (112 meters)

made in the U.S.A.



KelbourneWoolens.com

Xandy Peters

Keswick



One Size: 127cm / 50" long x 127cm / 50" wide

Yarn: Neighbhood Fiber Co. Loft (laceweight; 70% kid mohair, 30% silk, 419m / 459yds per 50g skein)

Yarn A: Mondawmin; 3 skeins

Neighbhood Fiber Co. Studio Sock (fingering / 4-ply-weight; 100% organic Merino wool, 366m / 400yds per 113g skein)

Yarn B: Hamilton; 1 skein

Yarn C: Oaklee 1 skein

Yarn D: Lauraville; 1 skein

Yarn E: Cooper Circle; 1 skein

OR

Yarn A: approx 1257m / 1377yds of mohair laceweight yarn.

Yarn B: approx 366m / 400yds of fingering / 4-ply weight yarn.

Yarn C: approx 366m / 400yds of fingering / 4-ply weight yarn.

Yarn D: approx 366m / 400yds of fingering / 4-ply weight yarn.

Yarn E: approx 183m / 200yds of fingering / 4-ply weight yarn.

Gauge: 13.25 sts & 26.5 rows = 10cm / 4" over garter stitch on 5.5mm needles with 1 strand each of lace and fingering yarns held together after blocking.

13.25 sts & 26.5 rows = 10cm / 4" over garter stitch on 5.5mm needles with 1 strand of lace and 2 strands of fingering yarns held together after blocking.

Needles: 5.5mm / US 9 knitting needles (circular or straight). Always use a needle/hook size that will result in the correct gauge after blocking.

Notions: Stitch markers (14), sandwich bags (7), small binder clips (7), paper for labels, scale, pins for blocking, tapestry needle, blocking wires (optional).

Notes: *Keswick* is a lightweight square scarf worked in an intarsia plaid pattern. Mohair yarn is used throughout, tinting the other yarn colours as they overlap horizontally and vertically. Colourwork is created by holding 1, 2 or 3 strands simultaneously. Yarn A (mohair) is used throughout.

Begin by dividing yarn to create Balls 1-7, winding off 28g of yarn for each ball. These create the vertical colour stripes of the plaid. Each ball is referred to by number to differentiate from yarns of the same colour used to create horizontal stripes.

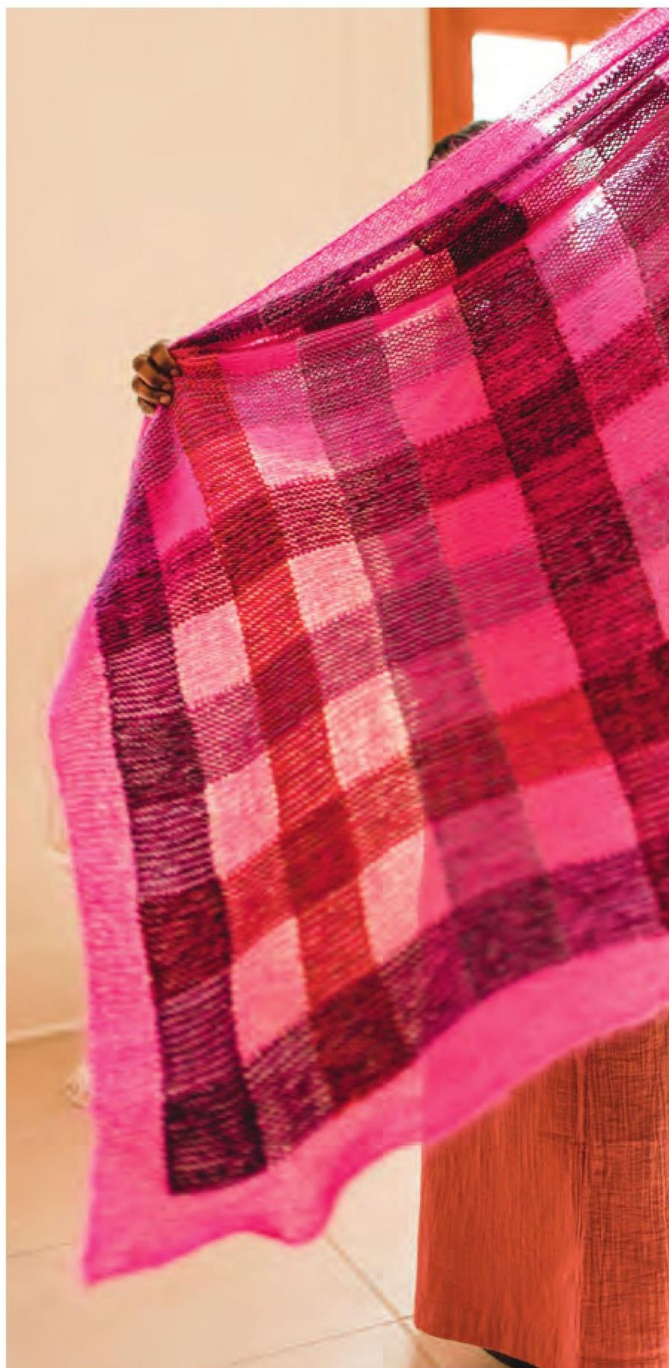
Balls 1 and 7: Yarn B

Balls 2 and 6: Yarn C

Balls 3 and 5: Yarn D

Ball 4: Yarn E

Place each ball in a sandwich bag along with a label matching its placement in the schematic. Pull a short length of yarn out of the top of the bag and secure the bag with a binder clip. The clip should be tight enough to keep the ball from unwinding, but easy to pull when more length is needed.



PATTERN BEGINS

Border

Using yarn A and the long-tail method, cast on 168 sts.

Row 1: K1tbl, k to last st, sl1 wyif.

Rep row 1 a further 23 times ending with a WS row.

Begin Plaid Pattern

Row 1 (RS): K1tbl, k11 with yarn A, PM, join yarn B and Ball 1, k12 with three strands, bring Ball 1 to front of work and drop, *PM, k10 with two strands, PM, join next ball, k12 with three strands, bring ball to front of work and drop, rep from * 5 times joining balls 3-7 in order, PM, with yarn A k to last st, sl1 wyif. *14 stitch markers placed*

Row 2 (WS): K1tbl, k to marker with yarn A, SM, pick up yarn B and ball from back of work, k to marker with three strands, *bring ball to front of work and drop, SM, k to marker with two strands, SM, pick up next ball from back of work, k to marker with three strands; rep from * to last marker, bring yarn B and last ball to front of work and drop, SM, with yarn A k to last st, sl1 wyif. Rep row 2 a further 22 times ending with a WS row.

****Vertical Stripe**

Row 4 (RS): K1tbl, k11 with yarn A, SM, pick up first ball, k12 with two strands, bring first ball to front of work and drop, [SM, k10 with yarn A, SM, pick up next ball, k12 with two strands, bring ball to front of work and drop] to last marker, SM, with yarn A k to last st, sl1 wyif.

Rep row 4 a further 19 times ending with a WS row.

Horizontal Stripe

Row 5 (RS): K1tbl, k11 with yarn A, SM, join next yarn colour according to diagram and pick up Ball 1, k12 with three strands, bring Ball 1 to front of work and drop, [SM, k10 with two strands, SM, pick up next ball, k12 with three strands, bring ball to front of work and drop] to last marker, SM, with yarn A k to last st, sl1 wyif.

Row 6 (WS): K1tbl, k to marker with yarn A, SM, pick up two strands from back of work, k to marker with three strands, [bring ball to front of work and drop, SM, k to marker with two strands, SM, pick up next ball from back of work, k to marker with three strands] to last marker, bring two strands to front of work and drop, SM, with yarn A k to last st, sl1 wyif. Rep row 6 a further 22 times ending with a WS row. **

Xandy Peters

Keswick

Work from ** to ** a further 5 times, alternating Vertical and Horizontal Stripes using the corresponding yarn colour in the schematic until each stripe is completed.

Continue with yarn A only.

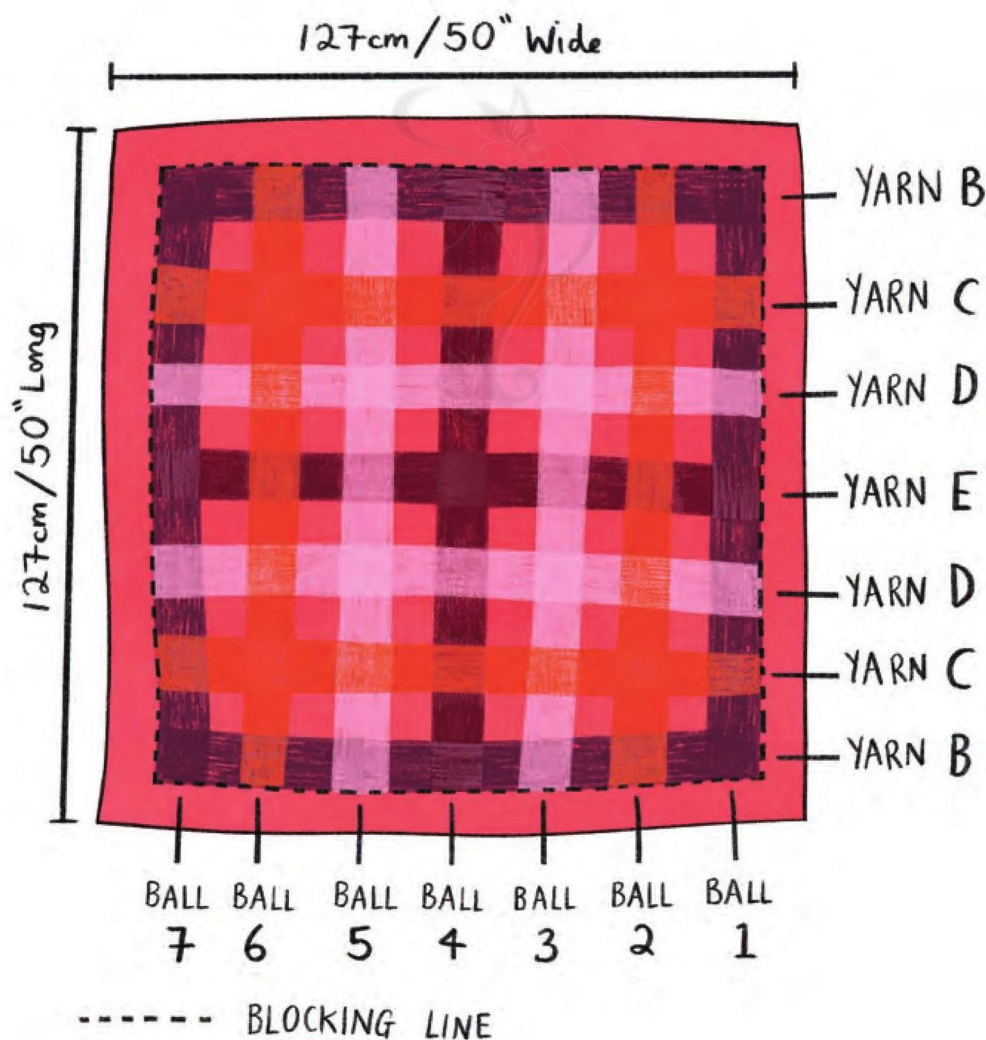
Next Row (RS): K1tbl, k to last st, sl1 wyif.

Rep this row a further 23 times ending with a WS row.

Cast off all sts loosely.

FINISHING

Weave in ends and steam block piece, pinning or placing blocking wires along the line in the schematic. Do not pin along the outer edge or stretch the mohair border during blocking.



Sylvia Watts-Cherry

Paragon



Sizes: 1 (2, 3, 4, 5, 6, 7, 8, 9)

Finished chest (fullest point) circumference:

94.5 (102, 118, 122, 125.5, 142, 149, 165.5, 172.5)cm / 37¼ (40¼, 46½, 48, 49½, 56, 58¾, 65¼, 68)" – to be worn with 3.5–16.5cm / 1½–6½" positive ease.

Adrien's height is 168cm / 5' 6" with a chest (fullest point) circumference of 98cm / 38.5", and is shown wearing the teal version in size 3.

Kathy's height is 168cm / 5' 6" with a chest (fullest point) circumference of 87cm / 34", and is shown wearing the pink version in size 2.

Pink sample:

Yarn: La Bien Aimée Merino DK (DK-weight; 100% superwash Merino wool; 230m / 252yds per 100g skein)

Shades:

Yarn A: Anemone; 2 (2, 3, 3, 3, 3, 3, 4, 4) skeins

Yarn B: Aimée's Flashy Lipstick; 2 (2, 3, 3, 3, 3, 3, 4, 4) skeins

Yarn C: Caramel; 1 (1, 1, 1, 1, 1, 1, 1, 2) skeins

Yarn D: Lannister; 1 (1, 2, 2, 2, 2, 2, 2, 2) skeins

Yarn E: Ayre; 1 (1, 1, 1, 1, 1, 1, 1, 1) skeins

Teal sample:

Qing Fibre Dashing DK (DK-weight; 100% Ultra fine South African Merino wool; 225m / 246yds per 100g skein)

Shades:

Yarns A & E: Okinami; 3 (3, 4, 4, 4, 5, 5, 5, 5) skeins

Yarn B: Frost; 2 (3, 3, 3, 3, 4, 4, 4, 5) skeins

Yarn C: Honeycomb; 1 (1, 1, 1, 2, 2, 2, 2, 2) skeins

Yarn D: Acid Apple; 2 (2, 2, 2, 2, 2, 2, 2, 3) skeins

Note: This sample uses only four colours, so both Yarns A and E in the pattern are the same shade.

OR

Yarn A: approx. 523 (550, 627, 641, 665, 726, 773, 834, 860)m / 573 (603, 687, 703, 729, 796, 847, 914, 943)yds of DK-weight yarn.

Yarn B: approx. 433 (479, 553, 588, 639, 711, 766, 846, 915)m / 474 (525, 606, 645, 700, 779, 840, 928, 1003)yds of DK-weight yarn.

Yarn C: approx. 155 (171, 198, 210, 228, 254, 274, 302, 327)m / 169 (187, 216, 230, 250, 278, 299, 331, 358)yds of DK-weight yarn.

Yarn D: approx. 228 (253, 292, 311, 337, 375, 404, 447, 483)m / 251 (278, 321, 342, 371, 413, 445, 491, 531)yds of DK-weight yarn.

Yarn E: approx. 113 (125, 145, 154, 167, 186, 200, 221, 239)m / 124 (137, 158, 169, 183, 204, 220, 242, 262)yds of DK-weight yarn.

Sylvia Watts-Cherry

Paragon

Gauge: 22 sts & 32 rows = 10cm / 4" over Chart

A pattern on 3.5mm needles, after blocking.

Needles: 3.5mm / US 4 knitting needles

3mm / US 2.5 knitting needles AND circular needle,
40cm / 16" length AND needles suitable for working
small circumferences in the round

Always use a needle size that will result in the correct
gauge after blocking.

Notions: 2 stitch markers (including 1 unique for beg
of round), tapestry needle.

Notes: The front, back and set-in sleeves of *Paragon*
are worked separately in pieces from the bottom up
and seamed; stitches are then picked up for the neckband
and worked in the round. The body and sleeves are
worked in a St st and intarsia colourwork pattern.

Use a separate ball of yarn or bobbins for each colour.

Twist yarns together on WS to prevent holes.

Read the chart from right to left on RS rows and from
left to right on WS rows. Weave loose ends into stitches
in a matching colour on the WS. While weaving in
the ends you can also tighten up any loose stitches
and improve the look of the RS of your knitting.

Full sleeve charts are available as a separate download.
Please see inside cover for your download code.

Stitch Glossary:

2x2 Rib

Worked over a multiple of 4 sts

Row 1 (RS): [K2, p2] to end.

Row 2 (WS): [K2, p2] to end.

Rep rows 1-2 for patt.

PATTERN BEGINS

** BACK

With smaller needles and yarn A, cast on 104

(112, 132, 136, 140, 156, 164, 184, 192) sts.

Work in 2x2 Rib until piece measures 7.5cm / 3"
from cast-on edge, ending with a WS row.

Sizes 3, 4, 5, 8 & 9 ONLY

Next row (RS): [K2, p2] to end.

Next row (WS): P32 (33, 34, 45, 47), p2tog, p64 (66, 68,
90, 94), p2tog, p to end. 130 (134, 138, 182, 190) sts

ALL sizes again:

Change to larger needles.

Establish pattern as follows:

Sizes 1, 3, 6 & 8 ONLY:

Row 1 (RS): Work row 1 of Chart A 4 (5, 6, 7) times
to end.

Row 2 (WS): Work next row of Chart A to end.

Sizes 2, 4, 5, 7 & 9 ONLY:

Note: On each row, knit all sts before the markers
in the same yarn as the first st of chart and the sts
after the markers in the same yarn as the last st of
chart; on row 1 this will be yarn D.

Next row (RS): K4 (2, 4, 4, 4), PM, work row 1
of Chart A 4 (5, 5, 6, 7) times changing yarn as
required, PM, k to end.

Next row (WS): P to marker, SM, work next row of
Chart A to marker, SM, p to end.



ALL sizes again:

Continue in patt as set for your size, working next row of chart each time, maintaining edge sts as set if necessary and changing yarn as indicated in the chart, until piece measures 31cm / 12¼" from cast-on edge, ending with a WS row.

Shape Armholes

NOTE: Keep established chart pattern correct throughout shaping; remove markers when necessary.

Sizes 3, 4, 5, 6, 7, 8 & 9 ONLY:

Cast off 4 sts at beg of next 2 rows. - (-, 122, 126, 130, 148, 156, 174, 182) sts

ALL sizes again:

Cast off 3 sts beg of next 2 (2, 4, 4, 4, 4, 6, 8, 10) rows, then cast off 2 sts at beg of next 2 (2, 4, 4, 4, 8, 8, 8, 8) rows. 94 (102, 102, 106, 110, 120, 122, 134, 136) sts

Next row (RS)(dec): K1, ssk, patt to last 3 sts, k2tog, k1. 2 sts dec

Next row (WS): Patt to end.

Rep last 2 rows a further 10 (11, 9, 9, 8, 9, 8, 12, 11) times. 72 (78, 82, 86, 92, 100, 104, 108, 112) sts **

Work straight until armhole measures 19 (20.5, 21.5, 22.5, 24.5, 25.5, 26.5, 27.5, 29.5)cm / 7½ (8, 8½, 8¾, 9¾, 10, 10½, 10¾, 11½)", ending with a WS row.

Shape neck and shoulders

NOTE: Read ahead before continuing as neck shaping and shoulder shaping are worked **AT THE SAME TIME**.

Next row (RS): Patt across 25 (28, 29, 31, 33, 37, 38, 40, 42) sts, leave yarn attached to work right back and join new strand of yarn, cast off next 22 (22, 24, 24, 26, 26, 28, 28, 28) sts for back neck, patt to end.

25 (28, 29, 31, 33, 37, 38, 40, 42) sts per side

NOTE: Work both sides simultaneously with separate balls of yarn. Instructions for each side are separated by a semi-colon ; .

Next row (WS): Patt to end; patt to end.

Continue in patt and cast off 4 (4, 4, 4, 5, 5, 5, 5, 5) sts at neck edge for each side, then cast off 3 (3, 4, 4, 4, 4, 5, 5, 5) sts at neck edge for each side, then cast off 3 (3, 3, 3, 4, 4, 4, 4, 4) sts at neck edge for each side.

AT THE SAME TIME, when armhole measures 19.5 (21, 22, 23, 25, 26, 27, 28, 30)cm / 7¾ (8¼, 8¾, 9, 9¾, 10¼, 10¾, 11, 11¾)", ending with a WS row, cast off 5 (6, 6, 7, 7, 8, 8, 9, 9) sts at shoulder edge for each side 3 (3, 3, 2, 2, 3, 3, 2, 2) times, then cast off rem 0 (0, 0, 6, 6, 0, 0, 8, 10) sts for each side.

FRONT

Work as for Back from ** to **. 72 (78, 82, 86, 92, 100, 104, 108, 112) sts

Work straight until armhole measures 11.5 (13, 14, 15, 17, 18, 19, 20, 22)cm / 4½ (5, 5½, 6, 6¾, 7, 7½, 7¾, 8¾)", ending with a WS row.

Shape neck

Next row (RS): Patt across 29 (32, 33, 35, 37, 41, 42, 44, 46) sts, leave yarn attached to work left front and join new strand of yarn, cast off next 14 (14, 16, 16, 18, 18, 20, 20, 20) sts for front neck, patt to end. 29 (32, 33, 35, 37, 41, 42, 44, 46) sts per side

NOTE: Work both sides simultaneously. Instructions for each side are separated by a semi-colon ; .

Next row (WS): Patt to end; patt to end.

Continue in patt and cast off 4 sts at neck edge for each side, then cast off 3 sts at neck edge for each side, then cast off 2 sts at neck edge for each side. 20 (23, 24, 26, 28, 32, 33, 35, 37) sts per side

Next row (RS)(dec): Patt to last 3 sts, k2tog, k1; k1, ssk, patt to end. 1 st dec per side

Next row (WS): Patt to end; patt to end.

Rep last 2 rows a further 4 (4, 5, 5, 7, 7, 8, 8, 8) times. 15 (18, 18, 20, 20, 24, 24, 26, 28) sts per side

Work straight in patt until armhole measures 19.5 (21, 22, 23, 25, 26, 27, 28, 30)cm / 7¾ (8¼, 8¾, 9, 9¾, 10¼, 10¾, 11, 11¾)" to match Back, ending with a WS row.

Shape shoulder

Cast off 5 (6, 6, 7, 7, 8, 8, 9, 9) sts at shoulder edge for each side 3 (3, 3, 2, 2, 3, 3, 2, 2) times, then cast off rem 0 (0, 0, 6, 6, 0, 0, 8, 10) sts for each side.

Sylvia Watts-Cherry

Paragon

SLEEVES

With smaller needles and yarn A, cast on 48 (48, 52, 52, 52, 52, 56, 56, 56) sts.

Work in 2x2 Rib until piece measures 8cm / 3¼" from cast-on edge, ending with a WS row.

Change to larger needles.

NOTE: Read ahead before continuing as chart pattern and sleeve shaping are worked **AT THE SAME TIME**. Ensure you are working from correct chart for your size. Only the first 42 rows of colourwork pattern are included in Chart B to establish pattern; continue to keep the established pattern correct throughout the sleeve shaping, taking increased sts into patt. Alternatively, full sleeve charts are available as a separate download – see Pattern Notes.

Next row (RS): Work row 1 of Chart B to end.

Working next row of chart each time, continue working from chart as set and **AT THE SAME TIME**, when 10 (8, 8, 6, 4, 4, 4, 2, 2) chart rows have been worked, begin sleeve shaping as foll:

Inc row (RS): K1, M1R, k to last st, M1L, k1. *2 sts inc*
Work 9 (7, 7, 5, 3, 3, 3, 3, 3) rows.

Rep last 10 (8, 8, 6, 4, 4, 4, 4, 4) rows a further 5 (4, 13, 7, 2, 5, 11, 16, 22) times. *60 (58, 80, 68, 58, 64, 80, 90, 102) sts*

Sizes 1, 2, 4, 5, 6, 7, 8 & 9 ONLY:

Work Inc row once.

Work 11 (9, -, 7, 5, 5, 5, 5, 5) rows. *2 sts inc*

Rep last 12 (10, -, 8, 6, 6, 6, 6, 6) rows a further 3 (6, -, 7, 16, 14, 10, 7, 3) times. *68 (72, -, 84, 92, 94, 102, 106, 110) sts*

ALL sizes again:

Work straight if necessary until sleeve measures 45cm / 17¾" from cast-on edge, ending with a WS row.

Shape Sleeve Cap

Cast off 3 (3, 4, 4, 4, 4, 4, 4) sts beg of next 2 rows, then cast off 2 sts beg of next 2 (0, 0, 0, 4, 4, 6, 6, 2) rows. *58 (66, 72, 76, 76, 78, 82, 86, 98) sts*



Next row (RS)(dec): K1, ssk, patt to last 3 sts, k2tog, k1. 2 sts dec

Next row (WS): Patt to end.

Rep last 2 rows a further 14 (17, 19, 21, 20, 21, 22, 23, 29) times. 28 (30, 32, 32, 34, 34, 36, 38, 38) sts
Cast off 3 sts beg of next 4 rows. Cast off rem 16 (18, 20, 20, 22, 22, 24, 26, 26) sts.

FINISHING

Weave in ends, tightening any loose sts if necessary.
Wet block each piece to measurements.
Sew shoulder seams.

Neckband

With RS facing, using smaller needles and yarn A, beg at left shoulder seam, pick up and knit 26 (26, 27, 27, 27, 28, 28, 28) sts down left side of front neck, pick up and knit 14 (14, 16, 16, 18, 18, 20, 20) sts across front neck, pick up and knit 26 (26, 27, 27, 27, 28, 28, 28) sts up right side of front neck, pick up and knit 10 (10, 11, 11, 13, 13, 14, 14) sts down right side of back neck, pick up and knit 22 (22, 24, 24, 26, 26, 28, 28, 28) sts across back neck, pick up and knit 10 (10, 11, 11, 13, 13, 14, 14, 14) sts up left side of back neck. PM to indicate beg of round and join to work in the round. 108 (108, 116, 116, 124, 124, 132, 132, 132) sts.

Round 1: [K2, p2] to end.

Rep round 1 until neckband measures 3cm / 1¼".

Cast off all sts.

Seam side and sleeve seams. Set in the sleeves, ensuring the centre of the sleeve cap aligns with the shoulder seam. Weave in rem ends and block seams and neckband.

a. Finished chest (fullest point) circumference:

94.5 (102, 118, 122, 125.5, 142, 149, 165.5, 172.5)cm / 37¼ (40¼, 46½, 48, 49½, 56, 58¾, 65¼, 68)"

b. Length (hem to underarm): 31cm / 12¼"

c. Armhole depth: 19.5 (21, 22, 23, 25, 26, 27, 28, 30)cm / 7¾ (8¼, 8¾, 9, 9¾, 10¼, 10¾, 11, 11¾)"

d. Shoulder width: 7 (8, 8, 9, 9, 11, 11, 12, 12.5)cm / 2¾ (3¼, 3¼, 3½, 3½, 4¼, 4¼, 4¾, 5)"

e. Neck width: 19 (19, 21, 21, 23, 23, 25, 25, 25)cm / 7½ (7½, 8¼, 8¼, 9, 9, 9¾, 9¾, 9¾)"

f. Front neck drop: 10cm / 4"

g. Sleeve length: 45cm / 17¾"

h. Upper arm circumference: 31 (32.5, 36.5, 38, 42, 42.5, 46.5, 48, 50)cm / 12¼ (12¾, 14¼, 15, 16½, 16¾, 18¼, 19, 19¾)"

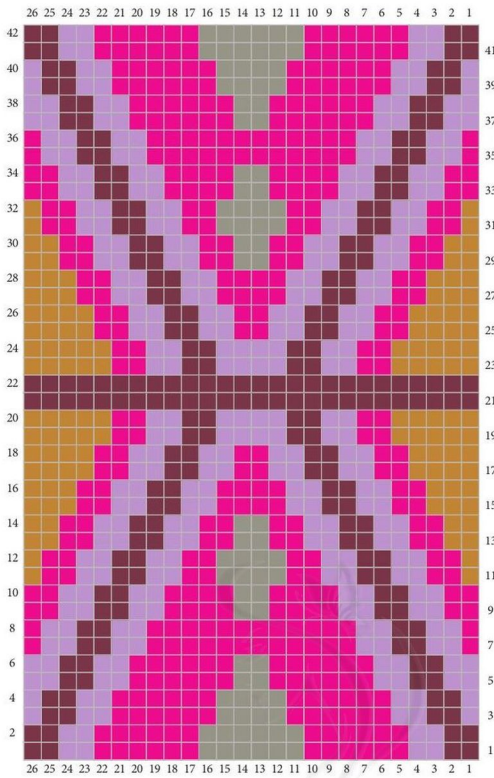
i. Cuff circumference: 22 (22, 23.5, 23.5, 23.5, 23.5, 25.5, 25.5, 25.5)cm / 8¾ (8¾, 9¼, 9¼, 9¼, 9¼, 10, 10, 10)"



Note: To download and print a large scale version of these charts, please use the download code on the inside front cover.

Chart A

Key



- RS: knit
WS: purl
- RS: M1R
- RS: M1L
- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Yarn E

Chart B - Size 1 ONLY

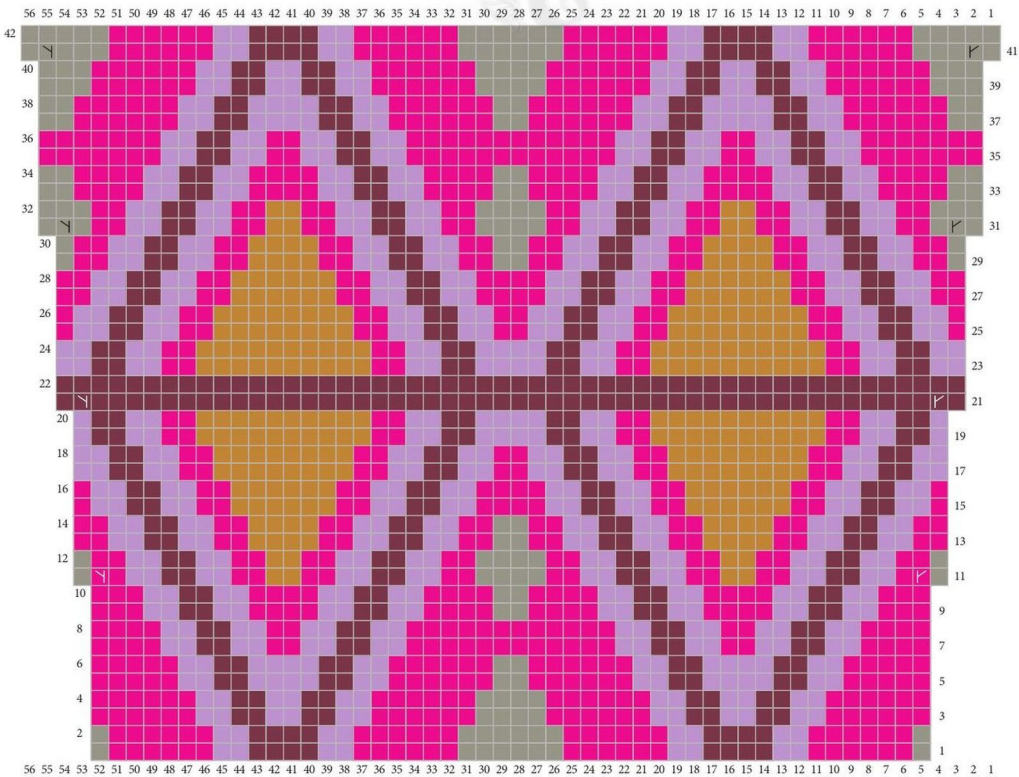


Chart B - Size 2 ONLY

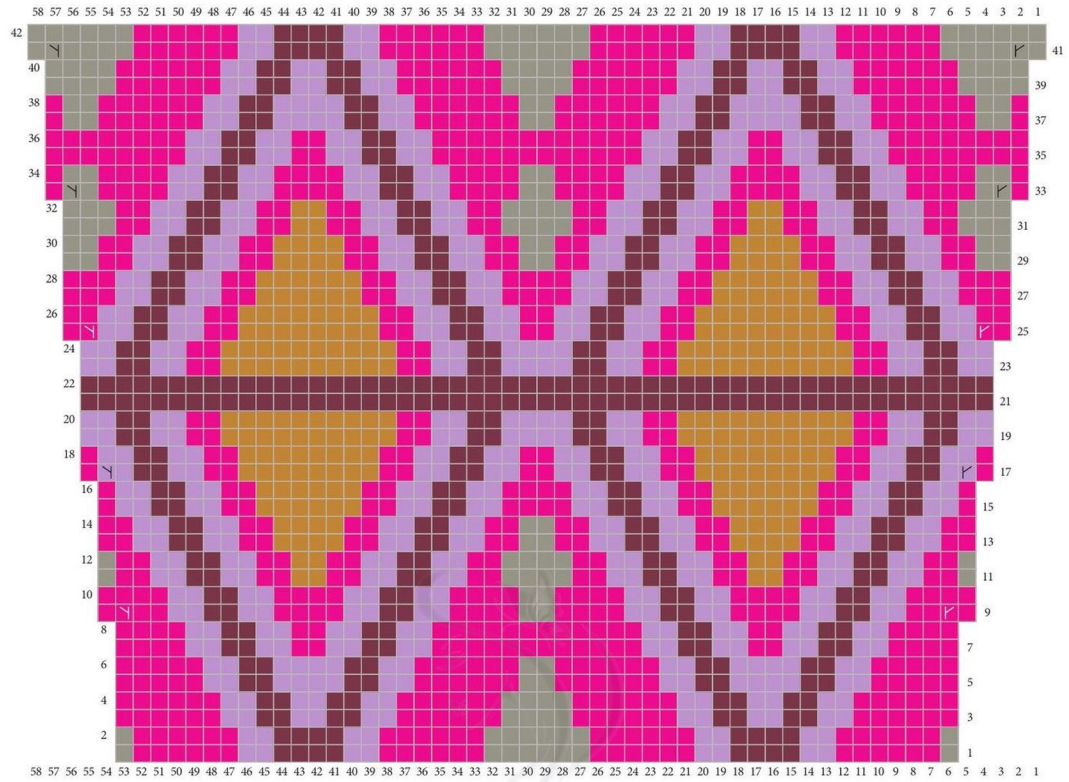
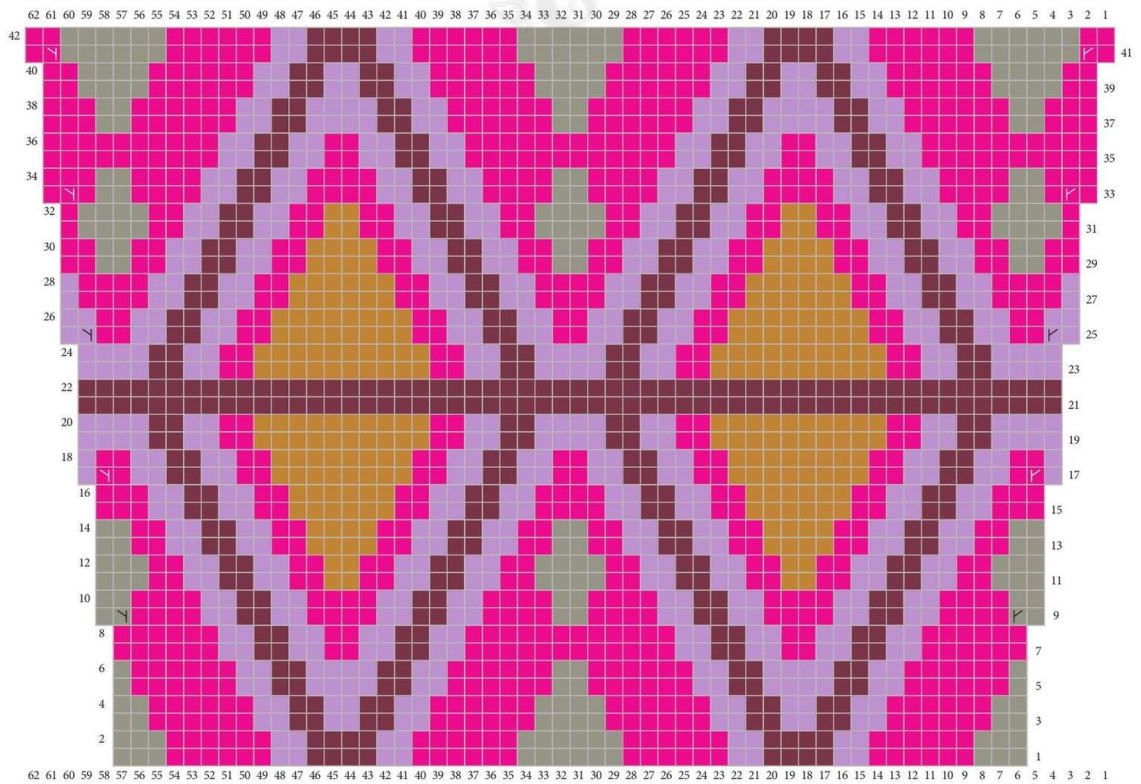


Chart B - Size 3 ONLY



Sylvia Watts-Cherry

Paragon

Chart B - Size 4 ONLY

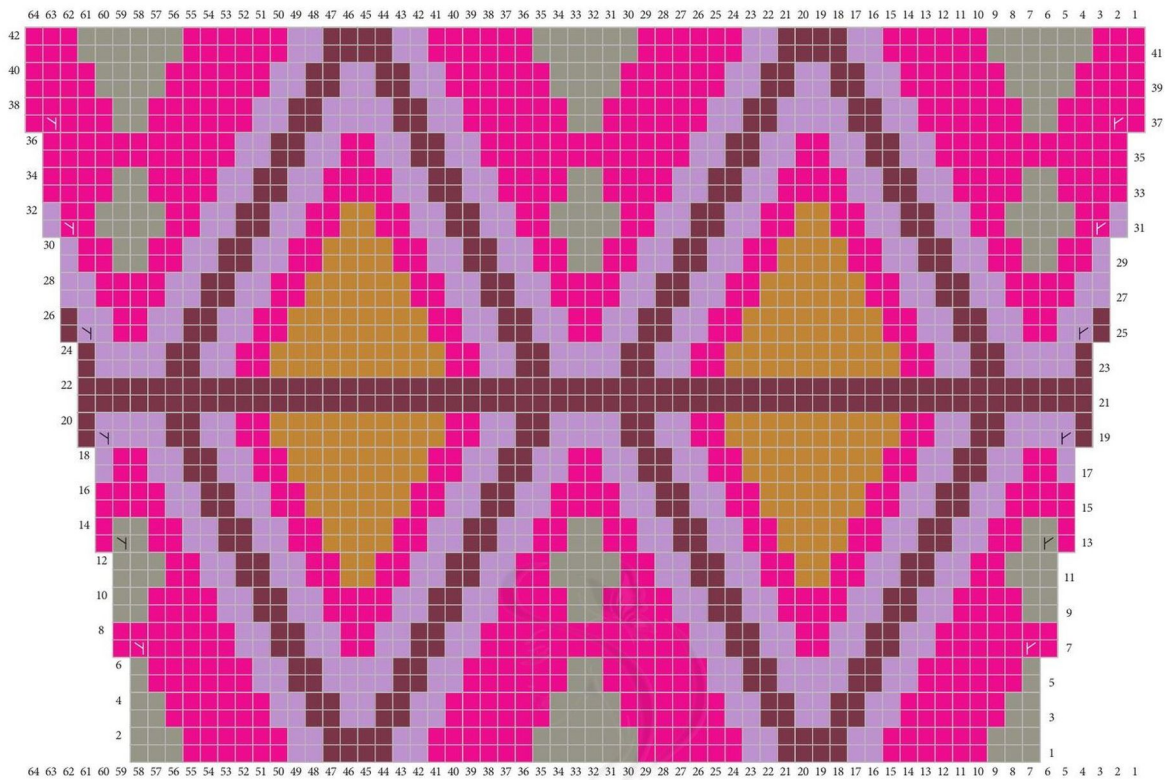


Chart B - Size 5 ONLY

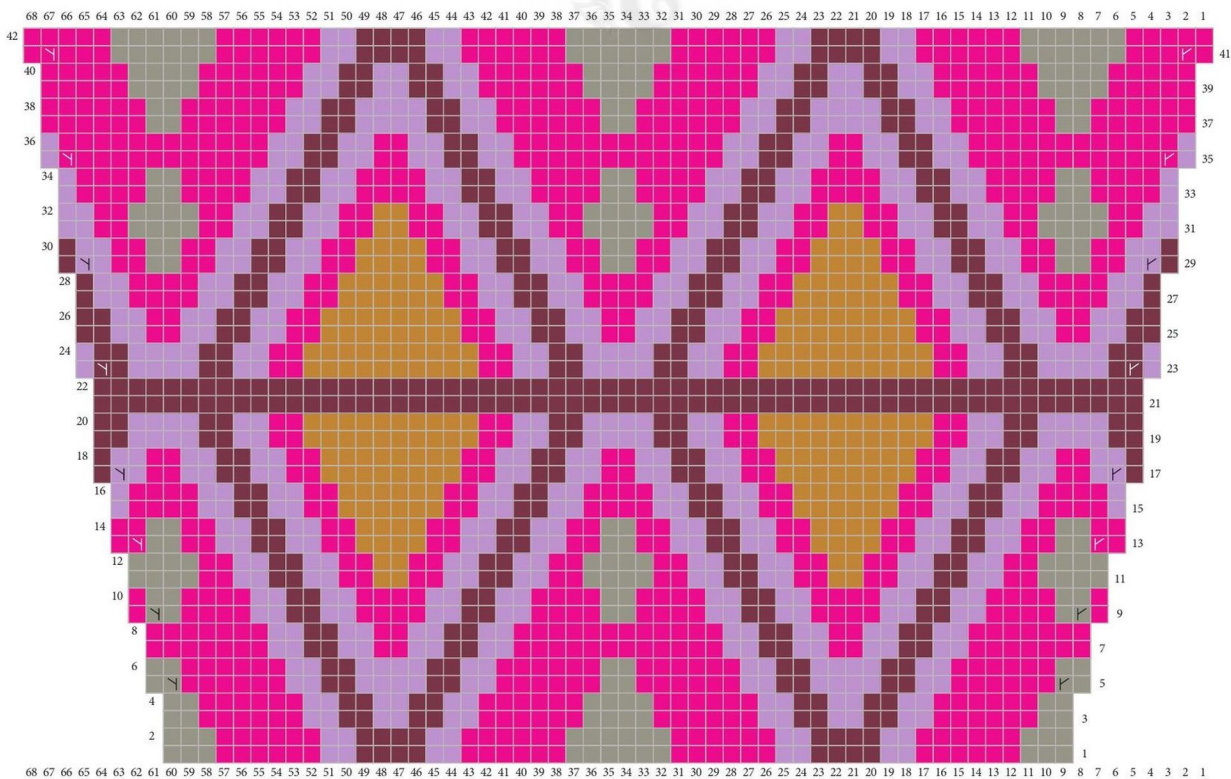


Chart B - Size 6 ONLY

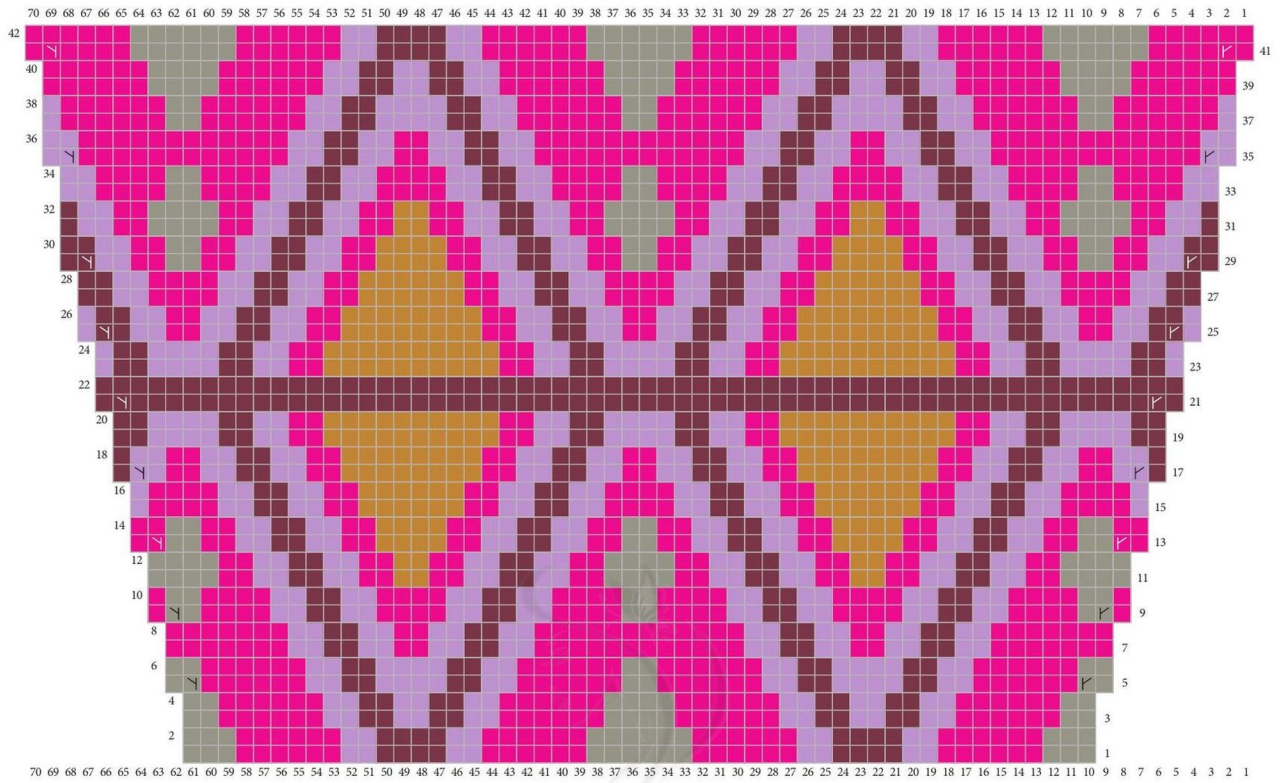
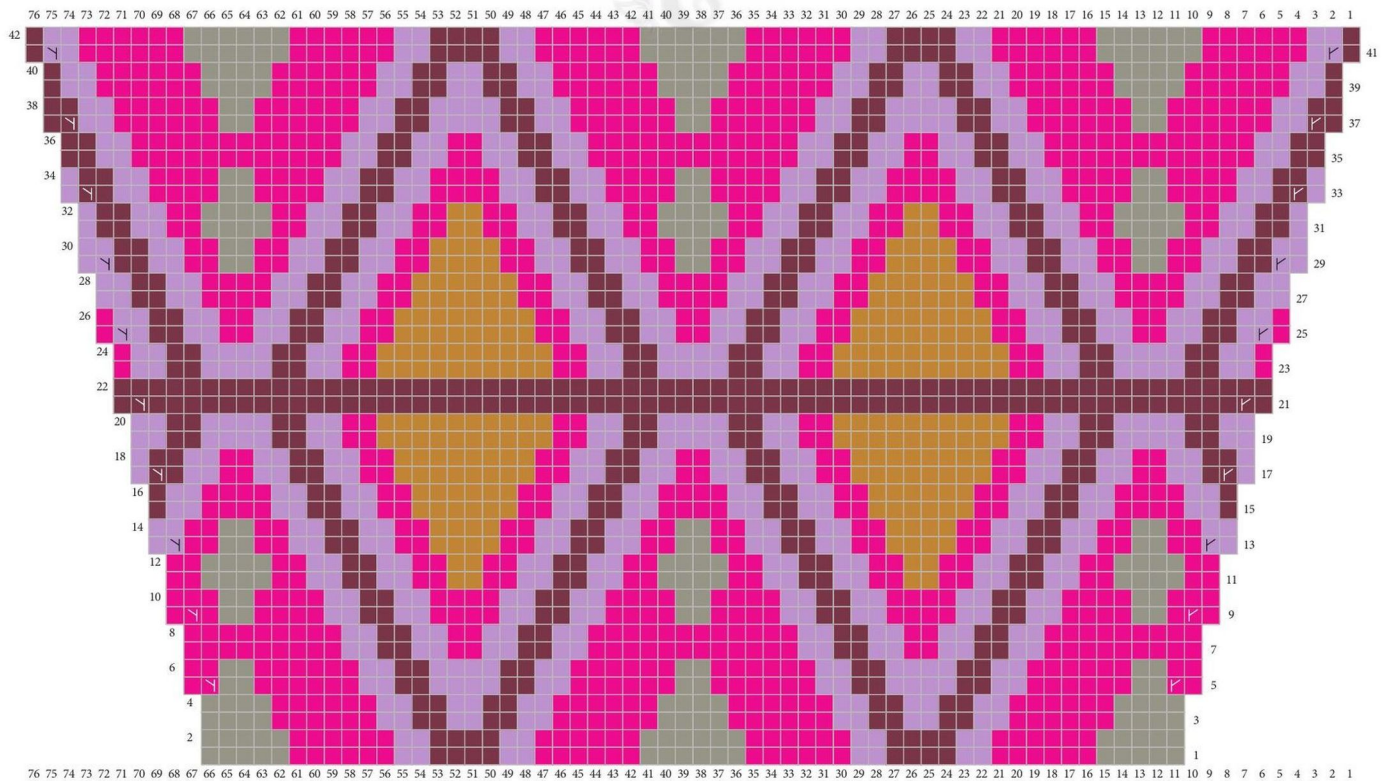


Chart B - Size 7 ONLY



Sylvia Watts-Cherry

Paragon

Chart B - Size 8 ONLY

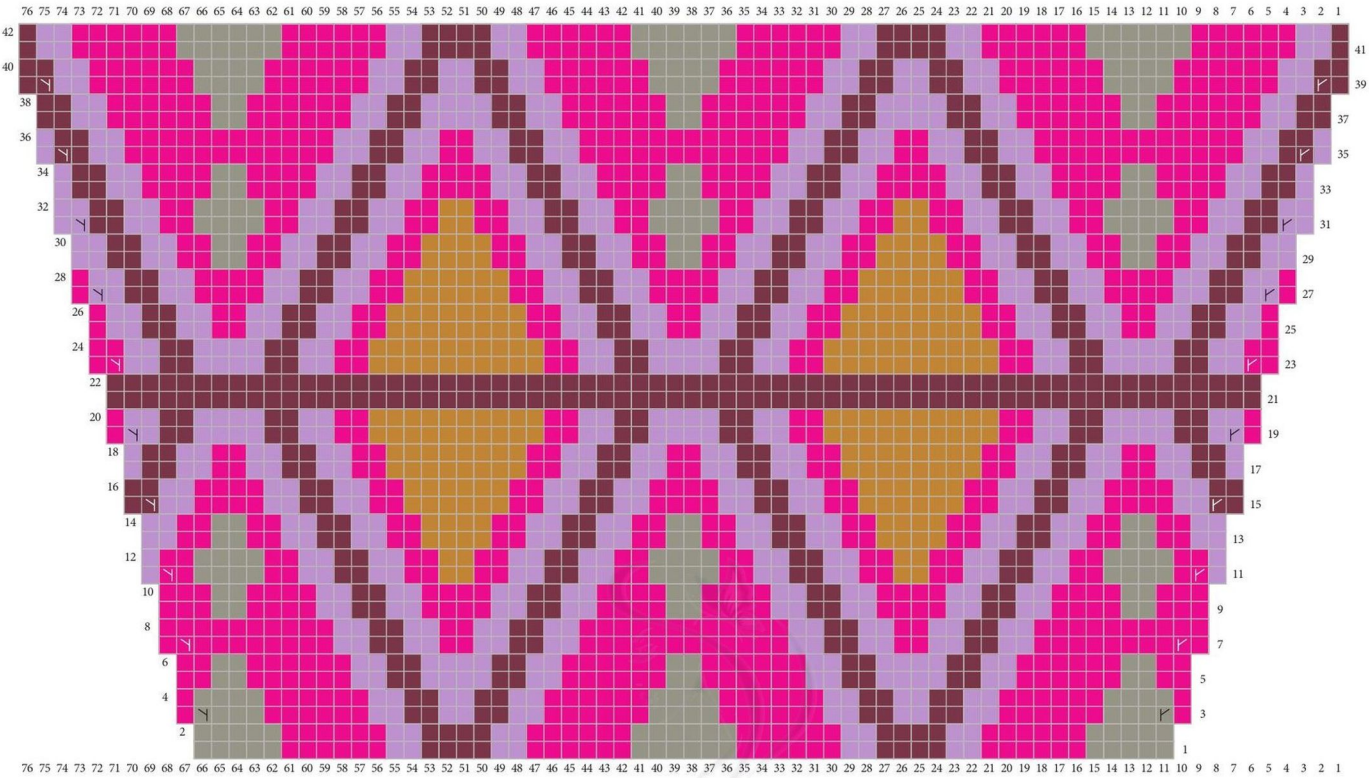
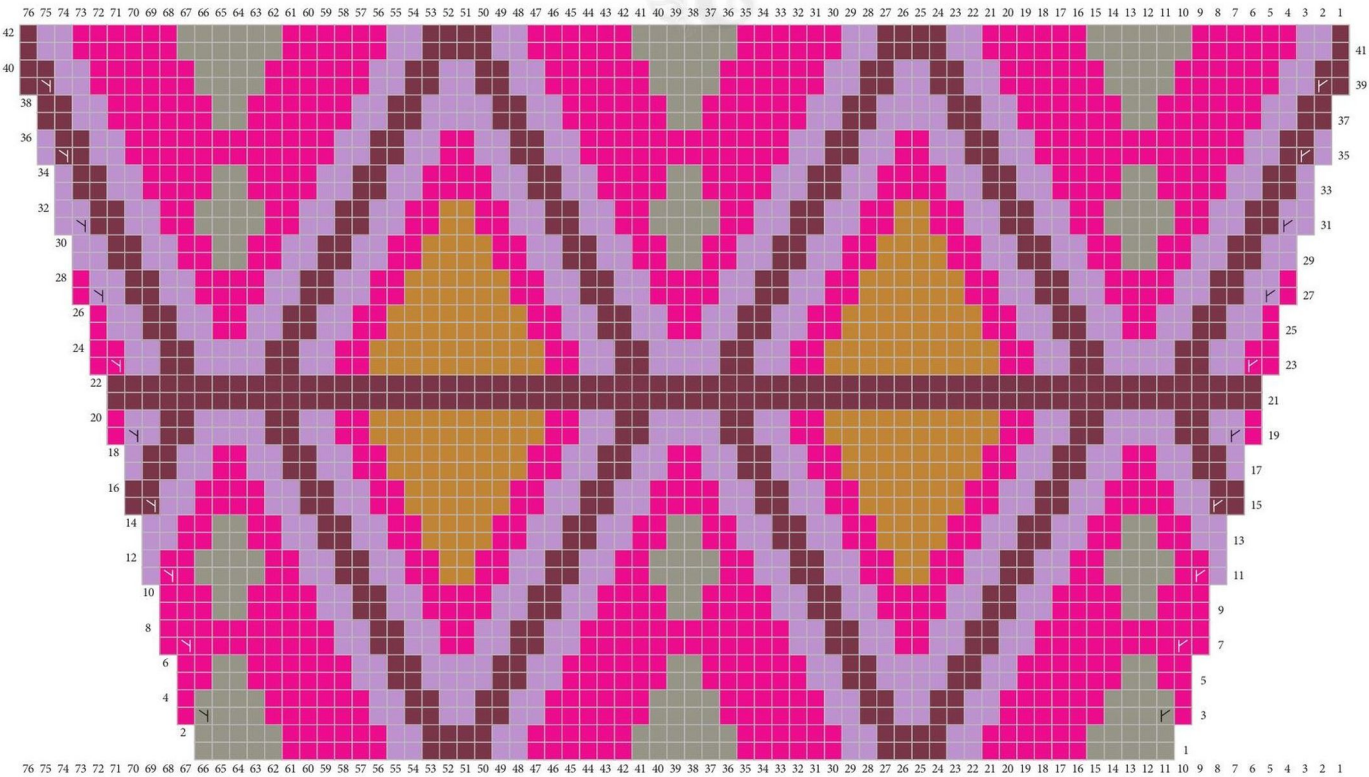


Chart B - Size 9 ONLY





Sachiko Burgin

Chōcho Mitts



Sizes: 1 (2, 3)

Finished hand circumference: 18 (21, 24)cm / 7 (8¼, 9½)" - to be worn with 0 ease

Model wears size 2.

Yarn: Julie Asselin Journey Sport (sport-weight; 80% Rambouillet wool, 20% Targhee wool; 92m / 210yds per 56g skein)

Shades:

Yarn A: Charbon; 1 skein

Yarn B: Automne; 1 skein

OR

Yarn A: approx. 44 (50, 57)m / 48 (55, 62)yds of sport-weight yarn.

Yarn B: approx. 125 (152, 180)m / 137 (166, 197)yds of sport-weight yarn.

Gauge: 27 sts & 36 rows = 10cm / 4" over St st on 3.25mm needles, after blocking.

Needles: 2.75mm / US 2 needles suitable for working small circumferences in the round AND two DPNs 3.25mm / US 3 needles suitable for working small circumferences in the round AND two DPNs

Always use a needle size that will result in the correct gauge after blocking.

Notions: 2 stitch markers, scrap yarn, tapestry needle.

Notes: *Chōcho* mitts are worked from the cuff to the fingertips, and the thumb is picked up at the end using the afterthought thumb method.

The chart is worked using the stranded colourwork method. Keep floats loose to maintain an elastic fabric. For floats longer than 3 stitches, twist yarns together on WS of work. Length can be added to hand after completion of chart.

Stitch Glossary:

1x1 Rib (in the round):

Round 1: [K1, p1] to end.

Rep round 1 for pattern.

PATTERN BEGINS

RIGHT MITTEN

**** Cuff**

Using smaller needles suitable for working small circumferences in the round and yarn A, cast on 48 (56, 64) sts. Join for working in the round being careful not to twist. PM to indicate beg of round. Work 2 rounds in 1x1 Rib.

Change to yarn B, work 4 rounds in 1x1 Rib.
Change to yarn A, work 2 rounds in 1x1 Rib.
Change to yarn B, work in 1x1 Rib until cuff measures approx. 5.5cm / 2¼" from cast-on edge.

Hand

Change to larger needles. With yarn B, knit 4 (5, 6) rounds.

Next round: Following correct chart for your size, work round 1 of Chart twice.

Working next round of chart each time, continue in patt as set until round 19 (20, 21) of chart is complete. **

Next round: Working next round of chart, patt across next 24 (28, 32) sts, with scrap yarn knit next 6 (8, 9) sts for afterthought thumb then slip them back to LH needle, work in patt to end of round.

*** Work in patt until round 24 (26, 28) of chart is complete, then rep rounds 1-19 (20, 22) **only** once more. Break yarn A. Continue with yarn B only.

Knit 2 (3, 3) rounds. **Note:** Additional rounds may be worked here to add length to the hands.

Next round: K24 (28, 32), PM, k to end.

Shape Top

Dec round: [Ssk, k to 3 sts before marker, k2tog, k1, SM] twice. 4 sts dec

Rep Dec round every other round, a further 3 (3, 4) times, then every round 4 (6, 6) times. 16 (16, 20) sts

Divide sts so that first and last 8 (8, 10) sts are on two separate DPNs.

Graft sts together.

Thumb

Carefully remove scrap yarn and place 6 (8, 9) sts from bottom of thumb opening on a larger DPN and 6 (8, 9) sts from top of opening on a second larger DPN. ***

Beg at right-hand side of top needle, using needles suitable for working small circumferences in the round, join yarn B and knit across 6 (8, 9) top sts, pick up and knit 2 sts in gap at side of opening, knit 6 (8, 9) sts bottom sts, pick up and knit 2 sts in gap at other side of opening. PM for beg of round.

16 (20, 22) sts

Knit 7 (9, 12) rounds.

Change to yarn A, knit 2 rounds.

Change to yarn B, knit 2 rounds.

Change to yarn A, knit 2 rounds. Break yarn A.

Change to yarn B and work in St st until thumb measures 5 (6, 6.5)cm / 2 (2¼, 2½)" from join, or 0.5cm / ¼" shorter than desired thumb length.

Next round: [K2tog] 8 (10, 11) times. 8 (10, 11) sts

Next round: [K2tog] 4 (5, 5) times, k0 (0, 1). 4 (5, 6) sts

Break yarn, thread tail onto yarn needle and draw through all rem sts, pull tight and fasten off.

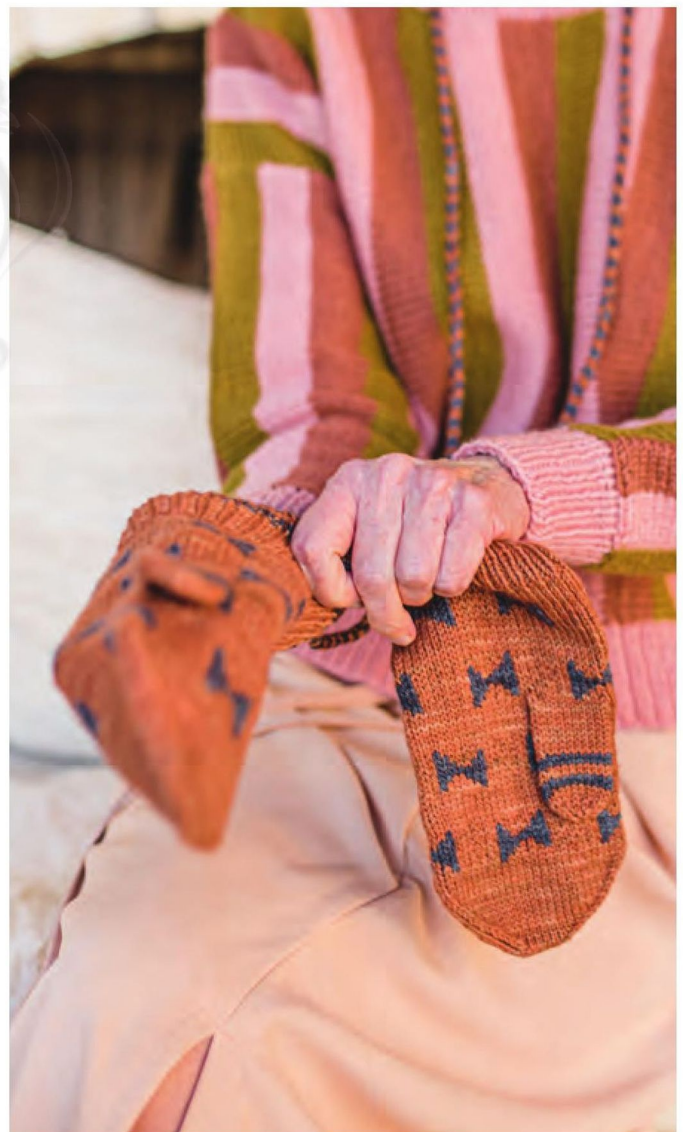
LEFT MITTEN

Work Left Mitten as for Right Mitten from ** to **.

Next round: Working next round of chart, patt across next 17 (19, 22) sts, with scrap yarn knit next 6 (8, 9) sts for afterthought thumb, then slip them back to LH needle and knit them again with working yarn, work in patt to end of round.

Work as for Right Mitten from *** to ***.

Join yarn B at right-hand side of **bottom** needle and complete Left Mitten thumb in same way as Right Mitten.



Chōcho Mitts

FINISHING

Weave in ends and block to measurements.

I-cord String (optional)

Using smaller DPNs, yarn A, and the long-tail cast on method, cast on 4 sts, leaving a tail approx. 30cm / 12" long.

Work i-cord in stripe sequence as foll:

Note: When changing yarn colours, do not break yarn, but carry new colour up loosely in back by bringing it under the yarn from the previous round.

Rounds 1-2: With yarn A, k4, do not turn, slide sts to opposite end of needle.

Rounds 3-4: With yarn B, k4, do not turn, slide sts to opposite end of needle.

Rep rounds 1-4 until i-cord measures approx. 127-140cm / 50-55" in length, or until it is slightly longer than your wingspan from wrist to wrist, ending with round 2.

Cast off all sts. Break yarn leaving a tail approx. 30cm / 12" long.

Using the tails from each end, sew i-cord to the outer side of each mitten near the cast-on edge.



Chart - Size 1 ONLY

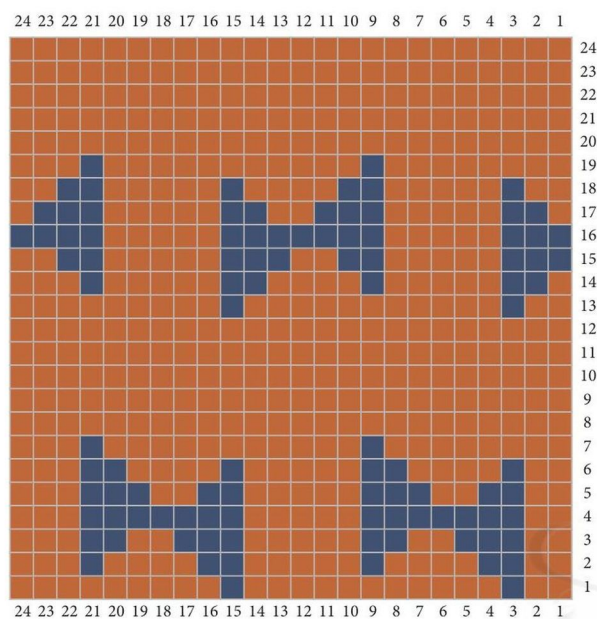


Chart - Size 2 ONLY

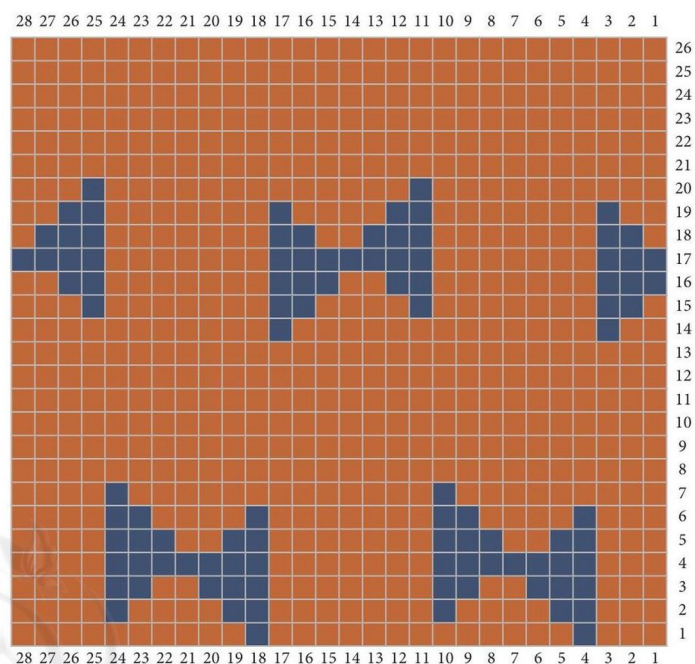
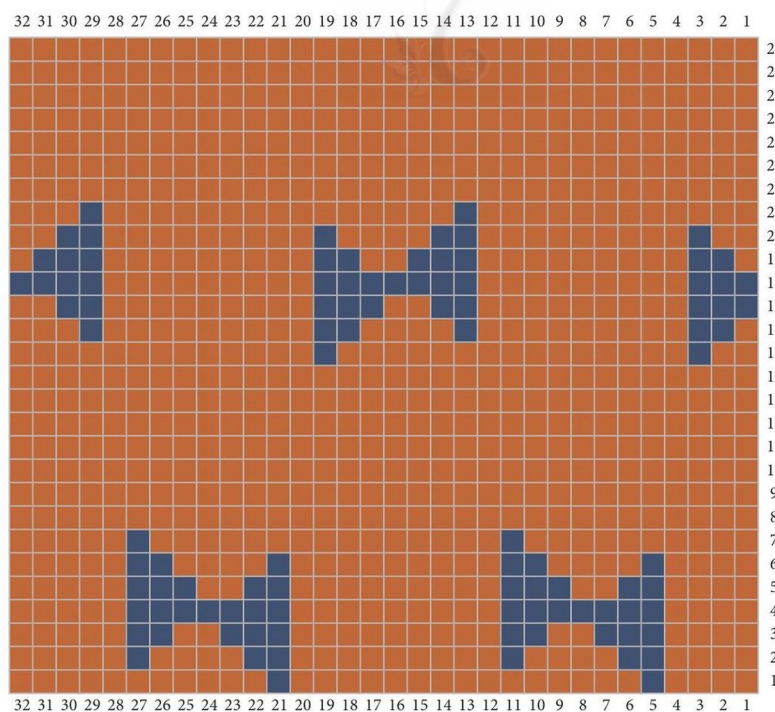


Chart - Size 3 ONLY



Key

- Knit with yarn A
- Knit with yarn B

Kiyomi Burgin

Chōcho Hat



Sizes: 1 (2, 3)

Finished hat circumference: 49.5 (55, 58.5)cm / 19½ (21½, 23)" - to be worn with approx. 2.5-5cm / 1-2" negative ease

Model wears size 2.

Yarn: Julie Asselin Journey Sport (sport-weight; 80% Rambouillet wool, 20% Targhee wool; 192m / 210yds per 56g skein)

Shades:

Yarn A: Charbon; 1 (1, 2) skeins

Note: The sample of size 2 used the entire skein of yarn A. Consider purchasing additional yarn.

Yarn B: Automne; 1 skein

OR

Yarn A: approx. 175 (190, 210)m / 190 (210, 230)yds of sport-weight yarn

Yarn B: approx. 70 (75, 80)m / 75 (80, 85)yds of sport-weight yarn (including yarn for pom-pom)

Gauge: 27 sts & 36 rows = 10cm / 4" over colourwork pattern on 3.25mm needles, after blocking.

35 sts & 44 rows = 10cm / 4" over 1x1 Rib on 2.75mm needles, unstretched after blocking.

Needles: 2.75mm / US 2 circular needle, 40cm / 16" length
3.25mm / US 3 circular needle, 40cm / 16" length AND needles suitable for working small circumferences in the round

Always use a needle size that will result in the correct gauge after blocking.

Notions: Stitch marker, 5-6cm / 2-2½" pom-pom maker, tapestry needle.

Notes: *Chōcho* hat is worked in one piece from the brim up. The chart is worked using the stranded colourwork method. Keep floats loose to maintain an elastic fabric. For floats longer than 5 stitches, twist yarns together on wrong side of work. Please check your gauge by knitting a substantial swatch in the charted pattern before beginning, as stranded knitting can work up tighter than you would normally knit.

Stitch Glossary:

1x1 Rib (in the round):

Round 1: [K1, p1] to end.

Rep round 1 for patt.

PATTERN BEGINS

Brim

Using smaller needles, yarn A, and the long-tail method, cast on 120 (132, 144) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Work in 1x1 Rib stripe sequence as foll:

Note: Do not break yarns between colour changes. Instead, carry the yarn not in use up on the RS of work. These carried strands will be hidden when the brim is folded up in half.

Rounds 1-4: With yarn A, work in 1x1 Rib.

Round 5-6: With yarn B, work in 1x1 Rib.

Rep rounds 1-6 once more. Break yarn B and, working with yarn A only, work in 1x1 Rib until brim measures 11cm / 4¼" from cast-on edge.

Body

Change to larger circular needles.

Inc round: [K10 (11, 12), M1] 12 times. 132 (144, 156) sts

Next round: Work round 1 of Chart to end, working 12-st rep 11 (12, 13) times across the round.

Working next round of chart each time and joining yarn B when indicated, continue as set until rounds 1-24 of chart have been worked twice.

Break yarn B, and continue with yarn A only.

Shape Crown

Note: Change to needles suitable for working small circumferences in the round when necessary.

Next round (dec): K4, [s2kpo, k9] to last 8 sts, s2kpo, k5. 110 (120, 130) sts

Knit 2 rounds.

Next round (dec): K3, [s2kpo, k7] to last 7 sts, s2kpo, k4. 88 (96, 104) sts

Knit 2 rounds.

Next round (dec): K2, [s2kpo, k5] to last 6 sts, s2kpo, k3. 66 (72, 78) sts

Knit 1 round.

Next round (dec): K1, [s2kpo, k3] to last 5 sts, s2kpo, k2. 44 (48, 52) sts

Knit 1 round.

Next round (dec): [S2kpo, k1] to end. 22 (24, 26) sts

Knit 1 round.

Next round (dec): [K2tog] to end. 11 (12, 13) sts

Next round (dec): [K2tog] to last 1 (0, 1) sts, k1 (0, 1). 6 (6, 7) sts

Break yarn leaving a long tail. Thread tail onto tapestry needle and draw through rem sts. Pull tight and fasten off on the inside of hat.

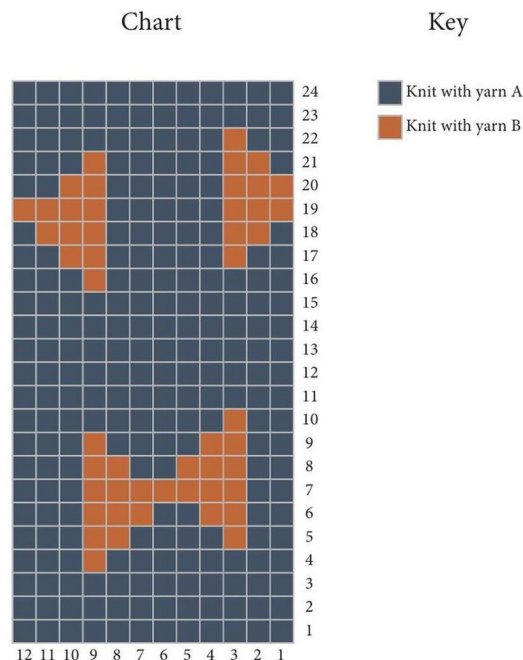
FINISHING

Weave in ends and block flat to measurements.

Pompom

With a pompom maker and yarn B, make a pompom according to package instructions. When tying off strands, leave two 20cm / 8" tails. Trim pompom.

Using tails, firmly attach pompom to centre of crown, fastening off on WS.



Streamers



Sizes: 1 (2, 3, 4, 5, 6, 7, 8, 9)

Finished chest (fullest point) circumference:

101.5 (115, 122, 135, 142, 155.5, 162.5, 176, 183)cm / 40 (45¼, 48, 53¼, 56, 61¼, 64, 69¼, 72)" –

to be worn with 20-30cm / 8-12" positive ease

Coelina's height is 153cm / 5' 0" with a chest (fullest point) circumference of 110cm / 43", and is shown wearing the multi-colour version in size 4 on pages 69 and 70.

Adrien's height is 168cm / 5' 6" with a chest (fullest point) circumference of 98cm / 38.5", and is shown wearing the pink version in size 3 on pages 20 and 22.

Kathy's height is 168cm / 5' 6" with a chest (fullest point) circumference of 87cm / 34", and is shown wearing the pink version in size 3 above.

Multi-colour sample:

Yarn: West Wool Tandem (DK-weight, 90% Falkland Merino wool, 10% Texel; 230m / 250yds per 100g skein)

Shades:

Yarn A: Glühwein; 1 skein

Yarn B: Olive; 1 skein

Yarn C: True Blue; 1 skein

Yarn D: Roswitha; 1 skein

Yarn E: Prince; 1 skein

Yarn F: Beatrix; 1 skein

Yarn G: Grass Green; 1 skein

Yarn H: Truffle; 1 skein

Pink sample:

Sandnes Garn Peer Gynt (DK-weight, 100% wool; 90m / 98yds per 50g ball)

Shades:

Yarn A: Støvet Plommerosa 3553; 3 (3, 3, 3, 3, 4, 4, 5, 5) balls

Yarn B: Gammelrosa 4023; 3 (3, 3, 3, 3, 4, 4, 5, 5) balls

Yarn C: Oker 2035; 3 (3, 3, 3, 3, 4, 4, 5, 5) balls

OR a combined total of 548 (603, 694, 753, 810, 913, 975, 1087, 1151)m / 599 (659, 759, 823, 886, 999, 1066, 1189, 1259)yds of DK-weight yarn.

Note: There are a total of 15 (17, 18, 20, 21, 23, 24, 26, 27) stripes each on the front and back. Colours may be used in any order or frequency, according to your preference.

Gauge: 20 sts & 24 rows = 10cm / 4" over St st on 4mm needles, after blocking.

Needles: 4mm / US 6 knitting needles
3.5mm / US 4 circular needles, 40cm / 16" length
AND needles suitable for working small circumferences in the round

Always use a needle size that will result in the correct gauge after blocking.

Notions: Stitch marker, tapestry needle.

Notes: *Streamers* is worked flat, from side to side in four pieces, then seamed. The collar, cuffs, and hem are picked up and worked in the round.

Stitch Glossary:

Stripes: Change colours every 8 rows throughout.

RLI (right lifted increase): Lift the right leg of the stitch below the one on the LH needle onto the LH needle tip and knit into this strand. *1 st inc*

German short rows:

Create DS: bring yarn to front, slip the first stitch as if to purl, bring yarn over the needle to the back of your work and pull tight (it will look like a double stitch = DS).

Resolving double stitches: When you encounter the DS on subsequent rows, work DS in pattern, inserting needle through both legs of the DS and treating it as one stitch.

1x1 Rib (in the round):

Worked over an even number of sts

Round 1: [K1, p1] to end.

Rep round 1 for patt.

PATTERN BEGINS

FRONT

****Using larger needles, any yarn colour and the long-tail cast-on method, cast on 80 (80, 85, 85, 85, 90, 90, 95, 95) sts.**

Row 1 (RS): K37 (37, 40, 40, 43, 47, 50, 53, 57) sts, turn work.

Row 2 (WS): Create DS, p to end.

Row 3 (RS): K to end, resolving DS.

Row 4 (WS): Purl.

Rows 5-8: Rep rows 1-4.**

Change colours and continue straight in St st, changing colours every 8 rows, until there are a total of 3 (4, 5, 6, 6, 7, 7, 8, 9) stripes from cast-on edge.

Front Neck Shaping

Rows 1-7: Change colours and work 7 rows in St st.

Row 8 (WS): P to last 5 (5, 13, 13, 8, 10, 5, 8, 15) sts, cast off rem sts, break yarn and fasten off. 75 (75, 72, 72, 77, 80, 85, 87, 80) sts

Change colours.

Next row (RS)(dec): K1, ssk, k to end. *1 st dec*

Next row (WS): Purl.

Rep last 2 rows a further 7 (7, 3, 3, 7, 7, 7, 7) times, changing colours every 8 rows. 2 (2, 1, 1, 2, 2, 2, 2) stripes from neck cast-off; 67 (67, 68, 68, 69, 72, 77, 79, 72) sts

Work straight in St st, changing colours as established, for 24 (24, 32, 32, 24, 24, 32, 32, 24) rows. 5 (5, 5, 5, 5, 5, 6, 6, 5) stripes from beg of neck shaping

Next row (RS)(inc): K1, RLI, k to end. *1 st inc*

Next row (WS): Purl.

Rep last 2 rows a further 7 (7, 3, 3, 7, 7, 7, 7) times, changing colours every 8 rows. 75 (75, 72, 72, 77, 80, 85, 87, 80) sts

With RS facing, using a new colour and the long-tail cast-on method, cast on 5 (5, 13, 13, 8, 10, 5, 8, 15) to RH needle, k to end. 80 (80, 85, 85, 85, 90, 90, 95, 95) sts
Work straight in St st, changing colours as established, until there are 3 (4, 5, 6, 6, 7, 7, 8, 9) stripes from cast-on row.



Streamers

Final Stripe

Row 1 (RS): Knit.

Row 2 (WS): Purl.

Row 3 (RS): K37 (37, 40, 40, 43, 47, 50, 53, 57) sts, turn work.

Row 4 (WS): Create DS, p to end.

Row 5 (RS): K to end, resolving DS.

Rows 6-8: Rep rows 2-4.

Cast off all sts.

BACK

Note: Begin with the same colour used for the last stripe of Front, and change colours in the reverse order as the Front.

Work Back as for Front from ** to **.

Continue working straight in St st, changing colours every 8 rows, until there are 14 (16, 17, 19, 20, 22, 23, 25, 26) stripes in total.

Then work Final Stripe as for Front.



SLEEVES

Note: Change colours every 8 rows while working sleeves. For the right sleeve, begin with whichever colour comes after the last colour used on the right side of the sweater. For the left sleeve, start with the colour that would appear 11 (11, 12, 12, 13, 14, 15, 16, 17) stripes before the first colour used on the front panel of the sweater. To lengthen or shorten the sleeves, add or subtract sts to/from the initial cast on below.

Using larger needles and the long-tail cast-on method, cast on 20 sts.

Row 1 (WS): Purl.

Row 2 (RS)(inc): K to end, turn, using cable method, cast on 6 (7, 5, 5, 4, 3, 2, 2, 2) sts. 6 (7, 5, 5, 4, 3, 2, 2, 2) sts inc

Row 3 (WS): Purl.

Rep rows 2-3 a further 7 (6, 8, 7, 9, 10, 14, 14, 6) times. 68 (69, 65, 60, 60, 53, 50, 50, 34) sts

Sizes 3, 4, 5, 7 & 8 ONLY:

Continue to "ALL sizes again."

Sizes 1, 2, 6 & 9 ONLY:

Row 1 (RS)(inc): K to end, cable cast-on 2 (1, 1, 1) sts. 70 (70, 54, 35) sts

Row 2 (WS): Purl.

Sizes 1 & 2 ONLY: Continue to "ALL sizes again."

Sizes 6 & 9 ONLY: Rep rows 1-2 a further 1 (10) times. 55 (45) sts

ALL sizes again:

Work straight in St st for 50 (54, 58, 62, 62, 58, 58, 66, 62) rows.

Row 1 (RS): Knit.

Row 2 (WS)(dec): Cast off 6 (7, 5, 5, 4, 3, 2, 2, 2) sts, p to end. 6 (7, 5, 5, 4, 3, 2, 2, 2) sts dec

Rep rows 1-2 a further 7 (6, 8, 7, 9, 10, 14, 14, 6) times. 22 (21, 20, 20, 20, 22, 20, 20, 31) sts

Sizes 3, 4, 5, 7 & 8 ONLY: Cast off rem 20 sts.

Sizes 1, 2, 6 & 9 ONLY

Row 1 (RS): Knit.

Row 2 (WS)(dec): Cast off 2 (1, 1, 1) sts, p to end.

Sizes 1 & 2 ONLY: Cast off rem 20 sts.

Sizes 6 & 9 ONLY: Rep rows 1-2 a further 1 (10) times.
Cast off rem 20 sts.

FINISHING

Using mattress stitch, seam together the front and back at the shoulders, matching the stripes and making sure to leave the center 7 (7, 6, 6, 7, 7, 8, 8, 7) stripes of neck shaping open.

Line up the midpoint of the shoulder end of the sleeve to the shoulder seam of the sweater and seam the sleeves to the body of the sweater, beginning and ending where the German Short Rows were worked on the body.

Fold the sleeve into a tube and line up the front and back panels of the sweater. Make sure the wrist edge, underarm, and hem are all lined up. Starting from the hem, seam from the hem of the sweater to the wrist of the sleeve.

Collar

Using smaller circular needles and yarn A or colour of your choice, pick up and knit 84 (84, 84, 88, 92, 96, 100, 104, 106) sts evenly around neck. Join for working in the round and PM to indicate beg of round.
Work 8 rounds in 1x1 Rib. Cast off loosely in patt.

Cuffs

Using smaller needles suitable for working small circumferences and yarn A or colour of your choice, pick up and knit 38 (40, 40, 42, 42, 44, 44, 46, 46) sts evenly around the cuff edge of the sleeves. Join for working in the round and PM to indicate beg of round.
Work 16 rounds in 1x1 Rib. Cast off loosely in patt.

Body Hem

Using smaller circular needles and colour of your choice, pick up and knit 160 (176, 192, 208, 224, 240, 256, 272, 288) sts evenly around the hem of the sweater. Join for working in the round and PM to indicate beg of round.
Work 16 rounds in 1x1 Rib. Cast off loosely in patt.

Weave in ends and block to measurements.

a. Finished chest (fullest point) circumference:

101.5 (115, 122, 135, 142, 155.5, 162.5, 176, 183)cm / 40 (45¼, 48, 53¼, 56, 61¼, 64, 69¼, 72)"

b. Length (shoulder to hem): 46 (46, 48.5, 48.5, 48.5, 51, 51, 53.5, 53.5)cm / 18 (18, 19, 19, 19, 20, 20, 21, 21)"

c. Sleeve length: 40.5 (40.5, 38, 35.5, 35.5, 33, 30.5, 30.5, 28)cm / 16 (16, 15, 14, 14, 13, 12, 12, 11)"

d. Sleeve circumference: 37.5 (37.5, 40.5, 40.5, 44, 47.5, 51, 54, 58)cm / 14¾ (14¾, 16, 16, 17¼, 18¾, 20, 21¼, 22¾)"

e. Wrist circumference: 21 (23, 25, 26, 26, 25, 25, 28, 26)cm / 8¼ (9, 9¾, 10¼, 10¼, 9¾, 9¾, 11, 10¼)"

f. Neck circumference: 53.5 (53.5, 53.5, 56, 58.5, 61, 63.5, 66, 67.5)cm / 21 (21, 21, 22, 23, 24, 25, 26, 26½)"



Lateralis



Sizes: 1 (2, 3)

Finished foot circumference: 19 (21.5, 24.5)cm / 7½ (8½, 9¾)" - to be worn with 1-2.5cm / 0.5-1" negative ease

Model wears size 2.

Yarn: Akara Yarns Merino Sock (heavy fingering-weight; 80% superwash Merino wool, 20% nylon; 384m / 420yds per 115g skein)

Shades:

Yarn A: Tubig, 1 skein

Yarn B: Puto Bumbong, 1 skein

OR

Yarn A: approx. 110 (137, 174)m / 120 (150, 190) yds of heavy fingering-weight yarn

Yarn B: approx. 142 (178, 224)m / 155 (195, 245) yds of heavy fingering-weight yarn

Gauge: 28 sts & 56 rows = 10cm / 4" over garter stitch on 2.75mm / US 2 needles after blocking.

Needles: 2.75mm / US 2 circular needle AND needles for working small circumferences in the round

Always use a needle/hook size that will result in the correct gauge after blocking.

Notions: Locking stitch markers (2), crochet hook (in same size as needles), scrap yarn, tapestry needle.

Notes: *Lateralis* are worked sideways in garter stitch, with increases and decreases to shape the heel. The last row is grafted to the provisionally cast-on edge to create a tube. Stitches are picked up to work the garter stitch toe and 1x1 cuff.

Foot circumference can be adjusted by working more / fewer rows in the instep/heel centre, or in the heel shaping. Foot and leg length can be adjusted by casting on more/fewer stitches.

Stitch Glossary:

Crochet Provisional Cast On

Please refer to this tutorial:

pompommag.com/provisional-cast-on

Tubular cast off:

Round 1: [K1, sl1] to end.

Round 2: [Sl1, p1] to end.

Place all k sts on one needle and p sts on another needle. Holding two needles parallel, graft sts together.

PATTERN BEGINS (both alike)

Instep

Using the provisional crochet cast-on method, cast on 70 (77, 83) sts.

Row 1 (RS): Using yarn A, k to end.

Row 2 (WS): K to end.

Row 3: Change to yarn B, k to end.

Row 4: K to end.

Rep rows 1-4 a further 12 (14, 16) times.

Heel Shaping Increases

Note: Continue changing colours every 2 rows throughout.

Without working any sts and with RS facing, place a locking marker into the right-hand edge to mark pickup for toe, and a second marker after 37 (42, 47) sts.

Row 1 (RS): K to 1 st before marker, M1R, k1, sm, k1, M1L, k to end. *2 sts inc*

Row 2 (WS): K to end. Change colours.

Rep rows 1-2 a further 8 (10, 12) times. 88 (99, 109) sts

Heel Center

Work 16 rows straight in garter st.

Heel Shaping Decreases

Row 1 (RS): K to 3 sts before marker, ssk, k1, SM, k1, k2tog, k to end. *2 sts dec*

Row 2 (WS): Knit to end, slipping marker as you come to it.

Rep rows 1-2 a further 8 (10, 12) times. 70 (77, 83) sts rem

Cut working yarn, leaving a tail 60cm / 24" long for grafting. Cut second strand, leaving a tail long enough to weave in.

Place provisionally cast-on sts onto a spare needle, and holding both needles parallel and with WS together, graft sts together using the longer yarn tail.

Toes

Join yarn B on marked edge. Beginning at the grafted seam, pick up and knit 52 (60, 68) sts at a rate of 1 stitch per 2 rows. Join to work in the round and place marker to indicate beg of round. Place a second marker after 26 (30, 34) sts to indicate side. 52 (60, 68) sts

Set-up round: P to end.

Round 1 (dec): *K1, ssk, k to 3 sts before marker, k2tog, k1; rep from * once more. *4 sts dec*

Round 2: P to end.

Rep rounds 1-2 a further 8 (9, 10) times. 16 (20, 24) sts rem
Divide sts equally onto 2 needles and graft closed.

Cuff

Join yarn B to cuff edge. Beginning at the grafted seam, pick up and knit 52 (60, 68) sts at a rate of 1 stitch per 2 rows. Join to work in the round and place marker to indicate beg of round. 52 (60, 68) sts

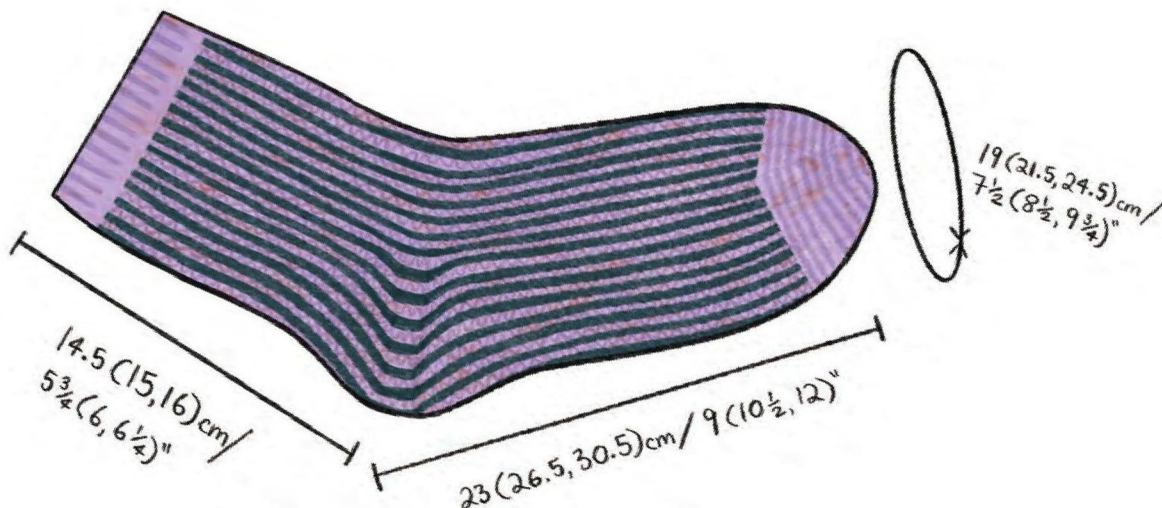
Set-up round: K to end.

Rounds 1-7: [K1, p1] to end.

Cast off sts using the tubular method.

FINISHING

Weave in ends and block to measurements.





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Autumn / Winter



Ainur Berkimbayeva (she/her) is a knitwear designer based in Albany, New York. Formerly a secondary school educator, Ainur uses her love of teaching, maths, and geometry to create handknitting patterns with fun stitches, unusual constructions, and engaging instructions. [@mamasteddybear](#)

Amalia Sieber (she/her) has an intense love for colour, fibre, and textiles. As a yarn dyer she's known as Kindred Red, where she experiments with dreamy and playful combinations. A former visual designer, Amalia later branched into knitwear design to bring her distinctive garment ideas to life. [@kindred.red](#)

Atia Azmi (she/her) is a sewist and maker who lives in London. She is the co-host of Uncut Podcast and shares her love of craft, DIY lifestyle, and interiors on her blog [thebrightblooms.com](#) and Instagram [@thebrightblooms](#). She enjoys using colour and pattern to create vibrant sewing and knitting projects.

James N. Watts (he/they/she) is a knitwear designer and violinist based in Tallahassee, FL. Originally from Houston, Texas, James moved to Florida to pursue a Master of Music in violin performance. While in their first semester of grad school, they put out their first major pattern, "Best Beret," and have been designing ever since. Aside from knitwear design, James also maintains a career as a professional musician, spins yarn, and speaks Mandarin. [@jamesnwatts](#)



Kiyomi Burgin (she/her) is a knitwear designer based in the Greater Toronto area of Ontario, Canada. Besides knitting, Kiyomi fills her time with Japanese language study, drafting her own sewing patterns, and trying to perfect a recipe for a vegan grain-free, sugar-free donut that's actually edible. [@kiyomibee](#)

Sachiko Burgin (she/her) is a handknit designer residing in south western Ontario, Canada. [@sachikobee](#)

Sylvia Watts-Cherry (she/her) is a UK designer who loves bold patterns and striking colours. A few years ago, Sylvia had a eureka moment when she visited an exhibition of African textiles and decided she wanted to try and recreate some of what she saw. Sylvia continues to be inspired by the colour and symbolism in indigenous African textiles and artefacts and loves referencing them in her designs. [@withcherriesontoptoo](#)

Xandy Peters (he/they) is a knitting designer and teacher, best known as the innovator of the stacked stitch technique and for the Fox Paws pattern. Starting out as a footwear and product designer, Xandy turned to knitting as a way to explore textiles and surfaces without using factory production. [@xandypeters](#)