Davaar

by Kate Davies and Tom Barr

DAVAAR

KDD & Co

Davaar

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Resources

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Introduction

Of names sweet to the mouth,
    of names like the sounding sea,
for my delight alone
    I'll write this litany.

Ròaig and Àirigh Fhuar,
    words from some fairy tale,
the Grianan and Davaar,
    Carradale, Sunadale.

These on my mouth, I walk
    among grey walls and chill;
these are a flame to warm,
    a sain against all ill.

George Campbell Hay, *Kintyre*
from *Wind on Loch Fyne* (1948)

One morning, as August turned into September, I stood on the roof of the Davaar island lookout watching the sun rise over Kilbrannan Sound and the Isle of Arran. It was a calm day, and it would be a warm one too, but the air still carried the night's chill. As the sun rose, the sky changed gradually from peach to gold, and the sea from grey to turquoise. The bevelled panes of the lighthouse glinted in the morning light. Below, a single oystercatcher pip-pip-pipped as I heard the hum of a trawler heading out to the fishing grounds beyond the Mull of Kintyre.

It was one of those familiar end-of-summer moments, when you feel you want to pause and hold and capture time before it slips away. This feeling is sweet and melancholy, but there is something restless in it too. I get exactly the same feeling when reading Rainer Maria Rilke's *Herbsttag*: the need to make things, to finish things off, to ensure you are prepared for cooler weather while eking everything you can from each remaining fine day. It is perhaps typical of me to wonder, with my next thought, whether I might knit that feeling.

Half an hour later, I had sketched out a plan for this collection. There would be a maritime cabled gansey of the classic sort I loved to wear, and a neat cardigan for cooler evenings that was inspired by ganseys too. The candy-striped, jolly colour scheme of the lookout's decor would work its way into a blanket, and there would be watch caps and a hot-water-bottle cosy, recalling the work of the lighthouse and its keepers. I could tell the story of the island's famous painted cave with a colourful yoked sweater, and design a pair of useful mitts with flip tops for those times when I'd found myself caught out, with cold hands, on the island's

wind-whipped summit. And there would be a simple shawl and neckerchief with undulating patterns that recalled this place of water and of waves.

Tom was enthusiastic about my plan. He'd been shooting lots of photographs, and had found Davaar a beautiful and fascinating place with its continually changing light and shifting tides. So, in the months that followed, we began working on our end-of-summer project, and we kept returning to the island. We spent time at Davaar in all seasons of the year, and loved it more each time we visited. We walked, watched wildlife, and really enjoyed the way that, when staying in the lookout, time necessarily slowed to the rhythm of the tides. Tom shot photographs of the weather and the Doirlinn, while I wrote and knitted and found out more about the area from Angus Martin's wonderful work (I would recommend his *Kintyre: The Hidden Past* as essential Kintyre reading, alongside the matchless and evocative poetry of place in George Campbell Hay's *Wind on Loch Fyne*. I became intrigued by the unsung life of local artist Archibald Mackinnon, developed something of an obsession with the idea of Kintyre caves as vernacular spaces, and thought a lot about the shifting relationship between human bodies and this special landscape over time. Finally, with my knitting friends, we worked together to produce the collection I'd envisaged, and then photographed it at Davaar.

This book has unfolded slowly and quietly, in its own time. Days and months have rolled on, and it seems appropriate that it is being published at the fruitful moment when summer starts to turn to autumn. Looking out beyond the lighthouse, there is once again that restless end-of-summer feeling: to knit a sweater, to tell a story, to turn your face to the sun as you prepare for darker nights and colder days. I hope that you enjoy our attempt to capture that feeling in the words, images and patterns in this book, and that, like us, you might enjoy visiting Davaar in seasons and years to come.

Kate Davies and Tom Barr

This book is dedicated to Toni and Ned, Davaar's brilliant caretakers, with thanks.
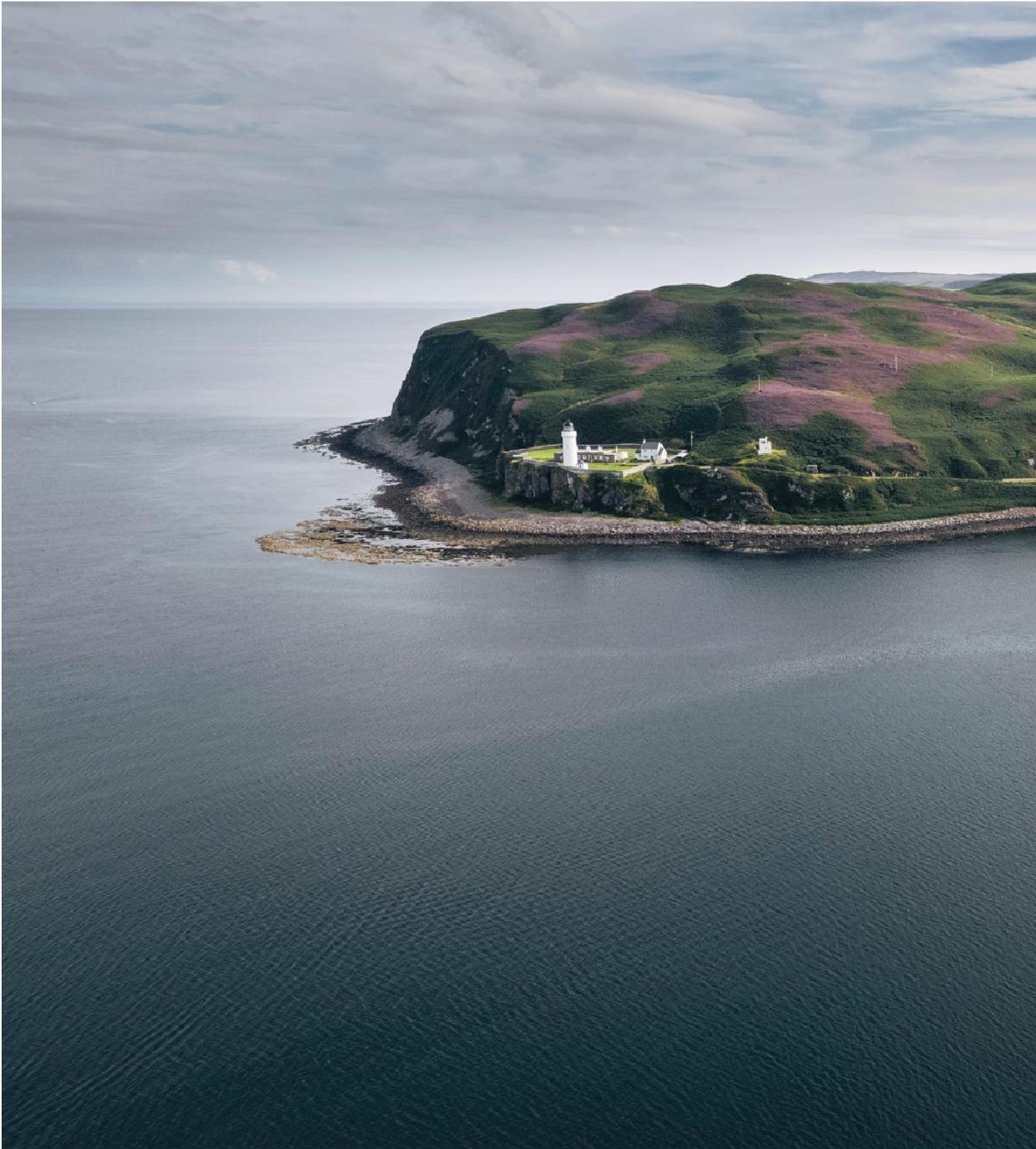
Davaar island is named for Saint Barre, possibly Finbarr of "the white head" and Maigh Bhile, the mentor of St Columba, who has many links to south Kintyre. In the mid-15th century, "the island of Sanct Barre at Loch Kilkerane" was included in a gift of property from Alexander, Lord of the Isles, to the monks of Saddell, effectively making Davaar part of Abbey lands.

Davaar's associations with the community at Saddell, well known for its beautiful carved stones, are suggested in the finely worked cross-marked quern found on the island, and which can now be seen in the Campbeltown Museum.

Mapmakers in the 16th and 17th centuries gradually anglicised the name of Barre's island (in Gaelic, *Eilean Dà Bhàrr*) to Davaar island, under which name it appears in Pont and Blaeu's Scottish Atlas of 1654.

Neither Sea nor Land

When is an island not an island?

When it is connected to another landform by a Doirlinn!

Doirlinn is the Scottish Gaelic word for a tidal causeway. Elsewhere in Scotland, you'll find doirlinns built up from stones and boulders, or which have, over time, developed into sandy, beach-like structures. Davaar's Doirlinn, however, is a long, curved shingle bank that sinks away from view and re-emerges with each low tide.

Neither sea nor land, solid or liquid, the Doirlinn is a bridge forever vacillating between two elements. Twice daily, the sea moves forward; twice daily, it sinks back. As water swirls around the island's rocky coast, it breaks the land down and throws what remains about. Gradually, through attrition, repetition and the slow processes of longshore drift, the Doirlinn is formed and reformed. Restless, impermanent, equivocal: neither sea, nor land.

Each day's the same: the tide pulls back, the Doirlinn appears, then disappears.

Every day is different: the tide moves forward. Yesterday's shifting stones are not today's.

From the high rock of Davaar, the Doirlinn casts its outstretched hand west and south towards Campbeltown. In the salty crook of its arm, it lays out a daily offering of spoots and whelks, mussels and buckies. At the tide's margin, in the sunshine, kelps, wracks and carrageens shudder, shrink and hiss. A woman with a rucksack bends to gather cockles. The still air shimmers with the cries of whimbrels, curlews, oystercatchers.

Kintyre folklore tells of the local *kanejach*, a ghostly, wailing creature, whose disturbing cries were sometimes carried on the wind around Davaar. All over Scotland, the kelpie or the *cointeach* is regarded as a harbinger of death; and certainly, upon the Doirlinn, lives have been lost and vessels wrecked or grounded. For earlier populations, perhaps, Davaar's imaginary, spectral *kanejach* was a useful way of demanding care in matters tidal and meteorological, prompting human respect towards the Doirlinn's unstable, fickle land-and-sea scape.

In stepping out upon the Doirlinn, you surrender your body to its caprice. Nothing here is certain. Its shape redrawn with every tide, the shingle shifts beneath your feet like the moving floorboards at a fairground. Whatever the weather is on land, in this salty, half-way, almost-sea space, everything is more intense. You might set forth from Kildalloig in glorious sunshine but, after fifteen minutes, see a black cloud over Arran, swinging westward. In five minutes more, the storm has reached Davaar, and thirty seconds later you are pelted with crazy, stinging hail. With the wind in your face, you steady your back in case a freak gust casts you sideways; you hunch your shoulders, lean into the weather, pick your way across the causeway. By the time your soaked and ragged figure reaches the island, staggering ashore, the wind has dropped and the sun is out again.

At many historic moments, for several different cultures, the shifting, tidal spaces of the causeway have inspired ritual or pilgrimage. In Japan, for example, the Doirlinn connecting the island of Shodoshima is known as the Angel's Road. At low tide, couples queue to walk, hand in hand, across this narrow strip of sand that bridges the Seto Inland Sea. Crossing the Angel's Road together in this way is thought to bless a union, a practice which is often commemorated by leaving a documented declaration of love upon the island. At Davaar, too, the pilgrims come—friends, couples, families—walking together, making their own rituals.

Above the Doirlinn the huge bulk of the island sits, bathed in its seasonal colours: gorse-gold in April, lush bracken-green in June, pastel-washed by heather as the September air begins to cool. On a still day, at high tide, Davaar adopts a weightless, elegant appearance, suspended above the water's surface as if it were a giant lily. But, as the tide recedes, the lily unfolds into a great, unwieldy, lolling creature, its head reclining towards Achinhoan, hauled out and dozing like one of the seals below the lighthouse.

Twice daily, the tide plaits itself together, binding the Doirlinn. Twice daily, the braid unravels, reveals the nether and the neath again.

Ground and water, rolling back, rolling forth, constantly in process.
Forever itself, but never self-identical.
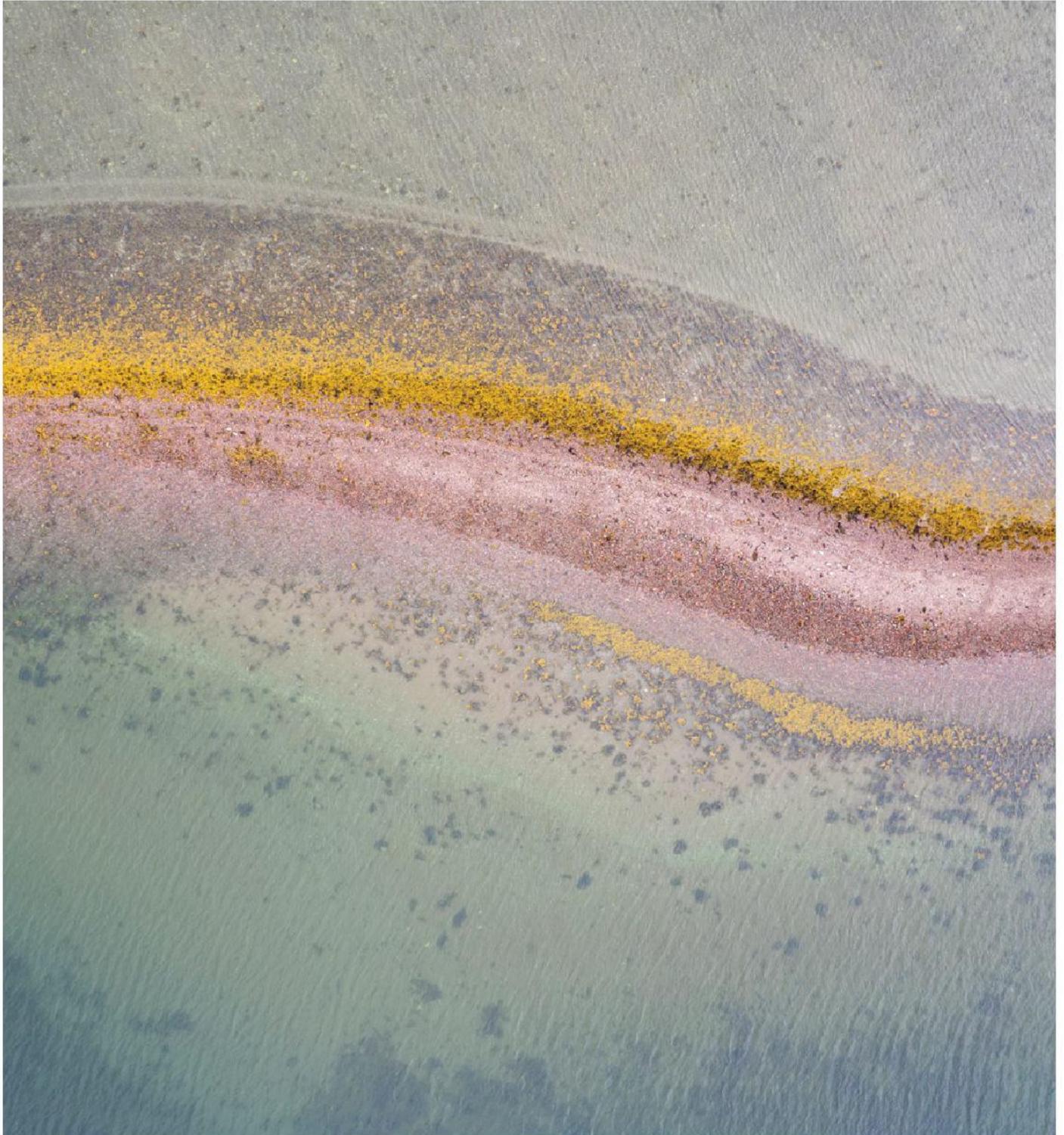An always in-between space.
Neither sea nor land.

Words by Kate Davies
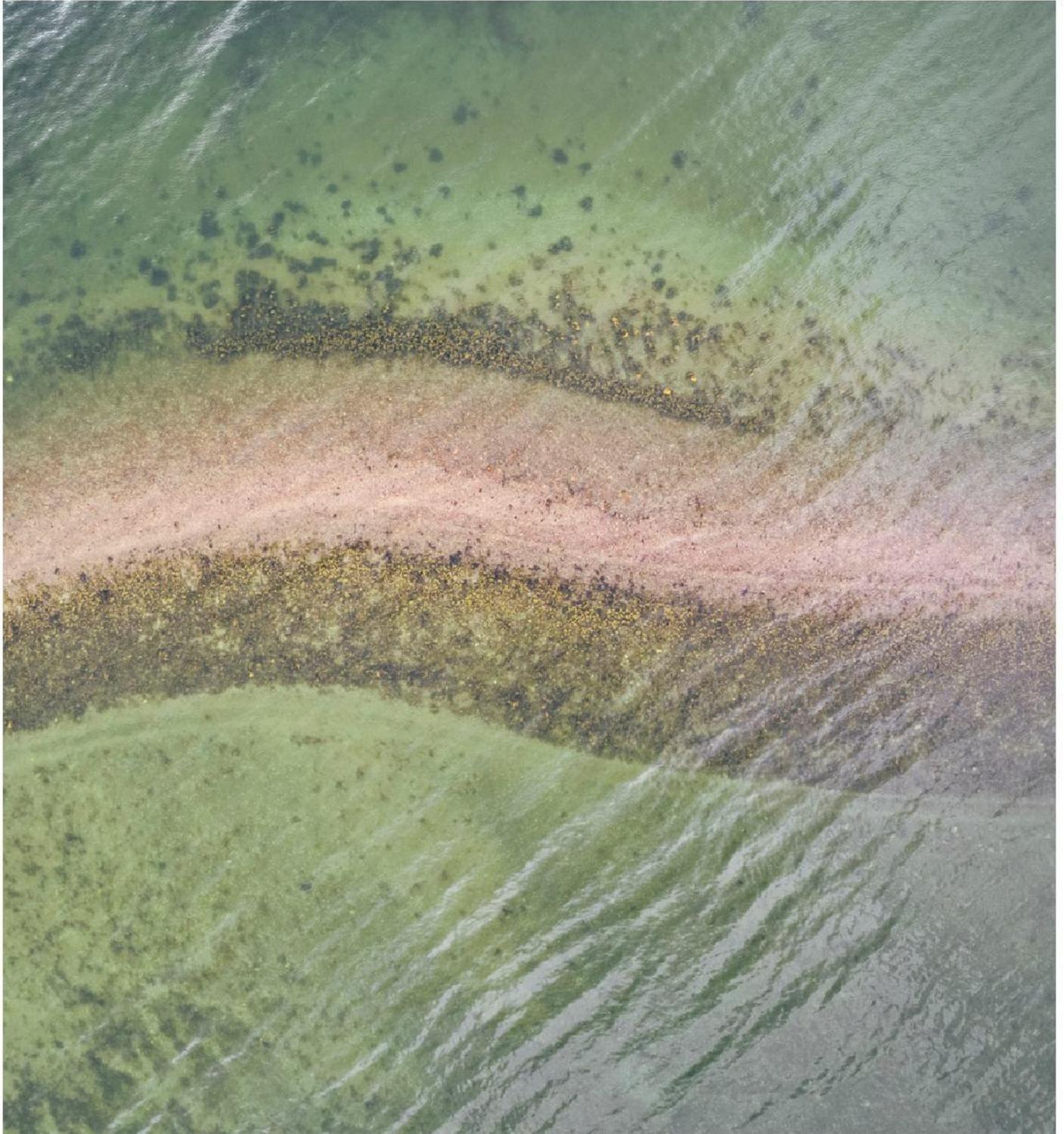*Photography by Tom Barr*

Twice daily, the braid unravels, reveals the nether and the neath again.
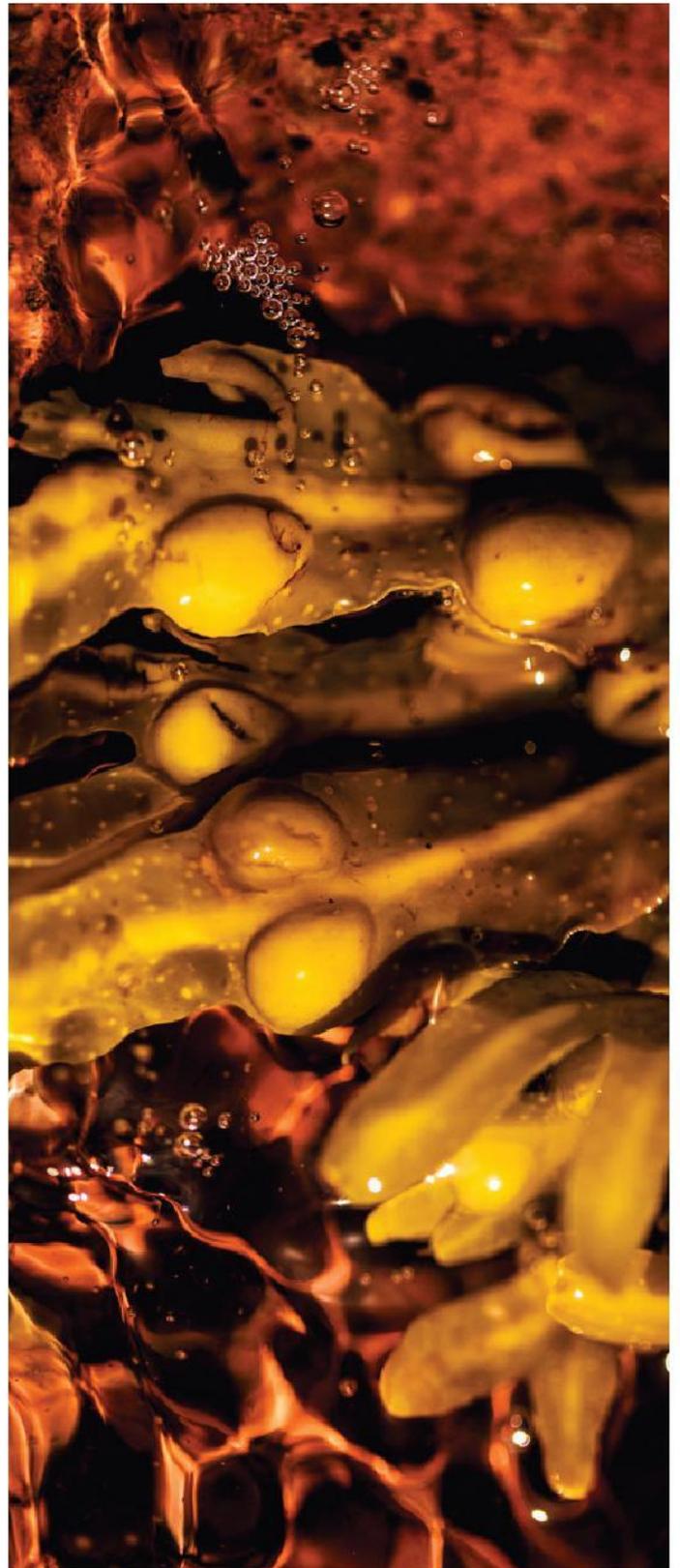
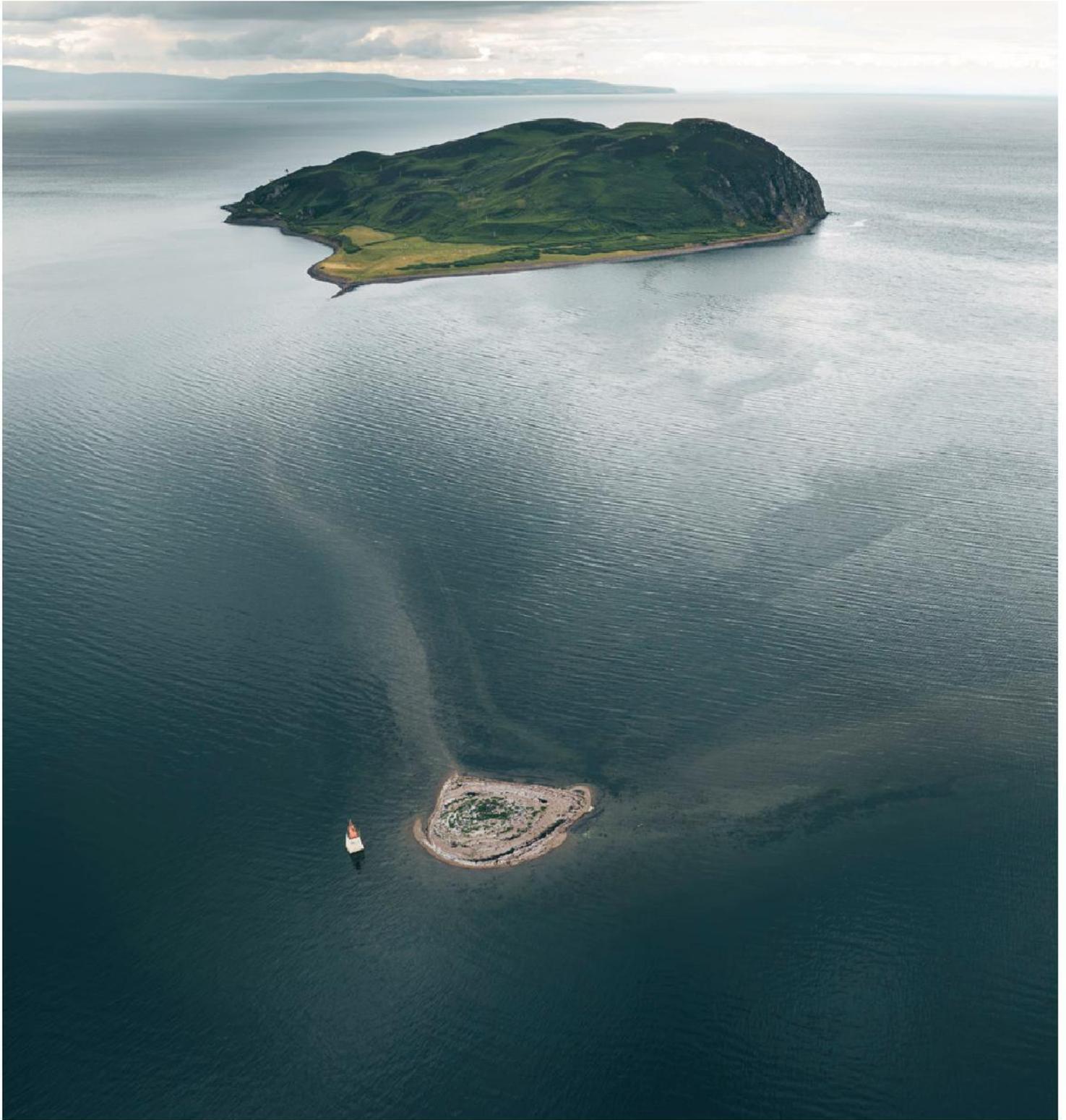Each day's the same: the tide pulls back, the Doirlinn appears, then disappears.

Every day is different: the tide moves forward. Yesterday's shifting stones are not today's.

An always in-between space.
Neither sea nor land.

Wrecked at Davaar

The *Amiable*: 20th January 1816
The *Diana*: 30th November 1828
The *Amy*: 7th January 1839
The *Jane*: 18th January 1840
The *Arctic*: 6th March 1858
The *Fairy*: 6th October 1860
The *Pearl*: 29th October 1863
The *Catherine*: 11th August 1864
The *Parrsboro*: 17th November 1864
The *North Branch*: 31st October 1866
The *Cyclops*: 29th November 1866
The *Espiegle*: 19th February 1867
The *Pride*: 25th February 1867
The *Brooksby*: 8th August 1870
The *Matilda*: 11th February 1877

The *Helena*: 24th July 1877
The *Onward*: 2nd February 1884
The *Venture*: 8th March 1884
The *Mary Caroline*: 9th March 1890
The *Glenhead*: 24th March 1890
The *Delta*: 27th March 1895
The *Christina*: 21st April 1904
The *Eagle*: 20th February 1907
The *Quickstep*: 26th January 1908
The *William and Leigh*: 12th March 1920
The *Dotterel*: 17th February 1923
The *Jane and Lizzie*: 28th December 1924
The *Erskine*: 29th February 1936
The *Quesada*: 23rd May 1966

The Davaar Light

I f you are crossing on foot against a rising tide, the Doirlinn can be a dangerous place, and it is perhaps even more so for those travelling to and from Campbeltown by water. Over the centuries, several vessels have run aground on Davaar's great bank of shingle, having left or approached the harbour along what was locally known as the "blin soon" (blind sound) between the mainland and the island's south shore. Many other ships have foundered or been destroyed in the treacherous, rocky waters that surround Davaar's northern and eastern shores. In 1816, for example, a ship named the *Amiable* ran aground on the Doirlinn, while a few decades later the steamships *Fairy* (1860) and *Pride* (1867) both found themselves stranded on the shingle together with their cargos of coal from the nearby colliery at Machrihanish. That same year, the *Espiegle* (or *Espriegel*), a ship laden with barley destined for local distilleries, became completely stuck on the Doirlinn, and the captain of the vessel was blamed for his use of old charts that erroneously suggested the area around the shingle bank to be the entrance to the harbour.

Davaar's rocky reefs make the waters in the immediate environs of the island very hazardous. In poor weather on 30th November 1828, the sloop *Diana*, carrying a cargo of herring out of Glasgow, struck a reef and went down by Davaar. Only a single member of the *Diana*'s crew survived the wreck; and improved navigational aids were clearly needed to help those at sea to bypass Davaar in order to find safe haven at Campbeltown. In 1854, as part of the ambitious Scotland-wide civil engineering programme of the Northern Lighthouse Board, the Davaar light was designed and constructed by David and Thomas Stevenson, sons of Robert, the first "lighthouse Stevenson". Raised up on the high ground above across Kilbrannan Sound, the tower, built by John Barr & Co., stands 20 metres high. Originally operated by a mercury vapour lamp and clockwork-mirror mechanism, the electric light (which was automated in 1983) flashes twice every 10 seconds.

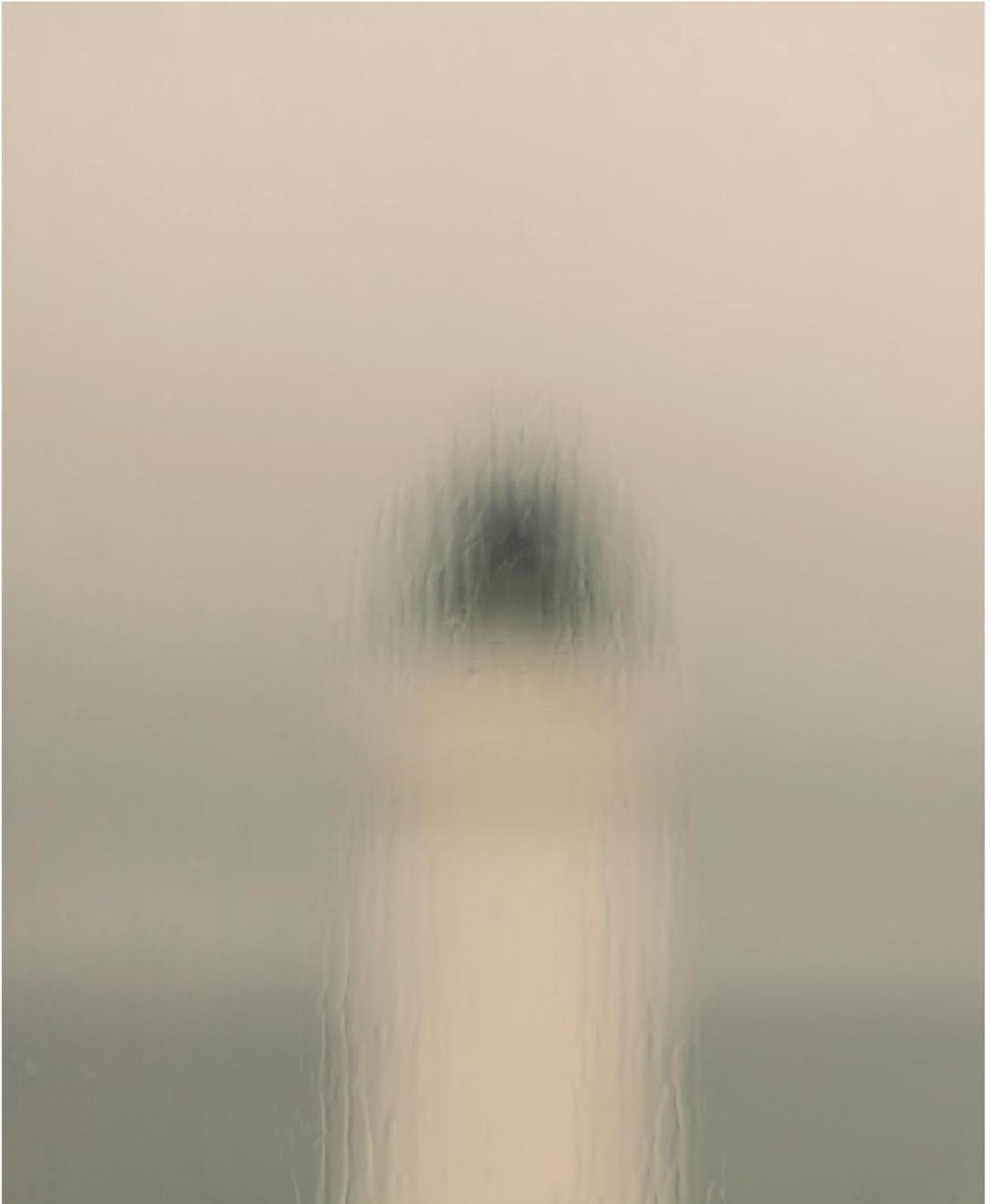Plan & Elevation of the Lighthouse on the Island of Davaar at the entrance of Campbelltoun Loch
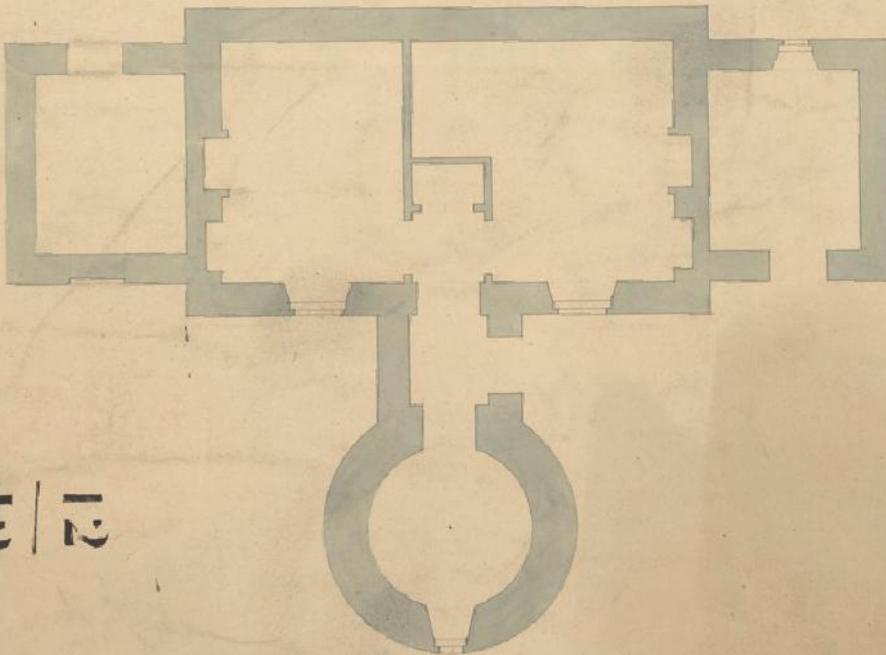
Wartime Davaar

The lookout—the ingenious and quirky structure in which Tom and I have enjoyed our Davaar holidays, and which has been thoughtfully restored and maintained by the owners and caretakers of Kildalloig estate—has an interesting history interwoven with Campbeltown's wartime experience.

Like elsewhere in Scotland, the Second World War transformed the landscape of Kintyre. Estates and buildings were requisitioned, new naval bases rapidly established, and new systems put in place to protect the local population. While Machrihanish became the home of HMS *Landrail*, HMS *Nemesis* was stationed in Campbeltown harbour, and thousands of recruits passed through Kintyre in the course of their training for operations on Arctic Convoys, tugboats and submarines.

Campbeltown came under attack from air raids twice in 1940. Buildings along the waterfront were destroyed, the glass doors of the town's famous Art Deco cinema were broken, and several local people were sadly killed. Enemy attempts were repeatedly made to mine the harbour, and a child travelling by bus to Carradale spotted a U-boat in Kilbrannan Sound, which was later intercepted and sunk by HMS *Gleaner*. A robust anti-invasion system was clearly needed, and a huge infrastructure programme was embarked upon, as coastal defences quickly sprang up all around Kintyre in 1941.

A huge anti-submarine net was built locally and strung across the mouth of Campbeltown harbour from the jetty at Davaar. Weighing 500 tonnes, and extending to a depth of 90 feet, the net was maintained by boom operators who were stationed opposite the island on the Trench Point shore. Around the newly-built Trench Point observation post, Nissen huts were built and vegetable plots were tended by the naval officers, Wrens and ratings stationed there between 1941 and 1945. And another brick-and-concrete observation post—or lookout—was built opposite, on Davaar, for the use of the Royal Observer Corps (ROC).

In 1940, the ROC—a dedicated organisation of civilian aircraft-spotters—had proved crucial to the prevention of the airborne invasion of Britain through the success of what had become known as the Dowding System (after its instigator, Sir Hugh Dowding). Stationed on roofs and sheds around the coastline and inland, members of the ROC carefully tracked the height, number and speed of passing aircraft, reporting any findings to a local filter room, which was able to swiftly action plans for their interception. Older men and, later, women of all ages were encouraged to sign up for the ROC and be trained in aircraft identification and the use of radio and optical equipment. Small brick-and-concrete lookouts were constructed all around Scotland's coastline for the dedicated use of ROC personnel, and four such structures were built in Kintyre: at Skipness, Crossaig, Carradale and Davaar.

From their Davaar lookout, ROC members were the eyes and ears of Campbeltown, checking the sky for bombers by night and doodlebugs by day. With a small kitchen, berths, and living space below, the lookout's upper storey allowed a panoramic view of the harbour's environs and approaches. Today, as the beams from the island's lighthouse extend across Kilbrannan Sound, and when, on a clear night, the bright lights of Arran and the Ayrshire coast are visible from Davaar, one can only imagine the thick, enveloping darkness of the blackout, and the presence of the silent ROC observers in the tiny structure, alert beside their radios and binoculars, watching the wartime skies.
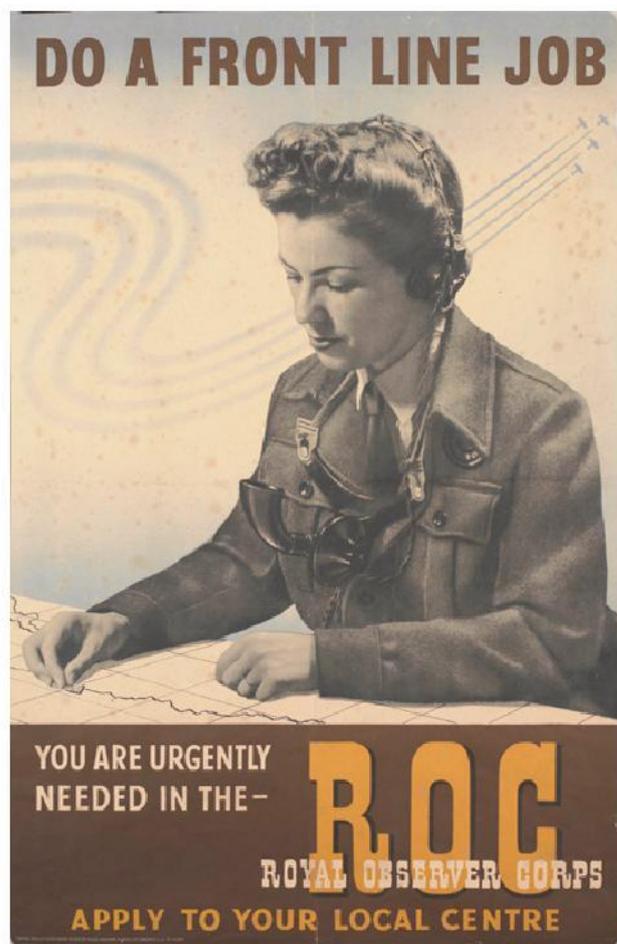
Not much evidence remains of Campbeltown's once-extensive coastal defences, though anti-aircraft emplacements and some hut foundations are still visible at Trench Point. Some of Kintyre's ROC lookout posts—such as the one at Carradale—were later repurposed and redeveloped for Cold War (nuclear) use, while others simply fell into decay and disrepair. Davaar's lookout is unique locally in its preservation and redevelopment into a fantastic place to stay, with many features—like the porthole window, and internal hatch and ladder—remaining much as they once were.

The view is still wonderfully panoramic from the roof of the lookout, but what's spotted is very different from what it might have been in 1941. You can see the *Good Intent* or *Aqua Scotia* heading out and returning with their daily catch, wave at leisurely day-trippers on the *Waverley* paddle steamer, or admire elegant shrimpers and ketches as they pass by in full sail. At dusk, with a pair of binoculars to hand, there is nothing better than watching the gannets dive in Kilbrannan Sound while otters search for their supper among the seaweed. Out in the water, there are minke whales, porpoises and basking sharks, while on the rocks below, seals bask and cormorants gather. In all weathers, at all seasons, it's a very special place for looking out.

The Place MacKinnon Made

One day in August 1887, a yachting party landed at Davaar island to have a break and stretch their legs. Wandering across the rocky foreshore to the interesting group of caves dotted along the cliffside, one of them struck a match, looked up, and was amazed. For high above them, in the damp and gloom, they had seen the face of Christ, gazing down from a crucifix that had been painted upon the cave's rough walls. News of the curious discovery at Davaar quickly spread throughout Kintyre, and, by the following Sunday, crowds of townsfolk had gathered by the Doirlinn, waiting for the next low tide in order to cross the causeway and see the mysterious painted presence for themselves. The candles that they carried with them revealed the story to be true: deep inside the cave, the rocky walls were decorated not simply with moss and lichen but with a large, near-life-sized depiction of Christ upon the cross. The *Campbeltown Courier* reported the sensational discovery, describing the painting's setting as the ideal space in which to appreciate it: "nothing could be more suitable for the contemplation of such a subject than the semi-darkness and rocky grandeur of the large cavern in which the picture is placed". A few weeks later, according to the *Oban Times*, several thousand visitors had already made a trip to south Kintyre to see the painted cave, and those chartering small boats for hire around Davaar were doing a roaring trade. But about the artwork's origins confusion reigned. How on earth had this evidently modern cave painting been completed, and by whom? And what would be the response of local churches? Might the crucifixion cave be proclaimed, in fact, a miracle? Campbeltown's civic, if not its religious, leaders quickly predicted the transformation of Davaar island into a place of spiritual pilgrimage. The benefits to the community might be considerable, enthused the then town sheriff, Russell Bell, if the painted cave came to be venerated "as a sacred Lourdes".

In some ways (though not perhaps in others), what Bell predicted came to pass. For, in the century and a half since its production, many thousands of people have walked across the Doirlinn, following the now well-trodden path to Davaar's painted cave. At low tide on any sunny summer's day, you'll see, spread out and dotted across the causeway, a train of slowly moving figures, all engaged upon the same pedestrian pilgrimage to view the image of Christ upon the cross. Since the 1880s, then, Davaar's painted cave has acted as a curious marker in the landscape of south Kintyre, a local attraction, a place to walk to, a thing to come and see. For some, no doubt, their journey to the cave has a straightforward spiritual explanation, but for many others it does not. What is it about Davaar's painted cave that has made it into such a place of popular resort, an enduring and familiar destination for those of faith and those of none alike? How did the painting get there, and why was it produced? Might different audiences, at different moments, respond rather differently to its presence? How does this thing—an artefact created by one human, for one set of reasons, and preserved and modified by others, for other reasons—transform our experience of the cave and the island landscape within which it sits? What acts of memory, of tribute, or devotion, might this space invite? A material object, a curious relic, an impromptu shrine: what do we make of the painted cave?

SIGNATURE

After a brief period of speculation regarding its "miraculous" appearance in 1887, it did not take long for the real origins of the painted cave to come to light. A local man, Archibald MacKinnon, revealed that he'd created it, and provided documentary evidence in the form of photographs which showed him engaged upon the production of the work. According to MacKinnon's testimony in the *Courier*, "the body of our saviour on the cross shortly after his passion" was a subject which he had "long had at heart". He described how he had been prompted to recreate the image following a vivid dream, which had also guided him to the precise location in the Davaar cave in which his painting was to be produced.

But who was Archibald MacKinnon? After his first admission of authorship, and the published testimony about his dream, MacKinnon fell completely silent about his crucifixion painting—understandably, perhaps, given the nature of the attacks that ensued upon his work and character. MacKinnon is often described as an "art teacher"—but, because that role's range of associations was somewhat different in the 1880s from what it is today, the impression we might have of him as a man of middle-class, professional position is misleading. Born Archibald "MacKinven" in Campbeltown in 1849, he was an ordinary working man, of very ordinary background, but with considerable individual endeavour and ambition. His father was lost at sea, and his mother claimed parish poor relief until moving to Glasgow to find work when her son was ten years old. The family name was altered to "MacKinnon", and young Archibald was apprenticed to Neilson & Co. (later, the Clyde Locomotive Company) in Springburn (an area populated by poor working people), where he began to work on a large railway manufacturing site. Through the open-access evening courses that were then available to working people at Glasgow School of Art, MacKinnon was able to learn mechanical drawing, draughtsmanship and some principles of painting and composition. Glasgow School of Art was then (as now) a vibrant, interesting and inclusive creative hub—and, increasingly finding painting more inspiring than heavy industry, MacKinnon decided to try to make a go of art as a business. So, he returned home to Campbeltown—a place which, despite its small size, was rapidly becoming known for producing internationally well-regarded and well-established
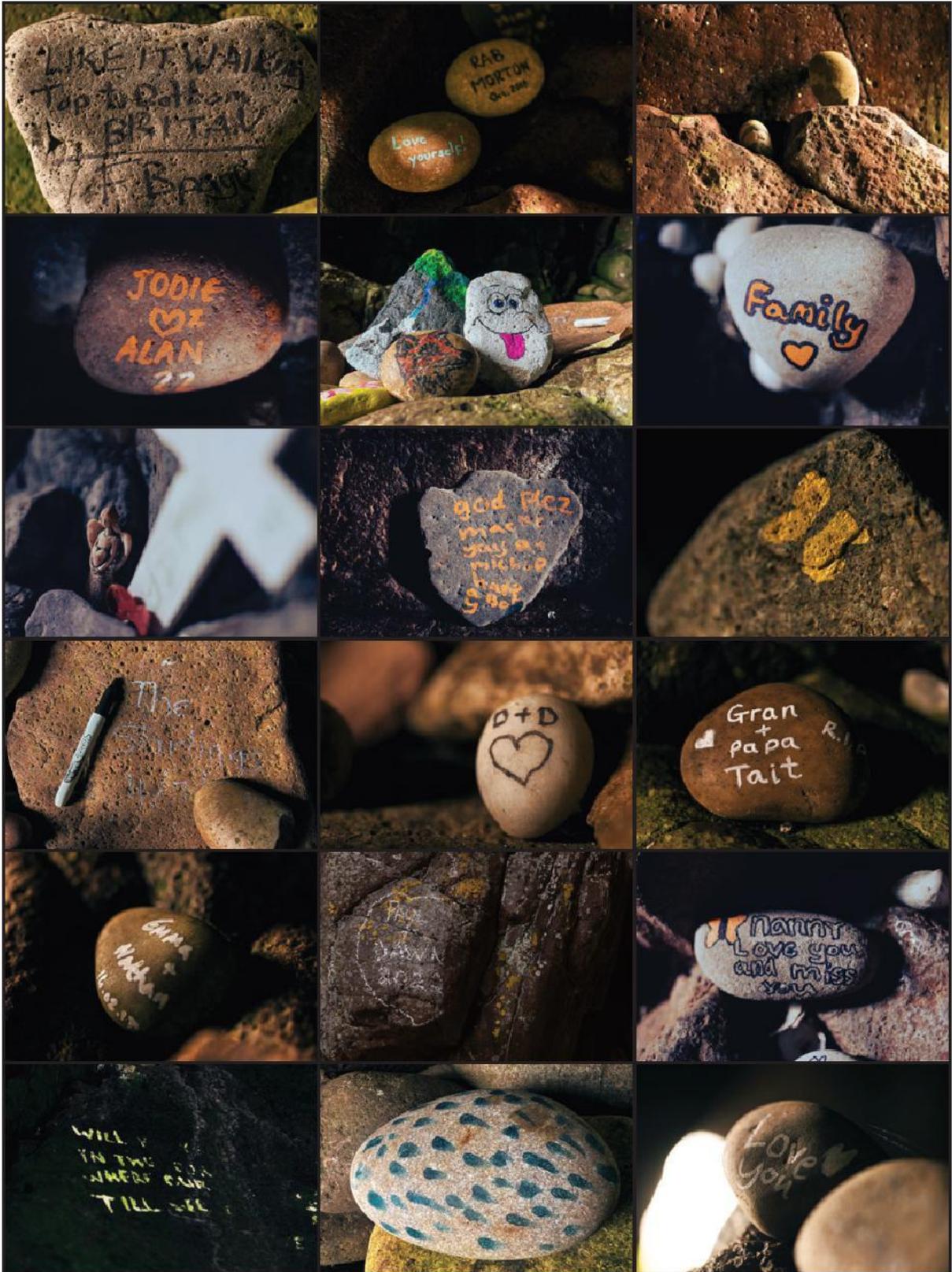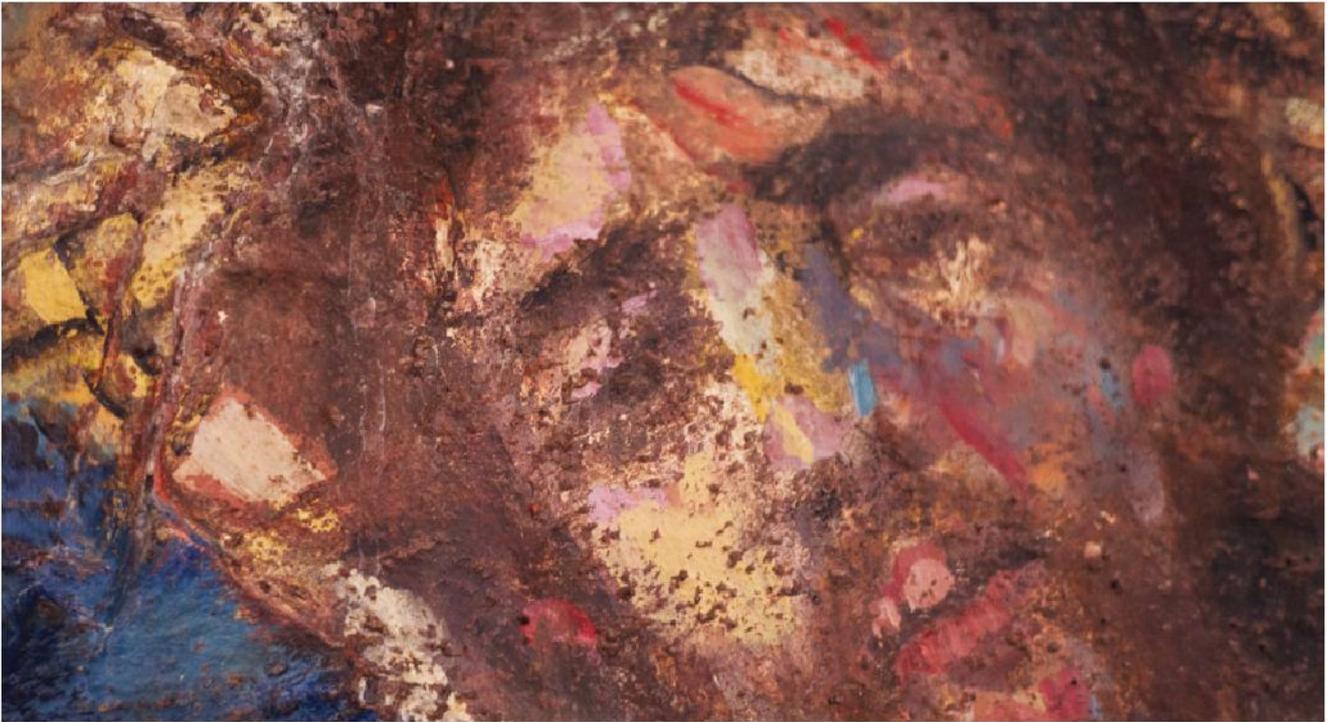
landscape artists like William McTaggart and John Campbell Mitchell. As an artist in Campbeltown, MacKinnon was neither well regarded nor ever particularly well established. He certainly taught painting after establishing what he advertised as his own art "school"—an interesting small commercial enterprise, and a logical one too, perhaps, in a place of popular summer resort whose picturesque coastal scenery increasingly attracted holidaying amateurs. But there's no evidence that MacKinnon's creative business venture ever really got off the ground. Alongside his teaching work, he pursued his own practice, producing genre paintings and local scenes in a style that was wonderfully joyous and energetic, but which, to polite audiences in the 1880s, might also have seemed somewhat folksy or proletarian. Then, in 1887, he had a dream, following the promptings of which he painted Christ's crucifixion in a well-known cave. After this, Archibald MacKinnon certainly found fame as an artist—though perhaps not in quite the way that he might have wanted.

"THE FACE OF A RUFFIAN"

In creating his crucifixion scene, MacKinnon had made a highly visible, and potentially highly contentious, mark in his local landscape. He had done so without reference to property or land ownership, to any power structure civic or religious, or by seeking any form of permission or assent. He had simply had a dream, and he had felt compelled to paint it. But he had done so in such a curious manner, and in such an unusual and particular form of public space, that attention was bound to be drawn to the working-class artist as much as to his highly visible work of art. And, for some

uppity, bourgeois residents of the wee toon, this was what seemed to be the problem. To them, the painting seemed less an act of Christian devotion than it did a deed of defacement, a personal signature in a public place, a crude telling to the world that "I, Archibald MacKinnon, was here". A vocal local minority saw MacKinnon's painting less in terms of its remarkable achievement (the painting was produced in the dark of a cave, and at a considerable distance from MacKinnon's body, with brushes tied to extended sticks), nor in terms of its sheer creative brio (who just goes ahead and creates a life-sized crucifixion in a cave?), nor as a claiming of space for devotion or ritual (a community practice which had been common, as we'll see, around coastal Kintyre for many centuries). They simply saw it as an act of shameless and unseemly personal aggrandisement—and they didn't like it.

Once MacKinnon revealed his identity, the local mood quickly shifted from one of speculative excitement to vitriol and ire. One letter to the *Courier* disparaged the photographs MacKinnon had arranged to document his authorship of the work as "a moment of egotism and vanity strangely illustrated". Another correspondent pulled no punches in attacking MacKinnon himself, describing his desire for notoriety as the "insane cravings of a morbid appetite" which had, from the publicity surrounding his painting, finally been "gratified". MacKinnon was, his critics argued, promoting himself rather than his faith, and, in so doing, demeaning Christianity in an image that they condemned as a "burlesque of the crucifixion", with "the face of a ruffian", which did not "possess a single redeeming feature". "Defective alike in conception and execution," the anonymous critic sneered,

"vulgarity is writ large in every tone and tint and line of the production." Was the real problem for MacKinnon's enemies, then, that they simply felt his painting wasn't very *good*? That his was the art of the street and the people, rather than that of the gallery or cathedral? Certainly, much of the extraordinary hostility that was directed at MacKinnon seemed to be about his social status, and was tinged with evident class prejudice: "he cannot paint higher than his own level," one critic dismissively concluded, "and Mr MacKinnon's level is … pretty low".

If Archibald MacKinnon's artistic rise to fame was fast, then his fall from grace was even faster. Campbeltown was (and is) a small place: a place in which it would be difficult to exist as a notorious town pariah. Overwhelmed by negative local reaction, MacKinnon left Kintyre and returned to the old work he knew, exchanging the engine yards of Glasgow for those of Liverpool.

KITSCH

To those in Campbeltown of rarefied tastes and refined sensibilities, then, MacKinnon's crucifixion seemed little more than kitschy spectacle. And, intriguingly, the assumed "vulgarity" of the work was an issue that had recently been raised by critics of similar temperament in relation to another depiction of exactly the same subject: Mihály Munkácsy's *Christ upon Golgotha* (1887). In fact, when MacKinnon's painting was discovered in the cave, it was assumed by its first viewers to be an explicit copy of Munkácsy's crucifixion.

("Visitors to Island Davaar recently have been surprised to find on the rocky walls of one of the caves on the south-west side of the island a painting supposed to be a reproduction of Munkácsy's famous picture of Christ on Calvary recently on view in Glasgow" stated the *Campbeltown Courier* in its first report). The association with Munkácsy was quickly reinforced by subsequent visitors to Davaar—and, around Campbeltown, rumours had begun to spread that the famous Hungarian artist had recently been spotted visiting Davaar, secretly landing on the island "coming out of Mr MacFarlane's yacht". That the then internationally renowned Munkácsy had created Davaar's painted cave was, of course, untrue, but the rumour held the weight of possibility, since both the artist and his painting had been the Scottish splash of the summer of 1887. During the recent local "fair" days, crowds in their thousands had enthusiastically queued to see Munkácsy's work in Glasgow; and, following the exhibition, many more people had seen pictures of *Golgotha* via the countless inexpensive reproductions that had begun to circulate all over Scotland. It's entirely possible and, indeed, quite likely that, like many of his neighbours in Kintyre, Archibald MacKinnon had seen Munkácsy's *Golgotha*, either in person or on a print or postcard. But, even if he *hadn't* seen it, he would certainly have been aware of it, due to the extraordinary sensation the painting and the queues to see it had caused. But why was Munkácsy's *Golgotha* such big news in 1887?

Now little known outside his native Hungary, in the summer of 1887 Mihály Munkácsy was probably the most
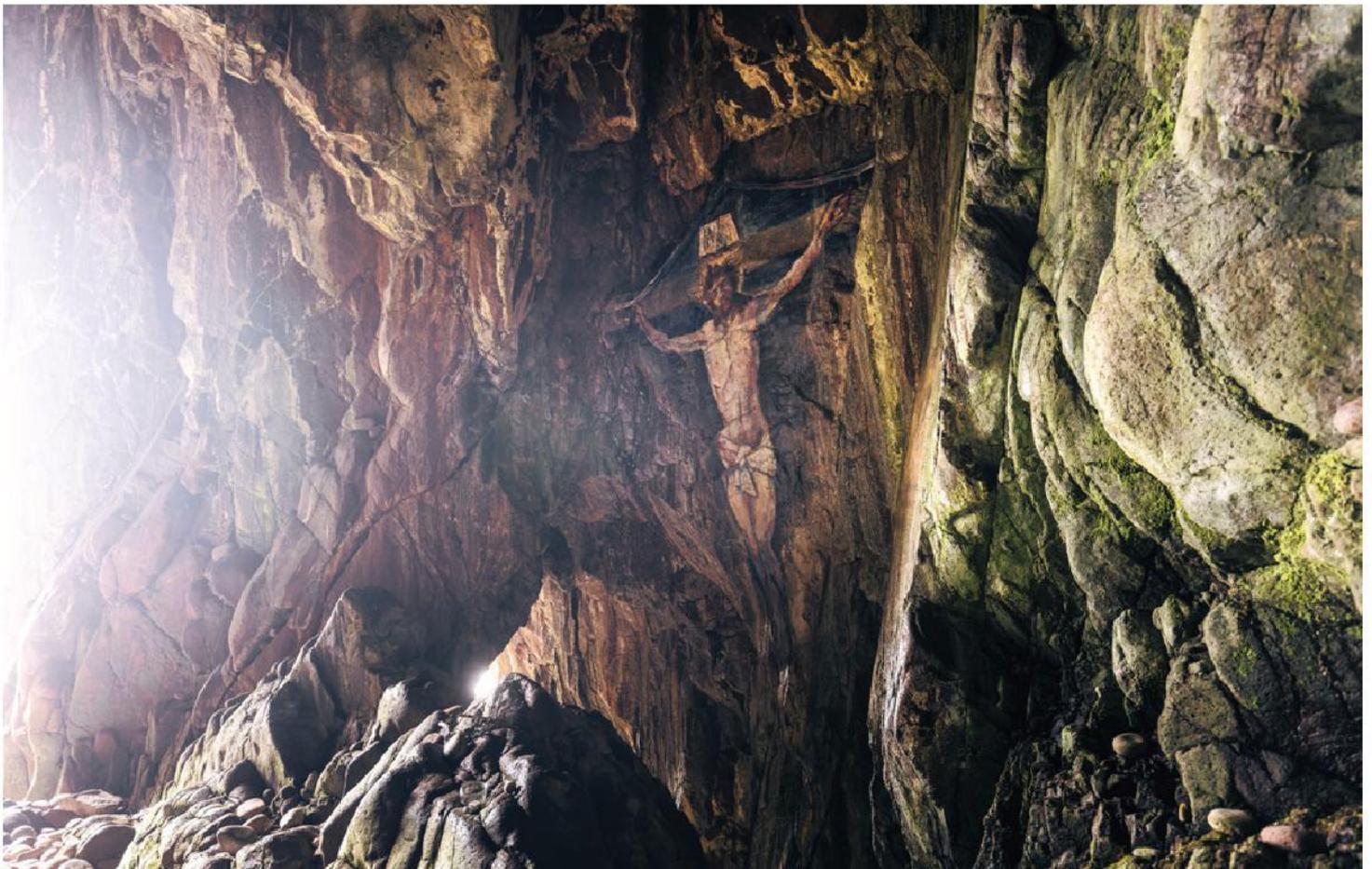
famous contemporary artist in the western world, and it caused a huge local sensation when he brought his work to Glasgow. A transatlantic celebrity, Munkácsy's work commanded eye-watering prices on the international art market, and his paintings were displayed in contexts that were the late 19th-century equivalent of stadium rock. Following the success of an earlier work *Christ Before Pilate* (1884), in 1887 Munkácsy had completed *Christ Upon Golgotha*, the second of his projected triptych of Christ's passion. What was really remarkable about both *Pilate* and *Golgotha* was their huge scale (the *Golgotha* canvas, for example, was a gigantic 30 feet by 20) and the effect of the size of these pictures on the audiences that viewed them. Under the direction of Munkácsy and his canny manager, these paintings were taken on successful (and highly lucrative) world tours, where they were displayed in industrial cities with sizeable Catholic populations, such as Leeds and Glasgow, always in large venues with specially designed gas lighting that would illuminate the work to best effect. Munkácsy's human figures were painted at near life-size; and, before the flickering gas lights, the familiar narrative of Christ's condemnation to death and crucifixion unfolded before the slowly progressing audience like a passion play, at close hand. After queuing for hours to see Munkácsy's paintings, spectators were sometimes so overwhelmed by fatigue and emotion that they wept or fainted before "art beyond the power of language to describe". Viewing these paintings was a cinematic spectacle, decades before the age of cinema, and it was a spectacle that millions wanted to pay for and to experience for themselves. "The triumphal progress made by these two pictures through Europe and America has no parallel in the history of art", *Harper's Weekly* claimed, not inaccurately, of Munkácsy's *Pilate* and *Golgotha*, alongside an advertisement offering 21 x 28-inch quality reproductions for a dollar apiece.

Around the west of Scotland in 1887, then, Munkácsy's *Golgotha* had been something like a summer blockbuster, a *Jaws* or *Jurassic Park* that everyone had taken a trip to Glasgow to go and see. And, like other forms of popular culture, it was also the easy focus of disdain for those who felt their tastes to be a little different, or perhaps a little more sophisticated, than those of the masses who were so moved and so impressed. Munkácsy's many sniffy critics dismissed his art as little more than vaudeville, and described the artist himself as a sort of mountebank, dragging Christ around from town to town like an attraction in a raree show. The purportedly "coarse" way that Munkácsy had chosen to represent the face of Christ had also become a particularly controversial topic in 1887, as it was said that he had used his own physique and physiognomy as the model, after having himself bound to, and photographed upon, a mocked-up crucifix.

Just like Munkácsy's *Golgotha* (of which it was assumed to be a direct copy), MacKinnon's crucifixion was essentially condemned for being popular culture. Just like Munkácsy, MacKinnon had painted his Christ at life-size scale, in a position in which the divine figure and face might be encountered in

startling close proximity. And, just like Munkácsy's canvases, MacKinnon's work was condemned for its kitschy vulgarity, for the purported coarseness of its representation of the subject, as well as for the personal self-aggrandisement by which it was assumed by some to be motivated. The settings of the two artists also had their similarities: in place of Munkácsy's flickering gas lights and dim hall, MacKinnon had created an intimate experience in a dark cavern, in which his crucifixion might be illuminated by the glimmer of individual candles or lamps. And, rather than queuing in the Glasgow streets and paying for a ticket, those wishing to see MacKinnon's painting could simply wait for low tide and decent weather to cross, visit the cave, and see the spectacle for themselves. Yet, unlike Mihály Munkácsy (whose tours and ticket sales brought him enormous wealth), Archibald MacKinnon's work was completely unremunerated: anyone who wanted to could view this extraordinary painting completely for free! In creating his painted cave, then, MacKinnon had essentially taken 1887's Greatest Show on Earth and, in an act of resourceful ingenuity, reproduced the experience in an unusual location where literally *any* visitor or local person who was willing to take the time might experience its spectacle. If, as his critics would have had it, MacKinnon's art was "low", then it was also highly enterprising, accessible and inclusive. And, confounding its detractors, the painted cave would also go on to achieve its own undeniable and long-lasting popularity.

UAMHACH

MacKinnon's biographical story provides one context for understanding the significance of his crucifixion painting. The 1880s phenomenon of religious art as mass spectacle, as exemplified by the work of Mihály Munkácsy, and the contemporary response to that phenomenon as an expression of popular culture, offers another context. A third context we've not yet considered concerns the very particular local environment which housed MacKinnon's depiction of the crucifixion, and what might be described as one of the key vernacular spaces of south Kintyre: that is, the cave.

Look at any old map of Argyll, and you'll spot many instances of the word "uamh" dotted around the coast—the Gaelic word for cave. This is certainly a very *uamhach* landscape, and in mid-Argyll alone there are around 80 examples of caves in which a human presence has been recorded, from the Mesolithic onwards, the majority found in relict cliffs. The sandstone and conglomerate geology of south Kintyre abounds with these dramatic landforms, and the human populations who have shifted and settled around this coastline have always found a use for the caves and rock shelters with which it is indented.

A few miles south of Davaar, at Keil, for example, there's a series of nine caves close to the rocky outcrop that has since become famous as the location of St Columba's "footprints". In 1934, J. Harrison Maxwell's archaeological investigations inside the largest of these caves brought to light an unusually

rich collection of artefacts, revealing evidence of human occupation from the late Iron Age through the early medieval period. Samian ware (Roman pottery), finely worked bone combs, and a Romano-British weaving tablet, all point to occupation of the cave since the third or fourth century CE, while a bronze penannular brooch, glass beads and smelting remains suggest a period of later occupation, and evidence of the cave's small-scale industrial use as a metal-working shelter. Over the next few hundred years, the Keil cave clearly saw intermittent human occupation and fulfilled a wide range of functions. There are accounts of its use by Irish travelling families in the 1830s; and, in the census of 1881, two households—headed by a tinsmith and a basket-maker— were recorded as its permanent inhabitants. During his 1934 dig, Maxwell noted that simple straw beds and evidence of whisky consumption inside the cave provided evidence of more recent habitation and of the "life and habits of modern cave dwellers".

Just opposite Davaar, beneath the Achinhoan headland, is another famous cave, which, like the one which houses MacKinnon's crucifixion painting, is only accessible at low tide. This cave is known as St Ciarán's *cil*—the chapel or cell of Ciarán Mac an t-saor. The founder of Ireland's famous Clonmacnoise Abbey, St Ciarán and his cave also gave their name to the wee toon before it was claimed in the 17th century by the Campbells: *Ceann Loch Chille Chiarain*—that is, the head of the loch by Ciarán's *cil*. There are Christian crosses in this cave which pre-date the crucifix that MacKinnon

painted by six centuries or more: incised graffiti in the rock face point to its long-term use as a space of liturgy and preaching, while other ritual activity is suggested by carved stone remains including a beautiful boulder featuring a six-petalled marigold cross of a kind produced in many places around Ireland and Scotland between the seventh and 12th centuries. Travelling through Kintyre in the 1770s, Thomas Pennant noted the presence of this "fine" marigold cross and reported that the cave had, in recent memory, been the home of a local elderly couple.

The domestic use of St Ciarán's cave in the 18th century wasn't an anomaly. As Angus Martin reveals in his thoughtful and engaging account in *Kintyre: The Hidden Past*, caves were resorted to by countless humans seeking simple shelter around the Argyll coast at all times during the modern era, right up to the 20th century's early decades. The frequent resort of sailors and fishermen, south Kintyre's caves might see use as unofficial chandleries, as stopping-off or landing points, or as well-known spots to rest and eat. Caves also often played host to travelling communities, to long-term itinerants and weekend coasters, as well as, in some cases, providing forms of permanent residence for well-known characters among the rural poor, such as "Queen Esther" of Southend or Jenny MacCallum of Sunadale, known locally as *cailleach na h-uamh* (old woman of the cave).

In many different ways, then, the caves of south Kintyre have always marked the everyday passage of human bodies through this coastal landscape over time. And, as Christopher

Tolan-Smith shows in his study of *The Caves of Mid Argyll*, some Kintyre caves were familiarly used as burial places, while others served as staging posts for the dead on their final journey to be laid to rest at Oronsay or Iona. For the living, meanwhile, caves provided simple and convenient spaces of individual domestic and economic activity, as well as lending themselves to communal use as theatres of devotion and shared ritual. These caves, then, have always been south Kintyre's local landmarks, places of significance to each and every human population that has inhabited the area: "we should not be surprised to find that communities retain strong proprietorial and emotional ties with such significant places," writes Tolan-Smith, "regardless of ideological orientation".

If, in Kintyre, caves have always been "significant places" of human passage and pilgrimage, then perhaps Archibald MacKinnon's crucifixion painting should simply be seen as a single iteration of an already well-established local vernacular: an informal practice that was completely familiar to the many different communities who had shifted through, and settled in, this landscape over many centuries. Seen in the context of neighbouring caves that are similarly marked with graffiti, reliquiæ and other commemorative objects, MacKinnon's painting is simply one of many marks and traces, one among many human claims of the space of the Kintyre *uamh* for devotion, sanctuary or ritual.

LAND MARK

In 1887, Mackinnon's critics peevishly anticipated the obliteration of the mark he had made in the landscape: "the enthusiasm will die out. The picture will be forgotten. Moss and lichen and mildew and the kindly influence of the elements will give it a hasty oblivion." But they were to be proved wrong. For the kitschy religious landmark that an ambitious working-class artist had had the audacity to create simply wouldn't go away. Ten years later, the painted cave was still drawing visitors and still attracting widespread curiosity. In 1897, for example, "E.T.M." was "yachting in Scotland" and enjoyed a visit to Davaar's painted cave. Posting an enquiry in *Notes & Queries*, they described how, after making local enquiries, they "could get no information as to the name of the artist or when it was painted" and would be "much obliged" for a knowledgeable local correspondent to resolve the matter.

Over the following decades, knowledge of the presence of Davaar's curious landmark grew rather than diminished. Due to the effects of water damage, the work itself was increasingly noted to be in need of repair—and so, without any fuss or fanfare, Archibald MacKinnon was persuaded to return to Campbeltown in 1902, to repaint his crucifixion in the Davaar cave. Since leaving Campbeltown, MacKinnon had lived a quiet life: during the First World War, he was called up as a draughtsman to work on the new submarines then being built in Birkenhead. Producing the occasional lively genre painting, just as he'd done in Kintyre, he settled in Nantwich with his wife and daughter, who managed the local wool shop, providing the knitters of Cheshire with yarn, tools and haberdashery supplies. As he became older, the visitors to Davaar just kept on coming, and the popular fame of the landmark he'd created grew and grew.

By 1934, when thousands of visitors were annually making their pilgrimage on foot across the Doirlinn to Davaar, MacKinnon was invited to come home one final time. Having left Campbeltown in disgrace 47 years earlier, he was now afforded a hero's welcome. When he sailed into the harbour, the press and newsreels were waiting at the quayside, with civic dignitaries, and the local Presbyterian moderator and Catholic priest, standing together, side by side. After being taken to Davaar, the now very elderly MacKinnon ascended a ladder, and with a "sentimental" depiction of the crucifixion (quite possibly Munkácsy's) to hand for visual reference, he once again reworked his famous painting as the admiring local crowds looked on. Archibald MacKinnon died the following year at home, in Nantwich, at the age of 85.

REITERATION

The painted cave was the work of Archibald MacKinnon, but it is now also an integral part of the landscape of Campbeltown. The nature and position of the painting means that, over intervening years, it has required multiple re-workings and reiterations, which have been completed, in what seems to have become something like an inherited tradition, by local art teachers: John McInally, John McKinnon Crawford, and most recently Ronald Tognieri. Over time, too, other vernacular artists have attempted to appropriate and re-appropriate the space of the painted cave with their own work and additions. In 2006, for example, one artist with spray paint and stencil

obscured the features that had once been described in the Campbeltown *Courier* as "the face of a ruffian" with the image of the Cuban revolutionary Ché Guavara. The outraged response to this "attack" spoke to the profound sense of place of which the painted cave had now become a part, but an alternative reading might note the similarity of tone to contemporary critiques of MacKinnon's original, which was also once regarded as a grotesque defacement and appropriation of public space. In any case, after a successful restoration campaign, Ché was reincarnated, once again, as Christ at the talented hands of Tognieri, while visitors and vernacular artists alike continued to decorate the painted cave with their own ad-hoc memorial objects and aesthetic acts. In 1997, some local people objected to the gifts and floral tributes that were left in the cave following the death of Princess Diana. A quarter of a century on, others dislike the practice of leaving stones or marks in memory of loved ones, or as simple records of a relationship, event or visit. But doesn't part of the enduring fascination of a space like the painted cave derive from the fact that the people just keep on coming? And that the more the people come, the more their human presence will be recorded, and indeed, the more the meanings of the space will shift, inevitably, over time?

Archibald Mackinnon created his crucifixion, in a local cave, without commission, without sanction, without permission. His work was never public art, but rather, like other kinds of graffiti, his painting has always acted in the landscape as a kind of counter-monument, an act of inscribing that implicitly asks its own questions of local places, practices and power structures. The painted cave asks us what it might mean for a man who had been raised in poverty to return to his home town, to follow his own creative impulses, to appropriate a place, and simply create a work of art. It asks us whether we regard certain kinds of landscape as private or communal spaces—and, if the latter, who has the authority to pass judgement on their meaning or their value. It asks us whether a cave is ever just a cave or whether it might, like the cave of Ciáran, that most unassuming of saints, also be a kind of everyday cathedral. As destination, terminus, place of pilgrimage, the cave transports us, asks us where we'd like to go. The cave asks us why we came here, and what we make of it. It asks that we, by simply visiting, become part of the communal work of place-making that Archibald MacKinnon began in 1887 and which continues to this day. For each of us who picks our way across the Doirlinn, who follows the grassy path, who stumbles over boulders, slips on seaweed, peers into each crevice in the cliff in turn, until we too discover the landscape's not-so-secret secret, is bound together by our shared experience of the painted cave. We are connected to the feet and hands of those engaged in its reiteration, like Archibald MacKinnon and Ronald Tognieri, and we are connected to the bodies of all the other visitors, who crane their necks, look upwards, and wait for their eyes to adjust so that they too can properly see the face, the outstretched arms. Ömür Harmansah writes of inscribed vernacular spaces, like Davaar, as sites of "desire and futurity" that speak to audiences through acts of "anonymous solidarity". In each step we take towards the painted cave, we bear witness to its presence, and we respond to the questions the space asks of us, in our own way.

i o l a

A neat cardigan, inspired by traditional maritime ganseys—with a twist! Iola is a Scottish Gaelic word for a fishing ledge, or fishing station.

YARN
Kate Davies Designs Schiehallion (100% British Wool; 110m / 120yds per 50g skein)
Faded Overalls: 7 (8, 9, 10, 11, 12, 13, 14, 15) x 50g skeins
Check sizing table for garment dimensions. If you wish to add length to body or sleeves, you may need an extra skein of yarn.

NEEDLES AND NOTIONS
Gauge-size and below gauge-size circular needles of appropriate lengths for working body
Gauge-size and below gauge-size needle(s) of your preferred type for working small circumferences
Gauge-size dpn for working i-cord
Stitch markers
Waste yarn for holding stitches
Tapestry needle
8-12 buttons, approximately 1.5-2cm / ½-1in diameter

GAUGE
22 sts and 30 rows to 10cm / 4in over stockinette in the round and back and forth using gauge-size needle. Use 4mm needle as a starting point for swatching.
If your gauge has a tendency to draw in over small circumferences, you may need to go up a needle size when working sleeves.

SIZES
Finished chest circumference (with front bands overlapped): 93.5 (97, 103, 106.5, 112, 119.5, 129, 138, 143.5) cm / 36¾ (38¼, 40½, 42, 44, 47, 50¾, 54¼, 56½) in

Select a size 5-10cm / 2-4in above your actual chest measurement with the amount of ease preferred. Shown in the first size.

SPECIAL TECHNIQUES
Right Twist (RT); Left Twist (LT); Make 1, left and right (m1l / m1r) see p. 111

I-cord bind off and buttonholes
Described in steps 8 and 9 of the pattern instructions.

PATTERN NOTES
This cardigan is worked from the top down, casting on a few stitches, placing twisted stitch panels for sleeves, back, and fronts, and increasing in pattern to shape the neckline. Stitches are then cast on for each front, and integrated into the pattern panels, before shaping the sleeves and upper body with raglan increases. Sleeve caps are divided and set aside, then the body is worked to the desired length. Sleeves are picked up and worked top-down, before front bands and neck edging are worked. I-cord buttonholes complete the cardigan. Where one number is given, it applies to all sizes.

SIZING TABLE

1st	2nd	3rd	4th	5th		6th	7th	8th	9th	
CHEST / WAIST CIRCUMFERENCE (BANDS OVERLAPPED)										
93.5	97	103	106.5	112		119.5	129	138	143.5	cm
36¾	38¼	40½	42	44		47	50¾	54¼	56½	in
BACK YOKE DEPTH										
19	20.5	21.5	23	24		25	26.5	30	32	cm
7½	8	8½	9	9½		9¾	10½	11¾	12½	in
SLEEVE LENGTH (ADJUSTABLE)										
42	43	44.5	44.5	47		47	48.5	49.5	49.5	cm
16½	17	17½	17½	18½		18½	19	19½	19½	in
BODY LENGTH (ADJUSTABLE)										
25.5	26.5	28	30.5	33		35.5	38	40.5	43	cm
10	10½	11	12	13		14	15	16	17	in
UPPER ARM CIRCUMFERENCE										
32	33	35	37.5	39.5		41.5	45	48.5	50	cm
12½	13	13¾	14¾	15½		16¼	17¾	19	19¾	in

SCHEMATIC

back yoke depth

Upper arm

Sleeve length
from underarm

Body length
from underarm

Chest / waist
circumference

CHARTS

Chart Z:
lola pattern repeat

Chart Y:
front set up rows

Chart X:
neck set up rows

KEY

☐	k on RS; p on WS
⊡	p on RS; k on WS
⊠	k1tbl on RS; p1tbl on WS
▨ (green)	RT
▧ (red)	LT
◪	cast on 1 stitch
⧖	kfb

A left front
B left sleeve
C back
D right sleeve
E right front

45

INSTRUCTIONS

1 CAST ON, PLACE MARKERS, ESTABLISH PANELS, WORK NECK SET UP ROWS

With gauge size needle, **all sizes** cast on 63 sts.
Next row (WS): Place markers as foll:
p5 front sts, pm; p7 sleeve sts, pm; p39 back sts, pm; p7 sleeve sts, pm; p5 front sts.

Chart X row 1 (RS): Place and establish twisted stitch panels while shaping front neck as foll:
Work row 1 of panel A, m1r, k1, slm, k1, m1l;
work row 1 of panel B, m1r, k1, slm, k1, m1l;
work row 1 of panel C, m1r, k1, slm, k1, m1l;
work row 1 of panel D, m1r, k1, slm, k1, m1l;
work row 1 of panel E. *10 sts inc; 73 sts; and panels established for left front (A), left sleeve (B), back (C), right sleeve (D) and right front (E)*
Chart X row 2 (WS): Keeping panels correct, and purling all sts between panels throughout, work row 2, completing panels E, D, C, B and A as est.

Working back and forth in rows, keeping panel placement correct as est, and working sts between panels in stockinette throughout (knitting every RS row and purling every WS row), complete chart X rows 3-10, working paired raglan increases on **each side of each marker on every RS row** as foll:
Rows 3, 5, 7 and 9 (RS): *Work panel sts and knit sts to 1 st from marker, m1r, k1, slm, k1, m1l; repeat from * 3 times.
Rows 4, 6, 8, and 10 (WS): Work panel sts and purl sts as est.
40 sts inc; 113 sts

2 ESTABLISH FRONT PANELS

Working from Chart Y, cast on stitches for fronts and establish front panels as foll:
Chart Y row 1 (RS): Using knitted / cable cast on method, cast on 9 sts, then, working across these cast-on sts, p2, k7, work row 1 of panel A, k to 1 st from marker, m1r, k1, slm, k1, m1l, k to start of panel B, work row 1 of panel B, k to 1 st from marker, m1r, k1, slm, k1, m1l, k to start of panel C, work row 1 of panel C, k to 1 st from marker, m1r, k1, slm, k1, m1l, k to start of panel D, work row 1 of panel D, k to 1 st from marker m1r, k1, slm, k1, m1l, k to start of panel E, work row 1 of panel E.
Chart Y row 2 (WS): Using knitted / cable cast on method, cast on 9 sts, then, working across

these cast-on sts, k2, p7, work across row 2 of panel E, p to marker, slm, p to start of panel D, work row 2 of panel D, p to marker, slm, p to start of panel C, work row 2 of panel C, p to marker, slm, p to start of panel B, work row 2 of panel B, p to marker slm, p to start of panel A, work row 2 of panel A.
All panels now established. *26 sts inc; 139 sts*

3 SHAPE UPPER BODY AND SLEEVES

Working back and forth, repeating rows 1-20 of chart Z (lola repeat), and keeping panel and stockinette pattern correct as est throughout, shape upper body and sleeves as foll:
Step A (RS): *Work to 1 st from marker, m1r, k1, slm, k1, m1l; repeat from * 3 times, work to end. *8 sts inc*
Step B (WS): Work purl and panel sts in pattern, slipping markers.

Repeat steps A and B 19 (21, 23, 25, 27, 29, 31, 35, 36) **more** times.
160 (176, 192, 208, 224, 240, 256, 288, 296) sts inc; 299 (315, 331, 347, 363, 379, 395, 427, 435) total sts; 45 (47, 49, 51, 53, 55, 57, 61, 62) each front; 59 (63, 67, 71, 75, 79, 83, 91, 93) sts each sleeve; 91 (95, 99, 103, 107, 111, 115, 123, 125) back sts

Seventh, eighth and ninth sizes only:
Complete body shaping as foll:
Step C (RS): Work to 1 st from marker, m1r, k1, slm, work across sleeve, slm, k1, m1l, k to 1 st from marker, m1r, k1, slm, k across sleeve, slm, k1, m1l, work to end. *4 sts inc*
Step D (WS): Work purl and panel sts in pattern, slipping markers.
Repeat steps C and D _ (_, _, _, _, _, 1, 1, 2) **more** time(s).
_ (_, _, _, _, _, 4, 4, 8) sts inc; _ (_, _, _, _, _, 403, 435, 447) total sts; _ (_, _, _, _, _, 59, 63, 65) each front; _ (_, _, _, _, _, 83, 91, 93) sts each sleeve; _ (_, _, _, _, _, 119, 127, 131) back sts

All sizes: check raglan depth
Try on, assess fit, and work further rows without shaping as necessary until length from back neck measures 19 (20.5, 21.5, 23, 24, 24.5, 26.5, 29.5, 32) cm / 7½ (8, 8½, 9, 9½, 9¾, 10½, 11¾, 12½) in or *desired length to underarm*, ending with a WS row.

4

DIVIDE BODY AND SLEEVES

Make a careful note of number of last chart row worked.
Divide sleeves from body as foll:
Keeping panels correct and removing raglan markers when you encounter them, work to marker, slip 59 (63, 67, 71, 75, 79, 83, 91, 93) sleeve sts to waste yarn; using backward loop cast on, cast on 8 (8, 10, 10, 12, 16, 18, 20, 22) underarm sts; work across back to marker, slip 59 (63, 67, 71, 75, 79, 83, 91, 93) sleeve sts to waste yarn; cast on 8 (8, 10, 10, 12, 16, 18, 20, 22) underarm sts, work across front to end. *197 (205, 217, 225, 237, 253, 273, 293, 305) body sts*
Keeping panels A, C and E correct as est, work 1 WS row.

5

WORK BODY

Continue to work back and forth, keeping panels A, C and E correct as est until piece from underarms measures 20.5 (21.5, 23, 25.5, 28, 30.5, 33, 35.5, 38) cm / 8 (8.5, 9, 10, 11, 12, 13, 14, 15) in *or your desired length minus 5cm / 2in,* ending with a **WS** row.
Change to below gauge-size needle and set up twisted rib hem as foll:
Next row (RS): P2, (k1tbl, p1) to 2 sts from panel C, k2togtbl, p1, (k1tbl, p1) across back panel, k2togtbl, (p1, k1tbl) to 2 sts from end, p2. *2 sts dec; 195 (203, 215, 223, 235, 251, 271, 291, 303) sts rem*
Work hem as foll:
Step E (WS): K2, (p1tbl, k1) to 3 sts from end, p1tbl, k2.
Step F (RS): P2, (k1tbl, p1) to 3 sts from end, k1tbl, p2.
Repeat steps E and F 7 more times.
Work step E once more, then bind off, from the RS, in rib.

6

WORK SLEEVES

Note: *number of sts picked up at underarm varies, with larger sizes picking up proportionately fewer.*
Keeping panel B correct as est, and working from row subsequent to the one on which you ended, puk10 (8, 8, 10, 10, 10, 14, 14, 16) sts at left underarm; sl59 (63, 67, 71, 75, 79, 83, 91, 93) left sleeve sts from waste yarn to needle and work across them; k4 (4, 4, 5, 5, 5, 7, 7, 8) sts and pm for new start of round. *69 (71, 75, 81, 85, 89, 97, 105, 109) sts*

Work 1 round.
Step G: K1, k2tog, work to last 3 sts, ssk, k1.
Step H: Work 6 (6, 6, 5, 5, 4, 4, 3, 3) rounds.
Repeat steps G and H 11 (12, 14, 15, 17, 19, 21, 25, 27) more times.
Next row: K1, k2tog, work to end.
25 (27, 31, 33, 37, 41, 45, 53, 57) sts dec; 44 (44, 44, 48, 48, 48, 52, 52, 52) sts rem
Continue, keeping panel and stockinette pattern correct as est, until sleeve measures 35.5 (38, 39.5, 40.5, 40.5, 42, 42, 43, 43) cm / 14 (15, 15½, 16, 16, 16½, 16½, 17, 17) in *or desired length minus cuff.*
Change to below gauge-size needles of your preferred type for working small circumferences.
Next round: (K1tbl, p1) around.
Repeat last round 19 more times, or until cuff reaches desired length at wrist.
Bind off in rib.

Repeat this step for right sleeve, working panel D.

7

NECKBAND

With below gauge-size needle, working from the RS and beginning at right front edge, puk101 sts.
Next row (WS): P1tbl, (k1, p1tbl) to end.
Next row (RS): K1tbl, (p1, k1tbl) to end.
Repeat last 2 rows twice more, then work one further WS row in twisted rib.
Bind off in rib.

8

LEFT FRONT BAND

With RS facing, puk3 sts for every 4 rows down left front edge, ensuring final number is a multiple of 2 +1.
Next row (WS): P1tbl, (k1, p1tbl) to end.
Next row (RS): K1tbl, (p1, k1tbl) to end.
Repeat last 2 rows twice more, then work one further WS row.
Cast on 2 sts using backwards loop cast on and work i-cord bind off across all sts as foll:
*k1, k2togtbl, return 2 sts from rh to lh needle; repeat from * to last 2 sts, k2togtbl, and fasten off.

9

RIGHT FRONT BAND AND BUTTONHOLES

With RS facing puk3 sts for every 4 rows up right front edge, ensuring final number is a multiple of 2+1.
Next row (WS): P1tbl, (k1, p1tbl) to end.

Next row (RS): K1tbl, (p1, k1tbl) to end.
Repeat last 2 rows twice more, then work one
further WS row.
With safety pins or lockable stitch markers,
measure out and mark positions of 8-12 evenly
placed buttonholes along right front band.
Cast on 2 sts using backwards loop cast on
and work 2 st i-cord bind off across sts (as for
left front) inserting an i-cord buttonhole when
marker is reached as foll:

Using **gauge-size dpn** as rh needle:

1. Work 3 rows of plain i-cord on the 2 sts on rh
needle (i.e. *k2, slide sts to other end of needle,
pull working yarn across back, k2; repeat from *
twice).
2. Retaining 2 sts on rh needle, slip next 2 sts
from lh needle to rh needle.
3. Pass the first st over the second (bind off 1 st).
4. Slip next st from lh needle to rh needle.
5. Pass the first st over the second (bind off 1 st).
6. Return remaining st plus the 2 i-cord sts from
rh to lh needle.
7. Continue to work i-cord bind off as before to
next marker.

Repeat these steps 7-11 more times until all sts
are bound off.

10 FINISHING

Weave in all ends to the back of the work. Soak
cardigan in warm water to allow the stitches
to relax and bloom. Press dry between towels.
Pin out flat to dimensions given in sizing table,
paying close attention to the panels, to the
buttonbands (which should be overlapped, in
place) and to the ribbing (which should not be
overstretched). Allow to fully dry. When dry,
carefully stitch buttons into place along left
buttonband, corresponding to buttonholes.

*With thanks to this pattern's test knitters, Claire
and Sarah.*

Enjoy your Iola!
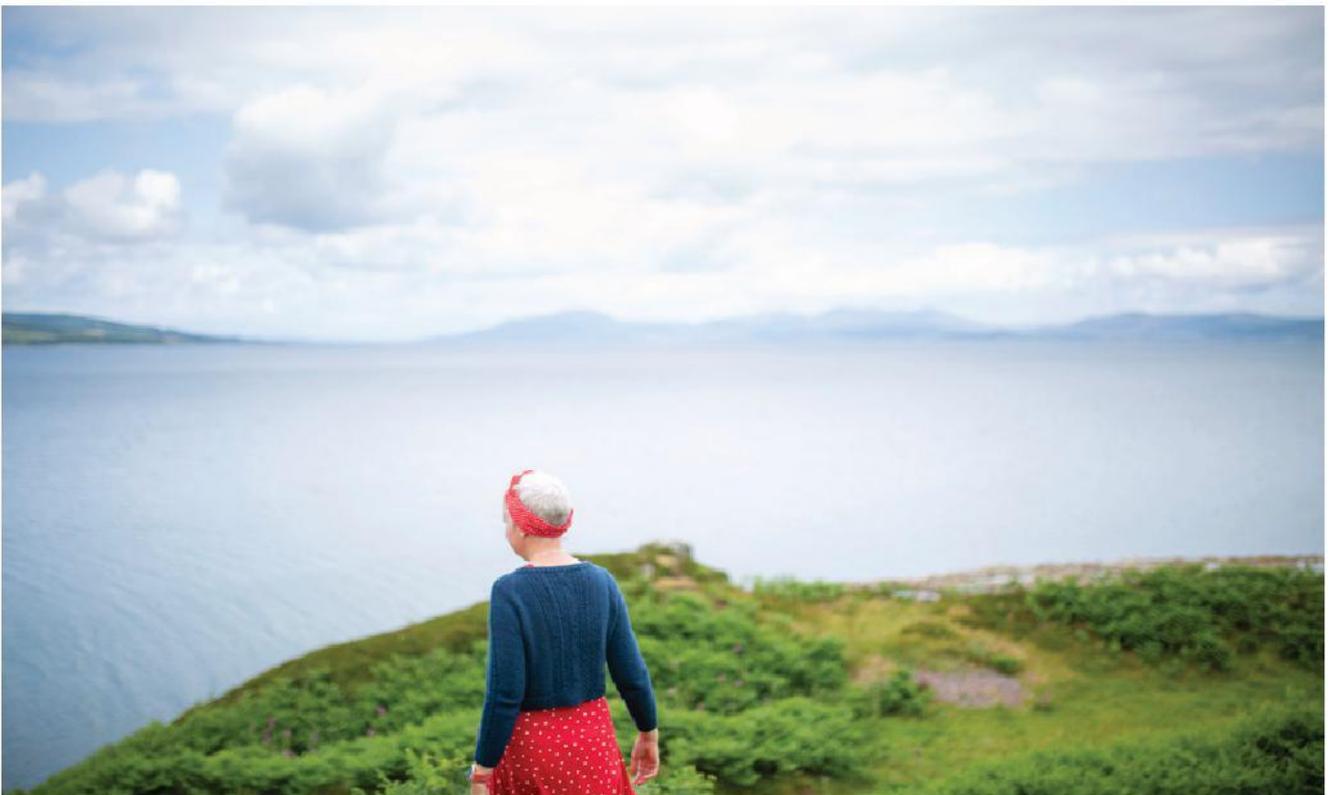
m i n i   m i n k e

A colourful kerchief that's quick to knit.

YARN

Kate Davies Designs Milarrochy Tweed (70% Wool; 30% Mohair; 100m / 109yds per 25g ball)
1 ball of each of the following shades:
A Lochan
B Cowslip
C Cranachan
D Hirst
E Garth

NEEDLES AND NOTIONS

Gauge-size needle(s) of your preferred length
Stitch markers (of two different types, x and y) plus extra markers (of any type) to separate repeats (if desired)
Tapestry needle

GAUGE

18 sts and 24 rows to 10cm / 4in over stockinette worked back and forth
Use 4mm needle as a starting point for swatching. Although it is not vital to match gauge precisely on this pattern, if your gauge is too loose, you will use more yarn (and likewise will use less yarn if your gauge is too tight).

SIZE

95cm / 37½in x 33cm / 13in after blocking

SPECIAL TECHNIQUES

Garter-tab cast on; Simple stretchy bind off (optional)
See p. 111
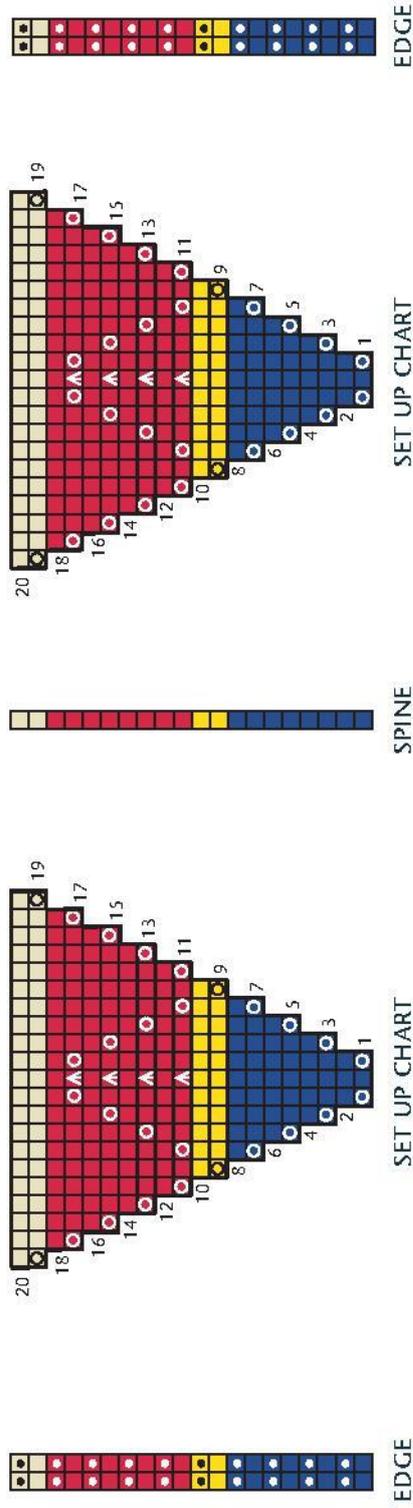
PATTERN NOTES

Beginning with a garter-tab cast on, this colourful kerchief features the simple, undulating Minke pattern, and is worked top-down. Charts are read from right to left on right side rows, and from left to right on wrong side rows. Both sides of the neckerchief are charted here, together with the edging and centre stitches, to make visualising construction straightforward.

CHARTS

MINKE CHART

10 STITCH REPEAT

SPINE

EDGE

SET UP CHART

MINKE CHART

10 STITCH REPEAT

SET UP CHART

SPINE

EDGE

EDGE

KEY
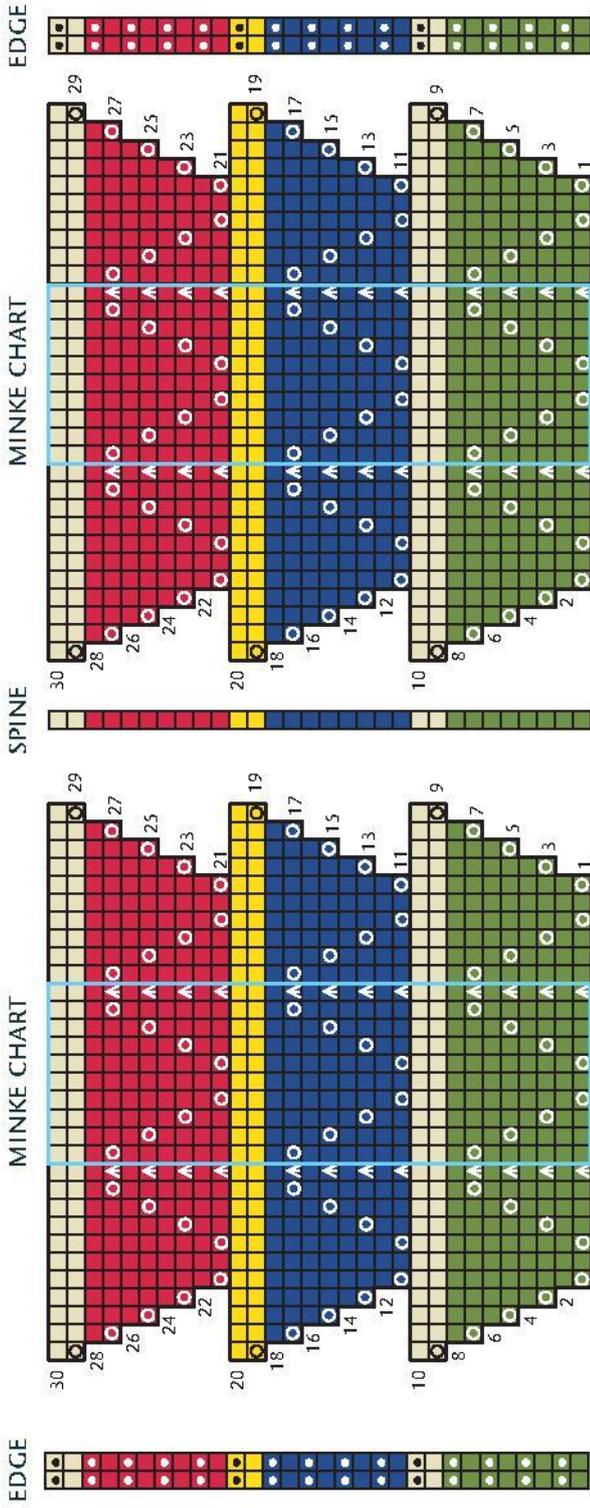
	k on **RS**, p on WS (stockinette)
●	k on WS (garter stitch)
	k2tog
	ssk

⊙	yo
Ⓐ	cdd
☐	Pattern repeat
	A Lochan

	B Cowslip
	C Cranachan
	D Hirst
	E Garth

INSTRUCTIONS

1

GARTER-TAB CAST ON

With shade A and gauge-size needle, cast on 2 sts.
Knit 6 rows.
Next row: Rotate tab 90 degrees clockwise, puk1 st in each of the 3 garter ridges along the edge of your tab; rotate tab 90 degrees clockwise, puk2 sts along cast-on edge. *7 sts*

2

SET-UP CHART

Row 1 (RS): K2 (edge sts), pmx, work across row 1 of set-up chart (right), pmy, k1 (spine st), pmy, work across row 1 of set-up chart (left), pmx, k2 (edge sts). *11 sts*
Row 2 (WS): K2, slmx, work across row 2 of set-up chart (left), slmy, p1, slmy, work across row 2 of set-up chart (right), slmx, k2.
Markers set positions as follows: x-markers separate edge sts (always knitted in garter st) and y-markers separate central spine st (knitted and purled on alternate RS and WS rows).
Changing shades where indicated, continue working from set-up chart as est, until row 20 is complete. *47 sts*

3

NECKERCHIEF BODY (MINKE CHART)

Row 1 (RS): With E, k2 (edge sts), slmx, work across row 1 of Minke chart (right), slmy, k1 (spine st), slmy, work across row 1 of Minke chart (left), slmx, k2 (edge sts).
Row 2 (WS): K2, slmx, work across row 2 of Minke chart (left), slmy, p1, slmy, work across row 2 of Minke chart (right), slmx, k2.
Last 2 rows set pattern motifs, edge sts (garter st) and spine st (stockinette st). Changing shades where indicated, continue to work from Minke chart as est, until row 10 is complete. *4 sts inc on every RS row; 67 sts*

(You may now wish to add stitch markers between each pattern repeat to assist with keeping your place, noting that markers should be removed and replaced for each cdd.)

Row 11 (RS): With shade A, k2, slmx, work across row 1 of Minke chart (right), repeating marked section twice, slmy, k1, slmy, work across row 1 of Minke chart (left), repeating marked section twice, slmx, k2.

Row 12 (WS): K2, slmx, work across row 2 of Minke chart (left), repeating marked section twice, slmy, p1, slmy, work across row 2 of Minke chart (right), repeating marked section twice, slmx, k2.
Changing shades where indicated, work chart rows 13-20. *20 sts inc; 87 sts*

Work Minke chart rows 21-30, adding a third repeat of the marked section. *20 sts inc; 107 sts*
Work Minke chart rows 1-30 once more. *60 sts inc; 167 sts*

4

EDGING

With A, knit 4 rows.
Bind off loosely, using your preferred stretchy bind off, or with a needle 2 sizes above gauge size.

5

FINISHING

Weave in all ends to the back of the work, but do not trim. Soak neckerchief in tepid water for 20 minutes. Gently squeeze out excess water, and press between towels. Lie neckerchief flat and pin out as follows: Using wires and pins, or just pins, secure the top wingspan edge against a straight edge such as a metre ruler, stretching it firmly to open up the pattern. Ensure that both halves of the wingspan edge are the same measurement. Stretch and place a pin (or two) through the bottom tip of the neckerchief. If you are using wires, it may be helpful to thread a wire down the yarnover holes along the spine of the neckerchief, ensuring that it is perpendicular to the wingspan edge. Then pin out each of the repeats along the neckerchief edging, ensuring that they are evenly spaced. Once the neckerchief is fully pinned out, leave it to completely dry. Unpin, and trim the ends.

With thanks to this pattern's test knitter, Lesley.

Enjoy your Mini Minke!

signals & noise

A nautical watch hat.

YARN

Kate Davies Designs Schiehallion (100% British Wool; 110m / 120yds per 50g skein)
Rhubarb or Crowdie: 2 x 50g skeins

NEEDLES AND NOTIONS

Below gauge-size circular needle (40cm / 16in) for rib
Gauge-size circular needle (40cm / 16in) for hat body
Gauge-size needle(s) of your preferred type for working crown shaping
Stitch marker
Tapestry needle

GAUGE

25 sts and 34 rounds to 10cm / 4in over pattern using gauge-size needles
Use 3.5mm needle as a starting point for swatching.

SIZES

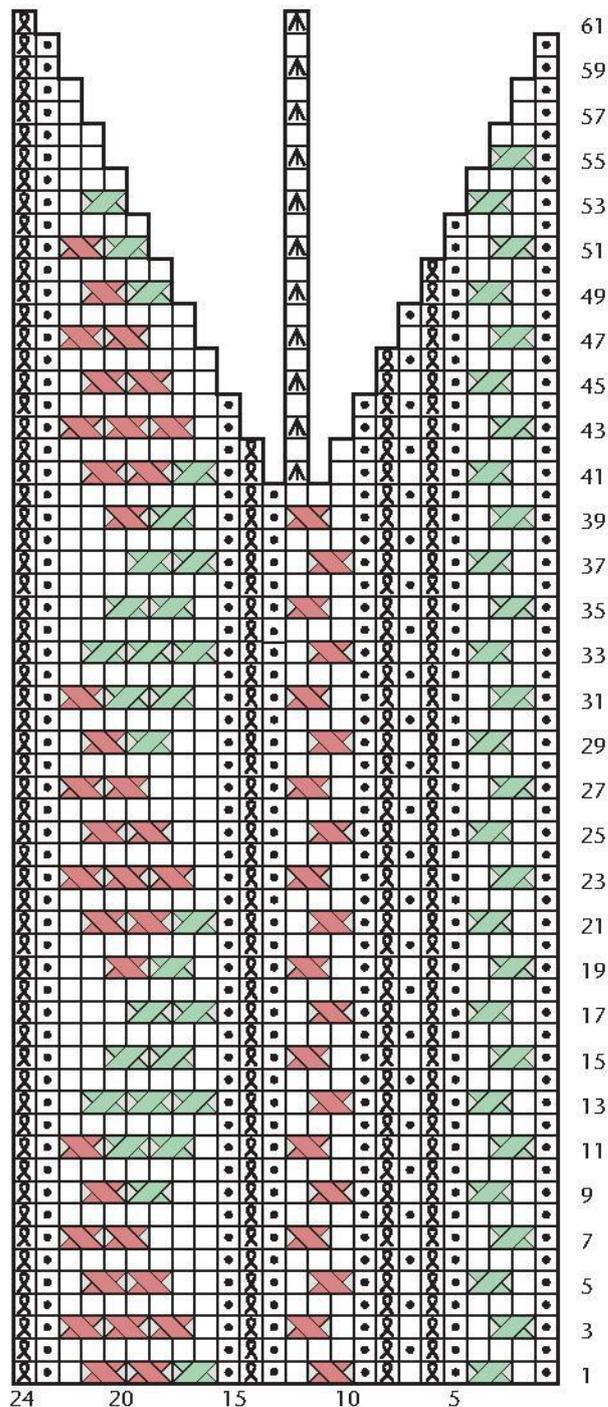One size to fit head with 51-56cm / 20-22in circumference
Be sure to check your gauge, and block finished hat appropriately.

SPECIAL TECHNIQUES

Right Twist (RT); Left Twist (LT) see p. 111

CHART

KEY

□	k	RT	RT
⊡	p	LT	LT
⯅	k1tbl	⋀	cdd

INSTRUCTIONS

1
CAST ON, WORK BRIM

With below gauge-size needle, cast on 120 sts, pm, and join for working in the round.
Next round: (P1, k1tbl) around.
Repeat last round 7 more times.

2
WORK HAT BODY

Next round (chart round 1): Change to gauge-size needle and, reading chart from right to left, and repeating chart 5 times across each round, work chart rounds 1-40.

3
WORK CROWN

Next round (chart round 41): Working decreases where indicated, and changing to gauge-size needle(s) of your preferred type for working small circumferences as crown size reduces, work chart rounds 41-61. *110 sts dec; 10 sts rem*
Next round: K2tog around. *5 sts dec; 5 sts rem*
Break yarn, draw up through remaining 5 sts, draw down through centre and fasten off to WS of crown.

4
FINISHING

Weave in all ends to the back of the work. Soak hat in warm water for 20-30 minutes, to allow the stitches to relax and bloom. Rinse and remove excess water. Shape hat over hat blocker, or inflated balloon, or stuffing, paying close attention to ribbing. Leave to fully dry.

With thanks to this pattern's test knitter, Beverley.

Enjoy your Signals and Noise!

the doirlinn

Like their namesake continually shifting between two elements of land and water, these nifty mitts swiftly transform into cosy flip top mittens to keep your fingers warm.

YARN
Kate Davies Designs Milarrochy Tweed (70% Wool; 30% Mohair; 100m / 109yds per 25g ball)

A Lochan: 2 x 25g balls
Plus 1 ball of each of the following shades:
B Cowslip
C Cranachan
D Garth
E Hirst

NEEDLES AND NOTIONS
Gauge-size needle(s) of your preferred type for working small circumferences
Below gauge-size needle(s) of your preferred type for working small circumferences
Gauge-size dpn
Waste yarn (for holding stitches)
Stitch markers
Tapestry needle
2 small buttons
Short length of worsted spun sport or DK weight yarn in preferred shade (for button loop)

GAUGE
34 stitches and 38 rounds to 10cm / 4in over pattern on gauge-size needle(s)
Use 2.75mm needle(s) as a starting point for swatching.

SIZES
Small (Medium) to fit adult hand with 16.5-18cm / 6½-7in (19-21.5cm / 7½-8½in) circumference
Shown in the small size.

SPECIAL TECHNIQUES
Three-needle bind off see p. 111

2 stitch i-cord bind off
Described in step 9 of instructions.

PATTERN NOTES
These flip top mitts (or mittens) begin with a twisted rib cuff. The hand is worked from a colourwork chart, with stitches inserted for an afterthought thumb. Stitches are increased and put on hold for the flip top; the top of the mitt is completed with a few rounds of rib, then the flip top is completed from a separate chart. The thumb is picked up and finished with a few rounds of stockinette, a button is stitched neatly into place, and i-cord lends a neat finish to the flip top opening. A simple yarn loop secures the button. Charts are read from right to left throughout.

CHARTS

FLIP TOP, SMALL SIZE

FLIP TOP, MEDIUM SIZE

HAND
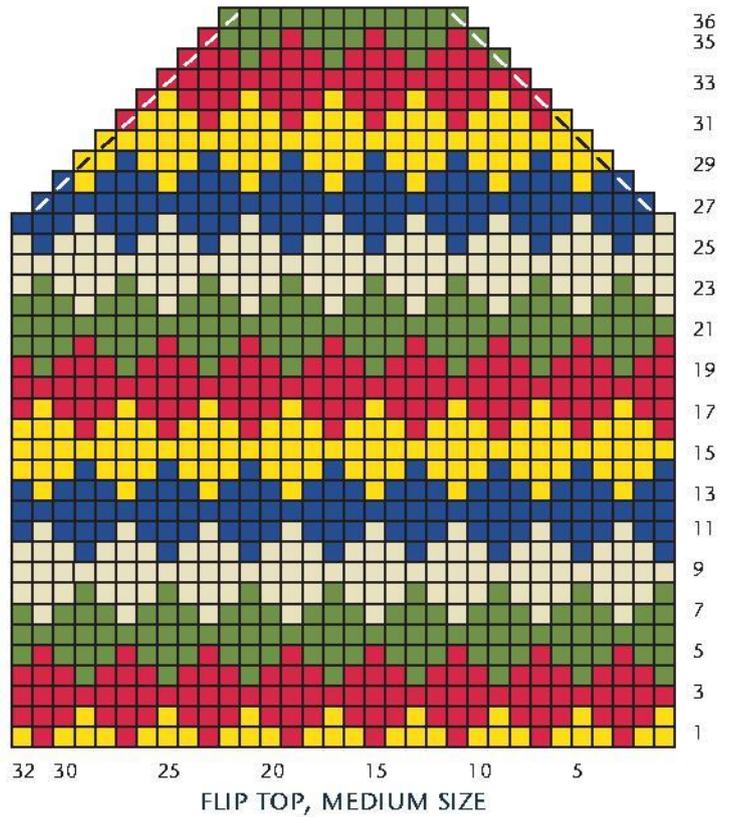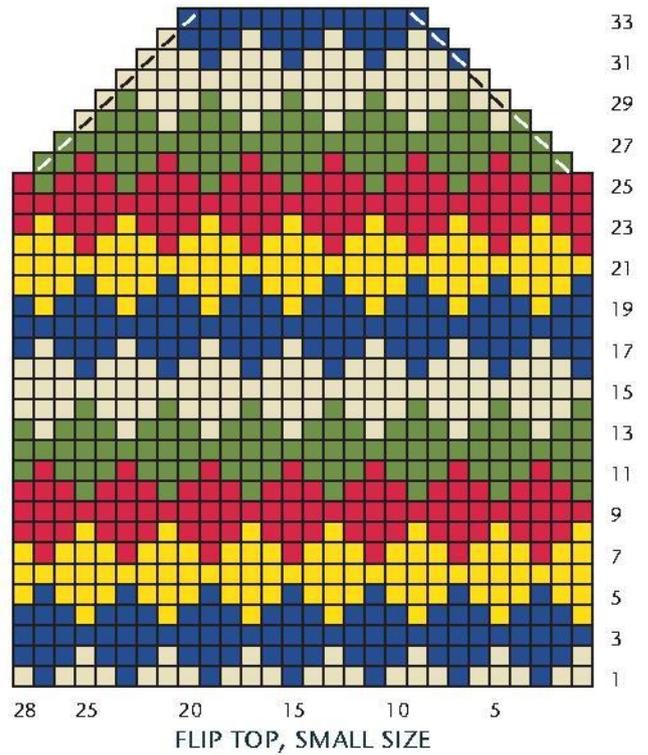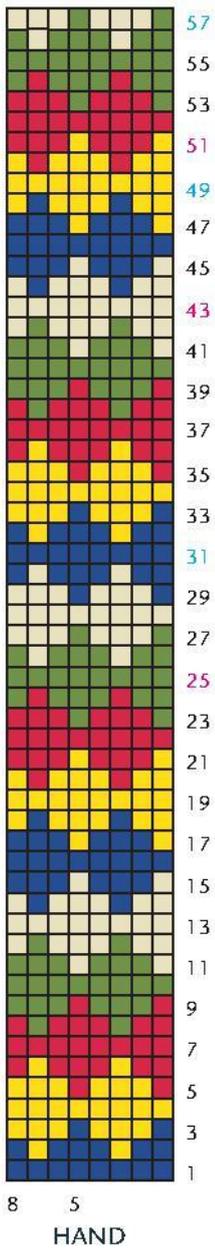
KEY

- ■ A Lochan: k
- ■ B Cowslip: k
- ■ C Cranachan: k
- ■ D Garth: k
- □ E Hirst: k

25 see instructions: small size

49 see instructions: medium size

▨ k2tog in shade indicated

▨ ssk in shade indicated

INSTRUCTIONS

1

CAST ON, WORK CUFF

With shade A and below gauge-size needle(s) cast on 48 (56) sts, pm, and join for working in the round.
Round 1: (K1tbl, p1) around.
Repeat this round 19 more times.
Next round: Change to gauge size needle(s) and with A, increase sts for your size as foll:
Small size: K3, m1, (k6, m1) 7 times, k3. *8 sts inc; 56 sts*
Medium size: K4, m1, (k7, m1) 7 times, k3. *8 sts inc; 64 sts*

2

WORK HAND FROM CHART

Changing shades as indicated, and repeating chart 7 (8) times across each round, work hand chart rounds 1-24 (1-30).

3

PLACE AFTERTHOUGHT THUMB

Right hand
Round 25 (31): K1 then, with waste yarn, k9 (10) sts, return these 9 (10) sts to lh needle then, with working yarn, k to end of round.

Left hand
Round 25 (31): K18 (21) sts then, with waste yarn, k9 (10) sts, return these 9 (10) sts to lh needle then, with working yarn, k to end of round.

4

COMPLETE HAND

Work rounds 26-42 (32-48) from chart as est.

5

INSERT FLIP TOP

Round 43 (49): With shade E (B), k28 (32), then kfb into next 28 (32) sts. *28 (32) sts inc; 84 (96) sts*
Moving sts around needle without knitting, slip each alternate st from back of hand to waste yarn.
28 (32) flip top sts set aside; 56 (64) hand sts rem

6

FINISH MITT TOP

Complete chart rounds 44 to 51 (50-57) as est.
Change to below gauge-size needle(s) and with C (D), knit 1 round.

Next round: Decrease sts as foll:
Small size: K3, (k2tog, k5) 7 times, k2tog, k2. *8 sts dec; 48 sts rem*
Medium size: K3, (k2tog, k6) 7 times, k2tog, k3. *8 sts dec; 56 sts rem*
Work in 1x1 twisted rib (as est for cuff) for 10 rounds.
Bind off 48 (56) sts.

7

WORK FLIP TOP

With gauge-size needles and E (B), cast on 28 (32) sts; slip 28 (32) held sts from waste yarn to lh needle and work 56 (64) sts from flip top chart round 1, repeating chart twice across each round.
Decreasing sts as indicated, work flip top chart rounds 2-33 (35). Break yarn, leaving a long tail of A (D), and turn mitts inside out.
From the WS, using yarn tail, work three-needle bind off across 12 (12) sts, and weave in end neatly to back of work.

8

WORK THUMB

With gauge-size dpn and D (A), pu (without knitting) right legs of the 9 (10) sts under row of waste yarn, turn mitt 180 degrees and pu 9 (10) sts above the waste yarn in the same way. *18 (20) sts*
Next round: *K9 (10), puk1 st in gap between needles; repeat from * once. *2 sts inc; 20 (22) sts*
K12 rounds. Bind of 20 (22) sts.

9

I-CORD, BUTTONS, BUTTON LOOP

With below gauge-size needle(s) and E (B), puk28 (32) sts in first row of flip top opening.
Purl 1 row, then bind off in i-cord as foll: *K1, k2togtbl, return 2 sts from rh to lh needle; repeat from * to end.
Position button in preferred place on back of hand and stitch neatly into place.
Thread tapestry needle with short length of sportweight / DK yarn in your preferred shade. From the WS, pass needle up through mitten top to RS, then pass down from the RS to the WS, creating loop of appropriate length to secure button. Fasten off and secure yarn ends neatly to WS.

10

MAKE ANOTHER

Make another mitt to complete the pair.

11 FINISHING

Weave in all ends to the back of the work, using yarn ends to carefully close any remaining gaps at the base of thumb. Soak mitts in cool water for 20 minutes to allow stitches to relax and bloom. Press dry between towels. Shape over glove blockers (if you have them) or use pins to position thumb and flip top. Dry flat, and leave to fully dry.

With thanks to this pattern's test knitter, Beate.

Enjoy your Doirlinn flip tops!

k i l b r a n n a n   s o u n d

A classic, comfortable maritime gansey, for wearers of any gender, named for the beautiful strait between Kintyre and the Isle of Arran.

YARN

Kate Davies Designs Schiehallion (100% British Wool; 110m/120yds per 50g skein)
Crowdie: 9 (10, 11, 12, 13, 13, 14) x 50g skeins
OR
Kate Davies Designs Ooskit (100% British Wool; 220m/240 yds per 100g skein)
Horkel: 5 (5, 6, 6, 7, 7, 7) x 100g skeins

Check sizing table for garment dimensions. Two lengths are given for sleeves and body (standard and longer). Yarn quantities given will accommodate longer lengths specified. If you wish to add extra length to body or sleeves, you may need an extra skein of yarn.

NEEDLES AND NOTIONS

Gauge-size and below gauge-size circular needles of appropriate lengths for working body*
Gauge-size and below gauge-size needle(s) of your preferred type for working small circumferences*
Above gauge-size needle for joining neckband
Stitch markers of two types, x and y
Cable needle (if preferred)
Waste yarn for holding stitches
Tapestry needle

*The below gauge-size needle (used for working ribbing in this pattern) should be 3 sizes below gauge-size. That is, if a 5.5mm needle is used to achieve gauge over the cable pattern, a 4mm needle should be used for the ribbing.

SIZING TABLE

1st	2nd	3rd	4th	5th	6th	7th	
CHEST / WAIST CIRCUMFERENCE							
92	103.5	111	122	129.5	140.5	148	cm
36¼	40¾	43¾	48	51	55¼	58¼	in
STANDARD BODY LENGTH TO UNDERARM							
32	33	34.5	35.5	37	38	38	cm
12½	13	13½	14	14½	15	15	in
LONG BODY LENGTH TO UNDERARM							
38	40.5	43	43	43	44.5	44.5	cm
15	16	17	17	17	17½	17½	in
STANDARD SLEEVE LENGTH							
43	43	44.5	45.5	45.5	48.5	48.5	cm
17	17	17.5	18	18	19	19	in
LONG SLEEVE LENGTH							
45.5	47	48.5	49.5	51	52	53.5	cm
18	18½	19	19½	20	20½	21	in
UPPER ARM CIRCUMFERENCE							
35	37	37	40	40.5	42.5	43	cm
13¾	14½	14½	15¾	16	16¾	17	in
YOKE DEPTH							
21	22	24	25.5	26	26.5	27.5	cm
8¼	8¾	9½	10	10¼	10½	10¾	in

GAUGE

22 sts and 29 rounds to 10cm / 4in over cable pattern in the round using gauge-size needle. Use 5.5 mm needle as a starting point for swatching.

SIZES

Finished chest circumference: 92 (103.5, 111, 122, 129.5, 140.5, 148) cm / 36¼ (40¾, 43¾, 48, 51, 55¼, 58¼) in

Select the size above your actual measurement with the amount of ease required. Shown in the first size, with body and sleeves of standard length, and the third size, with body and sleeves of longer length.

SPECIAL TECHNIQUES

Three needle bind off see p. 111

Cables

RC: Sl2 sts to cable needle and hold at back; k2, k2 from cable needle.
LC: Sl2 sts to cable needle and hold at front; k2, k2 from cable needle.

"Keeping pattern correct"

This allover cable chart is a very simple repeat of 8 stitches, featuring 2 cable twists, with 4 stitches involved in each cable. When shaping the sleeves, you might find it useful to place (and replace) a pair of markers, setting the position of the increased stitches on either side of the start of round marker. You can work a cable twist whenever a half repeat of 4 stitches is reached adjacent to the start of round marker, and simply remove (and replace) your markers when 8 stitches are reached and the repeat begins again.

You'll need to finish working the body and each sleeve on the *same* or *equivalent** chart round, and when working the raglan shaping, be sure to keep the chart pattern over each section of the yoke separately correct (i.e., four sections for back, front, and each sleeve, separated by markers). If you exclude the 2 stitches adjacent to each marker from the cable twists, you'll be able to retain neat directional decrease lines (and avoid your cables becoming entangled with the raglan shaping).
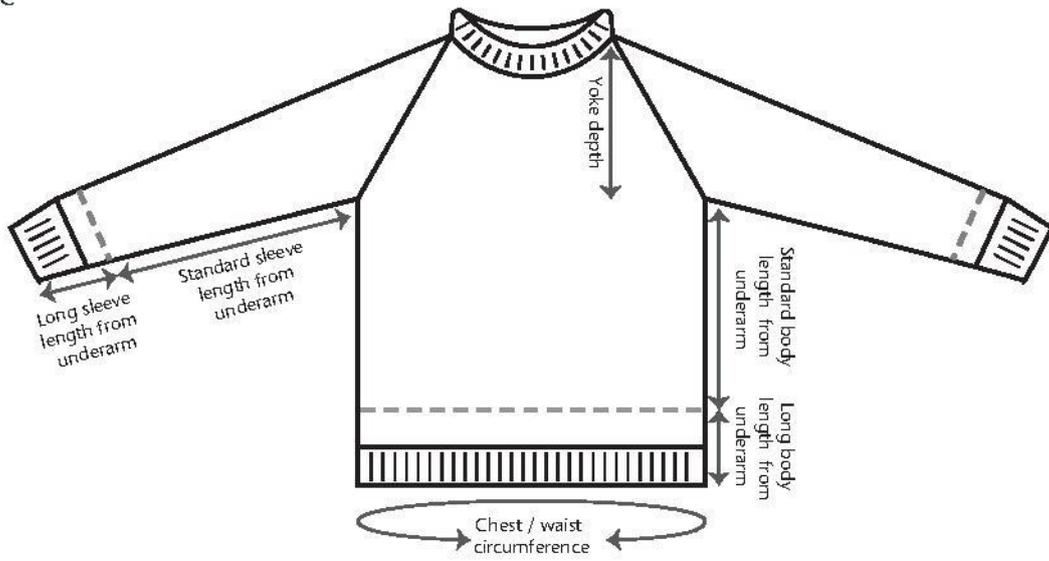
*The "same" round is the "same" numerical chart round; "equivalent" rounds are those that match in terms of their distance or proximity to each cable twist, that is: chart rounds 1 and 7; 2 and 8; 3 and 9; 4 and 10; 5 and 11; 6 and 12.
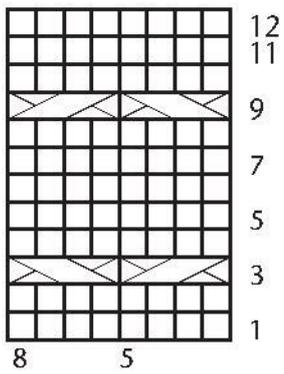
PATTERN NOTES

Chart is read from right to left on RS rows / rounds, and left to right on WS rows.

SCHEMATIC

Yoke depth

Standard sleeve length from underarm

Long sleeve length from underarm

Standard body length from underarm

Long body length from underarm

Chest / waist circumference

CHART

12
11
9
7
5
3
1

8   5

KEY

☐ k on RS, p on WS

RC

LC

INSTRUCTIONS

1 CAST ON, WORK RIB

With below gauge-size needle, cast on 200 (220, 240, 260, 280, 300, 320) sts, pm, and join for working in the round, placing a second marker after 100 (110, 120, 130, 140, 150, 160) sts.
Next round: (K2, p2) around (2 x 2 rib).
Repeat this round until hem from cast-on edge measures 7.5cm / 3in.
Sizes 2, 4 and 6 only:
Next round: *K1, m1, k to 1 st from next marker, m1, k1, slm; repeat from * once. *4 sts inc; _ (224, _, 264, _, 304, _) sts*

2 WORK BODY FROM CHART

Change to gauge-size needle and, reading chart from right to left, and repeating 25 (28, 30, 33, 35, 38, 40) times across each round, work until piece from cast-on edge measures 32 (33, 34.5, 35.5, 37, 38, 38) cm / 12½ (13, 13½, 14, 14½, 15, 15) in (standard) or 38 (40.5, 43, 43, 43, 44.5, 44.5) cm / 15 (16, 17, 17, 17, 17½, 17½) in (longer) or *desired length to underarm,* ensuring to end on an **even round,** and keeping a note of the chart round on which you ended.

3 SET UNDERARM STS ASIDE, SET BODY ASIDE

Moving sts around needle without knitting, sl6 (7, 6, 7, 8, 9, 9) sts *each* side of *each* marker to waste yarn. *12 (14, 12, 14, 16, 18, 18) sts set aside at each underarm; 24 (28, 24, 28, 32, 36, 36) sts set aside in total and 176 (196, 216, 236, 248, 268, 284) body sts rem*

4 WORK SLEEVES

With below gauge-size needle of your preferred type for working small circumferences, cast on 44 (44, 44, 48, 48, 52, 52) sts, pm, and join for working in the round.
Next round: (K2, p2) around (2 x 2 rib).
Repeat this round until cuff from cast-on edge measures 7.5cm / 3in.
Change to gauge-size needle and knit 4 rounds.

Reading chart from right to left, shape sleeve as foll:
Step A: K1, m1, work from chart to 1 st from end of round, m1, k1. *2 sts inc*
Step B: Work 4 rounds in pattern, establishing chart position after first increase round as foll:

First, second and third sizes: k3, work 5 chart repeats, k3
Fourth and fifth sizes: k1, work 6 chart repeats, k1
Sixth and seventh sizes: k3, work 6 chart repeats, k3

All sizes:
Incorporating increases into pattern, and keeping pattern correct (after reading note in special techniques), repeat steps A and B 15 (17, 17, 18, 19, 19, 20) more times. *30 (34, 34, 36, 38, 38, 40) sts inc; 76 (80, 80, 86, 88, 92, 94) sts*
Work further rounds (as necessary) until sleeve from cast-on edge measures 43 (43, 44.5, 45.5, 45.5, 48.5, 48.5) cm / 17 (17, 17½, 18, 18, 19, 19) in (standard) or 45.5 (47, 48.5, 49.5, 51, 52, 53.5) cm / 18 (18½, 19, 19½, 20, 20½, 21) in (longer) or *desired length to underarm,* **ending on same (or equivalent) chart round as body.**
Moving sts around needle without knitting, sl6 (7, 6, 7, 8, 9, 9) sts each side of marker to waste yarn. *12 (14, 12, 14, 16, 18, 18) sts set aside; 64 (66, 68, 72, 72, 74, 76) sts rem*
Set aside. Make a second sleeve to match.

5 JOIN BODY AND SLEEVES INTO YOKE

With long circular gauge-size needle; keeping pattern over front, back and sleeves *separately* correct (see special techniques); and beginning on the chart round(s) subsequent to the one on which you ended, join body and sleeves into yoke as foll:
K88 (98, 108, 118, 124, 134, 142) back sts, pm, k64 (66, 68, 72, 72, 74, 76) sleeve sts, pm, k88 (98, 108, 118, 124, 134, 142) front sts, pm, k64 (66, 68, 72, 72, 74, 76) sleeve sts, pm for start of round. *304 (328, 352, 380, 392, 416, 436) sts*

6 SHAPE RAGLANS

First, second, third sizes only:
Step C: *K1, k2tog, work from chart to 3 sts from marker, ssk, k1; repeat from * once, slm, k across front to marker, slm, k1, k2tog, work from chart to 3 sts from marker, ssk, k1. *6 sts dec*
Step D: Work next round in pattern as est.
Repeat steps C and D 5 (3, 0, _, _, _, _) more times. *30 (18, 0, _, _, _, _) sts dec; 268 (304, 346, _, _, _, _) sts rem*
All sizes:
Keeping pattern correct throughout as est, and shifting to gauge-size needle of appropriate

shorter length as yoke circumference reduces, all sizes continue to shape raglans as foll:

Step E: *K1, k2tog, work from chart to 3 sts from marker, ssk, k1, slm; repeat from * 3 times. *8 sts dec*

Step F: Work next round in pattern as est. Repeat steps E and F 17 (21, 25, 27, 28, 29, 29) more times. *136 (168, 200, 216, 224, 232, 232) sts dec; 124 (128, 138, 156, 160, 176, 196) sts rem*

7 SET FRONT NECK STS ASIDE

On next round, set aside front neck sts as foll: Work across back from chart, slm, work across sleeve, slm, work across 42 (44, 45, 49, 53, 57, 61) front sts; slip last 32 (34, 34, 36, 40, 40, 40) sts just worked to waste yarn; work across 10 (10, 11, 13, 13, 17, 21) front sts, slm, work across sleeve to end. Break yarn.

8 SHAPE RAGLANS AND CREW NECK

You'll now complete the raglan and front neck shaping, working *back and forth*.

Rejoining yarn to front RS of neck sts, beginning on the chart round subsequent to the one on which you ended, and keeping pattern correct throughout as est, shape front neck and raglans together as foll:

Step G: Ssk, work in pattern to to 3 sts from marker, *ssk, k1, slm, k1, k2tog, work in pattern to 3 sts from marker; repeat from * 3 times, work in pattern to 2 sts from end, k2tog. *10 sts dec*

Step H: Work next row in pattern as est.

Repeat steps G and H 3 (3, 3, 3, 3, 3) more times. *30 sts dec; 52 (54, 64, 80, 80, 96, 116) sts rem*

Note: first and second sizes should work the final set of front decreases directly adjacent to marker, consuming the raglan stitch.

First and second sizes only, move to step 9. Third, fourth, fifth, sixth and seventh sizes only:
Complete raglan shaping as foll:
Step J: Work in pattern to 3 sts from marker, *k1, k2tog, work from chart to 3 sts from marker, ssk, k1, slm; repeat from * 3 times, work to end. *8 sts dec*

Step K: Work next row in pattern as est.
Repeat steps J and K _ (_, 0, 1, 1, 1, 2) more time(s). _ (_, 0, 8, 8, 8, 16) sts dec; _ (_, 56, 64, 64, 80, 92) sts rem*

Note: sixth, seventh and eighth sizes should work the final set of sleeve decreases directly adjacent to marker, consuming final raglan stitch.

9 SET UP NECK BAND

Break yarn. Slip 32 (34, 34, 36, 40, 40, 40) held front sts from waste yarn to spare needle, then, removing raglan markers when you encounter them, sl sts around needle *without knitting* to reach point at right back shoulder, placing marker for new start of round. *84 (88, 90, 100, 104, 120, 132) sts*

Rejoining yarn from the RS, with below gauge-size needle of appropriate length, k across back and sleeve to front opening then puk10 (8, 8, 8, 8, 8, 8) sts down left front neck; k across front sts; puk10 (8, 8, 8, 8, 8, 8) up right front neck; k to end. *104 (104, 106, 116, 120, 136, 148) sts*

First and second sizes only, move to step 10. Third, fourth, fifth, sixth and seventh sizes only:
Work final decrease round for your size as foll:
Third size: K2tog, k51, k2tog, k to end. *2 sts dec; 104 sts rem*
Fourth size: K5, k2tog, (k13, k2tog) 7 times, k4. *8 sts dec; 108 sts rem*
Fifth size: K4, k2tog, (k8, k2tog) 11 times, k4. *12 sts dec; 108 sts rem*
Sixth size: [K3, k2tog, (k4, k2tog) twice] 8 times. *24 sts dec; 112 sts rem*
Seventh size: [K3, k2tog, (k2, k2tog) 8 times] 4 times. *36 sts dec; 112 sts rem*

10 WORK NECK BAND

Next round: (K2, p2) around.
Repeat this round 19 (19, 19, 23, 23, 23, 23) times. *20 (20, 20, 24, 24, 24, 24) rib rounds worked*
Keep these sts live on needle.

11 JOIN NECK BAND TO INSIDE OF WORK

With spare below gauge-size needle, working from the WS, and beginning at start of round point (at right back shoulder), pu (without knitting) 104 (104, 104, 108, 108, 112, 112) sts in the purl bumps of the row before the rib begins (i.e., lift up loops onto needle without knitting along interior of neck band). Now fold neck band to inside of work, place live held sts

and picked up sts parallel to one another and, with a spare below gauge-size needle, work three-needle bind off across all sts.

12 FINISHING

Graft together 2 sets of stitches at underarms. Weave in all ends to the back of the work. Soak pullover in cool water for 20-30 minutes to allow the sts to relax and bloom. Press dry between towels. Pin out flat to dimensions given in sizing table, paying close attention to the neckline. Dry flat and allow to fully dry.

With thanks to this pattern's test knitter, Melanie.

Enjoy your Kilbrannan Sound!

m a c k i n n o n

A colourful hat, named for Archibald MacKinnon, the resourceful artist who created Davaar's painted cave.

YARN

Kate Davies Designs Milarrochy Tweed (70% wool, 30% mohair; 100m / 109yds per 25g ball). 1 ball of each of the following shades:

A Lochan
B Cowslip
C Cranachan
D Garth
E Hirst

NEEDLES AND NOTIONS

40cm / 16in below gauge-size circular needle
40cm / 16in gauge-size circular needle
Gauge-size needle(s) of your preferred type for working small circumferences
Stitch marker
Tapestry needle

GAUGE

30 sts and 34 rounds to 10cm / 4in over colourwork on gauge-size needle. Use 3mm needle(s) as a starting point for swatching.

SIZES

This hat comes in two sizes, small and medium, with the small size working 6 chart repeats, and the medium size 7.
If you would prefer a slouchier fit, go up a needle size and work at a gauge of 28 sts and 32 rounds to 10cm / 4in.
To fit head circumference: 51-54.5 (56-58.5) cm / 20-21½ (22-23) in

PATTERN NOTES

This hat is worked from the bottom up, beginning with a few rounds of twisted rib. The body and crown of the hat are knitted following a colourwork chart which is read from right to left throughout.

CHART

KEY
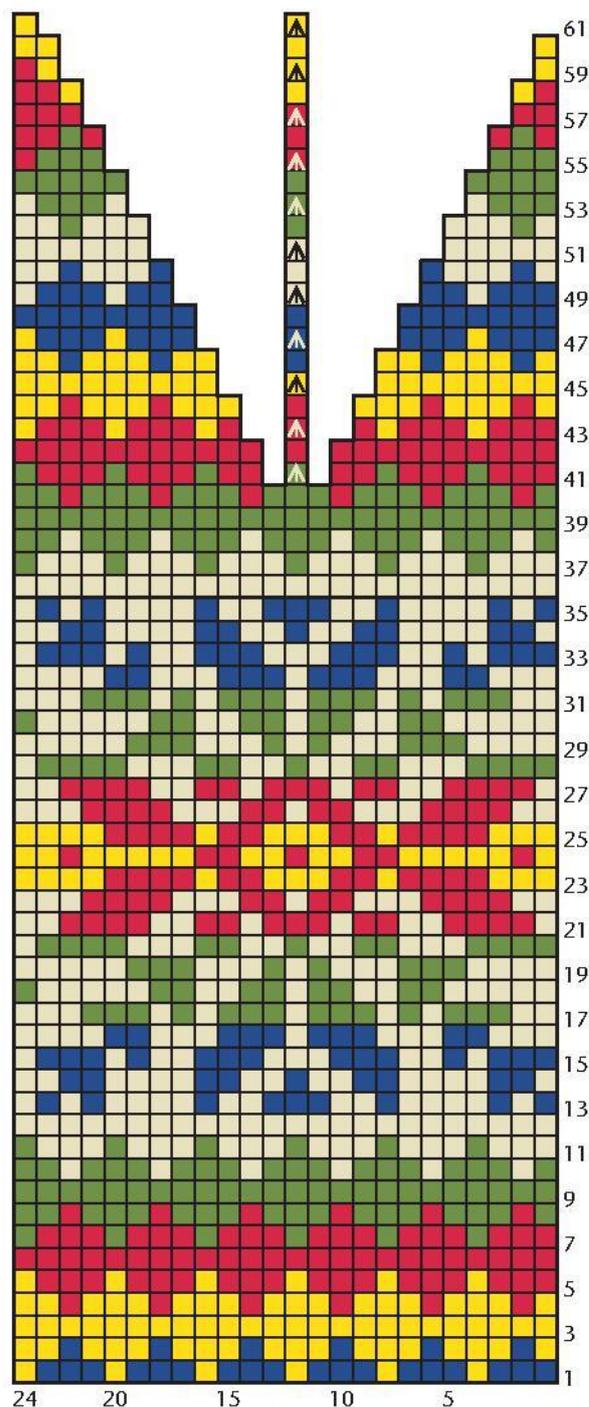
■	A Lochan: k	■	D Garth: k
■	B Cowslip: k	■	E Hirst: k
■	C Cranachan:k	⚠	cdd in shade indicated

INSTRUCTIONS

1 CAST ON, WORK BRIM

With shade A and below gauge-size needle, cast on 120 (128) sts, pm, and join for working in the round.
Next round: (P1, k1tbl) around.
This round sets twisted rib. Repeat this round 6 times.

2 WORK HAT BODY FROM CHART

Change to gauge-size needle.
Small size only
Next round: With A, (m1, k5) 24 times. *24 sts inc; 144 sts*
Medium size only
Next round: With A, [k4, m1, (k3, m1) 4 times] 8 times. *40 sts inc; 168 sts*

All sizes
Changing shades and working decreases where indicated, repeating chart 6 (7) times across each round, and changing to gauge-size needle(s) of your preferred type for working small circumferences as crown reduces in size, work chart rounds 1 to 61. *132 (154) sts dec; 12 (14) sts rem*
**Next round:** With A, k2tog around. *6 (7) sts dec; 6 (7) sts rem*
Break yarn, draw up through remaining 6 (7) sts, and fasten off securely to inside of crown.

3 FINISHING

Weave in all ends to the back of the work. Soak hat in cool water for 20-30 minutes to allow stitches to relax, then remove water by pressing between dry towels. Block hat to dimensions given over hat block, or foam head, or using plastic bags to shape, taking care not to stretch rib out of shape – a length of sock yarn may be threaded and tightened around brim and drawn together during the blocking process to prevent rib from over-stretching.

Enjoy your Mackinnon!
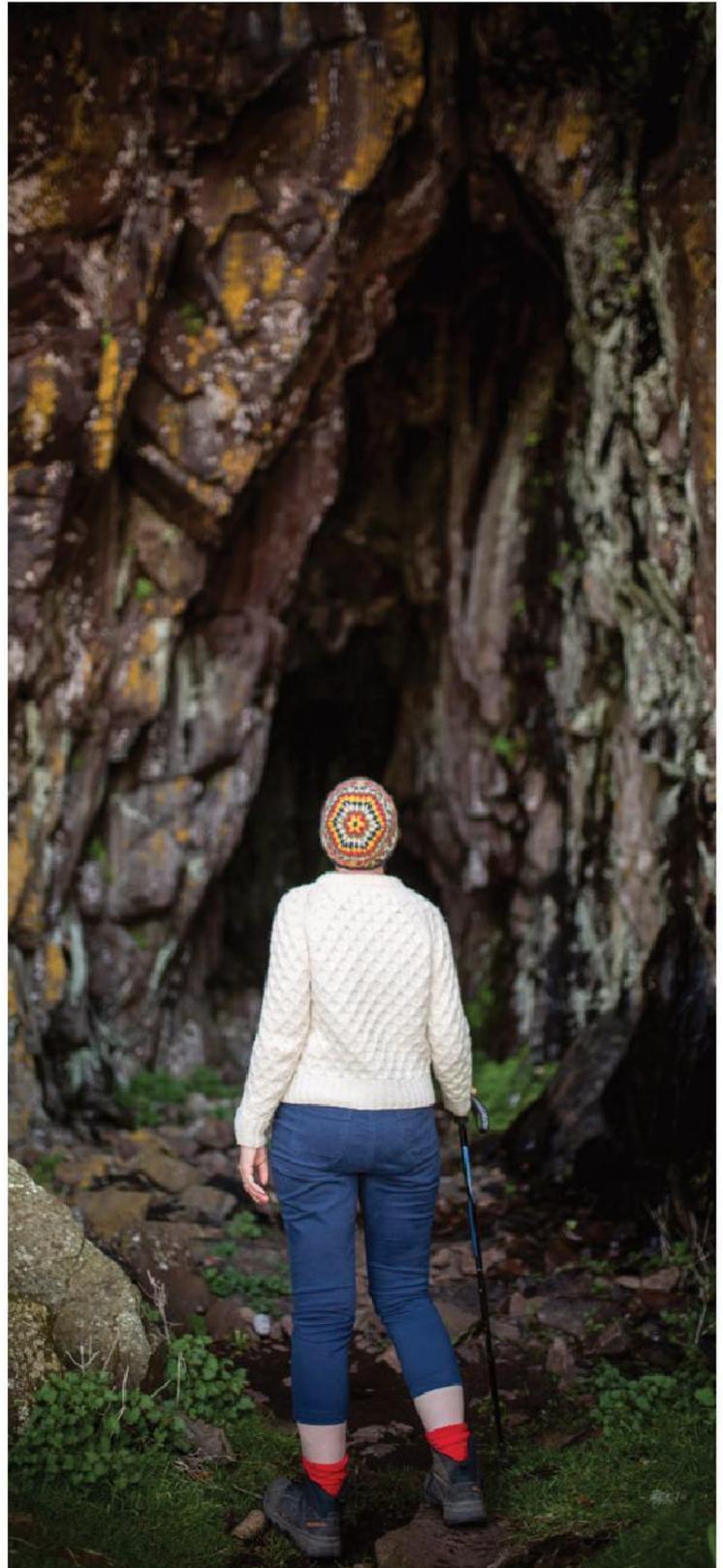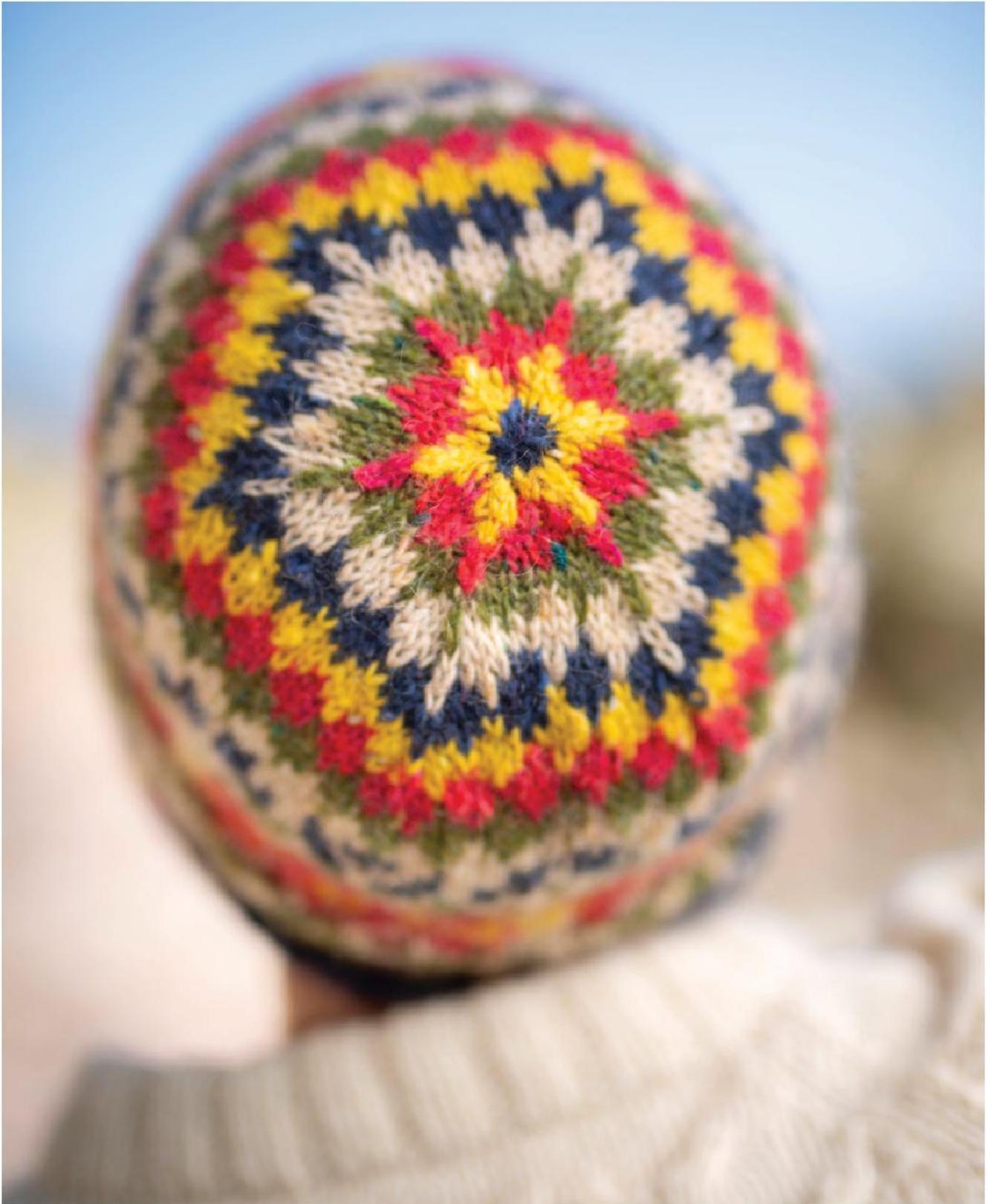
l i g h t   k e e p e r

Keep warm on chilly nights with a well-dressed hot water bottle!

YARN
Kate Davies Designs Schiehallion (100% British Wool; 110m / 120yds per 50g skein)
Crowdie: 2 x 50g skeins

NEEDLES AND NOTIONS
Two gauge-size needle(s) (for cast on)
Gauge-size needle(s) of appropriate length for working Light Keeper (if different)
Two below gauge-size needles (for working opening)
Below gauge-sized dpn for working i-cord bind off
Stitch markers
Lockable stitch marker or safety pin
Tapestry needle
Smooth waste yarn / sock yarn (for holding sts)
Button (approx. 1.5cm / ½in diameter)

GAUGE
25 sts and 35 rounds to 10cm / 4in over twisted stitch pattern in the round using gauge-size needle(s). Use 3.5mm needle as a starting point for swatching.

SIZE
To fit standard size (2 litre) hot water bottle.

SPECIAL TECHNIQUES
Right Twist (RT); Left Twist (LT); Make 1, left and right (m1l / m1r) see p. 111
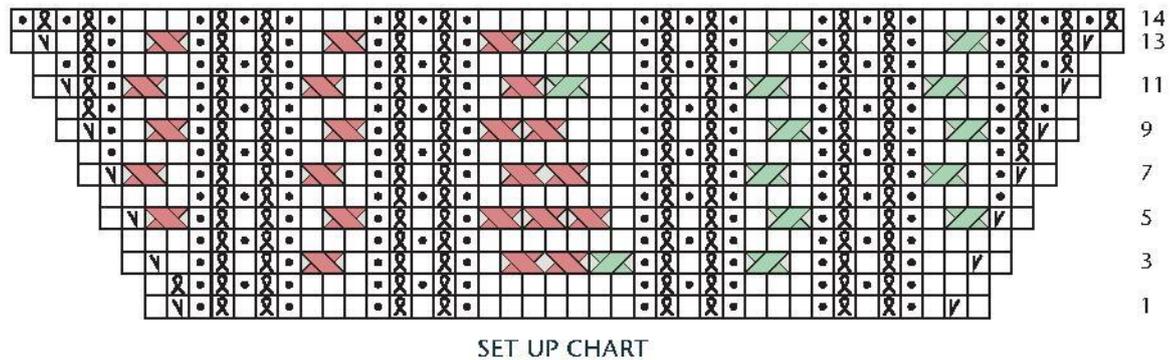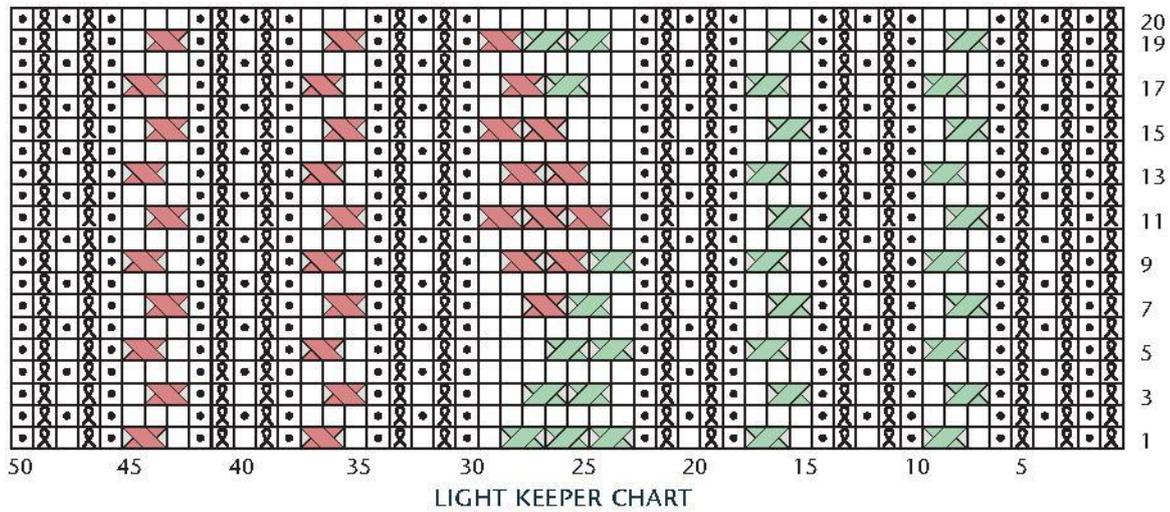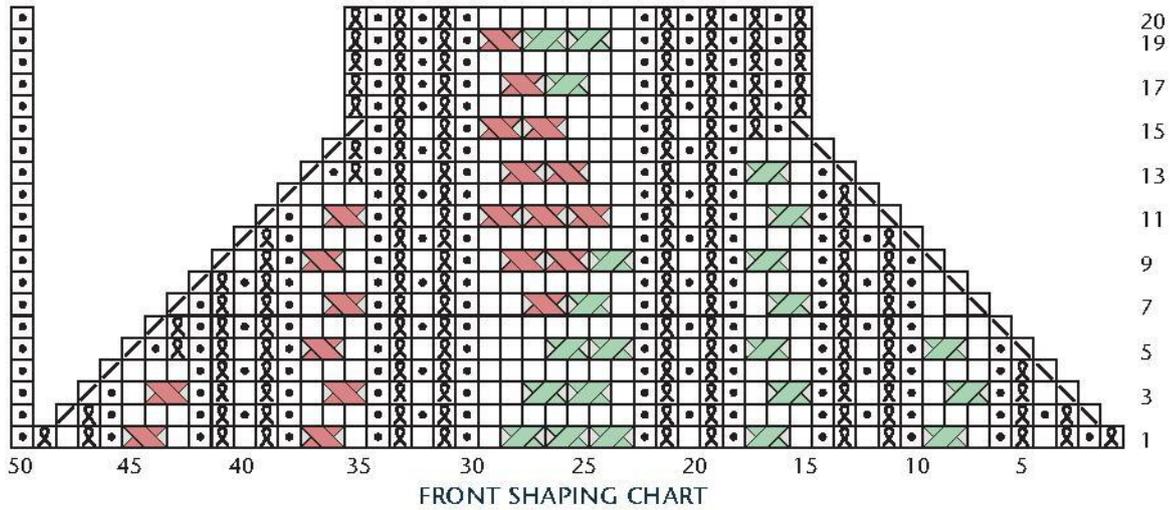
Tubular bind off
Cheryl Brunette's 1x1rib tubular bind-off is excellent - follow the video tutorial at the following link:
https://www.cherylbrunette.com/2017/05/elegant-ends-the-tubular-cast-on-and-bind-off/
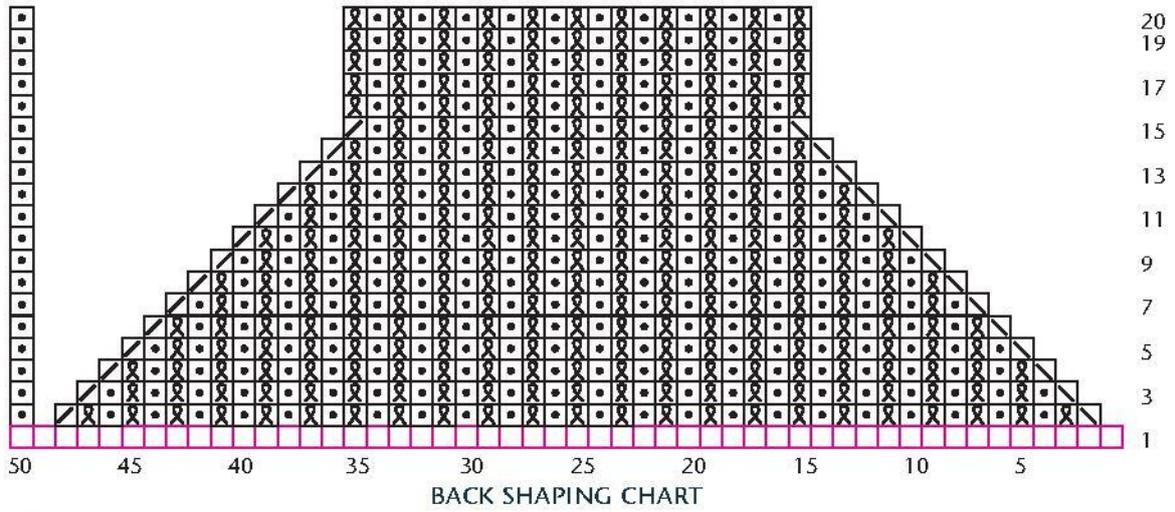
PATTERN NOTES
This hot water bottle cover, worked bottom-up, begins with a winding cast on. After a few rounds of shaping, the body is worked from a chart and when the chart is complete, waste yarn is inserted to create an 'afterthought' opening. The top is shaped from a chart, and the cuff is worked in pattern, neatly finished with a tubular bind off. Stitches are then picked up above and below the opening, two ribbed edgings are worked, finished with i-cord and a button loop, and the top edge is secured to overlap the bottom. The two edges are stitched closed at the sides, and after a button is stitched in place, the cosy is complete.

CHARTS

FRONT SHAPING CHART

LIGHT KEEPER CHART

SET UP CHART

CHARTS

| | | | | | | | | | | | | | | | | 20 |
| | | | | | | | | | | | | | | | | 19 |

BACK SHAPING CHART

50   45   40   35   30   25   20   15   10   5

KEY

☐	k		RT		m1r		k2tog
⊡	p		LT	▢	insert round	
⊠	k1tbl		m1l		ssk	

INSTRUCTIONS

1

CAST ON

Using the winding cast on method and two gauge-size circular needles (of your preferred length) cast on 72 sts as foll:
Step A: Hold both needles parallel in your left hand. Place a slip knot on the front needle and slide it to the left, away from the tip end. Take yarn under the back needle, then up and over both needle tips, wrapping the yarn towards you.
Step B: Continue to wrap the yarn around both needle tips until you have 36 wraps.
Step C: Holding the yarn at the back (beneath both needles) slip the wraps on the front needle off the tip onto the cable. Leave both ends of this front needle dangling.
Step D: Pick up the free needle tip of the rear needle and k across 36 wraps from the rear needle. Slip these sts to the cable and return the front wraps to the front needle tip.
Step E: Slide the slip knot off the front needle tip, k across 36 wraps.
Cast on complete.

2

SHAPE BASE FROM SET-UP CHART

Reading chart from right to left, increasing sts where indicated, and repeating chart twice across each round, work chart rounds 1-14. *28 sts inc; 100 sts*

3

WORK MAIN CHART

Change from the pair of needles to a single gauge-size circular needle of appropriate length. Begin working from light-keeper chart round 1, placing a marker after 50 sts and a second marker for start of round.
Work chart rounds 2-20.
Work chart rounds 1-20 3 more times. *4 chart repeats worked*

4

INSERT BOTTLE OPENING

Next round: Working from round 1 of back and front shaping charts, insert afterthought opening for bottle as foll:
With smooth waste yarn, working from round 1 of back shaping chart, k50, then return these 50 sts to lh needle and, with working yarn, k to marker; work round 1 of *front shaping chart* to end of round. *Afterthought opening inserted*

5

SHAPE TOP

Next round: Working from back and front shaping charts, decreasing sts where indicated, and shifting to needle(s) of your preferred type for working small circumferences when needed, work shaping chart rounds 2-15. *56 sts dec; 44 sts rem*
Change to below gauge-size needle(s) and work shaping chart rounds 16-20.
Keeping twisted rib and panel pattern correct as est, work approximately 26 more rounds, until neck reaches desired length.
Next round: Work in 1x1 twisted rib, incorporating 7 panel sts into rib.
Bind off in pattern using tubular bind off (see Special Techniques for linked tutorial).

6

PICK UP STS ABOVE AND BELOW OPENING; REMOVE WASTE YARN

With below gauge-size needle pu (without knitting) the right leg of each of the 50 sts along bottom of waste yarn.
Turn work, and with a second below gauge-size needle, pu (without knitting) the right leg of each of the 50 sts along top of waste yarn. With tip of needle, carefully remove the waste yarn. *50 sts on each needle; 100 sts picked up in total*

7

WORK TOP EDGE OF OPENING

Leaving 50 sts below opening live on spare below gauge-size needle, and working back and forth on the 50 sts above opening only, complete top edge as foll:
Row A: K1tbl, (p1, k1tbl) to last st, p1.
Row B: K1, (p1tbl, k1) to last st p1tbl.
Repeat rows A and B once, then row A once more. *5 rib rows worked*
Next row (WS): K.
With a safety pin or lockable stitch marker, set the position of button-loop half way across top flap (after 25 stitches).
Now work i-cord bind off (and insert i-cord button loop) as foll:
Next row (RS): *K1, k2togtbl, return 2 sts from rh to lh needle; repeat from * to marker, then insert loop as foll:

Using **below gauge-size dpn** as rh needle:

1. Work 3 rows of plain i-cord on the 2 sts on rh needle (i.e., *k2, slide sts to other end of needle pull working yarn across back; repeat from * twice).

2. Retaining 2 sts on rh needle, slip next 2 sts from lh needle to rh needle.
3. Pass the first st of the 2 stitches you slipped over the second (bind off 1 st).
4. Slip next st from lh needle to rh needle.
5. Pass the first st over the second (bind off 1 st).
6. Return remaining st plus the 2 i-cord sts from rh to lh needle.
Continue to work i-cord bind-off as est to end of row and fasten off.

8

WORK BOTTOM EDGE OF OPENING

From the **RS**, with below gauge-size needle, rejoin yarn to 50 held sts *below* opening.
Row C: K1tbl, (p1, k1tbl) to last st, p1.
Row D: K1, (p1tbl, k1) to last st, p1tbl.
Repeat rows C and D once, then row C once more. *5 rib rows worked*
Next row (WS): K.
Next row (RS): Work i-cord bind off across row as foll:
*K1, k2togtbl, return 2 sts from rh to lh needle; repeat from * to end.

9

FINISHING

Pin bottom edge of opening to the inside of the work (so that top edge overlaps to the outside). Neatly stitch small seams along each side of bottom edge to the inside of work, then neatly stitch small seams along each side of top edge into place, overlapping above bottom edge. Weave in all ends to the back of the work. Soak cosy in warm water for 20-30 minutes, to allow the stitches to relax and bloom. Rinse, remove excess water, and block over bottle (filled with cold water), pinning edging above opening into place. Leave to fully dry, remove pins, and stitch button into place below button loop, button up … and fill your cosy with hot water, as required.

With thanks to this pattern's test knitter, Beverley.

Enjoy your Light Keeper!

YARN

Kate Davies Designs Milarrochy Tweed (70% Wool; 30% Mohair; 100m / 109yds per 25g ball) in the following shades:
A Lochan: 4 x 25g balls
B Hirst: 2 x 25g balls

NEEDLES AND NOTIONS

Gauge-size needle(s) of your preferred length
Stitch markers (of two different types, x and y) plus extra markers (of any type) to separate repeats (if desired)
Tapestry needle

GAUGE

18 sts and 24 rows to 10cm / 4in over stockinette worked back and forth
Use 4mm needle as a starting point for swatching. Although it is not vital to match gauge precisely on this pattern, if your gauge is too loose, you will use more yarn (and likewise will use less yarn if your gauge is too tight).

SIZE

155cm / 61in x 71cm / 28in after blocking

SPECIAL TECHNIQUES

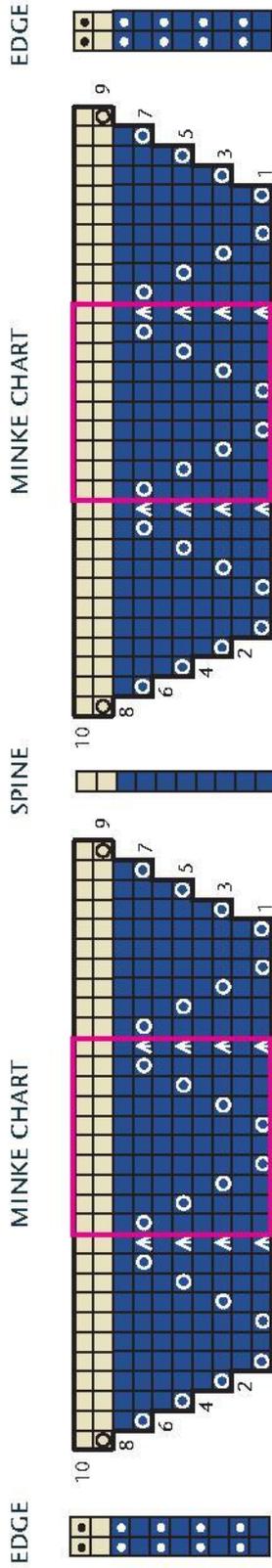**Garter-tab cast on; Simple stretchy bind off (optional)**
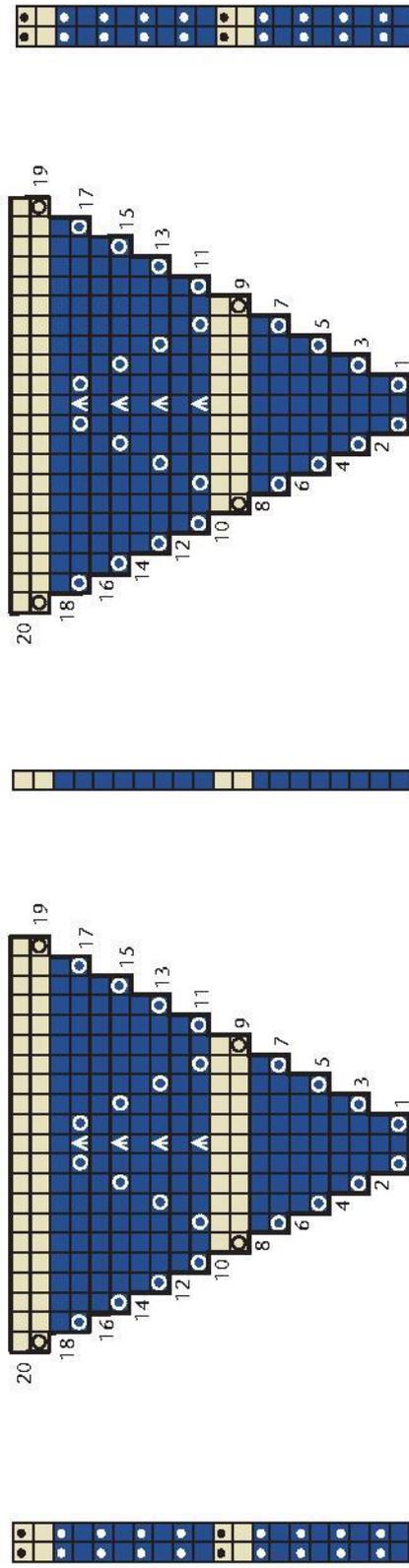See p. 111

PATTERN NOTES

Beginning with a garter-tab cast on, this simple hap features undulating Minke stripes, and is worked top-down. Charts are read from right to left on right side rows, and from left to right on wrong side rows. Both sides of the hap are charted here, together with the edging and centre stitches, to make visualising the construction straightforward.

DAVAAR

CHARTS

EDGE

MINKE CHART

10 STITCH REPEAT

SPINE

SET UP CHART

EDGE

MINKE CHART

10 STITCH REPEAT

SPINE

SET UP CHART

EDGE

EDGE

KEY

☐ k on RS, p on WS (stockinette)

● k on WS (garter stitch)

⟋ k2tog

⟍ ssk

◉ yo

△ cdd

▢ Pattern repeat

🟦 A Lochan

⬜ B Hirst

INSTRUCTIONS

1

GARTER-TAB CAST ON

With shade A and gauge-size needle, cast on 2 sts.
Knit 6 rows.
Next row: Rotate tab 90 degrees clockwise, puk1 st in each of the 3 garter ridges along the edge of your tab; rotate tab 90 degrees clockwise, puk2 sts along cast-on edge. *7 sts*

2

SET-UP CHART

Row 1 (RS): K2 (edge sts), pmx, work across row 1 of set-up chart (right), pmy, k1 (spine st), pmy, work across row 1 of set-up chart (left), pmx, k2 (edge sts). *11 sts*
Row 2 (WS): K2, slmx, work across row 2 of set-up chart (left), slmy, p1, slmy, work across row 2 of set-up chart (right), slmx, k2.
Markers set positions as follows: x-markers separate edge sts (always knitted in garter st) and y-markers separate central spine st (knitted and purled on alternate RS and WS rows).
Changing shades where indicated, continue working from set-up chart as est, until row 20 is complete. *47 sts*

3

HAP BODY (MINKE CHART)

Row 1 (RS): With A, k2 (edge sts), slmx, work across row 1 of Minke chart (right), slmy, k1 (spine st), slmy, work across row 1 of Minke chart (left), slmx, k2 (edge sts).
Row 2 (WS): K2, slmx, work across row 2 of Minke chart (left), slmy, p1, slmy, work across row 2 of Minke chart (right), slmx, k2.
Last 2 rows set pattern motifs, edge sts (garter st) and spine st (stockinette st). Changing shades where indicated, continue to work from Minke chart as est, until row 10 is complete. *4 sts inc on every RS row; 67 sts*

(You may now wish to add stitch markers between each pattern repeat to assist with keeping your place, noting that markers should be removed and replaced for each cdd.)

Row 1 (RS): With shade A, k2, slmx, work across row 1 of Minke chart (right), repeating marked section twice, slmy, k1, slmy, work across row 1 of Minke chart (left), repeating marked section twice, slmx, k2.

Row 2 (WS): K2, slmx, work across row 2 of Minke chart (left), repeating marked section twice, slmy, p1, slmy, work across row 2 of Minke chart (right), repeating marked section twice, slmx, k2.
Changing shades where indicated, continue to work from Minke chart as est, until row 10 is complete. *20 sts inc; 87 sts*

Continue as est, repeating rows 1-10 13 more times. *260 sts inc; 347 sts*

4

EDGING

With A, knit 4 rows.
Bind off loosely, using your preferred stretchy bind off, or with a needle 2 sizes above gauge-size.

5

FINISHING

Weave in all ends to the back of the work, but do not trim. Soak shawl in tepid water for 20 minutes. Gently squeeze out excess water, and press between towels. Lie hap flat and pin out as follows: Using wires and pins, or pins alone, secure the top wingspan edge against a straight edge such as a metre ruler, stretching it firmly to open up the pattern. Ensure that both halves of the wingspan edge are the same measurement. Stretch and place a pin (or two) through the bottom tip of the hap. If you are using wires, it may be helpful to thread a wire down the yarnover holes along the spine of the hap, ensuring that it is perpendicular to the wingspan edge. Then pin out each of the repeats along the shawl edging, ensuring that they are evenly spaced. Once the hap is fully pinned out, leave it to completely dry. Unpin, and trim the ends.

With thanks to this pattern's test knitter, Maylin.

Enjoy your Minke Maxi!

the lookout

A jolly candy-striped blanket with a gansey-inspired pattern. I had the idea for this blanket while sitting in the lookout - and the lookout proved to be the perfect place to photograph it too!

YARN

Kate Davies Designs Schiehallion (100% British Wool 110m/120yds per 50g skein)
A Doris: 17 x 50g skeins
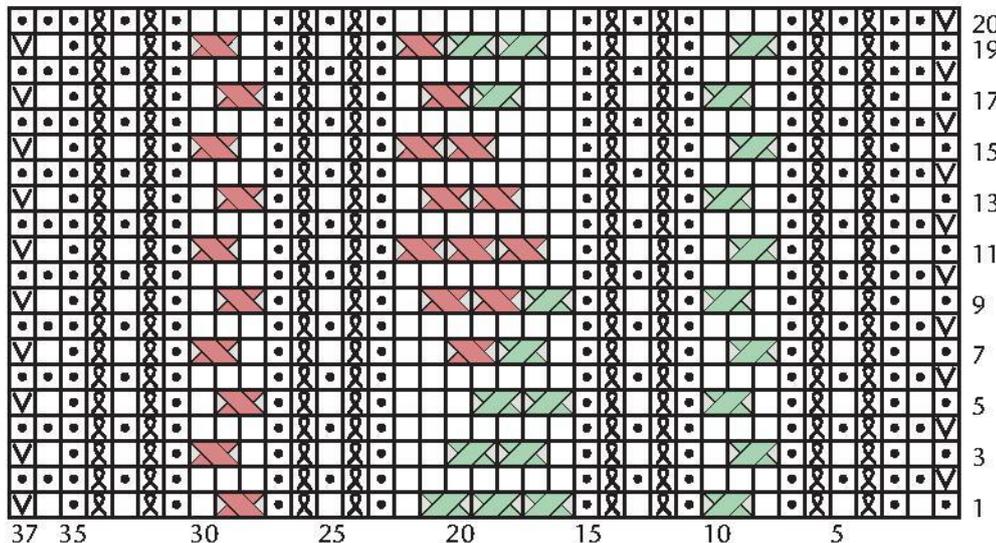**B** Crowdie: 12 x 50g skeins

NEEDLES AND NOTIONS

Gauge size needle(s) of your preferred type for working strips (sample used 4mm)
Below gauge-size needles for picking up stitches (sample used 3.75mm)
Needles 3 sizes above gauge-size for working edging (sample used 5.5mm) (needle X)
Needles 5 sizes above gauge-size for working three-needle bind off (sample used 6.5mm) (needle Y)
Extra gauge-size needles of longer length (120cm-150cm / 48in-60in) for working edging
Tapestry needle

GAUGE

23 sts and 30 rows to 10cm / 4in over chart pattern
Use 4mm needle as a starting point for swatching.
The best way to assess gauge is to follow these swatching instructions:
Cast on 37 sts.
Knit 3 rows; work chart rows 1-20 twice; knit 3 rows; bind off.
After washing and blocking, this swatch should measure roughly 16.5 x 15cm / 6½ x 6in.
Unpick the bind off and last 3 rows to use your swatch as the beginning of the blanket.

SIZE

Approximate dimensions after blocking: 157.5cm / 62in x 101.5cm / 40in

SPECIAL TECHNIQUES

Right Twist (RT); Left Twist (LT) see p. 111

4 stitch i-cord bind off
Cast on 4 sts, *k3, k2togtbl; repeat from * to end.

4 stitch i-cord
*K4, return 4 sts from rh to lh needle, draw yarn across back; repeat from * to end.

Blocking strips
Before joining, each strip should be wet blocked, and pinned out to measure 152.5cm / 60in x 16.5cm / 6½in. This will make assembling and finishing the blanket a smooth process.

PATTERN NOTES

This modular blanket features long strips, in alternating shades, worked in a textured slip stitch pattern. Each strip is blocked and joined to the next with a three-needle bind off. The blanket is finished with a simple i-cord, whose framing effect is emphasised by working with the yarn held double. It's worth paying attention to the pattern's picking up, joining and blocking instructions to create the perfect finish for your blanket. Chart is read from right to left on RS rows and left to right on WS rows.

CHART

KEY

☐ k on RS; p on WS

⊡ p on RS; k on WS

⊠ k1tbl on RS; p1tbl on WS

▨ RT

▨ LT

Ⓥ sl1

INSTRUCTIONS

1 MAKE STRIP

With shade A, cast on 37 sts.
Knit 3 rows.
Reading chart from right to left on RS rows and left to right on WS rows, work chart rows 1-20.
Work 20 rows of chart 43 more times.
Knit 3 rows.
Bind off all sts.

Make 4 more strips in shade A, and 4 strips in shade B (total of 9 strips).

2 JOIN STRIPS

Wet block each strip, pinning out to measure 152.5cm / 60in x 16.5cm / 6½ in.
Allow each strip to fully dry.
With gauge-size needle(s), puk2 sts in garter ridges at start of first strip (in shade A); puk220 sts in slipped stitches along strip edge; puk2 sts in garter ridges at end of strip. *224 sts*
With a second gauge-size needle, repeat this process for second strip (in shade B), picking up another 224 sts.
Place strips together, with right sides facing, and needles lying parallel to one another.

With needle Y, and shade A, work three-needle bind off across 2 sets of 224 sts, taking care not to work the bind off too tightly (working the bind off loosely and evenly with the larger needle will ensure a neat, flat finish).

Repeat this process for each strip, joining strips in shades A and B alternately, until all 9 strips are joined.

Weave in all ends to the back of the work before moving to next step.

3 WORK EDGING

Note: Use a single strand of yarn for the pick up and yarn **held double** for the bind off.
Step A: With gauge-size needle and shade B, working from the RS, *puk225 sts along short edge of blanket; puk230 sts along long edge of blanket (picking up extra sts in garter st edging); repeat from * once. *910 sts*
Step B: Turn work to WS, change to needle X, and a **double strand** of shade B, and knit 1 row.

Step C: Turn work to the RS, cast on 4 sts, and, from the start of the row, work 4 st i-cord bind off across edge to corner.
Step D: Work 3 rows plain i-cord (to ease sts around corner) then leave these 4 i-cord sts on hold.

Turn blanket 90 degrees. Work steps C and D three more times more for second, third and fourth blanket edges, then bind off the final 4 i-cord stitches, and secure neatly at first corner. Weave in any remaining ends, using these to neaten / close any small gaps where the i-cord border turns the corner.

4 FINISHING

Soak blanket in cool water for 20 min, pin out and block vigorously, paying attention to joins and corners. Dry flat and allow to fully dry.

With thanks to this pattern's test knitter (and all-round brilliant blanket knitter), Melanie.

Enjoy your Lookout!

painted cave

A nostalgic pullover, with a colourful yoke, named for Davaar's painted cave.

YARN
Kate Davies Designs Milarrochy Tweed (70% Wool; 30% Mohair; 100m / 109yds per 25g ball)
A Lochan: 7 (8, 9, 9, 10, 10, 11, 12, 13) x 25g balls
All sizes: 1 ball of each of the following shades
B Hirst
C Garth
D Cranachan
E Cowslip

If you wish to add more than 2.5cm / 1in length to body or sleeves, you may need an extra skein of shade A.

NEEDLES AND NOTIONS
Gauge-size and below gauge-size circular needles of appropriate lengths for working body, yoke, and neckline
Gauge-size and below gauge-size needle(s) of your preferred type for working small circumferences
Stitch markers of two types, x and y
Waste yarn for holding stitches
Tapestry needle

GAUGE
28 sts and 36 rounds to 10cm / 4in over colourwork pattern **and** stockinette in the round using gauge-size needle. If your gauge tends to tighten when working small circumferences or colourwork, you may need to go up a needle size for sleeves and yoke. Use 3.25mm needle as a starting point for swatching.

SIZES
Finished chest circumference: 85.5 (90, 97, 101.5, 108.5, 117.5, 127.5, 138, 146.5) cm / 33¾ (35½, 38¼, 40, 42¾, 46¼, 50¼, 54¼, 57¾) in

Shown in the first size.

SPECIAL TECHNIQUES
German Short Rows
On the RS (knit side)
1. Work to turning point, turn work (T).
2. Sl1 pwise wyif from lh to rh needle.
3. Pull yarn up over needle to back of work to form DS.
4. Purl next row as est.

On the WS (purl side)
1. Work to turning point, turn work (T).
2. Bring yarn forward between needles.
3. Sl1 pwise wyif from lh to rh needle.
4. Pull yarn up over needle to back of work to form DS.
5. Knit next row as est.

To close short rows, when you encounter DS, k or p both legs together and count as a single stitch.

This video provides a useful demonstration of German short rows
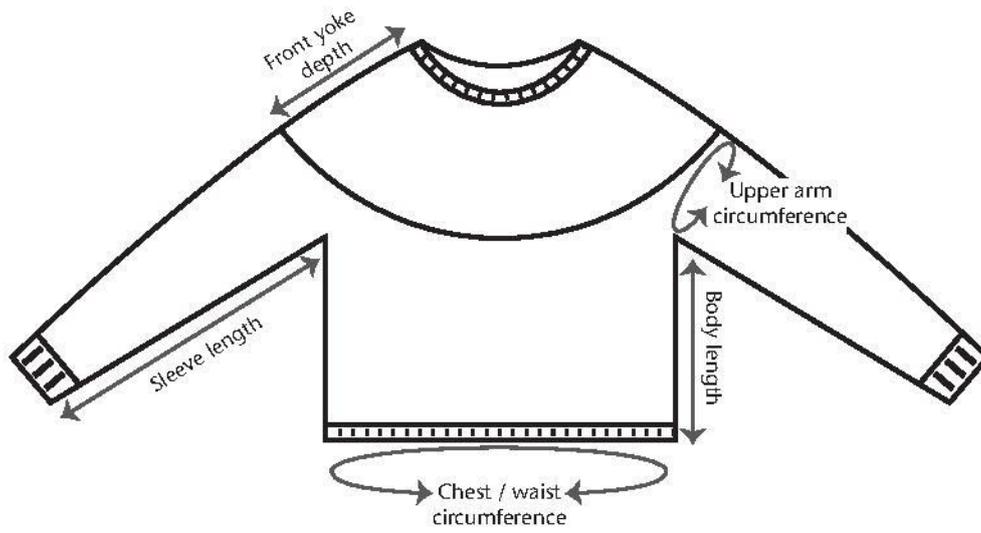https://verypink.com/2014/12/31/german-short-rows/

And this tutorial from Åsa Tricosa is also useful
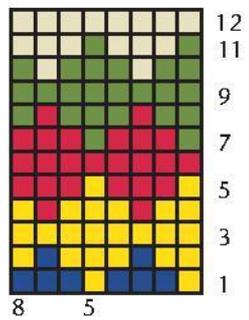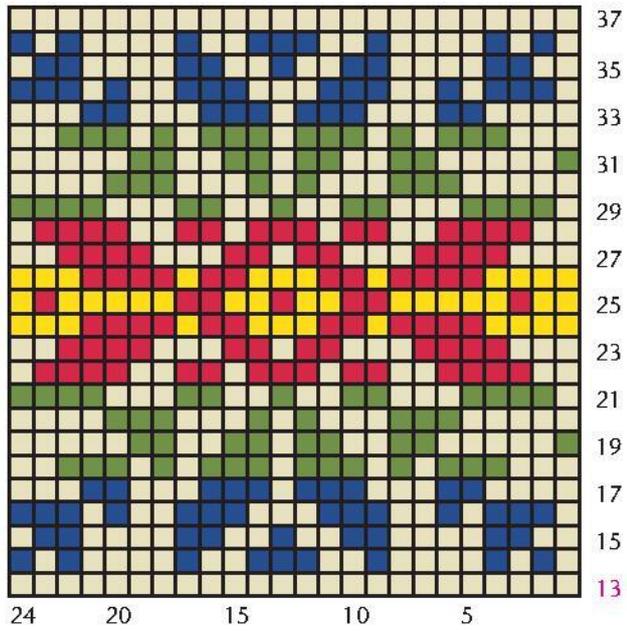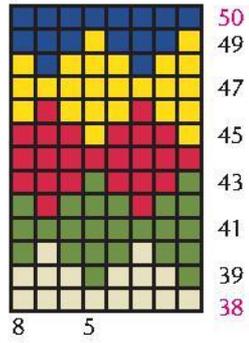http://asatricosa.com/german-short-rows/

PATTERN NOTES
This colourwork pullover is knitted from the bottom up, all in one piece. The body is made first, followed by the sleeves, before joining together and working the colourwork yoke from a chart which is read from right to left throughout.

SIZING TABLE

1st	2nd	3rd	4th	5th		6th	7th	8th	9th	
CHEST / WAIST CIRCUMFERENCE										
85.5	**90**	97	**101.5**	108.5		**117.5**	127.5	**138**	146.5	cm
33¾	**35½**	38¼	**40**	42¾		**46¼**	50¼	**54¼**	57¾	in
FRONT YOKE DEPTH										
19.5	**21**	21	**22**	22.5		**23**	24	**25**	26.5	cm
7¾	**8¼**	8¼	**8½**	8¾		**9**	9¼	**9¾**	10½	in
BODY LENGTH (ADJUSTABLE)										
25.5	**25.5**	28	**30.5**	33		**35.5**	38	**38**	40.5	cm
10	**10**	11	**12**	13		**14**	15	**15**	16	in
SLEEVE LENGTH (ADJUSTABLE)										
42	**43**	43	**44.5**	46		**46**	46	**48**	48	cm
16½	**17**	17	**17½**	18		**18**	18	**19**	19	in
UPPER ARM CIRCUMFERENCE										
32	**33.5**	34.5	**34.5**	35		**36**	39.5	**40.5**	40.5	cm
12½	**13¼**	13½	**13½**	13¾		**14¼**	15½	**16**	16	in

SCHEMATIC

CHART

50
49
47
45
43
41
39
38
8   5

37
35
33
31
29
27
25
23
21
19
17
15
13
24   20   15   10   5

12
11
9
7
5
3
1
8   5

KEY

■ A Lochan: k

□ B Hirst: k

■ C Garth: k

■ D Cranachan:k

■ E Cowslip: k

13
38   Decrease rounds
50

INSTRUCTIONS

1 CAST ON, SET UP SIDE MARKERS, WORK RIB

With below gauge-size needle and shade A, cast on 236 (248, 268, 280, 300, 324, 352, 380, 404) sts, pm, and join for working in the round.
Next round: (K1tbl, p1) around.
Last round sets 1x1 twisted rib.
Repeat this round 11 more times.

2 WORK BODY

Change to gauge-size needle. With A, begin working in stockinette (knitting every round), placing another marker on first round as foll:
K118 (124, 134, 140, 150, 162, 176, 190, 202) sts, pm, k118 (124, 134, 140, 150, 162, 176, 190, 202) sts. (Markers divide front from back.)
Knit until garment measures 25.5 (25.5, 28, 30.5, 33, 35.5, 38, 38, 40.5) cm / 10 (10, 11, 12, 13, 14, 15, 15, 16) in from cast-on edge *or your desired length* to underarm.
Moving sts around needle without knitting, and removing markers when you encounter them, sl4 (5, 6, 6, 7, 7, 8, 8, 8) sts each side of each marker to waste yarn for underarms. *16 (20, 24, 24, 28, 28, 32, 32, 32) sts on hold; 220 (228, 244, 256, 272, 296, 320, 348, 372) sts rem*
Set body aside.

3 WORK SLEEVES

With below gauge-size needle of your preferred type for working small circumferences and A, cast on 52 (52, 52, 56, 56, 56, 60, 60, 60) sts, pm, and join for working in the round.
Work 1x1 twisted rib as for hem for 24 rounds.
Change to gauge-size needle.
Knit 1 round.
Step A: K1, m1, k to 1 st from end of round, m1, k1. *2 sts inc*
Step B: Knit 6 (6, 6, 5, 5, 5, 4, 4, 4) rounds.
Repeat steps A and B 17 (19, 20, 18, 19, 21, 23, 25, 25) more times. *36 (40, 42, 38, 40, 44, 48, 52, 52) sts inc; 88 (92, 94, 94, 96, 100, 108, 112, 112) sts total*
Knit until sleeve measures 42 (43, 43, 44.5, 45.5, 45.5, 45.5, 48.5, 48.5) cm / 16½ (17, 17, 17½, 18, 18, 18, 19, 19) in from cast-on edge *or your desired length* to underarm.
Moving sts around needle without knitting, sl4 (5, 6, 6, 7, 7, 8, 8, 8) sts each side of marker to waste yarn for underarms. *8 (10, 12, 12, 14, 14, 16, 16, 16) sts on hold; 80 (82, 82, 82, 82, 86,*

92, 96, 96) sts rem
Set sleeve aside. Make another sleeve in the same way.

4 JOIN BODY AND SLEEVES INTO YOKE

With longer gauge-size needle and A, join body and sleeves into yoke as foll:
K110 (114, 122, 128, 136, 148, 160, 174, 186) back sts, pmy, k80 (82, 82, 82, 82, 86, 92, 96, 96) sleeve sts, pmy, k110 (114, 122, 128, 136, 148, 160, 174, 186) front sts, pmy, k80 (82, 82, 82, 82, 86, 92, 96, 96) sleeve sts, pmy. *380 (392, 408, 420, 436, 468, 504, 540, 564) sts*
Moving sts around needle without knitting, sl next 55 (57, 61, 64, 68, 74, 80, 87, 93) sts from lh to rh needle and pmx for start of round.
Round begins at centre back.

5 PREPARATORY YOKE SHAPING

Read through the following lettered steps carefully, *before* working preparatory yoke shaping for your individual size.

Step C: *K to 3 sts from y marker, ssk, k1, slmy, k1, k2tog; repeat from * 3 more times, k to end. *8 sts dec*
Step D: K to y marker, slmy, k1, k2tog, *k to 3 sts from next y marker, ssk, k1, slmy, k1, k2tog; repeat from * once more, k to 3 sts from next y marker, ssk, k1, slmy, k to end. *6 sts dec*
Step E: K to first y marker, slmy, *k to 3 sts from next y marker, ssk, k1, slmy, k1, k2tog; repeat from * once more, k to end, slipping final y marker. *4 sts dec*
Step F: Knit 1 round.

First size
Work step C 8 times, then steps E and F once, then step F twice. *12 rounds worked; 68 sts dec; 312 sts rem*

Second size
Work steps C and F 8 times. *16 rounds worked; 64 sts dec; 328 sts rem*

Third size
Work steps C and F 8 times. *16 rounds worked; 64 sts dec; 344 sts rem*

Fourth size
Work steps C and F 9 times, then steps E and F once. *20 rounds worked; 76 sts dec; 344 sts rem*

Fifth size
Work steps C and F 10 times, then steps E and F once. *22 rounds worked; 84 sts dec; 352 sts rem*

Sixth size
Work steps C and F 11 times, then steps E and F once. *24 rounds worked; 92 sts dec; 376 sts rem*

Seventh size
Work steps C and F 13 times. *26 rounds worked; 104 sts dec; 400 sts rem*

Eighth size
Work steps C and F 14 times, then steps E and F once. *30 rounds worked; 116 sts dec; 424 sts rem*

Ninth size
Work steps C and F 16 times, then steps E and F once. *34 rounds worked; 132 sts dec; 432 sts rem*

ALL sizes:
Knit 1 round, removing y markers as you encounter them.

6 WORK CHART ROUNDS 1-13

Join in E, slmx, then work 39 (41, 43, 43, 44, 47, 50, 53, 54) repeats of chart round 1.
Last round sets chart placement.
Changing shades as indicated, work chart rounds 2-12.
Chart round 13: With B, work decreases for your size as foll:

First size: K3, [k2tog, k4] 12 times; [k2tog, k5] 23 times; [k2tog, k4] 12 times; k2tog, k2. *48 sts dec; 264 sts rem*

Second size: K4, [k2tog, k6] 16 times; [k2tog, k7] 7 times; [k2tog, k6] 16 times; k2tog, k3. *40 sts dec; 288 sts rem*

Third size: K3, [k2tog, k4] 24 times; [k2tog, k5] 7 times; [k2tog, k4] 24 times; k2tog, k2. *56 sts dec; 288 sts rem*

Fourth size: K5, [k2tog, k8] 4 times; [k2tog, k9] 23 times; [k2tog, k8] 4 times; k2tog, k4. *32 sts dec; 312 sts rem*

Fifth size: K4, [k2tog, k6] 4 times; [k2tog, k7] 31 times; [k2tog, k6] 4 times; k2tog, k3. *40 sts dec; 312 sts rem*

Sixth size: K4, [k2tog, k8] 8 times; [k2tog, k7] 23 times; [k2tog, k8] 8 times; k2tog, k3. *40 sts dec; 336 sts rem*

Seventh size: K3, [k2tog, k4] 24 times; [k2tog, k5] 15 times; [k2tog, k4] 24 times; k2tog, k2. *64 sts dec; 336 sts rem*

Eighth size: K3, [k2tog, k4] 12 times; [k2tog, k5] 39 times; [k2tog, k4] 12 times; k2tog, k2. *64 sts dec; 360 sts rem*

Ninth size: K2, [k2tog, k4] 71 times; k2tog, k2. *72 sts dec; 360 sts rem*

7 WORK CHART ROUNDS 14-38

Changing shades as indicated, work chart rounds 14-37.
Chart round 38: With B, work decreases for your size as foll:

First size: K2, [k2tog, k2] 28 times; [k2tog, k3] 7 times; [k2tog, k2] 28 times; k2tog, k1. *64 sts dec; 200 sts rem*

Second and third sizes: K1, [k2tog, k2] 12 times; [k2tog, k1] 63 times; [k2tog, k2] 12 times; k2tog. *88 sts dec; 200 sts rem*

Fourth and fifth sizes: K1, [k2tog, k2] 12 times; [k2tog, k1] 71 times; [k2tog, k2] 12 times; k2tog. *96 sts dec; 216 sts rem*

Sixth and seventh sizes: K1, [k2tog, k1] 111 times; k2tog. *112 sts dec; 224 sts rem*

Eighth and ninth sizes: K1, [k2tog, k1] 119 times; k2tog. *120 sts dec; 240 sts rem*

8 WORK CHART ROUNDS 39-50

Changing shades as indicated, work chart rounds 39-49.
Chart round 50: With A, work decreases for your size as foll:

First, second and third sizes: K1, [k2tog, k2] 4 times; [k2tog, k1] 55 times; [k2tog, k2] 4 times; k2tog. *64 sts dec; 136 sts rem*

Fourth and fifth sizes: K1, [k2tog, k1] 71 times; k2tog. *72 sts dec; 144 sts rem*

Sixth and seventh sizes: K1, [k2tog] twice; [k2tog, k1] 71 times; [k2tog] 3 times. *76 sts dec; 148 sts rem*

Eighth and ninth sizes: K1, [k2tog] 12 times; [k2tog, k1] 63 times; [k2tog] 13 times. *88 sts dec; 152 sts rem*

9   WORK SHORT ROWS TO RAISE BACK NECK

With A, work 4 short rows as foll (see Special Techniques on p. 105):
Row 1: K17 (17, 17, 18, 18, 19, 19, 20, 20) sts, turn.
Row 2: P34 (34, 34, 36, 36, 38, 38, 40, 40) sts, turn.
Row 3: K32 (32, 32, 34, 34, 36, 36, 38, 38) sts, turn.
Row 4: P30 (30, 30, 32, 32, 34, 34, 36, 36) sts, turn and work to end of round, resolving short rows.
With A, knit 1 round, resolving remaining short rows.

10   WORK FINAL DECREASE ROUND AND NECK EDGING

Change to below gauge-size needle and work final decreases for your size as foll:

First, second and third sizes: K4, [k2tog, k6] 4 times; [k2tog, k7] 7 times; [k2tog, k6] 4 times, k2tog, k3. *16 sts dec; 120 sts rem*

Fourth and fifth sizes: K2, [k2tog, k4] 23 times; k2tog, k2. *24 sts dec; 120 sts rem*

Sixth and seventh sizes: K2, [k2tog, k4] 4 times; [k2tog, k3] 19 times; [k2tog, k4] 4 times, k2tog, k1. *28 sts dec; 120 sts rem*

Eighth and ninth sizes: K2, [k2tog, k2] 4 times; [k2tog, k3] 23 times; [k2tog, k2] 4 times, k2tog, k1. *32 sts dec; 120 sts rem*

Work 1x1 twisted rib, as est for cuffs, for 6 rounds.
Bind off in rib, using your preferred stretchy bind off.

11   FINISHING

Graft together 2 sets of underarm stitches. Soak garment in warm water for 20-30 minutes. Rinse and remove excess water. Shape to dimensions given on schematic, paying close attention to ribbing and shape of neck. Pin out, then leave to dry flat.

Enjoy your Painted Cave!

Special Techniques

A NOTE ON GAUGE AND SWATCHING
Whichever needle gives you the specified gauge is your "gauge-size" needle. You'll usually select the size immediately below for your "below gauge-size" needle, or above for your "above gauge-size" needle unless differently instructed. Don't rely on your instincts ("I always knit with this yarn on an xx needle"), and don't simply start knitting with the needle upon which gauge was achieved in the sample (which is included in the pattern only for reference, and as a starting point for swatching).

A NOTE ON YARN
In each pattern, yarn quantities have been calculated to include an additional 10% for each size (where relevant). This allows for swatching, as well as small differences in gauge and skein length. If your gauge is off or you wish to add length to a garment, remember that it might be necessary to acquire an extra skein.

Garter-tab cast on
This short video from Loop provides a useful demonstration of the garter-tab cast on
https://www.youtube.com/watch?v=TaQHMmEIvgU

m1l / m1r
Make 1, left and right
Purl Soho have produced a useful video for directional RS increases
https://www.purlsoho.com/create/make-one-right-m1r-make-one-left-m1l/

Right Twist (RT)
Knit next two stitches together, leaving stitches on left-hand needle. Knit first stitch only. Slip both stitches from needle.

Left Twist (LT)
Slip one stitch knitwise, then slip next stitch knitwise and return stitches to left-hand needle. Knit into the back of the second stitch, then knit into the back of both stitches together. Slip both stitches from needle.

Simple stretchy bind off (optional)
Staci at Very Pink illustrates a simple and straightforward stretchy bind off method (demonstrated on rib, but which works just as well for garter stitch).
https://verypink.com/2015/03/04/simple-stretchy-bind-off/

Three-needle bind off
If you are unfamiliar with this technique, see this useful video from Purl Soho
https://www.purlsoho.com/create/3-needle-bind-off/

Further Reading

Argyll & Bute Library Service, *Kintyre Remembers: Wartime Stories* (2005)

Ian Bradley, *Argyll: The Making of a Spiritual Landscape* (Saint Andrew Press, 2015)

George Campbell Hay, *Wind on Loch Fyne* (1948)

Ian Crawford and Peter Moir, *Argyll Shipwrecks* (2004)

John Grehan, *Royal Observer Corps: An Official History* (2017)

Ömür Harmansah, "Graffiti or Monument? Inscription of Place at Anatolian Rock Reliefs", in Ragazzoli et al., eds, *Scribbling Through History* (2018)

Andrew Lamberton and Les Pickford, *Archibald MacKinnon: Nantwich Artist* (Nantwich Museum, n.d.)

Angus Martin, *Kintyre: The Hidden Past* (1984; 1999; 2014)
— , *By Hill and Shore in South Kintyre* (2011)
— , *Kintyre Places and Place-Names* (2013)
— , *A Night of Islands* (2016)

Laura Morowitz, "A Passion for Business: Wannamaker's, Munkácsy and the Depiction of Christ", *Art Bulletin* 91:2 (2009), 184–206

Northern Lighthouse Board, *Pharos* (1964). National Library of Scotland Moving Image Archive. (Footage of Davaar island lighthouse inspection from 4.10)

Marian Pallister, *Argyll Curiosities* (Birlinn, 2007)

Chloé Ragazzoli, Ömür Harmansah, Chiara Salvador and Elizabeth Frood, eds, *Scribbling Through History: Graffiti, Places and People from Antiquity to Modernity* (Bloomsbury, 2018)

Trevor Royle, *A Time of Tyrants: Scotland and the Second World War* (2013)

Christopher Tolan-Smith, *The Caves of Mid Argyll: An Archaeology of Human Use* (Society of Antiquaries, 2001)

I. G. Whittaker, *Off Scotland: A Comprehensive Record of Maritime and Aviation Losses in Scottish Waters* (1998)

IMAGE LIST
All photography © Tom Barr with the exception of the following:
p. 25   Plans for Davaar Lighthouse (n.d.) © National Library of Scotland
p. 30   Recruitment poster for Royal Observer Corps (n.d.) © Imperial War Museum
p. 31   Maisie Ditton on duty with the Royal Observer Corps (1943) © Imperial War Museum
p. 31   HMS *Tribune* by Davaar (1943) © Imperial War Museum

Abbreviations

cdd — Centred double decrease: Slip two stitches together as if to knit two together, knit one, pass two slipped stitches over
cm — Centimetre(s)
dec — Decrease(d)
dpn(s) — Double-pointed needle(s)
DS — Double stitch
est — Established
foll — Follow(s)(ing)
g — Gram(s)
in — Inch(es)
inc — Increase(d)
k — Knit
k2tog — Knit the next two stitches together
k3tog — Knit the next three stitches together
kfb — Knit into the front and back of the same stitch
LC — Left cross (see p. 71)
lh — Left hand
LT — Left twist (see Special Techniques p.111)
m — Metre(s)
m1 — Make 1: As m1l
m1l — Make 1 (left leaning): Bring the tip of the left-hand needle under the strand between stitches from front to back; knit through the back of this loop
m1r — Make 1 (right leaning): Bring the tip of the left-hand needle under the strand between stitches from back to front; knit this loop
mm — Millimetre(s)
p — Purl

p2tog — Purl the next two stitches together
pm — Place marker
pmx (y) — Place marker x (y)
pu — Pick up (without knitting)
puk — Pick up and knit
pwise — Purlwise
RC — Right cross (see p. 71)
rem — Remain(s)(ing)
rh — Right hand
RS — Right side
RT — Right twist (see Special Techniques p. 111)
sl — Slip
slm — Slip marker
slmx (y) — Slip marker x (y)
ssk — Slip two stitches knitwise one at a time, knit two slipped stitches together through back of loops
st(s) — Stitch(es)
tbl — Through the back of the loop
WS — Wrong side
wyif — With yarn in front
yds — Yards
yo — Yarnover

Davaar

Looking out beyond the lighthouse, there is once again that restless end-of-summer feeling: to knit a sweater, to tell a story, to turn your face to the sun as you prepare for darker nights and colder days …

Like many other artists, makers and writers, Kate Davies and Tom Barr have been inspired by Davaar, the spectacular tidal island whose rocky silhouette defines the Campbeltown coastline. Kate's Davaar collection has a definitively maritime feel, with a fisherman's pullover (sized for both men and women), a neat gansey-inspired cardigan, a candy-striped blanket, cosy hats and mitts and a nostalgic yoke sweater named for the

island's famous cave. Alongside this balanced and varied range of Scottish knitwear, Kate and Tom tell the story of Davaar in words and pictures exploring the shifting relationship of land and water, the island's distinctive and immediately recognisable built structures, its interesting wartime experience, and the controversial painting and preservation of what is now its most famous feature. With Tom's beautiful photography celebrating the landscape of south Kintyre, this is a book to be inspired by, and to think with, as well as to knit from.

It's time to cast on, and to set forth for Davaar …