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LATE WINTER 2020



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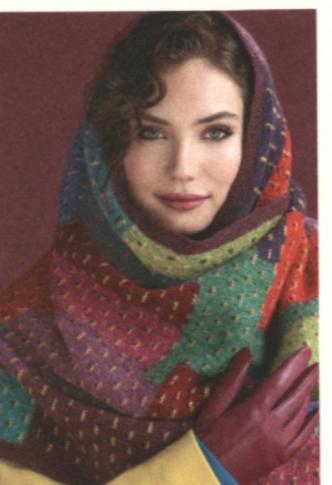
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WIN A COVER KIT

For a chance to win enough yarn to complete Kaffe Fassett's Overlapping Patches wrap, email editors@sohopub.com. The deadline is May 1, 2020.



on our cover

Kaffe Fassett's brilliant wrap is simply stunning in Rowan's Felted Tweed. Photograph by Jack Deutsch. Styled by Natasha Senko Thalman. Hair and makeup styled by Cindy Adams.



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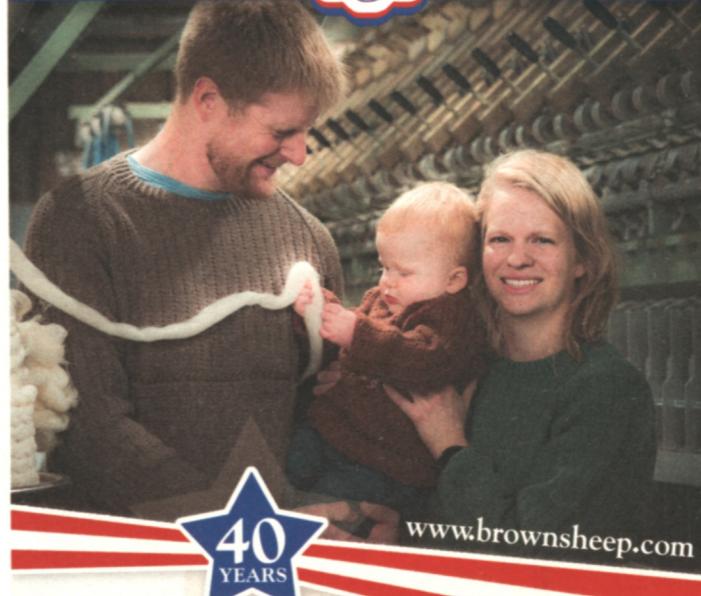
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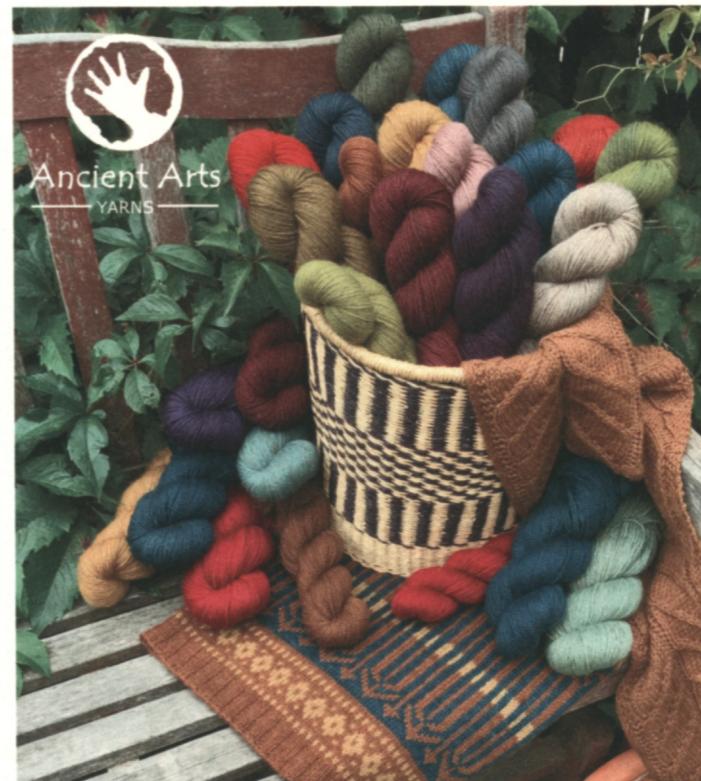


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Editor's Letter

LATE WINTER 2020

STAFF'S FAVE FINISHING TIPS

Here are a few tips and design elements for the perfect finished piece.

- Using fabric clips to hold your work together while you seam is an easy way to make sure your pieces line up. Block before you seam pieces together, and then again, lightly, after you seam them together.

—Matthew Schrank,
Yarn Editor

- Turn a yoga mat into a blocking mat. Two, laid end to end, are perfect for long scarves.

—Donna L. Ng,
Copy Chief

- In my design Sunday Brunch (page 40) I added a joined-in "collar stay" using a crochet hook at the wrong side of the back neck to keep the somewhat wide neckline from falling off the shoulders. I innovate this kind of finishing to solve a problem.

—Mari Lynn Patrick,
Contributing
Patterns Editor

SPECIAL ADVERTISING SECTION

Final Touches

These splendid tools and notions will spur that WIP over the finish line.

Page 28

GUEST EDITOR JOJI LOCATELLI

Page 46



INSIDE JOJI'S DESIGN MIND

This Argentine knitwear designer, a former general practitioner, has taken the knitting world by storm. Her warm smile, charming personality, and generosity of spirit make her one of the most sought-after designers and teachers in the knitting world today. She showcases her talent with this stunning Fluo Flow wrap. See how she interprets an '80s comeback in modern knitwear.

COLORWAY OPTIONS

HAVE IT YOUR WAY

DOMINANT COLOR



GRAY/BLUE



BLUE/GRAY

HAVE IT YOUR WAY



Not a fan of neon? Swap out the yellow (Spectacle) with a blue (Lapis, above left) for Yekaterina Burmatnova's BRIOCHE CARDI (page 50). Decide your preferred dominant color before seaming.

COMING NEXT ISSUE: SPRING/SUMMER 2020

Capsule Collection, a mix-and-match wardrobe knit in neutral shades. Four year-round styles knit up in Classic Blue, the color of the year. Reversible Shawls in bold colors will brighten any outfit.

ON SALE May 12, 2020

Living in Color

If I had to name one theme that runs throughout this issue, I'd have to say "color." I didn't realize it at the time, but looking back, I know that color was what influenced me the most as I was putting together these stories.

When Joji Locatelli agreed to be our guest editor for this issue, focusing on an Eighties theme, bright colors were certainly at the top of our list. Funnily enough, while chatting with Joji during her Knitterviews podcast interview for *Vogue Knitting*, I asked her what was her favorite color to wear and she answered, laughing, "Black." I had to chuckle as well, since my mainstay wardrobe too is made up mostly of various shades of black. Many of us may be a bit afraid to leave our comfort zone, but deep down I think bright colors spark a positive reaction in all of us. And with the cold, dark, and long days of winter soon to be a thing of the past, those sunny yellows, cool blues, shocking pinks, and verdant greens bring about a feeling of hope and all-around happiness.

Some of you may believe that neons and bright primaries are not for you, and that is fine. When Caroline Sommerfeld of Ancient Arts Fibre Crafts was packing up the bright yellow Merino DK called Spectacle (shown at bottom right) for us, she expressed concern that it would be too bright to use in a sweater. We thought otherwise but decided to show a more traditional pairing of blue and gray as well (see the swatches at left) so knitters could envision a more subdued palette. That led me to include a few other color options for our fashion feature "80s Rewind" (see Trending Now, page 14). At the end of the day, I believe that we should wear what makes us feel good about ourselves, so go bold or not: knitter's choice.

I would like to give a special shout-out to our events team, Gabby, Beth, Karima, and Erin, whose long, tireless hours made our tenth-anniversary Knitting Live! event in New York in January such a huge success. And to our staff, teachers, speakers, volunteers, sponsors, vendors, and, of course, all those who attended, many thanks for your support and enthusiasm. May we continue this journey into the next decade.

carla@vogueknitting.com

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moving the needle

Our Latest Obsessions

RETURN TO THE FOLD

1, 5. We've shown just two of the many ways (see image 5, facing page) to use Beautiful Syster's multitasking Heather tote with a cotton exterior and canvas interior. For the knitter on the go, it hangs at the perfect length from your arm. Sitting and knitting? There are a number of clever ways to arrange the strap and flaps into a handsome knitting bowl. www.beautifulsyster.com



MARCUS TULLIS

BY MOLLY POHLIG



2



3



5



6



2. Lykke Crafts keeps adding more stunning ways to "make happy," and the Umber set of 6-inch wooden double points in U.S. sizes 0-5 is no exception. www.knittingfever.com 3. Keep track of everything in your **Knitter's Planner**, from dates and deadlines to projects, swatches, and notes, with myriad covers and designs to choose from. www.knittersplanner.com 4. Serious crafters need one of **TillyFlopDesigns**' greeting cards that turn into a friendly warning to stop busybodies at the craft-room door (unless they come bearing gifts). www.etsy.com/shop/tillyflopdesigns 6. The marriage of form and function, always evidenced in **Cocoknits** tools, is on display once again in this flight of 120 stitch markers, 24 each of five styles: split rings, triangles, and three sizes of circles. www.cocoknits.com

Breed-Specific Yarns

Utilizing fiber from one or two chosen breeds, these yarns highlight the strengths of those sheep, making for garments and accessories as unique as the animals. BY MOLLY POHLIG



• Koigu's website says, "Every sheep breed has a purpose." The purpose of rustic, hardy KOIGU ORIGINS Corriedale (100% Corriedale; 200yds/90g) and Corriedale + Gotland (70% Corriedale, 30% Gotland; 200yds/90g) is to be among your new favorite DK weights. www.koiguorigins.com

MARCUS TULLUS

- Blending single-breed merino and a crossbreed, HUDSON + WEST CO. Forge (70% U.S. merino, 30% U.S. Corriedale; 235yds/100g) is a heathered, balanced, three-ply worsted that can bloom with the best of them. www.hudsonandwestco.com

- THE FIBRE CO. Lore (100% Romney lambswool; 273yds/100g) takes the heavy fleece of the English Romney and transforms it into a sturdy wool that's ideal for winter accessories. www.thefibreco.com

- Take a springy old-breed sheep, add a lustrous modern breed, and you'll get the elegant ANCIENT ARTS YARNS Lascaux Fine (25% Manx Loaghtan wool, 75% Punta Arenas wool; 385yds/100g), a smooth fingering-weight beauty. www.ancientartsfibre.com

- KELBOURNE WOOLENS/ NAVIA Brushed Tradition (100% Faroese wool; 328yds/100g) is a wholly unique offering: a bucolic sport weight with a fleece that is brushed for a surprisingly airy finished skein. www.kelbournewoolens.com

- Two British longwool fibers combine in FLYING FIBERS YARN COMPANY Yorkshire Medley (50% Wensleydale wool, 50% Blue Faced Leicester wool; 262yds/100g) for a lovely blend of sheen and softness. www.flyingfibers.com

- Rambouillet sheep originally hail from France. This multi-cultural skein gets its sought-after fleece from Rambouilletts in New Mexico and sends it to Vermont to be spun into GREEN MOUNTAIN SPINNERY New Mexico Organic (100% Rambouillet; 180yds/56g). www.spinnery.com



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PALETTE PLAY

Mixing It Up

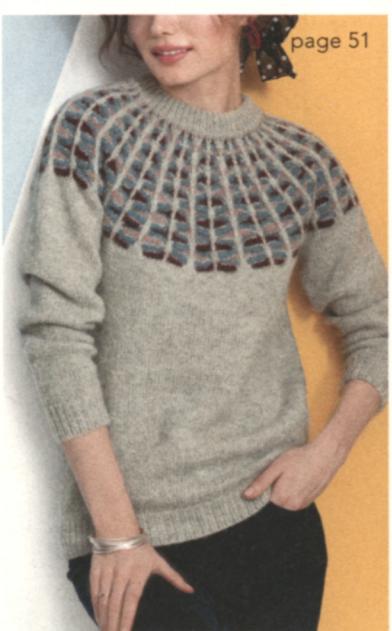
With its penchant for teased bangs and ice-cream-cone silhouettes (mountainous shoulder pads, anyone?), the Eighties aesthetic was all about excess. Think Madonna in *Desperately Seeking Susan*, Molly Ringwald in *Pretty in Pink*, and a color palette that wasn't afraid to get a little loud. Pop artist Keith Haring took a graffiti-inspired route, with bold, cartoonish lines and primary colors, while Jeff Koons was having a shiny sculpture moment. So how do you translate all that energy and riotous color into your knitting?

One easy way to do it is with fluorescents, particularly hot pink. Don't feel pressured to use them all at once, though: Just one bright pop against a muted background can work wonders (see alternate-colorway suggestions for Wei Wilkins's cowl, bottom right). Fancy flashing some acid yellow? Add some extra excitement by pairing it with Miami-influenced pastels (see Joji Locatelli's shawl, top left). If muted tones are more your thing, you can't go wrong with the colors of a vintage jeans jacket reminiscent of *Born in the U.S.A.*-era Bruce Springsteen (see Laura Barker's yoke sweater, bottom left). Most important of all when mapping your '80s-inspired color palette? The decade's carefree spirit!



FROM ICY BLUE TO MELLOW YELLOW

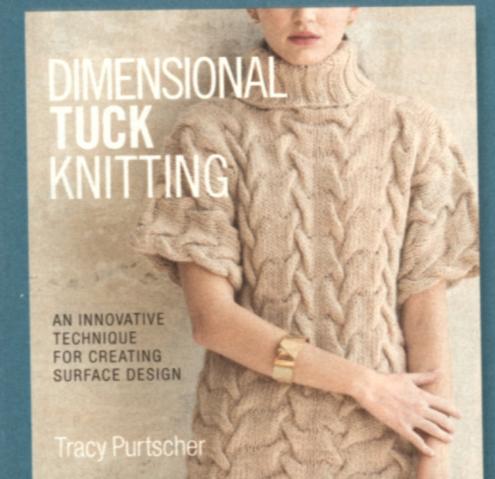
Choose these warm colors of Alegria from Manos del Uruguay for an updated look: UGLY DUCKLING (A), TURMERIC (B), PEACHBLOSSOM (C), SPIRULINA (D), and JUANITA (E).



FROM GRAY TONES TO MOODY BLUES

Try Sugar Bush Yarns' *Bold*, a 100 percent extra-fine merino wool, in cool shades of CHESTNUT TREE (A), MOSSY TEAL (B), DEEP BLUE SUPERIOR (C), and OCEAN BAY (MC).

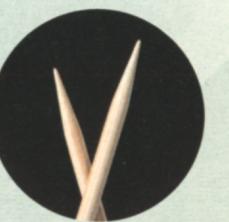
DISCOVER A WHOLE NEW DIMENSION OF TEXTURE



Tracy Purtscher

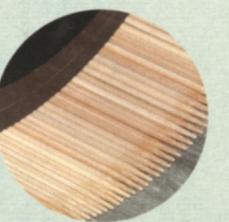
The perfect new technique for all yarn weights, all projects and every knitter who loves texture.

ON SALE NOW



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Art No. 3011/0 - 3016/10.5
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- Double pointed: 5 in (12 sizes: 0-10.5), 7 in (15 size: 0-15)
- Circular: 9 in (9 sizes: 0-8), 16 in (15 size: 0-15), 24 in (17 size: 0-19), 29 in (17 size: 0-19), 36 in (17 size: 0-19), 48 in (12 size: 0-10.5)

We only use consciously selected materials and focus on improving the ease and comfort of your knitting experience.

Art No. 348

Yarn Guide

Helpful to use while knitting with two or more yarns.



Art No. 3009

Bamboo Knitting Repair Hooks

Repair dropped stitches and correct mistakes in your knitting projects.



Two sizes included: 1/8" (3.5mm) and 3/16" (4.5mm)



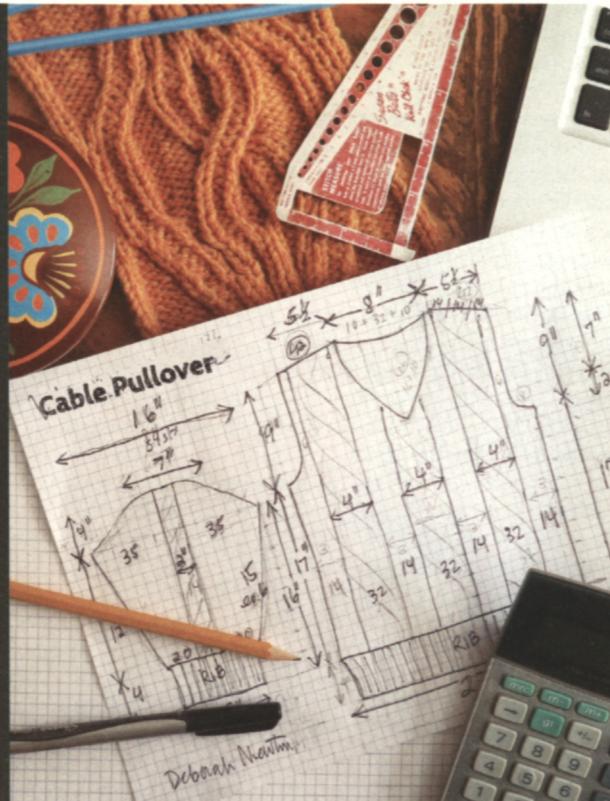
The Designer's Eye

A workshop with knitwear design icon DEBORAH NEWTON helps aspiring makers take their concepts from pencil to needles. BY DONNA L. NG



LEARNING TO SEE
"Capturing a design on paper is so important. I start by sketching ideas, always inspired by a swatch. Then I draw a detailed schematic diagram to help me envision the shape and size of my knitted pieces, and also where the patterning will be. I share these skills with my students."

—DEBORAH NEWTON



THE FERRY TO BLOCK ISLAND from Point Judith, Rhode Island, takes a little under an hour—unless you opt for the high-speed ferry, which cuts the trip to thirty minutes. But why rush when you can enjoy the ride and views of the village as the boat pulls away from the harbor? Soon enough you'll be docking in New Shoreham, the smallest town in the nation's smallest state. Measuring just seven miles long by three miles wide, Block Island is a perfect base for activities from hiking or bird-watching, to fishing or sailing, to relaxing on the beach or enjoying the dining scene—and boning up on your knitting skills.

This past September, the third annual knitwear design workshop with Deborah Newton was hosted by North Light Fibers, a family-owned micro yarn mill that has been producing handcrafted yarns on the island since 2011. It's a five-day, four-night retreat where a small group of passionate knitters can learn about the process and technical aspects of knitwear design, starting with the fibers and yarn and flowing to pattern development and finished instructions. There is a real focus on how to capture inspirations and translate them to paper, swatches, and knitted garments. Newton, the author of *Good Measure: Knit a Perfect Fit Every Time* and *Finishing School: A Master Class for Knitters*, has been designing knitwear professionally for over thirty years. She lives in Providence, Rhode Island, less than an hour's drive from the ferry, and has been visiting Block Island ("my favorite place," she says) for decades.

"When I met Sven and Laura Risom, who own North Light Fibers, I

DONNA L. NG is a native New Yorker, grammar geek, yogi, and Portuguese-style knitter. She visited Block Island with her husband for the first time last June.

happened to mention that I wanted to teach a knitwear design workshop," Newton says. "They were so enthusiastic, and they arrange all the great meals and accommodations, as well as island activities. A lot of people bring their spouses and friends. Our hotel has a great view of the ocean, and many of the designers love to sit and knit outside in our time off."

The mix of students includes some who have never designed before, and others who want to refine their skills. "My presentation works for anyone on the designer path, and the students also inspire each other," Newton says. "Those who are more advanced can learn to solve problems they have encountered. Those who are beginning learn the 'right way' to design, right from the start. I love that people arrive with no sense of how to develop a design—or a confused approach—and come away with solid information on how to get from the initial swatch to the finished pattern. Sharing this information, what works for me so successfully, with others is so satisfying."

Workshop participants have designed everything from shawls and cowls to hats, scarves, and sweaters, either for their personal use or to market on Ravelry and elsewhere. This year, they also contributed to a unique throw inspired by the sights of Block Island—the ferry, beach roses, an osprey with a glittering eye, a bicycle leaning on a fence, various nautical motifs and, naturally, a pair of alpacas. (North Light Fibers is located at the 1661 Farm and Gardens, home to alpacas, llamas, goats, sheep, and a yak named Justice, as well as more exotic animals including kangaroos, lemurs, emus, and camels.) The whimsical throw features an array of stitchwork and patterns including intarsia, slip stitch, I-cord, embroidery, and applique.

COURTESY OF DEBORAH NEWTON AND NORTH LIGHT FIBERS



TO SEE A FULL VIEW of the Block Island throw, visit www.northlightfibers.com/pages/bi-inspirations-afghan.

Newton (at left), Laura Risom (back row, second from right), and students posing by their work at Knitting Live! 2020 in New York.

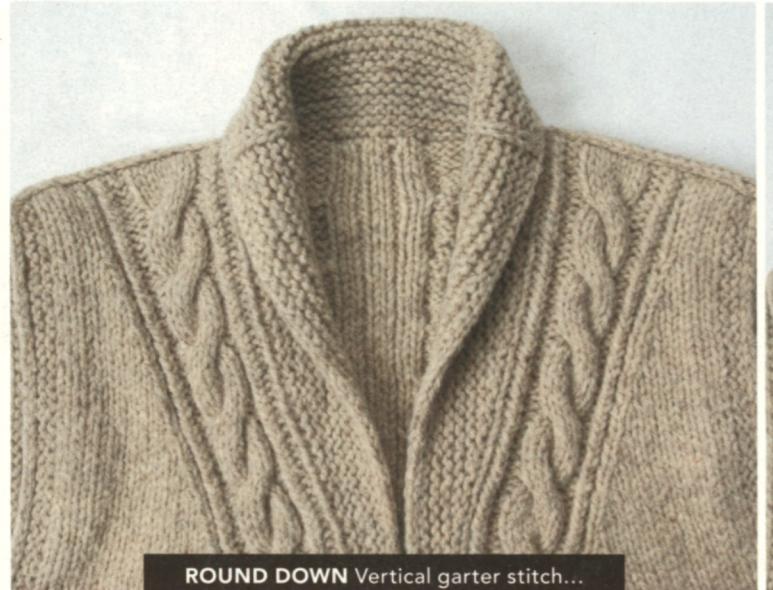


wear design, attending the workshop is an opportunity to experience the pleasures of Block Island after the summer's crush of tourists has dispersed. There are Victorian-era hotels, two lighthouses, miles of hiking trails and beaches (Newton, an avid swimmer, says the ocean water is still nice and warm), and 250-foot-high coastal cliffs, and everything is either walkable, bikeable, or accessible by taxi. Almost half of the island is protected land. "The workshop coincides with bird migration season, and we visit the Block Island Bird Banding Station and get a chance to release a bird back to the wild," says Newton. "I've held many different birds over the years. It is an unforgettable and one-of-a-kind experience."

Aspiring designers, take note: The same could be said for Deborah Newton's knitwear design workshop at North Light Fibers. And even if you don't wish to learn how to design your own patterns, if you visit Block Island, you'll be welcome to tour the mill and meet the alpacas. ■

It's a Shawl Thing

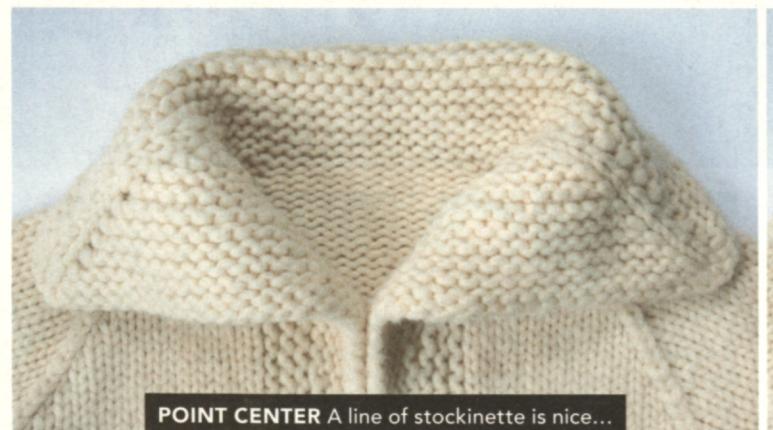
Knit on a collar that looks good turned up or down.



ROUND DOWN Vertical garter stitch...



ROUND UP ...makes the collar reversible.



POINT CENTER A line of stockinette is nice...



POINT SPREAD ...however you fold the collar.

THERE ARE NUMEROUS WAYS TO KNIT A SHAWL COLLAR.

Some designs include the collar to be knitted in along with the garment, while others—more simply—knit the collar onto the jacket afterward. I will discuss the simpler of the two, with options for either a rounded collar or a pointed lapel.

This method is worked vertically in garter stitch, which is noncurling and reversible, so it matters not whether the collar is turned up or down.

Both the lower cardigan border and the shawl collar are worked together as a single unit, and are knitted directly onto the body (there is usually a slight V-neck shaping on the body) by knitting-up stitches from one front selvedge, around the neck, and down the other side.

If you are going to add this garter-stitch border to a garter-stitch garment, you can take advantage of the squareness of this fabric, and knit up one stitch for each ridge in order to achieve a nice flat proportion of vertical ridges to horizontal stitches.

If adding this perpendicular garter-stitch border to a stockinette-stitch

body, consider the stitch-to-row ratio of the main stockinette body vs. the square (stitch-to-ridge) ratio of garter stitch, and skip body stitches accordingly. Compare the row gauge of your stockinette stitch to the stitch gauge of your garter stitch. For instance, the ratio might be 4 garter stitches for every 5 stockinette-stitch rounds, in which case you would pick up 1 stitch for each round 4x, then skip the 5th round. Empirical testing is often required. The goal is to have the border lie flat, and not hang below the lower edge of the body (unless that is a specific Design Feature).

After the vest or cardigan is complete (worked either flat, or circular and cut), you now must decide upon a method of knitting-up. If you planned to knit on this border afterward, likely you initially assigned a Knit-Up stitch running the length of each side of the garment.

When I use matching wool, I often like to begin at the lower left front corner, and choose which part of the Knit-Up stitch to work into. That way, I am producing the first garter-stitch ridge on the outside, and it is nestled as close as possible to the body of the garment.

If the border is a contrasting color (cc), you can achieve the same closeness and still avoid a cc-blip as follows: Begin at the lower right front corner, and dive between 2 stitches (or between the two halves of the Knit-Up stitch), and hook up the cc from below the fabric (see my article "Knit Up or Pick Up & Knit" in the Holiday 2019 issue).

With all front and neck stitches on one needle, you are ready to shape the collar. (Note: If knitting a large size in thick wool, it might be more comfortable to have the stitches on two 40"/100cm-long circular needles, and knit with a third.) Begin by knitting one or two ridges on all stitches.

ROUND COLLAR: From lower front corner (see above whether L or R), into the Knit-Up stitch, knit up the ratio you have determined. Note: When you get to the beginning of the V-neck shaping (if you have included that), do not skip any stitches, but work a straight 1-to-1 ratio along the diagonal. Also, when knitting-up in the same direction as the body fabric (across the neck-back), do not skip any stitches.

Now mirror-image the foregoing down the other side. Turn. Knit back. Turn. Knit to 10 sts past the center neck-back stitch. Turn, k20. Turn, k22. Turn, k24. Turn, k26, etc. When you have 8 ridges at center back, work an increase (m1, k2) across the neck-back, between the shoulders. This will allow the turned-down part of the collar to lie nice and flat.

Instead of advancing 2 sts at the end of each row, work 3 sts further each time, until you reach the beginning of the V-neck shaping (about 16 ridges at neck-back). Continue to lower edge. Work back and forth on all border sts for 4 to 6 more rows (2 to 3 more ridges). Cast off in 2-stitch I-cord.

Naturally, you may opt to make both the border and the collar deeper or shallower by adding or subtracting full ridges between the short rows at the beginning, middle, or end.

The rounded collar shown is rather shallow, and that single line of stockinette stitch was achieved by working a Reversible Phoney Seam in garter stitch once the collar was finished. It is a continuation of the shoulder seam and is apparent whether the collar is up or down.

POINTED-LAPEL COLLAR: Knit up stitches as for the round collar. After one plain ridge on all stitches, mark an increase point on each front, about an inch or two shy of the shoulder top. Work an increase each side of each marked stitch, every other row. (On the example shown, I purled the marked stitch on the underside to make a stockinette-stitch center on the public side. And an e-wrap was used for the increases.) Work the increases consistently and begin a series of short rows as follows: On the 2nd ridge, work to 1.5"/4cm past the second marked stitch, wrap & turn to the same spot on the other side, wrap & turn, and complete the row to the lower edge. On the next ridge, work to 4.5"/11.5cm past the marked stitch, wrap & turn, and proceed as above. You can space the short rows as you wish—with each one having the added distance of the continuing corner increases. My short-row turns were worked at 1.5", 4.5", 7.5", 10.5", and 13.5"/4, 11.5, 19, 26.5, 34cm, and after a final full plain ridge, I cast off in purl from the "right" side.

Elizabeth Zimmermann designed a number of shawl-collared garments, and three of them include a knitted-in collar as an integral part: her Long Collared Jacket and Suspender Sweater (both are in the book *Knit One Knit All*), plus the splendidly collared SPP#51 The Elizabeth Zimmermann Coat. ■

MEG SWANSEN is an author, designer, teacher, and owner of Schoolhouse Press (www.schoolhousepress.com).

FOR THE ARCHIVISTS AMONG YOU, this Shawl Collar Vest design was printed in full in the Early Fall 2013 issue. Instructions are also available on DVD or in the book, *Handknitting with Meg Swansen*, at www.schoolhousepress.com

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KNITTERS HIGHLIGHTS

- Mingle with designers Brandi Harper and Franklin Habit and attend their specialty knitting classes on board
- Attend port-side Q&A panel with Andrea Mowry, Mary Jane Mucklestone & Bristol Ivy
- Shopping excursions, hand-selected yarn that has been exclusively dyed for the tour group
- Wool & Wine Excursion
- Enjoy an exclusive cocktail party with your fellow knitters

14-DAY TOUR THROUGH INDIA

Guest Laura Zander, co-founder & co-owner of
Jimmy Beans Wool (della 0, Namaste & MadTosh)
October 25 - November 7, 2020



DELHI | JAIPUR | RANTHAMBORE | AGRA | TAJ MAHAL

KNITTERS HIGHLIGHTS

- Two specialty knitting classes with Dr Shruti Sharma & Dr. Priya Shashank
- Visit a printing workshop and the Blue Pottery Workshop
- Visit Knitter's Pride Needle Manufacturer and enjoy a gala dinner
- Visit a local knitting institute and learn about local designs
- Shop the bazaars and markets for amazing wools and textiles
- Additional stops and sightseeing



9-DAY TOUR THROUGH NORWAY

April 16 - April 24, 2021

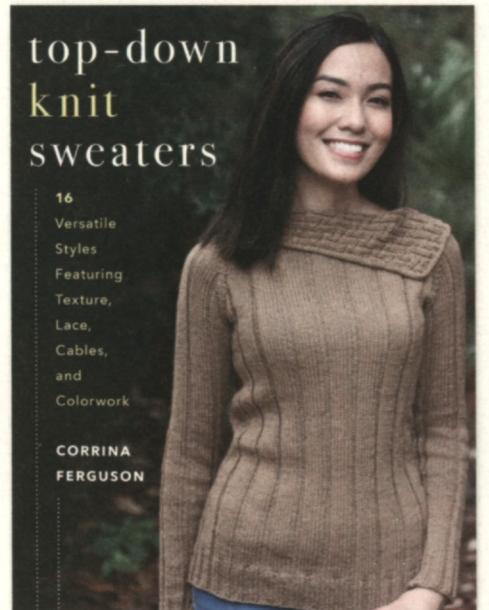
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KNITTERS HIGHLIGHTS

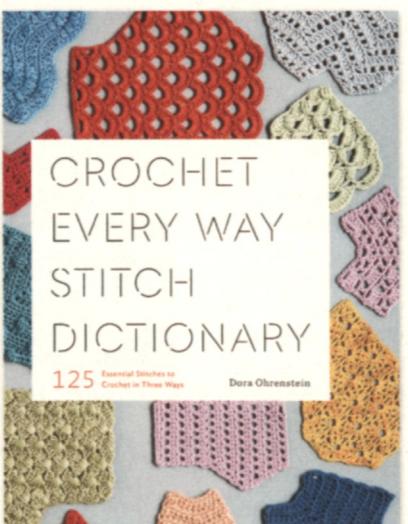
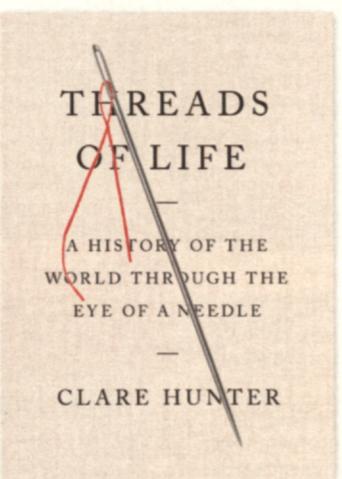
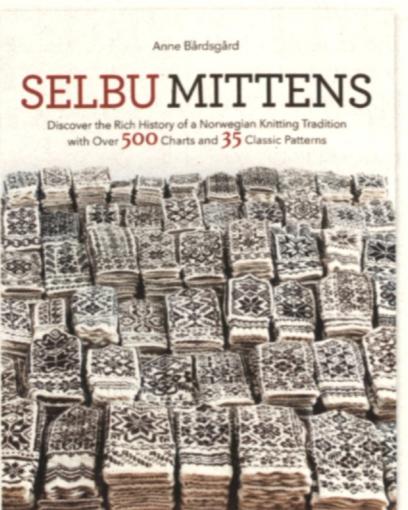
- Two specialty knitting classes with local artists who will share the designs of Norway
- Visit the Folk Museum with a guided tour of the Knitting and Bundad exhibits
- Take a tour of Dale of Norway and Oleana sweater factories
- Go on a guided tour at the Norwegian Knitting Museum
- Additional stops and sightseeing

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Chic big-yarn projects, a definitive crochet resource, and more



BY LESLIE PETROVSKI

Loopy Mango Knitting: 34 Fashionable Pieces You Can Make in a Day

By Oejong Kim
(Abrams; \$29.99)

Whether you are making your first halting knit stitches or simply love a good statement sweater, *Loopy Mango Knitting* contains the smooshy projects of your dreams. Author Oejong Kim, co-founder with Anna Pulvermacher of Loopy Mango—which sells finished goods, knitting supplies, and patterns—puts forth almost three dozen youthful, vibrant accessories, garments, and home décor items in the first book from the biggy yarn brand. Specializing in speedy, big-needle knitting, Loopy Mango has made a name for itself by offering hip, instant-gratification projects and tools beginners can master while also appealing to veterans with its exaggerated fashionable silhouettes. From designs labeled “absolute beginner,” including the one-hour Helsinki Hat (a viral phenomenon in Korea), to the intermediate-level get-stopped-on-the-street Super Cropped Cardigan, there are 34 chic designs to tempt you and your size 19 needles. Even cooler? Most of these projects are available from the company as kits, and some feature Loopy Mango’s dramatic sourced-and-made-in-the-U.S.A. Big Loop Yarn.

Crochet Every Way Stitch Dictionary: 125 Essential Stitches to Crochet in Three Ways

By Dora Ohrenstein
(Abrams; \$27.50)

There have been times in recent years when the worlds of fashion and crafting collided in such a way as to render crochet not only the “new yoga” but also “not your grandma’s afghan habit.” Somehow, though, this amazing craft, which can bestow plodding English-style knitters (pointing needle at self) with the gift of speed and the ability to create cool, boho pieces, never seems to catch the fire it deserves. While we wait for crochet to have its moment in the sun, we must be grateful for designers like Dora Ohrenstein, who have been laboring in the trenches, pushing the discipline technically and stylistically. The author of *Custom Crocheted Sweaters* and *Top-Down Crochet Sweaters*, Ohrenstein adds an important work to the crochet canon in the form of this critical reference. Filled with dozens of stitch patterns including shells, bobbles, ripples, pineapples, and more, *Crochet Every Way* documents the basics of every stitch, while also demonstrating how to increase and decrease at the edges of every pattern and shape internally. Each entry in this handsome volume comes with a description, samples, charts, and written instructions on how to shape the stitch without

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distorting the pattern. Crochet designers—and those aspiring—will want to add Ohrenstein’s latest contribution to their collections.

Selbu Mittens: Discover the Rich History of a Norwegian Knitting Tradition with Over 500 Charts and 35 Classic Patterns

By Anne Bårdsgård
(Trafalgar Square Books; \$39.95)

The trail of the Selbu mitten is well worn with titles such as *Norwegian Mittens and Gloves*, *Jorid Linvik’s Big Book of Knitted Mittens*, *Selbuvotter*, et al. So do we dare call this one definitive? Prefaced by in-depth sections on the history of Selbu knitting, a 20-page definition of the tradition, info on techniques, plus a chapter on Norwegian wool and yarn, *Selbu Mittens* goes further than any in recent memory. The cover itself, a dense forest of pointy black-and-white mittens stacked one upon the other, shows the dazzling possibilities of this important folk art. (It’s almost enough to inspire the investment in a red skating skirt and U.S. size 000 needles.) The book culminates in more than 500 colorwork charts that include eight-pointed stars, gorgeous graphics, and plenty of representational motifs of elk, dogs, chickens, and more. There are 35 fully realized patterns with instructions, charts, and historical

Threads of Life: A History of the World Through the Eye of a Needle

By Clare Hunter
(Abrams Press; \$26)

Trace your yarn back to the sheep, alpaca, or polymer that gave it life and you’ll recognize that knitting is never just two sticks and string. This premise animates Clare Hunter’s *Threads of Life*. Focusing on her preferred medium of sewing, Hunter unspools personal and historical stories that demonstrate the practical, sacred, and expressive power of textiles through the ages. In the haunting chapter, “Protect,” Hunter weaves a narrative about how humans have used textiles to guard themselves and loved ones from attack, evil spirits, and bad luck. She explores the German Ashkenazic Jewish tradition of wimple making—the sewing and embroidering of strips torn from a male child’s circumcision swaddling cloth into a long ribbon that accompanies him at rituals like his bar mitzvah and wedding. When the 900-year-old Worms synagogue burned during the Kristallnacht pogrom, 500 wimples dating back to the 16th century were destroyed, and along with them their artistry and the familial information they held. This is a dazzling work beautifully told with the kind of detail you see in the finest handwrought fabrics. ■

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—NEIL GAIMAN



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The City of Fiberly Love

NEW YARN BUSINESSES ARE SPRINGING UP WHERE TEXTILE MILLS ONCE THRIVED IN THE STREETS OF PHILADELPHIA.

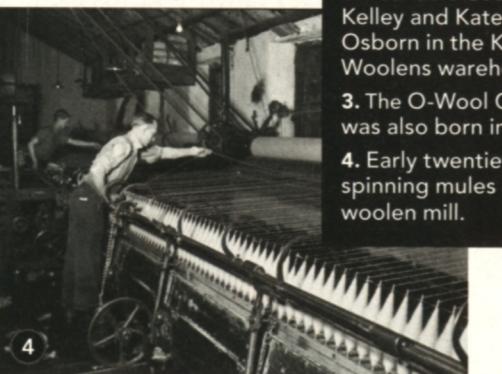


PHILADELPHIA IS FAMOUS FOR MANY THINGS: the Liberty Bell, Sylvester Stallone's "Rocky," the Philly Sound (that's funky soul music—or the way Philadelphians say water as "wooder," your choice). For the fiber lovers among us, there's another reason to love Philly: its rich textile history, which continues to this day.

AN INDUSTRY IS BORN

For almost as long as there's been a Philadelphia, there's been a Philadelphia textile scene. Shortly after William Penn laid out his "green country town," waves of immigrants began arriving at Philadelphia's port. Among the first groups to arrive were Quakers from Germany, lured to the New World by promises of religious freedom. Within a year, the settlers of so-called Germantown, many of whom were skilled weavers, were producing and selling linen in nearby Philadelphia.

Germantown's linen production was just one of many small textile businesses that emerged in early Philadelphia. Unlike other cities, where one particular industry dominated, textiles



were not the only type of industry popping up there—paper mills, grain processing, and tool manufacturing also developed before the Revolutionary War. As Philadelphia grew, all of these enterprises grew. What they had in common, though, was that they were primarily small-scale, with work done in small shops or at home.

Machine-based production arrived in Philadelphia at the end of the eighteenth century, when Christopher Tully built one of the first spinning machines in the colonies. Tully's machine went into use in a factory setting in 1775. Hostilities with the British interrupted efforts to increase domestic production, however, as did the British occupation of the city. But by the

late 1780s, the city was newly independent and back at it. Some advancements were made at the local level (for example, a Philadelphia resident was awarded the first patent for a spinning machine), but most progress came via stealth. The British government jealously guarded its emerging textile technology and enacted strict laws designed to keep it from leaving the country. Undeterred, entrepreneurs resorted to industrial espionage. Much of the technology that helped build our new country's textile industry was smuggled in, with some American companies offering "bounties" for the right kind of knowledge.

While other textile cities (for example, Lowell, Massachusetts) began adopting large-scale production, building huge factories that employed hundreds of workers, Philadelphia remained a city of more specialized work. One key development in Philly's industrial growth

CAROL J. SULCOSKI is an attorney by day and a knitting author, teacher, and designer by night. She lives outside Philadelphia with her kids and a fluffy cat.



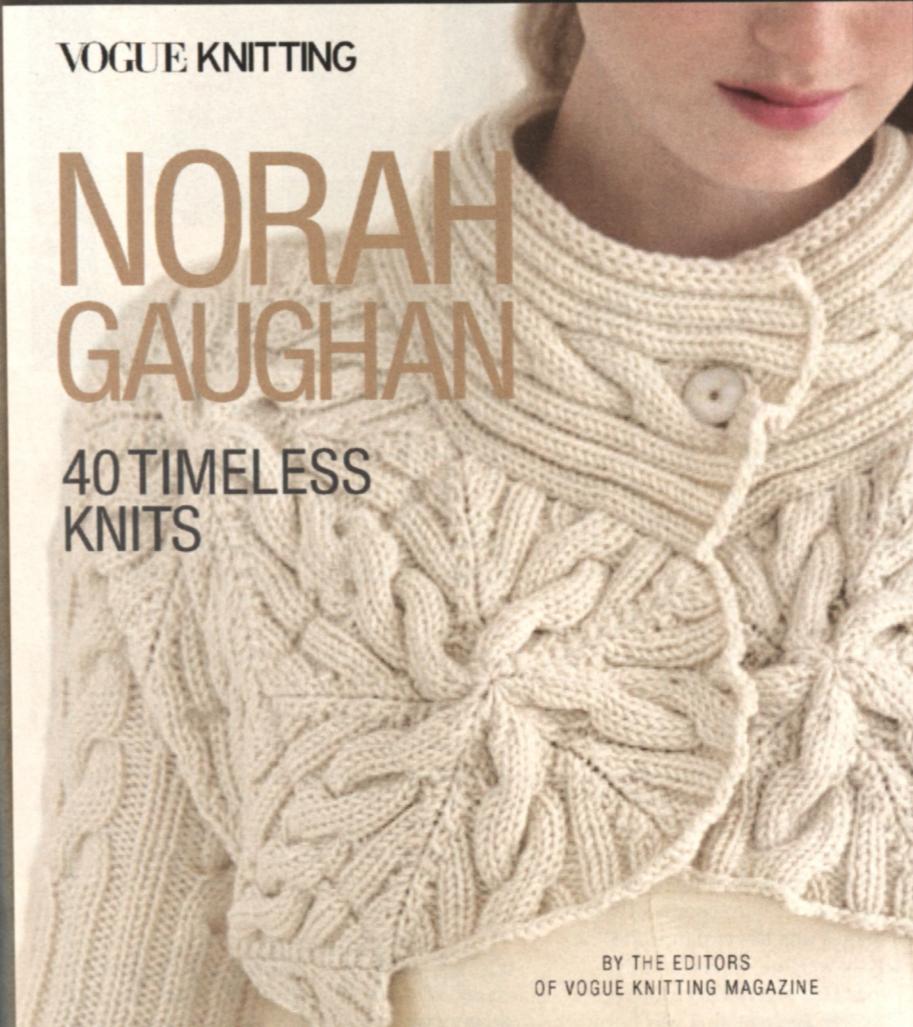
THEN & NOW

1. Joseph Ripka established his mills on the banks of the Schuylkill.
2. Founders Courtney Kelley and Kate Gagnon Osborn in the Kelbourne Woolens warehouse.
3. The O-Wool Company was also born in the city.
4. Early twentieth-century spinning mules in a Philly woolen mill.



THE LIBRARY OF CONGRESS (1); COURTESY OF KELBOURNE WOOLENS (2); COURTESY OF O-WOOL (3); THE MIRIAM AND IRA D. WALLACH DIVISION OF ART, PRINTS AND PHOTOGRAPHS, THE NEW YORK PUBLIC LIBRARY (4)

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"[This book] embodies the best of Norah Gaughan's brilliant career and is a must-have for every knitter's library, both for the creative patterns and the inspiration...." —Deborah Newton

"I have followed Norah's designing career from the very beginning.... [She] is indeed one of knitting's great treasures." —Meg Swansen

"Norah specs her proportions to fit and to flatter a variety of body types. Her muse seems to be the knitter herself." —Margery Winter

"[Norah's] avid curiosity and enduring commitment to our craft has enriched the world of knitting in ways rarely achieved by a single designer." —Jared Flood

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By the 1880s, a thousand different local businesses employed 60,000 textile workers.

was the invention of the cotton gin, which led to large quantities of cotton being shipped to Philadelphia for processing via the East Coast's ever-expanding railway system. Once the industrial revolution brought mechanization to textile factories, Philadelphia quickly took its place as a central hub for textile processing. By the early 1880s, roughly a thousand different local businesses employed more than 60,000 textile workers.

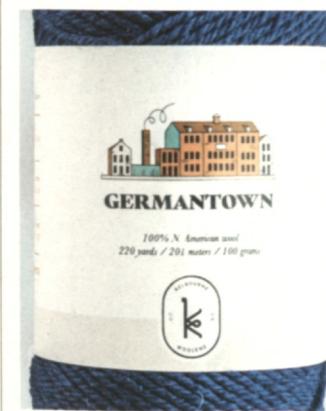
PEAK—AND DECLINE

The twentieth century brought the best of times and the worst of times to Philly's powerhouse textile industry. As historian Jack McCarthy notes, the wide variety of textile products made and the prevalence of specialized firms created synergy for local businesses. Yarn could be spun by one business, knit or woven by a neighboring business, then dyed at a third and finished by yet another without ever leaving Philadelphia.

At the opening of the century, Philadelphia led the nation in the value of the textile products it generated. New fibers, like rayon and nylon, were developed nearby. Up through the Second World War, the industry remained strong. After World War II, unfortunately, the same factors that decimated other industries—high labor costs, cheaper overseas alternatives, suburban flight—took their toll. By the century's end, the city's textile giants had closed or relocated. As the new millennium began, Philly's textile industry returned to its roots, consisting mainly of smaller and very specialized companies dotting various neighborhoods and adjacent areas.

A CITY OF NEIGHBORHOODS

Walk down the main streets of Manayunk today and you'll see restaurants, boutiques, luxury apartment buildings, and bars instead of the rows of textile factories that were there a century ago. The names of many factory owners live on in street names—Dobson, Krams,



REVIVING A CLASSIC

As recently as the 1970s, you'd hardly find a knitter who didn't know about Germantown yarn. Named for the Philly neighborhood where it was created in the early 1800s, it was a four-ply worsted dyed in a wide range of colors and produced by multiple companies. The Germantown name soon became a synonym for quality. A little over a year ago, KELBOURNE WOOLENS released its own version of Germantown yarn in 100 percent U.S.-grown wool, blending the versatility of the vintage workhorse yarn with modern technology. "It truly felt like we were destined to make this yarn," muses co-founder Courtney Kelley. "I like feeling connected to the history of textile manufacturing in this country."

Schofield—but only one business from that time period remains. Littlewood Dyers began operations in the 1860s, providing dyeing and finishing services to carpet makers, hosiery mills, apparel, and the industrial trade, among others. Now run by the fifth generation of Littlewoods, the company continues to provide raw stock dyeing services. Gone are the times when horses would carry bales of dyed fiber down to the canal for shipment. Today, the company focuses on larger contract jobs (such as dyeing peacoats for the U.S. Navy) while also servicing smaller artisans and clothing designers.

A mile or two away, Kelbourne Woolens has its headquarters. Founded in 2008 by knitting designers Courtney Kelley and Kate Gagnon Osborn, Kelbourne produces its own line of "quality, affordable, and classic yarns [that] are meant to be the ones you reach for again and again." Kelbourne's beautiful natural fibers are highlighted by the company's modern-but-classic design sensibility, but make no mistake: Kelbourne's roots are firmly anchored in Philadelphia's textile history. The company is located in a former mill on a street once renowned for its textile mills and factories. One of its most popular yarns, Germantown, not only bears the name of the neighborhood from which the Philly textile industry grew; it is also the name of a beloved vintage yarn with its origins there (see "Reviving a Classic," below).

Head further south and you'll find the current home of Fairmount Fibers, the U.S. distributor for Manos del Uruguay's vibrant yarns. Manos yarns are not only gorgeous; they are also sold by a group of cooperatives aimed at providing job opportunities and income for women in Uruguay. Originally known for its chunky kettle-dyed yarns with characteristic striations, the Manos line has expanded to include a variety of weights, fibers, and dyeing effects. Owner Lisa Myers's decision to locate the business in Philadelphia was born of necessity (with a wife, two children, and an



FOUNDING FATHER G.J. Littlewood started Littlewood Dyers in 1869. It's still going strong.

existing business in the city), but she believes Philly's textile history helped make a business like Fairmount Fibers possible. "Because it's an old—for the U.S.—city, industry originally developed along the Schuylkill River, and later clustered around the freight tracks that grew up alongside," Myers notes. "Housing for workers was built nearby. In this mostly post-industrial era, that means that residential areas are often punctuated by warehouses or empty factories."

Myers also credits the city's textile-focused schools with helping her business thrive. "Philadelphia is full of brilliant young fiber and design students. As an employer, I've really benefited from the wealth of technical knowledge the students and graduates have."

Just across the river, in Mullica Hill, New Jersey, the O-Wool Company produces environmentally responsible yarns in a swoonworthy palette of bright and delicate shades certified as organic. O-Wool spent its first nine years in the city of Philadelphia, sharing warehouse space as the company grew. Proprietor Jocelyn Tunney loves the proximity to manufacturing partners that Philly provides, with nearby businesses in various segments of the supply chain. "I'm able to go to the skein winder or dyers' workshops to discuss new ideas or rectify problems directly," Tunney says. "Many things can be lost in translation via email or phone, and textiles are still an old-school industry, so it's nice to be able to do things in person."

Philadelphia's time as a hub for large-scale textile production may be over, but this fresh crop of yarn businesses has brought new vitality to the local fiber community—and is producing lush, made-in-the-U.S.A. products to please knitters all over the world. ■

FROM TOP: COURTESY OF LITTLEWOOD DYERS; COURTESY OF KELBOURNE WOOLENS

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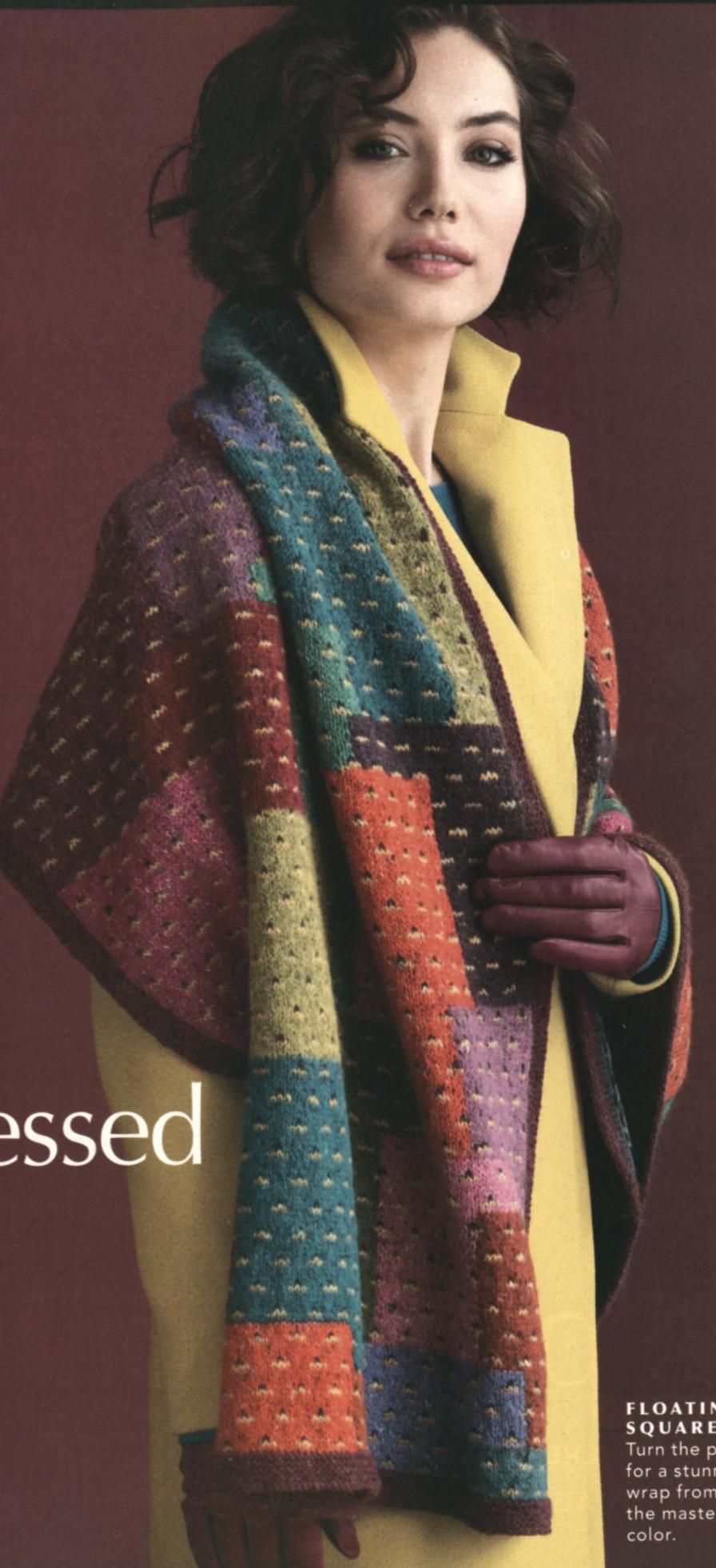
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COLORS COME
ALIVE WHEN
THEY CONNECT
WITH EACH
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A JOY."

—KAFFE FASSETT,
DREAMING IN COLOR

colorobsessed
LATE WINTER 2020



**FLOATING
SQUARES**
Turn the page
for a stunning
wrap from
the master of
color.

1

Overlapping Patches

MULTIPLE SHADES of Rowan Felted Tweed overlap and interplay in patchwork fashion to make Fassett's wrap, a combination of intarsia and stranded knitting, into a sublime, quilt-inspired masterpiece.

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY NATASHA SENKO THALMAN. HAIR AND MAKEUP STYLED BY CINDY ADAMS

patchwork prism

THERE ARE SIXTEEN HUES IN KAFFE FASSETT'S BRILLIANT WRAP. THE MAGICIAN OF COLOR TALKS ABOUT HIS SOURCE OF INSPIRATION.



Rectangles and squares, layered to perfection.

The complete charts begin on page 82.

THE INFLUENTIAL DESIGNER SHARES HIS INSIGHTS ON USING COLOR FEARLESSLY

- "COLOR is just such a wonderful emotional balm for us. It's such a life-enhancing element that can really change your mood, and really HEAL you, I think."
- "When I get into a project, the world just disappears. I find myself in the most ecstatic state, putting colors together. [In my classes] I'm able to pass that on to people who are afraid to work with more than one color at a time. I always say, Learn to make a mess and to enjoy that mess. LET YOURSELF BE FREE. Make mud pies. Make a mess and enjoy it. Take a scrap of color you produced and stick it on your wall. LET IT BRING YOU JOY DURING THE DAY, like a little painting."
- "Once you have the form, then it's all about which color is going to be BRILLIANT next to these colors. It's very INSTINCTIVE. Sometimes you need to shake things up."
- "All of that is just a way of playing with color and pattern. It has always been an OBSESSION of mine, and it's more so than ever at this great age. I'm more FASCINATED than ever with pattern and color."
- "PATCHWORK is so wonderful.... The world that has given me more ideas than anything is patchwork, because it's this world of SQUARES AND DIAMONDS AND TRIANGLES AND CIRCLES—all of which are very easy to translate into knitting."

WANT TO HEAR MORE FROM KAFFE? To listen to the full KNITTERVIEWS podcast with Kaffe Fassett, from which these quotes were taken, go to www.vogueknitting.com/magazine/vogue-knitterviews-podcasts.



2
Size+

Sunday Brunch

THIS DOLMAN POLO IS MADE FOR RELAXING, from the curved front hem to the sweet eyelets detailing the placket and sleeve cuffs. Exposed seams up the casual factor, and you're ready to lounge.

YARN: Universal Yarns/Fibra Natura Kingston Tweed
DESIGNER: Mari Lynn Patrick



3

Tea Time

A RIBBED, FITTED WAIST IS A FEMININE COMPLEMENT to an all-over chevron pattern in the body, and the smart collar features a ribbed-band base that is attached to the inner back neck.

YARN: Plymouth Yarns DK Merino Superwash
DESIGNER: Deborah Newton

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY NATASHA SENKO THALMAN. HAIR AND MAKEUP STYLED BY CINDY ADAMS

dainty&demure

a second look



TEA TIME
The shirt-collar-like piece is knit separately, then a small section of the rib band is sewn to the back neck. Making it or not is the knitter's choice.



SUNDAY BRUNCH
This version of a Johnny collar is worked in knit 1, purl 1 ribbing, which extends from the ribbed placket bands.



COCKTAIL HOUR
A textured ribbing gives this pointed-edge tie-neck collar drape. Knit in one piece from increased end to decreased end, it is sewn to the center back neck.



4
Size+

Cocktail Hour

SLIM-FITTING THROUGHOUT
WITH A DRAPED BOW attached at the high neck, this ribbed pullover shines, especially when paired with sequins.

YARN: Cascade Yarns Eco+ Hemp
DESIGNER: Jeannie Chin
• For alternate views, please see opposite and page 88.

THE MAKERS

Oh, Maie!

MAIE LANDRA heads three generations of women living and working at the family homestead in Ontario, Canada, creating the legendary and kaleidoscopic Koigu yarns.

Family matriarch Maie Landra, the founder and color wizard of Koigu Wool Designs, spent her earliest years in Estonia, watching her mother weave fabrics for the household. "Everything in our home was made by her," Maie told me. "Seeing her create things for daily use always left me wanting to be a maker, too." Her daughter Taiu, the company's operations manager, also took having a crafty mother as a given: "I didn't know anything else." Taiu's own daughter, Kersti, now 21, grew up in the Koigu Wool Shed and has been the company's unofficial brand ambassador since she was a toddler, modeling garments and attending trade shows with her mother and grandmother. "It was colorful!" she says with a laugh. "I spent my childhood building dollhouses out of yarn boxes and drawing in chalk on the shed's cement floors."

The eldest Landra got into the yarn business through a somewhat circuitous route. The family left Estonia during World War II and settled in Canada, where Maie's mother continued weaving, knitting, and dyeing yarn—and taught her daughter all she knew. The two designed and sewed all of their own clothing, often integrating traditional Estonian motifs into their one-of-a-kind outfits. Maie's sights were set on a career as an artist, and she graduated with a degree in drawing and painting from the Ontario College of Art. "I loved textiles but never saw that as my career path. I was determined to be a professional artist and was exhibiting my work in galleries." She married, and as her family grew, she continued to paint and show her work but was also weaving tapestries and knitting clothes for her kids. And this is where it gets interesting.

The artist in Maie Landra was not satisfied with the limited yarn quality and color selection available at the time. Remember, this was around 1970, when brightly colored acrylic yarns were the shiny new thing. If you wanted a subtly shaded, handspun single-breed wool, you had to make it yourself.

Maie Landra and her husband, Harry, were living in Toronto with their three children in 1972 when they purchased a farm in Chatsworth, Ontario, to use as a weekend retreat. They named it Koigu, after Harry's ancestral home in southern Estonia. You can see where this is going, can't you? Within ten years, the family had relocated to the countryside. Maie purchased some sheep, bought a spinning wheel, and began dyeing her own yarn. She channeled her abundant artistic energy into creating one-of-a-kind garments, which she designed and knit with her handspun, hand-painted yarns. She also found there was a demand for the yarn itself. Each skein was

a multihued work of art. It was the beginning of an era of hand-dyeing.

While some of their friends and family members saw the Landras' back-to-the-earth move as a bit wacky, youngest daughter Taiu was all in. She became active in 4-H and, after high school, got a degree in business from Ontario Agricultural College, with a goal of making the family farm into a profitable operation. Taiu realized that growing wool, spinning the fiber, and hand-painting each skein was perhaps a bit too labor-intensive to be viable. The introduction of a premium merino yarn base gave Maie a new canvas for her colorwork and was the birth of the cult favorite now known as KPPPM. It was also the start of Koigu Wool Designs as a more commercial, but still highly artisanal, enterprise.

In the beginning, Koigu Painters Palette Premium Merino (KPPPM) was dyed in the kitchen of the Landra farmhouse and dried either outside on bushes or hung inside over the bathtub. While Maie still hand-painted each skein of yarn—creating color combinations inspired by nature, paintings she had done or, as she says, "from within"—Taiu worked on ways to record the formulas so they could be reproduced. "I didn't care about consistency," Maie insists. "I just had the joy of producing multicolored yarns and attempting to find as many color variations as possible. Taiu would sit beside me while I was dyeing and write down the recipes." The Koigu recipe book is infamous, as is their unique alphanumeric naming convention.

"With over 2,000 different colors, it would be absolutely impossible to find an attractive name for each one," Maie explains. "When we wrote down our first recipes, the book went from back to front. The artist in me believed a dye lot should be one-of-a-kind and not repeatable. However, the more commercial we became, the more the demand for repetition increased."

Today Koigu yarn is offered in ten bases, and the staff has grown to ten. Taiu handles the knitty-gritty operations, and Kersti is finishing her last year of university and plans to stay involved in the business. "Moving into the future," Kersti says, "I hope to expand my pet project, Koigu Origins, focusing on education, and small-batch, breed-specific yarns." Now, "Wool Shed" seems inadequate to describe the 5,000-square-foot barn/warehouse/showroom that houses the Koigu business. Maie is still very involved, especially designing the intricate Koigu garments she's known for. And, of course, Koigu's color whisperer still has her hands in the dye pot almost every day, her favorite aspect of the Koigu legacy. Maie says, "There never ceases to be a color combination that hasn't been created." ■

MOD CLOTH

MANY OF MAIE LANDRA'S DESIGNS feature her signature modular knitting technique, which shows off Koigu's variegated yarns brilliantly. "Someone had a mitered-square facecloth at a Stitches show back in the 1990s. This approach to knitting really appealed to me. At the same show, I also encountered Horst Schulz's book, *New Patchwork Knitting*. I later took a class in Toronto with Schulz. It was a fun way to knit and turned out to be a perfect way to display our yarn."

BY KARIN STROM

JACK DEUTSCH; NATASHA SENKO THALMAN (STYLING); CYNTHIA ADAMS (HAIR AND MAKEUP)



Landra's short-sleeve pullover is resplendent in Koigu Wool Designs' KPM and KPPPM. It's worked in the round from the bottom up, beginning with horizontal textured stripes before switching to thin and then thick vertical stripes. A high crew neck finishes the striking piece. • For an alternate view, please see page 88.

Guest Editor **Joji Locatelli**

I had the opportunity to spend some time with Joji Locatelli in Buenos Aires, Argentina, her homeland, while hosting our South American knitting tour in 2018.

As she taught a class to our knitters, her passion for knitting, designing, yarn, and colors shone through—and I knew she would be the perfect person to ask to be a guest editor. She agreed and decided on the '80s trend:

"For this story, I wanted the designers to revisit '80s fashion—oversized styles, broad shoulders, the turtleneck—and bring them to the 21st century in a more modern and perhaps toned-down version."

May you find inspiration on these pages.

—CARLA SCOTT

6

Fluo Flow

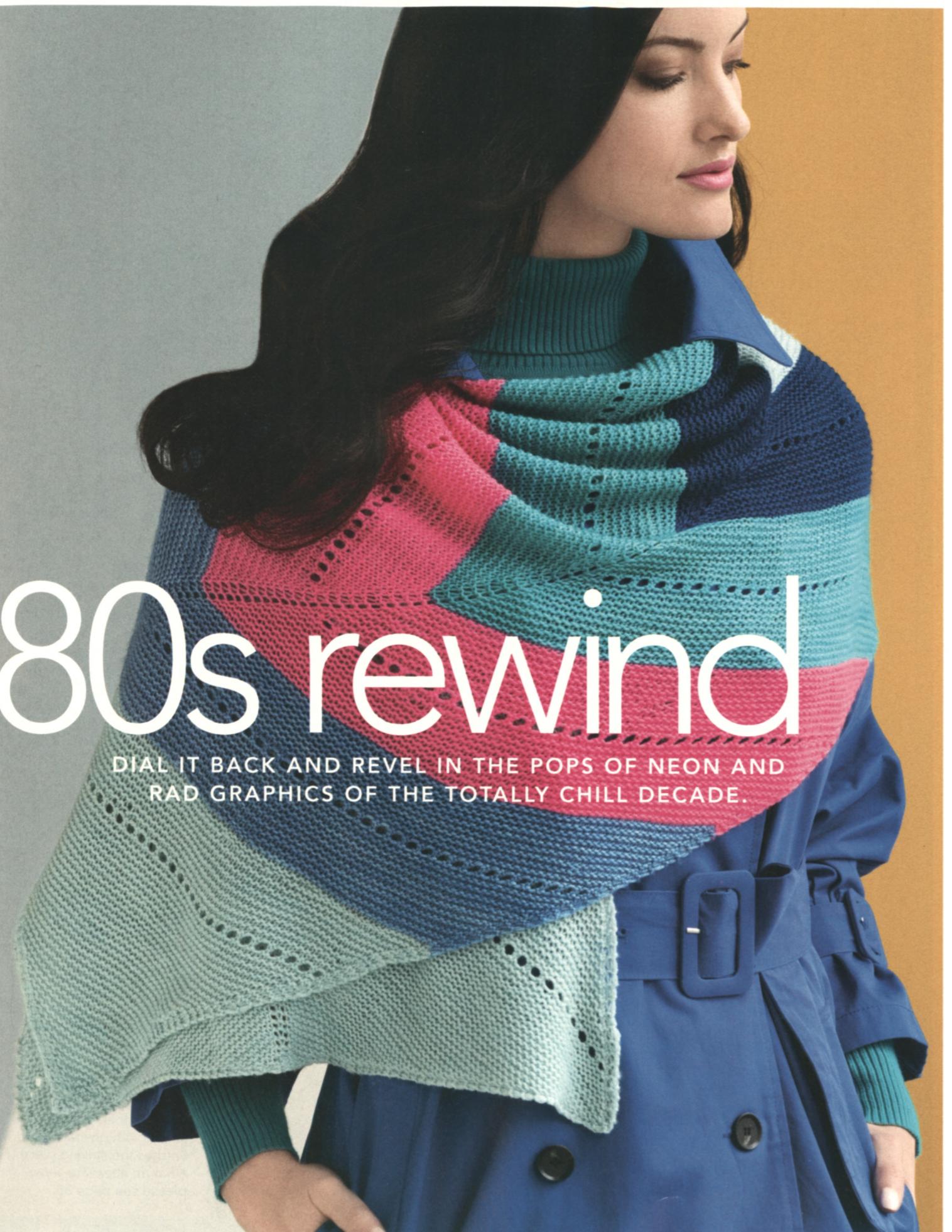
TAKE A WALK DOWN ELECTRIC AVENUE with the brightest chevron stripes, worked in garter stitch punctuated by rows of eyelet.

YARN: Manos del Uruguay *Alegria*
DESIGNER: Joji Locatelli

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY NATASHA SENKO TALMAN. HAIR AND MAKEUP STYLED BY CINDY ADAMS

80s rewind

DIAL IT BACK AND REVEL IN THE POPS OF NEON AND RAD GRAPHICS OF THE TOTALLY CHILL DECADE.





7
Size+

Ringwald

THE PERFECT COMBO OF PRETTY AND PINK is accentuated with a symmetrical cable that frames the front and repeats down the back. Subtle hip shaping adds extra polish to this slightly elongated cardigan.

YARN: Malabrigo Worsted
DESIGNER: Vanessa Ewing



8
Size+

Ice Pop

EMBRACE THE OVERSIZED: Mock plaid is easy to achieve in reverse stockinette by knitting in stripes and weaving yarn through in finishing. Sorbet shades only sweeten the deal.

YARN: SweetGeorgia Yarns Superwash Worsted
DESIGNER: Jacqueline van Dillen

9
Size+

Vibes

CHANNELING DROP-SHOULDER '80S STYLE is easy in two-color brioche, framed by deep sleeve cuffs and a wide button band.

YARN: Ancient Arts Fibre Crafts DK/Light Worsted

DESIGNER: Yekaterina Burmatnova



10
Size+

Geode

SLIPPED STITCHES UPDATE A CLASSIC LOPI-STYLE YOKE, giving it hypnotic depths.

A ribbed neck is worked to double height, then folded to the inside and stitched.

YARN: Sugar Bush Yarns Rapture
DESIGNER: Laura Barker



'80s rewild



11
Size+

Gamine

TWO STRANDS HELD TOGETHER are worked in reverse stockinette, with stripes of irregular rib at the yoke, for a soft yet street-savvy look.

YARN: Sandnes Garn Merinoull and Silk Mohair
DESIGNER: Yoko Hatta



12

Kyoto

INSPIRED BY THE ANCIENT JAPANESE CAPITAL, this cowl is provisionally cast on and knit in a combination of cables, lace, mosaic, stranded, and tuck stitches (think: the songs on your favorite mixtape) in an early '80s neutral palette, before the ends are grafted together.

YARN: Urth Yarns Harvest Fingering
DESIGNER: Wei Wilkins
• For select alternate views, please see page 88.

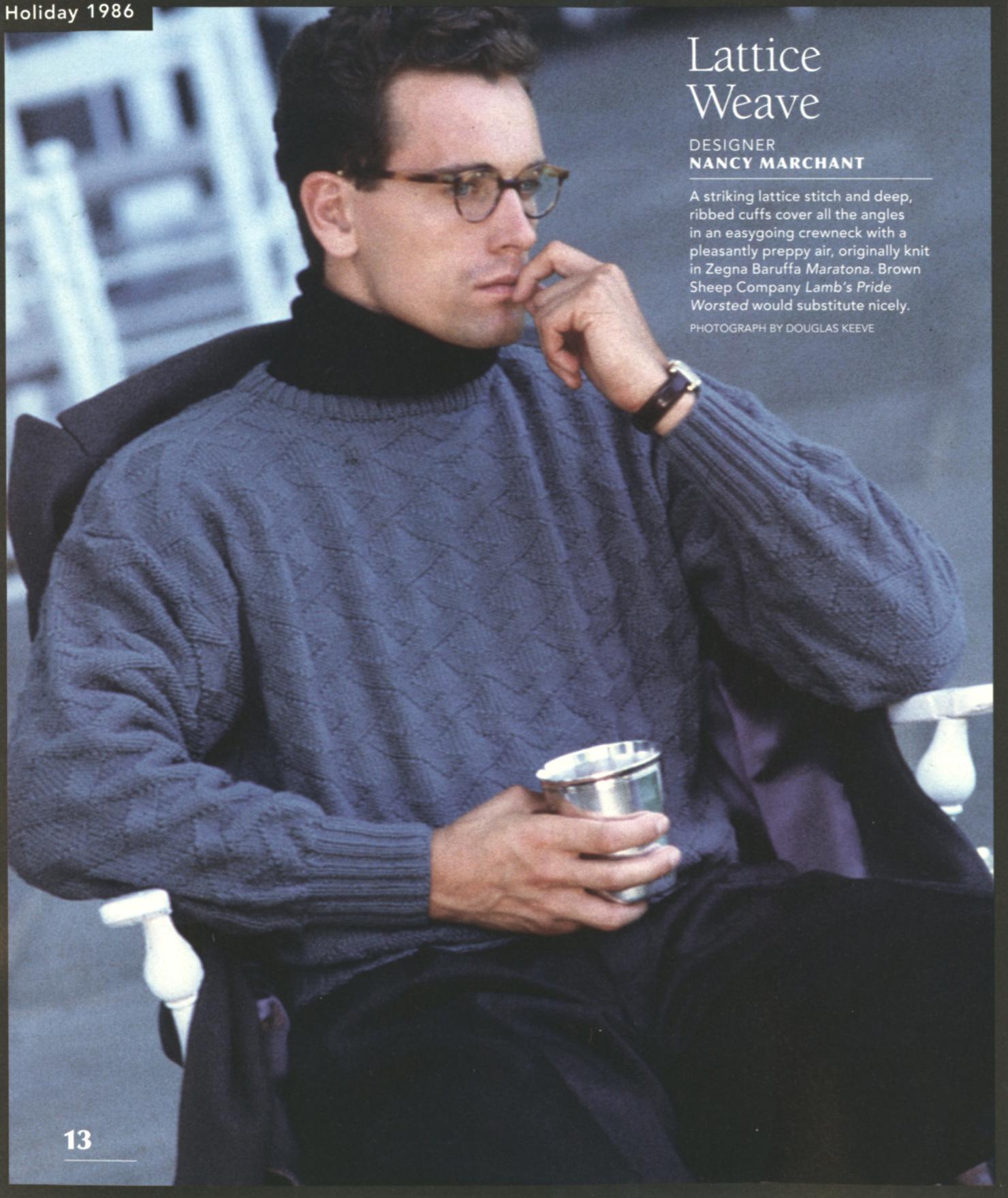
Holiday 1986

Lattice Weave

DESIGNER
NANCY MARCHANT

A striking lattice stitch and deep, ribbed cuffs cover all the angles in an easygoing crewneck with a pleasantly preppy air, originally knit in Zegna Baruffa Maratona. Brown Sheep Company Lamb's Pride Worsted would substitute nicely.

PHOTOGRAPH BY DOUGLAS KEEVE



13

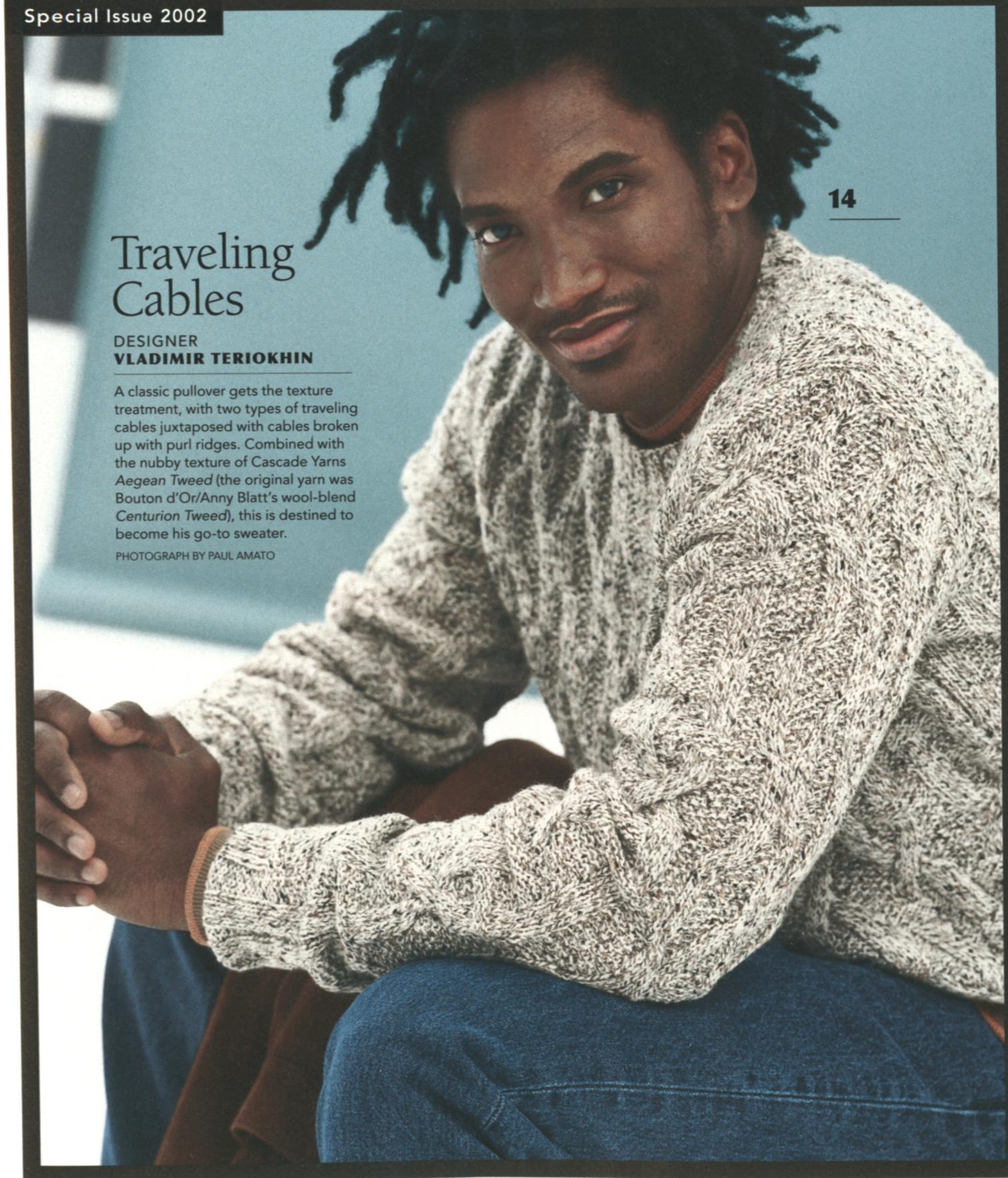
Special Issue 2002

Traveling Cables

DESIGNER
VLADIMIR TERIOKHIN

A classic pullover gets the texture treatment, with two types of traveling cables juxtaposed with cables broken up with purl ridges. Combined with the nubby texture of Cascade Yarns Aegean Tweed (the original yarn was Bouton d'Or/Anny Blatt's wool-blend Centurion Tweed), this is destined to become his go-to sweater.

PHOTOGRAPH BY PAUL AMATO



14

15

Lady Susan

AN INTRICATE ALLOVER LACE AND CABLE PATTERN wends its way from the neck down, with the neck edge folded under and seamed in place.

YARN: DMC Woolly
DESIGNER: Shelley Gerber

PHOTOGRAPHS BY JACK DEUTSCH.
STYLED BY NATASHA SENKO THALMAN.
HAIR AND MAKEUP STYLED BY
CINDY ADAMS

regency calling

A TOUCH OF JANE AUSTEN FLAIR ADDS ROMANCE TO THE DAY.



16

Wentworth

PERFECT FOR PINING, THIS HALF-CIRCLE SHAWL is worked in decreasing smock stitches from the outer edge in. Rows of eyelet at each edge give it just a hint of a flutter.

YARN: Sugar Bush Yarns Crisp
DESIGNER: Laura Zukaitė

• For select alternate views, please see page 88.



17

Easy Miss Bingley

A SIMPLE GARTER-STITCH HEADWRAP (adjusted to fit with the addition of a small ring) and dainty scarf are the very picture of innocence.

YARN: Valley Yarns/WEBS Amherst
DESIGNER:
Lipp Holmfeld



18

Morland

SNUGGLE UP ON DAMP AND CHILLY DAYS (or perhaps on the sofa with a favorite book) in this garter-stitch scarf textured with reversible cables and finished with generous tassels.

YARN: HiKoo/Skacel Simplicity Spray
DESIGNER:
Jennifer Owens



LATE WINTER 2020 57

All sizes

There are 272 (282, 290, 302) sts and sleeve cuff edge measures approx 5 (5½, 6, 6½)"/12.5 (14, 15.5, 16.5)cm. At this point, the shoulder shaping will be worked using short rows and the eyelet inc row will continue at the moving armhole markers every 8th row twice more as set.

Short-row shoulder shaping

Short row 1 (RS) K to the last 4 sts, w&t.

Short row 2 (WS) P to the last 4 sts, w&t.

Short row 3 (RS) K to 4 sts before the previous wrapped st, w&t.

Short row 4 (WS) P to 4 sts before the previous wrapped st, w&t.

Short rows 5–20 Rep (short rows 3 and 4) 8 times more. There are 40 sts unworked each side at the end of the last short row.

Short row 21 (RS) K to 5 sts before the previous wrapped st, w&t.

Short row 22 (WS) P to 5 sts before the previous wrapped st, w&t.

Short rows 23–40 Rep (short rows 21 and 22) 9 times more. There are 90 sts unworked each side at the end of the last short row. Pm to mark the center 40 sts on the last WS row.

Neck and shoulder shaping

Next short row (RS) K to center 40 sts, join a 2nd ball of yarn and bind off these 40 sts, k to 7 (8, 10, 11) sts before the previous wrapped st, w&t.

Working on the left shoulder only, cont as foll:

Next short row (WS)

Purl.

Next short row (RS) Bind off 2 sts, k to 7 (9, 10, 12) sts before previous wrapped st, w&t.

Next short row P to last 2 sts, p2tog.

Next short row Bind off 2 sts, k to 7 (9, 10, 12) sts before the previous wrapped st, w&t.

Last short row P to end.

Next row (RS) K all 113 (118, 122, 128) sts to entire end of row, closing up the wraps. Leave sts on hold to be worked with the front sleeve sts in pre-finishing later.

Right shoulder

With the dropped yarn at neck edge, work right shoulder as foll:

Next short row (WS) Bind off 2 sts, p to 7 (9, 10, 12) sts before the previous wrapped st, w&t.

Next short row (RS) K to last 2 sts, k2tog.

Next short row Bind off 2 sts, p to 7 (9, 10, 12) sts before the previous wrapped st, w&t.

Last short row K to end.

Next row (WS) P all 113 (118, 122, 128) sts to entire end of row, closing up the wraps. Leave sts on hold to be worked with the front sleeve sts in pre-finishing later.

FRONT

With larger needles, cast on 40 (48, 56, 68) sts. Knit 1 row.

Cast on 5 sts at beg of next 2 rows, [cast on 2 sts at beg of next 2 rows, cast on 3 sts at beg of next 2 rows] 7 times, cast on 3 sts at beg of next 6 rows—

138 (146, 154, 166) sts. Work as for back until the add-on dolman sleeves are completed (being sure to place the 2 markers) and there are a total of 262 (270, 278, 290) sts. Pm to mark the center 8 sts on the last WS row.

Separate for placket opening

Eyelet inc row 1 (RS) K to first marker, yo (inc), sl marker, k to 5 sts before the center 8 marked sts, yo, ssk, k3, (decorative placket eyelet) sl the center 8 sts to a st holder and turn work. On this row, the eyelet inc row has been worked along with the placket compensating eyelet. Then, working the left sleeve only, cont as foll:

Row 2 (WS) P to the eyelet inc marker, remove marker, p2, place new marker, p to end. On this row the marker has been moved 2 sts to the right (at the beg of RS rows) now in place to work the next eyelet inc row.

Compensating eyelet row 3 (RS) K5, yo, SKP, k to end.

Rows 4–8

Work even in St st.

Cont to work in this way, foll rows 1–8, (with the eyelet inc and compensating eyelet rows) until there are same number of rows in the sleeve edge as on the back and the sleeve cuff edge measures approx 5 (5½, 6, 6½)"/12.5 (14, 15.5, 16.5)cm.

Short row and shoulder shaping

Note Read carefully before cont to knit so that the neck shaping will be worked at the correct place.

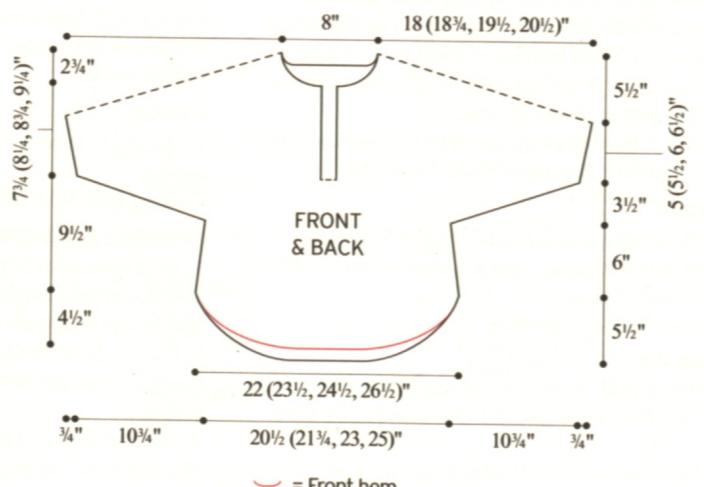
Short row 1 (RS) Knit to end of row.

Short row 2 (WS) P to last 4 sts, w&t.

Cont to work short rows by p to 4 sts before the previous wrapped st 9 times more, then 5 sts 10 times more, then 7 (8, 10, 11) sts once and 7 (9, 10, 12) sts twice, AT SAME TIME, cont with the eyelet inc row AND the compensating eyelet row placed at the placket until there are a total of 7 yo eyelets at the placket edge and 5 rows more worked even after the 7th yo eyelet row.

Neck shaping

Next row (RS) K to last 8 sts, sl these sts to a st holder, turn. Cont to shape neck, binding off 3 sts (on next WS row) from



neck edge once, 2 sts 3 times, then dec 1 st every 2nd row 4 times. When all short row shaping is completed at the sleeve edge to match the back sleeve, work as foll:

Pre-finishing

With 113 (118, 122, 128) sts from the back and front sts on 2 circular needles held tog and working from the RS (to create a folding ridge on the RS), join the shoulder sts tog using 3-needle bind-off.

Right sleeve

Rejoin yarn at the center front (after the 8 sts on holder), and work as foll:

Eyelet inc row 1 (RS) K4, yo, SKP (for decorative placket eyelet), k to the inc marker, yo (inc), sl marker, k to end.

Cont to work the right sleeve as for the left sleeve using the eyelets as easy markers for the row counts. When there are same number of placket eyelets as for the left sleeve and 5 rows more have been worked, work as foll:

Neck shaping

Next row (RS) K8 sts and sl these sts to a st holder, k to end.

Cont to shape neck binding off 3 sts (on next RS row) from neck edge once, 2 sts 3 times, then dec 1 st every other row 4 times. Complete and work the pre-finishing as for left sleeve.

Cuff trims

With RS facing and smaller needles, pick up and k 70 (77, 84, 91) sts from one sleeve cuff edge.

Knit 4 rows. Bind off knitwise with larger needle. Rep for other cuff.

Lower back trim

With RS facing and smaller circular needle, pick up and k 138 (146, 154, 166) sts from lower back edge.

Next row Knit.

Next row (RS) K2, k2tog, k to last 4 sts, k2tog, k2. Rep (these 2 rows) 5 times more. Bind off knitwise on WS with larger needle.

Lower front trim

Work as for lower back trim.

FINISHING

Sew side and underarm dolman sleeve seams.

Ribbed placket

Note The ribbed placket will be worked in a “join as you knit” method to sts that are picked up lengthwise along the vertical edge of the placket.

With smaller circular needle, pick up and k 25 sts along the right front edge of the placket and leave these sts on hold to be worked into.

With dpn, join yarn at the center front 8 sts and work as foll:

Row 1 (RS) K1, *(p1 and k1) into next st*; rep between *'s 3 times more, then p1, k1, p the last st tog with 1 st from the sts on hold, turn.

There are 12 sts in the rib placket trim.

Row 2 (WS) *K1, p1; rep from * to end.

Row 3 (RS) K1, *p1, k1; rep from * 4 times more, p the last st tog with 1 st from the sts on hold, turn. Rep rows 2 and 3 until the rib placket is joined to all the picked up sts.

Leave these 12 sts on hold.

Left front placket

Pick up and k 25 sts along the left front edge of the placket.

Row 1 (WS) With dpn, cast on 12 sts and [p1, k1] 5 times, p1, then SKP the last st tog with 1 st from the picked up sts, turn.

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

Row 3 (WS) *P1, k1; rep from *, end p1, SKP the last st tog with 1 st from the picked up sts, turn. Rep rows 2 and 3 until the rib placket is joined to all the picked up sts.

Leave these 12 sts on hold.

COLLAR

With smaller circular needle, join yarn and work in rib across 12 right front placket sts, then 8 sts on hold, pick up and k 20 sts from shaped front neck edge, 12 sts from straight neck edge, pm, 69 sts from back neck edge, pm, 12 sts from straight front neck edge, 20 sts from shaped front neck edge, rib the last 20 sts from holders—173 sts.

Short row shaping

Short row 1 (WS) Rib to the first back neck marker, sl marker, rib 51 sts, w&t.

Short row 2 (RS) Rib 41, w&t.

Short row 3 Rib to 8 sts past the last wrapped st, w&t.

Short rows 4–10 Rep short row 3.

Next 2 rows Work to end of entire row, closing up the wraps.

Inc row (RS) Rib 5, (p1, k1, p1) in next st, rib to last 6 sts, (p1, k1, p1) in next st, rib 5—4 sts inc'd. Rep inc row every 8th row once more. Work even until collar measures 2 1/4"/6cm at the center front. Bind off in rib using larger needle.

Lightly block the finished piece with steam, from the WS, along the seam edges, being careful not to press fabric.

Collar stay

Place clip-on st markers at the WS of the back neck, 1 at center back neck, 1 at each shoulder seam and 1 more each side of the center marker for a total of 5 placed markers. With crochet hook, from the WS, join at shoulder seam marker and work 2 sc in the joining and [ch 10, sl st at the marker] 3 times, ch 10, 2 sc in the shoulder seam, turn. Ch 1, work 1 sl st in each of 2 sc and 1 sl st in each ch to the end, work 1 sl st in each of last 2 sc. Fasten off and sew ends securely in place. ■

3. Tea Time

Classic fit cardigan with long semi-fitted waist in rib and all over textured pattern stitch with attached collar. Sized for Small, Medium, Large, X-Large and shown in size Small on page 41.



KNITTED MEASUREMENTS

• Bust (closed) 38 (41, 43, 46)"/96.5 (104, 109, 117)cm

• Length 23 (23 1/2, 24, 24 1/2)"/58.5 (59.5, 61, 62)cm

• Upper arm 12 (12 3/4, 13 1/2, 14)"/30.5 (32.5, 34, 35.5)cm

MATERIALS

PLYMOUTH YARN COMPANY
www.plymouthyarn.com

• 10 (11, 12, 13) 1 1/4oz/50g hanks (each approx 130yd/118m) of Plymouth Yarn Company DK Merino Superwash (fine merino superwash wool) in #1017 celantro

• One pair each sizes 6 and 7 (4 and 4.5mm) needles OR SIZE TO OBTAIN GAUGE

• One each size 6 (4mm) circular needle, 16" and 24"/40 and 60cm long

• Five 3/4-inch/19mm buttons

GAUGES

• 24 sts and 30 rows = 4"/10cm over chart 2 pat st with larger needles.

• 30 sts and 32 rows = 4"/10cm over chart 1 pat st using smaller needles.

TAKE TIME TO CHECK GAUGES.

ONE-ROW BUTTONHOLE

1) Work to the buttonhole, bring yarn to front, and slip a stitch purlwise. Place yarn at back and leave it there. *Slip next stitch from left needle. Pass the first slipped stitch over it; repeat from the * three times more (not moving yarn). Slip the last bound-off stitch to left needle and turn work.

2) Using the cable cast-on with the yarn at the back, cast on five stitches as follows: *Insert the right needle between the first and second stitches on the left needle, draw up a loop, place the loop on the left needle; repeat from the * four times more, turn the work.

3) Slip the first stitch with the yarn in back from the

LEFT FRONT

With smaller needles, cast on 56 (65, 65, 74) sts.

Beg chart 1

Work chart row 1 as foll:

Row 1 (WS) P2, [k2, p3, k2, p2] 6 (7, 7, 8) times.

Cont to work in rib pat foll chart 1 as established until piece measures 8 1/2" / 21.5cm from beg, slightly stretched. Purl next WS row dec'ing 1 (6, 3, 8) sts evenly spaced across—55 (59, 62, 66) sts.

Change to larger needles.

Beg chart 2

Row 1 (RS) K2 (edge sts), beg with st 4 (6, 3, 5) of chart, work to the rep line, then work the 12-st rep 4 (4, 4, 5) times, work the next 0 (6, 6, 0) sts after the rep, k2 (edge sts).

Row 2 (WS) P2 (edge sts), work row 2 of chart as established to last 2 sts, end p2 (edge sts).

Cont to work chart 2 and edge sts as established until piece measures 11 1/2" (12, 12, 12 1/2) / 29 (30.5, 30.5, 32)cm from beg, end with a WS row.

V-neck shaping

Dec row (RS) Work to last 3 sts, k2tog, k1.

Cont to work the 2 sts at neck edge in St st, rep dec row [every 4th row once, every 6th row once] 7 (7, 8, 8) times, then every 4th (4th, 0, 0) row once (once, 0, 0), AT SAME TIME, when piece measures same as back to armhole, work as foll:

Armhole shaping

Next row (RS) Bind off 5 (6, 6, 7) sts, work to end.

Next row (WS) Work even.

Dec row (RS) K1, ssk, work to end.

Rep dec row every other row 9 (10, 12, 13) times more. After all shaping is completed, work even on 24 (26, 26, 28) sts until armhole measures 7 (7 1/2, 8, 8 1/2) / 18 (19, 20.5, 21.5)cm.

Shoulder shaping

Bind off from shoulder edge (beg of RS rows), 8 (8, 8, 10) sts once, then 8 (9, 9, 9) sts twice.

RIGHT FRONT

Cast on and work chart 1 as for left front, including dec row—55 (59, 62, 66) sts.

Change to larger needles.

Beg chart 1

Work chart row 1 as foll:

Row 1 (WS) P2, [k2, p3, k2, p2] 13 (13, 14, 14) times.

Cont in chart 1 as established until piece measures 3 1/4" / 2cm from beg.

Next (dec) row (RS) K1, ssk, work in pat to last 3 sts, k2tog, k1—2 sts dec'd.

Next row (WS) P2, work in pat to last 2 sts, p2. Rep the dec row every 4th row once more—115 (115, 124, 124) sts.

Work even until piece measures 4" / 10cm from beg.

Collar base shaping

Bind off (in pat) 12 sts at beg of next 6 rows.

Bind off rem 43 (43, 52, 52) sts in pat.

Collar side trim

From the RS with smaller needles, pick up and k 22 sts along one side edge of collar.

Knit 5 rows. Bind off.

Rep on other side of collar.

Armhole shaping

Next row (WS) Bind off 5 (6, 6, 7) sts, work to end.

Next dec row (RS) Work to last 3 sts, k2tog, k1.

Rep this dec row every other row 9 (10, 12, 13) times more.

After all shaping is completed, work even on 24 (26, 26, 28) sts until armhole measures 7 (7 1/2, 8, 8 1/2) / 18 (19, 20.5, 21.5)cm.

Shoulder shaping

Bind off from shoulder edge (beg of WS rows), 8 (8, 8, 10) sts once, then 8 (9, 9, 9) sts twice.

SLEEVES

With smaller needles, cast on 74 (74, 83, 83) sts.

Beg chart 1

Work chart row 1 as foll:

Row 1 (WS) P2, [k2, p3, k2, p2] 8 (8, 9, 9) times.

Cont to work in rib pat foll chart 1 as established until piece measures 2 1/2" / 6.5cm from beg.

Purl next WS row and dec 4 (inc 2, dec 3, inc 1) sts evenly spaced across—70 (76, 80, 84) sts.

Change to larger needles.

Beg chart 2

Row 1 (RS) K2 (edge sts), beg with st 1 (1, 5, 3) of chart, work to rep line, work the 12-st rep 5 (5, 6, 6) times, work the next 0 (6, 2, 4) sts after the rep, k2 (edge sts). Cont to work chart 2 and edges sts as established until piece measures 6 1/2" / 16.5cm from beg.

Armhole shaping

Next row (RS) Bind off 5 (6, 6, 7) sts, work to end.

Next row (WS) Work even.

Dec row (RS) K1, ssk, work to end.

Rep dec row every other row 9 (10, 12, 13) times more. After all shaping is completed, work even on 24 (26, 26, 28) sts until armhole measures 7 (7 1/2, 8, 8 1/2) / 18 (19, 20.5, 21.5)cm.

Shoulder shaping

Bind off from shoulder edge (beg of RS rows), 8 (8, 8, 10) sts once, then 8 (9, 9, 9) sts twice.

COLLAR

With smaller needles, cast on 119 (119, 128, 128) sts.

Beg chart 1

Work chart row 1 as foll:

Row 1 (WS) P2, [k2, p3, k2, p2] 13 (13, 14, 14) times.

Cont in chart 1 as established until piece measures 3 1/4" / 2cm from beg.

Next (dec) row (RS) K1, ssk, work in pat to last 3 sts, k2tog, k1—2 sts dec'd.

Next row (WS) P2, work in pat to last 2 sts, p2. Rep the dec row every 4th row once more—115 (115, 124, 124) sts.

Work even until piece measures 4" / 10cm from beg.

Collar base shaping

Bind off (in pat) 12 sts at beg of next 6 rows.

Bind off rem 43 (43, 52, 52) sts in pat.

Collar side trim

From the RS with smaller needles, pick up and k 22 sts along one side edge of collar.

Knit 5 rows. Bind off.

Rep on other side of collar.

Base of collar

Pm to mark the center back neck (along the shaped edge) of the collar. With shorter circular needle, beg at the center back marker of the collar, pick up and k 108 (108, 118, 118) sts evenly around the lower shaped edge of the collar, ending at the back neck marker. Join to work in rnds and pm to mark beg of rnds. **Rnd 1** *K1, p1; rep from * around. Rep this rnd for k1, p1 rib for 1 1/4" / 3cm. Bind off in rib.

FINISHING

Do not block or steam pieces. Sew shoulder seams. Set in sleeves. Sew side and sleeve seams.

Front bands and neckband

With larger circular needle from the RS, beg at lower edge of right front, pick up and k 57 (59, 59, 61) sts to beg of the right front v-neck shaping, 53 (53, 55, 55) sts to the shoulder edge, 35 (35, 39, 39) sts across the back neck, 53 (53, 55, 55) sts to the beg of the left front v-neck shaping, 57 (59, 59, 61)

sts to lower edge of the left front—255 (259, 267, 271) sts.

Row 1 (WS)

Knit.

Buttonhole row 2 (RS)

K9 (7, 7, 9), bind off 3 sts using the one-hole buttonhole method, *k until there are 8 (9, 9, 9) sts from the buttonhole, bind off 3 sts using the one-row buttonhole method; rep from * 3 times more, k to end of row.

Cont in garter st (k every row) until the band measures 3/4" / 2cm. Bind off. Sew on buttons opposite buttonholes.

Center the collar at back neck and sew on collar to the back neck edge only at the WS base of the neck trim. ■

4. Cocktail Hour

Classic fit high v-neck pullover in all over rib pattern with attached neck tie. Sized for X-Small, Small, Medium, Large, X-Large, XX-Large, 1X and shown in size Small on page 43.

KNITTED MEASUREMENTS

- Bust 34 (36, 38 1/2, 40 1/2, 42 1/2, 45, 51) " / 86 (91.5, 98, 103, 108, 114, 129.5) cm
- Length 24 (24 1/2, 25, 25, 25 1/2, 26, 27) " / 61 (62, 63.5, 63.5, 64.5, 66, 68.5) cm
- Upper arm 13 (14, 15, 16, 17, 18 1/2, 20 1/2) " / 33 (35.5, 38, 40.5, 43, 47, 52) cm

MATERIALS

CASCADE YARNS

www.cascadeyarns.com

- 4 (5, 5, 6, 6, 7, 7) 3 1/2 oz / 100g hanks (each approx 328yd/300m) of Cascade Yarns Eco+ Hemp (Peruvian Highland wool/hemp) in #11 jasper
- One pair each sizes 3, 4 and 5 (3.25, 3.5 and 3.75mm) needles OR SIZE TO OBTAIN GAUGE
- One size 4 (3.5mm) circular needle, 16" / 40cm long
- Stitch markers
- Stitch holders

GAUGE

31 sts and 29 rows = 4" / 10cm over k1, p3 rib, slightly stretched, using size 5 (3.75mm) needles.

TAKE TIME TO CHECK GAUGE.

K1, P3 RIB

(over a multiple of 4 sts plus 1)

Row 1 (RS) *K1, p3; rep from * to last 3 sts, end k1.

Row 2 (WS) *P1, k3; rep from * to end p1.

Rep these 2 rows for k1, p3 rib or the body rib pat.

BACK

With size 4 (3.5mm) needles, cast on 133 (141, 149, 157, 165, 173, 197) sts.

Beg fluted rib

Row 1 (RS) K2, *p1, k3; rep from * to last 3 sts, end p1, k2.

Row 2 (WS) *P1, k3; rep from * to end p1.

Rep these 2 rows for fluted rib until piece measures 1 3/4" / 4.5cm from beg.

Change to size 5 (3.75mm) needles.

Beg k1, p3 rib

Row 1 (RS) *K1, p3; rep from * to last k1.

Row 2 (WS) *P1, k3; rep from * to end p1.

Rep these 2 rows for k1, p3 rib until piece measures 16 1/4" (16 1/4, 16 1/4, 16 1/4, 16, 16) " / 42.5 (42.5, 42.5, 41, 41, 40.5, 40.5) cm from beg.

Armhole shaping

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

Dec 1 (RS) P1, p2tog, p1, work in rib to the last 4 sts, end p1, p2togtbl, p1—2 sts dec'd.

Dec row 2 (WS) K1, SKP, k1, work in rib to the last 4 sts, end k1, k2tog, k1—2 sts dec'd.

Rep these 2 rows 0 (0, 0, 1, 1, 1, 2) times more.

Next row (RS) Rep dec row 1.

Next row (WS) Work even.

Row 2 (WS) K1 [p1, k3] 6 times, p1, k1. Rep these 2 rows for fluted rib until piece measures approx 52"/132cm from beg (measured at the beg tip of the tie).

Dec row 1 (RS) K2tog, work in pat to end—26 sts.

Dec row 2 Work in pat to last 2 sts, ssk—25 sts.

Dec row 3 Rep dec row 1—24 sts.

Dec row 4 Work in pat to last 2 sts, p2tog tbl—23 sts.

Rep these 4 rows until 1 st rem. Fasten off.

FINISHING

Sew shoulder seams.

Neckband

With RS facing and size 4 (3.5mm) circular needle, pick up and k 32 (31, 32, 31, 32, 34, 35) sts along left front neck edge, k1 st from front v-neck and pm, pick up and k 32 (31, 32, 31, 32, 34, 35) sts along right front neck edge, k47 (49, 51, 53, 55, 55, 57) sts from back neck holder—112 (112, 116, 116, 120, 124, 128) sts. Join to work in rnds and pm to mark beg of rnds.

Rnd 1 K2, *p1, k3; rep from * to 2 sts before center st, p2tog, k center st, p2tog, **k3, p1; rep from **, end k1.

Rnd 2 *K1, p3*; rep between *'s to 2 sts before center st, p2tog, k center st, p2tog, rep between *'s to end.

Rnd 3 K2, *p1, k3*; rep between *'s to 2 sts before center st, k2tog, k center st, k2tog, k1, rep between *'s to last 2 sts, end p1, k1.

Rnd 4 *K1, p3*; rep between *'s to 5 sts before center st, k1, p2, p2tog, k center st, p2tog, p2, rep between *'s to end.

Rnd 5 K2, *p1, k3; rep from * to 2 sts before center

st, p2tog, k center st, p2tog, **k3, p1; rep from **, end p1, k1.

Rnd 6 *K1, p3*; rep between *'s to 3 sts before center st, k1, p2tog, k center st, p2tog, rep between *'s to end.

Bind off loosely in pat.

Sew sleeves into armholes. Sew side and sleeve seams. Center the tie at center back neck. Tack or baste tie in place along the back neck to the shoulder seams from the RS side along the picked-up edge) ■

5. Striped Pullover

Loose fit pullover with knit on sleeves worked in several different stripe patterns. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 45.



KNITTED MEASUREMENTS

- Bust 40 1/4 (43 3/4, 47, 50 1/2, 54, 57 1/2)"/102 (111, 119.5, 128, 137, 146)cm
- Length 21 (21, 22, 22, 23, 24)"/53.5 (53.5, 56, 56, 58.5, 61)cm
- Upper arm 18 (18, 19, 19, 20, 22)"/45.5 (45.5, 48, 48, 51, 56)cm

MATERIALS

KOIGU WOOL DESIGNS

www.koigu.com

• 6 (7, 8, 9, 10) 1 1/4oz/50g hanks (each approx 170yd/155m) of Koigu KPM (merino wool) in #2420 (brown MC)

• 6 (7, 8, 8, 9, 10) 1 1/4oz/50g hanks (each approx 170yd/155m) of Koigu KPPPM (merino wool) in #P855 (multi CC)

• Size 3 (3.25mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE

• Spare size 3 (3.25mm) circular needle

• Size D/3 (3.25mm) crochet hook

• Stitch markers and stitch holders

• Small amount of elastic cord for neckband

GAUGE

28 sts and 32 rows/rnds = 4"/10cm over two-color St st stripe pat using size 3 (3.25mm) needles.

TAKE TIME TO CHECK GAUGE.

3-NEEDLE BIND-OFF

Note: This bind off will show as a ridge on the RS for a decorative look. 1. Hold wrong sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.

2. Knit these two sts together, and slip them off the needles. *Knit the next two sts together in the same manner.

3. Slip first st on 3rd needle over 2nd st and off needle. Rep from * in step 2 across row until all sts are bound off.

Row 2 (WS) K1 [p1, k3] 6 times, p1, k1.

Rep these 2 rows for fluted rib until piece measures approx 52"/132cm from beg (measured at the beg tip of the tie).

Dec row 1 (RS) K2tog, work in pat to end—26 sts.

Dec row 2 Work in pat to last 2 sts, ssk—25 sts.

Dec row 3 Rep dec row 1—24 sts.

Dec row 4 Work in pat to last 2 sts, p2tog tbl—23 sts.

Rep these 4 rows until 1 st rem. Fasten off.

FINISHING

Sew shoulder seams.

Neckband

With RS facing and size 4 (3.5mm) circular needle, pick up and k 32 (31, 32, 31, 32, 34, 35) sts along left front neck edge, k1 st from front v-neck and pm, pick up and k 32 (31, 32, 31, 32, 34, 35) sts along right front neck edge, k47 (49, 51, 53, 55, 55, 57) sts from back neck holder—112 (112, 116, 116, 120, 124, 128) sts. Join to work in rnds and pm to mark beg of rnds.

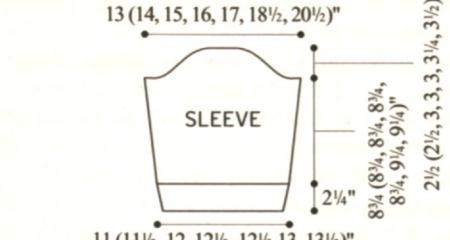
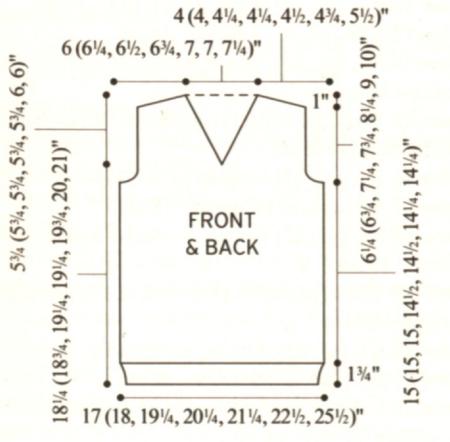
Rnd 1 K2, *p1, k3; rep from * to 2 sts before center st, p2tog, k center st, p2tog, **k3, p1; rep from **, end k1.

Rnd 2 *K1, p3*; rep between *'s to 2 sts before center st, p2tog, k center st, p2tog, rep between *'s to end.

Rnd 3 K2, *p1, k3*; rep between *'s to 2 sts before center st, k2tog, k center st, k2tog, k1, rep between *'s to last 2 sts, end p1, k1.

Rnd 4 *K1, p3*; rep between *'s to 5 sts before center st, k1, p2, p2tog, k center st, p2tog, p2, rep between *'s to end.

Rnd 5 K2, *p1, k3; rep from * to 2 sts before center



NOTES

1 Body is worked in the round to the underarm, then sts are cast on for sleeves and front and back are worked flat to the shoulder.

2 When working 3-st stripes, lock float between center st of each stripe.

BODY

With CC, cast on 282 (306, 330, 354, 378, 402) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd. Knit 1 rnd.

Rnd 1 With CC, knit.

Rnd 2 With CC, *p2tog; rep from * around.

Rnd 3 With CC, *kfb; rep from * around.

Rnd 4 With CC, knit.

Rnd 5 With MC, knit.

Rnd 6 With MC, p1, *p2tog; rep from * to last st, p last st tog with first st of rnd.

Rnd 7 With MC, *kfb; rep from * around (replace beg of rnd marker in original position, between first and second st of last kfb).

Rnd 8 With MC, knit.

Rep rows 1–8 twice more.

Rnd 25 With CC, knit.

Rnds 26 and 27 *K1 CC, p1 MC; rep from * around.

Rnds 28, 29 and 30 With CC, knit.

Rnds 31 and 32 *P1 MC, k1 CC; rep from * around.

Rnds 33 and 34 With CC, knit.

Next rnd *K1 CC, k1 MC; rep from * around.

Rep last rnd until piece measures approx 12 (12, 12 1/2, 12 1/2, 13, 13)"/30.5 (30.5, 32, 32, 33, 33)cm from beg.

Add sleeves, work front

With MC, cast on 63 sts onto spare circular needle, work across newly cast-on sts as foll: k3 MC, [k3 CC, k3 MC] 10 times, then work across first 141 (153, 165, 177, 189, 201) sts of rnd as foll: k3 CC, [k3 MC, k3 CC] 23 (25, 27, 29, 31, 33) times, cast on 63 sts—267 (279, 291, 303, 315, 327) sts for back and sleeves. Turn to work back and forth in rows and work as for front until length from sleeve cast-on measures 9 (9, 9 1/2, 9 1/2, 10, 11)"/23 (23, 24, 24, 25.5, 28)cm, end with a WS row.

Next row (WS) P3 MC, *p3 CC, p3 MC; rep from * to end.

3-NEEDLE BIND-OFF

Note: This bind off will show as a ridge on the RS for a decorative look. 1. Hold wrong sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.

2. Knit these two sts together, and slip them off the needles. *Knit the next two sts together in the same manner.

3. Slip first st on 3rd needle over 2nd st and off needle. Rep from * in step 2 across row until all sts are bound off.

FINISHING

Mark center 63 sts of back for neck, leave these sts on hold on needle. With MC and WS tog so that seam shows on RS, join 102 (108, 114, 120, 126, 132) sts each side of neck for shoulder seams using 3-needle bind-off.

With MC, pick up 63 sts along front and back lower sleeve edges and join using 3-needle bind-off.

Neckband

With MC, pick up and k 134 sts around neck edge, including 63 back neck sts from holder. Join and pm for beg of rnd.

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

Rep last rnd for k1, p1 rib for 9 rnds more.

Run elastic cord around neck to adjust tension, then fold neckband to WS around cord and sew live sts in place along pick-up rnd. Pull cord to adjust neckband tension as desired, then weave in ends.

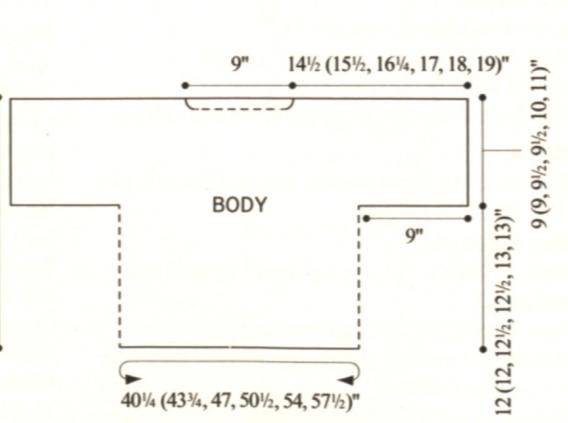
Lower edge trim

With crochet hook and CC, work a rnd of sc around lower edge.

Block to measurements. ■

KNITTED MEASUREMENTS

Approx 19 1/2 x 60"/49 x 150cm



Next row (RS) K3 MC, *k3 CC, k3 MC; rep from * to end.

Rep last 2 rows for 8 (8, 8 1/2, 8 1/2, 9, 10)"/20.5 (20.5, 21.5, 21.5, 23, 25.5)cm from sleeve cast-on sts, end with a WS row.

Next row (RS) Work 105 (111, 117, 123, 129, 135) sts in pat, place center 57 sts on st holder, join 2nd balls of yarn and work 105 (111, 117, 123, 129, 135) sts to end.

Working both sides at once, dec 1 st at each neck edge every other row 3 times—102 (108, 114, 120, 126, 132) sts rem each side.

Work even, if necessary, until length from sleeve cast-on measures 9 (9, 9 1/2, 9 1/2, 10, 11)"/23 (23, 24, 24, 25.5, 28)cm, end with a WS row.

Leave shoulder sts on hold on spare needle.

• Cable needle (cn)

• Stitch markers

• Stitch holders

GAUGES

• 19 sts and 26 rows = 4"/10cm over St st using size 7 (4.5mm) needles.

• 28 sts in cable pat = 3 1/2"/9cm

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

3-st RC Sl 2 sts to cn, hold to back, k1, k2 from cn.

3-st LC Sl 1 st to cn, hold to front, k2, k1 from cn.

6-st RC Sl 3 sts to cn and hold to back, p1, k1 tbl, p1, then p1, k1 tbl, p1 from cn.

8-st RPC Sl 5 sts to cn, hold to back, k3, sl last 2 sts from cn back to LH needle, p2, k3 from cn.

8-st LPC Sl 5 sts to cn, hold to front, k3, sl last 2 sts from cn back to LH needle, p2, k3 from cn.

CABLE PATTERN

(over 28 sts)

Row 1 (WS) [K2, p3] twice, k2, [p1 tbl, k2] twice, [p3, k2] twice.

Row 2 (RS) [P2, k3] twice, p2, [k1 tbl, p2] twice, [k3, p2] twice.

Row 3 and all WS rows Rep row 1.

Row 4 Rep row 2.

Row 6 [P2, k3] twice, p1, 6-st RC, p1, [k3, p2] twice.

Rows 8 and 10 Rep row 2.

Row 12 P2, 8-st RPC, p1, 6-st RC, p1, 8-st LPC, p2.

Rows 13-36 Rep rows 1-12 twice more.

Row 38 P2, k3, p2, 3-st RC, p2, [k1 tbl, p2] twice, 3-st LC, p2, k3, p2.

Row 40 P2, k3, p2, 3-st LC, p2, [k1 tbl, p2] twice, 3-st RC, p2, k3, p2.

Row 42 P2, k3, p2, 3-st RC, p1, 6-st RC, p1, 3-st LC, p2, k3, p2.

Row 44 Rep row 40.

Row 46 Rep row 38.

Row 48 P2, k3, p2, 3-st LC, p1, 6-st RC, p1, 3-st RC, p2, k3, p2.

Row 50 Rep row 38.

Row 52 Rep row 40.

Row 54 Rep row 12.

Rep rows 1-54 for cable pat.

NOTES

1 Cardigan is worked from the top down. Cable extensions for each side of neck are worked first, then sts are picked up along side edge of cable extensions for body.

2 Cable pattern may be worked from chart or text. Note that rows 1-12 are worked 3 times, then rows 37-54 are worked.

3 Circular needle is used to accommodate large number of sts. Do not join for body. Sleeves are worked in the round.

NECK CABLE EXTENSIONS

Right side

With shorter size 7 (4.5mm) needle, cast on 28 sts. Work in cable pattern for 4 1/2 (4 3/4, 5 1/4, 5 1/2, 6,

7)"/11.5 (12, 13.5, 14, 15, 18)cm, end with a WS row. Cut yarn and place sts on st holder.

Left side

With shorter size 7 (4.5mm) needle, pick up and k 28 sts along cast-on edge of right side cable extension.

Work in cable pattern for 4 1/2 (4 3/4, 5 1/4, 5 1/2, 6, 7)"/11.5 (12, 13.5, 14, 15, 18)cm, end with a WS row (same row as right front). Turn.

BODY

Next row (RS) With longer size 7 (4.5mm) needle, work across 28 sts of left neck extension in pat, place marker (pm), turn work 90 degrees and pick up and k 42 (44, 48, 52, 58, 68) sts evenly along side edge of neck extensions, pm, work 28 sts of right neck extension in pat as established—98 (100, 104, 108, 114, 124) sts.

Next row (WS) Work 28 sts of right neck extension in pat, sl marker, p2 for right front, pm, p4 (4, 4, 4, 6, 8) for sleeve, pm, p4 (5, 7, 9, 10, 13) for right back, pm, p1, [p3, M1 p-st] 6 times, p3, pm, p4 (5, 7, 9, 10, 13) for left back, pm, p4 (4, 4, 4, 6, 8) for sleeve, pm, p2 for left front, sl marker, work 28 sts of left neck extension in pat—104 (106, 110, 114, 120, 130) sts.

Beg raglan shaping

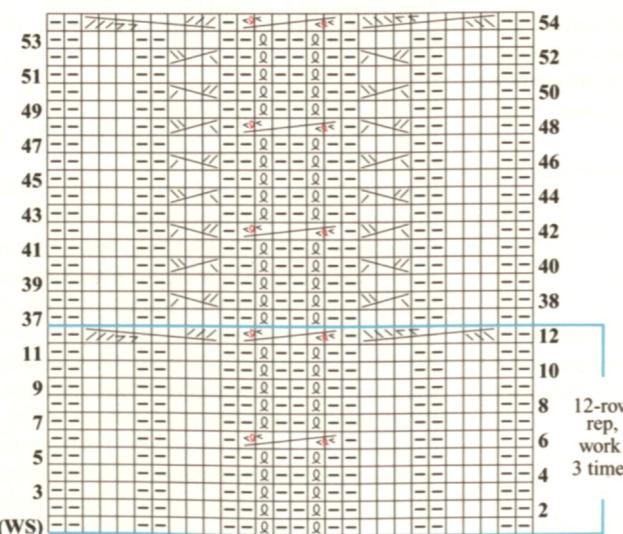
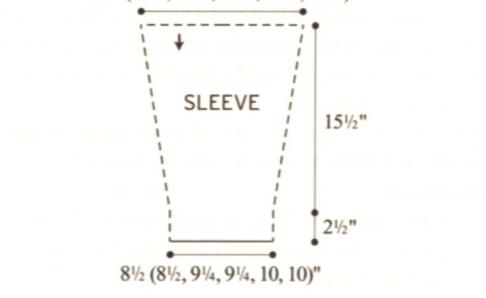
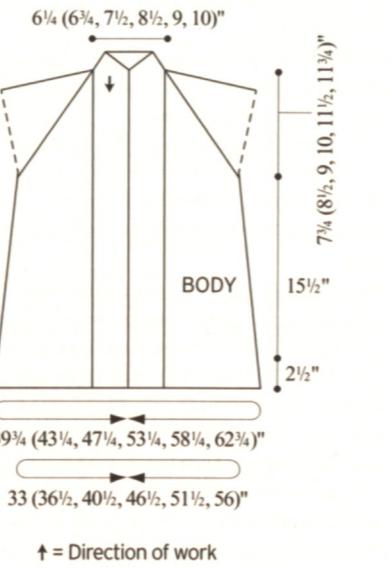
Note Begin back cable panel on same row as front cables.

Inc row (RS) Work 28 sts of left neck extension in pat, sl marker, [k to 1 st before marker, M1L, k1, sl marker, k1, M1R] twice, k to marker, sl marker, work cable pat over 28 sts for center back panel, sl marker, [k to 1 st before marker, M1L, k1, sl marker, k1, M1R] twice, k to marker, sl marker, work 28 sts of right neck extension in pat—8 sts inc'd.

Next row (WS) Work neck extension in pat, sl marker, p to center back panel slipping markers, work center back panel in cable pat as established,

sl marker, p to last marker, sl marker, work neck extension in pat.

Rep last 2 rows 24 (26, 28, 32, 36, 37) times more—304 (322, 342, 378, 416, 434) sts; 54 (58, 62, 70, 80, 84) sts for each sleeve, 55 (57, 59, 63, 67, 68) sts for each front, 86 (92, 100, 112, 122, 130) sts for back.



28 sts

Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- k1tbl on RS, p1tbl on WS
- 3-st RC
- 3-st LC
- 6-st RC
- 8-st RPC
- 8-st LPC

12-row rep, work 3 times

10. Geode

Classic fit yoked pullover worked in the round with slip-stitch colorwork yoke. Sized for Small, Medium, Large, 1X and 2X and shown in size Small on page 51.



KNITTED MEASUREMENTS

- Bust 36½ (40½, 45, 50, 55)"/92.5 (103, 114, 127, 139.5)cm
- Length 23¾ (24¼, 25, 26, 27)"/60.5 (61.5, 63.5, 66, 68.5)cm
- Upper arm 13½ (14½, 15¼, 16, 17)"/34.5 (37, 38.5, 40.5, 43)cm

MATERIALS

SUGAR BUSH YARNS

www.sugarbushyarns.com

- 5 (6, 7, 8) 3½oz/100g hanks (each approx 211yd/193m) of Sugar Bush Yarns Rapture (llamasoft/superfine merino wool) in #1004 silver splendour (MC)
- 1 hank each in #1010 merlot madness (A), #1007 denim devotion (B) and #1011 ravishing rose (C)
- Size 7 (4.5mm) circular needles each 24"/60cm and 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Size 5 (3.75mm) circular needles each 24"/60cm and 32"/80cm long
- One set (5) each size 5 and 7 (3.75 and 4.5mm) double-pointed needles (dpn)
- Removable stitch markers
- Stitch holders

GAUGES

- 21 sts and 30 rnds = 4"/10cm over St st using size 7 (4.5mm) needles.
- 21 sts and 55 rnds = 4"/10cm over slip stitch chart pat using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGES.

NOTES

- Body is worked in the round to the underarm, then sleeves are worked in the round to the underarm. Yoke is worked over all stitches to neck edge.
- When slipping groups of sts wyib in chart, leave sufficient floats of approx 0.6"/1.5cm for 3-st groups and 1"/2.5cm for 5-st groups. Slipped stitch pattern creates slightly textured surface.
- When working chart, note left and right shifts. Rnds that end in * shift 1 stitch to the left, remove marker before * stitch and replace after. Rnds that end in + shift 1 stitch to the right, work to last stitch marked with +, slip + stitch and remove marker, place + stitch back on LH needle and replace marker before + stitch.
- "No stitch" is a placeholder in the chart, marking a stitch that has been decreased out of, or has yet to be increased into the pattern. This method of charting helps to keep the sts lined up and easier to read. Just skip that no stitch square(s) and work the next charted st.

BODY

With MC and longer size 5 (3.75mm) needle, cast on 176 (196, 216, 238, 260) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd.

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

Rep rnd 1 for k1, p1 rib for 2½"/6.5cm. Change to longer size 7 (4.5mm) needle.

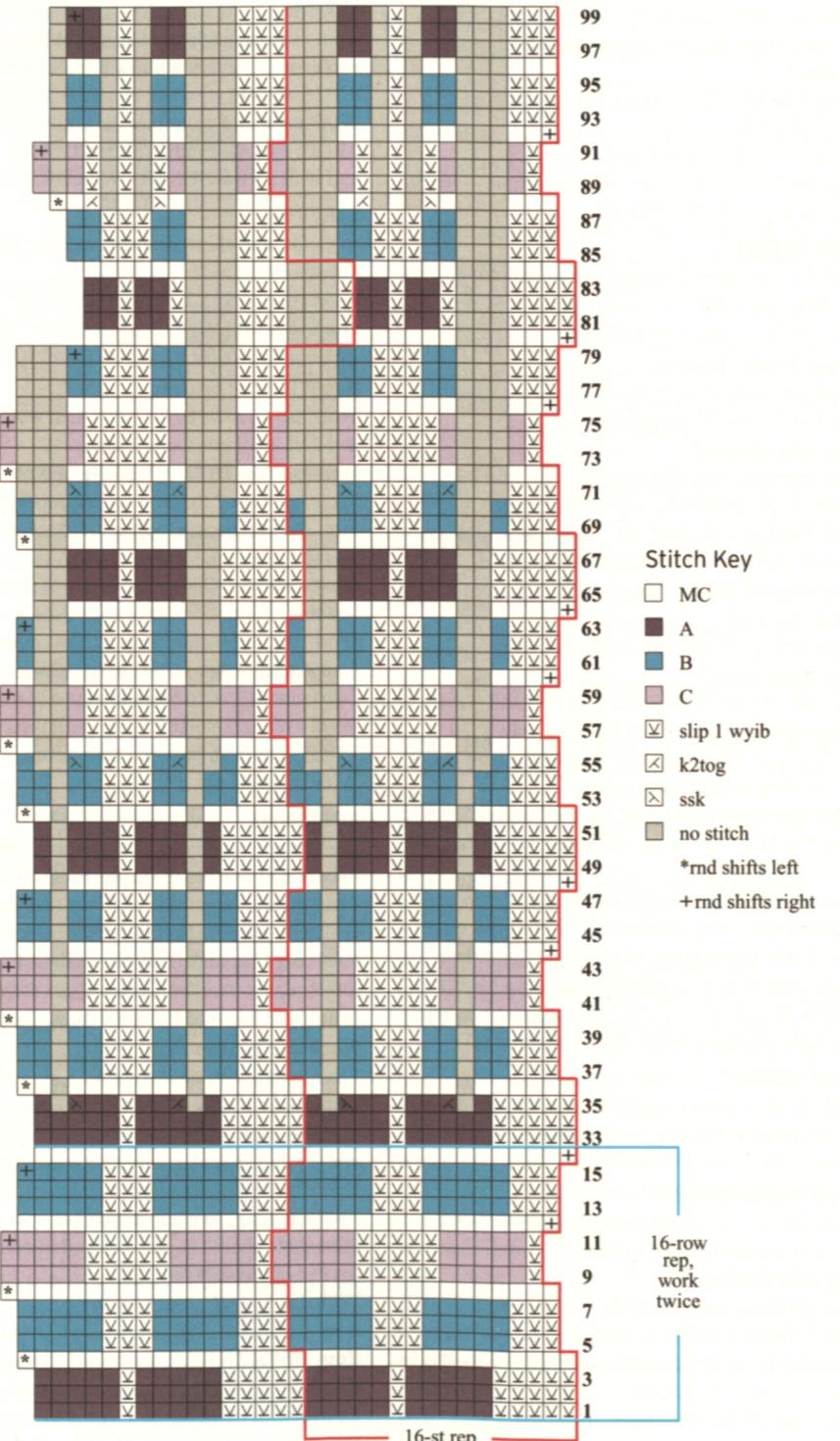
Next rnd Knit, inc 6 sts evenly—48 (52, 52, 56, 56) sts.

around—192 (212, 236, 264, 288) sts. Cont in St st (k every rnd) until piece measures 16½"/42cm from beg, end last rnd 6 sts before marker. Do not cut yarn. Set aside.

SLEEVES

With MC and smaller dpns, cast on 42 (46, 46, 50, 50) sts. Join, taking care not to twist sts, and pm for beg of rnd.

Next rnd Knit, inc 16 (16, 20, 26, 28) sts evenly



Rnd 1 *K1, p1; rep from * around. Rep rnd 1 for k1, p1 rib for 2½"/6.5cm. Change to larger dpn.

Next rnd Knit, inc 6 sts evenly—48 (52, 52, 56, 56) sts.

Knit 6 rnds.

Inc rnd Inc 1 st at beg and end of rnd—2 sts inc'd.

Cont in St st (k every rnd), rep inc rnd every 6th rnd 10 (11, 13, 13, 16) times more—70 (76, 80, 84, 90) sts.

Work even in St st until piece measures 17¼"/44cm from beg, end last rnd 6 sts before marker. Slip next 11 sts to st holder (6 from before marker, 5 from after), removing marker. Leave rem 59 (65, 69, 73, 79) sts on hold.

YOKER

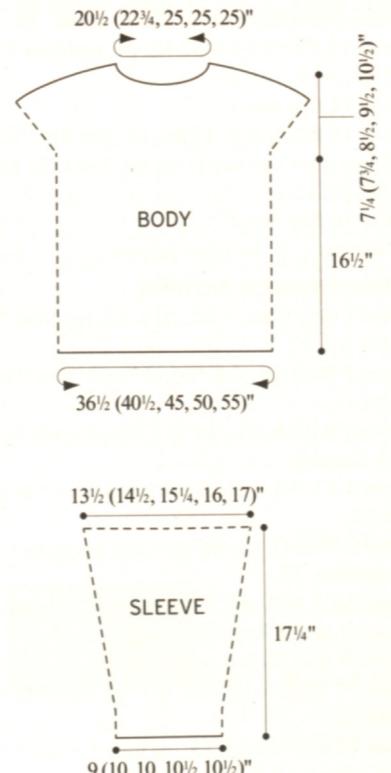
Note If needed, begin yoke on two size 7 (4.5mm) circulars, from center sleeve to center sleeve, so that underarm sts are not stretched, then join back onto one circular after a 2–3"/5–7cm have been worked.

Joining rnd Slip last 6 sts of body rnd to st holder, remove marker, slip first 5 sts of body rnd to same holder, using working yarn from body, k59 (65, 69, 73, 79) sleeve sts, k42 (47, 53, 60, 66) front sts, k center front st and place removable marker in this st (do not slip this marker), k rem 42 (47, 53, 60, 66) front sts, place next 11 sts on st holder, k59 (65, 69, 73, 79) sleeve sts, k85 (95, 107, 121, 133) back sts, place new marker for beg of rnd—288 (320, 352, 388, 424) sts.

Knit 1 (4, 9, 5, 3) rnds.

FINISHING

Fold neck to WS and loosely tack last rnd to first rnd of rib. Graft underarm stitches. Block lightly to measurements. ■



For size 2X only

Dec rnd [K21, k2tog] 18 times, k10—406 sts.

Knit 5 rnds.

Dec rnd [K20, k2tog] 18 times, k10—388 sts.

Knit 5 rnds.

For sizes 1X and 2X only

Dec rnd [K19, k2tog] 18 times, k10—370 sts.

Knit 5 rnds.

Dec rnd [K18, k2tog] 18 times, k10—352 sts.

Knit 4 (2) rnds.

For all sizes, beg chart

To center chart motif at center front, count 106 (114, 122, 122) sts before center front st. Adjust beg of rnd so that rnd begins 106 (114, 122, 122) sts before center front st (not counting center st). Center st will be st 11 (3, 11, 11, 11) of repeat.

Rnd 1 Work 16-st rep 18 (20, 22, 22, 22) times around.

Cont to work chart in this way through rnd 99—144 (160, 176, 176, 176) sts, sl last st of rnd 99. **Next rnd** Remove marker, sl last st of rnd 99 to LH needle, replace marker, *k2tog, k1, ssk, k3; rep from * to end—108 (120, 132, 132, 132) sts.

Neck

Change to shorter size 5 (3.75mm) needle.

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

Rep last rnd for k1, p1 rib for 3"/7.5cm.

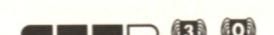
Work stretchy bind off as foll: *K2togtbl, sl st just worked back to LH needle purlwise; rep from * around.

FINISHING

Fold neck to WS and loosely tack last rnd to first rnd of rib. Graft underarm stitches. Block lightly to measurements. ■

11. Gamine

Classic fit pullover worked from the bottom up in reverse St st with a ribbed yoke and wide, bracelet length sleeves. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 52.



KNITTED MEASUREMENTS

- Bust 37½ (41½, 45½, 49½, 53½, 57½)"/95 (105.5, 115.5, 125.5, 136, 146)cm
- Length 24¾ (25¼, 25¾, 26¼, 26¾, 27¼)"/63 (64, 65.5, 66.5, 68, 69)cm
- Upper arm 12¾ (13¼, 13¾, 14¼, 15¼, 16¼)"/32.5 (33.5, 35, 36, 38.5, 41)cm

MATERIALS

SANDNES GARN

motherknitter.com

- 9 (10, 11, 12, 13, 14) 1¾oz/50g skeins (each approx 114yd/104m) of Sandnes Garn Merinoull (merino wool) in #4254 dark brick (MC)
- 3 (3, 4, 4, 5, 5) 1¾oz/50g skeins (each approx 306yd/280m) of Sandnes Garn Silk Mohair (kid mohair/silk/wool) in #4644 plum (CC)

- One each sizes 7 and 8 (4.5 and 5mm) circular needles each 16"/40cm and 32"/80cm long, OR SIZE TO OBTAIN GAUGE

STITCH MARKERS

STITCH HOLDERS

GAUGE

16 sts and 22 rows/rnds = 4"/10cm over St st using size 8 (5mm) needles and 1 strand each Merinoull and Silk Mohair held tog.

TAKE TIME TO CHECK GAUGE.

NOTES

- Front, back and sleeves are worked separately back and forth to the underarm, then joined to work the yoke in the round.
- One strand of MC and one strand of CC are held together throughout.

- One stitch each side is taken up in seaming and not counted in finished measurements.
- Circular needle is used to accommodate large number of sts. Do not join until yoke.

BACK

With 1 strand of MC and 1 strand of CC held tog and longer size 7 (4.5mm) needle, cast on 77 (85, 93, 101, 109, 117) sts.

Row 1 (RS) K1, *k1, p1; rep from * to last 2 sts, k2.

Row 2 (WS) P2, *k1, p1; rep from * to last st, p1.

Rep last 2 rows for k1, p1 rib for 2¾"/7cm.

Change to longer size 8 (5mm) needle.

Work in reverse St st (p on RS, k on WS) until piece measures 14¾"/37.5cm from beg, end with a WS row.

Back armhole and extension

Bind off 6 (6, 6, 7, 8, 9) sts at beg of next 2 rows—65 (73, 81, 87, 93, 99) sts.

Cont in reverse St st for 6 rows more.

Place sts on st holder.

FRONT

Work as for back until piece measures 14¾"/37.5cm from beg, end with a WS row.

Front armhole

Bind off 6 (6, 6, 7, 8, 9) sts at beg of next 2 rows—65 (73, 81, 87, 93, 99) sts. Place sts on st holder.

LEFT SLEEVE

With 1 strand of MC and 1 strand of CC held tog and shorter size 7 (4.5mm) needle, cast on 53 (55, 57, 59, 63, 67) sts.

Work in k1, p1 rib as for back for 2¾"/7cm.

Change to longer size 8 (5mm) needle. Work in reverse St st (p on RS, k on WS) until piece measures 16"/40.5cm from beg, end with a WS row.

Next row (RS) Bind off 6 (6, 6, 7, 8, 9) sts for underarm, pm, bind off 4 sts for back extension, p until 37 (39, 41, 43, 45) sts from bind-off, bind off last 6 (6, 6, 7, 8, 9) sts. Place 37 (39, 41, 41, 43, 45) sts on st holder for sleeve.

RIGHT SLEEVE

Work as for left sleeve until piece measures 16"/40.5cm from beg, end with a WS row.

Next row (RS) Bind off 6 (6, 6, 7, 8, 9) sts for underarm, p until there are 37 (39, 41, 41, 43, 45) sts from bind-off, bind off 4 sts for back extension, pm, bind off last 6 (6, 6, 7, 8, 9) sts. Place 37 (39, 41, 41, 43, 45) sts on st holder for sleeve.

YOKER

Joining rnd Beg with left sleeve, p37 (39, 41, 41, 43, 45) left sleeve sts, p65 (73, 81, 87, 93, 99) front sts, p37 (39, 41, 41, 43, 45) right sleeve sts, p65 (73, 81, 87, 93, 99) back sts—204 (224, 244, 256, 272, 288) sts. Join and place marker (pm) for beg of rnd.

Purl 0 (2, 4, 8, 10, 12) rnds.

Sizes Medium, Large, and 1X only

Dec rnd [P9 (13, 7), p2tog] 20 (16, 28) times, p4—204 (228, 228) sts.

Purl 1 rnd.

Size 2X only

Dec rnd [P6, p2tog, p7, p2tog] 16 times—240 sts.

Purl 1 rnd.

Size 3X only

Dec rnd [P6, p2tog] 36 times—252 sts.

Purl 1 rnd.

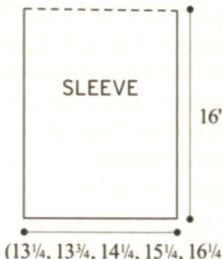
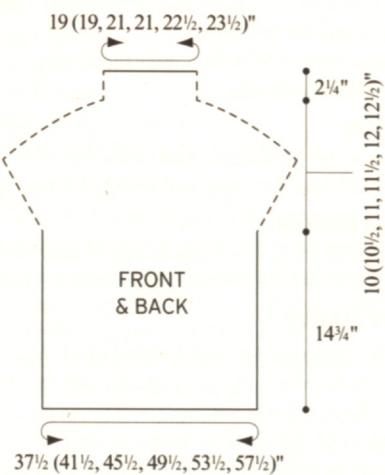
For all sizes, begin rib pattern

Rnd 1 [K1, p5] 34 (34, 38, 38, 40, 42) times around.

Rnds 2-13 Rep rnd 1.

Rnd 14 (dec) *K1, p2tog, p3; rep from * around—170 (170, 190, 190, 200, 210) sts.

Rnd 15 [K1, p4] 34 (34, 38, 38, 40, 42) times around.



Rnds 16-27 Rep rnd 15.

Rnd 28 (dec) *K1, p2, p2tog; rep from * around—136 (136, 152, 152, 160, 168) sts.

Rnd 29 [K1, p3] 34 (34, 38, 38, 40, 42) times around.

Rnds 30-41 Rep rnd 29.

Rnd 42 (dec) *K1, p2tog, p1; rep from * around—102 (102, 114, 114, 120, 126) sts.

Rnd 43 [K1, p2] 34 (34, 38, 38, 40, 42) times around.

Rnds 44-54 Rep rnd 43.

Neckband

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

Rep last rnd for k1, p1 rib for 4 3/4"/12cm. Bind off loosely.

FINISHING

Block lightly to measurements. Fold neckband in half to WS and tack in place along first rnd of rib. Sew 4-st bound-off section of each sleeve along side edge of back extension. Sew underarm seams. Sew sleeve seams and side seams. ■

12. Kyoto

Long cowl worked in one long strip with four different stitch patterns, then ends are joined with Kitchener stitch in finishing. Shown on page 53.



KNITTED MEASUREMENTS

- Circumference 62"/158cm
- Width 7"/18cm

MATERIALS

URTH YARNS

www.urthyarns.com

• 1 3 1/2 oz/100g hank (each approx 435yd/400m) of Urth Yarns Harvest Fingering (extra fine merino wool) in pomegranate (A), cranberry (B), oleaster (C), black grape (D)

• One pair each sizes 2 and 3 (2.75 and 3.25mm) needles, OR SIZE TO OBTAIN GAUGE

• Size E-4 (3.5mm) crochet hook and scrap yarn for provisional cast-on

• Cable needle (cn)

GAUGE

25 sts and 44 rows = 4"/10cm over stairs tucks chart with smaller needles.

TAKE TIME TO CHECK GAUGE.

PROVISIONAL CAST ON

Using scrap yarn and crochet hook, chain the number of sts to cast on plus a few extra. Cut a tail and pull the tail through the last chain. With knitting needle and yarn, pick up and knit the stated number of sts through the "purl bumps" on the back of the chain. To remove scrap yarn chain, when instructed, pull out the tail from the last crochet stitch. Gently and slowly pull on the tail to unravel the crochet stitches, carefully placing each released knit stitch on a needle.

STITCH GLOSSARY

yf sl1yo (Yarn front, slip 1, yarn over). Bring yarn to the front, slip next st purlwise, then bring the yarn to the back over the needle and the slipped st. The slipped st and yo are counted as 1 st.

yf sl2yo (Yarn front, slip 2, yarn over). Bring yarn to the front, slip next 2 sts purlwise, then bring the yarn to the back over the needle and the slipped sts. There are now 2 slipped sts under 1 yo. This counts as 2 sts and the k3tog on next row is worked over these sts.

k3tog knit 3 sts together (for tuck sts: work k1 and 2 yarn-over sts together)

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

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

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

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

5-st RC Sl 3 sts to cn, hold to back, k2, sl last st from cn back to LH needle and k1, then k2 from cn.

5-st LC Sl 3 sts to cn, hold to back, k2, sl last st from cn back to LH needle and k1, then k2 from cn.

5-st RPC Sl 3 sts to cn, hold to back, k2, p1; rep from * to last 2 sts, k2.

Row 3 K2, *p1, 3-st RC, k1, 3-st LC, p2, k2, p1; rep from * to last 11 sts, p1, 3-st RC, k1, 3-st LC, p1, k2.

Row 4 K3, p7, k1, *k1, p2, k2, p7, k1; rep from * to last 2 sts, k2.

Row 5 K2, *p1, k2, yo, S2KP, yo, k2, p2, k2, p1; rep from * to last 11 sts, p1, k2, yo, S2KP, yo, k2, p1, k2.

Row 6 Rep row 4.

Rows 7-12 Rep rows 5-6 three times.

Row 13 K2, *p1, k7, p2, k2, p1; rep from * to last 11 sts, p1, k7, p1, k2.

Row 14 Rep row 4.

Row 15 K2, *p1, 3-st LPC, k1, 3-st RPC, p2, k2, p1; rep from * to last 11 sts, p1, 3-st LPC, k1, 3-st RPC, p1, k2.

Row 16 Rep row 2.

Rep rows 1-16 for cable lace pat.

CHECK MOSAIC PATTERN

Row 1 (RS) With D, k2, *sl 1, k5; rep from * to last 3 sts, sl 1, k2.

Row 2 (WS) K2, sl 1, *k5, sl 1; rep from * to last 2 sts, k2.

Row 3 With A, k2, *k1, sl 1, k3, sl 1; rep from * to last 3 sts, k3.

Row 4 K3, *sl 1, k3, sl 1, k1; rep from * to last 2 sts, k2.

Row 5 With D, k2, *k3, sl 1, k2; rep from * to last 3 sts, k3.

Row 6 K3, *k2, sl 1, k3; rep from * to last 2 sts, k2.

Rows 7 and 8 Rep rows 3 and 4.

Rows 9 and 10 Rep rows 1 and 2.

Row 11 With A, k2, *k3, sl 1, k2; rep from * to last 3 sts, k3.

Row 12 K3, *k2, sl 1, k3; rep from * to last 2 sts, k2. Rep rows 1-12 for check mosaic pat.

NOTES

1 Cable lace pat and check mosaic pat may be worked from chart or text.

2 If working Check Mosaic Pattern from the chart, note that one row of chart represents two rows of knitting. Read the RS rows from right to left and the WS rows from left to right. Only one color is worked over 2 rows, the sts in the other color are slipped. The chart is worked in garter st (k every row). The letters on the RH side of the chart represent the color used to knit the row and also correspond to the first and last st of the row. The other color will be slipped on these two rows. All sts are slipped with the yarn at the WS of the work. Therefore, on RS rows sts are slipped wyib and on WS rows sts are slipped wyif.

COWL

With larger needles and color A, cast on 52 sts using the provisional cast on method.

Block 1: Cable Lace Pat

Set-up row 1 (WS) With A, k4, [p5, k3, p2, k3] 3 times, p5, k4.

Set-up row 2 (RS) K2, p2, [k5, p3, k2, p3] 3 times, k5, p2, k2.

Set-up row 3

Rep row 1. Work rows 1-16 of cable lace pat 9 times, then work rows 1-3 once more.

Change to smaller needles.

Block 2: Check Mosaic Pat

Set-up row (WS) P25, M1, p to end—53 sts.

Work rows 1-12 of check mosaic pat 7 times, end with a WS row. Cut D.

Block 3: Fairisle Diamond Chart

With A, knit 1 row, purl 1 row.

Row 1 (RS) Work first 5 sts of chart, work 14-st rep 3 times, work last 6 sts of chart.

Cont in chart pat as established through row 50. Cut C. With A knit 1 row, purl 1 row.

Block 4: Stairs Tucks Chart

Work alternating colors every 2 rows.

Always change color on RS rows.

Set-up row 1 (RS)

Join B, knit 1 row.

Set-up row 2 (WS) K2, purl to last 2 sts, k2. Cont in chart pat as foll:

Row 1 (RS) Working row 1 of chart, work 2 sts before rep, work 11-st rep 4 times, work last 7 sts of chart.

Cont in chart as established through row 46 then rep rows 3-46 of chart 3 times more, then rows 3-10 once more.

Next Row (RS)

With B, k2, [k3, k3tog, k1, k3tog, k5] 4 times, k3, k3tog, k3—53 sts.

Next row (WS)

Purl. Cut B.

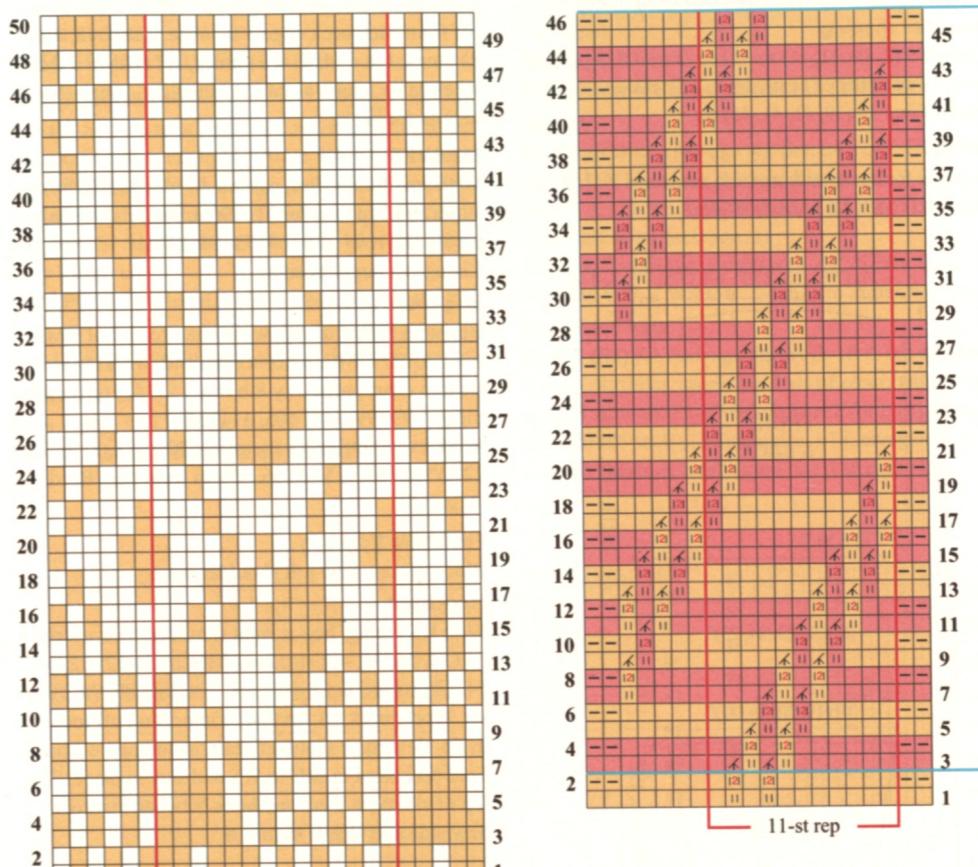
Place sts on a st holder,

Block 5

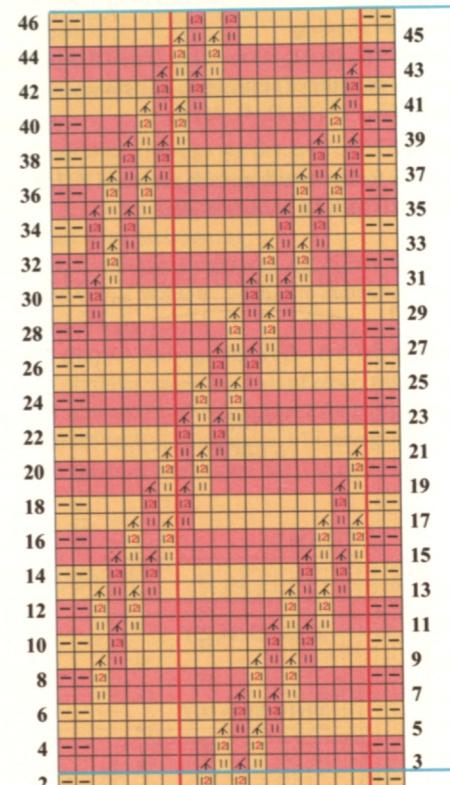
Carefully undo provisional cast on sts placing each released st on a size 2 (2.75mm) needle ready to work a WS row.

Next row (WS) Join color A, p25, M1, p to end—53 sts.

FAIR ISLE DIAMOND CHART



STAIRS TUCKS CHART



CABLE LACE CHART

Work chart rows 1–12 of check mosaic pat 7 times. Cut yarn D. Then with A, knit 1 row, purl 1 row.

Block 6

With A and C, work rows 1–50 of Fair Isle diamond chart. Cut C. With A, knit 1 row, and keep a 30"/76cm long tail for grafting.

FINISHING

Block gently to the measurements. With A, graft ends of Blocks 4 and 6 tog using Kitchener stitch. ■

13. Lattice Weave

Loose fit pullover with drop shoulders and crew neck. Sized for men's Small, Medium, Large, 1X and 2X and shown in size Small on page 54.



KNITTED MEASUREMENTS

- Bust 42 (44, 46, 48, 50)"/106 (110, 115, 121, 125)cm
- Length 24 (25, 26, 26½, 27)"/61 (63.5, 66, 67.5, 69)cm
- Upper arm 19 (19, 20, 20, 21)"/47 (47, 50, 50, 53)cm

MATERIALS

BROWN SHEEP COMPANY www.brownsheep.com

- 12 (13, 14, 14, 15) 1¼oz/50g balls (each approx 121yd/110m) of Baruffa/Lane Borgosesia Maratona (wool) in #8535 green

Suggested Substitute

- 8 (9, 9, 9, 10) 4oz/113g skeins (each approx 190yd/174m) of Brown Sheep Lamb's Pride Worsted (wool/mohair) in #172 deep pine
- One pair each sizes 6 and 8 (4 and 5mm) needles, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGE

21 sts and 30 rows = 4"/10cm over basketweave pat using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

BACK

With smaller needles, cast on 88 (96, 100, 104, 112) sts.

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

Row 2 K the knit sts and p the purl sts.

Rep row 2 for k2, p2 rib until piece measures 3½"/9cm, inc 23 (19, 21, 23, 19) sts evenly across last (WS) row—111 (115, 121, 127, 131) sts. Change to larger needles.

Beg chart

Beg and end as indicated, rep 18 rows of chart until piece measures 13½ (14½, 15, 15½, 15½)"/35 (37.5, 38.5, 40, 40)cm from beg.

Place markers each end of last row for beg of armholes.

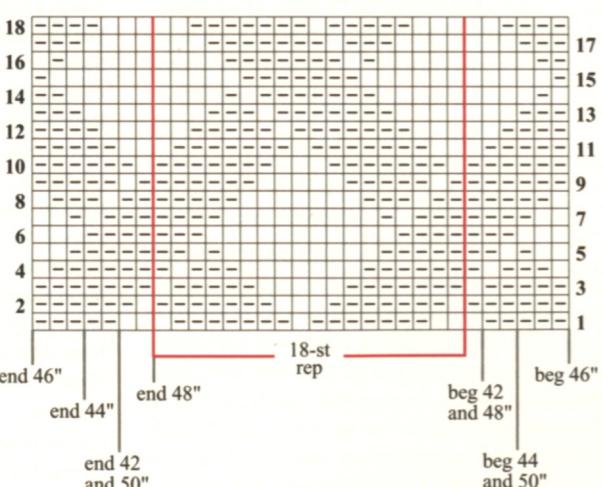
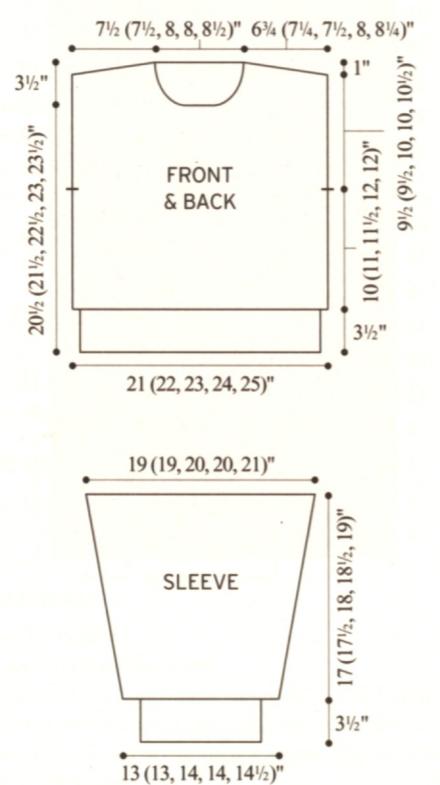
Cont in pat until armhole measures 9½ (9½, 10, 10, 10½)"/23.5 (23.5, 25, 25, 26.5)cm from markers.

Shoulder shaping

Bind off 9 (9, 10, 11, 11) sts at beg of next 8 (4, 8, 6, 6) rows, 10 sts at beg of next 0 (4, 0, 2, 2) rows. Bind off rem 39 (39, 41, 41, 45) sts.

FRONT

Work as for back until armhole measures 7 (7, 7½, 7½, 8)"/17 (17, 18.5, 18.5, 20)cm.



Stitch Key □ k on RS, p on WS □ p on RS, k on WS

GAUGES

• 26 sts and 30 rows = 4"/10cm over chart 1 using larger needles.

• 24 sts and 30 rows = 4"/10cm over chart 2 using larger needles.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

5-st RC Sl 4 sts to cn, hold to back, k1, k4 from cn.

5-st LC Sl 1 st to cn, hold to front, k4, k1 from cn.

5-st RPC Sl 4 sts to cn, hold to back, p1, k4 from cn.

5-st LPC Sl 1 st to cn, hold to front, k4, p1 from cn.

6-st RPC Sl 3 sts to cn, hold to back, k3; work p1, k1, p1 from cn.

6-st LPC Sl 3 sts to cn, hold to front, p1, k1, p1; k3 from cn.

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

10-st rep LC Sl 5 sts to cn, hold to front, k5, k5 from cn.

12-st rep RC Sl 6 sts to cn, hold to back, k6, k6 from cn.

12-st rep LC Sl 7 sts to cn, hold to front, k7, k7 from cn.

12-st rep RPC Sl 8 sts to cn, hold to back, p8, k8 from cn.

12-st rep LPC Sl 9 sts to cn, hold to front, k9, p9 from cn.

12-st rep LC Sl 10 sts to cn, hold to front, k10, k10 from cn.

12-st rep RPC Sl 11 sts to cn, hold to back, p11, k11 from cn.

12-st rep LPC Sl 12 sts to cn, hold to front, k12, p12 from cn.

12-st rep LC Sl 13 sts to cn, hold to front, k13, k13 from cn.

12-st rep RPC Sl 14 sts to cn, hold to back, p14, k14 from cn.

12-st rep LPC Sl 15 sts to cn, hold to front, k15, p15 from cn.

12-st rep LC Sl 16 sts to cn, hold to front, k16, k16 from cn.

12-st rep RPC Sl 17 sts to cn, hold to back, p17, k17 from cn.

12-st rep LPC Sl 18 sts to cn, hold to front, k18, p18 from cn.

12-st rep LC Sl 19 sts to cn, hold to front, k19, k19 from cn.

12-st rep RPC Sl 20 sts to cn, hold to back, p20, k20 from cn.

12-st rep LPC Sl 21 sts to cn, hold to front, k21, p21 from cn.

12-st rep LC Sl 22 sts to cn, hold to front, k22, k22 from cn.

12-st rep RPC Sl 23 sts to cn, hold to back, p23, k23 from cn.

12-st rep LPC Sl 24 sts to cn, hold to front, k24, p24 from cn.

12-st rep LC Sl 25 sts to cn, hold to front, k25, k25 from cn.

12-st rep RPC Sl 26 sts to cn, hold to back, p26, k26 from cn.

12-st rep LPC Sl 27 sts to cn, hold to front, k27, p27 from cn.

12-st rep LC Sl 28 sts to cn, hold to front, k28, k28 from cn.

12-st rep RPC Sl 29 sts to cn, hold to back, p29, k29 from cn.

12-st rep LPC Sl 30 sts to cn, hold to front, k30, p30 from cn.

12-st rep LC Sl 31 sts to cn, hold to front, k31, k31 from cn.

12-st rep RPC Sl 32 sts to cn, hold to back, p32, k32 from cn.

12-st rep LPC Sl 33 sts to cn, hold to front, k33, p33 from cn.

12-st rep LC Sl 34 sts to cn, hold to front, k34, k34 from cn.

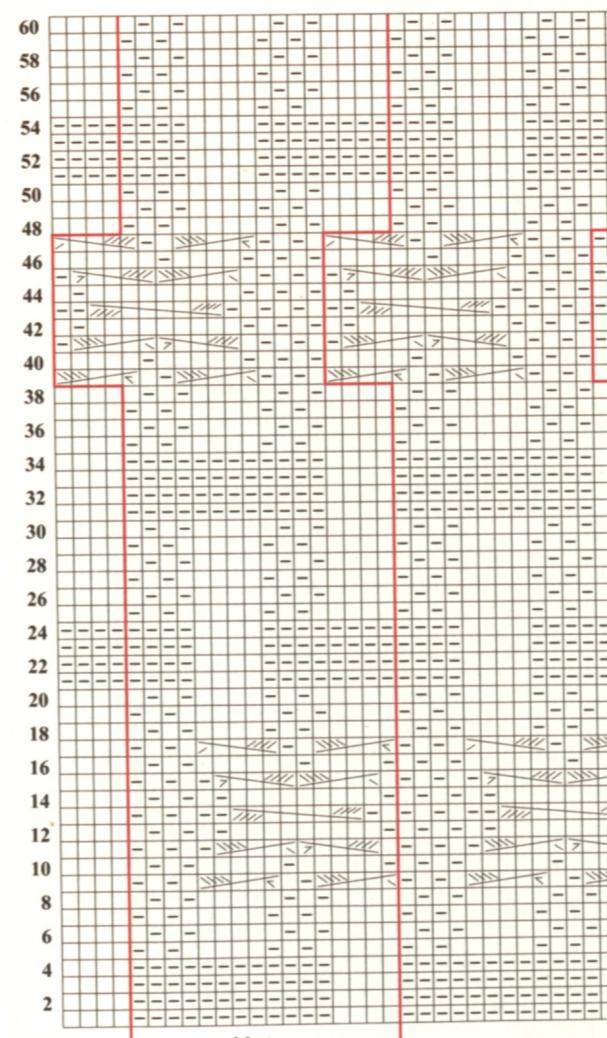
12-st rep RPC Sl 35 sts to cn, hold to back, p35, k35 from cn.

12-st rep LPC Sl 36 sts to cn, hold to front, k36, p36 from cn.

12-st rep LC Sl 37 sts to cn, hold to front, k37, k37 from cn.

12-st rep RPC Sl 38 sts to cn, hold to back, p38, k38 from cn.

CHART 1



16-st rep LC Sl 17 sts to cn, hold to front, k17, k17 from cn.

16-st rep RPC Sl 18 sts to cn, hold to back, p18, k18 from cn.

16-st rep LPC Sl 19 sts to cn, hold to front, k19, p19 from cn.

16-st rep LC Sl 20 sts to cn, hold to front, k20, k20 from cn.

16-st rep RPC Sl 21 sts to cn, hold to back, p21, k21 from cn.

16-st rep LPC Sl 22 sts to cn, hold to front, k22, p22 from cn.

16-st rep LC Sl 23 sts to cn, hold to front, k23, k23 from cn.

16-st rep RPC Sl 24 sts to cn, hold to back, p24, k24 from cn.

16-st rep LPC Sl 25 sts to cn, hold to front, k25, p25 from cn.

16-st rep LC Sl 26 sts to cn, hold to front, k26, k26 from cn.

16-st rep RPC Sl 27 sts to cn, hold to back, p27, k27 from cn.

16-st rep LPC Sl 28 sts to cn, hold to front, k28, p28 from cn.

16-st rep LC Sl 29 sts to cn, hold to front, k29, k29 from cn.

16-st rep RPC Sl 30 sts to cn, hold to back, p30, k30 from cn.

16-st rep LPC Sl 31 sts to cn, hold to front, k31, p31 from cn.

16-st rep LC Sl 32 sts to cn, hold to front, k32, k32 from cn.

16-st rep RPC Sl 33 sts to cn, hold to back, p33, k33 from cn.

16-st rep LPC Sl 34 sts to cn, hold to front, k34, p34 from cn.

16-st rep LC Sl 35 sts to cn, hold to front, k35, k35 from cn.

16-st rep RPC Sl 36 sts to cn, hold to back, p36, k36 from cn.

16-st rep LPC Sl 37 sts to cn, hold to front, k37, p37 from cn.

16-st rep LC Sl 38 sts to cn, hold to front, k38, k38 from cn.

16-st rep RPC Sl 39 sts to cn, hold to back, p39, k39 from cn.

16-st rep LPC Sl 40 sts to cn, hold to front, k40, p40 from cn.

16-st rep LC Sl 41 sts to cn, hold to front, k41, k41 from cn.

16-st rep RPC Sl 42 sts to cn, hold to back, p42, k42 from cn.

16-st rep LPC Sl 43 sts to cn, hold to front, k43, p43 from cn.

16-st rep LC Sl 44 sts to cn, hold to front, k44, k44 from cn.

16-st rep RPC Sl 45 sts to cn, hold to back, p45, k45 from cn.

16-st rep LPC Sl 46 sts to cn, hold to front, k46, p46 from cn.

16-st rep LC Sl 47 sts to cn, hold to front, k47, k47 from cn.

16-st rep RPC Sl 48 sts to cn, hold to back, p48, k48 from cn.

16-st rep LPC Sl 49 sts to cn, hold to front, k49, p49 from cn.

16-st rep LC Sl 50 sts to cn, hold to front, k50, k50 from cn.

16-st rep RPC Sl 51 sts to cn, hold to back, p51, k51 from cn.

16-st rep LPC Sl 52 sts to cn, hold to front, k52, p52 from cn.

16-st rep LC Sl 53 sts to cn, hold to front, k53, k53 from cn.

16-st rep RPC Sl 54 sts to cn, hold to back, p54, k54 from cn.

16-st rep LPC Sl 55 sts to cn, hold to front, k55, p55 from cn

Beg chart pats

Row 1 (RS) K1 (selvage st), beg with 2nd st, work to end of chart 2, work 12-st rep once more, pm, work 2 sts in seed st, work 16-st rep of chart 1 once, work first 8 sts once more, k1 (selvage st). Cont in pats as established, inc 1 st each side (working inc sts into chart pats) every 4th row 2 (9) times, every 6th row 23 (19) times—101 (107) sts.

Work even until piece measures 23 (23½")/58.5 (59.5)cm from beg.

Cap shaping

Bind off 4 sts at beg of next 2 rows, 3 sts at beg of next 4 rows, 2 sts at beg of next 4 rows, dec 1 st each side every other row 9 (13) times, bind off 2 sts at beg of next 6 rows, 4 sts at beg of next 2 rows, 5 (4) sts at beg of next 2 rows.

Bind off rem 25 sts.

RIGHT SLEEVE

Work to correspond to left sleeve, reversing pats.

FINISHING

Block pieces to measurements. Sew shoulder seams. Set in sleeves. Sew side and sleeve seams.

Neckband

With RS facing and circular needle, pick up and k 116 (124) sts around neck edge. Join and work in k2, p2 rib for 1"/2.5cm.

Bind off loosely in rib. ■

15. Lady Susan

Cable and lace collar with hook and eye closure. Shown on page 56.



KNITTED MEASUREMENTS

- Neck circumference 15½"/39.5cm
- Length at center front 7"/18cm

MATERIALS

DMC

www.dmc.com

- 2 1¼oz/50g balls (each approx 136yd/125m) of DMC Woolly (merino wool) in #42 pink
- Size 3 (3.25mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Size 0 (2.55mm) steel crochet hook
- Stitch markers
- Two cable needles (cn)
- Hook and eye set

GAUGE

24 sts and 36 rows = 4"/10cm over St st using size 3 (3.25mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

3-st LC Sl 1 sts to first cn and hold to front, sl next st to 2nd cn and hold to back, k1, k1 from 2nd cn, k1 from first cn.

3-st RC Sl 1 st to first cn and hold to back, sl next st to 2nd cn and hold to back, k1, k1 from 2nd cn, k1 from first cn.

CHART 2

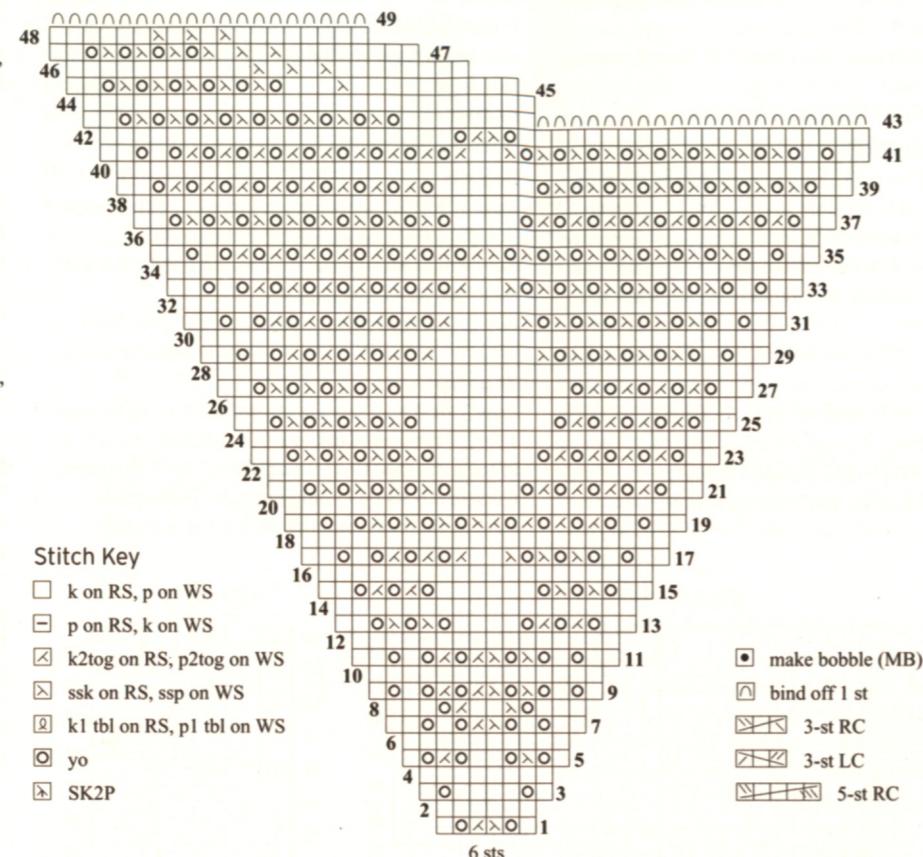
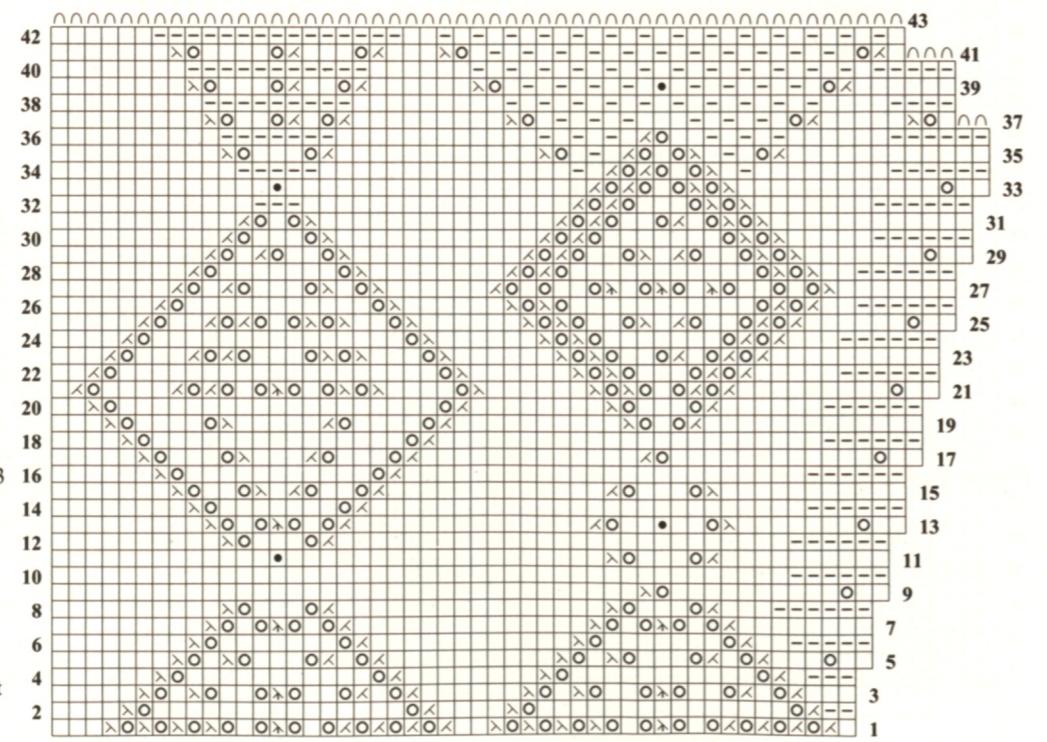


CHART 1



5-st RC Sl 2 sts to cn and hold to back, sl next st to 2nd cn and hold to back, k2, k1 from 2nd cn, k2 from first cn.

MB (make bobble) K into (front, back, front, back, front) of next st, turn, p5, turn, ssk, k1, k2tog, turn, p3tog.

NOTES

1 Collar is worked flat from neckband to lower edge.

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

COLLAR

Cast on 88 sts.

Rows 1-5 Beg with a knit row, work 5 rows in St st (k on RS, p on WS).

Row 6 (turning row WS) Knit.

Rows 7-14 Beg with a knit row, work 8 rows in St st.

Row 15 (RS) *K1, yo; rep from * to last st, k1—175 sts.

Row 16 *P1, k1; rep from * to last st, p1.

Row 17 *K1, p1; rep from * to last st, k1.

Row 18 Rep row 16.

Beg charts

(see page 78 for Charts 4 and 5)

Row 1 (RS) Work Chart 1 over 48 sts, place marker (pm), work Chart 2 over 6 sts, pm, work Chart 3 over 67 sts, pm, work Chart 4 over 6 sts, pm, work Chart 5 over 48 sts.

Cont to work charts as established through row 42.

Row 43 Bind off across Chart 1, bind off 20 sts of Chart 2, work to end of row, work across Chart 3 in

pat, work Chart 4 to last 20 sts, bind off last 20 sts of Chart 4, bind off across Chart 5.

Turn and rejoin yarn at first stitch of Chart 4 to work as foll:

Row 44 (WS) Work rem sts of Chart 4, work Chart 3, work rem sts of Chart 2.

Cont in pats through row 48.

Row 49 Bind off rem sts of Chart 2, work Chart 3, bind off rem sts of Chart 3.

Turn and rejoin yarn at first stitch of Chart 3 to work row 50.

Cont to work Chart 3 as established through row 62. Bind off rem sts.

FINISHING

Fold cast-on edge to WS along turning row and sew in place for neckband.

CHART 3

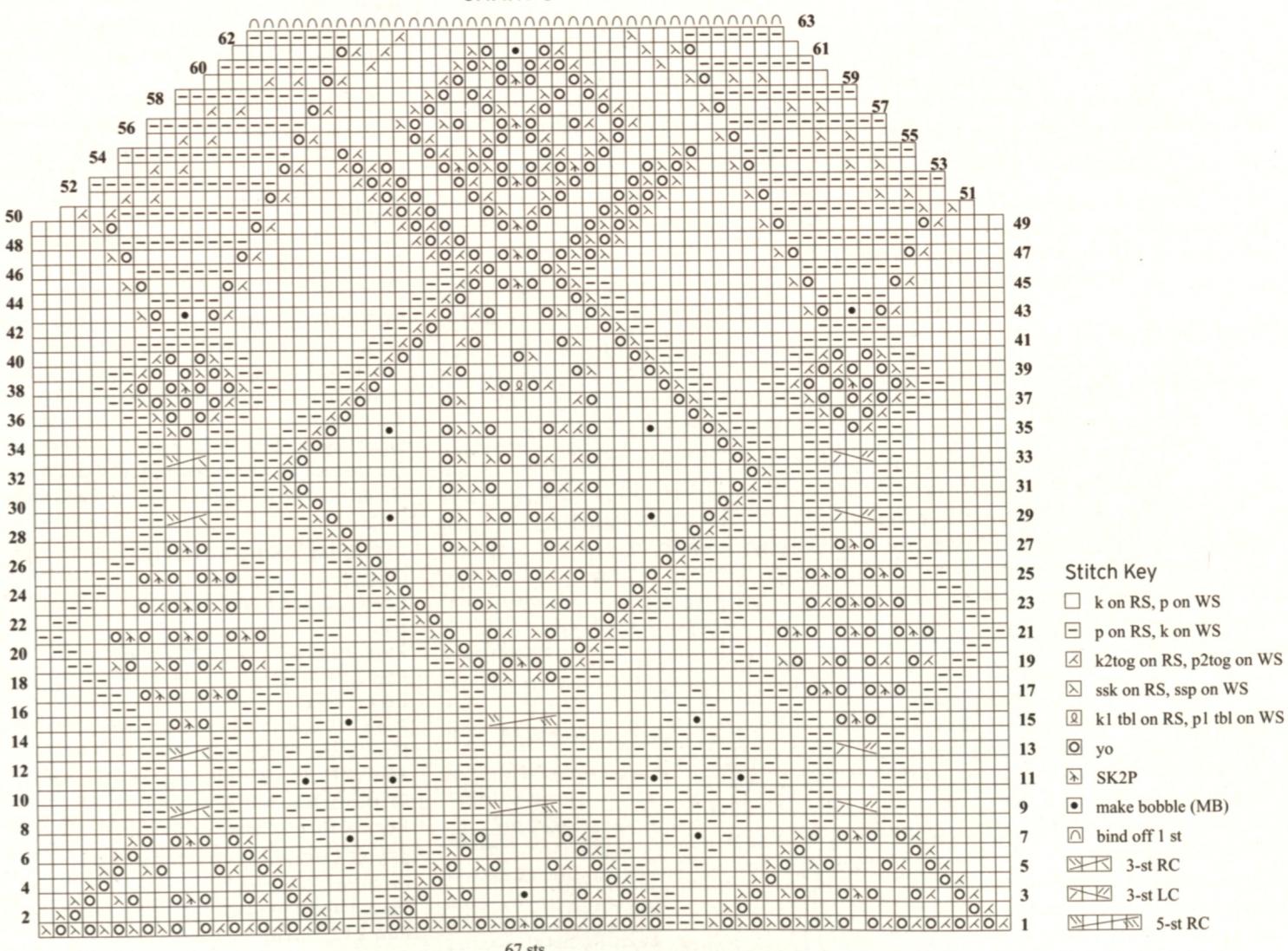


CHART 5

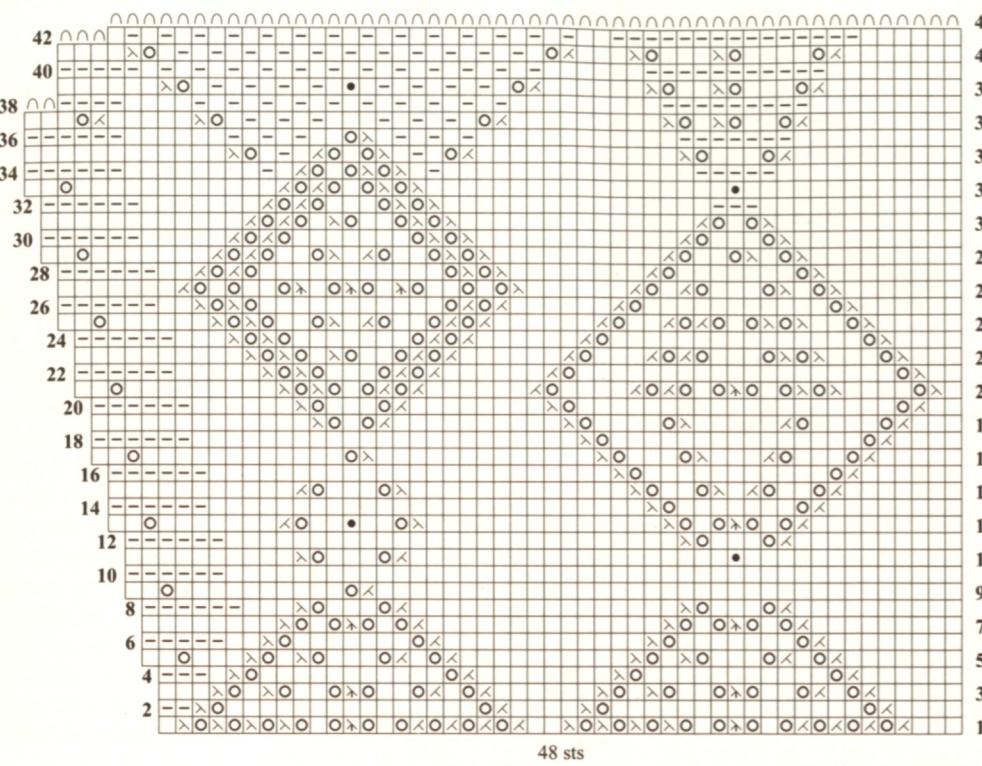
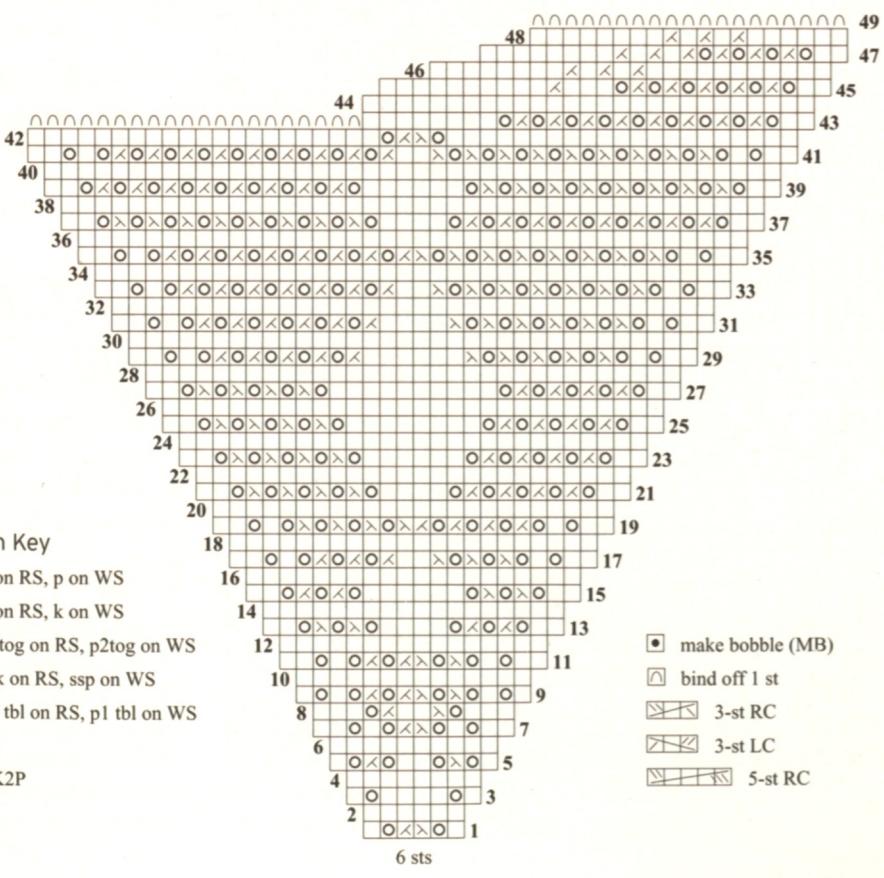


CHART 4



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- ☒ k2tog on RS, p2tog on WS
- ☒ ssk on RS, ssp on WS
- ☒ k1tbl on RS, p1tbl on WS
- ☒ yo
- ☒ SK2P

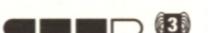
6 sts

Edging

With hook, join yarn at edge of neckband and work a row of sc along side edge, lower edge, and opposite side edge. Block lightly to measurements. Sew hook and eye closure on either side of neckband. ■

16. Wentworth

Half-circle shawl worked in decreasing smocking stitches with garter and eyelet stripes at the lower edge. Shown on page 57.



KNITTED MEASUREMENTS

- Width 48"/122cm
- Depth 22"/56cm

MATERIALS

15 SUGAR BUSH YARNS

www.sugarbushyarns.com

- 7 1 3/4 oz/50g balls (each approx 95yd/87m) of Sugar Bush Yarns *Crisp* (extra fine merino wool) in #2007 peaceful pink (A)
- 2 balls in #2018 titanium (B)
- 1 ball in #2019 lead (C)
- Size 7 (4.5mm) circular needle 32"/80cm long
- Stitch markers

GAUGE

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

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

Large Smock Stitch Wyib, insert RH needle from front to back between the 9th and 10th st on LH needle, draw a loop through and place it on LH needle, k2tog.

Small Smock Stitch Wyib, insert RH needle from front to back between the 6th and 7th st on LH needle, draw a loop through and place it on LH needle, k2tog.

LARGE SMOCKING STITCH PATTERN

(multiple of 12 sts plus 3)

Rows 1, 3, and 5 (WS) K3, *p3, k3; rep from * to end.

Rows 2 and 4 P3, *k3, p3; rep from * to end.

Row 6 P3, *work large smock st, k2, p3, k3, p3; rep from * to end.

Rows 7, 9 and 11 Rep rows 1, 3 and 5.

Rows 8 and 10 Rep rows 2 and 4.

Row 12 P3, k3, p3, *work large smock st, k2, p3, k3, p3; rep from * to last 6 sts, k3, p3. Rep row 1-12 for large smocking st pat.

SMALL SMOCKING STITCH PATTERN

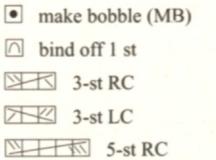
(multiple of 8 sts plus 2)

Rows 1 and 3 (WS) K2, *p2, k2; rep from * to end.

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

Row 4 P2, *work small smock st, k1, p2, k2, p2; rep from * to end.

Rows 5 and 7 Rep rows 1 and 3.



6 sts

Row 6

Rep row 2

Row 8 (dec) Sl 1, p2tog, k2, p2tog, *work small smock st, k1, p2tog, k2, p2tog; rep from * to last 5 sts, k2, p2tog, k1—153 sts.

Rep rows 1-8 for small smocking st pat.

EXTRA SMALL SMOCKING STITCH PATTERN

(multiple of 6 sts plus 1)

Rows 1 and 3 (WS) K1, *p2, k1; rep from * to end.

Row 2 P1, *k2, p1; rep from * to end.

Row 4 P1, *work small smock st, k1, p1, k2, p1; rep from * to end.

Rows 5 and 7 Rep rows 1 and 3.

Row 6

Rep row 2.

Row 8 P1, k2, p1, *work small smock st, k1, p1, k2, p1; rep from * to last 3 sts, k2, p1.

Rep rows 1-8 for extra small smocking st pat.

NOTE

Slip the first st and k the last st of every row.

SHAWL

With size 7 needles and B, cast on 355 sts. Work in garter st (knit every row) for 6 rows.

Row 1 (WS) Sl 1, *p2tog, yo; rep from * to last 2 sts, p1, k1.

Row 2 Sl 1, k to end.

Row 3 Sl 1, p to last st, k1.

Row 4 (dec) Sl 1, k1, [k1, k2tog] 33 times, k2—70 sts.

Rows 5 and 6 Sl 1, k to end.

Row 7 Sl 1, *p2tog, yo; rep from * to last 3 sts, p2, k1.

Change to C.

Rows 1 and 2 Sl 1, k to end.

Row 3 (dec) Sl 1, k1, *k2tog, k12; rep from * to last 3 sts, k3—330 sts.

Row 4 Sl 1, k to end.

Change to B.

Row 1 (RS) Sl 1, k to end.

Row 2 (WS) Sl 1, *p2tog, yo; rep from * to last 3 sts, p2, k1.

Row 3 Sl 1, k to end.

Row 4 Sl 1, p to last st, k1.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, k to end.

Row 3 (dec) Sl 1, k1, *k2tog, k11; rep from * to last 3 sts, k3—305 sts.

Row 4 Sl 1, k to end.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

Row 1 (RS) Sl 1, k to end.

Row 2 Sl 1, p to last st, k1.

Change to B.

Rows 1 and 2 Sl 1, k to end.

Change to A.

18. Morland

Scarf worked in garter stitch with reversible cables and finished with tassels. Shown on page 57.



KNITTED MEASUREMENTS

- Width 11"/28cm
- Length 75"/190.5cm

MATERIALS

HIKOO/SKACEL COLLECTION

www.skacelknitting.com

- 3 7oz/200g balls (each approx. 456yd/417m) of Hikoo/Skacel Collection *Simplicity Spray* (merino superwash/acrylic/nylon) in #669 vintage
- Size 7 (4.5mm) needle OR SIZE TO OBTAIN GAUGE

- 4 stitch markers
- Cable needle (cn)

GAUGES

- 20 sts and 24 rows = 4"/10cm over St st using size 7 (4.5cm) needles.
- 30 sts and 28 rows = 4"/10cm over chart pattern using size 7 (4.5cm) needle.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

M1R Insert LH needle from back to front under the strand between last st worked and next st on LH needle. K into the front loop to twist the st.

M1L Insert LH needle from front to back under the strand between last st worked and next st on LH needle. K into the back loop to twist the st.

8-st RCRib Sl 4 sts to cn and hold to *back*, [k1, p1] twice, then [k1, p1] twice from cn.

8-st LCRib Sl 4 sts to cn and hold to *front*, [k1, p1] twice, then [k1, p1] twice from cn.

16-st RCRib Sl 8 sts to cn and hold to *back*, [k1, p1] 4 times, then [k1, p1] 4 times from cn.

16-st LCRib Sl 8 sts to cn and hold to *front*, [k1, p1] 4 times, then [k1, p1] 4 times from cn.

NOTES

1 Main pattern may be worked following text or chart.

2 If following the chart to work the pattern, refer to the text for marker placement and removal (Rows 5 and 33 then again on Rows 39 and 68).

3 Cables are worked in k1, p1 rib and twisted on both RS and WS rows. When the rib is introduced the first time, it is spelled out, then subsequently referred to as: rib6, rib8, rib16, etc, noting the number of sts to keep in the established k1, p1 rib.

4 Since the pattern is reversible it may be helpful to place a marker on the RS fabric.

SCARF

Cast on 84 sts

Set-up Row 1 (WS) K2, {k1, p1} 4 times—called rib8, [k8, {k1, p1} 8 times—called rib16, k8] twice, {k1, p1} 4 times—called rib8, k2.

Row 2 K2, rib8, M1L, pm, rib 7, p2tog, k14, k2tog, rib7, pm, M1R, k1, pm, rib7, p2tog, k14,

Set-up Row 2 (RS) K2, rib8, [k8, rib16, k8] twice, rib8, k2.

Set-up rows 3–6 Rep setup rows 1 and 2 twice more.

Set-up row 7 K2, 8-st LCRib, [k8, rib16, k8] twice, 8-st RCRib, k2.

Beg chart

Row 1 (RS) K2, rib8, [k8, 16-st LCRib, k8] twice, rib8, k2.

Row 2 (WS) K2, rib8, [k8, rib16, k8] twice, rib8, k2.

Row 3 Rep row 2.

Row 4 K2, rib8, [k8, rib7, pfb, rib8, k8] twice, rib8, k2—86 sts.

Row 5 K2, rib8, [k7, k2tog, p1, {k1, p1} 3 times—called rib7, pm, M1R, k1, pm, {k1, p1} 3 times, k1—called rib 7, p2tog, k7] twice, rib8, k2—84 sts, 4 markers placed.

Row 6 K2, rib8, [k to 8 sts before marker, rib8, sm, k to marker, sm, rib8] twice, k to last 10 sts, rib8, k2.

Row 7 K2, 8-st RCRib, [k to 8 sts before marker, rib8, sm, k to marker, sm, rib8] twice, k to last 10 sts, 8-st LCRib, k2.

Row 8 Rep row 6.

Row 9 K2, rib8, [k to 9 sts before marker, k2tog, rib 7 sm, M1R, k to marker, M1L, sm, rib 7, p2tog] twice, k to last 10 sts, rib8, k2.

Row 10 Rep row 6.

Row 11 K2, rib8, [k to 8 sts before marker, 8-st RCRib, sm, k to marker, sm, 8-st LCRib] twice, k to last 10 sts, rib8, k2.

Row 12 Rep row 6.

Row 13 Rep row 9.

Row 14 K2, 8-st LCRib, [k to 8 sts before marker, rib8, sm, k to marker, sm, rib8] twice, k to last 10 sts, 8-st RCRib, k2.

Rows 60–62 Rep row 40

Row 63 K2, 8-st RCRib, [k to marker, M1L, sm, rib7, p2tog, k to 9 sts before marker, k2tog, rib7, sm, M1R] twice, k to last 10 sts, 8-st LCRib, k2.

Rows 64–66 Rep row 40.

Row 67 K2, rib8, [k to marker, M1L, sm, rib7, p2tog, k2tog, rib7, sm, M1R] 2 times, k to last 10 sts, rib8, k2.

Row 68 K2, rib8, [k8, remove marker, rib16, remove marker, k8] twice, rib8, k2.

Row 69 K2, rib8, [k8, rib16, k8] twice, rib8, k2.

Row 70 K2, 8-st LCRib, [k8, rib16, k8] twice, 8-st RCRib, k2.

[Rep rows 1–70] 7 times or until desired length.

Work row 1.

Work Row 2 five times.

Bind off in pattern.

Set-up Row 2 (RS) K2, rib8, [k8, rib16, k8] twice, rib8, k2—4 markers placed and 84 sts.

Row 40 K2, rib8, [k to marker, sm, rib8, k to 8 sts before marker, rib8, sm] twice, k to last 10 sts, rib8, k2.

Row 41 Rep row 40.

Row 42 K2, 8-st LCRib, [k to marker, sm, rib8, k to 8 sts before marker, rib8, sm] twice, k to last 10 sts, 8-st RCRib, k2.

Row 43 K2, rib8, [k to marker, M1L, sm, rib7, p2tog, k to 9 sts before marker, k2tog, rib7, sm, M1R] twice, k to last 10 sts, rib8, k2.

Row 44 Rep row 40.

Row 45 K2, rib8, [k to marker, sm, k1, 8-st LCRib, k to 9 sts before marker, 8-st RCRib, k1, sm] twice, k to last 10 sts, rib8, k2.

Row 46 Rep row 40.

Row 47 Rep row 43.

Row 48 Rep row 40.

Row 49 K2, 8-st RCRib, [k to marker, sm, rib8, k to 8 sts before marker, rib8, sm] twice, k to last 10 sts, 8-st LCRib, k2.

Row 50 Rep row 40.

Row 51 Rep row 43.

Row 52–54 Rep row 40.

Row 55 Rep row 43.

Row 56 Rep row 42.

Row 57 Rep row 45.

Row 58 Rep row 40.

Row 59 Rep row 43.

Rows 60–62 Rep row 40

Row 63 K2, 8-st RCRib, [k to marker, M1L, sm, rib7, p2tog, k to 9 sts before marker, k2tog, rib7, sm, M1R] twice, k to last 10 sts, 8-st LCRib, k2.

Rows 64–66 Rep row 40.

Row 67 K2, rib8, [k to marker, M1L, sm, rib7, p2tog, k2tog, rib7, sm, M1R] 2 times, k to last 10 sts, rib8, k2.

Row 68 K2, rib8, [k8, remove marker, rib16, remove marker, k8] twice, rib8, k2.

Row 69 K2, rib8, [k8, rib16, k8] twice, rib8, k2.

Row 70 K2, 8-st LCRib, [k8, rib16, k8] twice, 8-st RCRib, k2.

[Rep rows 1–70] 7 times or until desired length.

Work row 1.

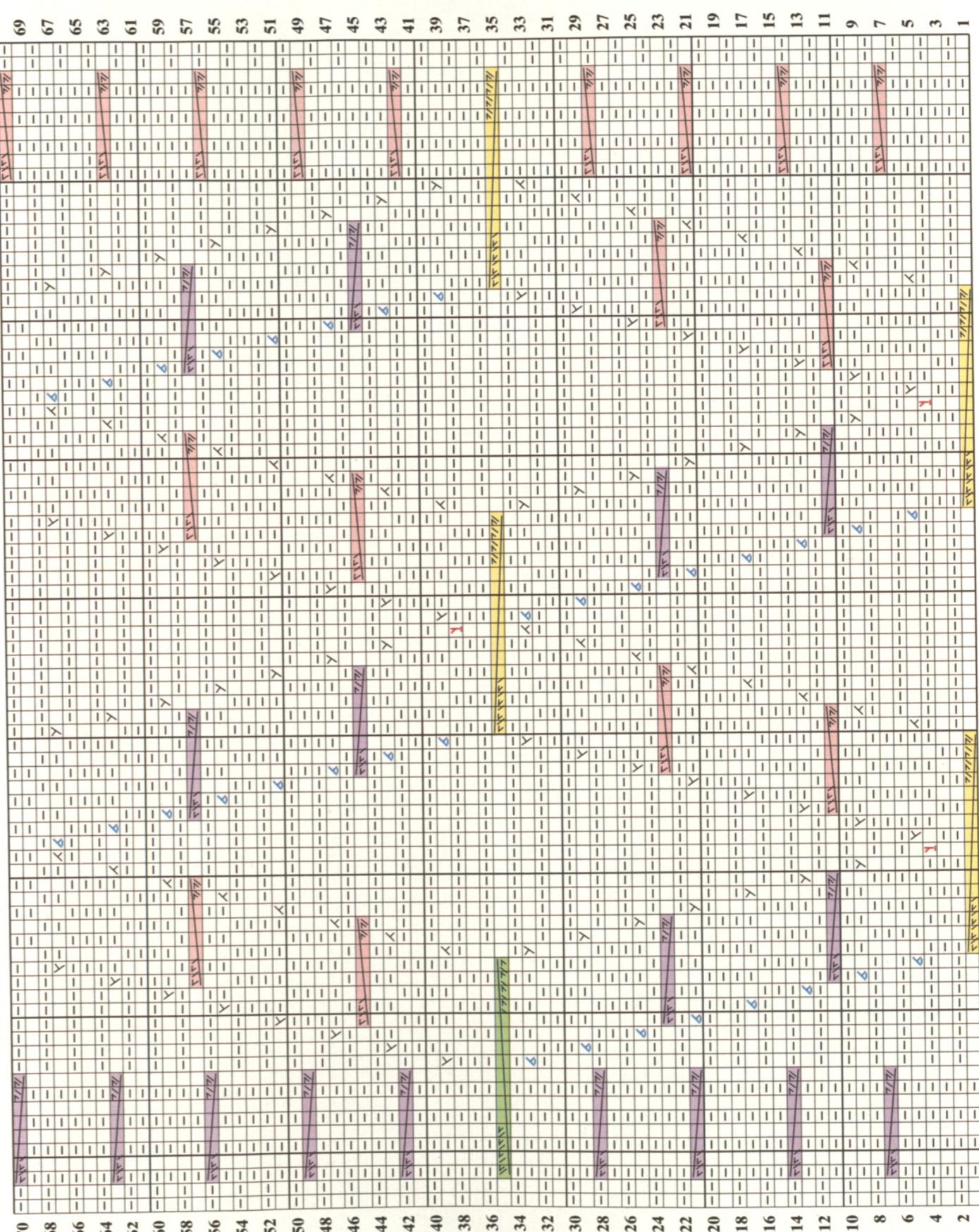
Work Row 2 five times.

Bind off in pattern.

FINISHING

Block to measurements.

Make 8 tassels approx 4 1/2"/11.5 cm long by winding yarn around a piece of heavy cardboard approx 5"/12.5cm long. Thread a length of yarn through loops at one end and tie, then cut loops at opposite end. Wrap a length of yarn tightly around the top of the tassel, secure ends. Neatly trim ends even. Attach 4 tassels, one at each point along the short sides of the scarf. ■



Stitch Key

■ k on RS, p on WS
□ k on RS, p on WS
□ p on RS, k on WS
□ p on RS, k on WS

■ 8-st RCRib
□ 8-st LCRib

FINISHING

Block to measurements.

Make 8 tassels approx 4 1/2"/11.5 cm long by winding yarn around a piece of heavy cardboard approx 5"/12.5cm long. Thread a length of yarn through loops at one end and tie, then cut loops at opposite end. Wrap a length of yarn tightly around the top of the tassel, secure ends. Neatly trim ends even. Attach 4 tassels, one at each point along the short sides of the scarf. ■

Charts for Pattern #1

CHART 2

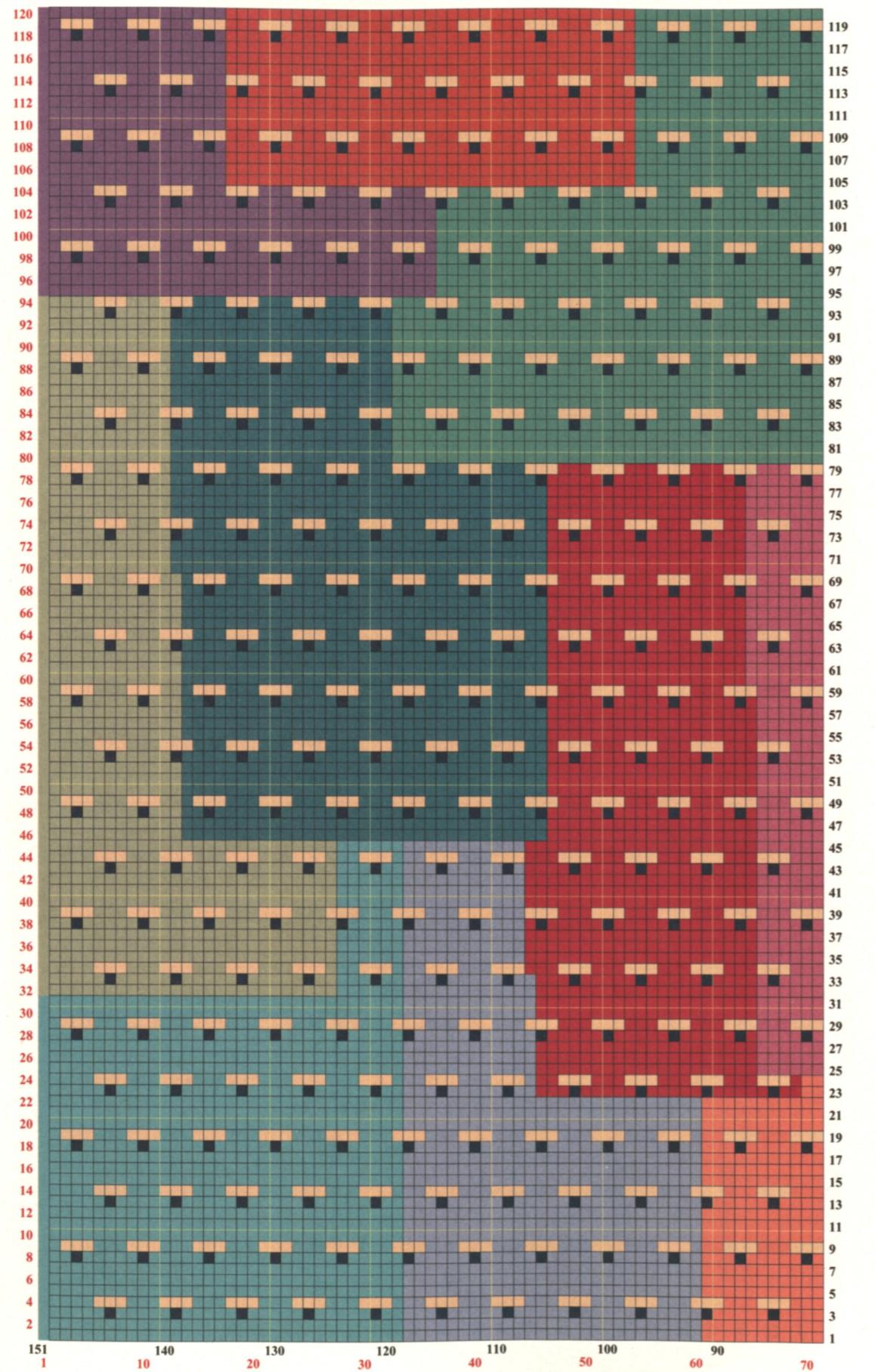


CHART 1

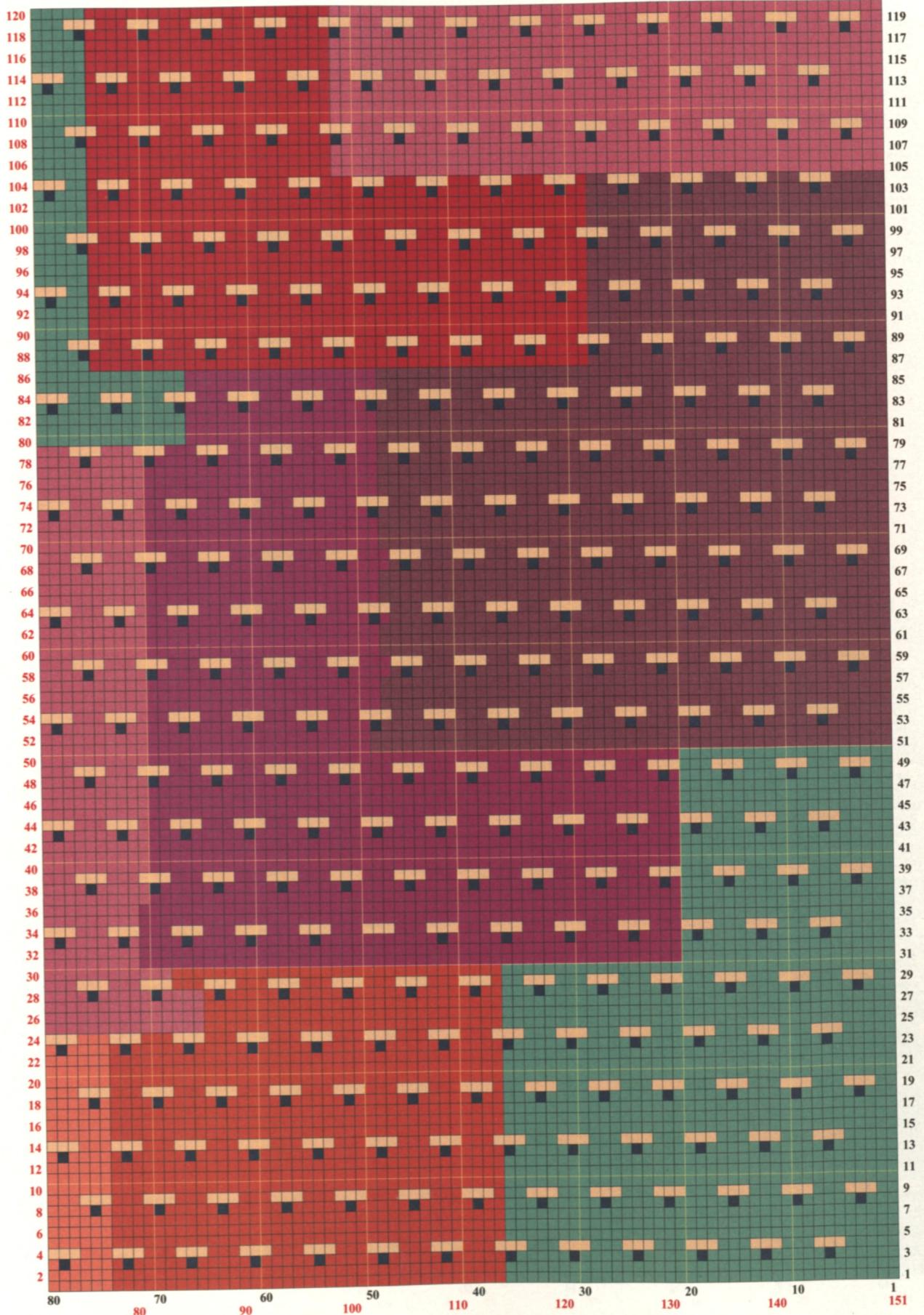


CHART 3

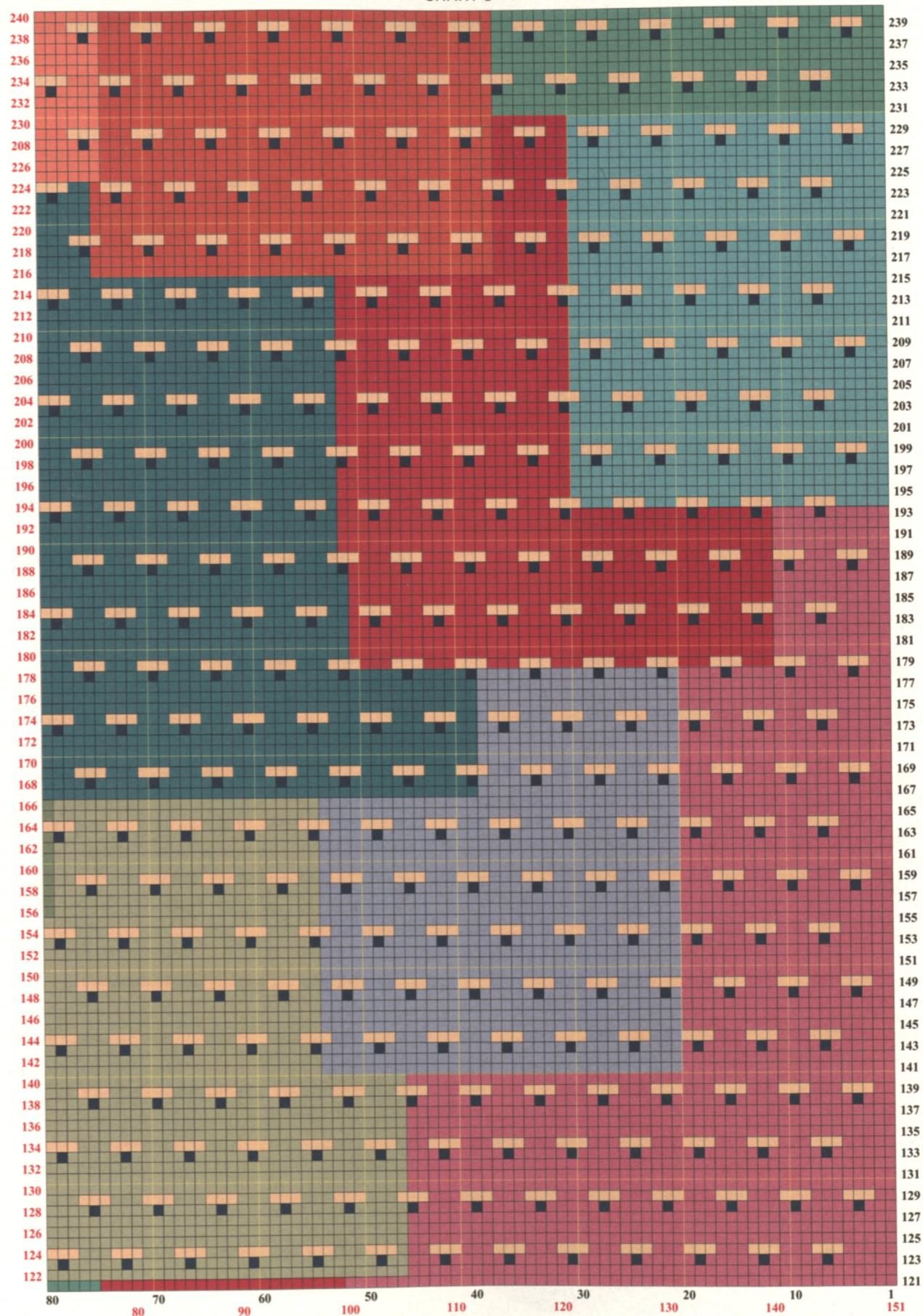
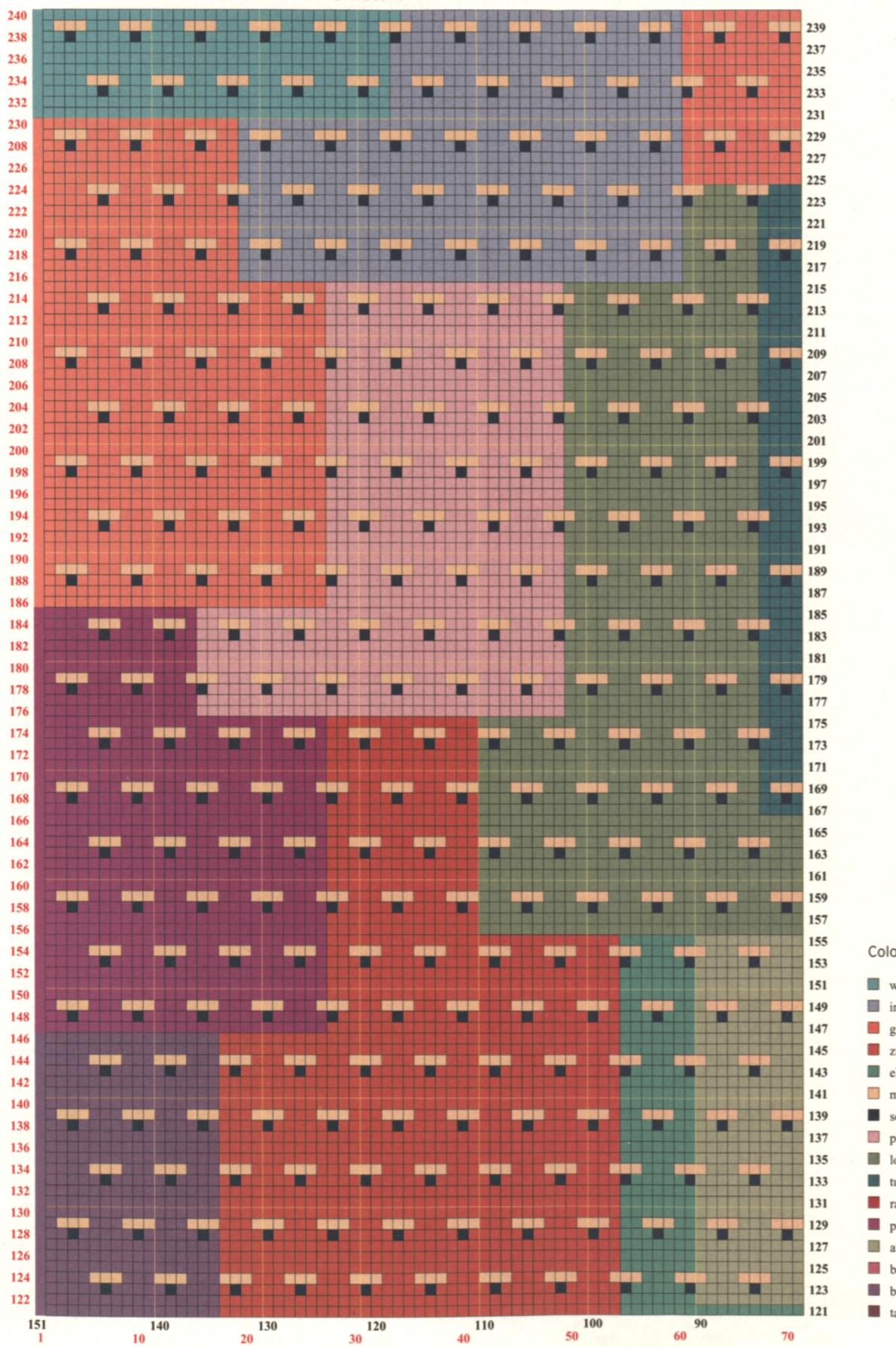
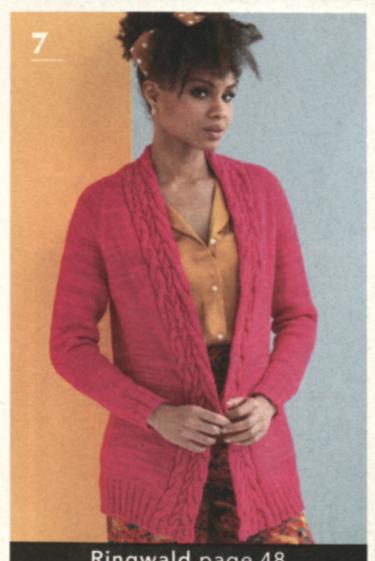


CHART 4



A sampler of alternate views and details from our featured fashion.



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