

KNITTING

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pompom

quarterly



Bristol Ivy
Joji Locatelli
Veera Välimäki
Thea Colman
Julia Farwell-Clay
Rachel Coopey
Francesca Hughes
Dianna Walla
Alexa Ludeman
Juju Vail
Linda Dubec
Fiona Alice
Emily Foden
Anna Maltz
Sachiko Burgin
Kiyomi Burgin

5TH ANNIVERSARY

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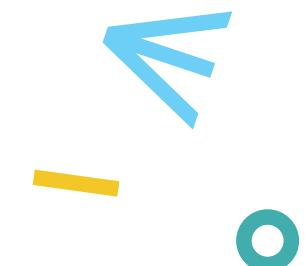
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Dearest
Pom Pom Readers,

We would like to invite you to our birthday party.
We are five! So in the true spirit of a fifth birthday
party, in this issue there will be cake, balloons,
sweets, bright colours, lots of playing dress up,
and of course, best friends.

In all honesty, we are about as giddy as the
average five-year-old would be about their big
party. After all, what a milestone! Since 2012,
we've had 21 issues, nearly 200 patterns, over
80,000 copies printed, and thousands and
thousands of readers across the world. We are
grateful for each one of you, all of whom we
consider friends and for whom we try to make
every issue a special experience.

In this extra special issue, we have collected
patterns, a recipe (as we have done from the
beginning), and articles all by Pom Pom pals who
have been a part of our story so far. We expect
it will keep you very busy this summer, as will
our actual, literal party, happening this July in
London! You are very much welcome to come and
celebrate with us at Pomfest, which will basically
be Pom Pom come to life, with all the real life
friends, yarns, and stitching wonderousness you
can handle.

We also got a bit nostalgic now that we're all
grown up, and decided to re-issue our first ever
edition all freshened up and ready to step out
again in 2017, so look out for that and take a
walk down memory lane with us! And okay, now
that we've really worked ourselves up with the
nostalgia, we'd like to give a big shout out to the
Pom Pom team, who really, we'd sing the praises
of for pages and pages if we could, but suffice to
say, without Amy, Sophie, Gayle, Rachel, Jemima,
Juju, and Annie, (among countless others) we'd
just be two gals with missed deadlines and very
messy desks. And perhaps no magazine.

We are so proud of our team and what we
have created; not just a publication that brings
together so much of what we love about the
craft world, but also a colourful community of
thoughtful makers and enthusiasts. We know that
without all of you, Pom Pom wouldn't be what
it is today, and we want to take this opportunity,
with our whole hearts, to say thank you. Here's to
many more happy years of knitting, crocheting,
baking, stitching, and the odd cheeky drink.
All in the company of good friends.

Lots of love from your editors,
Meghan & Lydia x



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Sevilla

by Thea Colman
yarn Anzula Cricket

If there is anything that's going to get us warmed up for a celebration it's Thea's winning combination of knitting and cocktails. Naming each design after a certain tipple (this one is rum and sweet vermouth with a twist of orange), Sevilla also gives a nod to Thea's reference to the lush tropical gardens seen in the Moorish castle courtyards of southern Spain in her design. Knit lengthwise from top to bottom, the distinct chevrons and lace leaves make a bold geometric design with the rich teal of Anzula.

Pattern on page 74.

#sevillawrap



Anniversaire

by Veera Välimäki
yarn La Bien Aimée Merino DK

Anniversaire is all about the cables - honeycomb cables, XO cables, link cables - you name it, this cardigan has it! A classic grandpa-style sweater lies beneath all those fun twists of texture, the silhouette updated with the asymmetric patterning of the cables. Of course, as is Veera's signature, her design for this issue had to feature her beloved garter stitch, which gives a cosy plumpness to the shawl collar and cuffs.

We suggest you make this sweater as a glorious golden Pom Pom birthday present to yourself!

Pattern on page 76.

#anniversairecardi





Bash

by Linda Dubec

yarn The Fibre Company Cumbria Fingering

We are very proud to say that Linda designed this hat to reflect the spirit of Pom Pom Quarterly. We couldn't be more flattered that our spirit includes chevrons and a big pompom! Linda describes Bash as a birthday cake sprinkled with confetti. We say it's a wearable party!

Pattern on page 82.

#bashbeanie



Soirée

by Emily Foden

yarn Viola Polwarth & Alpaca
and Mohair Lace



Parties are an excuse to bring all our favourite things together, and the fun of Soirée starts with combining two beautiful Viola yarns. Bouncy Polwarth & Alpaca held with a cobweb of Mohair Lace creates a luminous depth of colour and gives a certain magic to the fabric. Combine this with Emily's essential jumper style components - a cropped and roomy shape, simple and subtle textures, and a few thoughtful details - and we've got a whole lot of good things rolled into one gorgeous sweater.

Pattern on page 86.

#soireepullover







Shindig

by Sachiko Burgin

yarn Julie Asselin Leizu DK

When paired with Kiyomi's simple striped top (see page 24), this shawl is an updated take on the coordinating 'twin sets' of early decades. Always classy, we know coordinating is more than just playing matchy matchy with colours. We love the way these two pieces complement each other, without being overtly samey. The curve of this crescent shawl is perfect for wrapping and layering, and we love the juxtaposition of stripes with an elegant, fancy lace motif.

Pattern on page 90.

#shindigshawl



Boum

by Kiyomi Burgin

yarn Julie Asselin Leizu DK

Designed to coordinate with Sachiko's shawl, this classic top is reminiscent of 90s layering pieces, but with an updated colour combo. You could wear it with your Shindig Shawl (as a modern 'twin set'), or take it out for a spin solo, as we have done here.

We say go for it, and put the 'win' in twinning.

Pattern on page 92.

#boumtank





Bon Bon



by Joji Locatelli
yarn Quince & Co. Phoebe

“Clever, delicate, and pompoms!” is what comes to Joji’s mind when she thinks of our magazine and likewise, these mitts emulate all these delightful qualities. Working with Joji (and Veera Välimäki) on the *Interpretations* series of books, we know her skill for creating special details. For the Bon Bon mitts, Joji has balanced a lattice of twisted stitches with an echo of lace, paired together to complement the soft variegation of Quince & Co Phoebe.

This silky soft merino with its celestial colour palette makes for dreamy handwarmers and of course we couldn’t think of any better addition than a fun pompom at the wrist!

Pattern on page 95.

#bonbonmitts



Festoon

by Rachel Coopey
yarn Coop Knits Socks Yeah!

Now if there is a gal that knows how to sock it to ya, it's Rachel Coopey. Rachel's designs are dotted throughout our back catalogue and it's only right that for a Pom party you're set with knits all the way from your head to your toes. Her fabulously named 'Socks Yeah!' yarn is the guest of honour, lightweight enough for a sock that will fit under your dancing shoes, but also sturdy enough to last through all those boogies!

The diamond motif is mirrored for each sock so you get to show off that chain of cables and garter stitch with each step.

Pattern on page 100.

#festoonsocks





Ceilidh

by Julia Farwell-Clay
yarn Brooklyn Tweed Shelter

Julia is known for her classic, wearable designs, and Ceilidh is no different! The simple shape is combined with just enough design interest to make a standout wardrobe staple. Brooklyn Tweed Shelter adds to the rustic feel; we can see it worn with jeans, or just as easily with your favourite party dress. Named after a traditional Gaelic gathering, usually involving drinking and dancing, we think this sweater would be a perfect plus one for your next outing. The smart pockets might come in handy if you are focussing on fancy footwork! At the next Edinburgh Yarn Festival perhaps?!

Pattern on page 104.

#ceilidhpullover





Sparklers

by Fiona Alice

yarn Kettle Yarn Co. Beyul

Our first project as Pom Pom Press saw us working with Fiona to bring you her collection of accessories *Take Heart*, named after her cabled beanie design from Issue 7. So for this bumper issue it seems only right that Fiona treats us to a hat again. And if you include the fact that the two skeins of Beyul allow enough yardage to make a second hat, well now it's a cause for celebration! Characteristic of her design style, the intricate pattern is actually achieved with a pleasantly simple stitch and colour combination, using a luxury blend of merino, yak, and silk that's giving us that sparkly party feeling already.

Pattern on page 108.

#sparklersbeanie





Knees-Up

by Juju Vail

yarn The Uncommon Thread BFL Light DK
and Smooth Sock

Juju has been providing us with her support, endless knitting know-how, and photographic skills since day one. Her eye for finding flattering and fashionable solutions when it comes to yarn means she's provided us with the answer of how to accessorise cute ankle boots with the perfect knit. Sometimes those thick socks we hitch up when we're ready for an adventure are just too darn chunky to squeeze into your shoes. Enter this ingenious sock / legwarmer combo that gives you business in the boot and a party up top! The sock inside the boot is close fitting and made from tough sock weight yarn while the extended leg is worked in a DK to give a slouchy, cosy sock. The range of weights and colours from The Uncommon Thread means you can mix and match each half of the sock - or perhaps use those zany colours of leftover 4ply for a secret riot of colour on your sole!

Pattern on page 110.

#kneesupsocks





Zazie

by Anna Maltz

yarn Jill Draper Makes Stuff Windham
and The Island Wool Co. Snældan 3ply

This cowl was inspired by its namesake, Zazie, an impish girl full of pep and vigour. In her orange sweater and grey pleated skirt, she frenetically whizzes her way through *Zazie dans le Metro*, the film by Louis Malle that heralded the start of the New Wave (La Nouvelle Vague) of French cinema. Zazie (the cowl) uses Anna's Marlisle technique; a simple yet novel approach to colourwork - a new wave of knitting! This is a perfect pattern to try out the technique, and get yourself a jazzy cowl in the bargain.

Pattern on page 112.

#zaziecowl





Jamboree

by Francesca Hughes
yarn John Arbon Textiles Alpaca 2-3 ply

When it comes to Pom Pom favourites, stripes are up there with triangle motifs and mustard yellow. This light summer sweater combines stripes with lace to make a perfect cover-up for evening get-togethers, but one that won't let you fade into the background!

Knit sideways from sleeve to sleeve, this pattern has plenty to keep you interested while you prepare for your big entrance.

Pattern on page 114.

#jamboreesweater





Hoopla

by Dianna Walla
yarn Madelinetosh Tosh Vintage

When we first contacted Dianna about our anniversary issue, she was taking a well deserved break in Gran Canaria. This trip inspired the colour choices for Hoopla, and reminds Dianna of sunny days. We know you aren't likely to need this hat on a sunny day, but what better to help you keep warm than an echo of sunshine from a summer holiday.

For a little contrast this hat combines bold summer colours with motifs and techniques from Latvia and Norway. There's a party on your hat, and everyone's invited!

Pattern on page 118.

#hooplahat





Fête

by Bristol Ivy
yarn O-Wool O-Wash Fingering

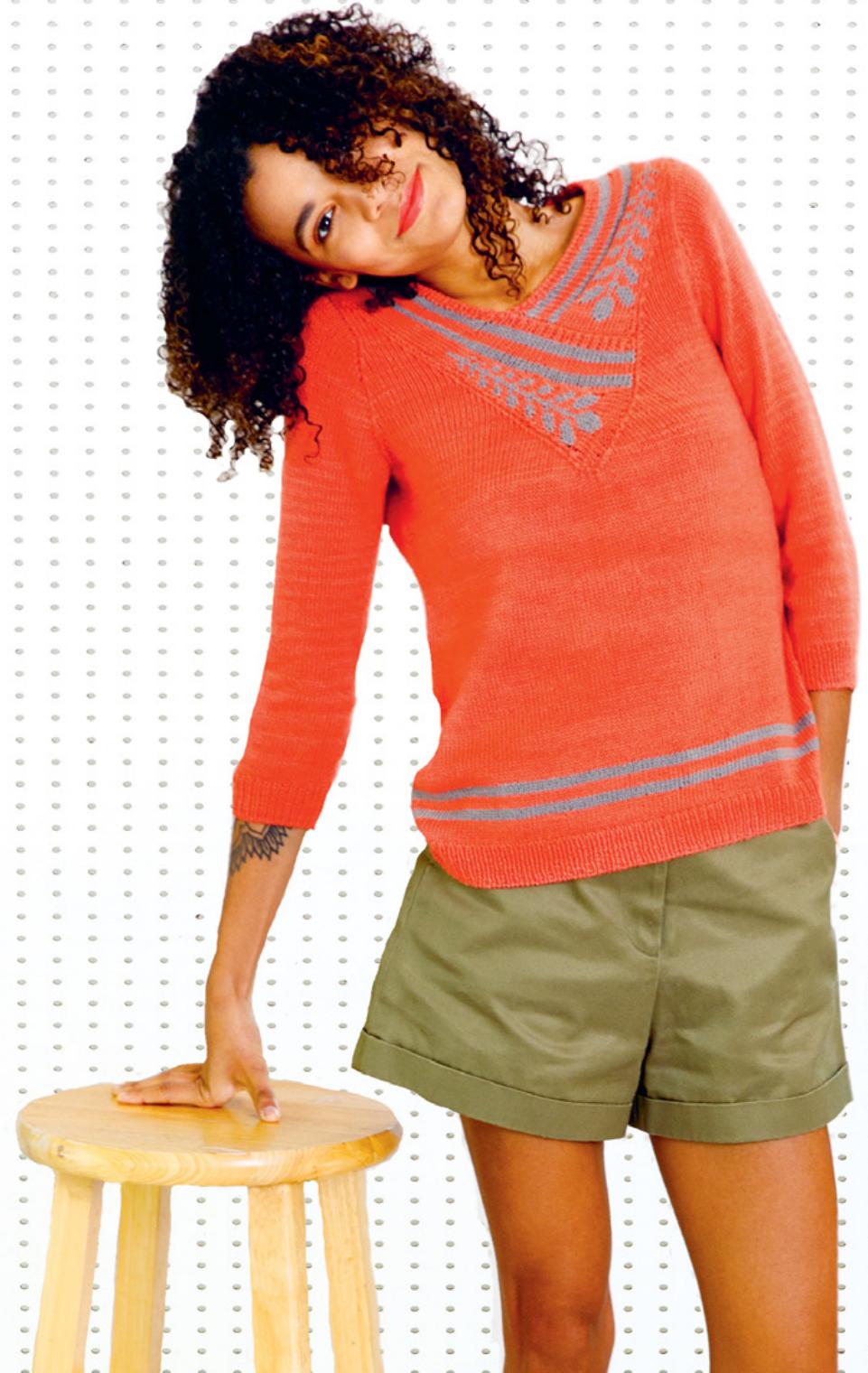
When it comes to inspiration, there is no one we know of with more diverse sources than Bristol Ivy. This time she was inspired by a delicate lace necklace, here transformed into colourwork and clever shaping. We love the floral festoon combined with simple stocking stitch, a little home-alone knitting here, a little party-friendly knitting there. Here we've dressed Fête down with simple khaki shorts, but we can also see it over a floaty summer dress, ready for a garden party.

And yes, we think a daisy chain would be the perfect addition.

Pattern on page 120.

#fetepullover





Rave

by Alexa Ludeman
yarn Rainbow Heirloom Sweater

A designer of knits that keep things fun and accessible, Alexa has invited garter stitch to party with what she calls, “the best kept secret in knitting - cables! They look complicated but are really so simple”. Modern and bold, Rave features a striking block of cables that cut through the squish of garter stitch to make for some gratifyingly easy knitting. Choose a punchy shade like Rainbow Heirloom’s ‘New Nail Polish’ for the ultimate boost - and make sure you use the shawl’s ample length to swing it dramatically around your shoulders as you make your way to your next exciting engagement.

Pattern on page 126.

#raveshawl





High Five!!!

On ghost WIPs and knitting at parties.

Words by Anna Maltz // Illustration by Evie Barrow

In case it hasn't registered, Pom Pom is five years old and that's cause for some serious celebration.

In an era when print is struggling and most magazines fold after their maiden issue, printing a 21st issue could be considered an achievement in and of itself. But Pom Pom continues to grow and flourish, building a community that supports both new and established knitters, designers and other assorted creatives. With sumptuous colour and enthusiasm to spare, Pom Pom lovingly advocates alternatives to mass-production and gently encourages creative diversity. Oddly, with the internet so ubiquitous, print now feels like a comparatively personal mode of communication, and buying a magazine is a conscious choice to be a part of something special. Damn, I'm proud to be a part of it! High fives all round!

I've been contributing to Pom Pom for more than half its life, starting with the Solja pattern in the Spring of 2014. My correspondence with Lydia and Meghan led them to invite me to contribute a regular column. The rest, as they say, is history. It is incredible to have the opportunity to write at length about topics that excite, puzzle and frustrate me, all viewed through a knitted lens. Sharing my thoughts is a responsibility I take seriously and enjoy immensely, but it is not something I would have realistically indulged in were it not for their invitation. The personal impact has been huge, so it is with great joy that I join in the celebration of these last five years. Time to party, before I get too emotional!

But what kind of party does this celebration warrant? From secret raves to intimate dinners, street parties to political parties (often doubling as sausage fests), baby showers to wedding anniversaries, somewhere among the many idiosyncratic configurations of gatherings that come under the giant marquee term 'party', there are knitting parties. They have their own special rules and associated behaviours, not least that they are parties where knitting is always acceptable. Quite frankly it's what a lot of us would like to do at every party (and in more extreme cases, instead of attending parties). So, let's thank our lucky stitches for knitting parties, whether they rock up in the form of an exclusive, besties-only knit night, a special interest group retreat, World Wide Knit in Public Day or a giant festival.

But unlike many other wild parties, there are no associated illegal drugs. It is generally a case of wool sniffing, a good colour buzz and over-indulging in yarn, paired with wine, chocolate and tea. I'd like to think that's partly because, rather than necessarily being straight edge or letter-of-the-law, we're a decent lot who know you can get fairly-traded sugar, coffee, rum and fleece, but that most hallucinogens, opiates and amphetamines involve nefarious production and transportation modes intimately bound with so many forms of exploitation and the arms trade that in some cases they make blood diamonds look almost benign. It's all a question of scale and comparison.

Of course, knitting itself can be intoxicating. It certainly is addictive. It can be used for self-medication as an upper or a downer, and, just like other forms of inebriation, knitting provides some serious social lubrication.



Knitting parties are a win-win situation: all the celebratory companionship of a party, with less social awkwardness, AND you get to knit.

As anyone who has attended a yarn festival or good knit night can attest to, it's easy to feel part of a collective high. There is a warm, fuzzy feeling all round, and I don't just mean from our woolly shawls.

At a knitting party, lack of eye contact isn't an issue, there's always something to talk about (knitting!), and there is the option not to talk (because you are counting). It's more likely that you will have a crush on someone's crafting skills than that you will be craftily trying to coerce them into sleeping with you (or vice versa), yet you still get to be intimate with strangers by stroking their knits and asking probing questions regarding the structure of their garment and yarn. Knitting parties are a win-win situation: all the celebratory companionship of a party, with less social awkwardness, AND you get to knit.

Plus, my fellow fidgeters, if I can knit at a party it means I'm not peeling labels off beer bottles, shredding coasters into confetti, making doll house lampshades out of wire champagne cork guards or poking my fingers in candle wax. I've considered adopting the Greek worry bead tradition of 'komboloi' or taking up one of the many religions that use beads. However, a show of such devotion might be equally out of place as knitting at a good knees-up (and produce less visually pleasing results), so I'll stick with knitting. The truth is: if I am awake and am not engaging my digits in constructive use, I am fidgeting. I'm sure it must serve some sort of primal survival function, but I haven't quite placed my finger on it yet. I like to think that my urge to craft is so strong that I can't hang my busy fingers up at the door.

You've heard of phantom limb syndrome, the term used to describe the sensation amputees experience, feeling as though their missing limb is still present. I suffer from a lesser known affliction: ghost WIP. A WIP can become so much a part of me that it's as if it's still there even when it isn't. There's no RIP for a ghost WIP. In a sense it's like when, after a day of strawberry picking, you close your eyes to go to sleep and can still see strawberries projected on the insides of your eyelids. Or how, after a day at sea, your body is still rocked by invisible waves, hours after disembarking. Whether it's survival, a verdant imagination or your inner ear, it feels very real. When I'm experiencing a serious ghost WIP, it can be a big problem. Like being engrossed in a really good book, the rest of the world fades away in comparison to the all-consuming adventure I am on. I would rather not do anything else and all my conversations are with my spectral project, Talavera the Friendly Ghost WIP.

This can make going to parties tricky, unless I can knit there. If I have to attend parties where I keep my project tucked in a coat pocket, there's always a little voice inside of me that says, "You know what would make this party even better?" Be that knitting or an extra shot (or 4) of tequila, there are always consequences and it's important to weigh up the outcomes. When you go to a non-knitting party, caution is required. You must ask yourself if it is OK to whip out your WIP. Among folks who don't know you can pat your head and rub your tummy at the same time (i.e. knit and converse AND eat snacks), you may need to make some concessions. Social norms must be constantly questioned and challenged, but they can also help things run smoothly and make most people comfortable. Unless you have pre-established that you are all knitters, knitting on a first date (whether romantic or with a group of new friends or colleagues) might not be the easiest path to friendship. As the sole knitter in a social situation, your actions risk being misinterpreted as disinterest. To the uninitiated, or those not blessed with the ability to multi-task, knitting appears like cracking open a book or spending time on your phone; a way to duck out of the proceedings and form a bubble around yourself to avoid being present.

Let's be frank, while knitting at a party might help us focus and channel varying degrees of social awkwardness, it is most often about our personal pleasure and the opportunity to double up on fun stuff for a happiness explosion. It reminds me of an episode of *Seinfeld* in which George decides to do all his favourite things at once: eat a pastrami sandwich in bed and watch sport on a portable TV while engaging in foreplay. His sexual partner isn't jazzed by this self-indulgent development (and to top it off, he later suffers from the inconvenient side effect of getting aroused whenever he eats). So can you have too much of a good thing? And can doubling our pleasure be inclusive to those around us? I suggest that as long as everyone is on board, why not up the ante by combining as many of our loves as we can. There ain't no party like a knitting party!

Best save the date then –
Pom Pom is having a giant knees-up on July 14 and 15, 2017. There will be celebratory cocktails, cake, caffeine, crafty commerce, conversation and charming company. See you and your WIPs there! You'll look naked without them. See page 68 to find out more!



There ain't no party like a knitting party!



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kits & free pattern

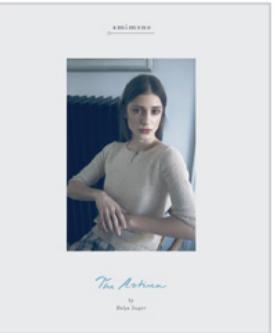


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Where
There's
a Wool,
There's
a Way.

Words by Rachel Atkinson // With thanks to Clara Parkes
Illustration by Maggie Chiang

Pom Pom started life in the UK, well known for its rich textile history. But how much do we really know about the wool industry here, and how has it changed since Pom Pom first started five years ago? We asked Rachel Atkinson to put her Daughter of a Shepherd hat on (handknit of course), and talk to fellow yarn aficionada Clara Parkes about where we've been, and where we're yet to go with British wool.

Britain's traditions and creativity within the handknitting industry have given us a wonderful library of stitches and patterns: cables, Fair Isle, fine lace work and gansey motifs, to name but a few. In the past year, we have seen these techniques find their way from traditional workwear garments to haute couture via designers such as Alexander McQueen and Dries van Noten. Sadly British wool has not been quite so fortunate. Indeed, more often than not, the garments manufactured for high-end fashion use wools that have seen neither the moors of Yorkshire nor a Scottish Munro.

Income from the wool trade was the solid backbone of the British Isles from Medieval times through to the Industrial Revolution. Entire towns, cities and communities were built on the riches from this humble material and sheep were bred specifically for their wool. Today the opposite is true. A number of sheep farmers are turning to breeds with less substantial fleece, or "trying to breed the wool off" the sheep, as it becomes a cumbersome by-product they pay to have removed once a year. The amount they receive for the wool rarely even covers the cost of shearing.

British wool has experienced a significant and welcome revival over the past five years, with knitters becoming increasingly aware of breed-specific yarns and their provenance. But how sustainable is this level of interest, given the finite amount of raw fibre, processing plants and mills we have in the UK? Dare I even ask whether it is just a fad and, if so, what can we do to ensure a future for British wool in the global marketplace?

British sheep farmers and smallholders with flocks of four or more are obliged to send their fleece to the British Wool Board. There are a few exemptions for rare breeds, including the flock of Hebridean sheep from which my Daughter of a Shepherd yarn is produced, meaning I circumvent the Wool Board and go straight into production once shearing is complete. As someone who has only ever dabbled with a spindle (never fully embracing hand spinning for fear the fluff would take over the little space not occupied by my yarn stash), learning the process of turning a freshly shorn fleece into a finished yarn suitable for knitting or crochet has been utterly fascinating.

Washing, or to use its correct name, scouring, is the first stage in the industrial spinning process. Only two large-scale scouring plants exist in the UK, both based in West Yorkshire, with a few smaller operations scattered across the country. Haworth Scouring is the larger, but both process home-grown fleece and product from around the world. The machinery housed in these buildings transforms fleeces heavy with grease, field debris and detritus into clean, fluffy fibre. The raw material goes in one end and, having made its way through a series of baths and rollers before landing in an industrial sized tumble dryer, it literally pops out the other end, done,

dusted and ready for the next stage in the spinning process. The steam that rises from the giant washtubs is so heavy with lanolin that your eyes water. It permeates your skin and hair and clings to your clothes like a perfume, albeit not the freshest of scents. From here the clean fleece is either transported to a mill for carding and blending or, in the case of Haworth Scouring, it is processed in-house and then moved on to a spinning.

As the relatively new founder and owner of a small business supporting British manufacturing, I am lucky enough to work with superb experts in the field of yarn production. However, I regularly hear of others who are frustrated by the lack of quality, timeliness and customer service they experience when working with a number of UK wool production companies. If my venture is to grow, I often wonder how much longer I can maintain a "Made in Britain" stance for yarn developed under the Daughter of a Shepherd wing. Is the "sourced, scoured and spun in the UK" label worth it if I can go to an international company and manufacture a product of higher quality, at a lower cost, in a fraction of the time?

Though this is much more than just a label to me, as things currently stand, it is becoming increasingly difficult to find suitable British spinning facilities in an ever-expanding market. I am not alone in my thoughts. Here's Clara Parkes:

"In terms of infrastructure, you're facing the same challenges we are in the U.S. Only a skeleton remains. Unless you have a literal ton of fibre at your disposal, you'll have even fewer choices of mills. And as much as I wish it weren't the case, John Arbon simply can't spin all the wool. Nor can The Natural Fibre Company."

Such has been the popularity and growth of British grown and spun yarn over the last five years, the few spinning mills still in operation are running at full capacity. Lead time at many is in excess of a year, and the knock-on effect is currently being felt in Italy where several companies send raw fibre for washing. Historic England recently launched a campaign to regenerate the "hundreds of mills across the North West and Yorkshire that stand empty, neglected and derelict." They go on to say, "we want people to take notice of these monumental buildings and see their potential to be brought back to life." But what they don't say is how they would like to see these mills coming back into use as wool production houses. It's far more likely that they will become artisan coffee houses, shopping



centres, galleries, possibly a micro-brewery. While this means that at least the buildings are preserved, wouldn't it be amazing to see them spinning yarn and weaving cloth once more?

And herein lies the heart of problem. Where and how do people learn the skills necessary to produce woollen yarns and fabrics of exceptional quality, for which Britain once set the global standard? Clara:

"It takes skill and experience to spin a really, really good yarn. Unfortunately, the people drawn to starting a mill for the smaller-scale handknitting market often don't yet have that experience. They need to learn, and that requires at least a year, usually two. Those years of learning need to be part of the business plan, part of the funding, so that the start up isn't driven to take paying customers right away and learn on their products. That would be immoral at best, catastrophic at worst. And we need to figure out how to fund that learning curve soon, because now is the time to be incubating the next mills, scourers, and dye houses so that they'll be ready when demand has reached a critical point. Until then, we'll just have to keep navigating the bottleneck and hope for the best."

British manufacturing. It's something these small islands have traditionally been very good at. There is huge potential for job creation in parts of the country that are in dire need, but we have to act quickly to hand these skills down to the next generation before they vanish. This raises the next question: are the grand old days of British manufacturing something that should be revived or are we simply reminiscing about bygone days with no place in this modern world?

At Wool House in Bradford, the British Wool Marketing Board recognise the importance of transferring skills. A number of apprentices work alongside the longer-standing wool graders to learn the trade, which can only be done by eye and touch. It takes an experienced grader just a few

seconds to assess a single fleece and throw it into the correct bin or 'skep' for its standard. I just don't see how machinery could ever replace these highly-skilled technicians. There is another nagging issue: volume. Within the global market, British wool is a drop in the ocean. To give you some idea, the United States carpet market uses only approximately 2% wool, but if they were to increase that figure by just 0.5%, there wouldn't be enough British wool to supply them. However, the way things are at the moment, with more and more small companies producing flock and breed-specific yarns, we are also faced with another aspect of this issue, which Clara discusses:

"Back in 2012, you still had to do a little detective work to find commercially spun examples of the more unique breeds. Today, not at all. Having freed the genie from the bottle, the risk now becomes one of over-saturation. When the rarity and specialness are no longer the prime marketing points, the product itself has to step in and be innately remarkable on its own.

The challenge for British wool is on the global market, where fine wools continue to lead the pack. While the UK does have some smaller finer flocks, the majority of wool grown is on the heartier scale—gorgeous long wools, down breeds and hill sheep; the Southdowns and Herdwicks, Hebrideans and Wensleydales. From a wool lover's perspective, this unparalleled diversity makes the UK the greatest candy store in the world. But on the global level, by fineness alone, most UK wools are relegated into the 'interior textile wool' category and sold off at scandalously low prices."

So what does the future look like for British wool? We are currently riding a wave of popularity, and for all the right reasons. Yarn lovers are exploring the characteristics and benefits of the various sheep breeds the UK has to offer –

there are over 65 of them and so plenty to choose from – but with 60% of British wool making its way into carpets, can our master processors and spinners find a way to blur the lines between the hardier and finer fleeces? Can we bring more people round to the wonderful crunch of handknitting with many of our native breeds? Clara ponders the same:

"As the world continues to warm and our clothing habits shift, the challenge will be even greater. How do we translate Britain's legendary wool tradition to thinner, more warm-weather-friendly applications? I trust the answers and innovations will come. Even then, I still see the UK's major competitive advantage being that legendary wool tradition. Market it. Promote it. Play to that unique strength. How many people started wearing wool after watching Downton Abbey? Cultural marketing works.

Rachel, you'll remember when I was in London last December and asked you where I could get a lovely, old-school British wool sweater? You had to pause and really think about it, and I ended up going home sweaterless. My hope for British wool is that, in five or ten years, you'll be able to list at least half a dozen such places without having to think about it."

With long-standing British knitwear companies such as Pringle and John Smedley using mainly imported merino wool, can a yarn call to arms cause a seismic shift back to the use of native wool and, indeed, could the national wool industry cope with it? Certainly not as it stands at the moment. We know how amazing raw wool can be when in the right hands, and it's tempting to keep the secret to ourselves, but wouldn't it be wonderful to build on the progress made over the past five years and bring

those glory days back, to fly the flag for this amazing product once more? I'll leave the final word with Clara: "The knitting and spinning community is in a unique position to help grow British wool. How? Through really simple, tangible, day-to-day acts. By wearing our handknits out into the world, we are walking billboards for wool. For your next sweater, pick a particularly interesting British wool, one that carries a compelling story as well as a beautiful look and texture. Wear it proudly, and when non-knitters comment on its beauty or artistry, don't just tell them you knit it. Take the time to tell them what you used. Tell them what breed it is and that it came from the UK. Plant the wool seed. The next time they're in a store and they see a beautiful wool sweater with a '100% British wool' label, they'll remember you, your beautiful sweater, your intriguing story, and be more inclined to try it themselves."

As well as her tech editing work with Pom Pom, Rachel Atkinson is the owner of British wool label, Daughter of a Shepherd. daughterofashepherd.com

Clara Parkes travels the globe in search of the perfect skein of yarn. She is the publisher of Knitter's Review, purveyor of Clara Yarn, and author of numerous books. ClaraParkes.com

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What's On:



Pomfest Knit Night

Start the party early and attend one of the Pomfest Knit Nights at our favourite LYS across London.

Thurs 13 July



Pomfest Presents

- Bristol Ivy
- Clara Parkes
- Thea Colman
- Veera Välimäki
- Julia Farwell-Clay
- Olga Buraya-Kefelian
- Emily Foden
- Anna Maltz

Ever wondered how to pair your knitting with your favourite tipple? How a fleeting dash of colour is translated into a magical hand dyed yarn? Or how trends in the British Wool industry have changed in the last 5 years, and where are they taking us now? Our stellar line up of PPQ guests will be exploring these questions and have plenty more inspiring ideas, tips and samples to share in our *Pomfest Presents* series of informal talks.

Fri & Sat, 10am-5pm



Pomfest Marketplace

Shop bespoke knitting wares, from beautiful hand dyed yarns to luxury notions. Our marketplace will take you back to the pages of Pom Pom with a curated line-up of indie dyers, specialist producers, and international brands that have adorned the pages of Pom Pom since day one.

Fri & Sat, 10am-5pm



Pomcast Live

Ain't no party like a Pom Pom party. And to prove it we are hosting a party within a party. On the Friday evening we'll be closing the marketplace and putting down our needles, as Pomcast hosts Lydia and Sophie will be picking up the microphones for a special evening of Pomcast entertainment. We are bringing back some favourite features, all-new Pomcast party games, and sharing the stage with special guests, all rounded off with a DJ set - bring your WIPs and your dancing shoes!

Fri 14 July, 6.30-10.30pm.
Separately ticketed, £15.



Pomfeast

Street food specialists Kerb are bringing all the flavour and excitement of London's best markets to keep you going between rows.



Pomfest Knit Along

If you can't make it to London this summer then join in the party vibes from the comfort of your deck chair. After 5 years of publications, there are now over 200 Pom Pom patterns to choose from! Cast on with us from 28 April.

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Abbreviations & Notes

beg	Beginning	ssp	Slip 2 stitches knitwise one at a time, purl together through the back loops
cast off	Bind off	SM	Slip marker
CDD	Slip 2 stitches together knitwise, k1, pass slipped stitches over	st(s)	Stitch(es)
dec	Decrease	St st	Stocking stitch (stockinette): knit on RS rows, purl on WS rows
DPN(s)	Double-pointed needle(s)	tbl	Through the back loop
fol	Follow(s)/Following	tog	Together
G st	Garter stitch	wyib	With yarn held in back of work
inc	Increase	wyif	With yarn held in front of work
k	Knit	w&t	Wrap and turn: On RS rows, move yarn to front, sl st from left needle to right needle, turn. On WS rows, move yarn to back, sl st from left needle to right needle, move yarn to front, sl st back to left needle, turn.
kfb	Knit into the front and back of a stitch		Wrong side of fabric
k2tog	Knit 2 stitches together		Yarn over needle and into working position
LH	Left hand		
M1L	Make 1 Left; pick up strand between the two needles from the front to back with the tip of left needle, knit into the back of this stitch		
M1R	Make 1 Right; pick up strand between the two needles from back to front with the tip of left needle, knit into the front of this stitch		
M1LP	Make 1 Left Purlwise; pick up strand between the two needles from front to back with the tip of left needle, purl into the back of this stitch		
M1RP	Make 1 Right Purlwise; pick up strand between the two needles from back to front with the tip of left needle, purl into the front of this stitch		
patt	Pattern		
PM	Place marker		
p	Purl		
pfb	Purl into the front and back of a stitch		
p2tog	Purl 2 stitches together		
rem	Remain(s)/Remaining		
rev St st	Reverse Stocking stitch (stockinette): purl on RS rows, knit on WS rows		
RH	Right hand		
RS	Right side of fabric		
sl	Slip		
sk2po	Slip 1 stitch knitwise, knit next 2 stitches together, pass slipped stitch over		
ssk	Slip 2 stitches knitwise one at a time, knit together through the back loops		

The following Pom Pom tutorials are available for techniques used in this issue:

3-needle cast off	Issue 5
and video at http://bit.ly/2cqw9yT	
Backwards loop cast on	Issue 13
Cabling without a cable needle	Issue 6
Crochet provisional cast on	Issue 15
and video at http://bit.ly/2czeJh4	
I-cord cast off	
http://bit.ly/2cbhvtq	
Kitchener Stitch	Issue 3
and video at http://bit.ly/2czgoD3	
Long-tail cast on	Issue 11
Long-tail Tubular cast on	Issue 7
Tubular cast off	Issue 7
Stretchy cast off	Issue 13
Wrap & turn	Issue 10



WELDON ALPACA WRAP

DESIGN BY VIRGINIA SATTLER-REIMER

PATTERN NO.:

FOR USE WITH:

20175

BABY ALPACA (SPORT WEIGHT)

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Anniversaire

by Veera Välimäki

Sizes: 1 (2, 3, 4, 5, 6)

Finished bust measurement: 80 (90, 100, 110, 120, 130)

cm / 32 (36, 40, 44, 48, 52)" – to be worn with 5-10 cm / 2-4" of positive ease

Model has 79 cm / 31" bust, stands 170 cm / 5'7" tall, and is wearing size 2.

Yarn: La Bien Aimée Merino DK (DK weight; 100% superwash merino wool; 230 m / 252 yds per 115 g skein)

Shade: Yellow Brick Road; 6 (6, 7, 7, 8, 9) skeins

Gauge: 24 sts & 30 rows = 10 cm / 4" over cable pattern on 4 mm needles after blocking.

20 sts & 40 rows = 10 cm / 4" over garter stitch on 3 mm needles after blocking.

Needles: 4 mm / US 6 circular needle, 80 cm (32") length AND DPNs

3 mm / US 2 circular needle, 80 cm (32") length AND DPNs

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

Notions: 4 stitch markers, scrap yarn, cable needle, stitch holders, 6 (6, 6, 6, 6) x 2 cm / $\frac{3}{4}$ " buttons.

Notes: Anniversaire is worked from the top down; first the back of the upper body, then each front of upper body. For the lower body these three pieces are joined. The sleeves will be worked from top down, and sleeve cap is shaped using short rows.

The cables are placed asymmetrically as follows (reading from right to left on RS of the cardigan):

Left and Right Front: Honey cable over 32 (32, 32, 40, 40, 48) sts.

Back: Link cable, honeycomb cable over 40 (40, 40, 48, 48, 48) sts, link cable, tight cable, XO-cable, tight cable for 4 largest sizes and another tight cable for 3 largest sizes, XO-cable.

Both sleeves have a tight cable at centre (continuing from shoulder) and reverse link cables on each side.

Stitch Glossary:

CABLES

2/2 LC: Slip 2 stitches to cable needle, hold in front, k2, k2 from cable needle.

2/2 RC: Slip 2 stitches to cable needle, hold in back, k2, k2 from cable needle.

3/3 LC: Slip 3 stitches to cable needle, hold in front, k3, k3 from cable needle.

3/3 RC: Slip 3 stitches to cable needle, hold in back, k3, k3 from cable needle.

CHARTS - WRITTEN INSTRUCTIONS

CHART A - Tight Cable (flat):

(worked over 6 sts and 6 rows)

Row 1 (RS): K6.

Row 2 (WS): P6.



Rows 3-4: Rep rows 1-2.

Row 5: 3/3 LC.

Row 6 (WS): P6.

Rep rows 1-6 for pattern.

CHART A - Tight Cable (in the round):

(worked over 6 sts and 6 rounds)

Rounds 1-4: K6.

Round 5: 3/3 LC.

Round 6: K6.

Rep rounds 1-6 for pattern.

CHART B - XO-Cable (flat):

(worked over 12 sts and 20 rows)

Row 1 (RS): K12.

Row 2 (WS): P12.

Rows 3-4: Rep rows 1-2.

Row 5: 3/3 LC, 3/3 RC.

Row 6: P12.

Rows 7-14: Rep rows 1-2.

Row 15 (RS): 3/3 RC, 3/3 LC.

Row 16: P12.

Rows 17-20: Rep rows 1-2.

Rep rows 1-20 for pattern.

CHART C - Link Cable (flat):

(worked over 12 sts and 10 rows)

Rows 1 (RS): K12.

Rows 2 (WS): P12.

Rows 3-4: Rep rows 1-2.

Row 5 (RS): 3/3 LC, 3/3 RC.

Row 6: P12.

Rows 7-10: Rep rows 1-2.

Rep rows 1-10 for pattern.

CHART D - Honey Cable (flat):

(worked over 8 sts and 12 rows)

Row 1 (RS): K8.

Row 2 (WS): P8.

Rows 3-4: Rep rows 1-2.

Row 5: 2/2 LC, 2/2 RC.

Row 6: P8.

Rows 7-10: Rep rows 1-2.

Row 11 (RS): 2/2 RC, 2/2 LC.

Row 12: P8.

Rep rows 1-12 for pattern.

CHART E - Reverse Link Cable (in the round):

(in the round): (worked over 12 sts and 10 rounds)

Rounds 1-4: K12.

Round 5: 3/3 RC, 3/3 LC.

Rounds 6-10: K12.

Rep rounds 1-10 for pattern.

PATTERN BEGINS

SHOULDER CABLES

Using larger needles and the long-tail method, cast on 10 sts.

Row 1 (RS): P2, work row 1 of Chart A, p2.

Row 2 (WS): K2, work row 2 of Chart A, k2.

Row 3: P2, work next row of Chart A, p2.

Row 4: K2, work next row of Chart A, k2.

Continue as set, working reps of Chart A until shoulder piece measures 8 (8, 9, 11, 12, 13) cm / 3 (3, 3 $\frac{1}{2}$, 4 $\frac{1}{4}$, 5) from cast-on edge, ending with a WS row.

Place sts on hold and cut working yarn.

Work identical second shoulder cable.

Place sts on hold and cut working yarn.

BACK - UPPER BODY

With RS of one shoulder cable facing, using larger circular needle, beg from corner of sts on holder, pick up and k18 (18, 22, 26, 28, 31) sts across long edge of shoulder cable, using backwards loop method cast on 44 (44, 46, 46, 48, 50) sts, beg from cast-on corner pick up and k18 (18, 22, 26, 28, 31) sts across long edge of second shoulder cable. 80 (80, 90, 98, 104, 112) sts

Set-up row (WS): K4 (4, 5, 2, 5, 9), p0 (0, 0, 6, 6, 6), k0 (0, 0, 1, 1, 1), p0 (0, 6, 6, 6, 6), k0 (0, 1, 1, 1, 1), p12, k1,

p6, k1, p12, k1, p40 (40, 40, 48, 48, 48), k3 (3, 5, 1, 4, 8).

Reading from the Charts or Written Instructions, commence cables:

Row 1 (RS): P3 (3, 5, 1, 4, 8), work row 1 of Chart D 5

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(5, 5, 6, 6, 6) times, p1, work row 1 of Chart C, p1, work row 1 of Chart A, p1, work row 1 of Chart B, p0 (0, 1, 1, 1, 1), work row 1 of Chart A 0 (0, 1, 1, 1, 1) time, p0 (0, 0, 1, 1, 1), work row 1 of Chart A 0 (0, 0, 1, 1, 1) time, p4 (4, 5, 2, 5, 9).

Row 2 (WS): K4 (4, 5, 2, 5, 9), work row 2 of Chart A 0 (0, 0, 1, 1, 1) time, p0 (0, 0, 1, 1, 1), work row 2 of Chart A 0 (0, 1, 1, 1, 1) time, p0 (0, 1, 1, 1, 1), work row 2 of Chart B, k1, work row 2 of Chart A, k1, work row 2 of Chart C, k1, work row 2 of Chart D 5 (5, 5, 6, 6, 6) times, k3 (3, 5, 1, 4, 8).

NOTE: Charts are now established; continue to work through the charts as you proceed.

Row 3: P3 (3, 5, 1, 4, 8), work Chart D 5 (5, 5, 6, 6, 6) times, p1, work Chart C, p1, work Chart A, p1, work Chart B, p0 (0, 1, 1, 1, 1), work Chart A 0 (0, 1, 1, 1, 1) time, p0 (0, 0, 1, 1, 1), work Chart A 0 (0, 0, 1, 1, 1) time, p4 (4, 5, 2, 5, 9).

Row 4: K4 (4, 5, 2, 5, 9), work Chart A 0 (0, 0, 1, 1, 1) time, p0 (0, 0, 1, 1, 1), work Chart A 0 (0, 1, 1, 1, 1) time, p0 (0, 1, 1, 1, 1), work Chart B, k1, work Chart A, k1, work Chart C, k1, work Chart D 5 (5, 5, 6, 6, 6) times, k3 (3, 5, 1, 4, 8).

Continue as set until Back measures 18.5 (18, 18.5, 19, 21, 23) cm / 7 $\frac{1}{4}$ (7, 7 $\frac{1}{4}$, 7 $\frac{1}{2}$, 8 $\frac{1}{4}$, 9) from pick-up edge.

Next row (RS)(Inc): P1, M1LP, p to next cable, work Chart D 5 (5, 5, 6, 6, 6) times, p1, work Chart C, p1, work Chart A, p1, work Chart B, p0 (0, 1, 1, 1, 1), work Chart A 0 (0, 1, 1, 1, 1) time, p0 (0, 0, 1, 1, 1), work Chart A 0 (0, 0, 1, 1, 1) time, p to last st, M1RP, p1. 2 sts inc Working WS rows as set, taking increased sts into rev St st, rep Inc row on 1 (3, 3, 3, 3, 3) foll RS rows ending with a WS row. 84 (88, 98, 106, 112, 120) sts Cut working yarn and place sts on hold.

UPPER BODY - RIGHT FRONT

With RS of right shoulder cable facing, using larger circular needle, beg from right corner, pick up and k18 (18, 22, 26, 28, 32) sts.

Please read the following Front sections thoroughly as you will be working two sets of instructions AT THE SAME TIME.

Set-up row (WS): K1, p0 (0, 0, 0, 2, 2) sts, PM for cable, p16 (16, 20, 24, 24, 28), k1.

Commence cables:

NOTE: Sts are increased towards centre front. Take inc sts into additional reps of Chart D (Honey Cable) when possible, until Chart D is repeated over 32 (32, 32, 40, 40, 48) sts.

Row 1 (RS): P1, work row 1 of Chart D to marker working the rep 2 (2, 2.5, 3, 3, 3.5) times, SM, k to last st, M1R, p1. 1 st inc

Row 2 (WS): K1, p to marker, SM, work next row of Chart D to last st, k1.

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Row 3: P1, work Chart D to marker, SM, k to last st, p1.

Row 4: K1, p to marker, SM, work Chart D to last st, k1.

Row 5: P1, work Chart D to marker, SM, k to last st,

M1R, p1. 1 st inc

Row 6: K1, p to marker, SM, work Chart D to last st, k1.

Rep rows 3-6 a further 14 (14, 16, 16, 16, 16) times taking inc sts into additional reps of Chart D when possible, and replacing cable marker after adding a repeat.

NOTE: When required 32 (32, 32, 40, 40, 48) sts are in place for Front Honey Cable, work any rem incs as M1RP and work inc sts in rev St st.

And AT THE SAME TIME when Front measures 18.5 (18, 18.5, 19, 21, 23) cm / 7 1/4 (7, 7 1/4, 7 1/2, 8 1/4, 9)" work additional underarm shaping as foll:

Next row (RS)(Underarm Inc): P1, M1LP, patt to end increasing as set for Front if necessary for your size.

1 underarm st inc

Working WS rows as set, rep Underarm Inc row on 1 (3, 3, 3, 3, 3) foll RS rows ending with a WS row.

Cut working yarn and place sts on hold. If neckline increases are not complete by this point, note their status and resume them after joining Fronts and Back.

UPPER BODY – LEFT FRONT

With RS of left shoulder cable facing, using larger circular needle, beg from right corner, pick up and k18 (18, 22, 26, 28, 32) sts.

Set-up row (WS): K1, p16 (16, 20, 24, 24, 28), PM for cable, p0 (0, 0, 0, 2, 2) sts, k1.

Commence cables:

NOTE: Sts are increased towards centre front. Take inc sts into additional reps of Chart D (Honey Cable) when possible, until Chart D is worked over 32 (32, 32, 40, 40, 48) sts.

Row 1 (RS): P1, M1L, k to marker, SM, work row 1 of Chart D to marker working the rep 2 (2, 2.5, 3, 3, 3.5) times, p1. 1 st inc

Row 2 (WS): K1, work next row of Chart D to marker, SM, p to last st, k1.

Row 3: P1, k to marker, SM, work Chart D to last st, p1.

Row 4: K1, work Chart D to marker, SM, p to last st, k1.

Row 5: P1, M1L, k to marker, SM, work Chart D to last st, p1. 1 st inc

Row 6: K1, work Chart D to marker, SM, p to last st, k1. Rep rows 3-6 a further 14 (14, 16, 16, 16, 16) times taking inc sts into additional reps of Chart D when possible, and replacing cable marker after adding a repeat.

NOTE: When required 32 (32, 32, 40, 40, 48) sts are in place for Front Honey Cable, work rem incs as M1RP and work inc sts in rev St st after that.

And AT THE SAME TIME when Front measures 18.5 (18, 18.5, 19, 21, 23) cm / 7 1/4 (7, 7 1/4, 7 1/2, 8 1/4, 9)" work additional underarm shaping as foll:

Next row (RS)(Underarm Inc): Work to last st as set increasing for Front if necessary for your size, M1RP, p1. 1 underarm st inc

Working WS rows as set, rep Underarm Inc row on 1 (3, 3, 3, 3, 3) foll RS rows ending with a WS row.

JOIN FOR BODY

NOTE: Continue to work Front neckline increases as you proceed, if necessary.

Next row (RS): Patt across Left Front sts, cast on 14 (20, 22, 26, 32, 36) sts for underarm and PM at centre of these cast-on sts, patt across 84 (88, 98, 106, 112, 120) Back sts, cast-on 14 (20, 22, 26, 32, 36) sts for underarm and PM at centre of these cast-on sts, patt across Right Front sts.

BODY

Continue in patt as set and add one cable to each underarm, Chart C for left underarm and Chart B for right underarm, as foll:

Next row (WS): Work Front as set, k to 6 sts before marker, p12 removing side marker (for Chart B), k to Back cables, work Back as set, k to 6 sts before marker, p12 removing side marker (for Chart C), k to Front cables, work to end.

Work straight in patt, working Charts C and B over underarm sts as indicated and continuing to work Front neckline incs if necessary, until Body measures 8 cm / 3" from underarm.

NOTE: Front neckline shaping should be complete by this point. 184 (204, 230, 254, 276, 300) sts

Shape waist as foll:

Next row (RS)(Dec): Work to 2 sts before side cable (Chart C), ssk, work next row of Chart C, k2tog, work to 2 sts before side cable (Chart B), ssk, work next row of Chart B, k2tog, work to end. 4 sts dec

Working WS rows as set, rep Dec row every other RS row a further 2 (3, 3, 3, 3) times, then work straight for 5 cm / 2". 172 (188, 214, 238, 260, 284) sts

Next row (RS)(Inc): Work to side cable (Chart C), M1R, work next row of Chart C, M1L, work to side cable (Chart B), M1R, work next row of Chart B, M1L, work to end. 4 sts inc

Working WS rows as set, rep Inc row every other RS row a further 2 (3, 3, 3, 3) times, then work straight until Body measures 36 (36, 37, 37, 39, 39) cm / 14 (14, 14 1/2, 14 1/2, 15 1/2, 15 1/2)" from underarm ending with a WS row. 184 (204, 230, 254, 276, 300) sts

Change to smaller needle.

Next row (RS): [K4, k2tog] 30 (34, 38, 42, 46, 50) times, k to end if necessary. 154 (170, 192, 212, 230, 250) sts

Work 6 cm / 2 1/2" in G st.

Cast off loosely kwise on next RS row.

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times, k to end if necessary. 50 (56, 60, 68, 76, 87) sts

Work 10 cm / 4" in G st.

Cast off loosely kwise on next round.

FINISHING

Weave in ends and block to measurements.

COLLAR

With RS facing and smaller needle, beg at right front, pick up and k120 (126, 132, 140, 148, 156) sts up to shoulder cable, work sts of shoulder Chart A and p2tog the 2 purl sts on each side, pick up and k36 (40, 43, 48, 54, 61) sts down to centre of underarm cast-on sts. 80 (88, 94, 104, 116, 130) sts

Set-up round: Place beg of round marker for sizes 1, 4, 5 and 6 only, k0 (6, 6, 0, 0, 0), place beg of round marker for sizes 2 and 3 only, p11 (9, 12, 10, 16, 10), [work row 1 of Chart E, p1] 2 (2, 2, 3, 3, 4) times, work Chart A, [p1, work row 1 of Chart E] 2 (2, 2, 2, 2, 3) times, p11 (9, 12, 10, 16, 10), work row 1 of Chart E 0 (1, 1, 0, 0, 0) time. NOTE: Beg of round for sizes 2 and 3 only is after the underarm cable.

Continue to work Charts as set while shaping sleeve cap with short rows as follows:

Short rows 1 & 2: Work to 3 sts past Chart A, w&t.

Short rows 3 & 4: Work to 1 st past wrapped st, picking up and working the wrap together with the st as you pass it, w&t.

Rep short rows 3 & 4 a further 10 times.

Next 2 short rows: Work to 2 sts past wrapped st, picking up and working the wrap together with the st as you pass it, w&t.

Rep short rows 3 & 4 a further 3 (4, 5, 6, 7, 8) times then work to end of round.

Next round (Dec): P2tog, work to 2 sts before end for sizes 1, 4, 5 & 6 and to underarm cable for sizes 2 & 3, ssp, work to end.

Rep Dec round a further 4 times. 70 (78, 84, 94, 106, 120) sts

Work straight until Sleeve measures 30 cm / 12" from underarm.

Rep Dec round once more. 68 (76, 82, 92, 104, 118) sts

Work straight for a further 3 cm / 1 1/4".

Rep Dec round once more. 66 (74, 80, 90, 102, 116) sts

Work straight until Sleeve measures 38 cm / 15" from underarm.

Change to smaller DPNs.

Next round (Dec): [K2, k2tog] 16 (18, 20, 22, 26, 29)

Next row (RS)(Buttonholes): K10, k2tog, yo,

[k14 (15, 15, 16, 17, 17), k2tog, yo] 5 times, k to end.

Work straight in G st until front band measures 1.5 (2, 2, 2, 2) cm / 1 (1 1/4, 1 1/4, 1 1/4, 1 1/4, 1 1/4)" ending with a WS row.

Cast off loosely kwise on next RS row. Sew the buttons onto the buttonband, opposite the buttonholes.



Anniversaire

by Veera Välimäki

CHART A – worked flat and in the round

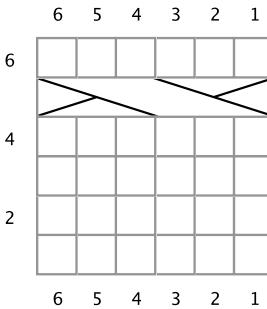


CHART C – worked flat

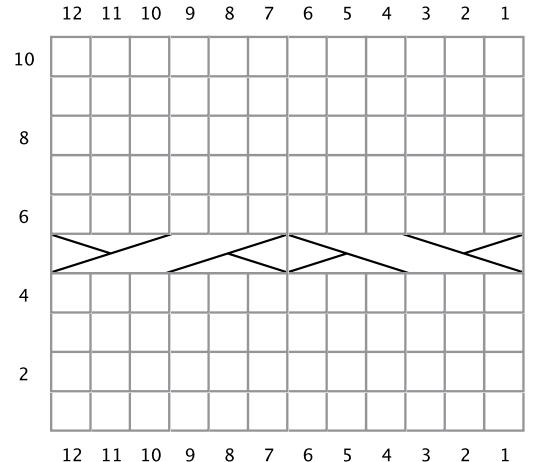
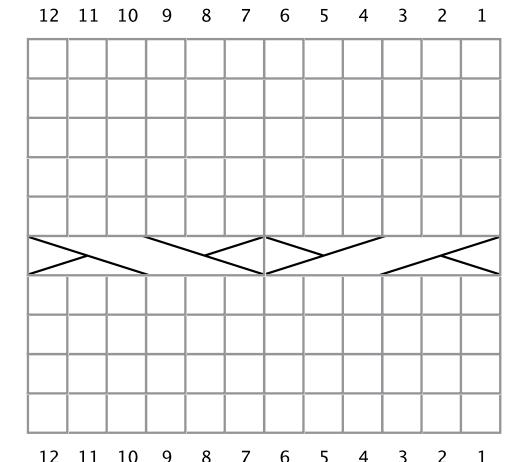


CHART E – worked in the round



Key

RS: knit	WS: purl
	2/2 LC
	2/2 RC
	3/3 LC
	3/3 RC

CHART B – worked flat

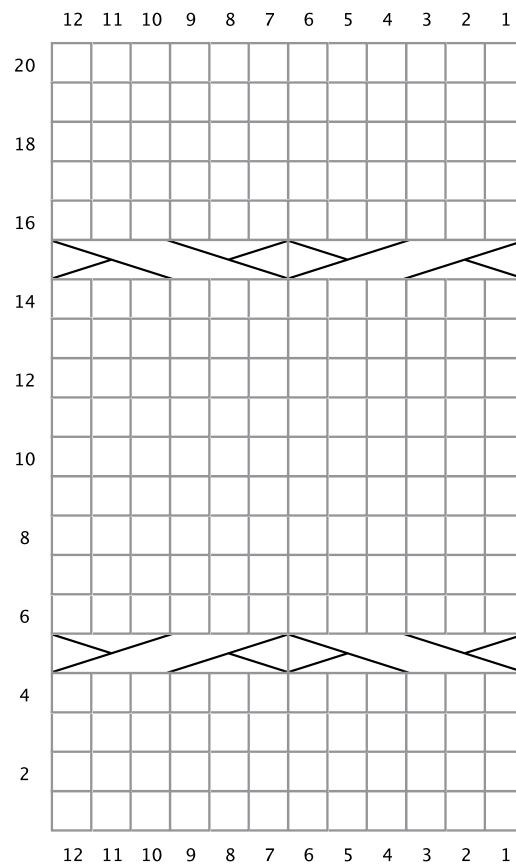
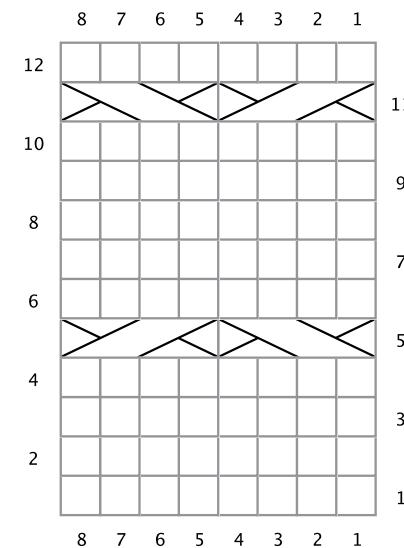


CHART D – worked flat



- a. Bust circumference: 80 (90, 100, 110, 120, 130) cm / 32 (36, 40, 44, 48, 52)"
- b. Length from underarm to hem: 42 (42, 43, 43, 45, 45) cm / 16½ (16½, 17, 17, 18, 18)"
- c. Armhole depth: 20 (21, 21.5, 22, 23, 25) cm / 8 (8½, 8½, 8½, 9, 10)"
- d. Shoulder width: 8 (8, 9, 11, 12, 13) cm / 3 (3, 3½, 4¼, 4¾, 5)"

e. Neck width: 18 (18, 19, 19, 20, 21) cm / 7 (7, 7½, 7½, 8, 8¼)"

f. Upper arm circumference: 29 (32, 35, 39, 44, 50) cm / 11½ (12½, 14, 15½, 17¼, 20)"

g. Sleeve length: 48 cm / 19"

h. Cuff circumference: 25 (26, 30, 34, 38, 43.5) cm / 9¾ (10¼, 11¾, 13½, 15, 17)"



Bash

by Linda Dubec



Sizes: 1 (2)

Finished circumference (unstretched): 46.5 (51.5) cm / 18 1/4 (20 1/4) " – to be worn with 5 cm / 2" negative ease

Model wears size 1.

Yarn: The Fibre Co. Cumbria Fingering (4ply / fingering weight; 60% merino wool, 30% masham wool, 10% mohair; 300 m / 328 yds per 100 g skein)

Shades:

A: Eden Valley; 1 (1) skein

B: Yew Tree; 1 (1) skein

C: Buttermere; 1 (1) skein

Gauge: 30 sts & 34 rows = 10 cm / 4" over colourwork pattern on 3 mm needles after blocking.

Needles: 3 mm / US 2 1/2 knitting needles suitable for working small circumferences in the round

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

Notions: Stitch marker, 6 cm / 1 1/4" pompon maker (optional).

Notes: Beginning with a tubular cast on, Bash is worked in the round, from the bottom up. The single rib brim is worked to double length and folded back. Chart repeats build the colourwork pattern to the correct height of the hat, and then the remainder of the chart is completed. Duplicate stitch is used to highlight some of the arrows and a pompon is made in the same colour.

Note that when working stranded knitting it is beneficial to keep floats fairly loose to allow fabric to stretch when worn. When floats are longer than 5 stitches, catch yarn at the back of the knitting.

When only one number is given, this applies to both sizes.

PATTERN BEGINS

BRIM

Using yarn A and the tubular method, cast on 140 (154) sts.

Work tubular set-up rows then continue as foll:

NOTE: If preferred work the long-tail cast on or alternative stretchy method.

Next row (RS): [K1, p1] to end. Join for working in the round being careful not to twist. PM to indicate beg of round.

Round 1: [K1, p1] to end.

Rep round 1 until piece measures 14 (16) cm / 5 1/2 (6 1/4)" from cast-on edge.

BODY

Knit 3 rounds.

Join yarn B and reading from the correct Chart for your size, working the 20 (22)-st repeat 7 times across the round and changing colours as indicated, work rows 1-13 of Chart once, then rep rows 3-13 only once more.

CROWN

NOTE: Before working final 2 rows of chart, move beg of round marker one st to the right to accommodate the first double decrease.

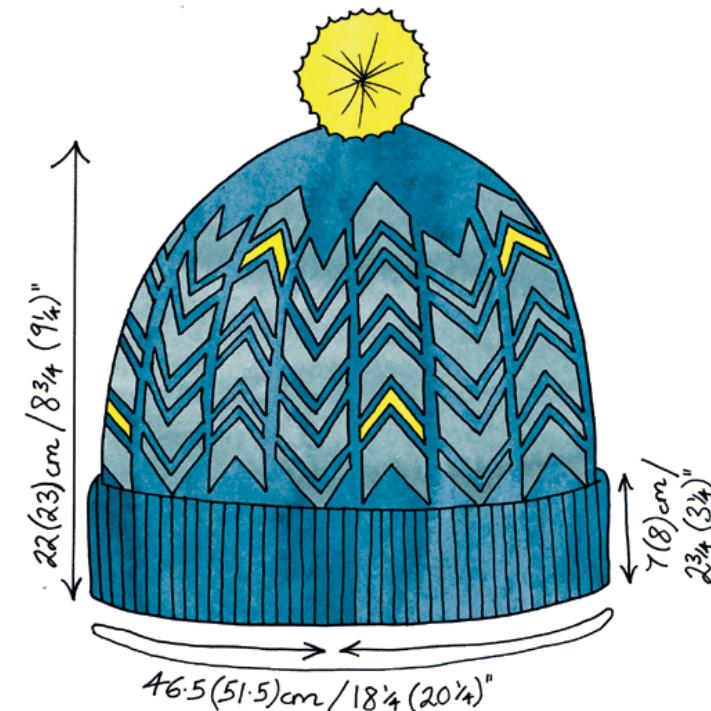
Decreasing as indicated from row 25, work rows 14-41 of Chart. 7 sts

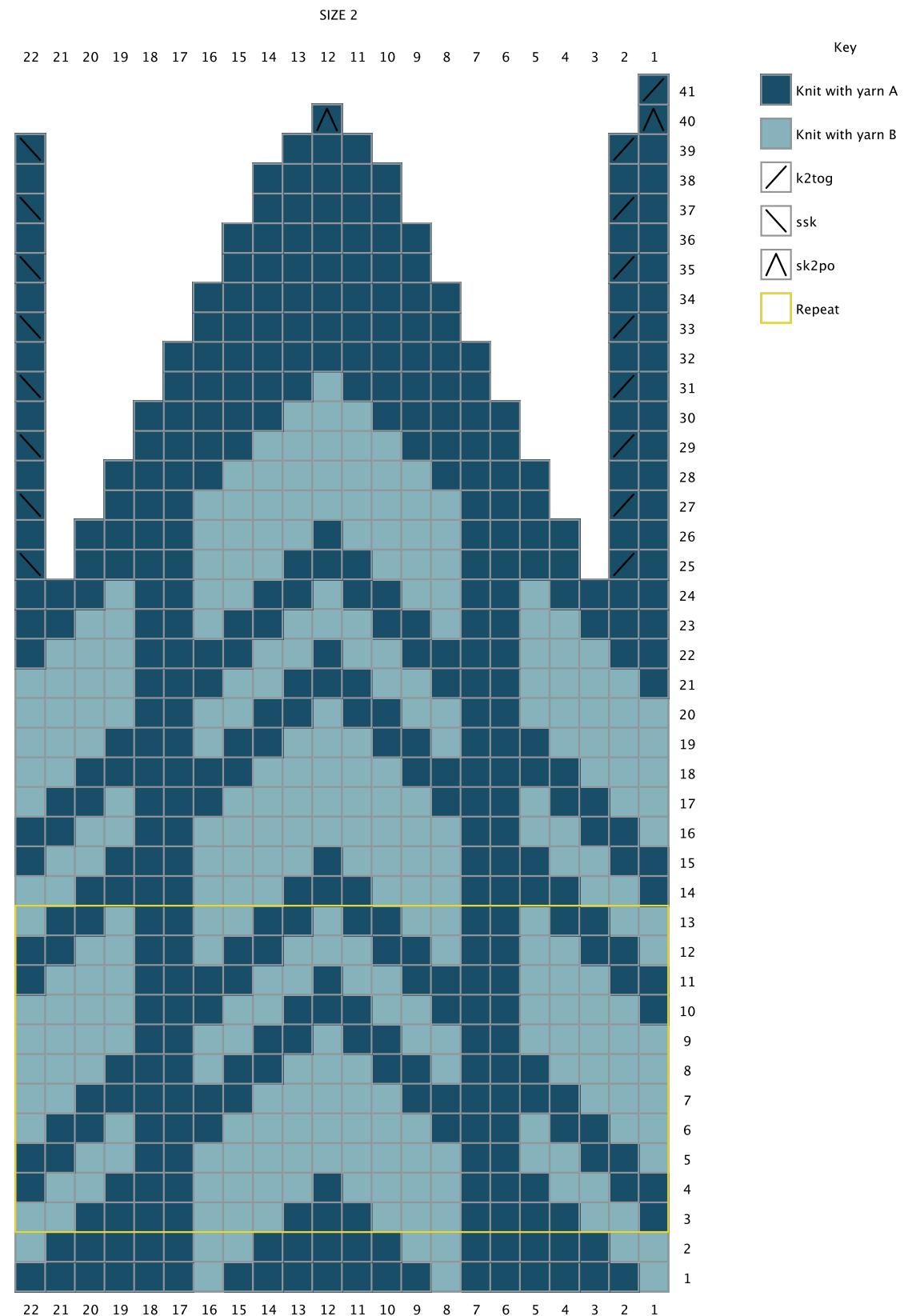
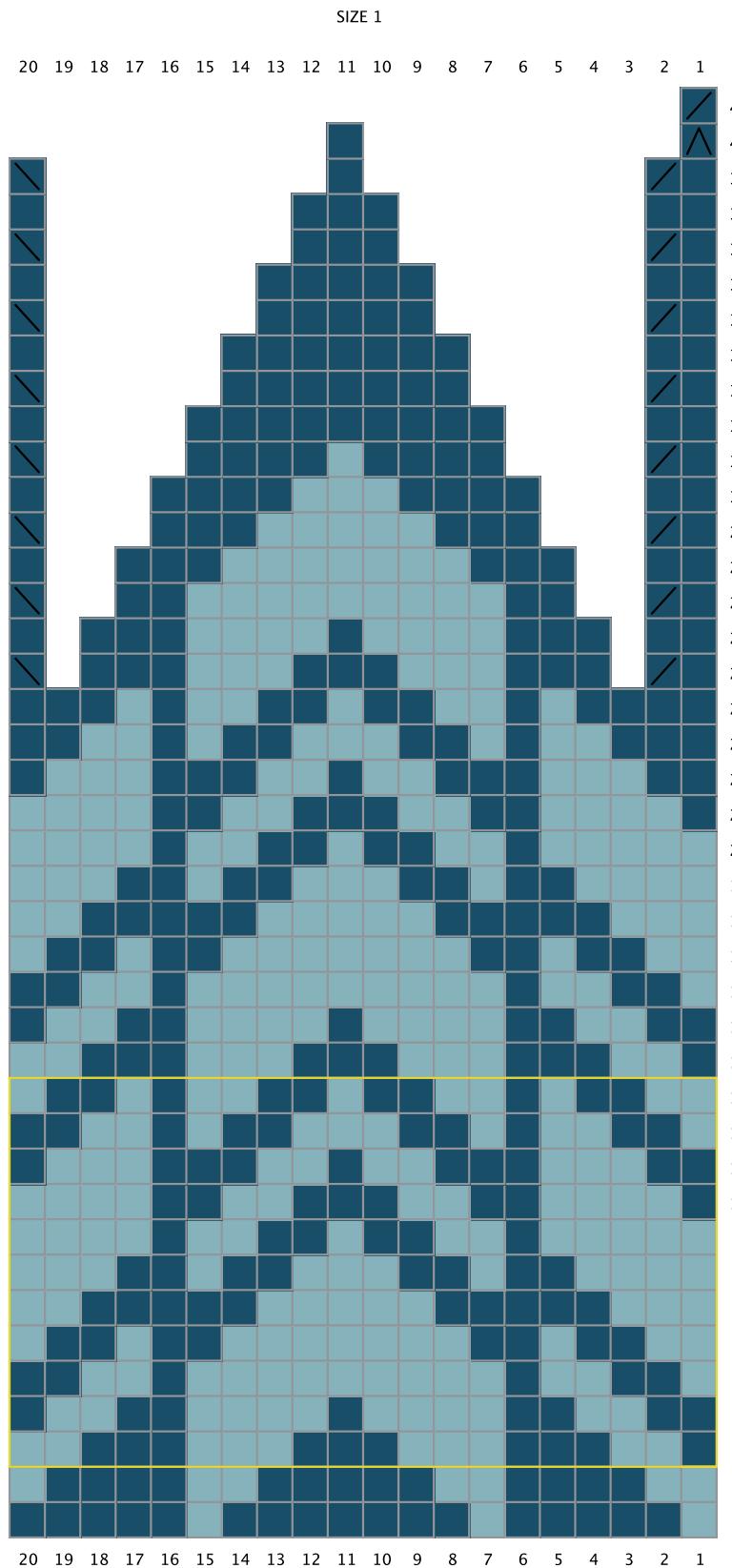
Break both yarns leaving a 20 cm / 8" tail and draw twice through rem sts securing on the inside.

FINISHING

Weave in ends and block to measurements taking care not to overstretch the rib.

Using yarn C, work duplicate stitch arrowheads, placing as many or few wherever you like – see photographs for reference. Using yarn C make a pompon and secure in place.





Key

- Knit with yarn A
- Knit with yarn B
- k2tog
- ssk
- sk2po
- Repeat

Soirée

by Emily Foden

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

Finished bust circumference: 104 (116, 128, 139, 151, 162, 170) cm / 41 (45½, 50, 55, 59½, 64, 67)" – to be worn with 30-40 cm / 12-16" positive ease

Model has 81.5 cm / 32" bust, stands 175 cm / 5'9" tall, and is wearing size 2.

Yarn:

Yarn A: Viola Polwarth + Alpaca (3ply / light fingering weight; 70% Polwarth wool, 15% white alpaca, 15% natural brown alpaca; 500 m / 547 yds per 100 g skein)

Shade: Giant Peach; 3 (3, 3, 4, 4, 4, 5) skeins

Yarn B: Viola Mohair Lace (lace weight; 72% mohair, 28% silk; 420 m / 459 yds per 50 g skein)

Shade: Rose Gold Dust; 3 (3, 4, 4, 4, 5, 5) skeins

Gauge: 21 sts & 30 rounds = 10 cm / 4" over stocking stitch in the round with yarns A and B held together on 4.5 mm needles, after blocking.

Needles: 4 mm / US 6 circular needle, 80 cm (32") length AND needles suitable for working small circumferences in the round

4.5 mm / US 7 circular needle, 80 cm (32") length AND needles suitable for working small circumferences in the round

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

Notions: 8 stitch markers, cable needle, stitch holders or scrap yarn, blocking pins (optional, but useful to block out excess curl along bottom edge and neck of garment)

Notes: Soirée is worked in the round, from the bottom cast-on edge to the underarms, then the front and back are knit flat separately from underarms to shoulders.

Shoulder seams are grafted before picking up stitches around armholes and knitting the sleeves down to the cuffs. Sweater edges are intended to curl slightly, but are finished with a subtle cable to control the amount of curl. Hold one strand of yarn A and B together throughout. To adjust body length, add / remove complete repeats of Cable A only. It is important that all sizes end with pattern row 2 before grafting shoulders.

Stitch Glossary:

CABLES

4/4 LC: Slip 4 stitches to cable needle, hold in front, k4, k4 from cable needle.

4/4 RC: Slip 4 stitches to cable needle, hold in back, k4, k4 from cable needle.

1/1 LC: Insert needle into second stitch on left-hand needle, knit this stitch without slipping it off the needle. Knit first stitch on left-hand needle and slip both stitches off needle.

1/1 RC: Slip 2 stitches knitwise, then slip them back to left-hand needle putting a twist into the second stitch (the first stitch being slipped back onto left-hand needle). Knit into back loop of second stitch on

left-hand needle (this is the twisted stitch) without slipping it off the needle, knit first stitch and slip both off the needle.

CHARTS – WRITTEN INSTRUCTIONS

CHART A – worked in the round

Round 1: K1, p1, k1, 4/4 RC, k1, p1, k1.

Round 2: P1, k1, p1, k8, p1, k1, p1.

Round 3: K1, p1, k10, p1, k1.

Round 4: P1, k1, p1, k8, p1, k1, p1.

Rounds 5-10: Rep rounds 3-4.

CHART A – worked flat in rows

Row 1 (RS): K1, p1, k1, 4/4 RC, k1, p1, k1.

Row 2 (WS): K1, p1, k1, p8, k1, p1, k1.

Row 3: K1, p1, k10, p1, k1.

Row 4: K1, p1, k1, p8, k1, p1, k1.

Rows 5-10: Rep rows 3-4.

CHART B – worked in the round

Round 1: K1, p1, k1, 4/4 LC, k1, p1, k1.

Round 2: P1, k1, p1, k8, p1, k1, p1.

Round 3: K1, p1, k10, p1, k1.

Round 4: P1, k1, p1, k8, p1, k1, p1.

Rounds 5-10: Rep rounds 3-4.

CHART B – worked flat in rows

Row 1 (RS): K1, p1, k1, 4/4 LC, k1, p1, k1.

Row 2 (WS): K1, p1, k1, p8, k1, p1, k1.



Soirée

by Emily Foden

148, 156) sts each Front and Back

Front and Back pieces are now worked separately back and forth in rows – follow instructions for Charts A and B for working flat in rows. 1 stitch will be cast on at beg and end of row to form a selvedge stitch for use later when picking up sleeve sts. Work selvedge sts in St st throughout.

BACK

Set-up row (RS): Using the knitted-on method, cast 1 st onto LH needle for selvedge st, knit this st, work next row of Chart A, SM, k to next marker, SM, work next row of Chart B, turn work. 93 (105, 117, 129, 137, 149, 157) sts

Set-up row (WS): Using the knitted-on method, cast 1 st onto LH needle for selvedge st, purl this st, work next row of Chart B, SM, p to next marker, SM, work next row of Chart A, p1. 94 (106, 118, 130, 138, 150, 158) sts

Continue as foll:

Row 1 (RS): K1, work next row of Chart A, SM, k to next marker, SM, work next row of Chart B, k1.

Row 2 (WS): P1, work next row of Chart B, SM, p to next marker, SM, work next row of Chart A, p1.

Last 2 rows set patt.

Continue as set until a total of 13 (13, 13, 14, 14, 15, 16) reps of Chart A have been completed from cast-on edge then work 2 more rows, ending with a WS row and row 2 of Chart A.

Place first 27 (31, 36, 41, 44, 49, 52) sts on stitch holder or scrap yarn for left shoulder, cast off next 40 (44, 46, 48, 50, 52, 54) sts, place rem 27 (31, 36, 41, 44, 49, 52) sts on stitch holder or scrap yarn for right shoulder.

FRONT

With RS facing, rejoin yarn at left front underarm.

Follow instructions for Back until a total of 11 (11, 12, 12, 12, 12, 13) Chart A reps have been completed from cast-on edge then work a further 4 (4, 2, 0, 8, 6) rows.

Divide for Left and Right Front (RS): K1, work Chart A, SM, k26 (31, 36, 42, 45, 51, 55) sts, cast off next 12 (14, 16, 16, 18, 18, 18) sts, k26 (31, 36, 42, 45, 51, 55) sts, Chart B, k1. 82 (92, 102, 114, 120, 132, 140) sts

Right and Left Fronts are now worked separately as foll:

RIGHT FRONT

Next row (WS and all following WS rows): P1, work Chart B, SM, p to end.

Working WS rows as set and maintaining Chart B, cast off 5 sts at beg of next RS row, 3 sts at beg of next 2 (3, 3, 3, 3, 4, 4) RS rows, 2 sts at beg of next 1 (0, 0, 1, 1, 0, 0) RS row and 1 st at beg of next 1 (1, 1, 0, 0, 1) RS rows. 27 (31, 36, 41, 44, 49, 52) sts

Work 7 (7, 9, 11, 13, 13) rows straight, ending with a WS Row 2 of Cable B.

Place rem 27 (31, 36, 41, 44, 49, 52) sts on stitch holder or scrap yarn.

Soirée

by Emily Foden

LEFT FRONT

With WS facing, rejoin yarn to Left Front sts.

Next row (WS): P to marker, SM, work Chart A, p1.

Next row (RS and all following RS rows): K1, work Chart A, SM, k to end.

Working RS rows as set and maintaining Chart A, cast off 5 sts at beg of next WS row, 3 sts at beg of next 2 (3, 3, 3, 4, 4) WS rows, 2 sts at beg of next 1 (0, 0, 1, 0, 0) WS rows and 1 st at beg of next 1 (1, 0, 0, 0, 1) WS rows. 27 (31, 36, 41, 44, 49, 52) sts

Work 6 (6, 8, 10, 12, 12, 12) rows straight, ending with a WS row 2 of Chart A.

Place rem 27 (31, 36, 41, 44, 49, 52) sts on stitch holder or scrap yarn.

Graft shoulder seams together using Kitchener stitch.

SLEEVES (both alike)

Slip 16 (16, 16, 16, 20, 20, 20) Chart C sts from holder onto larger needle suitable for small circumferences, PM, pick up and k30 (33, 37, 37, 39, 46, 46) sts from underarm to shoulder seam, then 30 (33, 37, 37, 39, 46, 46) sts from shoulder seam to underarm. Join for working in the round and PM to indicate beg of round. 76 (82, 90, 90, 98, 112, 112) sts

Next round: Work Chart C as set, SM, k to end of round.

Last round sets Sleeve patt.

Work 1 round in patt.

Next round (Dec): Work Chart C as set, SM, k2, k2tog, k to 4 sts before end of round, ssk, k2. 2 sts dec

Continue in patt as set and rep Dec round every 3rd round 0 (0, 2, 2, 6, 30, 19) times, every 4th round 0

(4, 16, 16, 16, 1, 5) times, every 5th round 4 (14, 4, 4, 2, 0, 5) times, then every 6th round 11 (0, 0, 0, 0, 0) times. 44 (44, 44, 44, 48, 48, 52) sts

Work straight in patt until Sleeve measures 34 (34, 35.5, 35.5, 37, 37, 40.5) cm / 13½ (13½, 14, 14, 14½, 14½, 16) from pick-up ending with round 1 or 3 of Chart C. Change to smaller needle suitable for small circumferences.

Next round: Work Chart C to marker, SM, k to end.

Next round: Rep next row of Chart C (row 1 or 3) 11 (11, 11, 11, 12, 12, 13) times across the round.

Next 2 rounds: Knit.

Cast off loosely using larger needle if required.

FINISHING

Weave in ends and block to measurements. You may want to pin the cast-on edge down to prevent it rolling back.

NECKBAND

With RS facing, using small needle suitable for small circumferences, pick up and k40 (44, 46, 48, 50, 52, 54) Back neck sts, PM, pick up and k21 (22, 24, 27, 29, 30, 31) sts along left neck, 12 (14, 16, 16, 18, 18, 18) sts in centre front cast off, 21 (22, 24, 27, 29, 30, 31) sts along right neck. Join for working in the round and PM to indicate beg of round. 94 (102, 110, 118, 126, 130, 134) sts

Round 1: Knit.

Round 2: K2, k2tog, k to 4 sts before marker, ssk, k2, SM, k to end. 2 sts dec

Rounds 3-4: Knit.

Rep rounds 2-4 twice more. 88 (96, 104, 112, 120, 124, 128) sts

Next round: Rep row 1 of Chart C 22 (24, 26, 28, 30, 31, 32) times across the round.

Next round: Knit.

Cast off loosely using larger needle if required.

a. Bust circumference: 104 (116, 128, 139, 151, 162, 170) cm / 41 (45½, 50, 55, 59½, 64, 67) "

b. Length to underarm: 25.5 (25.5, 27, 27, 28, 31, 29) cm / 10 (10, 10½, 10½, 11, 12¼, 11¼) "

c. Total length: 45.5 (45.5, 45.5, 49, 49, 52, 55.5) cm / 17¼ (17¼, 17¼, 19¼, 19¼, 20¼, 21¼) "

d. Neck width: 19.5 (21.5, 22.5, 23, 24, 25, 26) cm / 7½ (8½, 8¾, 9¼, 9½, 10, 10¼) "

e. Upper arm circumference: 37 (39.5, 43.5, 43.5, 47.5, 54, 54) cm / 14½ (15½, 17, 17, 18½, 21¼, 21¼) "

f. Sleeve length: 35.5 (35.5, 37, 37, 38, 38, 42) cm / 14 (14, 14½, 14½, 15, 15, 16½) "

g. Cuff circumference: 21 (21, 21, 21, 23, 23, 25) cm / 8 (8, 8, 8, 9, 9, 10) "

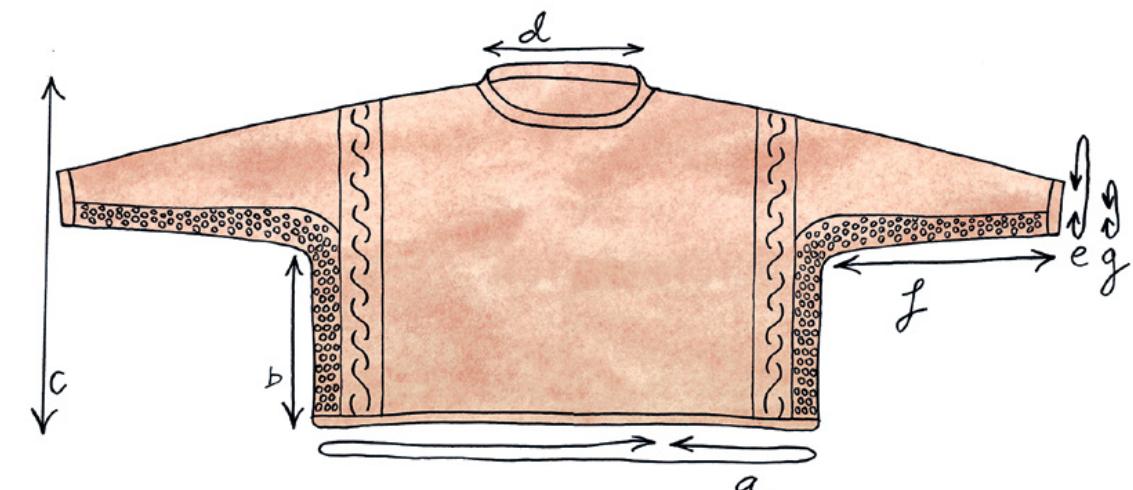


CHART A – worked both in the round and flat in rows

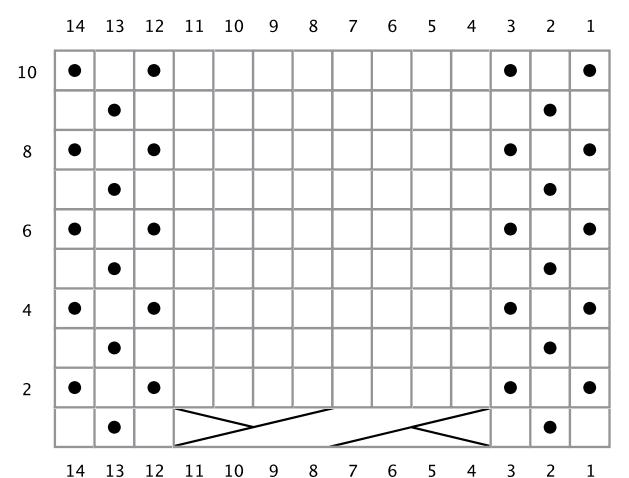


CHART B – worked both in the round and flat in rows

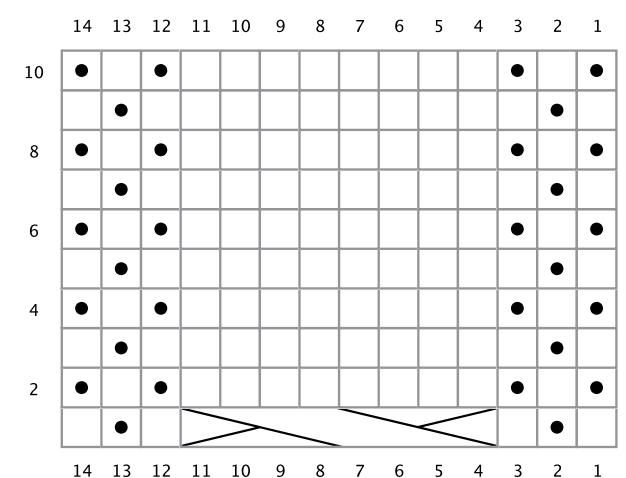
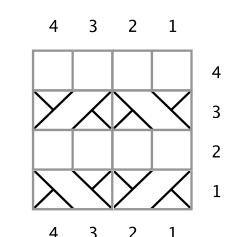


CHART C



Shindig

by Sachiko Burgin

One Size: 195.5 cm / 77" wide at outer curve x 32.5 cm / 12 $\frac{3}{4}$ " deep

Yarn: Julie Asselin Leizu DK (DK weight; 90% merino wool, 10% silk; 238 m / 260 yds per 115 g skein)

Shades:

A: Biscotti; 2 skeins

B: Olea; 1 skein

Gauge: 21 sts & 27 rows = 10 cm / 4" over stocking stitch on 4.5 mm needles after blocking.

Needles: 4 mm / US 6 circular needle, 100 cm (40") length

4.5 mm / US 7 circular needle, 100 cm (40") length

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

Notions: 2 stitch markers

Notes: Shindig is knit from the bottom edge upwards, beginning with the Lace section before working a striped pattern with decreases up to the top edge.

When working stripe sequence, do not break yarn, instead carry yarn up along the side.

Stitch Glossary:

CHART - WRITTEN INSTRUCTIONS

Row 1 (WS): P1, *k1, p1, k1, p9, [k1, p1] twice; rep from * to end.

Row 2 (RS): *[K1, p1] twice, k2, k2tog, yo, k1, yo, ssk, k2, p1, k1, p1; rep from * to last st, k1.

Row 3: P1, *k1, p1, k1, p9, [k1, p1] twice; rep from * to end.

Row 4: *[K1, p1] twice, k1, k2tog, yo, k3, yo, ssk, [k1, p1] twice; rep from * to last st, k1.

Row 5: P1, *k1, p1, k1, p9, [k1, p1] twice; rep from * to end.

Row 6: *[K1, p1, k1, [k2tog] twice, [yo, k1] 3 times, yo, [ssk] twice, k1, p1; rep from * to last st, k1.

Row 7: P1, *k1, p13, k1, p1; rep from * to end.

Row 8: *[K1, p1, k2tog, [k3, yo] twice, k3, ssk, p1; rep from * to last st, k1.

Row 9: P1, *k1, p13, k1, p1; rep from * to end.



Row 10: *K1, k2tog, k3, yo, k5, yo, k3, ssk; rep from * to last st, k1.

PATTERN BEGINS

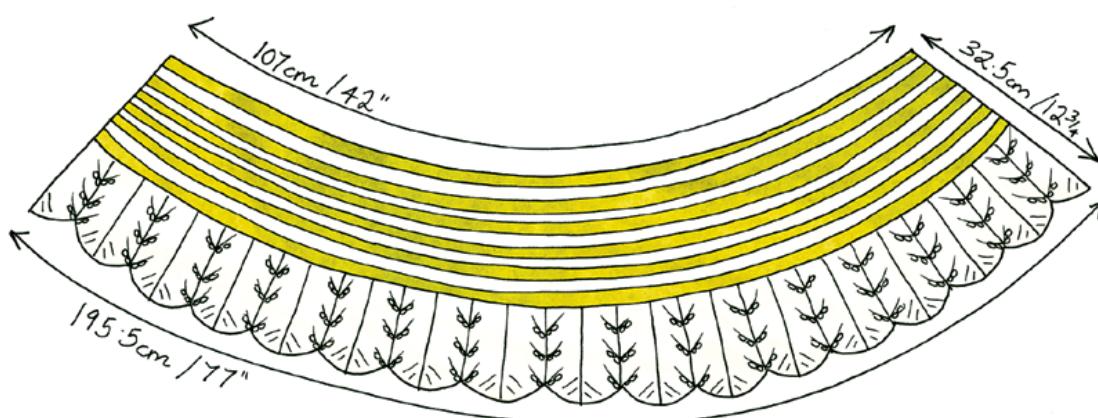
LACE BORDER:

Using yarn A, larger needles, and the long-tail method, cast on 331 sts.

Row 1 (WS): P2, k1, p1, k1, PM, reading from the Chart or Written Instructions, work row 1 of Chart working the 16-st repeat 20 times, PM, k1, p1, k1, p2.

Row 2 (RS): K2, p1, k1, p1, SM, work next row of Chart as set to marker, SM, p1, k1, p1, k2.

Continue as set, working next row of Chart with each



Shindig

by Sachiko Burgin

successive row and repeat rows 1-10 of Chart 3 times in total.

MAIN BODY

Next row (WS): P2, k1, p1, k1, SM, p to marker, SM, k1, p1, k1, p2.

Dec row (RS): K2, p1, k1, p1, SM, k5, k2tog, k to marker, SM, p1, k1, p1, k2. 330 sts

Next row: P2, k1, p1, k1, SM, p to marker, SM, k1, p1, k1, p2. Change to yarn B.

Next row (RS): K2, p1, k1, p1, SM, k to marker, SM, p1, k1, p1, k2.

Next row (WS): P2, k1, p1, k1, SM, p to marker, SM, k1, p1, k1, p2.

Last 2 rows set patt.

Dec row (RS): K2, p1, k1, p1, SM, k7, [k2tog, k14] 19 times, k2tog, k7, SM, p1, k1, p1, k2. 310 sts

** Work 1 row straight in patt.

Change to yarn A and work 2 rows straight in patt. Change to B and work 4 rows straight in patt.

Change to yarn A and work 2 rows straight in patt.

Change to yarn B and work 2 rows straight in patt. **

Dec row (RS): K2, p1, k1, p1, SM, k14, [k2tog, k13] 18 times, k2tog, k14, SM, p1, k1, p1, k2. 291 sts

Rep from ** to **.

Dec row (RS): K2, p1, k1, p1, SM, k6, [k2tog, k12]

19 times, k2tog, k7, SM, p1, k1, p1, k2. 271 sts

Rep from ** to **.

Dec row (RS): K2, p1, k1, p1, SM, k12, [k2tog, k11] 18 times, k2tog, k13, SM, p1, k1, p1, k2. 252 sts

Work 1 row straight in patt.

Change to yarn A and work 2 rows straight in patt.

Change to yarn B and work 2 rows straight in patt.

TOP RIB

Change to smaller needles and continue in yarn B only:

Dec row (RS): K2, p1, k1, p1, SM, [k1, p1] to 2 sts before marker, k2tog, SM, p1, k1, p1, k2. 251 sts

Next row (WS): P2, k1, p1, k1, SM, [p1, k1] to last st before marker, p1, SM, k1, p1, k1, p2.

Next row (RS): K2, p1, k1, p1, SM, [k1, p1] to last st before marker, k1, SM, p1, k1, p1, k2.

Last 2 rows set rib patt.

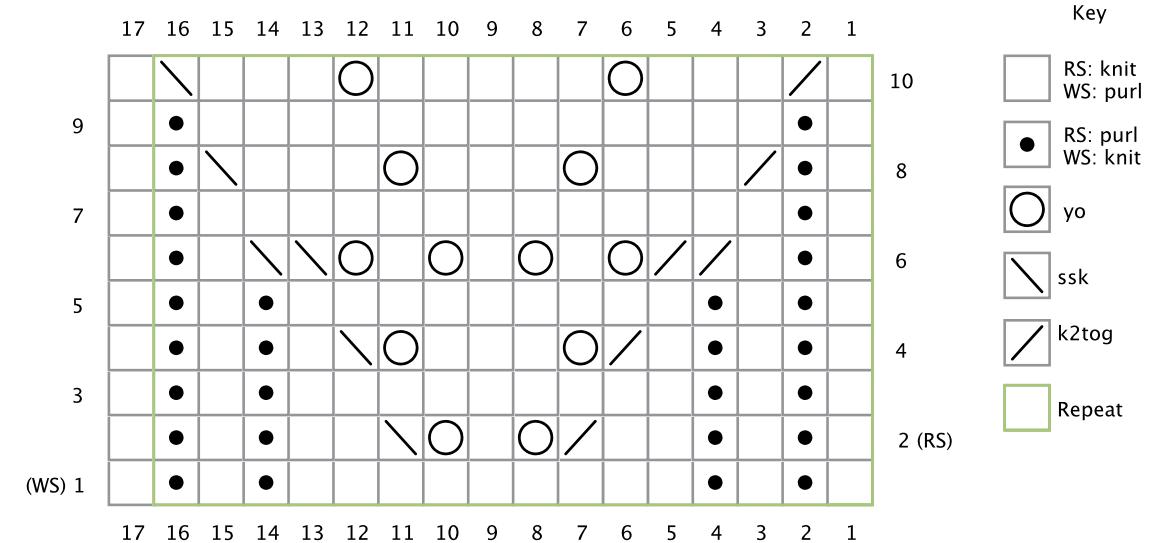
Continue as set for a further 3 rows.

Work i-cord cast off as foll:

With RS facing, using backwards loop method, cast 3 sts onto RH needle, slip them to LH needle, *k2, ssk, sl 3 sts back to LH needle; rep from * until 3 sts rem. Cast off rem sts.

FINISHING

Weave in ends and block to measurements taking care to pin the lace out to create a scalloped edge.



Boum

by Kiyomi Burgin

Sizes: 1 (2, 3, 4, 5, 6, 7)
Finished bust: 87 (93, 98.5, 104.5, 110.5, 116, 122) cm / 34 $\frac{1}{4}$ (36 $\frac{1}{2}$, 38 $\frac{3}{4}$, 41 $\frac{1}{4}$, 43 $\frac{1}{2}$, 45 $\frac{1}{4}$, 48) $"$ – to be worn with 2.5-10 cm / 1-4" positive ease
 Model has 81.5 cm / 32" bust, stands 175 cm / 5'9" tall, and is wearing size 2.

Yarn: Julie Asselin Leizu DK (DK weight; 90% superwash merino wool, 10% silk; 238 m / 260 yds per 115 g skein)

Shades: A: Alcott; 2 (2, 3, 3, 3, 4, 4) skeins

B: Biarritz; 1 (1, 1, 1, 1, 2) skeins

Gauge: 21 sts & 27 rows = 10 cm / 4" over stocking stitch on 4 mm needles after blocking.

Needles: 3.75 mm / US 5 circular needle, 80 cm (40") length AND 40 cm (16") length

4 mm / US 6 circular needle, 80 cm (40") length

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

Notions: 1 stitch marker, large stitch holders or scrap yarn, spare circular needle in any size smaller than smallest needle size used in pattern and any length, eg. 3.5 mm / US 4, 40 cm / 16"

Notes: Boum is worked in the round from the bottom up to the armholes, before splitting the Front and Back to work separately in rows. Stitches are then picked up to finish the neck and armhole openings.

When working stripe sequence, do not break yarn, instead carry yarn up behind work and twist with other colour yarn before working.

Stripe sequence is established at beginning of the pattern and worked throughout garment without further mention

Stitch Glossary:

Stripe Sequence (in the round):

Rounds 1-2: Using yarn B, knit.

Rounds 3-6: Without breaking yarn B, join yarn A and knit.

Rounds 1-6 set stripe sequence in the round.

Stripe Sequence (flat)

Row 1 (RS): Using yarn B, knit.

Row 2 (WS): Using yarn B, purl.

Row 3: Without breaking yarn B (see Pattern Notes), join yarn A and knit.

Row 4: Using yarn A, purl.

Row 5: Using yarn A, knit.

Row 6: Using yarn A, purl.

Rows 1-6 set stripe sequence worked flat.

PATTERN BEGINS

BODY

Using smaller needles, yarn A and the long-tail method, cast on 180 (192, 204, 216, 228, 240, 252) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Round 1: [K2, p1] to end.

Last round sets 2x1 Rib.

Continue in 2x1 Rib for 4 cm / 1 $\frac{1}{2}$ ".

Change to larger needles and work 2 rounds in St st (knit every round).

Commence Stripe Sequence in the round and work straight until piece measures 30.5 (32, 33, 34.5, 35, 35.5, 35.5) cm / 12 (12 $\frac{1}{2}$, 13, 13 $\frac{1}{2}$, 13 $\frac{3}{4}$, 14, 14) $"$ from cast-on edge ending with round 2 or 4 of stripe sequence.

Divide for Front and Back: Cast off 4 (5, 6, 7, 8, 9, 10) sts, patt until there are 86 (91, 96, 101, 106, 111, 116) sts on RH needle, turn and continue on these sts for the Back placing rem 90 (96, 102, 108, 114, 120, 126) sts on stitch holder or scrap yarn for Front.

Working Stripe Sequence flat in rows, cast off 4 (5, 6, 7, 8, 9, 10) sts at beg of next row then 4 sts at beg of next 2 rows. 74 (78, 82, 86, 90, 94, 98) sts

Shape Armholes

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

Rep Dec row every RS row a further 6 (6, 6, 7, 7, 8, 9) times. 60 (64, 68, 70, 74, 76, 78) sts

Work straight until piece measures 17 (18, 19, 20.5, 20.5, 21.5, 23) cm / 6 $\frac{1}{4}$ (7, 7 $\frac{1}{2}$, 8, 8, 8 $\frac{1}{2}$, 9) $"$ from base of armhole ending with a WS row.

Shape Left Shoulder

Next row (RS): K12 (14, 16, 17, 17, 18, 19) sts, turn and place rem 48 (50, 52, 53, 57, 58, 59) Back sts on holder. Cast off 4 (4, 5, 6, 6, 6, 7) sts at beg of next 2 RS rows, then cast off rem 4 (6, 6, 5, 5, 6, 5) sts on foll RS row.

Shape Right Shoulder And Back Neck

With RS facing, place held Back sts on working needle.

Rejoin yarn, cast off 36 (36, 36, 36, 40, 40, 40) sts, patt to end. 12 (14, 16, 17, 17, 18, 19) sts

Cast off 4 (4, 5, 6, 6, 6, 7) sts at beg of next 2 WS rows, then cast off rem 4 (6, 6, 5, 5, 6, 5) sts on next WS row.

FRONT

With RS facing place held Front sts on working needle. Rejoin yarn and working Stripe Sequence flat in rows, cast off 4 (5, 6, 7, 8, 9, 10) sts at beg of next 2 rows, then 4 sts at beg of foll 2 rows. 74 (78, 82, 86, 90, 94, 98) sts

Shape Armholes

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

Rep Dec row every RS row a further 6 (6, 6, 7, 7, 8, 9) times. 60 (64, 68, 70, 74, 76, 78) sts

Work straight until piece measures 12 (13, 14, 15, 15, 16.5, 18) cm / 4 $\frac{1}{4}$ (5, 5 $\frac{1}{2}$, 6, 6, 6 $\frac{1}{2}$, 7) $"$ from base of armhole ending with WS row.

Shape Neck And Left Shoulder

Next row (RS): K21 (23, 25, 26, 26, 27, 28) sts, turn and place rem 39 (41, 43, 44, 48, 49, 50) Front sts on holder. Cast off 3 sts at beg of next 3 WS rows. 12 (14, 16, 17, 17, 18, 19) sts

Work straight until piece measures 17 (18, 19, 20.5, 20.5, 21.5, 23) cm / 6 $\frac{1}{4}$ (7, 7 $\frac{1}{2}$, 8, 8, 8 $\frac{1}{2}$, 9) $"$ from armhole ending with a WS row.

Cast off 4 (4, 5, 6, 6, 6, 7) sts at beg of next 2 RS rows, then cast off rem 4 (6, 6, 5, 5, 6, 5) sts on next RS row.

Shape Right Front Shoulder

With RS facing, place held Front sts on working needle. Rejoin yarn, cast off 18 (18, 18, 18, 22, 22, 22) sts, patt to end. Cast off 3 sts at beg of next 3 RS rows. 12 (14, 16, 17, 17, 18, 19) sts

Work straight until piece measures 17 (18, 19, 20.5, 20.5, 21.5, 23) cm / 6 $\frac{1}{4}$ (7, 7 $\frac{1}{2}$, 8, 8, 8 $\frac{1}{2}$, 9) $"$ from base of armhole ending with a RS row.

Cast off 4 (4, 5, 6, 6, 6, 7) sts at beg of next 2 WS rows, then cast off rem 4 (6, 6, 5, 5, 6, 5) sts on next WS row.

Sew shoulder seams.

NECK

With RS facing, using shorter needles and yarn A, beg at top left shoulder, pick up and k19 sts down left front neck, 18 (18, 18, 18, 22, 22, 22) sts along front neck, 19 sts up right front neck, 5 (5, 5, 4, 4, 4) sts down right back neck, 36 (36, 36, 36, 40, 40, 40) sts across back neck, and 5 (5, 5, 5, 4, 4, 4) sts up left back of neck. Join for working in the round and PM to indicate beg of round. 102 (102, 102, 102, 108, 108, 108) sts

Work 2x1 Rib as set for hem for 2 cm / $\frac{3}{4}$ ".

Next round: Change to yarn B and knit to end.

Work in 2x1 rib until neck edge measures 5 cm / 2".

Do not break yarn or cast off.

Fold neck out so WS is visible. Using spare circular needle, pick up a loop along neck edge from where neck sts were

Boum

by Kiyomi Burgin

picked up. Rep along neck edge until there are 102 (102, 102, 102, 108, 108, 108) sts on spare needle.

Fold neck in half to inside so both needles are parallel to each other. Using 3-needle cast off technique, loosely cast off all sts.

ARMHOLE EDGE (both alike)

With RS facing, using shorter needles and yarn A, beg at base of armhole, pick up and k87 (93, 96, 99, 105, 111, 114) sts evenly around armhole. Join for working in the round and PM to indicate beg of round. Work 2x1 Rib for 2.5 cm / 1".

Cast off loosely in patt.

FINISHING

Weave in ends and block to measurements.

a. Bust circumference: 87 (93, 98.5, 104.5, 110.5, 116, 122) cm / 34 $\frac{1}{4}$ (36 $\frac{1}{2}$, 38 $\frac{3}{4}$, 41 $\frac{1}{4}$, 43 $\frac{1}{2}$, 45 $\frac{1}{4}$, 48) $"$

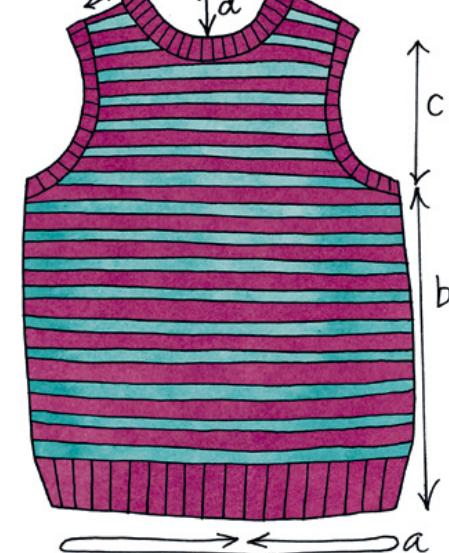
b. Length from hem to underarm: 30.5 (32, 33, 34.5, 35, 35.5, 35.5) cm / 12 (12 $\frac{1}{2}$, 13, 13 $\frac{1}{2}$, 13 $\frac{3}{4}$, 14, 14) $"$

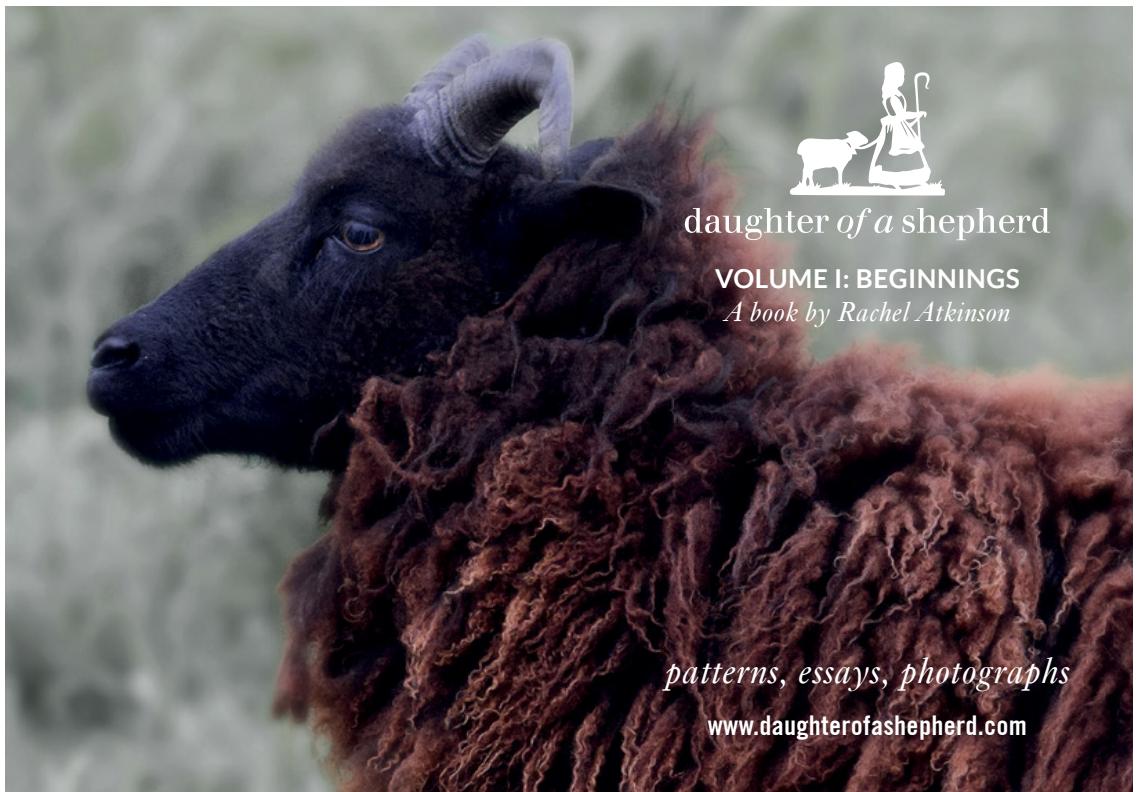
c. Armhole depth: 17 (18, 19, 20.5, 20.5, 21.5, 23) cm / 6 $\frac{1}{4}$ (7, 7 $\frac{1}{2}$, 8, 8, 8 $\frac{1}{2}$, 9) $"$

d. Front neck depth: 5 cm / 2"

e. Neck width: 18 (18, 18, 18, 19, 19, 19) cm / 7 (7, 7, 7, 7 $\frac{1}{2}$, 7 $\frac{1}{2}$, 7 $\frac{1}{2}$)"

f. Shoulder width (excluding edging): 6 (6.5, 7.5, 8, 8, 9.5) cm / 2 $\frac{1}{4}$ (2 $\frac{1}{2}$, 3, 3 $\frac{1}{4}$, 3 $\frac{1}{4}$, 3 $\frac{1}{2}$, 3 $\frac{3}{4}$)"





Bon Bon

by Joji Locatelli



Sizes: 1 (2, 3)

Finished hand circumference: 17 (18.5, 20.5) cm / 6 1/4 (7 1/4, 8)"

Model wears size 1.

Yarn: Quince & Co Phoebe (DK weight; 100% American extra-fine merino wool; 275 m / 301 yds per 100 g skein) Shade: Mercury; 1 (1, 1) skein

Gauge: 28 sts & 34 rounds = 10 cm / 4" over Twisted Rib on 3 mm needles after blocking.

Top width of lace panel = 8 cm / 3 1/4" after blocking. Needles: 3 mm / US 2 1/2 knitting needles suitable for working small circumferences in the round

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

Notions: 5 stitch markers, stitch holders or scrap yarn, 2.5 cm / 1" diameter pompon maker or card.

Notes: Bon Bon Mitts are worked in the round, starting at the cuff, which can be worn down or folded up. The pompon is added once the mitts are finished and blocked. Where only one number is given this applies to all sizes.

Stitch Glossary:

TWISTED DECREASES

Twisted k2tog: Slip 1 st purlwise, slip a second st

purlwise, place second st back on left needle twisting it, slip first st to left needle without twisting it, knit the 2 sts together.

Twisted ssk: Slip 1 st purlwise, slip 1 st knitwise, insert left needle through the front of both sts and knit them together.

CHARTS – WRITTEN INSTRUCTIONS

CHART A – Left Mitt

Row 1: K3, k2tog, yo, k1.

Row 2: K2, k2tog, yo, k2.

Row 3: K2, k2tog, yo, k4.

Row 4: K1, k2tog, yo, k5.

Row 5: K3, yo, ssk, k5.

Row 6: K4, yo, ssk, k4.

Row 7: K6, yo, ssk, k4.

Row 8: K1, yo, ssk, k4, yo, ssk, k3.

Row 9: K1, [k2tog, yo, k4] twice, k1.

Row 10: [K2tog, yo, k4] twice, k2tog, yo.

Row 11: [K2tog, yo, k4] twice, k2tog, yo, k2.

Row 12: K1, [k4, k2tog, yo] twice, k3.

Row 13: [K1, yo, ssk, k3] 3 times.

Row 14: [K2, yo, ssk, k2] 3 times.

Row 15: [K3, yo, ssk, k1] 3 times.

Row 16: [K4, yo, ssk] 3 times.

Row 17: [K3, k2tog, yo, k1] 3 times.

Row 18: [K2, k2tog, yo, k2] 3 times.

Row 19: [K1, k2tog, yo, k3] 3 times.

Row 20: [K2tog, yo, k4] 3 times.

Rows 21-24: As rows 13-16.

CHART B – Right Mitt

Row 1: K1, yo, ssk, k3.

Row 2: K2, yo, ssk, k2.

Row 3: K4, yo, ssk, k2.

Row 4: K5, yo, ssk, k1.

Row 5: K5, k2tog, yo, k3.

Row 6: K4, k2tog, yo, k4.

Row 7: K4, k2tog, yo, k6.

Row 8: K3, k2tog, yo, k4, k2tog, yo, k1.

Row 9: K1, [k4, yo, ssk] twice, k1.

Row 10: [Yo, ssk, k4] twice, yo, ssk.

Row 11: K2, [yo, ssk, k4] twice, yo, ssk.

Row 12: K3, [yo, ssk, k4] twice, k1.

Row 13: [K3, k2tog, yo, k1] 3 times.

Row 14: [K2, k2tog, yo, k2] 3 times.

Row 15: [K1, k2tog, yo, k3] 3 times.

Row 16: [K2tog, yo, k4] 3 times.

Row 17: [K1, yo, ssk, k3] 3 times.

Row 18: [K2, yo, ssk, k2] 3 times.

Row 19: [K3, yo, ssk, k1] 3 times.

Row 20: [K4, yo, ssk] 3 times.

Rows 21-24: As rows 13-16.



Bon Bon

by Joji Locatelli

PATTERN BEGINS LEFT MITT – CUFF

Using the long-tail method, cast on 42 (46, 50) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Round 1: [K1tbl, p1tbl] to end.

Last round sets Twisted Rib.

Work in Twisted Rib until piece measures 11 cm / 4 1/4" from cast-on edge.

GUSSET

Round 1: [K1tbl, p1tbl] 5 (6, 7) times, k1tbl, PM, pfb, PM, k1tbl, [p1tbl, k1tbl] 5 times, PM, [p1tbl, k1tbl] 5 (6, 7) times, PM, p1tbl, [k1tbl, p1tbl] to end. 43 (47, 51) sts

Round 2: K1tbl, [p1tbl, k1tbl] to marker, SM, M1R, k2, M1L, SM, k1tbl, [p1tbl, k1tbl] to 2 sts before marker, p2tog tbl, SM, [p1tbl, k1tbl] to marker, M1RP, SM, p1tbl, [k1tbl, p1tbl] to end. 45 (49, 53) sts

Round 3: K1tbl, [p1tbl, k1tbl] to marker, SM, k4, SM, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Round 4: K1tbl, [p1tbl, k1tbl] to marker, SM, M1R, k4, M1L, SM, [k1tbl, p1tbl] to 2 sts before marker, twisted ssk, SM, p1tbl, [k1tbl, p1tbl] to marker, M1R, SM, p1tbl, [k1tbl, p1tbl] to end. 47 (51, 55) sts

Continue gusset and commence lace pattern as foll:

Round 1: K1tbl, [p1tbl, k1tbl] to marker, SM, reading from the Chart or Written Instructions, work row 1 of Chart A, SM, k1tbl, [p1tbl, k1tbl] to marker, SM, [p1tbl, k1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Round 2: K1tbl, [p1tbl, k1tbl] to marker, SM, M1R, work next row of Chart A, M1L, SM, k1tbl, [p1tbl, k1tbl] to 2 sts before marker, p2tog tbl, SM, [p1tbl, k1tbl] to marker, M1RP, SM, p1tbl, [k1tbl, p1tbl] to end. 2 sts inc

Round 3: K1tbl, [p1tbl, k1tbl] to marker, SM, work next row of Chart A, SM, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Round 4: K1tbl, [p1tbl, k1tbl] to marker, SM, M1R, work next row of Chart A, M1L, SM, [k1tbl, p1tbl] to 2 sts before marker, twisted ssk, SM, p1tbl, [k1tbl, p1tbl] to marker, M1R, SM, p1tbl, [k1tbl, p1tbl] to end. 2 sts inc

Rounds 5-12: Working next row of Chart with each round, rep last 4 rounds twice more. 59 (63, 67) sts

Round 13: K1tbl, [p1tbl, k1tbl] to marker, SM, work row 13 of Chart A, SM, k1tbl, [p1tbl, k1tbl] to marker, SM, [p1tbl, k1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Divide for Thumb: Remove beg of round marker, k1tbl, [p1tbl, k1tbl] 4 times and place 9 sts just worked on holder or scrap yarn, [p1tbl, k1tbl] to marker, SM, work row 14 of Chart A, SM, k1tbl, p1tbl, k1tbl, remove marker, [p1tbl, k1tbl] to marker, remove marker. Place rem 9 sts on hold using a second holder or length of scrap yarn. Turn work so WS is facing. Using cable cast on method, cast 4 new sts onto LH needle. Turn work so RS is facing

again, join for working in the round and PM to indicate new beg of round. 45 (49, 53) sts

Next round: [P1tbl, k1tbl] to marker, SM, work next row of Chart A, SM, k1tbl, [p1tbl, k1tbl] to end.

Working next row of Chart with each round, rep last round to end of row 24 of Chart then rep Chart rows 17-24 only once more.

Next round: [P1tbl, k1tbl] to marker, SM, p2tog, k1tbl, [p1tbl, k1tbl] to end. 44 (48, 52) sts

Work 3 rounds in Twisted Rib as set.

Cast off in Twisted RIB.

THUMB

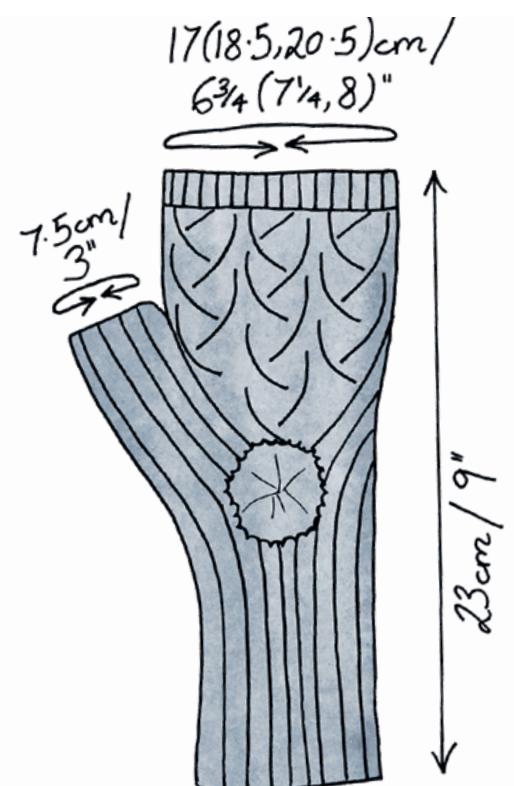
With RS facing, beg at centre of sts cast on for thumb divide, pick up and k2 sts in cast-on, work Twisted Rib across 18 held sts, pick up and k2 sts in cast-on. Join for working in the round and PM to indicate beg of round. 22 sts

Work 5 rounds in Twisted Rib as set.

Cast off in Twisted Rib.

RIGHT MITT – CUFF

Work as for Left Mitt.



Bon Bon

by Joji Locatelli

GUSSET

Round 1: [K1tbl, p1tbl] 5 times, k1tbl, PM, pfb, PM, [k1tbl, p1tbl] 10 (11, 12) times, PM, [k1tbl, p1tbl] to end. 43 (47, 51) sts

Round 2: P2tog, k1tbl, [p1tbl, k1tbl] to marker, SM, M1R, k2, M1L, SM, [k1tbl, p1tbl] to marker, SM, M1LP, [k1tbl, p1tbl] to end. 45 (49, 53) sts

Round 3: [P1tbl, k1tbl] to marker, SM, k4, SM, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Round 4: Twisted k2tog, [p1tbl, k1tbl] to marker, SM, M1R, work next row of Chart B, M1L, SM, [k1tbl, p1tbl] to marker, SM, M1LP, [k1tbl, p1tbl] to end. 2 sts inc

Round 3: [P1tbl, k1tbl] to marker, SM, work next row of Chart B, SM, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Round 4: Twisted k2tog, [p1tbl, k1tbl] to marker, SM, M1R, work next row of Chart B, M1L, SM, [k1tbl, p1tbl] to marker, SM, M1LP, [k1tbl, p1tbl] to end. 2 sts inc

Rounds 4-12: Working next row of Chart with each round, rep last 4 rounds twice more. 59 (63, 67) sts

Continue gusset and commence lace pattern as foll:

Round 1: K1tbl, [p1tbl, k1tbl] to marker, SM, work

row 1 of Chart B, SM, [k1tbl, p1tbl] to marker, SM, [k1tbl, p1tbl] to end.

Round 2: P2tog, k1tbl, [p1tbl, k1tbl] to marker, SM, M1R, work next row of Chart B, M1L, SM, [k1tbl, p1tbl] to marker, SM, M1LP, [k1tbl, p1tbl] to end. 2 sts inc

Round 3: [P1tbl, k1tbl] to marker, SM, work next row of Chart B, SM, [k1tbl, p1tbl] to marker, SM, p1tbl, [k1tbl, p1tbl] to end.

Round 4: Twisted k2tog, [p1tbl, k1tbl] to marker, SM, M1R, work next row of Chart B, M1L, SM, [k1tbl, p1tbl] to marker, SM, M1LP, [k1tbl, p1tbl] to end. 2 sts inc

Rounds 4-12: Working next row of Chart with each round, rep last 4 rounds twice more. 59 (63, 67) sts

Round 13: K1tbl, [p1tbl, k1tbl] to marker, SM, work round 13 of Chart B, SM, [k1tbl, p1tbl] to marker, SM, [k1tbl, p1tbl] to end.

Divide for Thumb: K1tbl, [p1tbl, k1tbl] to marker, SM, work row 14 of Chart B, SM, [k1tbl, p1tbl] 1 (2, 3) times, place next 18 sts on holder or scrap yarn removing the next marker as you do. Turn work so WS is facing.

Using cable cast on method, cast 4 new sts onto LH needle. Turn work so RS is facing again. Join for working in the round, [k1tbl, p1tbl] to end. 45 (49, 53) sts

Round 2: K1tbl, [p1tbl, k1tbl] to marker, SM, work next round of Chart B, SM, k1tbl, [p1tbl, k1tbl] to end.

Working next row of Chart with each round, rep last round to end of row 24 of Chart then rep Chart rows 17-24 only once more.

Next round: K1tbl, [p1tbl, k1tbl] to marker, SM, p2tog, [k1tbl, p1tbl] to end. 44 (48, 52) sts

Bon Bon

by Joji Locatelli

Work 3 rounds in Twisted Rib as set.
Cast off in Twisted Rib.

THUMB

Work as for Left Mitt.

FINISHING

Weave in ends and block lightly taking care not to overstretch the rib. Make 2 pompons and sew to back of the mitts at the point where the ribbing opens up for the lace pattern.

CHART A – Left Mitt

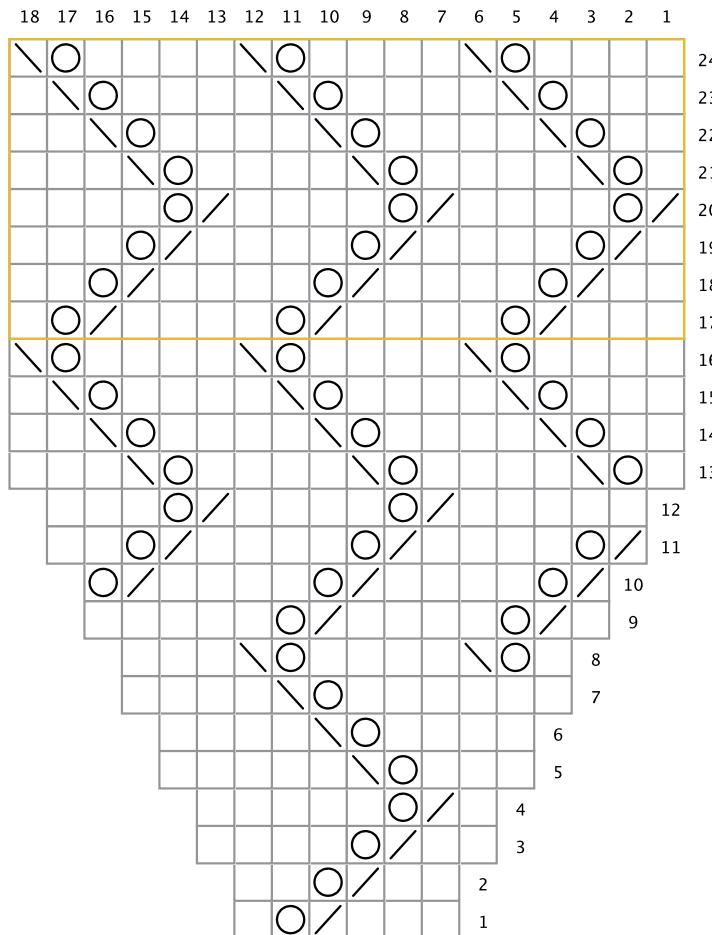
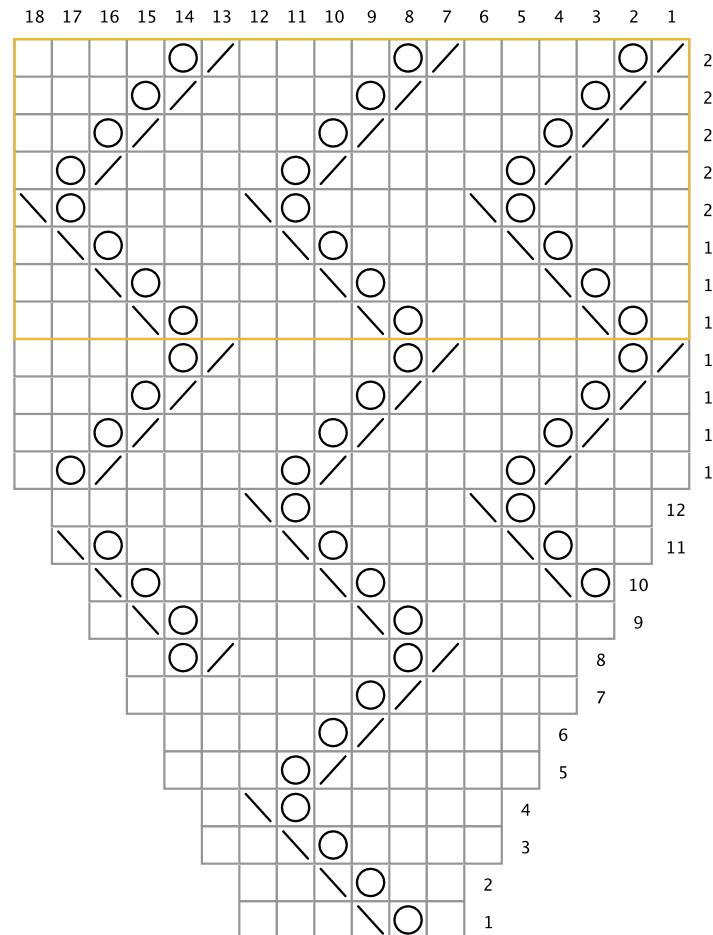


CHART B – Right Mitt



Key

- knit
- yo
- k2tog
- ssk
- Repeat

Festoon

by Rachel Coopey

Sizes: 1 (2, 3)

To fit foot circumference: 20.5 (23, 25.5) cm / 8 (9, 10)"

- to be worn with 4.5-5 cm / 1 3/4-2" negative ease

Yarn: Coop Knits Socks Yeah! (4ply / fingering weight, 75% superwash merino wool, 25% nylon; 212 m / 231 yds per 50 g skein)

Shade: Kunzite (106); 2 (2, 2) skeins

Gauge: 36 sts & 50 rounds = 10 cm / 4" over stocking stitch on 2.5 mm needle after blocking

Needles: 2.5 mm / US 1 1/2 knitting needles suitable for working small circumferences in the round

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

Notions: Cable needle, stitch markers

Notes: Socks are worked from the top down with mirrored cable patterns.

Stitch Glossary:

CABLES

1/1 RPT: Slip 1 stitch to cable needle, hold in back, k1tbl, p1 from cable needle

1/1 LPT: Slip 1 stitch to cable needle, hold in front, p1, k1tbl from cable needle

1/1 RT: Slip 1 stitch to cable needle, hold in back, k1tbl, k1tbl from cable needle

1/1 LT: Slip 1 stitch to cable needle, hold in front, k1tbl, k1tbl from cable needle

CHARTS - WRITTEN INSTRUCTIONS

For written instructions to use in place of charts, please go to pompommag.com/codes and use the code RAC6A33e to download.

PATTERN BEGINS

SOCK ONE

CUFF

Using the long-tail method, cast on 67 (77, 87) sts.

Join for working in the round being careful not to twist. PM to indicate beg of round.

Rounds 1-8: P3, [k1tbl, p2] twice, k2, [p2, k1tbl] twice, p4, k1tbl, p1, k1tbl, p2, k1tbl, p1, k1tbl, p6, k2, [p3, k2] 6 (8, 10) times.

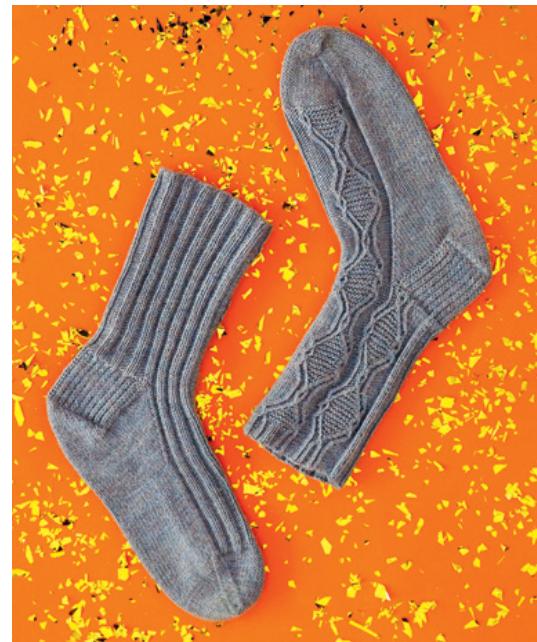
LEG

Round 1: P3, reading from the Chart or Written Instructions, work row 1 of Chart A across next 29 sts, [p3, k2] 7 (9, 11) times.

Last round sets rib and chart patt.

Working next row of Chart A each time, continue in patt as set until Chart A has been completed twice then rep round 1 **only** once more.

Heel set-up - partial round: P3, work row 2 of Chart A, [p3, k2] 5 (6, 7) times. Stop!



HEEL FLAP

Turn work so WS is facing. Heel flap is worked back and forth over next 36 (41, 46) sts, beg with a WS row. Leave rem 31 (36, 41) sts on hold for instep.

Row 1 (WS): Sl1 wyif, p35 (40, 45).

Row 2 (RS): *Sl1 wyif, k1; rep from * to last 0 (1, 0) st, k0 (1, 0).

Rep rows 1-2 a further 14 times, then rep row 1 **only** once more.

HEEL TURN

Row 1 (RS): Sl1 wyif, k20 (21, 24), ssk, k1, turn, leaving rem 12 (16, 18) sts unworked. *1 st dec*

Row 2 (WS): Sl1 wyif, p7 (4, 5), p2tog, p1, turn, leaving rem 12 (16, 18) sts unworked. *1 st dec*

Row 3: Sl1 wyif, k to 1 st before gap, ssk, k1, turn. *1 st dec*

Row 4: Sl1 wyif, p to 1 st before gap, p2tog, p1, turn. *1 st dec*

Rep rows 3-4 a further 5 (7, 8) times. *All heel sts worked; 22 (23, 26) heel sts rem*

GUSSET

Commence working in the round again as foll:

Set-up round: Sl1 wyif, k21 (22, 25), pick up and k16 sts along edge of heel flap (1 st in each slipped st along edge of flap), work across instep sts as foll; [P3, k2] 2 (3, 4) times, p3, reading from the Chart or Written Instructions, work row 1 of Chart B across next 14 sts, p4; pick up and k16 sts along edge of heel flap, k38 (39, 42). PM for new

Festoon

by Rachel Coopey

start of round at beg of instep sts. 85 (91, 99) sts

Round 1: [P3, k2] 2 (3, 4) times, p3, work next row of Chart B, p4, ssk, k to 2 sts before end, k2tog. *2 sts dec*

Round 2: [P3, k2] 2 (3, 4) times, p3, work next row of Chart B, p4, k to end.

Working next row of chart each time, rep rounds 1-2 a further 10 (8, 7) times. 22 (18, 16) sts dec, 63 (73, 83) sts rem; 31 (36, 41) instep sts, (32, 37, 42) sole sts

Next round: [P3, k2] 2 (3, 4) times, p3, work next row of Chart B, p4, ssk, k to end. 62 (72, 82) sts rem; 31 (36, 41) sts on instep and sole

FOOT

Work as set (charts on instep and St st on sole) until sock measures 5 (5, 6) cm / 2 (2, 2 1/4") less than desired foot length.

TOE

Round 1: Knit.

Round 2: K1, ssk, k25 (30, 35), k2tog, k1, PM, k1, ssk, k to last 3 sts, k2tog, k1. 58 (68, 78) sts

Round 3: Knit.

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

Rep rounds 3-4 a further 9 (10, 12) times. 18 (24, 26) sts rem

Break yarn, leaving a 30 cm / 12" tail and graft sts together using Kitchener stitch.

SOCK TWO

CUFF

Using the long-tail method, cast on 67 (77, 87) sts.

Join for working in the round being careful not to twist.

PM to indicate beg of round.

Rounds 1-8: P6, k1tbl, p1, k1tbl, p2, k1tbl, p1, k1tbl, p4, [k1tbl, p2] twice, k2, [p2, k1tbl] twice, [p3, k2] 7 (9, 11) times.

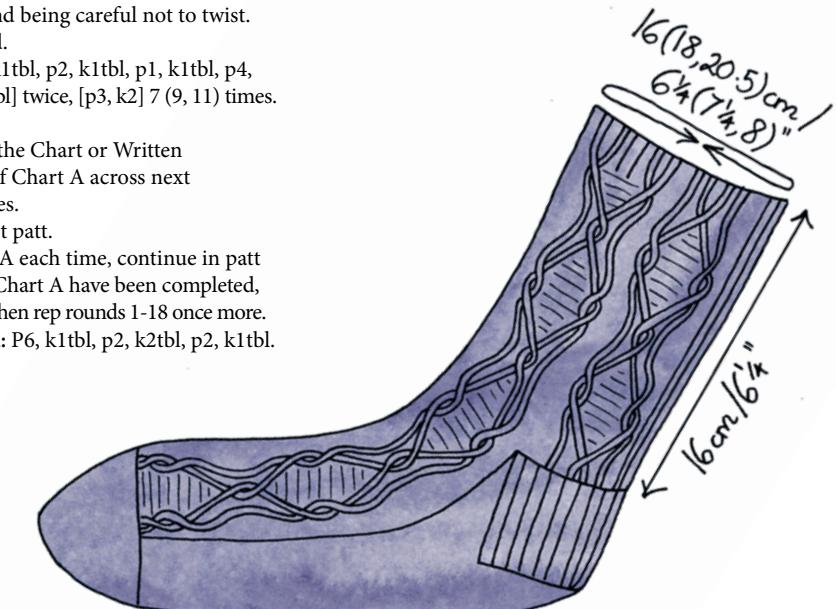
LEG

Round 1: P3, reading from the Chart or Written Instructions, work row 17 of Chart A across next 29 sts, [p3, k2] 7 (9, 11) times.

Last round sets rib and chart patt.

Working next row of Chart A each time, continue in patt as set until rounds 17-32 of Chart A have been completed, then work rounds 1-32 once then rep rounds 1-18 once more.

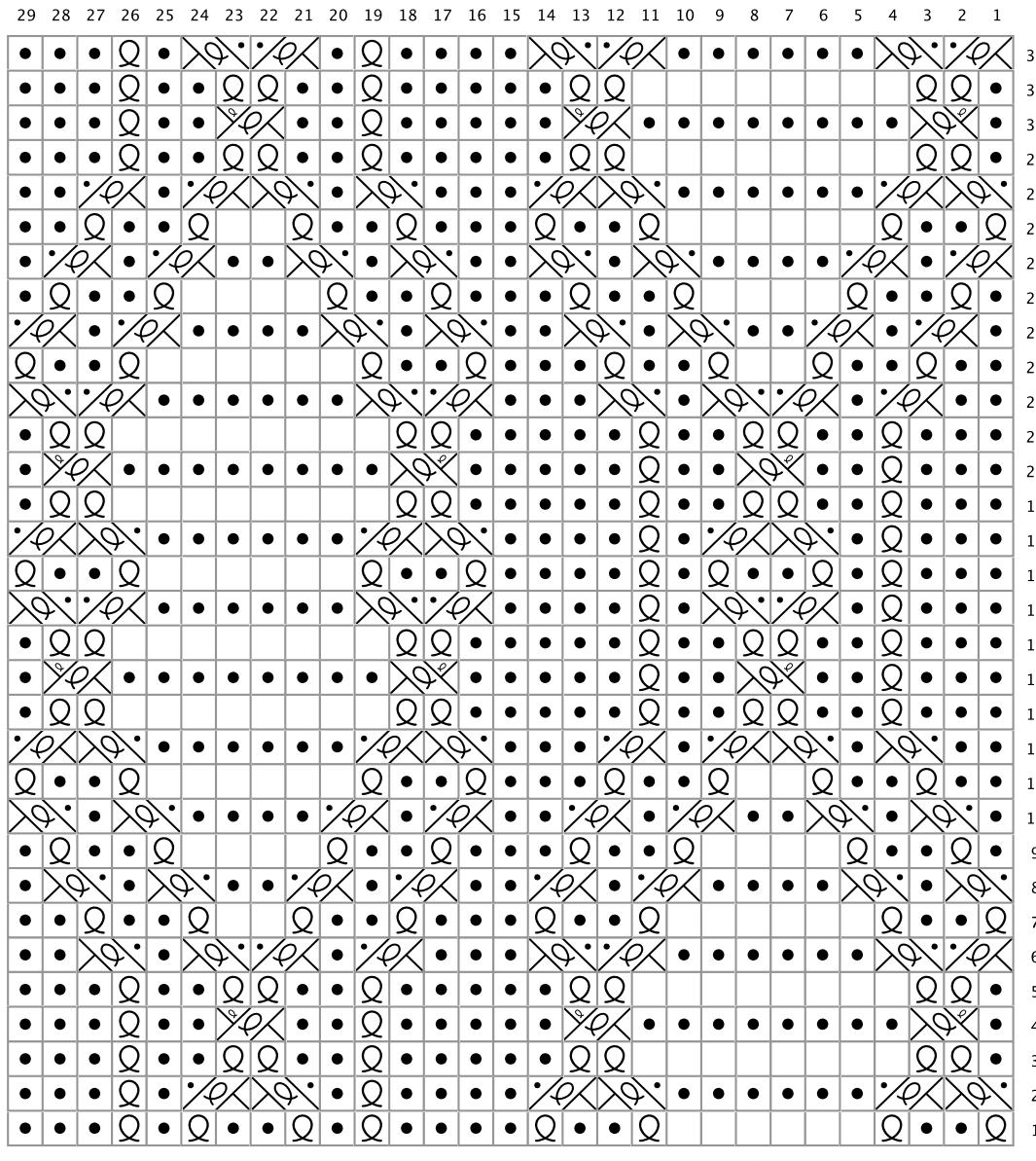
Heel set-up - partial round: P6, k1tbl, p2, k2tbl, p2, k1tbl.



Festoon

by Rachel Coopey

CHART A

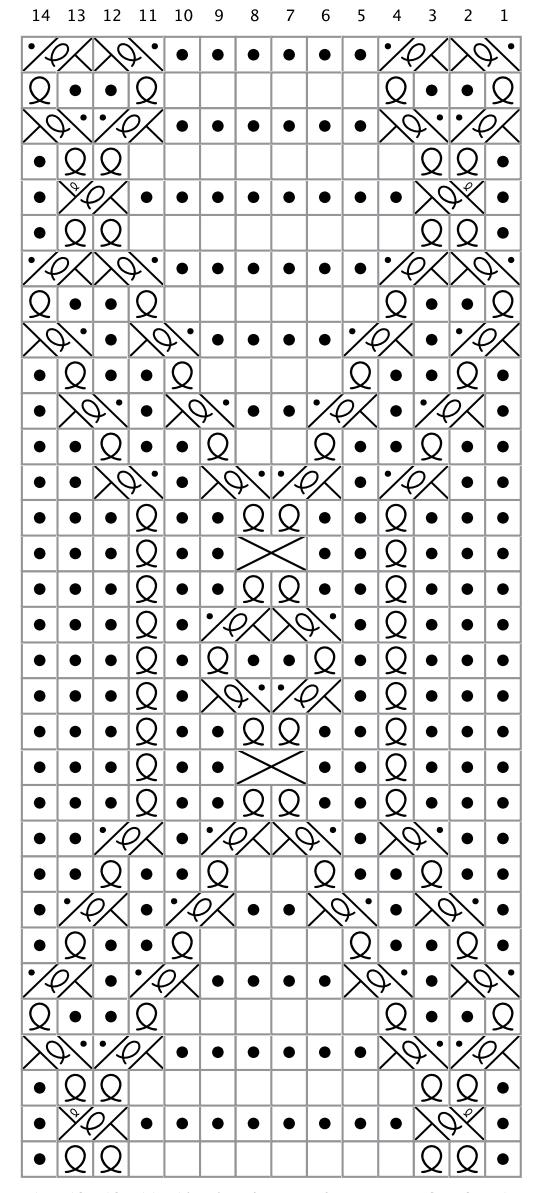


29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Festoon

by Rachel Coopey

CHART B



14 13 12 11 10 9 8 7 6 5 4 3 2 1

Key

- knit
- purl
- Q ktbl
- X 1/1 LPT
- /X 1/1 RPT
- \X 1/1 LT
- X\ 1/1 RT
- X Sock One: 1/1 LT
Sock Two: 1/1 RT



Ceilidh

by Julia Farwell-Clay

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

Finished bust circumference: 86.5 (96.5, 106.5, 117, 127, 137, 147.5) cm / 34 (38, 42, 46, 50, 54, 58)" – to be worn with 5-15 cm / 2-6" positive ease Model has 81.5 cm / 32" bust, stands 175 cm / 5'9" tall, and is wearing size 2.

Yarn: Brooklyn Tweed Shelter (worsted weight; 100% Targhee-Columbia Wool; 128 m / 140 yds per 50 g)

Shade: Sap; 8 (8, 9, 10, 11, 12, 13) skeins

Gauge: 18 sts & 28 rows = 10 cm / 4" over stocking stitch on 4 mm needles after blocking.

Sweater is worked both in the round and flat. Take time to ensure your gauge is consistent between the two methods.

Needles: 3.75 mm / US 5 in length required for working body in the round AND DPNs or circular needle for working neck in the round

4 mm / US 6 in length required for working body in the round

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

Notions: 8 stitch markers, DPNs in same size as larger working needle for holding pocket sts, stitch holders or scrap yarn

Notes: Ceilidh is knit in the round from the bottom up, with short rows to shape the back hem. Pocket linings are worked and joined, then the sweater divides for back and fronts to be worked separately before joining at the shoulder. Sleeves are picked up and worked down flat. Neckband is picked up and knit.

Stitch Glossary:

Faux Garter (in the round):

Round 1: Purl

Rounds 2-3: Knit.

Faux Garter (flat):

Rows 1-2 (RS-WS): Purl.

Rows 3-5: Knit.

Rows 6-8: Purl.

Rep rows 3-8 for pattern.

NOTE: In transitioning from working in the round to working flat, you will begin on the row which keeps the pattern on the RS of the fabric consistent.

PATTERN BEGINS

POCKET LININGS (make 2 alike):

Using larger needle, cast on 20 sts.

Work back and forth in St st until pocket lining measures 9 cm / 3½".

Place on matching DPN or stitch holder and set aside.



BODY

Using smaller needle, cast on 170 (188, 206, 224, 242, 260, 278) sts. Join for working in the round being careful not to twist. PM to indicate beg of round. Note that beg of round is the right side seam. Place left side seam marker at halfway point after stitch 85 (94, 103, 112, 121, 130, 139).

Round 1: Purl.

Round 2: Knit.

Rep rounds 1-2 a further 6 times, then rep round 1 only once more.

Change to larger needle and work short row shaping for back hem as foll:

Short row 1 (RS): K58 (67, 74, 83, 89, 98, 105), w&t.

Short row 2 (WS): P31 (40, 45, 54, 57, 66, 71), w&t.

Short row 3: K to w&t, k wrapped st tog with wrap, k2, w&t.

Short row 4: P to w&t, p wrapped st tog with wrap, p2, w&t.

Rep short rows 3-4 a further 12 (12, 13, 13, 14, 14, 15) times. **Note:** Short rows will continue past side seam markers.

Next short row (RS): K to end of round working any remaining wraps.

Commence working in the round again.

Work St st until centre Front measures 10 cm / 4" from cast-on edge.

Read the following section carefully, noting that the side decreases are not worked in pairs but are instead staggered, and worked AT THE SAME TIME as pocket linings are inserted, then Front and Back have faux garter panels marked off at different points in the pattern.

Side Decreases

**** Next round:** K1, ssk, k to 3 sts before left side marker, k2tog, k1, SM, k to end. 2 sts dec

Work 10 rounds straight.

Next round: K to left side marker, SM, k1, ssk, k to 3 sts before beg of round marker, k2tog, k1. 2 sts dec

Work 10 rounds straight.

Rep from ** a further 3 times. 154 (172, 190, 208, 226, 244, 262) sts

POCKETS

AT THE SAME TIME when Body measures 12.5 cm / 5" from cast-on edge, insert pocket linings:

Locate front centre 27 (34, 39, 44, 49, 54, 59) sts and place markers on either side of these sts to denote inside edges of front pockets. Place an additional pocket marker 20 sts to the right of the right marker, and another pocket marker 20 sts to the left of the left marker.

Next round: K across Back sts, SM, k to first pocket marker, slip next 20 Front sts to stitch holder, with RS facing k20 pocket lining sts from holding needle leaving markers in place, k body sts to next pocket marker, slip next 20 Front sts to stitch holder, with RS facing k20 pocket lining sts from holding needle leaving markers in place, k to end of round.

Next round: K across Back sts, SM, *k to pocket marker, remove marker, k4, PM, work round 1 of Faux Garter (in the round) across next 12 sts, PM, k4, remove marker; rep from * once more, k to end of round.

Front Faux Garter panels now established (see Stitch Glossary). Continue to work these sections in Faux Garter as placed until Front is complete.

Work Faux Garter between each pair of pocket markers from here on and AT THE SAME TIME when body measures 23 cm / 9" from centre front cast-on, begin Faux Garter panel on Back as foll:

Locate and place markers on either side of back centre 33 (34, 33, 34, 33, 34, 33) sts.

Next round: K to Back Faux Garter panel marker, SM, work round 1 of Faux Garter (in the round) over next 33 (34, 33, 34, 33, 34, 33) sts, SM, patt as set to end of round. Continue as set, working in Faux Garter over marked sts for a further 14 rounds (5 purl ridges in total). Remove markers when complete.

Work straight until body measures 40.5 (40.5, 42, 42, 43, 44.5, 46) cm / 16 (16, 16½, 16½, 17, 17½, 18)" from centre front cast-on edge.

Ceilidh

by Julia Farwell-Clay

Divide for Front and Back: *K to 5 (6, 6, 7, 7, 8, 8) sts before left side marker, cast off next 10 (12, 12, 14, 14, 16, 16) sts, removing marker as you pass it; rep from * once more. 67 (74, 83, 90, 99, 106, 115) sts rem for both Front and Back

Upper Back

Working back and forth in rows, work straight until upper back measures 17 (18, 19.5, 20.5, 22, 23, 24.5 cm / 6½ (7, 7½, 8, 8½, 9, 9½)" from underarm cast-off ending with a WS row.

Next row (RS): K17 (20, 24, 27, 31, 34, 38), cast off next 33 (34, 35, 36, 37, 38, 39) sts, k to end.

Work Left Shoulder:

Next row (WS): P to neck edge.

Next row (RS): Ssk, k to end. 16 (19, 23, 26, 30, 33, 37) sts

Next row: P to neck edge, break yarn.

Work Right Shoulder:

With RS facing, rejoin yarn to Right Shoulder at sleeve edge and k to neck edge.

Next row (WS): P2tog, p to end of row. 16 (19, 23, 26, 30, 33, 37) sts

Next row (RS): K to neck edge. Break yarn.

Place all shoulder sts on holders and leave aside.

Upper Front

Work Front sts back and forth, keeping Faux Garter as set until Front measures 7.5 (9, 9.5, 10, 11.5, 12, 13) cm / 3 (3½, 3¾, 4, 4½, 4¾, 5¼)" from underarm cast-off ending with a WS row.

Next row (RS): K28 (31, 35, 38, 42, 45, 49), cast off next 11 (12, 13, 14, 15, 16, 17) sts, k to end.



Ceilidh

by Julia Farwell-Clay

Work Right Shoulder

Next row (WS): P to neck edge.

Next row: Cast off 3 sts, k to end. 25 (28, 32, 35, 39, 42, 46) sts

Working WS rows as set, cast off 2 sts at beg of next RS row, then dec 1 st at beg of 6 foll RS rows, work one RS row without shaping, then dec 1 st at beg of next RS row. 16 (19, 23, 26, 30, 33, 37) sts

Work straight until Front matches Back in length from underarm cast-off, ending with a WS row so yarn is at neck edge.

Slip right back shoulder sts onto a needle ready to be worked. With RS together, join right shoulders using a 3-needle cast off.

Work Left Shoulder

With RS facing, rejoin yarn to Left Shoulder at sleeve edge and k to neck edge.

Next row (WS): Cast off 3 sts, p to end. 25 (28, 32, 35, 39, 42, 46) sts

Next row (RS): K to neck edge.

Next row: Cast off 2 sts, p to end. 23 (26, 30, 33, 37, 40, 44) sts

Working RS rows as set, dec 1 st at beg of next 6 foll WS rows, work one WS row without shaping, then dec 1 st at beg of next WS row. 16 (19, 23, 26, 30, 33, 37) sts

Work straight until Front matches Back in length from

underarm cast-off, ending with a RS row so yarn is at neck edge.

Slip left back shoulder sts onto a needle ready to be worked. With RS together, join left shoulders using a 3-needle cast off.

SLEEVES

With RS facing, using larger needle, beg at bottom of back armhole (do not pick up any sts in underarm cast-off), rejoin yarn and pick up and k64 (68, 72, 76, 80, 84, 88) sts around armhole for top of Sleeve.

Work flat in St st until Sleeve measures 10 (11.5, 11.5, 11.5, 11.5, 14) cm / (4 (4½, 4½, 4½, 4½, 4½, 5½) " ending with a WS row.

Next row (RS)(Dec): K2, ssk, k to last 4 sts, k2tog, k2. 2 sts dec

Continue in St st and rep Dec row every 7 (6, 6, 5, 5, 5, 4) rows a further 11 (12, 13, 14, 15, 16, 18) times. 40 (42, 44, 46, 48, 50, 50) sts

NOTE: Where Dec rows fall on a WS row work as foll: P2, p2tog, p to last 4 sts, p2tog tbl, p2. 2 sts dec

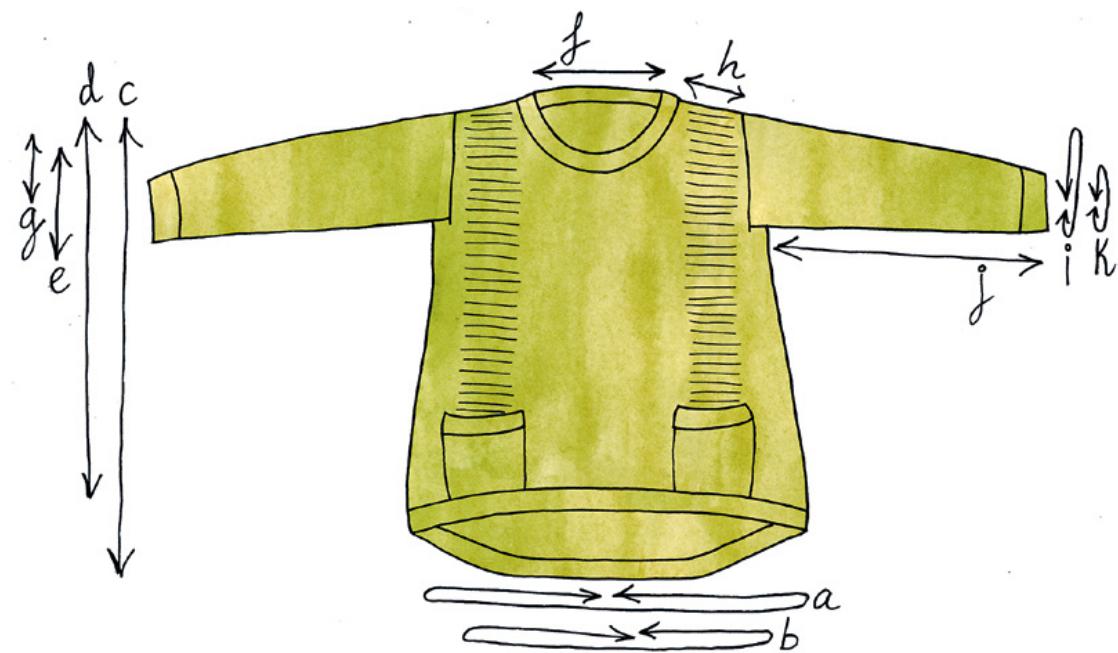
Work straight in St st until Sleeve measures 39.5 (40.5, 42, 43, 44, 44.5, 46) cm / 15½ (16, 16½, 17, 17¼, 17½, 18) " from pick-up row, or to 3 cm / 1¼" before desired length to wrist ending with a WS row.

Note: Sleeve length will be affected by the drop shoulder, so include this in your consideration.



Ceilidh

by Julia Farwell-Clay



Change to smaller needle and knit every row for 14 rows. Cast off knitwise.

NECKBAND

Using smaller needle, and beg at right shoulder seam, pick up and k3 sts along right back neck diagonal, 34 (34, 36, 36, 38, 38, 40) sts across back cast-off edge, 3 sts along left back neck diagonal to shoulder seam, 19 (19, 20, 21, 21, 22, 22) sts along left front neck diagonal, 10 (12, 12, 14, 14, 16, 16) sts across centre front cast-off edge, 19 (19, 20, 21, 21, 22, 22) sts along right front neck diagonal to shoulder seam. Join to work in the round and PM to indicate beg of round. 88 (90, 94, 98, 100, 104, 106) sts

Round 1: Purl.

Round 2: Knit.

Rep last 2 rounds a further 4 times.
Cast off.

POCKET TOPS

Slip held pocket stitches to smaller needle. Join new yarn and knit 8 rows. Cast off sts, leaving tail for sewing. Sew Pocket Tops to sweater invisibly, and loosely whip stitch pocket linings to WS of fabric.

FINISHING

Fold underarm cast-off edge of body in half, mark centre underarm. Sew sleeve edges to underarm cast

off edges, matching sleeve edge seams at halfway point. Sew sleeve seams together to wrist. Weave in ends and block to measurements.

a. Hip circumference: 96 (106, 116, 126.5, 136.5, 147, 157) cm / 37½ (41¼, 45¼, 49¼, 53¼, 57¼, 61¼) "

b. Bust circumference: 86.5 (96.5, 106.5, 117, 127, 137, 147.5) cm / 34 (38, 42, 46, 50, 54, 58) "

c. Length from centre back hem to shoulder: 66 (67.5, 71, 72.5, 76, 77, 81.5) cm / 26 (26½, 28, 28½, 30, 30½, 32) "

d. Length from centre front hem to shoulder: 58.5 (59.5, 62, 63.5, 66, 67.5, 70) cm / 23 (23½, 24½, 25, 26, 26½, 27½) "

e. Armhole depth: 18 (19, 20.5, 21.5, 23, 24, 25.5) cm / 7 (7½, 8, 8½, 9, 9½, 10) "

f. Neck width: 19.5 (20.5, 21, 21.5, 22, 23, 23) cm / 7½ (8, 8½, 8½, 8¾, 9, 9) "

g. Neck depth: 10 (10, 11, 11.5, 11.5, 12, 12) cm / 4 (4, 4¼, 4½, 4½, 4¾, 4¾) "

h. Shoulder width (sleeve seam to sleeve seam): 43.5 (48.5, 53.5, 58.5, 64, 69, 74) cm / 17 (19, 21, 23, 25, 27, 29) "

i. Top of sleeve circumference: 35.5 (38, 40.5, 43, 46, 48, 51) cm / 14 (15, 16, 17, 18, 19, 19½) "

j. Sleeve length to underarm: 40.5 (40.5, 42, 42, 43, 43, 44.5) cm / 16 (16, 16½, 16½, 17, 17, 17½) "

k. Wrist circumference: 23 (24, 25.5, 26.5, 26.5, 28, 28) cm / 9 (9½, 10, 10½, 10½, 11, 11) "

Sparklers

by Fiona Alice



Sizes: 1 (2, 3)

Finished brim circumference: 40 (44, 47.5) cm / 15¾ (17¼, 18¾)" – to be worn with approx. 7.5-10 cm /

3-4" negative ease

Model wears size 2.

Yarn: Kettle Yarn Co. Beyul (4ply / fingering weight; merino wool, baby yak, silk; 366 m / 400 yds per 100 g skein)

Shades:

A: Yurt; 1 (1, 1) skein

B: Electric Amaranth; 1 (1, 1) skein

NOTE: Hat is also shown in a second version with colours reversed

Gauge: 33 sts & 36 rows = 10 cm / 4" over two-colour pattern on 3 mm needles after blocking.

Needles: 2.5 mm / US 1½ AND 3 mm / US 2½ knitting needles suitable for working small circumferences in the round

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

Notions: Stitch marker, 6 cm / 2¼" pompom maker or cardboard (optional)

Notes: Two skeins of Beyul should be sufficient to knit two hats by reversing the colours for the second hat.

Be aware of colour dominance and be consistent when holding the yarn to avoid this becoming an issue. The letter A or B after the instruction indicates the yarn to be used, e.g. k3A = knit 3 sts with yarn A, p3B = purl 3 sts with B etc.

PATTERN BEGINS

BRIM

Using smaller needles, yarn A and the long-tail method, cast on 144 (156, 168) sts. Break yarn A, leaving a tail to weave in. Without turning, return to beg of cast-on, join yarn B and commence 1x1 Rib as foll:

Next row (RS): [K1, p1] to end.

Join for working in the round being careful not to twist. PM to indicate beg of round. NOTE: The purl bumps created by the long-tail cast on should be on the inside of the brim.

Round 1: [K1, p1] to end.

Rep round 1 until piece measures 11 cm / 4¼" from cast-on edge.

MAIN BODY

Change to larger needles and knit one round. Rejoin yarn A and work two-colour patt as foll:

Round 1: [K3A, p3B] to end.

Round 2: [P3A, k3B] to end.

Round 3: [P3B, k3B] to end.

Round 4: [P3B, k3A] to end.

Round 5: [K3B, p3A] to end.

Round 6: [K3B, p3B] to end.

Rep last 6 rounds a further 5 (6, 7) times.

CROWN

Round 1: [K3A, p3B] to end.

Round 2: [P2togA, p1A, k3B] to end. 120 (130, 140) sts

Round 3: [P2B, k3B] to end.

Round 4: [P2B, k3A] to end.

Round 5: [K2B, p2togA, p1A] to end. 96 (104, 112) sts

Round 6: [K2B, p2B] to end.

Round 7: [K2A, p2B] to end.

Round 8: [P2togA, k2B] to end. 72 (78, 84) sts

Round 9: [P1B, k2B] to end.

Round 10: [P1B, k2A] to end.

Round 11: [K1B, p2togA] to end. 48 (52, 56) sts

Break yarn A, leaving a tail to weave in later.

Continue with yarn B only.

Sparklers

by Fiona Alice

Rounds 12-13: Knit.

Round 14: [K2, k2tog] to end. 36 (39, 42) sts

Round 15: Knit.

Round 16: [K1, k2tog] to end. 24 (26, 28) sts

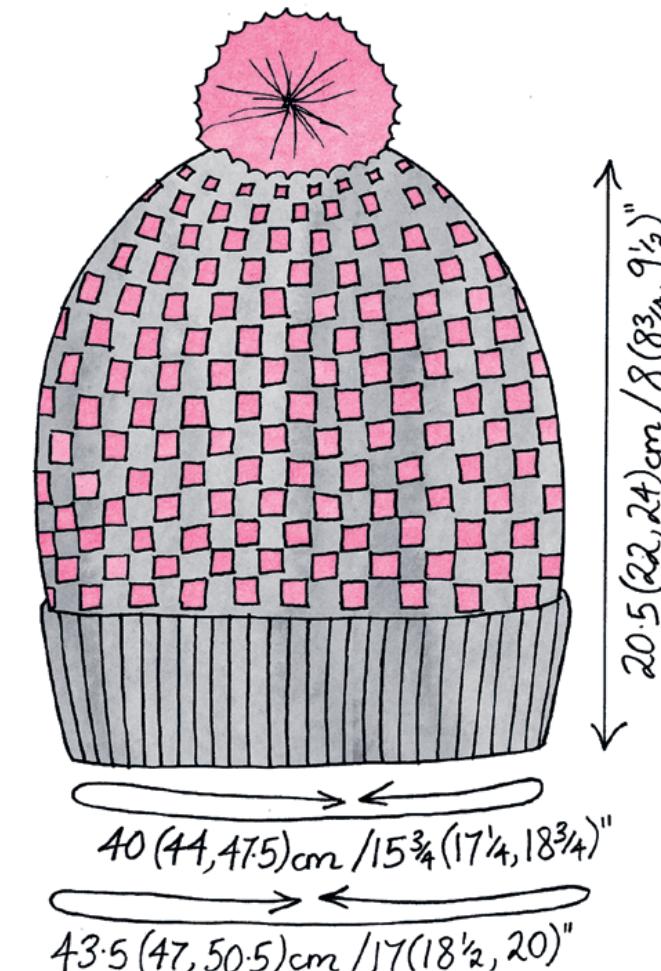
Round 17: Knit.

Round 18: [K2tog] to end. 12 (13, 14) sts

Break yarn leaving a 20 cm / 8" tail and draw twice through rem sts securing on the inside.

FINISHING

Weave in ends, gently wash and block, then lay flat to dry taking care not to overstretch the rib. Finish with a pompom if desired.



Knees-Up

by Juju Vail

Sizes: 1 (2, 3)

To fit foot circumference: 20 (21, 22) cm / 8 (8½, 8½)»

– to be worn with 5 cm / 2" negative ease

Model wears size 1.

Yarn: The Uncommon Thread BFL Light DK (DK weight; 100% superwash Bluefaced Leicester wool; 225 m / 246 yds per 100 g skein)

Shade: Lust; 1 (1, 1) skein
The Uncommon Thread Smooth Sock (4ply / fingering weight; 75% superwash Bluefaced Leicester wool, 25% nylon; 425 m / 465 yds per 100 g skein)

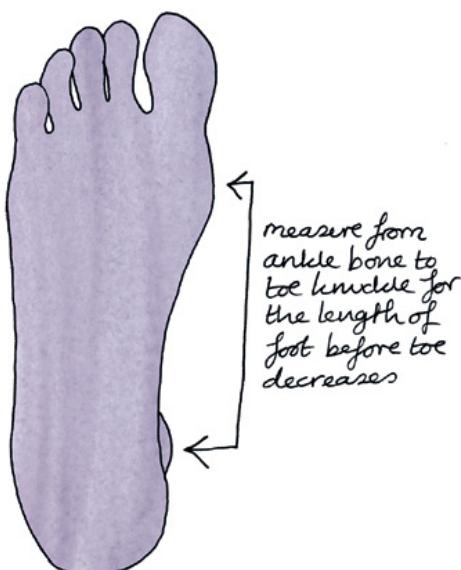
Shade: Peony; 1 (1, 1) skein (size 1 sample used approx. 25 g)
Gauge: 22 sts & 32 rounds = 10 cm / 4" over garter rib using DK weight yarn on 3.5 mm needles after blocking. 34 sts & 42 rounds = 10 cm / 4" over stocking stitch using 4ply weight yarn on 2.25 mm needles after blocking.

Needles: 2.25 mm / US 1 AND 3.5mm / US 4 knitting needles suitable for working small circumferences in the round
Always use a needle size that will result in the correct gauge after blocking

Notions: Stitch marker, smooth scrap yarn

Notes: Knees-Up are knitted from the top down with an afterthought heel. The leg is worked with the DK weight yarn before changing to the 4ply yarn for the foot. When picking up additional stitches for the afterthought heel, twist the picked up stitches to make them tighter and prevent holes forming.

To determine length of foot before toe decreases, measure as follows:



PATTERN BEGINS

LEG

Using yarn A and larger needle, leaving a 20 cm / 8" tail, cable cast on 60 (65, 70) sts.

Set-up row (RS): [K3, p2] to end. Join for working in the round being careful not to twist. PM to indicate beg of round.

Work Garter Rib patt:

Round 1: Knit.

Round 2: [K3, p2] to end.

Last 2 rounds set Garter Rib.

Continue in Garter Rib until leg is desired length or until you have used just under half the skein for each sock – sample is 94 rounds. End after working a round 2.

Next round (Dec): [Ssk, k1, p2] to end. 48 (52, 56) sts

Work 2x2 Rib:

Round 1: [K2, p2] to end.

Rounds 2-4: Rep last round.

Change to smaller needle.

Rounds 5-6: Rep last round.

Break yarn leaving a 20 cm / 8" tail.

FOOT

Place afterthought heel marker: Using scrap yarn, k26 (26, 30) – the waste yarn should align with a pair of knit sts at beg and end of 2x2 rib – slip the knitted sts back to LH needle, join yarn B and k to end of round.

Work St st in the round (knit every round) until foot measures same as wearer's ankle to toe-knuckle measurement (see diagram).

Knees-Up

by Juju Vail

Round 9: [K2, k2tog] to end. 18 (18, 21) sts

Round 10: Knit.

Round 11: [K1, k2tog] to end. 12 (12, 14) sts

Round 12: Knit.

Round 13: [K2tog] to end. 6 (6, 7) sts

Break yarn leaving a 20 cm / 8" tail and draw twice through rem sts securing on the inside.

HEEL

Using smaller needle, beg at start of DK sts, without knitting, pick up 26 (26, 30) sts across DK side of scrap yarn, then 26 (26, 30) sts across 4ply side of scrap yarn. 52 (52, 60) sts held on needle

Join yarn B and k26 (26, 30) across DK leg sts, pick up and k2 sts in the corner, k26 (26, 30) across 4ply foot sts, pick up and k2 sts in opposite corner. Join for working in the round and PM to indicate beg of round. 56 (56, 64) sts

Rounds 1-8: Knit.

Round 9: [K6, k2tog] to end. 49 (49, 56) sts

Rounds 10-16: Knit.

Round 17: [K5, k2tog] to end. 42 (42, 48) sts

Rounds 18-21: Knit.

Round 22: [K4, k2tog] to end. 35 (35, 40) sts

Rounds 23-24: Knit.

Round 25: [K3, k2tog] to end. 28 (28, 32) sts

Rounds 26-27: Knit.

Round 28: [K2, k2tog] to end. 21 (21, 24) sts

Rounds 29-30: Knit.

Round 31: [K1, k2tog] to end. 14 (14, 16) sts

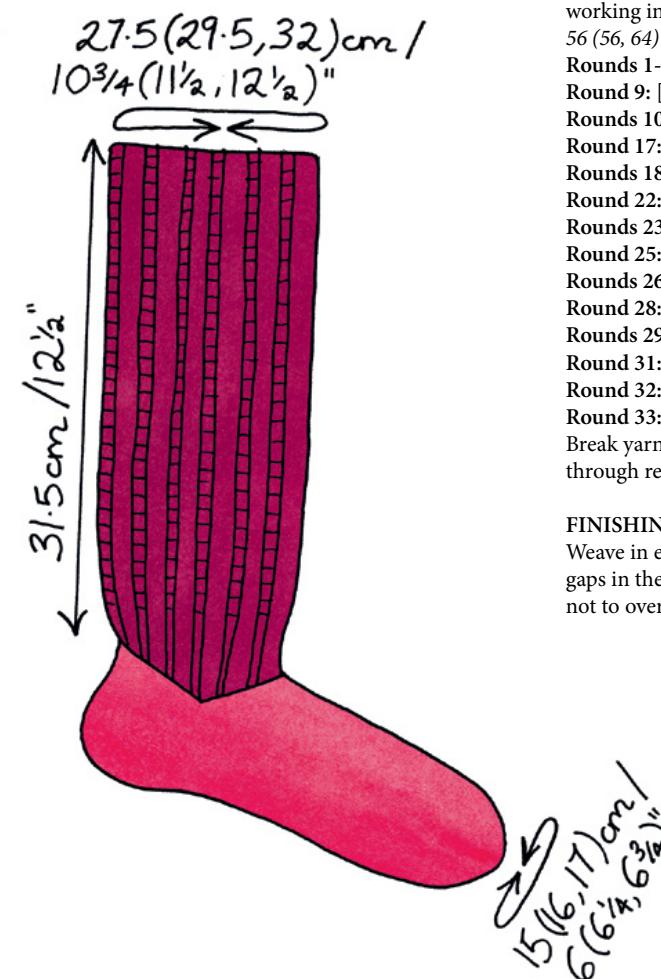
Round 32: Knit.

Round 33: [K2tog] to end. 7 (7, 8) sts

Break yarn leaving a 20 cm / 8" tail and draw twice through rem sts securing on the inside.

FINISHING

Weave in ends, closing the gap at cast-on edge and any gaps in the heel pick-up points. Wet block taking care not to overstretch the rib patterns.



Zazie

by Anna Maltz



Sizes: 1 (2, 3)

Finished Circumference: 58 (62, 66) cm / 22 $\frac{3}{4}$ (24 $\frac{1}{2}$, 26)"
– to be worn with 5 cm / 2" positive ease when measuring around the ears

Model wears size 2.

Yarn:

Yarn A: Snældan 3 ply (worsted weight; 100% wool;
260 m / 284 yds per 100 g skein)

Shade: Seagull x 1 (1, 1) skein

Yarn B: Jill Draper Makes Stuff Windham (worsted weight;
100% merino wool; 201 m / 220 yds per 113 g skein)

Shade: Orange Crush x 1 (1, 1) skein

NOTE: When substituting colours, make yarn A the darker/murkier of the two shades. Combinations of different tones and colours achieve the most striking results.

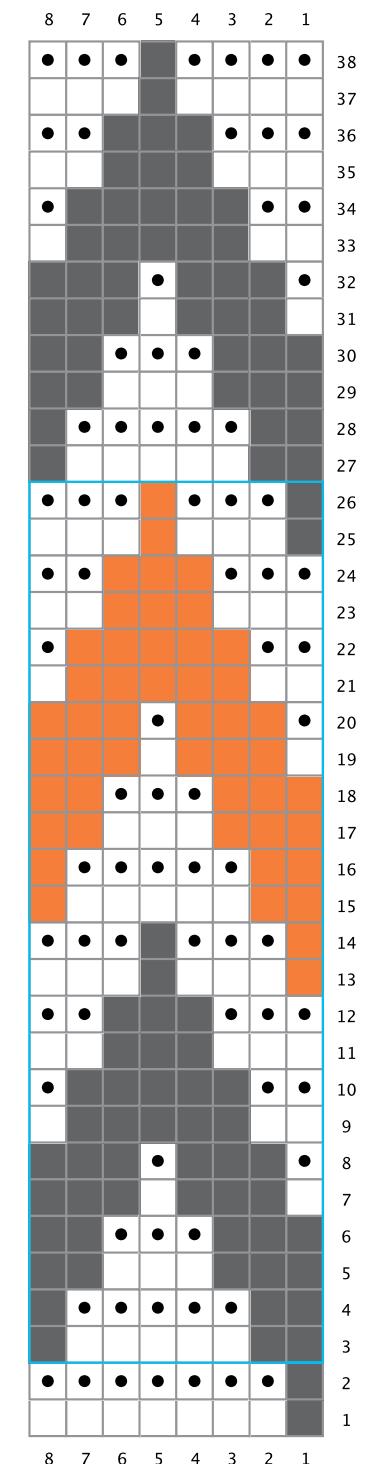
Gauge: 18 sts & 26 rows = 10 cm / 4" over chart pattern after blocking.

Needles: 4.5 mm / US 7 circular needle, 60 cm (24") length

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

Notions: Stitch marker

Notes: Worked in the round using two worsted weight yarns, this densely-knit cowl is designed to fit loosely yet close to the neck. The zigzag pattern is created by combining stitches worked with both colours held together and stitches using only one colour whilst the other is held in back. The longest float at the back of the cowl spans five stitches. Catching the floats is unnecessary in this situation and might interfere with the clarity of the colour on the front, but if you feel it necessary then be sure to vary where you catch them with each successive round.



PATTERN BEGINS

Using yarn A and the long-tail method, cast on 104 (112, 120) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Set-up round 1: Using yarns A & B held together, knit to end.

Set-up round 2: Using yarns A & B held together, purl to end.

Reading from the Chart, working the 8-st repeat 13 (14, 15) times across the round, work rows 1-26 once, then rows 3-38 once.

Rep set-up rounds 1-2 once more.

Cast off using yarn A only.

FINISHING

Weave in all ends, using them to close-up the gaps at start and finish of the cowl. Wet block to measurements.

Leave flat to dry.

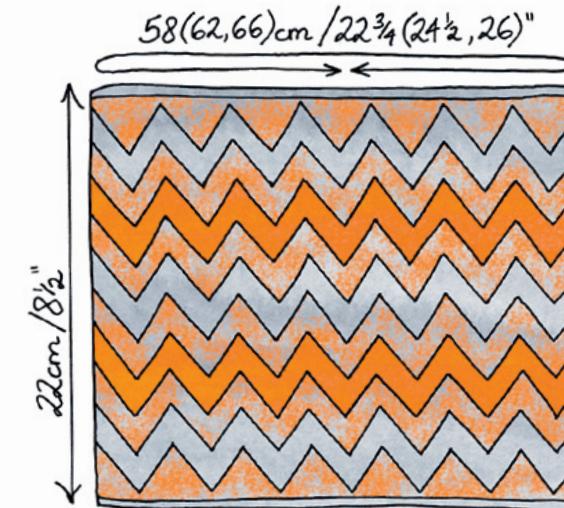
Key

- Knit with A & B together
- Purl with A & B together
- Knit with A only (B held at back)
- Knit with B only (A held at back)
- Repeat



Zazie

by Anna Maltz



faroese by design · nordic by nature
islandwool.co.uk

Jamboree

by Francesca Hughes

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

Finished bust circumference: 77 (90, 109, 122, 135, 147.5, 160.5) cm / 30½ (35½, 43, 48, 53, 58, 63)"

– to be worn with up to 25.5 cm / 10" positive ease
Model has 81.5 cm / 32" bust, stands 175 cm / 5'9" tall, and is wearing size 3.

Yarn: John Arbon Textiles Alpaca 2-3ply (heavy lace weight; 90% alpaca, 10% nylon, 600 m / 656 yds per 100g skein)

Shades:

A: Seaspark; 1 (1, 1, 1, 2, 2) skeins

B: Merlot; 1 (1, 1, 1, 1, 1) skein

C: Clementine; 1 (1, 1, 1, 1, 1) skein

Gauge: 17 sts & 38 rows = 10 cm / 4" over lace pattern on 3.75 mm needles after blocking.

Needles: 3.75 mm / US 5 circular needle, 60 cm (24") length AND DPNs or circular needle for working sleeves in the round

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

Notions: Stitch holders, 2 different stitch markers

Notes: Jamboree is a cropped, drop shoulder, lacy summer top, with three-quarter length sleeves. The main body is knit sideways, split for the neck and re-joined. The side seams are then sewn up and stitches picked up for the sleeves, working in the round to the cuff. The neck is picked up and worked in the round, then folded over and sewn into place.

Please note that due to a pre-publication pattern update, the sample shown in the photographs varies ever so slightly from the pattern instruction.

Stitch Glossary:

CHARTS – WRITTEN INSTRUCTIONS

CHART A (flat)

Using yarn A.

Row 1 (RS): Knit.

Row 2 (WS): Purl.

Rows 3-4: Knit.

Row 5: K1, [k2tog, yo] to last st, k1.

Rows 6-7: Knit.

Row 8: Purl.

Rows 9-10: Knit.

Row 11: K1, [k2tog, yo] to last st, k1.

Rows 12-13: Knit.

Row 14: Purl.

Change to yarn B.

Rows 15-16: Knit.

Row 17: K1, [k2tog, yo] to last st, k1.

Row 18: Knit.

Change to yarn A.

Row 19: Knit.



Row 20: Purl.

Change to yarn C.

Rows 21-22: Knit.

Row 23: K1, [k2tog, yo] to last st, k1.

Row 24: Knit.

CHART A (in the round)

Using yarn A.

Rounds 1-3: Knit.

Round 4: Purl.

Round 5: K1, [k2tog, yo] to last st, k1.

Round 6: Purl.

Rounds 7-9: Knit.

Round 10: Purl.

Round 11: K1, [k2tog, yo] to last st, k1.

Round 12: Purl.

Rounds 13-14: Knit.

Change to yarn B.

Round 15: Knit.

Round 16: Purl.

Round 17: K1, [k2tog, yo] to last st, k1.

Round 18: Purl.

Change to yarn A.

Rounds 19-20: Knit.

Change to yarn C.

Round 21: Knit.

Round 22: Purl.

Round 23: K1, [k2tog, yo] to last st, k1.

Round 24: Purl.

CHART B (in the round – used for Right sleeve ONLY)

Using yarn A.

Rounds 1-3: Knit.

Round 4: Purl.

Round 5: K1, [k2tog, yo] to last st, k1.

Round 6: Purl.

Rounds 7-9: Knit.

Round 10: Purl.

Round 11: K1, [k2tog, yo] to last st, k1.

Round 12: Purl.

Rounds 13-14: Knit.

Change to yarn C.

Round 15: Knit.

Round 16: Purl.

Round 17: K1, [k2tog, yo] to last st, k1.

Round 18: Purl.

Change to yarn A.

Rounds 19-20: Knit.

Change to yarn B.

Round 21: Knit.

Round 22: Purl.

Round 23: K1, [k2tog, yo] to last st, k1.

Round 24: Purl.

Jamboree

by Francesca Hughes

marker), pick up and k65 (76, 92, 102, 113, 124, 135) sts evenly across Back, join for working in the round and PM to indicate beg of round. 130 (152, 184, 204, 226, 248, 270) sts Knit 2 rounds.

Change to yarn B.

Round 1: Knit.

Round 2: Purl.

Round 3: K1, [k2tog, yo], k1.

Round 4: Purl.

Round 5: Knit.

Cast off using the i-cord method.

NECKBAND

With RS facing, using yarn A, pick up and k43 (55, 61, 71, 75, 81, 91) sts along Front neck edge, and 43 (55, 61, 71, 75, 81, 91) sts along Back neck edge. Join for working in the round and PM to indicate beg of round. 86 (110, 122, 142, 150, 162, 182) sts

Rounds 1-2: Knit.

Round 3: Purl.

Round 4: K1, [k2tog, yo], k1.

Round 5: Purl.

Rounds 6-7: Knit.

Change to yarn C.

Round 8: Knit.

Round 9: Purl.

Round 10: K1, [k2tog, yo], k1.

Round 11: Purl.

Change to yarn A.

Rounds 12-13: Knit.

Change to yarn B.

Round 14: Knit.

Round 15: Purl.

Round 16: K1, [k2tog, yo], k1.

Round 17: Purl.

Rounds 18-19: Knit.

Cast off loosely using a larger needle if necessary.

Note: Neckband is sewn into place after blocking.

RIGHT SLEEVE

With RS facing, using yarn A and beg at underarm seam, pick up and k58 (60, 60, 64, 68, 76, 84) sts around armhole. Join to work in the round and PM to indicate beg of round.

Reading from Chart B or Written Instructions, beg with round 8 (8, 14, 14, 14, 14, 14), work through to end of round 24 once, then rep rounds 1-24 a further 3 (3, 3, 4, 4, 4) times.

Change to yarn A.

Next round: K1 (0, 0, 1, 2, 1, 0), [k1, k2tog] to end.

39 (40, 40, 43, 46, 55, 56) sts

Change to yarn C.

Knit 1 round.

Cast off using the i-cord method.

HEM

With RS facing, using yarn A, pick up and k65 (76, 92, 102, 113, 124, 135) sts evenly across Front, PM (side

Jamboree

by Francesca Hughes



LEFT SLEEVE

With RS facing, using yarn A and beg at underarm seam, pick up and k58 (60, 60, 64, 68, 76, 84) sts around armhole. Join to work in the round and PM to indicate beg of round.

Reading from Chart A (in the round) or Written Instructions, beg with round 8 (8, 14, 14, 14, 14, 14),



work through to end of round 24 once, then rep rounds 1-24 a further 3 (3, 3, 4, 4, 4) times.

Change to yarn A.

Next round: K1 (0, 0, 1, 2, 1, 0), [k1, k2tog] to end.

39 (40, 40, 43, 46, 55, 56) sts

Change to yarn B.

Knit 1 round.

Cast off using the i-cord method.

FINISHING

Weave in ends and block to measurements, extending back neck to double the length as schematic reflects folded neckband. When dry, fold neckband in half with WS facing inwards and stitch into place.

a. Bust circumference: 77 (90, 109, 122, 135, 147.5, 160.5) cm / 30 1/4 (35 1/2, 43, 48, 53, 58, 63)"

b. Total length (including hem): 41 (43.5, 45, 46.5, 47, 48.5, 49) cm / 16 1/4 (17 1/4, 17 1/2, 18 1/4, 18 1/2, 19, 19 1/4)"

c. Shoulder width: 6.5 (6.5, 8.5, 8.5, 11.5, 13, 13) cm / 2 1/2 (2 1/2, 3 1/4, 3 1/4, 4 1/2, 5, 5)"

d. Neckband circumference: 51.5 (66, 73, 85, 89.5, 97, 109) cm / 20 1/4 (26, 29, 33 1/2, 35 1/2, 38, 43)"

e. Neckband depth (folded): 2.5 cm / 1"

f. Upper Arm: 34.5 (36, 36, 38, 40.5, 45.5, 50) cm / 13 1/2 (14, 14, 15, 16, 18, 19 3/4)"

g. Sleeve length: 24 (24, 23, 29, 29, 29, 29) cm / 9 1/2 (9 1/2, 9, 11 1/2, 11 1/2, 11 1/2, 11 1/2)"

h. Cuff: 23.5 (24, 24, 25.5, 27.5, 33, 33) cm / 9 1/4 (9 1/2, 9 1/2, 10, 10 1/4, 13, 13)"

Jamboree

by Francesca Hughes

CHART A – worked flat or in the round

	4	3	2	1	
24	●	●	●	●	
22	●	●	●	●	
20					
18	●	●	●	●	
16	●	●	●	●	
14					
12	●	●	●	●	
10	●	●	●	●	
8					
6	●	●	●	●	
4	●	●	●	●	
2					

CHART B – Right Sleeve ONLY

	4	3	2	1	
24	●	●	●	●	
23					
22	●	●	●	●	
21					
20					
19					
18					
17					
16					
15					
14					
13					
12					
11					
10					
9					
8					
7					
6					
5					
4					
3					
2					
1					

Key

	RS: knit
	WS: purl
	RS: purl
	WS: knit
	yo
	k2tog
	Yarn A
	Yarn B
	Yarn C
	Repeat

Hoopla

by Dianna Walla



Sizes: 1 (2, 3)

Finished circumference: 45.5 (51, 56) cm / 18 (20, 22)"

Model wears size 2.

Yarn: Madelinetosh Tosh Vintage (worsted weight; 100% merino wool; 192 m / 210 yds per 100 g skein)

Shades:

A: Mineral; 1 (1, 1) skein

B: Dirty Panther; 1 (1, 1) skein

Gauge: 24 sts & 27 rows = 10 cm / 4" over stranded colourwork on 3.75 mm needles after blocking.

Needles: 3.5 mm / US 4 circular needle, 80 cm (32") length

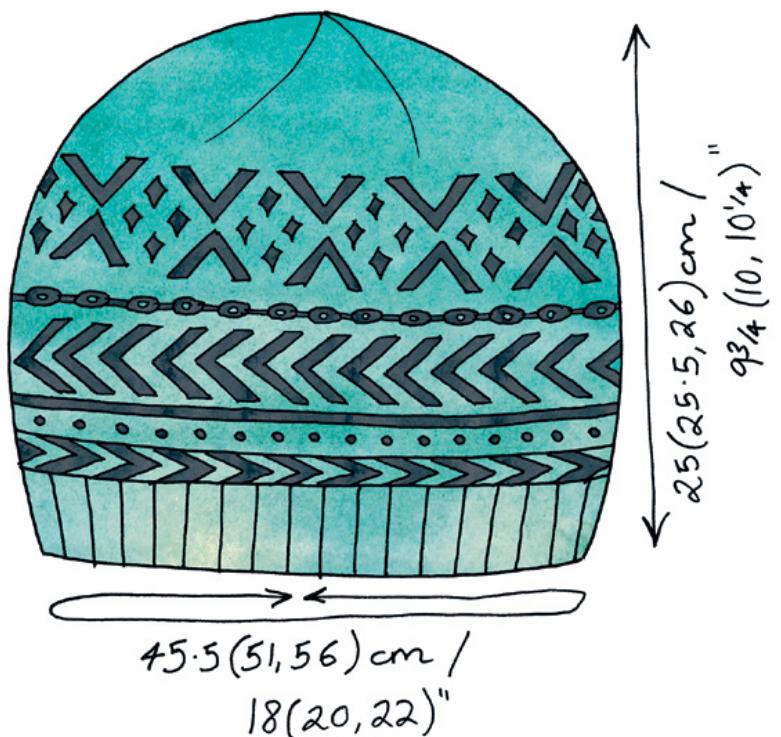
4 mm / US 6 circular needle, 80-100 cm

(32-40") length

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

Notions: 6 stitch markers (1 unique to indicate beginning of round)

Notes: Hoopla is worked from the bottom up, with crown decreases beginning after colourwork is completed.



Hoopla

by Dianna Walla

PATTERN BEGINS

BRIM

Using smaller needle, yarn A, and the long-tail method, cast on 108 (120, 132) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Round 1: [K2, p2] to end.

Rep round 1 until piece measures 4 cm / 1 1/2" from cast-on edge.

Change to larger needle and join yarn B.

Next round: [K1 with yarn B, k1 with yarn A] to end.

LATVIAN BRAID

Bring working yarns to front and work Latvian Braid as foll, making sure to beg with yarn B:

Round 1: With yarn B, p1. Bringing yarn A *under* yarn B, p1 with yarn A. Bringing yarn B *under* yarn A, p1 with yarn B. Continue alternating purl sts to end, always bringing yarn for next st *under* yarn from st just worked.

Round 2: With yarn B, p1. Bringing yarn A *over* yarn B, p1 with yarn A. Bringing yarn B *over* yarn A, p1 with yarn B. Continue alternating purl sts to end, always bringing yarn for next st *over* yarn from st just worked. Take both working yarns to back of work.

MAIN BODY

Using yarn A **only**, knit 2 rounds.

Working the 12-st repeat 9 (10, 11) times across the round, work rows 1-32 of Chart once.

Break yarn B and continue in yarn A **only**.

CROWN

Set-up round: [K18 (20, 22) sts, PM] to end.

Round 1: [K to 2 sts before marker, k2tog] to end. 6 sts dec

Round 2: Knit.

Rep rounds 1-2 a further 3 (3, 2) times, then rep round 1 **only** a further 10 (12, 15) times. 24 sts

Next round: [K2tog] to end, removing markers as you pass them. 12 sts

Break yarn leaving a 20 cm / 8" tail and draw twice through rem sts securing on the inside.

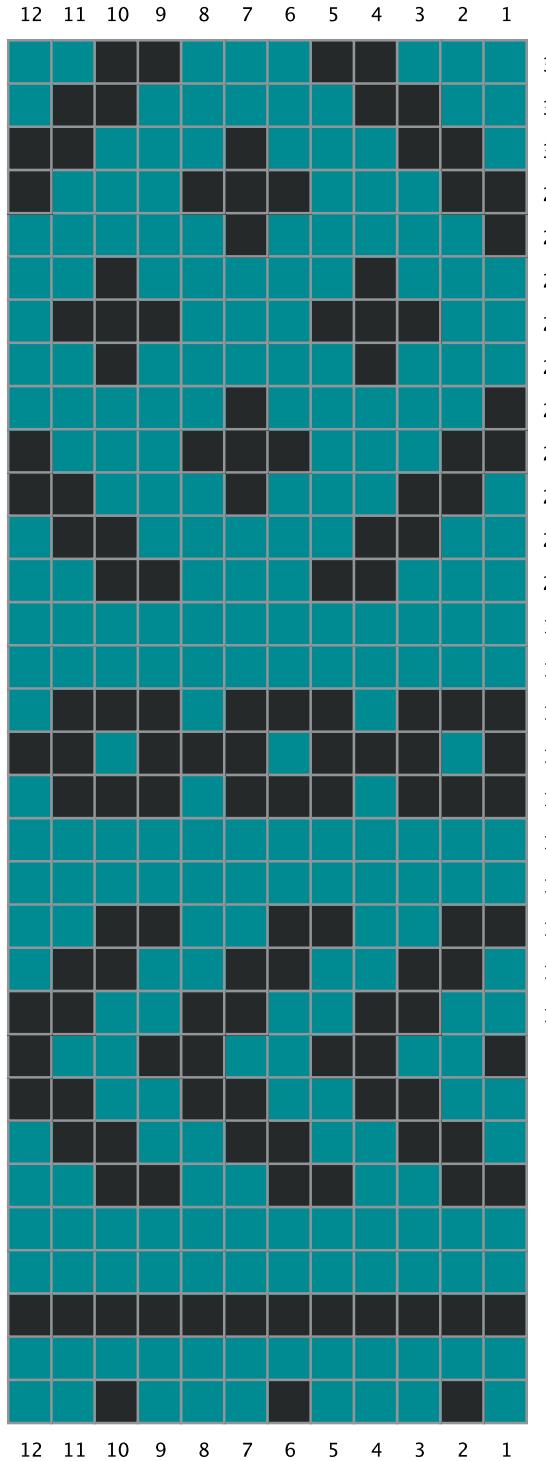
FINISHING

Weave in ends and block to measurements.

Key

Knit with yarn A

Knit with yarn B



Fête

by Bristol Ivy

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

Finished bust measurement: 86.5 (96.5, 106.5, 117, 127, 137, 147.5, 157.5) cm / 34 (38, 42, 46, 50, 54, 58, 62)"

– to be worn with 10 cm / 4" positive ease

Model has 79 cm / 31" bust, stands 170 cm / 5'7" tall, and is wearing size 2.

Yarn: O-Wool O-Wash Fingering (4ply / fingering weight; 100% machine-washable certified organic merino; 391 m / 428 yds per 100 g skein OR 91 m / 100 yds per 25 g skein) Shades:

A: Coral Reef; 3 (3, 3, 4, 4, 4, 4, 5) 100 g skeins

B: Schist; 1 (1, 1, 1, 2, 2, 2) 25 g skeins

Gauge: 24 sts & 36 rows = 10 cm / 4" over stocking stitch on 3.5 mm needle after blocking.

Needles: 3.5 mm / US 4 circular needle, 80 cm (32") length AND DPNs

3.25 mm / US 3 circular needle, 80 cm (32") length AND DPNs

2.75 mm / US 2.5 circular needle, 80 cm (32") length (optional; for Tubular Cast On)

2.75 mm / US 2.5 DPNs (optional; for Tubular Cast Off)

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

Notions: 3 stitch markers, 2 locking stitch markers, smooth scrap yarn for provisional cast on (optional), stitch holder or scrap yarn

Notes: Fête is knit in the round from the bottom up to the neckline, where it is split to work back and forth while neck shaping occurs. Armhole shaping is then worked and the fronts are split from the back to work separately. After the fronts and back are complete, the sleeves are picked up and knit down with short row sleeve cap shaping. Once the body is complete, the neckline is worked in a series of steps, then finally seamed together.

Stitch Glossary:

PLM: Place locking stitch marker

JSR: Japanese short row (w&t method may be used if preferred but JSR gives a very neat finish)

PATTERN BEGINS

Please take time to read the pattern through before commencing as there are several places where you will be working instructions AT THE SAME TIME.

BODY

Tubular Cast On (adapted from Catherine Lowe)

Using yarn A, smallest needle, and a provisional method, cast on 102 (114, 126, 138, 150, 162, 174, 186) sts. Work first row with yarn A.

Row 1: *Using smallest needle, k1, insert LH needle from front to back under running thread between st just worked and next st, purl this st; rep from * until

1 st remains in row, kfb. 204 (228, 252, 276, 300, 324, 348, 372) sts

Join to work in the round, being careful not to twist and PM to indicate beg of round. Note that beg of round is at the left side "seam" of sweater.

Next round: [K1, sl1 wyif] to end.

Next round: [Sl1 wyib, p1] to end. Proceed to Rib.

Alternative cast on: Using middle needle and long-tail method, cast on 204 (228, 252, 276, 300, 324, 348, 372) sts and proceed to Rib.

Rib

Next round: Using middle needle, [k1, p1] to end.

Last round sets 1x1 Rib.

Continue in rib until work measures 5 cm / 2" from cast-on edge. Provisional cast-on from Tubular Cast On can now be removed at any time.

Main Body

Change to largest needle and work in St st (knit every round) as foll:

Next round: K102 (114, 126, 138, 150, 162, 174, 186), PM, k to end.

Work 7 rounds.

Change to yarn B and work 4 rounds.

Change to yarn A and work 4 rounds.

Change to yarn B and work 4 rounds. Break yarn B.

Continue in yarn A only and work 14 rounds.

Commence waist shaping

Dec round: [K2, ssk, k to 4 sts before marker, k2tog, k2, SM] twice. 4 sts dec



Fête

by Bristol Ivy

p2tog, p1. 1 st dec at each armhole edge

NOTE: Decreases will not form smooth line on RS during every row decreases. This is to avoid strain on decrease columns.

Rep last 2 rows a further — (0, 1, 2, 3, 4, 5, 6) times. — (0, 2, 4, 6, 8, 10, 12) sts dec at each armhole edge

ALL sizes again

Next row (RS): K1, ssk, patt to end; patt to last 3 sts, k2tog, k1. 1 st dec at each armhole edge

Rep last row every RS row a further 2 (3, 3, 4, 5, 6, 6, 7) times, then every 4th row 6 (6, 6, 6, 6, 6, 6) times. 8 (9, 9, 10, 11, 12, 12, 13) sts dec at each armhole edge

At the end of all shaping, 2 sts rem in each front.

If necessary, work straight in patt until work measures 16 (17, 18.5, 19.5, 21, 22, 23.5, 25) cm / 6 1/4 (6 3/4, 7 3/4, 8 1/4, 8 3/4, 9 1/4, 9 3/4) from underarm. Place all sts on holders and break yarn.

BACK

NOTE: Multiple actions will now occur AT THE SAME TIME; please read through all Back instructions before proceeding.

With WS facing, place 96 (108, 118, 130, 140, 152, 162, 174) held Back sts on needle.

Next row (WS): Patt to end.

Sizes 2, 3, 4, 5, 6, 7 & 8 ONLY

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

Next row (WS): P1, ssp, patt to last 3 sts of row, p2tog, p1. 2 sts dec

NOTE: Decreases will not form smooth line on RS during every row decreases. This is to avoid strain on decrease columns.

Rep last 2 rows a further 6 (8, 9, 7, 7, 10, 12) times,

then every RS row only 14 (11, 18, 16, 24, 27, 22, 20) times, then every 4th row 9 (11, 9, 10, 8, 8, 10, 11) times.

37 (40, 43, 46, 48, 51, 54, 57) sts dec each side of neckline

AT THE SAME TIME

When work measures 40.5 (40.5, 42, 42, 43, 44.5, 44.5,

44.5) cm / 16 (16, 16 1/2, 16 1/2, 17, 17 1/2, 17 1/2, 17 1/2) from cast-on edge, ending with a WS row, separate for Front and Back as foll and commence armhole shaping:

Next row (RS): [Patt to 3 (3, 4, 4, 5, 5, 6, 6) sts before

marker, cast off next 6 (6, 8, 8, 10, 10, 12, 12) sts, removing marker as you go] twice, patt to end. Slip Right Front sts to RH needle and place Back sts on holder.

Fronts will now be worked concurrently with instructions separated by a semi-colon.

With WS facing, join new ball of yarn to Right Front and continue as foll:

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

Sizes 2, 3, 4, 5, 6, 7 & 8 ONLY:

Next row (RS): K1, ssk, patt to end; patt to last 3 sts,

k2tog, k1. 1 st dec at each armhole edge

Next row (WS): P1, ssp, patt to end; patt to last 3 sts,

p2tog, p1. 1 st dec at each armhole edge

Rep last 2 rows a further 8 times. 8 sts dec each side

Fête

by Bristol Ivy

At the end of all shaping, 2 sts rem on each side. If necessary, work straight in patt until work measures 16 (17, 18.5, 19.5, 21, 22, 23.5, 25) cm / 6 1/4 (6 3/4, 7 1/4, 7 3/4, 8 1/4, 8 3/4, 9 1/4, 9 3/4)" from underarm.

Turn work inside out, replace held Front sts on spare needle, and join shoulders using 3-needle cast off.

RIGHT SLEEVE

With RS facing, using largest needle and beg at centre of underarm cast off, pick up and k3 (3, 4, 4, 5, 5, 6, 6) sts in underarm cast off, pick up and k32 (35, 37, 40, 43, 48, 50, 54) sts along Right Back armhole edge, PM, pick up and k32 (35, 37, 40, 43, 48, 50, 54) sts along Right Front armhole edge, pick up and k3 (3, 4, 4, 5, 5, 6, 6) sts in rem underarm cast off. Join for working in the round and PM for beg of round. 70 (76, 82, 88, 96, 106, 112, 120) sts

Work short rows as foll:

Short row 1 (RS): K to 12 (13, 14, 15, 16, 18, 19, 20) sts past marker, PLM for JSR, turn.

Short row 2 (WS): P to marker, SM, p to 12 (13, 14, 15, 16, 18, 19, 20) sts past marker, PLM for JSR, turn.

Short row 3: Patt to JSR, resolve JSR with next st, PLM for JSR, turn.

Rep short row 3 a further 39 (43, 45, 49, 53, 59, 61, 67) times. 6 (6, 8, 8, 10, 10, 12, 12) underarm cast off sts rem unworked

Next short row: K to end, resolving final JSR.

Commence working in the round again:

Next round: K to end, resolving final JSR.



Next round: Knit.

Next round: K2, ssk, k to last 4 sts, k2tog, k2. 2 sts dec Rep last round every 24 (16, 12, 10, 10, 8, 6, 6) rounds a further 1 (3, 5, 3, 9, 9, 5, 13) times, then every 26 (18, 14, 12, 0, 10, 8, 8) rounds 2 (2, 2, 5, 0, 2, 8, 2) times. 62 (64, 66, 70, 76, 82, 84, 88) sts

If necessary, work straight until sleeve measures 28 cm / 11" from pick-up at underarm.

Next round: With middle needle, [k1, p1] to end. Work even in 1x1 rib as set by last round until rib measures 4 cm / 1 1/2".

Tubular Cast Off (optional; if preferred, work 1 more rib round and cast off all sts using a sewn or stretchy cast off)

Next round: Using smallest needle, [k1, sl1wyif] to end.

Next round: [Sl1wyib, p1] to end.

Hold spare needle parallel with and behind RH needle.

Slip alternating sts to each needle: knit sts to front working needle, purl sts to back spare needle. When all stitches are separated, continue to hold needles parallel and graft them together using Kitchener stitch.

Rep for Left Sleeve, picking up first into Left Front armhole edge and then into Left Back armhole edge.

NECKLINE

Collar Part 1 – Floral festoon!

NOTE: Stitch to row pick up ratio given below is approximate; ensure you are picking up the following number of stitches for each section.

Using yarn A and middle size needle, beg at centre front, pick up and k39 (42, 44, 46, 48, 51, 53, 55) sts up Right Front at a rate of 1 st every 2 rows, pick up and k9 sts in Left Back neck shaping at a rate of 1 st every 2 rows, pick up and k42 (47, 51, 56, 59, 63, 68, 72) sts in Back neck cast off at a rate of 3 sts every 4 cast off sts, pick up and k9 sts in Left Back neck shaping at a rate of 1 st every 2 rows, pick up and k22 (25, 27, 29, 31, 34, 36, 38) sts down Left Front at a rate of 1 st every 2 rows, PM, pick up and k17 sts down rem Left Front at a rate of 1 st every 2 rows. 138 (149, 157, 166, 173, 183, 192, 200) sts

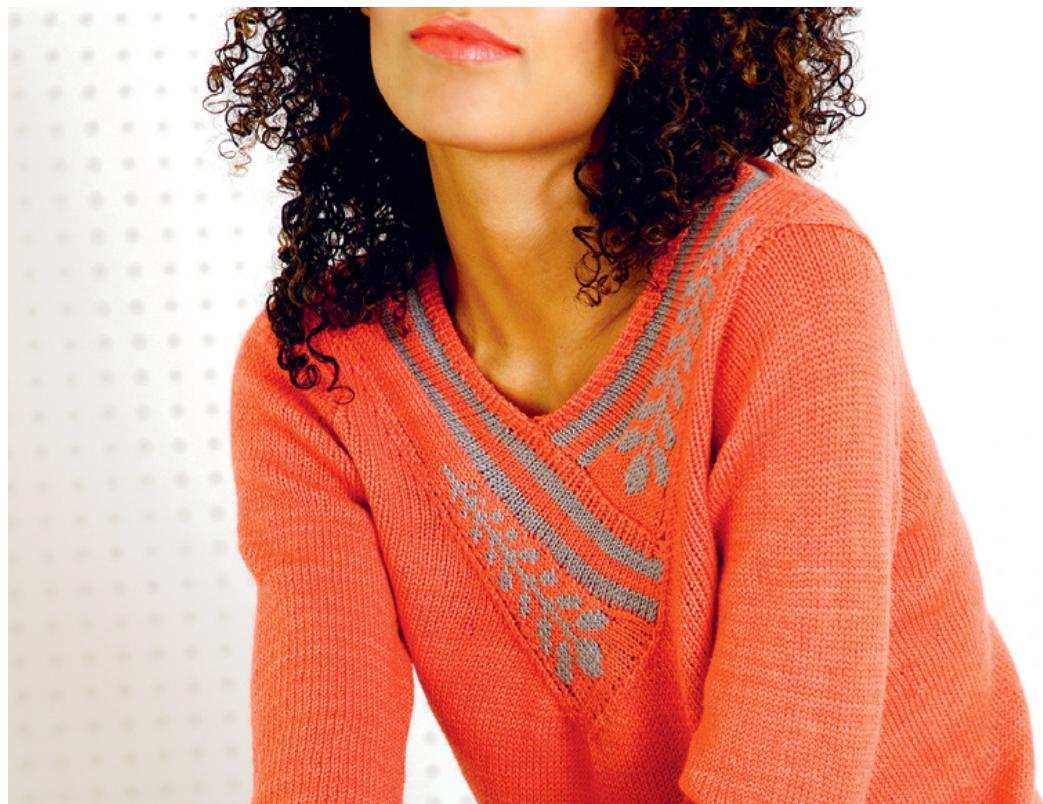
The last 17 sts picked up are now 'Collar' sts. All other sts are now 'Body' sts. You will be working back and forth in rows over the Collar sts, joining them to the Body sts as you go. When working the **edge** decreases of the chart, work them as follows:

ssk; work decrease using 1 st of collar and 1 st of body. sssk; work decrease using 2 sts of collar and 1 st of body. Read from the chart working decreases as indicated. WS chart rows are read from left to right and RS rows from right to left.

Turn work and continue in rows as foll:

Next row (WS): Work row 2 of Chart A over next 17 sts, turn.

Next row (RS): Work row 3 of Chart A, working final dec of chart using 1 st from Collar and 1 st from Body, turn. Continue as set through to end of row 48 of Chart A.



7 Collar sts rem; 23 Body sts have been used up

Next row (RS): Using yarn A, k to last collar st, ssk last Collar st with first Body st. Turn work. 1 Body st used up

Next row (WS): Using yarn A, purl. Rep last 2 rows a further 65 (76, 84, 93, 100, 110, 119, 127) times. 32 Body sts rem

Next row (RS): Work row 1 of Chart B, working final dec of chart using 1 st from Collar and 1 st from Body, turn.

Next row (WS): Work row 2 of Chart B.

Continue as set through to end of row 48 of Chart B. 25 sts on needle; 17 Collar sts and 8 Body sts rem.

Cast off 17 Collar sts using a stretchy method. Place rem 8 Body sts on stitch holder.

Collar Part 2 – Striped band and rib

With RS facing, using yarn B and middle size needle, starting at beg of Chart A, pick up and 150 (166, 176, 188, 198, 210, 222, 234) sts along side of Collar Part 1 at a rate of 2 sts every 3 rows. **Do not join.** Turn and continue in rows as foll:

Row 1 (WS): P to last Collar st, p2tog working last Collar st with first Body st from holder. 7 Body sts rem

Row 2 (RS): Knit.

Fête

by Bristol Ivy

Row 3: P30 (32, 35, 37, 41, 42, 43, 46), p2tog, [p28 (31, 33, 35, 37, 40, 42, 44), p2tog] 3 times, p to last collar st, p2tog working last collar st with first body st from holder.

146 (162, 172, 184, 194, 206, 218, 230) sts; 6 Body sts rem

Row 4: Using yarn A, knit.

Row 5: P to last collar st, p2tog working last collar st with first body st from holder. 5 Body sts rem

Row 6: Knit.

Row 7: P29 (31, 34, 36, 40, 41, 42, 45), p2tog, [p27 (30, 32, 34, 36, 39, 41, 43), p2tog] 3 times, p to last collar st, p2tog working last collar st with first body st from holder. 142 (158, 168, 180, 190, 202, 214, 226) sts; 4 Body sts rem

Row 8: Using yarn B, knit.

Row 9: P to last collar st, p2tog working last Collar st with first Body st from holder. 3 Body sts rem

Row 10: Knit.

Row 11: P28 (30, 33, 35, 39, 40, 41, 44), p2tog, [p26 (29, 31, 33, 35, 38, 41, 42), p2tog] 3 times, p to last collar st, p2tog working last collar st with first body st from holder.

137 (153, 163, 175, 185, 197, 209, 221) sts; 2 Body sts rem

Fête

by Bristol Ivy

Commence rib:

Row 12 (RS): [K1, p1] to last st, k1.

Row 13 (WS): [P1, k1] to last 2 collar sts, p1, p2tog working last Collar st with rem body st from holder.

1 Body st rem

Rep rows 12-13 once more. *All Body sts used*

Tubular Cast Off (optional; if preferred, work 1 more rib round and cast off all sts using a sewn or stretchy cast off)

Next row (RS): Using smallest needle and yarn A, k1, [k1, sl1wyif] to last 2 sts, k2.

Next row (WS): Sl1, [sl1wyif, k1] to last 2 sts, sl2.

Cast off first 29 sts using sewn or stretchy cast off.

Hold spare needle parallel with and behind RH needle. Slip alternating sts to each needle: knit sts to front working needle, purl sts to back spare needle.

When all stitches are separated, continue to hold needles parallel and graft them together using Kitchener stitch.

FINISHING

Seam left edge of collar to first 29 sts of cast-off edge of Collar Part 2.

Weave in all ends and block to measurements.

- a. Bust circumference: 86.5 (96.5, 106.5, 117, 127, 137, 147.5, 157.5) cm / 34 (38, 42, 46, 50, 54, 58, 62)"
- b. Waist circumference: 81.5 (91.5, 101.5, 112, 122, 132, 142, 152.5) cm / 32 (36, 40, 44, 48, 52, 56, 60)"
- c. Length to underarm: 40.5 (40.5, 42, 42, 43, 44.5, 44.5, 44.5) cm / 16 (16, 16½, 16½, 17, 17½, 17½, 17½)"
- d. Armhole depth: 16 (17, 18.5, 19.5, 21, 22, 23.5, 25) cm / 6¼ (6¾, 7¼, 7¾, 8¼, 8¾, 9¼, 9¾)"
- e. Shoulder width: 6.5 cm / 2½"
- f. Upper arm circumference: 29.5 (32, 34.5, 37.5, 40.5, 45, 47.5, 51) cm / 11¾ (12¾, 13¾, 14¾, 16, 17¾, 18¾, 20)"
- g. Sleeve length: 32 cm / 12½"
- h. Cuff circumference: 26 (27, 28, 29.5, 32, 34.5, 35.5, 37.5) cm / 10¼ (10¾, 11, 11¾, 12¾, 13¾, 14, 14¾)"



Fête

by Bristol Ivy

CHART A

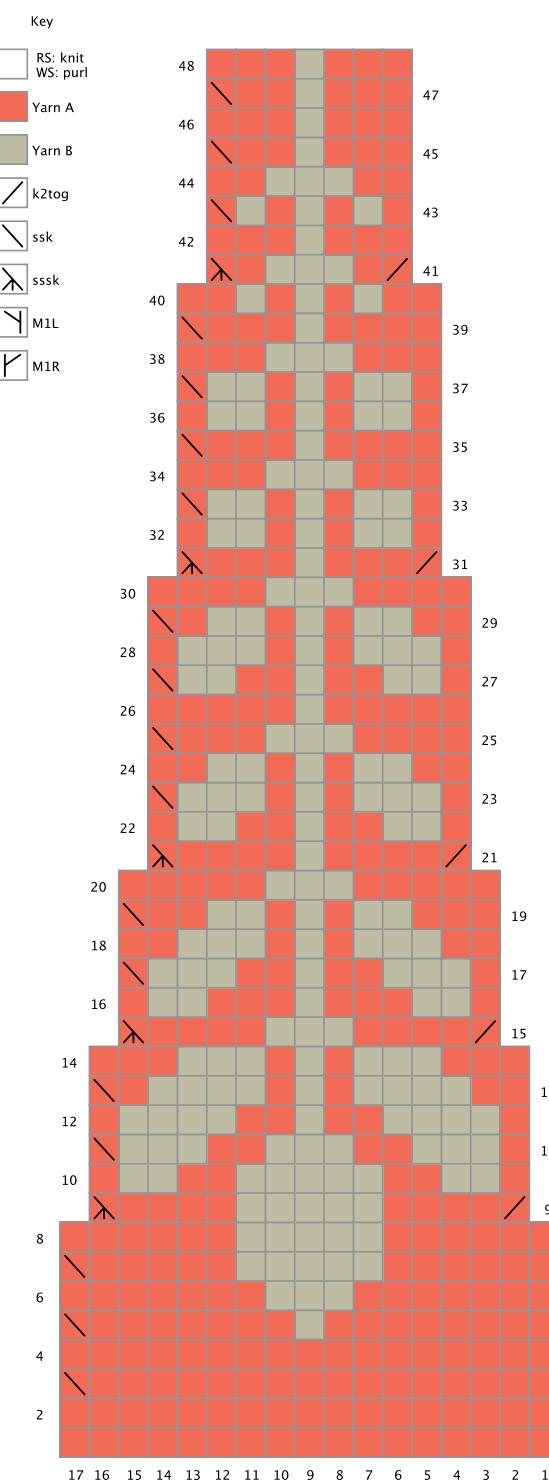
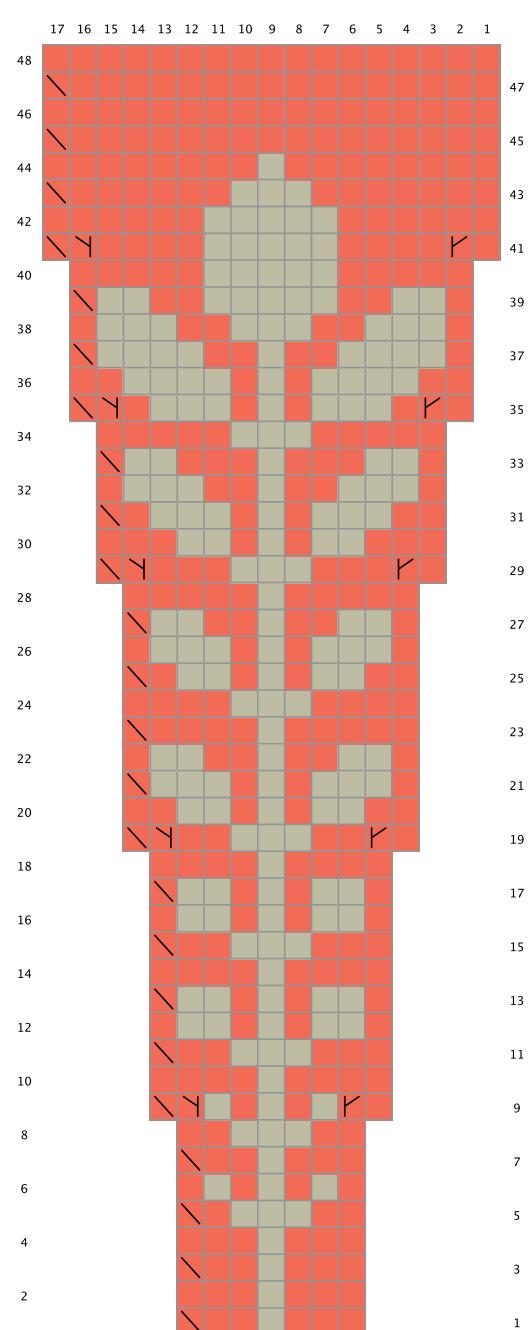


CHART B



Rave

by Alexa Ludeman

One Size: 50 cm / 19½" at widest point x 188 cm / 74" long.

Yarn: Rainbow Heirloom Sweater (Light worsted weight; 100% superwash merino wool; 229 m / 250 yds per 115 g skein)

Shade: New Nailpolish; 3 skeins

Gauge: 20 sts & 30 rows = 10 cm / 4" over garter stitch on 4.5 mm needles after blocking.

21 st cable panel measures 7.5 cm / 3" wide on 4.5 mm needles after blocking.

Needles: 4.5 mm / US 7 knitting needles

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

Notions: 2 stitch markers, cable needle.

Notes: Rave is worked from the tip to the widest point with shaping created by increasing every six rows and a cable panel worked as you go.

Stitch Glossary:

CABLES

3/3 LC: Slip 3 stitches to cable needle, hold in front, k3, k3 from cable needle.

3/3/ RC: Slip 3 stitches to cable needle, hold in back, k3, k3 from cable needle.

PATTERN BEGINS

TIP SECTION

Make a slipknot and place on LH needle.

Row 1 (RS): Kfb. 2 sts

Row 2 (WS): Knit.

Row 3: Kfb, k1. 3 sts

Rows 4-6: Knit.

Row 7: Kfb, k2. 4 sts

Rows 8-10: Knit.

Row 11: Kfb, k3. 5 sts

Rows 12-14: Knit.

INCREASE SECTION

Row 1 (RS): Kfb, k to end. 1 st inc

Rows 2-6: Knit.

Rep rows 1-6 a further 20 times, then rep rows 1-4 only once more. 27 sts

CABLE SECTION

Cable set-up row 1 (RS): K6, PM, [k2, M1] 6 times, k3, PM, k6. 33 sts; 2 markers placed. *Slip markers as you come to them on all following rows.*

Cable set-up row 2 (WS): K to marker, p to next marker, k to end.

Work cable pattern with increases as foll:

Row 1 (RS): Kfb, k to marker, k3, [3/3 LC] 3 times, k to end. 1 st inc

Row 2 (WS and all following WS rows): K to marker, p to next marker, k to end.



Rave

by Alexa Ludeman

Row 3: Knit.

Row 5: K to marker, [3/3 RC] 3 times, k to end.

Row 7: Kfb, k to end. 1 st inc

Row 9: K to marker, k3, [3/3 LC] 3 times, k to end.

Row 11: Knit.

Row 13: Kfb, k to marker, [3/3 RC] 3 times, k to end.

1 st inc

Row 15: Knit.

Row 17: K to marker, k3, [3/3 LC] 3 times, k to end.

Row 19: Kfb, k to end. 1 st inc

Row 21: K to marker, [3/3 RC] 3 times, k to end.

Row 23: Knit.

Row 24 (WS): K to marker, p to next marker, k to end.

Rep rows 1-24 a further 15 times ending with WS row 24. 97 sts

TOP BORDER

Next row (RS): Kfb, k to marker, remove marker, [k1, k2tog] 6 times, k3, remove marker, k to end.

5 sts dec; 92 sts

Knit 5 rows.

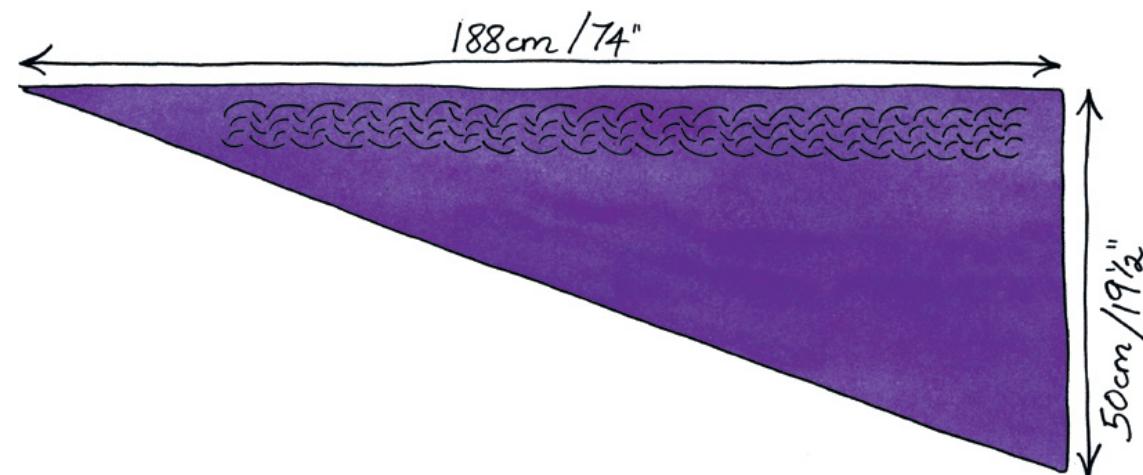
Work Increase Section rows 1-6 a further 3 times.

95 sts

Cast off loosely.

FINISHING

Weave in ends and block to measurements.





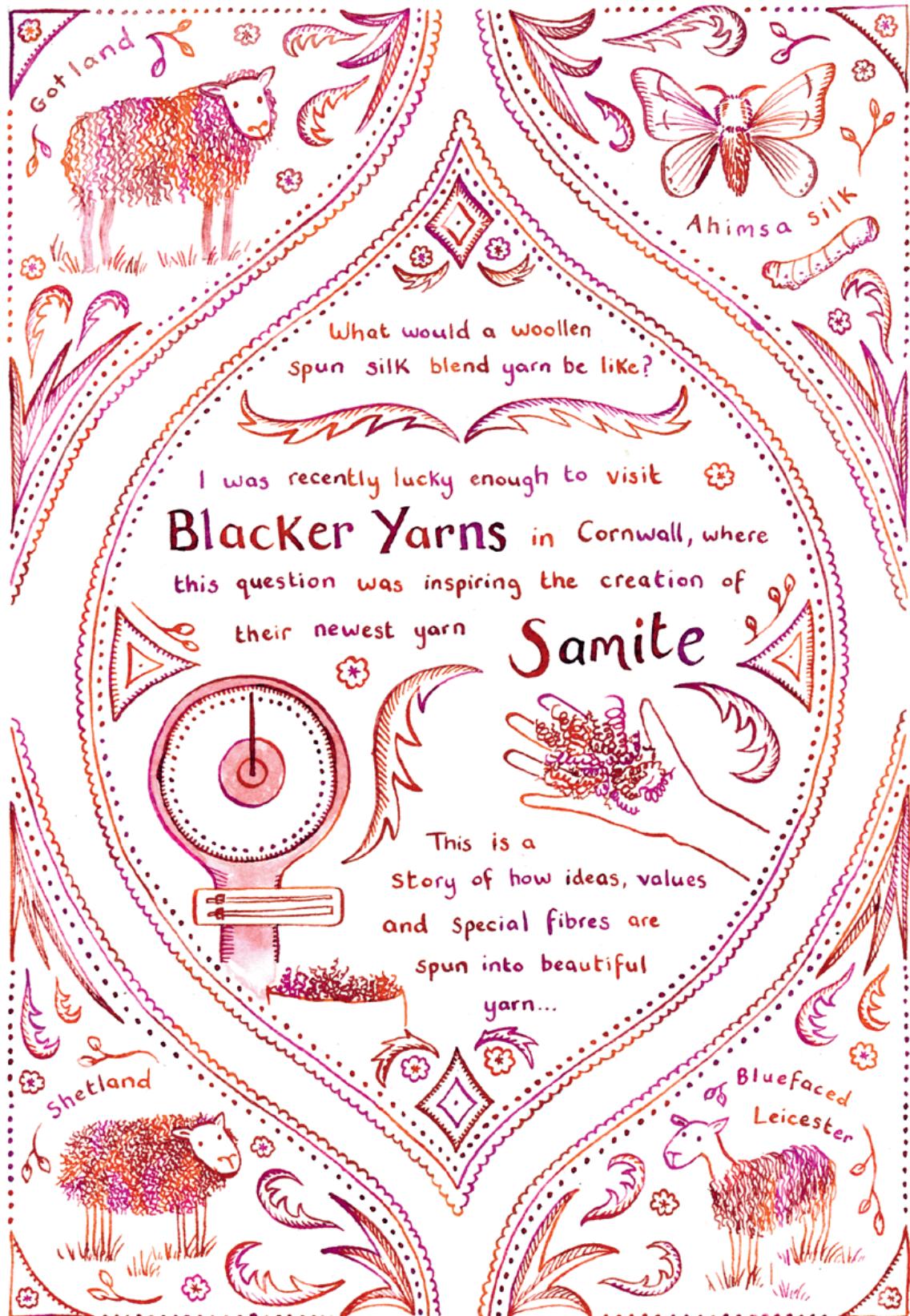
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The carding process is totally mesmerising, almost hypnotic. I could have stood watching it all day!

It disentangles and aligns the fibres, and sets the thickness of the yarn to be spun.

Once through the woollen carding process the fibre starts to look like yarn. The spinning frame adds twist, which prevents the yarn from being easily pulled apart. The amount of twist affects the character of the yarn.

More twist creates a stronger, harder yarn, and less twist creates a softer, more delicate one.





A Peachy Celebration Cake

Recipe by Rebecca Lawrence

For the Cake:

3 x 23 cm / 9" round cake tins.

114 g / ½ cup unsalted butter, softened

280 g / 1¼ cup caster sugar

Seeds scraped from one vanilla pod

3 large eggs

1/2 tsp vanilla extract

390 g / 2½ cups plain flour

2 tsp baking powder

1 tsp baking soda

1 tsp salt

285 g / 2¼ cups plain yoghurt

2 tbsp milk

Frosting:

This makes plenty of frosting, but I like to have lots to make big fluffy clouds all over the cake and still have plenty for the filling.

400 g / 2 cups granulated sugar

8 egg whites

370 g / 1¾ cups unsalted butter, softened

2 tsp vanilla extract

Filling:

1 large jar (approx 300 g) peach jam

Preheat the oven to 160°C / 320°F, grease and line the tins. As there are three layers to this cake, I place my oven racks at thirds in the oven and rotate the cakes halfway through baking to get an even bake.

With an electric mixer, cream the butter, sugar and vanilla seeds together until light and fluffy (about five minutes). Add in the eggs one at a time, beating well between each addition. With the last egg also add the vanilla extract. Beat until well combined.

In a medium bowl, whisk together the flour, baking powder, soda and salt and then add into the mixture a third at a time until just combined, making sure to scrape down the sides of the bowl as you go.

Add the yoghurt and mix again until the mixture comes together, then add the milk to thin slightly.

Divide the batter evenly between the three tins and smooth the tops. Then place in the oven and bake for 25-30 mins until evenly golden, the cakes spring back to the touch and a skewer comes out with moist crumbs, not batter. You may need to rotate the cakes two thirds of the way through cooking to ensure an even bake. Place on a cooling rack and wait 15 minutes before turning out of the tins. Cool completely before frosting.

Place the sugar and egg whites in a large bowl over a saucepan of simmering water. Whisk gently until the sugar melts (the best way to test this is by feeling the mixture between your thumb and forefinger: no grittiness means melted sugar!). Remove the mixture from the heat and use an electric mixer to beat until it is thick and has doubled in size. Add the vanilla extract, begin to add the butter gradually, and continue to whip until it is all combined. Don't worry if it looks curdled, it will come together. Just keep the faith and whip whip whip! If you'd like to make it peach-coloured to match the filling add a drop or two of orange food colouring. Be cautious though, a little goes a long way.

Place a quarter of the frosting into a piping bag and set aside.

To assemble the cake place the first layer on a plate or cake board. Smooth a layer of frosting on the cake, then use the piping bag to pipe frosting in a ring around the edge to hold the jam in. Then smooth half the jam in the middle of the cake within this ring of frosting. Add the cake layer and repeat the process. Then you can use the remaining frosting to coat the cake in a big fluffy layer. There will be plenty!

Finally, stand back and admire your work! This cake is best kept at room temperature to avoid the frosting becoming too set.

"Everyone should have a great celebration cake in their arsenal, and I think this one fits the bill perfectly. It's moist but firm enough to stack, not too sweet but packed with vanilla flavour. This classic cake base can be a delicious canvas for whatever filling and frosting fits the occasion! Here I've opted for light, fluffy Swiss meringue and summery peach jam, but you could use a chocolate buttercream and skip the jam altogether. You may want to add sprinkles or fresh fruit, whatever takes your fancy."





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Guests of Honour

Our Anniversary Issue Contributors

Alexa Ludeman is one half of the designer duo behind Tin Can Knits. Tin Can Knits love all things knitting and design, including lace, cables, textures, garments, accessories and sizes for all, but not seaming. They want the finished items from their patterns to be beautiful and the process of making them to be fun. With clean modern designs and seamless constructions their patterns can be enjoyed on every level.
tincanknits.com

Anna Maltz is a knit detective, ex-art kid, amateur ice cream enthusiast, colour fancier, Londoner, and maker of many things. She is also Pom Pom's resident columnist.
annamaltz.com

Bristol Ivy is a knitting designer and teacher from Portland, Maine. Her work focuses on the intersection of classic tailoring and innovative technique, and has been published with Brooklyn Tweed's Wool People, Quince & Co., Pom Pom Quarterly, Interweave Knits, amirisu, and many more. You can find her at bristolivy.com and on Twitter and Instagram as @bristolivy

Clara Parkes travels the globe in search of the perfect skein of yarn. She is the publisher of Knitter's Review, purveyor of Clara Yarn, and author of numerous books.
ClaraParkes.com

Dianna Walla lives above the Arctic Circle in northern Norway where she studies childhood bilingualism. Both her immediate surroundings and her varied travels inspire her design work, which often features stranded colourwork.
paper-tiger.net

Emily Foden is a dog lover, forest explorer, and textile fanatic. As the founder of Viola, she is happy to spend her days dyeing yarn in her rural Canadian studio. A three-year stint at John Arbon Textiles developed a love of Marmite and lot of yarn knowledge too!
violaandthemoon.com

Fiona Alice is a knitwear designer from Nova Scotia, Canada. She originally studied other textile mediums at the Nova Scotia College of Art and Design University. However, it was not until she began to work in a local yarn shop that she decided to peruse her love of knitting full-time. In 2015, Fiona published her first book, *Take Heart: A Transatlantic Knitting Journey*, a collection of knitted accessories published by Pom Pom Press.
fionaalice.com

Francesca Hughes is a knitwear designer, wool enthusiast, spinning apprentice and gold button collector. More is more when it comes to colour and texture.
ravelry.com/designers/francesca-hughes

Joji Locatelli enjoys living her life in sunny Buenos Aires, Argentina, while dreaming of visiting the rest of the world armed with knitting needles and yarn. She believes life is much sweeter when served with coffee and chocolate.
jojiknits.com

Juju Vail studied fashion design in Canada and ran a knitwear business that sold handknits in North America. An MA in textile design brought her to London, over twenty-six years ago. She has her finger in many pies: writing textile books; designing knits and patterns, sewing, painting and photography. She loves to research and explore new techniques. Juju is a continental "picker" and believes herself to be the world's fastest knitter but hasn't proved it yet.
jujuvail.com

Julia Farwell-Clay keeps her hands busy with her knitting, her garden, and a renewed interest in sewing clothes. She lives with her husband and the youngest of her three children in Concord, Massachusetts.
juliafarwellclay.com

Katie Green is an author, illustrator, and craftaholic, best known for her long-running zine The Green Bean, and her graphic memoir Lighter Than My Shadow. When she's not drawing comics she's usually found knitting with a bucket of tea to hand, or walking in the lovely English countryside. She lives in a tiny cottage halfway between Dartmoor and the sea with her partner and their rescue dog, Jack.
katieggreen.co.uk

Kiyomi Burgin is a Canadian hand-knitting designer living in Brooklyn, NY with her husband and food obsessed cat.
needleleafknits.com

Linda Dubec is a Swedish designer who loves textile crafts, flea markets, cats and romantic dramas set in rural 19th century England. She dreams of a home in the countryside with a wool mill in the barn but is currently living in the city of Malmö in southern Sweden.
lindadubec.com

As well as her tech editing work with Pom Pom, **Rachel Atkinson** is the owner of British wool label, Daughter of a Shepherd.
daughterofashepherd.com

Rachel Coopey was drawn to sock knitting when she bought three skeins of hand-dyed sock yarn because they were so beautiful and thought she'd give knitting a pair of socks a try. She has had a pair of socks on the needles ever since! You can keep up with her new designs and KALs at coopknits.co.uk and in her group on Ravelry.

Rebecca Lawrence is currently pursuing her dream of being a vintner and sommelier, and her freelance work as a recipe developer means she hasn't had to leave out her love of food. When she's not raving about Italian reds, or running food and wine pairing evenings, she can be found in her garden or curled up with her knitting, usually accompanied by a large glass of something.
rosmarionoevino.com

Sachiko Burgin is a knitter in Toronto, Canada who loves all things crafty and handmade. See her current projects on Ravelry.com as Chiko and Instagram as *sachikobee*.

Thea Colman combined her love of knitting and design with a longtime interest in cocktails to create a second career that now justifies all her favorite purchases, after leaving a career in advertising to raise her daughters. She plays with a mix of styles, details, and construction methods in her designs, and loves to find motifs that look more difficult than they actually are. Each of Thea's patterns are named after a drink, so both knitting and cocktails are often posted on her Instagram feed under @theacolman, or discussed on her blog babycocktails.com and in her Ravelry group.

Veera Välimäki knits and designs in Finland, in a small village near Helsinki. She loves garter stitch, all kinds of short rows and always has too many projects on her needles. Veera wants to create modern designs that are great to wear and fun to knit.
rainknitwear.com



Wool Gathering



Anzula - anzula.com

Brooklyn Tweed - brooklyntweed.com

Coop Knits - coopknits.co.uk

The Fibre Co. - thefibreco.com

The Island Wool Company - islandwool.co.uk

Jill Draper Makes Stuff - etsy.com/shop/jilldrapermakesstuff

John Arbon Textiles - arbon.com

Julie Asselin - julie-asselin.com

Kettle Yarn Co. - kettleyarnco.co.uk

La Bien Aimée - labienaimee.com

Madelinetosh - madelinetosh.com

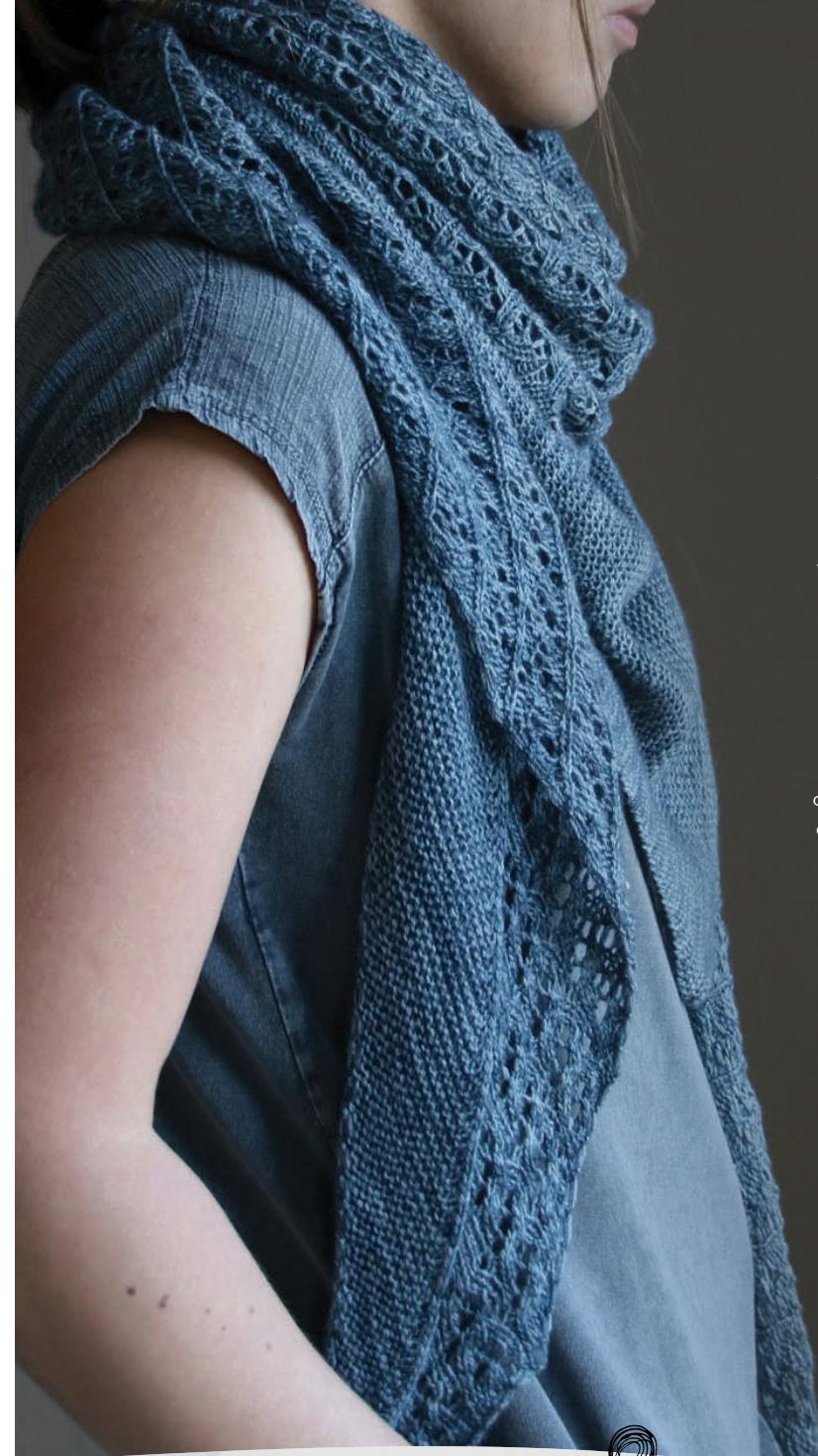
O-Wool - o-wool.com

Quince & Co. - quinceandco.com

Rainbow Heirloom - rainbowheirloom.com

The Uncommon Thread - theuncommonthread.co.uk

Viola - violaandthemoon.com



The Yarn
Collective

“ Inspiration for me usually starts with the yarn! I need to see the yarn, to hold it in my hand. What does it look like? Is it heavy, or lightweight? How does the colourway appear in daylight when you turn the skein in your hands?

For this design I knew that I wanted to use two strands held double, and **Washed Denim** is one of my favourite colours from my palette.

I chose a pattern that uses garter stitch on one side and a beautiful lace pattern on the other to showcase how this yarn works for both. The hand-dye effect adds a certain depth to the pattern which is just lovely!

The pattern is called **Secretkeeper**, for sometimes knitting can feel like weaving in little secrets into the fabric as you go. Thoughts that you won't share with anyone, just with your knitting... ”

Mairlynd

- Melanie Berg

Secretkeeper | Lace Shawl

The Yarn Collective | Portland Lace

Curated by | Melanie Berg



Working with inspiring independent designers to create artisan yarns.

www.TheYarnCollective.com

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Find Melanie Berg's Pattern & Yarn exclusively available at www.LoveKnitting.com

