

# pompom

quarterly



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## SPARKLE TIME

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Cirilia Rose \* Hoxton Handmade \* Lisa Mutch  
Rachel Coopey \* Anna Wilkinson \* Victoria Magnus

Issue 3  
Winter 2012

£9.50

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Welcome to Pom Pom 3. We're so excited to be here, getting into the swing of things. Winter is when knitters really come into their own; there are evenings of cosying up with your favourite fibres, working away at gift projects or that sweater you want to be wearing NOW! We wanted to bring you an issue worthy of this most scintillating time of year, and so we conceived 'sparkle time' - our biggest issue ever, devoted to fairy tales, icy landscapes, shimmering knits, and folklore-inspired accessories.

We are so thrilled to have expanded the Pom Pom family; in this issue you'll find articles by well-known knitters, patterns by designers we've been admiring for a long time, as well as content from some familiar faces. Veteran podcaster Hoxton Handmade kicks things off for us with an exploration of textiles in folklore, while Cirilia Rose takes us to Iceland and her hometown of Seattle to introduce us to the wonders of leather. There's super-cosy knits from talented designers Rachel Coopey, Victoria Magnus, Lisa Mutch, and Anna Wilkinson, and we've got a special short story by Annie Black and TWO fabulous recipes by Rebecca Litchfield.

We're also excited to introduce our new-and-improved spine! We thought a lot about how to bind this issue of Pom Pom, as there are a lot more pages, and settled on this lovely, but suitably bendy type of 'perfect binding'. This means you'll be able to find us easily on your bookshelf, but you can still open up the pages so the magazine lays flat while you're knitting. We'd love to hear how you get on with our new fancy format, so let us know if it gets a 'yay' or 'nay'!

Now it's time to get to the knits! Flip to p 26 and mix yourself a hot toddy, snuggle up under your favourite blanket, and get ready to be transported to a warm and twinkly place... it's sparkle time!

love,  
pom pom x

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# SPINNING TALES



Podcaster Hoxton Handmade takes us on a needlework journey through fairy tales and folklore.

It's two hundred years since Jacob and Wilhelm Grimm published their first collection of Fairy Tales, and to mark the occasion I've been revisiting these childhood classics. It's the perfect time of year to cosy up with your favourite knitwear and whisk yourself away to a landscape of forbidden forests, spellbound castles and highly suspicious old ladies.

Reading them again, it's striking how often the fibre arts play a role, with spindles, spinning, and weaving recurring themes. Along with the stories we are all familiar with, like Sleeping Beauty and Rumpelstiltskin, there are lesser known tales such as The Lazy Spinner, The Three Spinners, and Mother Holda. Whilst an obsession with spinning might seem perfectly reasonable to you and me, and make sense given the role spinning played in the society depicted in the stories, the references here can also be traced back to a

deep-rooted association between spinning and ancient figures of myth and folklore.

In ancient Greece, for example, the Moirai were a group of three goddesses representing destiny and fate; Clotho, Lachesis and Atropos. Clotho was the spinner, responsible for the thread of human life, and particularly influential at the time of birth. She was thought to affect the outcome of specific events, or the characteristics of a person, in threads that could be woven together to form their life as a whole. Lachesis determined the length of the thread and Atropos cut the thread at the point of death. Although paintings and tapestries tend to picture them as maidens, poets described them as ugly old women, sometimes lame or deformed, as were the women who serviced their temples or shrines.

Similar figures can be found across different ages, cultures and countries, such as the three





Norns of Norse mythology, who gathered under the enormous tree Yggdrasil where they ruled over the destiny of both men and gods; or Holda, a Germanic figure who was responsible for childbirth as well as being a patron of spinners. Given the dangers of childbirth prior to modern medicine, and the high rate of infant mortality, it's understandable that women would seek comfort and protection from these kind of female figures, and it's not difficult to see how these superstitions could evolve into the roots of fairytales. Because they are derived from the oral tradition and use archetypal characters, there are many variations to the classic stories, but the key details remain the same.

In Rumpelstiltskin, a foolish miller lies to the king and tells him that his daughter can spin straw into gold. The king immediately locks her up and commands her to spin straw into gold for him which, unsurprisingly, she can't do. However, an impish creature appears in her cell, and manages this amazing feat. First he accepts her jewellery as payment, but then he asks for her first born child. Years later, when the girl has become the queen, he comes to collect, but offers her a reprieve if she can tell him his name. Her guesswork is to no avail until a messenger overhears him singing at home, and reports back to her, allowing her to triumph over Rumpelstiltskin and keep her son. There are many such tales about mischievous fairy folk, but we also see how the spinner is imbued with other-worldly powers and regarded as a figure to be feared.

In Sleeping Beauty, an old, ugly fairy is snubbed at the christening of the new baby princess and so sets a curse on her; she will prick her finger on a spindle and die. Another fairy at the ceremony manages to reduce the curse, so that the princess will not die, but sleep for a hundred years, before being awoken by a prince. The king forbids spinning and destroys all the spindles, but nevertheless, the wicked fairy's curse comes to pass.

The fable here can be interpreted that the

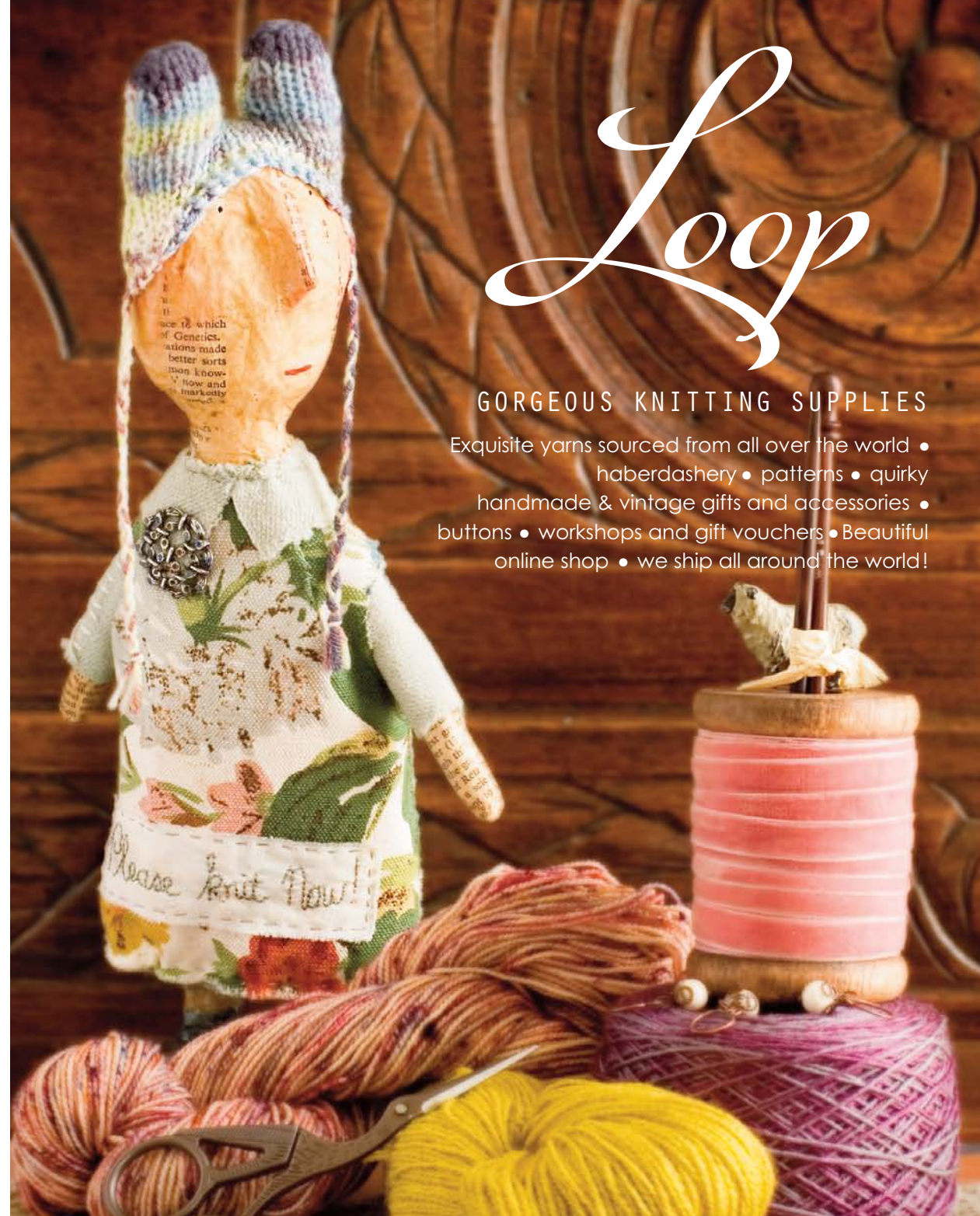
parents of the child are punished for not observing the proper rituals and traditions. One ancient myth held that the Fates would appear three nights after the birth of a child to determine its future; in another, women would take their newborn children to the shrines to seek the blessing of the Fates. The king accepts the wicked fairy's curse as the will of Fate, over which he has no control, although the good fairy's intervention demonstrates that many twists of Fate are not necessarily inevitable.

Independent, clever women, or those who were considered unattractive and remained unmarried, were often accused of witchcraft in earlier times. Spinning was a common pastime for such women who became known as spinsters, but whilst the wicked fairy may be old and ugly, her knowledge makes her a powerful enemy. Between them, the Fates represented the past, present and future, and this ability to see through time led to them being consulted as oracles or soothsayers, like the Weird Sisters in Macbeth.

In Anglo Saxon culture, the word *wyrd* (weird) is a concept relating to fate or destiny (literally meaning 'what befalls one'), derived from the root *wert*, meaning to turn or wind which is of course related to the spindle or distaff. In Norse mythology, the same root leads to one of the Norns, *Urðr* (or *Urd*). Our language is infused with this link, where we may speak of someone's life 'hanging by a thread'. For very different reasons, some non-spinners and non-knitters may still think of these crafts as 'weird' in the modern age, but perhaps that simply shows that the transformation of one substance to another, whether spinning straw into gold, or fleece into yarn, retains a mystical quality for the uninitiated.

Even in the absence of mythology, the link between spinning and the stories of our childhoods would be difficult to break; the word *text* is derived from the Latin word for weaving, *texare*. So whether we spin yarn, or spin tales, we are crafting a thread of our own imagination.

**For more knitterly musings go to  
[hoxtonhandmade.com](http://hoxtonhandmade.com)**



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# TALIA



by Rachel Coopey



Rachel tells us she was really inspired by the colours of this yarn, dyed by our yarnie-crush Lisa Mutch of Northbound Knitting (see also p 16). But we're also big fans of Rachel herself, sock designer extraordinaire and crusader for warm feet! She's positively outdone herself with this stunning sock design which incorporates geometric patterns of varying sizes for a truly mind-blowing sock spectacular. If you love little details that make a knit extra-special, this one's for you. **See pattern on page 30.**

**Size:** 1 (2, 3) to fit:  
Actual Calf Circumference - 29.5 (31, 34) cm / 11.5(12.25, 13.25)"  
Actual Foot Circumference - 16.5 (20, 23) cm / 6.5 (8, 9)"  
Leg Length - 41 cm / 16.25"  
Foot Length - adjustable  
Should be worked with 2.5-4 cm / 1-1.5" negative ease

**Yarn:** Northbound Knitting  
Superwash BFL Fingering (100% Bluefaced Leicester; 100 g = 401 m / 438 yd), 1 skein each MC, CC1, CC2

**Colours shown:** MC: Sterling, CC1: Absinthe, CC2: Midnight

**Gauge:** 36 sts & 44 rows = 10 cm / 4" in Stocking st

**Needles:** 2.5 mm / US 1.5 - 80cm / 32" circular for Magic Loop or set of DPNs (or size needed to obtain gauge)

**Notions:** Stitch markers, cable needle, tapestry needle





# MOIRA

by Anna Wilkinson

Christmas knitting? Who needs it? Instead, give yourself a present and knit this ever-so-cosy little number with a luxuriously soft yarn, on deliciously pleasing 5 mm needles. You know you'll appreciate it more than anyone else! The lovely tweedy effect of this sweater comes from knitting one strand of grey and one strand of yellow together at once, giving you marled cables and enhancing the texture of the reverse stocking stitch. Now imagine yourself snug on your sofa, knitting this baby, hot toddy alongside...mmm...toasty!

See pattern on page 32.

**Size:** Sizes 1 (2, 3, 4) - Bust 110 (115, 120, 125) cm / 43 (45, 47, 49)"  
To fit 87 (92, 97, 102) cm / 34 (36, 38, 40)" with 23 cm / 9" positive ease

**Yarn:**

**MC1:** Blue Sky Alpaca Melange  
(100% baby alpaca; 50 g = 100 m / 110 yd), 8 (8, 9, 9) skeins.  
Colour: 807 Dijon

**MC 2:** Blue Sky Alpaca Sport Weight  
(100% alpaca; 50 g = 101 m / 110 yd), 8 (8, 9, 9) skeins.  
Colour: 507 Natural Light Grey

**CC:** Frog Tree Sport Melange Alpaca  
(100% alpaca; 50 g = 117 m / 128 yd), 1 skein. Colour: 920 Red Orange

**Gauge:** 17 sts and 25 rows = 10 cm / 4" in stocking st with 1 strand of each MC yarn.

**Needles:** 5 mm / US 8 straight or circular knitting needles, 5 mm / US 8 - 40 cm / 16" circular knitting needle (or size needed to obtain gauge)

**Notions:** 4 stitch holders, stitch marker, tapestry needle



# ARIADNE



by Meghan Fernandes

We love a zig zag here at Pom Pom. Grab your favourite neutral, add a pop of colour and you've got yourself a zingy winter accessory that won't fall off! After our super-scientific (not) survey, we found that lots of knitters love a good cowl. We aim to please! The zig zags are knit right into the cowl, so you don't have to worry about too much finishing. After a couple of repeats of the pattern, you'll more than likely be zipping your way to cowl greatness, with only the occasional peek at the instructions necessary. **See pattern on page 34.**

**Size:** 132 cm / 52" long by 14 cm / 5.5" wide

**Yarn:** Madelinetosh Tosh DK (100% merino; 100 g = 206 m / 225 yd), 2 skeins MC, 1 skein CC

**Colours shown:** MC: Antique Lace, CC: Clematis

**Gauge:** 21 sts & 23 rows = 10 cm / 4" in stocking st

**Needles:** 4.5 mm / US 7 – DPNs or 100 cm long circular if using Magic Loop (or size needed to obtain gauge)

**Notions:** Stitch marker (optional), scrap yarn for provisional cast on, spare circular or DPNs of similar size, tapestry needle





# AURORE



by Lydia Gluck

Combining two of our favourite elements – texture and striped hand-dyes, these armwarmers were made to knit in. They keep you toasty, but won't get in the way of busy fingers. You can of course wear them when you aren't knitting, but let's face it, that's not very often!

Knit from the hand up to the elbow, you can make your armwarmers as long (or short) as you like, but we recommend going long. So lovely and squishable, they fill that gap between sleeve and wrist in just the right – i.e. handknit! – way. It's safe to say a little cashmere goes far to making this simple knit something special.

See pattern on page 36.

**Size:** Hand circumference 21 cm / 8", wrist circumference 16 cm / 6", arm circumference 26 cm / 10"

**Yarn:** Skein Fingering/4ply (80% Merino, 20% Cashmere; 100 g = 400 m / 437 yd), 1 skein MC, 1 skein CC

**Colours shown:** Version 1 – MC: Blush, CC: Make Hay While The Sun Shines  
Version 2 – MC: Midlands, CC: Barley

**Gauge:** 30 sts and 40 rnds = 10 cm / 4" in stocking st

**Needles:** 3.25 mm / US 3 – 80cm / 32" circular for Magic Loop or DPNs (or size needed to obtain gauge)

**Notions:** 2 cable needles, stitch marker, tapestry needle





# EDDA



By Lisa Mutch  
~

Stripes, short rows, ear flaps, and an oversized pom pom. What more could one ask for in a fun winter hat? Indie designer Lisa Mutch infuses a bit of whimsy into her famously moody designs with this gem, which still manages to incorporate her signature asymmetry and contrasting lines. Knit your stripes in the brightest colour you possibly can for guaranteed happy winter frolicking. After all, who doesn't love a pom pom!?

See pattern on page 38.

**Size:** To fit the average adult head.  
Circumference - 45.5 cm / 18",  
Height - 20 cm / 8"

**Yarn:** Northbound Knitting MCN  
Worsted (80% merino, 10%  
cashmere, 10% nylon; 100g = 166 m  
/ 181 yd), 1 skein each MC and CC

**Colours shown:**  
Version 1 - MC: Midnight, CC: Fiery  
Version 2 - MC: Midnight, CC: Soleil

**Gauge:** 16 sts & 24 rnds = 10 cm / 4"  
in Stocking st

**Needles:** 5 mm / US 8 - 40cm / 16"  
circular, 5 mm / US 8 - DPNs (or  
size needed to obtain gauge)

**Notions:** 3 stitch markers, tapestry  
needle



# NORN

By Lydia Gluck

A little bit of sparkle for festive layering! You don't even have to find a yarn which is already sparkly, we held silver machine embroidery thread double with beautiful Uncommon Thread yarn, for a super-glittery effect. Knit from the top down in the round, this is a nice quick knit. We like it over a high-waisted skirt, or over a long shirt, like our model Michelle is wearing it - extra points if you own your own fashion line, like Michelle; she hand-painted the shirt she's wearing! (Check out everreve.com for more of her awesomeness.)

See pattern on page 39.

**Size:** Sizes 1 (2, 3, 4)  
83 (92.50, 103.50, 115) cm / 32.75  
(36.50, 40.75, 45.25)" - to fit with  
2-3cm / 1" positive ease

**Yarn:** Uncommon Thread BFL  
Sport/Light DK (100% superwash  
BFL; 100 g = 225m) 3 (3, 4, 4) skeins  
in Cobble

Coats 'Reflecta' (100m per spool) -  
5, 6, 7, 8 spools in shade #130

**Gauge:** 18sts & 32 rows = 10cm/ 4"  
over garter stitch with both yarns  
together

**Needles:** Size 5.5mm/ US 9 - 90cm /  
36" circular (or size needed to obtain  
gauge)

**Notions:** stitch markers (one a  
different colour to mark beginning  
of rnd), scrap yarn



# BRIGANTIA

By  
Victoria Magnus

These stunning mittens manage to be rustic and Celtic-inspired, while at the same time retaining the potential for a modern twist, depending on your colour choices. The ingenious contrast colour cables are a thrill to knit - watch those criss-crossing channels of colour creep up the hand until - ta da! - you have a mitten. Best of all, they're perfect for both women and men - there's two sizes to choose from, and you can go fingerless too!

See pattern on page 41.

## Size: 1 [2]

21 [23] cm / 8.25 [9]" circumference  
25.5 [30] cm / 10 [11.75]" full length  
11.5 [14] cm / 4.5 [5.5]" hand length  
(from V of thumb to fingertips)

**Yarn:** Eden Cottage Yarns Bowland DK (100% superwash Bluefaced Leicester; 100g = 220 m / 245 yds), 1 skein MC, 1 skein CC

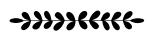
**Colours shown:** Full mittens:  
Harvest Gold (MC), Carnelian (CC)  
Fingerless mittens: Steel (MC), Slate (CC)

**Gauge:** 26 sts & 25 rounds = 10 cm / 4" in stranded rib pattern (k3, p2)

**Needles:** 3.5 mm / US 4 - 80cm / 32" circular for Magic Loop or DPNs (or size needed to obtain gauge)

**Notions:** Scrap yarn (for thumb sts), stitch markers, tapestry needle





# SKIN DEEP



From fish to sheep, Cirilia Rose discovers the myriad sources and uses of a surprisingly fascinating and, for knitters, oft overlooked resource - leather.

When you're traveling in Iceland with a tour guide as well-connected and ebullient as Ragga Eiríksdóttir of Knitting Iceland, you learn that even the pit-stops will blow your mind. A road trip in Iceland all but guarantees stunning, ever-changing scenery and a magical menagerie of seemingly wild animals around every corner. Birds found only in Iceland, fleece-laden sheep grazing on the arctic thyme, and if you're really lucky, a herd of stampeding horses. When Ragga suggested that we stop to visit the Sauðárkrúkur Tannery to get a tour and do some shopping, no one seemed particularly motivated to leave our highway dreamscape. Hours later, we stumbled out of the tannery carrying huge bags of treasures, completely inspired and dazzled by what we'd seen.

The initial showroom is full of items made by local artisans, and we would later see the same products in boutiques back in Reykjavik. Simple but striking, the accessories on display were mostly made of fish leather, one of the tanneries' signature items. Organised on drying racks, the

thin sheets of fish skin were soft and pliable, some papery and others more akin to suede. Separated by type of fish, I spotted perch, pike and salmon skin. Dyed in a huge range of colours, some were stamped with metallic foil to emphasise the naturally occurring scale patterns. I was instantly reminded of the colourful fictional sea creatures that populate Wes Anderson's film *The Life Aquatic with Steve Zissou*.

Moving deeper into the airy space, I found myself in a shrine to Icelandic wool. Machine knit garments were stacked high, antique sharkskin slippers with knit liners sat behind glass with the ultimate souvenir, Icelandic sheepskins, hung from a garment rack in a glorious range of colours. Some of the skins were soft and shaggy, with long wiry strands of tog and a dense thel undercoat in a rich melange of neutral shades. Others were plush and clipped short, dyed in evocative shades like minty sage and dusty lavender, with metallic foil backgrounds. The most precious skins were salvaged from stillborn lamb. These small, plush skins with delicate curls seemed to be a reverent



Photos courtesy of Cirilia Rose

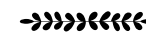


Top: Cirilia's Icelandic host Ragga wearing a sheepskin.  
Bottom: Cirilia shopping at the tannery.

memorial and were priced accordingly.

Pushing through a set of swinging doors, we followed our tour guide into the actual tannery. Pristine efficiency was on display right alongside the grislier parts of the process. One concrete room held stacks of pungent salted hides at the beginning of the process. Our tour guide explained that this grim space is used once a year as a venue for a heavy metal music festival. I took it all in, my appreciation growing as I learned more about the hard, unpleasant work that goes into preserving the fleece-covered hides.

We were surrounded by stacks of woolly heirlooms, and we were all invited to choose a favourite before they made it out to the showroom floor. I held back, determined to stay within my already strained budget. That changed the minute I overheard the prices. These lush, one-of-a-kind skins averaged about \$50, a price I considered more than fair. I picked out a mostly white hide with silvery accents, a wintery beauty that would fit right into my Seattle home.





Top: Leather lacing that can be used as ties or lacings to embellish hand-knits.  
Bottom: A variety of leather is on display in bolts. Leather scraps are perfect for elbow patches or slipper soles.

After seeing our group marvel at the entire operation, our guide led us up a set of stairs to his "secret" treasures. On the way we passed purchase orders for some very famous names, reeling at the privileged peek we were getting at the early stages of a trend cycle. Knowing he had an appreciative audience, our guide proceeded to share some of the rarer leathers he had, as well as some couture quality pieces made by both local designers and companies as big as Nike. My favourite pieces were a fuzzy set of reindeer antlers, and the voluminous bundles of dyed swatches that seemed destined for one of Nick Cave's soundsuits.

Now that I'm back on American soil, I've been lurking in leather goods stores. My local favourite is Seattle's MacPherson Leather Company (you can shop online at [www.macphersonleather.com](http://www.macphersonleather.com)). I got the idea from Kate Oates, a fellow designer and detail devotee. Disappointed with the materials she was finding at craft stores, she

headed to her local leather supply store and dove into a bin of scraps. For a fraction of the price she would have paid for prepackaged patches, she was able to make cost effective, hard-wearing patches from what was essentially waste.

She started selling pre-cut elbow patches alongside her adorable patterns for babies, packaged with a small bit of cording to sew them on. They were meant to be an accompaniment to her popular Gramps Cardigan, a tiny professorial sweater full of cabled texture. (You can find a helpful video and a template for making your own elbow patches at [tottompers.com/techniques-and-help](http://tottompers.com/techniques-and-help)).

Another endlessly useful item on sale at MacPherson's is leather lacing. The soft, pliable cord is sold on a spool and makes a flexible and durable drawstring. I've also used it to make tassels and decorative ties and in one case, a very masculine bit of embroidery. Even if you are morally opposed to leather, you might find something interesting at your local leather goods supply; books on leather braiding have inspired some of Norah Gaughan's most intricate and innovative cables. Closures are perhaps the most valuable find. Heavy-duty hardware meant for finishing hand-tooled leather purses make an unexpected embellishment on handknits.

I tend to purchase interesting closures without a clear project in mind. When Schulana Duncan came across my desk, heralding the return of novelty yarn, I knew simplicity would have to rule the day. I knew that the dense furry texture and gorgeous color gradations would obscure any patterning or shaping, so I stuck with a short, 12-stitch garter stitch scarf, but it needed a closure. Enter a heavy brass fixture I'd picked up at MacPherson's! The colour, weight and steampunk look were just the elements I needed to ground the somewhat frivolous piece. A fanciful Italian yarn suddenly had edge, and would look perfectly appropriate with worn jeans and Frye boots. Leather lends weathered gravitas to my knitting, and it's a juxtaposition I'm hooked on. \*

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# BERRIES *and* SPICES

By Rebecca Litchfield

The perfect warming cocktail for a night in front of the fire, this hot toddy is something special. Crammed with the goodness of cranberries and honey and tingling with spices, it not only tastes great, but makes an excellent cold remedy. Plus you can omit the scotch and double the quantity of cranberry mix and water for those avoiding booze. Makes 4.

## Spiced Cranberry Mix:

500 ml cranberry juice

1/2 star anise

12 allspice berries

20 juniper berries

Small cinnamon stick

2 tsp clear runny honey

Bash the allspice and juniper berries in a pestle and mortar or with the end of a rolling pin, then place in a pan with the other ingredients. Simmer until the liquid is reduced by half. Leave to steep for five minutes while you prepare the rest of the cocktail.

## Hot Toddies:

200 ml scotch whiskey

200 ml spiced cranberry mix (strained of spices)

100 ml boiled water

Half an orange

4 cinnamon sticks

Warm four glasses under a hot tap (to prevent cracking).

Into each glass put 50 ml (double shot) of scotch and 50 ml of cranberry mix, then top with 25 ml (single shot) boiled water. Squeeze in a little fresh orange juice and serve with a cinnamon stick. An extra drop of honey can always be added to sweeten.

## Cardamom and Black Pepper Oat Shortbreads

The perfect accompaniment to a round of hot toddies, or with a cup of steaming coffee half way through the morning to perk you up. The cardamom is dominant with the black pepper adding a subtle warmth that grows as you eat more and more! Makes approx. 15 biscuits.

100 g soft unsalted butter

50 g light muscovado sugar

100 g plain flour, sifted

50 g porridge oats, divided

3 green cardamom pods

1/2 tsp black peppercorns

Pinch of freshly ground nutmeg

Grind the spices in a pestle and mortar until fine, removing the cardamom husks. Place 25 g of the oats in a food processor and blitz until as fine as you can manage. If you don't have a food processor you can also do this in a pestle and mortar.

Cream the butter and sugar with the spices until well combined, it should look light and fluffy. Add the rest of the ingredients and mix into a dough, trying not to overwork.

Roll into a thick log, around six inches long. Wrap in cling film and chill for an hour.

Preheat the oven to 180C / 350F and line two baking trays with parchment.

Slice the chilled log into rounds approx. 5 mm thick using a sharp serrated knife. Place evenly spaced apart on the baking trays allowing for a little spreading. Bake for 12 mins. The edges should be golden with the centres still slightly pale. Remove from the oven and cool before eating. These biscuits will keep well in an airtight box for up to three days.

Find Rebecca at [www.no98.co.uk](http://www.no98.co.uk)





# PATTERNS

## ABBREVIATIONS

A lot of the patterns in this issue use yarns from independent dyers, which aren't available everywhere. If you want to substitute another yarn you're going to want to consider the thickness of the yarn, fibre content, and suggested needle size. We do of course encourage you to use indie dyers local to you!

There are also instructions about blocking for each of the patterns. We think blocking is a really important part of the knitting process; for the best finish, be sure to knit and block a test swatch to make sure you've got the right tension, and block your project once it's finished. This usually means soaking the item and then laying it out to dry flat, using pins or blocking wires when necessary.

### ABBREVIATIONS

beg: beginning  
CC: Contrast Colour  
circ: circular  
cont: continue  
dec('d): decrease(d)  
DPN: double pointed needle  
foll: following  
inc: increase  
k: knit  
k2tog: knit 2 together  
kfb: knit front and back  
M1: Make 1  
MC: Main Colour  
p: purl  
p2tog: purl 2 together  
patt: pattern  
pfb: purl front and back  
pm: place marker  
pwise: purlwise  
rem: remain  
rep: repeat  
rnd: round  
RS: right side  
sl: slip  
ssk: slip, slip, knit  
St st: Stocking stitch  
sts: stitches  
tbl: through the back loop  
w+t: wrap and turn  
WS: wrong side  
wyib: with yarn in back  
wyif: with yarn in front

### GOOD TO KNOW

A few of the patterns require you to do special techniques, like a provisional cast on, or Kitchener stitch (also known as grafting). We've included some handy-dandy tutorials for these on pages 44 & 45 so you don't need to feel lost if you're not already familiar with them. Our pom pom hat on p 38 calls for I-cord, so we've included instructions for that here too.

How to make I-cord:

1. Using DPNs, knit the required number of stitches from the left needle to the right needle as usual.
2. Without turning the work, slide the stitches to the other end of the needle.
3. With the yarn still attached to the left-most stitch, knit all stitches again from the left needle to the right.

Repeat Steps 2 & 3 until I-cord is desired length.

Cut yarn and draw through all stitches to fasten off.

Special Stitches (for Talia pattern):

**1/1 RT:** Slip next st to cable needle and place at back of work, k1 tbl, then k1 tbl from cable needle

**1/1 RTK:** Slip next st to cable needle and place at back of work, k1 tbl, then k1 from cable needle

**1/1 LTK:** Slip next st to cable needle and place at front of work, k1, then k1 tbl from cable needle

**1/1 RPT:** Slip next st to cable needle and place at back of work, k1 tbl, then p1 from cable needle



## Notes:

Yarns are used double throughout – CC is doubled, MC 1 & MC 2 are used one of each at the same time. Pay close attention to set up of cables at front, since incorporation is staggered in steps, and shaping is taking place at the same time. Read pattern throughout before casting on.

## Special Stitches:

### 1x1 Rib (flat):

**Row 1:** \*K1, p1, repeat from \* to end of row.  
1x1 Rib (in the round)

**Rnd 2:** \*K1, p1, repeat from \* to end of rnd.

### Reverse Stocking st:

**Row 1 (RS):** Purl.

**Row 2 (WS):** Knit.

## Pattern:

### Back

Cast on 106 [110, 114, 118] sts with CC held double. Break yarn.

With 1 strand of each MC held double, work in 1x1 Rib for 8 rows. Switch to Reverse Stocking St and work dec's as follows

**Dec Row (RS):** P1, p2tog, p to last 3 sts, p2tog, p1. Rep Dec Row every 8th row 5 more times. 94 [98, 102, 106] sts

Cont in Reverse Stocking St until piece meas 28 [29, 30, 31] cm / 11 [11.5, 11.75, 12]" from cast on edge, ending with a WS row.

**Set-Up Row (RS):** P 17 [19, 21, 23], work entire chart, p to end.

Work 1 WS row.

### Armhole Shaping

Dec 1 st at each end of foll 4 rows. 86 [90, 94, 98] sts  
Dec 1 st at each end every RS row 17 times. 52 [56, 60, 64] sts

**Next row (RS):** P2tog, p 10 [12, 14, 16], cast off 28 sts, p to last 2 sts, p2tog.

Working only on these 11 [13, 15, 17] sts, work as follows:

**Row 1 (WS):** K2tog, k to end.

**Row 2 (RS):** Cast off 4 [4, 5, 6], p to end.

**Row 3:** K2tog, k to end.

**Row 4:** P2tog, p to last 2 sts, p2tog.

**Row 5:** K2tog, k to end.

Cast off rem sts.

With WS facing, reattach yarn to 11 [13, 15, 17] sts on needle and work as follows:

**Row 1 (WS):** Cast off 4 [4, 5, 6] sts at neck, k to end.

**Row 2 (RS):** P2tog, p to end.

**Row 3:** K2tog, k to last 2 sts, k2tog.

**Row 4:** P2tog, p to end.

**Row 5:** K2tog, k to end.

Cast off rem 2 [4, 5, 6] sts.

## Front

Cast on 106 [110, 114, 118] sts with CC held double. Break yarn.

With 1 strand of each MC held double, work in 1x1 Rib for 8 rows.

Start body shaping as follows:

**Dec Row (RS):** P1, p2tog, p to last 3 sts, p2tog, p1. Rep Dec Row every 8th row 5 more times. 94 [98, 102, 106] sts

**At the same time,** incorporate cable patt as follows:

**Next Row (RS):** P 41 [43, 45, 47], work 12-st cable, p to end.

Work in this manner until 24 rows have been worked.

**Next Row (RS):** P 31 [33, 35, 37], work 32-st cable, p to end.

Work in this manner until 24 rows have been worked.

**Next Row (RS):** P 17 [19, 21, 23], work entire chart, p to end.

Cont in this manner until piece meas 28 [29, 30, 31] cm / 11 [11.5, 11.75, 12]" from cast on edge ending with a WS row.

### Armhole shaping

Dec 1 st at each end of foll 4 rows, then dec 1 st at each end every RS row 12 times. 62 [66, 70, 74] sts

### Neck shaping

**Next Row (RS):** P2tog, p 19 [21, 23, 25], cast off 20 sts, p to last 2 sts, p2tog.

Working only on these 20 [22, 24, 26] sts and keeping patt correct, work as follows -

**Row 1 (WS):** K2tog, work to end.

**Row 2 (RS):** Cast off 4 [4, 5, 6] at neck edge, work to end. Dec 1 st at each end every row 4 times then every RS row twice.

**Next row (RS):** P to last 2 sts, p2tog.

Cast off rem sts.

With WS facing, reattach yarn to 20 [22, 24, 26] sts on the needle and work as follows

**Next Row (WS):** Cast off 4 [4, 5, 6] sts, k to end.

Dec 1 st at each end every row 4 times then every RS row twice.

**Next Row (RS):** P2tog, p to end. Cast off.

## Sleeves (make 2)

Cast on 48 [50, 52, 54] sts with CC held double. Break yarn.

With 1 strand of each MC held double, work in 1x1 Rib for 8 rows.

**Set-up Row (RS):** P 20 [21, 22, 23], work 8st cable, p 20 [21, 22, 23].

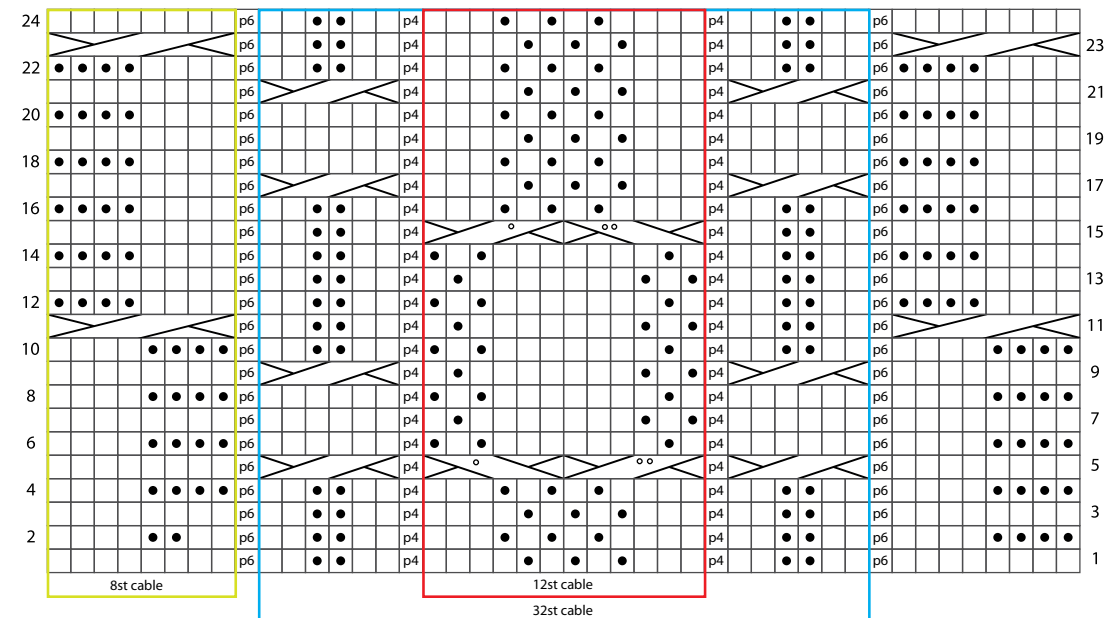
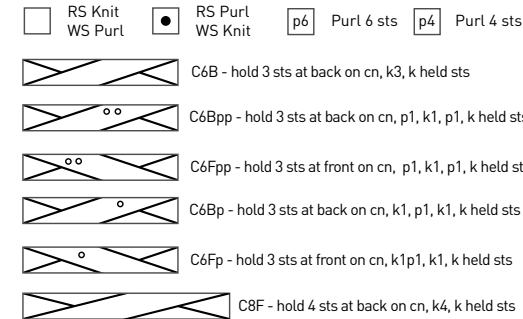
Work 1 WS row.

**Inc Row (RS):** Pfb, work in patt to last st, pfb.

Rep Inc Row every 6th row 8 more times. 66 [68, 70, 72] sts

Work as set until sleeve meas 25 cm / 10" from cast on edge.

**Raglan Shaping Row (RS):** P2tog, work as set to last



2 sts, p2tog.

Rep Raglan Shaping Row every RS row 15 times then every 4th row 6 times. 24 [26, 28, 30] sts  
Cast off.

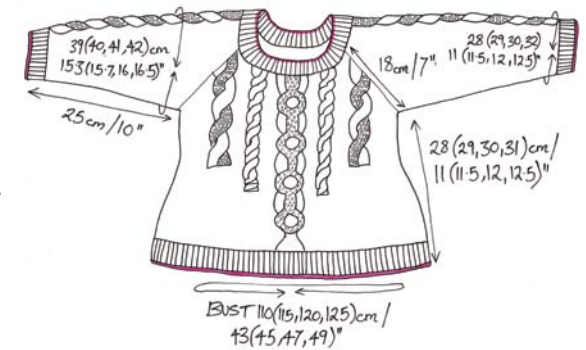
## Finishing

Seam sides of Front and Back. Seam Sleeves up to armhole. Seam Sleeves to Front and Back.

With MC held double, 40 cm / 16" circular needle, RS facing and starting at Left Sleeve/Back seam, pick up approx 110 [116, 120, 124] sts around the neckline and work 9 rounds of 1x1 rib.

Cast off loosely with CC held double.

Wet block and lay flat to dry.



### Notes:

This cowl is knit in one long tube to create a double thickness fabric that looks great on both sides. When you come to the end of a ball of yarn and need to join another, secure the ends on the WS (inside) of the tube before continuing knitting. You will need two 6 g bobbins of CC. It is helpful to wind these amounts into bobbins before you knit to eliminate a lot of untangling while knitting. To wind into bobbins, you can weigh out the yarn on your kitchen scale, wrap the yarn into a figure-eight around your fingers, and then wrap the end around the middle to secure. You should then be able to pull the beginning length of yarn from the middle of the bobbin.



### Special Stitches:

**T2SPB:** Sl1 to CN, hold to back, sl1 to RH needle, p1 from CN with MC

**T2SKB:** Sl1 to CN, hold to back, sl1 to RH needle, k1 from CN with MC

**T2KPB:** Sl1 to CN, hold to back, k1 with CC, p1 from CN with MC

**T2KKB:** Sl1 to CN, hold to back, k1 with CC, k1 from CN with MC

**T2SPF:** Sl1 to CN, hold to front, p1 with MC, sl1 from CN to RH needle

**T2SKF:** Sl1 to CN, hold to front, k1 with MC, sl1 from CN to RH needle

**T2KPF:** Sl1 to CN, hold to front, p1 with MC, k1 from CN with CC

**T2SKF:** Sl1 to CN, hold to front, k1 with MC, k1 from CN with CC

### Pattern:

With MC, cast on 58 sts using provisional cast on [see p 45]. Divide sts evenly over 2 needles if using Magic Loop or over 4 needles if using DPNs, and join to work in the round, being careful not to twist sts. Pm to indicate beg of rnd if necessary.

**Rnd 1:** Work Rnd 1 of Chart over first 29 sts, k with MC to end. (See [pompommag.com/code](http://pompommag.com/code) and pop in XPLSP655 for written instructions if preferred to chart.)

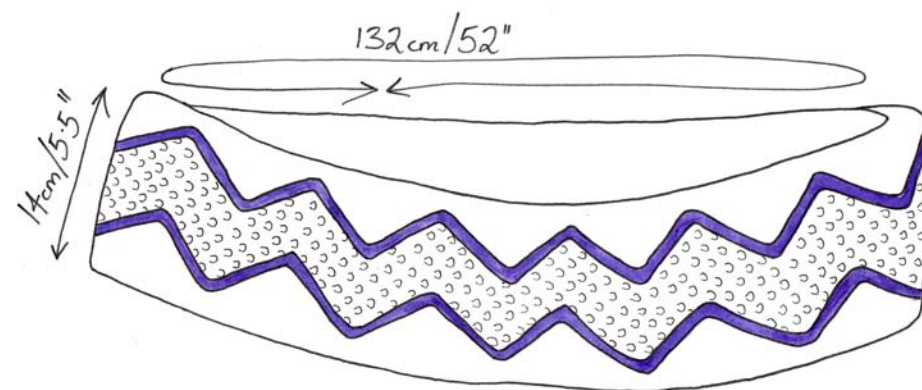
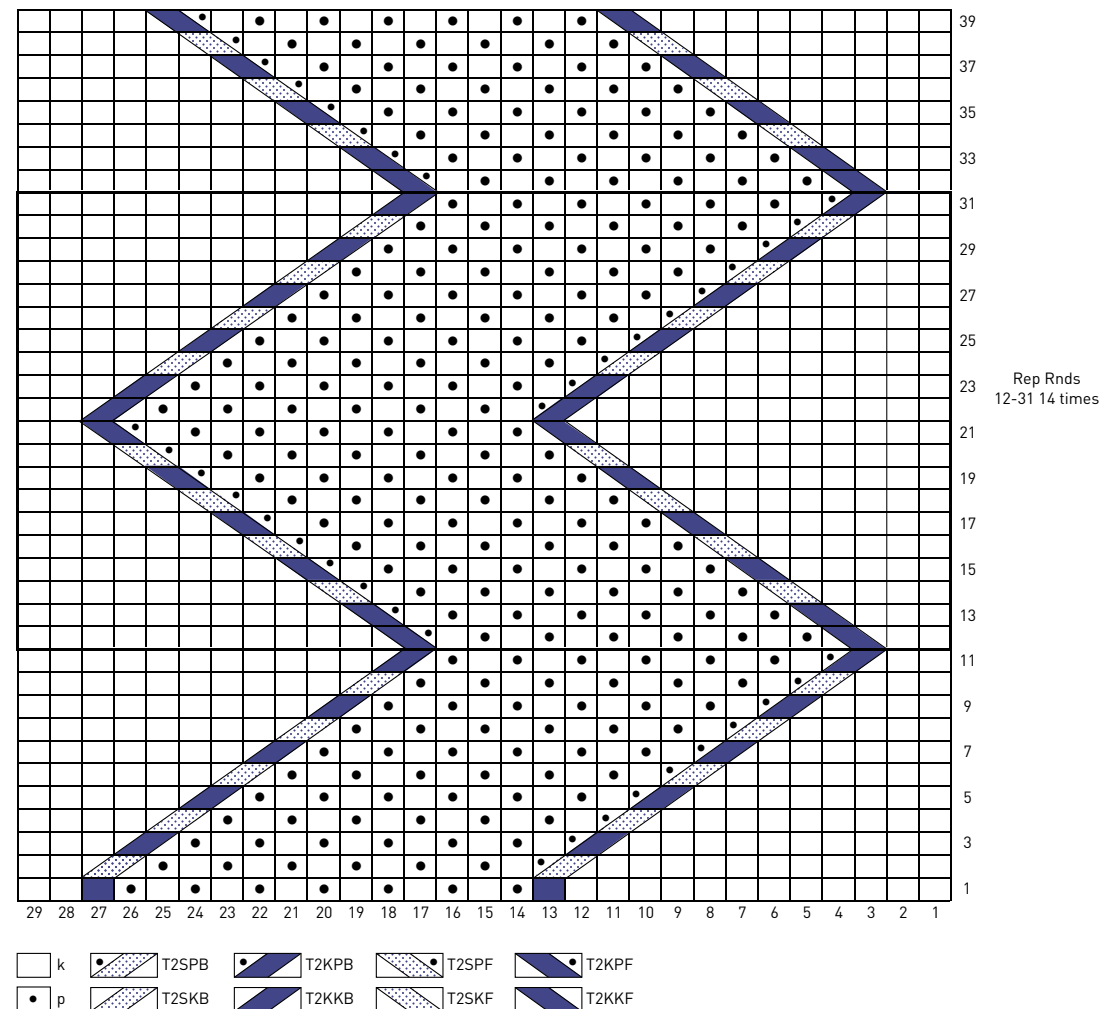
Cont in this manner, work Rnds 2-11 of Chart, then work Rnds 12-31 a total of 14 times, then work Rnds 32-39 once.

Break MC yarn, leaving a 80 cm / 32" tail of MC. Break off both strands of CC and weave ends into the WS (inside) of the tube to secure.

Place provisionally cast on sts onto spare circular or DPNs. Graft the cast on sts to the sts on your working needles using Kitchener st [see p 44]. Draw the tail of the yarn through to the inside of the tube with a tapestry needle and cut so that the tail is hidden inside the tube.

Use scrap CC yarn to embroider faux sts at the Kitchener st gap between the zig zags if desired.

Block flat to required measurements.





### Special Stitches:

**T2B (twist 2 behind - worked across 3 sts):** sl1 to cable needle, hold to back, sl next (middle) st to second cable needle, hold to front, k 3rd st, sl 2nd (middle) st from cable needle onto left needle, k1, sl 1st st from cable needle onto left needle, k1. [Sts 1 and 3 are crossed behind st 2.]

Pattern:

With MC and long tail cast on, cast on 56 sts loosely. Join for working in the rnd, distributing sts evenly across needles, being careful not to twist. PM to

indicate beg of round if required.

**Rnd 1:** Knit.

Rep Rnd 1 until piece measures 5.5 cm / 2" from cast on edge.

## Begin Stripes

**Next Rnd (Dec Rnd):** Join CC (do not break off MC),  
\*k1, k2tog, k to m; rep from \* once more. 54 sts  
Work in St st, alternating MC and CC every rnd; rep  
Dec Rnd every 6th rnd twice. 50 sts  
Break off MC. Cont with CC, work 3 rnds stocking st.  
Begin 'dots' pattern using chart or as follows -

**Rnd 1:** \*P1, T2B, p1, k5; rep from \* 4 more times.

**Rnd 2:** \*P1, k3, p1, k5; rep 4 more times.

**Rnd 3:** Knit.

**Rnd 4:** \*K5, p1, k3, p1; rep from \* 4 more times.

**Rnd 5:** \*K5, p1, T2B, p1; rep from \* 4 more times.

**Rnd 6:** \*K5, p1, k3, p1; rep from \* 4 more times.

**Rnd 7:** Knit.

**Rnd 8:** \*P1, k3, p1, k5, rep from \* 4 more times.

Rep Rnds 1-8 five times, then rep Rnds 1-3 once more.

## Stripes

Join MC.

**Rnd 1:** Knit (MC).

**Rnd 2:** Knit (CC).

Rep the last 2 rnds 5 more times, then break off CC.

Arm

Cont with MC only.

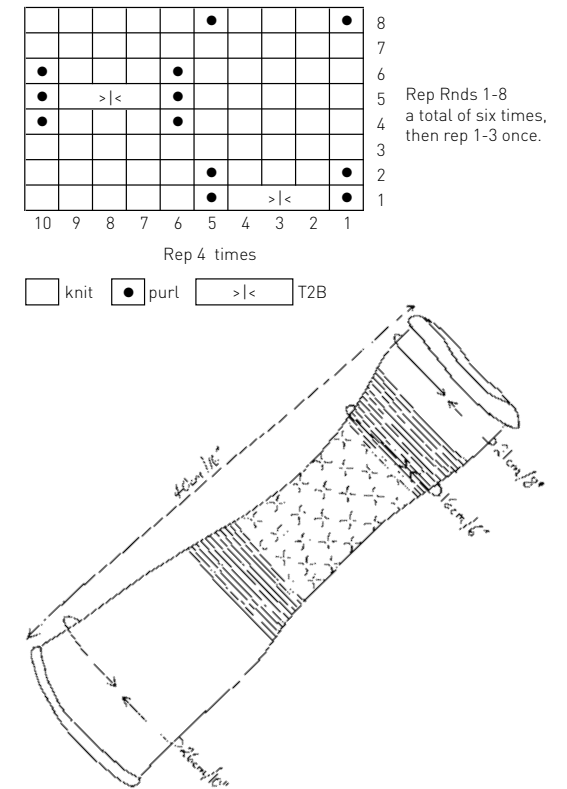
**Rnd 1 (inc rnd):** \*K1, m1, k to m; rep from \* once more. 2 sts inc'd

**Rnd 2:** Knit.

Work Inc Rnd every 4th rnd 11 more times. 74 sts  
Cont working in St st in the rnd until piece meas 41  
cm / 16" (or desired length).

Cast off loosely.

Block gently, wear with pride!





**Pattern:**  
Using the knitted cast on method, cast on 72 sts. Pm and join for working in the rnd, being careful to not twist.

#### Brim

**Rnd 1:** Purl.

**Rnd 2:** Knit.

**Rnd 3:** Purl.

Work in St st until hat meas 12.7 cm / 5" from cast on edge.

#### Crown Shaping

**Dec Rnd 1:** \*K6, k2tog; rep from \* to end of rnd. 63 sts  
Knit 2 rnds.

**Dec Rnd 2:** \*K5, k2tog; rep from \* to end of rnd. 54 sts  
Knit 1 rnd.

**Dec Rnd 3:** \*K4, k2tog; rep from \* to end of rnd. 45 sts  
Knit 2 rnds.

**Dec Rnd 4:** \*K3, k2tog; rep from \* to end of rnd. 36 sts  
Knit 1 rnd.

**Dec Rnd 5:** \*K2, k2tog; rep from \* to end of rnd. 27 sts  
Knit 2 rnds.

**Dec Rnd 6:** \*K1, k2tog; rep from \* to end of rnd. 18 sts  
Knit 1 rnd.

**Dec Rnd 7:** \*K2tog; rep from \* to end of rnd. 9 sts

**Dec Rnd 8:** \*K3tog; rep from \* to end of rnd. 3 sts

Leaving a 15 cm / 6" tail, break yarn, thread tapestry needle and thread through rem 3 sts, pull tight.

#### Left Ear Flap

With MC and RS facing, pick up and k 25 sts from the cast on edge at the side of the hat where you would like the ear flap positioned.

**Row 1 (WS):** Knit.

**Row 2 (RS):** K3, w&t.

**Row 3 (WS):** Knit.

**Row 4 (RS):** K to 1 st past last wrapped st, w&t.

Rep the last 2 rows 3 more times.

Switch to CC and work the last 2 rows twice. Switch to MC and work the last 2 rows twice. Switch to CC and work the last 2 rows twice. Switch to MC and work the last 2 rows once.

Knit 2 rows.

**Next Row (WS):** Cast off to last 3 sts, k3, turn.

Transfer work to DPNs and work a 3-st i-cord (see p 29) for 20 cm / 8". Fasten off.

#### Right Ear Flap

With MC and RS facing, pick up and k 25 sts from the cast on edge at the side of the hat where you would like the ear flap positioned.

**Row 1 (WS):** K3, w&t.

**Row 2 (RS):** Knit.

**Row 3 (WS):** K to 1 st past last wrapped st, w&t.

Rep the last 2 rows 3 more times.

Switch to CC and work the last 2 rows twice. Switch to MC and work the last 2 rows twice. Switch to CC and work the last 2 rows twice. Switch to MC, knit 2 rows.

**Next Row (RS):** Cast off to last 3 sts, k3.

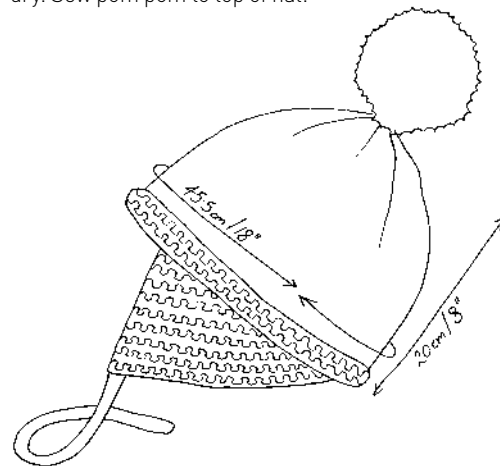
Transfer work to DPNs and work a 3-st i-cord for 20 cm / 8". Fasten off.

#### Pom Pom

Using a pom pom maker or cardboard cutout, wrap yarn around in layers, alternating MC and CC.

#### Finishing

Weave in all loose ends, wet block and lay out flat to dry. Sew pom pom to top of hat.



#### Pattern:

##### Yoke

With both yarns together, cast on 120 (130, 140, 150) sts. Join to work in the rnd being careful not to twist sts. P for beg of rnd.

**Rnds 1, 3, 5, 7:** Purl.

**Rnd 2:** \*K 12 (13, 14, 15) pm; rep from \* 9 more times, k12 (13, 14, 15).

**Rnd 4:** \*K to 1 st before m, kfb, sl m; rep from \* to end. 10 sts inc'd

**Rnd 6:** Knit.

Rep Rnds 4-7 13 (14, 17, 18) more times, then work Rnd 4 once more. 270 (290, 330, 350) sts

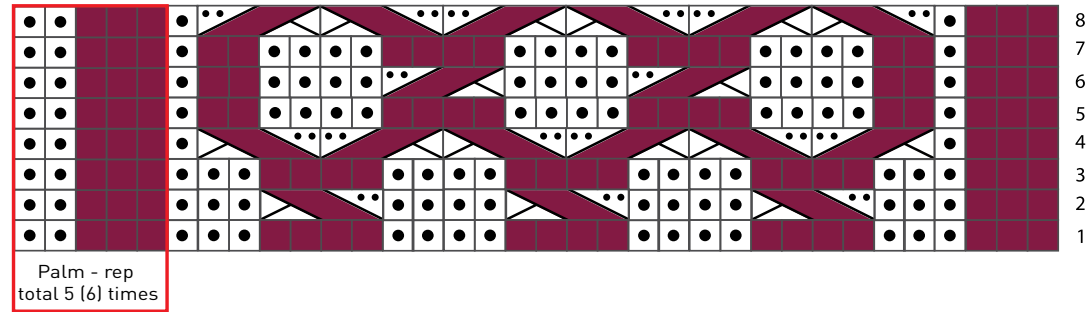
Purl 1 rnd, removing markers as you go.

##### Split for sleeves

K 70 (76, 85, 94), place foll 65 (69, 80, 81) sts on scrap yarn, cast on 4 (6, 6, 8) sts using the backward loop method, K 70 (76, 85, 94), place foll 65 (69, 80, 81) sts on scrap yarn, cast on 4 (6, 6, 8) using the backward loop method. 148 (164, 182, 204) sts for Body

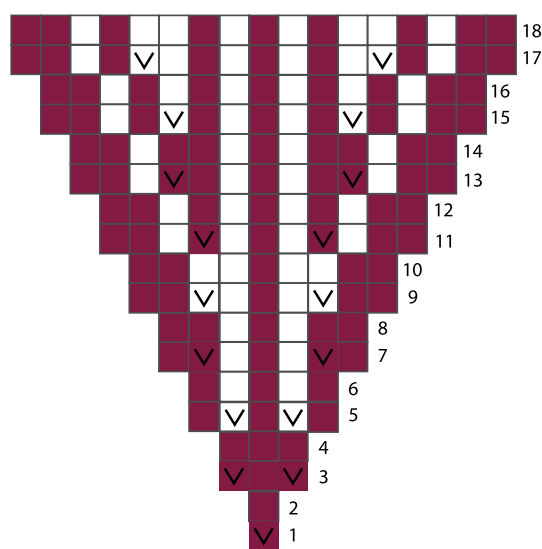


### Cable Pattern Chart



**Rnd 6:** K3, p1, k2, p4, \*C4B, p4; rep from \* once more, k2, p1, \*k3, p2; rep from \* 4 (5) more times.  
**Rnd 7:** K3, p1, k2, p4, \*k4, p4; rep from \* once more, k2, p1, \*k3, p2; rep from \* 4 (5) more times.  
**Rnd 8:** K3, p1, \*C4F, C4B; rep from \* twice more, p1, \*k3, p2; rep from \* 4 (5) more times.

### Thumb Gusset Chart



### Pattern:

#### Cuff (Both Sizes)

With MC, cast on 48 (52) sts. Distribute sts evenly between needles, and join for working in the rnd

being careful not to twist. Pm to mark beg of rnd.

**Rnd 1:** \*K2 in MC, p2 in CC; rep from \* to end.

Rep Rnd 17 more times.

**Inc rnd:** K1, M1, k1, p2, \*k2, p2; rep from \* 5 more times, \*k1, M1, k1, p2; rep from \* 4 (5) more times. 54 (59) sts

**Cable Set-up Rnd:** K3, p2, \*C3F, C3B, p2; rep from \* once more, C3F, C3B, p2, \*k3, p2; rep from \* 4 (5) more times.

Work Rnds 1-8 of Cable Patt (as above or charted) once.

#### Thumb Gusset (Left Hand)

For written instructions of the Thumb Gusset Chart, visit [pompommag.com/code](http://pompommag.com/code) and pop in H56FT22R. Work Rnd 1 of patt. On next rnd, work in patt to last st, pm, work Rnd 1 of Thumb Gusset Chart, pm, work in patt to end. Cont in this manner, inc between m, until all rnds of Thumb Gusset Chart have been worked. Work 3 more rnds in patt (for thumb sts - rep Rnd 18).

#### Thumb Gusset (Right Hand):

Work Rnd 1 of patt. On next rnd, work 33 sts in patt, pm, work Rnd 1 of Thumb Gusset Chart, pm, work in patt to end. Cont in this manner, inc between m, until all rnds of Thumb Gusset Chart have been worked. Work 3 more rnds in patt (for thumb sts - rep Rnd 18).

#### Both Hands

**Split Rnd:** Work in patt to m, sl 17 thumb sts to scrap

yarn, work in patt to end. 54 (59) sts

Work Rnds 5-8 to finish Cable Patt, and work 2 more full reps of Cable Patt. Follow instructions for your chosen size -

**Size 1:** Work Rnds 1-3 once.

**Size 2:** Work Rnds 1-7 once.

If making fingerless mitts, cast off with MC now.

#### Size 1

**Rnd 1:** K3, p1, \*C4Bp2tog, C4Fp2tog; rep from \* twice more, p1, \*k3, p2tog; rep from \* 4 more times. 43 sts.

**Rnd 2:** K3, p1, k2, p2, \*k4, p2; rep from \* once more, k2, p1, \*k3, p1; rep from \* 4 more times.

**Rnd 3:** K3, p1, k2, \*p2, C4B; rep from \* once more, p2, k2, p1, \*k3, p1; rep from \* rep from \* 4 more times.

**Rnd 4:** K3, p1, k2, p2, \*k4, p2; rep from \* once more, k2, p1, \*k3, p1; rep from \* rep from \* 4 more times. Break CC and cont to work in MC.

**Rnd 5:** K2, k2togtbl, k1, \*k2togtbl, k2tog, k2; rep from \* once more, k2togtbl, k2tog, k1, k2togtbl, \*k2, k2togtbl; rep from \* 3 more times, k2tog, k1. 30sts

#### Size 2

**Rnd 1:** K3, p1, \*C4Fp2tog, C4Bp2tog; rep from \* twice more, p1, \*k3, p2tog; rep from \* 5 more times. 47sts.

**Rnd 2:** K3, p2, \*k4, p2; rep from \* twice more, \*k3, p1; rep from \* 5 more times.

**Rnd 3:** K3, p2, \*c4f, p2; rep from \* twice more, \*k3, p1; rep from \* 5 more times.

**Rnd 4:** K3, p2, \*k4, p2; rep from \* twice more, \*k3, p1; rep from \* 5 more times.

Break CC and cont to work in MC.

**Rnd 5:** K2, \*k2togtbl, k2tog, k2; rep from \* twice more, \*k2togtbl, k2tog, k1; rep from \* 4 more times, k2tog. 30sts

#### Both sizes

**Rnds 6, 7, 9, 11, 13:** Knit.

**Rnd 8:** \*K3, k2tog; rep from \* to end. 24 sts

**Rnd 10:** \*K2, k2tog; rep from \* to end. 18 sts

**Rnd 12:** \*K1, k2tog; rep from \* to end. 12 sts

#### Finishing

Place 6sts on each needle and with RS facing, graft sts, using Kitchener st (see p 44).

#### Thumb

Transfer held sts to DPNs.

**Size 1:** Pick up and K 1 sts in CC to close thumb gap. 18 sts

**Size 2:** Pick up and K 3 sts in CC, MC, CC to close thumb gap. 20 sts

Work 15 (17) rnds in colours as set.

If making fingerless mitts, cast off now.

**Dec Rnd 1:** \*K2tog; rep from \* to end. 9 (10) sts

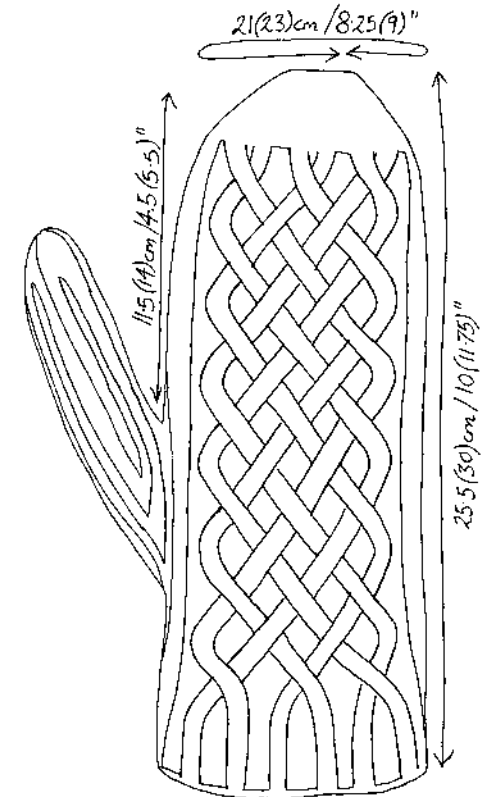
**Dec Rnd 2:** Knit.

**Dec Rnd 3:** \*K2tog; rep from \* 3 (4) more times, k1 (-). 5 sts

Break yarn, thread onto tapestry needle and thread through sts. Draw tight and weave in end.

#### Finishing

Weave in all ends but don't trim. Block mittens to desired finished measurements. Once dry, trim ends.



## DIY... KITCHENER STITCH

AKA 'GRAFTING'

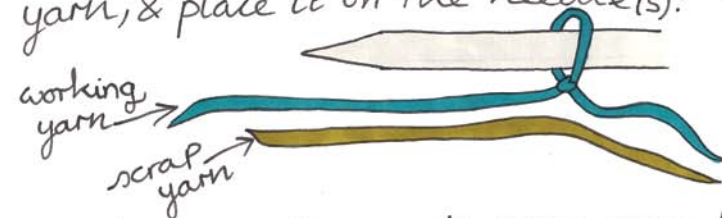
Split stitches evenly onto two needles. Hold needles parallel. Thread yarn onto darning needle, begin...

- ① Bring darning needle through 1<sup>st</sup> stitch on front needle purlwise
- ② Bring darning needle through 1<sup>st</sup> stitch on back needle knitwise
- ③ Bring darning needle through 1<sup>st</sup> stitch on front needle knitwise, then slide stitch off needle
- ④ Bring darning needle through 1<sup>st</sup> stitch on front needle purlwise (leave stitch on needle)
- ⑤ Bring darning needle through 1<sup>st</sup> stitch on back needle purlwise
- ⑥ Bring darning needle through 1<sup>st</sup> stitch on back needle knitwise (leave stitch on needle)
- ⑦ Repeat steps 3→6 until all stitches have been worked

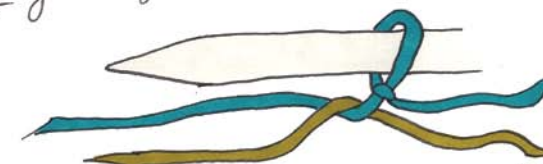
then, slide stitch off needle

## PROVISIONAL CAST ON (using scrap yarn)

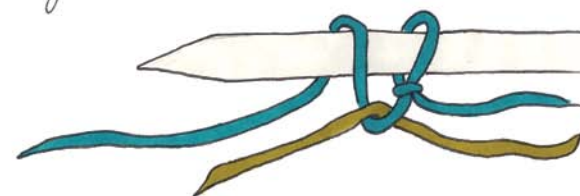
① Using a needle a few sizes bigger than the one you'll be knitting with (or two needles held together), make a slip knot with your working yarn, & place it on the needle(s):



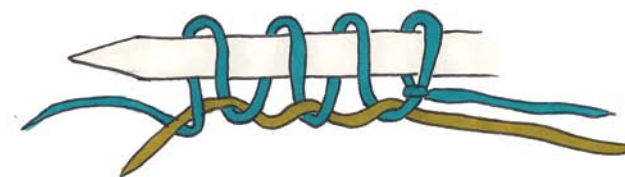
② Now pass the waste yarn over the working yarn, from back to front:

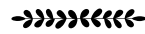


③ Then pass the working yarn over the needle(s) from front to back:



④ Repeat steps 2 & 3 until you have enough stitches, then repeat step 2 once more to finish:





# RETURN *to* SENDER

A story of gift-knitting, dear friends, and loss and life of an important parcel.

by Annie Black



My son lives in Stockholm with his family and when we visit we stay part of the time with them, and part of the time with our friends Märten and Nina. I'm not sure how to name my feelings about Märten and Nina; that they are an important part of my life and that I really love them gets somewhere near. They have been together since 1978 when they met at a party and discovered a shared love of the film Barry Lyndon. They have two kids, Jo and Ernst, who are at university now. Jo and Ernst are as amazing as their parents, funny, full of great ideas, good at making things, read loads, and like talking about anything.

In June, Nina sent me a message on facebook to say she'd bought a wedding dress. I asked her if there was a wedding involved, and she sent me a picture of herself in the dress, looking amazing. I've never seen Nina in a dress, in fact I'm not sure I've ever seen her in identifiably women's clothes. When I thought of the picture later in the day it was hard to know if I'd imagined it or not. Nina looked completely different to how I'd ever seen her, but completely herself.

We couldn't go to the wedding, but I decided to make some things so I could be part of it. Nina said whenever she thought of the wedding, she thought of us there, which was the same for me. This was my solution.

Nina said she was going to be barefoot and have wildflowers in her hair, except that by the end of July there probably wouldn't be any flowers in the place they were getting married. Maybe she'd have redcurrants.

Perfect. I could knit some flowers for her hair, and Jo's, and for Ernst and Märten's buttonholes. And I'd knit Nina a wedding shawl for the evening. The plan was for a clifftop wedding and then a clamber over the cliff to the beach for a swim. Nina said she'd carry her mother down the cliff. I figured it would get chilly in the evening and the shawl would be good, for her or her mother.

So I quizzed my knitting friends, and Meghan came up with Summer Flies which is lovely. And then it turned out another friend, Rebecca, had made it, and she showed it to me. I decided to make it bigger and alter the pattern some. Pale blue was the colour I imagined every time I thought about making the shawl, and I thought about it a lot. I remembered some very soft, very pale, blue yarn



I'd bought a year before. I wound it into a ball and started knitting.

I also knitted a pansy, some lavender, and some bluebells. My brother-in-law was visiting when I made the flowers and he and I were particularly amazed as they started to form. The lavender looked like a knitted toothbrush until it was pulled together and then suddenly – lavender. My husband bought some orange tissue paper and I wrapped everything as though I was dressing a baby, wrote notes for everyone on each little package and put it with the wedding card where I tried to express feelings that are more easily expressed with a look, or a touch on the arm or the shoulder. When I could live with what I'd written I put it all in a padded envelope and went across the road to the post office. I was slightly anxious sending off the parcel, worried I'd left it late to send it and as usual wishing I'd done things a little quicker and sooner. But the man in the post office promised it would be there in time. I went home and sent Nina a message to say that it would be with her by Friday at the absolute latest.

The parcel didn't arrive. Every day I checked for a message from Nina and usually there was one which said only, "Maybe tomorrow". I wasn't happy. The wedding day came. No package. In the afternoon I sent Märten a text - "Are you married?" - and an hour later got one back - "Yes!". I thought of how nice the knitted lavender would have been in the buttonholes, and the flowers in the hair, and the beautiful blue shawl over the bride's shoulders and I felt very sorry for myself.

Eventually I rang the number on the posting receipt and they told me the package was in the sorting office in Sweden. The postman had tried to deliver it with days to spare but no one was home and he'd left a note saying they could collect it.

I told all of this to Märten. There was never a note through the door. And then the real drama started to unfold.

The man who ran the petrol station with the post office in it was now on remand for raping a teenager. Lots of women in the town said that they never liked going there as he made them feel very uncomfortable. He'd never bothered with my poor parcel, just sat on it for ages and then sent it back. Or someone did, the petrol man was on remand by then. Other women he'd assaulted came forward.





I saw Rebecca, the friend who made the same shawl, and told her the story. She was outraged for me but by that time I felt philosophical about it all. The shawl and the flowers were somewhere or nowhere, Nina and Märten knew that I wanted to have some piece of myself at their wedding. My potential moment of people saying, "Annie MADE those? She's AMAZING," had passed. And I'd realised that none of that made much difference. Märten and Nina are part of my life, and I'm part of theirs. They knew that I wanted to do something for them, to be part of something that was important for them, and I had.

And then one morning, with no fanfare, or premonition, the parcel fell through my letterbox. I was astounded. It wasn't like when I found out I was pregnant or when my granddaughters were born, or when I first heard my son play the saxophone, or every time I realize that my oldest boy is a really lovely man, but it was a great moment. I'm a midwife, and the closest I can get

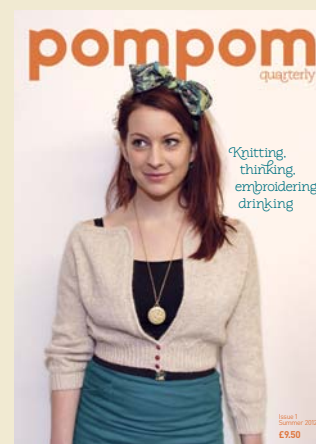
is the first time I delivered a baby completely on my own. An incredible feeling of something very everyday becoming something more.

I sent Nina a message to say that the wanderer had returned and should I try sending it again or just hang onto it till we visited? Of course she wanted it sending, so I went back to the post office. It was hard to get that philosophical feeling back but I tried. Putting the parcel into the posting bag wasn't a great moment.

A week later Nina sent me an email. The parcel had arrived. They were all amazed. Everything was beautiful. How was it possible? They'd sent Jo her flowers and Ernst was coming home for the weekend and would get his then. She and Marten were delighted. And then I got sweet emails from Jo and Ernst which I loved. And it turned out that my best moments always involve the most ordinary things. Friends, and things you feel one way about, and when that changes, they're even better. And knitting of course.



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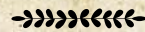


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# WHAT WERE LISTENING TO...

A few of the Pom Pom fam share their favourite ear-candy of the moment.

## Anna Wilkinson

"Bill Callahan, The Everly Brothers, Phosphorescent, Kurt Vile, The Magnetic Fields, Wild Beasts, Jens Lekman."



## Cirilia Rose

"I'm looking forward to seeing Retro Stefson at Airwaves. We were on a walk in Reykjavik one night and caught them playing on a balcony at a house party. They're the kind of band where dancing is NOT optional."

## Hoxton Handmade

"At the moment I'm enjoying Bat For Lashes new album. Also, Alt J and Of Monsters & Men."

## Lydia Gluck

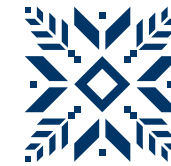
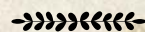
"Well the truth is 'Call Me Maybe' but to save face, I'll add Joan Baez, Johnny Cash and Gillian Welch."

## Meghan Fernandes

"Dark Dark Dark. Especially Daydreaming. I'm also in love with The Red Skies."

## Rachel Coopey

"I've mostly been listening to the new Ellie Goulding album and Phillip Pulman reading 'Grimm Tales for Young and Old' - I love fairy tales!"



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ISSUE

3

NOV '12

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