

pompom

quarterly

CABLED / VIVID / TEXTURED / KNITTED

ALEXA LUDEMAN / ANUSHKA TAY / ANNA WILKINSON / CORRINA FERGUSON
KELLY ASHFIELD / LUCY HAGUE / MEGHAN FERNANDES / WENCKE LUCAS

Editors: Lydia Gluck +
Meghan Fernandes

Photography: Juju Vail

Design: Mr M Wyse

Tech Editors: Ruth Garcia-Alcantud
+ Jemima Bicknell

Intern: Sonja Bargielowska

Illustrations: Lydia Gluck

Copy Editor: Annie Prime

Model: Cleopatra Wood

Thank you to: 47-49 Tanner Street,
Natalie White, Felix Treacy;

Yarn support: Colour Adventures,
Old Maiden Aunt, Sweet Fiber,
Welthase

For advertising and submission opportunities,
email us at contact@pompommag.com

Stay in Touch:

pompommag.com
ravelry.com/groups/pom-pom
facebook.com/pompommag
twitter.com/pompommag
instagram.com/pompommag
pinterest.com/pompommag

Printed in the UK by
Wyndham Grange

© 2013. Copyright Pom Pom Quarterly.
All rights reserved. No part of this magazine
may be copied or reproduced without written
permission of the publisher.

Welcome to Pom Pom 6, our second ever autumn issue, brought to you in technicolour by Team PPQ. Get ready for a riot of colour and vivid textures; scarves, hats, jumpers, mitts, everything you will need for cooler autumn months. Cables are the word in this issue, and in case you are cabling on the go, or just fancy a new technique, turn to page 58 to find our tutorial on cabling without a cable needle.

Now we present the knits that will warm your neck in a chill autumn breeze. Ammolite is a gorgeous cowl with interlocking cables which echo trees (p 8), while Almandine is a once-upon-a-time scarf with a pixie hood and pom poms to boot (p 24). And may we present Vermeil? It's the scarf to end all scarves, so long and snuggly, found on p 16.

For those of you who want mittens, never fear, Hierro are here! With crisscrossing slip stitches and bobbles galore, these mittens are cute and unisex, awesome yes? Slip over to page 14 for the pattern.

This issue also features two completely amazing jumpers. Quadrillion (p 10) offers a cornucopia of cables, while Briolette (p 18) is textured tartan mayhem. Both are classics.



6 MORGANITE CARDIGAN
A glowing, glamourous lace cardigan

8 AMMOLITE COWL
A geometric cowl, perfect for a precious skein

10 QUADRILLION
Time to get your cable on

14 HIERRO MITTENS
Jewel-toned graphic mittens perfect for an autumn stroll

16 VERMEIL
The most wrap-able scarf we've known

18 BRIOLLETTE
A perfectly colourful + textureful sweater

22 ARDVASAR
Celtic cables dance around this slouchy hat

24 ALMANDINE
A fairy tale-inspired hooded scarf

26 FIRST AUTUMN CHILL
Design inspiration from Anushka Tay

28 CELTIC ART & CABLES
Tradition + technique from Lucy Hague

58 TECHNIQUE TIME
Cabling without a cable needle

62 LA CASITA DE WENDY
Fun, imaginative Spanish fashion

64 OUT OF THE LOOP
Non-knitters unite, giving us some perspective

66 MEET THE TEAM
Pom Pom shows off the Issue 6 designers



DESIGNER / *Corrina Ferguson*

MORG— AMITE

The lace and semi-solid yarn combination in this stunning cardigan reminds us of stained glass windows on an autumn evening. Corrina tells us that the pattern is an attempt to recreate the feeling of autumn where she grew up in Ohio.

'Rowe Woods Park in Cincinnati is one of the most beautiful places I've ever seen in the fall – and the falling leaf yoke and gorgeous colour of this Madelinetosh perfectly captures the feeling.' Choose a yarn and colourway that really glows - you know the kind we mean - to amp up the wow factor that the lace pattern already exudes.
/ Pattern page 36





DESIGNER / *Alexa Ludeman*

AMMOLITE COWL

A dark forest rich with autumn foliage - so was the inspiration behind Alexa's beautiful cowl, and we can't help but get caught up in the scene these cables create.

We're pretty sure you have one or two delectably precious skeins in your stash just waiting to become an Ammolite, so why deny them their destiny? Of course if it turns out nothing you've got at home is 'just right', we can tell you that Sweet Fiber's Cashmerino Worsted is de.lic.ious.

/ Pattern page 40



DESIGNER / *Meghan Fernandes*

QUADRI- LLOW

If you love texture as much as we do, this double moss-stitched, eight-cabled feat-of-knitting-chart-love is the one for you.

Oversized, with dolman sleeves and a split hem, you can dress this girl up with a pencil skirt or wear her around town with some jeans. One of our fave details is the cables at the sleeves; we find ourselves asking why all sleeves aren't this exciting! Choose a luminous yarn without too much variegation to really let those cables shine.

/ Pattern page 42





DESIGNER / *Kelly Ashfield*

HIERRO MITTEWS

When the weather is about to turn cold, it is always handy to have some mittens ready; it's so much more difficult to enjoy the leaves changing colour with chilly fingers! Luckily, we have a solution. Inspired by wrought iron, Hierro, (which means iron in Spanish) feature graphic slip stitches and bobbles. Always partial to a little bobble action, we think these are perfect for making and wearing. And showing off, of course.

A sturdy but soft yarn like the beautiful Colour Adventures DK used here will really make the bobbles stand out, and the finished product will make you stand out! The rich emerald tone gives the mitts a glam feel, but we think they would look amazing in a more rustic yarn too.

/ Pattern page 45

DESIGNER / *Wencke Lucas*

VERMEIL SCARF

This generously proportioned and richly textured scarf is so stunning we all took turns trying it on and luxuriating in its glory at the photo shoot.

Super-long so you can wrap, and wrap, and wrap it around your neck and shoulders until no chilly autumn breeze could ever break its barrier, you need not worry about getting bored knitting it - the geometric cable and moss stitch pattern is plenty absorbing to keep your needles happy.

/ Pattern page 47





DESIGNER / *Anna Wilkinson*

BRIOLETTE

A riot of colour and interesting techniques, this jumper just has to be the perfect autumn staple. It's exciting enough to jazz up any dreary weather, and a perfect project to play with colour. We love the combination used here, but oh, the possibilities!

The basketweave stitch is beautifully echoed in moss stitch, and clever use of intarsia, stripes and embroidery creates the effect of tartan. Textured tartan - has a good ring to it, eh?

In any case we can't help but picture ourselves in this doozie jumping in piles of colourful autumn leaves, riding around on bikes in the crisp October evening, and enjoying blackberry crumble at home, surrounded by friends.

Knitted bliss. / Pattern page 49



DESIGNER / *Lucy Hague*

ARDIASAR HAT

Just when you thought you knew all there was to know about cables, Celtic cables came along and blew your mind. Or at least, opened it! We were very excited when we saw the beautiful work of Lucy Hague and her Celtic cables, and are even more excited to bring you this lovely hat, with cables inspired by a knot often seen in Celtic art.

If you want to try something new, this hat is designed to be a perfect introduction to Celtic cabling techniques and features an option to include an innovative three-dimensional twist, where the strands of the cable even morph into i-cord ties, which can be made into a bow! The cabled band is worked first, flat, then grafted together, and stitches are picked up around the edge of the band to work the body of the hat in the round. So grab some lovely woolly aran weight yarn and delve into the ancient art of Celtic knotwork. / *Pattern page 52*



DESIGNER / *Anushka Tay*

ALMAWDINE SCARF

This scarf doubles as a hood - what more could you want to ensure warm ears *and* a warm neck?

Knit from the top down, the squishy garter stitch means this cute pixie hood knits up in no time, and the pom poms are an added bonus (aren't they always?). You could even have contrast pom poms! Oh, the possibilities (pomibilities)?!

Anushka has long been inspired by Little Red Riding Hood and the plethora of related Northern European folktales, which shows in this simple yet stylish design. She also cites knitted baby bonnets seen in the 1940s to 1970s, and German silhouette animator and film director Lotte Reiniger as strong influences. This modern take on vintage ideas is a fairy tale come true, we're sure you'll agree!

You can read more about Anushka's take on knitting and the significance of handmade items in her article on p 26. / *Pattern page 55*



WORDS / Anushka Tay

The designer shares her inspiration behind the Almandine hooded scarf.

FIRST AUTUMN CHILL

The practicalities of textiles relate so strongly to the practicalities of life. They are also strongly intertwined with storytelling, the domestic, and the female line. I remember my mother's impatient attempts at crocheting granny squares: an afghan becomes a cape, becomes a tiny bag. My baby self was swathed in outfits brought back from my mother's travels through South America. She found the most colourful hats and jackets, hand-woven and sewn by women of another tradition and another story. In later life, when we can't turn to our mothers, we snuggle into layers of clothes; the cosiness of textiles rectifies a sense of loss, with the natural longing for comfort and warmth.

It's funny how certain silhouettes linger through a century, the feeling of novelty dictated by the use of pattern and colour. Frumpy 1970s ponchos in ugly colours and fussy tassels now merge with delicate, pastel-shaded capelets which we wrap

our new babies in. Fashion evokes a nostalgic image of the past totally incoherent with the family photos. The humorous shapes, plays on proportion and adorable miniature details of children's clothing often find their way into my work. I associate this strongly with storytelling, because my childhood was immersed in books; my desire to create often conflicts with my desire to explore through text. It's not just in 'Little Red Riding Hood' that Grandmother uses the gift of a red cape to serve as a tangible reminder of the female line. The cloak encapsulates and protects in its warmth, but the red shouts out a harsh signifier: here is woman. Textiles alone cannot protect the girl from her nature, and there is a strange sense of both comfort and loss in the home-made. One can only imagine what stories Grandmother was telling whilst knitting the cape, or what horrors she heard others speaking. The cape will be worn long after the wolf loses his life.



After all, hand-made objects are the opposite of the convenient and the disposable. How can they ever be thrown away? I struggle with parting from items which have become ugly or dysfunctional when I know they have been hand-made by a woman from my past. Piles of doll's clothes sewn lovingly by my mother for her *Tiny Tears*; lumpy cardigans knitted in 1970s acrylic which my grandmother forced me to re-wear; my aunt's old P.E. bag, home-made with weirdly long straps and a clumsily embroidered mouse. Items like this aren't meant to be framed but used; makeshift and inefficient, we adapt our behaviour to accommodate them, rather than let them slip seamlessly into our daily lives.

Textiles are functional, though in today's world creating textiles for the body and the home is a niche market and a luxury hobby. Why? Long after the high-street cardigans have worn into holes, and the high-end throws seem terribly dated,

you will have your own creations. Stubbornly resilient in spirit, they may endure wear, or might be faded and full of darned patches. As I design and make, I think on stories past and the women who told them. I think of what they wore, how they spoke, and stories of scandal and tomfoolery from my own life must seep in to the fabric as I work. Perhaps the textiles absorb the words and stories around them. In any case, I can recall sitting and working, listening to woes and wonders, thinking on traditions and tales; warm under my blanket in the first chill at the turn of the seasons.

Clockwise from top left: Baby items, Patons Bazaar, undated; Girl in peaked cap, Modern Knitting, April 1967; Modern Knitting, January 1966; A family photo, circa 1972; A cousin under blankets sewn by the author's great-grandmother; The author's mother and aunt in hand-knitted ponchos; the author with her aunt in the same poncho.

WORDS + IMAGES / Lucy Hague

*Uncovering the tradition + technique
behind knotwork knitting.*

CELTIC ART & CABLE KNITTING

Celtic art (more correctly referred to as Insular art) is characterised by the use of interlace, or knotwork: geometric designs comprised of individual strands that loop and twist over each other in regular sequence, producing a decorative and intricate knot pattern. The finest examples of Celtic knotwork actually contain only one strand, so that the entire knot is essentially a very convoluted circle, and the path can be traced with the eye so that the end comes back to the beginning – a symbol of eternity. This form of art first appeared in Britain in the middle of the 7th century AD, and became widely adopted in monasteries for decorative use in bibles and illuminated manuscripts. In Scotland and Ireland, carved knotwork can still be seen today on monuments such as high crosses and Pictish symbol stones, and interlace

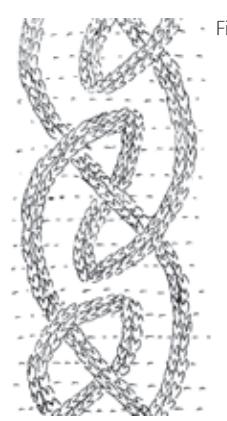
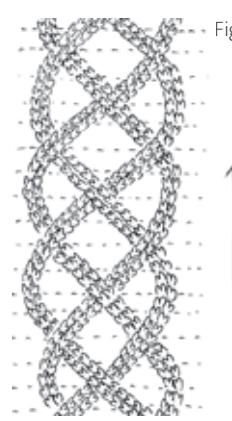
continues to be a recognised symbol of Celtic heritage in the modern world.

Despite the fact that knitting arrived in Britain much later than Celtic art, and has an entirely separate history, Celtic knotwork designs can be simulated with a high degree of accuracy in cable knitting. This produces a beautifully rich textured fabric, with tactile three-dimensional knotwork resembling the appearance of carved stone.

Cable knitting can be incredibly impressive to look at, and yet the techniques required are really quite simple – if you know how to knit, purl and slip a stitch, you can make cables. Once you've mastered basic cables, you only need a few extra techniques (and a bit of concentration!) to knit complex Celtic knotwork patterns.



Figure 1 shows a typical cable braid, worked vertically (arrow shows direction of knitting); this type of cable can be knitted using basic cable techniques. Figure 2 shows a Celtic knotwork cable – if you follow the cable in the direction of the knitting, from the bottom to the top, you will see how, in some places, the strands of the cable merge into each other and end, followed by a gap filled with the background pattern, and then the strands emerge from the background again and separate back into two strands. This type of cable requires the use of special increases and decreases to merge and separate the cable strands. This creates an optical illusion, in which the eye is tricked into seeing a continuous strand flowing in one direction, when in reality it's comprised of two strands joining together or breaking apart.



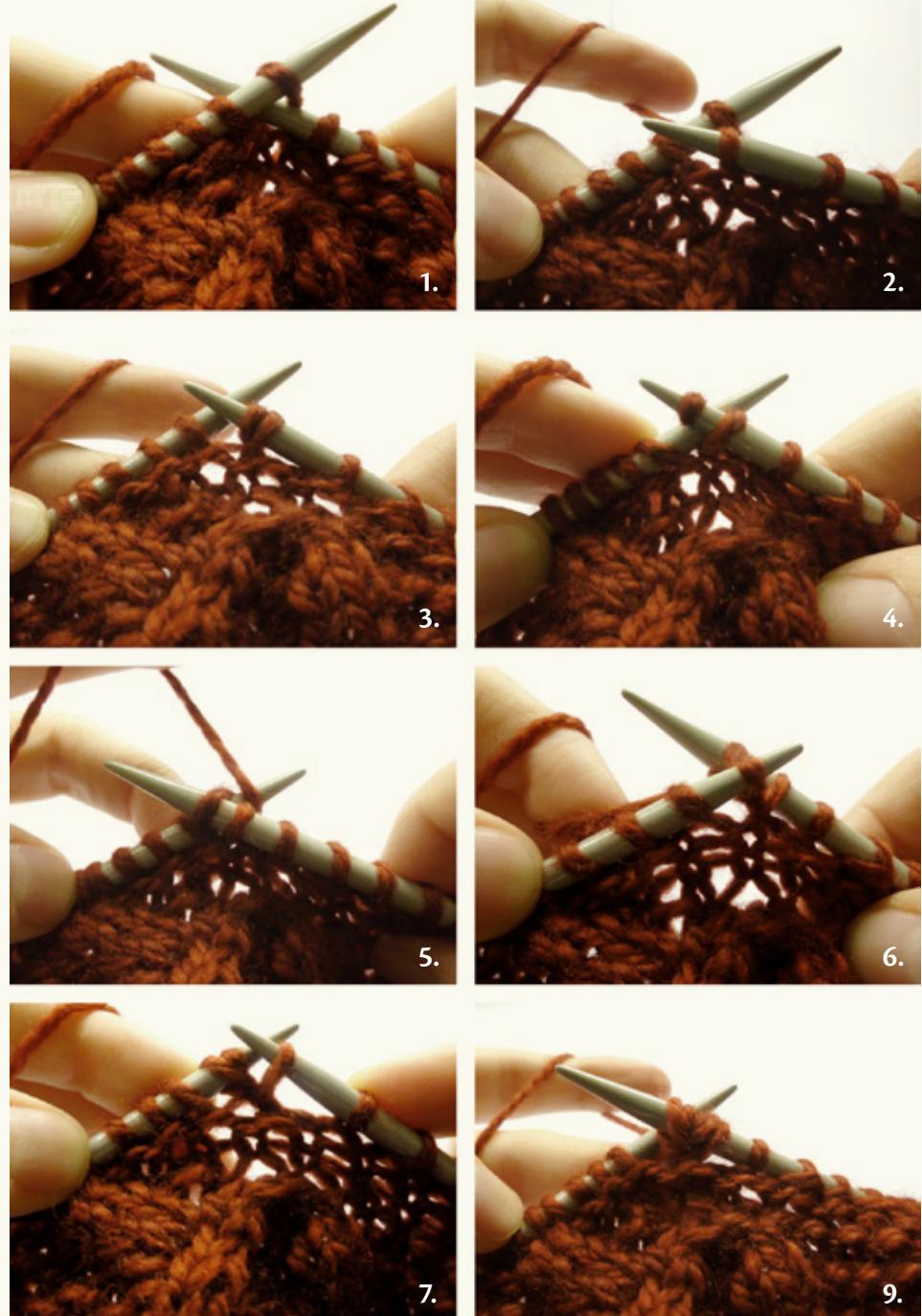
The 1-into-5 increase and the 5-into-1 decrease are most commonly used with cables consisting of 2-stitch-wide bands of stocking stitch travelling over a reverse stocking stitch or garter stitch background. However, once you become familiar with these techniques, it's relatively easy to modify the increase and decrease to accommodate cables of a different width. It's important to use the right yarn for a good result, and work at a gauge that's not too tight or too loose. Wool yarns usually give the best result for cabled knitting, and something with a bit of a sheen is great for stitch definition (the Bluefaced Leicester yarn used for the Ardvasar hat pattern shows cables off beautifully). A slight bloom or halo after washing and blocking can be beneficial too, helping to hide any small holes that might appear around your increases and decreases. Another way to avoid visible holes is to work the increases and decreases closer to the end of your needle-tips to make the stitches slightly smaller.

1-into-5 increase

This increase makes 1 st into 5 sts, and is usually worked on the RS. On the following WS row, you might purl all 5 sts, or you might work them as p2, k1, p2 – it depends on the pattern, and on the kind of background the cables are placed on (for example, reverse stocking st or garter st).

1. Insert right needle between first 2 sts on left needle.
2. Wrap working yarn around right needle and pull yarn through.
3. Slip first st on left needle to right needle. You now have 2 sts on the right needle, the st you have just created is on the right, and the slipped st is on the left.
4. Insert left needle between first 2 sts on right needle.
5. Wrap working yarn around left needle...
6. ... and pull yarn through (note: you may find this step a little tricky, as it is unusual in knitting to make sts with the left needle. It gets easier with practice!).
7. Slip first st on right needle to left needle. You now have 2 sts on the left needle, the st you have just created is on the left, and the slipped st is on the right. You have 1 st on the right needle.
8. Repeat Steps 1 – 3. You now have 3 sts on the right needle, the st you have just created is in the centre, and the slipped st is on the left. You have 1 st on the left needle.
9. Repeat Steps 4 – 6. Slip st just created to right needle, slip remaining st on left needle to right needle. You now have 5 sts on the right needle, and the increase is complete.

1-into-5 increase



5-into-1 Decrease

This decrease makes 5 sts into 1 st, and can be worked on either the RS or the WS. The decrease involves alternately passing sts over the centre stitch; the remaining centre st will either be knitted or purled, depending on the pattern.

1. Slip first 3 sts from left needle to right needle. The centre st is now the left-most st on the right needle.

2. Pass the second st on the right needle over the centre st and off the needle.

3. Slip the centre st from the right needle to the left needle. The centre st is now the right-most st on the left needle.

4. Pass the second st on the left needle over the centre st and off the needle.

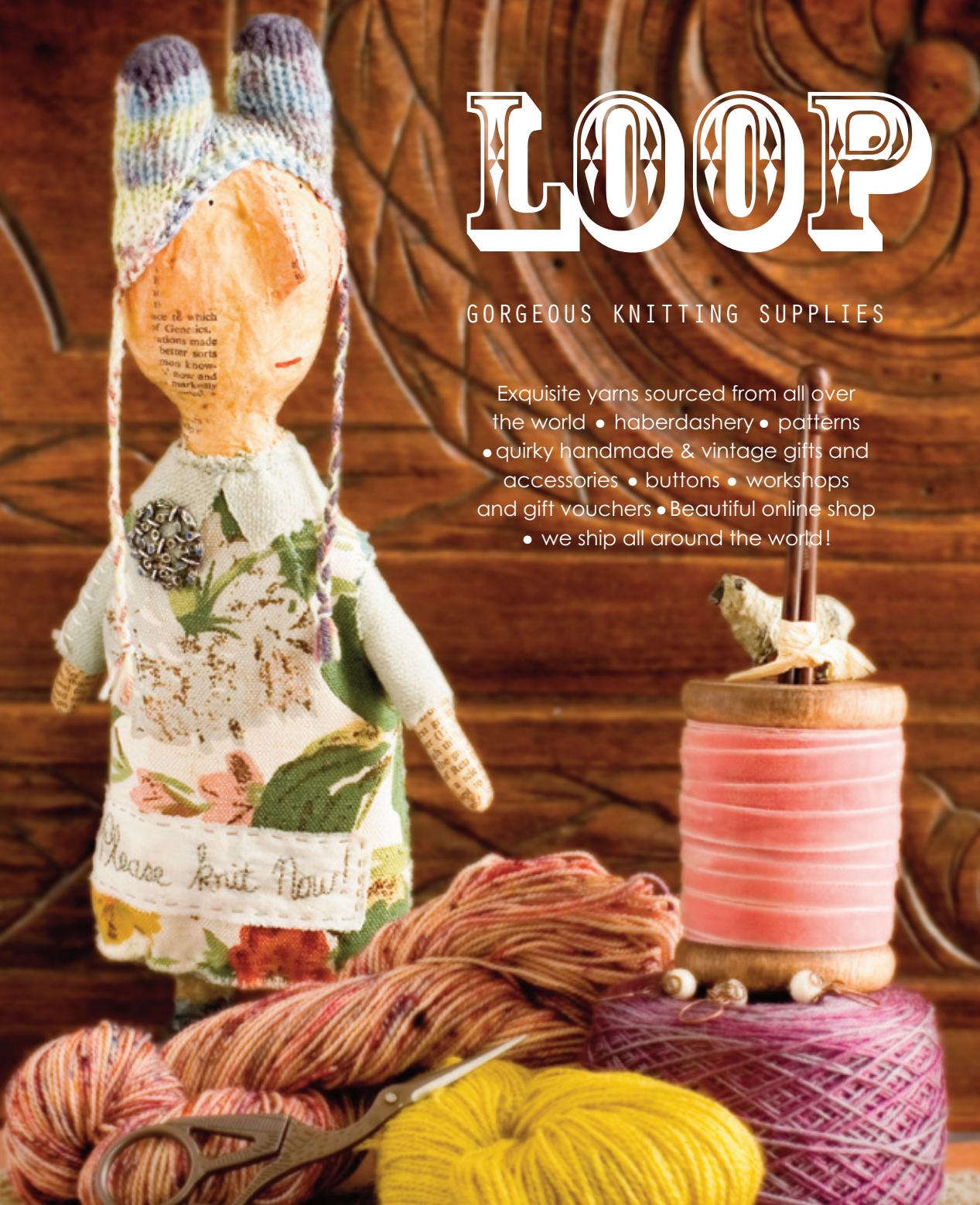
5. Slip the centre st to the right needle, and repeat Steps 2 – 4.

6. The decrease is complete and only the centre st remains. This st will be knitted or purled, depending on the pattern.



PATTERNS

Cabled. Vivid. Textured. Knitted.



LOOP

GORGEOUS KNITTING SUPPLIES

Exquisite yarns sourced from all over the world • haberdashery • patterns • quirky handmade & vintage gifts and accessories • buttons • workshops and gift vouchers • Beautiful online shop • we ship all around the world!

WWW.LOOPKNITTING.COM

15 CAMDEN PASSAGE, ISLINGTON, LONDON, ENGLAND N1 8EA 020 7288 1160

ABBREVIATIONS / Pattern Notes

approx: approximately	strand between the two needles from the front to back with tip of left needle, k into the back of this st	sl m: slip marker
beg: begin(ning)		ssk: slip slip knit
CC: contrast colour		St st: stocking st
CDD: slip 2 sts together as if to k2tog, k 1 st, pass slipped sts over		st(s): stitch(es)
cm: centimetres		tbl: through the back loop
cn: cable needle		tog: together
cont: continue		w&t: wrap and turn; on the RS, move yarn to front, sl st from left needle to right needle, turn.
dec(d): decrease(d)		On the WS, move yarn to back, sl st from left needle to right needle, move yarn to front, sl st back to left needle, turn.
dpn: double pointed needle		WS: Wrong Side (inner part of garment)
fol: following		wyif: with yarn in front
inc(d): increase(d)		yd: yard
k: knit		yo: yarn over
k2tog: knit 2 sts together		
kfb: knit front and back of same stitch		
m: marker		
M1: make 1 st (increase)		
M1L: make 1 left; pick up		

Kelbourne Woolens + **STITCH TO WEAR** present:
THE ALLIUM COLLECTION

8 shawl designs by Grace Anna Farrow featuring Meadow

the fibre company
unique artisan yarns

www.KelbourneWoolens.com
www.TheFibreCo.com

TWINLEAF

Shown in Black Adder & Cornflower



**Sizing & Measurements:** Sizes 1 (2, 3, 4, 5)

81.5 (91.5, 101.5, 112, 122) cm / 32 (36, 40, 44, 48)" finished bust measurement – to be worn with 5 cm / 2" positive ease

Yarn: Madelinetosh Tosh DK (100% merino; 100 g = 206 m / 225 yd), 5 (5, 6, 7, 7) skeins; Colour shown: Amber Trinket

Gauge: 20 sts & 26 rows = 10 cm / 4" in stocking stitch

Needles: 4.5 mm / US 7 – 80 cm / 32" circular needle for working flat & DPNs for sleeves

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

Notions: stitch markers (at least 4 distinct ones for raglan), scrap yarn, buttons (three 2 cm / ¾"), tapestry needle

Notes: Sweater is worked flat from the bottom up. Sleeves are worked in the round and joined with the sweater to complete the lace raglan yoke. Seams are only required for the underarms, resulting in minimal finishing.

For the raglan body, lace must be kept in pattern by pairing inc's and dec's. If there is not enough room to pair the yarnovers with an associated decrease those stitches should be worked in stocking stitch.

Stitch Glossary:**Twisted 1x1 Rib (flat)**

Row 1 (RS): Sl1, *p1, k1tbl; rep from * to end.

Row 2 (WS): Sl1, *k1, p1tbl; rep from * to end.

Rep Rows 1-2 for pattern.

Twisted 1x1 Rib (in the rnd)

Rnd 1: *K1tbl, p1; rep from * to end.

Rep Rnd 1 for pattern.

Pattern**Body**

Cast on 161 (179, 199, 219, 239) sts. Work 10 rows of Twisted 1x1 Ribbing (flat). Change to St st keeping first and last 6 (7, 7, 8, 8) sts in rib as established. Work in this manner until body meas approx 38.5 (38.5, 38.5, 41.5, 41.5) cm / 15.25 (15.25, 15.25, 16.25, 16.25)" from cast on edge ending on a WS row.

Lace Set-Up

Next Row (RS): Work 6 (6, 7, 7, 8) sts in patt, work Chart A (using correct size) to last 5 (5, 6, 6, 7) sts, work rem sts in rib as established.

Work the next 10 rows following Chart A using the appropriate version for the size being worked, keeping buttonband sts in rib. Cast off for underarm on the 12th row as follows:

Row 12 (WS): Keeping patt correct, work 36 (40, 45, 49, 54) sts, cast off 8 (10, 10, 12, 12) sts, work 73 (79, 89, 97, 107) sts, cast off 8 (10, 10, 12, 12) sts, work final 36 (40, 45, 49, 54) sts. Place 145 (159, 179, 195, 215) sts for body on hold.

Sleeves

With DPNs cast on 38 (46, 50, 50, 54) sts. PM and join to work in the rnd, being careful not to twist. Work 10 rnds of Twisted 1x1 Ribbing (in the rnd). Change to St st and work Inc Rnd on next rnd.

Inc Rnd: K1, m1R, k to 1 st before end of rnd, m1L, k1. 2 sts inc'd

Rep Inc Rnd every 6th rnd 9 (0, 0, 2, 10) more times, then every 8th rnd 0 (9, 10, 11, 5) times. 58 (66, 72, 78, 86) sts

Cont to work in St st until sleeve meas approx 36 (38.5, 41.5, 44, 47) cm / 14.25 (15.25, 16.25, 17.25, 18.5)" or sleeve is 4.5 cm / 1.75" less than desired length.

Next Rnd: K1 (5, 8, 11, 1), work Chart B to last 1 (5, 8, 11, 1) sts, k to end.

Work the next 10 rnds following Chart B, keeping first and last 1 (5, 8, 11, 1) sts in St st. Cast off for underarm on the 12th rnd as follows:

Rnd 12: Keeping patt correct, work 50 (56, 62, 66, 74) sts, cast off 4 (5, 5, 6, 6) sts, remove m, cast off 4 (5, 5, 6, 6) sts.

Place 50 (56, 62, 66, 74) sts for sleeves on hold.

Raglan Yoke

Place stitches back on circular needle in this order – 36 (40, 45, 49, 54) sts of Right Front, 50 (56, 62, 66, 74) sts of first Sleeve, 73 (79, 89, 97, 107) sts of Back, 50 (56, 62, 66, 74) sts of second Sleeve, 36 (40, 45, 49, 54) sts of Left Front. 245 (271, 303, 327, 363) sts

On the following set-up, ensure all yo's and dec's are paired and pay close attention to CDDs and double yo's. If full pairing is not achieved, work in St st.

Right Front: Work 6 (6, 7, 7, 8) sts of ribbing as established, work the last 5 (0, 9, 5, 0) sts of Chart C (using correct size), place lace marker, work Chart C repeat 0 (1, 1, 1, 1) times, place lace marker, work first 25 (6, 1, 9, 18) sts of Chart C, pm for raglan.

Right Sleeve: Work last 11 (0, 3, 5, 9) sts of Chart C (using correct size), place lace marker, work Chart C rep 1 (2, 2, 2, 2) times, place lace marker, work first 11 (0, 3, 5, 9) sts of Chart C, pm for raglan.

Back: Work last 8 (11, 2, 6, 11) sts of Chart C (using correct size), place lace marker, work Chart C repeat 2 (2, 3, 3, 3) times, place lace marker, work first 9 (12, 3, 7, 12) sts of Chart C, pm for raglan.

Left Sleeve: Work last 11 (0, 3, 5, 9) sts of Chart C (using correct size), place lace marker, work Chart C rep 1 (2, 2, 2, 2) times, place lace marker, work first 11 (0, 3, 5, 9) sts of Chart C, pm for raglan.

Left Front: Work last 25 (6, 1, 9, 18) sts of Chart C (using correct size), place lace marker, work Chart C repeat 0 (1, 1, 1, 1) times, place lace marker, work first 6 (1, 10, 6, 1) sts of Chart C, work 5 (5, 6, 6, 7) sts of ribbing as established.

Use the lace markers to keep the lace lined up correctly and, when working raglan dec's ensure to adjust lace outside the markers continuing to pair yo's and dec's appropriately. Raglan Dec Rows happen simultaneously to Buttonhole Shaping and Short Row Shaping. Read the following section carefully and ensure correct placement and size is followed.

Raglan Dec Row (RS): *Work in patt to 3 sts before raglan m, ssk, k1, sl m, k1, k2tog; rep from * to end. 8 sts dec'd

Rep Dec Row on RS every 4th row 0 (2, 2, 0, 0) more times, then every other row 21 (22, 24, 29, 30) times. 69 (71, 87, 87, 115) sts

AT THE SAME TIME when 32 (42, 42, 44, 46) total rows of Raglan Shaping have been worked, work Buttonhole Rows as follows:

RS Row: Sl1, p1, cast off 2 sts, k1, p1, work body in patt including any Raglan Shaping if required.

WS Row: Work body in patt to last 2 sts, cast on 2 sts with the cable cast-on method, k1, p1.

Rep Buttonhole Rows every 10 (10, 12, 12, 12) rows once more. The final buttonhole will be worked in the collar.

ALSO AT THE SAME TIME when 42 (50, 52, 54, 56) total rows of Raglan Shaping have been worked, work Short Row Shaping for the neck starting with a RS row making sure to continue the raglan dec's if required:

All Sizes:

Next 2 rows: Work in patt to last 6 (6, 6, 8, 8) sts, w&t.

Next 2 rows: Work in patt to 3 sts before wrap, w&t.

Next 2 rows: Work in patt to 2 sts before wrap, w&t. Rep the last 2 rows 0 (1, 2, 2, 2) more times.

Collar

On the foll RS row, work in Twisted 1x1 Ribbing (flat), beg with a p1 for correct placement, and cont to the end of the row, picking up all wraps and working them together with their sts. On the following WS row, cont in Twisted 1x1 Ribbing, and cont to the end of the row picking up all wraps and working them together with their sts.

Work in Twisted 1x1 Ribbing (flat) for 8 more rows, working the buttonhole as directed above on 5th and 6th row. Bind off all sts in pattern.

Finishing Instructions

Block to measurements. Sew underarm seams. Sew buttons in place. Weave in ends.

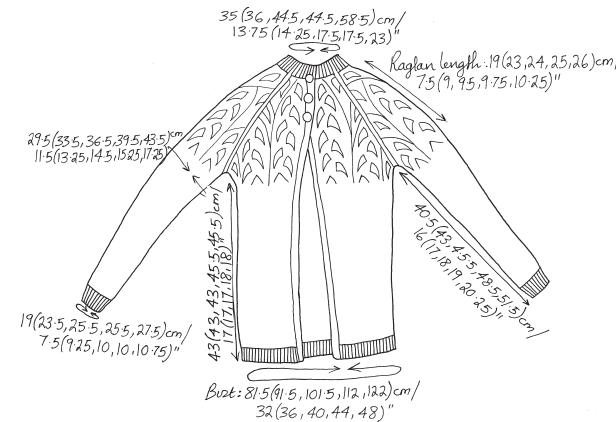
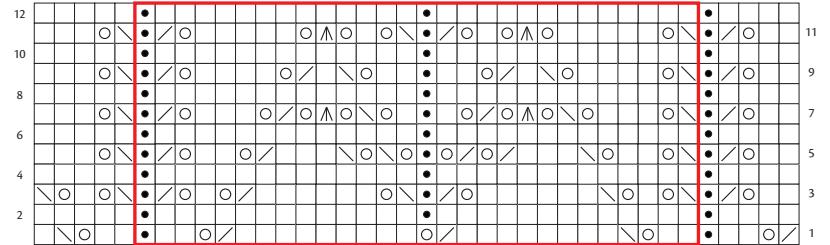
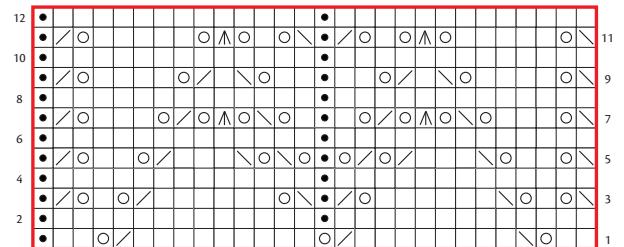
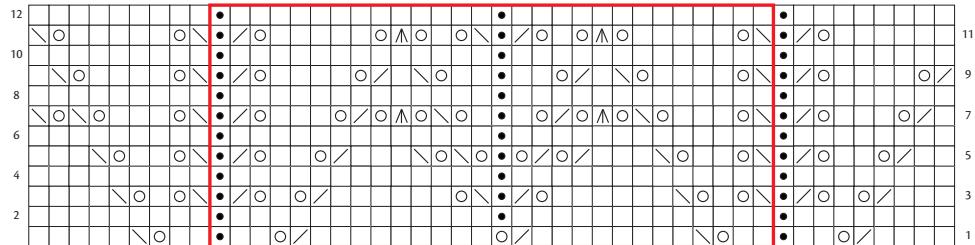
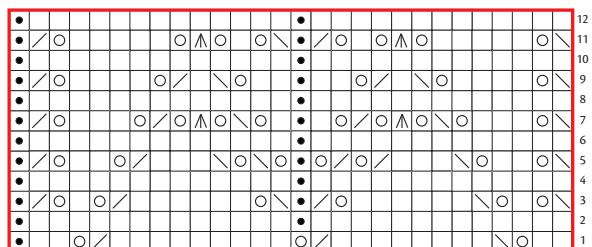
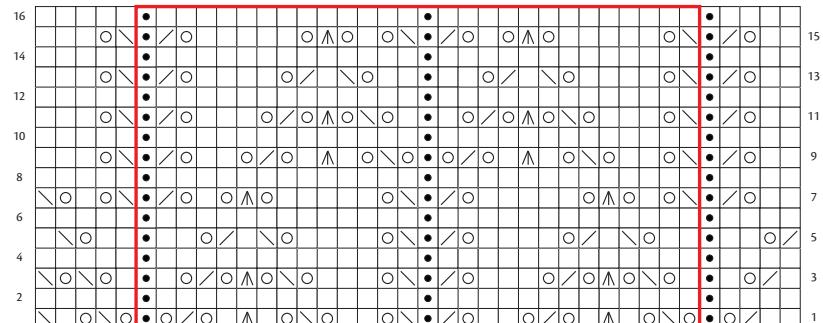
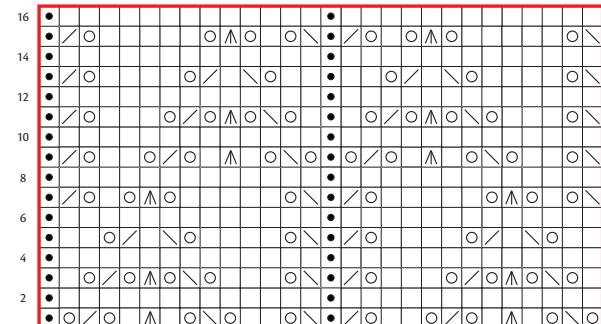
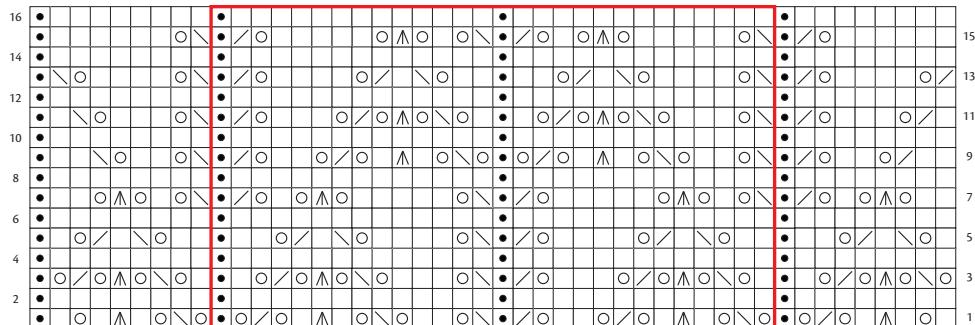


Chart A**Sizes 1 and 4****Sizes 2 and 5****Size 3****Chart B****Chart C****Sizes 1 and 4****Sizes 2 and 5****Size 3****Key**

	RS: Knit, WS: Purl		k2tog
	RS: Purl, WS: Knit		ssk
	YO		YO
	CDD		CDD



Sizing & Measurements: 1 (2) - 50 (100) cm / 20 (40)" circumference by 23 cm/ 9" tall

Yarn: Sweet Fiber Cashmerino Worsted (80% Superwash Merino, 10% Cashmere, 10% nylon; 115 g = 183 m / 200 yd), 1 (2) skeins; Colour shown: Spiced Pumpkin

Gauge: 14 sts & 28 rows = 10 cm / 4" in garter stitch
24 sts & 24 rows = 10 cm / 4" in Forest Cable

Needles: 5 mm / US 8 – 40cm (80cm) / 16 (32)" circular needle
Always use a needle size that will result in the correct gauge after blocking.

Notions: cable needle, stitch markers, darning needle

Note: This cowl is knit from bottom to top.

Stitch Glossary:

Garter st in the rnd:

Rnd 1: Knit.

Rnd 2: Purl.

Rep Rnds 1-2 for pattern.

Forest Cable Pattern

Rnd 1: *2/2 LC, p8, 2/2 RC; rep from * to end.

Rnd 2 and all even-numbered rnds: Work sts as they appear (k the k, p the p).

Rnd 3: *K2, T4F, p4, T4B, k2; rep from * to end.

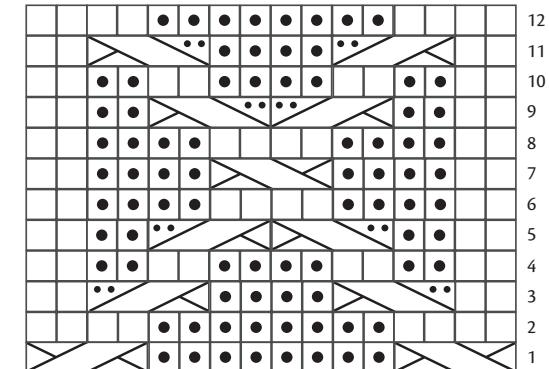
Rnd 5: *K2, p2, T4F, T4B, p2, k2; rep from * to end.

Rnd 7: *K2, p4, 2/2 RC, p4, k2; rep from * to end.

Rnd 9: *K2, p2, T4B, T4F, p2, k2; rep from * to end.

Rnd 11: *K2, T4B, p4, T4F, k2; rep from * to end.

Rep Rnds 1-12 for pattern.



□ Knit ● Purl
 ○/\\ T4B
 ○/— T4F
 —/\\ 2/2 RC
 —/— 2/2 LC

2/2 RC: Slip next 2 sts onto cn and hold in back of work. Knit 2 from left needle, knit 2 from cn.

2/2 LC: Slip next 2 sts onto cn and hold in front of work. Knit 2 from left needle, knit 2 from cn.

T4B: twist 4 back. Slip next 2 sts onto cn and hold in back of work, knit 2 sts from left needle, purl 2 from cn.

T4F: twist 4 front. Slip next 2 sts onto cn and hold in front of work, p2 from left needle, k2 from cn.

Pattern

Cast on 80 (160) sts. PM to mark beg of rnd and join for working in the rnd, being careful not to twist sts.

Work in Garter st in the rnd until piece measures 4 cm / 1.5", ending after Rnd 2.

Inc Rnd: *K1, kfb, k2, kfb; rep from * to end. 112 (224) sts

Set-Up Rnd: *K4, p8, k4; rep from * to end.

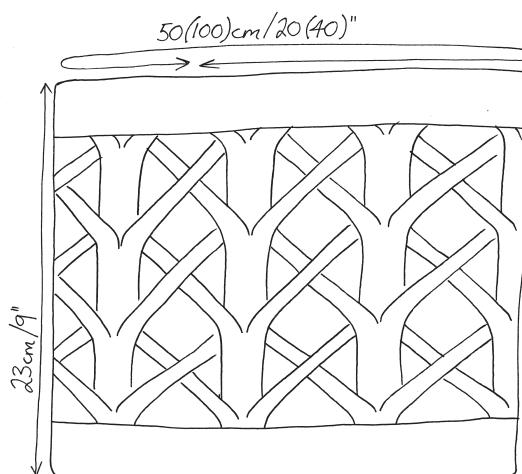
Work Forest Cable Pattern in full 3 times, following either Chart or written instructions.

Dec Rnd: *P1, p2tog, p2, p2tog; rep from * to end. 80 (160) sts
Work in Garter st in the rnd for 4 cm / 1.5", ending after Rnd 1.
Cast off loosely.

Finishing Instructions

Wet block your cowl to schematic. Weave in ends.

Wear through the woods on a chilly fall day!



Sizing & Measurements: Sizes 1 (2, 3, 4, 5)

To fit bust measurement: 71-76 (81-86, 92-97, 102-107, 112-117) cm / 28-30 (32-34, 36-38, 40-42, 44-46)"

Finished Bust Measurements: 112 (122, 132, 142, 152) cm / 44 (48, 52, 56, 60)" – to be worn with 35.5-40.5 cm / 14-16" positive ease

Yarn: The Uncommon Thread BFL Light DK (100% Blue Faced Leicester; 100 g = 225 m / 246 yd), 5 (5, 6, 6, 7) skeins; Colour shown: Orion

Gauge: 22 sts & 30 rows = 10 cm / 4" in Double Moss St
Cable st patts vary. Total cable panel meas 33 cm / 13" wide

Needles: Two 4 mm / US 6 – 100 cm / 40" circulars

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

Notions: 2 stitch markers, cable needle, scrap yarn, darning needle

Notes: This sweater has a lot of ease, so keep in mind it will be much larger than a typical pullover, but will have a great oversized look when complete. Because of the size, the depth of the armholes and the complicated, varying cables, it has been designed with the front and back worked separately. These pieces are then joined at the shoulders with a 3-needle cast off (see Pom Pom Issue 5 for a tutorial) and seamed to the armholes at the sides. The sleeves are worked by picking up sts around the armholes and working down towards the cuffs. Finally, sts are picked up around the neckline for the collar. Eight cables of varying complexity make up the cable panel at the front of the sweater. They differ in row counts, so it is recommended that you use washi tape or sticky notes to mark your place in each cable as you go along. If you haven't yet tried cabling without a cable needle, now is the time! It's easier than you think and will save you having to constantly pick up and put down the needle. See tutorial on page 58 to learn how.

There are 3 different sets of Double Moss st to correspond to different st counts and methods of working. Pay close attention to use the correct one.

Stitch Glossary:**2x2 Rib (flat)**

Row 1 (RS): K2, *p2, k2; rep from * to end.

Row 2 (WS): P2, *k2, p2; rep from * to end.

Rep Rows 1-2 for patt.

2x2 Rib (in the round)

Rnd 1 (RS): *K2, p2; rep from * to end.

Rep Rnd 1 for patt.

Double Moss Stitch (flat, odd number of sts)

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

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

Rep Rows 1-2 for patt.



Row 4: Rep Row 1.

Rep Rows 1-4 for patt.

Double Moss Stitch (flat even number of sts)

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

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

Row 3: Rep Row 2.

Row 4: Rep Row 1.

Rep Rows 1-4 for patt.

Double Moss Stitch (in the rnd):

Rnds 1 & 2: *K1, p1; rep from * to end.

Rnds 3 & 4: *P1, k1; rep from * to end.

Rep Rows 1-4 for patt.

Pattern**Front**

Cast on 146 (154, 170, 178, 190) sts.

Work in 2x2 rib for 5 cm / 2", ending with a WS row.

Cable Panel Set-Up Row (RS): Work 25 (29, 37, 41, 47) sts in Double Moss St, pm, work Cable Panel Chart over foll 96 sts, pm, work rem sts in Double Moss St.

Cable Panel Row (WS): Work 25 (29, 37, 41, 47) sts in Double

Moss St, sl m, work Cable Panel Chart over foll 96 sts, sl m, work rem sts in Double Moss St.

Cont to work from Cable Panel Chart between Double Moss St as set until piece meas 42 (43, 44, 44.5, 45) cm / 16.5 (17, 17.25, 17.5, 17.75)" from cast on edge, ending with a WS row.

Begin Neckline Shaping

Next Row (RS): Work in patt across 61 (65, 71, 75, 80) sts and leave on hold, cast off 24 (24, 28, 28, 30) sts, work across rem sts in patt. 61 (65, 71, 75, 80) sts rem.

Right Front

Keeping patt correct, cast off 3 sts at beg of foll 2 RS rows. 55 (59, 65, 69, 74) sts at Right Front rem.

Cast off 2 sts at beg of foll 1 (2, 2, 3, 3) RS rows. 53 (55, 61, 63, 68) sts

Dec 1 st at the beg of foll 3 (2, 3, 3, 4) RS rows. 50 (53, 58, 60, 64) sts

Work in patt until piece meas 52 (53.5, 54.5, 56, 57) cm / 20.5 (21, 21.5, 22, 22.5)" from cast on edge.

Place these sts on scrap yarn.

Left Front

With WS facing, rejoin yarn at Left Front. Keeping patt correct, cast off 3 sts at beg of foll 2 WS rows. 55 (59, 65, 69, 74) sts at Left Front rem.

Cast off 2 sts at beg of foll 1 (2, 2, 3, 3) WS rows. 53 (55, 61, 63, 68) sts

Dec 1 st at the beg of foll 3 (2, 3, 3, 4) WS rows. 50 (53, 58, 60, 64) sts

Work in patt until piece matches Right Front in length. Place rem sts on scrap yarn.

Back

Cast on 122 (134, 142, 154, 166) sts. [Note: Because there is no cable panel on the back, the cast on number is different to that of the front to accommodate the variation in gauge].

Work in 2x2 rib for 5 cm / 2", ending with a WS row.

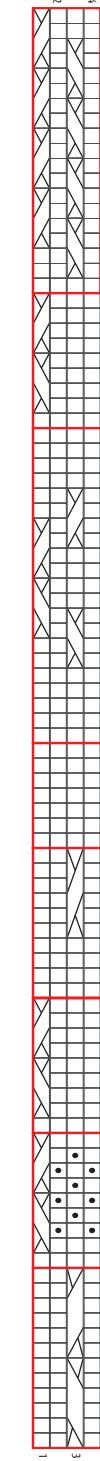
Begin working in Double Moss St and cont until Back matches Front in length.

Join Shoulders

Place Front and Back pieces together with RS facing. Place Right Front shoulder sts on second circular needle. Using 3-needle cast off, join 50 (53, 58, 60, 64) sts from Right Front to the corresponding sts from the Back. Rep for Left Front and corresponding Back sts. 22 (28, 26, 34, 38) sts rem on hold for back neck.

Seam Sides

Turn piece RS out. Beginning just above ribbing, use mattress st to seam up each side for 21.5 (20.5, 19, 19, 19) cm / 8.5 (8, 7.5, 7.5, 7.5)". You may want to block at this stage before continuing to sleeves.



Cable Panel Chart

Sleeves

With RS facing and beg at bottom of armhole, evenly pick up and k 110 (122, 132, 138, 144) sts around armhole. Join to work in the rnd using Magic Loop technique. PM to indicate beg of rnd. Working in Double Moss St, cont as foll:

Dec Rnd: Ssk, work in Double Moss St to last 2 sts, k2tog.

2 sts dec'd

Rep Dec Rnd every 3rd rnd 28 (34, 39, 38, 38) more times, then every 2nd rnd 0 (0, 0, 2, 5) times. 52 (52, 52, 56, 56) sts

Work in patt until sleeve meas 39 (41, 41, 42, 42) cm / 15.5 (16, 16, 16.5, 16.5)" or 13 cm / 5" less than desired length.

Begin working in Sleeve Cable Chart, rep the whole chart in full twice, then rep rnds 1-4 once more.

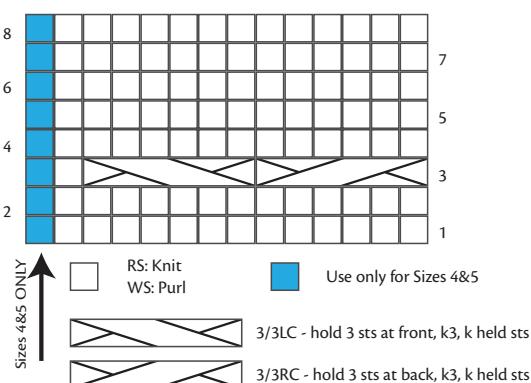
Work 2x2 Rib for 5 cm / 2". Cast off very loosely. Rep for second sleeve.

Finishing Instructions

Wet block sweater and lay flat to dry.

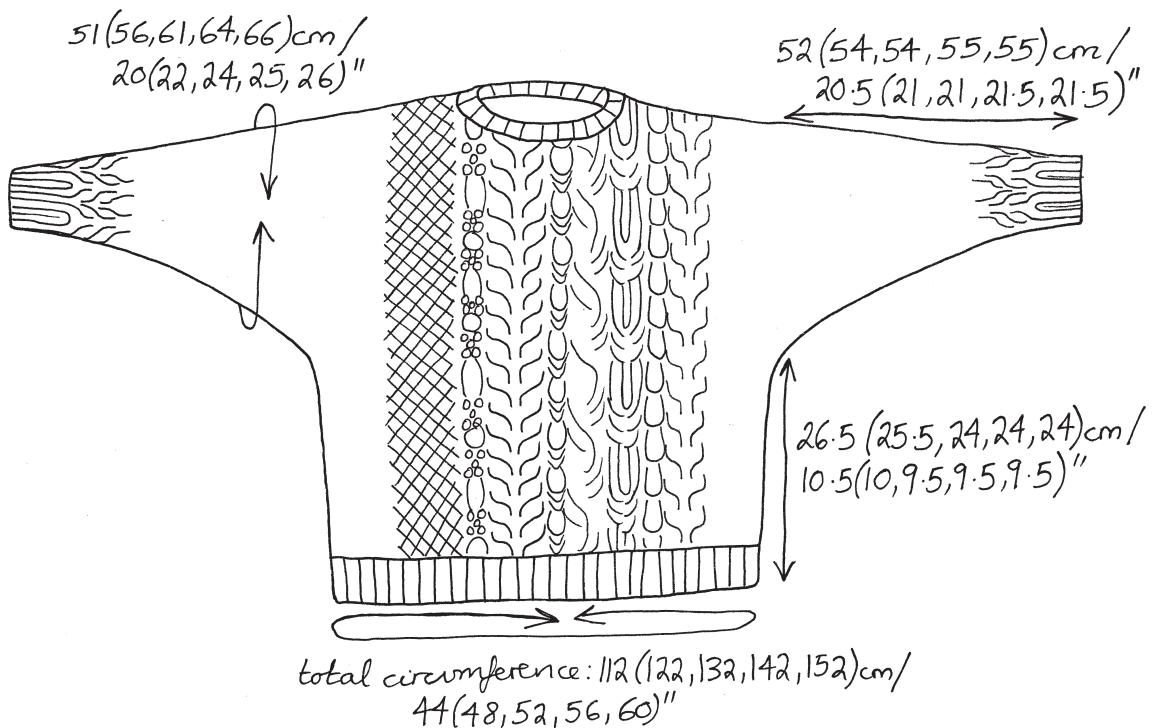
Neckline

With RS facing, pick up and [k2, p2] across held Back neck sts. Cont around neckline, picking up and knitting 31 (32, 35, 37, 40) sts along sloped Left Front edge, then 24 (24, 28, 28,

Sleeve Cable Chart

30) along front cast off edge, then 31 (32, 35, 37, 40) sts along sloped Right Front edge. PM to indicate beg of rnd. 108 (116, 124, 136, 148) sts

Work in 2x2 Rib for 2 cm / 1". Cast off very loosely. Block again, if desired. Weave in all ends.



Sizing & Measurements: 1 (2) - 18 (21.5) cm / 7(8.5)" hand circumference

19 (21.5) cm / 7.5 (8.25)" top of cuff to tip of mitten

Yarn: Colour Adventures Sweet Merino DK (100% merino; 115 g = 229 m / 250 yd), 1 (1) skein; Colour shown: Sherwood

Gauge: 28 sts & 36 rows = 10 cm / 4" in lattice pattern

Needles: 3.75 mm / US 5 – DPNs or circular

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

Notions: stitch markers, scrap yarn, tapestry needle

Stitch Glossary:

T2R: K through front of second st, then k through front of first st. Sl both sts off LH needle together

T2L: Insert needle from back to front between first and

second sts. Knit into front of second st, then knit into front of first st. Sl both sts off LH needle together

Bobble: [K2, turn, p2, turn] twice, knit each st tog with back loop of corresponding st 4 rnds below

Pattern

With the long tail method, cast on 48 (56) sts. PM to mark beg of rnd and join for working in the rnd being careful not to twist.

Both Mittens

Cuff Rnd 1: *K1tbl, p1; rep from * to end.

Rep Cuff Rnd 1 until piece meas 7.5 (8.25) cm / 3 (3.25)" from cast-on edge.

Right Mitten ONLY

Thumb Gusset:

Rnd 1: K0 (2) sts, work Chart once, k0 (2) sts, pm, m1L, pm, k to end. 1 st inc'd

Rnd 2: K0 (2) sts, work Chart once, k0 (2) sts, sl m, m1L, k 1, m1R, sl m, k to end. 2 sts inc'd

Rnd 3: K0 (2) sts, work Chart once k0 (2) sts, sl m, k to m, sl m, k to end.

Rnd 4: K0 (2) sts, work Chart once, k0 (2) sts, sl m, m1L, k to m, m1R, sl m, k to end. 2 sts inc'd

Rnds 5&6: Work even in patt as established.

Rep Rnds 4-6 three (six) more times. 59 (73) sts total, 11 (17) gusset sts

Size 1 ONLY

Work 3 rnds even in patt, then rep Rnd 4 once. 61 sts total, 13 gusset sts

Both Sizes

Next Rnd: K0 (2) sts, work Chart once, k0 (2) sts, remove both m and place 13 (17) gusset sts on scrap yarn. Cast on 1 st using the backwards loop method to close gap, k to end. 49 (57) sts

Left Mitten ONLY**Thumb Gusset:**

Rnd 1: K0 (2) sts, work Chart once, k0 (2) sts, k24 (28) sts, pm, m1L, sl m. 1 st inc'd

Rnd 2: K0 (2) sts, work Chart once, k0 (2) sts, k to m, sl m, m1L, k1, m1R, sl m. 2 sts inc'd

Rnd 3: K0 (2) sts, work Chart once, k0 (2) sts, k to m, sl m, k to m, sl m.

Rnd 4: K0 (2) sts, work Chart once, k0 (2) sts, k to m, sl m, m1L, k to m, m1R, sl m. 2 sts inc'd

Rnds 5&6: Work even in patt as established.

Rep Rnds 4-6 three (six) more times. 59 (73) sts total, 11 (17) gusset sts

Size 1 ONLY

Work 3 rnds even in patt, then rep Rnd 4 once. 61 sts total, 13 gusset sts

Both Sizes

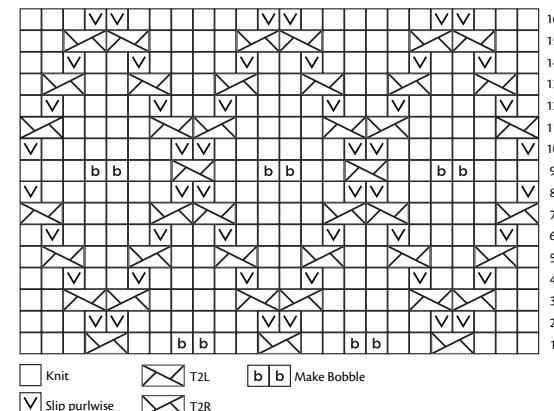
Next Rnd: K0 (2) sts, work Chart once, k0 (2) sts, k to m, remove both m and place 13 (17) gusset sts on scrap yarn. Cast on 1 st using the backwards loop method to close gap. PM to mark new beg of rnd. 49 (57) sts

Both Mittens

Cont even in patt until piece meas approx 15 (16.5) cm / 6 (7") from top of cuff or 3.8 (4.5) cm / 1.5 (1.75)" less than desired length. [Note: If you want to make sure the slip st patt flows into the dec's as pictured, begin your dec on Rnd 11 of chart - i.e. work set-up rnd on Rnd 10.]

Begin decreases for top:

Set-Up Rnd: Work in patt for 24 (28) sts, pm, work in patt to 2 sts before m, k2tog. 48 (56) sts



Top Rnd 1: *K1, ssk, work in patt to 3 sts before m, k2tog, k1; rep from * once more. 4 sts dec'd

Top Rnd 2: Work in patt to end.

Rep Top Rnds 1-2 once (twice) more. 40 (44) sts

Rep Top Rnd 1 once more. 36 (40) sts

Next Rnd: *K1, ssk, k to 3 sts before m, k2tog, k1; rep from * once more. 4 sts dec'd

Rep this rnd 7 (8) times. 8 sts

Break yarn and draw through rem sts.

Thumb

Place 13 (17) held sts onto needle. With RS facing, rejoin yarn and work across sts in the round, while picking up 3 sts across cast-on st gap. PM if desired for beg of rnd. 16 (20) sts

Work in St st in the rnd until thumb meas approx 0.5 cm / 0.25" from pick up edge or close to full length of thumb.

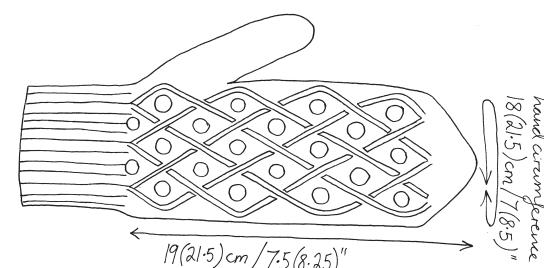
Dec Rnd: *K2tog; rep from * to end. 8 (10) sts

Work 1 rnd even, then rep Dec Rnd once. 4 (5) sts rem

Break yarn and draw through rem sts.

Finishing

Block to measurements. Weave in ends closing gap at the base of thumb.

**Sizing & Measurements:**

20 cm / 8" wide by 3.2 m / 125" long

Yarn: Quince & Co Osprey (100% American wool, 100 g = 155 m / 170 yd), 5 skeins; Colour shown: 123 Honey

Gauge: 19 sts & 26 rows = 10 cm / 4" in Twisted Cable Rib pattern

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

Needles: 6 mm / US 10 – straight needles or circular

Notions: tapestry needle

Note: All measurements refer to cast on edge.

Stitch Glossary:**Twisted Cable Rib**

Row 1 (RS): K2, [p1, k2, p2] 6 times, [p1, k2] twice.

Row 2 and 4 (WS): K3, p2, k1, [k2, p2, k1] 6 times, k2.

Row 3: K2, [p1, T2R, p2] 6 times, p1, T2R, p1, k2.

Main Body

Row 1 (RS): [K2, p1] twice, [k6, p1, k2, p1] 3 times, k2.

Row 2 (WS): K2, [k1, p2, k1, p6] 3 times, k1, p2, k3.

Row 3: K2, p1, T2R, p1, [(k1, p1) twice, k1, p2, T2R, p1] 3 times, k2.

Row 4: K2, [k1, p2, k1, (p1, k1) 3 times] 3 times, k1, p2, k3.

Row 5: [K2, p1] twice, [(k1, p1) twice, k1, p2, k2, p1] 3 times, k2.

Row 6: As Row 4.

Row 7: As Row 3.

Row 8: As Row 4.

Row 9: As Row 5.

Row 10: As Row 4.

Row 11: As Row 3.

Row 12: As Row 4.

T2R: knit into the front of the second stitch on the left hand needle and then into the first stitch on left hand needle, dropping both stitches from left hand needle at once

Pattern

Cast on 38 sts.

Knit 3 rows. Next row is a RS row.

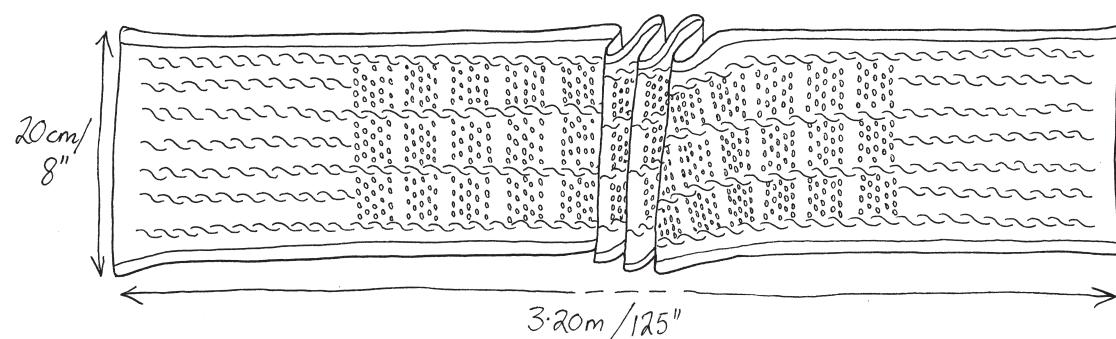
Begin working Twisted Cable Rib following Chart or written instructions until scarf meas approx 24 cm / 9.5" from cast on edge (approx 15 reps), ending after Row 6.

Begin working body of scarf, following Main Body chart or written instructions until scarf meas approx 296 cm / 116.5" from cast on edge (approx 53 reps), ending after Row 11, then work Row 2 once. Work approx 15 reps (for symmetry) of Twisted Cable Rib, or until scarf meas 320 cm / 126" in total. Purl 3 rows and cast off all sts purlwise loosely.

Finishing

Soak scarf and block according to schematics.

Weave in all ends.

**Sizing & Measurements:**

Sizes 1 (2, 3, 4, 5)
91 (95, 98, 101, 106) cm / 36 (37.5, 38.5, 40, 42)" - finished bust measurement, to fit with at least 2.5 cm / 1" positive ease

Yarn: BC Garn Semilla DK (100% merino wool; 50 g = 161 m / 176 yd)

A: 109 Plum Wine, 2 balls
B: 107 Relish, 3 (3, 3, 4, 4) balls
C: 102 Charcoal Grey, 3 (3, 3, 4, 4) balls
D: 121 Teal, 1 ball

Gauge: 24 sts & 35 rows = 10 cm / 4" in Moss St

Needles: 3.25 mm / US 3 – 40 cm / 16" circular needle
3.25 mm / US 3 straights or circular needle

4 mm / US 6 straights or circular needle
Always use a needle size that will result in the correct gauge after blocking.

Notions: stitch holder, stitch marker, sharp darning needle

Notes: Circular needles are recommended for the body for easier management of the weight of the work, however straights

can be used for all parts of this garment except the neckline (which is worked in the rnd).

For each of the A stripes in the Tartan Chart, you may find it easier to use small bobbins and not carry them along.

Read Front carefully to ensure the correct sequence and shaping is followed while Textured Patt and Tartan Chart are worked at the same time.

For a neat finish, ensure to twist yarns with each colour change.

Stitch Glossary:

1x1 Rib (flat and in the rnd):

Row 1: *K1, p1; rep from * to end.

Rep Row 1 on RS and WS for patt.

Textured Patt (flat):

Rows 1-5: *K4, p4; rep from * to end.

Rows 3-10: *P4, k4; rep from * to end.

Pattern

Back

With smaller needles and A, cast on 110 (114, 118, 122, 126) sts. Work 18 rows in 1x1 Rib.

Change to larger needles. Work 62 (62, 62, 64, 64) rows using Tartan Chart. Cut all colours leaving a long tail.

Join C and work as follows:

Rows 1, 3 & 5: K3 (1, 3, 1, 3), work Textured Patt to last 3 (1, 3, 1, 3) sts, k3 (1, 3, 1, 3).

Rows 2 & 4: P3 (1, 3, 1, 3), work Textured Patt to last 3 (1, 3, 1, 3) sts, p3 (1, 3, 1, 3).

Rows 6, 8 & 10: P3 (1, 3, 1, 3), work Textured Patt to last 3 (1, 3, 1, 3) sts, p3 (1, 3, 1, 3).

Rows 7 & 9: K3 (1, 3, 1, 3), work Textured Patt to last 3 (1, 3, 1, 3) sts, k3 (1, 3, 1, 3).

Rep Rows 1-10 until piece meas 33 (33, 33, 34, 34) cm from cast on edge, ending with a WS row.

Shape Armholes

Keeping patt correct, cast off 3 sts at the beg of the next 4 rows. 98 (102, 106, 110, 114) sts

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

Rep Dec Row every RS row 6 (7, 9, 10, 12) more times. 84 (86, 86, 88, 88) sts

Cont in patt for a further 32 rows.

Shape Shoulders

Dec Row 1: Cast off 2 sts, work in patt to last 2 sts, k2tog. 3 sts dec'd

Rep Dec Row 1 once more.

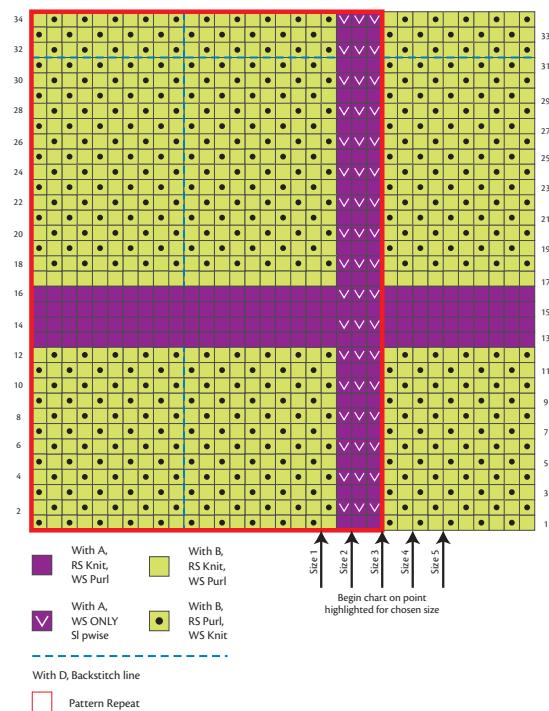
Dec Row 2: Dec 1 st at each end of row. 2 sts dec'd

Rep Dec Row 2 six more times.

Rep Dec Row 1 twice.

Rep Dec Row 2 five times.

48 (50, 50, 52, 52) sts rem.



Shape Neckline

Next Row (RS): K2tog, work 9 sts in patt, turn. 11 sts on needle

Next Row (WS): Cast off 4 sts, work in patt to last 2 sts, k2tog.

Cast off rem 5 sts.

With RS facing, rejoin yarn. Cast off until 11 sts rem, work in patt to end.

Next Row (WS): P2tog, work 9 sts in patt, turn. 11 sts on needle

Next Row: Cast off 4 sts, work in patt to last 2 sts, k2tog.

Cast off rem 5 sts.

Front

With smaller needles and A, cast on 110 (114, 118, 122, 126) sts. Work 18 rows in 1x1 Rib.

Change to larger needles. Work 62 (62, 62, 64, 64) rows using Tartan Chart.

Begin Main Body, keeping Tartan Chart correct at centre of Front while incorporating C and Textured Patt ONE st at each end every row as follows:

Row 1 (RS): Textured Patt on first and last 2 sts, Tartan Chart between them.

Row 2 (WS): Textured Patt on first and last 3 sts, Tartan Chart between them.

Cont in this manner until 22 rows have been worked.

Cut all colours leaving a long tail, except C.

Next Row: Cont in Textured Patt with C throughout, keeping patt correct.

Cont in this manner until piece meas 33 (33, 33, 34, 34) cm from cast on edge, ending with a WS row.

Shape Armholes

Keeping patt correct, cast off 3 sts at the beg of the next 4 rows. 98 (102, 106, 110, 114) sts

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

Rep Dec Row every RS row 6 (7, 9, 10, 12) more times. 84 (86, 86, 88, 88) sts

Cont in patt for a further 14 rows.

Shape Neckline

Next Row (RS): Work 33 sts in patt, turn.

Dec Row (WS): P2tog, work in patt to end. 1 st dec'd

Rep Dec Row every WS row 8 more times. 24 sts

Cont in Textured Patt for 14 more rows. Cast off rem sts.

With RS facing, rejoin yarn. Cast off until 33 sts rem, work in patt to end.

Dec Row (WS): Work in patt to last 2 sts, p2tog. 1 st dec'd

Rep Dec Row every WS row 8 more times. 24 sts

Cont in Textured Patt for 14 more rows. Cast off rem sts.

Sleeves

With smaller needles and A, cast on 48 (50, 52, 54, 56) sts. Work 18 rows in 1x1 Rib.

Knit 12 rows in Garter st, changing colour every 2 rows as

follows: B-C-A-B-D-C

Next Row (RS): Cont with C, k0 (1, 2, 3, 0), work Textured Patt to last 0 (1, 2, 3, 0) sts, k0 (1, 2, 3, 0).

This row sets up the patt to follow.

Inc Row (RS): Kfb, work in patt as established to last st, kfb.

Keeping patt correct, rep Inc Row every 8th row 13 more times. 76 (78, 80, 82, 84) sts

Shape Armholes

Keeping patt correct, cast off 6 sts at the beg of the next 2 rows. 64 (66, 68, 70, 72) sts

Dec Row (RS): Ssk, work in patt to last 2 sts, k2tog, 2 sts dec'd

Rep Dec Row every RS row 25 more times. 12 (14, 16, 18, 20) sts

Cast off rem sts.

Finishing Instructions

Block pieces to measurements, evening out intarsia sections.

Use D to backstitch a central line in the middle of each square of the Tartan pattern as shown on the charts.

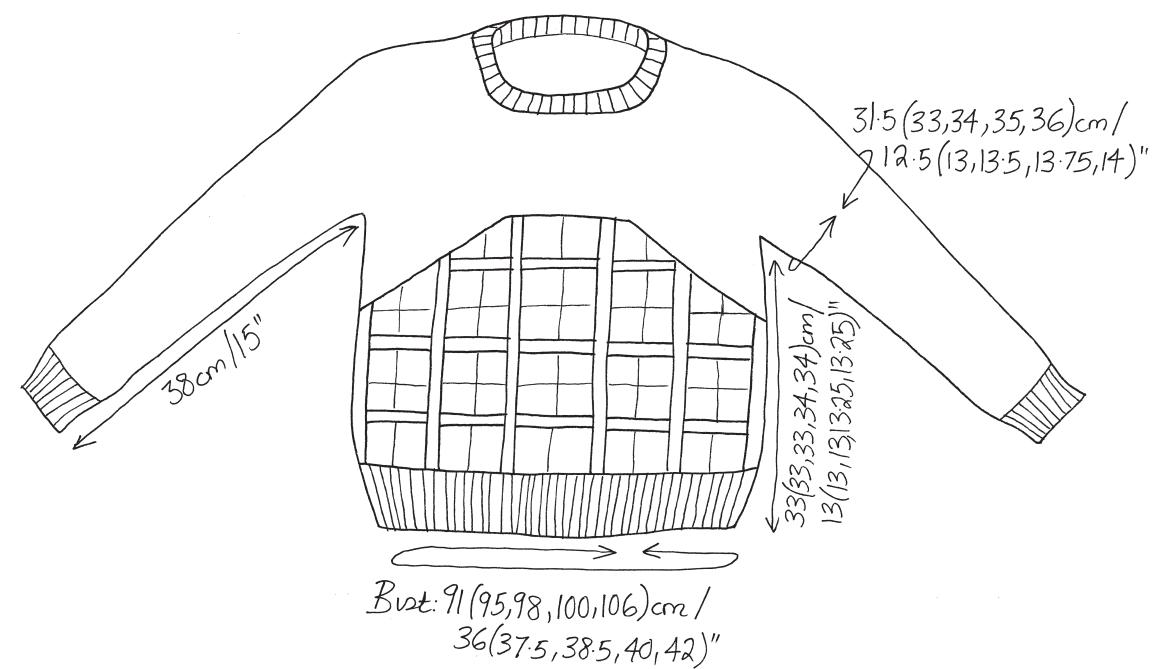
Seam Front and Back sides using mattress stitch. Join shoulder seams.

Neckline

With 40cm / 16" circular, RS facing and beg at Left Shoulder seam, evenly pick up and k 94 (98, 98, 108, 108) sts around neckline. Join to work in the rnd and pm to indicate beg of rnd. Work 8 rnds in 1x1 rib. Cast off loosely.

Set in sleeves, easing sleeve cap into armholes. Seam sleeves.

Weave in ends.



Sizing & Measurements: 1 (2, 3)

To fit head circumference of 48.5 (54, 59.5) cm / 19 (21.25, 23.5)" 43 (49, 54.5) cm / 17 (19.25, 21.5)" finished circumference – to be worn with approximately 5 cm / 2" negative ease

Yarn: Old Maiden Aunt Bluefaced Leicester Aran (100% wool; 100 g = 165 m / 180 yd), 1 (2, 2) skeins

Colour shown: Cherry Lips

Gauge: 16 sts & 24 rows = 10 cm / 4" in stocking stitch



26 sts & 25 rows = 10 cm / 4" in cable pattern

Needles: 5.0 mm / US 8 – DPNs or circular needle

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

Notions: cable needle, scrap yarn, 4 stitch markers

Notes: In the cabled band, a regular cast on, cast off and seam could be substituted in place of the provisional cast on and grafting. This will be much more obvious in the finished piece, however.

Stitch Glossary

I-cord: *K3, sl sts back to LH needle, pull yarn across back of work, rep from *.

1-into-5: Step 1: Insert right needle between first 2 sts on left needle, wrap yarn and pull through, sl first st on left needle to right needle. Step 2: Insert left needle between first 2 sts on right needle, wrap yarn around left needle as though to make k st, pull yarn through, sl first st on right needle back to left needle. Repeat Steps 1 and 2 once more, sl 3 sts without working. 1 st inc'd to 5.

5-into-1: sl next 3 sts to right needle, pass 2nd slipped st over first st on right needle and off needle. Pass st from right needle back to left needle and sl 2nd st on left needle over first st and off needle. Sl st from left needle to right needle and pass 2nd st over first st and off needle. Pass rem st on right needle back to left needle and sl 2nd st on left needle over first st and off needle; p rem st. 5 sts dec'd to 1 st.

C4L: cable 4 left; sl next 2 sts to cn and hold to front; k2, k2 from cn.

C4R: cable 4 right; sl next 2 sts to cn and hold to back; k2, k2 from cn.

C5L: cable 5 left; sl next 3 sts to cn and hold to front; k2, sl left-most st from cn back to left needle and p1, k2 from cn.

T3L: twist 3 left; sl next 2 sts to cn and hold to front; p1, k2 from cn.

T3R: twist 3 right; sl next st to cn and hold to back; k2, p1 from cn.

T4L: twist 4 left; sl next 2 sts to cn and hold to front; p2, k2 from cn.

T4R: twist 4 right; sl next 2 sts to cn and hold to back; k2, p2 from cn.

To graft in garter st, arrange work on needles with RS facing and last row of band on front needle, and follow these directions (where f: front needle, b: back needle, k: insert needle knitwise and p: insert needle purlwise).

For the first st on each needle:

F: P, keep on

B: P, keep on

Then repeat these steps until the last st on each needle:

F: K sl off, p keep on

B: K sl off, p keep on

For the final st on each needle:

F: K sl off

B: K sl off

Pattern**Hat Band****Version with ties**

Cast on 3 sts and work in i-cord until piece meas 38 cm / 15". Sl sts to scrap yarn and set aside.

With separate scrap yarn and using the provisional cast on method, cast on 19 sts. Purl 1 row. Work Set-Up Rows according to Size.

Set-Up Rows**Size 3 ONLY Begin Here**

Row 1 (RS): Sl, p9, T3L, p5, k1.

Row 2 and all even-numbered rows (WS): Sl, p17, k1.

Row 3: Sl, p9, T3L, p5, k1.

Size 1 ONLY Begin Here

Row 5: Sl, p10, T3L, p4, k1.

Size 2 ONLY Begin Here

Row 7: Sl, p11, T3L, p3, k1.

Row 9: Sl, p12, T3L, p2, k1.

Row 11: Sl, p2, sl 1, place 3 i-cord sts from scrap yarn on left needle, return sl st from right needle to left needle, k3tog (sl st & 2 of the i-cord sts), ssk (last i-cord st & next st), p9, k2, p2, k1.

Row 12: Sl, p17, k1.

Version without ties

With scrap yarn and using the provisional cast on method, cast on 19 sts. Purl 1 row. Work Set-Up Rows according to Size.

Set-Up Rows**Size 3 ONLY Begin Here**

Row 1 (RS): Sl, p5, T3R, p1, T3L, p5, k1.

Row 2 and all even-numbered rows (WS): Sl, p17, k1.

Row 3: Sl, p5, T3R, p1, T3L, p5, k1.

Size 1 ONLY Begin Here

Row 5: Sl, p4, T3R, p3, T3L, p4, k1.

Size 2 ONLY Begin Here

Row 7: Sl, p3, T3R, p5, T3L, p3, k1.

Row 9: Sl, p2, T3R, p7, T3L, p2, k1.

Row 11: Sl, p2, k2, p9, k2, p2, k1.

Row 12: Sl, p17, k1.

Both Versions

Work Rows 3-20 (3-20, 1-22) of Cable Pattern chart or written instructions five (six, five) times.

Cable Band Pattern

Row 1 (RS): Sl, p2, k2, p9, k2, p2, k1.

Row 2 (WS): Sl, p17, k1.

Row 3: Sl, p2, T3L, 1-into-5, p4, k2, p2, k1. 23 sts

Row 4 (and all WS rows up to and including Row 16): Sl, p21, k1.

Row 5: Sl, p3, T3L, T4R, p1, k2, p4, k2, p2, k1.

Row 7: Sl, p4, C4R, p3, k2, p4, k2, p2, k1.

Row 9: Sl, p3, T3R, T4L, p1, k2, p4, k2, p2, k1.

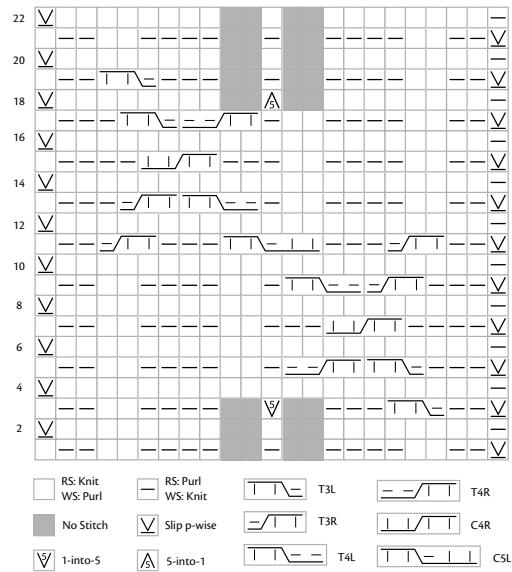
Row 11: Sl, p2, T3R, p3, C5L, p3, T3R, p2, k1.

Row 13: Sl, p2, k2, p4, k2, p1, T4L, T3R, p3, k1.

Row 15: Sl, p2, k2, p4, k2, p3, C4R, p4, k1.

Row 17: Sl, p2, k2, p4, k2, p1, T4R, T3L, p3, k1.

Row 18: Sl, p8, 5-into-1, p8, k1. 19 sts

Cable Band Chart

Place all sts on holder or spare yarn.

Both Versions

Place 19 held sts on needles. Undo provisional cast-on and place 19 sts on needles. Graft end of band to beginning of band, in garter st (See Notes).

Hat Body

Beginning at grafted seam and with RS facing, evenly pick up and k 55 (62, 69) sts around side of band. PM to mark beg of rnd and join for working in the rnd being careful not to twist.

Inc Rnd: Inc 37 (38, 39) sts evenly across rnd. 92 (100, 108) sts

Work even in St st in the rnd for 22 (23, 24) more rnds.

Marker Placement Rnd: [K23 (k25, k27), pm] 3 times, k23 (k25, k27).

Dec Rnd: K1, k2tog, *k to 3 sts before m, ssk, k1, sl m, k1, k2tog; rep from * two more times, k to 3 sts before m, ssk, k1. 8 sts dec'd. Rep Dec Rnd every 4th rnd twice more, then every 2nd rnd 6 (7, 8) times. 20 sts rem for all sizes

Final Rnd: [K1, CDD, k1, remove m] 4 times. 12 sts

Finishing Instructions

Break yarn, thread onto needle and draw through rem sts, pulling tightly. Soak hat and press to remove excess moisture, shape according to finished measurements and leave to dry. Weave in ends securely on WS of work.

Row 19: Sl, p2, k2, p8, T3L, p2, k1.

Row 20: Sl, p17, k1.

Row 21: Sl, p2, k2, p9, k2, p2, k1.

Row 22: Sl, p17, k1.

Final Rows – Version with ties

Work Rows 1-7 (1-5, 1-11) only.

Row 1 (RS): Sl, p2, k2, p9, sl 2 sts to scrap yarn and hold at front, cast on 2 sts using backwards loop method, p2, k1. 19 sts

Row 2 and all even-numbered rows (WS): Sl, p17, k1.

Row 3: Sl, p2, T3L, p12, k1.

Row 5: Sl, p3, T3L, p11, k1.

Row 7: Sl, p4, T3L, p10, k1.

Row 9: Sl, p5, T3L, p9, k1.

Row 11: Sl, p5, T3L, p9, k1.

Place all sts on holder or spare yarn.

Place 2 held sts from Row 1 on scrap yarn back on needles, pick up and k 1 st from sts cast on using backwards loop cast-on. Work in i-cord until piece meas 30.5 cm / 12". Cast off 3 sts.

Final Rows – Version without ties

Work Rows 1-7 (1-5, 1-11) only.

Row 1 (RS): Sl, p2, k2, p9, k2, p2, k1.

Row 2 and all even-numbered rows (WS): Sl, p17, k1.

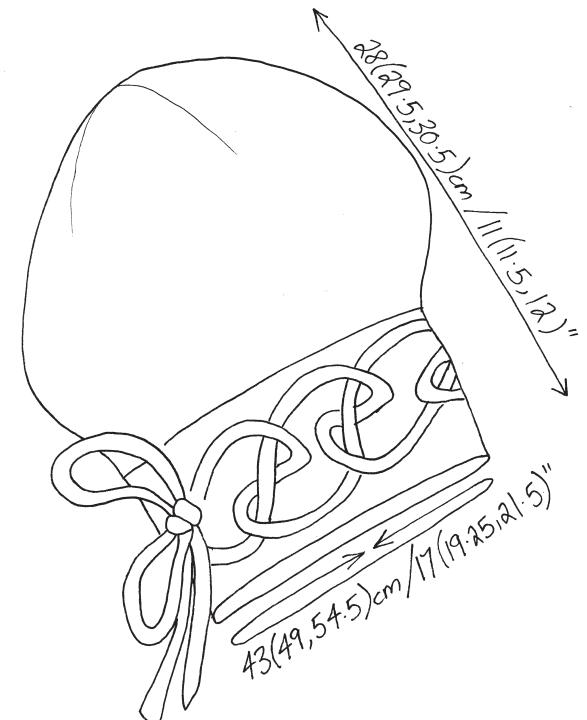
Row 3: Sl, p2, T3L, p7, T3R, p2, k1.

Row 5: Sl, p3, T3L, p5, T3R, p3, k1.

Row 7: Sl, p4, T3L, p3, T3R, p4, k1.

Row 9: Sl, p5, T3L, p1, T3R, p5, k1.

Row 11: Sl, p5, T3L, p1, T3R, p5, k1.



Sizing: One size

Yarn: Welthase Funky Chunky (100% superwash merino; 100 g = 100 m / 110 yd), 4 skeins

Colour shown: Deep Morello

Gauge: 16 sts & 31 rows = 10 cm / 4" in garter stitch pattern

Needles: 6 mm / US 10 – circular, 80 cm / 32" or longer

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

Notions: length of scrap yarn for the provisional cast on (ideally a DK weight cotton), pom pom maker (diameter 5.5cm / 2 1/4")

Notes: This pattern is knit from the top of the crown downwards. A circular needle is used in this pattern to ease the workload in the first rows. It will be easier to use a circular needle with a long cable (at least 80 cm / 32" long) to pull the cable through, as in the Magic Loop technique, in order to comfortably work across all stitches without stretching the cast on edge out of shape.

At the beginning of each row, the first stitch is slipped purwise to create a smooth and attractive edging. So as to maintain this edge without any breaks, it is advisable to join new balls of yarn into the middle of a row rather than at the end. This can be done by knitting a few stitches with both new and old yarn.

Pattern

Using the provisional cast on method, cast on 40 sts. K 1 row. Carefully pick up and k 40 sts from the provisional cast on edge. 80 sts

Turn work. From here on, sl the first st on all rows pwise. K 4 rows.

Crown shaping

Next Row (RS): Sl1, k38, k2tog, k39. 79 sts
K 4 rows.

Next Row (WS): Sl1, k38, k2tog, k38. 78 sts
K 4 rows.

Next Row (RS): Sl1, k37, k2tog, k38. 77 sts
K 4 rows.

Next Row (WS): Sl1, k37, k2tog, k37. 76 sts
Cont to work in Garter stitch for 24 more rows.

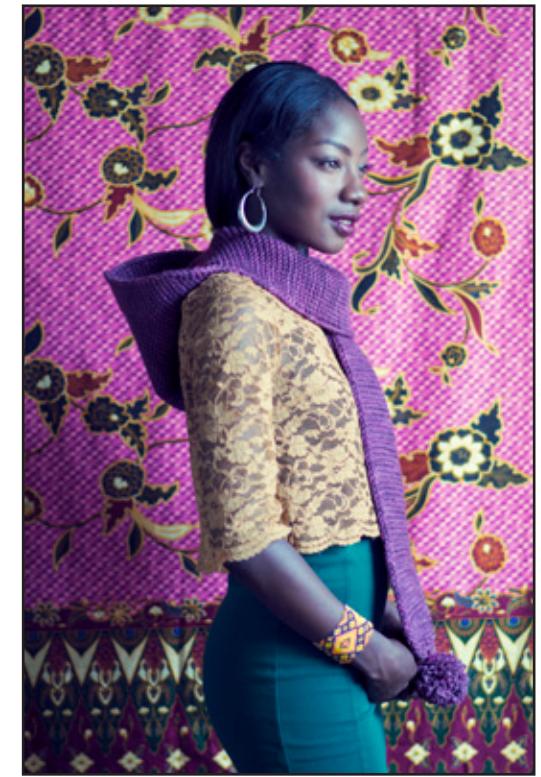
Nape of neck shaping

Next Row (RS): Sl1, k36, k2tog, k37. 75 sts
K 2 rows.

Next Row (WS): Sl1, k36, k2tog, k36. 74 sts
K 1 row.

Next Row: Sl1, k35, k2tog, k36. 73 sts.
K 1 row.

Next Row: Sl1, k35, k2tog, k35. 72 sts
K 1 row.



Next Row: Sl1, k34, k2tog, k35. 71 sts

K 1 row.

Next Row: Sl1, k2togtbl, k32, k2tog, k31, k2tog, k1. 68 sts
K 1 row.

Next Row: Sl1, k32, k2tog, k33. 67 sts

K 1 row.

Next Row: Sl1, k2togtbl, k29, k2tog, k30, k2tog, k1. 64 sts
K 1 row.

Next Row: Sl1, k30, k2tog, k31. 63 sts
K 1 row.

Next Row: Sl1, k2togtbl, k27, k2tog, k28, k2tog, k1. 60 sts
K 1 row.

Next Row: Sl1, k28, k2tog, k29. 59 sts

Next Row: Sl1, k2togtbl, k25, k2tog, k26, k2tog, k1. 56 sts
K 1 row.

Next Row: Sl1, k26, k2tog, k27. 55 sts
K 1 row.

Next Row (WS): Sl1, k2togtbl, k23, k2tog, k24, k2tog, k1. 52 sts
Divide for 1st scarf

Next Row (RS): Sl1, k2togtbl, k23. Turn work, leaving rem 26 sts on hold. 25 sts

Next Row (WS): Sl1, k2tog, k to end. 24 sts

Cont even in Garter St for 160 more rows.

Scarf end

Next Row (RS): Sl1, [k2tog] 11 times, k1. 13 sts

Next Row (WS): Sl1, [k2tog] 5 times, k2. 8 sts

Next Row: Sl1, [k2tog] 3 times, k1. 5 sts

Next Row: Sl1, [k2tog] twice. 3 sts

Next Row: K3tog. Fasten off.

2nd Scarf

With RS facing, rejoin yarn to 26 sts on hold at centre back neck.

Next Row (RS): Sl1, k2togtbl, k23. 25 sts

Next Row (WS): Sl1, k2tog, k to end. 24 sts

Cont even in Garter St for 160 more rows.

Scarf end

Next Row (RS): Sl1, [k2tog] 11 times, k1. 13 sts

Next Row (WS): Sl1, [k2tog] 5 times, k2. 8 sts

Next Row: Sl1, [k2tog] 3 times, k1. 5 sts

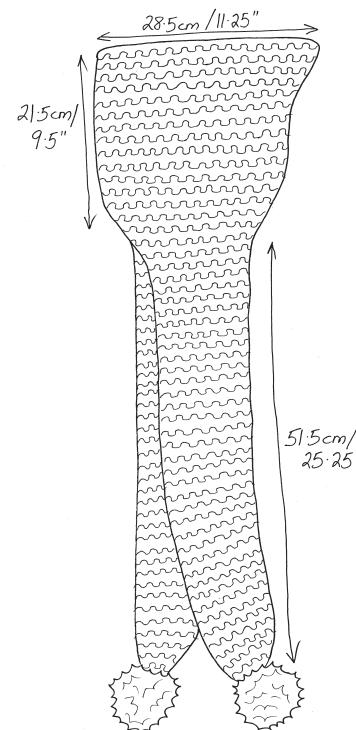
Next Row: Sl1, [k2tog] twice. 3 sts

Next Row: K3tog. Fasten off

Finishing Instructions

Block to measurements. Weave in ends.

Make two pom poms and attach to the ends of the scarf securely.

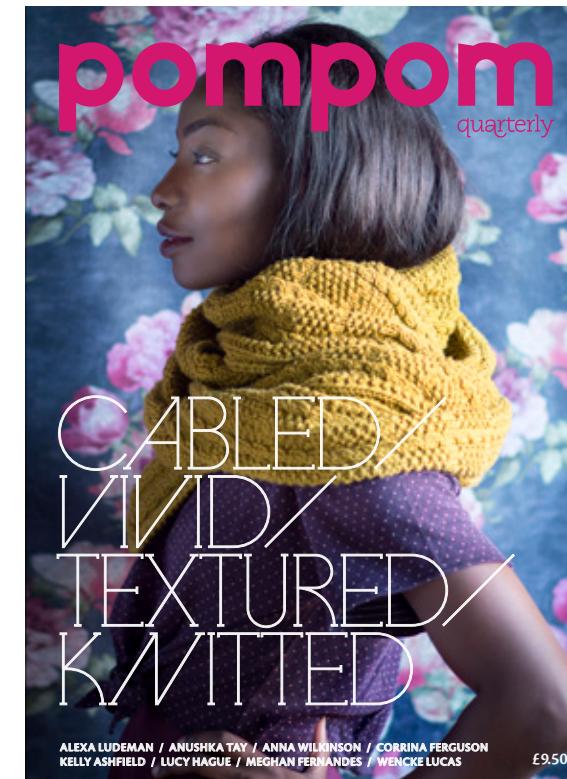


www.theuncommonthread.co.uk



www.tangled-yarn.co.uk t: 0161 494 2053
luxury knitting yarns for the discerning knitter

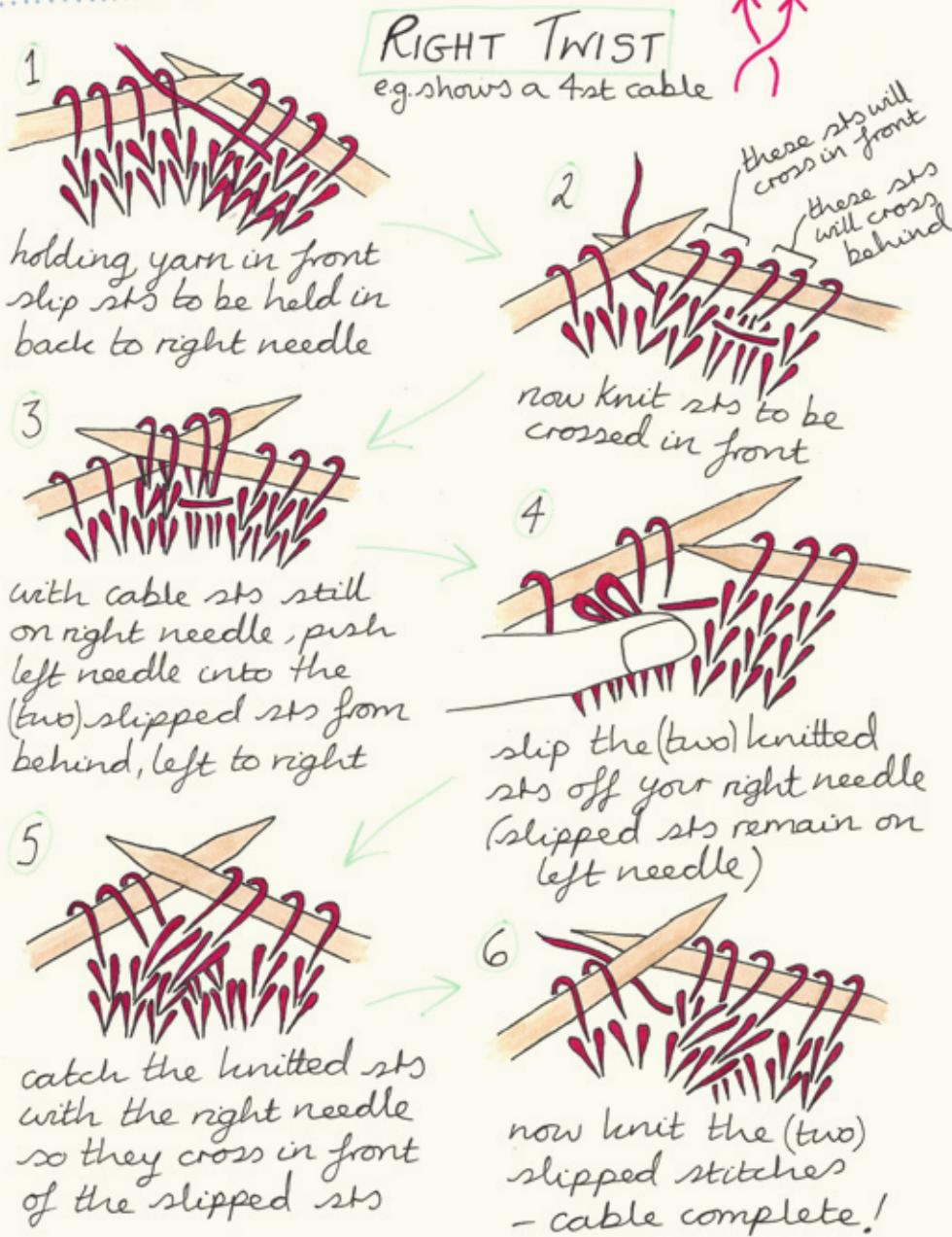
SUBSCRIPTIONS



LOVE POM POM? LET US LOVE YOU BACK!
BUY A 4-ISSUE SUBSCRIPTION AND SAVE ON THE COVER PRICE.
PLUS RECEIVE EACH ISSUE STRAIGHT TO YOUR DOOR,
BEAUTIFULLY WRAPPED ESPECIALLY FOR YOU!
SUBSCRIPTIONS ARE AVAILABLE ALL OVER THE WORLD.

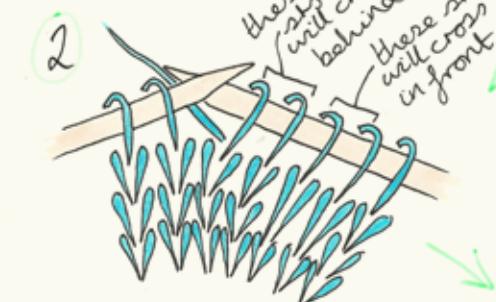
POMPOMMAG.COM

How To... Cable WITHOUT a Cable Needle!



LEFT TWIST

e.g. shows 4st cable



DELICIOUS DECADENCE

Surrey Rose Cocktail

A riff on the classic Manhattan cocktail, this is slightly sweeter, but just as sophisticated. Makes two.

100 ml / 4 fl oz Sweet Red Vermouth

50 ml 2/ fl oz Kirsch

25 ml / 1 fl oz Bourbon

4 dashes Angostura Bitters

2 cherries to serve (cherries in kirsch are best, but if these are hard to come by, use maraschino)

If possible, chill your glasses in the fridge for at least an hour before serving.

Place all the ingredients except the cherries in a cocktail shaker filled with ice. Shake gently, and then strain into chilled glasses, dropping a cherry into each. Sip and enjoy!

Dark Kirsch Cherry + Black Pepper Truffles

The ideal 'little something' to serve with coffee or digestifs at the end of a meal - when you want something sweet, but don't want a whole dessert. They also make a great gift. The black pepper adds a pleasing warmth that complements the alcoholic cherries, without dominating. These truffles will keep in the fridge in an airtight container for a week, so you can make them in advance. Makes approx. 32 truffles.

200 g 70% dark chocolate, chopped very fine

136 g double cream

50 g sifted icing sugar

40 g kirsch

100 g dark dried cherries

1 tsp ground black pepper

sifted cocoa for dusting - approx 4 tbsp

Prepare a 25.5x15 cm / 10x6" dish by lining it with cling film. I used a pyrex lasagne dish. You can use a smaller or larger dish, it will just affect the size and depth of your finished truffles; a small dish and you get a smaller amount of thicker truffles, a larger dish and you get a larger amount of thinner truffles. Place the cherries and kirsch in a small pan and heat gently until most of the liqueur becomes absorbed. Set aside to cool slightly.

Place the remaining ingredients (except cocoa) into a heatproof bowl and place over a pan of barely simmering water, making sure the bottom of the bowl doesn't touch the water. Stir occasionally with a spatula until all the ingredients have melted together and the mixture is smooth and glossy. Remove the bowl from the heat, and stir in the cherries and any remaining liqueur.

Pour the mixture into the lined dish and smooth the top as much as possible. Chill in the fridge overnight.

When thoroughly chilled, oil a sharp knife with a neutral oil such as groundnut to help stop your knife sticking. Slice your truffles into squares. Sift your cocoa into a shallow bowl. Toss your truffles in the cocoa and shake off the excess. Serve, or store for up to a week in an airtight container in the fridge.



WORDS / Lydia Gluck

Imagination + Playhouses

LA CASITA DE WENDY

La Casita de Wendy are Iván and Inés, based in Madrid, Spain. If you haven't seen their beautiful, playful designs, we think you should! They embrace clothes as expression, and offer unusual, affordable, and colourful designs. The duo met while hanging out on the street in their hometown of Madrid, and although neither of them studied fashion design (Inés is an architect, and Iván studied philosophy and engineering) they began making clothes together, as they felt they had something to say about their local style scene. Their first collection was exhibited at Benicassim (a festival on the Costa del Azahar in Spain), where they took the opportunity to give Björk one of their dresses. She liked it, and wore it in fashion editorials. This is high praise indeed, but it is easy to see why Björk took to their work so quickly; they have a distinctive style, just as Björk has a distinctive sound.

The pair believe in standing by their own vision, claiming: 'we are not into serious or sexy fashion, we believe in atemporal beauty'. This approach shows in their use of colour and print, always with a sense of naivety and adventure. Iván and Inés cite many influences, from William Morris to Eley Kishimoto. They stress that inspiration comes from all sorts of places, from architecture to philosophy to film. They also love to collaborate, saying 'it's like fresh air in our lives', and have even worked with big brands such as Converse. But their heart lies with smaller or more ecological projects, such as Greenpeace.

They have also worked on a more personal level with Spanish designers in their Crafter Project, the aim of which is inspired by William Morris and the idea of craft as a spiritual form of labour. Through the project they work with Spanish designers who produce limited pieces which are then sold through their online shop. In their words: 'The aim is multiple. Craft values are expanded, crafters get more visibility, and we get to know a lot of interesting people!'

I asked Inés and Iván about the name La Casita de Wendy, (Wendy's little house) as for me it has strong connotations of the little plastic playhouses, sometimes called Wendy houses, we played in as children. It turns out the connotations for Inés and Iván are slightly different, though related; 'Actually Wendy refers to Peter Pan and Never Never Land... Peter Pan is about imagination, and that is a sort of a playhouse'. They say the name came to them spontaneously through a conversation. Of course the idea of a Wendy house originated from Peter Pan, but I had never connected the two in my mind. I love the idea of imagination as a playhouse. La Casita de Wendy's take on fashion and design is truly friendly and inspiring. 'We design for real people', they say, and as a real person I can safely say I am glad they are designing for me!

If you want to know more about La Casita de Wendy you can visit them at lacasitadewendy.com



WORDS / *Annie Prime*

Non-Knitters of the World, Unite!

OUT OF THE LOOP

I'm not sure when it started. It crept up on me so gradually. Then one day there I was, sitting in my own home surrounded by my own friends, completely unable to communicate with any of them. They had been transported into another realm of existence that I had no access to. They were knitting.

My name is Annie Prime, and I am not crafty.

Knitting had once been a bonding point between my two very best friends and at first it made me happy that they had found a common interest. They both knitted me large hats to take on my cold travels to Russia and I was grateful and unsuspecting. Then Monica* started working in Bea's mother's knitting shop. How nice, I thought, to keep it all in the family. Then Monica started knitting anytime her hands were free, i.e. as long as she wasn't eating, sleeping or showering. How lovely, I thought, isn't she clever.

Then it all got a bit out of hand. Inspired by Monica's enthusiasm, several of our friends went over to the knitting side. They would sit in circles and communicate in knit-speak like some sort of yarn-worshipping cult. This doesn't bother me too much. Knit-speak is something I can just zone out from, like men discussing cricket, or philosophy students discussing postcolonial hegemony. I just go to my happy place.

Similarly, knitting patterns and abbreviations, such as the ones in this very magazine you hold, to unknitworthy eyes might as well be the mathematical equations on a PhD physicist's blackboard. But this is a good thing and it makes me happy. I'm glad some people understand these things so that I don't have to. I, in turn, will study feminist theories of translating modern Swedish fantasy fiction, so you don't have to. Someone's gotta do it.

Doesn't it feel better knowing that you understand something that's a complete mystery to most people? Doesn't that make it more special?

However, when you get your knitting out at the pub, it's bound to raise a few eyebrows and inspire a few questions. Unfortunately, the questions of the layperson are significantly more boring than fluent knit-speak amongst dedicated yarn worshippers. Though my curiosity is shallow at best, I am always present whilst many other curious ladies and fellows ask Monica the same curious questions over and over again: What are you making? How long does it take? Don't your fingers get cramp? If I bought the wool would you knit me a...? Can you teach me to make a scarf? Do you sell your stuff?

I am sure you are familiar with how irritating it can be to answer the same questions over and over again, especially when people don't necessarily understand or care about what they're asking. So please spare a thought for your faithful non-knitter friends who have to go through the whole process with you.

In the spirit of world harmony, here are a few tips on how to keep your non-knitter friends happy (after all, they knew you when your shawls and socks were nothing more than a skein and a dream).

1. Keep knitting talk for knitting folk. Don't give in to the endlessly repetitive curiosity questions.
2. Show off your finished projects but spare us the details. It doesn't really matter that we don't understand or appreciate the intricacy and effort that's gone into it. We love it because we love you and everything you do is great.
3. Return similar pride in your friends' non-crafty achievements,



The author (right) resists the temptation to knit.

however boring you may actually find them.

4. Don't try to teach them to knit, even if they ask. They don't really want to learn. If they're serious about it they'll teach themselves.

5. Involve them in your knitting world with semi-related tasks that their non-crafty brains can handle. For example they could think up knitting puns (The You Knit Unit etc.) or write an article about not knitting for your knitting magazine...

Here also are some tips for your non-knitter friends that I have picked up over the years.

1. Don't argue about which colours you prefer. You see, knitters understand colours in a way our feeble minds never could, apparently.

2. If a knitted item of theirs is ruined or goes missing, don't make light of it. It's not ok. They can't knit another one just like it. It's not just a scarf. Allow them to mourn their loss.

3. Don't ask them to teach you to knit. You don't really want to learn. It's fiddly and difficult.

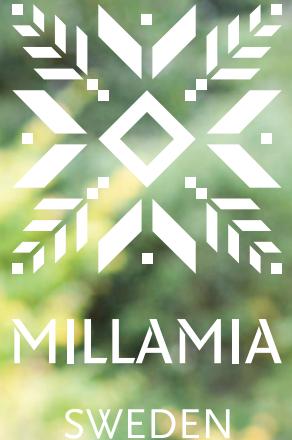
4. Though you may have many wonderful ideas for hilarious knitted or crocheted items (nipple tassels, rainbow balaclavas, finger puppets), your knitter friend probably has better things to do than cater to your passing whims.

5. Genuinely appreciate how awesome it is that clever fingers can turn strands into shapes.

6. Get your own hobby! (Boring everybody around you by talking about it all the time is optional).

* Names have been changed to protect knitters' identities





MEET THE TEAM

Our designers kind of rock.

POM POM PEOPLE

Alexa Ludeman

Alexa is ½ of the design duo Tin Can Knits. She loves textures of all kinds, with a particular passion for cables. Alexa enjoys clicking her needles and her shutter for her two wee ones, Hunter and Jones. / www.tincanknits.com

Anushka Tay

Anushka Tay is a London-based designer and maker. With a background in performance costume, her work is often influenced by storytelling and historical imagery. / www.anushkatay.co.uk

Anna Wilkinson

Anna Wilkinson is a designer with an instinctive sense of both form and colour. A textile design graduate from Winchester School of Art, in 2009 Anna was awarded the Gold in the Knitted Textile Awards by the UK Hand Knitting Association for her collection of vintage inspired knits. Although influenced by traditional knitting techniques, Anna's knitwear designs are characterised by flattering garment shapes enlivened with quirky combination of colour and pattern.

Corrina Ferguson

Corrina knits and designs in Florida where there are only about three sweater days per year. But she keeps on knitting anyway and dreams of someday retiring somewhere where it snows. / www.picnicknits.com

Kelly Ashfield

Kelly is an Irish Immigrant now living on Canada's beautiful east coast. She learned to knit at the age of 7 thanks to primary school craft class but really caught the knitting bug in 2006 and hasn't looked back since. When not running around after her three year old she enjoys being in the great outdoors, staying active and enjoying the simple things in life.

Lucy Hague

Lucy Hague is originally from Orkney, Scotland, and currently lives and works in Edinburgh, where she alternates between knitwear design and playing music in various folk bands. In addition to her range of self-published hand-knitting patterns, she has been published in Knitty.com and Knit Now magazine. Her designs are characterised by a focus on intriguing textures and organic shapes, realised in complex cables and lace, and she's particularly influenced by Celtic and Pictish art, heirloom lace traditions and Art Nouveau. / www.lucyhague.co.uk

Wencke Lucas

Wencke Lucas is an aspiring designer from Germany. Her knitting career started at the age of 8. At a family celebration she asked her grandmother if she could teach her knitting someday. The result was a lopsided pot holder, but she was gripped by the knitting fever. After several pauses of frustration she picked up the needles again in 2009 and started to create her own designs that are fun and easy to knit. / www.strickmaedchendesigns.wordpress.com



COUNTRY ESCAPE ADULT KNITTING PATTERNS

Tel: +44 (0)8450 17 74 74 - info@millamia.com

www.millamia.com

