

13

EXQUISITE & CAPTIVATING DESIGNS

# INTERWEAVE KNITTERS®

SPRING 2022

## KNITTING & FINE ART

Discover great  
works featuring  
knitters P. 8



Learn how to  
size garments  
with **large motifs**

P. 34

Meet colorwork  
designer **Hui Wang**  
**Harbich** P. 32

## *The* ART NOUVEAU *Issue*

*Garments and accessories  
inspired by art and nature*

PRASINE  
SWEATER  
Kristen  
TenDyke  
P. 25

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## Dear Reader,

Before I started working on this issue of *Knits*, my knowledge of art nouveau was somewhat limited. In my head, the movement wasn't really distinct from the blockier look of the arts-and-crafts style and the zigzags and sharp angles of art deco that bookend it. But buried between those two styles is something unique: Art nouveau is full of undulating, asymmetrical lines inspired by whimsical flora and fauna—a gorgeous escape into the beauty of the natural world. If you, too, are somewhat unfamiliar with this movement, the article on page 8 shares an interesting look at the wide range of art styles from the period—with a knitting twist.

The designs in this issue are some of my favorites—the aesthetic and influence of art nouveau lend themselves surprisingly well to knitwear. Much like art nouveau, a movement spanning many media, the projects in this issue span many techniques, from intarsia and stranded colorwork to cables and lace. There is something here for everyone.

On a personal note, this issue marks my last as editor of *Interweave Knits*. I'm so grateful for the time I've spent at the helm of this magazine, and I'm excited to see what great things are to come. I thank the amazing team that works so hard to make this magazine great—it has been a pleasure working alongside you. And my thanks to our talented designers—the best part of this job is reviewing your incredible submissions for this magazine.

Happy knitting, friends.

Signing off,

*Stephanie White*



## CALLING ALL DESIGNERS

- Check out our open calls for submissions at [www.interweave.com/knitting-submission-calls](http://www.interweave.com/knitting-submission-calls)
- Learn more about how to craft the perfect proposal here: [www.interweave.com/article/knitting-best-practice-submitting-designs](http://www.interweave.com/article/knitting-best-practice-submitting-designs)

# INTERWEAVE KNITS

SPRING 2022 • VOLUME XXVII • NUMBER 1

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*Interweave Knits*® (ISSN 2328-286X print and 2328-2940 online) is published quarterly by Interweave, a division of Peak Media Properties, LLC, dba Golden Peak Media, 4868 Innovation Drive, Fort Collins, CO 80525, USPS #017-249. Periodicals postage paid at Fort Collins, CO 80525, and additional mailing offices. All contents of this issue of *Interweave Knits* are © 2022 by Peak Media Properties, LLC. All rights reserved. Subscription rate is \$26.95/one year in the U.S., \$30.95/one year in Canada, and \$33.95/one year in international countries (surface delivery). U.S. funds only.

**Postmaster:** Send address changes to *Interweave Knits*, PO Box 37869, Boone, IA 50037-0869

**Advertising Information:** Email Lorena Leggett at [lleggett@goldenpeakmedia.com](mailto:lleggett@goldenpeakmedia.com) or visit [www.interweave.com](http://www.interweave.com).

**Retailers:** If you are interested in carrying this magazine in your store, please email [sales@goldenpeakmedia.com](mailto:sales@goldenpeakmedia.com) or call (800) 272-2193.

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➎ **Knitting for Radical Self-Care** is more than a knitting book. It reads like a manifesto, challenging and encouraging the reader to live a more thoughtful, courageous life. The book is divided into three parts: a stunning introduction, a knitting guide, and a pattern section. Each pattern is accompanied by an insightful essay, along with gorgeous photography. Author Brandi Cheyenne Harper writes with humor, kindness, and an eye toward accessibility for all knitters. [www.abramsbooks.com](http://www.abramsbooks.com)



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# Natural BEAUTIES

BY LARISSA GIBSON

Natural dyes—produced mainly from plants but with some notable dyes from insects, snails, and minerals—have been used to dye fiber for thousands of years. To achieve the most-desired colors and most-reliable colorfastness, there are numerous recipes, from simple to complex, handed down over millennia. The process is part science, part art, and a little bit of magic. These four yarns use natural dyes to achieve their garden-inspired colors.

## 1 LANA PLANTAE WORSTED WEIGHT RAMBOUILLET DYED NATURALLY WITH MARIGOLD

**Content:** 100% Rambouillet wool | **Color:** Marigold | **Put-up:** 240 yd (220 m)/4 oz (113 g) | **Weight:** Worsted

Rambouillet sheep trace their origins back to a flock of Merino. Like Merino, the wool is fine and soft. This yarn is softly spun and plied, making it—as well as the fabric it produces—feel more like a cotton ball than a typical wool. Dyed with marigold, the yarn captures the warm tones and brilliance of the flowers. The wool is produced on small farms, and the yarn is processed with ecological principles at the fore. The yarn weight lends itself to a cardigan or outerwear, but the softness allows for, even invites, contact with the skin.

## 2 URTH YARNS HARVEST WORSTED

**Content:** 100% extrafine superwash Merino | **Color:** Grape Leaf | **Put-up:** 220 yd (200 m)/3½ oz (100 g) | **Weight:** Worsted

Harvest is a cabled yarn: Fibers are spun into a single yarn, singles are twisted together into a plied yarn, and those plies are twisted together to form a cabled yarn. In Harvest, eight 2-ply yarns are twisted together. The resulting yarn is very cylindrical, light, and lofty with a smooth, regular appearance. The color is uniform throughout. It makes a superwash fabric with a soft drape and next-to-skin softness.

## 3 A VERB FOR KEEPING WARM FROND

**Content:** 72% kid mohair, 28% silk | **Color:** Mesa | **Put-up:** 459 yd (420 m)/1¾ oz (50 g) | **Weight:** Fingering

Frond has a strong silk core surrounded by wispy strands of mohair. Dyed with quebracho red, cutch, and madder, the colors combine with the mohair to create an ethereal beauty. Light, airy, and delicate, the yarn evokes a sunlit walk in the garden. Soft as peach skin, this yarn feels as good as it looks. Use alone, doubled, or alongside another yarn to add visual interest and warmth to your projects. To allow the mohair to bloom, try a needle size that is slightly larger than the fineness of the core might suggest. The sample was knitted with a size 3 (3.25 mm) needle.

## 4 SCHEEPJES SKIES LIGHT

**Content:** 100% premium blend cotton | **Color:** 112 Altocumulus | **Put-up:** 372 yd (340 m)/3½ oz (100 g) | **Weight:** Fingering

As the original source of the ubiquitous denim-blue color, indigo is arguably the most familiar of the natural dyes. In the Skies line of yarn, indigo is used to create all the colorways, ranging from a pale blue to near gray and even some greens. Altocumulus' variegated shades of blue combine to produce a medium blue. The yarn, a 4-ply cotton, is strong, smooth, and even, and has a soft hand.



# KNITTING *and* FINE ART

BY FRONIA E. WISSMAN

Art nouveau wall covering designed by Charles Francis Annesley Voysey, ca. 1893–1895. Courtesy of Smithsonian Design Museum Collection.

Knitters have long captured the attention of artists throughout history. Looking at works created in the years leading up to, during, and just after the art nouveau period, we can witness the dynamic range of art being produced while also gaining insights into society at the time. Join art historian Fronia E. Wissman as she shares insights into five enduring pieces with knitters center stage.

## 1882

In 1882, when Georges Seurat (1859–1891) made this drawing, he was just beginning to develop his singular painting style—the juxtaposition of hundreds of small dots of color to depict figures and landscapes. In art school he had practiced drawing antique sculptures and details of old master paintings to learn how to use line and shading to describe form and volume. He learned these lessons so well that he was able, as this sketch shows, to suggest form simply through shading. Seurat used Conté crayon, a greasy medium that left the corrugated texture of his paper clearly visible. The shadowy background enfolds, even seeps into, the figure, and serves to concentrate our attention on the woman and her activity; we become as intent on our study of her as she is on her knitting.

Despite the absence of a well-defined line, we can see that the woman is dressed in a proper middle-class suit, a tight-fitting jacket with neckerchief and long skirt. Her hat, probably embellished with an artificial flower, is the signal that she is outdoors in a public place, maybe a park. Over the centuries, many artists have depicted women knitting, but the vast majority of these figures are set in an interior space. When they appear outside, they are in private gardens. Only in the late nineteenth century, when cities were growing rapidly and becoming increasingly congested,



Georges Pierre Seurat, *Woman Knitting*, 1882. Black crayon with metallic silver paint and black chalk on paper. Fogg Art Museum, Harvard University Art Museums.

was it deemed proper for middle-class women to go about in public alone to seek relief, and perhaps privacy, outside their homes. This solitary knitter is a thoroughly modern woman. Confident and independent, she takes advantage of public spaces, and the anonymity they confer, to carry on the age-old craft of knitting.



Daniel Ridgway Knight, *Rural Courtship*, 1840-1924. 22 x 22 in. Oil on canvas. 0126.2352.

## LATE 1800S, EARLY 1900S

A young man and woman meet at a wooden gate in a stone wall in the countryside, perhaps the gate to the young woman's home. The young man's wooden shoes (sabots) indicate that the setting is northern France. The two stand in intense, wordless communication. Although the title of the painting, "Rural Courtship," tells the story, the title isn't necessary. The young man looks down at the young woman, whose eyes are fixed on her knitting. Perhaps the time of year depicted, early autumn, is intended to hint at her

response to him: The melancholy associated with fall may suggest she would say no to an offer of marriage.

In European courtship rituals of the nineteenth century, knitting played a major role. More often than not, marriage was an economic contract rather than a love match, and knitting factored into the marriage economy. A wife needed to be able to oversee an efficient, frugal household, and knitting socks and stockings (locally, virtually the only items commonly knitted at the time)

was proof of a woman's ability. However the young woman in the painting might respond to her suitor, she displays her proficiency in this crucial realm.

Daniel Ridgway Knight (1839–1924), the painter of this evocative scene, was an American who lived in France beginning in the early 1870s. In 1875, he started to depict peasant subjects in paintings that proved to be extremely popular. His comely and picturesque figures are set in carefully observed landscapes, the scenes often filled with a pearly light. He chose his models not from the peasant classes but from among his neighbors in Poissy, a town northwest of Paris. Knight presented a distinctly rose-colored view of the French countryside to his audience, making his pictures more appealing and therefore more salable.

## 1910

In "Quest," by the American artist William Sergeant Kendall (1869–1938), a knitted sweater is featured for the sake of its texture and pattern. Kendall must have spent hours with his chisel carefully replicating the knitted details—the columns of rib stitches, the panels of cables, and the knit-and-purl patterns—that

emboss the sweater worn by this sculpted woman. From 1888 through early 1892, he studied both painting and sculpture in Europe, primarily in France. Like many artists, he left Paris during the summer for art colonies in the countryside. Kendall chose to visit Concarneau and Le Pouldu in Brittany, in the westernmost part of France. There, far from the hustle of urban life, he was one of many artists inspired by the life of the peasants, which he viewed as simple and sincere.

Kendall's sculpture is 34 inches high. The relatively large size and the warm color of the wood make the work startlingly lifelike. Yet the woman's hands—disproportionately large, very strong—are at odds with the rest of the piece. The emphasis on her hands points to the hard labor characteristic of peasant life. She isn't depicted at work, however, but at rest. Her faraway gaze suggests the spirituality Kendall found so prevalent among the Bretons, one reflected in the title of the piece. Kendall's sculpture is meant as an homage to the hardworking, religious people of western France, and the careful carving of the woman's sweater—with its wide, square neck, loose fit, and distinct patterns—along with the woman's striking hands, can be seen as a tribute to the folk art of knitting.



William Sergeant Kendall, *Quest*, 1910. 34 x 14½ x 17 in. Wood, polychromed; wood pedestal. Pennsylvania Academy of the Fine Arts.



Vanessa Bell (née Stephen), *Virginia Woolf (née Stephen)*, 1912. 15¾ x 13⅛ in. Oil on board. PG 5933.

## 1912

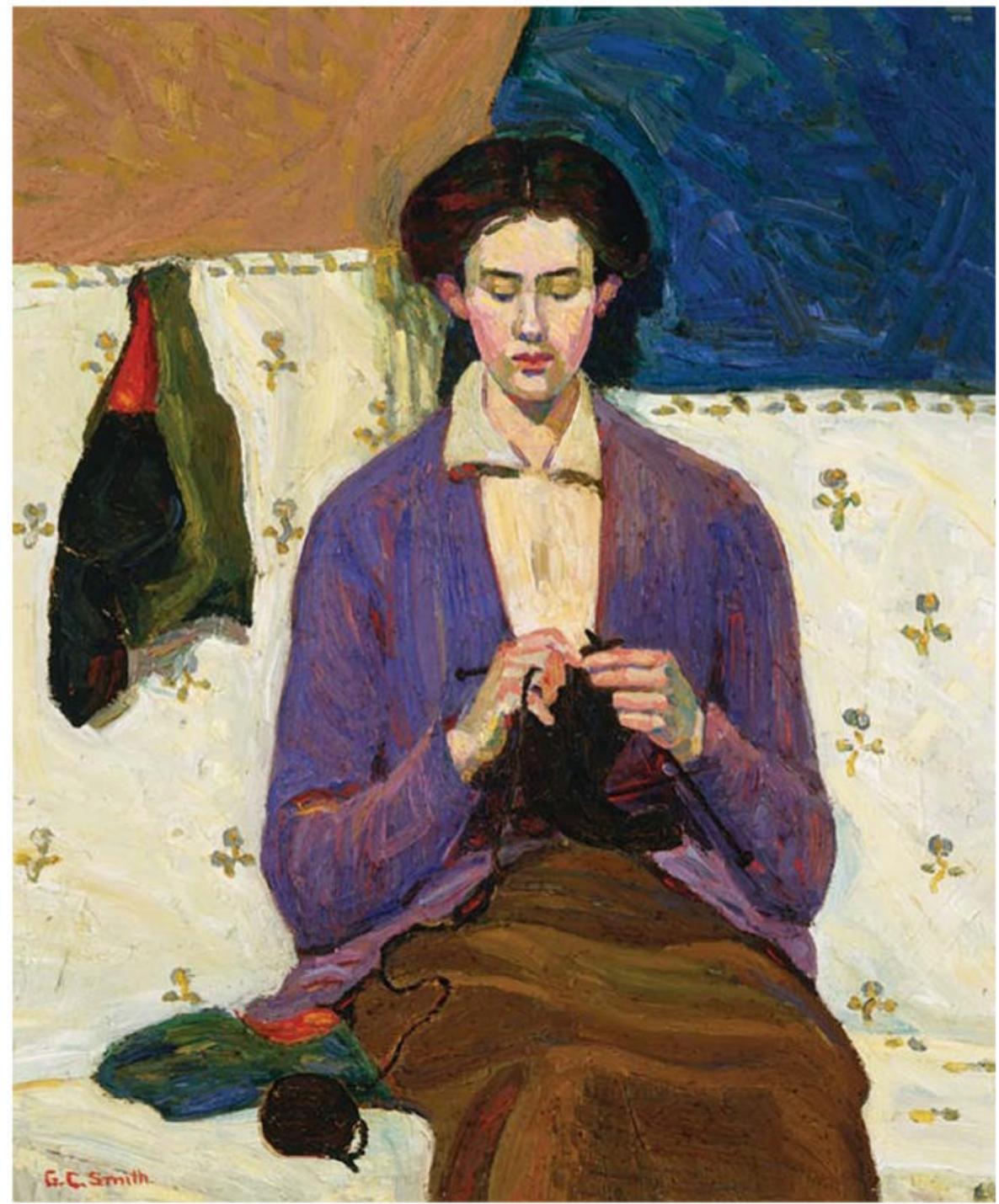
In 1911 or 1912, when Vanessa Bell (1879–1961) painted this small portrait of Virginia Woolf (1882–1941), Virginia was working on the draft of what would be her first book, *The Voyage Out*, published in 1915. The writer hated to pose and be looked at. The indistinctness of Virginia's features—the eyes and mouth are smudges—might suggest that Vanessa accommodated her sister's dislike of being scrutinized by neglecting to clearly delineate those features. In fact, the simplified forms and strong colors typified Vanessa's style at the time. All elements of the painting are reduced to flat planes of color outlined in black, with virtually no modeling to suggest three-dimensionality. The colors are bold but not pure—mauves, greens, and blues, orange, turquoise, and gray-green—against which the pink of the knitting is shocking. It is likely that Vanessa experimented with these flat, strong colors after seeing paintings by Vincent van Gogh, Paul Gauguin, and Paul Cézanne in a small exhibition organized in 1910 by her then-lover, Roger Fry. Vanessa characterized her response to the exhibit as "a sudden liberation and encouragement to feel for oneself which were absolutely overwhelming."

It was well known among her friends that Virginia was a knitter. After Virginia's death Dame Edith Sitwell reminisced: "I enjoyed talking to her, but thought nothing of her writing. I considered her 'a beautiful little knitter.'" Virginia thought of knitting as therapy. Early in 1912 she reported to Leonard Woolf, before they were married and shortly after she had been in a rest home, that "Knitting is the saving of life." That salvation worked till 1941, when Virginia took her own life.

## 1915

Australian artist Grace Cossington Smith (1892–1984) painted "The sock knitter" in 1915. She had been working in oils for only a year—a short time to master the tricky medium. Her training up to that point had been in drawing, not painting, and her studies had taken place in Sydney, Southampton, and Stettin—respectable places, but hardly vibrant art capitals.

Deeply informed by contemporary developments in French painting, the picture is a study in pattern, color, and carefully controlled contrasts. At the top, blue and orange, color opposites, vie for dominance, while the knitter's luminous pink ears and cheeks set off the oval of her face. The green in her hands resonates with the dull green of the bags or garments at her sides. The planes



Grace Cossington Smith, *The sock knitter*, 1915. 61.6 × 50.7 cm stretcher; 73.7 × 63.0 × 4.4 cm frame. Oil on canvas. Art Gallery of New South Wales.

of color and the sprigged textile that form the background compress the space in which the woman is seated. Cossington Smith learned this flattening of the picture space from paintings by such artists as Paul Cézanne, Paul Gauguin, and Henri Matisse. Cossington Smith also investigated the energizing properties of line: The curve of the sitter's face and pale shirtfront sweeps down in a strong, graceful arc through her knitting hands and along her right arm, countering the austere rectilinearity of the background. The knitter herself is no less compelling. Anchoring the center of this visually energetic image is the painter's younger sister Margaret, called Madge, knitting socks for the Australian war effort. Her calm, intense presence let the painter construct around her sister one of the earliest examples of Australian modernist painting.

# Art Nouveau

Drawing on the fluid, organic lines of nature, the patterns in this collection pay homage to the beauty and craft of the art nouveau movement.



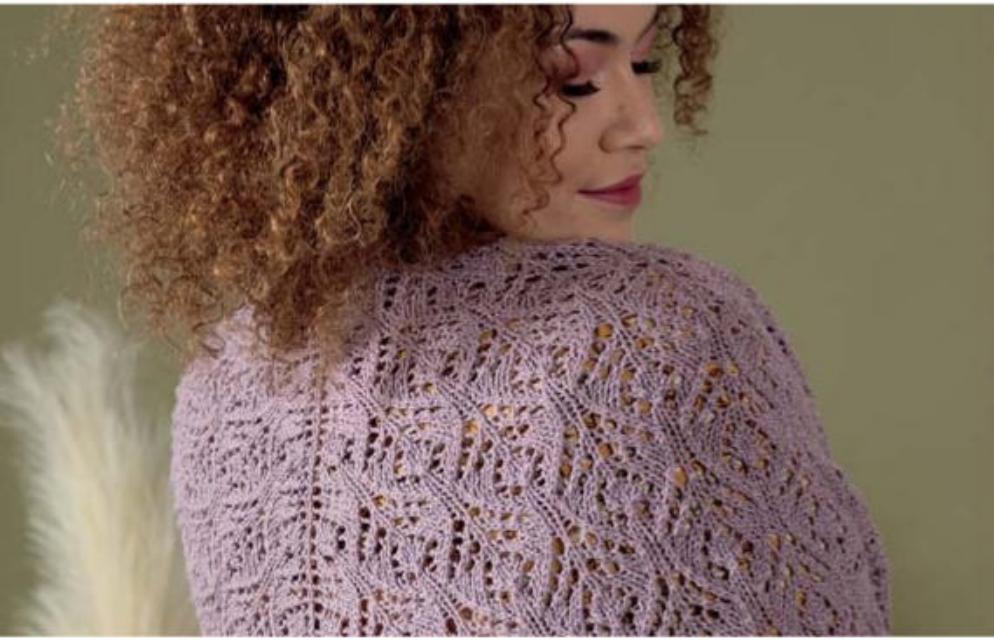
## NAIADES TUNIC

JENNIFER MILLER COMSTOCK

Cicada-wing motifs outline the deep square neck on the bodice of the elegant Naiades Tunic, while decorative panels of drooping wisteria lace adorn the tops of the sleeves and flow down the a-line skirt. The tunic is worked modularly for minimal finishing.

**YARN** Plymouth Yarn Tussah Kissed

**PATTERN** Page 38



## LOIE SHAWL

NANCY LEKX

Named for Loie Fuller, a pioneering art nouveau dancer, the Loie Shawl is full of movement and grace. Beginning with a garter-tab cast-on, this classic top-down triangle shawl incorporates an allover lace pattern before transitioning into a scalloped border. The cotton-and-silk yarn adds lovely sheen and drape to this springtime beauty.

**YARN** Fibra Natura Papyrus, distributed by Universal Yarn

**PATTERN** Page 40



## AESTHETE SHAWLETTE

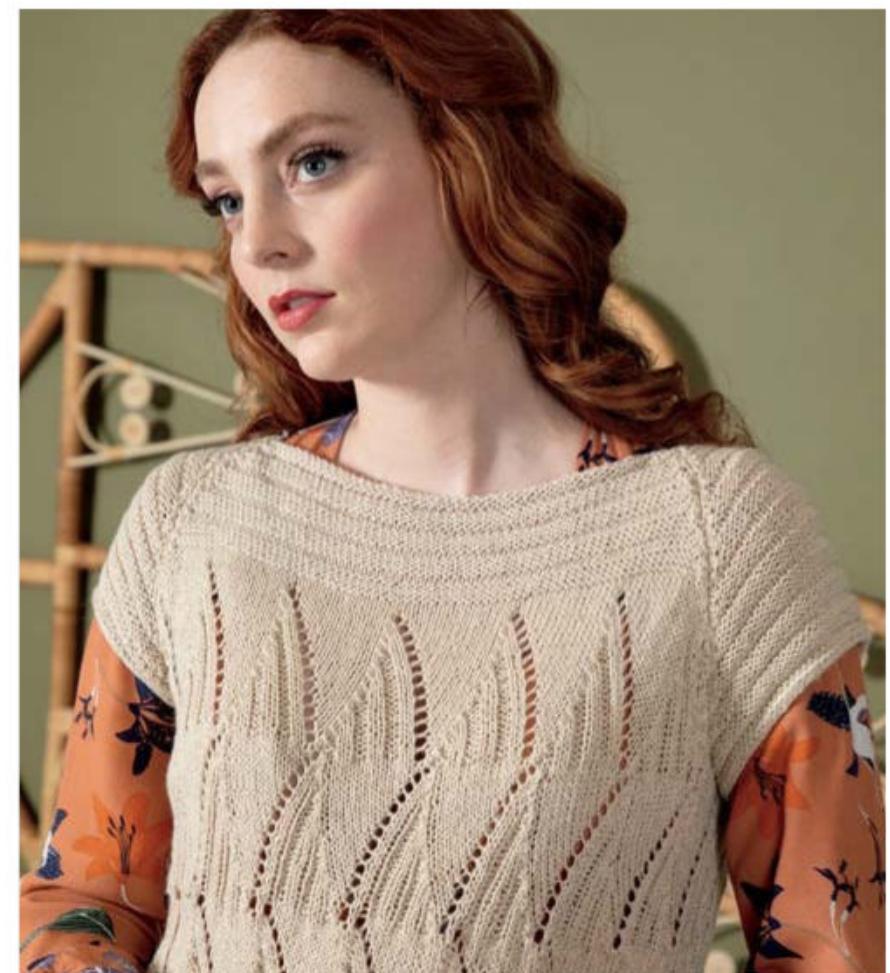
MOIRA ENGEL

Smaller than a shawl but larger than a scarf, the vibrant Aesthete Shawlette is the perfect size for those in-between spring days. Starting at one narrow end with simple seed stitch, the shawlette grows more intricate as it expands, with two detailed borders of intertwining twisted stitches that gradually merge into seed stitch at the other narrow end.

**YARN** Nature's Dye Studio DK

**PATTERN** Page 43





## DALLIANCE TOP

SANNA MÅRD CASTMAN

The Dalliance Top, with its long, tunic-like silhouette, is effortlessly elegant. Worked in the round from the bottom up, it utilizes simple stitches to create an allover pattern of alternating wedges that gently zigzag up the fabric. Horizontal welts at the hem, sleeves, and neck ground the design.

**YARN** Kelbourne Woolens Mojave

**PATTERN** Page 46



## TIFFANY CARDIGAN

KATE SCALZO

Louis Comfort Tiffany's contributions to the art nouveau movement included dazzling glasswork honoring colorful subjects in the natural world. The Tiffany Cardigan takes inspiration from the stained-glass lampshades for which he was so famous. A two-color stranded design encircles the deep yoke of the sweater, showcasing the whimsical, floral elements of art nouveau.

**YARN** Manos del Uruguay Maxima, distributed by Fairmount Fibers

**PATTERN** Page 48





## FLOREALE SOCKS

AUD BERGO

Everything comes up roses when you wear the Floreale Socks. Graphic-yet-romantic floral motifs decorate the leg and instep of the socks, while simple stripes run along the bottom of the foot. These socks are worked from the cuff down with a heel-flap construction.

**YARN** Neighborhood Fiber Collective Studio Sock

**PATTERN** Page 52



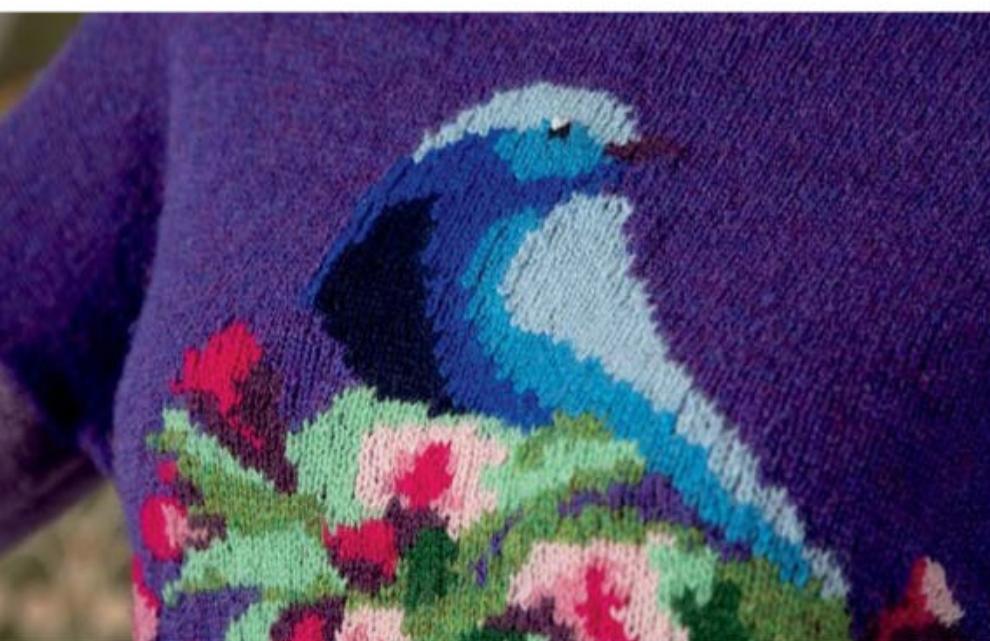
## WELKIN SHAWL

LANA JOIS

Twisted stitches, cables, and lace find harmonic balance in the soft ripples of the Welkin Shawl. Worked from the top down, this crescent-shaped shawl is well suited to be styled many ways, from a simple drape over the shoulders to scarf-style with the ends loosely tied.

**YARN** Ancient Arts Fibre Crafts Nettle Soft DK

**PATTERN** Page 55



## AVIS SWEATER

HUI WANG HARBICH

Intarsia and stranded colorwork join forces in the Avis Sweater, an ode to florals and feathered friends in the designer's home. Multiple shades of yarn work in harmony to give the main colorwork motif a painterly feel. This loose-fitting sweater is worked in the round from the bottom up, then the front and back are separated and worked flat for the intarsia portion. To learn more about this design, see page 32.

**YARN** Jamieson's of Shetland Spindrift, distributed by Simply Shetland

**PATTERN** Page 58









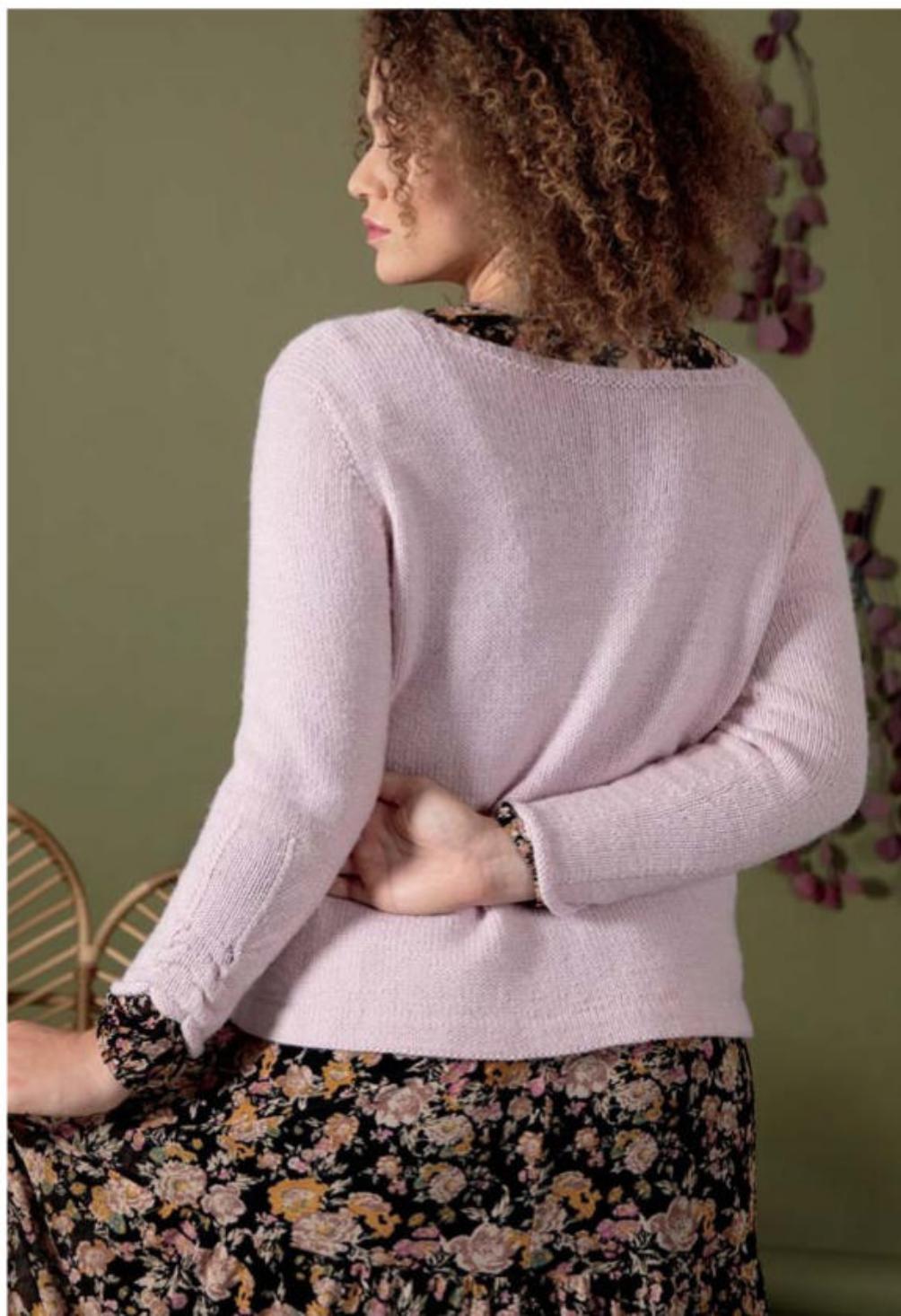
## PRASINE SWEATER

KRISTEN TENDYKE

With a stitch pattern that evokes the first leaves of spring, the Prasine Sweater is an homage to natural beauty. The two-color motif is worked with slipped stitches, making it easier to knit than it looks. The body of the sweater is worked in the round from the bottom up, then the sleeves are joined at the underarms, and the yoke is worked with raglan shaping.

**YARN** Green Mountain Spinnery Mountain Mohair

**PATTERN** Page 63



## BON VIVEUR SWEATER

DONNA ESTIN

The Bon Viveur Sweater is a shining example of understated elegance. The clean lines and smooth stockinette fabric give way to an artfully ruched-sleeve detail—increases and decreases accentuate a center band that gently gathers into dimensional tucks. The sweater is worked seamlessly from the top down.

**YARN** Blue Sky Fibers Skyland

**PATTERN** Page 66



## PASSADE PULLOVER

ELIZABETH WHITTAKER

The Passade Pullover begins with a ribbed hem that flows up the sweater, framing a sinuous cable motif, evocative of the decorative linework of art nouveau great Alphonse Mucha. The sweater is worked in pieces from the bottom up and seamed.

**YARN** Brown Sheep Company Cotton Fleece

**PATTERN** Page 70



## SYLPHE TOP

LANA JOIS

The light, airy Sylphe Top is a welcome addition to any spring wardrobe. Simple shaping lets the intricate lace and twisted stitch-pattern shine. The top is worked from the bottom up, with the front and back worked separately to create the split hem, before the pieces are joined to work in the round.

**YARN** Fibra Natura Ravello, distributed by Universal Yarn

**PATTERN** Page 73





## PAVO SHAWL

ELYSE MILLER

Make a statement in the Pavo Shawl. The semicircular shawl showcases brilliant peacock feathers outlined in gold. Worked from the center neck out, the shawl starts with simple concentric circles before moving into the repeated feather pattern. An eyelet border along the top edge of the shawl gives it an elegant finish.

**YARN** Lisa Souza Polwarth/Silk

**PATTERN** Page 75



Roman Villa Shawl by Caroline Sommerfeld  
Knit in Ancient Arts Lascaux DK



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YARNS

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# HUI WANG HARBICH: FROM IDEA TO CREATION



Designer Hui Wang Harbich has been steeped in fiber creativity since childhood. Her knitting journey began with her mother—a master weaver and knitter in her own right—and continued with her mother-in-law, also a knitter.

Both women influenced Hui to begin designing her own garments, as well as learn machine knitting, hand spinning, and fashion illustration. She approaches garment design as art, substituting yarn and needles for paint and brushes. When we first saw Hui's gorgeous design for the Avis Sweater (pattern page 58), we were all completely entranced. We got a chance to talk more with Hui about her design process.

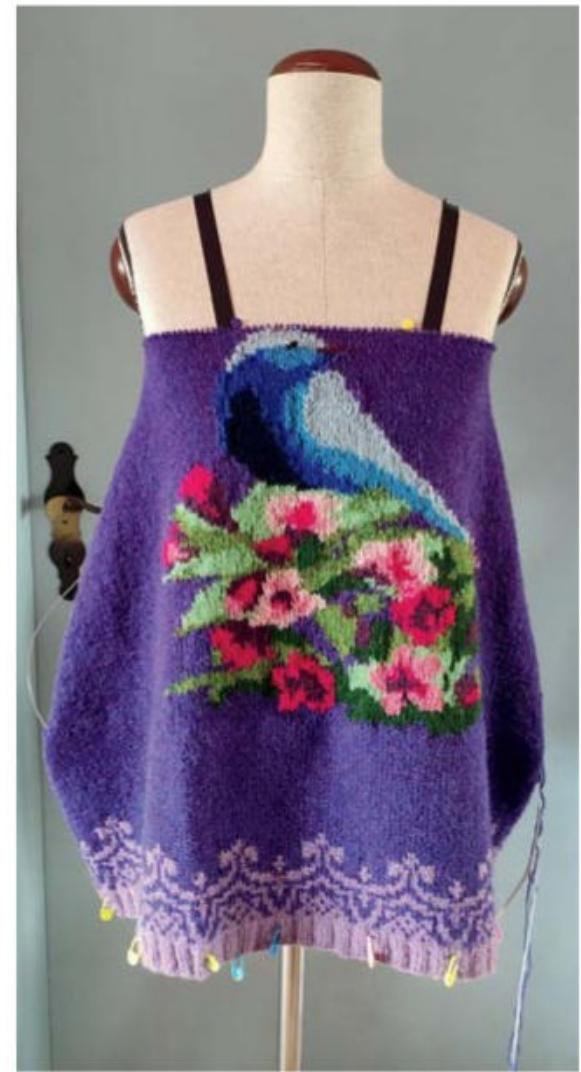
**INTERWEAVE KNITS:** What was the process of coming up with your Avis Sweater like? What inspired the beautiful colorwork design?

**HUI WANG HARBICH:** When I design a garment, I first consider what shape and color I want. For this design, I wanted a pullover that was comfortable to wear with a striking colorwork pattern on it. I ended up with an intarsia pattern, plus a classic Fair Isle pattern as a border on the hem and cuffs. Violet is such a romantic and modern color, and it looks good on nearly everyone. It is also one of my favorite colors!

When considering the design, I found myself drawn to my own garden. I have a row of weigela bushes, which are completely drenched with pink and red blossoms in spring. This beautiful scene resonated deeply with me, and I made a digital painting of it.

I love birds, too. I have one red-crowned parakeet, two cockatiels, and three budgies. They are cute and colorful. My favorite is the red-crowned parakeet. She can take food from my hand with her foot and feed herself while standing on another foot. She became the model in my intarsia motif design, but I changed her feather color to blue to better fit with the flowers and the background of the pullover.

**IW:** What challenges did you face as a designer turning your initial vision into a functional pattern?



PHOTOS COURTESY OF THE AUTHOR

**HWH:** I wanted the intarsia motif to look as close to my painting as possible, showing the texture effect of the brush and the spatial effect of light and shadow using different shades of yarn. As a result, there are more irregular shapes in the motif and more color changes in a single row. It is then more difficult to manage yarn changes while working in intarsia. The risk of having more holes between color changes is higher. This was a challenge for me as a designer and as a knitter.

**IW:** What advice do you have for knitters who are interested in learning intarsia?

**HWH:** Firstly, you need a lot of patience. Secondly, before you start to work intarsia, wind yarn butterflies to avoid messy yarns while working. Then, most importantly, you need to manage the tension—especially at yarn changes, as otherwise, you will get holes in the garment.

**IW:** You used machine knitting to do the original swatch. How does machine knitting affect your process? How did you get into machine knitting?

**HWH:** When I design motifs, I usually make a swatch with my ideal yarn in ideal colors using a knitting machine to see the effect quickly. I only start the handknitting process when I am satisfied with the result. Using a knitting machine is like sketching before painting. Nevertheless, knitting an intarsia motif on a knitting machine is not actually faster than knitting by hand. It requires a lot of manual work, too.

Curiosity made me learn machine knitting some years ago. I wanted to know the difference between knitting with a machine and handknitting. I wondered how a machine reads and works with patterns, how I could get my designs out of a machine, which

software and techniques I should learn so I could communicate with a machine, etc. After researching, learning, and practicing, it has become a very useful tool for me in my design process.

**IW:** What do you do to stay inspired?

**HWH:** Most of the time, I paint, draw, and sketch botanical images. I garden and take care of and communicate with my pet birds. I always keep eyes on fashion trends and visit art and textile exhibitions. Additionally, I enjoy researching fashion-design history and development, as well as techniques.

**IW:** What are your tips for knitters who want to learn how to design?

**HWH:** Find your favorite area and style in knitting. At the same time, it is also very helpful to acquire some general fashion-design skills. Probably more important, though, is to leave behind the well-trodden path of existing designs and experiment by designing something unique.

**HUI WANG HARBICH** was surrounded early on by beautiful, traditional handcraft, as her mother used to be a master carpet weaver. Hui is a fine arts artist and has also studied digital animation design. She specialized in oil painting and traditional Chinese painting. Her artwork has won many prizes in painting competitions. Later, she discovered her love for knitting. In her knitwear designs, Hui combines her passion for painting and knitting through unique patterns.

# SIZING GARMENTS *with* **LARGE MOTIFS**

BY KAREN FRISA

**L**arge colorwork or cabled motifs in knitted garments provide a visual focal point and make a delightfully bold statement. A pictorial image worked over a large number of stitches (and at a fine gauge) allows for more-intricate detail and complexity. Additionally, wide stitch repeats hold your attention and are more interesting to knit than simpler repeats consisting of just a few stitches.

But it can sometimes be challenging to adjust the measurements of a garment that contains large motifs. Whether you're following an existing pattern or you're a knitwear designer who wants to include a wide range of sizes in your pattern, the ability to customize the measurements of a garment is key to making sure it fits well. In this article, we'll discuss some of the stumbling blocks you might encounter when working with large motifs, and we'll look at ways to accommodate multiple sizes while maintaining the integrity of the design.

There are three main ways that large motifs are used in garments: They can be isolated, they can be continuous around the garment, or they can be separated by "filler" stitches.

## ISOLATED MOTIFS

Large motifs can be isolated, with a single image centered on the front and/or back. A beautiful example of this is the striking colorwork motif on the front of the "Avis Sweater" (page 22) that depicts a bird amid colorful flowers (**Photo 1**). The colorwork chart is worked over 97 stitches and 100 rows in a fingering-weight yarn, which makes it possible to achieve a greater level of realism in the image than if it were worked in a larger gauge over fewer stitches. Sizing a garment with an isolated motif centered this way is usually a matter of adjusting the size of the plain-color section that surrounds the motif. When doing so, however, it will be necessary to recenter the motif within the new parameters, which takes a bit of planning. You should also consider the proportion of the motif relative to the adjusted size of the surrounding plain section: Adding to the plain section will make the motif seem smaller, and reducing the size of the plain section will make the motif seem larger. In addition, you will need to make sure that any armhole and neck shaping will not encroach on the motif.

## MOTIFS WORKED CONTINUOUSLY AROUND THE ENTIRE GARMENT

Motifs are often repeated continuously around the body or yoke of pullovers that are worked circularly. Looking again at the "Avis Sweater," we can see that the Lower Body charted pattern, which has a repeat of 18 stitches, completely encircles the body of the sweater, just above the lower rib (**Photo 2**). The total number of stitches in this area of the sweater is determined by multiplying



PHOTO 1



PHOTO 2

the number of stitches in one repeat by the number of times the repeat is worked for any given size. (For this sweater, additional stitch-count adjustments were made in the area above the charted pattern to distribute the measurements for the various sizes more evenly at the underarm.) The circumference measurement is determined by dividing the total number of stitches by the stitch gauge per inch. In order to change the circumference in the charted area, whole 18-stitch repeats must be added or removed at a time. At a gauge of  $6\frac{1}{2}$  stitches per inch, this means adding or removing about  $2\frac{3}{4}$  inches for every repeat.

In knitting patterns, sweaters are often sized (for multiple sizes) in increments of about 4 inches. If a repeat is wider than 4 inches and the motif is worked continuously around the body, it won't be possible to maintain the 4-inch difference between sizes or to create a size between the sizes that already exist. And for garments that must be symmetrical on the front and back, it will be necessary to add or remove two motifs at a time (one each on the front and back), which could mean a difference of 8 inches or more between sizes.

The center-front opening of a cardigan can be an advantage when working with large motifs that are worked continuously around the body. The break provided by the opening is a perfect place to make sizing adjustments by working partial motifs on each front (making sure to mirror the pattern across the front bands for symmetry). The "Tiffany Cardigan" (page 18) employed this technique (**Photo 3**). Looking at the chart (**Figure 1**), you can see that the repeat (surrounded by the red box) spans 63 stitches. A partial repeat of the motif is shown on each side of the repeat box, and there are marks below the chart that indicate where each size should begin and end. The beginning and ending points are positioned so that the pattern is symmetrical. Therefore, it's important to move both points outward when adding stitches—and move them inward when removing stitches—to maintain the symmetry. If you need more stitches than the existing chart contains, stitches can be added to the chart as needed, keeping in mind that the portion of the chart before the repeat box comes from the end of the repeat and that the portion after the repeat box comes from the beginning of the repeat.



PHOTO 3

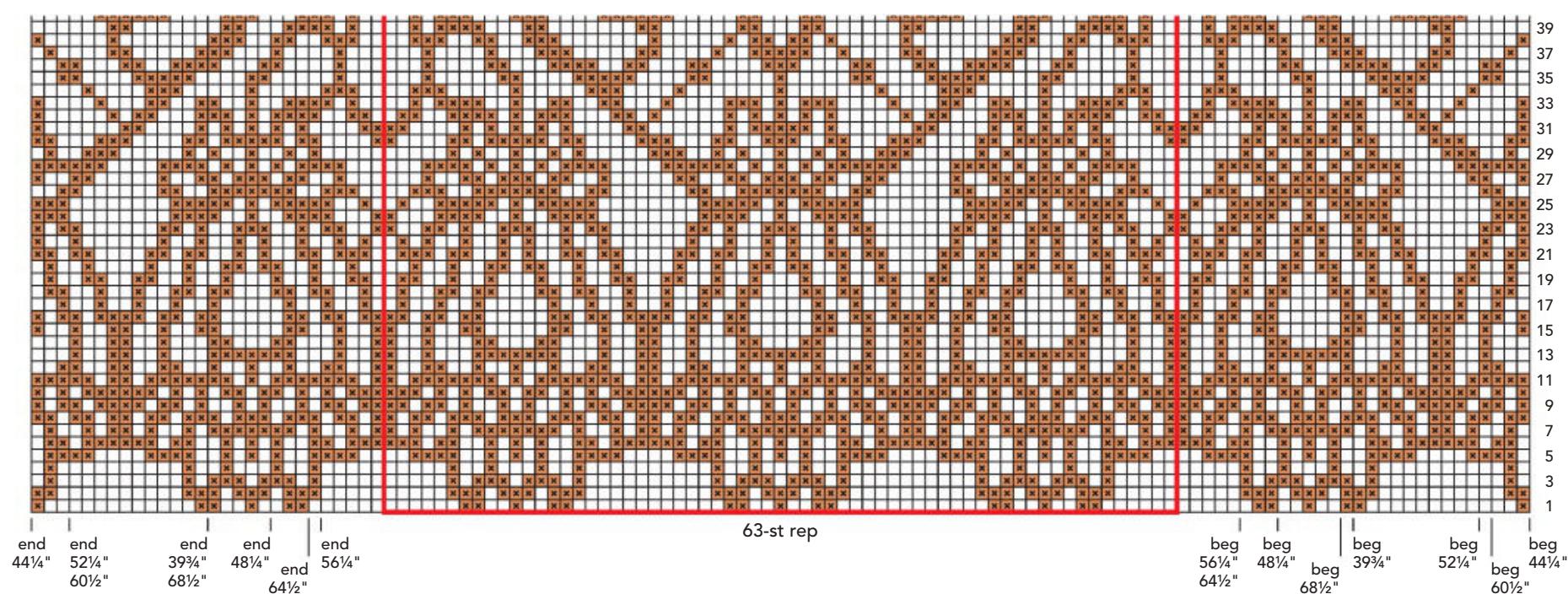


FIGURE 1

## MOTIFS SEPARATED BY FILLER STITCHES

One relatively easy way to size garments with large motifs is to use “filler” stitches. These are colorwork or texture patterns—usually with repeats of only one to three stitches—that can be inserted between large motifs to provide greater flexibility in sizing. Filler stitches can be used in a variety of ways. The “Novaturient Top” from *Interweave Knits* Summer 2021 (**Photo 4**) uses a two-color vertical-stripe pattern with a three-stitch repeat at the side seams to separate the large colorwork panels on the front and back. The different sizes for the top are achieved by a combination of adjusting the width of the large panels and changing the number of stitches in the vertical-stripe pattern for each size.

The “Itinerant Pullover” from the Summer 2021 issue (**Photo 5**) uses reverse stockinette as a filler stitch between the cables in the lower panel, with differing numbers of filler stitches for each size. For this design, it is important to maintain the symmetry of the cable pattern on the front and back when adjusting the size. One way to do this would be to add or remove a full repeat of the two-cable pattern on both the front and the back (while keeping the number of filler stitches constant), but this would make the sweater much too large or small. Changing the width of the reverse stockinette sections between the cables not only keeps the pattern symmetrical, but it also makes it possible to achieve up to nine sizes in the pattern. If you wanted to tweak the measurements further, you could try modifying one of the existing cables to make it narrower and insert one modified cable on each side of the front and back.

Filler stitches can provide an elegant solution for sizing small accessories such as socks and mittens when adding or removing an entire large motif isn’t feasible. The “Floreale Socks” (page 20)

have a different number of vertical stripes between the front and back of the leg (and on each side of the instep) to accommodate two sizes (**Photo 6 and Figure 2**). For mittens, filler stitches can be used to divide the palm and back-of-hand stitches.

When adjusting the number of motifs or filler stitches in a garment, keep in mind that any changes will require adjusting other stitch counts, including possibly reworking armhole, neck, shoulder, and/or sleeve shaping.

Other approaches to adjusting the size of a garment with large motifs involve changing the sizes of the motifs and changing the gauge.

## MAKE THE MOTIFS SMALLER OR LARGER

Knitwear designers are sometimes able to present multiple sizes in a pattern by creating smaller and larger—but visually related—motifs for each size. This is another approach that works well for small accessories such as socks, hats, and mittens. (However, it does require a certain amount of time and effort to create a different chart for each size, and multiple charts for one project can take up a lot of space on a printed page.) The motifs need to be similar enough that it is clear that all the sizes are from the same pattern. The “Mistletoe Socks” from *Interweave Knits* Gifts 2021 (**Photo 7**) use a different chart for each of two sizes (**Figure 3**). At first glance, the charts look the same, but one chart is 35 stitches wide, while the other chart is 39 stitches wide. The “Mulling Spices Beanie” from the Gifts 2021 issue (**Photo 8**) uses three different charts for the body of the hat and another three charts for the crown shaping (**Figure 4**).



PHOTO 4



PHOTO 6



PHOTO 5

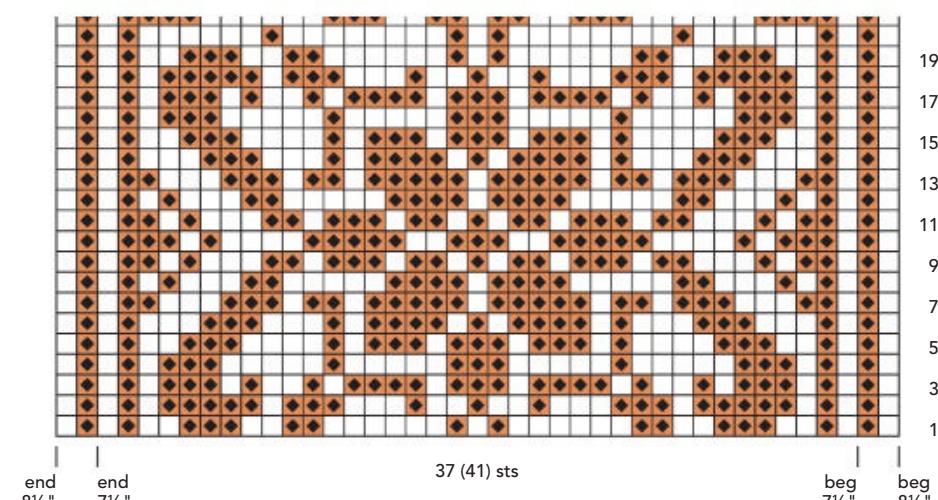
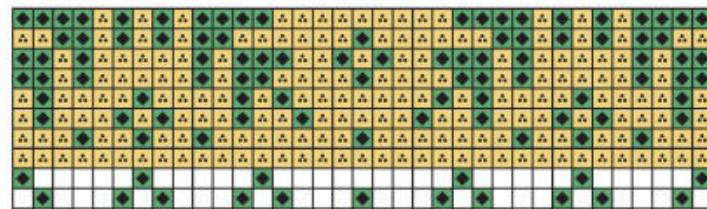


FIGURE 2



PHOTO 7

BACK OF LEG AND SOLE, SIZE 8 1/4"



BACK OF LEG AND SOLE, SIZE 9 1/4"

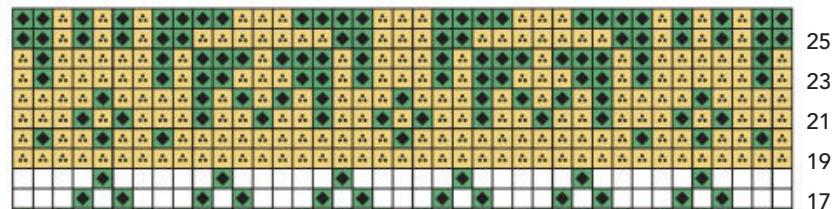
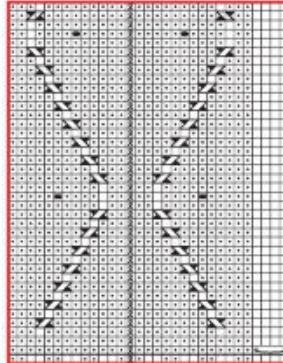
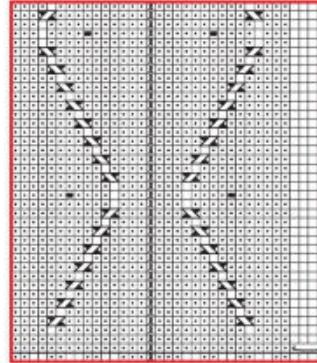


FIGURE 3

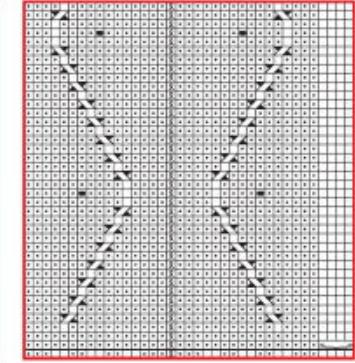
BODY, SIZE 17 3/4"



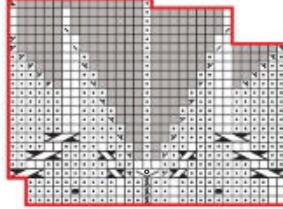
BODY, SIZE 20"



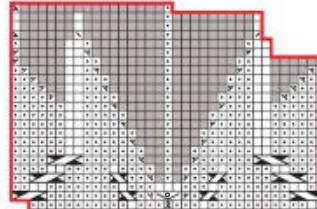
BODY, SIZE 21 1/4"



CROWN, SIZE 17 3/4"



CROWN, SIZE 20"



CROWN, SIZE 21 1/4"

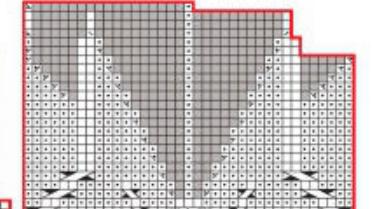


FIGURE 4



PHOTO 8

## CHANGE THE GAUGE BY CHANGING THE NEEDLE SIZE OR THE YARN

### CHANGE THE NEEDLE SIZE

One way to change the size of a garment without adjusting the stitch counts or the number of motif repeats is to change the gauge by changing the needle size. This is referred to as “regauging.” If you change the gauge by a small amount—say,  $\frac{1}{4}$  of a stitch per inch—you probably won’t need to make any other adjustments to the pattern. For example, if the gauge of your sweater is 5 stitches per inch, and there are 180 stitches in the circumference at the underarm, the sweater will measure 36 inches at that point ( $180 \div 5 = 36$ ). If you keep the same stitch count but change to a smaller needle size and achieve a stitch gauge of  $5\frac{1}{4}$  stitches per inch, the new circumference will be about  $34\frac{1}{4}$  inches ( $180 \div 5.25 = 34.29$ ). Similarly, if you use a larger needle size and get a stitch gauge of  $4\frac{3}{4}$  stitches per inch, the new circumference at the underarm will be about 38 inches ( $180 \div 4.75 = 37.89$ ). Note, however, that changing the needle size will most likely result in a different drape of the fabric. A stiffer or looser fabric will change the look and fit of the garment, so be sure to make a test swatch large enough to accurately assess the drape. Keep in mind that changing the gauge can change the amount of yarn you will need to complete your garment. Also, using regauging to create a 60-inch sweater from instructions for a 36-inch sweater would need to be carefully checked for other problems that might be introduced.

### CHANGE THE YARN

Another strategy for changing the gauge is to use a thinner or thicker yarn—with an appropriate change in needle size. Again, swatching is crucial—both for determining the new garment size and for understanding the drape of the fabric. If the gauge changes dramatically, you may find that the original set of numbers for your size will result in a sweater that is too large or too small. As a result, you may need to use the stitch-count numbers from one of the other sizes. To figure out which set of numbers from the original instructions (and at your new gauge) that you need to follow to create a sweater that will fit you, find the number of stitches at the underarm and divide each stitch count by your new stitches per inch. Pick the measurement that is closest to the size you need. Of course, this does not take into account the length measurements. Straight lengths are easy to adjust by working until the desired measurement is achieved, but sleeve shaping rates, sleeve cap shaping, raglan shaping, armhole depths, and more may all need to be recalculated.

I hope this gives you some ideas for navigating a design that uses large, beautiful motifs!

**KAREN FRISA** is a technical editor for *Interweave Knits* and other Interweave publications. She loves bold, intricate patterns.



## NAIADES TUNIC

JENNIFER MILLER COMSTOCK

**Difficulty**

**Yarn Weight**

**Finished Size** 33½ (37½, 42, 46, 50½, 54½, 58½, 62½)" circumference at underarm. Pullover shown measures 33½"; modeled with 4" of negative ease.

**Yarn** Plymouth Yarn Tussah Kissed (60% alpaca, 30% linen, 10% tussah silk; 357 yd [326 m]/3½ oz [100 g]): #104 Aqua Mint, 3 (4, 4, 4, 5, 5, 6, 6) skeins.

**Needles** Size 3 (3.25 mm): 24" circular (cir). Size 5 (3.75 mm): 24–32" cir, depending on size you are making. Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; tapestry needle.

**Gauge** 24 sts and 30 rows = 4" in St st on larger needle; 23 sts of Cicada Wing chart = 3½" wide; 27 sts of Wisteria Lace chart = 4" wide.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- The back and front bodice pieces of this pullover are worked back and forth from the waist up. The neck stitches are placed on holders, then the sides are continued to the shoulders and joined using three-needle bind-off. Stitches are picked up around the neck opening for a narrow rolled neckband. Stitches for the side extensions and sleeves are picked up along the edges of the front and back and worked back and forth to the side seams, where stitches are

bound off for the sides. The remaining stitches are worked back and forth for the sleeves. After the sleeve and side seams are sewn, stitches are picked up along the lower edge for the skirt.

### BACK BODICE

With larger cir needle, CO 50 (50, 54, 54, 58, 58, 62, 62) sts. Do not join. **Next row** (RS) K23, pm, k4 (4, 8, 8, 12, 12, 16, 16), pm, k23. **Next row** (WS) Purl. **Inc row** (RS) Work Cicada Wing chart over 23 sts, sl m, M1R, knit to m, M1L, sl m, work Cicada Wing chart over 23 sts—2 sts inc'd. Cont in patt, rep inc row every 4th row 8 (8, 10, 10, 12, 12, 14, 14) more times—68 (68, 76, 76, 84, 84, 92, 92) sts; 22 (22, 30, 30, 38, 38, 46, 46) sts between m. Work 2 rows even in patt, ending with a RS row.

**Shape neck: Next row** (WS) Work 23 sts and place these sts on holder for left back, p34 (34, 42, 42, 50, 50, 58, 58) and place these sts on separate holder for back neck, work in patt to end—23 sts rem for right back. Make a note of next chart row to be worked. **Right back:** Work even until piece measures 4" from neck holder, ending with a WS row. Make a note of last chart row worked. Place sts on holder. **Left back:** Return 23 left back sts to needle and, with RS facing, rejoin yarn. Beg with chart row noted at neck, work even in patt until piece measures 4" from neck holder, ending with same WS row as right back. Place sts on holder.

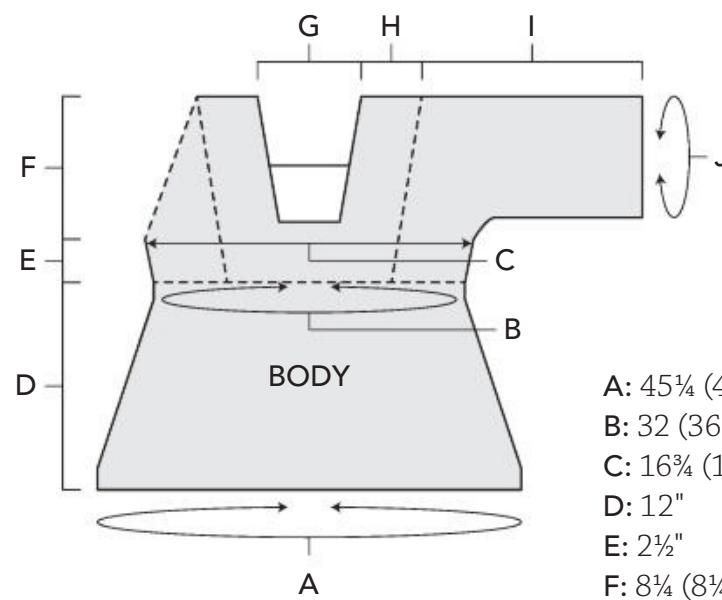
### FRONT BODICE

With larger cir needle, CO 50 (50, 54, 54, 58, 58, 62, 62) sts. Do not join.

**Next row** (RS) K23, pm, k4 (4, 8, 8, 12, 12, 16, 16), pm, k23. **Next row** (WS) Purl. **Inc row** (RS) Work Cicada Wing chart over 23 sts, sl m, M1R, knit to m, M1L, sl m, work Cicada Wing chart over 23 sts—2 sts inc'd. Cont in patt, rep inc row every 4th row 8 (8, 10, 10, 12, 12, 14, 14) more times—68 (68, 76, 76, 84, 84, 92, 92) sts; 22 (22, 30, 30, 38, 38, 46, 46) sts between m. Work 2 rows even in patt, ending with a RS row. **Shape neck: Next row** (WS) Work 23 sts and place these sts on holder for right front, p22 (22, 30, 30, 38, 38, 46, 46) and place these sts on separate holder for front neck, work in patt to end—23 sts rem for left front. Make a note of next chart row to be worked. **Left front:** Work even until piece measures 7¼" from neck holder, ending with a WS row. Make a note of last chart row worked. Place sts on holder. **Right front:** Return 23 right front sts to needle and, with RS facing, rejoin yarn. Beg with chart row noted at neck, work even in patt until piece measures 7¼" from neck holder, ending with same WS chart row as left front. With RS tog, join shoulders using three-needle BO.

### NECKBAND

With smaller cir needle and RS facing, beg at back left corner of neck opening, pick up and knit 25 sts along back neck



A: 45½ (49½, 53½, 57½, 61½, 65½, 69½, 73½)"

B: 32 (36, 40, 44, 48, 52, 56, 60)"

C: 16½ (18½, 21, 23, 25½, 27½, 29½, 31½)"

D: 12"

E: 2½"

F: 8½ (8½, 9½, 9½, 10½, 10½, 11½, 11½)"

G: 5½ (5½, 7, 7, 8½, 8½, 9½, 9½)"

H: 3½"

I: 11½ (12½, 13½, 14½, 15½, 16½, 17, 18)"

J: 13½ (14½, 15½, 16, 17, 18, 19, 20)"



## CICADA WING

23 sts

## LEFT SIDE EXTENSION AND SLEEVE

With smaller cir needle and RS facing, beg at lower left corner of front bodice, pick up and knit 66 (66, 71, 71, 78, 78, 83, 83) sts to shoulder, 1 st in shoulder seam, and 66 (66, 71, 71, 78, 78, 83, 83) sts to lower left corner of back bodice—133 (133, 143, 143, 157, 157, 167, 167) sts total. \*\*Do not join.

**Next row** (WS) K53 (53, 58, 58, 65, 65, 70, 70), pm, k27, pm, knit to end. Change to larger cir needle. **Next row** (RS) Knit to m, sl m, work Wisteria Lace chart over 27 sts, sl m, knit to end. **Next row** (WS) Purl to m, sl m, work in patt to m, sl m, purl to end. Cont in patt until piece measures  $3\frac{3}{4}$  ( $4\frac{3}{4}$ ,  $5\frac{1}{2}$ ,  $6\frac{1}{2}$ ,  $7\frac{1}{4}$ ,  $8\frac{1}{4}$ , 9, 10)" from pick-up row, ending with a WS row. **Shape sleeve:** BO 15 sts at beg of next 2 rows—103 (103, 113, 113, 127, 127, 137, 137) sts rem. **Dec row** (RS) K2, ssk, work in patt to last 4 sts, k2tog, k2—2 sts dec'd. **Dec row** (WS) P2, p2tog, work in patt to last 4 sts, ssp, p2—2 sts dec'd. Rep last 2 rows 2 more times—91 (91, 101, 101,

## WISTERIA LACE

27 sts



k on RS; p on WS



k2toq on RS; p2toq on WS



p on RS; k on WS



ssk on RS; ssp on WS



yo

115, 115, 125, 125) sts rem. Work RS dec row every RS row 3 (1, 3, 1, 5, 2, 4, 1) time(s)—85 (89, 95, 99, 105, 111, 117, 123) sts rem. Work even until piece measures 11½ (12½, 13½, 14½, 15, 16, 16¾, 17¾)" from pick-up row, ending with a WS row and removing m. Change to smaller cir needle. Work in St st for 6 rows. BO all sts.

### RIGHT SIDE EXTENSION AND SLEEVE

With smaller cir needle and RS facing, beg at lower right corner of back bodice, pick up and knit 66 (66, 71, 71, 78, 78, 83, 83) sts to shoulder, 1 st in shoulder seam, and 66 (66, 71, 71, 78, 78, 83, 83) sts to lower right corner of front bodice—133 (133, 143, 143, 157, 157, 167, 167) sts total. Beg at \*\*, complete as for left side extension and sleeve.

### SKIRT

Sew sleeve and side seams from lower edge to end of cuffs. With smaller cir needle and RS facing, beg at left side seam, \*pick up and knit 27 (33, 37, 43, 47, 53, 57, 63) sts along St st edge, 48 (48, 52, 52, 56, 56, 60, 60) sts along CO edge of bodice, and 27 (33, 37, 43, 47, 53, 57, 63) sts along St st edge to side seam; rep from \* once more—204 (228, 252, 276, 300, 324, 348, 372) sts total. Pm and join in the rnd. **Next rnd** \*P22 (28, 32, 38, 42, 48, 52, 58), pm, p27, pm, p4 (4, 8, 8, 12, 12, 16, 16), pm, p27, pm, p22 (28, 32, 38, 42, 48, 52, 58); rep from \* once more. Change to larger cir needle.

**Rnds 1–7** \*Knit to m, sl m, work Wisteria Lace chart over 27 sts, sl m; rep from \* 3 more times, knit to end.

**Rnd 8** \*Knit to m, M1L, sl m, work in patt to m, sl m, M1R; rep from \* 3 more times, knit to end—8 sts inc'd.

Rep last 8 rnds 9 more times, then work Rnds 1–7 once more, removing all m except beg-of-rnd m on last rnd—284 (308, 332, 356, 380, 404, 428, 452) sts. Change to smaller cir needle. Knit 6 rnds. BO all sts.

### FINISHING

Weave in ends. Block to measurements.

### JENNIFER MILLER COMSTOCK

lives and works in the beautiful Pacific Northwest, where it is sweater weather year-round. Find her designs on Ravelry as ottermoondesigns.



### LOIE SHAWL

NANCY LEKX

**Difficulty**

**Yarn Weight**

**Finished Size** 69" wide at top edge and 36" deep at center back.

**Yarn** Fibra Natura Papyrus (78% cotton, 22% silk; 131 yd [120 m]/1¾ oz [50 g]): #229-10 Elderberry, 8 balls. Yarn distributed by Universal Yarn.

**Needles** Size 5 (3.75 mm): 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle.

**Gauge** 18 sts and 29 rows = 4" in Lace patt.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- This triangular shawl is worked back and forth from the center neck down and outward to the points.
- The repeat box on the Border chart does not align with the repeat box on the Lace chart.
- A circular needle is used to accommodate the large number of stitches.

### SHAWL

**Garter tab:** CO 3 sts. Knit 6 rows. **Next row** (RS) K3, working along selvedge edge, pick up and knit 3 sts (1 st in each garter ridge), then pick up and knit 1 st in each CO st—9 sts total. Turn. **Next row** (WS) K3, place marker (pm), [p1, pm] 3 times, k3. **Next row** (RS) K3, sl m, yo, k1, yo, sl m, k1, sl m, yo, k1, yo, sl m, k3—13 sts. **Next row** (WS) K3, purl to last 3 sts, k3. **Inc row** (RS) K3, sl m, yo, knit to m, yo, sl m, k1, sl m, yo, knit to m, yo, sl m, k3—4 sts inc'd.

**Next row** K3, purl to last 3 sts, k3. Rep last 2 rows 4 more times—33 sts. **Next row** (RS) K3, sl m, work Lace chart to m, sl m, k1, sl m, work Lace chart to m, sl m, k3—37 sts. Cont in patt through Row 12 of chart, then rep Rows 1–12 of chart 13 more times—369 sts.

**Border: Next row** (RS) K3, sl m, work Border chart (see Notes) to m, sl m, k1, sl m, work Border chart to m, sl m, k3—373 sts. Cont in patt through Row 24 of chart—417 sts. With RS facing, BO all sts as foll: P1, \*p1, insert left needle into back of 2 sts on right needle and p2tog; rep from \* to end. Fasten off last st.

### FINISHING

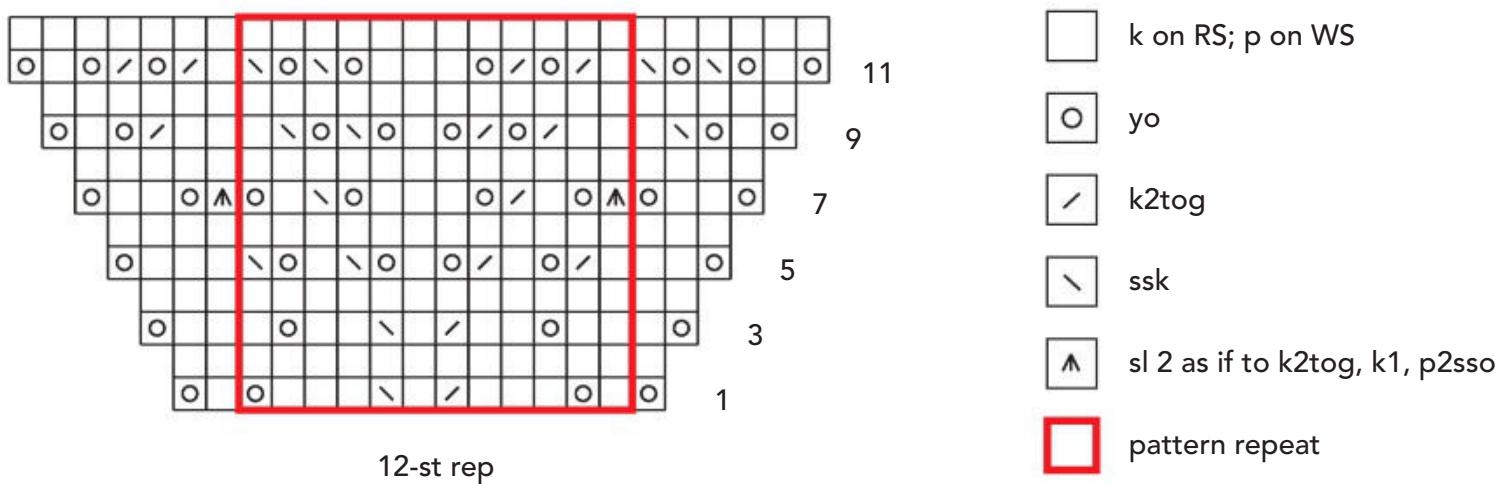
Weave in ends. Block to measurements, pulling out points to create scalloped edge.

**NANCY LEKX** lives in a small town on the southern shore of Georgian Bay in the Canadian province of Ontario—a beautiful location that provides inspiration for a thriving arts-and-crafts community. Nancy loves jazz, so it should come as no surprise that she enjoys exploring rhythm and asymmetry in her designs. Find her designs on Ravelry.

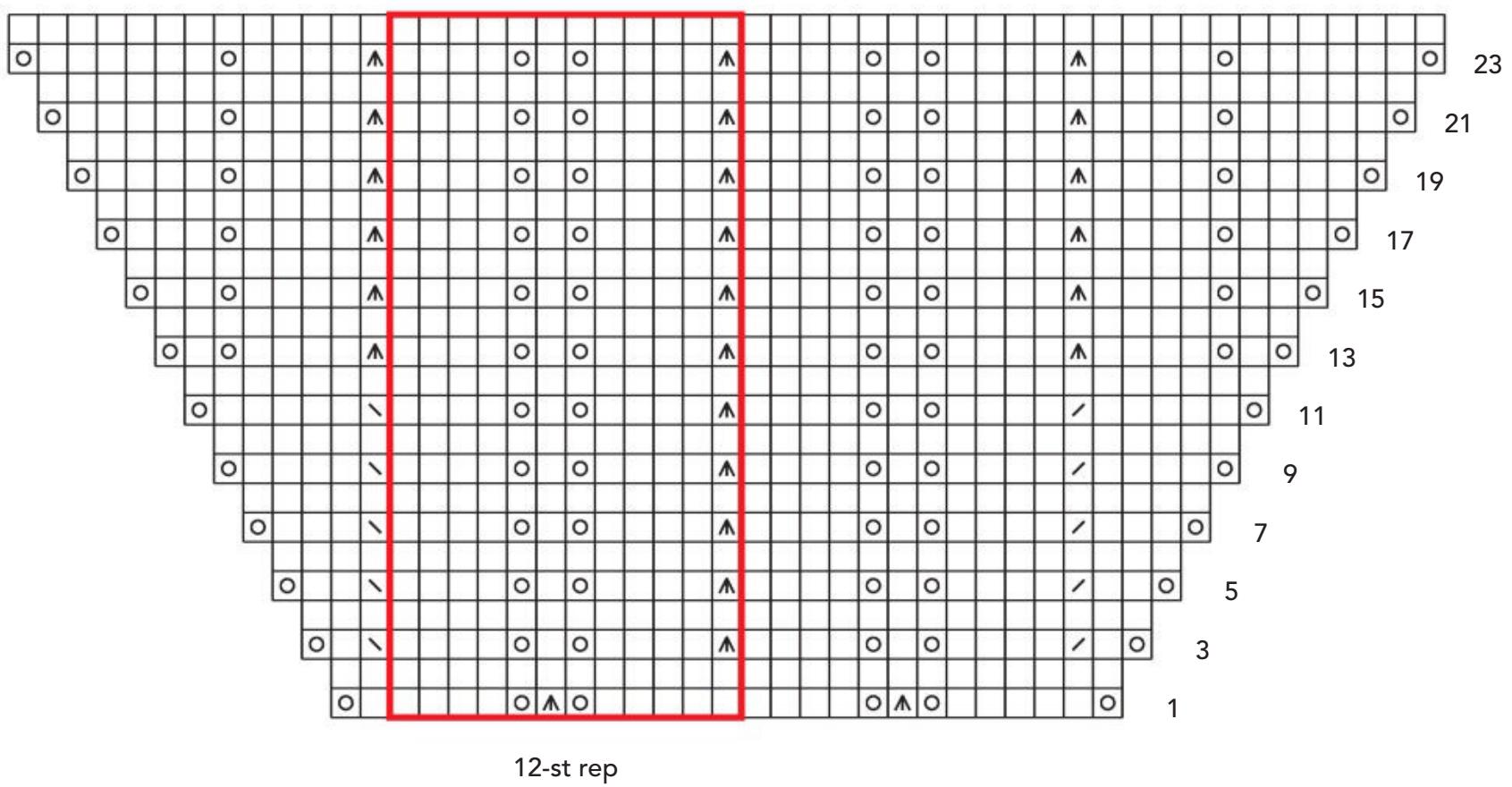




LACE



BORDER



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## AESTHETE SHAWLETTE

MOIRA ENGEL

**Difficulty**

**Yarn Weight**

**Finished Size** 13½" wide and 76" long.

**Yarn** Nature's Dye Studio DK (100% mountain Merino wool; 255 yd [233 m]/3½ oz [100 g]): #IMy5W4W Indigo Myrobalan Weld, 4 skeins.

**Needles** Size 6 (4 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); cable needle (cn); tapestry needle.

**Gauge** 23 sts and 31 rows = 4" in St st.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- This shawlette is worked from side to side.

### STITCH GUIDE

**Seed Stitch:** (even number of sts)

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

**Row 2** Knit the purl sts and purl the knit sts.

Rep Row 2 for patt.

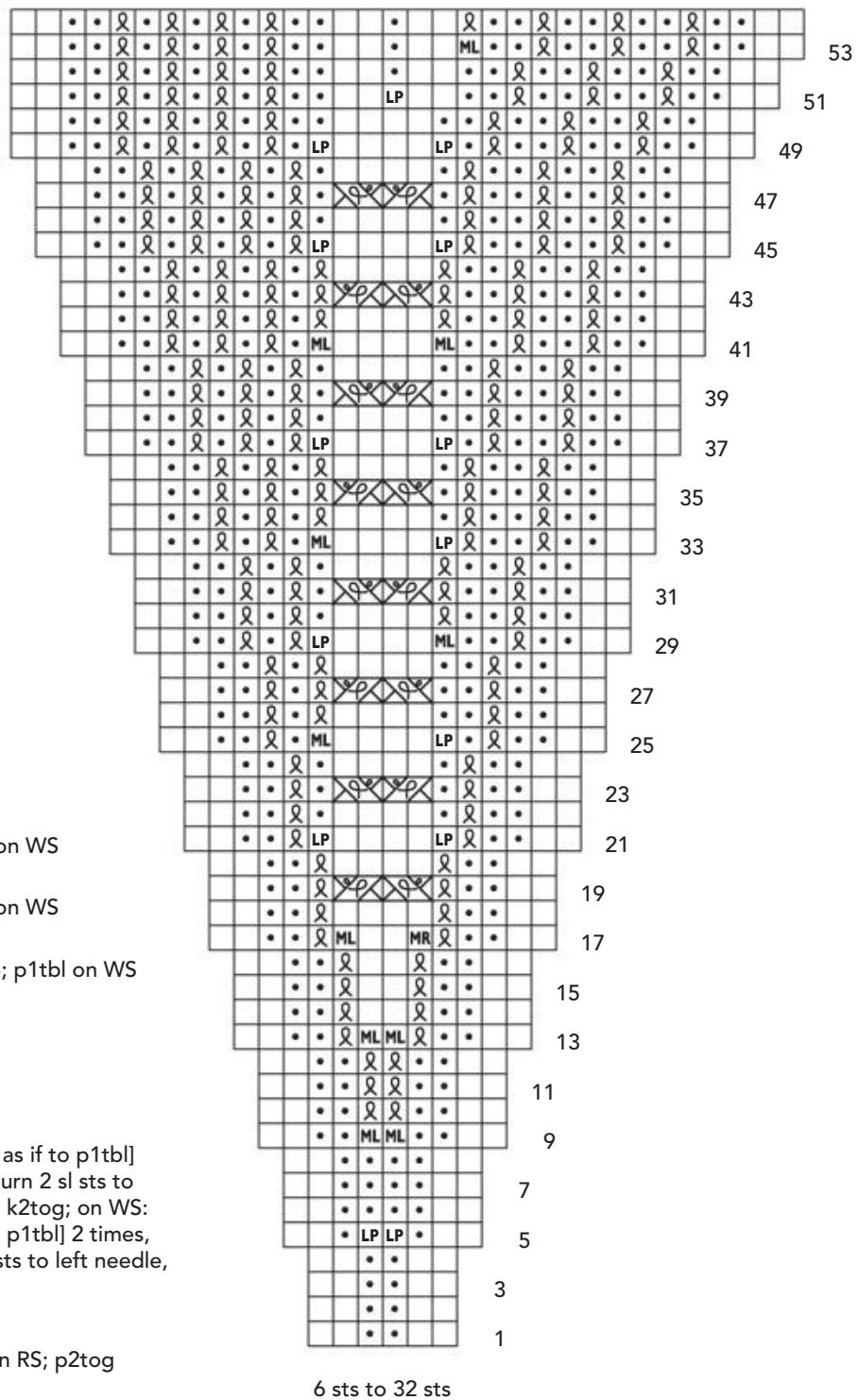
### SHAWLETTE

CO 16 sts. Work in Seed st (see Stitch Guide) for 2", ending with a WS row.

**Next row (RS)** Work 5 sts in Seed st, place marker (pm), work Chart A over 6 sts, pm, work 5 sts in Seed st. Keeping first and last 5 sts in Seed st, cont in patt through Row 54 of chart—42 sts.

**Next row (RS)** Work in Seed st to m, sl m, work Chart B over 17 sts (inc'd to 18 sts), pm, work Chart C over 15 sts, sl m, work in Seed st to end—43 sts. Cont in patt through Row 56 of Chart B (Row 8

CHART A



k on RS; p on WS

p on RS; k on WS

k1tbl on RS; p1tbl on WS

yo

ssk

on RS: [sl 1 as if to p1tbl] 2 times, return 2 sl sts to left needle, k2tog; on WS: [sl 1 as if to p1tbl] 2 times, return 2 sl sts to left needle, p2tog

k2tog tbl on RS; p2tog tbl on WS

6 sts to 32 sts

p2tog

ssp

M1R

M1L

M1LP

pass 3rd st on left needle over first 2 sts, then k1, yo, k1

sl 4 sts onto cn, wrap yarn around base of these sts 2 times, (k1tbl, p2, k1tbl) from cn

with right needle in front of left needle, skip first st on left needle and knit 2nd st tbl, then knit first st tbl, drop both sts from left needle

with right needle behind left needle, skip first st on left needle and knit 2nd st tbl, then knit first st tbl, drop both sts from left needle

with right needle in front of left needle, skip first st on left needle and purl 2nd st, then knit first st tbl, drop both sts from left needle

with right needle behind left needle, skip first st on left needle and purl 2nd st, then knit first st tbl, drop both sts from left needle



CHART B

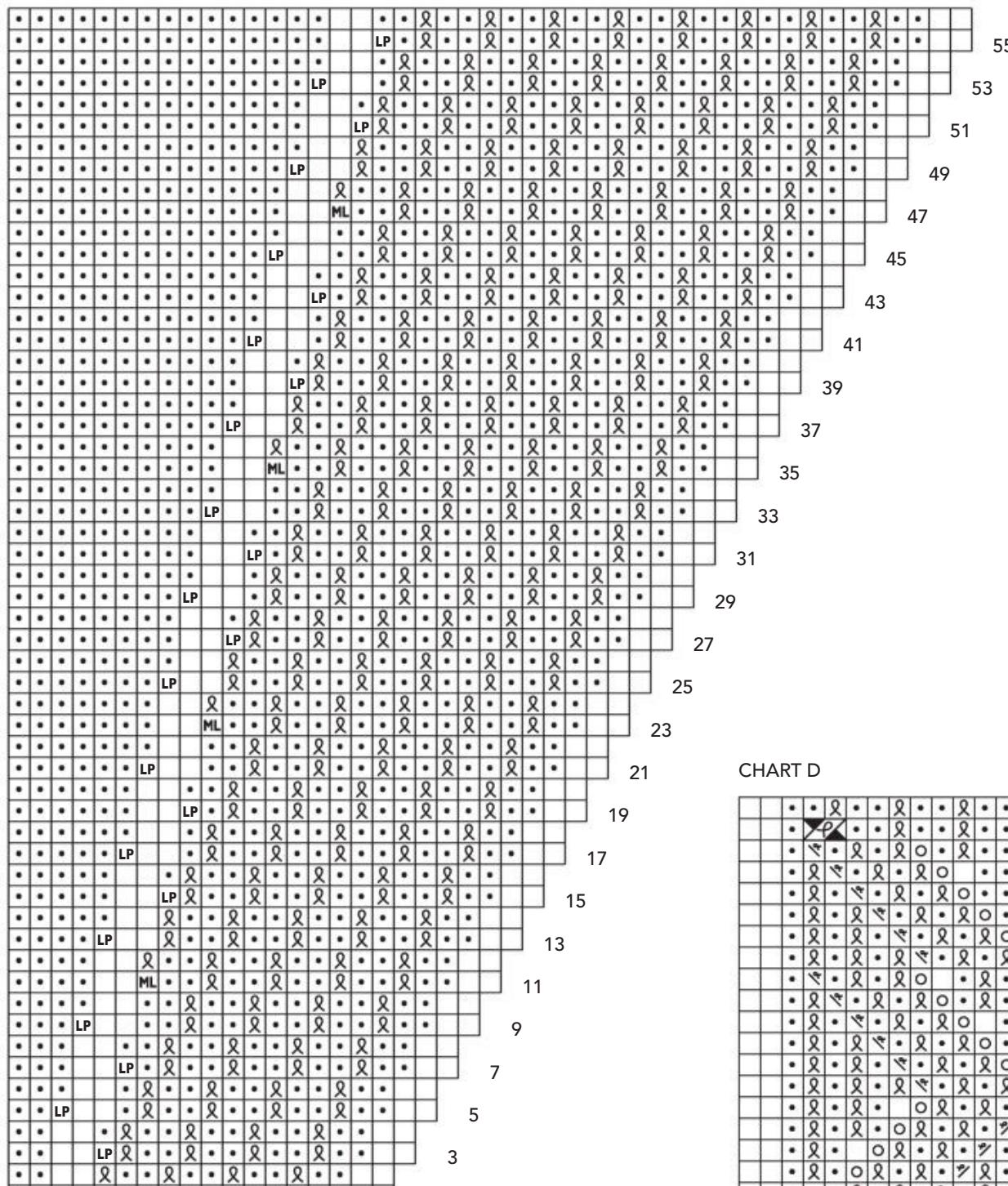
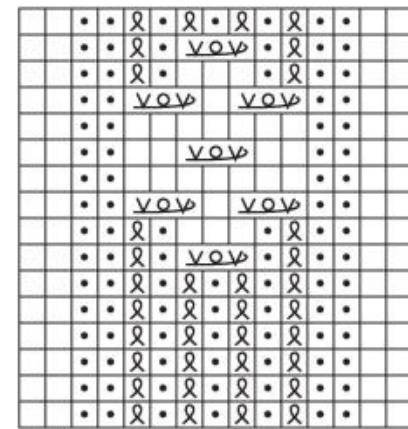
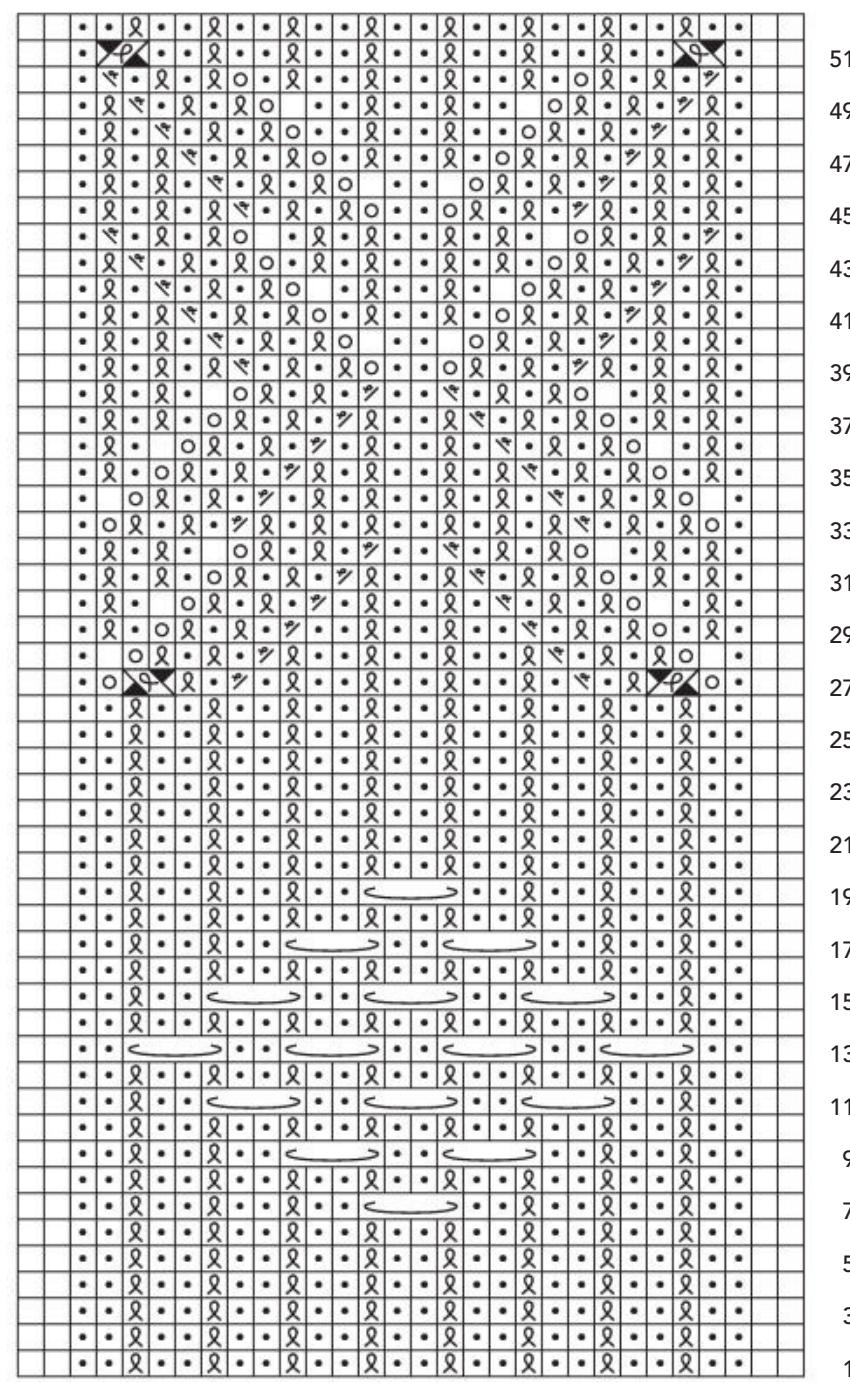


CHART C



15 sts

CHART D



30 sts



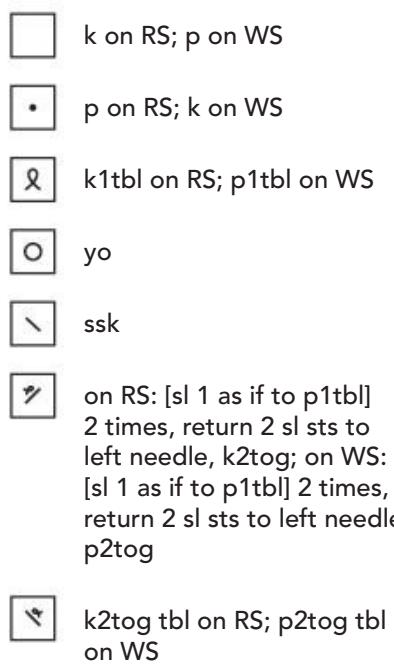


CHART E

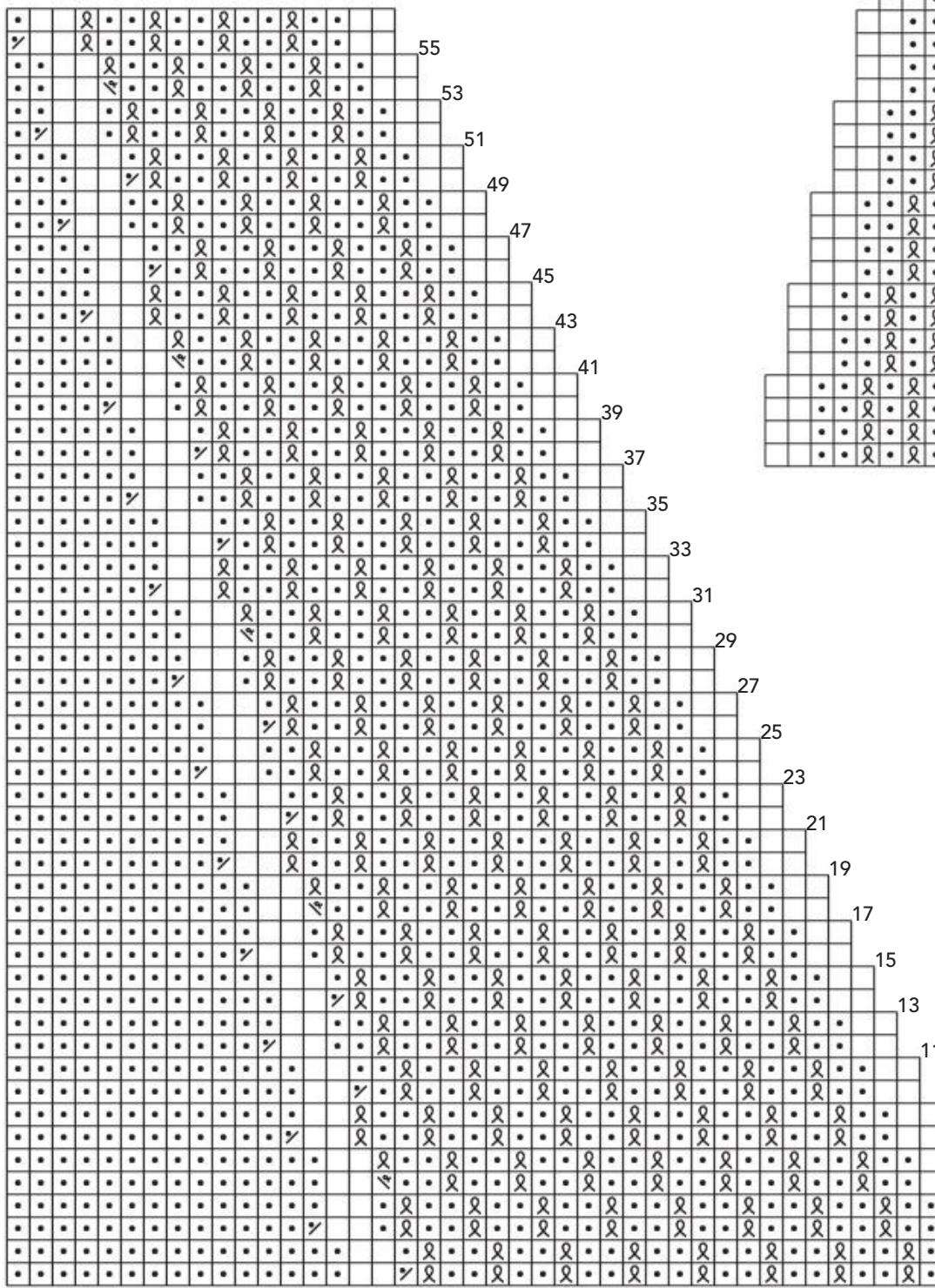
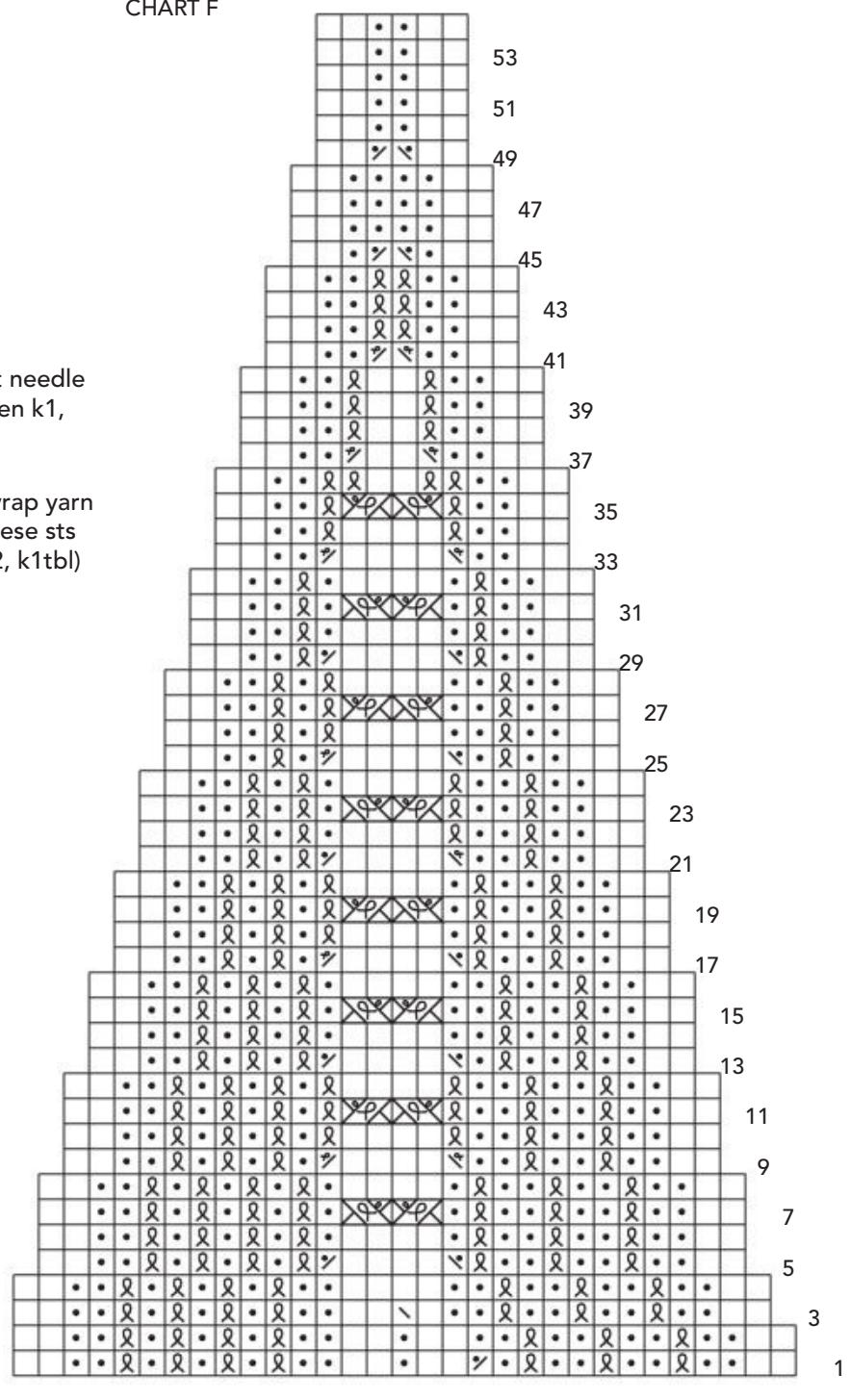


CHART F



with right needle in front of left needle, skip first st on left needle and knit 2nd st tbl, then knit first st tbl, drop both sts from left needle

with right needle behind left needle, skip first st on left needle and knit 2nd st tbl, then knit first st tbl, drop both sts from left needle

with right needle in front of left needle, skip first st on left needle and knit 2nd st tbl, then purl first st, drop both sts from left needle

with right needle behind left needle, skip first st on left needle and purl 2nd st, then knit first st tbl, drop both sts from left needle

45 sts to 17 sts

of Chart C)—70 sts. **Next row** (RS) Work in Seed st to m, sl m, work Chart D over 30 sts, pm, p2, M1P, p13, sl m, work Row 9 of Chart C to m, sl m, work in Seed st to end—71 sts. Work 1 WS row even in patt. **Inc row** (RS) Work in patt to 2nd m, sl m, p2, M1P, work in patt to end—1 st inc'd. Rep inc row every RS row 19 more times—91 sts; Row 1 of Chart C and Row 41 of Chart D are complete. Work even in patt through Row 52 of Chart D, then work Rows 1–52 of Chart D 4 times, then work Rows 1–36 once more—Row 16 of Chart C is complete. **Dec row** (RS) Work in patt to 2nd m, sl m, p2, p2tog, work in patt to end—1 st dec'd. Rep dec row every RS row 20 more times—70 sts rem; Row 9 of Chart C and Row 25 of Chart D are complete. Work 1 WS row even in patt. **Next row** (RS) Work in Seed st to m, sl m, work Chart E over 45 sts (dec'd to 44 sts) (removing m), sl m, work Row 11 of Chart C to m, sl m, work in Seed st to end—69 sts rem. Cont in patt through Row 56 of Chart E (Row 2 of Chart C)—42 sts rem. **Next row** (RS) Work in Seed st to m, sl m, work Chart F over 32 sts (dec'd to 31 sts) (removing m), sl m, work in Seed st to end—41 sts rem. Cont in patt through Row 54 of Chart F, removing m on last row—16 sts rem. Work in Seed st for 2". BO all sts.

## FINISHING

Weave in ends. Block to measurements.

**MOIRA ENGEL** is an enthusiastic DIY fanatic. She loves exploring drawing, knitting, designing, baking, painting, and three-dimensional printing. The rainy weather that is prevalent where she lives on the West Coast leaves a lot of time for making fun stuff indoors. Find her designs on Ravelry.



## DALLIANCE TOP

SANNA MÅRD CASTMAN

**Difficulty** ● ● ● ●

**Yarn Weight** 

**Finished Size** 38 $\frac{3}{4}$  (43, 45 $\frac{1}{4}$ , 49 $\frac{1}{2}$ , 53 $\frac{3}{4}$ , 58 $\frac{1}{4}$ , 62 $\frac{1}{2}$ , 66 $\frac{3}{4}$ )" circumference at underarm. Top shown measures 38 $\frac{3}{4}$ "; modeled with 1 $\frac{1}{4}$ " of positive ease.

**Yarn** Kelbourne Woolens Mojave (60% cotton, 40% linen; 185 yd [170 m]/1 $\frac{3}{4}$  oz [50 g]): #105 Natural, 7 (7, 8, 9, 10, 11, 11, 12) skeins.

**Needles** Sizes 4 (3.5 mm) and 6 (4 mm): 32" circular (cir). Size 4 (3.5 mm): set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holder; tapestry needle.

**Gauge** 26 sts and 32 rnds = 4" in charted patt on larger needle; 25 sts and 37 rnds = 4" in Welt patt on larger needle.

## NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- This top is worked in the round from the lower edge to the underarm, then the front and back are worked separately back and forth with raglan shaping. The sleeves are worked back and forth from the bottom up.
- After dividing for the front and back, if there are not enough stitches to work a decrease with its corresponding increase, work these stitches in k2, p2 rib or stockinette stitch as established instead.

## STITCH GUIDE

### Welt Pattern in Rounds:

**Rnds 1 and 2** Knit.

**Rnds 3–6** Purl.

Rep Rnds 1–6 for patt.

### Welt Pattern in Rows:

**Row 1** (RS) Knit.

**Row 2** (WS) Purl.

**Rows 3 and 5** (RS) Purl.

**Rows 4 and 6** (WS) Knit.

Rep Rows 1–6 for patt.

**I-cord BO:** CO 3 sts. \*K2, k2tog tbl, return 3 sts to left needle; rep from \* until 3 sts rem on left needle. BO all sts. Sew CO end to BO end.

## BODY

With smaller cir needle and using the long-tail method, CO 238 (258, 272, 298, 324, 350, 376, 400) sts. Place marker (pm) and join in the rnd. Knit 1 rnd. Change to larger cir needle. Work Rnds 1–6 of Welt patt in rnds (see Stitch Guide) 3 times. **Next rnd** Knit, inc 14 (22, 22, 24, 26, 28, 30, 34) sts evenly spaced—252 (280, 294, 322, 350, 378, 406, 434) sts. Work Rnds 1–52 of Triangles chart 2 times, then work Rnds 1–26 (1–30, 1–32, 1–36, 1–40, 1–42, 1–42, 1–42) once more—piece measures 18 $\frac{1}{4}$  (18 $\frac{3}{4}$ , 19, 19 $\frac{1}{2}$ , 20, 20 $\frac{1}{4}$ , 20 $\frac{1}{4}$ )" from CO. **Divide for front and back:** Place last 126 (140, 147, 161, 175, 189, 203, 217) sts of rnd on holder for front—126 (140, 147, 161, 175, 189, 203, 217) sts rem for back.

## BACK

**Shape raglan:** **Note:** Patt changes before raglan shaping ends; read the foll section all the way through before proceeding. BO 6 (6, 6, 7, 7, 7, 8, 8) sts at beg of next 2 rows (see Notes)—114 (128, 135, 147, 161, 175, 187, 201) sts rem. **Dec row** (RS) K1, k3tog, work to last 4 sts, sssk, k1—4 sts dec'd. Rep dec row every RS row 5 (11, 12, 15, 21, 25, 30, 35) more times—90 (80, 83, 83, 73, 71, 63, 57) sts rem. Work 1 WS row. **Dec row** (RS) K1, k2tog, work to last 3 sts, ssk, k1—2 sts dec'd. Rep dec row every RS row 20 (15, 16, 15, 10, 8, 4, 1) more time(s)—48 (48, 49, 51, 51, 53, 53, 53) sts rem. **At the same time**, work through Row 52 of chart, then work Rows 1–26 of chart 0 (0, 0, 1, 1, 1, 1, 1) time. Work Rows 1–6 of Welt patt in

rows (see Stitch Guide) 5 (6, 7, 4, 5, 6, 7, 7) times. With RS facing, BO all sts kwise.

## FRONT

Work as for back.

## SLEEVES

With smaller cir needle and using the long-tail method, CO 79 (81, 83, 83, 85, 87, 89, 89) sts. Do not join. **Next row** (WS) Knit. Change to larger cir needle.

**Shape cap:** Working Welt patt in rows, BO 6 (6, 6, 7, 7, 7, 8, 8) sts at beg of next 2 rows—67 (69, 71, 69, 71, 73, 73, 73) sts rem.

**Sizes 38 $\frac{3}{4}$  (43, 45 $\frac{1}{4}$ )" only:**

**Dec row** (RS) K1, k3tog, work to last 4 sts, sssk, k1—4 sts dec'd. Rep dec row every RS row 1 (1, 0) more time—59 (61, 67) sts rem. Work 1 WS row.

**All sizes:**

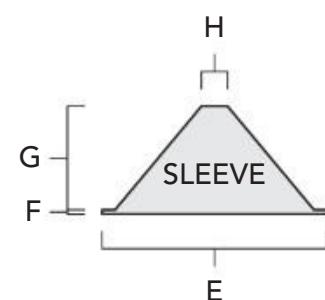
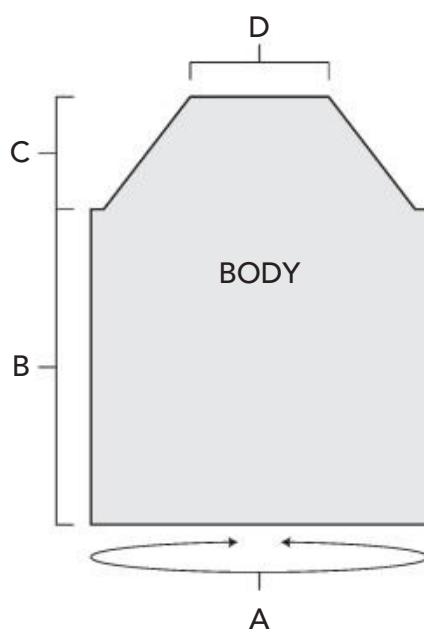
**Dec row** (RS) K1, k2tog, work to last 3 sts, ssk, k1—2 sts dec'd. Rep dec row every RS row 24 (23, 28, 24, 23, 25, 22, 22) more times, then every 4th row 0 (2, 0, 4, 6, 5, 8, 8) times—9 (9, 9, 11, 11, 11, 11) sts rem. Work 1 WS row, ending with Row 2 of Welt patt. BO all sts.

## FINISHING

Weave in ends. Block pieces to measurements. Sew sleeve seams. Sew sleeves into armholes. **Sleeve edging:** With smaller dpn and RS facing, beg at center of underarm, pick up and knit 77 (79, 81, 81, 83, 85, 87, 87) sts along CO edge.

Using the I-cord method (see Stitch Guide), BO all sts. **Lower body edging:** With smaller cir needle and RS facing, pick up and knit 238 (258, 272, 298, 324, 350, 376, 400) sts along lower edge. Using the I-cord method, BO all sts.

**SANNA MÅRD CASTMAN** is a Swedish knitwear designer. Sanna has been working as a designer since the late 1980s, when she joined the design team at Marks & Kattens, one of Sweden's largest yarn and knitwear companies. She has since become the owner of Soolorado Stickdesign, where she designs for companies and magazines around the world. Find her on Instagram @Soolorado\_stickdesign and on her website, [www.soolorado.se](http://www.soolorado.se).



- A: 38 $\frac{3}{4}$  (43, 45 $\frac{1}{4}$ , 49 $\frac{1}{2}$ , 53 $\frac{3}{4}$ , 58 $\frac{1}{4}$ , 62 $\frac{1}{2}$ , 66 $\frac{3}{4}$ )"
- B: 18 $\frac{1}{4}$  (18 $\frac{3}{4}$ , 19, 19 $\frac{1}{2}$ , 20, 20 $\frac{1}{4}$ , 20 $\frac{1}{4}$ , 20 $\frac{1}{4}$ )"
- C: 6 $\frac{1}{2}$  (6 $\frac{3}{4}$ , 7, 7 $\frac{3}{4}$ , 8, 8 $\frac{1}{2}$ , 9, 9)"
- D: 7 $\frac{3}{4}$  (7 $\frac{3}{4}$ , 7 $\frac{3}{4}$ , 8 $\frac{1}{4}$ , 8 $\frac{1}{4}$ , 8 $\frac{1}{2}$ , 8 $\frac{1}{2}$ , 8 $\frac{1}{2}$ )"
- E: 12 $\frac{3}{4}$  (13, 13 $\frac{1}{4}$ , 13 $\frac{1}{4}$ , 13 $\frac{1}{2}$ , 14, 14 $\frac{1}{4}$ , 14 $\frac{1}{4}$ )"
- F:  $\frac{1}{4}$ "
- G: 6 (6 $\frac{3}{4}$ , 6 $\frac{3}{4}$ , 7 $\frac{1}{4}$ , 8, 8, 8 $\frac{3}{4}$ , 8 $\frac{3}{4}$ )"
- H: 1 $\frac{1}{2}$  (1 $\frac{1}{2}$ , 1 $\frac{1}{2}$ , 1 $\frac{3}{4}$ )"

## TRIANGLES

51	
49	
47	
45	
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11	
9	
7	
5	
3	
1	

14-st rep

- k on RS; p on WS
- p on RS; k on WS
- yo
- k2tog
- ssk
- pattern repeat



## TIFFANY CARDIGAN

KATE SCALZO

**Difficulty**

**Yarn Weight**

**Finished Size** 39 $\frac{3}{4}$  (44 $\frac{1}{4}$ , 48 $\frac{1}{4}$ , 52 $\frac{1}{4}$ , 56 $\frac{1}{4}$ , 60 $\frac{1}{2}$ , 64 $\frac{1}{2}$ , 68 $\frac{1}{2}$ )" circumference at underarm, buttoned. Cardigan shown measures 48 $\frac{1}{4}$ "; modeled with 7 $\frac{3}{4}$ " of positive ease.

**Yarn** Manos del Uruguay Maxima (100% extra fine Merino wool; 219 yd [200 m]/3 $\frac{1}{2}$  oz [100 g]): #M7367 La Perla (MC), 5 (6, 6, 7, 8, 8, 9, 10) skeins; #M2293 Leo (CC), 2 (2, 2, 2, 2, 2, 3, 3) skeins. Yarn distributed by Fairmount Fibers.

**Needles** Size 6 (4 mm): 32" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; six  $\frac{3}{4}$ " buttons; tapestry needle.

**Gauge** 20 sts and 34 rows = 4" in St st; 22 sts and 26 rows = 4" in colorwork patt.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- The body of this cardigan is worked back and forth from the top down. The sleeves are worked in the round from the top down.
- The chart is worked using the stranded method. Always pick up the background color over the pattern color and pick up the pattern color from under the background color. Keep floats loose. For floats longer than five stitches, tack stranded yarn on the wrong side of the work.
- A circular needle is used to accommodate the large number of stitches.

### YOKE

With MC and cir needle, CO 80 (84, 88, 92, 96, 100, 104, 108) sts. Do not join.

**Next row** (RS) K3, p2, \*k2, p2; rep from \* to last 3 sts, k3. **Next row** (WS) P3, \*k2, p2; rep from \* to last 5 sts, k2, p3. Rep last 2 rows 3 more times. **Next row** (RS) K2 (4, 6, 2, 4, 6, 8, 10), place marker (pm), \*[k1, k1f&b] 2 times, pm; rep from \* to last 2 (4, 6, 2, 4, 6, 8, 10) sts, k2 (4, 6, 2, 4, 6, 8, 10)—118 (122, 126, 136, 140, 144, 148, 152) sts; 20 (20, 20, 23, 23, 23, 23, 23) m. Work 7 (7, 7, 7, 5, 5, 5) rows even, ending with a WS row. **Inc row** (RS) Knit to m, sl m, \*k1, M1, knit to 1 st before m, M1, k1, sl m; rep from \* to last 2 (4, 6, 2, 4, 6, 8, 10) sts, knit to end—38 (38, 38, 44, 44, 44, 44) sts inc'd. Work 7 (7, 7, 7, 7, 7, 5) rows even, ending with a WS row. Rep inc row—194 (198, 202, 224, 228, 232, 236, 240) sts. Work 7 (9, 7, 7, 7, 7, 7, 5)

rows even, ending with a WS row. Rep inc row—232 (236, 240, 268, 272, 276, 280, 284) sts. Work 7 (9, 7, 7, 7, 7, 7, 7) rows even, ending with a WS row. Rep inc row—270 (274, 278, 312, 316, 320, 324, 328) sts. Work 9 (9, 7, 7, 9, 7, 7, 7) rows even, ending with a WS row.

**Sizes 48 $\frac{1}{4}$  (52 $\frac{1}{4}$ , 56 $\frac{1}{4}$ , 60 $\frac{1}{2}$ , 64 $\frac{1}{2}$ , 68 $\frac{1}{2}$ )" only:**

Rep inc row—316 (356, 360, 364, 368, 372) sts. Work 7 (9, 9, 7, 7, 7) rows even, ending with a WS row.

**Sizes 60 $\frac{1}{2}$  (64 $\frac{1}{2}$ , 68 $\frac{1}{2}$ )" only:**

Rep inc row—408 (412, 416) sts. Work 7 rows even, ending with a WS row.

**Size 68 $\frac{1}{2}$ " only:**

Rep inc row—460 sts. Work 7 rows even, ending with a WS row.

**All sizes:**

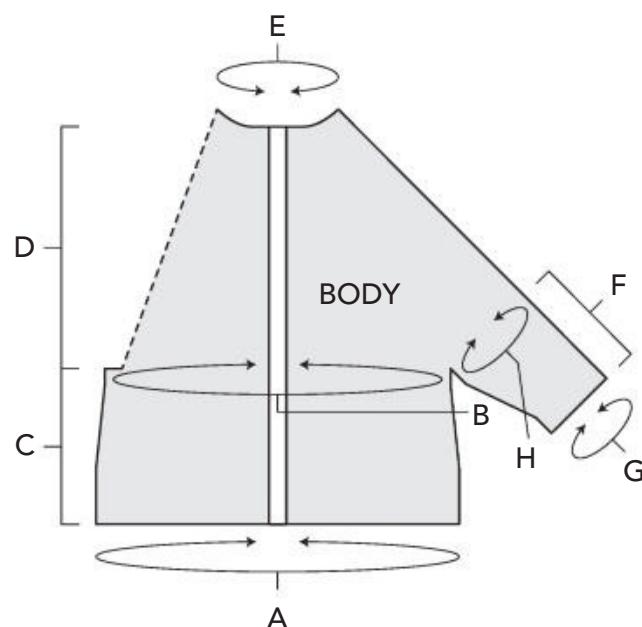
**Next row** (RS) K27 (5, 15, 38, 18, 14, 11, 51), M1, [k24 (8, 19, 40, 12, 20, 10, 51), M1] 9 (33, 15, 7, 27, 19, 39, 7) times, k27 (5, 16, 38, 18, 14, 11, 52)—280 (308, 332, 364, 388, 428, 452, 468) sts. Work 1 WS row, removing m. Beg and ending as indicated for your size, work Rows 1–52 of Flower chart.

**Divide for body and sleeves: Next**

**row** (RS) With CC, k44 (49, 53, 58, 62, 68, 72, 75), place next 53 (56, 60, 66, 70, 79, 83, 85) sts on holder for sleeve, using the cable method, CO 10 (10, 12, 12, 14, 14, 16, 20) sts, k86 (98, 106, 116, 124, 134, 142, 148), place next 53 (56, 60, 66, 70, 79, 83, 85) sts on holder for sleeve, CO 10 (10, 12, 12, 14, 14, 16, 20) sts, k44 (49, 53, 58, 62, 68, 72, 75)—194 (216, 236, 256, 276, 298, 318, 338) body sts rem.

### BODY

**Next row** (WS) Purl with CC. **Next row** (RS) K0 (1, 0, 0, 1, 0, 1, 0) with CC, \*k2



*Note: Measurements do not include front bands.*

**A:** 40 $\frac{3}{4}$  (45 $\frac{1}{2}$ , 50 $\frac{1}{2}$ , 54 $\frac{1}{2}$ , 58 $\frac{1}{2}$ , 63 $\frac{1}{4}$ , 67 $\frac{1}{4}$ , 71 $\frac{1}{4}$ )"

**B:** 38 $\frac{3}{4}$  (43 $\frac{1}{4}$ , 47 $\frac{1}{4}$ , 51 $\frac{1}{4}$ , 55 $\frac{1}{4}$ , 59 $\frac{1}{2}$ , 63 $\frac{1}{2}$ , 67 $\frac{1}{2}$ )"

**C:** 9"

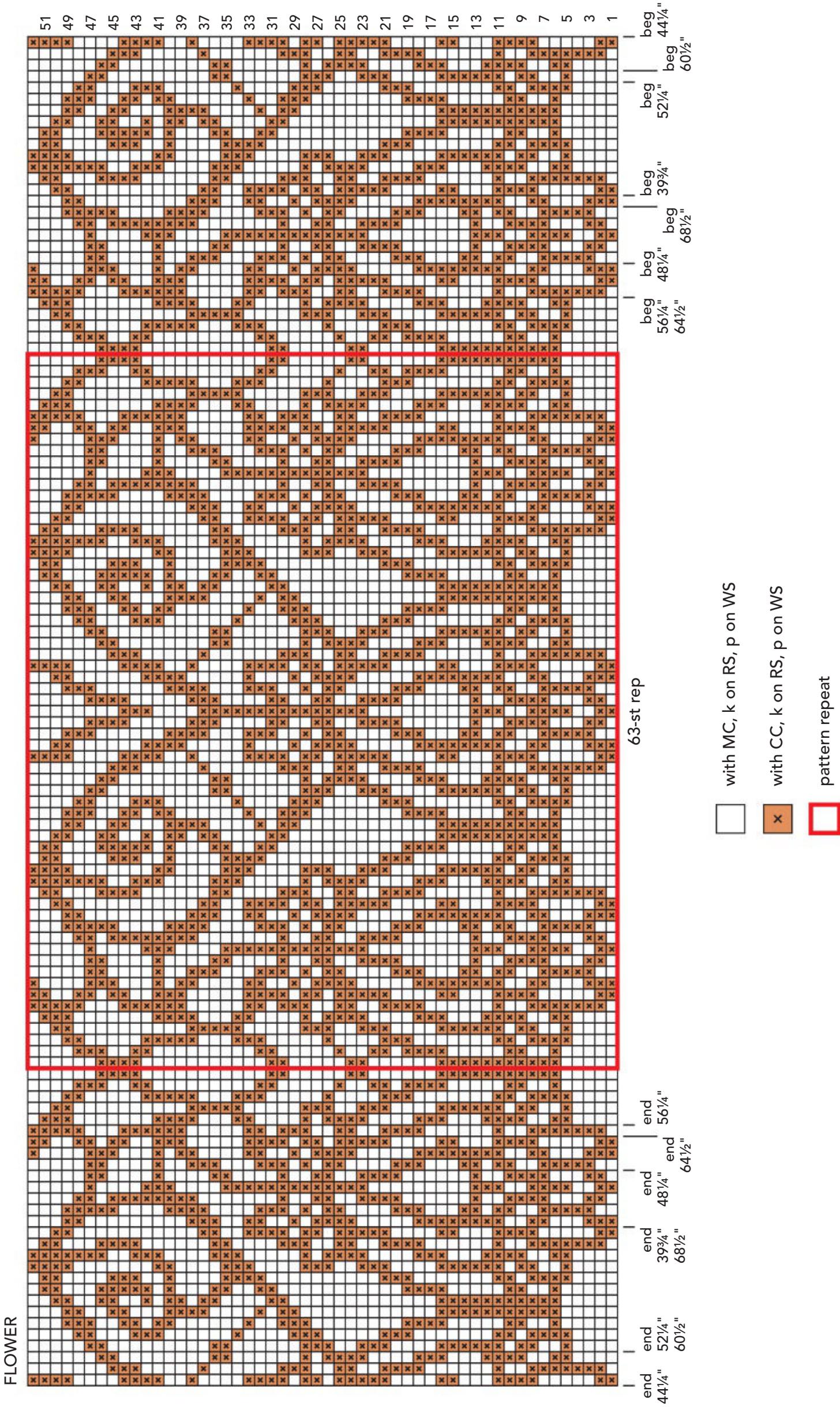
**D:** 14 (14 $\frac{1}{2}$ , 14 $\frac{3}{4}$ , 15, 15 $\frac{1}{4}$ , 15 $\frac{1}{2}$ , 15 $\frac{1}{2}$ , 16)"

**E:** 16 (16 $\frac{3}{4}$ , 17 $\frac{1}{2}$ , 18 $\frac{1}{2}$ , 19 $\frac{1}{4}$ , 20, 20 $\frac{3}{4}$ , 21 $\frac{1}{2}$ )"

**F:** 6 $\frac{3}{4}$ "

**G:** 9 (8 $\frac{3}{4}$ , 9 $\frac{1}{2}$ , 11 $\frac{1}{4}$ , 12 $\frac{3}{4}$ , 14 $\frac{1}{2}$ , 15 $\frac{1}{2}$ , 17)"

**H:** 12 $\frac{1}{2}$  (13 $\frac{1}{4}$ , 14 $\frac{1}{2}$ , 15 $\frac{1}{2}$ , 16 $\frac{3}{4}$ , 18 $\frac{1}{2}$ , 19 $\frac{3}{4}$ , 21)"



with MC, k1 with CC; rep from \* to last 2 (2, 2, 1, 2, 1, 2, 2) st(s), k2 (2, 2, 1, 2, 1, 2, 2) with MC. **Next row** (WS) P2 (2, 2, 1, 2, 1, 2, 2) with CC, \*p1 with MC, p2 with CC; rep from \* to last 0 (1, 0, 0, 1, 0, 1, 0) st, p0 (1, 0, 0, 1, 0, 1, 0) with MC.

**Next row** K0 (1, 0, 0, 1, 0, 1, 0) with MC, \*k2 with CC, k1 with MC; rep from \* to last 2 (2, 2, 1, 2, 1, 2, 2) st(s), k2 (2, 2, 1, 2, 1, 2, 2) with CC. **Next row** P2 (2, 2, 1, 2, 1, 2, 2) with MC, \*p1 with CC, p2 with MC; rep from \* to last 0 (1, 0, 0, 1, 0, 1, 0) st, p0 (1, 0, 0, 1, 0, 1, 0) with CC. With CC, knit 1 row, purl 1 row. Break CC and cont with MC only. **Set-up row** (RS) K1, M1, k64 (71, 78, 85, 92, 100, 107, 114), M1, pm, k64 (72, 78, 84, 90, 96, 102, 108), pm, M1, k64 (71, 78, 85, 92, 100, 107, 114), M1, k1—198 (220, 240, 260, 280, 302, 322, 342) sts. Work 19 (19, 13, 13, 13, 11, 11, 11) rows even, ending with a WS row. **Inc row** (RS) K1, M1, knit to m, M1, sl m, knit to m, sl m, M1, knit to last st, M1, k1—4 sts inc'd. Rep inc row every 0 (20, 14, 14, 14, 12, 12, 12)th row 0 (1, 2, 2, 2, 2, 2) more time(s)—202 (228, 252, 272, 292, 314, 334, 354) sts.

**Sizes 39¾ (60½, 64½, 68½)" only:**

Work 19 (11, 11, 11) rows even, ending with a WS row. **Inc row** (RS) K1, M1, knit to last st, M1, k1—204 (316, 336, 356) sts.

**All sizes:**

Work even until piece measures 8" from underarm, ending with a WS row. **Next**

**row** (RS) K3, p2, \*k2, p2; rep from \* to last 3 sts, k3. **Next row** P3, \*k2, p2; rep from \* to last 5 sts, k2, p3. Rep last 2 rows 3 more times. BO all sts in patt.

**SLEEVES**

With CC, dpn, and RS facing, beg at center of underarm, pick up and knit 5 (5, 6, 6, 7, 7, 8, 10) sts along underarm CO, k53 (56, 60, 66, 70, 79, 83, 85) sleeve sts, pick up and knit 5 (5, 6, 6, 7, 7, 8, 10) sts along underarm CO—63 (66, 72, 78, 84, 93, 99, 105) sts total. Pm and join in the rnd. Knit 1 rnd.

**Rnd 1** K1 with MC, \*k1 with CC, k2 with MC; rep from \* to last 2 sts, k1 with CC, k1 with MC.

**Rnds 2 and 3** K1 with CC, \*k1 with MC, k2 with CC; rep from \* to last 2 sts, k1 with MC, k1 with CC.

**Rnd 4** Rep Rnd 1.

**Rnds 5 and 6** Knit with CC.

Break CC and cont with MC only. Knit 3 (2, 2, 2, 3, 2, 2, 2) rnds. **Dec rnd** K1, k2tog, knit to last 3 sts, ssk, k1—2 sts dec'd. Rep dec rnd every 4th (3rd, 3rd, 3rd, 4th, 3rd, 3rd, 3rd) rnd 8 (10, 11, 10, 9, 9, 10, 9) more times—45 (44, 48, 56, 64, 73, 77, 85) sts rem. Knit 3 (7, 4, 7, 0, 9, 6, 9) rnds.

**Sizes 39¾ (60½, 64½, 68½)" only:**

**Dec rnd** K1, k2tog, knit to end—44 (72, 76, 84) sts rem.

**All sizes:**

Work in k2, p2 rib for 8 rnds. BO all sts in patt.

**FINISHING**

**Button band:** With MC, cir needle, and RS facing, pick up and knit 110 (114, 114, 118, 118, 118, 118, 122) sts evenly spaced along left front edge. **Next row** (WS) P2, \*k2, p2; rep from \* to end.

**Next row** (RS) \*K2, p2; rep from \* to last 2 sts, k2. Rep last 2 rows 3 more times. With WS facing, BO all sts in patt.

**Buttonhole band:** With MC, cir needle, and RS facing, pick up and knit 110 (114, 114, 118, 118, 118, 118, 122) sts evenly spaced along right front edge. Work as for button band for 3 rows, ending with a WS row. **Buttonhole row** (RS) Work 6 (5, 5, 5, 5, 5, 7) sts in patt, \*k2tog, ssk, work 15 (16, 16, 17, 17, 17, 17, 17) sts in patt; rep from \* 4 more times, k2tog, ssk, work in patt to end. **Next row** (WS) Work 6 (6, 6, 5, 5, 5, 7) sts in patt, \*CO 2 sts, work 17 (18, 18, 19, 19, 19, 19, 19) sts in patt; rep from \* 4 more times, CO 2 sts, work in patt to end. Work 3 rows even. With WS facing, BO all sts in patt. Sew buttons to button band opposite buttonholes. Weave in ends. Block to measurements.

**KATE SCALZO** designs knitwear from her home in San Diego, California. Find her on Instagram @scalzogram, on Ravelry, and on her website, [www.katescalzo.com](http://www.katescalzo.com).





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## FLOREALE SOCKS

AUD BERGO

**Difficulty** ●●●○

**Yarn Weight** 1

**Finished Size** 7½ (8½)" foot circumference and 9¼ (10)" long from back of heel to tip of toe; foot length is adjustable. Socks shown measure 7½".

**Yarn** Neighborhood Fiber Collective Studio Sock (100% organic Merino wool; 400 yd [366 m]/4 oz [113 g]): Bolton Hill (dark rust; MC) and Lake

Evesham (peach; CC), 1 skein each.

**Needles** Sizes 1 (2.25 mm) and 2 (2.75 mm). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); tapestry needle.

**Gauge** 38 sts and 38 rnds = 4" in colorwork patt on larger needles.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- These socks are worked in the round from the cuff down with a heel flap and gusset.
- The rounds gauge is important so that there is enough length on the foot to finish the Instep chart before the toe shaping begins.
- The charts are worked using the stranded method. Always pick up the background color over the pattern color and pick up the pattern color from under the background color. Keep floats loose. For floats longer than four stitches, tack stranded yarn on the wrong side of the work.

### SOCKS

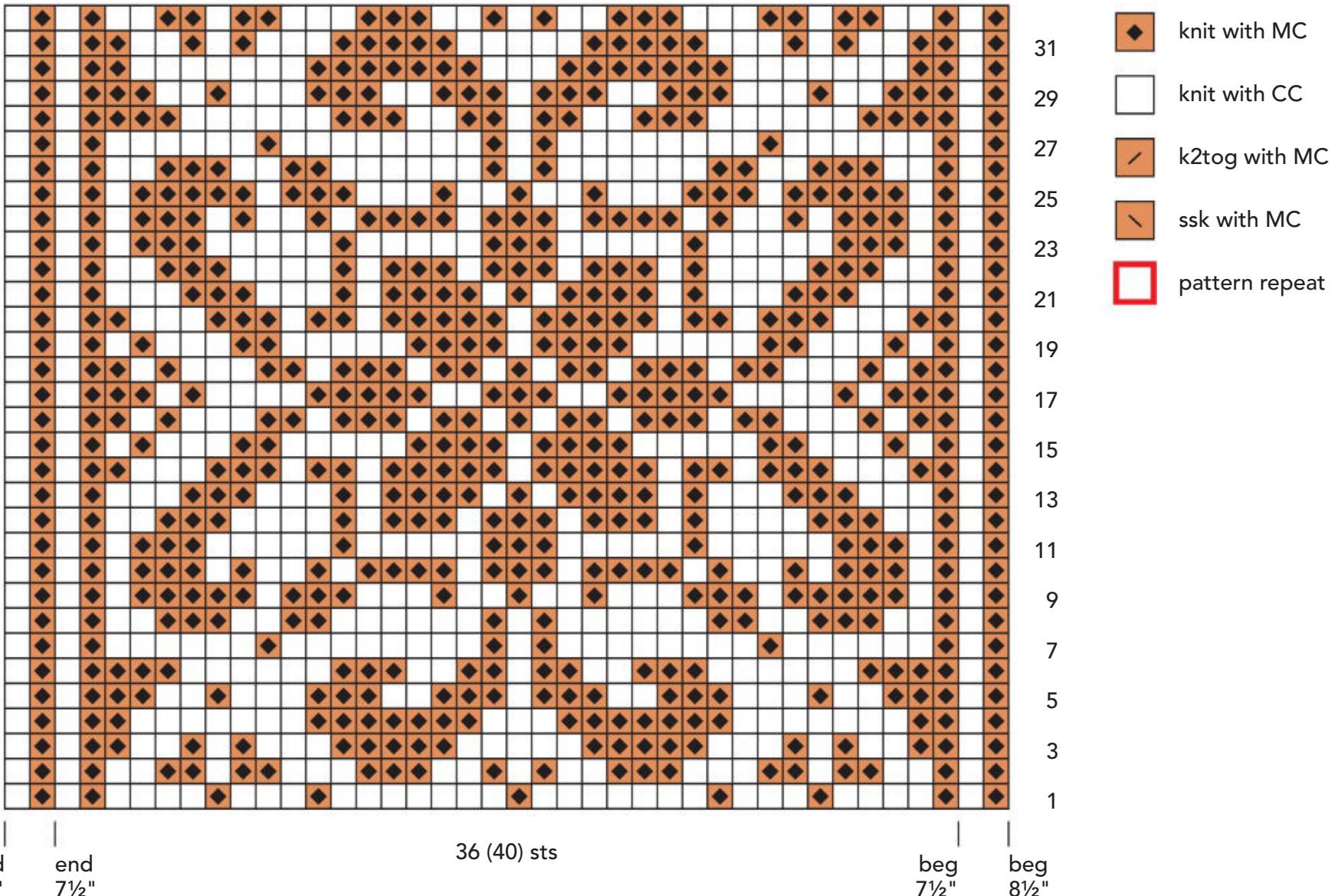
**Cuff:** With MC and smaller needles, CO 68 (76) sts. Turn work. **Next row** (RS) \*K1, p1; rep from \* to end. Do not turn. Place marker (pm) and join in the rnd. Cont in k1, p1 rib until piece measures 1½ (1¾)" from CO. **Next rnd** Knit, inc 4 sts evenly spaced—72 (80) sts. **Leg:** Change to larger needles.

**Next rnd** \*Beg and ending as indicated for your size, work Rnd 1 of Leg chart over 36 (40) sts; rep from \* once more. Cont in patt, work Rnds 2–32 of Leg chart once, then work Rnds 1–7 of chart once more. Remove m. **Heel:** **Next row** (RS) Work Row 8 of Leg chart over 36 (40) sts, turn. Do not break yarns. **Note:** Heel is worked back and forth with MC over 36 (40) back-of-leg sts. Change to smaller needles. Leave leg front sts on larger needles to be worked later for instep. **Set-up row** (WS) Transfer first CC st to leg front needle, p17 (19), M1P, p18 (20)—36 (40) heel sts.

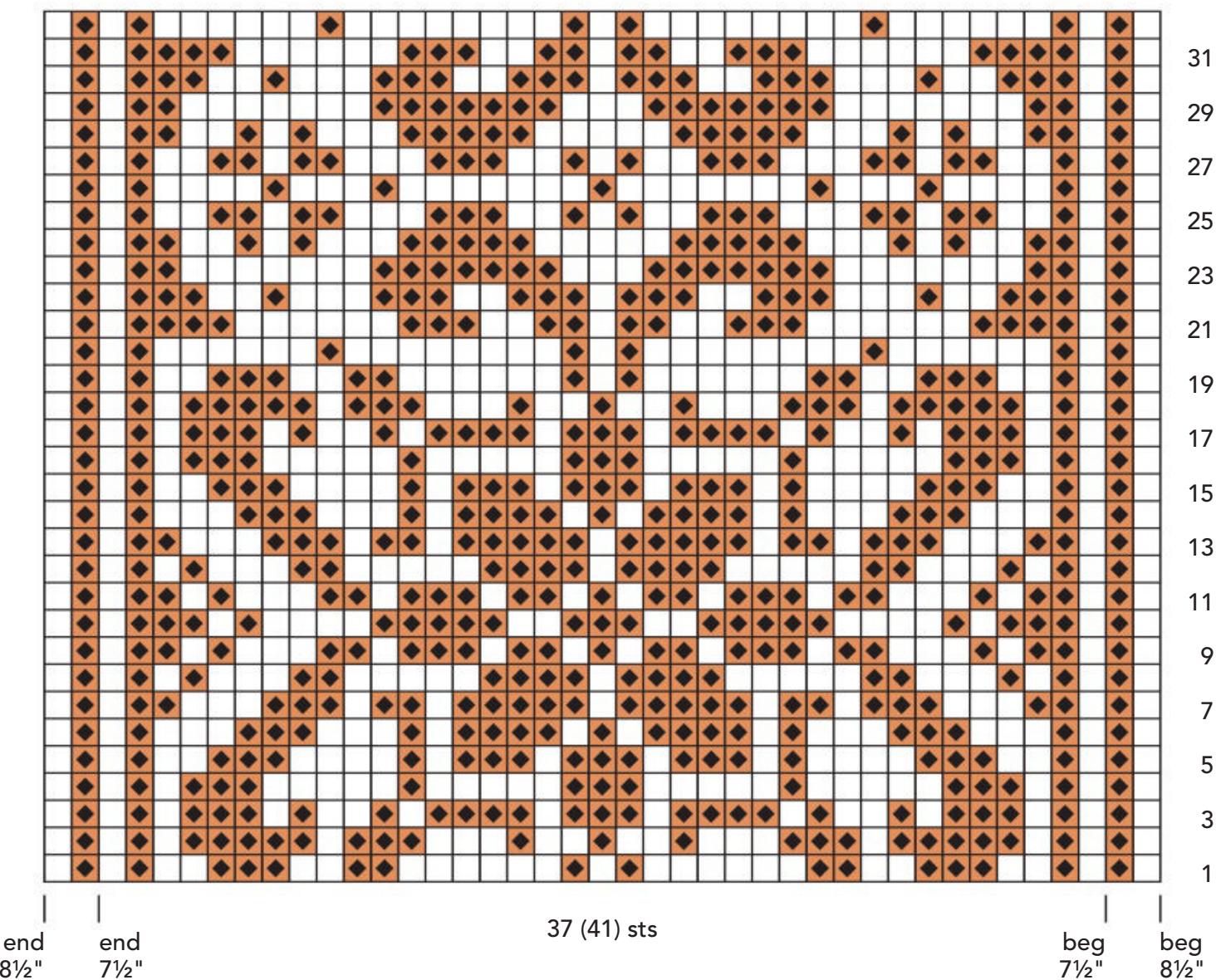
**Row 1** (RS) Sl 1 kwise wyb, k1, \*sl 1 pwise wyb, k1; rep from \* to end.

**Row 2** (WS) Sl 1 pwise wyf, purl to end. Rep last 2 rows 17 (19) more times, then

### LEG



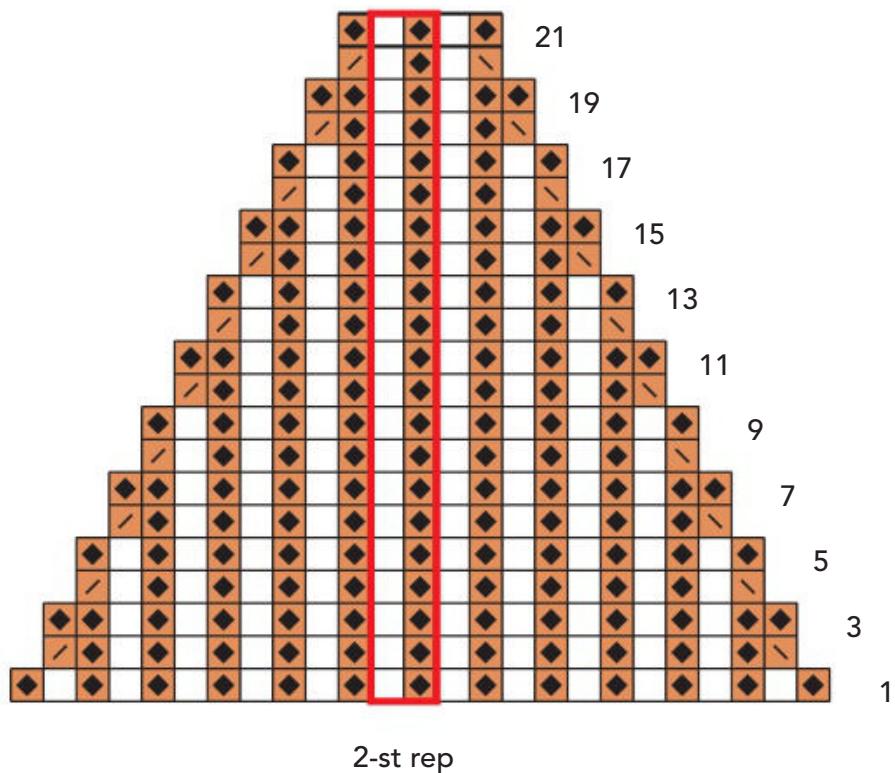
INSTEP



ART NOUVEAU



## GUSSET AND SOLE



work Row 1 once more. **Turn heel:**

**Short-row 1 (WS)** Sl 1 pwise wyb, p20 (22), p2tog, p1, turn—35 (39) heel sts rem.

**Short-row 2 (RS)** Sl 1 kwise wyb, k7, ssk, k1, turn—34 (38) heel sts rem.

**Short-row 3** Sl 1 pwise wyb, purl to 1 st before gap, p2tog, p1, turn—1 st dec'd.

**Short-row 4** Sl 1 kwise wyb, knit to 1 st before gap, ssk, k1, turn—1 st dec'd.

Rep last 2 short-rows 5 (6) more times—22 (24) heel sts rem. Break MC.

**Gusset: Set-up rnd** With MC, smaller needles, and RS facing, pick up and knit 17 (18) sts along right edge of heel flap, working across heel sts, k10 (11), k2tog, k10 (11), pick up and knit 17 (18) sts along left edge of heel flap—92 (100) sts total: 37 (41) instep sts, 55 (59) sole sts. Pm and join in the rnd. Change to larger needles for all sts. **Next rnd**

Sl first CC instep st pwise wyb, beg with 2nd st for your size and ending as indicated for your size, work Rnd 1 of Instep chart over 37 (41) sts, pm, work Rnd 1 of Gusset and Sole chart over 55 (59) sts. Cont in patt through Rnd 21 of charts—72 (80) sts rem: 37 (41) instep sts, 35 (39) sole sts. **Foot:** Rep Rnd 21 of Gusset and Sole chart, cont in patt through Rnd 32 of Instep chart, then work Rnds 1–26 of Instep chart once more. **Toe:** Change to smaller needles.

**Set-up rnd** Remove m, k1 with CC, pm for new beg of rnd, with MC, knit to end—36 (40) sts each for instep and sole. Break CC and cont with MC only. Knit 1 (8) rnd(s) even, or until foot measures  $1\frac{1}{2}$  ( $1\frac{3}{4}$ )" less than desired finished length. **Dec rnd** \*K1, ssk, knit to 3 sts before m, k2tog, k1; rep from \* once more—4 sts dec'd. Rep dec rnd every other rnd 3 (4) more times, then every rnd 11 (12) times—12 sts rem. Break yarn, leaving a 15" tail. Thread tail onto tapestry needle and draw through rem sts. Pull tight to gather sts and fasten off on WS.

## FINISHING

Weave in ends. Block.

**AUD BERGO** lives and works in Norway. She has been knitting for more than 40 years and loves playing with color. Aud enjoys designing patterns for accessories, such as mittens and socks. Find more of her designs on Ravelry and on Instagram @softdesign.aud.



## WELKIN SHAWL

LANA JOIS

**Difficulty**

**Yarn Weight**

**Finished Size** 86" wide and 22¾" tall.

**Yarn** Ancient Arts Fibre Crafts Nettle Soft DK (68% superwash fine Merino wool, 32% nettle; 263 yd [240 m]/3½ oz [100 g]): Russian Silver Blue, 3 skeins.

**Needles** Size 7 (4.5 mm): 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Cable needle (cn); tapestry needle.

**Gauge** 16 sts and 23 rows = 4" in Body patt.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- This crescent shawl is worked back and forth from the top down.
- A circular needle is used to accommodate the large number of stitches.

### SHAWL

**Garter tab:** CO 2 sts. Knit 5 rows. **Next**

**row** (RS) K2, yo, working along selvedge edge, pick up and knit 1 st in center garter ridge, yo, pick up and knit 1 st in each CO st—7 sts total. Turn. **Next row** (WS) K1, [k1, (k1, yo, k1) in next st] 2 times, k2—11 sts. **Set-up rows:**

**Row 1** (RS) K2, yo, \*k1tbl, p1; rep from \* to last 3 sts, k1tbl, yo, k2—2 sts inc'd.

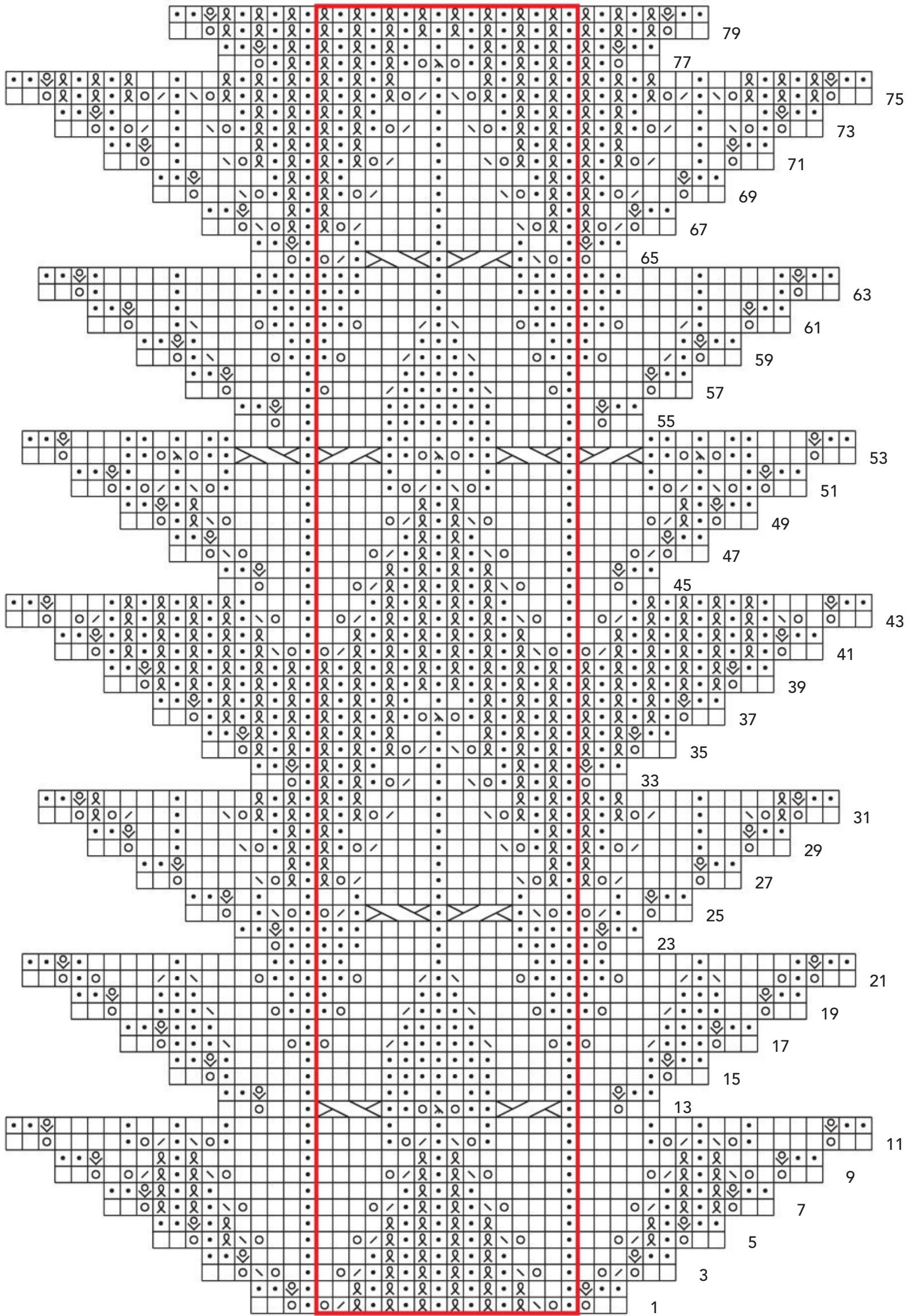
**Row 2** (WS) K2, (k1, yo, k1) in next st, \*p1tbl, k1; rep from \* to last 4 sts, p1tbl, (k1, yo, k1) in next st, k2—4 sts inc'd.

**Row 3** K2, yo, \*p1, k1tbl; rep from \* to last 3 sts, p1, yo, k2—2 sts inc'd.

**Row 4** K2, (k1, yo, k1) in next st, \*k1, p1tbl; rep from \* to last 4 sts, k1, (k1, yo,

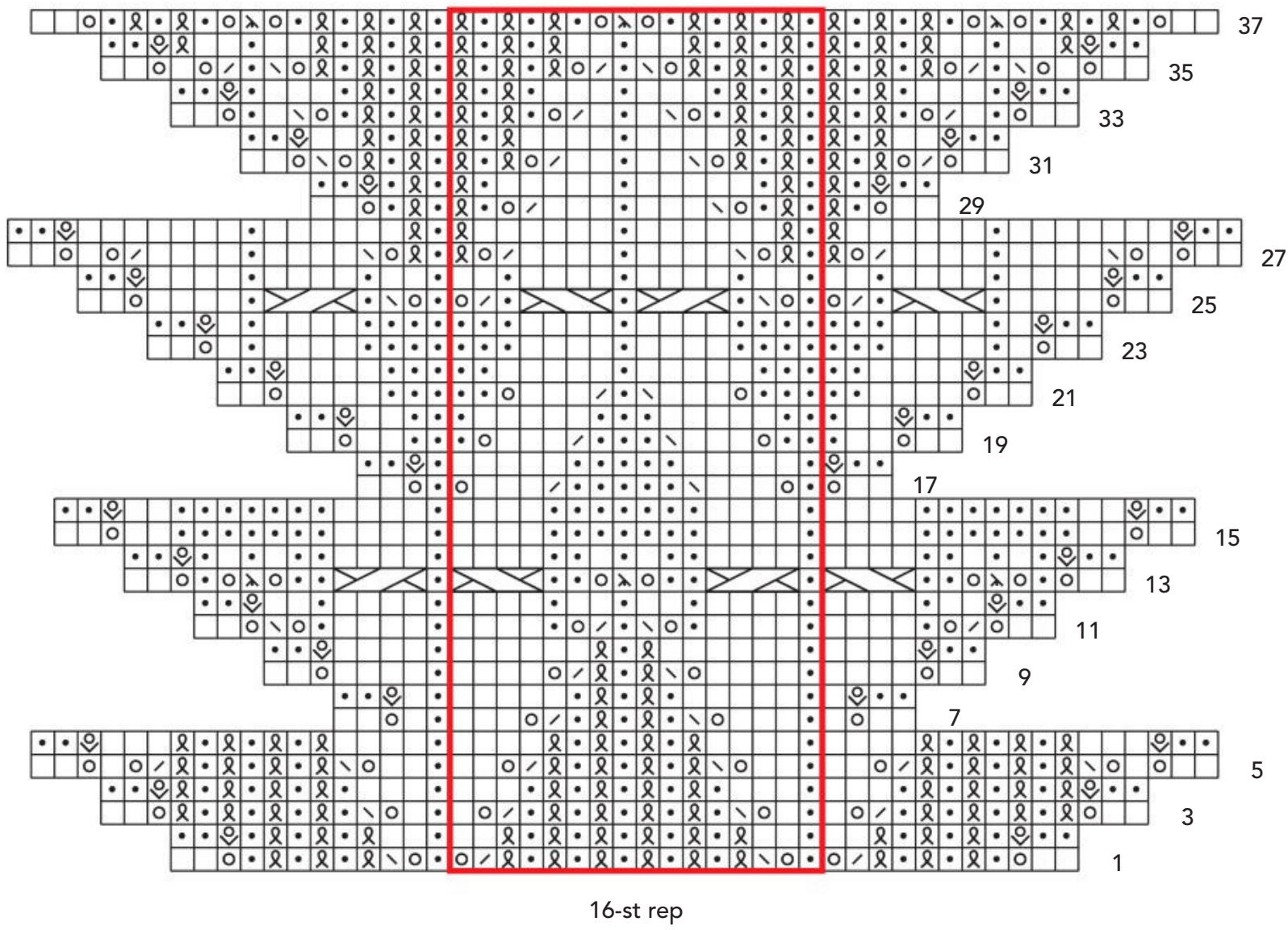


## BODY



16-st rep

## BORDER



16-st rep

k on RS; p on WS

p on RS; k on WS

k1tbl on RS; p1tbl on WS

yo

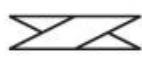
(k1, yo, k1) in same st on WS

k2tog

ssk

sl 1 kwise, k2tog, pss0

pattern repeat

 sl 2 sts onto cn, hold in back, k2, k2 from cn

 sl 2 sts onto cn, hold in front, k2, k2 from cn



k1) in next st, k2—4 sts inc'd.

Rep Rows 1–4 two more times, then

work Rows 1 and 2 once more—53 sts.

Work Rows 1–80 of Body chart—293 sts. Work Rows 1–37 of Border chart—403 sts. With WS facing, BO all sts as foll: K1, [k1, return 2 sts to left needle, k2tog tbl] 2 times, \*p1, return 2 sts to left needle, p2tog, k1, return 2 sts to left needle, k2tog tbl; rep from \* to last 2 sts, [k1, return 2 sts to left needle, k2tog tbl] 2 times. Fasten off last st.

## FINISHING

Weave in ends. Block to measurements.

**LANA JOIS** loves to knit! Sweater or shawl, texture or lace. She is happiest when knitting lace but is always experimenting with technique and construction. Her work has appeared in *Interweave Knits*, *knitscene*, *knit.wear*, *Pom Pom Quarterly*, and *Twist Collective*. Find her designs on Ravelry.



## AVIS SWEATER

HUI WANG HARBICH

**Difficulty**

**Yarn Weight**

**Finished Size** 42½ (45, 50½, 53½, 59, 61½, 67, 70)" circumference at under-arm. Pullover shown measures 50½"; modeled with 10" of positive ease.

**Yarn** Jamieson's of Shetland Spindrift (100% pure Shetland wool; 115 yd [105 m]/⅛ oz [25 g]): #1300 Aubretia (purple; MC1), 8 (9, 10, 11, 13, 14, 16, 17) balls; #617 Lavender (MC2), 5 (5, 6, 6, 6, 7, 7, 7) balls; #655 China Blue (pale blue; CC1), #680 Lunar (sky blue; CC2), #700 Royal (royal blue; CC3), #707 Eclipse (dark navy; CC4), #788 Leaf (dark green; CC5), #259 Leprechaun (moss green; CC6), #785 Apple (light green; CC7), #550 Rose (pale pink; CC8), #570 Sorbet (medium pink; CC9), #585 Plum (hot pink; CC10), and #596 Clover (deep mauve; CC11), 1 ball each. Yarn distributed by Simply Shetland.

**Needles** Sizes 0 (2 mm) and 1½ (2.5 mm): 16" and 32" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); removable m; stitch holders; 4" white yarn and 5" black yarn in fingering weight for bird's eye; tapestry needle.

**Gauge** 26 sts and 36 rnds = 4" in St st on larger needle.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- The body of this pullover is worked in the round from the lower edge to the beginning of the Bird and

Flowers chart, then the upper front and back are worked separately back and forth. Stitches for the sleeves are picked up around the armholes and the sleeves are worked in the round from the top down.

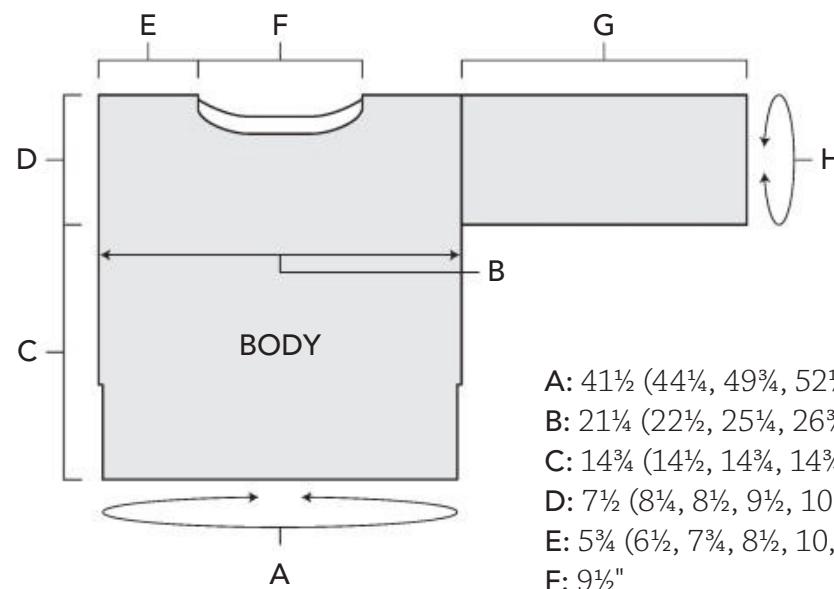
- The Bird and Flowers chart is worked using the intarsia method, with some stranding across smaller sections. If desired, you may work duplicate stitch in smaller areas. The Lower Body and Cuff charts are worked using the stranded method. Always pick up the background color over the pattern color and pick up the pattern color from under the background color. Keep floats loose. For floats longer than five stitches, tack stranded yarn on the wrong side of the work.

### STITCH GUIDE

**Sloped BO:** On last row before BO, sl last st pwise. **BO row** [Sl 1 pwise] 2 times, pass 2nd st over first to BO 1 st, BO rem sts as usual.

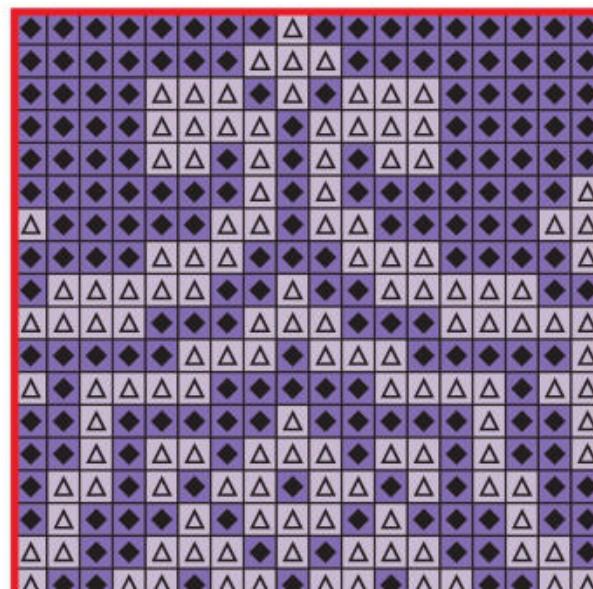
### BODY

With smaller 32" cir needle and MC2, CO 268 (288, 324, 340, 376, 396, 432, 448) sts. Place marker (pm) and join in the rnd. Work in k2, p2 rib for 1". Change to larger 32" cir needle. **Next rnd** Knit, inc 2 (0, 0, 2, 2, 0, 0, 2) sts evenly spaced—270 (288, 324, 342, 378, 396, 432, 450) sts. Work Rnds 1–18 of Lower Body chart. Break MC2 and cont with MC1 only. Work even in St st until piece measures 5½ (6, 6¼, 6¾, 7, 7½, 8¼, 8¾)" from CO.



**A:** 41½ (44¼, 49¾, 52½, 58¼, 61, 66½, 69¼)"  
**B:** 21½ (22½, 25¼, 26¾, 29½, 30¾, 33½, 35)"  
**C:** 14¾ (14½, 14¾, 14¾, 14¾, 14¾, 15¾, 16¾)"  
**D:** 7½ (8¼, 8½, 9½, 10, 11, 11, 11½)"  
**E:** 5¾ (6½, 7¾, 8½, 10, 10½, 12, 12¾)"  
**F:** 9½"  
**G:** 16½ (16½, 16½, 16, 15¾, 15, 14¾, 14)"  
**H:** 14¾ (16½, 17½, 19½, 20¼, 22¼, 22¼, 23)"

### LOWER BODY



17

15

13

11

9

7

5

3

1

18-st rep

- with MC1, k on RS, p on WS
- with MC2, k on RS, p on WS
- pattern repeat



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## BIRD AND FLOWERS



	with MC1, k on RS, p on WS		with CC5, k on RS, p on WS		with CC11, k on RS, p on WS
	with MC2, k on RS, p on WS		with CC6, k on RS, p on WS		with CC1, k on RS, then duplicate st with white
	with CC1, k on RS, p on WS		with CC7, k on RS, p on WS		with CC1, k on RS, p on WS, then duplicate st with black
	with CC2, k on RS, p on WS		with CC8, k on RS, p on WS		pattern repeat
	with CC3, k on RS, p on WS		with CC9, k on RS, p on WS		
	with CC4, k on RS, p on WS		with CC10, k on RS, p on WS		



**Divide for front and back:** Place first 135 (144, 162, 171, 189, 198, 216, 225) sts of rnd on holder for front—135 (144, 162, 171, 189, 198, 216, 225) sts rem for back. Work back and forth in rows.

#### BACK

**Next row** (WS) Purl, inc 3 (2, 2, 3, 3, 2, 2, 3) sts evenly spaced—138 (146, 164, 174, 192, 200, 218, 228) sts. Work even until piece measures 21 (21½, 22, 23, 23½, 24½, 25½, 26½)" from CO, ending with a WS row. **Shape neck: Next row** (RS) K57 (61, 70, 75, 84, 88, 97, 102) and place these sts on holder for right shoulder, BO 24 sts, knit to end—57 (61, 70, 75, 84, 88, 97, 102) sts rem for left shoulder. **Left shoulder:** Work 1 WS row. Using the sloped method (see Stitch

Guide), at beg of RS rows, BO 12 sts once, then BO 3 sts once, then BO 2 sts 2 times—38 (42, 51, 56, 65, 69, 78, 83) sts rem. Work 3 rows even. Place sts on holder. **Right shoulder:** Return 57 (61, 70, 75, 84, 88, 97, 102) right shoulder sts to needle and, with WS facing, rejoin MC1. At beg of WS rows, BO 12 sts once, then BO 3 sts once, then BO 2 sts 2 times—38 (42, 51, 56, 65, 69, 78, 83) sts rem. Work 4 rows even. Place sts on holder.

#### FRONT

Return 135 (144, 162, 171, 189, 198, 216, 225) front sts to needle and, with WS facing, rejoin MC1. **Next row** (WS) Purl, inc 3 (2, 2, 3, 3, 2, 2, 3) sts evenly spaced—138 (146, 164, 174, 192, 200,

218, 228) sts. **Next row** (RS) With MC1, k19 (23, 32, 37, 46, 50, 59, 64), pm, work Bird and Flowers chart over 97 sts, pm, with MC1, k22 (26, 35, 40, 49, 53, 62, 67). Cont in patt through Row 100 of chart. With MC1 only, work even until piece measures 20 (20½, 21, 22, 22½, 23½, 24½, 25½)" from CO, ending with a WS row. **Shape neck: Next row** (RS) K57 (61, 70, 75, 84, 88, 97, 102) and place these sts on holder for left shoulder, BO 24 sts, knit to end—57 (61, 70, 75, 84, 88, 97, 102) sts rem for right shoulder. **Right shoulder:** Work 1 WS row. Using the sloped method, at beg of RS rows, BO 6 sts 2 times—45 (49, 58, 63, 72, 76, 85, 90) sts rem. Work 1 WS row. **Dec row** (RS) Ssk, knit to end—1 st dec'd. **Dec row** (WS) Purl

to last 2 sts, ssp—1 st dec'd. Rep last 2 rows once more—41 (45, 54, 59, 68, 72, 81, 86) sts rem. At beg of RS rows, BO 1 st 3 times—38 (42, 51, 56, 65, 69, 78, 83) sts rem. Work 6 rows even. Place sts on holder. **Left shoulder:** Return 57 (61, 70, 75, 84, 88, 97, 102) left shoulder sts to needle and, with WS facing, rejoin MC1. Using the sloped method, at beg of WS rows, BO 6 sts 2 times—45 (49, 58, 63, 72, 76, 85, 90) sts rem. **Dec row (RS)** Knit to last 2 sts, k2tog—1 st dec'd. **Dec row (WS)** P2tog, purl to end—1 st dec'd. Rep last 2 rows once more—41 (45, 54, 59, 68, 72, 81, 86) sts rem. Work 1 RS row. At beg of WS rows, BO 1 st 3 times—38 (42, 51, 56, 65, 69, 78, 83) sts rem. Work 7 rows even. With RS tog, join shoulders using three-needle BO.

### SLEEVES

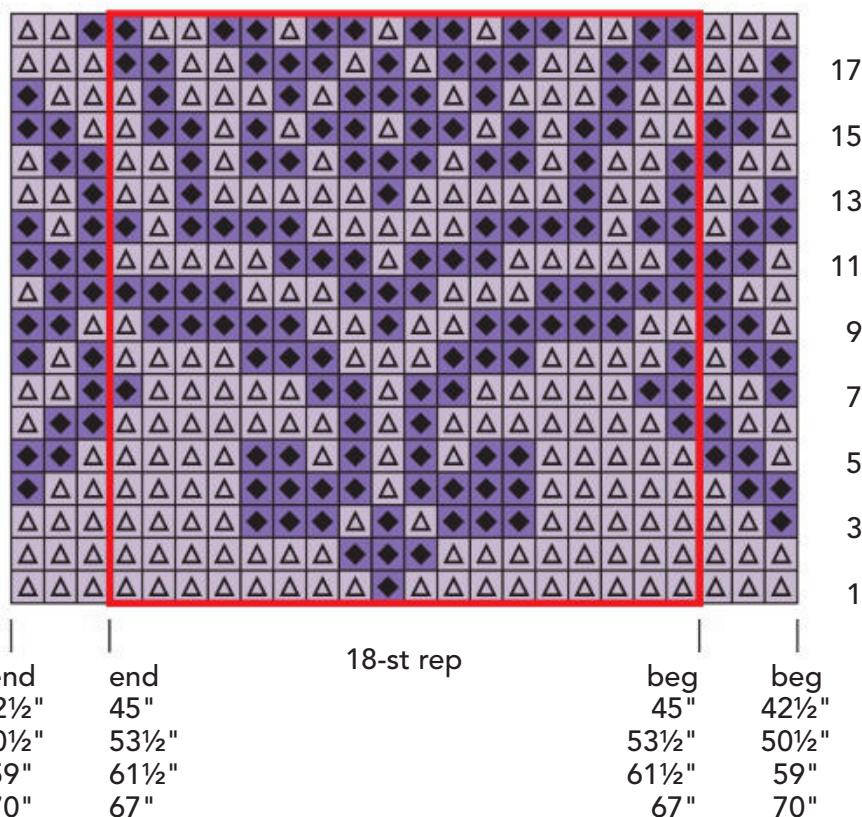
Measure 7½ (8¼, 8½, 9½, 10, 11, 11, 11½)" from shoulder along front and back and place removable m for underarm. Sew side seams to underarm m. With MC2, larger 16" cir needle, and RS facing, pick up and knit 96 (108, 114, 126, 132, 144, 144, 150) sts evenly spaced around armhole edge. Pm and join in the rnd. Work in St st until piece measures 13 (13, 12¾, 12½, 12¾, 11½, 11¼, 10½)" from underarm. Beg and ending as indicated for your size, work Rnds 1–18 of Cuff chart. Break MC2 and cont with MC1 only. Change to smaller 16" cir needle. **Next rnd** Knit, dec 0 (0, 2, 2, 0, 0, 0, 2) sts evenly spaced—96 (108, 112, 124, 132, 144, 144, 148) sts rem. Work in k2, p2 rib for 1". BO all sts in patt.

### FINISHING

Duplicate st bird's eye and any other desired areas. **Neckband:** With MC2, smaller 16" cir needle, and RS facing, beg at left shoulder seam, pick up and knit 156 sts evenly spaced around neck edge. Pm and join in the rnd. Work in k2, p2 rib for 1". Loosely BO all sts in patt. Weave in ends. Block to measurements.

**HUI WANG HARBICH** works in fine art, specializing in oil painting, traditional Chinese painting, and digital-animation design. Her childhood was spent surrounded by beautiful, traditional handcrafts made by her mother, who was a master carpet weaver. Later, Hui discovered her love for knitting, especially colorwork. Her designs combine knitting with a passion for painting. Find more of her work on Instagram @wisequeenstudio and on Ravelry.

### CUFF



◆ with MC1, k on RS, p on WS

△ with MC2, k on RS, p on WS

□ pattern repeat





## PRASINE SWEATER

KRISTEN TENDYKE

**Difficulty**

**Yarn Weight**

**Finished Size** 33½ (36½, 39½, 42¾, 45¾, 48¾, 51¾, 54¾, 58) " circumference at underarm. Pullover shown measures 39½"; modeled with 2" of positive ease.

**Yarn** Green Mountain Spinnery Mountain Mohair (70% wool, 30% yearling mohair; 140 yd [128 m]/2 oz [58 g]): #8581 Pistachio (light green; MC), 6 (6, 7, 7, 8, 8, 9, 10, 11) skeins; #9634 Balsam (dark green; CC), 3 (3, 4, 4, 4, 4, 5, 5, 5) skeins.

**Needles** Sizes 9 (5.5 mm) and 10½ (6.5 mm); 16" and 29" circular (cir) and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; tapestry needle.

**Gauge** 21 sts and 40 rnds = 4" in Leaf patt on larger needle (see Notes about checking rnd gauge).

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- The body and sleeves of this pullover are worked in the round from the lower edge to the yoke, then the pieces are joined and the yoke is worked with raglan shaping.
- Slip stitches purlwise with yarn in back unless otherwise specified.
- When counting rounds to check gauge, remember that because of the slipped stitches on every round, for every two rounds worked, only one round will be visible.

- When working the body, notice how the columns of MC stitches increase and decrease relative to each other. Understanding how the stitch pattern works is helpful for working the sleeve shaping.
- When working the first section of sleeve shaping, in addition to the increases written in the instructions, you will also be increasing stitches as part of the stitch pattern. Slip the new MC stitches on CC rounds until they should be increased in pattern (with "(k1, yo, k1) in same stitch"). When the new MC stitches should be worked as a "(k1, yo, k1) in same stitch" to maintain the stitch pattern, this will increase 2 stitches at the beginning of the round and 2 stitches at the end of the round, for 4 stitches total. Once a MC column has been increased in pattern, continue to increase and decrease that column per the chart to maintain the pattern.
- The sleeve increase rounds (in both sections) are worked alternately on a CC round and then on a MC round, thus the increased stitches alternate colors.
- The raglan shaping rounds are always worked on a CC round.
- When working the raglan shaping, on Rnds 1 and 17 of the chart, if there are only 2, 3, or 4 stitches where a s2kp2 decrease would usually occur, decrease 1 stitch (with ssk or k2tog); if there is only 1 stitch, knit the stitch (do not work a decrease).
- When working the raglan shaping, on Rnds 5 and 21 of the chart, if there are only 2 stitches where a s2kp2 decrease would usually occur, decrease 1 stitch (with ssk or k2tog); if there is only 1 stitch, knit the stitch (do not work a decrease).
- When working the raglan shaping, on Rnds 5 and 21 of the chart, if there are 2 stitches where a "(k1, yo, k1) in same stitch" would usually occur, increase 1 stitch; if there is only 1 stitch, knit the stitch (do not work an increase).

### STITCH GUIDE

**S2kp2:** Sl 2 sts as if to k2tog, k1, pass 2 sl sts over—2 sts dec'd.

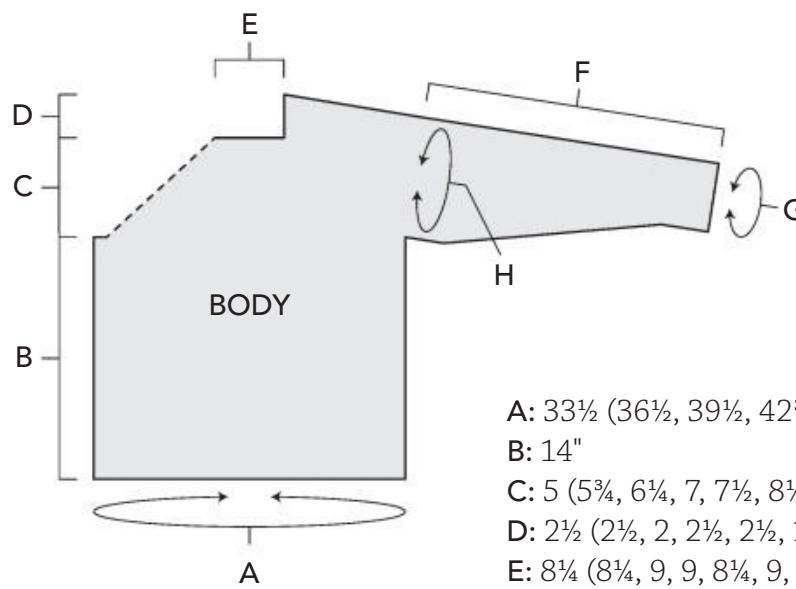
### BODY

With MC and smaller 29" cir needle, CO 176 (192, 208, 224, 240, 256, 272, 288, 304) sts. Place marker (pm) and join in the rnd. Work in p1, k1 rib for 7 rnds. Change to larger cir needle.

**Next rnd** \*Sl 1 (see Notes), k1, s2kp2 (see Stitch Guide), k1, sl 1, (k1, yo, k1) in next st; rep from \* to end. **Next rnd** With CC, \*k1, sl 3; rep from \* to end. Work Rnds 3–32 of Leaf chart once (see Notes), then rep Rnds 1–32 of chart until piece measures about 14" from CO, ending with Rnd 30 of chart, and ending 0 (0, 1, 2, 3, 4, 5, 6, 7) st(s) before end of rnd on last rnd. Set aside.

### SLEEVES

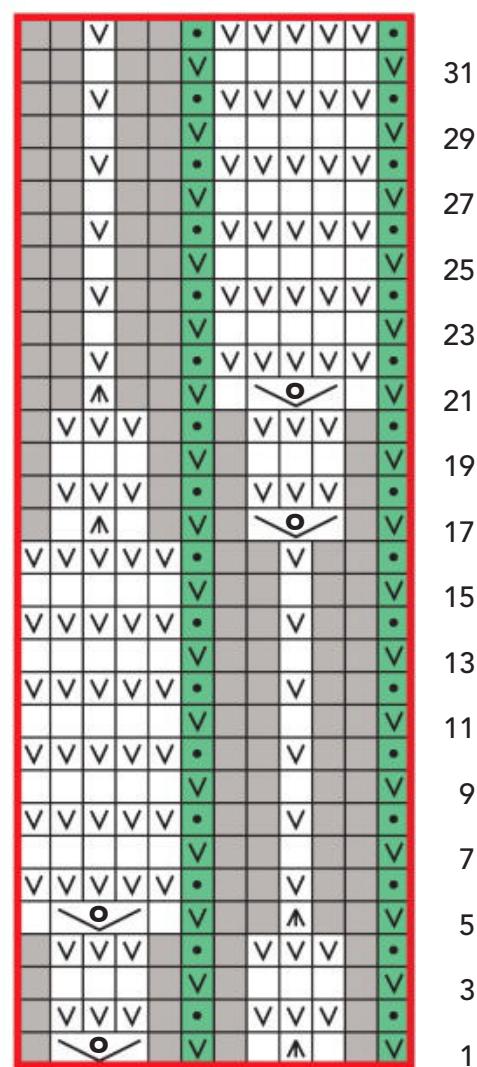
With MC and smaller dpn, CO 40 (40, 40, 40, 48, 48, 48, 48, 48) sts. Pm and join in the rnd. Work in p1, k1 rib for 7



**A:** 33½ (36½, 39½, 42¾, 45¾, 48¾, 51¾, 54¾, 58) "  
**B:** 14"  
**C:** 5 (5¾, 6¼, 7, 7½, 8¼, 8¾, 9¼, 10) "  
**D:** 2½ (2½, 2, 2½, 2½, 1¾, 2, 3¼, 3¼) "  
**E:** 8¼ (8¼, 9, 9, 8¼, 9, 9, 9¼, 8½) "  
**F:** 17½"  
**G:** 7½ (7½, 7½, 7½, 9¼, 9¼, 9¼, 9¼, 9¼) "  
**H:** 13 (13¾, 14½, 15¼, 16¾, 16¾, 17½, 18¼, 21¼) "



## LEAF



8-st rep

- knit with MC
- purl with CC
- sl 2 as if to k2tog, k1, p2sso with MC
- sl 1 pwise wyb
- sl 1 pwise wyb
- (k1, yo, k1) in same st with MC
- no stitch
- pattern repeat

rnds. Change to larger dpn. **Next rnd** \*Sl 1, k1, s2kp2, k1, sl 1, (k1, yo, k1) in next st; rep from \* to end. **Next rnd** With CC, k1, sl 3, k1, pm, sl 3, \*k1, sl 3; rep from \* to end. Beg with Rnd 3 of Leaf chart, work 13 (11, 13, 11, 11, 11, 9, 9, 9) rnds even, ending with Rnd 15 (13, 15, 13, 13, 13, 11, 11, 11) of chart. **First inc section: Inc rnd** Work in patt to m, sl m, M1, work in patt to end, M1—2 sts inc'd. Rep inc rnd every 13 (11, 13, 11, 11, 9, 9, 9)th rnd 3 (3, 7, 7, 7, 7, 7, 7, 11) more times, working new sts into patt (see Notes)—56 (48, 64, 72, 80,

80, 72, 72, 88) sts: 7 (3, 3, 7, 7, 7, 3, 3, 3) sts before first m, 1 st before first full patt rep, 6 (5, 7, 8, 9, 9, 8, 8, 10) patt reps, 0 (4, 4, 0, 0, 0, 4, 4, 4) sts after last patt rep; Rnd 23 (15, 11, 27, 27, 27, 11, 11, 15) of chart is complete. Cont to work these sts in patt while working 2nd inc section. **Second inc section: Note:** Do not work new sts from this section into patt; work MC sts by knitting and slipping on alternate rnds, and CC sts by slipping and purling on alternate rnds. Work 12 (10, 12, 10, 10, 10, 8, 8, 4) rnds even in patt. **Set-up rnd** Work in patt

to m, sl m, M1, pm, work in patt to end, pm, M1, sl beg-of-rnd m—2 sts inc'd. Work 12 (10, 12, 10, 10, 10, 8, 8, 4) rnds even. **Inc rnd** Work in patt to m, sl m, M1, work in patt to end, M1—2 sts inc'd. Rep inc rnd every 13 (11, 13, 11, 11, 11, 9, 9, 5)th rnd 4 (6, 0, 2, 2, 2, 4, 6, 6) more times—68 (72, 76, 80, 88, 88, 92,

96, 112) sts: 3 (3, 3, 3, 3, 3, 5, 5, 7) sts before first m in Leaf patt, 6 (8, 2, 4, 4, 4, 6, 8, 8) sts between first and 2nd m in vertical columns, 53 (53, 69, 69, 77, 77, 75, 75, 89) sts between 2nd and 3rd m in Leaf patt, 6 (8, 2, 4, 4, 4, 6, 8, 8) sts after 3rd m in vertical columns; Rnd 5 (7, 5, 7, 7, 7, 1, 19, 23) of chart is complete. Work even in patt as established until piece measures about 17½" from CO, ending with Rnd 30 of chart. **Divide for underarm:** Place first 7 (7, 8, 9, 10, 11, 12, 13, 14) sts and last 0 (0, 1, 2, 3, 4, 5, 6, 7) st(s) of rnd on holder for underarm—61 (65, 67, 69, 75, 73, 75, 77, 91) sts rem. Place sts on separate holder.

## YOKES

**Join body and sleeves: Note:** Work with MC and CC attached to body. **Next rnd** (Rnd 31 of chart) Place next 7 (7, 9, 11, 13, 15, 17, 19, 21) body sts on holder for underarm, pm for beg of rnd, work 61 (65, 67, 69, 75, 73, 75, 77, 91) held sleeve sts in patt, pm, work 81 (89, 95, 101, 107, 113, 119, 125, 131) body sts in patt, place next 7 (7, 9, 11, 13, 15, 17, 19, 21) body sts on holder for underarm, pm, work 61 (65, 67, 69, 75, 73, 75, 77, 91) held sleeve sts in patt, pm, work 81 (89, 95, 101, 107, 113, 119, 125, 131) body sts in patt—284 (308, 324, 340, 364, 372, 388, 404, 444) sts total. **Shape raglan: Body and sleeve dec rnd** With CC (see Notes), \*ssk, work in patt to 2 sts before m, k2tog; rep from \* to end—8 sts dec'd. **Next rnd** With MC, \*sl 1, work in patt to 1 st before m, sl 1, sl m; rep from \* to end. **Body dec rnd** With CC, \*k1, work in patt to 1 st before m, k1, sl m, ssk, work in patt to 2 sts before m, k2tog; rep from \* once more—4 sts dec'd. **Next rnd** With MC, \*sl 1, work in patt to 1 st before m, sl 1, sl m; rep from \* to end. Rep last 4 rnds 1 (1, 3, 5, 7, 9, 11, 13, 15) more time(s)—268 (292, 272, 288, 264, 260, 248, 262, 252) sts rem: 73 (81, 81, 81, 77, 79, 77, 73, 71) sts each for front and back, 61 (65, 55, 63, 55, 51, 47, 58, 55) sts for each sleeve; Rnd 7 (7, 15, 23, 31, 7, 15, 23, 31) of chart is complete. Work body and sleeve dec rnd on next rnd, then every other rnd 16 (20, 19, 18, 17, 16, 15, 14, 13) more times, changing to shorter cir needle when necessary—140 (140, 136, 148, 140, 132, 136, 164, 156) sts rem: 43 (43, 47, 47, 43, 47, 47, 49, 45) sts each for front and back, 27 (27, 21, 27, 27, 19, 21, 33, 33) sts for

each sleeve; Rnd 8 (16, 22, 28, 2, 8, 14, 20, 26) of chart is complete. Change to smaller 16" cir needle. Break CC and cont with MC only. **Dec rnd** Sl 1, \*knit to 1 st before m, k2tog (removing m), knit to 1 st before m, ssk (removing m); rep from \* once more, pm for new beg of rnd—136 (136, 132, 144, 136, 128, 132, 160, 152) sts rem. Work in k1, p1 rib for 3 rnds. Loosely BO all sts in patt.

## FINISHING

**Join underarms:** Return 7 (7, 9, 11, 13, 15, 17, 19, 21) held sts from body and sleeve of one underarm to 2 larger

dpm, then pick up 1 more st at each end of each dpm—9 (9, 11, 13, 15, 17, 19, 21, 23) sts on each dpm. With CC and RS tog, join sts using three-needle BO. Weave in ends. Block to measurements.

**KRISTEN TENDYKE** designs classic sweaters with unique construction. She specializes in seamless knitting and always keeps the earth in mind when making yarn selections. Kristen strives to create patterns that are easy to follow and enjoyable to make! See more of her work at [www.kristentendyke.com](http://www.kristentendyke.com).





## BON VIEUX SWEATER

DONNA ESTIN

**Difficulty**

**Yarn Weight**

**Finished Size** 37 $\frac{3}{4}$  (41 $\frac{1}{2}$ , 46, 50, 54 $\frac{1}{2}$ , 58 $\frac{1}{4}$ , 62 $\frac{3}{4}$ , 66 $\frac{3}{4}$ )" circumference at underarm. Pullover shown measures 46"; modeled with 5 $\frac{1}{2}$ " of positive ease.

**Yarn** Blue Sky Fibers Skyland (40% fine highland wool, 30% baby alpaca, 30% silk; 210 yd [192 m]/3 $\frac{1}{2}$  oz [100 g]): #2404 Solstice, 6 (7, 7, 8, 9, 10, 10, 11) skeins.

**Needles** Size 6 (4 mm): 24–40" circular (cir), depending on size you are making, and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); removable m; stitch holders; thin waste yarn in contrasting color to be used to mark a rnd; tapestry needle.

**Gauge** 21 sts and 31 rnds = 4" in St st.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- The front and back of this sweater are worked back and forth from the top down to the underarm, then joined in the round to work the lower body. Stitches for the sleeves are picked up around the armhole and worked in the round from the top down.

### STITCH GUIDE

**RTT:** On WS of sleeve, insert left needle under both legs of tuck st (knit st visible on WS) that lies just to right and 7 rnds below. Knit both legs of tuck st tog with next st.

**LTT:** Sl next st pwise to right needle. On WS of sleeve, insert right needle under both legs of tuck st (knit st visible on WS) that lies just to left and 7 rnds below. Place tuck st onto left needle, then return sl st to left needle. Knit sl st and both legs of tuck st tog.

**Wrap 2 sts tog (RS row):** Sl next 2 sts pwise wyb, bring yarn to front, return both sts to left needle, turn work, bring yarn to front, purl next st firmly.

**Wrap 2 sts tog (WS row):** Sl next 2 sts pwise wyf, bring yarn to back, return both sts to left needle, turn work, bring yarn to back, knit next st firmly.

### BACK

**Right shoulder:** With cir needle, CO 21 (24, 25, 26, 27, 28, 29, 29) sts.

Do not join. **Next row** (WS) Purl to last 4 sts, k4. Shape shoulder using short-rows as foll:

**Short-row 1** (RS) K6 (6, 6, 6, 7, 7, 7, 7), wrap next st, turn.

**Short-row 2** (WS) Purl to last 4 sts, k4.

**Short-row 3** Knit to wrapped st, knit wrap tog with wrapped st, k3 (4, 4, 5, 6, 6, 7, 7), wrap next st, turn.

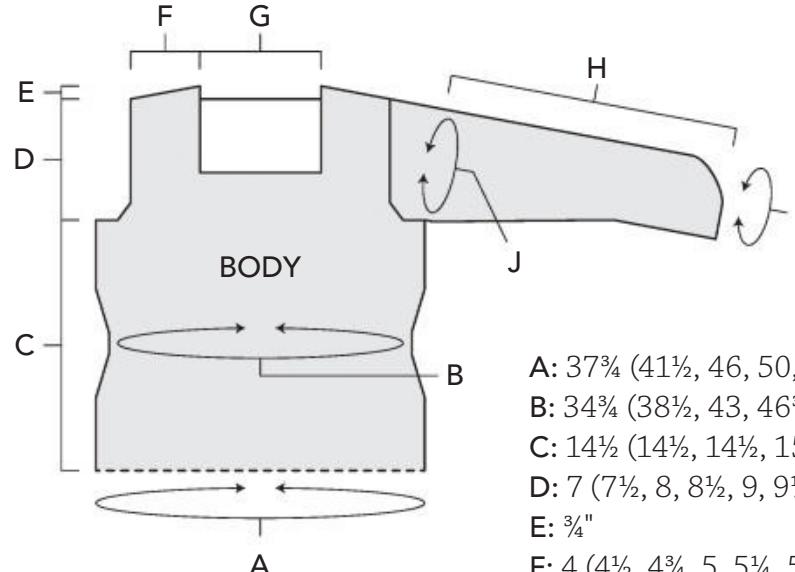
**Short-row 4** Purl to last 4 sts, k4.

Rep Short-rows 3 and 4 once more. **Next row** (RS) Knit to end, working wrap tog with wrapped st. **Next row** (WS) Purl to last 4 sts, k4. Place sts on holder. **Left shoulder:** With cir needle, CO 21 (24,

25, 26, 27, 28, 29, 29) sts. Do not join.

**Next row** (WS) K4, purl to end. **Next row** (RS) Knit. Shape shoulder using short-rows as foll:

**Short-row 1** (WS) K4, p2 (2, 2, 2, 3, 3, 3, 3), wrap next st, turn.



A: 37 $\frac{3}{4}$  (41 $\frac{1}{2}$ , 46, 50, 54 $\frac{1}{2}$ , 58 $\frac{1}{4}$ , 62 $\frac{3}{4}$ , 66 $\frac{3}{4}$ )"

B: 34 $\frac{3}{4}$  (38 $\frac{1}{2}$ , 43, 46 $\frac{3}{4}$ , 51 $\frac{1}{2}$ , 55 $\frac{1}{4}$ , 59 $\frac{3}{4}$ , 63 $\frac{1}{2}$ )"

C: 14 $\frac{1}{2}$  (14 $\frac{1}{2}$ , 14 $\frac{1}{2}$ , 15 $\frac{1}{2}$ , 15 $\frac{1}{2}$ , 15 $\frac{1}{2}$ , 15 $\frac{1}{2}$ )"

D: 7 (7 $\frac{1}{2}$ , 8, 8 $\frac{1}{2}$ , 9, 9 $\frac{1}{2}$ , 10, 10 $\frac{1}{4}$ )"

E:  $\frac{3}{4}$ "

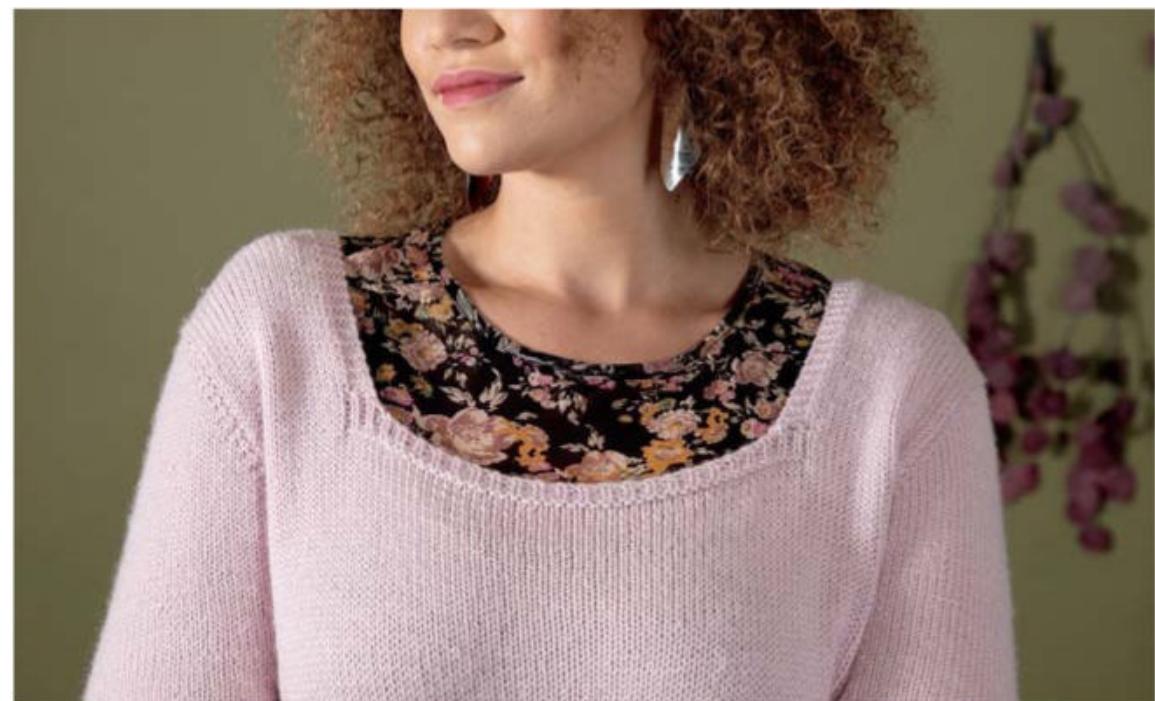
F: 4 (4 $\frac{1}{2}$ , 4 $\frac{3}{4}$ , 5, 5 $\frac{1}{4}$ , 5 $\frac{1}{4}$ , 5 $\frac{1}{2}$ , 5 $\frac{1}{2}$ )"

G: 7 (7, 7 $\frac{1}{2}$ , 7 $\frac{3}{4}$ , 7 $\frac{3}{4}$ , 7 $\frac{3}{4}$ , 8 $\frac{1}{4}$ , 8 $\frac{1}{4}$ )"

H: 16 $\frac{3}{4}$ "

I: 8 $\frac{3}{4}$  (9 $\frac{1}{2}$ , 10, 10 $\frac{1}{4}$ , 10 $\frac{3}{4}$ , 10 $\frac{3}{4}$ , 11)"

J: 13 (13 $\frac{3}{4}$ , 15 $\frac{1}{4}$ , 16 $\frac{1}{2}$ , 18 $\frac{1}{4}$ , 19 $\frac{3}{4}$ , 21, 21 $\frac{1}{4}$ )"





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**Short-row 2** (RS) Knit to end.

**Short-row 3** K4, purl to wrapped st, purl wrap tog with wrapped st, p3 (4, 4, 5, 6, 6, 7, 7), wrap next st, turn.

**Short-row 4** Knit to end.

Rep Short-rows 3 and 4 once more. **Next row** (WS) K4, purl to end, working wrap tog with wrapped st. **Join shoulders:**

**Next row** (RS) Knit to last 5 sts, place marker (pm), [p1, k1] 2 times, p1, using the cable method, CO 38 (38, 40, 42, 42, 42, 44, 44) sts, return held right shoulder sts to left needle, transfer last CO st to left needle, p2tog, [k1, p1] 2 times, pm, knit to end—79 (85, 89, 93, 95, 97, 101, 101) sts. **Next row** (WS) Purl to m, sl m, k1, \*p1, k1; rep from \* to m, sl m, purl to end. **Next row** (RS) Knit to m, sl m, p1, \*k1, p1; rep from \* to m, sl m, knit to end. Rep last 2 rows once more. **Next row** (WS) Purl to m, remove m, knit to m, remove m, purl to end. Work in St st until armhole measures 6 (6½, 6½, 6½, 6¾, 7¼, 7½, 7½)", ending with a WS row.

**Shape armholes: Inc row** (RS) K2, M1R, knit to last 2 sts, M1L, k2—2 sts inc'd. Rep inc row every RS row 3 (4, 3, 3, 3, 4, 3, 1) more time(s)—87 (95, 97, 101, 103, 107, 109, 105) sts. Work 1 WS row.

**Sizes 46 (50, 54½, 58¼, 62¾, 66¾)" only:**

CO 2 sts at beg of next 4 (4, 4, 4, 6, 10) rows, then CO 3 sts at beg of foll 0 (2, 4, 2, 4, 6) rows, then CO 4 sts at beg of foll 0 (0, 0, 2, 2, 2) rows—105 (115, 123, 129, 141, 151) sts.

**All sizes:**

Place sts on holder.

## FRONT

**Left shoulder:** With cir needle and RS facing, pick up and knit 21 (24, 25, 26, 27, 28, 29, 29) sts along left back shoulder. **Next row** (WS) Purl to last 4 sts, k4. Shape shoulder using short-rows as foll:

**Short-row 1** (RS) K6 (6, 6, 6, 7, 7, 7, 7), wrap next st, turn.

**Short-row 2** (WS) P2 (2, 2, 2, 3, 3, 3), k4.

**Short-row 3** Knit to wrapped st, knit wrap tog with wrapped st, k3 (4, 4, 5, 6, 6, 7, 7), wrap next st, turn.

**Short-row 4** Purl to last 4 sts, k4.

Rep Short-rows 3 and 4 once more. **Next row** (RS) Knit to end, working wrap tog with wrapped st. **Next row** (WS) Purl to last 4 sts, k4. Keeping 4 sts at neck edge in garter st and rem sts in St st, work

even until armhole measures 4½ (4½, 4¾, 4¾, 4¾, 5, 5, 5)", ending with a WS row.

Place sts on holder. **Right shoulder:**

With cir needle and RS facing, pick up and knit 21 (24, 25, 26, 27, 28, 29, 29) sts along right back shoulder. **Next row** (WS) K4, purl to end. **Next row** (RS) Knit. Shape shoulder using short-rows as foll:

**Short-row 1** (WS) K4, p2 (2, 2, 2, 3, 3, 3, 3), wrap next st, turn.

**Short-row 2** (RS) Knit to end.

**Short-row 3** K4, purl to wrapped st, purl wrap tog with wrapped st, p3 (4, 4, 5, 6, 6, 7, 7), wrap next st, turn.

**Short-row 4** Knit to end.

Rep Short-rows 3 and 4 once more. **Next row** (WS) K4, purl to end, working wrap tog with wrapped st. **Next row** (RS)

Knit. **Next row** (WS) K4, purl to end.

Keeping 4 sts at neck edge in garter st and rem sts in St st, work even until armhole measures 4½ (4½, 4¾, 4¾, 4¾, 5, 5, 5)", ending with a WS row. **Join fronts:** **Next row** (RS) Knit to last

5 sts, pm, [p1, k1] 2 times, p1, using the cable method, CO 38 (38, 40, 42, 42, 42, 44, 44) sts, return held left shoulder sts to left needle, transfer last CO st to left needle, p2tog, [k1, p1] 2 times, pm, knit to end—79 (85, 89, 93, 95, 97, 101, 101) sts. **Next row** (WS) Purl to m, sl m, k1, \*p1, k1; rep from \* to m, sl m, purl to end.

**Next row** (RS) Knit to m, sl m, p1, \*k1, p1; rep from \* to m, sl m, knit to end. Rep last 2 rows once more. **Next row** (WS) Purl to m, remove m, knit to m, remove m, purl to end. Work in St st until armhole measures 6 (6½, 6½, 6½, 6¾, 7¼, 7½, 7½)", ending with a WS row. Shape armholes as for back—87 (95, 105, 115, 123, 129, 141, 151) sts. **Join front and back:** **Next row** (RS) K87 (95, 105, 115, 123, 129, 141, 151) front sts, using the cable method, CO 6 (7, 8, 8, 10, 12, 12, 12) sts for underarm, pm, CO 7 (8, 9, 9, 11, 13, 13, 13) sts, return

87 (95, 105, 115, 123, 129, 141, 151) back sts to left needle, transfer last CO st to left needle, k2tog (last CO st and first st of back), k86 (94, 104, 114, 122, 128, 140, 150) back sts, using the cable method, CO 6 (7, 8, 8, 10, 12, 12, 12) sts, pm for beg of rnd—192 (211, 234, 254, 276, 294, 318, 338) sts. **Next rnd** Using the cable method, CO 7 (8, 9, 9, 11, 13, 13, 13) sts, transfer last CO st to left needle, k2tog (last CO st and first st of front), knit to end—198 (218, 242, 262, 286, 306, 330, 350) sts.



## BODY

Work in St st until piece measures 4 (4, 3½, 3½, 3¾, 3, 3, 2¾)" from underarm.

**Shape waist: Dec rnd** \*K1, ssk, knit to 3 sts before m, k2tog, k1; rep from \* once more—4 sts dec'd. Rep dec rnd every 6th rnd 3 more times—182 (202, 226, 246, 270, 290, 314, 334) sts rem. Work 9 rnds even. **Inc rnd** \*K1, M1R, knit to 1 st before m, M1L, k1; rep from \* once more. Rep inc rnd every 6th rnd 3 more times—198 (218, 242, 262, 286, 306, 330, 350) sts. Work even in St st until piece measures 13½ (13½, 13½, 14½, 14½, 14½, 14½, 14½)" from underarm. With waste yarn threaded on a tapestry needle, insert waste yarn through all sts, leaving sts on needle; do not thread waste yarn through m. Knit 7 rnds. Purl 1 rnd for turning ridge. Knit 7 rnds. Loosely BO all sts. Fold hem with WS tog along turning ridge. Break yarn, leaving a 2 (2¼, 2½, 2¾, 3, 3¼, 3½, 3¾) yd tail. With tail threaded on a tapestry needle, loosely whipstitch BO edge to marked rnd by sewing through purl bump above waste yarn, then through corresponding st in BO edge. Do not pull too tightly so that fabric will lie flat. Remove waste yarn.

## SLEEVES

Place removable m at center of under-arm, and 6 (7, 8, 8, 10, 12, 12, 12) sts to right and left of center m. With RS facing, count 10 (10, 12, 12, 14, 14, 16, 16) rows down from shoulder join on front and back and place removable m at armhole edge.

### Right sleeve only:

Beg pick-up at back m.

### Left sleeve only:

Beg pick-up at front m.

### Both sleeves:

With dpn and RS facing, pick up and knit 7 (7, 8, 9, 10, 11, 12, 12) sts from m to shoulder seam, 7 (7, 8, 9, 10, 11, 12, 12) sts to m and remove m, 25 (26, 28, 30, 32, 33, 35, 36) sts to m, remove m and pm (on needle) for underarm, 6 (7, 8, 8, 10, 12, 12, 12) sts to center of underarm, remove m and pm (on needle) for beg of rnd, 6 (7, 8, 8, 10, 12, 12, 12) sts to m, remove m and pm (on needle) for underarm, 25 (26, 28, 30, 32, 33, 35, 36) sts to m, remove m—76 (80, 88, 94, 104, 112, 118, 120) sts; 3 m on needles: one at center of underarm, and one at beg and end of underarm sts. Shape upper cap using short-rows as foll: **Note:** Do not work wraps tog with wrapped sts.

**Short-row 1** (RS) K14 (14, 16, 18, 20, 22, 24, 24), wrap next st, turn.

**Short-row 2** (WS) P14 (14, 16, 18, 20, 22, 24, 24), wrap next st, turn.

**Short-row 3** (RS) Knit to wrapped st, knit wrapped st, sl 1 pwise wyf, bring yarn to back, wrap next st, turn.

**Short-row 4** (WS) Purl to wrapped st, purl wrapped st, sl 1 pwise wyb, bring yarn to front, wrap next st, turn. Rep Short-rows 3 and 4 once more.

Shape mid cap using short-rows as foll:

**Short-row 1** (RS) Knit to wrapped st, knit wrapped st, wrap next st, turn.

**Short-row 2** (WS) Purl to wrapped st, purl wrapped st, wrap next st, turn.

Rep last 2 short-rows 13 (14, 16, 18, 20, 21, 23, 24) more times—7 sts rem before each underarm m (including last wrapped sts). Shape lower cap using short-rows as foll:

**Short-row 1** (RS) Knit to wrapped st, knit wrapped st, wrap next 2 sts tog (see Stitch Guide), turn.

**Short-row 2** (WS) Purl to wrapped st, purl wrapped st, wrap next 2 sts tog (see Stitch Guide), turn.

**Dec short-row** (RS) Knit to wrapped sts, knit wrapped sts tog, wrap next 2 sts tog, turn—1 st dec'd. **Dec**

**short-row** (WS) Purl to wrapped sts, purl wrapped sts tog, wrap next 2 sts tog, turn—1 st dec'd. Rep last 2 dec short-rows once more—72 (76, 84, 90, 100, 108, 114, 116) sts rem; 2 (wrapped) sts rem before each underarm m. **Dec**

**short-row** (RS) Knit to wrapped sts, knit wrapped sts tog, remove m, wrap next single st, turn—71 (75, 83, 89, 99, 107, 113, 115) sts rem. **Dec short-row** (WS) Purl to wrapped sts, purl wrapped sts tog, remove m, wrap next single st, turn—70 (74, 82, 88, 98, 106, 112, 114) sts rem. **Dec short-row** (RS) Knit to wrapped st, ssk, knit to end of rnd—69 (73, 81, 87, 97, 105, 111, 113) sts rem. **Dec rnd** Knit to 1 st before wrapped st, k2tog, knit to end—68 (72, 80, 86, 96, 104, 110, 112) sts rem.

**Shape sleeve: Set-up rnd** K20 (22, 24, 27, 30, 32, 35, 36), pm, k10 (10, 12, 12, 14, 16, 16, 16), pm, k8, pm, k10 (10, 12, 12, 14, 16, 16, 16), pm, k20 (22, 24, 27, 30, 32, 35, 36). Knit 2 rnds. **Note:** Bias rnds beg before sleeve shaping ends; read the foll section all the way through before proceeding. **Dec rnd** K1, k2tog, knit to last 3 sts, ssk, k1—2 sts dec'd. Rep dec rnd every 8 (8, 6, 6, 4, 4, 4, 4)th rnd 10 (10, 13, 10, 19, 17, 14, 13) more times, then every 0 (0, 0, 4th, 0, 2nd, 2nd, 2nd) rnd 0 (0, 0, 5, 0, 6, 12, 13) times—46 (50, 52, 54, 56, 56, 56, 58) sts rem. **At the same time**, when piece measures 8" from underarm, work bias detail as foll: **Bias rnd** Work to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k8, sl m, ssk, knit to m, M1R, sl m, work to end. Knit 1 rnd. Rep last 2 rnds until piece measures 12 1/4" from underarm—all decs are complete. **Tucks:**

**Rnd 1** Knit to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k8, sl m, ssk, knit to m, M1R, sl m, knit to end.

**Rnd 2** Knit to 2nd m, p1, k6, p1, sl m, knit to end.

**Rnd 3** Knit to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k8, sl m, ssk, knit to m, M1R, sl m, knit to end.

**Rnd 4** Knit.

**Rnds 5–8** Rep Rnds 3 and 4 two times.

**Rnd 9** Rep Rnd 3.

**Rnd 10** Knit to 2nd m, k2, RTT (see Stitch Guide), k2, LTT (see Stitch Guide), k2, sl m, knit to end.

**Rnd 11** K1, k2tog, knit to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k3, M1L, k2, M1R, k3, sl m, ssk, knit to m, M1R, sl m, knit to last 3 sts, ssk, k1.

**Rnd 12** Knit to 2nd m, p1, k8, p1, sl m,

knit to end.

**Rnd 13** Knit to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k10, sl m, ssk, knit to m, M1R, sl m, knit to end.

**Rnd 14** Knit.

**Rnds 15–18** Rep Rnds 13 and 14 two times.

**Rnd 19** Rep Rnd 13.

**Rnd 20** Knit to 2nd m, k2, RTT, k4, LTT, k2, sl m, knit to end.

**Rnd 21** K1, k2tog, knit to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k3, M1L, k4, M1R, k3, sl m, ssk, knit to m, M1R, sl m, knit to last 3 sts, ssk, k1.

**Rnd 22** Knit to 2nd m, p1, k10, p1, sl m, knit to end.

**Rnd 23** Knit to m, sl m, M1L, knit to 2 sts before m, k2tog, sl m, k12, sl m, ssk, knit to m, M1R, sl m, knit to end.

**Rnd 24** Knit.

**Rnds 25–28** Rep Rnds 23 and 24 two times.

**Rnd 29** Rep Rnd 23.

**Rnd 30** Knit to 2nd m, k2, RTT, k6, LTT, k2, sl m, knit to end.

Purl 3 rnds. BO all sts pwise.

## FINISHING

Weave in ends. Block to measurements, allowing sleeve edging to roll to WS.

**DONNA ESTIN** is a certified master knitter who lives and designs on the Chesapeake Bay in Maryland. She serves on the board of directors for The Knitting Guild Association as vice president of public relations. She is passionate about designing garments and sailing with her husband and dogs. Find her designs at [www.DonnaEstinDesigns.com](http://www.DonnaEstinDesigns.com).





## PASSADE PULLOVER

ELIZABETH WHITTAKER

Difficulty

Yarn Weight

**Finished Size** 35½ (39½, 43½, 48, 52, 56½, 60½, 65) " circumference at under-arm. Pullover shown measures 35½"; modeled with 2" of negative ease.

**Yarn** Brown Sheep Company Cotton Fleece (80% Pima cotton, 20% Merino wool; 215 yd [197 m]/3½ oz [100 g]): #CW117 Vintage Linen, 5 (5, 6, 6, 7, 8, 8, 9) skeins.

**Needles** Sizes 5 (3.75 mm) and 6 (4 mm); straight. Size 5 (3.75 mm): 16" circular (cir). Adjust needle size if necessary to obtain the correct gauge. **Notions** Markers (m); cable needle (cn); tapestry needle. **Gauge** 19 sts and 25 rows = 4" in St st on larger needles; 58-st Center Cable chart = 10½" wide.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- This pullover is worked back and forth in pieces from the bottom up and seamed.

### BACK

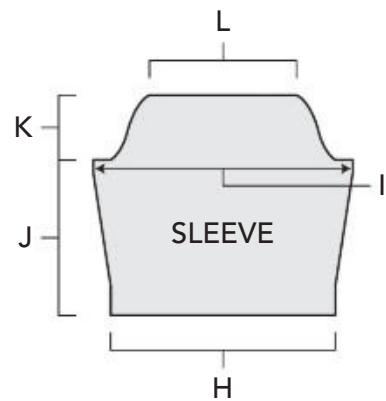
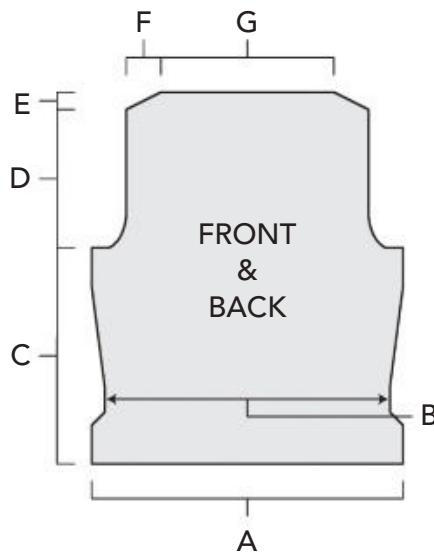
With smaller straight needles, CO 92 (102, 112, 122, 132, 142, 152, 162) sts.

**Next row** (RS) P0 (0, 1, 0, 0, 0, 1, 0), k1 (2, 2, 0, 1, 2, 2, 0), [p2, k2] 4 (5, 6, 8, 9, 10, 11, 13) times, place marker (pm), work Center Rib chart over 58 sts, pm, [k2, p2] 4 (5, 6, 8, 9, 10, 11, 13) times, k1 (2, 2, 0, 1, 2, 2, 0), p0 (0, 1, 0, 0, 0, 1, 0). Cont in rib as established until

piece measures 2" from CO, ending with a RS row. Change to larger straight needles. **Next row** (WS) Purl to m, sl m, work in patt to m, sl m, purl to end. **Shape waist: Dec row** (RS) K2, ssk, knit to 3 sts before m, ssk, k1, sl m, work Center Cable chart to m, sl m, k1, k2tog, knit to last 4 sts, k2tog, k2—88 (98, 108, 118, 128, 138, 148, 158) sts rem. Work 3 rows even.

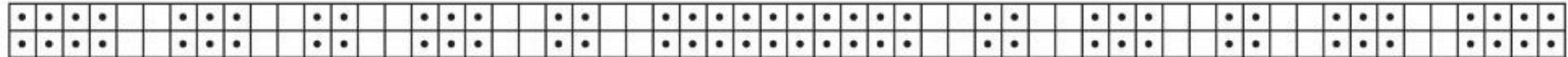
**Dec row** (RS) Knit to 3 sts before m, ssk, k1, sl m, work in patt to m, sl m, k1, k2tog, knit to end—86 (96, 106, 116, 126, 136, 146, 156) sts rem. Work 9 rows even, ending with a WS row.

**Inc row** (RS) Knit to 1 st before m, M1R, k1, sl m, work in patt to m, sl m, k1, M1L, knit to end—2 sts inc'd. Work 17 (17, 11, 11, 13, 11, 11, 11) rows even, ending with a WS row. Rep inc row—90 (100, 110, 120, 130, 140, 150, 160) sts. Work 17 (17, 11, 11, 13, 11, 11, 11) rows even, ending with a WS row. **Next row** (RS) K3, M1R, work in patt to last 3 sts, M1L, k3—92 (102, 112, 122, 132, 142, 152, 162) sts. Work even until piece measures 12½" from CO, ending with a WS row. **Shape armholes:** BO 5 sts



A: 17½ (19½, 21½, 24, 26, 28½, 30½, 32½) "  
 B: 16½ (18½, 20½, 22½, 24½, 27, 29, 31½) "  
 C: 12½"  
 D: 8 (8½, 8½, 9½, 9½, 10½, 11, 11) "  
 E: 1"  
 F: 2 (3, 4, 4½, 5½, 5¼, 6¼, 7¼) "  
 G: 10½"  
 H: 12½ (13½, 14½, 15½, 15½, 16, 16¾, 17¾) "  
 I: 15½ (16, 16¾, 17¾, 17¾, 18½, 19¼, 20¼) "  
 J: 9"  
 K: 3¾ (4½, 4¼, 4½, 4½, 5½, 5¾, 5½) "  
 L: 8½"

### CENTER RIB



58 sts

k on RS; p on WS

p on RS; k on WS

sl 1 st onto cn, hold in back, k2, p1 from cn

sl 2 sts onto cn, hold in front, p1, k2 from cn

sl 2 sts onto cn, hold in back, k2, p2 from cn

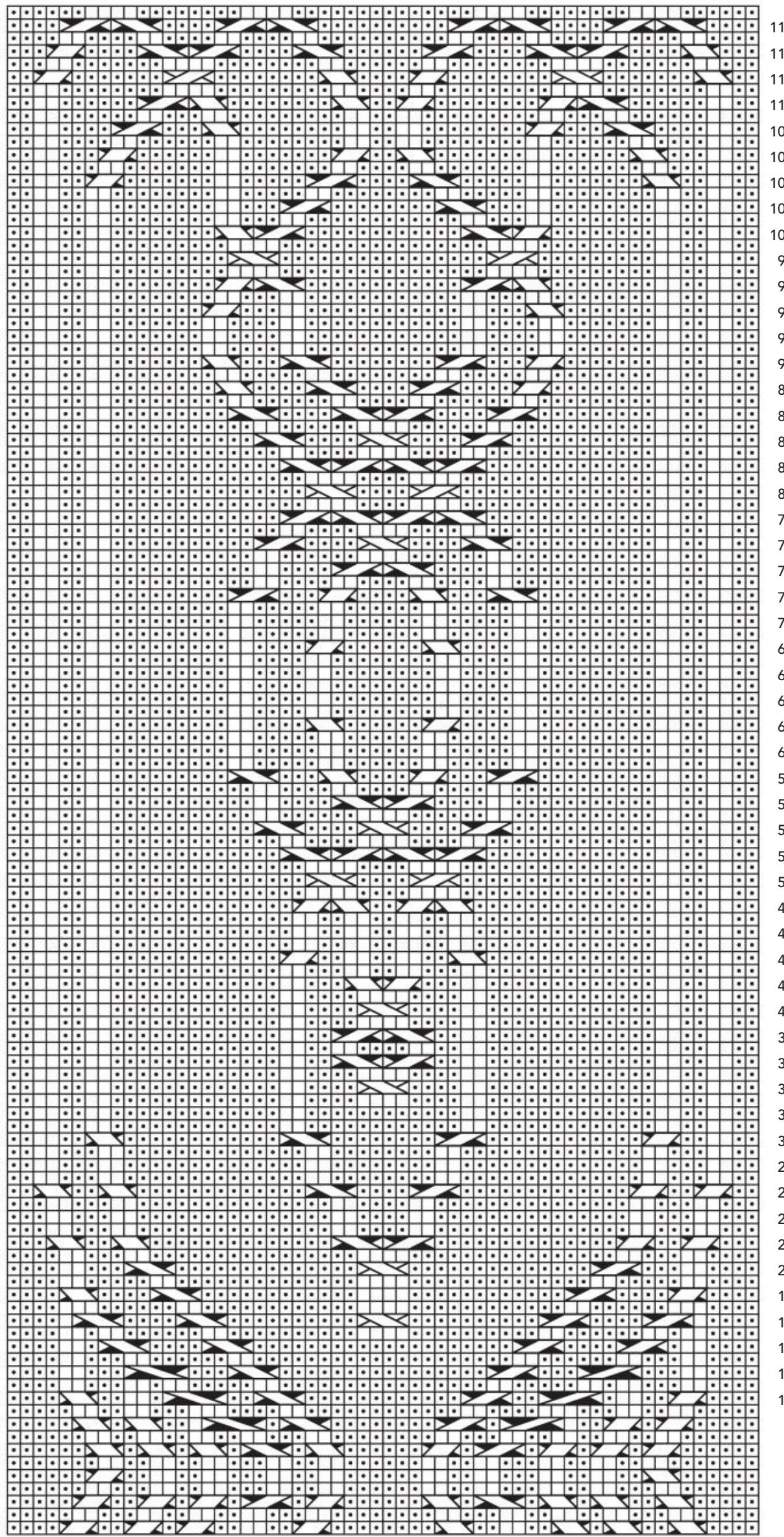
sl 2 sts onto cn, hold in front, p2, k2 from cn

sl 2 sts onto cn, hold in back, k2, k2 from cn

sl 3 sts onto cn, hold in back, k2, p3 from cn

sl 2 sts onto cn, hold in front, p3, k2 from cn

## CENTER CABLE



58 sts



at beg of next 2 rows—82 (92, 102, 112, 122, 132, 142, 152) sts rem. **Dec row** (RS) K2, [ssk] 1 (1, 1, 2, 2, 4, 4, 4) time(s), work in patt to last 4 (4, 4, 6, 6, 10, 10, 10) sts, [ssk] 1 (1, 1, 2, 2, 4, 4, 4) time(s), k2—2 (2, 2, 4, 4, 8, 8, 8) sts dec'd. Rep dec row every RS row 2 more times—76 (86, 96, 100, 110, 108, 118, 128) sts rem. Work even until arm-hole measures 8 (8½, 8½, 9½, 9½, 10½, 11, 11)", ending with a WS row, and working 58 center sts in rev St st when Center Cable chart is complete (which may not occur until shoulder shaping for some sizes). Shape shoulders using short-rows as foll:

**Short-rows 1 and 2** Work in patt to last 3 (5, 7, 7, 9, 9, 10, 12) sts, wrap next st, turn.

**Short-rows 3 and 4** Work in patt to 3 (5, 7, 7, 9, 9, 10, 12) sts before wrapped st, wrap next st, turn.

**Next short-row** (RS) Work in patt to end, working wraps tog with wrapped sts when you come to them. **Next row**

(WS) Work to end, working rem wraps. BO all sts.

#### FRONT

Work as for back.

#### SLEEVES

With smaller needles, CO 60 (64, 68, 72, 72, 76, 80, 84) sts. Work in k1, p1 rib for 6 rows, ending with a WS row. Change to larger needles and St st. Work 6 rows even. **Inc row** (RS) K2, M1R, knit to last 2 sts, M1L, k2—2 sts inc'd. Rep inc row every 8th row 5 more times—72 (76, 80, 84, 84, 88, 92, 96) sts. Work even until piece measures 9" from CO, ending with a WS row. **Shape cap:** BO 5 sts at beg of next 2 rows—62 (66, 70, 74, 74, 78, 82, 86) sts rem. **Dec row** (RS) K2, ssk, knit to last 4 sts, k2tog, k2—2 sts dec'd. Rep dec row every RS row 10 (12, 9, 9, 9, 12, 13, 9) more times, then every row 0 (0, 5, 7, 7, 6, 7, 13) times, working WS dec row (if necessary) as foll: **Dec row** (WS) P2, p2tog, purl to last 4 sts,

ssp, p2—40 sts rem. Work 1 (1, 0, 0, 0, 1, 0, 0) WS row even. With RS facing, BO all sts.

#### FINISHING

Weave in ends. Block pieces to measurements. Sew shoulder seams for 2 (3, 4, 4½, 5½, 5¼, 6¼, 7¼)", leaving 10½" open for neck. Sew sleeves into armholes. Sew sleeve and side seams. **Neckband:** With smaller 16" cir needle and RS facing, beg at right shoulder seam, pick up and knit 122 sts evenly spaced around neck edge. Pm and join in the rnd. Work in k1, p1 rib for 6 rnds. BO all sts in patt.

**ELIZABETH WHITTAKER** is a relative newcomer to the fiber world. She picked up knitting as a stress reliever in graduate school and has kept going ever since. Her design aesthetic is romantic, whimsical, and a bit dark. Find more of her work on Ravelry.



## SYLPHE TOP

LANA JOIS

**Difficulty**

**Yarn Weight**

**Finished Size** 34 $\frac{1}{4}$  (37 $\frac{3}{4}$ , 41 $\frac{1}{4}$ , 44 $\frac{1}{2}$ , 48, 51 $\frac{1}{2}$ , 54 $\frac{3}{4}$ , 58 $\frac{1}{4}$ , 61 $\frac{3}{4}$ , 65 $\frac{1}{4}$ , 68 $\frac{1}{2}$ )" circumference at underarm. Top shown measures 44 $\frac{1}{2}$ "; modeled with 4" of positive ease.

**Yarn** Fibra Natura Ravello (75% cotton, 16% extrafine Merino wool, 9% recycled cashmere; 207 yd [190 m]/1 $\frac{3}{4}$  oz [50 g]): #112 Sage Leaf, 5 (5, 5, 6, 6, 7, 7, 8, 9, 9, 10) balls. Yarn distributed by Universal Yarn.

**Needles** Size 3 (3.25 mm): 24–40" circular (cir), depending on size you are making, and set of double-pointed (dpn). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); stitch holders; tapestry needle.

**Gauge** 28 sts and 34 rnds = 4" in lace patt.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- The lower edge of this pullover is worked back and forth in two pieces for a split hem, then the pieces are joined and the body is worked in the round to the underarm. The upper front and back are worked separately back and forth.

### BODY

**Split hem:** With cir needle, CO 121 (133, 145, 157, 169, 181, 193, 205, 217, 229, 241) sts. Do not join. Knit 2 rows. Work Rows 1–4 of Border chart once. Work Body Lace chart until piece

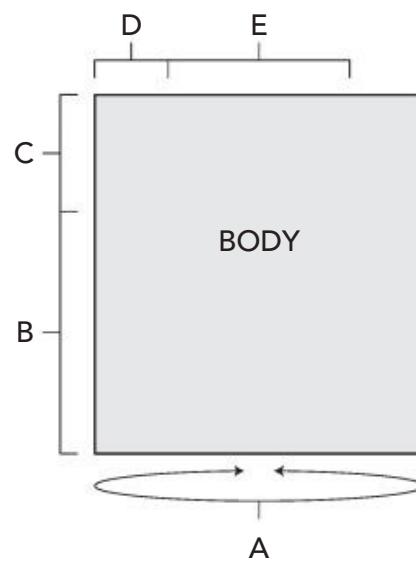
measures 4" from CO, ending with a WS row. Break yarn. Place sts on holder. Make a 2nd piece in same way, but do not break yarn or place sts on holder.

**Join hems: Next row (RS)** Work in patt to last st of front, return back sts to left needle, p2tog (last front st and first back st), place marker (pm) for side, work in patt to last st of back, p2tog (last back st and first front st)—240 (264, 288, 312, 336, 360, 384, 408, 432, 456, 480) sts. Pm and join in the rnd. Working only 12-st rep, work Body Lace

chart until piece measures 14" from CO, ending with an odd-numbered chart rnd.

### Divide for front and back: Next rnd

Work in patt to 1 st before m, k1f&b, remove m, work in patt to last st, k1f&b, remove m, return 1 st to left needle. Place last 121 (133, 145, 157, 169, 181, 193, 205, 217, 229, 241) sts on holder for back—121 (133, 145, 157, 169, 181, 193, 205, 217, 229, 241) sts rem for front. Make a note of last chart row worked. Work back and forth in rows.



**A:** 34 $\frac{1}{4}$  (37 $\frac{3}{4}$ , 41 $\frac{1}{4}$ , 44 $\frac{1}{2}$ , 48, 51 $\frac{1}{2}$ , 54 $\frac{3}{4}$ , 58 $\frac{1}{4}$ , 61 $\frac{3}{4}$ , 65 $\frac{1}{4}$ , 68 $\frac{1}{2}$ )"

**B:** 14"

**C:** 6 $\frac{1}{2}$  (6 $\frac{3}{4}$ , 7, 7 $\frac{1}{2}$ , 8, 8 $\frac{1}{4}$ , 8 $\frac{1}{2}$ , 9, 9 $\frac{1}{2}$ , 10, 10 $\frac{1}{2}$ )"

**D:** 3 $\frac{1}{2}$  (4 $\frac{1}{4}$ , 4 $\frac{3}{4}$ , 5 $\frac{3}{4}$ , 6 $\frac{1}{2}$ , 7 $\frac{1}{4}$ , 8, 8 $\frac{3}{4}$ , 9 $\frac{1}{2}$ , 10 $\frac{1}{4}$ , 11)"

**E:** 10 $\frac{1}{2}$  (10 $\frac{1}{2}$ , 11, 11, 11, 11 $\frac{1}{2}$ , 11 $\frac{1}{2}$ , 11 $\frac{1}{2}$ , 12 $\frac{1}{4}$ , 12 $\frac{1}{4}$ , 12 $\frac{1}{2}$ )"







## PAVO SHAWL

ELYSE MILLER

Difficulty

Yarn Weight

Finished Size 61½" wide and 32" tall.

**Yarn** Lisa Souza Polwarth/Silk (85% Polwarth wool, 15% silk; 400 yd [366 m]/4.8 oz [136 g]): Forest (MC), 3 skeins (see Notes); Warm Gold (CC), 1 skein.

**Needles** Size 7 (4.5 mm): 60" circular (cir). Adjust needle size if necessary to obtain the correct gauge.

**Notions** Markers (m); 9 bobbins; tapestry needle.

**Gauge** 16 sts and 27 rows = 4" in lace patt.

### NOTES

- For techniques you don't know, please visit our online knitting glossary at [www.interweave.com/go/knitting-glossary](http://www.interweave.com/go/knitting-glossary).
- This semicircular shawl is worked back and forth from the center neck down and outward. There are two lace pattern sections: the concentric circles, followed by the repeated ray pattern. An eyelet border is worked along the straight edge of the semicircle.
- The sample used all of three skeins of MC; consider purchasing an extra skein as insurance.
- When working the concentric circles, carry MC up the side of the piece.
- When working the body, use one strand of MC for the entire row, twisting yarns at each color change as for intarsia.
- A circular needle is used to accommodate the large number of stitches.

## SHAWL

**Concentric circles:** With MC, CO 7 sts.

**Row 1** (RS) K2, [yo, k1] 3 times, yo, k2—11 sts.

**Row 2 and all WS rows except Rows 8, 20, 40, and 76** Purl.

**Row 3** K1, [ssk, yo] 2 times, place marker (pm), k1, [yo, k2tog] 2 times, k1.

**Row 5** K2, [yo, k1] 3 times, yo, sl m, [k1, yo] 4 times, k2—19 sts.

**Rows 7 and 8** With CC (see Notes), knit.

**Row 9** With MC, k2, [yo, k1] 7 times, yo, sl m, [k1, yo] 8 times, k2—35 sts.

**Rows 11 and 15** K2, [k2tog, yo] 7 times, k1, sl m, k2, [yo, ssk] 7 times, k2.

**Rows 13 and 17** K1, ssk, yo, [k2tog, yo] 7 times, sl m, k1, [yo, ssk] 7 times, yo, k2tog, k1.

**Rows 19 and 20** With CC, knit.

Break CC.

**Row 21** With MC, k2, [yo, k1] 15 times, yo, sl m, [k1, yo] 16 times, k2—67 sts.

**Rows 23, 27, 31, and 35** K2, [k2tog, yo] 15 times, k1, sl m, k2, [yo, ssk] 15 times, k2.

**Rows 25, 29, 33, and 37** K1, ssk, yo, [k2tog, yo] 15 times, sl m, k1, [yo, ssk] 15 times, yo, k2tog, k1.

**Rows 39 and 40** With CC, knit.

Break CC.

**Row 41** With MC, k2, [yo, k1] 31 times, yo, sl m, [k1, yo] 32 times, k2—131 sts.

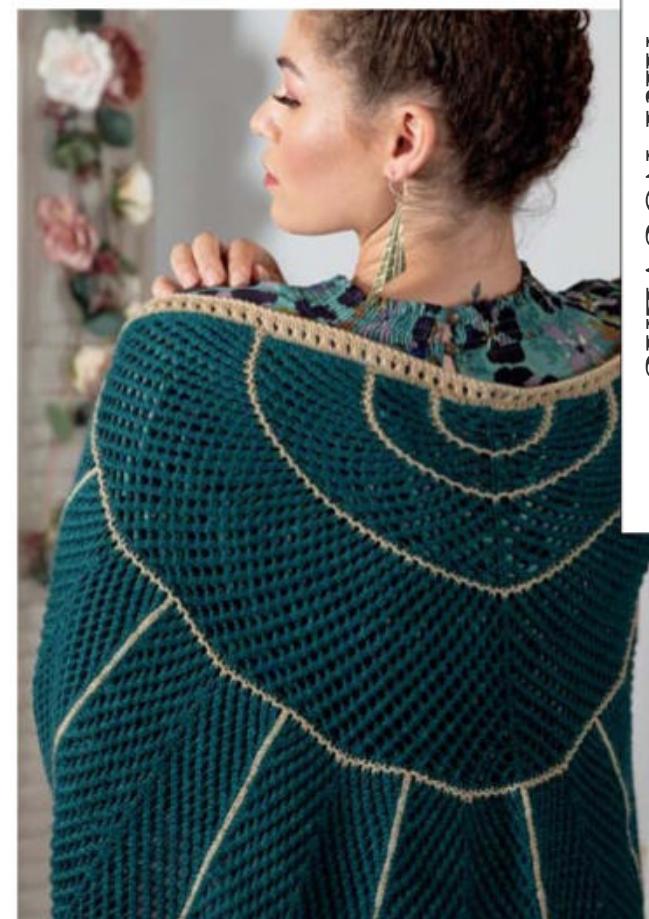
**Rows 43, 47, 51, 55, 59, 63, 67, and 71** K2, [k2tog, yo] 31 times, k1, sl m, k2, [yo, ssk] 31 times, k2.

**Rows 45, 49, 53, 57, 61, 65, 69, and 73** K1, ssk, yo, [k2tog, yo] 31 times, sl m, k1, [yo, ssk] 31 times, yo, k2tog, k1.

**Row 75** With CC, k2, M1L, knit to m, remove m, knit to last 2 sts, M1R, k2—133 sts.

**Row 76** (WS) With CC, k2, pm, [k6, pm] 2 times, \*k7, pm, k6, pm; rep from \* to last 2 sts, k2—21 m.

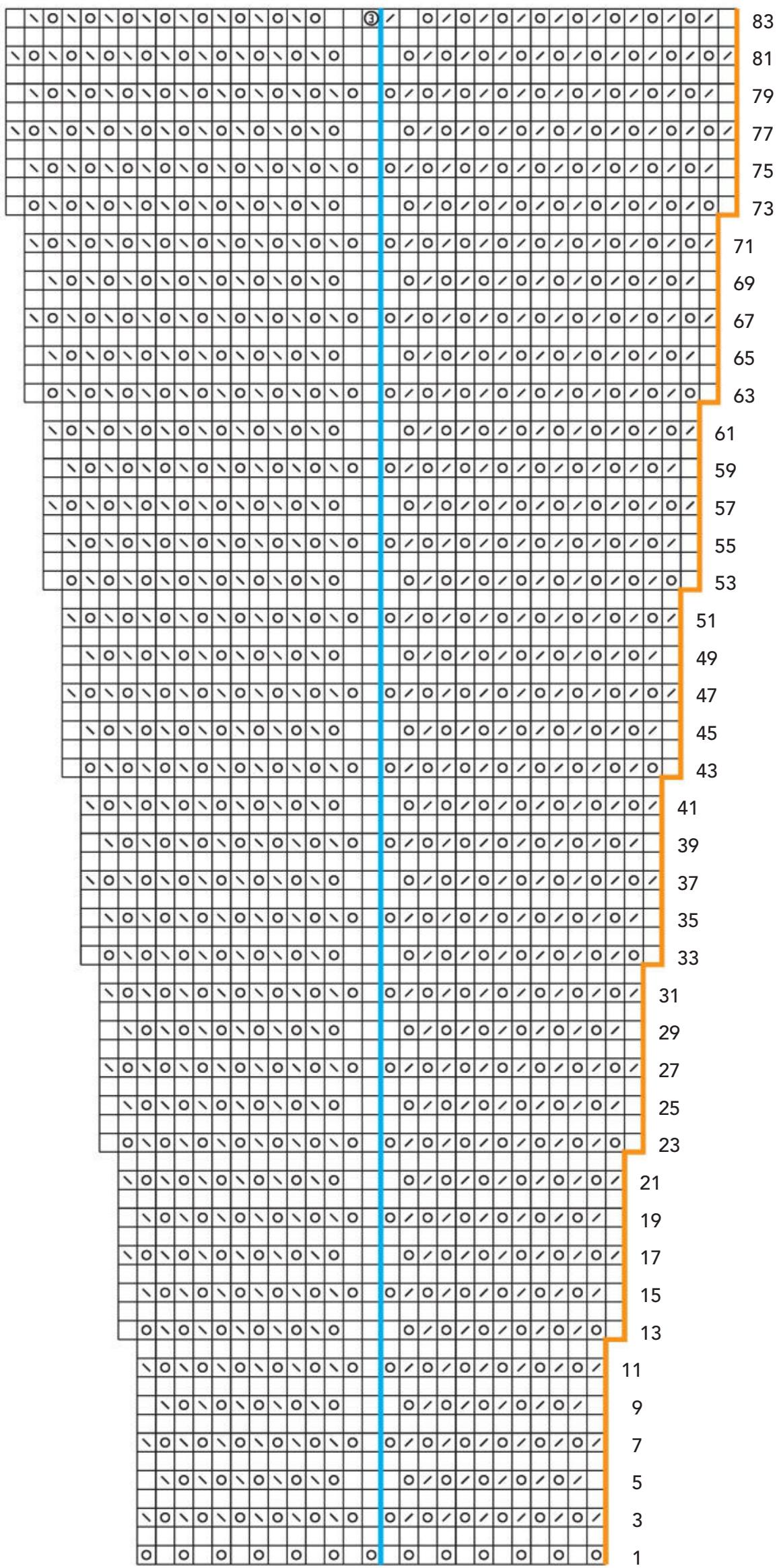
**Body:** Break CC. Wind 9 bobbins, each with 3½ yd of CC. **Next row** (RS) K2 with MC, \*sl m, with MC, work Row 1 of Ray chart over 12 sts (inc'd to 25 sts), k1 with new bobbin of CC; rep from \* 8 more times, sl m, with MC, work Row 1 of Ray chart over 12 sts (inc'd to 25 sts), sl m, k2. **Next row** (WS) P2 with MC, \*with MC, work Row 2 of Ray chart over 25 sts, p1 with CC; rep from \* 8 more times, with MC, work Row 2 of Ray chart over 25 sts, p2. Cont in patt through Row 83 of chart—423 sts; 41 MC sts between each pair of CC sts. **Next row** (WS) P2 with MC, sl m, \*with MC, p17, p2tog, ([k1, p1] 7 times, k1)



ART NOUVEAU

into triple yo, remove m, ssp, p17, sl m, p1 with CC; rep from \* 8 more times, with MC, p17, p2tog, ([k1, p1] 7 times, k1) into triple yo, remove m, ssp, p17, sl m, p2—523 sts; 51 MC sts between each pair of CC sts. **Next row** (RS) K2 with MC, \*with MC, work Row 1 of Tip chart over 51 sts, k1 with CC; rep from \* 8 more times, with MC, work Row 1 of Tip chart over 51 sts, k2. **Next row** (WS) P2 with MC, \*with MC, work Row 2 of Tip chart over 51 sts, p1 with CC; rep from

RAY



- k on RS; p on WS
- yo
- / k2tog
- \ ssk
- ↗ sl 1 kwise, k2tog, pss0
- ↖ sl 2 as if to k2tog, k1, p2ss0
- ③ yo 3 times
- marker position
- marker position

\* 8 more times, with MC, work Row 2 of Tip chart over 51 sts, p2. Cont in patt through Row 30 of chart. Break MC. Join a new strand of CC and use it for all sts. Knit 1 RS row, removing m. With WS facing, loosely BO all sts kwise. Do not break yarn and do not fasten off last st.

**Border:** With WS facing and working along selvedge edge (straight edge of semicircle), pick up and purl 144 sts to center of CO sts (about 3 sts for every 4 rows), 1 st in center of CO sts, pm, then 145 sts to beg of BO edge—291 sts total.

**Row 1** (RS) Knit.

**Row 2** (WS) Purl.

**Row 3** K1, \*k2tog, yo; rep from \* to m, remove m, k1, \*\*yo, ssk; rep from \*\* to last st, k1.

**Row 4** Purl.

**Row 5** Knit.

With WS facing, BO all sts kwise.

### FINISHING

Weave in ends. Block to measurements, pinning center of each tip to create points.

**ELYSE MILLER** began knitting as a teenager because of her interest in textiles and their creation. She loves the process of creating a garment or accessory, from developing the pattern to the feeling of accomplishment when it's finished. Find more of her designs on Ravelry as GoldenEdesign.

12 sts to 41 sts

TIP

/	o\o\o\o\o\o	o/o/o/o/o/o	/	29		
/	o\o\o\o\o\o	o\o\o\o\o\o	/	27		
/	o\o\o\o\o\o	o/ \o	o/o/o/o/o	/	25	
/	o\o\o\o\o\o	o/ o\o\o	o/o/o/o/o	/	23	
/	o\o\o\o\o\o	o/ o/ \o\o	o/o/o/o/o	/	21	
/	o\o\o\o\o\o	o/ o/ o/ \o	o/o/o/o/o	/	19	
/	o\o\o\o\o\o	o/ o/ o/ o\o	o/o/o/o/o	/	17	
/	o\o\o\o\o\o	o/ o/ o/ o/ \o	o/o/o/o/o	/	15	
/	o\o\o\o\o\o	o/ o/ o/ o/ o\o	o/o/o/o/o	/	13	
/	o\o\o\o\o\o	o/ o/ o/ o/ o/ \o	o/o/o/o/o	/	11	
/	o\o\o\o\o\o	o/ o/ o/ o/ o/	\o\o\o\o\o	o/o/o/o/o	/	9
/	o\o\o\o\o\o	o/ o/ o/ o/	\o\o\o\o\o	o/o/o/o/o	/	7
/	o\o\o\o\o\o	o/ o/ o/ o/	\o\o\o\o\o	o/o/o/o/o	/	5
/	o\o\o\o\o\o	o/ o/ o/ o/	\o\o\o\o\o	o/o/o/o/o	/	3
/	o\o\o\o\o\o	o/ o/ o/ o/	\o\o\o\o\o	o/o/o/o/o	/	1

51 sts



ART NOUVEAU



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**Smoky Mountain Spinnery**  
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## Resource Guide

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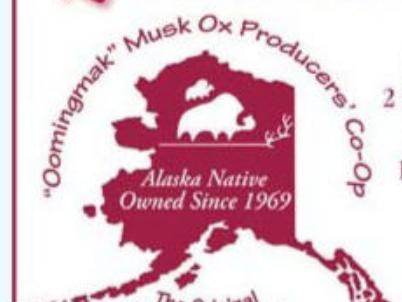
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# REFLECTIONS ON *Knitting as Art*

BY OCEAN ROSE

Art is curiosity turned into a tangible dream, residual glowing coals sparked from an everyday moment. Turn this over and we have an epiphany grounded in transcendence: craft. The two meet at a fork in the forest, handing off a baton of conceptual truth. Shall they pass like ships in the dazzling night? Will they ring soft bells in acknowledgment? Will they let off a parade of fireworks that share an explosion of remixed ideas?



The revelation begins when we allow ourselves to fling off any pretense, giving us a clear space for the first strings of art to knit together. The physical knitted pieces that are familiar to many have a similar origin story: raw materials destined to take a finished shape. A single pattern offers a myriad of offshoots bringing a question to mind: "How can I make this piece align with my spirit?"

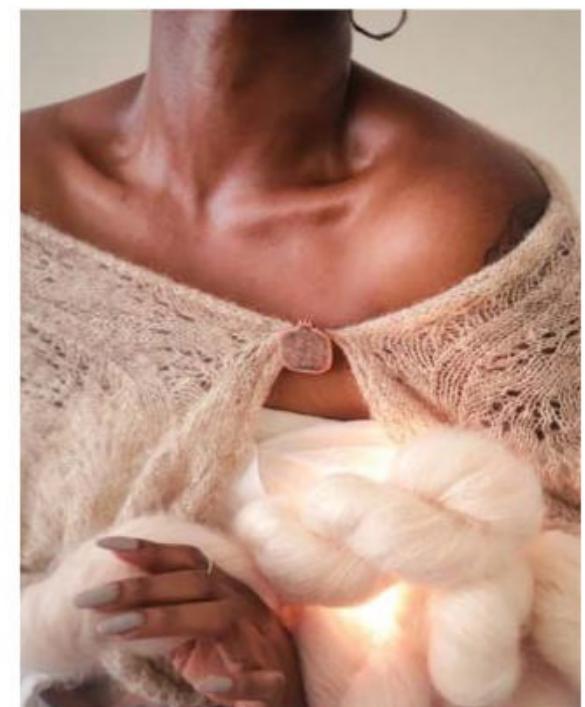
I envision creativity as an open-knit weave, with deliberate space in between to fill with an endless string of imaginative possibilities. A purl here, a bobble there, slipped-stitch confirmations everywhere—the piece moves with the mind, changing directions with such ease. With the twitch of a hand it all unravels, leaving a distinctive texture behind, another clear path to re-imagine, replace, and reawaken with an aesthetic touch.

It is a heady concoction to behold, the extreme time and energy that a finished object requires, all while conjuring the



multifaceted creativity needed to achieve such a high standard of art. By embracing the flaws and welcoming them into the fray, the discarded scraps of all our past imaginings finally receive time to shine in a fresh endeavor.

When you think of your knitted art now, does it hold the same energy?



**OCEAN ROSE** is a multifaceted artist with roots firmly planted in making, poetry, photography, and the exploration of the beautiful unknown. Find her on Instagram @ocean\_bythesea and at [www.oceanbythesea.com](http://www.oceanbythesea.com).

PHOTOS BY OCEAN ROSE



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### Smooth Surface

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### Soft and Flexible Cord

The soft and flexible cord won't recoil while knitting.

Art No. 3011/0 - 3016/19

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- Double pointed: 5 in (12 sizes: 0-10.5), 7 in (15 sizes: 0-15)
- Circular: 9 in (9 sizes: 0-8), 16 in (15 sizes: 0-15), 24 in (17 sizes: 0-19), 29 in (17 sizes: 0-19), 36 in (17 sizes: 0-19), 48 in (12 sizes: 0-10.5)

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

### Art No. 3164 Pattern Chart Marker Set

Slip the Pattern Chart Marker onto the chart and hold in place with the attached magnet. Chart Marker moves easily to the next row as you work your pattern.



### Art No. 3031 Quick Locking Stitch Markers (Medium)



It can also be used in the unlocked position. Its undulated design prevents stretching of knitted stitches. Small, Large sizes are also available.

### NEW

Art No. 349

### Yarn Guide (Large)

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